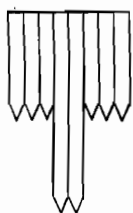


EUGEN RICHTER
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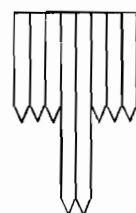
SONATE



8th
SONATA
(IN E FLAT MIN.)
FOR
ORGAN.



8^{ème}
SONATE
(EN MI-BÉMOL MIN.)
POUR
L'ORGUE.



HANS FÄHRMANN

OPUS 46

PR. 4 MK.

EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER.

LEIPZIG, ROB. FORBERG.

ALLE RECHTE INCL. AUFFÜHRUNGSRECHTE VORBEHALTEN.

LITH. ANST. **FORBERG & SÜRTNER** M. B. H., LEIPZIG.



84391
F14

Vokal = Duette

und

Terzette

BEER, Max Josef.

Op. 22. **Liebesleben.** Liederspiel nach Gedichten v. Hermann Kletke für Sopran, Tenor und Bass m. Begl. d. Pianoforte.
No. 1. Terzett f. Sopran, Tenor u. Bass. *#*
No. 2. Sopransolo. No. 3. Duett für Sopran und Tenor. No. 4. Sopransolo. No. 5. Tenorsolo. No. 6. Sopransolo. No. 7. Terzett f. Sopran, Tenor u. Bass.
Clavierauszug 5.50
Singstimmen 1.65

DEDEKIND, K. Chr. (1623—1694.)

Zwei geistliche Duette aus „Musikalischer Jahrgang 1674“ für 2 Sopranstimmen mit Begleitung der Orgel oder des Pianoforte. Nach Stimmbüchern aus der Zwickauer Rathsschulbibliothek bearb. von Reinhard Vollhardt.
No. 1. **Es ist dir gesagt** 1.25
No. 2. **Zeige mir Herr** 1.25

DENZA, L.

Sechs zweistimmige Gesänge mit Begleitung des Pianoforte. Texte von W. Henzen nach Dichtungen von G. Hubi Newcombe.
No. 1. **Barcarole** 1.25
No. 2. **Fahr wohl** 1.25
No. 3. **Süsse Glocken** 1.25
No. 4. **Frühling heil** 1.25
No. 5. **Sie schläft** 1.25
No. 6. **Zum Tanz** 1.25

Mit dem Strome. Text von W. Henzen nach N. Boosey. Duett f. Sopran u. Tenor mit Begleitung des Pianoforte 1.25

HEISER, Wilhelm.

Op. 88. **Unter den dunklen Linden.** (Rob. Reinick.) Für zwei Sopran- oder Tenorstimmen mit Begleitung des Pianoforte 1.50

KIPPER, H.

Op. 100. **Das Kriegerfest im Walde.** (Jacob Dreesen.) Duett f. Bariton u. Bass mit Begleitung des Pianoforte 3.—

KLENGEL, Paul.

Op. 18. **Zwei Duette** für Mezzosopran und Bariton mit Pianofortebegleitung. Text deutsch und englisch. (Two duets for mezzo soprano and baritone with piano.)
No. 1. **Im Abendroth.** (At Eventide.) (Eichendorff) 1.—
No. 2. **Die Nachtigallen schlagen.** (The nightingales are sighing.) (Jul. Gersdorff) 1.—

KRUG, Arnold.

Op. 33. **Duette** nach Dichtungen v. Martin Greif f. Sopran (oder Alt) u. Bariton mit Begleitung des Pianoforte.
No. 1. **In der Sunnwendnacht** —.75
No. 2. **Venetianisches Gondellied.** (Aus Marino Falieri.) 1.25
No. 2. Dasselbe für Alt und Bariton 1.25
Op. 45. **Vier Duette** für weibliche Stimmen mit Begleitung des Pianoforte.
No. 1. **Wiegenlied.** (P. Cornelius.) 1.—
No. 2. **Abendlied.** (S. v. Sichert.) 1.—
No. 3. **Des Edelfalk sein Töchterlein.** (Th. Souchay.) 1.—
No. 4. **Polnisches Erntelied.** (Gedicht aus Grabew's „Lieder aller Völker u. Zeiten“) 1.—

LIMBERT, Frank L.

Op. 2. No. 1. **Es hat die Rose sich beklagt.** (Mirza Schaffy.) Für zwei Singstimmen mit Begleitung des Pianoforte 1.—

MÜLLER, M.

Op. 20. **Myrtenlied zur silbernen Hochzeit.** Terzett für 2 Soprane und Alt mit Begleitung des Pianoforte ad libitum 1.—

NESSLER, V. E.

Op. 68. **Drei Lieder** für zwei Singstimmen mit Begleitung des Pianoforte. *#*
No. 1. **Der Blume Tod.** (A. Schmidt.) —.80
No. 2. **Das gebrochene Herz.** (R. Löwenstein.) —.80
No. 3. **Mitgefühl.** (Dr. F. Nessler.) —.80

RAFF, Joachim.

Op. 114. **Zwölf zweistimmige Gesänge** mit Begleitung des Pianoforte.
Heft 1. **Complet** 3.—
Einzel:
No. 1. **Die Kapelle.** (Uhland.) —.75
No. 2. **Frühlingsmorgen.** (Justin. Kerner.) 1.25
No. 3. **Glücklich, wer auf Gott vertraut.** (Hoffmann von Fallersleben.) 1.—
No. 4. **Gute Nacht.** (R. Reinick.) 1.—
Heft 2. **Complet** 2.75
Einzel:
No. 5. **Ich bin dein, du bist mein.** Alter Liebespruch —.50
No. 6. **Nach diesen trüben Tagen.** (Hoffmann von Fallersleben.) 1.—
No. 7. **Rosenlied.** (Cl. Brentano.) 1.—
No. 8. **Vergiss' mein nicht.** (Hoffmann von Fallersleben.) 1.—
Heft 3. **Complet** 3.—
Einzel:
No. 9. **Vögleins Frage.** (Hoffmann von Fallersleben.) 1.—
No. 10. **Wallfahrtslied.** (Hoffmann von Fallersleben.) —.75
No. 11. **Wie singt die Lerche so schön.** (Hoffmann von Fallersleben.) —.75
No. 12. **Zum neuen Jahr.** (E. Möricke.) —.75

REINECKE, Carl.

Op. 143. **Drei Duette** f. Sopran u. Bariton mit Begleitung des Pianoforte.
No. 1. **Mailed.** (J. Sturm.) 1.—
No. 2. **Keine Sorg' um den Weg.** (Klaus Groth.) 1.—
No. 3. **Ghasel.** (Canon.) (H. Carsten.) 1.—
Op. 156. **Zehn Gesänge** in canonischer Weise für 3 weibliche Stimmen mit Begleitung des Pianoforte.
Heft 1 3.—
No. 1. **Aus Venedig.** (Moritz Graf Strachwitz.)
No. 2. **Wenn zwei sich lieben.** (W. Jordan.)
No. 3. **Wie schnell verfliehet das Leid.** (Georg Scherer.) 3.—
Heft 2 3.—
No. 4. **Mädchenlied.** (R. Leander.)
No. 5. **O abendliches Schweigen.** (Gustav Reinhardt.)
No. 6. **Gesang der Grazien aus Faust.** (Goethe.) 4.—
Heft 3 4.—
No. 7. **Aus Mirza Schaffy.** (Bodenstedt.)
No. 8. **Im Sommer such' ein Liebchen dir.** (Uhland.)
No. 9. **Auf O . . . O R—'s Grab.** (Claudius.)
No. 10. **Märzschnee.** (Müller.)
Op. 163. **Zwölf Canons** f. zwei Solostimmen mit Begleitung des Pianoforte.
Heft 1 2.50

REINECKE, Carl.

No. 1. **Ein Leben ohne Liebe.** (Bodenstedt.)
No. 2. **Die Rose prangt als Königin der Däfte.** (Bodenstedt.)
No. 3. **Wecke nicht den Schlafenden.** (Fr. Rückert.)
Heft 2 2.50
No. 4. **Nun gute Nacht.** (V. Blüthgen.)
No. 5. **Iss die Frucht und gib den Kern.** (Fr. Rückert.)
No. 6. **Wehe dem, der zu sterben geht.** (Fr. Rückert.)
No. 7. **O, blicke zum ew'gen Himmel auf.** (Fr. Rückert.)
Heft 3 2.50
No. 8. **Wohl ist das Glück.**
No. 9. **Weihnachtslied.** (H. C. Andersen.)
No. 10. **Bescheidenes Veilchen.** (F. Rückert.)
Heft 4 3.—
No. 11. **Gebet über den Wassern.** (M. Graf Strachwitz.)
No. 12. **Tanzlied.** (H. Carsten.)
Op. 163. No. 9. **Weihnachtslied.** (H. C. Andersen.) Canon für zwei Solostimmen mit Begleitung des Pianoforte 1.—

RISCHBIETER, W.

Op. 41. **Für's Haus.** Sechs Lieder und Gesänge für Sopran, Alt und Bariton.
Heft 1. **Partitur und Stimmen** —.80
No. 1. **Wenn eine Blume still verblüht.** (Engelbert Albrecht.) No. 2. **Dämmerstunde.** (J. G. Fischer.)
Heft 2. **Partitur und Stimmen** —.80
No. 3. **Gute Nacht, süßes Kind.** (C. Dräslern-Manfred.) No. 4. **Der Alpenhirt.** (Hoffmann von Fallersleben.)
Heft 3. **Partitur und Stimmen** —.80
No. 5. **Volksweise.** (L. Anzengruber.) No. 6. **Schelm Amor.** (Clara Hänel.)

UMLAUFT, P.

Op. 25. **Tanzweisen** in Ländlerform nach mittelhochdeutschen Texten für Sopran und Alt mit Begl. des Pianoforte.
No. 1. **Ich will Trauern, Trauern schwinden seh'n.** (Dichter unbek.) 1.—
No. 2. **Nun ist der kühle Winter.** (Neidhart v. Reuenthal) 1.—
No. 3. **Weine Herze, weinet Augen.** (Dichter unbekannt) —.75
No. 4. **Nun freuet Euch, Junge und Alte.** (Neidhart v. Reuenthal) 1.—
No. 5. **Auf dem Berge und in dem Thal.** (Neidhart v. Reuenthal) 1.50

WERMANN, Oscar.

Op. 108. **Weihnachtslied.** Text von Caspar Fuger. Für Sopran, Alt, Tenor oder Bariton mit Begleitung der Orgel oder des Pianoforte 1.—

WILM, Nicolai von.

Op. 170. **Zwei Duette** für Sopran und Tenor mit Begleitung des Pianoforte.
No. 1. **Schwerer Abschied** (E. Geibel) 1.—
No. 2. **Geweihte Liebe** (F. X. Seidl) 1.—

WINTERBERGER, Alexander.

Op. 62. **Fünf slavische Volksposien.** In's Deutsche übertr. v. Josef Wenzig. Für zwei Frauenstimmen m. Begl. d. Pianof.
No. 1. **Die schwarzen Augen.** (Slovakisch) —.50
No. 2. **Der Traum.** (Bulgarisch) —.75
No. 3. **Keinen Alten.** (Mährisch) —.50
No. 4. **Schnelles Besinnen.** (Böhmisch) —.50
No. 5. **Die Liebe.** (Mährisch) —.50
Op. 68. **Fünf slavische Volksposien.** In's Deutsche übertr. von Josef Wenzig. Für zwei Frauenstimmen mit Begleitung des Pianoforte.
No. 1. **Besser ist besser.** (Böhmisch) —.50
No. 2. **Lauter Wunder.** (Böhmisch) —.50
No. 3. **Schlecht verträgliche Gesellschaft.** (Böhmisch) —.50
No. 4. **Die Liebe.** (Slovakisch) —.50
No. 5. **Die Verlassene.** (Slovakisch) —.75

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LEIPZIG
ROB. FORBERG.

Orgel- Musik

Musique pour l'Orgue Organ-Music

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.)
Partitur netto 6.—
Orchesterstimmen netto 6.—
Orgelstimme netto 3.—

II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

Bach, Joh. Seb.
Andante. Aus dem italienischen Konzert für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the italian concert. D min.) 1.30

Beethoven, L. van.
Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)
No. 1. Adagio (aus Op. 24.) 1.—
No. 2. Moderato grazioso (aus Op. 30.) 2.—

Rheinberger, Josef.
Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et l'orgue. Six pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Thème et variations.) 2.40
No. 2. Abendlied. (Chant du soir. Evening song.) 1.20
No. 3. Gigue 2.40
No. 4. Pastorale 1.50
No. 5. Elegie 1.20
No. 6. Overture 3.—

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.
Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)
No. 1. Abendlied. (Chant du soir. Evening song.) 1.20
No. 2. Pastorale 1.20
No. 3. Elegie 1.50

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.
Transkriptionen für Horn mit Orgel. (Duos pour cor et l'orgue. Duets for horn and organ.)

(Heft 19.) Bach, Air. Aus der Orchestersuite. D dur. (Ré maj. D maj.) 1.—
(Heft 20.) Händel, Andante. Largo. Adagio 1.25
(Heft 22.) Weber, Adagio 1.—
(Heft 25.) Leclair, J. M., Largo —75
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn.) 1.—
(Heft 31.) Bach, Sarabande 1.—
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song.) 1.—
(Heft 35.) Schumann, Rob., Stille Tränen. (Larmes silencieuses. Silent tears.) 1.25
(Heft 36.) Schumann, Rob., Stübchenlieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy.) 1.25

Rheinberger, Josef.
Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) 1.50

Schubert, Louis.
Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ.) 1.25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

Bach, Joh. Seb.
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

Bach, Joh. Seb. M.

No. 1. Arie. E moll. (Mi mineur. E minor.) —75
No. 2. Arie. E dur. (Mi majeur. E major.) —75
No. 3. Chor. D dur. (Choeur. Ré majeur. Choeur. D major.) 1.—

Beer-Walbrunn, Anton.

Op. 28. Drei Fugen für die Orgel.
No. 1. Fuga quasi una Fantasia 2.—
No. 2. Fuga. Alla breve con vigore 1.25
No. 3. Fuga. Andante quasi Allegro, ma pomposo 1.25

Beethoven, Ludwig van.

Op. 48. Sechs Lieder von Gellert. Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) 1.50

Bibl, Rudolf.

Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) 3.—

Birn, Max.

Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastoral pour l'orgue. Christmas-pastoral for organ.) 1.25
Op. 7. Deutschland, Deutschland über alles. (Nach Haydns österreichischer Nationalhymne.) Konzertphantasie für Orgel 2.—

Boslet, L.

Op. 14. Arioso und Fugato für Orgel. 1.—
Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) 3.—
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.) 3.—

Buxtehude, Dietrich.

Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauch herausgegeben von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisés et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)
No. 1. E moll. (Mi mineur. E minor.) 1.80
No. 2. E dur. (Mi majeur. E major.) 1.—
No. 3. D dur. (Ré majeur. D major.) 1.30

Fährmann, Hans.

Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol min. 8th sonata for organ in E flat min.) 4.—

Gulbins, Max.

Op. 58. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiontide. Ten characteristic pieces for organ.)
Heft 1 — 2 —50

Haas, J. de.

Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) —50

Haas, Josef.

Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)
No. 1. C moll (Ut maj. C maj.) 1.—
No. 2. G moll (Sol min. G min.) 1.—
No. 3. D dur (Ré maj. D maj.) 1.—

Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) 3.—

Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)

No. 1. Phantasie 1.—
No. 2. Capriccio 1.—
No. 3. Intermezzo 1.—
No. 4. Introduction und Fuge 1.50

Händel, G. F.

Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab.) 2.50

Kretzschmar, Hermann.

Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.) 2.—
Op. 8. Technische Etüden für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1 — 2 à 1.80

Kretzschmar, Hermann. M.

Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.) 2.—

Lachner, Franz.

Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.].) 1.25

Mendelssohn-Bartholdy, F.

Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauch arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) 2.—

Merkel, Gustav.

Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts.) 2.25

Papperitz, Robert.

Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.)
Heft 1 — 2 — 3 — 4 — 5 à 2.—

Piutti, Carl.

Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1 — 2 à 1.30

Reger, Max.

Op. 27. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. 2.—

Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) 2.—

Reinecke, Carl.

Op. 49. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab.) 1.50

Rheinberger, Josef.

Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
Heft 1 — 2 à 1.—

Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoralsonata for organ. G maj.) 4.—

Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4.—

Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) 1.25

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4.—

Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4.—

Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) 4.—

Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4.—

Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4.—

Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4.—

Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) 4.—

Op. 167. Meditationen. Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)

No. 1. Entrata 1.—
No. 2. Agitato 1.—
No. 3. Canzonetta 1.—
No. 4. Andantino 1.—
No. 5. Preludio 1.—
No. 6. Aria 1.—
No. 7. Intermezzo 1.—
No. 8. Alla marcia 1.—
No. 9. Thema variato 1.—
No. 10. Passacaglia 1.—
No. 11. Fugato 1.—
No. 12. Finale 1.—

Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) 4.—

Op. 175. Sonate No. 16 in Gis moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.) 4.—

Op. 181. Fantasie - Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.) 4.—

Rheinberger, Josef. M.

Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) 4.—

Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.)
Heft 1 — 2 — 3 à 1.50

Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.) 4.—

Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.) 4.—

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.)

No. 1. Fuga cromatica 1.25
No. 2. Intermezzo 1.—
No. 3. Scherzoso 1.—

Schaab, Rob.

Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)

Op. 118. Heft 1 2.—
Op. 119. Heft 2 2.50
Op. 121. Heft 3 2.50

Schneider, Friedrich.

Drei Stücke aus dem Karfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio: Gethsemane and Golgatha. Arranged for organ by R. Schaab.)

No. 1. Chor (Choeur. Choir): „Unsere Harfe ist zur Klage geworden“ —75

No. 2. Chor (Choeur. Choir): „Ich habe dich einen Augenblick verlassen“ —50

No. 3. Schlusschor (Choeur. Choir): „Würdig ist das Lamm“ —75

Tschaikowsky, P.

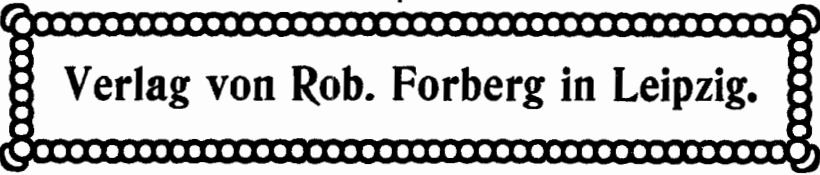
Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.) 1.50

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Lento ma non troppo.

III. Man. (Fernflöte, Voix celeste, Schw. geschl.)

Hans Fährmann, op.46.

The musical score is written for organ and consists of four systems of three staves each. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Lento ma non troppo'. The score begins with a piano (*pp*) dynamic. The first system includes a 'pp' marking. The second system has a '+8' marking. The third system includes a 'decresc.' marking. The fourth system concludes the piece.

II. Man.
(Registerwechsel.)
sempre pp
III. Man.

mf
p

Agitato.
f
I. Man.
mf
II. Man.

cresc.
cresc.

First system of musical notation. It consists of a grand staff with three staves. The top staff is the treble clef, and the bottom two are the bass clef. The key signature has four sharps (F#, C#, G#, D#). The first measure starts with a forte (*f*) dynamic. The second measure has a *cresc.* (crescendo) marking. The third measure has a *ff* (fortissimo) marking. The first two staves are labeled "I. Man." (First Manuscript). There are various musical notations including notes, rests, and slurs.

Second system of musical notation. It consists of a grand staff with three staves. The key signature remains four sharps. The first measure has a *decresc.* (decrescendo) marking. The second measure has a *ritard.* (ritardando) marking. The first two staves are labeled "I. Man." (First Manuscript). There are various musical notations including notes, rests, and slurs.

Third system of musical notation. It consists of a grand staff with three staves. The key signature remains four sharps. The first measure has a forte (*f*) dynamic. The first two staves are labeled "II. Man." (Second Manuscript) and the last two are labeled "I. Man." (First Manuscript). The tempo marking "Allegro risoluto." is placed above the first staff. There are various musical notations including notes, rests, and slurs.

Fourth system of musical notation. It consists of a grand staff with three staves. The key signature remains four sharps. The first two staves are labeled "II. Man." (Second Manuscript) and the last two are labeled "I. Man." (First Manuscript). There are various musical notations including notes, rests, and slurs.

Fifth system of musical notation. It consists of a grand staff with three staves. The key signature remains four sharps. There are various musical notations including notes, rests, and slurs.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. The key signature is three sharps (F#, C#, G#).

Second system of musical notation, featuring a grand staff. It includes two parts labeled "I. Man." and "II. Man." in the upper voice. The music continues with complex melodic and harmonic textures. A triplet of eighth notes is marked with a "3" above it in the final measure.

Third system of musical notation, featuring a grand staff. The upper voice part is labeled "I. Man." and shows a melodic line with some rests. The lower voice part continues with rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff. The upper voice part is labeled "II. Man." and the lower voice part is labeled "I. Man." in the final measure. The music features complex melodic and harmonic textures.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings: "cresc." (crescendo) in the first measure and "decresc." (decrescendo) in the second measure. The music concludes with a final melodic flourish in the upper voice.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two parts: **I. Man.** (First Manuscript) in the upper voice and **II. Man.** (Second Manuscript) in the lower voice. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The dynamic marking *mf* (mezzo-forte) is present. The system concludes with a fermata over a final chord.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The **I. Man.** part is marked *mf*. The system ends with a fermata.

Third system of musical notation. It features the same three-staff layout. The **I. Man.** part is marked *decresc.* (decrescendo) and *p* (piano). The system concludes with a fermata.

Fourth system of musical notation. It features the same three-staff layout. The **I. Man.** part is marked *p*. The **II. Man.** part is also marked *p*. The system concludes with a fermata.

Fifth system of musical notation. It features the same three-staff layout. The **I. Man.** part includes several triplet markings (indicated by a '3' over the notes). The system concludes with a fermata.

First system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mf*. The first measure has a fermata. The system concludes with the instruction "I. Man." in the upper right.

Second system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The system includes the instruction "II. Man." in the middle and "III. Man." in the lower right. A *decresc.* (decrescendo) marking is present in the upper right.

Third system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The system includes the instruction "I. Man." in the middle and "II. Man." in the lower right. A *cresc.* (crescendo) marking is present in the middle.

Fourth system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The system includes the instruction "I. Man." in the lower right. A *f* (forte) marking is present in the upper left.

Fifth system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The system includes the instruction "I. Man." in the lower right. A *ff* (fortissimo) marking is present in the lower left.

II. Man. *cresc.*

This system contains the first system of music, featuring two staves for the right hand and one for the left. The right hand part includes a triplet of eighth notes and a series of chords. The left hand part consists of a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4. The instruction "II. Man." is written above the first staff, and "cresc." is written above the second staff.

I. Man. *ff*

This system contains the second system of music, featuring two staves for the right hand and one for the left. The right hand part features a triplet of eighth notes and a series of chords. The left hand part consists of a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4. The instruction "I. Man." is written above the first staff, and "ff" is written above the second staff.

This system contains the third system of music, featuring two staves for the right hand and one for the left. The right hand part features a triplet of eighth notes and a series of chords. The left hand part consists of a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4.

II. Man. *f*

This system contains the fourth system of music, featuring two staves for the right hand and one for the left. The right hand part features a triplet of eighth notes and a series of chords. The left hand part consists of a steady eighth-note accompaniment. The key signature has three flats, and the time signature is 3/4. The instruction "II. Man." is written above the first staff, and "f" is written above the second staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is 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 consists of several measures with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Second system of musical notation, continuing the piece. It features the same grand staff and key signature as the first system. The notation includes various rhythmic values and rests, with some notes beamed together.

Third system of musical notation. It includes the instruction "III. Man." in the upper right and a dynamic marking "p" (piano) below it. The notation continues with complex rhythmic patterns across the grand staff.

Fourth system of musical notation. It includes the instruction "I. Man." in the upper right, a dynamic marking "mf" (mezzo-forte), and a "cresc." (crescendo) marking. The system concludes with a triplet of notes marked with a "3" and a dynamic marking "f" (forte).

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. It includes a dynamic marking of *mf* and a section labeled "II. Man." in the middle staff. The music continues with intricate melodic and harmonic development.

Third system of musical notation, consisting of three staves. It features a dynamic marking of *ff* and includes sections labeled "I. Man." and "II. Man." in the middle staff. The music is characterized by dense chordal textures and complex rhythmic patterns.

Fourth system of musical notation, consisting of three staves. It includes a triplet marking of 3 in the top staff. The music continues with complex melodic and harmonic development.

Fifth system of musical notation, consisting of three staves. It includes a dynamic marking of *mf* and a section labeled "II. Man." in the middle staff. The music concludes with complex melodic and harmonic development.

Copp. I. II.

First system of musical notation, featuring a grand staff with three staves. The music is in a key with three flats and a 3/4 time signature. It includes various rhythmic patterns and melodic lines.

Second system of musical notation, continuing the piece. It includes the instruction "I. Man." in the middle staff.

Copp. ab.

Third system of musical notation, featuring the instruction "II. Man." in the middle staff and "f. Man." in the upper staff.

Fourth system of musical notation, featuring the instruction "III. Man." in the upper staff and "II. Man." in the middle staff. It also includes the instruction "decrease." in the middle staff.

Fifth system of musical notation, featuring the instruction "p ritard. III. Man." in the middle staff.

II. Man.

Musical score system 1, featuring piano accompaniment in bass clef. The music is in a key with two flats and a 4/4 time signature. It begins with a dynamic marking of *mf* (4.) and includes a *cresc.* marking. The system consists of three staves.

Musical score system 2, continuing the piano accompaniment. It features a *cresc.* marking and includes a key signature change to three flats. The system consists of three staves.

Musical score system 3, featuring piano accompaniment in bass clef. It begins with a dynamic marking of *f* and includes a *cresc.* marking. The system consists of three staves.

I. Man.

Musical score system 4, featuring piano accompaniment in bass clef. The system consists of three staves.

Musical score system 5, featuring piano accompaniment in bass clef. It includes a *cresc.* marking. The system consists of three staves.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble staff with a *cresc.* (crescendo) marking. The grand staff contains a complex accompaniment with many beamed notes. The bass staff has a simple bass line with whole notes.

Second system of musical notation. It consists of three staves. The top staff has a *Più mosso.* (faster) marking. The middle staff has a *decresc.* (decrescendo) marking. The bottom staff has a *mf* (mezzo-forte) marking and a triplet of eighth notes. A section marking *III. Man. (Schw. geschl.)* is present on the right side of the system.

Third system of musical notation. It consists of three staves. The top staff has a triplet of eighth notes. The middle staff has a triplet of eighth notes. The bottom staff has a simple bass line with whole notes.

Fourth system of musical notation. It consists of three staves. The top staff has a triplet of eighth notes. The middle staff has a triplet of eighth notes. The bottom staff has a simple bass line with whole notes.

Fifth system of musical notation. It consists of three staves. The top staff has a triplet of eighth notes. The middle staff has a triplet of eighth notes. The bottom staff has a simple bass line with whole notes.

First system of musical notation, featuring a grand staff with three staves. The music is in a key with two flats and a 3/4 time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with *cresc.* and *I. Man.* (Moderato). It features a change in tempo and dynamics.

Fifth system of musical notation, marked with *cresc.* and *ff* (fortissimo). It includes a triplet of eighth notes and concludes with a strong chord.

II. Man.

p *cresc.*

This system contains the first two staves of music. The top staff is marked *p* and the bottom staff is marked *cresc.*. The music is in a key with two flats and features complex chordal textures with many accidentals.

mf

This system contains the next two staves of music. The top staff is marked *mf*. The music continues with dense chordal textures.

Adagio sostenuto.

decresc. *p* III. Man. (Violino 8.)

This system contains the next two staves of music. The tempo is marked *Adagio sostenuto.*. The top staff is marked *decresc.* and the bottom staff is marked *p*. A new section begins with the marking *III. Man. (Violino 8.)*.

3

This system contains the next two staves of music. A triplet of eighth notes is marked with a '3' above it.

III. Man.

mf II. Man.

This system contains the final two staves of music. The top staff is marked *III. Man.* and the bottom staff is marked *mf* and *II. Man.*

II. Man.

III. Man.

This system contains the first system of music. It features three staves: a treble staff and two bass staves. The music is written in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The first staff has a melodic line with many slurs and ties. The second staff has a more rhythmic accompaniment. The third staff provides a harmonic foundation. The label 'II. Man.' is placed at the end of the first staff, and 'III. Man.' is placed above the second staff.

III. Man.

II. Man.

II. Man.

III. Man.

This system contains the second system of music. It features three staves. The first staff has a melodic line with slurs and ties. The second staff has a rhythmic accompaniment. The third staff provides a harmonic foundation. The label 'III. Man.' is placed above the first staff, 'II. Man.' is placed above the second staff, and 'II. Man.' is placed above the third staff. 'III. Man.' is also placed at the end of the first staff.

decresc.

This system contains the third system of music. It features three staves. The first staff has a melodic line with slurs and ties. The second staff has a rhythmic accompaniment. The third staff provides a harmonic foundation. The label 'decresc.' is placed above the second staff.

III. Man.

ppp

p

16:

II. Man.

This system contains the fourth system of music. It features three staves. The first staff has a melodic line with slurs and ties. The second staff has a rhythmic accompaniment. The third staff provides a harmonic foundation. The label 'III. Man.' is placed above the first staff. 'ppp' is placed above the second staff. 'p' is placed above the third staff. '16:' is placed below the first staff. 'II. Man.' is placed below the second staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with slurs and ties. The second staff features a triplet of eighth notes and a *cresc.* marking. The third staff provides a harmonic accompaniment. The system concludes with a *cresc.* marking.

Second system of musical notation. It consists of three staves. The first staff continues the melodic line. The second staff features a triplet of eighth notes and a *mf* marking. The third staff continues the accompaniment. The system concludes with a *mf* marking and the instruction "I. Man."

Third system of musical notation. It consists of three staves. The first staff begins with the instruction "II. Man." and a *mf* marking. The second staff continues the melodic line with some notes marked with an 'x'. The third staff continues the accompaniment. The system concludes with a *mf* marking.

Fourth system of musical notation. It consists of three staves. The first staff continues the melodic line. The second staff continues the accompaniment. The system concludes with a *decresc.* marking and the instruction "II. Man."

III. Man.

p

III. Man.

II. Man.

The first system consists of three staves. The top staff is in treble clef and contains a melodic line with various ornaments and slurs. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines. The key signature has three sharps (F#, C#, G#). The tempo is marked 'p' (piano). Hand designations 'III. Man.' and 'II. Man.' are placed above and below the staves respectively.

III. Man.

The second system continues the musical piece with three staves. The top staff features a melodic line with slurs and ornaments. The middle and bottom staves provide harmonic accompaniment. The key signature remains three sharps. The tempo is 'p'.

un poco cresc.

The third system continues the piece with three staves. A marking '*un poco cresc.*' is placed above the middle staff. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic accompaniment. The key signature is three sharps.

Moderato con moto. (Fuga.)

decresc. e ritard.

pp

III. Man.

The fourth system marks the beginning of a new section: 'Moderato con moto. (Fuga.)'. It features three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic accompaniment. The key signature changes to three flats (Bb, Eb, Ab). The tempo is 'Moderato con moto'. Hand designations '*decresc. e ritard.*', '*pp*', and 'III. Man.' are present.

The fifth system continues the fugue with three staves. The top staff has a melodic line with slurs. The middle and bottom staves provide harmonic accompaniment. The key signature is three flats.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The middle and bottom staves are bass clefs with the same key signature. The music features a complex melodic line in the middle staff with many slurs and ties, and a more rhythmic accompaniment in the bottom staff.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats. The middle and bottom staves are bass clefs with the same key signature. The music continues with intricate melodic patterns and accompaniment.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats. The middle and bottom staves are bass clefs with the same key signature. The music features a complex melodic line in the middle staff with many slurs and ties, and a more rhythmic accompaniment in the bottom staff.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats. The middle and bottom staves are bass clefs with the same key signature. The music continues with intricate melodic patterns and accompaniment.

The fifth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three flats. The middle and bottom staves are bass clefs with the same key signature. The music features a complex melodic line in the middle staff with many slurs and ties, and a more rhythmic accompaniment in the bottom staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff contains a melodic line with various note values and slurs. The second staff contains a bass line with chords and single notes. The third staff is mostly empty. The instruction *cresc. (un poco)* is written in the first staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the first staff continues with more complex rhythmic patterns and slurs. The bass line in the second staff provides harmonic support with chords and moving lines. The lower bass staff remains empty.

Third system of musical notation. The first staff begins with the dynamic marking *mf*. The melodic line is highly active with many sixteenth notes. The second staff has a bass line with some rests. A new section begins in the first staff of this system, marked *II. Man.* (Secondo Mano), with a treble clef and a key signature change to two flats (B-flat, E-flat). The lower bass staff has a few notes.

mf Copp. II.

Fourth system of musical notation, continuing the *II. Man.* section. It features the same three-staff layout. The melodic line in the first staff continues with intricate patterns. The second and third staves provide harmonic accompaniment with chords and moving lines.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex chordal textures and melodic lines. A *cresc.* marking is present in the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A *I. Man.* marking is present above the top staff. A *cresc.* marking is present in the middle staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A *s* marking is present above the top staff.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A *f* marking is present in the middle staff.

First system of musical notation. It consists of three staves: a treble staff and two bass staves. The music is in a key with three flats and a 3/4 time signature. The first measure has a dynamic marking of *mf*. The second measure has a *cresc.* marking. The music features complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic development across the three staves.

Third system of musical notation. It includes a *ff* dynamic marking in the second measure. The third measure has a *decresc. e vivace* marking. A second manual change is indicated by "II. Man." above the treble staff, with a *3* marking below it. The music becomes more rhythmic and driving.

Fourth system of musical notation. It features a *mf* dynamic marking in the second measure. The music continues with intricate textures and melodic lines.

Fifth system of musical notation. It includes a second manual change marked "II. Man." above the treble staff and "I. Man." below the first bass staff. A *mf* dynamic marking is present in the first measure. The music concludes with a series of rapid sixteenth-note passages in the treble staff.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many sixteenth notes and slurs. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation. The top staff continues the melodic line. The middle staff has a more active line with slurs. The bottom staff is mostly rests. A marking "II. Man." is present in the middle staff.

Third system of musical notation. The top staff has a dense melodic texture. The middle staff features chords and some melodic fragments. The bottom staff has a simple bass line.

Fourth system of musical notation. The top staff has a melodic line with a "cresc." marking. The middle and bottom staves have more active accompaniment.

Fifth system of musical notation. The top staff continues the melodic line. The middle and bottom staves have active accompaniment.

II. Man.

f

I. Man.

ff

ff (Posaune)

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many beamed notes and slurs. The middle and bottom staves provide harmonic support with chords and bass lines.

Second system of musical notation, continuing the piece. It includes a measure with a fermata and a measure with a dynamic marking of *sfz*. The notation is dense with many notes and slurs.

Third system of musical notation, featuring a grand staff with three staves. It includes a measure with a dynamic marking of *fff* and another with *sfz*. The music is highly textured with many notes and slurs.

Fourth system of musical notation, featuring a grand staff with three staves. It includes a measure with a dynamic marking of *f*. The notation is dense with many notes and slurs.

II. Man.

This system contains the first system of music. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has four flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the top staff. The label "II. Man." is positioned below the second staff.

II. Man.

This system contains the second system of music, continuing the grand staff notation. It features similar rhythmic complexity and melodic lines across the three staves. The label "II. Man." is positioned at the beginning of the system.

I. Man.

mf

This system contains the third system of music. It includes a triplet of eighth notes in the second staff. The dynamic marking *mf* is present. The label "I. Man." is positioned at the end of the system.

f II. Man.

cresc.

This system contains the fourth system of music. It begins with the dynamic marking *cresc.* and ends with the dynamic marking *f*. The label "II. Man." is positioned at the end of the system.

Musical score system 1, featuring a grand staff with three staves. The music is in a key with three flats and a 3/4 time signature. The system concludes with the markings *ritard.* and *ff ritard.*

I. Man.

Musical score system 2, featuring a grand staff with three staves. The music is marked *pesante* and includes numerous triplet markings (3).

Musical score system 3, featuring a grand staff with three staves. The music continues with triplet markings (3) and is marked *pesante*.

Musical score system 4, featuring a grand staff with three staves. The music continues with triplet markings (3) and is marked *pesante*.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a complex melodic line in the treble clef with many slurs and ties. The bass clef staves provide harmonic support. The word *accelerando* is written above the second measure of the grand staff.

Second system of musical notation. It consists of three staves. The music continues with similar complexity. The word *Con moto.* is written above the first measure of the grand staff, and *f* (forte) is written below the first measure. The second staff of the grand staff has *II. Man.* written below it.

Third system of musical notation. It consists of three staves. The music continues with similar complexity. The word *ritard.* is written above the first measure of the grand staff.

Fourth system of musical notation. It consists of three staves. The music continues with similar complexity. The word *a tempo* is written above the first measure of the grand staff.

Fifth system of musical notation. It consists of three staves. The music continues with similar complexity. The word *Man. I.* is written below the first measure of the grand staff.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many sixteenth notes. The middle and bottom staves provide harmonic support with chords and bass lines.

Second system of musical notation. The middle staff begins with a dynamic marking of *f* (forte). The music continues with intricate melodic and harmonic patterns across the three staves.

Third system of musical notation. The middle staff includes the instruction *cresc. e stringendo* (crescendo and stringendo). The music shows a clear increase in volume and tempo.

Fourth system of musical notation. This system continues the complex texture established in the previous systems, with dense chordal structures and active melodic lines.

Fifth system of musical notation, starting with the tempo marking *Più mosso.* (More slowly). The music becomes more spacious and features prominent triplet markings in the bass line.

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with triplets and slurs.

Second system of musical notation, consisting of three staves. It continues the complex rhythmic patterns from the first system.

Third system of musical notation, consisting of three staves. The top staff begins with the instruction *ritard.* and the tempo marking **Etwas breiter.** The bottom staff is labeled **Posaune** (Trumpet).

Fourth system of musical notation, consisting of three staves. The music continues with intricate rhythmic figures.

Fifth system of musical notation, consisting of three staves. This system concludes the piece with a final cadence.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many accidentals and a 'cresc.' marking. The bass staff has a simpler accompaniment. Dynamics include *ff* and *pp*.

Second system of musical notation, continuing the piece with similar complexity and dynamics.

Third system of musical notation, featuring a *fff* dynamic marking and a '8' marking above the staff.

Fourth system of musical notation, showing a transition in dynamics to *p*.

Fifth system of musical notation, concluding the piece with a final cadence.

Gemischte Chöre

mit Orchester, Pianoforte, Orgel etc.

BILLETER, A.

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- SCHROEDER, Charles.**
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