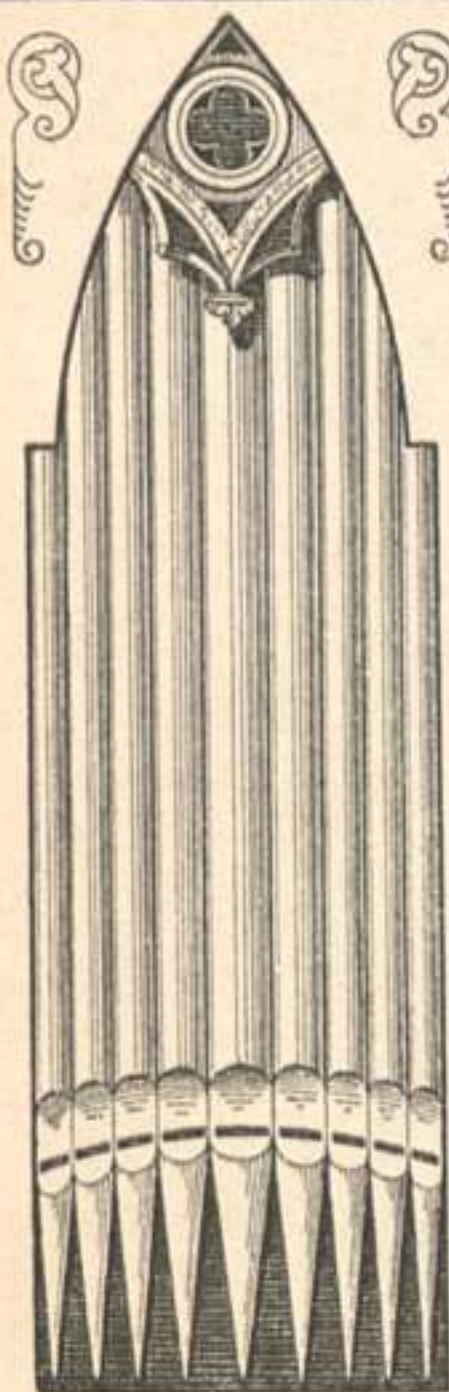




aschenbuch für Organisten

100 kurze und leichte Orgelstücke für den kirchlichen Gebrauch
in Originalkompositionen von Komponisten der Gegenwart,

herausgegeben von

Joh. Diebold

Kgl. Musikdirektor und Erzbischöfl. Orgelbau=Inspektor.
Op. 64.

M. 1.50 n.

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Mitarbeiter.

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i/ Baden: Alle hier nicht genannten Nummern.

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Quadflieg, Jakob, Schulrektor in Elberfeld: N^o 99. 100.

Schildknecht, Jos. weil. Seminar-Musiklehrer in Rorschach: († 1899) N^o 97.

Wagner, Franz, Director des Kirchenchors und der Singakademie in Bunzlau: N^o 15. 56.

Frisch streichende Stimmen.

Joh. Diebold, Op. 64.

1. **Vorspiel.** $\text{♩} = 60.$ *mf*

Man. Ped. *lr*

2. **Vorspiel.** $\text{♩} = 60.$ *mf*

Ped. J. D.

Ped.

J. D.

J. D.

J. D.

6. $\text{♩} = 69.$

r *mf*

Ped.

4 13 53 3

3 5

J. D.

7.

Ped.

4 5 3

45

Chr. Hamm.

5 3 5 3 5 3 2 5

lr

6

8. $\text{♩} = 80.$ Bernhard Mettenleiter.

Ped.

9.

$\text{♩} = 60.$ *p* J. D.

Ped.

10.

$\text{♩} = 88.$ J. D.

Ped.

11. $\text{♩} = 66.$ 7
J. D.

mf *Man.*

12. $\text{♩} = 84.$ J. D.

Ped.

13. $\text{♩} = 76.$ J. D.

Ped. F. G. 19 rl

Vorspiel.

$\bullet = 69.$

J. D.

14.

f

Ped.

Zwischenspiel.

Franz Wagner, Op.14.

15.

r
Ped.

16.

f

Ped.

J. D.

Vorspiel: Deinem Heiland. . .

17.

♩ = 69.

p

Ped.

J. D.

Zwischenspiel.

18.

p

Ped.

J. D.

Vorspiel.

19.

mf

Man.

Ped.

J. D.

Nachspiel.

J. D.

20.

Nachspiel.

J. D.

$d = 66.$

Gamba und Hohlflöte.

J. D.

21.

♩ = 66.
Gamba und Hohlflöte.

Ped.

J. D.

Ped.

22.

Man. J. D.

Man.

23. *p*

Ped.

11 J. D.

24. Moderato. Eman. Adler.

The musical score for exercise 24, titled "Moderato" by Emanuel Adler, is presented in a two-staff format. The time signature is 6/8. The piece begins with a piano (p) dynamic marking. The melody in the right hand is characterized by slurs and ties, with fingerings indicated by numbers 1, 2, and 3. The bass line in the left hand also features slurs and ties, with fingerings 1, 2, and 3. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence. The composer's name, Emanuel Adler, is written in the top right corner.

Ped.

5

34

5

54

4

5

5

F. G. 19

♩ = 72.

25. *mf* *Ped.* *J. D.*

54 54 4 5

♩ = 69.

26. *mf* *Ped.* *J. D.*

2 3 2 4 5 4

Vorspiel: O sanctissima.

♩ = 60. *II. Man.* Auch auf 2 Manualen.

27. *p* *I. Man.* *mf* *Ped.* *J. D.*

3 3 3 4 42

Measures 35-39 of a musical score in B-flat major. Measure 35 starts with a treble clef and a bass clef. The treble staff has a whole note chord of F4 and A4. The bass staff has a whole note chord of B-flat3 and D-flat4. Measure 36 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 37 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 38 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 39 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4.

28. $\text{♩} = 84.$

Measures 40-44 of a musical score in B-flat major. Measure 40 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 41 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 42 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 43 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 44 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4.

Ped.

29. $\text{♩} = 66.$

Measures 45-49 of a musical score in B-flat major. Measure 45 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 46 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 47 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 48 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4. Measure 49 has a treble staff with a half note F4 and a half note A4. The bass staff has a half note B-flat3 and a half note D-flat4.

mf *Ped.*

30. $\text{♩} = 84.$ Bernh. Mettenleiter.

Ped. *l* *lr*

31. $\text{♩} = 72.$ J. D.

mf *Ped.* *J. D.*

32. $\text{♩} = 96.$ J. D.

Ped. *J. D.*

First system of musical notation, measures 1-15. The key signature is three sharps (F#, C#, G#). The music is written for piano in treble and bass staves. Fingerings are indicated by numbers 1-4. Measure numbers 1, 2, 3, 4, 15 are visible. The system concludes with a double bar line.

Vorspiel: Heilig, heilig!

$\text{♩} = 60.$

33.

Second system of musical notation, measures 16-30. The key signature remains three sharps. The tempo is marked $\text{♩} = 60.$ and the dynamic is *f*. The system includes a *Ped.* (pedal) marking. Measure numbers 1, 2, 3, 4, 15, 21, 24, 35 are visible. The system concludes with a double bar line.

Third system of musical notation, measures 31-45. The key signature remains three sharps. Measure numbers 1, 2, 3, 4, 5, 21, 24, 35 are visible. The system concludes with a double bar line.

Lento.

W. Herrmann.

34.

This musical score is for a piano piece, measures 34 to 49, in E major (one sharp) and 3/4 time. The tempo is marked 'Lento.' The score is written for a grand piano with a treble and bass staff joined by a brace. Measure numbers 34, 25, 35, and 49 are indicated at the start of their respective systems. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-5). Pedal markings 'Ped.' and 'r l' are present. The piece concludes with a final cadence in measure 49.

Moderato assai. ♩ = 76.

35.

legato

Man.

Ped.

36.

p

Man.

J. D.

Vorspiel. Registrierung wie zuvor.

J. D.

37. $\text{♩} = 86.$

Ped.

38. $\text{♩} = 72.$

Man.

J. D.

39. $\text{♩} = 69.$ *mf* *Ped.* *lr*

J. D.

40. $\text{♩} = 72.$ *p* *Ped.* *Man.* *lr*

41. $\text{♩} = 72.$ *p* *Ped.* *Man.* *lr*

41. $\text{♩} = 78.$ *mf* *Man.* J. D.

Man.

Vorspiel zu: Singet heilig, heilig aus M. Haydns Singmesse.

42. *f* J. D.

Man.

Vorspiel zu: Ecce panis.

43. $\text{♩} = 72.$ *f* *Ped.* *hervortretend*

hervortretend

44. **Vorspiel.** ♩ = 88.

Ped.

J. D.

45. **Vorspiel: Wo flieh ich Armer hin.** J. D.

$\text{♩} = 69.$

Ped. *lr*

♩ = 80.

Bernh. Mettenleiter.

46.

Ped.

Andante.

47.

Gg. Höller.

Ped.

Vorspiel.

 $\text{♩} = 66.$

48.

mf
Ped.

49.

$\text{♩} = 66.$
p
Man.
Ped. l

50.

Ped.

Vorspiel.

51.

Man.

J. D.

45

52.

Ped.

J. D.

lr

rl

lr

53.

Vorspiel.

 $\text{♩} = 66.$

mf

Ped.

lr

25

J. D.

54.

Vorspiel. $\text{♩} = 80.$

25

J. D.

34

34

l *r*

l *r*

r *l*

l

Vorspiel. $\text{♩} = 72.$

J. D.

55.

Measures 55-60 of a piano piece. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked 'Vorspiel. ♩ = 72.' and 'J. D.'. The notation includes various fingerings (1-5) and a 'Ped. l' instruction with a 'U' symbol.

Measures 61-64 of the piano piece. The notation continues with fingerings and a final measure ending with a repeat sign.

56.

Measures 56-57 of a flute piece. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked '♩ = 69. Flötenstimmen.' and 'Franz Wagner, Op. 15.'. The notation includes fingerings (1-5) and a 'Ped.' instruction.

Measures 65-70 of the piano piece. The notation includes various fingerings and a final measure ending with a repeat sign.

57. $\text{♩} = 92.$

Man.

Vorspiel zu: Komm heiliger Geist.

58. $\text{♩} = 76.$

Ped.

59. $\text{♩} = 80.$

Ped. r

60. $\text{♩} = 80.$ *mf* J. D.

Ped. r l U l rl

61. $\text{♩} = 69.$ *f* J. D.

Ped. lr

62. $\text{♩} = 66.$ J. D.

Ped. r

First system of musical notation, measures 61-65. The music is in B-flat major (two flats) and 4/4 time. It features a piano accompaniment with chords and single notes, and a melody in the right hand. Fingerings are indicated by numbers 1-5. A fermata is placed over the final measure (65).

63. *Adagio.* ♩ = 58. *mf* *Ped.* *Em. Adler.*

Second system of musical notation, measures 63-67. The tempo is marked *Adagio.* with a quarter note equal to 58 beats (♩ = 58). The dynamic is *mf* (mezzo-forte). The piece is in B-flat major. The music includes a piano accompaniment with a *Ped.* (pedal) marking. The melody in the right hand is more active, featuring triplets and sixteenth notes. Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 68-72. The music continues in B-flat major. It features a piano accompaniment with chords and single notes, and a melody in the right hand. Fingerings are indicated by numbers 1-5. The system concludes with a *p* (piano) dynamic marking.

30

Vorspiel.

 $\text{♩} = 76.$

64.

Exercise 64 is in G minor, 2/4 time, marked *f* and *Ped.*. The piece consists of 8 measures. The right hand features a melodic line with various fingerings (2, 5, 4, 3, 4, 5, 4) and a final whole note chord. The left hand provides a harmonic accompaniment with a descending eighth-note pattern in the first four measures, followed by a more active line. The piece concludes with a final whole note chord in the right hand.

J. D.

65.

Exercise 65 is in G minor, 2/4 time, marked *Ped.*. The piece consists of 8 measures. The right hand is mostly silent, with a few notes in the final measures. The left hand plays a descending eighth-note pattern in the first four measures, followed by a more active line. The piece concludes with a final whole note chord in the left hand.

J. D.

This block contains the continuation of exercise 65, measures 5 through 8. The right hand enters in measure 5 with a descending eighth-note pattern, followed by a more active line. The left hand continues its descending eighth-note pattern in the first four measures, followed by a more active line. The piece concludes with a final whole note chord in the right hand.

66.

$\text{♩} = 66.$

f

Ped.

31
J. D.

Musical score for exercise 66. It consists of two staves, treble and bass. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 66. The piece starts with a forte (f) dynamic. The right hand has several triplets and sixteenth-note runs. The left hand features a pedal point (Ped.) in the first measure and various chords and single notes. Fingerings are indicated by numbers 1-5. The exercise ends with a repeat sign.

67.

$\text{♩} = 80.$

f

Ped.

J. D.

Musical score for exercise 67. It consists of two staves, treble and bass. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 80. The piece starts with a forte (f) dynamic. The right hand has several triplets and sixteenth-note runs. The left hand features a pedal point (Ped.) in the first measure and various chords and single notes. Fingerings are indicated by numbers 1-5. The exercise ends with a repeat sign.

68.

Vorspiel zu: Komm zu uns.

$\text{♩} = 60.$

f

Ped.

J. D.

Musical score for exercise 68. It consists of two staves, treble and bass. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 60. The piece is titled 'Vorspiel zu: Komm zu uns.' and starts with a forte (f) dynamic. The right hand has several triplets and sixteenth-note runs. The left hand features a pedal point (Ped.) in the first measure and various chords and single notes. Fingerings are indicated by numbers 1-5. The exercise ends with a repeat sign.

69. $\text{♩} = 66.$ J. D.

f

Ped.

70. $\text{♩} = 72.$ J. D.

f

Ped.

71. $\text{♩} = 80.$ Bernh. Mettenleiter.

72. $\text{♩} = 84.$ *mf* J.D.

Ped.

73. $\text{♩} = 76.$ *mf* J.D.

Ped. r

74. $\text{♩} = 76.$ *f* J.D.

Ped.

Vorspiel.

♩ = 76.

75. J.D.

76. J.D.

p

Man.

77. J.D.

p

Man.

Ped.

78.

$\text{♩} = 84.$

35 41

Man. *Ped.* J. D.

79.

$\text{♩} = 60.$

Ped. J. D.

80. $\text{♩} = 72.$ J.D. 53

Ped. l

81. $\text{♩} = 84.$ *p legato*

Ped. l U

Bernhard Mettenleiter.

J.D.

82. $\text{♩} = 76.$

Ped.

83. $\text{♩} = 80.$

Ped.

rit.

Vorspiel.

 $\text{♩} = 69.$

84.

Exercise 84 is a piano piece in B-flat major, 2/4 time. It features a treble and bass staff. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the treble staff.

Vorspiel.

 $\text{♩} = 76.$

85.

Exercise 85 is a piano piece in B-flat major, 2/4 time. It features a treble and bass staff. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the treble staff.

Vorspiel.

 $\text{♩} = 69.$

86.

Exercise 86 is a piano piece in B-flat major, 2/4 time. It features a treble and bass staff. The treble staff contains a melodic line with various fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the treble staff.

Nach-oder Zwischenspiel. Gamba und Hohlflöte.

39

87.

$\text{♩} = 86.$

Ped.

88.

Vorspiel.

$\text{♩} = 66.$

mf

Ped.

rl

l

89. $\text{♩} = 80.$ J.D.

Man. *Ped.*

90. $\text{♩} = 76.$ Halbvolltes Werk. J.D.

Ped.

First system of music, measures 85-88. The key signature is two sharps (F# and C#). The time signature is common time (C). The music is written for piano (p) and includes fingerings (1, 2, 3, 4, 5) and articulation marks.

Second system of music, measures 89-94. The key signature is two sharps (F# and C#). The time signature is 3/8. The tempo marking is $\text{♩} = 88$. The music is written for piano (p) and includes fingerings (1, 2, 3, 4, 5) and articulation marks. The system is labeled "91." on the left and "J.D." on the right. A "Ped." (pedal) marking is present below the first measure.

Third system of music, measures 95-100. The key signature is two sharps (F# and C#). The time signature is 3/8. The music is written for piano (p) and includes fingerings (1, 2, 3, 4, 5) and articulation marks. The system is labeled "91." on the left and "J.D." on the right.

Bernhard Mettenleiter.

92. $\text{♩} = 84.$

Man. *Ped.*

rit.

93. $\text{♩} = 60.$ Hypodorisch. (Ton: II transp: Dunkle Achtfüsse.

Jos. Gruber.

3 2 4 5—5 2 2

Ped. *l* *l*

Dorisch. Mittelstark.

P. Griesbacher.

4

94.

$\text{♩} = 88.$
4
f
Ped.

3 3

3 3 5 5 4 14

Aeolisch.

♩ = 80.

P. Griesbacher.

95.

Musical score for exercise 95, Aeolisch, P. Griesbacher. The piece is in C major, 4/4 time, with a tempo of 80 beats per minute. It consists of two staves. The right hand features a series of eighth and sixteenth notes, often beamed together, with some notes marked with fingerings (1, 2, 3, 4, 5). The left hand provides a simple harmonic accompaniment with whole and half notes. A 'Ped.' (pedal) marking is present at the end of the first staff.

Continuation of the musical score for exercise 95. The right hand continues with melodic lines, including some triplets and slurs. The left hand continues with the harmonic accompaniment. The piece concludes with a final chord in the right hand.

Zwischenspiel.

♩ = 76.

J. D.

96.

Musical score for exercise 96, Zwischenspiel, J. D. The piece is in B-flat major, 3/2 time, with a tempo of 76 beats per minute. It consists of two staves. The right hand features a series of half notes, often beamed together, with some notes marked with fingerings (1, 2, 3, 4). The left hand provides a simple harmonic accompaniment with whole and half notes. A 'Ped.' (pedal) marking is present at the end of the first staff.

Phrygisch. Salicional 8 (oder Viola 8 mit Fl: dolce 8')

Jos. Schildknecht.

97. $\text{♩} = 88.$

Ped.

Phrygisch.

P. Griesbacher.

98. $\text{♩} = 84.$

mf

Ped. l

Tonus IV.

♩ = 76.

Jak. Quadflieg.

99.

*mf**Ped.*

Musical score for Tonus IV, measures 99-100. The score is in D major (two sharps) and common time (C). Measure 99 begins with a treble clef staff containing a whole rest and a bass clef staff with a half note D2, followed by eighth notes E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. A piano pedal is indicated below the bass staff. Measure 100 continues the melody in the treble staff with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, and concludes with a whole note D6. The bass staff provides harmonic support with various chords and single notes.

Tonus VI.

♩ = 76.

Jak. Quadflieg.

100.

*mf**Man.*

The image displays three systems of piano music, each consisting of a treble and bass staff joined by a brace. The key signature is D major (two sharps). The first system contains four measures. The second system contains four measures. The third system contains four measures. The music includes various note values, rests, and fingerings. The first system ends with a measure containing a fermata over a half note. The second system ends with a measure containing a fermata over a half note. The third system ends with a measure containing a fermata over a half note. The word "Ped." is written below the first measure of the third system. The number "F. G. 19" is written below the third system.

Ped.

F. G. 19