

54407

JUBEL-ALBUM

für die

ORGEL.

Dem

Herrn Dr. JOHANN SCHNEIDER,

Königl. Sächs. Hoforganist, Director des Königl. evangel. Hofchors, Inhaber des Ehrenkreuzes vom K. Sächs. Verdienstorden und Ritter des Albrechtsordens etc. etc. etc.

zu

Seinem 50jährigen Amtsjubiläum

in grösster Verehrung dargebracht

von

J. G. Töpfer, J. A. van Eyken, Dr. Immanuel Faisst, Chr. Fink, J. G. Herzog, Dr. H. Langer, G. Merkel, E. J. Richter, Herm. Schellenberg, Dr. Fr. Liszt, Em. Blankmeister, G. Flügel, Chr. B. Pfretzschner, A. G. Ritter, H. Sattler, E. Steglich, Dr. W. Stade, L. Wandscher, J. Krüger, B. Schaab, D. H. Engel, H. E. Hering, C. Meissner, Dr. Naumann, O. Scherzer, H. B. Stade, H. Brähmig und G. A. Schurig

durch

Dr. Fr. W. Schütze,

Seminardirector zu Waldenburg in Sachsen, Inhaber des Ehrenkreuzes v. K. S. Verdienstorden.

Eigenthum der Johann Schneider-Stiftung des Sächs. Pestalozzivereins zu Dresden.

In Commission bei Julius Klinkhardt in Leipzig.

Eingetragen in das Archiv der Union.

Urs. H. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA
Leltározva: 1948. dec. hó
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Hochwohlgeborner Herr!
Hochgeehrtester Herr Jubilar!

Der 21. August 1861, der Tag Ihrer goldenen Amts-Jubelfeier, war für Sie ein hoher Ehrentag. Als mir, Ihrem dankbaren Schüler, von den Ihnen gleichergebenen Schülern ausser Sachsen der ehrenvolle Auftrag wurde, Sie in ihrem Namen zum Jubeltage herzlich zu beglückwünschen, war es mir vergönnt, Ihnen nicht bloss mit Worten der Begrüssung, sondern auch mit Gaben der Verehrung und Dankbarkeit nahen zu können. Denn die von mir angeregte Idee, Ihnen, hochgeehrter Jubilar, durch ein „Jubel-Album für die Orgel“ ein bleibendes Denkmal zu setzen, dessen Ertrag ausserdem die Zwecke der Ihnen zu Ehren gegründeten „Johann-Schneider-Stiftung“ fördern sollte, hatte, obwol sie in Folge besonderer Umstände verspätet ausging, dennoch in ganz Deutschland den lebhaftesten Anklang gefunden. Verehrung und dankbare Liebe sandte bis zum Jubeltage, und noch nach diesem, eine solche Fülle der herrlichsten Gaben, dass, als man zum Druck, der bis zu Ihrem Jubeltage nicht zu ermöglichen gewesen, vorgehen wollte, der bereits angekündigte Preis eine Auswahl nöthig machte, wobei das für die Redaction*) bestellte Comité hauptsächlich der chronologischen Folge der Einsendungen und anderen billigen Rücksichten gerecht zu werden suchte. Verspätete Gaben**) entschloss man sich, Ihnen in den Manuscripten zu überreichen.

Der Druck ist nun vollendet. Der Jahrestag Ihrer Jubelfeier wurde zur Uebereignung bestimmt. Viele Meister der herrlichen Orgelkunst und die Curatoren der „Johann-Schneider-Stiftung“ begrüßen Sie heute noch einmal mit Jubel, ein Chor von gegen 800 Subscribenten, obenan Seine Majestät unser allergnädigster König **Johann** sammt Seinem hohen Hause, geben Ihnen Zeugniß von der freudigen Theilnahme, welche ihr ruhmvolles Wirken in allen Kreisen gefunden, und ich bin wiederum so glücklich, der Darreichung dieser Festgabe meine Hand, der erneuten Huldigung meinen Mund leihen zu können.

„Dies ist ein Tag, den der Herr gemacht“ — so rief ich Ihnen am Tage Ihrer goldenen Jubelfeier zu. Sie aber antworteten aus tiefbewegtem Herzen mit dem Bekenntniß: „Nicht meinen Verdiensten, sondern allein der Gnade Gottes und dem Segen meiner seligen Eltern verdanke ich die Ehren und Liebeserweisungen dieses Tages“. Durch solch frommen Sinn, verehrungswürdiger Greis, gaben Sie ihrer glanzvollen Jubelfeier in Wahrheit die rechte Weihe, und weckten in den Herzen Ihrer Verehrer und Schüler den gleichen Sinn, der über den Gaben Gottes des Gebers nicht vergisst.

So wenden Sie Sich nun in Freundlichkeit und Liebe zu den Huldigungen, welche aufrichtige Verehrung und innigste Dankbarkeit dem gefeierten Orgelfürsten und dem geliebtesten Lehrer hiermit darbringen. Dieses Jubel-Album mit den in Manuscripten angeschlossenen werthvollen Gaben sei Ihnen eine neue und bleibende Bestätigung Ihrer schönen Loosung: „Wahre Liebe höret nimmer auf“.

Gott erhalte Sie noch lange in ungeschwächter Rüstigkeit und segenvoller Wirksamkeit.

Mit diesem Wunsche verharret in aufrichtigster Hochachtung das Curatorium der „Johann-Schneider-Stiftung“ und

Ew. Hochwohlgeboren

dankbar ergebener Schüler

Friedrich Wilhelm Schütze.

*) Sie bestand aus den Herren: Richter, Musikdirector am Königlichen Conservatorium für Musik in Leipzig, Schellenberg, Organist zu St. Nicolai ebendasselbst, und dem Unterzeichneten. Herr Schellenberg hat sich mit Herrn Bürgerschullehrer Schaab ausserdem noch grosse Verdienste um die Correctheit der typographischen Herstellung des Albums erworben.

**) Von G. Armbrust, L. Attinger, C. E. Benke, C. Braun, Fried. Fink, E. Flügel, G. Funke, J. N. W. Kühne, Th. Krauss, H. G. Langer, R. Palme, R. Reichardt, J. F. Rissmann, C. Fr. Schäfer, C. G. Schulze, E. A. Tod, J. Chr. Weeber, Ch. Wölfe u. A.

2402

Magyar Zenei Akadémia



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 535. Ritter, Friedr., Seminarist in Altenburg. 1 Ex.
 536. Roeber, Friedr., Seminarist in Annaberg. 1 Ex.
 537. Röder, Carl, Seminarist in Weimar. 1 Ex.
 538. Röder, Christ. Friedr., Cantor in Johannegeorgenstadt. 1 Ex.
 539. Rödiger, Hermann, Seminarist in Weimar. 1 Ex.
 540. Röhr, August, Lehrer in Glauchau. 1 Ex.
 541. Röllner, L., Seminarist in Altenburg. 1 Ex.
 542. Römer, Heinrich, Lehrer in Hohenstein. 1 Ex.
 543. Rösener, Seminarist in Soest. 1 Ex.
 544. Rössler, Theodor, Seminarist in Annaberg. 1 Ex.
 545. Rössler, Wilhelm, Lehrer in Röthenbach b/Frauenstein. 1 Ex.
 546. Röttsche, Peter, Lehrer in Wilthen. 1 Ex.
 547. Röttsch, Heinr., Chor-Dir. am Grossherzoglichen Hoftheater in Weimar. 1 Ex.
 548. Rollbusch, Fr. Wilh., Bürgerschullehrer in Zschopau. 1 Ex.
 549. Ronneberger, E. Th., Cantor in Kamenz. 1 Ex.
 550. Rosenberger, Ferd., Seminarist in Weimar. 1 Ex.
 551. Rothe, Eduard, Seminarist in Grimma. 1 Ex.
 552. Rudolph, Hermann, Seminarlehrer in Nossen. 1 Ex.
 553. Russ, Otto, Seminarist in Plauen. 1 Ex.

S.

554. Sachse, E. B., Pro-Seminarist in Waldenburg. 1 Ex.
 555. Sachse, J. G. Wilh., Lehrer in Volkersdorf b/Moritzburg. 1 Ex.
 556. Salomon, Friedr., Seminarist in Halberstadt. 1 Ex.
 557. Sammler, C. Friedr., Organist in Ölsnitz i/V. 1 Ex.
 558. Saupe, Ernst, Seminarist in Grimma. 1 Ex.
 559. Schächer, Fr. Osk., Hilfslehrer in Breitingen b/Borna. 1 Ex.
 560. Schäfer, C. F., Organist in Giengen a/d. Brenz. 1 Ex.
 561. Schacker, B., Seminarist in Plauen i/V. 1 Ex.
 562. Schaller, J. Nik., Organist a/d. St. Katharinenkirche in Hamburg. 1 Ex.
 563. Schau, Richard, Seminarist in Altenburg. 1 Ex.
 564. Scheer, Christ. Friedr., Schullehrer in Gernewitz b/Roda. 1 Ex.
 565. Scheffler, Carl, Seminarist in Waldenburg. 1 Ex.
 566. Scheller, Eduard, Seminarist in Weimar. 1 Ex.
 567. Schengberg, Seminarlehrer in Soest. 2 Ex.
 568. Scherbel, Louis, Lehrer in Lützschora b/Döbeln. 1 Ex.
 569. Schilling, August, Seminarist in Altenburg. 1 Ex.
 570. Schilling, Wilh. Chr., Organist u. Mädchenlehrer in Schöneck. 1 Ex.
 571. Schindler, E. Ehregott, Seminarist in Grimma. 1 Ex.
 572. Schirmer, Heinr. Wilh., Kirchschullehrer in Sitten bei Leisnig. 1 Ex.
 573. Schlegel, Julius, Seminarist in Grimma. 1 Ex.
 574. Schleichert, Karl, Seminarist in Weimar. 1 Ex.
 575. Schlichte, Wilhelm, Seminarist in Detmold. 1 Ex.
 576. Schlimpert, Moritz, 1. Lehrer u. Organist in St. Afra. 1 Ex.
 577. Schlomka, Fr. Victor, Bürgerschullehrer u. Organist in Eibenstock. 1 Ex.
 578. Schlümichen, Th., Seminarist in Grimma. 1 Ex.
 579. Schmahl, H., Tonkünstler in Wandsbeck b/Hamburg. 1 Ex.
 580. Schmalfuss, Albin, Seminarist in Weimar. 1 Ex.
 581. Schmidt, Ad., Elementarlehrer in Schellenberg. 1 Ex.
 582. Schmidt, Carl, Seminarist in Weimar. 1 Ex.
 583. Schmidt, Conrad, Seminarmusiklehrer in Esslingen. 1 Ex.
 584. Schmidt, Conrad, Lehrer in Lichtenstein. 1 Ex.
 585. Schmidt, Ernst, Seminarist in Halberstadt. 1 Ex.
 586. Schmidt, E. Os., Seminar-Adjunct in Waldenburg. 2 Ex.
 587. Schmidt, Friedr. K., Hilfslehrer in Assumstadt (Württemberg). 1 Ex.
 588. Schmidt, Hermann, Seminarist in Weimar. 1 Ex.
 589. Schmidt, Joh. Gottlieb, Bürgerschullehrer u. Organist zu St. Trinitatis in Reichenbach. 1 Ex.
 590. Schmidt, Otto, Lehrer in Glauchau. 1 Ex.
 591. Schmidt, Ottomar, Organist in Reichenbach i/V. 1 Ex.
 592. Schmieder, Fr. Herm., Seminarist in Dresden. 1 Ex.
 593. Schneider, Fr. Aug., Kirchschullehrer in Naunhof b/Moritzburg. 1 Ex.
 594. Schneider, Friedrich, Seminarist in Annaberg. 1 Ex.
 595. Schneider, G. Ferd., Cantor in Mildenau b/Annaberg. 1 Ex.
 596. Schneider, M., Kirchschullehrer in Uhyst am Taucher bei Bischoffswerda. 1 Ex.
 597. Schödel, Ludwig, Ober-Pfarrer in Lichtenstein b/Zwickau. 1 Ex.
 598. Schöne, Karl Gust., Lehrer in Ruppertsdorf b/Herrnhut. 1 Ex.
 599. Schöne, Friedr. Emil, Seminarist in Dresden. 1 Ex.
 600. Schönfelder, Erdm., Elementarlehrer in Oschatz. 1 Ex.
 601. Schöning, Hermann, Seminarist in Weimar. 1 Ex.

602. Schöppe, Karl Eduard, Schullehrer in Grobau bei Plauen. 1 Ex.
 603. Schreiber, Friedr. Clem., Hilfslehrer in Mildenau b/Annaberg. 1 Ex.
 604. Schreiber, Hermann, Lehrer u. Organist in Löbau. 1 Ex.
 605. Schreibmüller, G., Hauptlehrer u. Cantor in Asch in Böhmen. 1 Ex.
 606. Schreier, Wilhelm, Seminarist in Grimma. 1 Ex.
 607. Schubert, Ernst, Kirchschullehrer in Steinbach bei Marienberg. 1 Ex.
 608. Schubert, E. Gotthold, Kirchschullehrer in Nieder-Steinbach. 1 Ex.
 609. Schubert, E. Otto, Seminarist in Waldenburg. 1 Ex.
 610. Schubert, Fr. Reinhard, Oberlehrer a/d. Selecta in Stollberg b/Chemnitz. 1 Ex.
 611. Schubert, Traugott, Lehrer in Hohenstein. 1 Ex.
 612. Schulze, L. G. A., Hauptlehrer u. Cantor in Gross-Zschocher. 1 Ex.
 613. Schulze, Maximilian, Seminarist in Waldenburg. 1 Ex.
 614. Schumann, Joh. Gottfr., Kirchschullehrer u. Organist in Goldbach b/Bischoffswerda. 1 Ex.
 615. Schumk, Julius, Seminarist in Esslingen. 1 Ex.
 616. Schuster, C. Emil, Lehrer in Grimma. 1 Ex.
 617. Schuster, Johann, Hilfslehrer in Bernstadt. 1 Ex.
 618. Schübelin, Adolph, Seminarist in Esslingen. 1 Ex.
 619. Schüler, Heinr. Moritz, Schul-Vikar in Ober-Natzschung b/Zöplitz. 1 Ex.
 620. Schütz, Karl Aug., Lehrer in Thalheim b/Stollberg. 1 Ex.
 621. Schwab, Wilhelm, Lehrgehilfe in Neuenhaus. 1 Ex.
 622. Schwarz, Carl, Seminarist in Weimar. 1 Ex.
 623. Schwarz, Ernst Ferd., Kirchschullehrer in Borna b/Liebstadt. 1 Ex.
 624. Schwäble, David, Seminarist in Esslingen. 1 Ex.
 625. Schwenke, Joh. Carl, Kirchschullehrer in Mittel-Saida. 1 Ex.
 626. Schwenke, Jul. H., Cantor in Gelenau b/Thum. 1 Ex.
 627. Seidel, Gottlieb, Seminarist in Waldenburg. 1 Ex.
 628. Seidel, Oskar, Lehrer in Ziegelheim. 1 Ex.
 629. Seifert, Clemens Guido, Seminarist in Waldenburg. 1 Ex.
 630. Seifert, E. Ludwig, Kirchschullehrer in Seussnitz bei Meissen. 1 Ex.
 631. Seltmann, Chr. Rob., Cantor in Drehbach bei Ehrenfriedersdorf. 1 Ex.
 632. Siebdrat, Ludwig, Conservat. in Dresden. 1 Ex.
 633. Siebel, C. H., Commerzienrath in Barmen. 1 Ex.
 634. Sieber, Gustav, Lehrer in Meerane. 3 Ex.
 635. Siegert, C. Herm., Schullehrer in Harmersdorf b/Thum. 1 Ex.
 636. Silberberth, Wilh., Seminarist in Halberstadt. 1 Ex.
 637. Silbermann, Seminarist in Nossen. 1 Ex.
 638. Sonntag, Adolph, Baccal. u. 3. Knabenlehrer in Rochlitz. 1 Ex.
 639. Spindler, Jul. Ludw., Kirchschullehrer in Langenbach. 1 Ex.
 640. Stadelmann, G., Schullehrer in Wiesenburg. 2 Ex.
 641. StadtKirche zu Nürtingen. 1 Ex.
 642. Stahl, Karl, Seminarist in Esslingen. 1 Ex.
 643. Stallmann, H., Organist in St. Georg vor Hamburg. 1 Ex.
 644. Standke, Arno, Seminarist in Grimma. 1 Ex.
 645. Steinacker, E. F., Buchhändler in Leipzig. 1 Ex.
 646. Stein, Ludwig, Seminarist in Annaberg. 1 Ex.
 647. Steinberg, Jul. Theod., Kirchschullehrer in Gross-Böhl b/Dahlen. 1 Ex.
 648. Steinborn, Herm., Lehrer in Königsbrück. 1 Ex.
 649. Steinel, Anton, Seminarist in Plauen i/V. 1 Ex.
 650. Stephan, K. H., Organist in Kamenz. 1 Ex.
 651. Sterzel, Joh. Traug., Seminarlehrer in Waldenburg. 1 Ex.
 652. Streit, Dr. med., Hofrath u. Ritter in Waldenburg. 1 Ex.
 653. Stooss, Chr. Friedr., Seminarist in Nürtingen. 1 Ex.
 654. Stöbe, Chr. Friedr., Organist u. 2. Kirchschull. in Neukirchen b/Chemnitz. 1 Ex.
 655. Stölzel, C. Victor, Organist u. Bürgerschullehrer in Nossen. 1 Ex.
 656. Störzner, Jul., Seminarist in Weimar. 1 Ex.
 657. Stützner, Joh. K. P., Kirchschullehrer in Pöhl. 1 Ex.
 658. Sülze, C. G., Schullehrer in Leppersdorf. 1 Ex.
 659. Stuttgart, das Conservatorium für Musik. 1 Ex.

T.

660. Tanneberg, Herm., Organist u. Musiklehrer in Halberstadt. 1 Ex.
 661. Tauchnitz, Eduard, Seminarist in Grimma. 1 Ex.
 662. Teichert, Gottlieb, Lehrer in Reichenbrand. 1 Ex.
 663. Teichmann, Emil, Seminarist in Waldenburg. 1 Ex.
 664. Thielemann, Jul., Lehrer am Pro-Seminar in Grimma. 1 Ex.
 665. Thieme, Hermann Rob., Cantor in Borna b/Oschatz. 1 Ex.
 666. Thiemig, Franz, Lehrer in Leuteritz b/Riesa. 1 Ex.
 667. Thienemann, C. F. R. S., Ständ. Lehrer am Ehrlich'schen Gestift u. 2. Armen-schullehrer in Dresden. 1 Ex.
 668. Thomas, Joh. Wilh., Kirchschullehrer in Herwigsdorf b/Löbau. 1 Ex.
 669. Thümer, Seminarist in Nossen. 1 Ex.
 670. Tietze, Julius, Kirchschullehrer in Wittgendorf b/Zittau. 1 Ex.
 671. Tod, Eduard, Lehrer am Conservatorium in Stuttgart. 1 Ex.
 672. Todt, Franz Otto, Lehrer in Lautersbach b/Ölsnitz. 1 Ex.
 673. Tögel, Hermann, Kirchschullehrer in Lockwitz b/Dresden. 1 Ex.
 674. Tränkner, Gust., Elementarlehrer in Oschatz. 1 Ex.

675. Triebner, Fr. Wilh., Organist u. Mädchenlehrer in Brandis b/Leipzig. 1 Ex.
 676. Trommer, Emil, Lehrer in Crimmitschau. 1 Ex.
 677. Trommer, J. H. R., Seminarist in Waldenburg. 1 Ex.
 678. Tärke, F. A., Cantor in Neudorf b/Annaberg. 1 Ex.
 679. Tzschaschel, E. M., Schullehrer in Kiedorf a.d. Eigen. 1 Ex.

U.

680. Uhle, Ohnefalsch, Kirchschullehrer in Ruppertsdorf b/Borna. 1 Ex.
 681. Uhlig, Fr. Tr., Kirchschullehrer in Wendisheim b/Leisnig. 1 Ex.
 682. Unger, Gottlob, Seminarist in Altenburg. 1 Ex.
 683. Urbach, Karl, Seminarist in Weimar. 1 Ex.

V.

684. Veit, Karl, Seminarist in Weimar. 1 Ex.
 685. Vogel, Heinr. Louis, Kirchschullehrer in Nepperwitz b/Wurzen. 1 Ex.
 686. Vogel, J., Cantor in Weissenberg (Oberlausitz). 1 Ex.
 687. Vogel, Tr. Fr., Kirchschullehrer in Rödern b/Radeburg. 1 Ex.
 688. Voigt, Gust. Emil, Kirchschullehrer in Langen-Leuba bei Penig. 1 Ex.
 689. Voigt, Jul. Herm., Lehrer in Glauchau. 1 Ex.
 690. Volkstedt, Aug., Seminarist in Halberstadt. 1 Ex.

W.

691. Wagner, Dr. Fr. W., Lehrer am Kraus. Instit. in Dresden. 1 Ex.
 692. Wagner, Seminarist in Nossen. 1 Ex.
 693. Wagner, Carl, Seminarist in Grimma. 1 Ex.
 694. Wagner, Ed., Seminar-Lehrer in Nossen. 1 Ex.
 695. Waldenburg, das Schullehrer-Seminar daselbst. 1 Ex.
 696. Walther, F. A. Br., Seminarist in Dresden. 1 Ex.
 697. Warnecke, Friedr., Seminarist in Halberstadt. 1 Ex.
 698. Weber, A., Lehrer in Dresden. 1 Ex.
 699. Weeber, A., Musik-Lehrer in Nürtingen. 1 Ex.
 700. Wehner, Gust. Wilh., Seminarist in Dresden. 1 Ex.
 701. Weichelt, Herm. Seminarist in Annaberg. 1 Ex.
 702. Weichelt, Otto Gust., Lehrer in Waldheim. 1 Ex.
 703. Weigel, Bernh. Rob., Lehrer in Mergendorf b/Riesa. 1 Ex.
 704. Weigeldt, Gust. Herm., Lehrer in Böhlen bei Ortrand. 1 Ex.
 705. Weiske, Carl Baccalaur. in Penig. 1 Ex.

706. Weiske, Fr. Aug., Kirchschullehrer in Nauenhain b/Geithain. 1 Ex.
 707. Weidt, Karl, Kirchschullehrer in Schönfeld b/Grossenhain. 1 Ex.
 708. Wendel, Seminarist in Nossen. 1 Ex.
 709. Werner, Adolph, Seminarist in Weimar. 1 Ex.
 710. Werner, Eduard, Kirchschullehrer in Eutritzsch. 1 Ex.
 711. Werner, Friedr., Organist am Dom in Meissen. 1 Ex.
 712. Wetzke, Herm. Aug., Schullehrer in Baruth bei Bautzen. 1 Ex.
 713. Widmayer, J. G., Unter-Lehrer in Esslingen. 1 Ex.
 714. Wienhold, Fr. Rich., Lehrer in Meerane. 1 Ex.
 715. Winkler, Friedr., Seminarist in Weimar. 1 Ex.
 716. Wirth, Joh. Aug., Schullehrer in Lönnewitz b/Oschatz. 1 Ex.
 717. Wittig, Carl Friedr., Schullehrer in Venusberg. 1 Ex.
 718. Wittig, Carl Gottlob, Schullehrer in Striegnitz b/Lommatsch. 1 Ex.
 719. Wolf, Friedr., Seminarist in Detmold. 1 Ex.
 720. Wolf, Chr. Fr. Fürchtegott, Kirchschullehrer in Gohlis a.d. Elbe. 1 Ex.
 721. Wolf, Friedr. Ernst, Seminarist in Grimma. 1 Ex.
 722. Wolf, C. T., Kirchschullehrer in Einsiedel b/Chemnitz. 1 Ex.
 723. Wolf, Gust., Seminarist in Weimar. 1 Ex.
 724. Wolf, Paul Gotth. Cl., Seminarist in Dresden. 1 Ex.
 725. Wölfe, Christian, Lehrer am Conservatorium in Stuttgart. 1 Ex.
 726. Wolke, Julius, Kirchschullehrer in Kürbitz bei Planen i/V. 1 Ex.
 727. Wucherer, Karl, Lehrer in Altstadt bei Waldenburg. 1 Ex.
 728. Wülker, Leopold, Seminarist in Detmold. 1 Ex.
 729. Würdig, Dr. Aug. L. G., Superintendent und Oberpfarrer in Lössnitz. 1 Ex.

Z.

730. Zammrich, Seminarist in Nossen. 1 Ex.
 731. Zehrfeld, Albin, Seminarist in Grimma. 1 Ex.
 732. Zeise, Seminarist in Altenburg. 1 Ex.
 733. Zenker, Emil Wilh., Kirchschullehrer in Sörnewitz b/Oschatz. 1 Ex.
 734. Zenker, Gust. Ferdn., Kirchschullehrer in Blosswitz. 1 Ex.
 735. Zergiebel, Herm., Seminarist in Altenburg. 1 Ex.
 736. Ziegner, A., Haf- und Waffenschmied in Neukirchen b/Chemnitz. 1 Ex.
 737. Zimmermann, Fr. Aug., Cantor in Gross-Pötzschau b/Rötha. 1 Ex.
 738. Zimmermann, Karl, Seminarist in Weimar. 1 Ex.
 739. Zinck, Karl Fr., Organist u. 3. Mädchenlehrer in Rochlitz. 1 Ex.
 740. Zschocke, H. Aug., Lehrer in Naundorf b/Kötzschenbroda. 1 Ex.
 741. Zweigle, Friedr., Hof-Organist in Stuttgart. 1 Ex.



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5400

35440



Erste Abtheilung.

Phantasien und Präludien mit Fugen.

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

J. G. Töpfer,

Professor der Musik und Hauptorganist an der Stadtkirche zu Weimar.

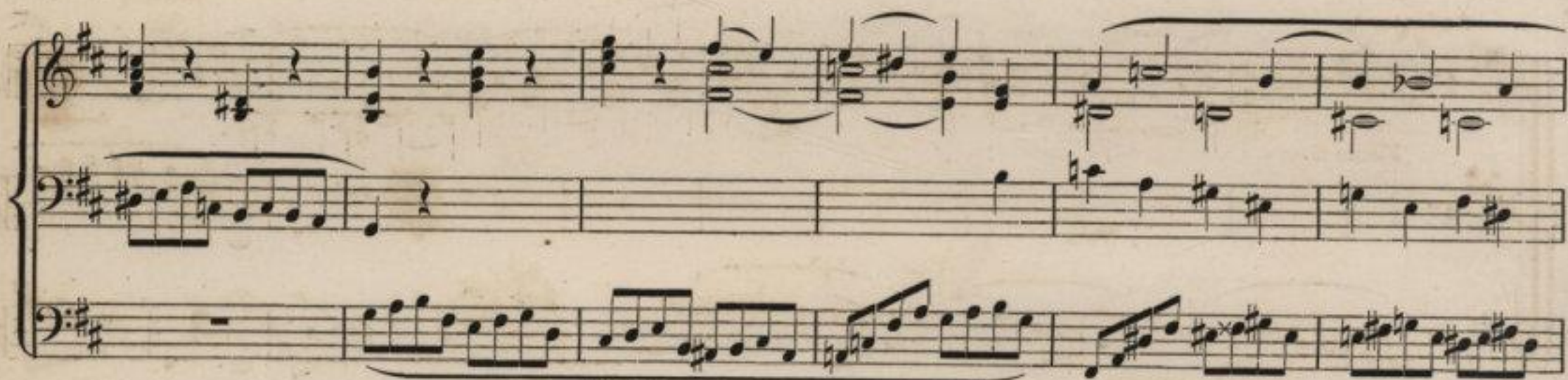
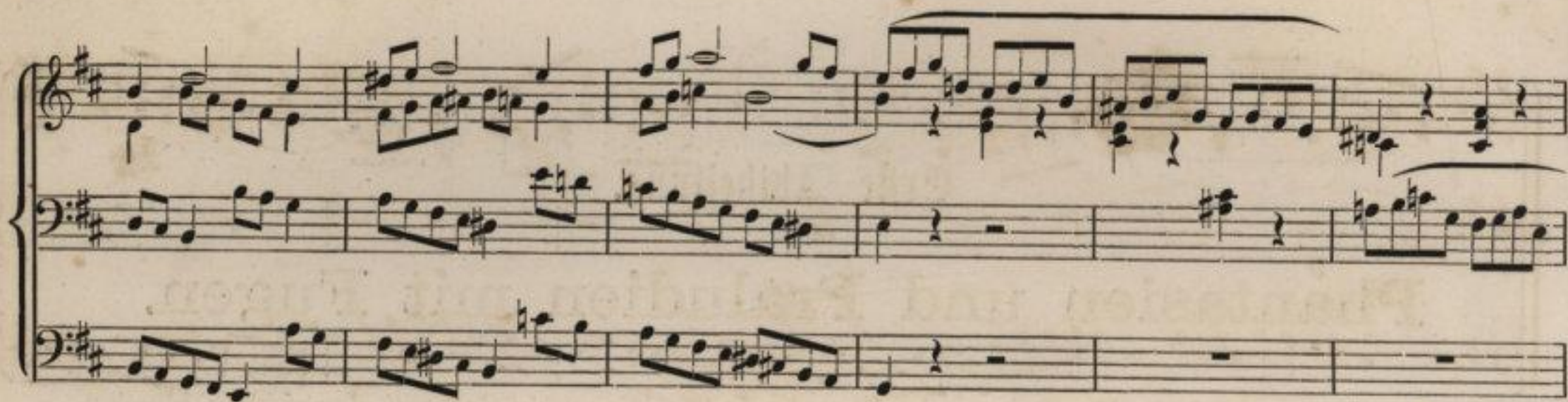
Andante.

Flauto 8'.

Subbass 16 und Violoncello 8'.



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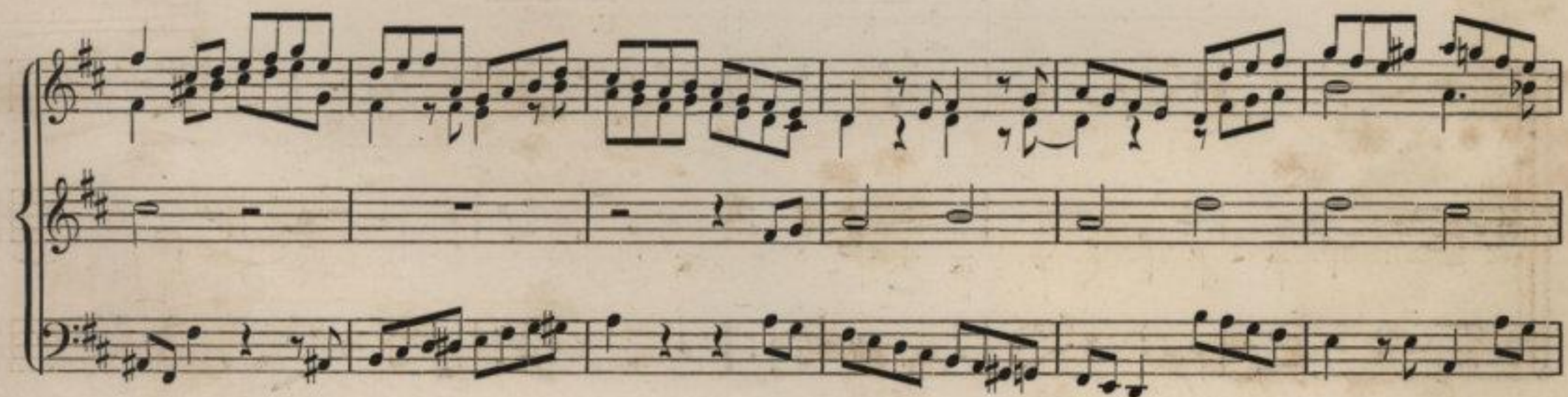


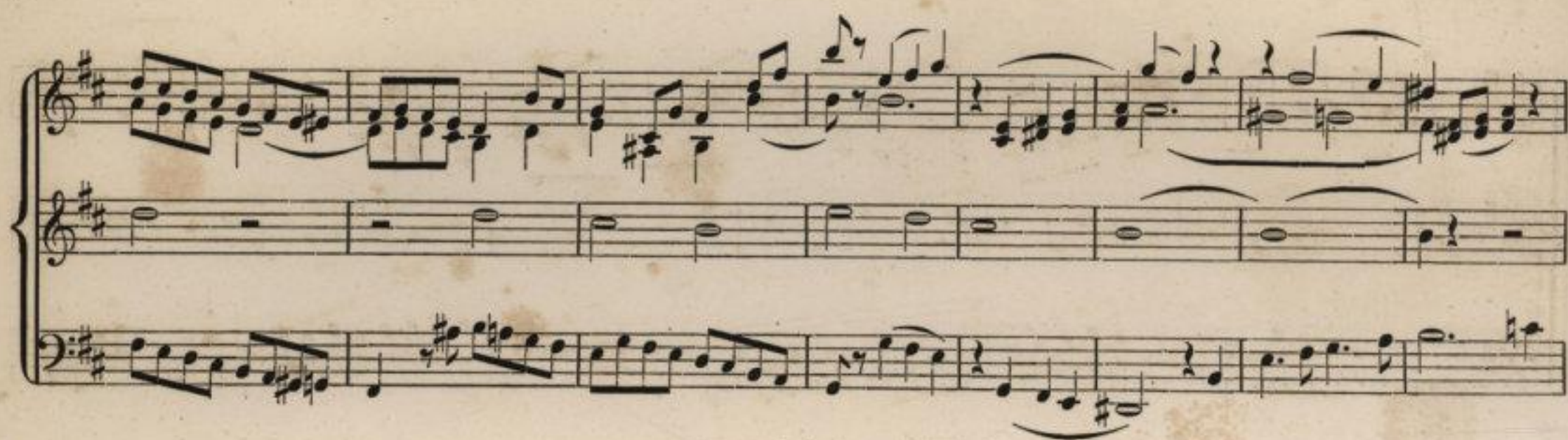
ZENEAkadÉMIA
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The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is in treble clef and contains mostly whole and half notes, some with rests. The bottom staff is in bass clef and contains a melodic line with many beamed sixteenth and thirty-second notes, similar to the top staff.

Mässig stark.



The second system of musical notation consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff continues with whole and half notes. The bottom staff continues the melodic line with beamed sixteenth and thirty-second notes. The system ends with a double bar line and repeat signs.

Kräftige 8 füss. Stimmen mit
Bordun 16 Fuss.



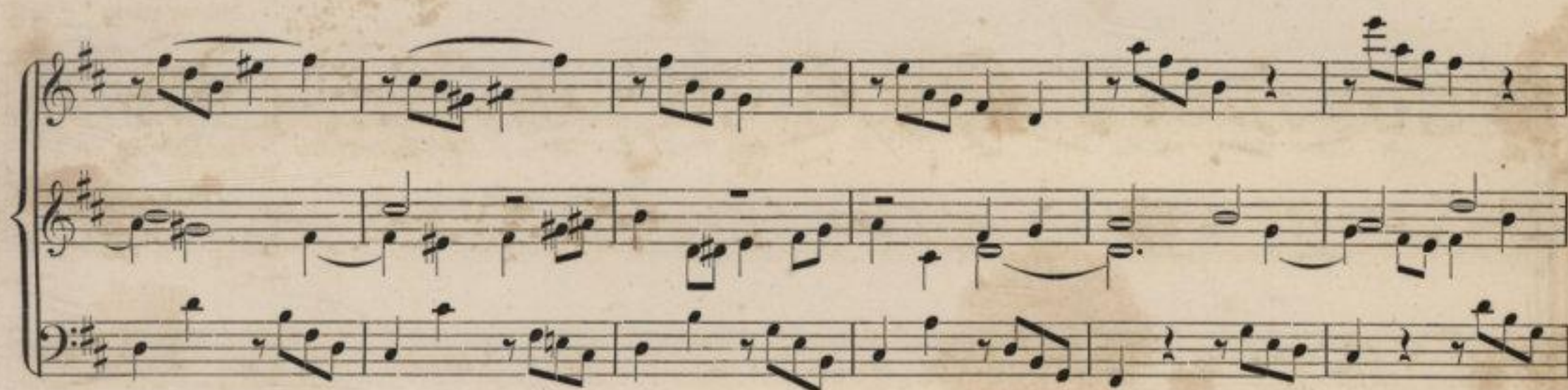
The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues with whole and half notes. The bottom staff continues the melodic line with beamed sixteenth and thirty-second notes.



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The fourth system of musical notation consists of three staves. The top staff is divided into two sections, labeled 'I.' and 'II.'. Section I contains a melodic line with beamed sixteenth and thirty-second notes. Section II contains a similar melodic line. The middle staff continues with whole and half notes. The bottom staff continues the melodic line with beamed sixteenth and thirty-second notes.



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Alle 16, 8 und 4 füss.
Stimmen.



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Alle Labialbässe mit Posaune 16'.



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First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The music is in G major and 4/4 time, consisting of 8 measures.



Second system of musical notation, continuing the piece with a grand staff and a separate bass line. It consists of 8 measures.



Third system of musical notation, featuring a grand staff and a separate bass line. It includes a watermark for the ZENEAKADÉMIA LISZT MŰZÉUM. The system contains 8 measures.



Fourth system of musical notation, featuring a grand staff and a separate bass line. It includes dynamic markings *p* and *mf*, and the instruction *sempre piano*. The system contains 8 measures.



Fifth system of musical notation, featuring a grand staff and a separate bass line. It includes dynamic markings *mf* and *p*. The system contains 8 measures.



Mel.

Mel.

I.

II.

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Es werden hier nach und nach alle Register angezogen.

ritenuto assai *Tempo a piacere* *crescendo* *il*

Fuga.



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Vivace. *fff*



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is in bass clef and contains a series of chords and single notes, some marked with a 'th.' (thumb) fingering. The bottom staff is in bass clef and contains a simple bass line with some rests.



The second system of musical notation also consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff contains a series of chords and single notes, some marked with a 'Th.' (thumb) fingering. The bottom staff contains a simple bass line with some rests.



The third system of musical notation consists of three staves. The top staff continues the complex melodic line. The middle staff contains a series of chords and single notes. The bottom staff contains a simple bass line with some rests.



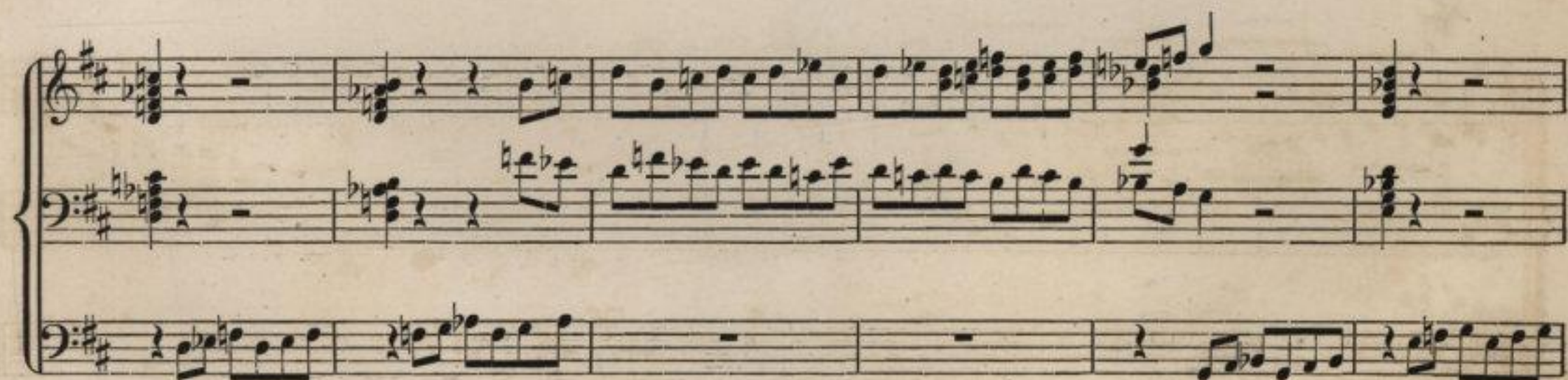
The fourth system of musical notation consists of three staves. The top staff continues the complex melodic line. The middle staff contains a series of chords and single notes. The bottom staff contains a simple bass line with some rests.



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ZENEAkadÉMIA
LISZT MŰHELY







ZENEAKADÉMIA

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

J. A. van Eyken.

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

Allegro maestoso.

I. M.

ff

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First system of musical notation, featuring a grand staff with three staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there are markings: "II. M.", "I. M.", "II. M.", and "I. M.".



Second system of musical notation, featuring a grand staff with three staves. The notation includes various musical symbols such as notes, rests, and accidentals.



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Third system of musical notation, featuring a grand staff with three staves. The notation includes various musical symbols such as notes, rests, and accidentals.



Fourth system of musical notation, featuring a grand staff with two staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the first staff, there is a marking: "II. M."

I.M.



ZENEAKADÉMIA
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Cadenza.

ritard.

Fuge.

f



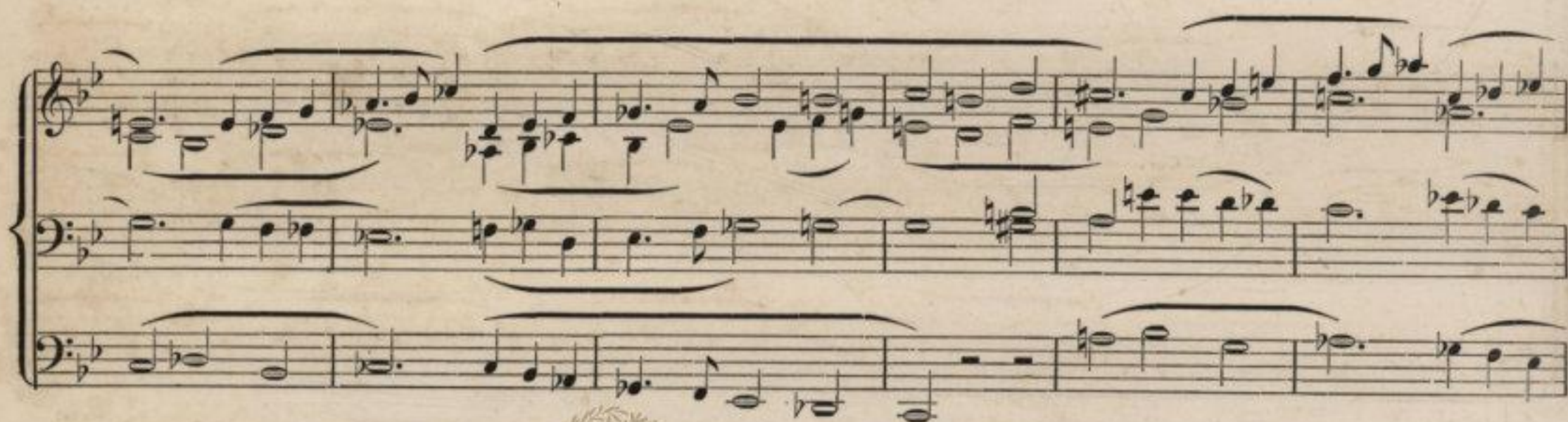


1 f



al rovescio

This system contains the first system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music begins with a rest in the top staff, followed by a series of notes in the middle and bottom staves. The middle staff has a slur over a group of notes, and the bottom staff has a slur over a group of notes. The dynamic *1 f* is written above the first measure. The instruction *al rovescio* is written below the middle staff.



This system contains the second system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music continues with various notes and rests across the three staves.



cresc. *ff* *ff*

This system contains the third system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music continues with various notes and rests across the three staves. The dynamic *cresc.* is written above the first measure of the top staff. The dynamic *ff* is written below the first measure of the middle staff. The dynamic *ff* is written below the first measure of the bottom staff.



This system contains the fourth system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs. The music continues with various notes and rests across the three staves.



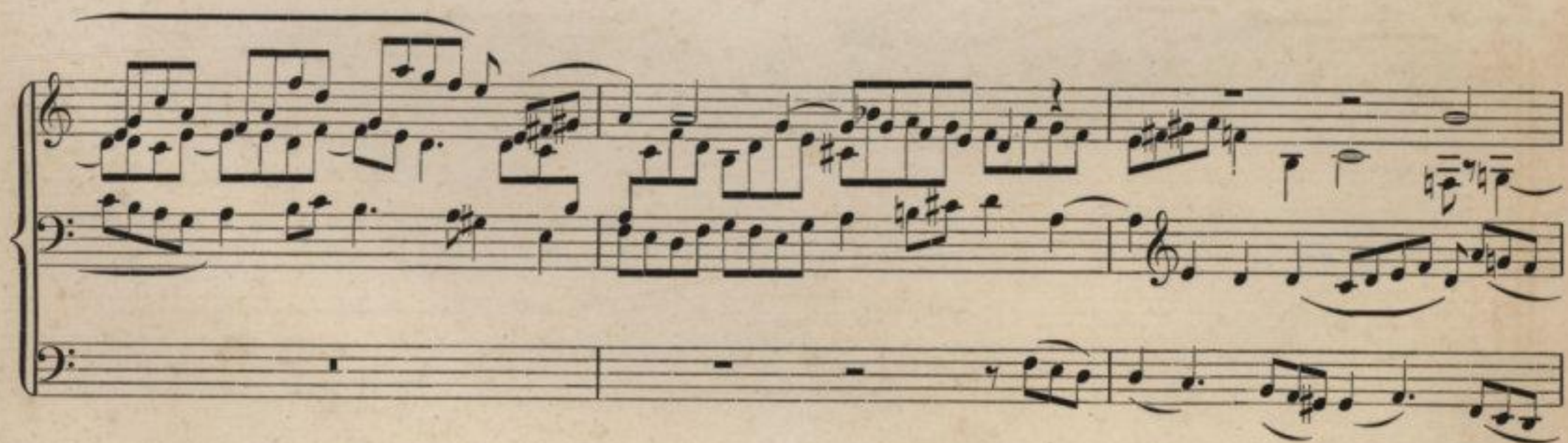
No. 3. Fuge zu dem Choral „Wer nur den lieben Gott lässt walten“.

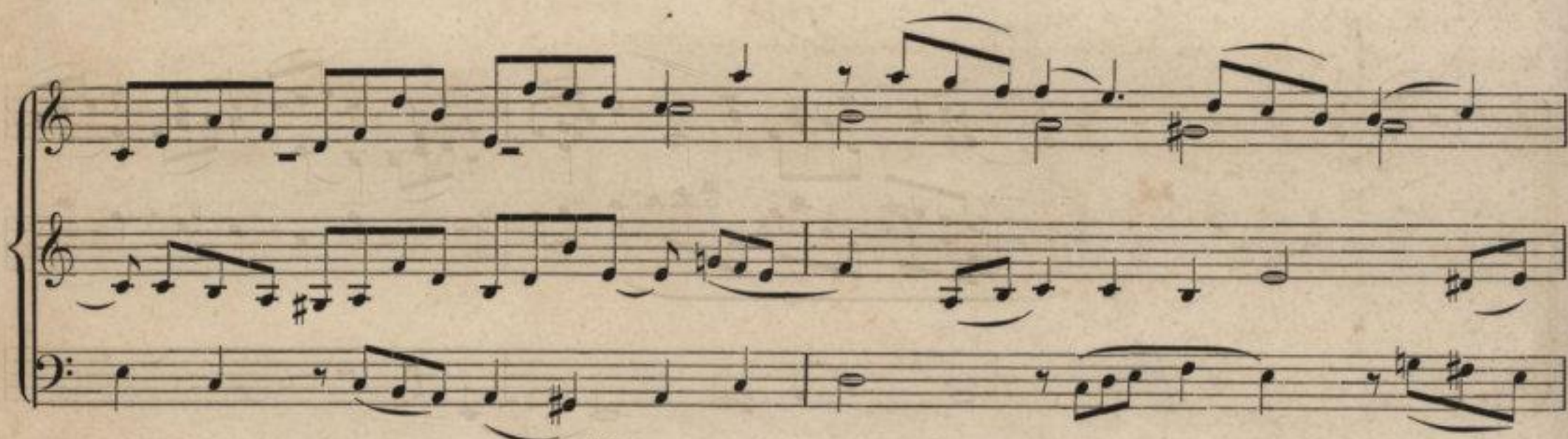
Mit sanften gambenartigen Stimmen.

Dr. Immanuel Faisst,
Professor der Musik in Stuttgart.

Andante sostenuto.

The musical score is written for three staves (treble and two bass staves) in C major, 3/4 time. The tempo is Andante sostenuto. The score is divided into three systems. The first system shows the beginning of the piece. The second system shows the middle section. The third system shows the end of the piece. A watermark 'ZENÉAKADÉMIA LISZT MUZEUM' is visible in the center of the page.





No. 4. Präludium und Fuge.

Volles Werk.

Ch. Fink,

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

Maestoso.

H. M. O. M.

ZENEAKADÉMIA
LISZT-MUSEUM
rit. H. M. a tempo.

H. M. O. M.





ZENEAKADÉMIA
LISZT MÚZEUM





First system of musical notation. The top staff (treble clef) contains a melodic line with many beamed sixteenth notes. The middle staff (bass clef) contains a bass line with similar rhythmic patterns. The bottom staff (bass clef) is mostly empty with some rests. Labels "O.M." and "H.M." are present.

O.M. H.M.

O.M. H.M.



Second system of musical notation. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the bass line with some rests.



Third system of musical notation. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the bass line with some rests.

ZENEAKADÉMIA
ISZMOLN



Fourth system of musical notation. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the bass line with some rests.



ZENEAKADÉMIA
LISZT MÚZEUM

Fuge.
Moderato.



ZENEAKADÉMIA
LISZT MŰZEUM





ZENEAKADÉMIA
LISZT MÚZEUM



H. M.

H. M.



O. M.

H. M.

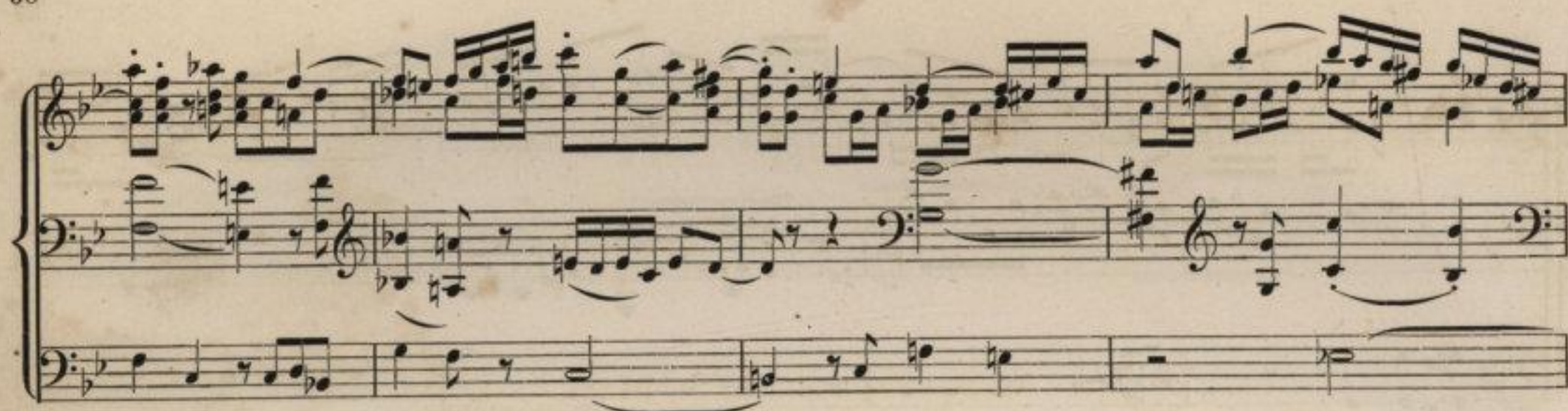
O. M.

ZENEAKADÉMIA
ZSZT MŰTÁR

H. M.

H. M.

ff



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff is in bass clef and contains a more rhythmic accompaniment with some triplets. The bottom staff is also in bass clef and contains a simpler, more melodic line.



The second system of musical notation continues the piece. The top staff features a highly technical passage with rapid sixteenth-note runs and complex fingering. The middle and bottom staves provide harmonic support with sustained chords and moving bass lines.



ZENÉAKADÉMIA

LISZT MÚZEUM



The third system of musical notation shows a continuation of the complex melodic and harmonic textures. The top staff has a series of rapid sixteenth-note passages, while the lower staves provide a steady harmonic foundation.



The fourth system of musical notation concludes the piece. The top staff features a final, grand melodic flourish. The lower staves end with sustained chords. The tempo marking *poco a poco ritard.* is placed above the bottom staff, and *Adagio.* is placed above the top staff.

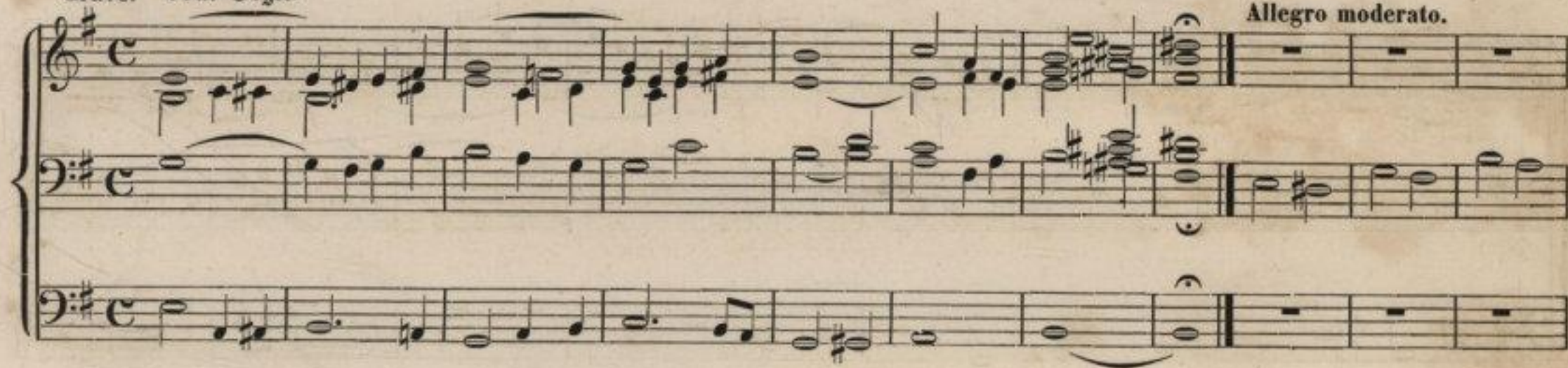
poco a poco ritard. *Adagio.*

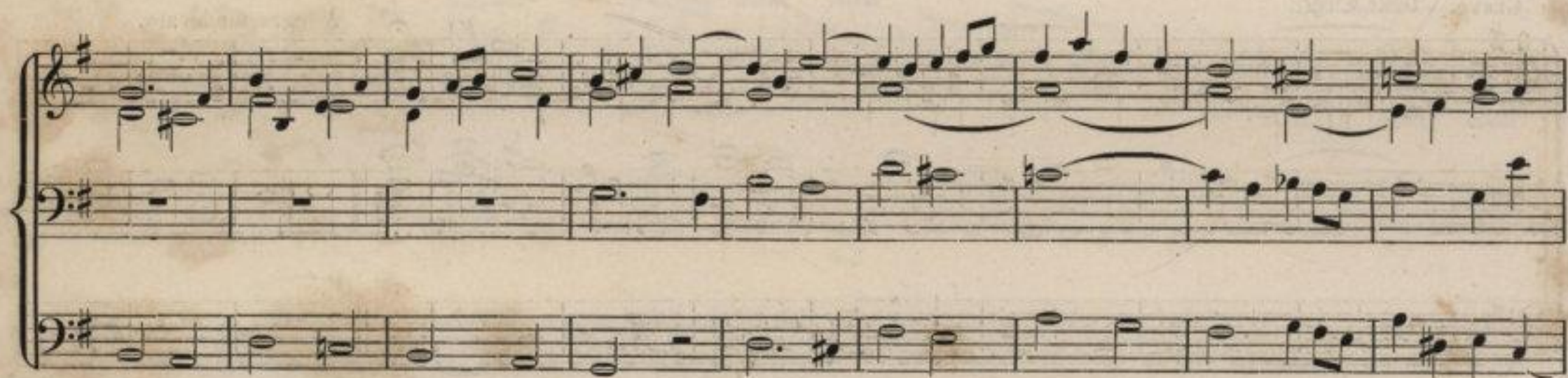
No. 5. Fuge mit zwei Subjecten.

J. G. Herzog.
Professor in Erlangen.

Grave. Volle Orgel.

Allegro moderato.

ZENEAKADÉMIA
LISZT MÚZEUM



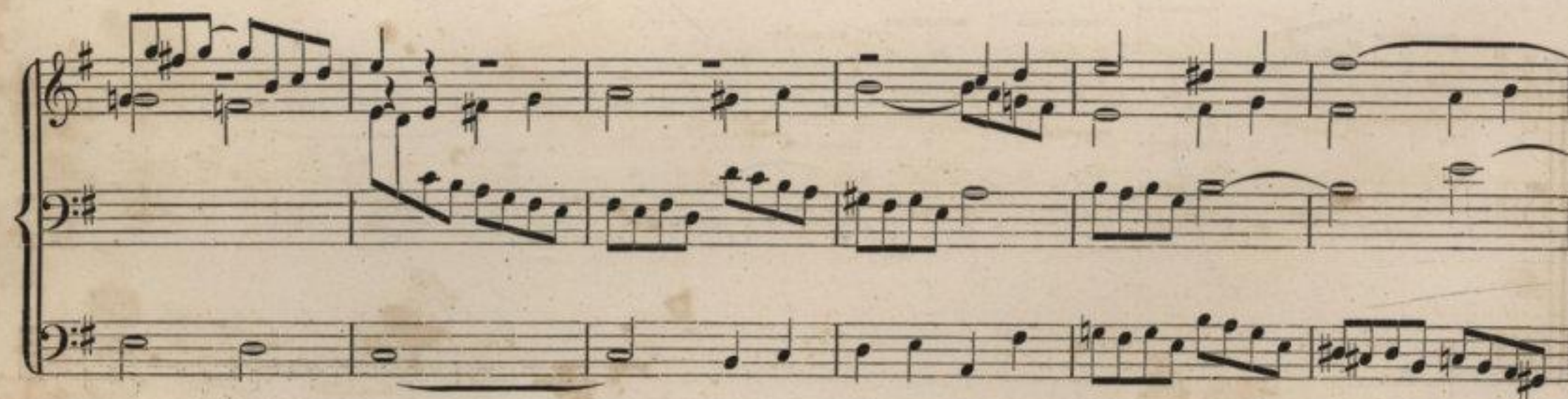
ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MÚZEUM







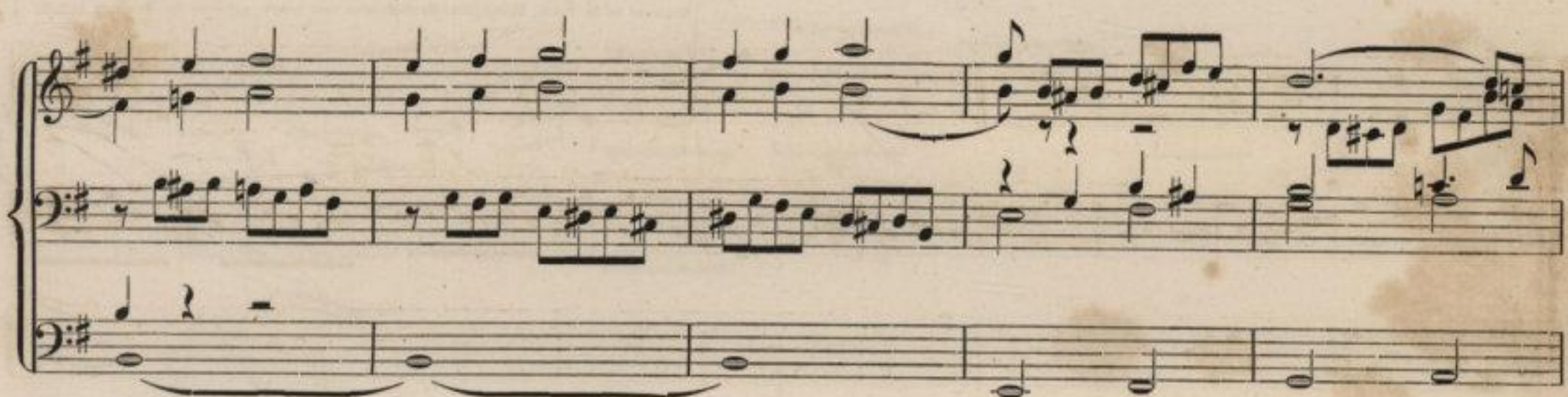
ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MŰZEUM





ZENEAKADÉMIA
LISZT MŰZEUM



No. 6. F u g a.

Dr. H. Langer,

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

Ruhig.

ZENEAKADÉMIA
LISZT MŰZEUM



ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAkadÉMIA
LISZT MÚZEUM



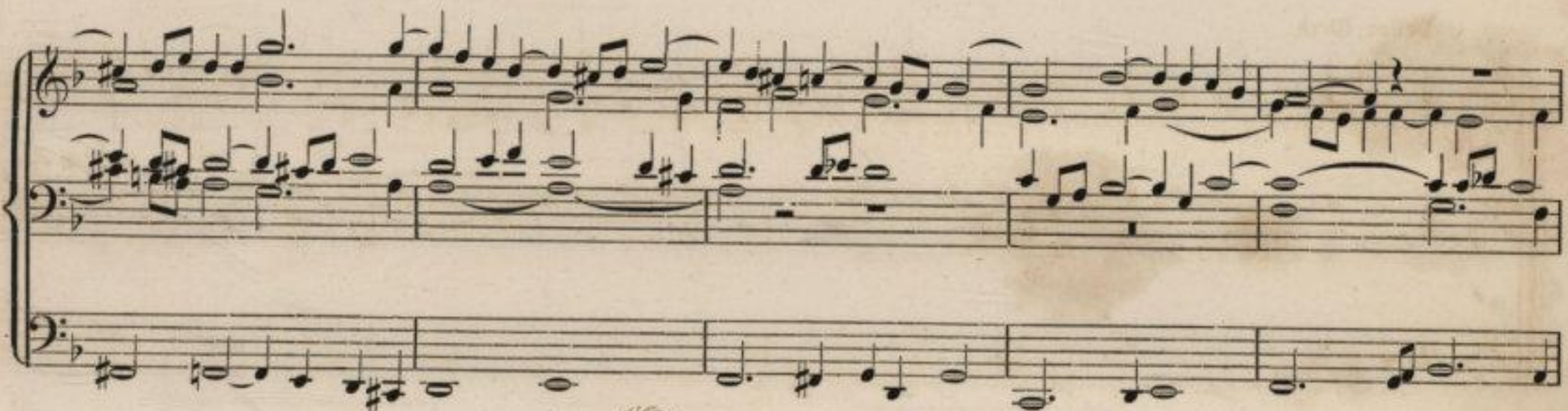
No. 7. Fuga à 5 voci.

Gustav Merkel.

Organist an der Kirche zum heiligen Kreuz in Dresden.

Volles Werk.

ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LIST MÚZEUM





ZENEAKADÉMIA

LISZT MÚZEUM





No. 8. Präludium und Fuge.

E. F. Richter,

Musikdirektor am königl. Conservatorium für Musik in Leipzig.

Andante.

ZENEAKADÉMIA
LISZT MŰZEUM



ZENEAKADÉMIA
LISZT MÚZEUM



**Fuge.***mf sempre legato.*ZENEAKADÉMIA
LISZT MŰZEUM



ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MÚZEUM

No. 9. Phantasie.

Hermann Schellenberg.

Organist zu St. Nicolai in Leipzig.

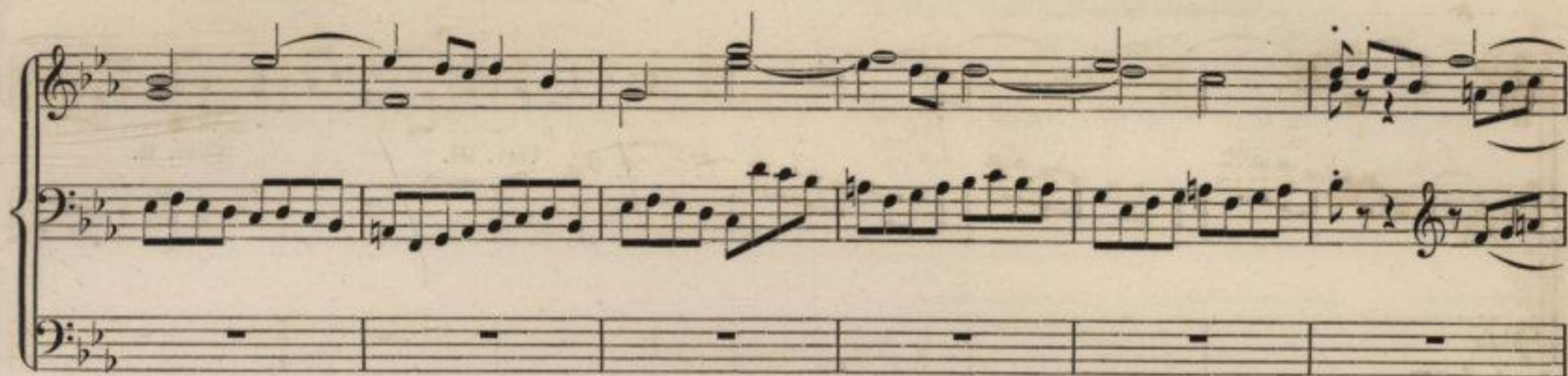
In mässiger Bewegung. M. M. ♩ = 72.

f Clav. I.

ZENEAKADÉMIA
LISZT MÚZEUM

Lebhaft.
mf Clav. II.

M. M. ♩ = 92.



Im ersten Zeitmasse.

ZENEAKADÉMIA
LISZT MÚZEUM

Lebhaft.





First system of musical notation. The top staff (treble clef) contains a melodic line with slurs and ties. The middle staff (bass clef) contains a complex accompaniment with many beamed sixteenth notes. The bottom staff (bass clef) contains a simple bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte). Labels "Clav. III." and "Clav. II." are present.

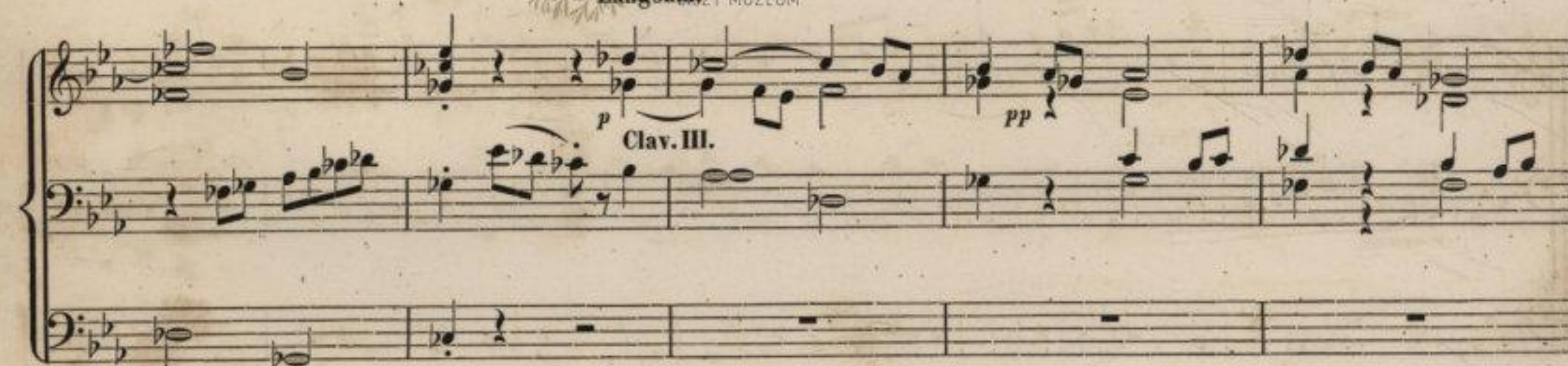


Second system of musical notation. The top staff (treble clef) continues the melodic line. The middle staff (bass clef) continues the complex accompaniment. The bottom staff (bass clef) continues the bass line. Dynamics include *f* (forte). Label "Clav. I." is present.



ZENEAKADÉMIA

Langsam-ZT MÚZEUM



Third system of musical notation. The top staff (treble clef) continues the melodic line. The middle staff (bass clef) continues the complex accompaniment. The bottom staff (bass clef) continues the bass line. Dynamics include *p* (piano) and *pp* (pianissimo). Label "Clav. III." is present.

Entschlossen und feurig.



Fourth system of musical notation. The top staff (treble clef) continues the melodic line. The middle staff (bass clef) continues the complex accompaniment. The bottom staff (bass clef) continues the bass line. Dynamics include *f* (forte). Label "Clav. I." is present.

Langsam.

Lebhaft, nach und nach schneller.



First system of musical notation. It features three staves. The top staff is for the first clarinet (Cl. I.), the middle for the third clarinet (Cl. III.), and the bottom for the piano. The piano part has a long, low, sustained chord in the left hand and a more active melody in the right hand. The woodwinds enter with a melodic line. Dynamics include *p* (piano) and *f* (forte).



Second system of musical notation. The piano part continues with a sustained bass line and a more active right hand. The woodwinds have a melodic line. A *cresc.* (crescendo) marking is present. Dynamics include *f* (forte).

ZENEAKADÉMIA
LISZT MŰZEUM

Third system of musical notation. The piano part continues with a sustained bass line and a more active right hand. The woodwinds have a melodic line. A *cresc.* (crescendo) marking is present. Dynamics include *f* (forte).



Fourth system of musical notation. The piano part continues with a sustained bass line and a more active right hand. The woodwinds have a melodic line. A *cresc.* (crescendo) marking is present.

Etwas zurückhaltend. Ruhig und würdevoll.

Im ersten Zeitmasse.

First system of musical notation. The top staff is for Clarinet I (Cl. I.) and the bottom staff is for Clarinet III (Cl. III.). The music is in 2/4 time, starting with a key signature of two flats (B-flat and E-flat). The first measure of Cl. I. is marked *f* (forte). The first measure of Cl. III. is marked *p* (piano). The system concludes with a repeat sign.

Second system of musical notation. The top staff is for Clarinet I (Cl. I.) and the bottom staff is for Clarinet III (Cl. III.). The music continues in 2/4 time, maintaining the key signature of two flats. The system concludes with a repeat sign.

ZENEAKADÉMIA
LISZT MÚZEUM

Third system of musical notation. The top staff is for Clarinet I (Cl. I.) and the bottom staff is for Clarinet III (Cl. III.). The music continues in 2/4 time, maintaining the key signature of two flats. The system concludes with a repeat sign.

Choral. (Sei Lob und Ehr' dem höchsten Gut.)

Fourth system of musical notation. The top staff is for Clarinet I (Cl. I.) and the bottom staff is for Clarinet III (Cl. III.). The music is in 2/4 time, maintaining the key signature of two flats. The first measure of Cl. I. is marked *ff* (fortissimo). The first measure of Cl. III. is marked *p* (piano). The system concludes with a repeat sign.

5400

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are bass clefs. The music is written in a 19th-century style. There are dynamic markings *Cl. III.* and *Cl. I.* above the top staff.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are bass clefs. There are dynamic markings *Cl. III.* and *Cl. I.* above the top staff.



ZENEAKADÉMIA
LISZT MŰZEUM

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are bass clefs. There are dynamic markings *Cl. II.*, *Cl. I.*, *Cl. III.*, and *Cl. I.* above the top staff.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are bass clefs. There are dynamic markings *pp*, *Cl. III.*, and *ff Cl. I.* above the top staff.

Zweite Abtheilung. Orgelvorspiele.

No. 1. Andante religioso.

Dr. Franz Liszt,
Hofcapellmeister in Weimar.

Quasi adagio, molto sostenuto. 8 Fuss.

sempre piano sotto voce.

II. M. 8 u. 16 Fuss.

First system of musical notation, measures 1-8. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is in D major and 4/4 time. The first two staves have complex chordal textures with many beamed notes, while the third staff has a simpler, more rhythmic line.

I. M. 8 Fuss.

Second system of musical notation, measures 9-16. Measures 9-12 are marked with a *pp* dynamic. The notation continues with complex textures in the upper staves and a more active line in the lower staff. Measure 16 ends with a double bar line.

II. M. 16 Fuss. *pp*

Third system of musical notation, measures 17-24. Measures 17-20 contain a watermark from the ZENEAKADÉMIA LISZT MŰZEUM. The musical notation continues across the three staves, with the lower staff becoming more active in measures 21-24.

Fourth system of musical notation, measures 25-32. Measures 25-28 are marked with a *poco rall.* and *pp* dynamic. The music concludes in measure 32 with a final chord in the upper staves and a sustained note in the lower staff.

smorzando. II. M.

dolce.

pp

poco a poco rallentando e sempre più dolce.



ZENEAKADÉMIA
LISZT MÚZEUM

pp

ppp)*

pppp

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

No. 2. Präludium für Orgel.

Emil Blankmeister,
Musiklehrer in Dresden.

Moderato.



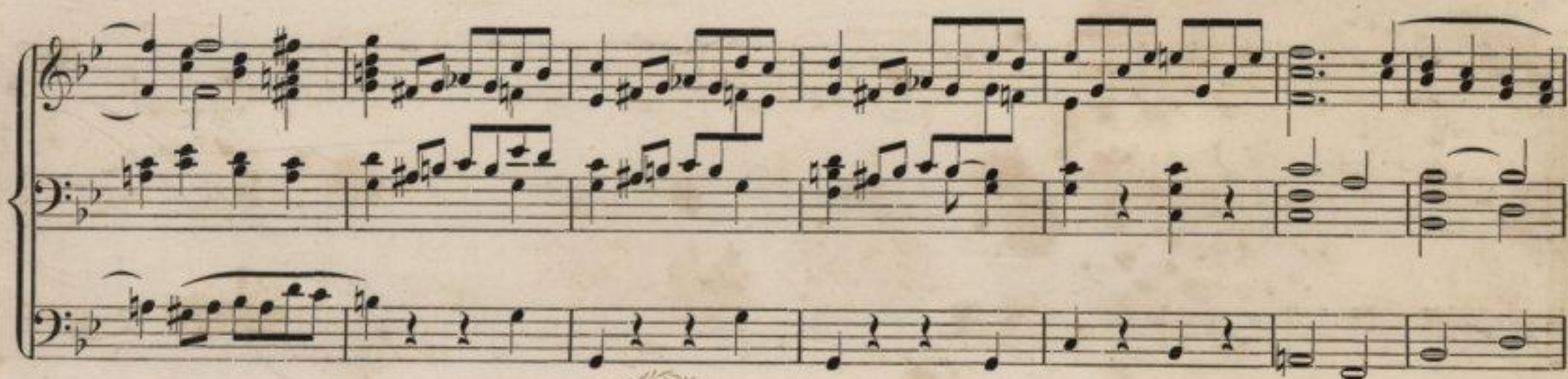
ZENEAKADÉMIA
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LISZT MÚZEUM



5400



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

Gustav Flügel,
Musikdirektor in Stettin.

Maestoso. Volles Hauptwerk; sanfte, liebliche Stimmen im Nebenwerk.

Handwritten musical score for No. 3. The score is written for three staves: Treble, Bass, and a lower Bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into four systems. The first system is marked 'f H.W.' and 'Neb. M. p'. The second system is marked 'H.W. f' and 'Neb. M. p'. The third system is marked 'H.W. f'. The fourth system is marked 'f'. The score concludes with a double bar line. A watermark 'ZENEA KADÉMIA' is visible in the center of the page.

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

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

Andantino.

First system of the musical score. It consists of three staves: a treble staff and two bass staves. The treble staff begins with a melodic line in D major, marked 'M.I. p'. The two bass staves provide harmonic support with a steady eighth-note accompaniment. The time signature is 2/4.

Second system of the musical score. It continues the three-staff arrangement. The treble staff has a melodic line marked 'M.II. pp'. The bass staves continue the accompaniment. A watermark for 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible in the center of the system.

Third system of the musical score. It begins with the tempo markings 'poco riten.' and 'a tempo.' above the staves. The treble staff has a melodic line marked 'M.I. poco meno piano.' The bass staves continue the accompaniment. The system concludes with a final cadence.



ZENEAKADÉMIA
LISZT MÚZEUM

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

A. G. Ritter.
Domorganist in Magdeburg.



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

A. G. Ritter,
Domorganist in Magdeburg.



ZENEAKADÉMIA
LISZT MŰZEUM



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

H. Sattler,

Organist und Musikdirector in Blankenburg

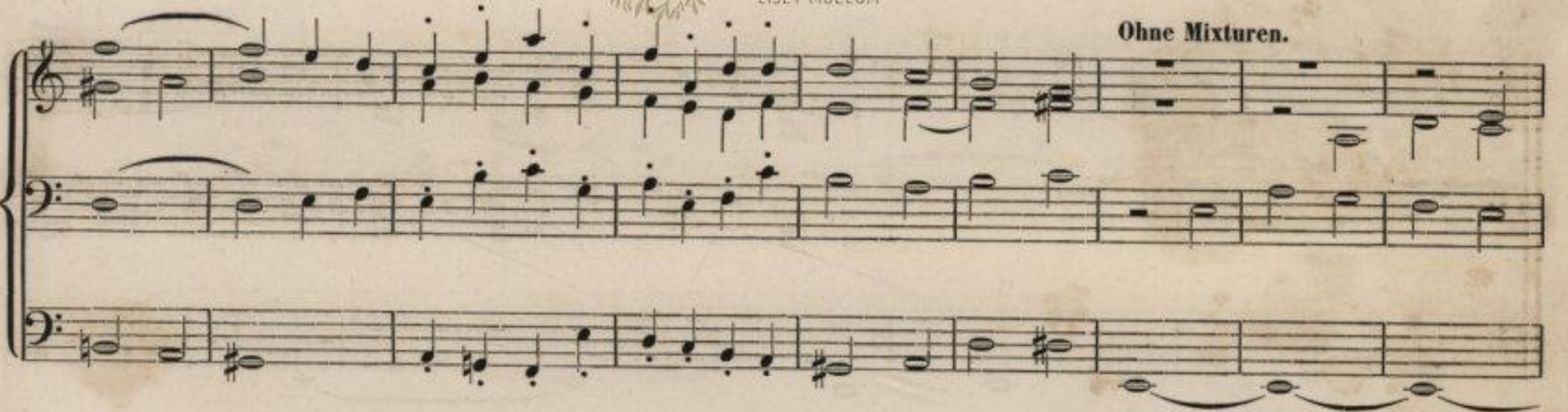
Allegro moderato. Volles Werk.

ZENEAKADÉMIA
LISZT MÚZEUM

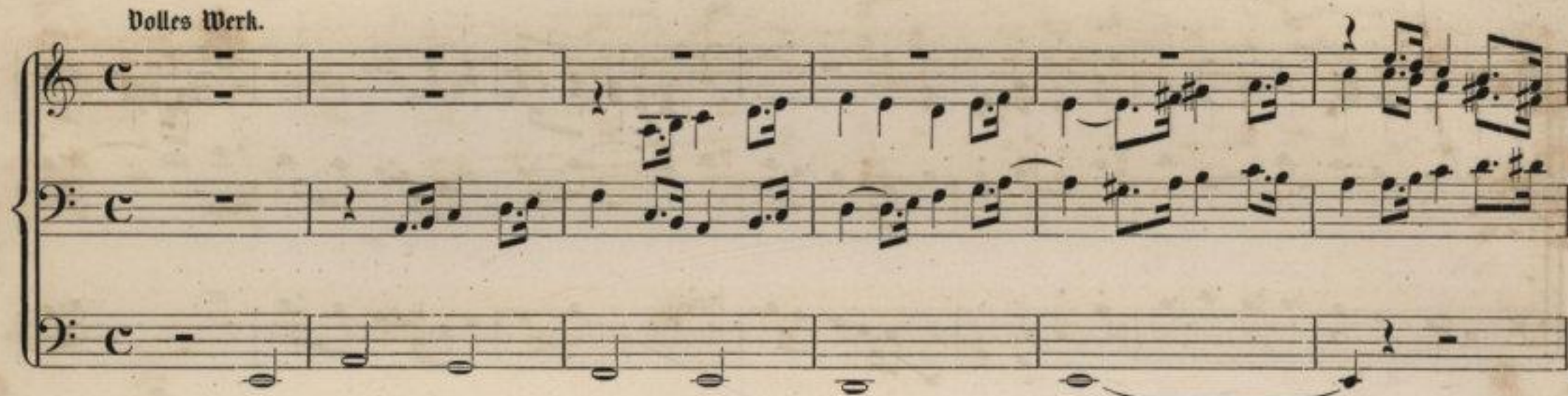


ZENEAKADÉMIA
LISZT MÚZEUM

Ohne Mixturen.



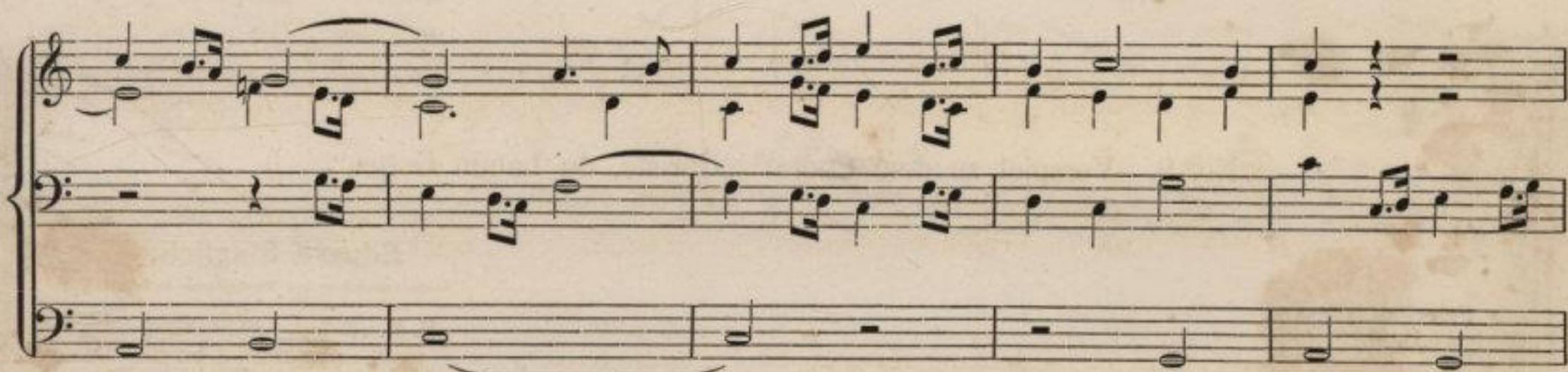
Dolles Werk.



ZENEAKADÉMIA
LISZT MÚZEUM



5400



ZENEAKADÉMIA
LISZT MÚZEUM





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

Eduard Steglich,

Seminaroberlehrer und Musikdirector in Grimma.

Feierlich langsam.

H. M.



Dritte Abtheilung.

Canons und Trio's.

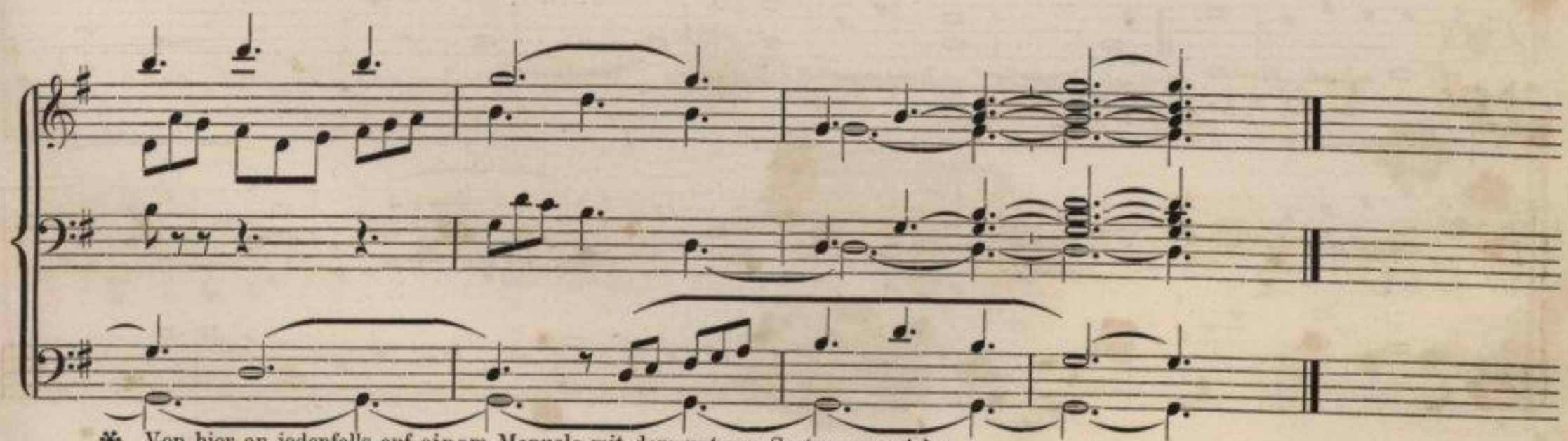
No. 1. Doppelcanon über den Choral: „Allein Gott in der Höh' sei Ehr'“.

Mit starken Stimmen, auf einem oder zwei Manualen.

Immanuel Faisst,
Professor der Musik in Stuttgart.

Allegro vivace.





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

No. 2. Canon.

Dr. W. Stade,

Concertmeister und Hoforganist in Altenburg.

Mit zarten Stimmen.

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

p Clav. II.

ZENENADEMIA
ISZT MŰZSEUM



ZENEAKADÉMIA
LISZT MÚZEUM



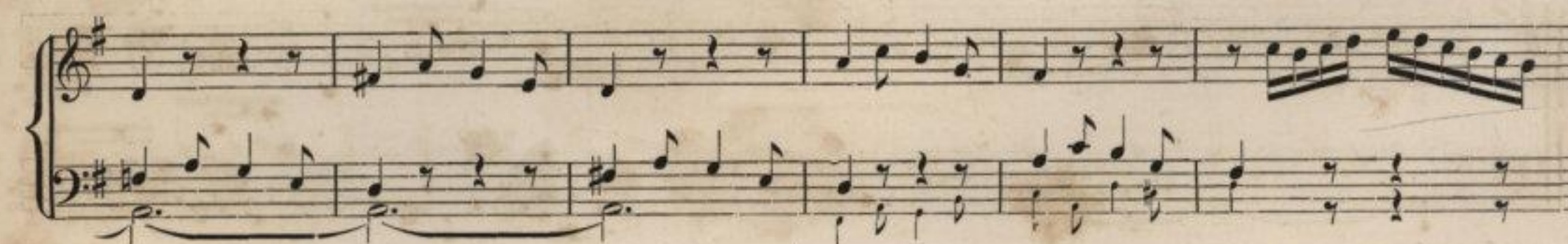
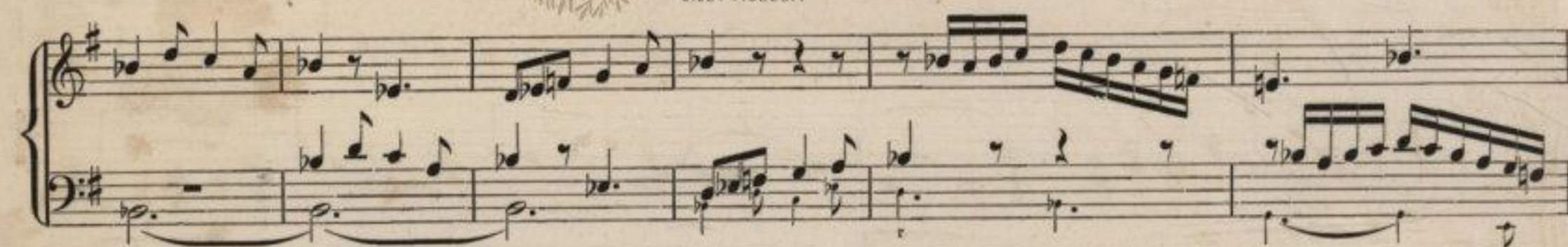
No. 3. Canon für Orgel oder Clavier.

Pastorale.

Louis Kindscher.

Seminarlehrer und Organist in Cöthen.

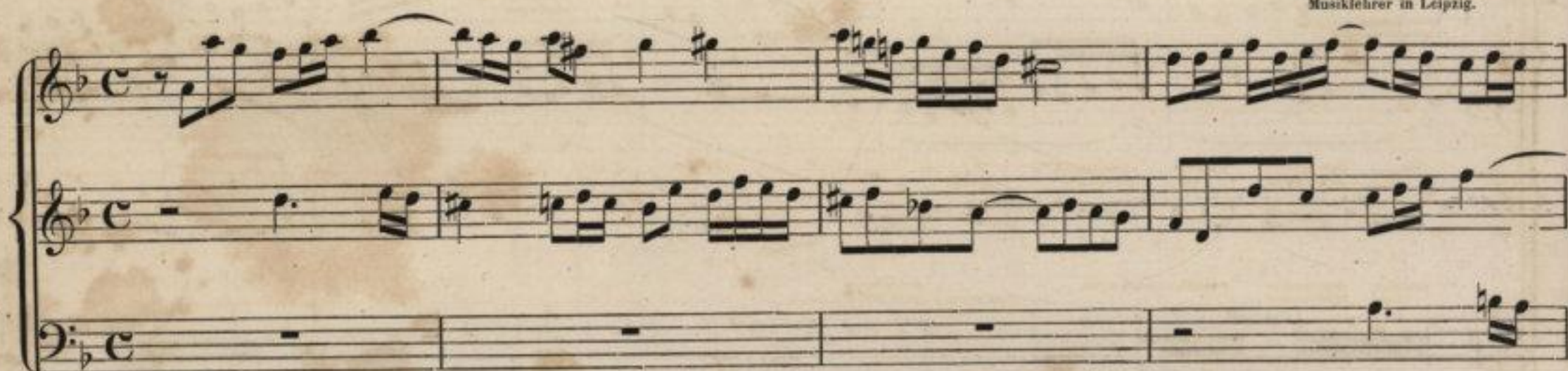
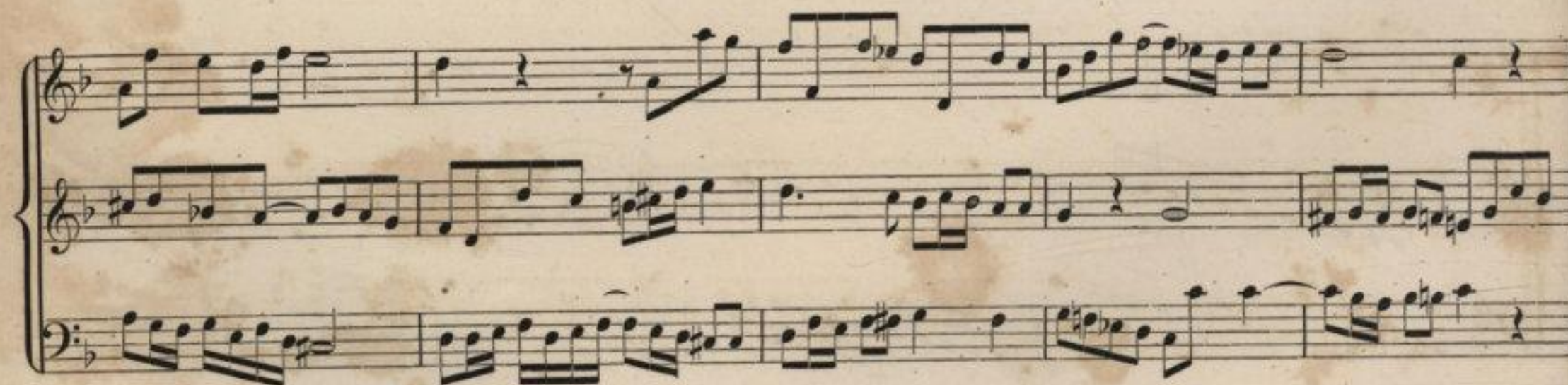




ZENEAKADÉMIA
LISZT MÚZEUM



No. 4. Fuga a 3 Voci.

Julius Krüger,
Musiklehrer in Leipzig.ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MŰZEUM



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

Robert Schaab,
Lehrer in Leipzig.Andante sostenuto.
Principal 8 Fuss.

Violoncello oder Gambe 8 Fuss.

Violon- oder Sub-Bass 16 Fuss.

ten.

The first system of the musical score is in 3/4 time, key of B-flat major. It features three staves: a treble staff with a whole rest, a bass staff with a melodic line in eighth notes, and a lower bass staff with a harmonic line. The tempo is 'Andante sostenuto' and the instrument is 'Principal 8 Fuss'.

ZENEAKADÉMIA
LISZT MÚZEUM

Cantus firmus.

The second system continues the musical composition. It features three staves: a treble staff with a melodic line, a bass staff with a melodic line, and a lower bass staff with a harmonic line. The tempo is 'Andante sostenuto' and the instrument is 'Principal 8 Fuss'.

c. f.

ten.

The third system continues the musical composition. It features three staves: a treble staff with a melodic line, a bass staff with a melodic line, and a lower bass staff with a harmonic line. The tempo is 'Andante sostenuto' and the instrument is 'Principal 8 Fuss'.

c. f.



ZENEAKADÉMIA
LISZT MÚZEUM

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

Vierte Abtheilung.
Choralbearbeitungen.

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

D. H. Engel,

Königlicher Musikdirector und Domorganist zu Merseburg.

I. Mit sanften Stimmen.

Cantus firmus (etwas hervortretend).



ZENEAKADÉMIA
LISZT MŰZEUM



III. Mit vollem Hauptwerke.

Ohne Pedal.



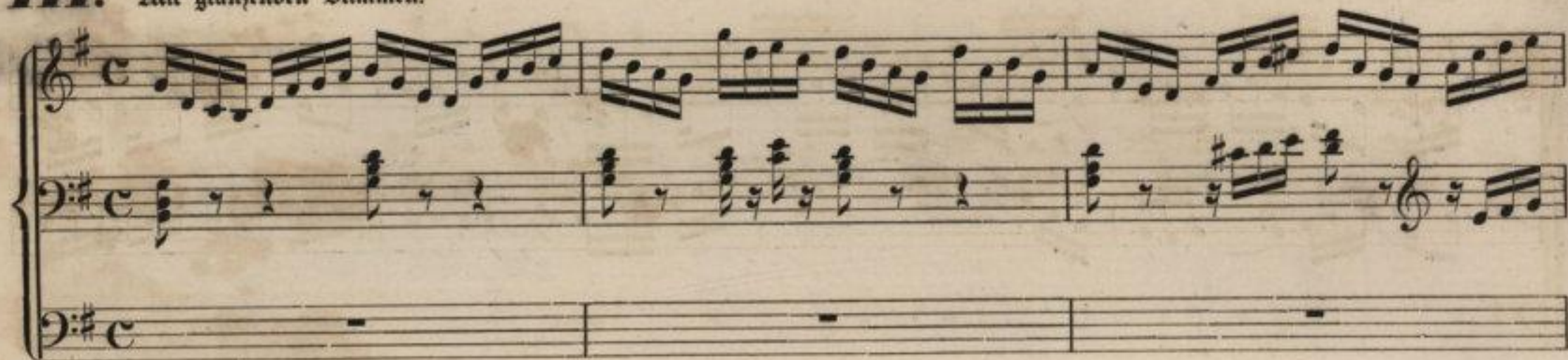
A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a treble staff on top and a bass staff on the bottom, both joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of several measures, each containing various notes, rests, and accidentals. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on aged paper, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a fluid, cursive style with various note values, rests, and accidentals. The paper shows signs of age, including slight discoloration and a small stain on the right side.

A handwritten musical score for a song titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The music is written in a cursive, handwritten style. The title "The Rose Tree" is written in a decorative, stylized font at the top of the page. The score is divided into three measures by vertical bar lines. The first measure contains the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure concludes the melody and accompaniment. The score is written on aged, slightly yellowed paper. A faint watermark of a globe and the text "ZENAKADEMIA" is visible in the background.

[illegible]

A handwritten musical score for a piece titled "Lied der Nachtigall" (Nightingale Song). The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures. The notation is in a cursive, handwritten style. The first measure of the Treble staff begins with a treble clef and a key signature of one sharp (F#). The first measure of the Bass staff begins with a bass clef and a key signature of one sharp (F#). The piece ends with a double bar line and repeat dots in the final measure of the Treble staff.

III. Mit glänzenden Stimmen.

ZENEAKADÉMIA
LISZT MÚZEUM





ZENEAKADEMIA
LISZT MÚZEUM







ZENEAkadémia
LISZT MÚZEUM





ZENEAKADÉMIA
LISZT MŰZEUM

IV. Choral. Mit voller Orgel.

No. 2. Einleitung und Choral mit Zwischensätzen.

K. E. Hering,

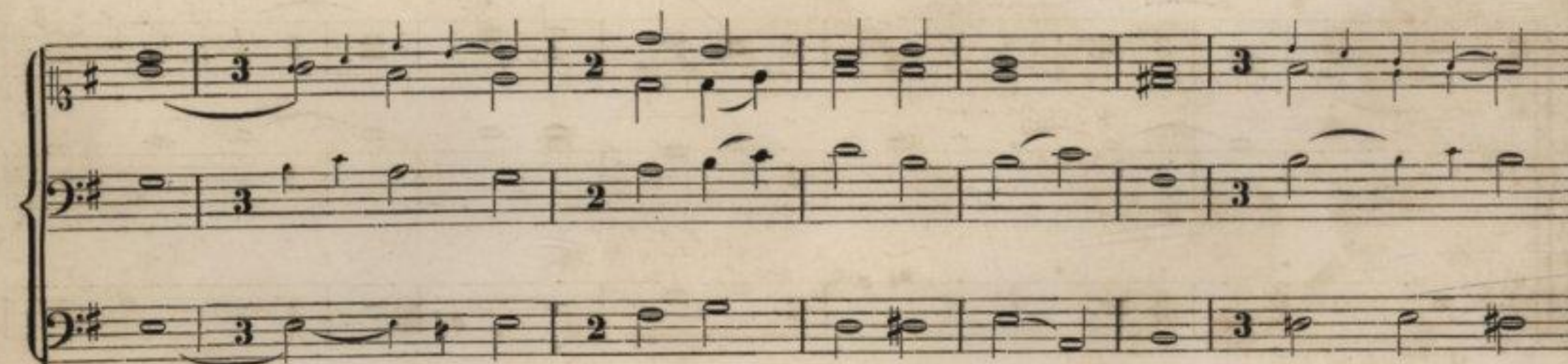
Musikdirector am ev. Seminar und Organist in Bautzen.

The musical score is presented in three systems, each consisting of three staves. The first system shows the initial measures of the piece, with the treble staff containing a series of rests followed by a melodic line, and the bass and lower bass staves providing a rhythmic foundation. The second system continues the melodic development in the treble staff, with the bass staff showing a more active line. The third system concludes the page with further melodic and harmonic progression. The watermark 'ZENAKADÉMIA LISZT-MŰZÉUM' is centered over the middle system.



ZENEAKADÉMIA
LISZT MŰZÉUM





ZENEAKADÉMIA
LISZT MÚZEUM



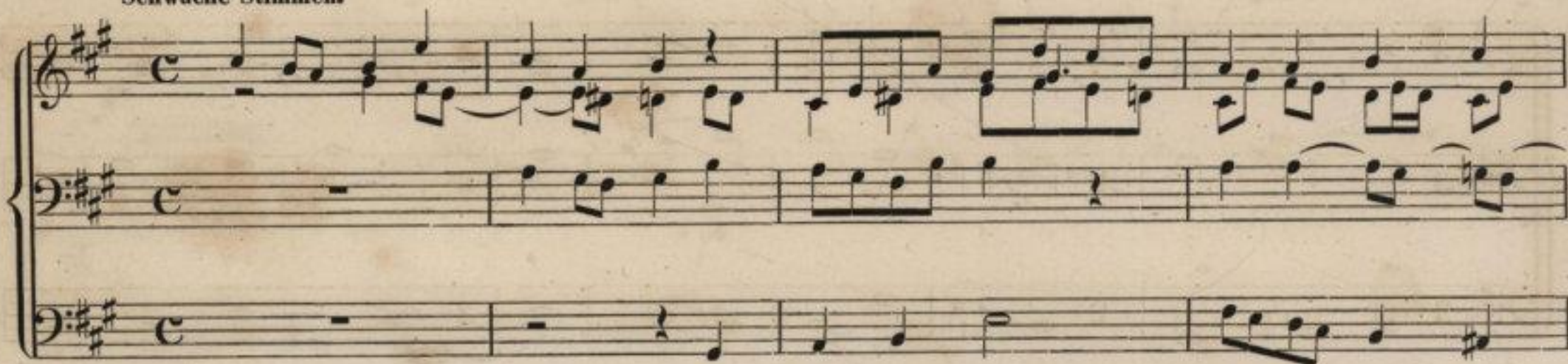
ZENEAkadÉMIA
LISZT MÚZEUM



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

C. Meissner.
Cantor in Würzen.

Schwache Stimmen.

ZENEAkadémia
LISZT MÚZEUM

hervortretend.



5400

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

Dr. Naumann,
Musikdirector in Jena.



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

Pastoraliter. Cantus firmus im Tenor.

Otto Scherzer,
Universitäts-Musikdirector in Tübingen.

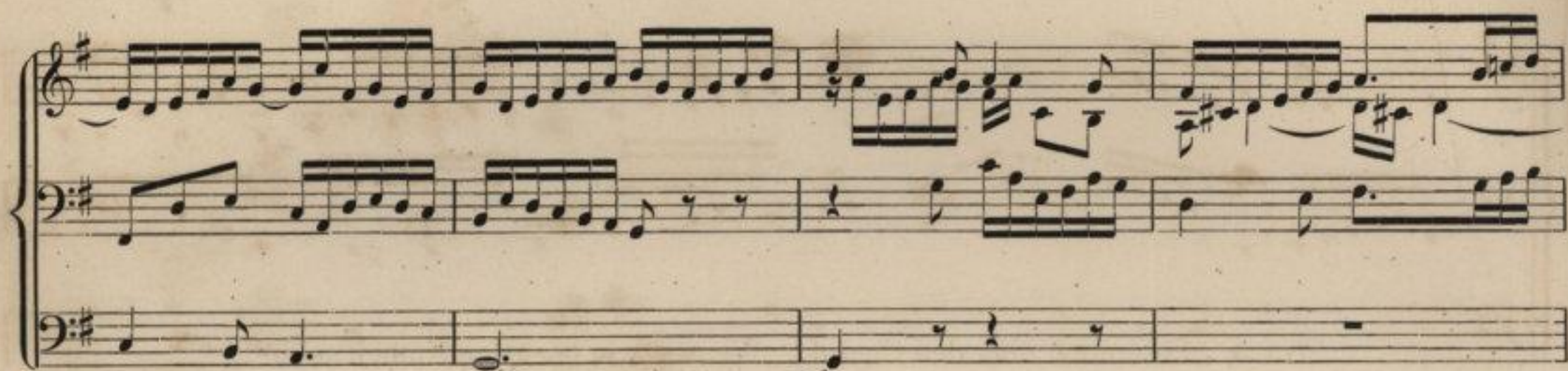
Achtfüssig.

Vier Fuss.



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Ped. 4 Fuss.



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

H. B. Stade,

Stadtcantor und Organist in Arnstadt.

Moderato.

First system of musical notation. The top staff is in treble clef with a common time signature (C). It begins with a *mf* dynamic and a *f* *Cantus firmus* marking. The bottom staff is in bass clef. The music is in B-flat major (two flats). The first system ends with a *p* dynamic and a *Pos.* marking.

Second system of musical notation. The top staff continues the melody. The bottom staff is in bass clef. The music is in B-flat major. A watermark for "ZENEAKADÉMIA" and "MŰZEUM" is visible in the center. The system ends with a *Hptw. C. f.* marking.

Third system of musical notation. The top staff continues the melody. The bottom staff is in bass clef. The music is in B-flat major. The system ends with a final cadence.



First system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). The notation includes various notes, rests, and accidentals. The dynamic marking *C. f.* (Crescendo forte) is present. The tempo or mood marking *Hptw.* (Allegretto) is also present.



Second system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). The notation includes various notes, rests, and accidentals.



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Third system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). The notation includes various notes, rests, and accidentals. The dynamic marking *C. f.* (Crescendo forte) is present. The tempo or mood marking *Hptw.* (Allegretto) is also present.



Fourth system of musical notation. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one flat (B-flat). The notation includes various notes, rests, and accidentals. The dynamic marking *mf* (mezzo-forte) is present.

C. f.

Hptw.

f

C. f.

Hptw.



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br

Pos.

C. f.

f

Pos.

First system of musical notation for the Pos. part. It consists of three staves: a treble staff with a melodic line, a bass staff with a supporting line, and a lower bass staff with a single note. The key signature has one flat (B-flat). The time signature is common time (C). The first measure has a slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff. The fifth measure has a slur over the treble staff.

Man.

Second system of musical notation for the Man. part. It consists of three staves: a treble staff with a melodic line, a bass staff with a supporting line, and a lower bass staff with a single note. The key signature has one flat (B-flat). The time signature is common time (C). The first measure has a slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff. The fifth measure has a slur over the treble staff.

Hauptw.

Third system of musical notation for the Hauptw. part. It consists of three staves: a treble staff with a melodic line, a bass staff with a supporting line, and a lower bass staff with a single note. The key signature has one flat (B-flat). The time signature is common time (C). The first measure has a slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff. The fifth measure has a slur over the treble staff. A watermark is visible in the center of the page, reading "ZENÉAKADÉMIA LISZT MŰHELY".

Fourth system of musical notation for the Hauptw. part. It consists of three staves: a treble staff with a melodic line, a bass staff with a supporting line, and a lower bass staff with a single note. The key signature has one flat (B-flat). The time signature is common time (C). The first measure has a slur over the treble staff. The second measure has a slur over the bass staff. The third measure has a slur over the treble staff. The fourth measure has a slur over the bass staff. The fifth measure has a slur over the treble staff.

Anhang.

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

Bernhard Brähmig,

Seminar-Musiklehrer in Detmold.

Maestoso. *più lento.* *a tempo.* *più lento.*

ff *p* *ff* *p*

Ped. dopp. Man. Man. Ped. Man.

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più mosso.

ff

Ped.





First system of musical notation. The treble staff contains a melodic line with various intervals and rests. The bass staff contains a more complex accompaniment with many beamed sixteenth notes. Performance markings include *p Lento dolce.* and *ff a tempo.* Pedal markings *Man.* and *Ped.* are present below the bass staff.



Second system of musical notation. It continues the piece with similar melodic and accompanimental lines. Performance markings include *Lento.*, *a tempo.*, *Lento.*, *p dolce.*, *ff*, *p*, and *pp ritard.* Pedal markings *Man.* and *Ped.* are present below the bass staff.



Third system of musical notation. The tempo changes to *Vivace.* The bass staff features a prominent, fast-moving accompaniment of beamed sixteenth notes. Performance markings include *ff* and *Ped.* A watermark for the ZENEAKADÉMIA is visible in the center of the system.



Fourth system of musical notation. The piece concludes with sustained chords in the treble staff and a final melodic flourish in the bass staff. The system ends with a double bar line.

Schluss.

Nun danket alle Gott.

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

G. A. Schurig.

Cantor und Musikdirector am Königl. Schullehrer-Seminar zu Friedrichstadt-Dresden.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle staff is in bass clef and is mostly empty, with a few notes in the first measure. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature, and is labeled "Man." (Mann). It contains a continuous melody.

Second system of musical notation. It consists of three staves. The top staff continues the melody from the first system. The middle staff is in bass clef and is mostly empty. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature, and is labeled "Ped." (Pedal). It contains a continuous melody.

Third system of musical notation. It consists of three staves. The top staff continues the melody from the second system. The middle staff is in bass clef and is mostly empty. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature, and is labeled "Man." (Mann). It contains a continuous melody.



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff has a few notes, including a half note and a quarter note. A 'Ped.' (pedal) marking is placed above the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a half note and a quarter note. A 'Man.' (manual) marking is placed above the bass staff.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a half note and a quarter note. A 'Ped.' (pedal) marking is placed above the bass staff.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a half note and a quarter note. A 'Man.' (manual) marking is placed above the bass staff.



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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 4/4 time. The right hand plays a complex, flowing melody with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. A 'Ped.' (pedal) marking is placed below the first measure of the bass staff.

Ped.



Second system of musical notation, continuing the piece. The right hand continues its intricate melodic line, while the left hand maintains its accompaniment. A 'Ped.' (pedal) marking is placed below the first measure of the bass staff.

Ped.

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Third system of musical notation. The right hand continues its melodic development, and the left hand provides accompaniment. The 'Ped.' (pedal) marking is still present from the previous system.



Fourth system of musical notation. The right hand continues its melodic line, and the left hand provides accompaniment. A 'Man.' (manicé) marking is placed above the first measure of the bass staff. A 'con Ped.' (con pedal) marking is placed below the first measure of the bass staff.

Man.

con Ped.

0042



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a simpler accompaniment. The word "Man." is written above the bottom staff, and "Ped." is written below it.



Second system of musical notation. The top staff continues the complex melodic line. The bottom staff continues the accompaniment. The word "Man." is written above the bottom staff.



Third system of musical notation. The top staff continues the complex melodic line. The bottom staff continues the accompaniment. A watermark is visible in the center of the system, reading "ZENEAKADÉMIA" and "JANUSZ MÜLLER".



Fourth system of musical notation. The top staff continues the complex melodic line. The bottom staff continues the accompaniment.



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