

FISCHER EDITION

The
Ecclesiastical Organist
Preludes-Interludes-Postludes
IN THE
Contrapuntal Style
(*Imitation—Canon—Fughetta*)

For Pipe or Reed Organ

Compiled and Edited
by
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THE ECCLESIASTICAL ORGANIST - BOOK TWO

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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. $\text{♩} = 40-50$)	= very slow.
Lento-Adagio. . .	($\text{♩} = 52 - 58$)	= slow.
Larghetto-Calmo. . .	($\text{♩} = 60 - 68$)	= slow but moving.
Andante	($\text{♩} = 68 - 80$)	= with movement.
{ Andantino	{ $\text{♩} = 89 - 92$	{ slightly faster than Andante.
{ Andante mosso	{ $\text{♩} = 89 - 92$	{
Sostenuto-Maestoso	($\text{♩} = 76 - 80$)	= sustained; majestic.
Moderato	($\text{♩} = 84 - 92$)	= moderately.
{ Allegretto.	{ $\text{♩} = 96 - 104$	{ cheerfully.
{ Allegro moderato	{ $\text{♩} = 96 - 104$	{
Mosso-Animato . . .	($\text{♩} = 112 - 120$)	= with animation.
Allegro-Deciso . . .	($\text{♩} = 128 - 138$)	= lively; decidedly.
{ Allegro vivo	{ $\text{♩} = 144 - 160$	{ with cheerful animation.
{ Allegro vivace	{ $\text{♩} = 144 - 160$	{
Presto	($\text{♩} = 176 - 184$)	= quick.
Prestissimo	($\text{♩} = 192 - 208$)	= 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): *Sforsato Pedal "ON"*; cresc. or crescendo: *increasing, strengthening the sound*; dim. or dimin. (diminuendo): *decreasing, softening the sound*; morendo: *dying away*.

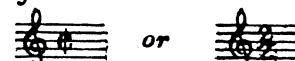
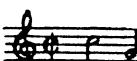
— gradual opening of the Expression or Swell Pedal.

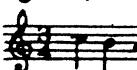
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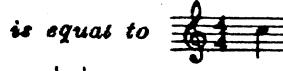
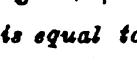
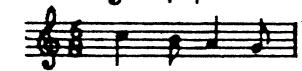
> ^ = marked accentuation of notes or chords.

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  : 

 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

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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

1. Mosso moderato (*Trio*)

II *mf*

l.h.

I

*I mf**

Man.

cresc.

l.h.

Man.

Ped.

dim.

rall.

2
C MAJOR

2. Sostenuto

Ch. H. Rinck

Musical score for C Major, movement 2, Sostenuto. The score consists of three staves. The top staff is treble clef, 2/4 time, dynamic II p. The middle staff is bass clef, dynamic Man. The bottom staff is bass clef, dynamic imp! The score features sustained notes with grace notes and slurs.

3. Moderato

U. L. Kinberger

Musical score for C Major, movement 3, Moderato. The score consists of three staves. The top staff is treble clef, dynamic II mf. The middle staff is bass clef, dynamic Ped. The bottom staff is bass clef, dynamic Ped. The score features sustained notes with grace notes and slurs, including a dynamic rall. The bass staff has a dynamic I mf l.h.s.

C MAJOR

Ped.

rall

4. Mosso

W. Volckmar

II *mf*

l.h.

I *mf*

Man.

Ped.

II *f*

l.h.

Ped.

I *f*

Ped.

rit

C MAJOR**5. Allegretto**

M. G. Fischer

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a bass clef and a common time signature.

Dynamics and performance instructions visible in the music include:

- Staff 1: II ***mp***, ***l.h.***, ***p.***
- Staff 2: ***mp***, ***I***, ***mf***, ***Ped.***
- Staff 3: ***Man.***
- Staff 4: ***cresc.***
- Staff 5: ***f***, ***Ped.***
- Staff 6: ***l.h.***, ***Ped.***
- Final staff: ***rall.***

C MAJOR

J. Bled

6. Allegro moderato

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first staff (treble clef) has dynamics II *mf*, *l.h.*, I *mf*, and *Man.*. The second staff (bass clef) has a dynamic *I*. The third staff (treble clef) has dynamics *p.*, *f*, and *Ped.*. The fourth staff (bass clef) has dynamics *dim.*, *l.h.*, *mf*, and *Ped.*. The fifth staff (treble clef) has dynamics *p.*, *cresc.*, *f*, and *Ped.*. The sixth staff (bass clef) has a dynamic *rall.*

C MAJOR

7. Sostenuto

G. F. Händel

I f
Ped.

Man.

Ped.

mf
f
Ped. & Man.

'Poco più mosso (Trio)

II mf
l.h.
d.

d.
I p.
d.

Man.

d.
tr
mp

Ped.

p.
(l.h.)

C MAJOR

The musical score consists of six staves of piano music in C Major, arranged vertically. The notation includes both treble and bass clefs. Various dynamics are indicated, such as **p** (piano), **f** (forte), **mp** (mezzo-forte), **mf** (mezzo-forte), and **rall. sempre** (rallentando, always). Performance instructions like "Man." and "Ped. & Man." are also present. The music features sustained notes, grace notes, and rhythmic patterns typical of early piano literature.

Staff 1: Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sustained note followed by eighth-note pairs. Measure 4 has a sustained note followed by eighth-note pairs. Measure 5 ends with a sustained note followed by eighth-note pairs.

Staff 2: Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with **p**, followed by **II mp**. Measure 4 starts with **p**. Measure 5 ends with **p**.

Staff 3: Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with a sustained note followed by eighth-note pairs. Measure 4 has a sustained note followed by eighth-note pairs. Measure 5 ends with a sustained note followed by eighth-note pairs.

Staff 4: Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with **p**, followed by **I mf**. Measure 4 starts with **p**. Measure 5 ends with **p**.

Staff 5: Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 begins with **f**, followed by **p**. Measure 4 has a sustained note followed by eighth-note pairs. Measure 5 ends with a sustained note followed by eighth-note pairs.

Staff 6: Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with **f**, followed by **rall. sempre**. Measure 4 has a sustained note followed by eighth-note pairs. Measure 5 ends with a sustained note followed by eighth-note pairs.

La minore - A moll

A MINOR

J. A. Troppmann

8. Allegro

8. Allegro

I *mf*

cresc.

Ped.

9. Moderato (*Trio*)

E. Bottiglieri

9. Moderato (*Trio*)

E. Bottiglieri

II *p*

Man.

rit.

A MINOR

I mp a tempo

10. *Moderato*

C. H. Rinck

I mp

II mp a tempo

10

A MINOR**11. Andante mosso**

J. Grätz

The musical score consists of five staves of piano music in A minor. Staff 1 (treble) has dynamic *II mf* and a bassoon part labeled *L.h.*. Staff 2 (treble) features a rhythmic pattern with dynamic *mf*. Staff 3 (treble) includes a dynamic *I*. Staff 4 (treble) shows a dynamic *f* and a pedal marking *Ped.*. Staff 5 (treble) contains a dynamic *cresc.* and a marking *Man.*. The bass staff at the bottom has dynamics *dim.*, *d.*, *rall.*, and *d.*, along with a pedal marking *Ped.*.

12. Moderato

Fr. Walczynski

This section begins with a treble clef and a key signature of one sharp (G major). The first staff starts with a dynamic *I mf* and a bassoon part labeled *Man.*. The second staff continues the musical line.

A MINOR

Musical score for piano in A minor, consisting of six staves of music. The score includes dynamic markings such as *f*, *mf*, *p*, *rall.*, *rit.*, *dim.*, *ff a tempo*, *mf a tempo*, and *Ped. & Man.*. The music features various note heads, stems, and beams, with some notes having diagonal lines through them. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated above the staves.

Sol Maggiore - G dur

G MAJOR

J. S. Bach

12. Andante mosso

II *mp*

z *h.*

Man.

I *mp*

mf

f

p

Ped.

dim.

mf

p.

rall

p

13. Mosso moderato

L. Bottazzo

II *mf*

z

Man.

I *mf*

d

#p

Ped.

G MAJOR

II f

I f

Man.

dim.

rall.

mf

Ped.

14. Sostenuto

Fr. Walczynski

I mf

Man.

f

Man.

Ped.

mf

Ped.

rall.

Ped.

G MAJOR15. **Mosso**

J. Rodenkirchen

I *mp*

l.h.

II *mp*

Ped.

rall.

Ped.

Man.

mf

I *mf* a tempo

Ped.

rall.

Ped. *

16. **Larghetto**

E. Bottiglieri

II *p*

Man.

G MAJOR

Musical score for piano in G Major, featuring six staves of music. The score consists of two systems of three staves each. Measure 15 starts with a dynamic of *p*. Measure 16 begins with a dynamic of *p*, followed by *rit.* (ritardando) and *mp a tempo* (mezzo-forte at tempo). Measure 17 continues with eighth-note patterns. Measure 18 shows a transition with a dynamic of *p*. Measure 19 features a dynamic of *p*. Measure 20 concludes with a dynamic of *p* and the instruction *rall.* (rallentando).

17. Moderato

17. Moderato

I *mp*

mf

Ped.

rall.

G MAJOR

Ch. H. Rinck

18. Maestoso

Ped. & Man.

I f **II *mf***

l.h.

I *mf*
Ped.

l.h.

cresc. **dim.**
Ped.

rall.

Mi minore - E moll

E MINOR

G. A. Sorge

19. Allegretto (Trio)

19. Allegretto (Trio)

Treble clef, 2/4 time, key signature 1 sharp.

Bass clef, 2/4 time, key signature 1 sharp.

Treble clef, 2/4 time, key signature 1 sharp.

Bass clef, 2/4 time, key signature 1 sharp.

Dynamics: II p, l.h., rall.

Dynamics: mf a tempo, Man.

Dynamics: rall., I mp a tempo.

Dynamics: Ped. & Man.

20. Andante

Fr. Walczynski

20. Andante

Treble clef, common time, key signature 1 sharp.

Bass clef, common time, key signature 1 sharp.

Dynamics: I mf, Ped.

Dynamics: II mf, Ped. f.

E MINOR

rit. *Imfa tempo* *l.h.*

cresc. *rall.* *f*

Ped.

21. *Moderato* D. Zipoli

II mf

Man.

I mf. *I*

Ped.

f rall. *ff*

E MINOR

L. Bottazzo

22. Allegretto

22. Allegretto

II *mp* *L.h.*

Man.

I *mp** *cresc.*

dim. *rall.* I *mf* *a tempo*

Ped. & Man.

mp II *p* *rall.*

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

Fr. Walczynski

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

I *mf*

r.h.

E MINOR

The musical score consists of five staves of piano music in E minor (two sharps). The dynamics and articulations include:

- Staff 1:** Pedal (Ped.) markings.
- Staff 2:** Man. (Manner) markings.
- Staff 3:** Rallentando (rall.) and *mf a tempo* markings.
- Staff 4:** Forte (f), ritardando (rit.), and *mf a tempo* markings.
- Staff 5:** Crescendo (cresc.), rallentando (rall.), *mp*, and *mfp* markings. The tempo is marked **Grave**.
- Staff 6:** Tempo I, *f*, and rallentando (rall.) markings.

Time signatures change frequently throughout the piece, including measures in 2/4, 3/4, and 8/8.

Re Maggiore - D dur

D MAJOR**24.** Mosso moderato

Ch. H. Rinck

I *mp*

I h.

p.

Ped. & Man.

cresc.

II *mf*

I *mf*

f rall.

Man.

Ped. & Man.

25. Allegretto

J. Bernards

II *mp*

n.f.

Ped.

D MAJOR

Piano score showing two staves. The top staff starts with dynamic *mf*, followed by *f* and *Ped.* The bottom staff begins with a bass note, followed by a series of eighth notes with *rall.* dynamics.

26. Andante

Fr. Walczynski

Piano score showing four staves. The first staff has dynamic *I mf* and *Man.* The second staff features a bass line with dynamic *f*. The third staff starts with *II mf* and *Man.* The fourth staff concludes with *I f* and *rall.* dynamics.

D MAJOR

J. E. Eberlin

27. Moderato

Sheet music for piano, D major, 2/4 time.

Instrumentation: Two hands (l.h. and r.h.) and pedal (Ped.).

Performance instructions:

- II *mf*
- l.h.*
- I *mf*
- Man.
- I *f*
- Ped.
- rit.*

28. Allegro moderato (Trio)

E. Bottiglieri

Sheet music for piano, D major, 3/4 time.

Instrumentation: Two hands (l.h. and r.h.) and pedal (Ped.).

Performance instructions:

- I *p*
- II *p*

D MAJOR

l.h.

f

mp

mf

rall.

a tempo

mf

I *mf*

I *mf* *rall.*

I *f* *a tempo*

dim.

rall.

bp

D MAJOR

C. Ett

29. *Moderato*

Sheet music for piano in D major, page 26, measure 29. The music consists of six staves of musical notation with various dynamics and performance instructions.

Staff 1: Dynamics include *I mp*, *II mp*, *l.h.*, and *Man.*

Staff 2: Dynamics include *mf* and *mp*. Performance instruction: *Ped.*

Staff 3: Dynamics include *p*, *rall*, *I imp a tempo*, and *Ped.*

Staff 4: Dynamics include *mf* and *accel.*. Performance instruction: *Man.*

Staff 5: Dynamics include *cresc.*, *rall*, *II mf a tempo*, and *Ped.*

Staff 6: Dynamics include *rall*, *a tempo*, *rit.*, and *p*. Performance instruction: *Ped.*

D MAJOR

30. Andante mosso

Fr. Walczynski

I *mf* r.h.
Man. Ped.

II *mf*
Man.

I *mf*
Man.

Ped.

ff Ped.

f Man.

Ped. & Man. *rall.*

Si minore - H moll

B MINOR

H. Höning

31 Andante

II *p*

rall.

I *p* *a tempo*

Ped.

rall.

II *mfp* *a tempo*

Man.

rit.

d.

Ped.

32 Andante

H. Höning

I *p*

II mp

Ped.

rit.

I *mp*

a tempo

Ped.

B MINOR

Musical score for piano in B minor. The first measure shows a bass note followed by a treble note with dynamic *mf*. The second measure continues with a bass note followed by a treble note with dynamic *ld.*

Musical score for piano in B minor. The first measure shows a bass note followed by a treble note with dynamic *rit.* The second measure shows a bass note followed by a treble note with dynamic *mf*, followed by a measure with dynamic *a tempo*. The fourth measure shows a bass note followed by a treble note with dynamic *rall.*

33. Largo

C. Löwe

Musical score for piano in B minor, section 33. The first measure shows a bass note followed by a treble note with dynamic *II mf*. The second measure shows a bass note followed by a treble note with dynamic *p*.

Musical score for piano in B minor, section 33. The third measure shows a bass note followed by a treble note with dynamic *p*. The fourth measure shows a bass note followed by a treble note with dynamic *p*.

Musical score for piano in B minor, section 33. The fifth measure shows a bass note followed by a treble note with dynamic *I mf*. The sixth measure shows a bass note followed by a treble note with dynamic *p*.

Musical score for piano in B minor, section 33. The seventh measure shows a bass note followed by a treble note with dynamic *cresc.* The eighth measure shows a bass note followed by a treble note with dynamic *dim.* The ninth measure shows a bass note followed by a treble note with dynamic *rit.*

B MINOR

B. Kothe

34. Andante mosso

I mf
Man.

II mf a tempo
Man.

f

I f *cresc.* *rall.*
dim.
Ped.

35. Larghetto

Ch. H. Rinck

I p r.h.

G

G

G

Ped.

B MAJOR

II *p*

II *I.h.*

I *p*

I

I *p*

(I) *Ped.*

l.h. *mp*

II

(II)

Ped.

rit.

a tempo

I *mf r.h.*

cresc.

f

#d.

dim.

rall sempre

mp

=p

The musical score for piano in B Major, page 31, features six staves of music. The first staff begins with dynamic II *p*, followed by II *I.h.*. The second staff starts with I *p*. The third staff begins with *I*. The fourth staff starts with *I* *p*, followed by *(I)* *Ped.*. The fifth staff begins with *l.h.* *mp*, followed by *II*. The sixth staff begins with *II* *(II)*. The seventh staff begins with *rit.*. The eighth staff begins with *a tempo*, followed by I *mf r.h.*, *cresc.*, and *f*. The ninth staff begins with *#d.*. The tenth staff begins with *dim.*. The eleventh staff begins with *rall sempre*. The twelfth staff begins with *mp* and ends with *=p*.

La Maggiore - A dur

A MAJOR

Ch. H. Rinck

36. **Moderato**

II *mf*

Man. *Ped.*

I *mf*

l.h.

*Ped.**

rit.

37. **Moderato**

J. Plag

I *f*

II *mf*

Ped.

I *mf*

Man.

A MAJOR

Ped.

rit.

38. Andante mosso

W. Volckmar

II *f*

Ped. Man.

I mf

Ped. Man.

Ped.

rit.

a tempo

f

dim.

Man. Ped.

A MAJOR

J. C. Kittel

39. *Allegro (Trio)*

II *mp*

l.h.

mf

I mf

f

rall.

Ped. & Man.

40. *Moderato*

*J. A. Troppmann
Più mosso*

II p

I mp

Man.

A MAJOR

Musical score for piano in A Major, page 35. The score consists of six staves of music, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. Various performance instructions are included:

- Measure 1: The right hand (r.h.) plays a series of eighth notes.
- Measure 2: The left hand (l.h.) enters with eighth notes, dynamic *mp*.
- Measure 3: The right hand continues with eighth notes, dynamic *mf*.
- Measure 4: The left hand plays eighth notes, dynamic *mf*, with a pedal marking (*Ped.*) below the staff.
- Measure 5: The right hand plays eighth notes, dynamic *f*.
- Measure 6: The left hand plays eighth notes, dynamic *accelerando*.
- Measure 7: The right hand plays eighth notes, dynamic *dim.* (diminuendo).
- Measure 8: The left hand plays eighth notes, dynamic *rall.* (rallentando).

A MAJOR

Moderato

41.

A. G. Muffat

II *mf*

p.

l.h.

I *mf*

Ped.

f

rit.

42. Allegretto

The sheet music for Op. 42, Allegretto, features eight staves of musical notation for piano. The key signature is A Major (three sharps). The tempo is Allegretto. The music includes dynamic markings such as *mf*, *l.h.*, *mf*, *I*, *rit. e cresc.*, *f*, *II f a tempo*, *rit.*, *f*, and *Largo*. Performance instructions like "Man.", "Ped.", and "I" are also present. The music is divided into measures by vertical bar lines.

Fa♯ minore - Fis moll

F♯ MINOR

Fr. Walczynski

43. Andante

44. Andante

J. Quadflieg

F♯ MINOR

Treble staff: Measures 1-3. Bass staff: Measures 1-3.

Tempo I

Treble staff: Measures 1-2. Bass staff: Measures 1-2.

Poco più mosso

Treble staff: Measures 1-2. Bass staff: Measures 1-2.

Treble staff: Measures 1-2. Bass staff: Measures 1-2.

Tempo I

Treble staff: Measures 1-2. Bass staff: Measures 1-2.

Treble staff: Measures 1-2. Bass staff: Measures 1-2.

Mi Maggiore - E dur

E MAJOR

J. E. Rembt

45.

Mosso moderato

I *mf*

Man.

Ped.

a tempo

cresc e / rall

46.

Sostenuto

Andante

Fr. Walczynski

I *mf*

Ped.

II *mf*

Man.

E MAJOR

I *mf*
r.h.
Ped.

cresc.
f
(-)

47. *Moderato*

L. Bottazzo

II *mf*
Man.

f l.h.
I *f*
Ped.

mf
Man.

II *mp*
rall.
Man.
Ped.

E MAJOR

V. Engel

48.

Andante

48. Andante

I *mp*

Man.

r.h.

mf

Ped.

rall.

II *mf* *a tempo*

l.h.

rit.

Ped.

49.

Larghetto

P. Bianchini

I *p*

Man.

II *p*

I

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

Sheet music for piano in E major, 3/4 time, Allegretto. The music consists of six staves of musical notation with various dynamics and performance instructions.

Staff 1: Dynamics: II *mp*. Performance instruction: Man.

Staff 2: Dynamics: I *mp*. Performance instruction: Ped.

Staff 3: Dynamics: II *mf*. Performance instruction: Man.

Staff 4: Dynamics: II *mp*.

Staff 5: Dynamics: I *f* *a tempo*. Performance instruction: Man.

Staff 6: Dynamics: *mf* *a tempo*. Performance instruction: Ped.

Performance Instructions:

- Man. (Measure 1, Staff 1)
- Ped. (Measure 3, Staff 2)
- rall. (Measure 1, Staff 5)
- a tempo* (Measure 2, Staff 5)
- rit. (Measure 1, Staff 6)
- mf* *a tempo* (Measure 2, Staff 6)
- rit. (Measure 3, Staff 6)

51.

Andante

II *p*

Man.

I *p a tempo* r.h.

Ped.

II *mp*

I *mf*

rall.

rit.

Ped.

52.

Moso

1 *mf*

r.h.

Ped.

l.h.

Ped. & Man.

rall.

53.

Larghetto

V. Engel

II *p*

Ped.

rall.

a tempo

I *p*

r.h.

Man.

C♯ MINOR

II *mp*

rit.

Ped.

Ch. H. Rinck

54. **Maestoso**

II *f*

rall.

a tempo

mf

Ped.

p.

p.

p.

cresc e rall

f

Ped.

dim.

Ped.

rit.

p.

Fa Maggiore - F dur

F MAJOR

Ch. H. Rinck

55. Andante mosso

II *mp*
Man.
Ped.
II *f*
l.h.
I f
cresc.
dim. e rall.
I

56. Sostenuto

J. F. Seegr

I *f*
rall.
II *mf* *a tempo*
Man.
Più mosso

F MAJOR

I *mf*

rall

Ped.

(o)

57. Maestoso

Fr. Walczynski

I *f*

mf

Man.

Ped.

Man.

r.h.

f

Ped.

mf

mp

rall

f

F MAJOR**58.** Andante

Fr. Walczynski

II *mp*

bd

rall.

Ped.

I a tempo *mf*

(Man.)

f

dim.

rit.

p

59. Mosso moderato

C. A. Kern

I *mf*

F MAJOR

6 staves of musical notation for piano in F Major, page 51.

Staff 1: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E. Pedal mark: Ped.*

Staff 2: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E. Dynamics: II mf, I h.

Staff 3: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E. Pedal mark: Ped.

Staff 4: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E. Dynamics: I f.

Staff 5: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E.

Staff 6: Treble and Bass staves. Measure 1: G-C-B-A. Measure 2: D-G-F-E. Measure 3: C-G-B-A. Measure 4: D-G-F-E. Dynamics: rall.

F MAJOR

J. A. Troppmann

60. Andante mosso

The musical score consists of six staves of piano music. The top two staves are for the right hand (treble clef), the bottom two are for the left hand (bass clef), and the middle two show the pedal (Pedal) settings. The music is in F major, common time, and is marked "Andante mosso". The dynamics include *f*, *mf*, *poco rall.*, and *mp*. The first staff has a dynamic of *II f*. The third staff includes performance instructions "Man." and "Ped.". The sixth staff ends with a fermata over the bass note.

F MAJOR

P. U. Kornmüller

61. Allegretto

II mf

l.h.

mf

*I**

Man.

*Ped. **

rall.

mf a tempo

II

I

cresc.

Ped.

mf

rall.

Re minore - D moll

D MINOR

L. Bottazzo

62. **Moderato**

62. **Moderato**

I *mp* r.h.
Man.

rall. *Imf a tempo* l.h.

f *d.* Ped.

J. C. Kittel

63. **Mosso**

I *mf* l.h.

bd. *d.*

D MINOR

Ped. Man.

rall.

Ped. (σ)

64. Andante mosso

F. J. Kunkel

II mp

l.h.

mf

Ped.

mf

I

rall.

Ped.

D MINOR

Ch. H. Rinck

65. Allegro

II *mf* *l.h.*

Ped.

mf *I*

Ped.

Man.

f

rall.

66. Maestoso

J. F. D'Andrieu

II *mf*

Man.

D MINOR

The musical score consists of six staves of piano music in D minor (indicated by a treble clef and a single flat symbol). The music is divided into measures by vertical bar lines. The notation includes various dynamics such as *p.* (piano), *f.* (forte), *ff.* (double forte), and *cresc. e rall.* (crescendo and rallentando). Articulation marks like dots and dashes are placed under or over the notes. Measure 1 starts with a half note followed by eighth-note pairs. Measure 2 begins with a bass note and continues with eighth-note pairs. Measure 3 features a dynamic *f.* in the upper staff. Measure 4 contains a bass note and eighth-note pairs. Measure 5 includes a dynamic *I f.* and a pedal marking "Ped. *". Measure 6 shows a bass note and eighth-note pairs. Measure 7 begins with a bass note and eighth-note pairs. Measure 8 starts with a bass note and eighth-note pairs. Measure 9 begins with a bass note and eighth-note pairs. Measure 10 starts with a bass note and eighth-note pairs. Measure 11 begins with a bass note and eighth-note pairs. Measure 12 starts with a bass note and eighth-note pairs. Measure 13 begins with a bass note and eighth-note pairs. Measure 14 begins with a bass note and eighth-note pairs. Measure 15 begins with a bass note and eighth-note pairs. Measure 16 begins with a bass note and eighth-note pairs. Measure 17 begins with a bass note and eighth-note pairs. Measure 18 begins with a bass note and eighth-note pairs. Measure 19 begins with a bass note and eighth-note pairs. Measure 20 begins with a bass note and eighth-note pairs. Measure 21 begins with a bass note and eighth-note pairs. Measure 22 begins with a bass note and eighth-note pairs. Measure 23 begins with a bass note and eighth-note pairs. Measure 24 begins with a bass note and eighth-note pairs. Measure 25 begins with a bass note and eighth-note pairs. Measure 26 begins with a bass note and eighth-note pairs. Measure 27 begins with a bass note and eighth-note pairs. Measure 28 begins with a bass note and eighth-note pairs. Measure 29 begins with a bass note and eighth-note pairs. Measure 30 begins with a bass note and eighth-note pairs. Measure 31 begins with a bass note and eighth-note pairs. Measure 32 begins with a bass note and eighth-note pairs. Measure 33 begins with a bass note and eighth-note pairs. Measure 34 begins with a bass note and eighth-note pairs. Measure 35 begins with a bass note and eighth-note pairs. Measure 36 begins with a bass note and eighth-note pairs. Measure 37 begins with a bass note and eighth-note pairs. Measure 38 begins with a bass note and eighth-note pairs. Measure 39 begins with a bass note and eighth-note pairs. Measure 40 begins with a bass note and eighth-note pairs. Measure 41 begins with a bass note and eighth-note pairs. Measure 42 begins with a bass note and eighth-note pairs. Measure 43 begins with a bass note and eighth-note pairs. Measure 44 begins with a bass note and eighth-note pairs. Measure 45 begins with a bass note and eighth-note pairs. Measure 46 begins with a bass note and eighth-note pairs. Measure 47 begins with a bass note and eighth-note pairs. Measure 48 begins with a bass note and eighth-note pairs. Measure 49 begins with a bass note and eighth-note pairs. Measure 50 begins with a bass note and eighth-note pairs. Measure 51 begins with a bass note and eighth-note pairs. Measure 52 begins with a bass note and eighth-note pairs. Measure 53 begins with a bass note and eighth-note pairs. Measure 54 begins with a bass note and eighth-note pairs. Measure 55 begins with a bass note and eighth-note pairs. Measure 56 begins with a bass note and eighth-note pairs. Measure 57 begins with a bass note and eighth-note pairs. Measure 58 begins with a bass note and eighth-note pairs. Measure 59 begins with a bass note and eighth-note pairs. Measure 60 begins with a bass note and eighth-note pairs. Measure 61 begins with a bass note and eighth-note pairs. Measure 62 begins with a bass note and eighth-note pairs. Measure 63 begins with a bass note and eighth-note pairs. Measure 64 begins with a bass note and eighth-note pairs. Measure 65 begins with a bass note and eighth-note pairs. Measure 66 begins with a bass note and eighth-note pairs. Measure 67 begins with a bass note and eighth-note pairs. Measure 68 begins with a bass note and eighth-note pairs. Measure 69 begins with a bass note and eighth-note pairs. Measure 70 begins with a bass note and eighth-note pairs. Measure 71 begins with a bass note and eighth-note pairs. Measure 72 begins with a bass note and eighth-note pairs. Measure 73 begins with a bass note and eighth-note pairs. Measure 74 begins with a bass note and eighth-note pairs. Measure 75 begins with a bass note and eighth-note pairs. Measure 76 begins with a bass note and eighth-note pairs. Measure 77 begins with a bass note and eighth-note pairs. Measure 78 begins with a bass note and eighth-note pairs. Measure 79 begins with a bass note and eighth-note pairs. Measure 80 begins with a bass note and eighth-note pairs. Measure 81 begins with a bass note and eighth-note pairs. Measure 82 begins with a bass note and eighth-note pairs. Measure 83 begins with a bass note and eighth-note pairs. Measure 84 begins with a bass note and eighth-note pairs. Measure 85 begins with a bass note and eighth-note pairs. Measure 86 begins with a bass note and eighth-note pairs. Measure 87 begins with a bass note and eighth-note pairs. Measure 88 begins with a bass note and eighth-note pairs. Measure 89 begins with a bass note and eighth-note pairs. Measure 90 begins with a bass note and eighth-note pairs. Measure 91 begins with a bass note and eighth-note pairs. Measure 92 begins with a bass note and eighth-note pairs. Measure 93 begins with a bass note and eighth-note pairs. Measure 94 begins with a bass note and eighth-note pairs. Measure 95 begins with a bass note and eighth-note pairs. Measure 96 begins with a bass note and eighth-note pairs. Measure 97 begins with a bass note and eighth-note pairs. Measure 98 begins with a bass note and eighth-note pairs. Measure 99 begins with a bass note and eighth-note pairs. Measure 100 begins with a bass note and eighth-note pairs.

Sib Maggiore - B dur

B_b MAJOR

M. Brosig

67. Allegro moderato

II *mf*
Man.
Ped.
Ped.

68. Moderato

J. A. Troppmann

l.h. p
II *mf*

Ped.*

mf

B♭ MAJOR

Ped.

dim.
rall.
d.

69. **Mosso moderato**

W. Volckmar

I f
Ped.
Piu mosso
mf
Man.

r.h.
Ped.

dim.
mf
r.h.
Man.
Ped.

f
rall.
p

60

B♭ MAJOR

70. Andante

J. Wenning

Più mosso

II *f*

Imf

Man.

Ped.

Ped.

f

dim.

rit.

71. Moderato

J. H. Knecht

II *mp*

l.h.

B♭ MAJOR

Sheet music for piano in B-flat major, page 61. The music is divided into six staves, each consisting of a treble clef staff above a bass clef staff. The key signature is B-flat major (two flats). The music features various dynamics and performance instructions:

- Staff 1:** Dynamics include *I* *mp* and *Man.*
- Staff 2:** Dynamics include *I*, *mf*, and *Man.*
- Staff 3:** Dynamics include *II* *mf*, *I*, and *Ped.*
- Staff 4:** Dynamics include *II*, *I*, and *Man.*
- Staff 5:** Dynamics include *rall.*, *a tempo*, and *f*. Instructions *Ped.* appear at the beginning and end of this staff.
- Staff 6:** Dynamics include *rall.*

72. *Mosso moderato*

I f.
f.

Man. Ped. Man. Ped.

rall. dim. rit.

Man.

Allegro

II mf

* Ped.

B♭ MAJOR

A page of musical notation for piano, consisting of six staves. The notation is in B-flat major. Various performance instructions are included:

- Staff 1: Dynamics include *rall.*, *mf a tempo*, and *cresc.*
- Staff 2: Dynamics include *rall.* and a key signature change to B-flat major.
- Staff 3: Dynamics include *a tempo*.
- Staff 4: Dynamics include *rall.*
- Staff 5: Dynamics include *cresc.*, *rall.*, and *dim.* (diminuendo).
- Staff 6: Dynamics include *a tempo*, *mf*, *rall.*, and a key signature change to C major.

Sol minore - G moll

G MINOR

D. Zipoli

73.

Andante

Più mosso

I *mp*
r.h.

II *p*

l.h.

Man.

p

I *f*

II *f*

Man.

mf

I

f

rall

Ped.

74.

Allegro

J. A. Troppmann

I *mf*

Ped.*

G MINOR

Measures 1-2:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *cresc.* (Measure 1), *dim.* (Measure 2).
- Performance instructions: *Man.* (Measure 1), *Ped.* (Measure 1).

Measures 3-4:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *rall.* (Measure 4).
- Performance instructions: *Man.* (Measure 3), *Ped.* (Measure 3).

75. Maestoso

Measures 1-2:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *II f* (Measure 1), *Fr. Walczynski* (Measure 2).
- Performance instructions: *Man.* (Measure 1), *Ped. & Man.* (Measure 2).

Measures 3-4:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *I f* (Measure 3).
- Performance instructions: *Ped.* (Measure 3).

Measures 5-6:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *mf* (Measure 5), *rall.* (Measure 6).

Measures 7-8:

- Key signature: G minor (one sharp).
- Time signature: Common time.
- Instrumentation: Two hands (Man. and Ped.) and pedal (Ped.).
- Dynamic markings: *mp a tempo* (Measure 7), *II mp* (Measure 8), *rit.* (Measure 8), *p* (Measure 8).
- Performance instructions: *Man.* (Measure 7), *Ped.* (Measure 8).

G MINOR

J. Gloger

76. Allegro moderato

Musical score for piano in G minor, page 66, measures 1-6. The score consists of two staves: treble and bass. Measure 1 starts with a dynamic *I mf*. Measure 2 begins with a dynamic *f* and includes a pedal marking *Ped.* with a star. Measure 3 shows a ritardando (*rit.*) and a dynamic *mf a tempo*. Measure 4 includes a dynamic *d* and a pedal marking *Ped.*. Measure 5 includes a dynamic *d* and a pedal marking *Man.* Measure 6 includes a ritardando (*rit.*) and a dynamic *d*.

77. Sostenuto

P. U. Kornmüller

Musical score for piano in G minor, page 66, measure 7. The score consists of two staves: treble and bass. The treble staff has a dynamic *II mp*. The bass staff has a dynamic *p* and a pedal marking *l.h.* with a star.

G MINOR

Piano score in G minor, page 67.

The score consists of six staves:

- Staff 1 (Treble):** Shows a melodic line with dynamic markings *mf* and *rall.*
- Staff 2 (Bass):** Shows harmonic support with dynamic marking *Ped. & Man.*
- Staff 3 (Treble):** Shows a melodic line with dynamic marking *I mf* and performance instruction *accel.*
- Staff 4 (Bass):** Shows harmonic support with dynamic marking *Man.*
- Staff 5 (Treble):** Shows a melodic line with dynamic marking *II f a tempo* and performance instruction *rit.*
- Staff 6 (Bass):** Shows harmonic support with dynamic marking *Ped.*
- Staff 7 (Treble):** Shows a melodic line with dynamic markings *cresc.* and *dim.*
- Staff 8 (Bass):** Shows harmonic support with dynamic marking *mf*.

Mib Maggiore - Es dur

E♭ MAJOR

P. Piel

78. *Moderato*

I *mp* *r.h.*
Man. *

mf

Ped. *

mp

Ped.

79. *Andantino*

II *mf*
Ped. *

rall.

(b) *mp* *a tempo*
Man. Ped.

E♭ MAJOR

mf

Man.

Ped.

(p.)

rall.

80. Andante mosso

C. Geissler

I p

Ped.*

rit.

II *m p a tempo*

mf

Ped.

rit.

I *m f a tempo*

Ped.

f

m p

rit.

p.

70

E♭ MAJOR

U. L. Kinberger

81. Sostenuto

81. Sostenuto

I *p* Man. Ped.

II *p* Man. Ped.

I *mp* Man. Ped.

Man. Ped.

rit. P. Piel

82. Moderato

P. Piel

I *mp*

II *mp*

Ped.

E♭ MAJOR

6 staves of musical notation for piano in E-flat major, page 71.

- Staff 1:** Dynamics include **I *mf***. Performance instruction: **Man.**
- Staff 2:** Dynamics include **II *mf***.
- Staff 3:** Dynamics include **molto rit.**, **I *mf* a tempo**. Performance instruction: **Ped.**
- Staff 4:** Dynamics include **rall.**, **p II *mp* a tempo**. Performance instruction: **Ped.**
- Staff 5:** Dynamics include **p**.
- Staff 6:** Dynamics include **rit.**, **p**.

83. Adagio

II *p*

Ped.

Man.

Ped.

Impy

Man.

Ped.

rall. → *p**rit.*

84. Mosso moderato

The musical score for piano in E-flat major, L. Bottazzo, page 73, movement 84, "Mosso moderato". The score is divided into six staves, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (E-flat). The time signature is common time (indicated by 'C'). The score includes the following performance instructions:

- II mp**: Mezzo-forte dynamic in the first staff.
- I h.**: Hammering dynamic in the first staff.
- P.**: Pianissimo dynamic in the second staff.
- I mf**: Mezzo-forte dynamic in the third staff.
- Ped.***: Pedal instruction in the fourth staff.
- rall.**: Rallentando (slowing down) dynamic in the fifth staff.
- f a tempo**: Forte dynamic followed by "a tempo" instruction in the fifth staff.
- rit.**: Ritardando (slowing down) dynamic in the sixth staff.

Do minore - C moll

C MINOR

Ch. H. Rinck

85.

Moderato

Moderato

I *p*

Ped.

II *p*

Man.

rall

I *mp a tempo*

Ped.

II *mp*

rit

Ped.

86.

Andante

A. J. Monar

f

Ped.

C MINOR

A page of six staves of piano sheet music in C minor, numbered 75. The music consists of two systems of three staves each. The top system starts with a dynamic of p . The bottom system begins with a dynamic of f . Various performance instructions are included: 'Ped.' at the end of the first system, 'II mf' above the second staff of the second system, 'I' above the third staff of the second system, and 'rall' (rallentando) above the fourth staff of the second system.

Lab Maggiore - As dur

A_b MAJOR

J. A. Troppmann

87. Andante

I *mf*

Man.

Ped.

rall.

88. Moderato

J. G. Vierling

I *p*

II *p*

Ped.

I *mp*

Ped.

A♭ MAJOR

Man.

Ped.

rall.

II *p a tempo*

rit.

Ped.

rall.

II *p a tempo*

rit.

Ped.

89. Andante

L. E. Gebhardi

II *mf*

mf

Ped.*

cresc.

rall.

dim.

mf

Ped.

I *mf a tempo*

f

mf

Ped.

mf

rall.

mf

Ped.

Sheet music for piano, 5 staves, 2 hands. Key signature: Ab major (3 flats). Time signature: common time (indicated by '4'). Dynamics: II *p*, I *p*, *rall.*, *a tempo*, III *mp*, I *mf* *a tempo*, *rit.*

Sheet music for piano, 5 staves, 2 hands. Key signature: Ab major (3 flats). Time signature: common time (indicated by '4'). Dynamics: I *mf*.

Musical score for piano in A-flat major, page 79. The score consists of five staves of music, each with a treble clef and a bass clef, and a key signature of one flat. The music is divided into measures by vertical bar lines. The score includes the following performance instructions:

- Ped.**: Pedal markings appear at the end of the first, third, and fourth staves.
- rall.**: Rallentando (slowing down) instruction in the fifth staff.
- a tempo**: Returns to tempo after a dynamic change.
- mf cresc.**: Mezzo-forte crescendo in the fifth staff.
- Man.**: Mano (right hand) instruction in the fifth staff.
- f**: Forte (loud) dynamic in the fifth staff.
- Ped. doppio**: Double pedal instruction in the fifth staff.
- dim.**: Diminuendo (softening) dynamic in the fifth staff.
- rit.**: Ritardando (slowing down) dynamic in the fifth staff.

80

A_b MAJOR

92. Adagio

Fr. Walczynski

II *p*

Man.

Ped.

I *p*

r.h.

Man.

rall.

II *mp a tempo*

d.

Ped.

p.

rit.

Imp a tempo

d.

Man.

Ped.

p.

p. rall.

A♭ MAJOR93. **Musso moderato**

J. A. Troppmann

The sheet music consists of six staves of musical notation for piano, arranged vertically. The key signature is A-flat major (two flats). The tempo is marked as **Musso moderato**.

- Staff 1:** Dynamics include **II mf** and **I h.**
- Staff 2:** Dynamics include **mf**.
- Staff 3:** Dynamics include **Ped.**
- Staff 4:** Dynamics include **Ped.**
- Staff 5:** Dynamics include **Ped.**
- Staff 6:** Dynamics include **cresc.**, **rall.**, **dim.**, and **rit.**

Fa minore - F moll

F MINOR

Ch. H. Rinck

94. Andante sostenuto

II *m'f*

I *m'f*

cresc.

Ped.

dim. e rall.

rit.

95. Andante

Ch. H. Rinck

I *p*

II *m'p*

Ped.

rall.

a tempo

I*

F MINOR

Three staves of musical notation in F minor. The top staff shows two measures with dynamic markings *f* and *p*. The middle staff shows three measures with dynamic markings *rall*, *I'mfa tempo*, and *p*. The bottom staff shows four measures with dynamic markings *p*, *rall*, *p*, and *p*.

96. *Moderato*

O. Ravanello

A single staff of musical notation in 3/4 time and F minor. It features dynamic markings *I mf* and *Ped.*

Più mosso (Trio).

Two staves of musical notation in F minor. The top staff shows a measure with dynamic marking *bd.* followed by a measure with *rall* and *II mp*. The bottom staff shows a measure with *l.h.*

A single staff of musical notation in F minor, showing a measure with *l.h.*

F MINOR

Piano sheet music in F minor, 8 measures. The music is divided into two systems of four measures each. Measure 1: Treble staff has eighth-note pairs followed by eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with a sharp. Bass staff has eighth-note pairs.

l.h.

I mp

Man.

I

p.

hp.

poco rall

mf a tempo

p.

hp.

p.

hp.

p.

F MINOR

A page of musical notation for piano, consisting of six staves of music. The music is in F minor, indicated by a key signature of three flats. The notation includes various dynamics such as *f*, *p*, *cresc.*, *dim.*, *poco rall.*, *a tempo*, and *rall.*. The piano pedaling is marked *Ped.* in the bottom staff. The music features melodic lines with grace notes and harmonic patterns typical of Chopin's style.

Postlude on "Deo grátiás"

Theme:



S. Meluzzi

97. Larghetto maestoso ($\text{d} = 72$)


II *mf*

Man.

Ped.

I

II *mf*

Man.

cresc.

I *f*

Ped.

II *mf*

Man.

Sheet music for piano, page 88, featuring six staves of musical notation. The music consists of two systems. The first system begins with a treble clef staff in B-flat major, followed by a bass clef staff in B-flat major. The second system begins with a treble clef staff in G major, followed by a bass clef staff in G major. The notation includes various dynamics such as *cresc.*, *f*, *p*, *mf*, and *ff*. Performance instructions include *Ped.* and *Man.*. The music is divided into measures by vertical bar lines and includes several rests and grace notes.

Poco meno mosso

rall

I *mf* r.h.

Man.

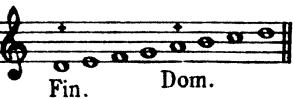
Ped. Man.

cresc e rall

Largo

(Ped.)

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

mf

rit.

Ped. & Man.

B. Pasquini

99. Allegro



II *mf*

Ped.

I *mf*

rit.

I

Ped. & Man.

Musical score page 91, section I, measures 1-4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and the bass staff has a key signature of one sharp (F#). Measure 1 starts with a forte dynamic (f) in the treble staff. Measure 2 shows eighth-note patterns in both staves. Measure 3 includes a dynamic marking 'rall.' (rallentando) over the bass staff. Measure 4 concludes the section.

100.

Mosso moderato

P. H. Thielen

Musical score page 100, measure 1. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). Dynamic 'I mf' is indicated above the first measure. The bass staff has a key signature of one sharp (F#).

Musical score page 100, measure 2. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). A dynamic 'Ped.' is indicated above the second measure.

Musical score page 100, measure 3. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). A dynamic 'II mf' is indicated above the third measure.

Musical score page 100, measure 4. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). A dynamic 'cresc.' (crescendo) is indicated above the fourth measure. The bass staff also features a dynamic 'Ped.' below the staff.

Musical score page 100, measure 5. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Dynamics 'f' (forte), 'dim.', and 'rall.' (rallentando) are indicated above the fifth measure.

II.

Mode II (Hypodorian):

101.

Andante (*Transposed 2 1/2 tones higher*)

G. Frescobaldi

Fin. Dom.

I *mf*

Ped.

Man.

rall.

Ped.

102.

A. Wiltberger

Andante

II *mf*

Ped. *

r.h.

I

Man.

(I)

(II)



103.

J. Beltjens

Moderato

Musical score for piano, page 93, section II, measure 103. The score consists of two staves: treble and bass. The treble staff has a dynamic of $I \text{ } mf$. The bass staff has a dynamic of Man. . The right hand (r.h.) plays eighth-note patterns. The left hand (l.h.) provides harmonic support. The tempo is *Moderato*.

Musical score for piano, page 93, section II, measure 104. The score consists of two staves: treble and bass. The treble staff has a dynamic of $r.h.$. The bass staff has a dynamic of Man. . The right hand (r.h.) plays eighth-note patterns. The left hand (l.h.) provides harmonic support. The tempo is *Moderato*.

Musical score for piano, page 93, section II, measure 105. The score consists of two staves: treble and bass. The treble staff has a dynamic of Ped. . The bass staff has a dynamic of $\text{I } mf$. The right hand (r.h.) plays eighth-note patterns. The left hand (l.h.) provides harmonic support. The tempo is *Moderato*.

Musical score for piano, page 93, section II, measure 106. The score consists of two staves: treble and bass. The treble staff has a dynamic of l.h. . The bass staff has a dynamic of Man. . The right hand (r.h.) plays eighth-note patterns. The left hand (l.h.) provides harmonic support. The tempo is *Moderato*.

Musical score for piano, page 93, section II, measure 107. The score consists of two staves: treble and bass. The treble staff has a dynamic of rit. . The bass staff has a dynamic of Ped. . The right hand (r.h.) plays eighth-note patterns. The left hand (l.h.) provides harmonic support. The tempo is *Moderato*.

Mode III (Phrygian):

Fin.

Dom.

J. E. Stehle

III.

104.

Andante

105.

K. Wolfrum

Andante

III.

106.

P. Piel

Sostenuto

I mp

Ped.

f rit

mf r.h.

II d

a tempo

Man.

rall

f

I f

a tempo
r.h.

Ped.

rall

mf

#8



L. Victoria

IV.

107.

Andante

Sheet music for piano, page 107, Andante. The music is in Mode IV (Hypophrygian). The first staff (treble clef) has dynamics I *mp* and *r.h.*. The second staff (bass clef) has a dynamic *Man.*. The third staff (treble clef) has dynamics *p.*, *mf*, and *rit.*. The fourth staff (bass clef) has dynamics *Ped.* and *rit.*

108.

Moderato (*Transposed 1½ tones higher*)

M. Haller.

Sheet music for piano, page 108, Moderato. The music is transposed 1½ tones higher. The first staff (treble clef) has dynamics II *mf* and *Man.*. The second staff (bass clef) has a dynamic *Ped.*. The third staff (treble clef) has dynamics *I mf* and *Man.*.

IV.

Ped.

rall

=>

109.

Moderato

K. Eble

I *mf*

Man.

II *m'f*

Man.

rall

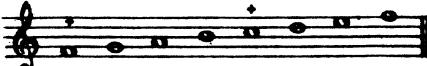
a tempo

I *f*

Man.

rall

Ped.

Mode V (Lydian): 

V.

110.

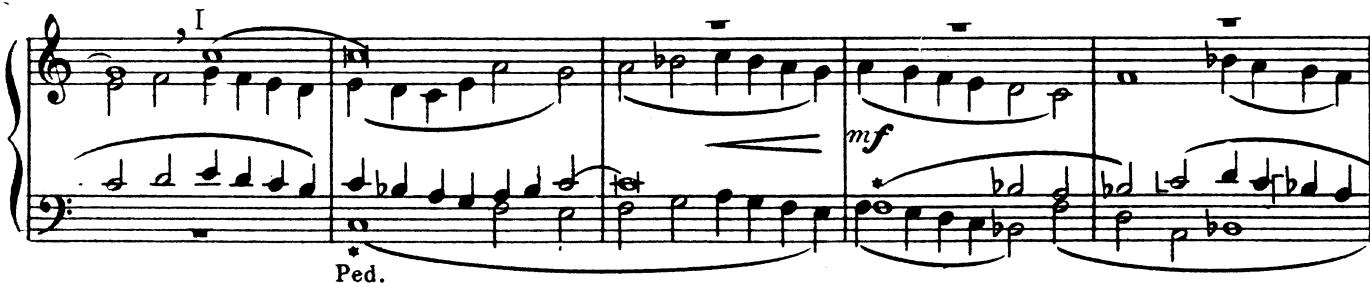
Andante




111.

Con moto

Fr. X. Witt

112.

Sostenuto (*Trio*)

J. Fuchs

Mode VI (Hypolydian):



VI.

113.

Andante (*Transposed 1 tone higher*)

G. Zoller

II *mf*

Man.

I *mf*

rall.

Ped. *

114.

Andantino

P. Piel

II *mp*

Man.

mf

I *mf*,

II

rit.

Ped.

J. Schildknecht

115.

Andantino

Sheet music for piano, 6 staves, 2 systems. The music is in 2/4 time, key signature of one sharp (F#). The first system starts with a forte dynamic (f) in the right hand. The second system begins with a piano dynamic (p) in the right hand. The music features various dynamics (mf, II mf, I mf, f, p, pp), pedaling (Ped.), and sustained notes. The bass line is prominent throughout. The score is by J. Schildknecht, page 101, section VI, number 115.

115.

Andantino

I *mf*

Man.

II *mf*

Ped.

I *mf**

Man.

Ped.

rall

J. F. & B. 8176-105

Mode VII (Mixolydian): Fin. Dom.

VII.

116.

Andante (*Transposed 1½ tone higher*)

K. Deigendesch

I *mf*

Man.

Ped.

rall.

Moderato

P. Piel

I *f*

Ped.

dim.

II *mf*

l.h.

I *mf*

Ped.

Musical score page 103, section VII, measures 117-118. The score consists of two staves: treble and bass. Measure 117 starts with a dynamic of f . Measure 118 begins with a dynamic of Sostenuto . The bass staff has a dynamic of II f . The score includes performance instructions such as *rall*, *mf*, *Man.*, *Ped.*, *cresc.*, *dim.*, and *rit.*

P. Piel

Musical score page 103, section VII, measures 118-119. The score continues with two staves. The bass staff has a dynamic of II f . The score includes performance instructions such as *Man.* and *Ped.*

Musical score page 103, section VII, measures 119-120. The score consists of two staves. The bass staff has a dynamic of f .

Musical score page 103, section VII, measures 120-121. The score consists of two staves. The bass staff has a dynamic of I f . The score includes performance instructions such as *Man.* and *Ped.*

Musical score page 103, section VII, measures 121-122. The score consists of two staves. The bass staff has a dynamic of f . The score includes performance instructions such as *cresc.* and *Ped.*

Musical score page 103, section VII, measures 122-123. The score consists of two staves. The bass staff has a dynamic of f . The score includes performance instructions such as *dim.* and *rit.*

Mode VIII (Hypomixolydian):

Fin. Dom.

VIII.
119.

J. Beltjens

Con moto

I f
Ped.

mf

r.h.

Man.

Ped.

rall.

120.

Sostenuto

P. Piel

II mf
Ped. *

I mf
r.h.
Man.

cresc.
f
Ped. *

dim. rall.

121.

Maestoso

A. Wiltberger

II f

r.h.

Man.

Ped.

rall

I

a tempo

Man.

Ped.

cresc.

rall

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