FISCHER EDITION

# *The*
# Ecclesiastical Organist

## Preludes-Interludes-Postludes

IN THE

## Contrapuntal Style

***(Imitation—Canon—Fughetta)***

## For Pipe or Reed Organ

*Compiled and Edited*
*by*

CARLO ROSSINI

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119 WEST 40TH STREET

# THE ECCLESIASTICAL ORGANIST – BOOK TWO

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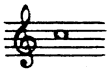
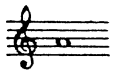
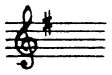
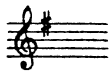
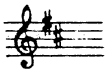
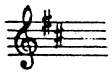
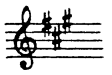
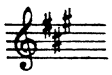
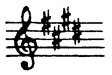
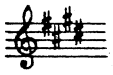
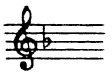
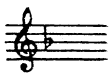
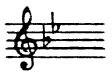
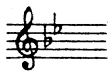
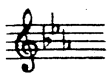
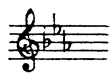
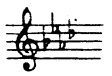
|  | *DO* | *magg.*: | C major: | *C dur*: | 1 - 7 |  | *LA* | *min.*: | A minor: | *A moll*: | 8 - 11 |
|  | *SOL* | *magg.*: | G major: | *G dur*: | 12 - 17 |  | *MI* | *min.*: | E minor: | *E moll*: | 18 - 21 |
|  | *RE* | *magg.*: | D major: | *D dur*: | 22 - 27 |  | *SI* | *min.*: | B minor: | *H moll*: | 28 - 31 |
|  | *LA* | *magg.*: | A major: | *A dur*: | 32 - 37 |  | *FA♯* | *min.*: | F♯ minor: | *Fis moll*: | 38 - 39 |
|  | *MI* | *magg.*: | E major: | *E dur*: | 40 - 45 |  | *DO♯* | *min.*: | C♯ minor: | *Cis moll*: | 46 - 47 |
|  | *FA* | *magg.*: | F major: | *F dur*: | 48 - 53 |  | *RE* | *min.*: | D minor: | *D moll*: | 54 - 57 |
|  | *SI♭* | *magg.*: | B♭ major: | *B dur*: | 58 - 63 |  | *SOL* | *min.*: | G minor: | *G moll*: | 64 - 67 |
|  | *MI♭* | *magg.*: | E♭ major: | *Es dur*: | 68 - 73 |  | *DO* | *min.*: | C minor: | *C moll*: | 74 - 75 |
|  | *LA♭* | *magg.*: | A♭ major: | *As dur*: | 76 - 81 | | *FA* | *min.*: | F minor: | *F moll*: | 82 - 85 |

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J. F. & B.—8176

# PREFACE

The present collection of unassuming compositions in the polyphonic or contrapuntal style represents a step forward toward the ideal of "character, gravity and reserve in ecclesiastical organ-playing."

The chief elements in contrapuntal writing are: 1) Imitation, by which one voice-part is made to repeat the motion and intervals of another part, either exactly or freely; 2) Canon, by which a second and sometimes a third voice-part in close succession are made to repeat exactly (at the same or at a different pitch) the melody of the first part; 3) Fughetta, or small fugue (a more elaborate form of counterpoint) by which one or more themes (subjects) are successively presented, orderly "answered" and more or less "developed" by strict or free counterpoint among the voice-parts.

The following considerations will help to appreciate this and similar collections:

The organ in church is not an end to itself but only a means; in other words, the organ has been admitted in church not to rule, not to furnish entertainment or to attract the attention of the congregation upon the virtuosity of the organist, but only and exclusively to clothe with suitable harmonies the liturgical singing and to comment by inspiring melodies upon the various moments of the liturgical action, so that the faithful may be the more easily moved to piety, devotion, recollection and meditation. As a distinguished author puts it: "The organ is the harmonious hyphen which binds together the different parts of the liturgical service and holds the attention of the worshipers." Ecclesiastical organ-playing, therefore, not only should be artistic as regards theoretical and technical standards, but it should also express an idea, that is, it should possess character—a character of gravity and reserve that distinguishes church music from profane music. How many organists can "improvise" such music at the organ?

Improvisation at the organ is a great art, but, unfortunately, it is too often confused with the extemporizing of a senseless hodgepodge of chords, endless progressions, cheap modulations, snatches of street-songs and operatic airs, abrupt cadences, finger-board tricks and anything that comes into the head at the moment. All this can only serve to disturb the religious atmosphere of the church, to divert the people's attention from the altar and lead their thoughts to places of amusement, thus making the divine service a curse instead of a blessing. The art of improvising requires a thorough theoretical and practical training, a refined musical taste and a natural gift for invention. How many organists actually possess such an equipment?

A simple, impersonal but dignified style of organ-playing ought to be the aim of every organist who understands the sublimity of his apostleship of edification and have a fair idea of what is beautiful and appropriate in church. Hence the necessity for the average organist of committing himself to some external guide, such as a reliable collection of Preludes, Interludes, Postludes, etc. composed by men of ability and of reverence. A thorough study and a substantial assimilation of the works of these men is the only way to acquire the style of liturgical organ music. The organist should draw inspiration from these works and vitalize them with the breath of his own musical soul, so that music in church may be brought closer to prayer for the benefit of the faithful.

As for the organist of superior ability who may be tempted to disregard these simple forms of liturgical art, it is hardly necessary to remind him 1) that church music is not art for art's sake but art put to the service of a higher purpose — consequently it is not a matter of "what we prefer to play" in church, but "what is appropriate;" 2) that simple music may be "good music" and worthy of the most solemn church service; hence it is not at all essential that church music be grand, complex or superlatively artistic — let him not disdain, therefore, to fashion his work in the forms that have proved serviceable in artistic liturgical practice, even though they may appear simple and obvious to his musical taste; 3) that the ordinary congregation is not an assembly of musicians but it consists of earnest, simple people whose intellect and emotion may be reached only through simple forms of art.

As a conclusion I wish to report here, for the benefit of the ordinary organist, the following very instructive reflection from B. Kothe's booklet "Music in the church" (Breslau 1861):

"The practice of memorizing short and model organ pieces is very advisable, for the musical memory, like all our other faculties, needs constant exercise in order to develop its vigor; and once an organist has stored up a considerable supply of such pieces in his memory, he will profit by them not only to the extent of being able to play and reproduce the same as occasion may require, but he also will derive advantage from them in various other ways. In fact, they will enrich his mind with new ideas and widen the sweep of his imagination; and gradually, unconsciously he will absorb their style. He also will learn in a practical way how 'motifs' are employed and how liturgical compositions are constructed. These are all advantages that will serve him in good stead later on, when he undertakes improvisation of his own."

Rev. Carlo Rossini
*Organist and Choirmaster*
*of St. Paul's Cathedral, Pittsburgh, Pa.*

# PRINCIPAL MUSICAL TERMS AND INDICATIONS

## Tempo *or* Movement

| | | |
|---|---|---|
| Largo-Grave . . . | ( M.M. ♩ = 40-50) | = *very slow.* |
| Lento-Adagio. . . | (♩ = 52 - 58) | = *slow.* |
| Larghetto-Calmo. . | (♩ = 60 - 63) | = *slow but moving.* |
| Andante . . . . . | (♩ = 66 - 69) | = *with movement.* |
| Andantino . . . . | (♩ = 69 - 72 | = *slightly faster than Andante.* |
| Andante mosso . . | ( | |
| Sostenuto-Maestoso | (♩ = 76 - 80) | = *sustained; majestic.* |
| Moderato . . . . . | (♩ = 84 - 92) | = *moderately.* |
| Allegretto. . . . . | (♩ = 96 - 104 | = *cheerfully.* |
| Allegro moderato . | ( | |
| Mosso-Animato . . | (♩ = 112 - 120) | = *with animation.* |
| Allegro-Deciso . . | (♩ = 126 - 138) | = *lively; decidedly.* |
| Allegro vivo . . . | (♩ = 144 - 160 | = *with cheerful animation.* |
| Allegro vivace . . | ( | |
| Presto . . . . . | (♩ = 176 - 184) | = *quick.* |
| Prestissimo . . . . | (♩ = 192 - 208) | = *very quick.* |

## Modifications of Tempo:

poco *or* un poco: *a little*; molto: *much*; meno: *less*; più: *more*; poco più: *a little more*; poco meno: *a little less*; assai: *very much*; non troppo: *not too much*; rit. *or* ritard. (ritardando): *slightly retarding*; rall. *or* rallent. (rallentando): *gradually retarding*; accel. (accelerando): *growing faster*; string. (stringendo): *pressing*; a tempo: *resuming former time*; poco a poco: *gradually*; sempre: *always.*

## Indications and modifications of Dynamics:

pp (pianissimo): *very soft*; p (piano): *soft*; mp (mezzo-piano): *a little soft*; mf (mezzo-forte): *a little loud*; f (forte): *loud*; ff (fortissimo): *very loud*; sfz *or* rfs (sforzato *or* rinforzato): *Sforzato Pedal "ON"*; cresc. *or* crescendo: *increasing, strengthening the sound*; dim. *or* dimin. (diminuendo): *decreasing, softening the sound*; morendo: *dying away.*

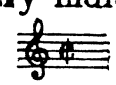
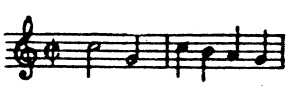
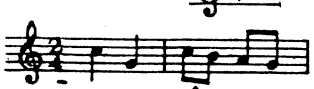
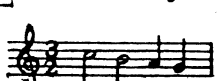
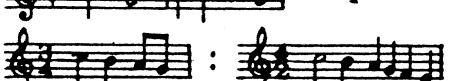
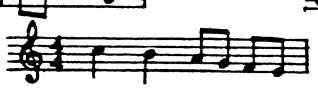
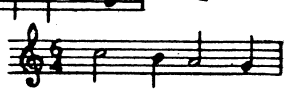
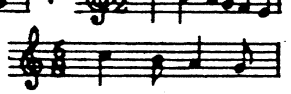
*gradual opening of the Expression or Swell Pedal.*

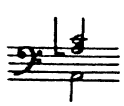
*gradual closing of the Expression or Swell Pedal.*

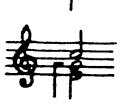
> ^ ∓ *marked accentuation of notes or chords.*

Man.: *Manual*; Ped.: *Pedal*; (Ped.) *or* (Ped. ad lib.): *optional use of the Pedal.*

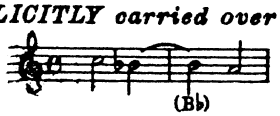
## Other ordinary indications:

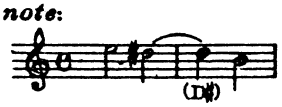
Alla breve,  *or* *means "half-time." Hence*  *is equal to*  *Likewise*  *is equal to*  *is equal to*  *is equal to*  *is equal to* 

 *Notes within the "upward" bracket* ( ⌊ ) *are to be played by "right" hand.*

 *Notes within the "downward" bracket* ( ⌈ ) *are to be played by "left" hand.*

Important: *Whenever a note that has been raised or lowered is "tied" over to the next measure, the alteration is IMPLICITLY carried over with the note:*



# CONTRAPUNTAL PRELUDES - INTERLUDES - POSTLUDES

**Compiled and Edited by Carlo Rossini - Vol. II**

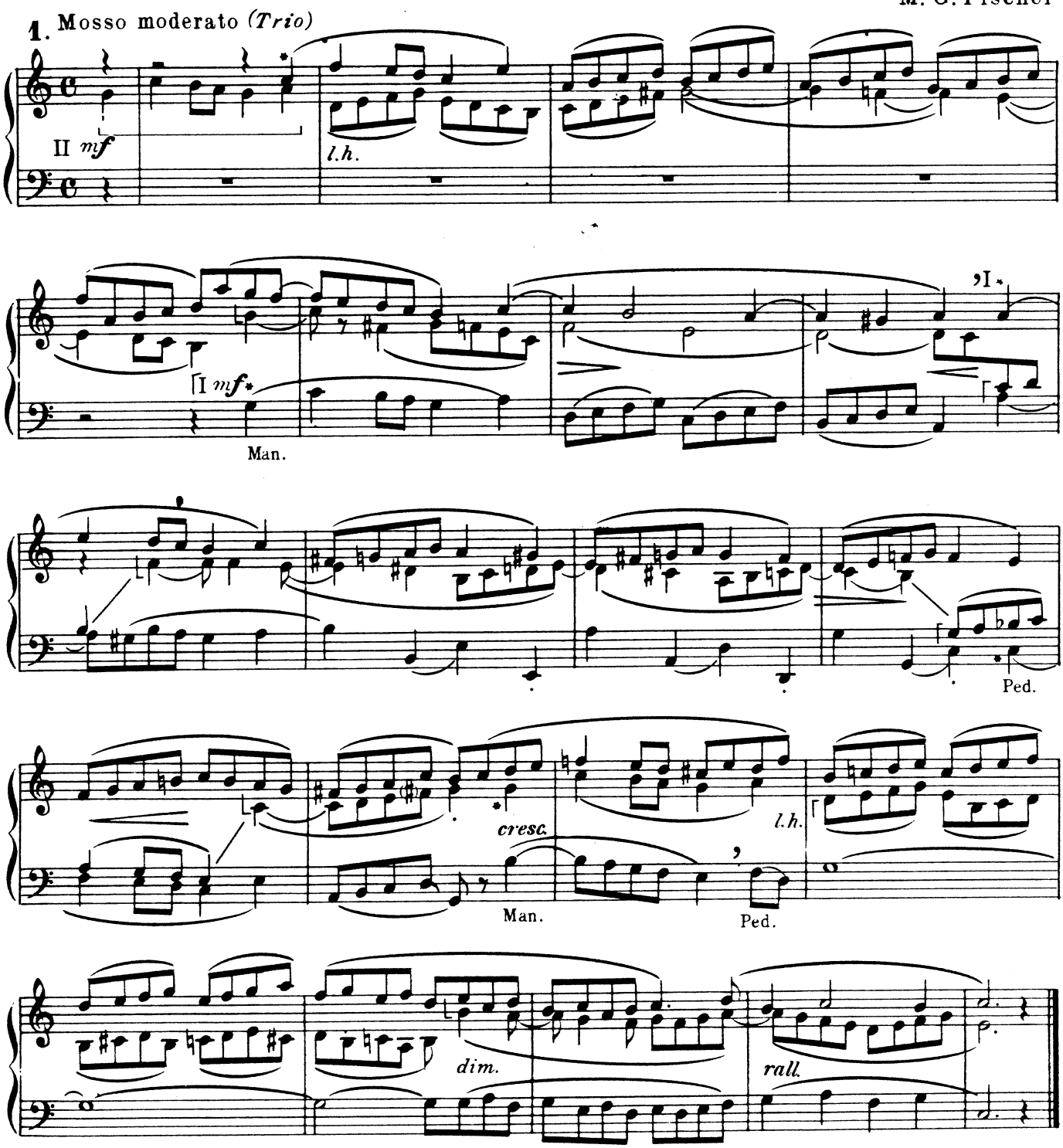
I = *Great Manual.*
II = *Swell or Choir Manual.*
Ped. *The use of Pedal is optional.*

*Marks the leading Theme.*
* *Marks a recurrence of the Theme.*
*The upward-bracket on the lower staff serves only when the Pedal is not used.*

## Do Maggiore - C dur

**C MAJOR**

M. G. Fischer



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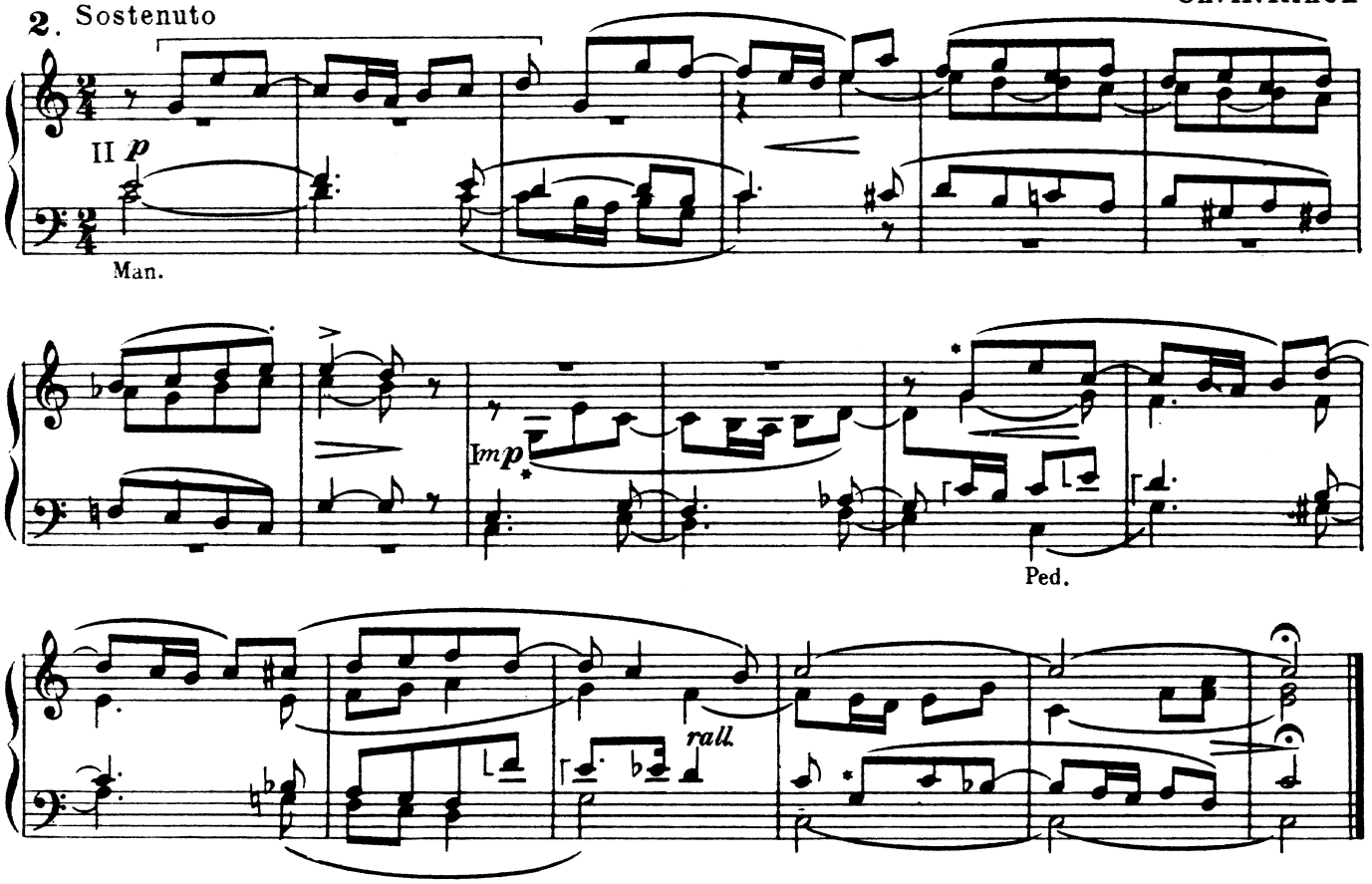
## C MAJOR

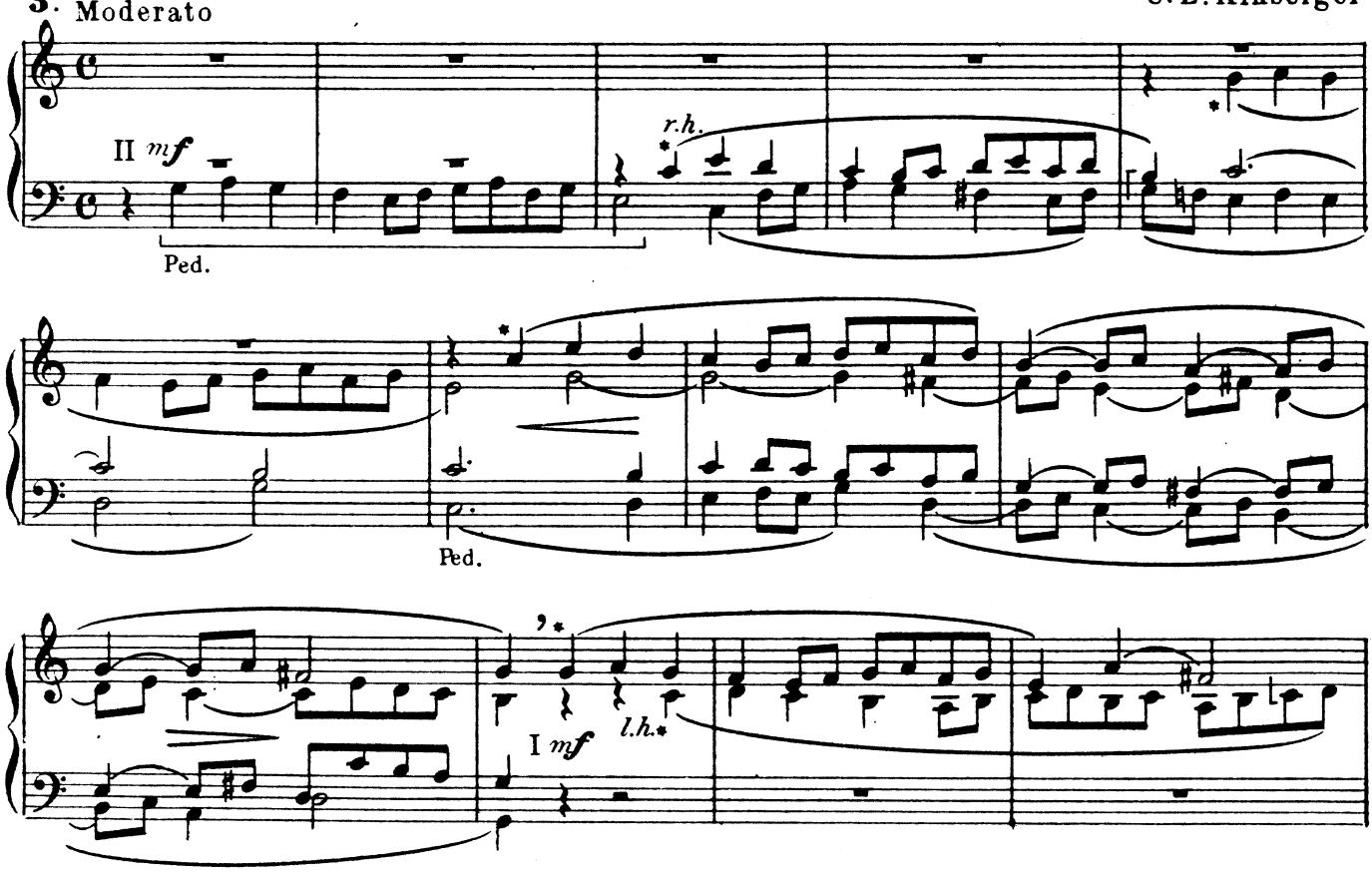
Ch. H. Rinck

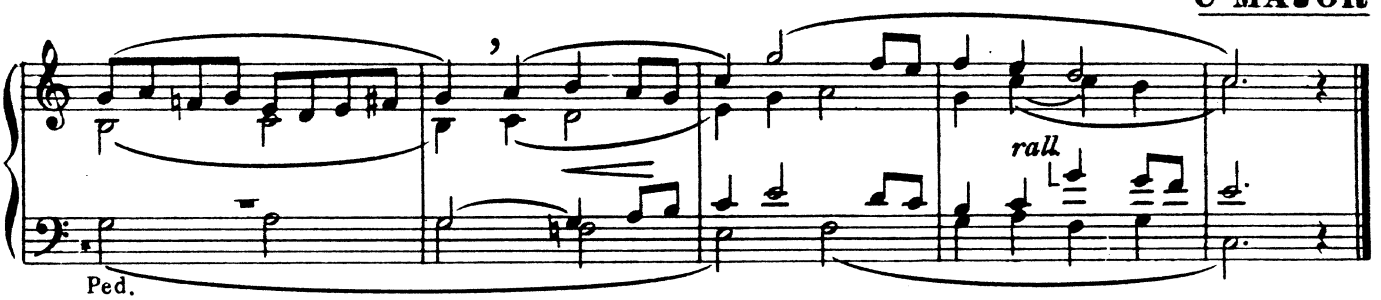
**2.** Sostenuto




U. L. Kinberger

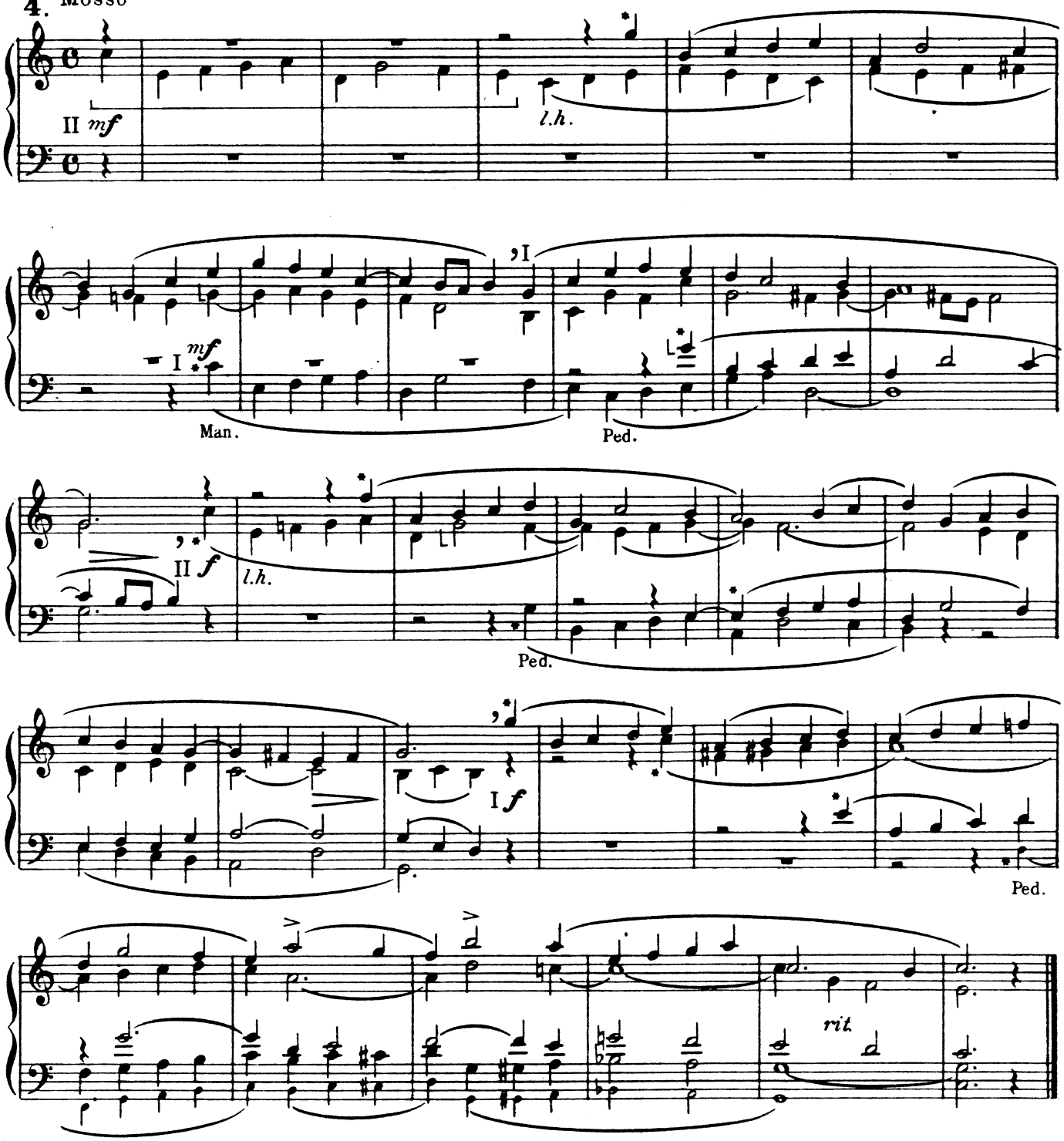
**3.** Moderato






**4.** Mosso

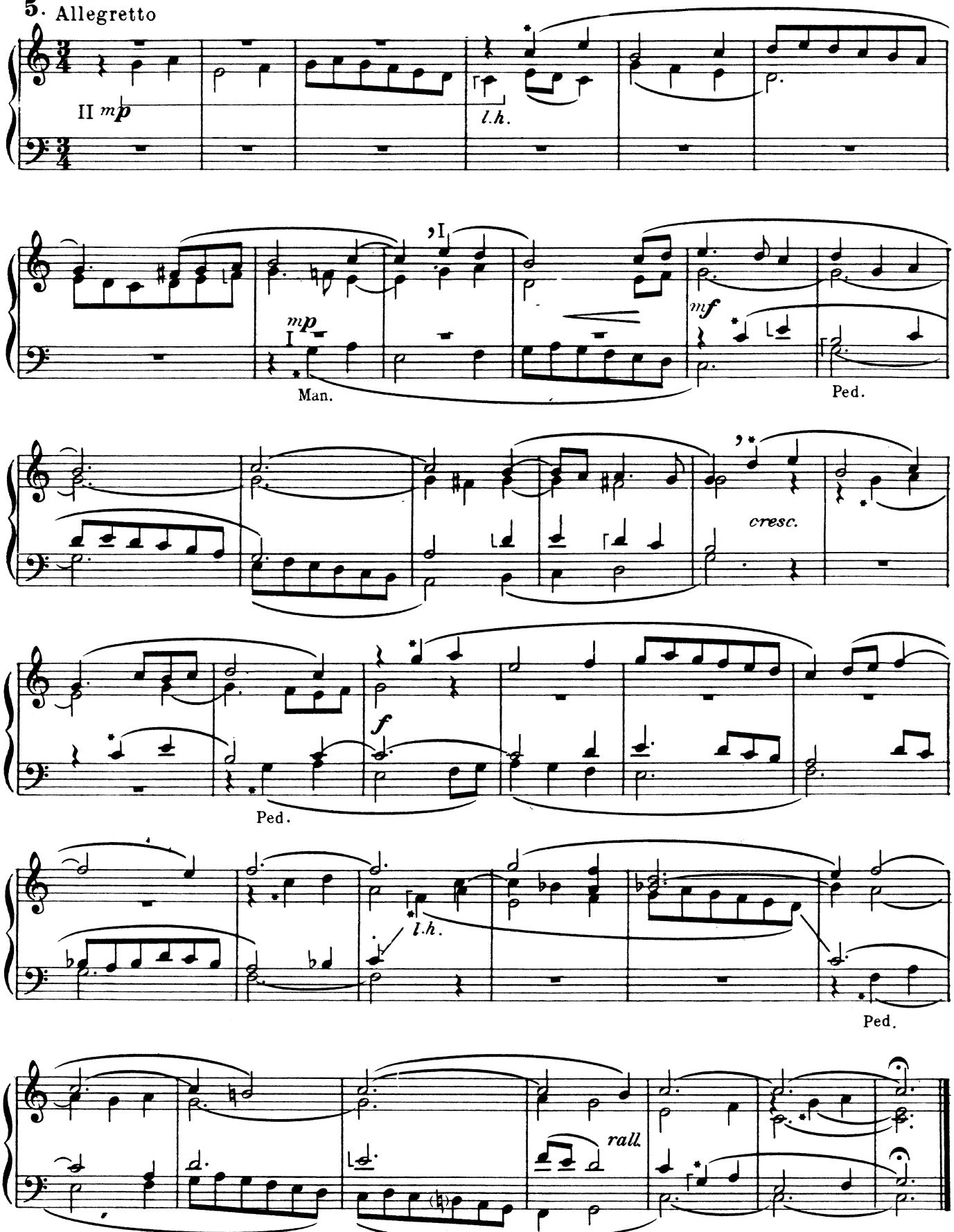
W. Volckmar



## C MAJOR

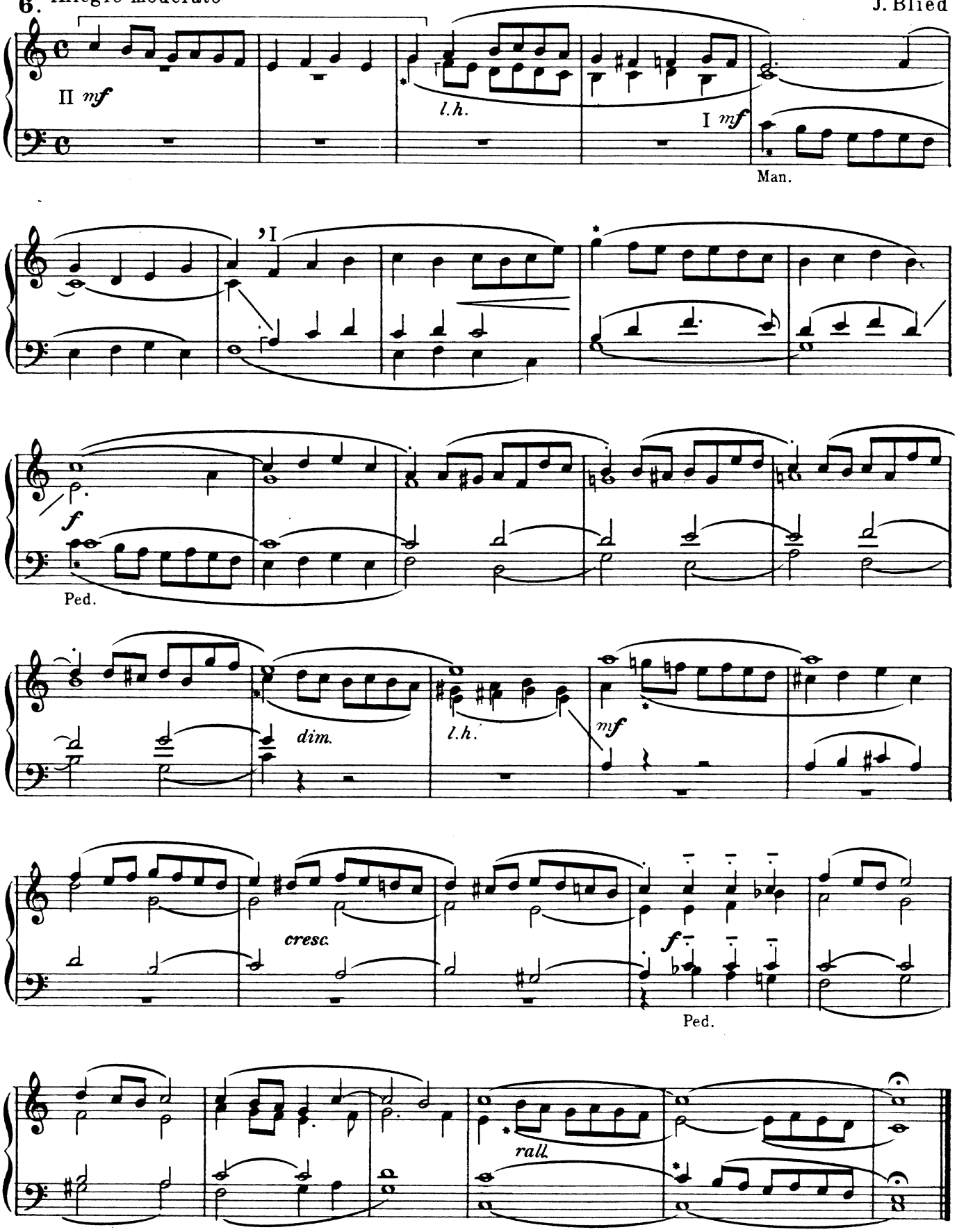
M. G. Fischer

**5.** Allegretto



J. Blied

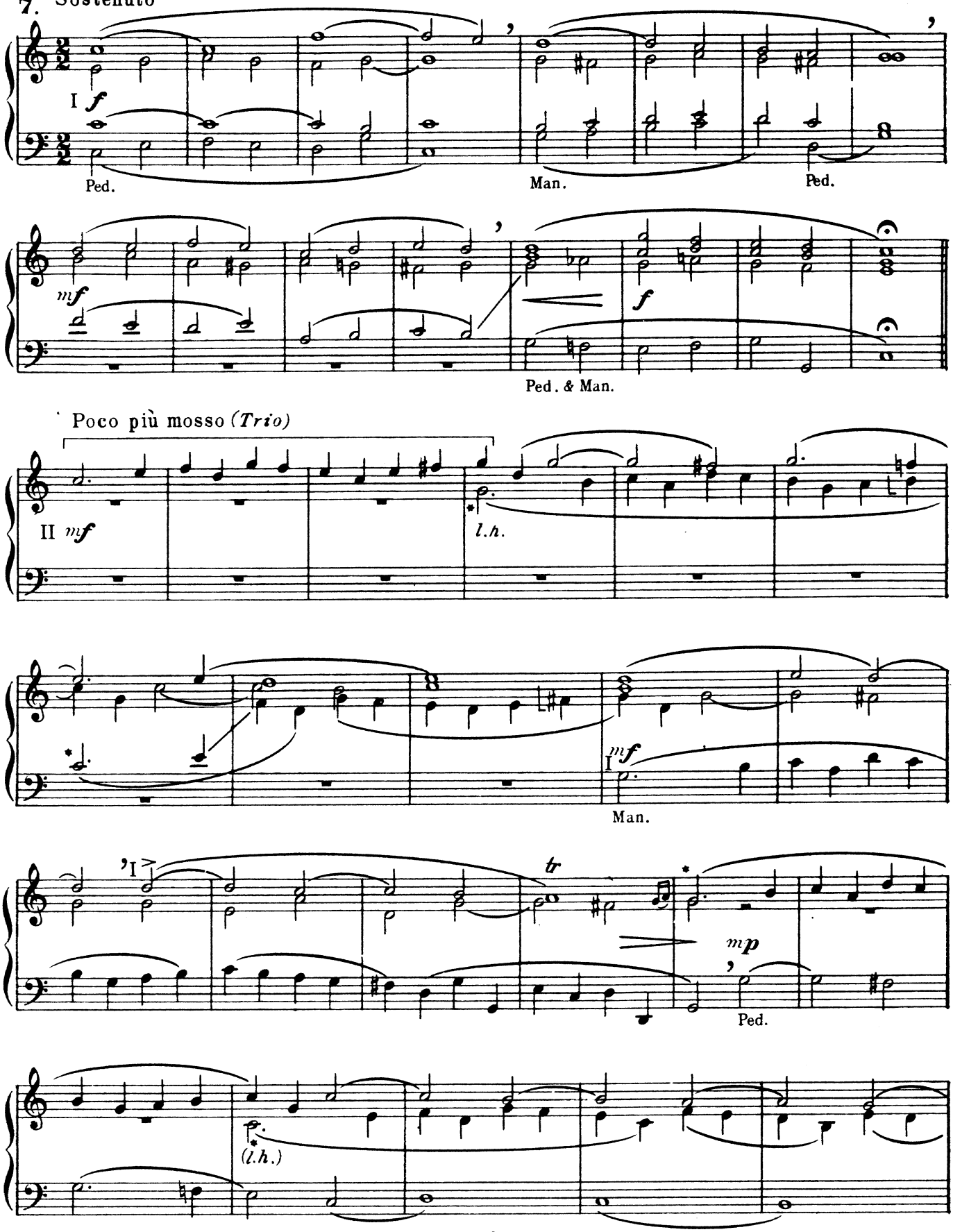
6. Allegro moderato

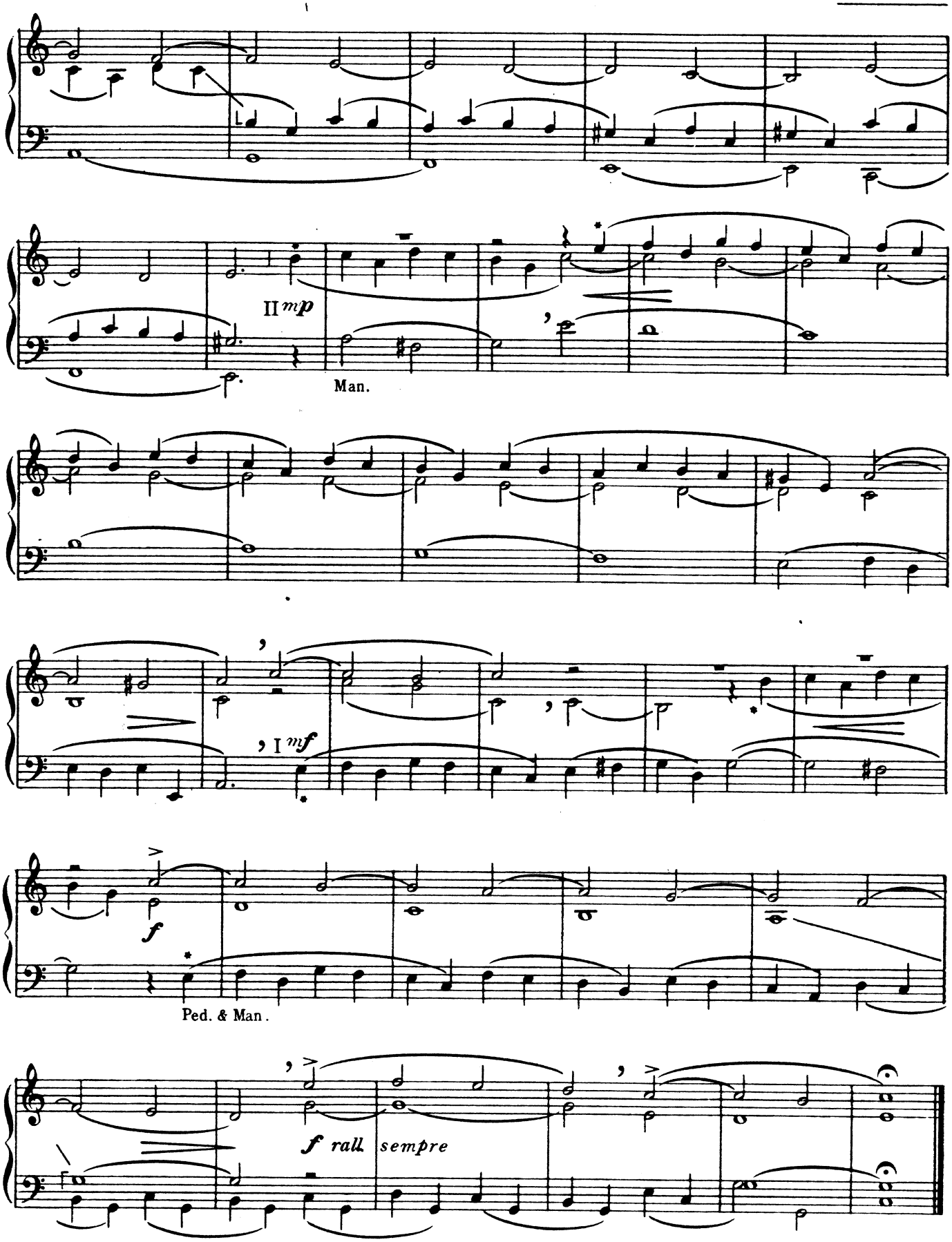


## C MAJOR

**7.** Sostenuto

G. F. Händel



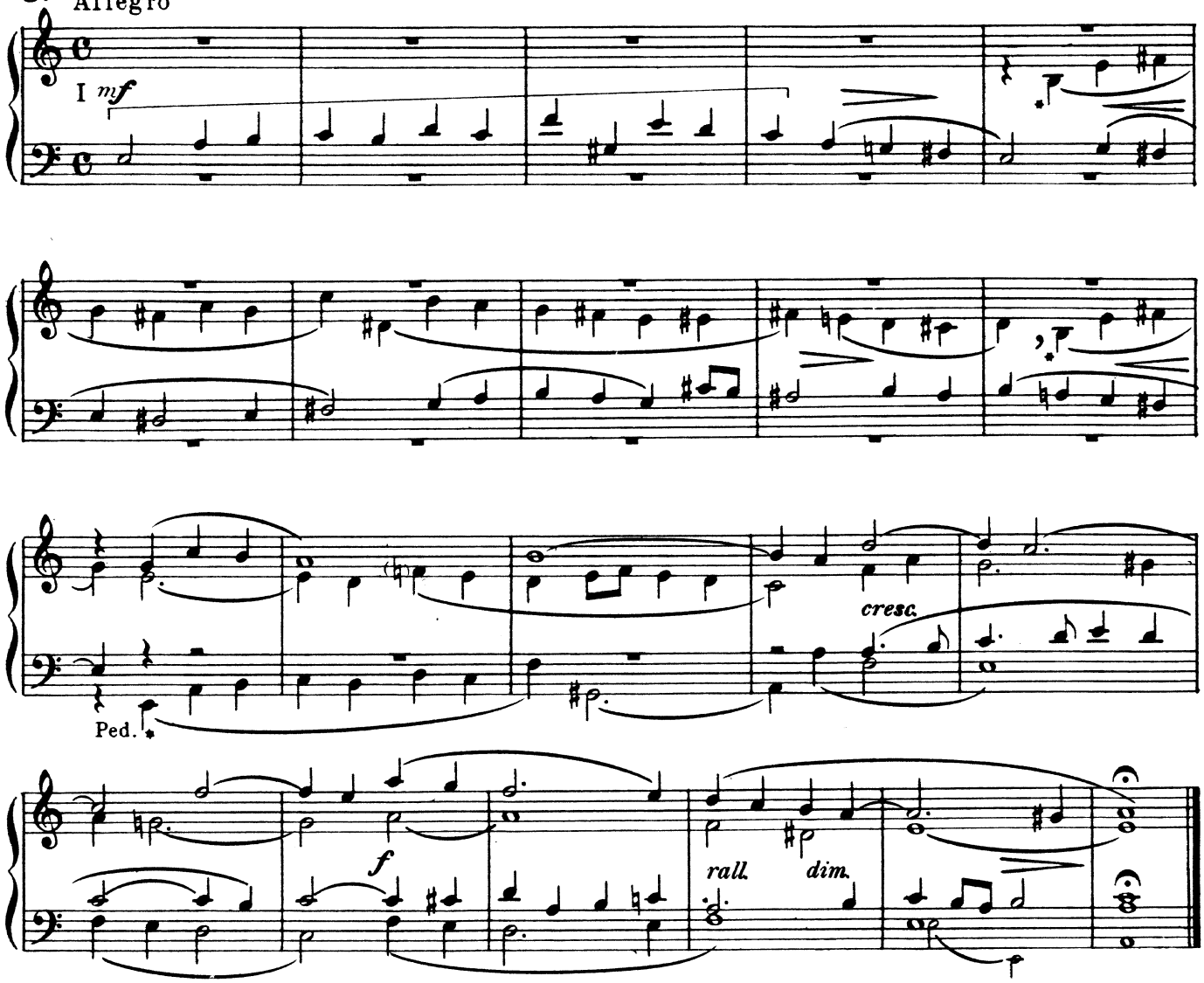

II mp
Man.
I mf
f
Ped. & Man.
f rall. sempre

# La minore - A moll

**A MINOR**

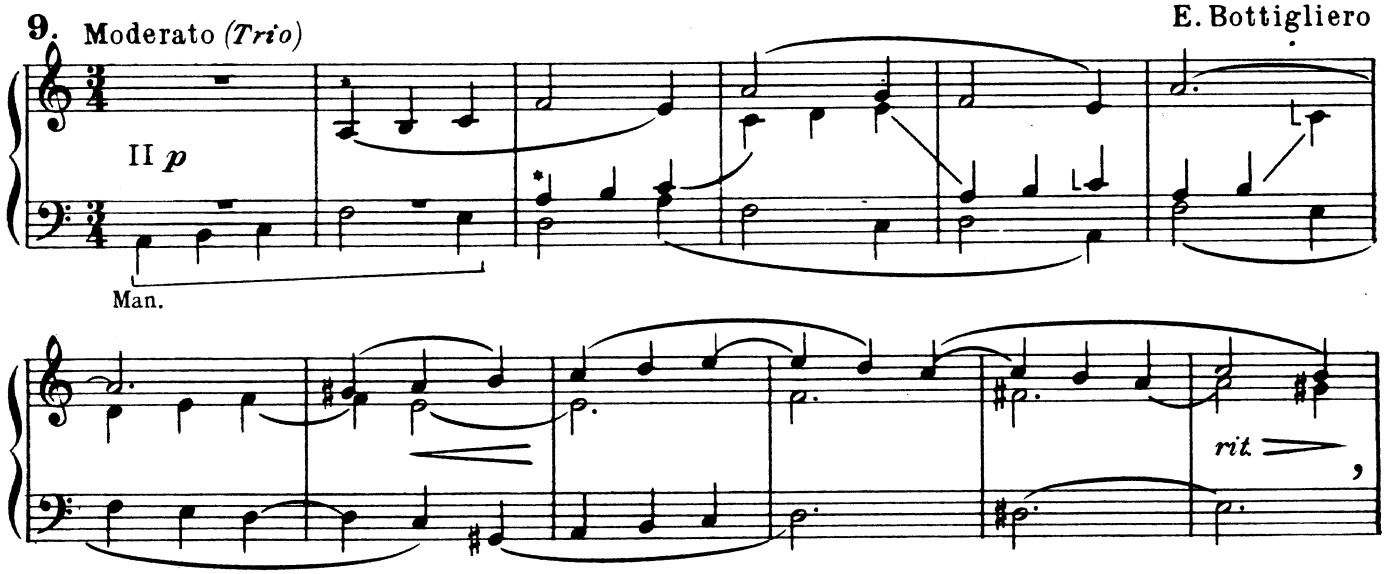
J. A. Troppmann

**8.** Allegro

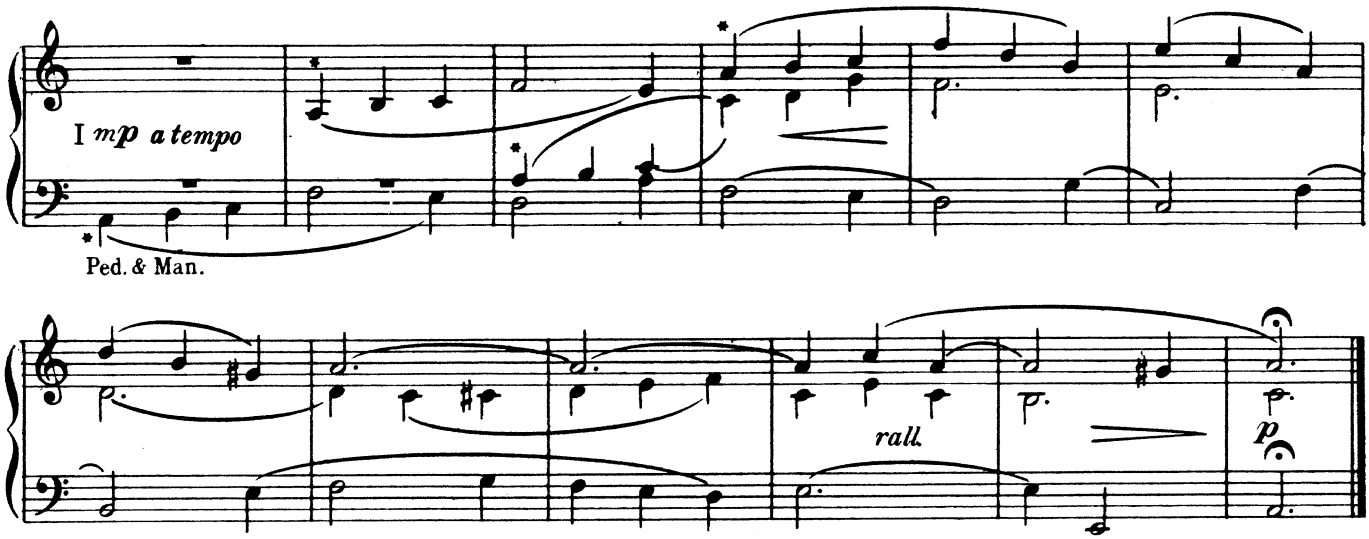



E. Bottigliero

**9.** Moderato *(Trio)*

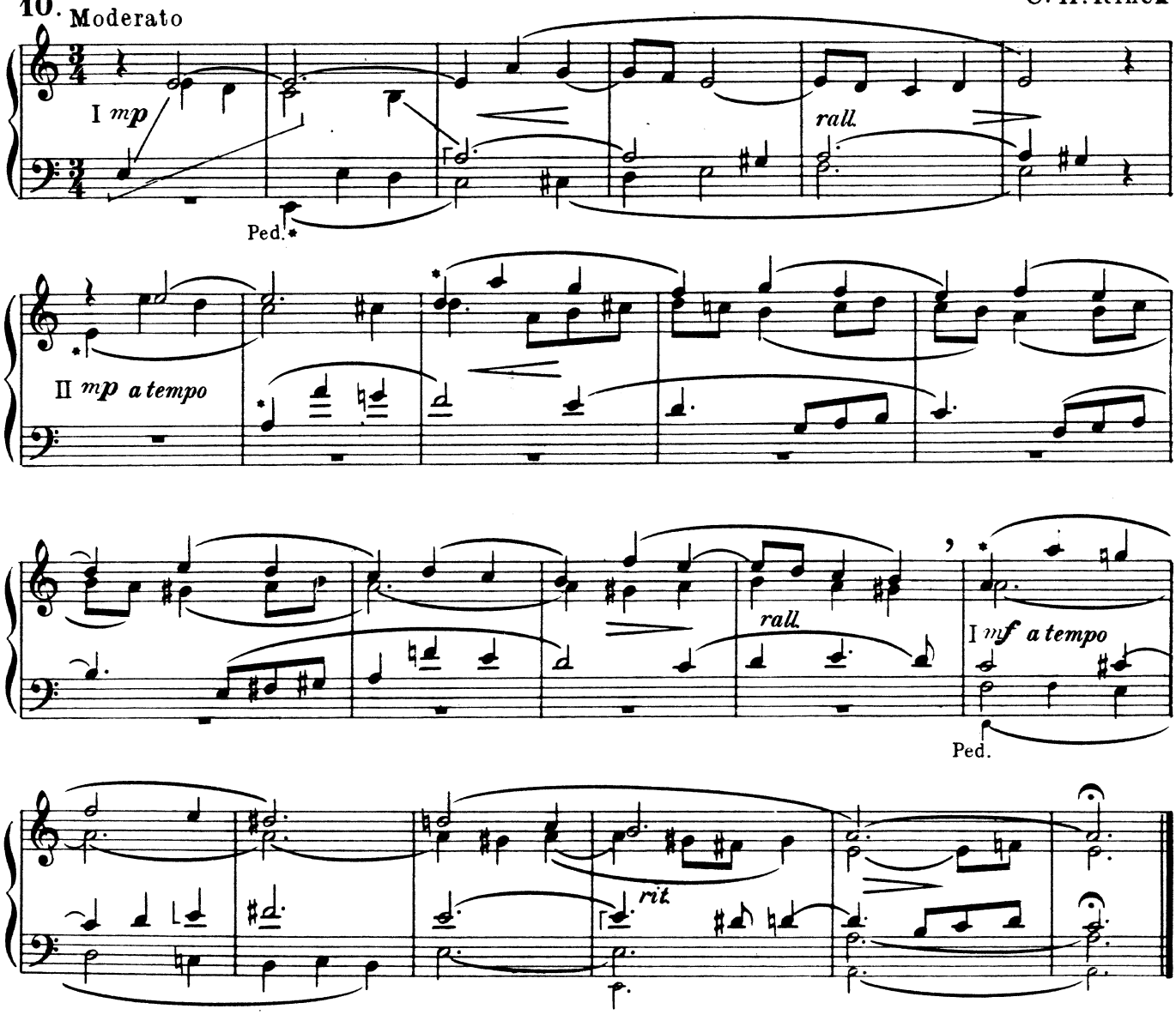


## A MINOR




**10.** Moderato

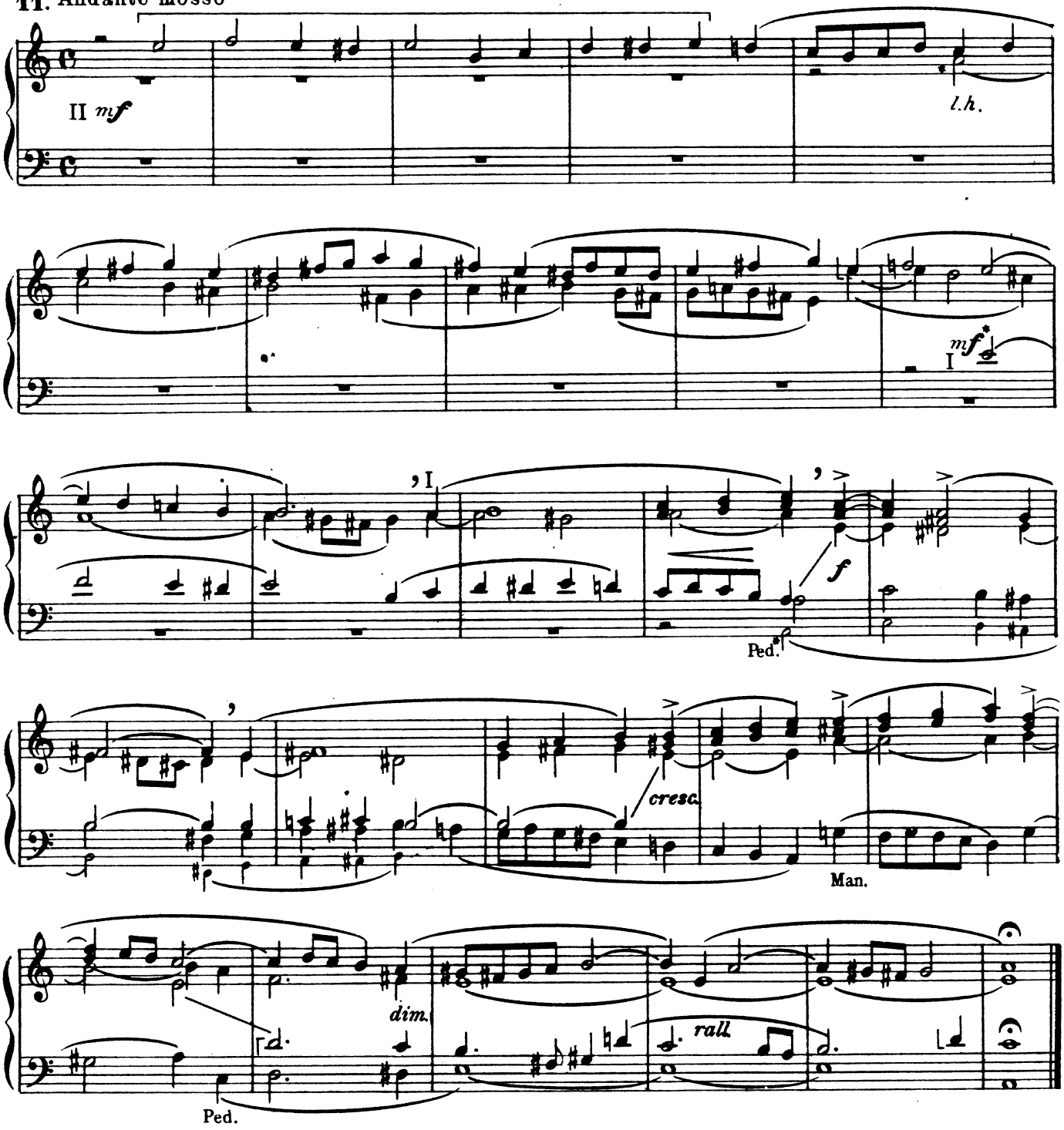
C. H. Rinck



## A MINOR

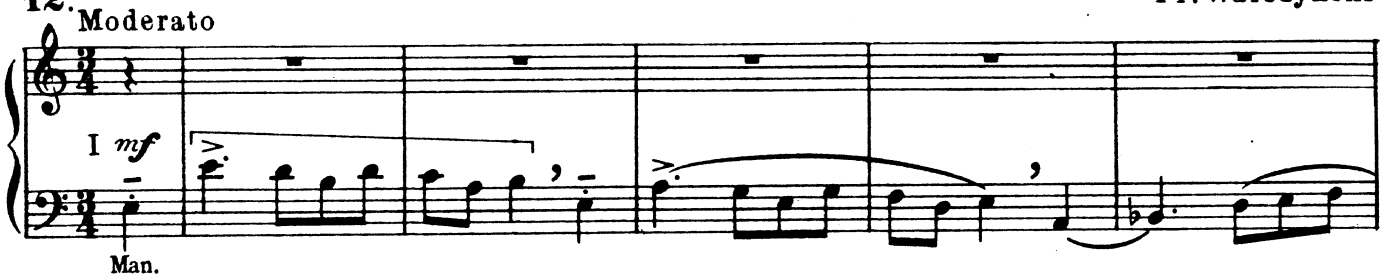
**11.** Andante mosso

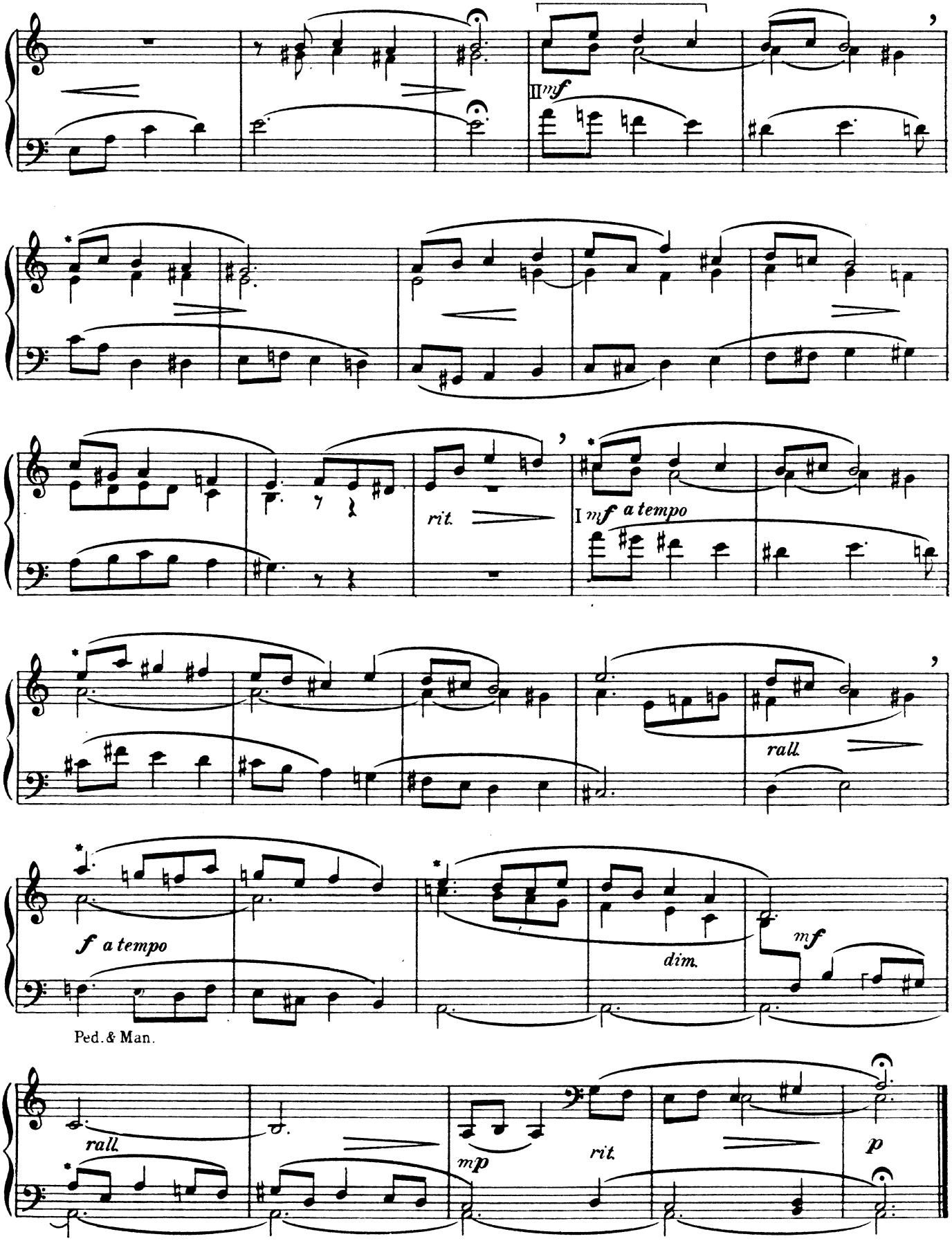
J. Grätz




**12.** Moderato

Fr. Walczynski



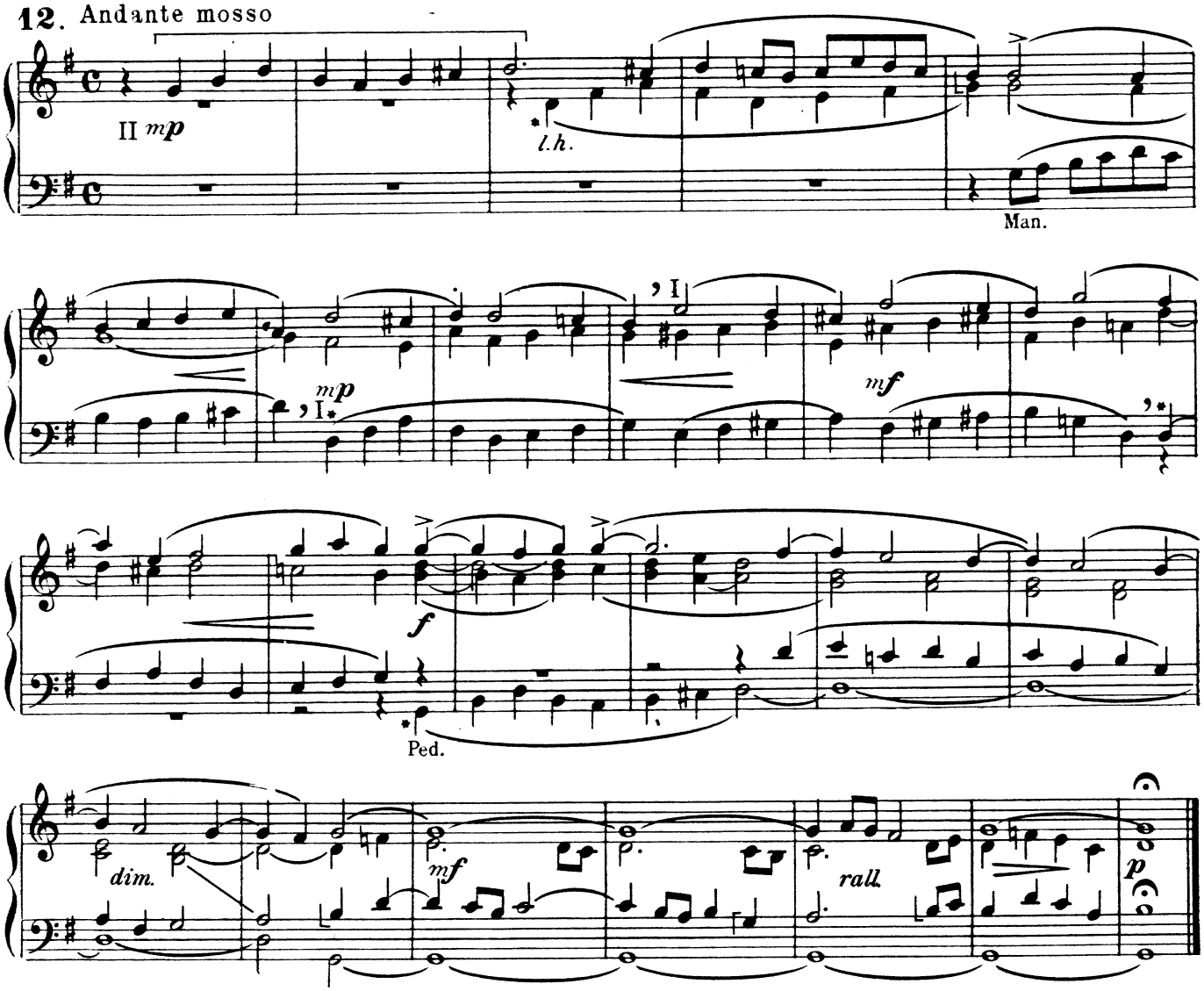

II mf
rit.
I mf a tempo
rall.
f a tempo
dim.
mf
Ped. & Man.
rall.
mp
rit.
p

# Sol Maggiore - G dur

## G MAJOR

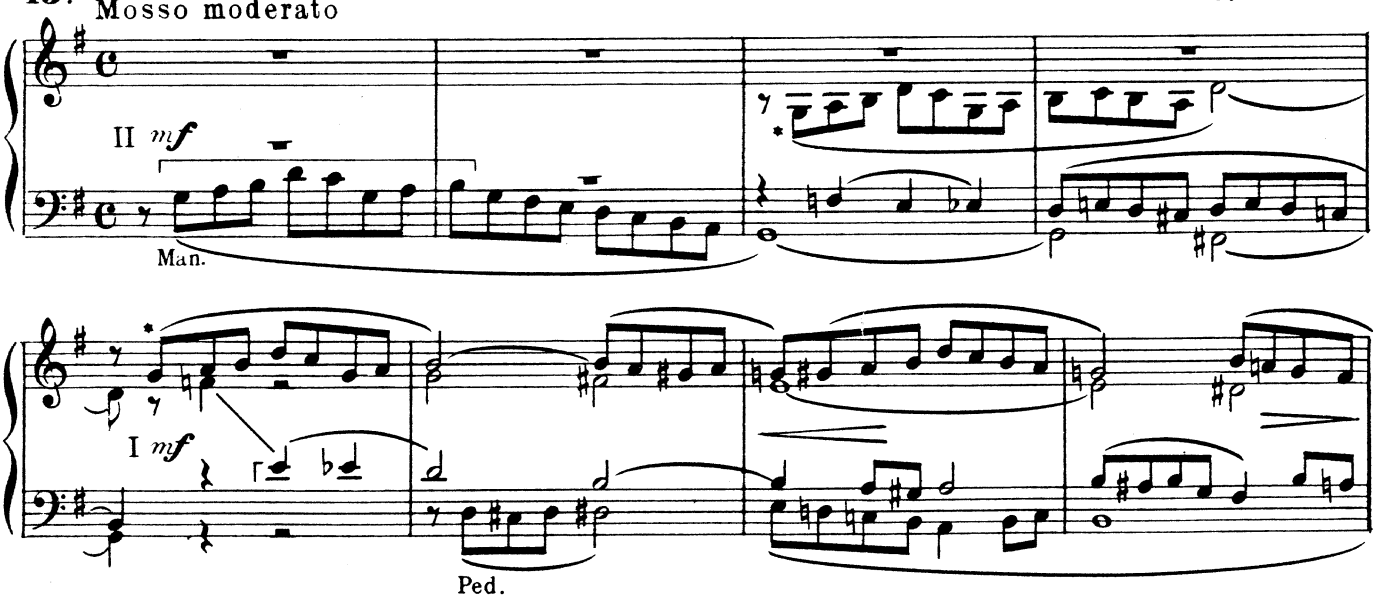
J. S. Bach

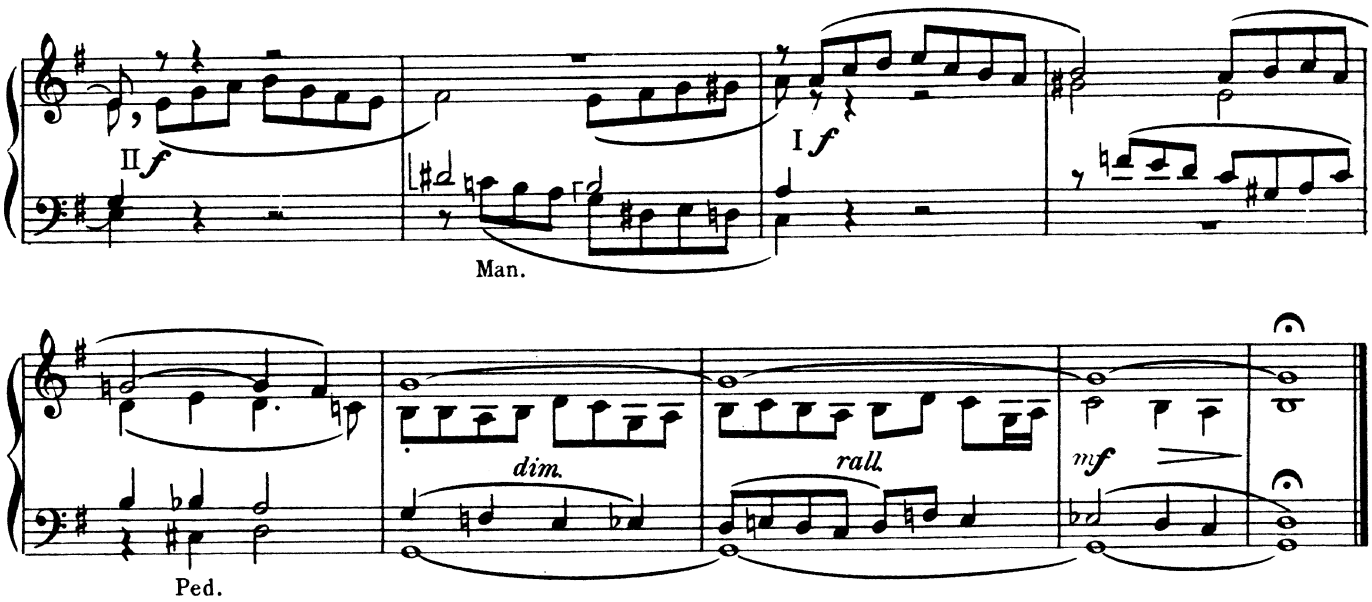
**12.** Andante mosso




**13.** Mosso moderato

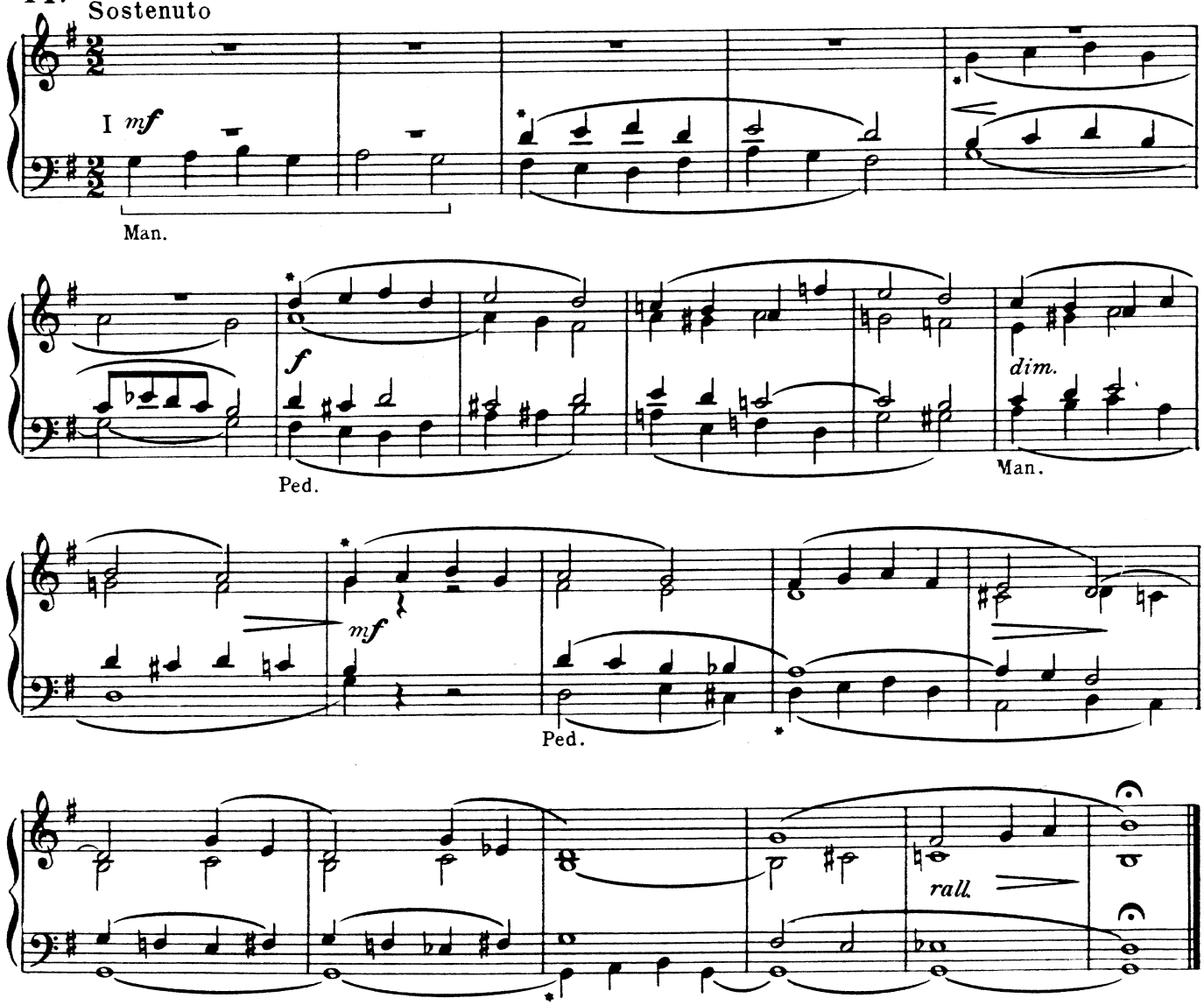
L. Bottazzo






14. Sostenuto

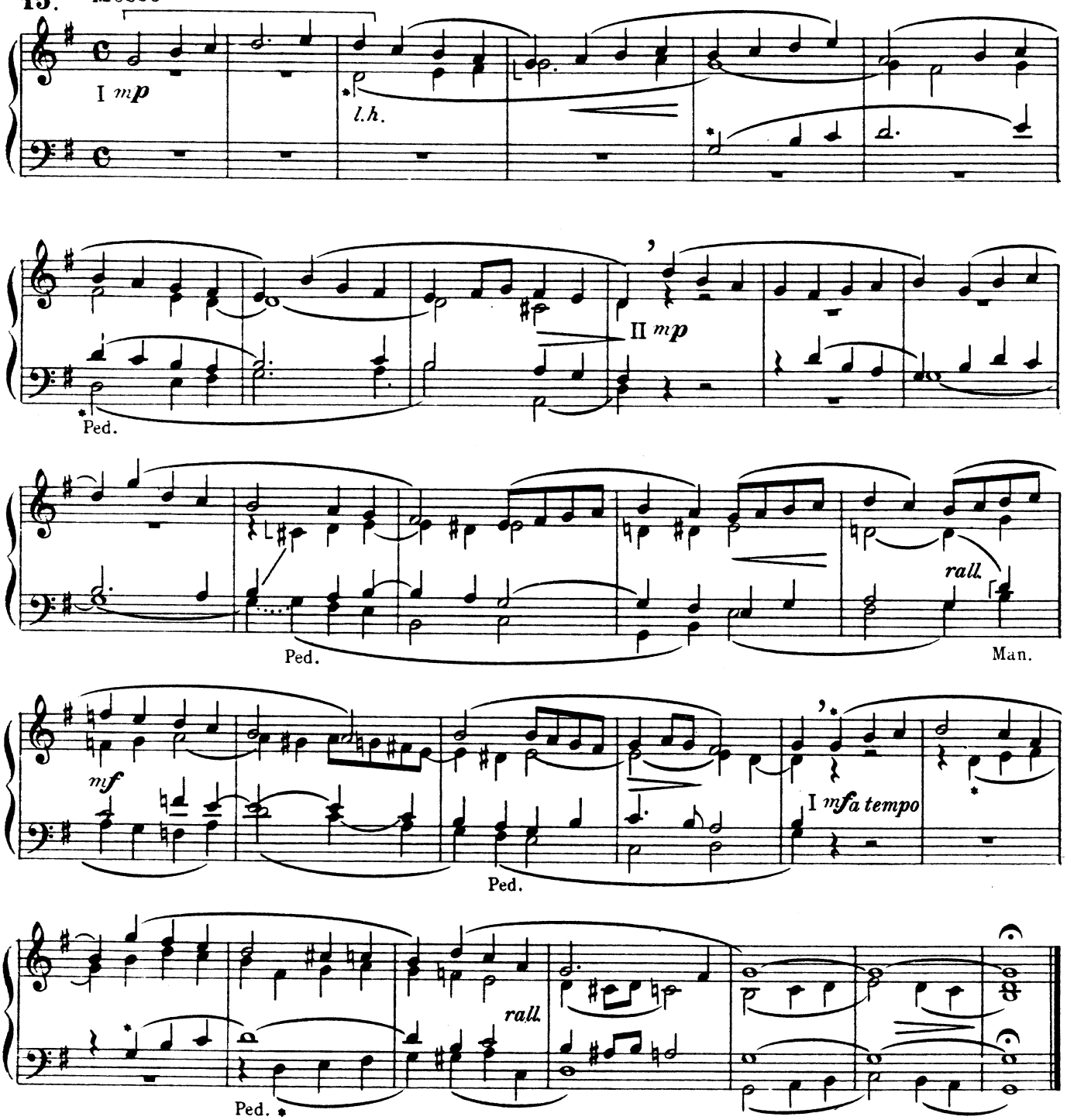
Fr. Walczynski



## G MAJOR

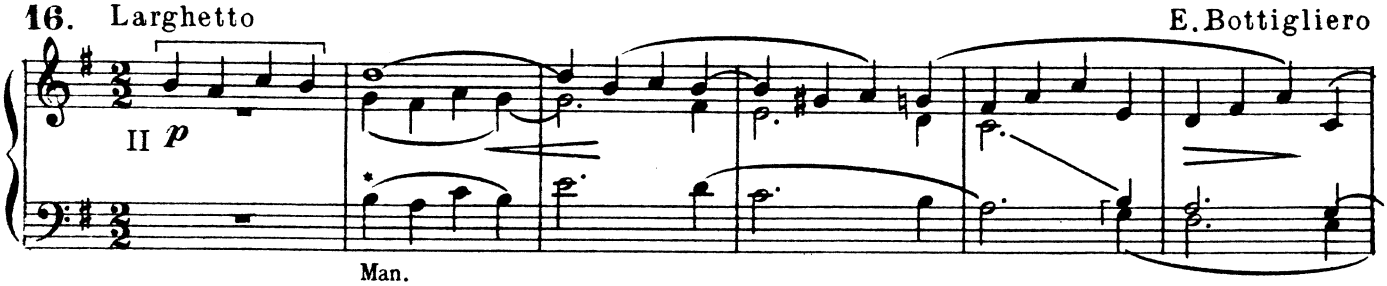
**15.** Mosso

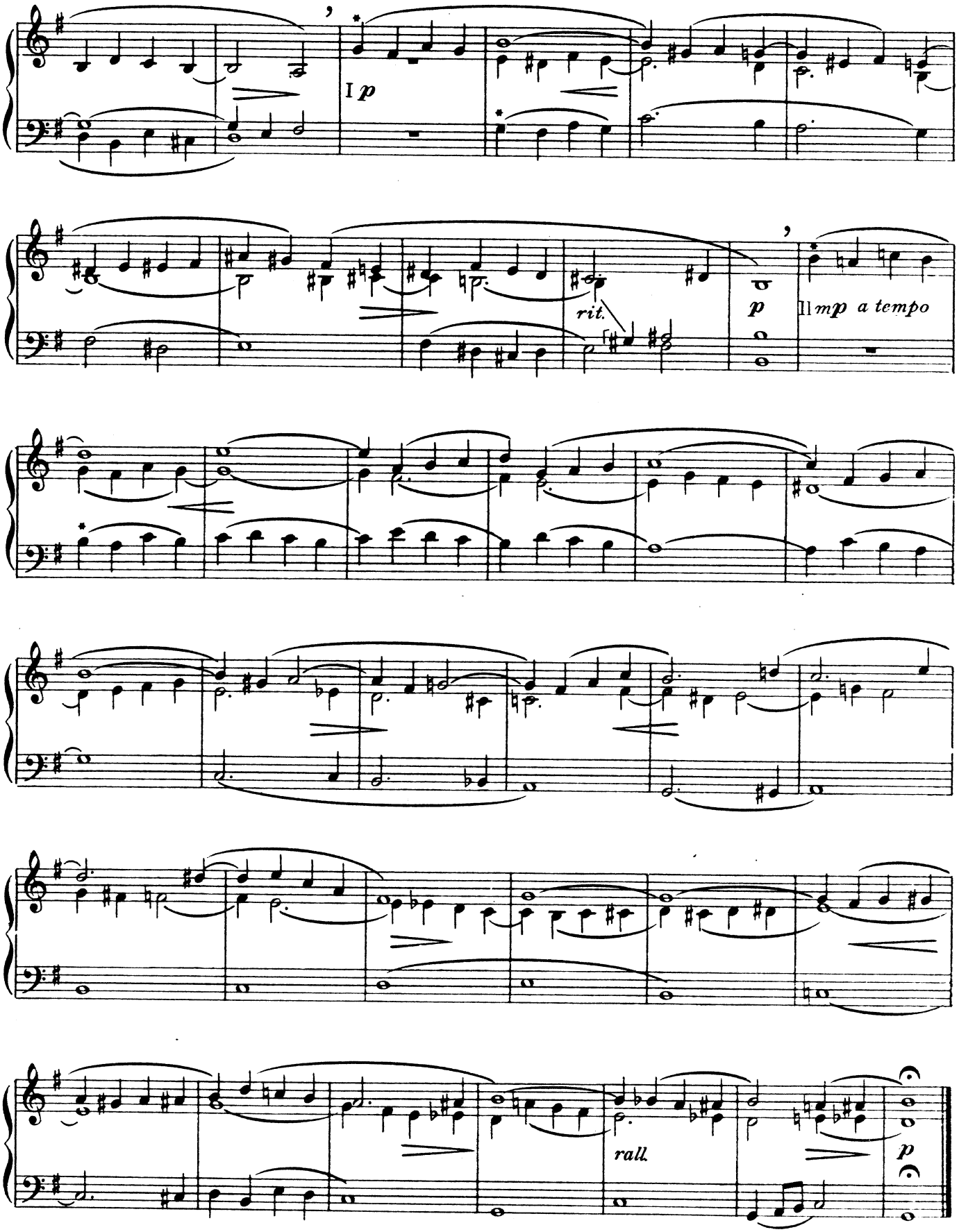
J. Rodenkirchen




**16.** Larghetto

E. Bottigliero

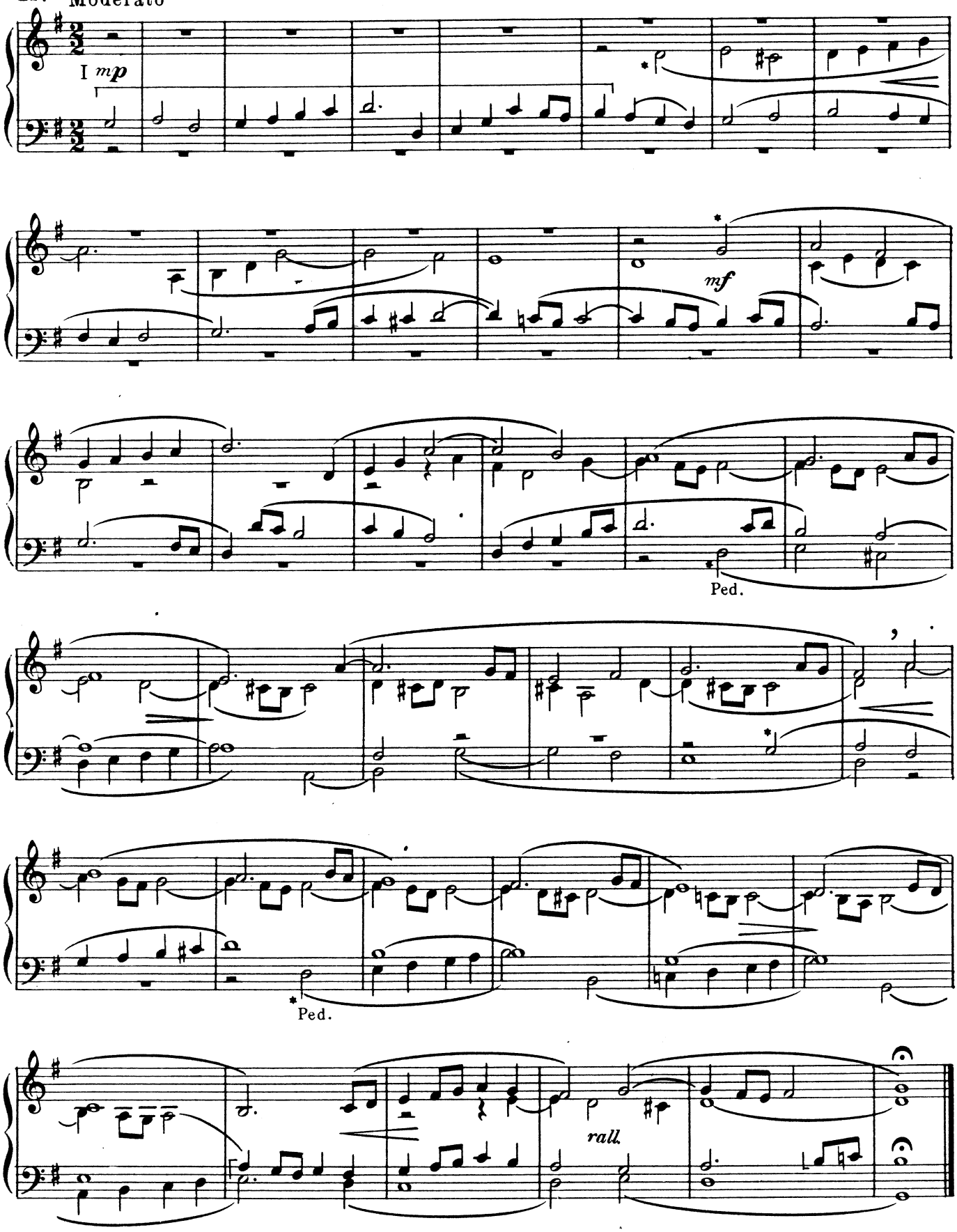



I p
rit.
p
II mp a tempo
rall.
p

## G MAJOR

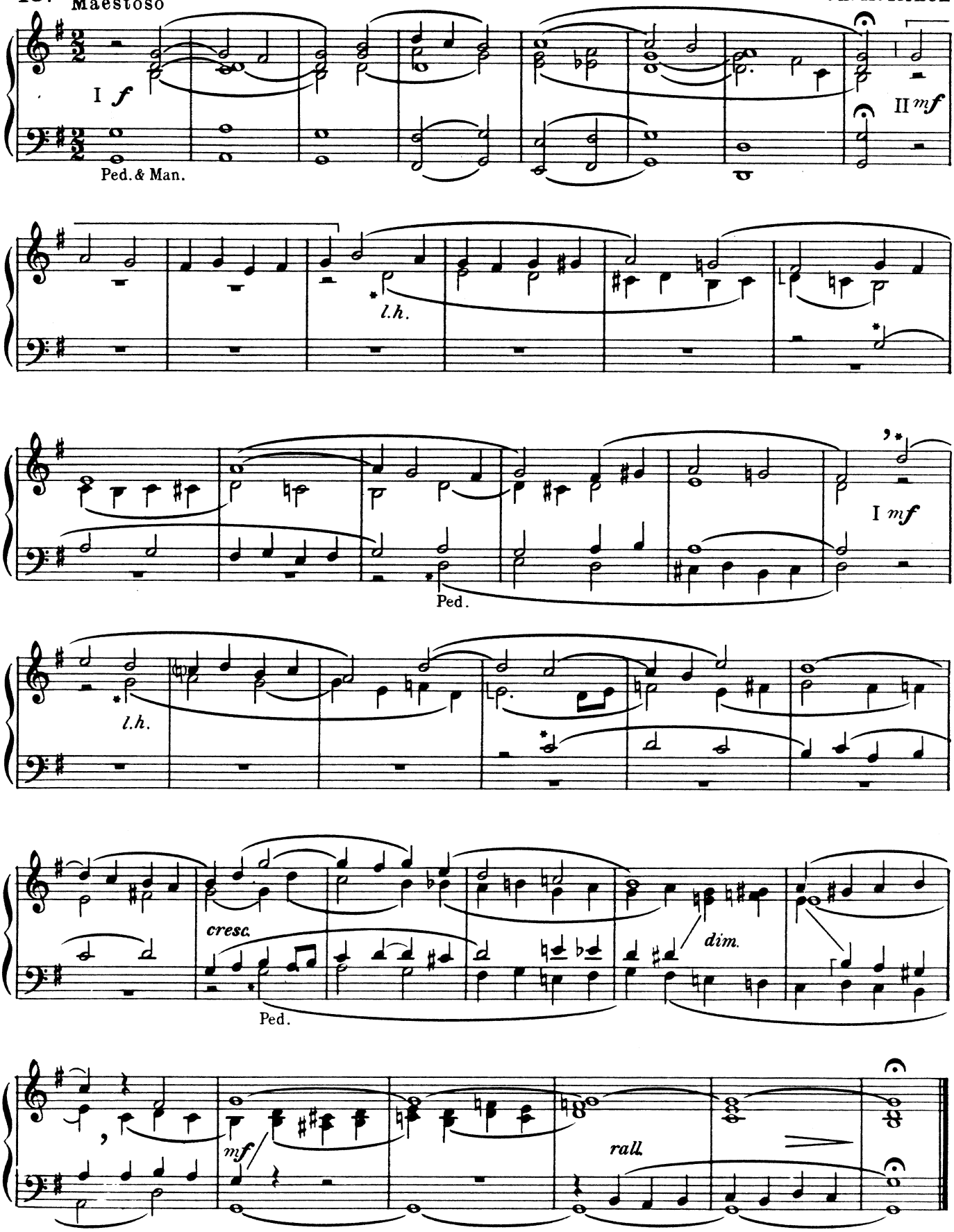
C. Ett

**17.** Moderato



**18.** Maestoso

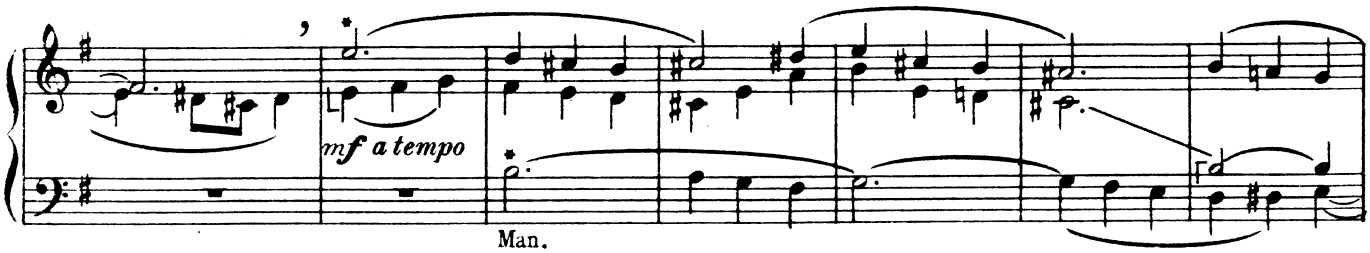
Ch. H. Rinck

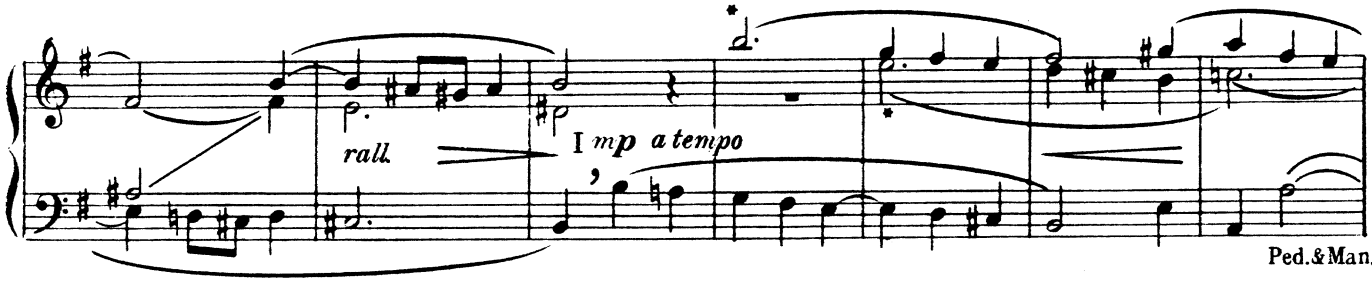


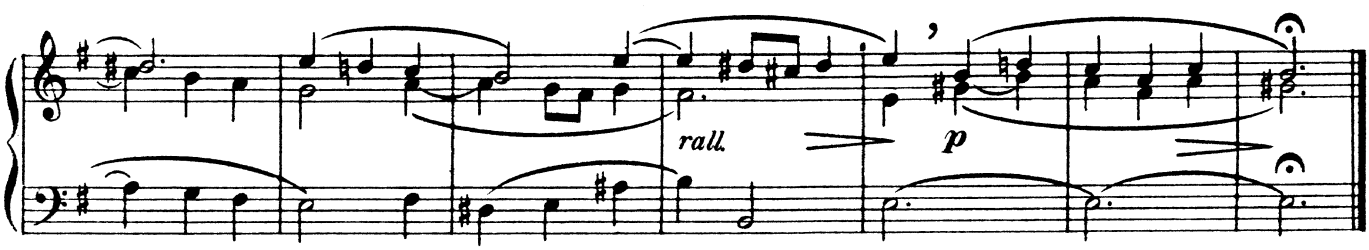
# Mi minore - E moll

## E MINOR

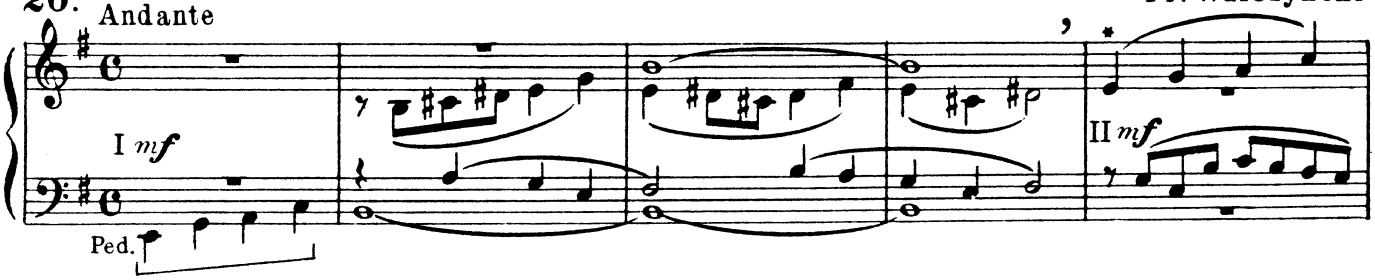
**19.** Allegretto *(Trio)* — G. A. Sorge

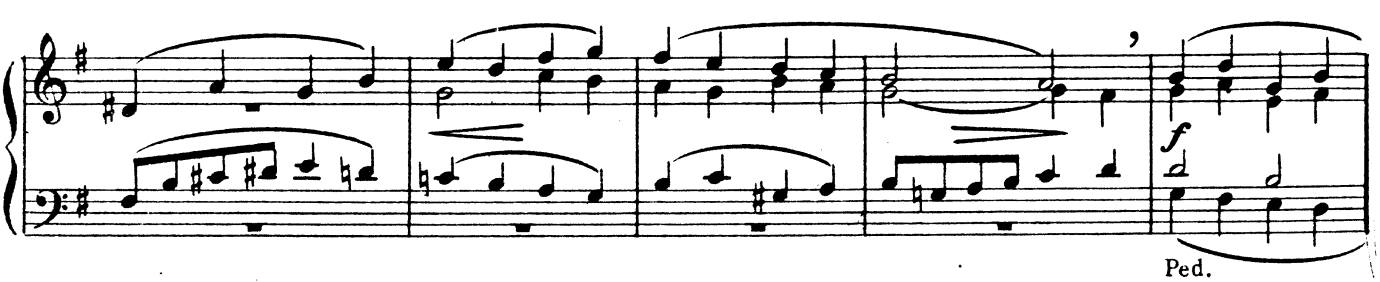


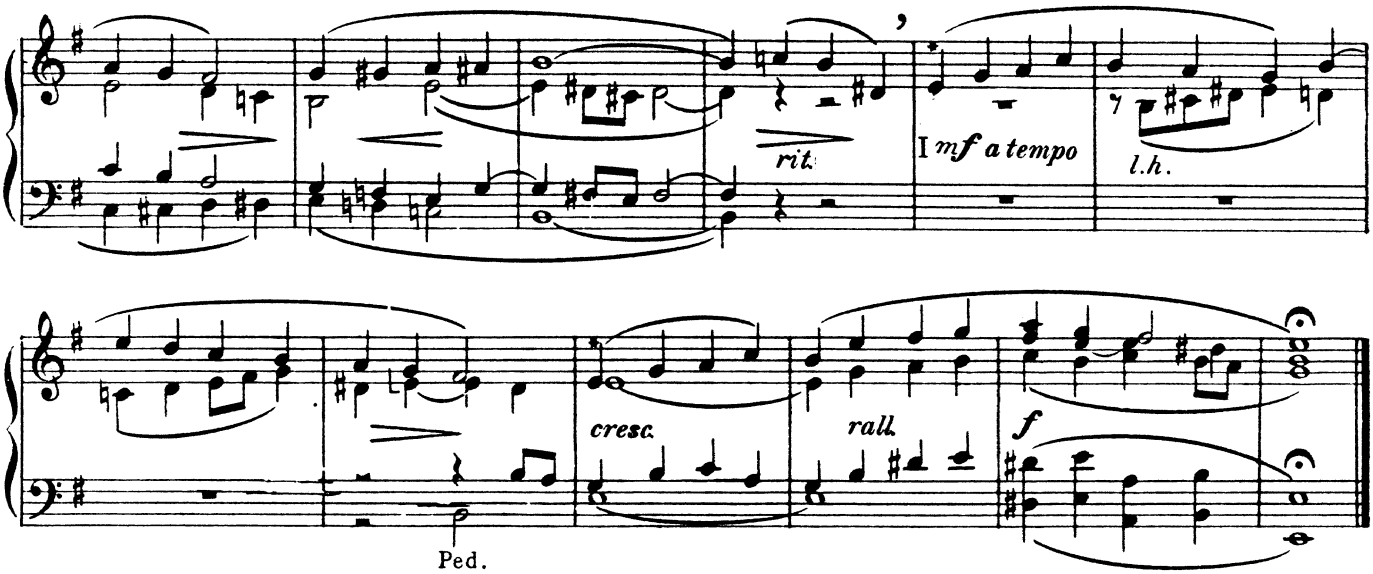



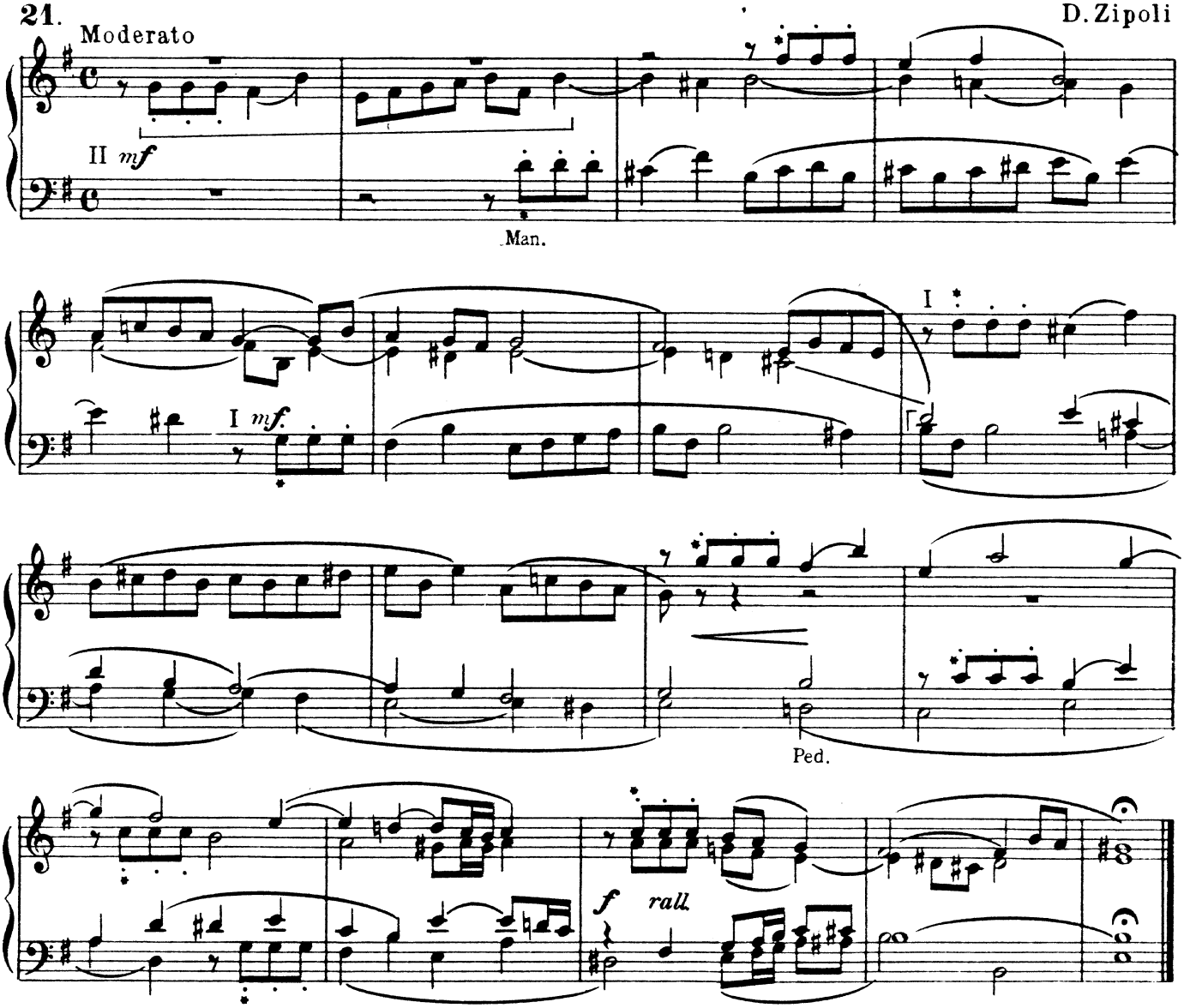

**20.** Andante — Fr. Walczynski





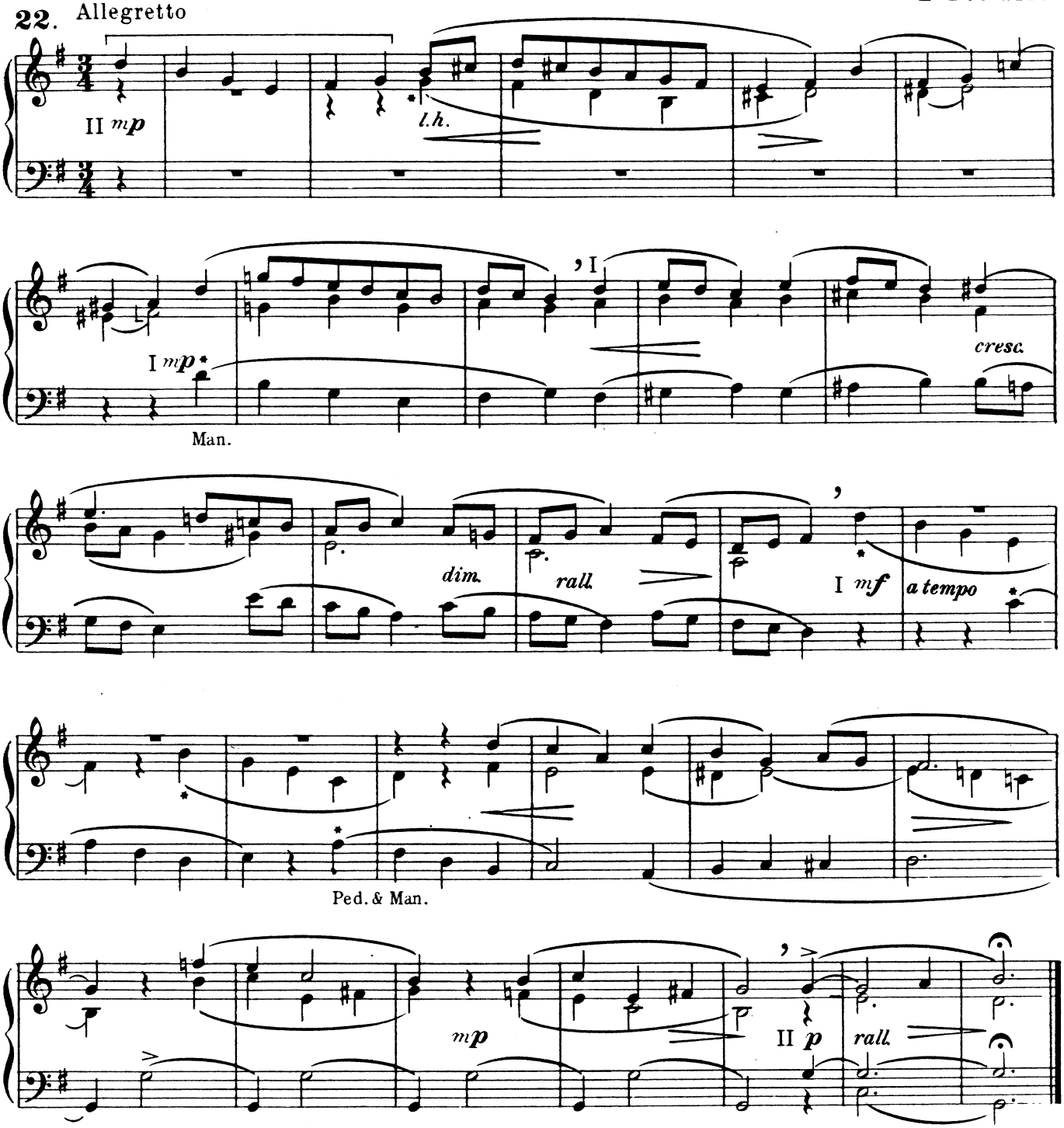

**21.** Moderato — D. Zipoli



## E MINOR

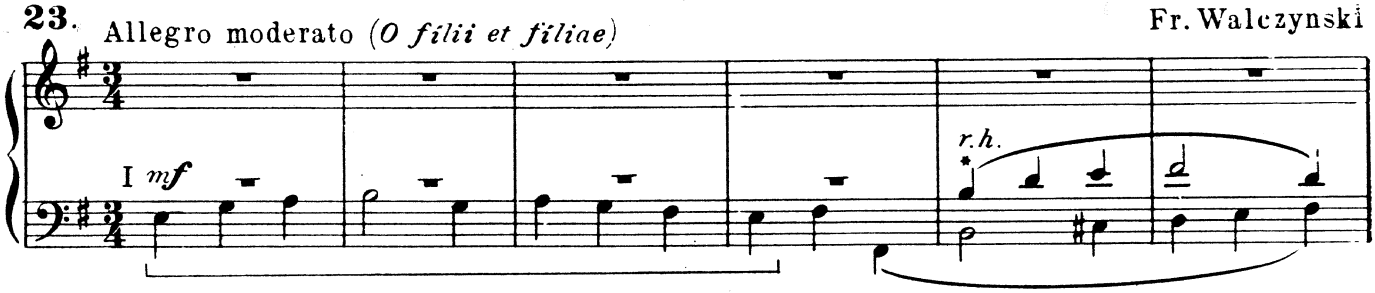
**22.** Allegretto

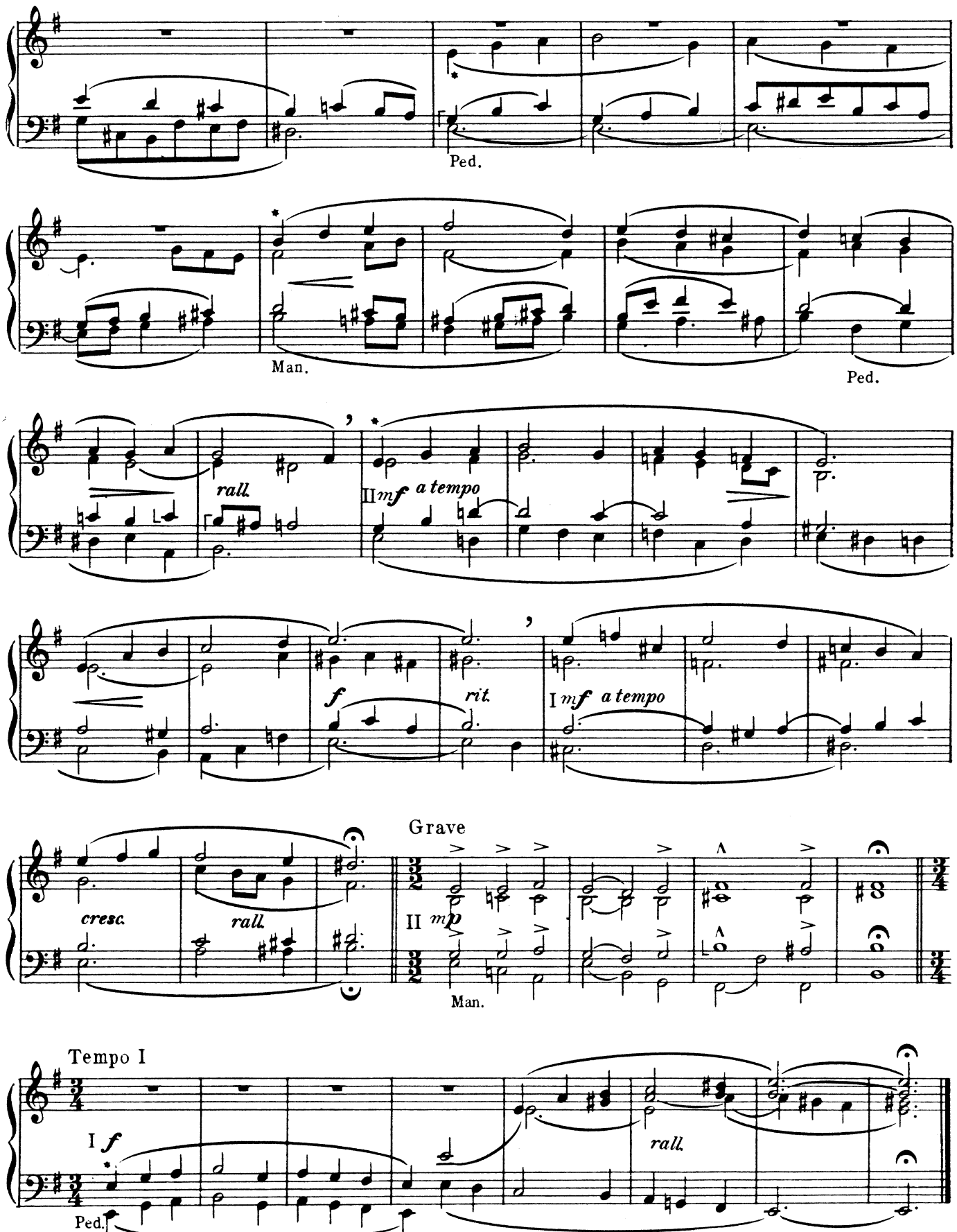
L. Bottazzo




**23.** Allegro moderato *(O filii et filiae)*

Fr. Walczynski



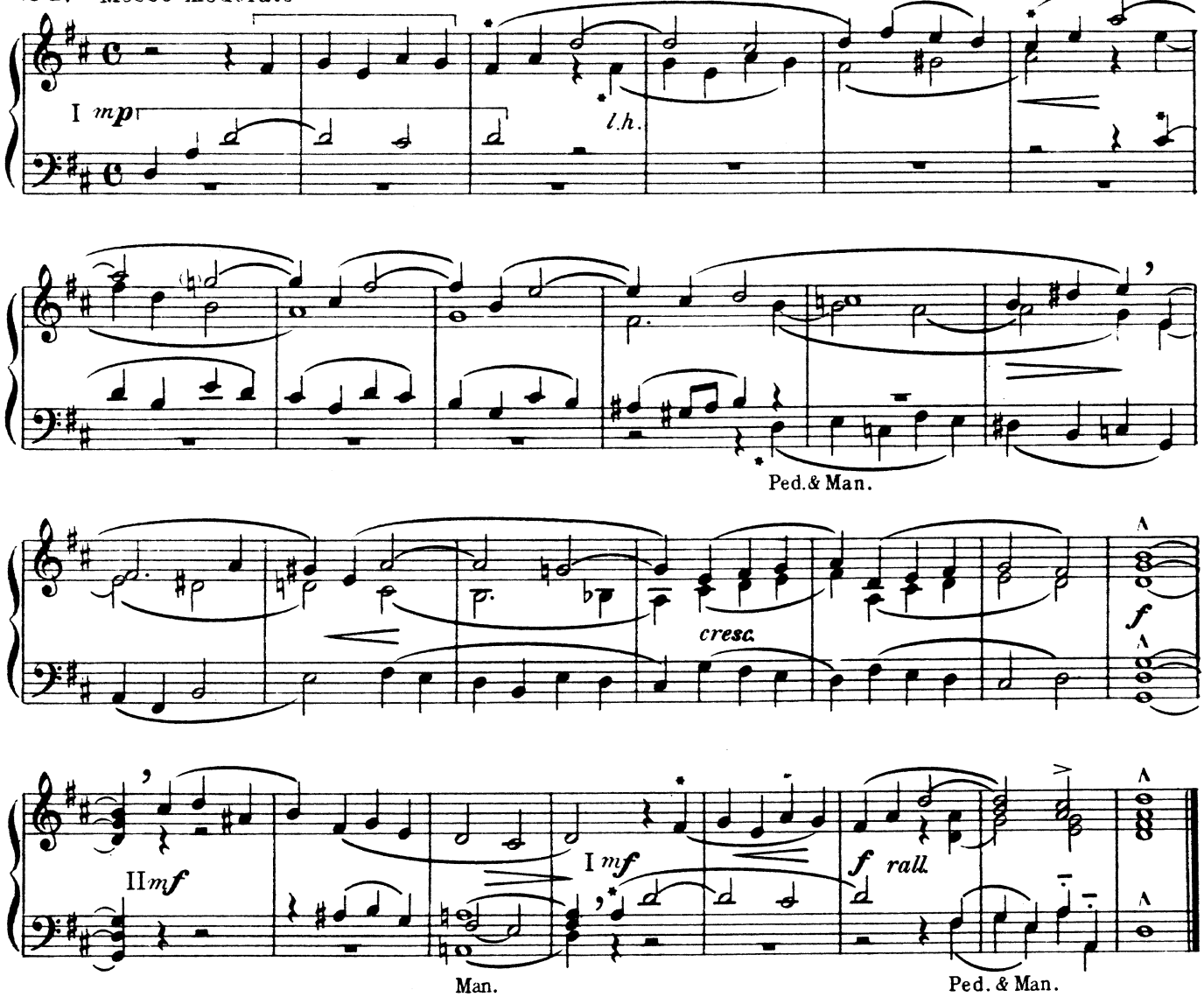

Ped.
Man.
Ped.
rall.
II mf a tempo
f
rit.
I mf a tempo
cresc.
rall.
Grave
II mp
Man.
Tempo I
I f
rall.
Ped.

# Re Maggiore - D dur

**D MAJOR**

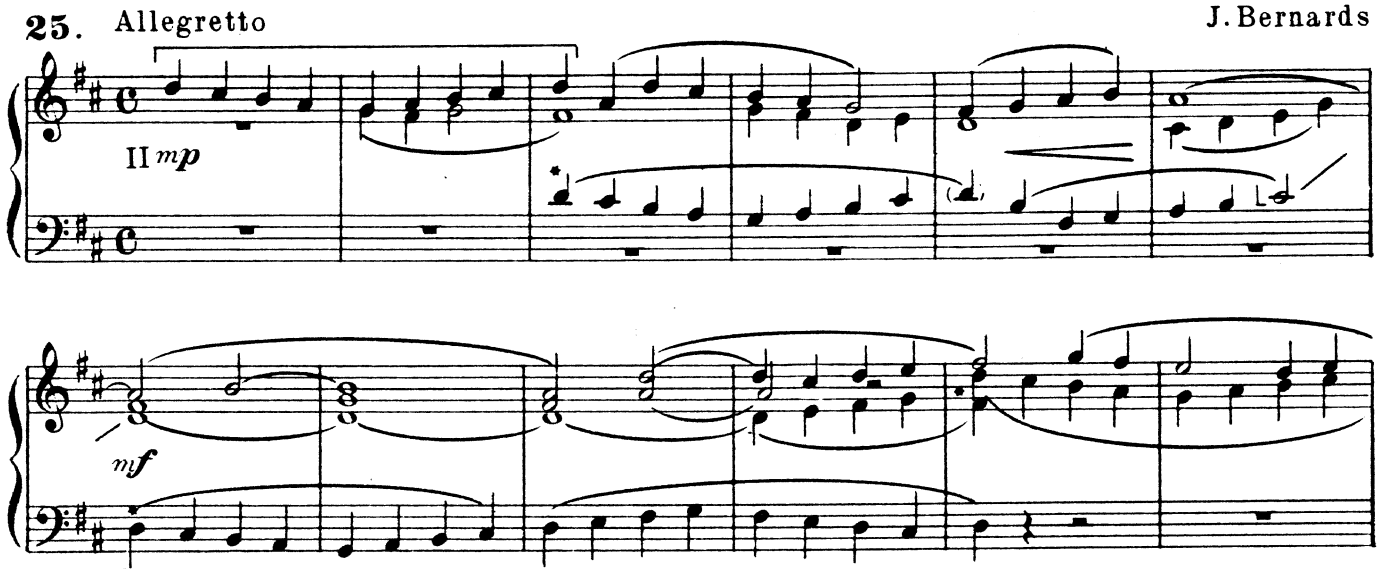
Ch. H. Rinck

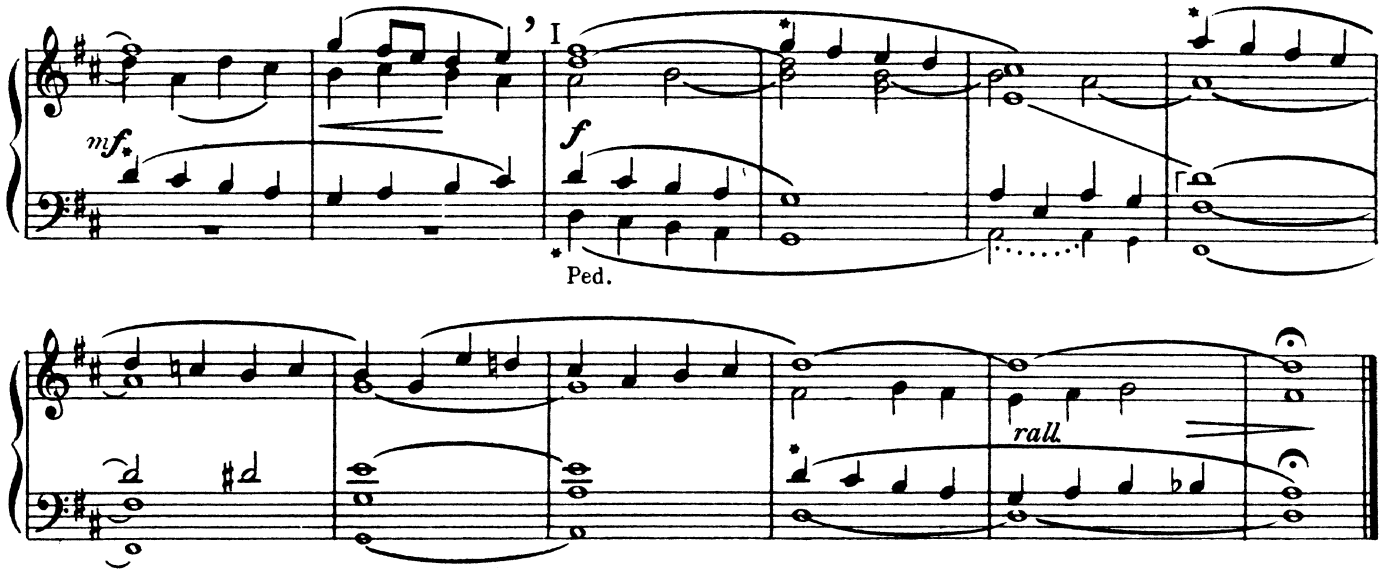
**24.** Mosso moderato




**25.** Allegretto

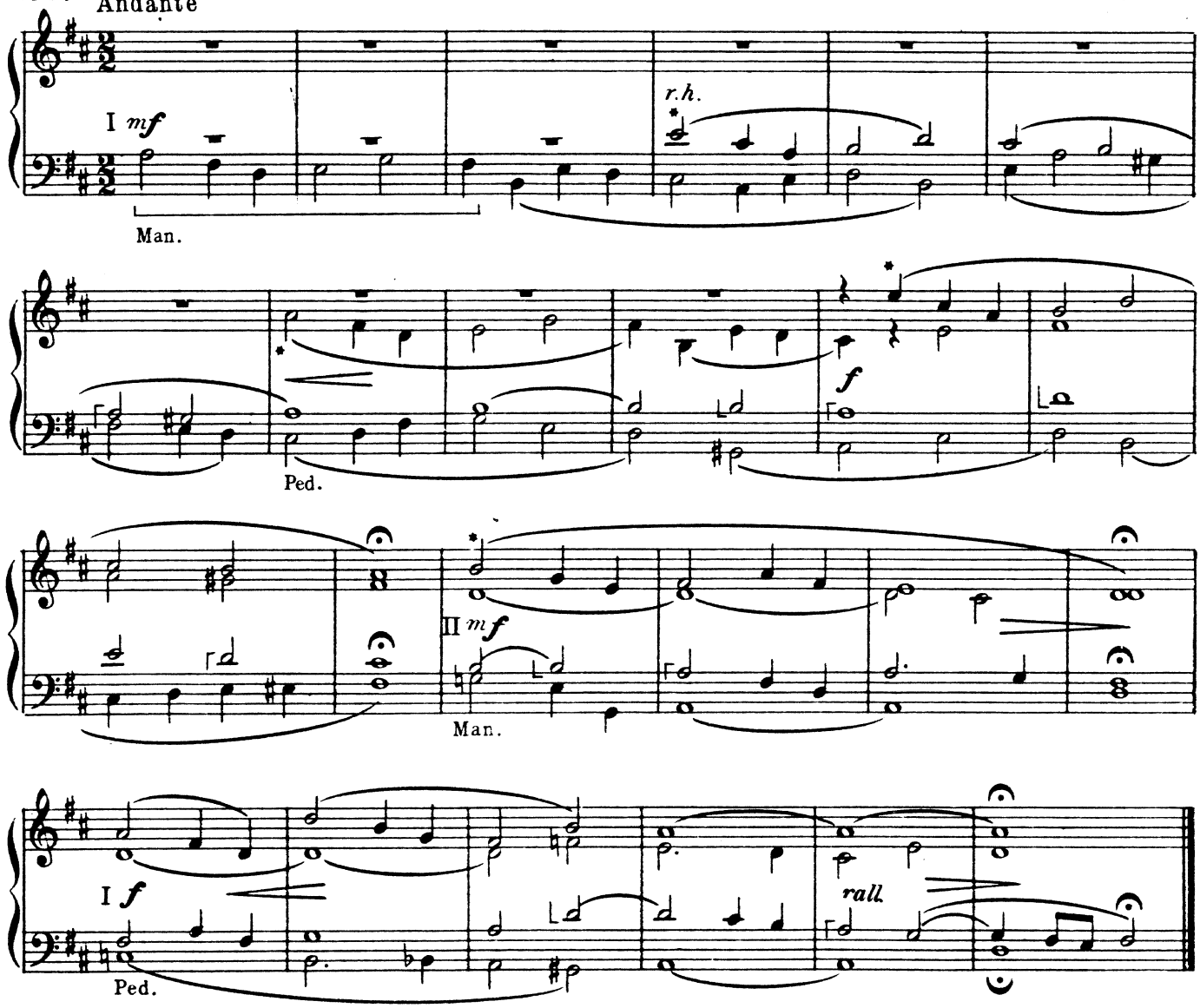
J. Bernards






**26.** Andante

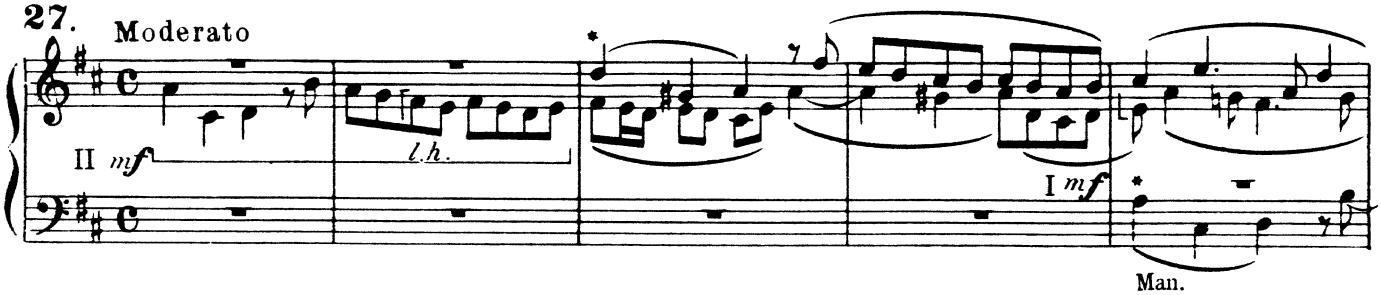
Fr. Walczynski

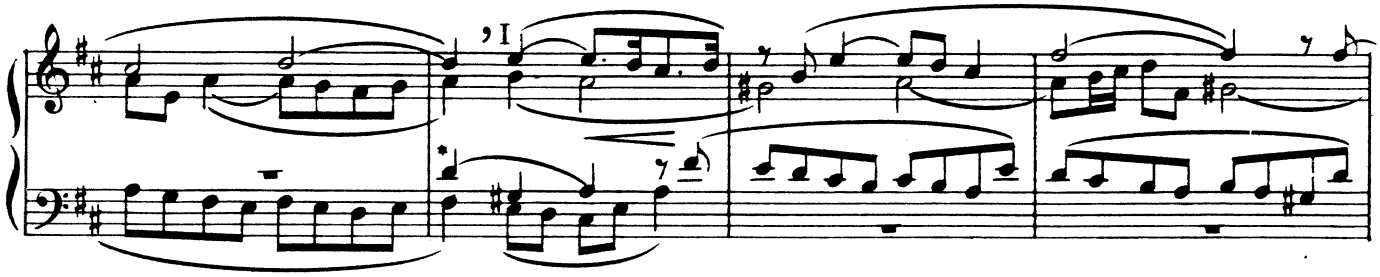


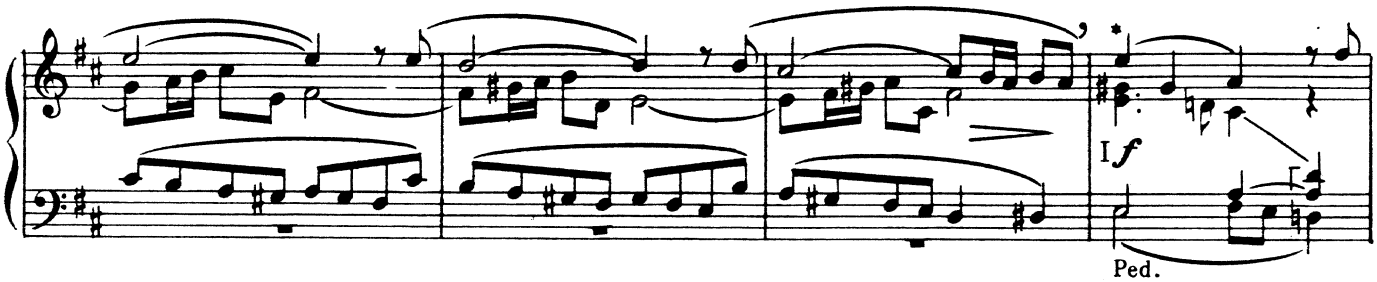
## D MAJOR

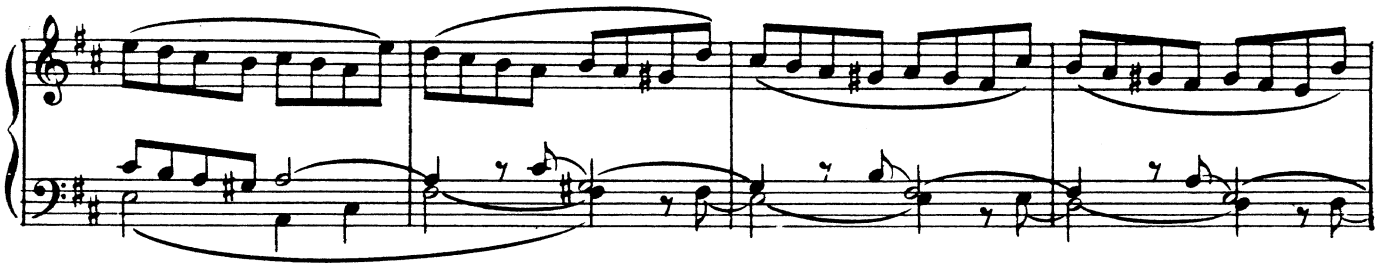
J. E. Eberlin

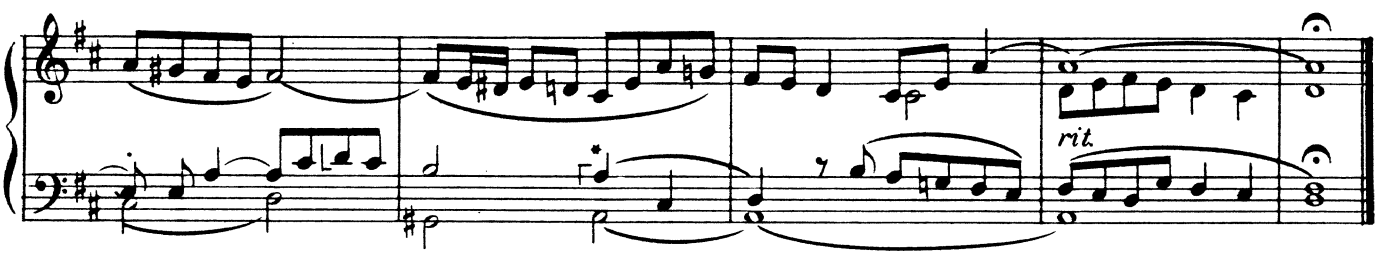
**27.** Moderato



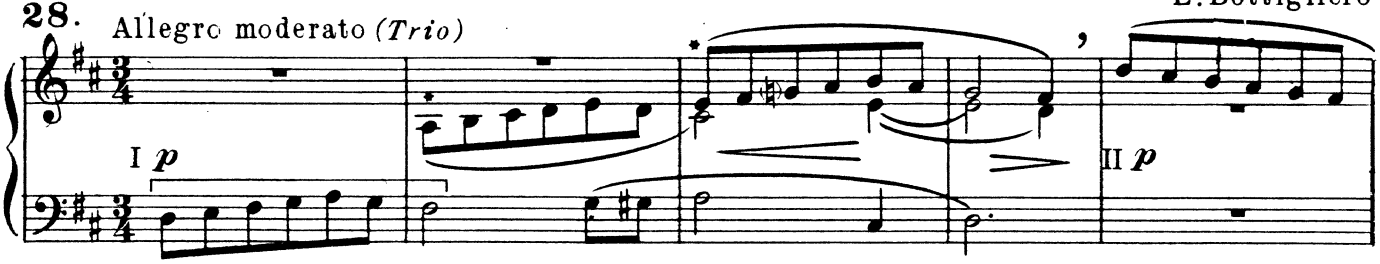



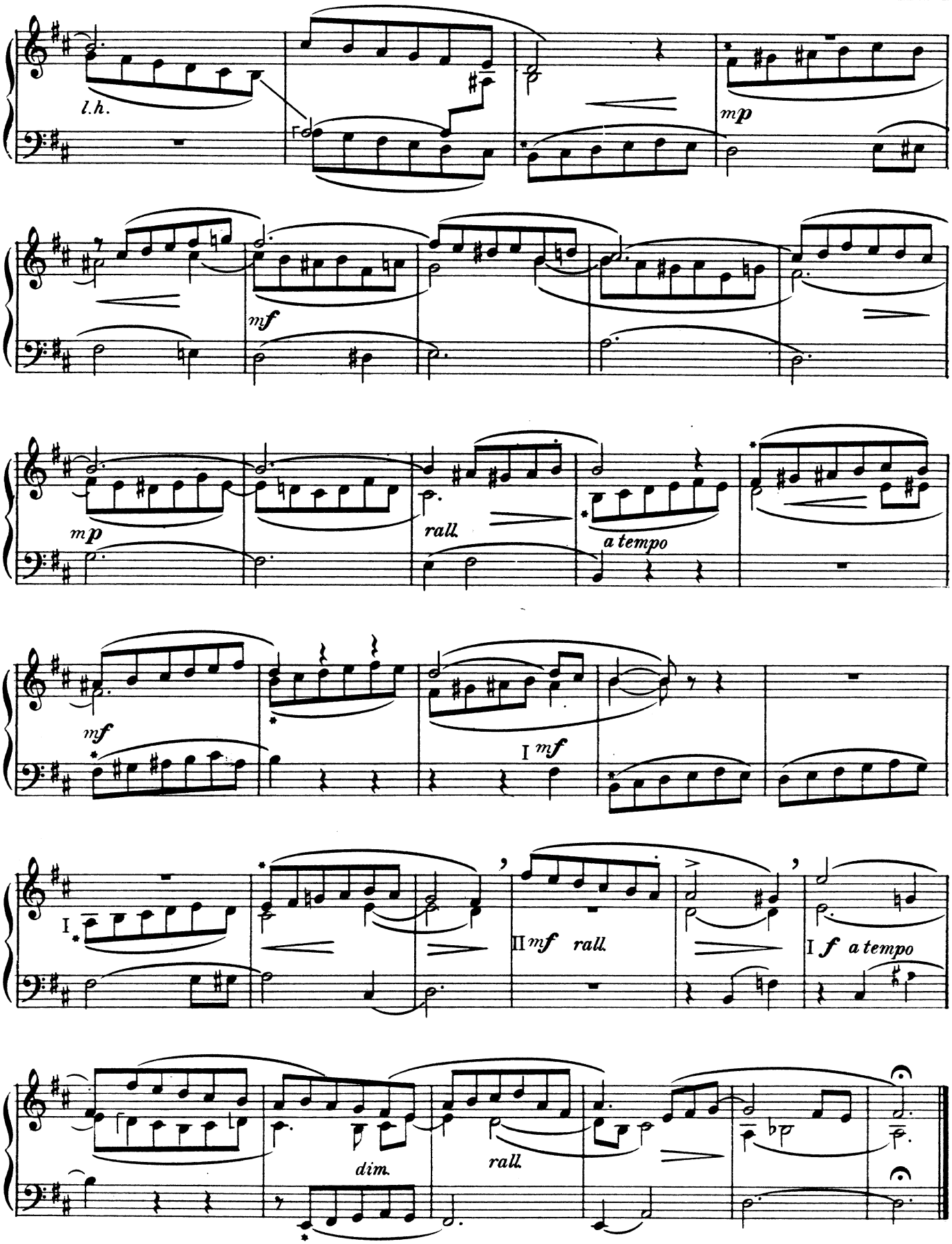






E. Bottigliero

**28.** Allegro moderato *(Trio)*

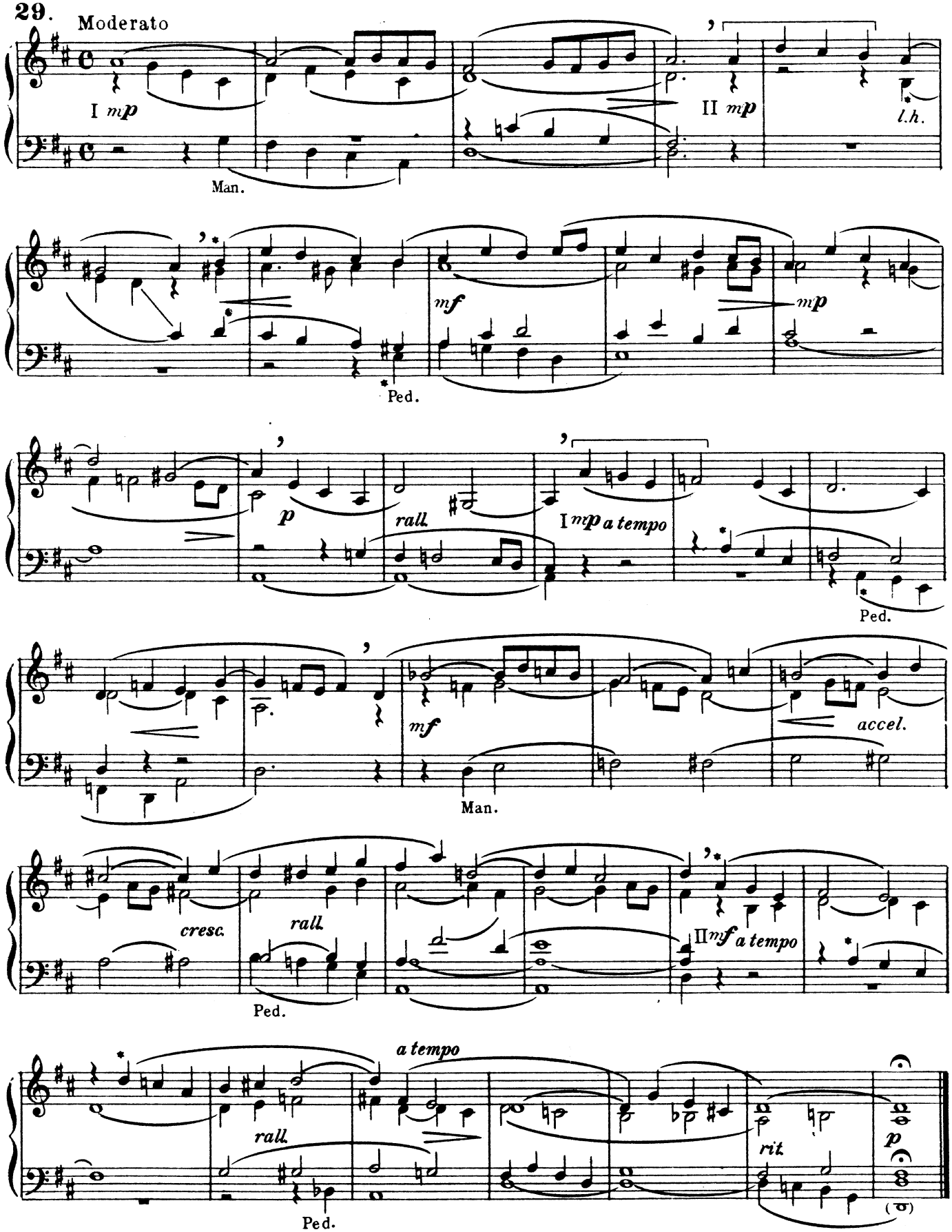



l.h.
mp
mf
mp
rall.
a tempo
mf
I mf
I
II mf rall.
I f a tempo
dim.
rall.

## D MAJOR

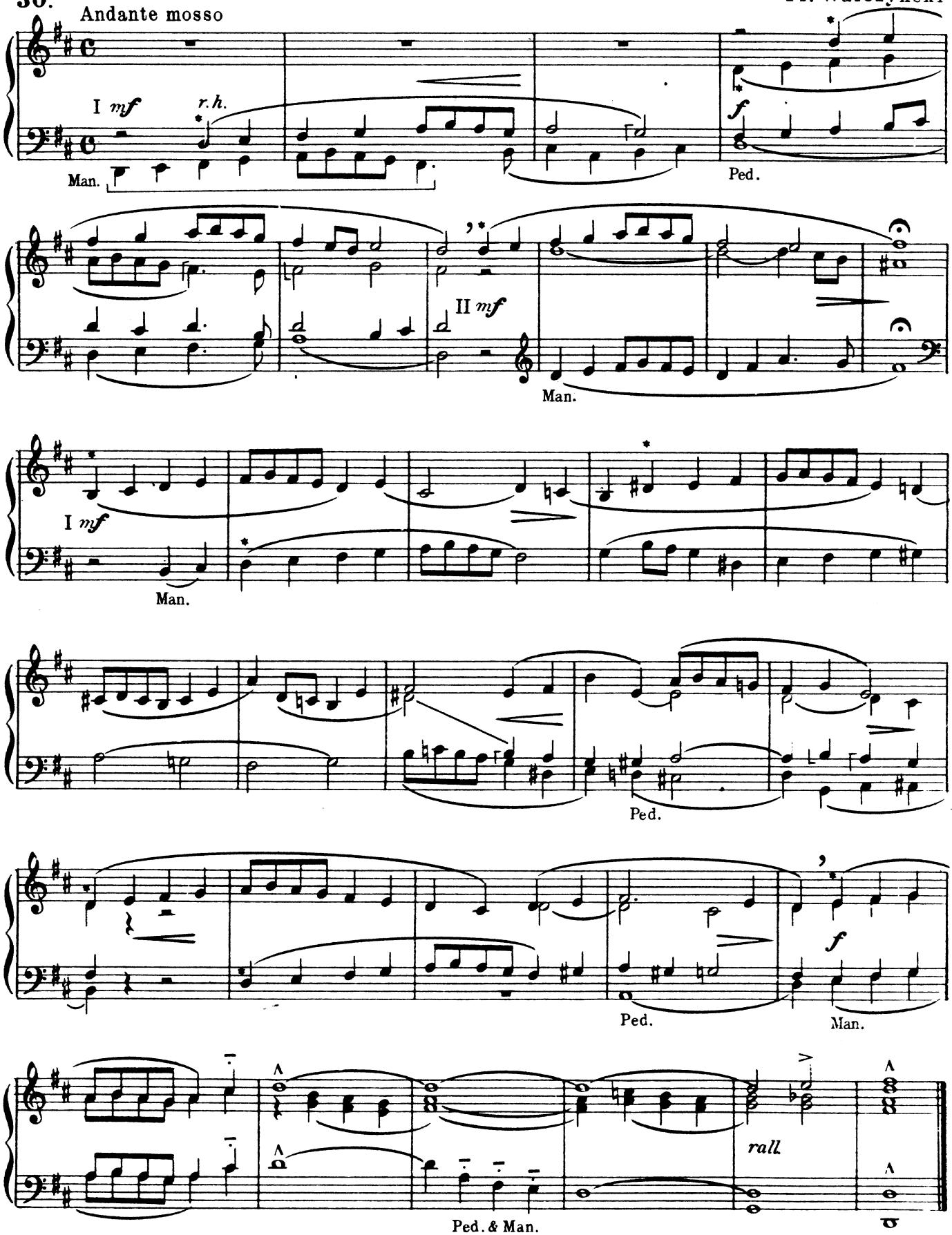
C. Ett

**29.** Moderato



**30.** Andante mosso

Fr. Walczynski

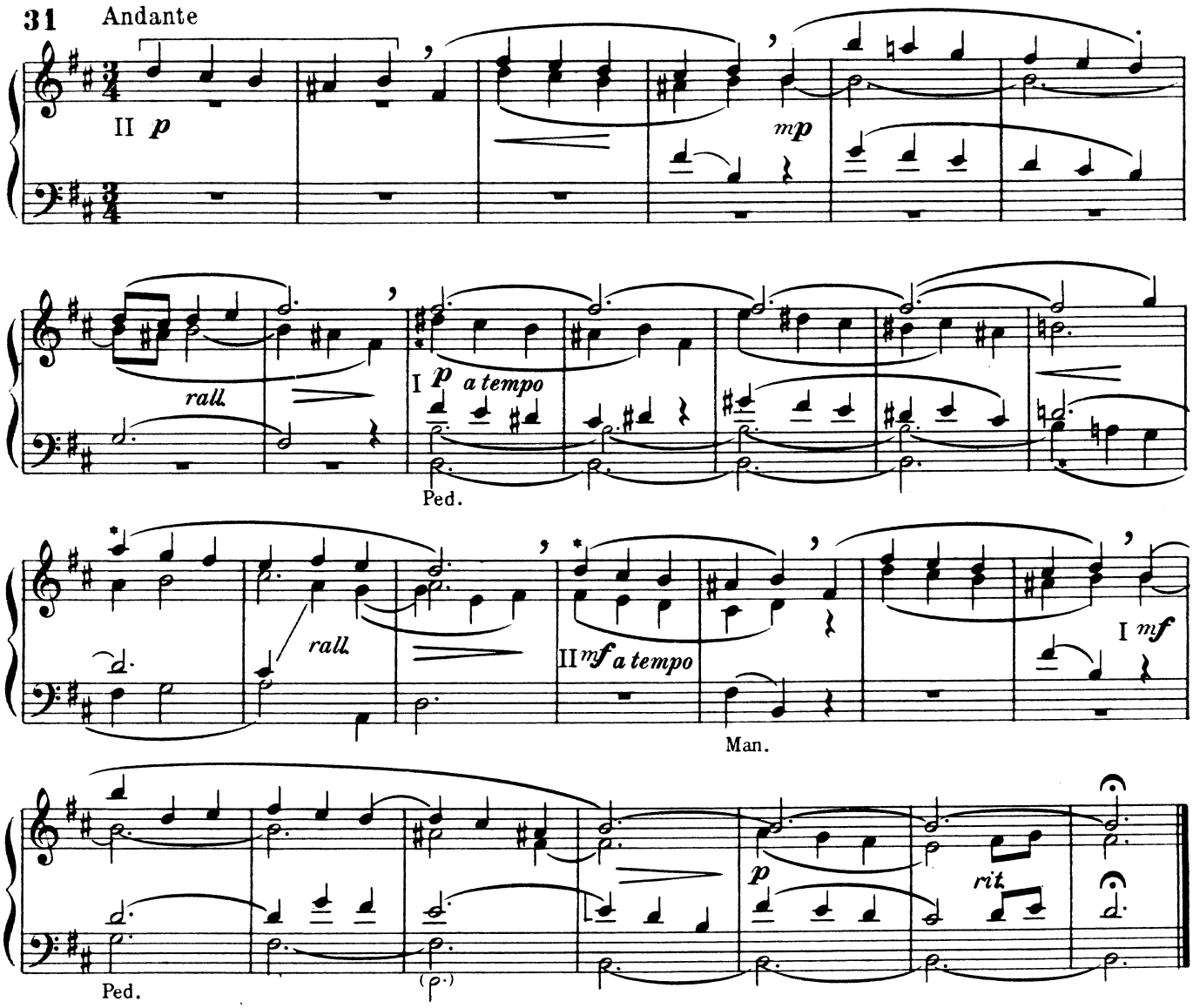


# Si minore - H moll

**B MINOR**

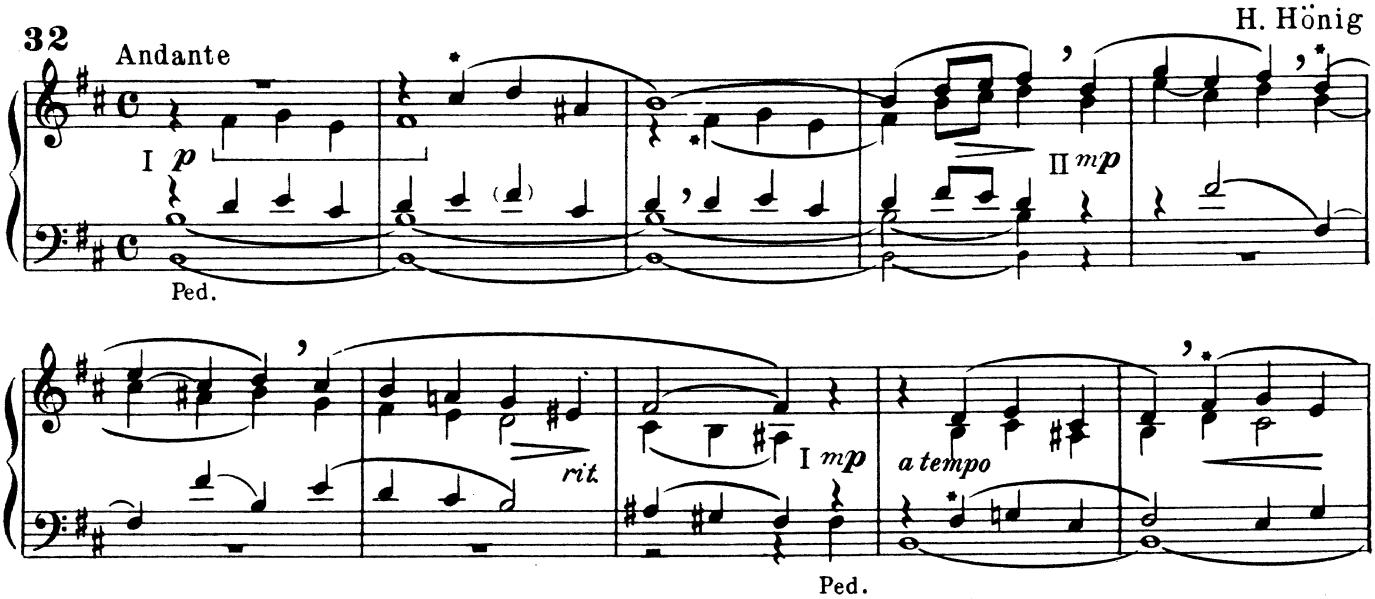
H. Hönig

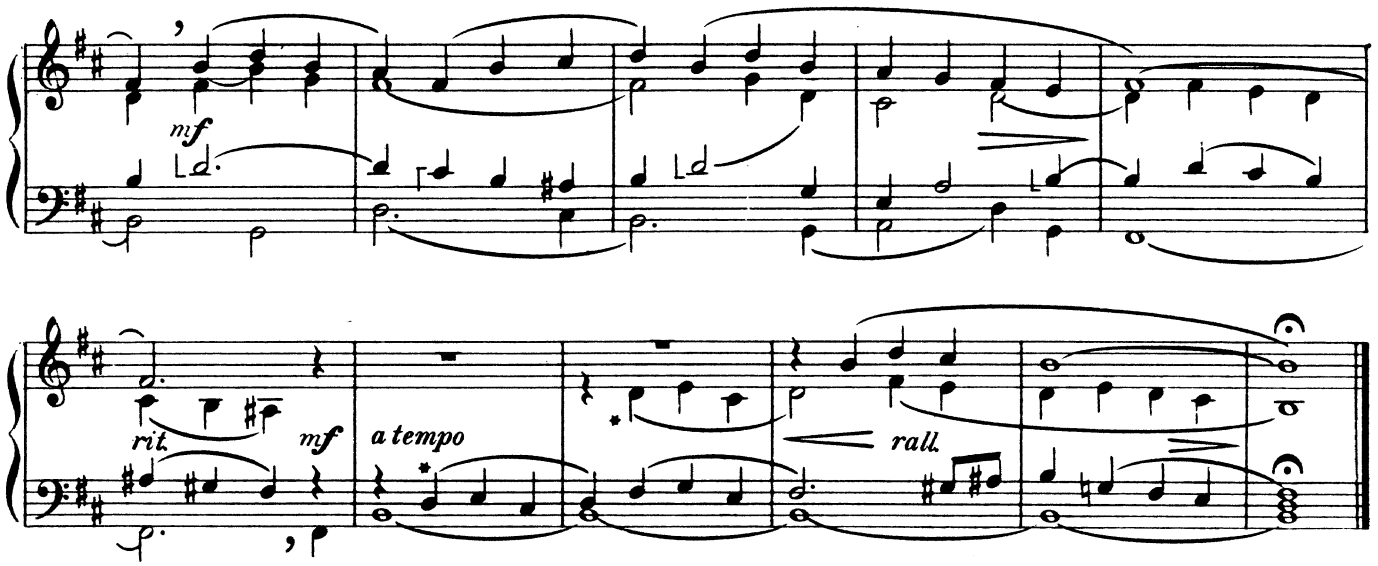
**31** Andante




H. Hönig

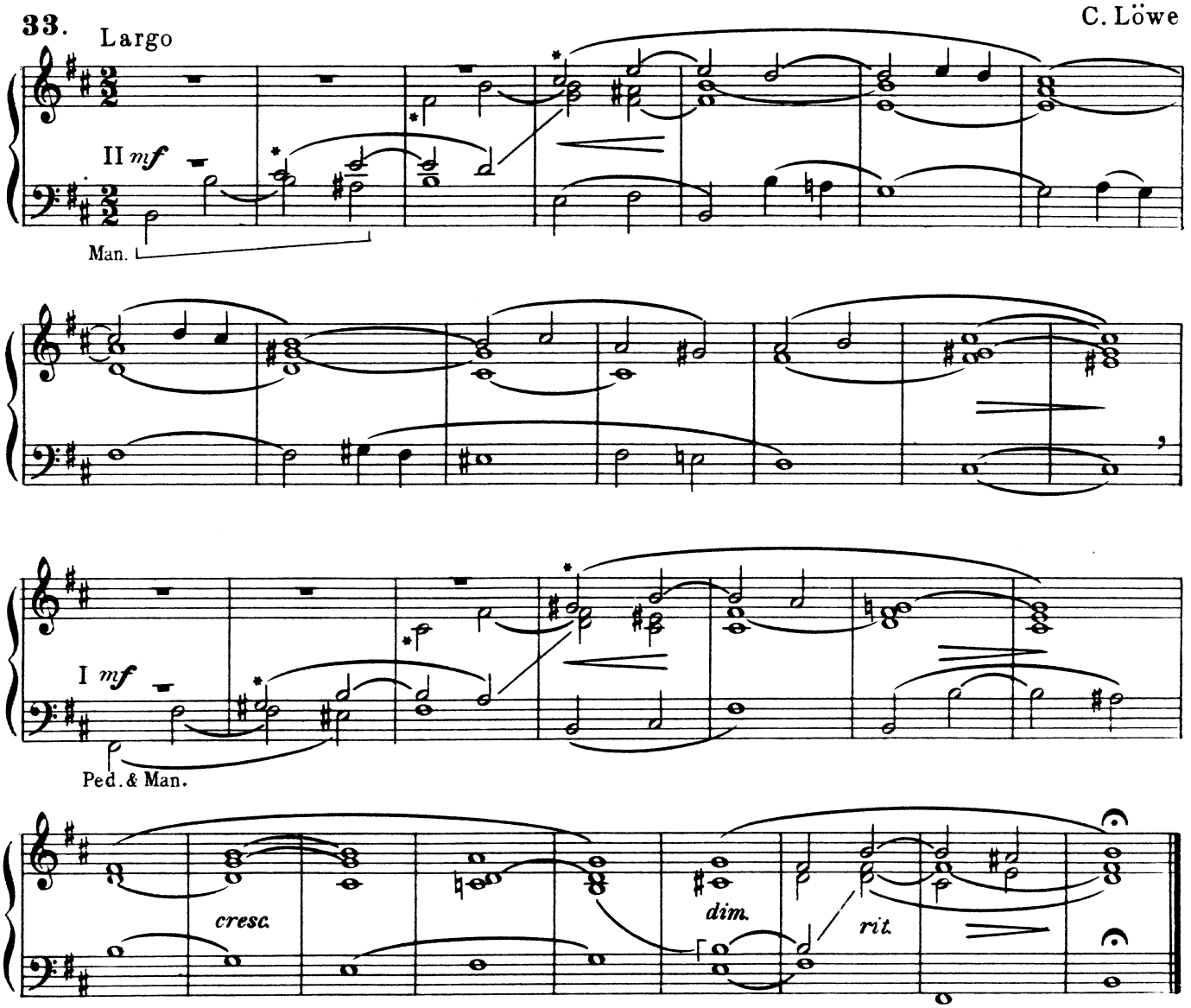
**32** Andante






**33.** Largo

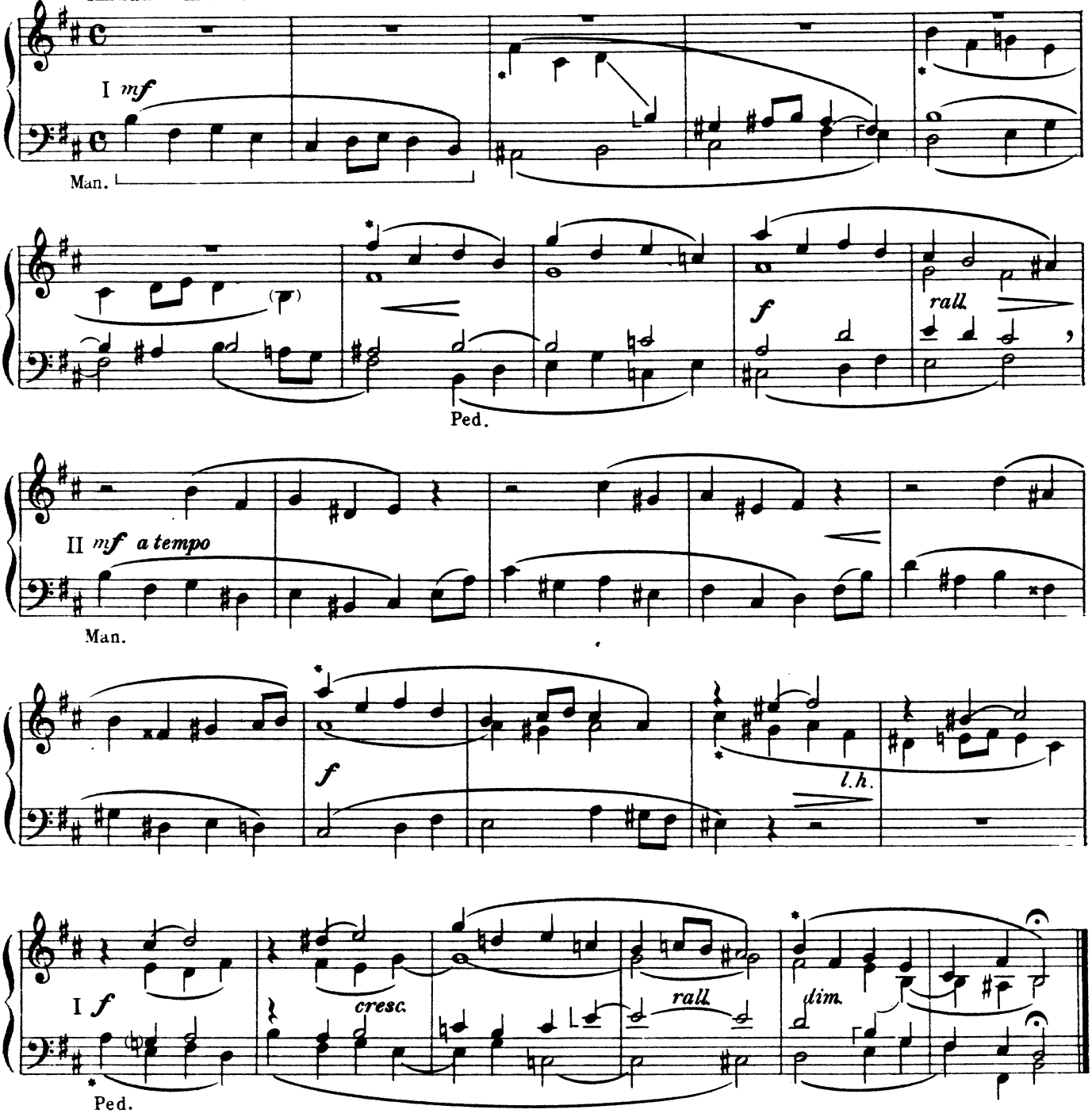
C. Löwe



## B MINOR

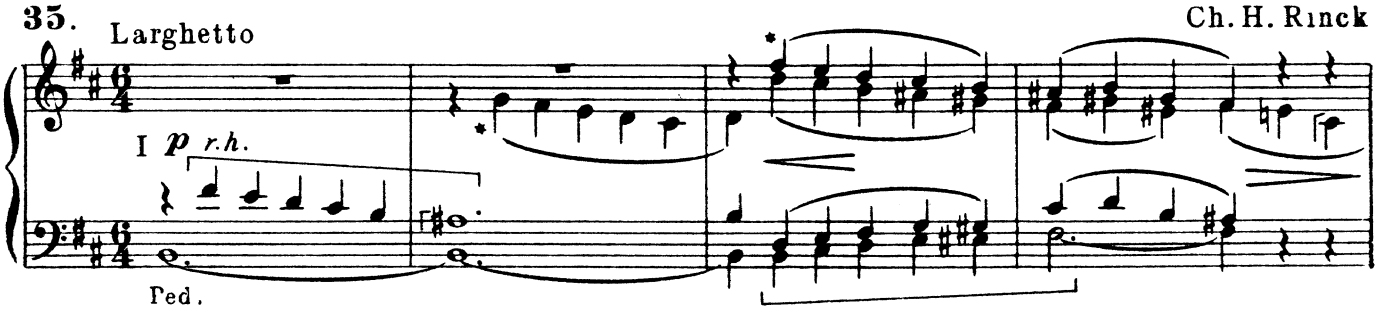
B. Kothe

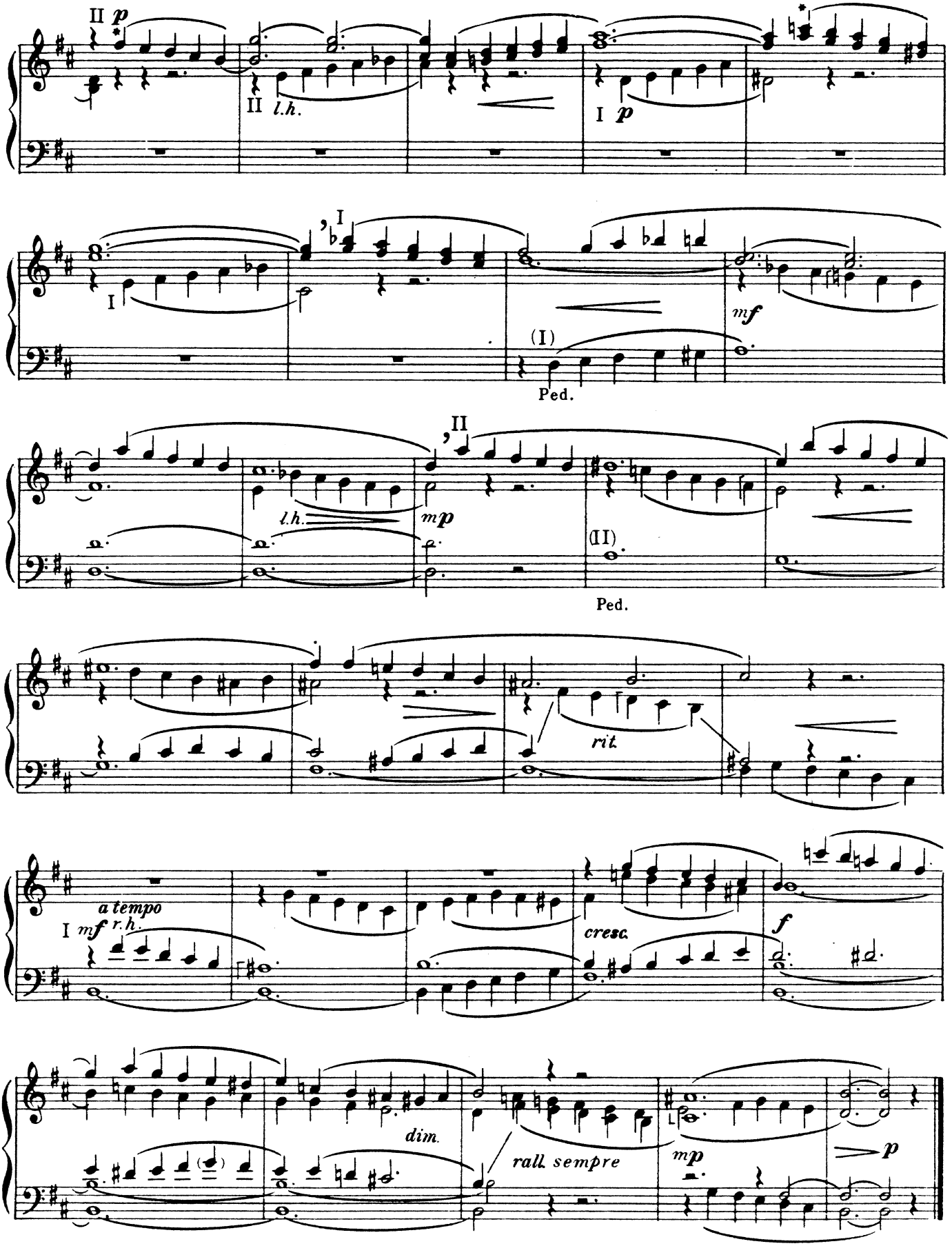
**34.** Andante mosso




**35.** Larghetto

Ch. H. Rinck



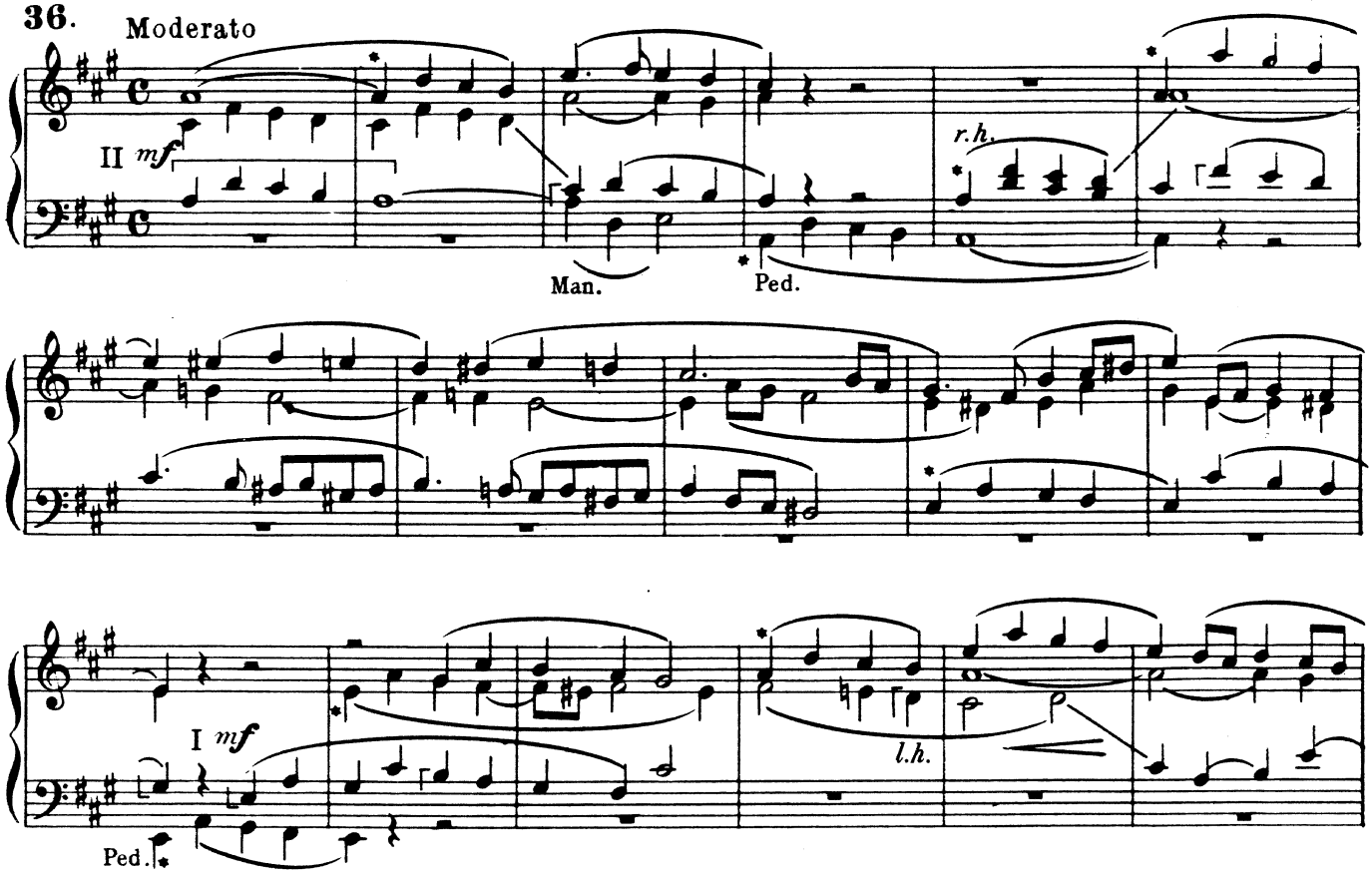

II p
II l.h.
I p
I
mf
(I)
Ped.
II
l.h.
mp
(II)
Ped.
rit.
a tempo
I mf r.h.
cresc.
f
dim.
rall. sempre
mp
p

# La Maggiore - A dur

**A MAJOR**

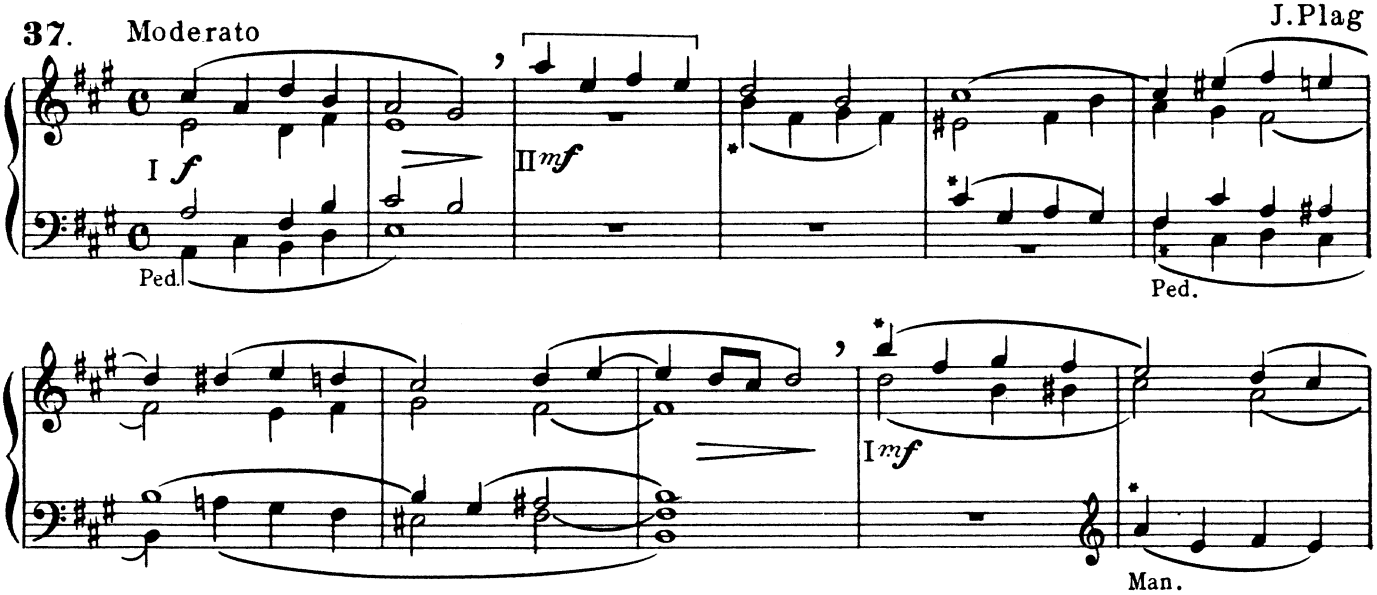
Ch. H. Rinck

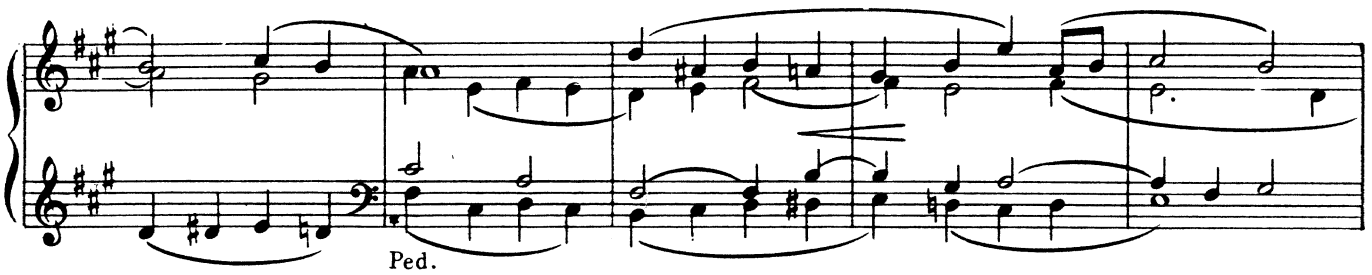
**36.** Moderato

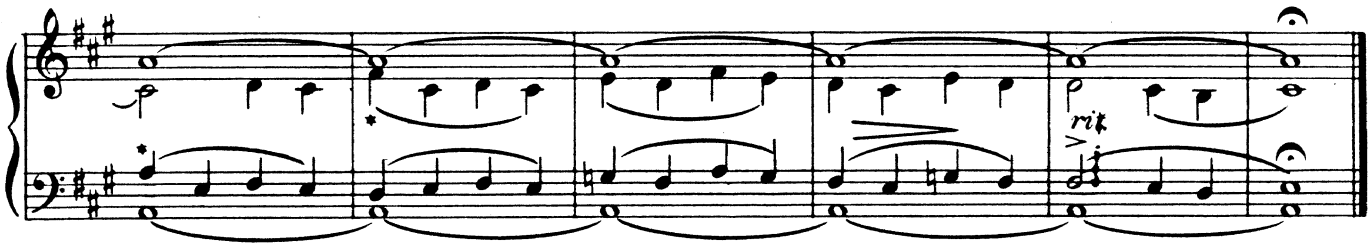



J.Plag

**37.** Moderato

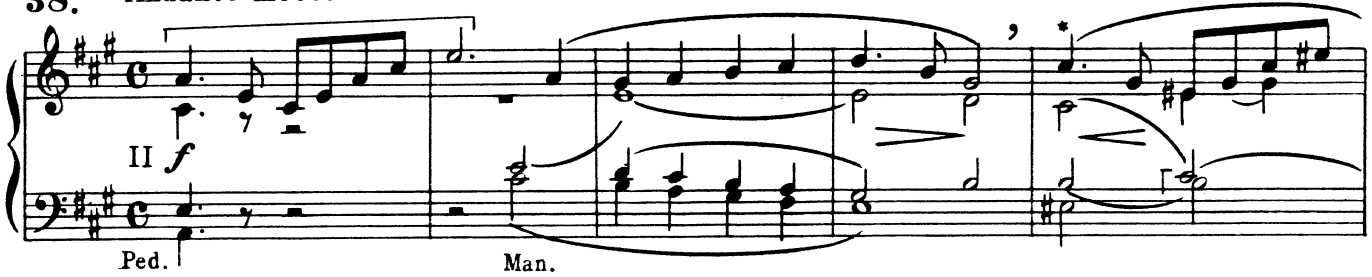


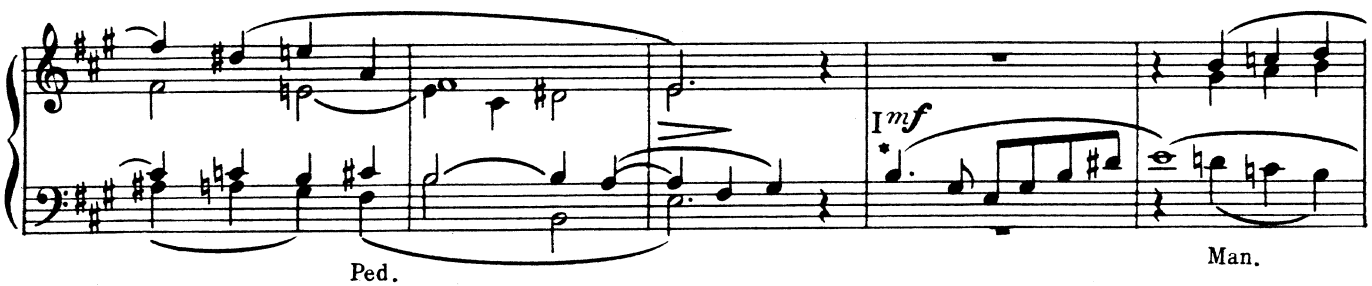


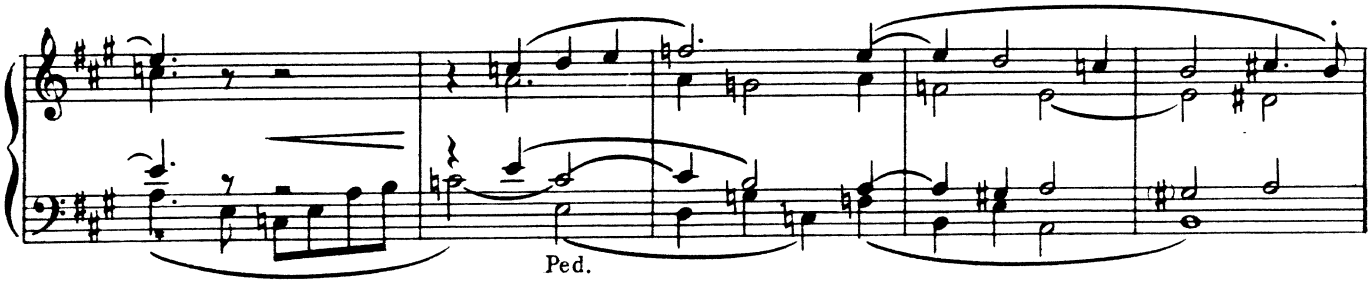



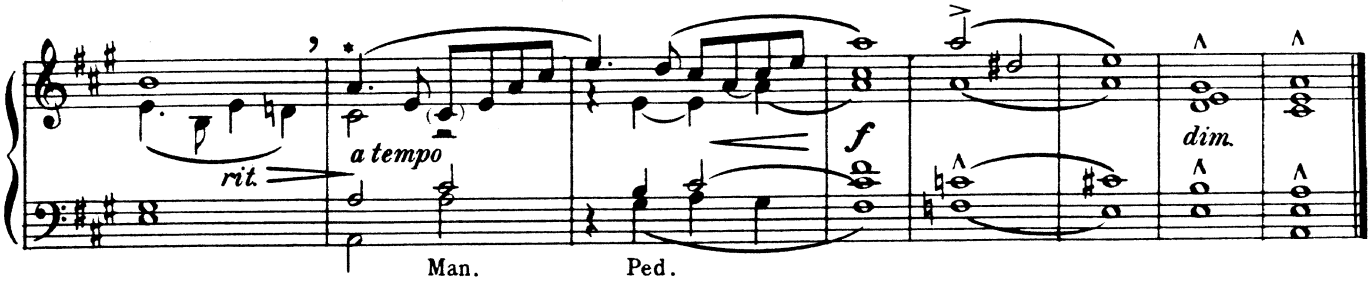

38. Andante mosso

W. Volckmar



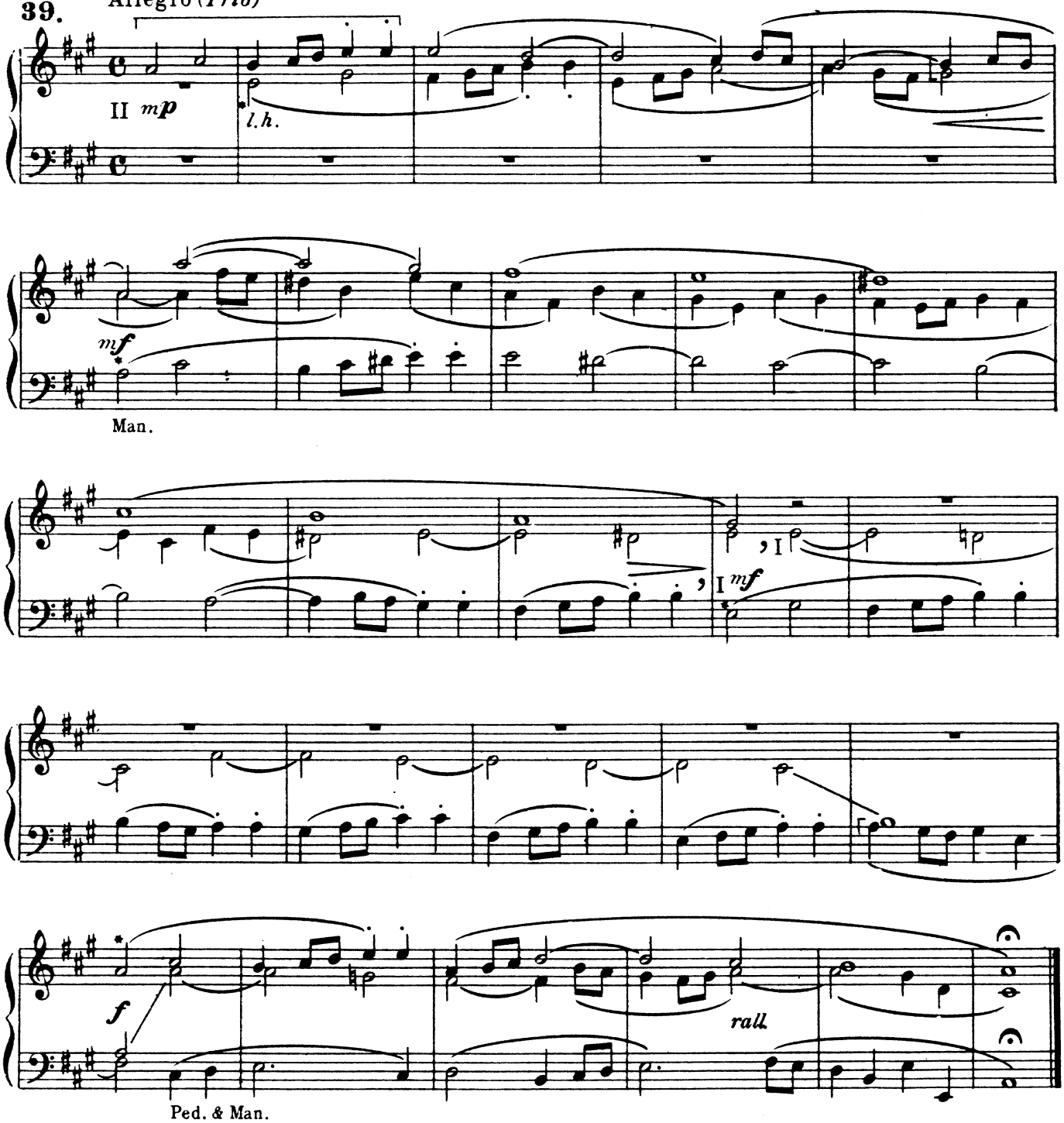



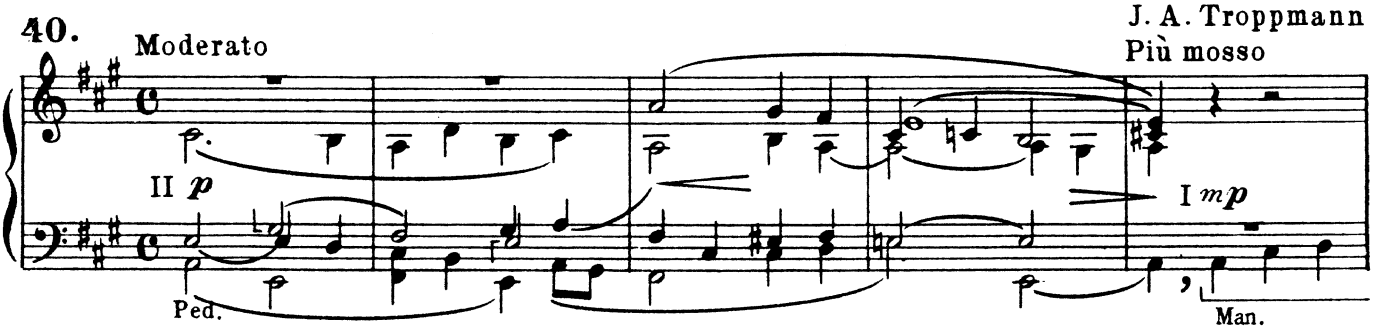
## A MAJOR

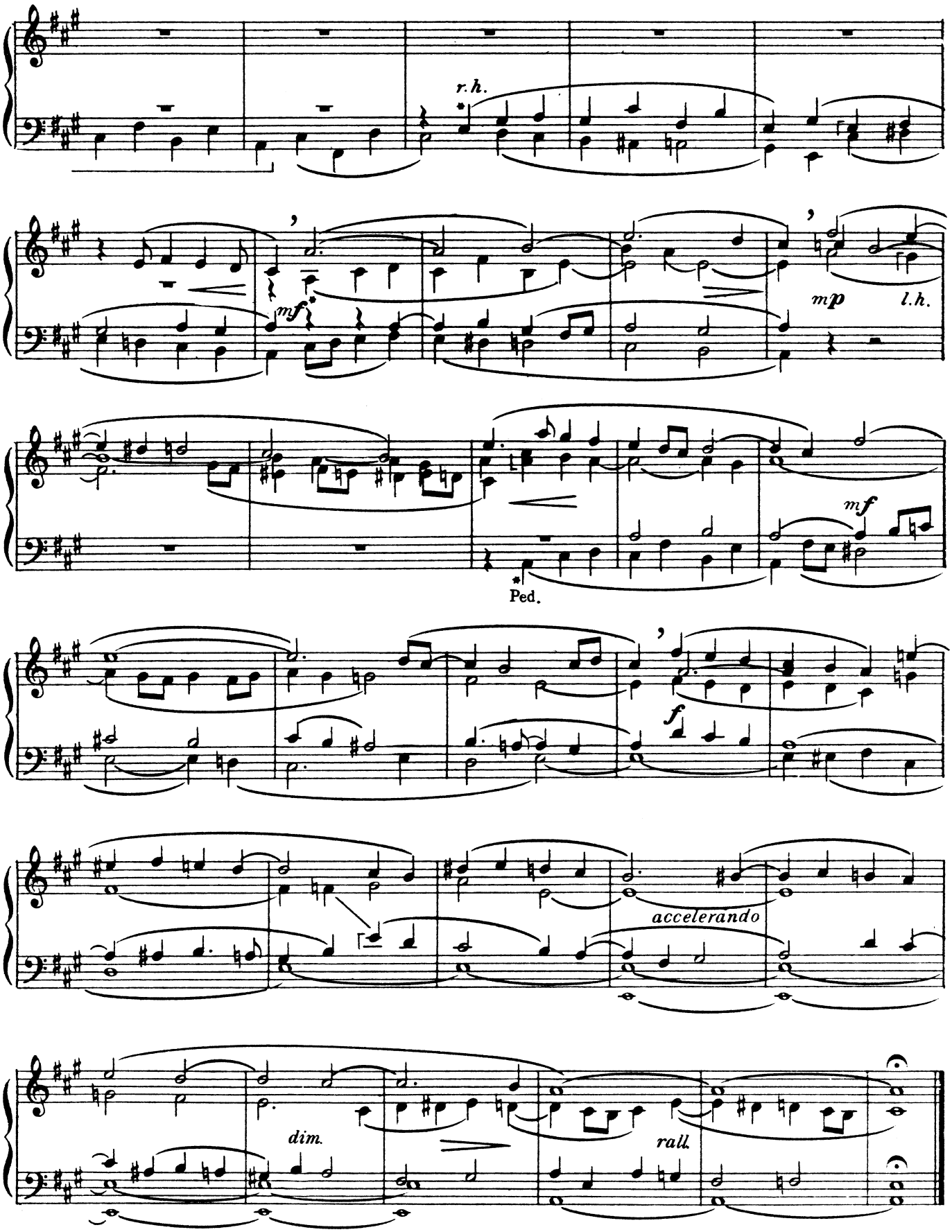
**39.** Allegro *(Trio)* — J. C. Kittel




**40.** Moderato — J. A. Troppmann

Più mosso

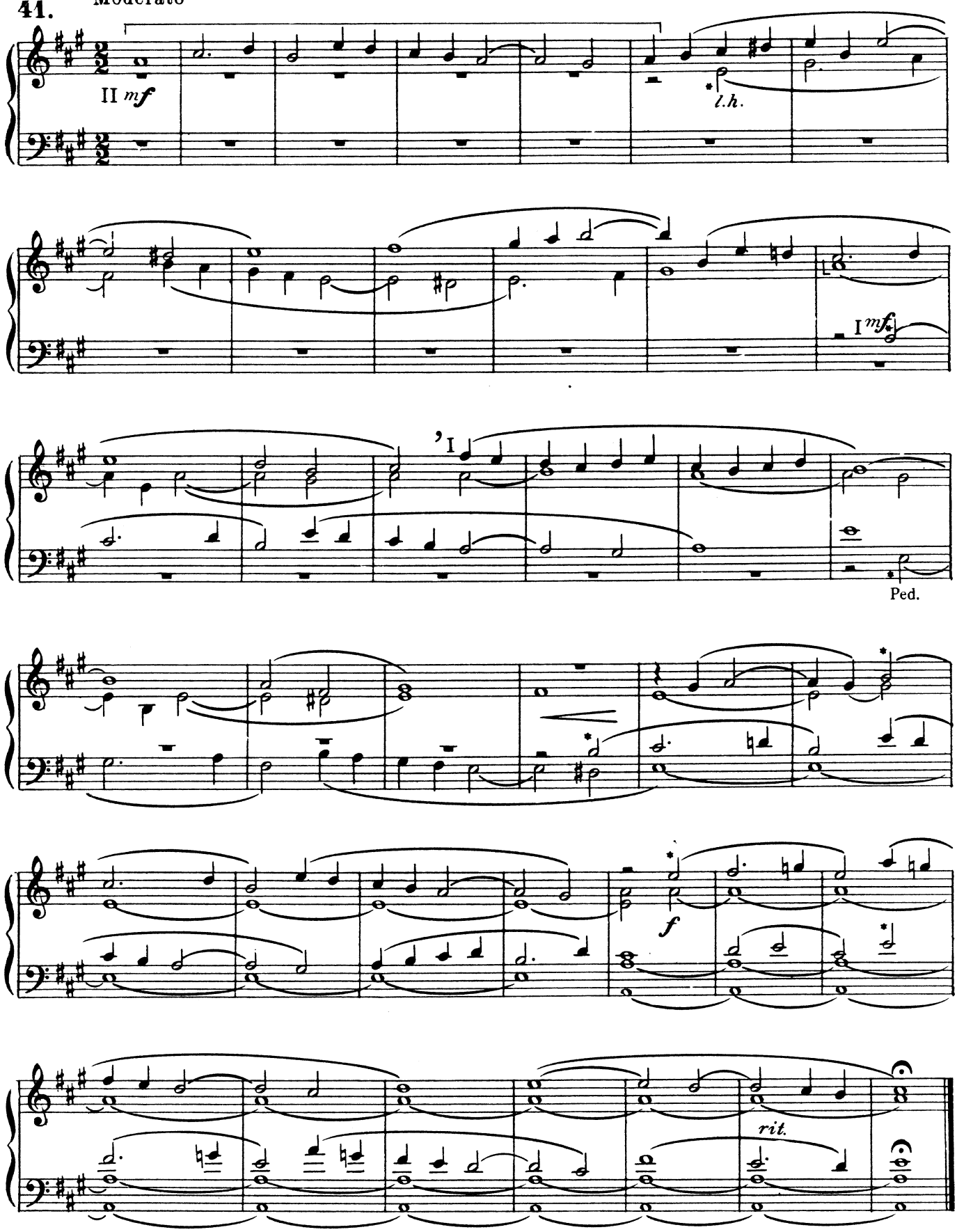



r.h.
mf
mp
l.h.
mf
Ped.
f
accelerando
dim.
rall.

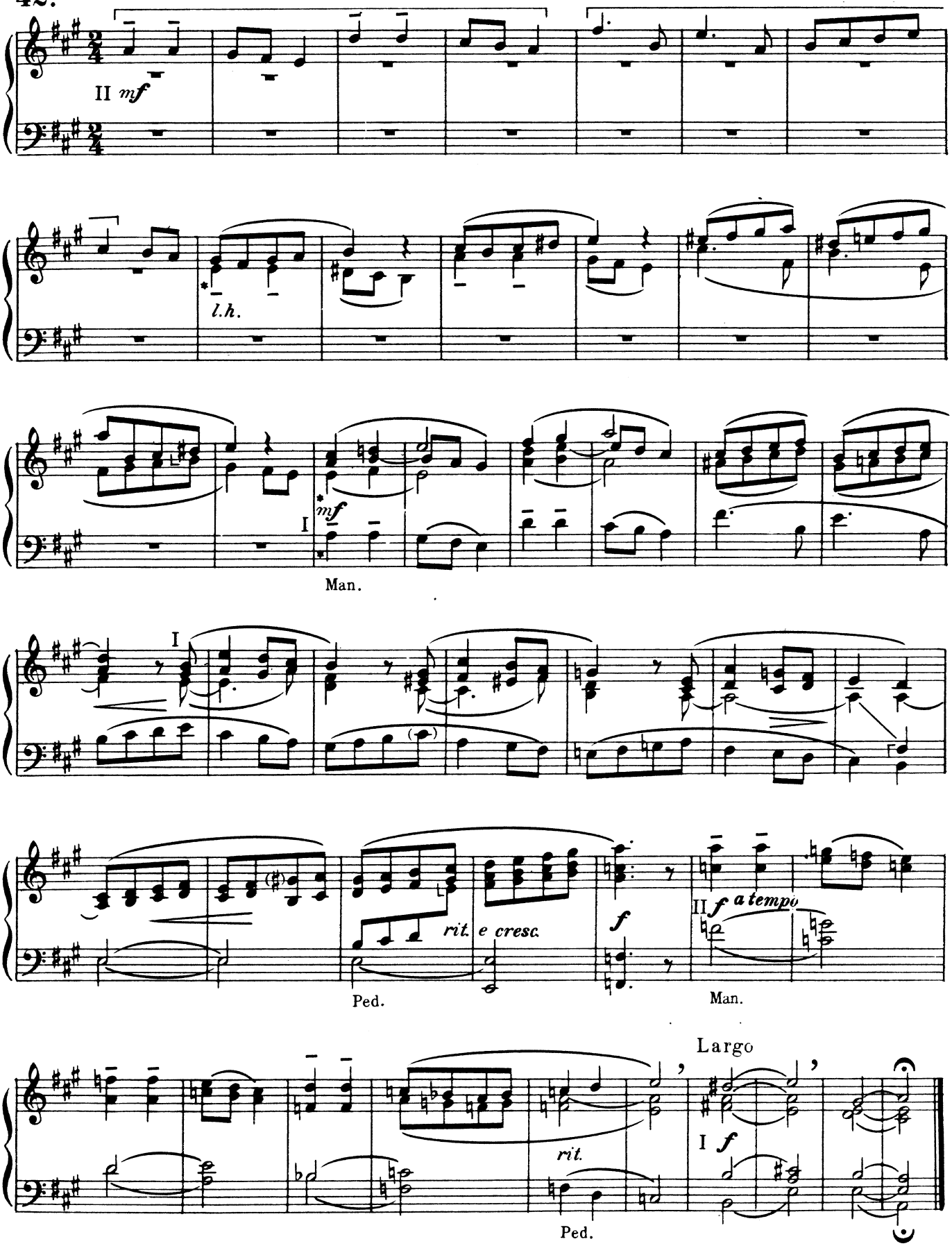
## A MAJOR

A. G. Muffat

**41.** Moderato



42. Allegretto

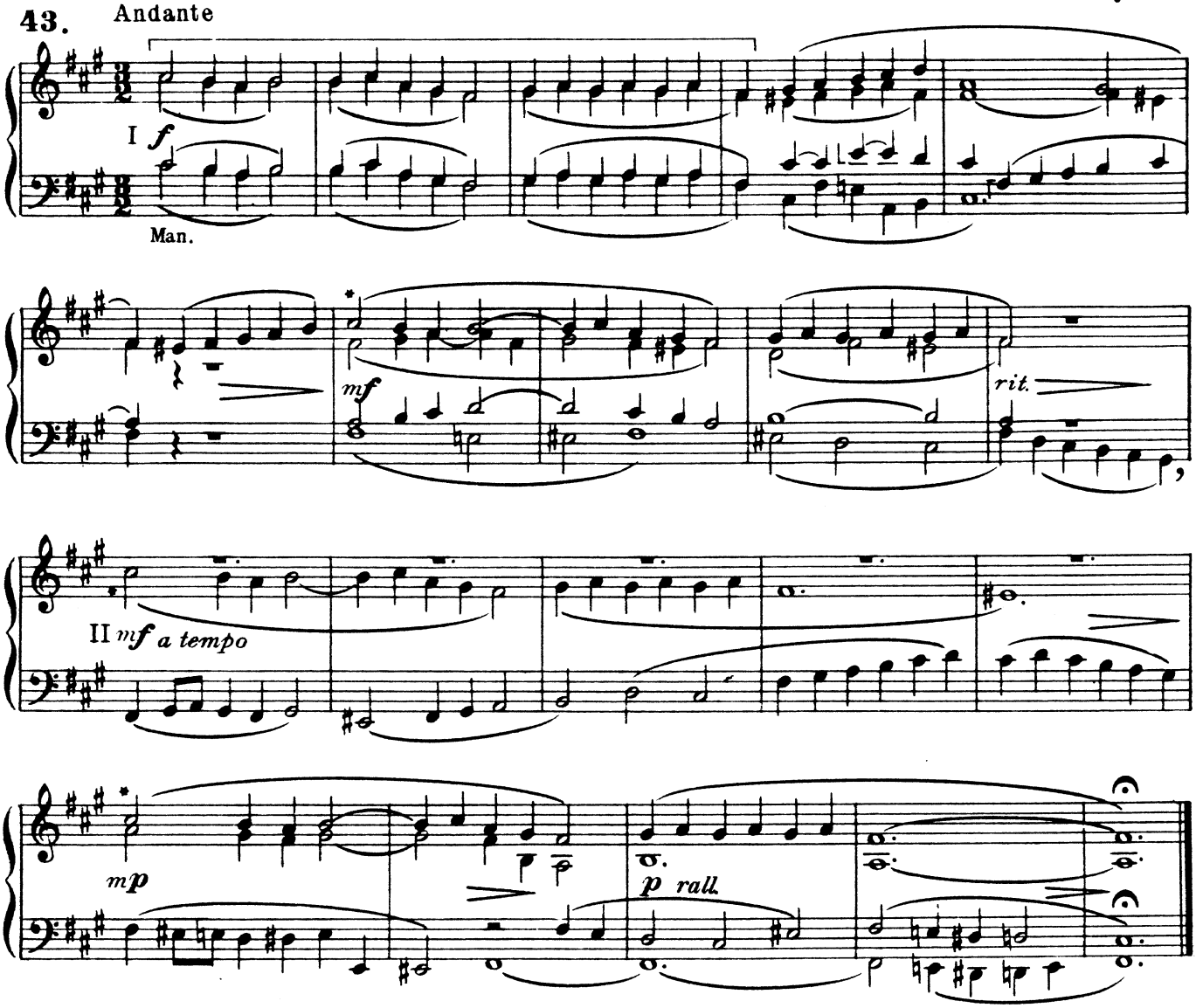


# Fa♯ minore - Fis moll

**F♯ MINOR**

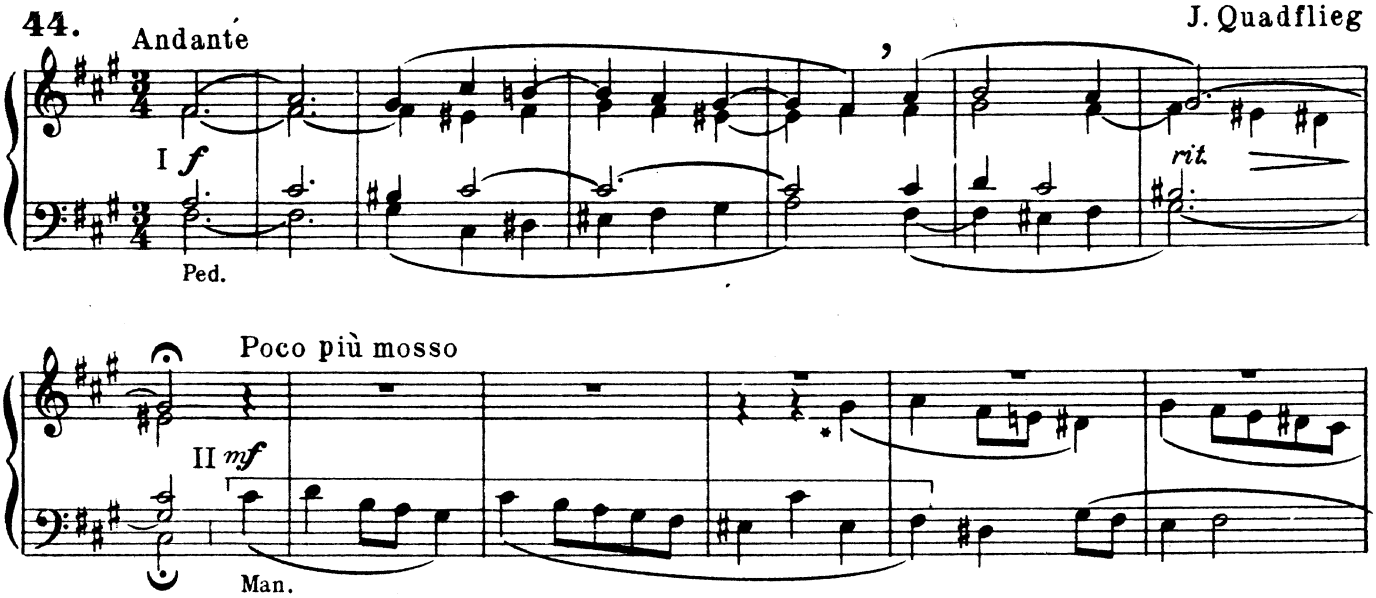
Fr. Walczynski

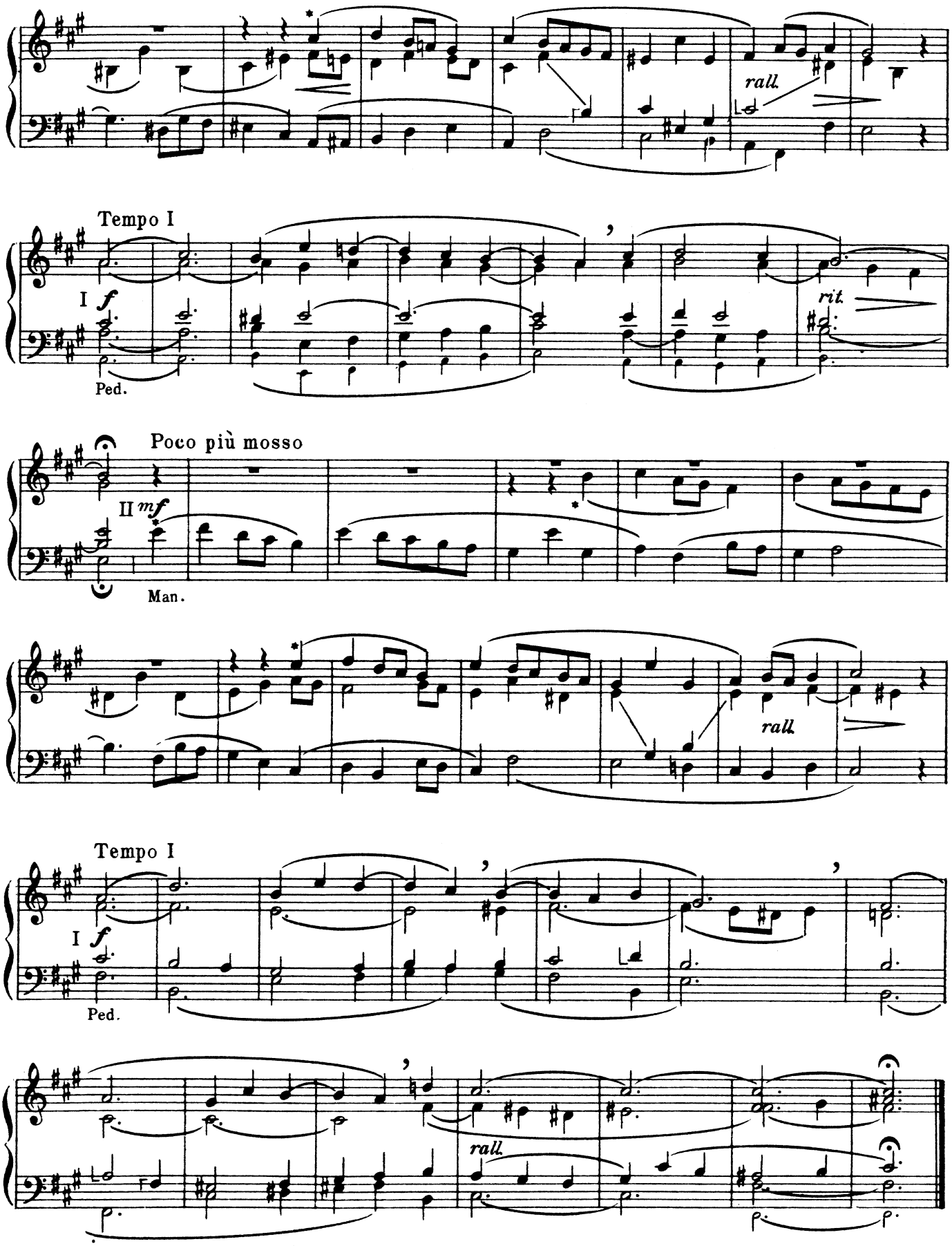
**43.** Andante




J. Quadflieg

**44.** Andante



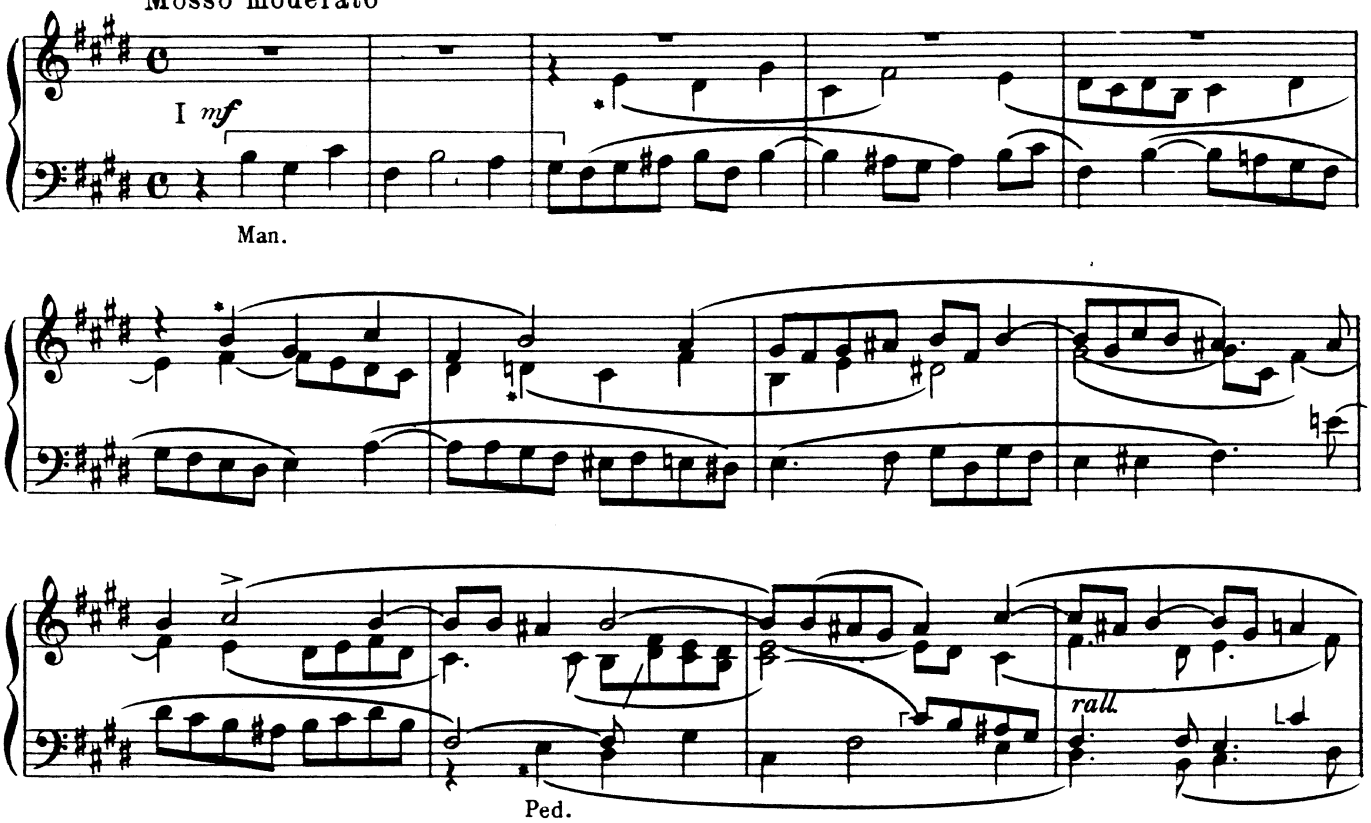

rall.
Tempo I
I f
Ped.
rit.
Poco più mosso
II mf
Man.
rall.
Tempo I
I f
Ped.
rall.

# Mi Maggiore - E dur

**E MAJOR**

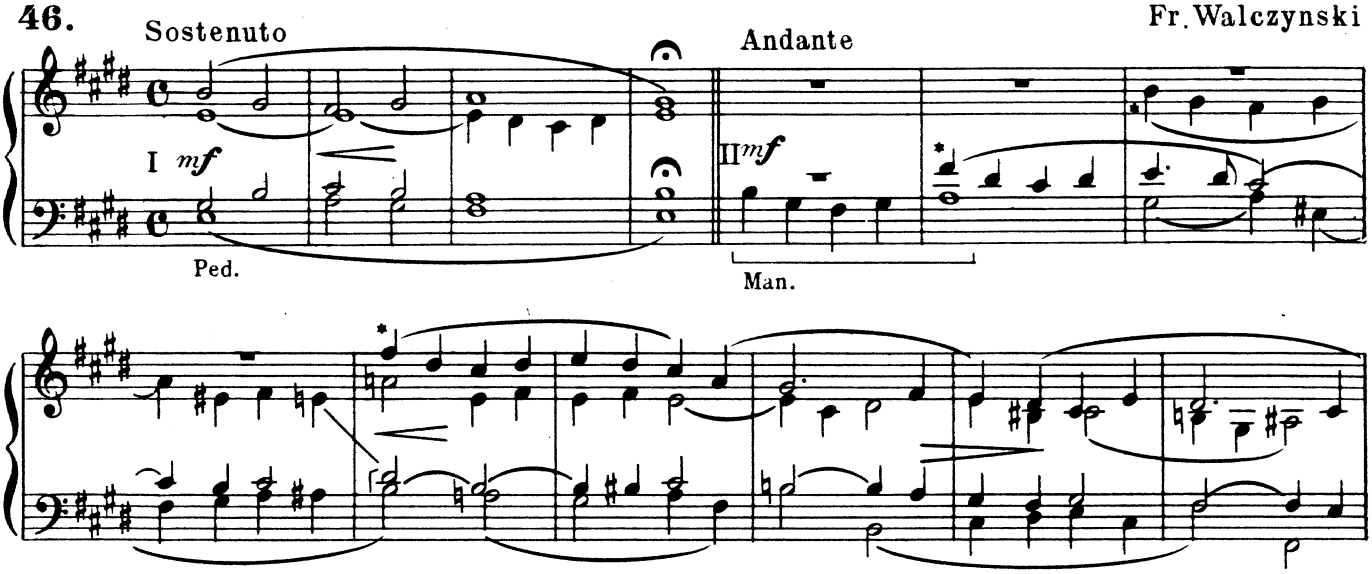
J.E.Rembt

**45.** Mosso moderato

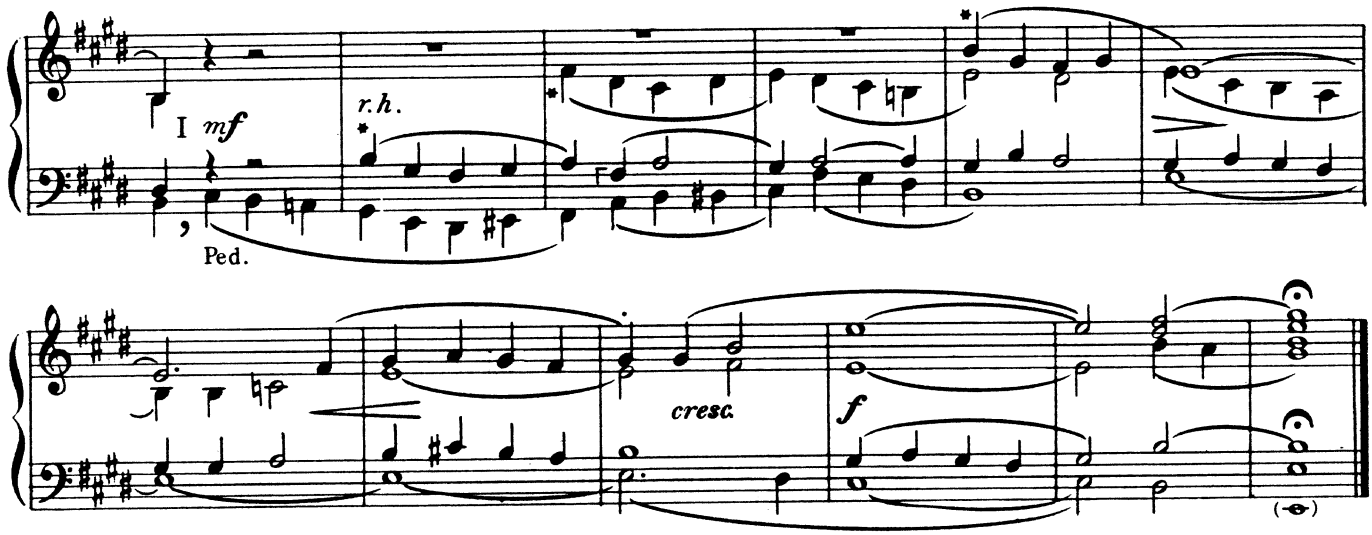



**46.** Sostenuto

Fr.Walczynski

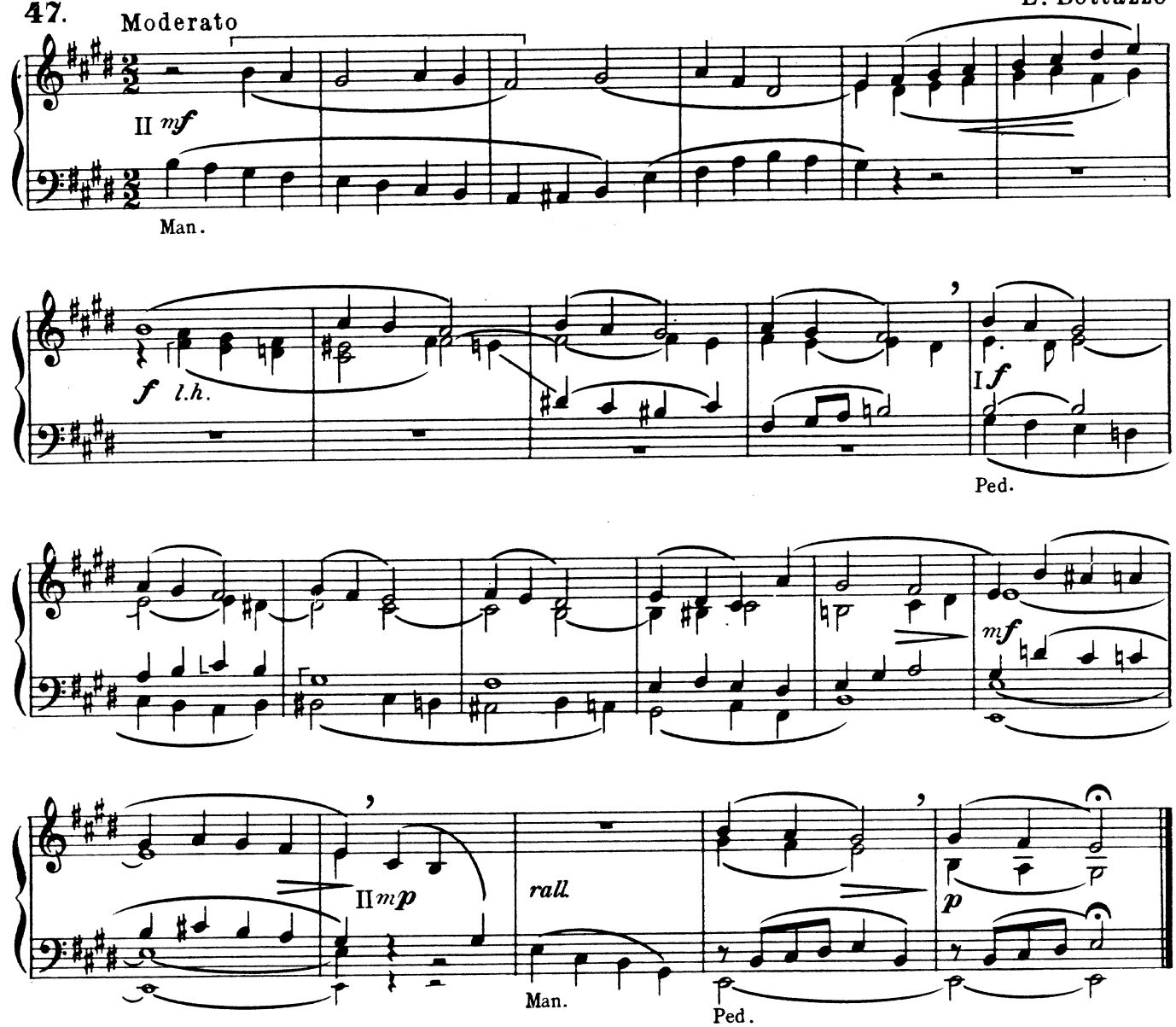


## E MAJOR




L. Bottazzo

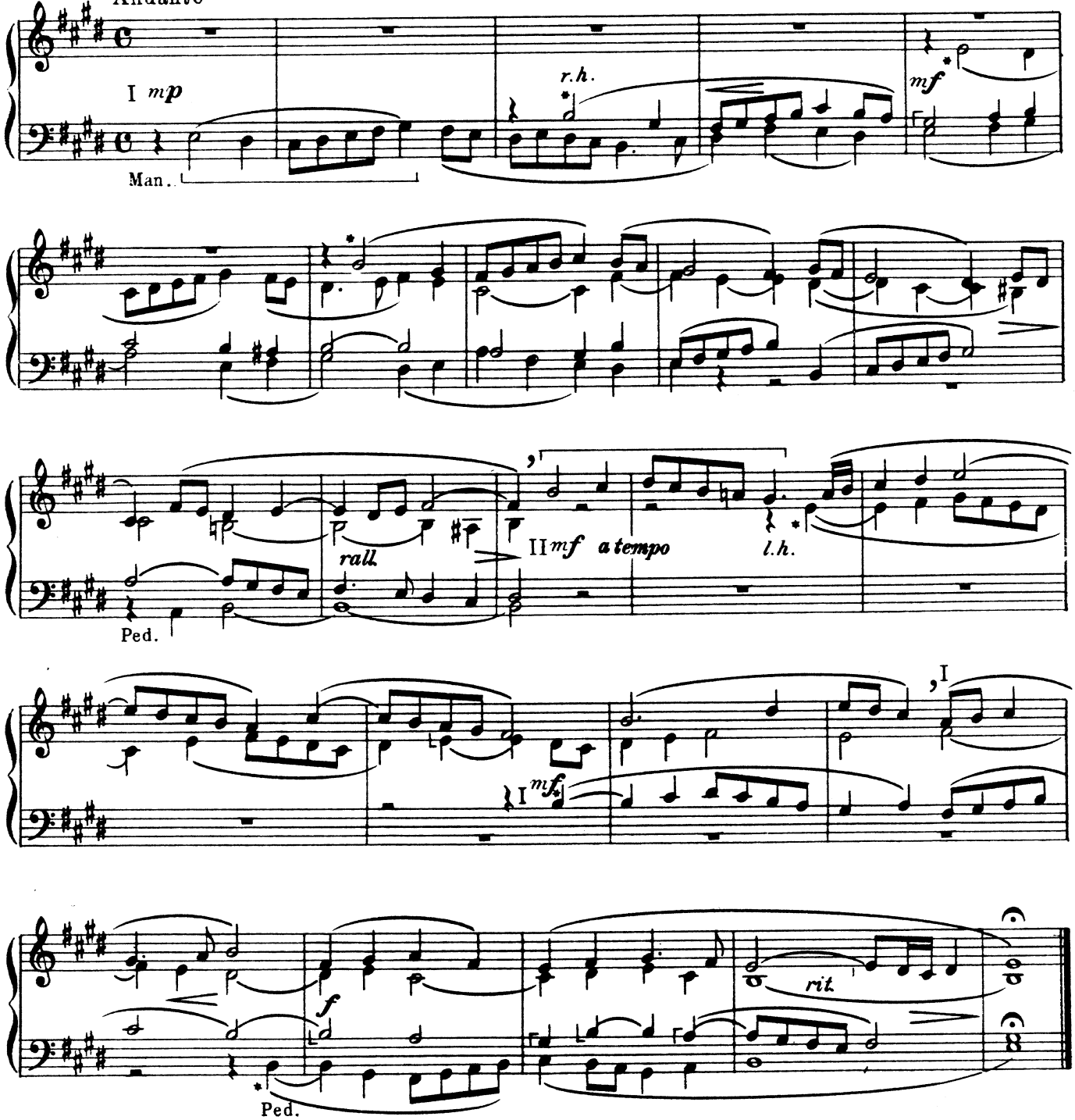
47. Moderato



## E MAJOR

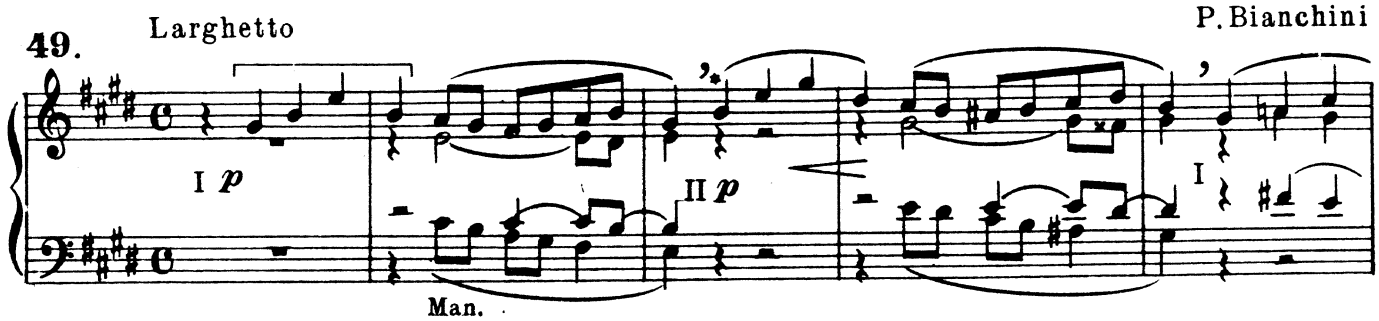
V. Engel

**48.** Andante

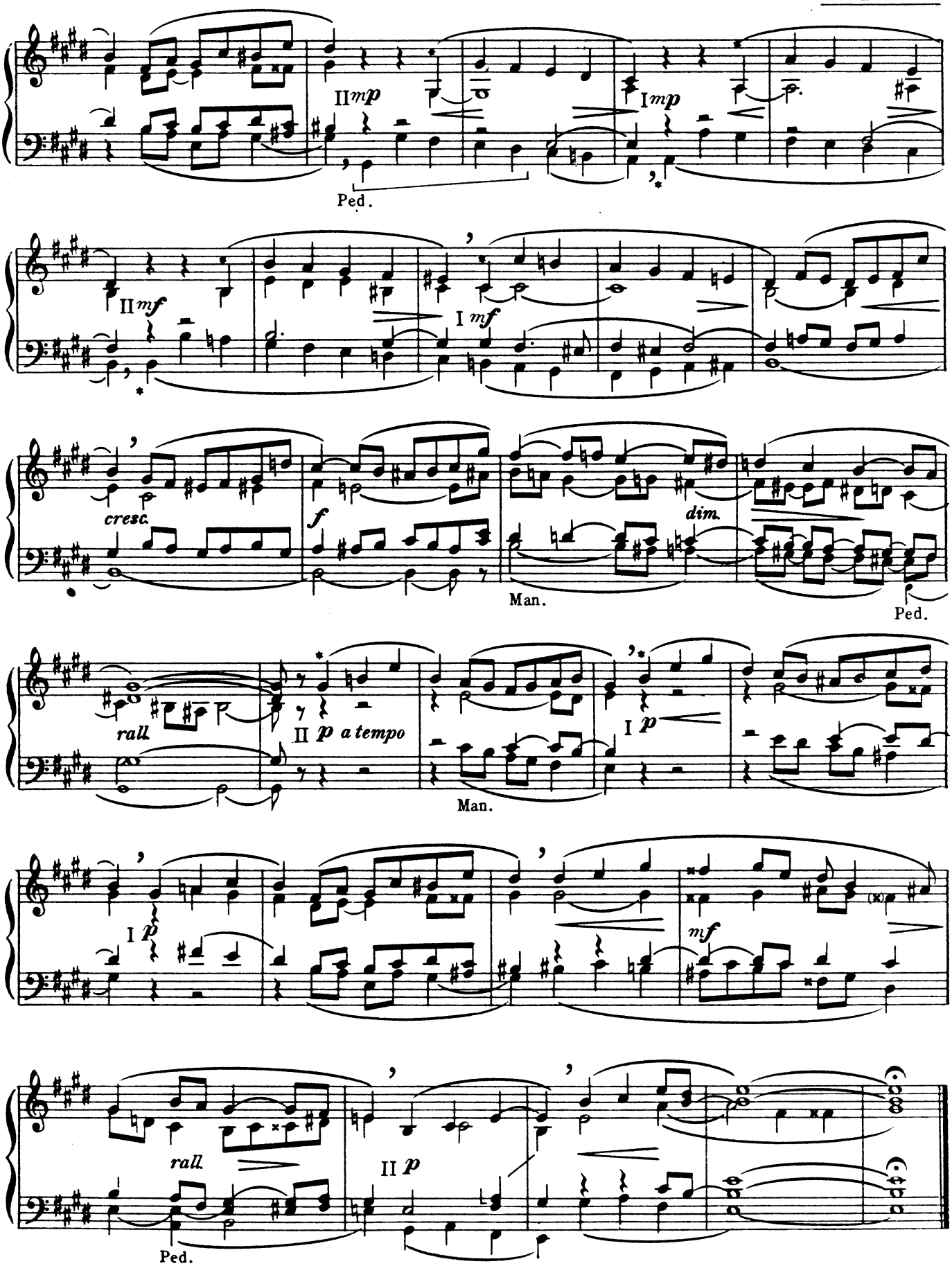



P. Bianchini

**49.** Larghetto



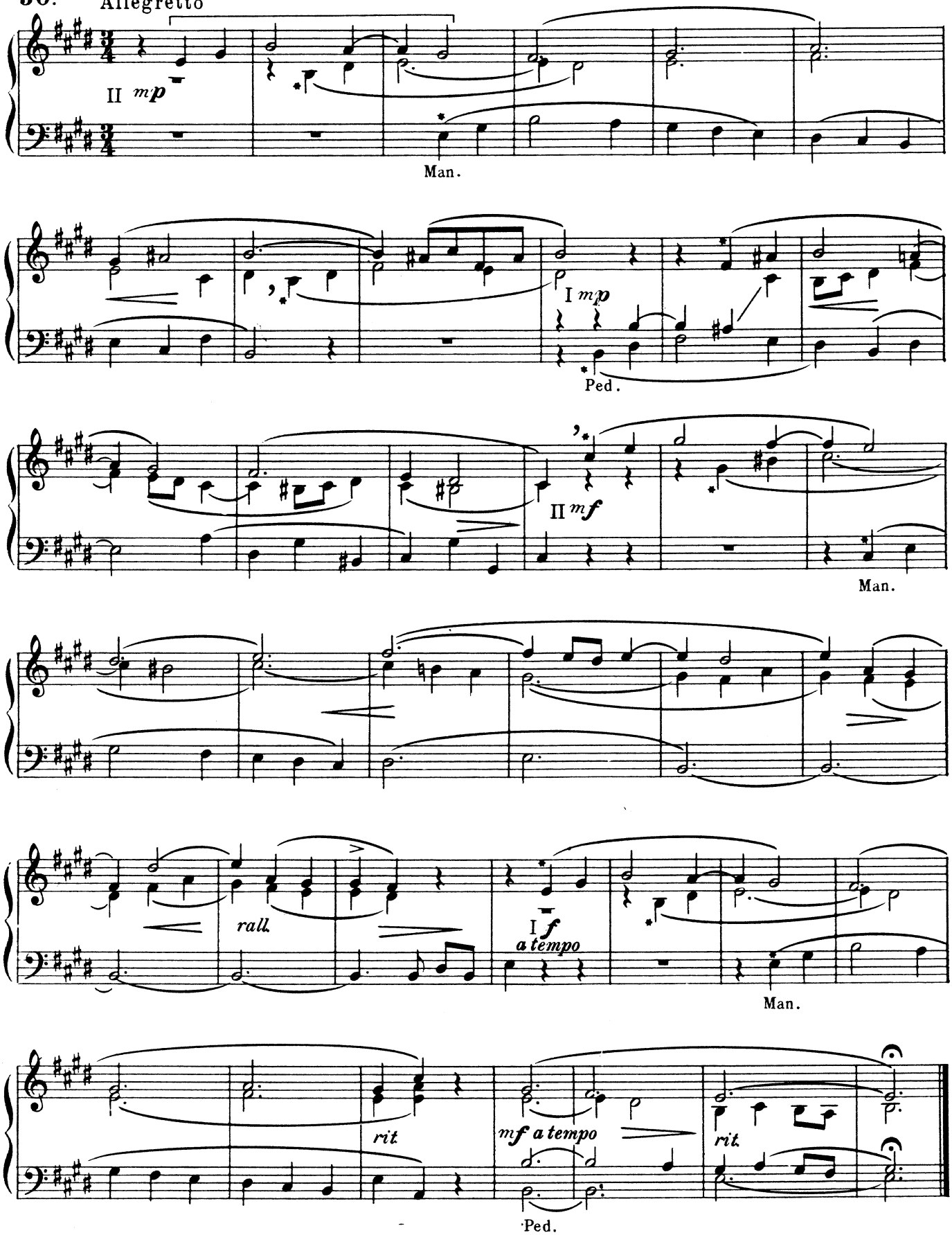
## E MAJOR


II mp
I mp
Ped.
II mf
I mf
cresc.
f
dim.
Man.
Ped.
rall.
II p a tempo
I p
Man.
I p
mf
rall.
II p
Ped.

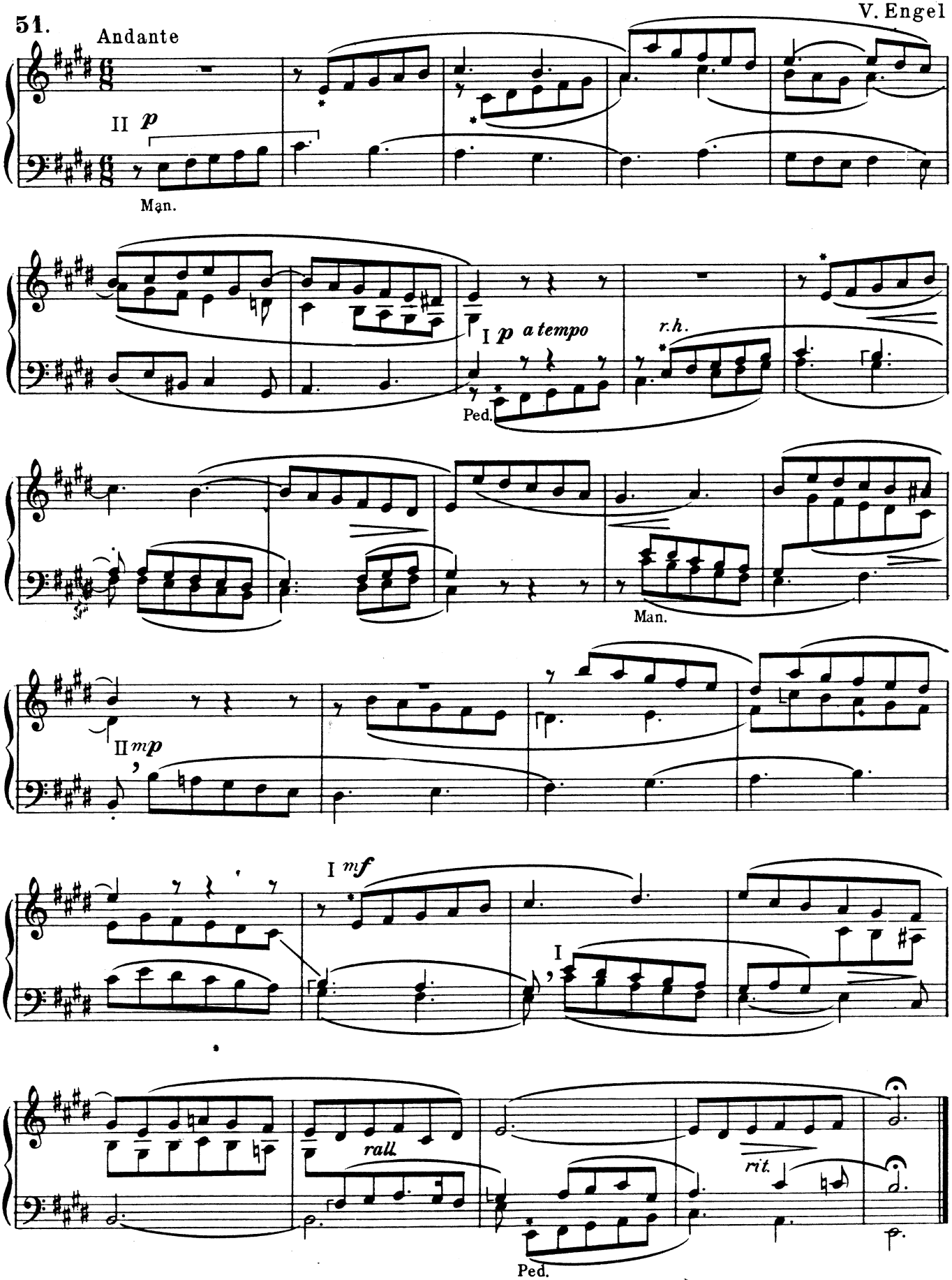
## E MAJOR

J. C. Schmügel

**50.** Allegretto



51.

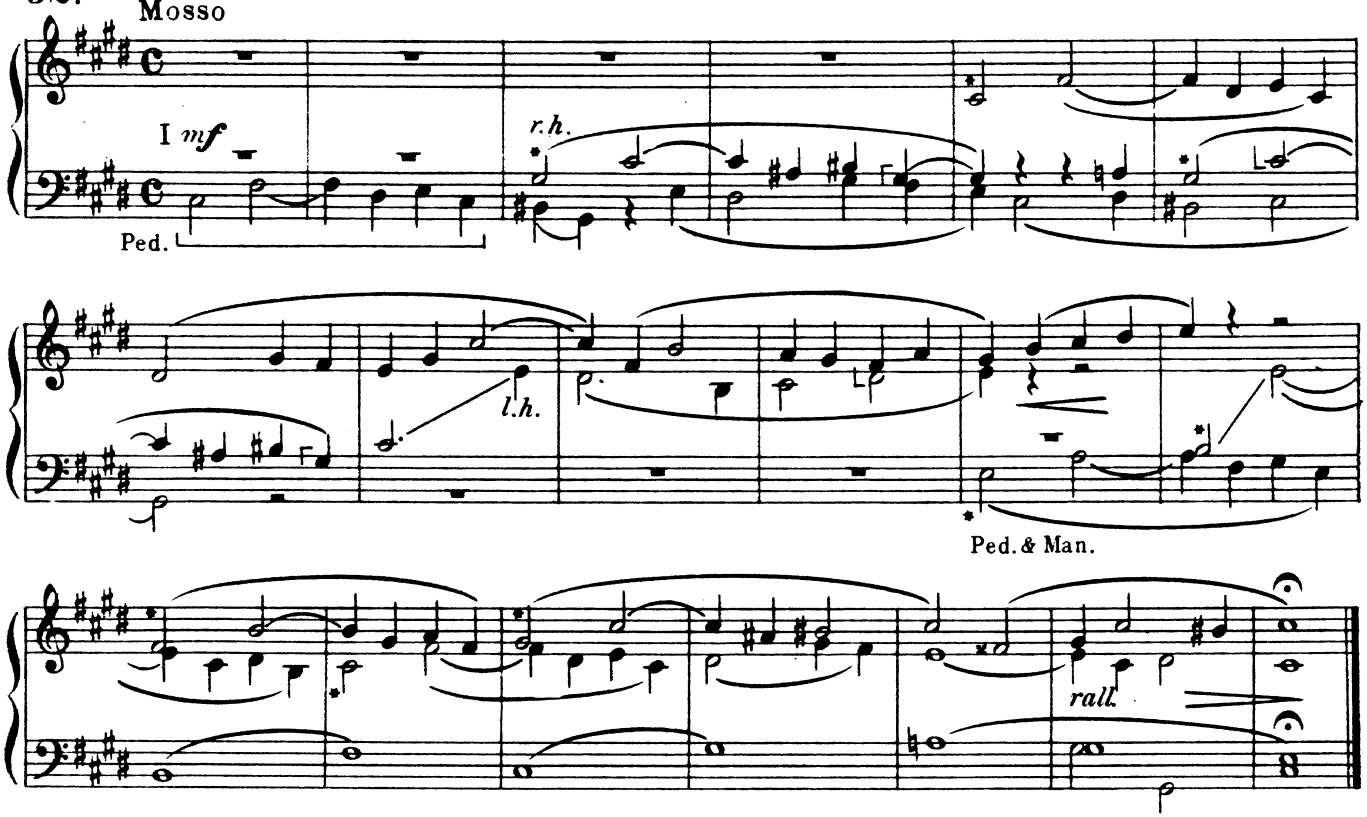


## C♯ MINOR

# Do♯ minore - Cis moll

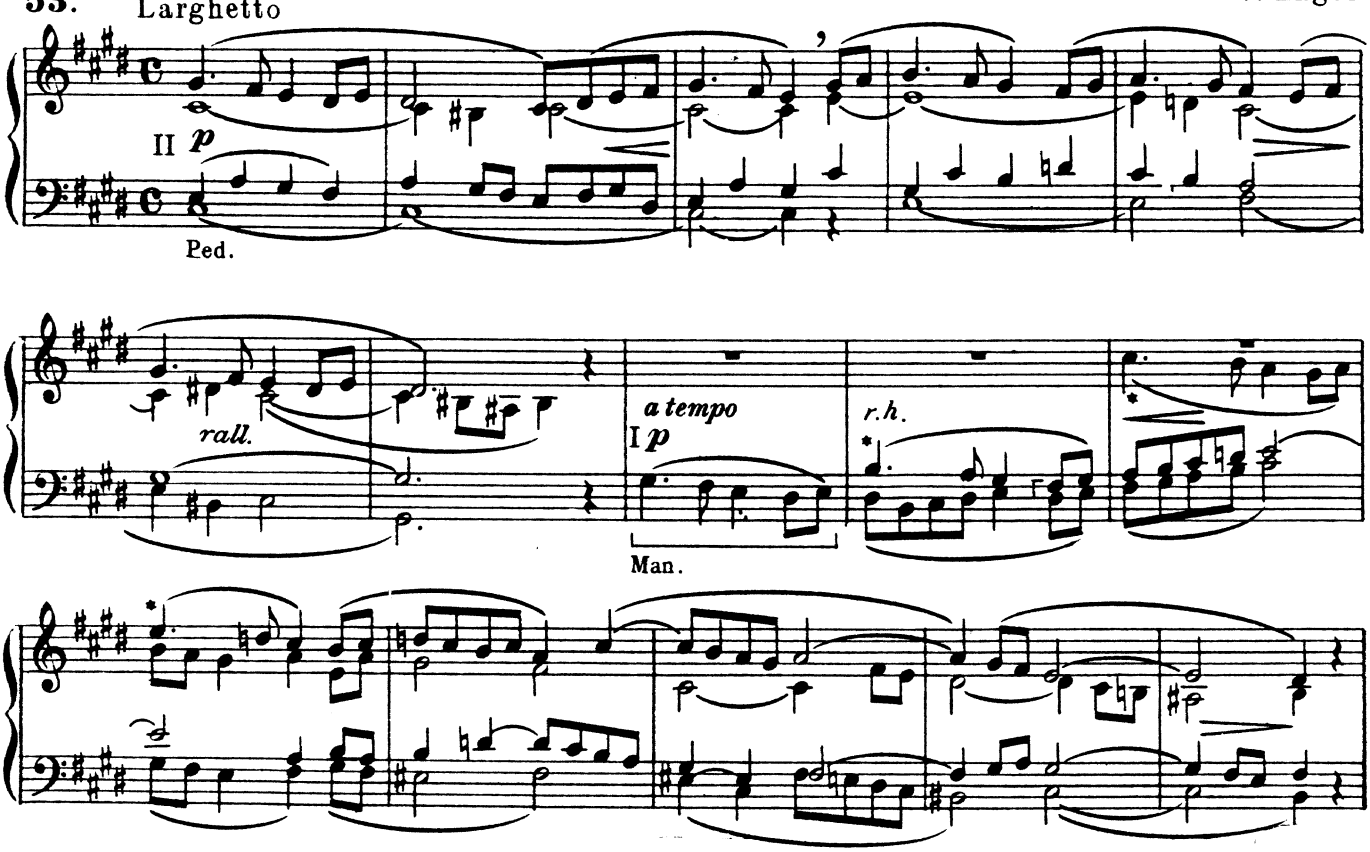
J. C. Vierling

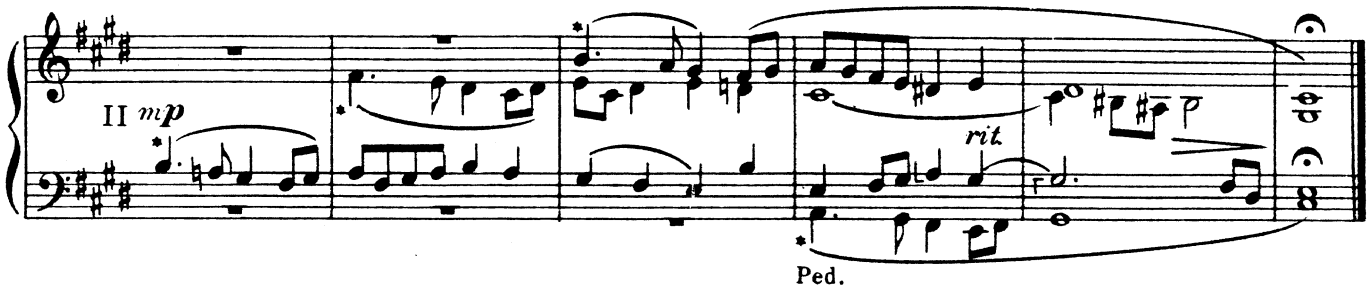
**52.** Mosso




**53.** Larghetto

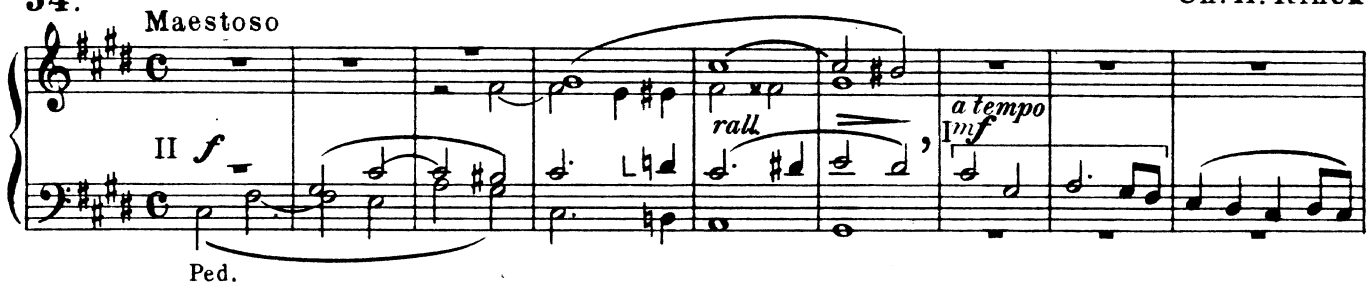
V. Engel

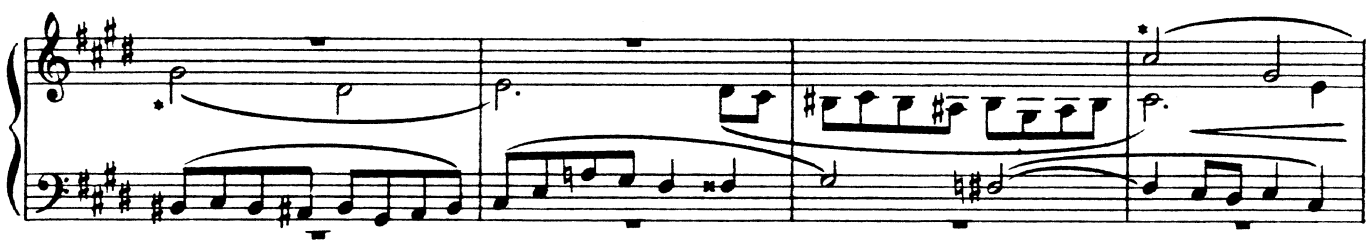


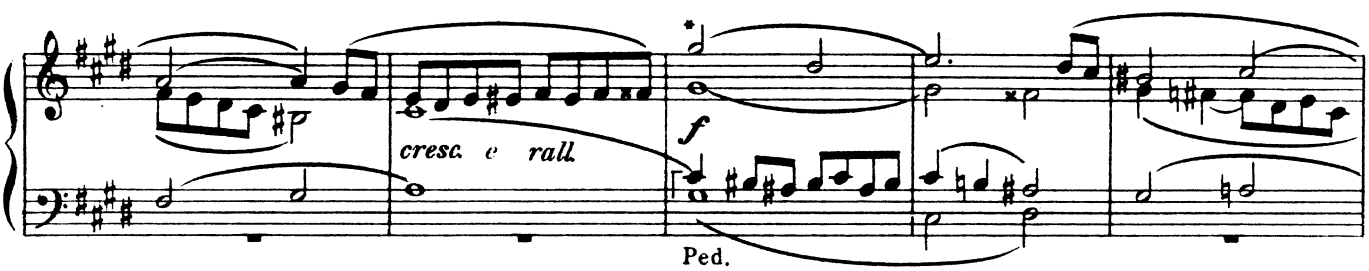

II mp
rit.
Ped.

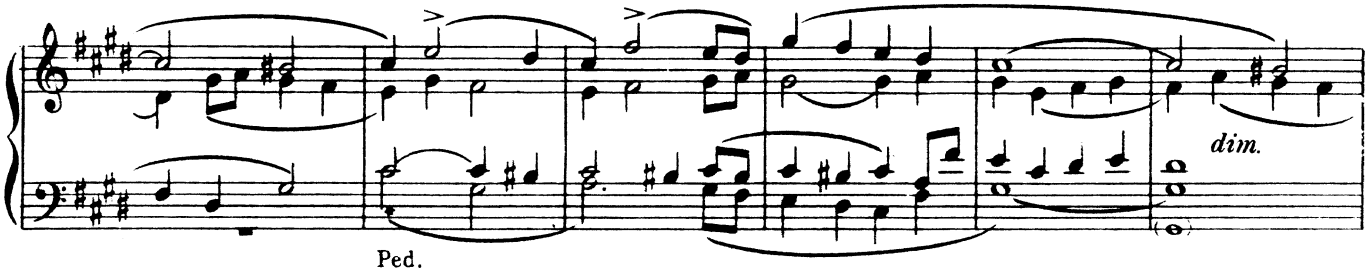
54.

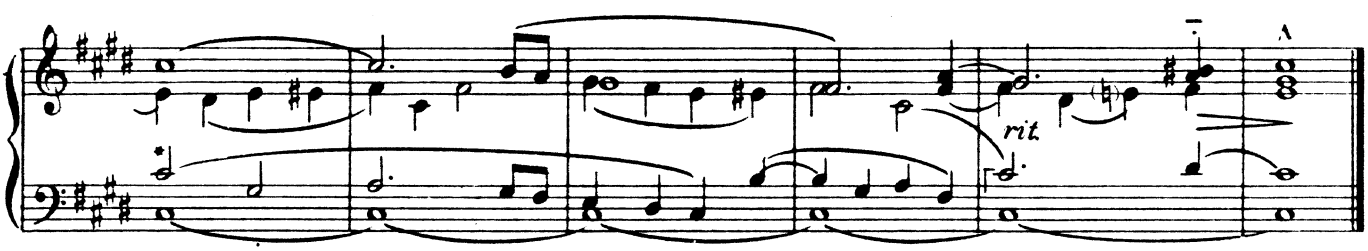
Ch. H. Rinck


Maestoso
II f
Ped.
rall.
a tempo
mf




cresc. e rall.
f
Ped.


dim.
Ped.

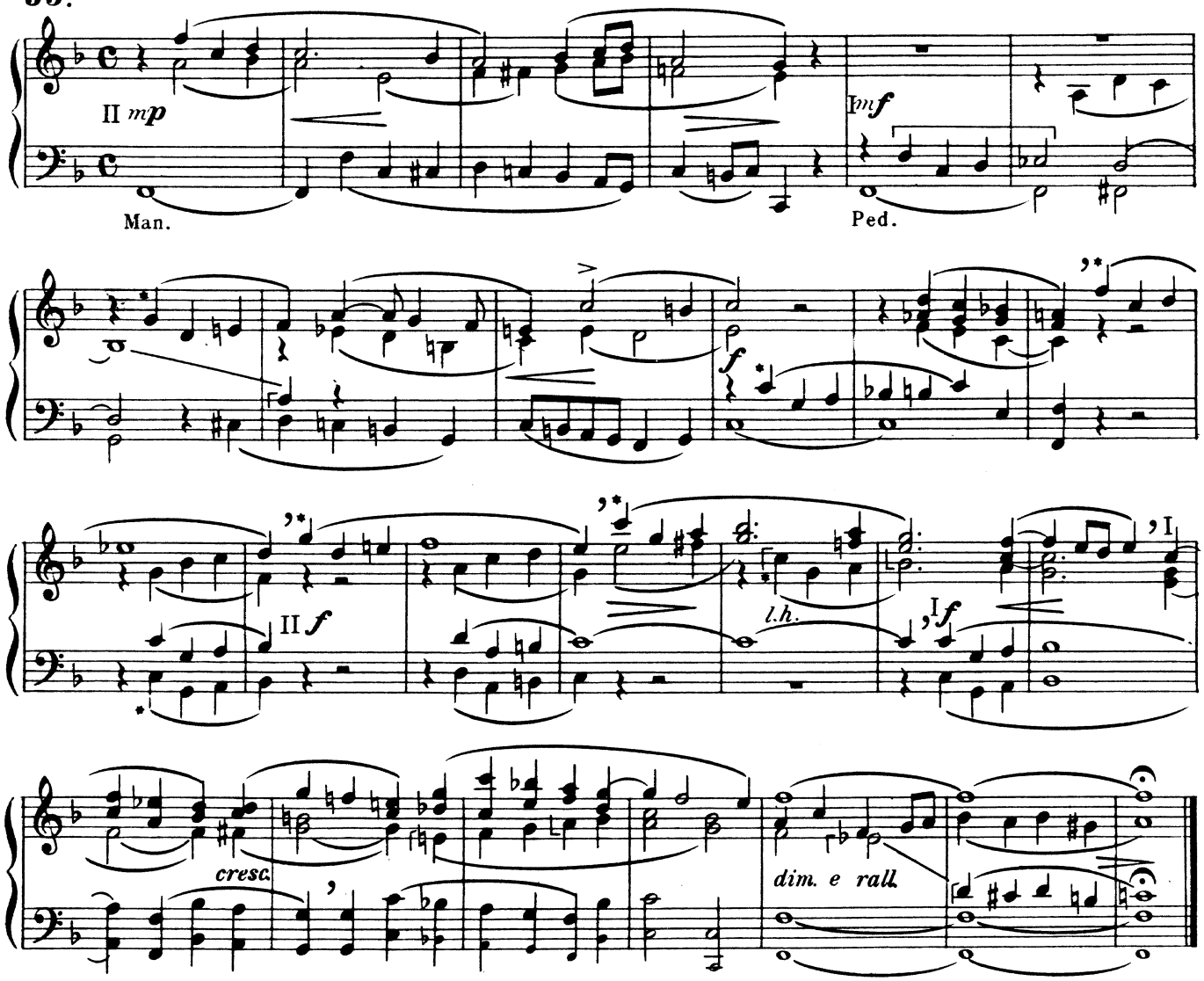

rit.
A

**F MAJOR**

# Fa Maggiore - F dur

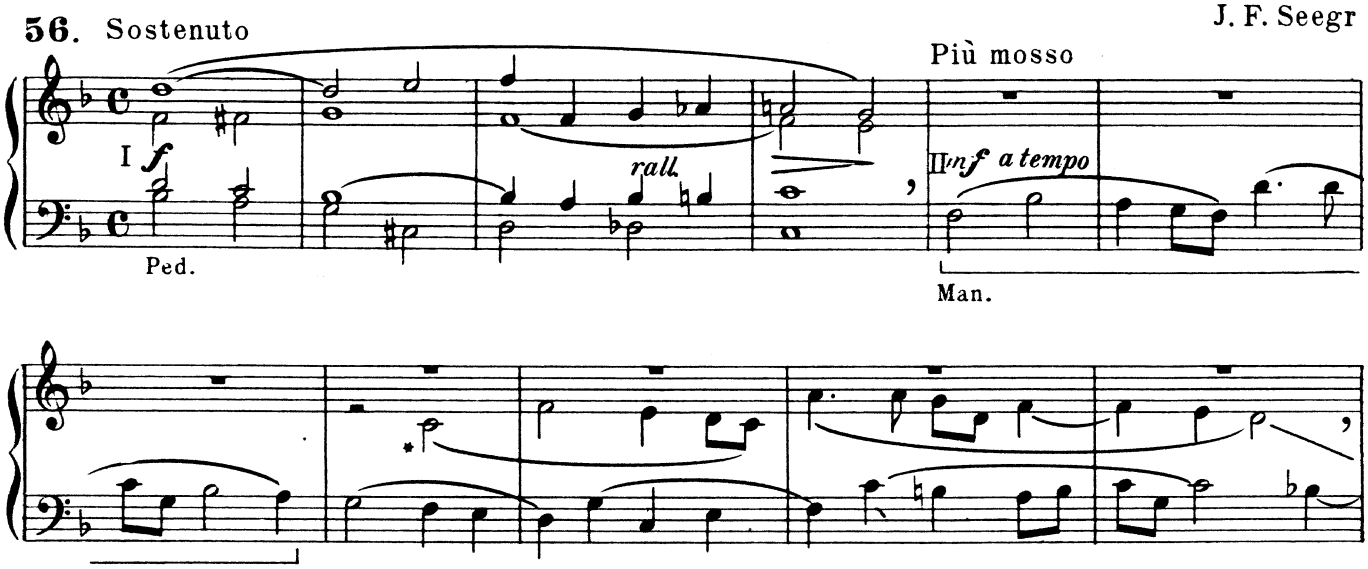
Ch. H. Rinck

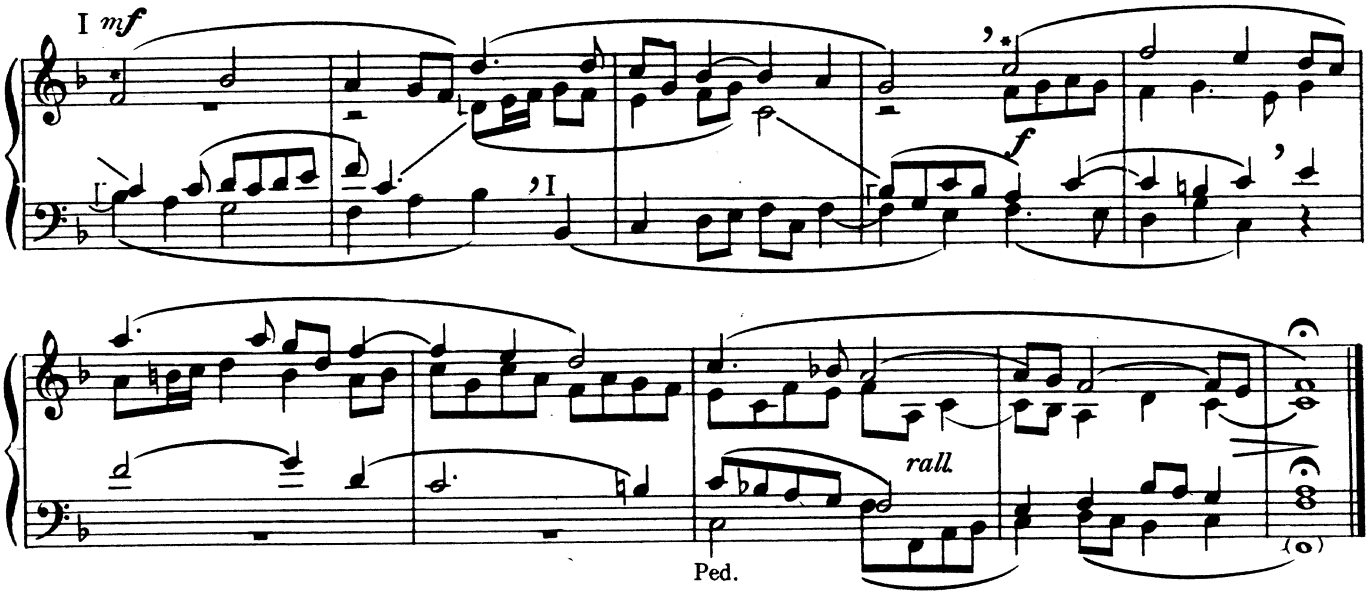
**55.** Andante mosso




J. F. Seegr

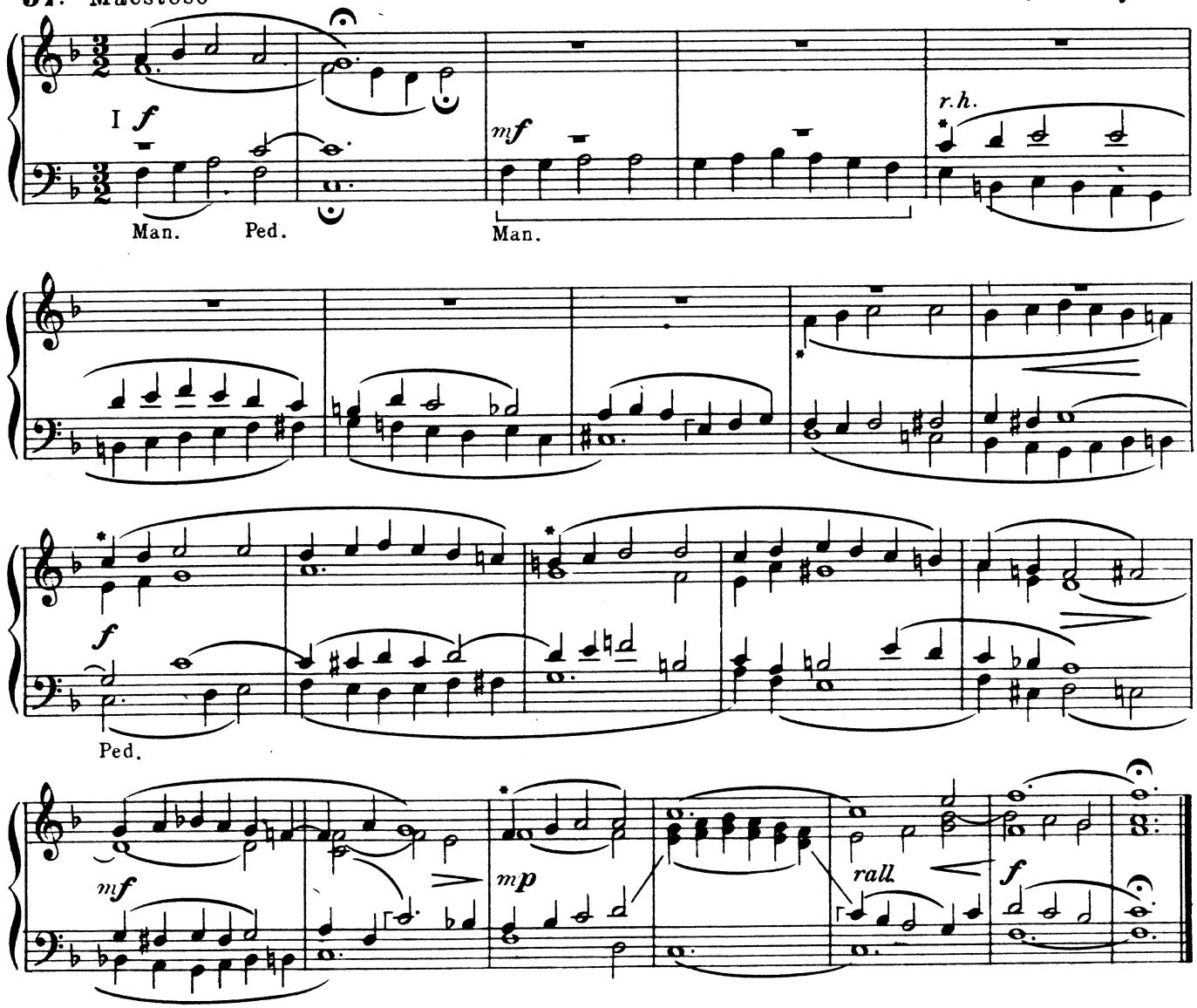
**56.** Sostenuto






**57.** Maestoso

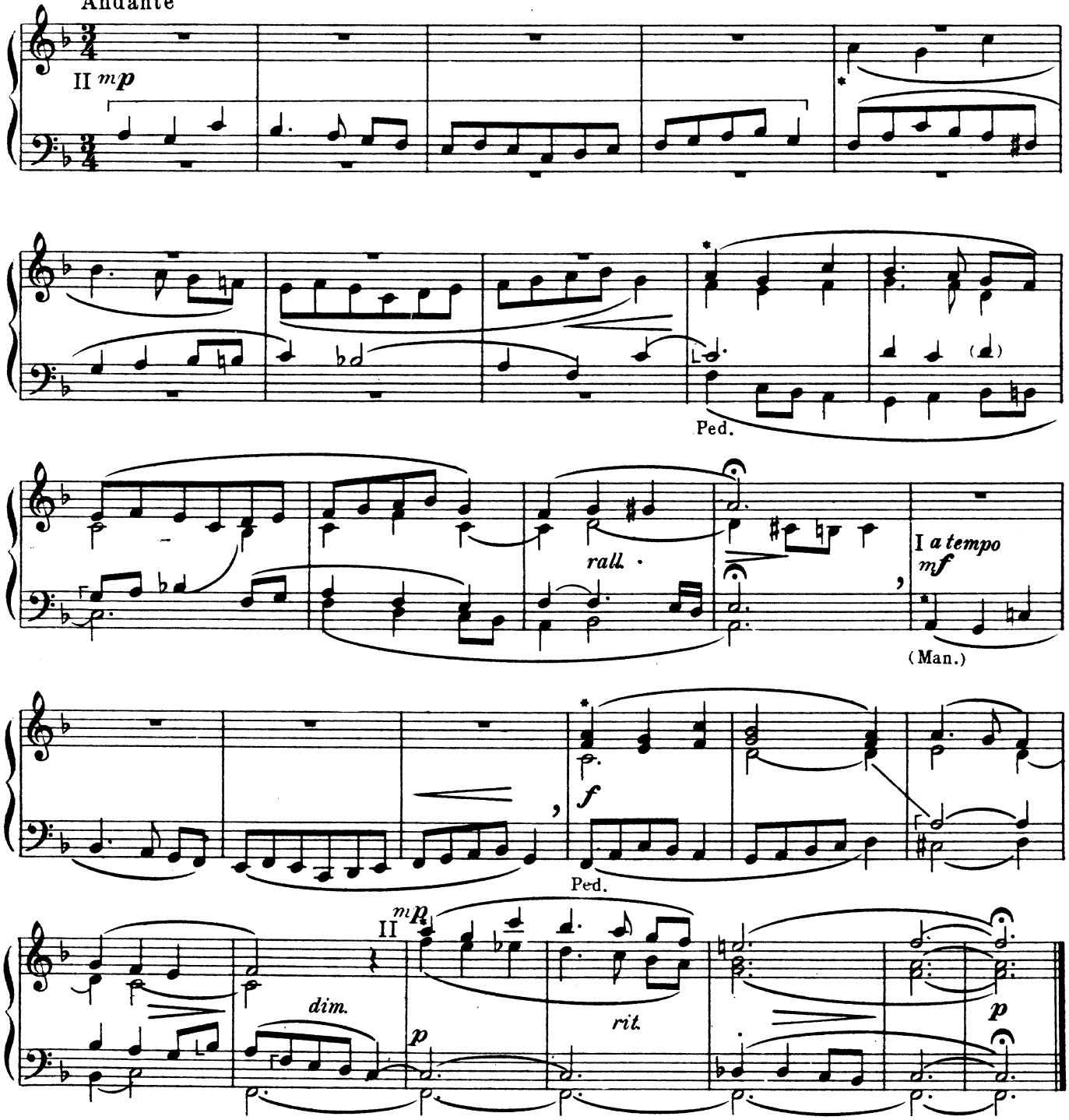
Fr. Walczynski



## F MAJOR

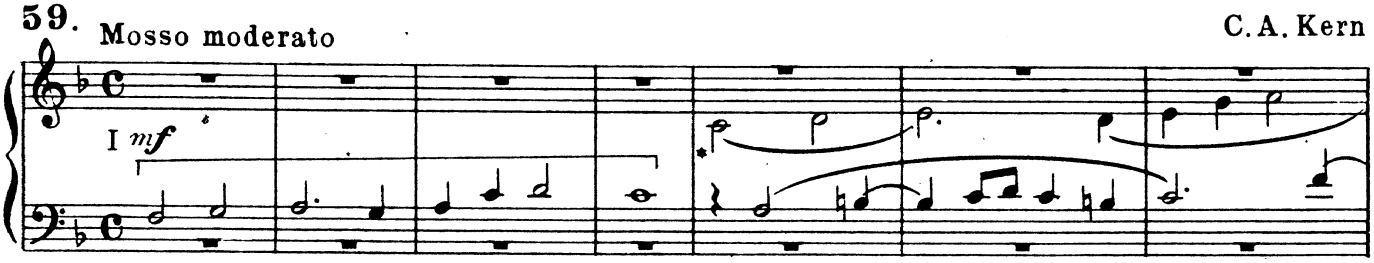
Fr. Walczynski

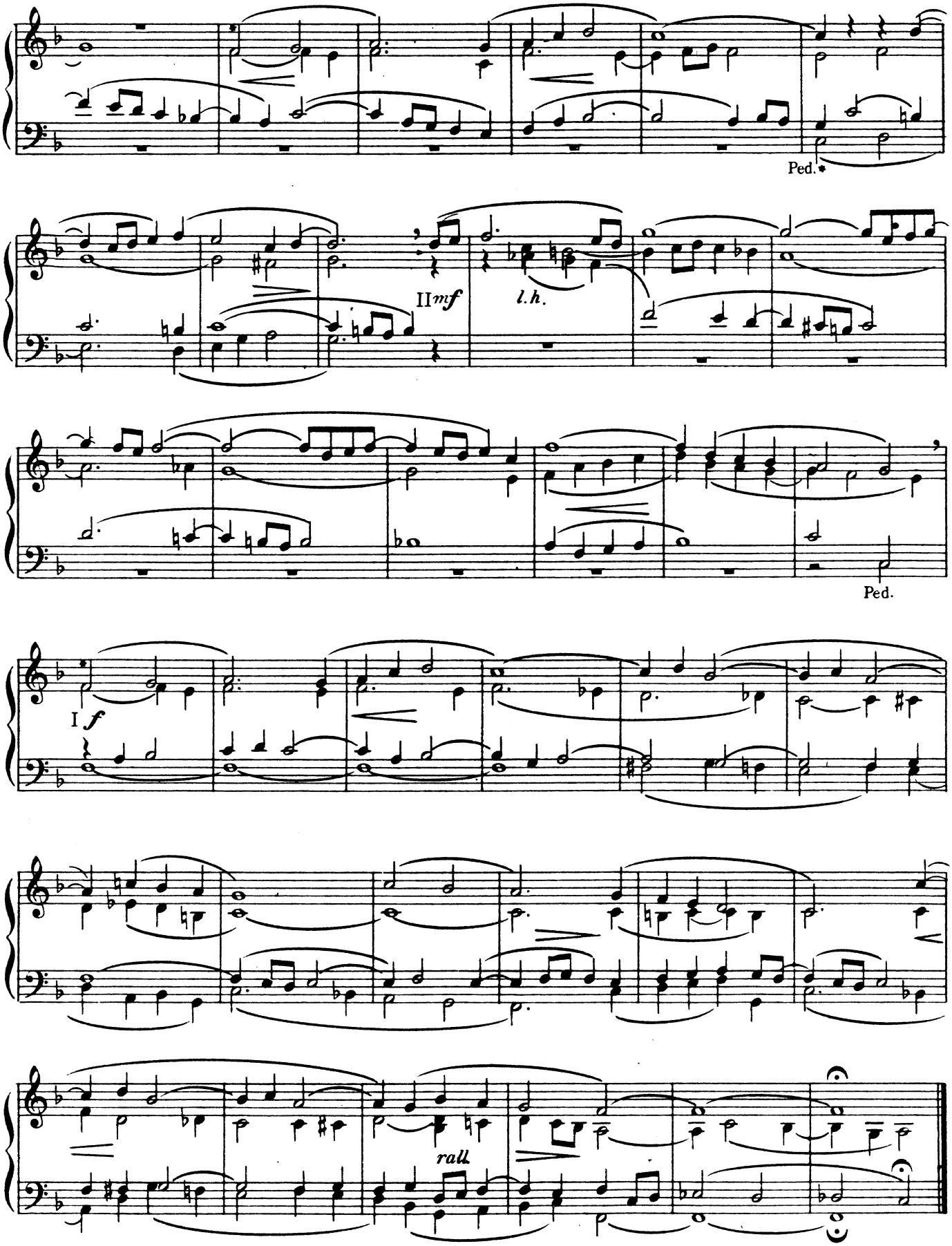
**58.** Andante




**59.** Mosso moderato

C. A. Kern

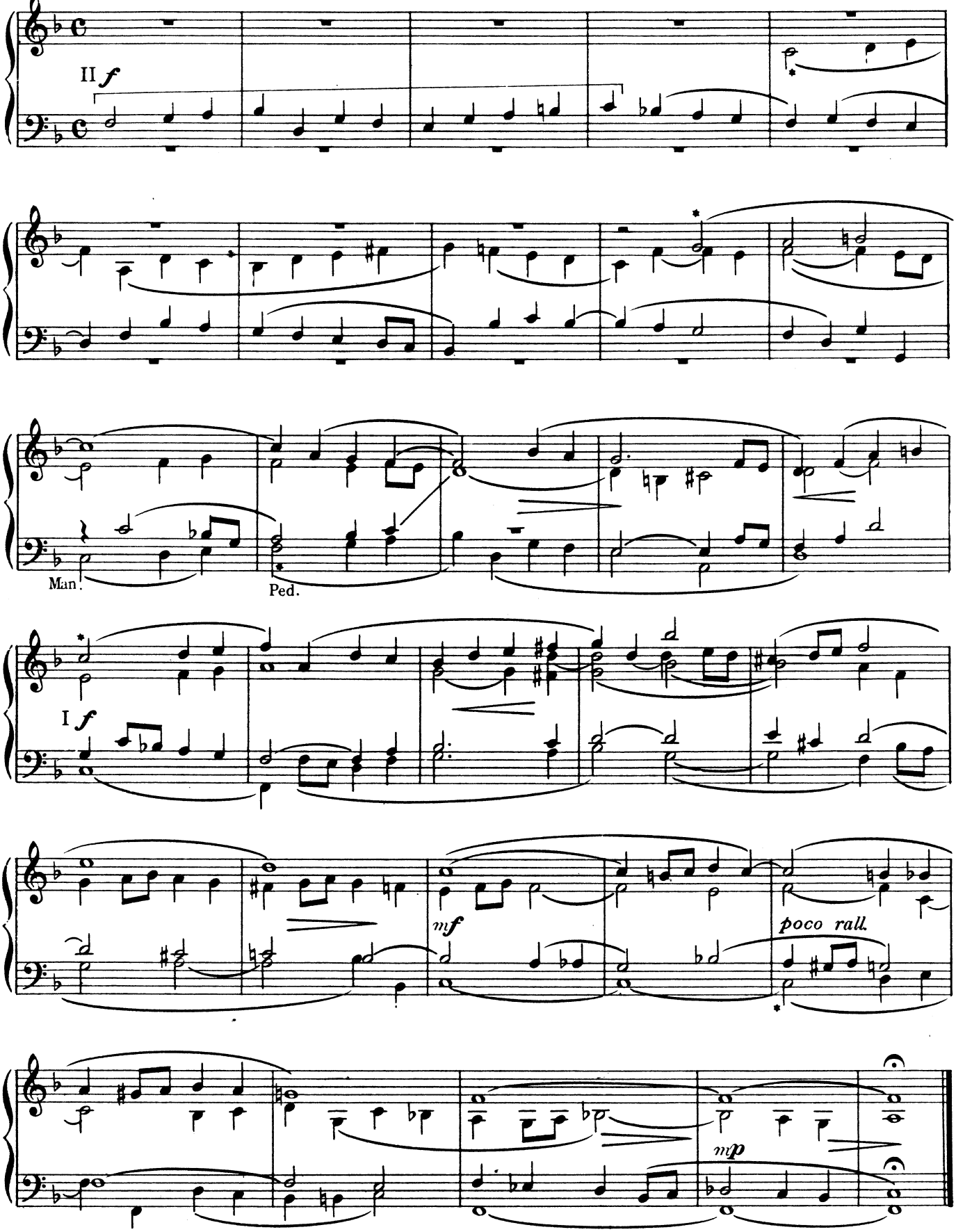



Ped.
II mf
l.h.
Ped.
I f
rall

## F MAJOR

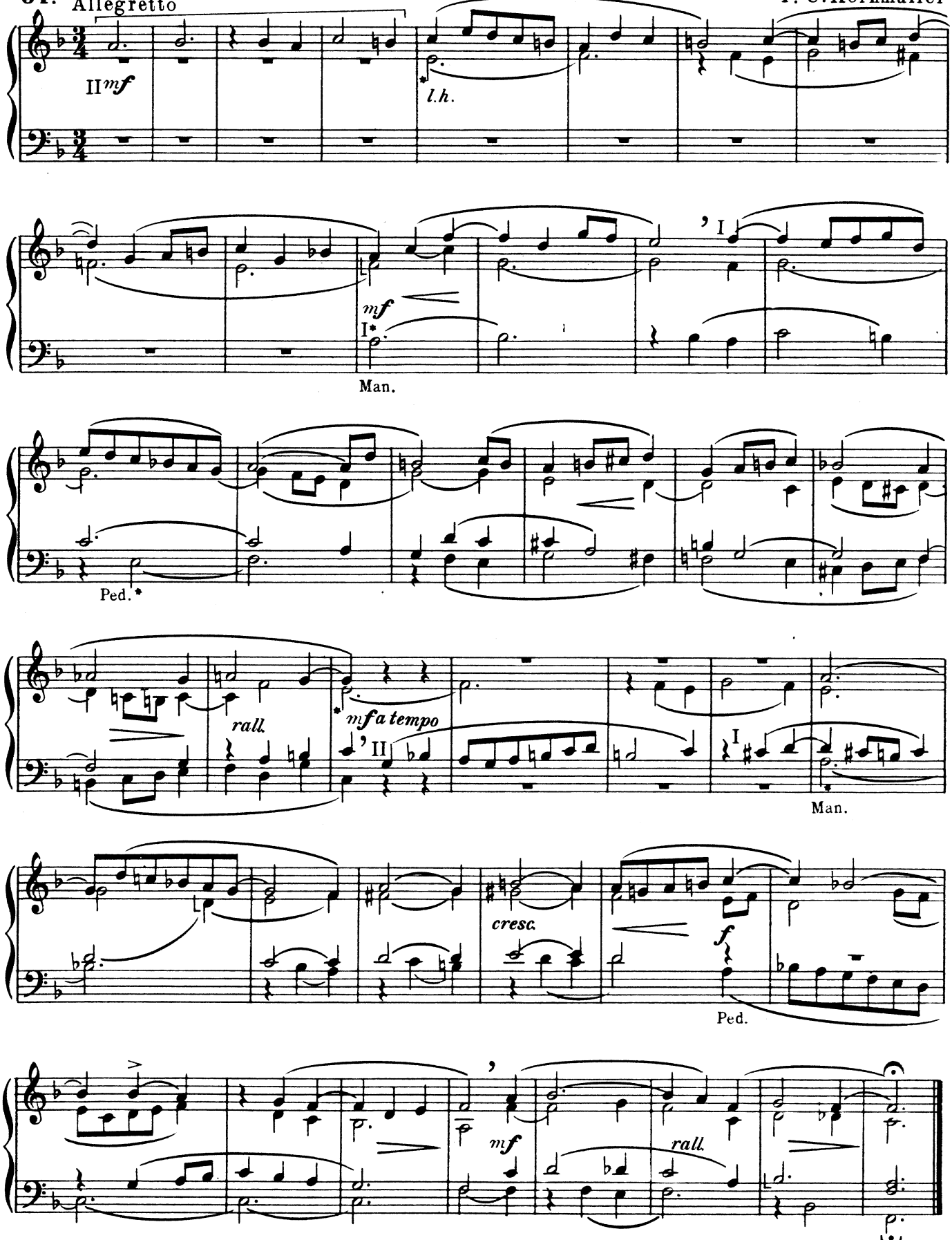
J. A. Troppmann

**60.** Andante mosso



**61.** Allegretto

P. U. Kornmüller

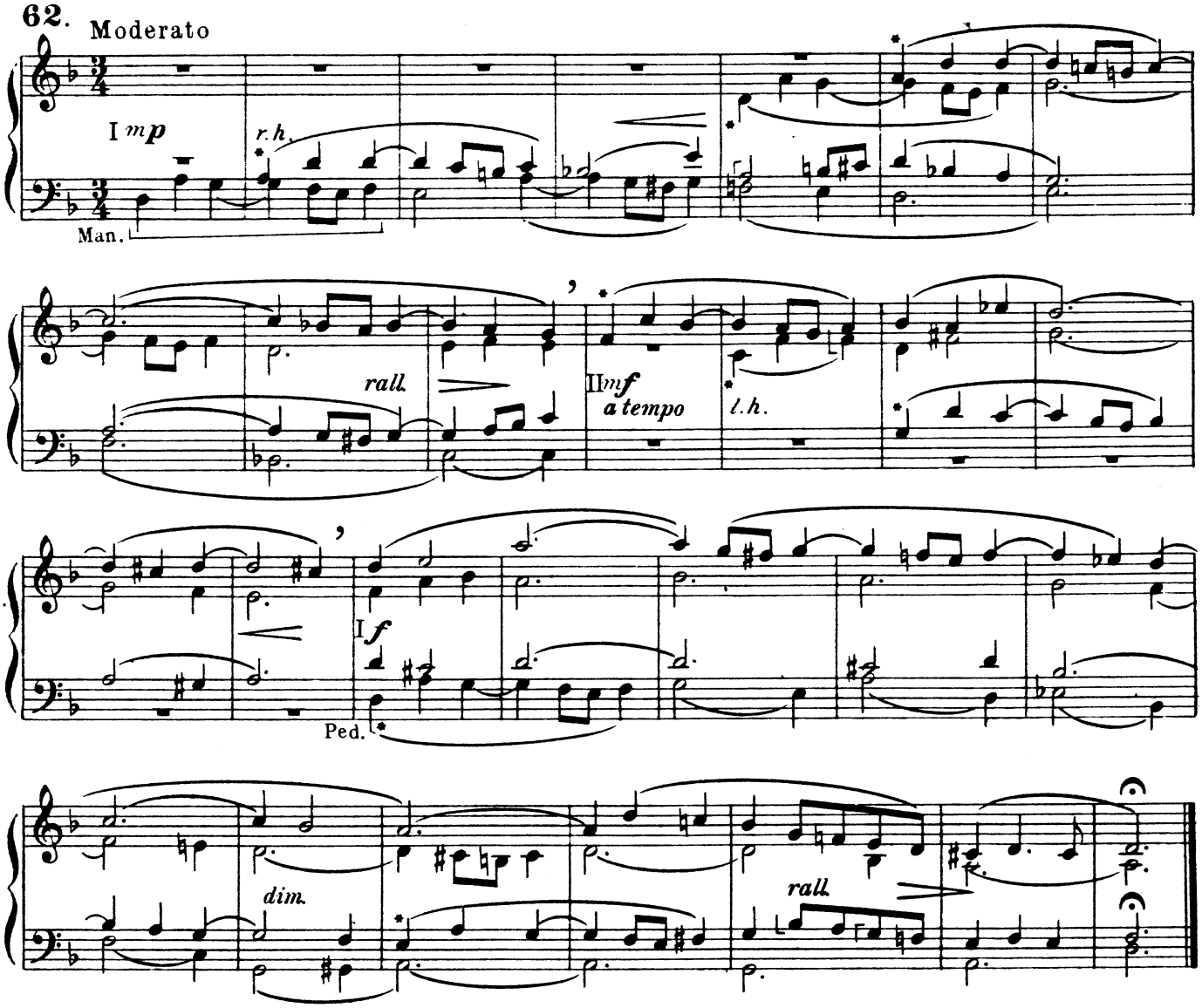


**D MINOR**

# Re minore - D moll

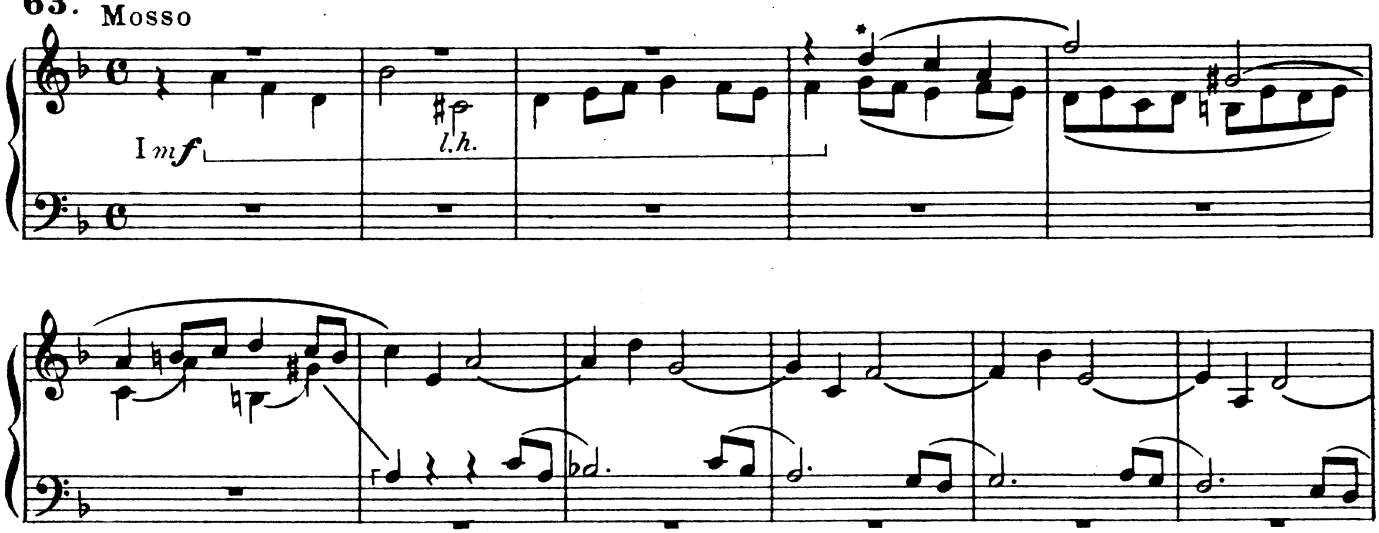
L. Bottazzo

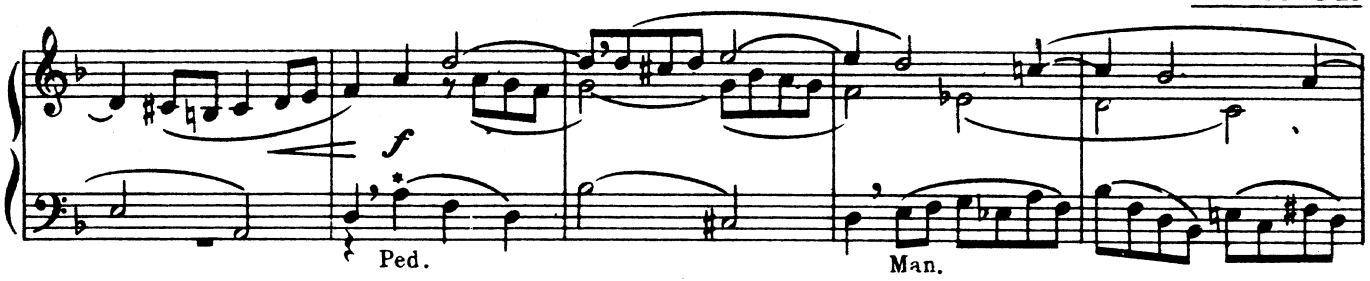
**62.** Moderato

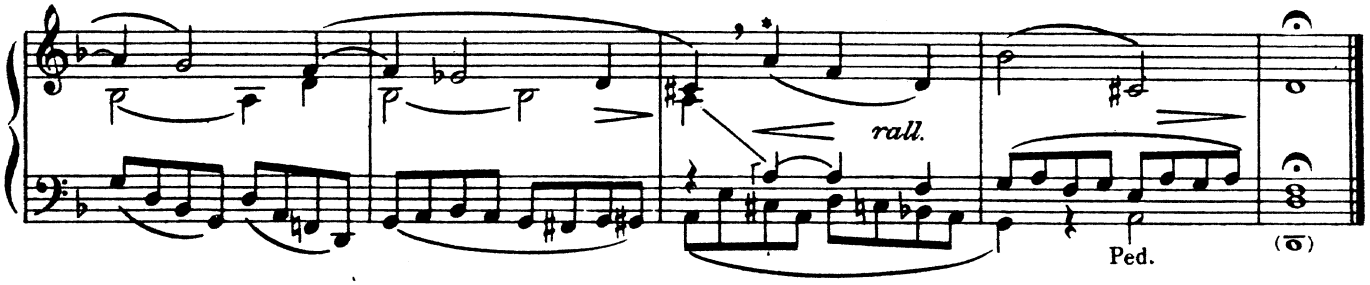



J. C. Kittel

**63.** Mosso

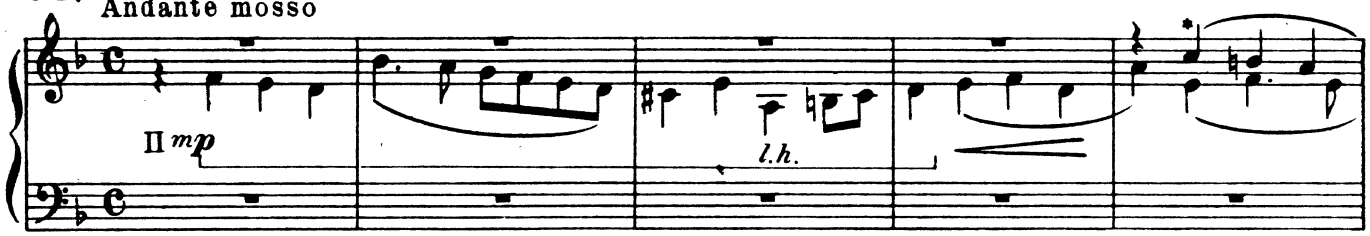


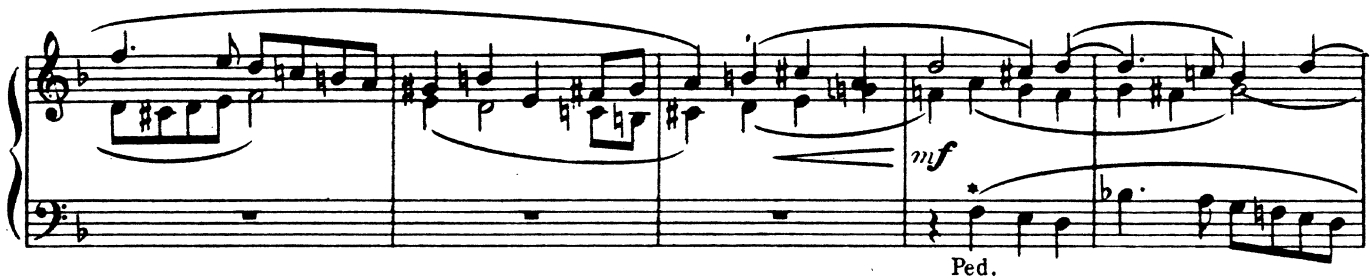


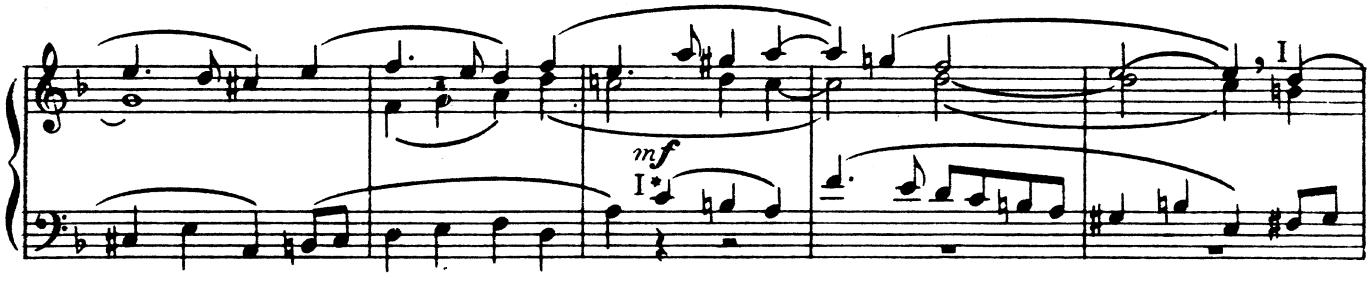



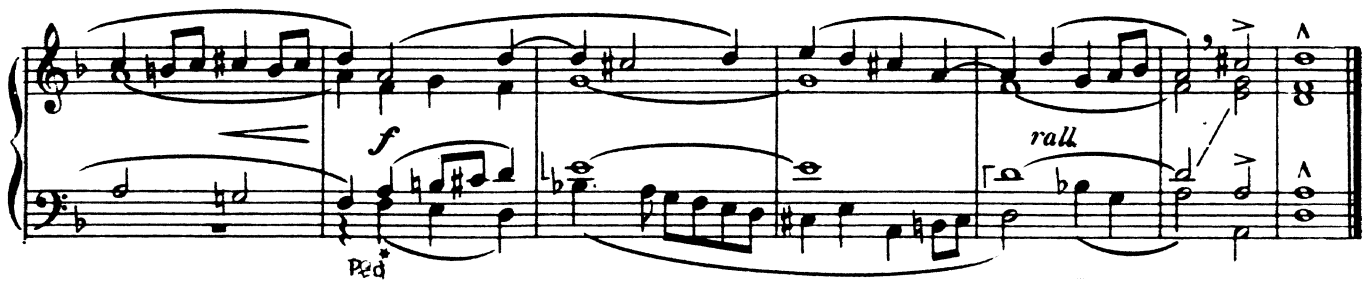

**64.** Andante mosso

F. J. Kunkel



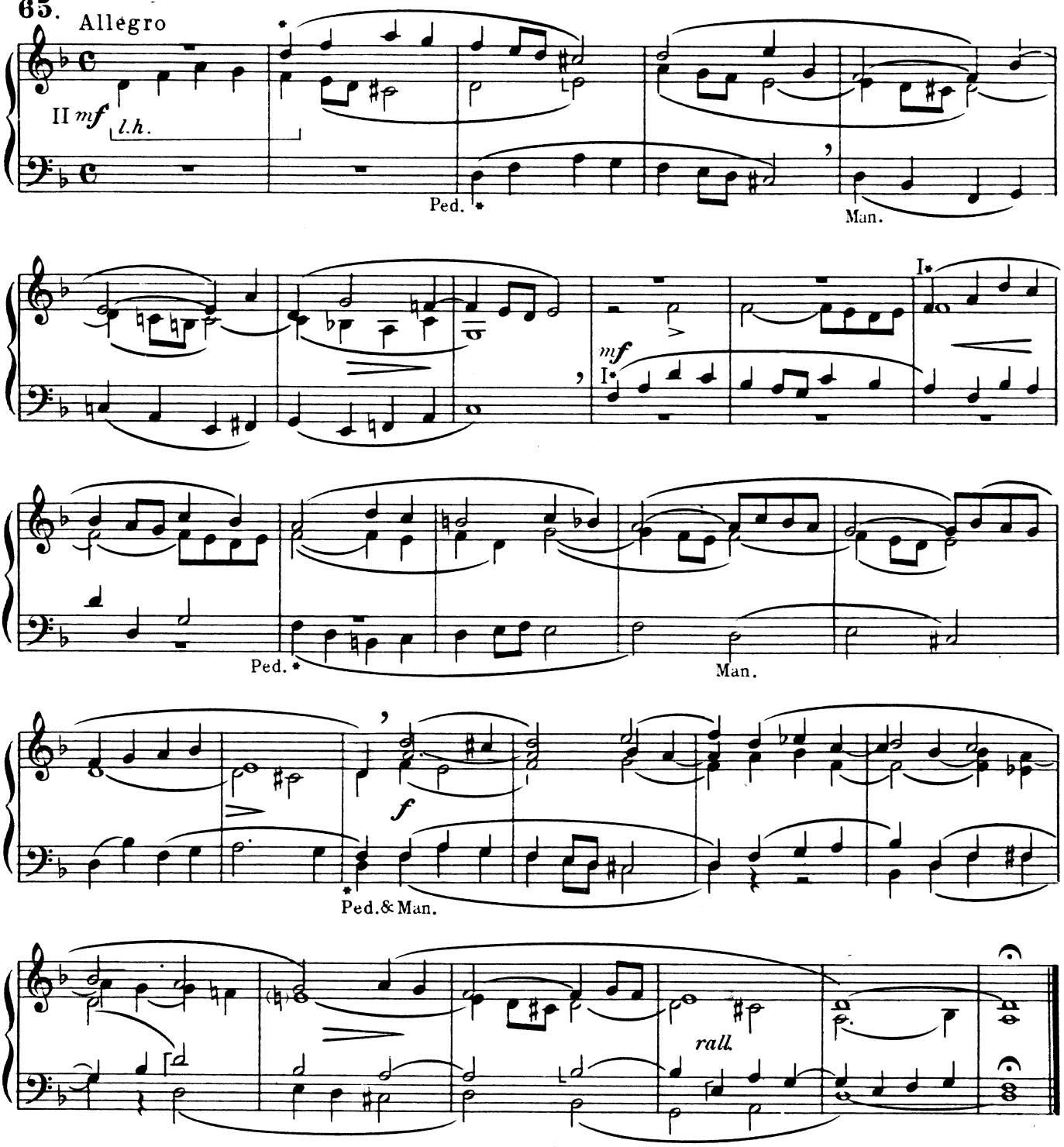



## D MINOR

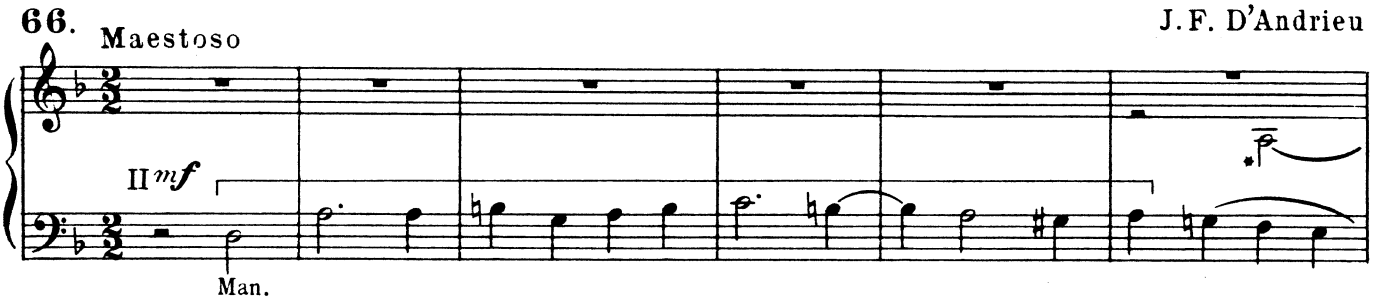
**65.** Allegro

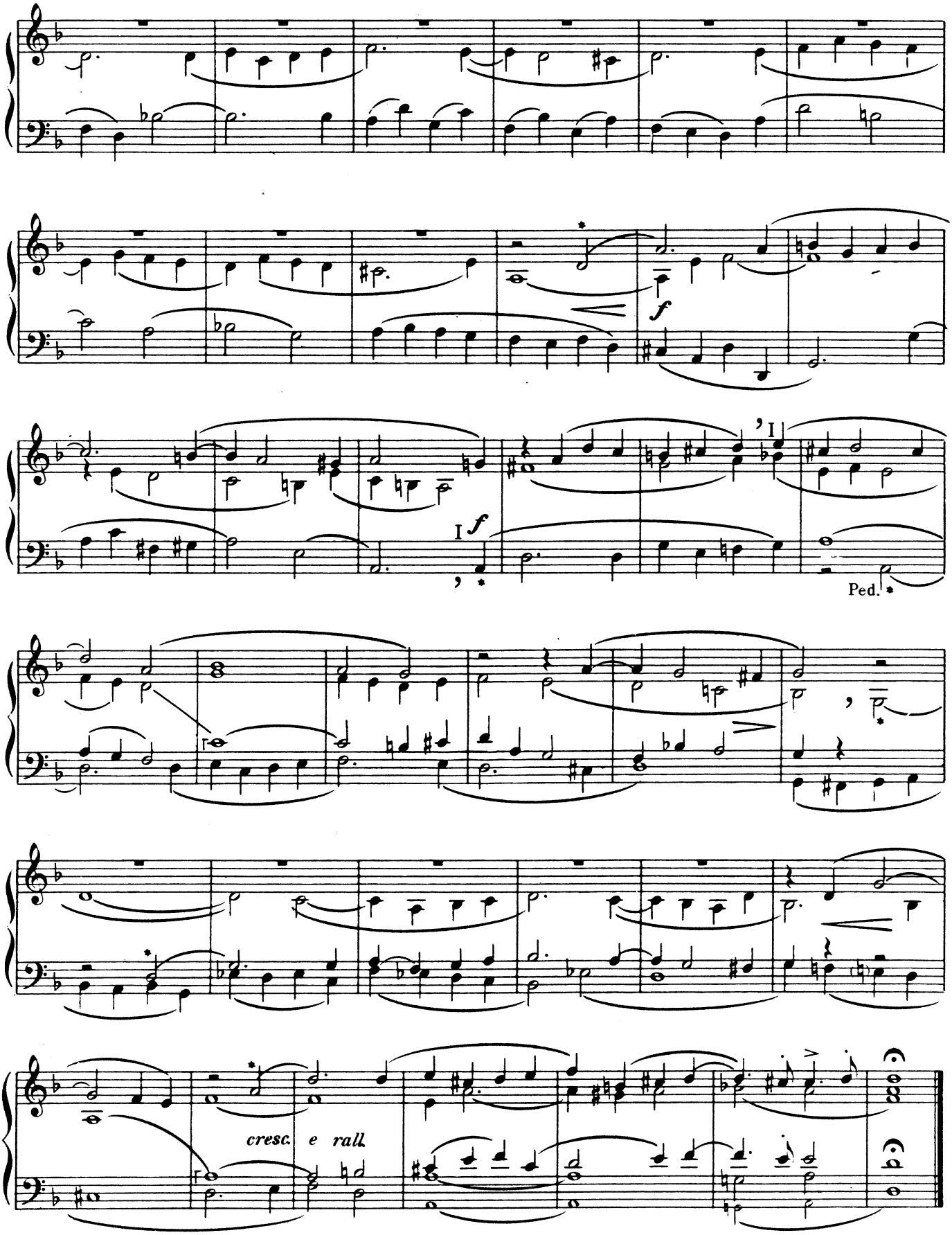
Ch. H. Rinck




**66.** Maestoso

J. F. D'Andrieu



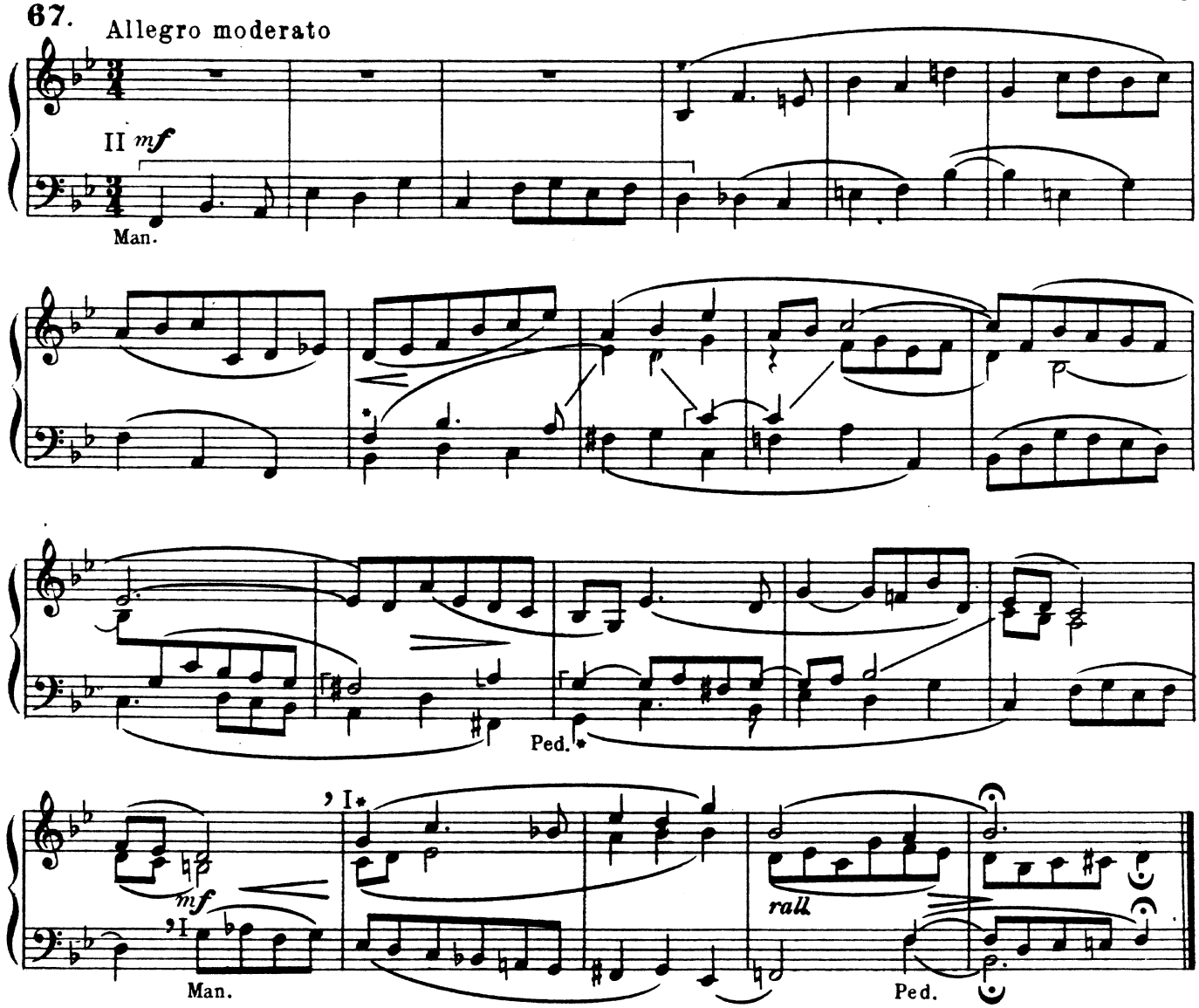

f
I
f
Ped.
cresc. e rall.

# Sib Maggiore - B dur

## B♭ MAJOR

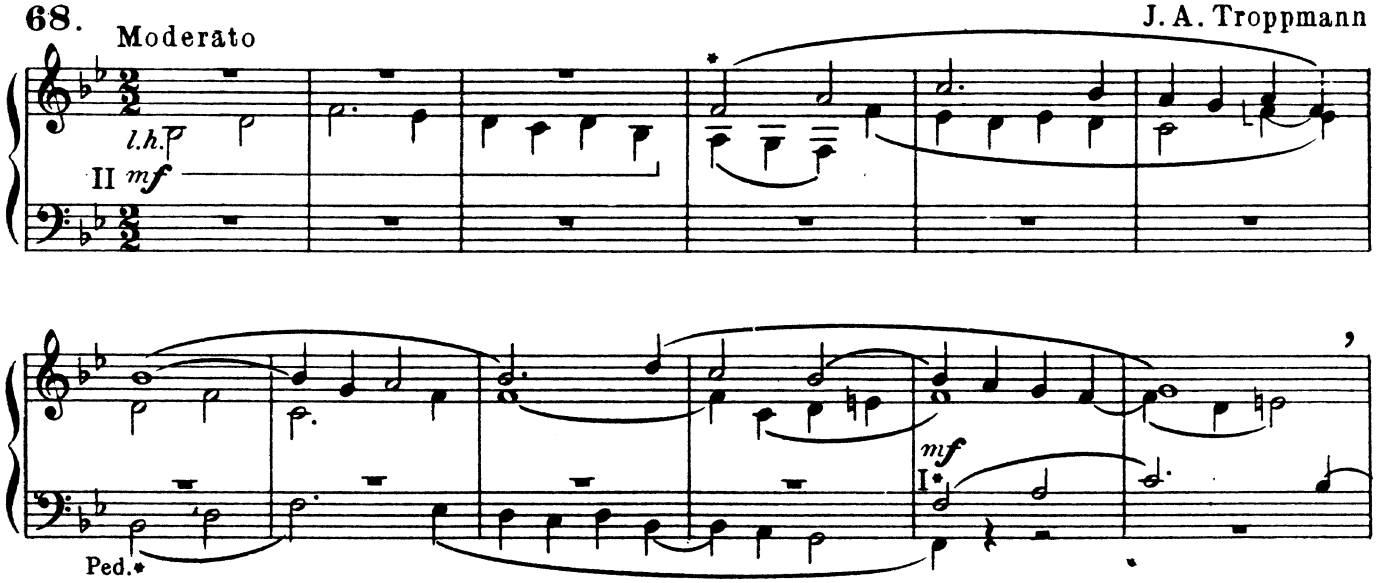
M. Brosig

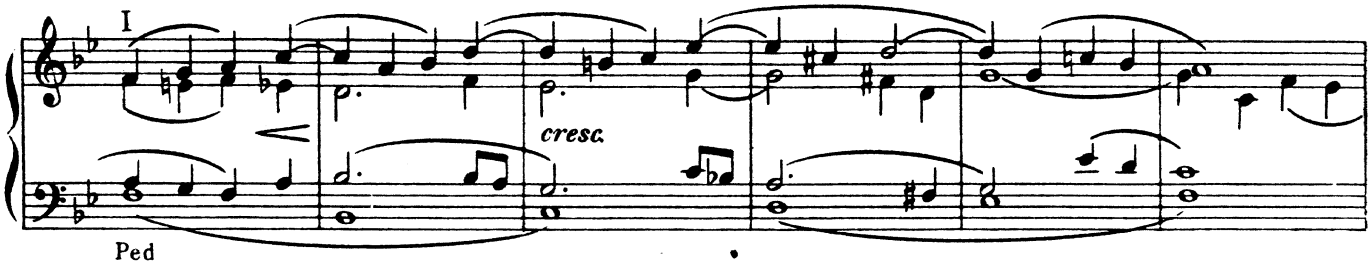
**67.** Allegro moderato

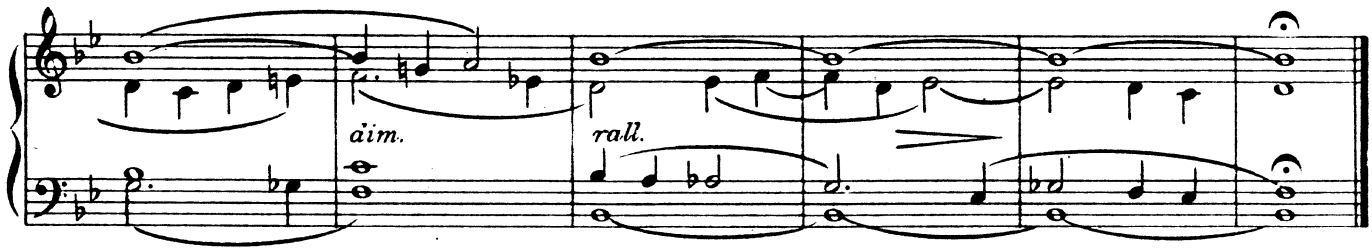



J. A. Troppmann

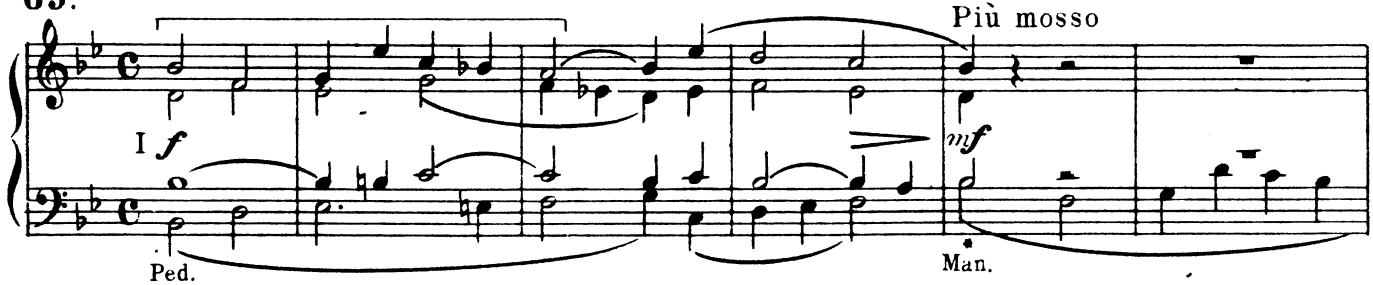
**68.** Moderato

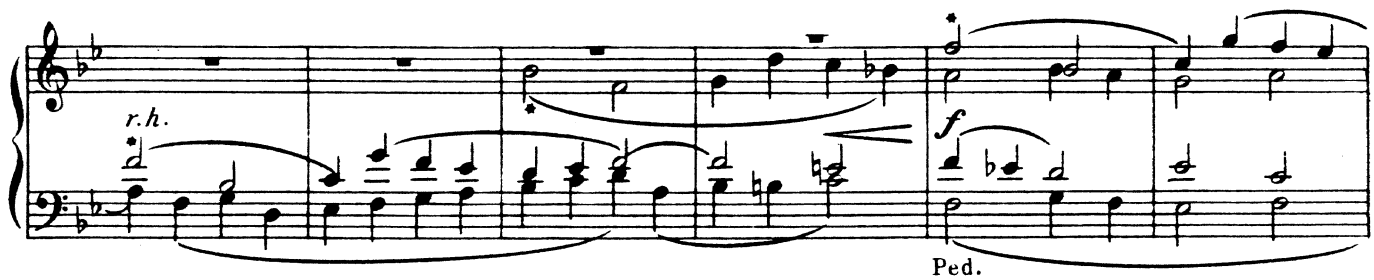


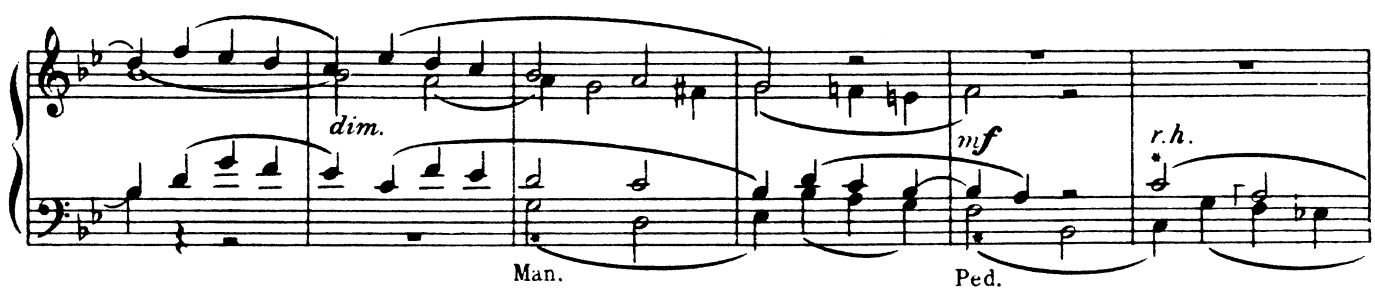


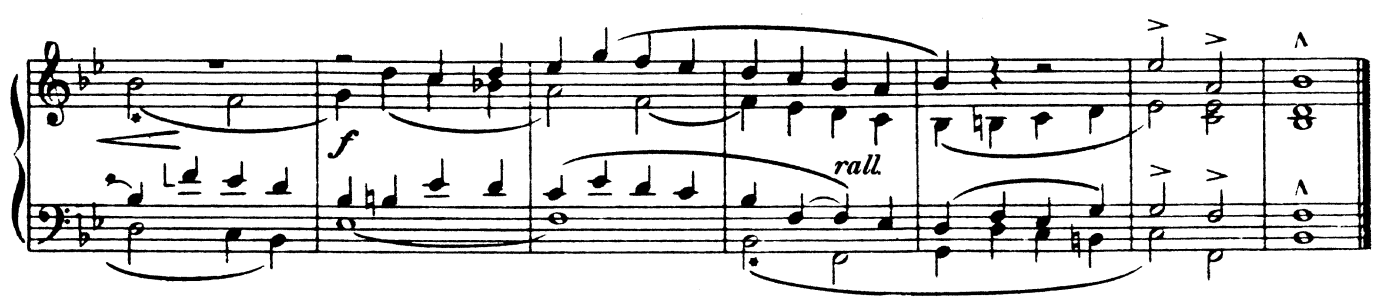




**69.** Mosso moderato — W. Volckmar



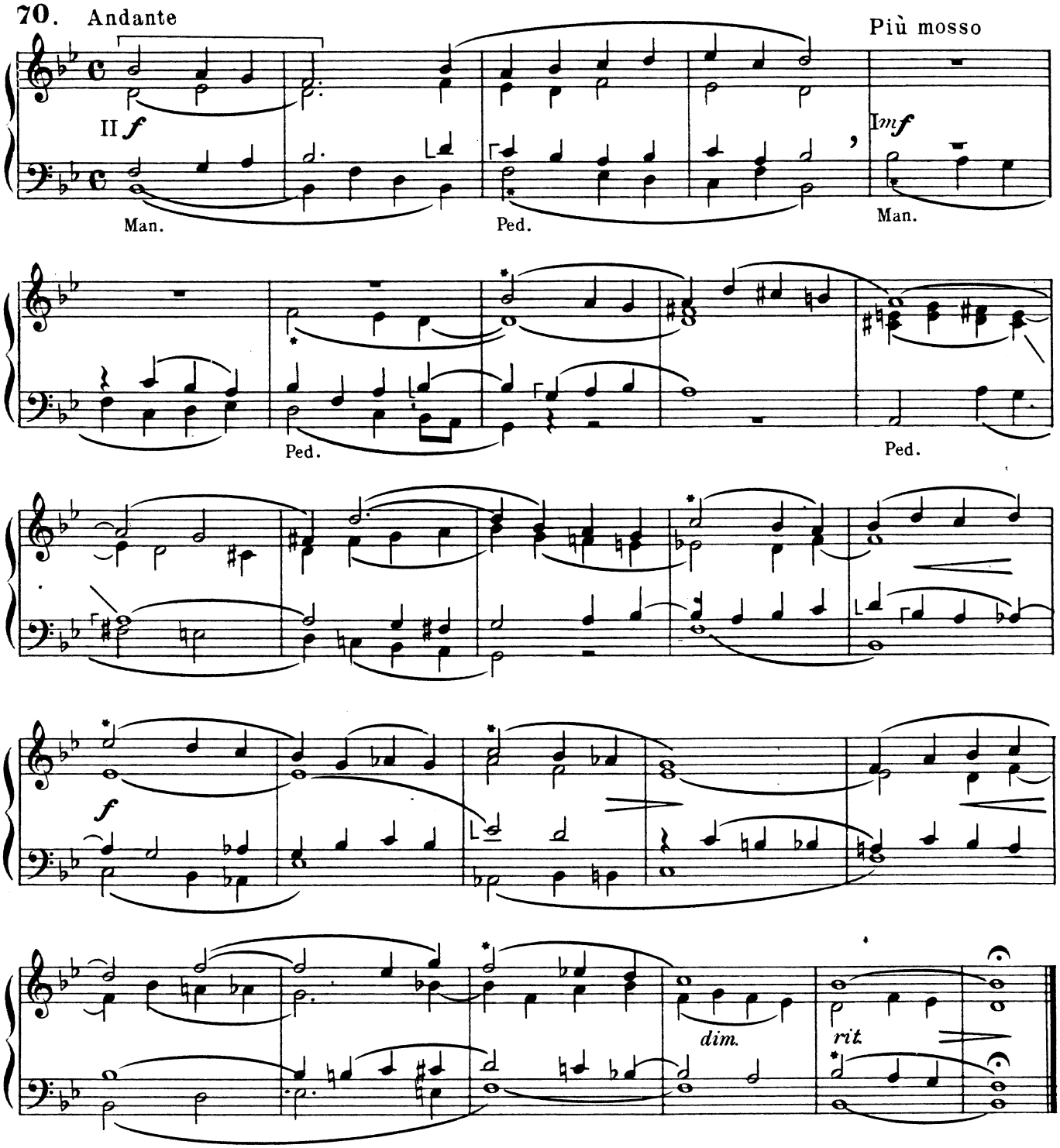



## B♭ MAJOR

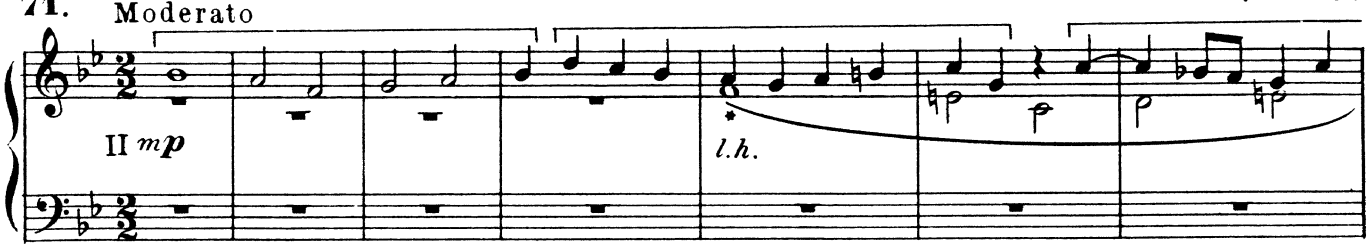
J. Wenning

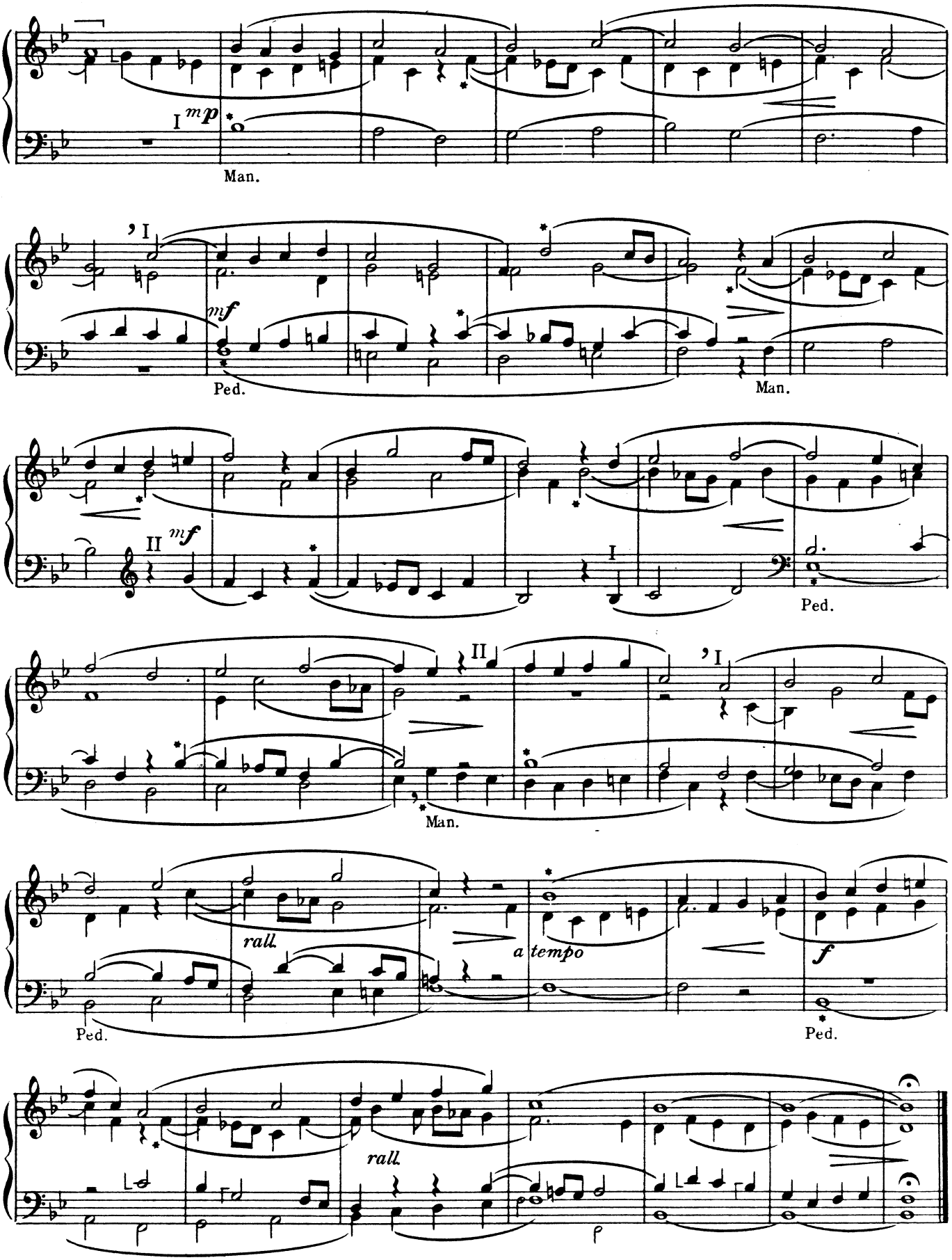
**70.** Andante




J. H. Knecht

**71.** Moderato

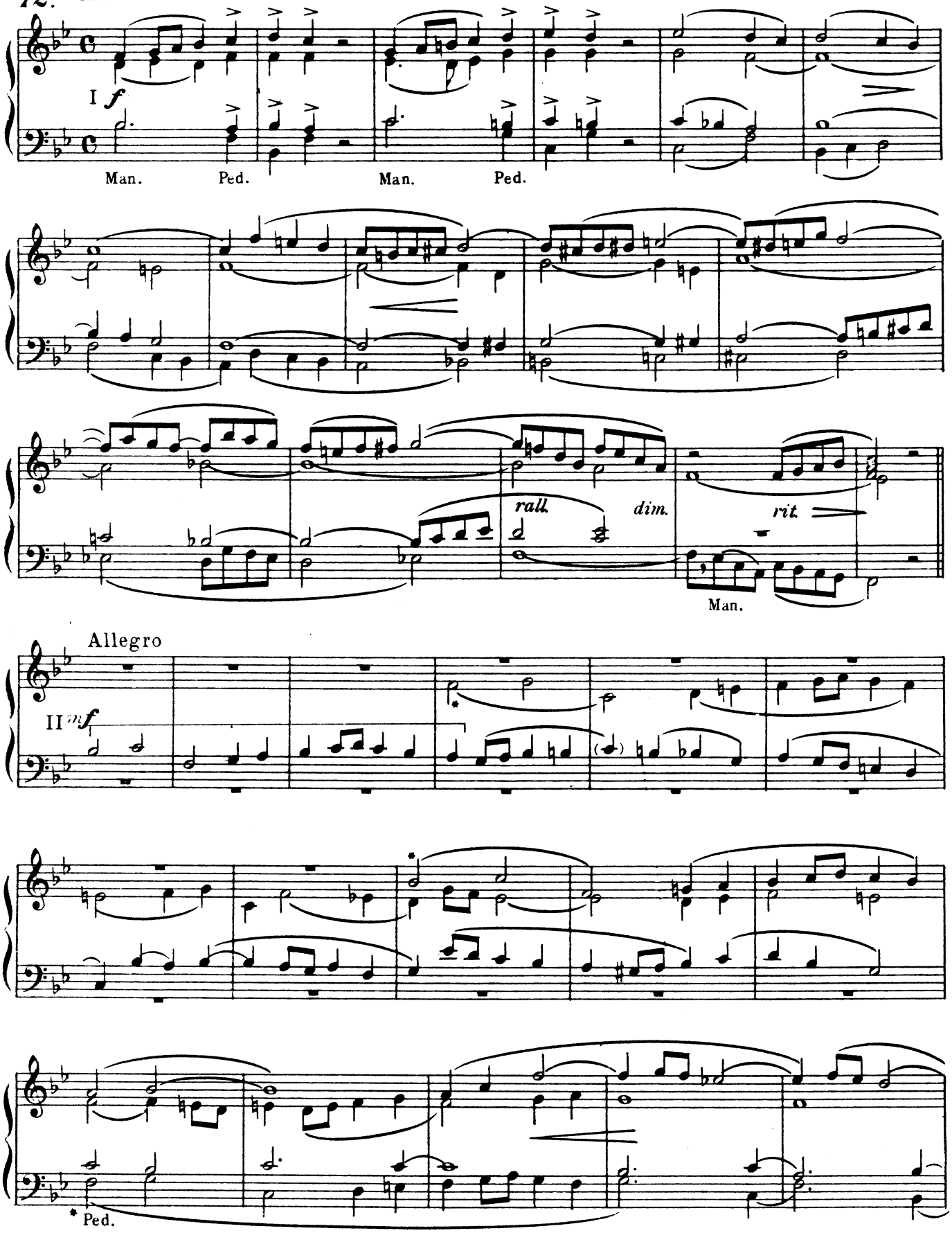


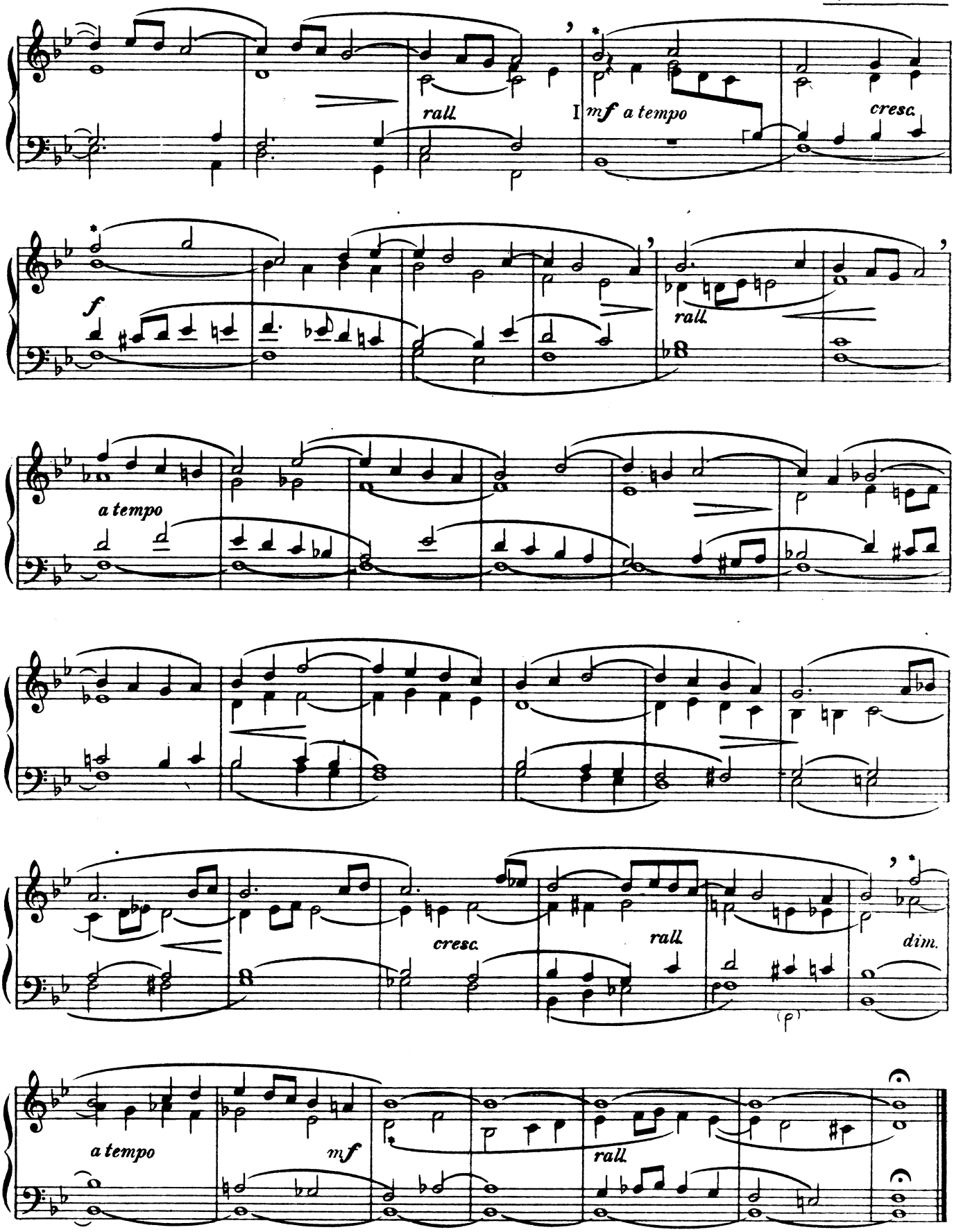

I mp
Man.
I mf
Ped.
Man.
II mf
I
Ped.
II
I
Man.
rall.
a tempo
f
Ped.
Ped.
rall.

## B♭ MAJOR

C. Geissler

72. Mosso moderato



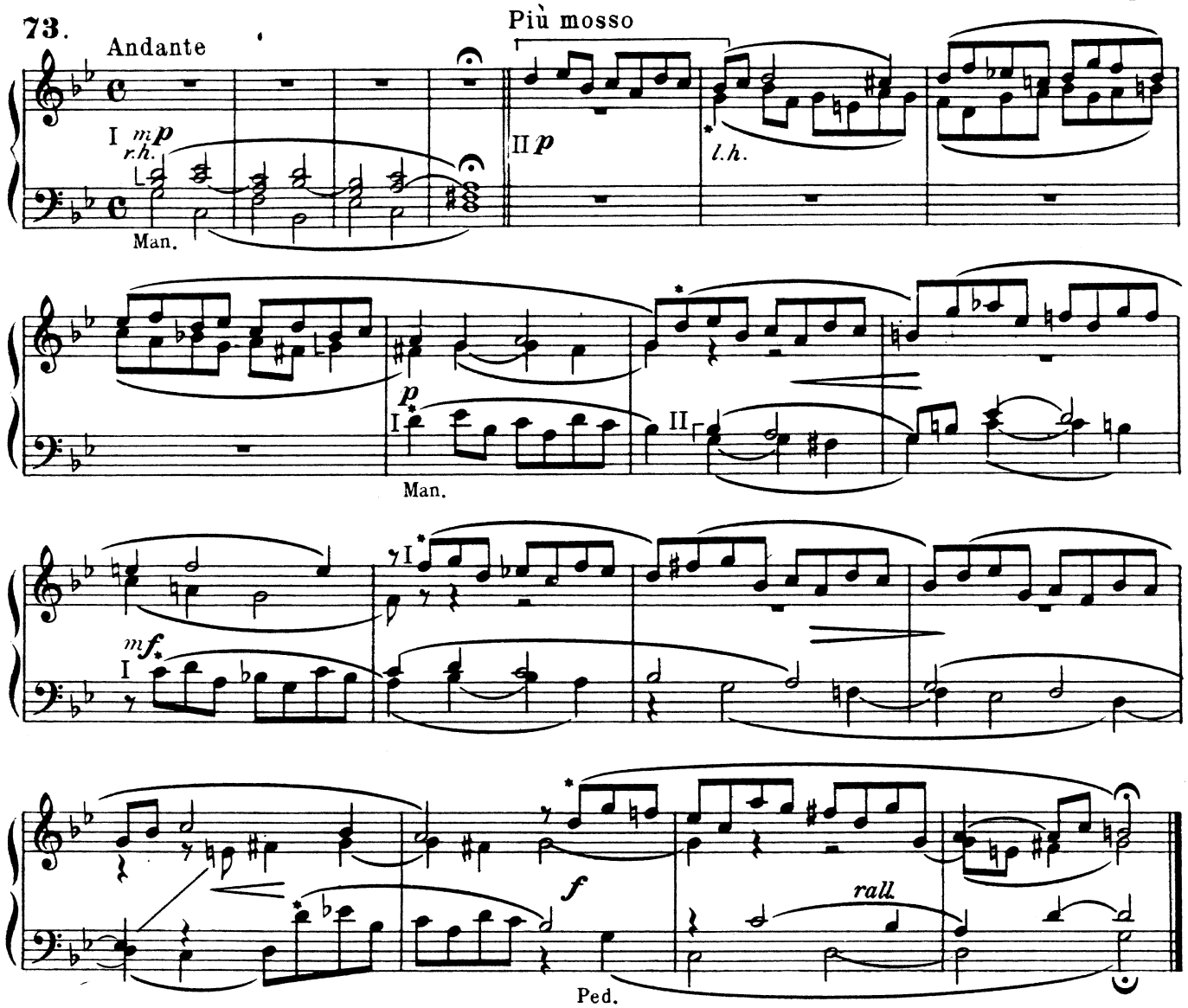

rall.
I
mf a tempo
cresc.
f
rall.
a tempo
cresc.
rall.
dim.
a tempo
mf
rall.

# Sol minore - G moll

**G MINOR**

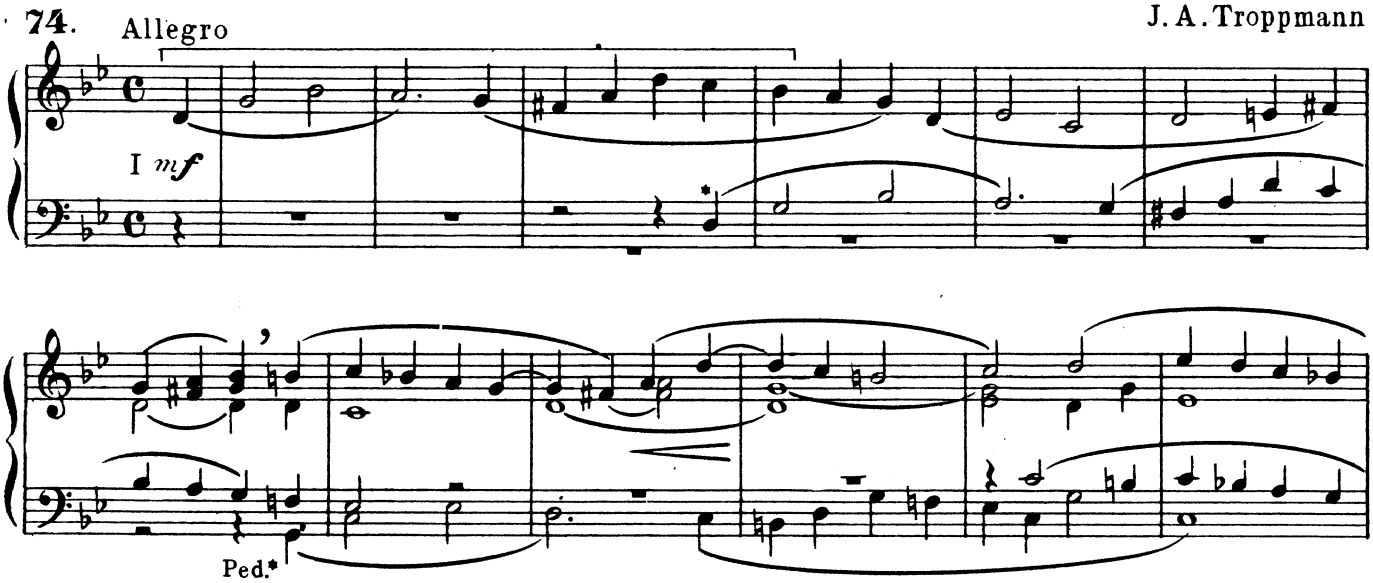
D. Zipoli

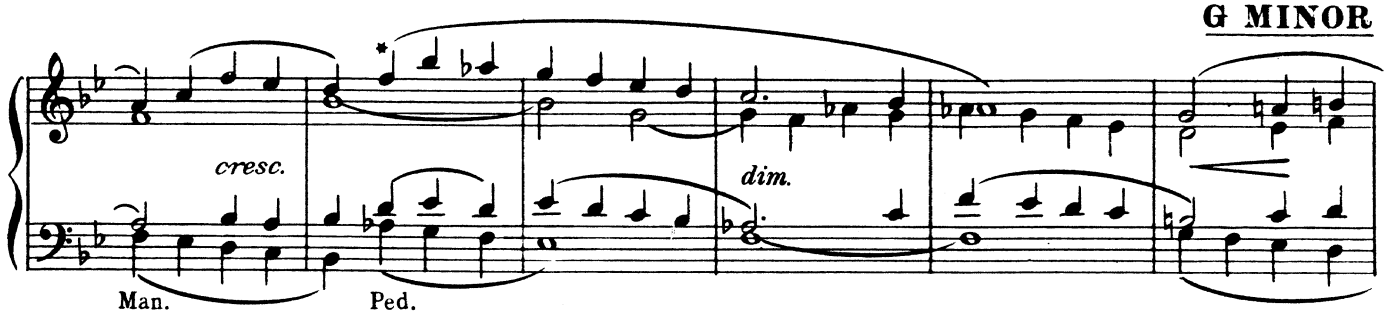
**73.** Andante

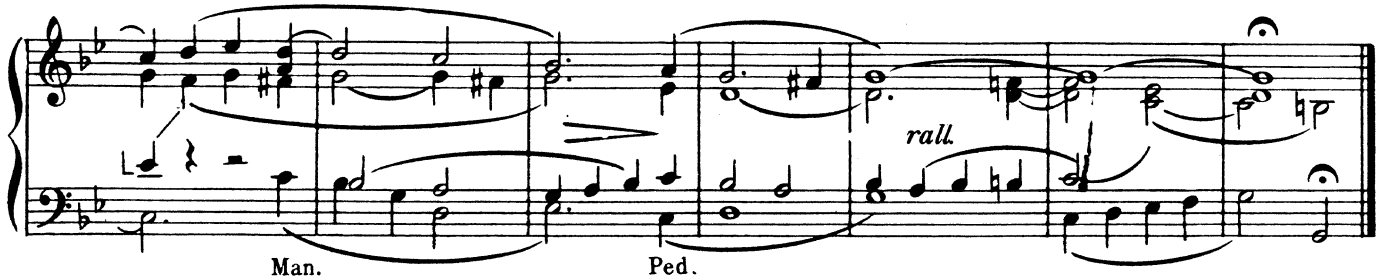



**74.** Allegro

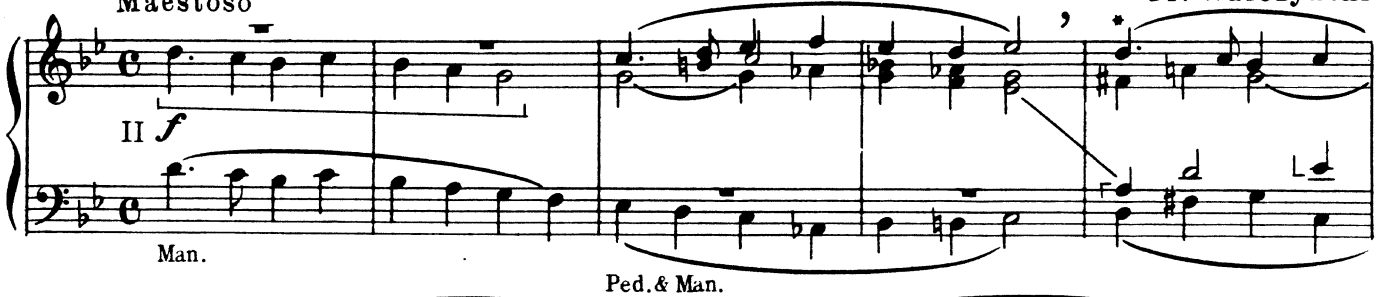
J. A. Troppmann

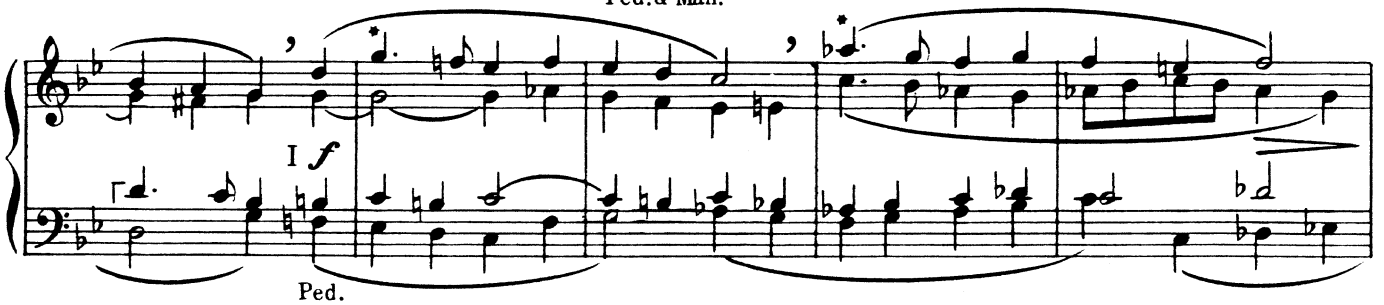


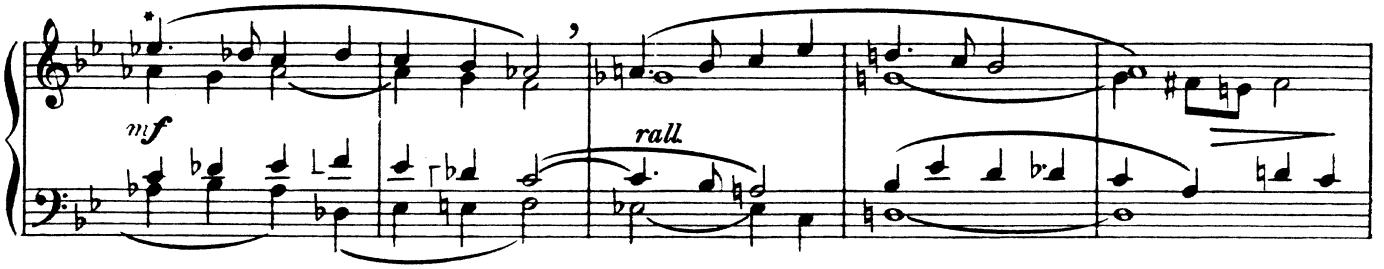


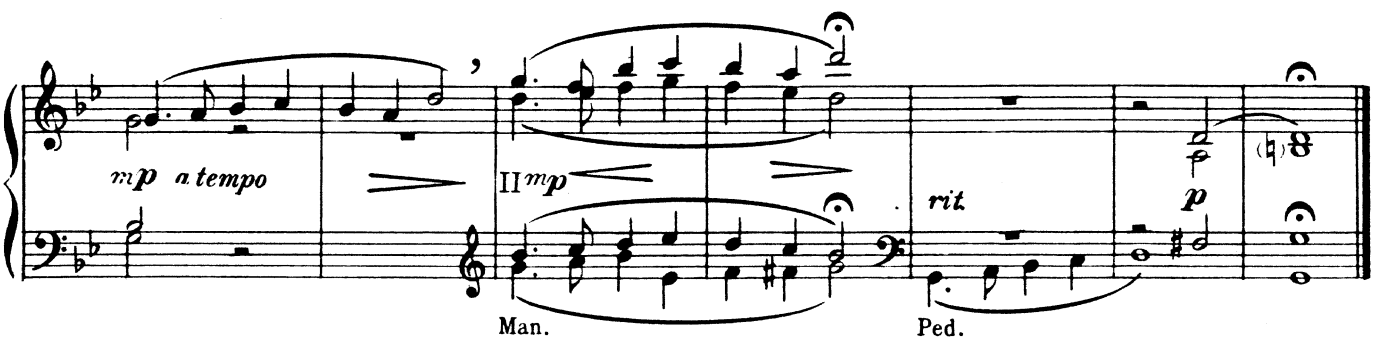




**75.** Maestoso — Fr. Walczynski



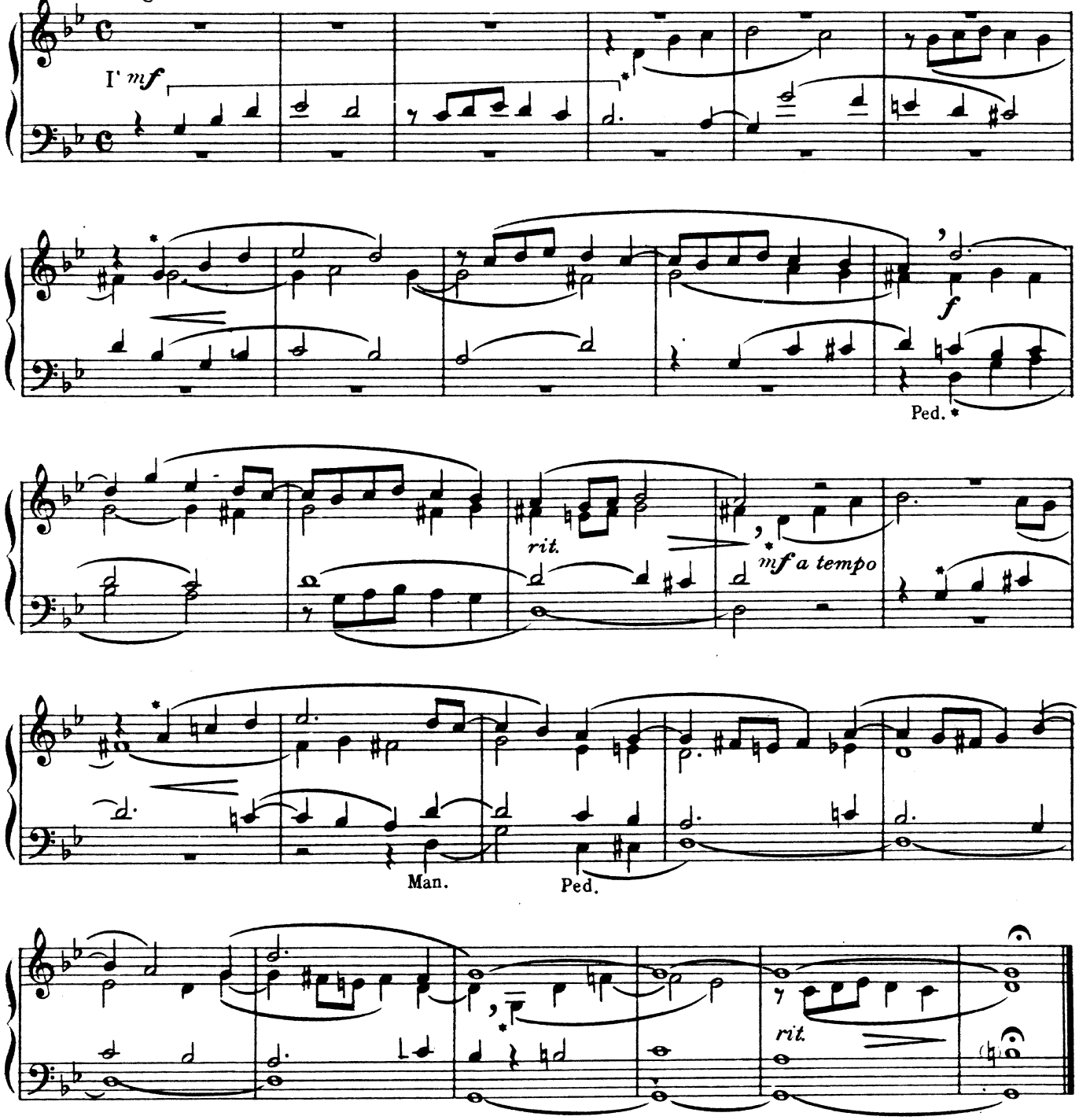



## G MINOR

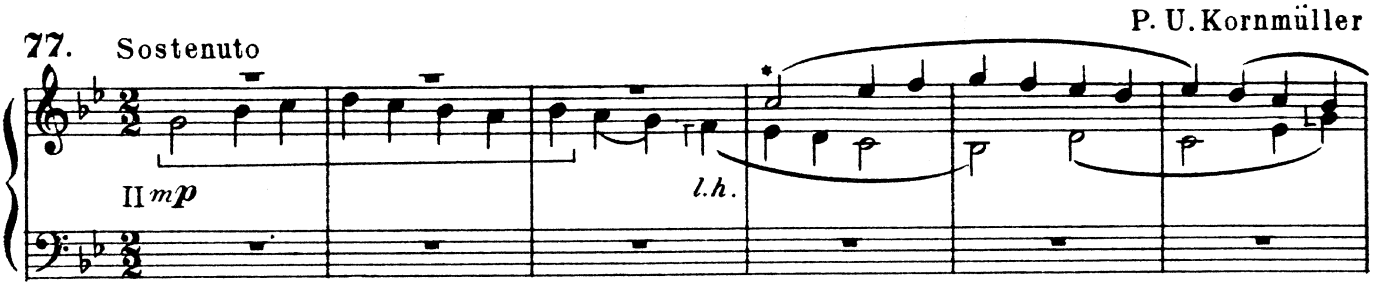
J. Gloger

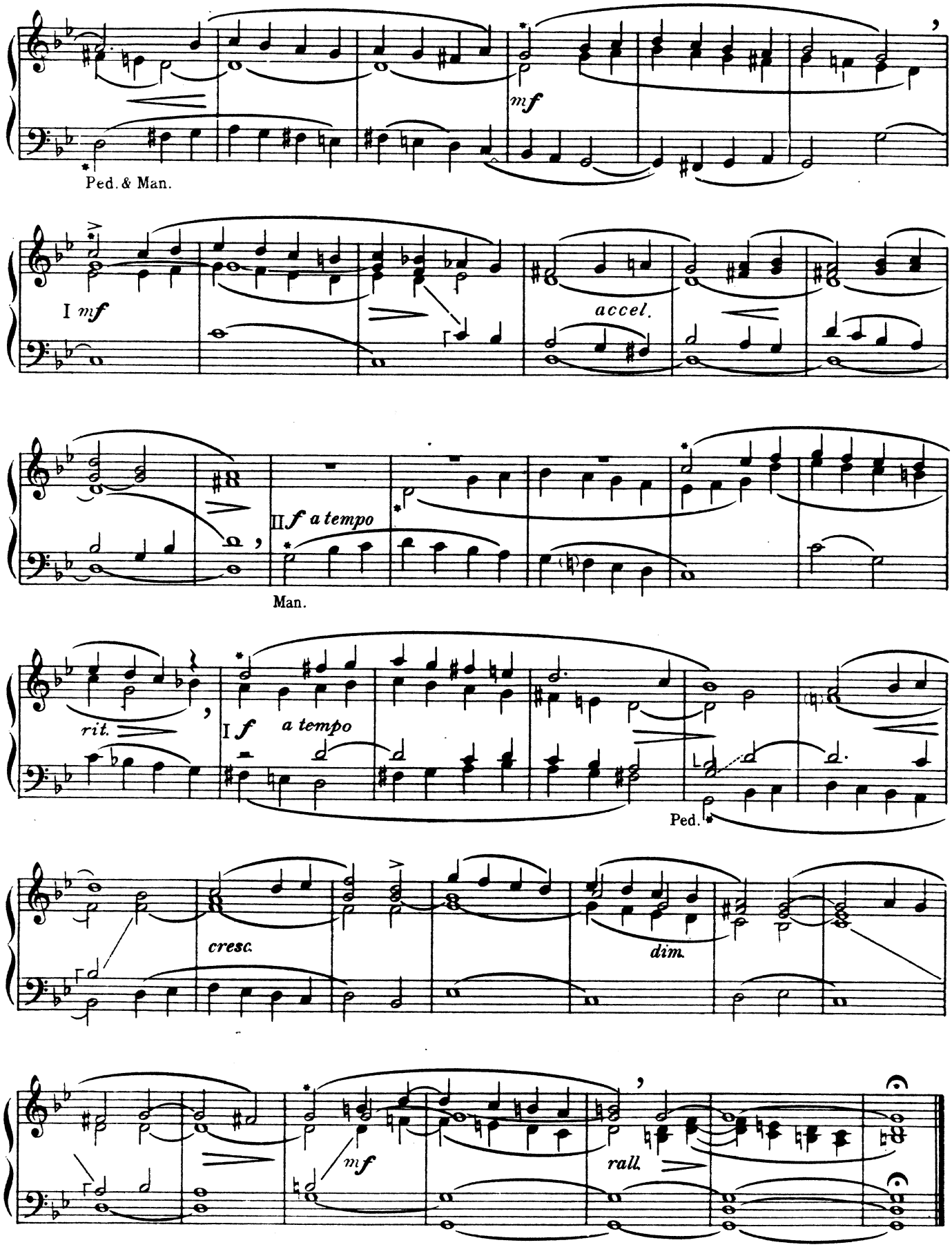
**76.** Allegro moderato




P. U. Kornmüller

**77.** Sostenuto



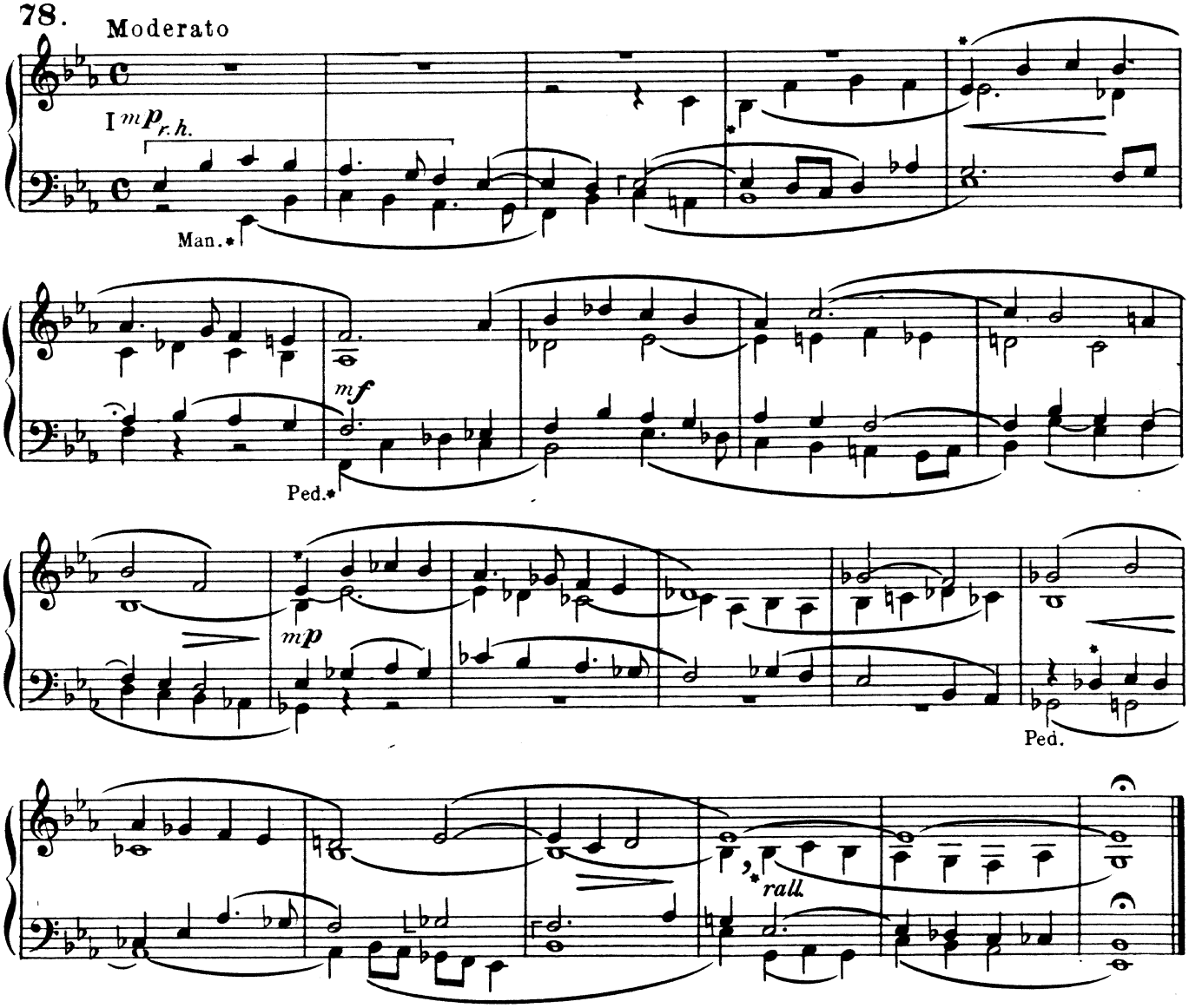

Ped. & Man.
mf
I mf
accel.
II f a tempo
Man.
rit.
I f a tempo
Ped.
cresc.
dim.
mf
rall.

# Mib Maggiore - Es dur

**Eb MAJOR**

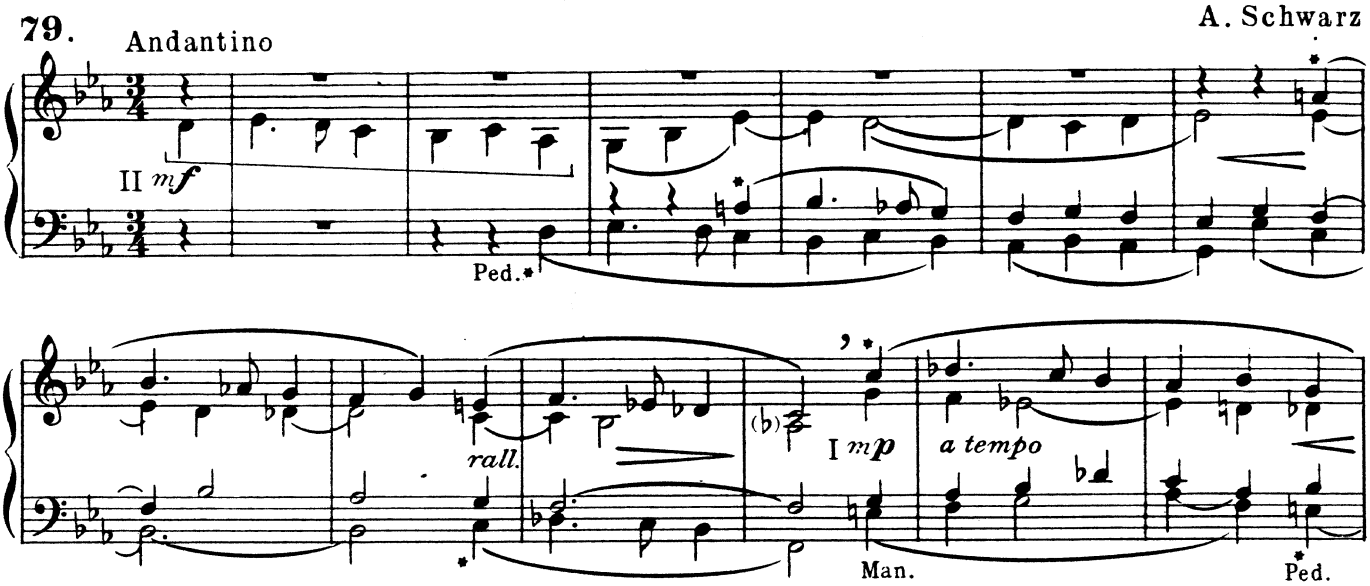
P. Piel

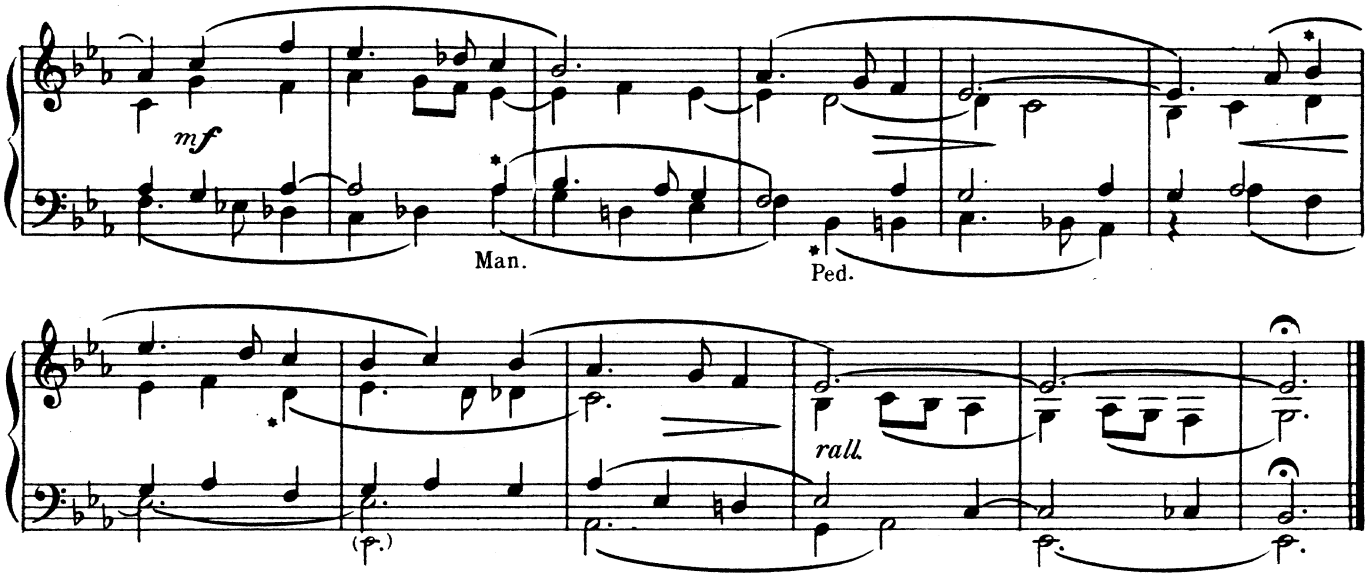
**78.** Moderato




A. Schwarz

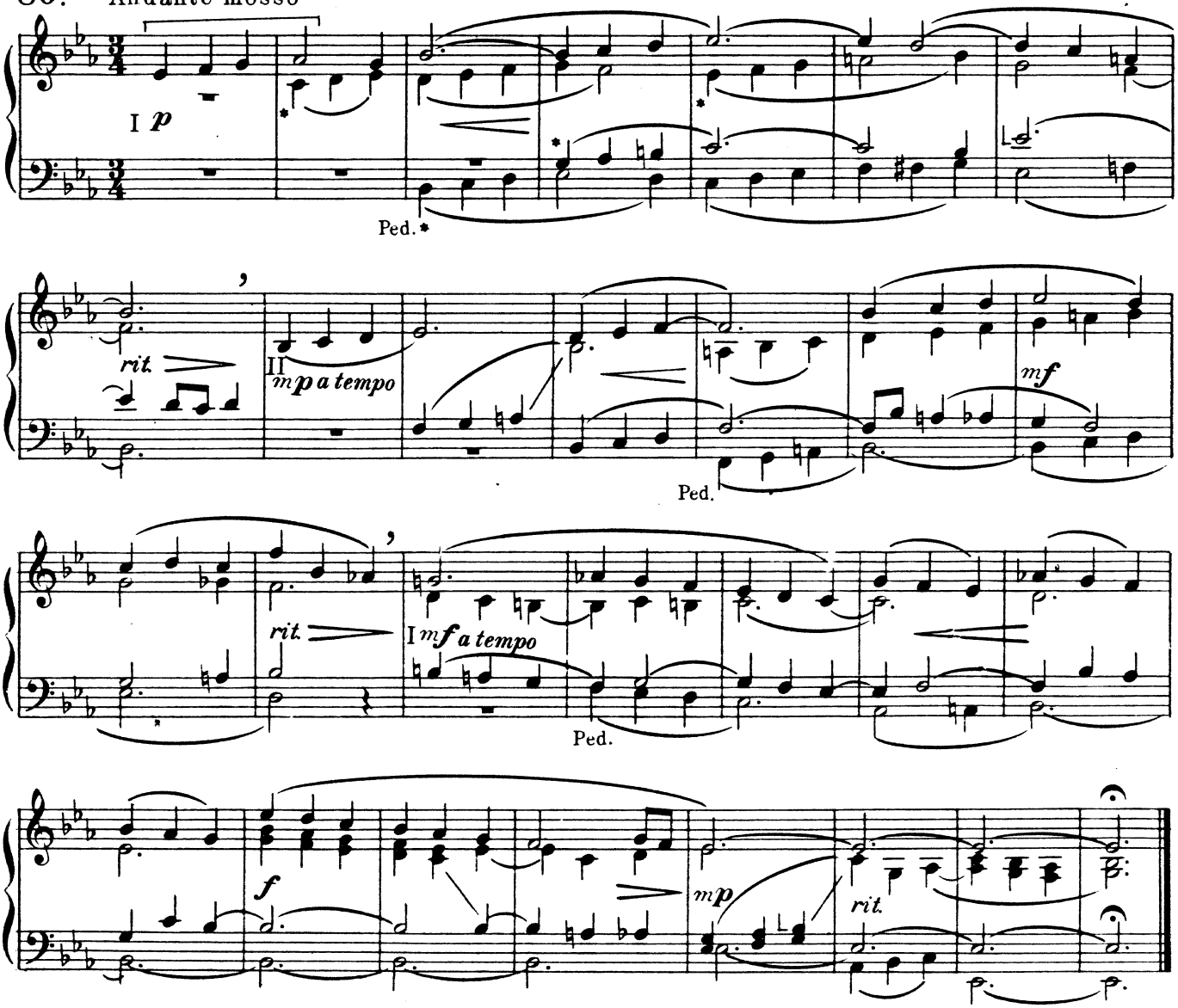
**79.** Andantino





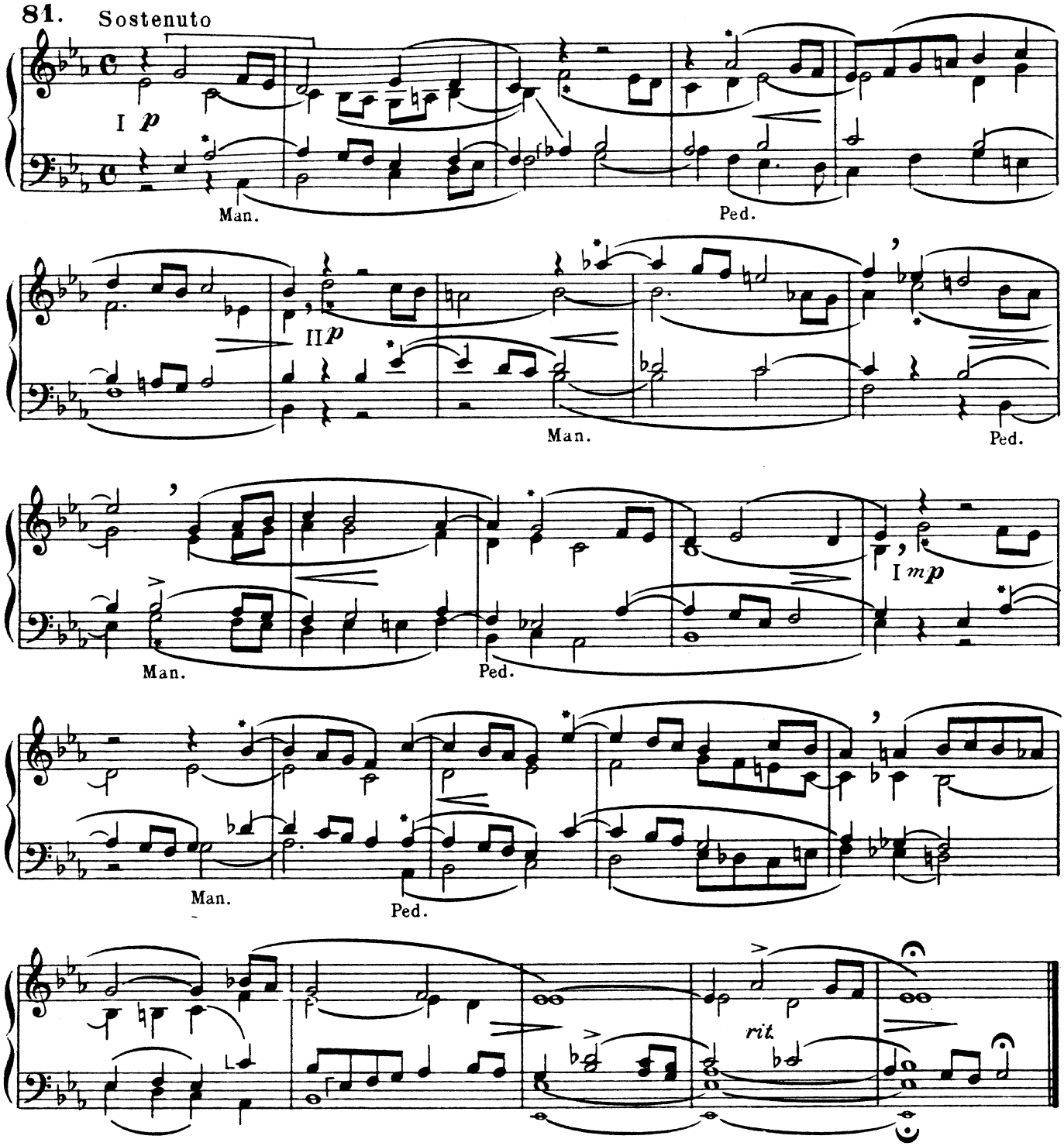

**80.** Andante mosso

C. Geissler



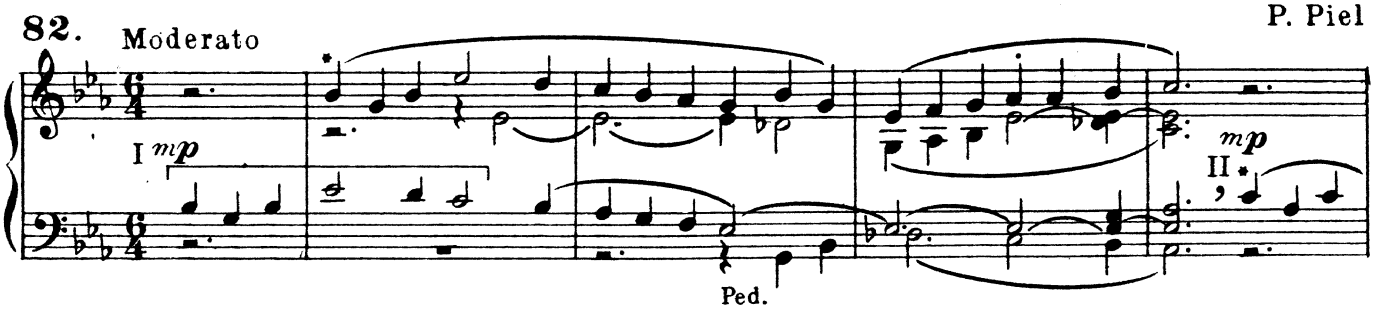
U. L. Kinberger

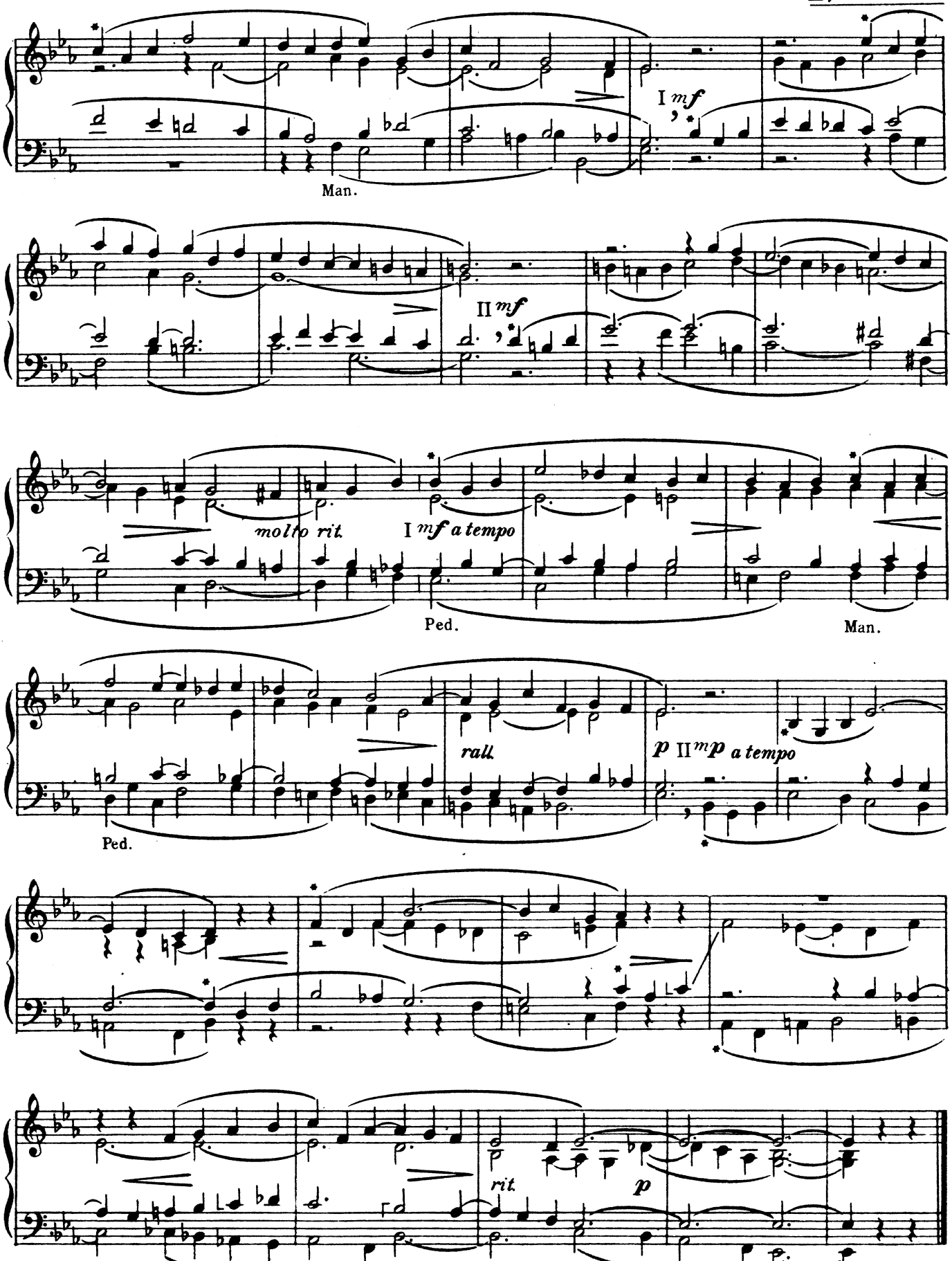
**81.** Sostenuto




P. Piel

**82.** Moderato

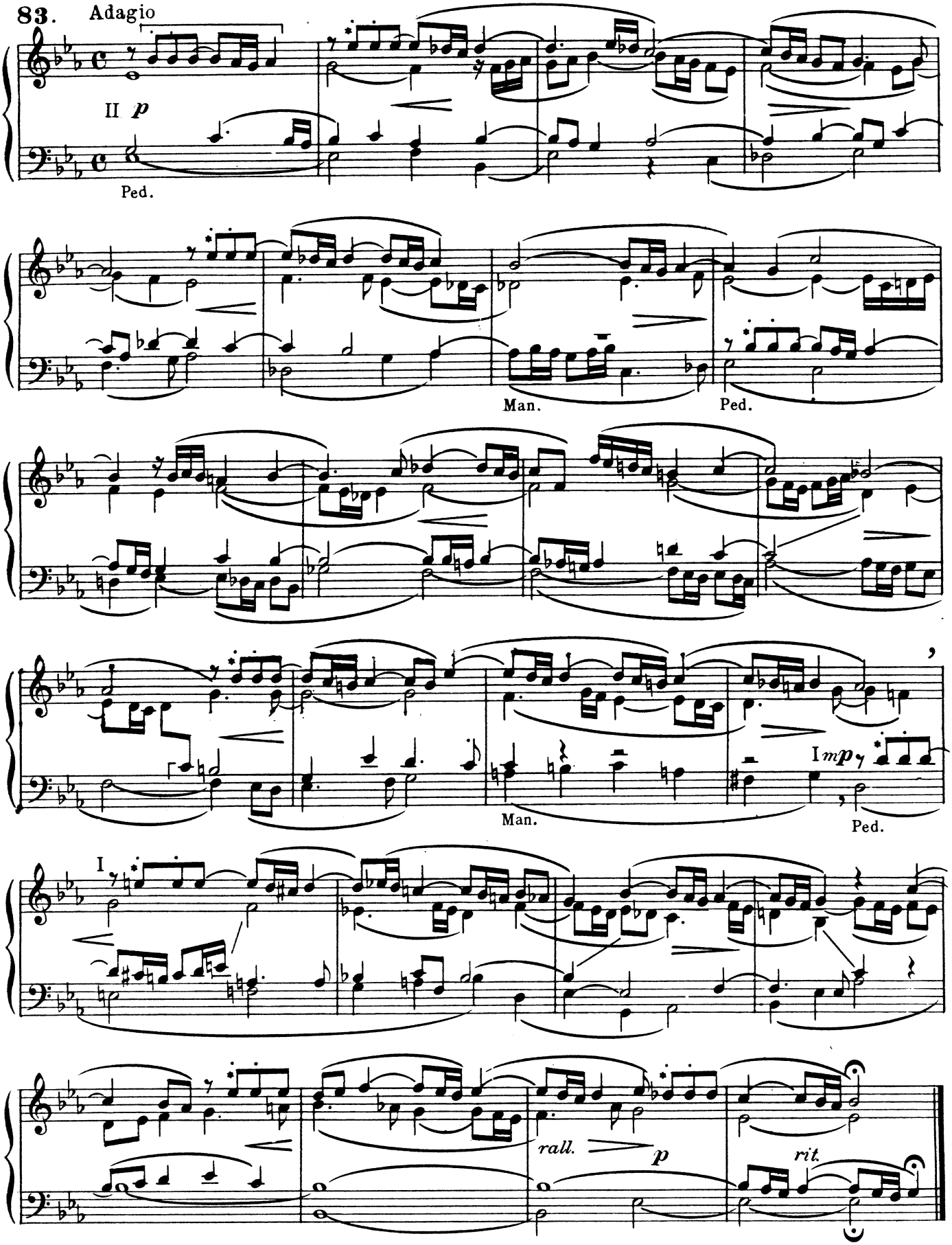



I mf
Man.
II mf
molto rit.
I mf a tempo
Ped.
Man.
rall.
p II mp a tempo
Ped.
rit.
p

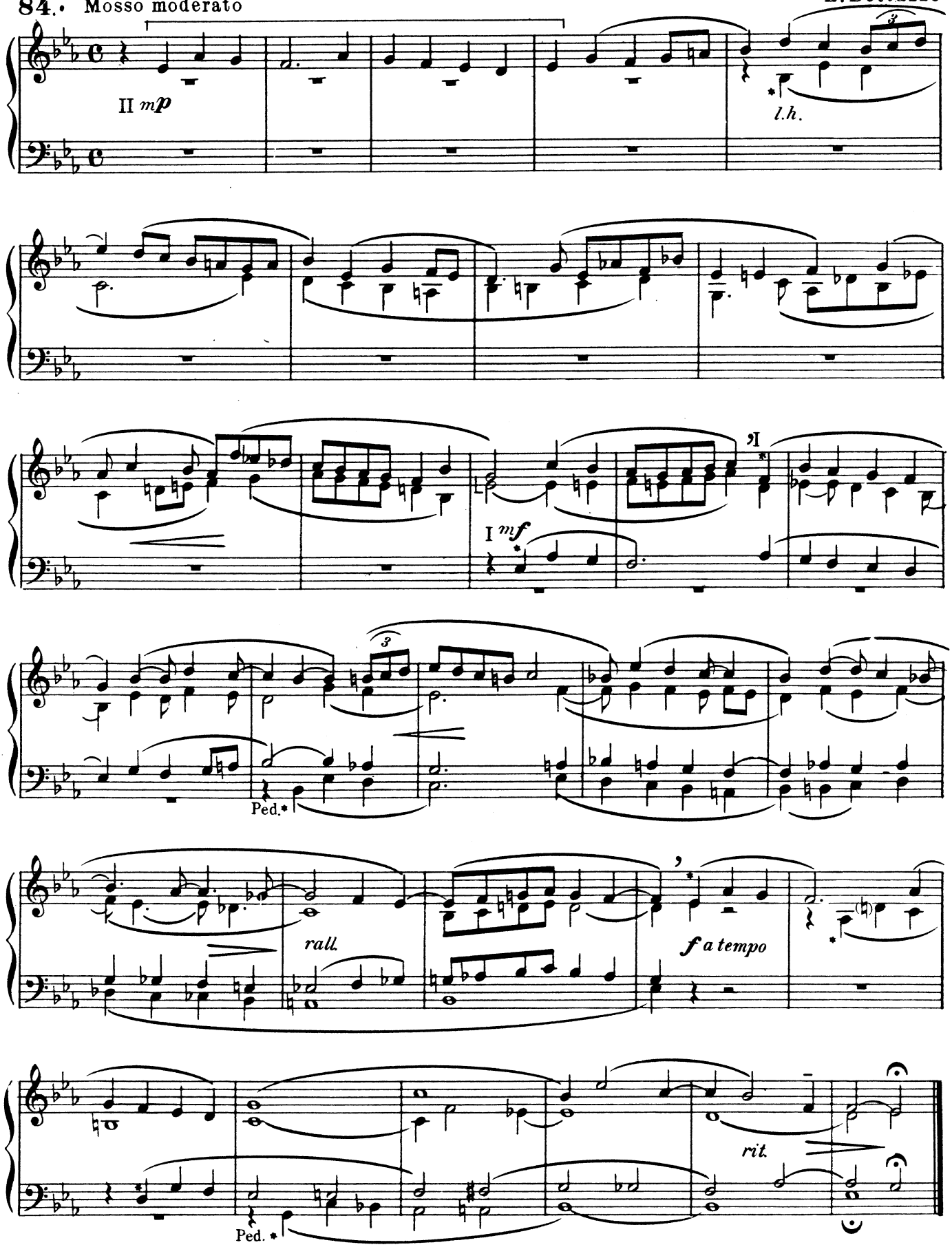
**E♭ MAJOR**

J. F. Seegr

**83.** Adagio



**84.** Mosso moderato

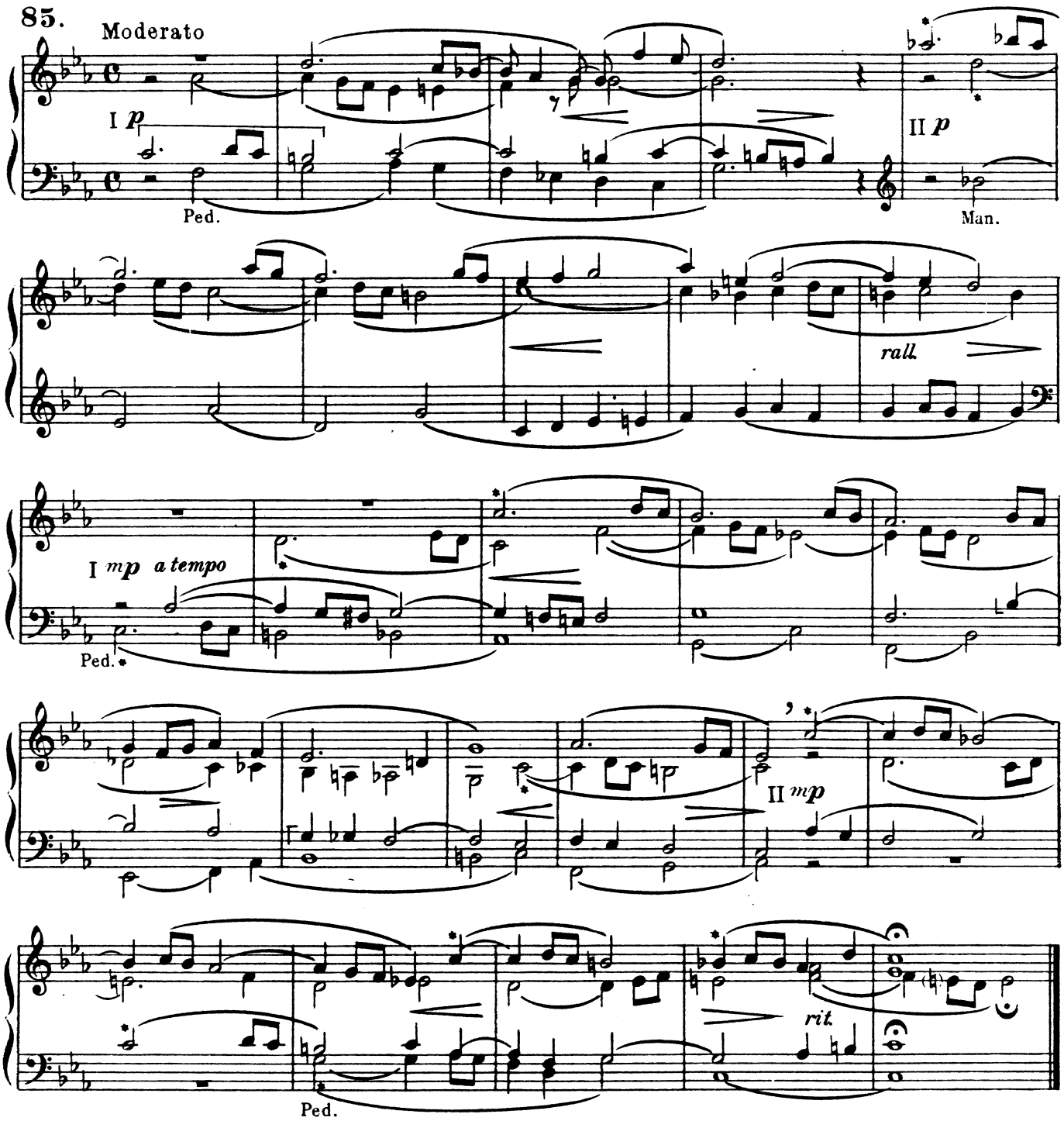


**C MINOR**

# Do minore - C moll

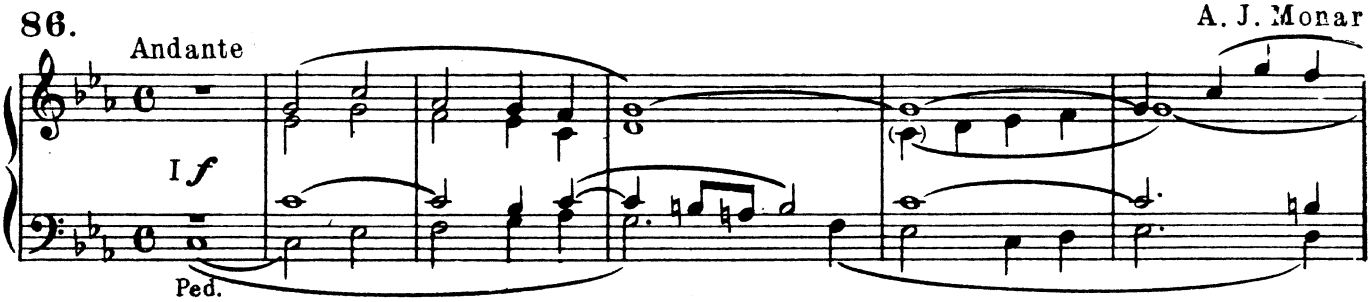
Ch. H. Rinck

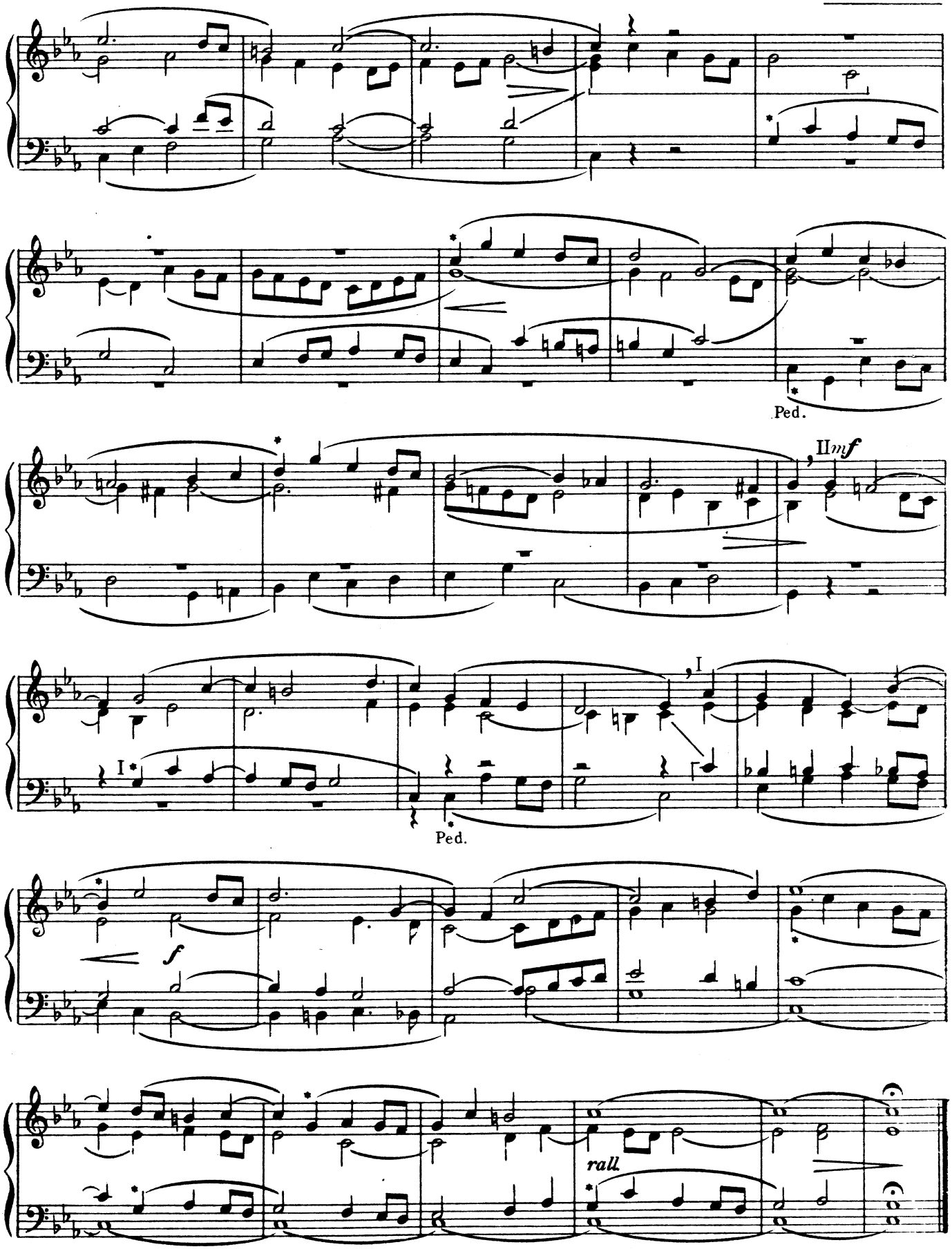
**85.** Moderato




**86.** Andante

A. J. Monar



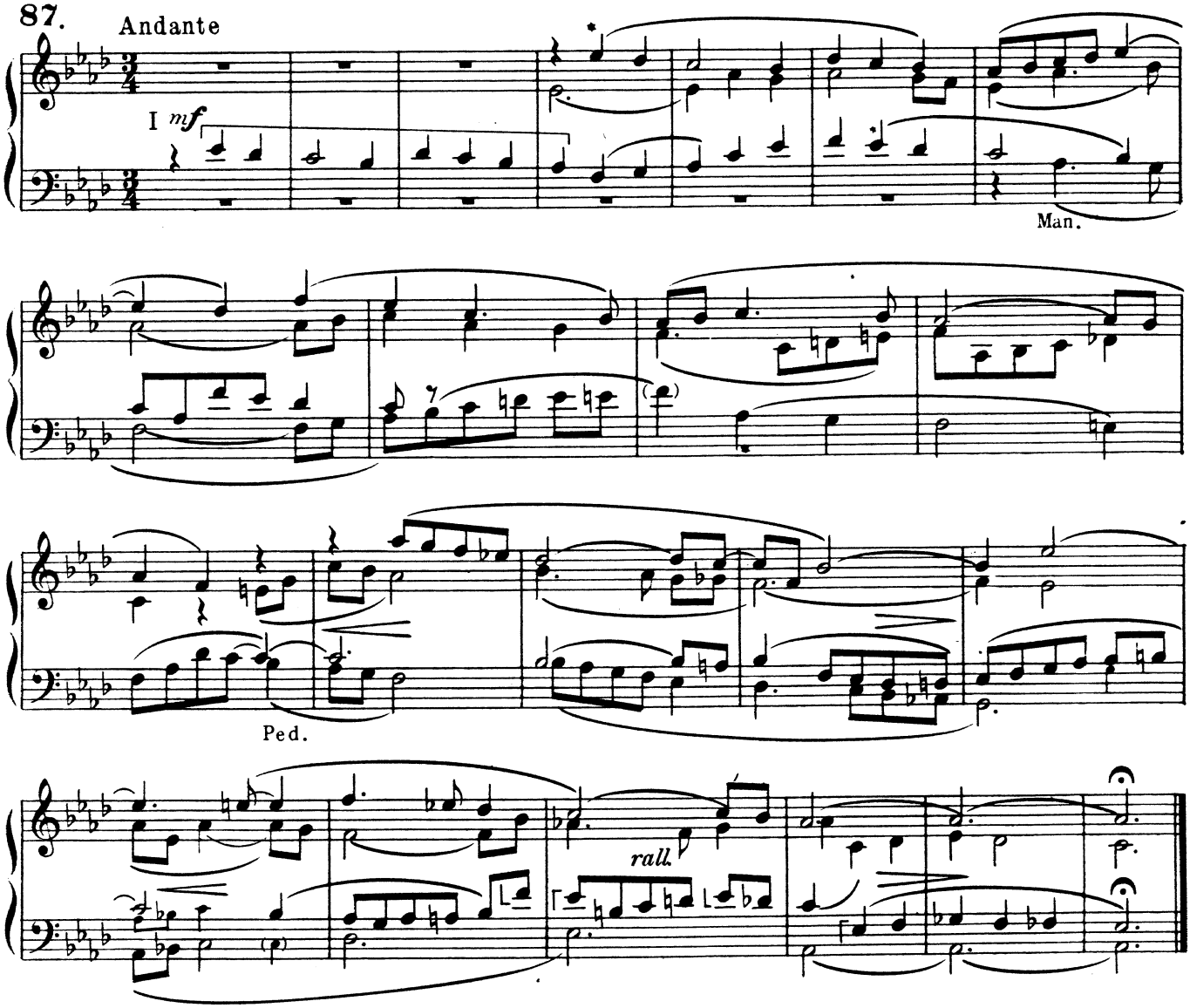

Ped.
II mf
I
Ped.
f
rall.

# Lab Maggiore - As dur

**Ab MAJOR**

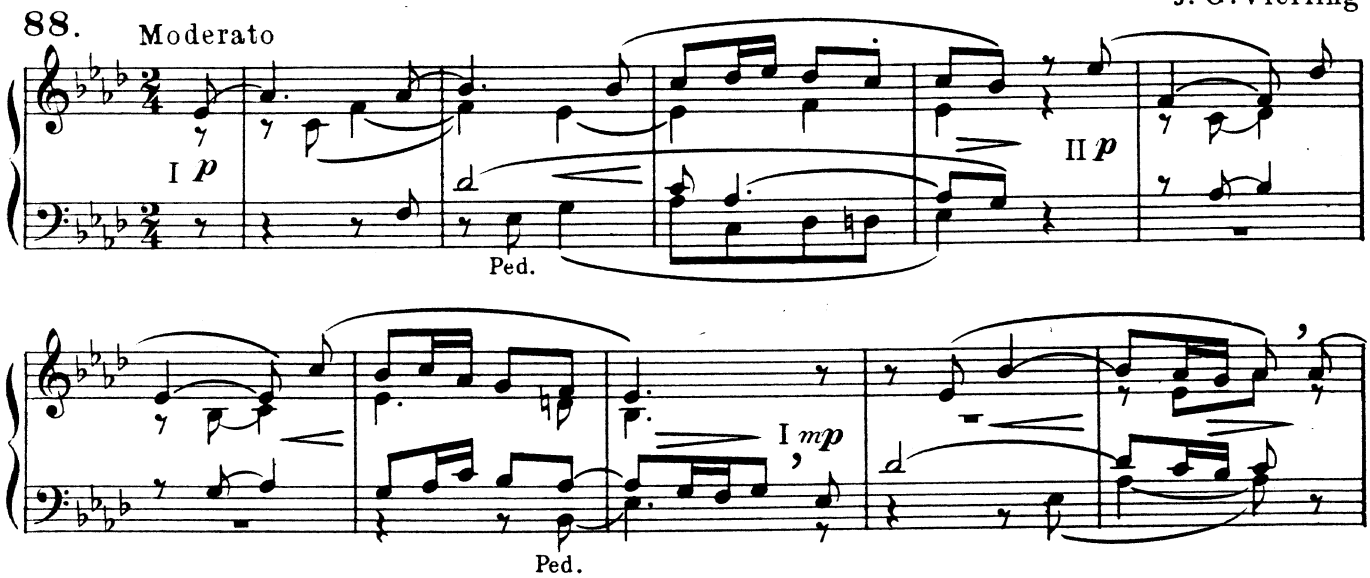
J. A. Troppmann

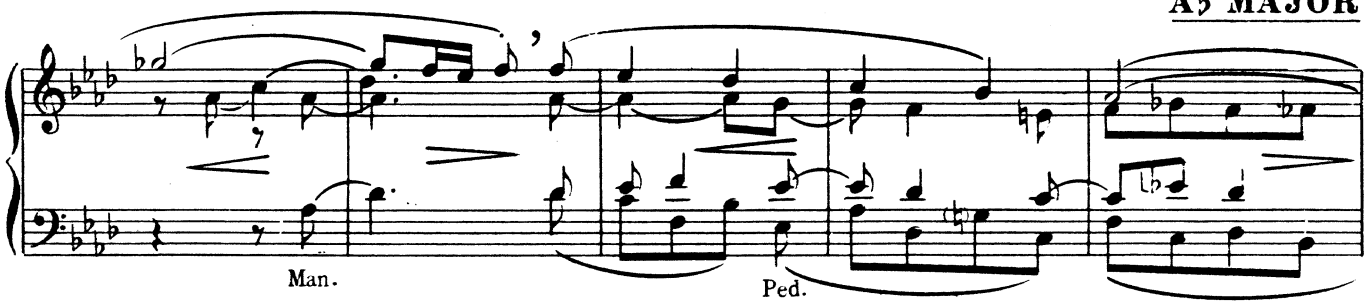
87. Andante

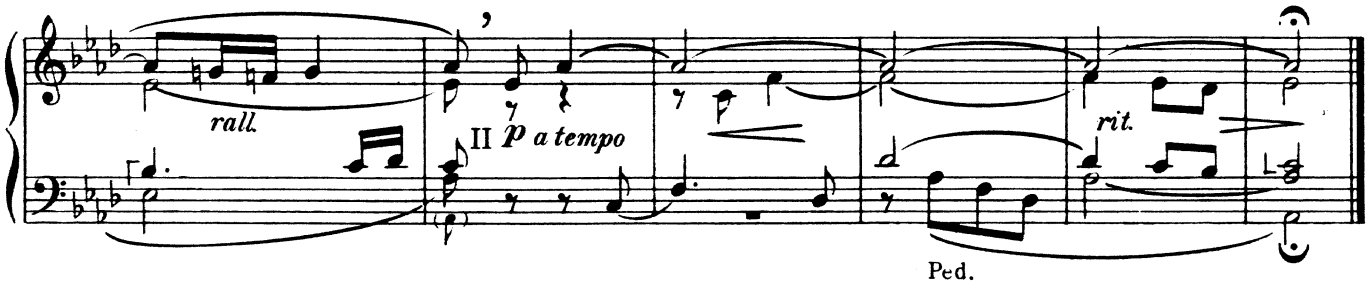



J. G. Vierling

88. Moderato

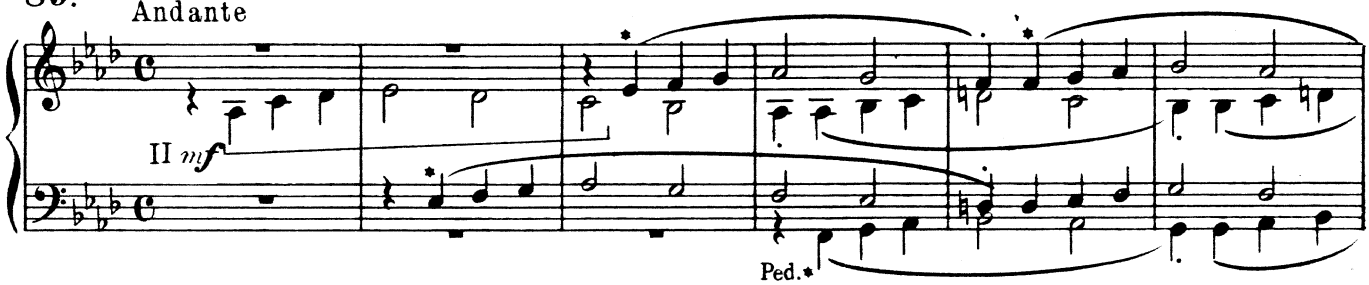


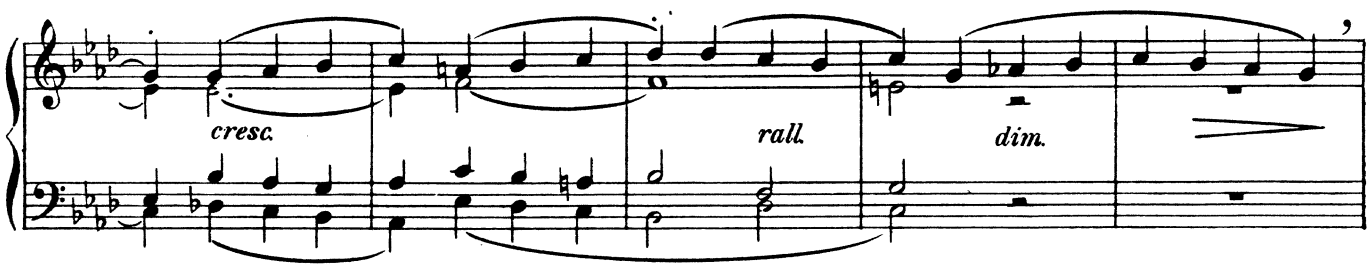


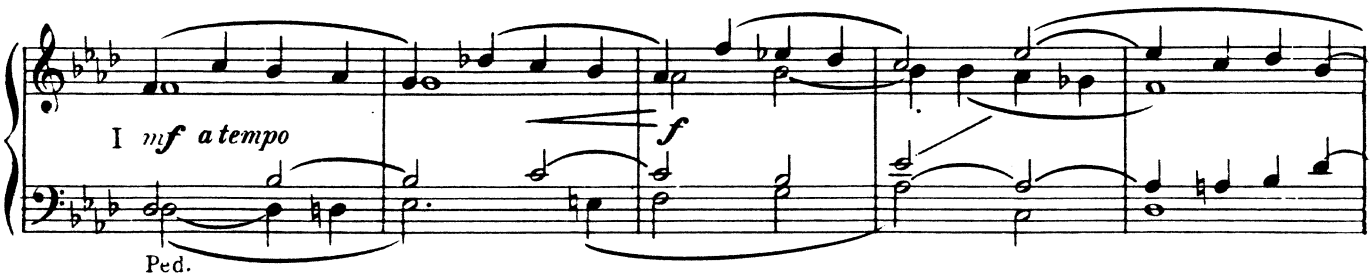



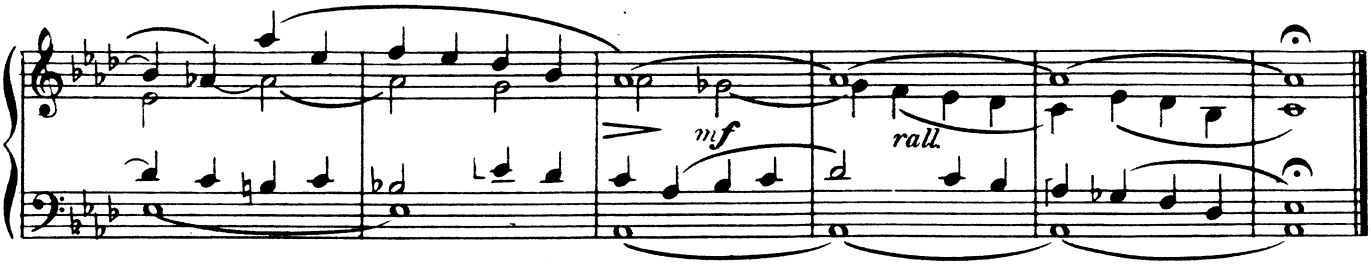

89.

L. E. Gebhardi



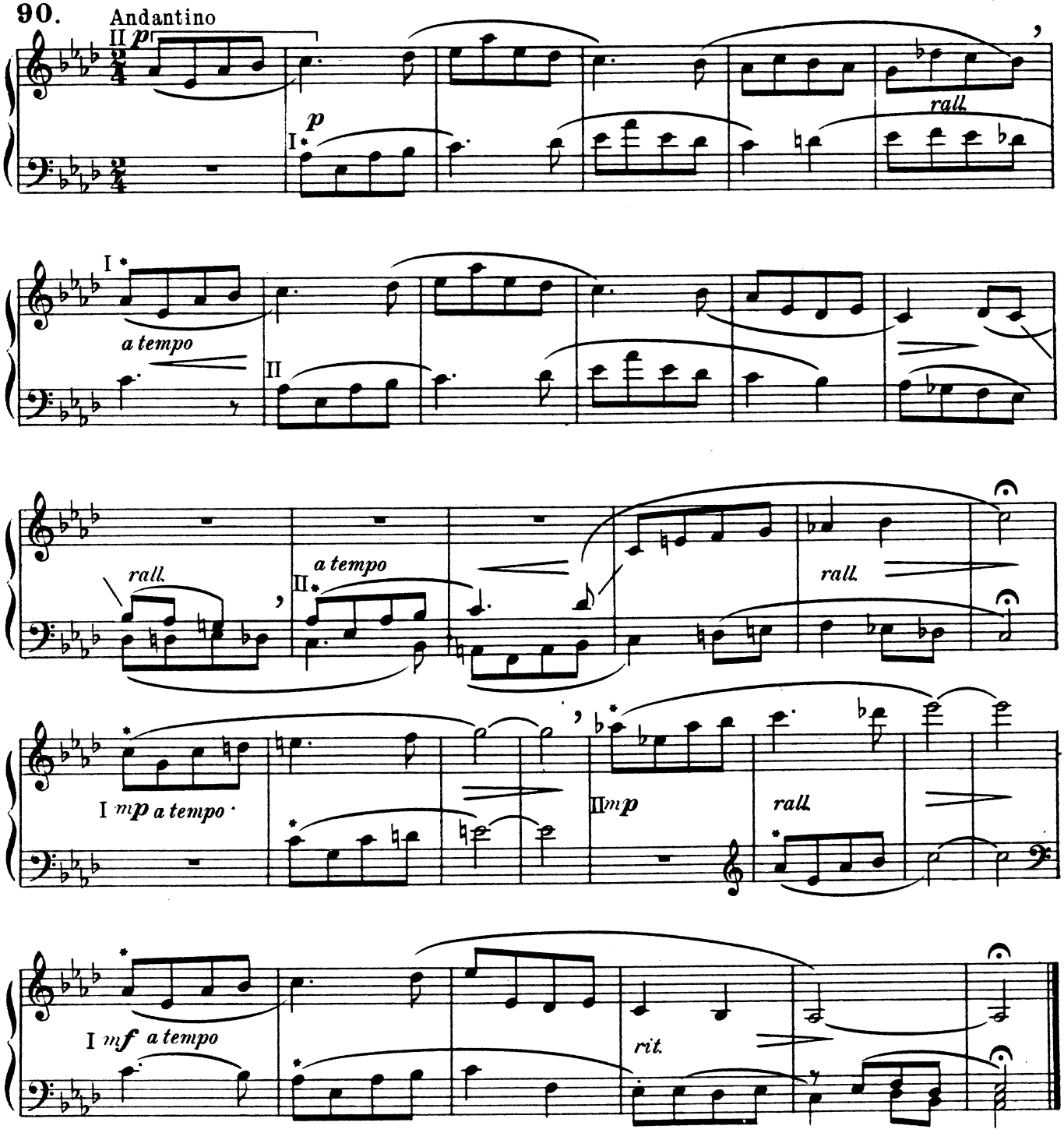



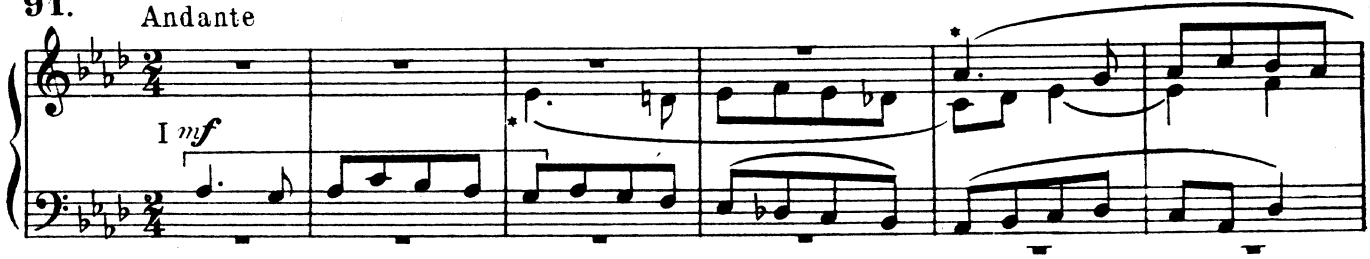



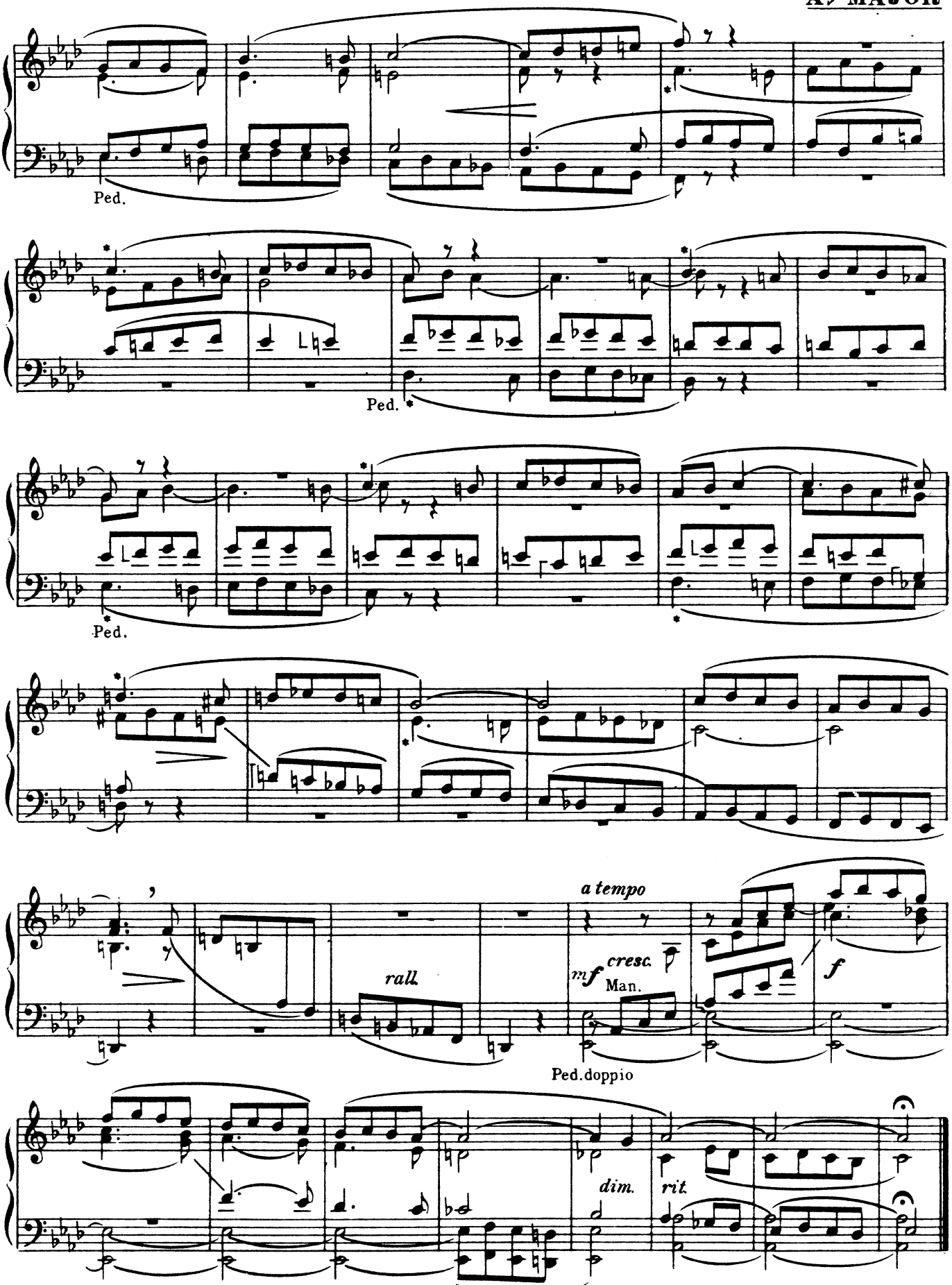
## A♭ MAJOR

**90.** Andantino — Fr. Walczynski




**91.** Andante — F. J. Kunkel

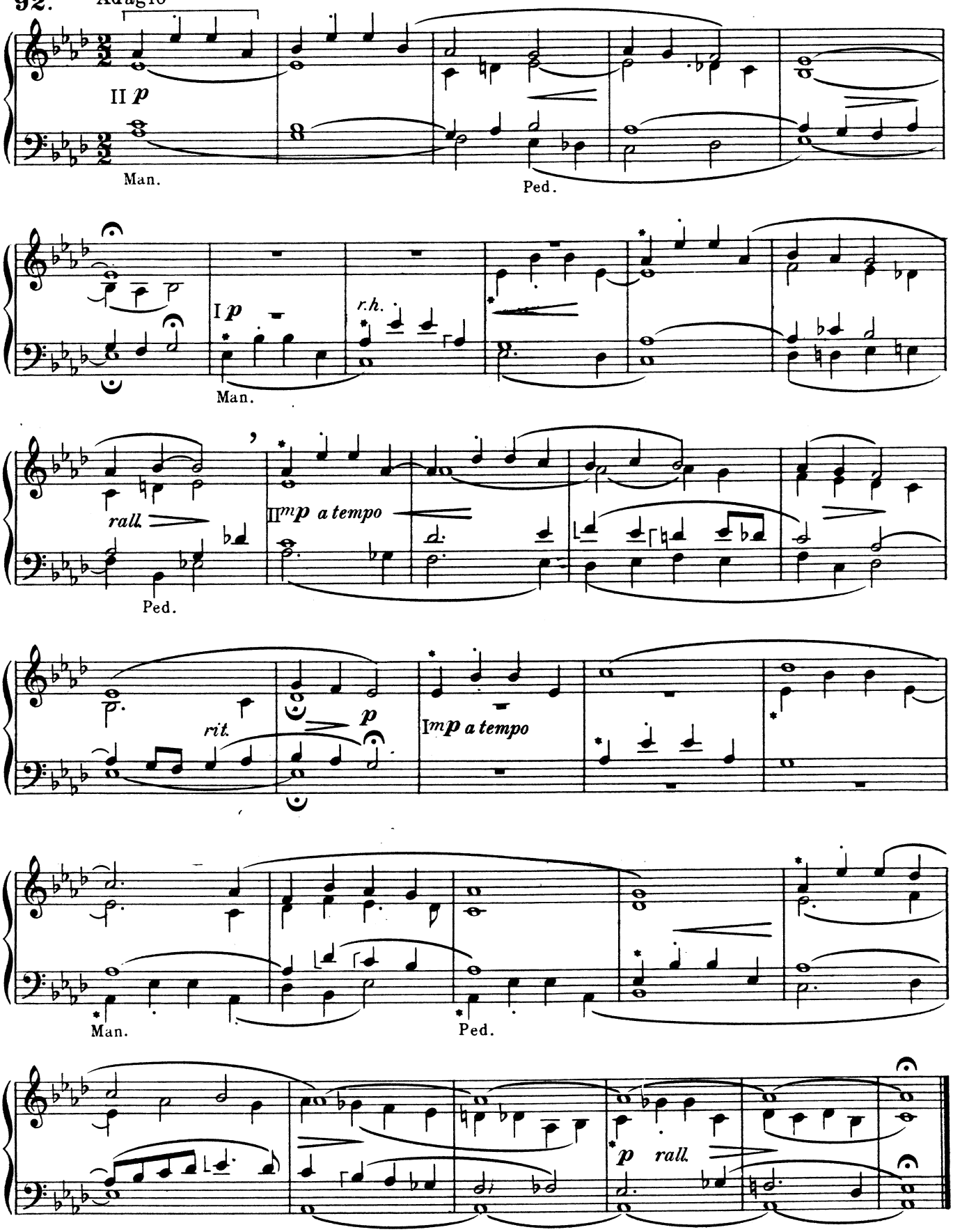



Ped.
Ped.
Ped.
rall.
a tempo
mf
cresc.
Man.
f
Ped. doppio
dim.
rit.

## Ab MAJOR

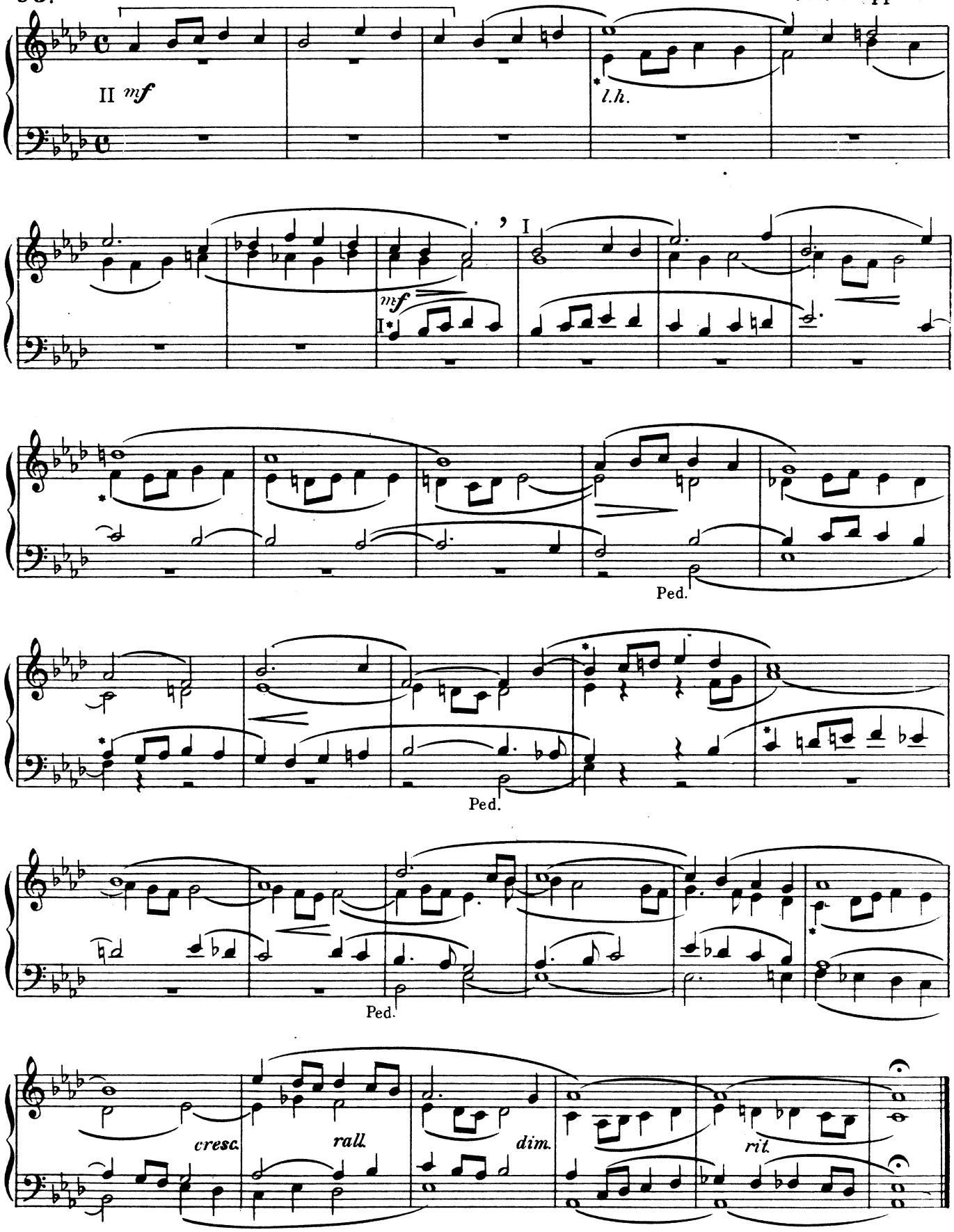
Fr. Walczynski

**92.** Adagio



**93.** Mosso moderato

J. A. Troppmann

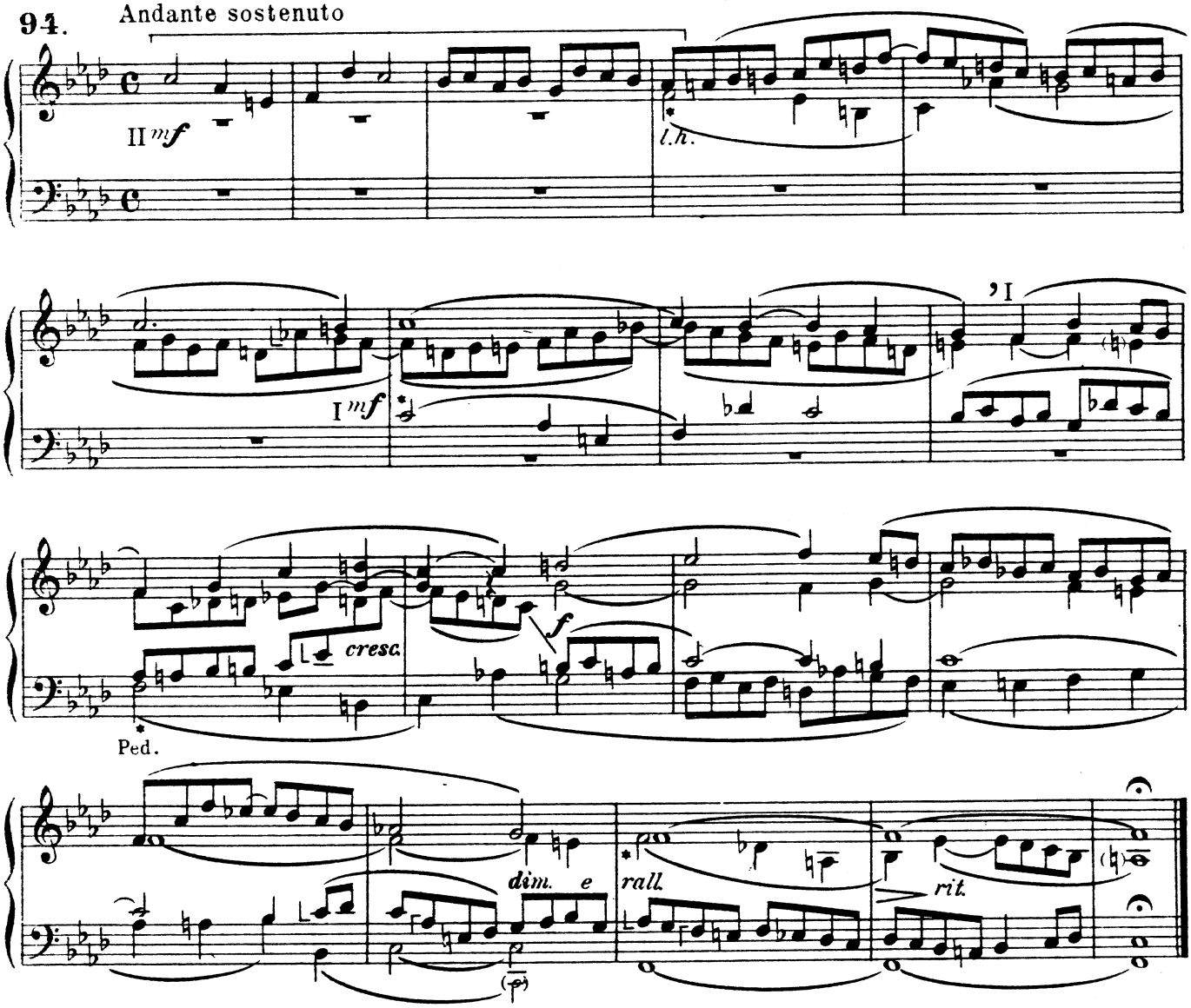


# Fa minore - F moll

**F MINOR**

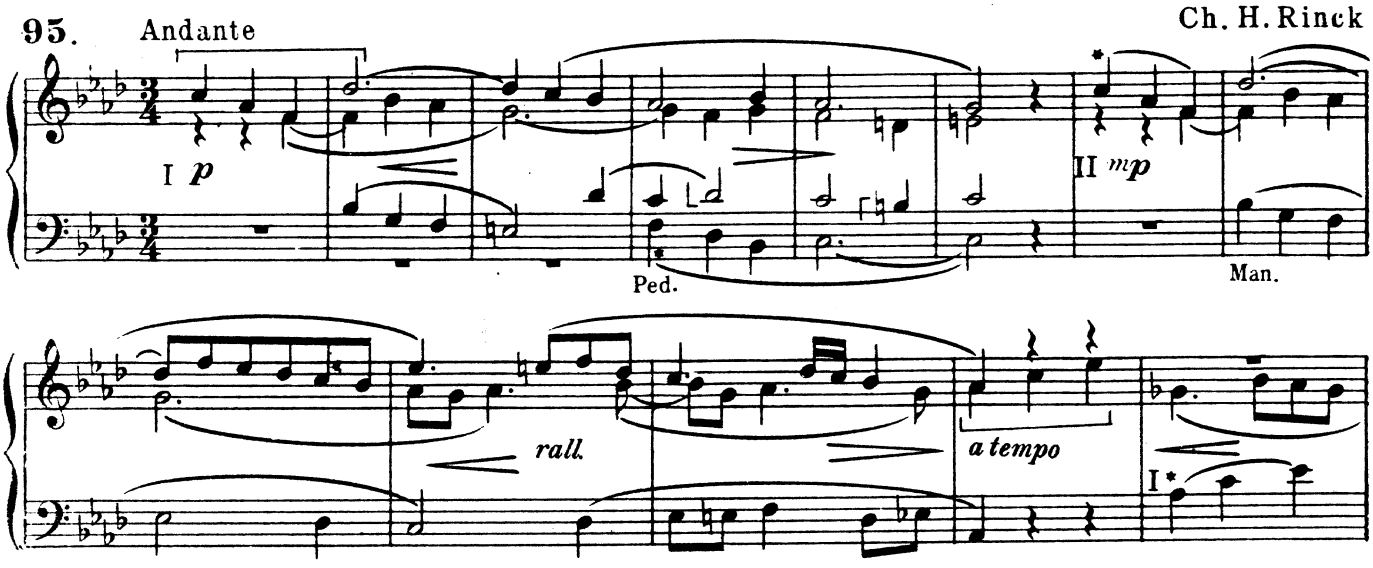
Ch. H. Rinck

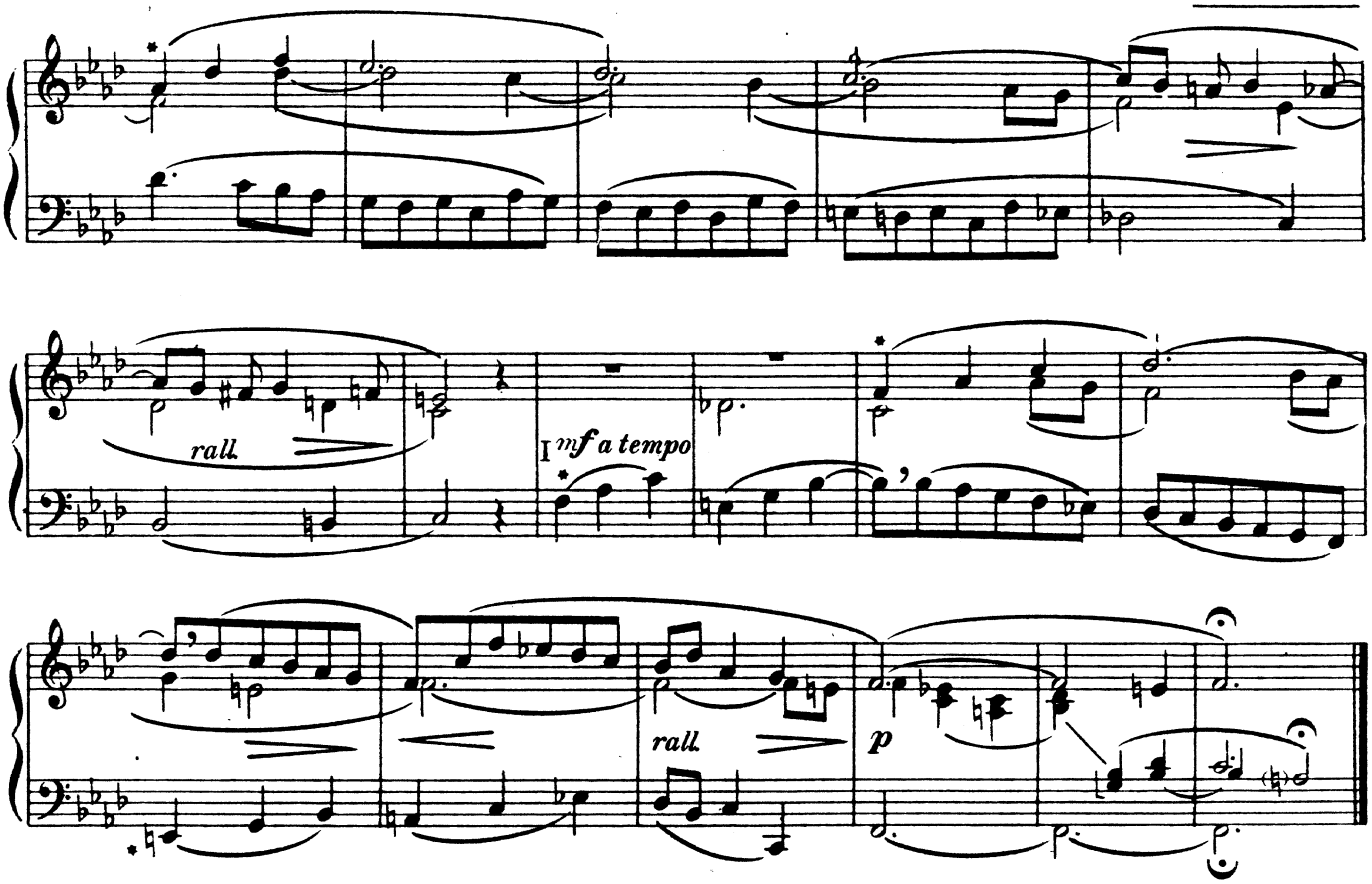
**94.** Andante sostenuto




Ch. H. Rinck

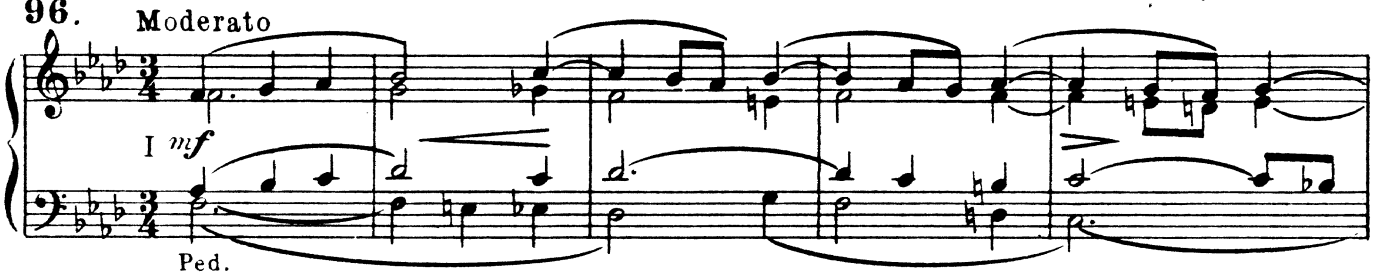
**95.** Andante



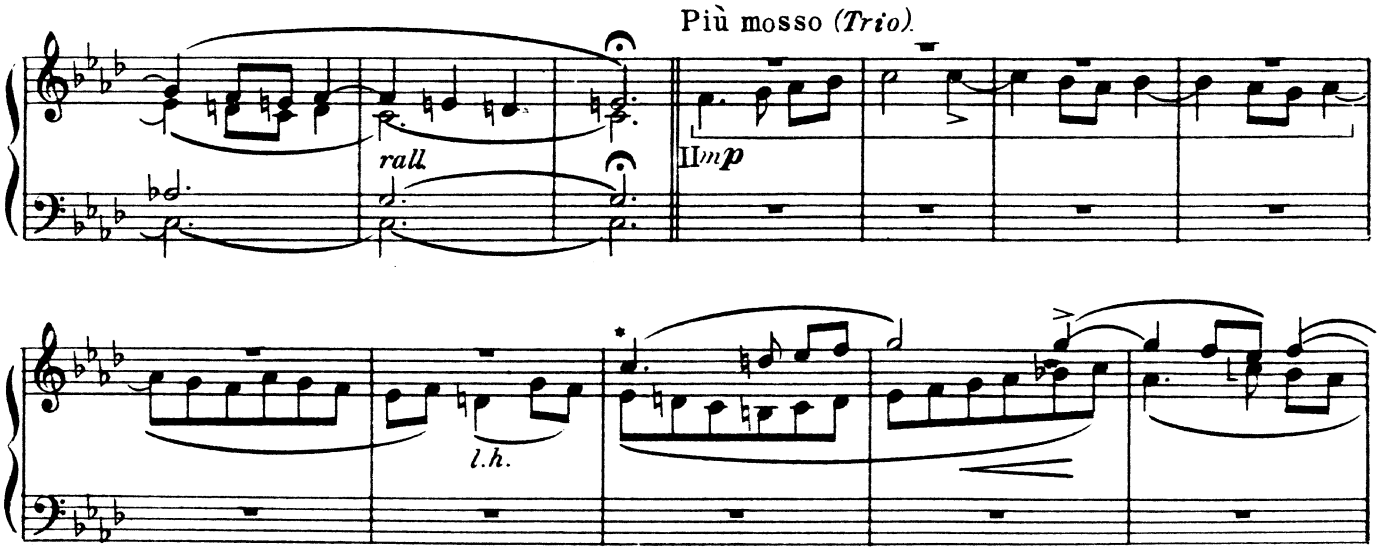


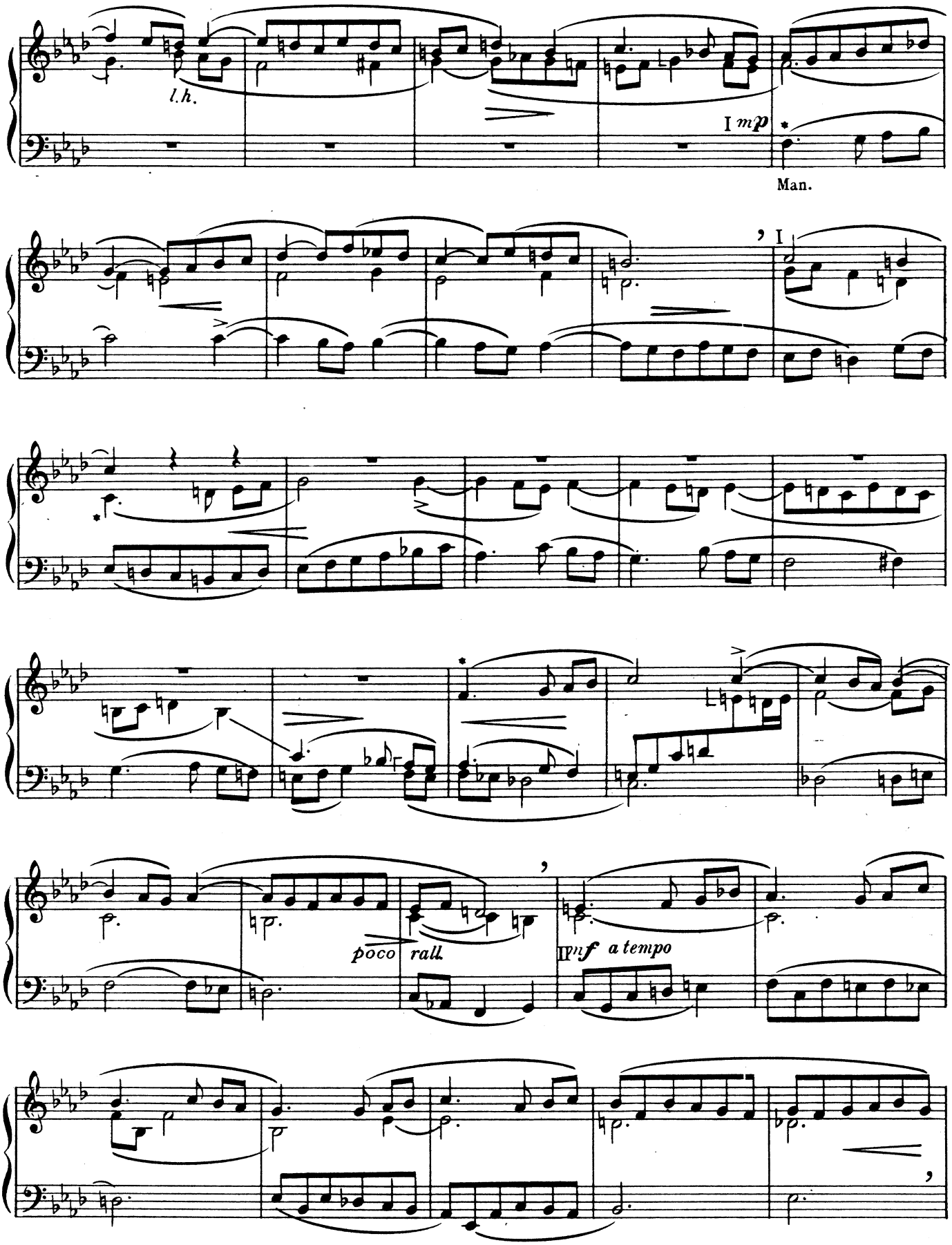

O. Ravanello

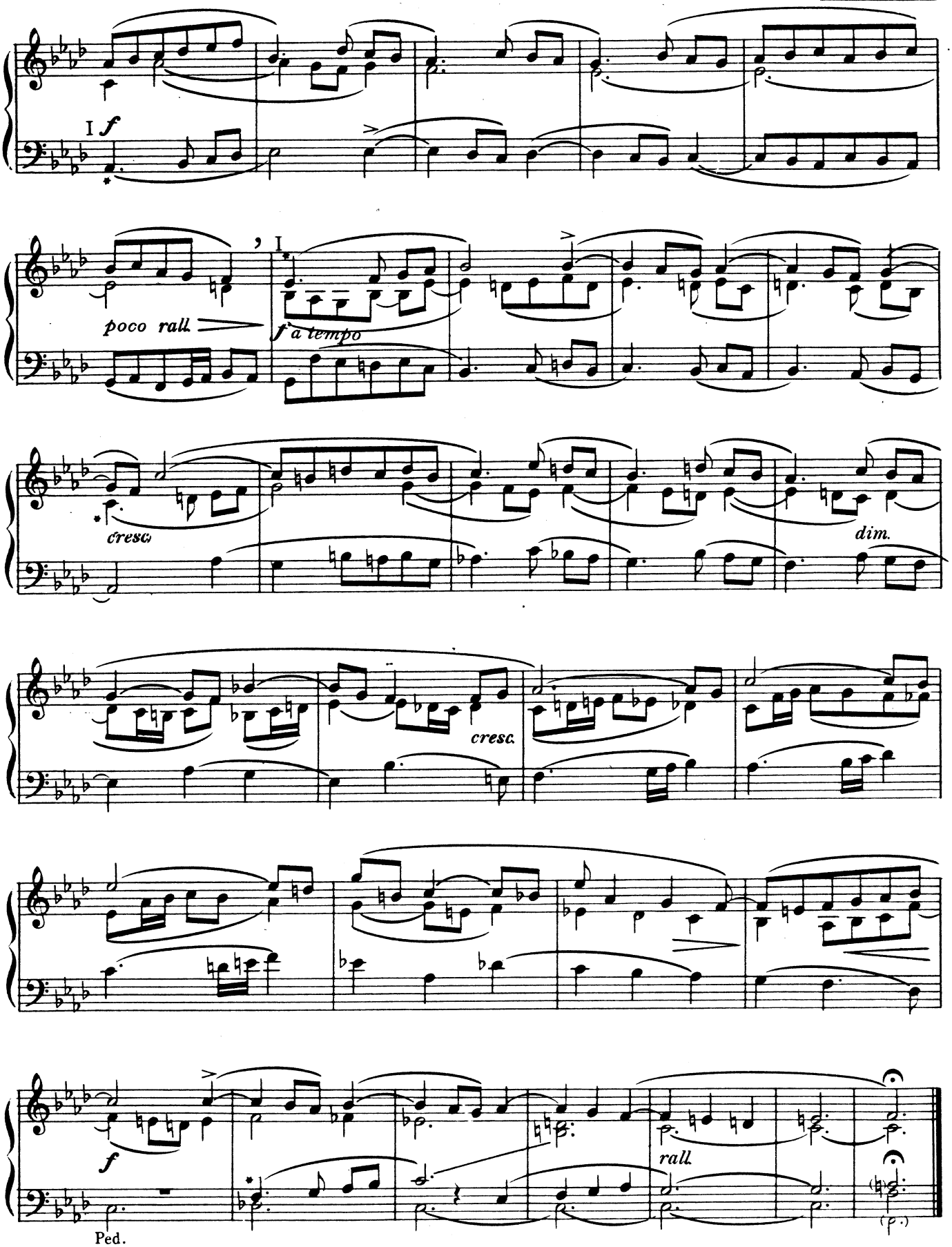
**96.** Moderato




Più mosso *(Trio)*.

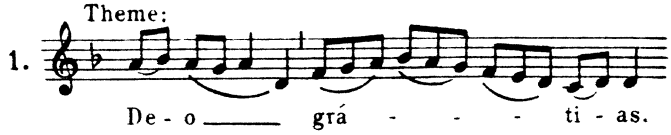



l.h.
I mp
Man.
I
poco rall.
IV mf a tempo


I f
poco rall.
I
f a tempo
cresc.
dim.
cresc.
f
rall.
(p.)
Ped.

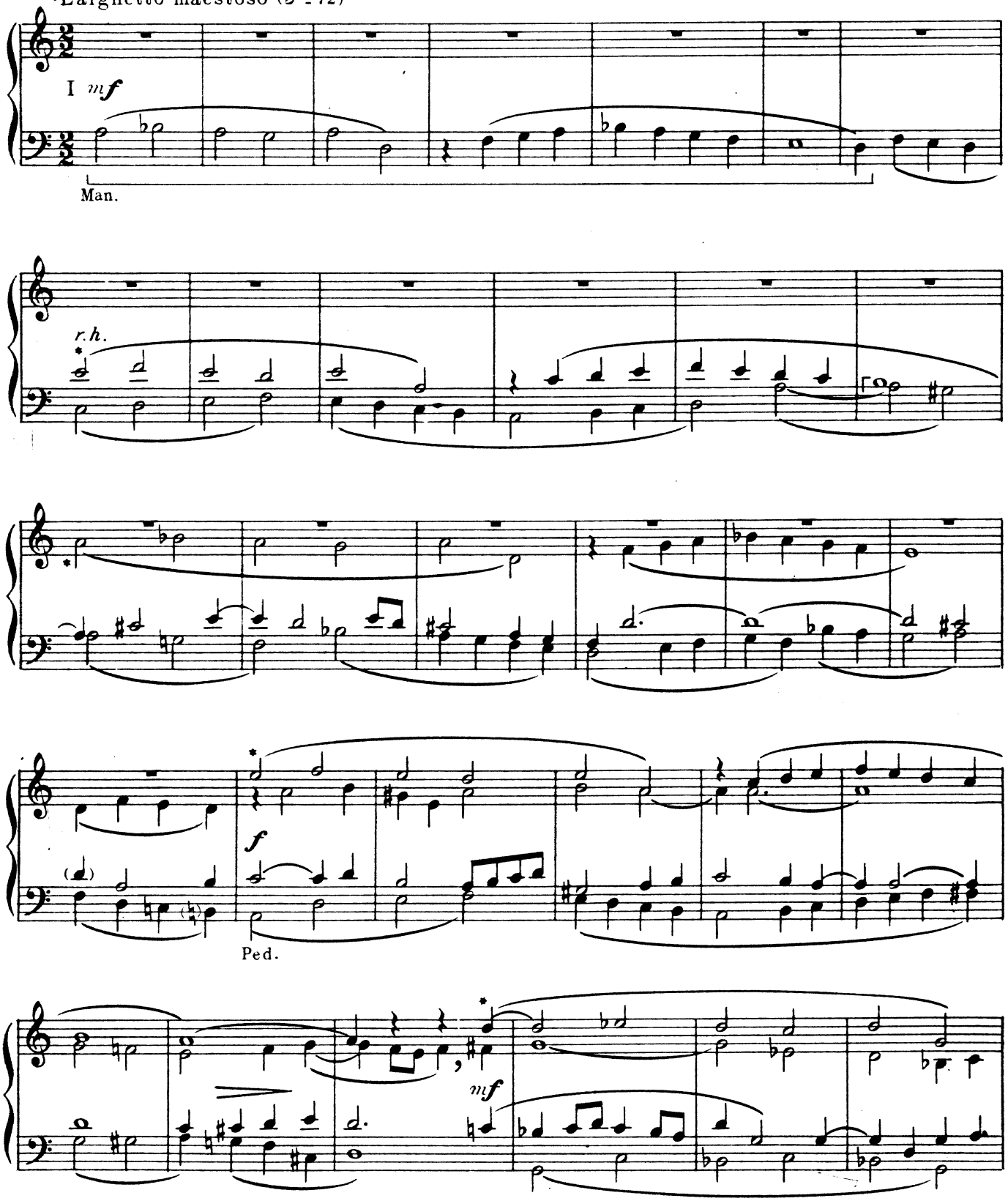
# Postlude on "Deo grátias"

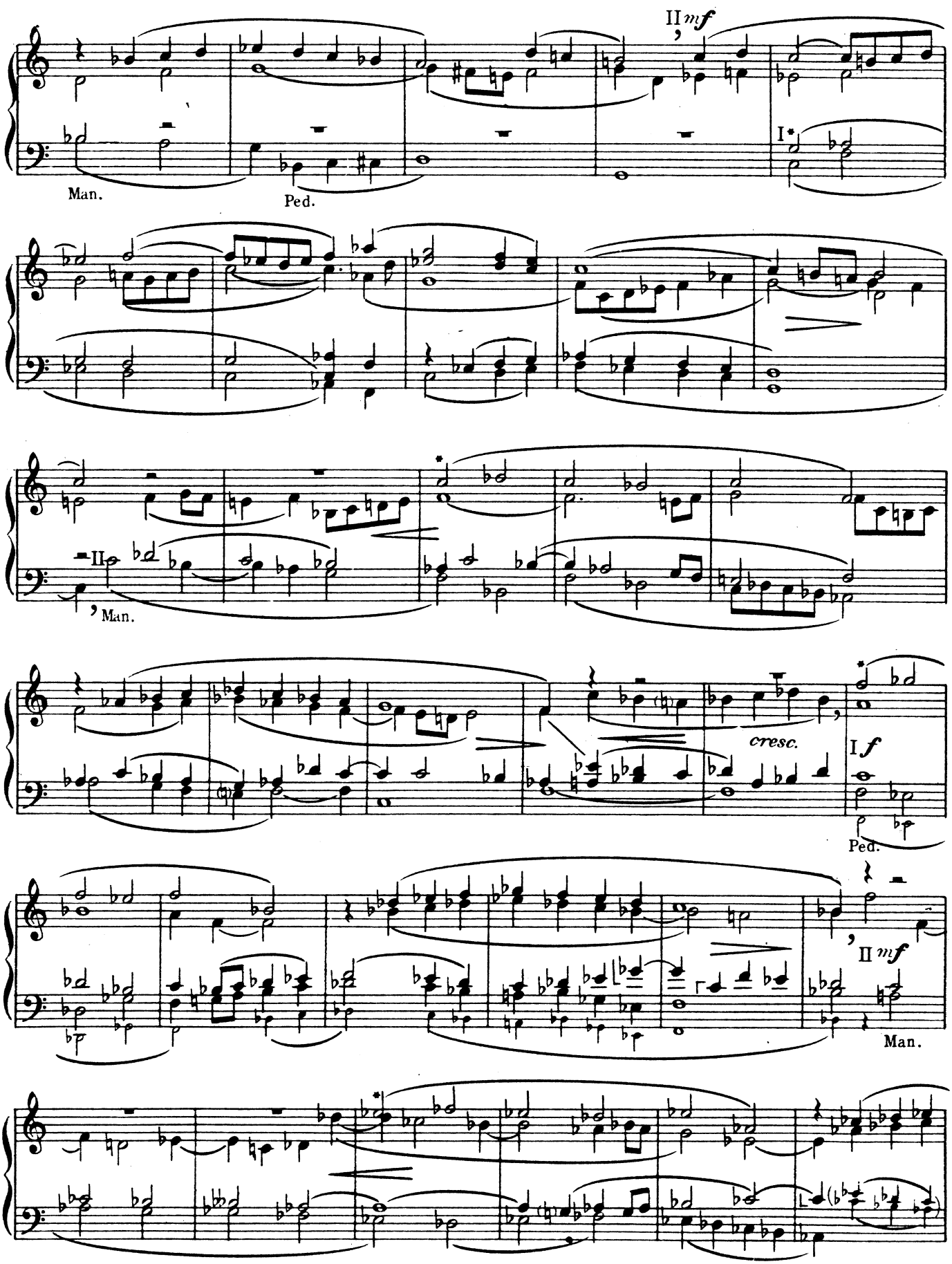
Theme:

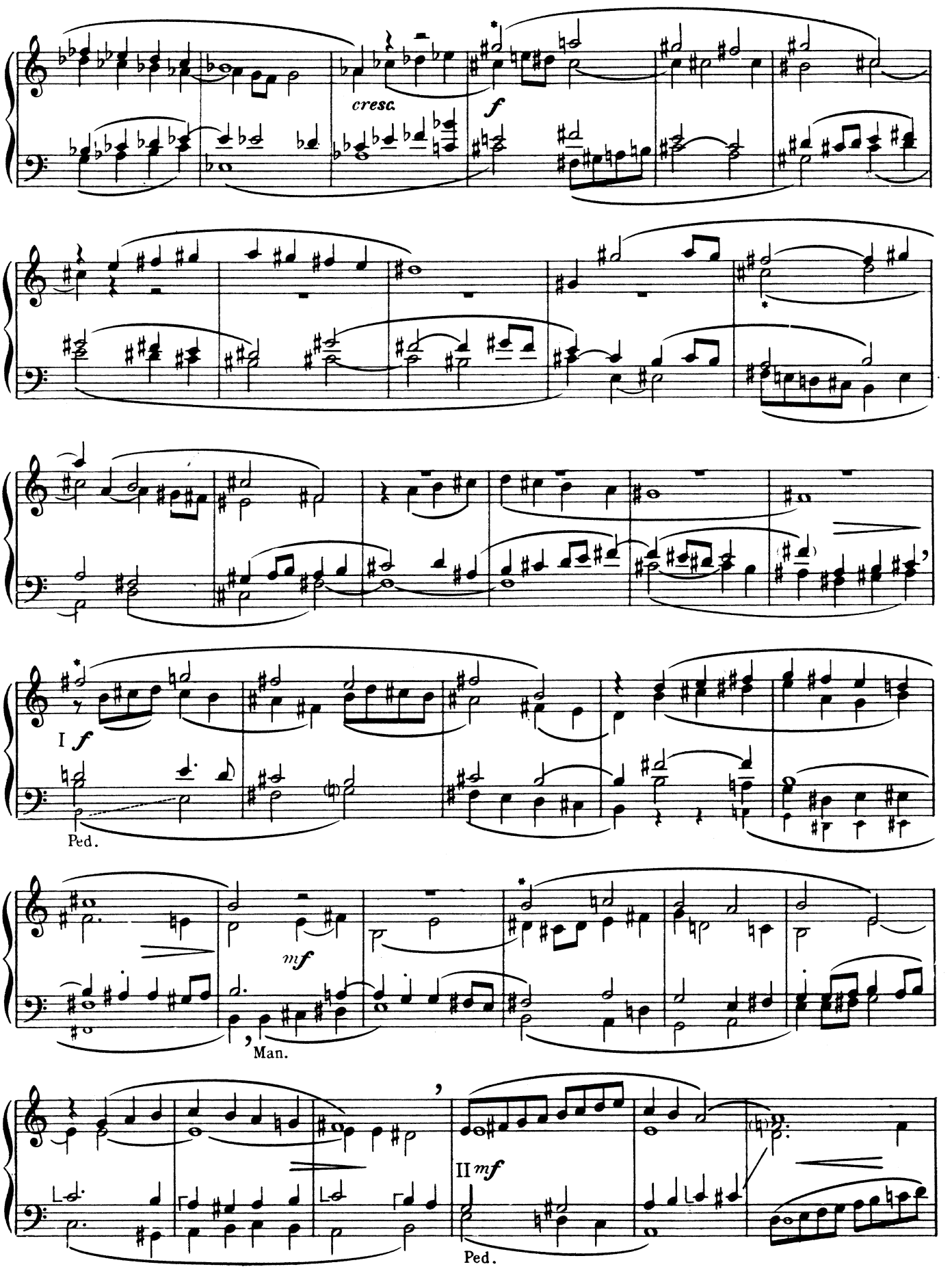


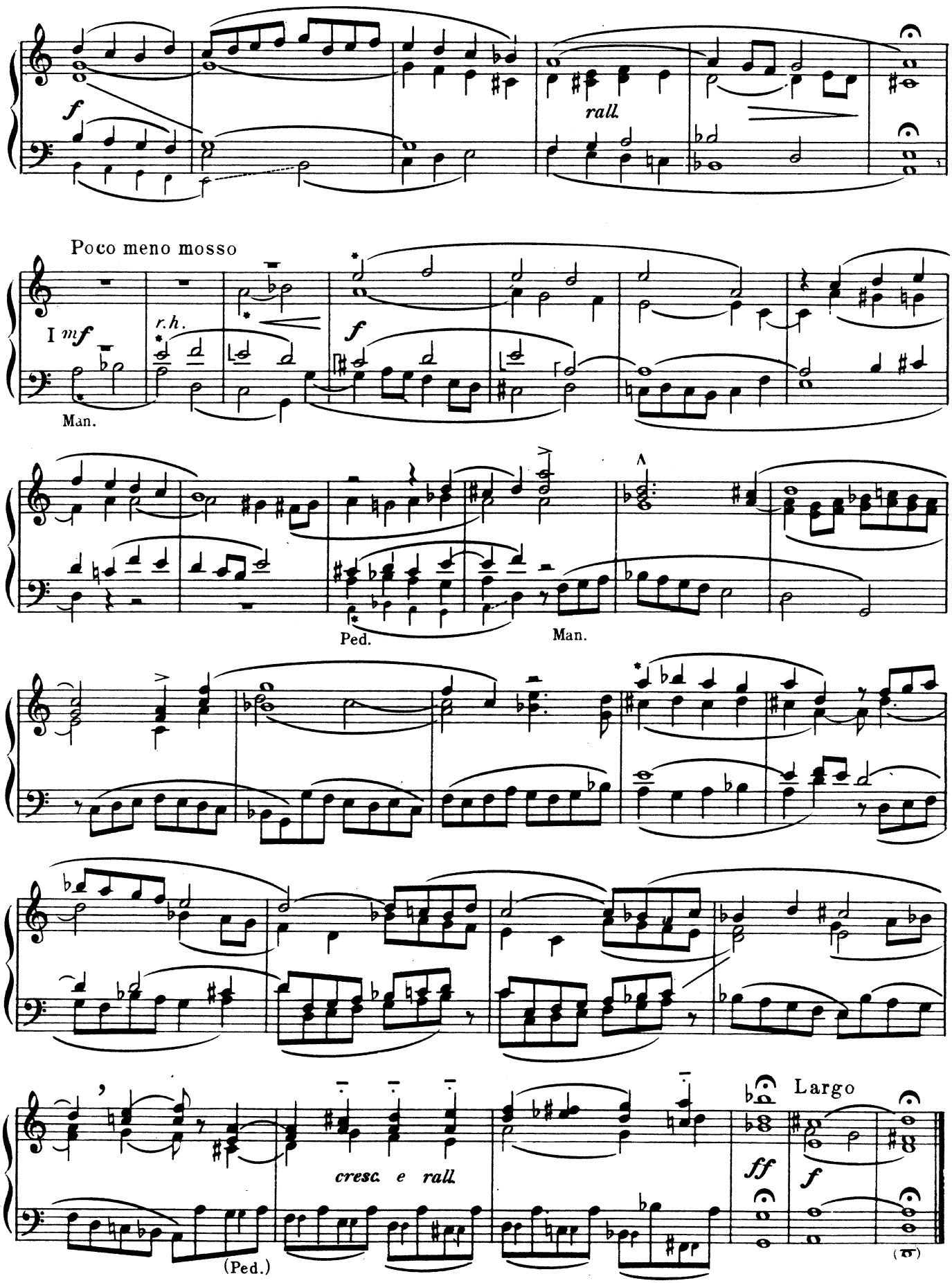

S. Meluzzi

**97.** Larghetto maestoso (♩ = 72)

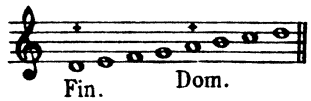



II mf
Man.
Ped.
I*
II
Man.
cresc.
I f
Ped.
II mf
Man.


cresc.
f
I f
Ped.
mf
Man.
II mf
Ped.


f
rall.
Poco meno mosso
I mf
r.h.
f
Man.
Ped.
Man.
cresc. e rall.
(Ped.)
Largo
ff
f

# Preludes and Postludes on the Gregorian Modes

Mode I (Dorian): 


Fin. = Final note
Dom. = Dominant note

## I.

Fr. X. Witt

**98.** Andante mosso *(alla breve)*

II *mp*

Man.

I

I *mf*

*rit.*

Ped. & Man.

B. Pasquini

**99.** Allegro

II *mf*

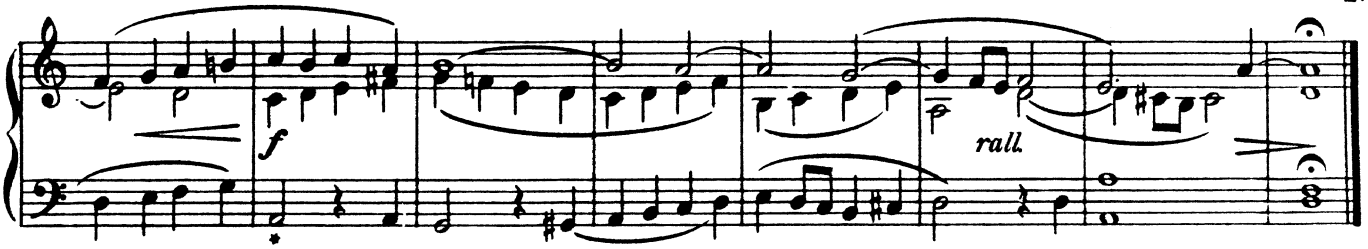
Ped.

*mf*

I

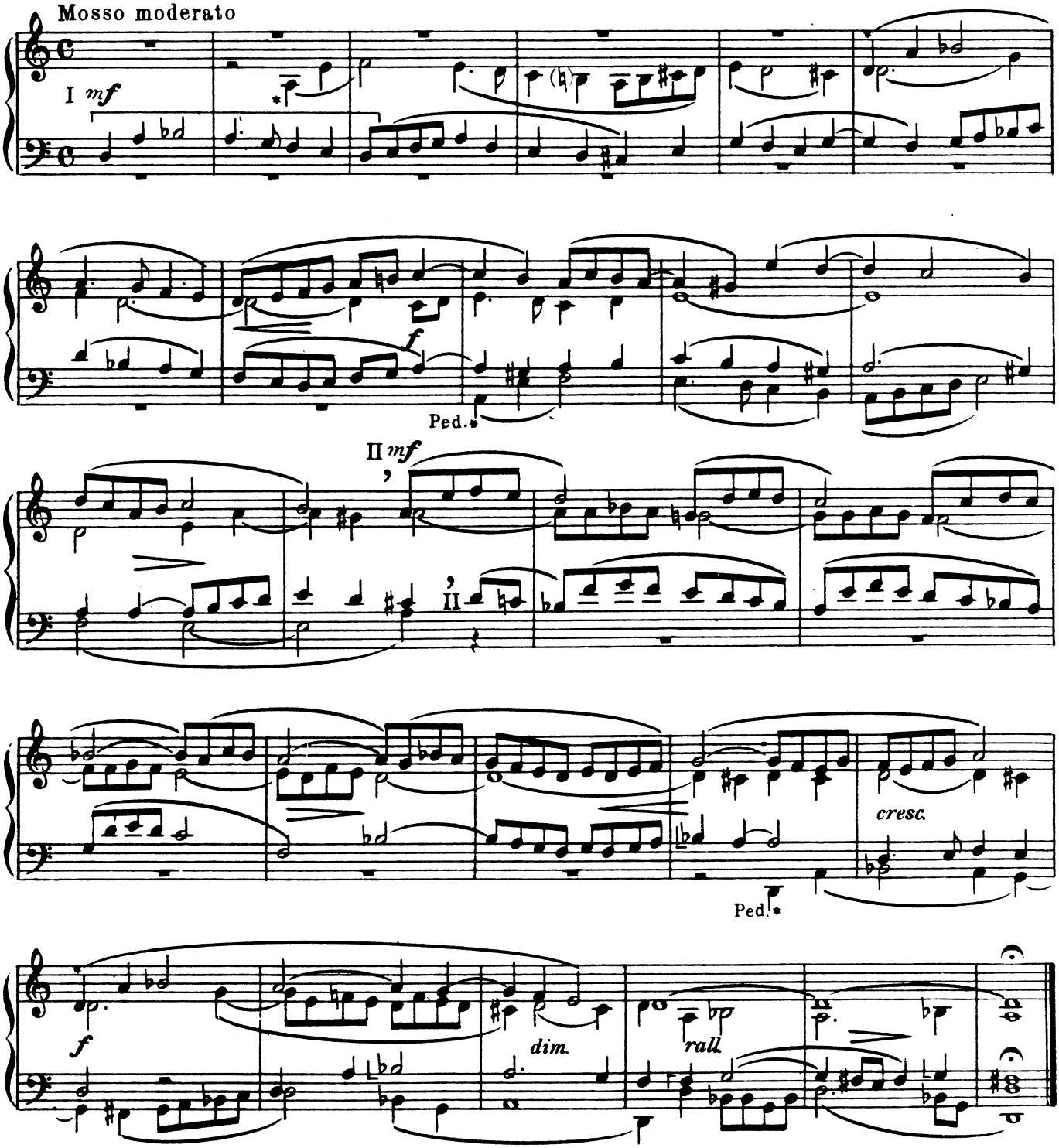
Ped. & Man.

I.



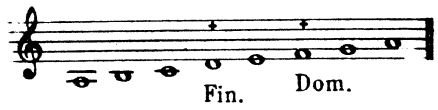

**100.** P. H. Thielen

Mosso moderato



## II.

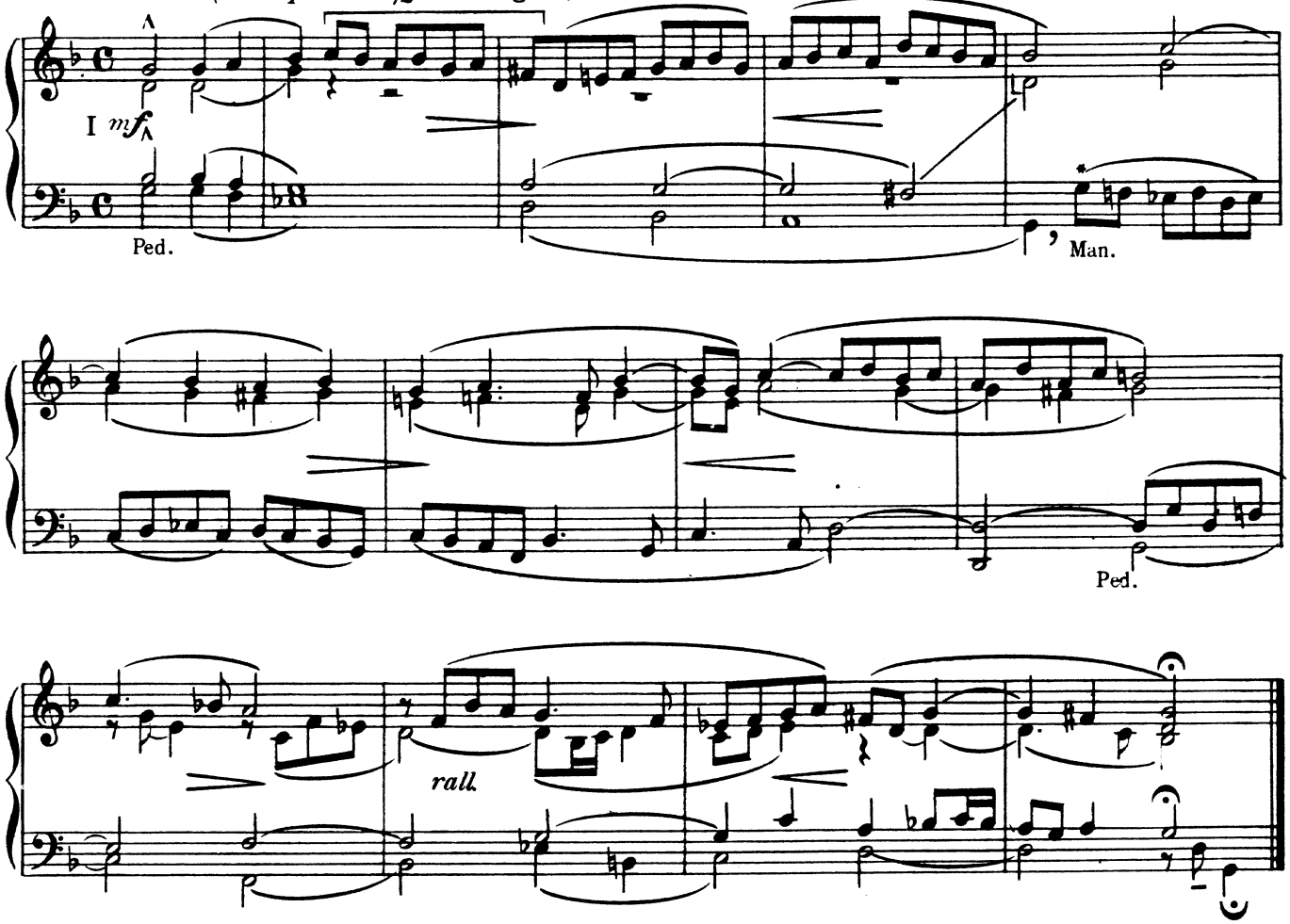
Mode II (Hypodorian):




G. Frescobaldi

### 101.

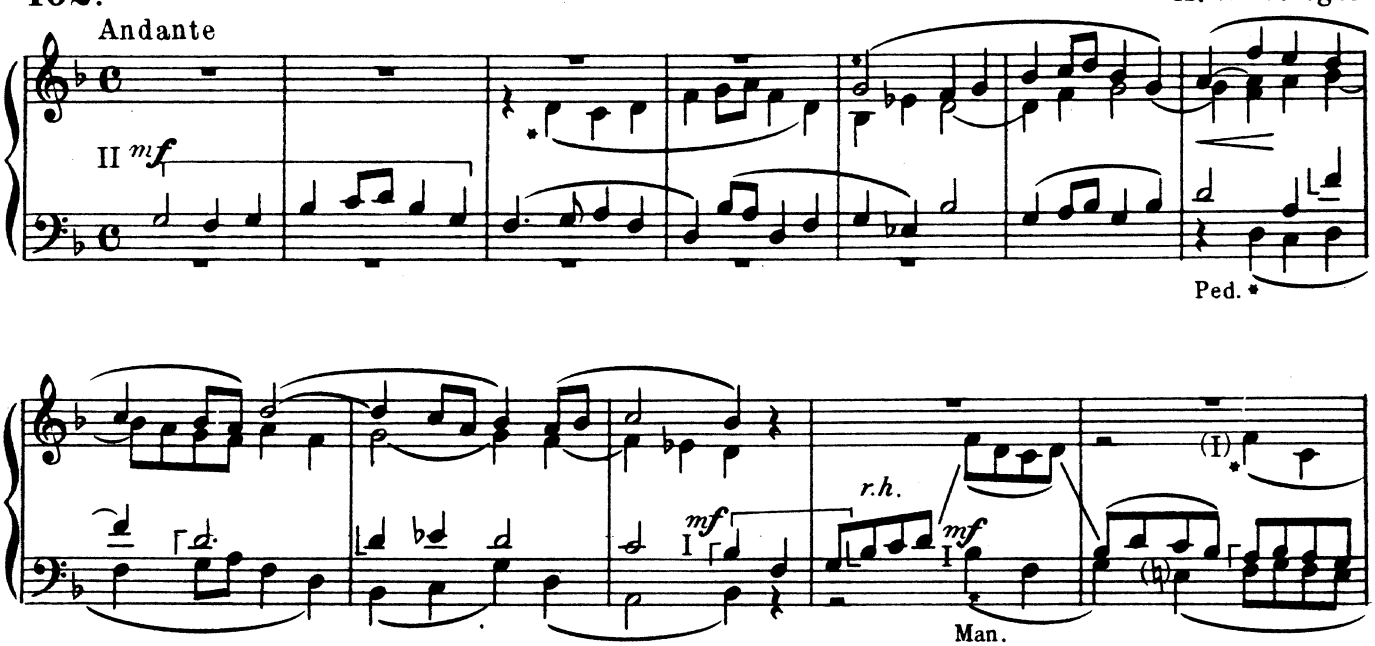
Andante *(Transposed 2½ tones higher)*



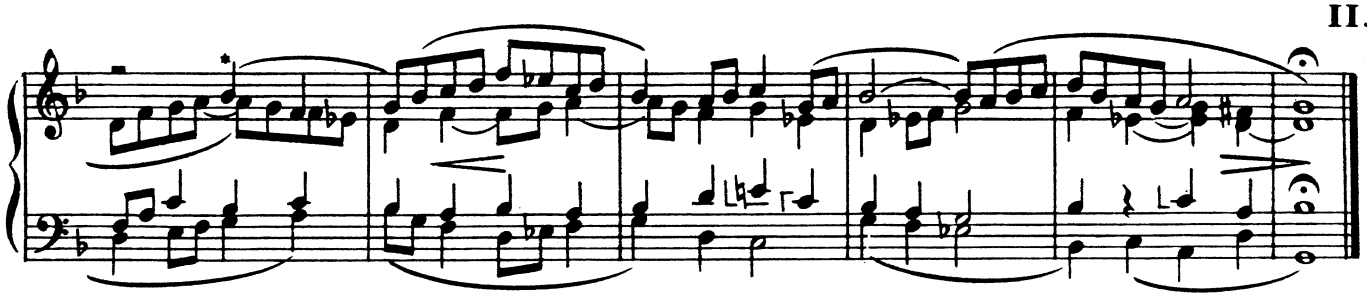

### 102.

A. Wiltberger

Andante

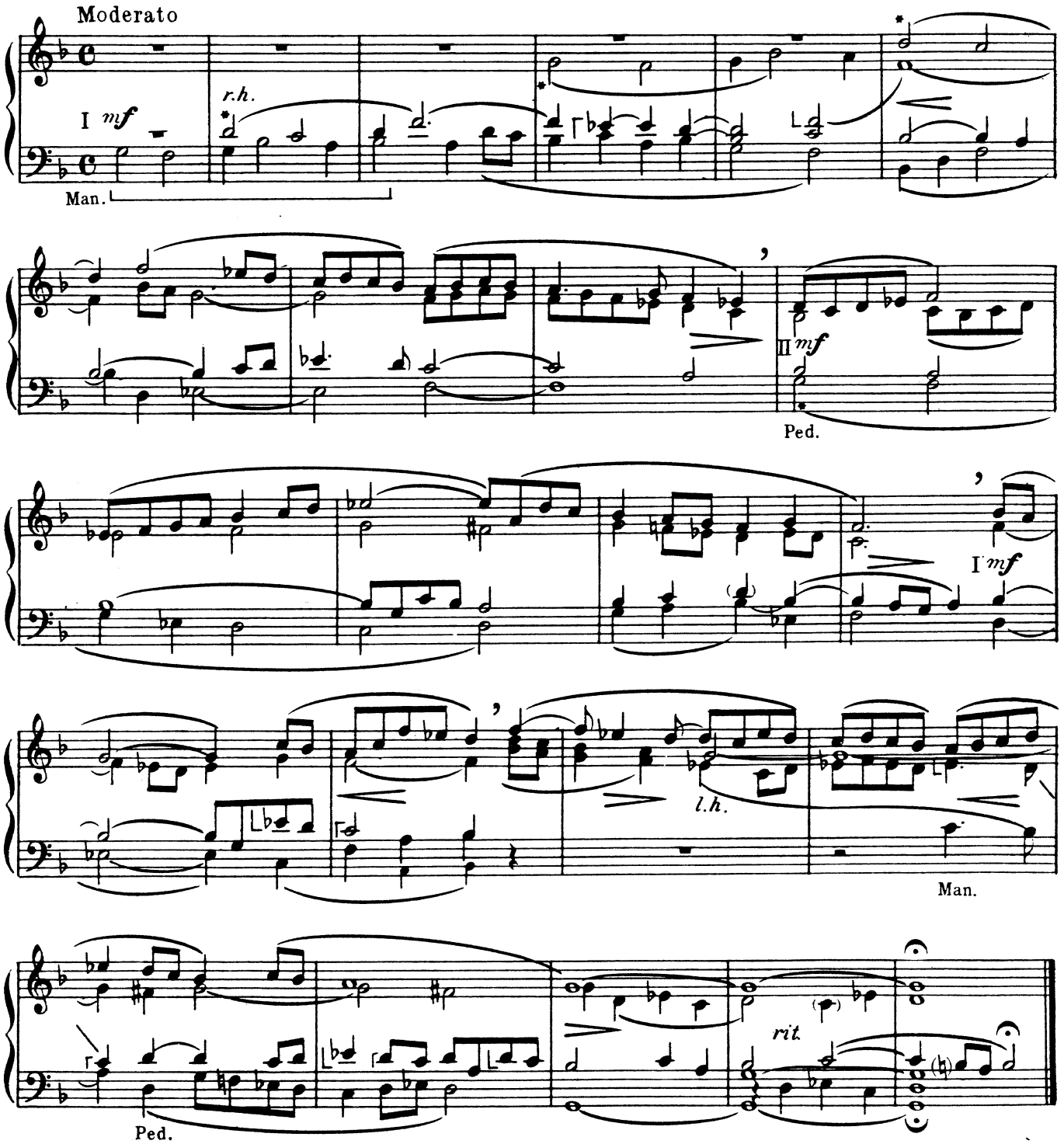


II.

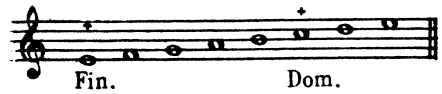


**103.** J. Beltjens

Moderato



Mode III (Phrygian):




## III.

J. E. Stehle

### 104.

Andante

II *mf*

Ped.

Più mosso

I *mf*

*f*

Ped.

*rall.*

### 105.

K. Wolfrum

Andante

II *mf*

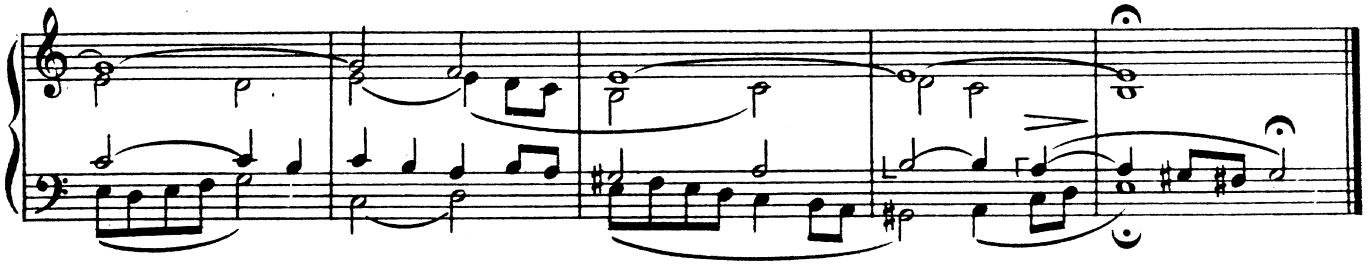
I *mf*

Man.

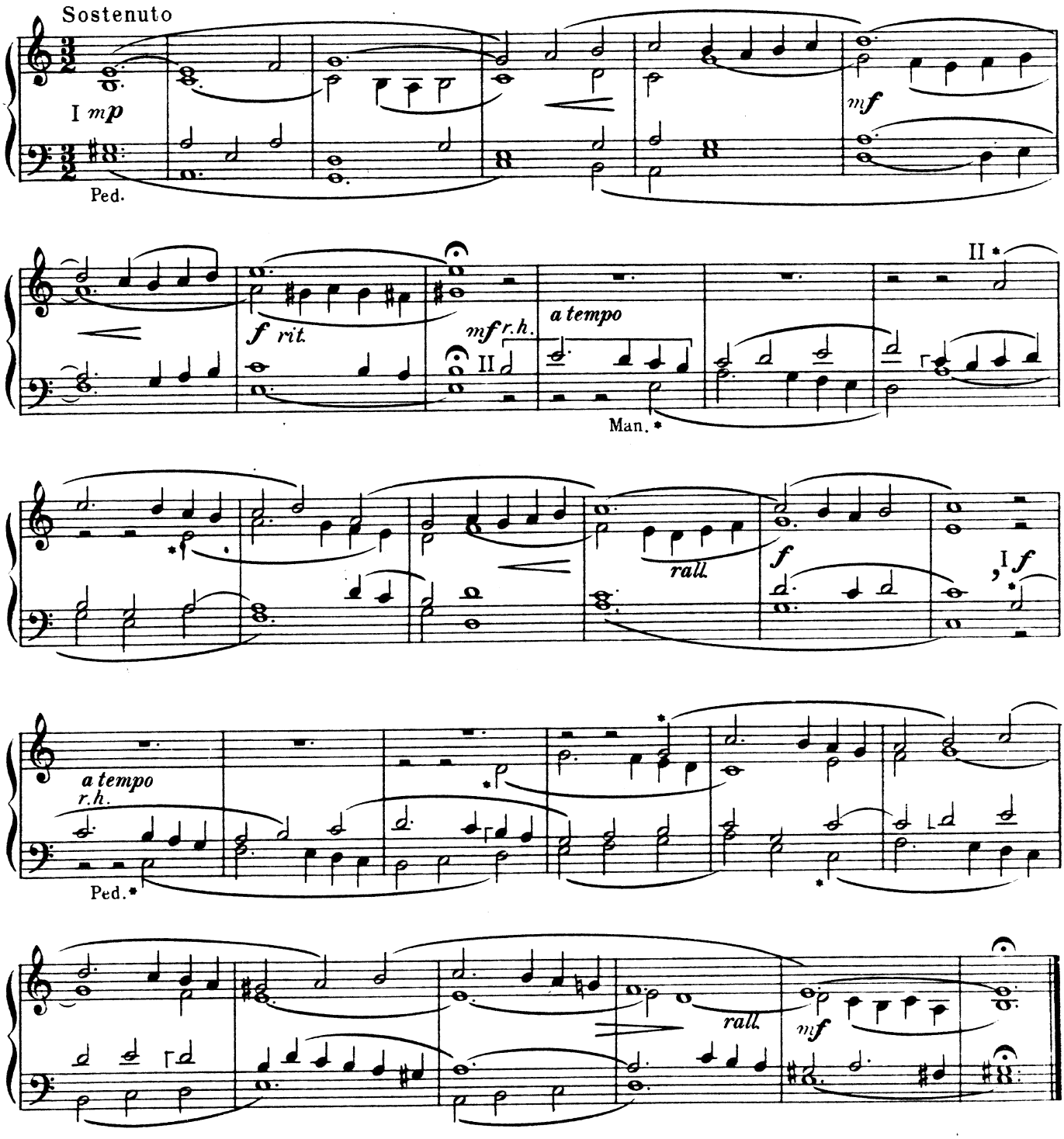
*r.h.*

Ped.

**III.**

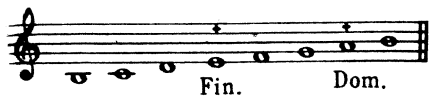


**106.** P. Piel



## IV.

Mode IV (Hypophrygian):




L. Victoria

### 107.

Andante

I *mp* *r.h.*

Man.

*mf*

*rit.*

Ped.

### 108.

M. Haller

Moderato *(Tranposed 1½ tones higher)*

II *mf*

Man.

Ped.

I *mf*

Man.

IV.

rall.

Ped.

**109.**

Moderato

K. Eble

I *mf*

Man.

Ped.

II *mf*

Man.

rall.

*a tempo*

Ped.

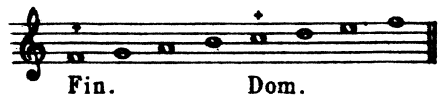
I *f*

Man.

rall.

Ped.

Mode V (Lydian):




## V.

## 110.

J. E. Stehle

Andante

I *mp* *l.h.*

*mf*

Ped.*

*rall.*

## 111.

Fr. X. Witt

Con moto

II *mp*

*l.h.*

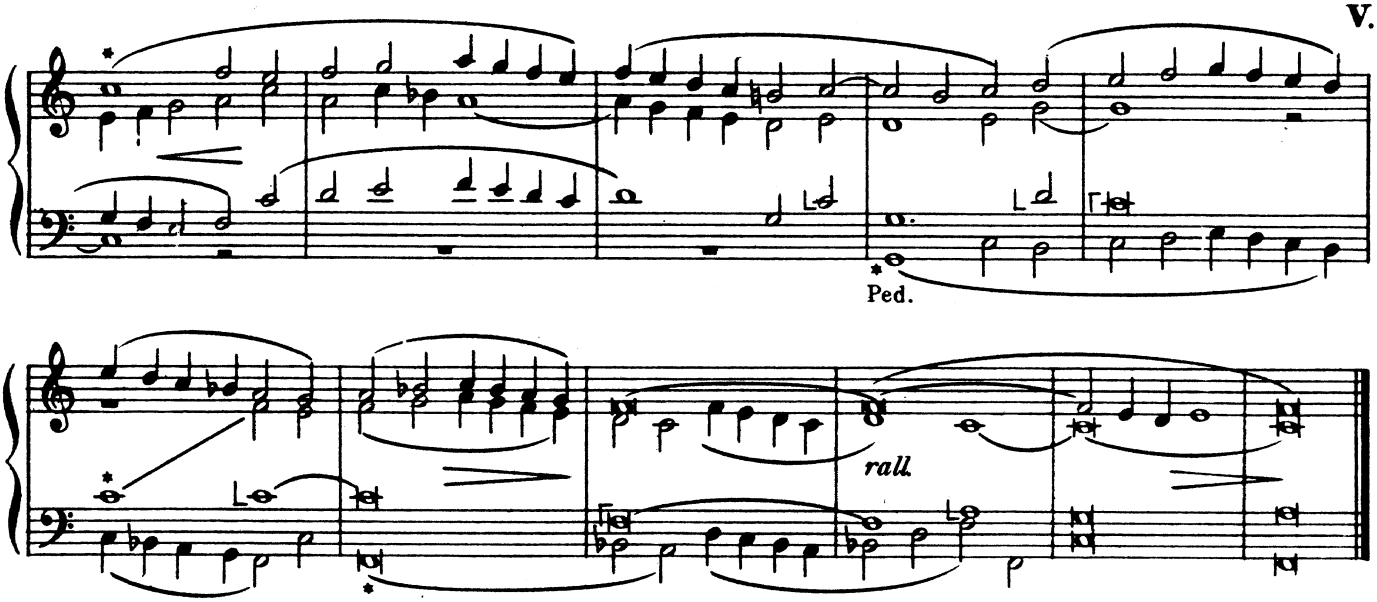
I *mp*

I

*mf*

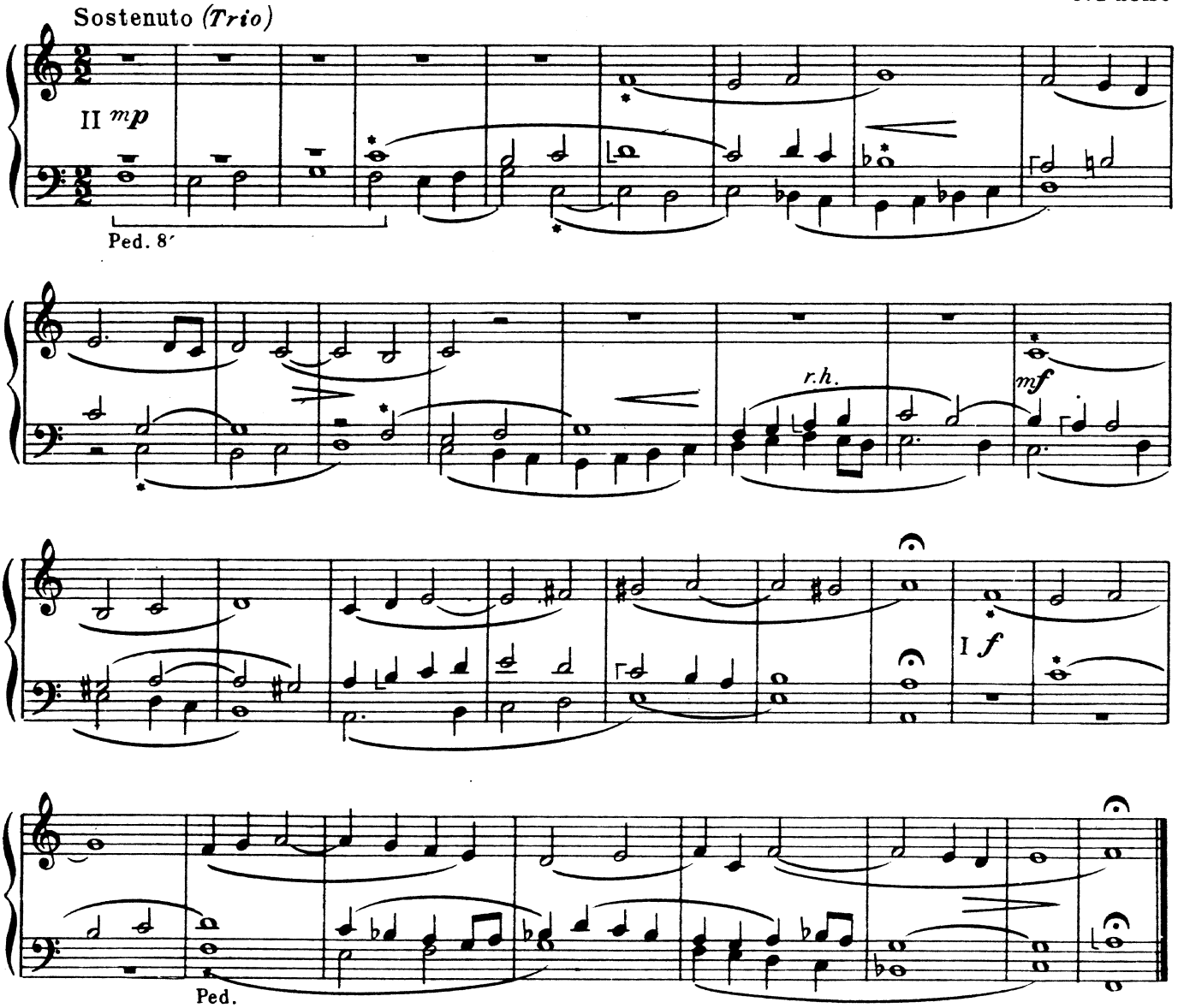
Ped.

V.




**112.** J. Fuchs

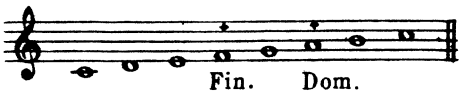
Sostenuto *(Trio)*






Tacoma
Public Library

Mode VI (Hypolydian):




## VI.

G. Zoller

## 113.

Andante *(Transposed 1 tone higher)*

II *mf*

Man.

I *mf*

*rall.*

Ped. * *

## 114.

P. Piel

Andantino

II *mp*

Man.

*mf*

I *mf*

II

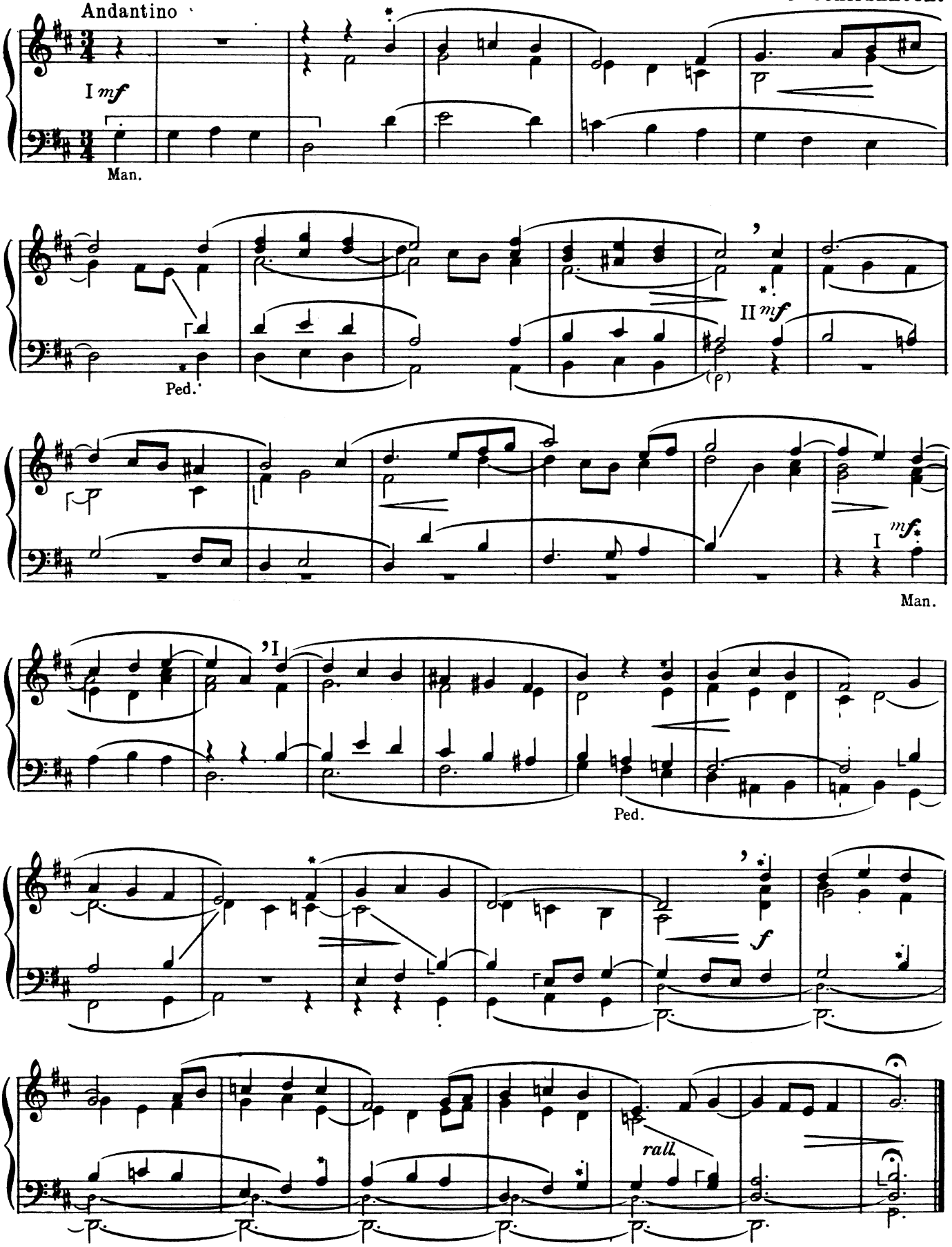
*rit.*

Ped.

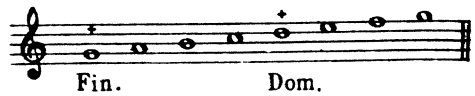
**115.**

J. Schildknecht

Andantino



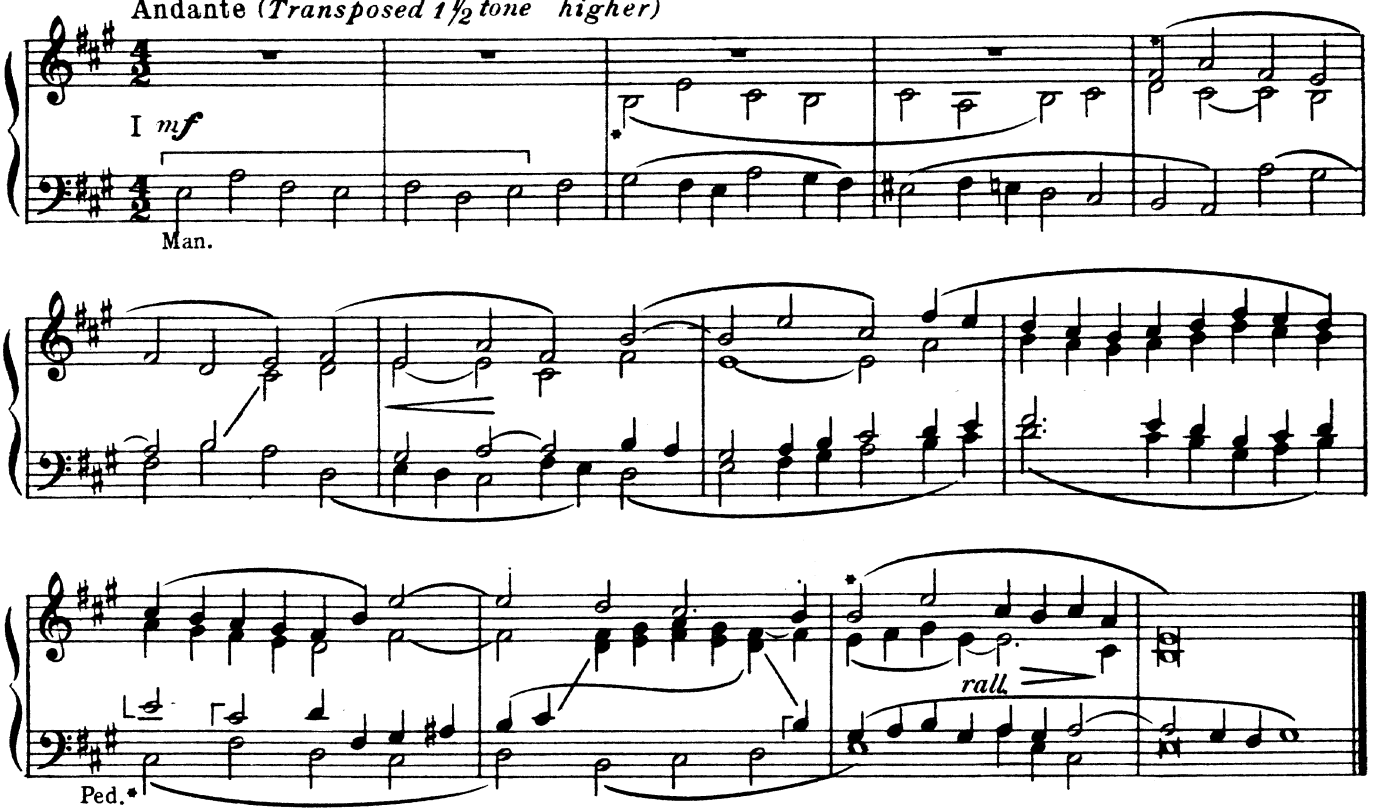
Mode VII (Mixolydian):




## VII.

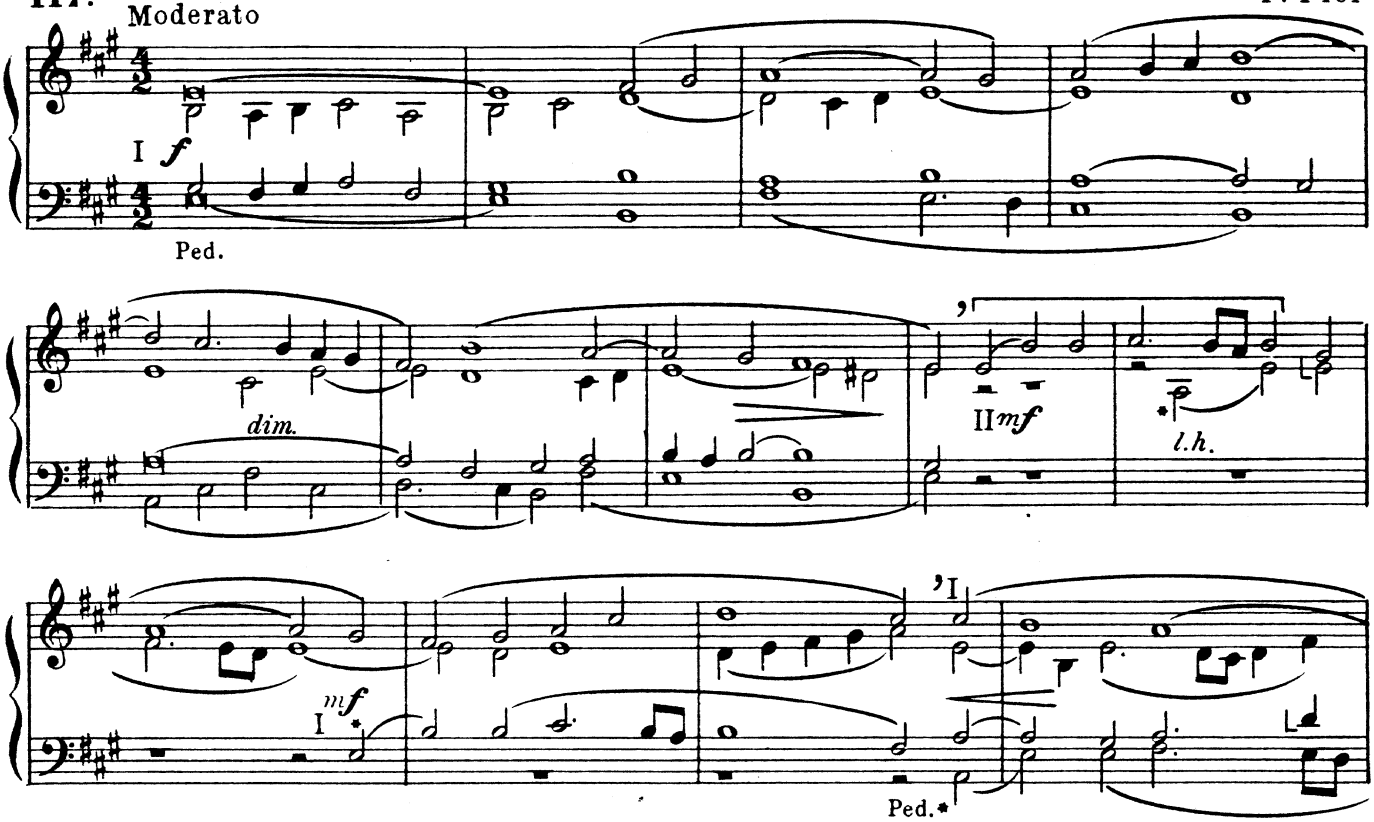
K. Deigendesch

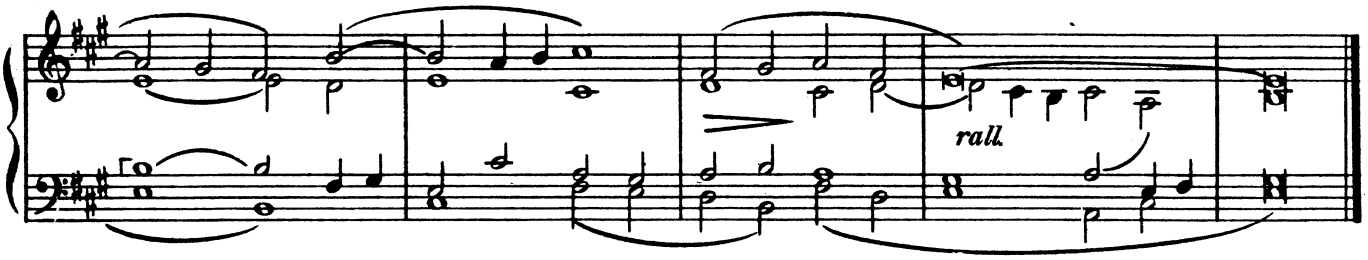
**116.** Andante *(Transposed 1½ tone higher)*




**117.** Moderato

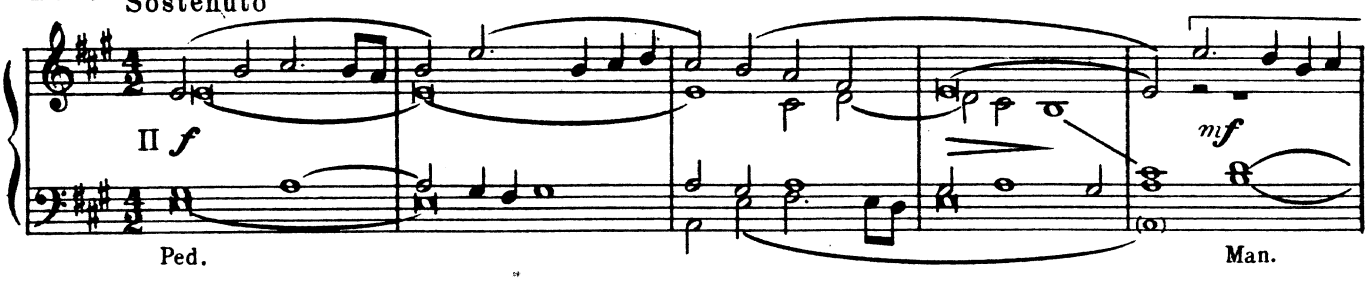
P. Piel

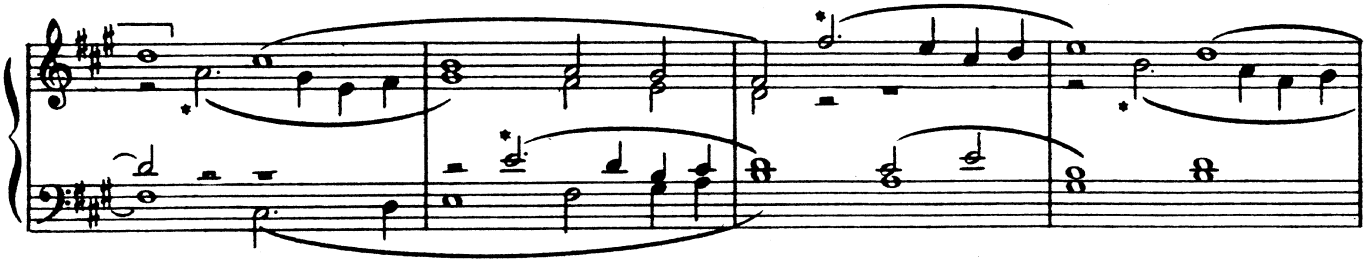


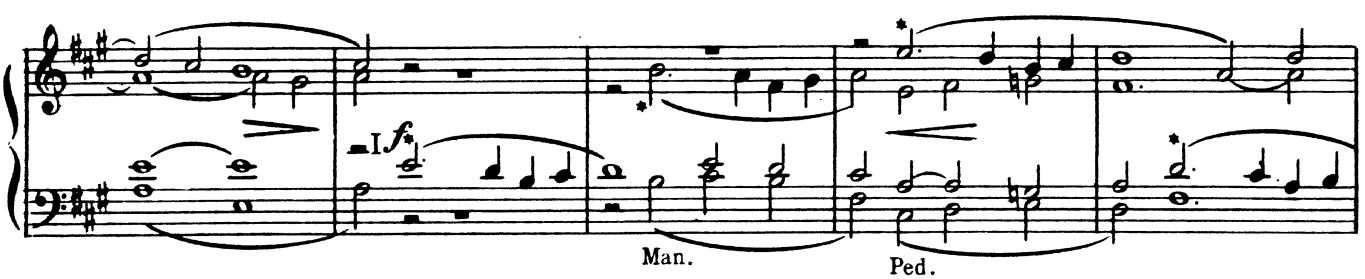


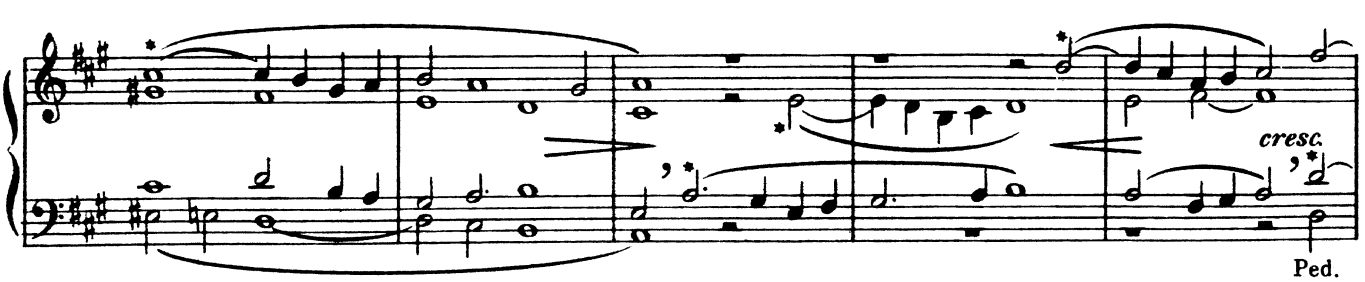

**118.** Sostenuto

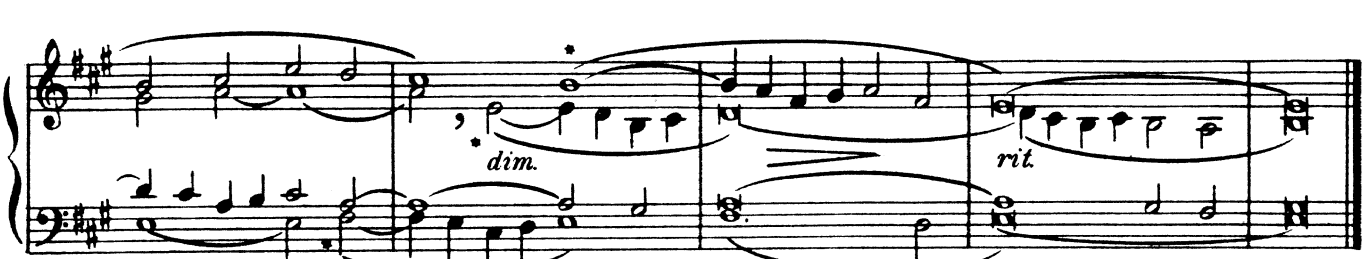
P. Piel



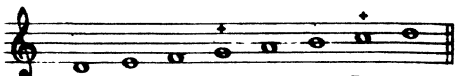





Mode VIII (Hypomixolydian):




## VIII.

## 119.

J. Beltjens

Con moto

I *f*

Ped.

*mf*

Man.

*r.h.*

*f*

Ped.

*rall.*

## 120.

P. Piel

Sostenuto

II *mf*

Ped.

I *mf*

Man.

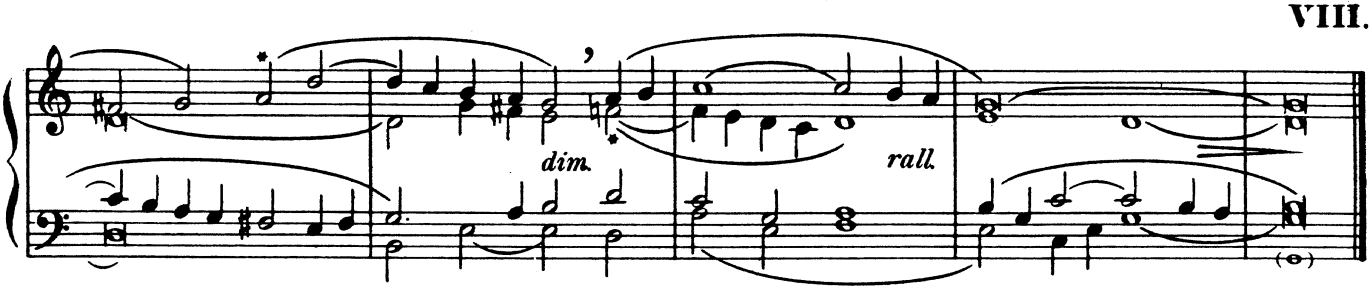
*r.h.*

*cresc.*

*f*

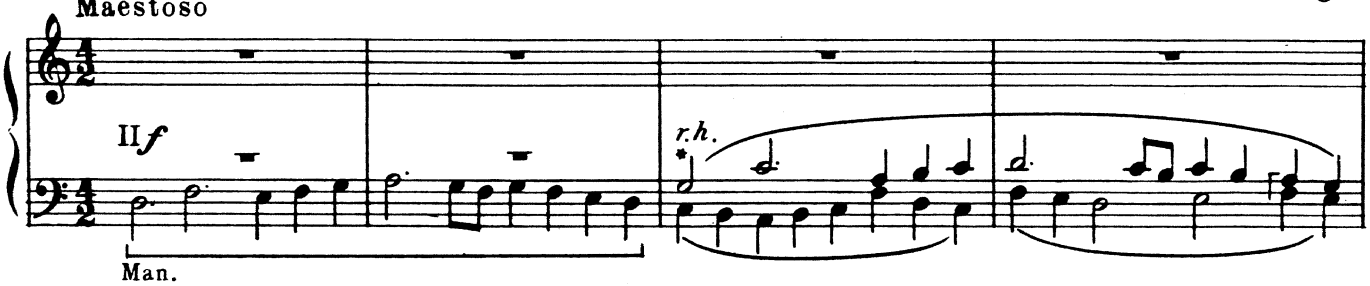
Ped.

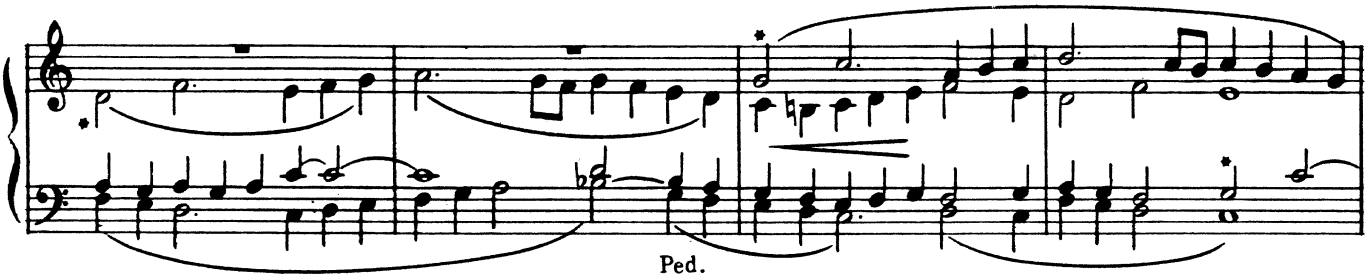
**VIII.**

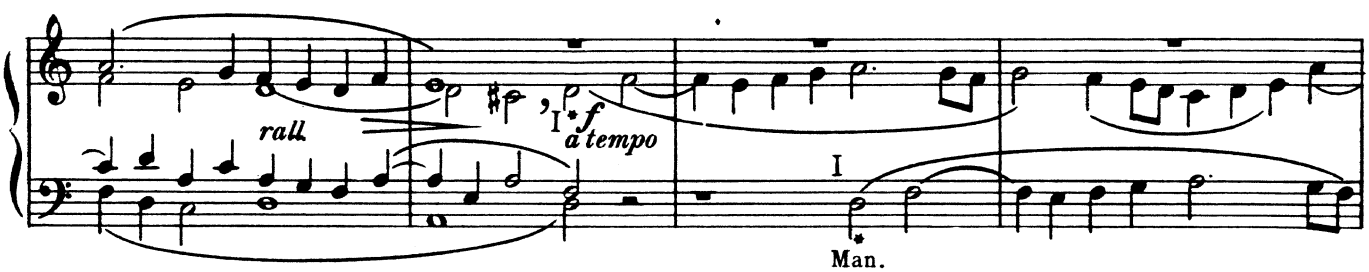


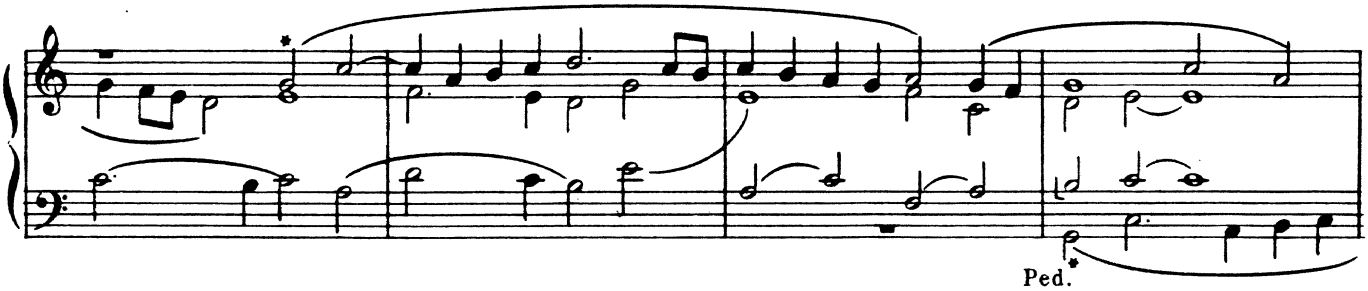

**121.** A. Wiltberger

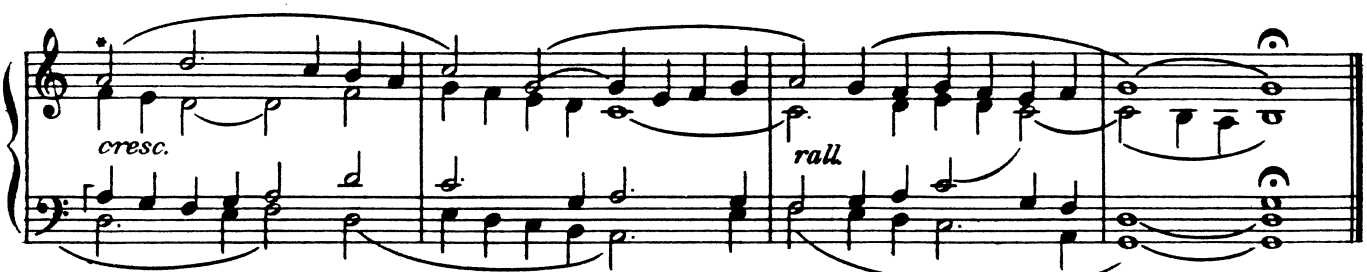
Maestoso



# . . . . . *Church Organists' Service Library* . . . . .

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