

Dritte Sonate.

F moll.

Seinem Schüler Herrn Corn^s Immig jr. gewidmet.

Doppelfuge.

Allegro maestoso.

J. B. Litzau, Op. 25.

MANUAL.

Organo pleno.

PEDAL.

The musical score is presented in four systems, each with three staves. The top staff is for the Manual, the middle for the Organo pleno, and the bottom for the Pedal. The key signature is one flat (F major), and the time signature is 3/4. The piece begins with a trill in the right hand of the Manual part. The Organo pleno part provides a harmonic accompaniment, while the Pedal part features a rhythmic pattern of eighth notes. The score is a double fugue, with two main themes introduced in different voices and then combined. The piece concludes with a final cadence in the Pedal part.

Concertsatz

im strengen Stil mit vier Subjekten.

Herrn Hermann Deckert, Organist in Berlin, freundschaftlichst gewidmet.

Moderato.
Organo pleno.

J. B. Litzau, Op. 28.

Manual.

Pedal.

ff

ff

Transcription

über:

„Quando corpus morietur“

Aus dem **Stabat Mater** von Pergolese.

Man. 2. Sanfte 8' u. 4' Labialstimmen mit Vox humana 8'
LARGO.

J. B. Litzau, Op. 16. Nr. 5.

Man. II. *Man. 1. Bourdon 16' u. Rohrflöte 8'*

Man. I. *Ped. 16' u. 8' Labialstimmen.*

Pedal.

Transcription

über:

die Arie: „Agnus Dei“

Aus der H moll-Messe von J. S. Bach.

Adagio con moto.

J. B. Litzau, Op. 16. Nr. 9.

Eine 8' Zungenstimme mit Prinzipal 8' u. Quintatön 8'.

Man. II.

Viola di Gamba 8' u. Rohrflöte 8'.

Man. I.

Pedal 16' u. 8' Labialstimmen.

Ped.

Solo.

A - gnus De - - - i, qui tol - - - lis pec-ca - - - ta mun - - -

di, qui tol-lis pec-ca-ta, pec-ca - - ta mun-di, mi-se-re - - - re no -

Transcription

über:

„Vater, deiner schwachen Kinder“

Aus dem Oratorium: „Die Auferstehung und Himmelfahrt Jesu“

von K. Ph. Em. Bach.

MAN. I: Sanfte 8' Labialstimmen.

MAN. II: Sanfte 8' Labialstimmen mit Vox humana 8'.

PEDAL: 16' und 8' Labialstimmen.

J. B. Litzau, Op. 16. Nr. 11.

Duett.

Andante.

MANUAL.

Man. I.

PEDAL.

The musical score is written for three manuals and a pedal. It is in 3/8 time and consists of three systems. The first system is labeled 'MANUAL.' and 'PEDAL.' and includes a 'Man. I.' part. The second system includes 'Man. I.' and 'Man. II.' parts. The third system includes a 'tr' (trill) marking. The tempo is 'Andante'.

Chor der Priester:

„Mit Harf’ und Cymbeln singt“

Aus dem Oratorium: „Salomo“ von G. F. Händel.

Seinem Freunde A. P. G. de Waal, Organist in Delfshaven, gewidmet.

J. B. Litzau, Op. 9.

Mässig.

MANUALE.

H.W.f.

O.W.

PEDALE.

Transcription

über:

„Ihr Augen weint!“

Aus dem Oratorium: „Der Tod Jesu“ von K. H. Graun.

J. B. Litzau, Op. 16. Nr. 3.

Man. 2. Sanfte 8' u. 4' Labialstimmen mit Voxhumana 8'

DUETT.

r. H. Ihr Au - gen weint! der

Man. II. *Man. 1. Sanfte 8' Labialstimmen.*
l. H.
Man. I.
Ped. *Ped. 16' u. 8' Labialstimmen.*

Men - schen - freund ver - lässt sein theu - res Le - - ben,

künf - tig wird sein Mund uns nicht Leh - ren Got - tes

ge - - ben. *SOLO.* Wei - net nicht, wei - net nicht, es hat ü - ber - wunden der

Lö - we, der Lö - we vom Stamm Ju - da, vom Stamm Ju - da; es hat

Abendlied

für Violine und Orgel, Harmonium oder Clavier.

J. B. Litzau, Op. 26.

Adagio. $\text{♩} = 72.$

Violine.

Man. Hohlflöte 8' u. Viola di Gamba 8'.

ORGEL.

Ped. 16'

This system contains the first two staves of the score. The top staff is for the Violin, starting with a piano (*p*) dynamic. The bottom staff is for the Organ, with a manual setting of 8' for the Flute and Viola di Gamba, and a 16' pedal point. The music is in G major and common time.

sul G

This system contains the second and third staves. The top staff continues the violin line, marked *sul G*. The organ accompaniment continues in the bottom staff.

cresc. dim.

This system contains the fourth and fifth staves. The organ accompaniment features a crescendo (*cresc.*) and decrescendo (*dim.*) dynamic marking. The violin line continues in the top staff.

This system contains the sixth and seventh staves, concluding the piece. The violin line continues in the top staff, and the organ accompaniment continues in the bottom staff.

