2.50

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T-8

Einband-Vorderseite:
Die Orgel in der „Wies", Kreis Schongau, Obb.

Die berühmte Wallfahrtskirche Wies zum Gegeißelten Heiland wurde von Dominikus Zimmermann in den Jahren 1745 bis 1754 erbaut. Das Orgelwerk stammt von Andreas Jäger aus Füssen am Lech; es wurde 1757 vollendet. 1928 erfuhr das Werk einen Umbau. Gegenwärtig besitzt es 27 klingende Stimmen auf zwei Manualen. Die leicht bewegte Architektur des Raumes steht in einem gewissen Gegensatz zur Schwere des Orgelkastens, die aber durch die beiden Rückpositive aufgelockert wird.

Einband-Rückseite:
Das Deckengemälde über der Orgel

TONGERS TASCHEN-ALBUM · BAND 57

HEINRICH BUNGART

PRÄLUDIEN-ALBUM

für

Orgel oder Harmonium

Eine Auswahl von Vor-, Zwischen- und Nachspielen in allen Dur- und Molltonarten

P. J. TONGER · MUSIKVERLAG
RODENKIRCHEN/RHEIN

167 P.J.T. 3036

Inhaltsverzeichnis

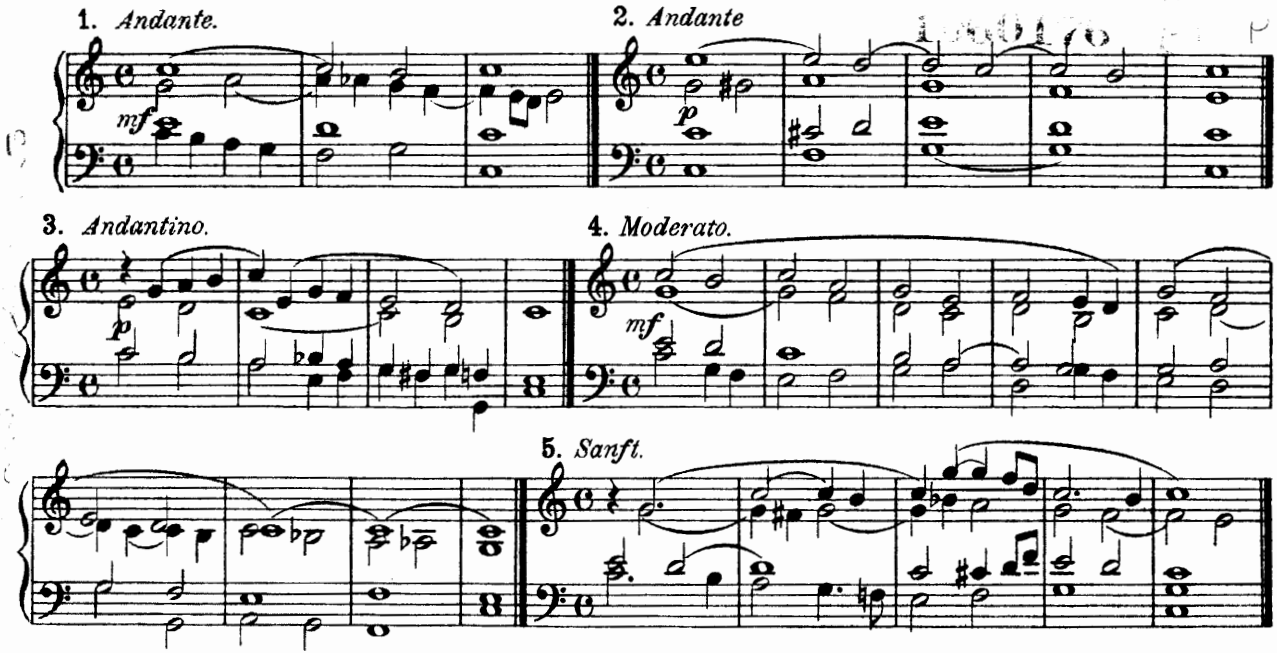
a. Tonarten

	Seite
C-dur	1—19
C moll	20—27
Des-dur	28—31
Cis-moll	32—33
D-dur	34—43
D-moll	43—52
Es-dur	53—61
Es-moll	62—63
E-dur	63—67
E-moll	68— 75
F-dur	76— 87
F-moll	88— 92
Fis-dur	93
Ges-dur	94— 95
Fis-moll	96— 98
G-dur	99—110
G-moll	110—120
As-dur	121—126
Gis-moll	127—128
A-dur	129—137
A-moll	138—152
B-dur	152—164
B-moll	165—169
H-dur	169—171
H-moll	172—176

b. Komponisten

Albrechtsberger . . . 36, 72, 112
Bach, J. S. . . . 62
Brähmig . . . 68
Eberlin . . . 111, 112
Fischer, M. G. . . . 48, 56, 136, 157
Frech, J. G. . . . 34
Friese, Th. . . . 5, 100, 141
Führer, R. . . . 70
Gebhardi . . . 66
Händel, G. F. . . . 7, 47, 62, 96, 113
Haydn, M. . . . 138, 139
Hesse, A. . . . 12, 14, 22, 39, 45, 82, 84, 86, 151, 156
Kittel, J. C. . . . 66, 101, 140
Klauer, F. G. . . . 139
Knecht . . . 28, 58, 163
Kühmstedt, F. . . . 20
Löwe, C. . . . 130, 140
Meister, J. C. . . . 32
Mühling, A. . . . 4, 55, 64, 88, 96, 97, 100
Müller, A. F. . . . 154
Pearsall, S. . . . 96, 121
Post, C. H. . . . 14, 46, 64, 69, 78, 100, 130, 154
Rembt, J. E. . . . 120
Rinck, Ch. H. . . . 6, 7, 9, 18, 24, 29, 36, 54, 59, 65, 70, 71, 76, 83, 89, 94, 103, 113, 114, 122, 133, 134, 135, 142, 144, 154, 155, 158, 159, 160, 166, 170
Sattler, C. . . . 150
Sauerbrey . . . 5
Schneider, F. . . . 4, 122
Sechter, S. . . . 44, 69
Töpel, C. F. . . . 38
Töpfer, J. G. . . . 43
Vierling, G. . . . 21, 32, 132
Vogler . . . 21, 127
Wedemann, W. . . . 22, 28, 43, 63, 76, 111, 129
Zöllner, C. H. . . . 46, 104

C dur.



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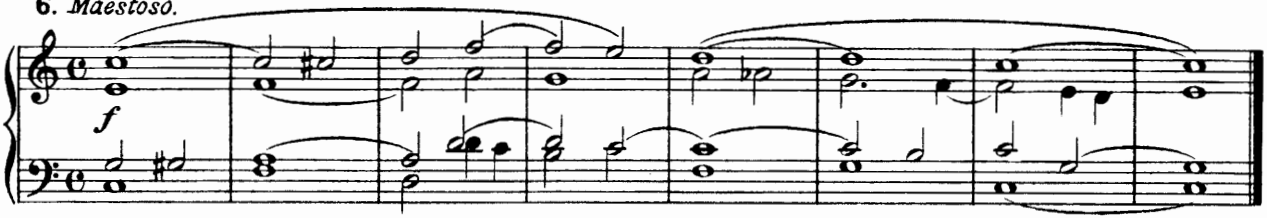
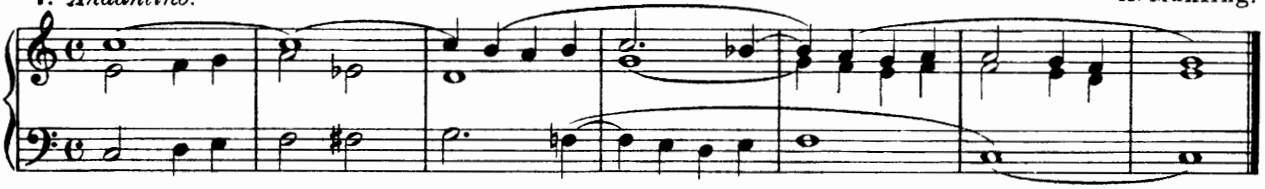
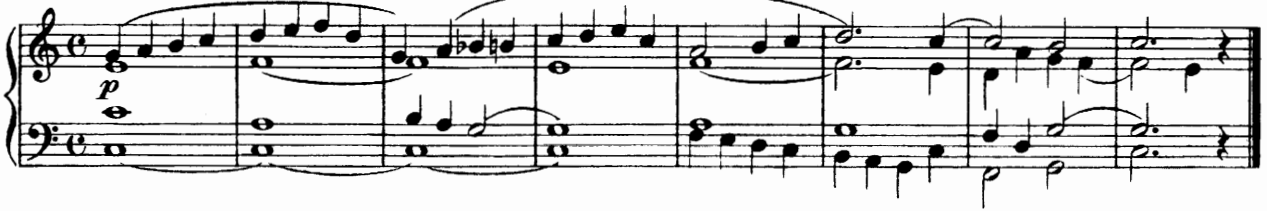
6. *Maestoso.*



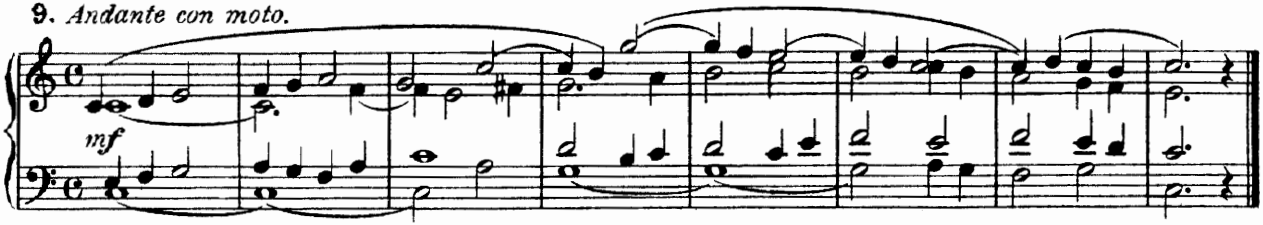
7. *Andantino.* A. Mühling.



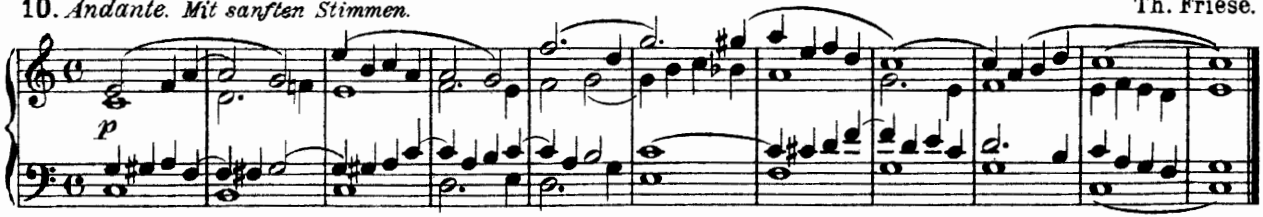
8. *Andantino con moto.* F. Schneider.



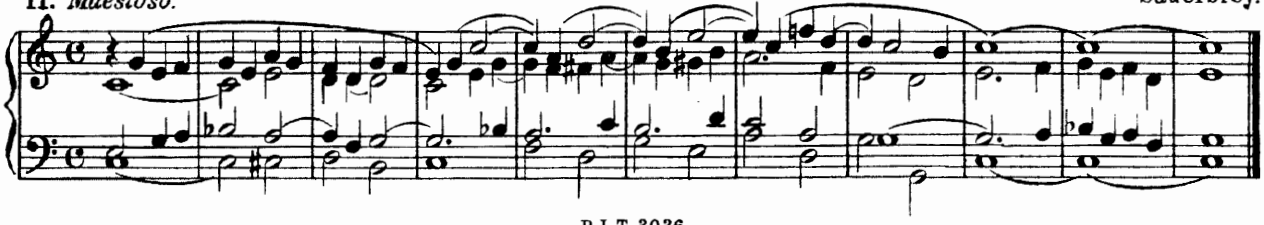
9. *Andante con moto.*

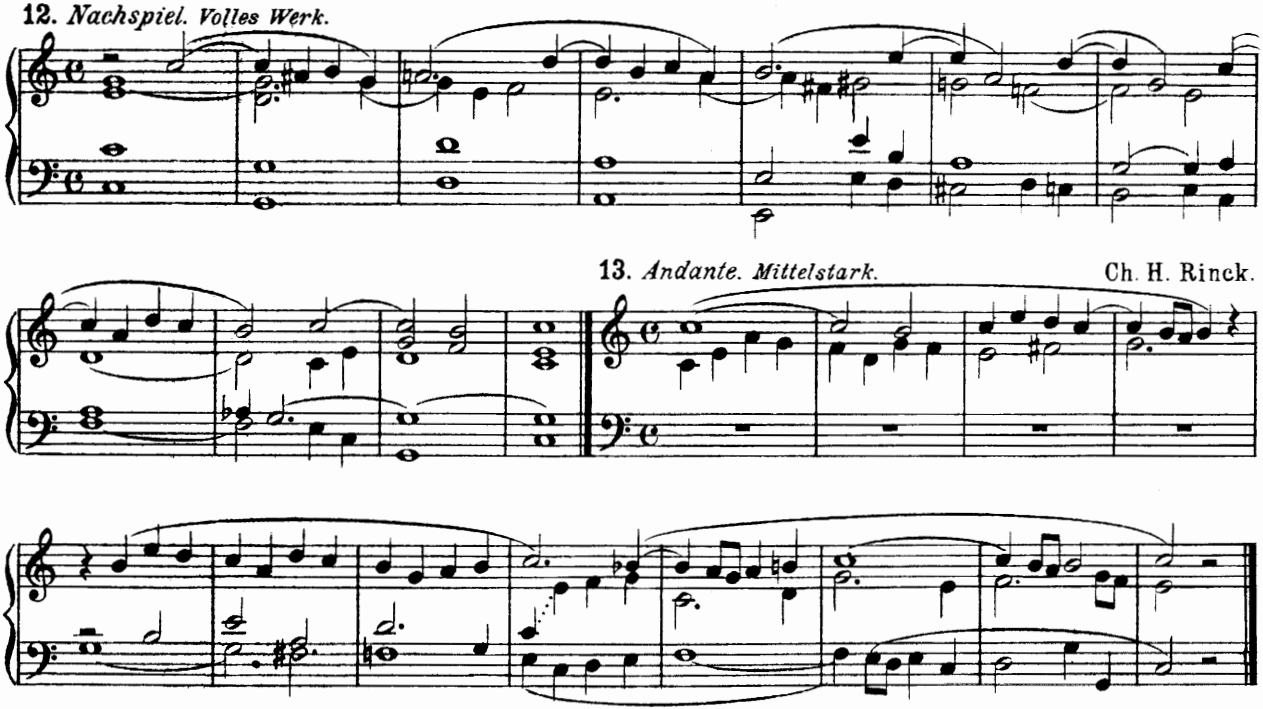


10. *Andante. Mit sanften Stimmen.* Th. Friese.



11. *Maestoso.* Sauerbrey.




12. Nachspiel. Volles Werk.
13. Andante. Mittelstark.
Ch. H. Rinck.

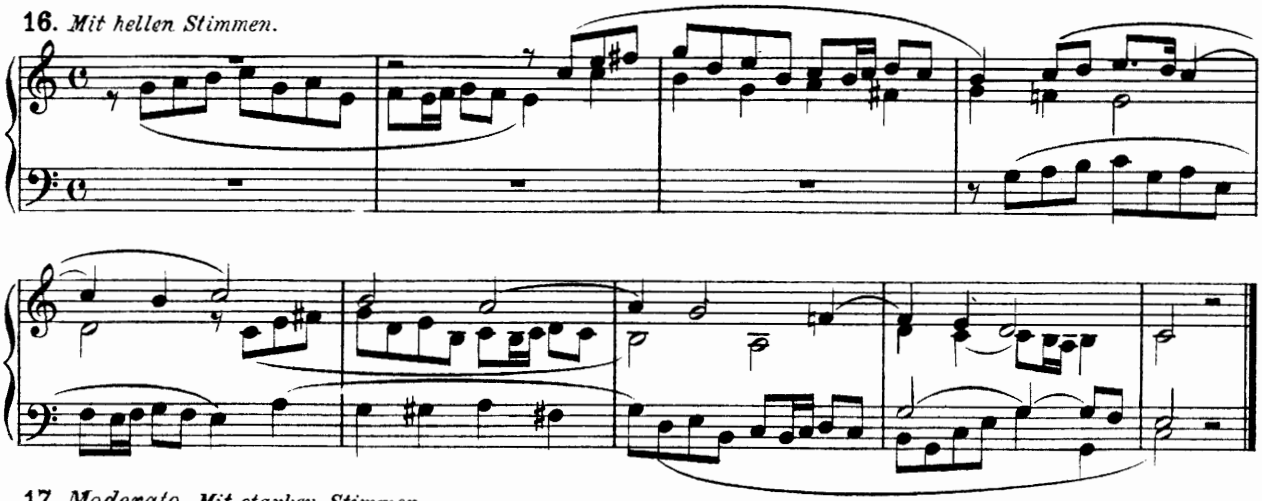
14. *Versette.* G. F. Händel.

Stark.

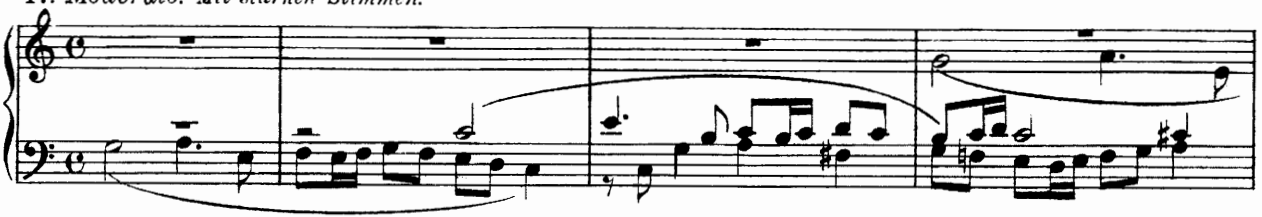
15. *Andante.* Ch. H. Rinck.

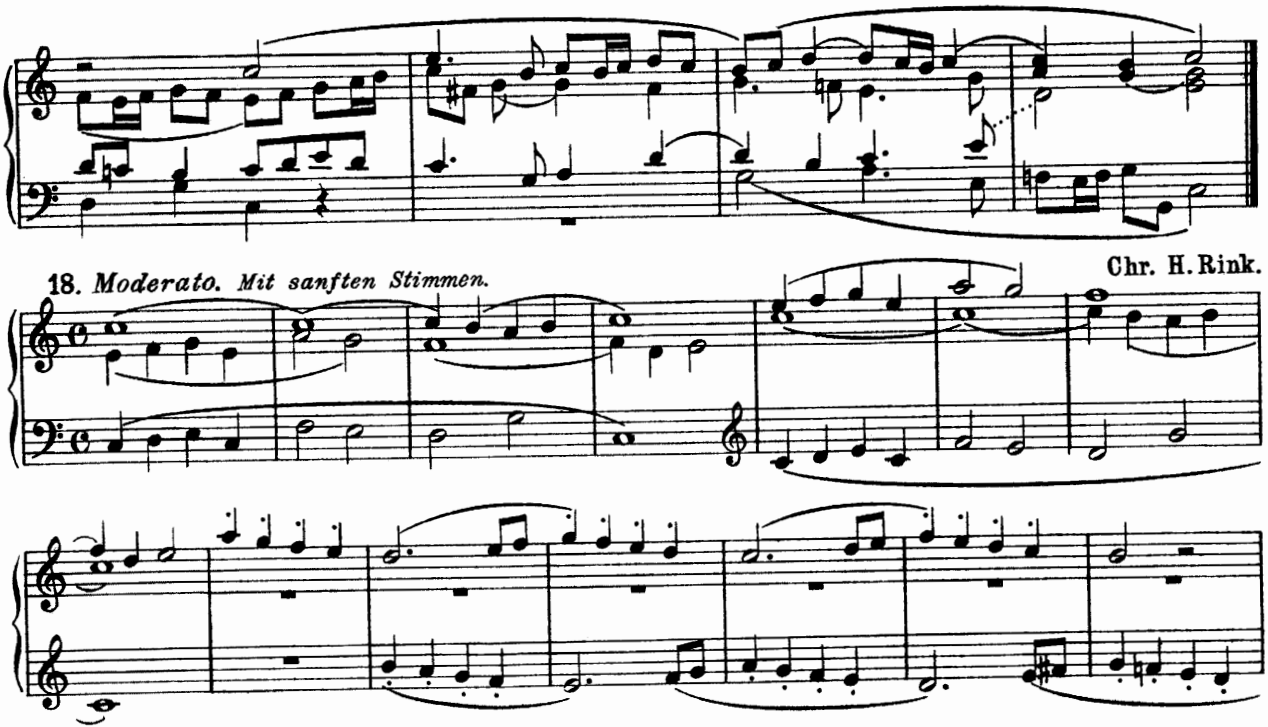
Stark.

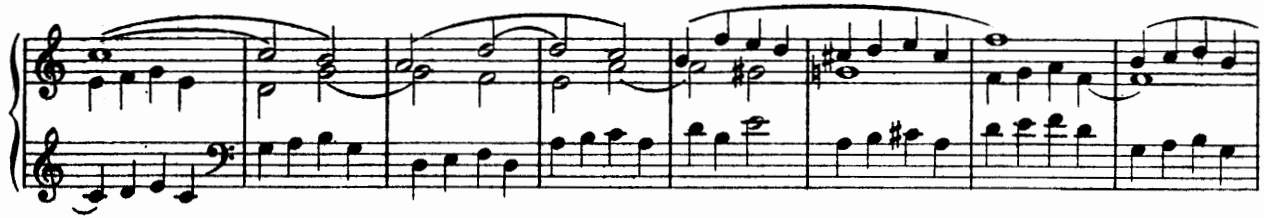
16. *Mit hellen Stimmen.*

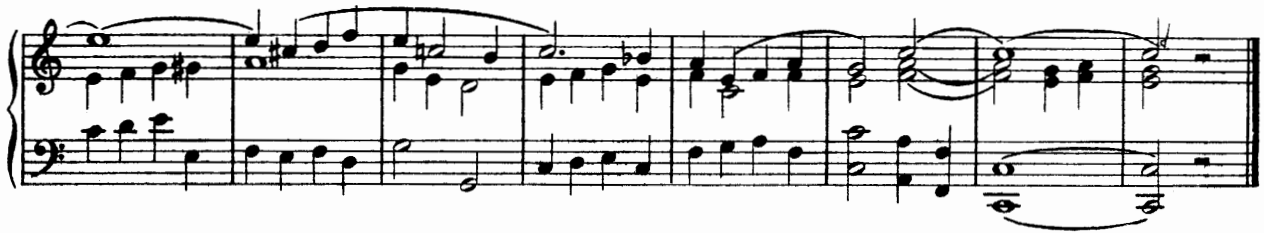


17. *Moderato.* ***Mit starken Stimmen.***

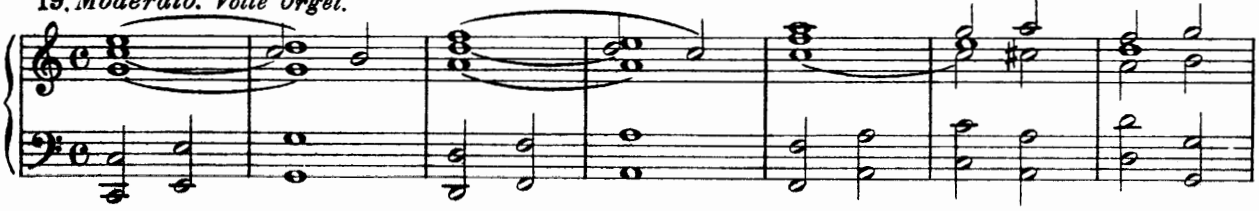


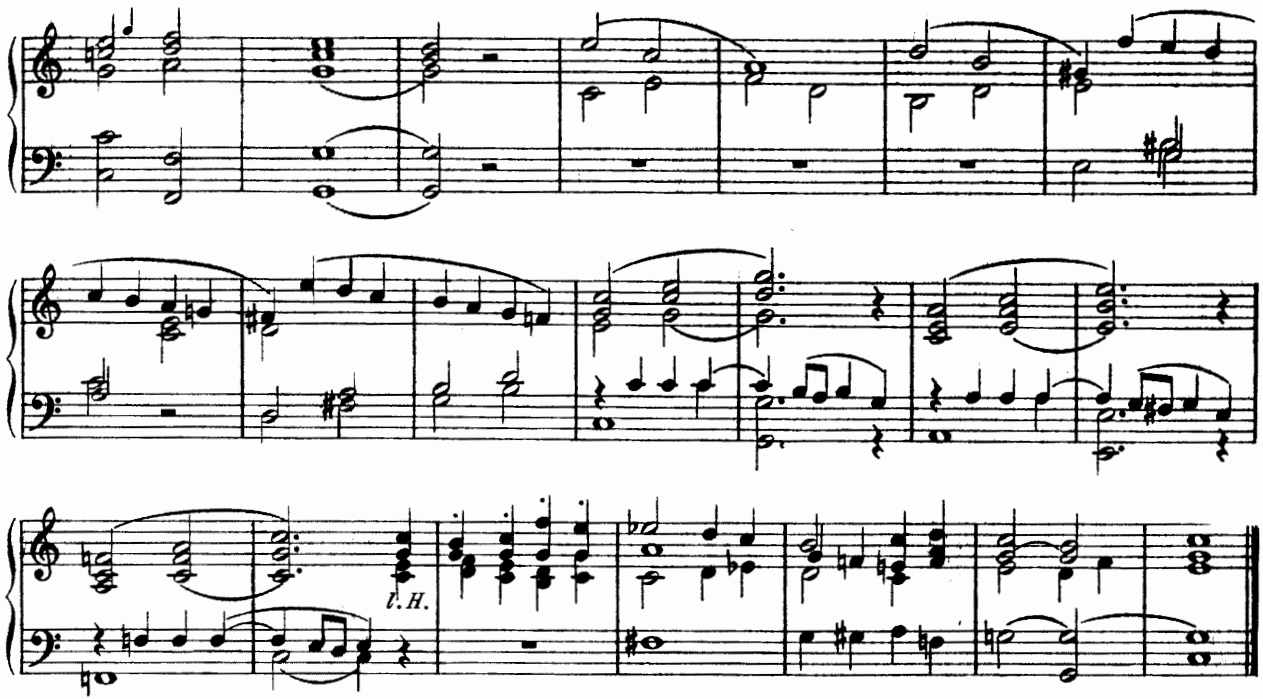

18. Moderato. Mit sanften Stimmen.
Chr. H. Rink.





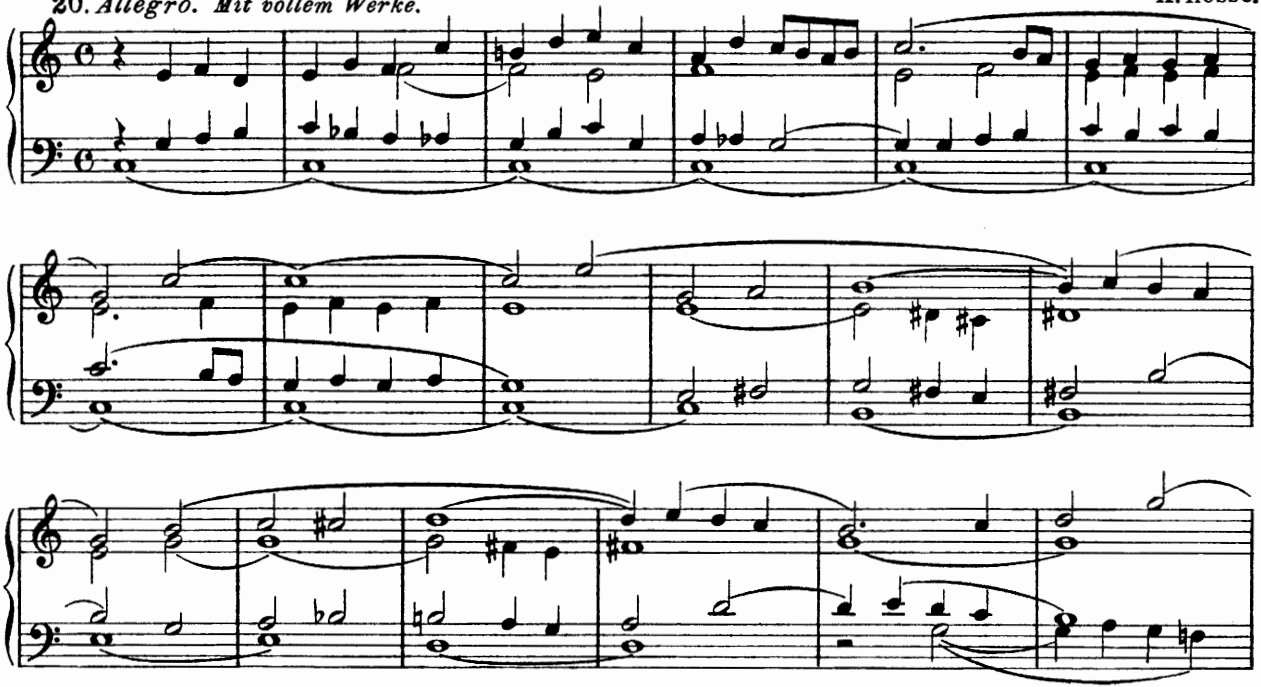
19. *Moderato. Volle Orgel.*

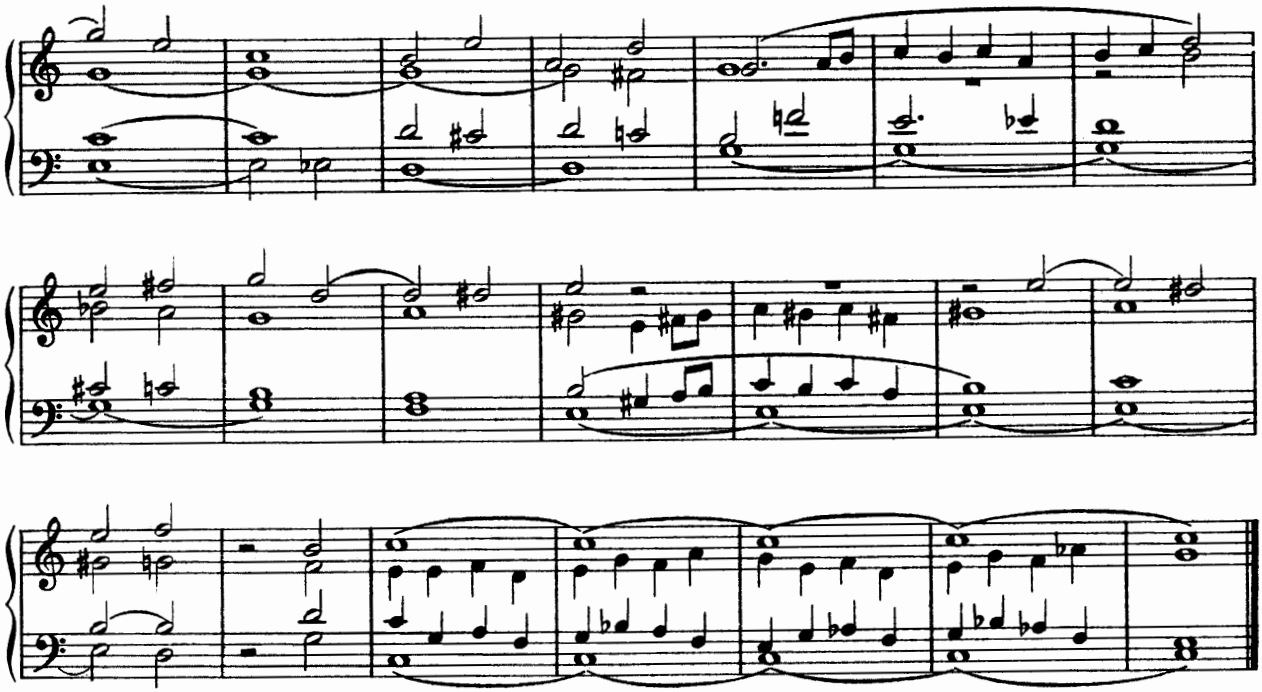



l. H.

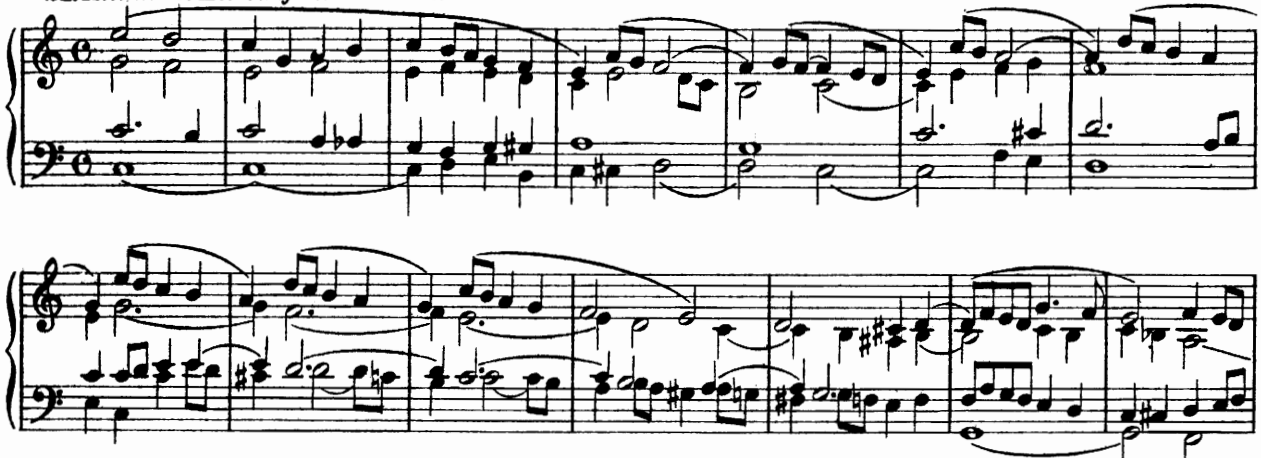
20. *Allegro. Mit vollem Werke.*

A. Hesse.

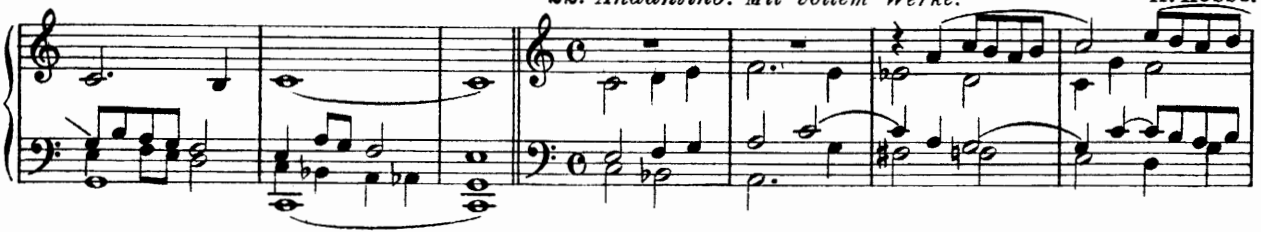


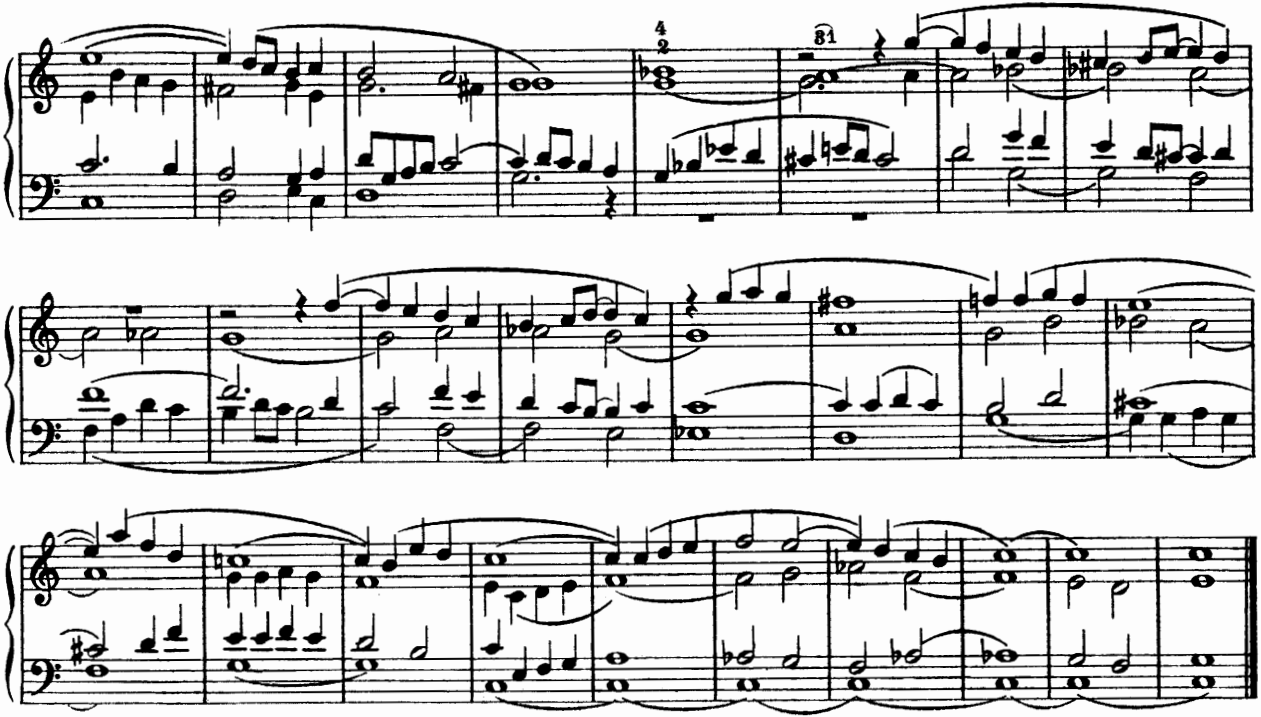


21. *Andante.* ***Mit sanften Stimmen.*** **C. H. Post.**

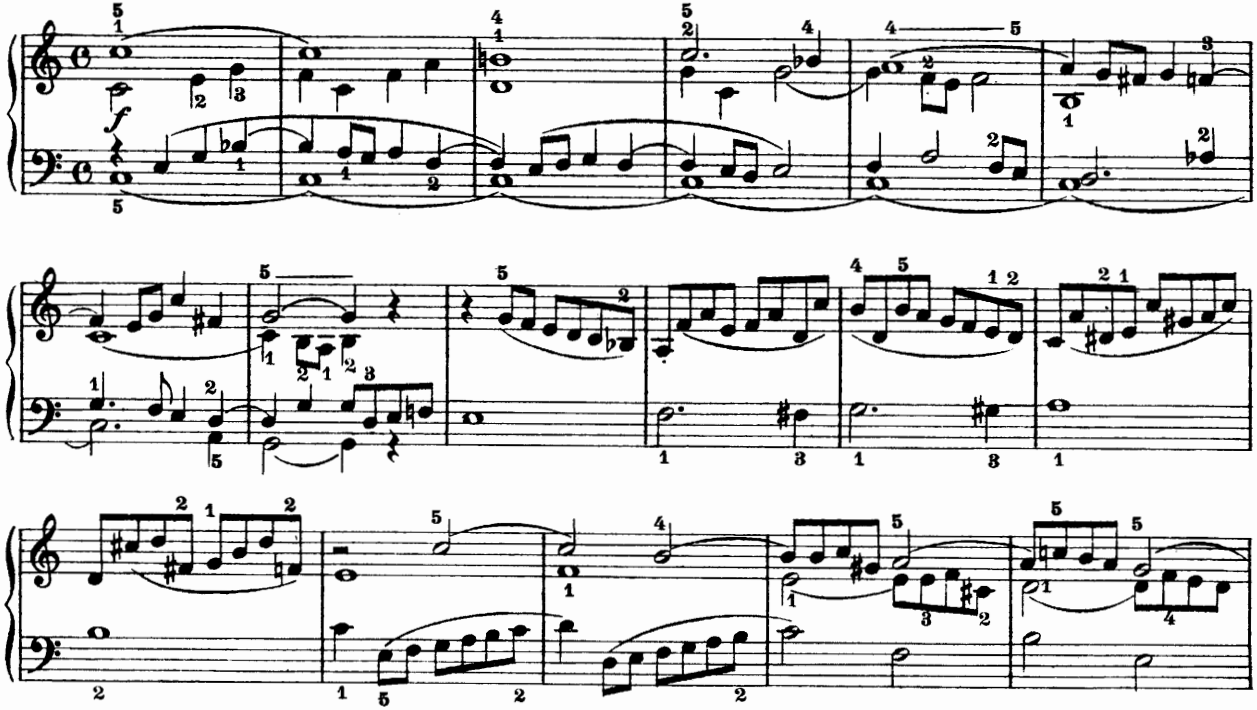


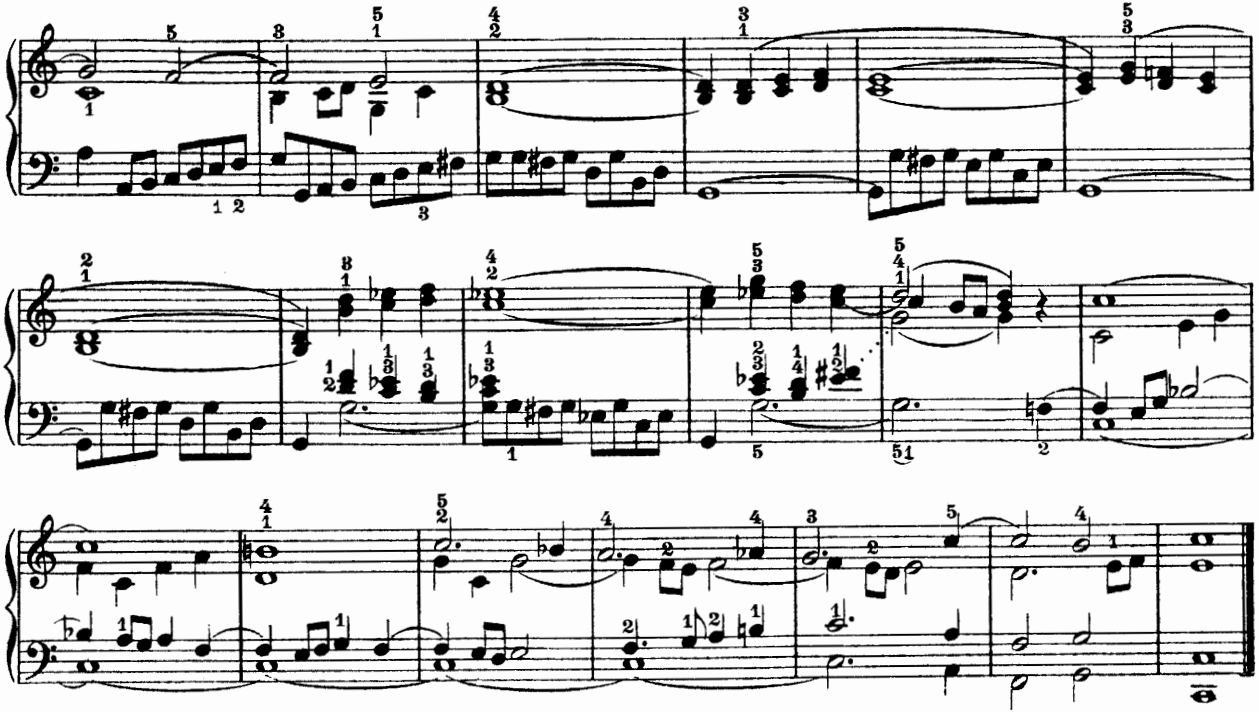
22. *Andantino.* ***Mit vollem Werke.*** **A. Hesse.**



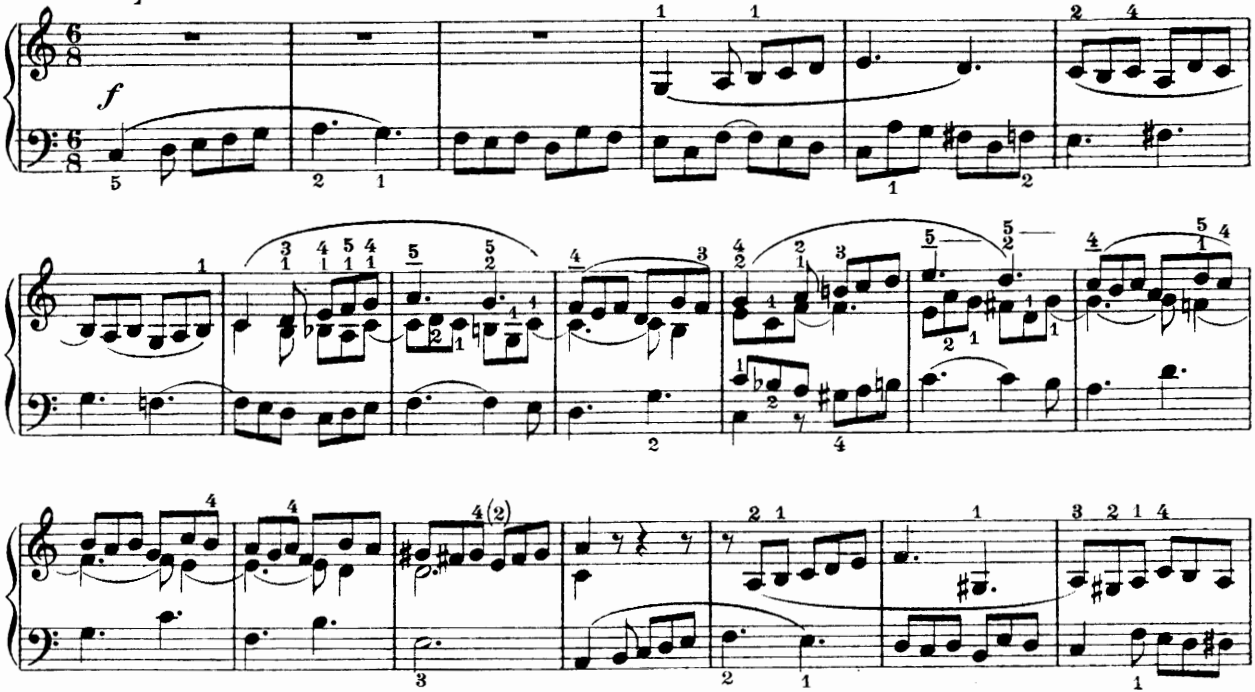

4
2
81

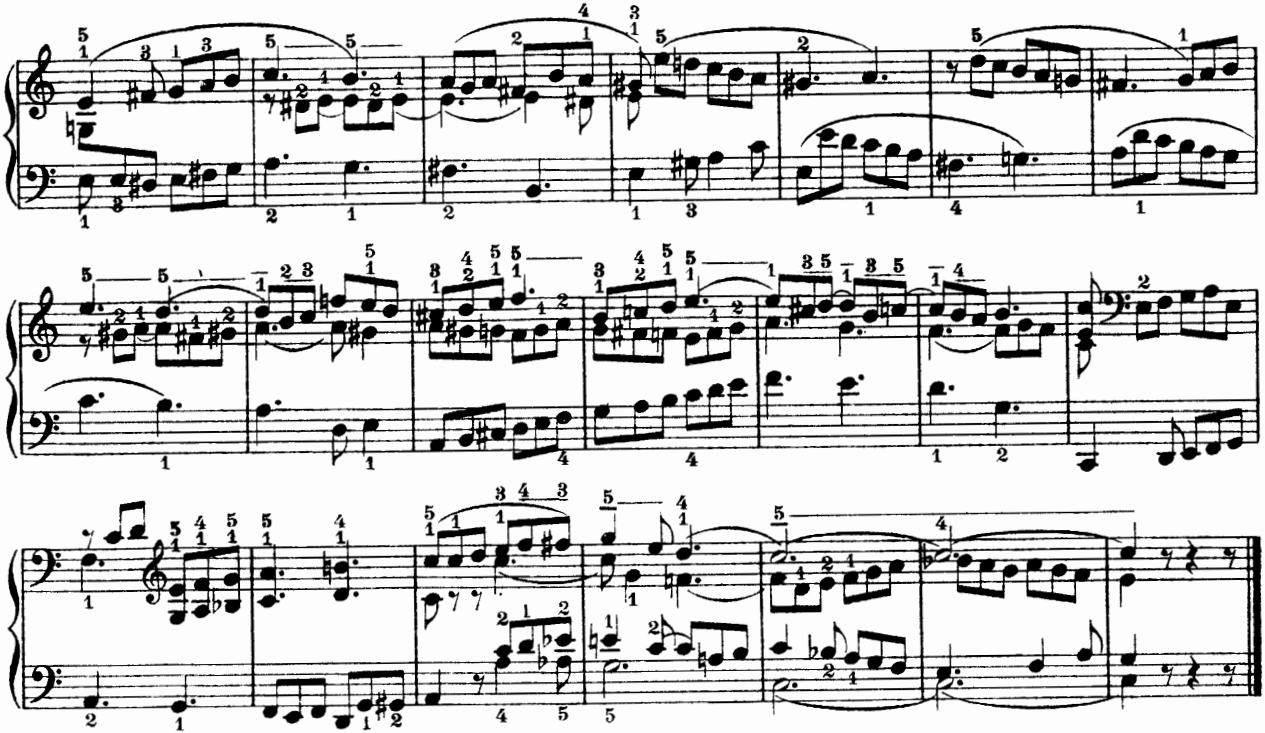
23. *Moderato.*





24. *Nachspiel. Moderato.* Ch. H. Rinck, Op. 116.

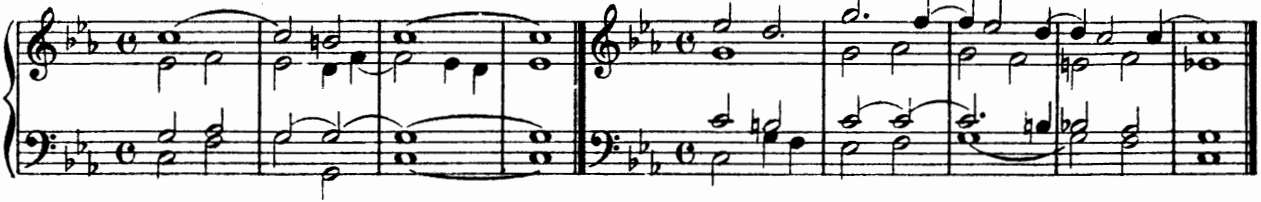




C moll.

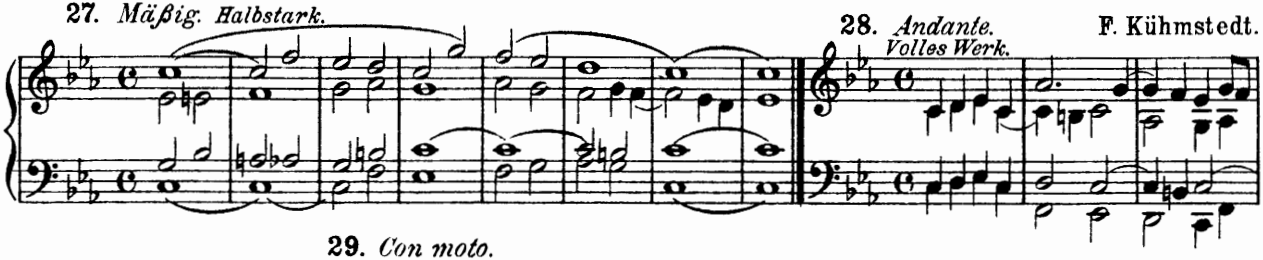
25. *Andante. Mittelstark.*

26. *Con moto. Stark.*

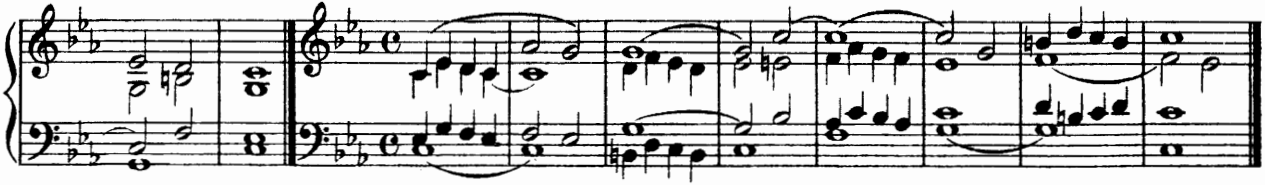


27. *Mäßig. Halbstark.*

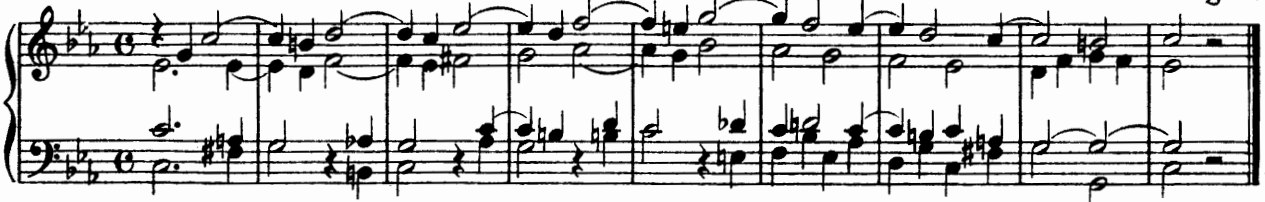
28. *Andante.* *Volles Werk.* F. Kühmstedt.



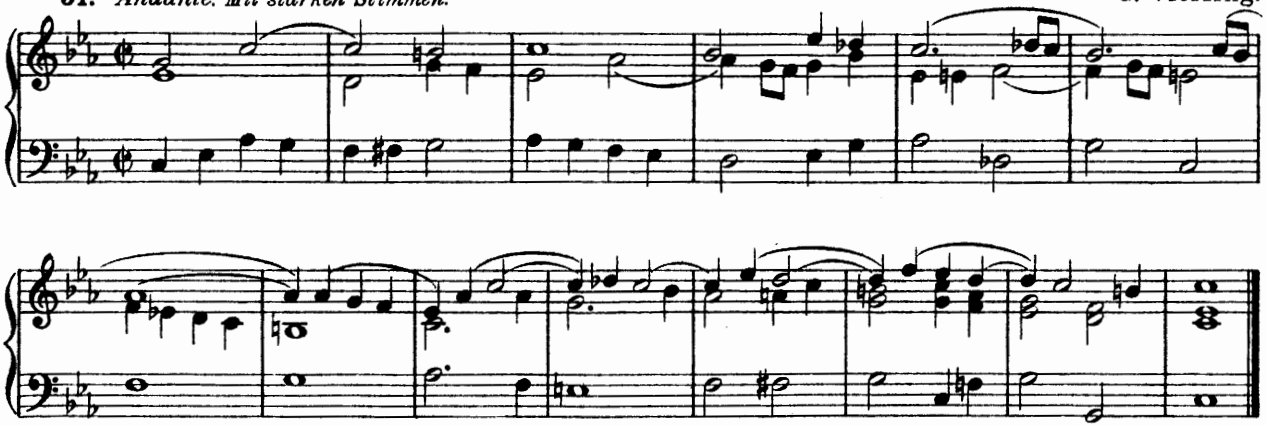
29. *Con moto.*



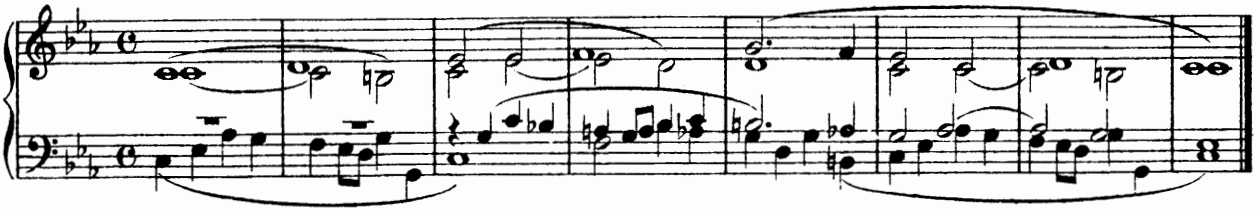
30. *Moderato. Stark.* Vogler.



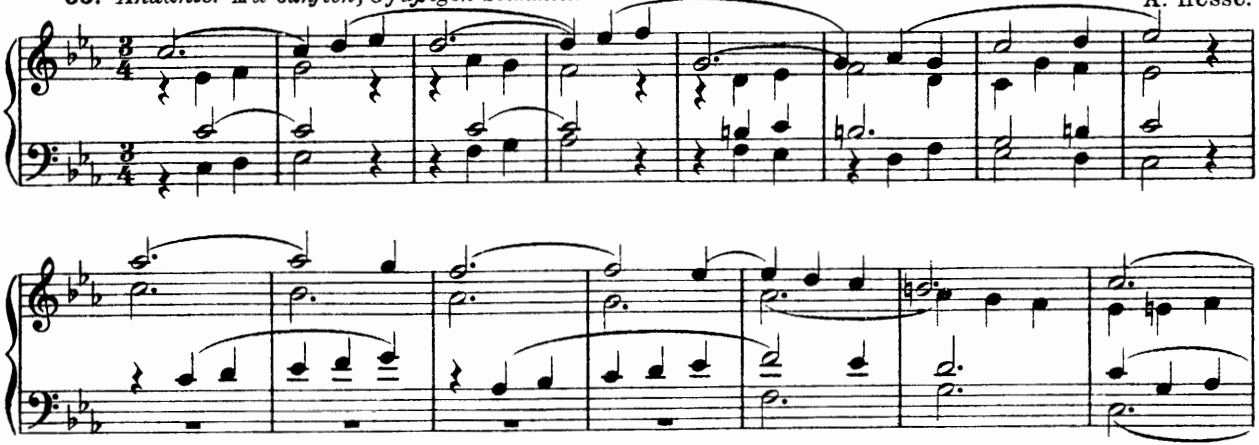
31. *Andante. Mit starken Stimmen.* G. Vierling.

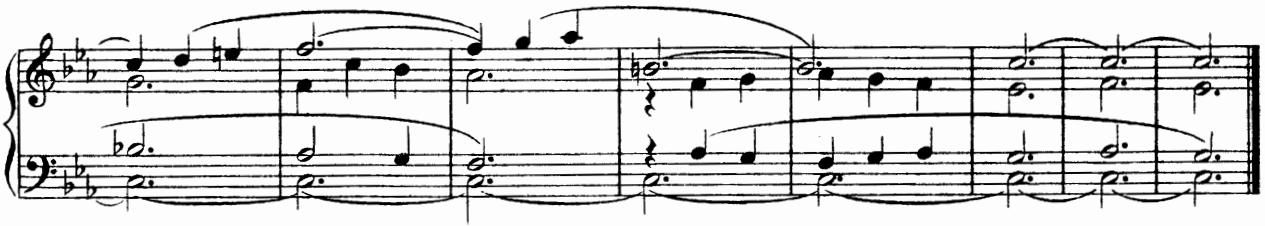


32. *Con moto. Volles Werk.* W. Wedemann.

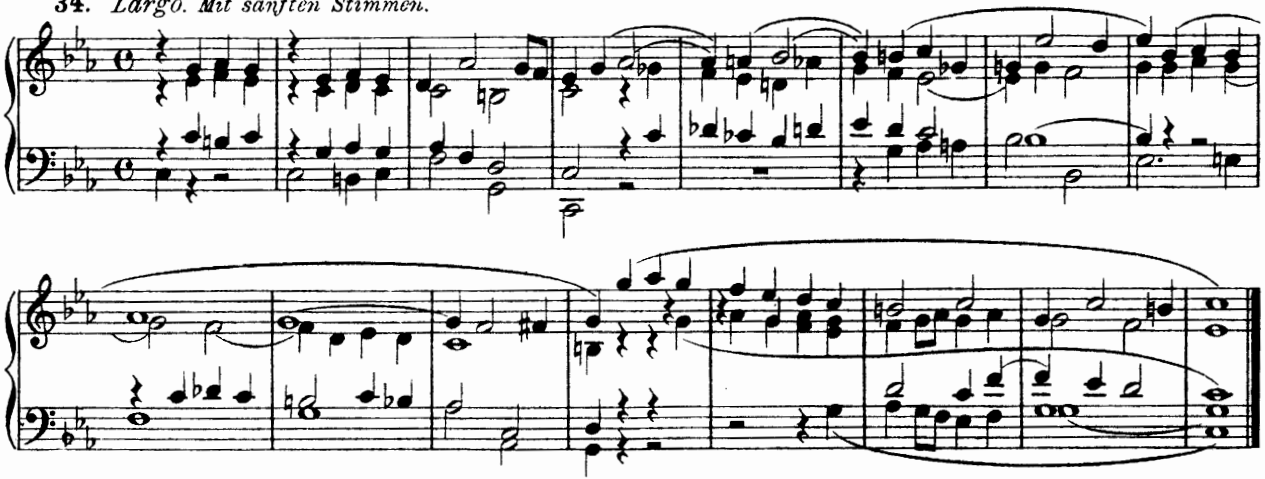


33. *Andante. Mit sanften, 8füßigen Stimmen.* A. Hesse.

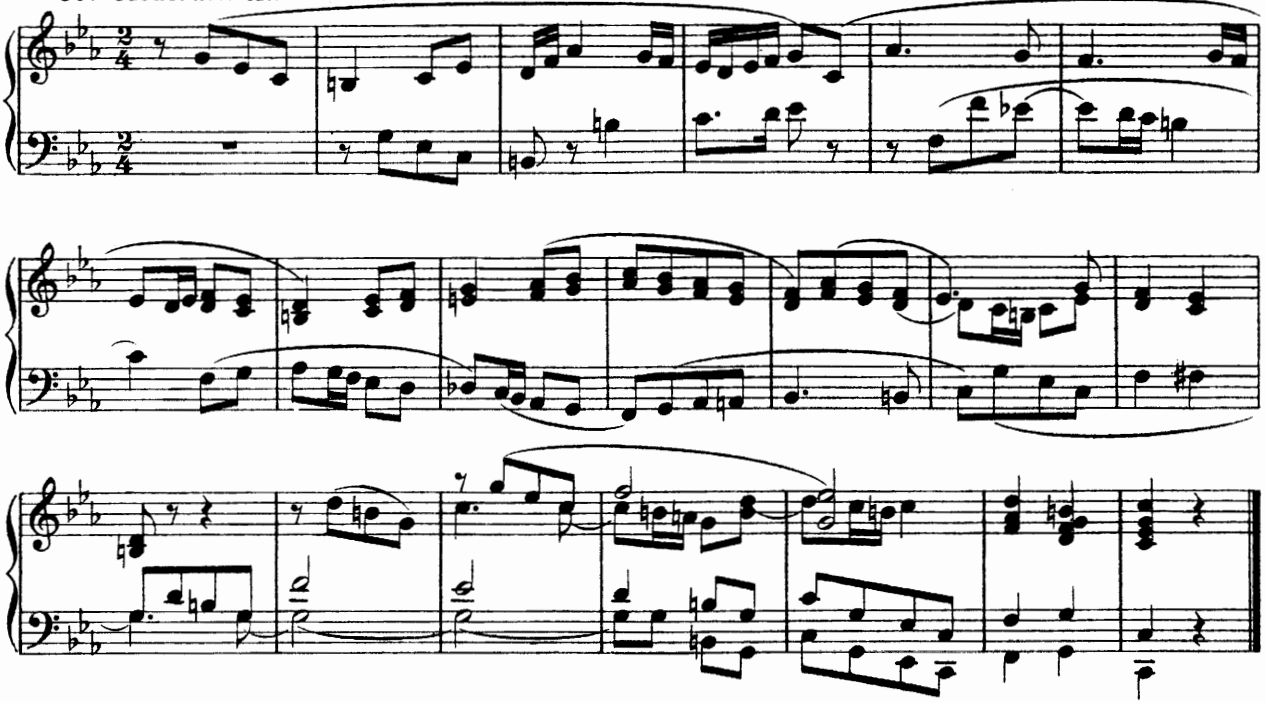




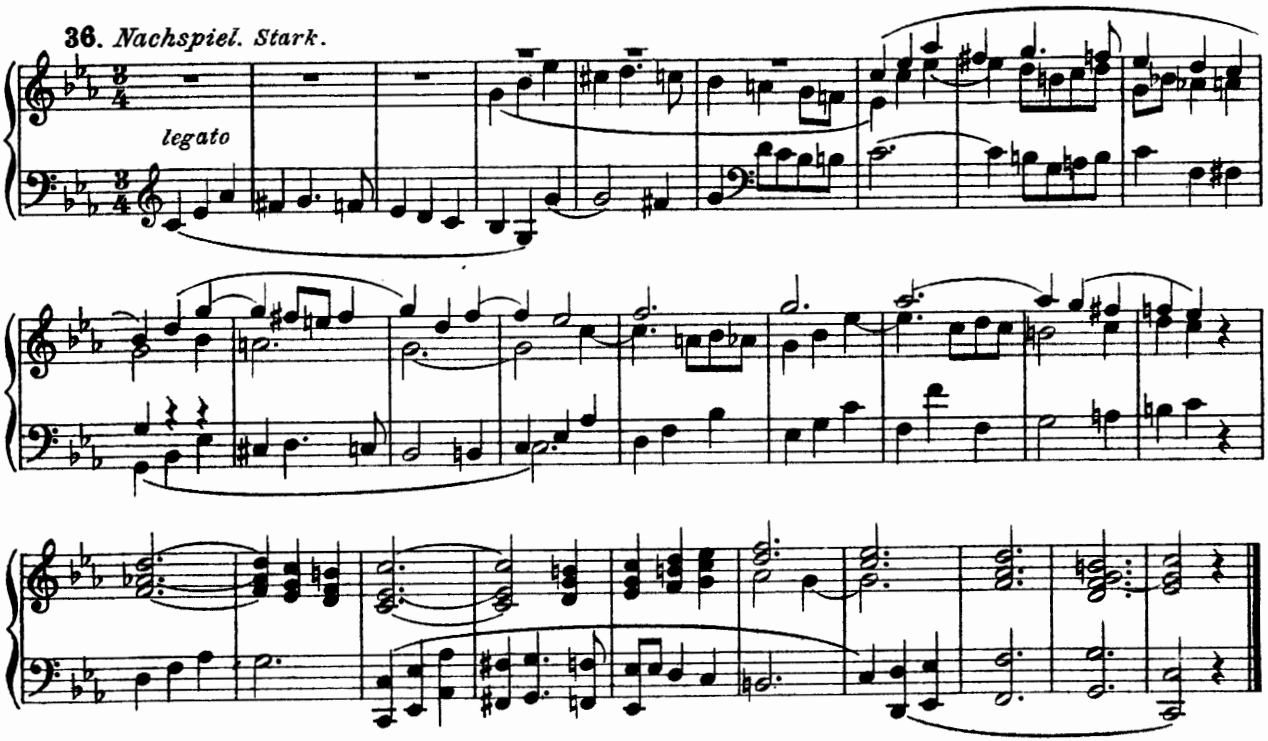
34. *Largo. Mit sanften Stimmen.*



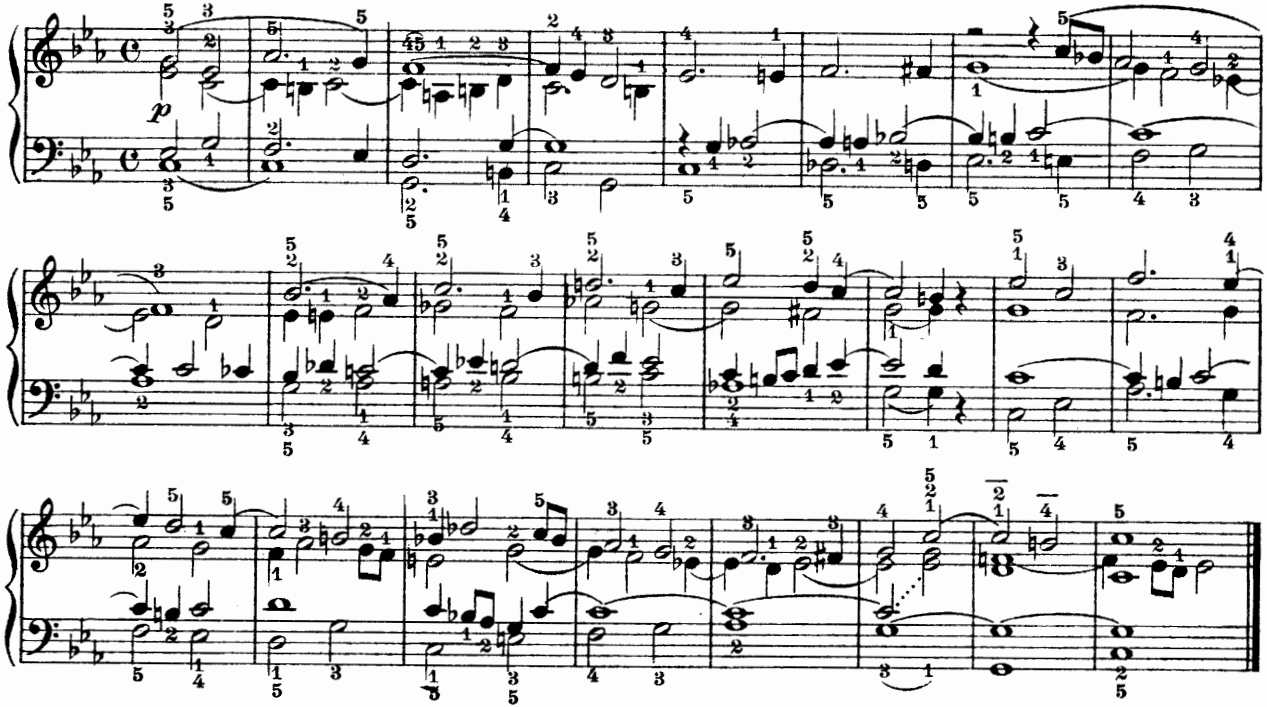
35. *Moderato.* *Mit starken Stimmen.* Ch. H. Rinck.



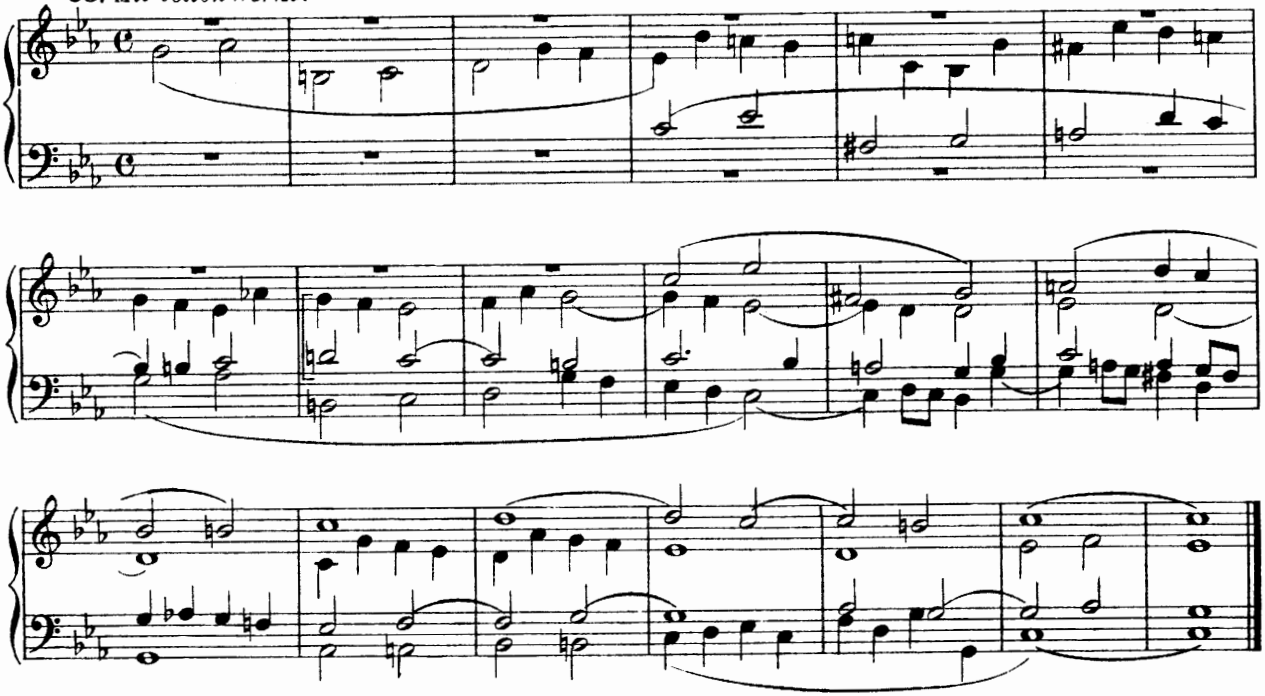
36. *Nachspiel. Stark.*



37. *Andante.*



38. *Mit vollen Werke.*



Des dur.

39. *Moderato. Mäßig stark.* W. Wedemann.

40. *Mit starken Stimmen.* W. Wedemann.

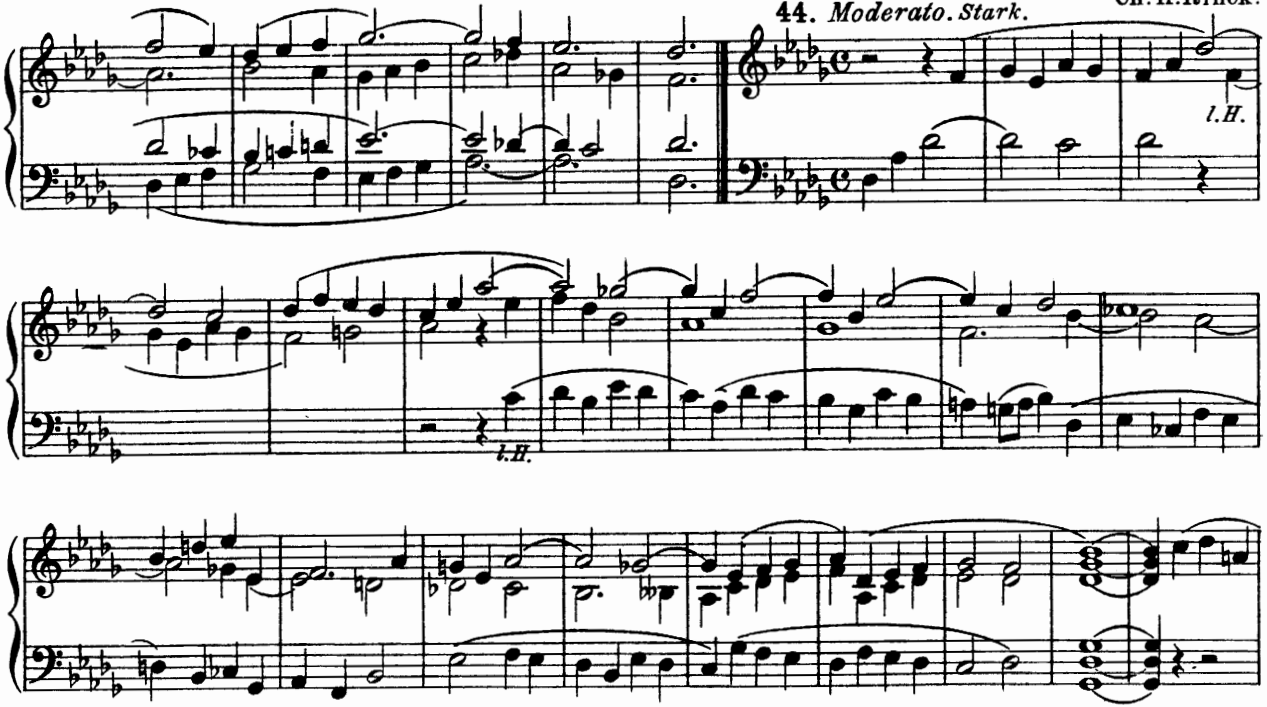
41. *Andantino. Sanft.* W. Wedemann.

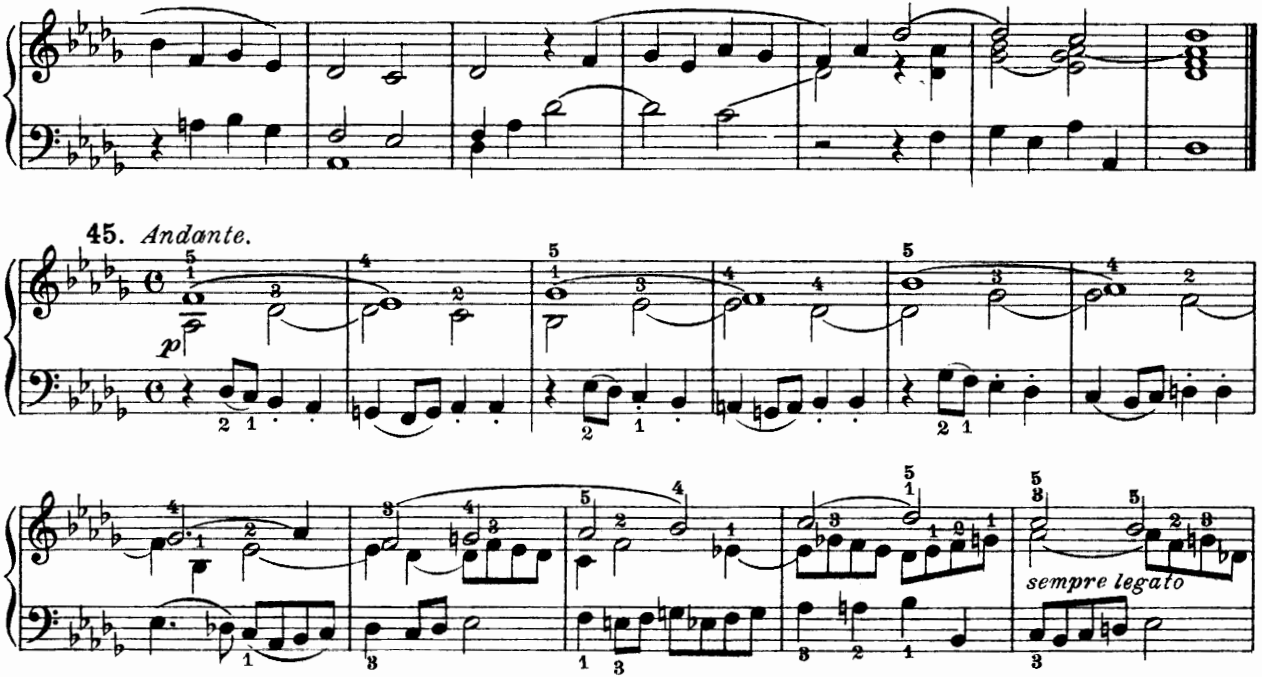
42. *Con moto. Halbstark.*

43. *Andante. Mit hellen Stimmen.* Knecht.

Ch. H. Rinck.

44. *Moderato. Stark.*




45. Andante.
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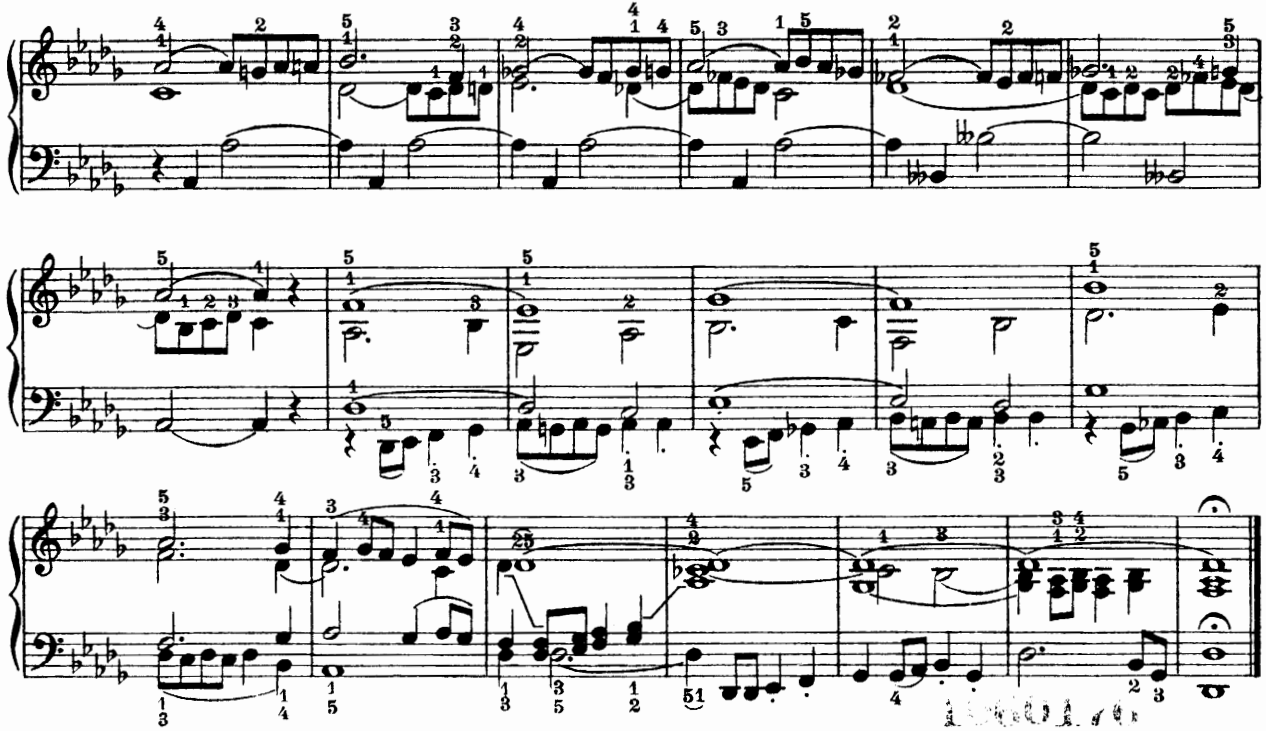
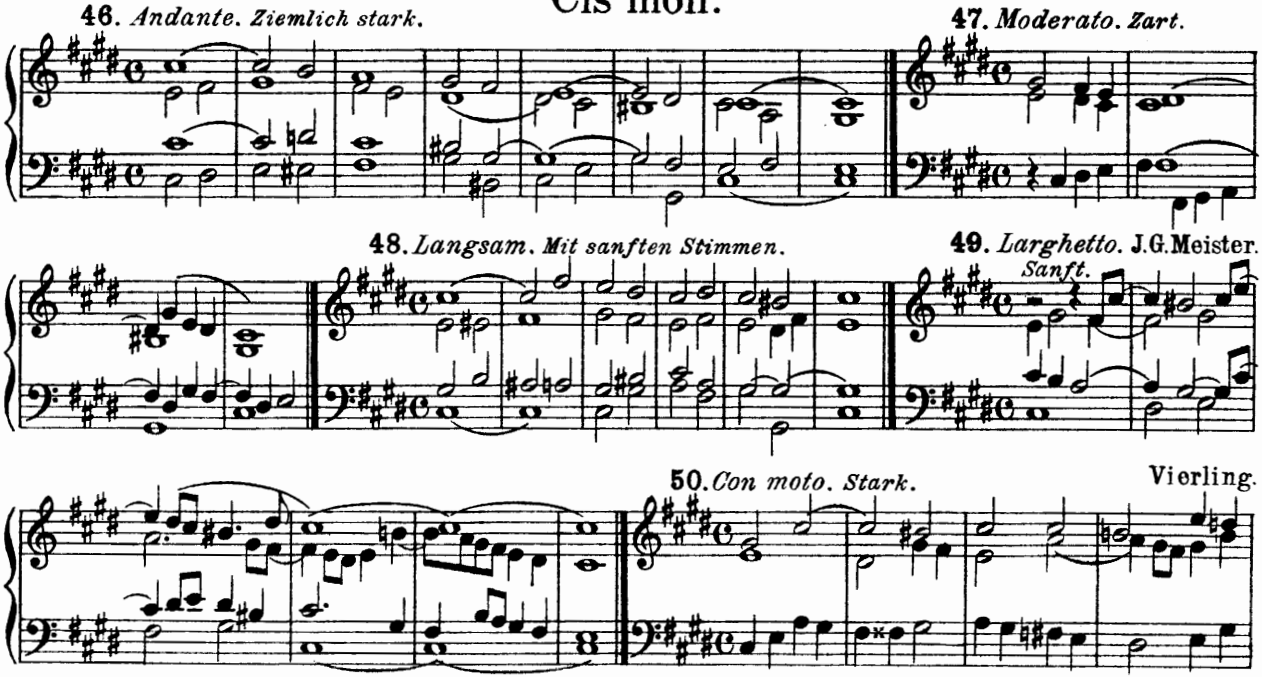
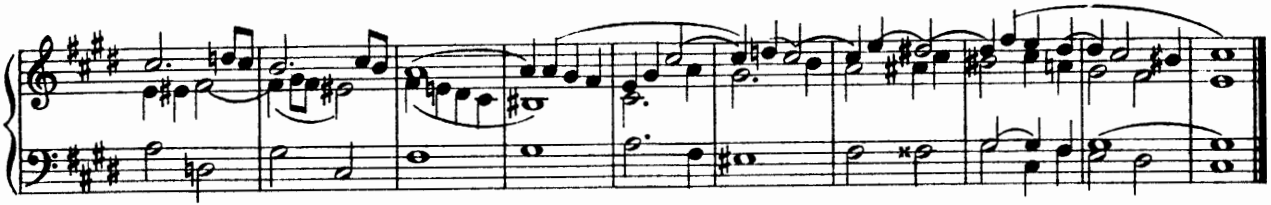
sempre legato

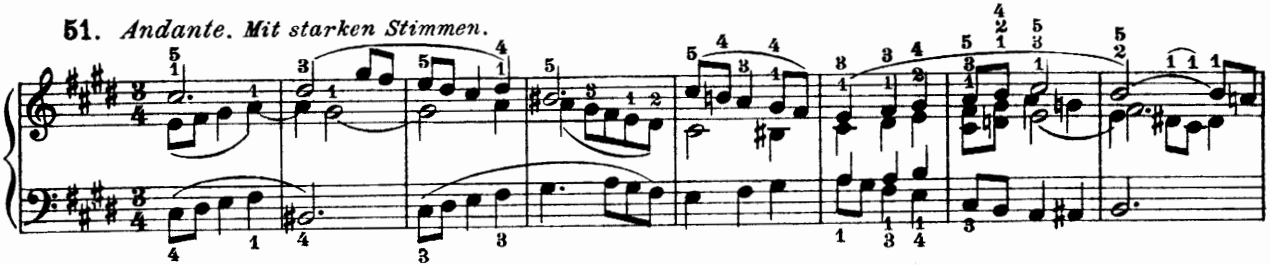


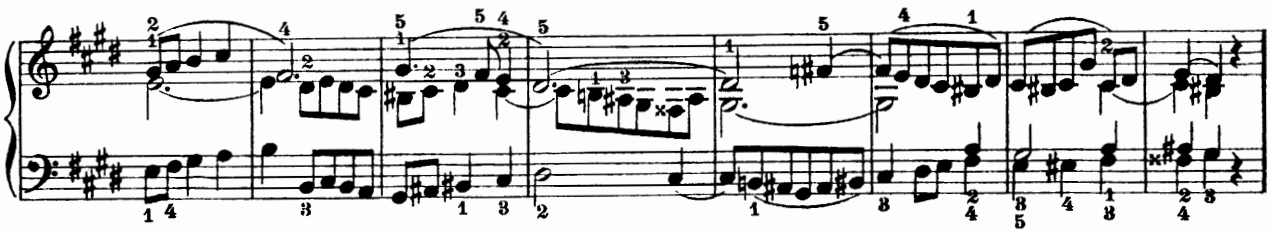
Cis moll.

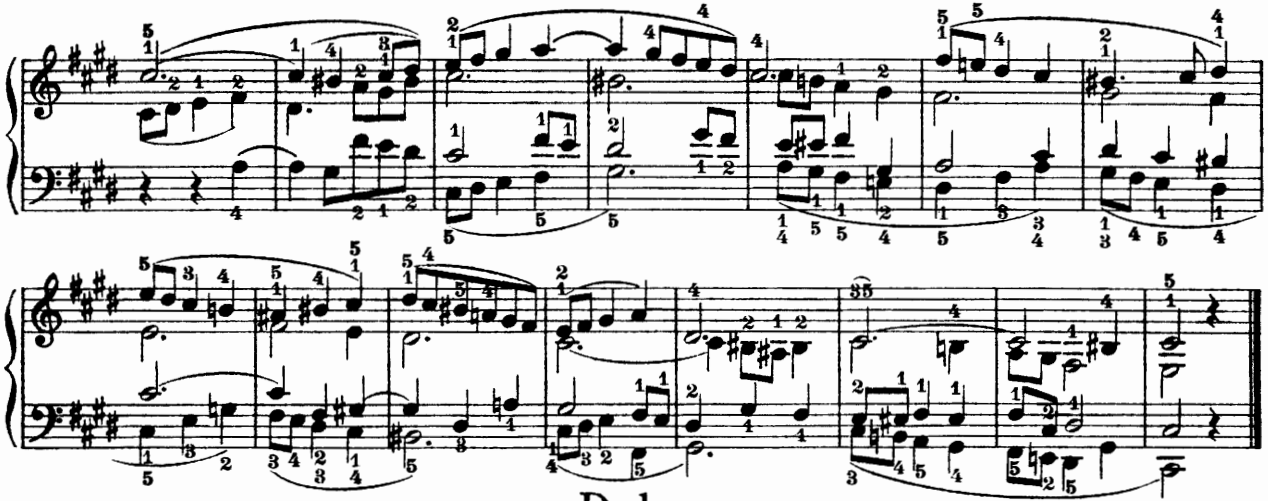

46. Andante. Ziemlich stark.
47. Moderato. Zart.
48. Langsam. Mit sanften Stimmen.
49. Larghetto. J.G.Meister.
Sanft.
50. Con moto. Stark.
Vierling.



51. *Andante. Mit starken Stimmen.*



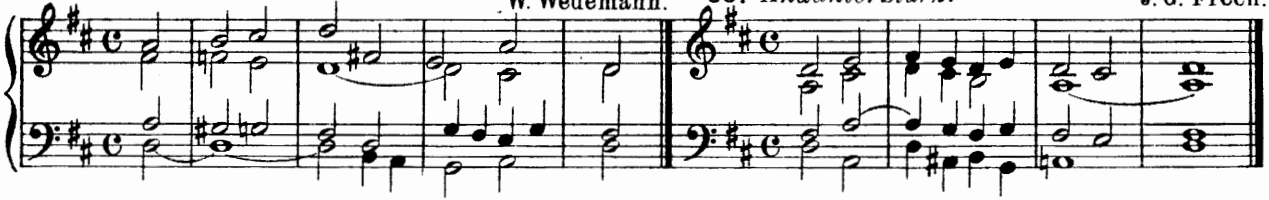




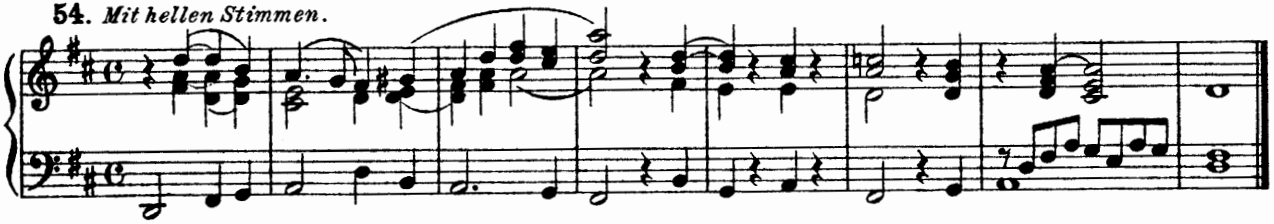
D dur.

52. *Andante. Mittelstark.* W. Wedemann.

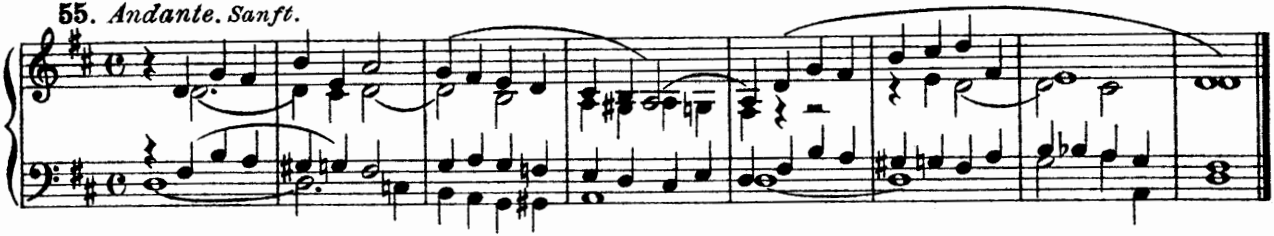
53. *Andante. Stark.* J. G. Frech.



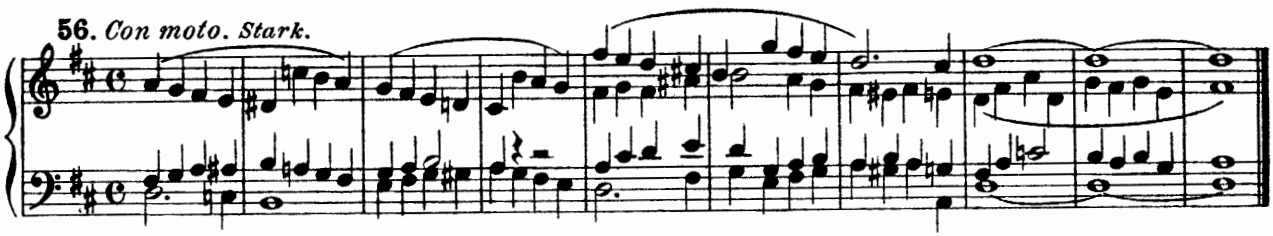
54. *Mit hellen Stimmen.*



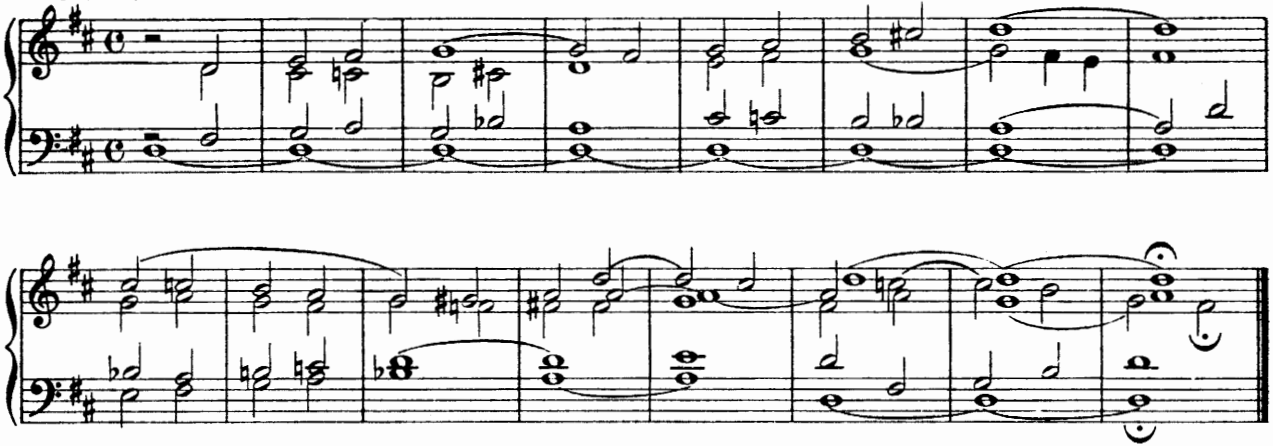
55. *Andante. Sanft.*



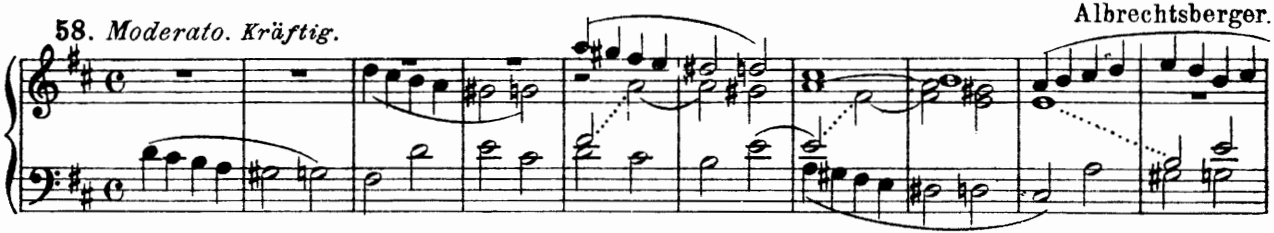
56. *Con moto. Stark.*

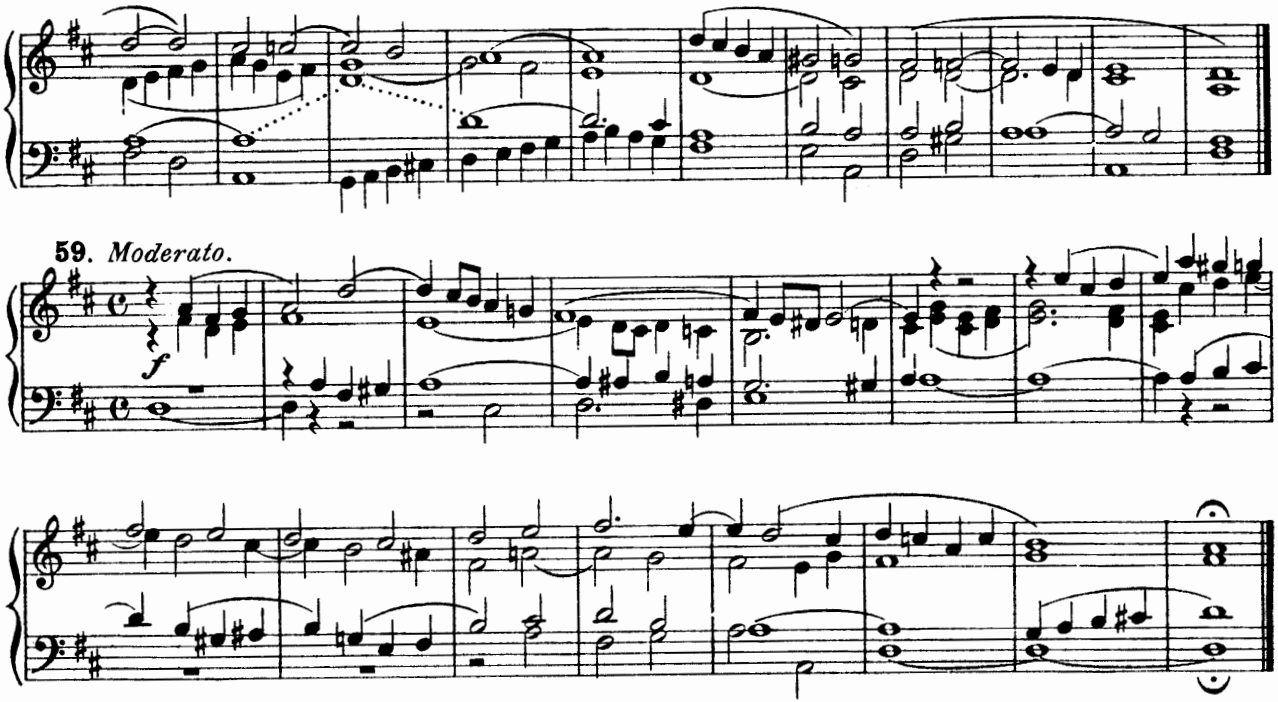


57. *Con moto. Stark.* Ch. H. Rinck.

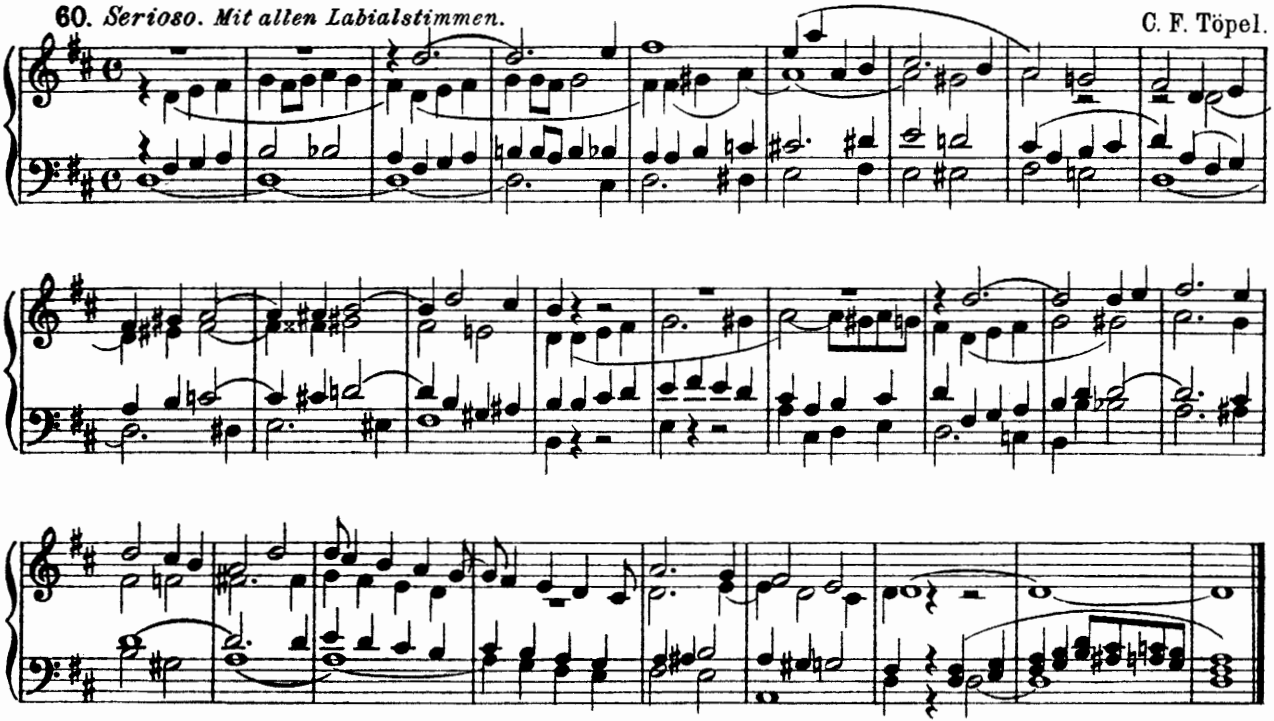


58. *Moderato. Kräftig.* Albrechtsberger.



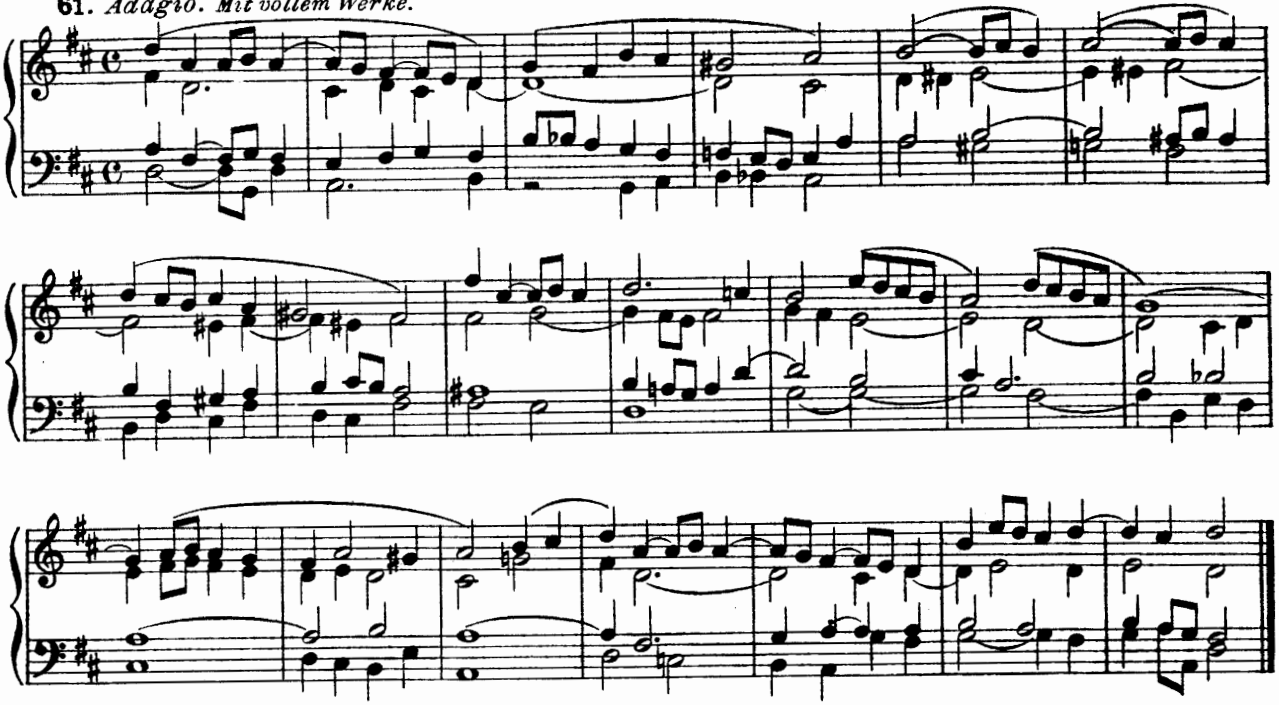

59. Moderato.
f

60. ***Serioso. Mit allen Labialstimmen.*** C. F. Töpel.

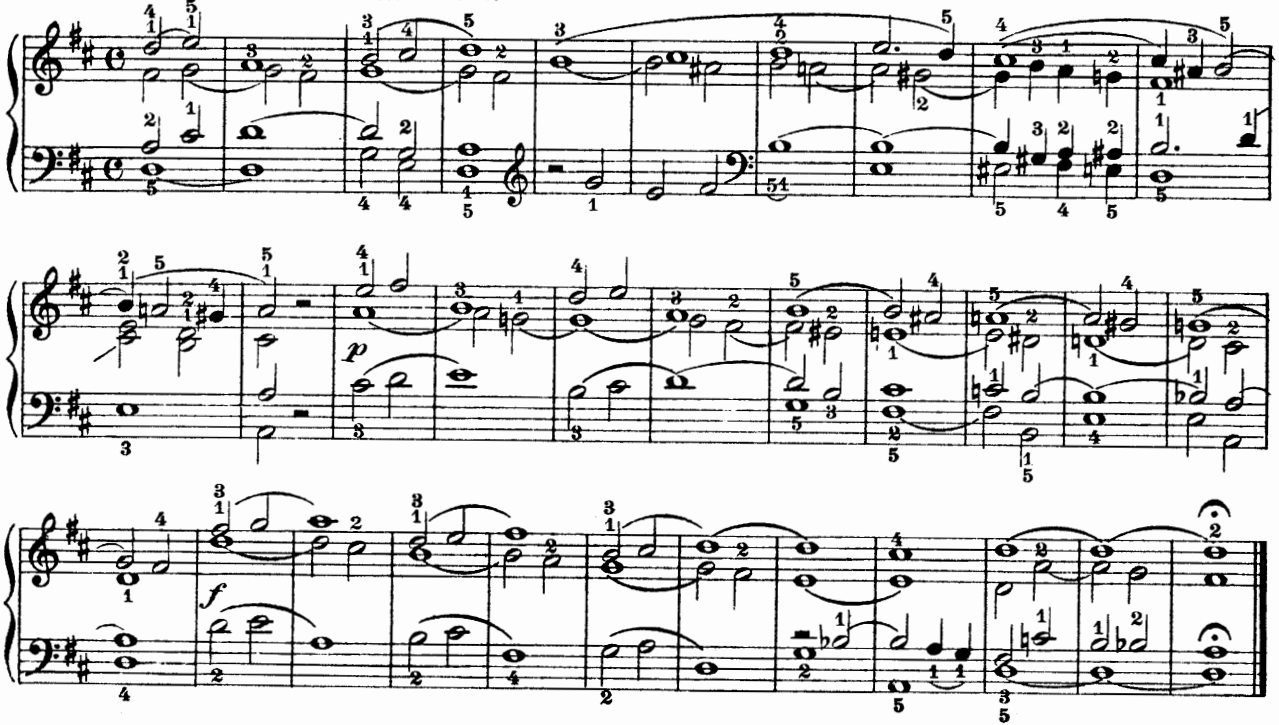


A. Hesse.

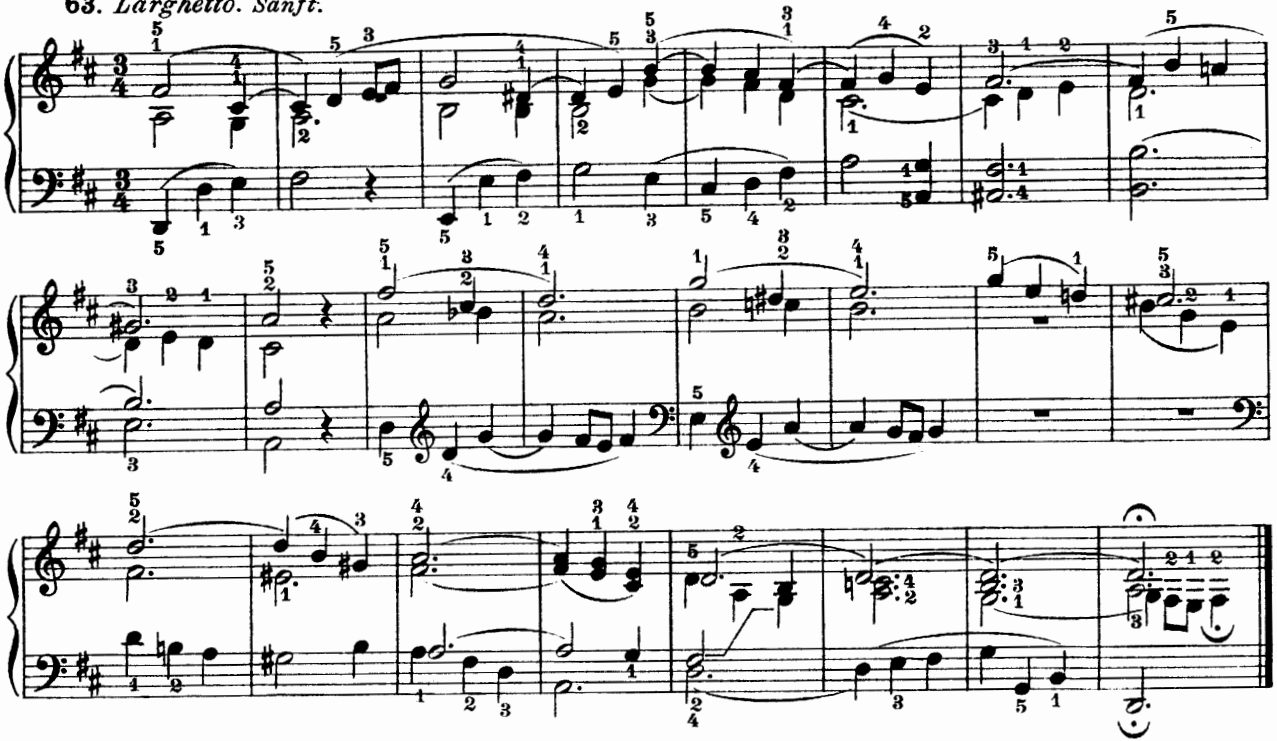
61. *Adagio. Mit vollem Werke.*



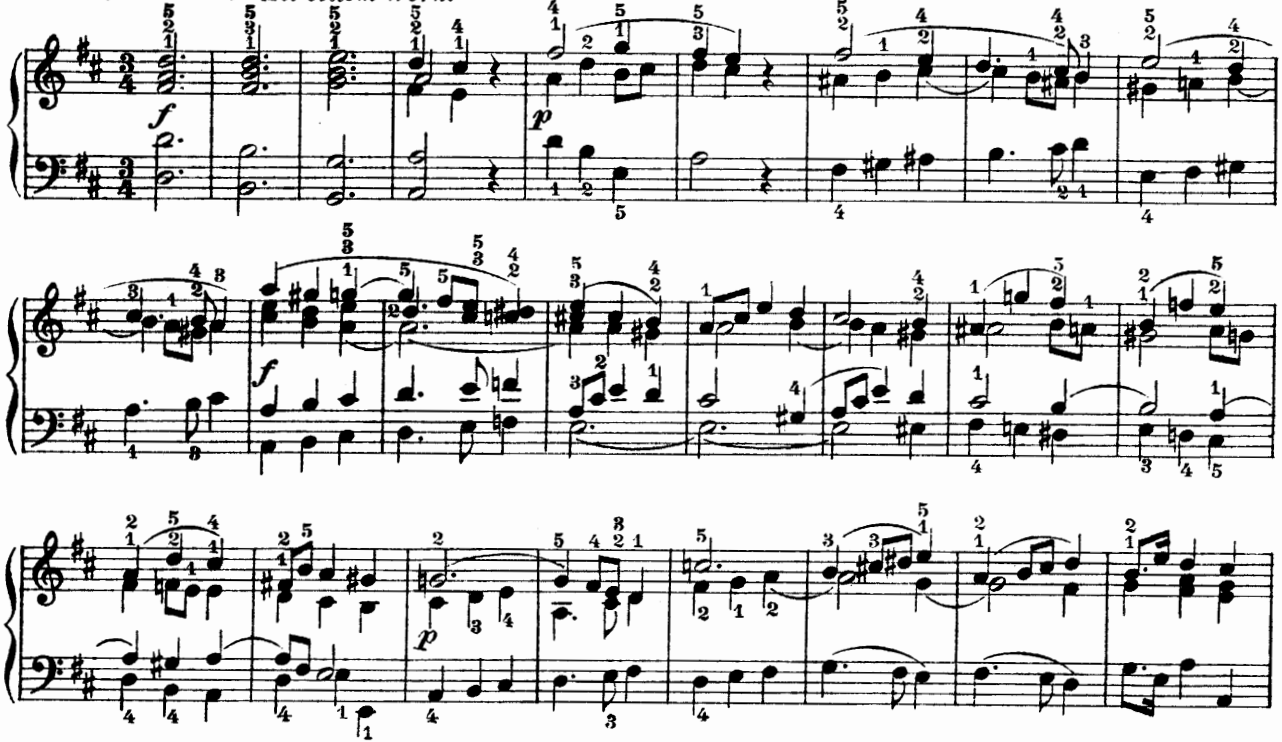
62. *Maestoso con moto.* *Volles Werk.*

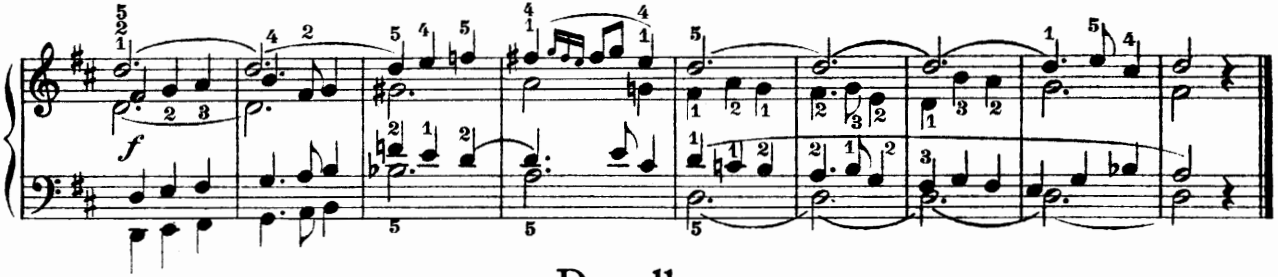


63. *Larghetto. Sanft.*



64. ***Moderato.*** *Mit vollem Werk.*





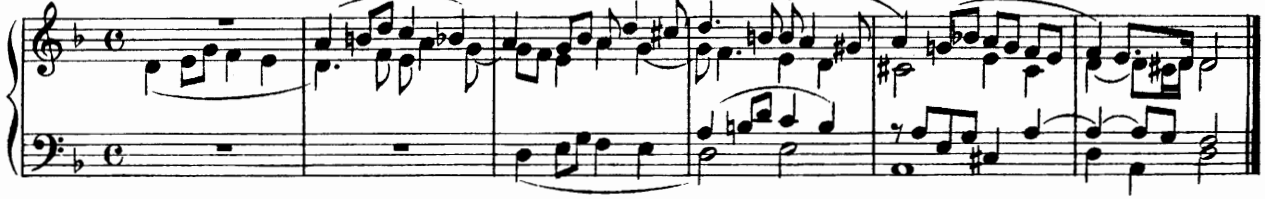
D moll.

65. *Andante. Stark.*

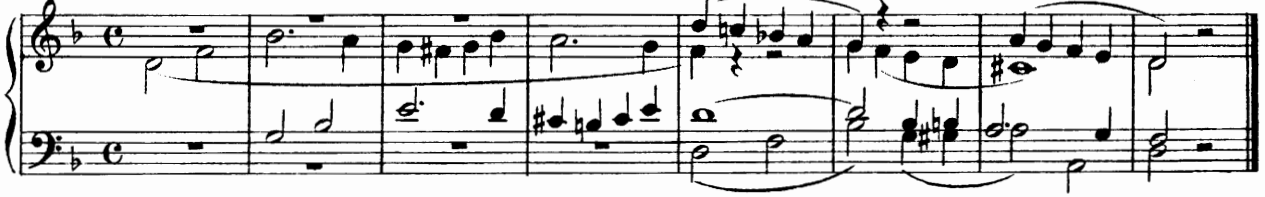
66. *Moderato. Sanft.* **J. G. Töpfer.**

67. *Con moto. Sanft.* **W. Wedemann.**

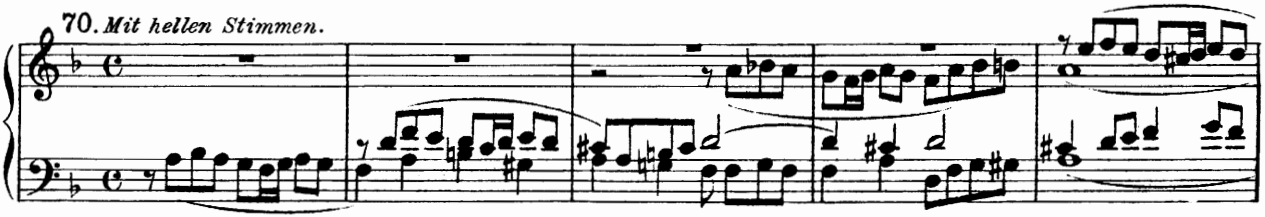
68. *Adagio. Mittelstark.* S. Sechter.



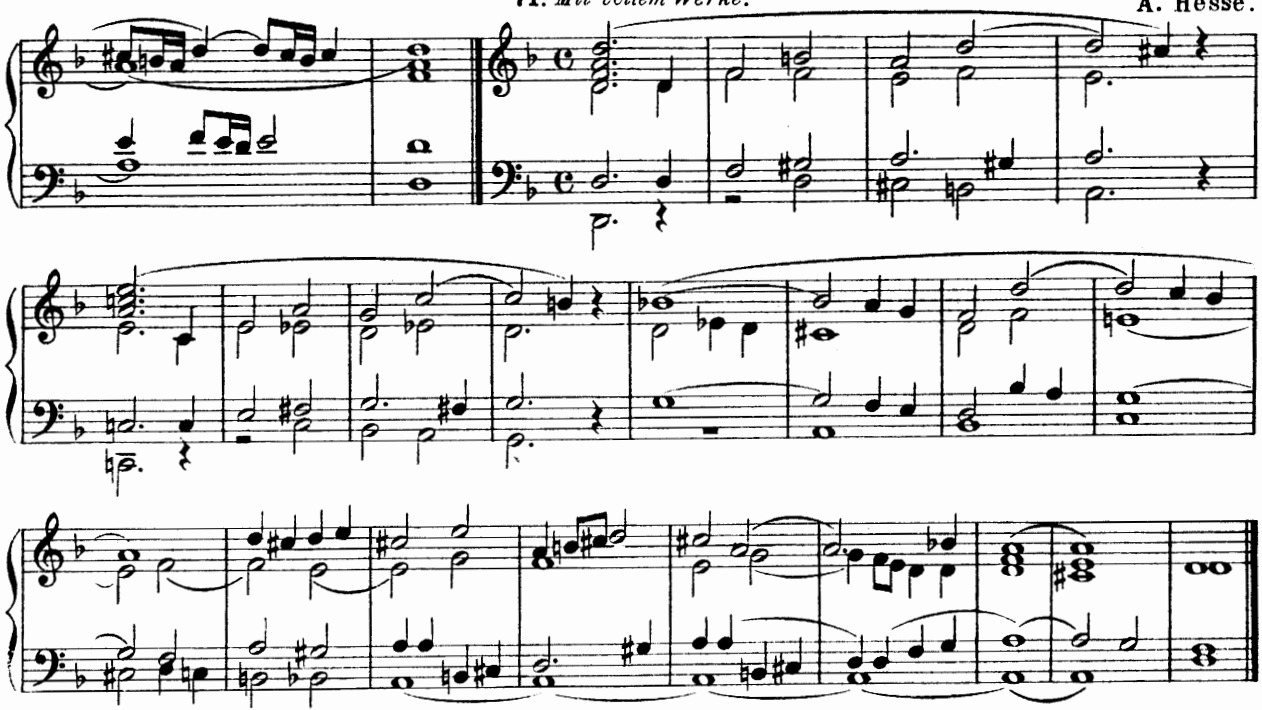
69. *Moderato. Stark.*



70. *Mit hellen Stimmen.*

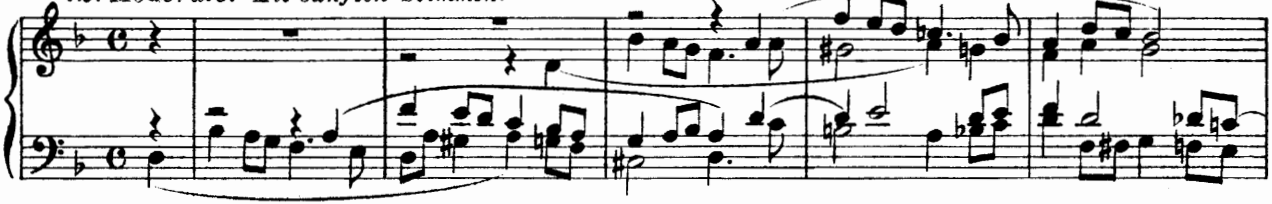


71. *Mit vollem Werke.* A. Hesse.



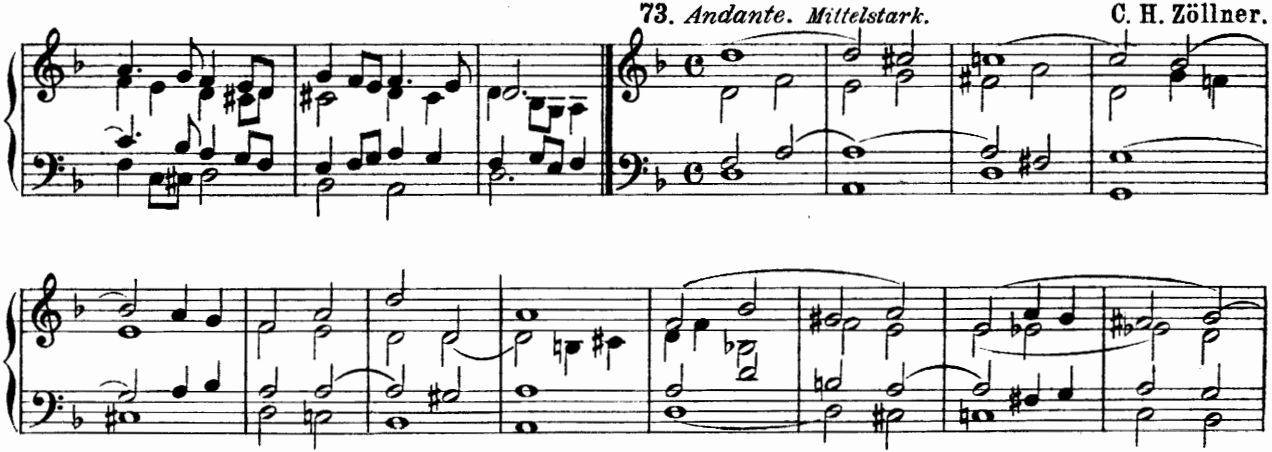
72. *Moderato.* ***Mit sanften Stimmen.***

C. Heinr. Post.

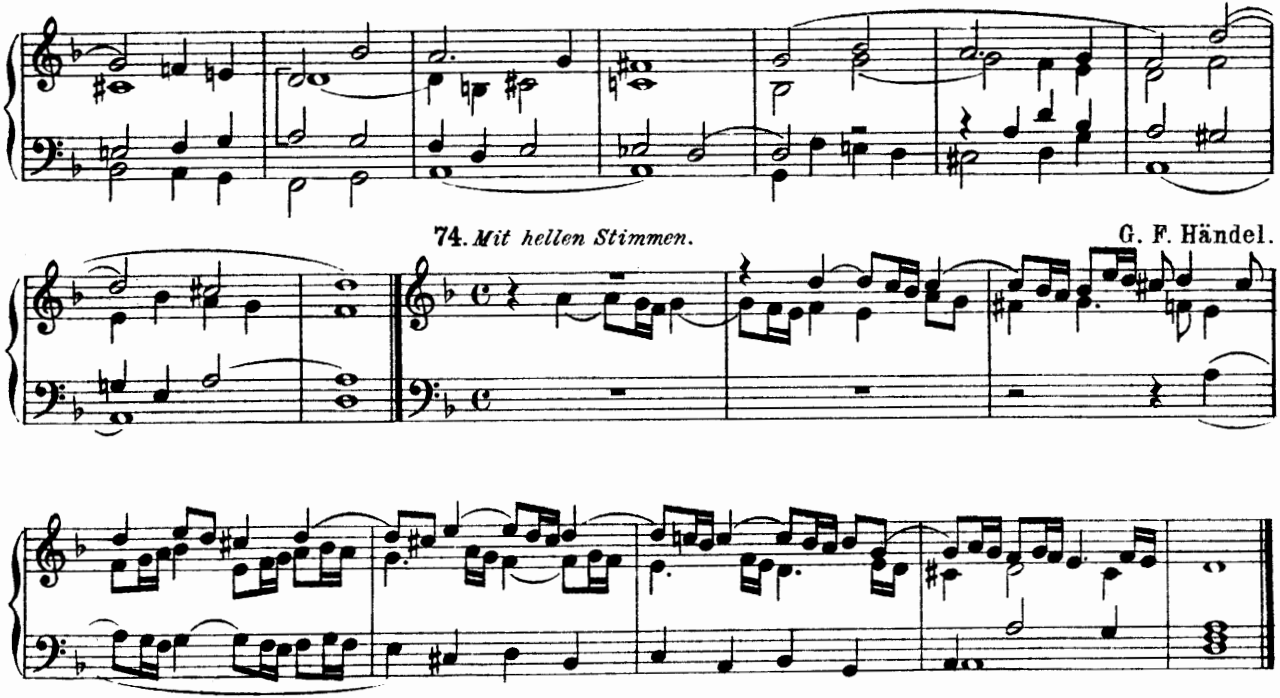


73. *Andante.* ***Mittelstark.***

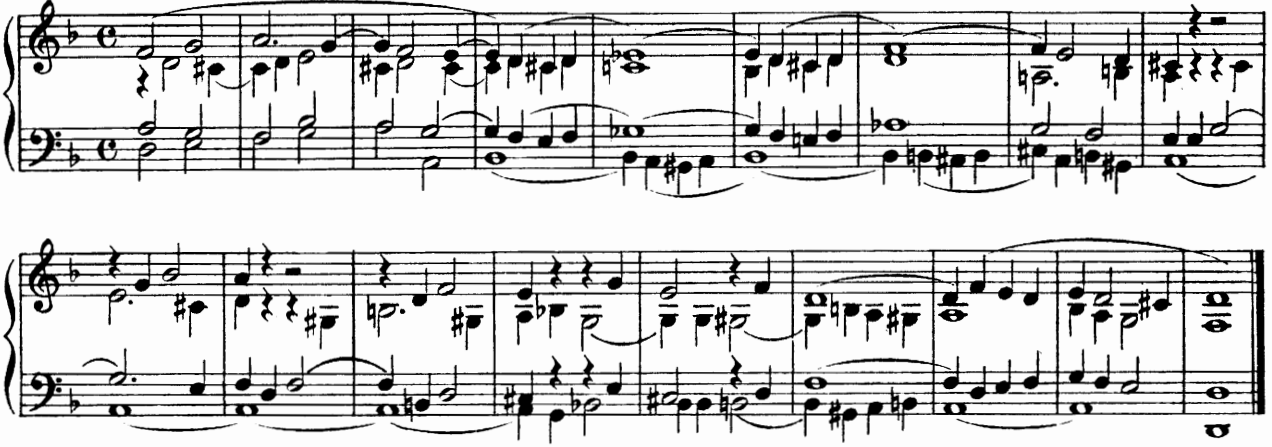
C. H. Zöllner.



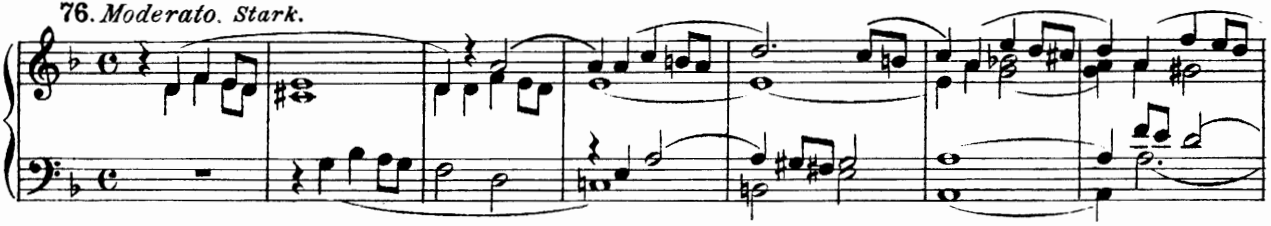
74. *Mit hellen Stimmen.* G. F. Händel.

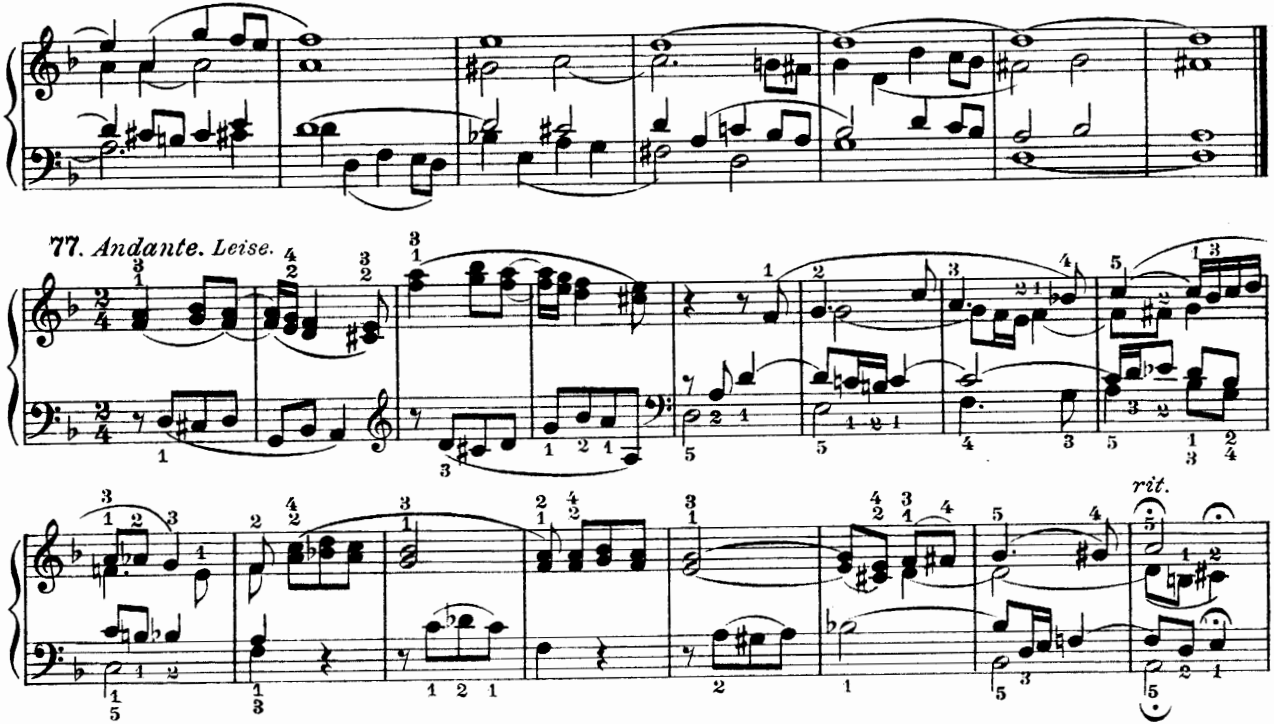


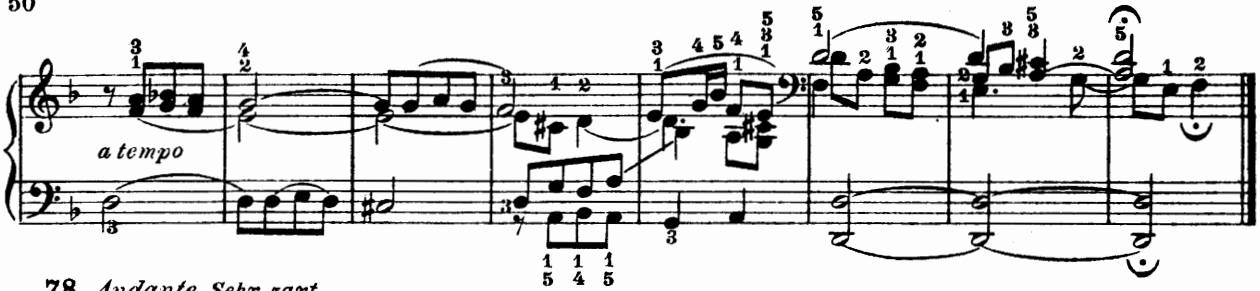
75. *Serioso. Sanft.* **M. G. Fischer.**



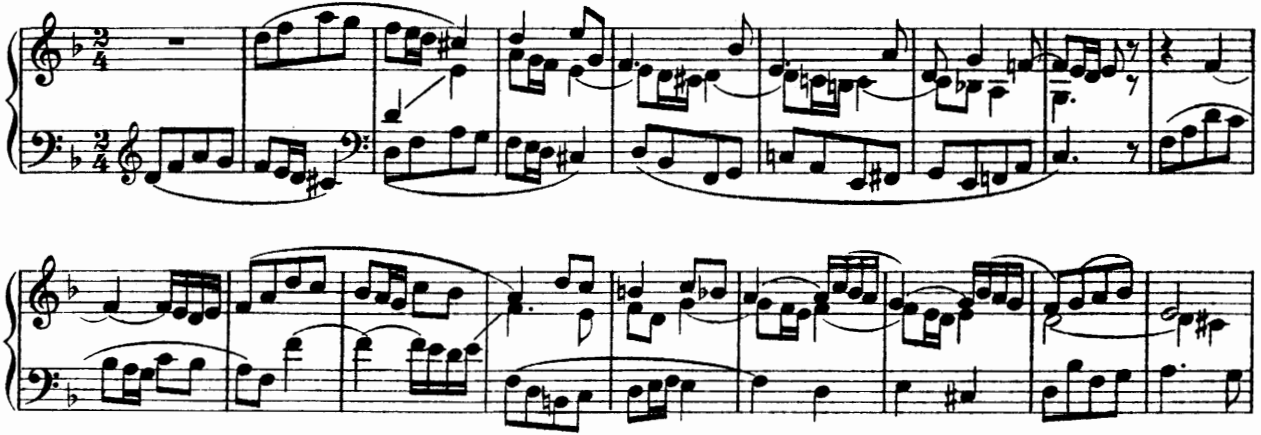
76. *Moderato. Stark.*

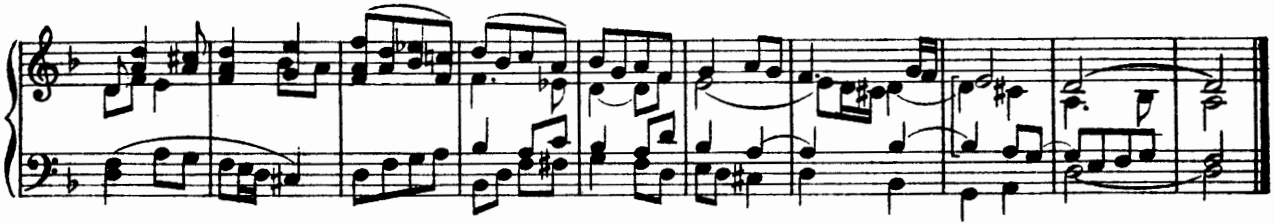



77. Andante. Leise.
rit.

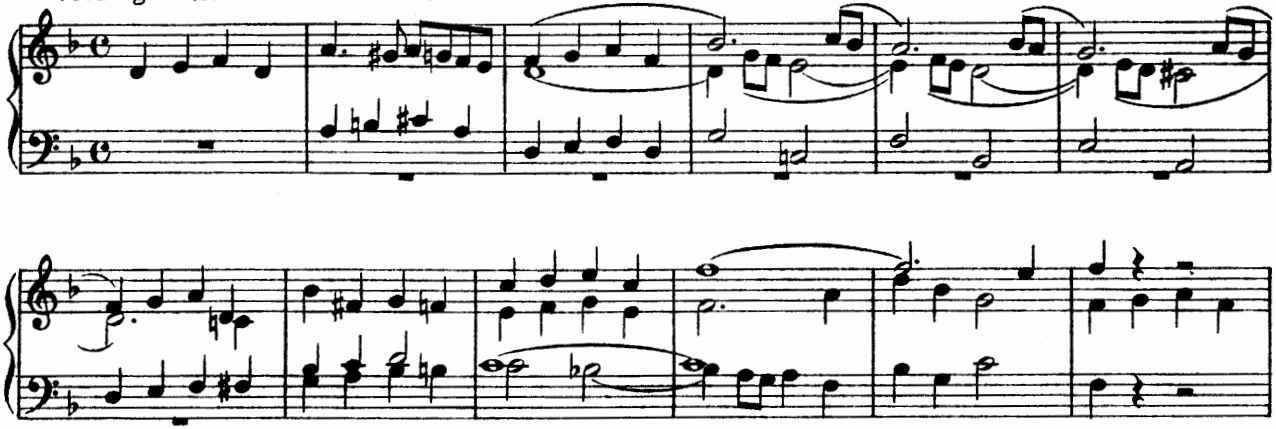


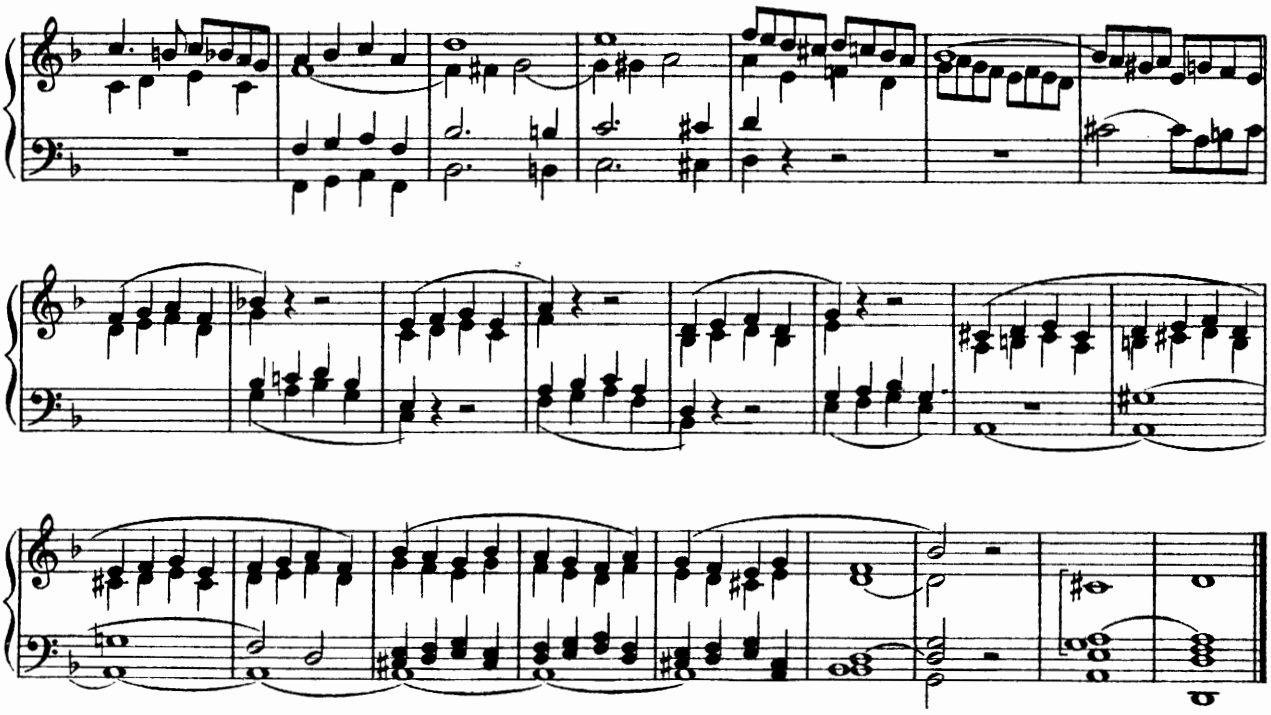
78. *Andante. Sehr zart.*





79. *Fugato.* ***Mit starken Stimmen.***





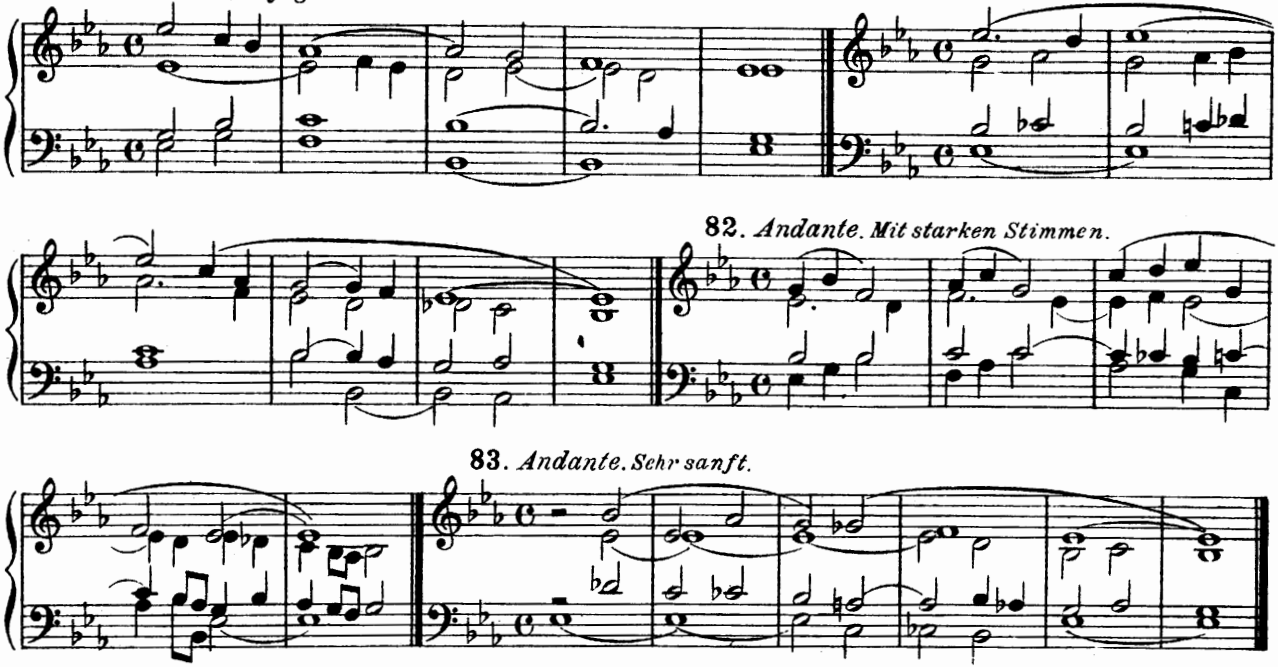
Es dur.

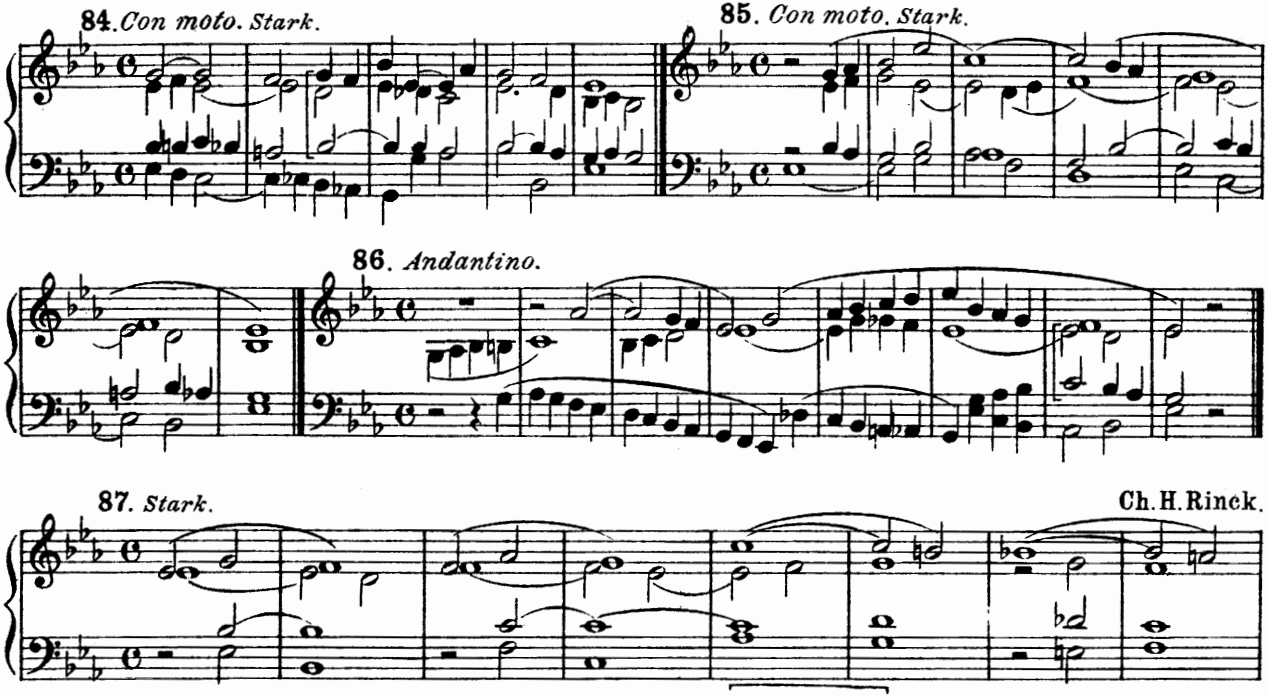
80. *Andante. Mäßig stark.*

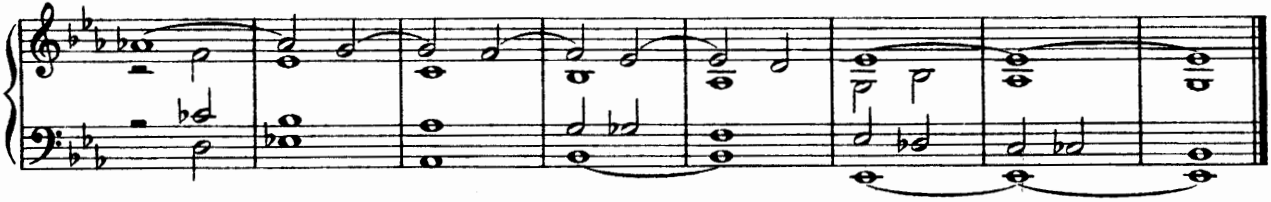
81. *Moderato. Stark.*

82. *Andante. Mit starken Stimmen.*

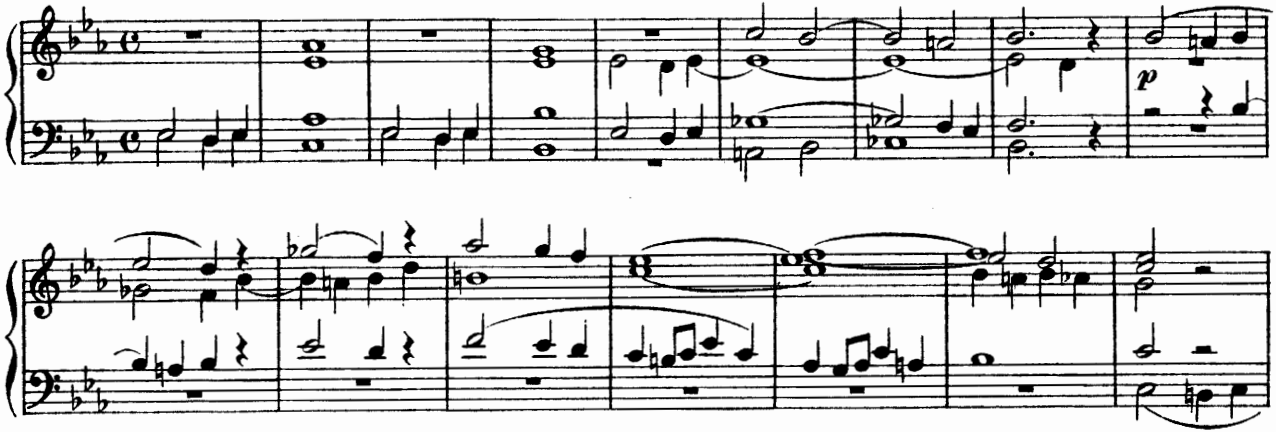
83. *Andante. Sehr sanft.*

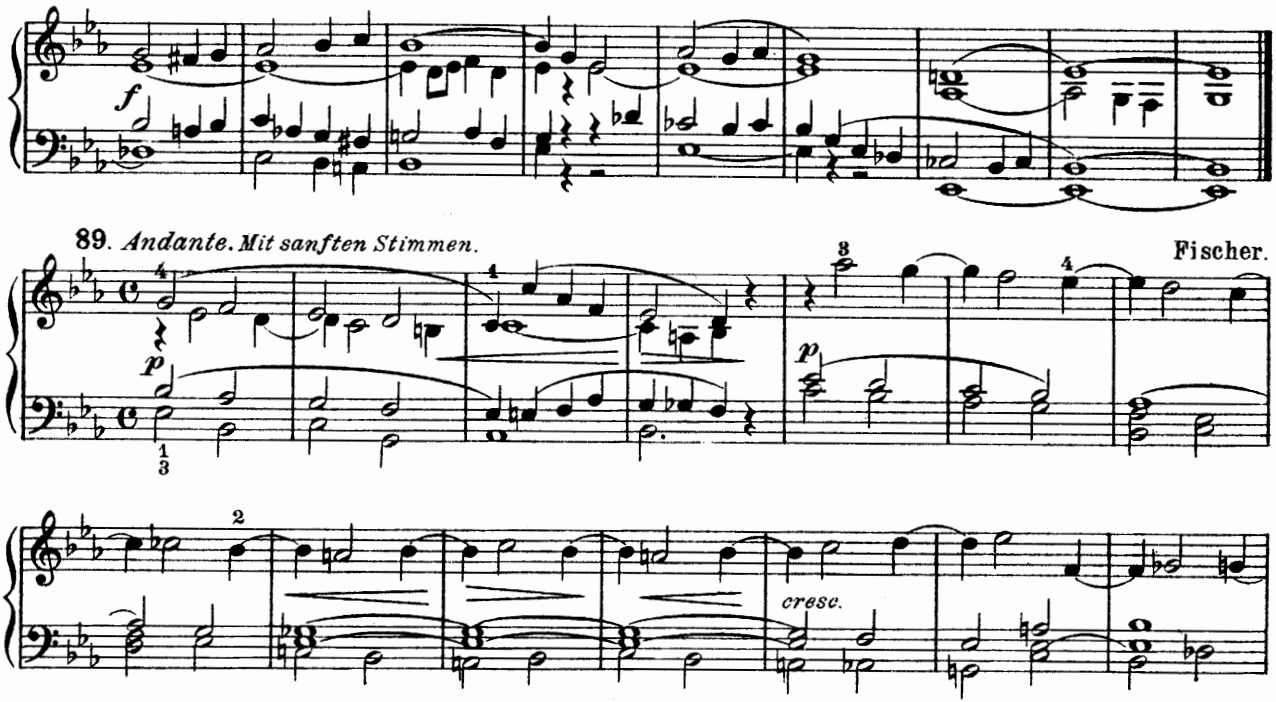


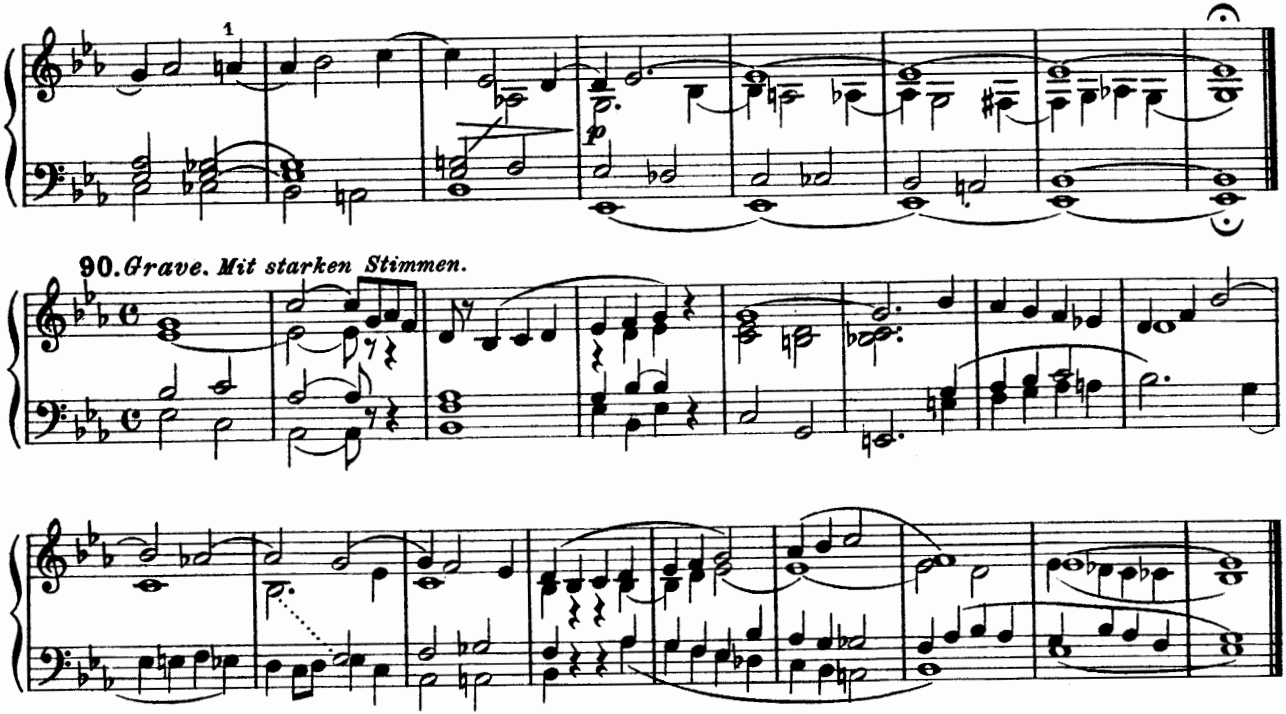

84. Con moto. Stark.
85. Con moto. Stark.
86. Andantino.
87. Stark.
Ch. H. Rinck.

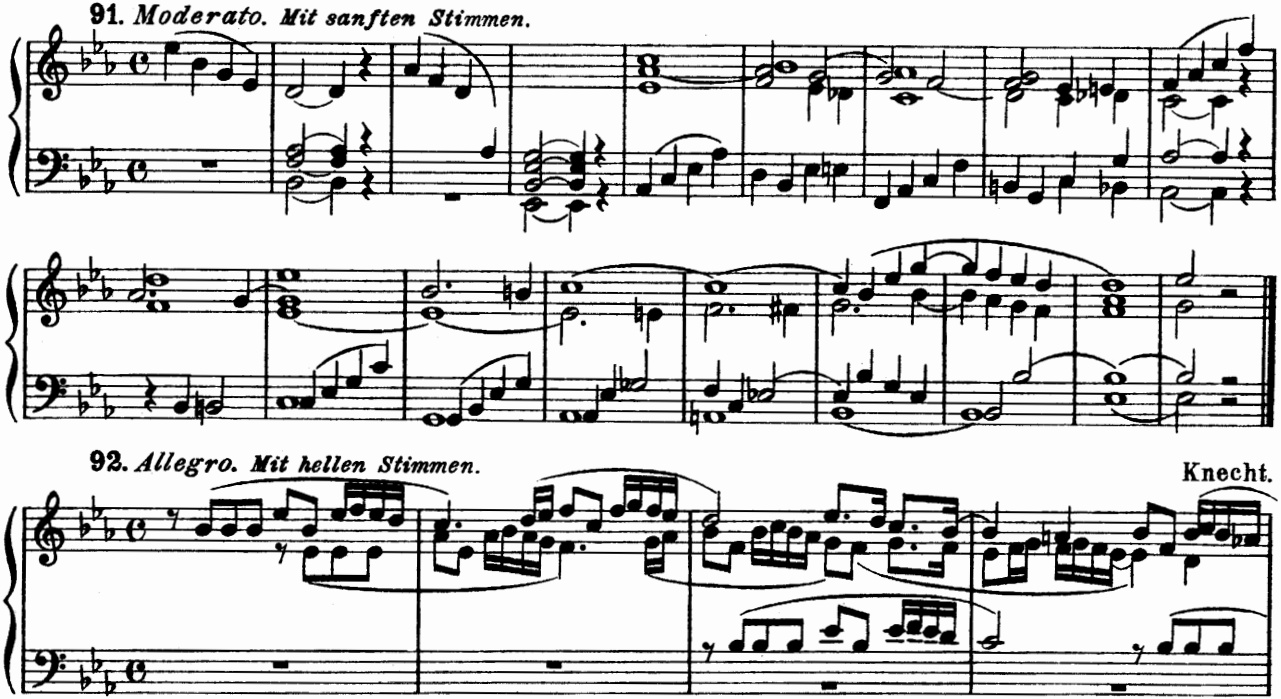


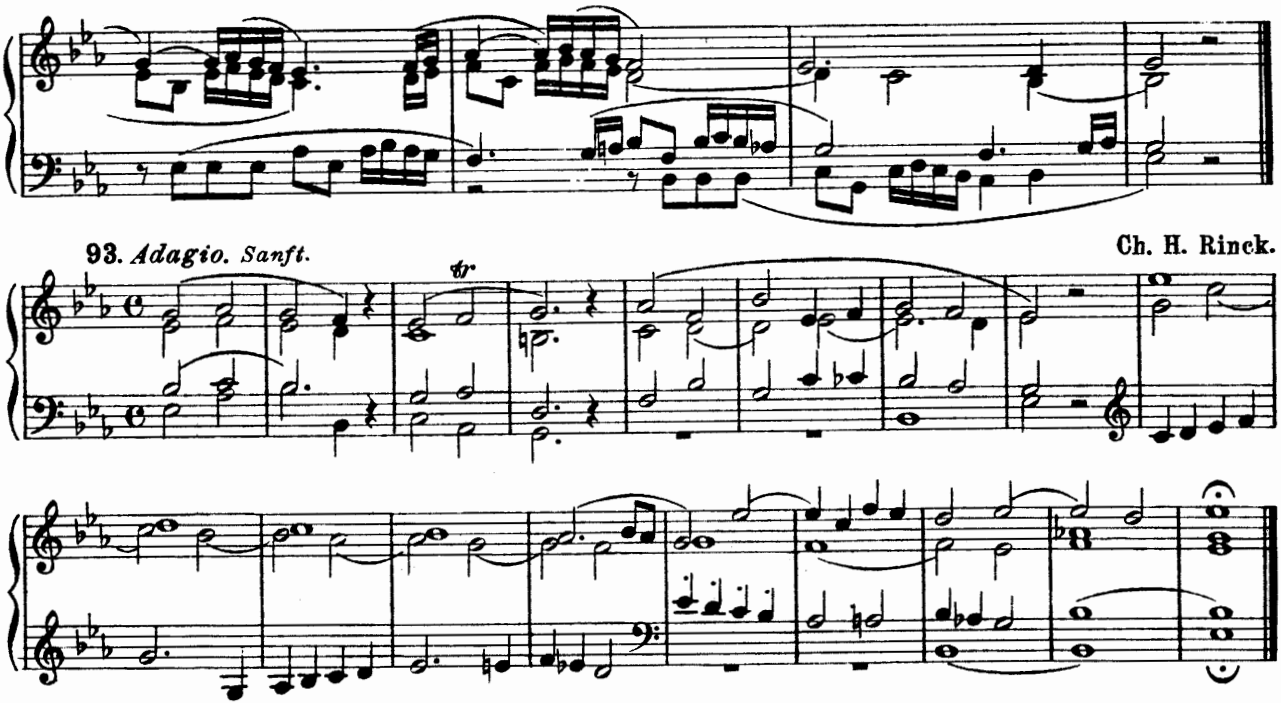
88. *Moderato. Stark.* A. Mühling.



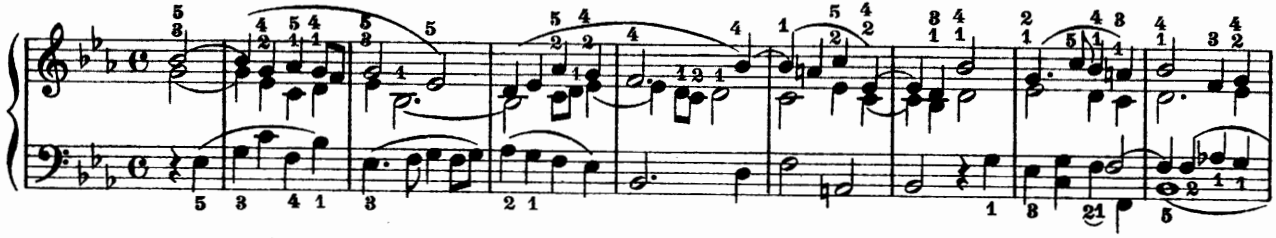

f
89. Andante. Mit sanften Stimmen.
Fischer.
p
p
cresc.

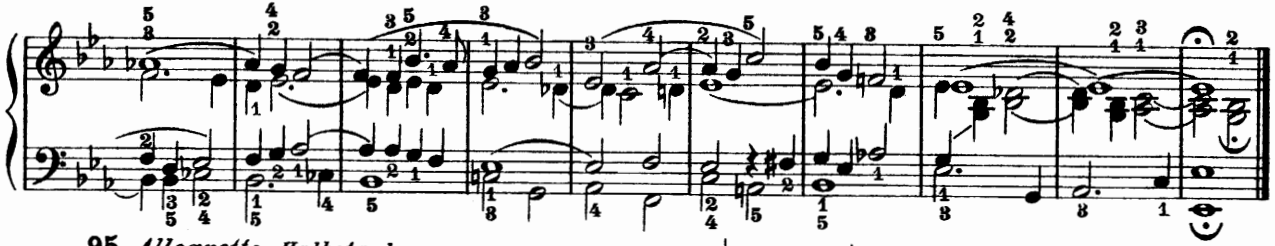

1
90. Grave. Mit starken Stimmen.


91. Moderato. Mit sanften Stimmen.
92. Allegro. Mit hellen Stimmen.
Knecht.

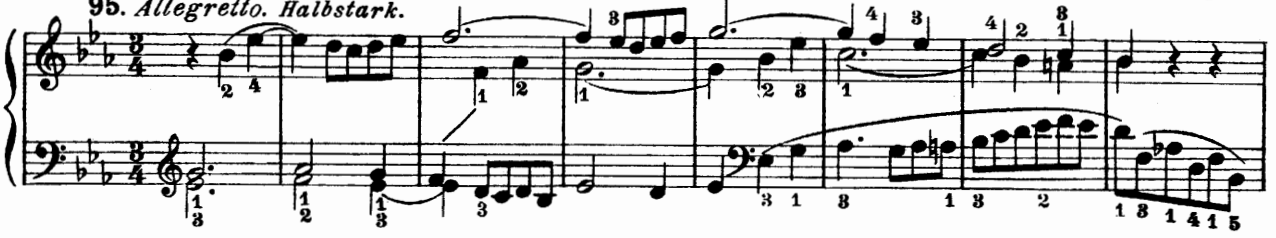

93. *Adagio.* *Sanft.*
Ch. H. Rinck.
tr

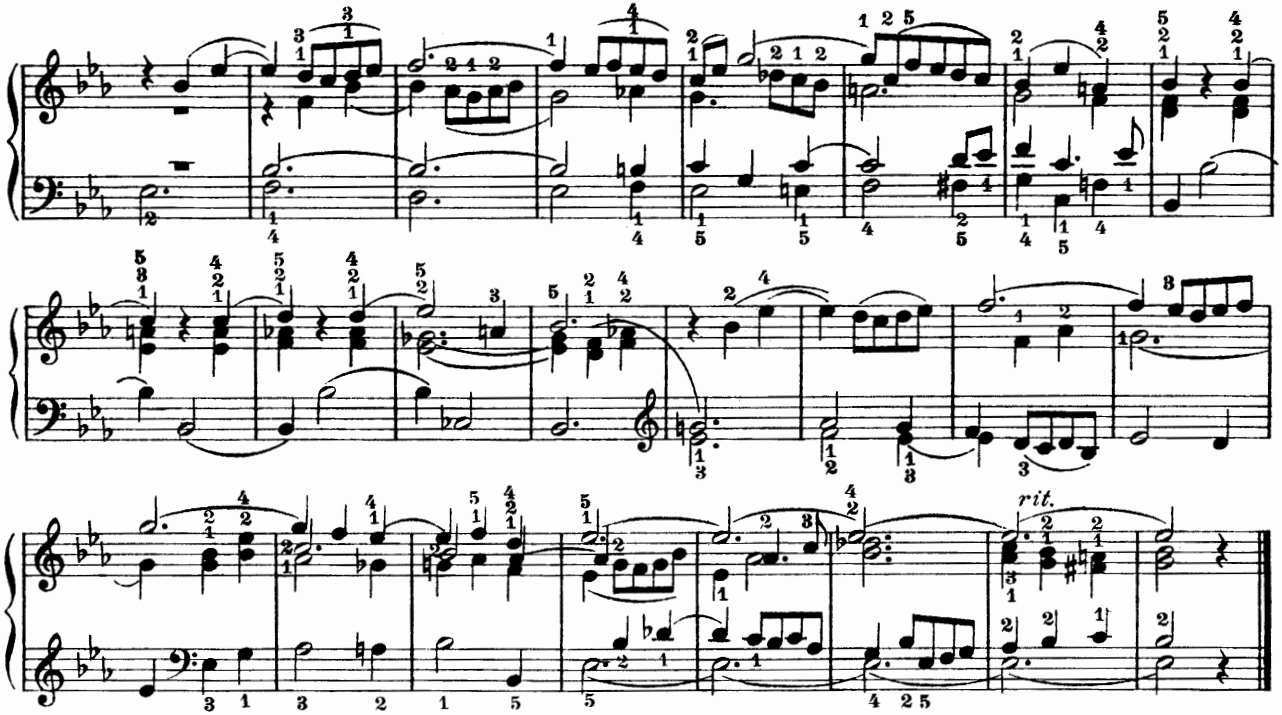
94. *Andante moderato. Leise.*





95. *Allegretto. Halbstark.*




rit.

Es moll.

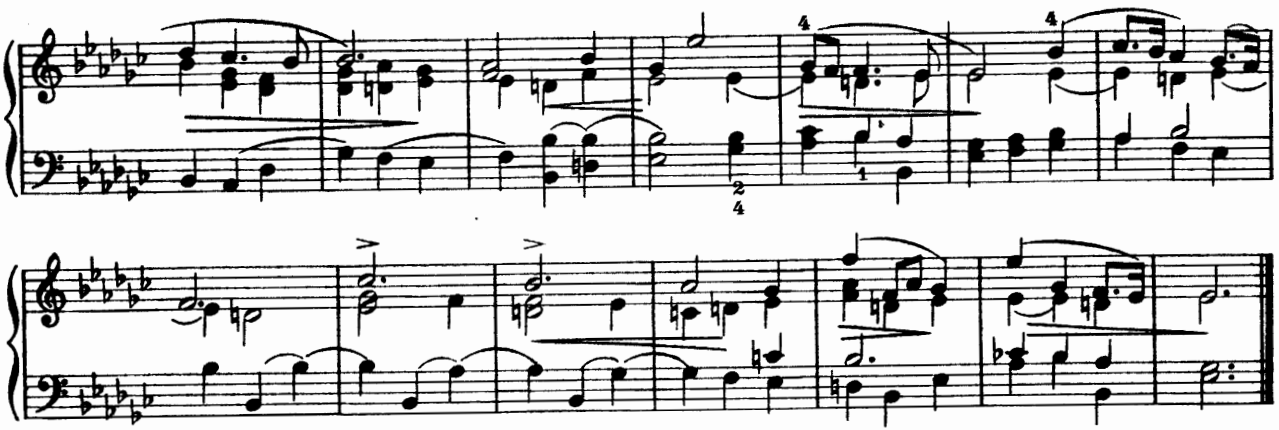
96. *Moderato. Mäßig stark.*

97. *Adagio. Sanft.*

98. *Mit starken Stimmen.* **J. S. Bach.**

99. *Larghetto. Sehr leise.* **Händel.**

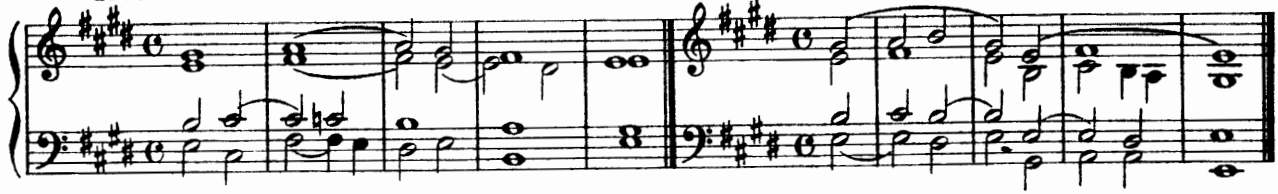
pp

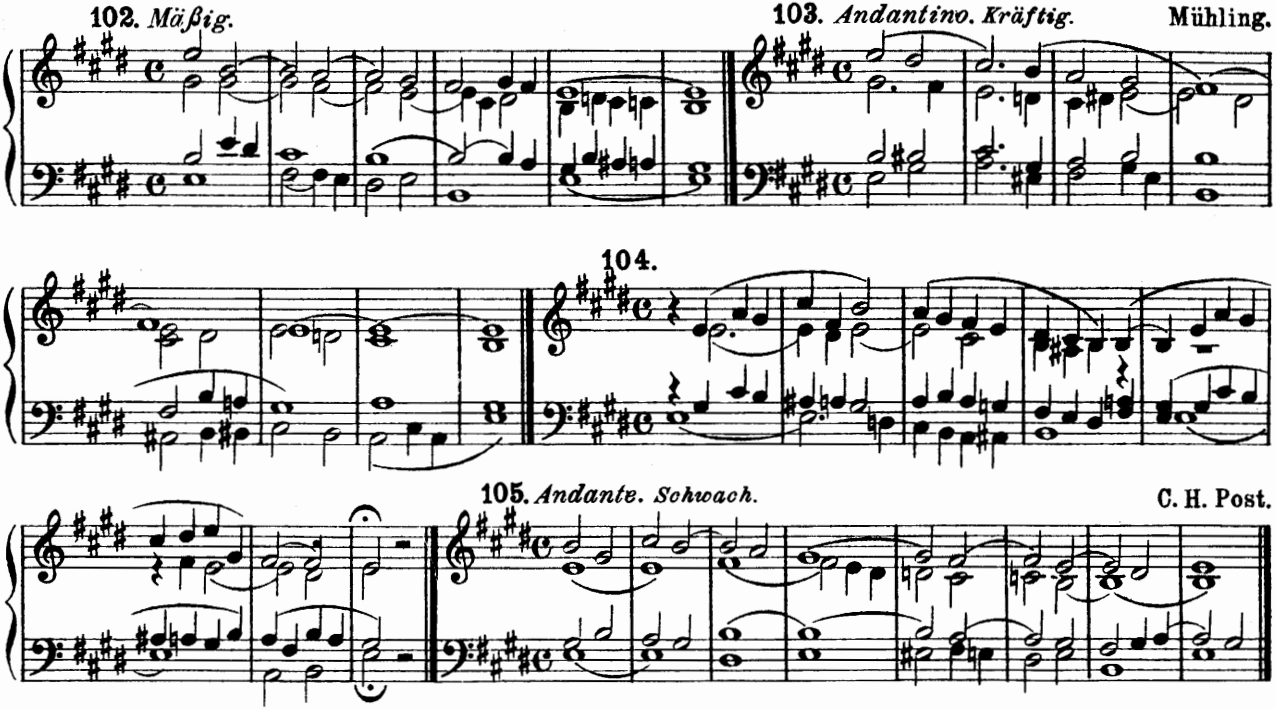


E dur.

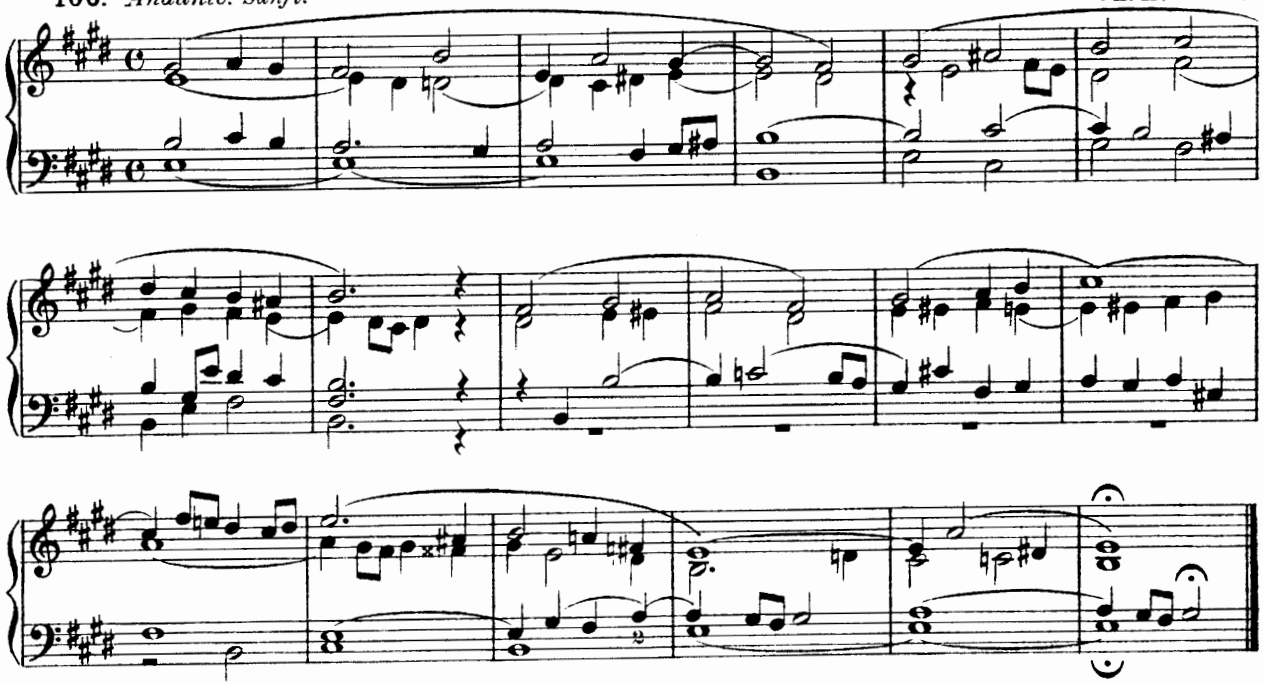
100. *Mittelstark.*

101. *Andante. Sanft.* W. Wedemann.

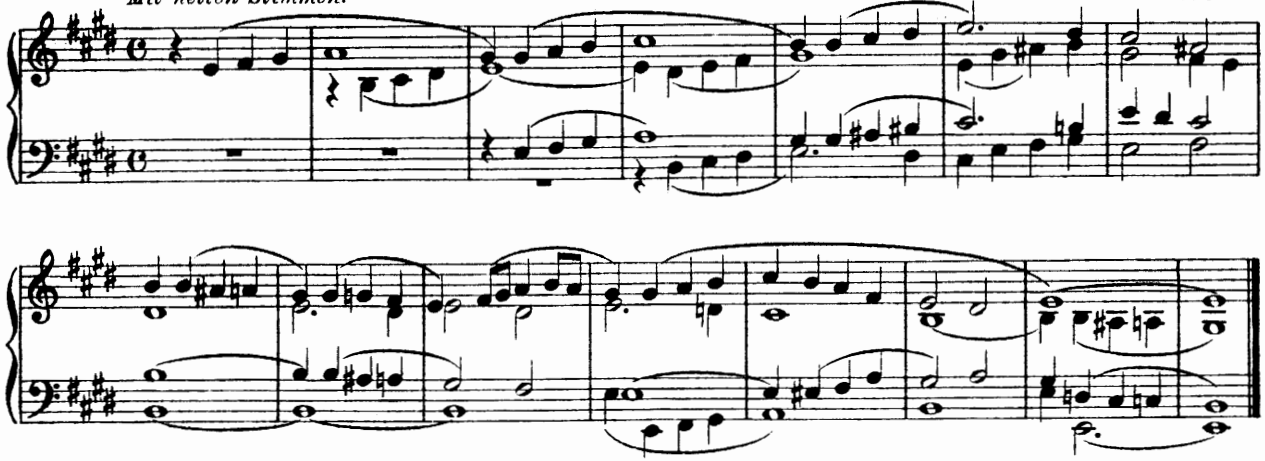



102. Mäßig.
103. Andantino. Kräftig.
Mühling.
104.
105. Andante. Schwach.
C. H. Post.

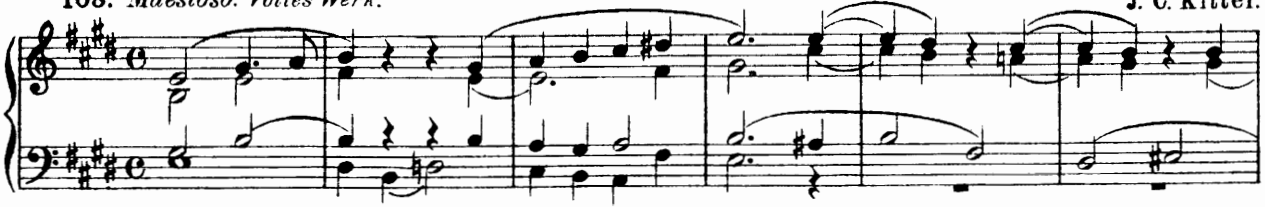
106. *Andante. Sanft.* Ch. H. Rinck.

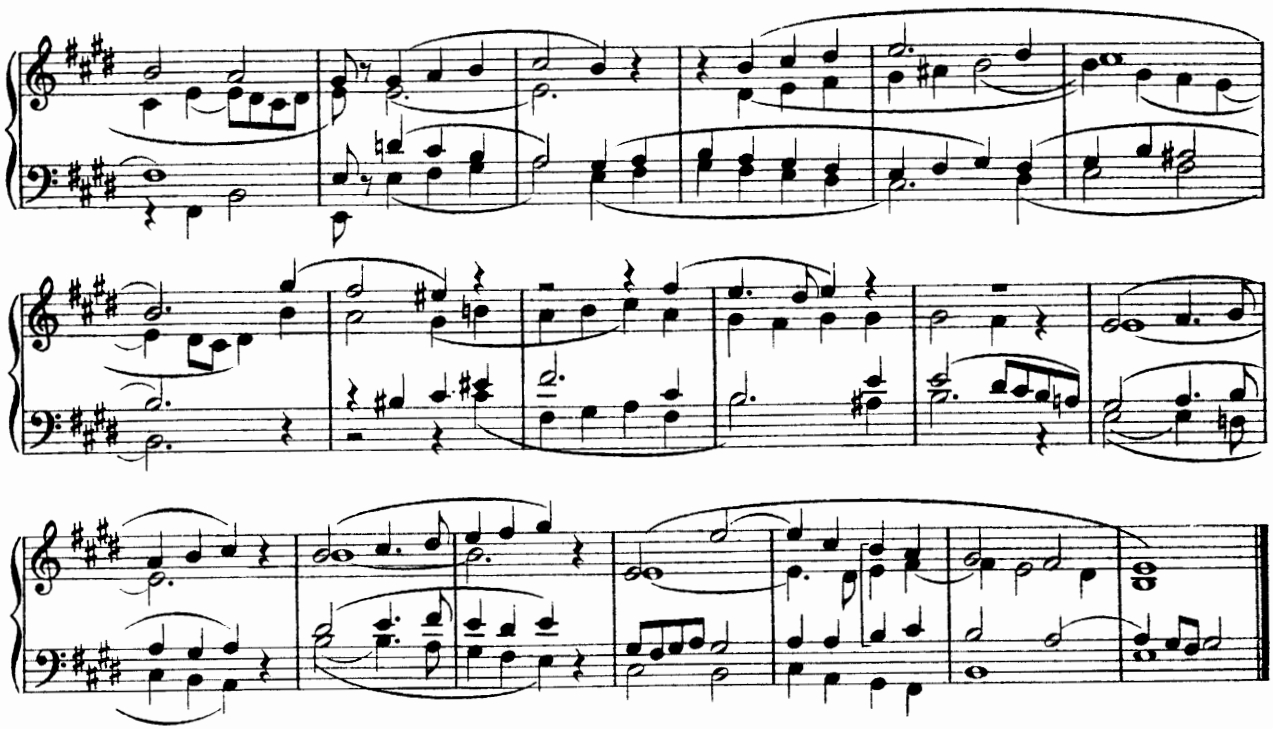


107. *Mit hellen Stimmen.* Gebhardi.



108. *Maestoso. Volles Werk.* J. C. Kittel.

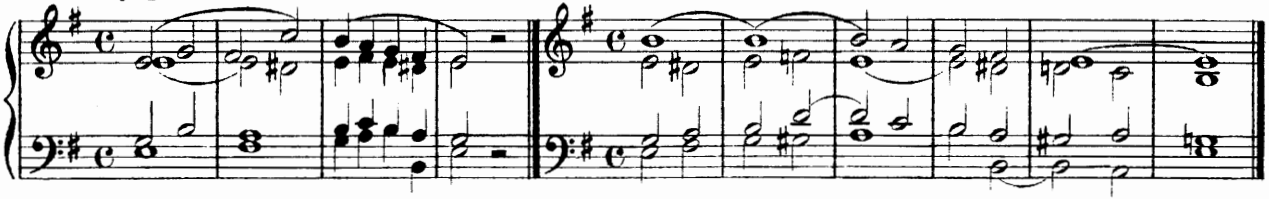




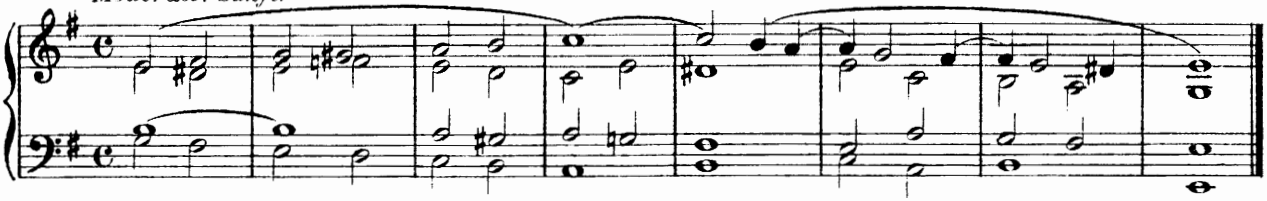
E moll.

109. *Mäßig stark.*

110. *Mit starken Stimmen.*

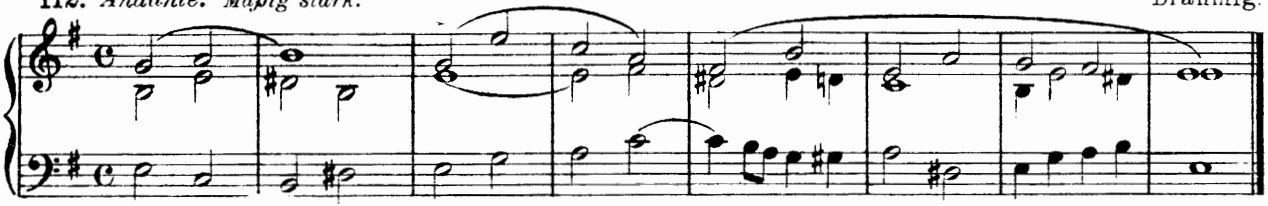


111. *Moderato. Sanft.*

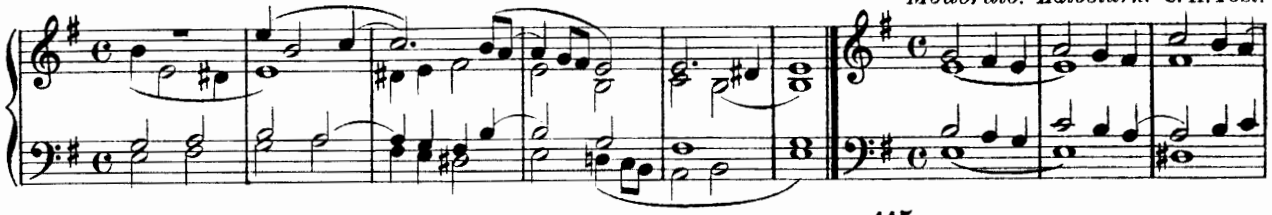


112. *Andante. Mäßig stark.*

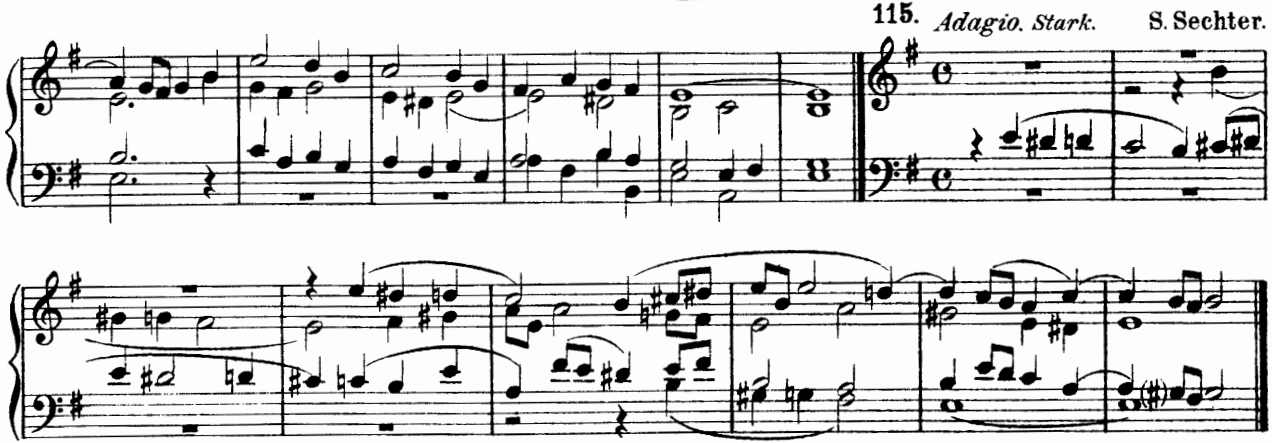
Brähmig.



113. *Con moto. Stark.* Pitsch. **114.** *Moderato. Halbstark.* C. H. Post.

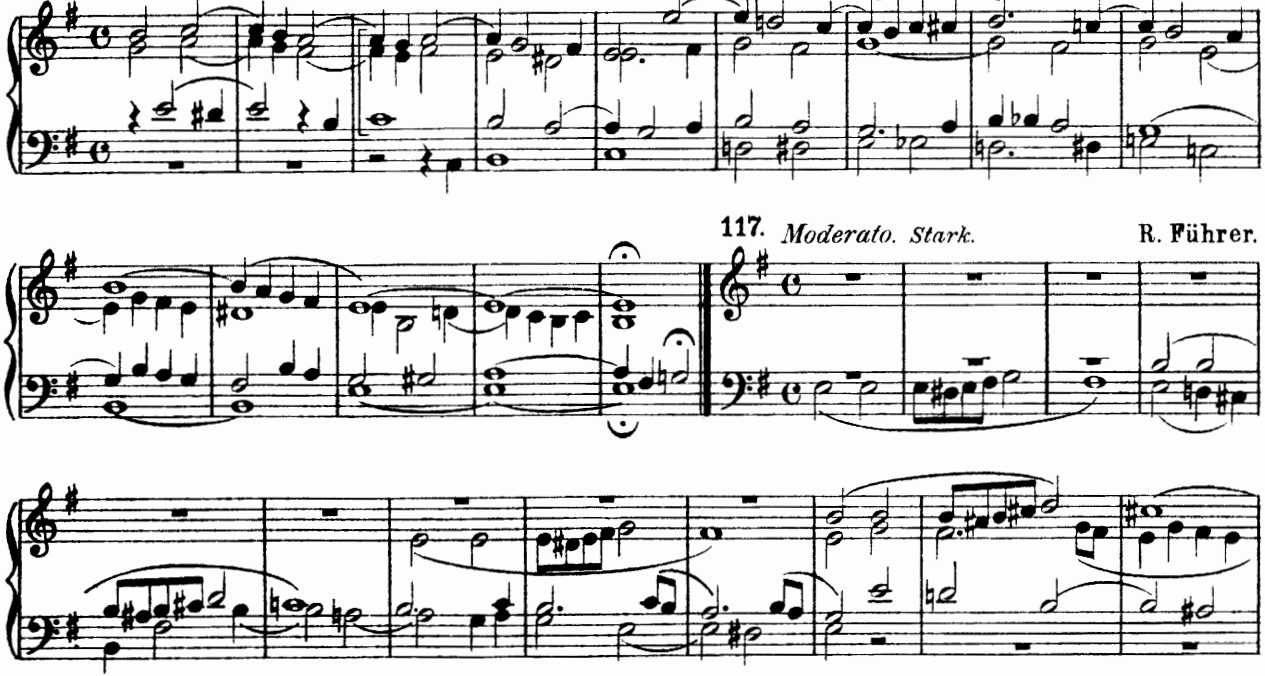


115. *Adagio. Stark.* S. Sechter.

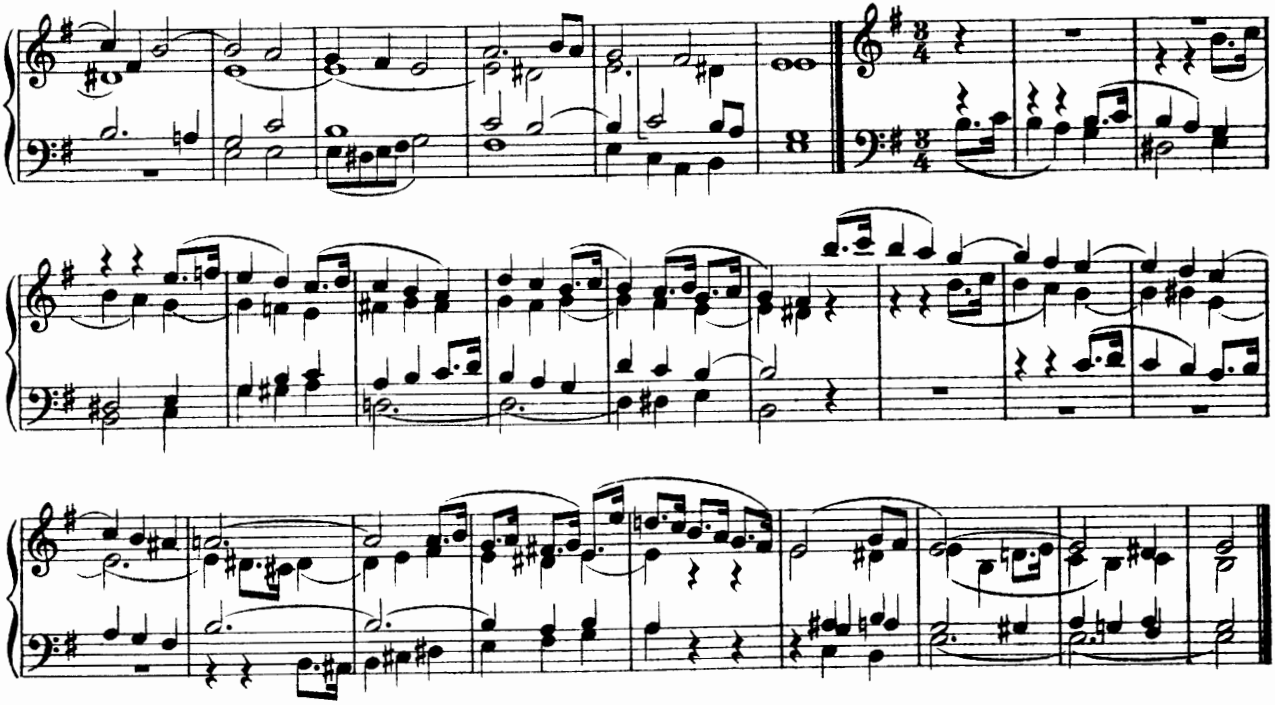


116. *Andante. Mittelstark.* Ch. H. Rinck.

117. *Moderato. Stark.* R. Führer.

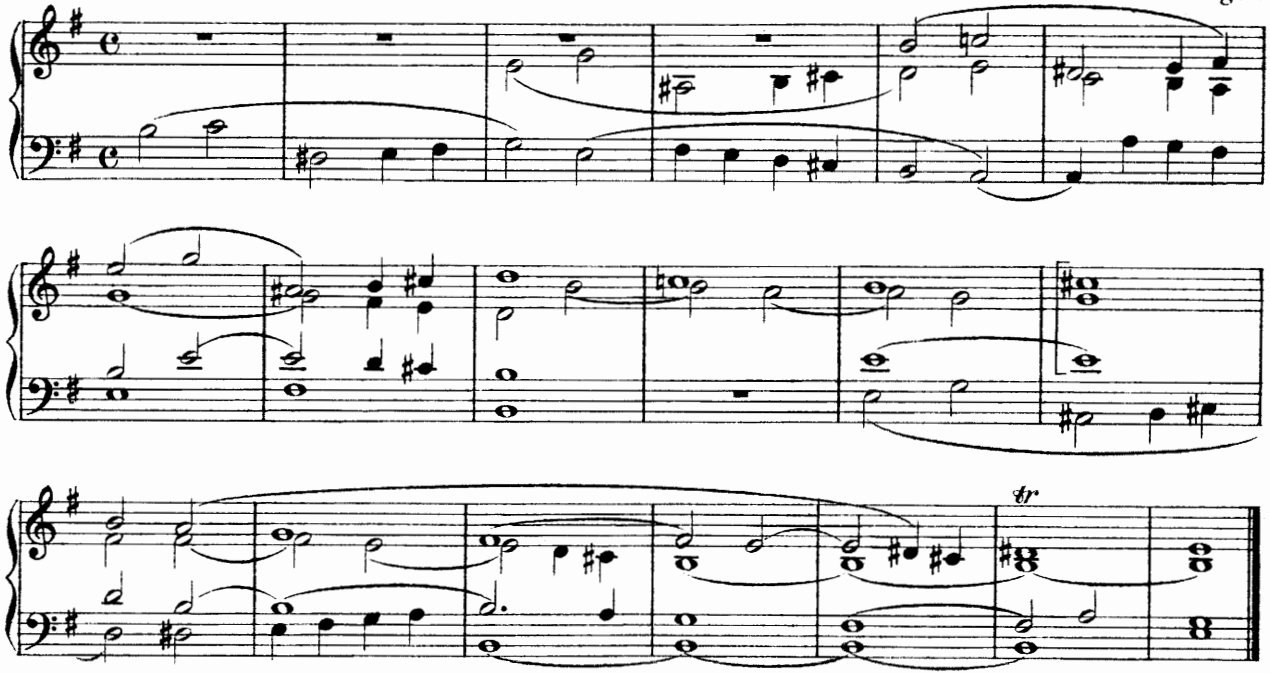


118. *Moderato. Stark.* **Ch. H. Rinck.**

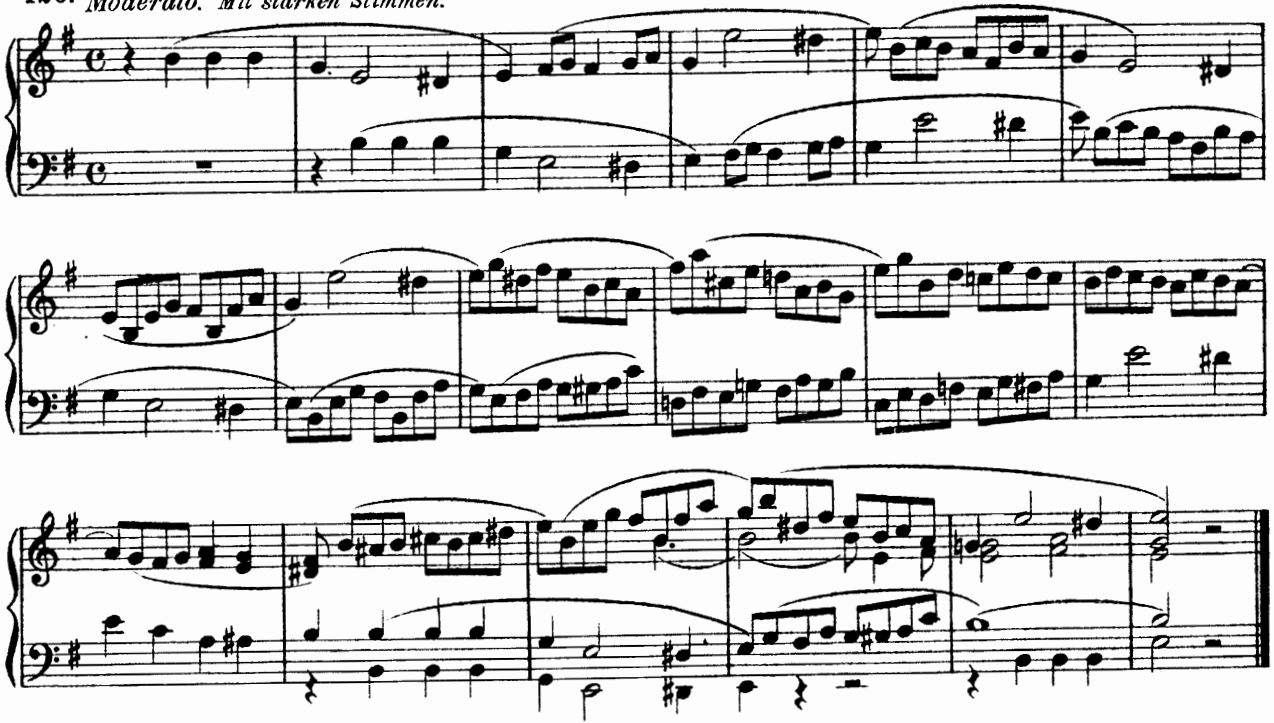


119. *Moderato. Leise.*

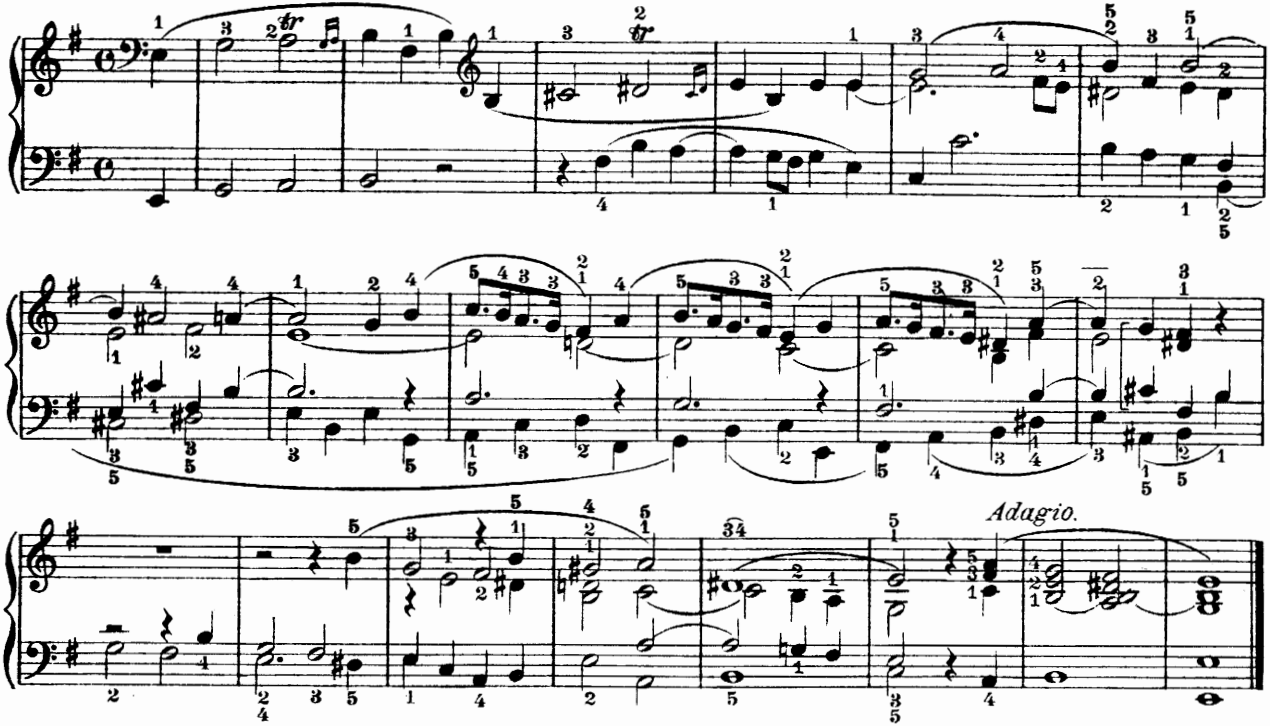
Albrechtsberger.



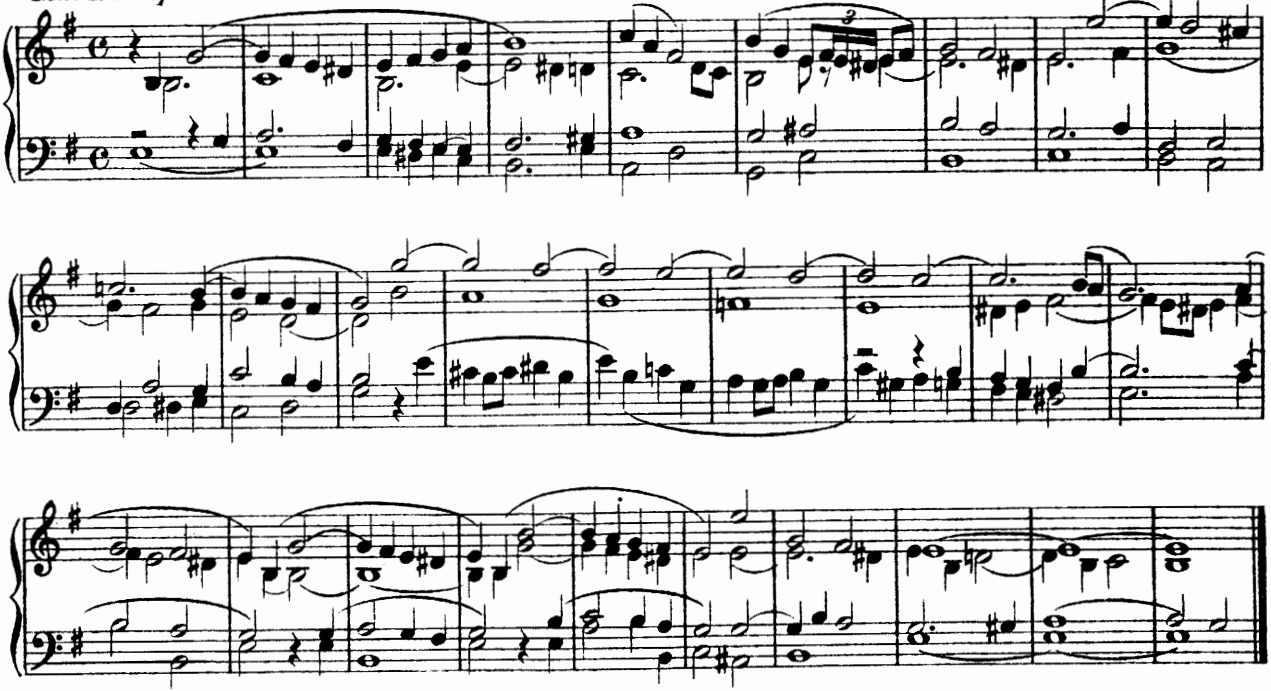
120. *Moderato. Mit starken Stimmen.*



121. *Maestoso. Stark.*



122. *Nachspiel. Mit starken Stimmen.*



F dur.

123. *Sanft.*

124. *Mit starken Stimmen.*

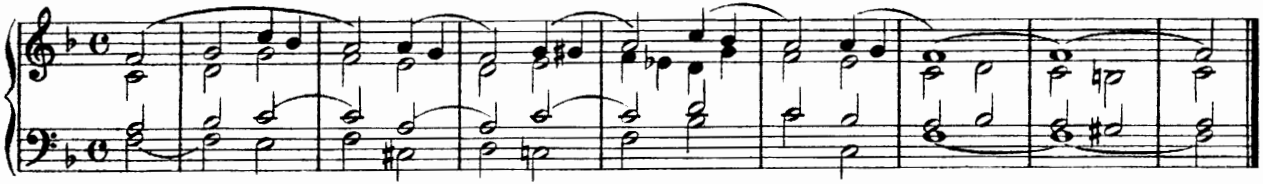
W. Wedemann.

125. *Stark.*

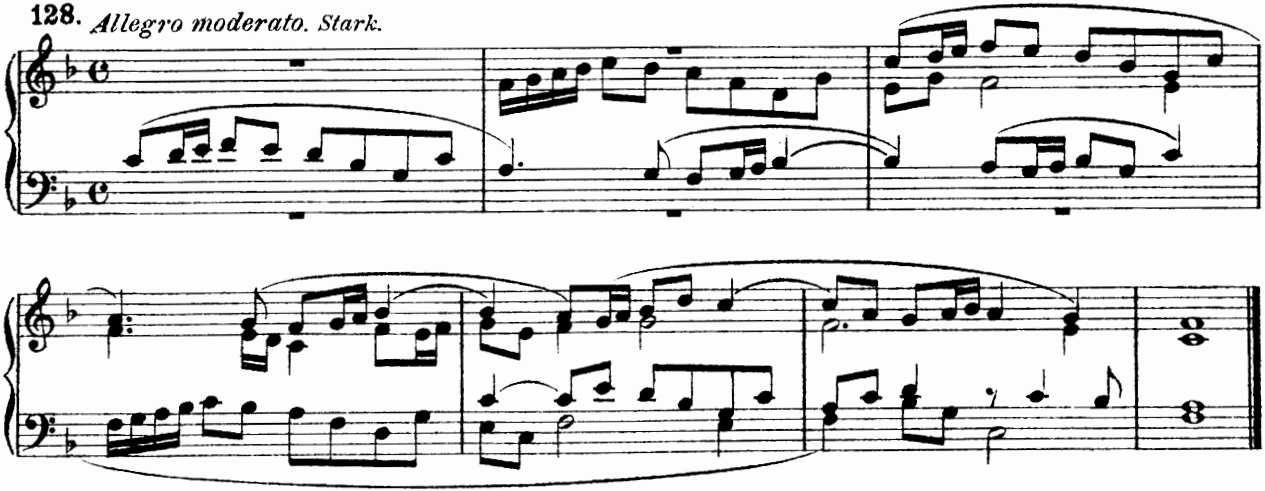
126. *Andante. Stark.*

Ch. H. Rinck.

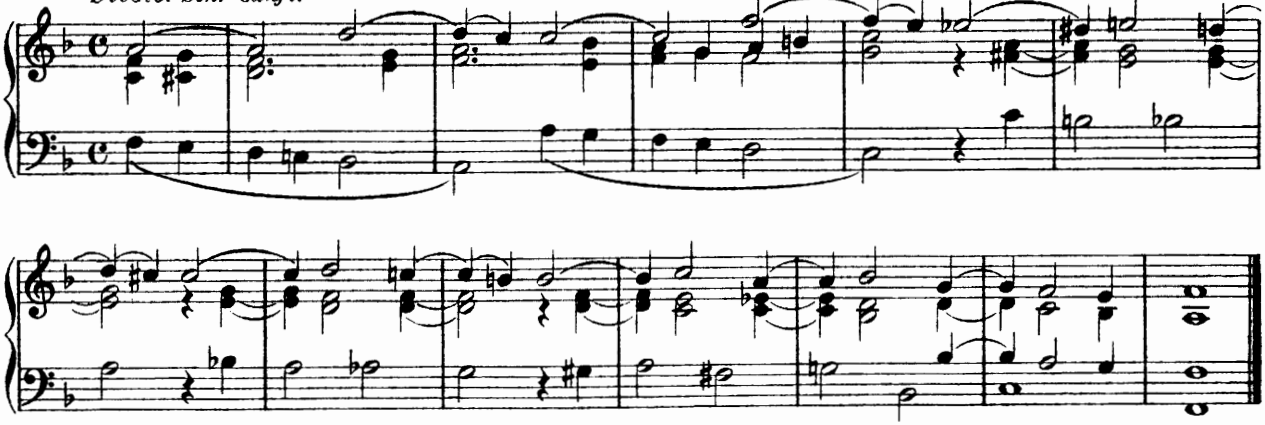
127. *Andante. Stark.*



128. *Allegro moderato. Stark.*

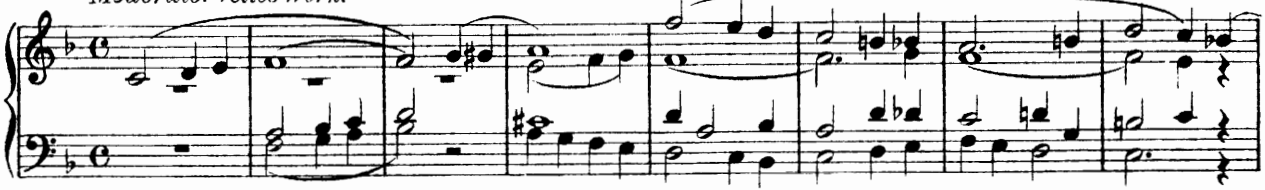


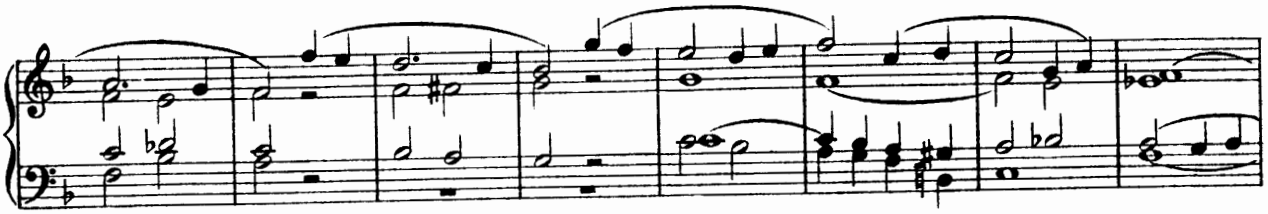
129. *Divoto. Sehr sanft.*



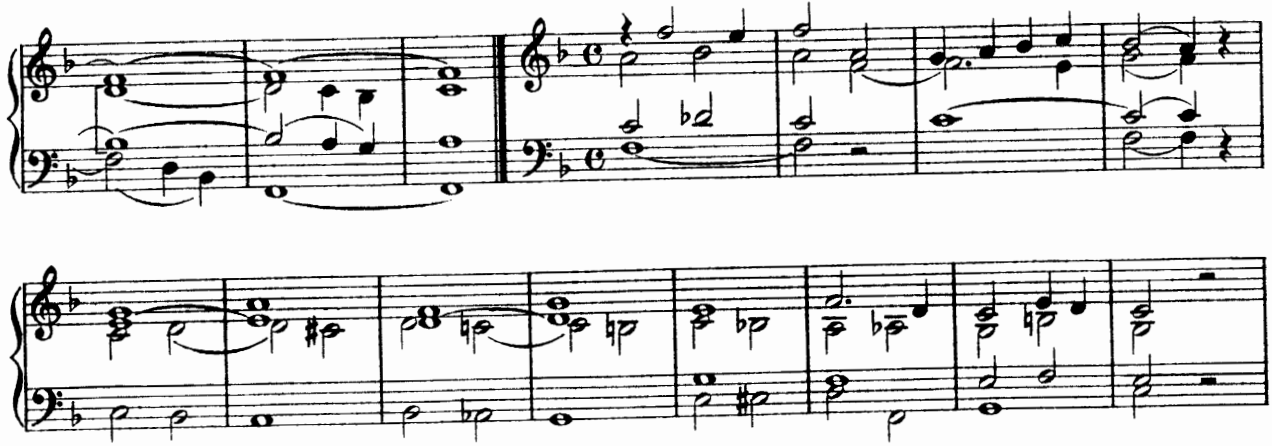
130. *Moderato. Volles Werk.*

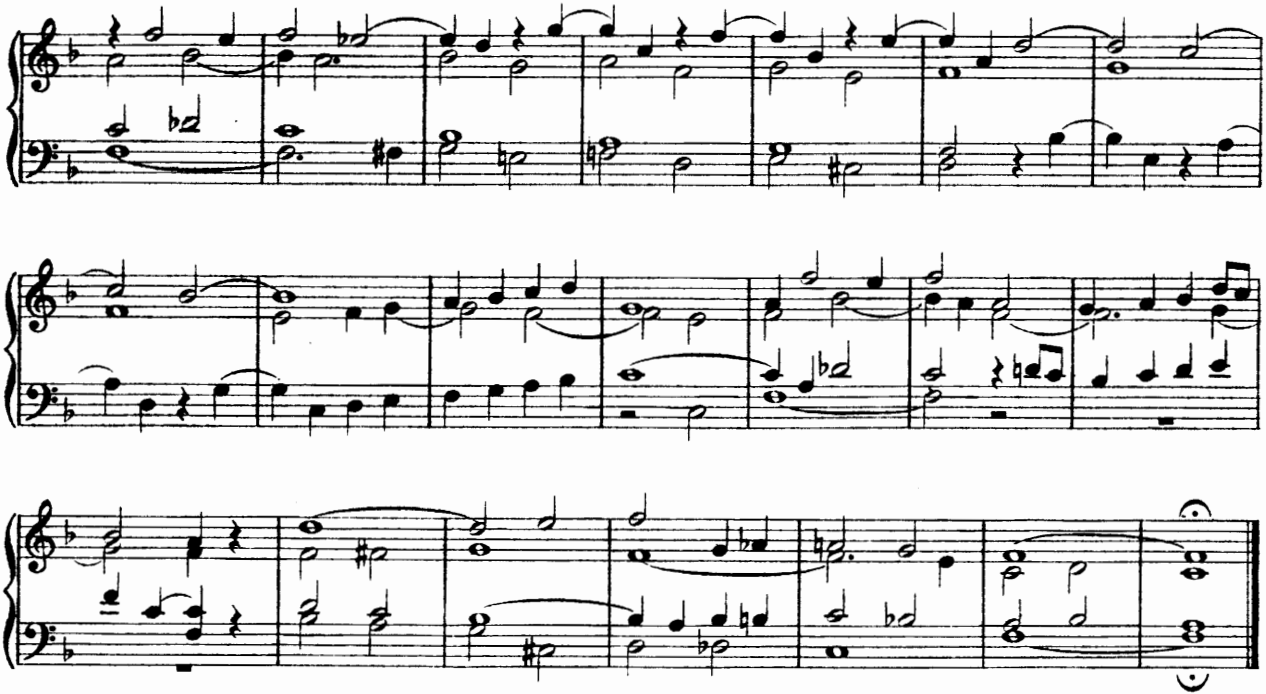
C. H. Post.



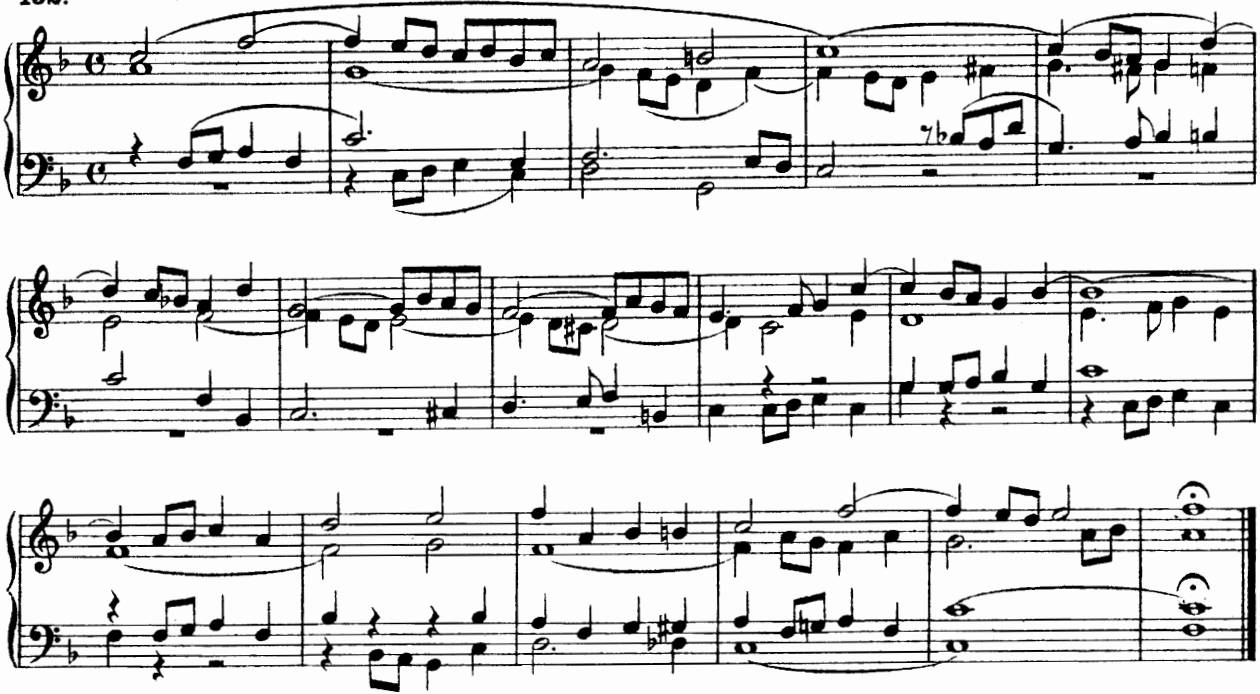


131. *Andante. Mittelstark.*

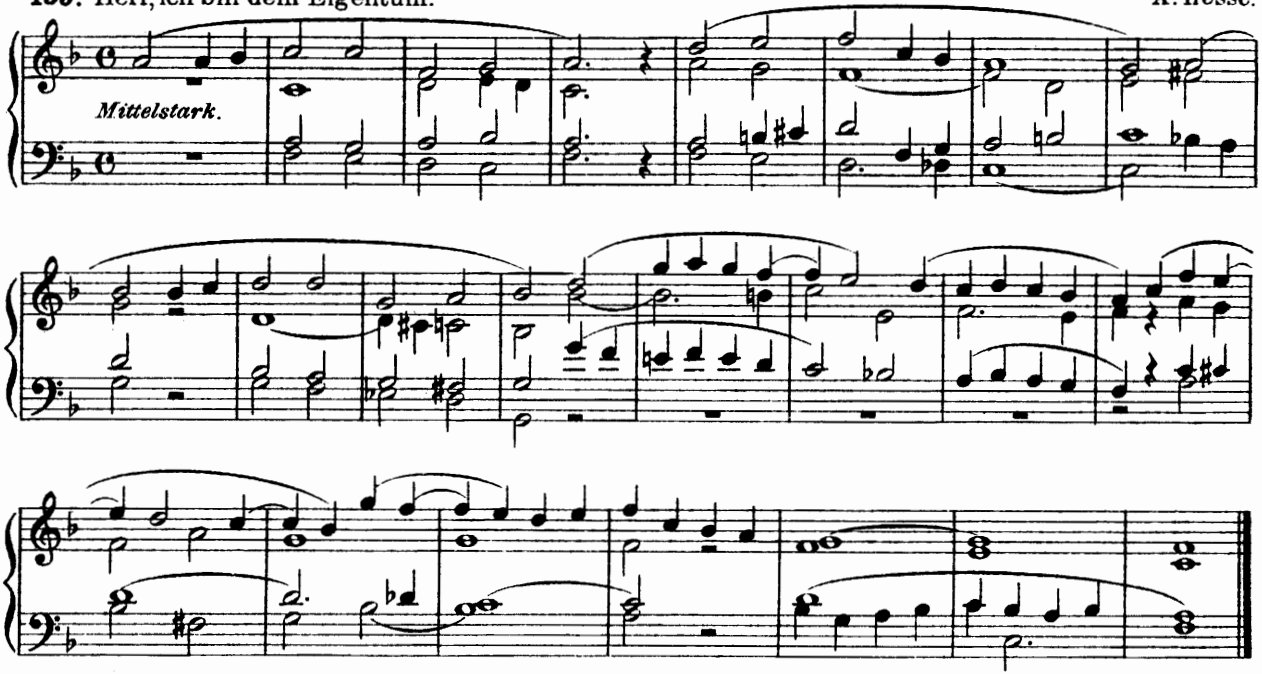




132. *Freudig. Mit 8 u. 4 fuß. Stimmen.*

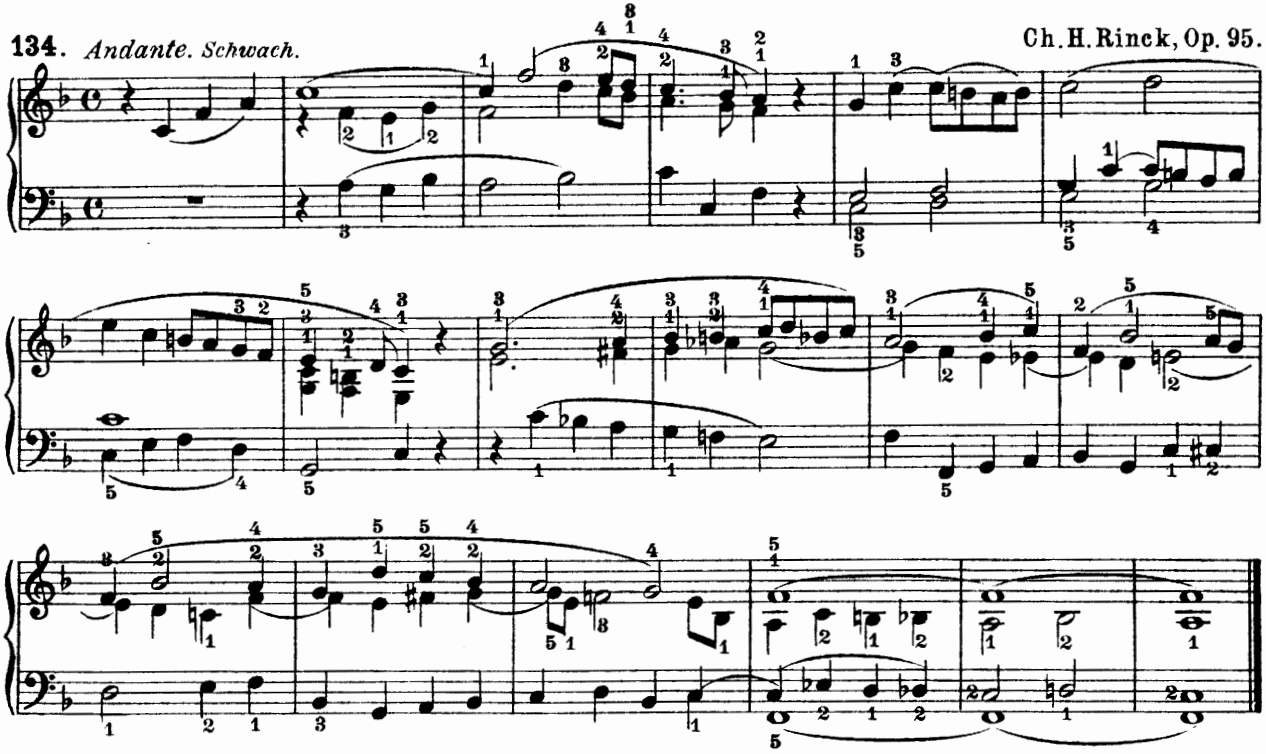


133. Herr, ich bin dein Eigentum. A. Hesse.



134. *Andante. Schwach.*

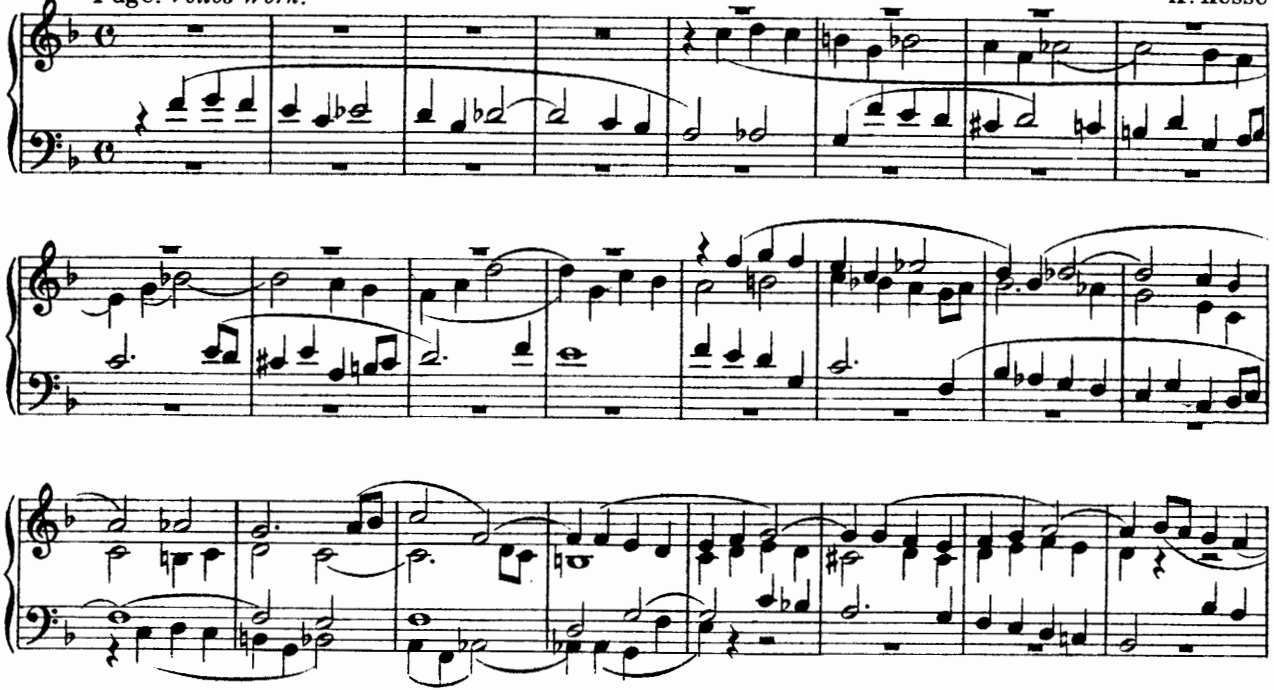
Ch. H. Rinck, Op. 95.

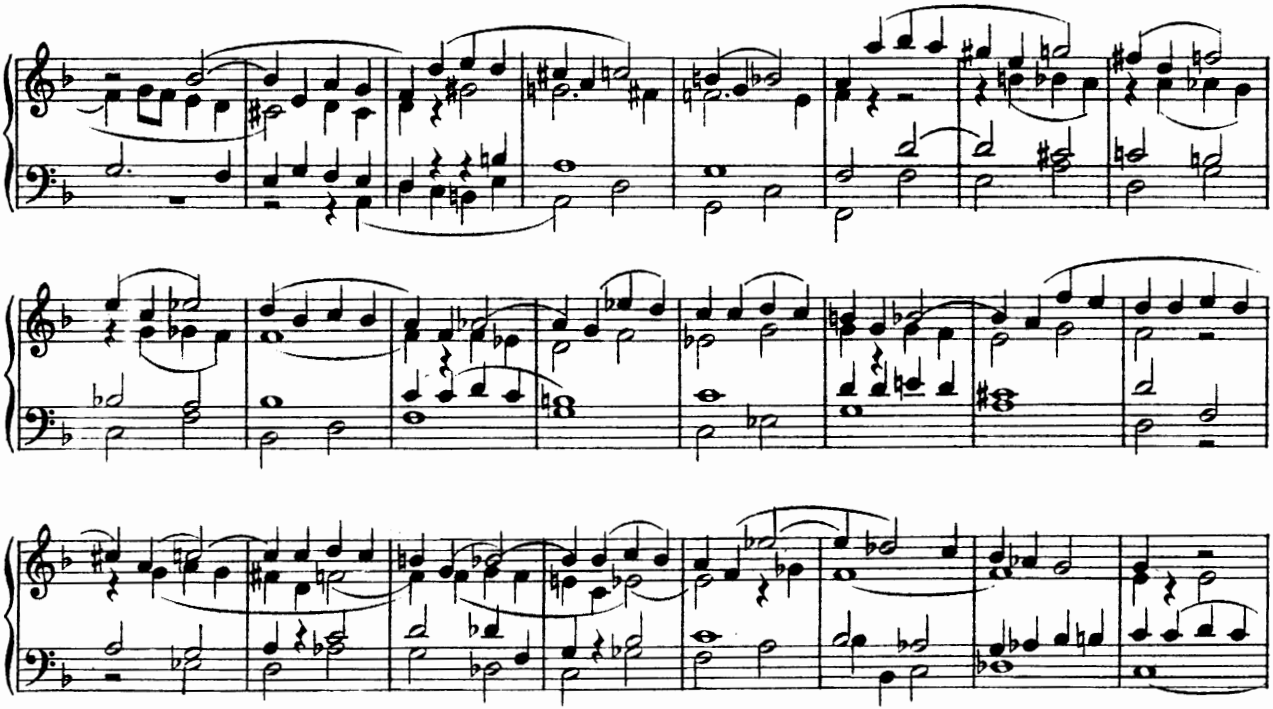


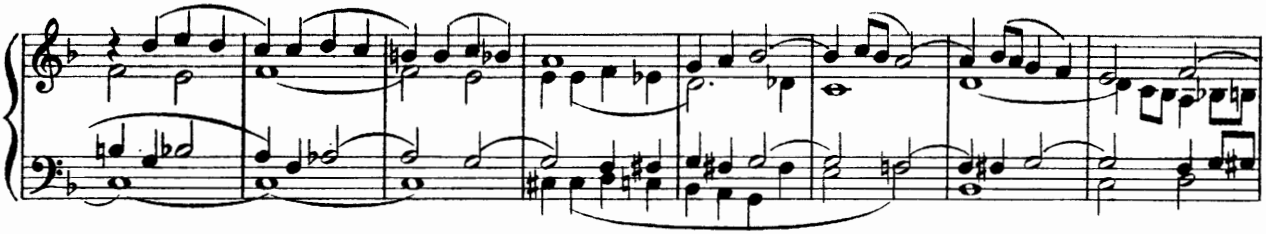
135.

Fuge. *Volles Werk.*

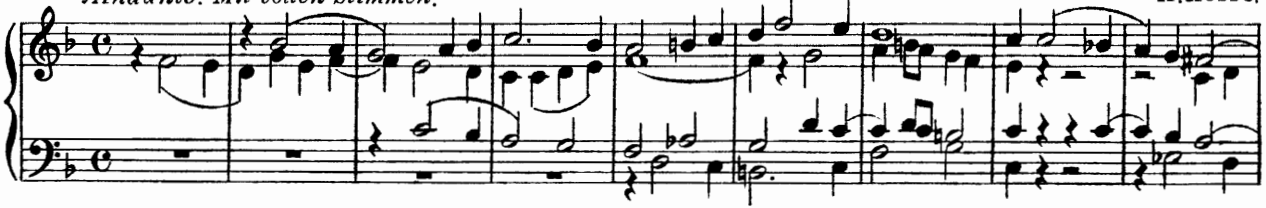
A. Hesse

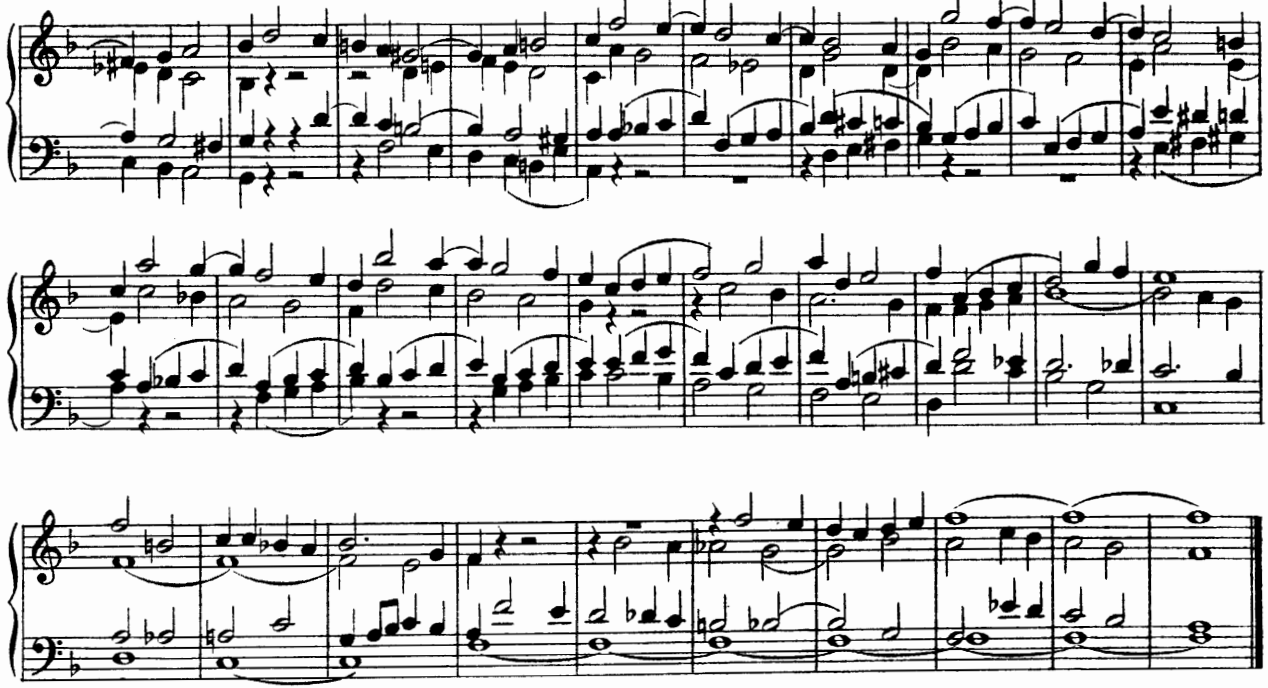






136. *Andante. Mit vollen Stimmen.* A. Hesse.





F moll.

137. *Mäßig stark.*

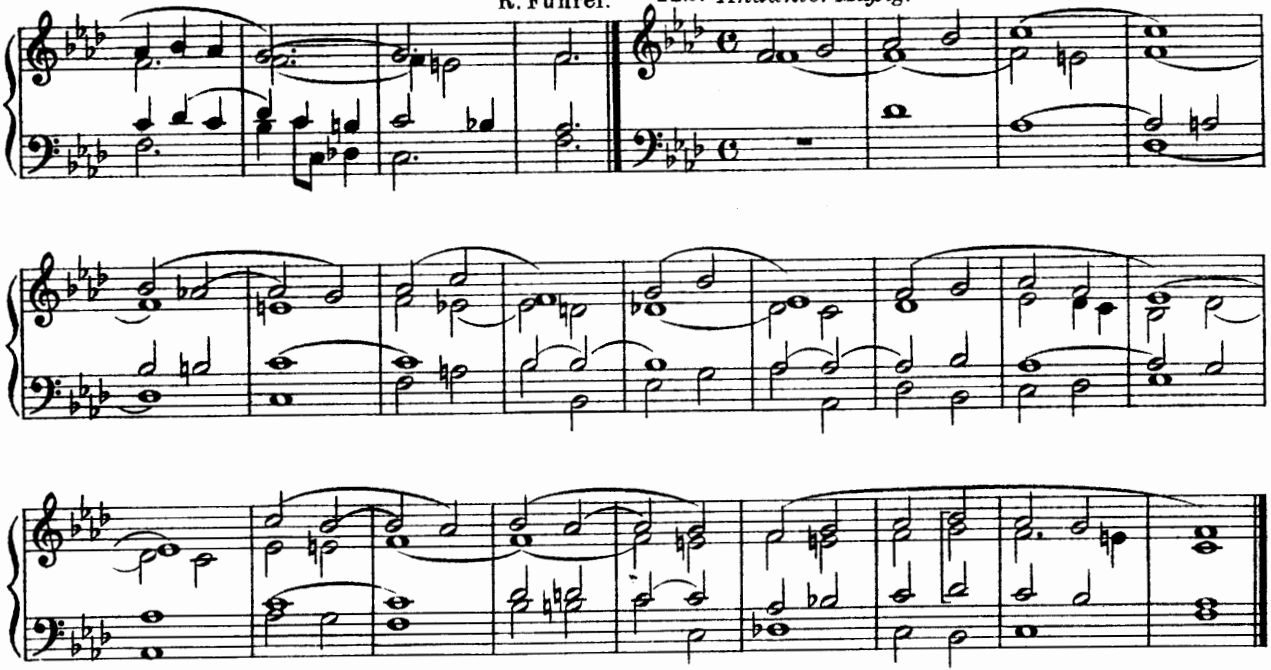
138. *Stark.* A. Mühling.

139. *Adagio. Sanft.*

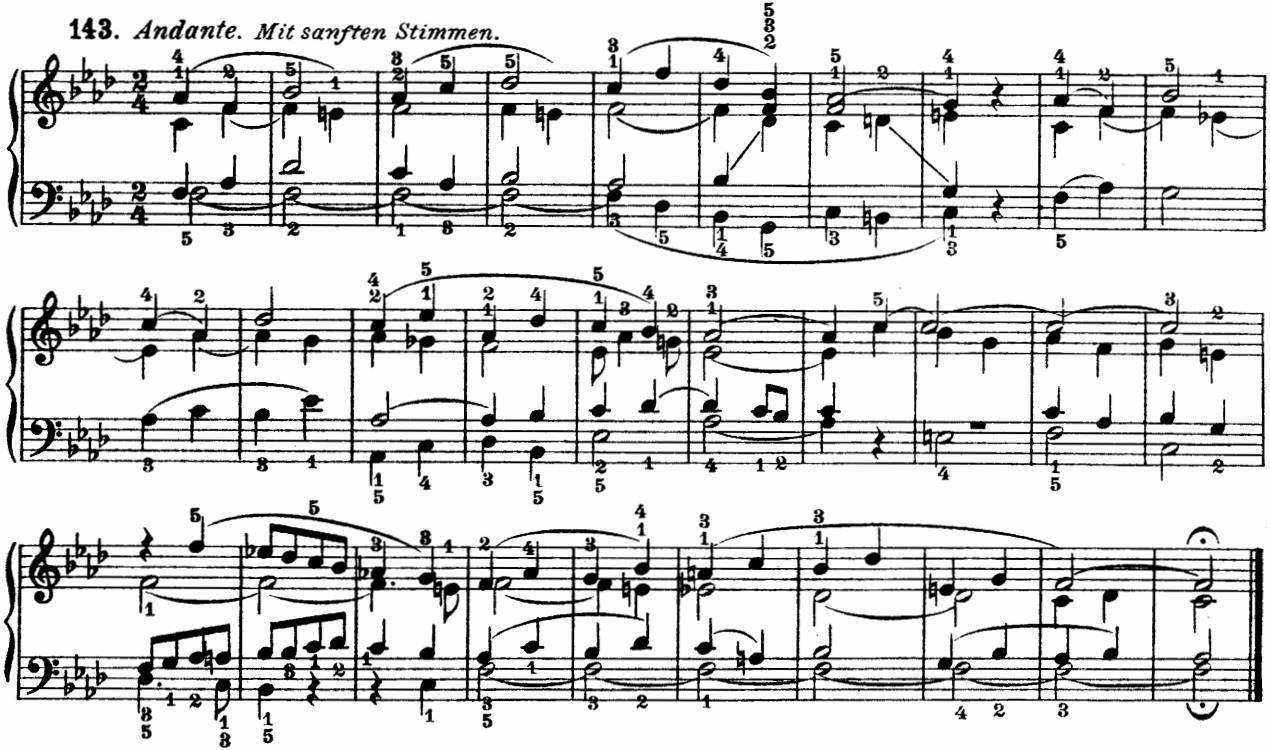
140. *Moderato.*

141. *Mit sanften Stimmen.*

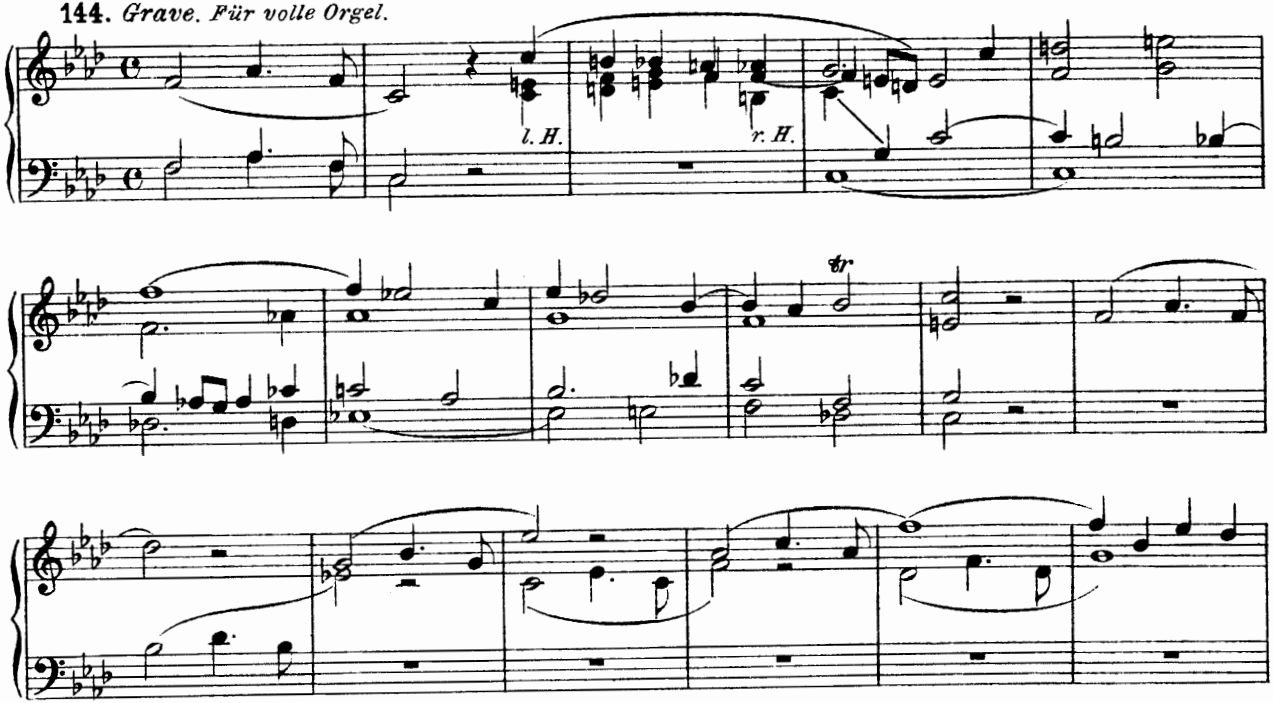
R. Führer. **142.** *Andante. Mäßig.* Ch. H. Rinck.

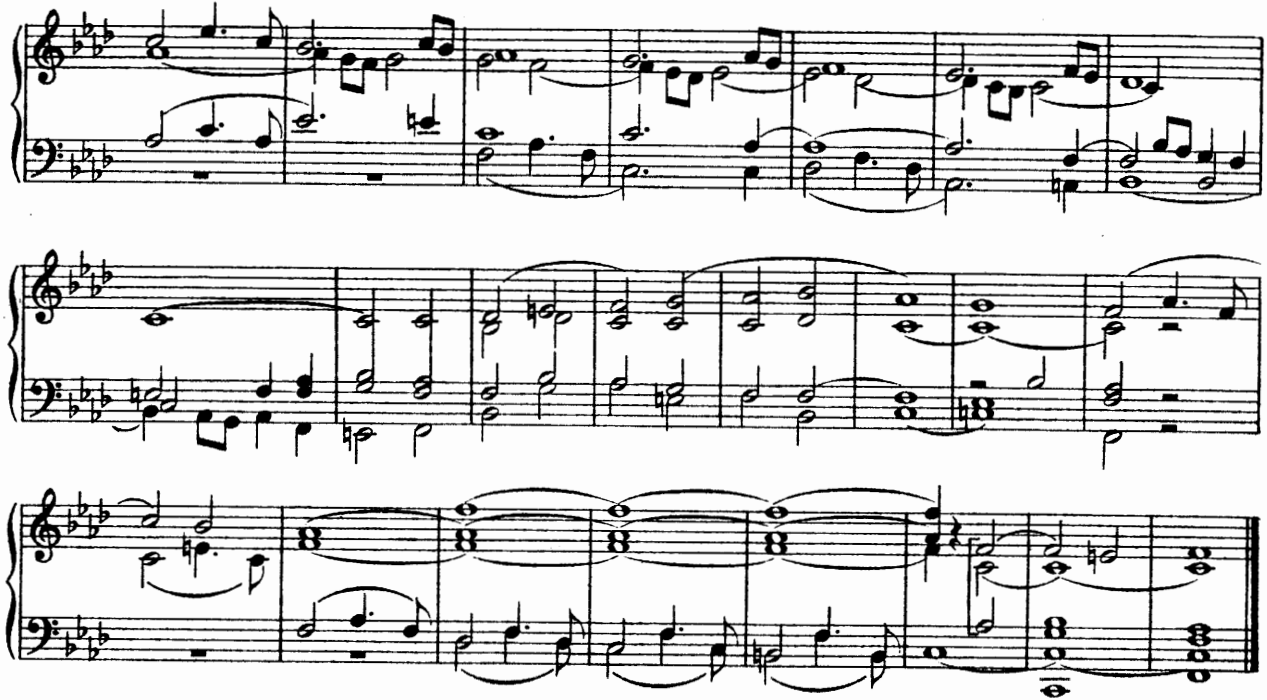


143. *Andante. Mit sanften Stimmen.*



144. *Grave. Für volle Orgel.*





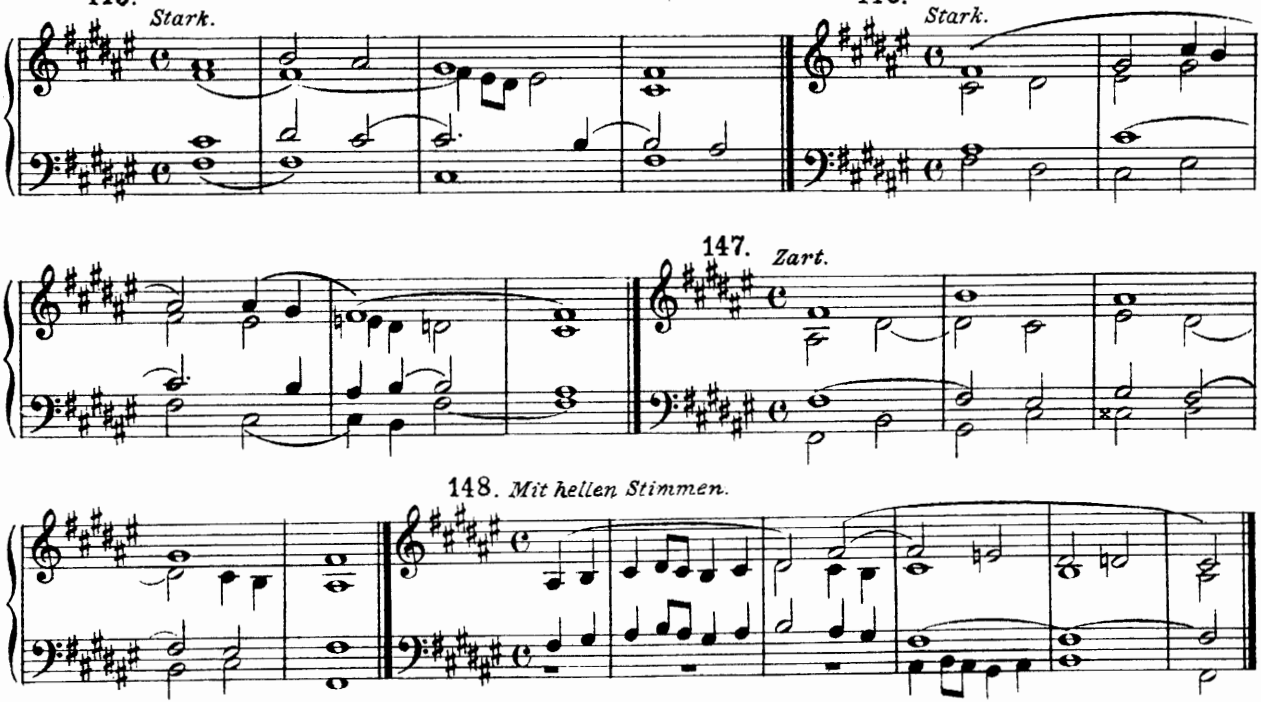
Fis (Ges) dur.

145. *Stark.*

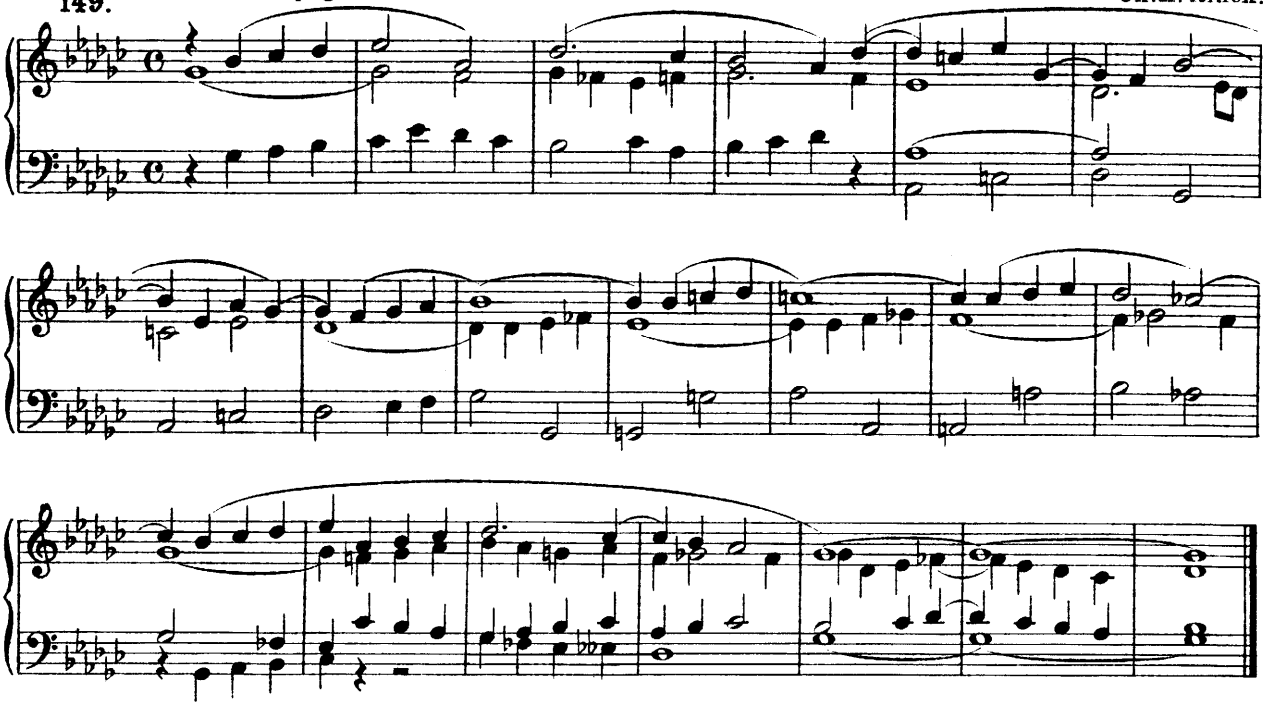
146. *Stark.*

147. *Zart.*

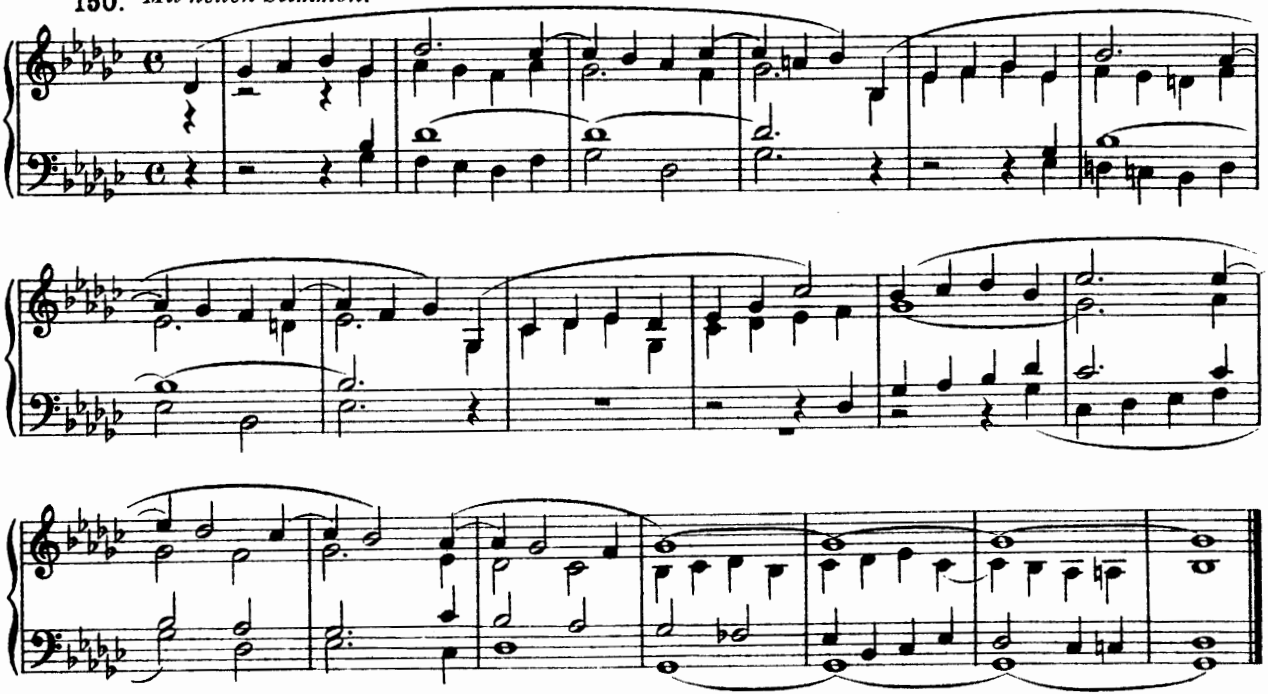
148. *Mit hellen Stimmen.*



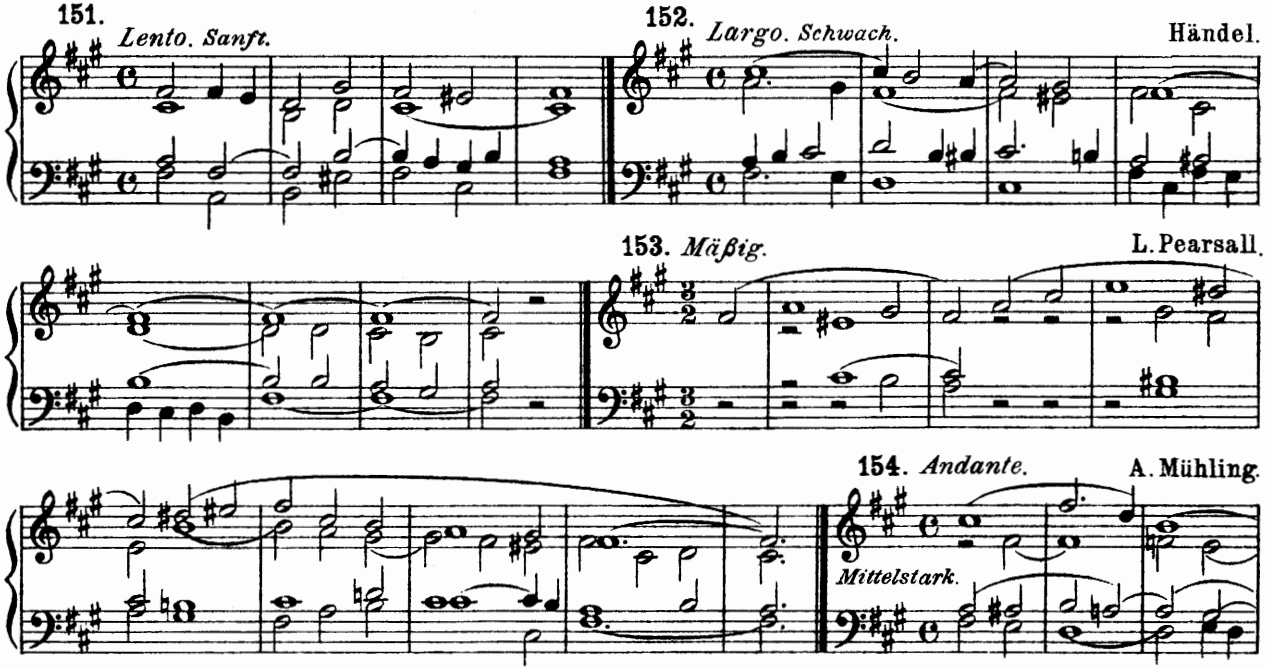
149. *Andante. Mäßig stark.* Ch.H. Rinck.

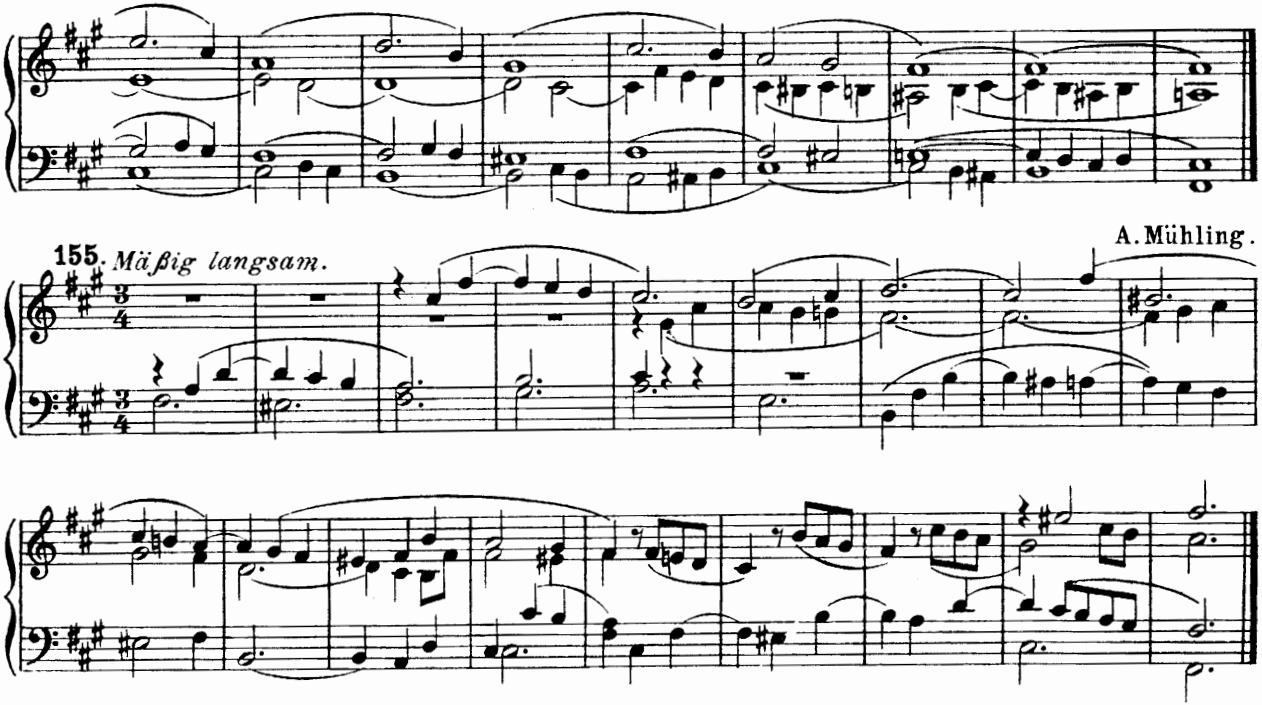


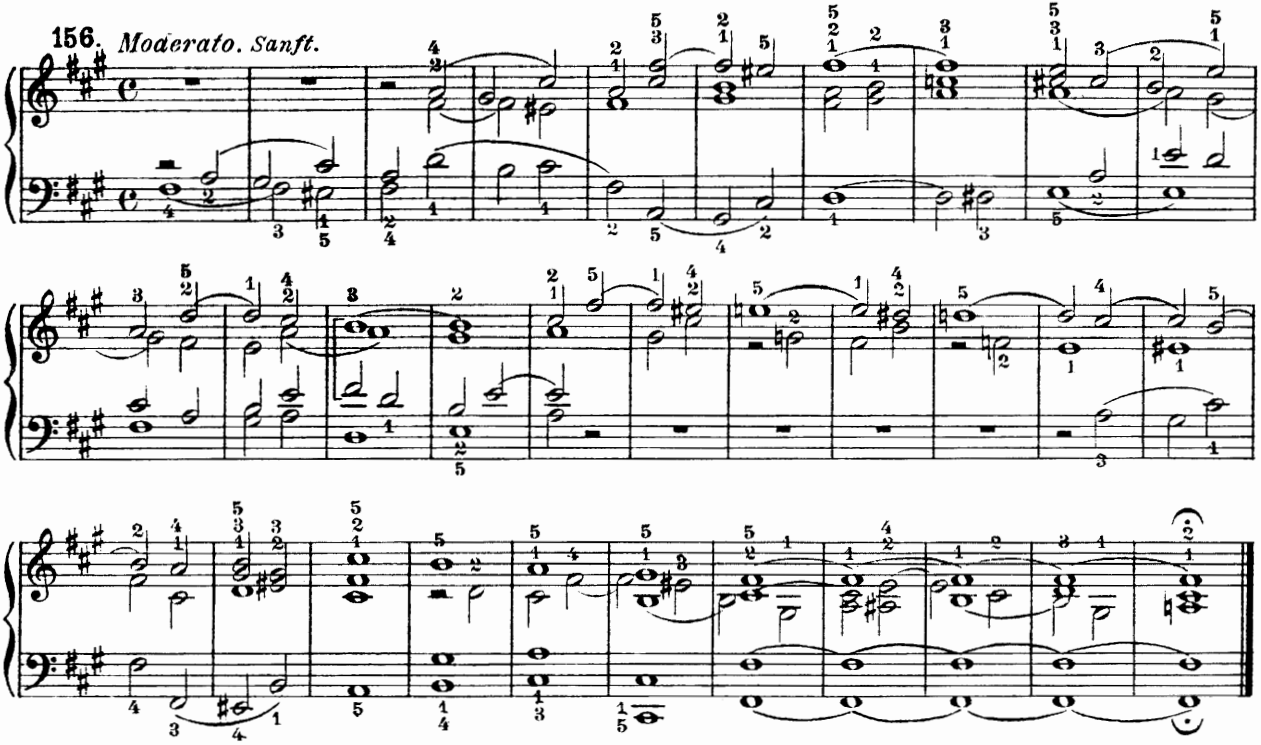
150. *Mit hellen Stimmen.*



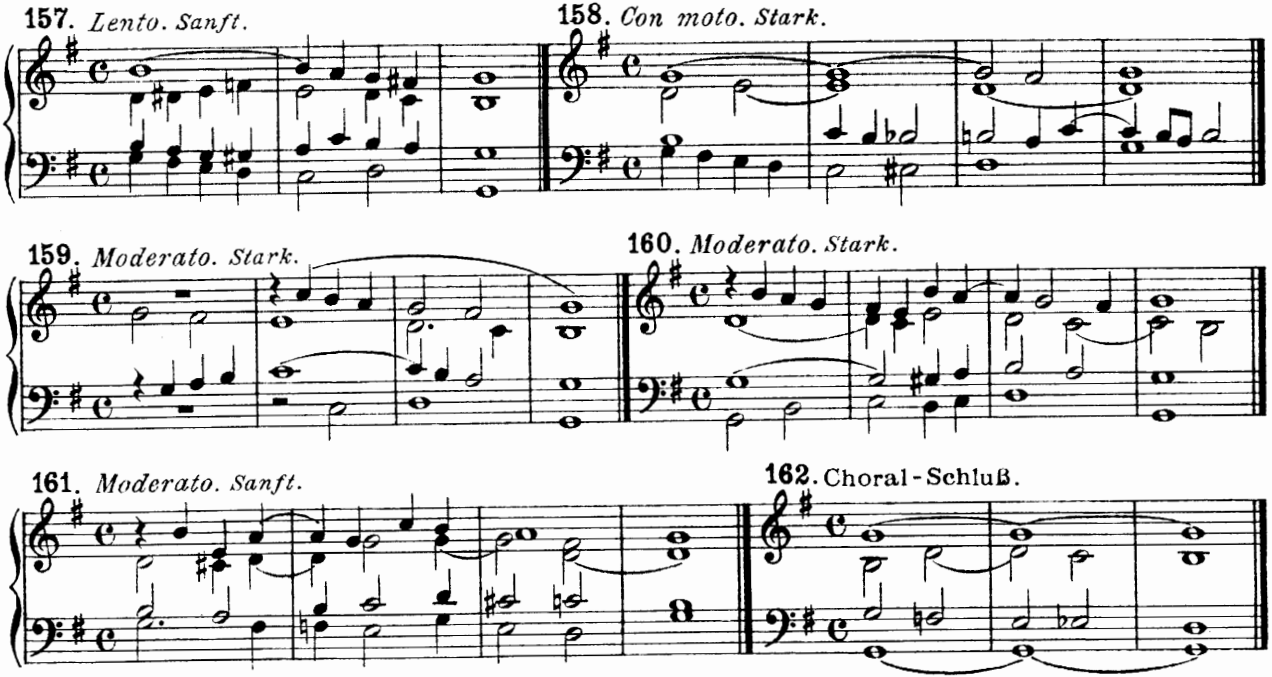
Fis moll.


151.
Lento. Sanft.
152.
Largo. Schwach.
Händel.
153. Mäßig.
L. Pearsall.
154. Andante.
A. Mühling.
Mittelstark.

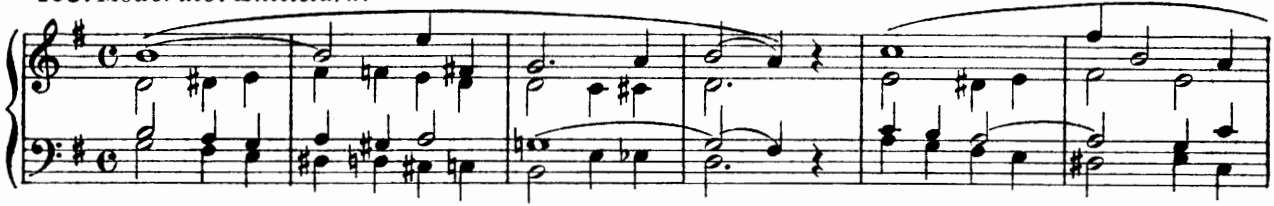

155. Mäßig langsam.
A. Mühling.


156. Moderato. Sanft.

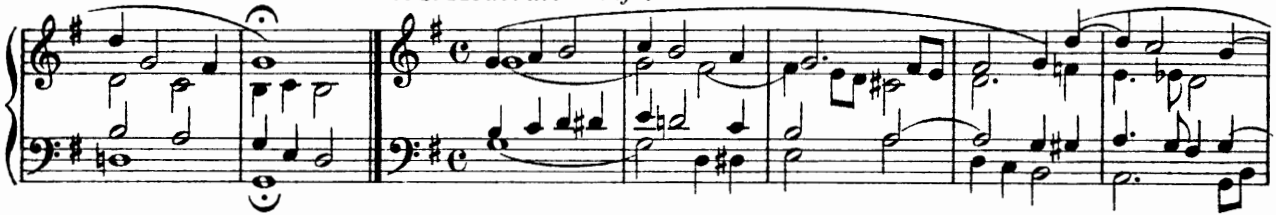
G dur.


157. Lento. Sanft.
158. Con moto. Stark.
159. Moderato. Stark.
160. Moderato. Stark.
161. Moderato. Sanft.
162. Choral-Schluß.

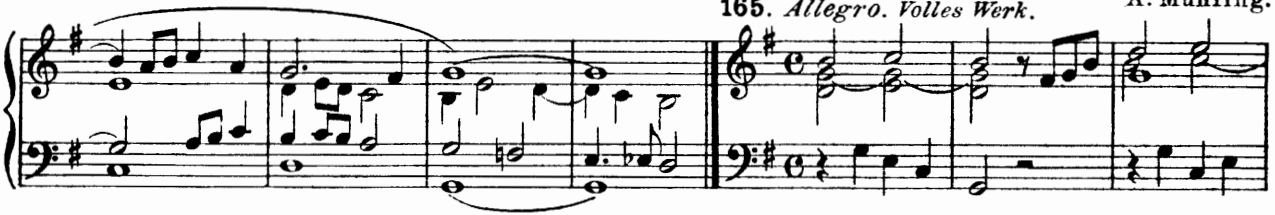
163. *Moderato. Mittelstark.* **Th. Friese.**

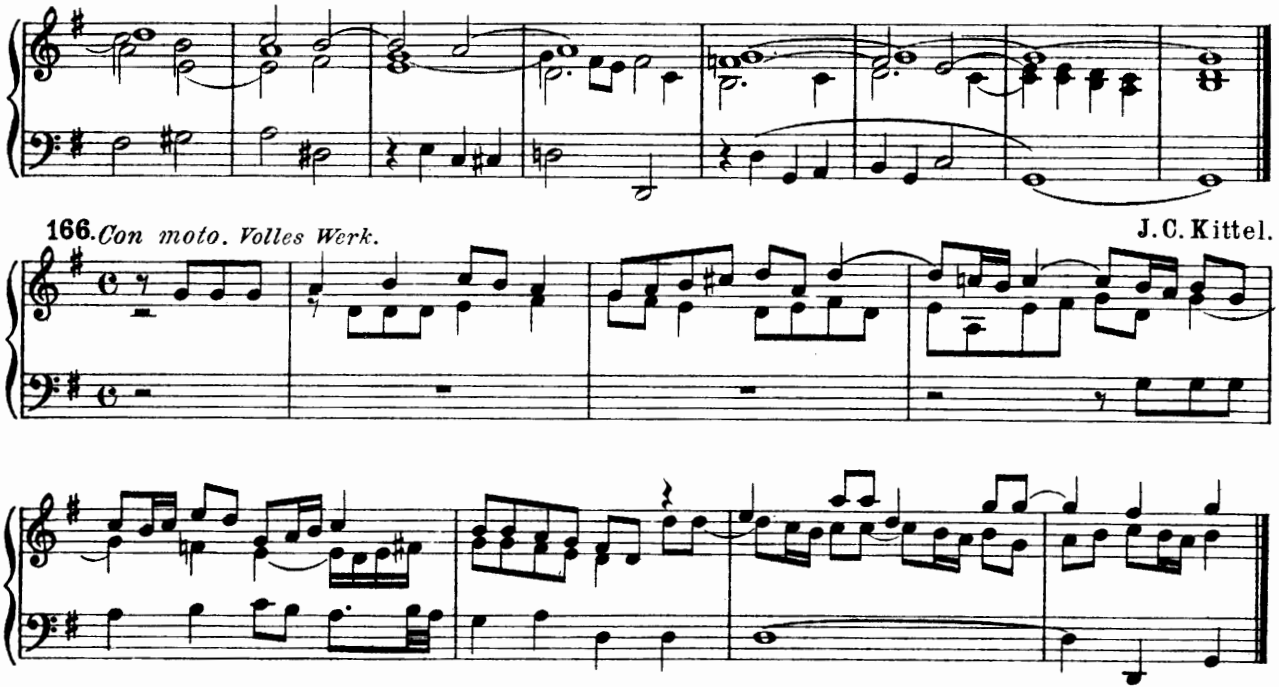


164. *Moderato. Sanft.* **C. H. Post.**

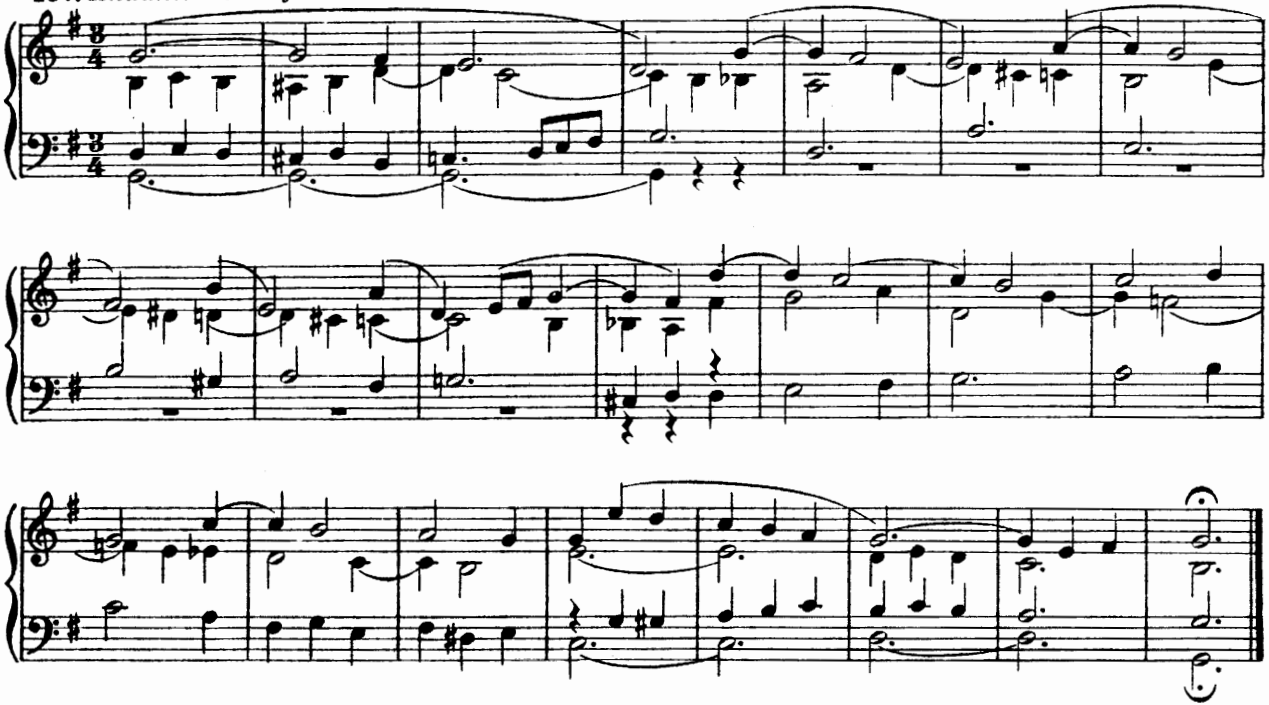


165. *Allegro. Volles Werk.* **A. Mühling.**



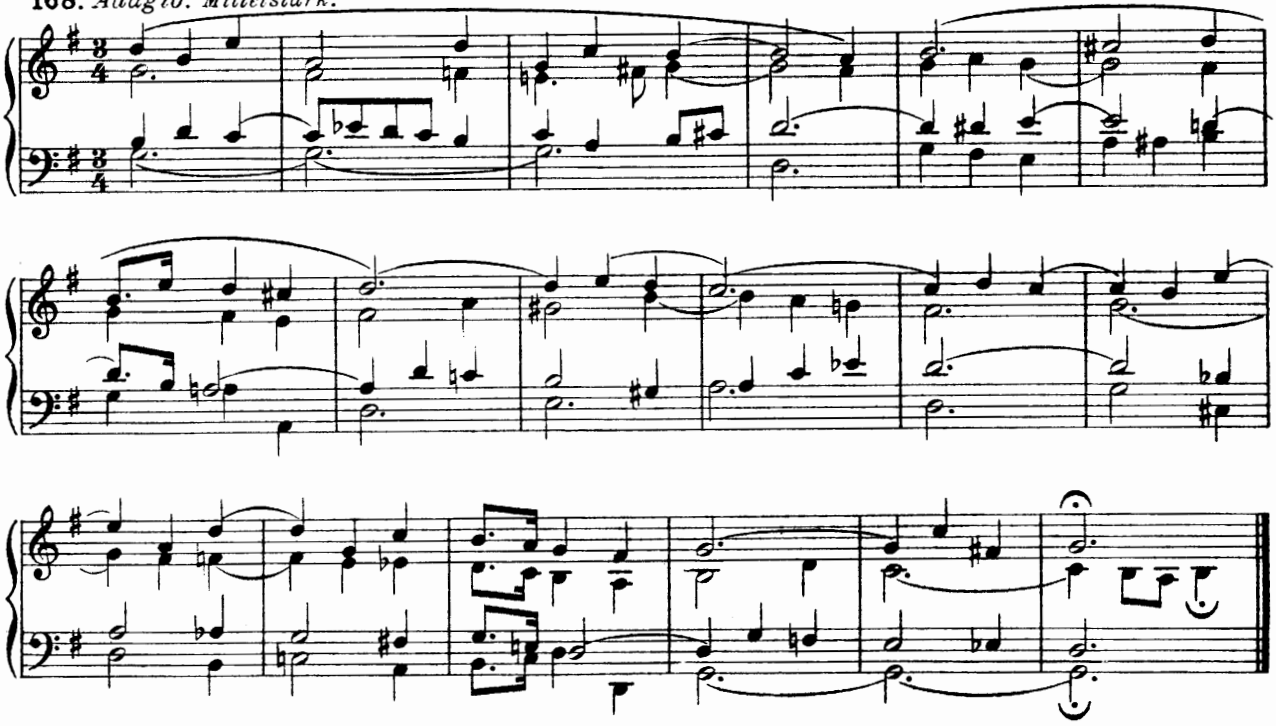

166. Con moto. Volles Werk.
J. C. Kittel.

167. *Andantino. Sanft.*



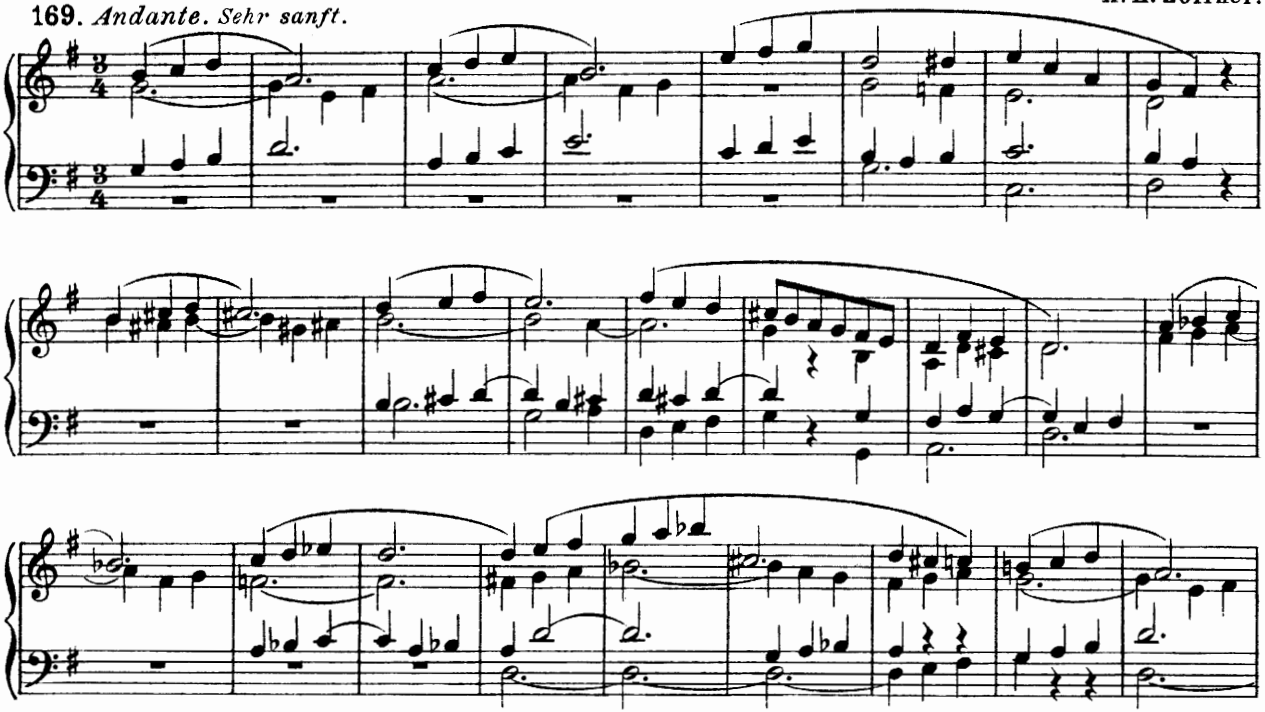
168. *Adagio. Mittelstark.*

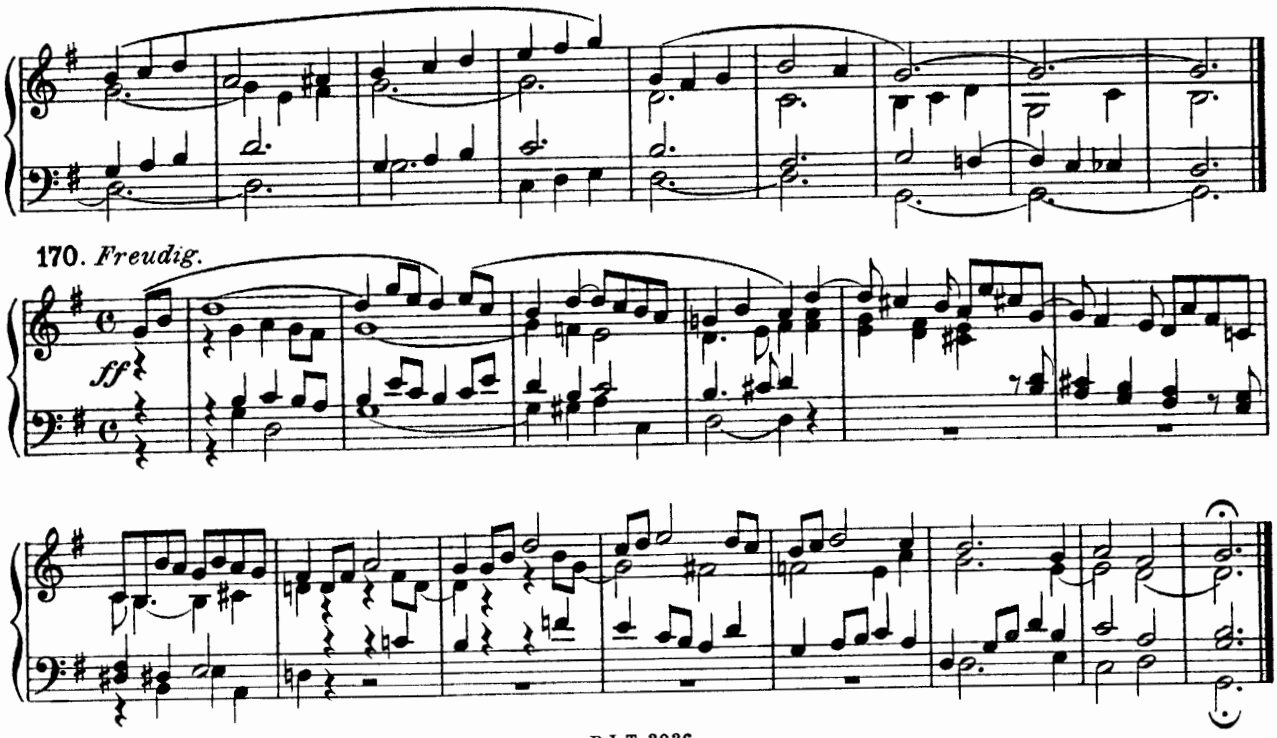
Ch. H. Rinck.



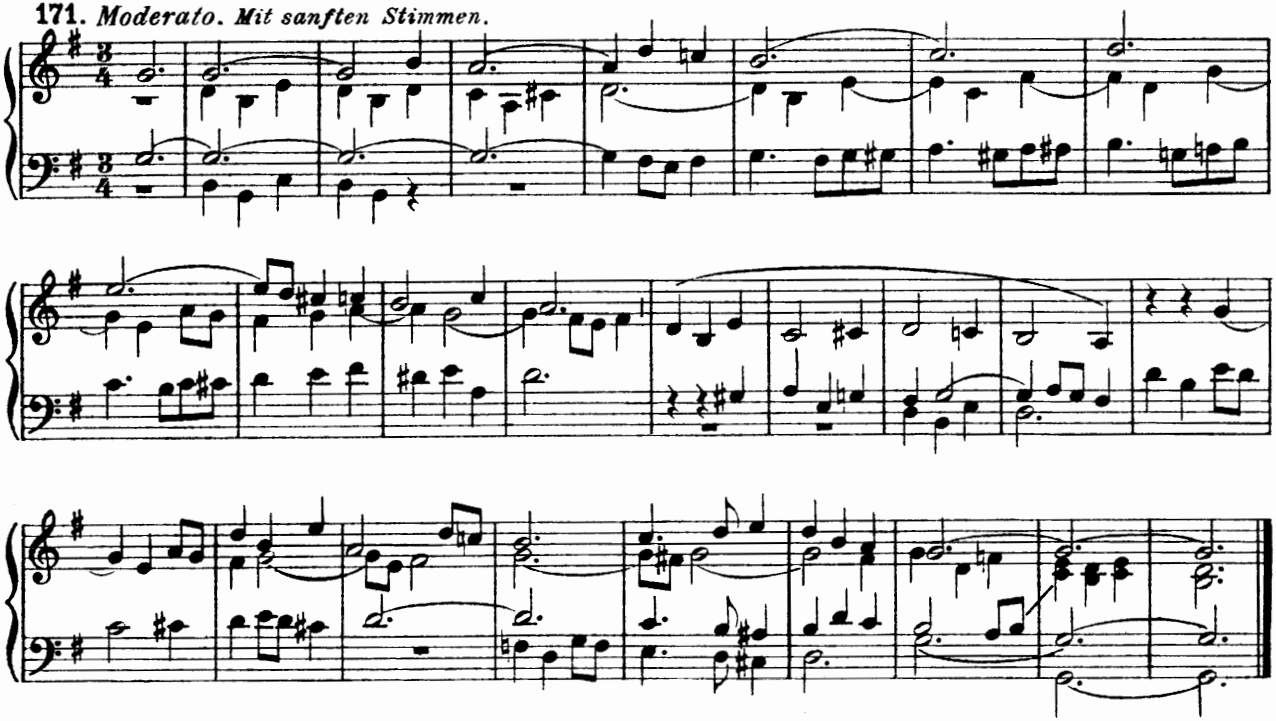
K. H. Zöllner.

169. *Andante. Sehr sanft.*

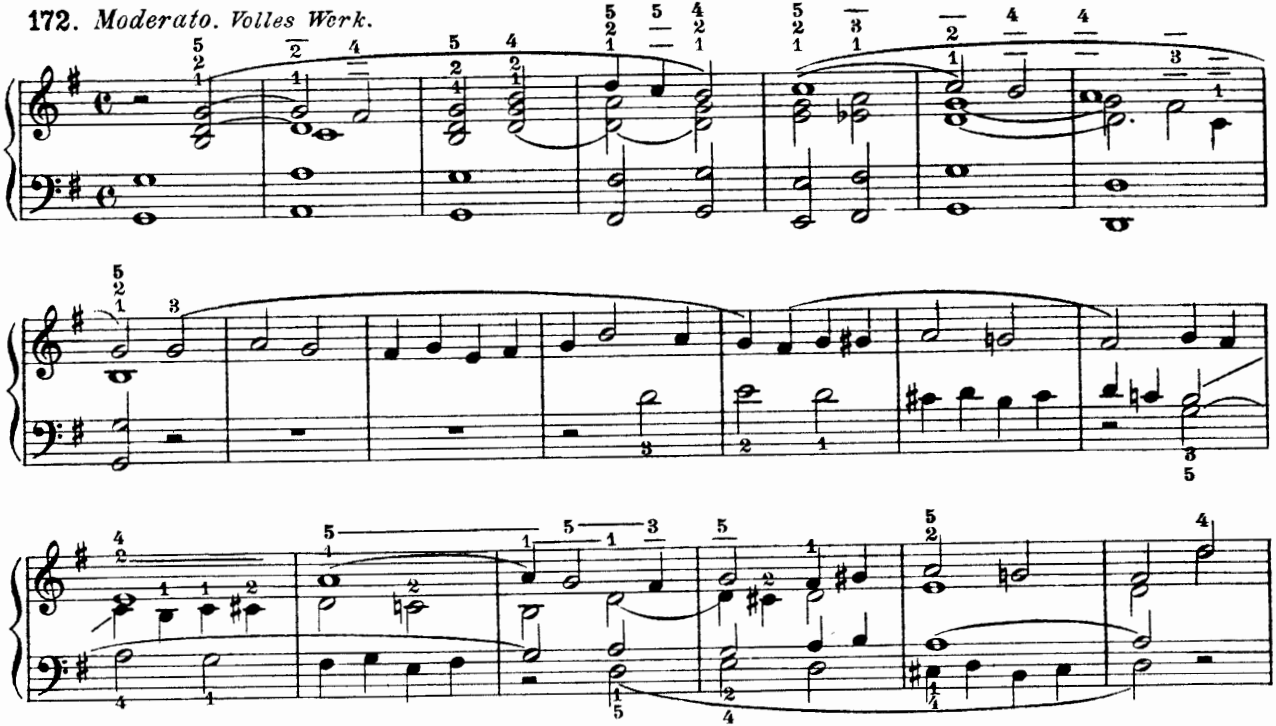


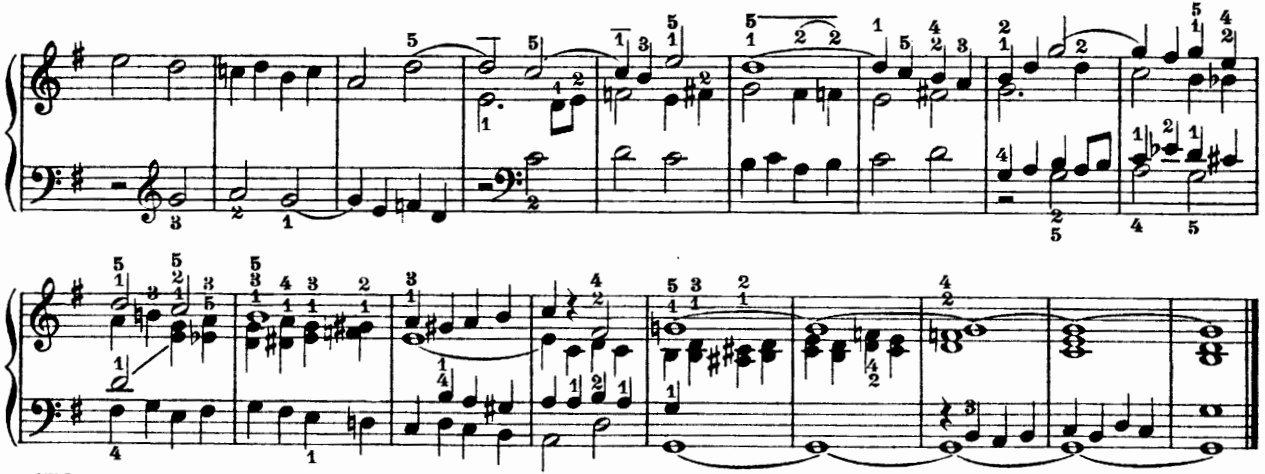

170. Freudig.
ff

171. *Moderato. Mit sanften Stimmen.*

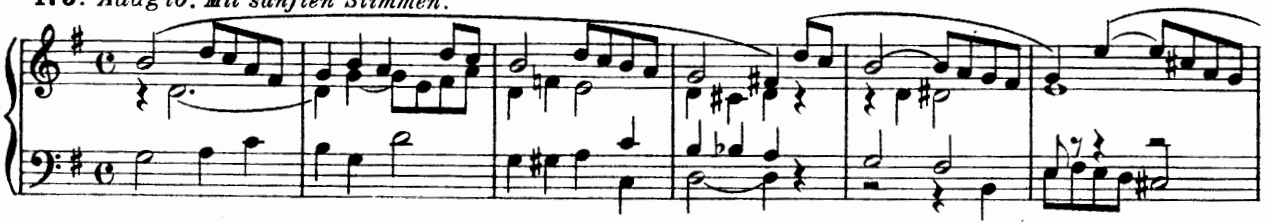


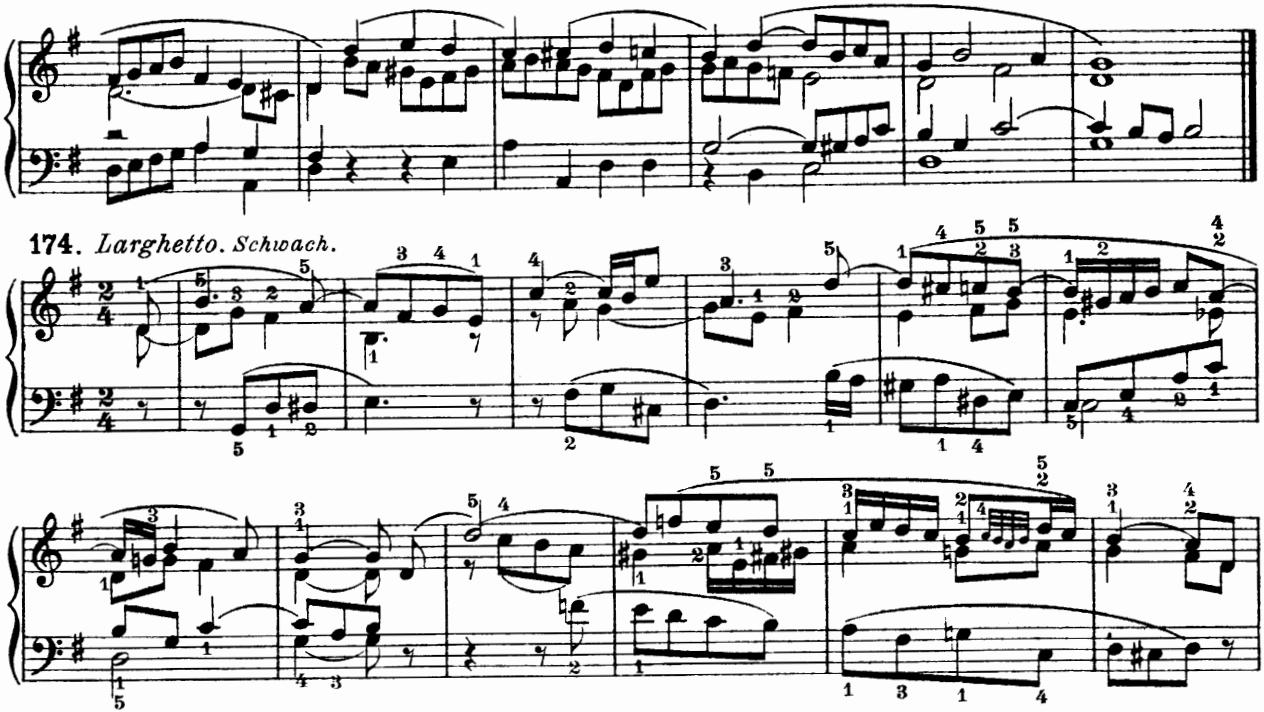
172. *Moderato. Volles Werk.*

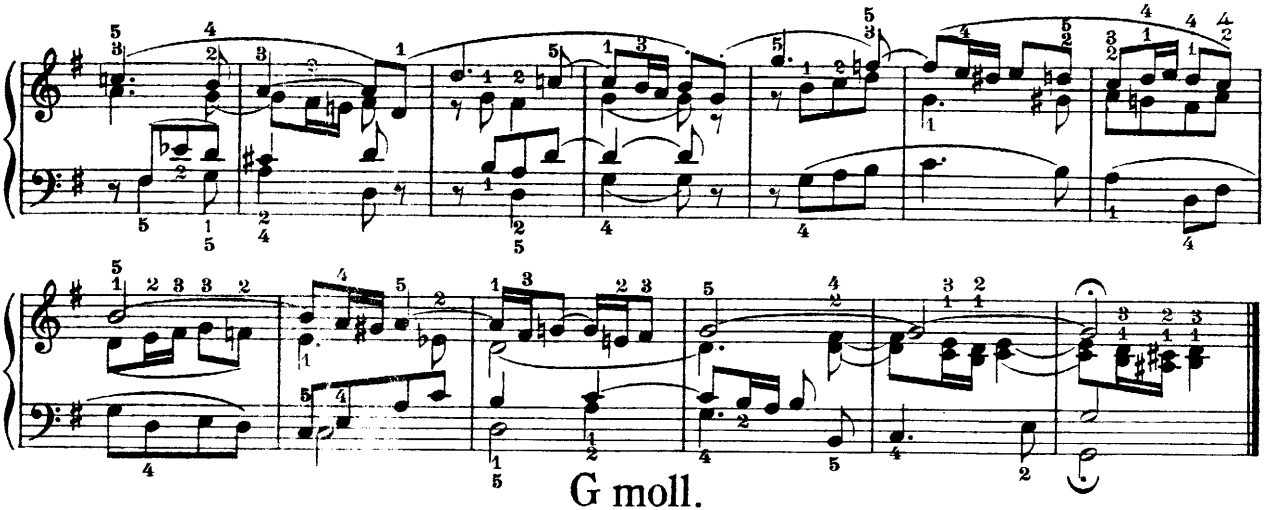




173. *Adagio.* ***Mit sanften Stimmen.***



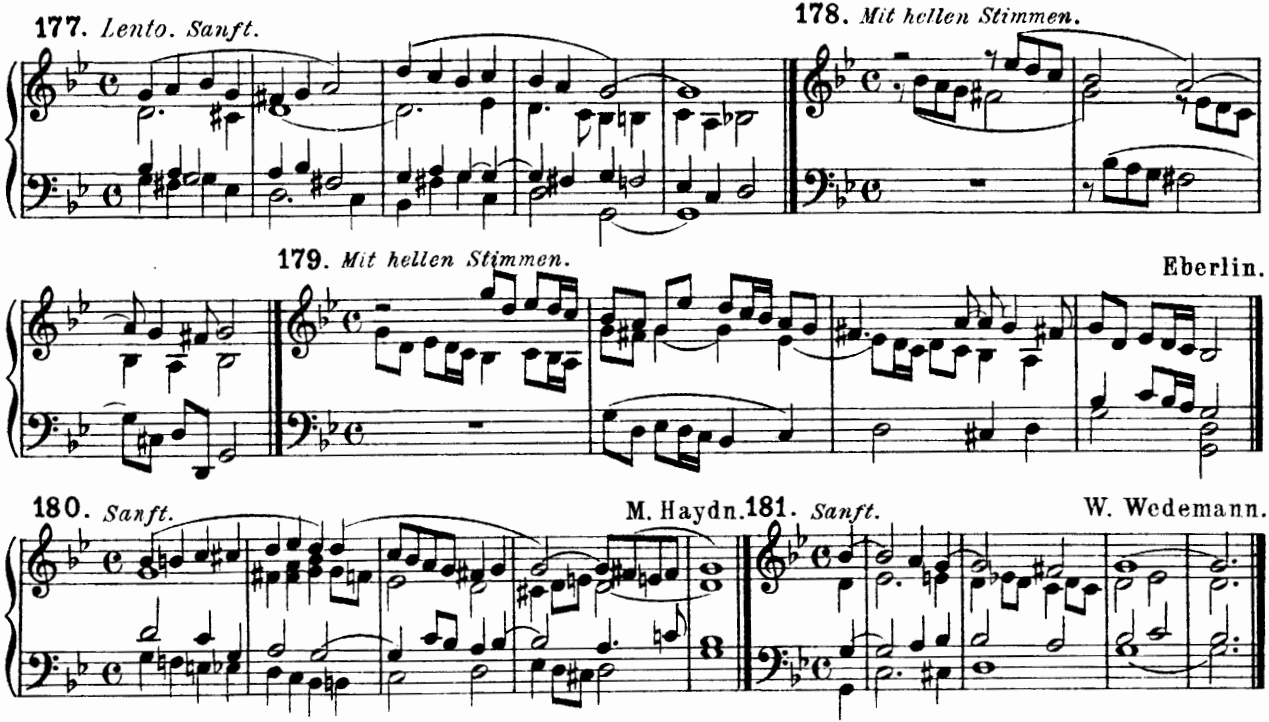

174. Larghetto. Schwach.

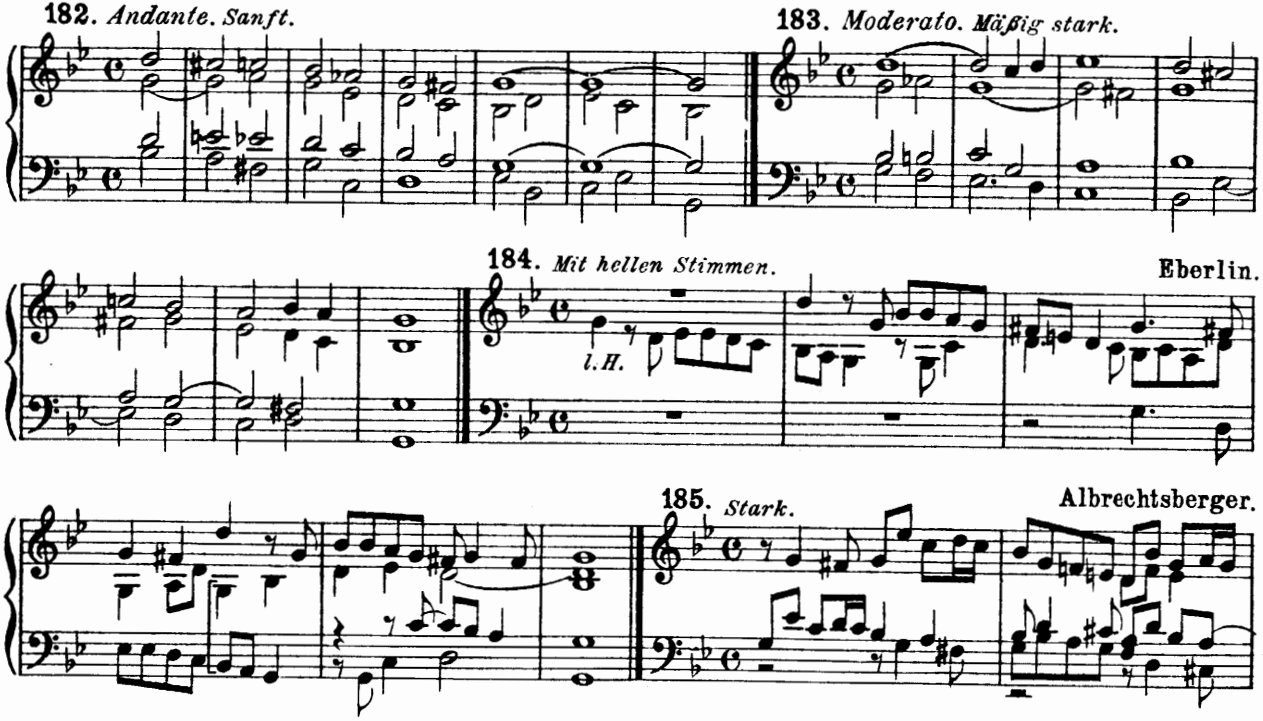


G moll.

175. *Mäßig.*

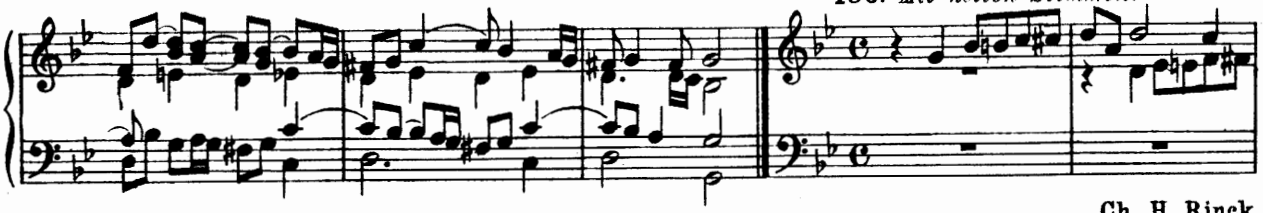
176. *Con moto. Mittelstark.*


177. Lento. Sanft.
178. Mit hellen Stimmen.
179. Mit hellen Stimmen.
Eberlin.
180. Sanft.
M. Haydn.
181. Sanft.
W. Wedemann.


182. Andante. Sanft.
183. Moderato. Mäßig stark.
184. Mit hellen Stimmen.
l.H.
Eberlin.
185. Stark.
Albrechtsberger.

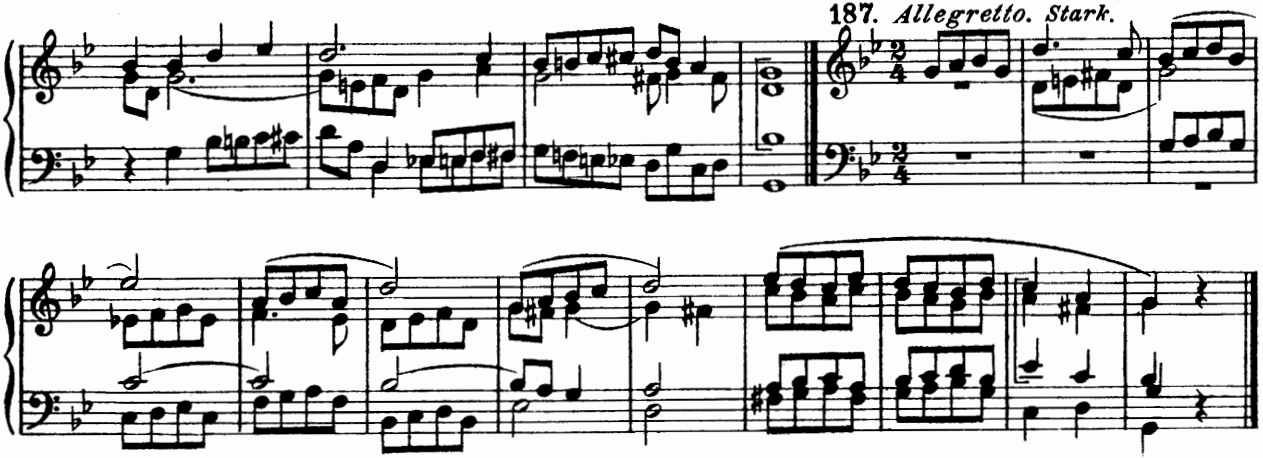
G. Fr. Händel.

186. *Mit hellen Stimmen.*

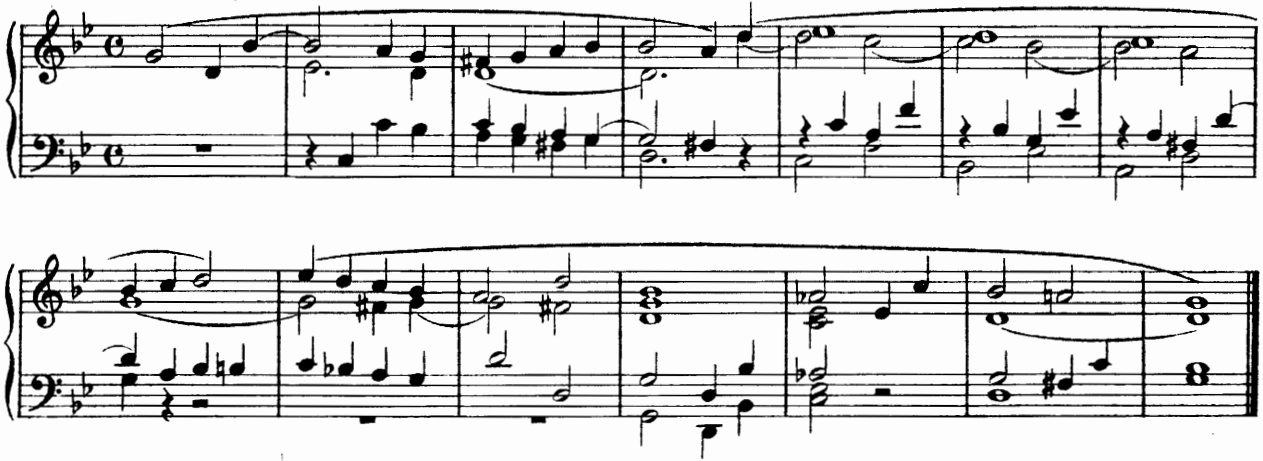


Ch. H. Rinck.

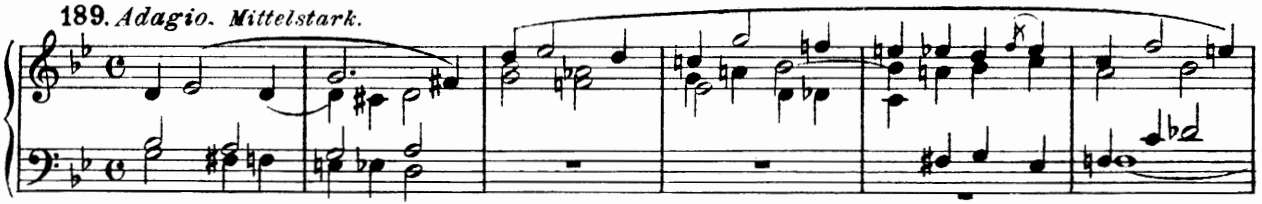
187. *Allegretto. Stark.*

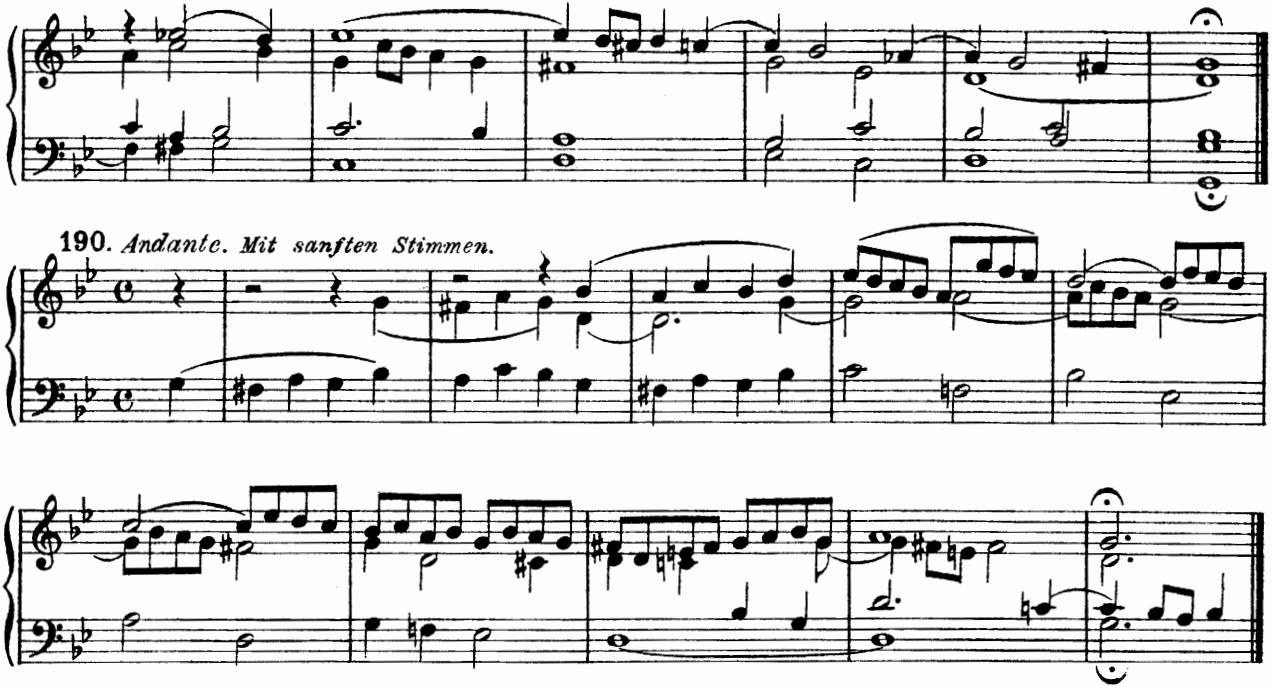


188. *Moderato. Starke Stimmen.* Ch. H. Rinck.

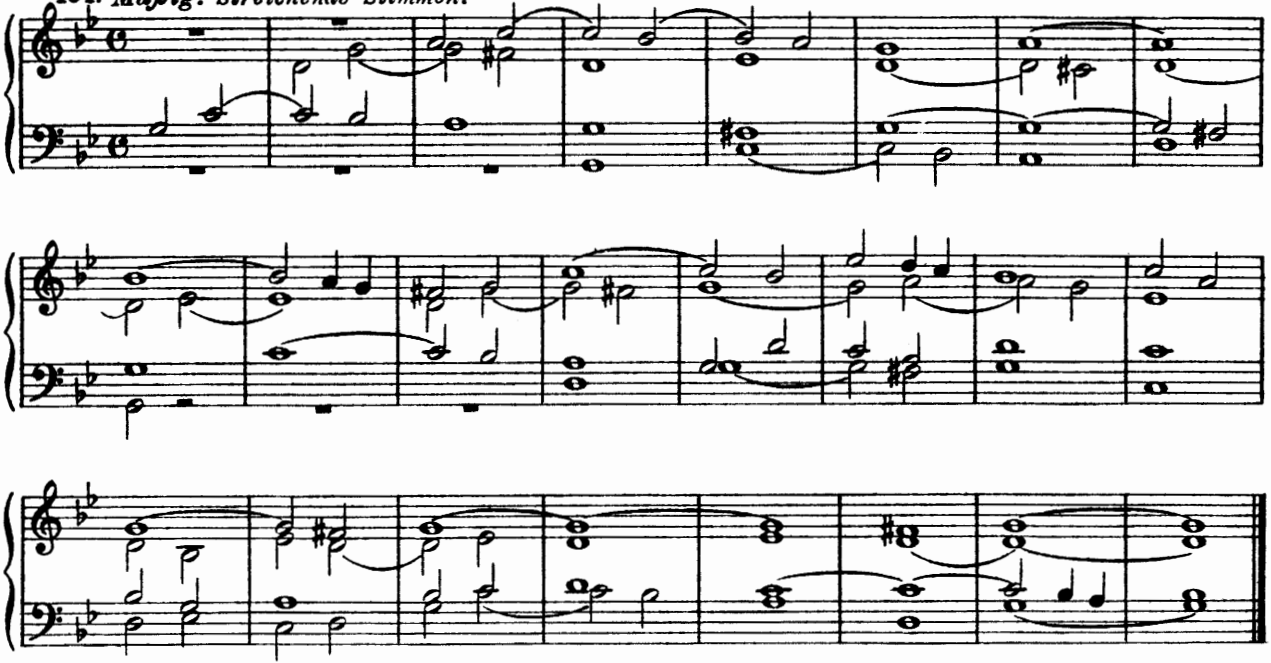


189. *Adagio. Mittelstark.*

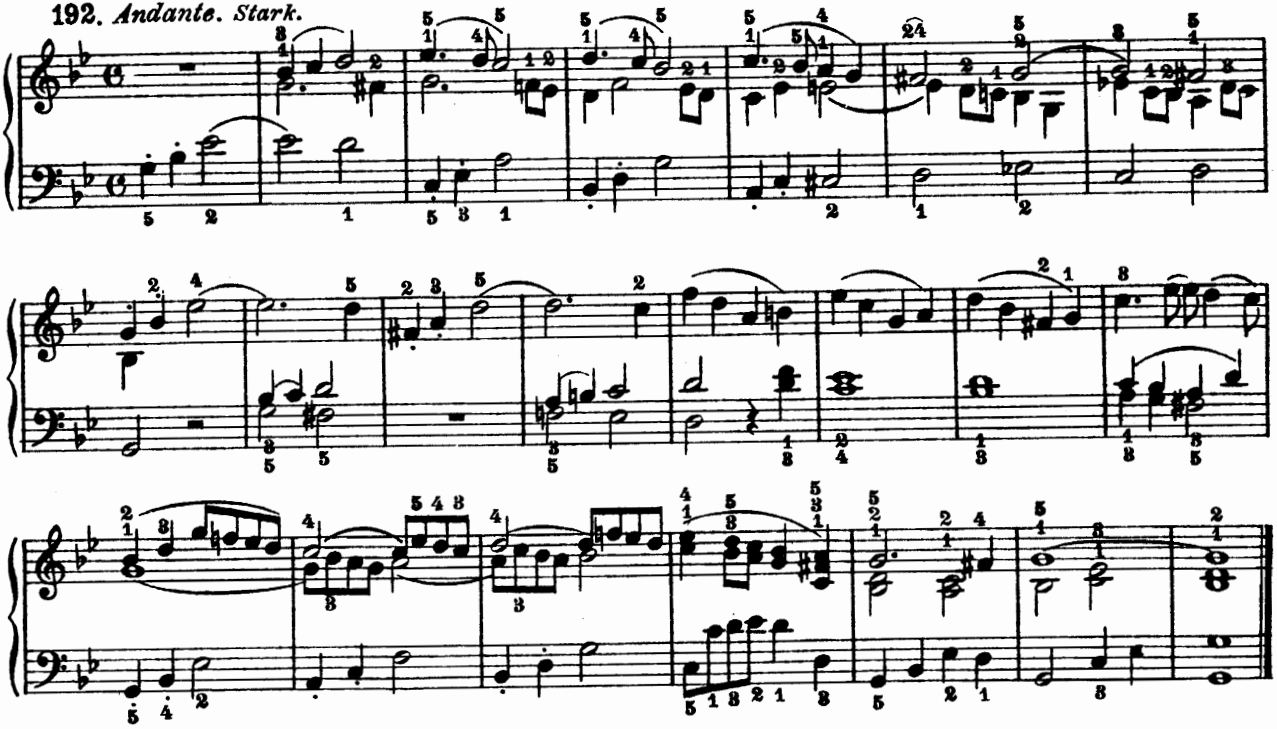



190. Andante. Mit sanften Stimmen.

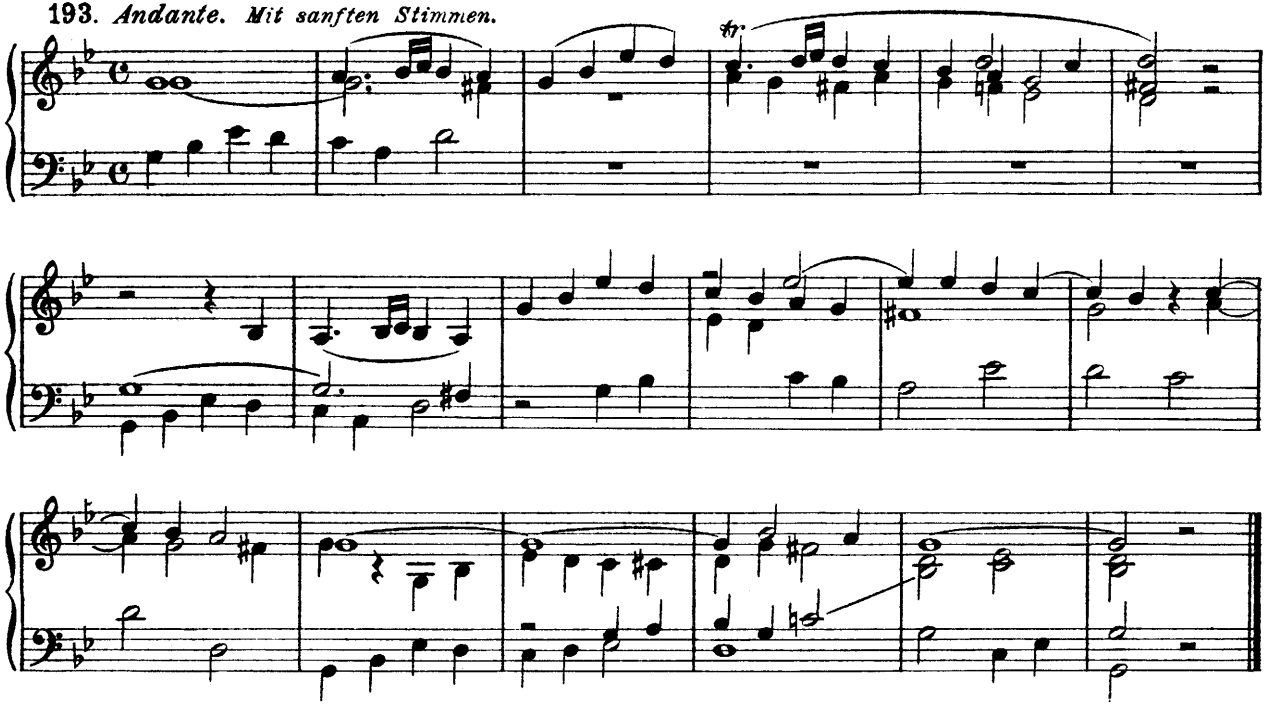
191. *Mäßig. Streichende Stimmen.*



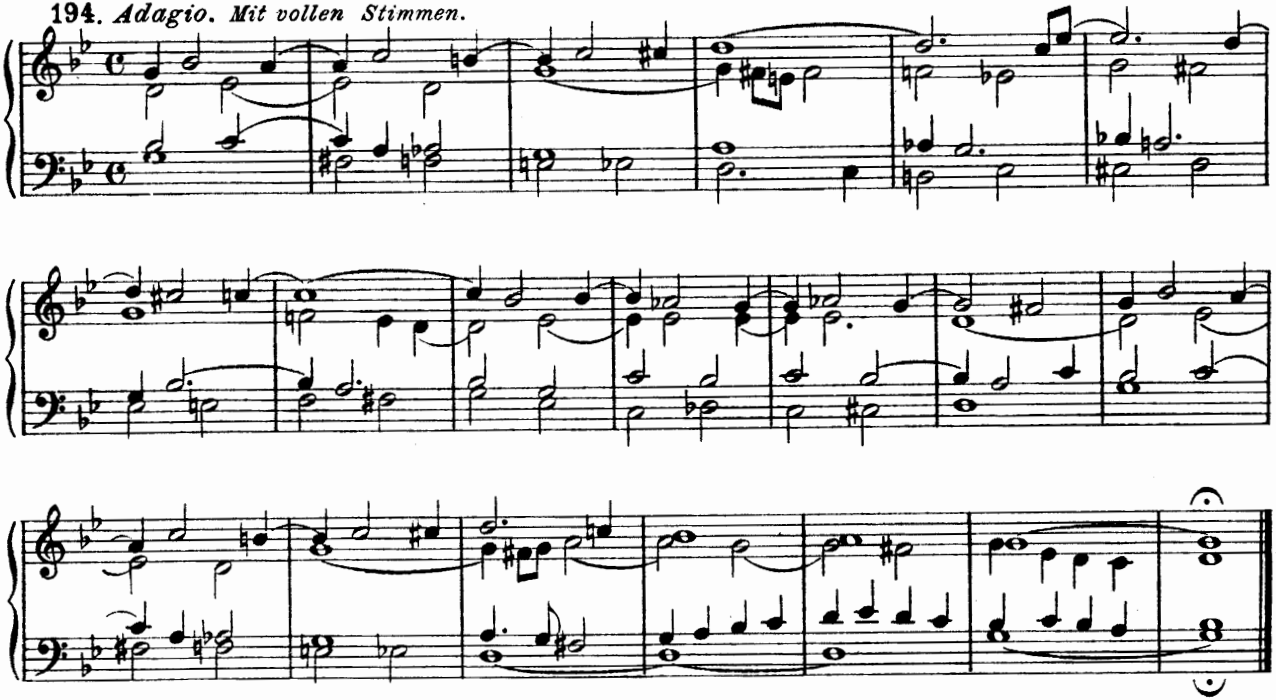
192. *Andante. Stark.*



193. *Andante.* *Mit sanften Stimmen.*

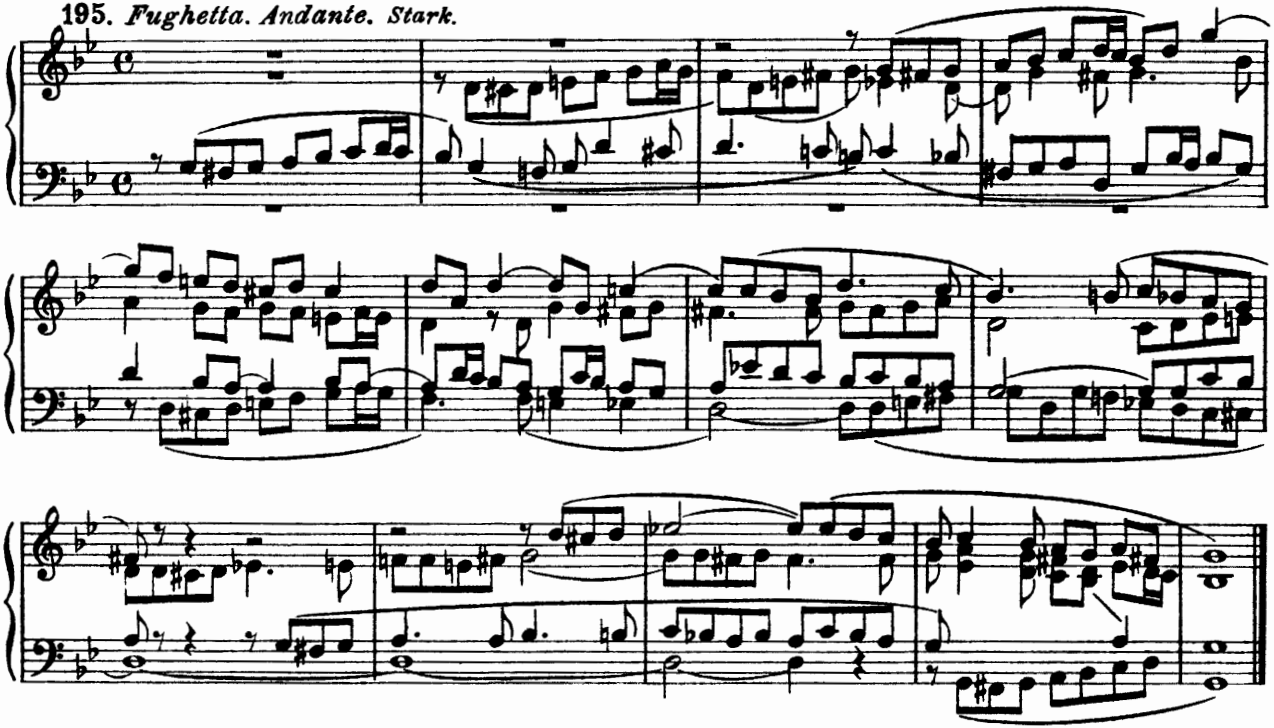


194. *Adagio. Mit vollen Stimmen.*



J. E. Rembt.

195. *Fughetta. Andante. Stark.*



As dur.

L. Pearsall.

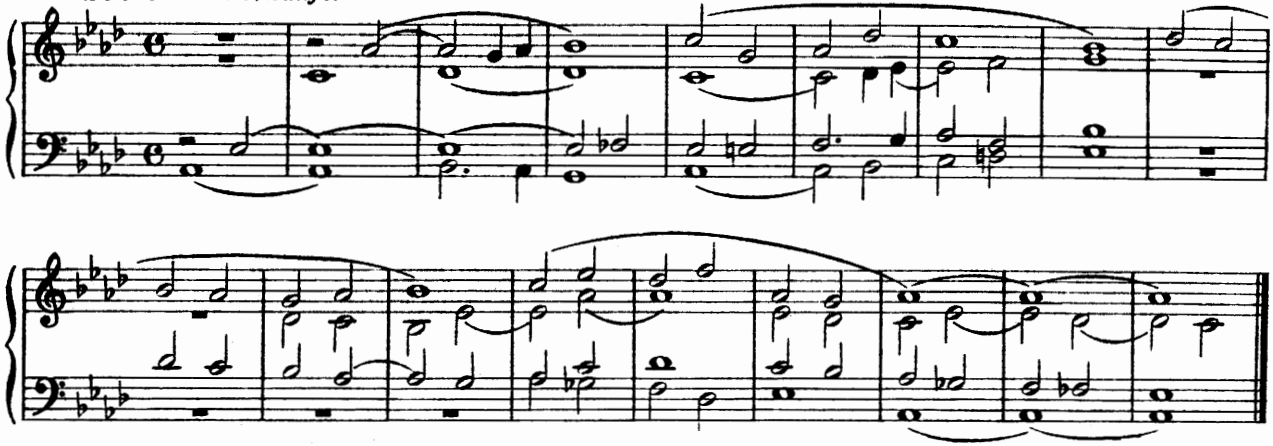
196. *Mittelstark.*

197. *Mit starken Stimmen.*

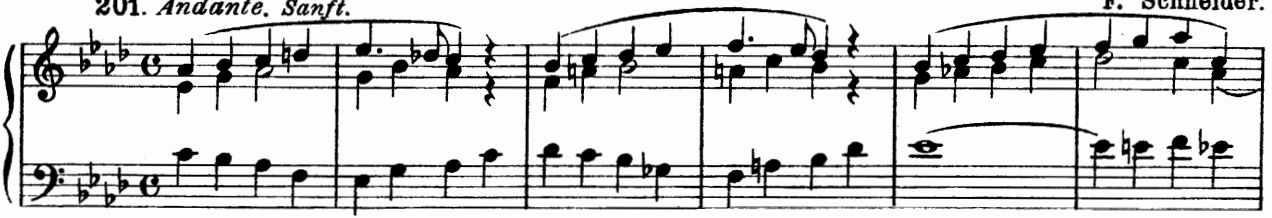
198. *Andante. Sanft.*

199.

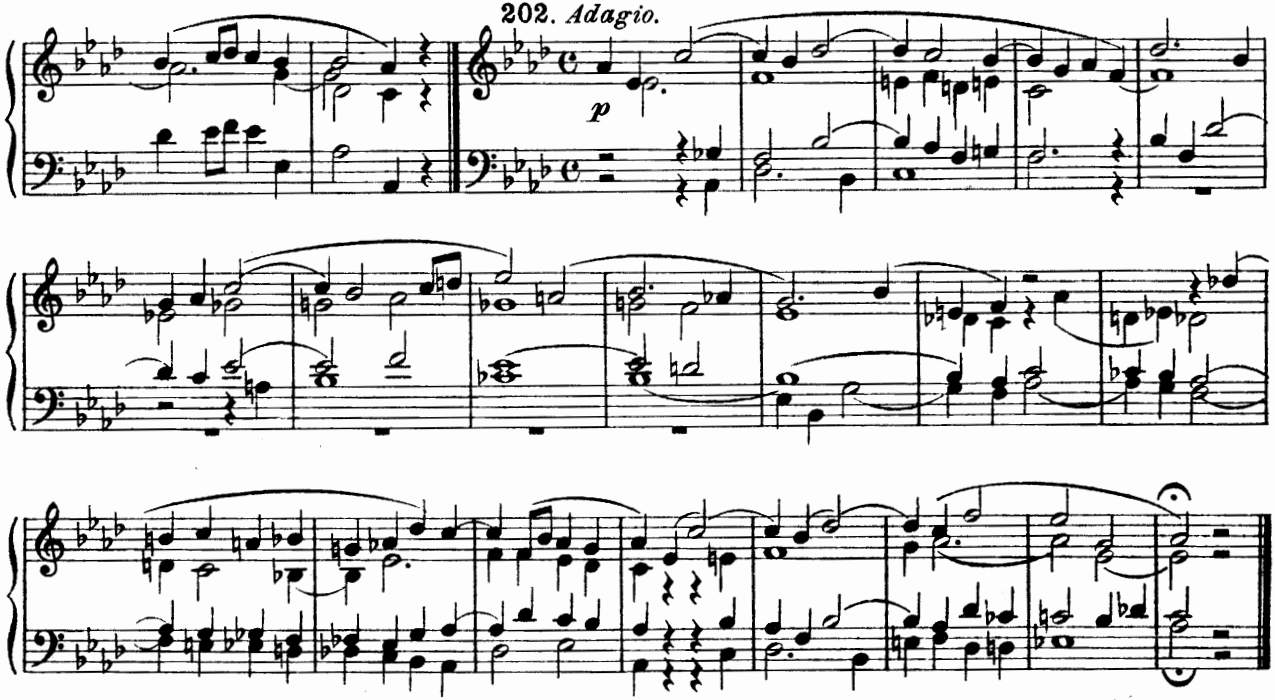
200 *Andante. Sanft.* Ch. H. Rinck.



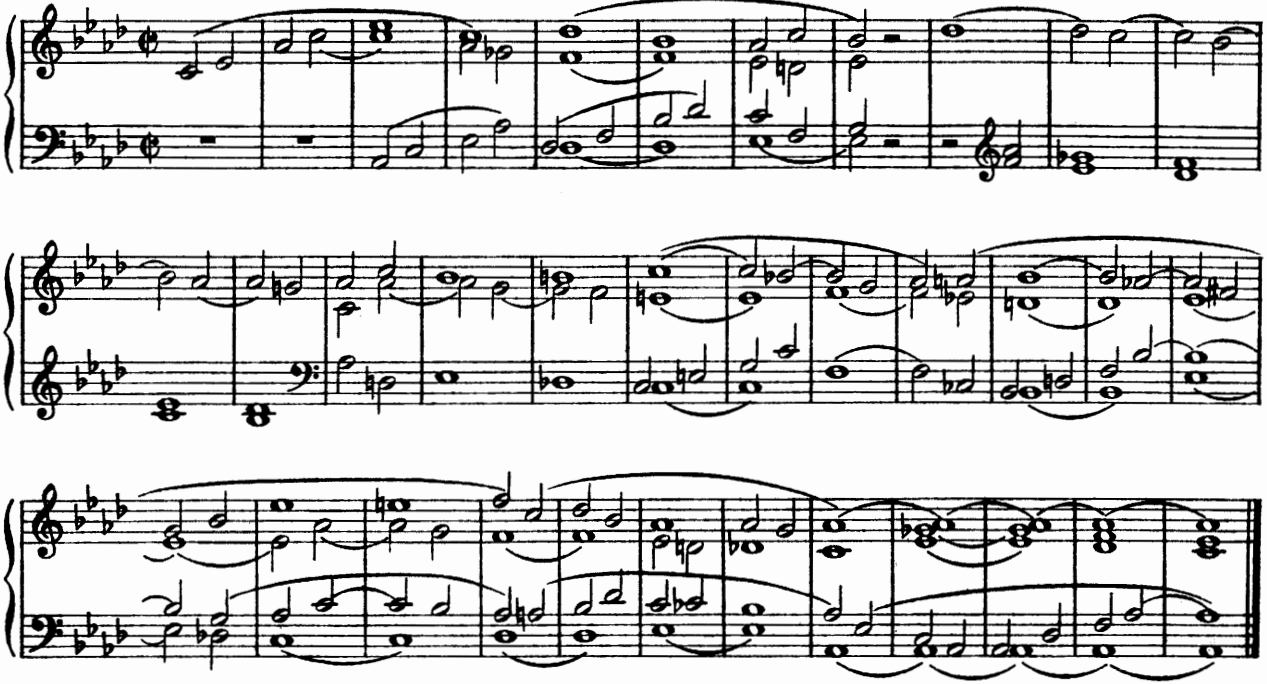
201. *Andante. Sanft.* F. Schneider.



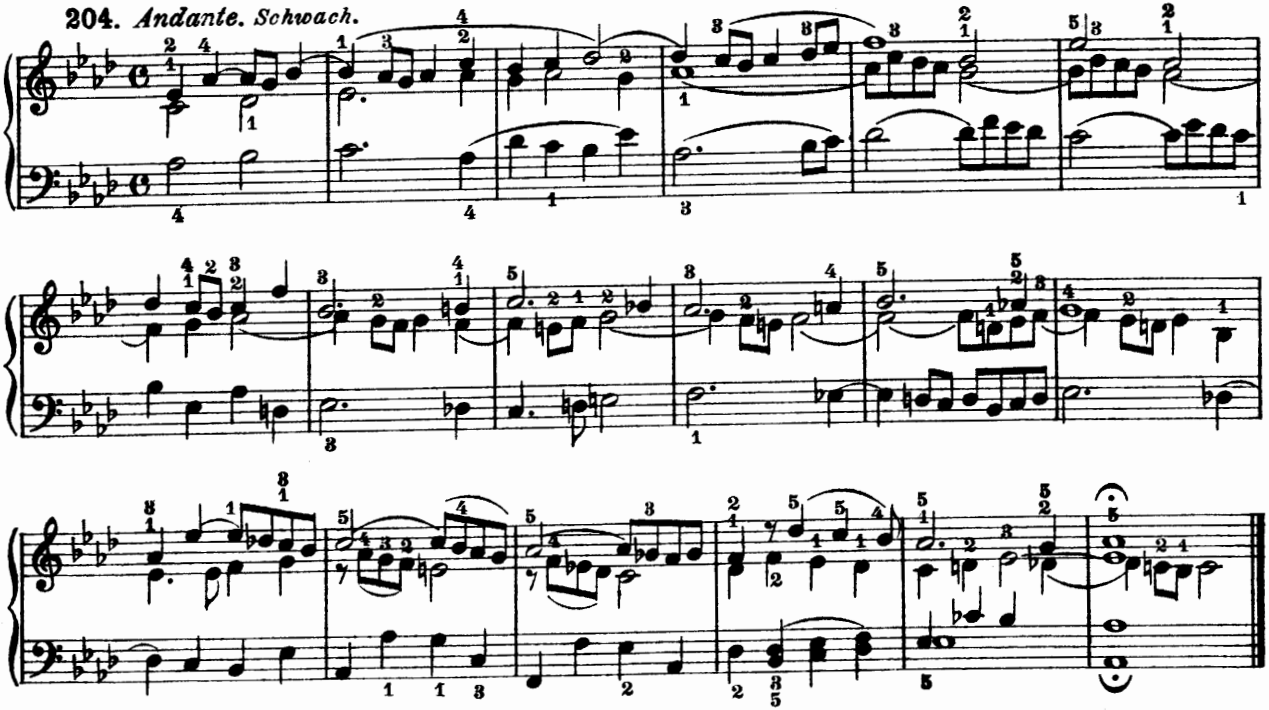
202. *Adagio.*



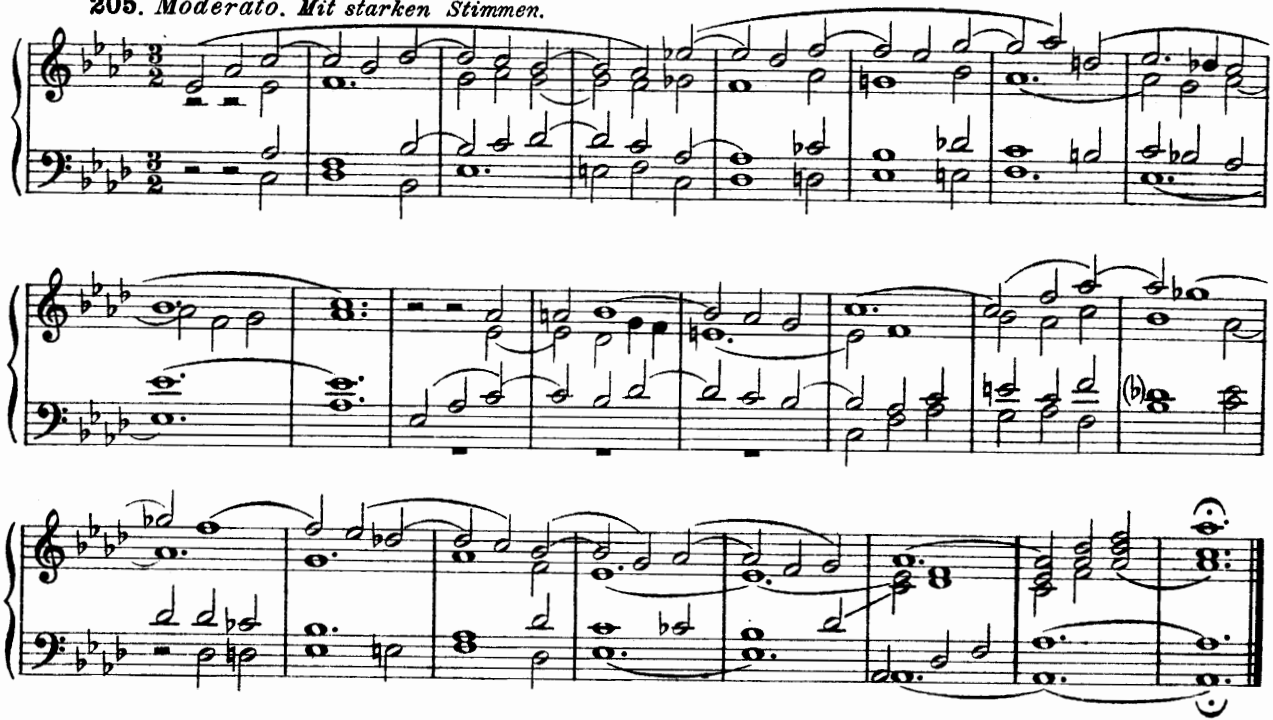
203. *Moderato.* *Stark.*



204. *Andante. Schwach.*



205. *Moderato.* ***Mit starken Stimmen.***



Gis moll.

206. *Stark.*

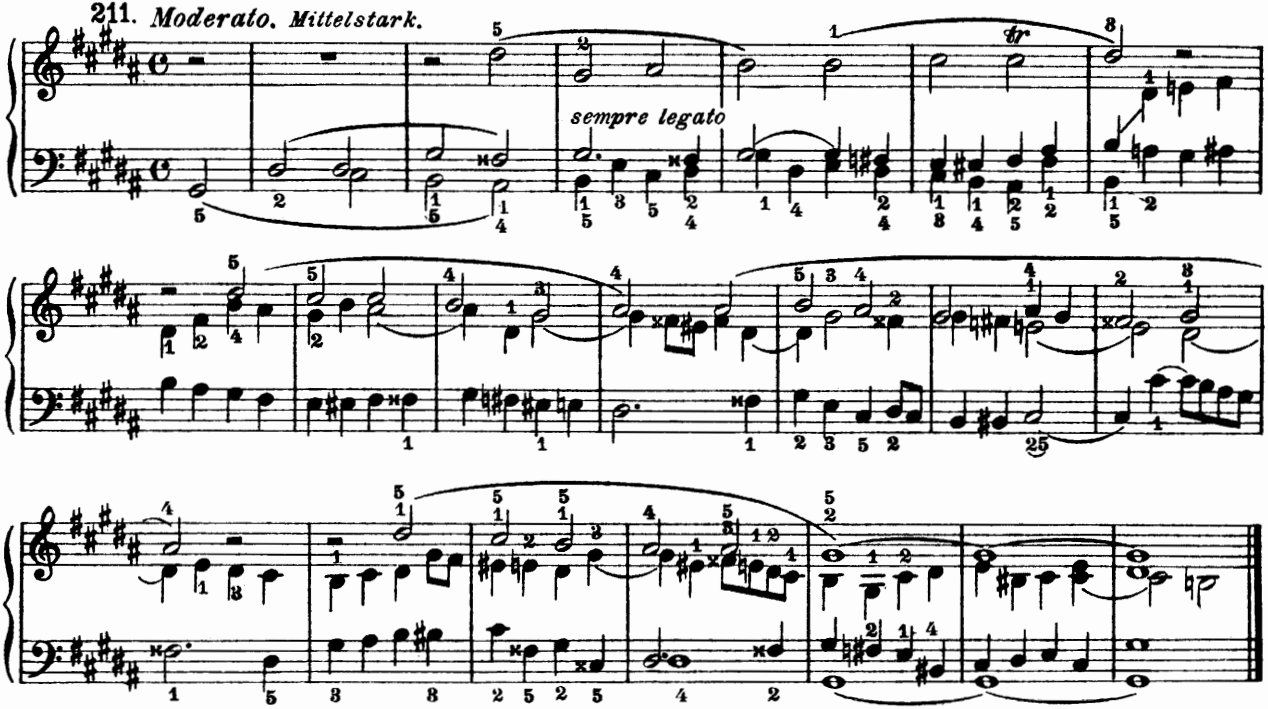
207. *Sanft.*

208. *Stark.*

209. *Mit starken Stimmen.*

210. *Andantino. Sanft.*

Abt Vogler.


211. Moderato. Mittelstark.
sempre legato
tr

A dur.

212. *Stark.*

213. *Mittelstark.*

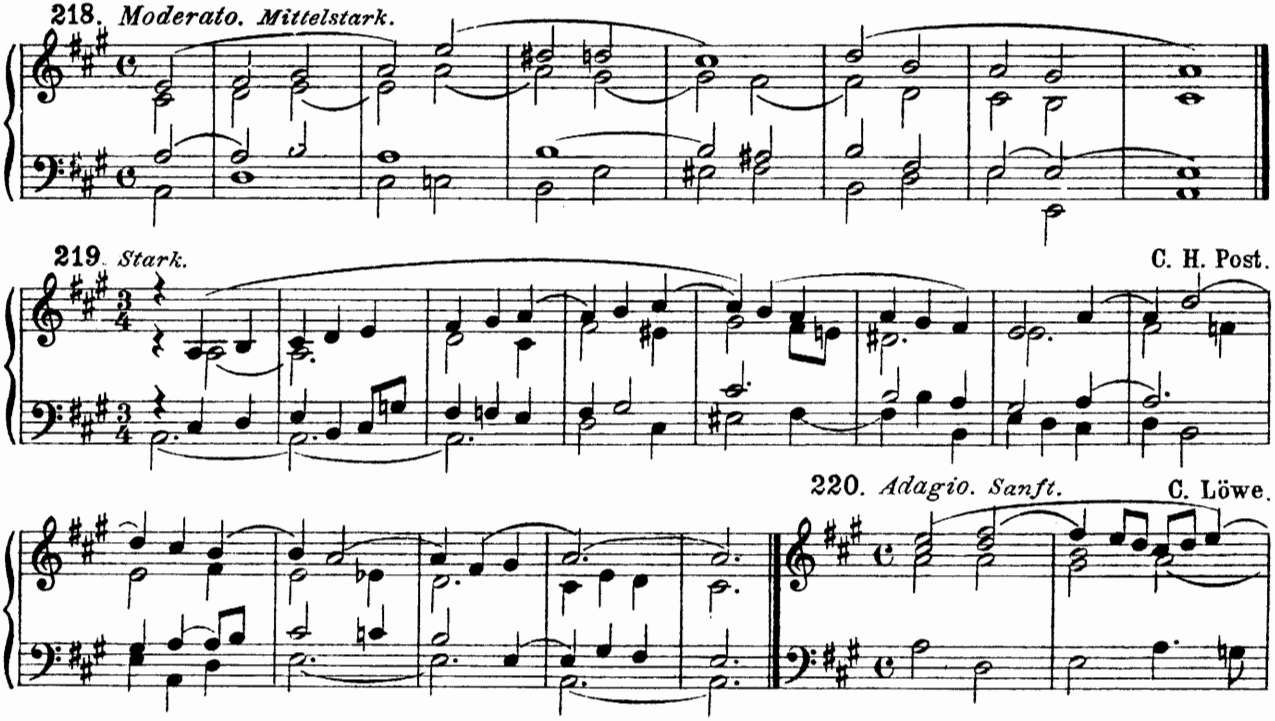
214. *Sanft.*

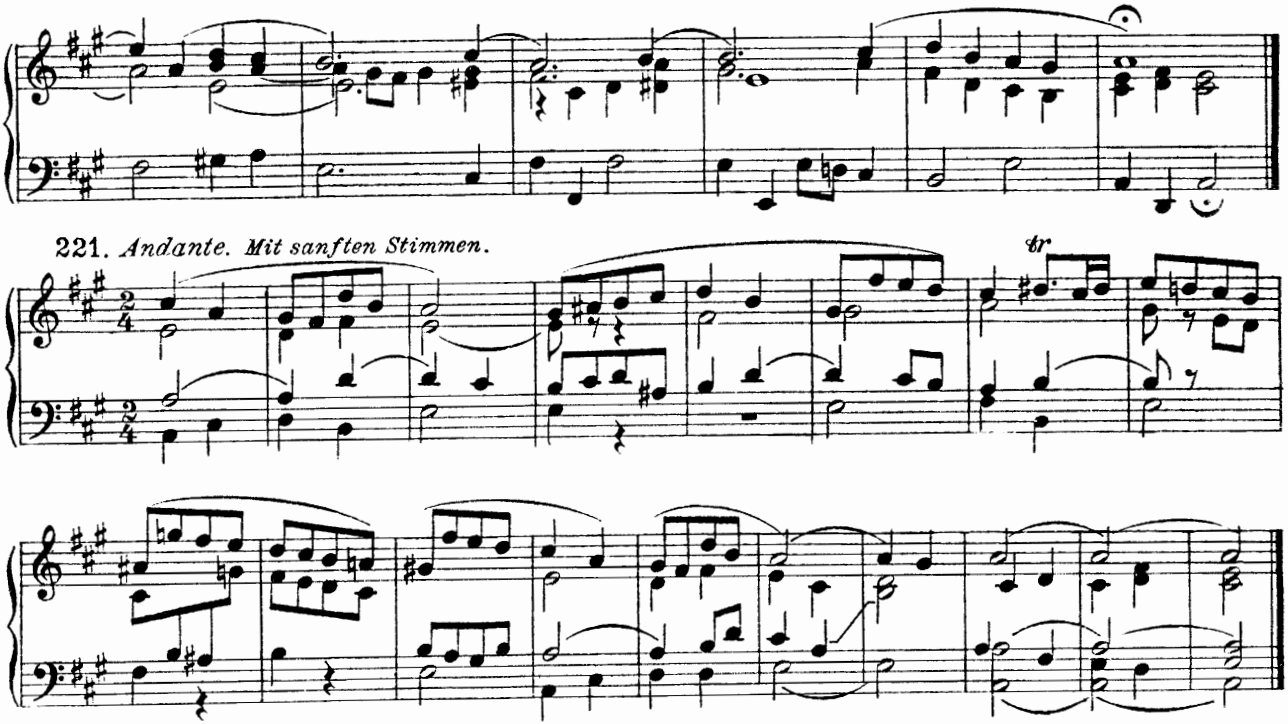
215. *Con moto. Stark.*

W. Wedemann.

216. *Mäßig.*

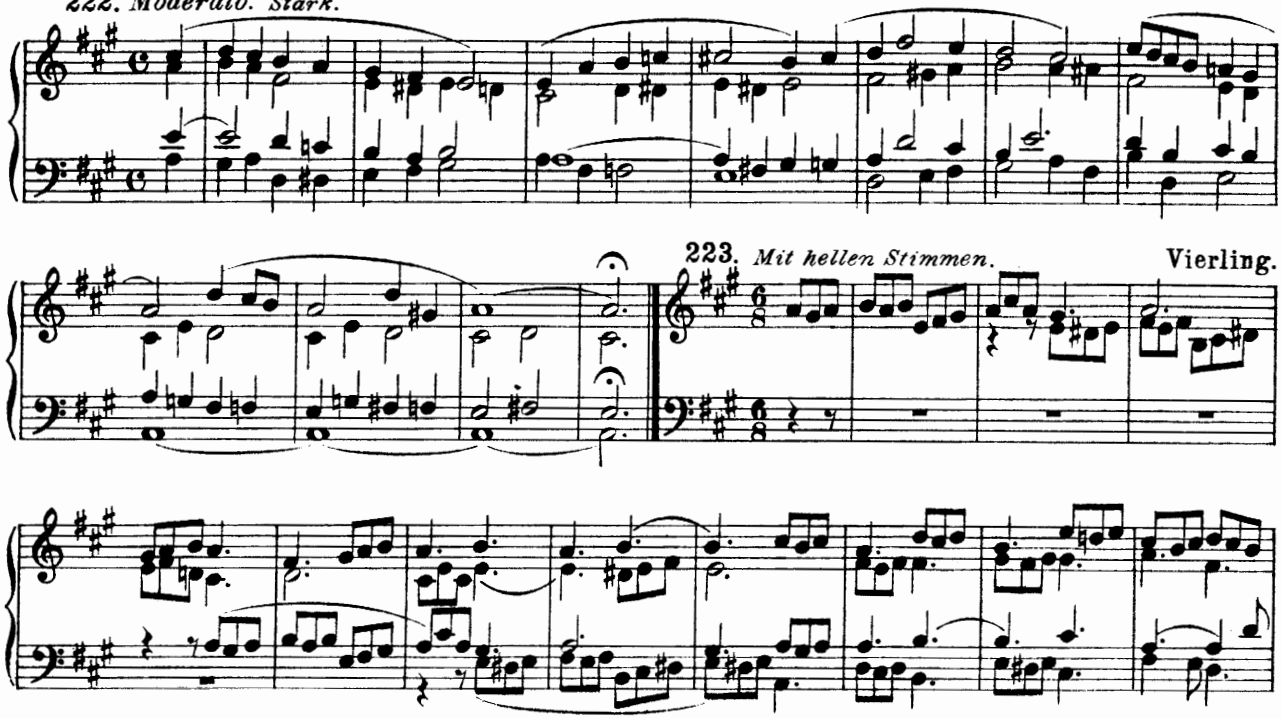
217. *Con moto. Stark.*


218. Moderato. Mittelstark.
219. Stark.
C. H. Post.
220. Adagio. Sanft.
C. Löwe.


221. Andante. Mit sanften Stimmen.
tr

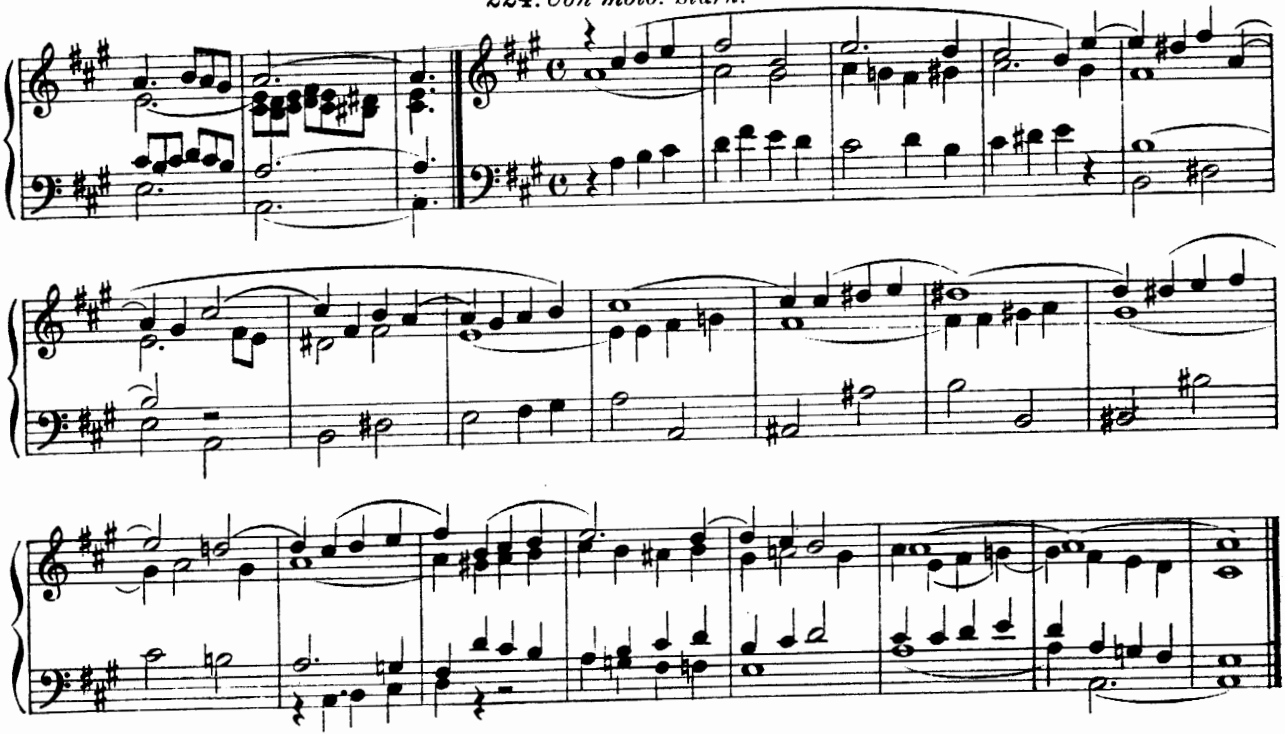
222. *Moderato. Stark.*

223. *Mit hellen Stimmen.* Vierling.

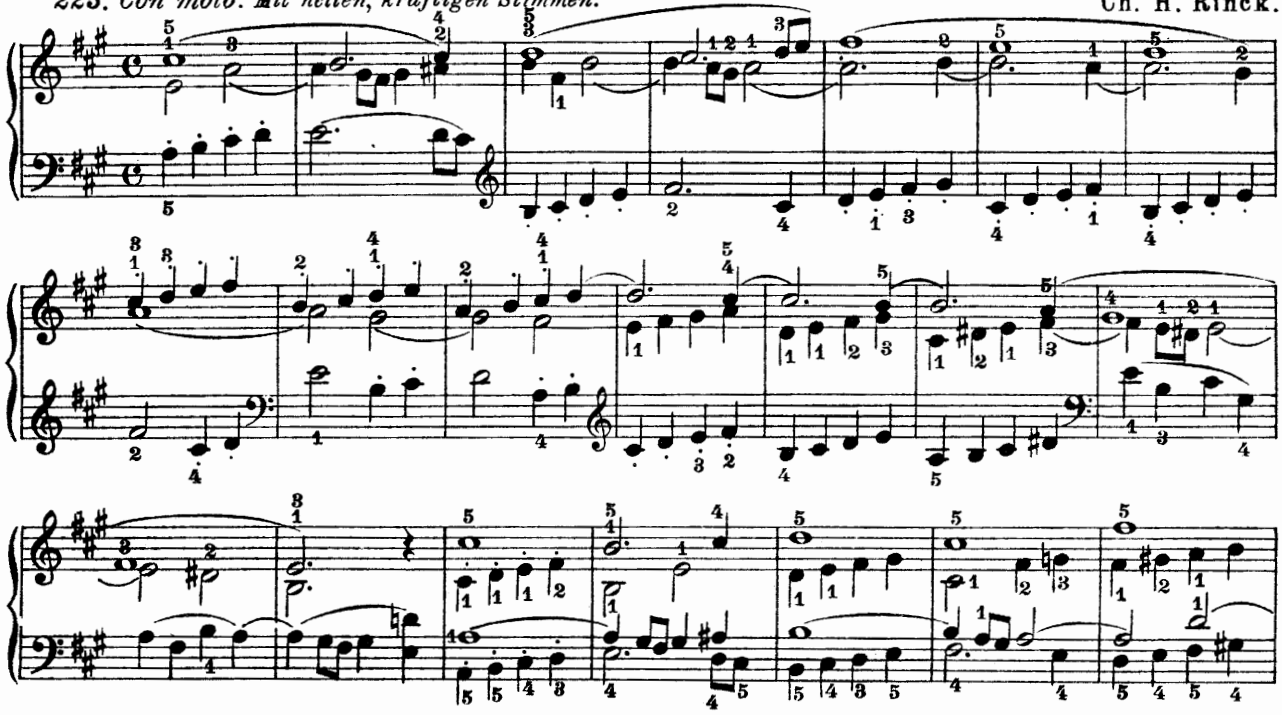


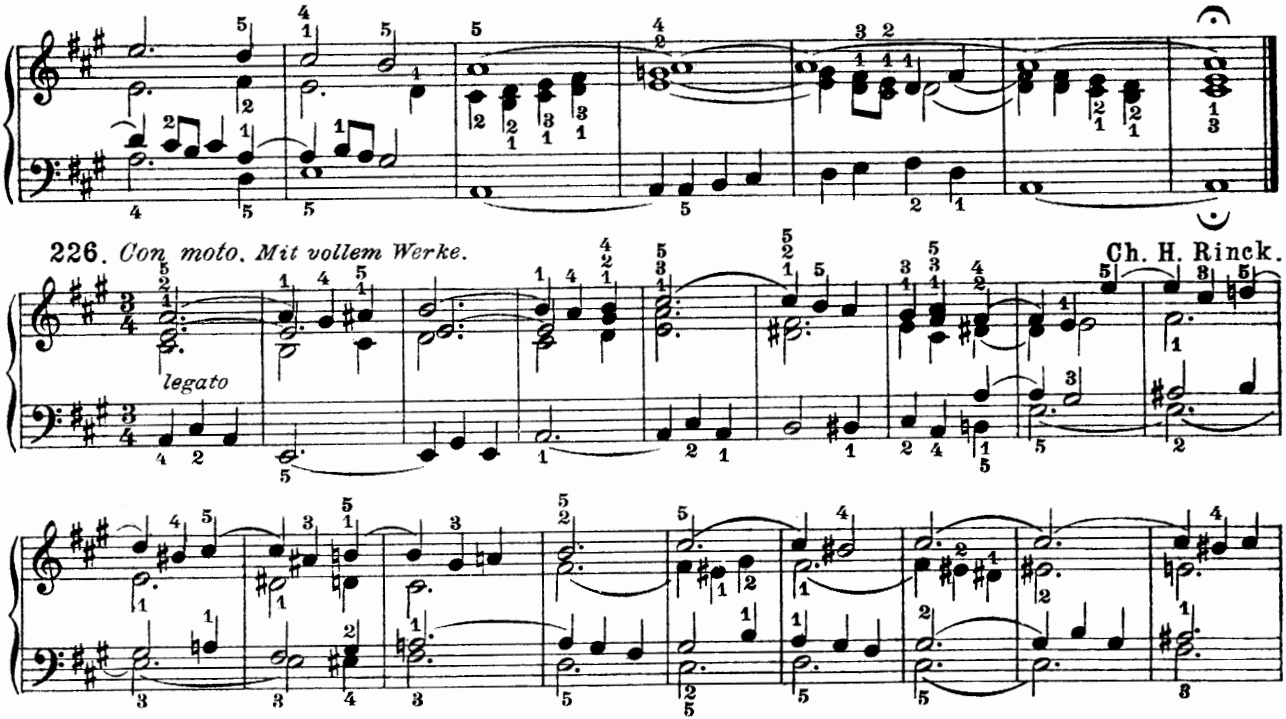
224. *Con moto. Stark.*

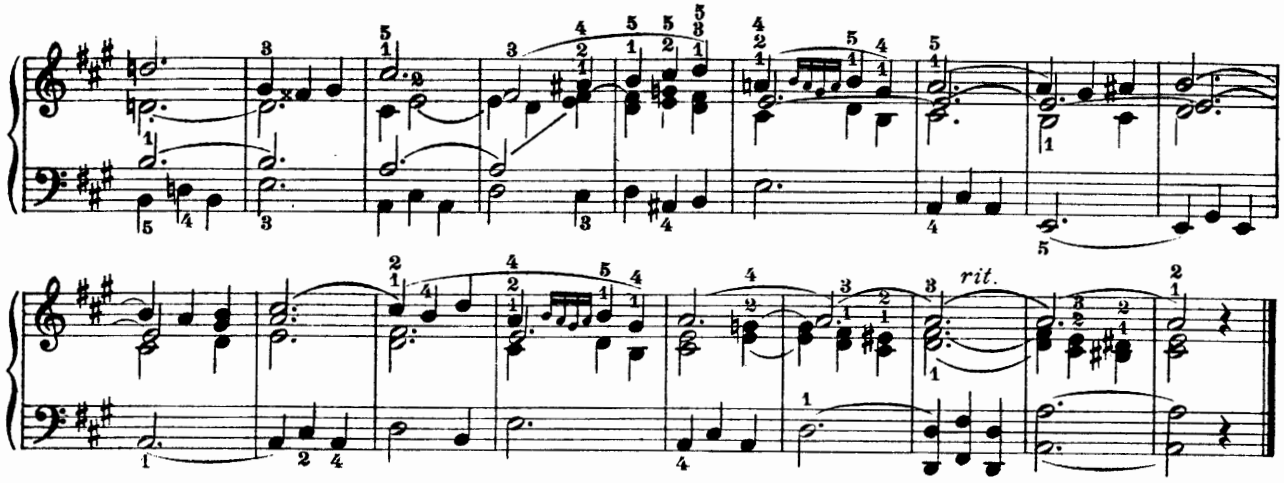
Ch. H. Rinck.



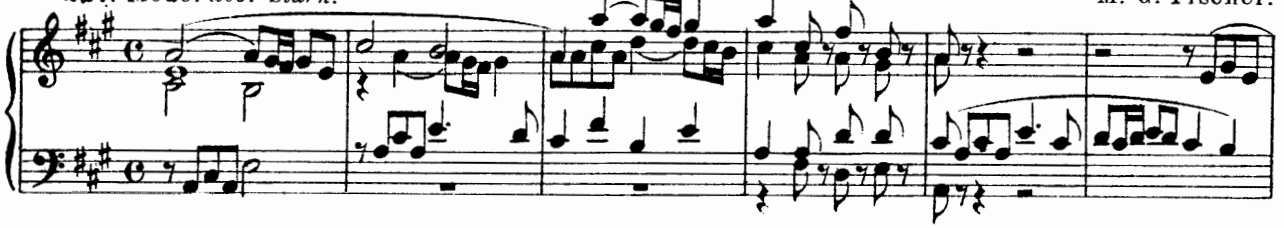
225. *Con moto.* *Mit hellen, kräftigen Stimmen.* Ch. H. Rinck.

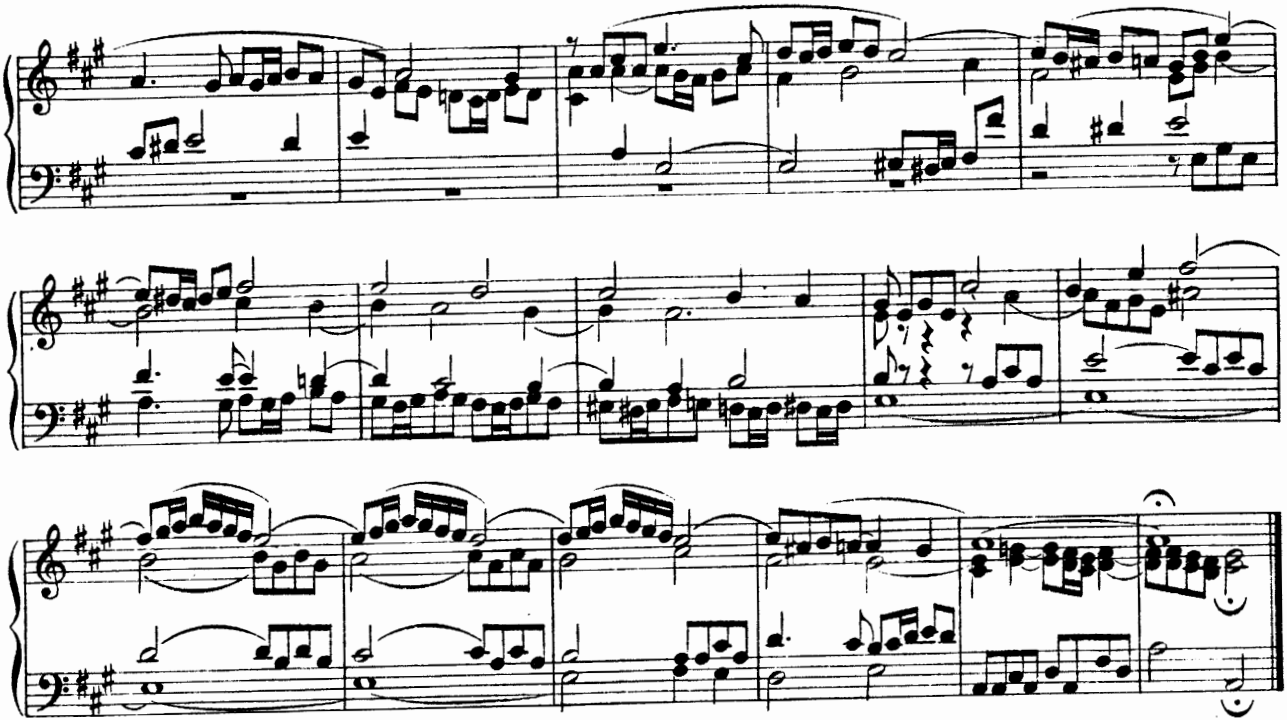



226. Con moto. Mit vollem Werke.
Ch. H. Rinck.
legato



227. *Moderato. Stark.* M. G. Fischer.

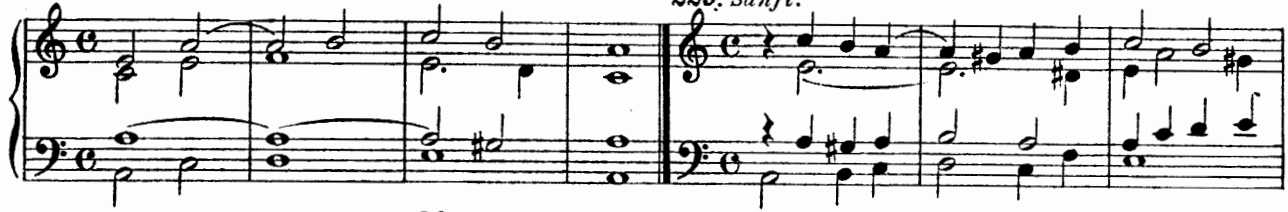




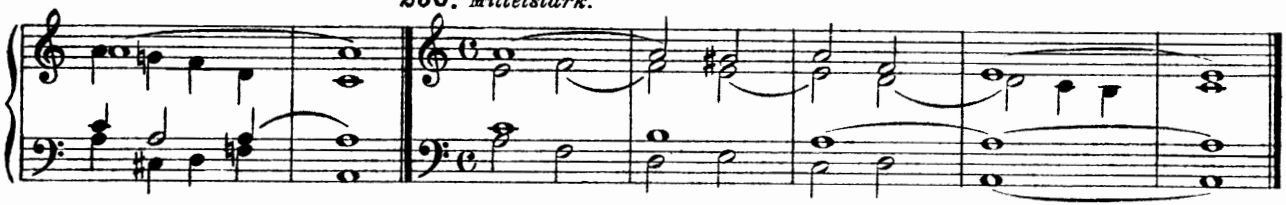
A moll.

228. *Mittelstark.*

229. *Sanft.*

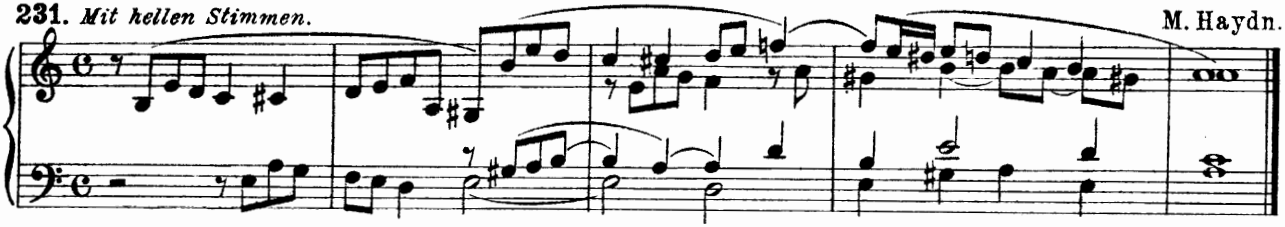


230. *Mittelstark.*



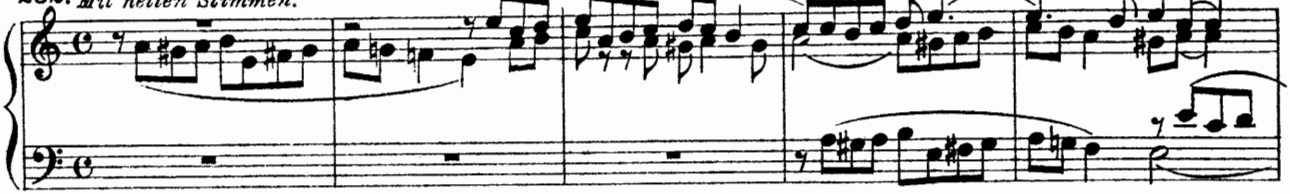
231. *Mit hellen Stimmen.*

M. Haydn.

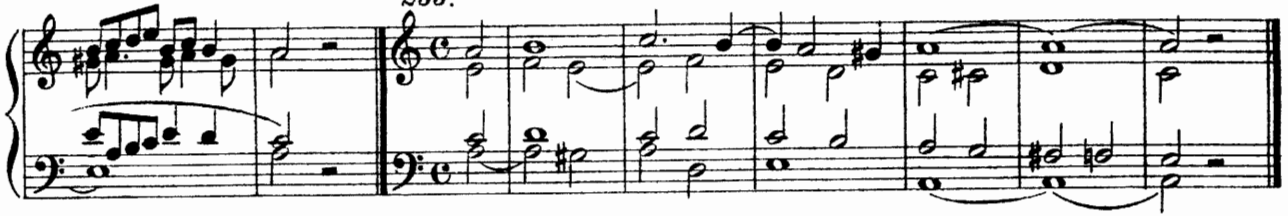


232. *Mit hellen Stimmen.*

M. Haydn.

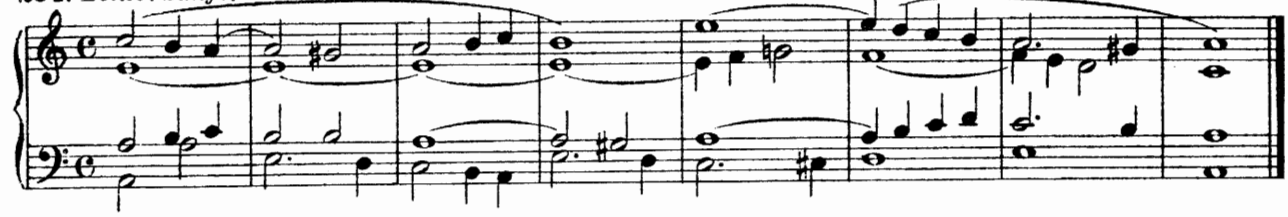


233.



234. *Lento. Sanft.*

F. G. Klauer.



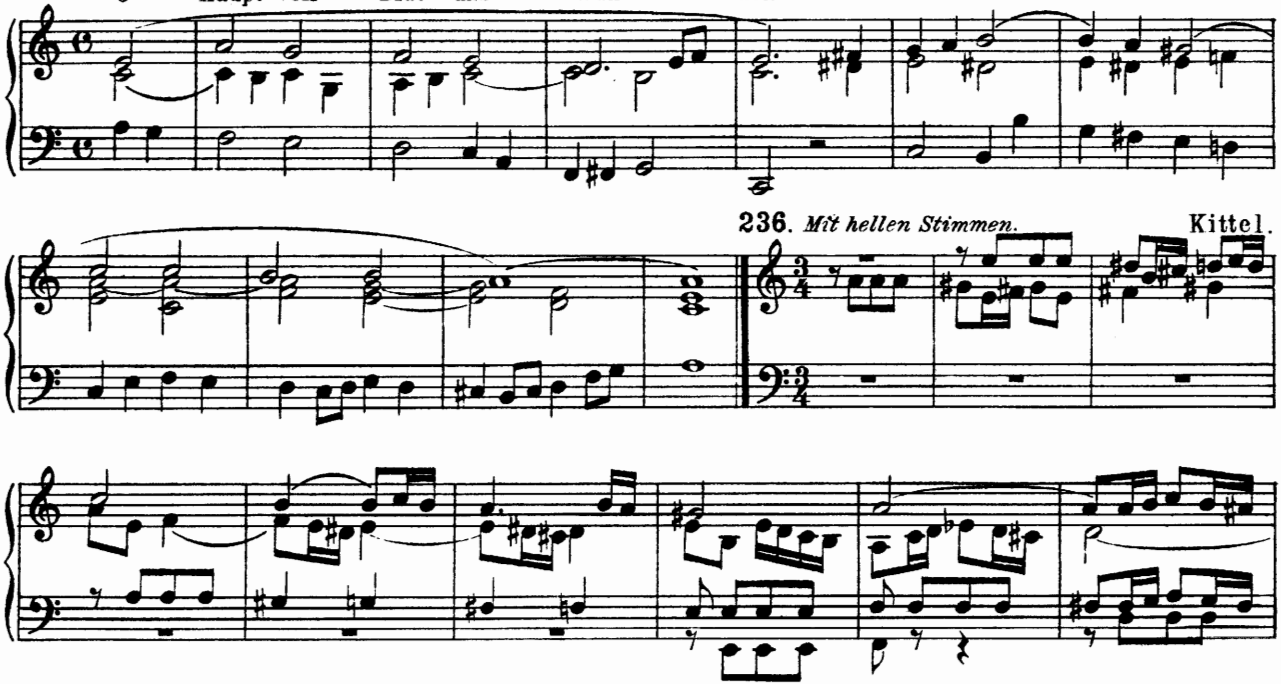
235. *Con moto.* ***Mäßig stark.***

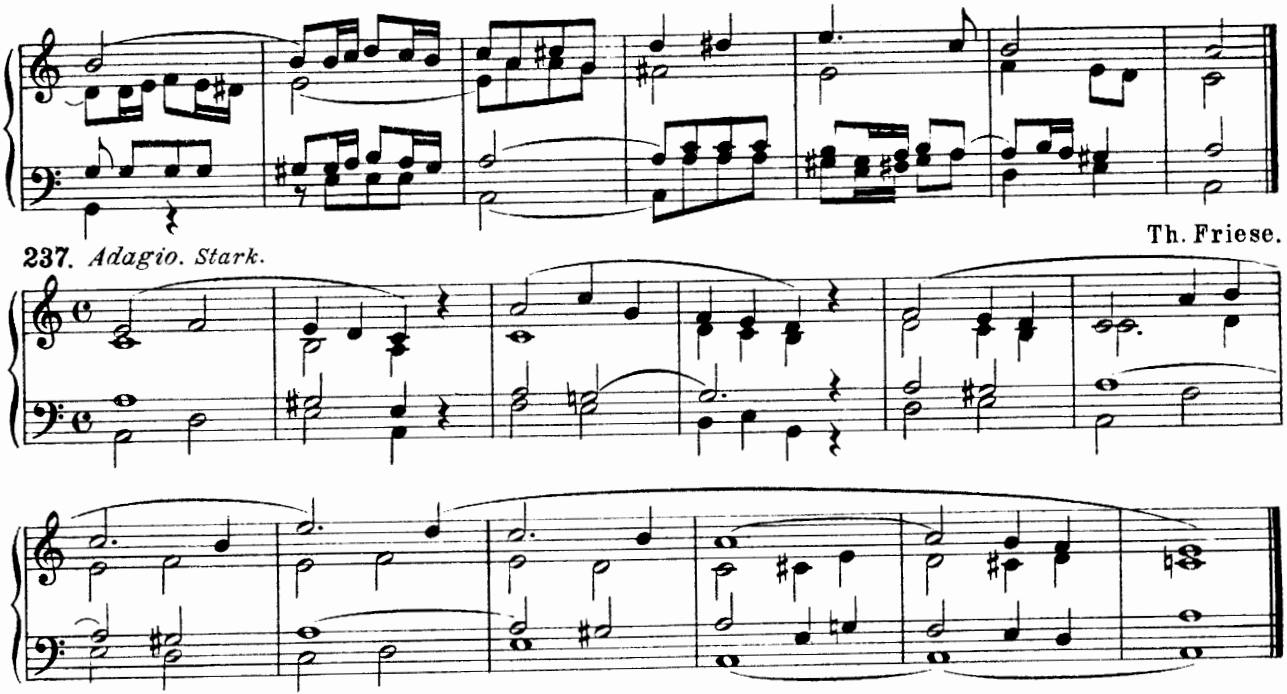
O Haupt voll Blut und Wun - den.

C. Löwe.

236. ***Mit hellen Stimmen.***

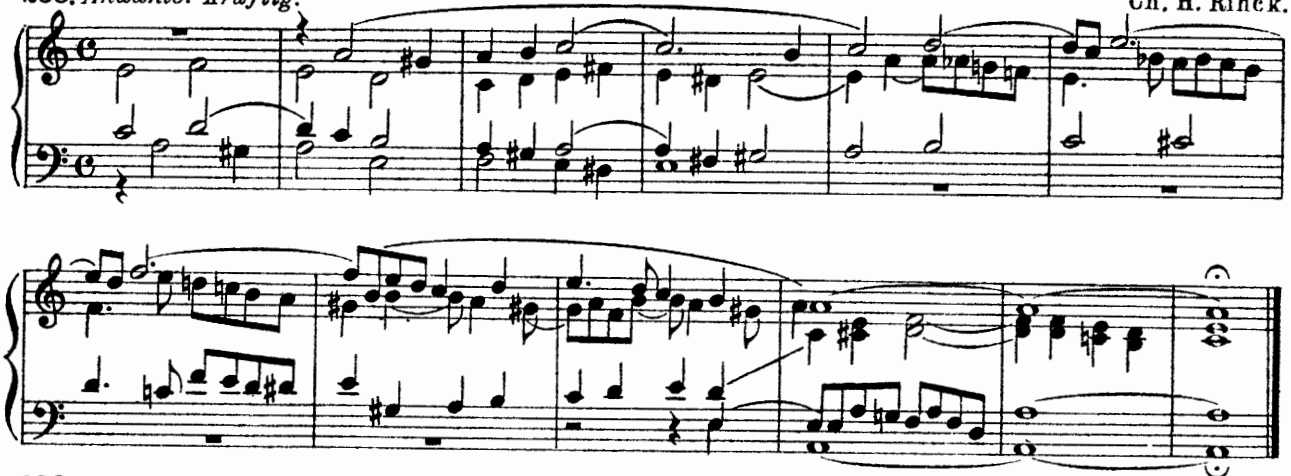
Kittel.




Th. Friese.
237. Adagio. Stark.

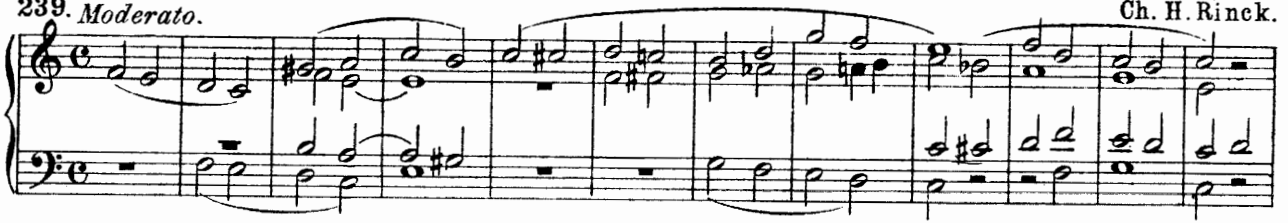
238. *Andante. Kräftig.*

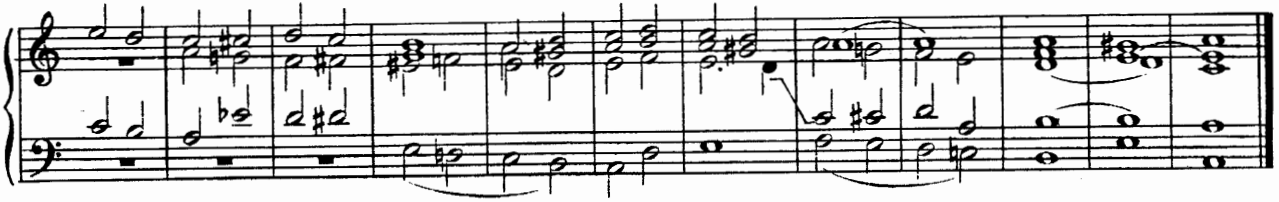
Ch. H. Rinck.



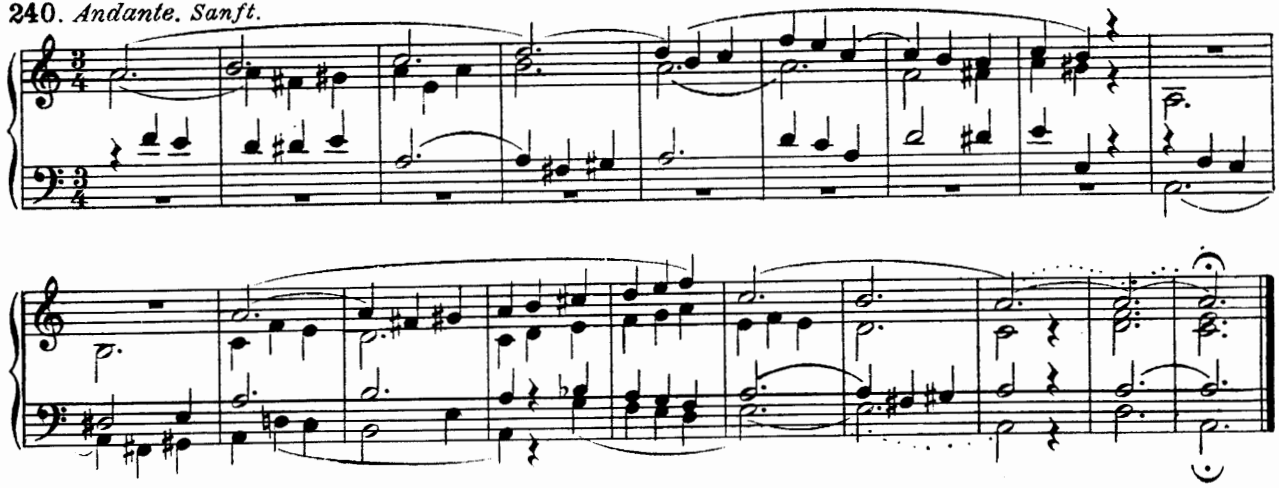
239. *Moderato.*

Ch. H. Rinck.



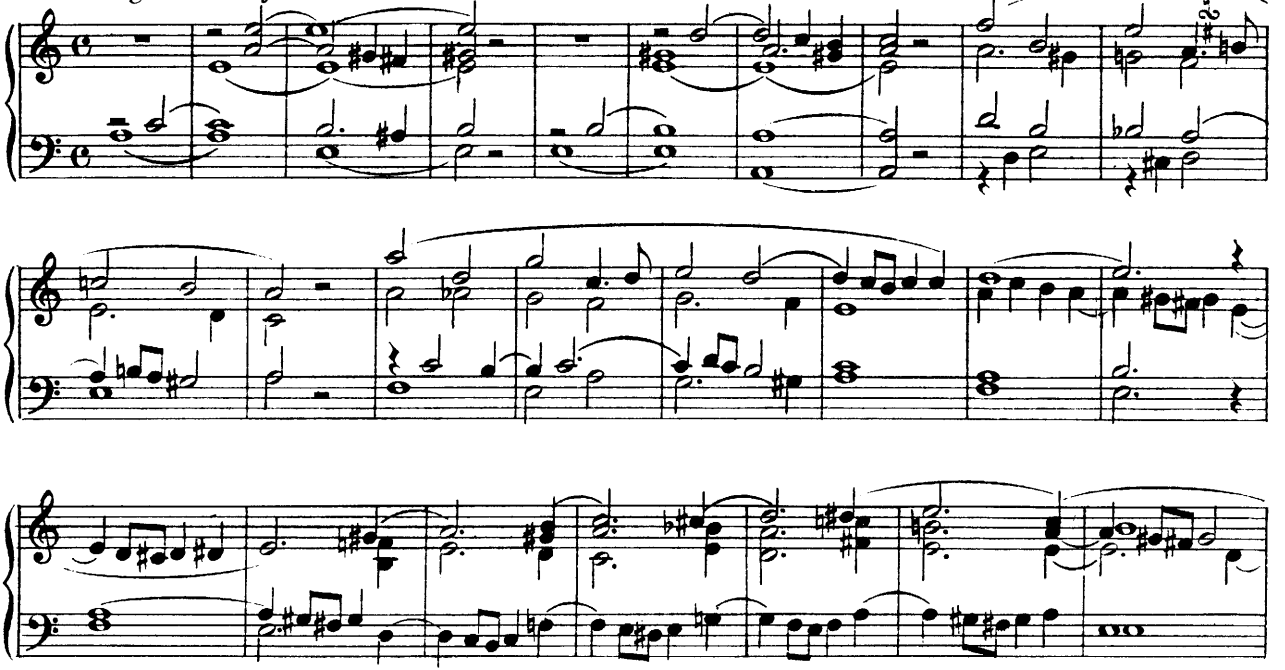


240. *Andante. Sanft.*

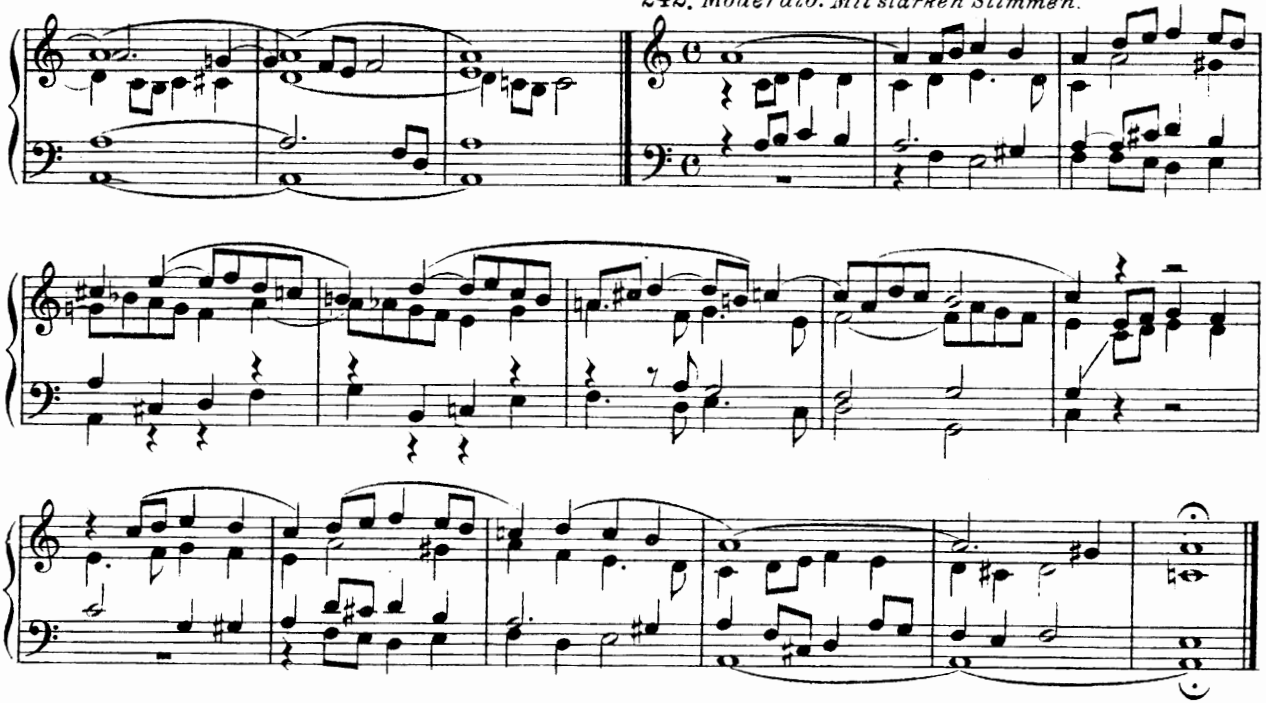


Ch. H. Rinck.

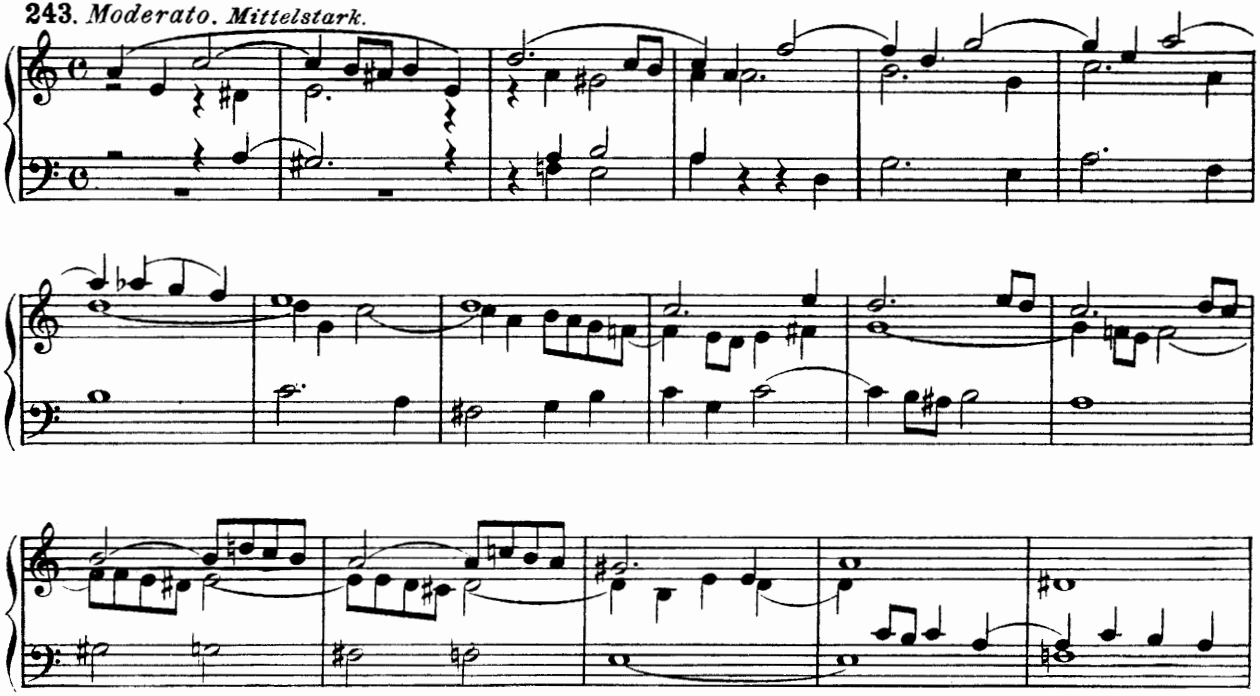
241. *Largo. Mit sanften Stimmen.*

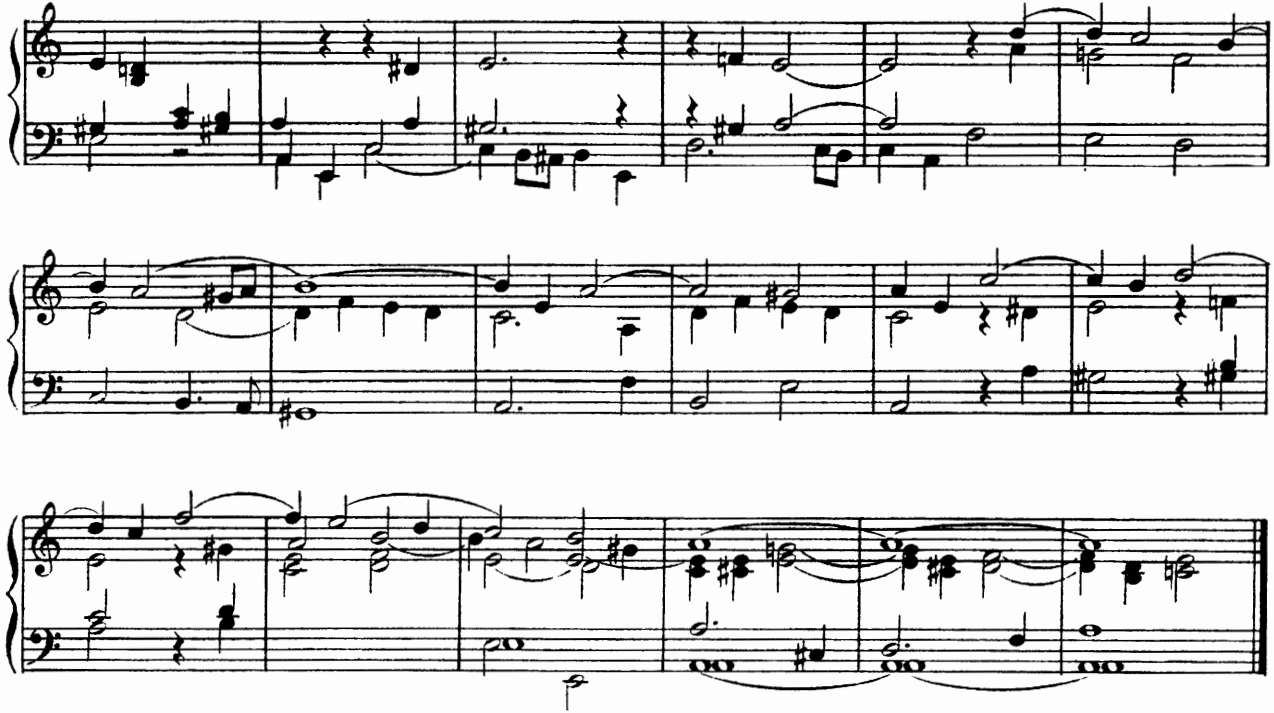


242. *Moderato. Mit starken Stimmen.*

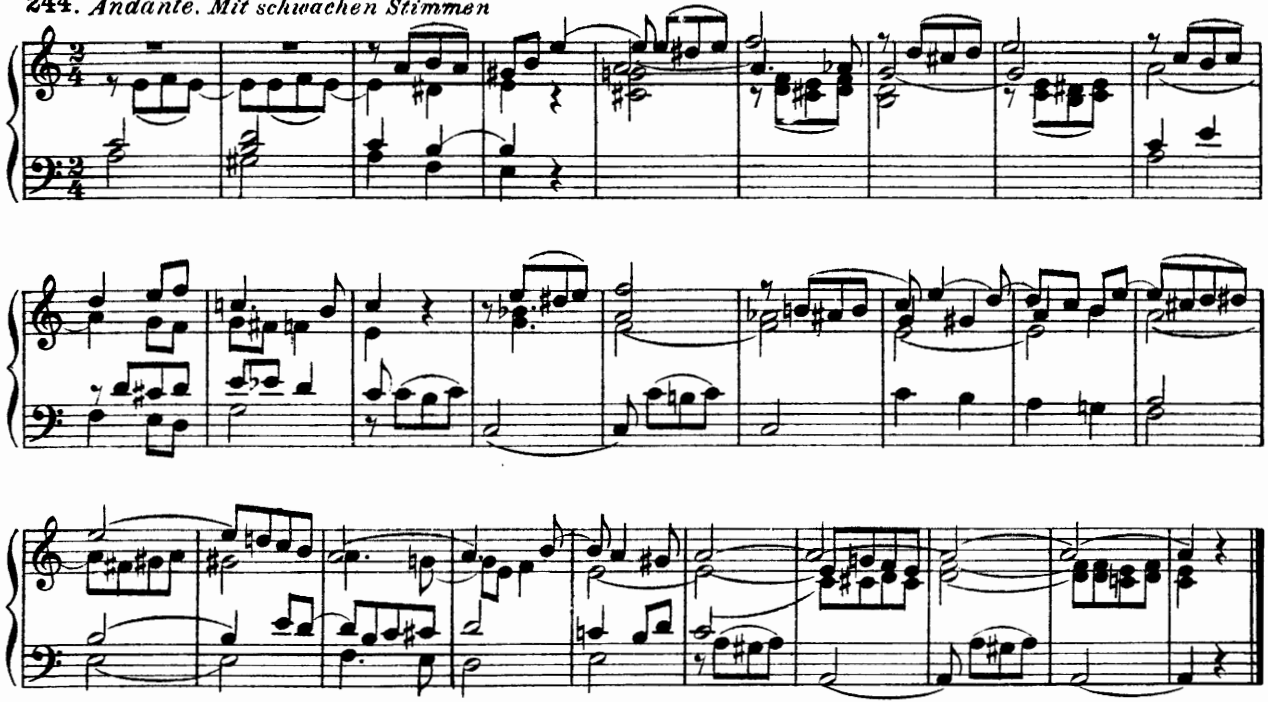


243. *Moderato. Mittelstark.*

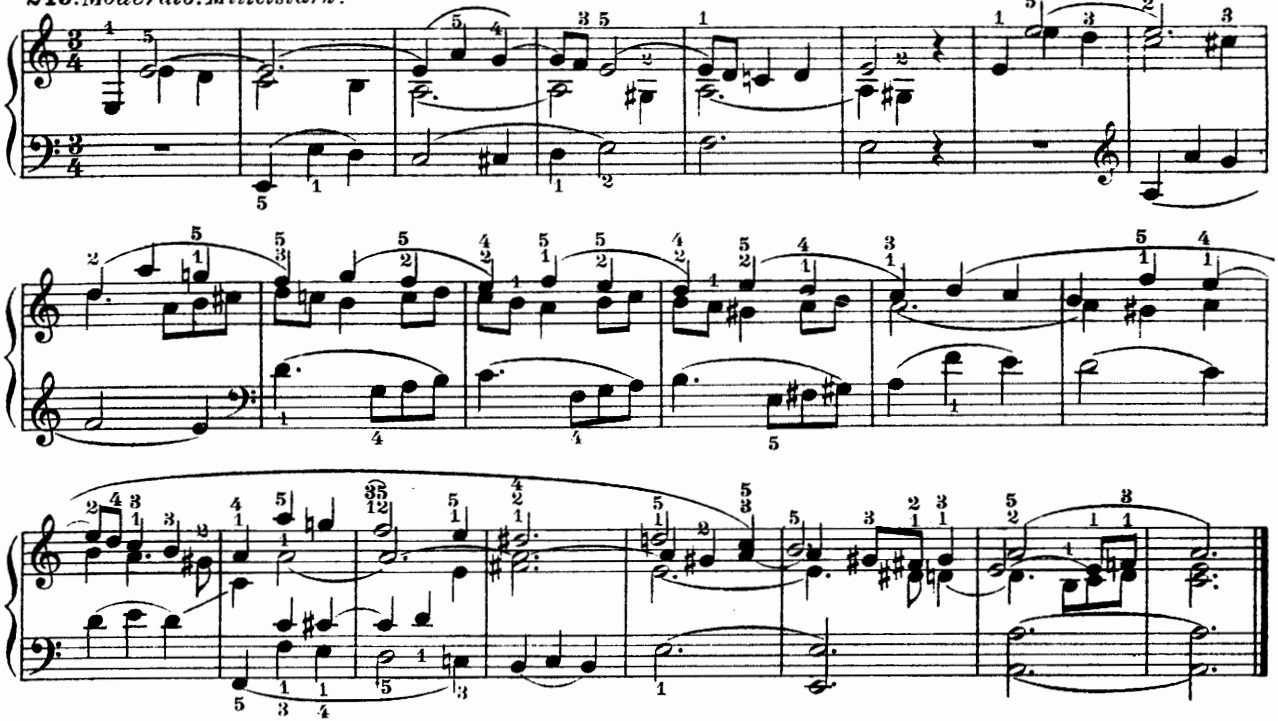




244. *Andante. Mit schwachen Stimmen*

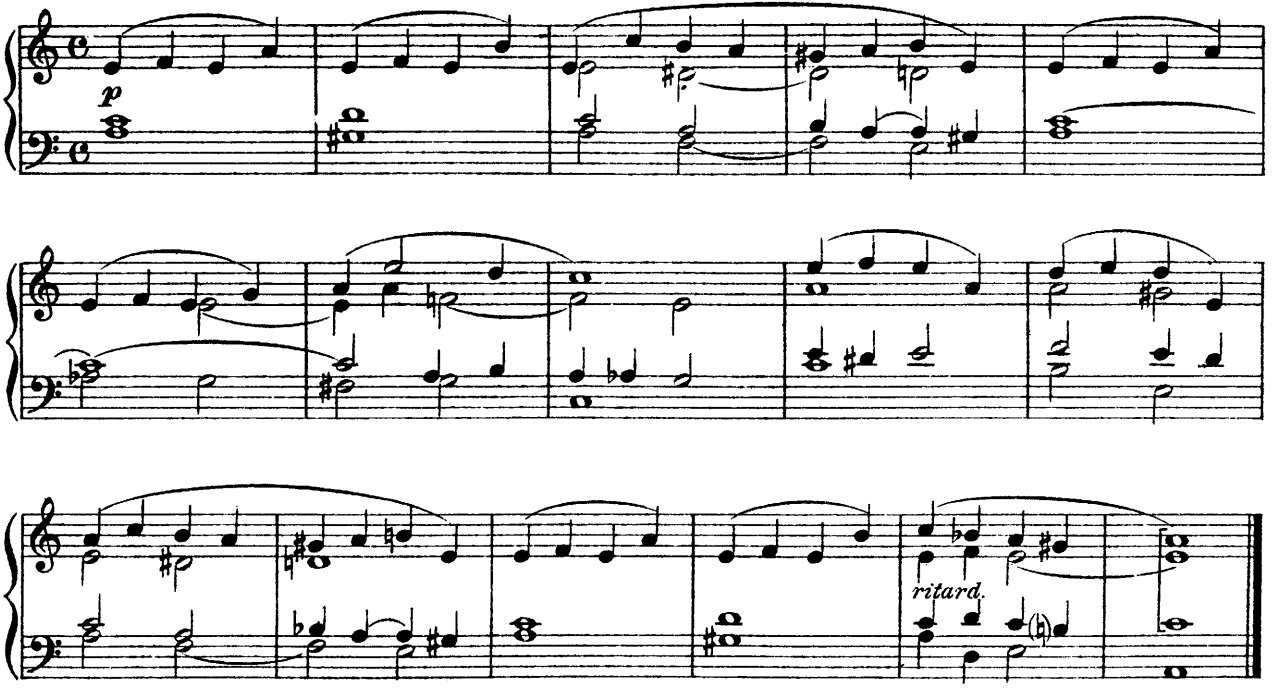


245. *Moderato. Mittelstark.*



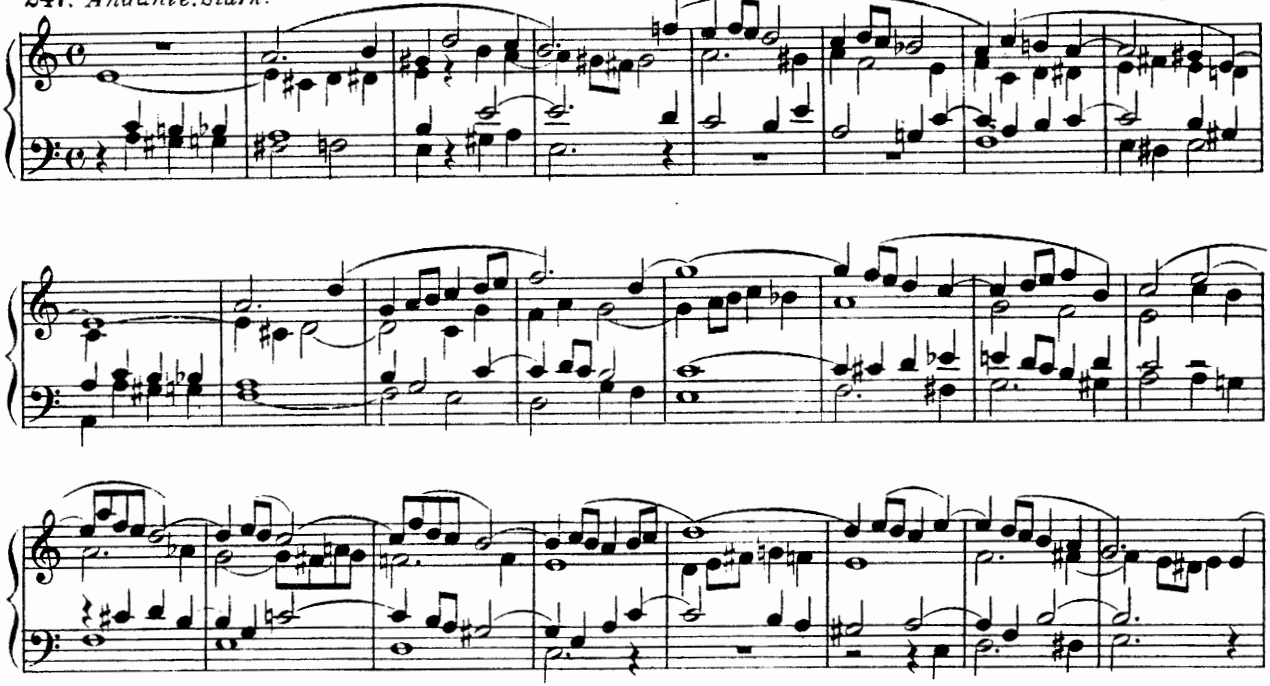
246. ***Andante.***

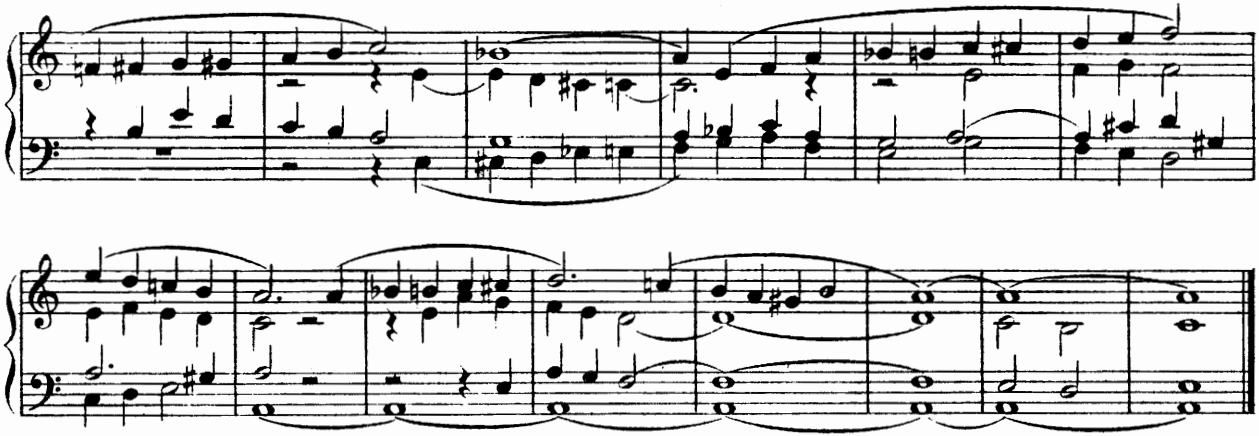
Carl Sattler.



247. *Andante. Stark.*

A. Hesse.

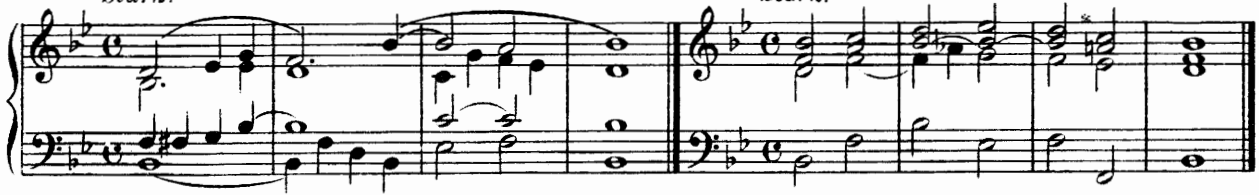


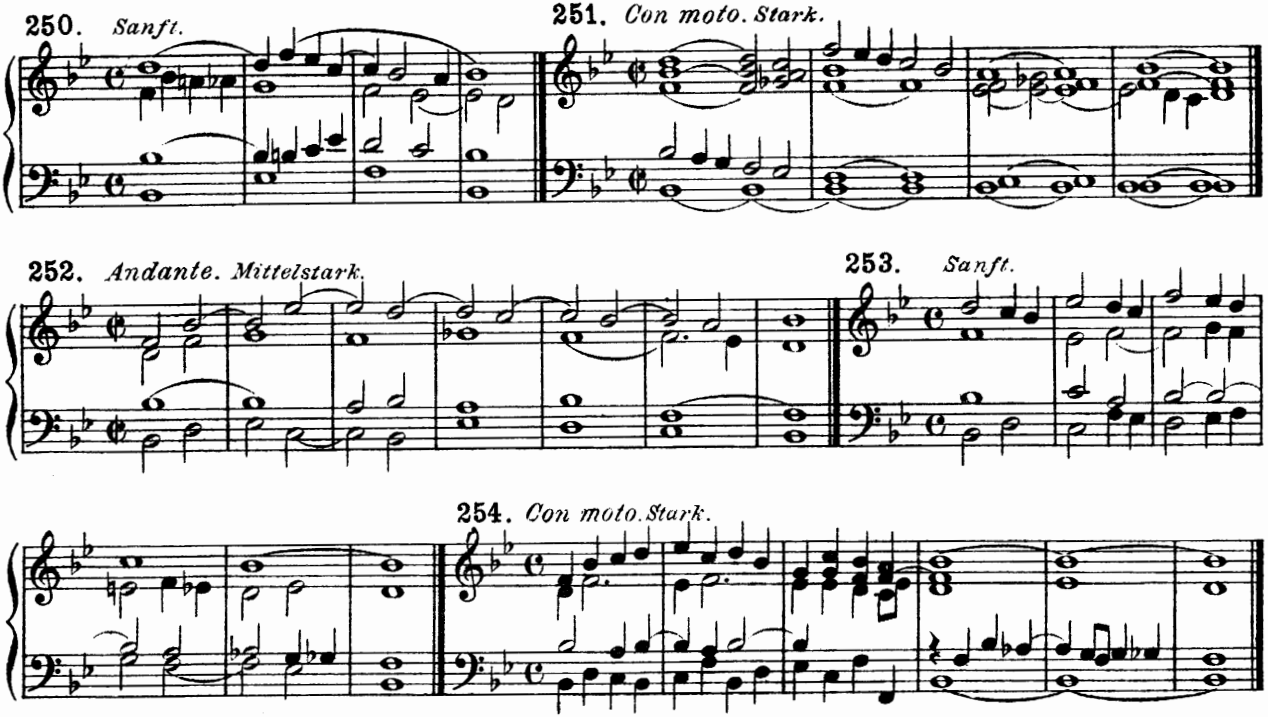


B dur.

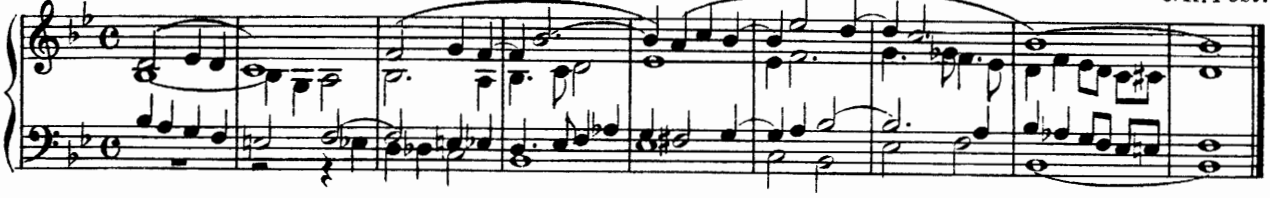
248. *Stark.*

249. *Stark.*

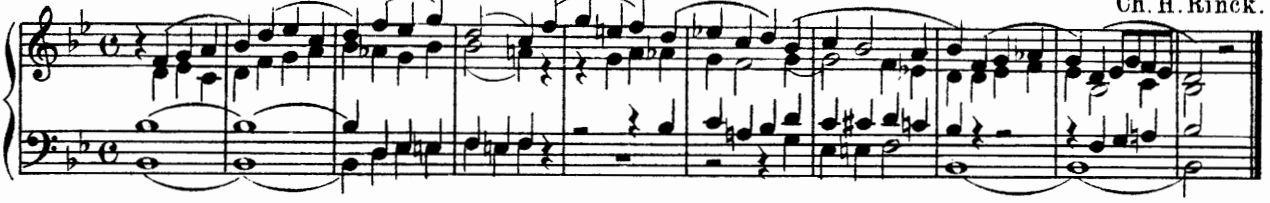



250. Sanft.
251. Con moto. Stark.
252. Andante. Mittelstark.
253. Sanft.
254. Con moto. Stark.

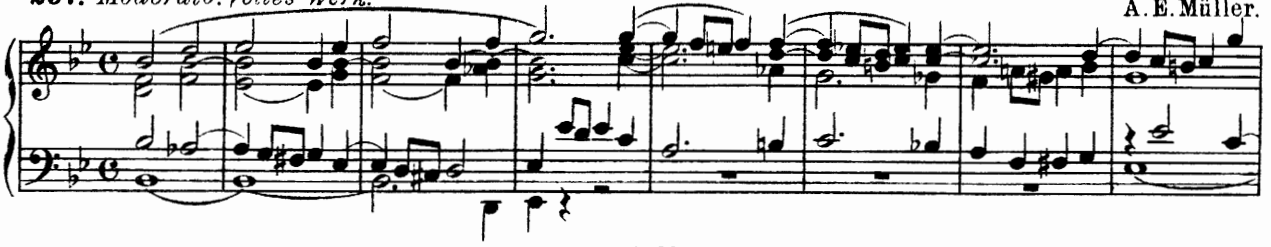
255. *Mittelstark.* C. H. Post.



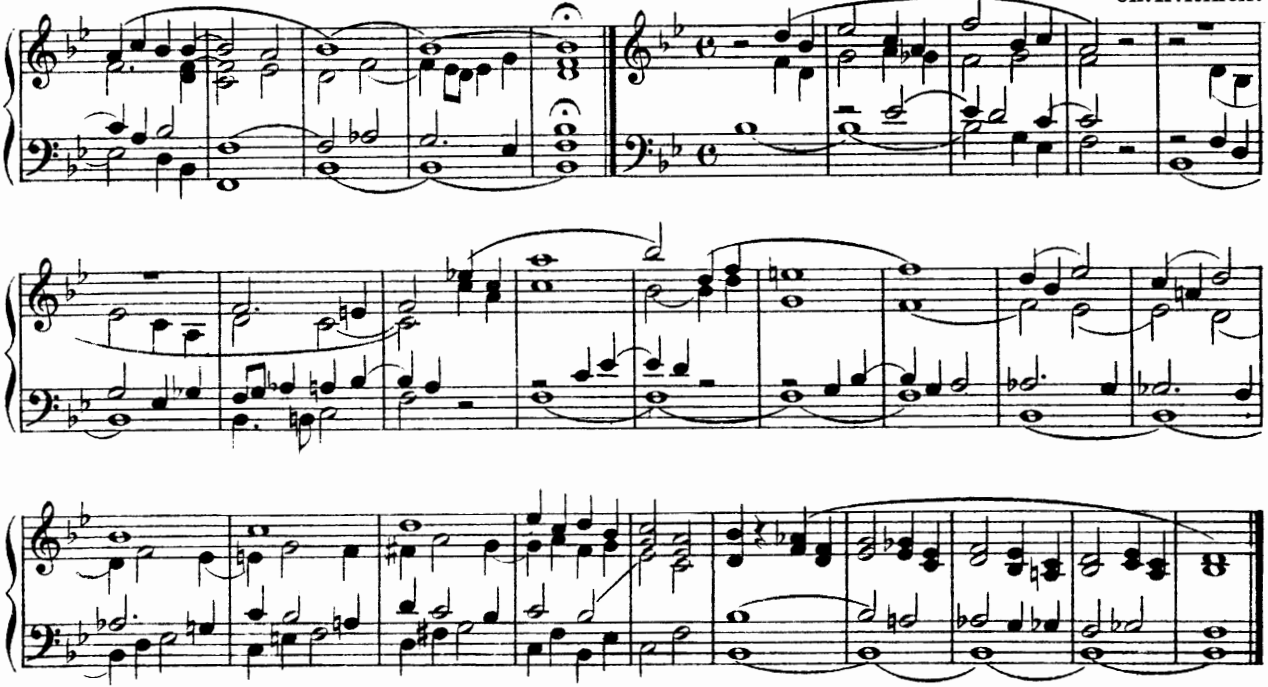
256. *Moderato. Mittelstark.* Ch. H. Rinck.



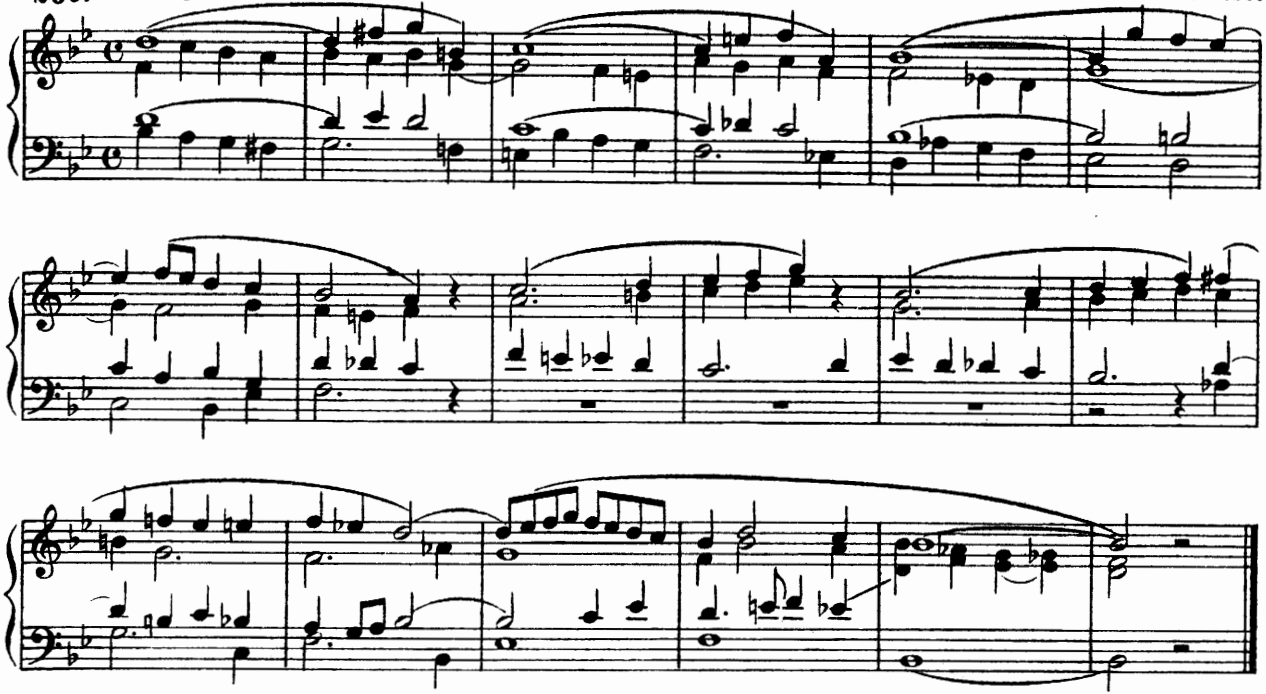
257. *Moderato. Volles Werk.* A. E. Müller.



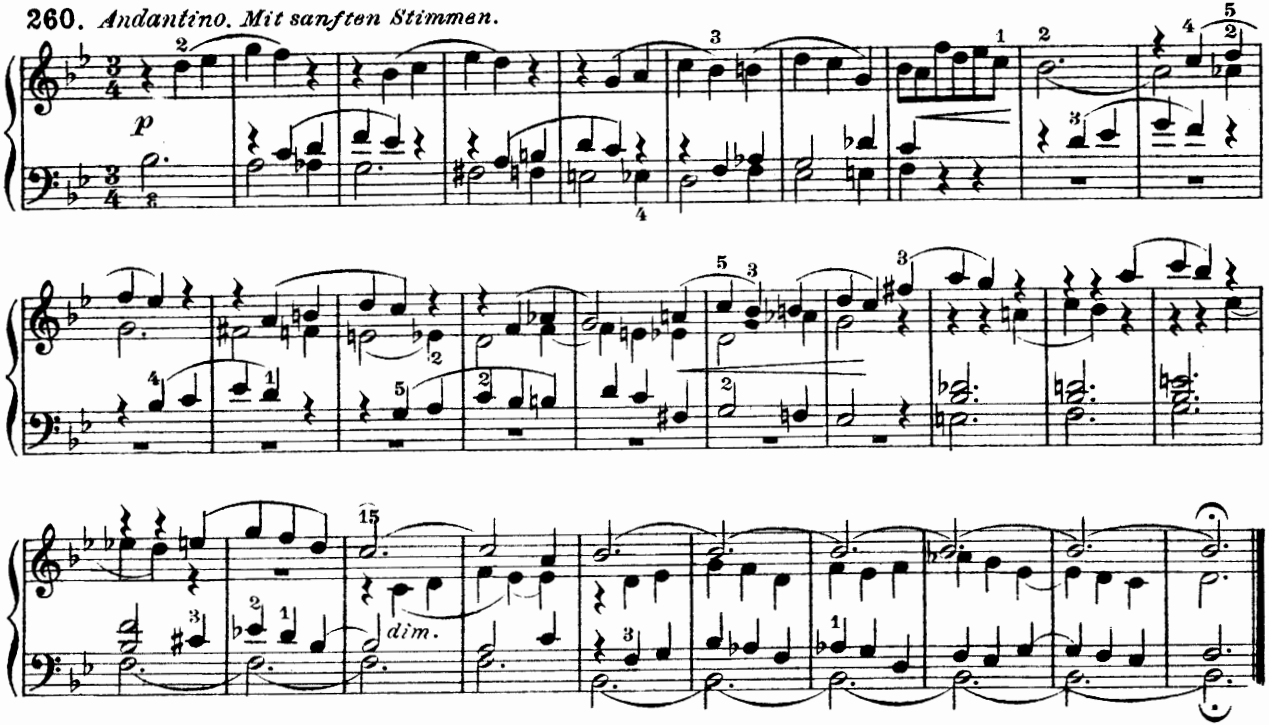
258. *Andante. Sanft.* Ch. H. Rinck.



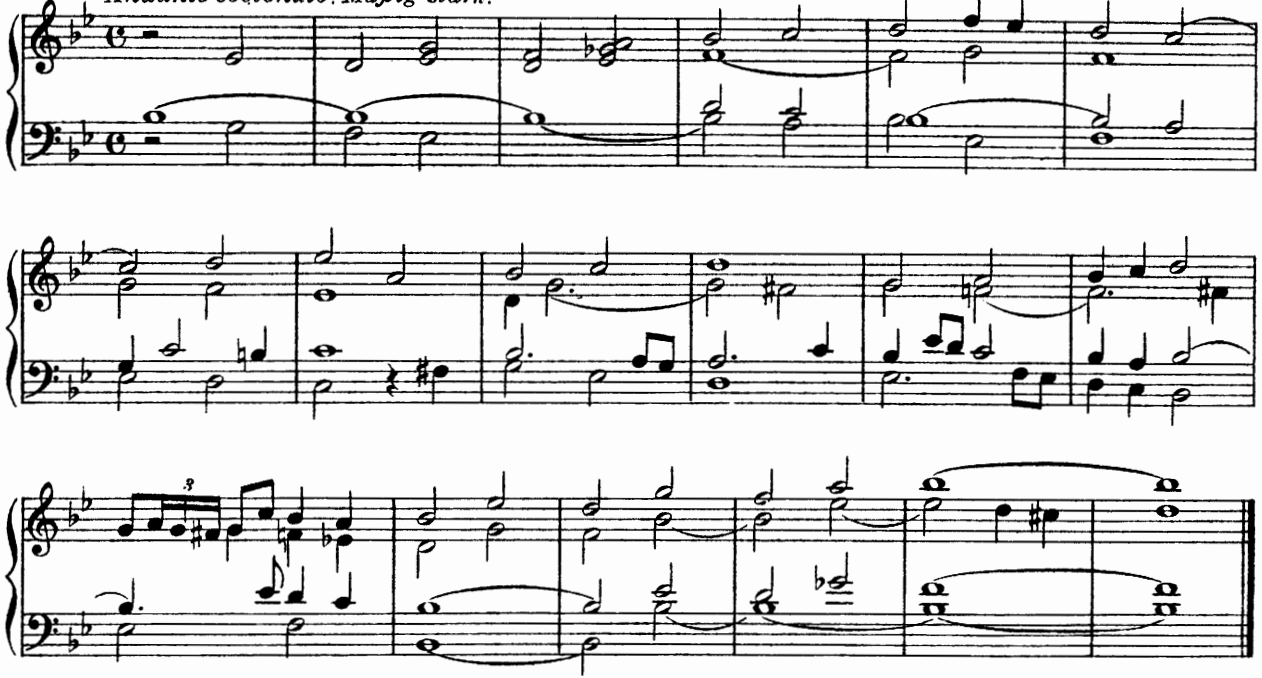
259. *Adagio. Mit kräftigen Stimmen.* **Hesse.**



260. *Andantino. Mit sanften Stimmen.*

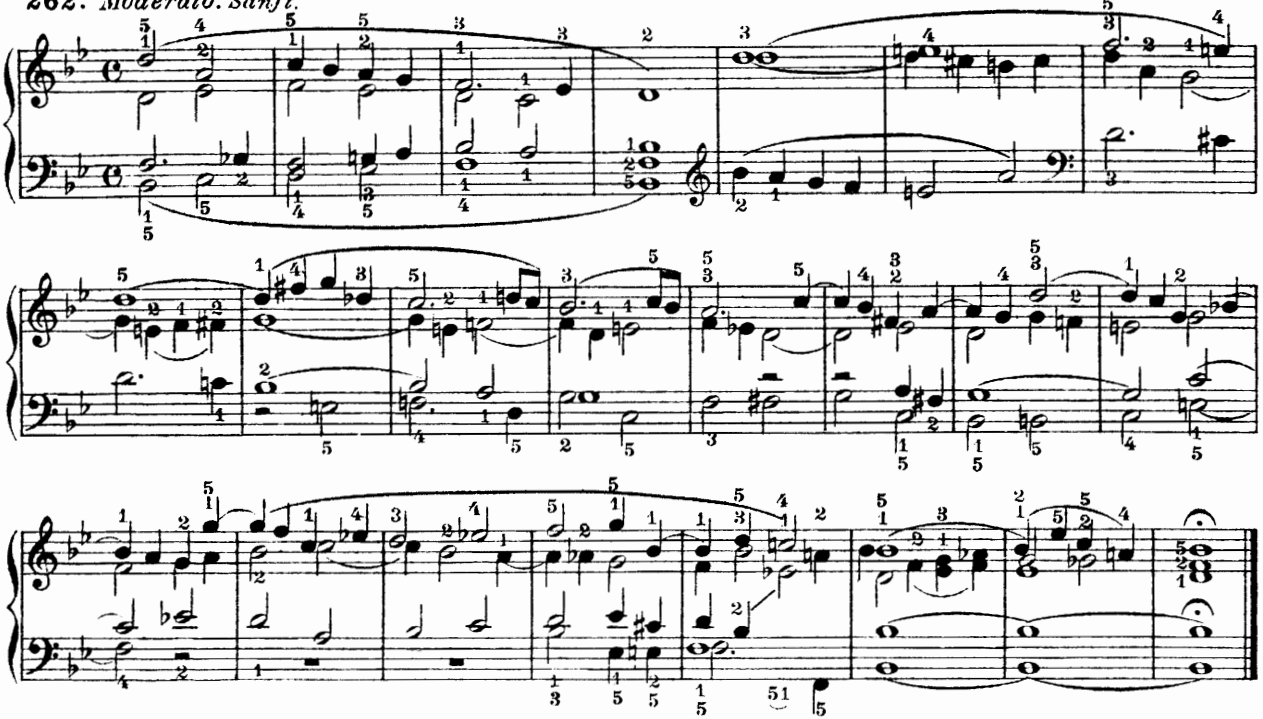


261. *Andante sostenuto. Mäßig stark.* Ch. H. Rinck.



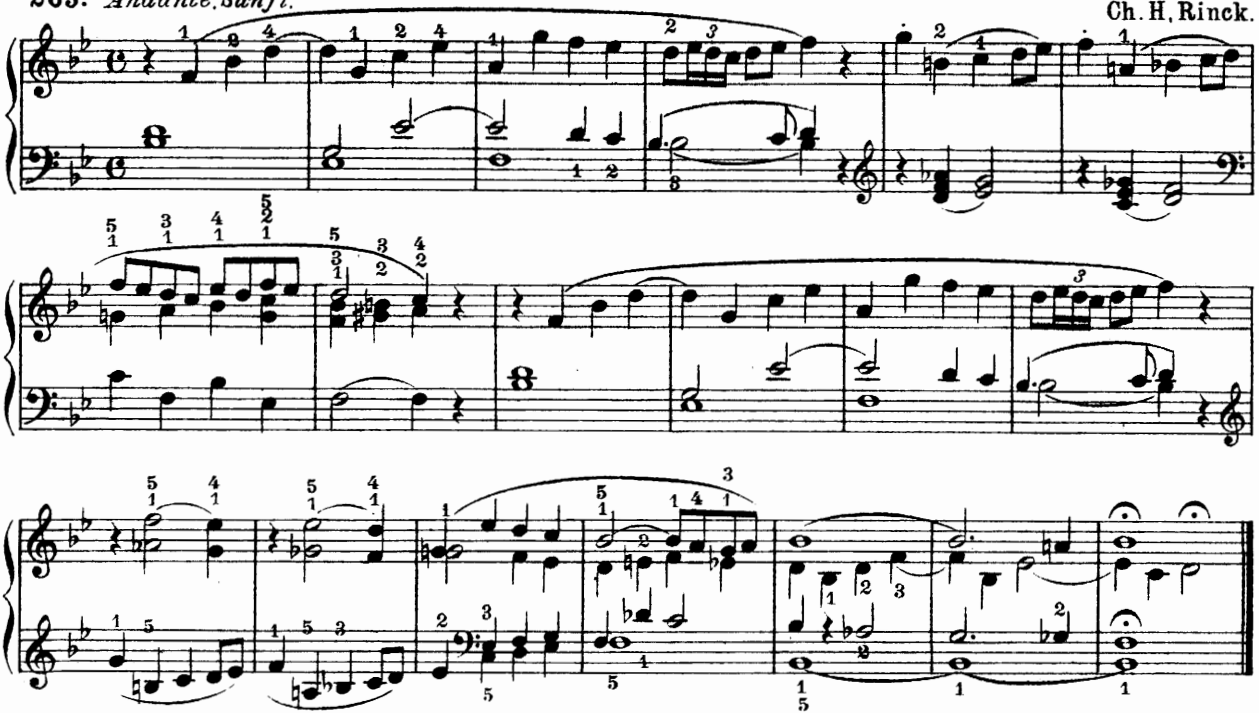
262. *Moderato. Sanft.*

Ch. H. Rinck.

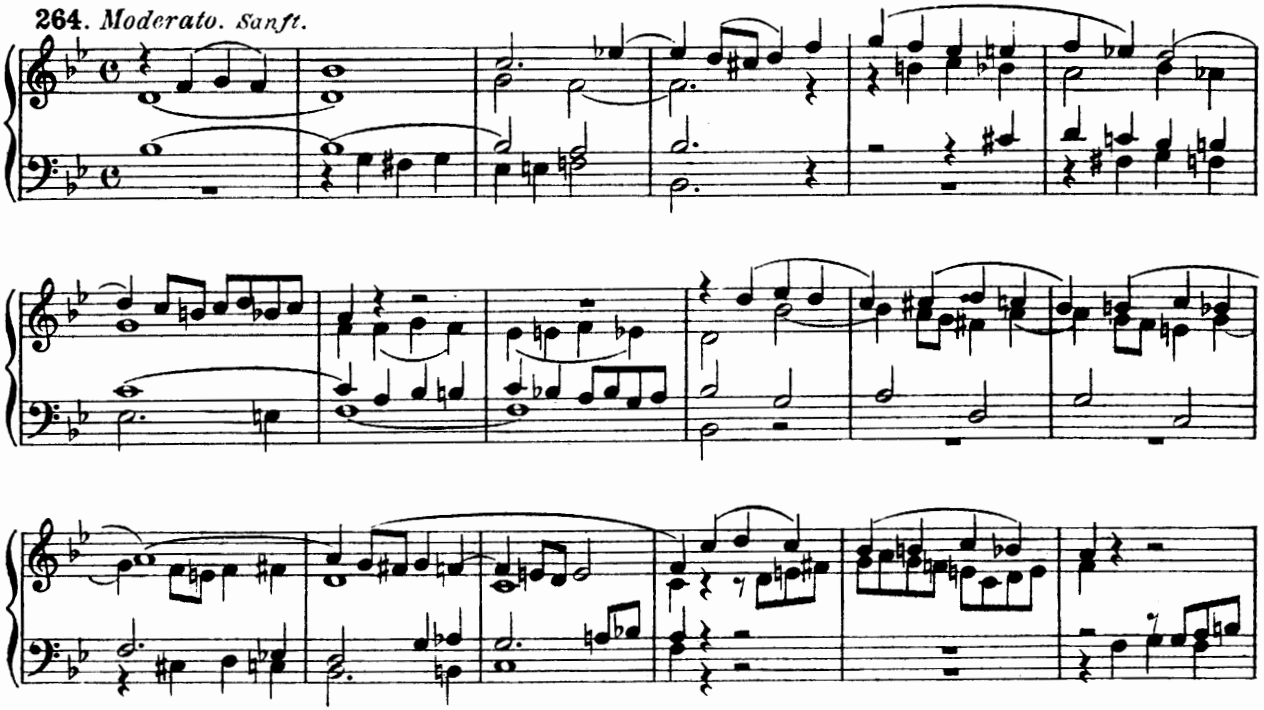


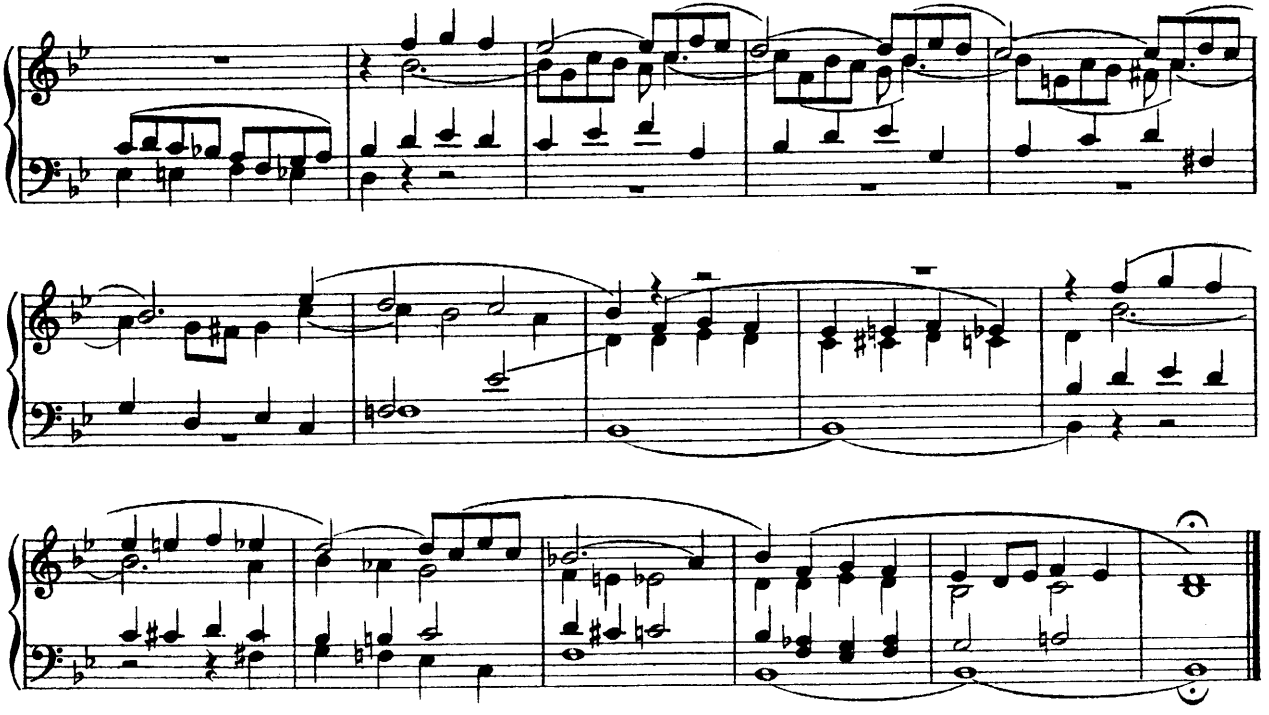
263. *Andante. Sanft.*

Ch. H. Rinck.

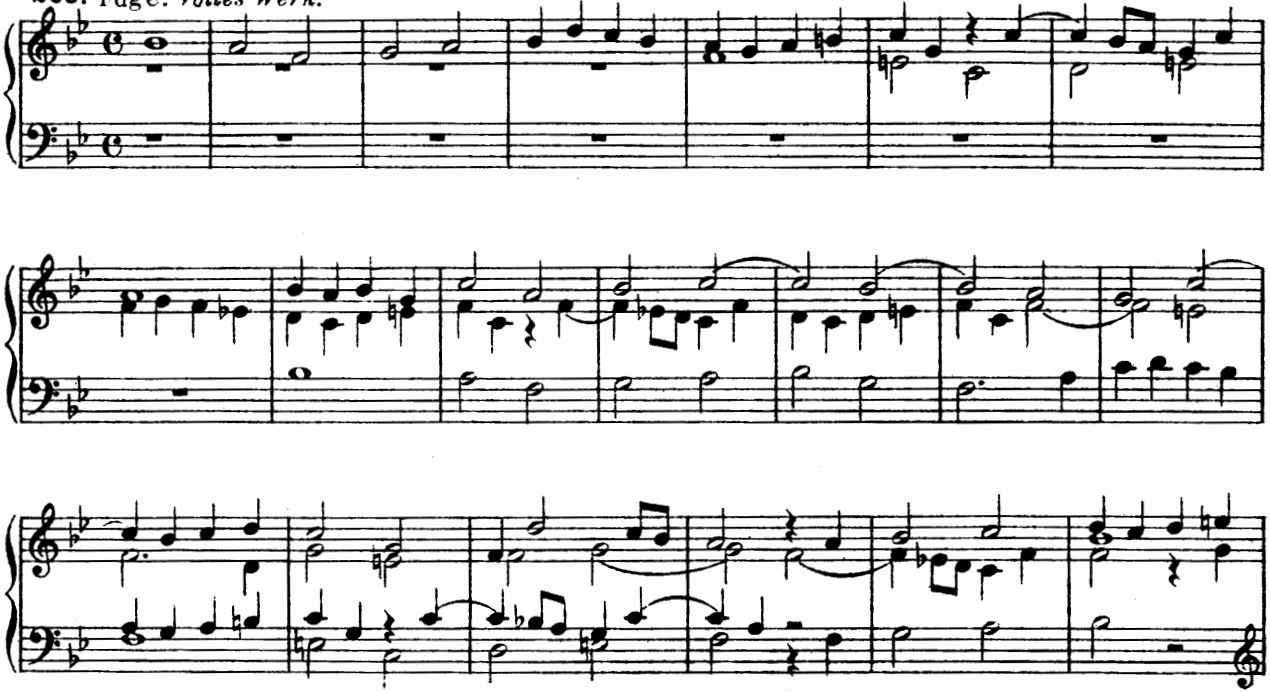


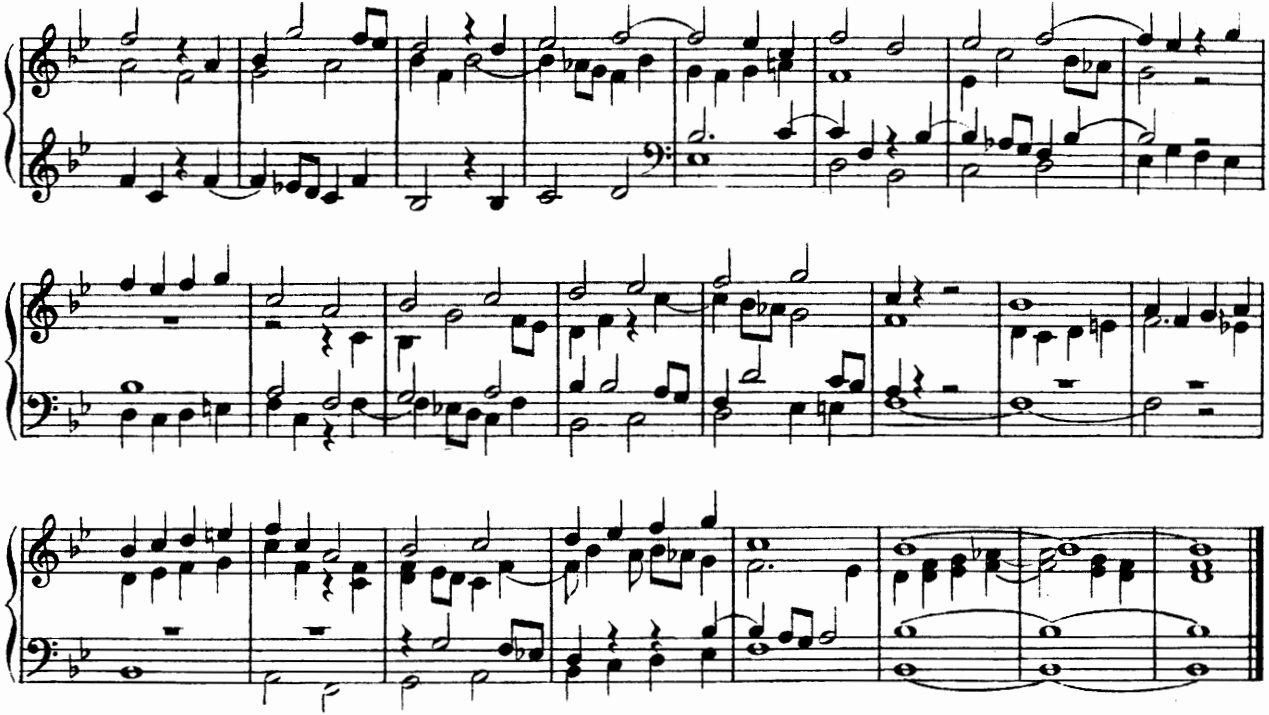
264. *Moderato. Sanft.*





265. Fuge. *Volles Werk.* **Knecht.**



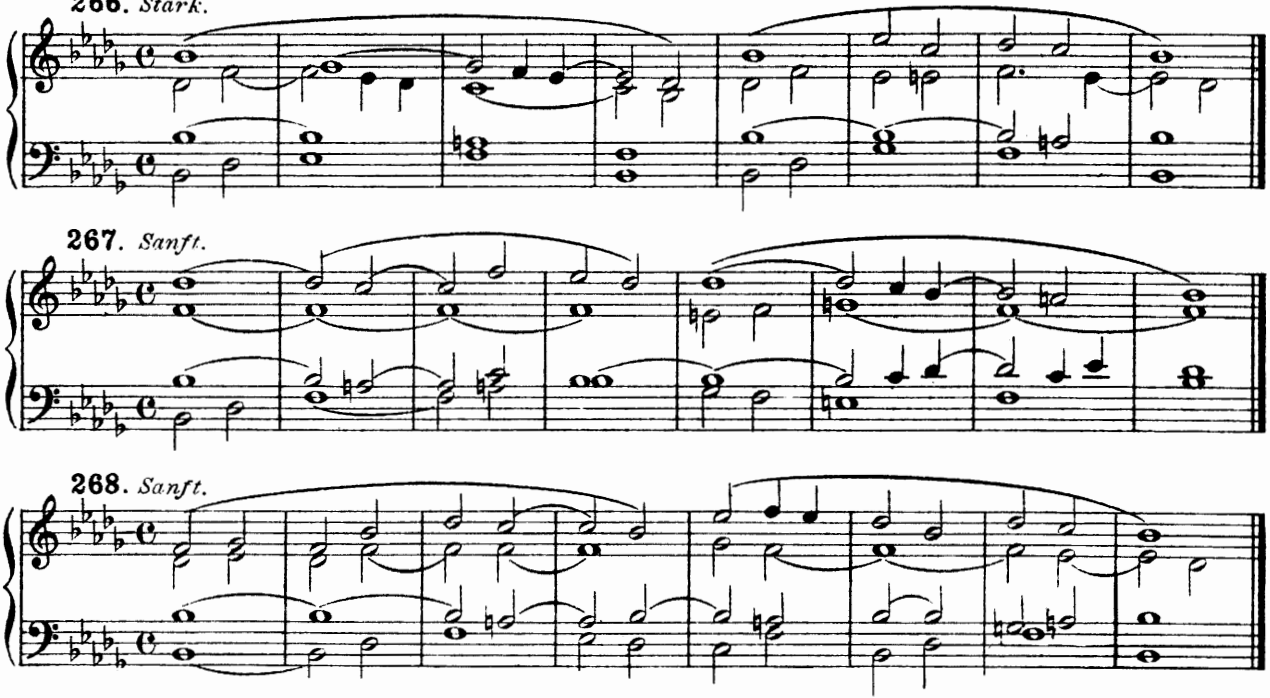


B moll.

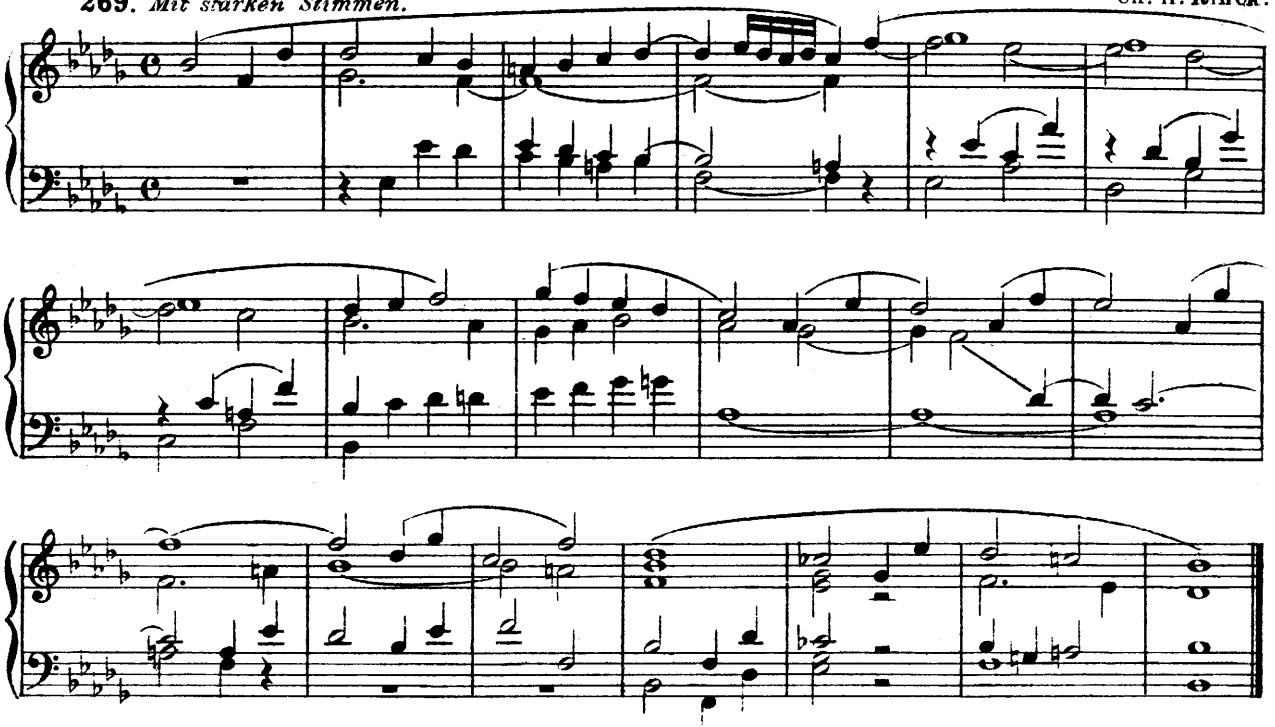
266. *Stark.*

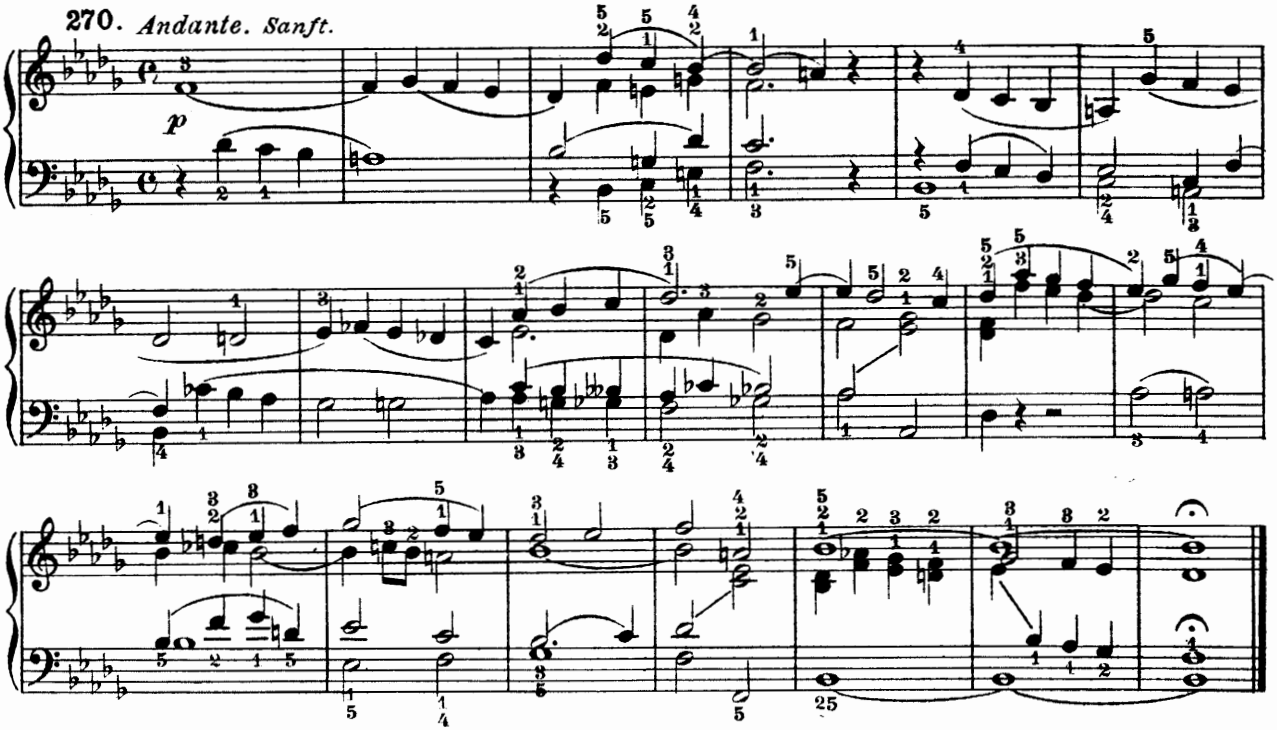
267. *Sanft.*

268. *Sanft.*

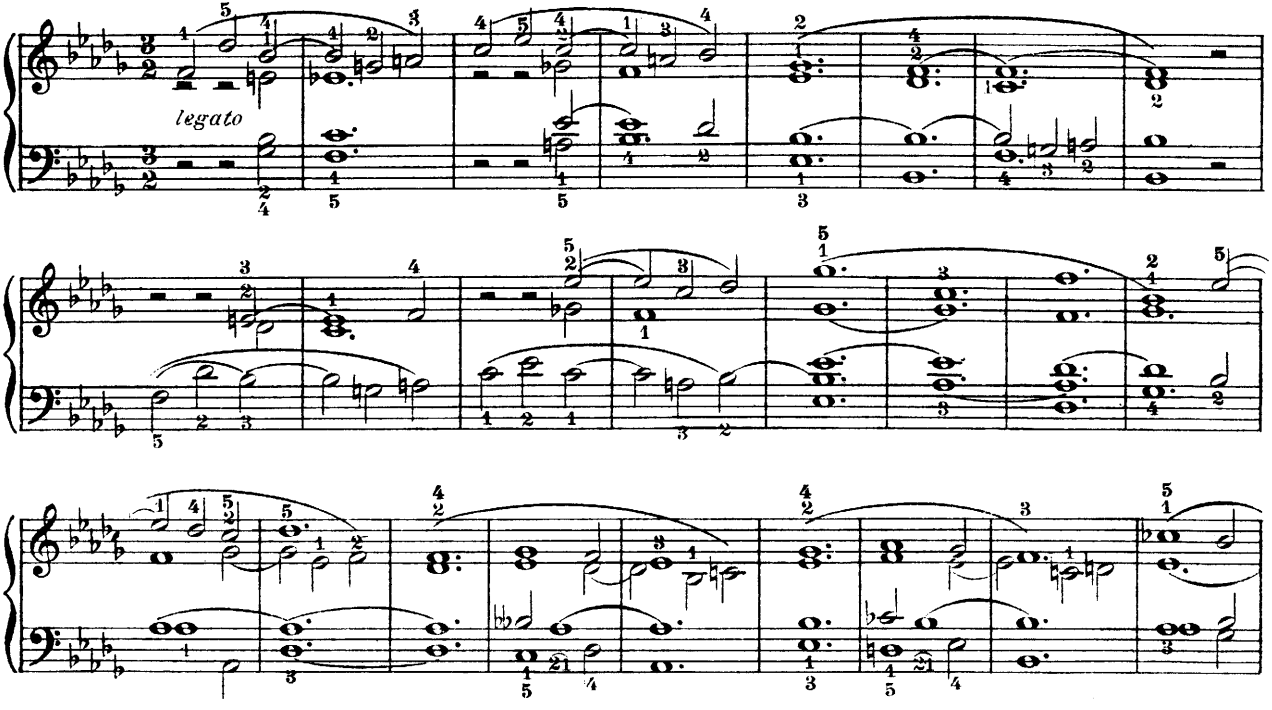


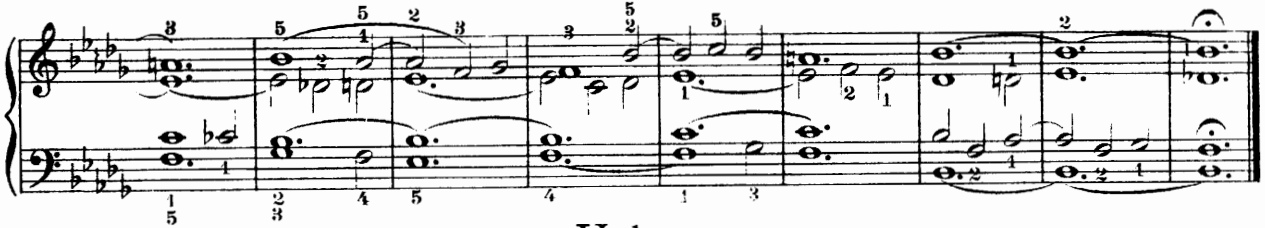
269. *Mit starken Stimmen.* Ch. H. Rinck.




270. Andante. Sanft.
p

271. *Maestoso con moto. Volles Werk.*

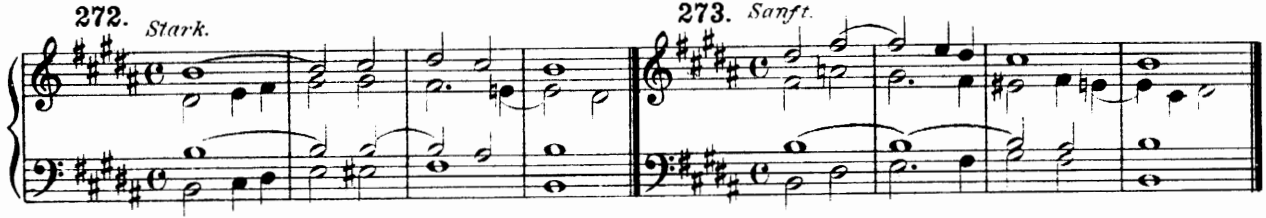




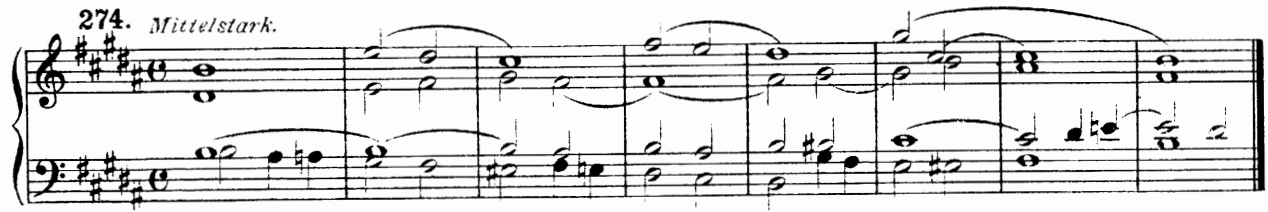
H dur.

272. *Stark.*

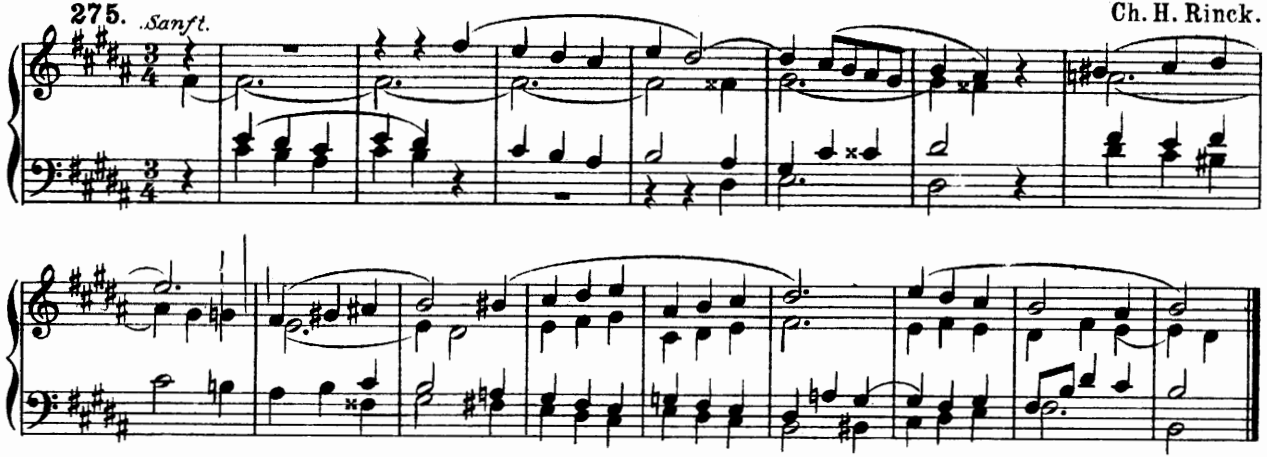
273. *Sanft.*



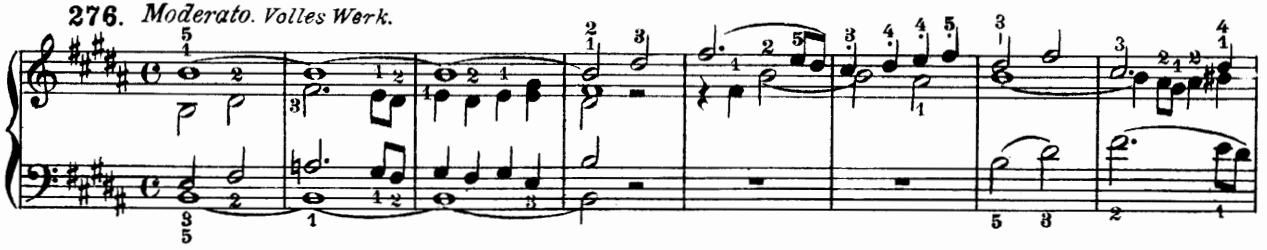
274. *Mittelstark.*

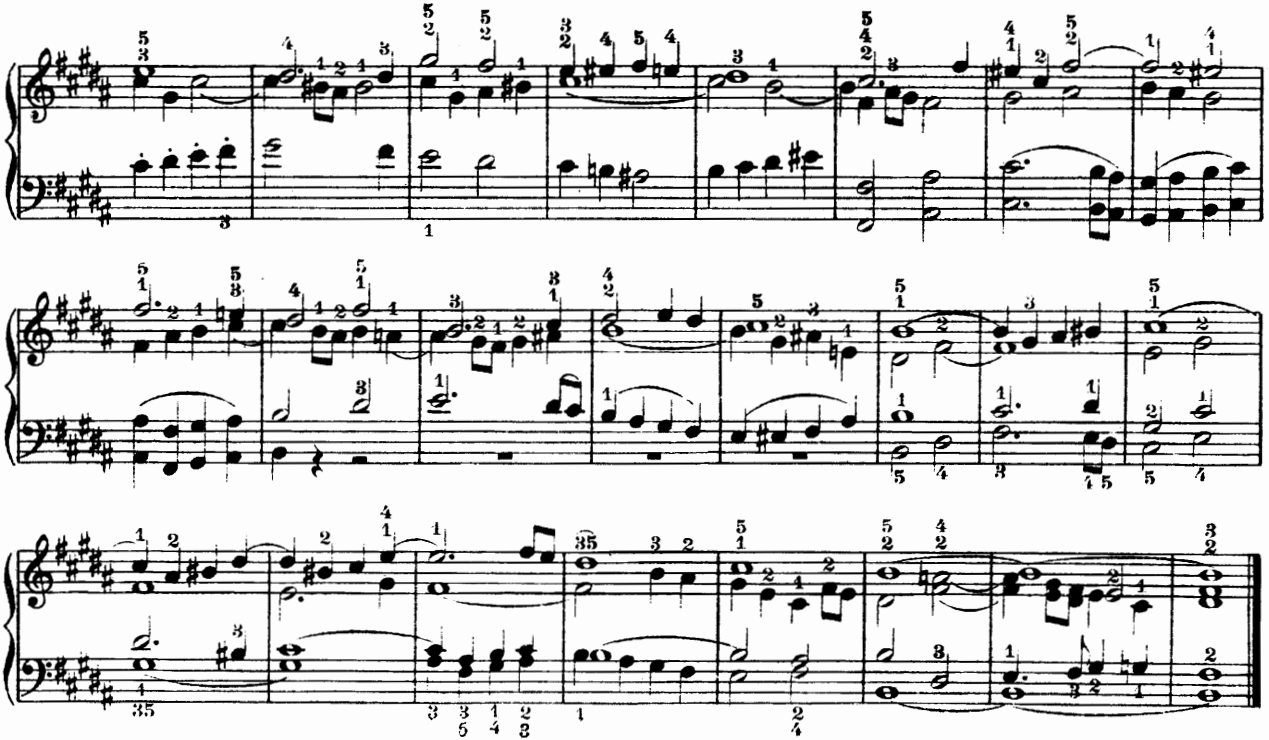


275. *Sanft.* Ch. H. Rinck.

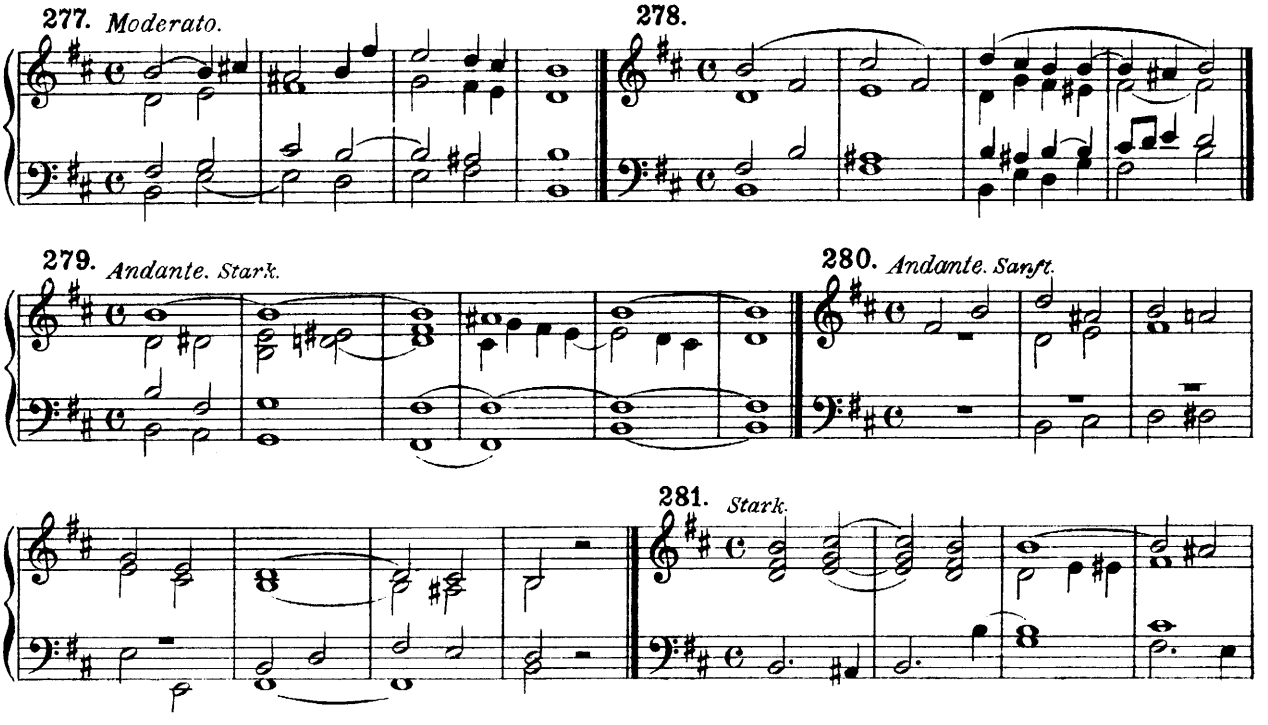


276. *Moderato. Volles Werk.*

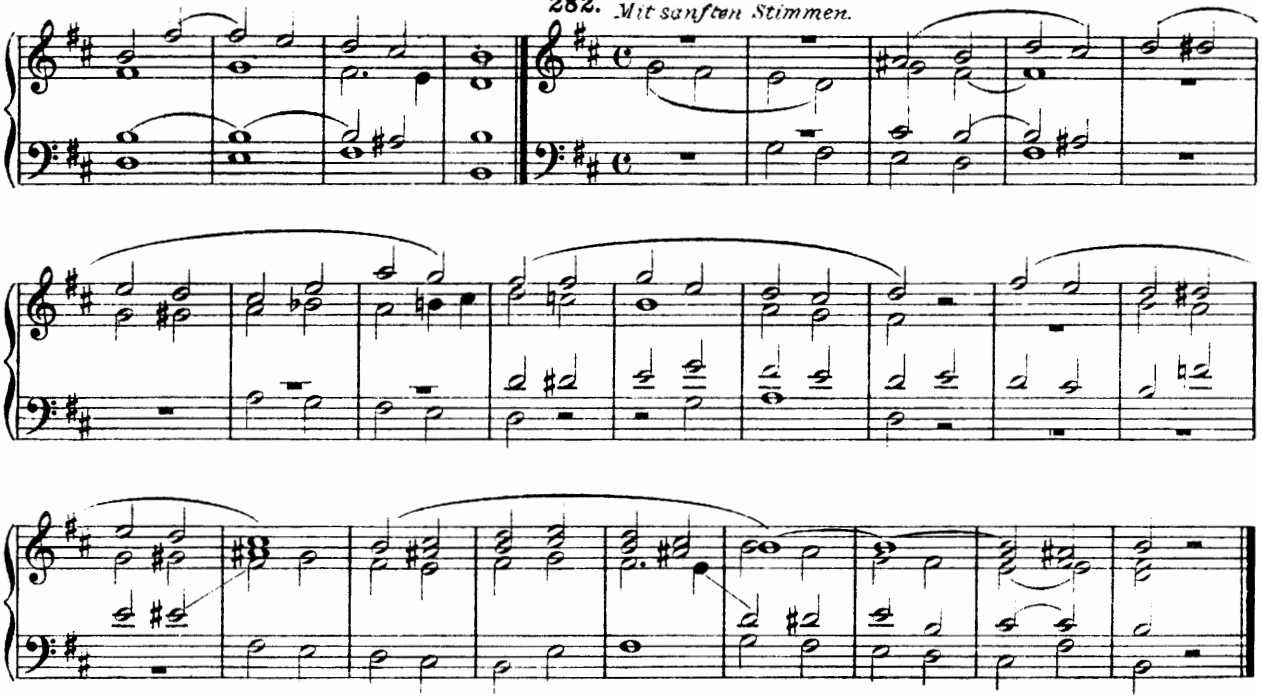




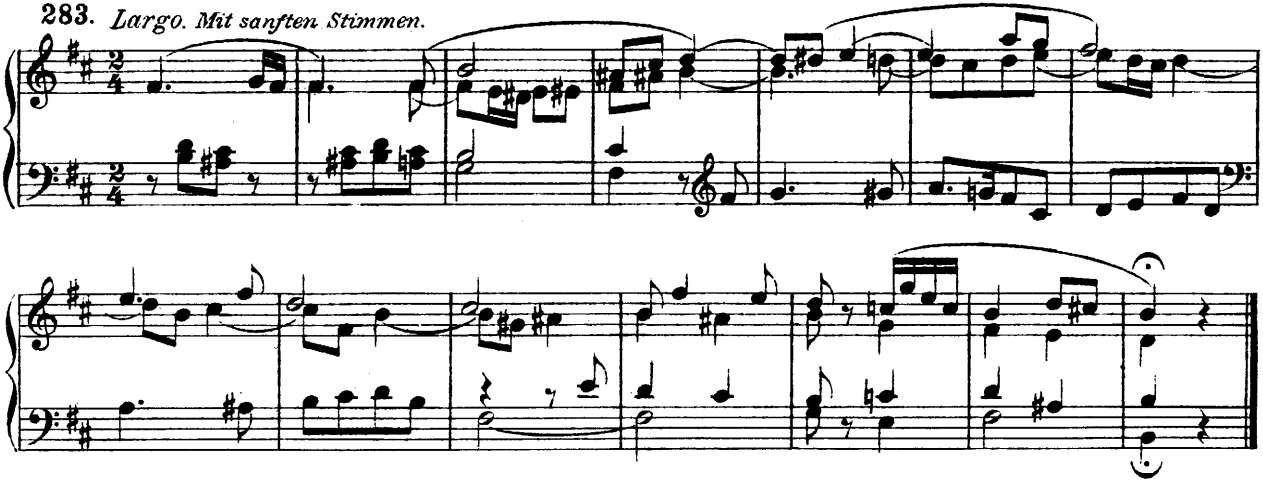
H moll.


277. Moderato.
278.
279. Andante. Stark.
280. Andante. Sanft.
281. Stark.

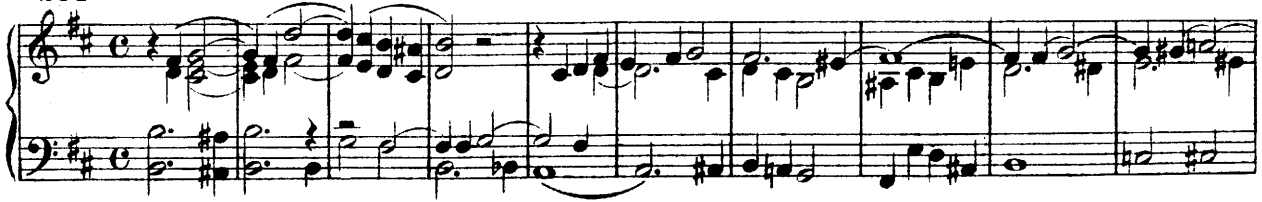
282. *Mit sanften Stimmen.*

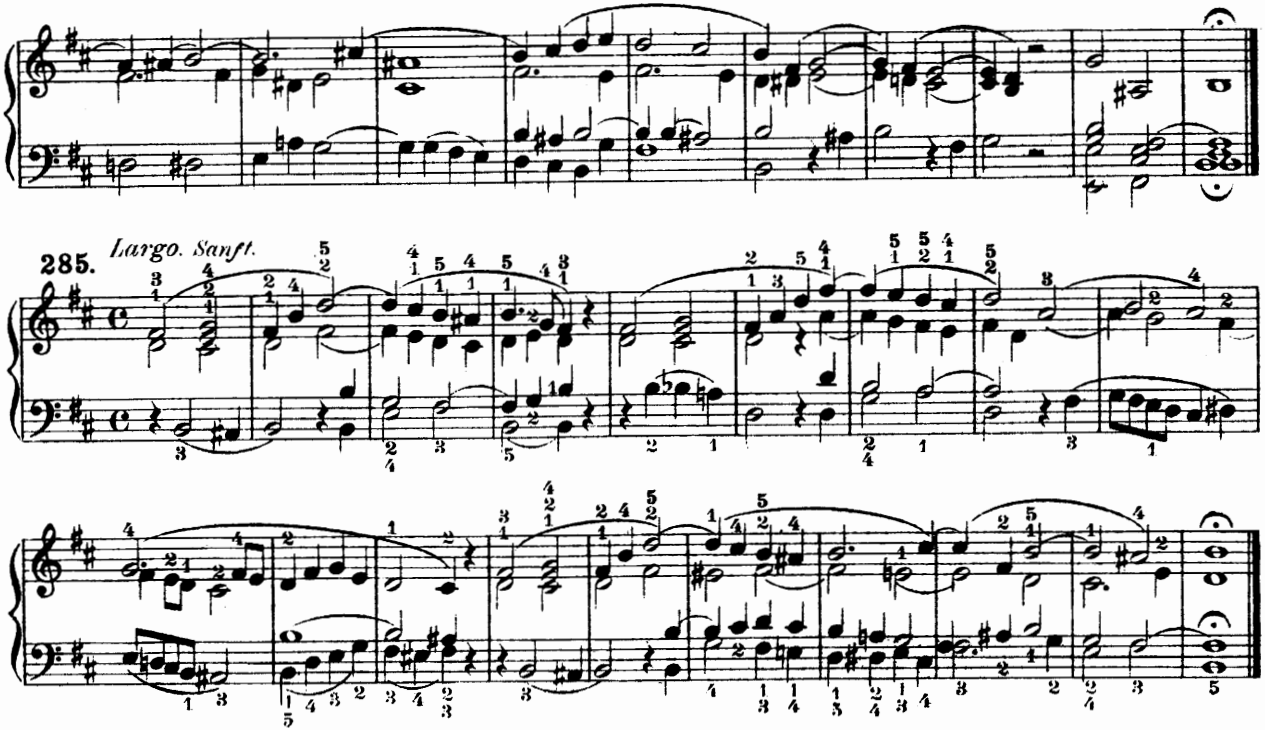


283. *Largo. Mit sanften Stimmen.*

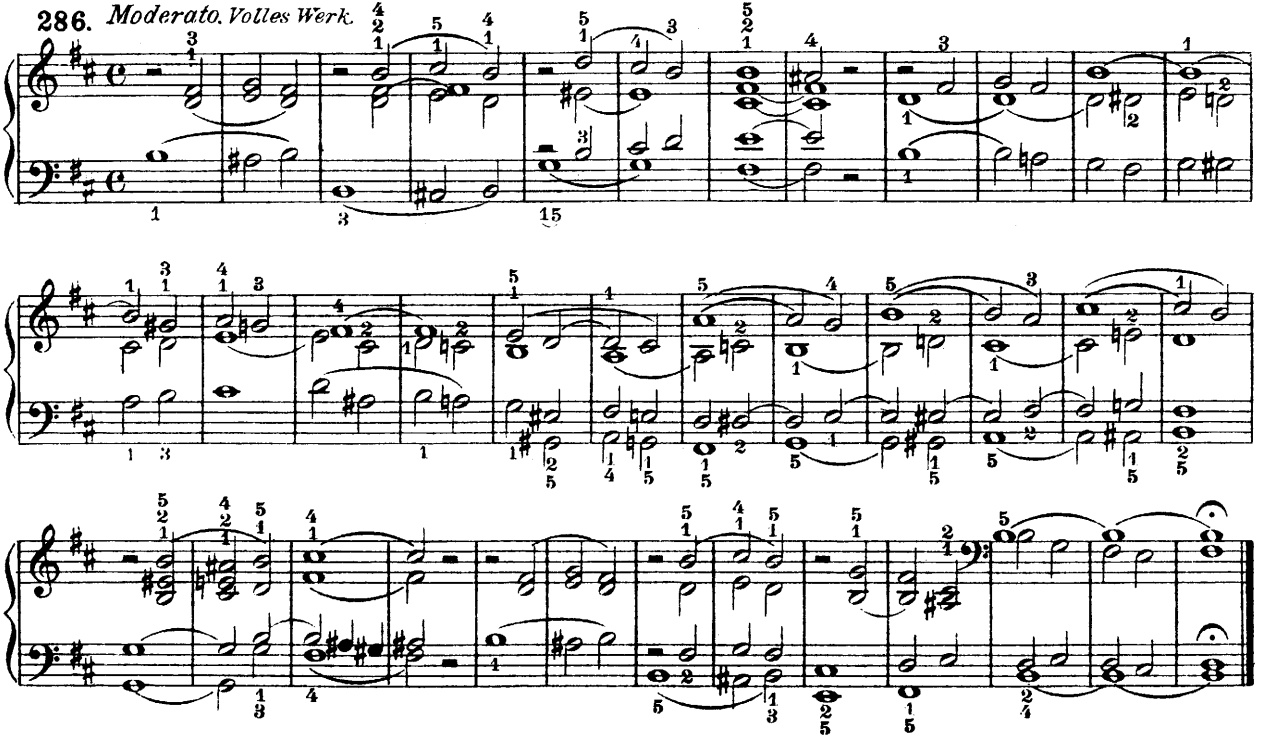


284. *Grave. Mit starken Stimmen.*




285.
Largo. Sanft.

286. *Moderato. Volles Werk.*



Eine neue Art von Klavierschule

OTTO v. IRMER

Ein Weg zum Musizieren am Klavier

I

Ohne Umwege sofortige Einführung in das Wesen der Musik von kleinen Improvisationen im 5-Ton-Raum hin zu Stücken alter und neuer Meister. Für den Lehrer Freiheit in der Gestaltung des Unterrichts. Methodische Anregungen, aber kein starres Gerüst. Bildliche Darstellungen aus Geschichte und Entwicklung des Klaviers, dazu Komponistenbilder.

II

Erstmalig die Verbindung von methodischem Aufbau und den stilistischen Eigenarten der fortschreitenden Epochen der Musik- und Kunstgeschichte von Bach bis heute.
45 ausgewählte Werke, Bilder und Aussprüche. Für den Lehrer auch hier methodische Anregungen. Ein Spielbuch, das auch neben jeder anderen Schule verwendet werden kann.
Durch Inhalt und Ausstattung auch ein schönes Geschenk.

Hierzu

DAS ÜBUNGSBUCH

58 Vorübungen und Übungsstücke

Aus dem Inhalt

Geläufigkeit und Beweglichkeit im Fünftonraum
Geläufigkeit und Beweglichkeit in Tonleitern
Die chromatische Tonleiter und ihr Fingersatz
Kraft und Wendigkeit in Terzenbewegung
Gebundene Terzen mit übergreifenden Händen
Staccato aus dem Handgelenk
Gebrochene Akkorde und ihr Fingersatz
Der punktierte Rhythmus zur Spannung der Bewegung
Pedalgebrauch zum Binden der Klänge
Die Artikulation zur sinnvollen Tongebung
Verzierungen, die man wissen muß
Aus der polyphonen Setzkunst

Methodische Anregungen und Bildschmuck

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