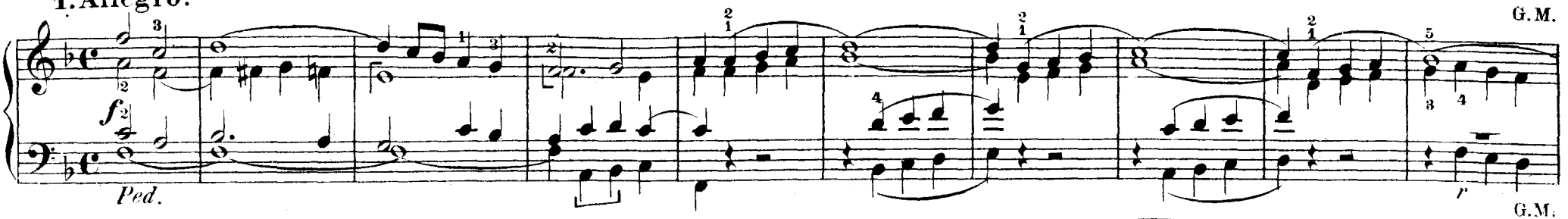
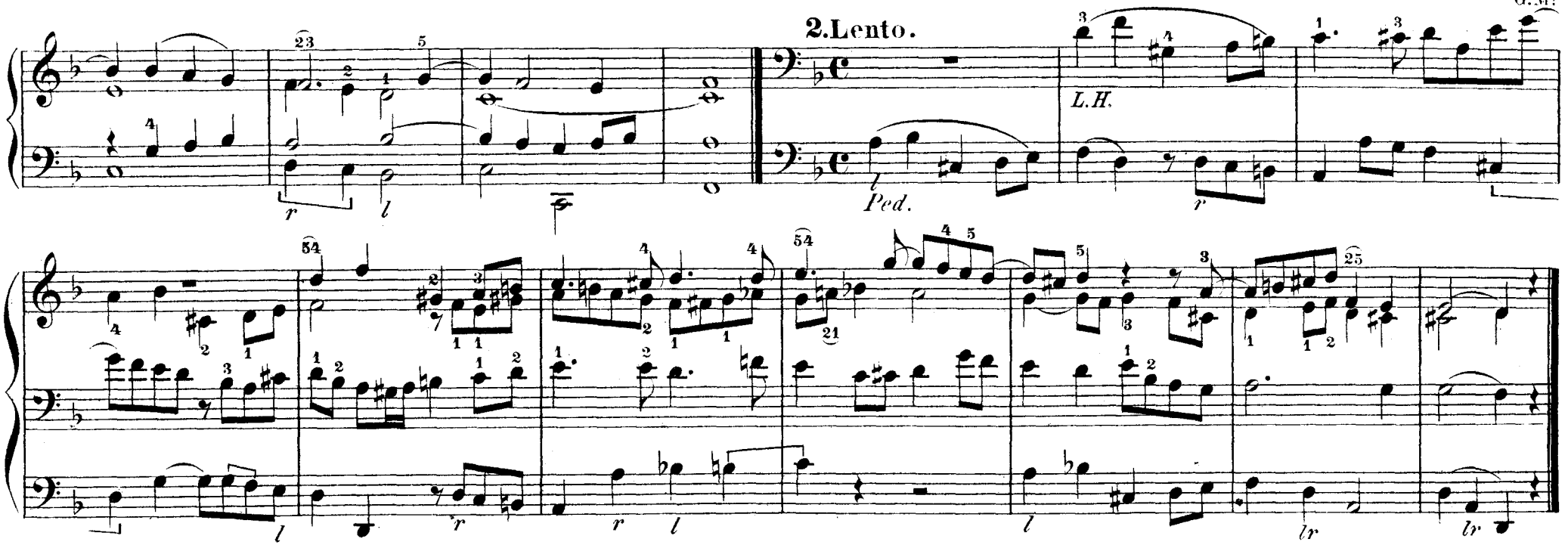
Vierte Abteilung.

Vermischte Stücke zum Studium und zum kirchlichen Gebrauche.

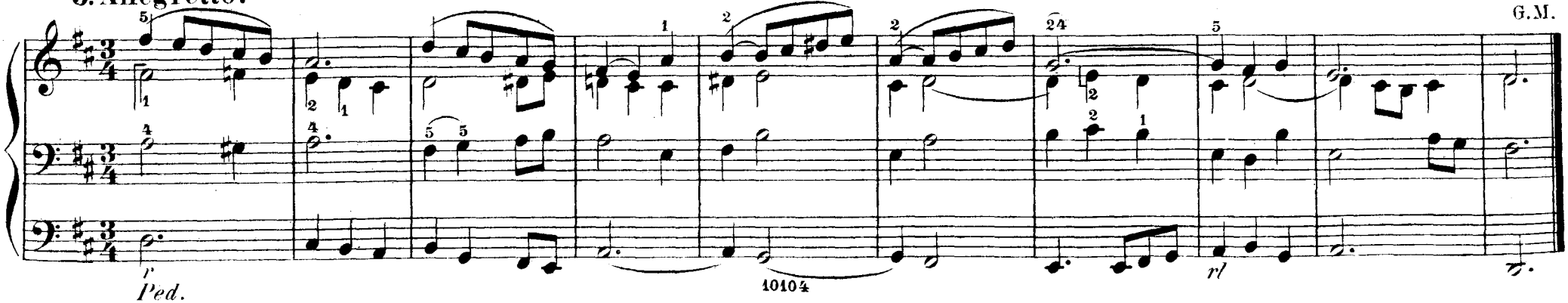
1. Allegro.



2. Lento.

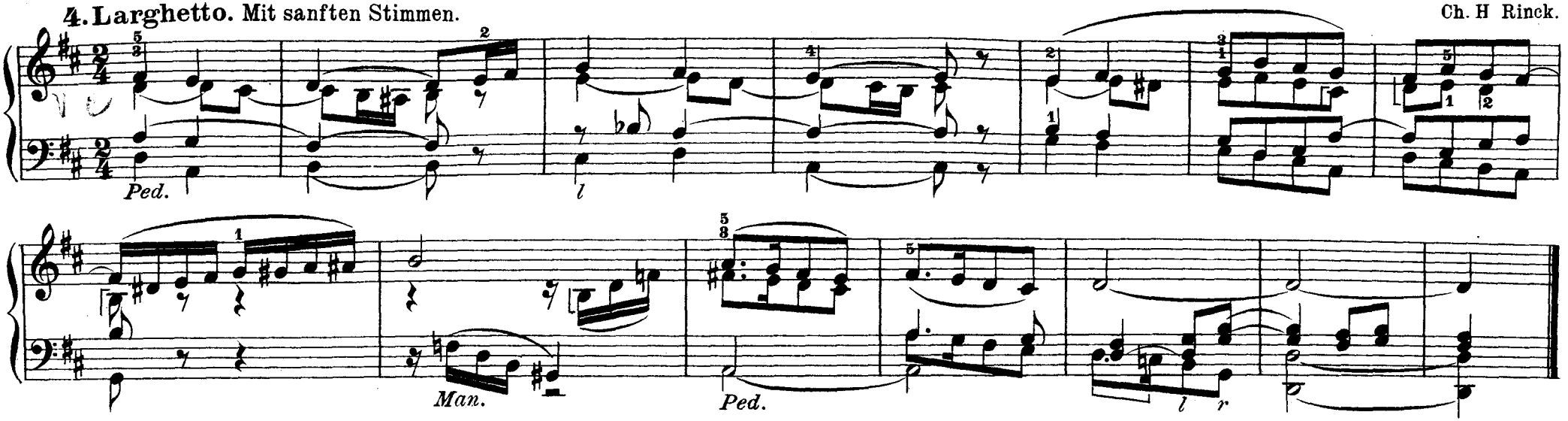


3. Allegretto.



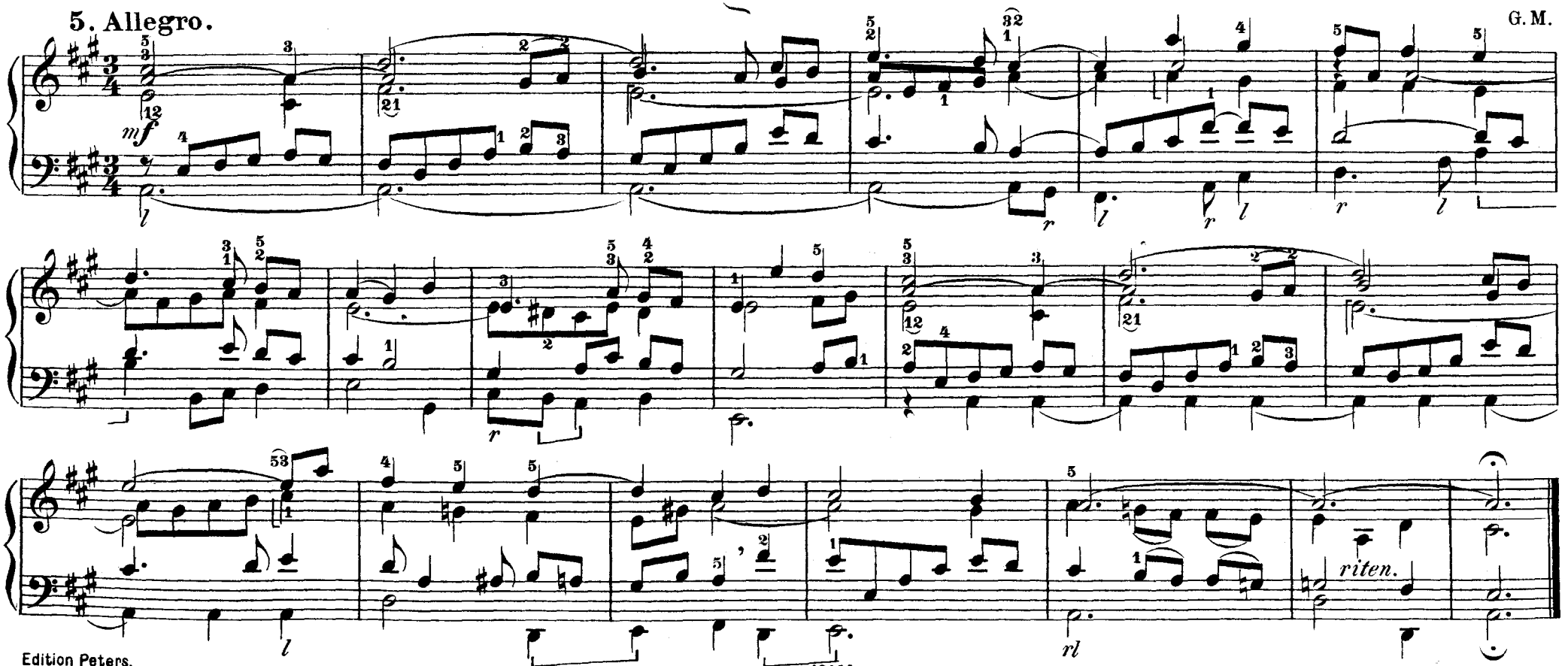
4. Larghetto. Mit sanften Stimmen.

Ch. H Rinck.



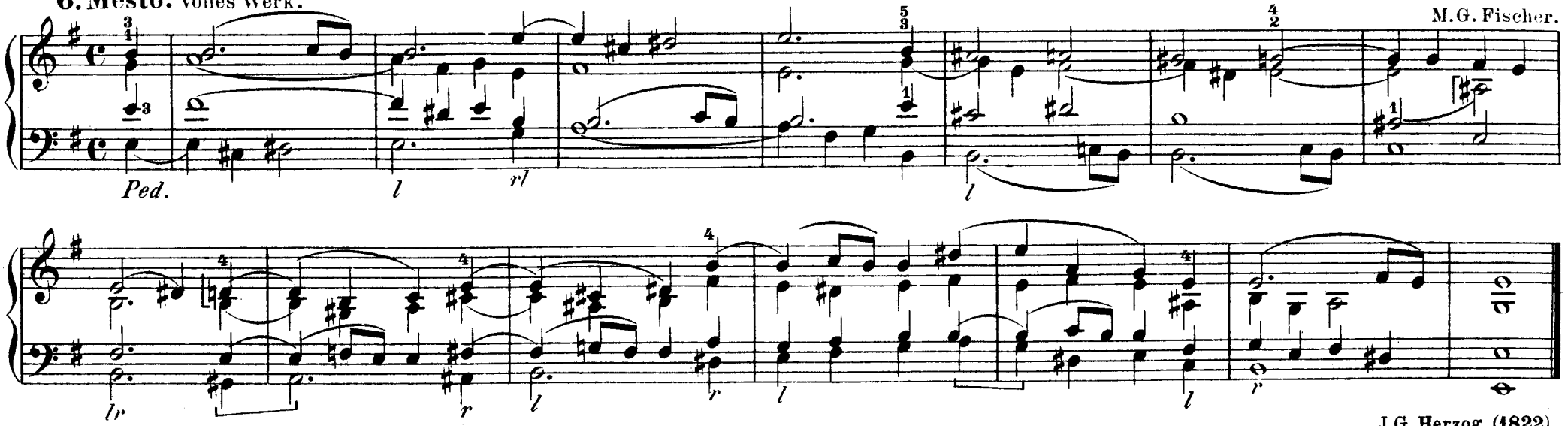
5. Allegro.

G. M.



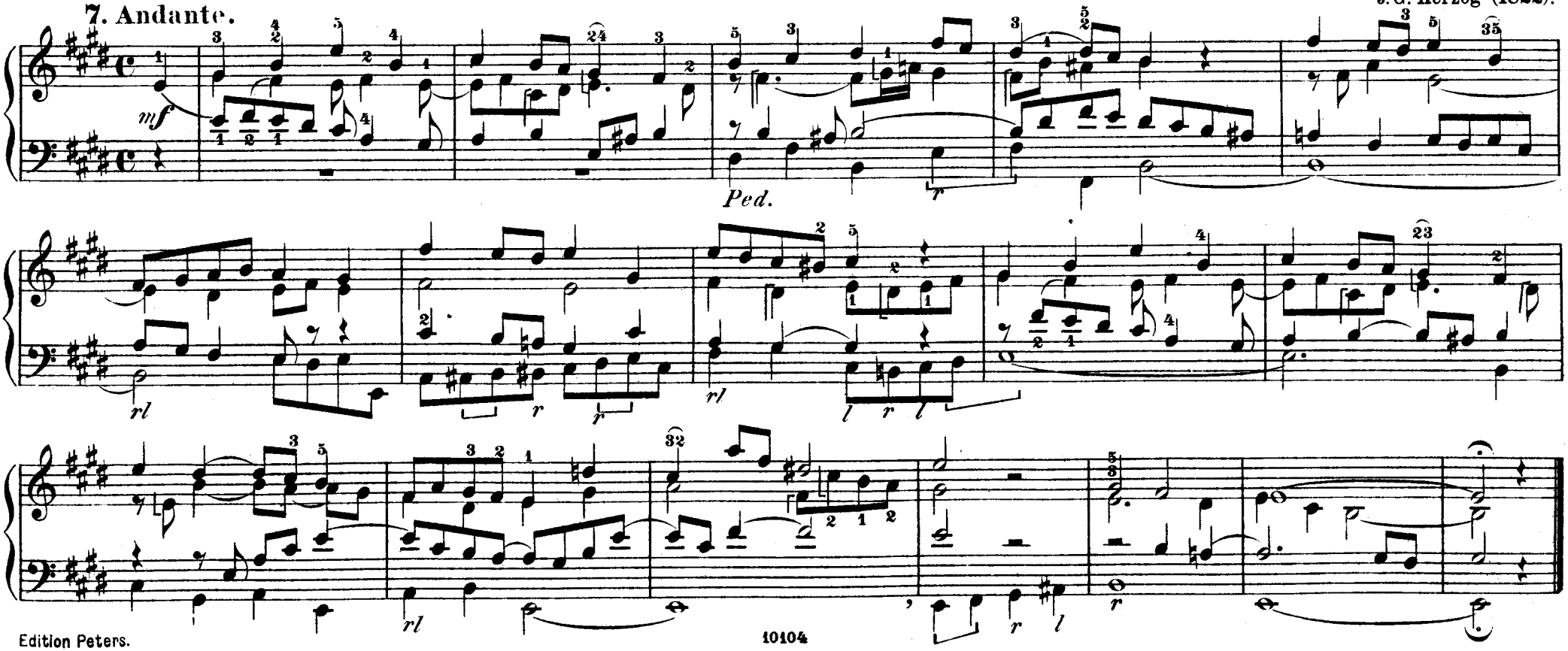
6. Mesto. Volles Werk.

M. G. Fischer.



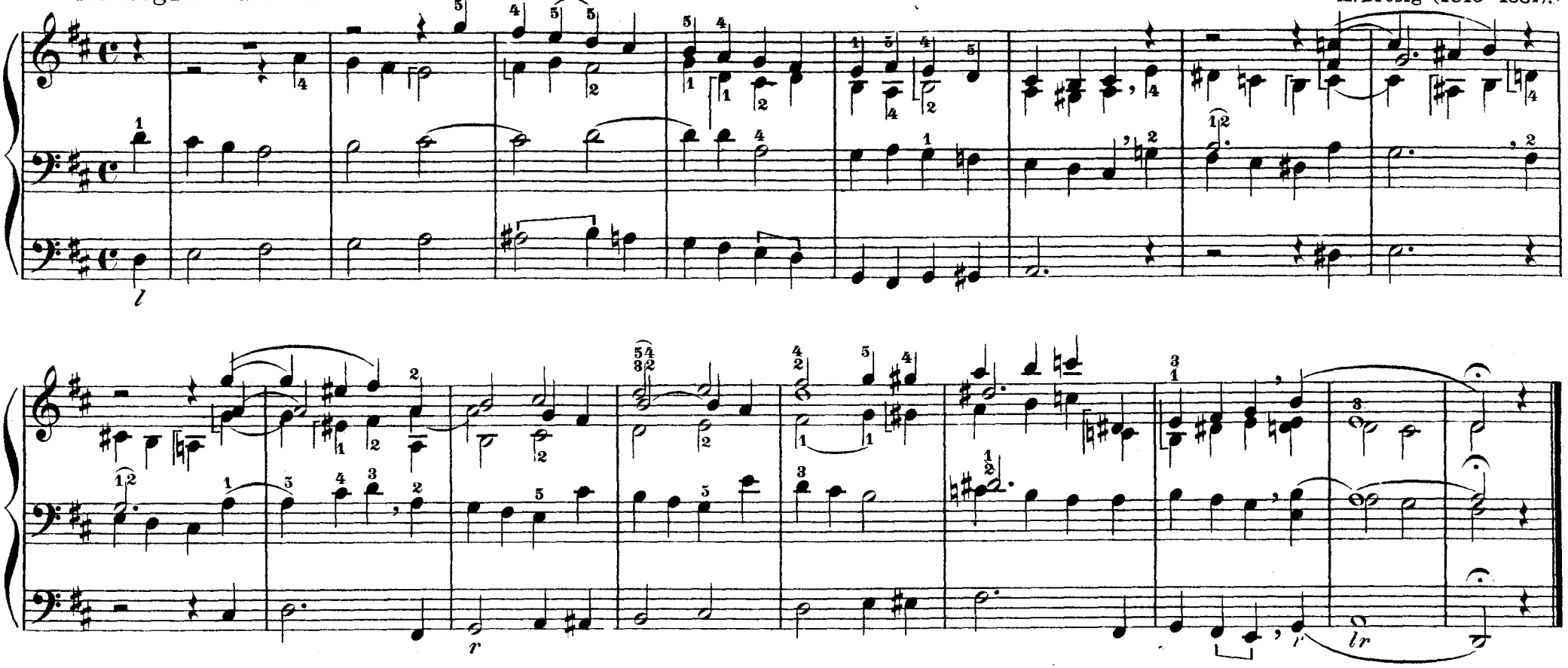
7. Andante.

J. G. Herzog (1822).



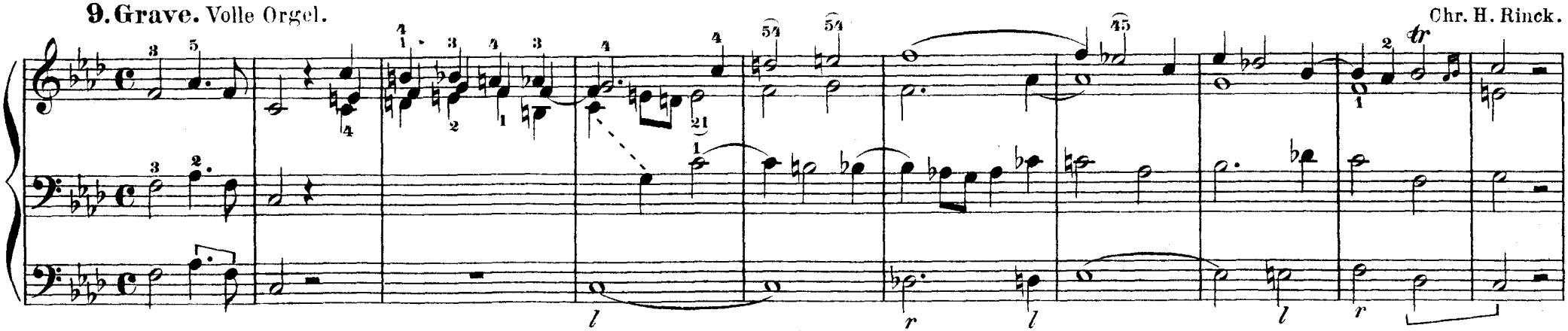
8. Allegro. Volles Werk.

M. Brosig (1815-1887).*)

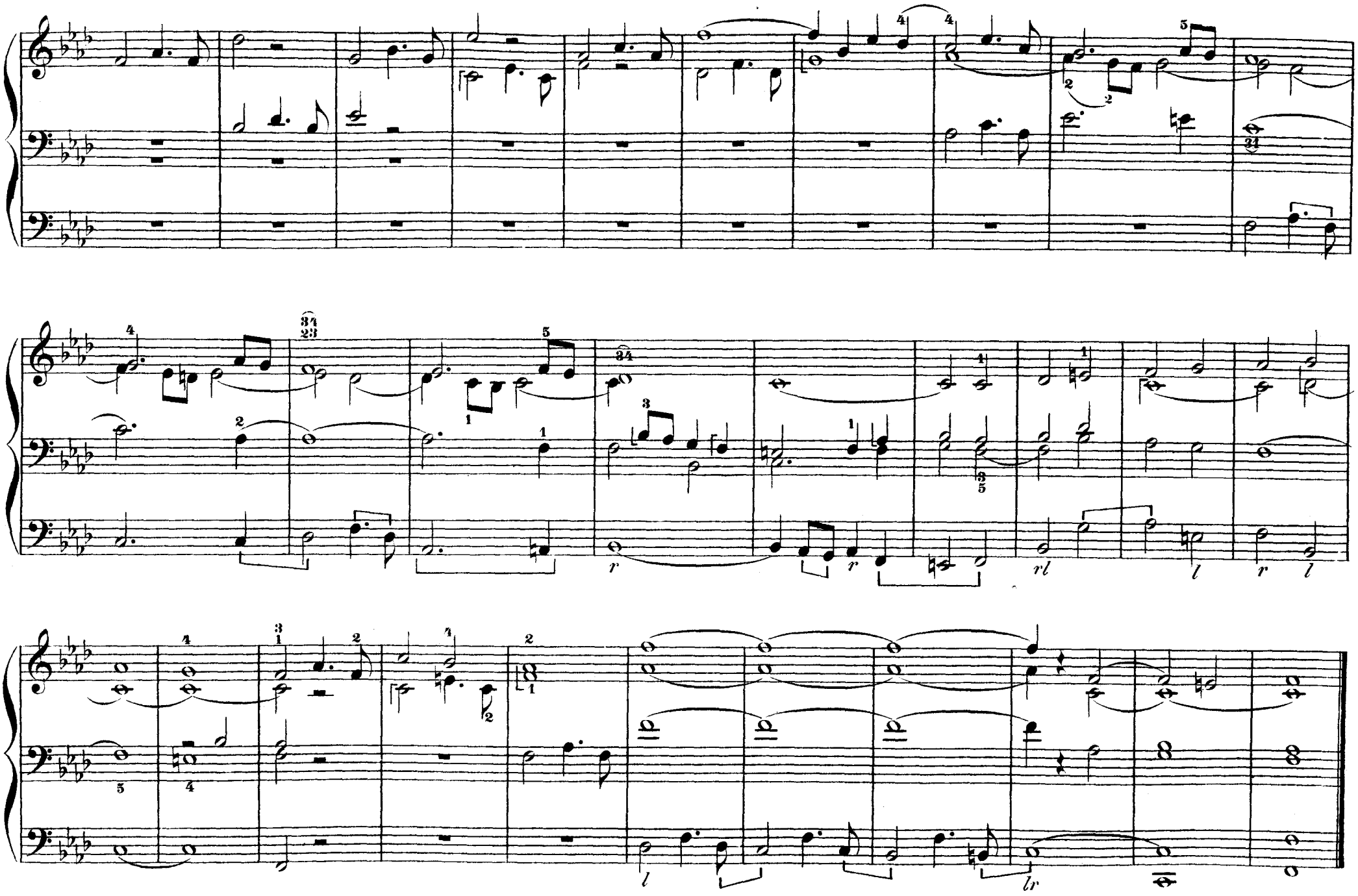


9. Grave. Volle Orgel.

Chr. H. Rinck.

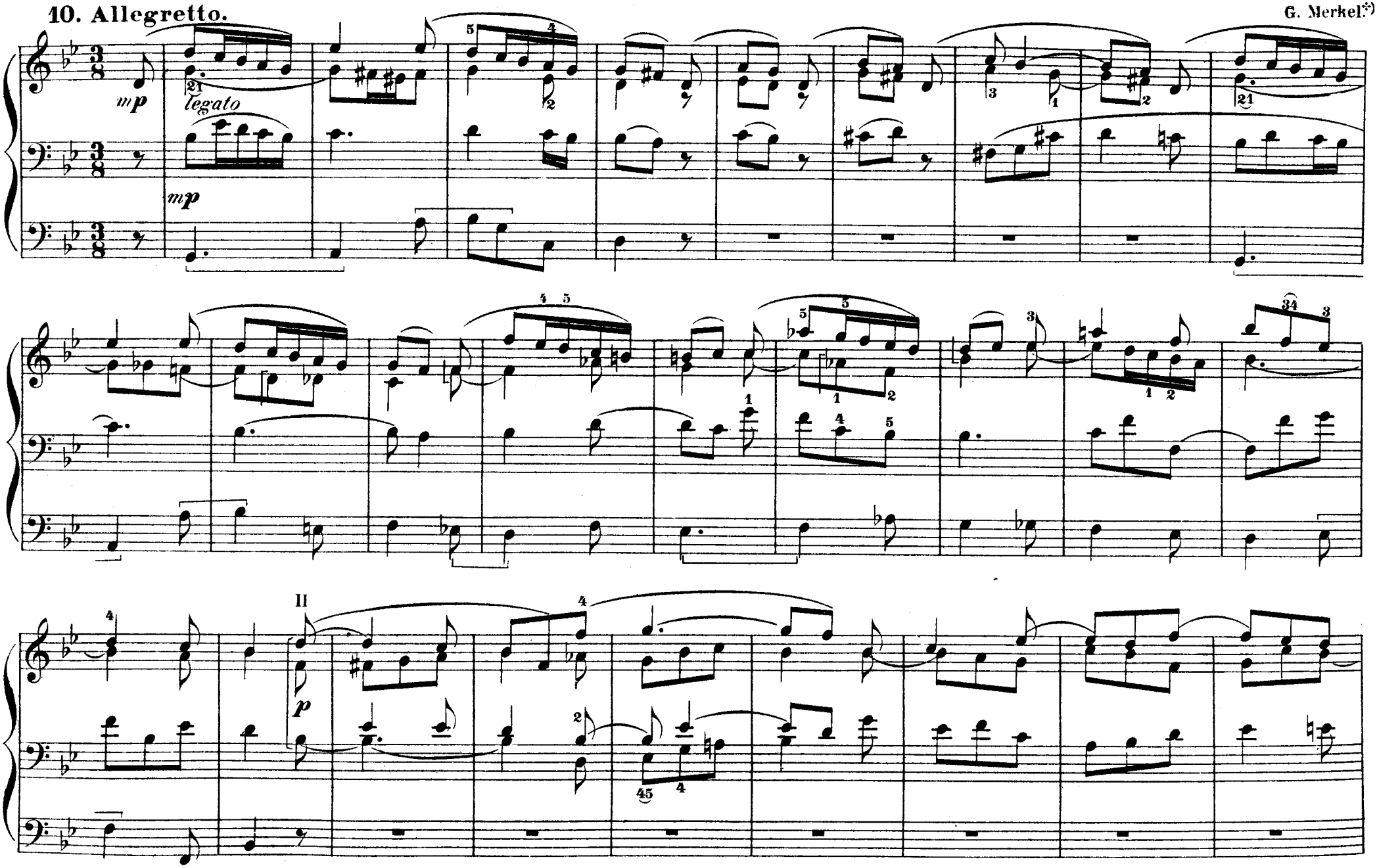


*) Aus dessen ausgewählten Orgelkompositionen mit Genehmigung des Verlegers F. E. C. Leuckart (Const. Sander) entnommen.

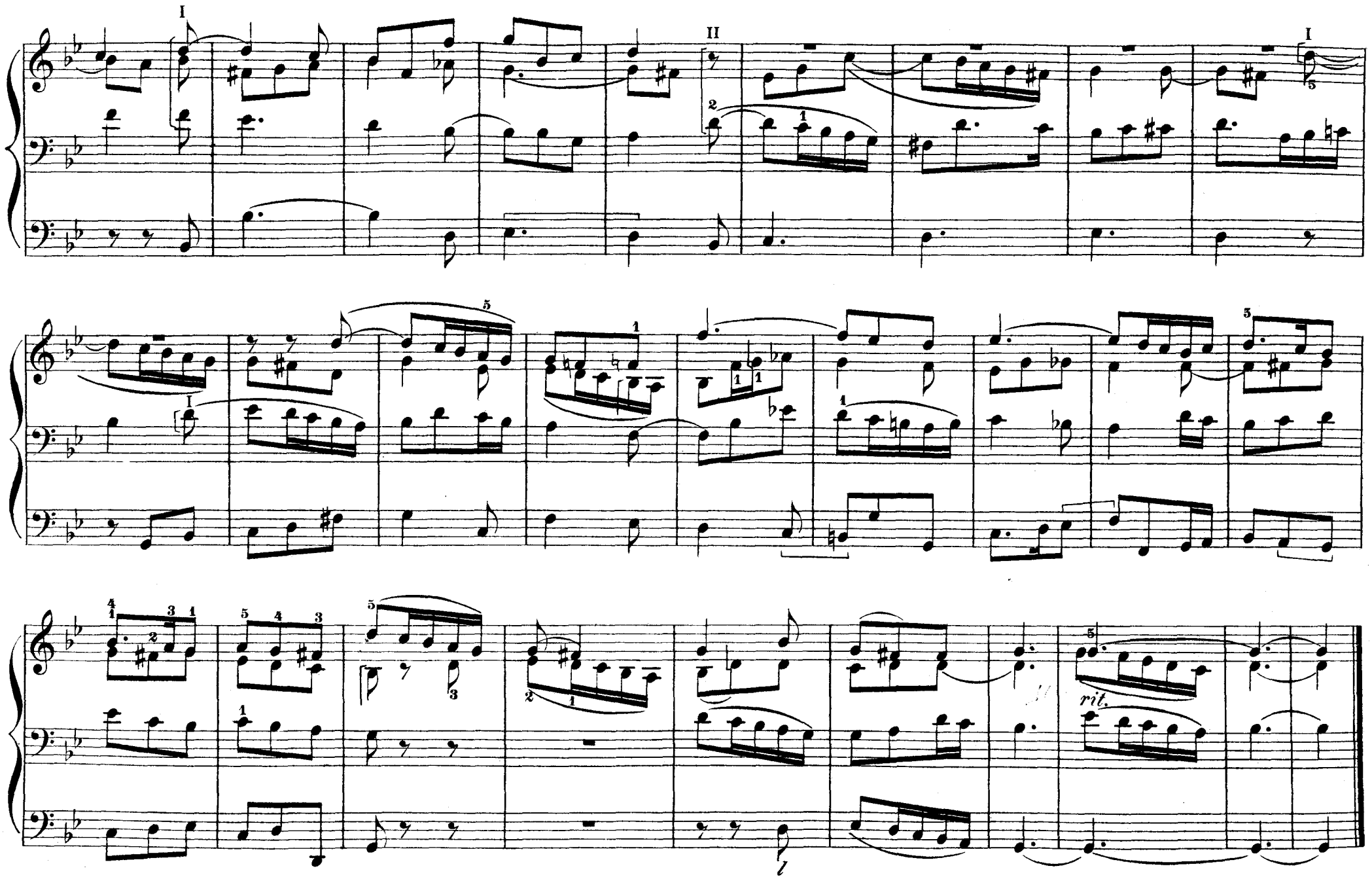


10. Allegretto.

G. Merkel*)



*) Aus Opus 134. C. F. Peters, Leipzig.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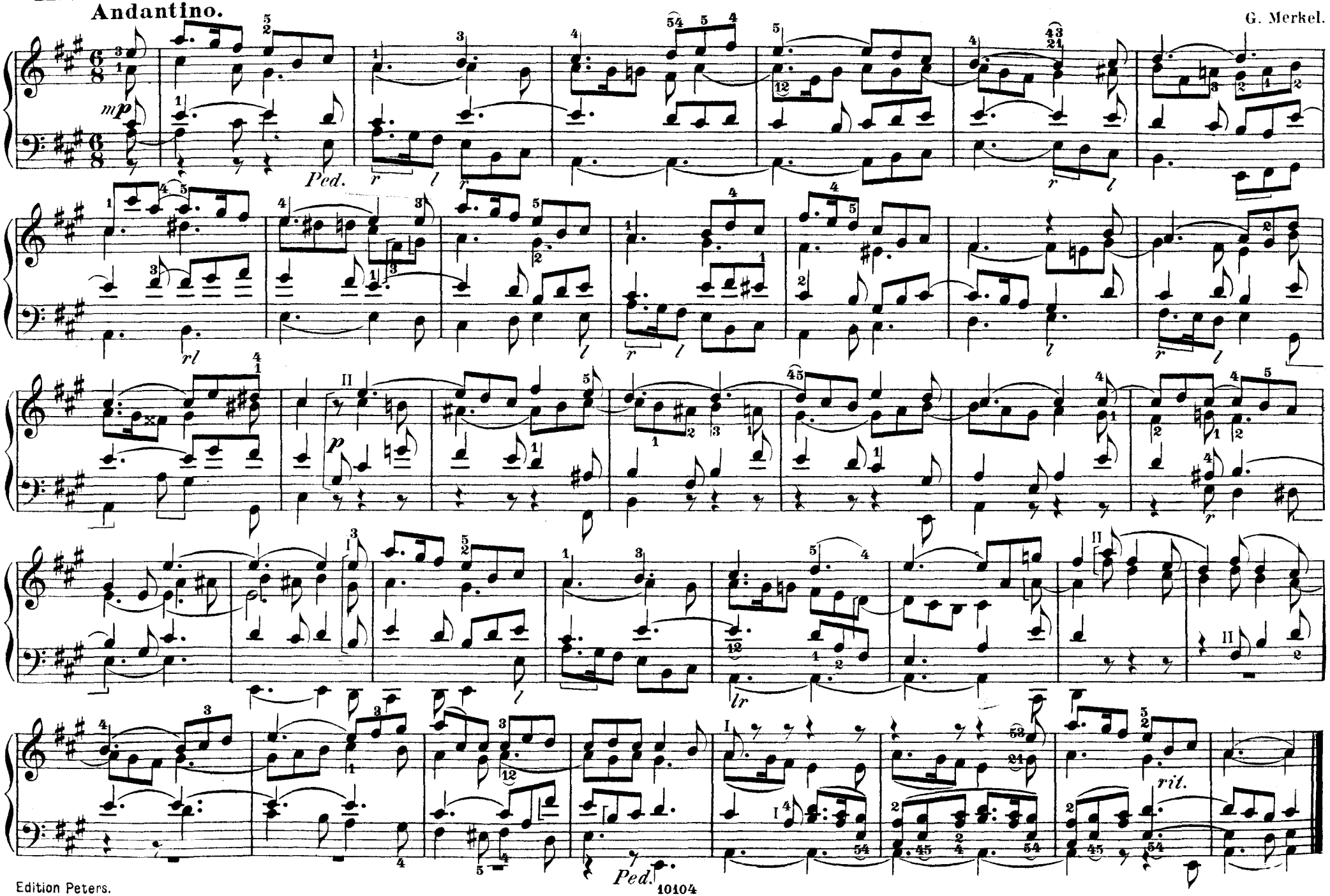
11. PASTORALE.

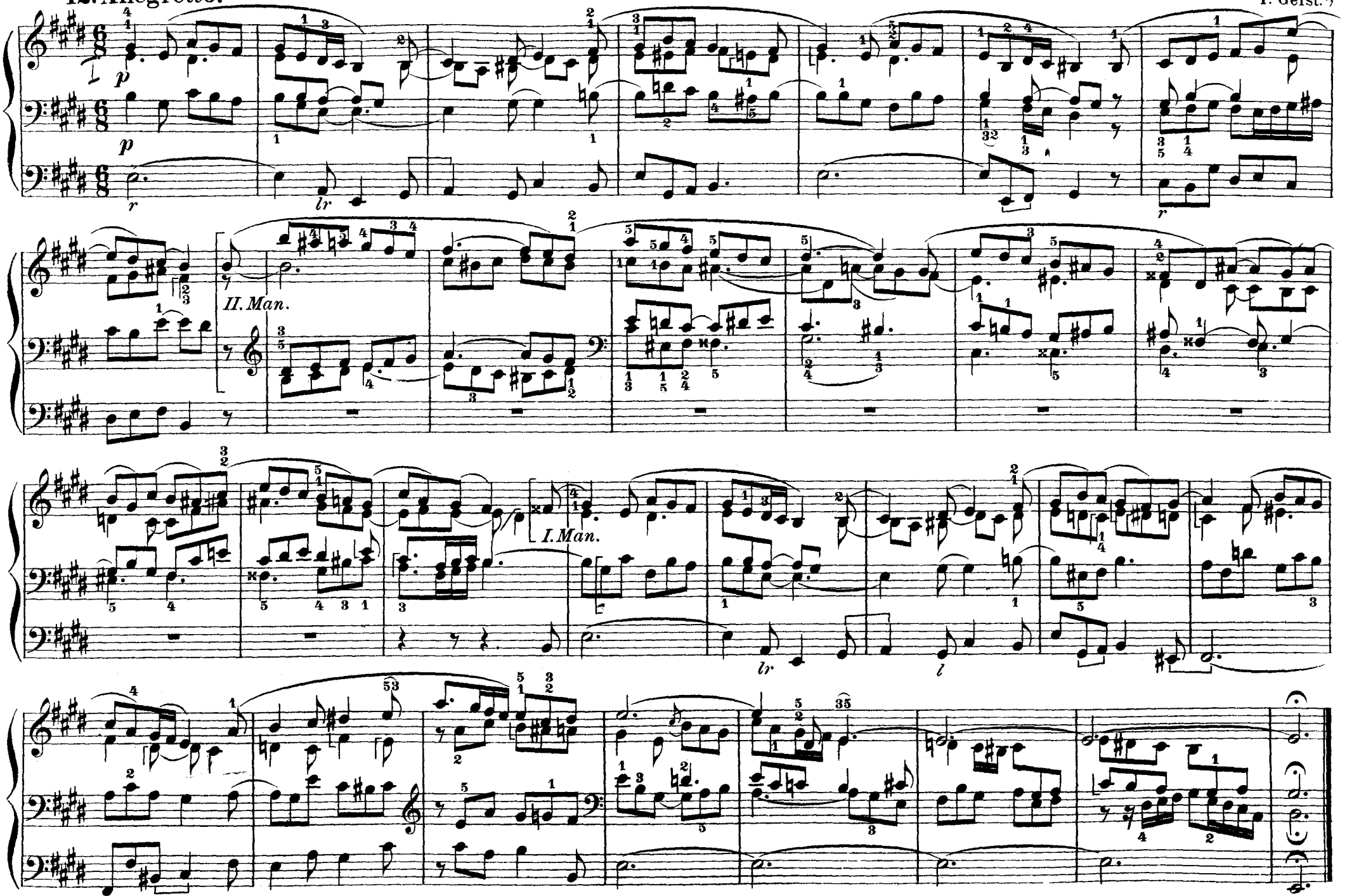
Andantino.

G. Merkel.



12. Allegretto.

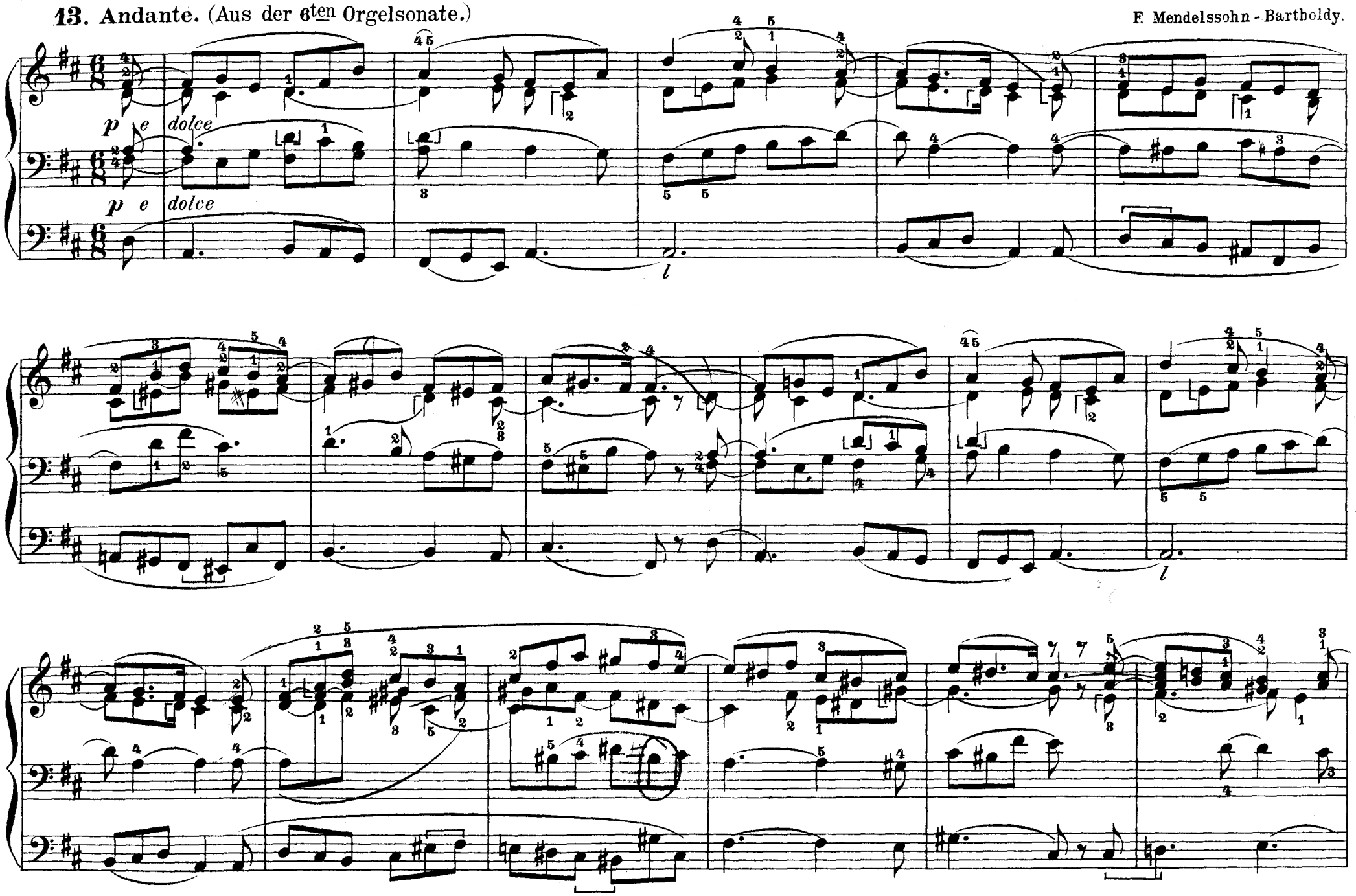
P. Geist.*)

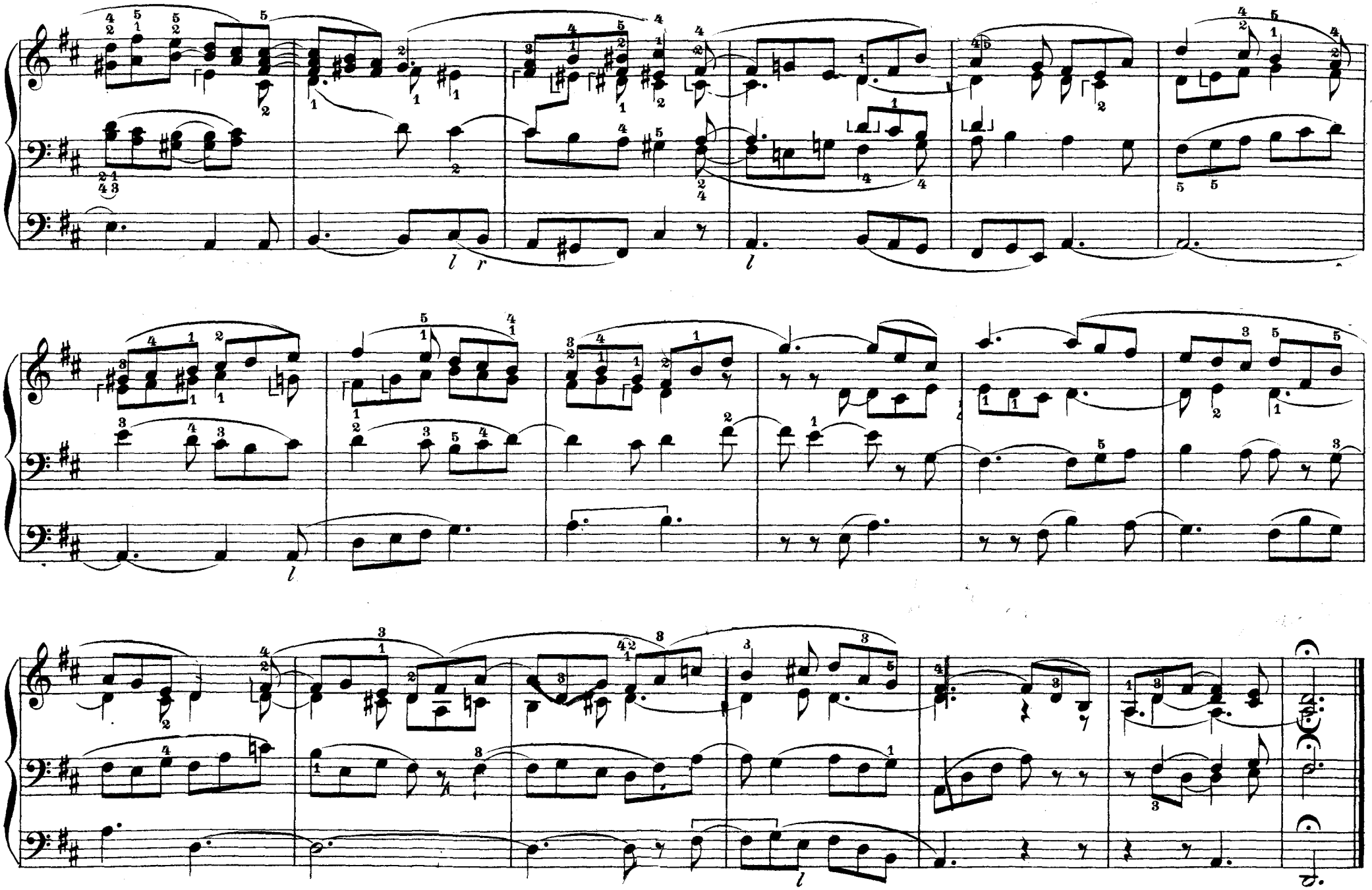


*) Aus op. 1, mit Genehmigung der H.S. Hofmusikalienhandlung Gebrüder Reinecke, Leipzig.

13. Andante. (Aus der 6ten Orgelsonate.)

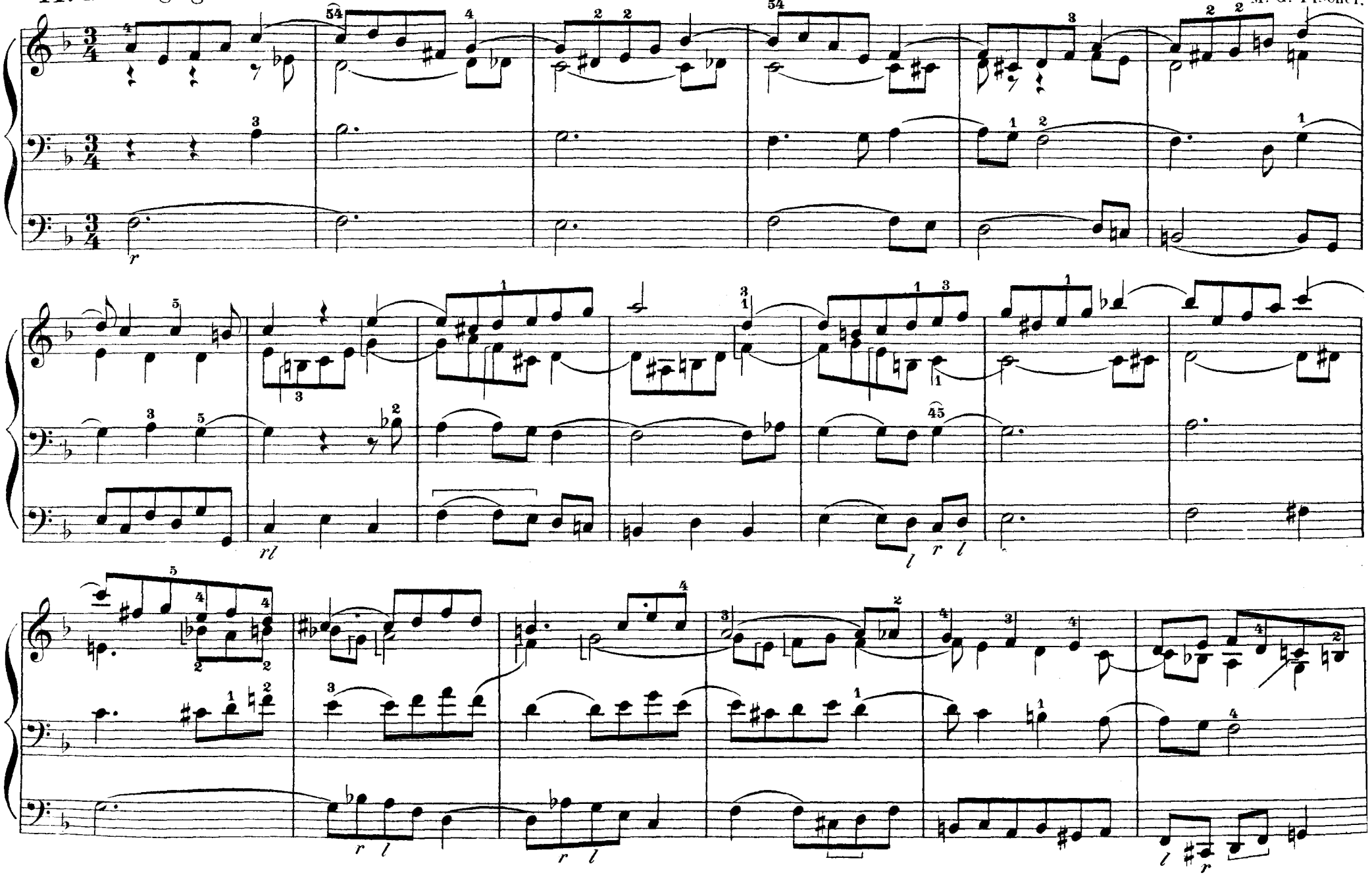
F. Mendelssohn-Bartholdy.

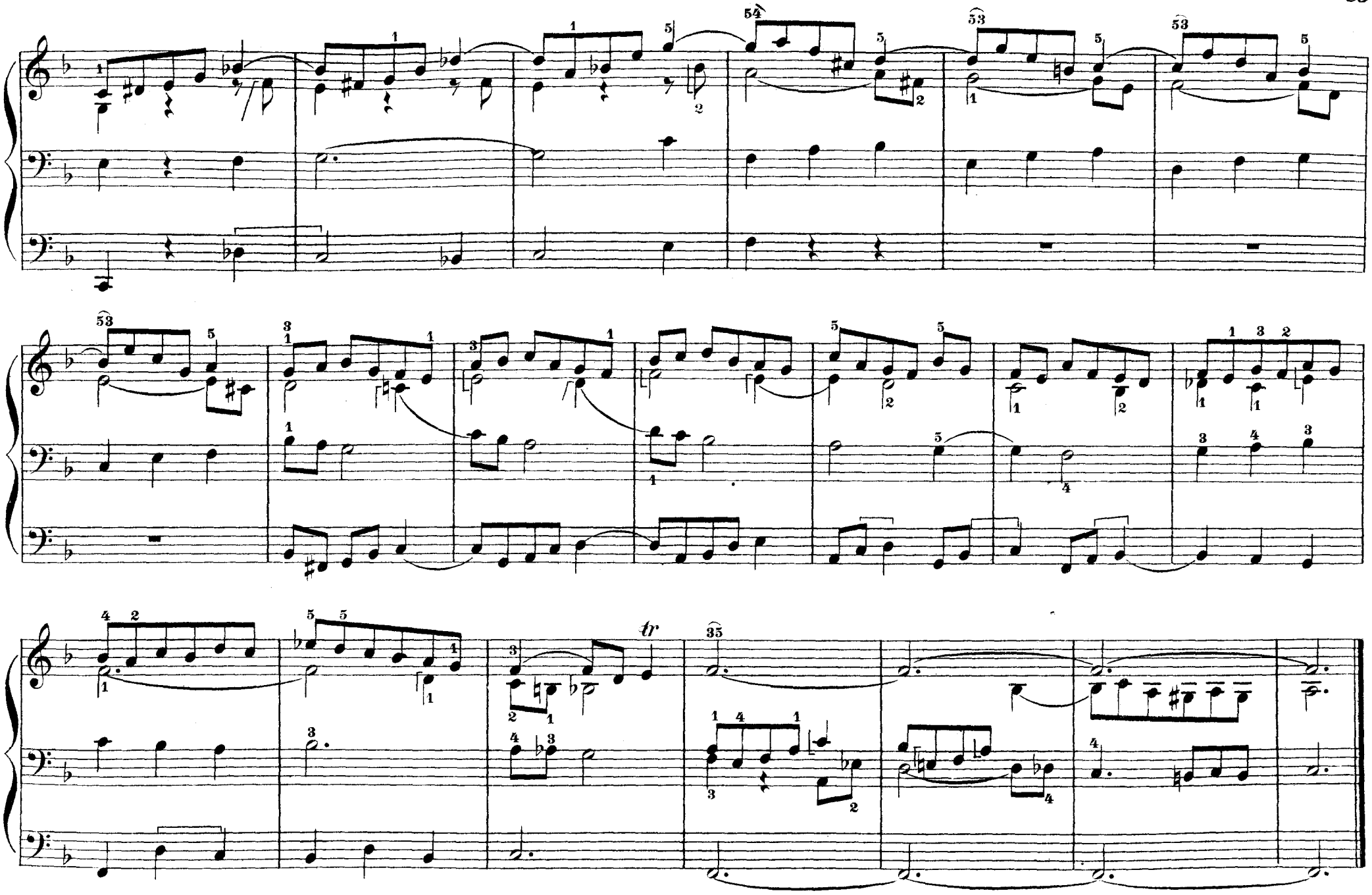




14. Mässig geschwind und nicht zu stark.

M. G. Fischer.

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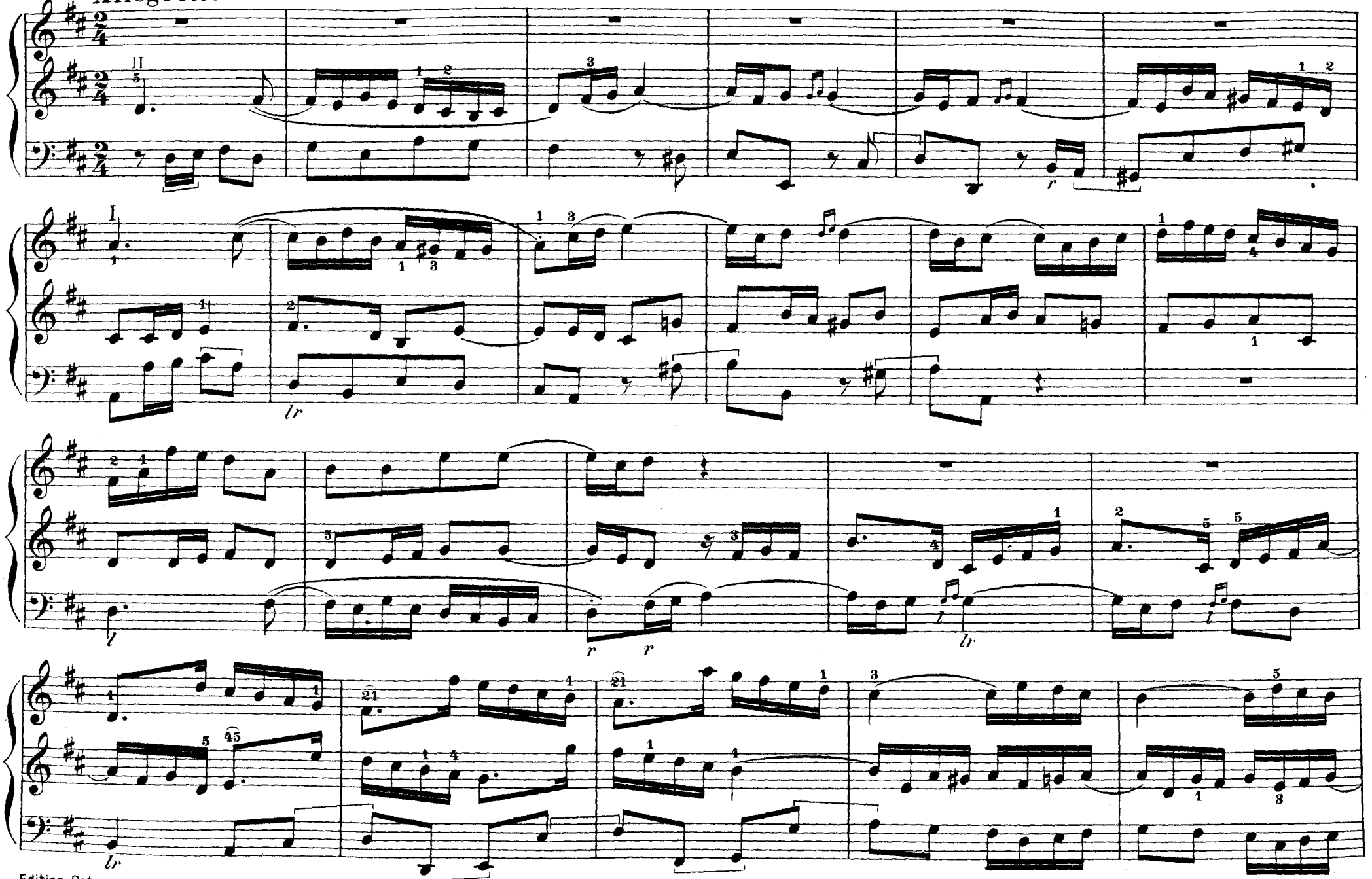
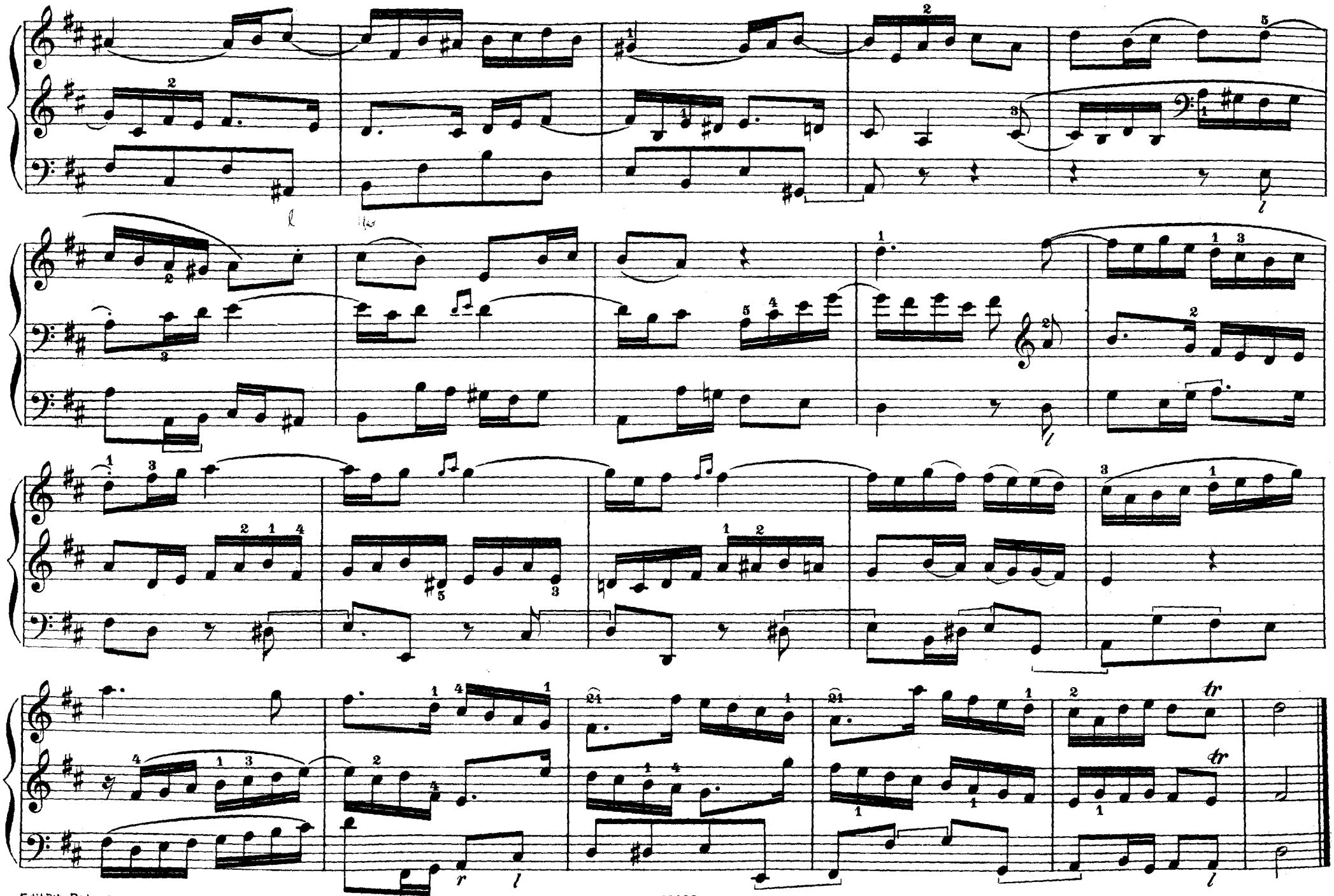
15. TRIO.

Allegretto.

G. Merkel.

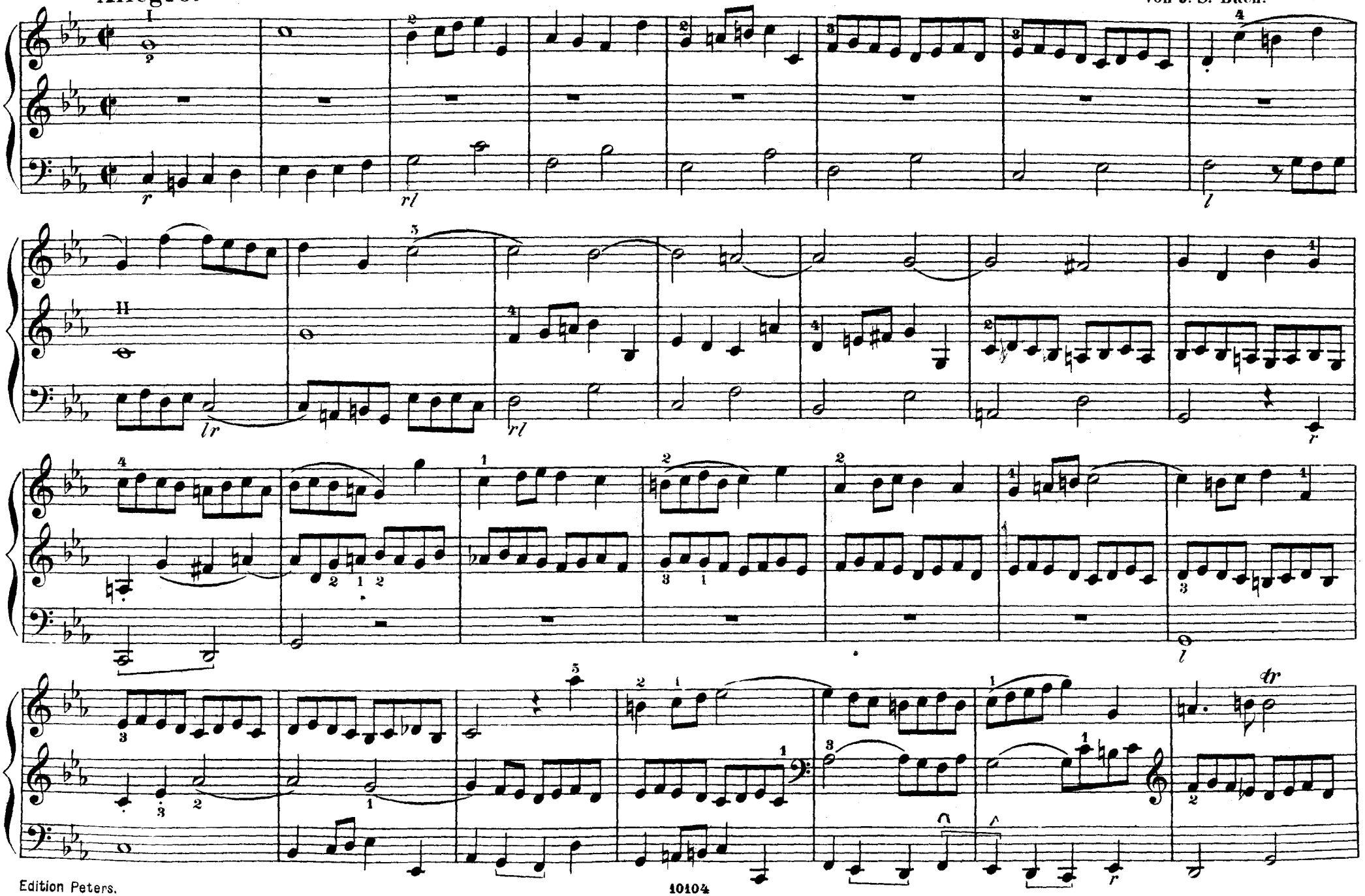


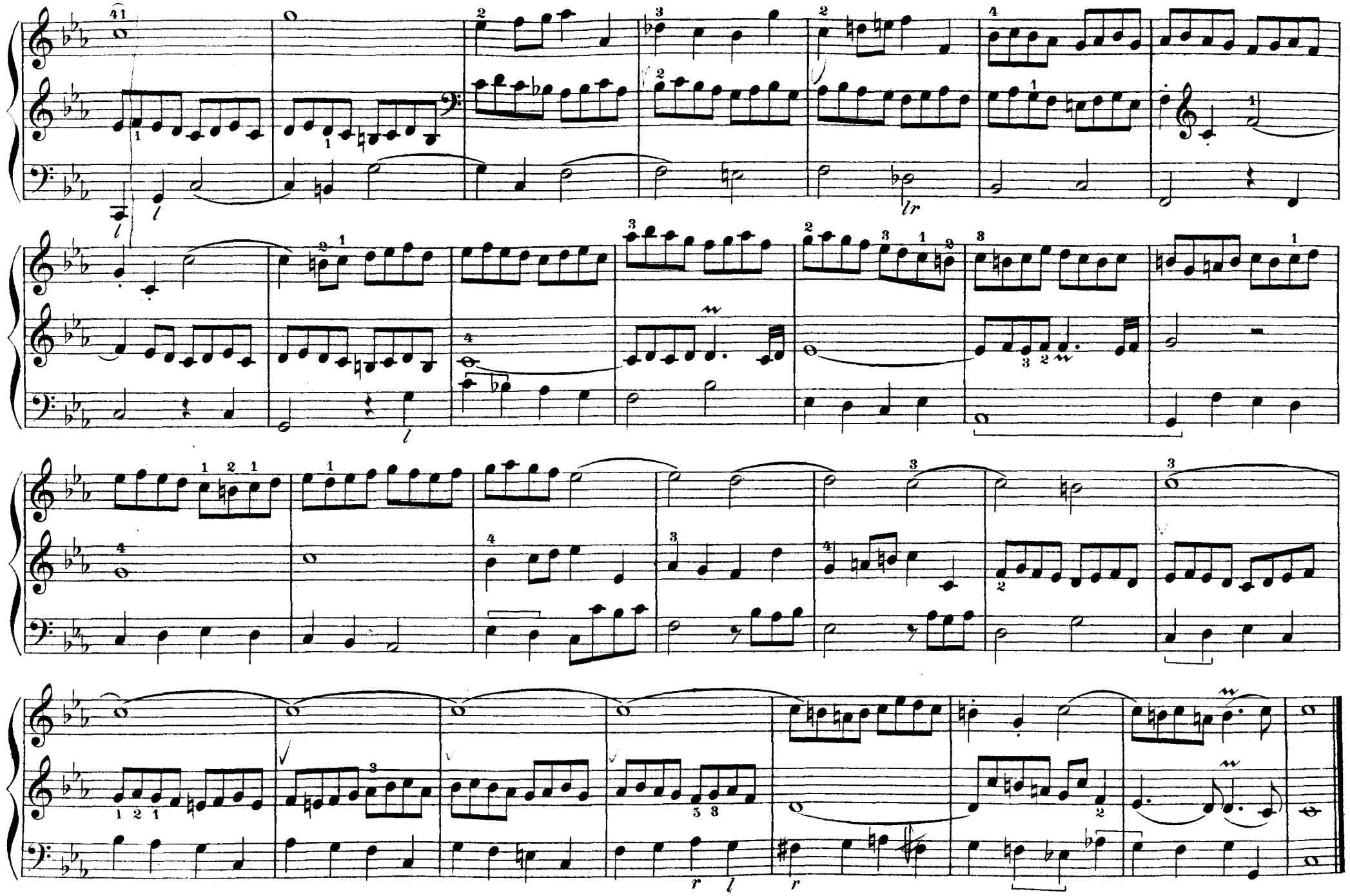


16. TRIO.

Allegro.

Bruchstück aus der C-moll Sonate von J. S. Bach.

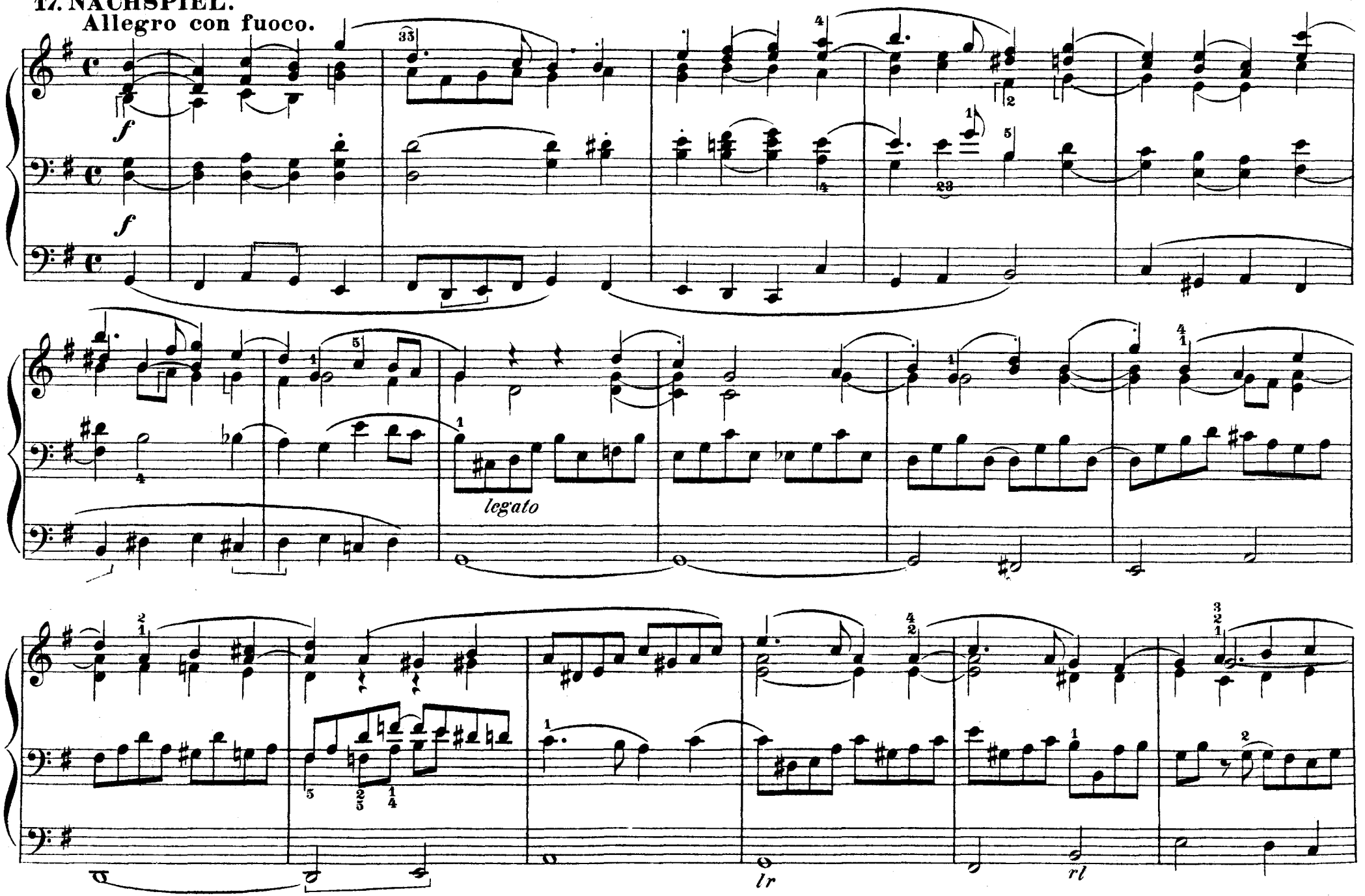




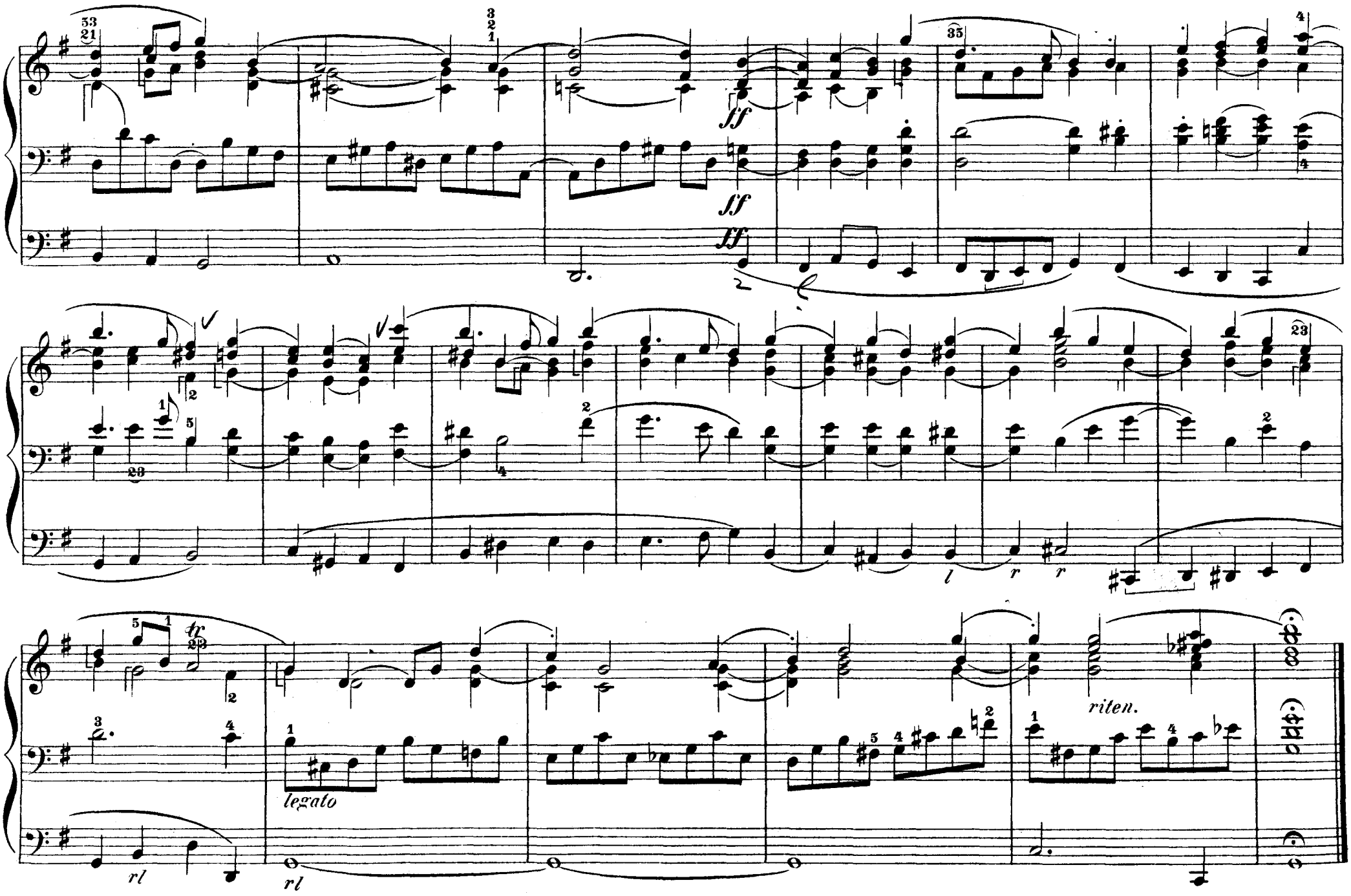
17. NACHSPIEL.

Allegro con fuoco.

G. Merkel*)



*)Aus Opus 134. C. F. Peters, Leipzig.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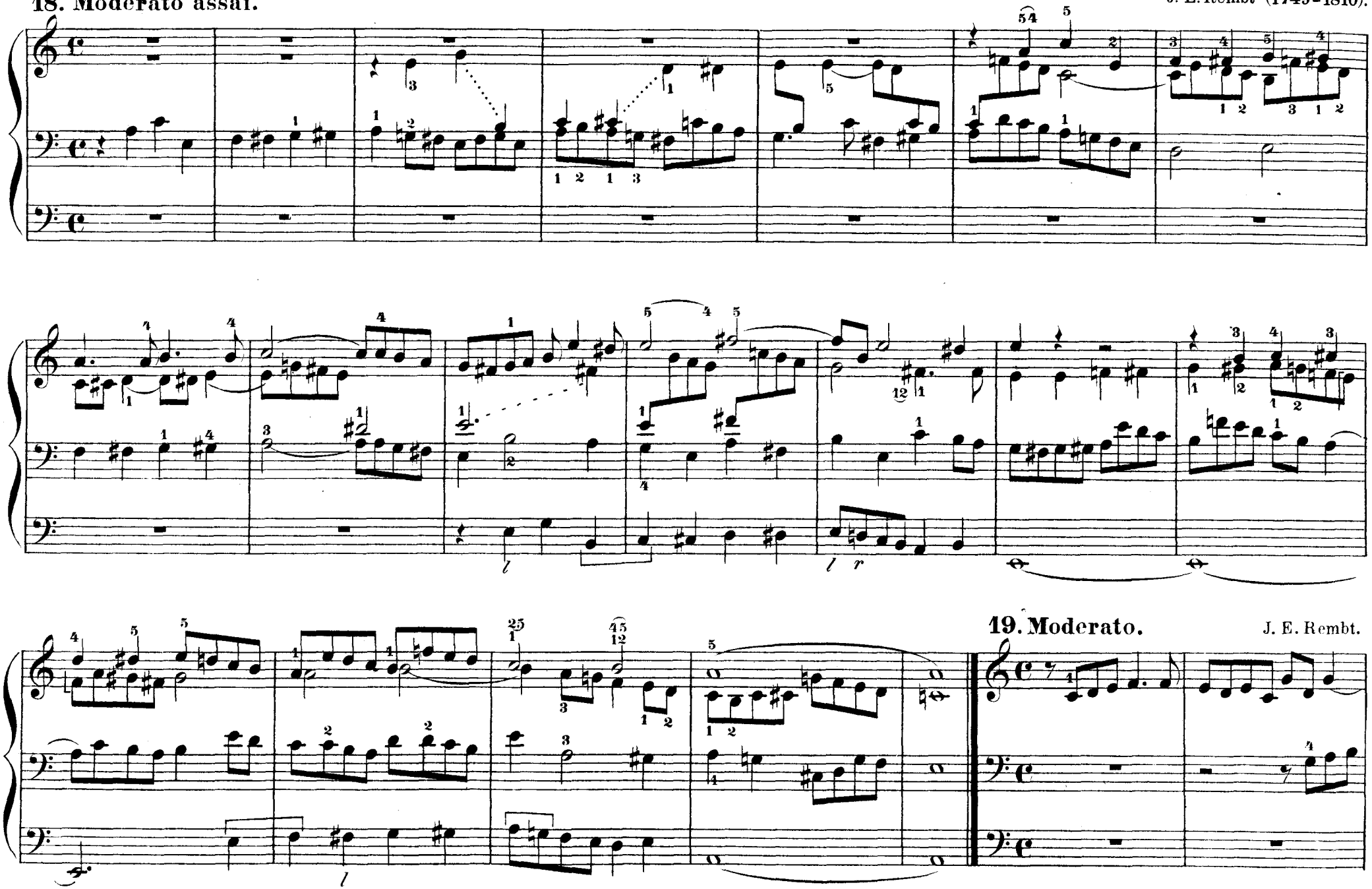
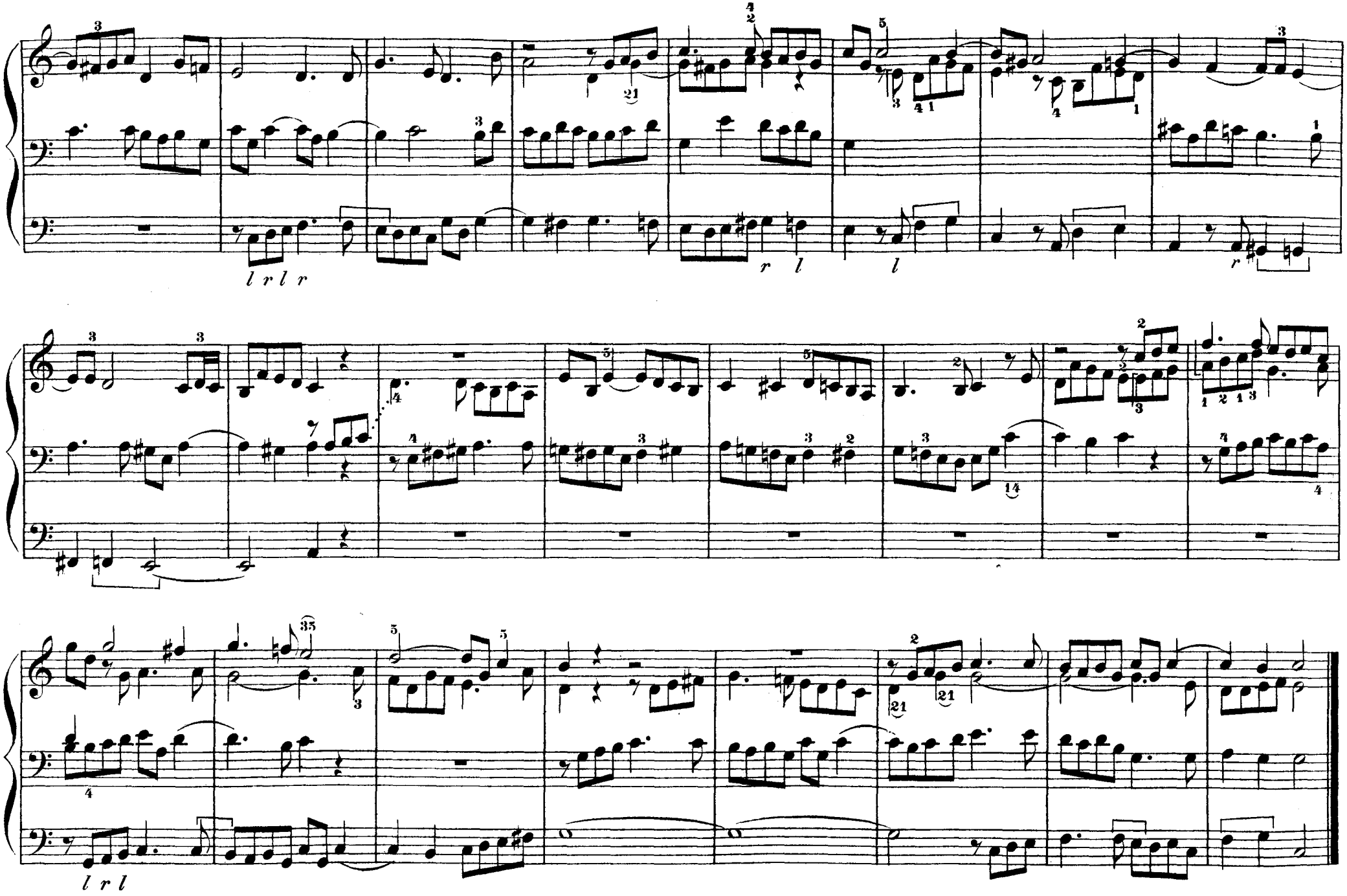
18. Moderato assai.

J. E. Rembt (1749–1810).



19. Moderato.

J. E. Rembt.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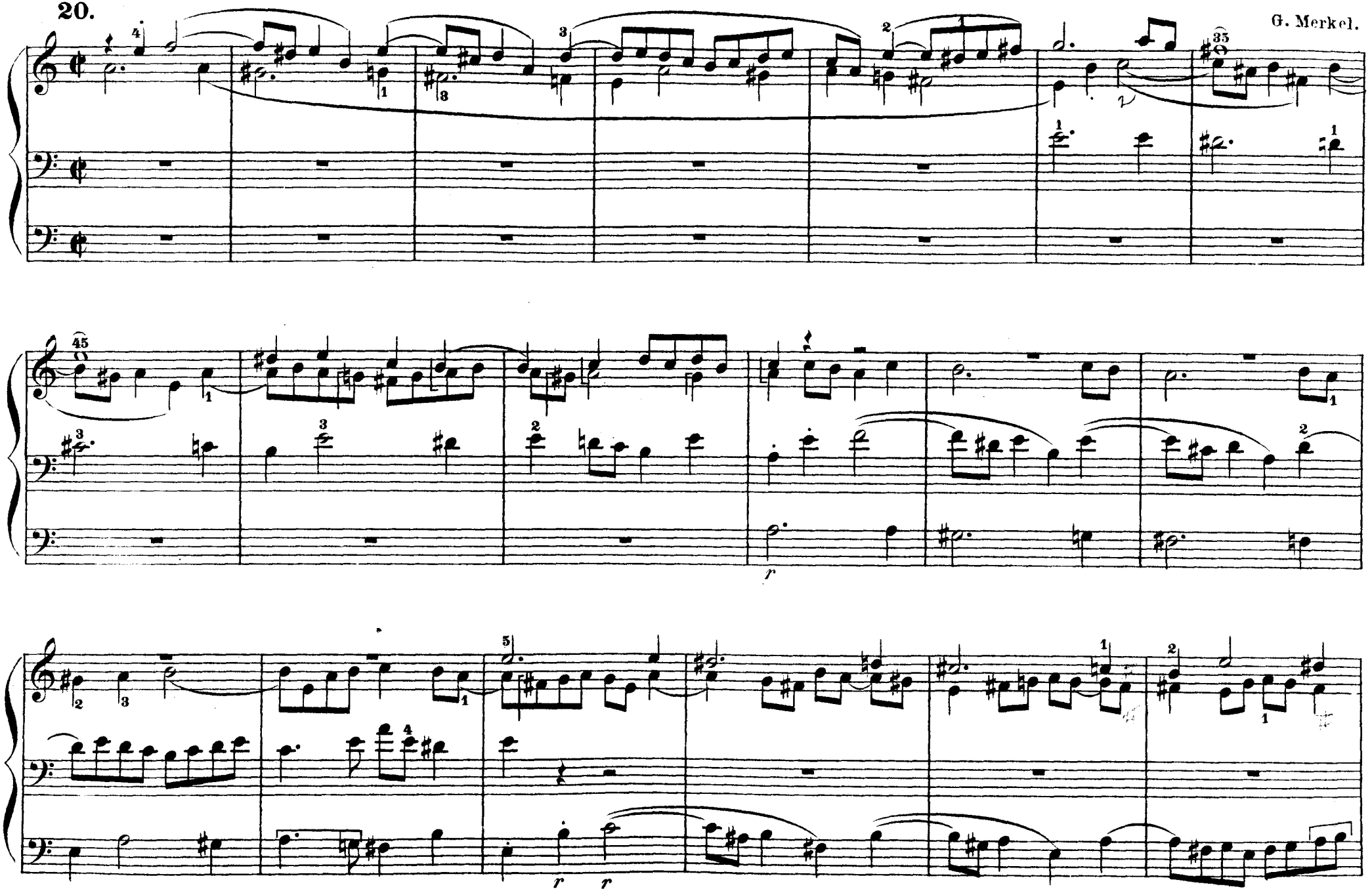
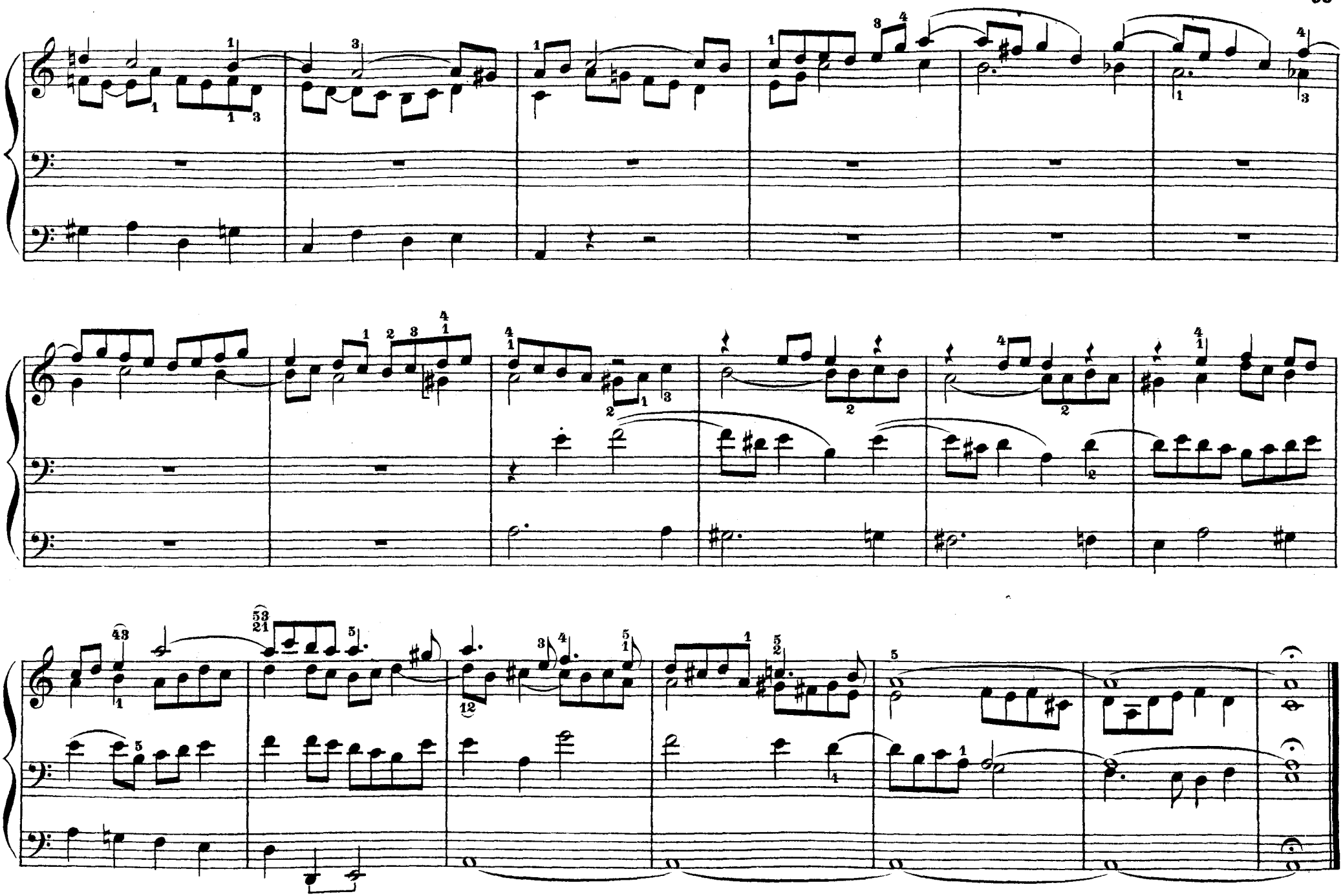
20.

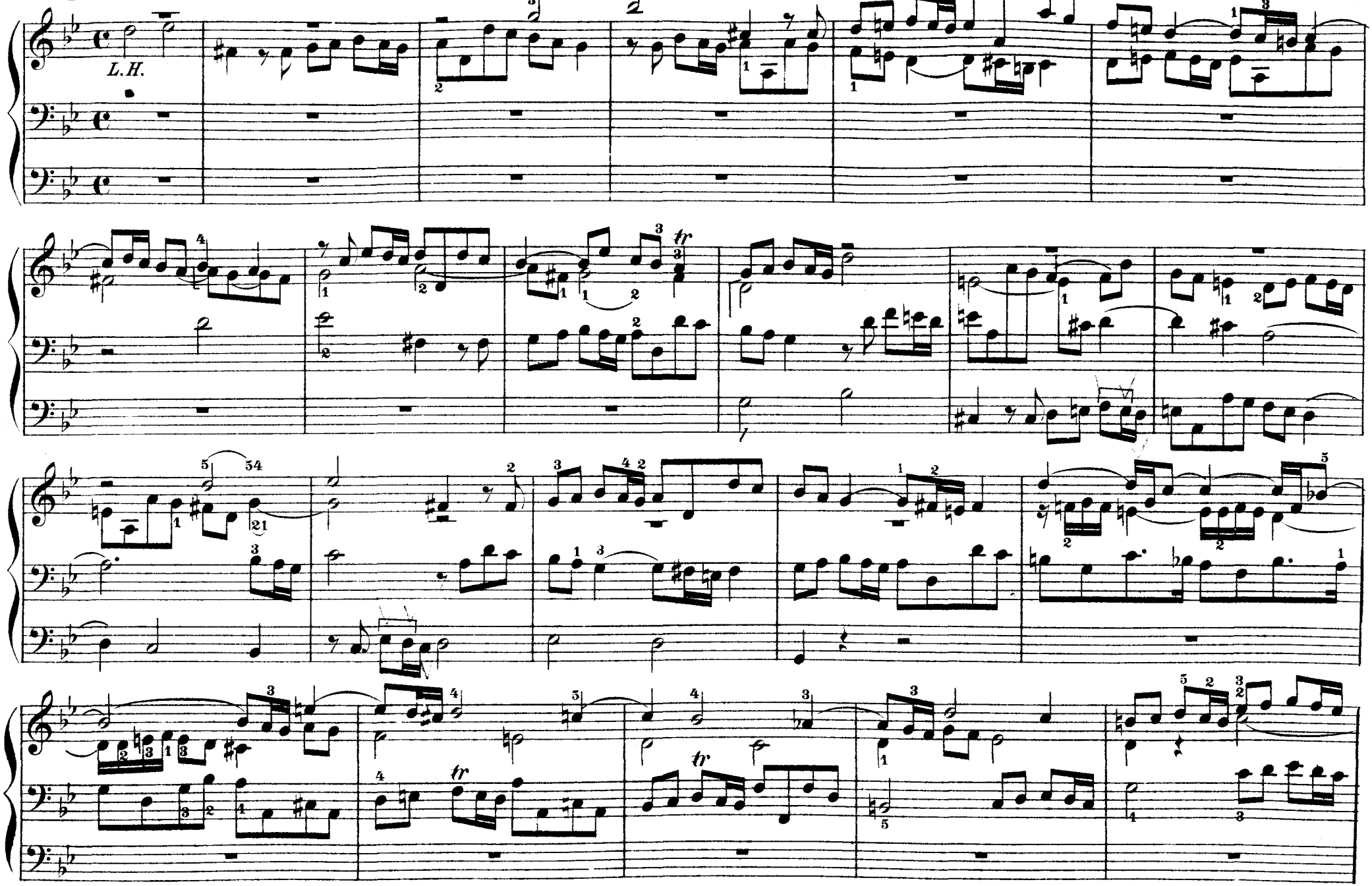
G. Merkel.

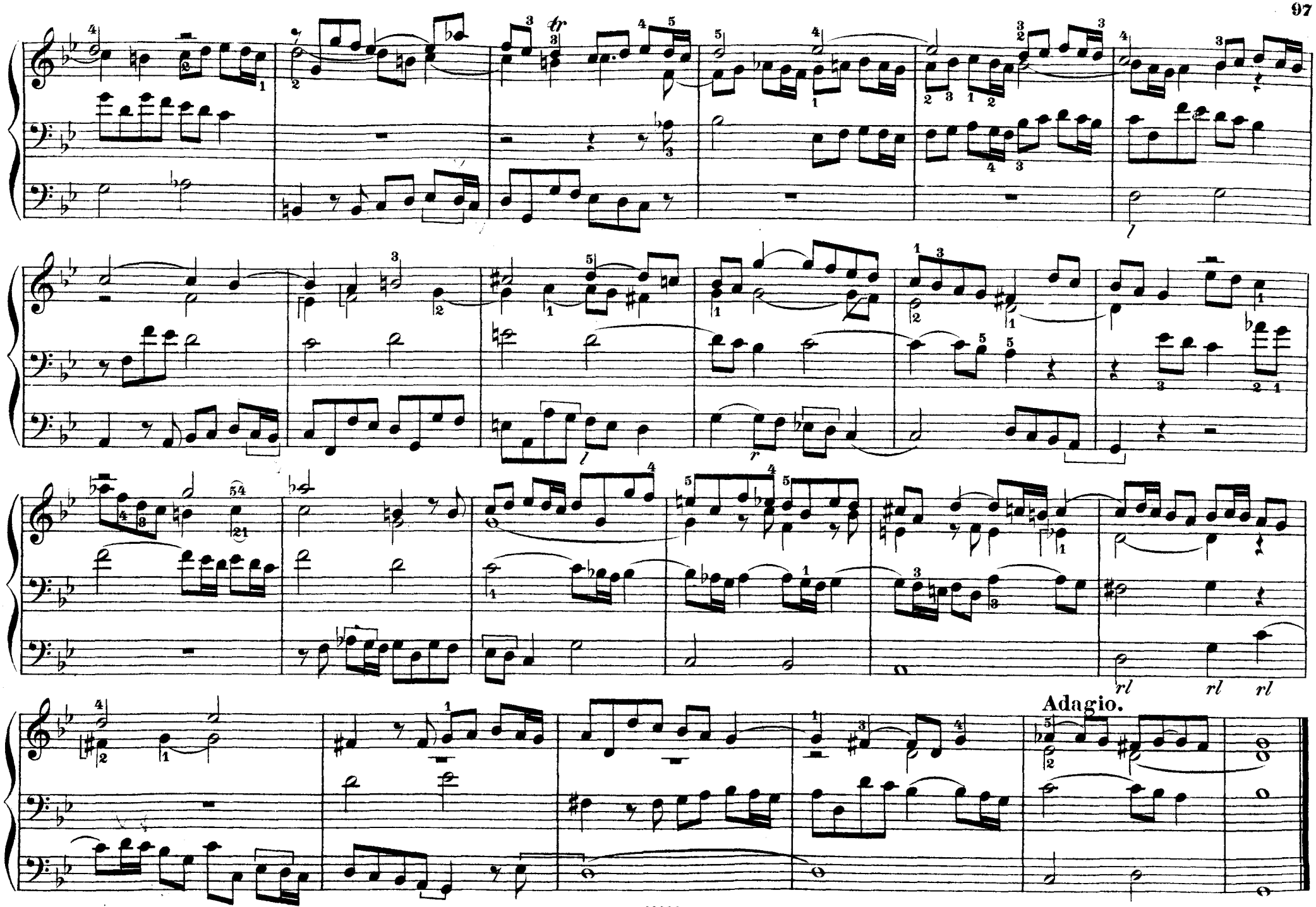




21. Moderato.

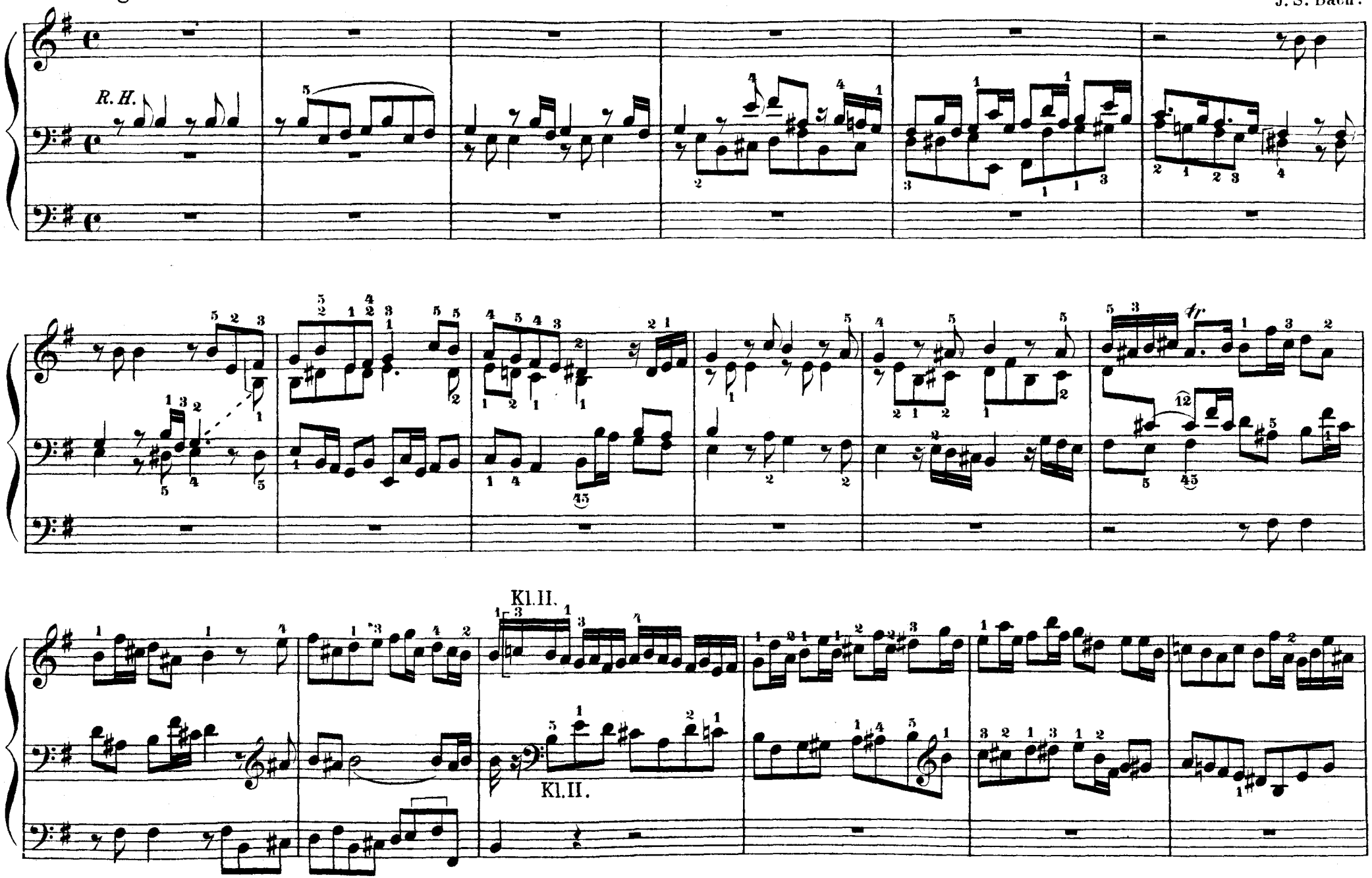
G. E. Eberlin (1716 - 1776).

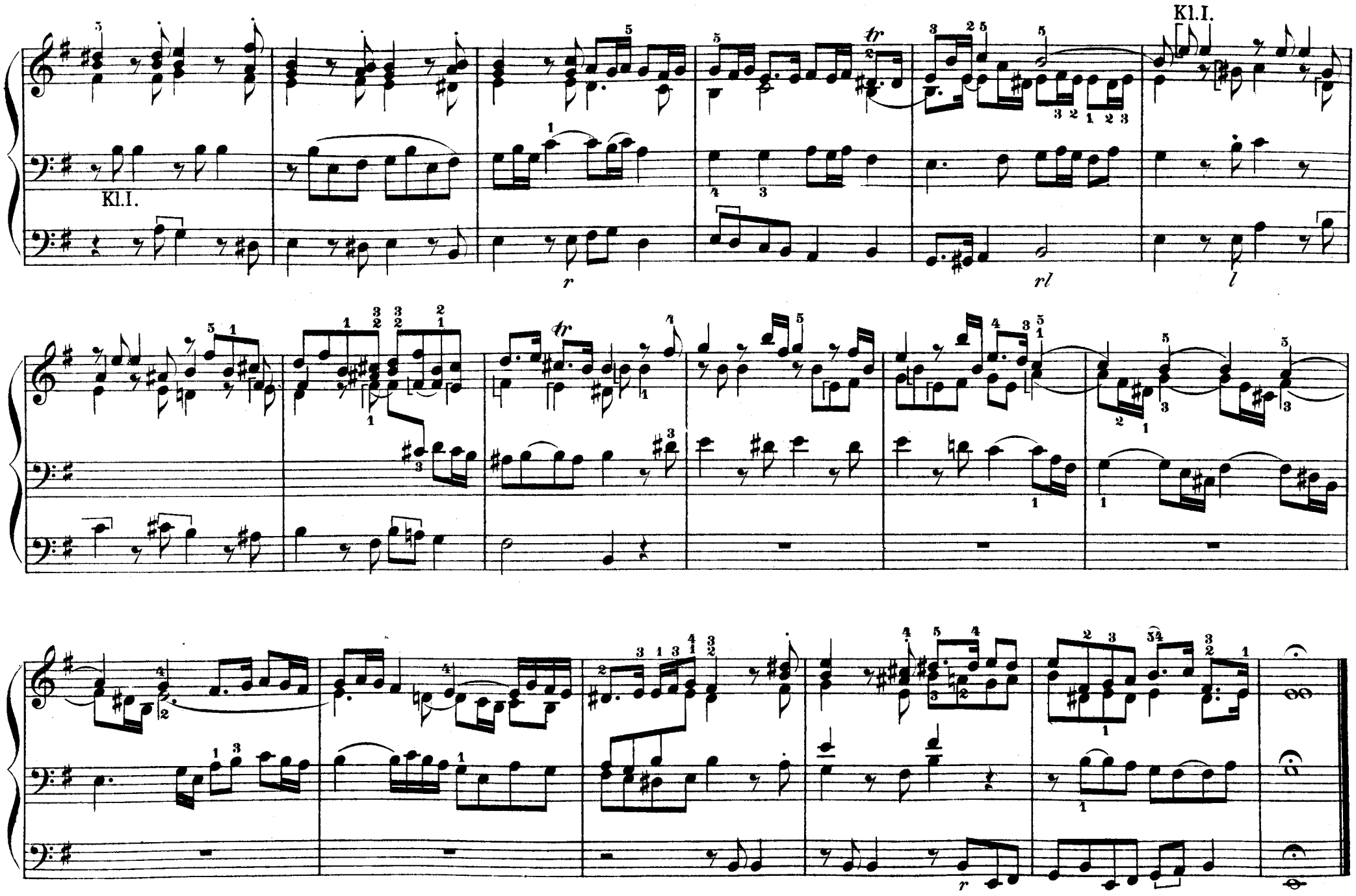



Adagio.

22. Fuge.

J. S. Bach.

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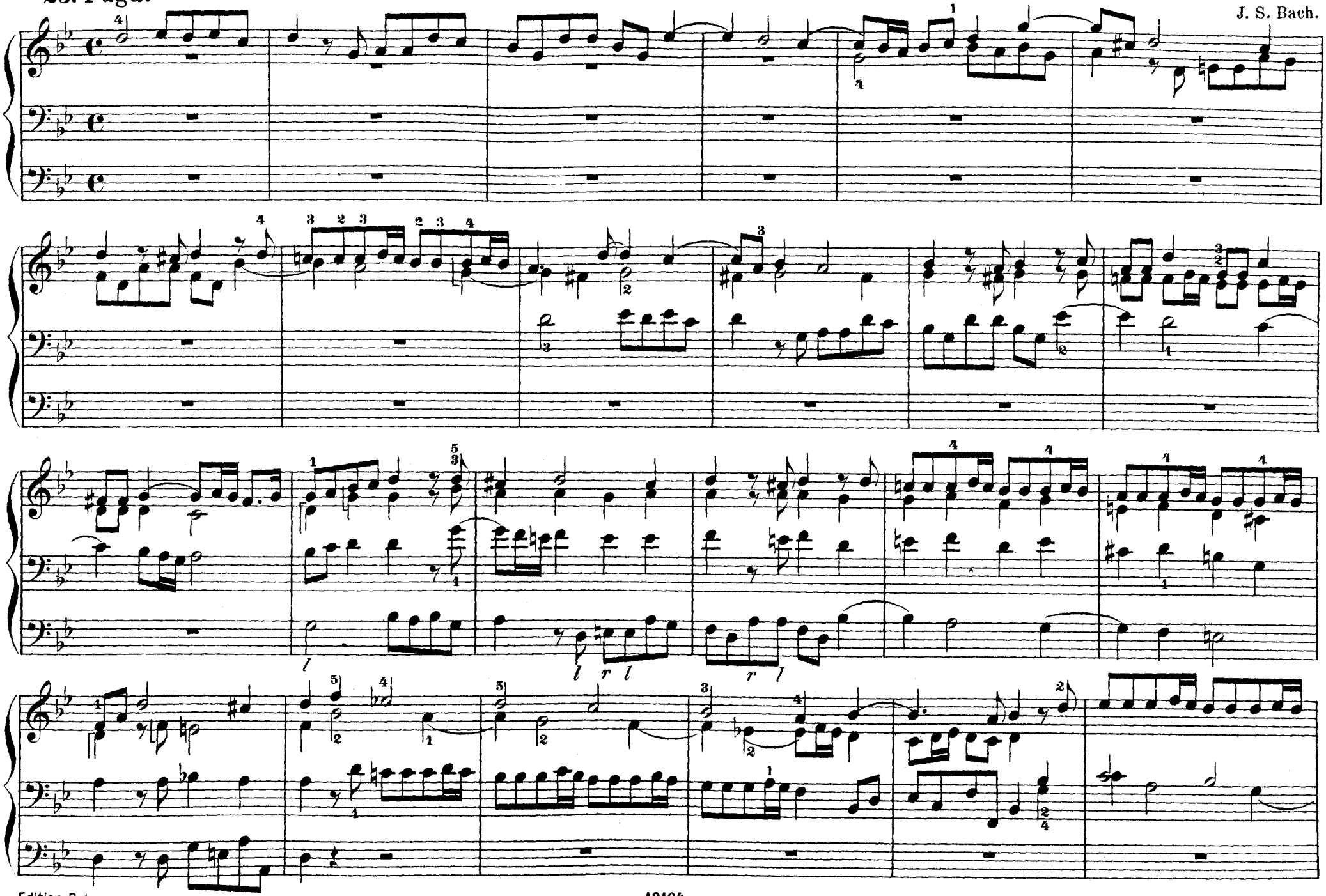
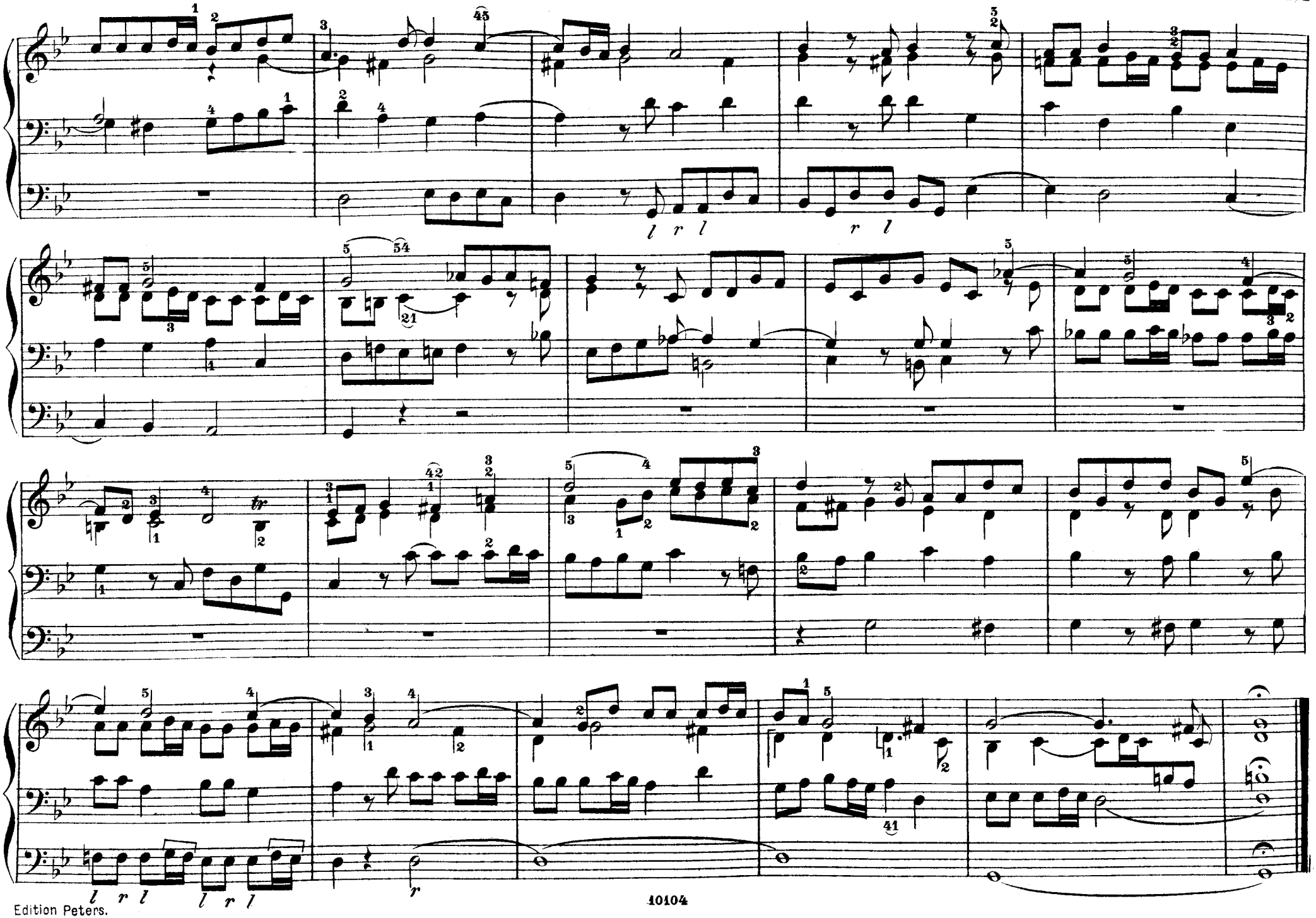
23. Fuga.

J. S. Bach.

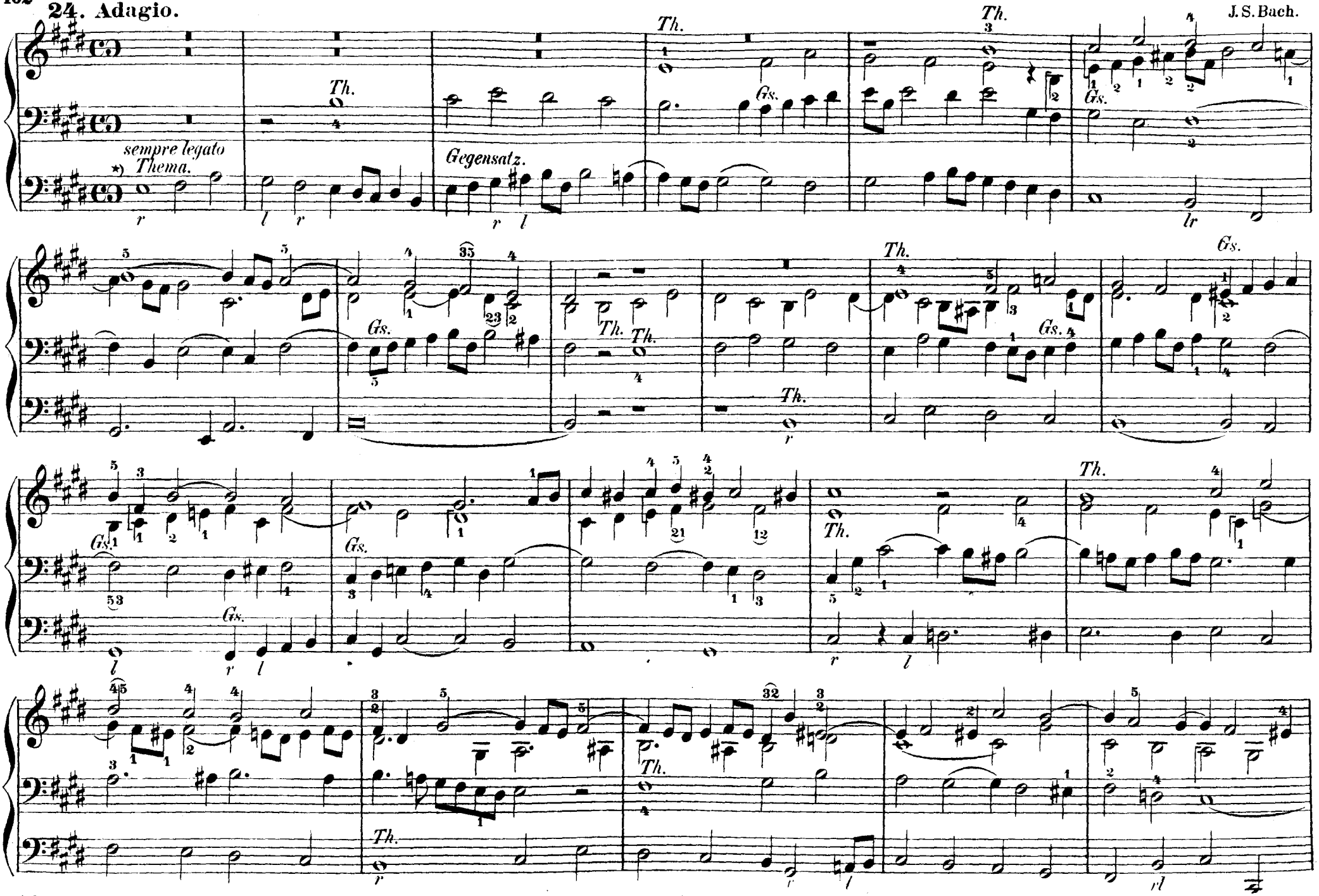




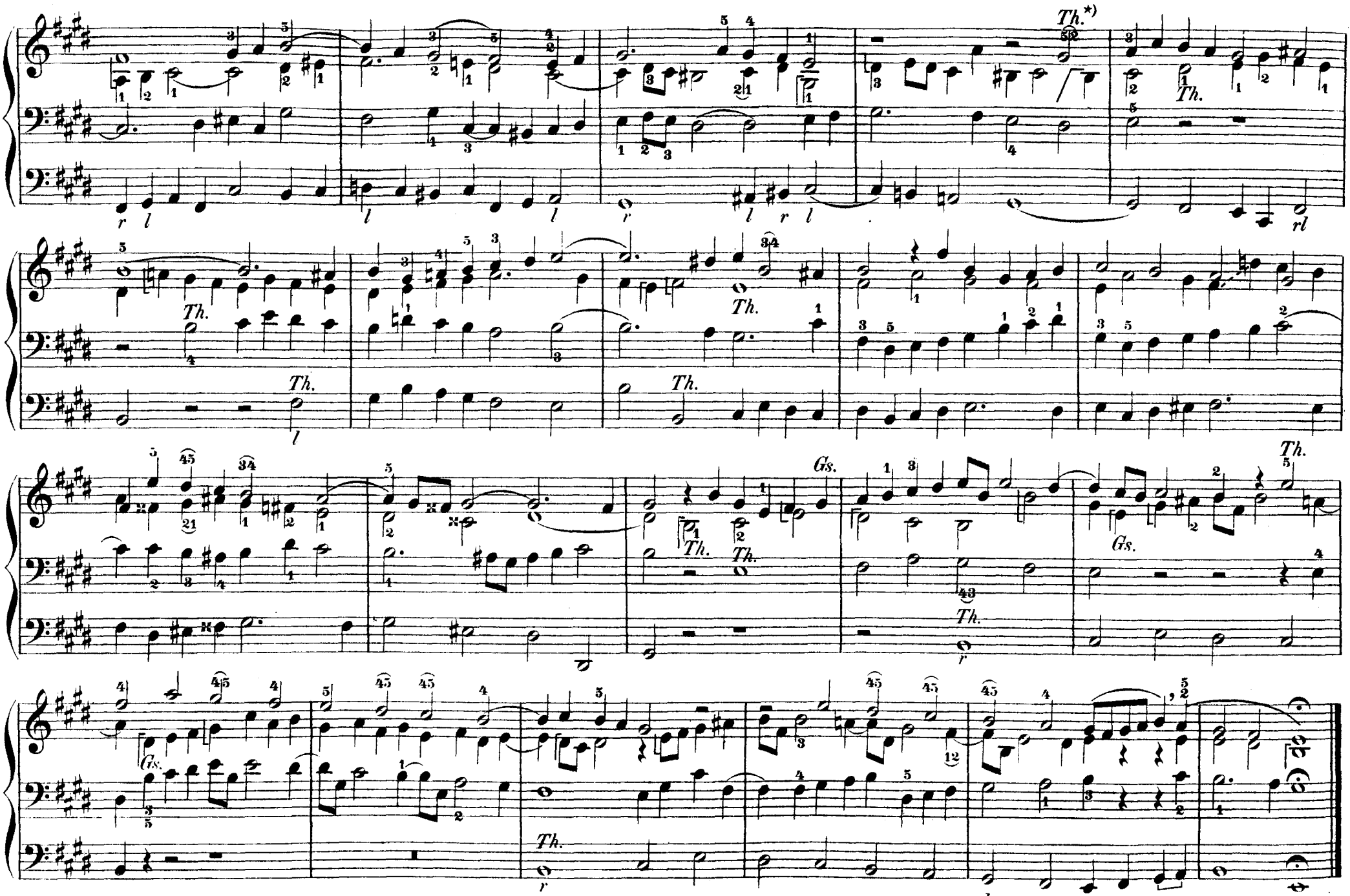
Edition Peters.

24. Adagio.

J. S. Bach.



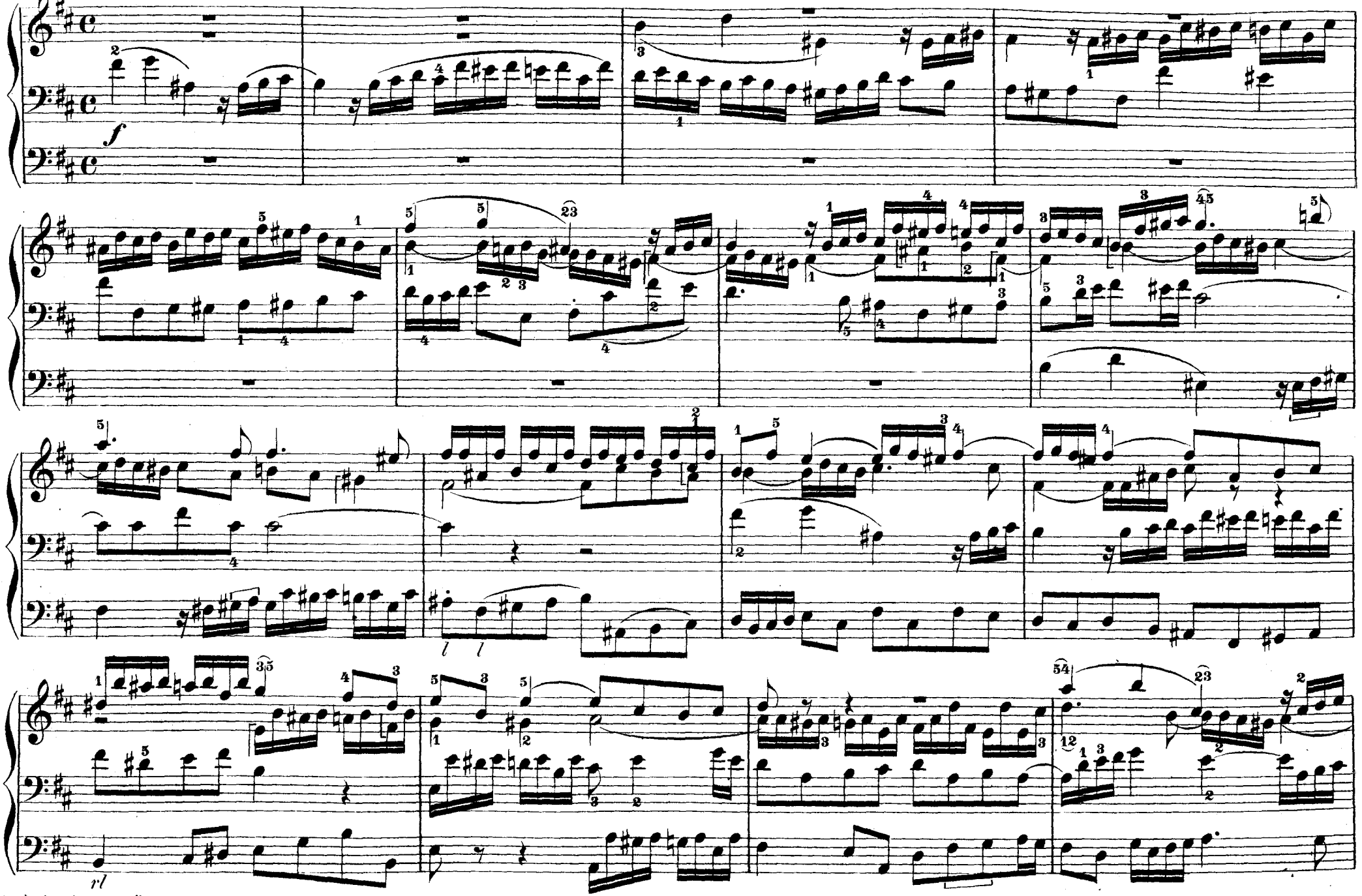
*) Das fliessende Spiel dieser herrlichen Fuge mit Beachtung der angegebenen Pedalapplikatur, die mit Ausnahme weniger Fälle immer regelmässig bleibt, bildet eine vortreffliche Studie.



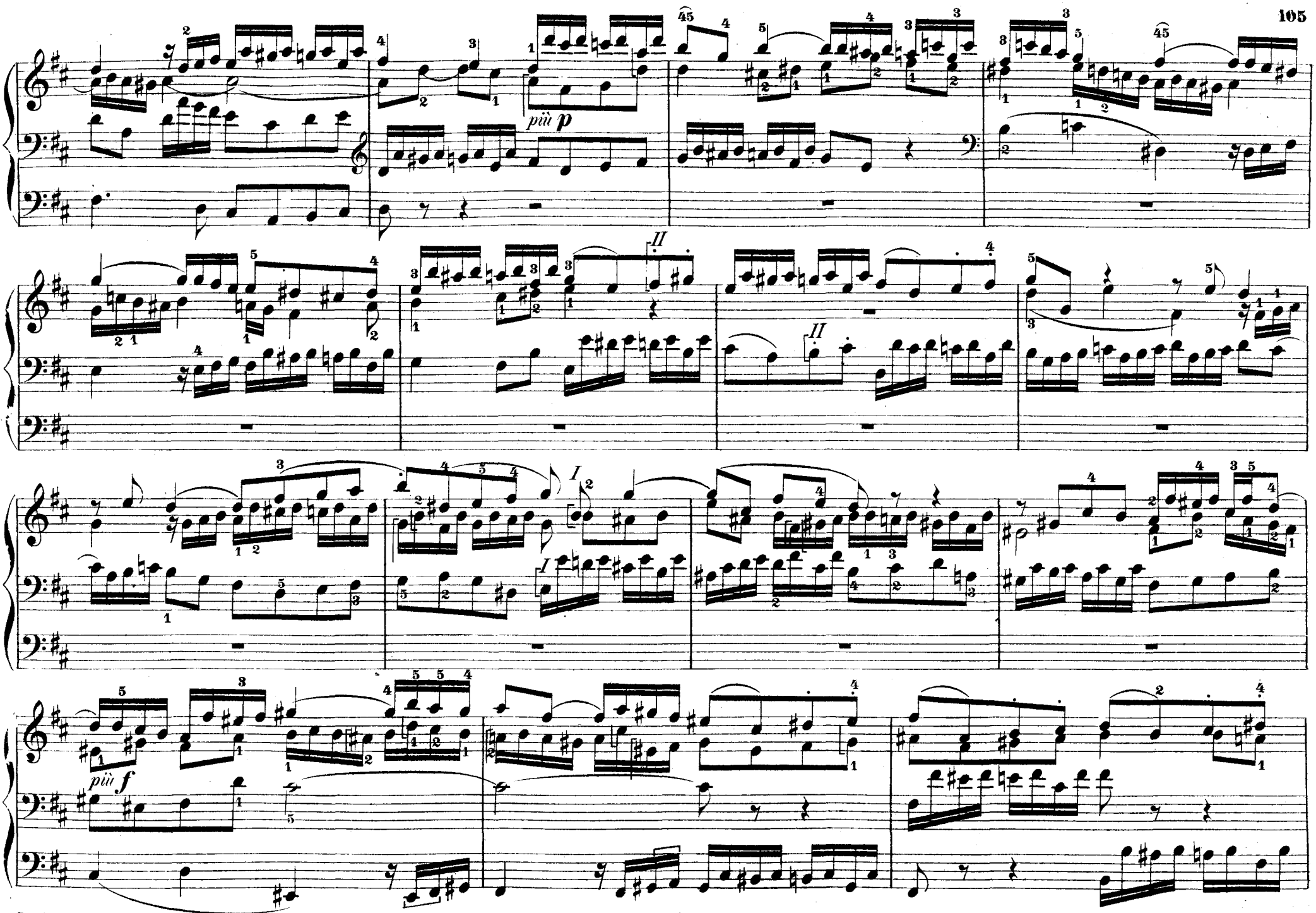
*) Thema in der Verkleinerung.

25. Moderato.

G. Merkel. *)



*) Aus dessen zwölf Fugen Op. 124. C. F. Peters, Leipzig.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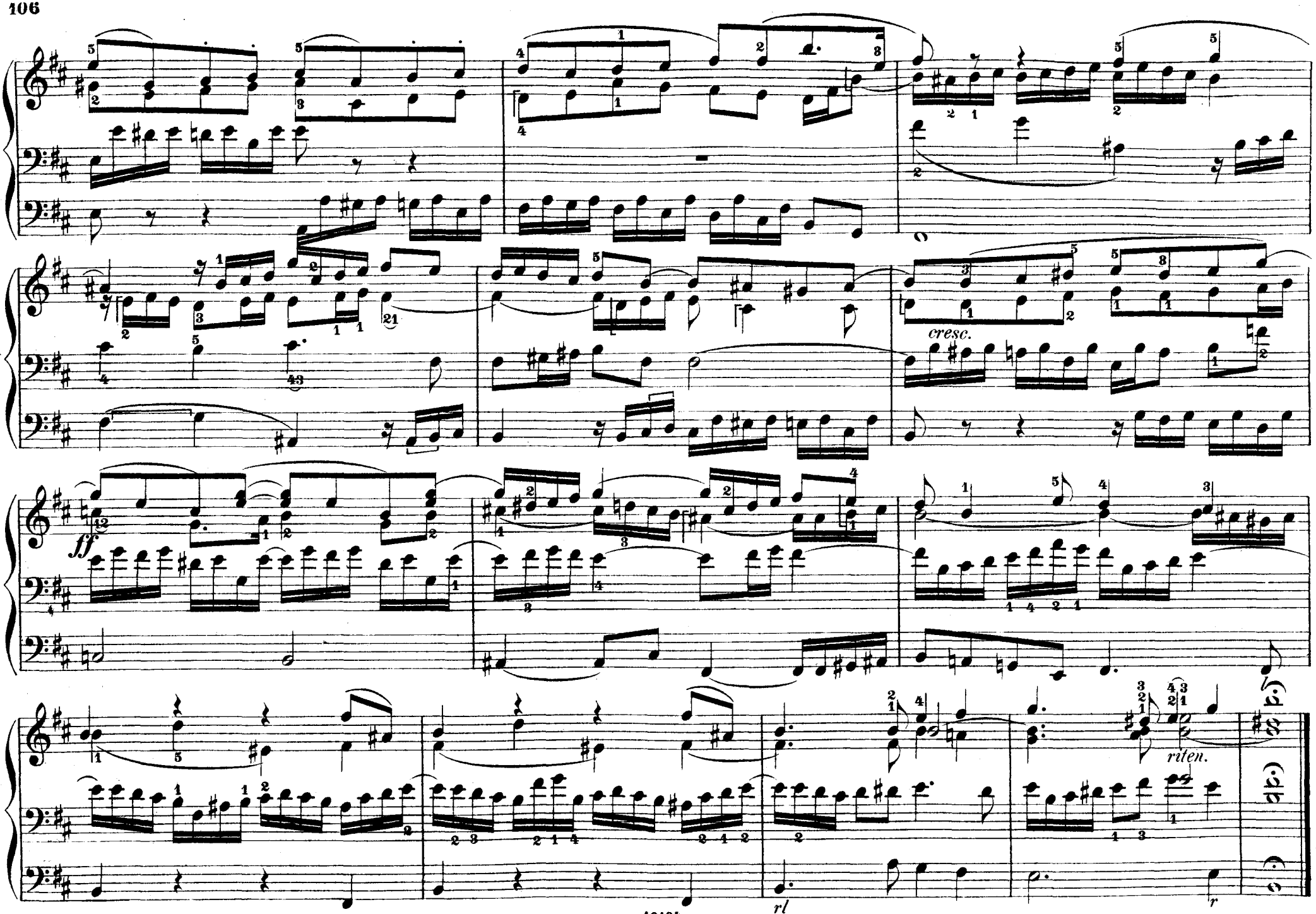
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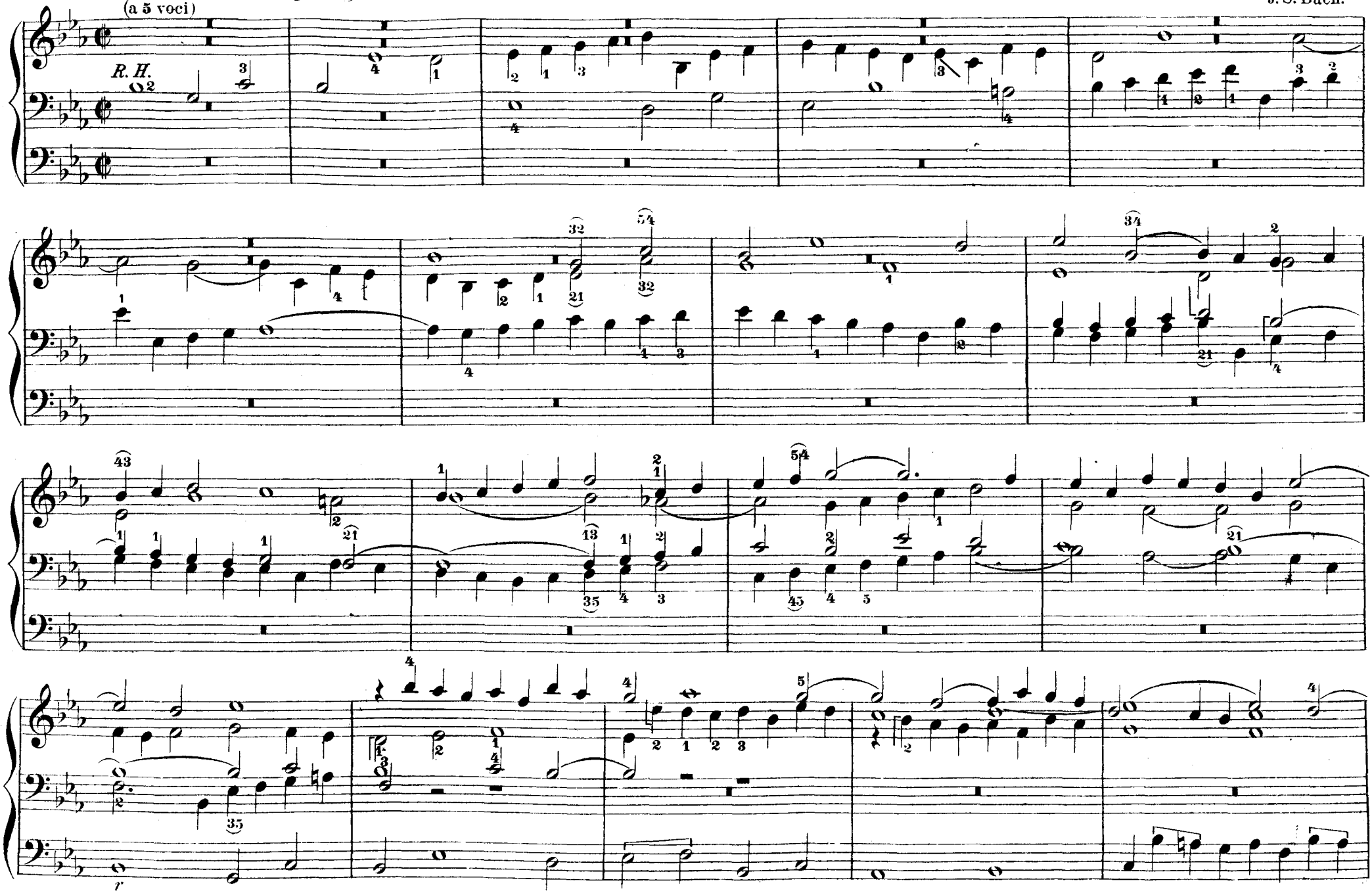
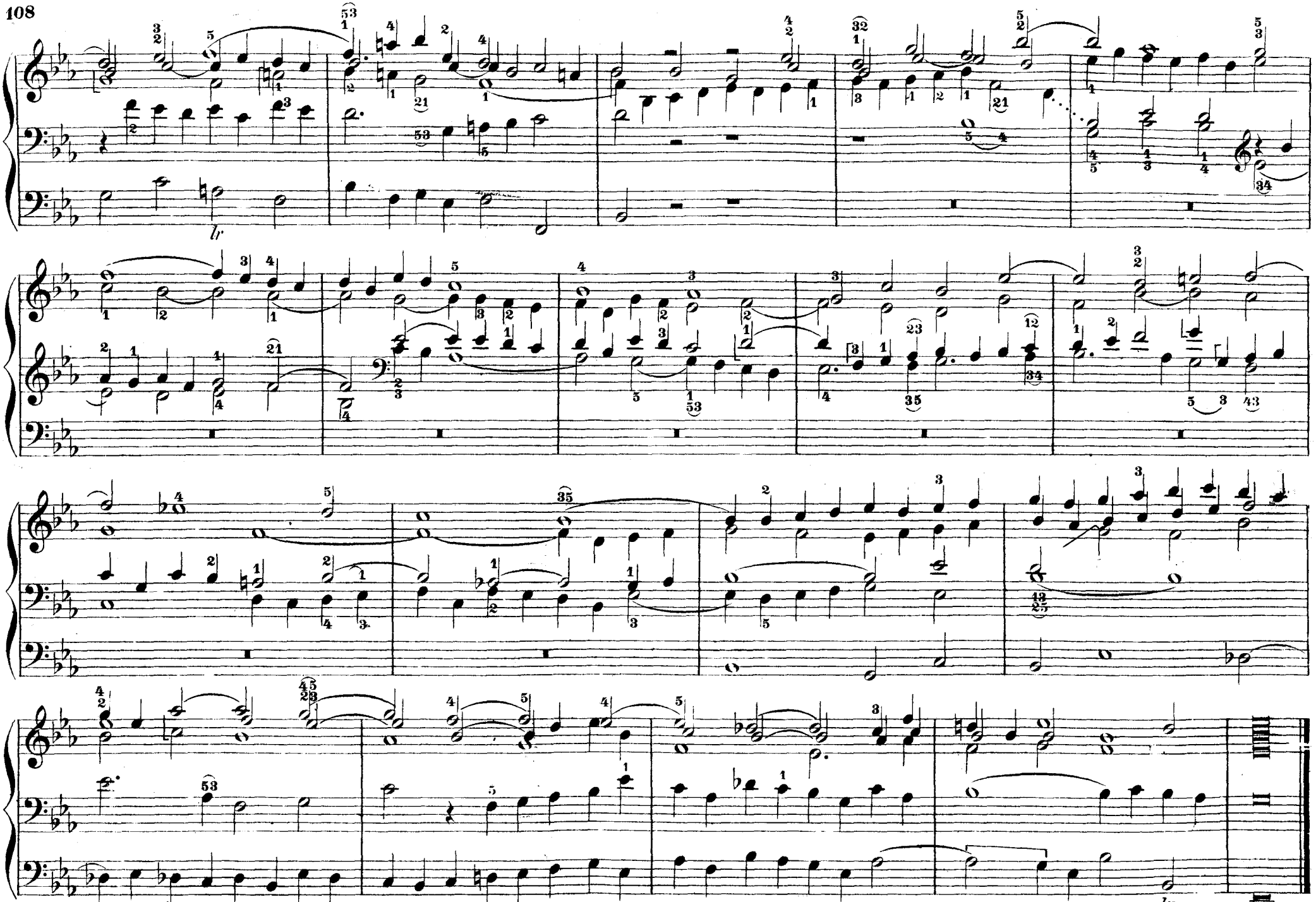
26. Fuga.

Erster Teil der Tripelfuge.

(a 5 voci)

J. S. Bach.