

Orgelstücke aus

dem zweiten und dritten Orgelwerke

Dr. WILHELM WOLFGANG

Fischer

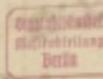
By WILLIAM COWPER.

1 / [21]

2 Mus.ms.40644
[Dr. Möller'sche Handschrift]

Dg. 1000

191. 1931. 243



Couverture à 4. Composée par Mr. J. L. Coidberg.





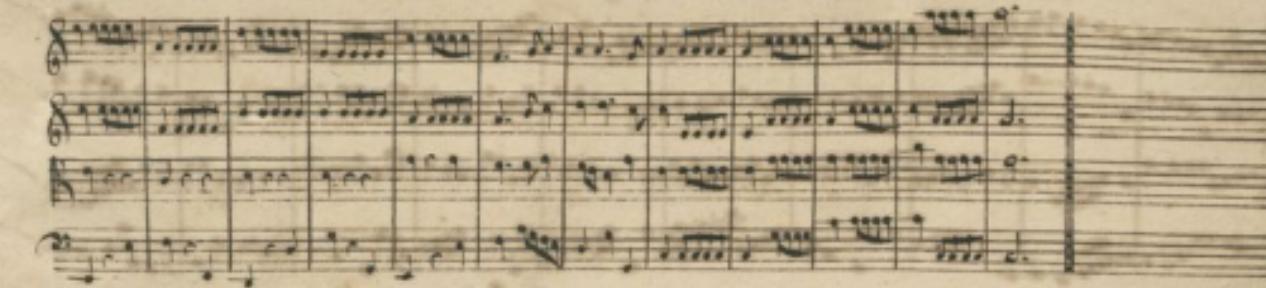
Sinfonia.



Volte Segue.



Alz.



A handwritten musical score on aged paper. The top staff consists of three measures of music for three voices, each with a soprano C-clef. The middle staff has two measures of music for two voices, each with a soprano C-clef. The bottom staff has one measure of music for one voice, with a soprano C-clef. The vocal parts are labeled "Ari" above the first staff and "B" above the second staff.

Volti, segue

Hannibal di Signore George Böhm.



Cerando

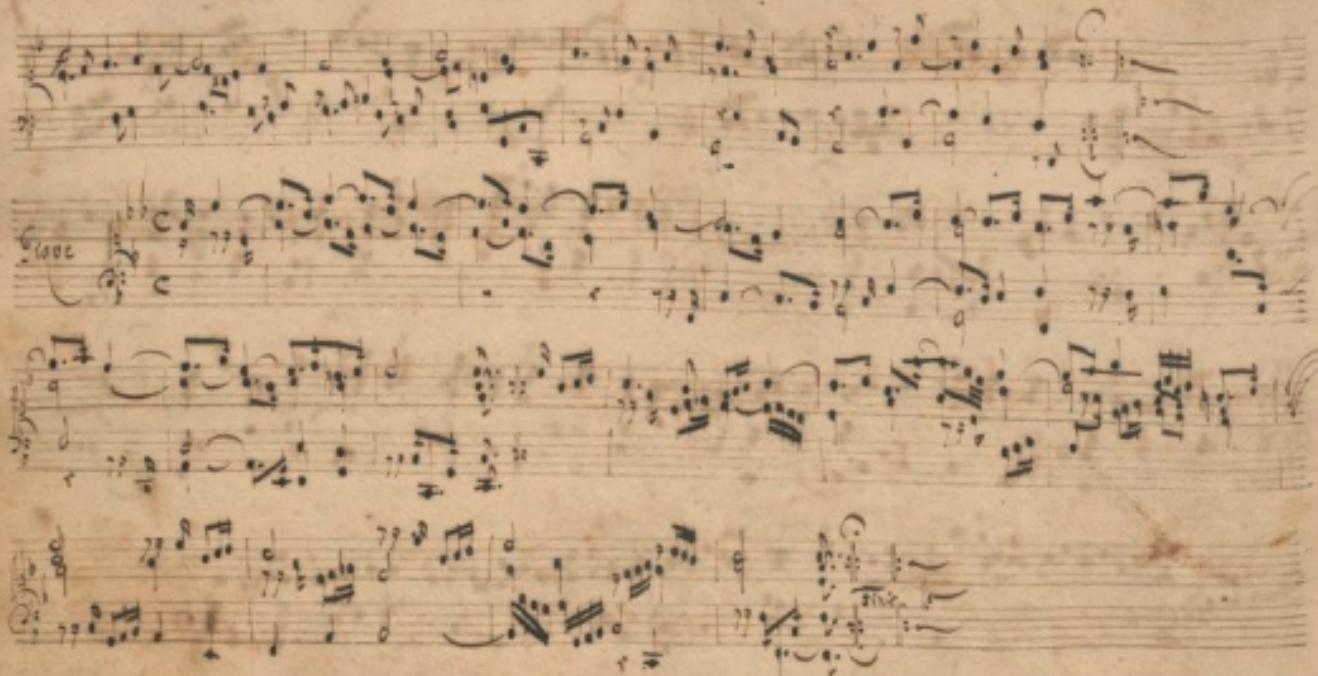


Sonata



Presto.





Prelud

(

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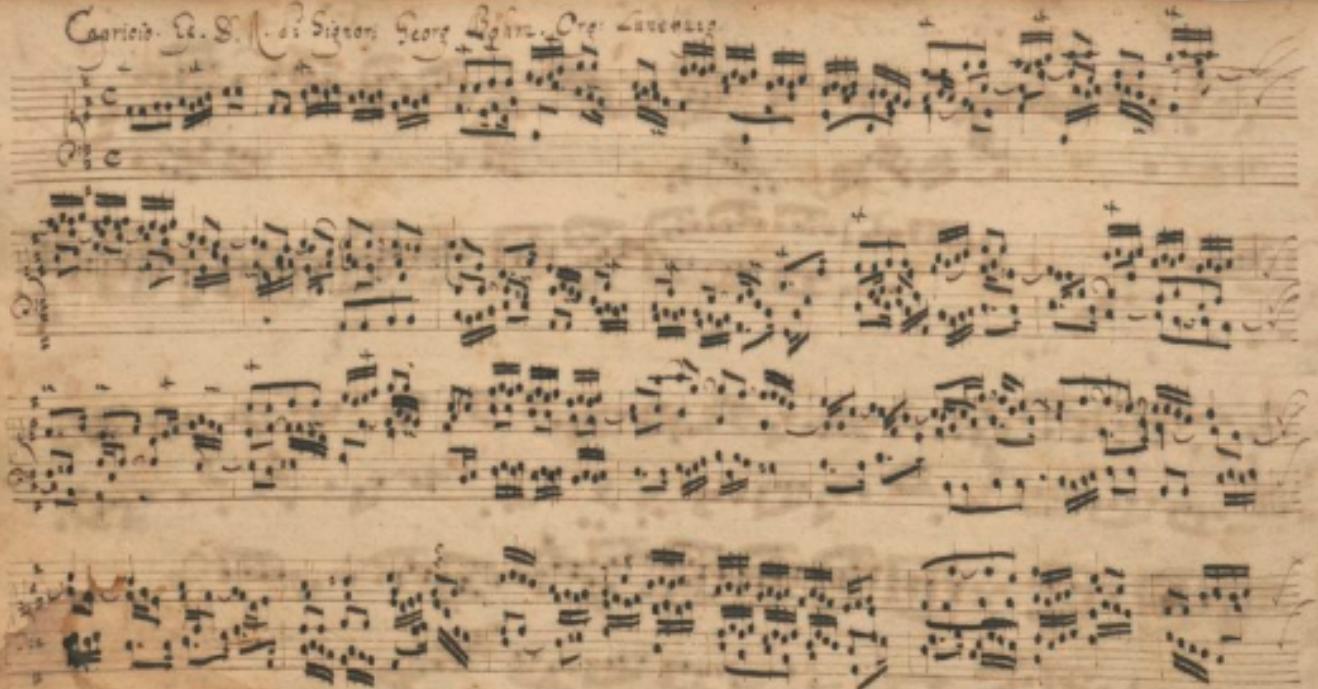
Prelude ex F. in Georg Bohm.



Prelude ex F. in Georg Bohm.



Carries. G. S. L. S. Signon George Bohm. Cre: Lucca.





17. 1. 1860



17. 1. 1860





















Suite no. 1.

Si J'ouais Révise.

29

The image shows a page from a handwritten musical manuscript. At the top left, the title "Suite no. 1." is written above the first staff. To the right of the first staff, there is a large, faint circle. Above the second staff, the instruction "Si J'ouais Révise." is written. To the right of the second staff, the number "29" is written. The manuscript consists of six staves of music, each with a different key signature and time signature. The notes are represented by various symbols, including dots and dashes, indicating pitch and rhythm. The paper is aged and yellowed.

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49 Canzona



Sarab



49 Canzona



Sarab

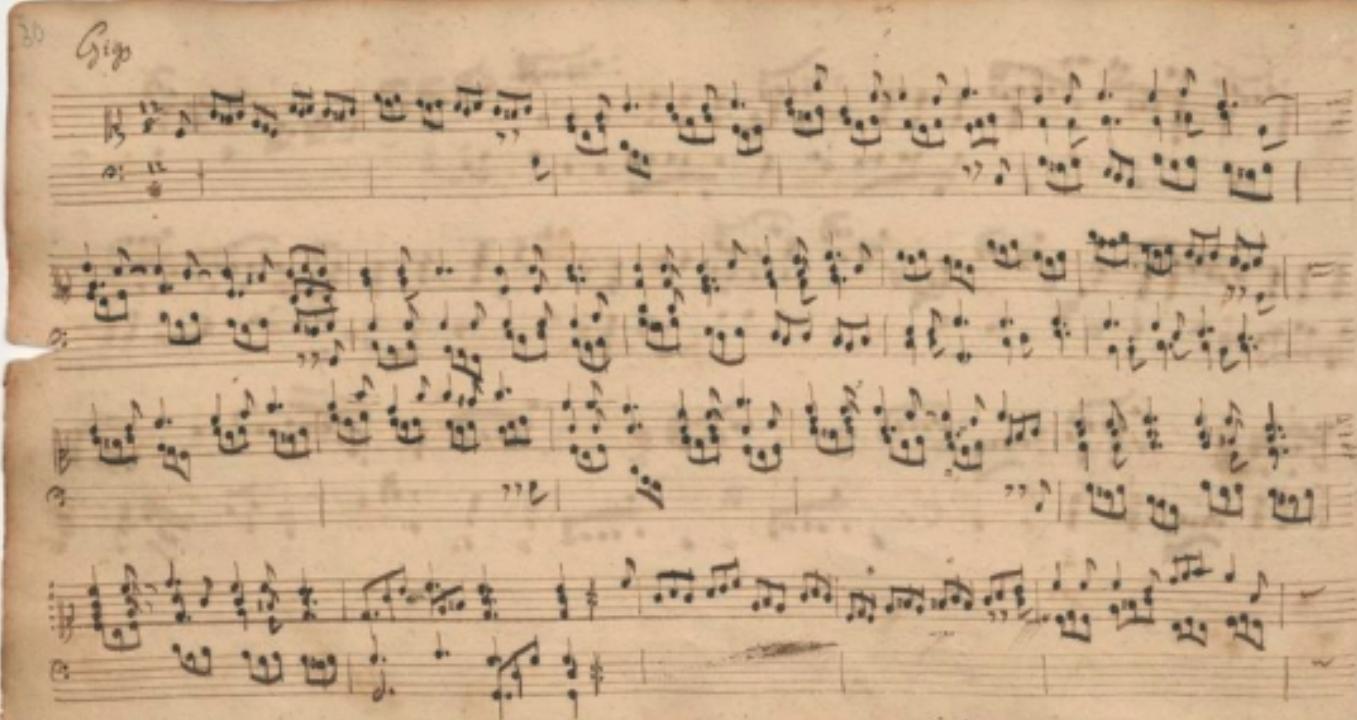


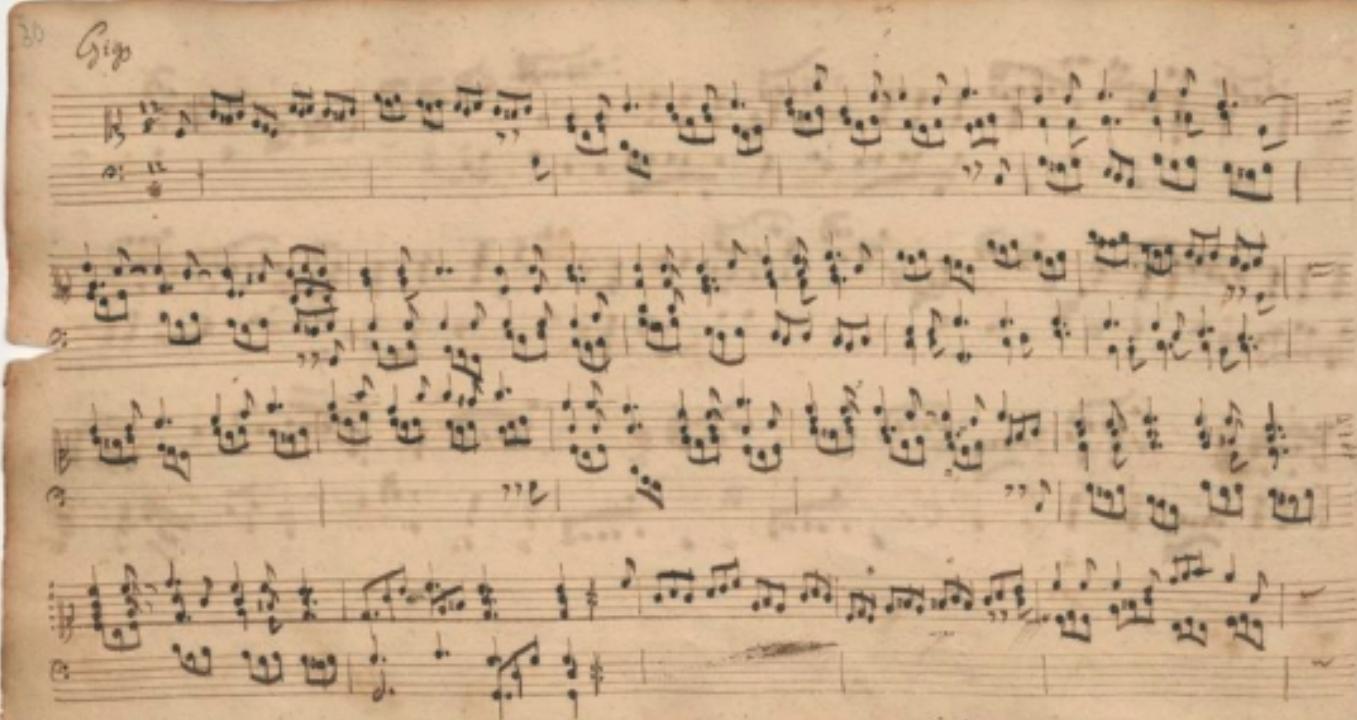
Sarabanda



Sarabanda

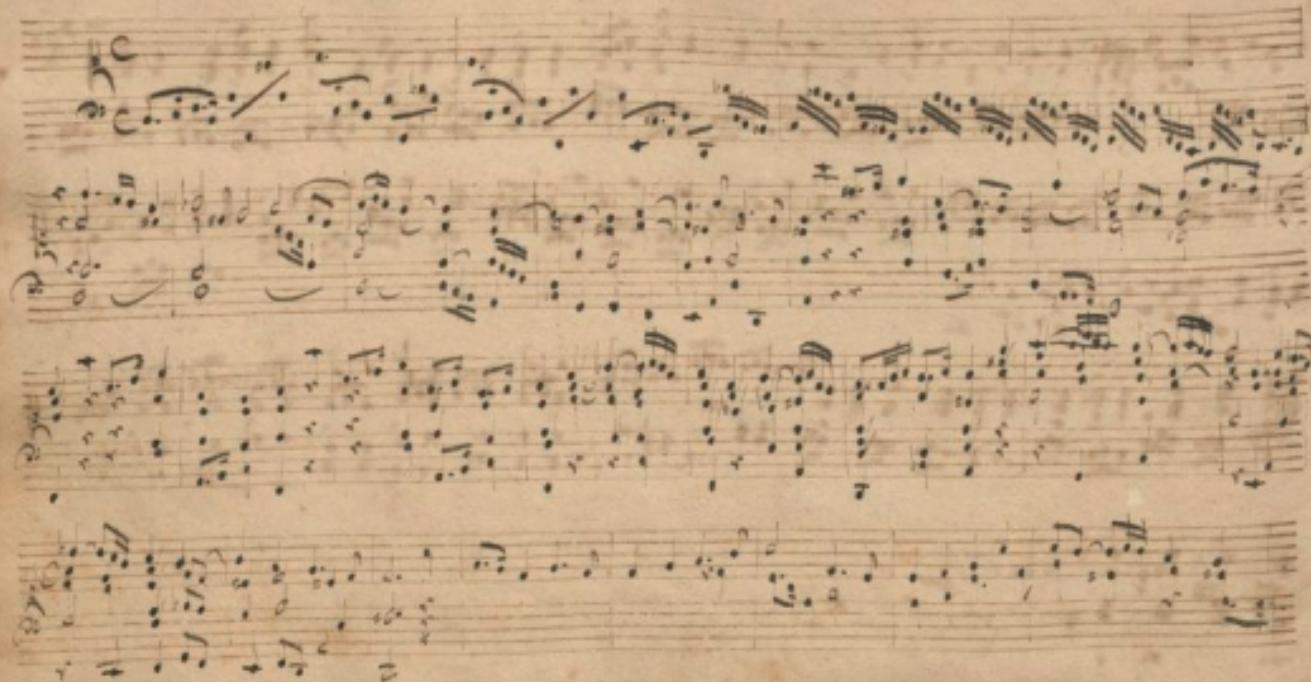


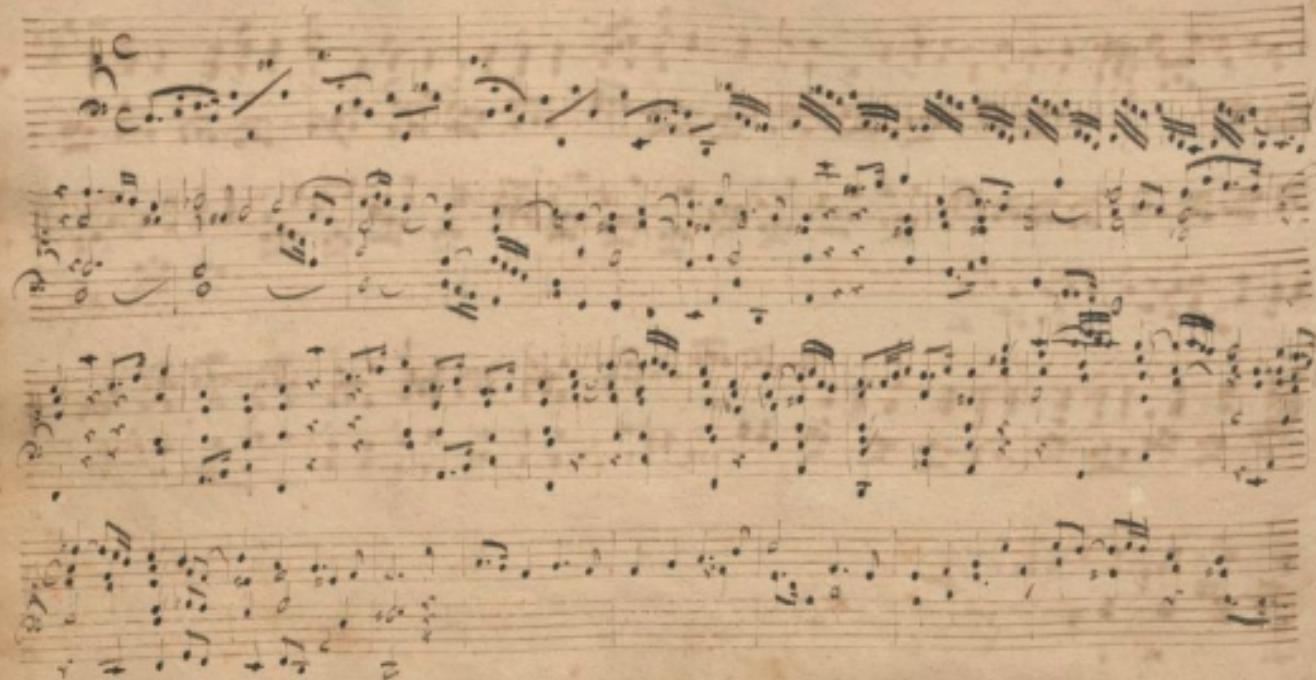


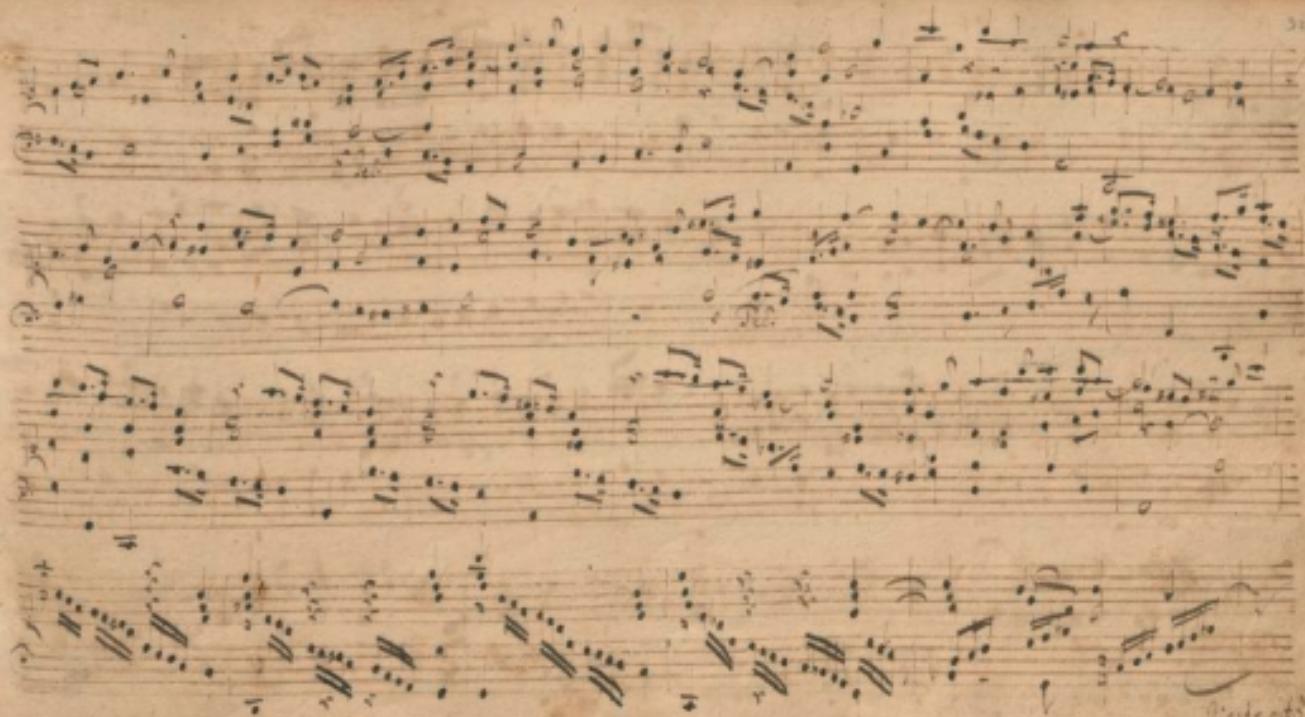


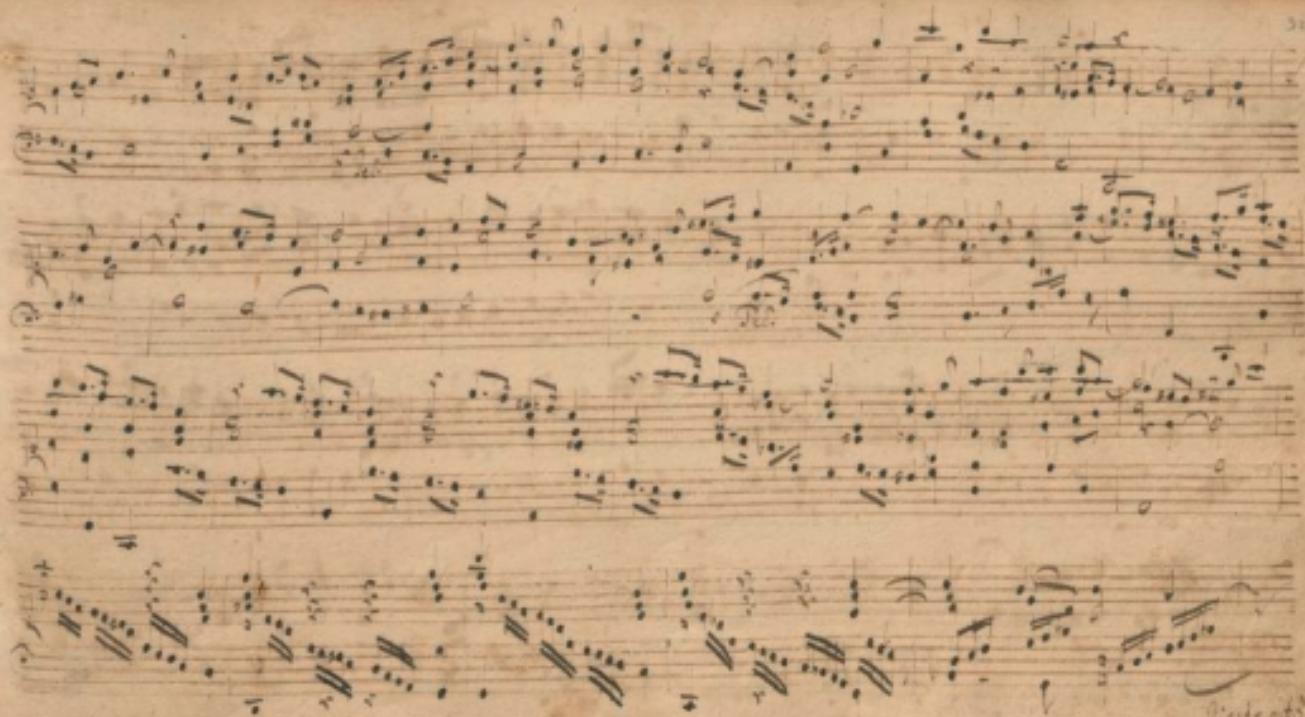




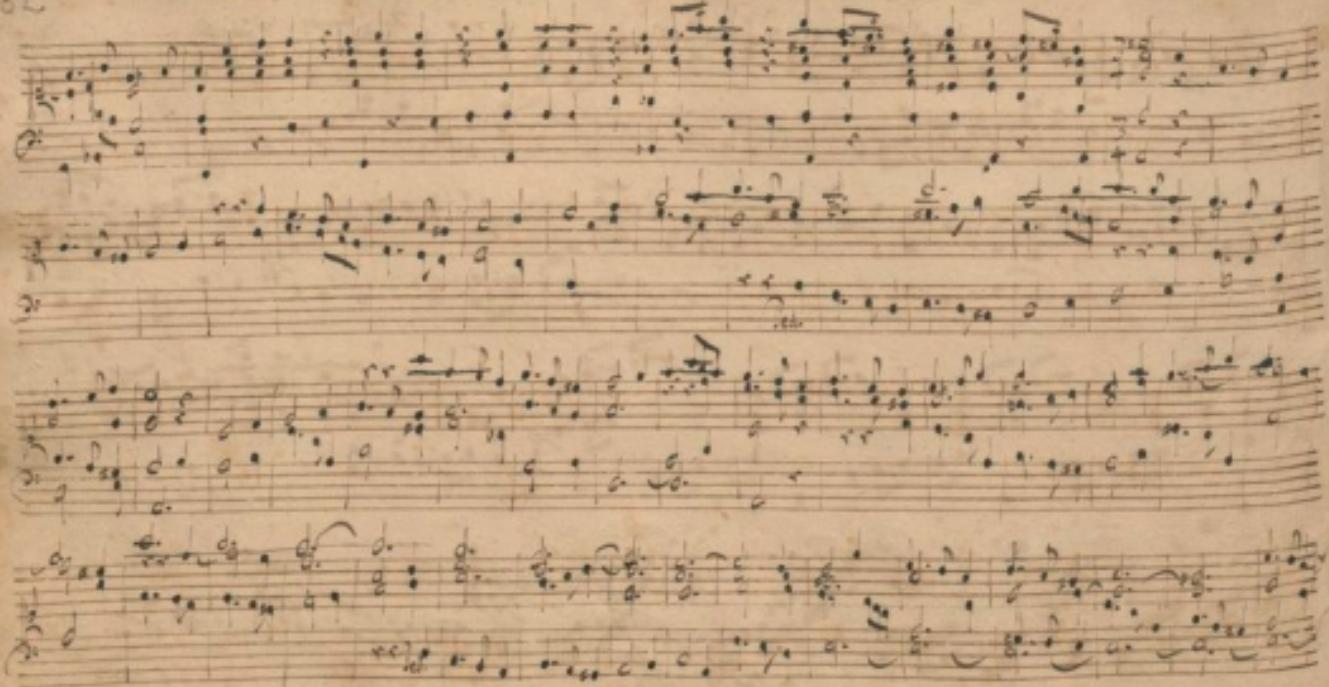
Balduin del Signore Georgio Bonno.

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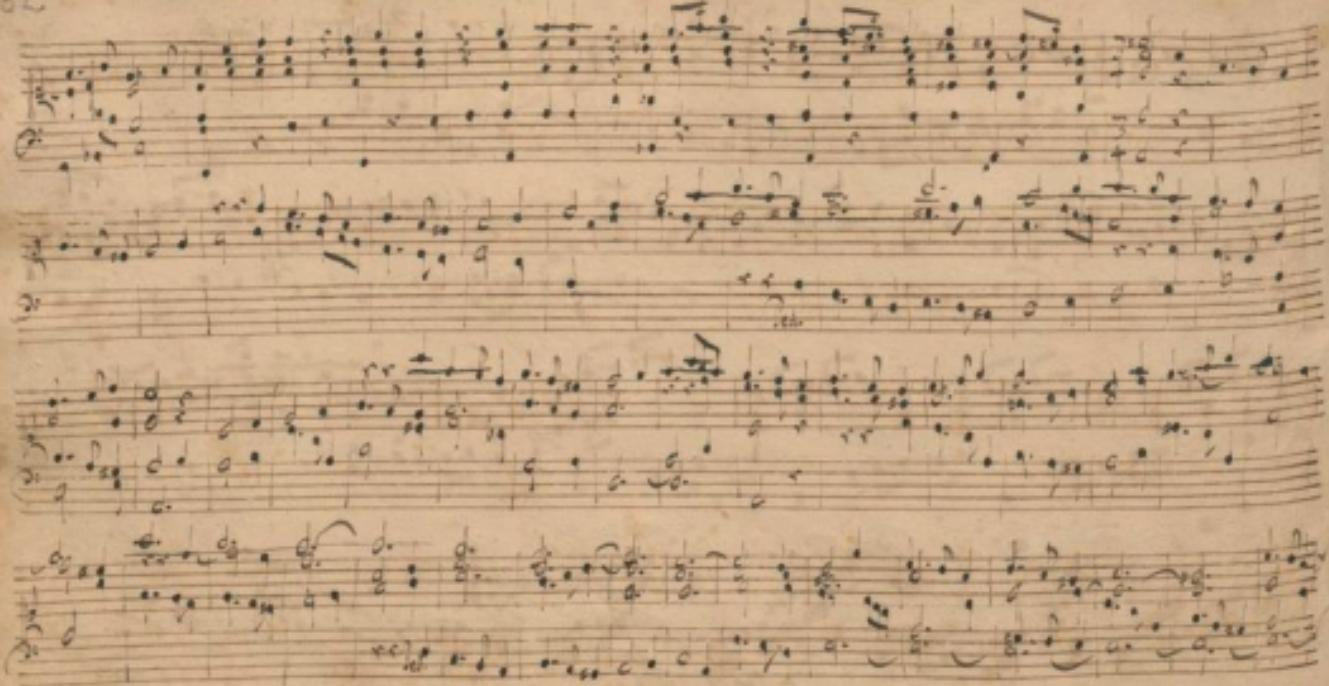




82



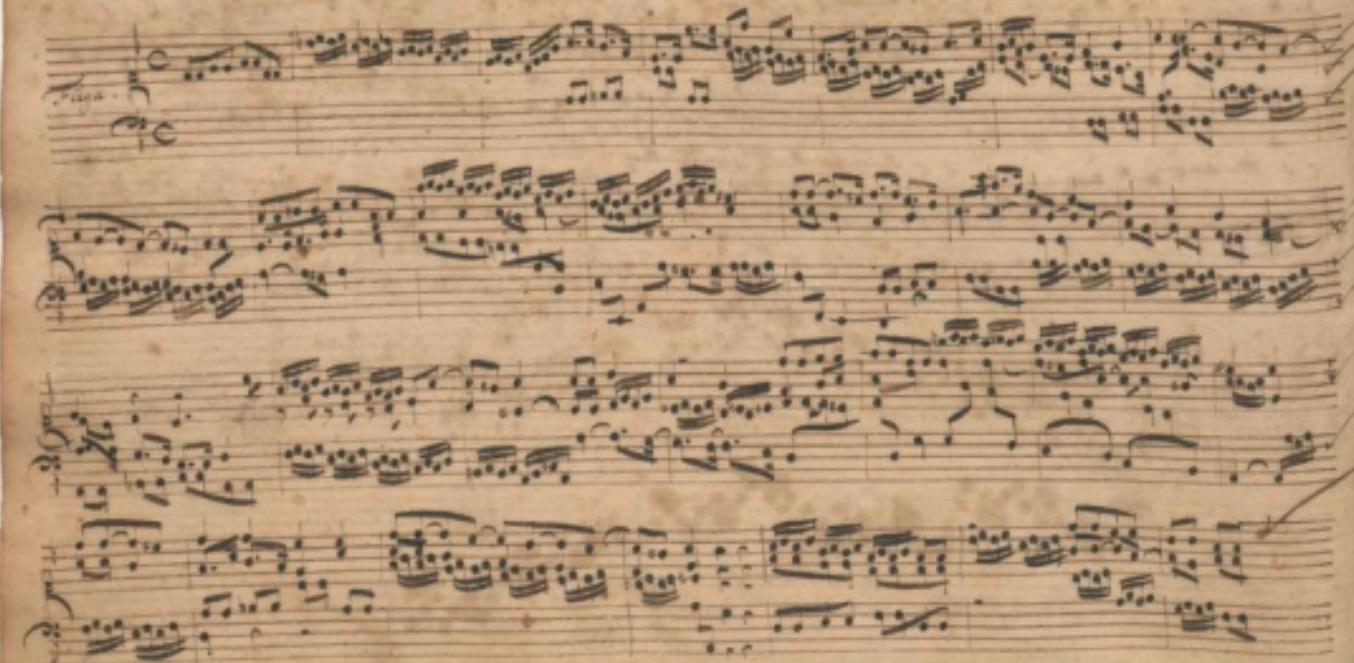
82



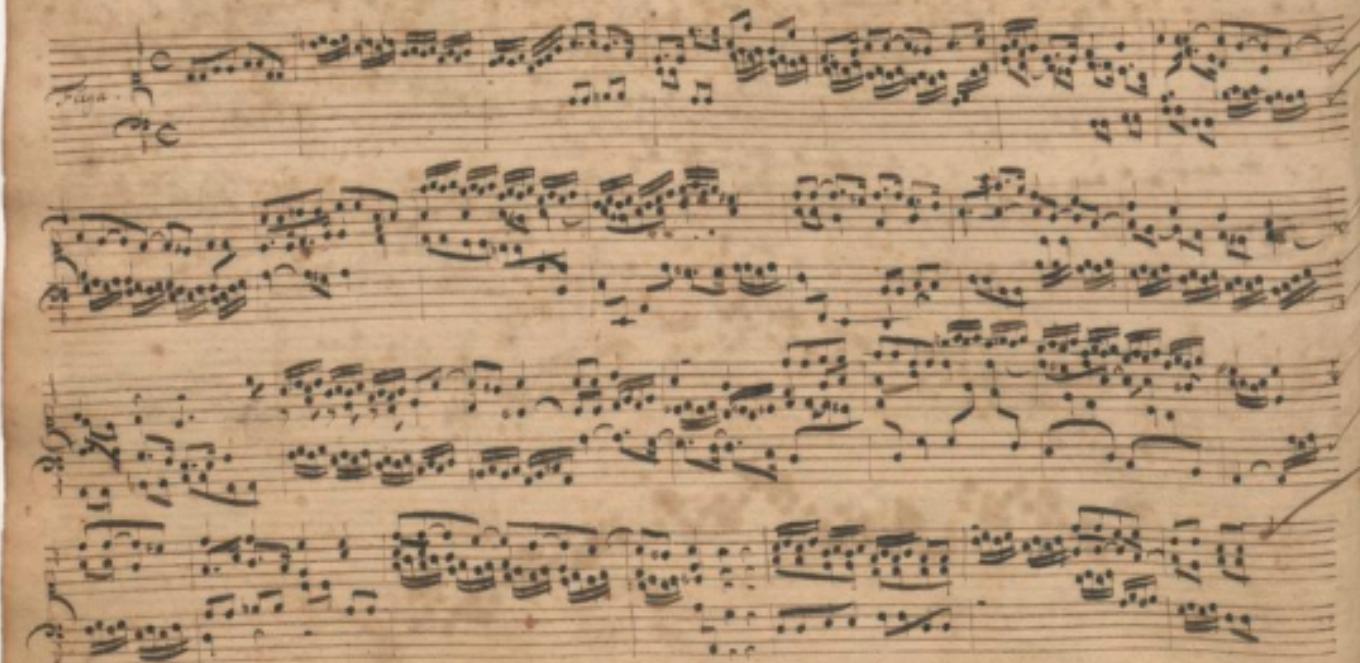




Fuga. Thema Reinharianum à Domino Henrico elaboratum.

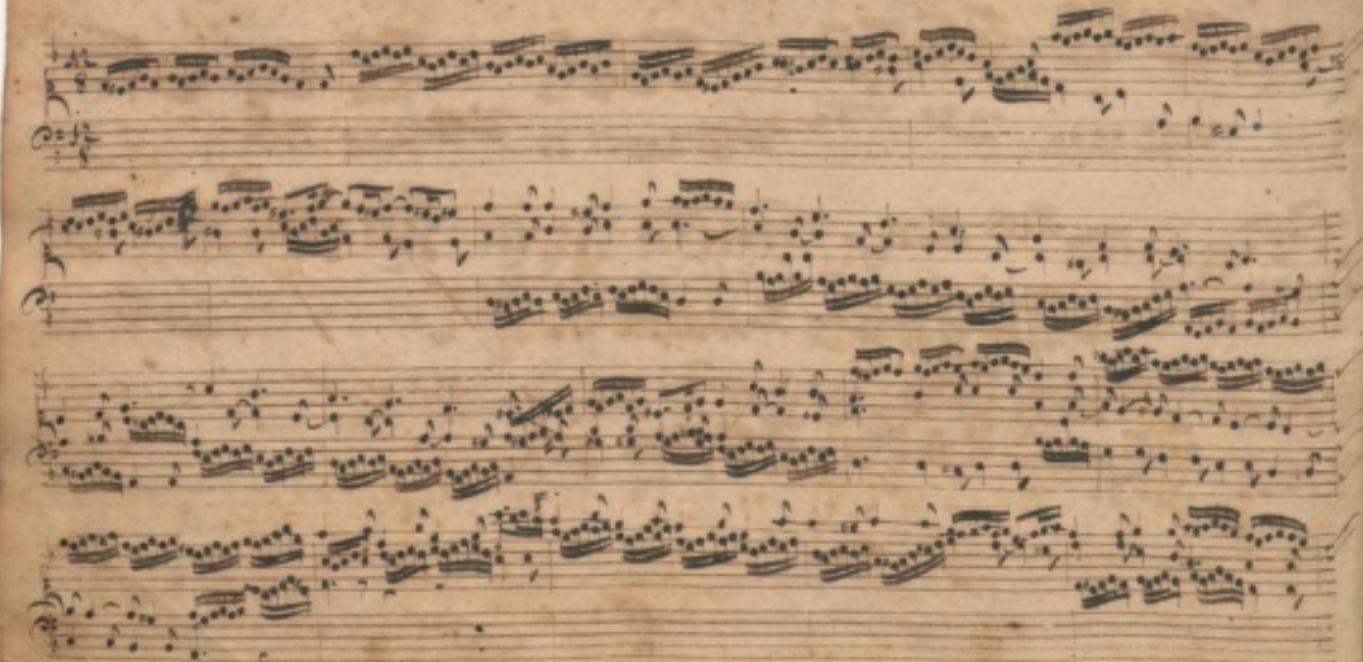


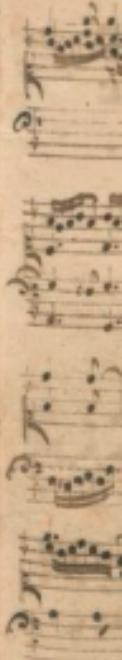
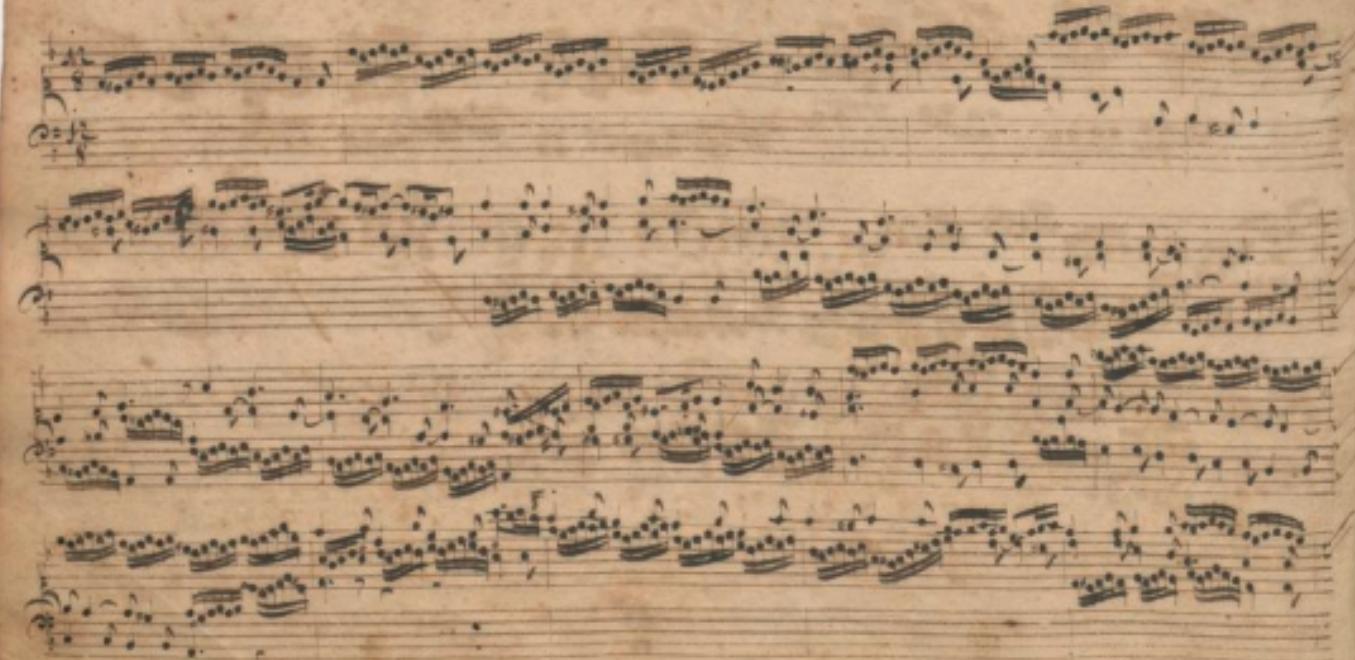
Fuga. Thema Reinharianum à Domino Henrico elaboratum.



Vclz.

Vclz.











Tuva ex 6. fol 25. P. Schlesinger.



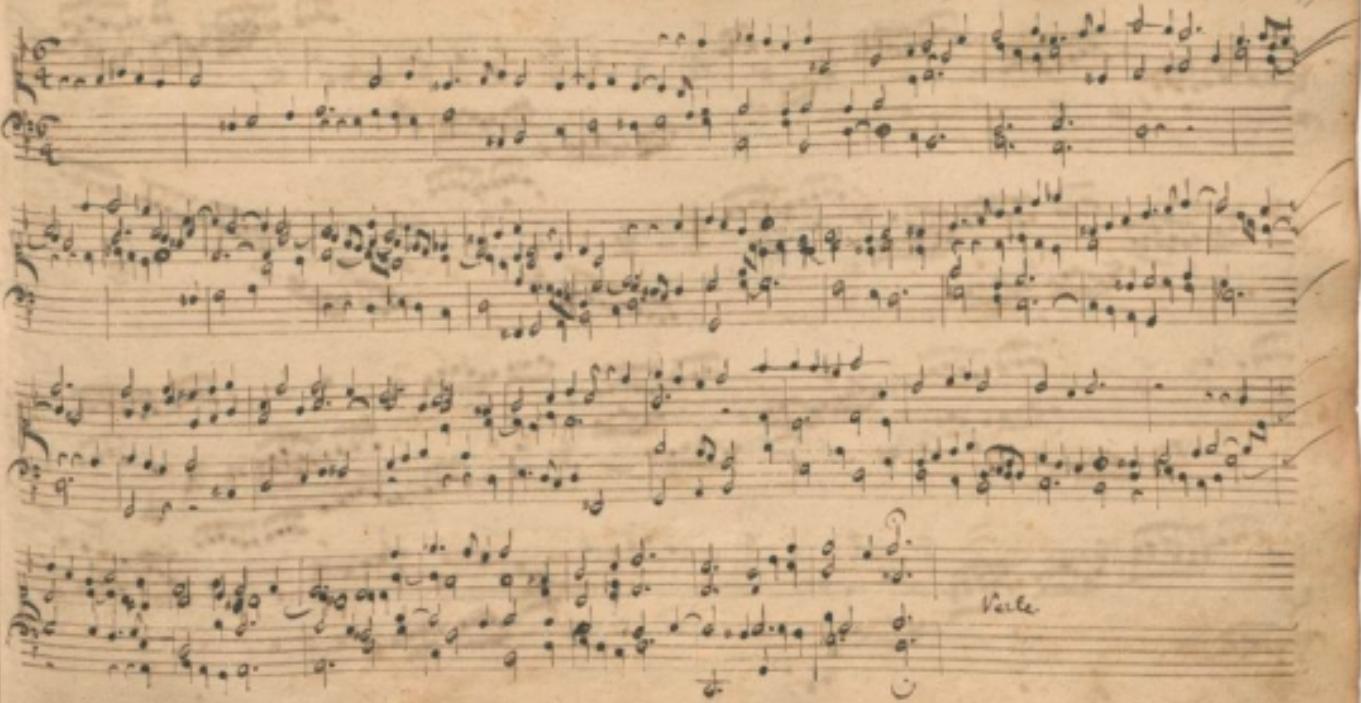


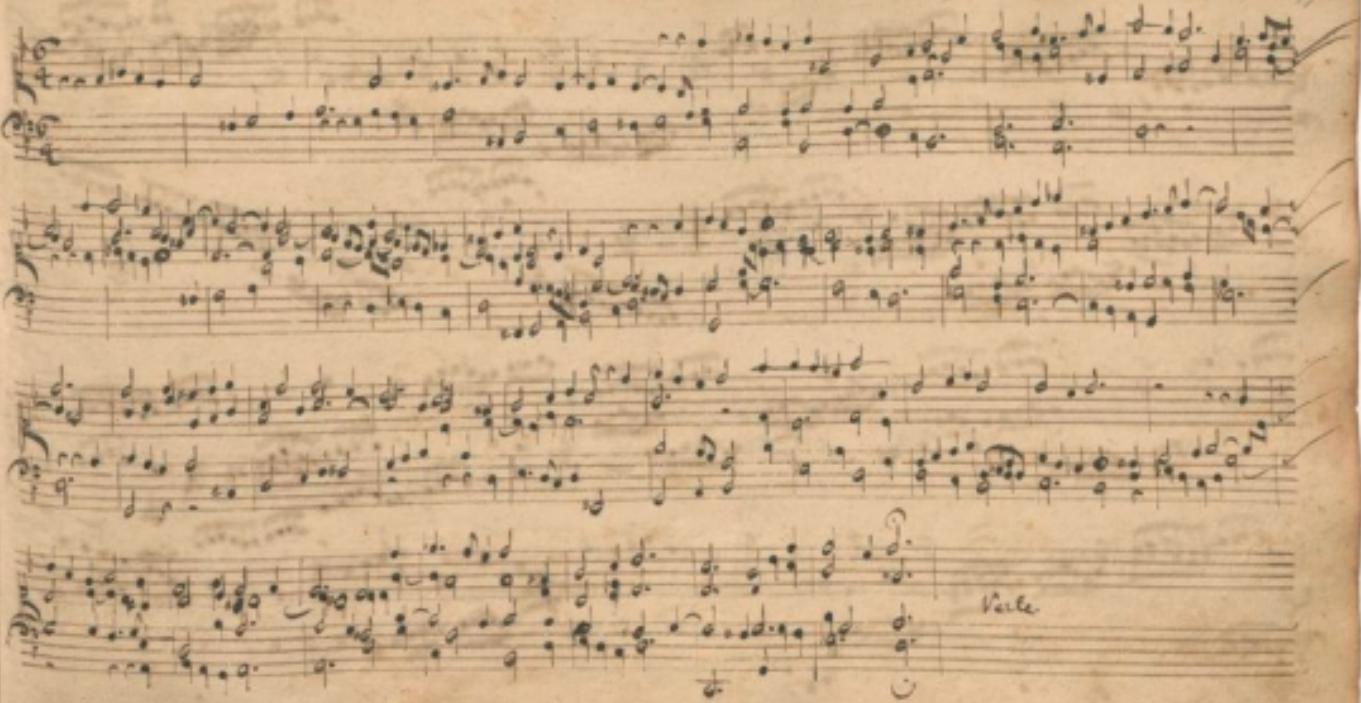
Parte alta.

















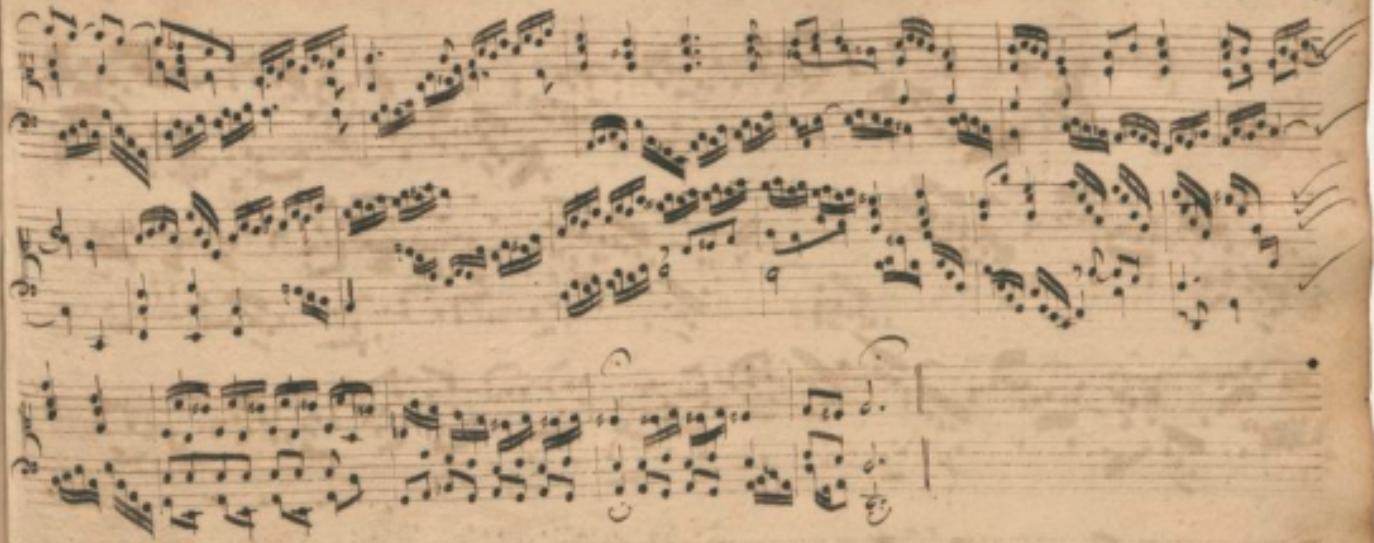


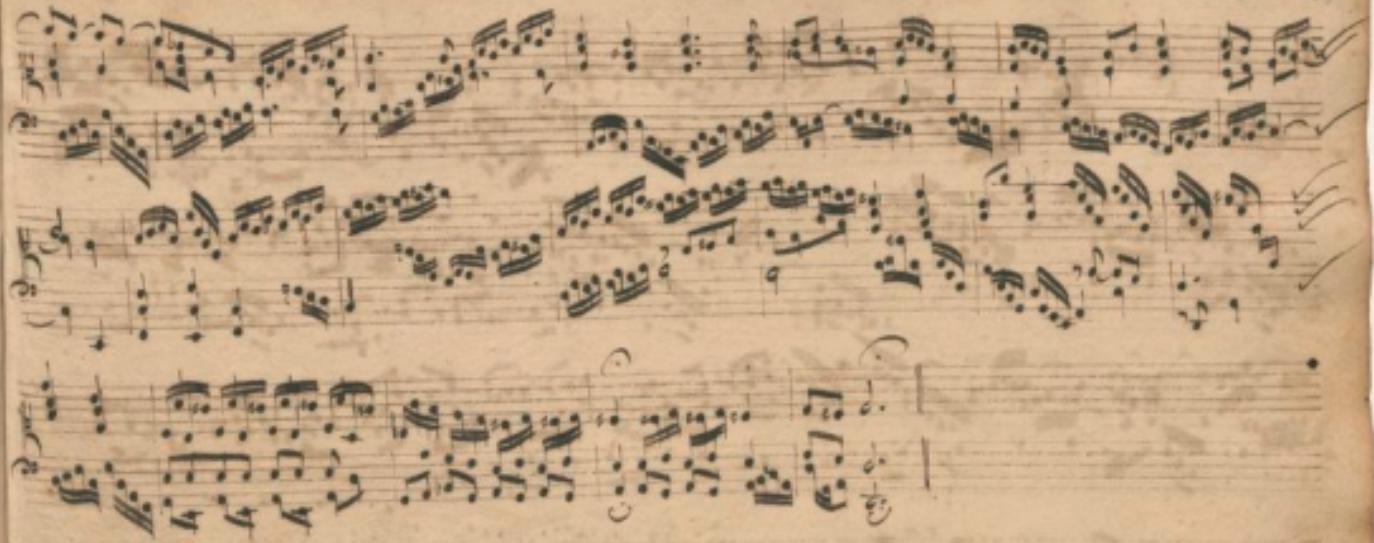


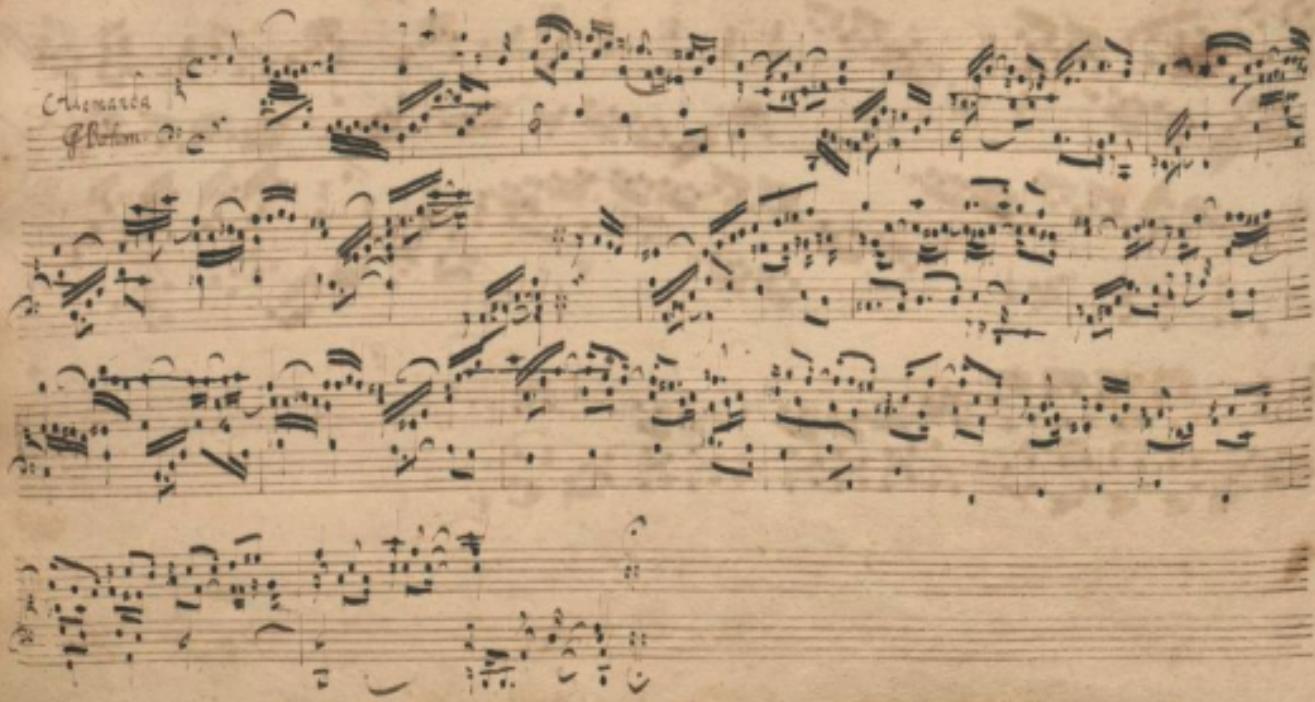
Ringt in Sigr. Oberg.

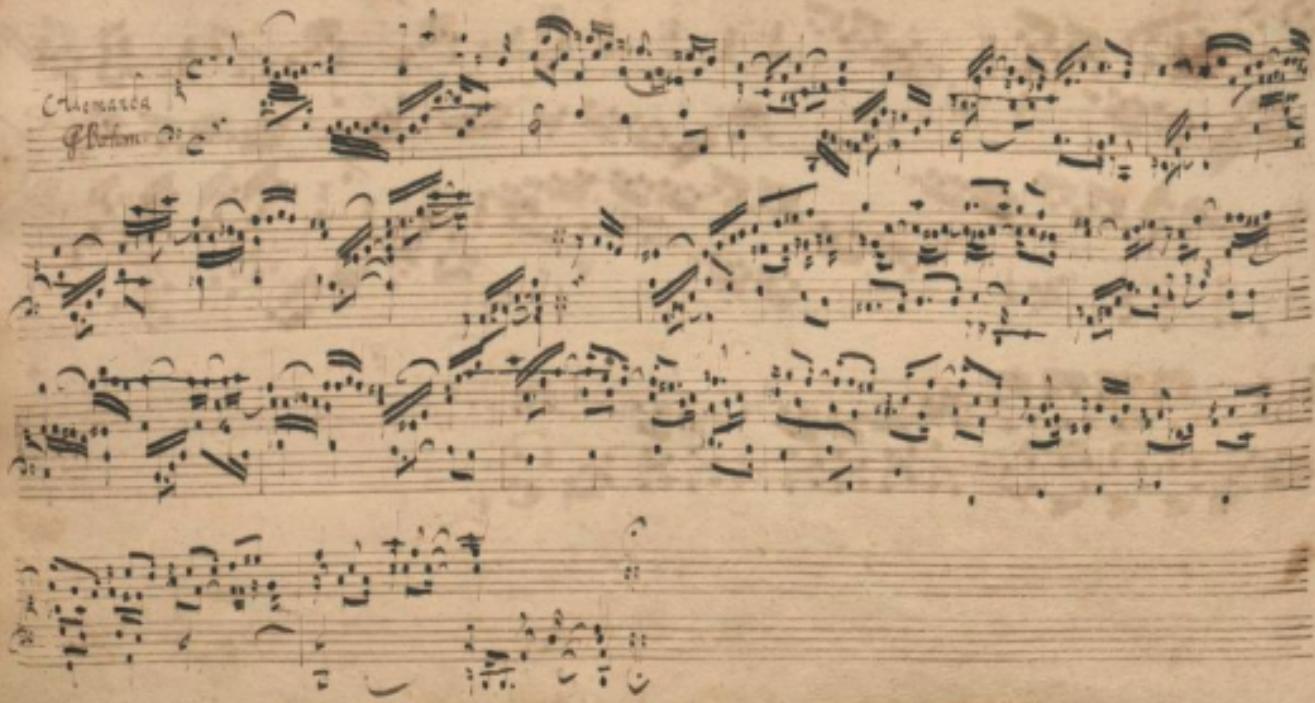


Traga si sif. Oberg.



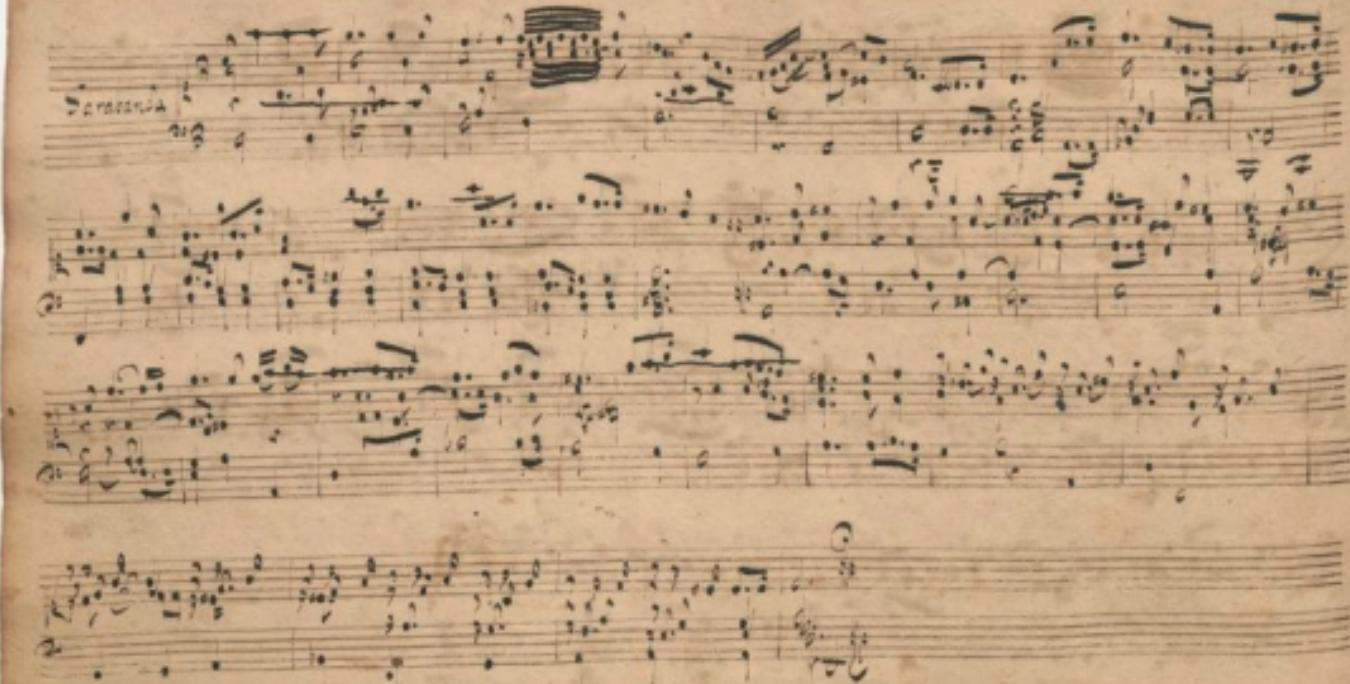


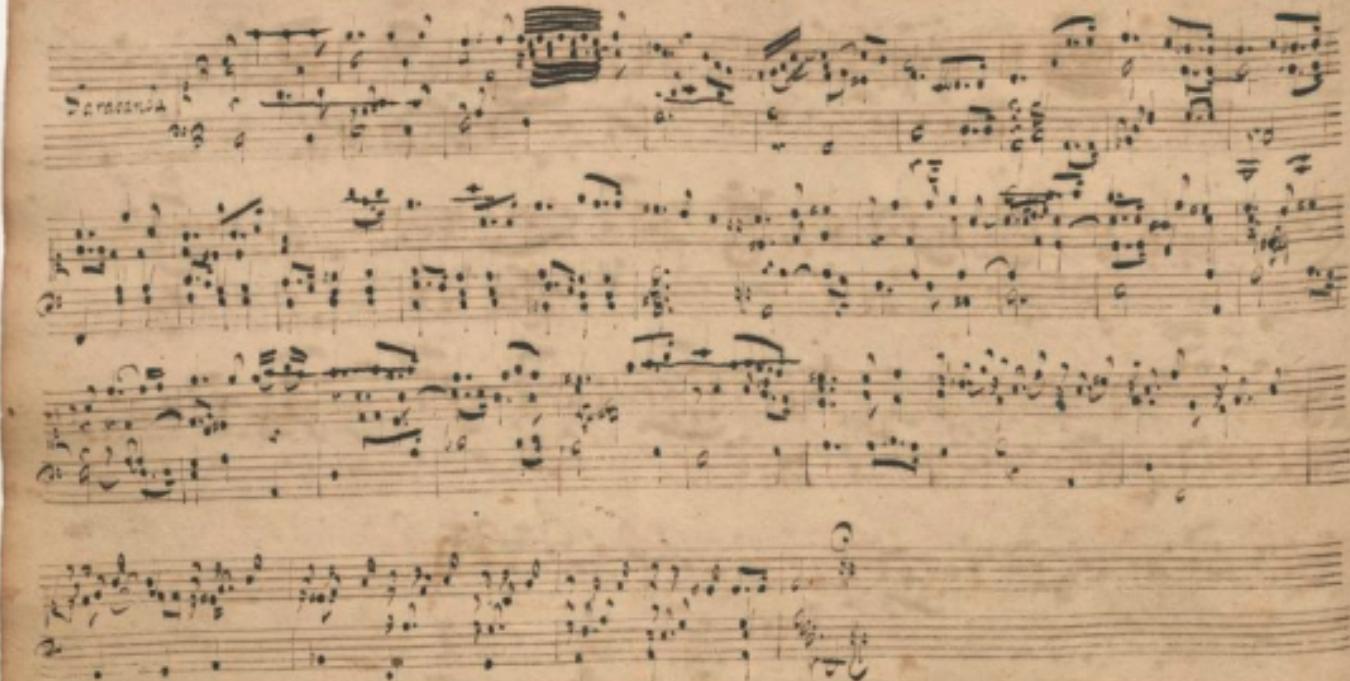


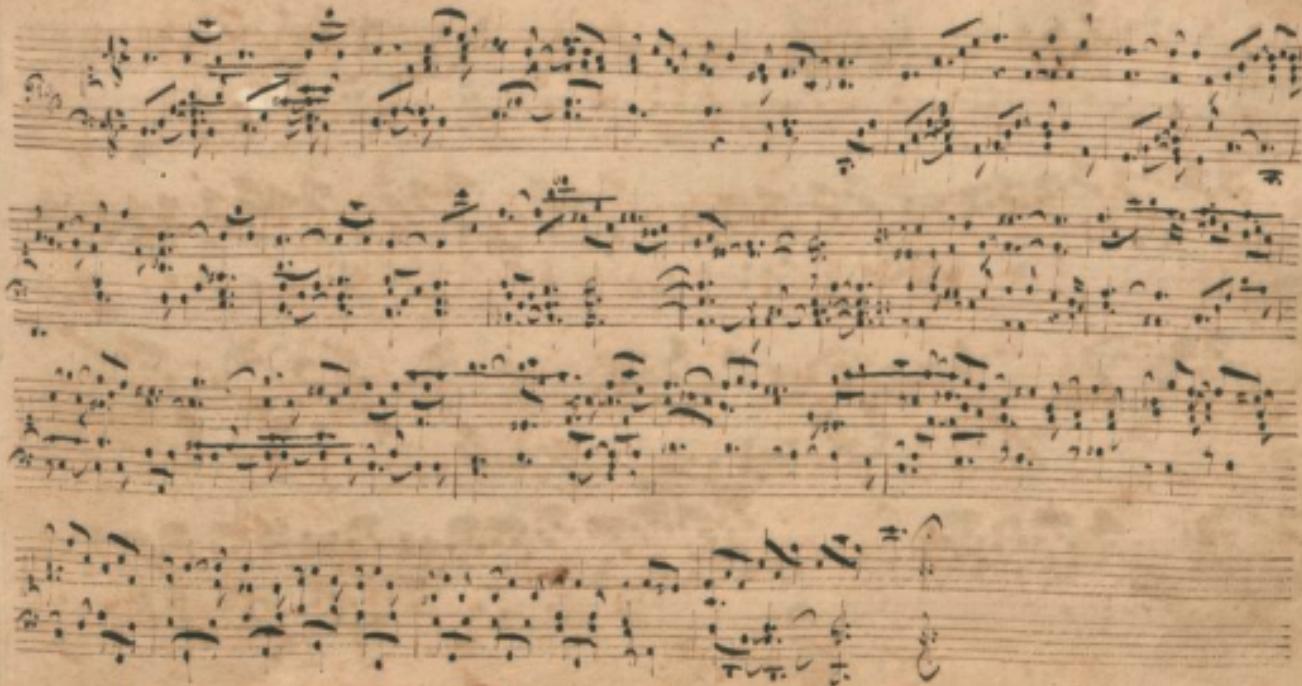


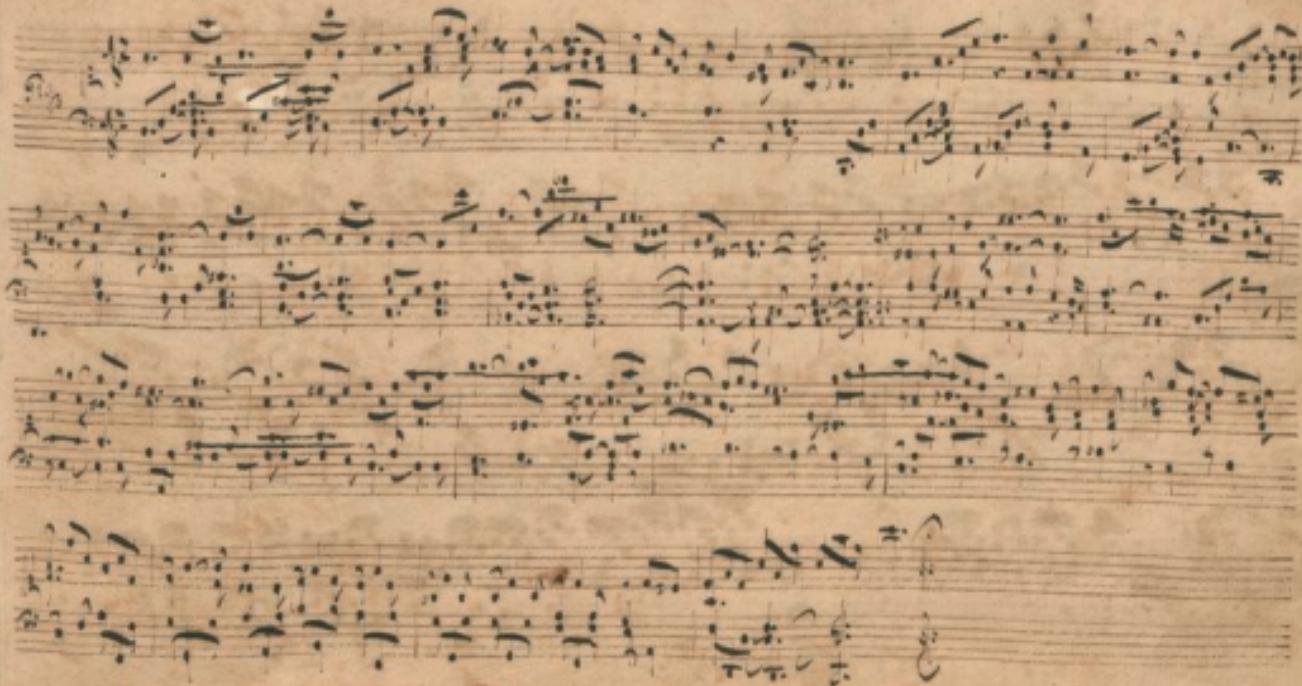












Partite diverse Sopra Pifferia: Jesu du bist am zu secone. Sig: Georg Böhm.

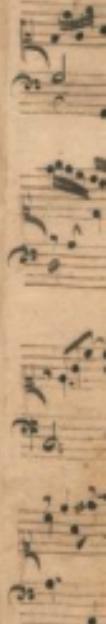
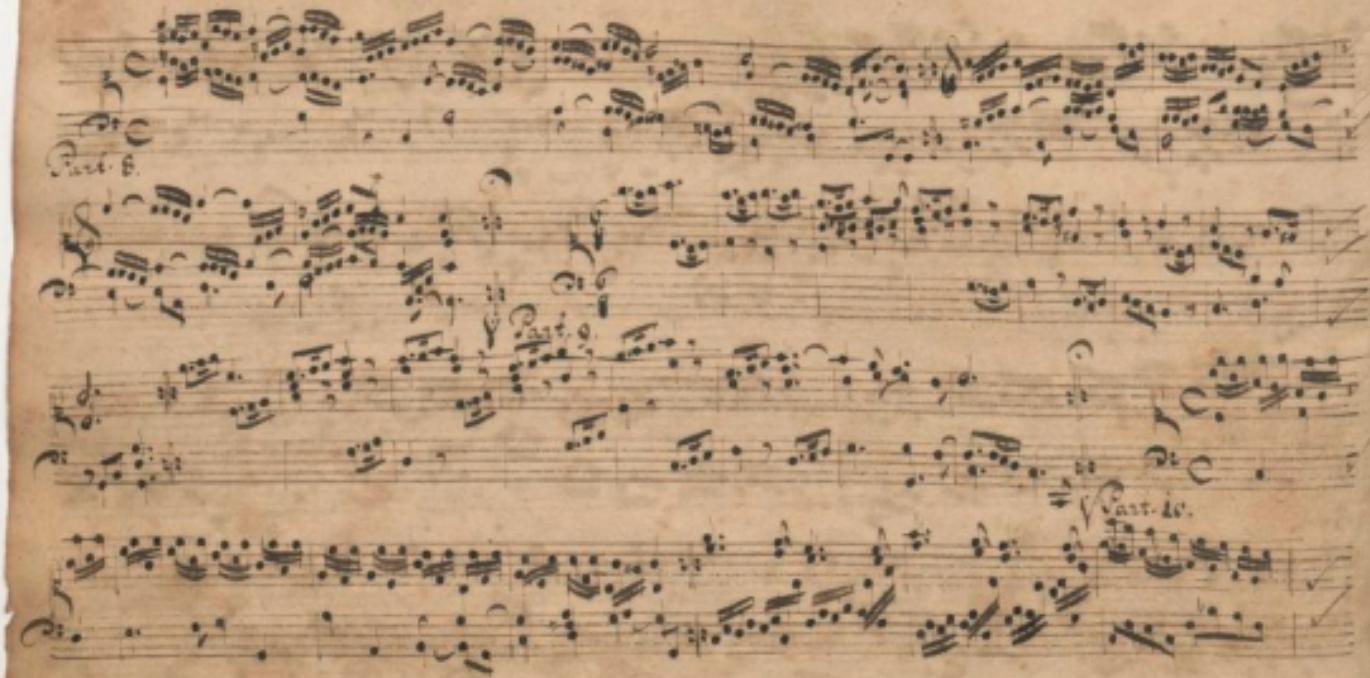
A handwritten musical score for four voices or parts. The score consists of five horizontal staves, each representing a different part. The parts are labeled from top to bottom as 'Parte 1', 'Parte 2', 'Parte 3', 'Parte 4', and 'Parte 5'. The music is written in a cursive hand, with note heads and stems drawn individually. The time signature varies across the staves, with some showing common time (indicated by a 'C') and others showing 2/4 time (indicated by a '2'). The key signature is mostly C major, indicated by a single sharp sign (F#). The vocal parts are set against a harmonic background provided by a continuo or organ part, which is indicated by a bass clef and a 'C' time signature at the bottom of the page. The title of the piece is 'Partite diverse Sopra Pifferia: Jesu du bist am zu secone. Sig: Georg Böhm.'

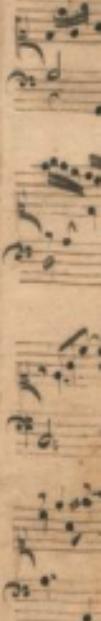
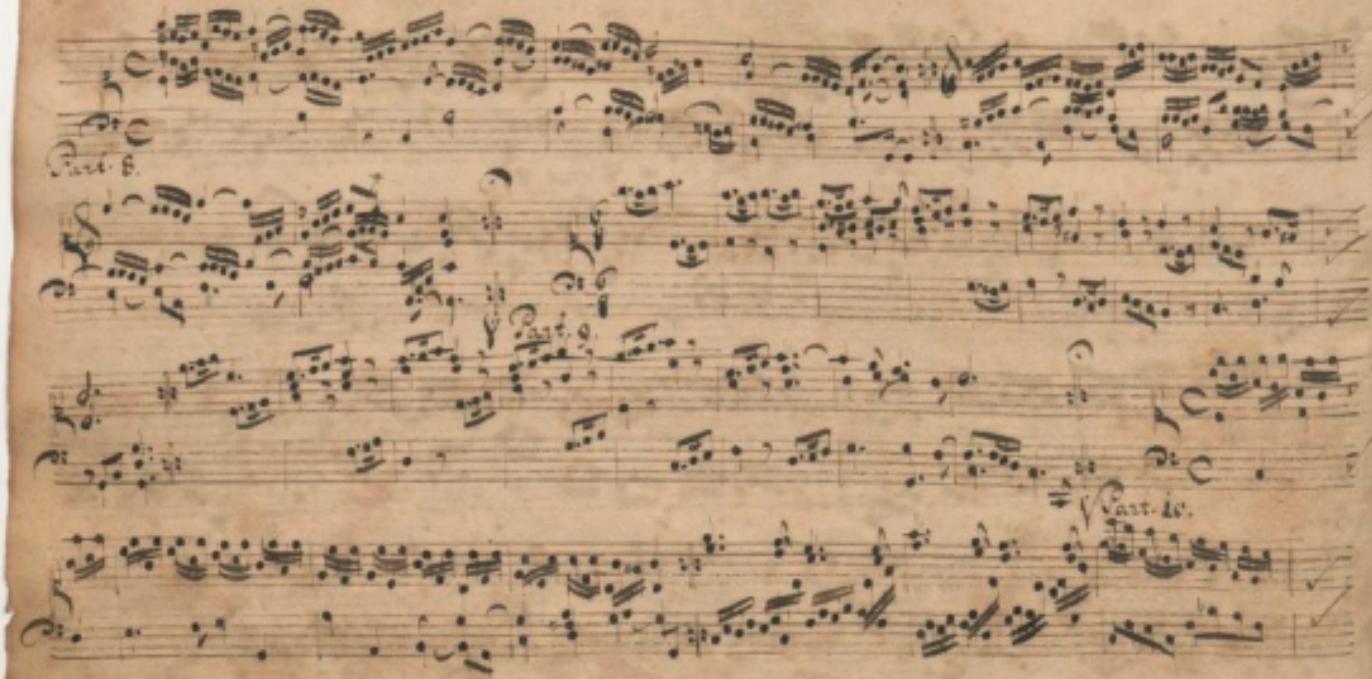
Partite diverse Sopra Pifferia: Jesu du bist am zu secone. Sig: Georg Böhm.

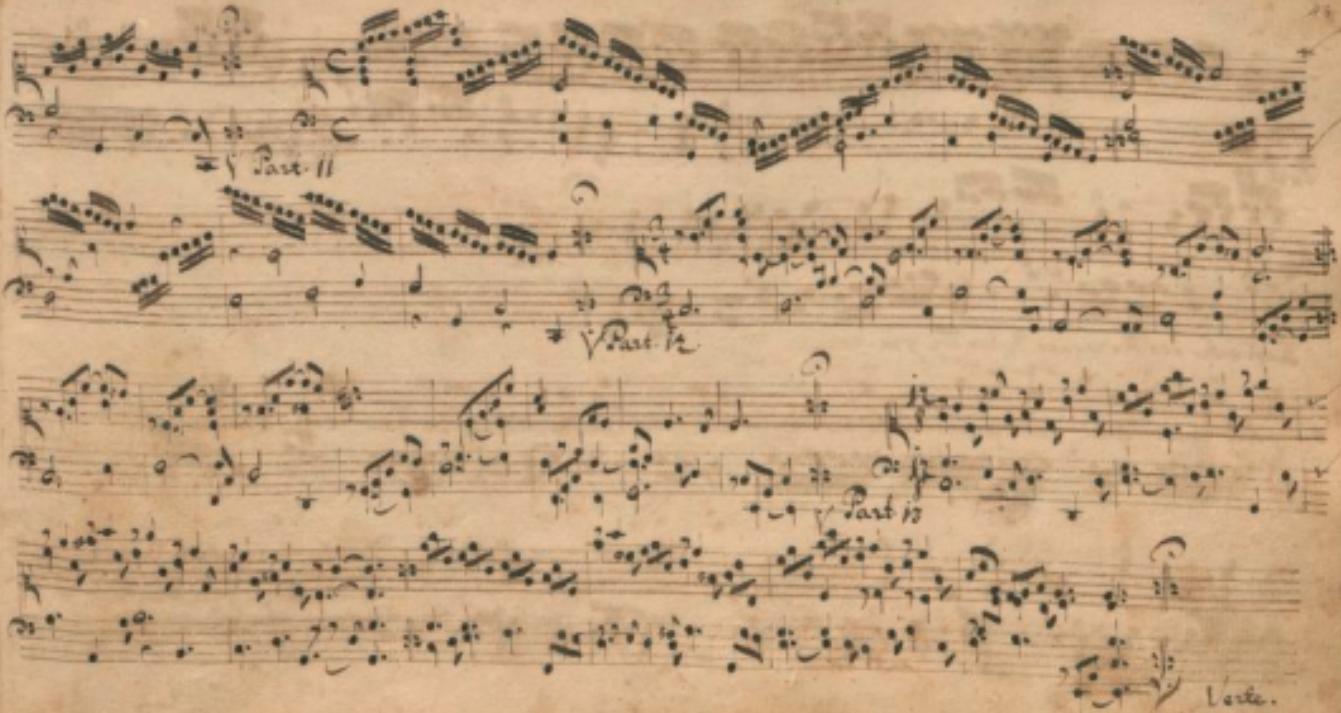
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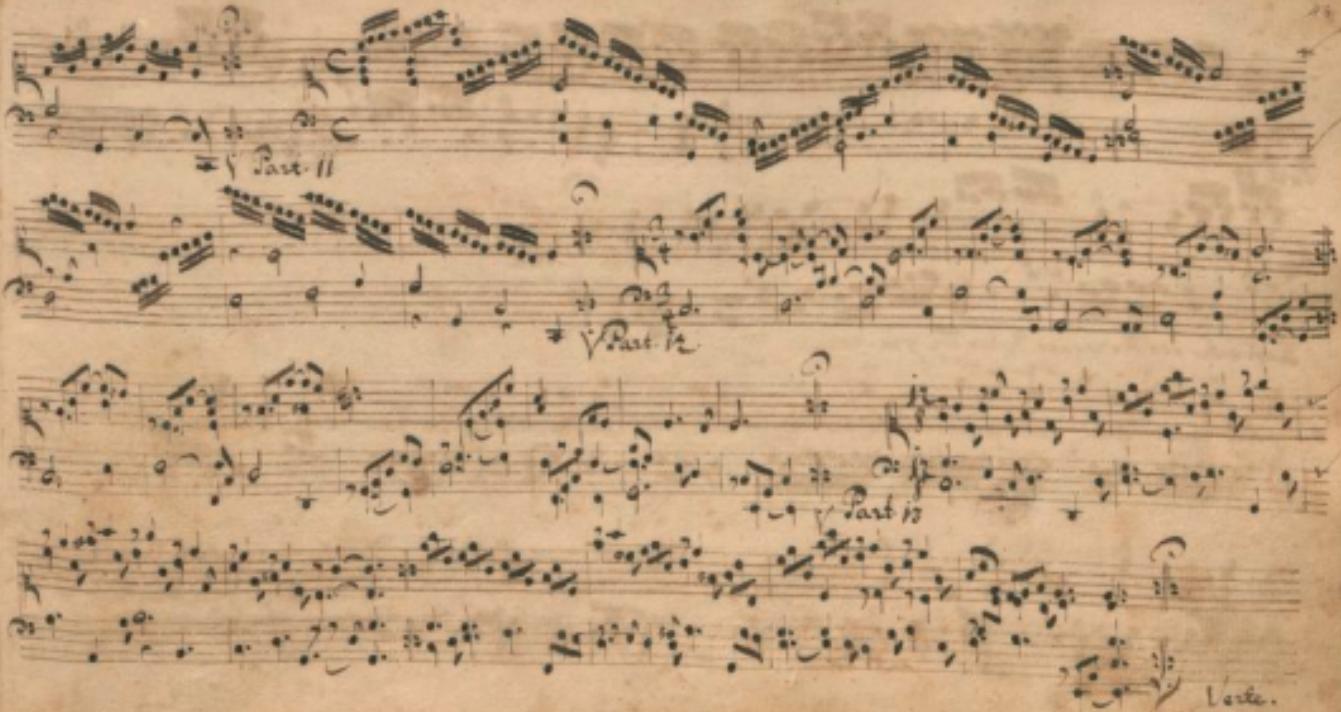








Largo.



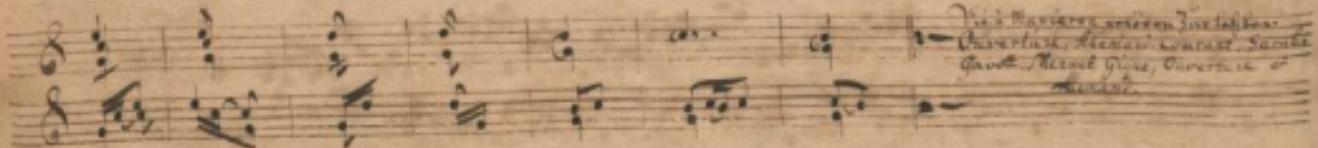
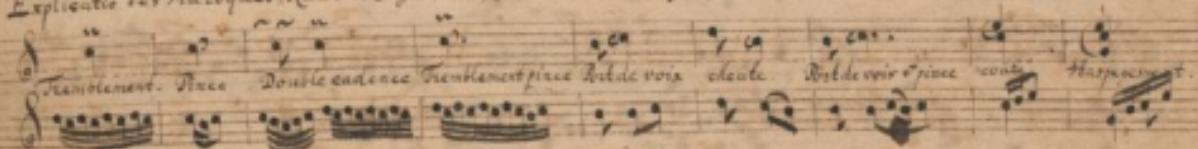
Largo.



Part 1st.

Offre

Explication des Marques Ruler des Gravures.

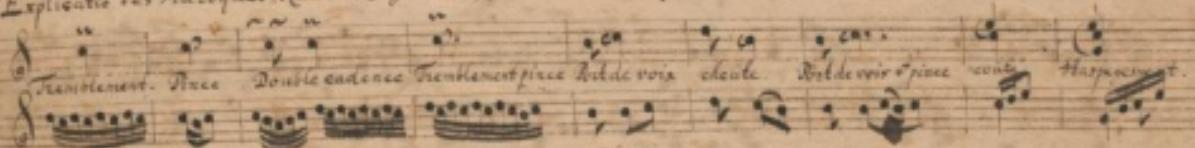




Part 1st.

Offre

Explication des Marques Ruler des Gravures.



Præludium - da Tiga - gl. Pd. liber - per J. S. Bach.

Pd. liber

Parte segue la Fine.

Præludium - da Tiga - gl. Pd. liber - per J. S. Bach.

This image shows a page from a handwritten musical manuscript. The title at the top reads "Præludium - da Tiga - gl. Pd. liber - per J. S. Bach.". The music is written on five staves using a basso continuo system. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a tenor G-clef, the fourth staff a bass F-clef, and the fifth staff a bass C-clef. The music consists of various note heads and stems, with some beams connecting notes. The paper is aged and yellowed. A small portion of the next page is visible at the bottom left, showing the beginning of another section with the text "Parte segue la Fine".

Fuga - allegro



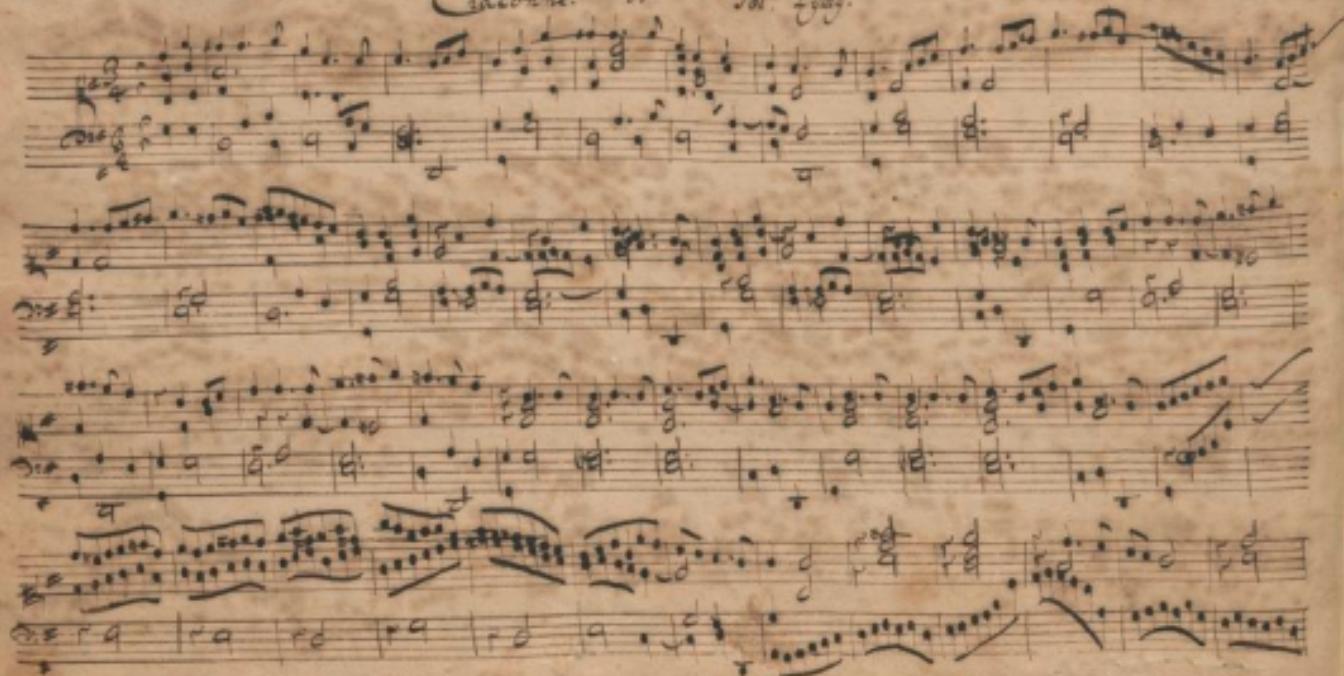
Fuga - allegro.



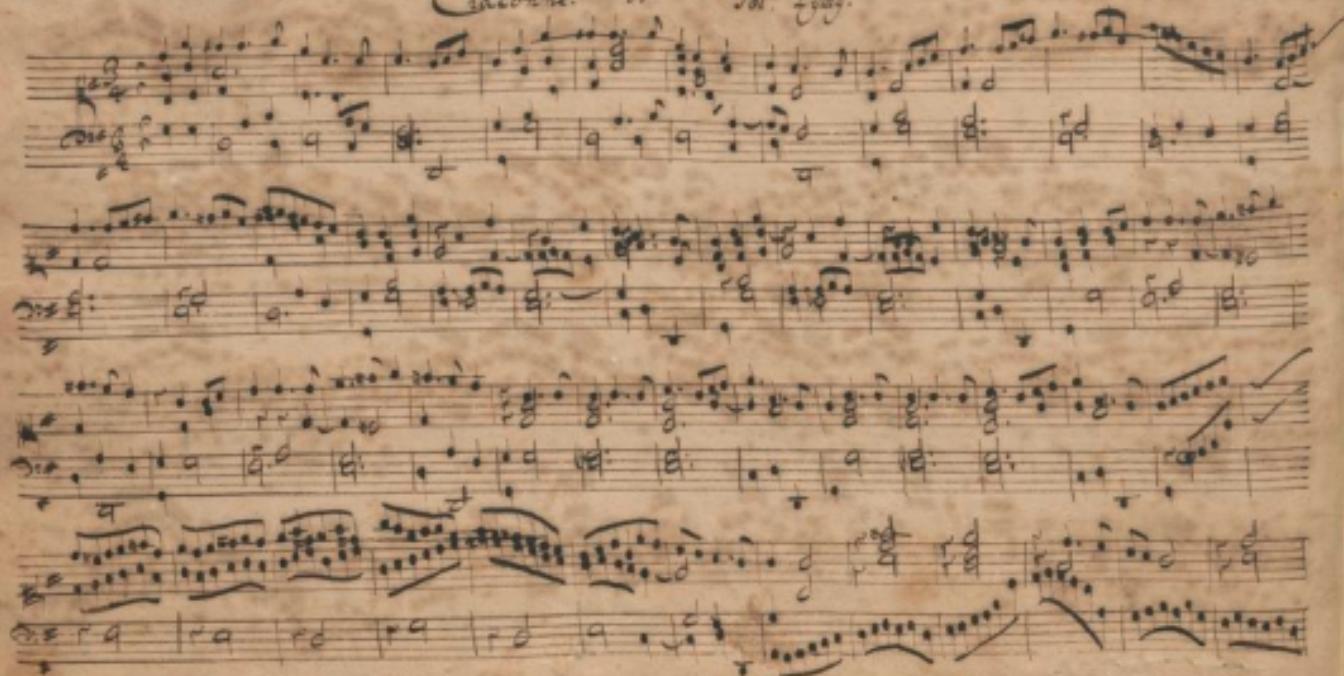




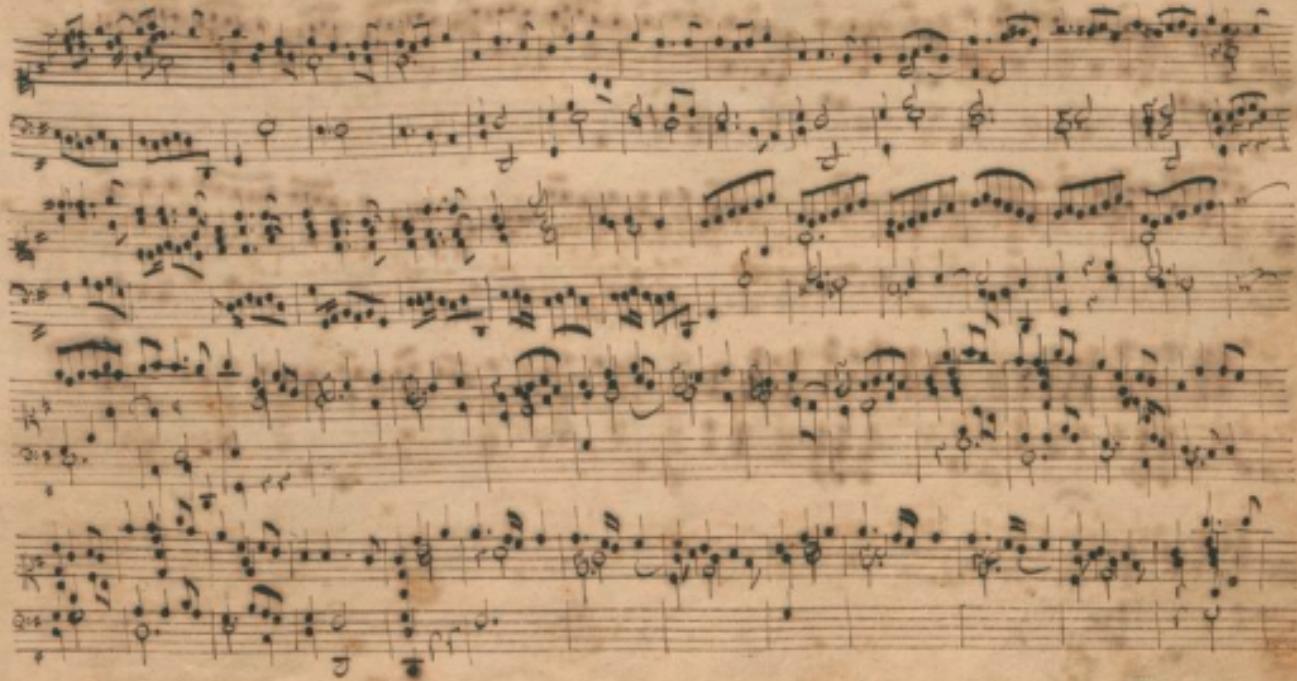
55
Ciaccone. Si M. füss.



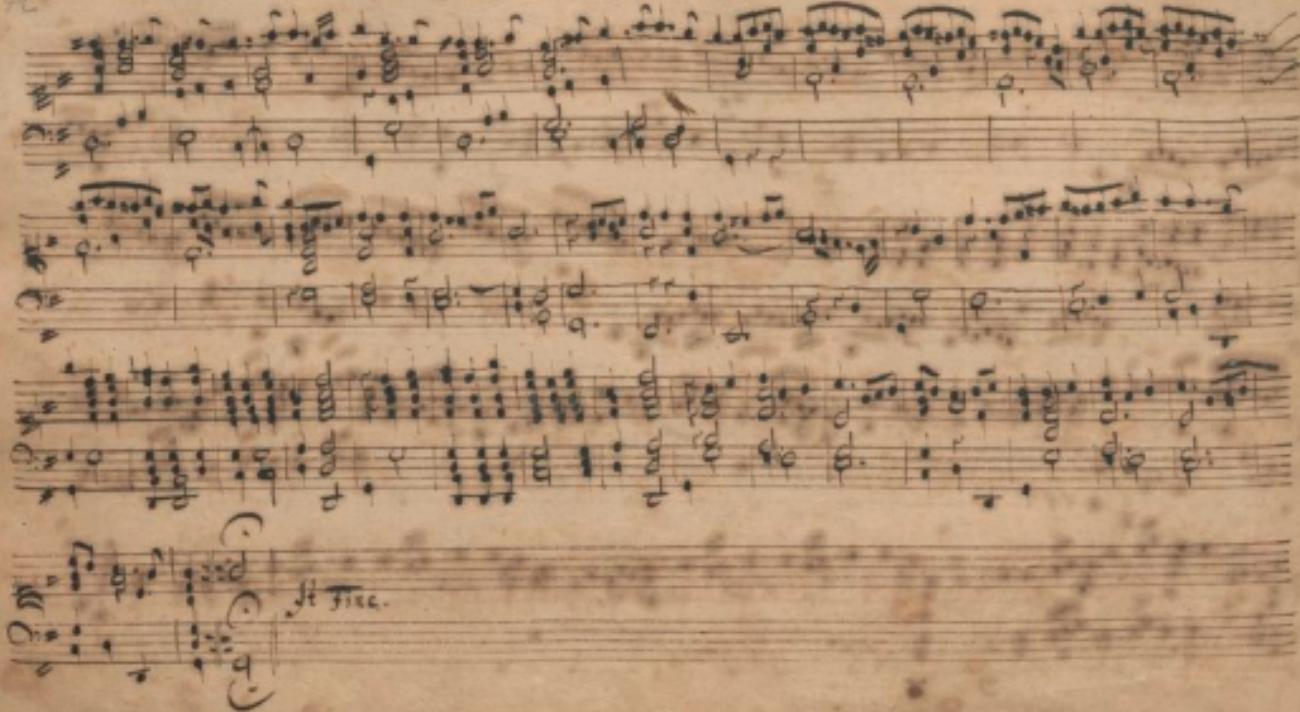
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Ciaccone. Si M. füss.



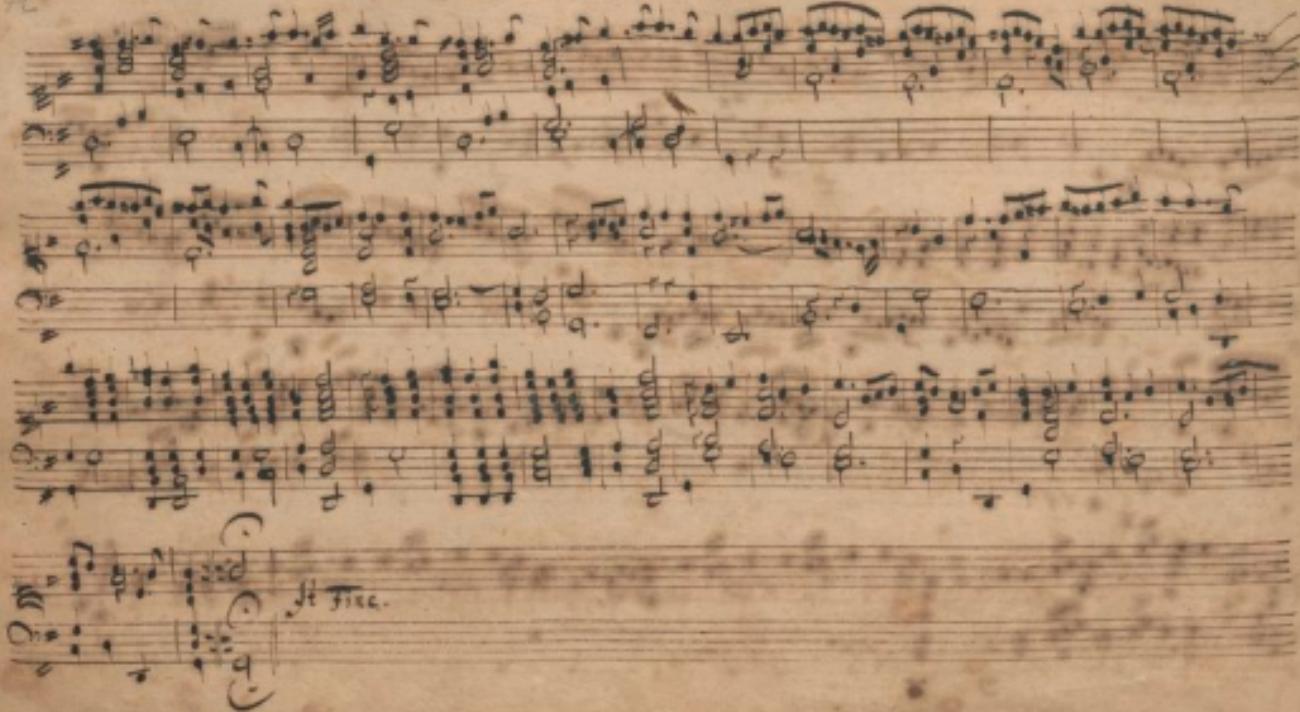




46



46



Praeludium con Pedale.

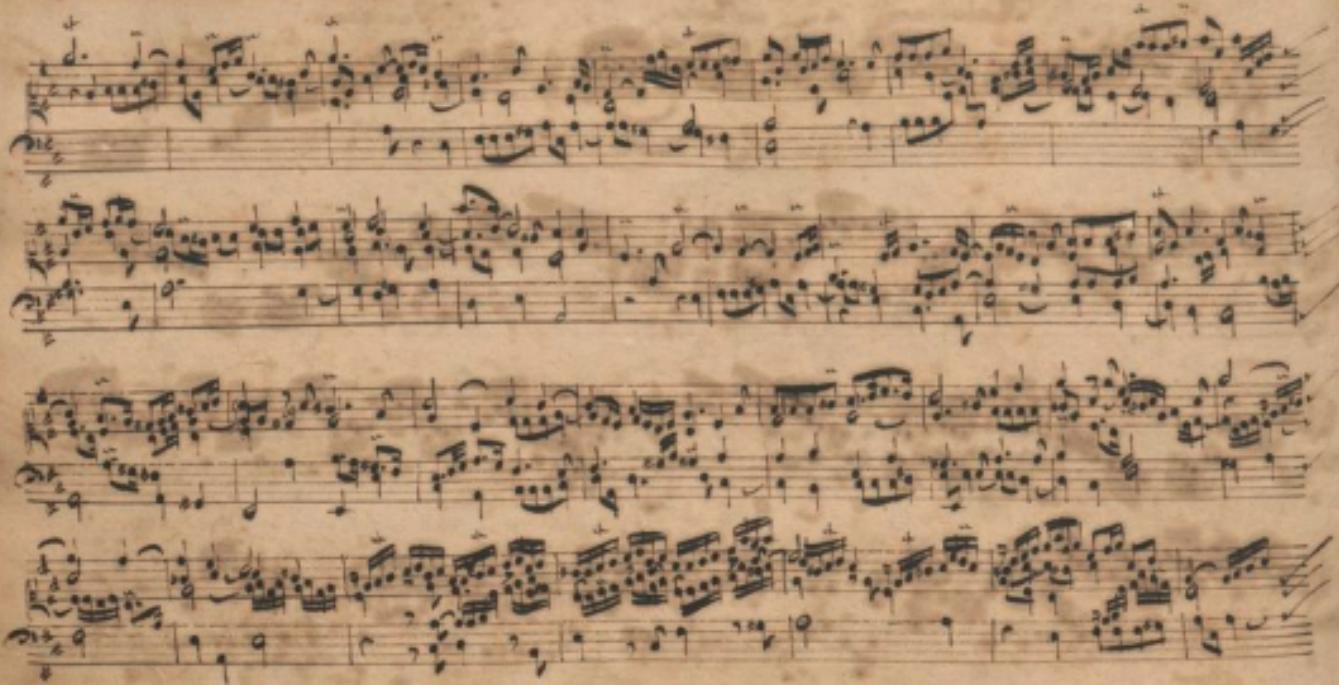
Se. Praeludium.

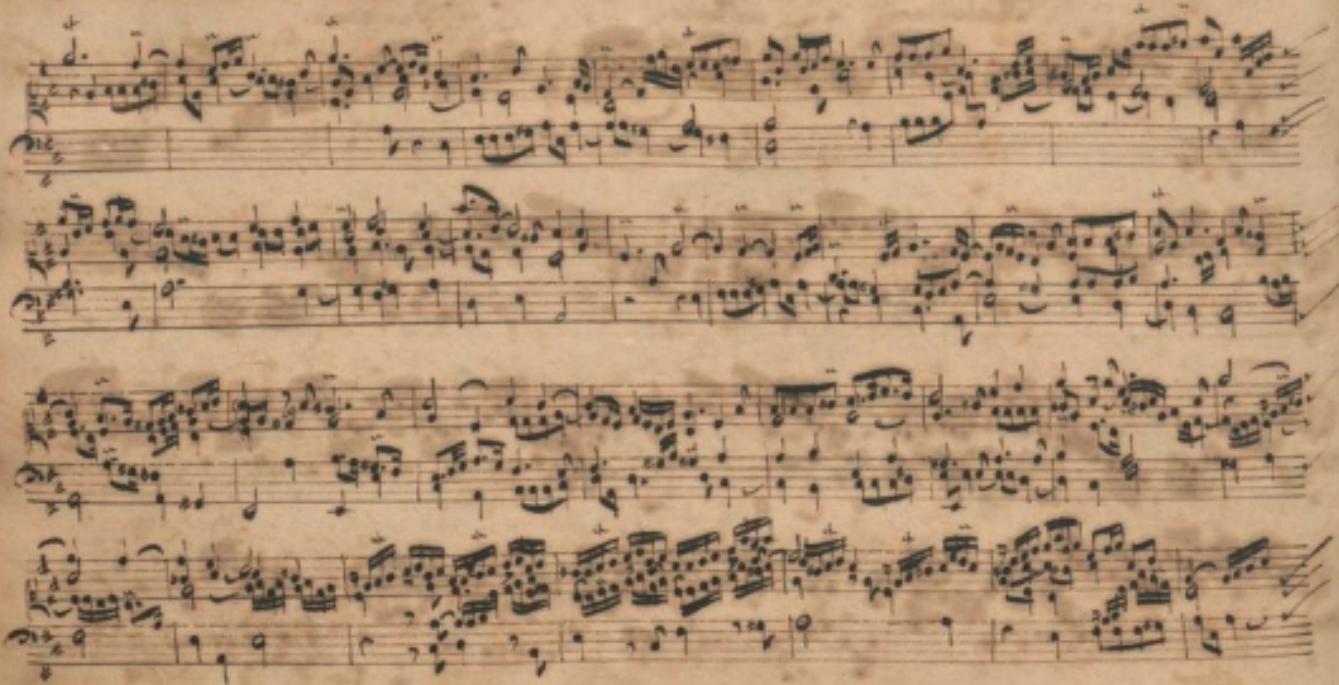
Seque.

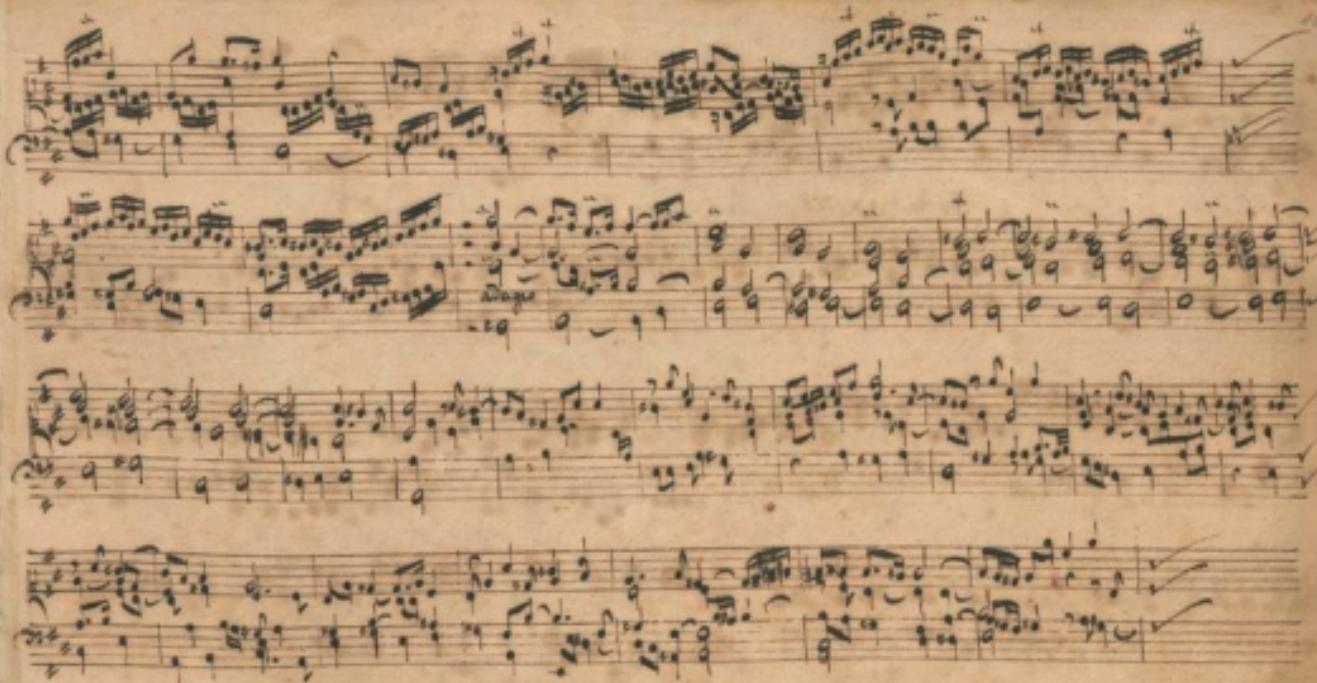
Praeludium con Pedale.

Se. Praeludium.

Seque.



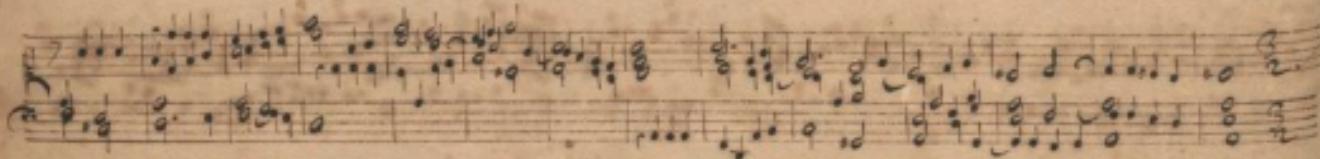
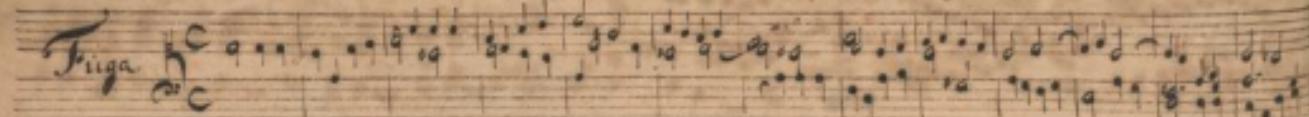








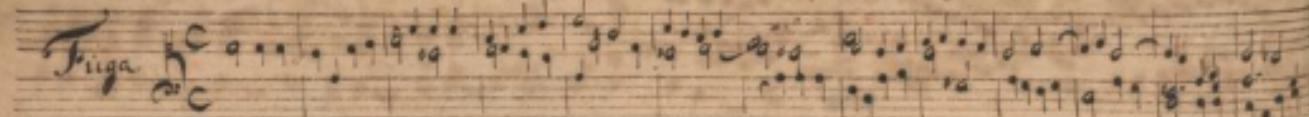
Suite no 2. In C major Fis. Op. 16 Lundberg. 2



16



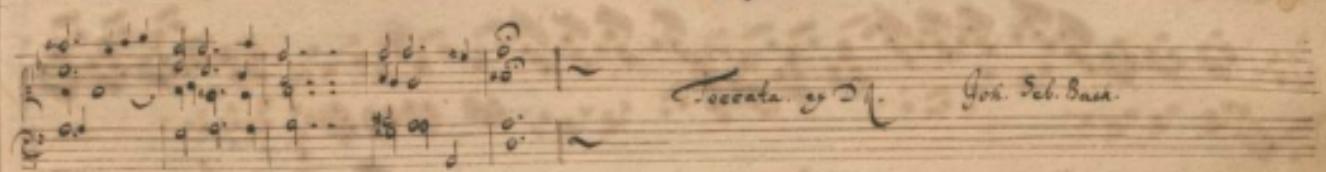
Suite no 2. In C major. Fugue. Op. 16. Lundberg. 2



388588 (J. J. Bach, Leningrad)



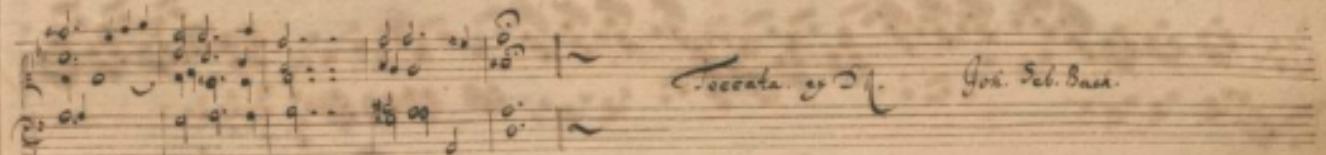
Toccata. g. 3. J. S. Bach.

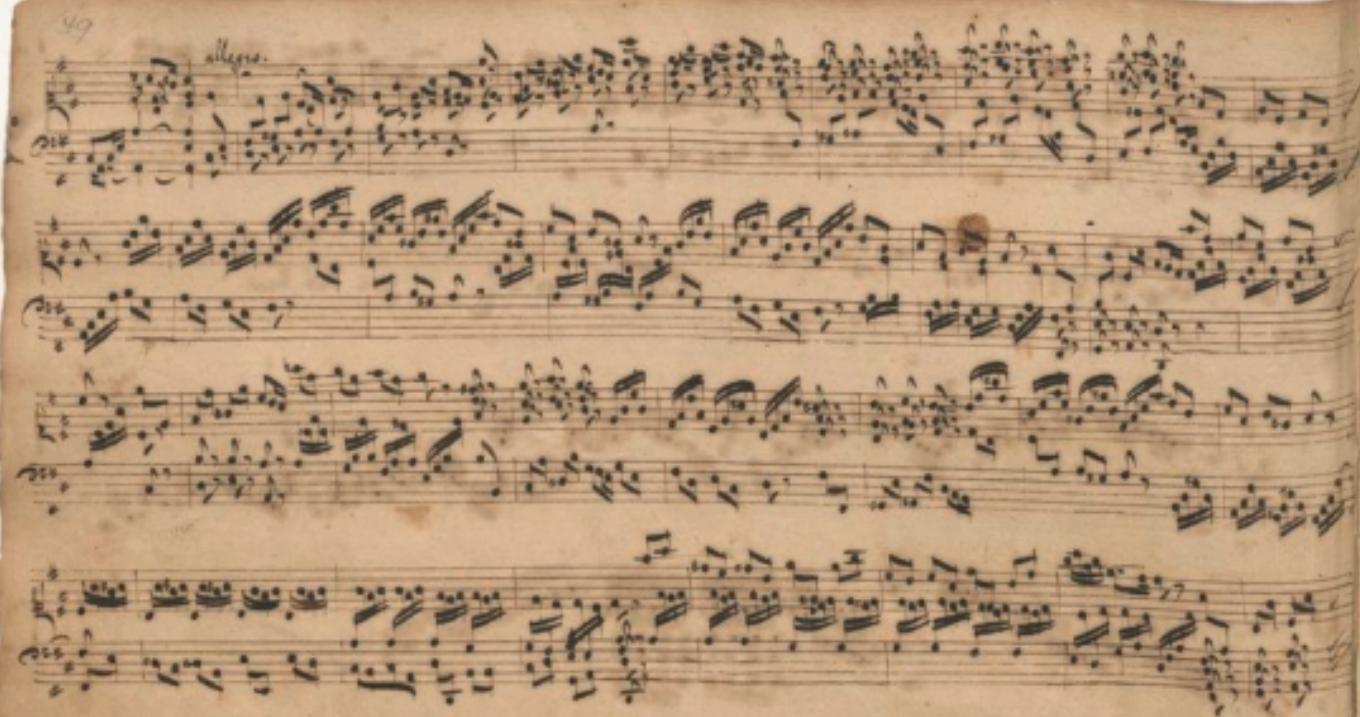


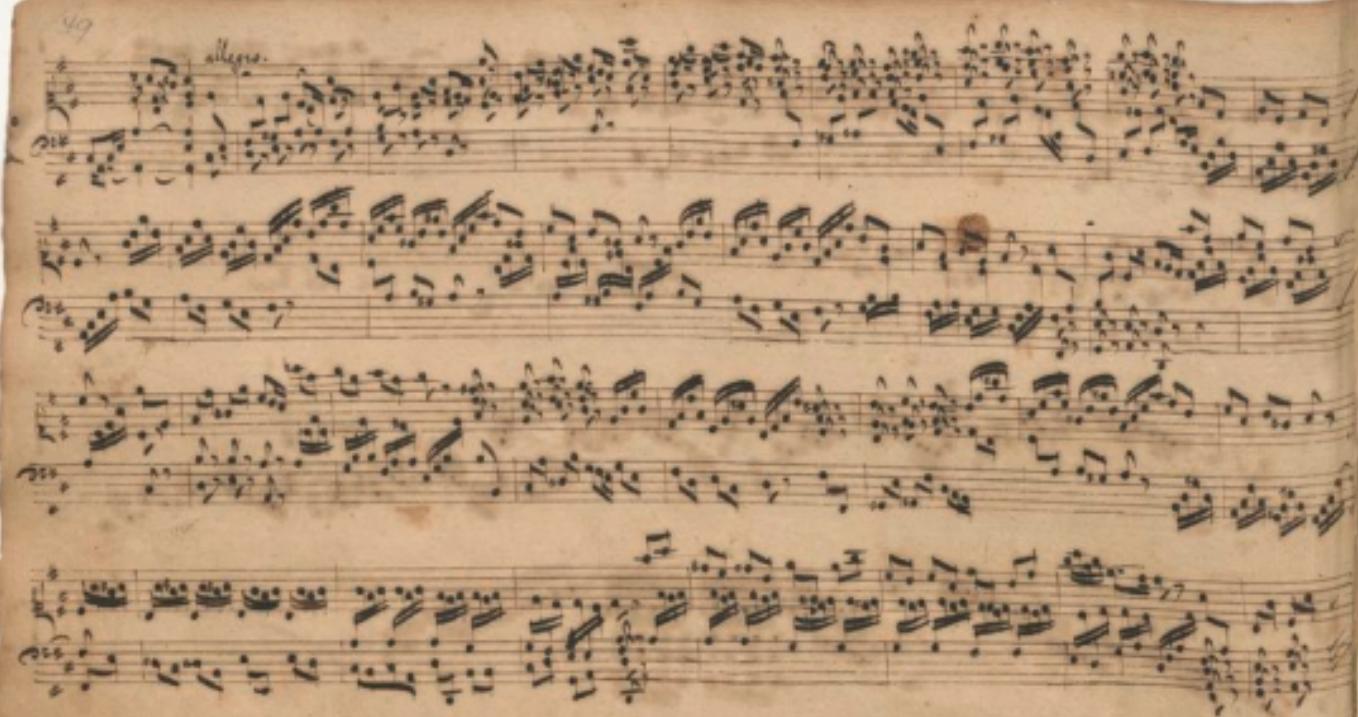
388588 (J. J. Bach, Leningrad)

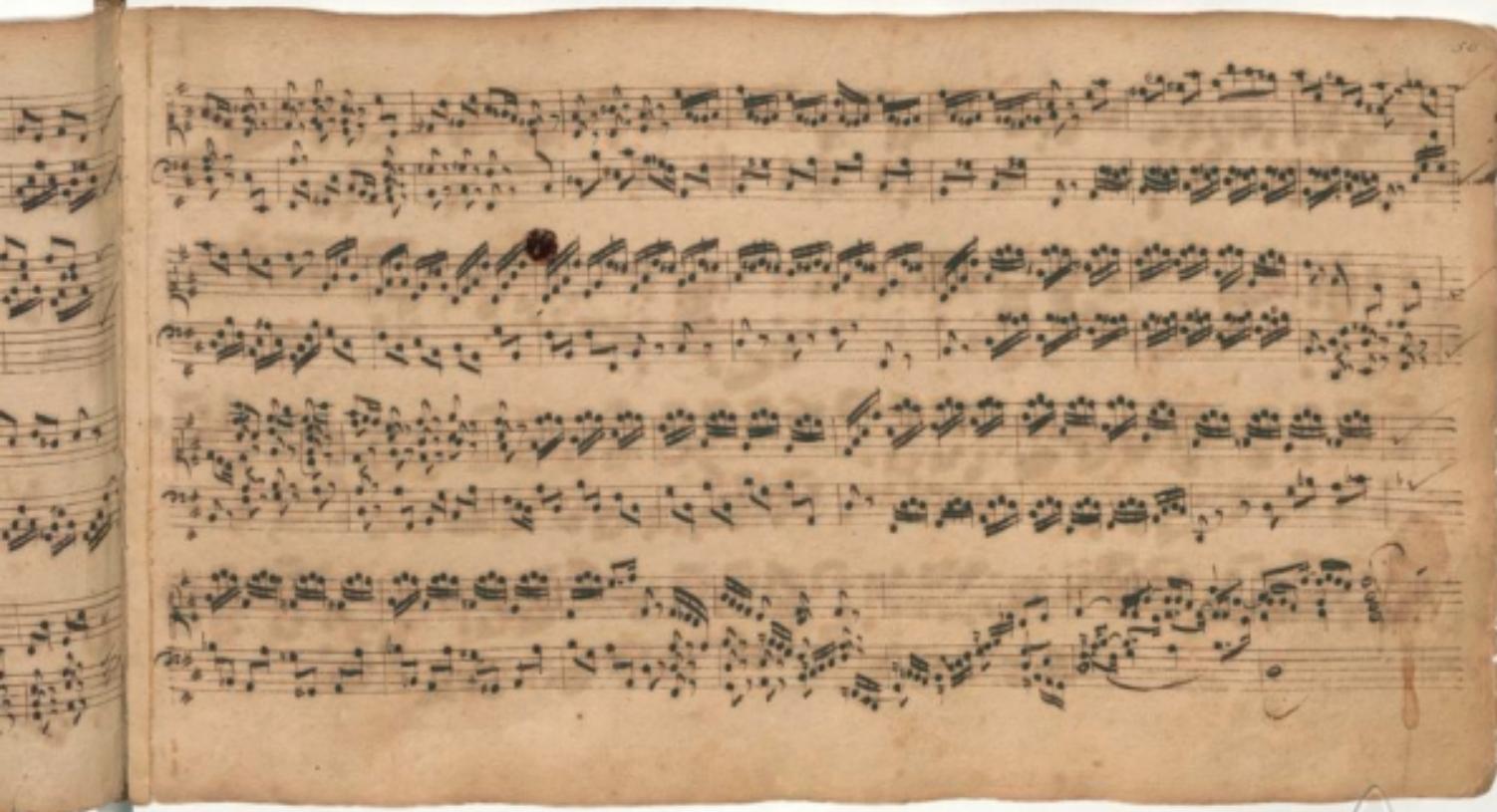


Toccata. g. 3. J. S. Bach.

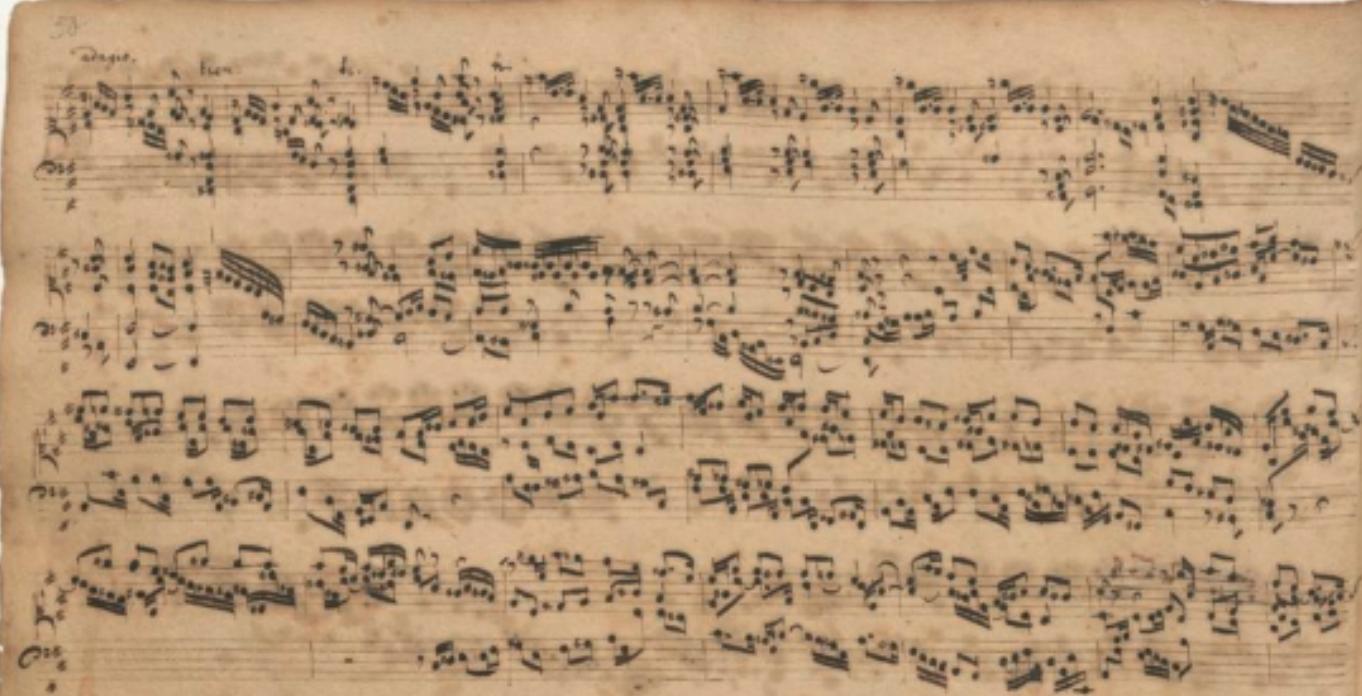


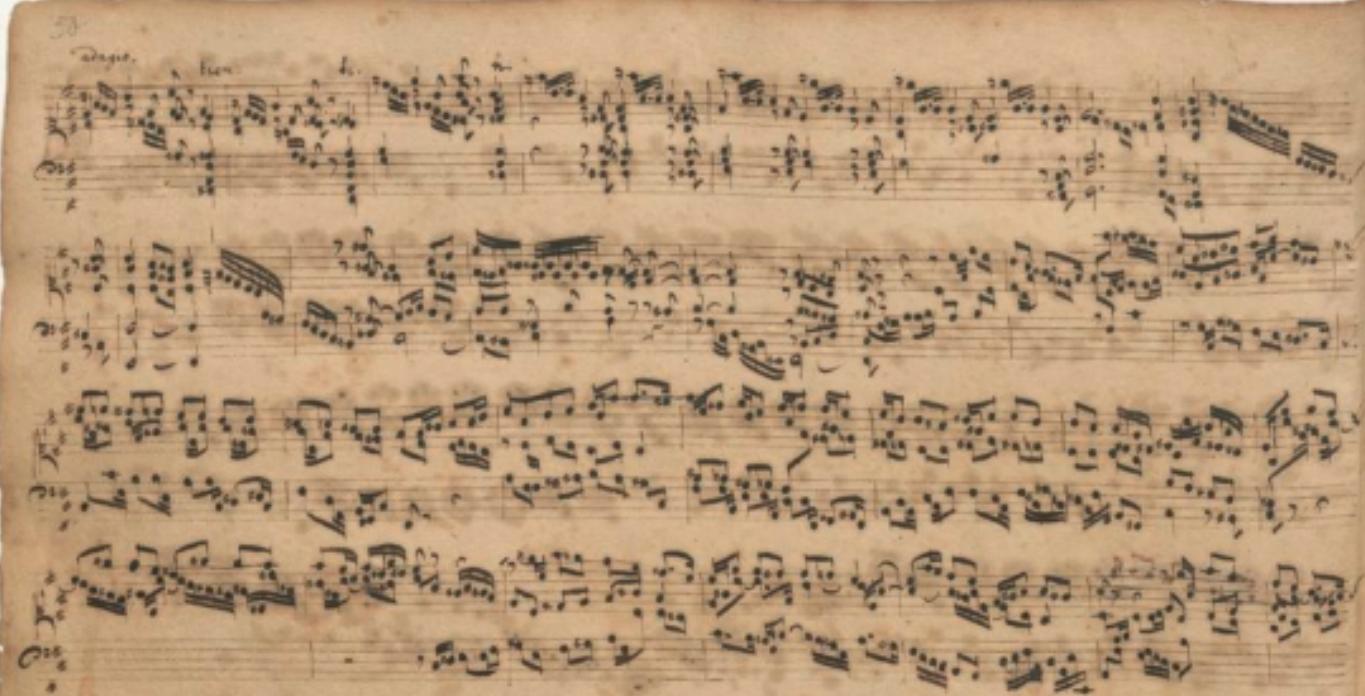


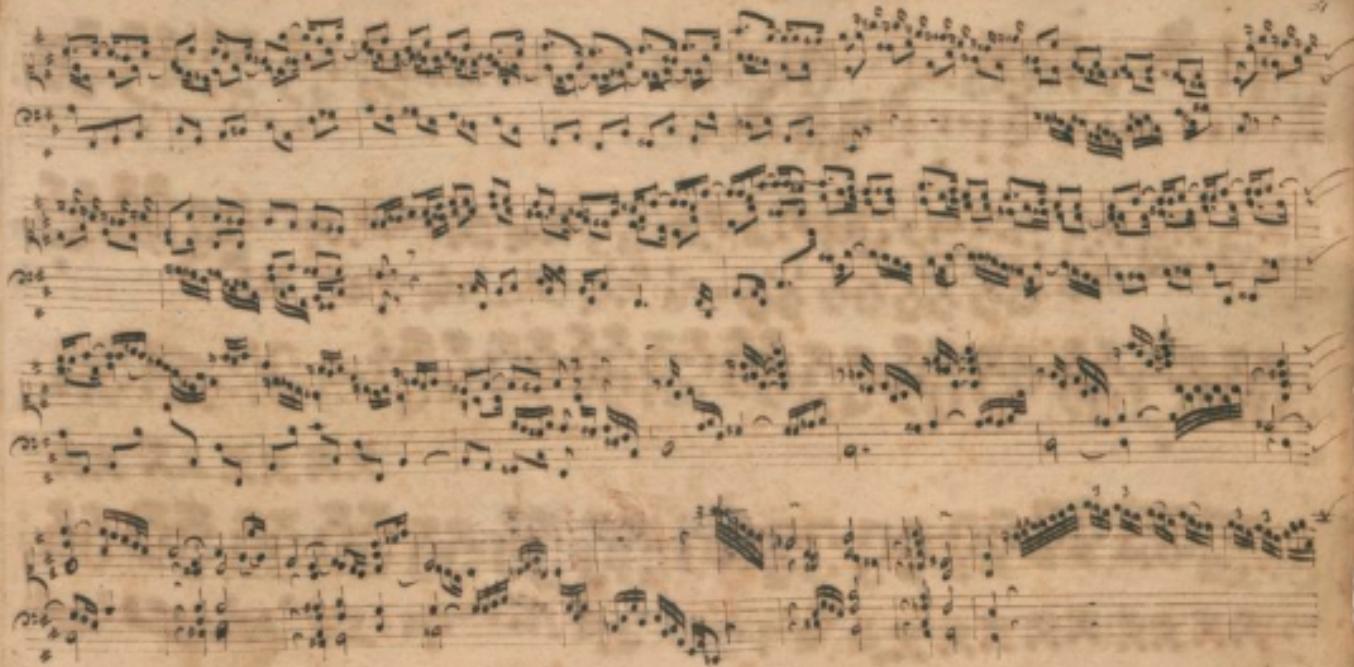




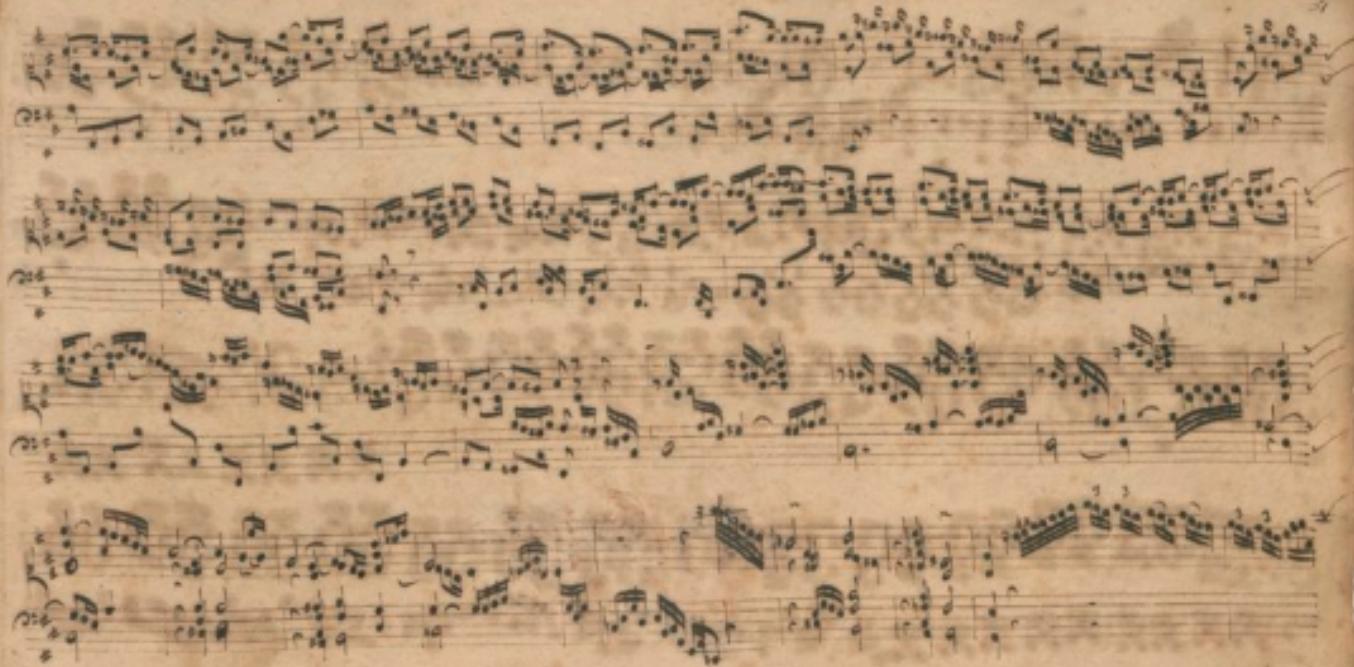




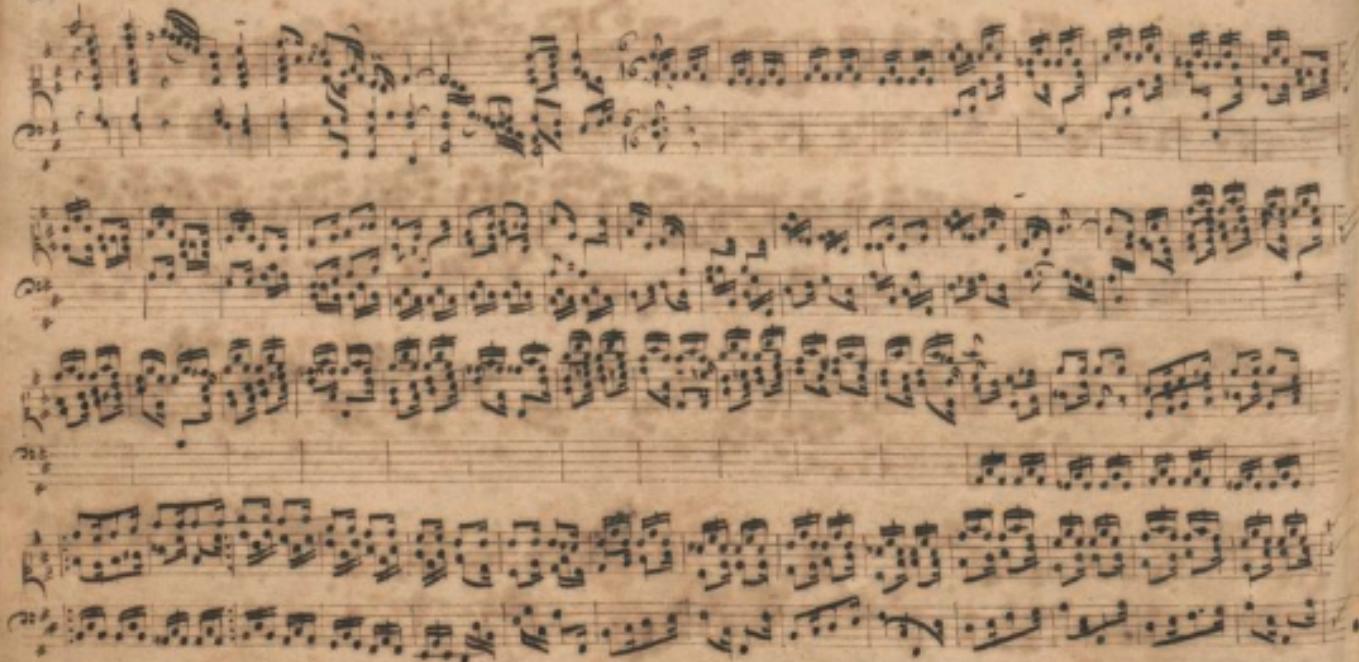


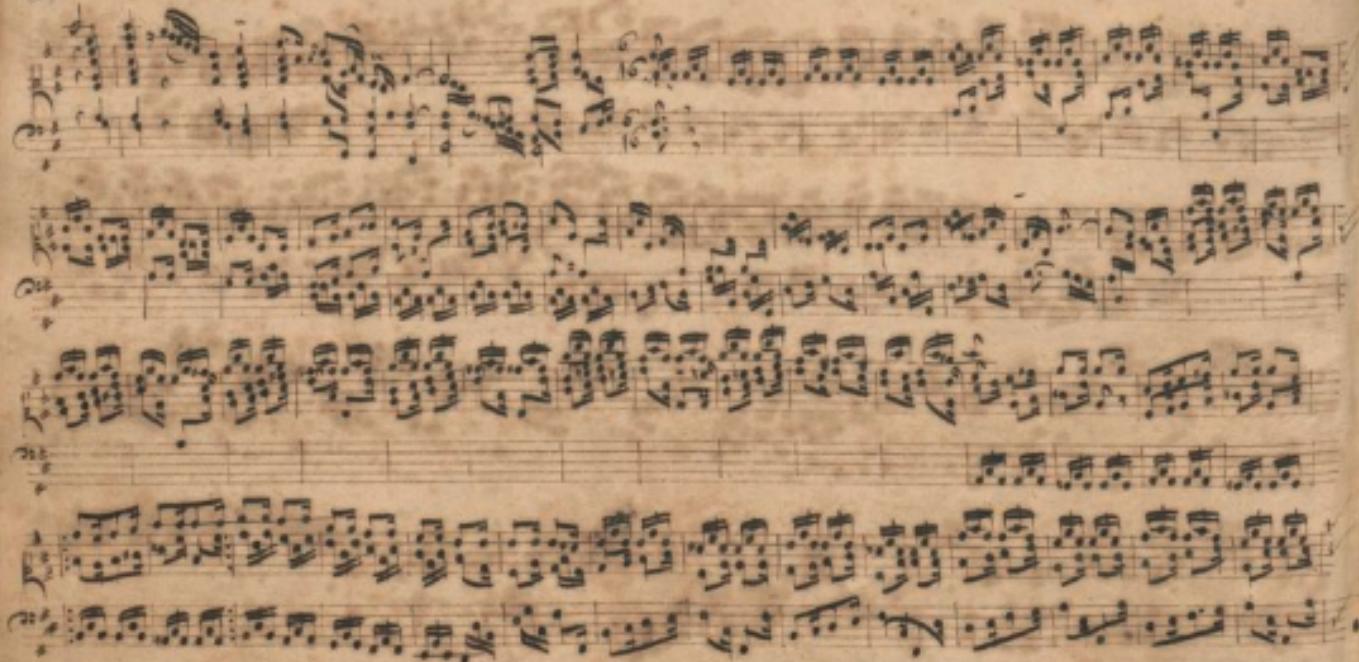


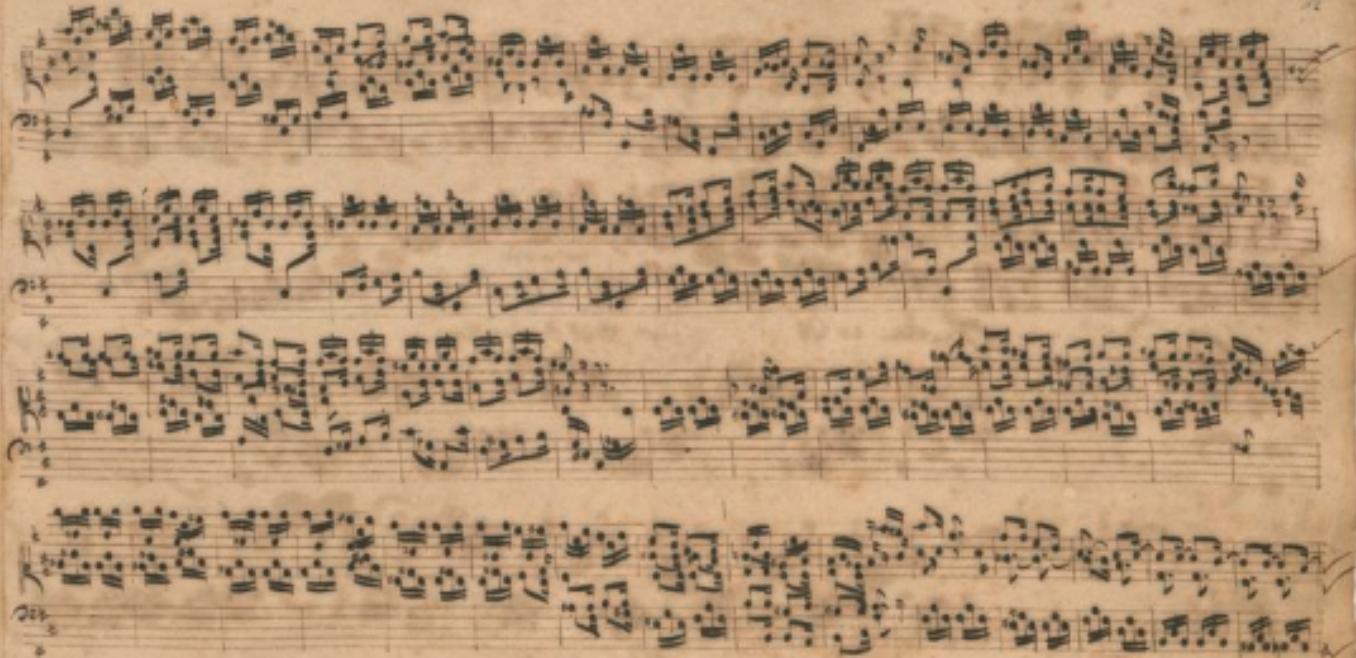
Vivace.



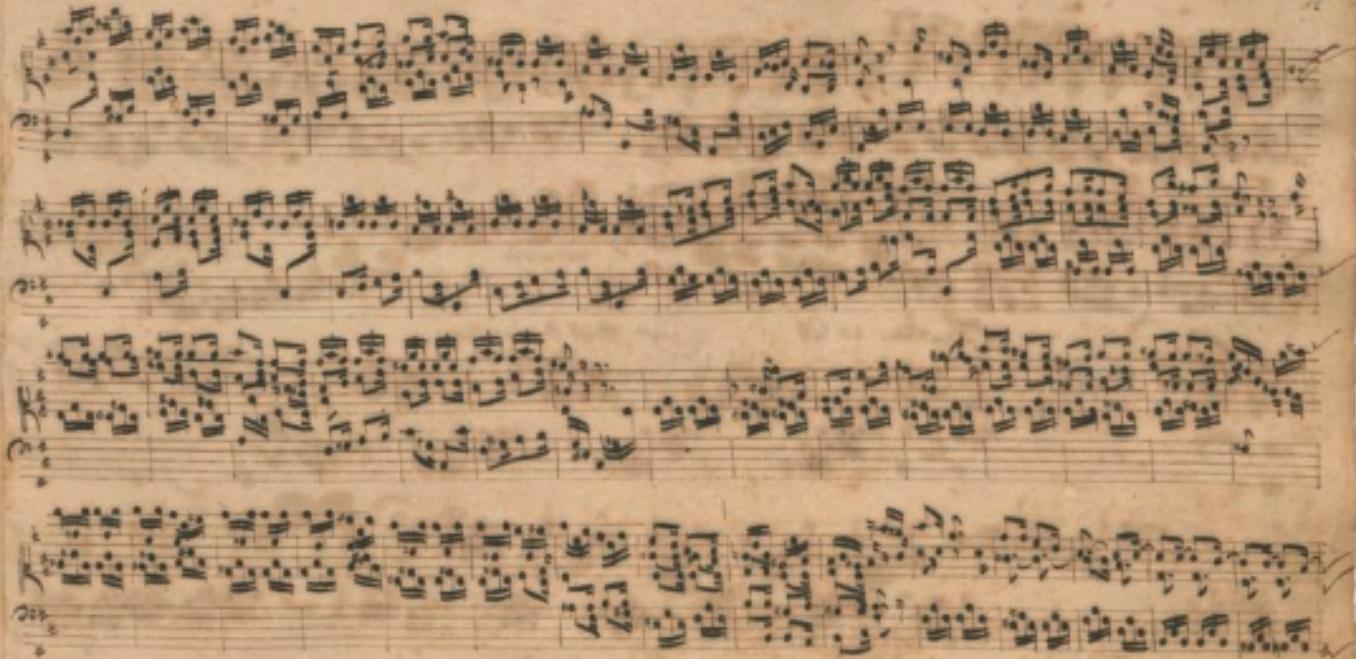
forte.





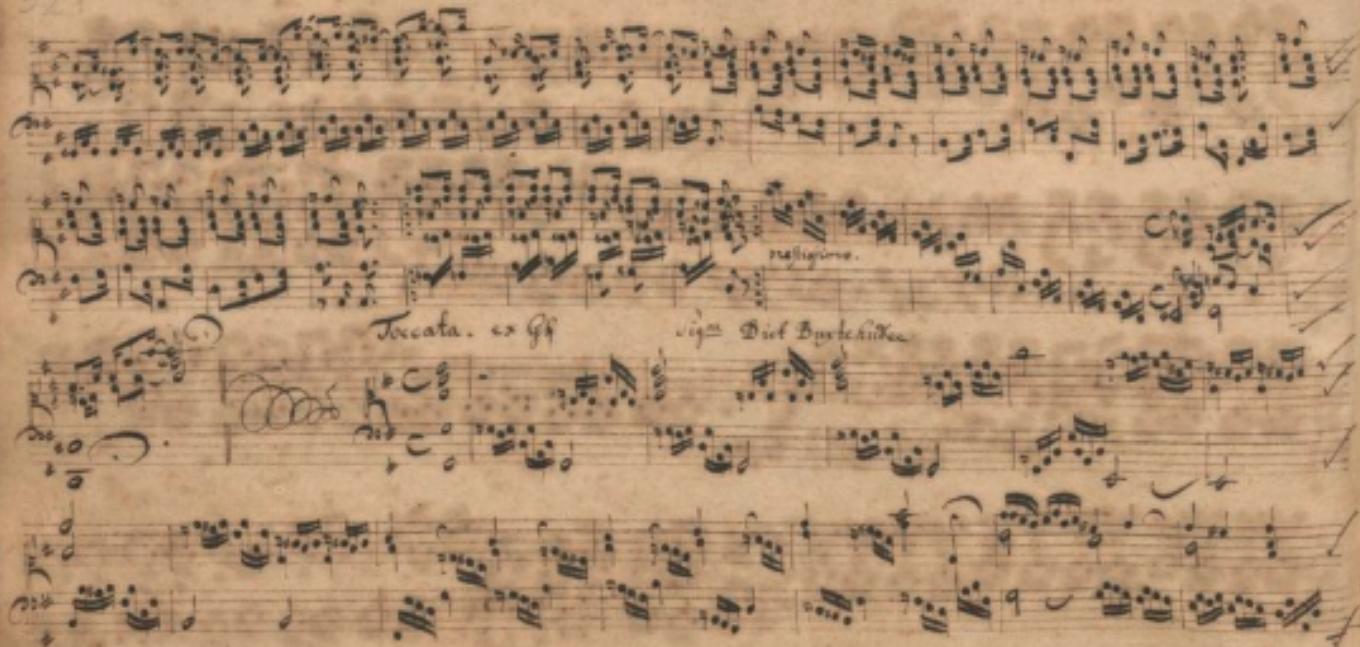


12

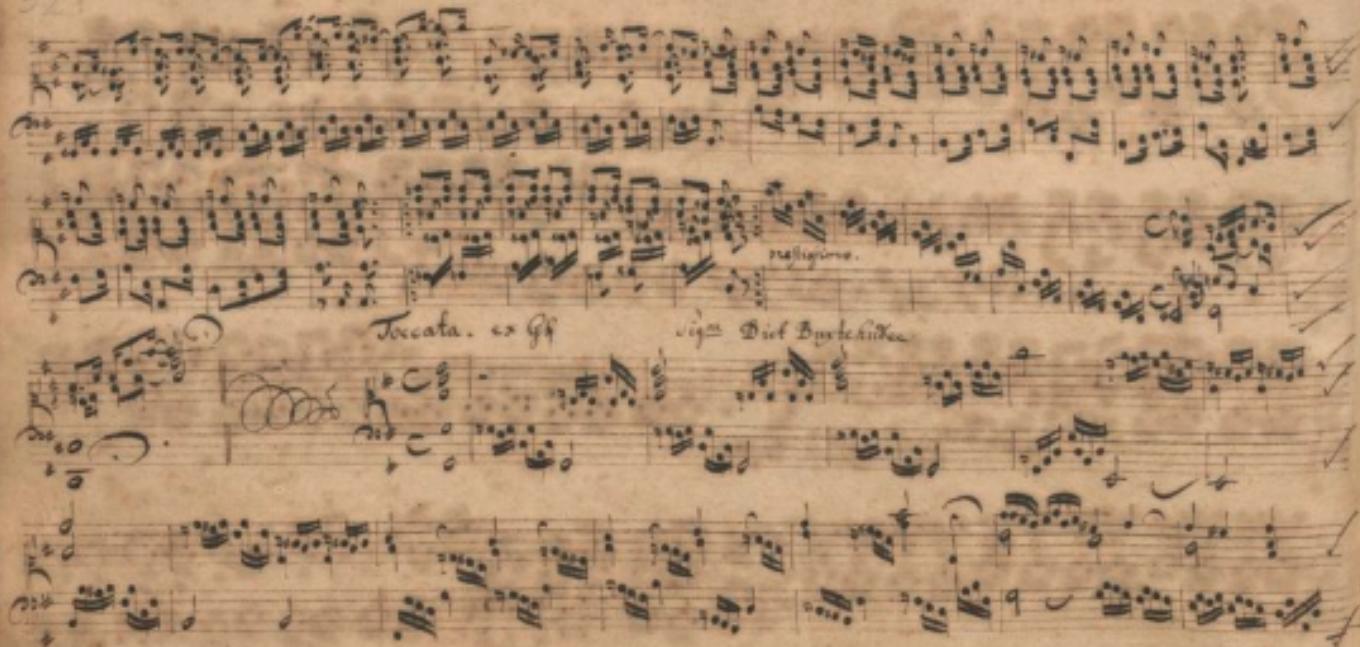


verso cito.

52



52



175
Vista punto.

175
Vista punto.







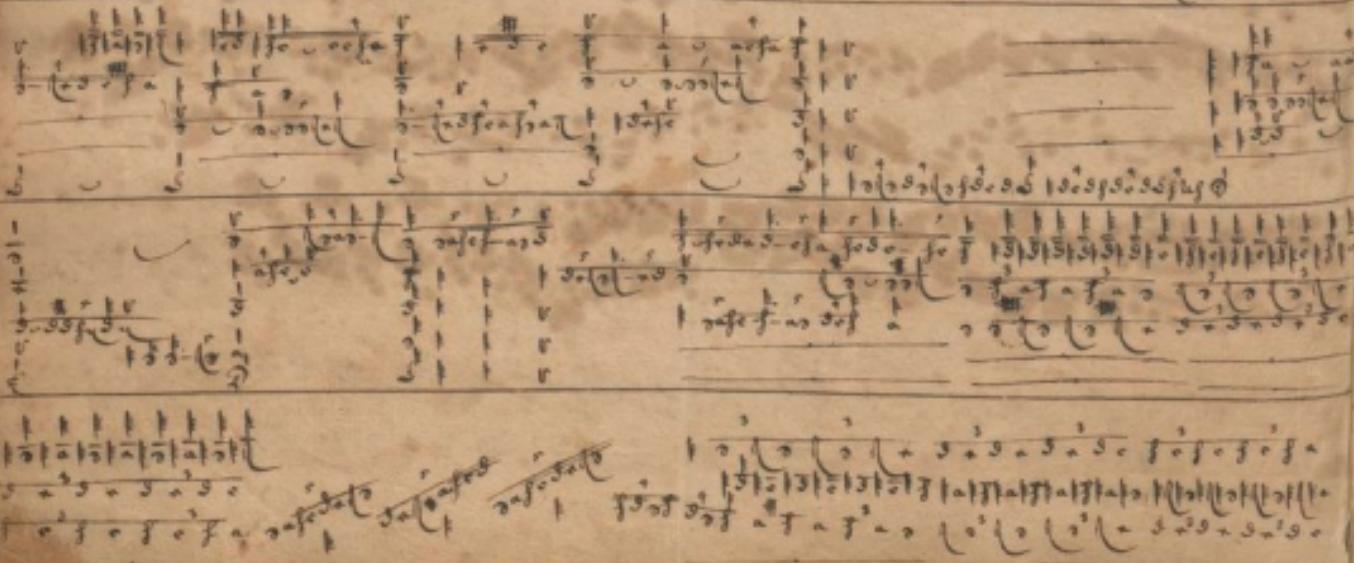


Præludium.

en 88

Preludier.

Figur-Musik.

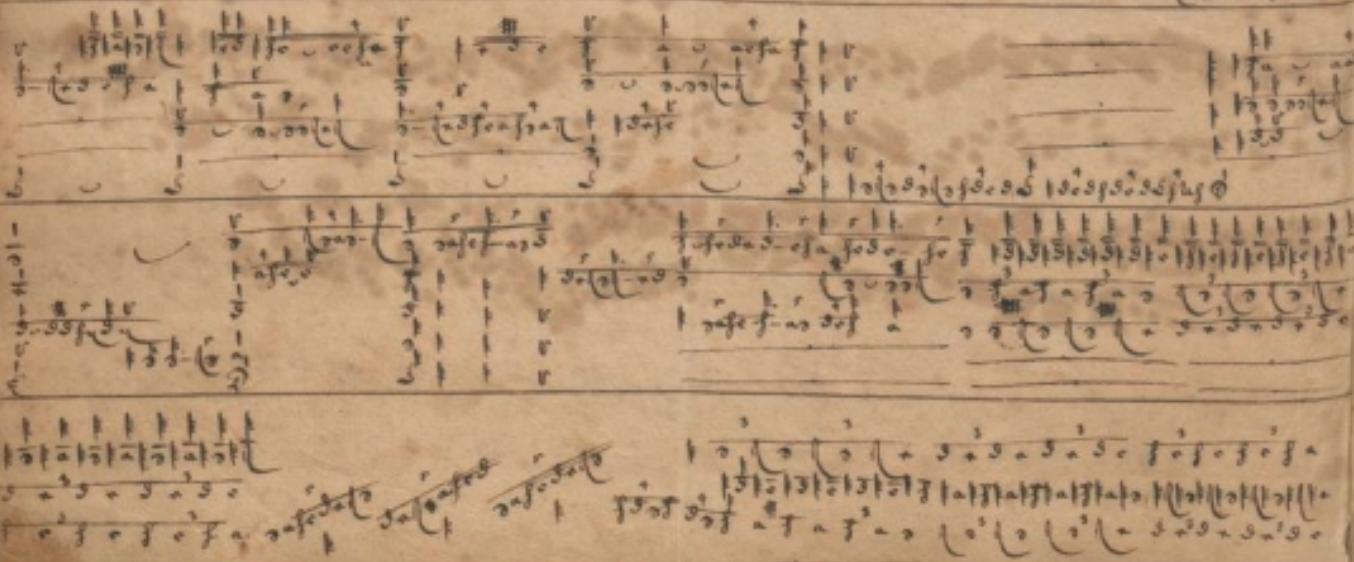


Præludium.

ex 88

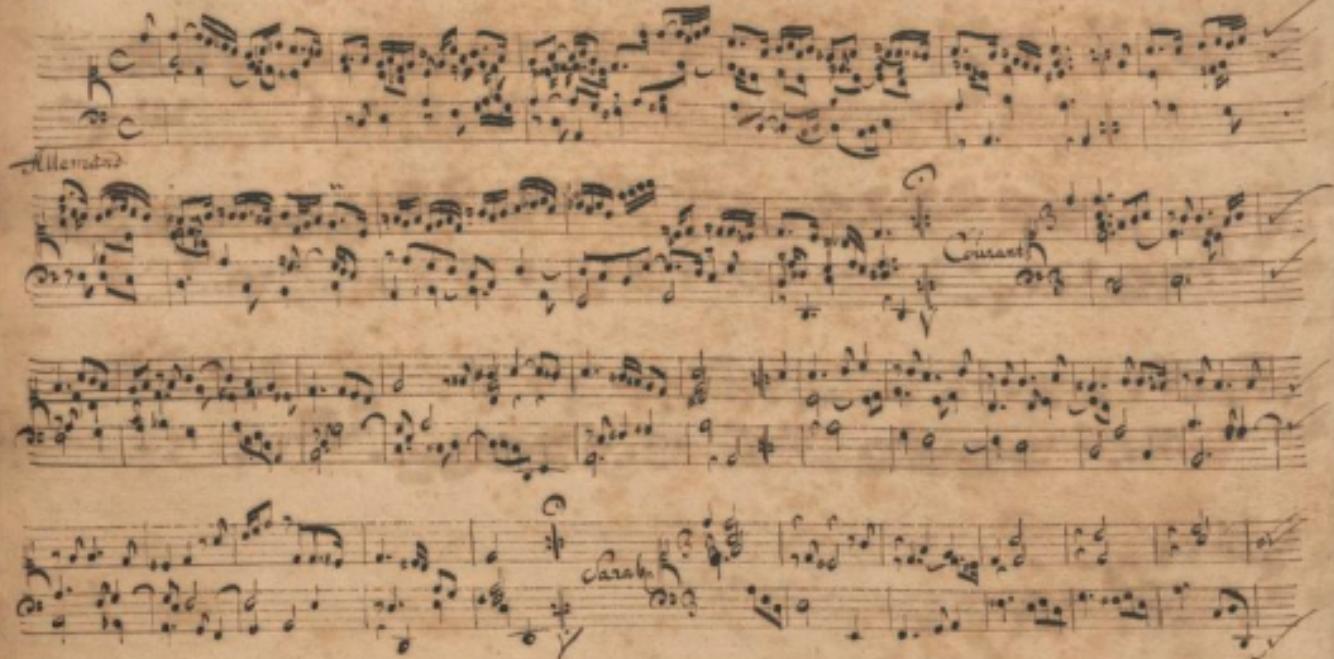
Preludier.

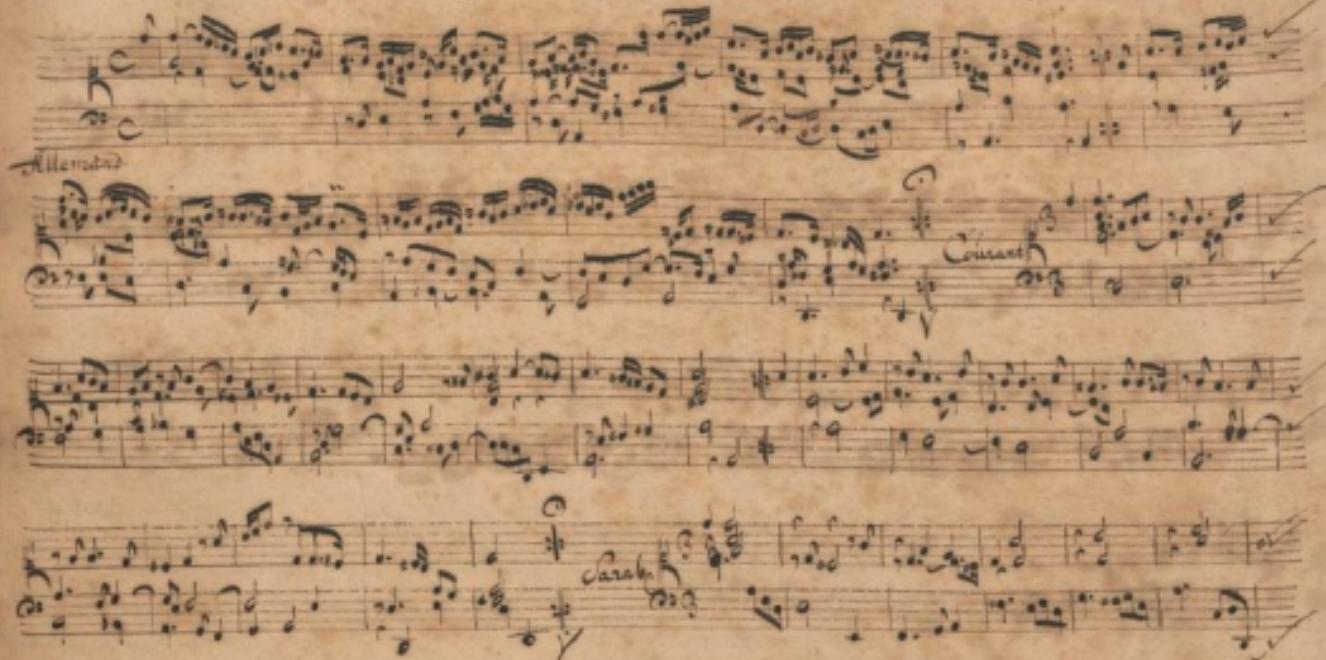
fig 2^o Novus.















Doubl.

A page from a handwritten musical manuscript featuring four staves of music. The top three staves are for two voices (Soprano and Alto) and basso continuo, indicated by the labels 'Soprano' and 'Alto' above the first two staves, and 'Basso Continuo' below the third staff. The bottom staff is for a single voice, labeled 'Aria.' The music consists of various note heads and stems, with some notes having horizontal dashes through them. There are also several fermatas (dots over notes). The manuscript is written on aged, yellowish paper.

Doubl.

Doubl.

A page from a handwritten musical manuscript featuring four staves of music. The top three staves are for two voices (Soprano and Alto) and basso continuo, indicated by the labels 'Soprano' and 'Alto' above the first two staves, and 'Basso Continuo' below the third staff. The bottom staff is for a single voice, labeled 'Aria.' The music consists of various note heads and rests, with some notes having vertical stems extending upwards or downwards. The manuscript is written in black ink on aged, yellowish paper.

Doubl.

Doubl.

52



Clarinet.



1ere le seg.

Doubl.

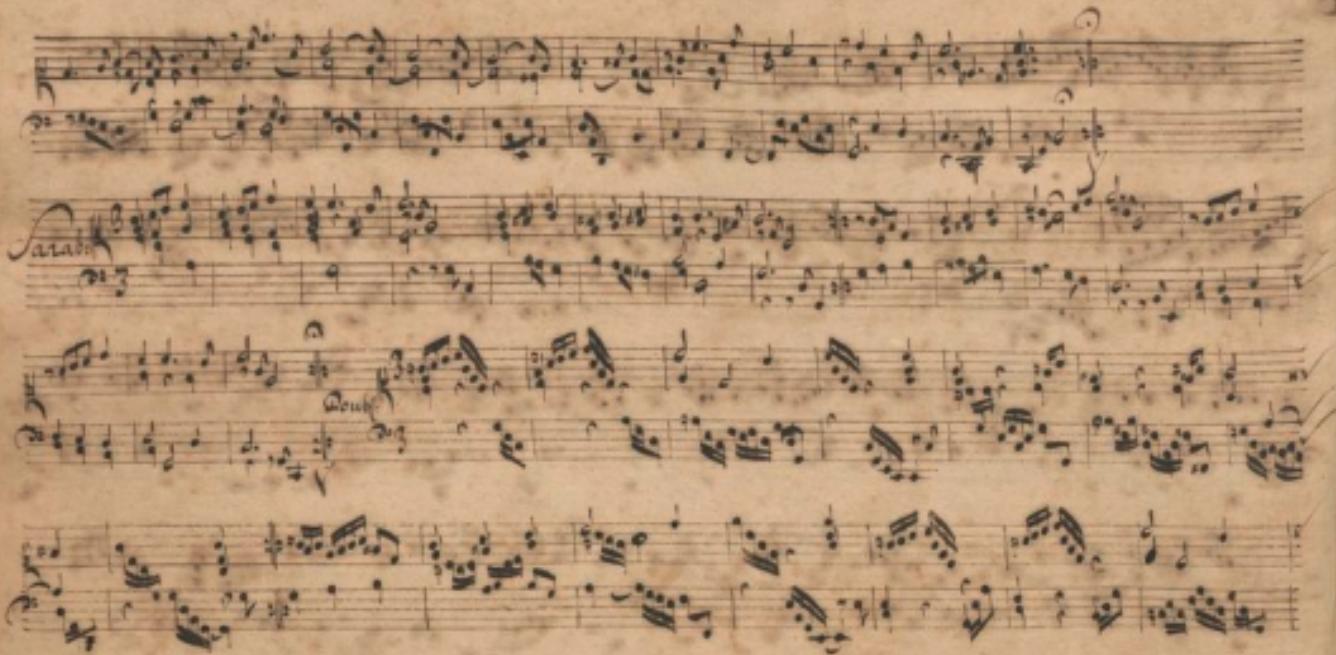
52

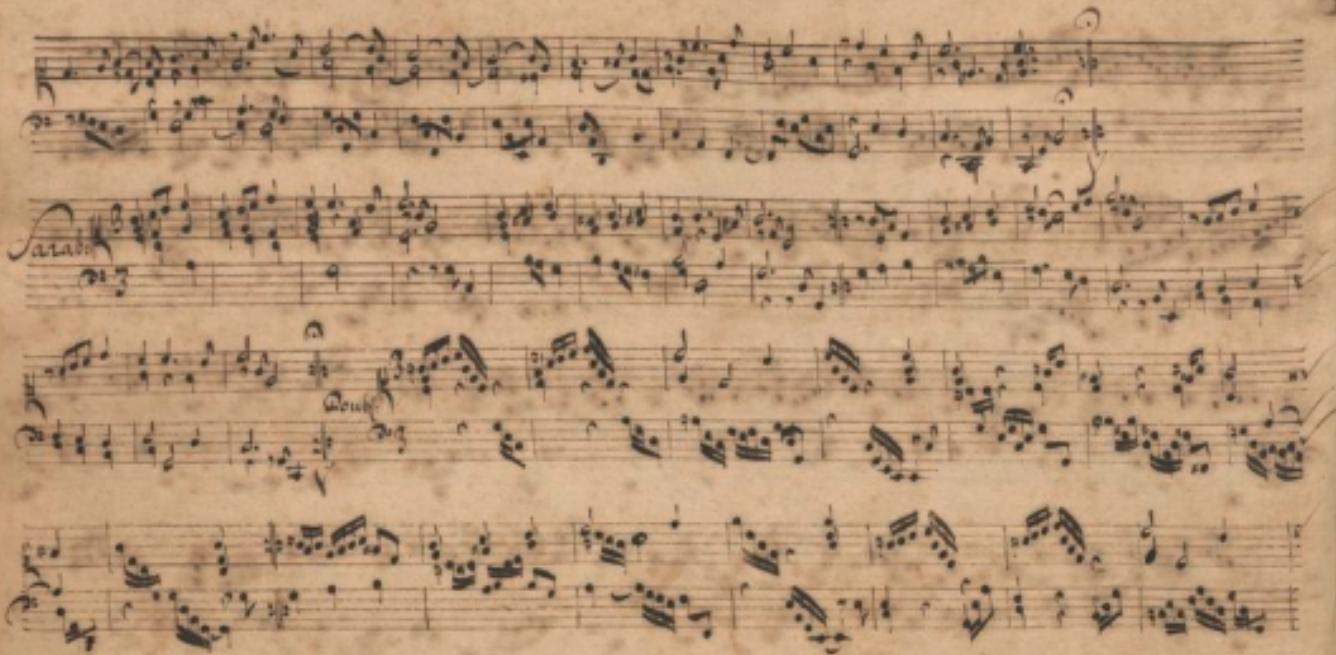


Clarinet.



1ere le seg.









X

Praeludium Pedaliter Johseph Sebastian Bach.



X

Praeludium Pedaliter Johseph Sebastian Bach.















60

A handwritten musical score for two staves. The top staff consists of six five-line staves, each with a treble clef and a key signature of one sharp. The music is written in common time, featuring various note values including eighth and sixteenth notes, and rests. The bottom staff consists of four five-line staves, each with a bass clef and a key signature of one sharp. The music is also in common time. The score is numbered 60 at the top left. The title "Sonata ex ac. 35B." is written in red ink above the first staff of the top section, and "Sonata 35B." is written in black ink below the first staff of the bottom section.

Sonata ex ac. 35B.

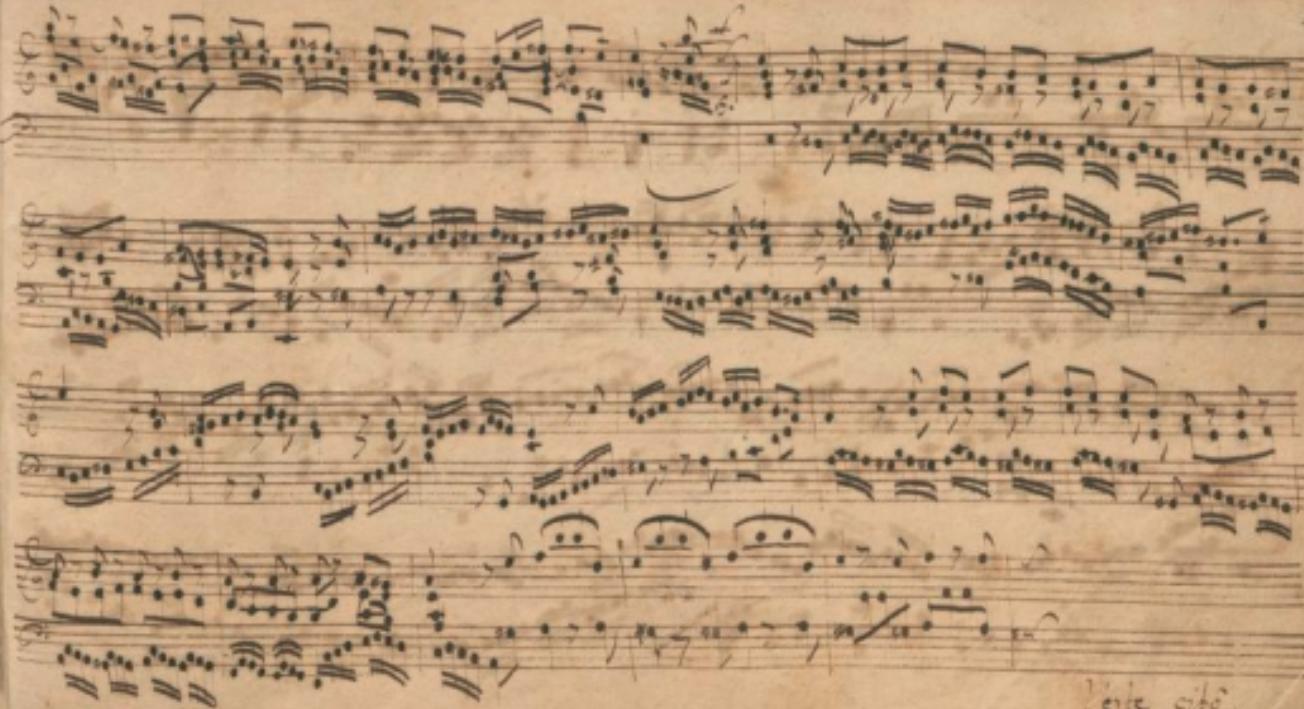
Sonata 35B.

60

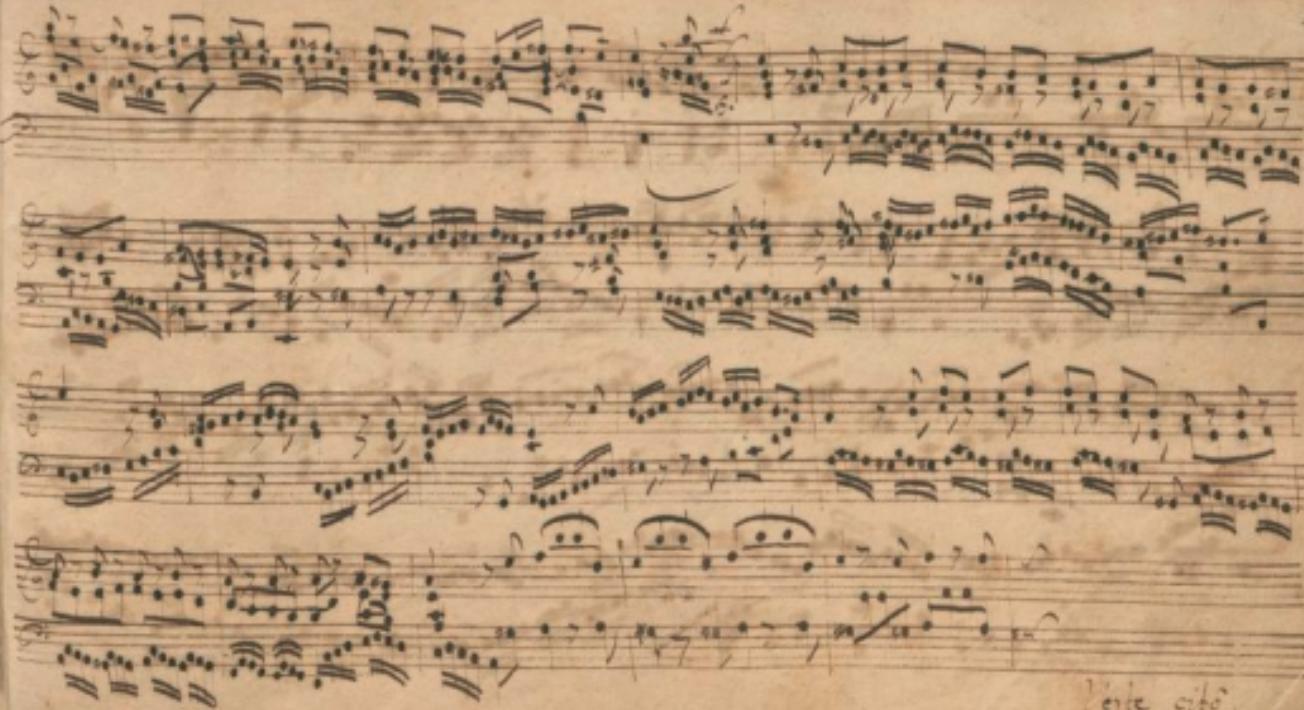
A handwritten musical score for two staves. The top staff consists of six five-line staves, each with a treble clef and a key signature of one sharp. The music is written in common time, featuring various note values including eighth and sixteenth notes, and rests. The bottom staff consists of four five-line staves, each with a bass clef and a key signature of one sharp. The music is also in common time. The score is numbered 60 at the top left. The title "Sonata ex ac. 35B." is written in red ink above the first staff of the top section. The title "Sonata 35B." is written in black ink below the first staff of the bottom section.

Sonata ex ac. 35B.

Sonata 35B.



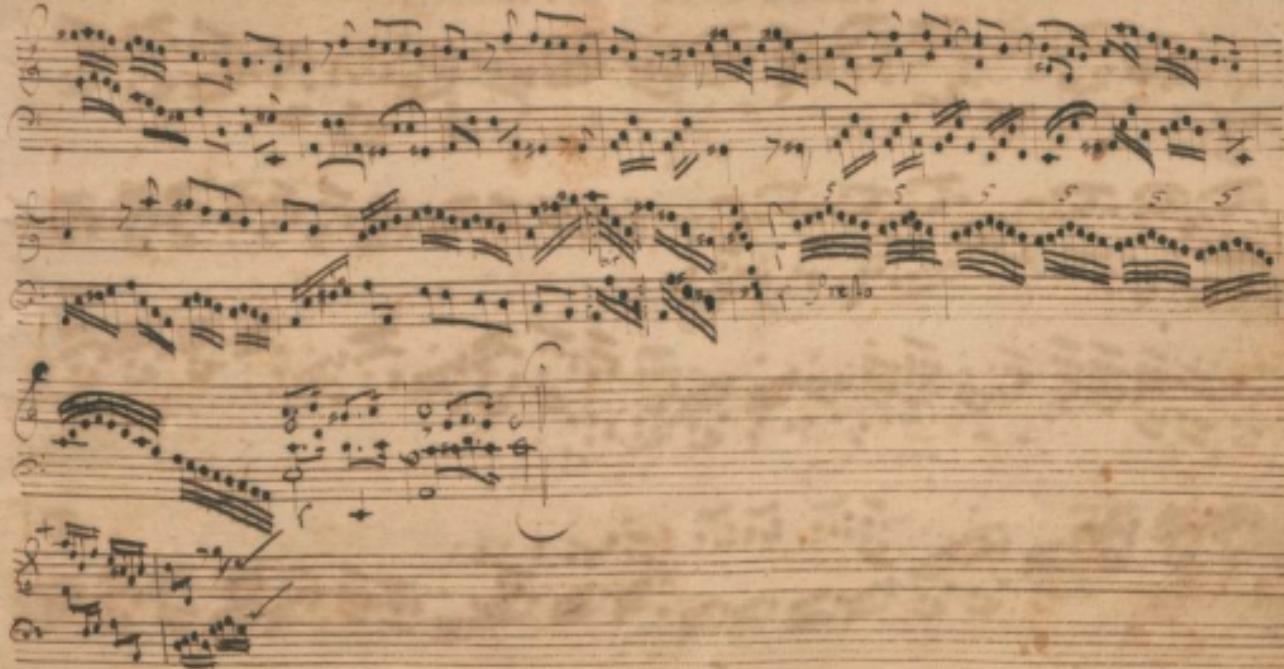
Vite cito.



Vite cito.









62

X. Preludium. ex 8. J. S. Bach.



62

X. Preludium. ex 8. J. S. Bach.







163

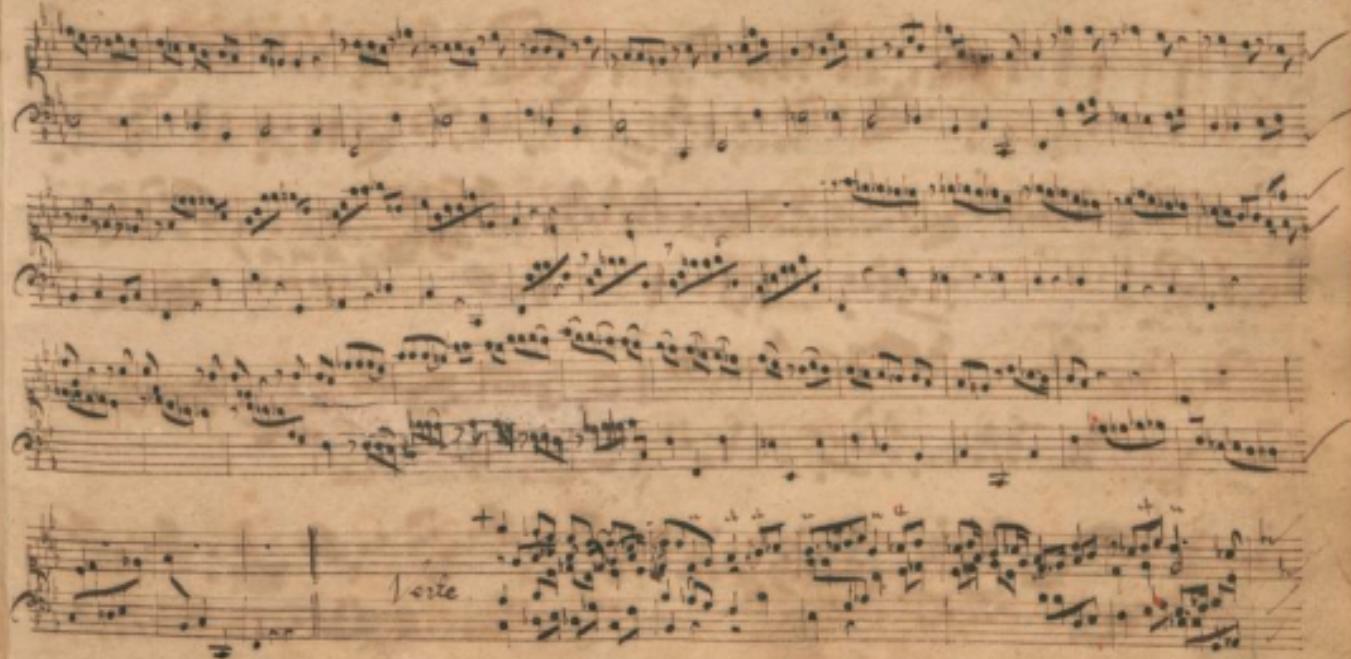
*Cocuccio. Sopra il Lontananza Se il Teatro del teatro.**6.5 Bach.**Adagio. Et una Spazialierung der Form und Ausfallen von seinen Lagen abweichen**Sangiggi.**Et am allgemeinen Momento f. piano*

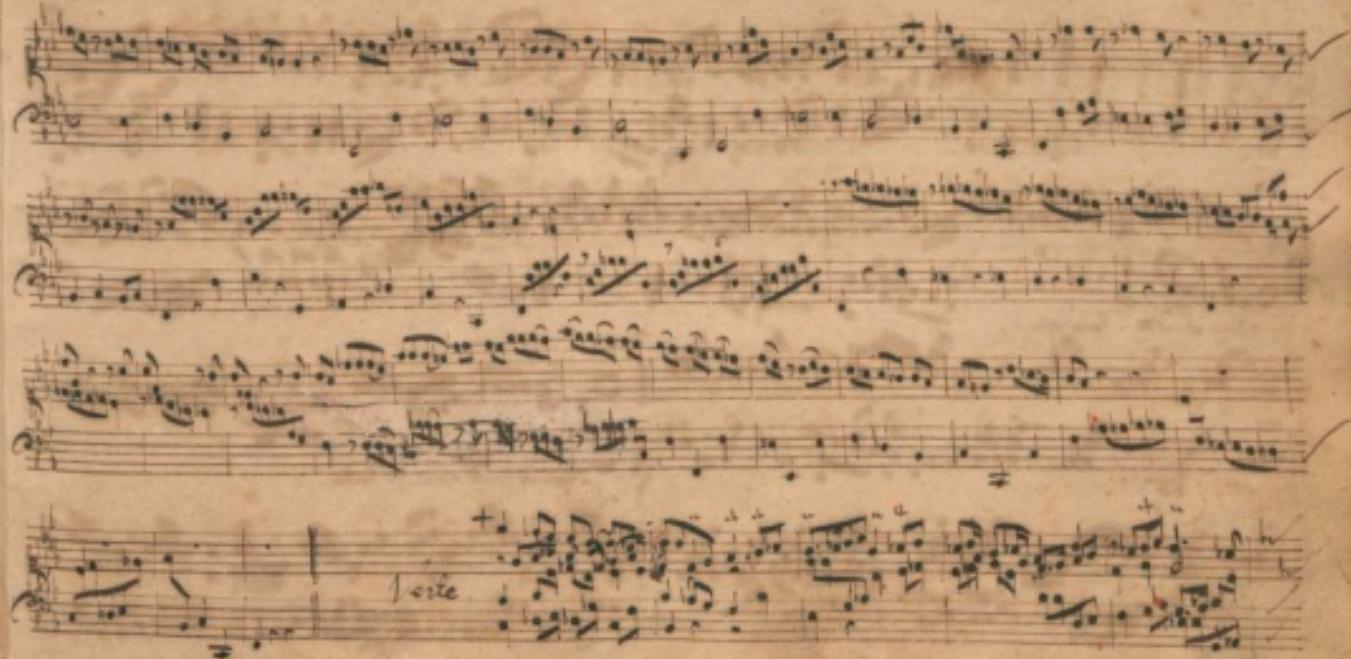
163

Cocuccio. Spona il Lontananza Se il Teatro del teatro.

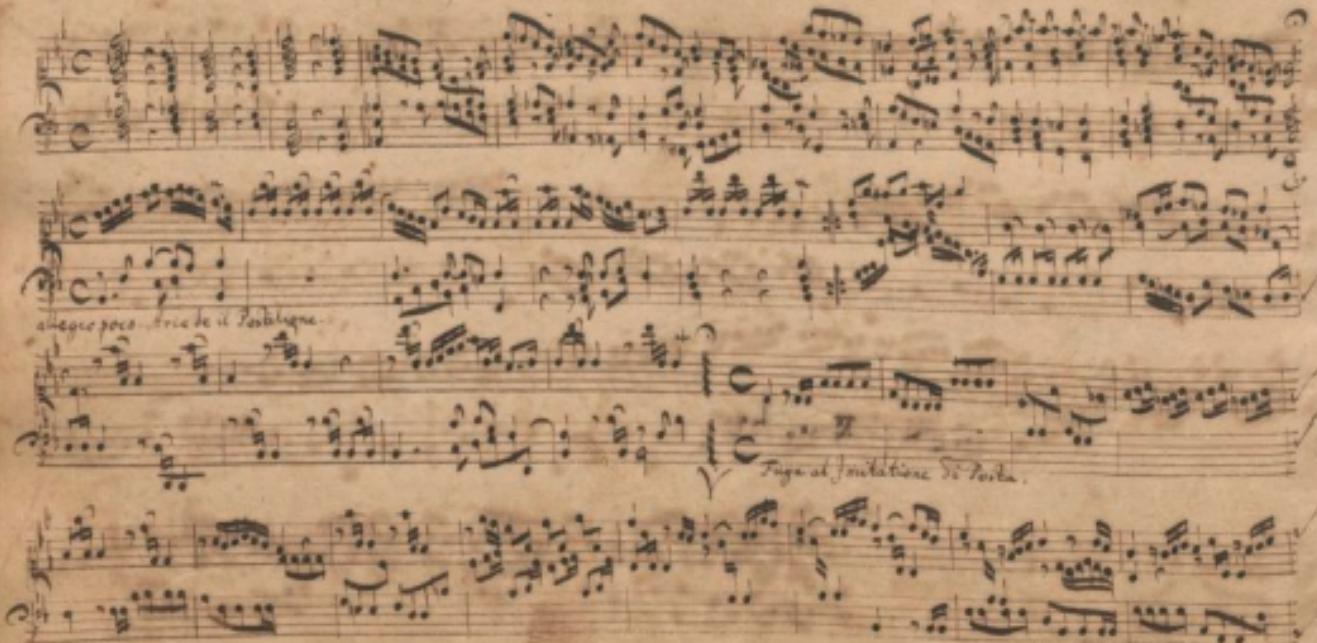
L. S. Beck.

*Adagio. In einer Spannungslage der Spannung und Anspannung von schweren Tagen abzufallen.**Sangiggiu.**Già un allegro und lebhaftes Elemente.*

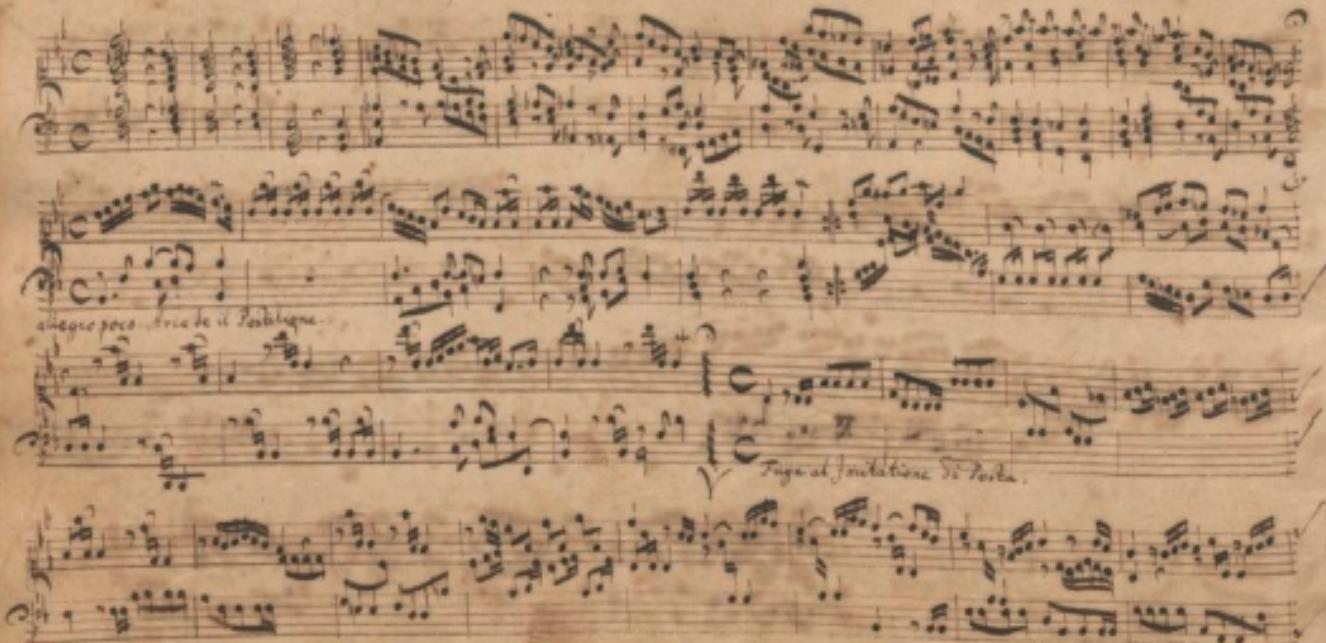


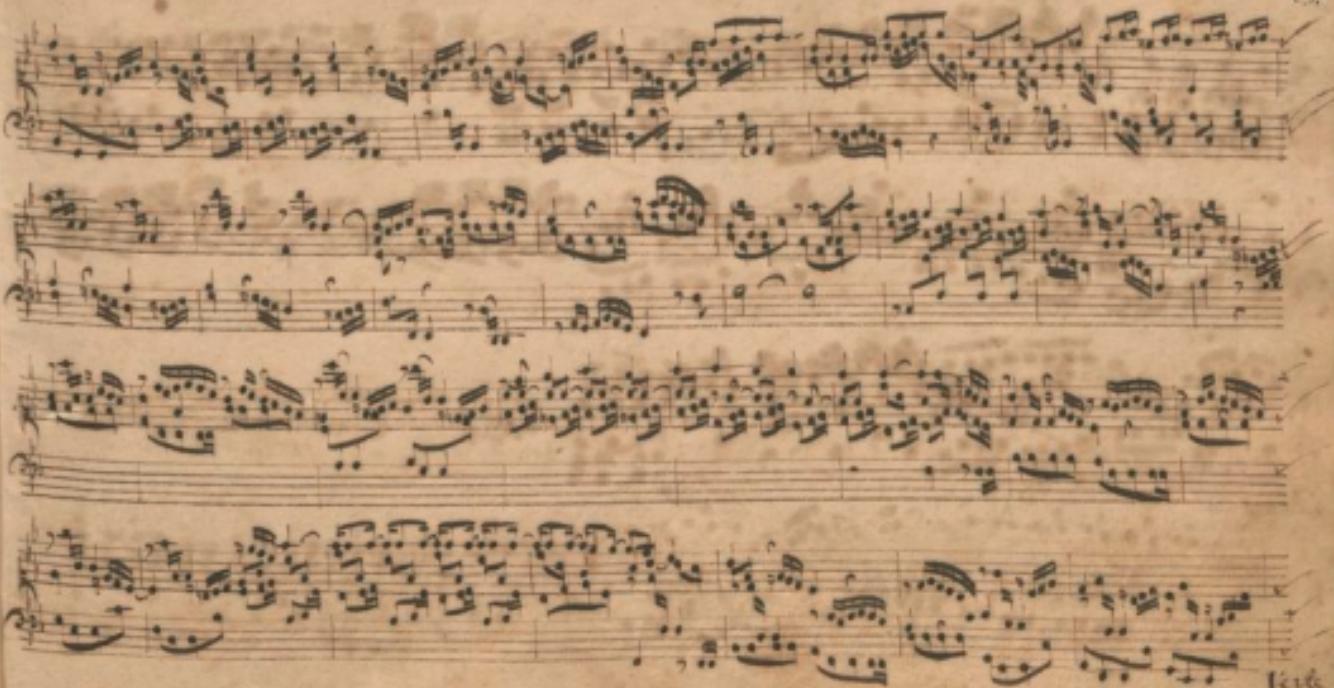


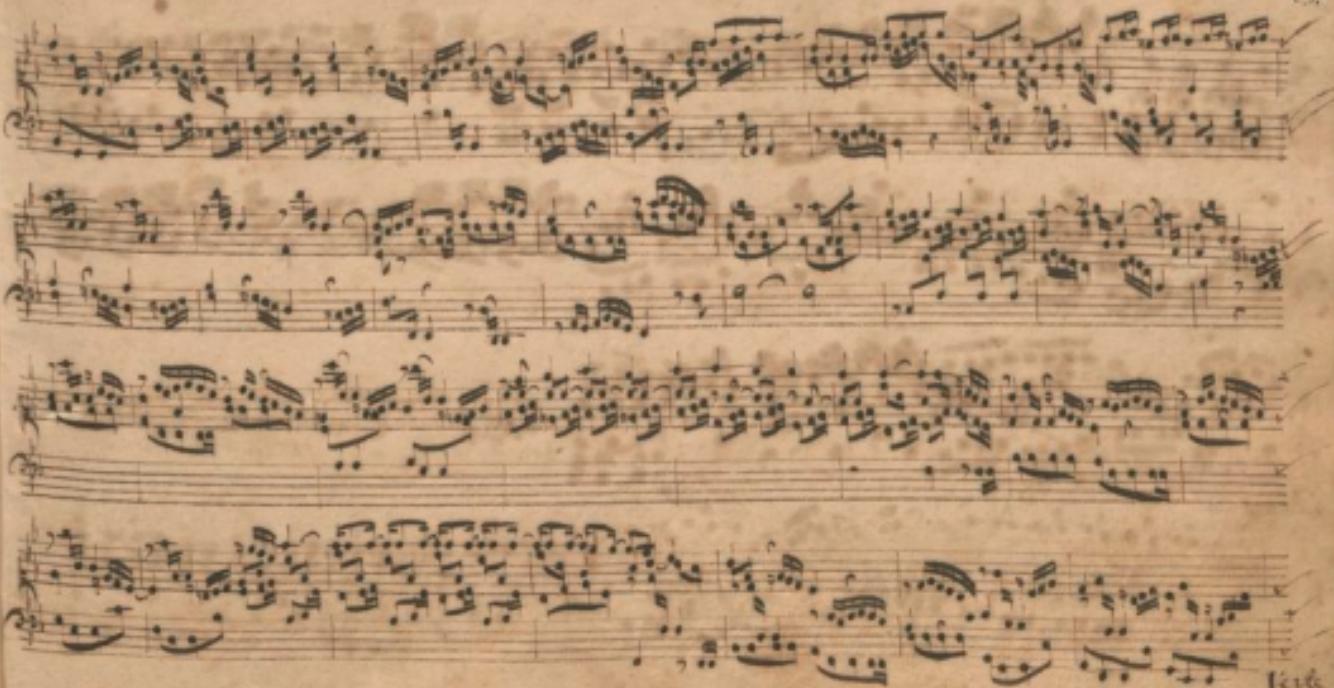
647. *Musica Religiosa* de Giovanni Giacomo Gastoldi. *Concerto* in *modo* *tempo* *grave*.



677. *Musica Religiosa* de Giovanni Giacomo Gastoldi. *Concerto* in *modo* *tempo* *grave*.









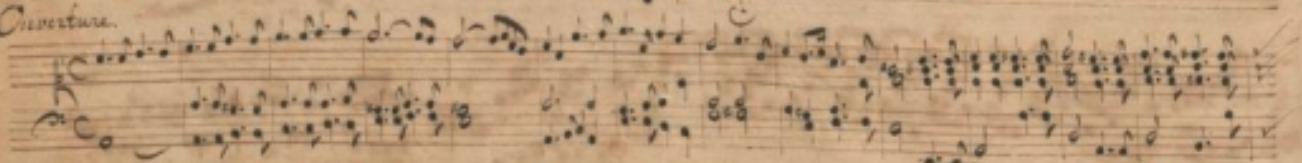
Overture.

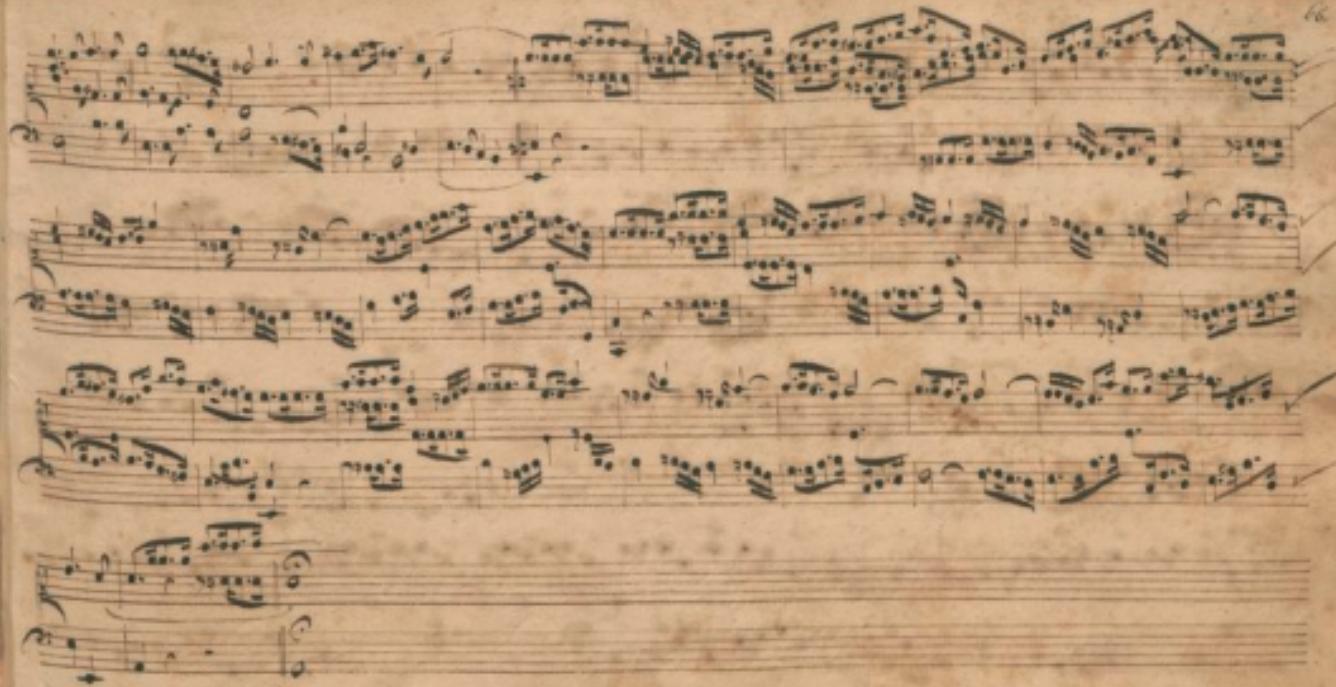


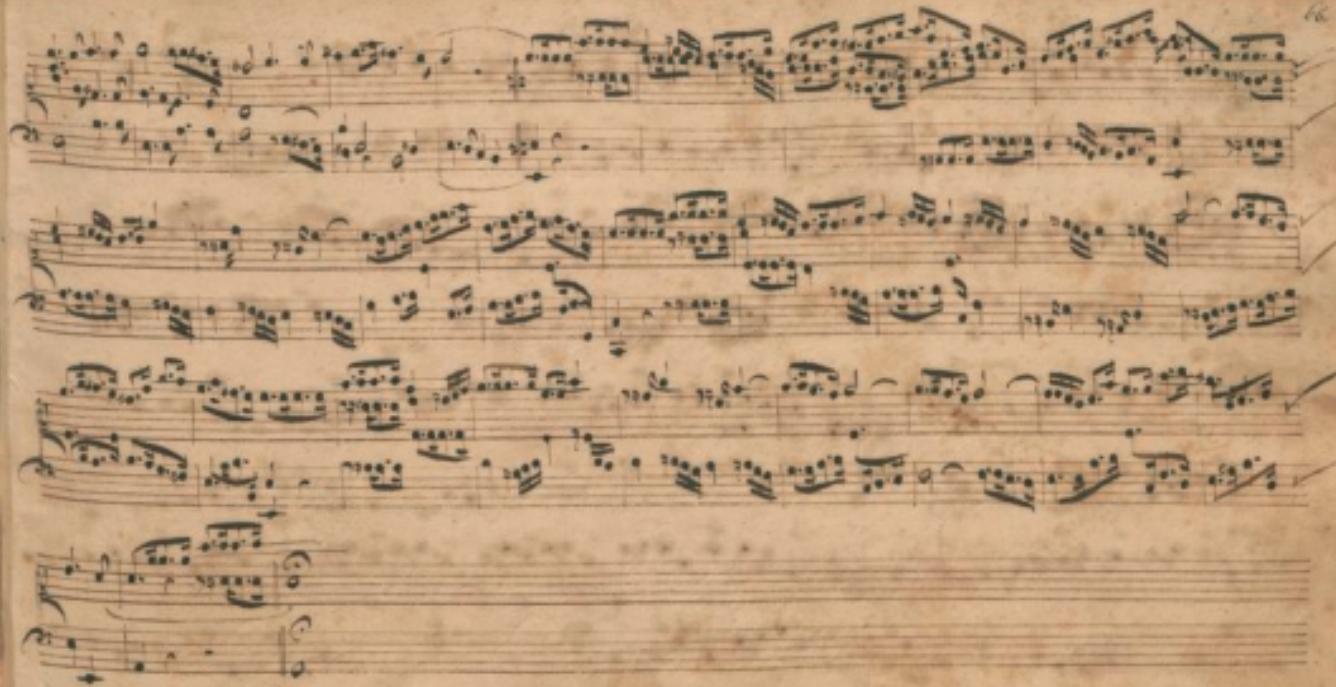


Overture di Sieben.

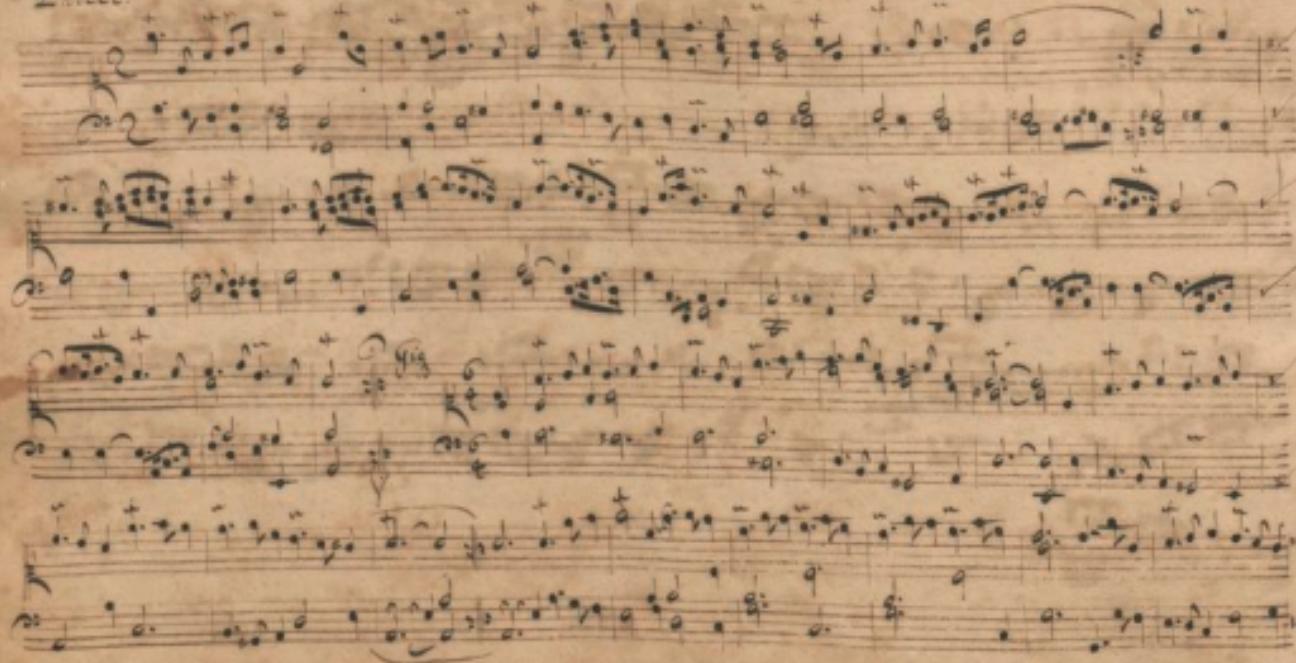
Overture.



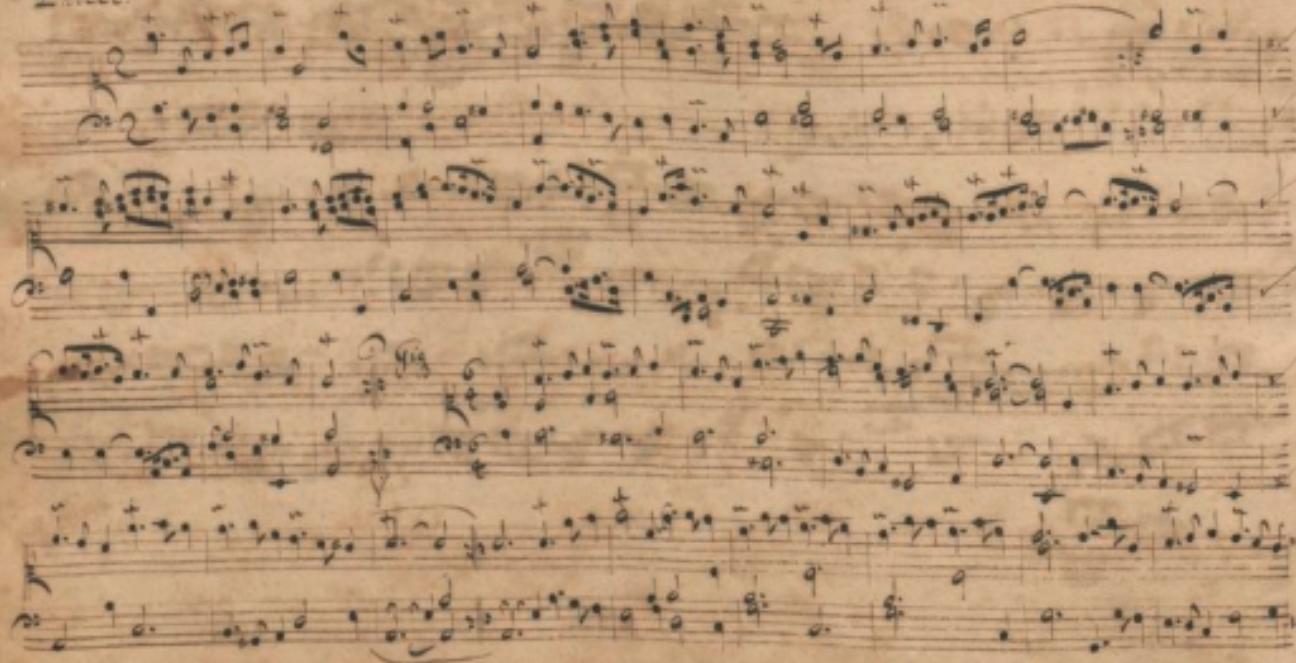




Entra.



Entra.



Ense.

dolce



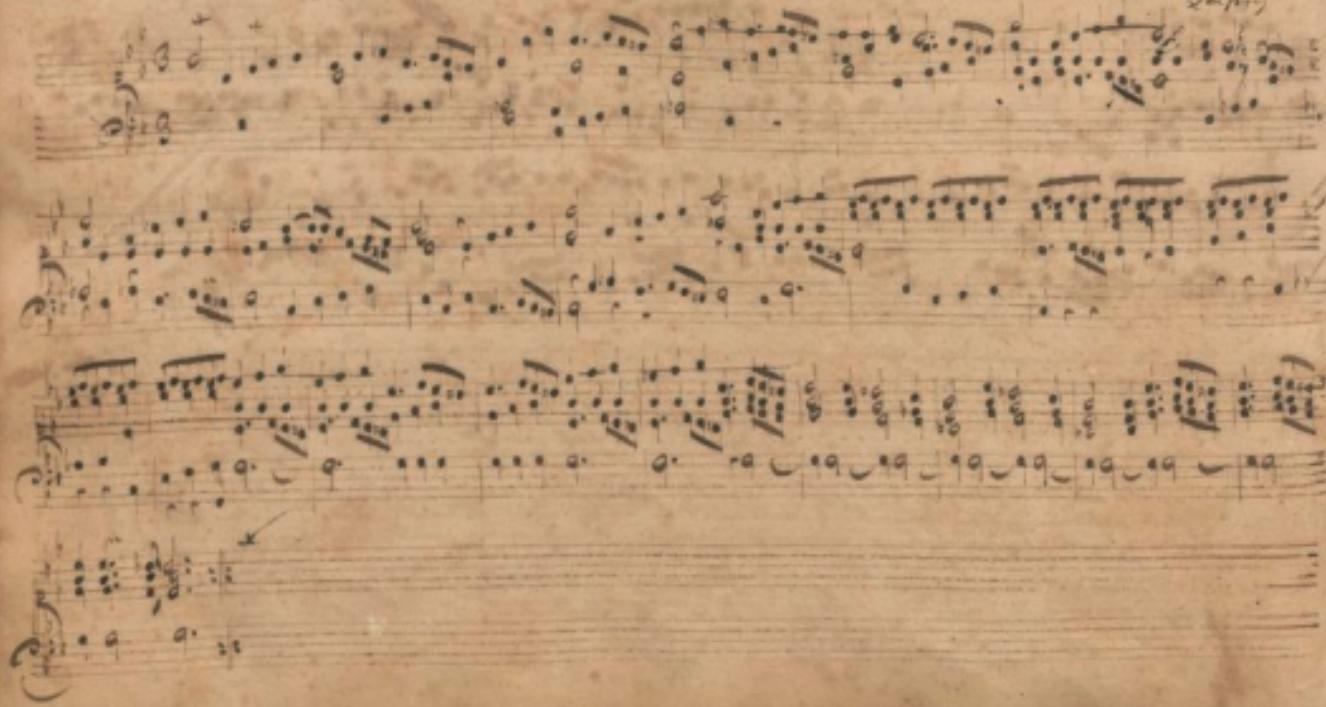
Ense.

dolce



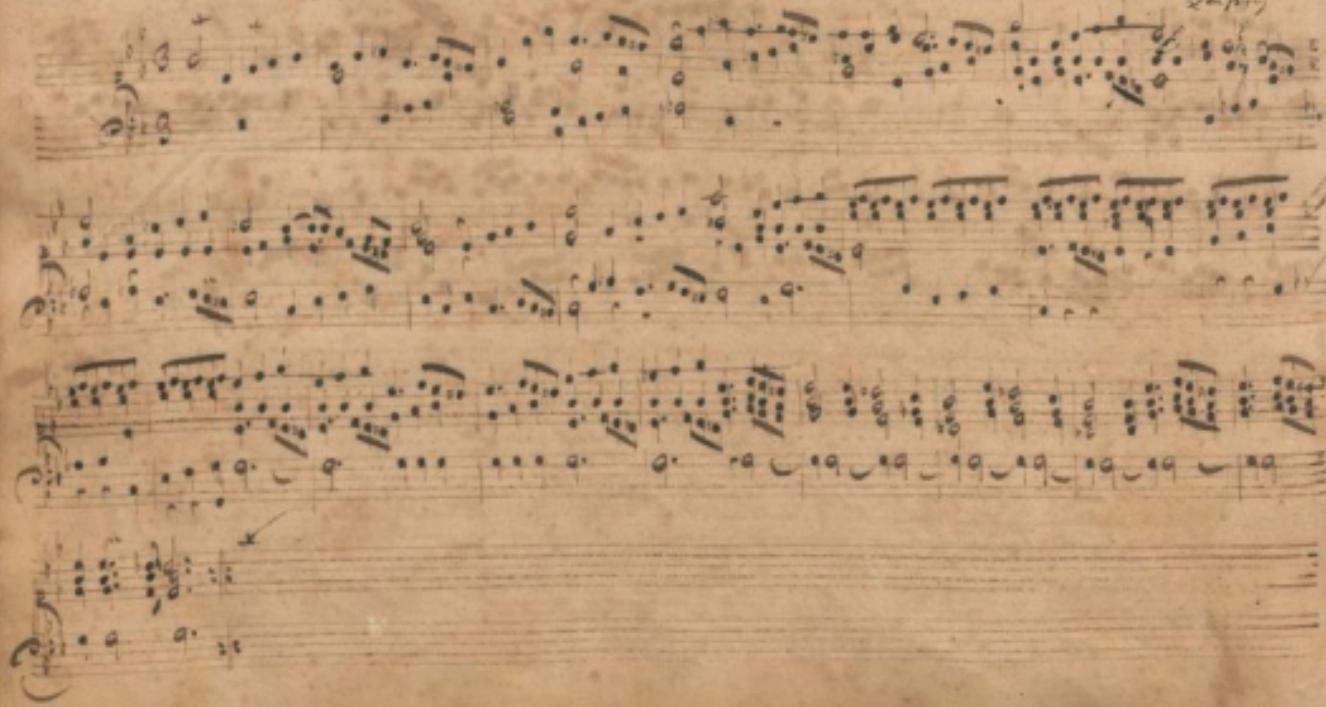
Gigia bello

192 Gherardo Fabrizio Organ in St. Peter's
Lappon



Gigia bello

192 Gherardo Fabrizio Organ in St. Peter's
Lappon



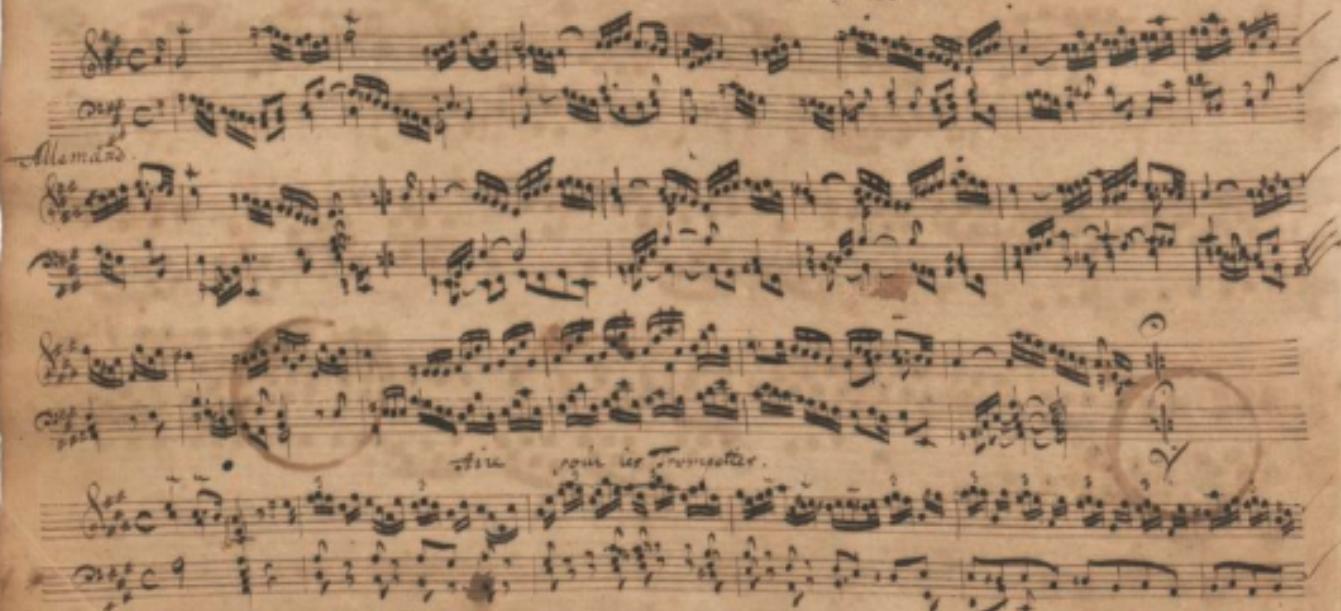




69.

Srie. & A.

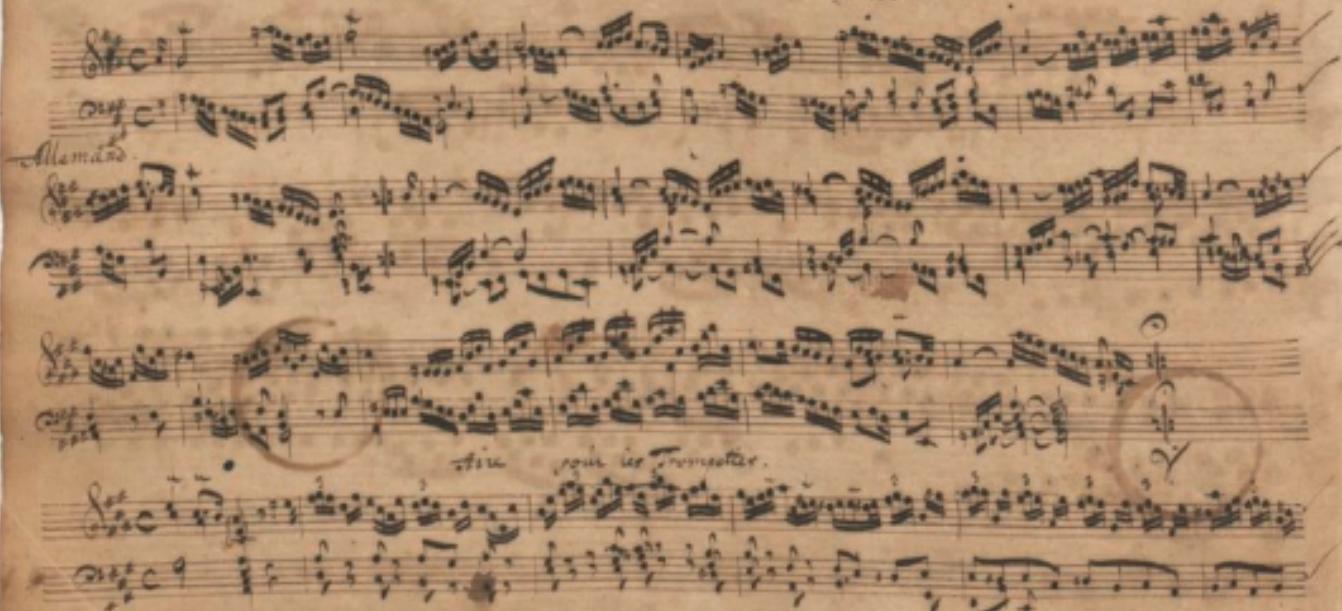
zu Joh. S. Bach.



69.

Srie. & A.

zu Joh. S. Bach.







[Ouverture in J. 2. Stil]



[Ouverture in J. 2. Stil]



lentement

210



lentement

210





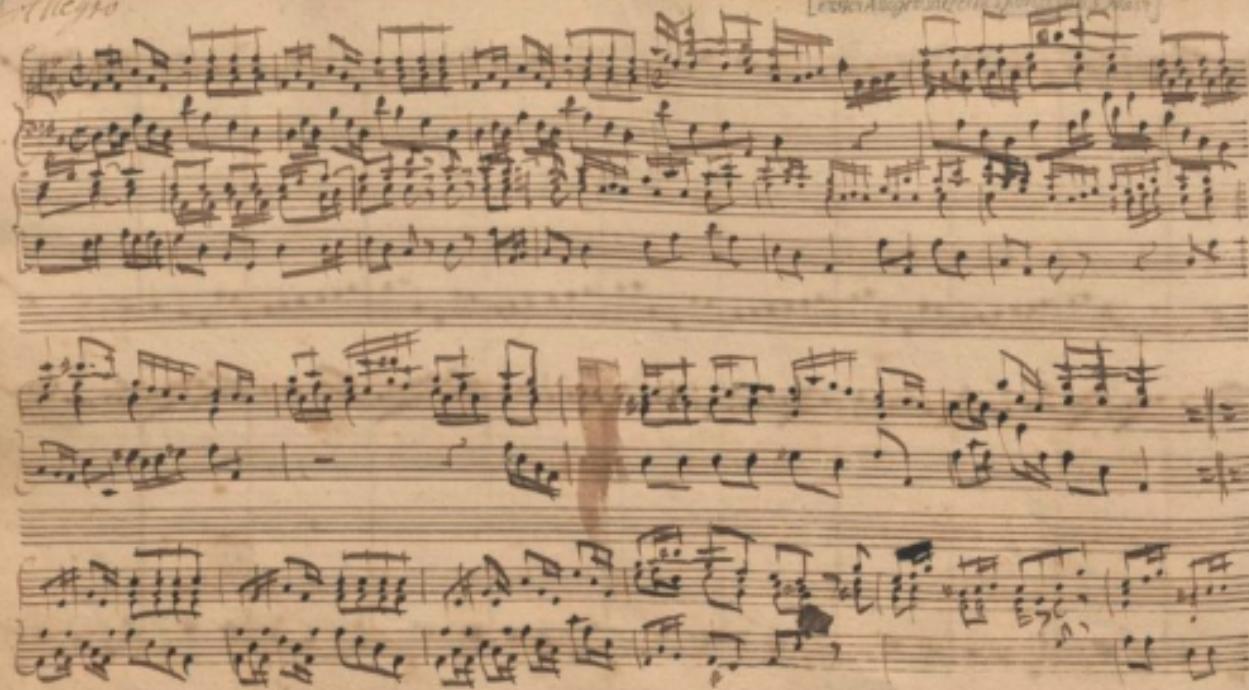






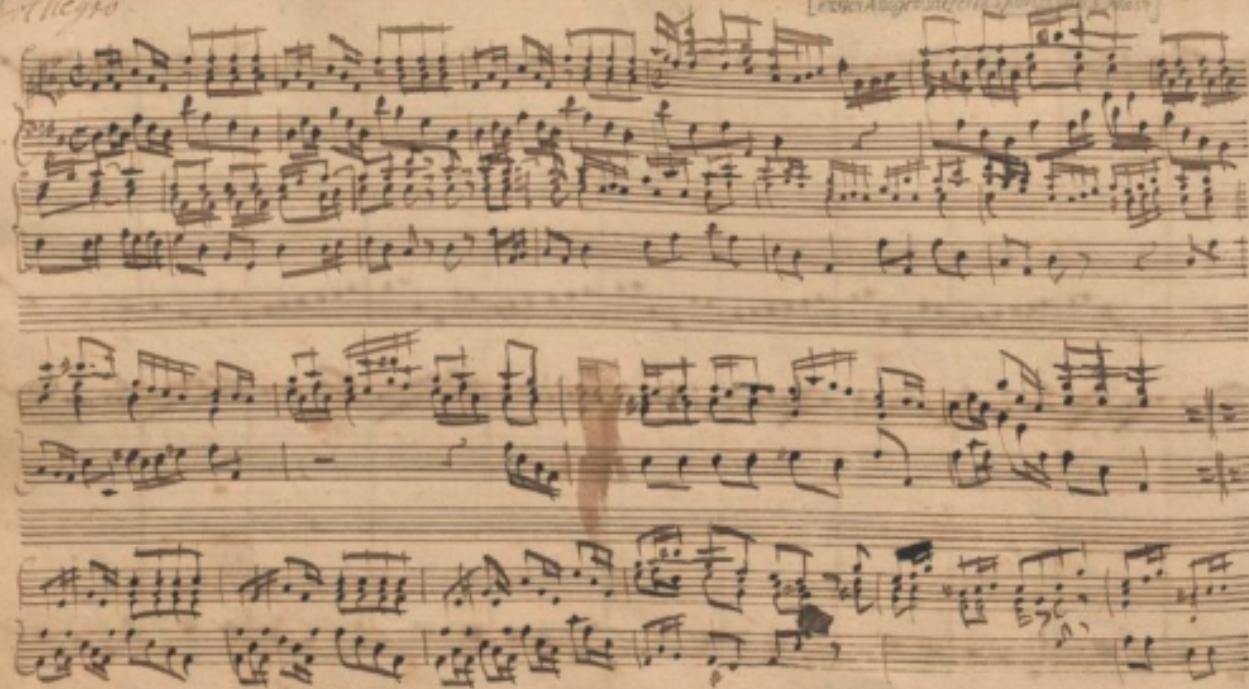
M. Allegro

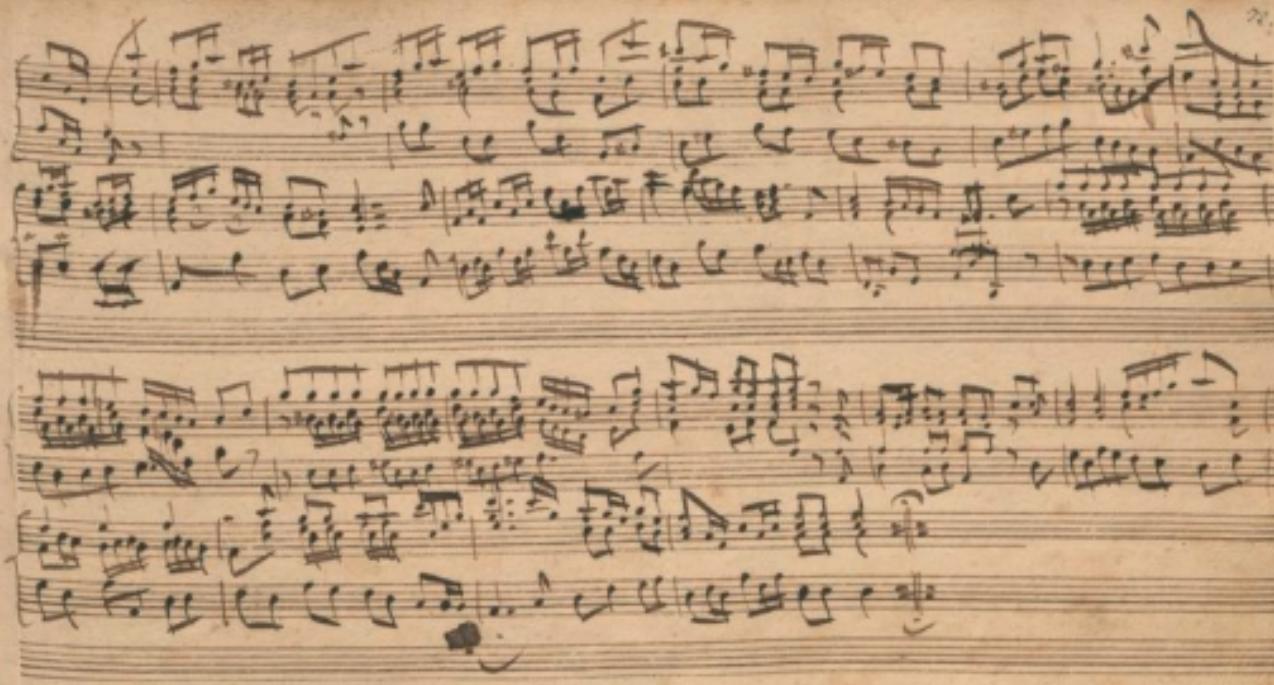
[Erster Allegro-Satz einer Sonate für Klavier]

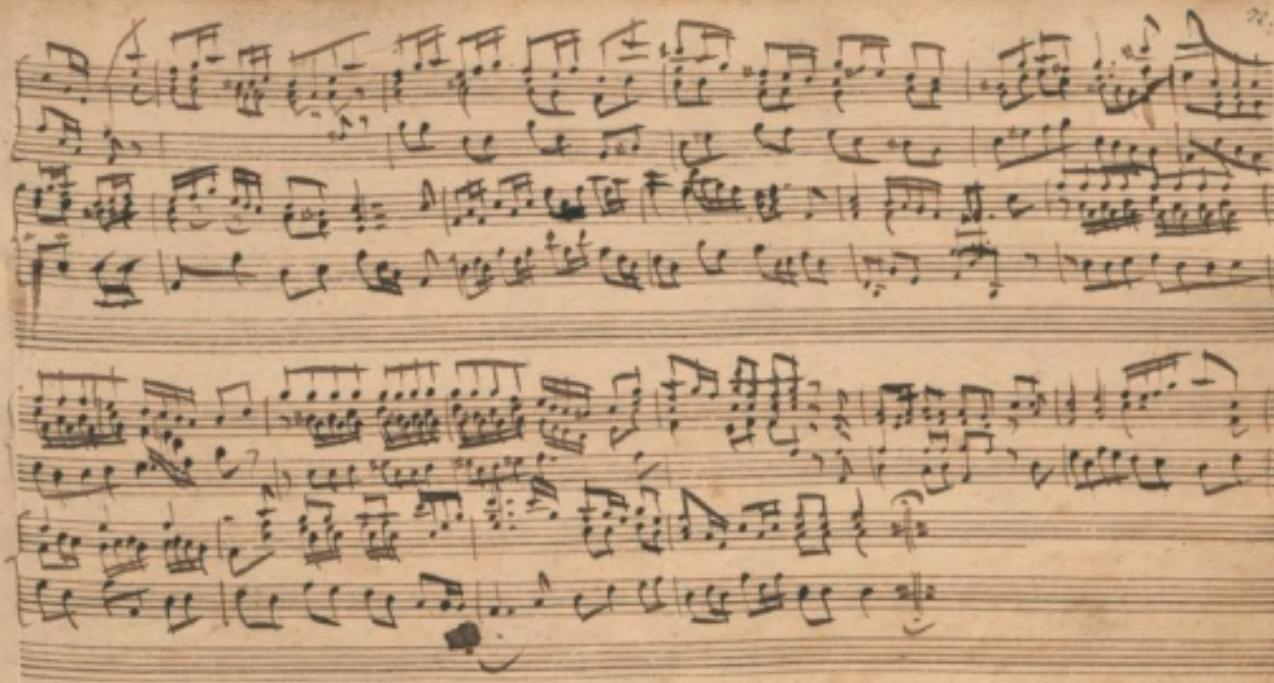


M. Allegro

[Erster Allegro-Satz einer Sonate für Klavier]







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三日後の事。中野は、おおむね、元の仕事に復帰した。しかし、その間も、彼の心は、常に、この出来事で揺れていた。それは、彼の心の底で、常に、この出来事で揺れていた。

22.
22.
22.
22.

22.
22.
22.
22.

Toccata es. 6. S. Sign. Johann Pachelbel.



Toccata es. 6. S. Sign. Johann Pachelbel.







74

Praeludium & Fantasia. Pedaliter ex D. J. Gieranne. Sol. Bach.



74

Praeludium & Fantasia. Pedaliter ex D. J. Gieranne. Sol. Bach.





Vivace.



Vivace.









76

X Wie schön leuchtet der Morgenstern. 2 Clav. con Ped.

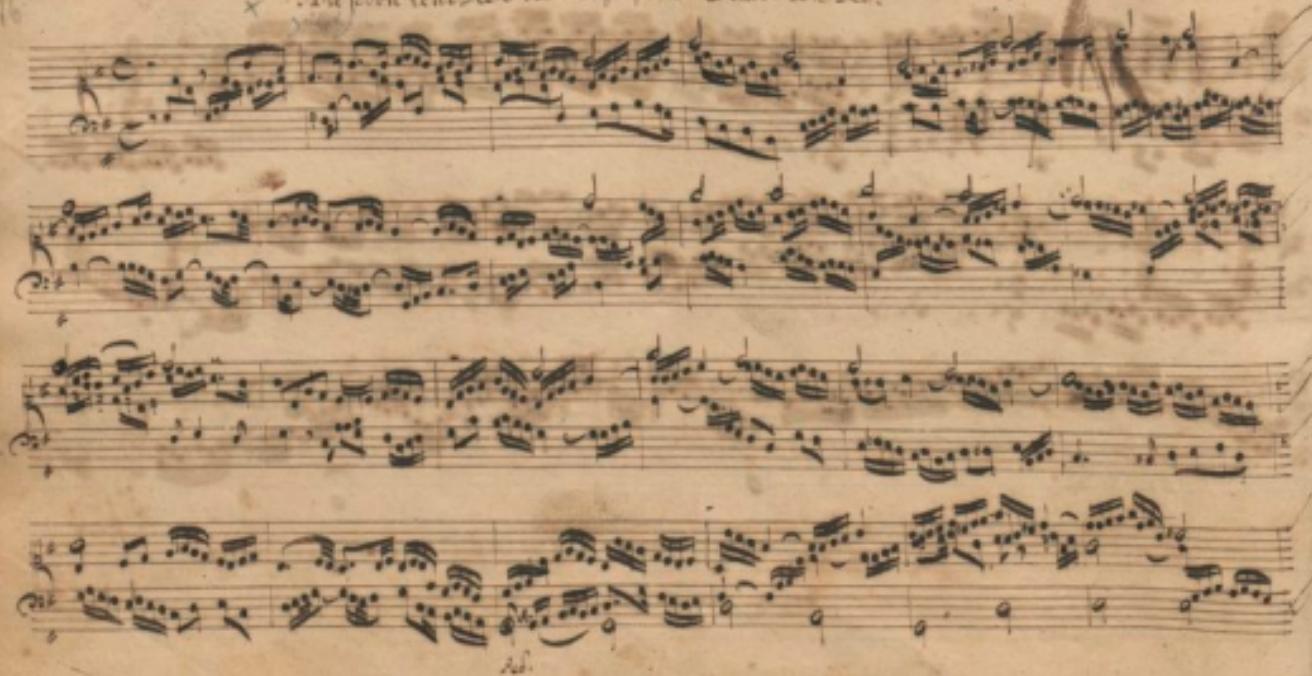
S. 558.



76

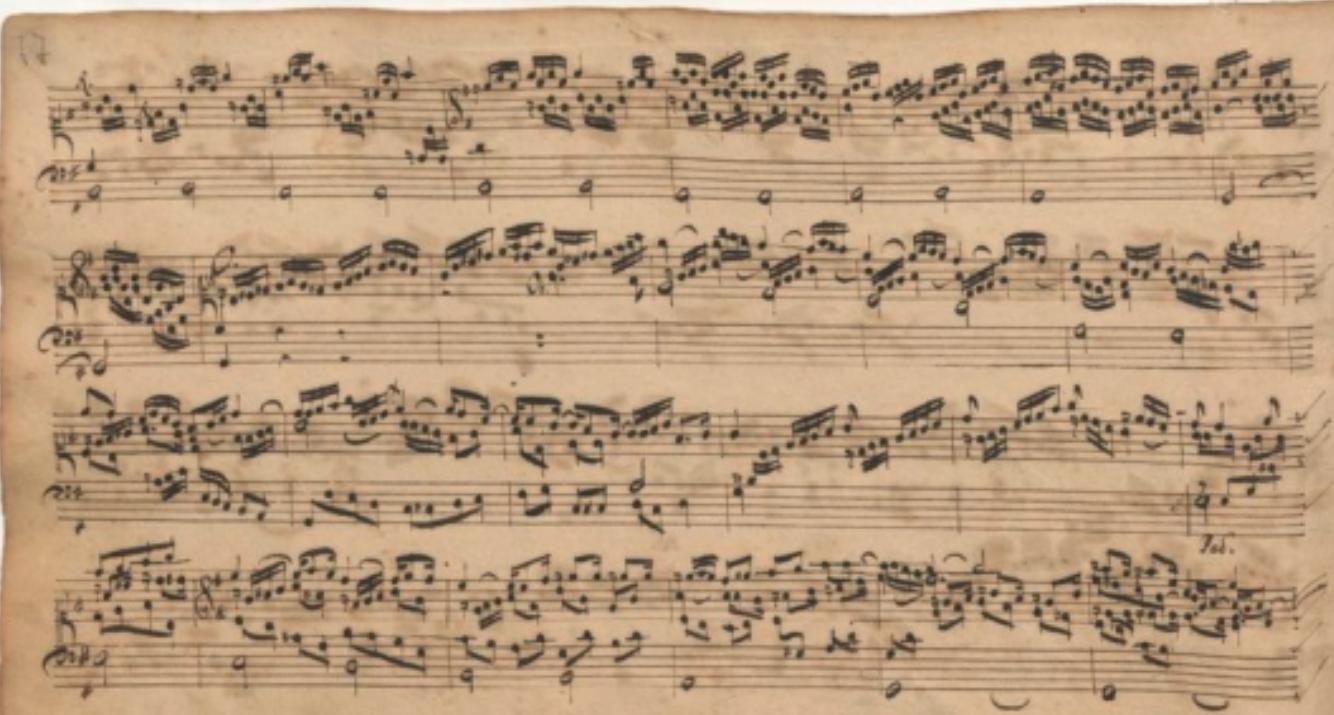
X Wie schön leuchtet der Morgenstern. 2 Clav. con Ped.

S. 558.















Afflantece.



Cou
Sarab

Afflantece.



C
Sarabande

Courante.



Sarabande.



Courante.

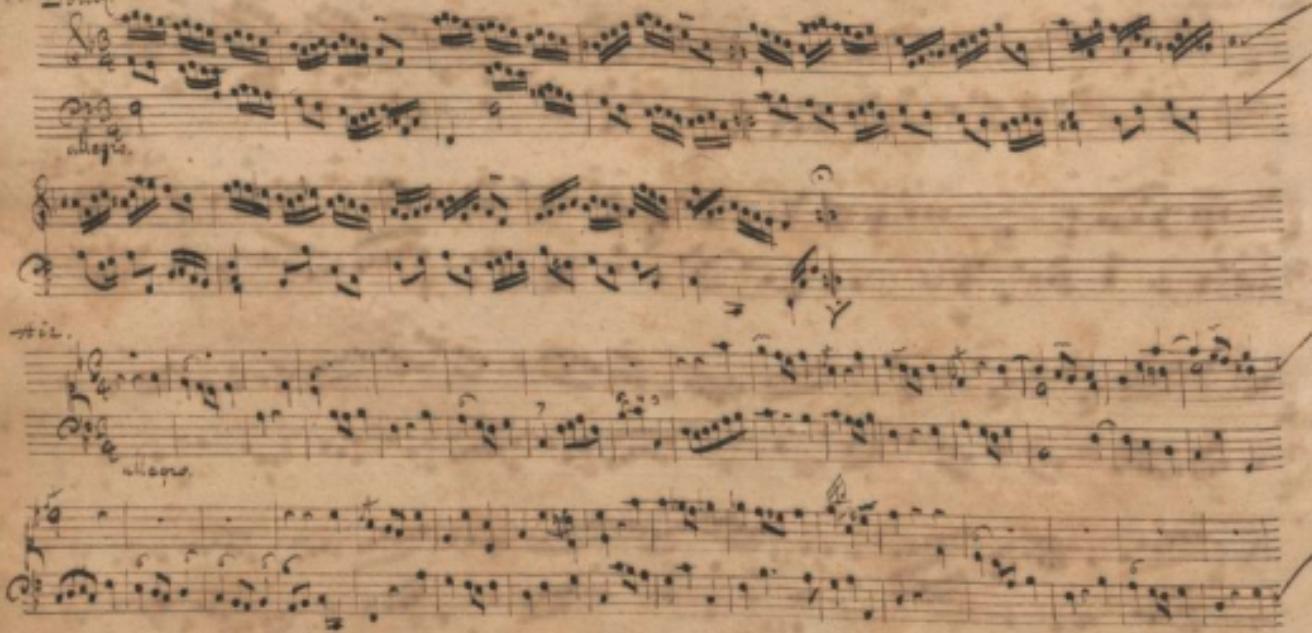


Sarabande.

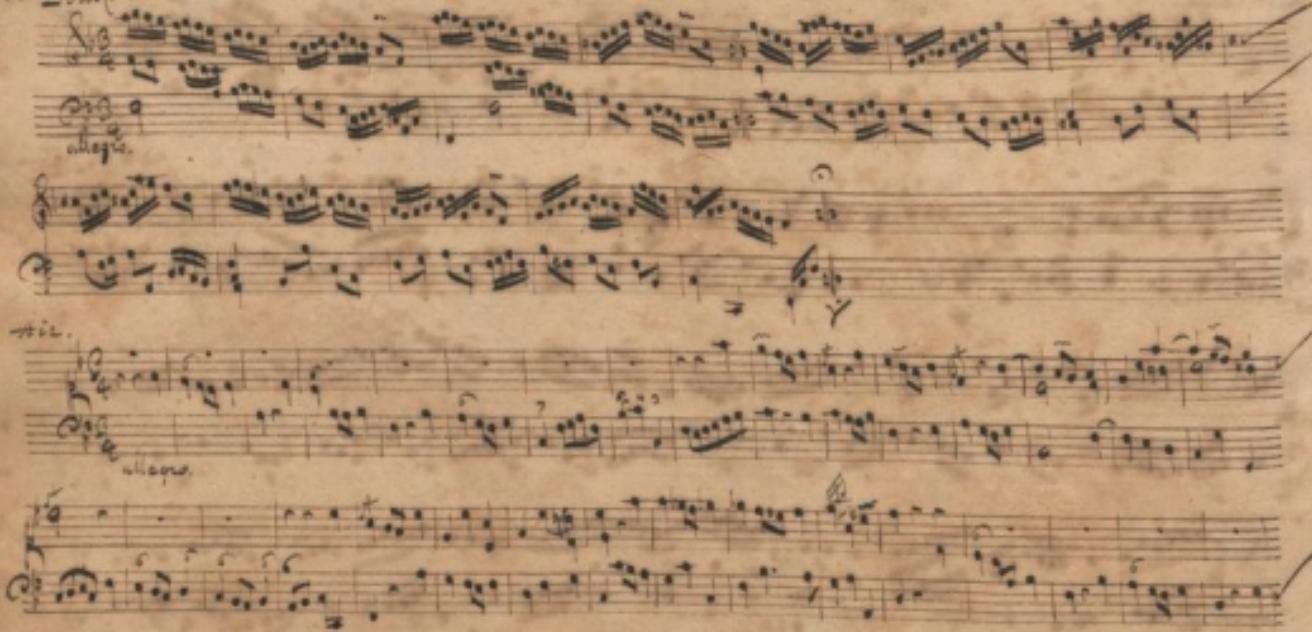


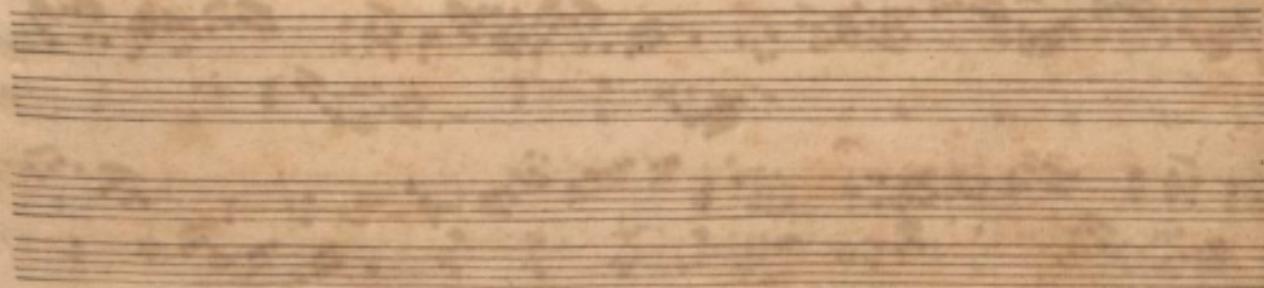
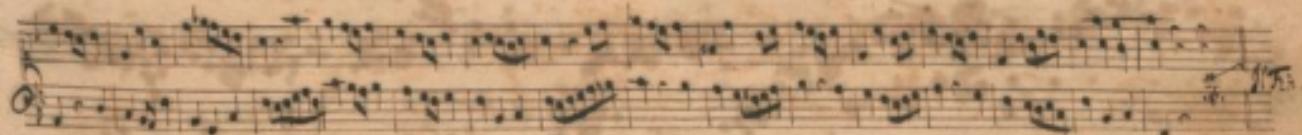
Y 204

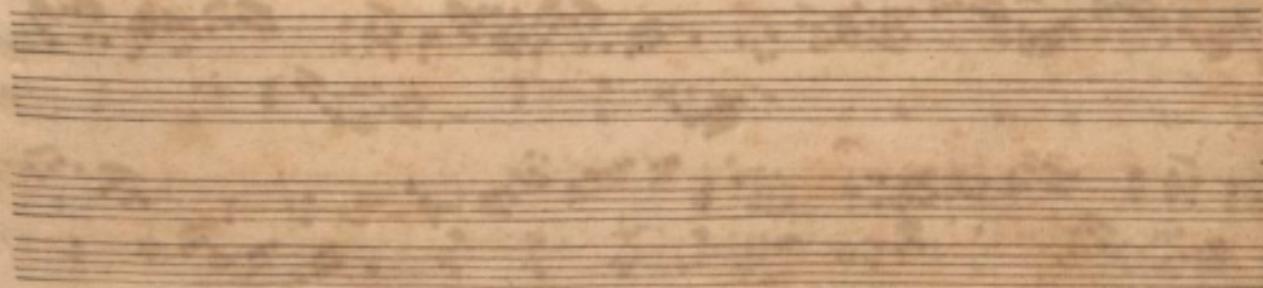
B. Dousie



B. Dousie





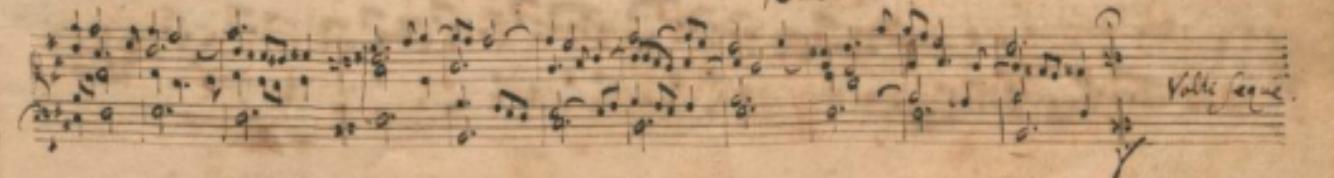


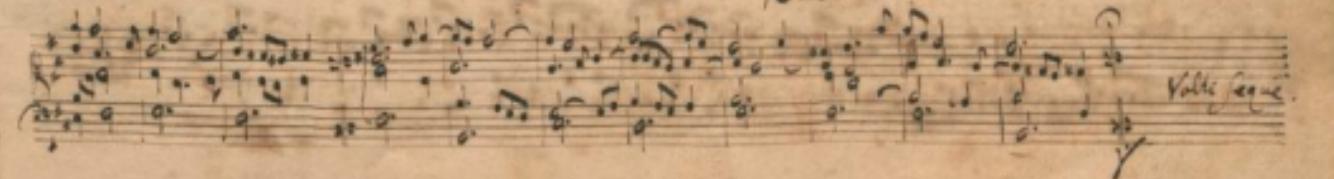
Suite No. 1 by W. Rachaw.



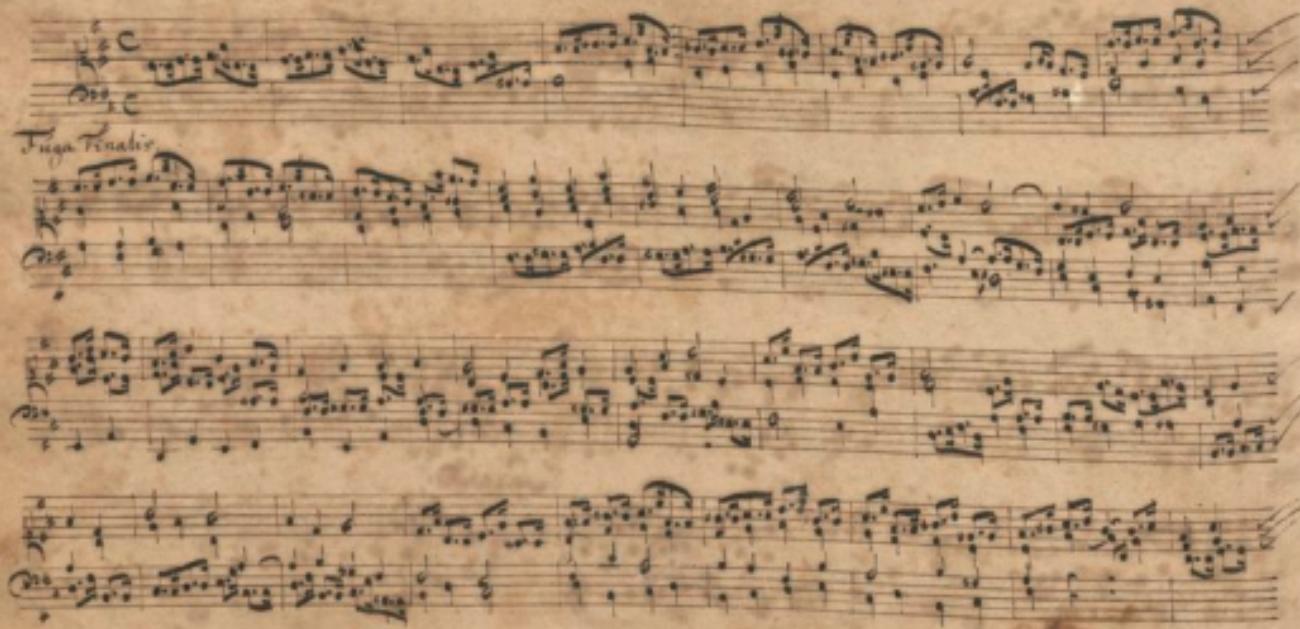
Suite No. 1 by F. W. Rachel.



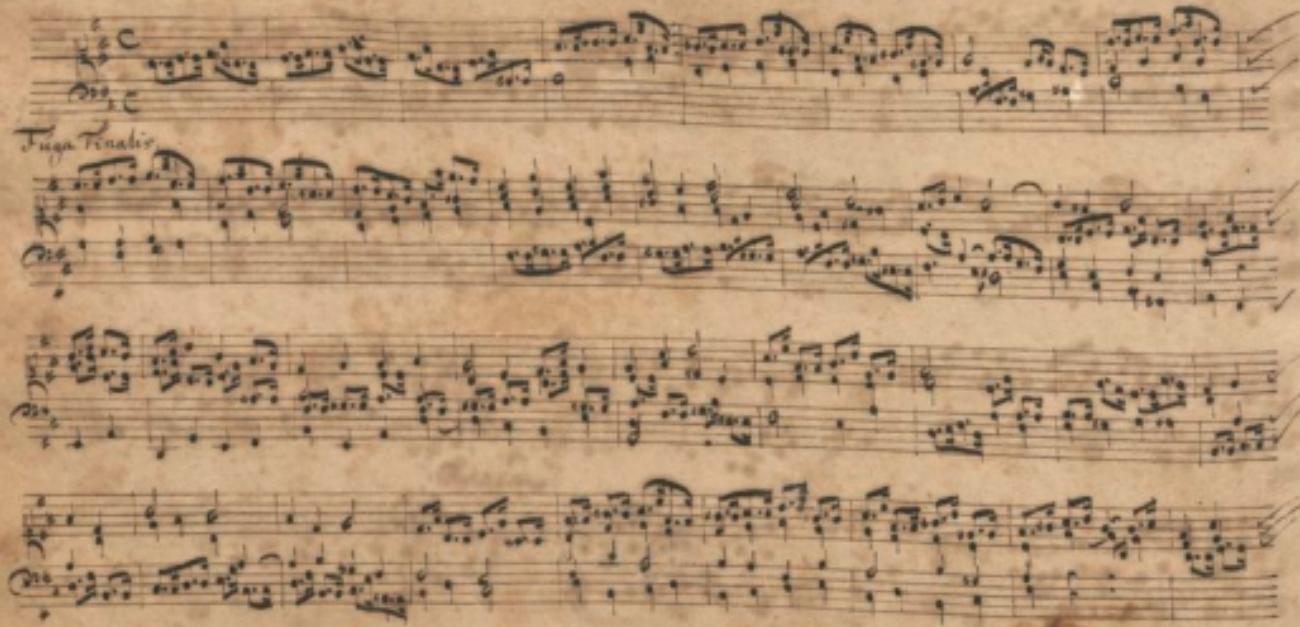


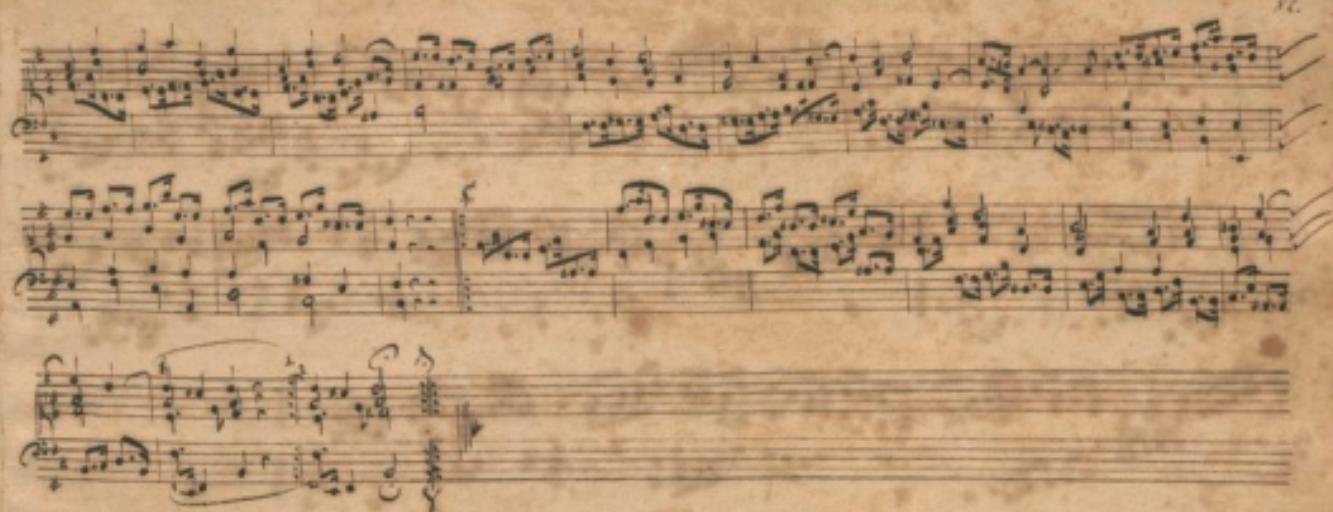


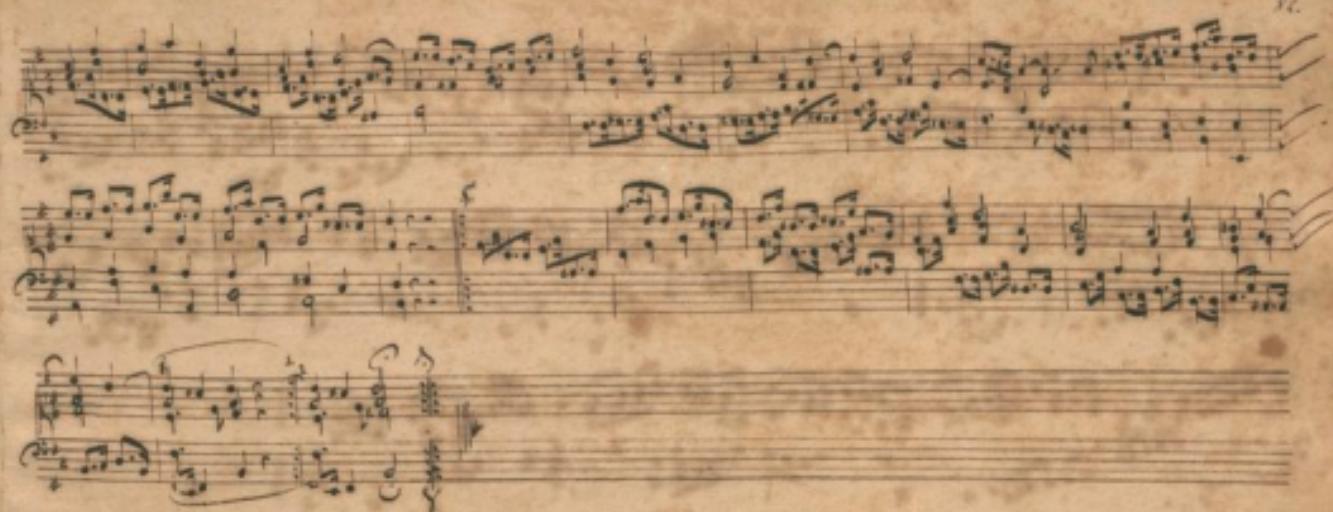
Fuga Finalis



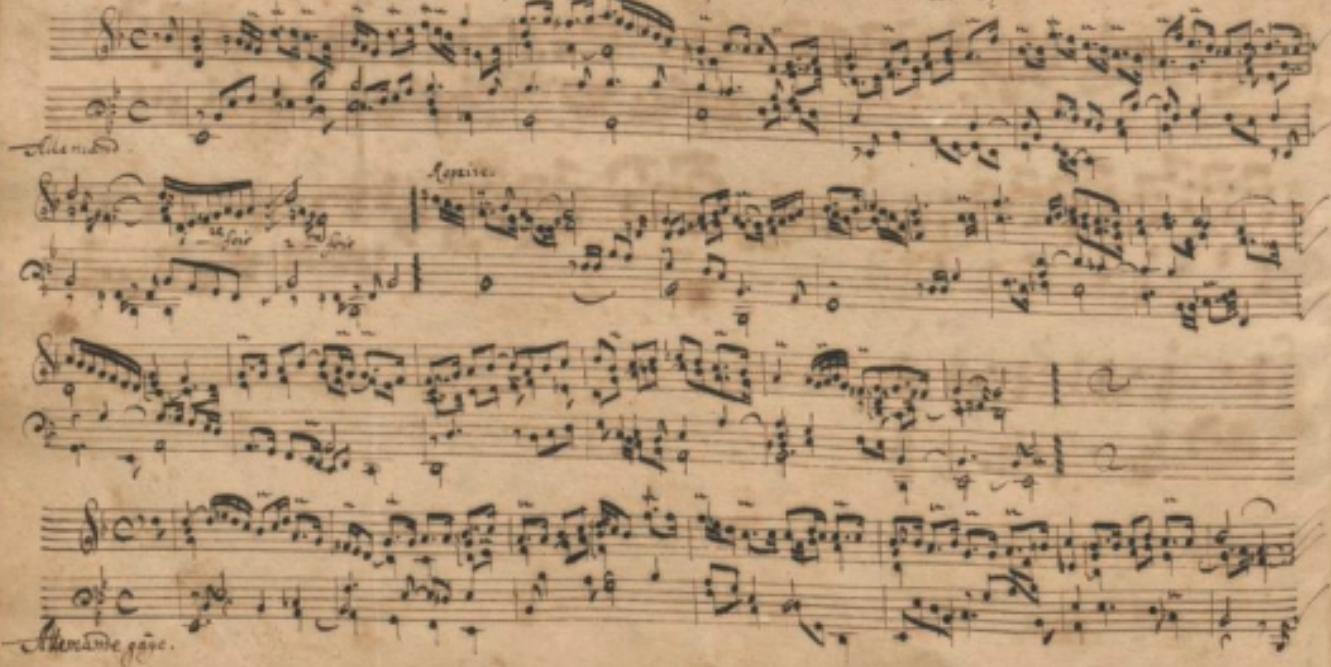
Fuga Finalis



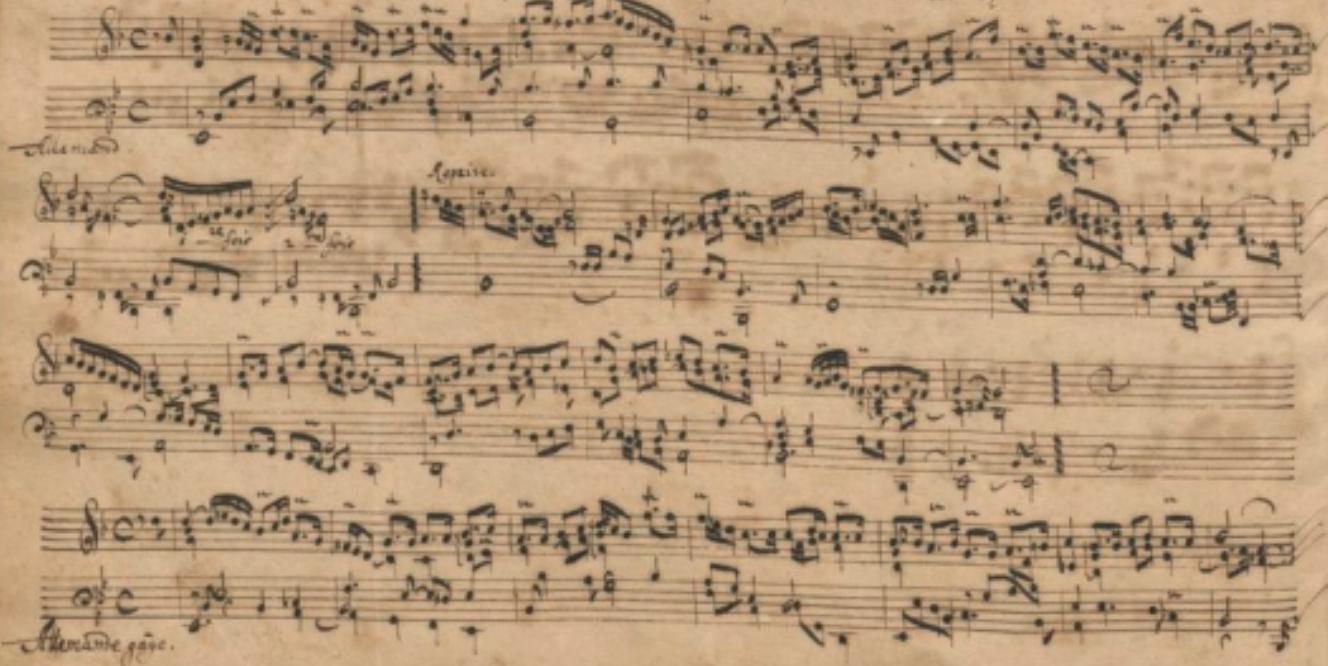




Suite. En g re sol ut. Composée par M. de Le Beque.

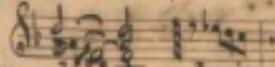


Suite. En g re sol ut. Composée par M. de Le Beque.





Courante.



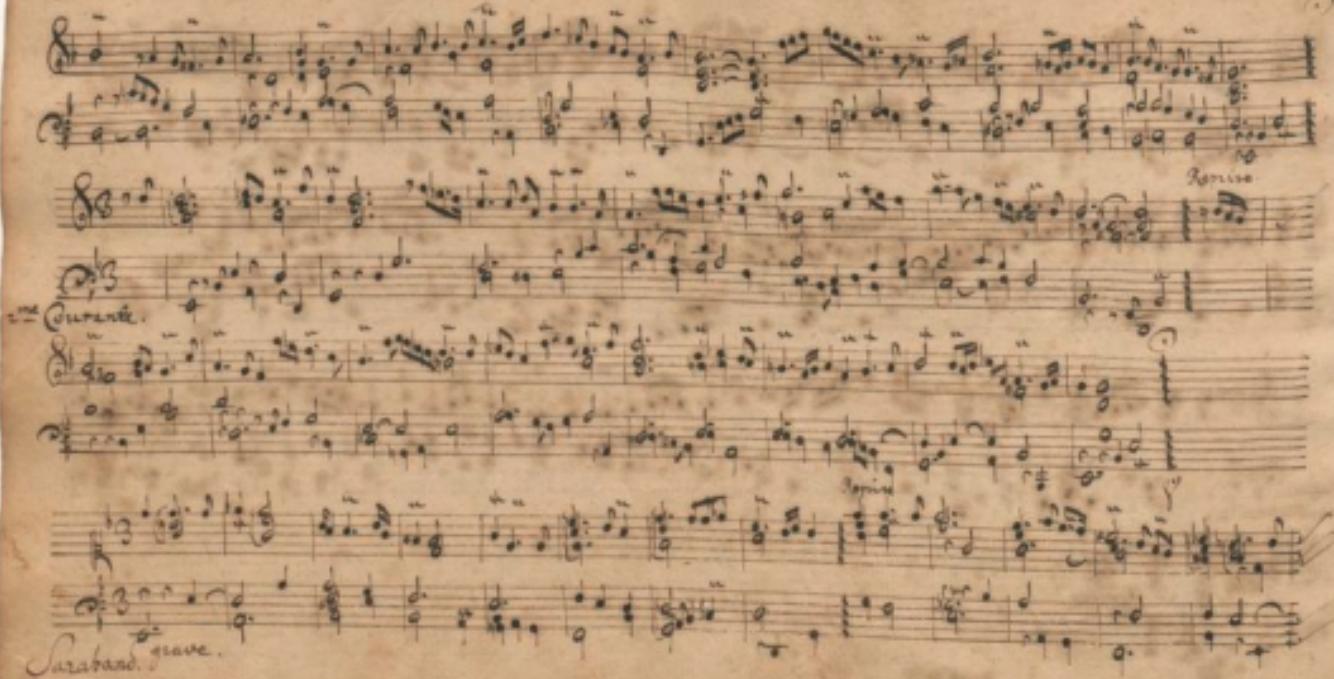
Reprise.

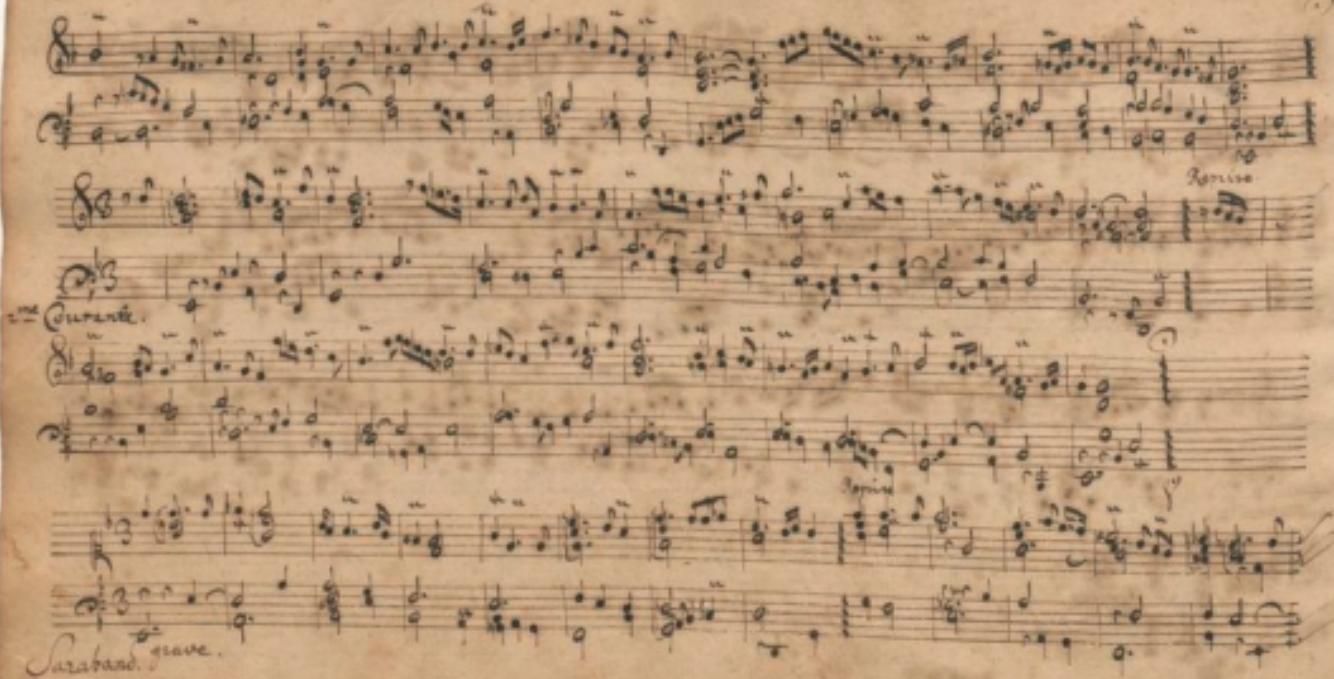


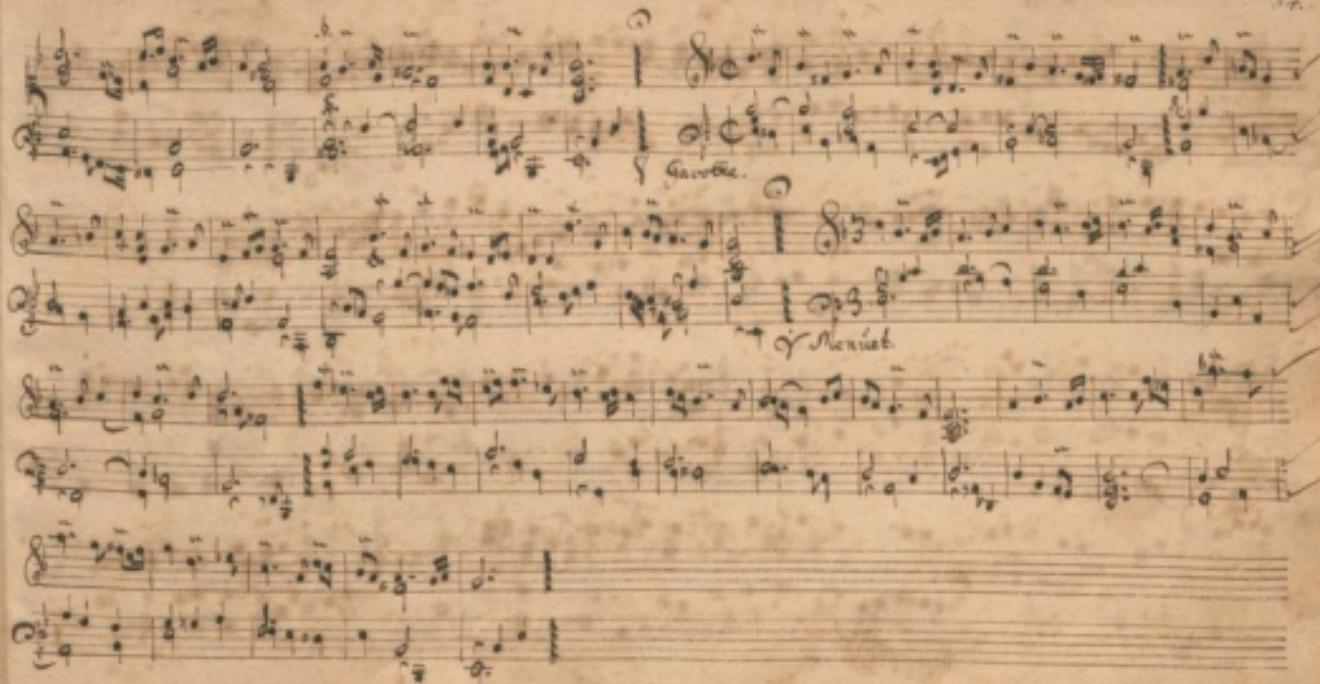
Seque cito

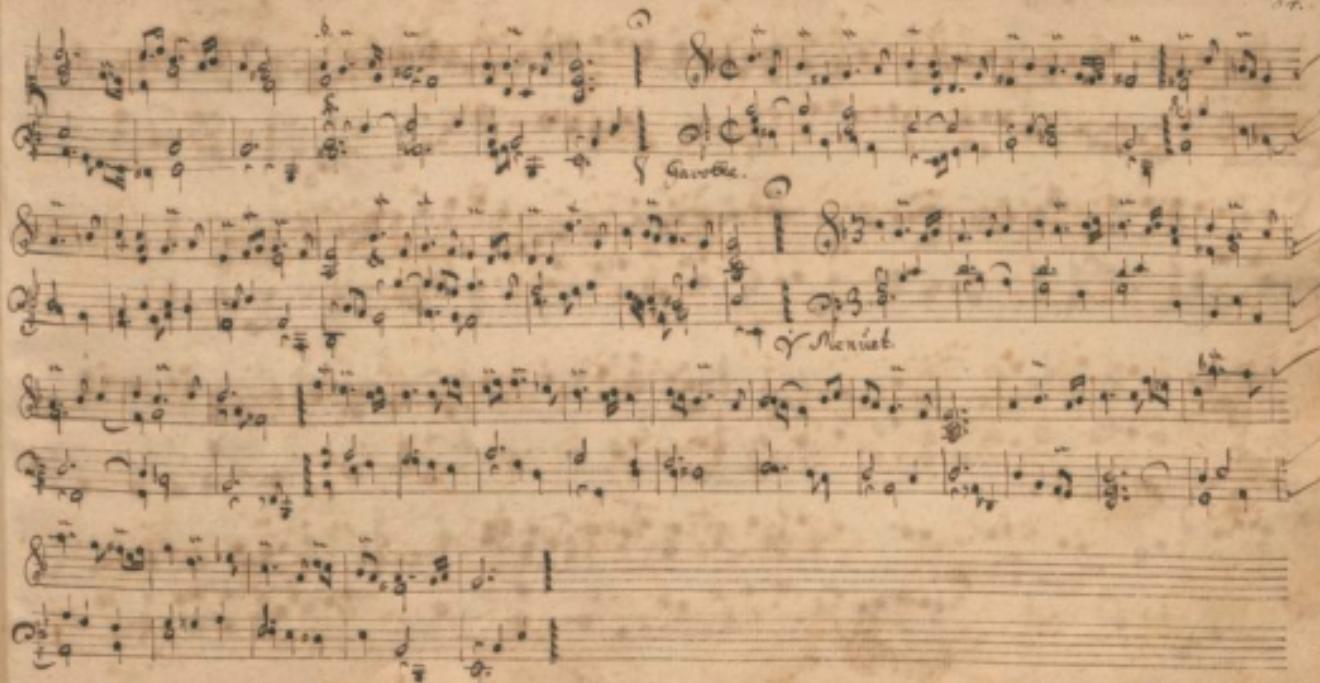


Seque cito





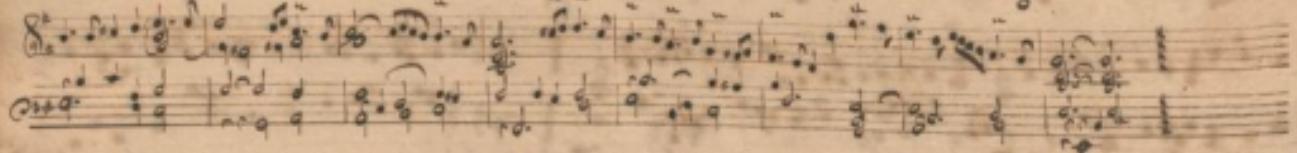




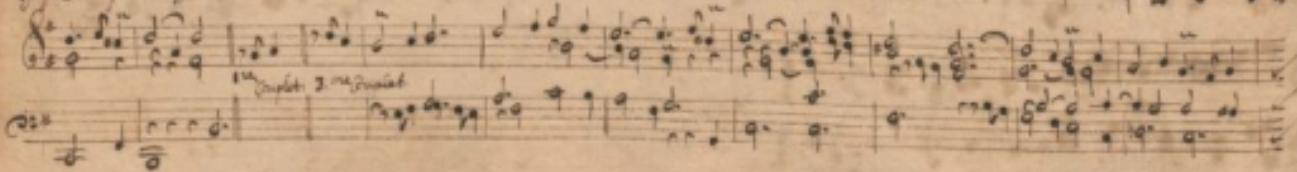
Reprise.



Courante.



Giehe Dir giebterre, Gott vorte.



Capito 3. ne. Pausset

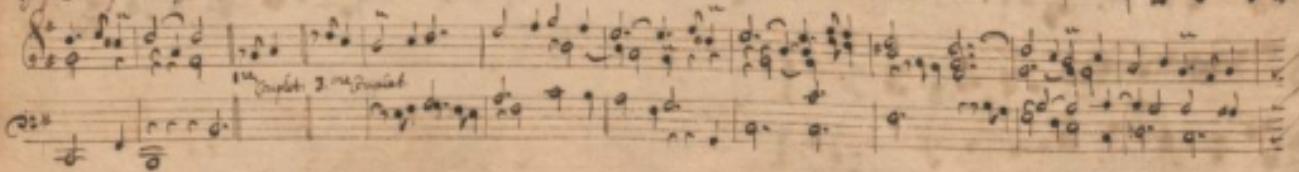
Reprise.



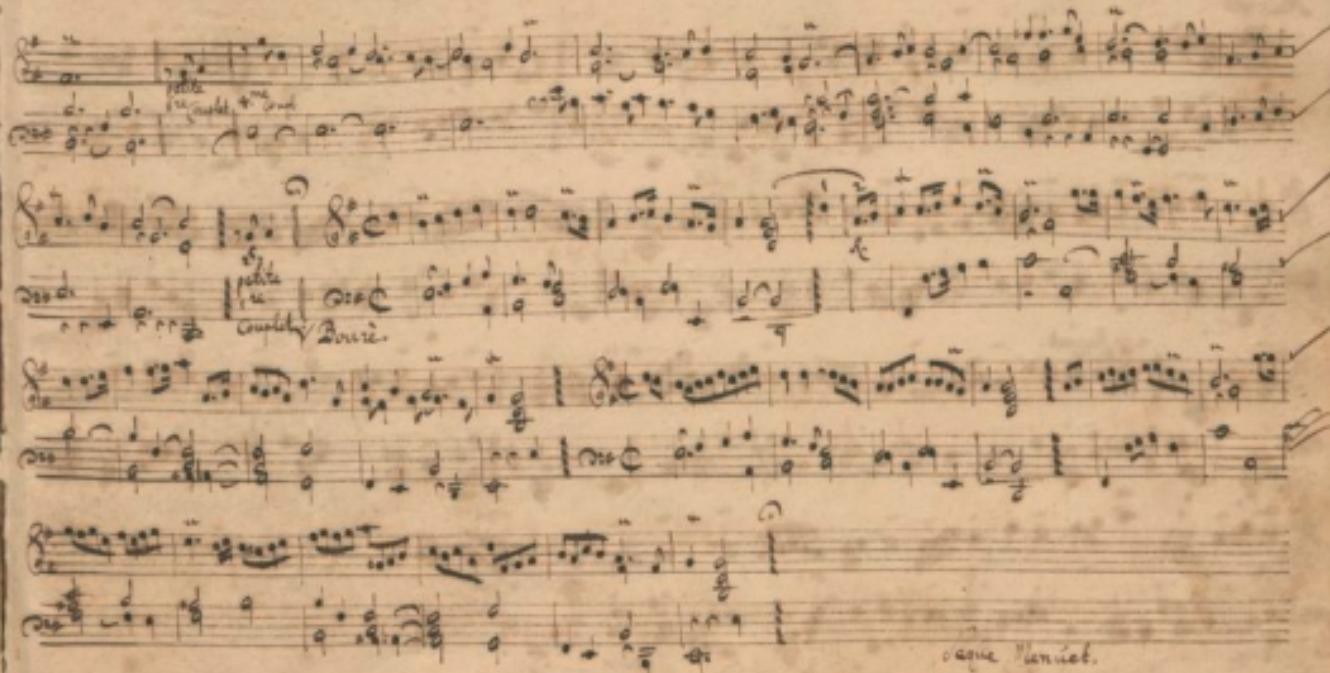
Courante.

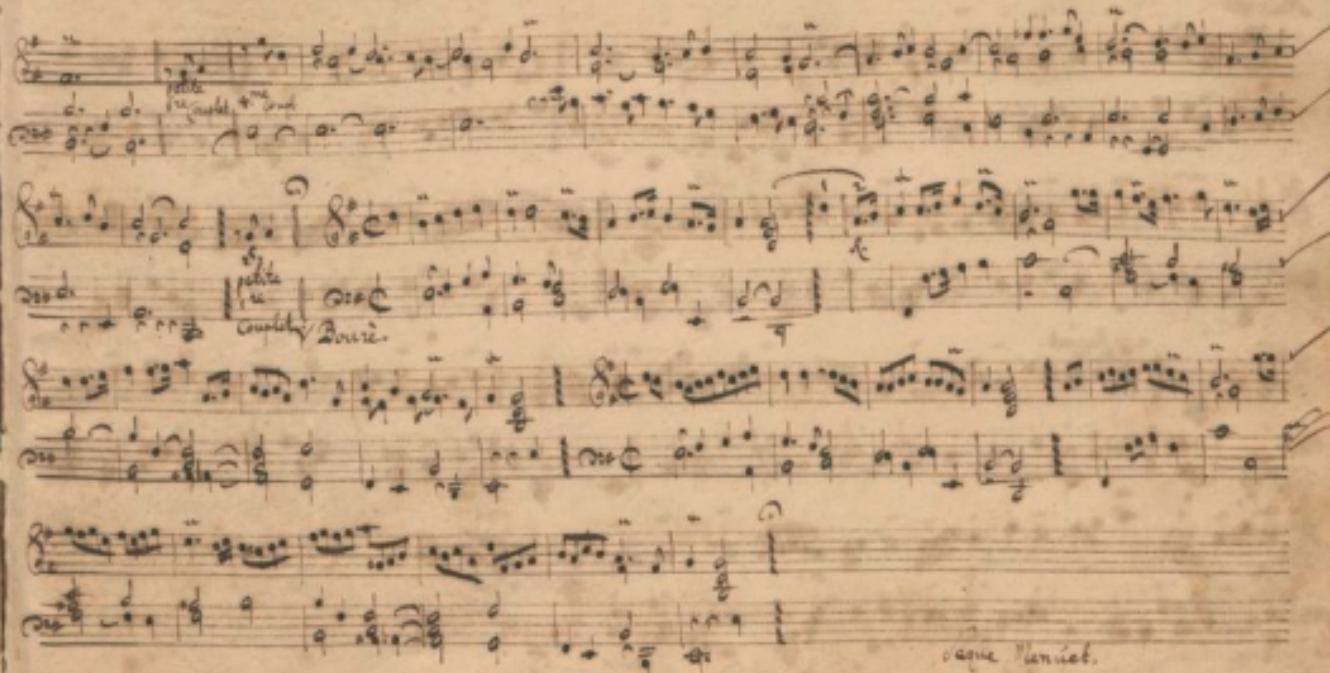


Gieße Dir zuletzt, Gott vorte.



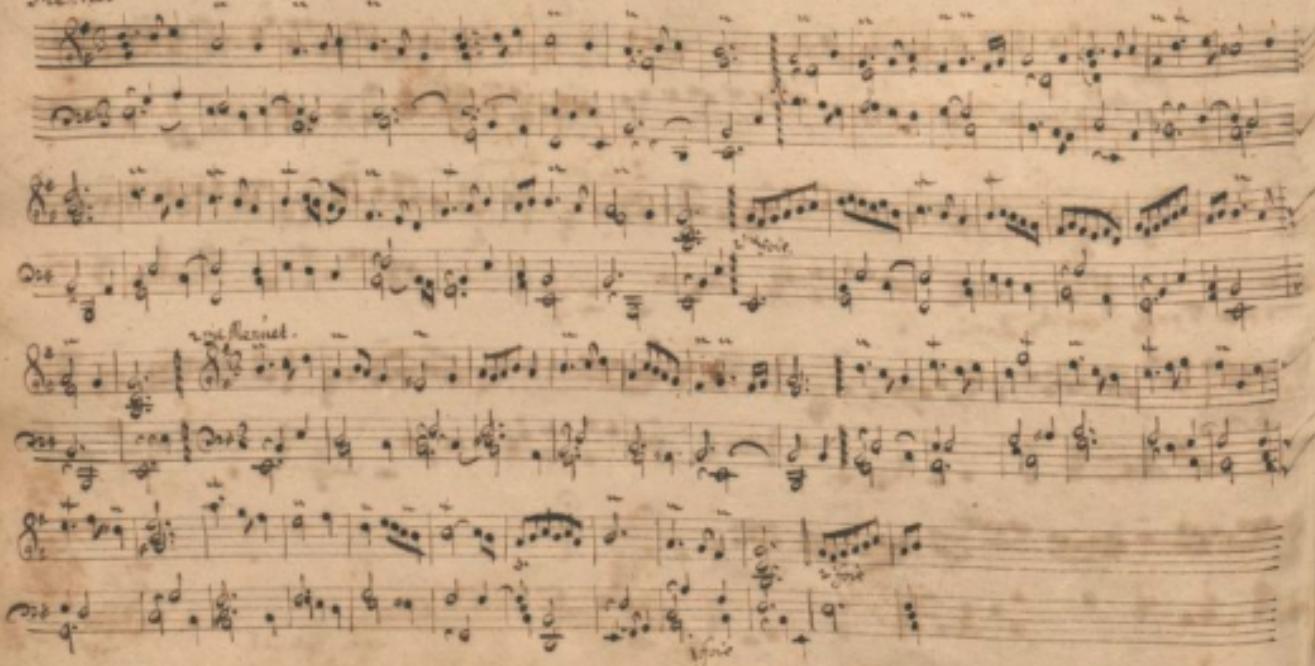
Caput 3. ne. Punkt.



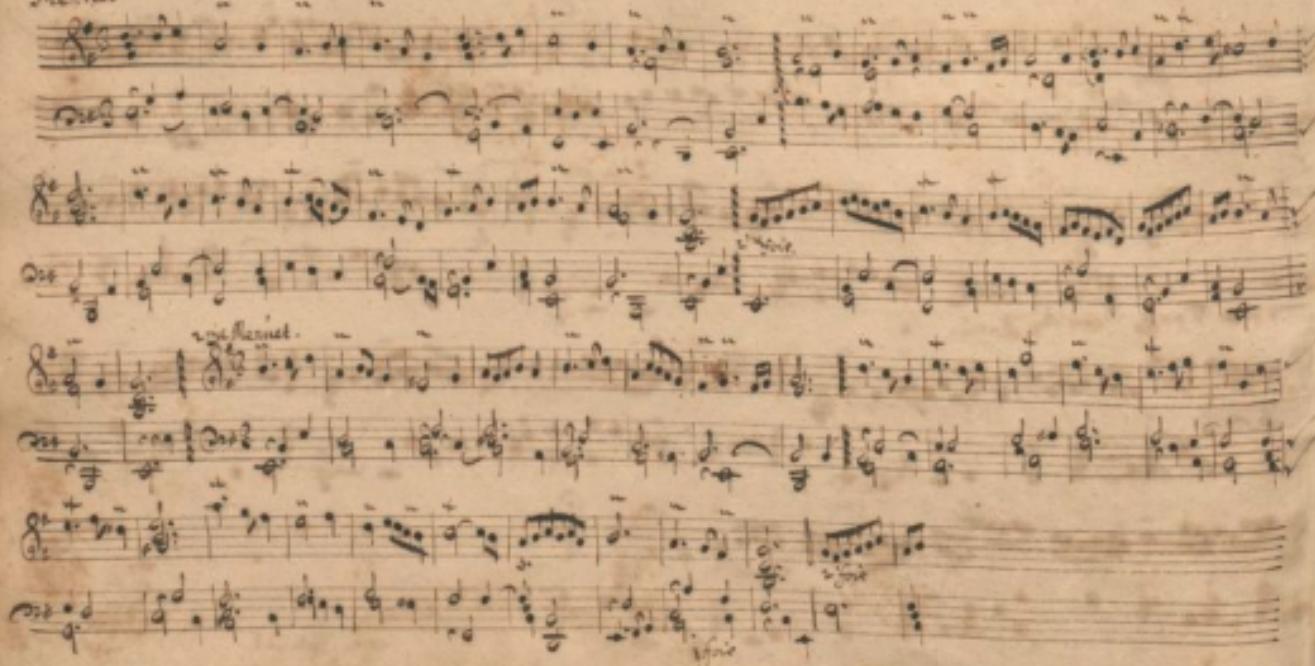


segue pianiss.

Mariet



Mariet



Suite . avec Prelude En Blare. Composée par Mons Nicolas Le Boquin

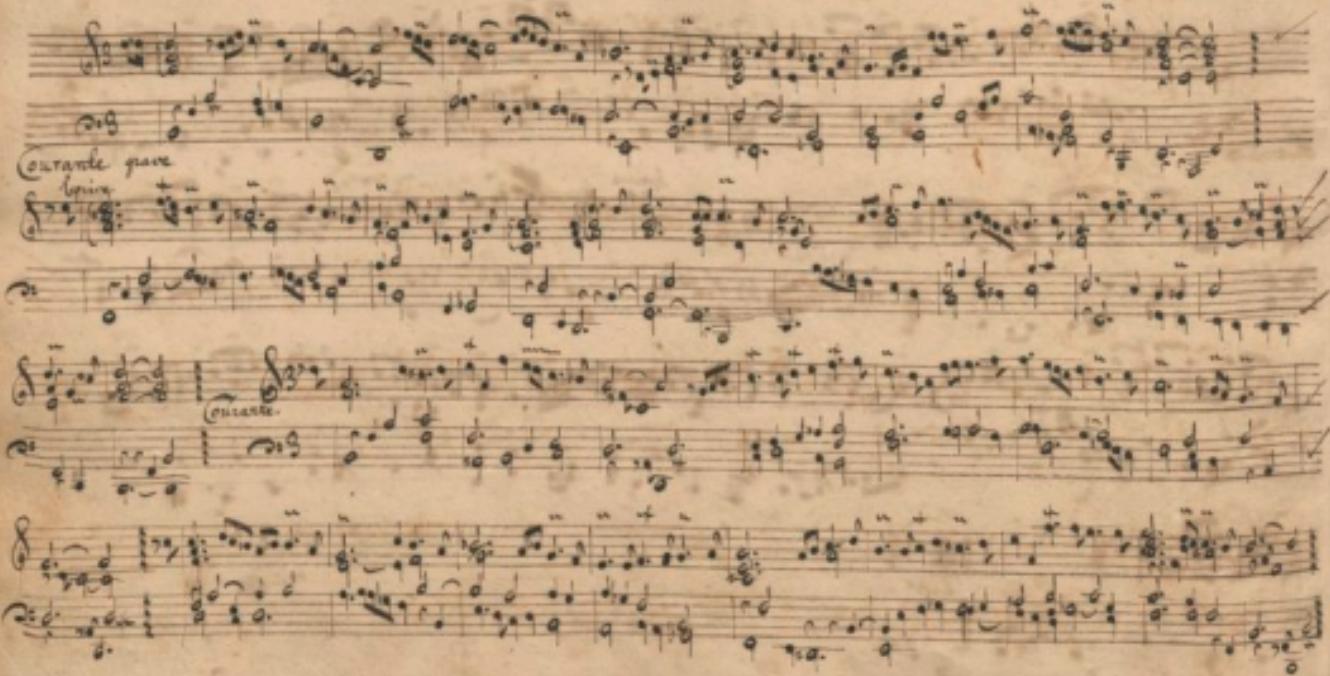
86.

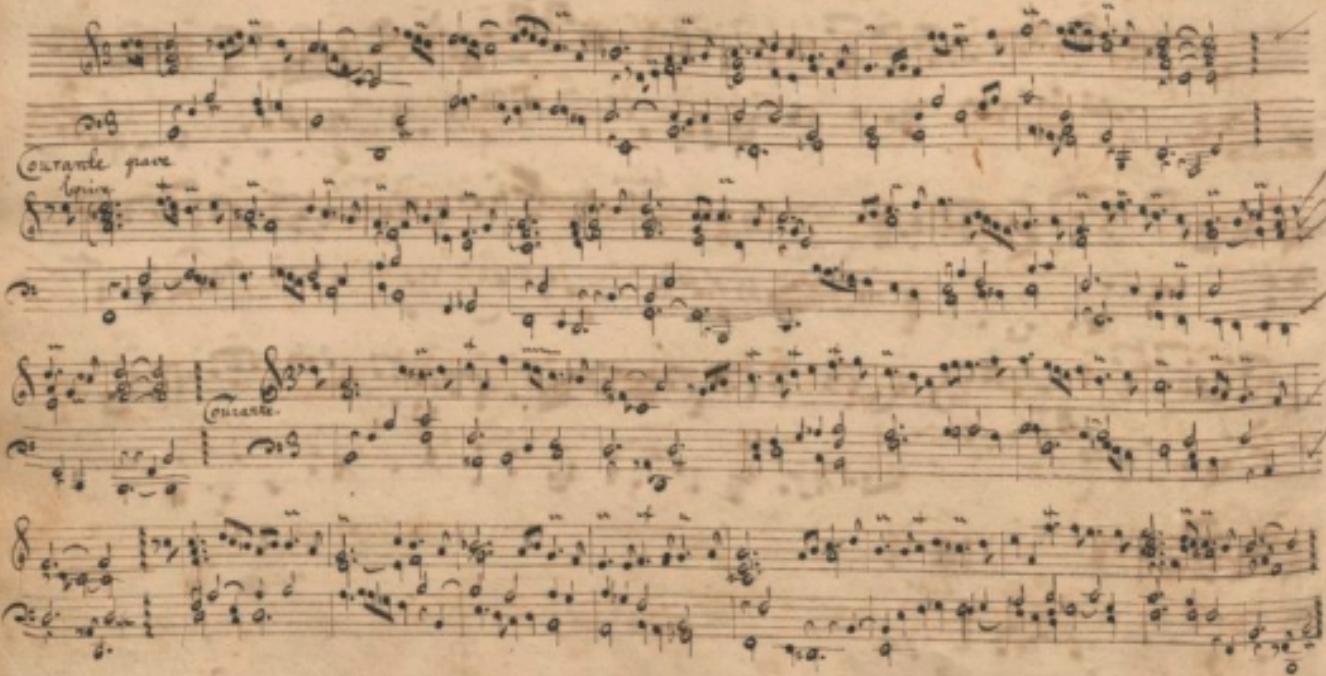


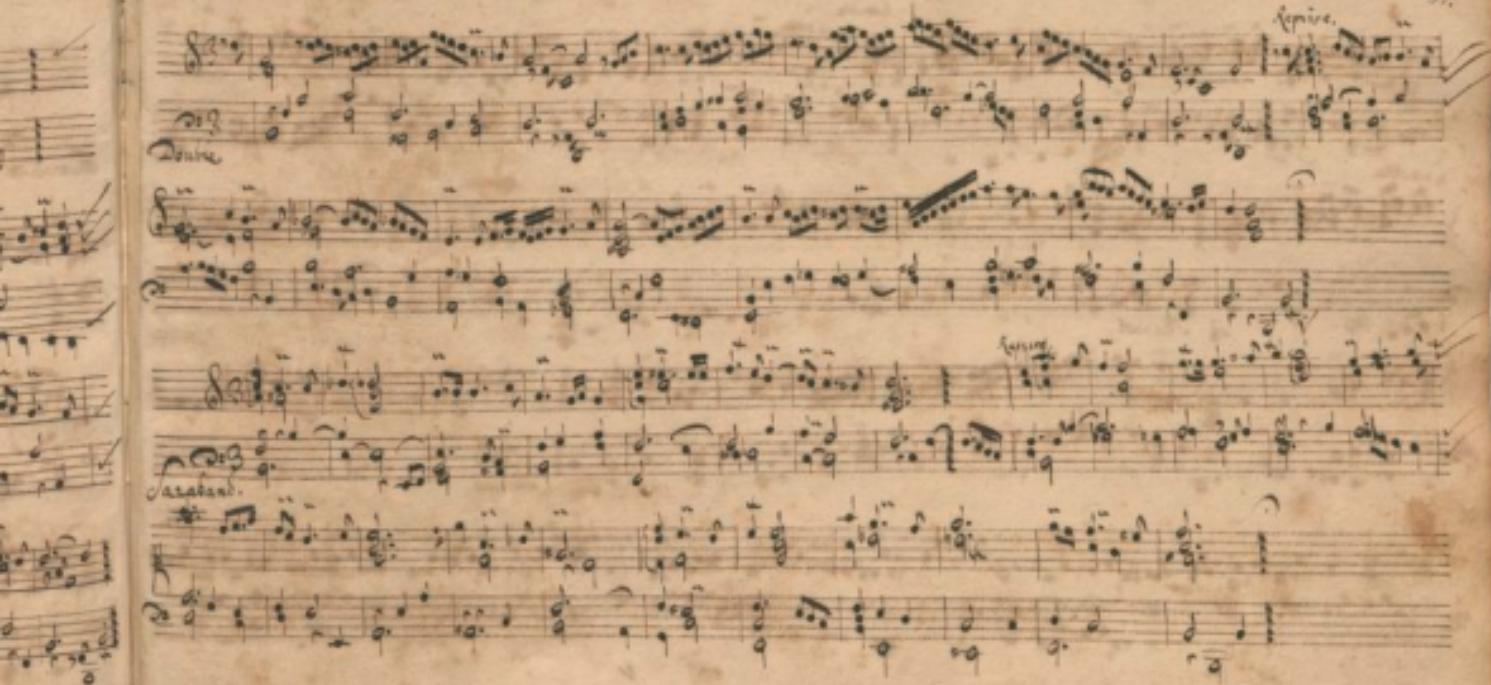
Suite . avec Prelude En Blare. Composée par Mons Nicolas Le Boquin

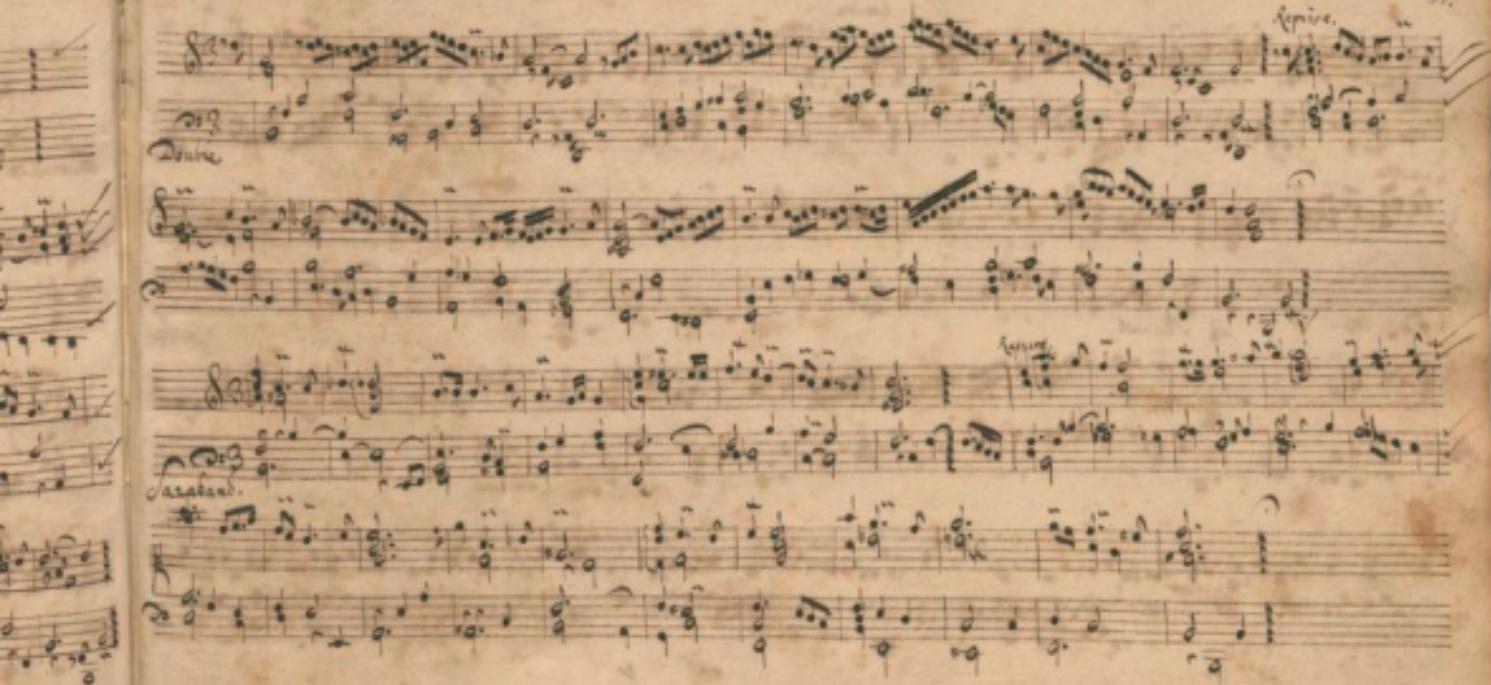
86.











A handwritten musical score for two voices and basso continuo. The score consists of four systems of music, each with two staves. The top staff of each system is for soprano or alto voice, and the bottom staff is for basso continuo. The vocal parts are written in common time with various note heads (crotchets, quavers, semiquavers) and rests. The basso continuo part uses a single staff with a bass clef and includes basso continuo markings such as 'Gracette' and 'Mercur.' The score is annotated with three labels in cursive script: 'Soprano.' above the first system, 'Gracette.' above the second system, and 'Camerier.' below the fourth system. The paper is aged and yellowed.

Soprano.

Gracette.

Mercur.

Camerier.

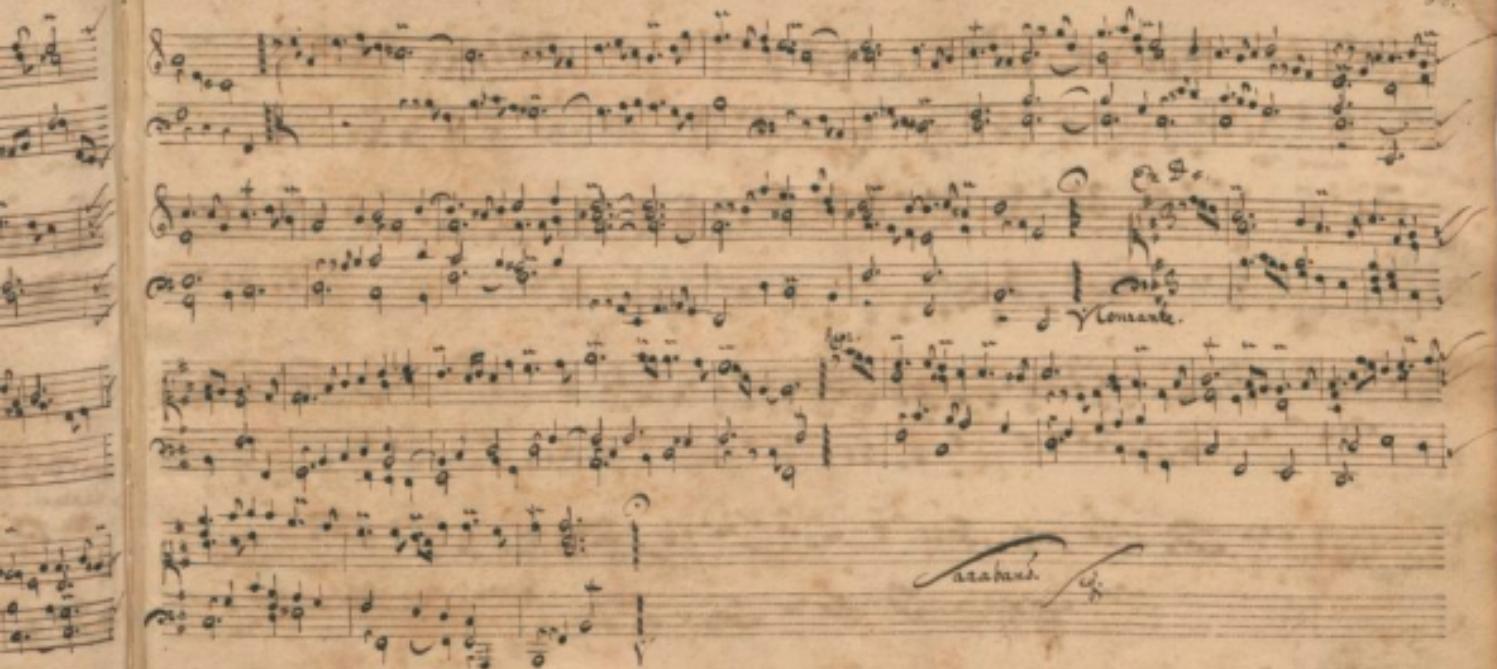
A handwritten musical score for two voices and basso continuo. The score consists of four systems of music, each with two staves. The top staff of each system is for soprano or alto voice, and the bottom staff is for basso continuo. The vocal parts are written in common time with various note heads (crotchets, quavers, semiquavers) and rests. The basso continuo part uses a single staff with a bass clef and includes basso continuo markings such as 'Gracette' and 'Mercur.' The score is annotated with three labels: 'Soprano.' above the first system, 'Gracette.' above the second system, and 'Camerier.' below the fourth system. The manuscript is written in brown ink on aged, yellowish paper.

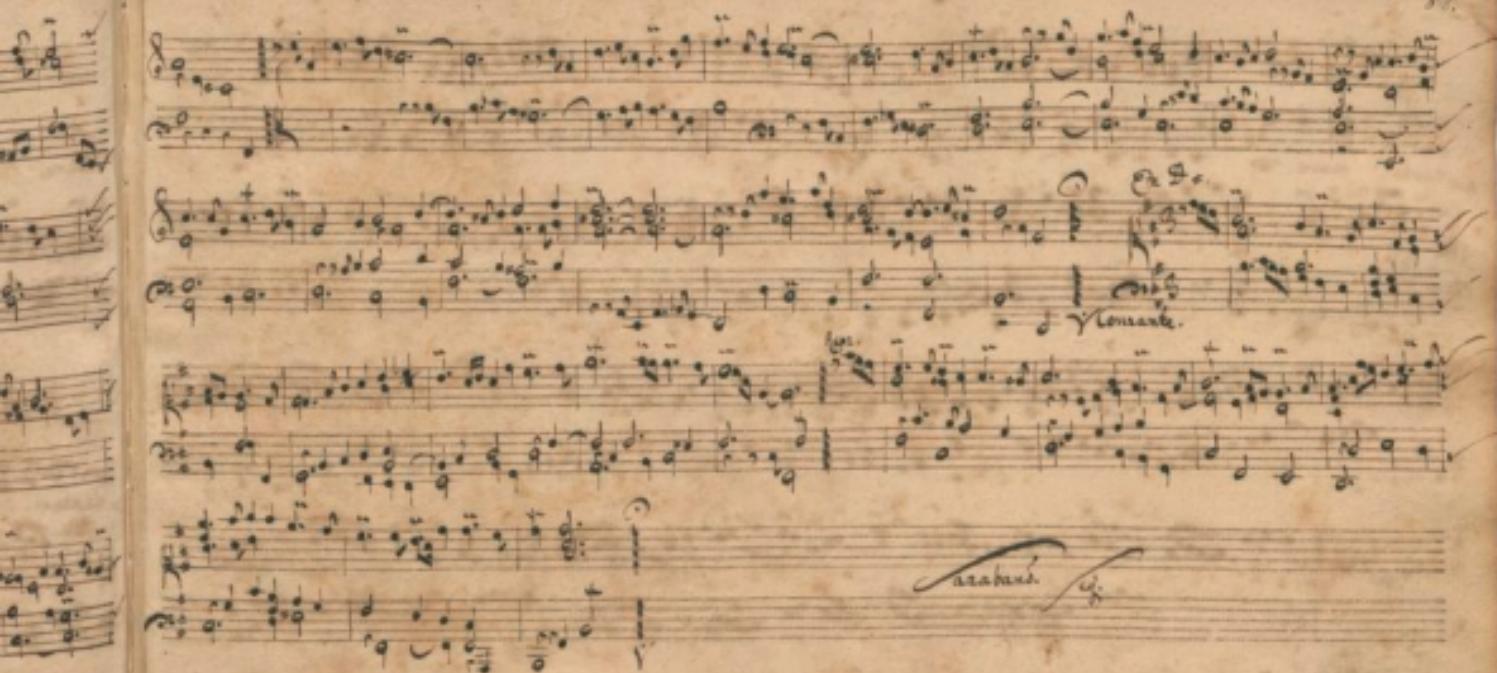
Soprano.

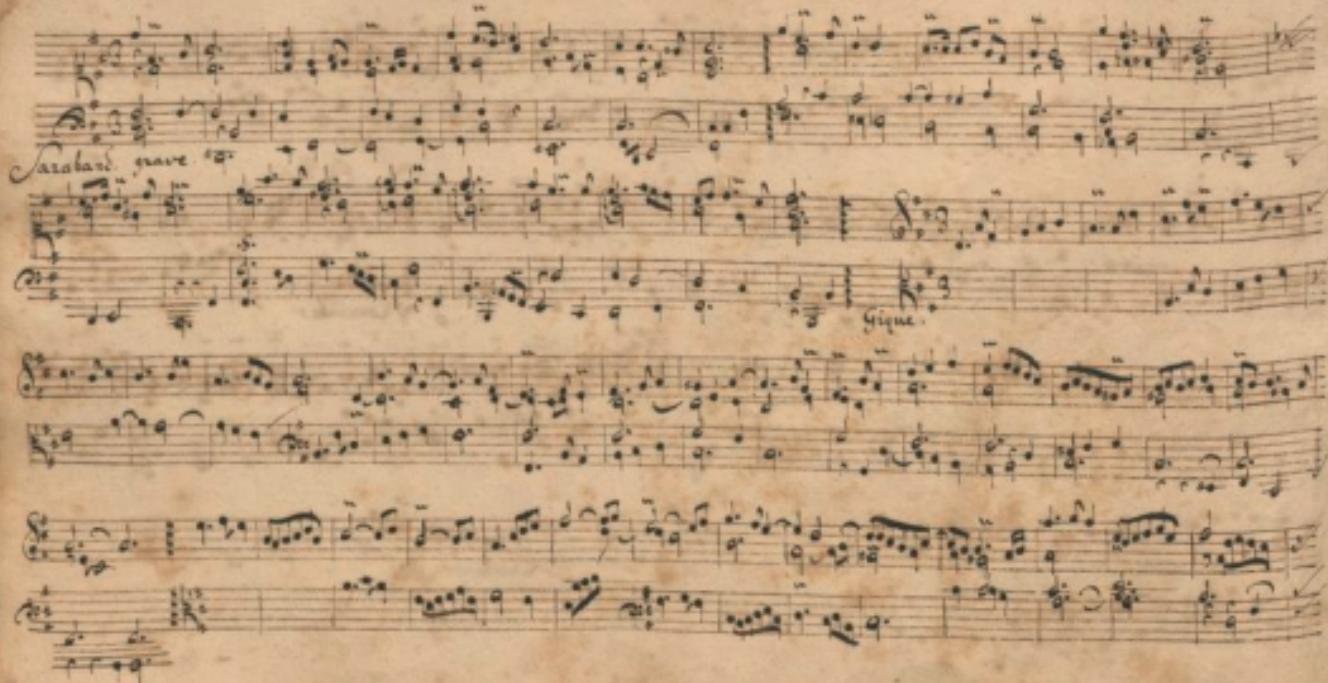
Gracette.

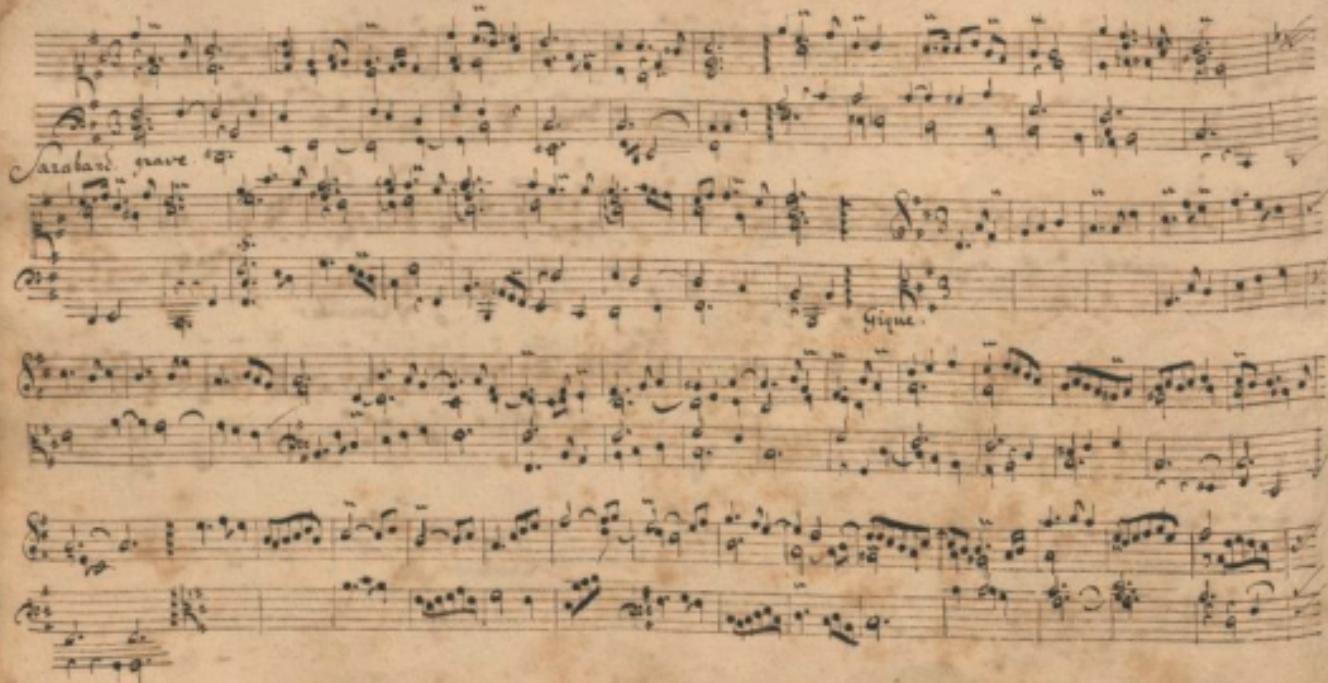
Mercur.

Camerier.













Soprano

Alto

Bass

Basso Cembalo

Après

Ballon

Gavotte

Fin de la valse Première.

Villemande.

Soprano
Alto
Bass
Ballon
Gavotte
Fiz de la vute Premier.
Villemande.





A handwritten musical score for three voices. The top two voices are in soprano range, indicated by a soprano clef, and the bottom voice is in basso continuo range, indicated by a bass clef. The music is written in common time. The score consists of four systems of music. The first system ends with a repeat sign and the instruction "Reprise". The second system begins with "me puran" and ends with "Saraband. grave.". The third system begins with "Reprise" and ends with "Reprise". The fourth system ends with "Reprise". The music is written in a dense, cursive hand, typical of early printed music notation.

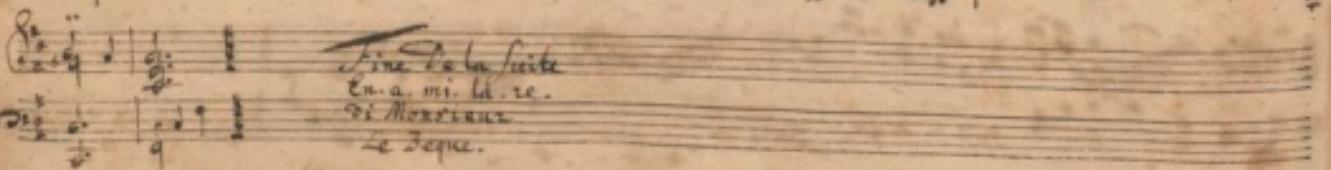


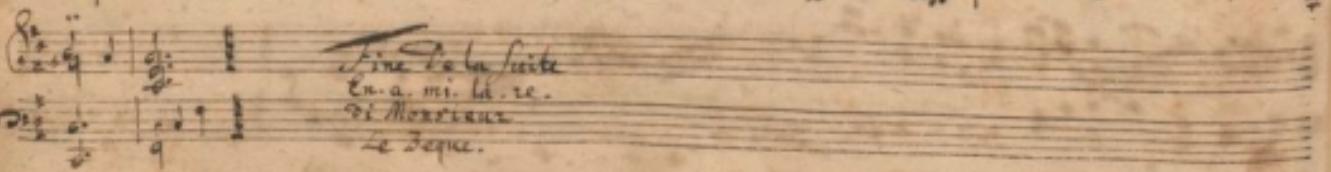
A handwritten musical score for three voices. The top two voices are in soprano range, indicated by a soprano clef, and the bottom voice is in basso continuo range, indicated by a bass clef. The music is written in common time. The score consists of four systems of music. The first system ends with a repeat sign and the instruction "Reprise". The second system begins with "me puran" and ends with "Saraband. grave.". The third system begins with "Reprise" and ends with "Reprise". The fourth system ends with "Reprise". The music is written in a dense, cursive hand, typical of early printed music notation.











Allemande 2^e Suite de Noz. Le Pogue.

92.



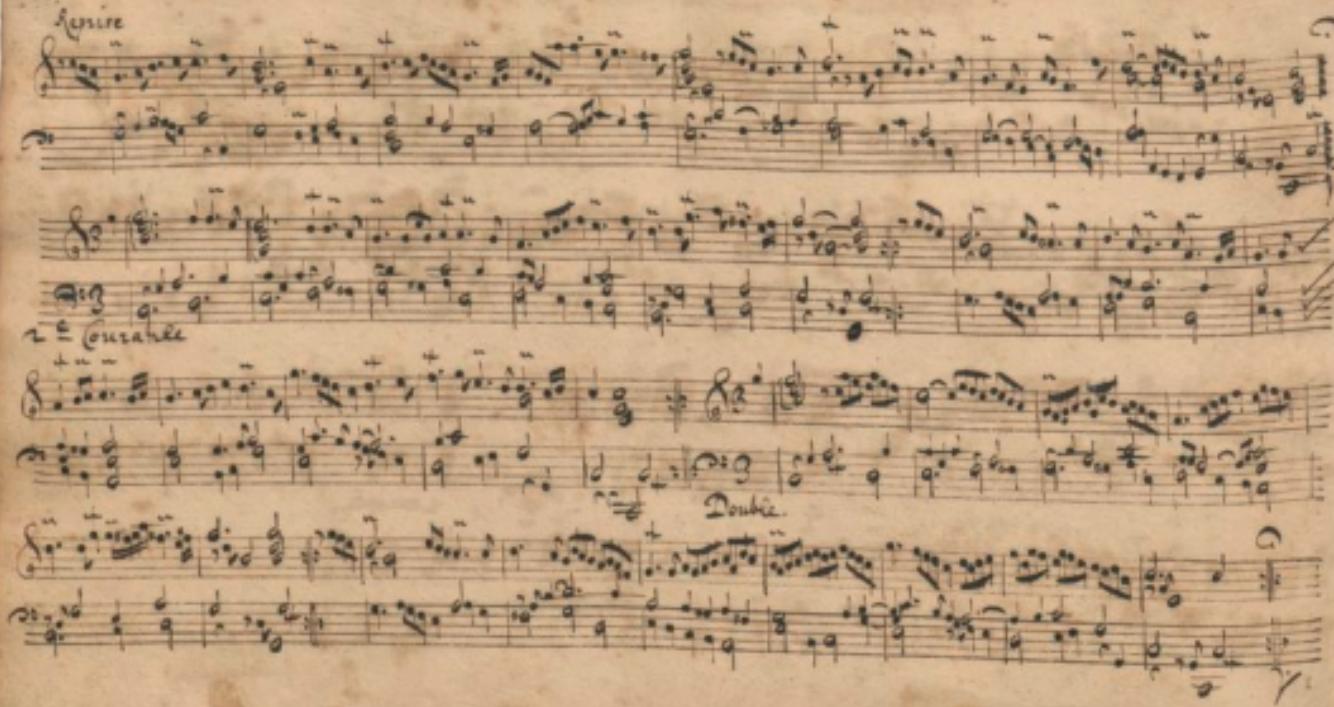
Volte prima.

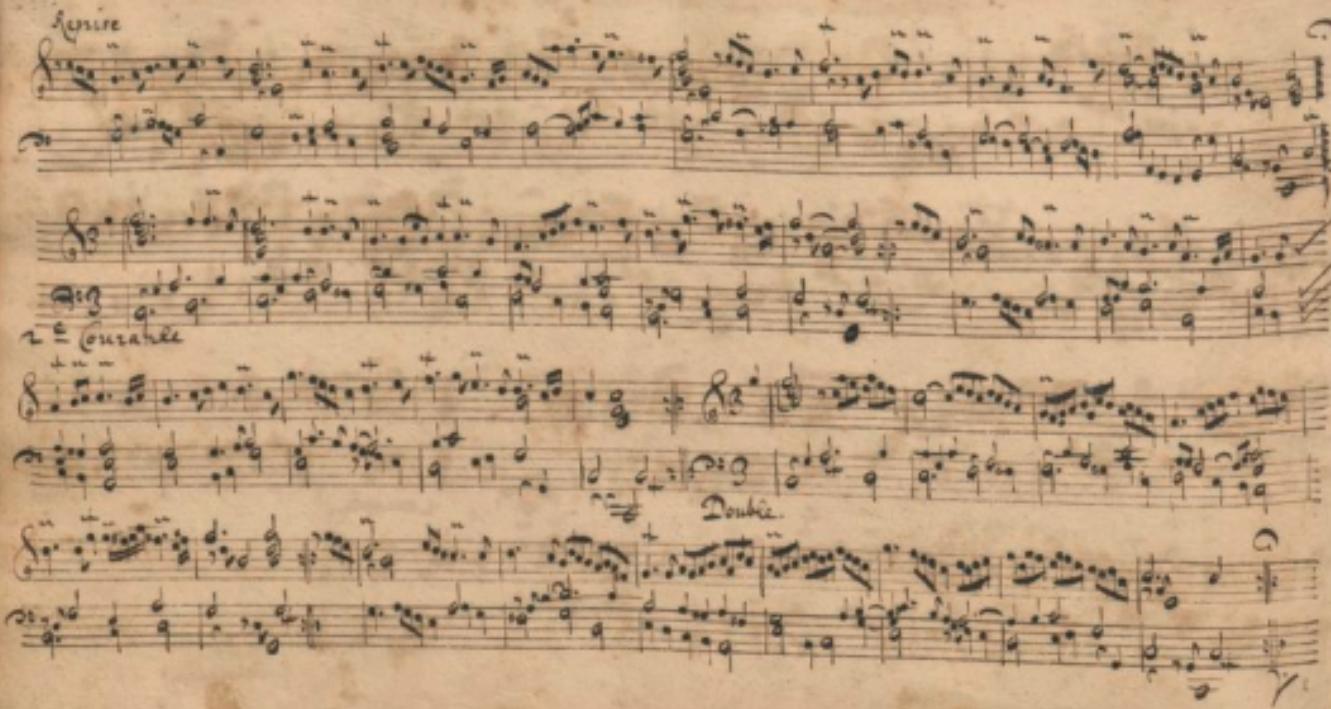
Allemande 3^e Suite de Noz. Le Pogue.

92.



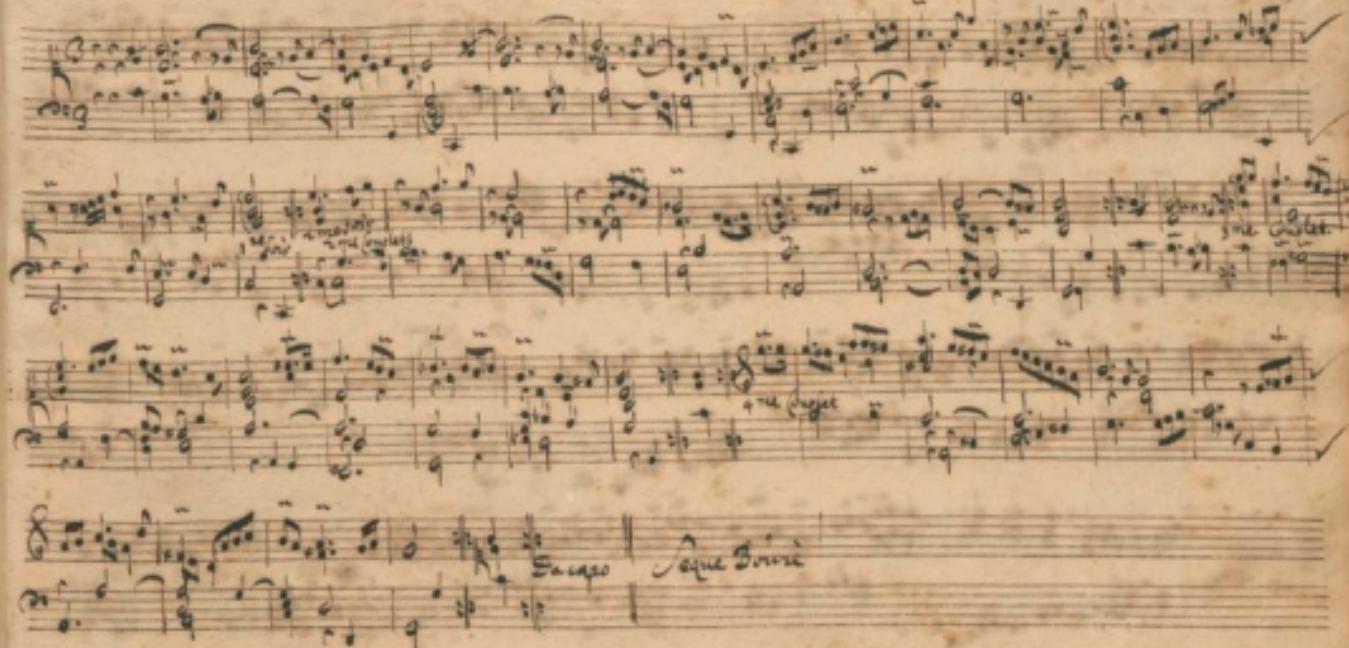
Volte prima.





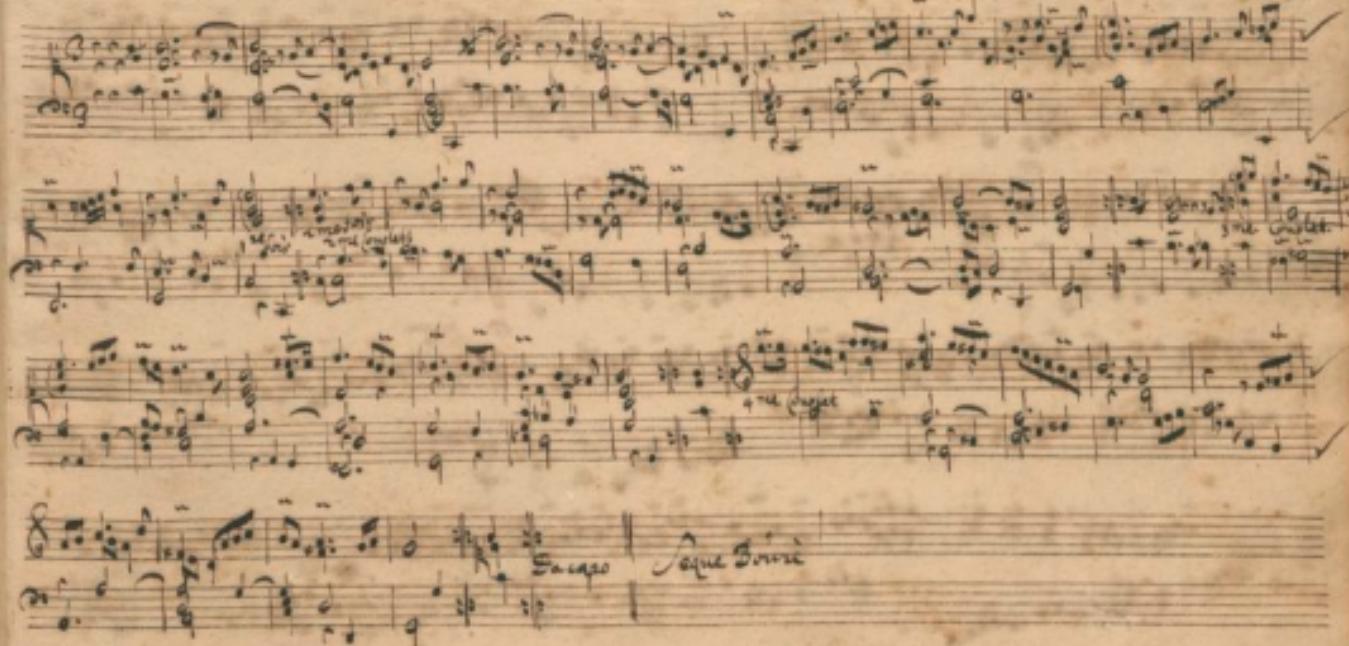
Crasonne.

95.



Crasonne.

95.



Bourr.



Reprise.

Gavotte.

Bourr.



Reprise.

Gavotte.

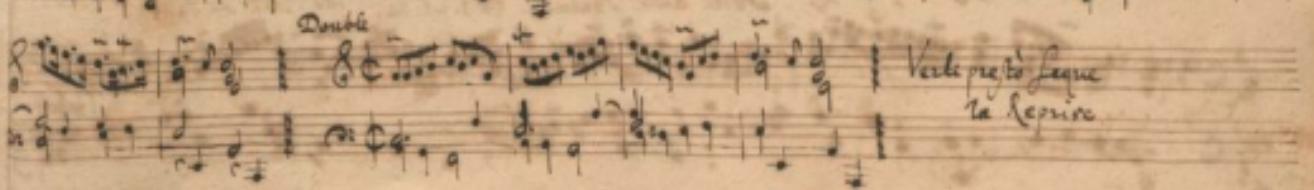
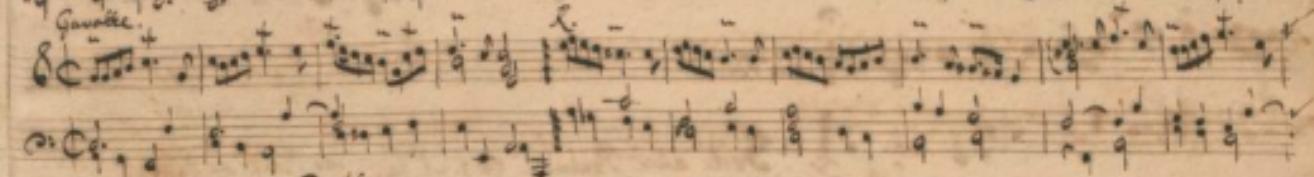
Reprise.

94.



Reprise.

94.



Doublé

Verde pietà segue
la respirare

Rigore.



Menuet.

A handwritten musical score for three staves. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music consists of various note heads and stems, with some rests and bar lines. The first two staves end with a double bar line, and the third staff ends with a single bar line followed by the word "La fin."

afflament.

Suite avec Prélude. En f. ut. fa. par Mess. le Piquet.

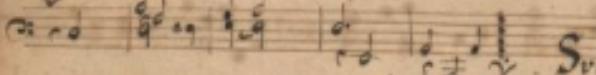
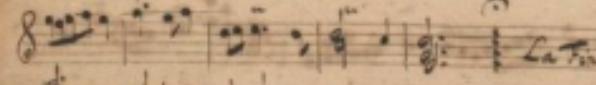
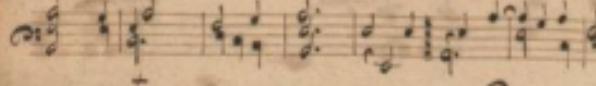
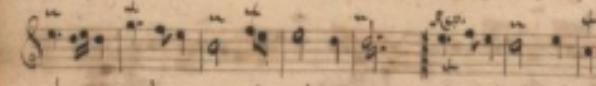
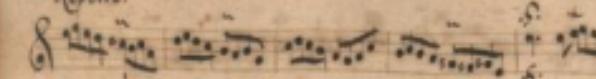
Courante.

8/8, 2

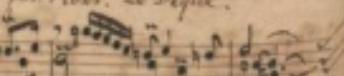
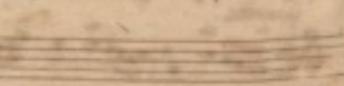
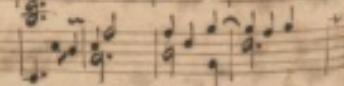
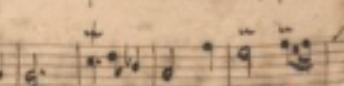
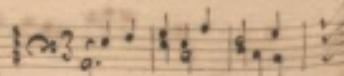
2/2



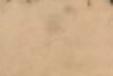
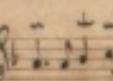
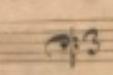
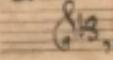
Rigore.



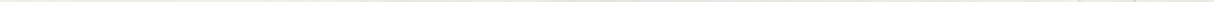
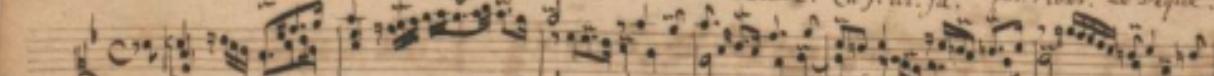
Menuet.



Courante.



Suite avec Prélude. En f. ut. fa. par Mess. le Régis.





Courante.

A handwritten musical score for three staves. The first two staves are identical to the ones above, showing six measures of sixteenth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns. A repeat sign is placed at the beginning of the third staff. The section is labeled "Courante" above the first staff and "Vigue Courante" above the third staff.



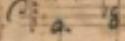
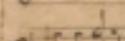
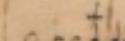
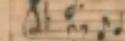
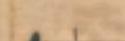
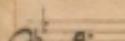
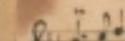
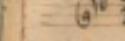
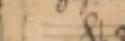
Courante.

A handwritten musical score for three staves. The first two staves are identical to the ones above, showing six measures of sixteenth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns. A repeat sign is placed at the beginning of the third staff. The section is labeled "Courante" above the first staff and "Vigue Courante" above the third staff.

Courante.

A handwritten musical score for three staves. The first two staves are in the 'Courante' style, indicated by the title at the top left. The third staff begins with the title 'Saraband grave.' The music consists of six measures per staff, with each measure containing six eighth notes. The notation includes various slurs, grace notes, and rests. The paper is aged and yellowed.

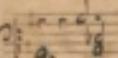
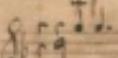
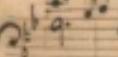
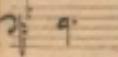
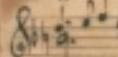
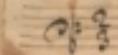
gigue.



Courante.

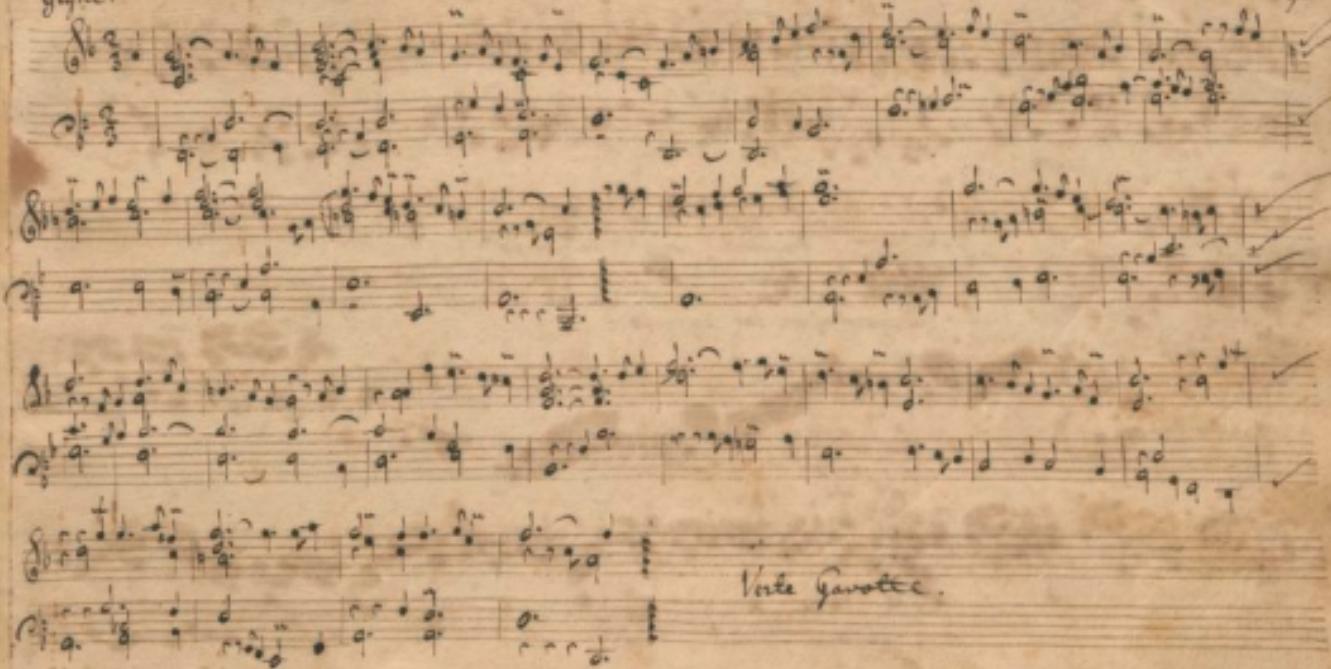
A handwritten musical score for three staves. The first two staves are in the 'Courante' style, indicated by the title at the top left. The third staff begins with the title 'Saraband grave.' The music consists of six measures per staff, with each measure containing two notes. The notation uses a mix of common and irregular time signatures, primarily 2/4 and 3/4. The manuscript is written in brown ink on aged, yellowed paper.

gigue.



Gigue.

90



Gigue.

90



Gavotte.

S.



Couper le
tremblement
Pincement. Coups
arrangement

Démonstration des Marques.

Petite et dernière
prise.

Fatale.

Double
suffisante.

Retour des deux



Gavotte.

S.



Couper le
tremblement
Pincement. Coups
arrangement

Démonstration des Marques.

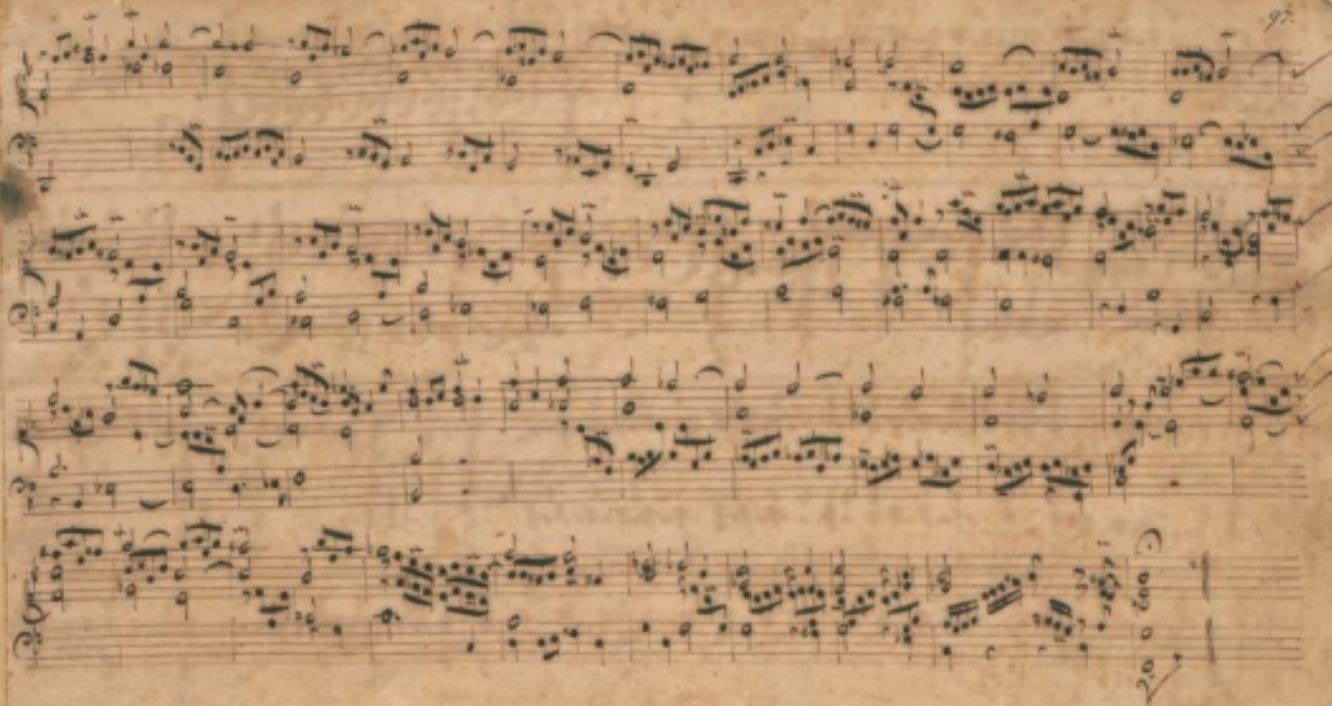
Petite et dernière
prise.

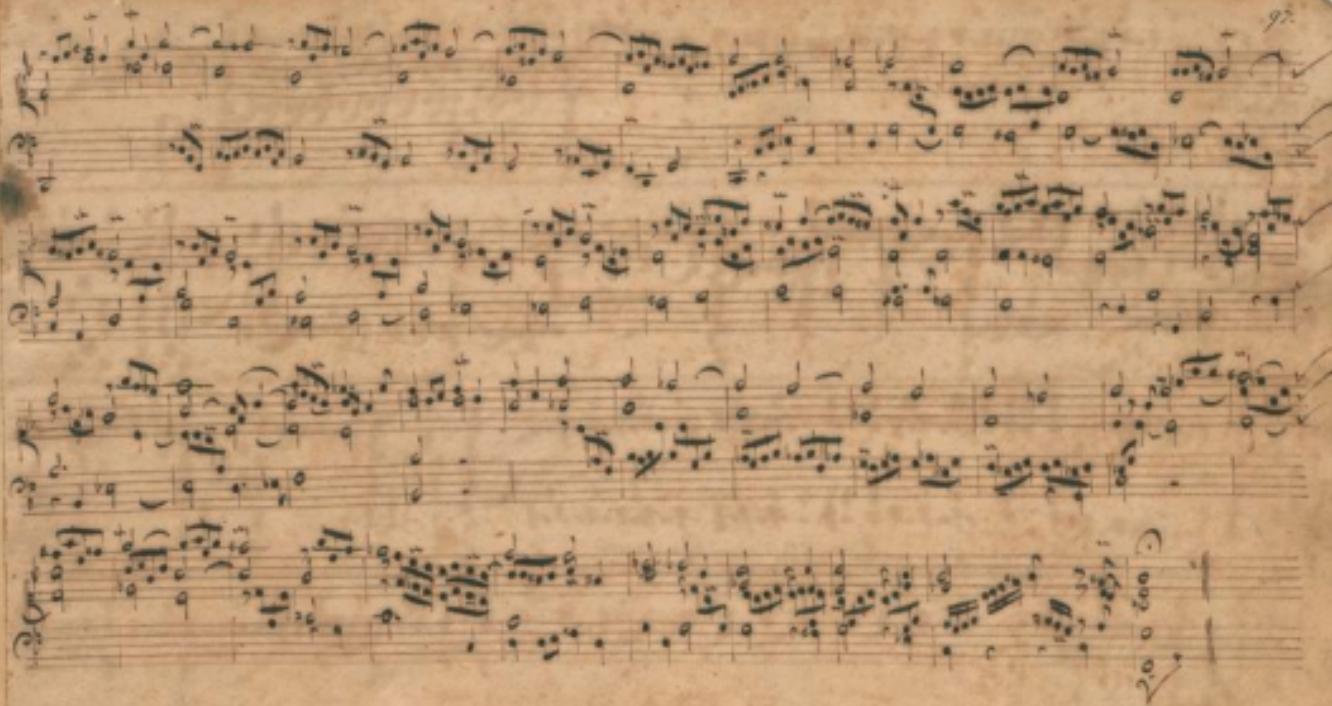
Fatale.

Double
suffisante.

Retour des deux







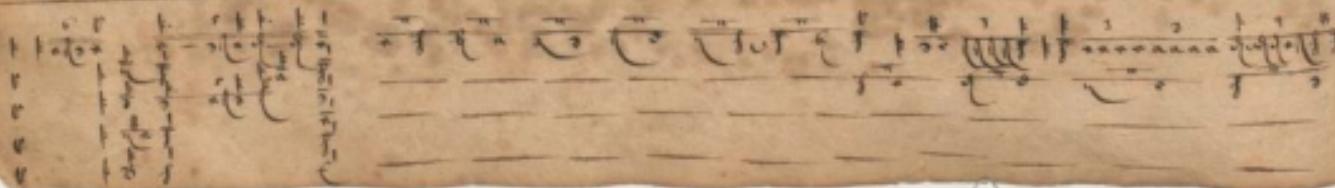
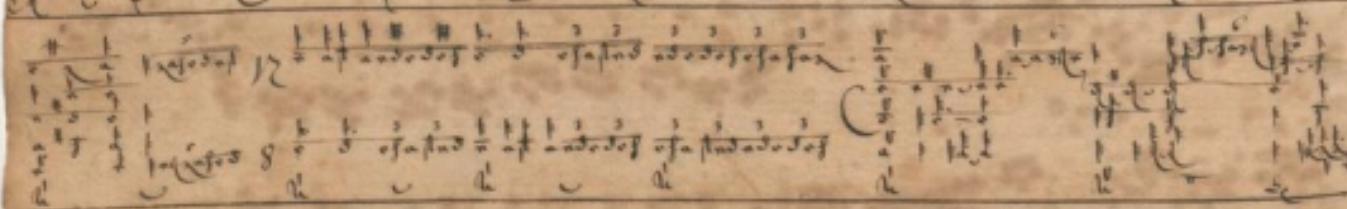
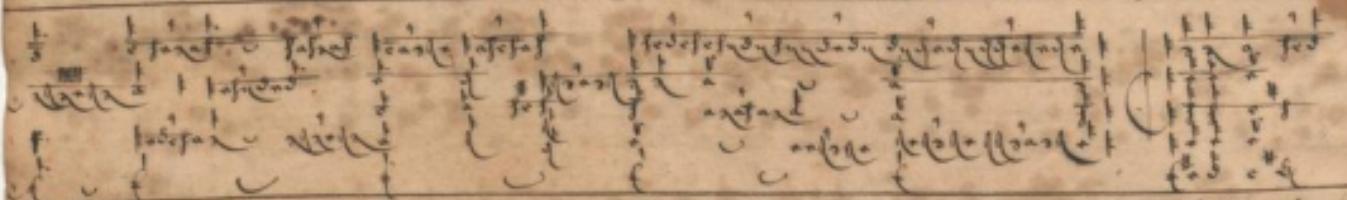
Praeludium

en Et.

Pedaliter

sig. 72

Motuus



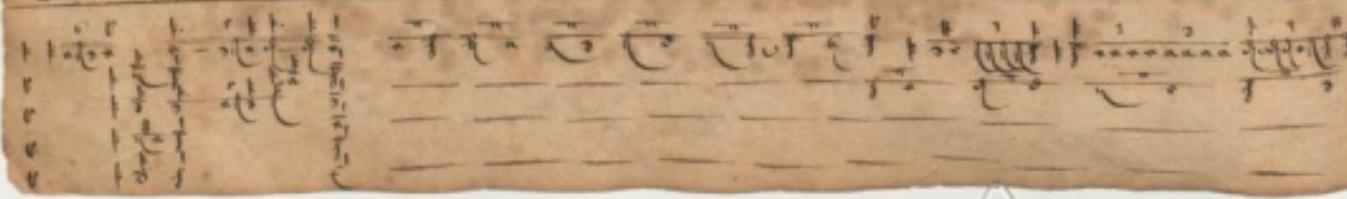
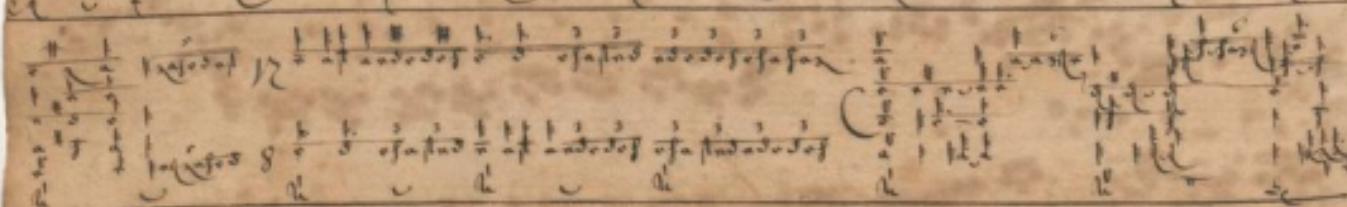
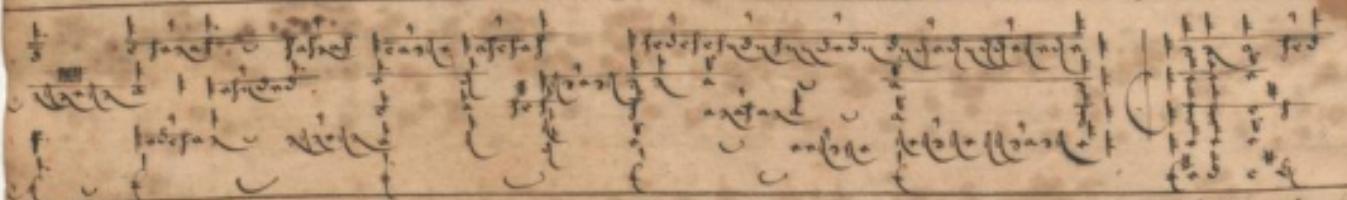
Praeludium

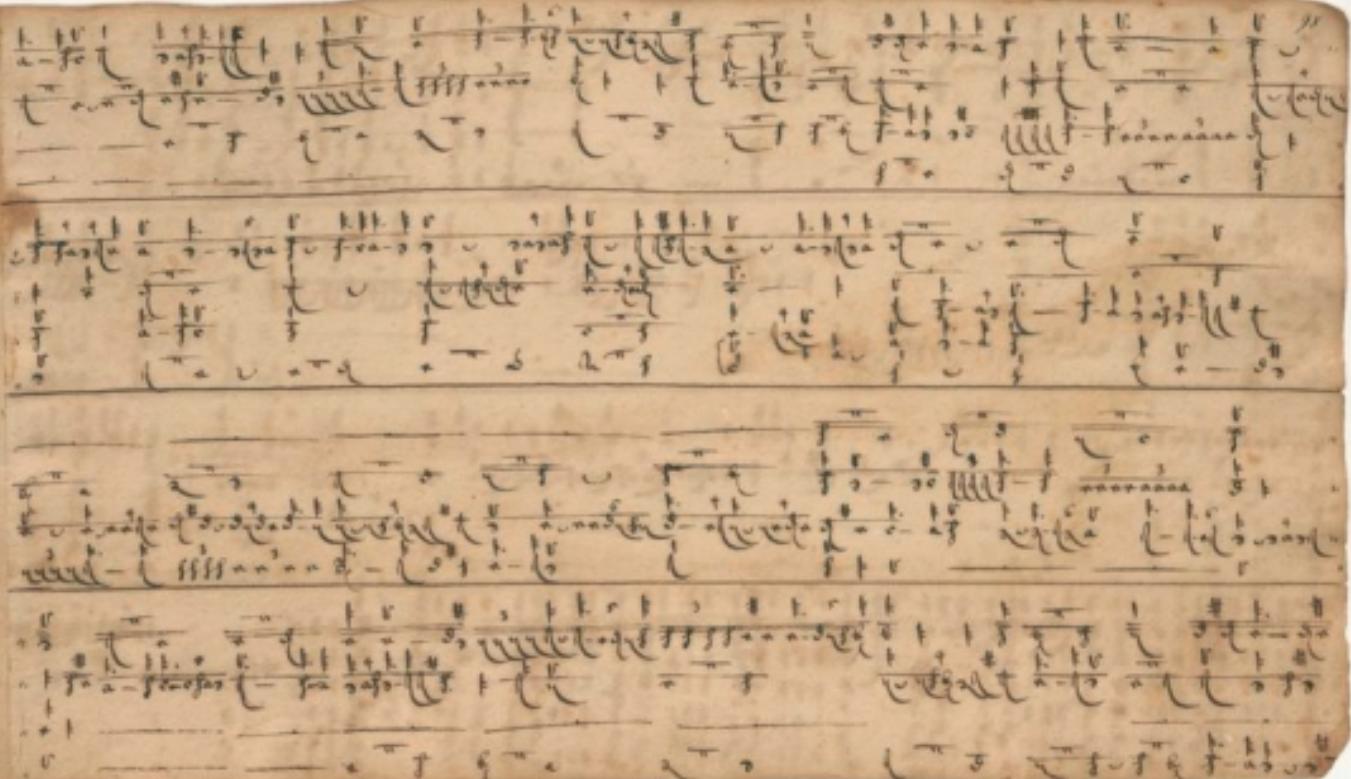
en Et.

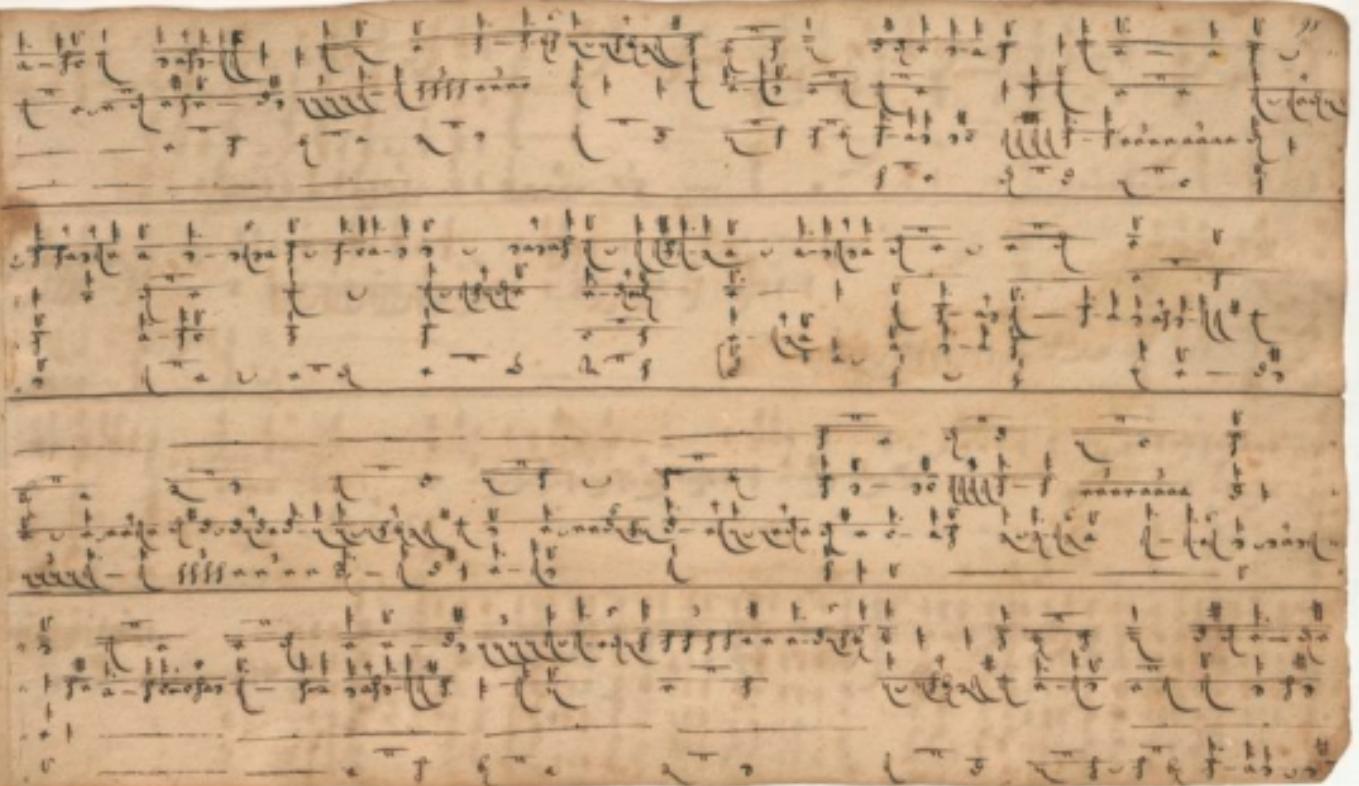
Pedaliter

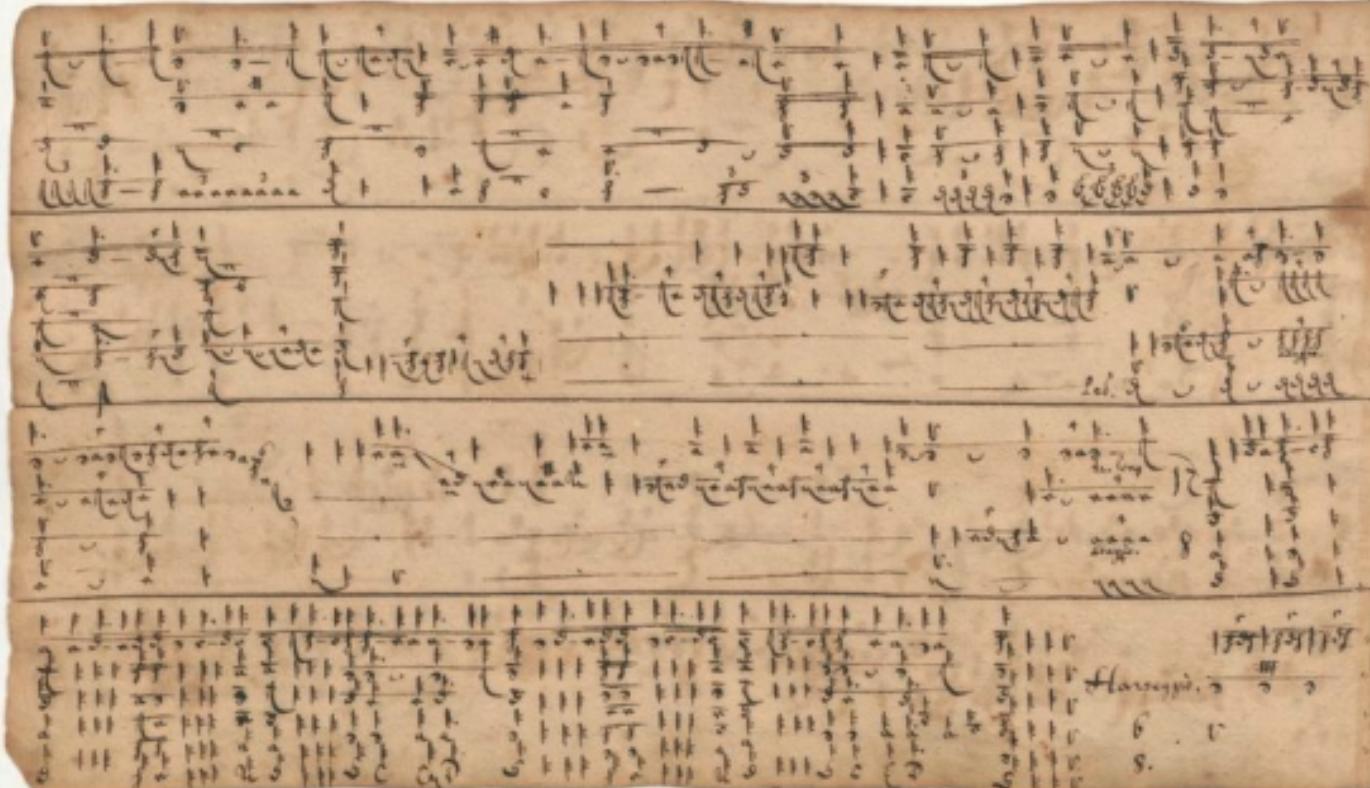
sig. 72

Motuus

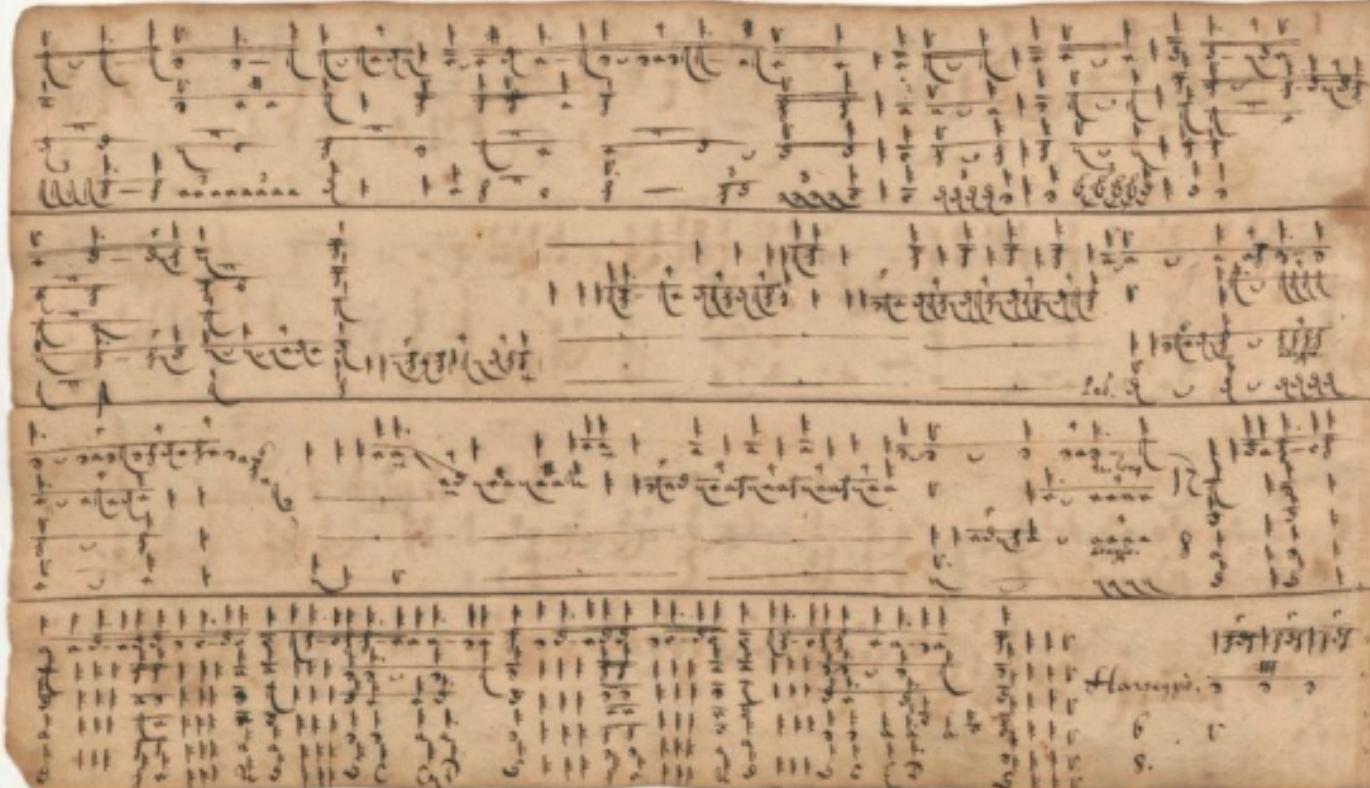








Hansaji 6. 8.



। नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं नामान्तरं ।

। नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं नामान्तरं ।

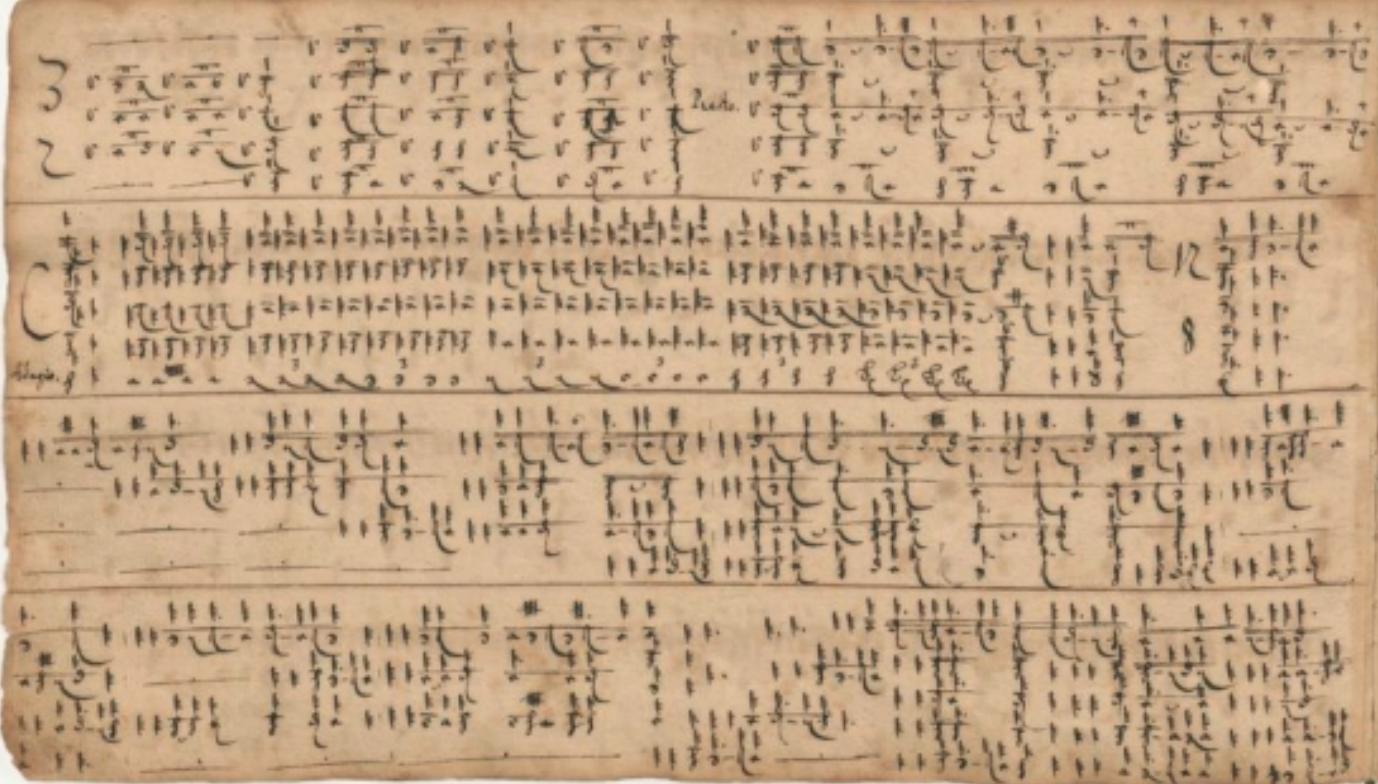
। नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं नामान्तरं । नामान्तरं नामान्तरं ।

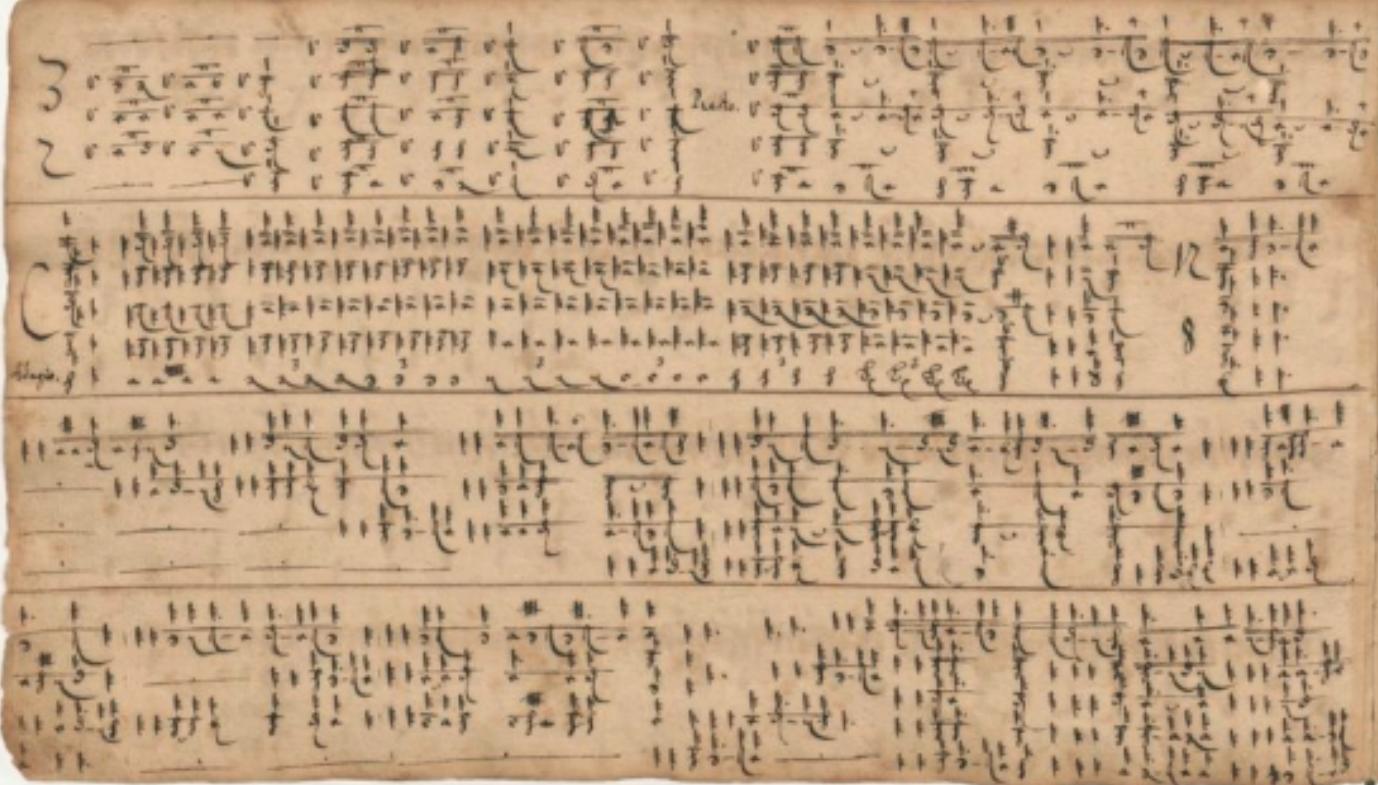
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• ۱۰۷

३८५
अन्तर्विनाशकम् अन्तर्विनाशकम् अन्तर्विनाशकम् अन्तर्विनाशकम्

ମନ୍ଦିରାଳୀ ପାତାରୁ କଣ୍ଠରୁ କଣ୍ଠରୁ ମନ୍ଦିରାଳୀ ପାତାରୁ କଣ୍ଠରୁ ମନ୍ଦିରାଳୀ
ପାତାରୁ କଣ୍ଠରୁ କଣ୍ଠରୁ ମନ୍ଦିରାଳୀ ପାତାରୁ କଣ୍ଠରୁ ମନ୍ଦିରାଳୀ





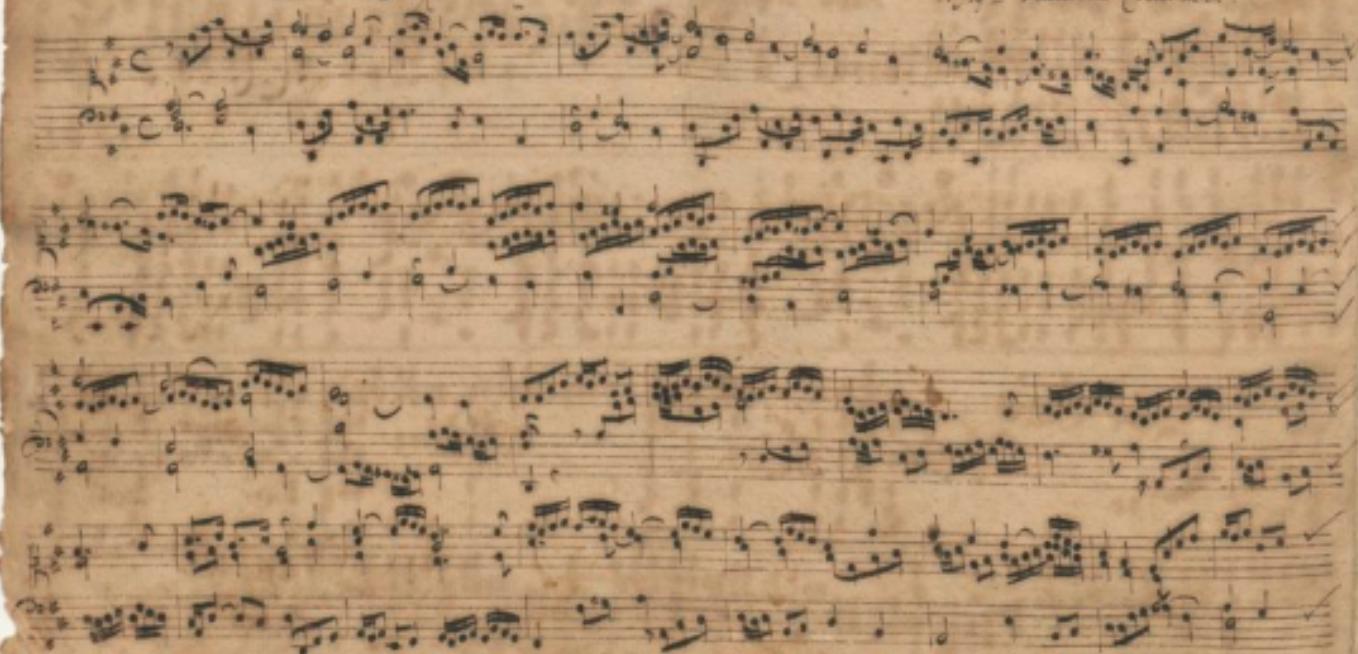




Toccata

in D

by
Maurizio Costellaro



Toccata

opus Maurizio Cellonaro

