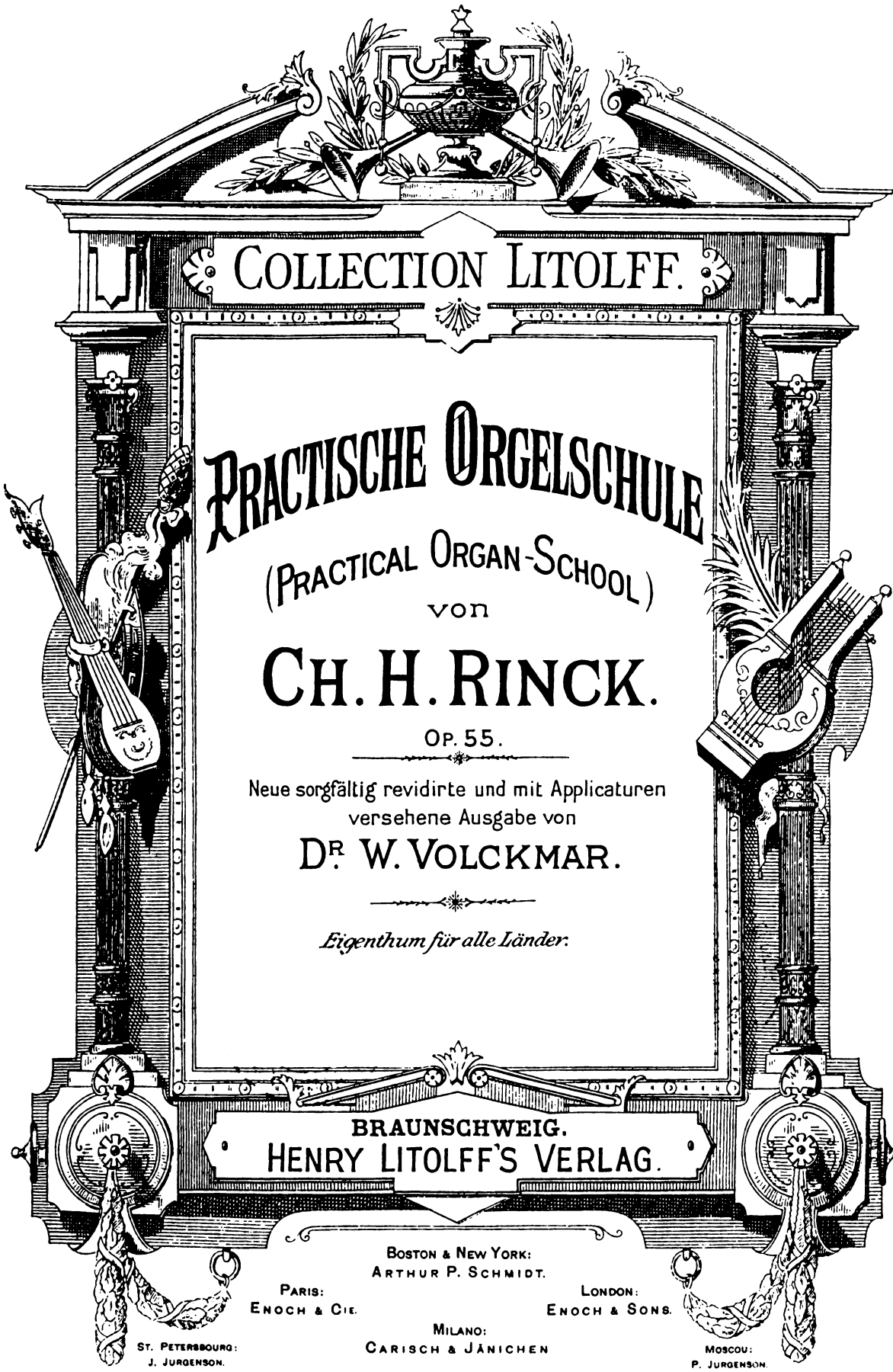

COLLECTION LITOLFF.

PRACTISCHE ORGELSCHULE

(PRACTICAL ORGAN-SCHOOL)

von

CH. H. RINCK.

OP. 55.

Neue sorgfältig revidirte und mit Applicaturen
versehene Ausgabe von

DR. W. VOLCKMAR.

Eigenthum für alle Länder.

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

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Vorbemerkung.

Die vorliegende neue, sorgfältig revidirte Ausgabe der berühmten **Praktischen Orgelschule** von **Chr. H. Rinck** umfasst von den ersten Uebungen an bis zum Virtuosenthum in sechs Abtheilungen das gesammte Gebiet der Kunst des Orgelspiels und enthält, dem Zwecke und der Anordnung des Verfassers gemäss:

Band 1: 12 kurze u. leichte zweistimmige Sätze,
86 Pedal-Uebungen,
12 kurze u. leichte dreistimmige Sätze,
12 kurze u. leichte vierstimmige Sätze,
30 Praeludien in allen Dur- u. Molltonarten.

Band 2: 12 Choräle mit Veränderungen.

Band 3: 15 leichte Nachspiele mit abwechselnden Manualen.

Band 4: 15 fugirte Nachspiele mit abwechselnden Manualen für Geübtere.

Band 5: 2 Praeludien, 4 Postludien, Fantasia patetica, Flöten-Concert und Variationen über: Heil Dir im Siegeskranz, theils in gebundener, theils in freier Spielart.

Band 6: Grosse Praeludien, Fugen etc. für Geübtere.

Die jedesmalige Registrirung ist durch die Ausdrücke:

p (piano) = mit sanften Stimmen,
f (forte) = mit starken Stimmen ohne Mixturen,
mf (mezzo forte) mit halbstarken Stimmen,
ff (fortissimo) mit vollem Werke,

angedeutet worden.

Die Tempi sind dem Charakter des Instruments entsprechend, stets gemässigt zu nehmen.

Preface.

This new and carefully revised edition of **Chr. H. Rinck's „Pratical organ School"** comprises in its six volumes the art of organ-playing in its entirely, from the first elementary exercises to the entire mastery of the instrument. It contains, in accordance with the author's purpose and arrangements:

Vol. 1. 12 short and easy pieces in two parts,
86 pedal Exercises,
12 short and easy pieces in three parts,
12 short and easy pieces in four parts,
30 Preludes in all the major and minor keys.

Vol. 2. 12 Chorales with variations.

Vol. 3. 15 easy Postludes for alternate Manuals.

Vol. 4. 15 fugued Postludes for alternate Manuals for more advanced players.

Vol. 5. 2 Preludes, 4 Postludes, Fantasia Patetica, Flute Concerto, and Variations on »God save the King«, partly in strict, partly in free style.

Vol. 6. Grand Preludes, Fugues etc. for more advanced players.

The registering (management of stops) in each piece has been marked by the following expressions:

p (piano) = with soft stops,
f (forte) = with loud stops without mixtures,
mf (mezzo-forte) = with moderately loud stops,
ff (fortissimo) with full organ.

The time, in keeping with the character of the instrument, must always be moderate.

Observation.

Cette nouvelle édition soigneusement revue de la **Méthode pratique d'Orgue de Chr. H. Rinck** embrasse depuis les éléments de cet art j'usqu'à son plus grand perfectionnement, et renferme en six volumes, d'après l'intention et suivant le but de l'auteur, les matières suivantes:

Vol. 1. 12 petites pièces à deux parties,
86 Exercices de Pédale,
12 petites pièces à trois parties,
12 petites pièces à quatre parties,
30 Préludes dans tous les tons majeurs et mineurs.

Vol. 2. 12 Chorals avec variations.

Vol. 3. 15 Postludes faciles avec changements de clavier.

Vol. 4. 15 Postludes fugués avec changements de clavier pour les élèves plus avancés.

Vol. 5. 2 Préludes, 4 Postludes, Fantasia patetica, Concerto de Flûte et Variations sur »God save the king«, soit du genre lié, soit du style libre.

Vol. 6. Grandes Préludes, Fugues etc. pour les élèves plus avancés.

L'emploi des registres est désigné par les abréviations suivantes:

p (piano) = registres doux,
f (forte) = registres forts, à l'exception des »Fournitures« (jeux mixtes),
mf (mezzoforte) = registres demi-forts,
ff (fortissimo) = grand jeu.

Par suite du caractère de l'instrument, les mouvements devront toujours être modérés.

Die ***Tutti***, wie überhaupt alle ***Forte***-Sätze in dem Flöten-Concert werden mit voller Orgel gespielt, die ***Solo*** hingegen auf einem zweiten Manual mit der ***Flöte Traverse*** 8 Fuss allein. Sollte sich in der Orgel keine Flöte 8 Fuss befinden, so gebraucht man dazu ***Gedackt*** 8 Fuss, auch Flöte 4 Fuss könnte dazu benutzt werden, nur müssten alsdann die Solo-Stellen (um 8 Fusston hervorzubringen), um eine Octave tiefer gespielt werden. Hat aber eine Orgel drei Manuale, so könnten auf dem dritten Manual, mit einem sanften jedoch schnell ansprechenden 8füssigen Register, die begleitenden Stimmen vorgetragen werden. Zum Pedal gebraucht man bei den Solo-Stellen einen 16füssigen Bass.

Um ***crescendo*** auf der Orgel hervorzubringen, bediene man sich des Vortheils, dass man bei einer anhaltenden Note langsam ein anderes 8füssiges flötenartiges Register (etwa Gambe) dazu ziehe, und bei dem ***decrescendo*** wieder langsam hineinschiebe, oder dieses durch eine andere Person thun lasse.

Was das Flöten-Concert, die Variationen und mehrere derartige Stücke betrifft, so sind dieselben durchaus nicht zum Vortrage beim Gottesdienste bestimmt, sondern sollen nur den Beweis liefern, was auch die Orgel im Bereiche der concertirenden Kunst zu leisten fähig ist und auf die Anforderungen hindeuten, welche in technischer und künstlerischer Hinsicht an den Orgelspieler zu stellen sind.

The ***Tutti***, and all the ***Forte***-passages in the *Flute Concerto* are to be played with full organ, but the ***Soli*** on a second key-board only, with the ***Flauto traverso*** (8 feet) alone. Should the organ not contain an 8 foot Flute, the ***Gedackt*** (8 feet) may be used, or a four foot Flute; but in that case the Solo-passages, will have be played an octave lower, in order to produce 8 foot tone. If the organ has three Manuals, the accompanying part may be played on the third Manual with a soft, but quickly-speaking 8 foot stop. For the pedal a 16 foot bass should be used in the Solo-passages.

To produce a ***crescendo*** on the organ, advantage may be taken, whilst sustaining a long note to draw slowly another 8 foot-flutelike stop (perhaps the Viol di Gamba) and with the ***decrescendo*** the stop may be slowly pushed in again, either by the player himself or by another person.

The Flute Concerto, the Variations and several other similar pieces are by no means intended to be played during Divine Service; but they are given as an example of the different styles of music for which the organ may be employed, also to point out the requirements which are demanded of the player in regard to technical and artistic execution.

Pour l'exécution des ***Tutti*** ainsi que d'autres passages ***forte*** en général dans le *Concerto de Flûte*, on se servira du Grand jeu, tandis que les ***Soli*** s'exécuteront sur le second clavier au moyen de la ***Flûte Traversière*** 8 pieds, ou, à défaut de ce registre, en tirant le ***Bourdon***, 8 pieds, ou même une Flûte de 4 pieds de bonne intonation; toutefois dans ce dernier cas, ces Soli devront être joués une Octave plus bas qu'ils ne sont écrits, pour produire le timbre voulu de 8 pieds. Dans l'éventualité d'un troisième clavier, on pourrait y jouer l'accompagnement en se servant d'un registre doux et de bonne intonation de 8 pieds, ou d'une Viola di Gamba.

Quant à la Pédale, on emploiera dans les Soli une Basse de 16 pieds de ton.

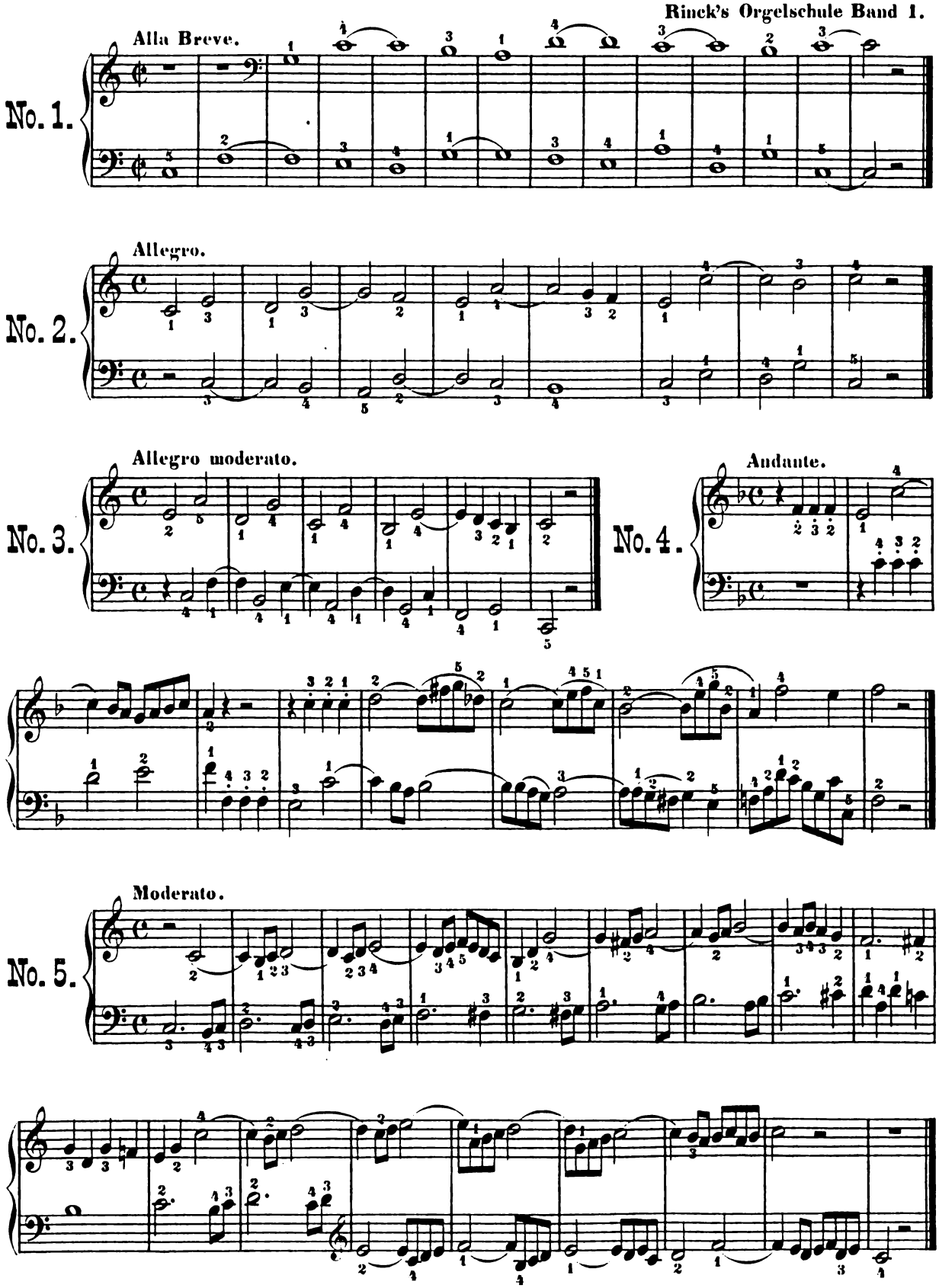
Pour produire le ***crescendo*** et le ***decrescendo*** on n'aura qu'à tirer lentement un autre registre de 8 pieds (par exemple Viola di Gamba) et à le rentrer peu à peu pendant la durée de la note longue dont il s'agit, ou bien, à confier cette manipulation à une tierce personne.

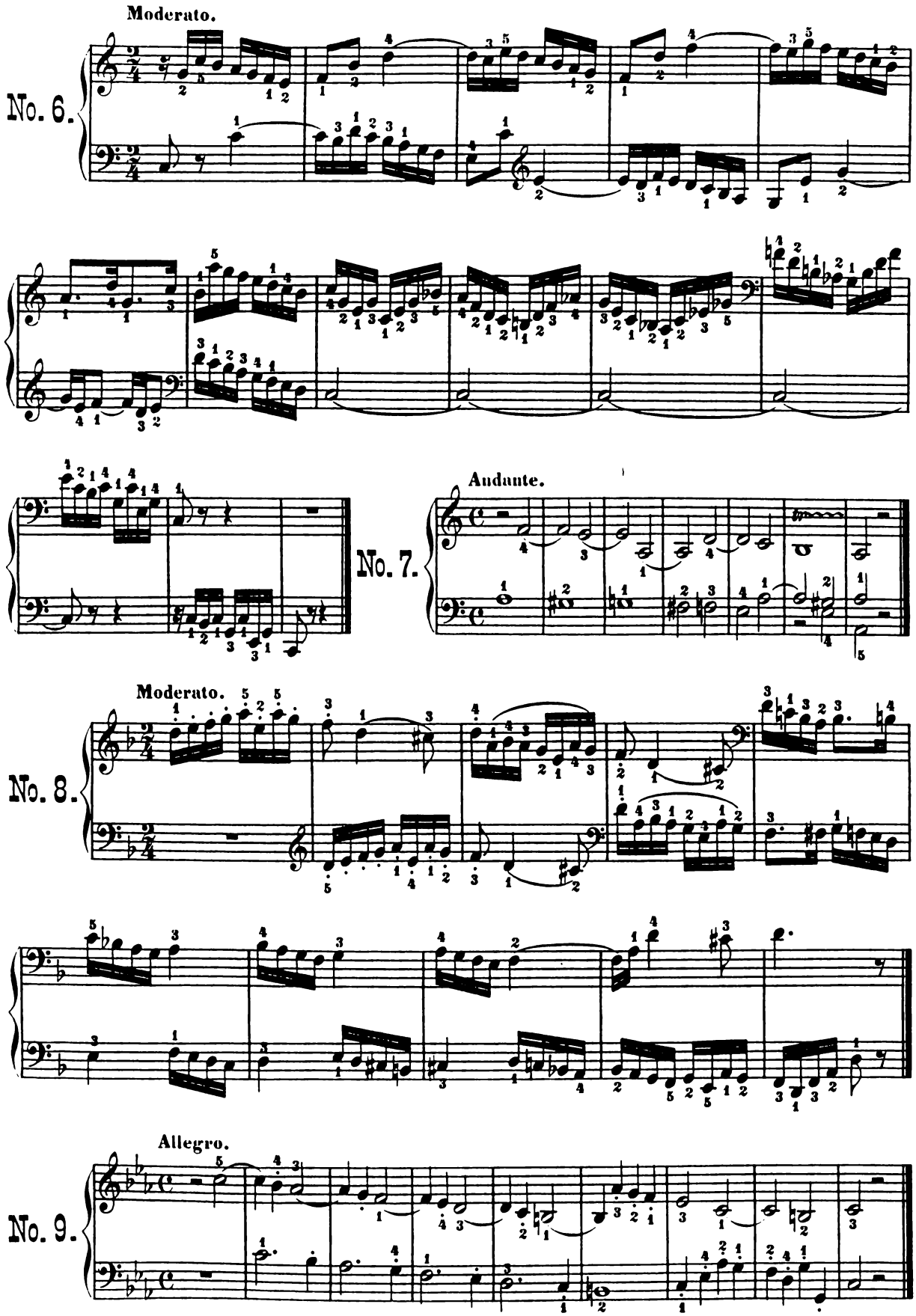
Le Concerto de Flûte, les Variations et d'autres pièces de ce genre ne sont point destinés à être joués pendant l'office; ils n'ont d'autre but que de montrer ce qu'il est possible de faire sur l'Orgue, au point de vue de l'art concertant, et d'indiquer ce qu'on est en droit d'attendre d'un bon Organiste sous les rapports de la pratique et de l'art.

Zwölf zweistimmige Vorübungen.

Twelve Exercises in two parts. * Douze Exercices à deux parties.

Rinck's Orgelschule Band 1.

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Allegro.
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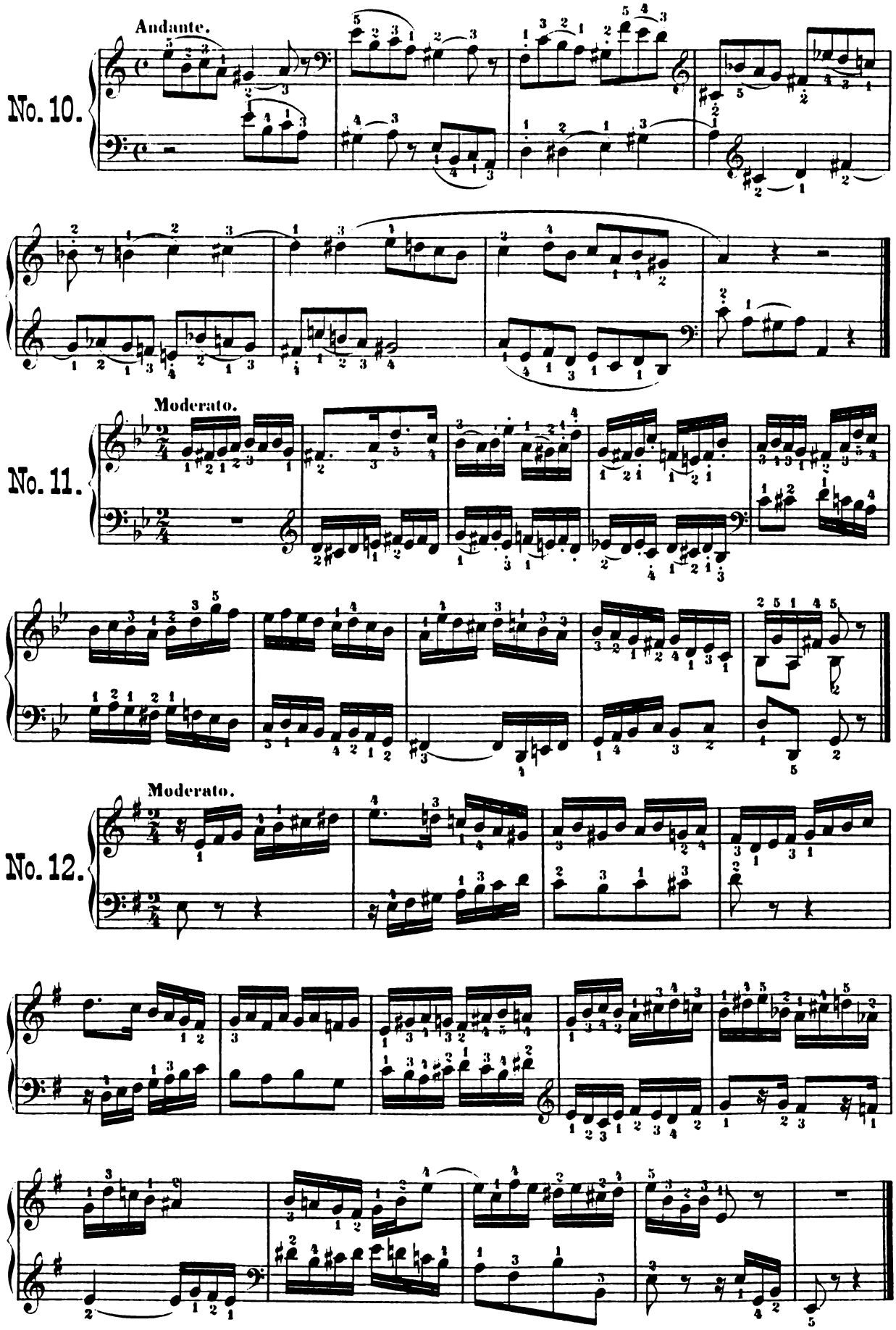
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Pedal - Übungen.

Pedal Exercises. • Exercices de Pédale.

Erklärung der Pedal-Bezeichnungen.

1: Spitze des rechten Fusses.
a: „ des linken Fusses.
2: Absatz des rechten Fusses.
b: „ des linken Fusses.
3: Mitte des rechten Fusses.
c: „ des linken Fusses.
11, aa: Gleiten mit der Spitze von einer Taste zur andern.
12, 1a, ab etc.: Wechsel ohne Anschlag.

Explanation of the Pedal Marks.

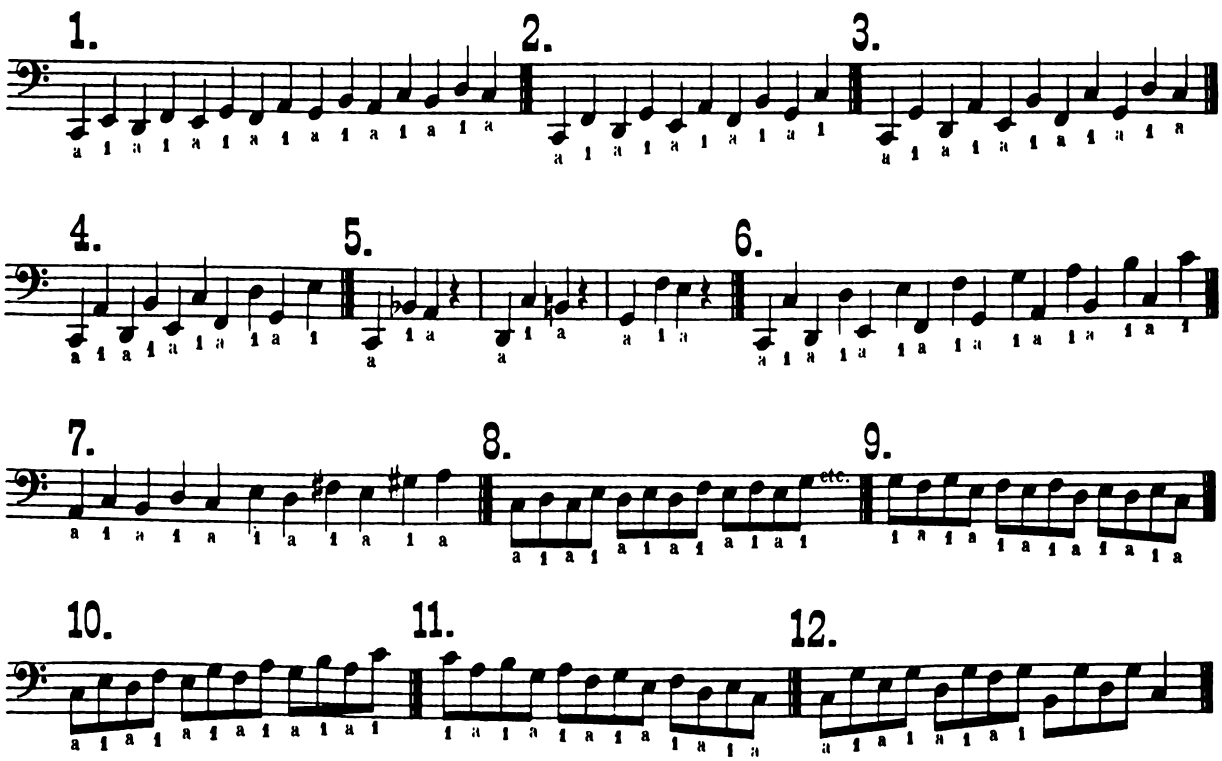
1: Point of the Right Foot.
a: „ of the Left Foot.
2: Heel of the Right Foot.
b: „ of the Left Foot.
3: Middle of the Right Foot.
c: „ of the Left Foot.
11, aa: Slide with the Point of the Foot from one Pedal to the other.
12, 1a, ab etc.: Change without striking.

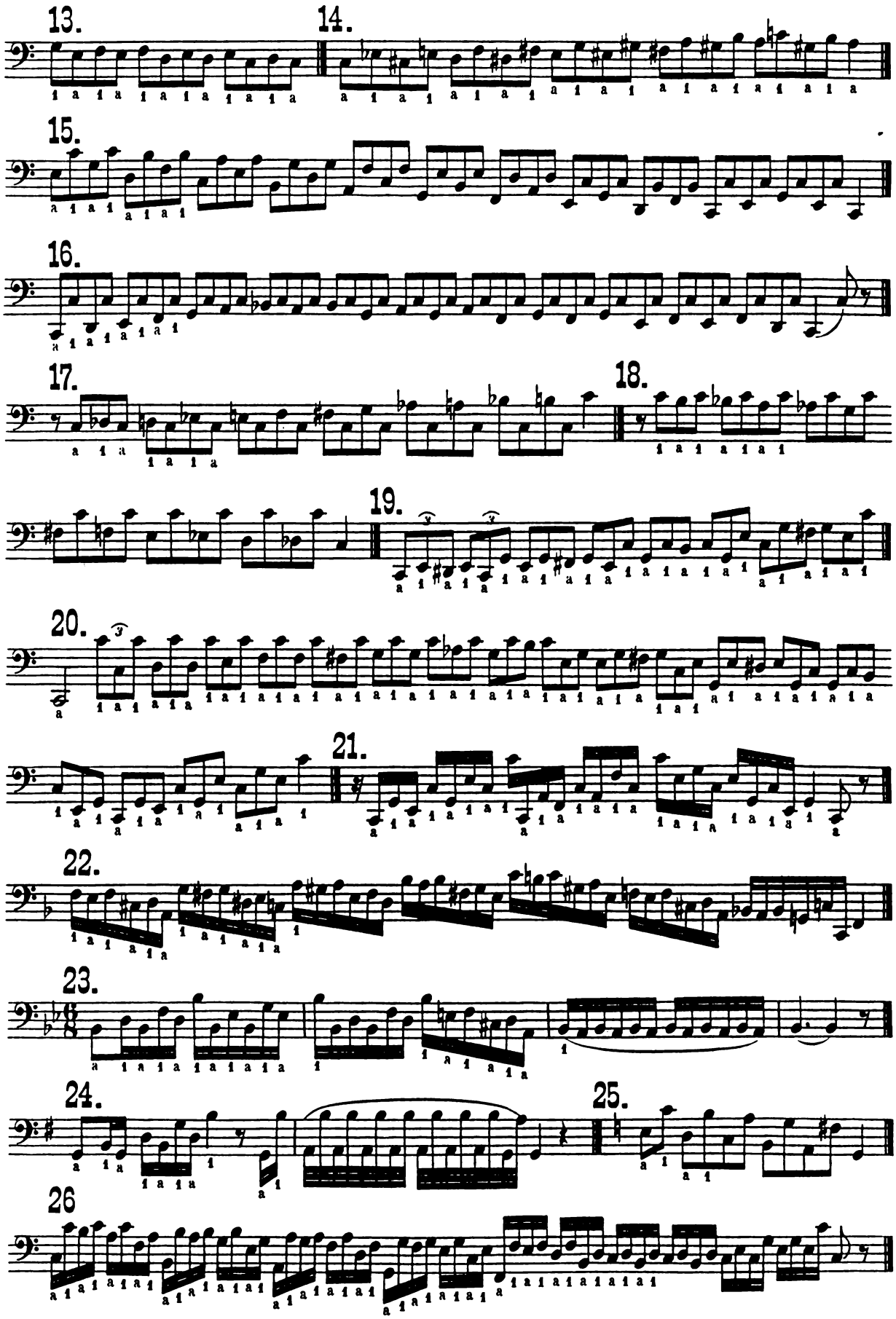
Explication des signes pour les Pédales.

1: Pointe du pied droit.
a: „ du pied gauche.
2: Talon du pied droit.
b: „ du pied gauche.
3: Milieu du pied droit.
c: „ du pied gauche.
11, aa: Glisser la pointe du pied d'une pédale sur l'autre.
12, 1a, ab etc.: Changer sans attaquer.

1. Einfacher Wechsel der Spitze der Füsse.

Simply changing from point to point. • Changement simple de la Pointe des pieds.

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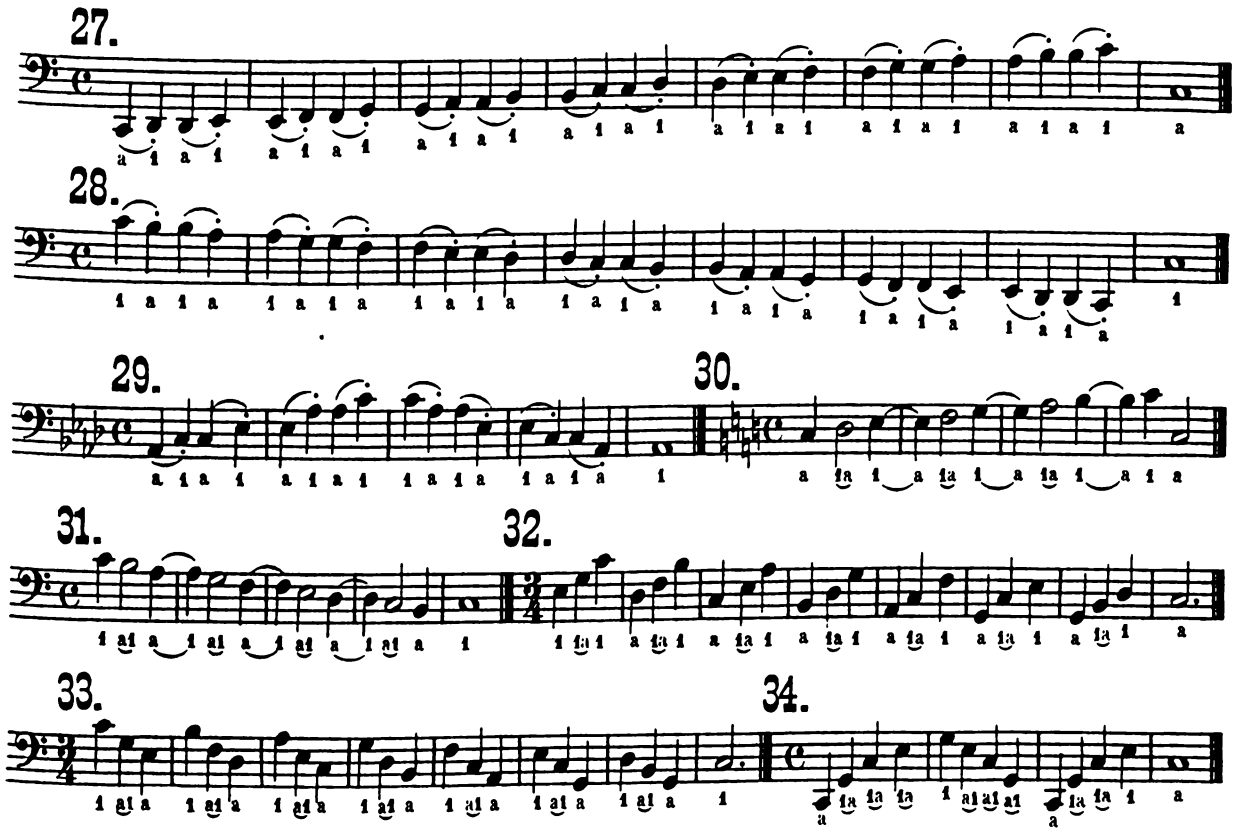
2. Ablösung der Spitze des einen Fusses

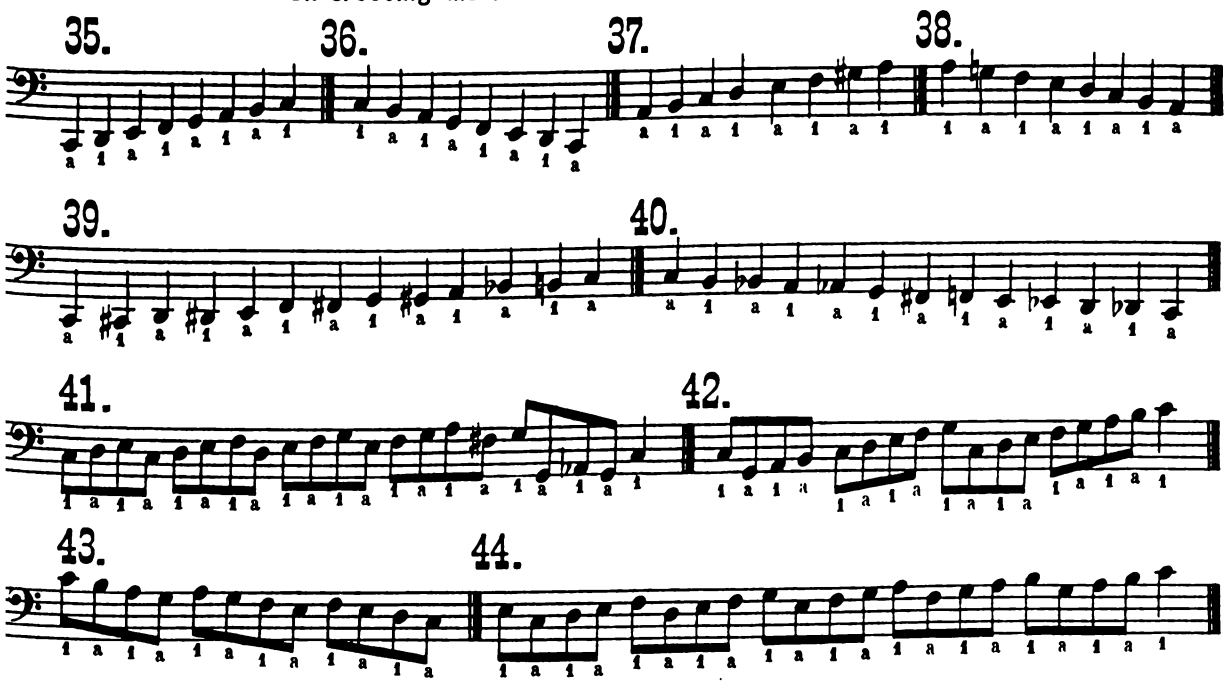
durch die Spitze des andern auf gleicher Taste.

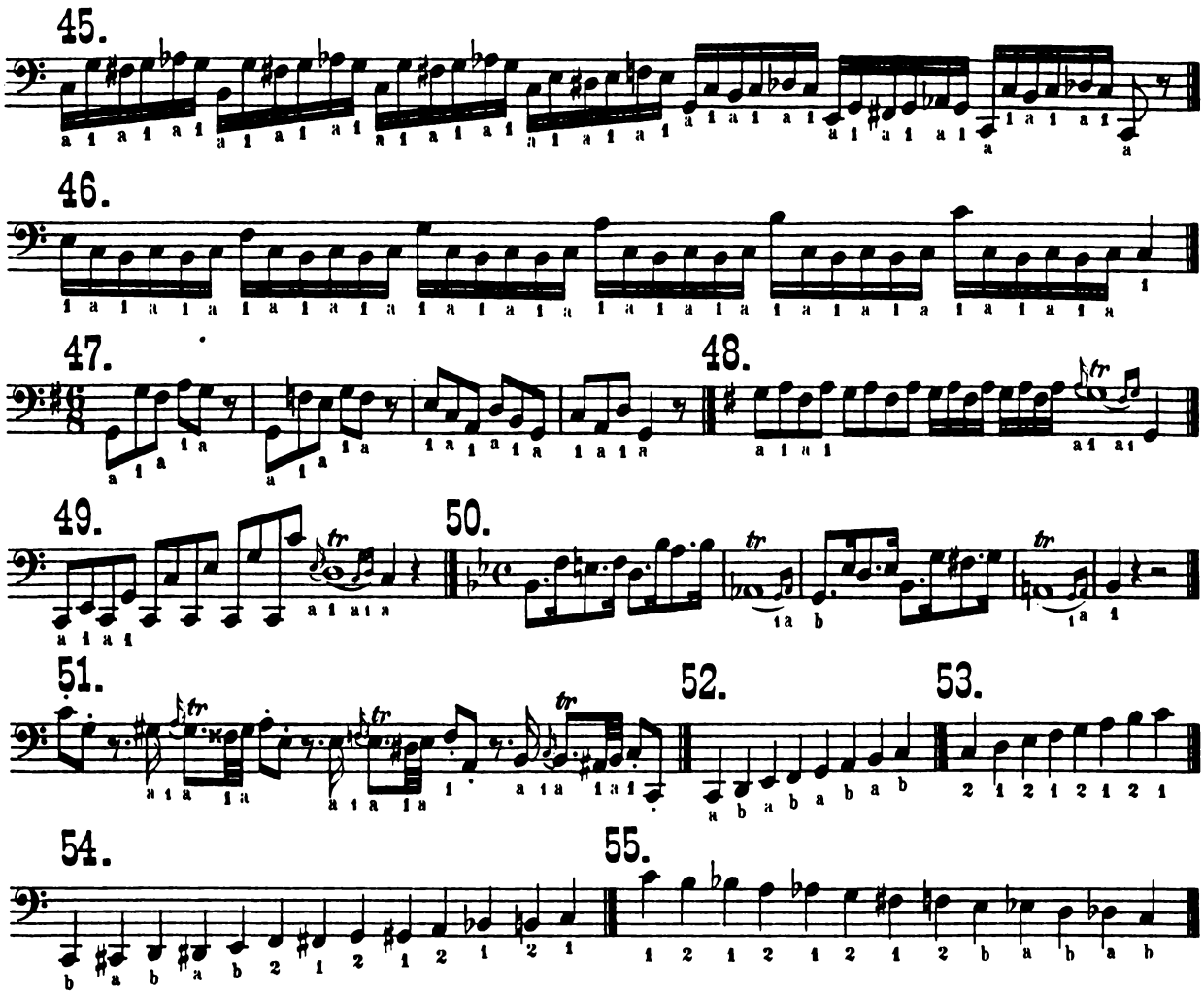
On changing feet. * Substitution d'une pointe à l'autre.



3. Über- und Unterschlagen.

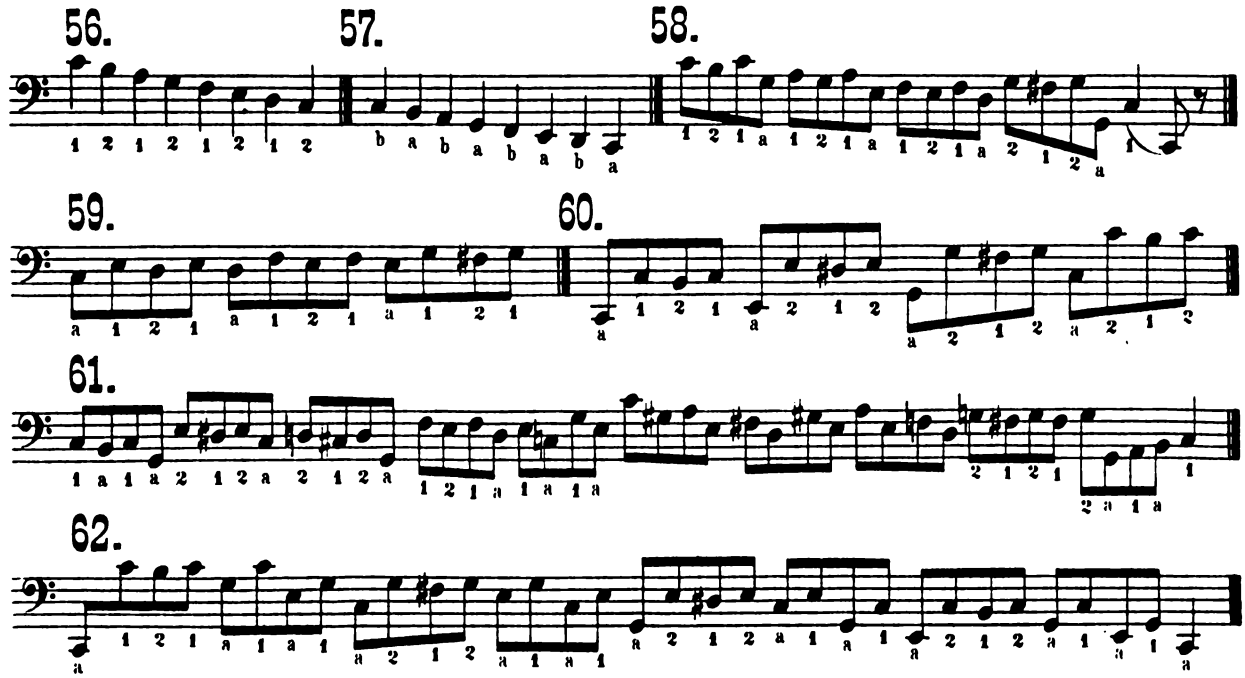
On crossing the feet. * Croisement de pieds.

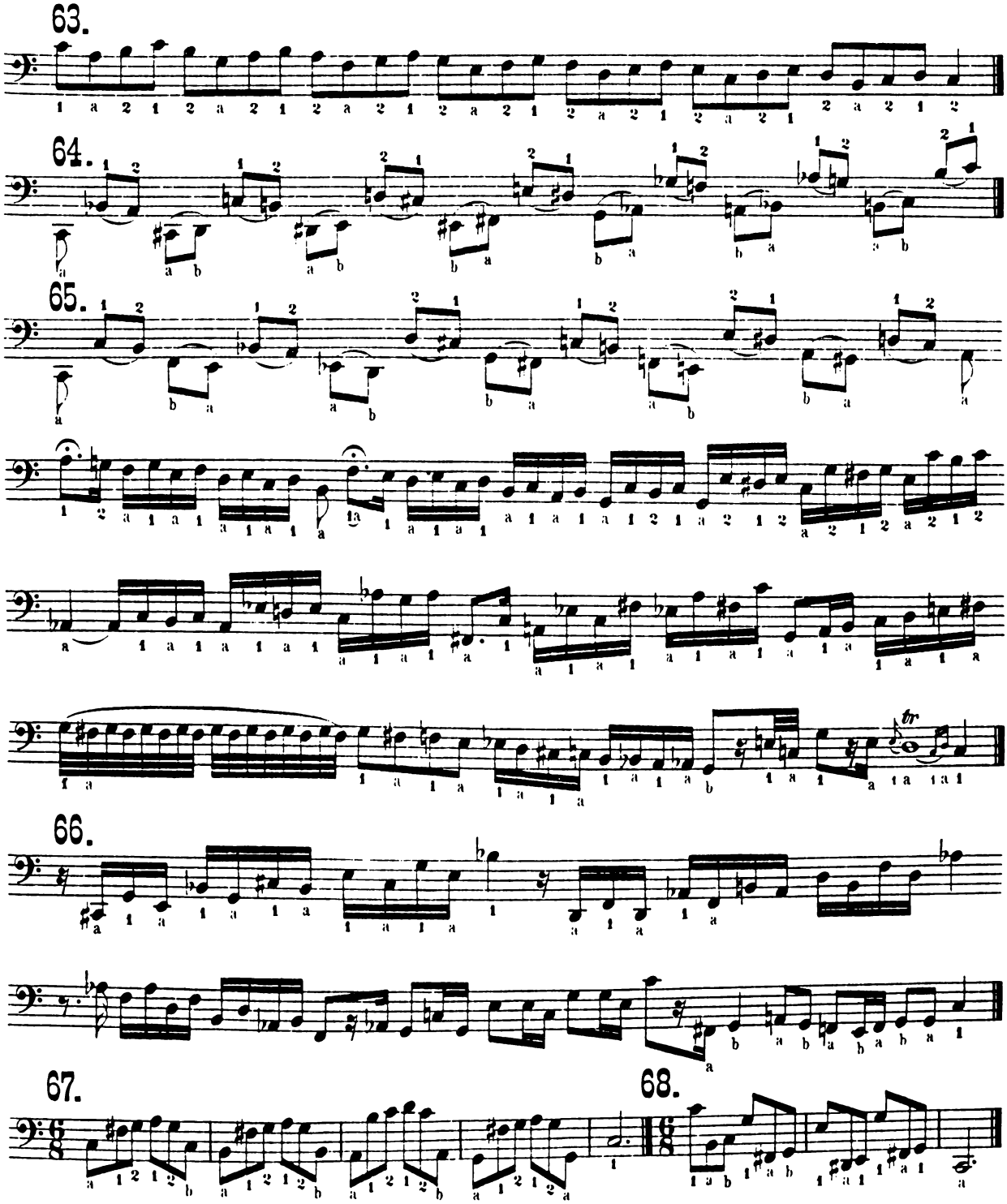




4. Absatz.

Exercises for Heel. * Exercices de Talon.

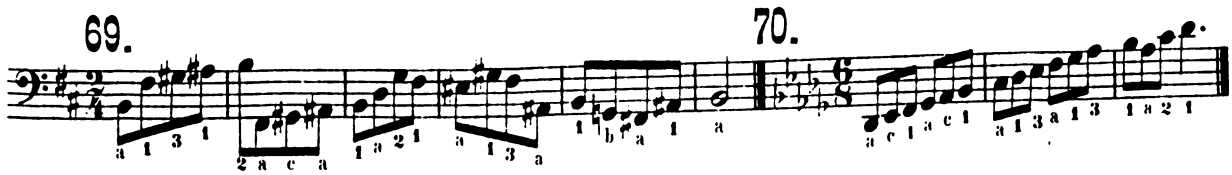




5. Die Mitte des Fusses.

(Ballen, kleine Zehe.)

On the use of the middle of the foot. * L' Emploi du milieu du pied.

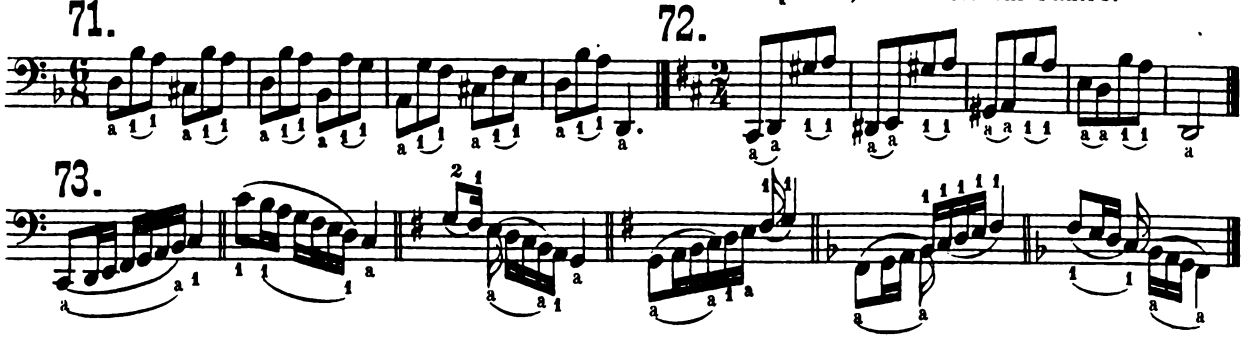


6. Schleifen (Streichen.)

mit der Spitze von einer Taste zur folgenden.

Sliding
from one note to another.

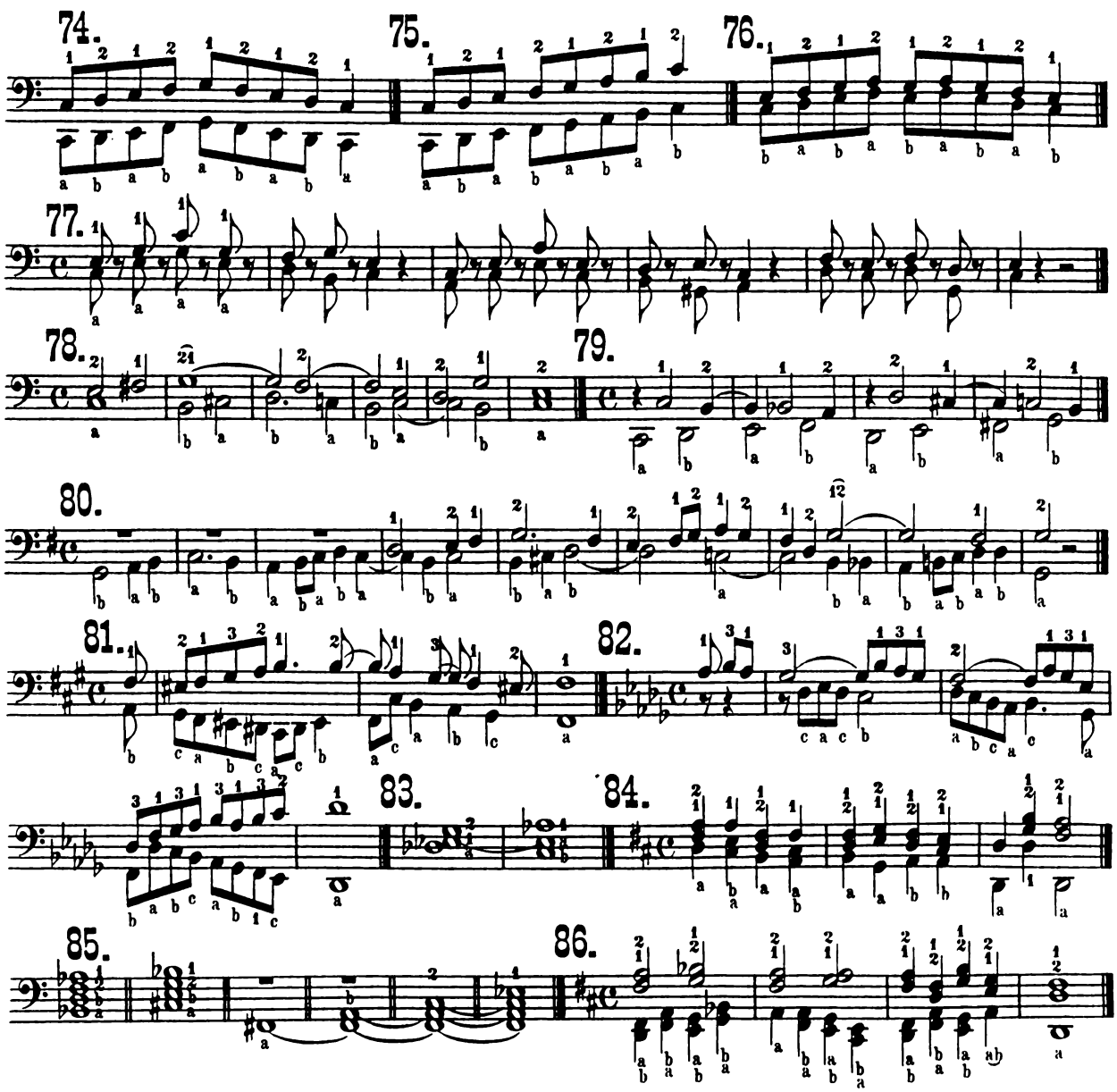
Glissement
de la pointe, d'une note sur l'autre.



7. Zwei- und mehrstimmige Pedal-Tonsätze.

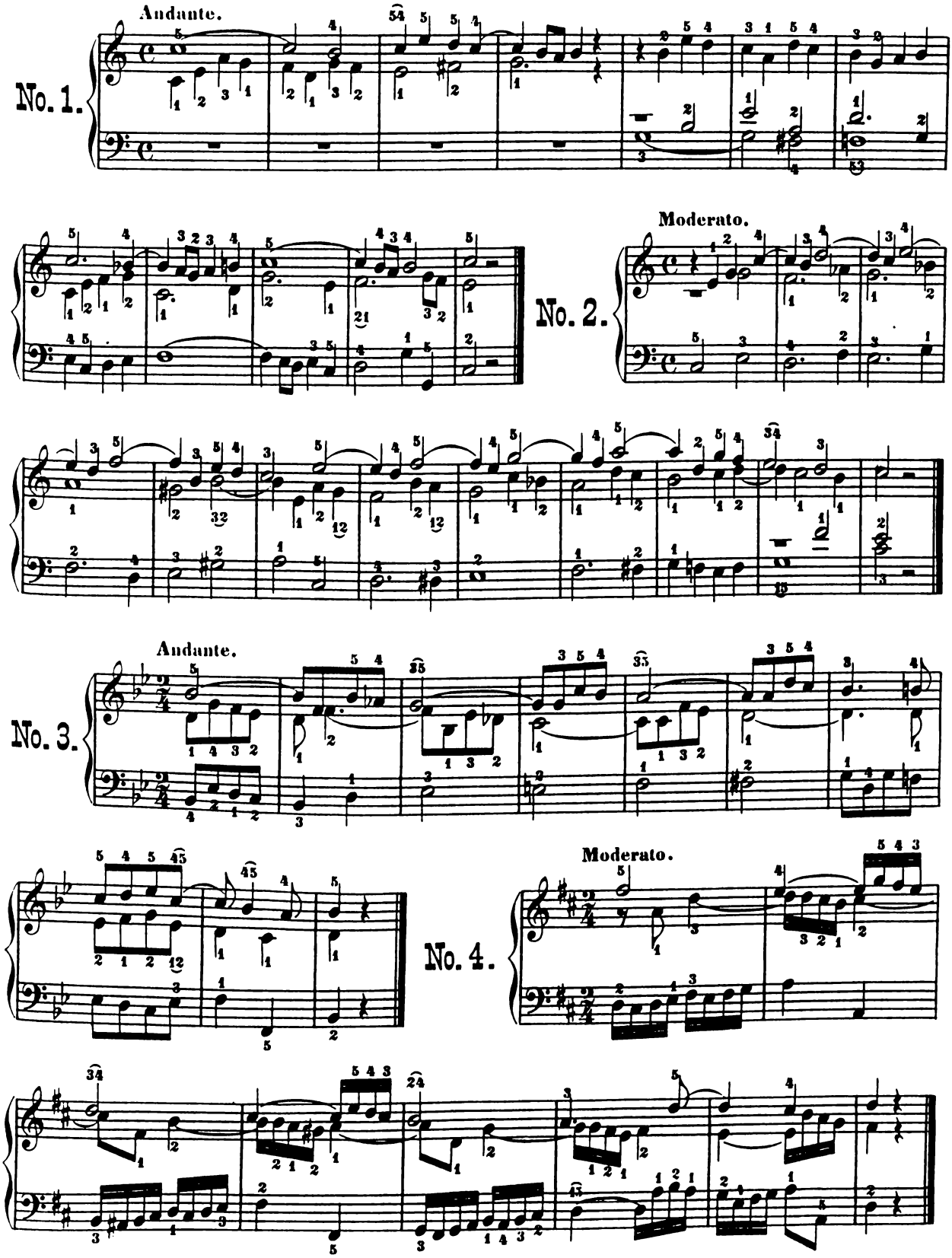
(Sind nur selten anzuwenden und dann nur mit höhern Stimmen.)

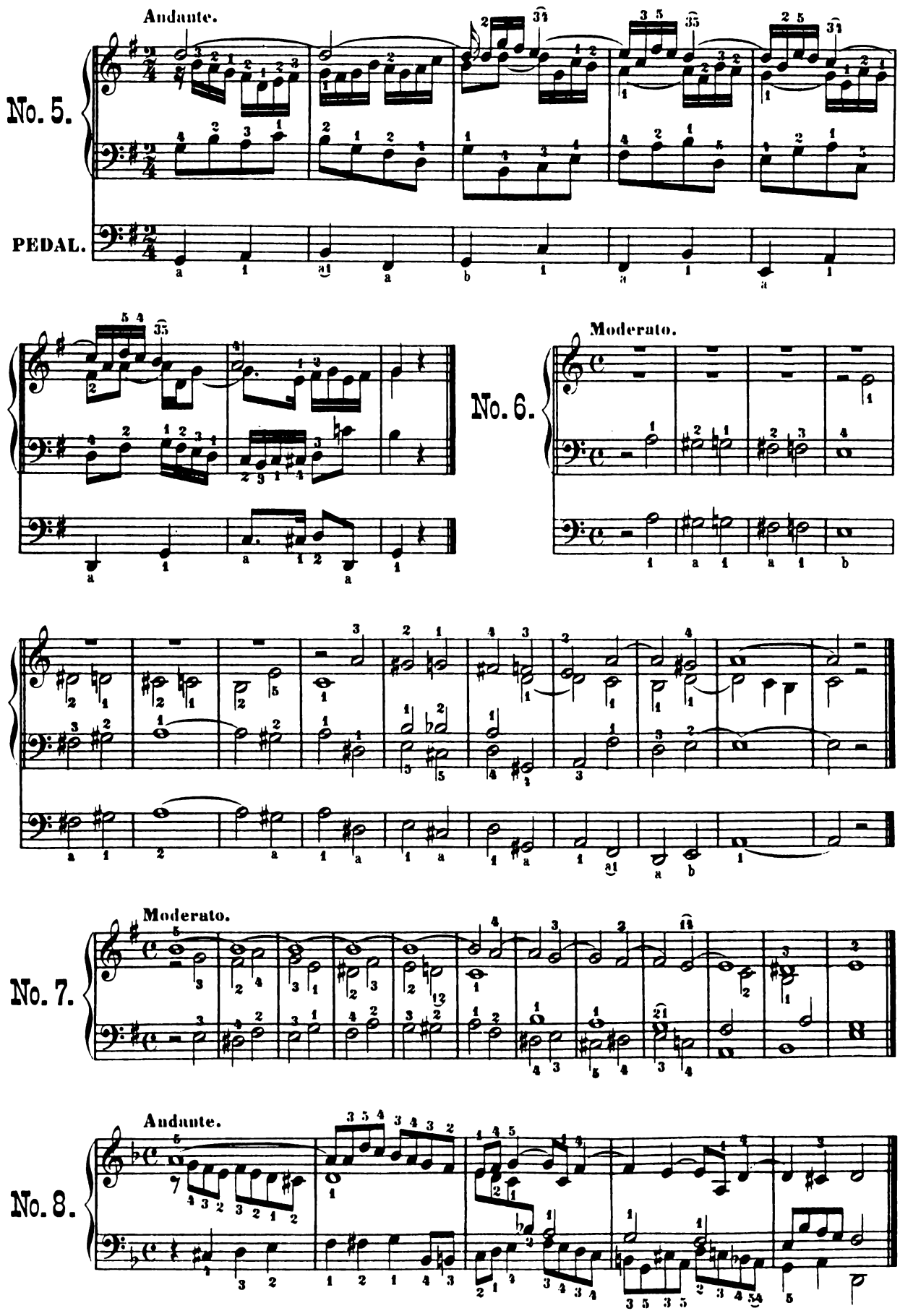
Pedal Exercises in Two and More Parts. * Exercices de Pédale à deux et plusieurs parties.



Zwölf dreistimmige Vorübungen.

Twelve Exercises in three parts. • Douze Exercices à trois parties.

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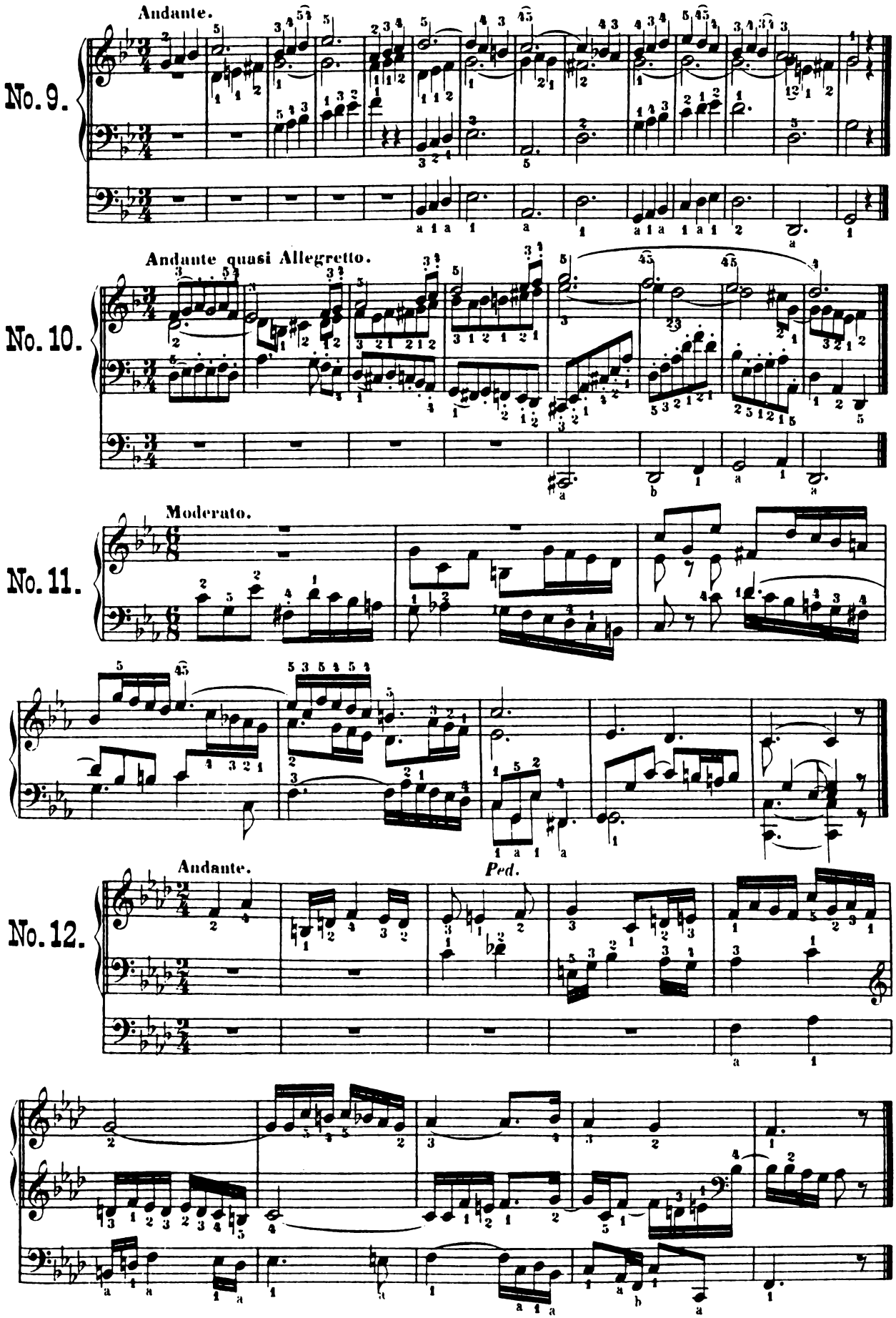
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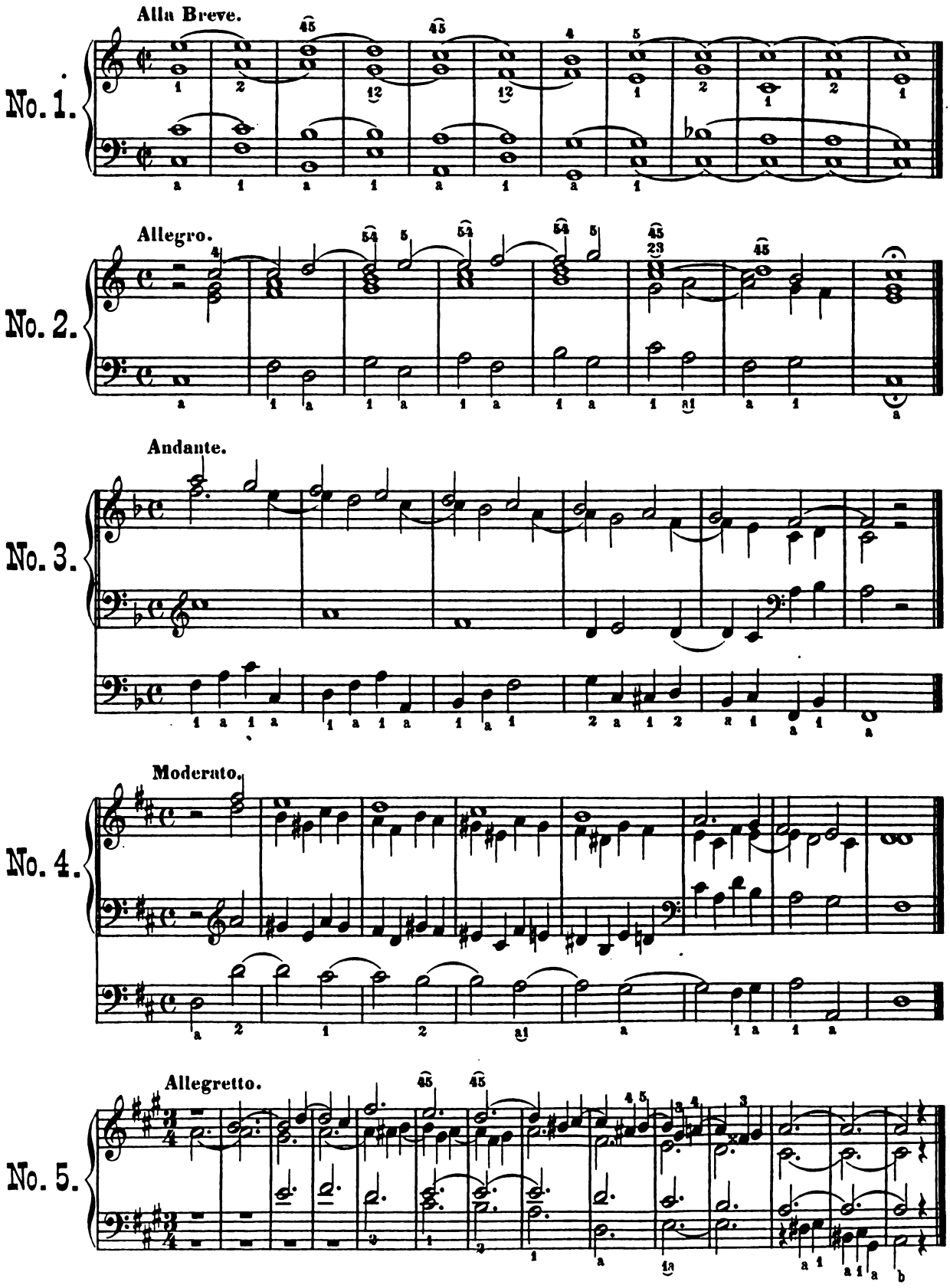
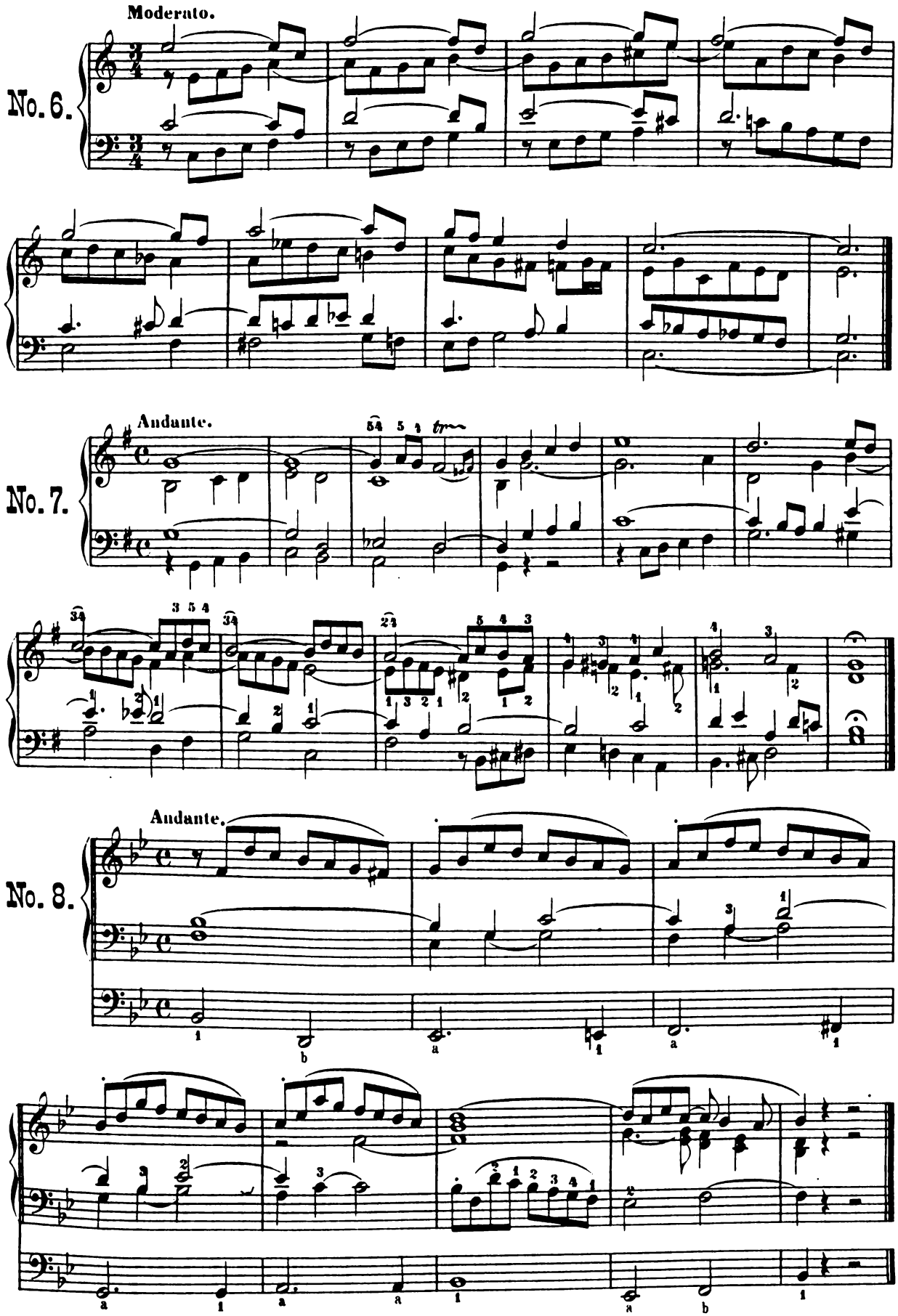
Zwölf vierstimmige Vorübungen.

Twelve Exercises in four parts. • Douze Exercices à quatre parties.

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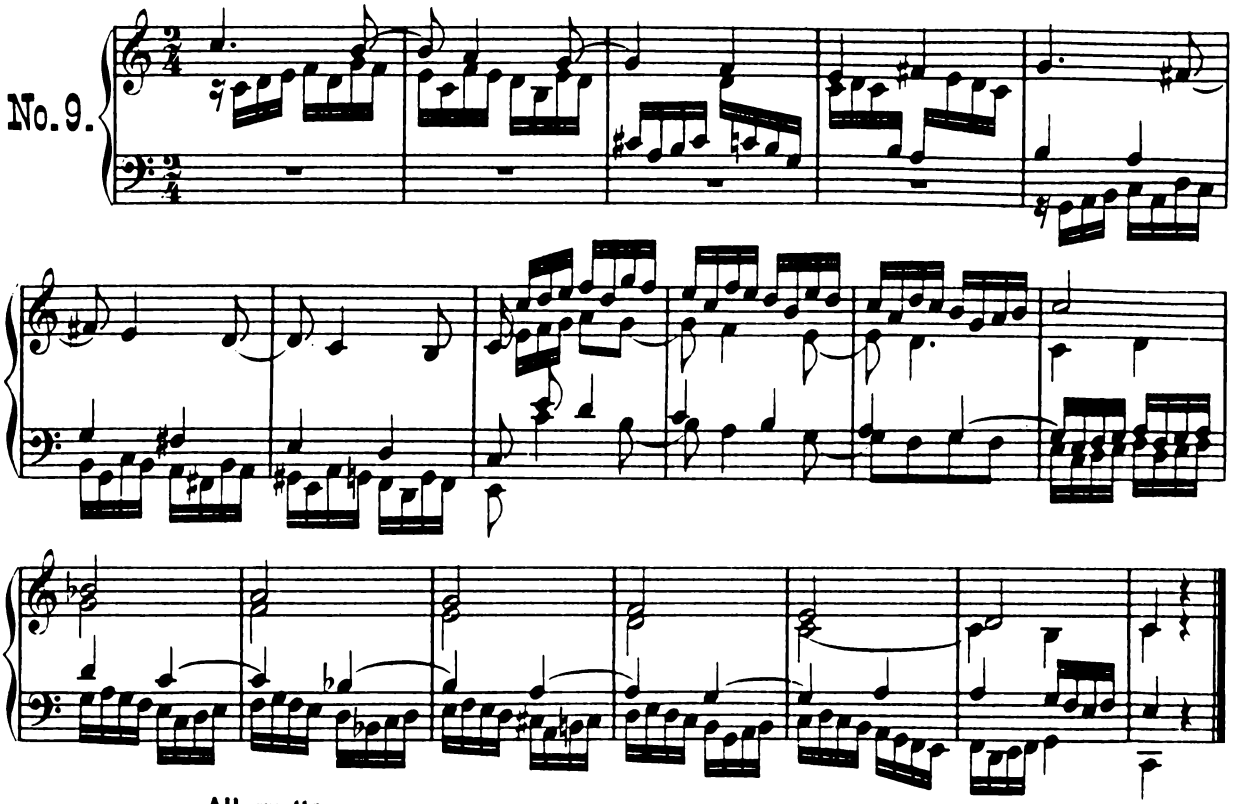

Allegretto.

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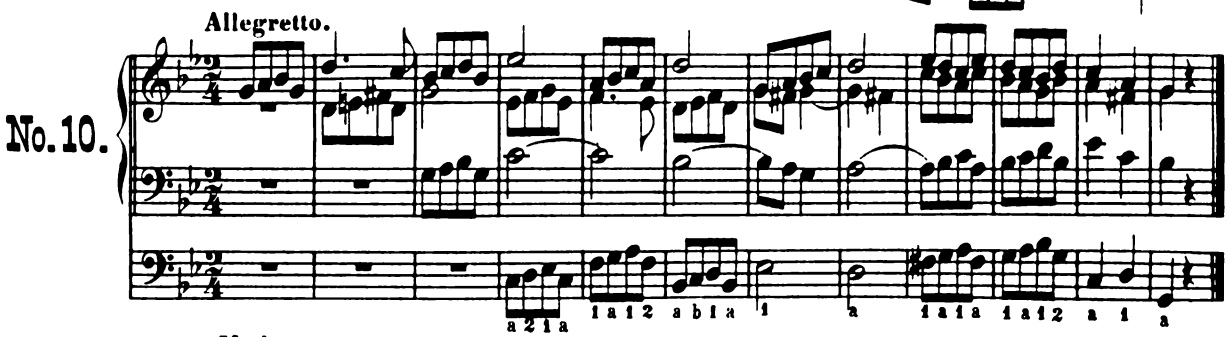

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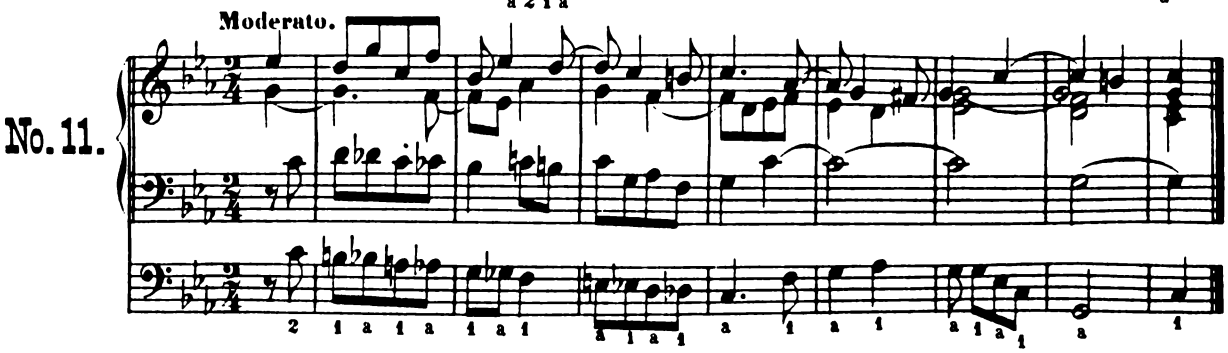

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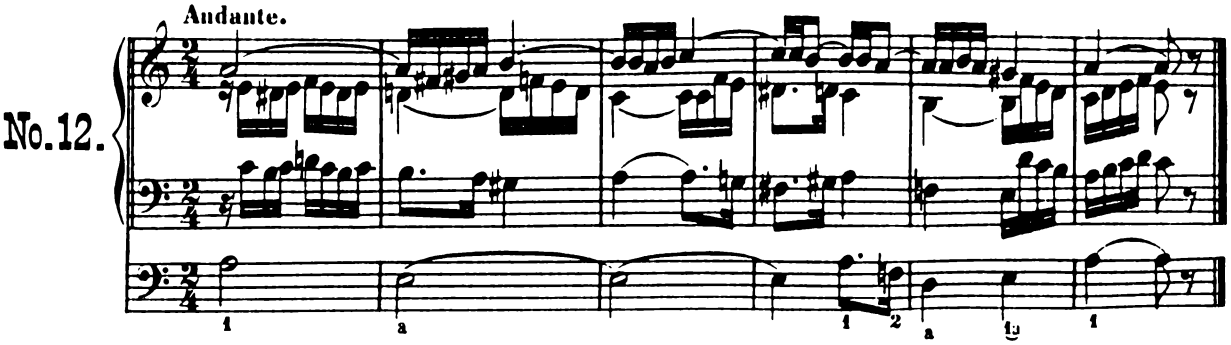

Dreissig Präludien

in allen Dur- und Molltonarten.

Thirty Preludes

in all the major and minor keys.

Trente Préludes

dans tous les tons majeurs et mineurs.

C dur - C major - Ut majeur.

Moderato.

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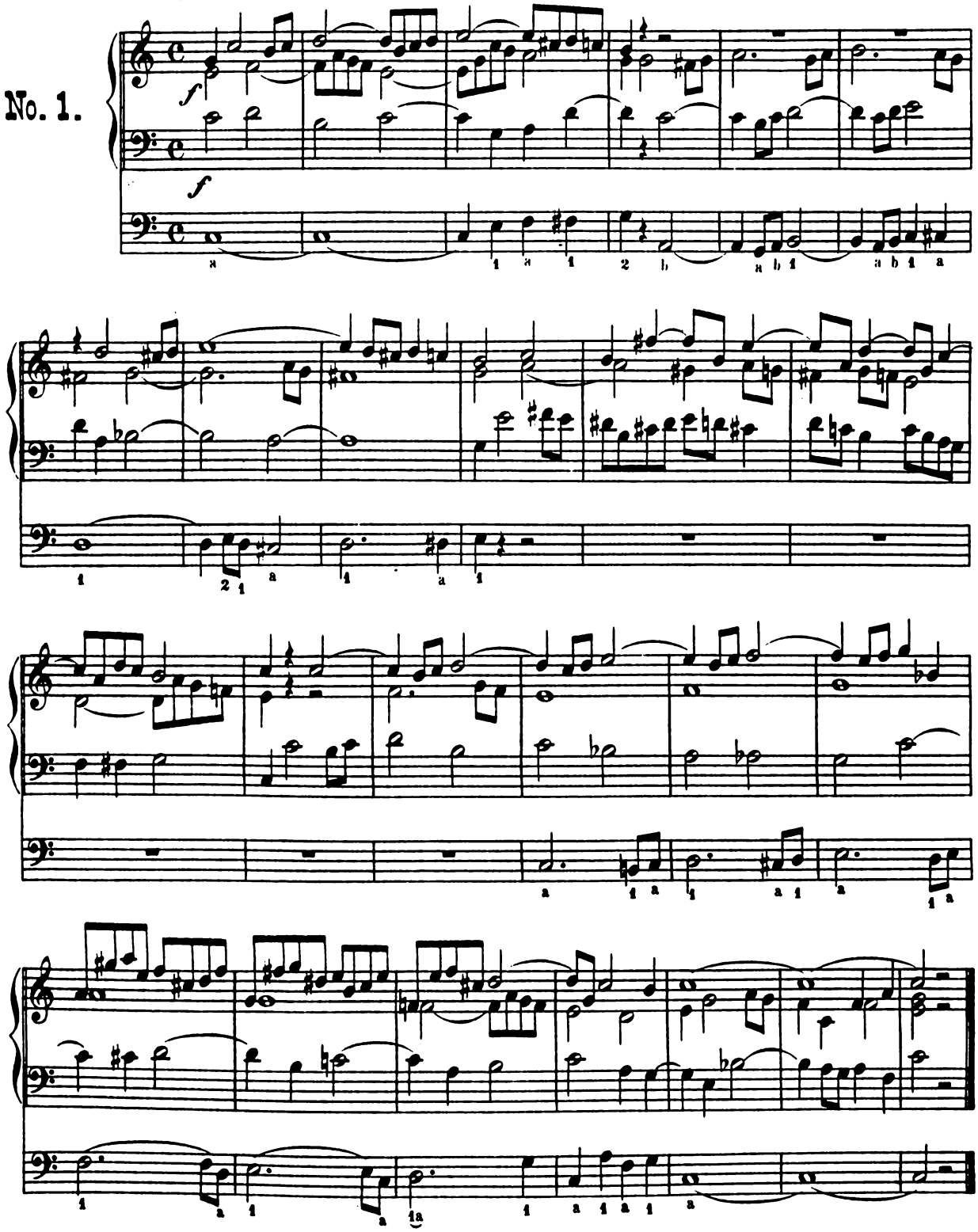

A moll - A minor - La mineur.

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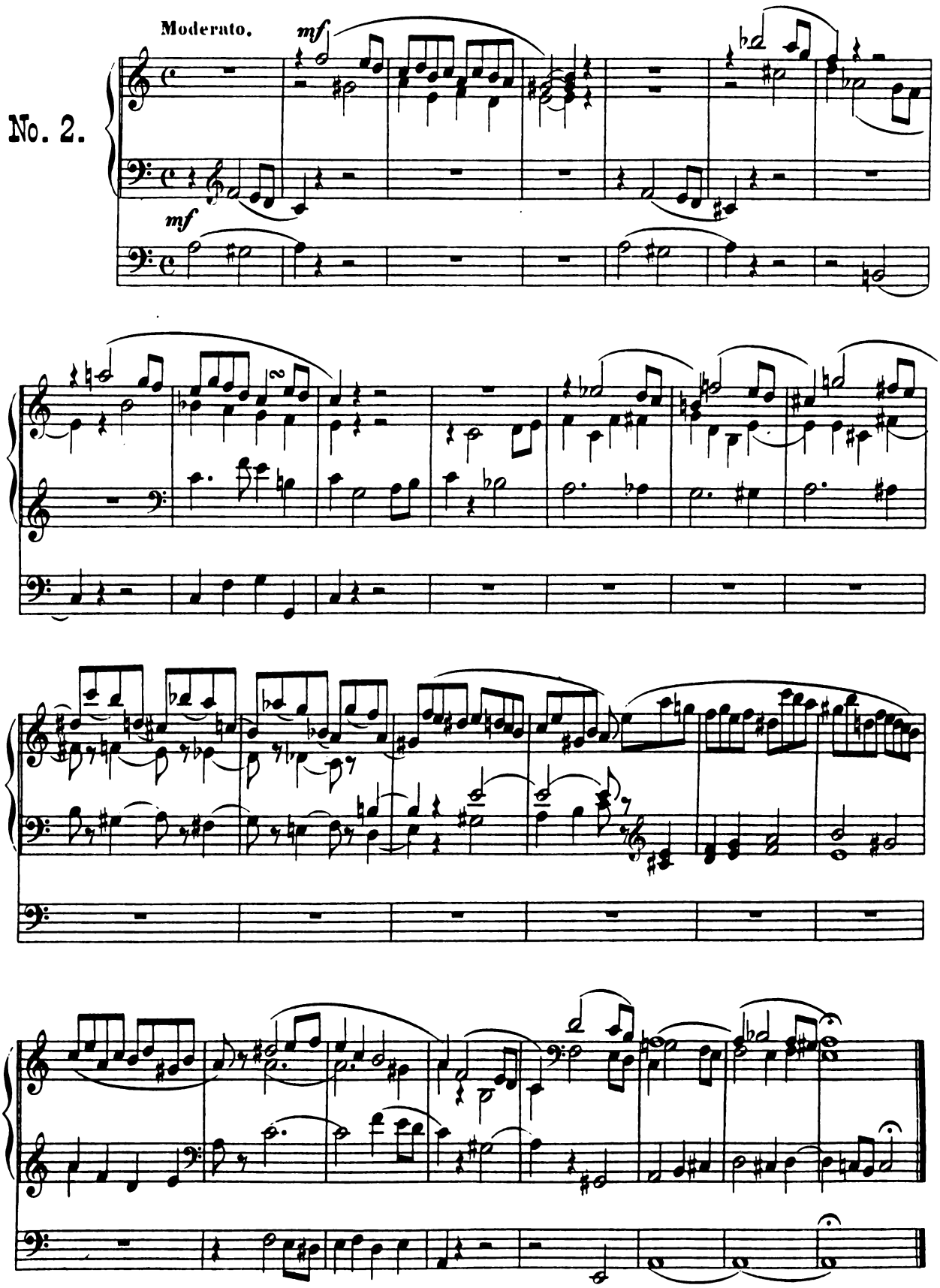

G dur - G major - Sol majeur.

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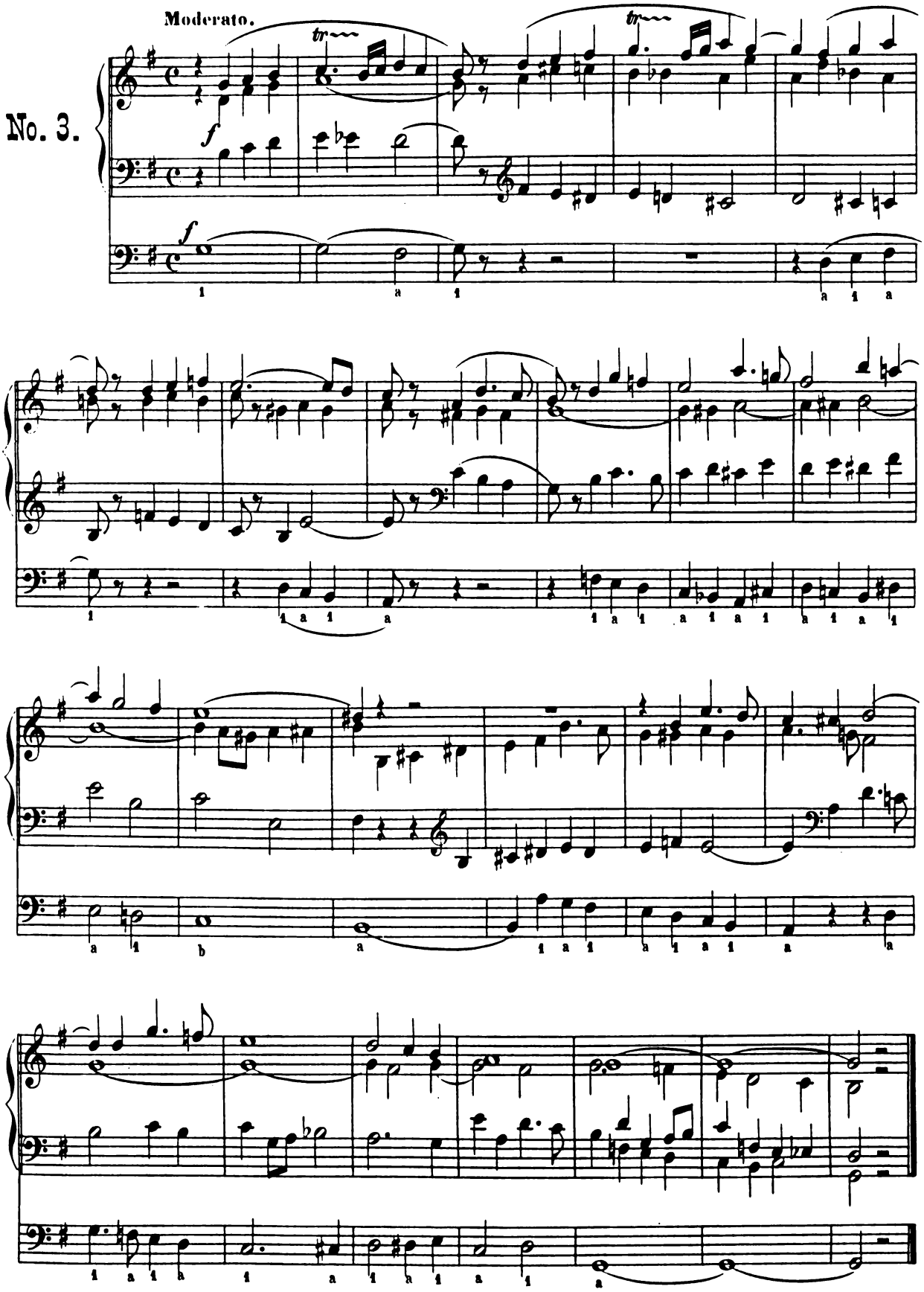
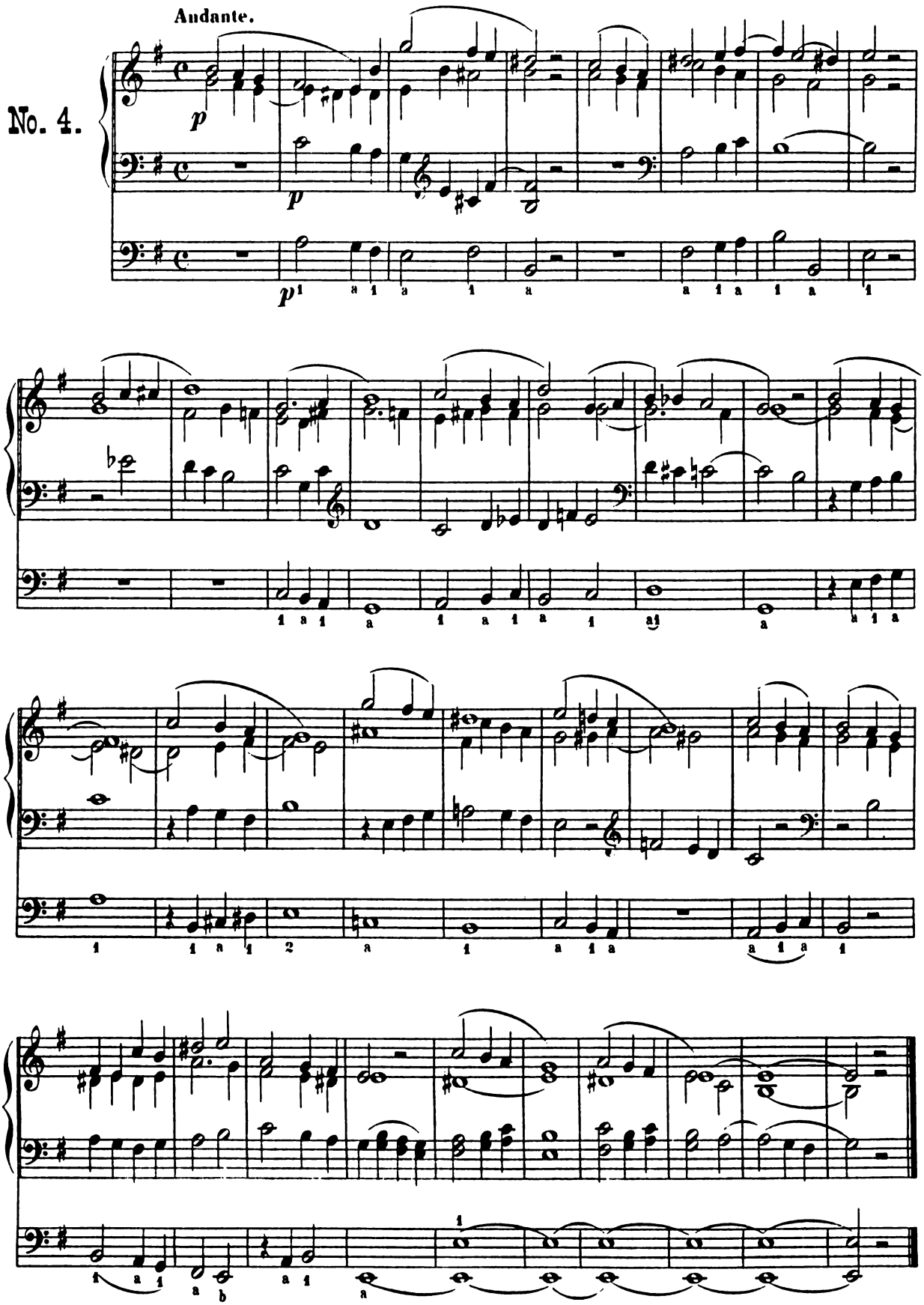


E moll - E minor - Mi mineur.

No. 4.



D dur - D major - Ré majeur.

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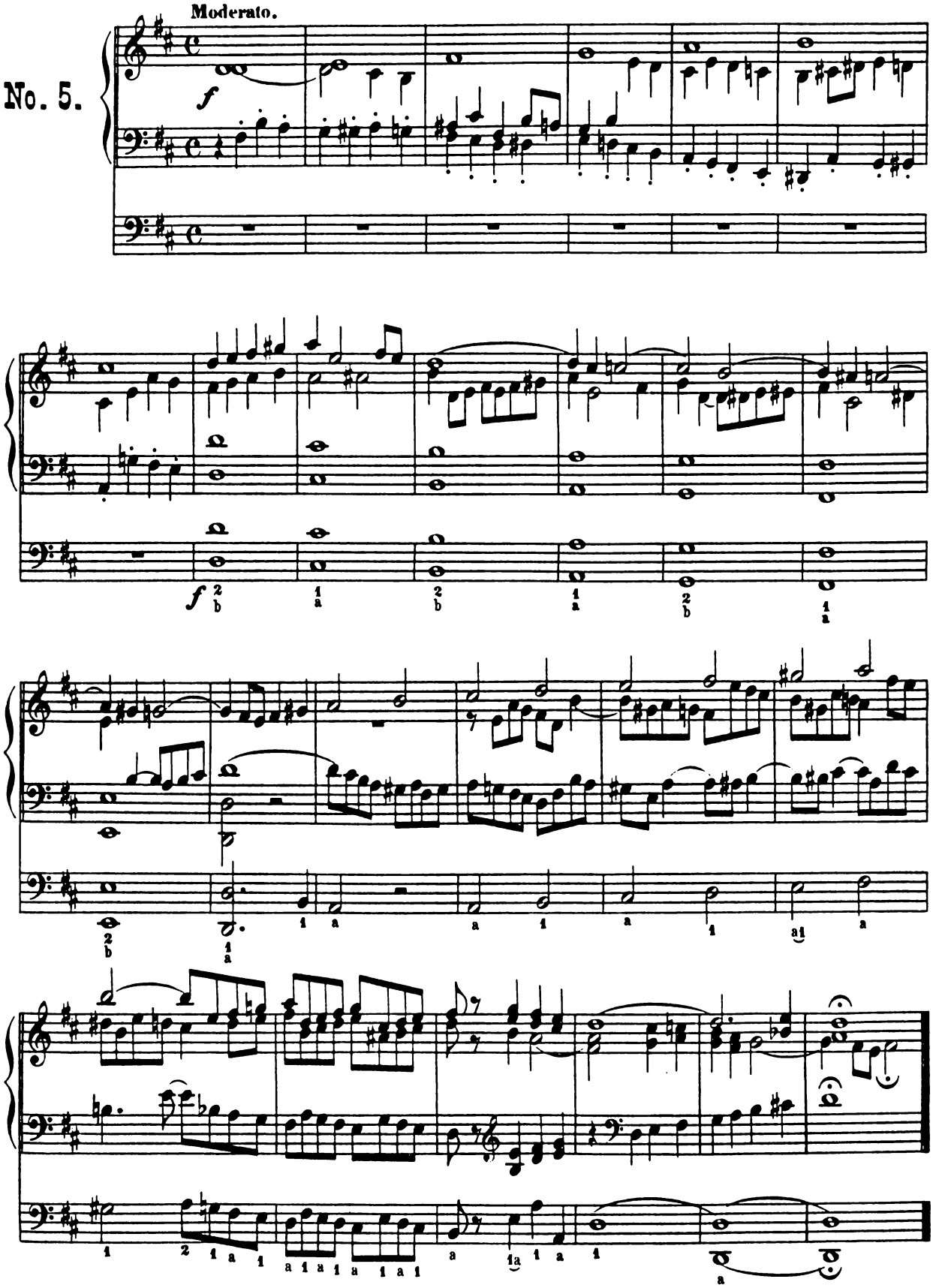
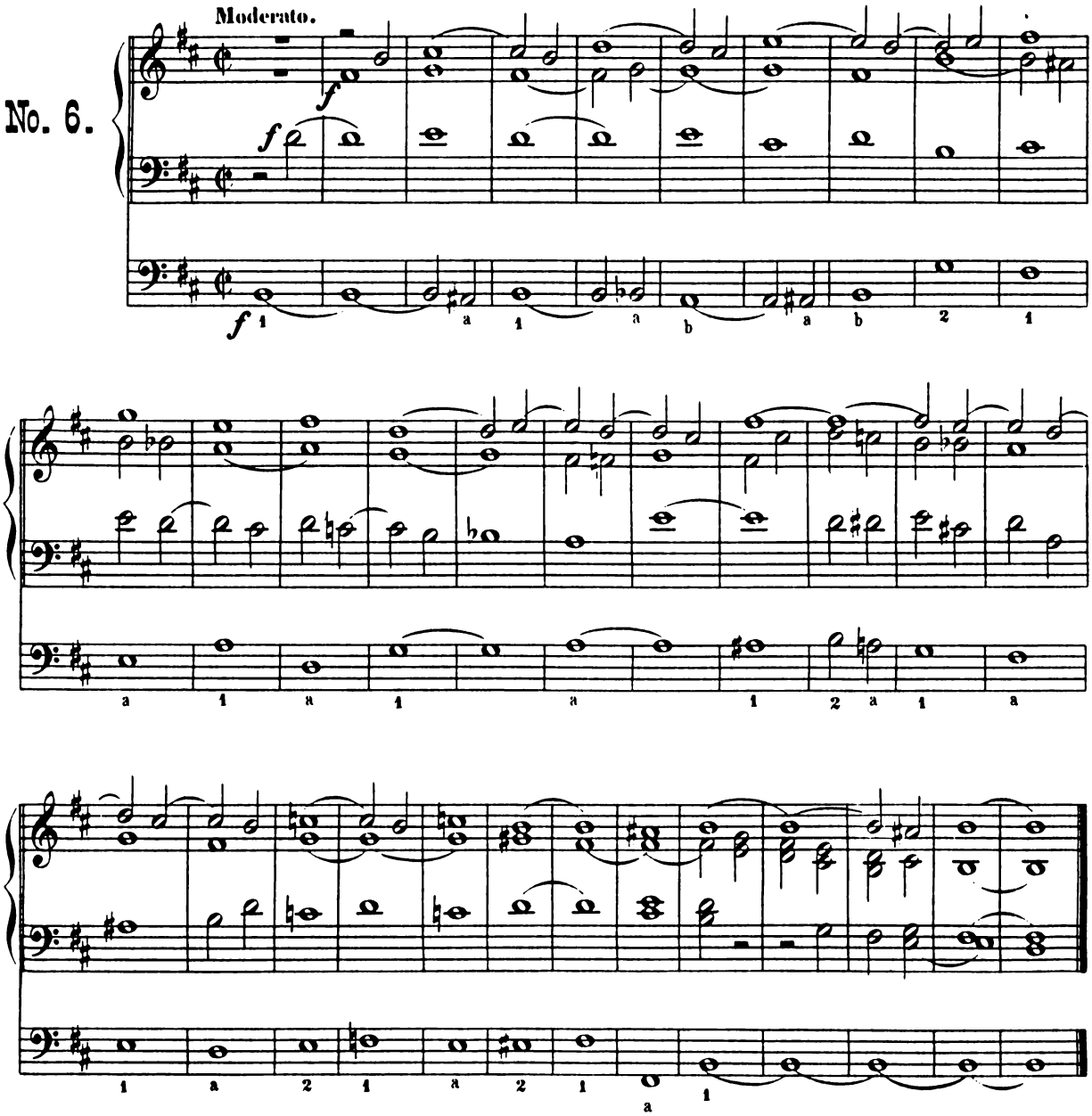


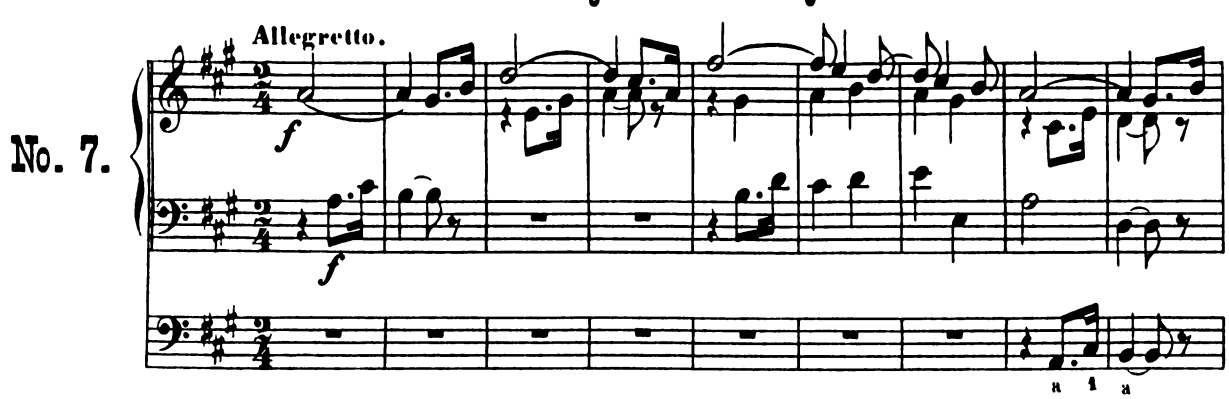
H moll - B minor - Si mineur.

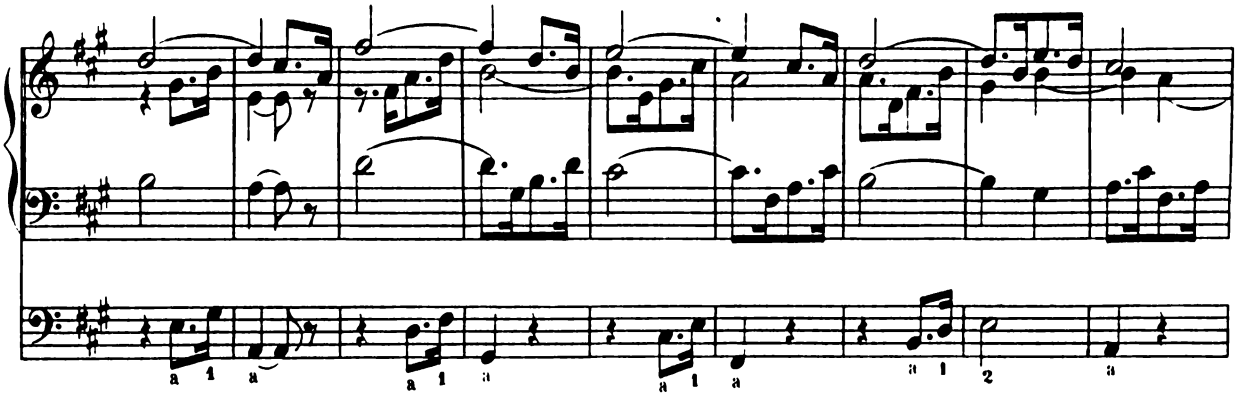
No. 6.

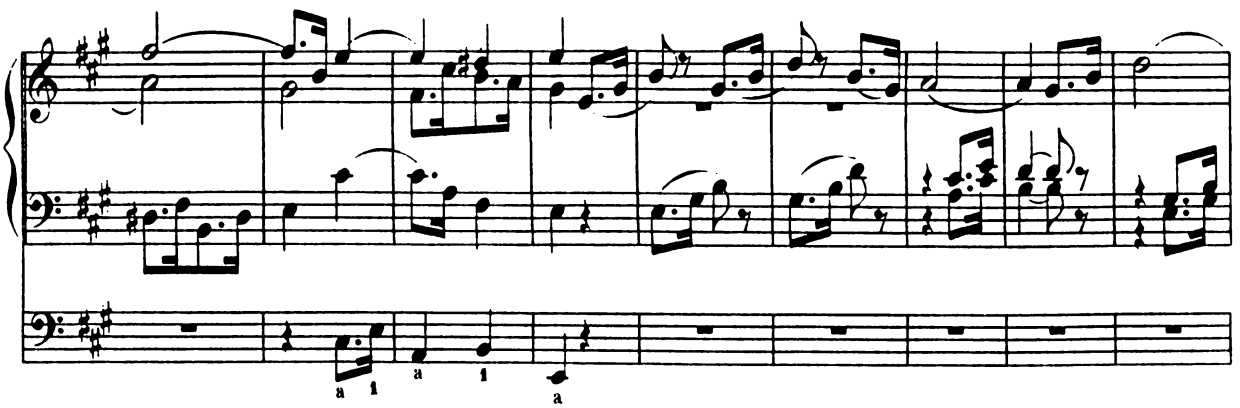


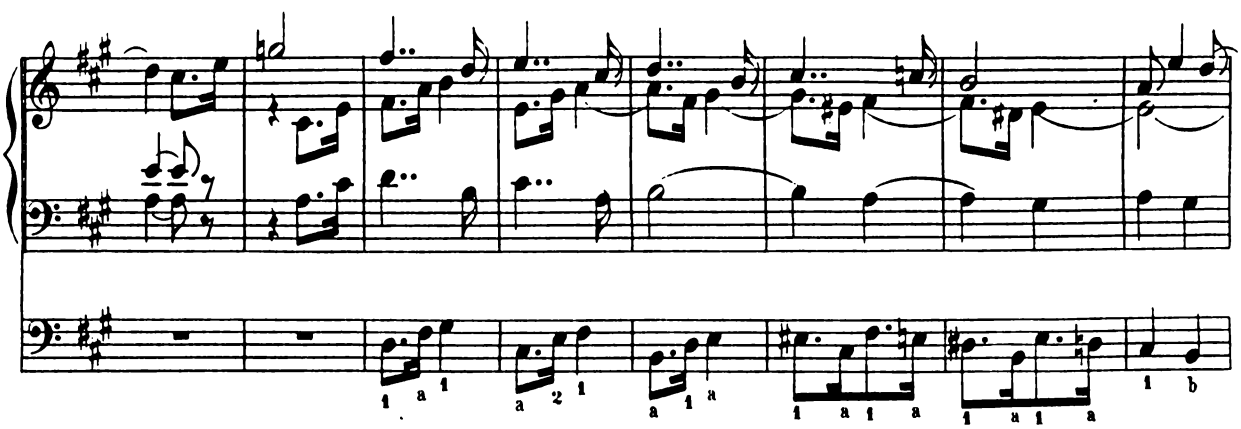
A dur - A major - La majeur.

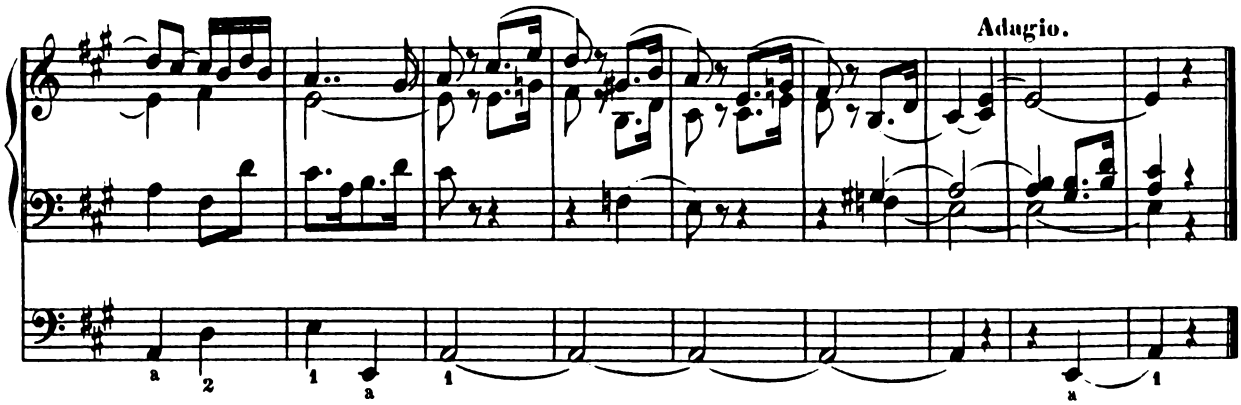
No. 7.





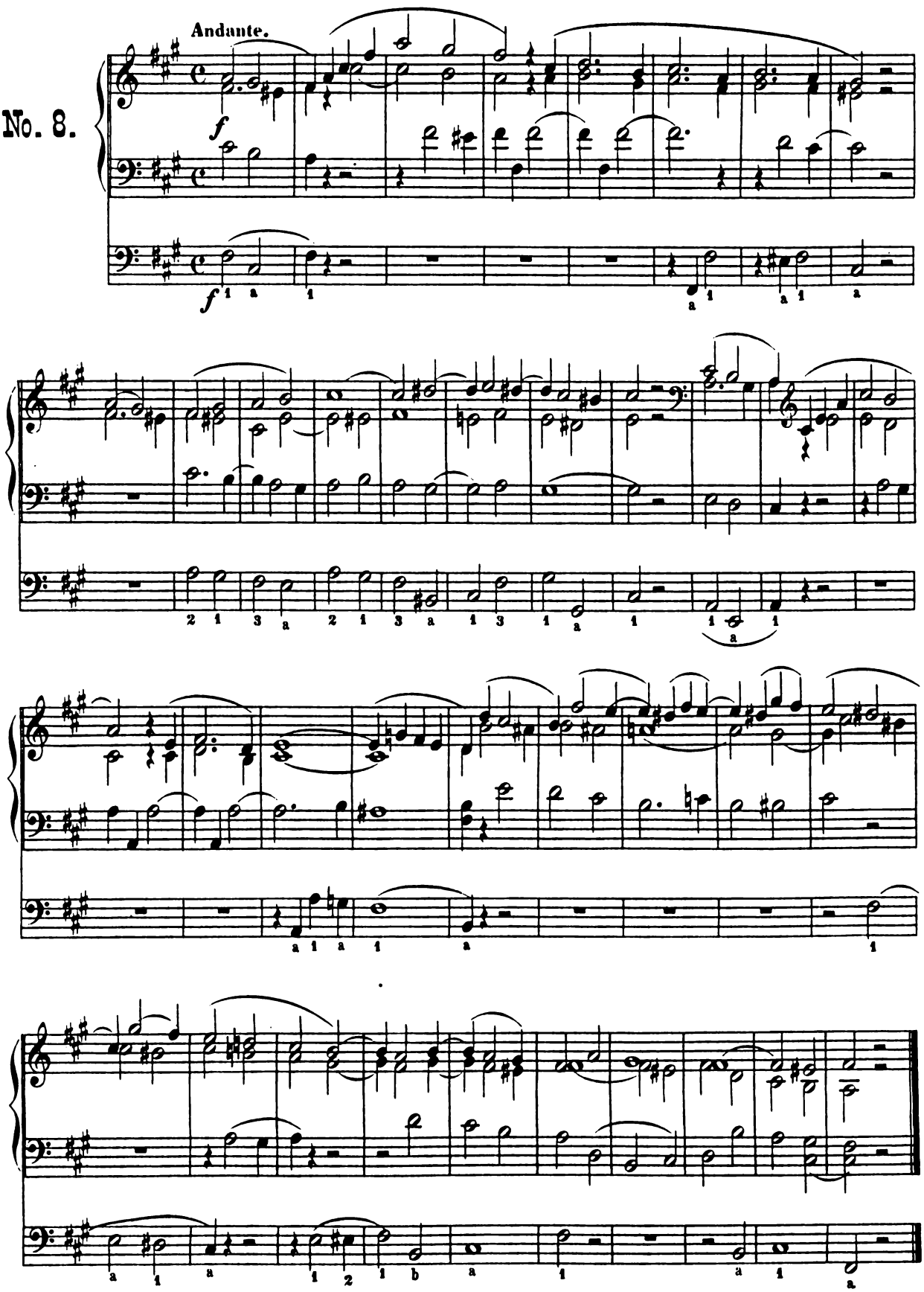





Adagio.

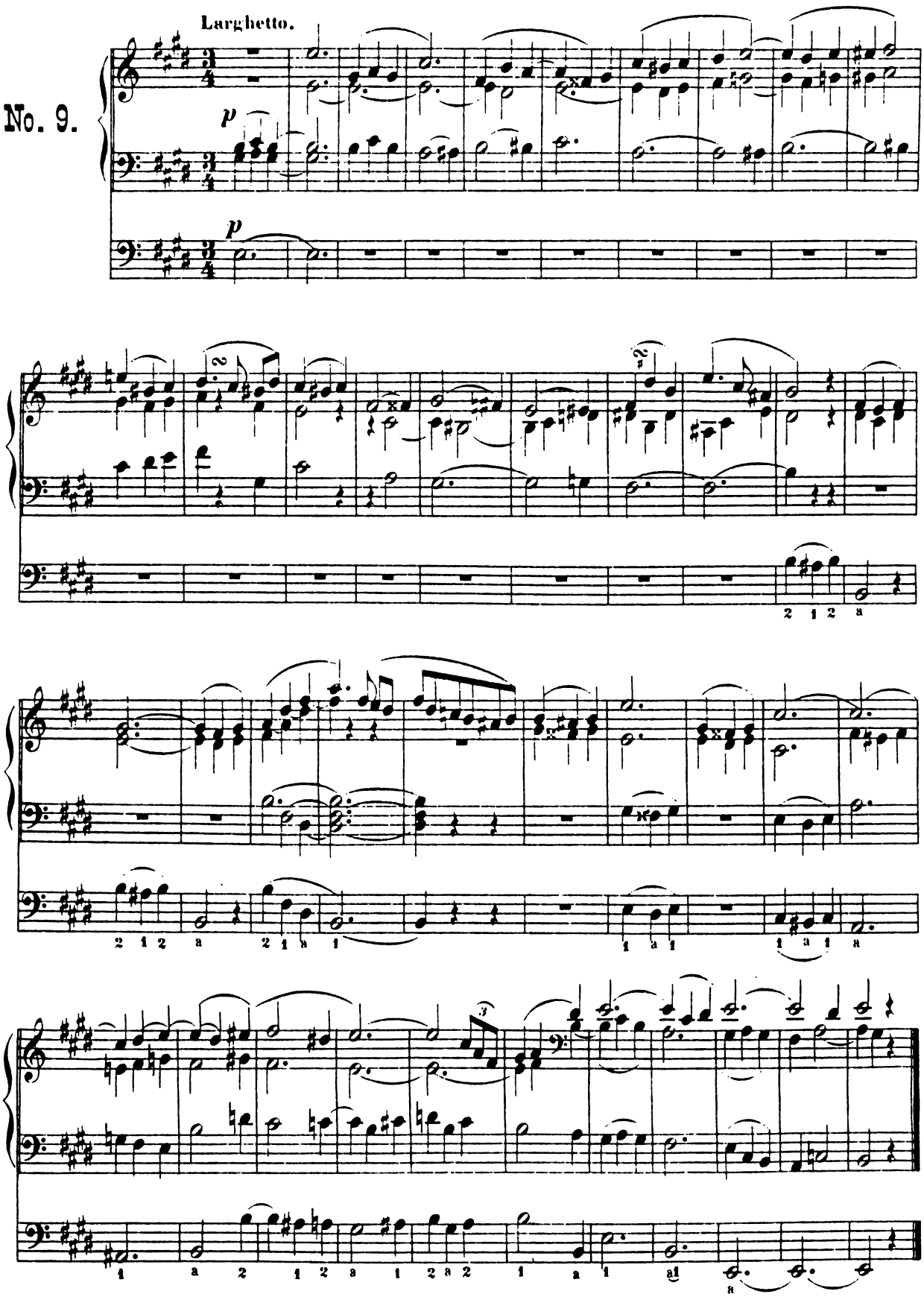
Fis moll - F sharp minor - Fa dièze mineur.

No. 8.



E dur - E major - Mi majeur.

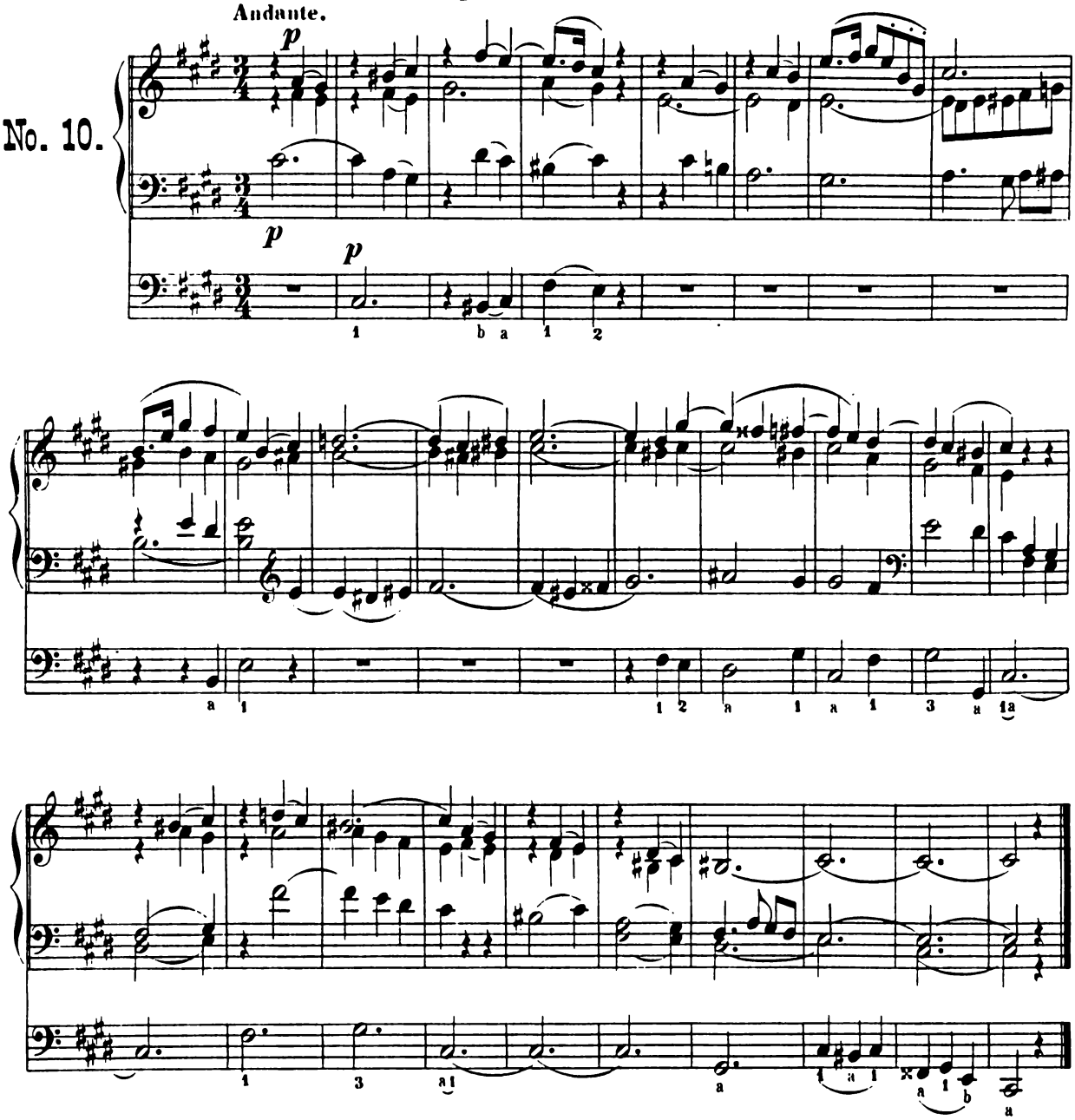
No. 9.



Cis moll - C sharp minor - Ut dièze mineur.

No. 10.

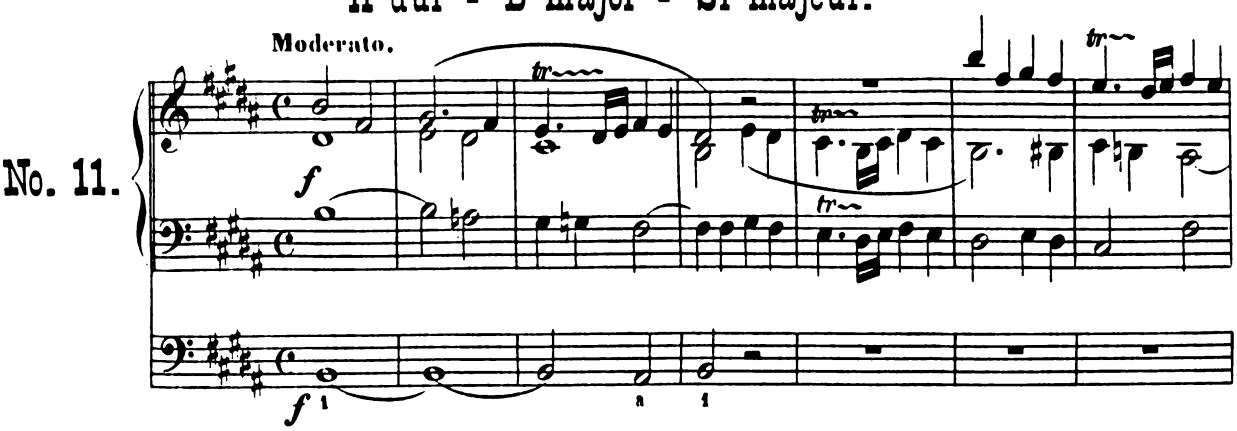
Andante.

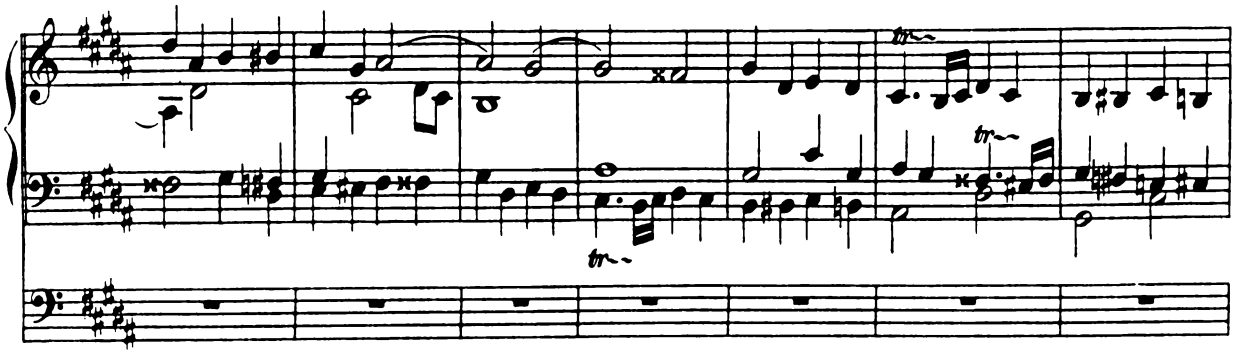


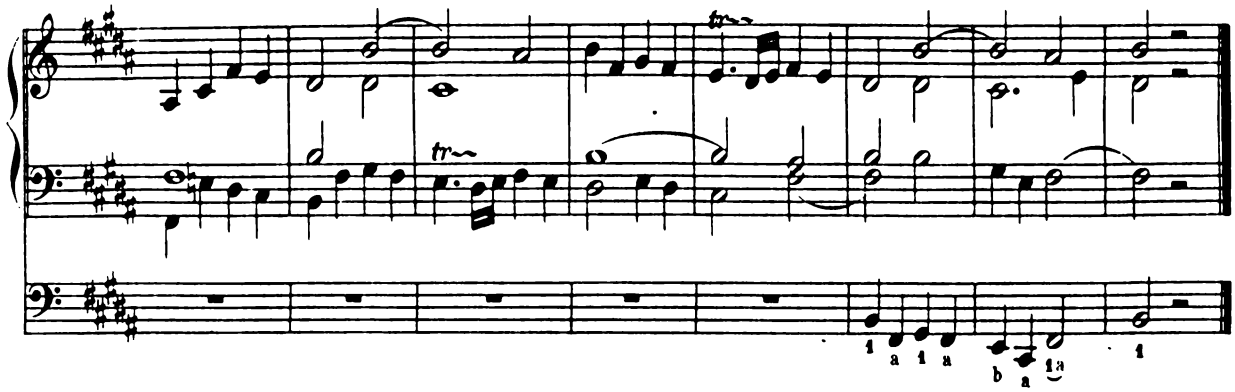
H dur - B major - Si majeur.

No. 11.

Moderato.



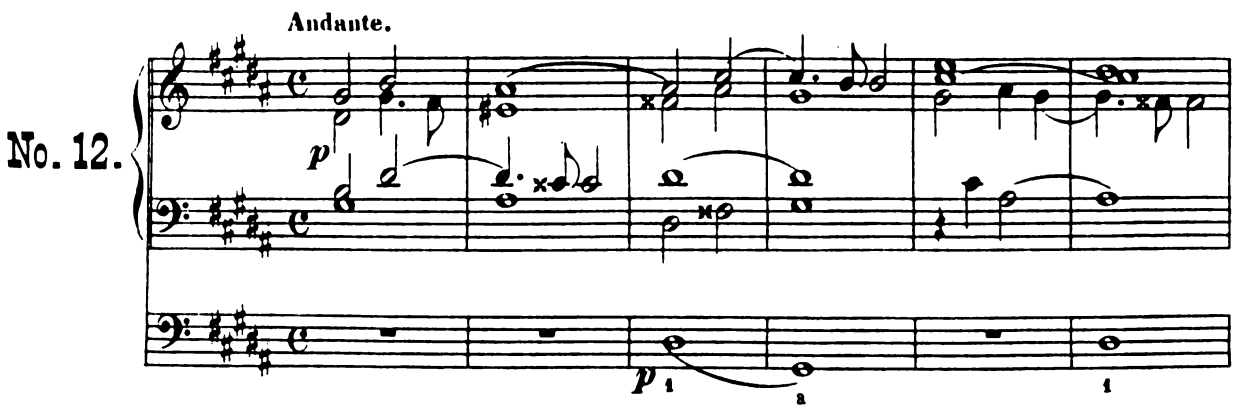


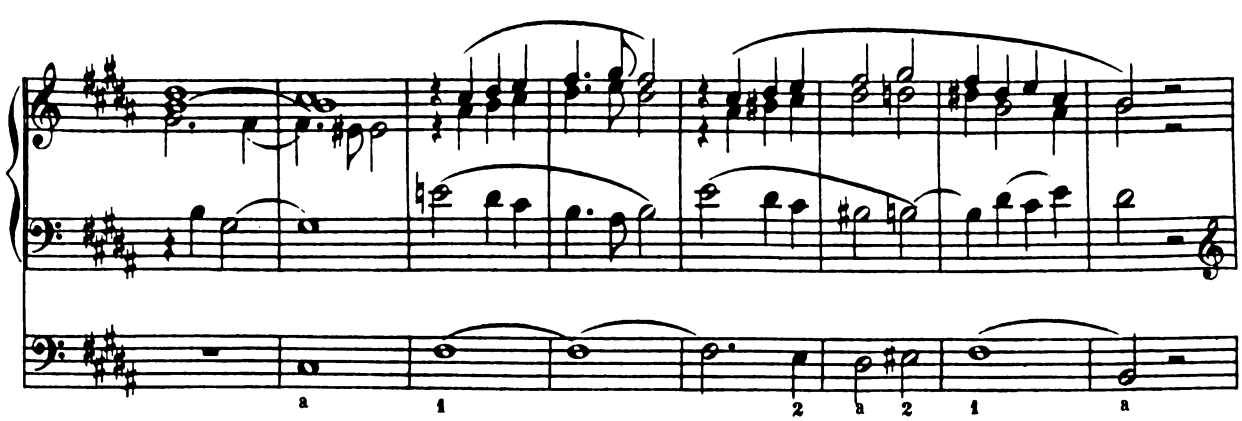


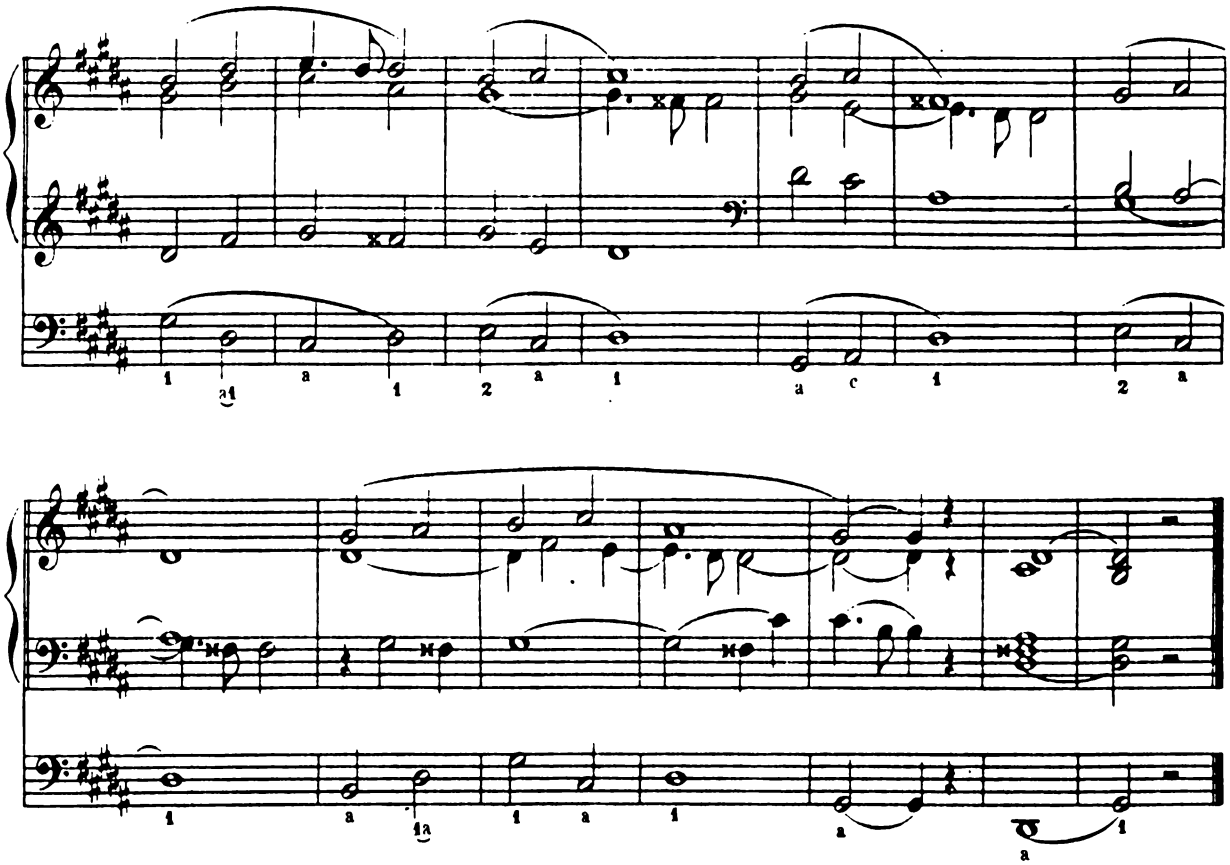
Gis moll - G sharp minor - Sol dièze mineur.

No. 12.

Andante.

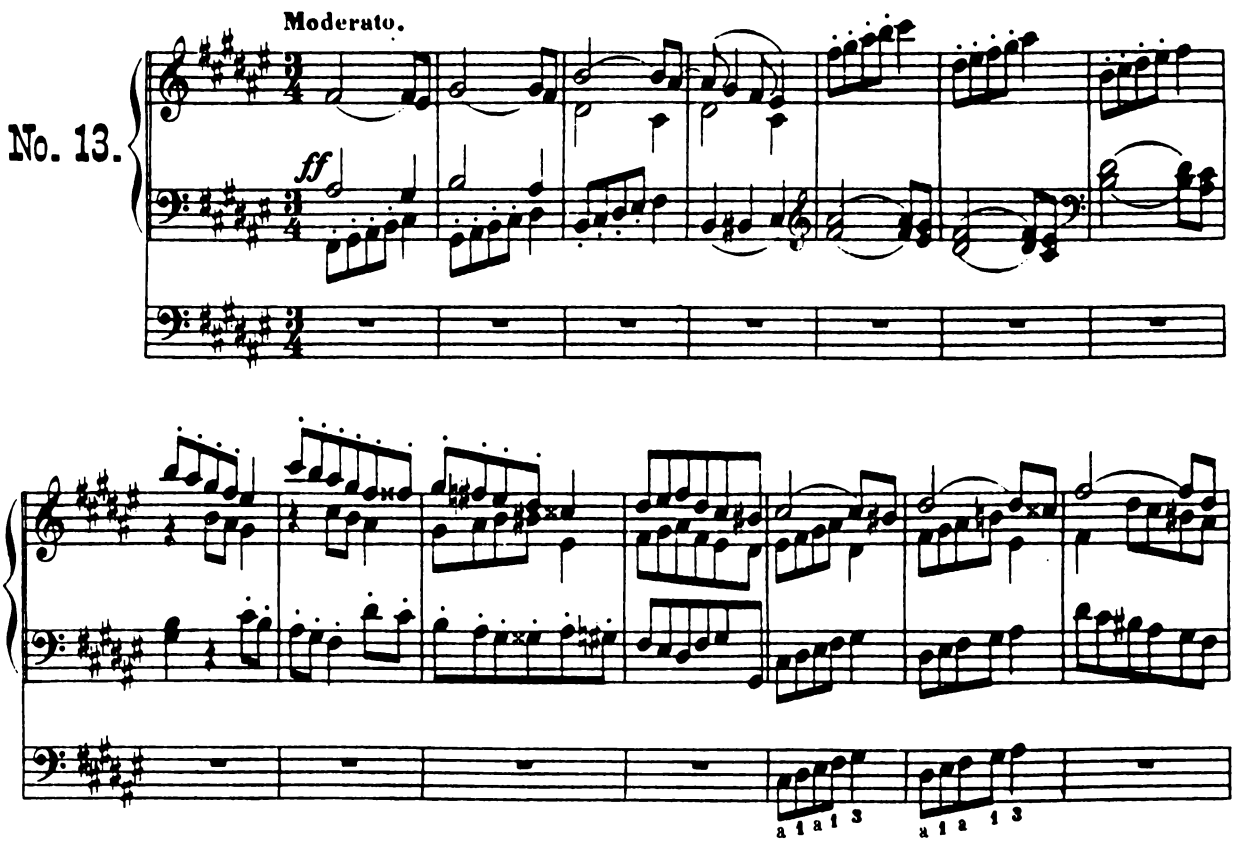


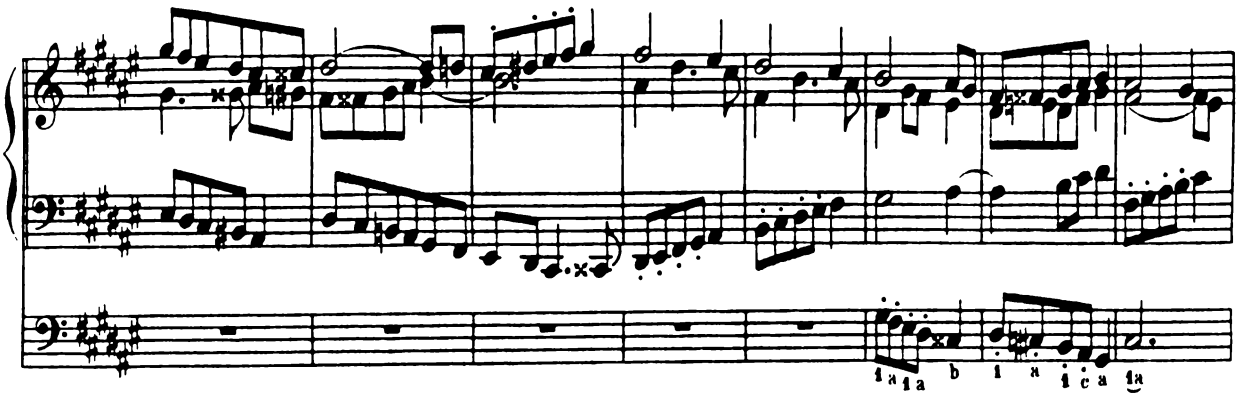


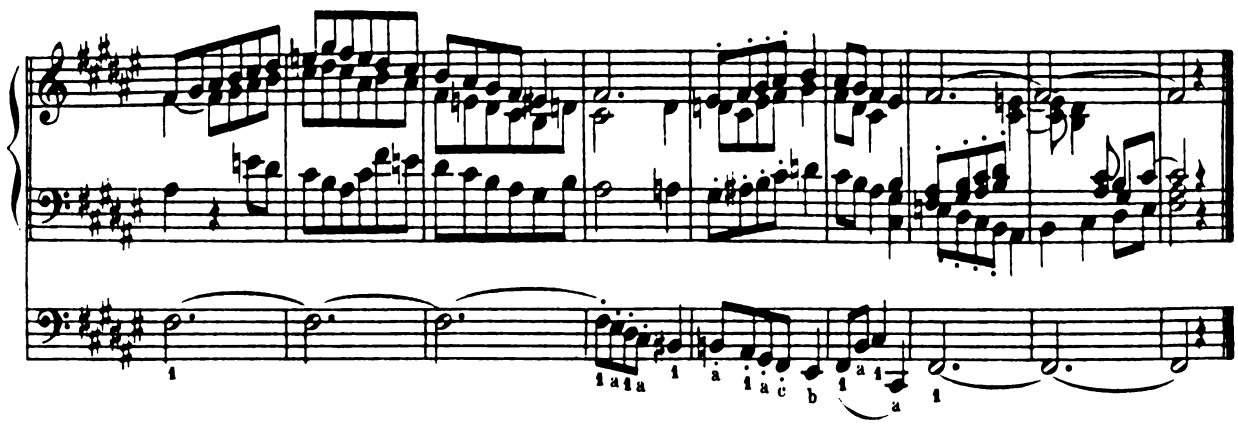


Fis dur - F sharp major - Fa dièze majeur.

No. 13.

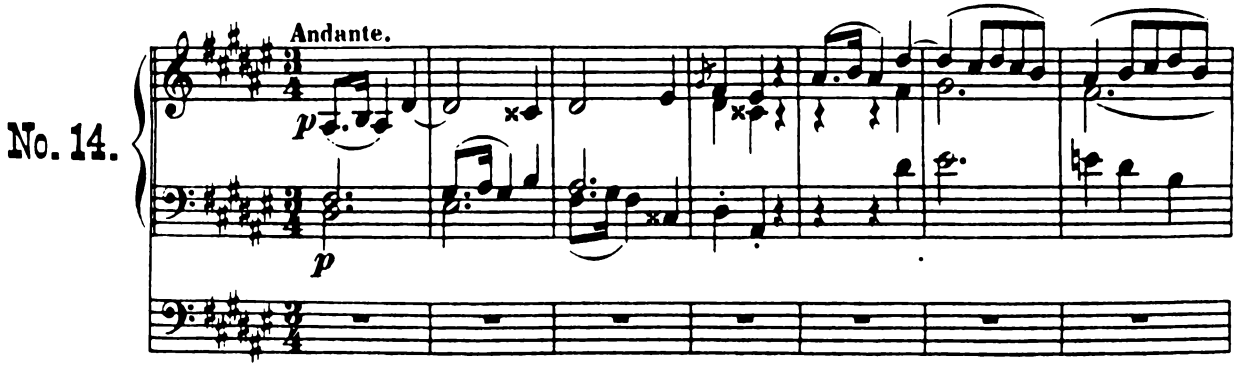


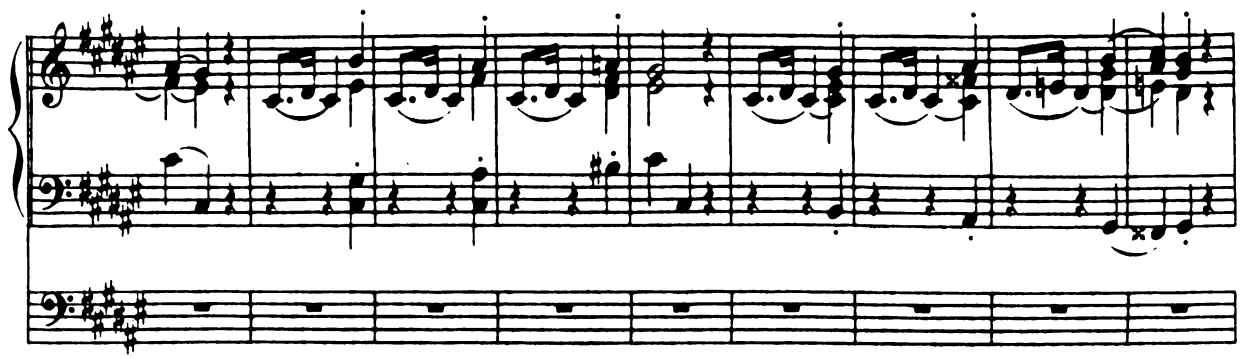


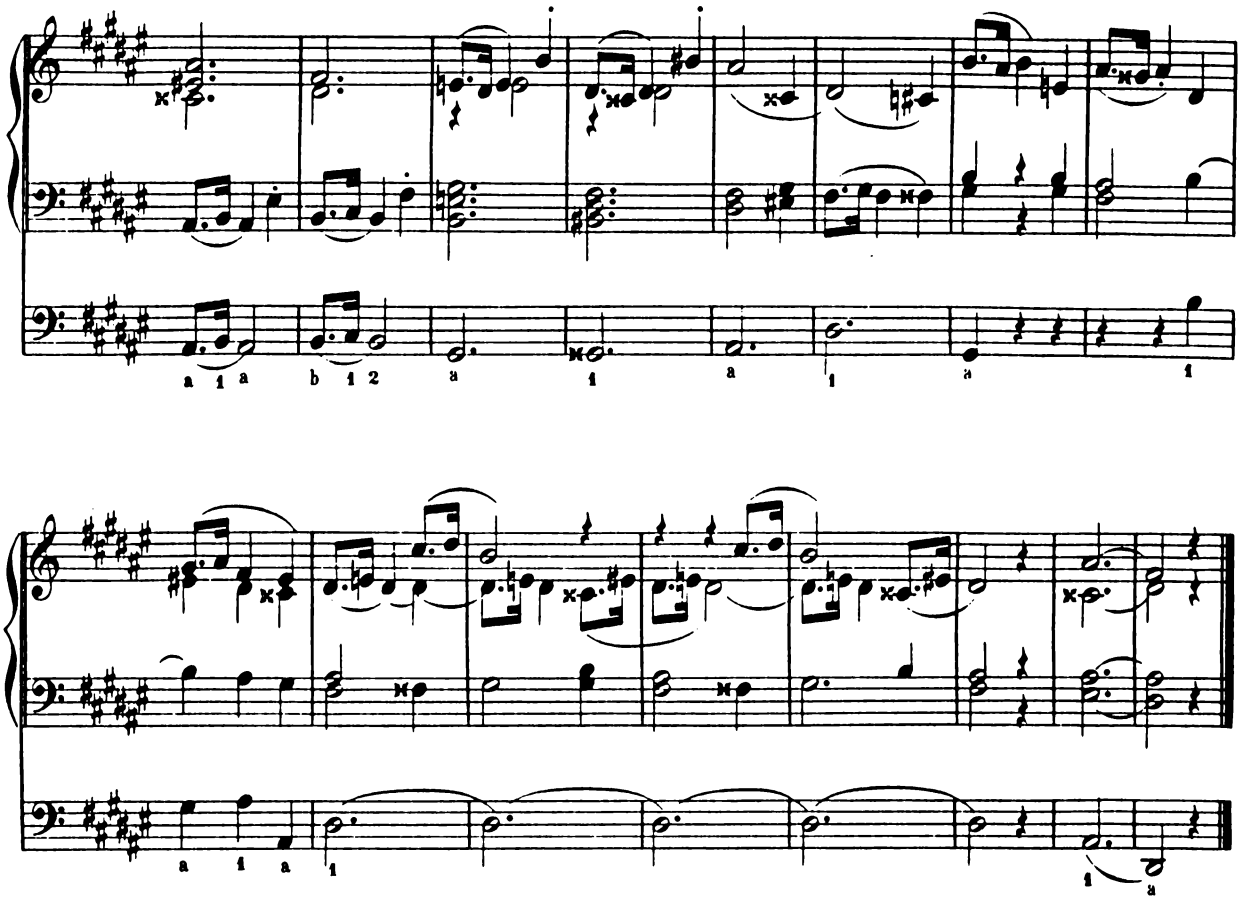


Dis moll - D sharp minor - Ré dièze mineur.

No. 14.



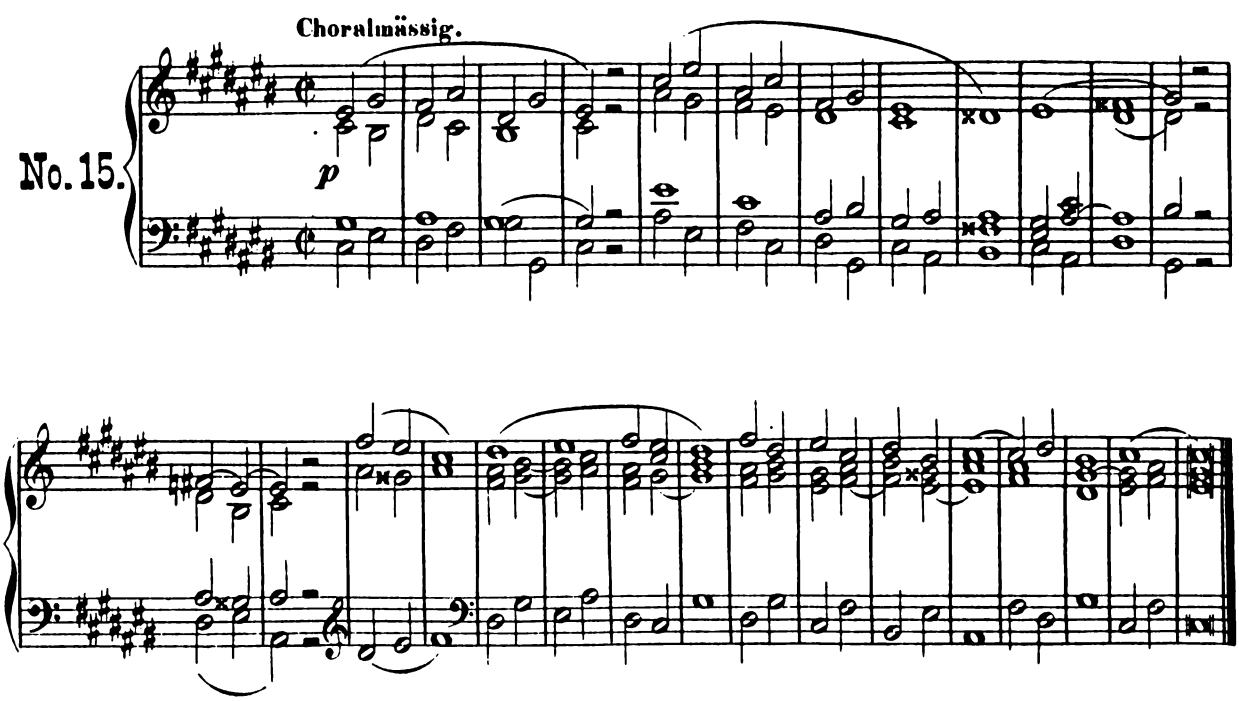




Cis dur. - C sharp major. - Ut dièze majeur.

No. 15.

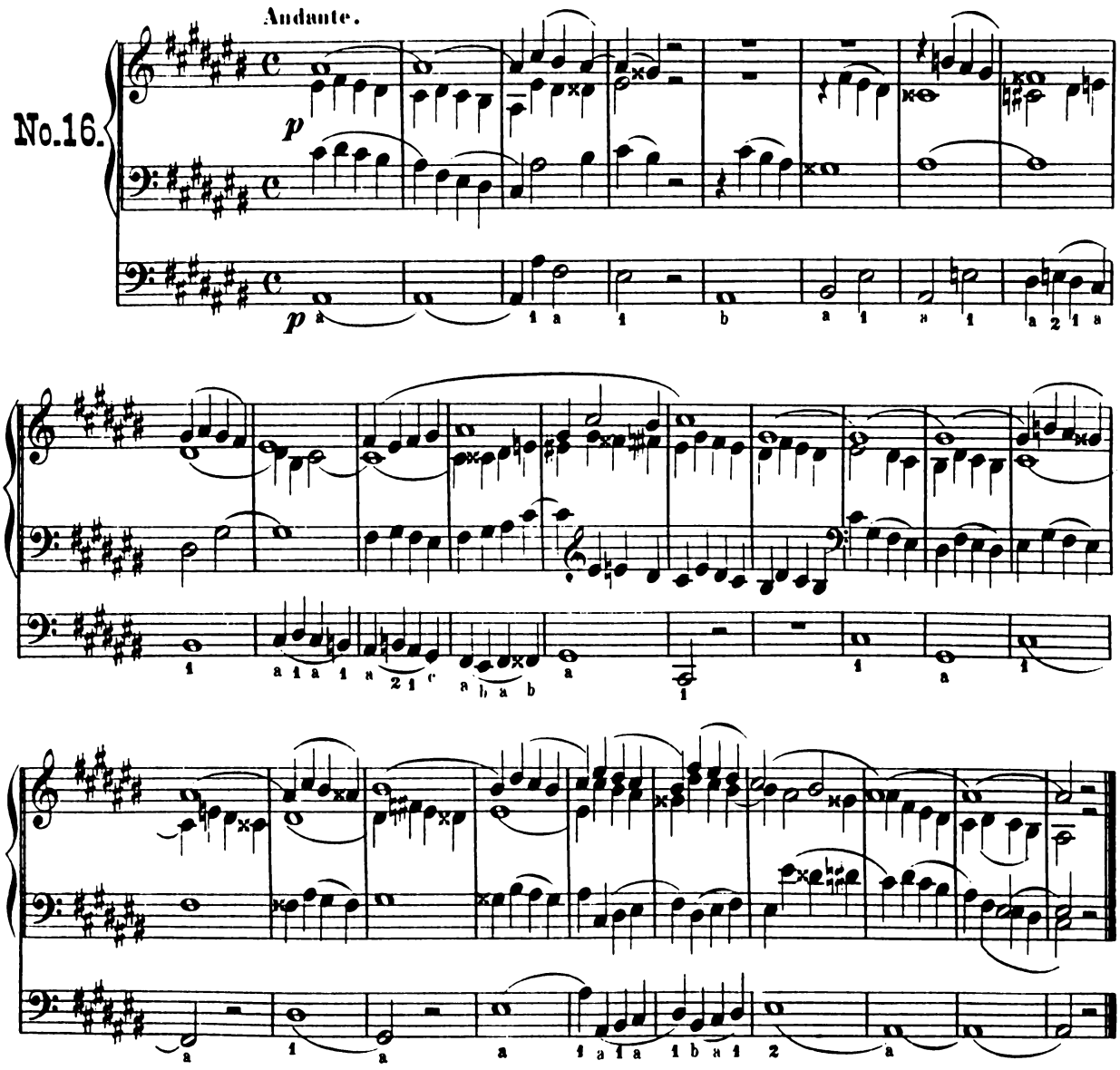
Choralmässig.



Ais moll. - A sharp minor. - La dièze mineur.

No.16.

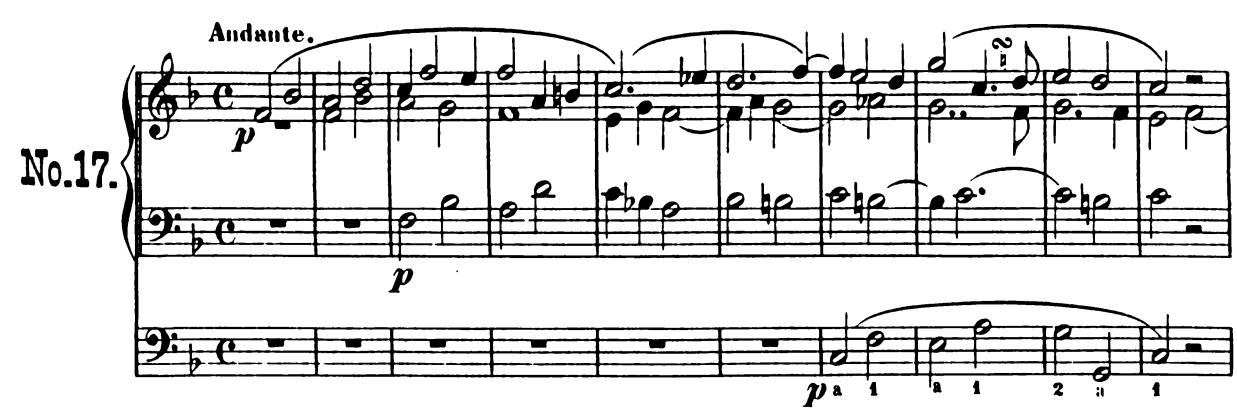
Andante.

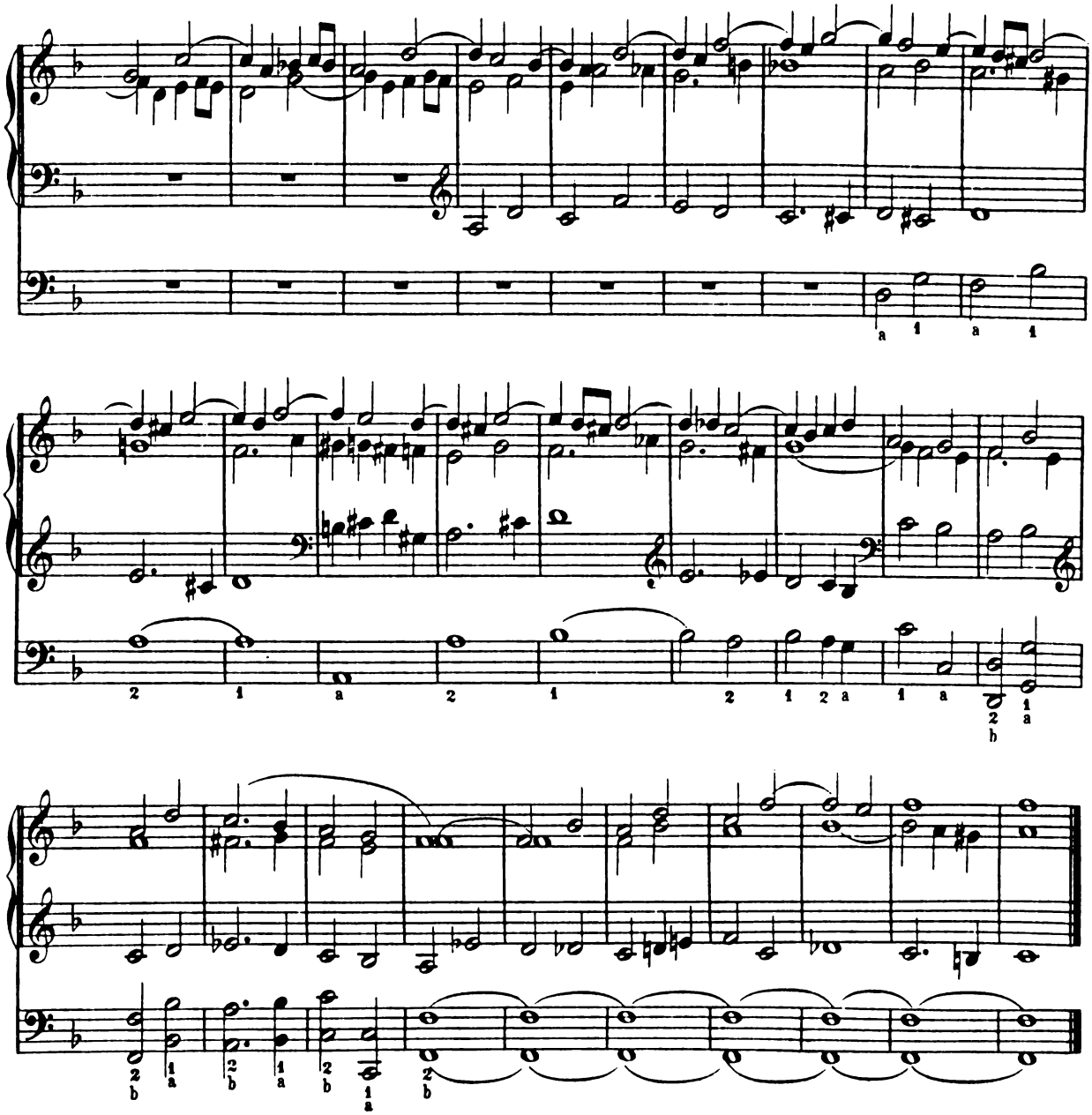


F dur. - F major. - Fa majeur.

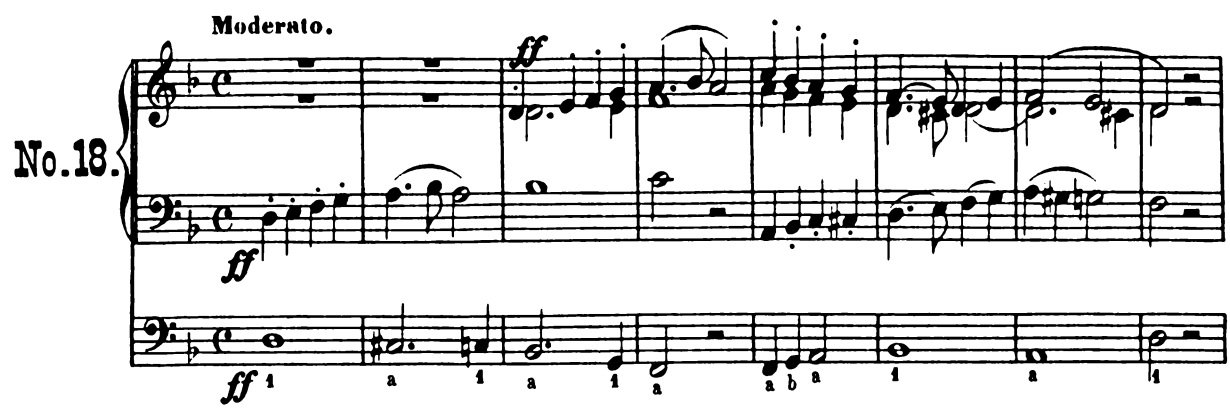
No.17.

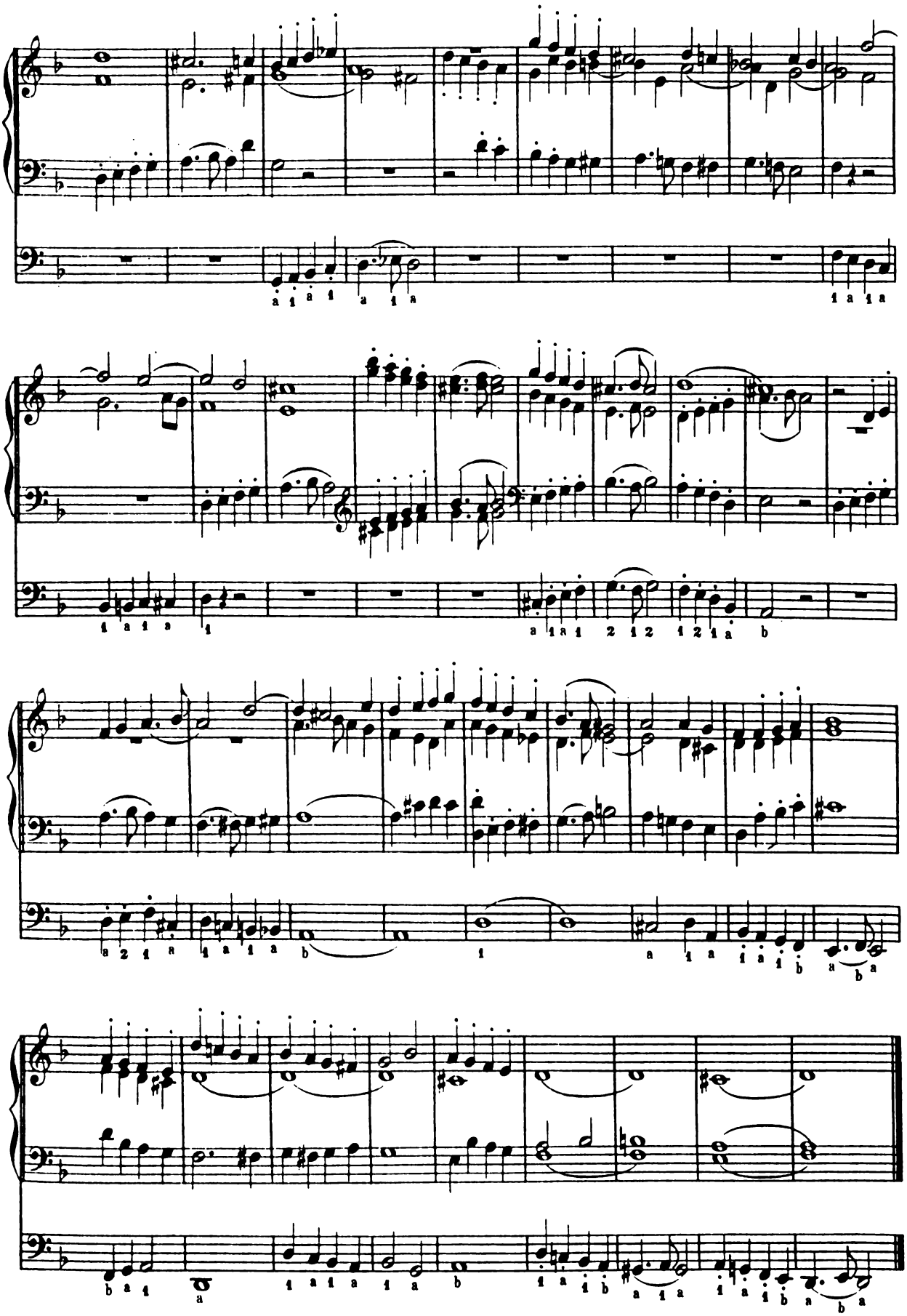
Andante.



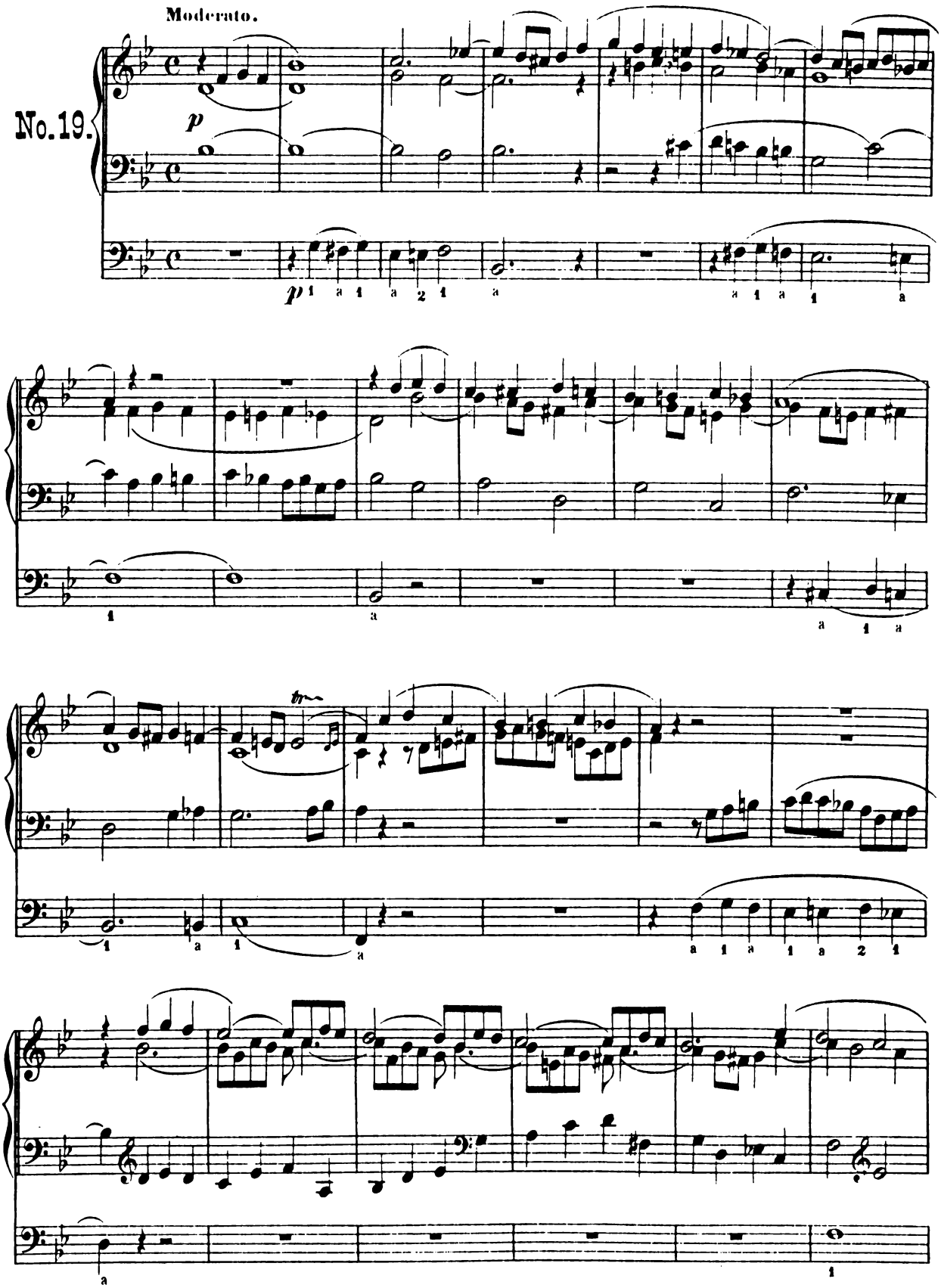


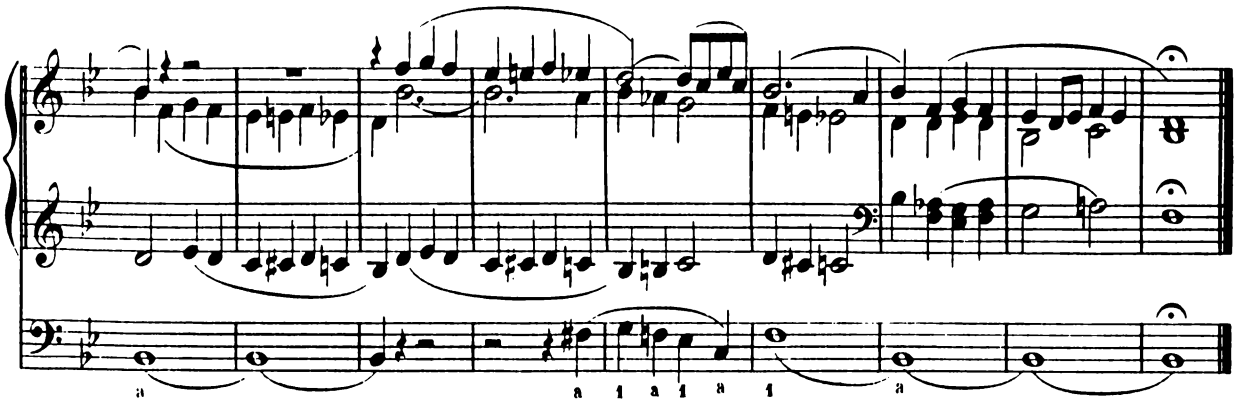
D moll. - D minor. - Ré mineur.





B dur. - B flat major. - Si bémol majeur.

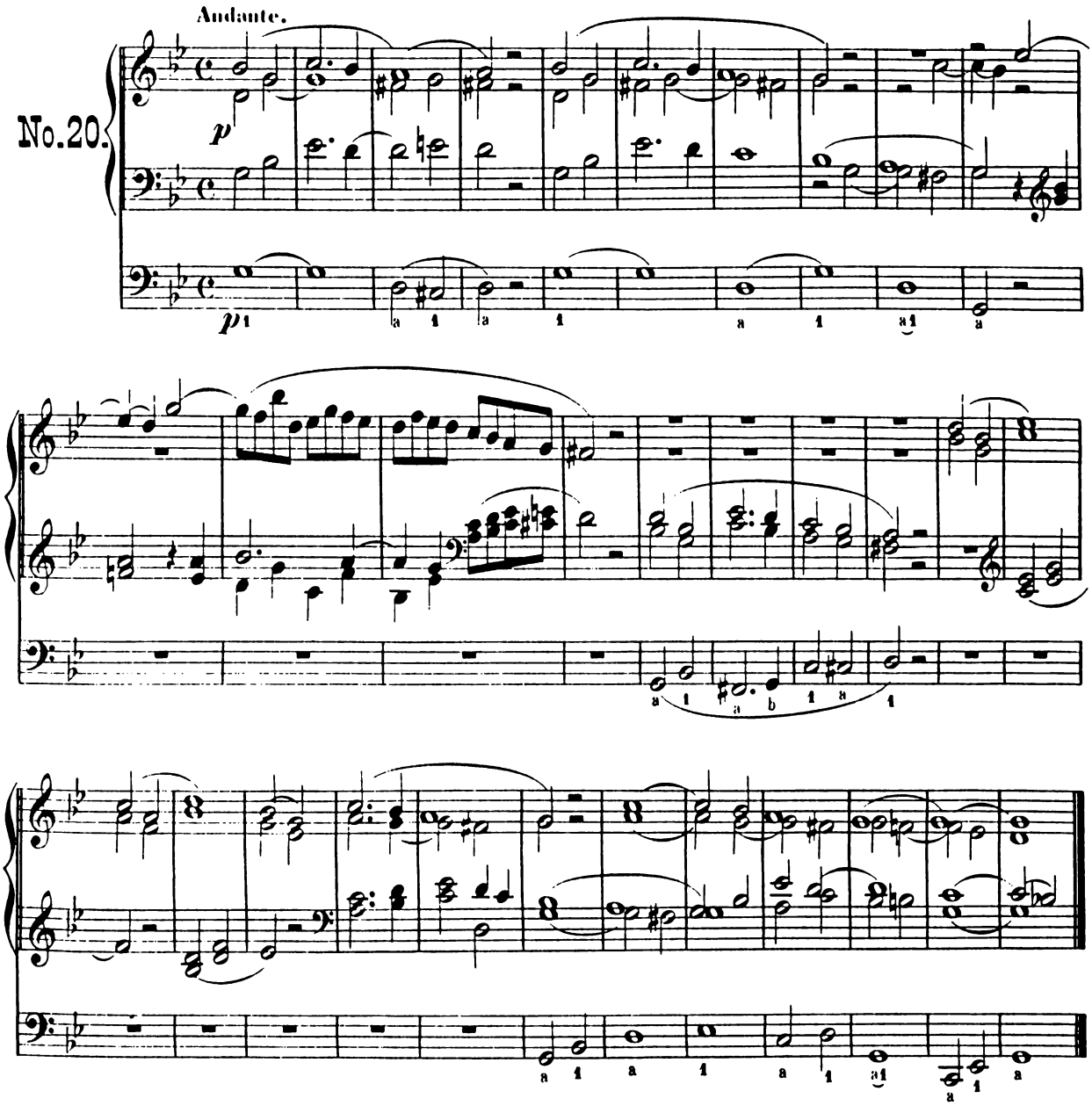




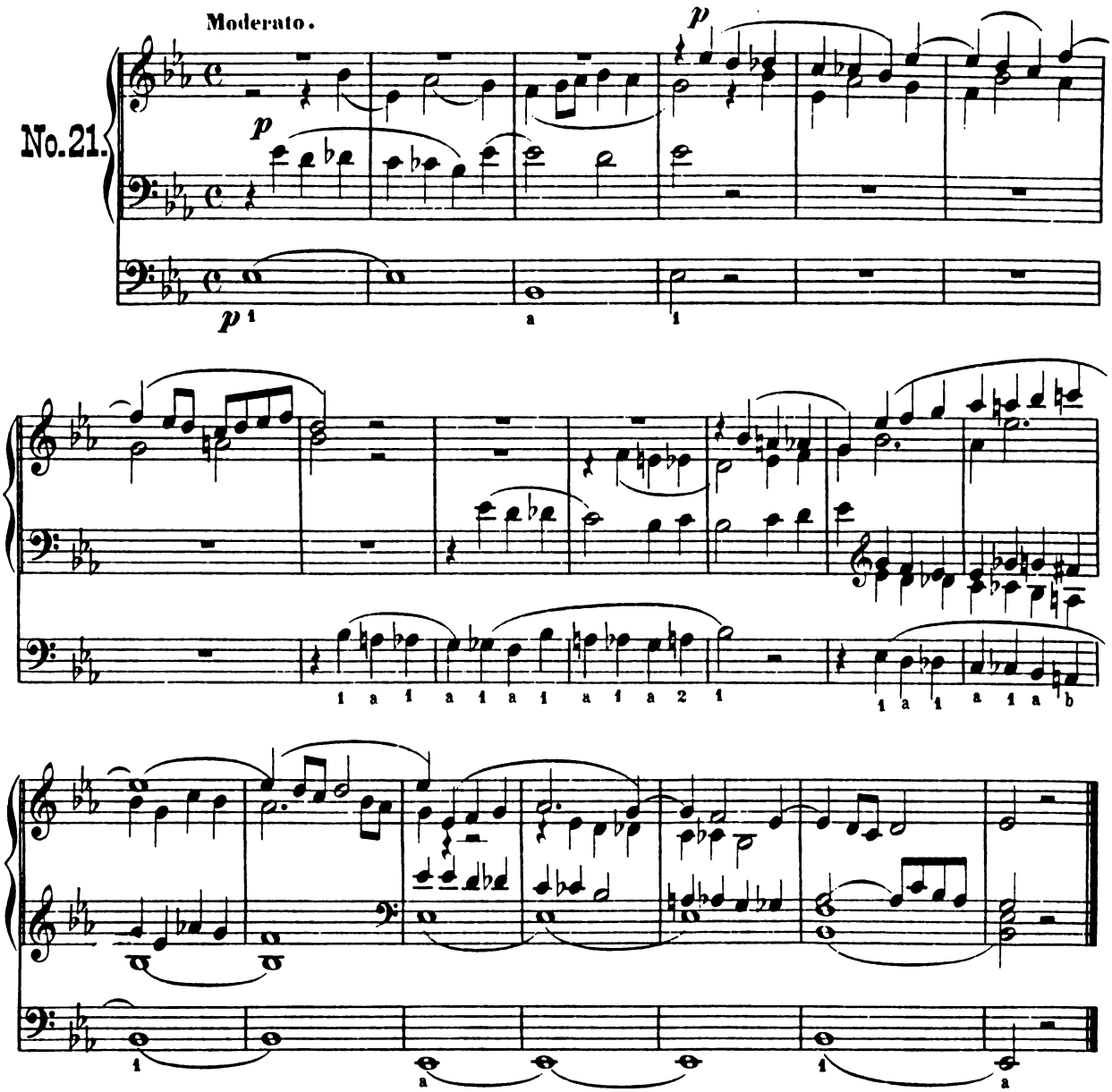
G moll. - G minor. - Sol mineur.

No. 20.

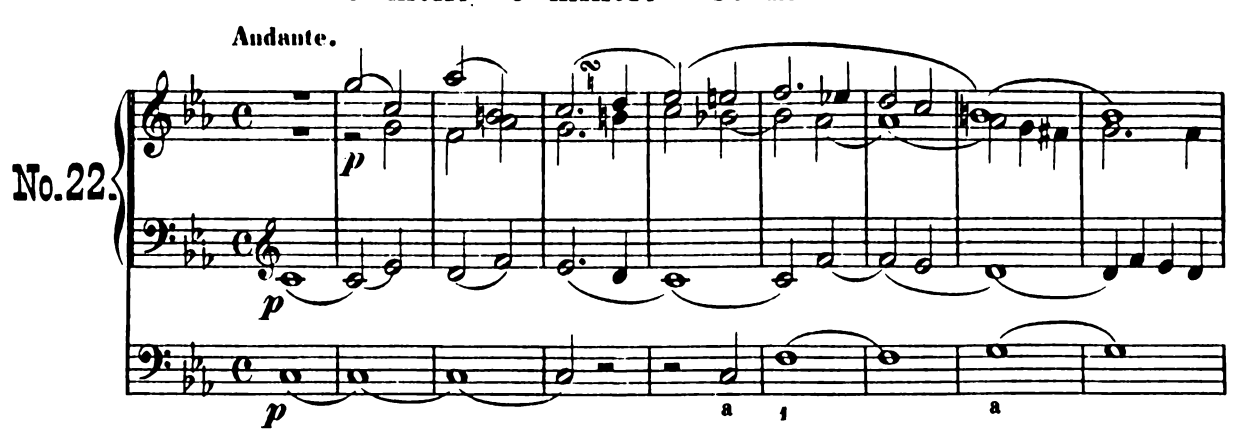
Andante.

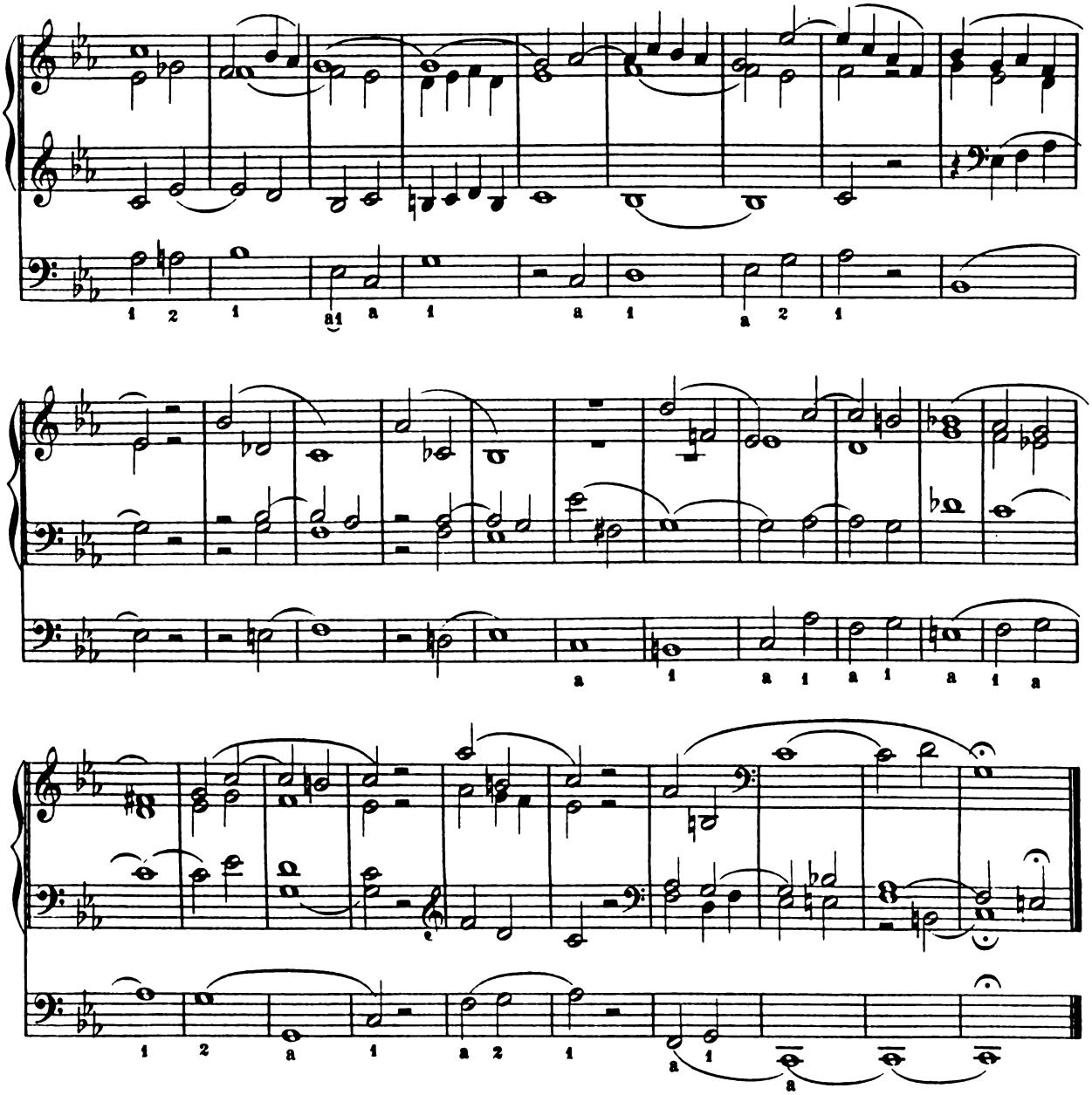


Es dur. - E flat major. - Mi bémol majeur.



C moll. - C minor. - Ut mineur.

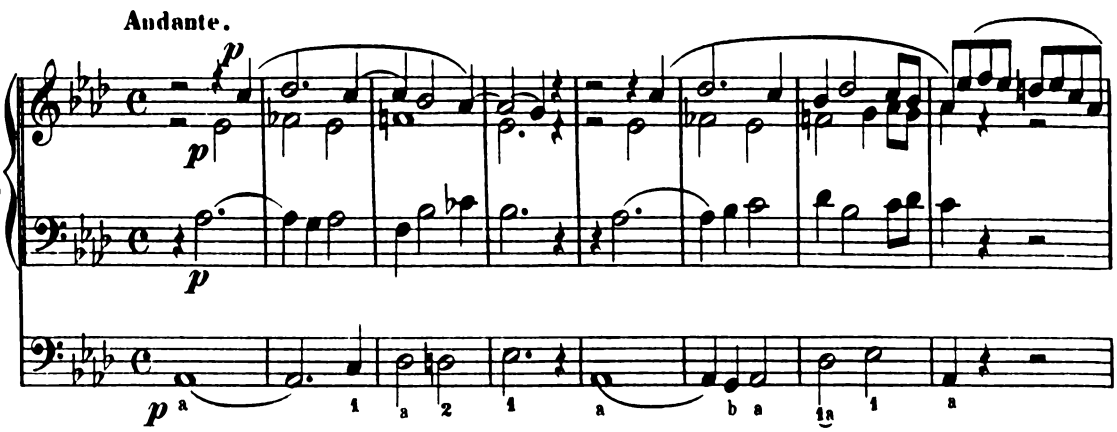


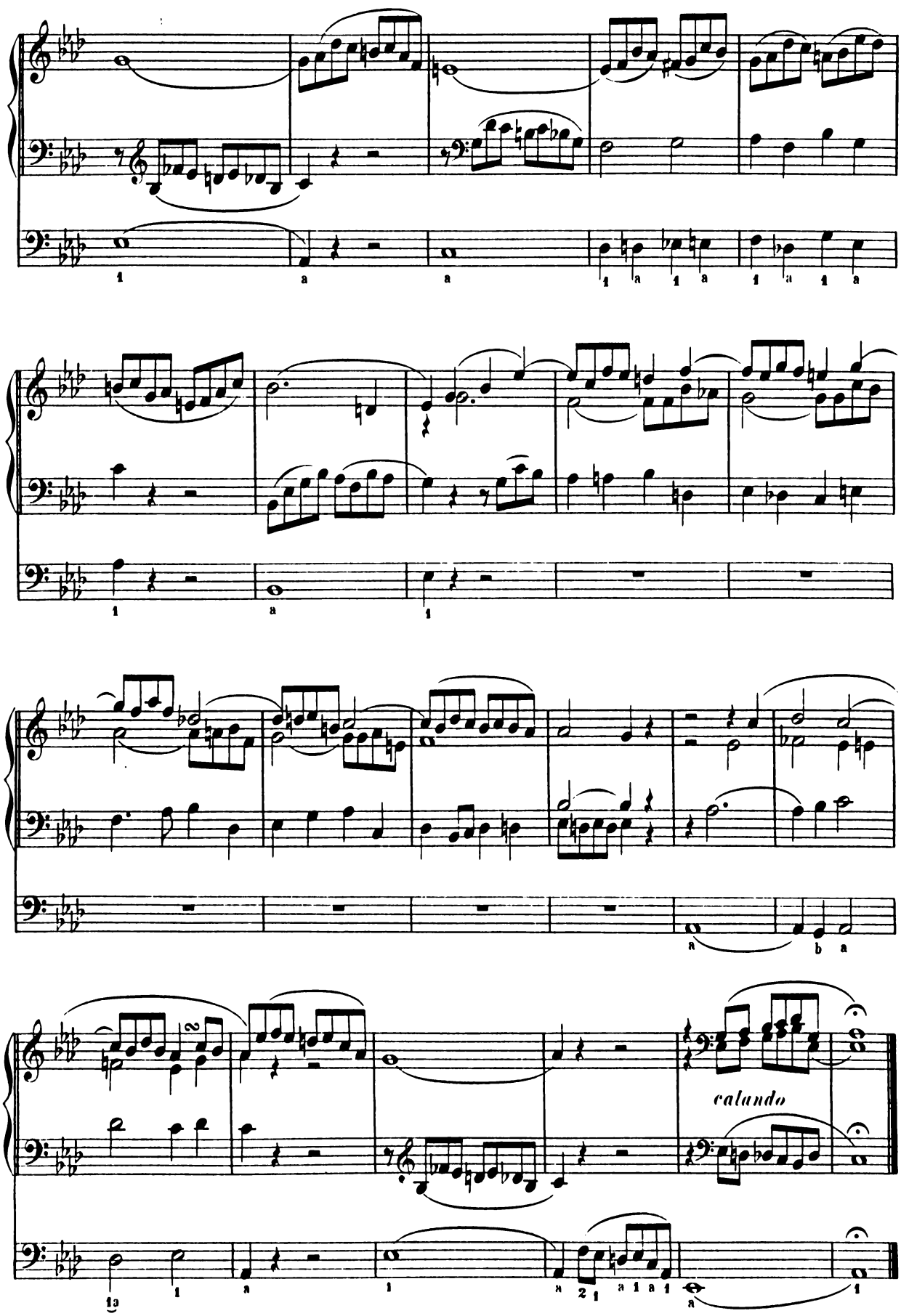


As dur. - A flat major. - La bémol majeur.

No. 23.

Andante.

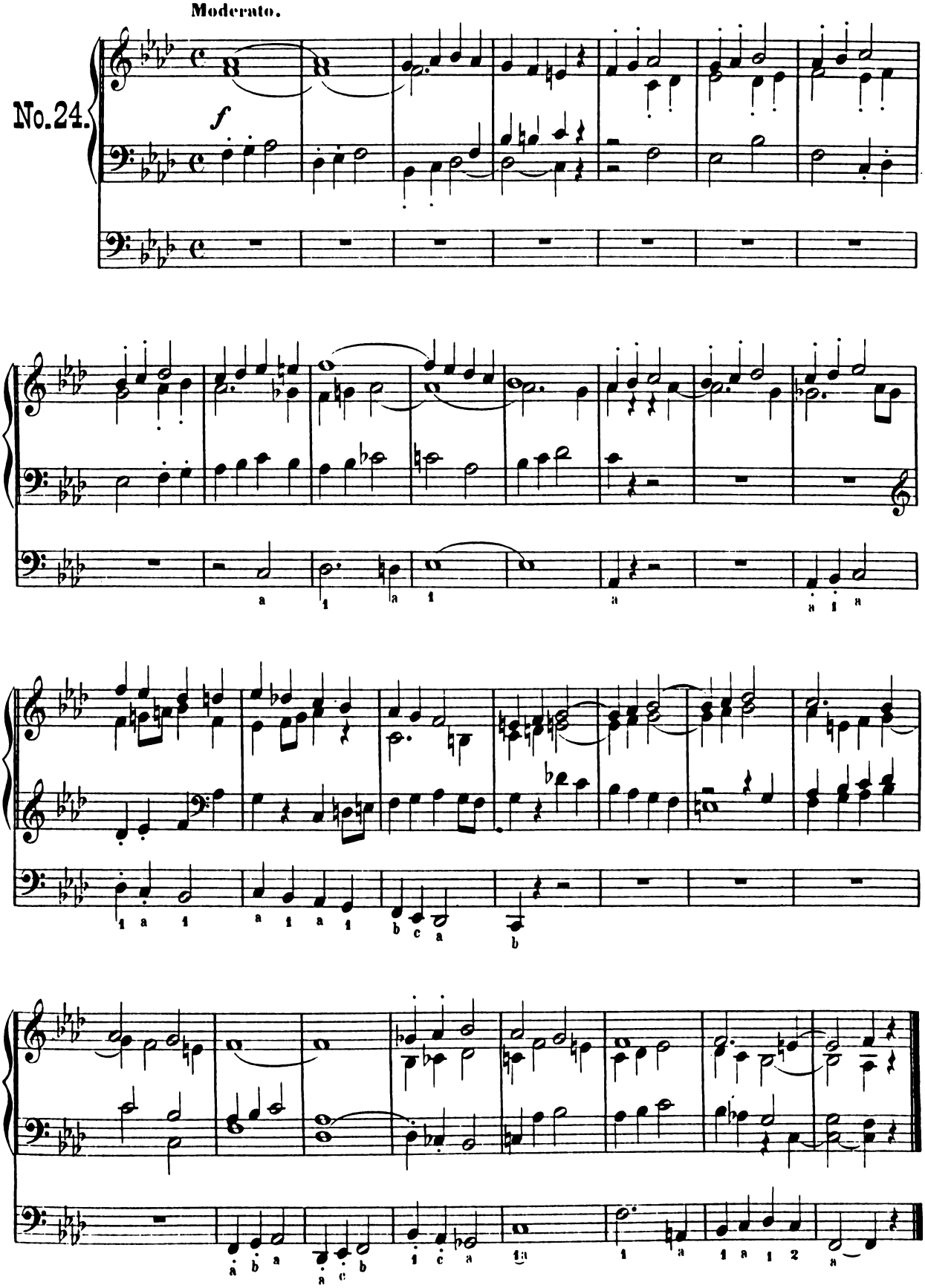



calando

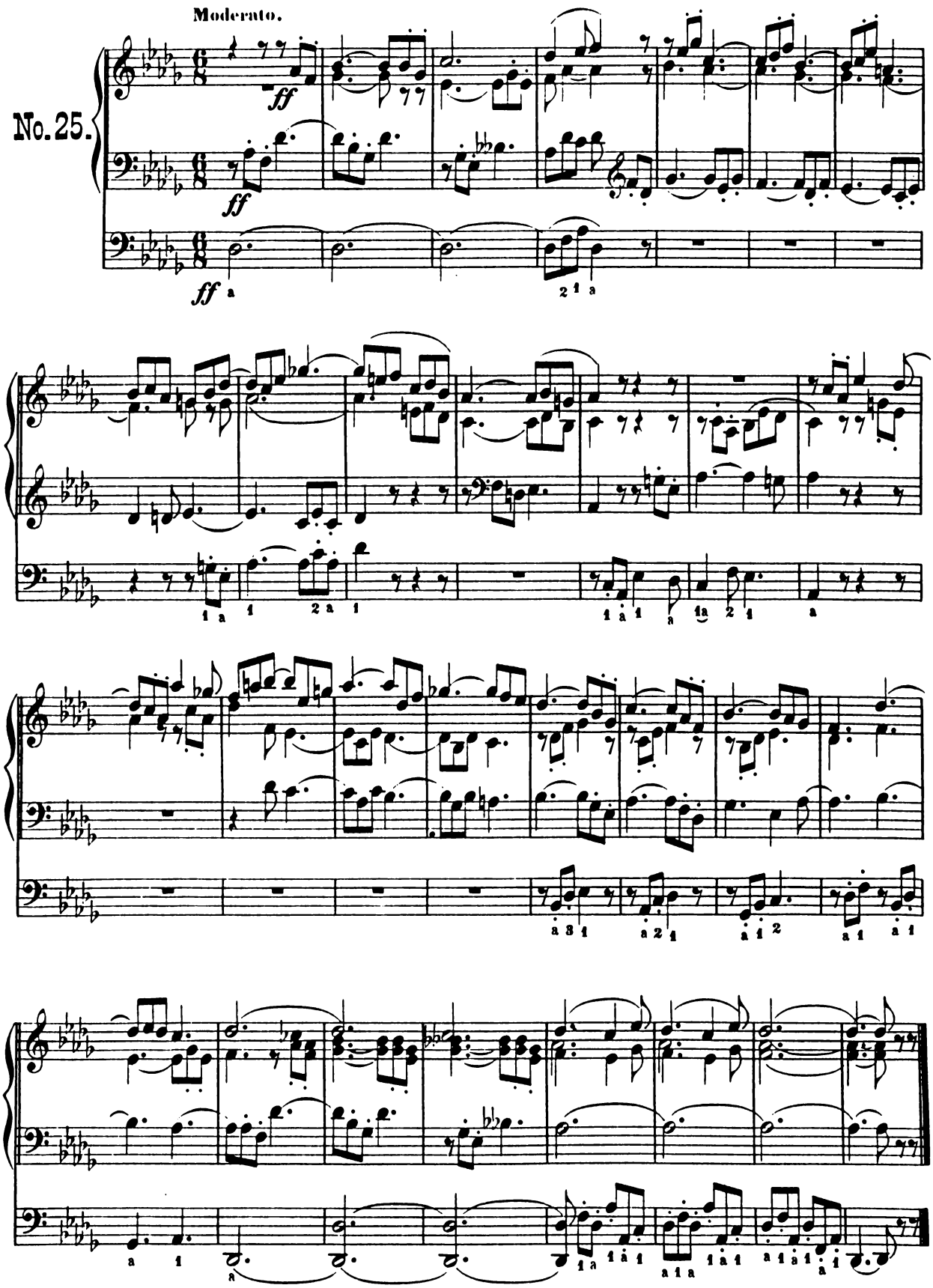
F moll. - F minor. - Fa mineur.

Moderato.

No. 24.



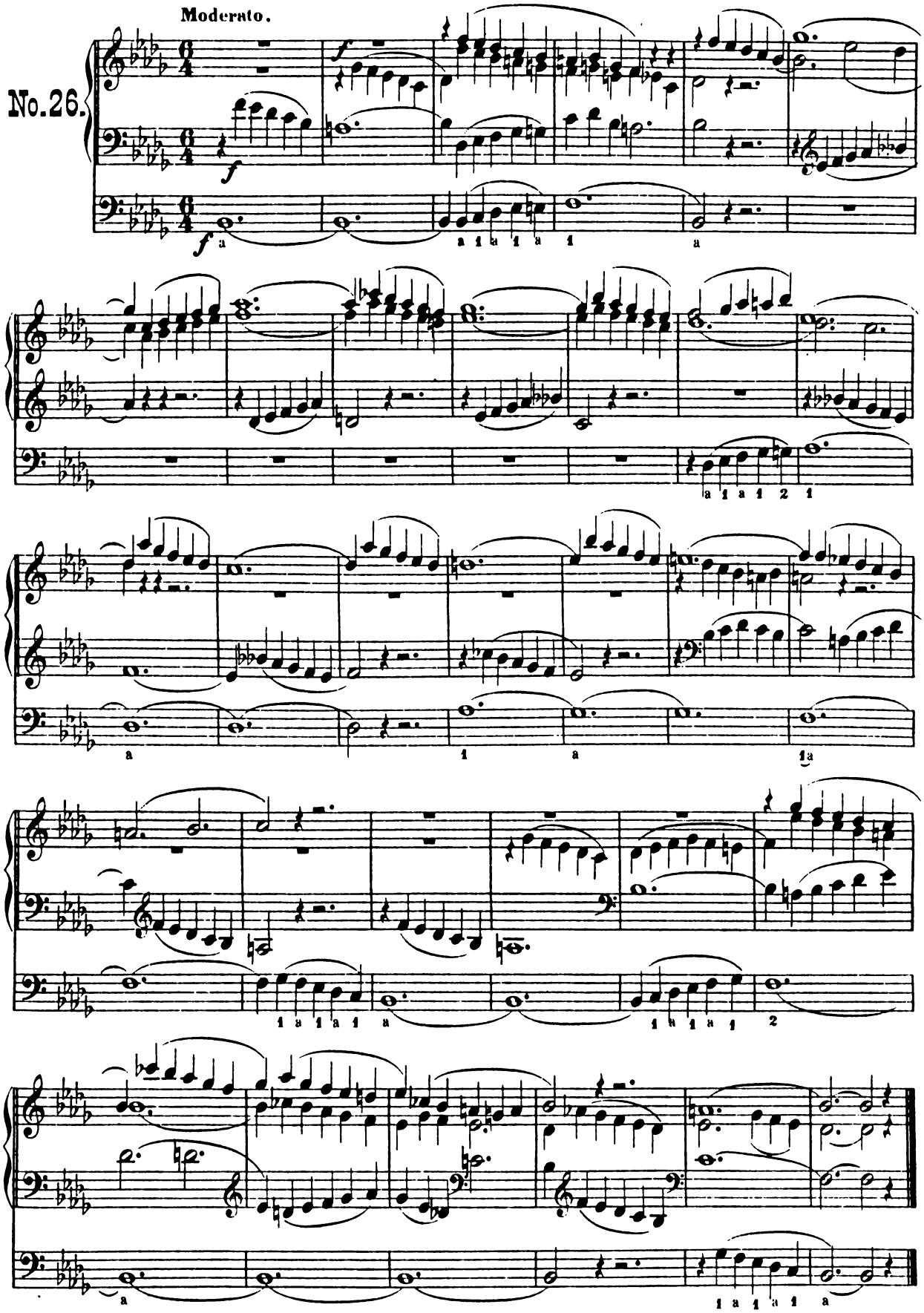
Des dur. - D flat major. - Ré bémol majeur.



B moll. - B flat minor. - Si bémol mineur.

No. 26.

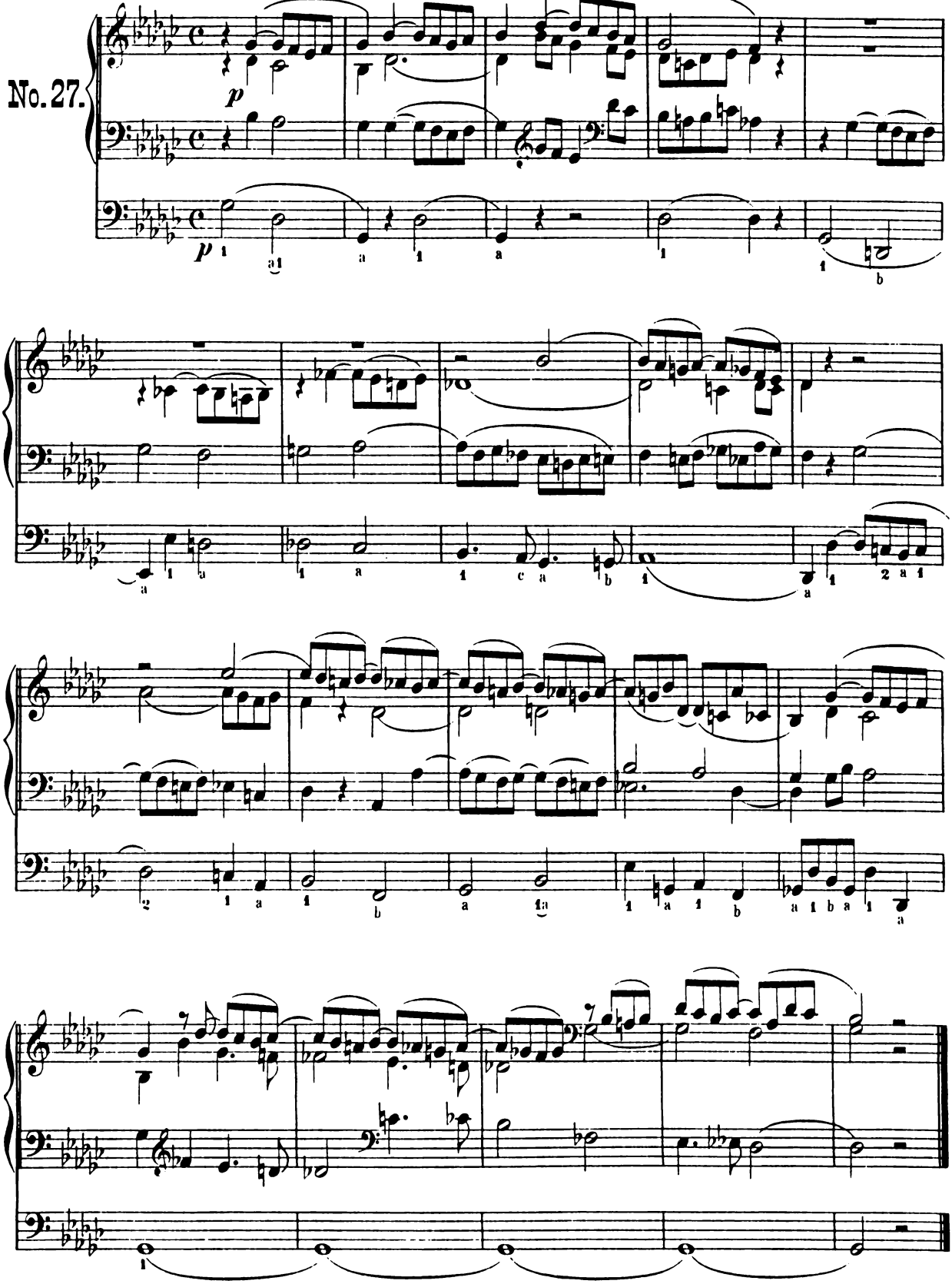
Moderato.



Ges dur. - G flat major. - Sol bémol majeur.

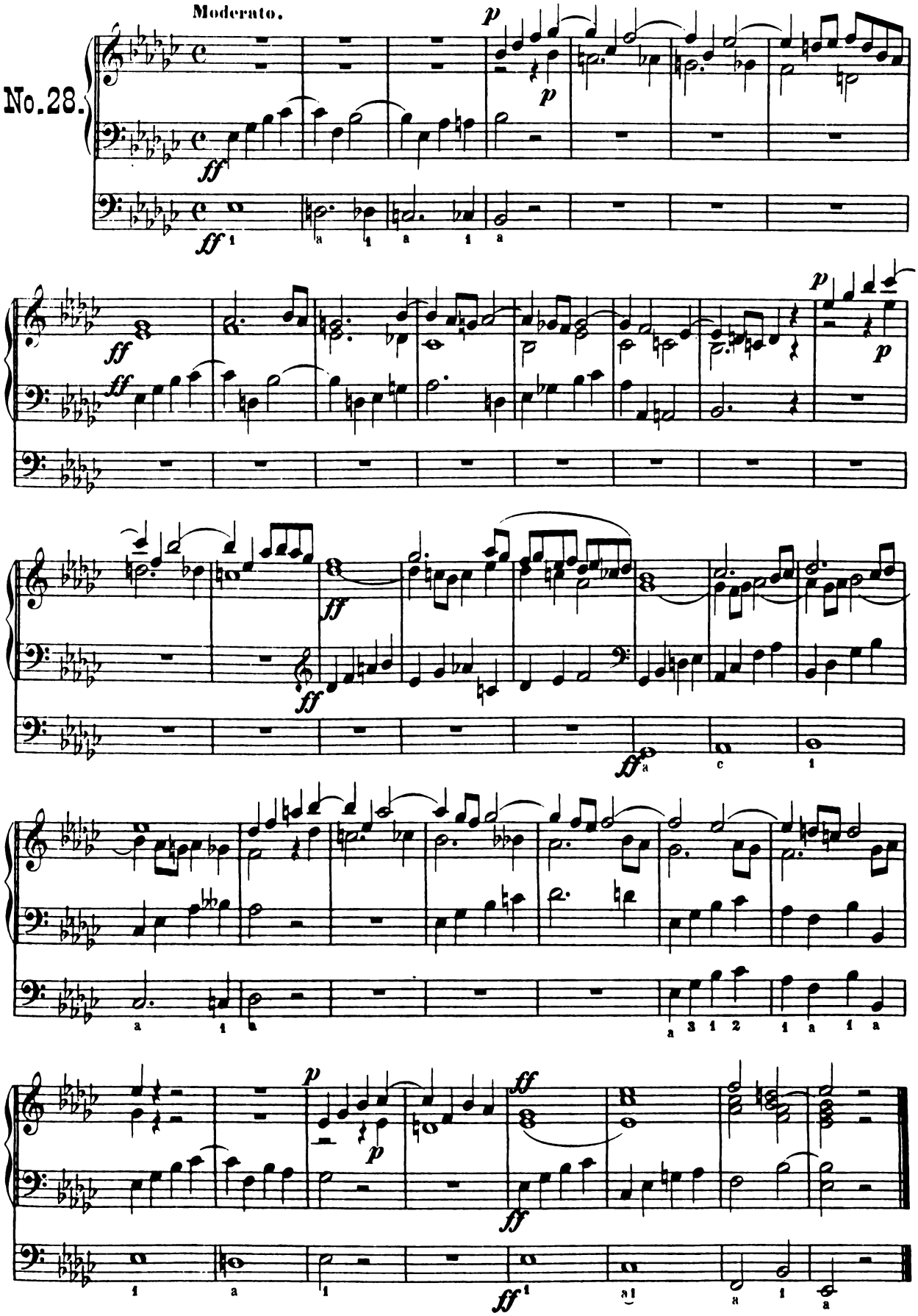
Andante.

No. 27.



Es moll. - E flat minor. - Mi bémol mineur.

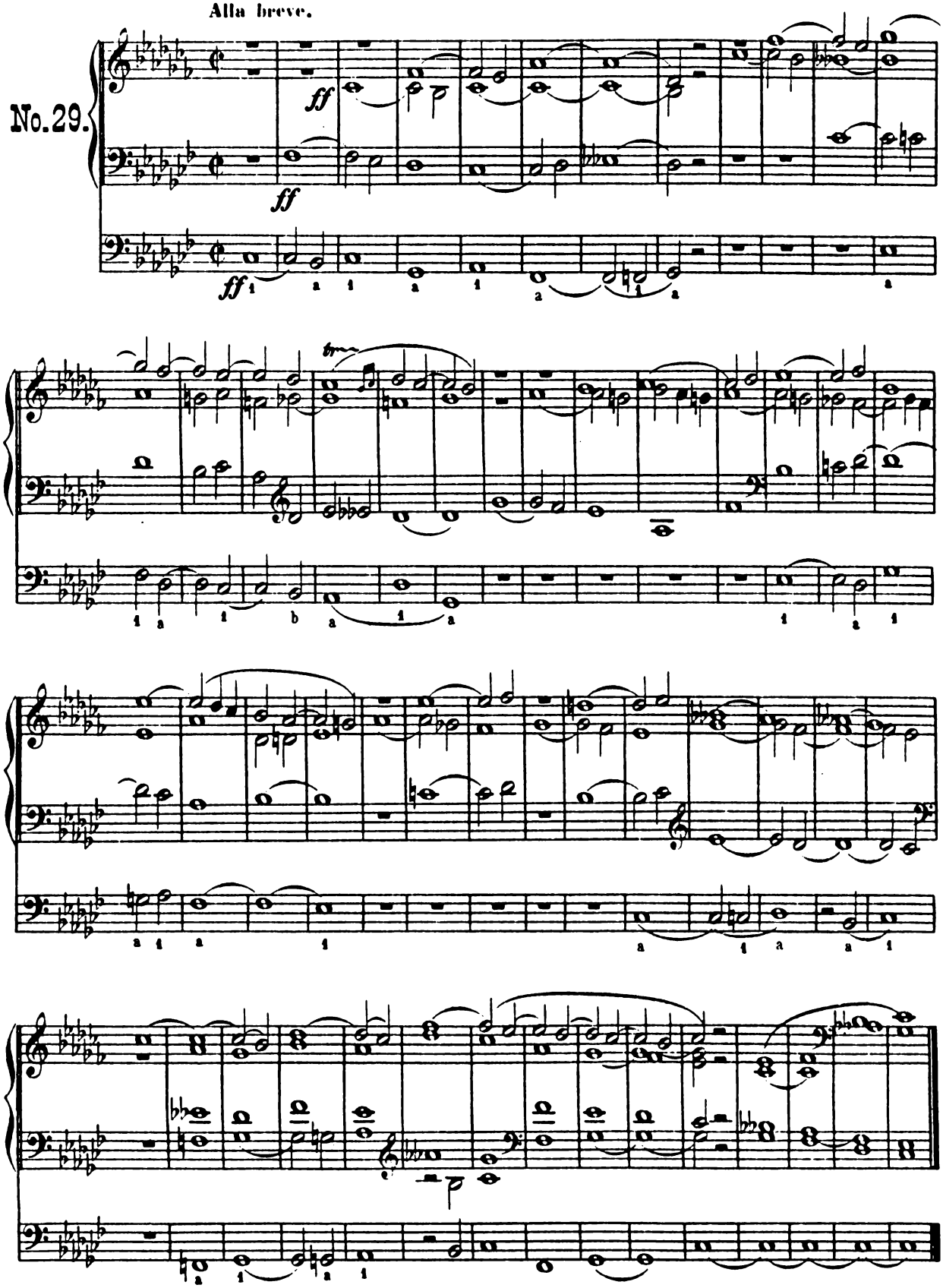
No. 28.



Ces dur. - C flat major. - Ut bémol majeur.

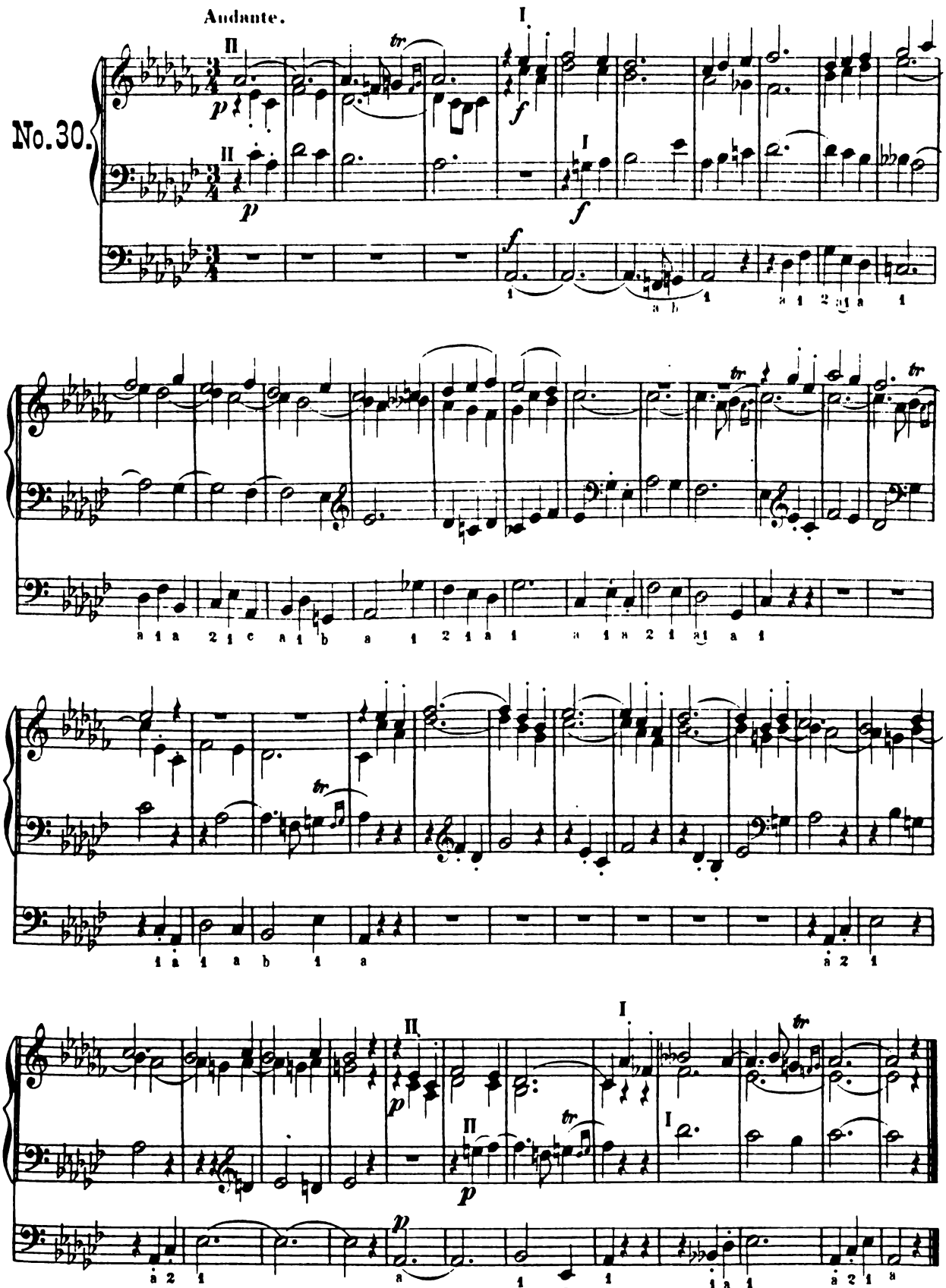
Alla breve.

No. 29.



As moll. - A flat minor. - La bémol mineur.

No. 30.



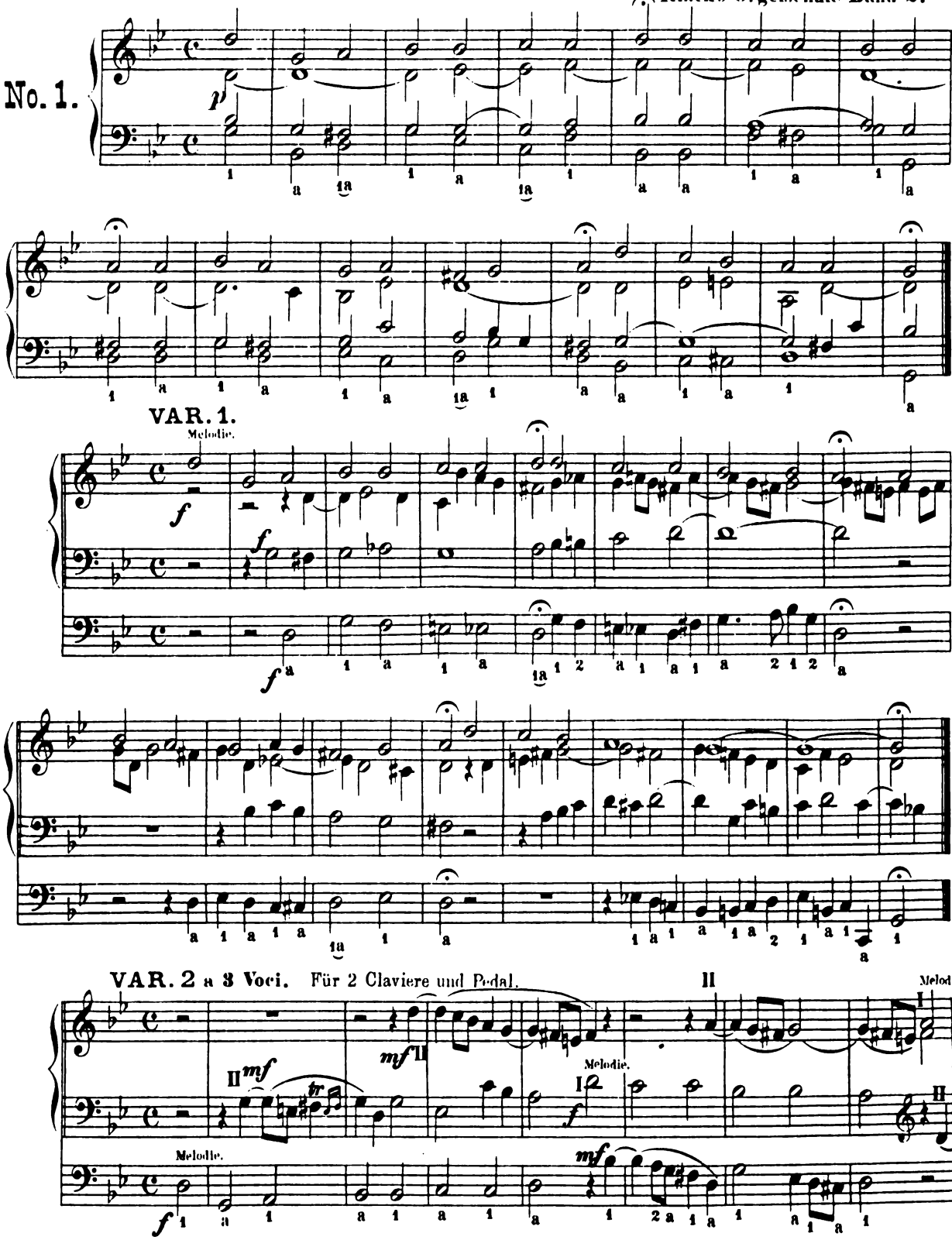
Zwölf Choräle mit Veränderungen.

Twelve Chorales with Variations. • Douze Chorals avec Variations.

Nun sich der Tag geendet hat.

Rinck's Orgelschule Band 2.

No. 1.



II

Melodie.

f

VAR. 3.

Melodie.

ff

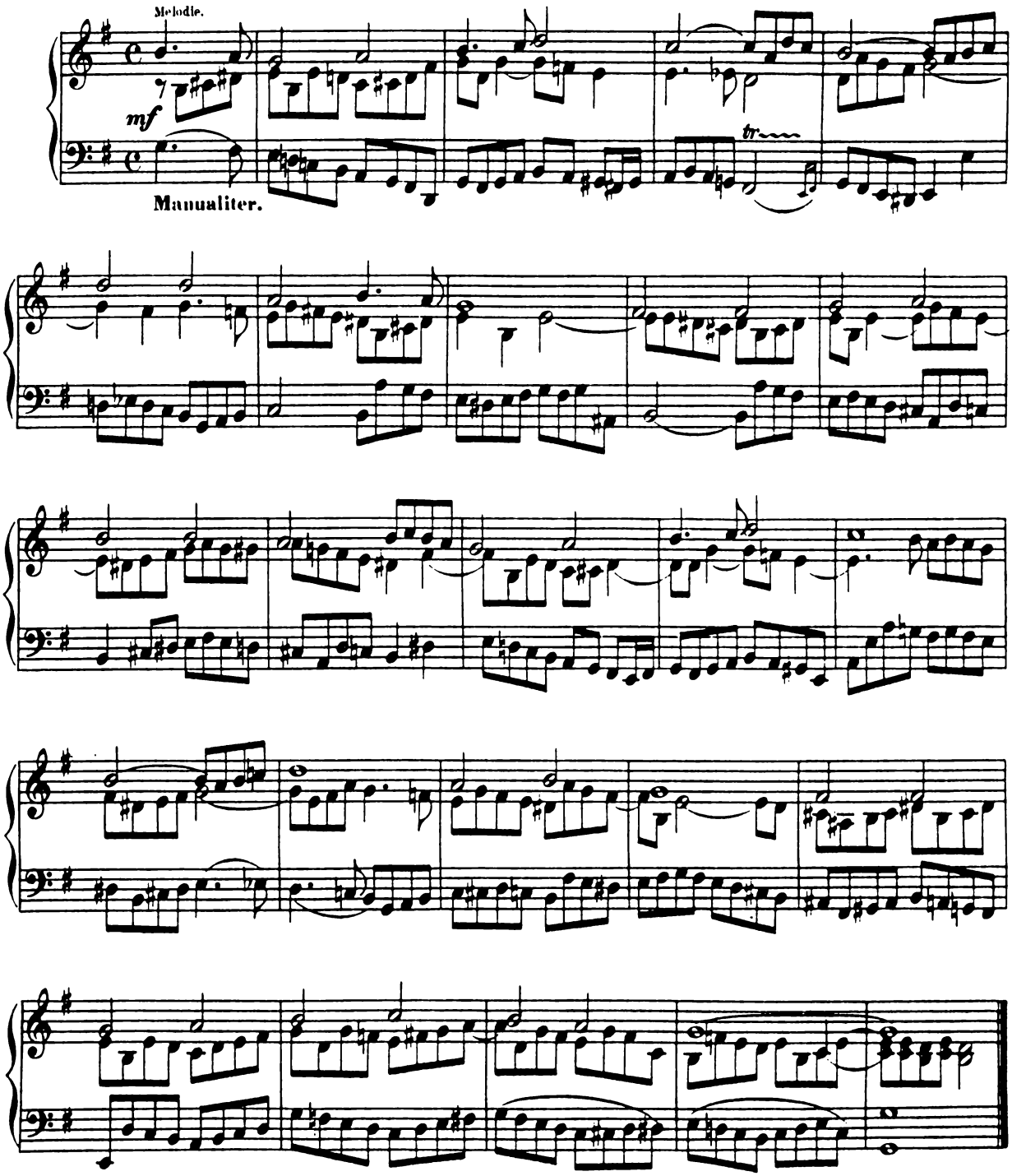
ff

Nun ruhen alle Wälder.

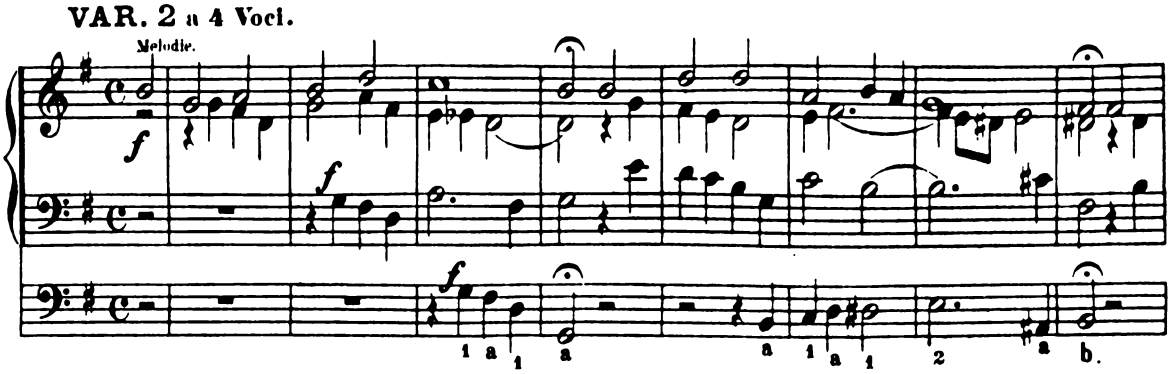
No. 2.

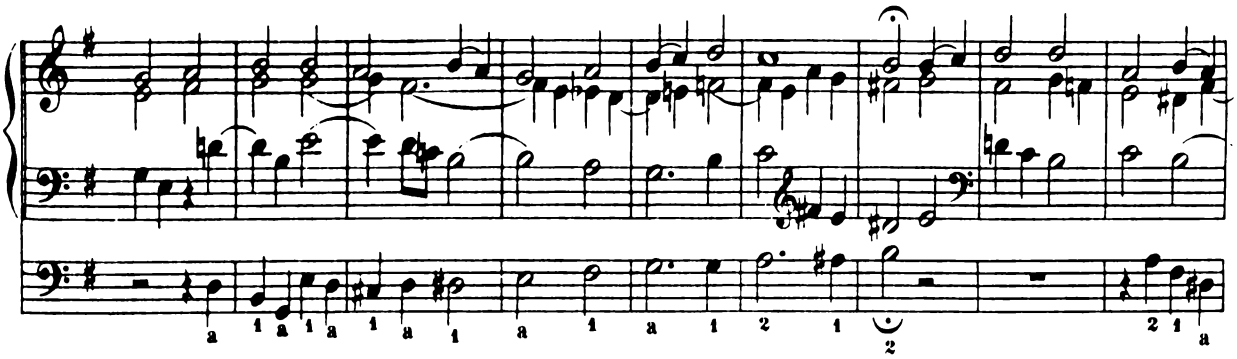
p

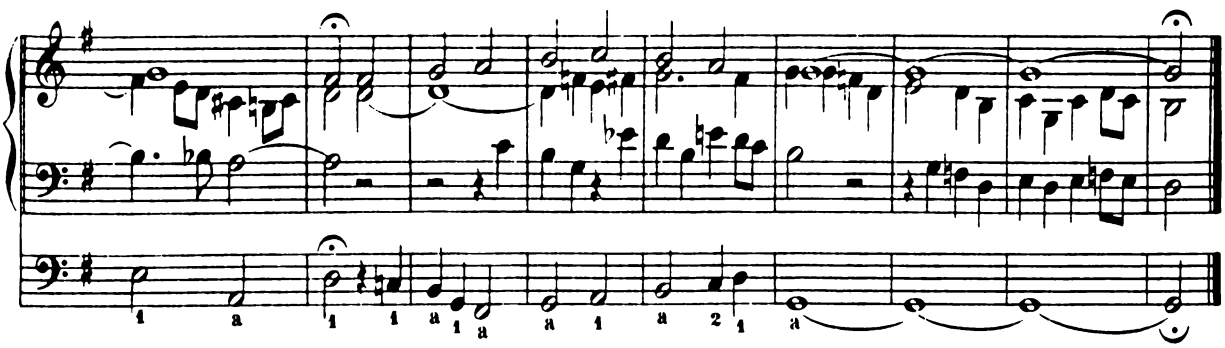
VAR. 1 a 3 Voci.



VAR. 2 a 4 Voci.

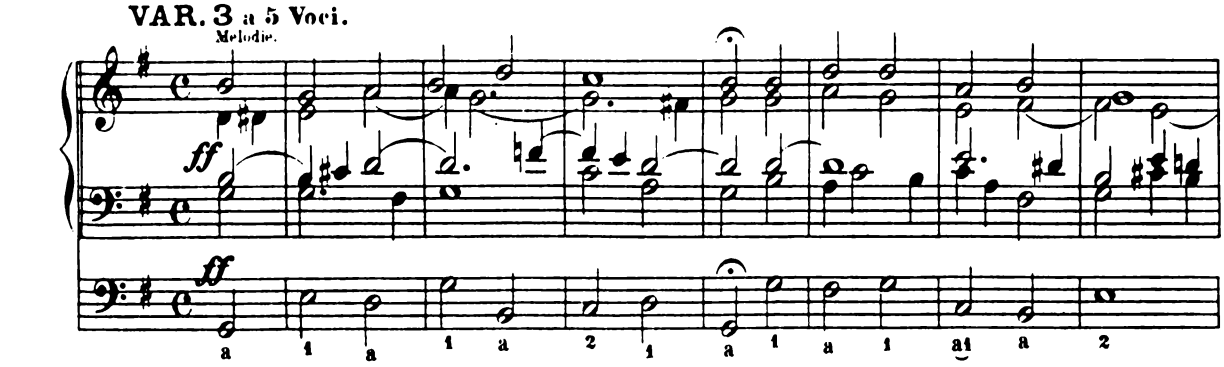


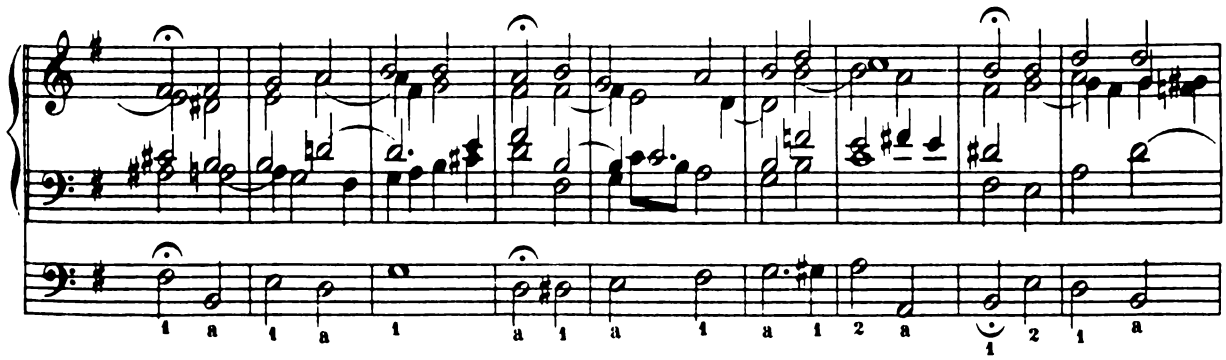


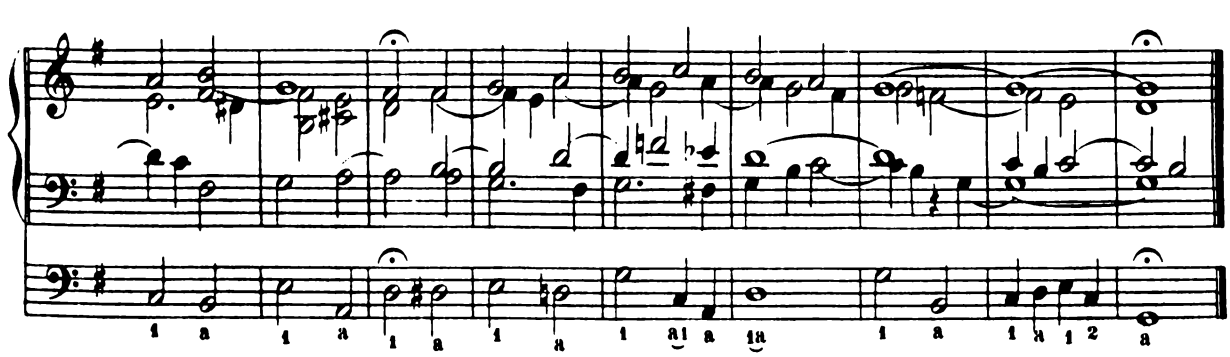


VAR. 3 a 5 Voci.

Melodie.



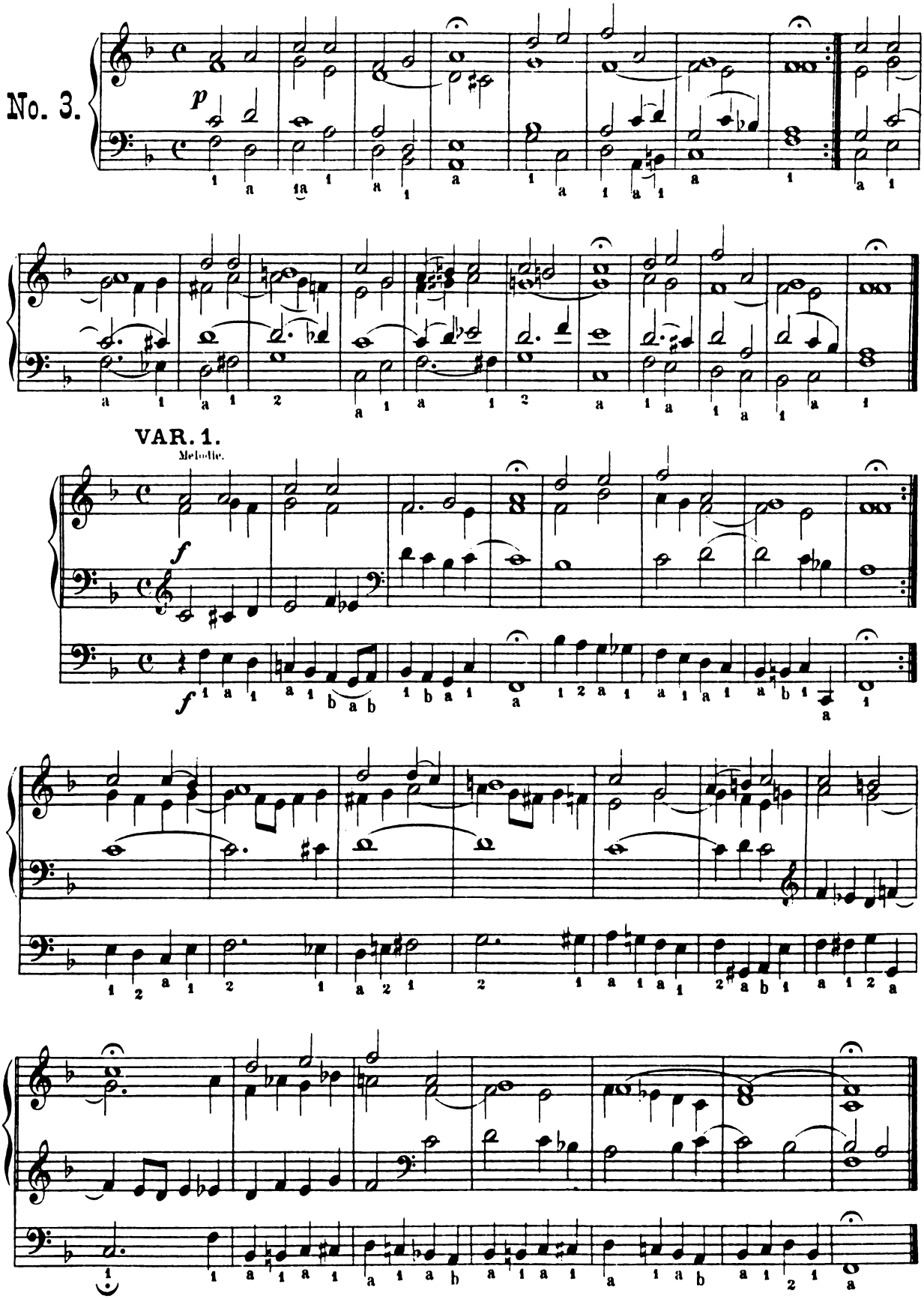




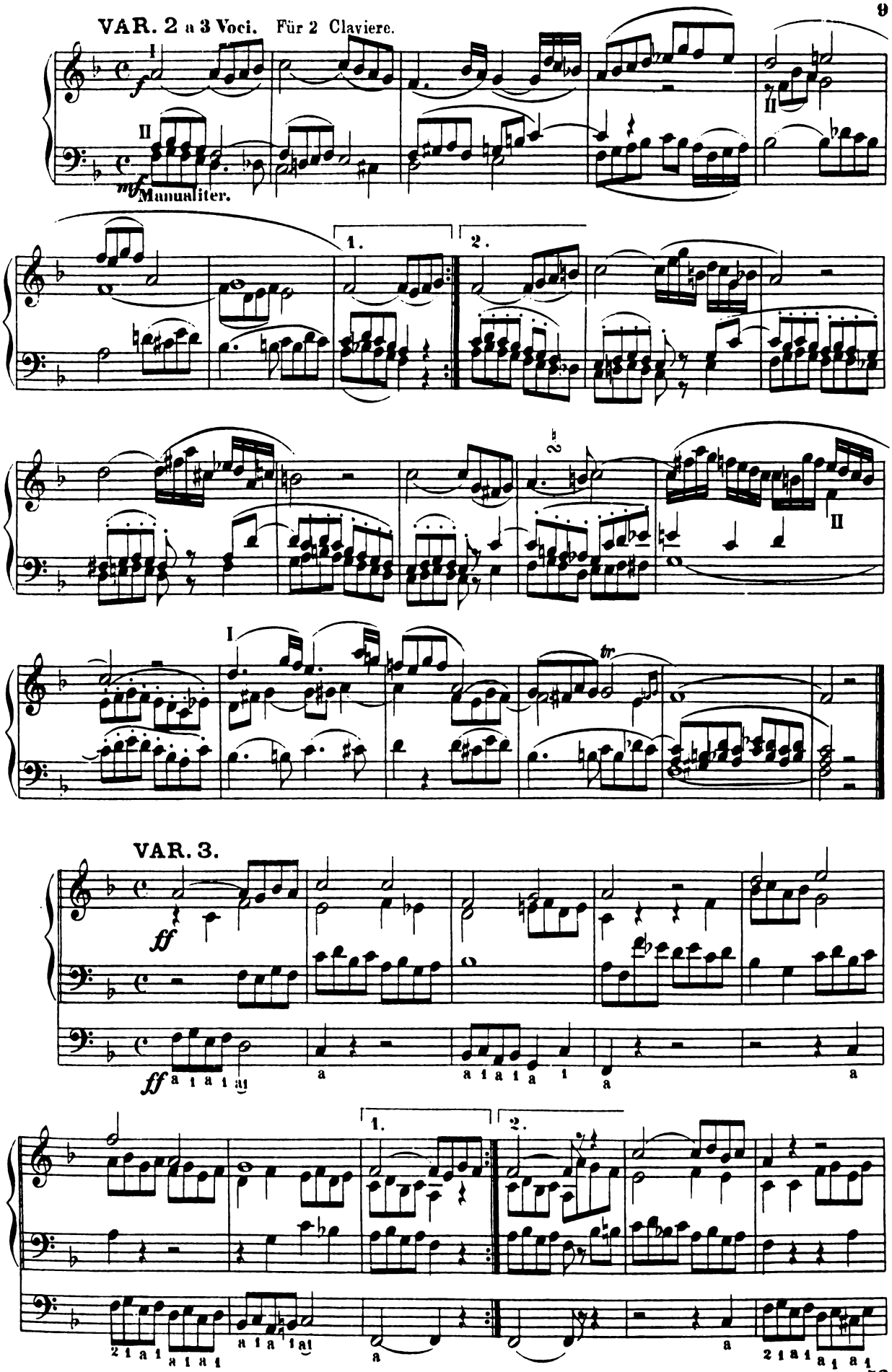
Collection Litolff No 1362

Mache dich, mein Geist, bereit.

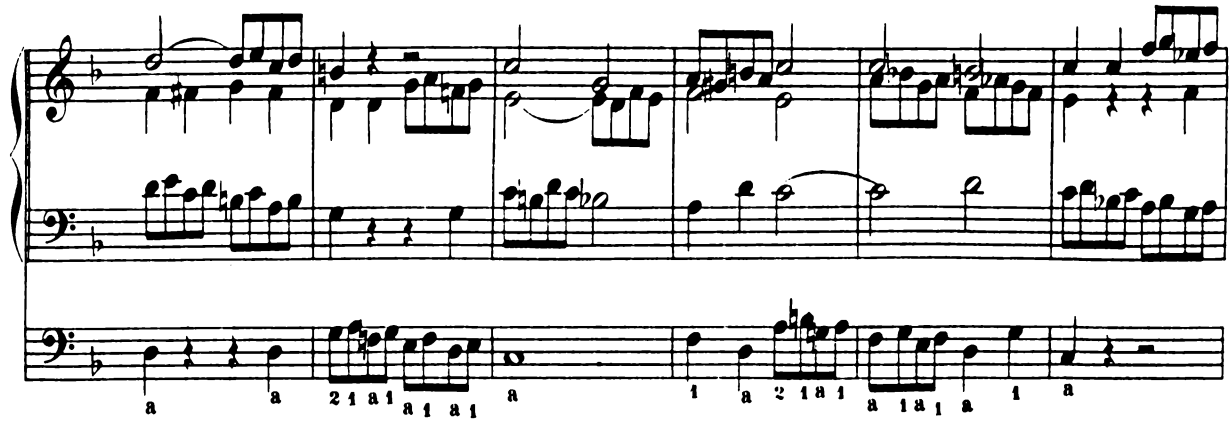
No. 3.

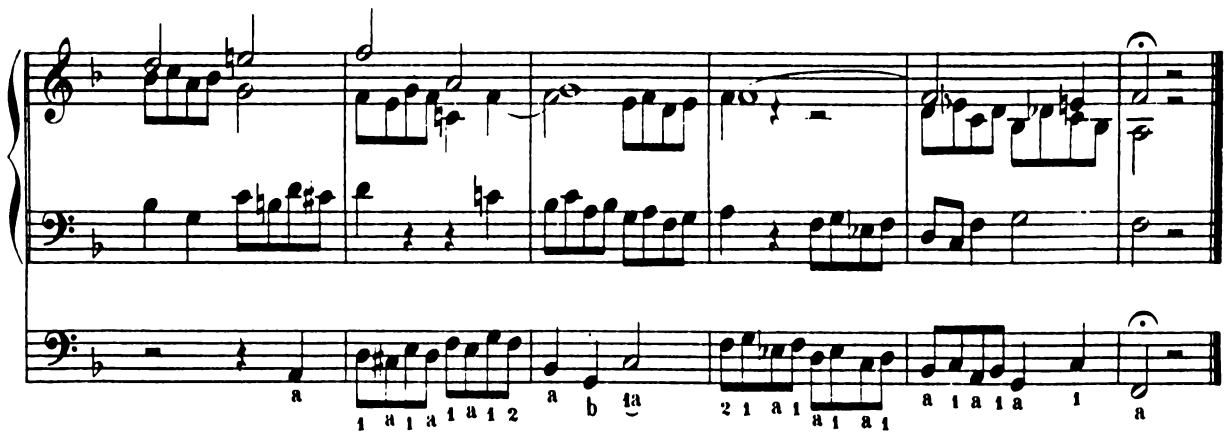


Collection Litolff No. 1302



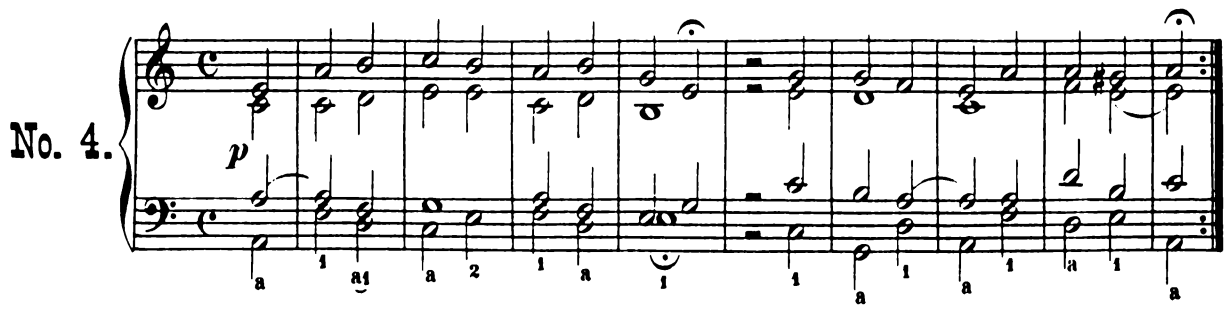
Collection Litolff No 1362

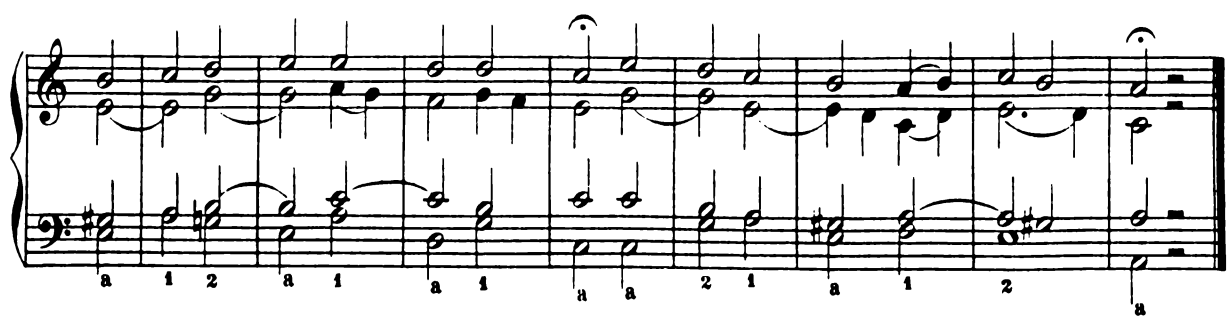




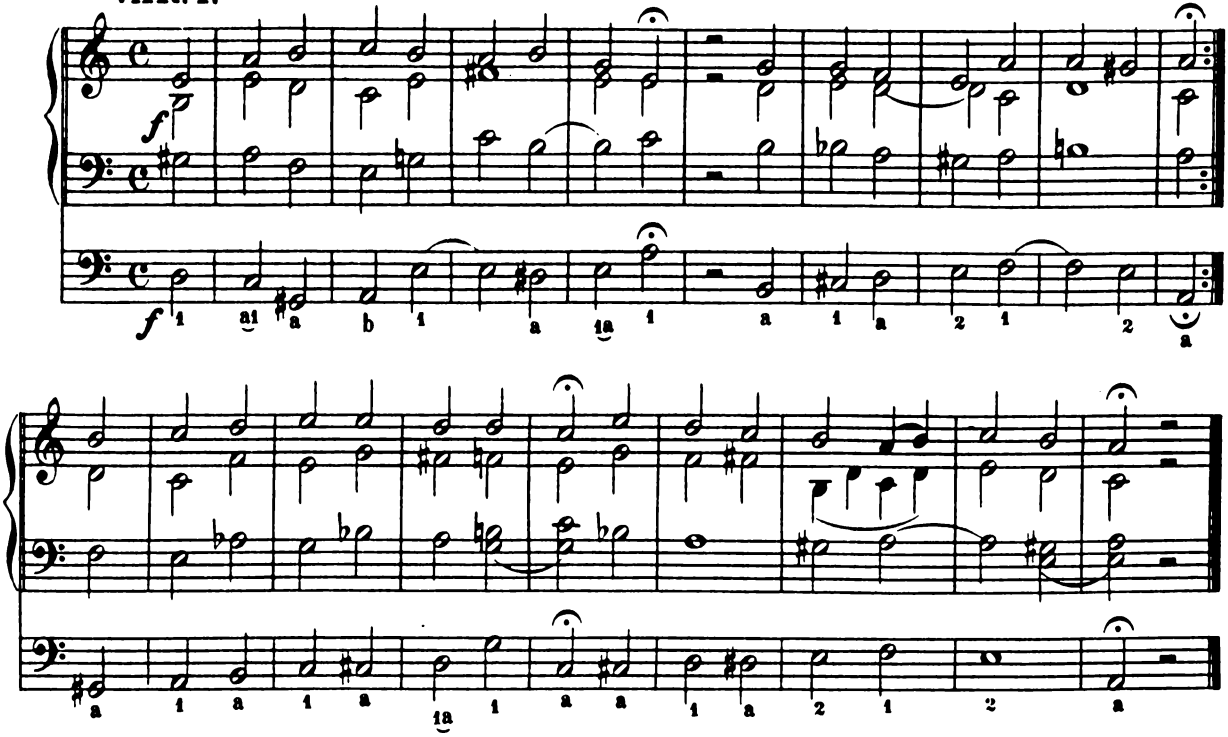
Wer nur den lieben Gott lässt walten.

No. 4.

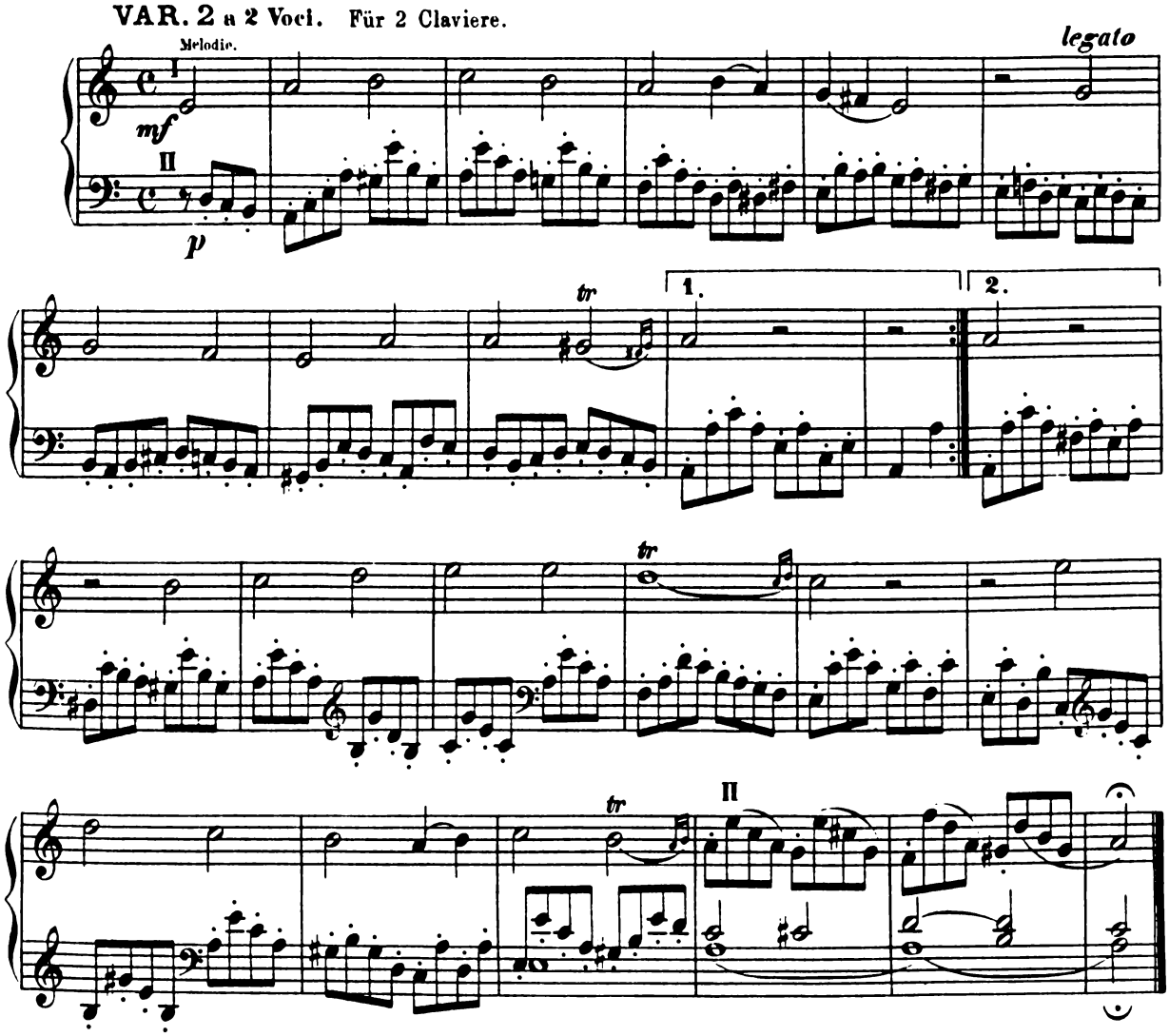


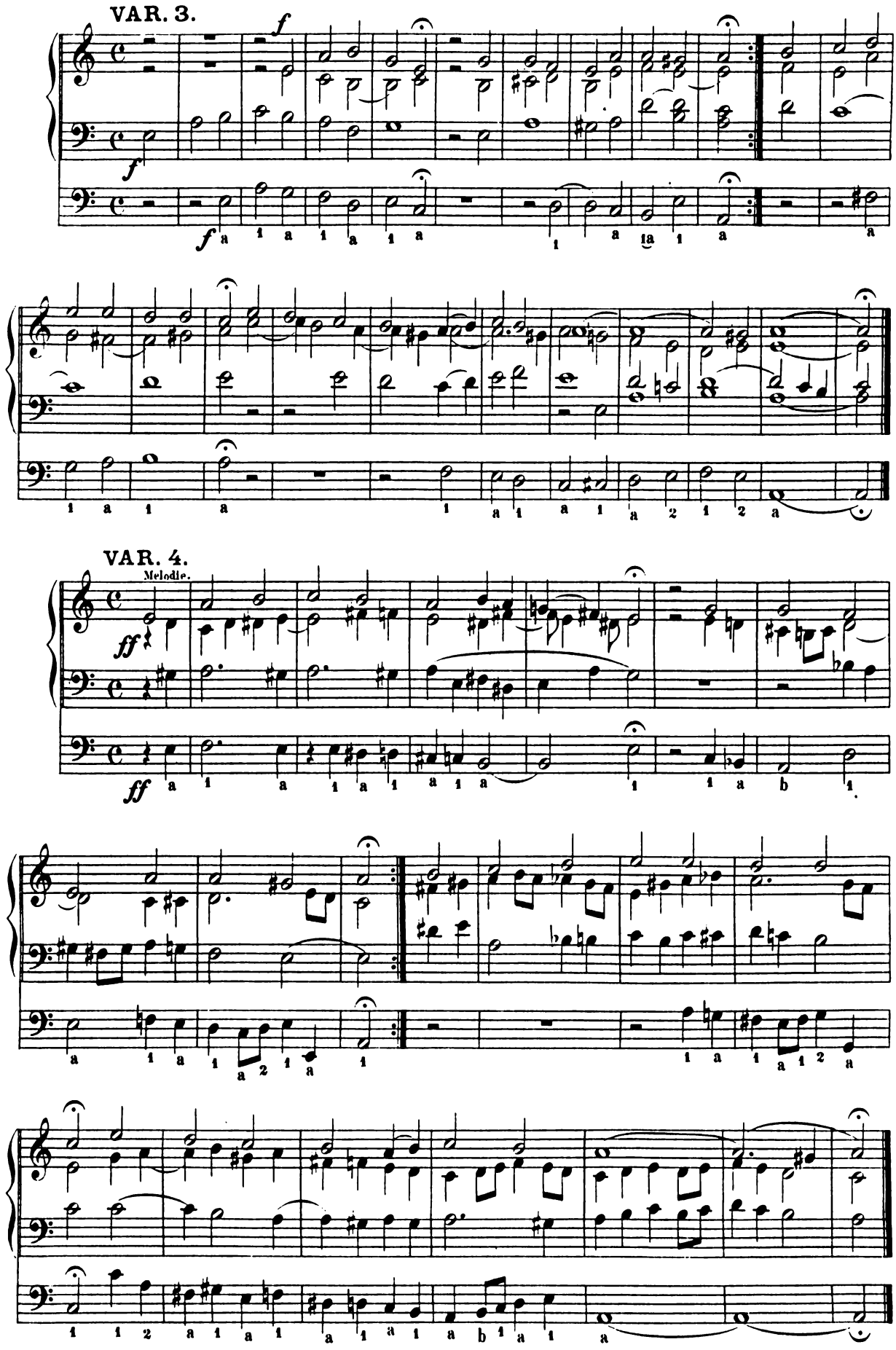


VAR. 1.



VAR. 2 a 2 Voci. Für 2 Claviere.

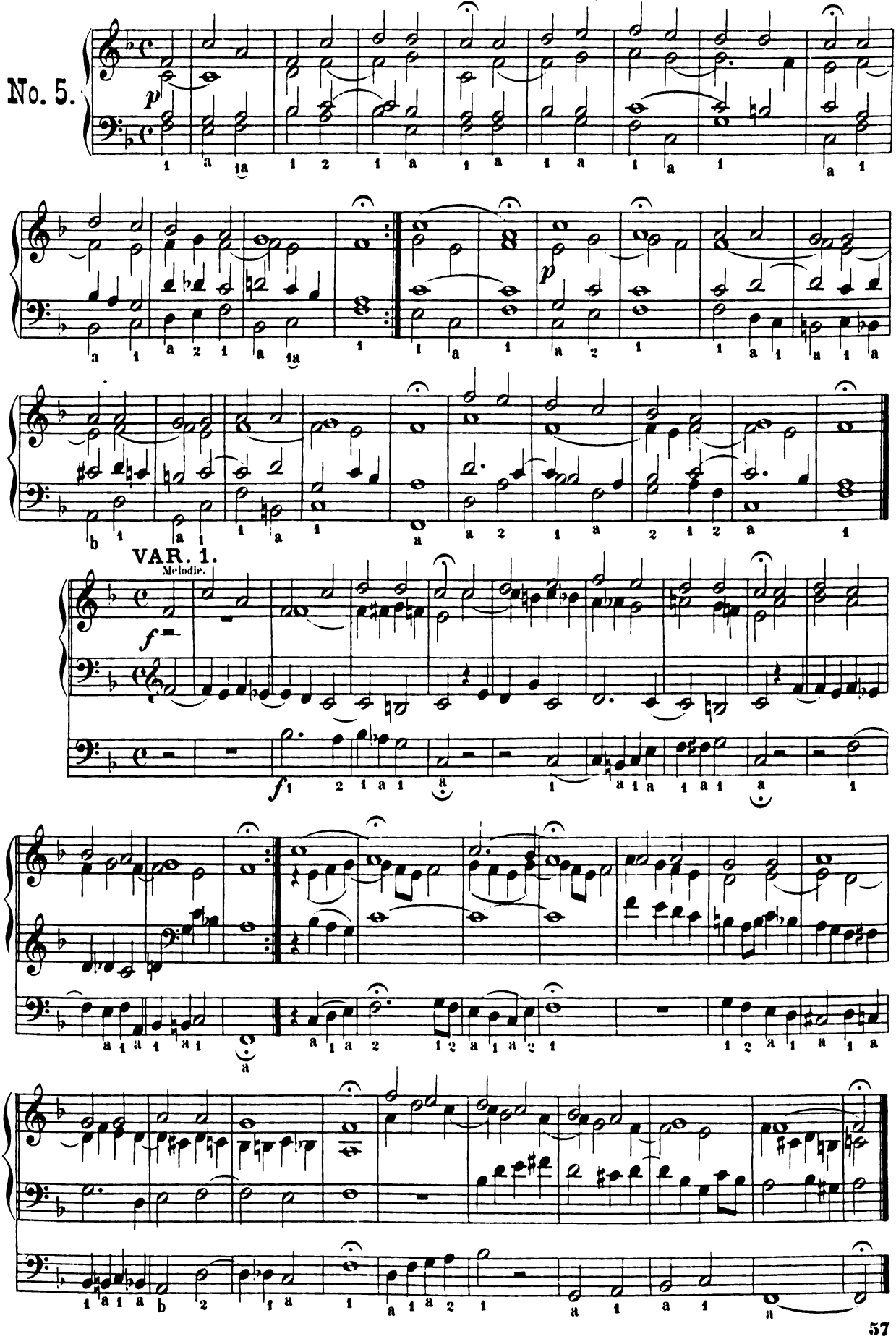




Collection Litolff No 1362

Wie schön leucht't uns der Morgenstern.

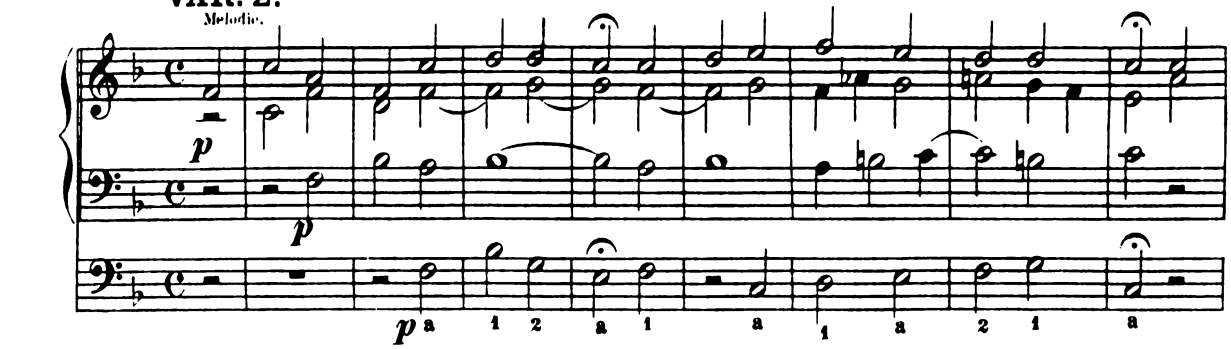
No. 5.

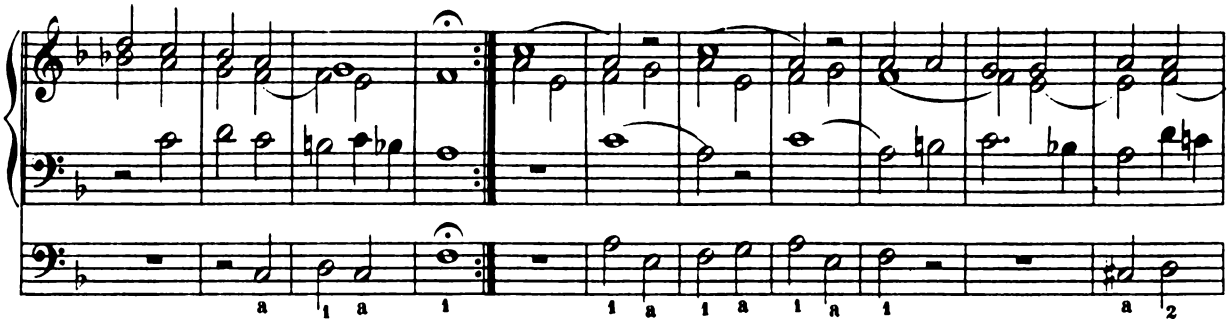


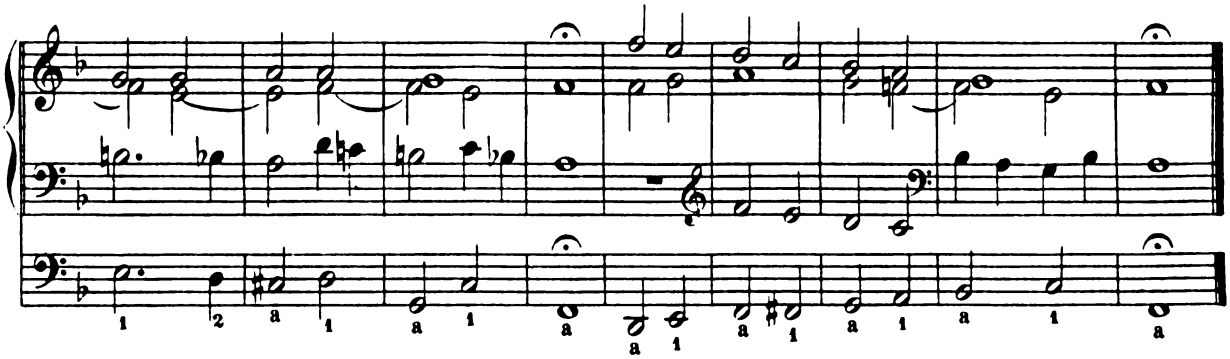
Collection Litolff No. 1362

VAR. 2.

Melodie.

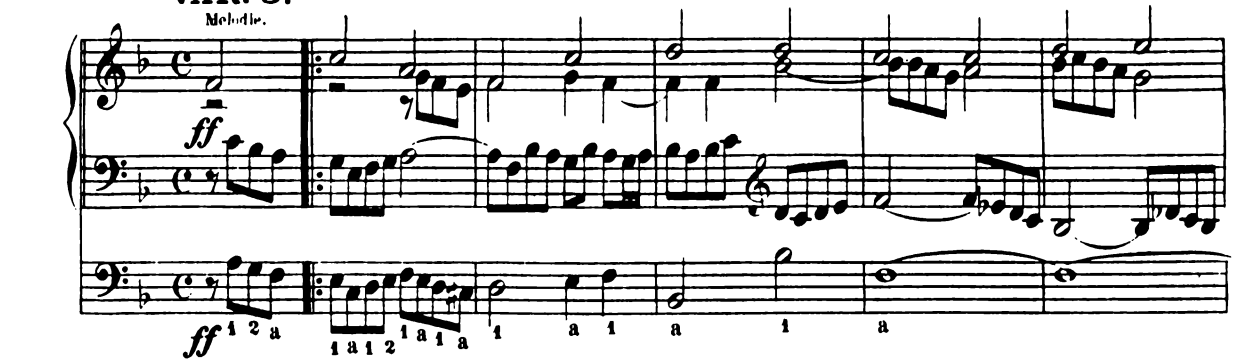


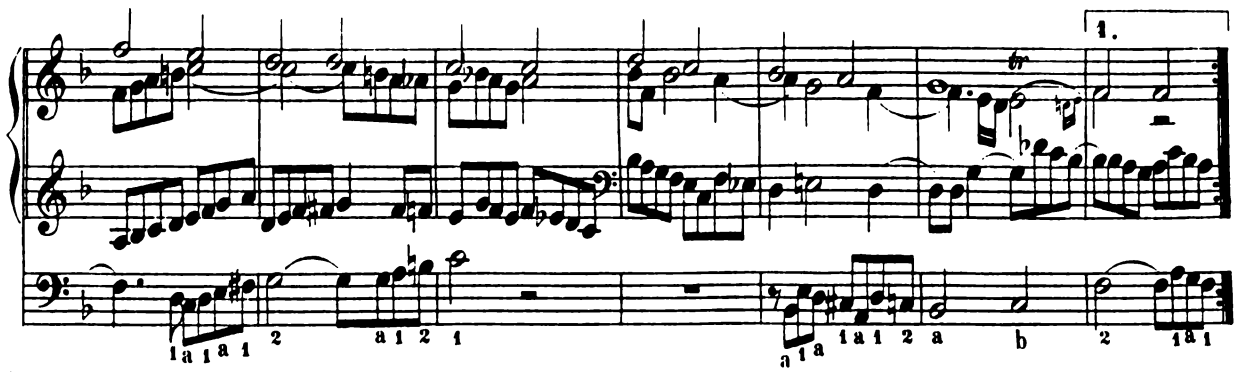




VAR. 3.

Melodie.





Collection Litolff No. 1362

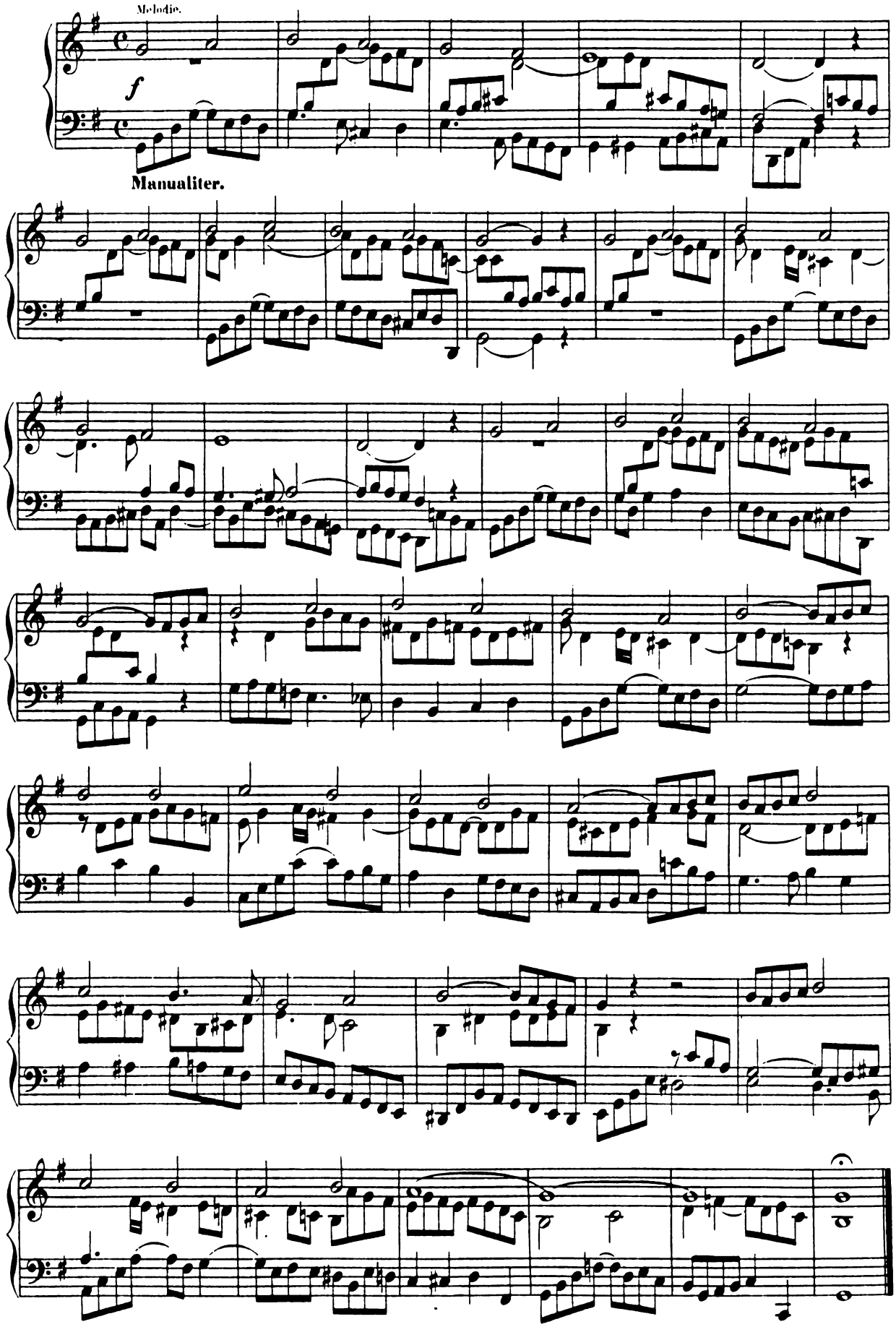
2.

Freu' dich sehr, o meine Seele.

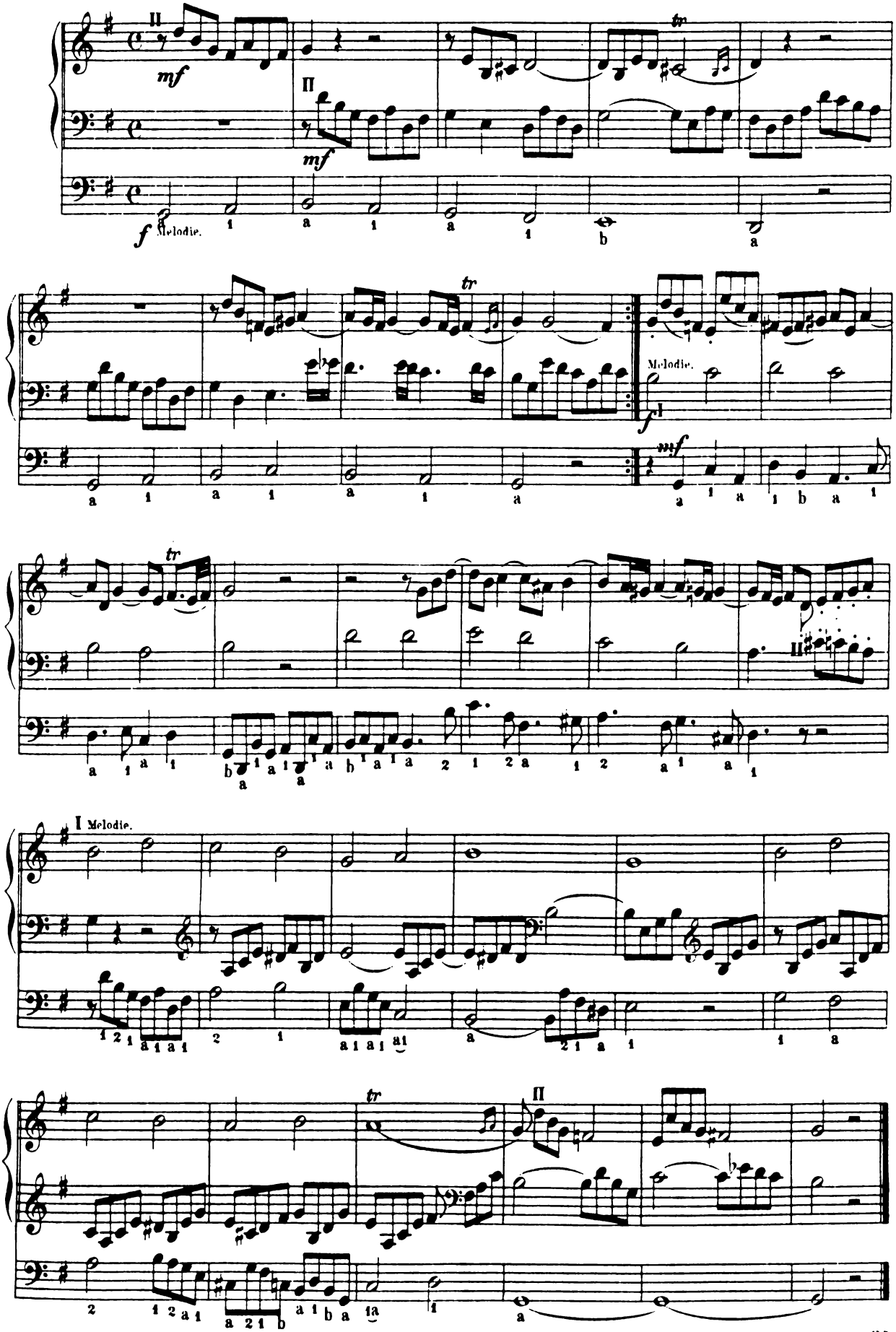
No. 6.

p

VAR. 1 a 3 Voci.

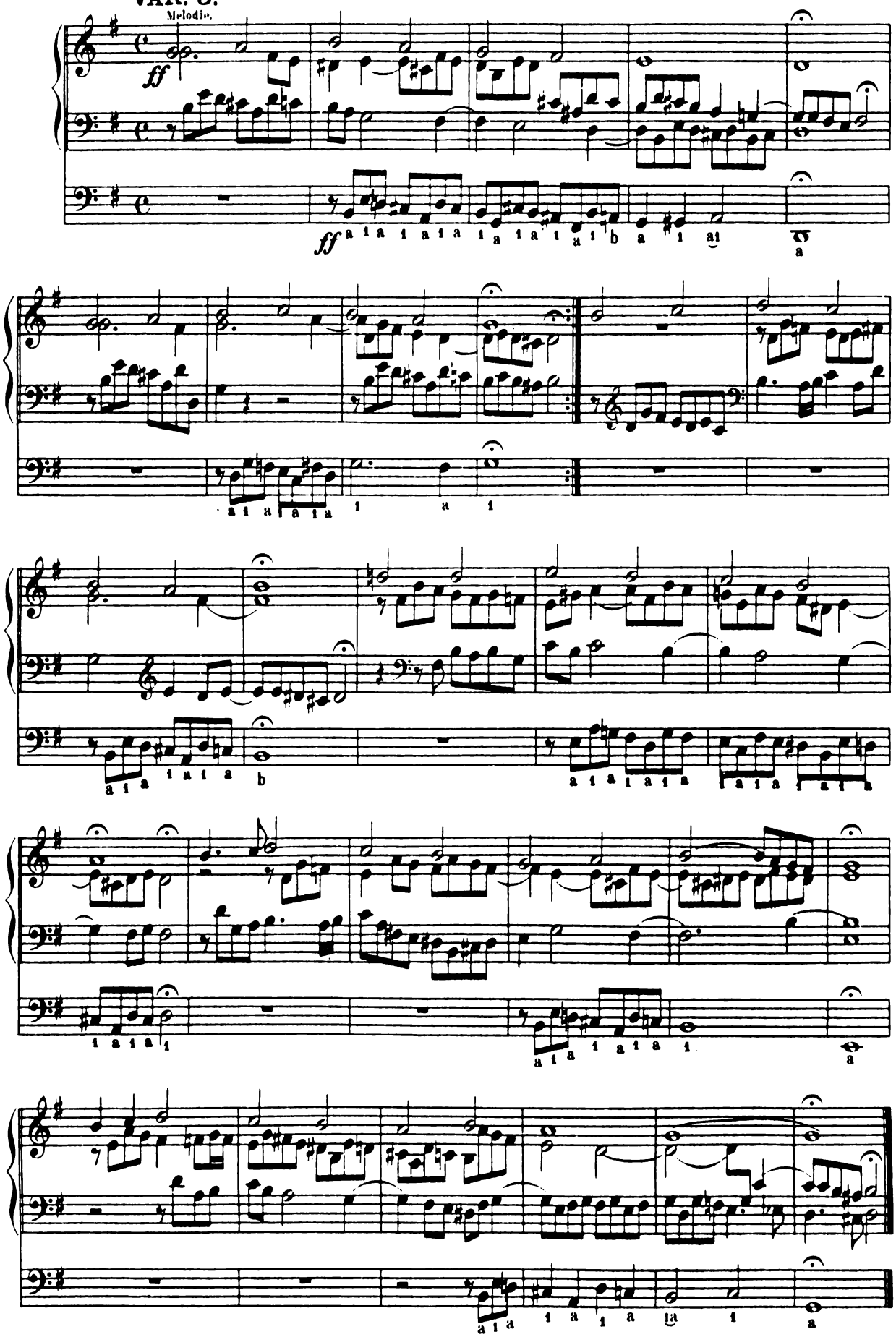


VAR. 2 a 3 Voci. Für 2 Claviere und Pedal.



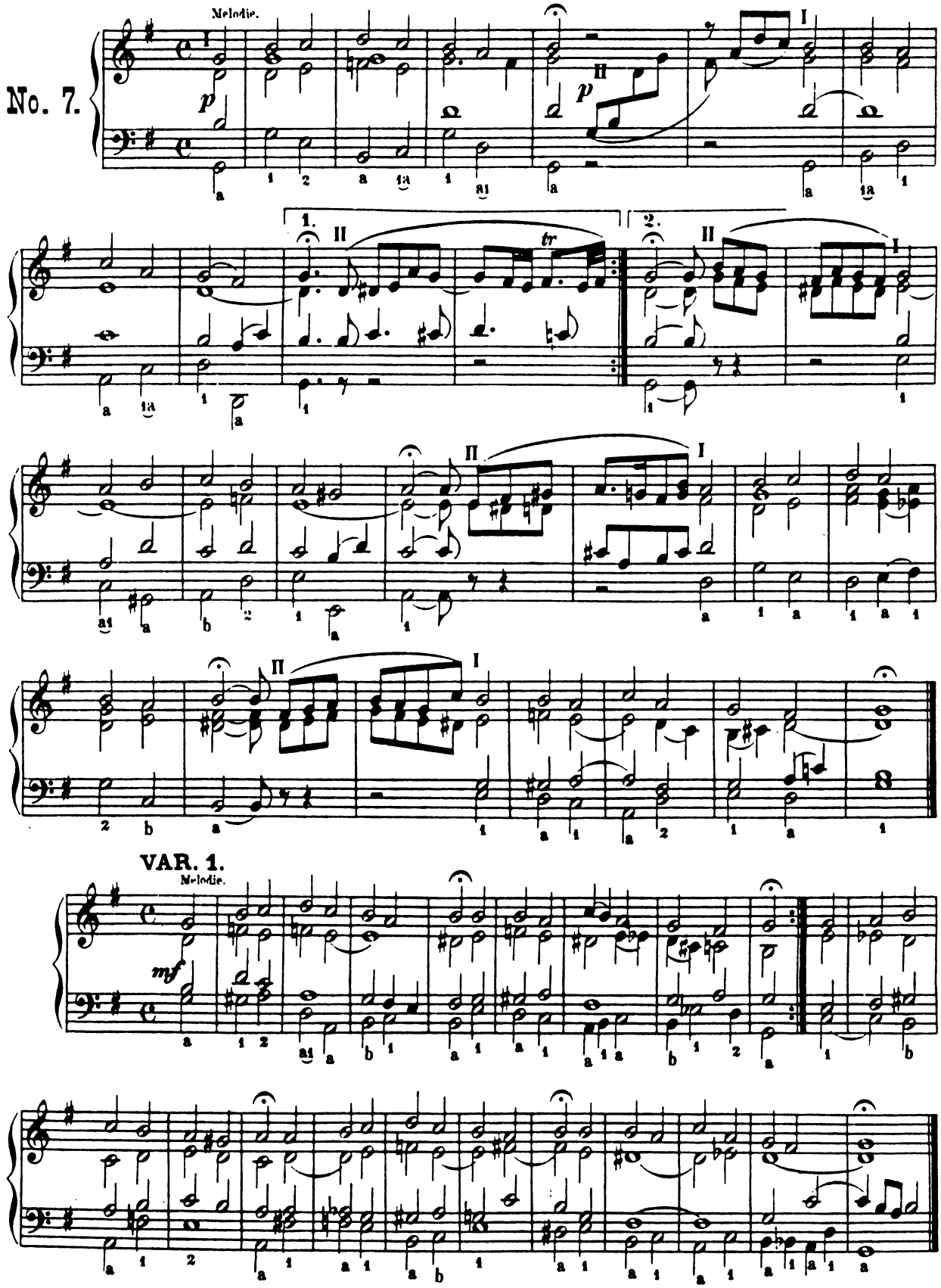
Collection Litolff No 1362

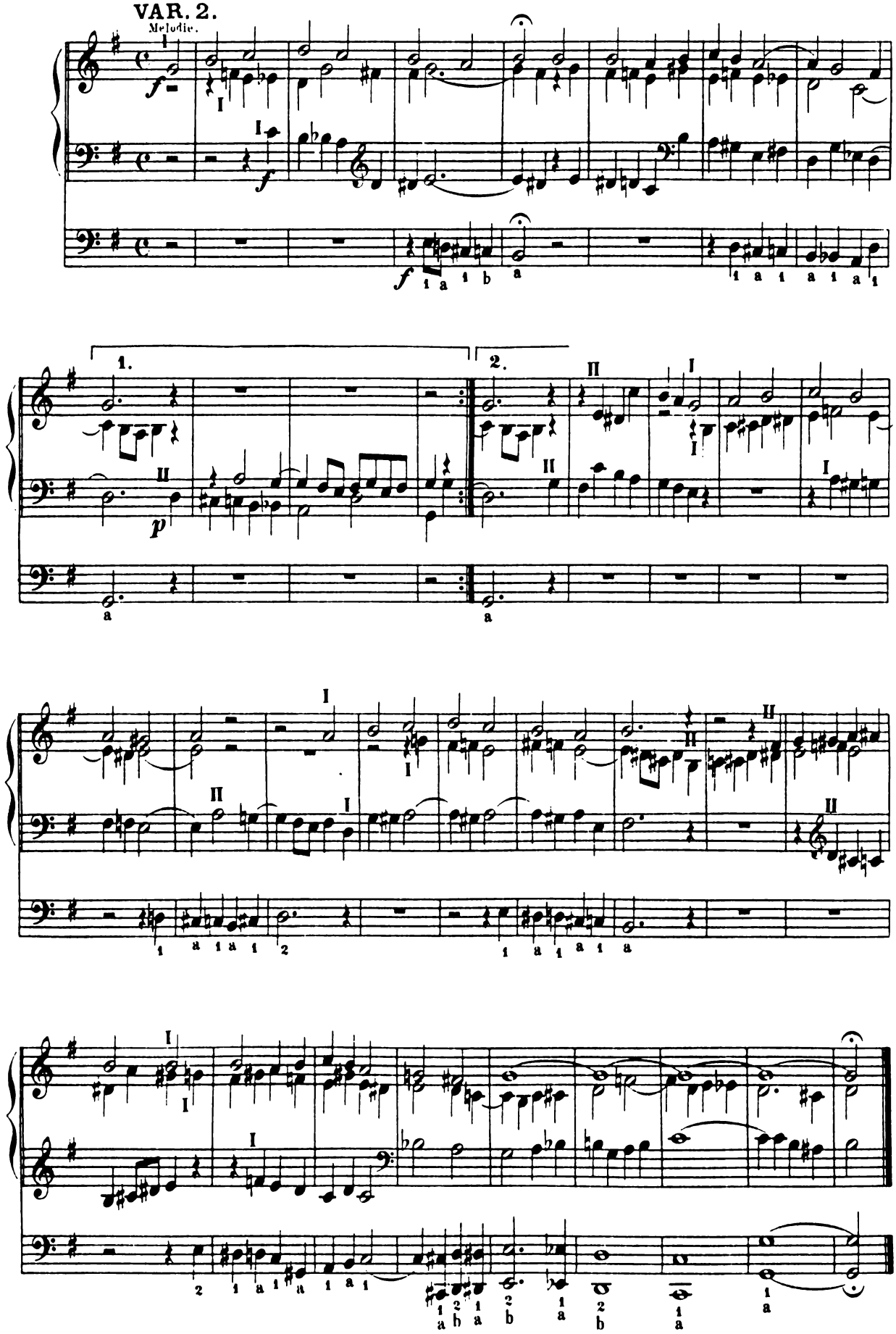
VAR. 3.



Collection Litolff No 1362

Allein Gott in der Höh sei Ehr'.

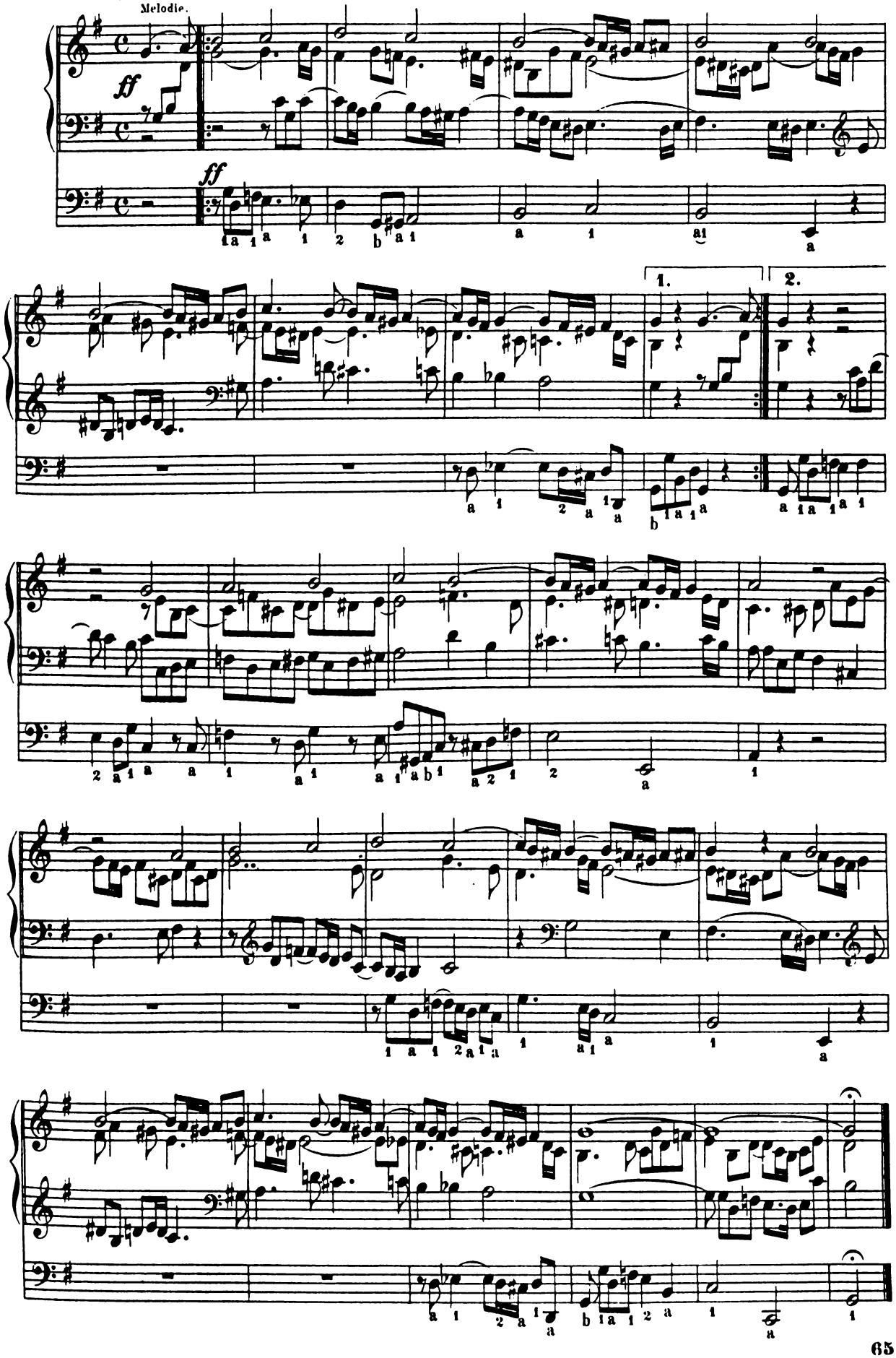




Collection Litolff No 1362

VAR. 3.

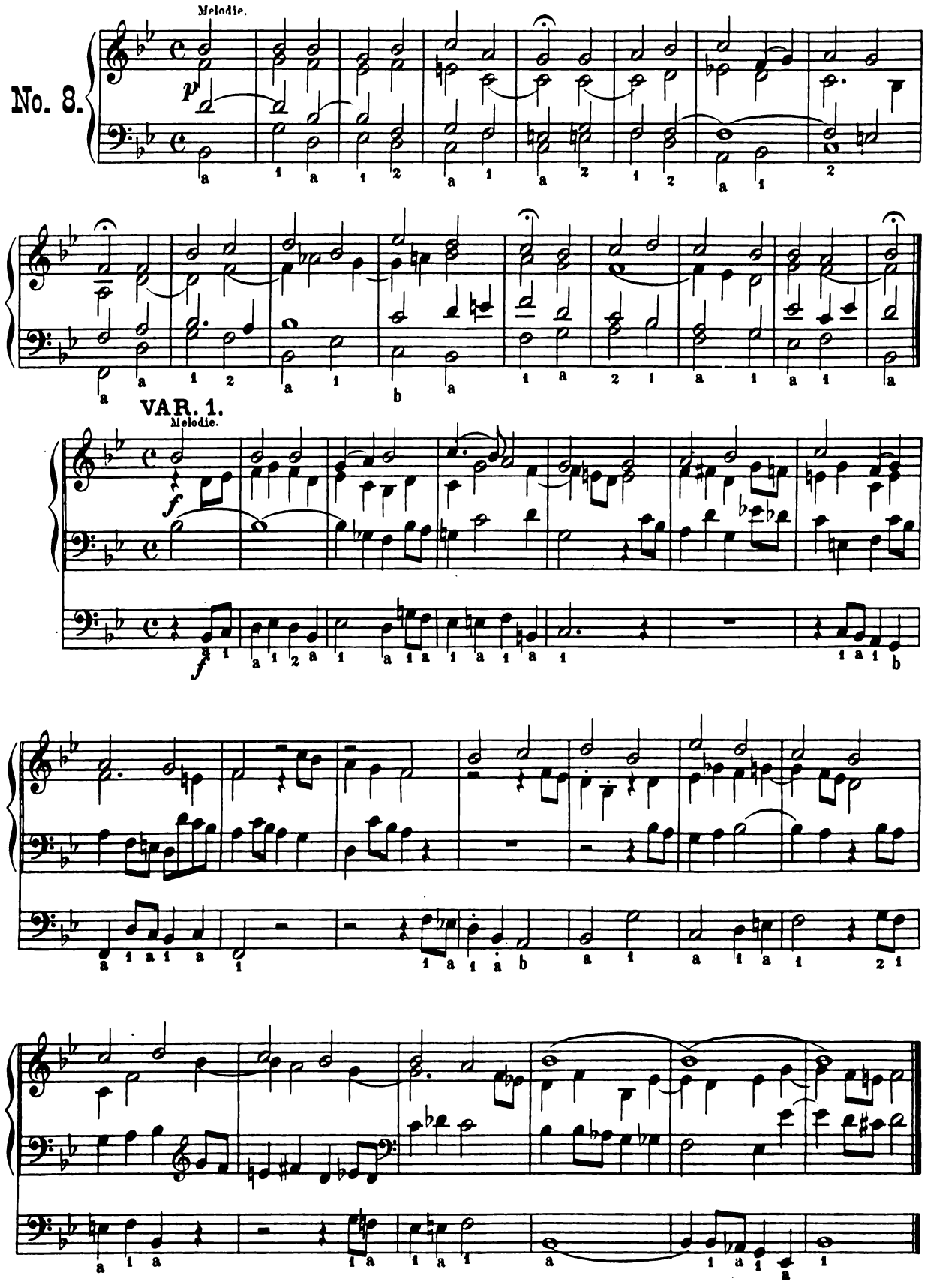
Melodie.



COLLECTION LITOLFF No 1362

O Jesu Christ, mein's Lebens Licht.

No. 8.



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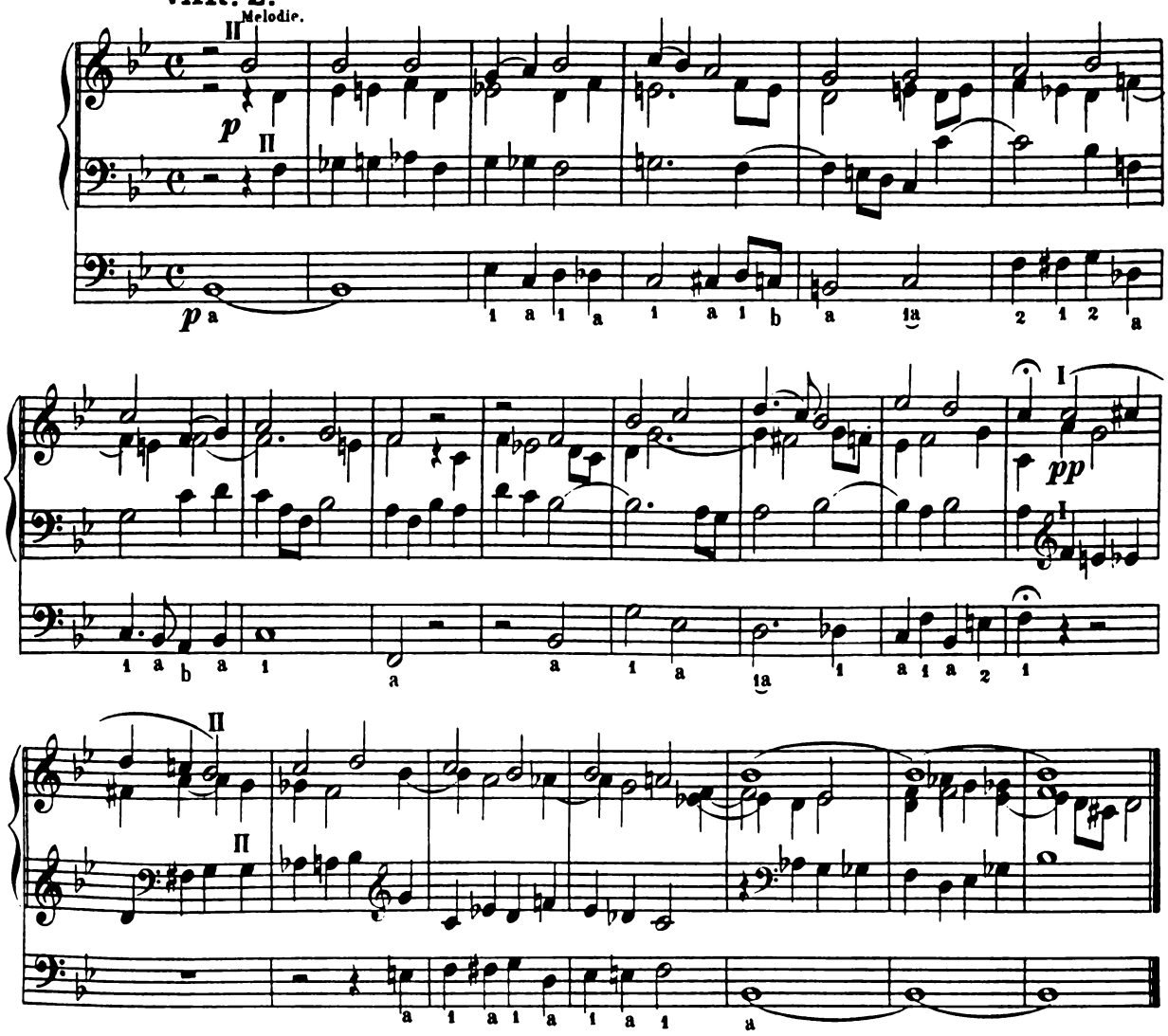
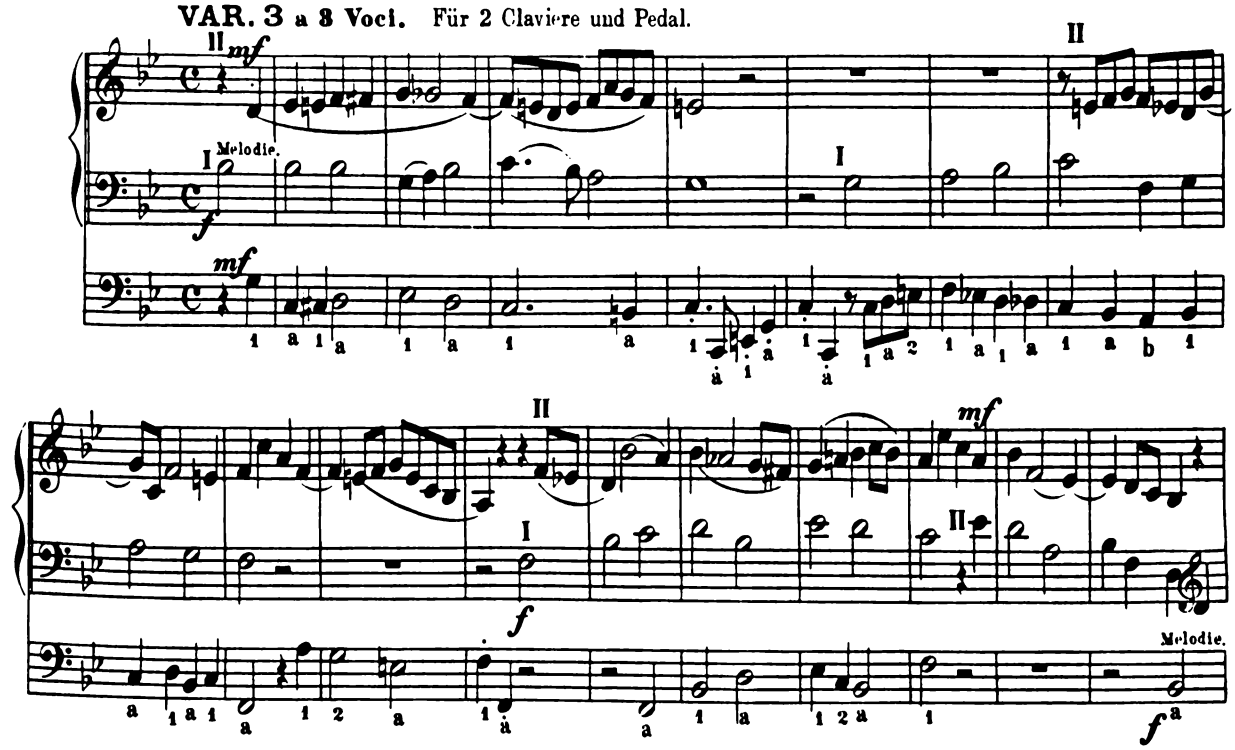
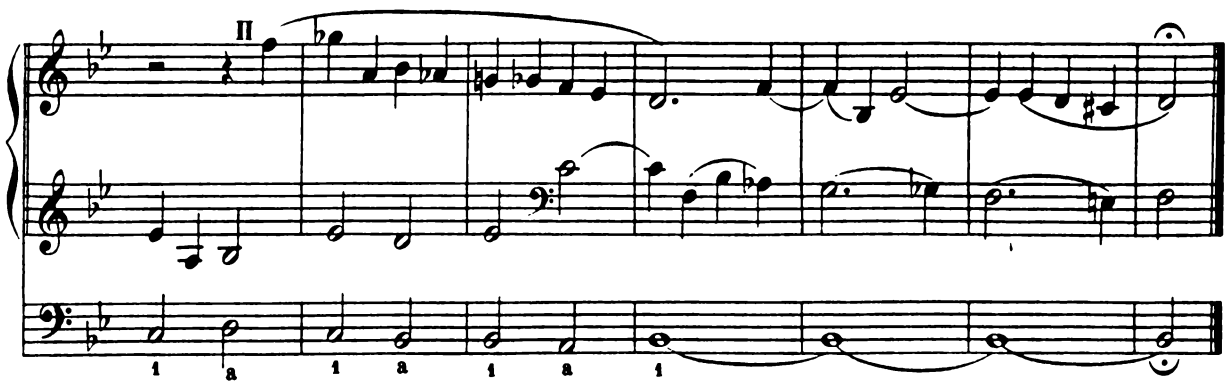


VAR. 3 a 3 Voci. Für 2 Claviere und Pedal.

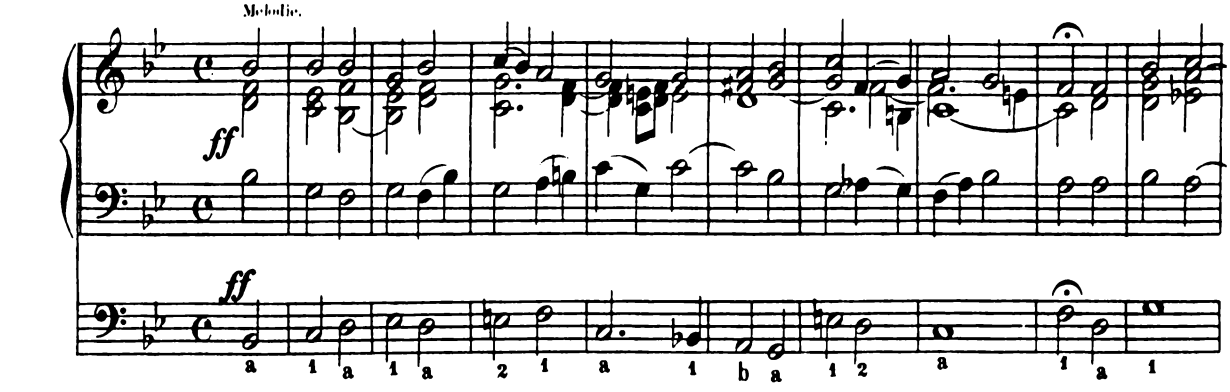


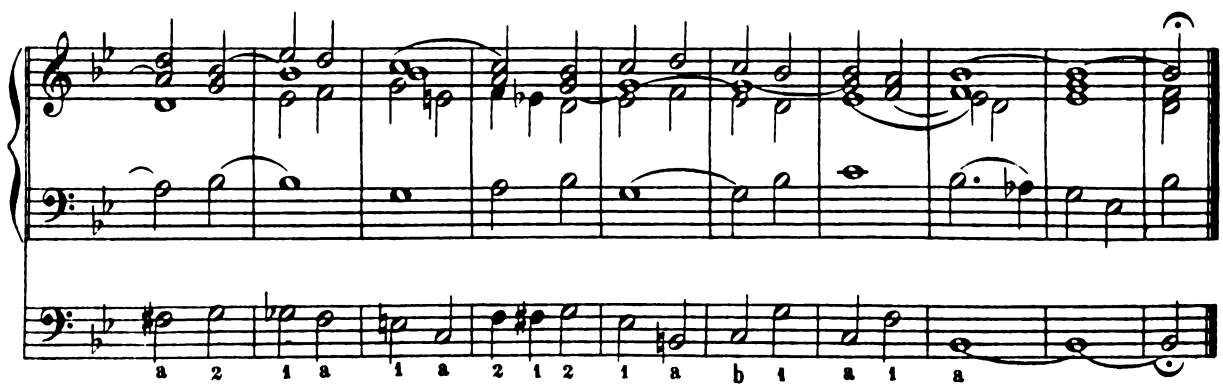
Collection Litolff No. 1362



VAR. 4 a 5 Voci.

Melodie.





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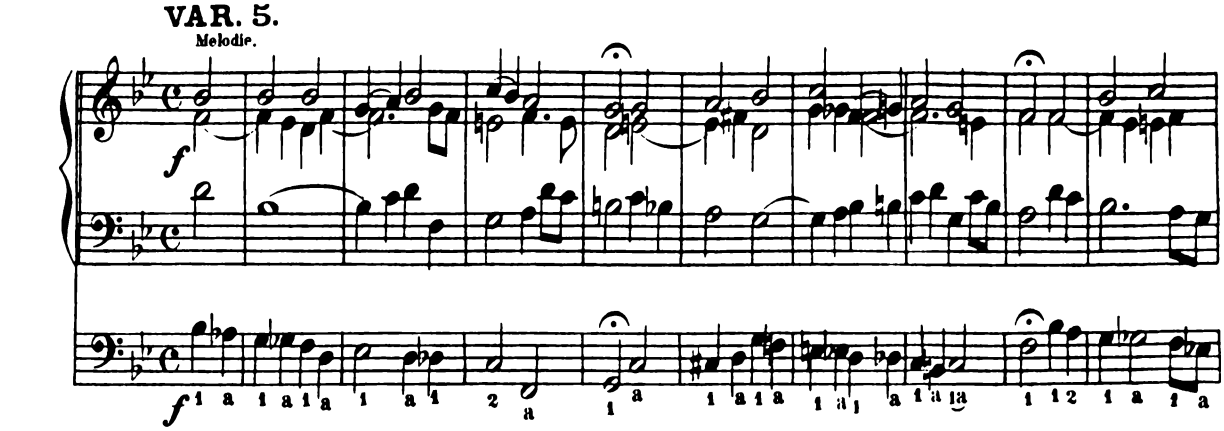
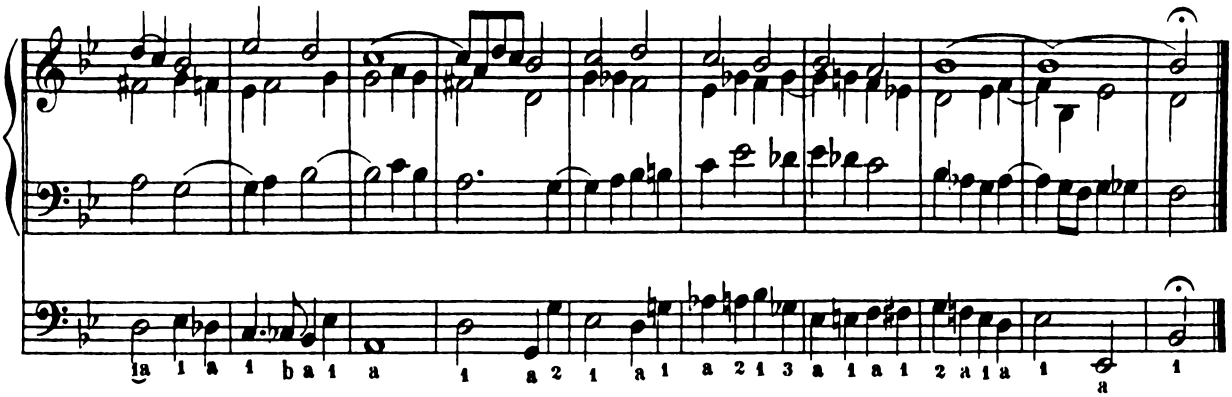
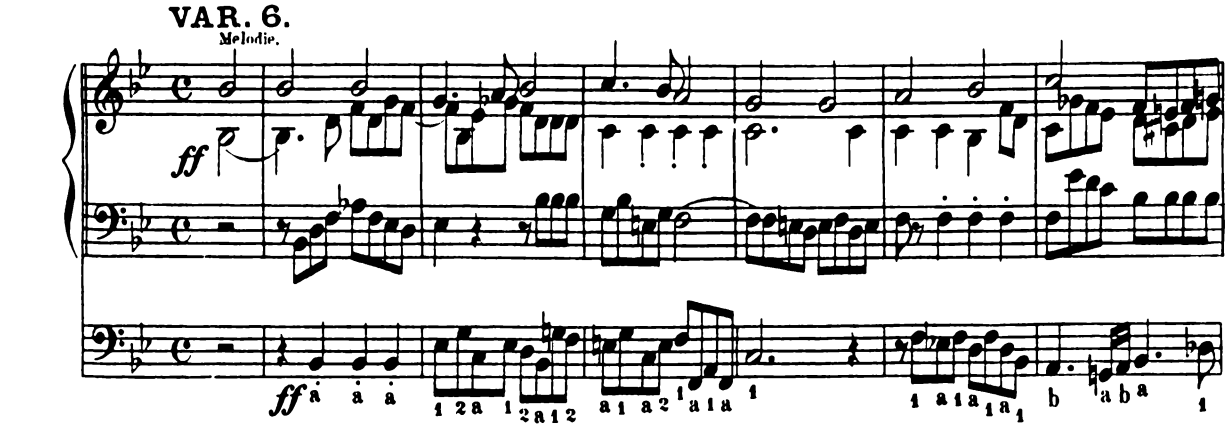
Melodie.

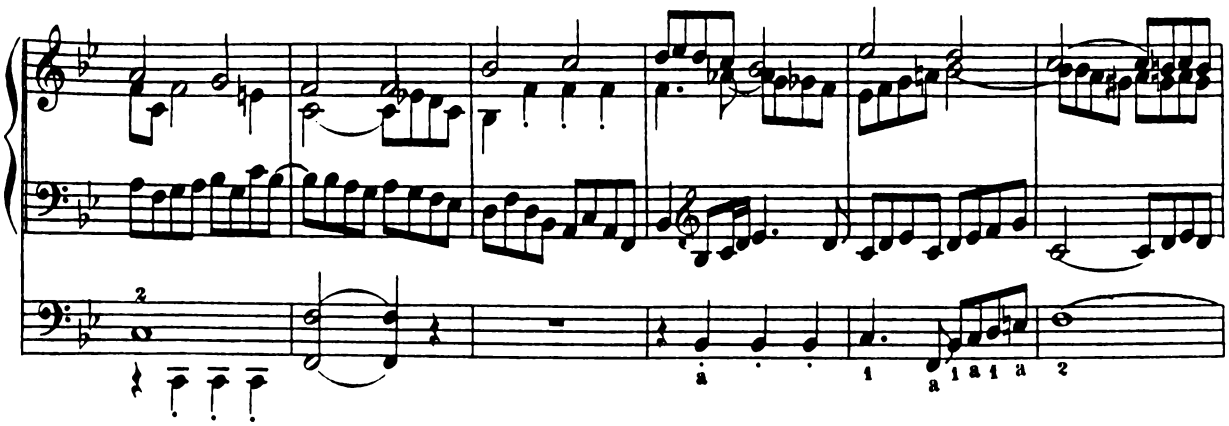


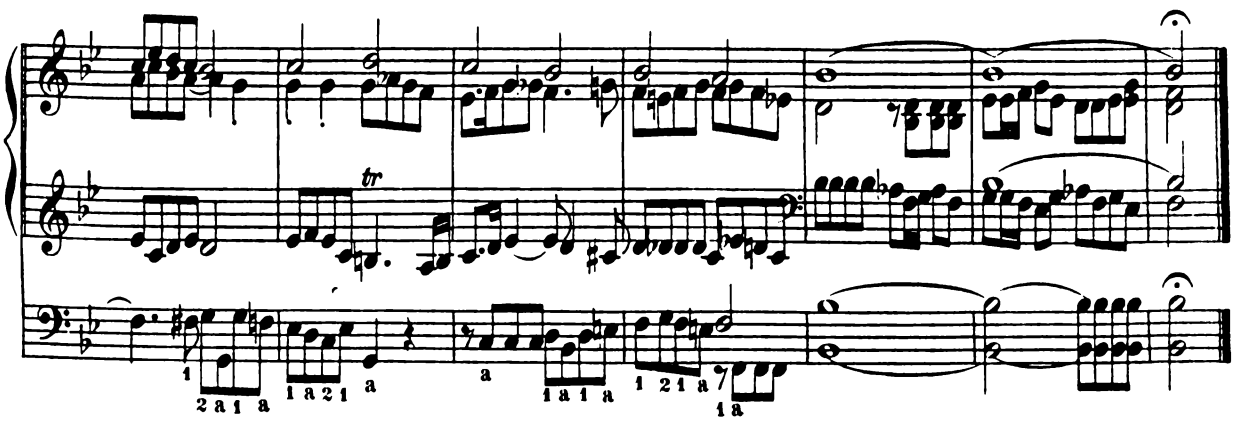


VAR. 6.

Melodie.



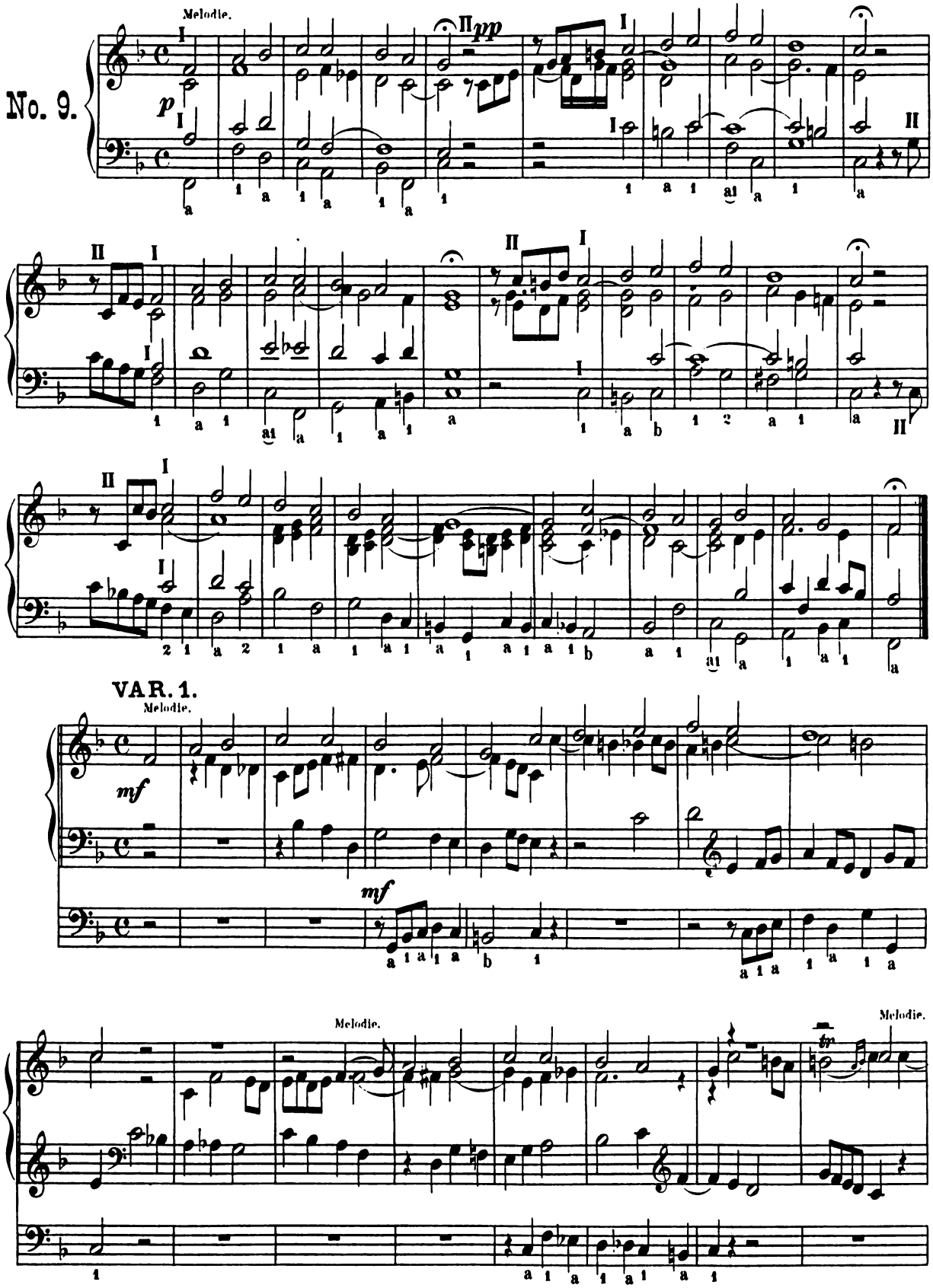




Collection Litolff No 1362

Auf, Christenmensch, auf.

No. 9.



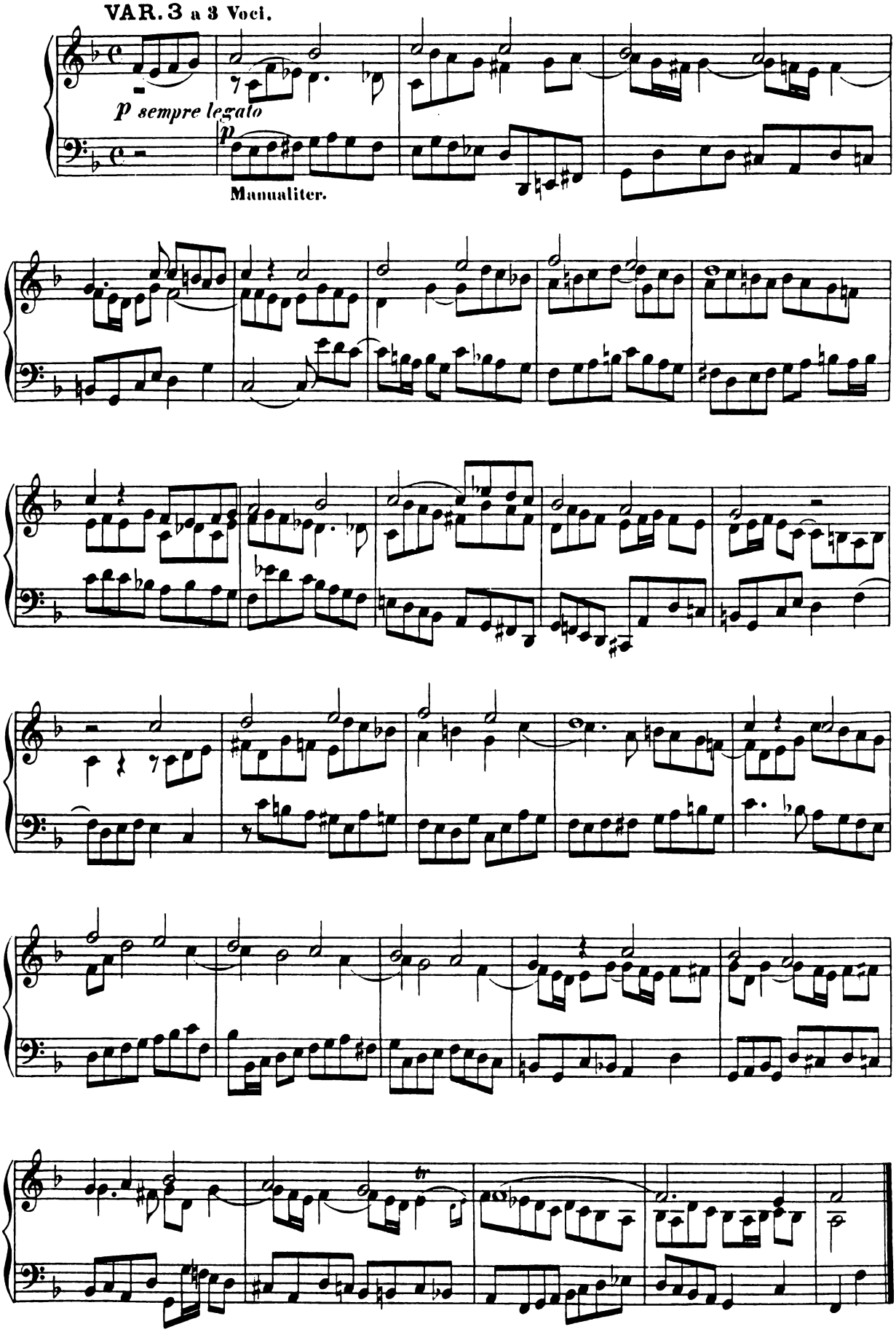
Melodie.

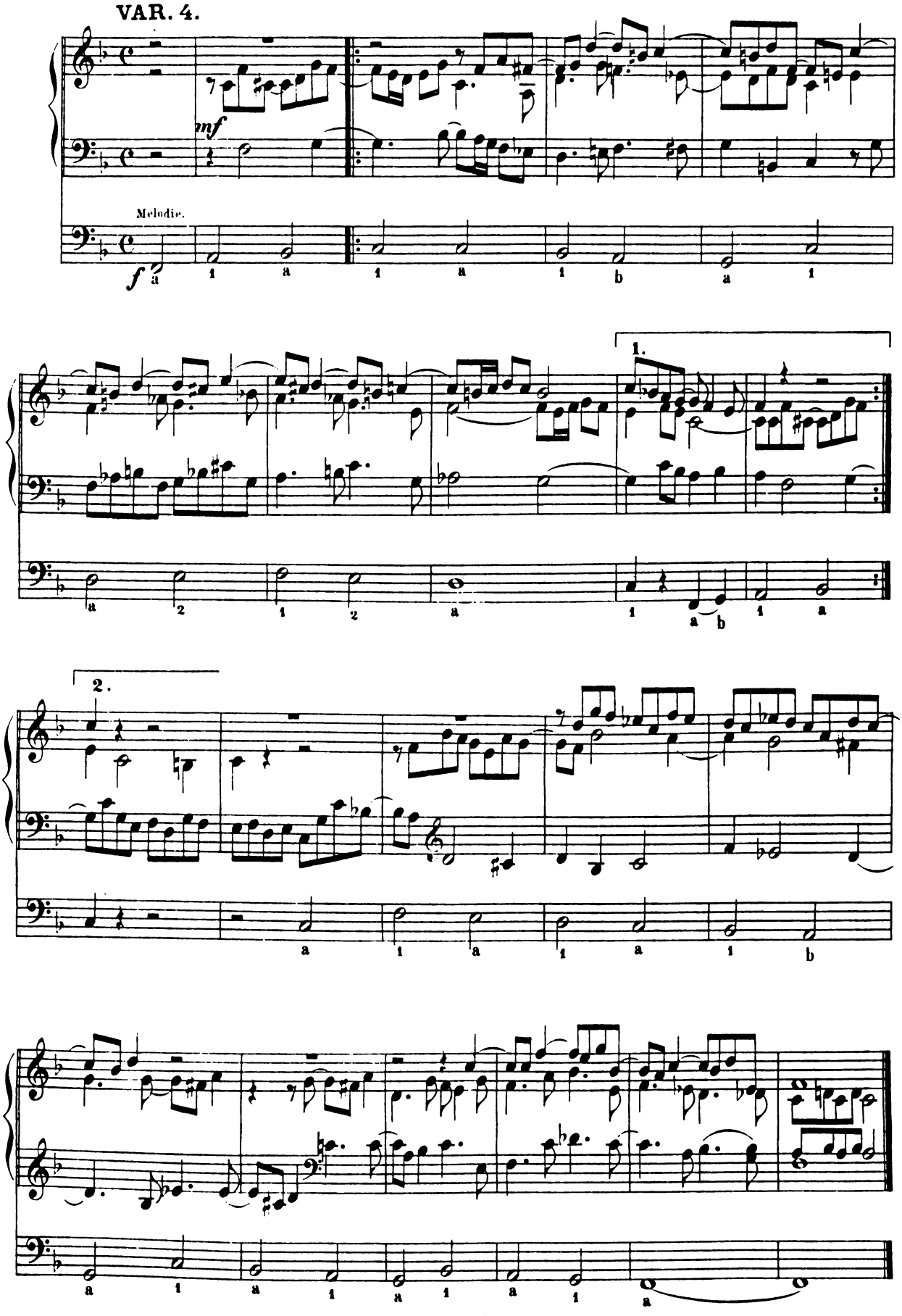
Melodie.

VAR. 2 a 5 Voci.

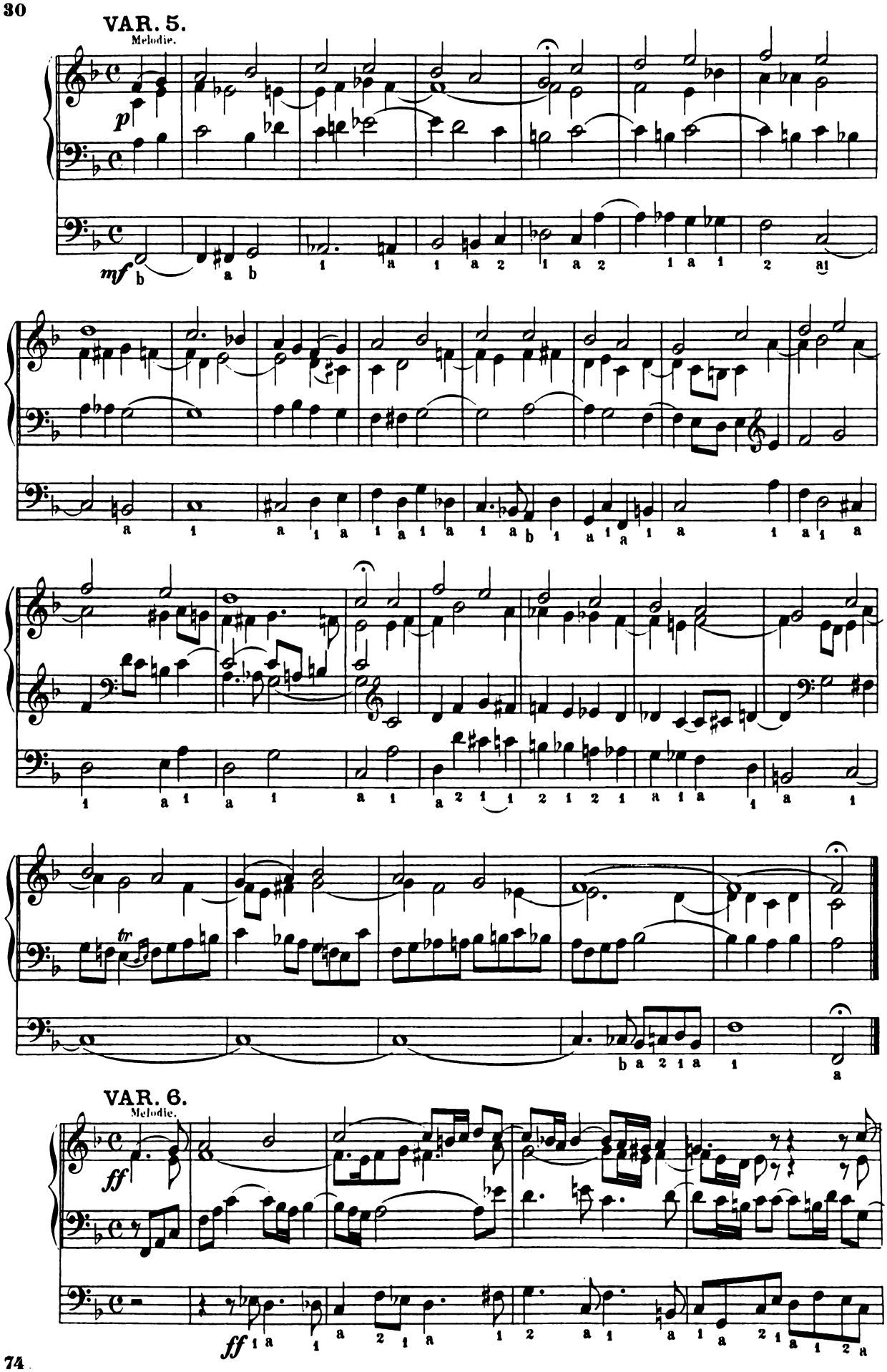
Melodie.

Collection Litolff No 1362

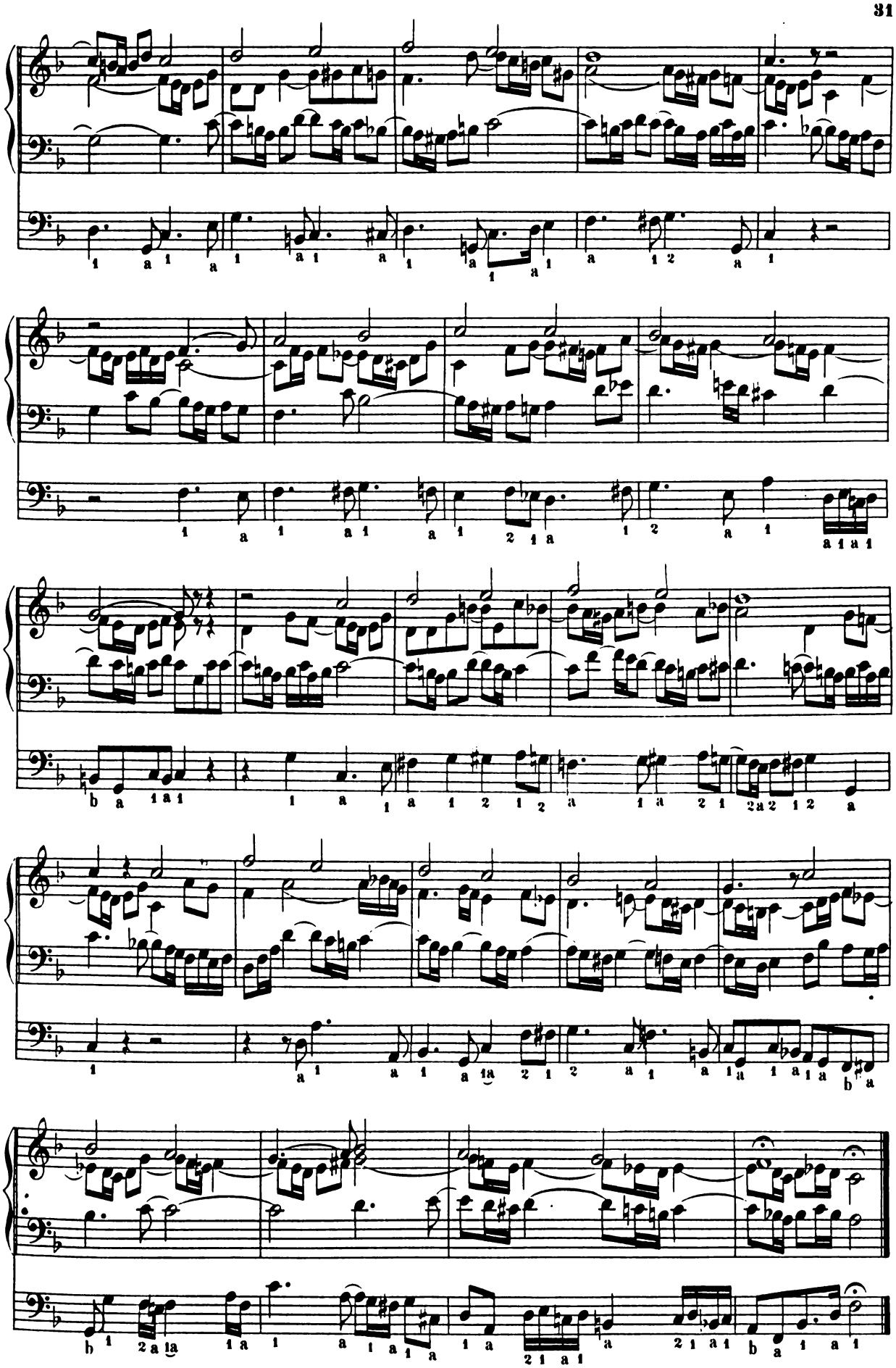

VAR. 3 a 3 Voci.
p sempre legato
p
Manualiter.



Collection Litolff No. 1362



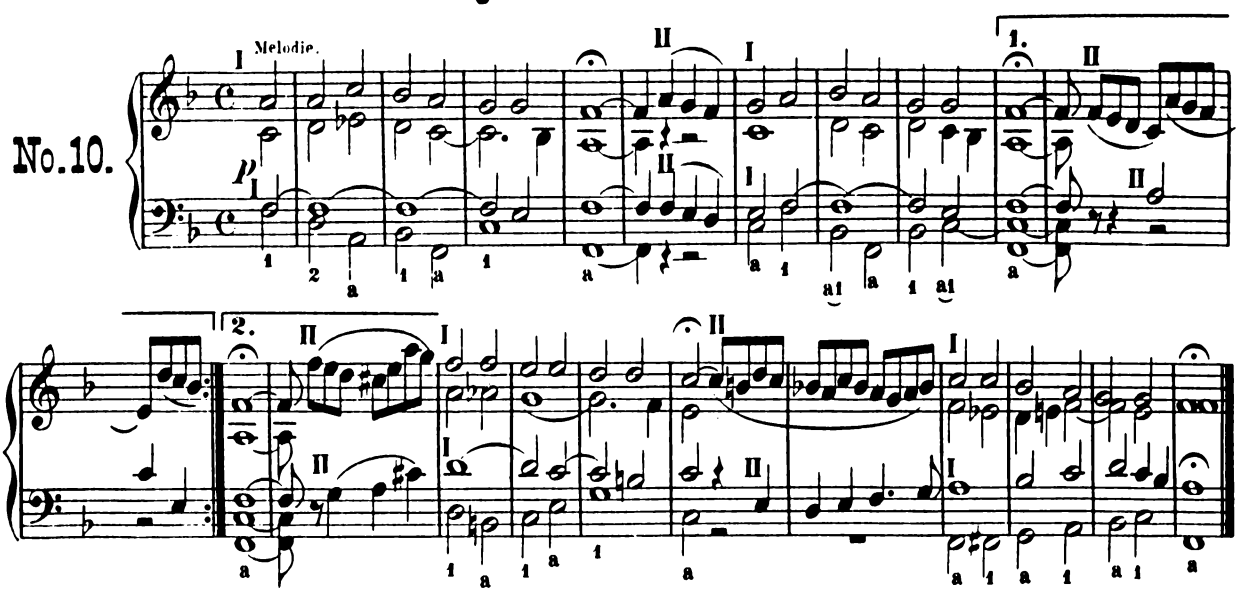
COLLECTION LITOLFF No 1362



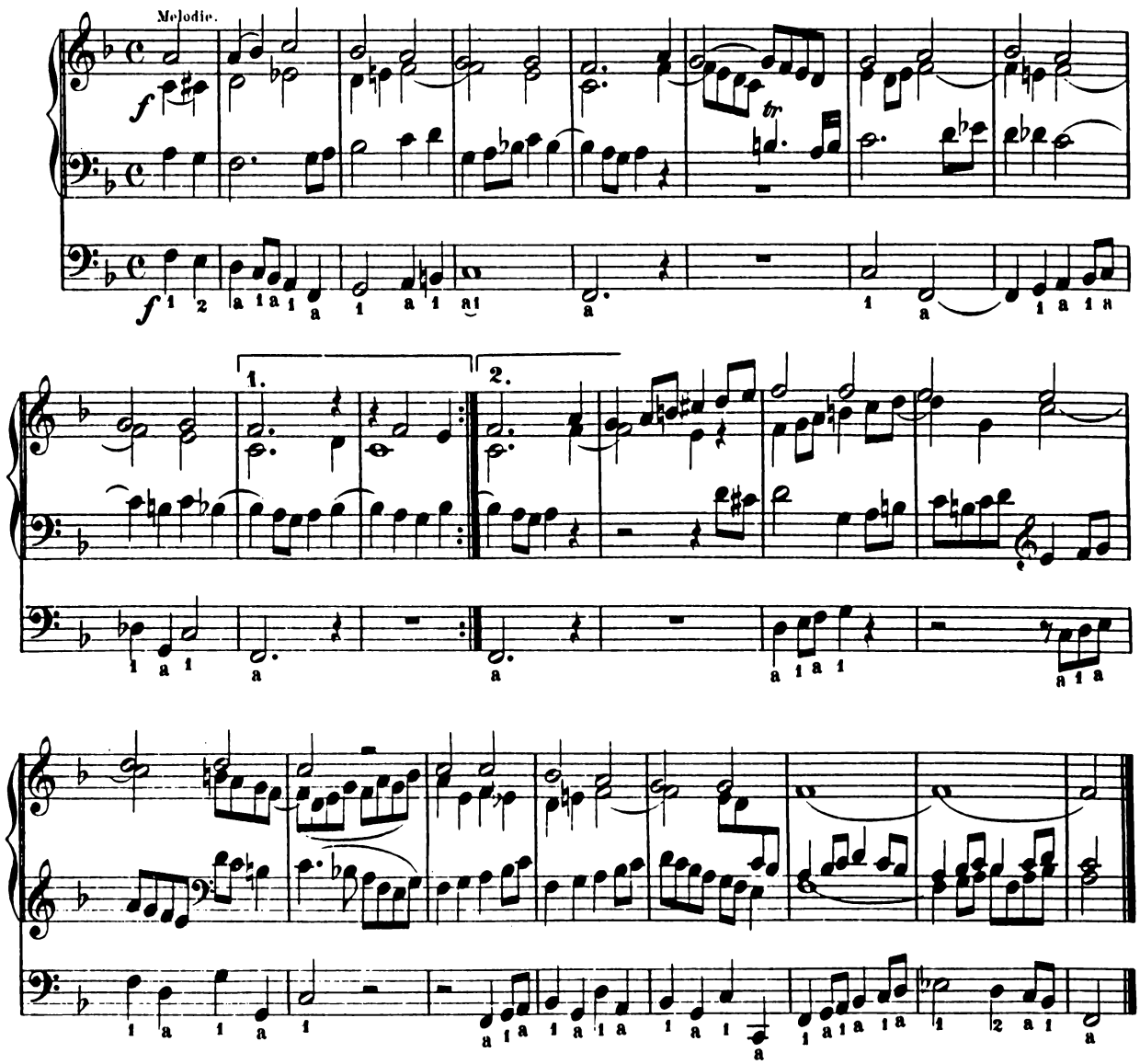
Collection Litolff No 1362

Wir glauben all' an einen Gott.

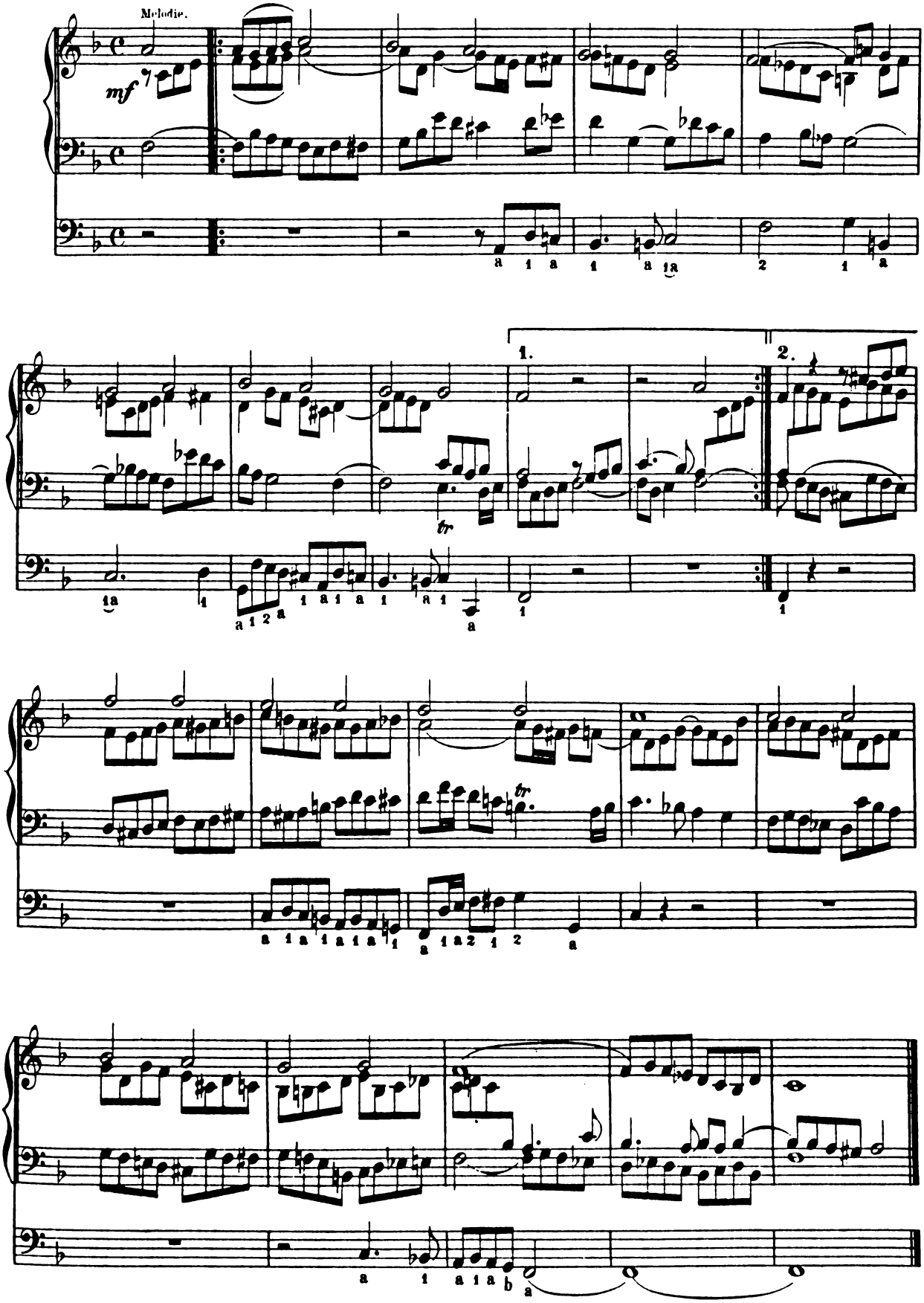
No. 10.



VAR. 1.

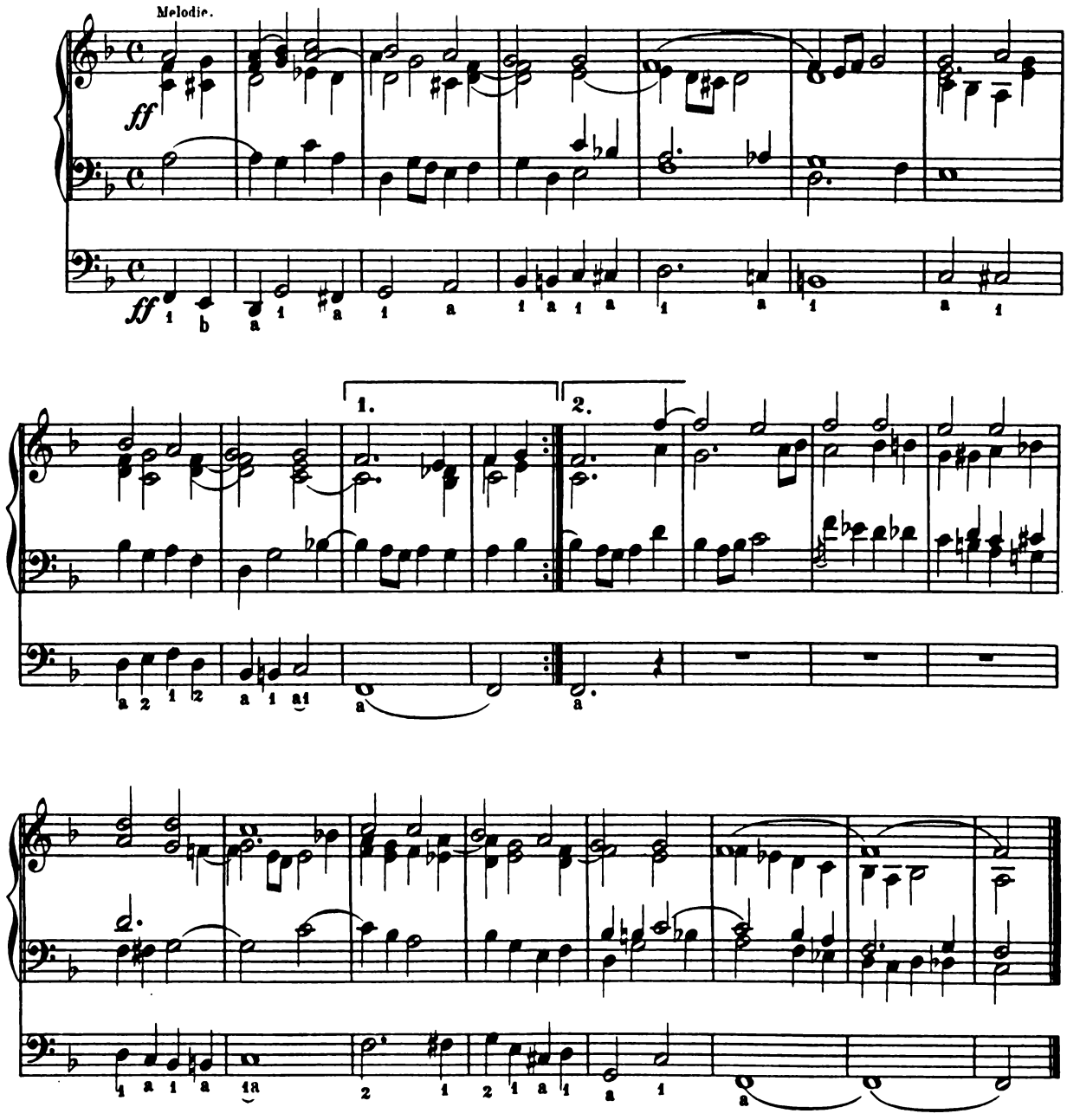


VAR. 2.

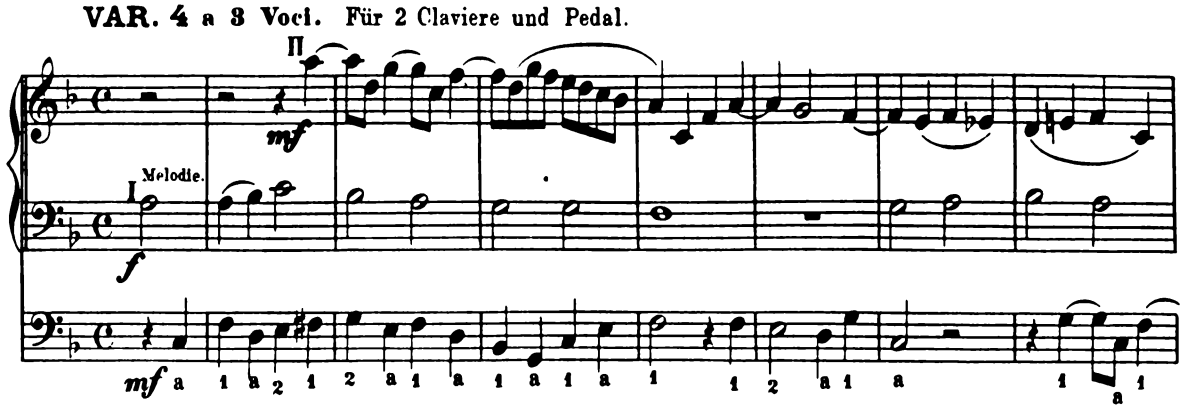


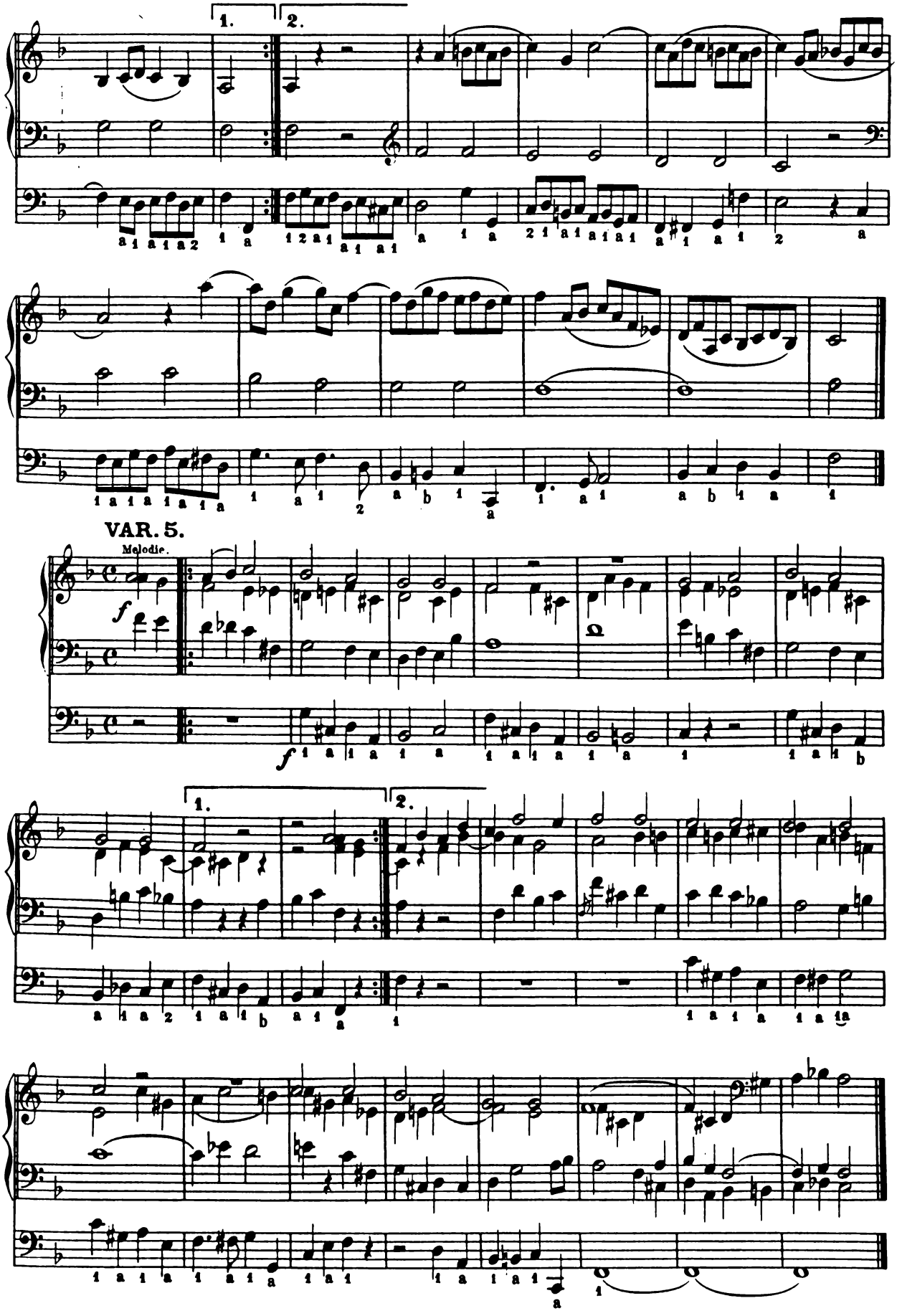
Collection Litolff No 1362

VAR. 3 a 5 Voci.

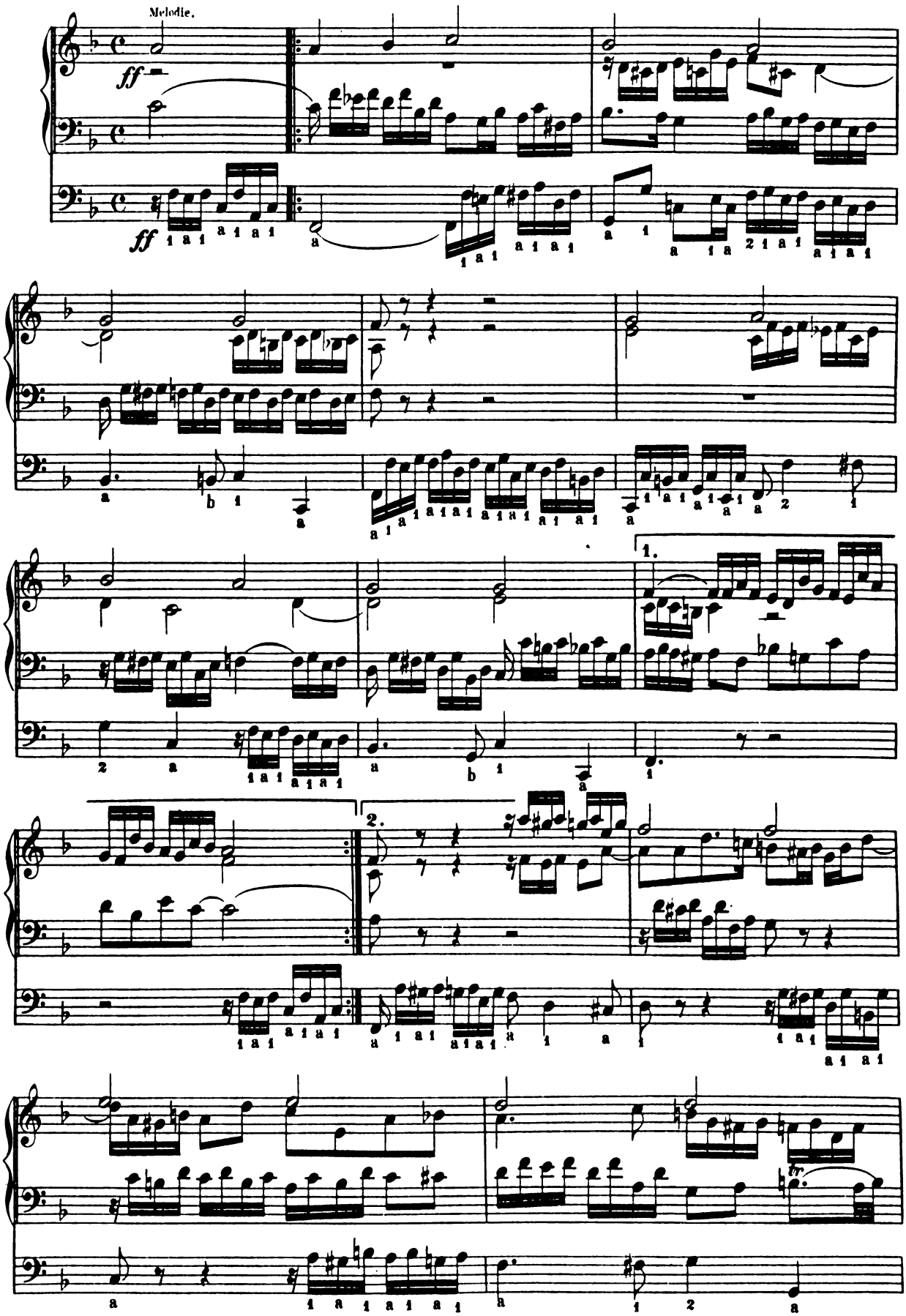


VAR. 4 a 3 Voci. Für 2 Claviere und Pedal.

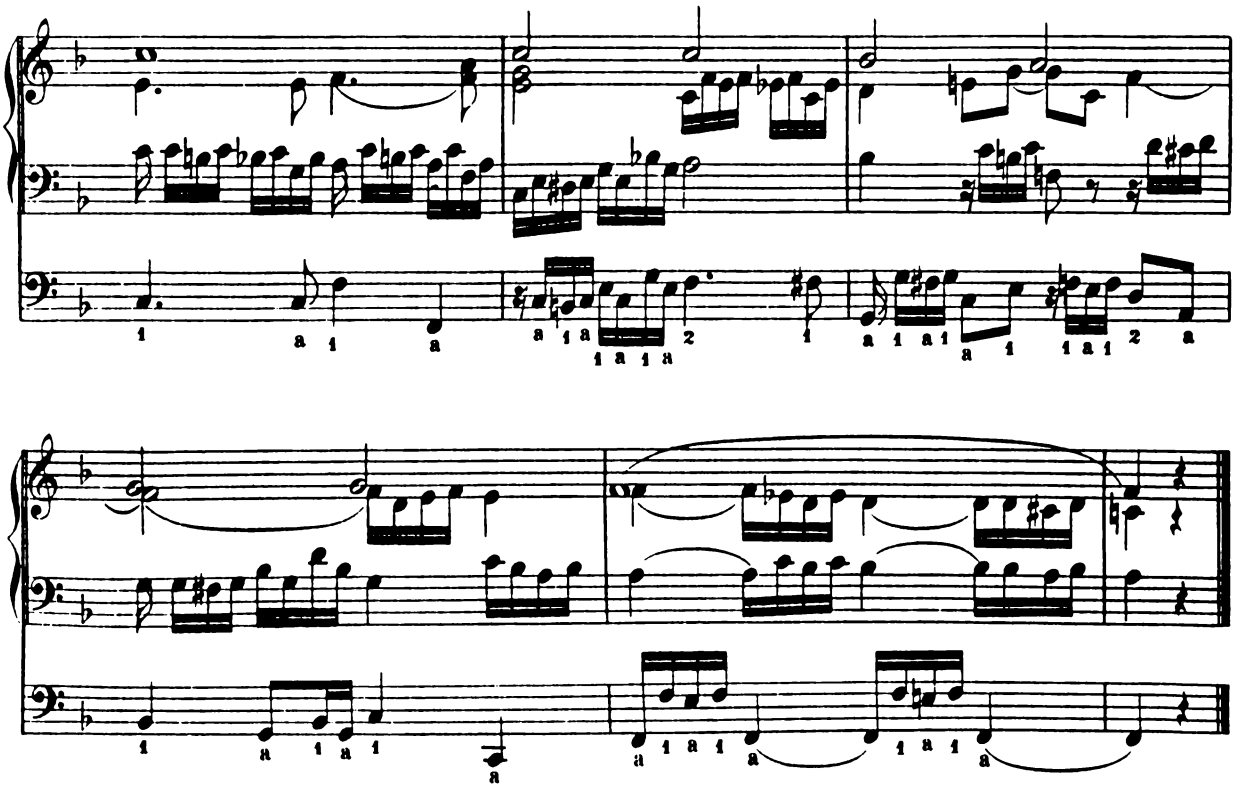



1.
2.
VAR. 5.
Melodie.
f
f
1.
2.

VAR. 6.

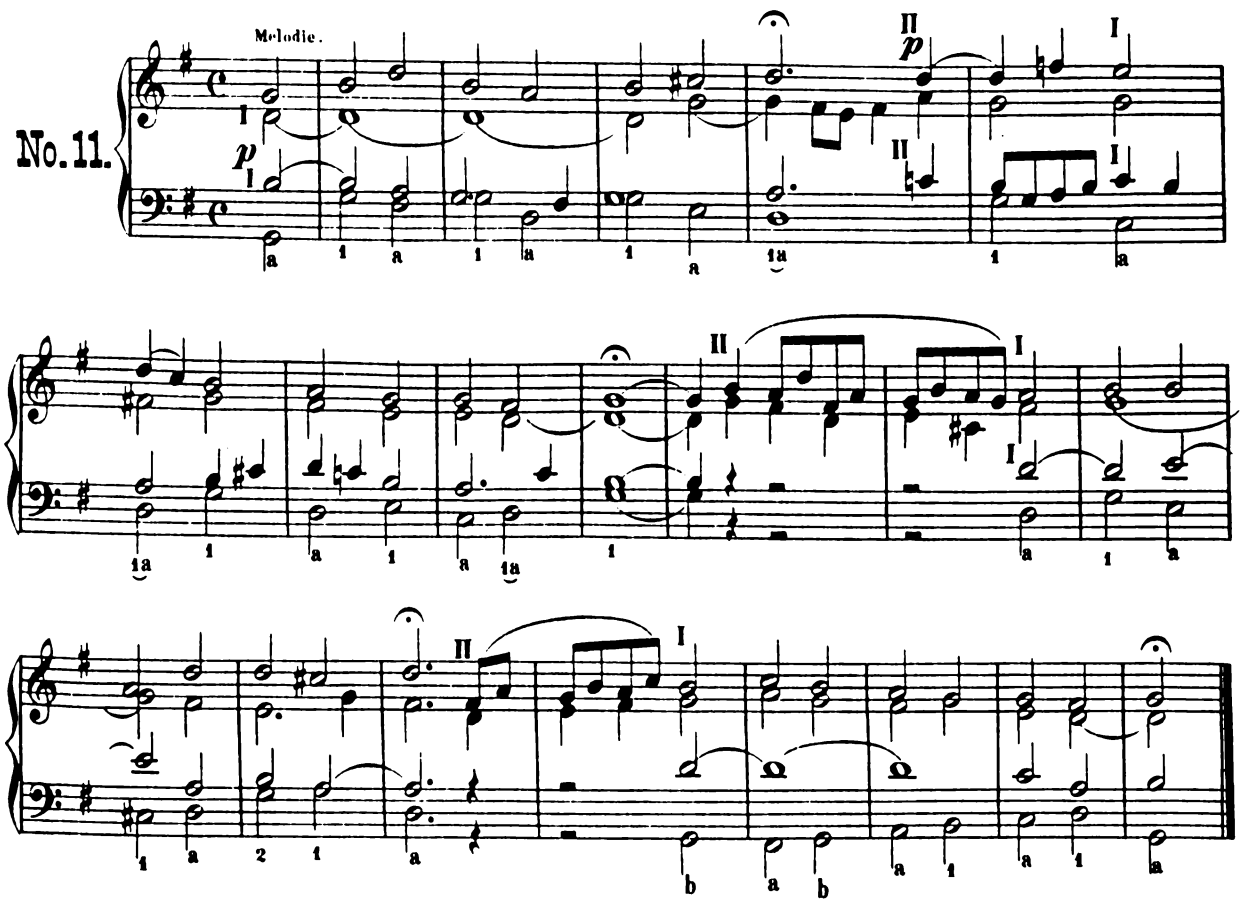


Collection Litolff No 1362

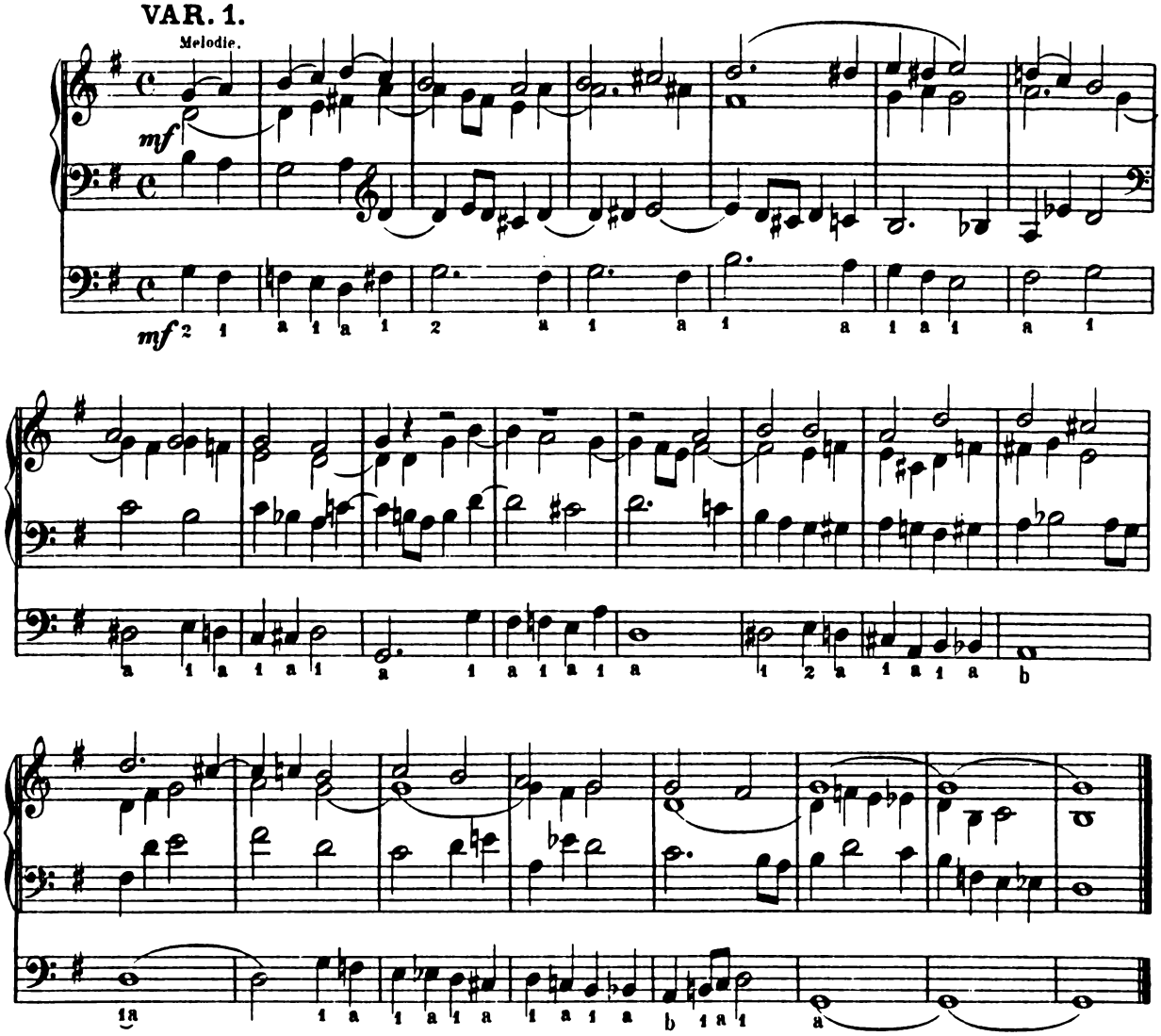


Herr Jesu Christ, dich zu uns wend'.

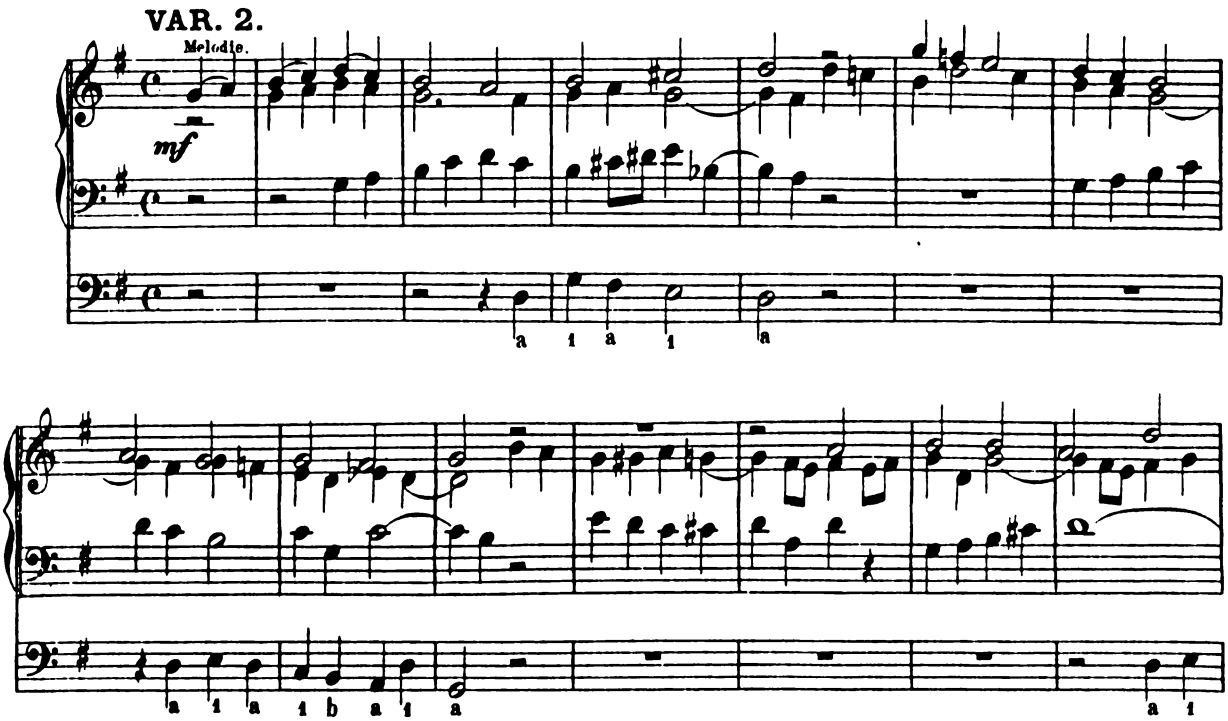
No. 11.

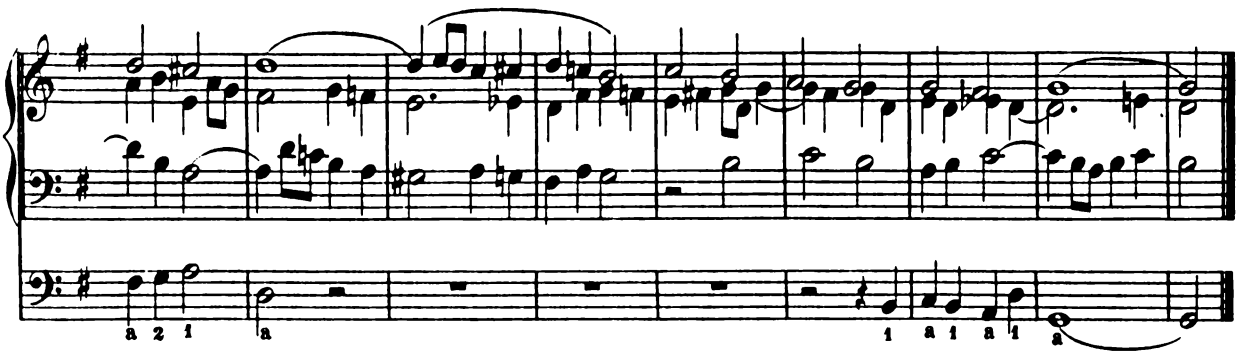


VAR. 1.

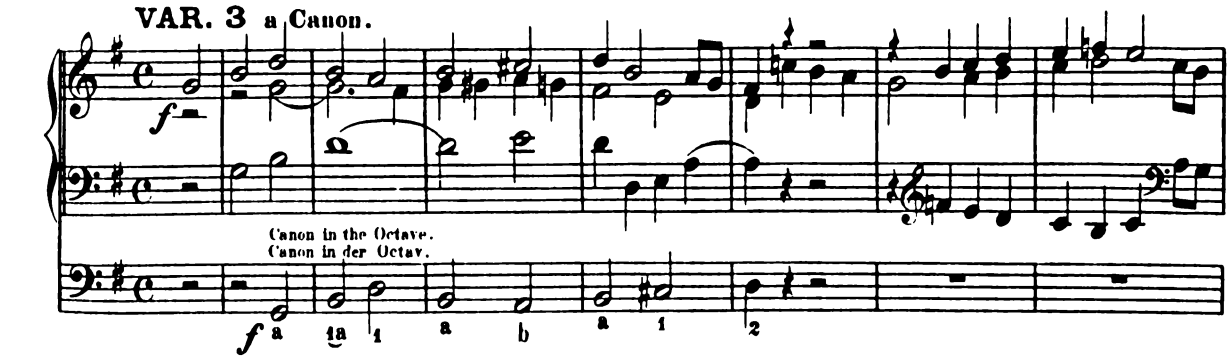


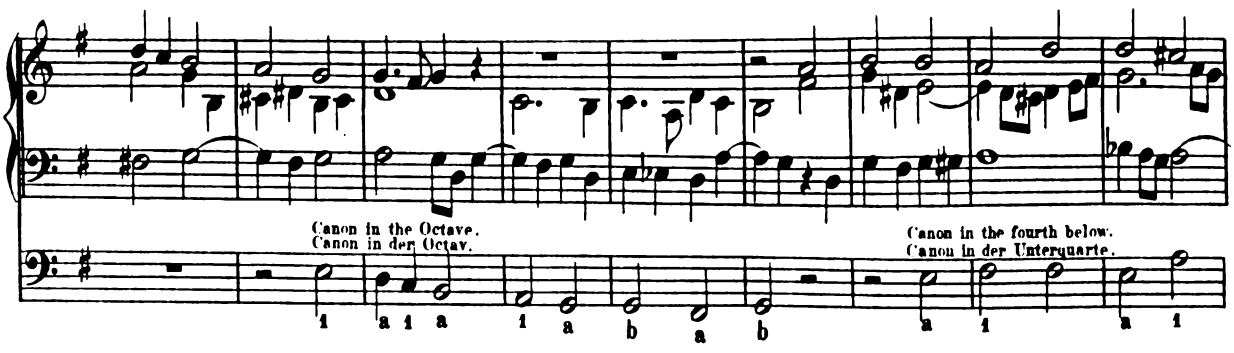
VAR. 2.

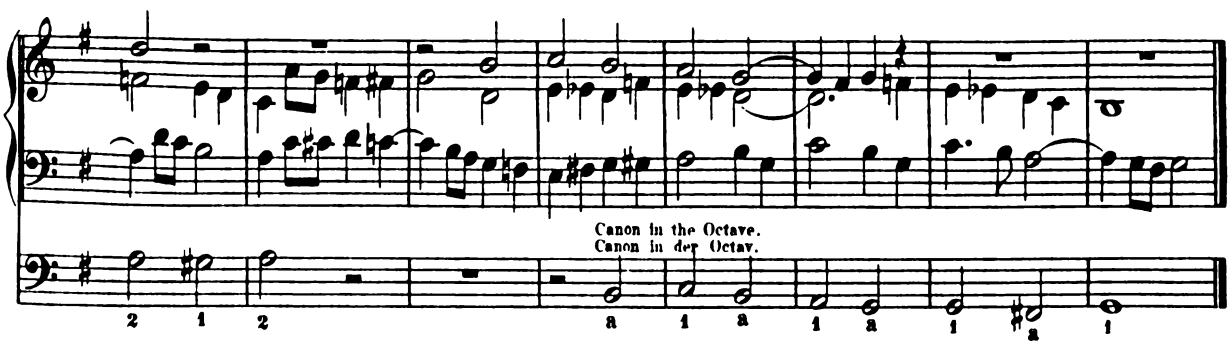




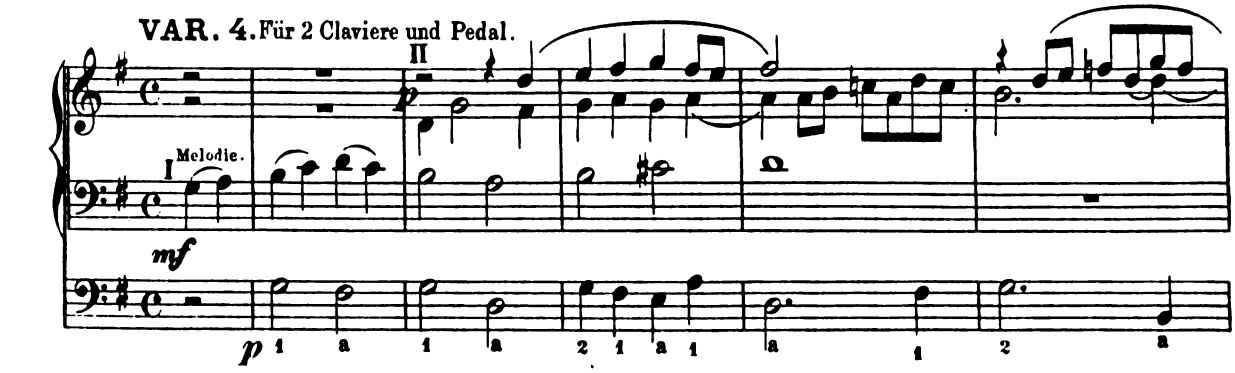
VAR. 3 a Canon.

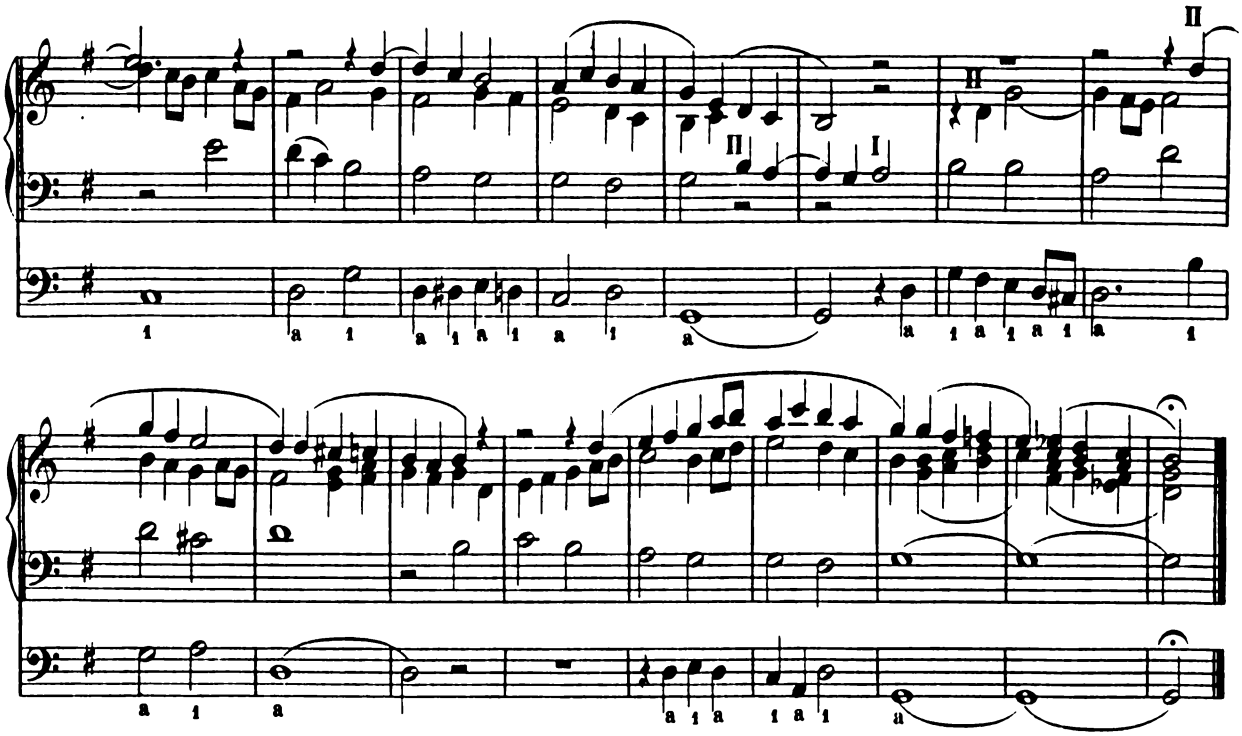




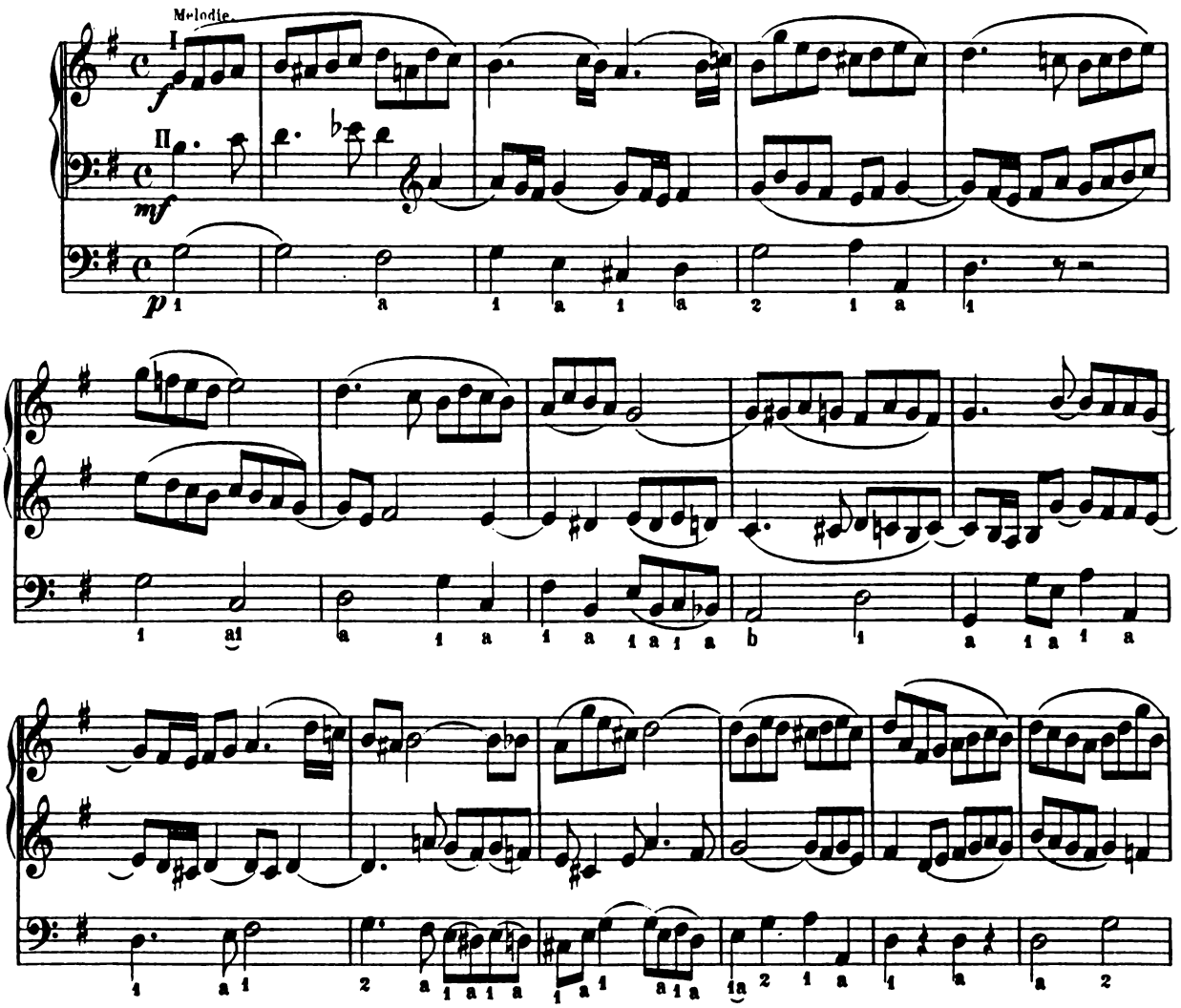


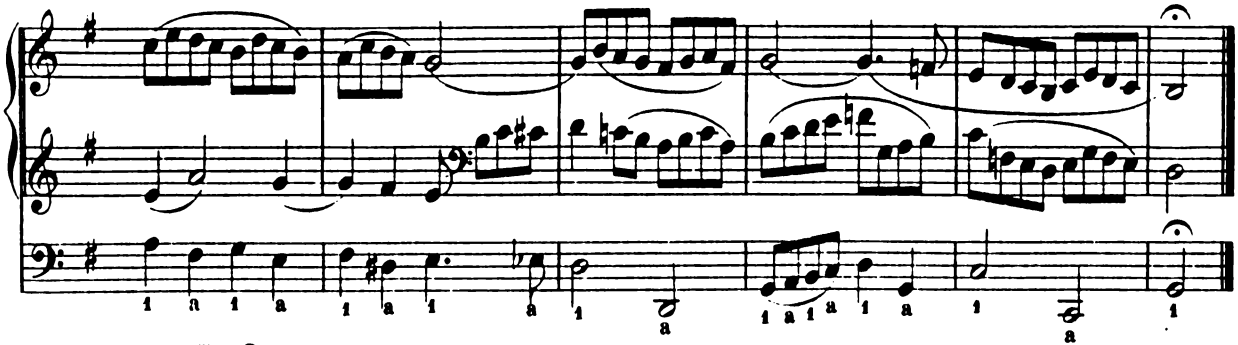
VAR. 4. Für 2 Claviere und Pedal.





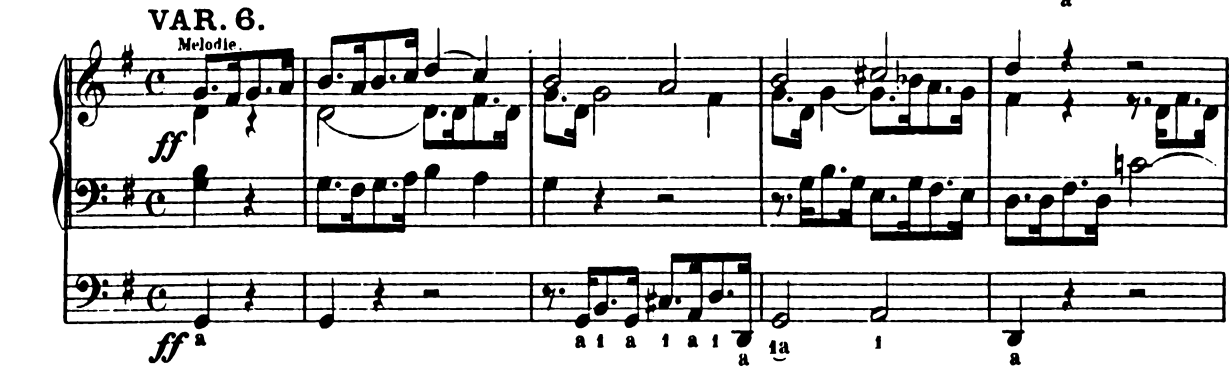
VAR. 5 a 3 Voci. Für 2 Claviere und Pedal.

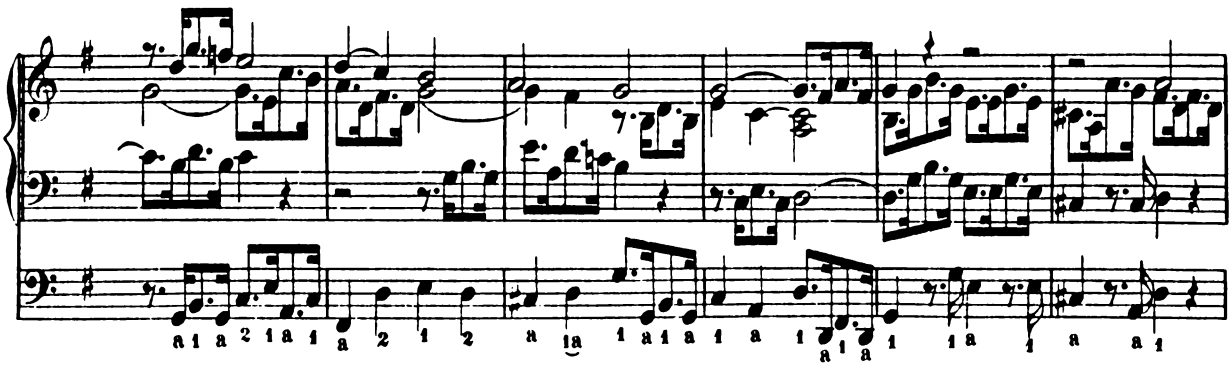


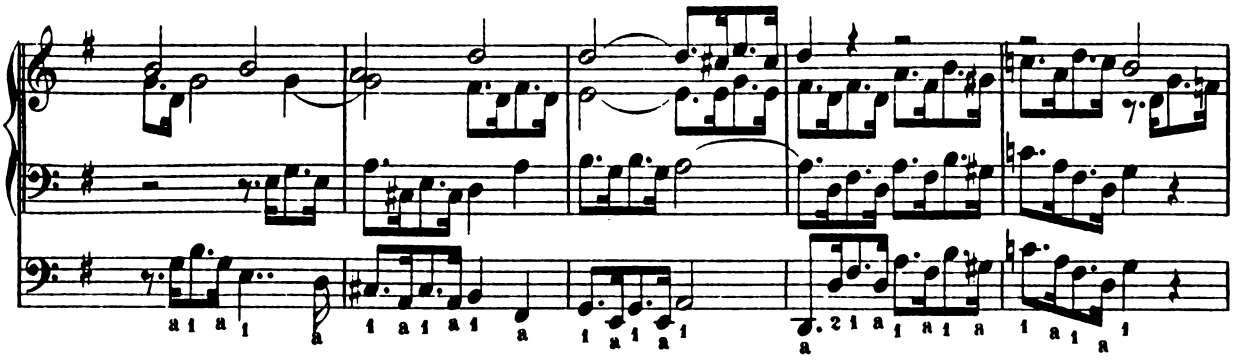


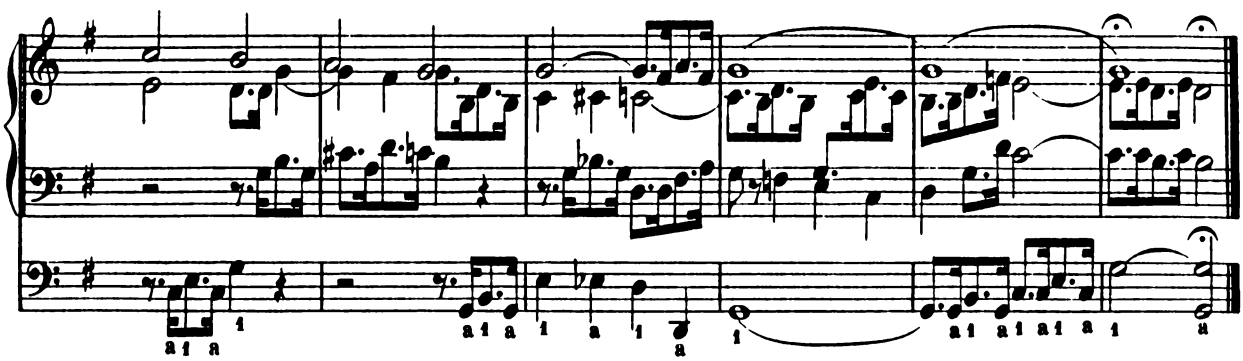
VAR. 6.

Melodie.



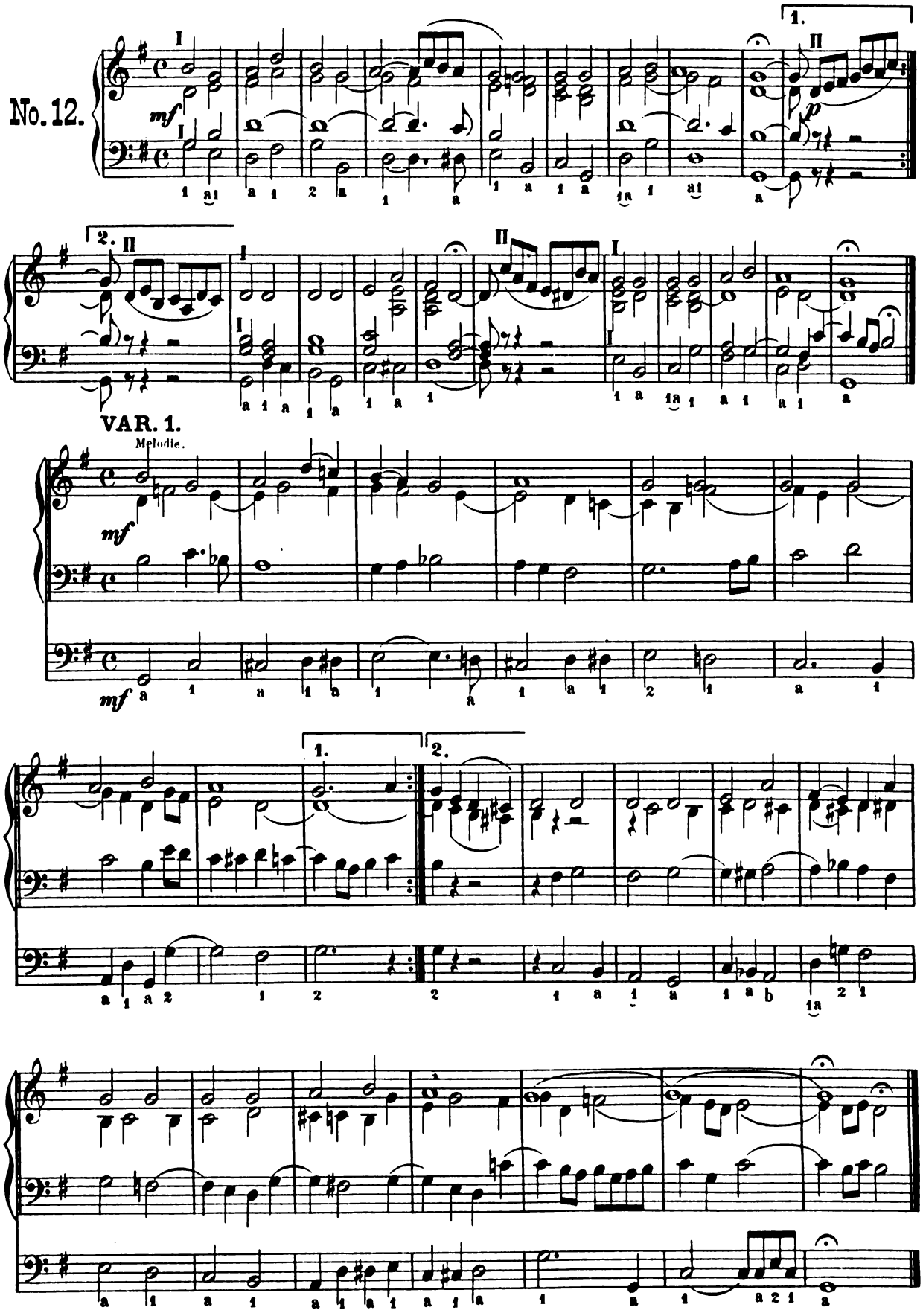




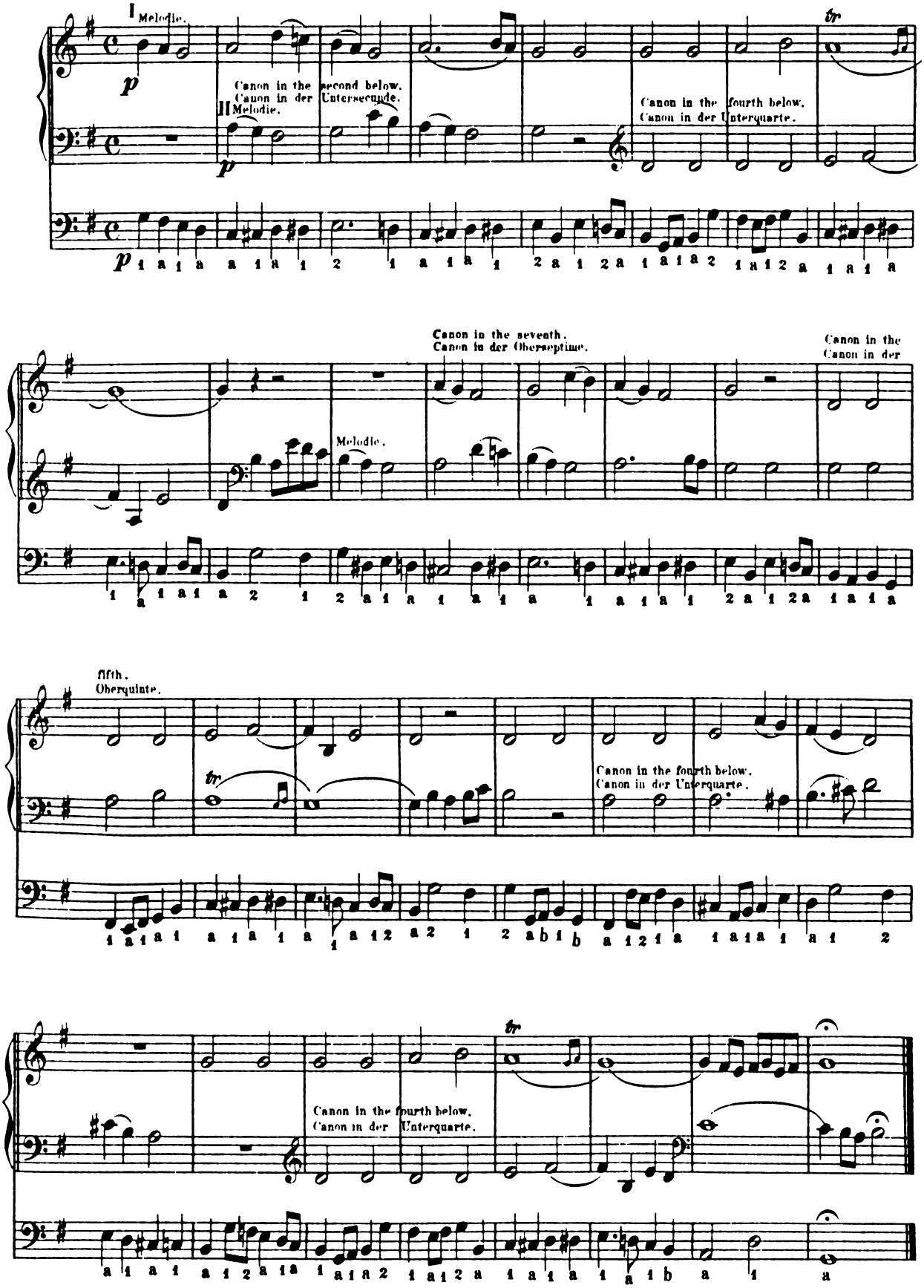


Liebster Jesu, wir sind hier.

No. 12.



VAR. 2 a 3 Voci. Für 2 Claviere und Pedal.



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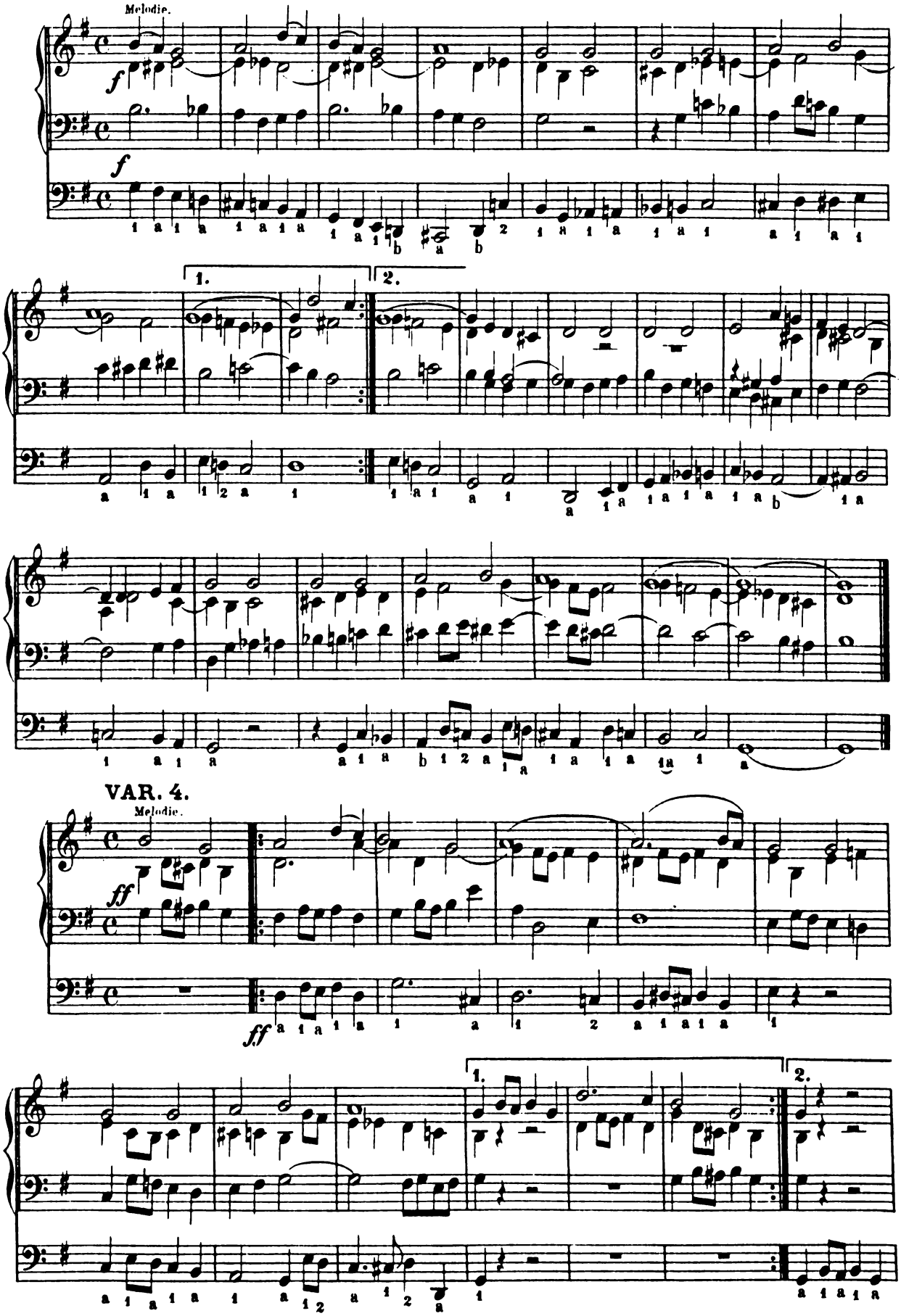
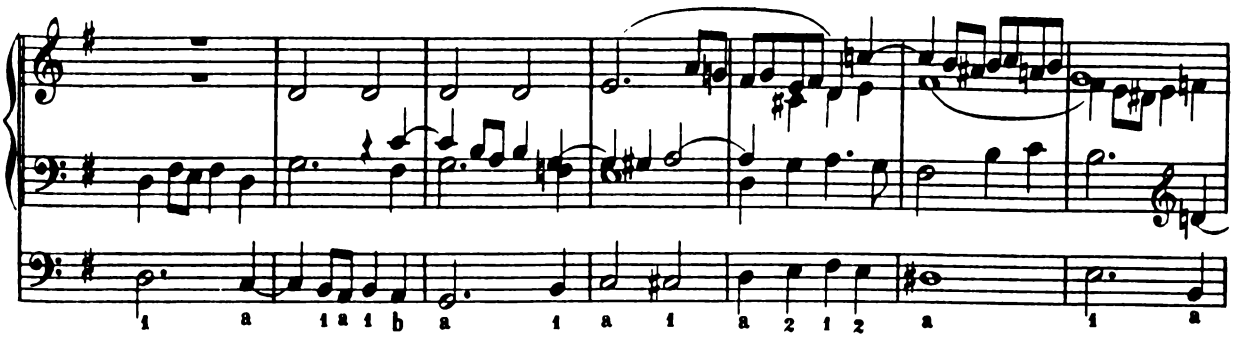
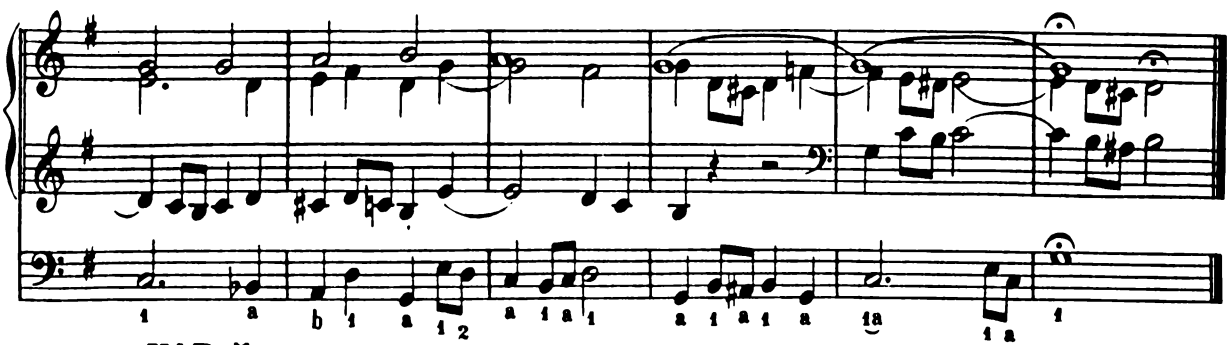


VAR. 4.

Collection Litolff No 1362





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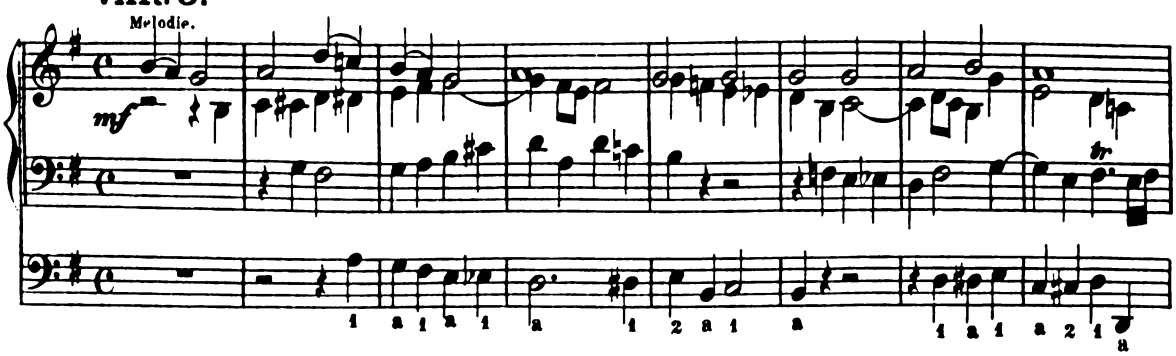

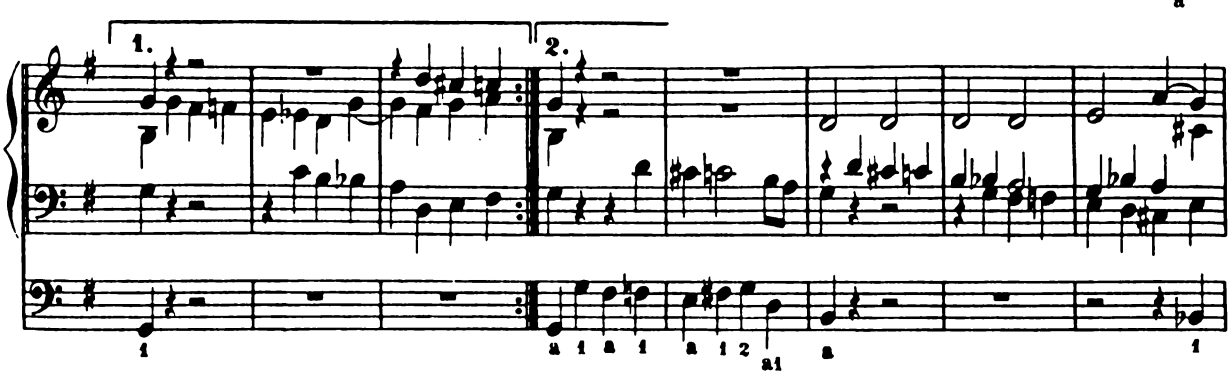

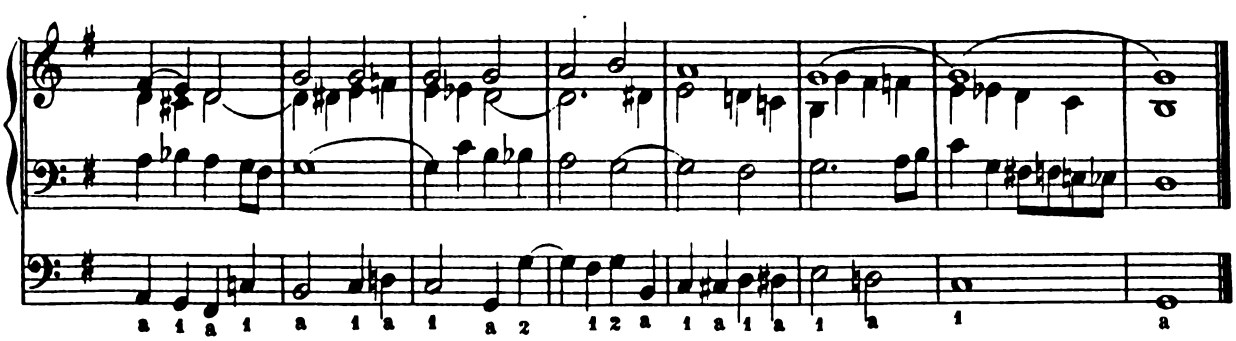

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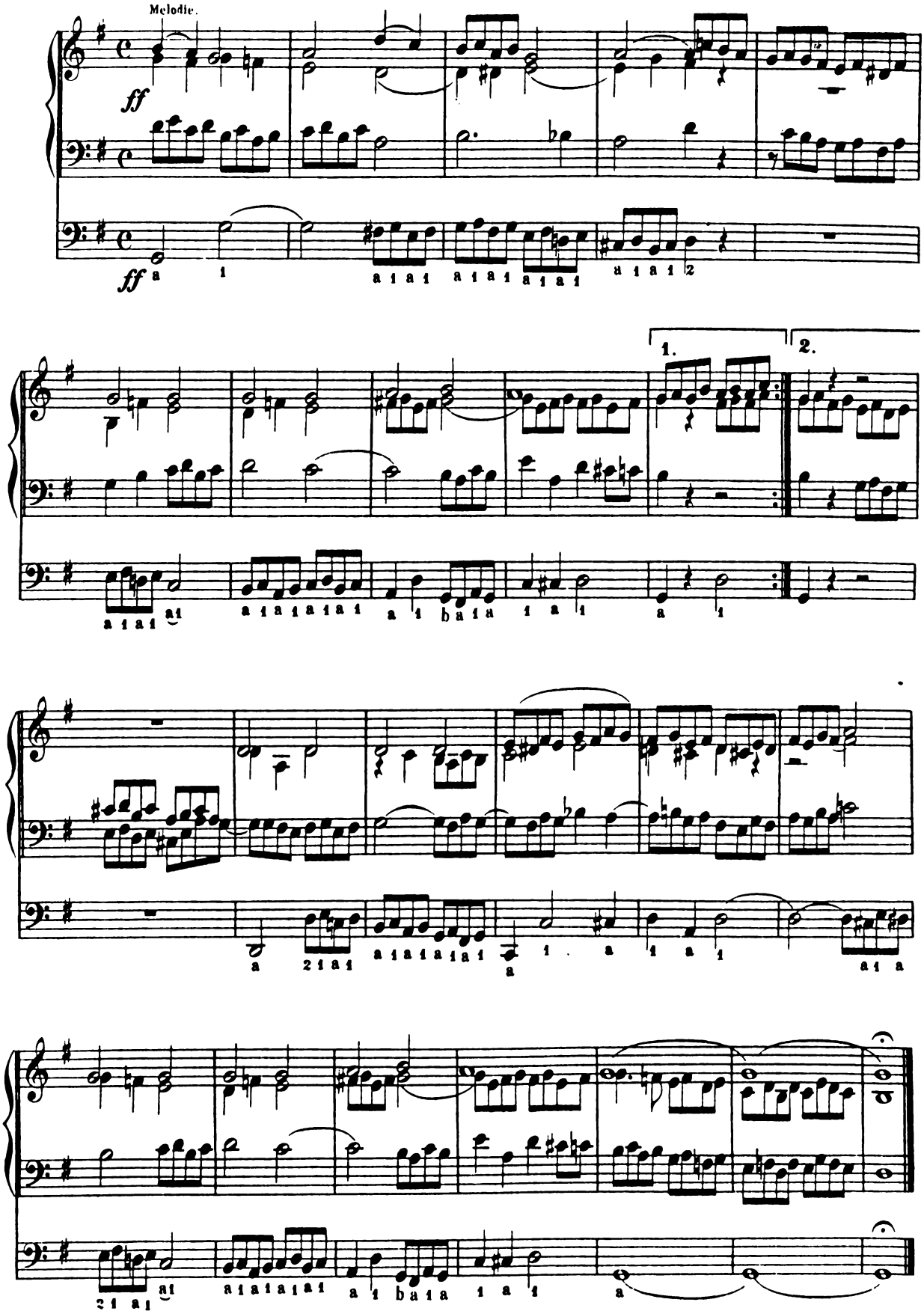


Collection Litolff No 1362

Funfzehn Nachspiele

mit abwechselnden Manualen.

*

Fifteen Postludes

for alternate Manuals.

Quinze Postludes

avec changements de clavier.

Funfzehn Nachspiele

mit abwechselnden Manualen.

Fifteen Postludes

for alternate Manuals.

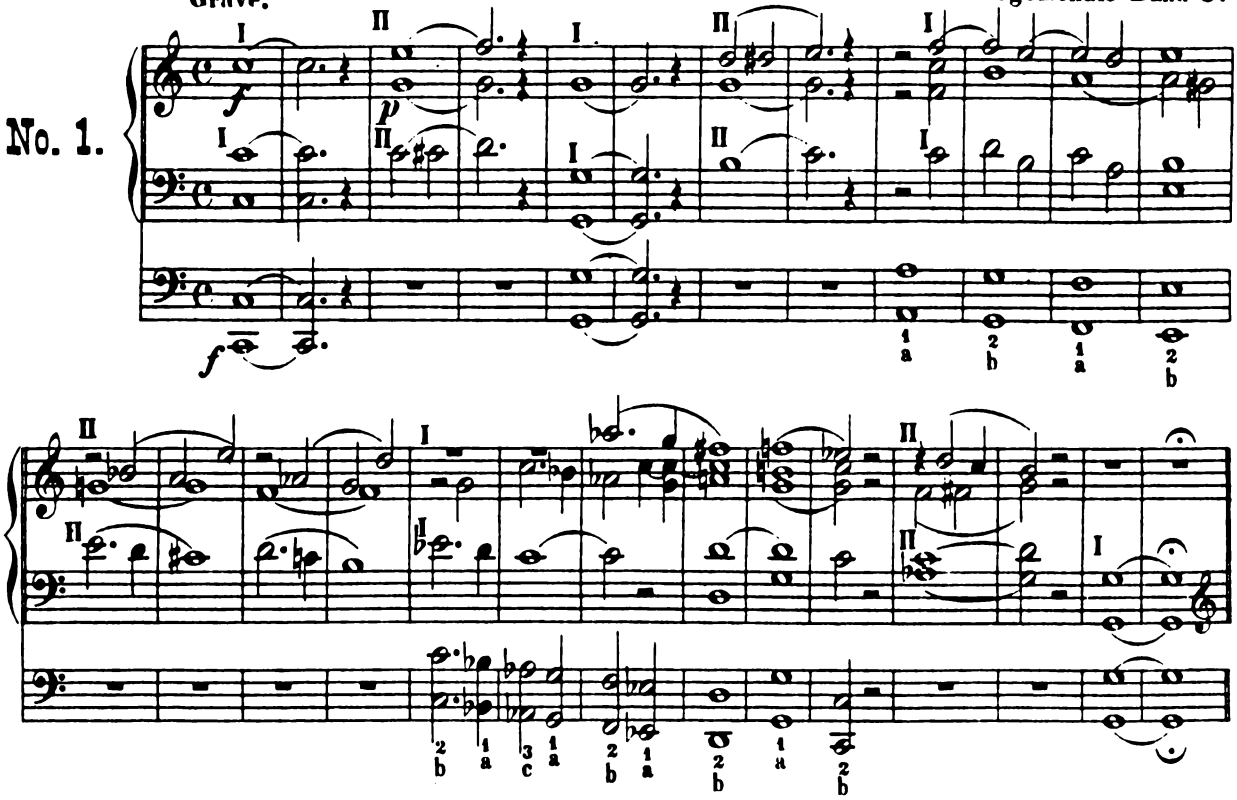
Quinze Postludes

avec changements de clavier.

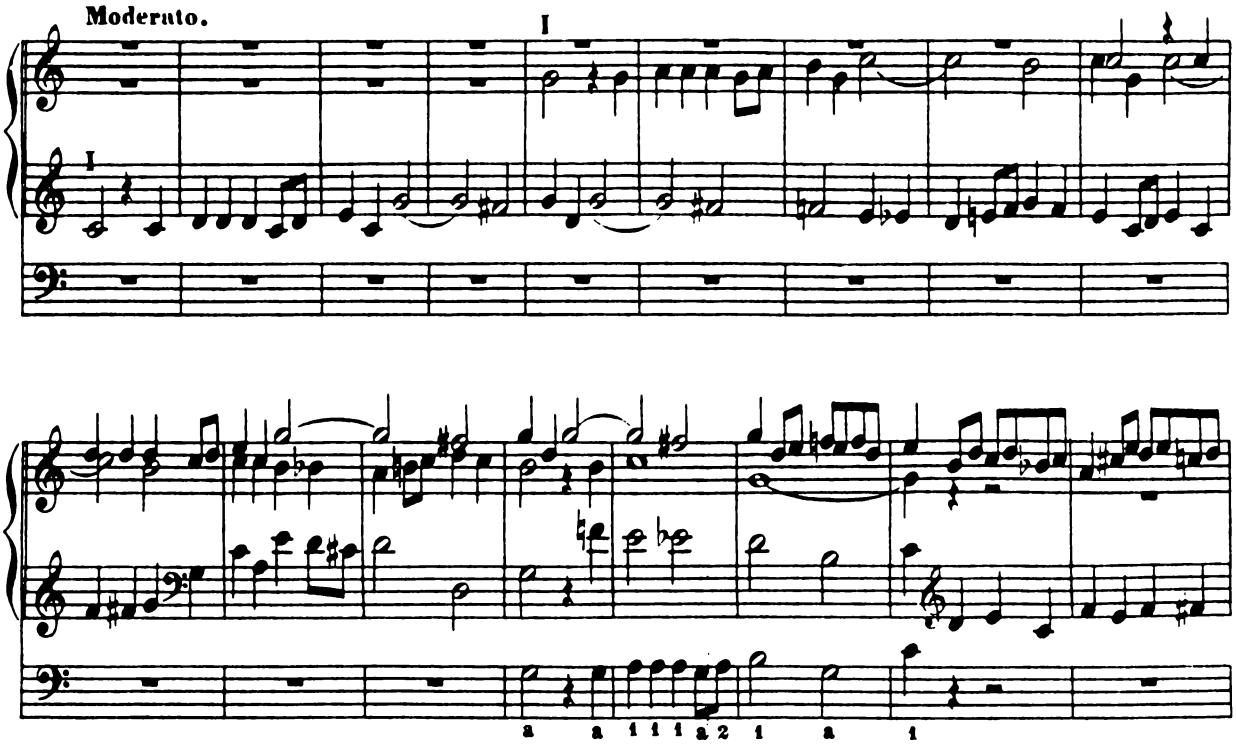
Rinck's Orgelschule Band 3.

Grave.

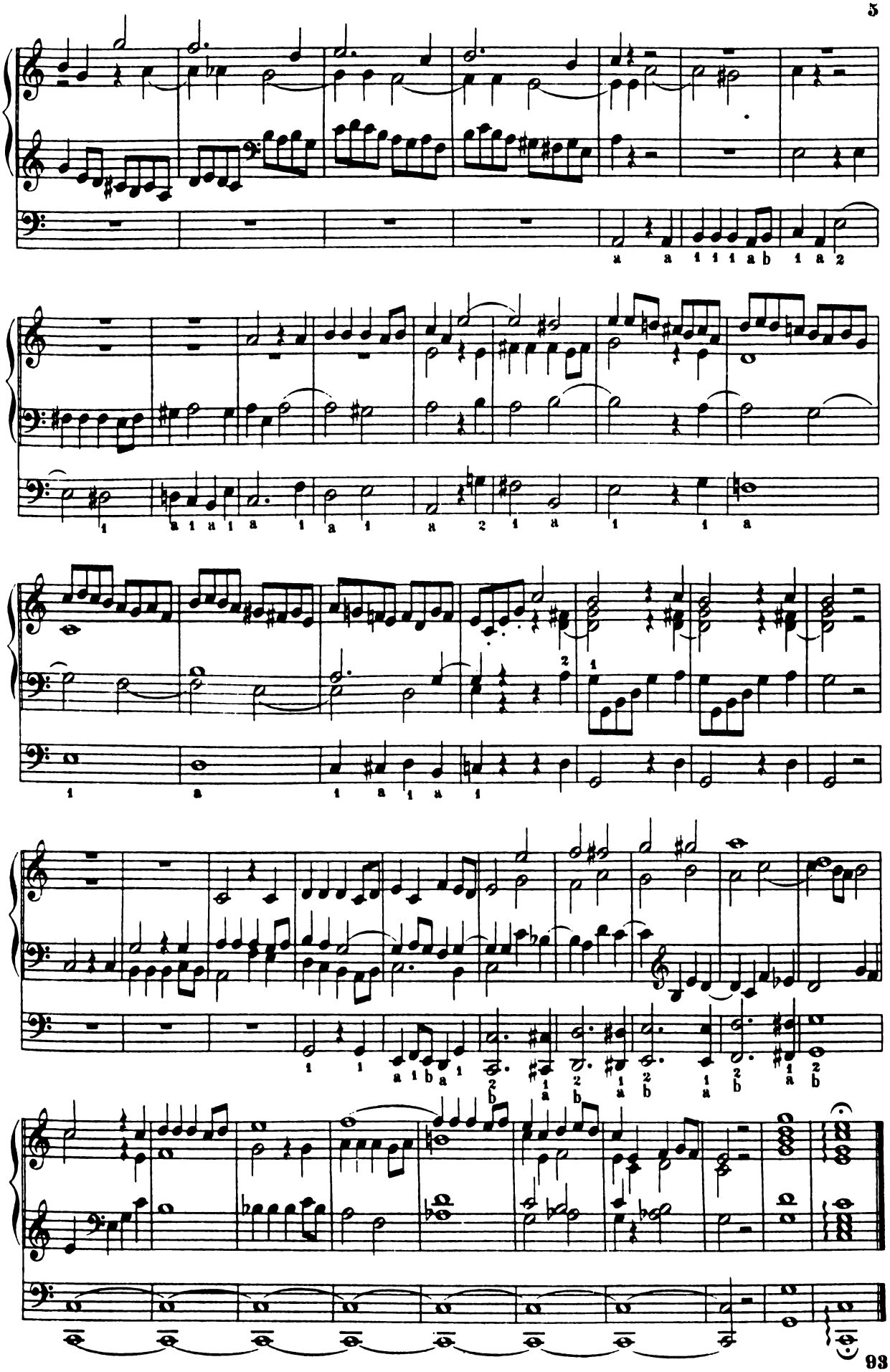
No. 1.



Moderato.



Collection Litolff No. 1362



Collection Litolff No. 1362

Moderato.

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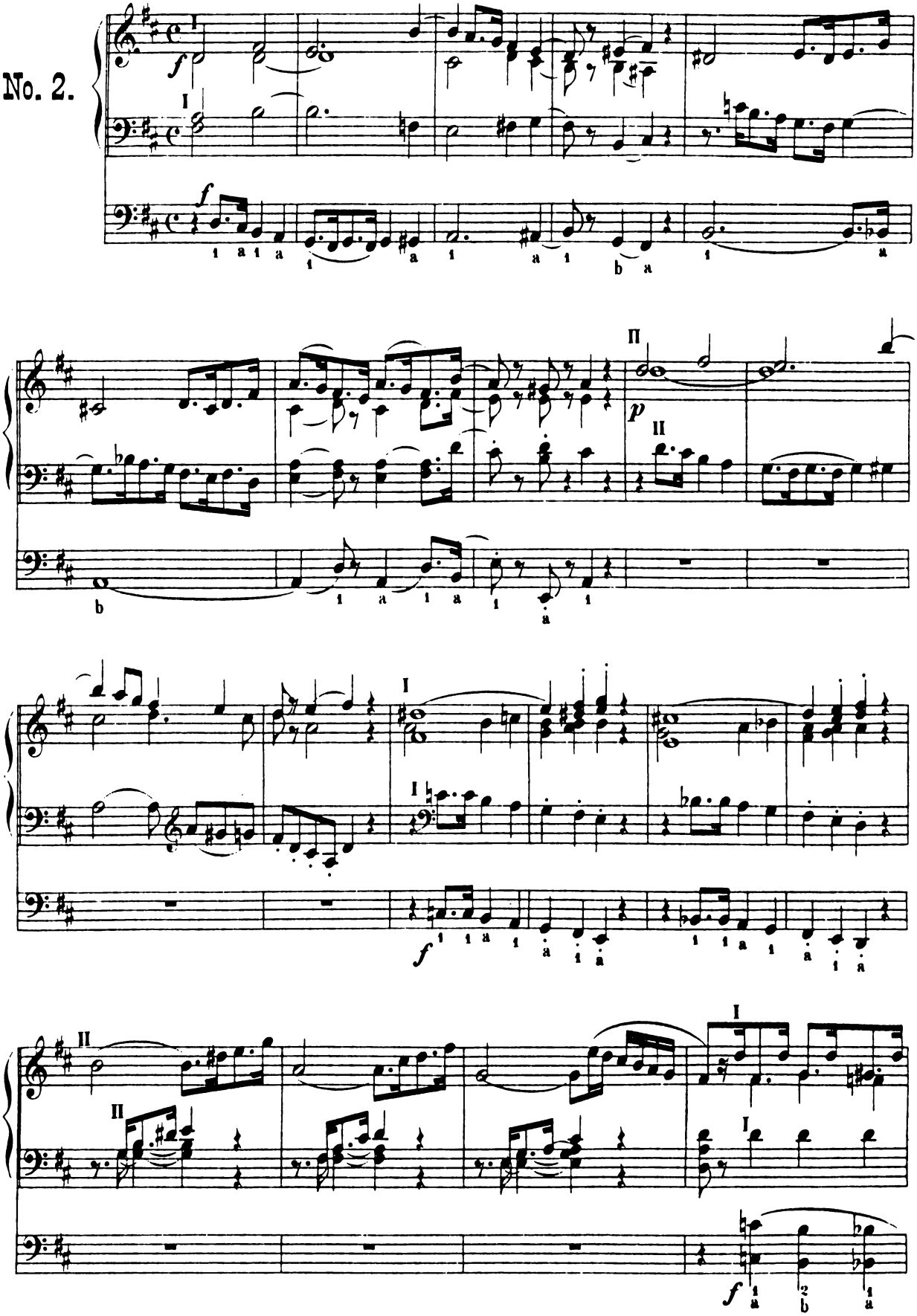

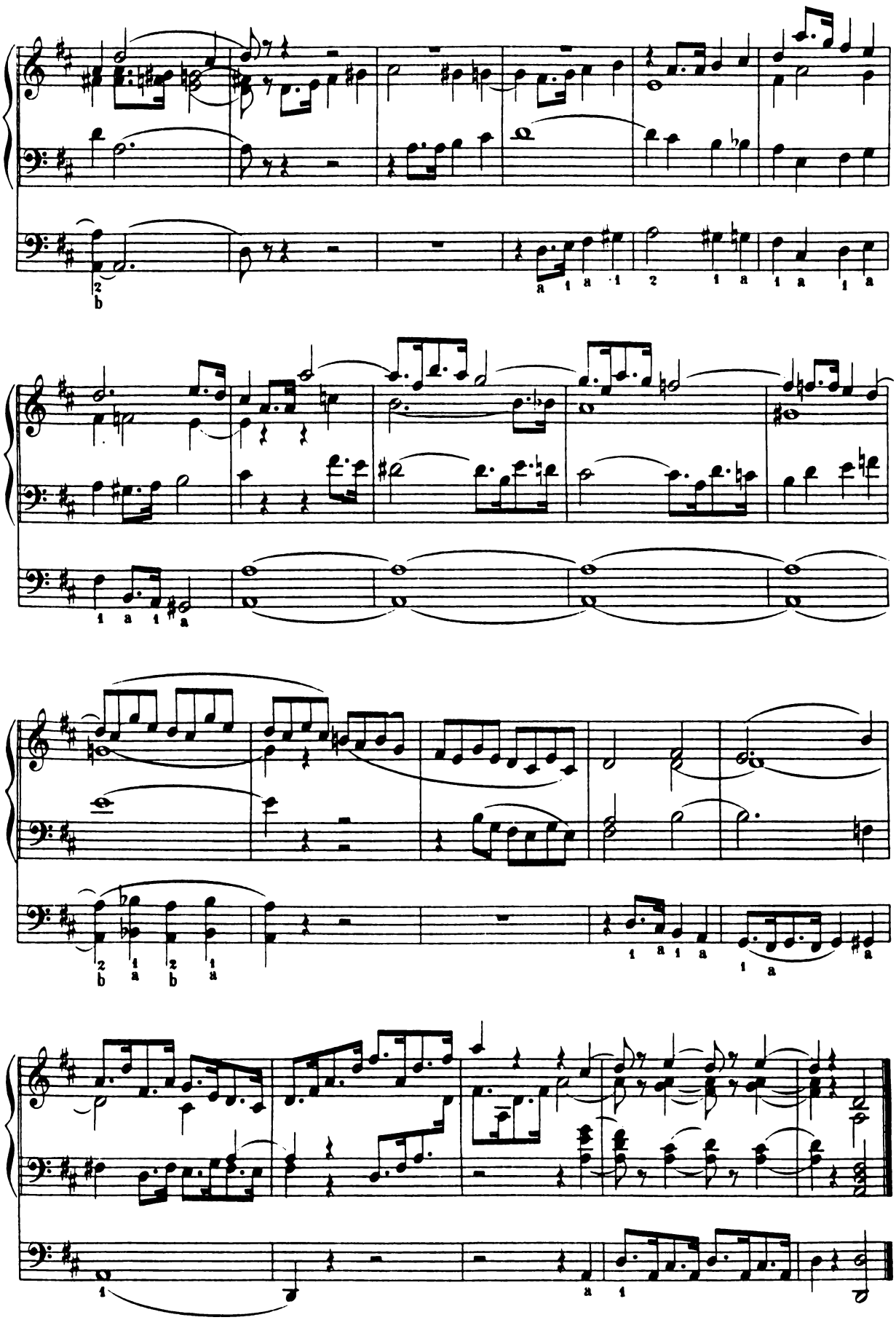

Collection Litolff No. 1362

Moderato.

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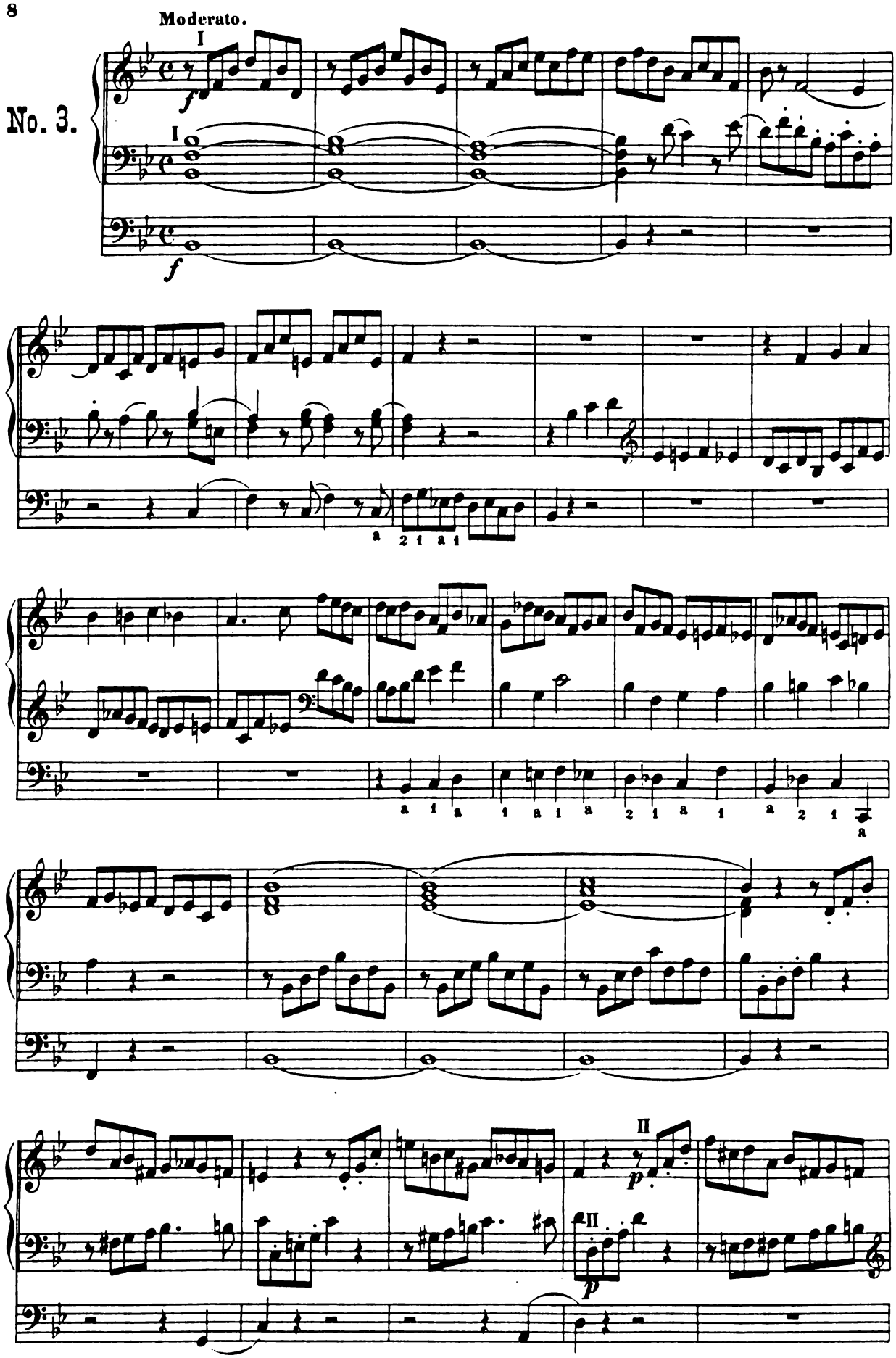

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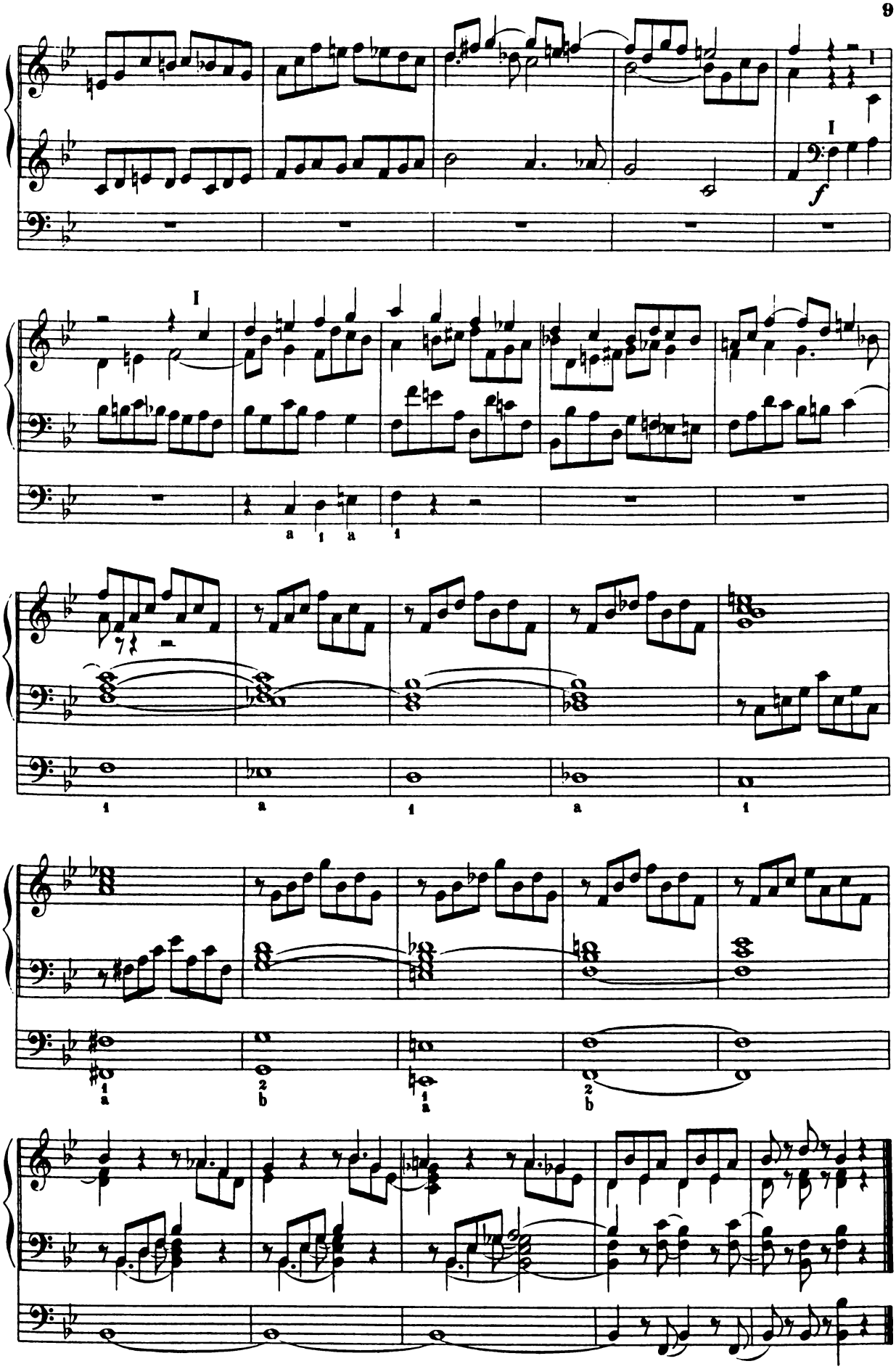

Collection Litolff No. 1362

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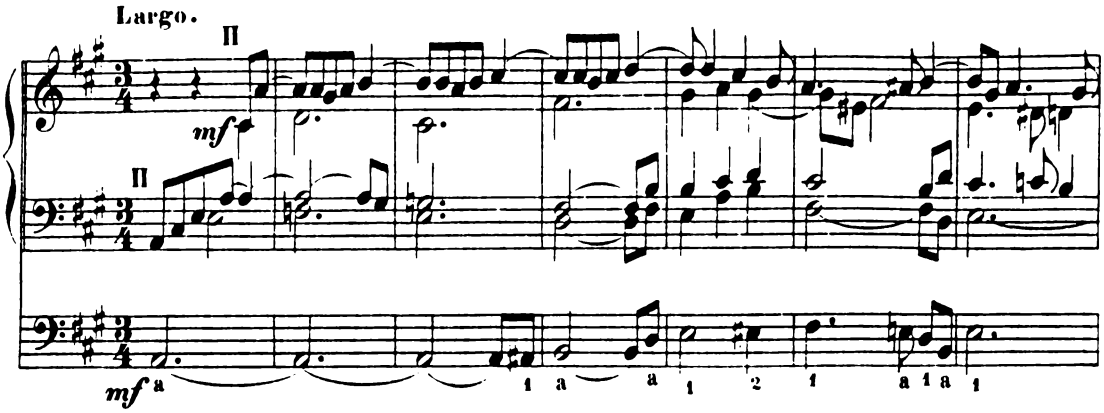

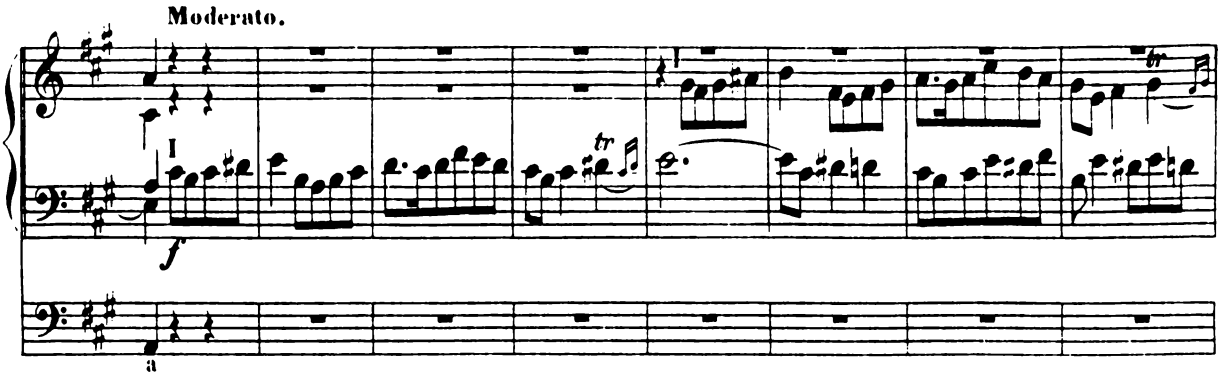

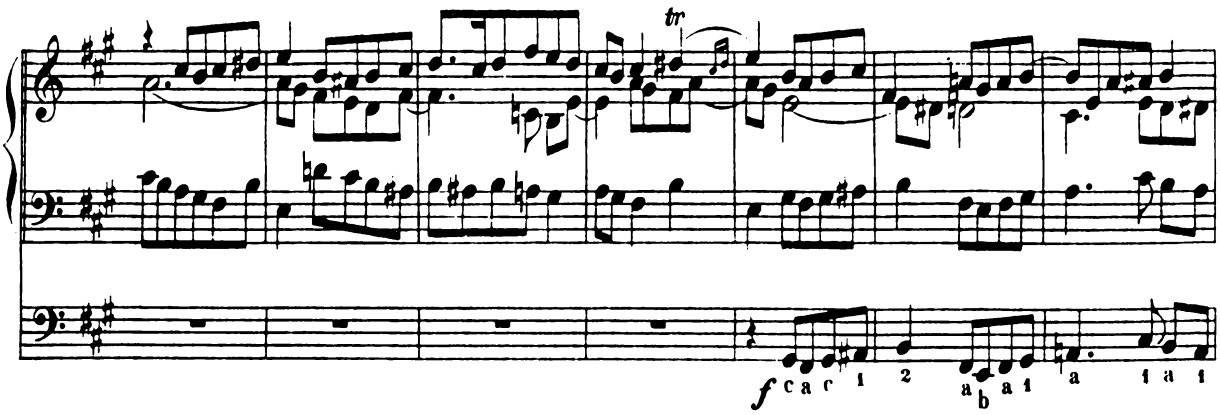

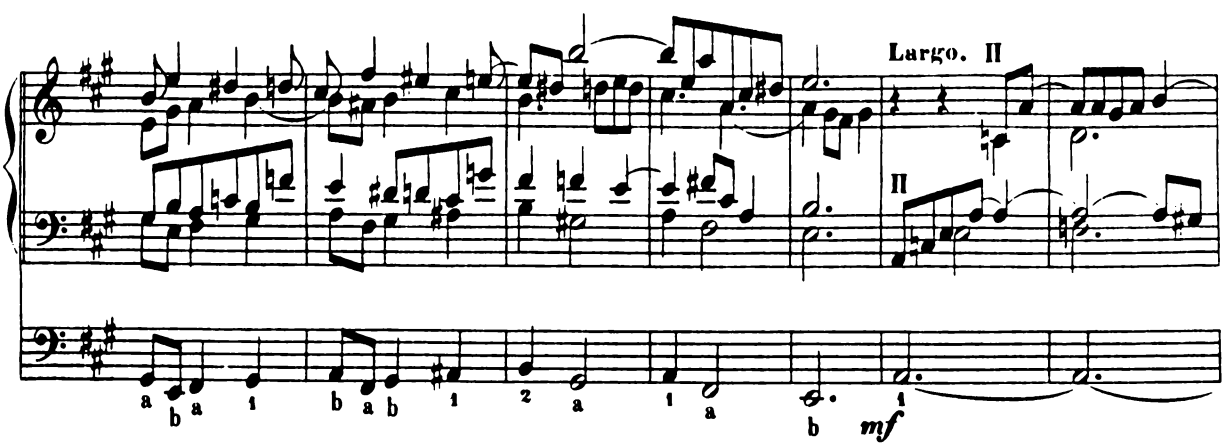

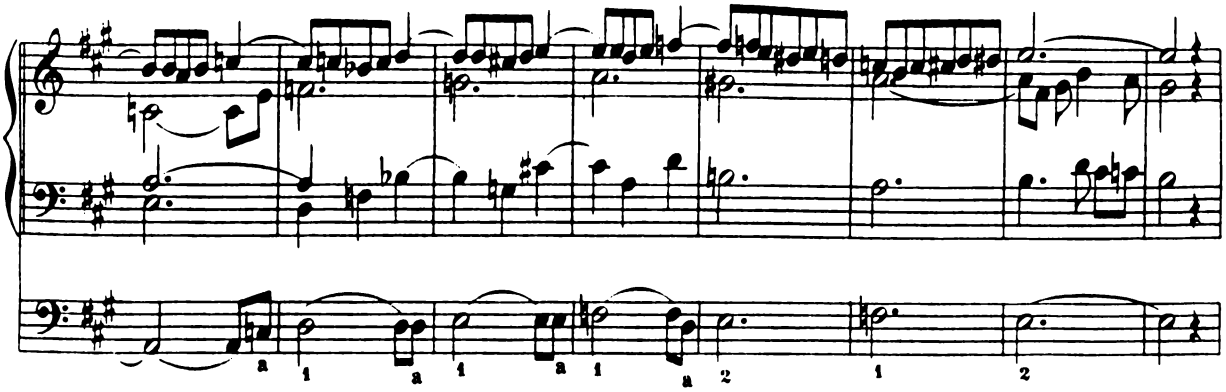

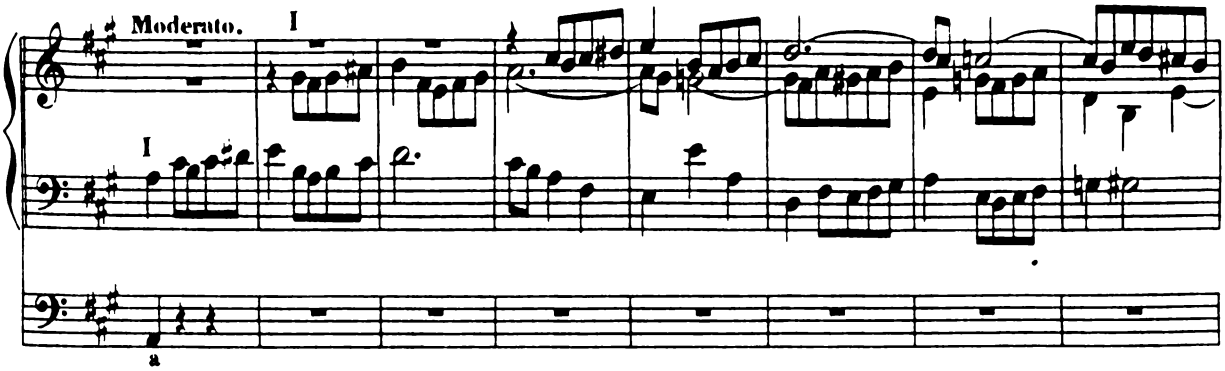

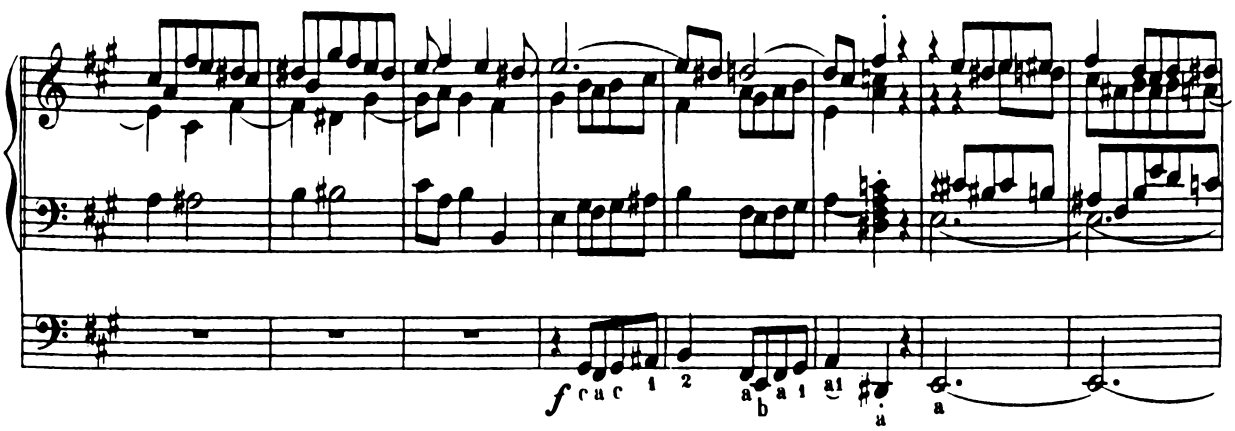

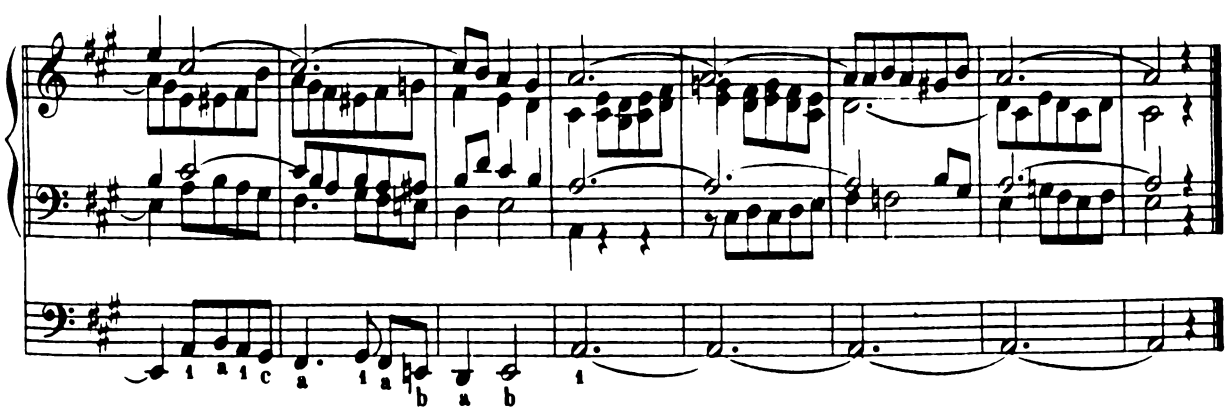

Collection Litolff No. 1362

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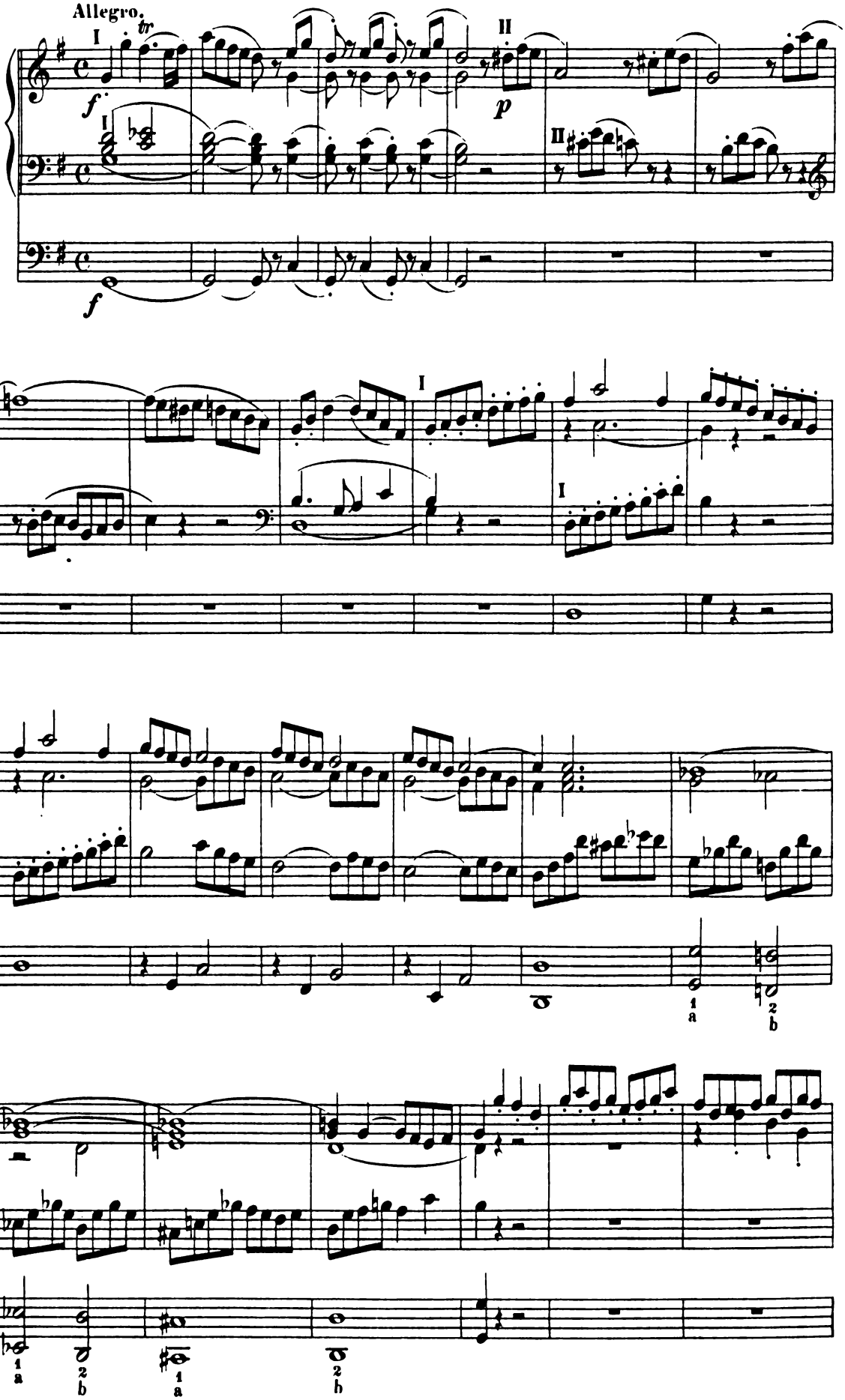

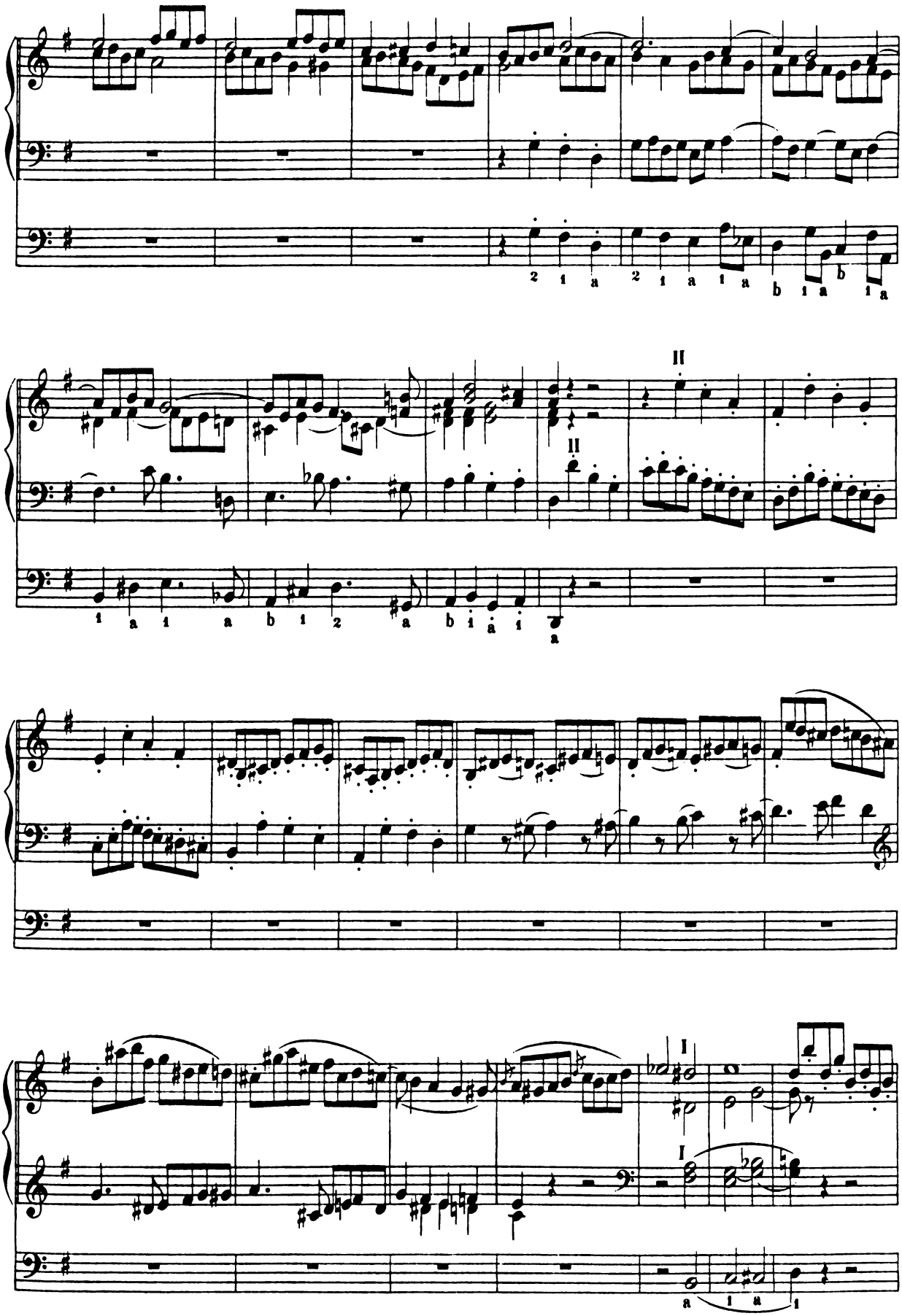
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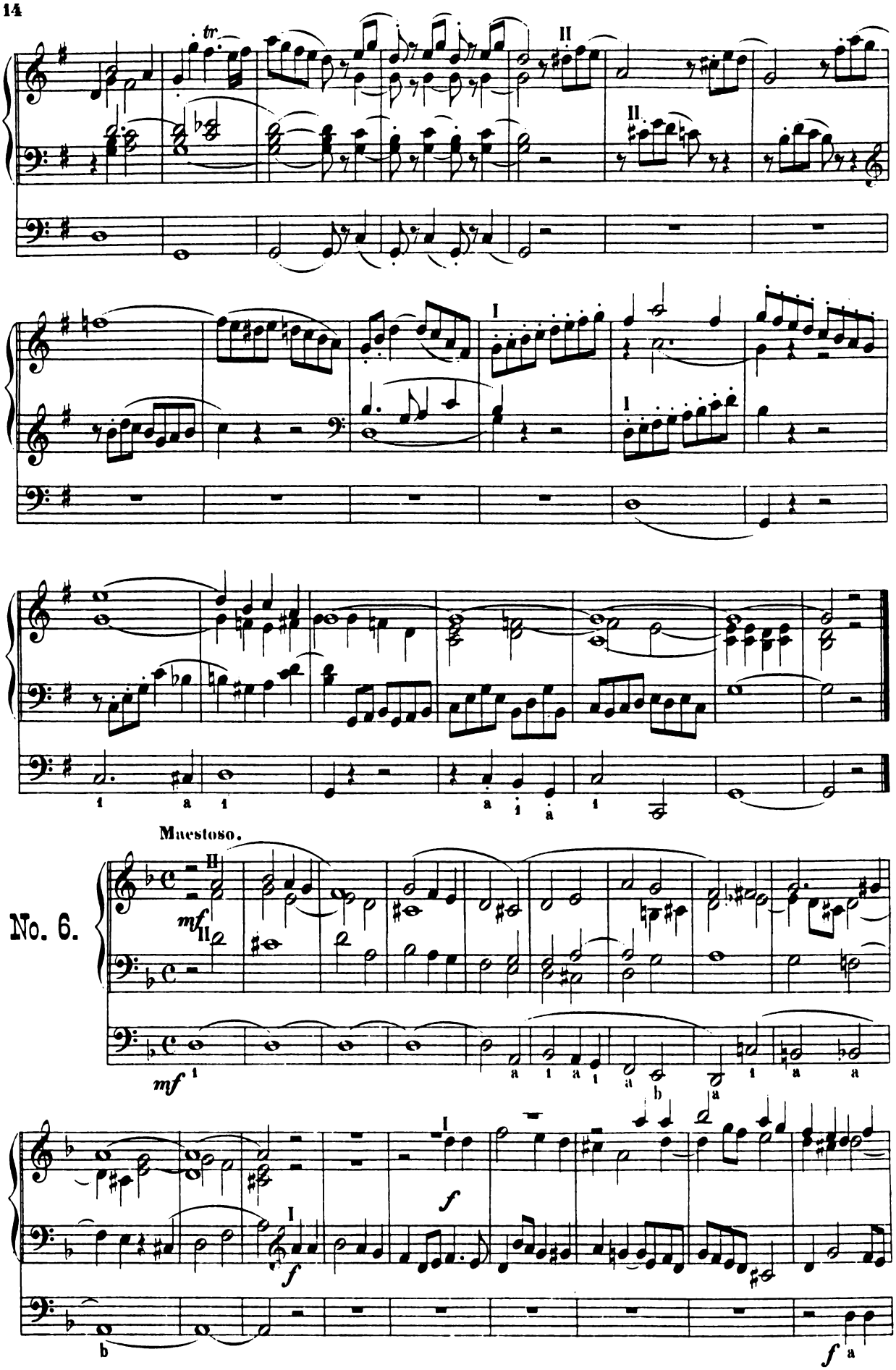

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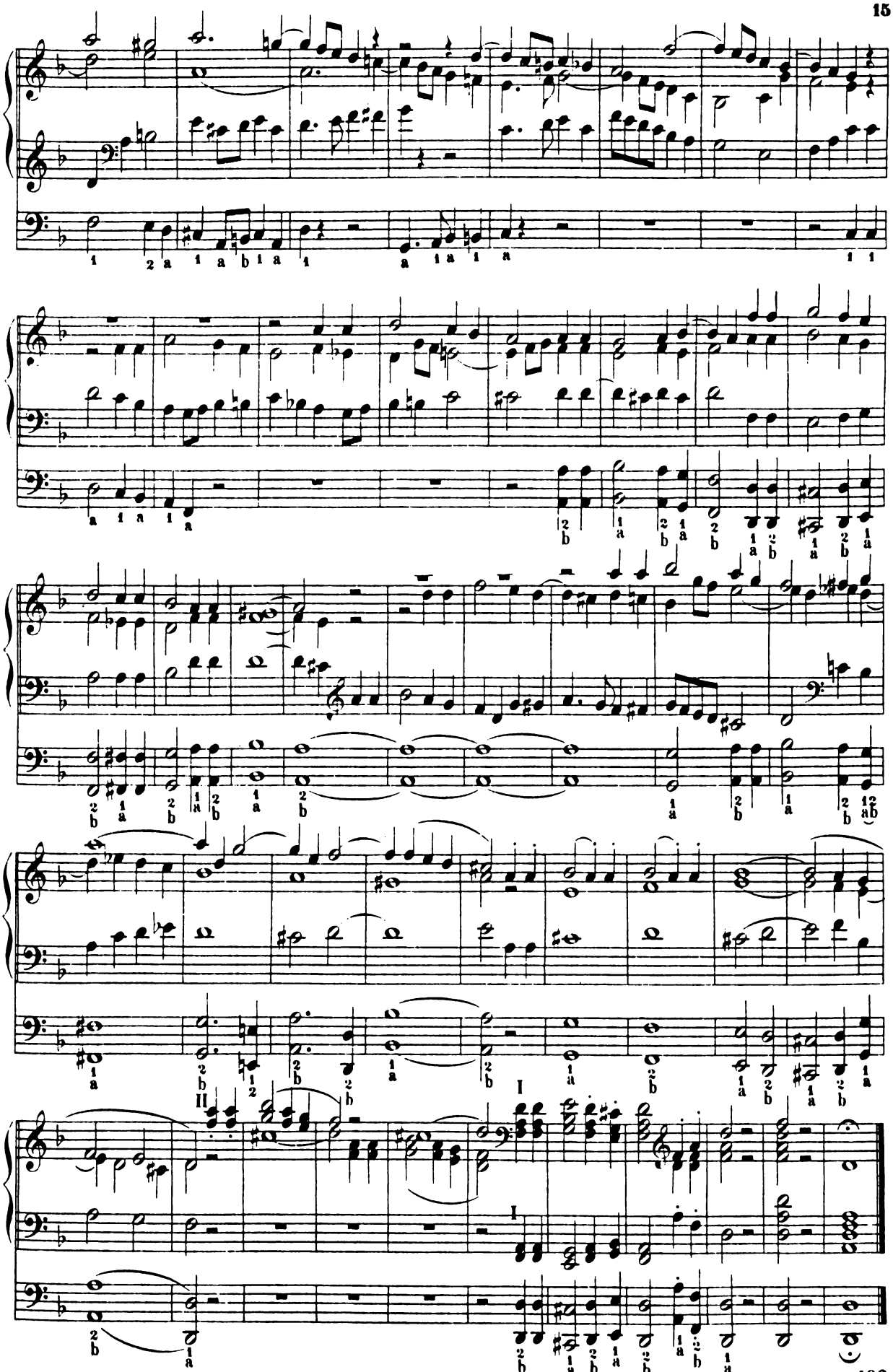
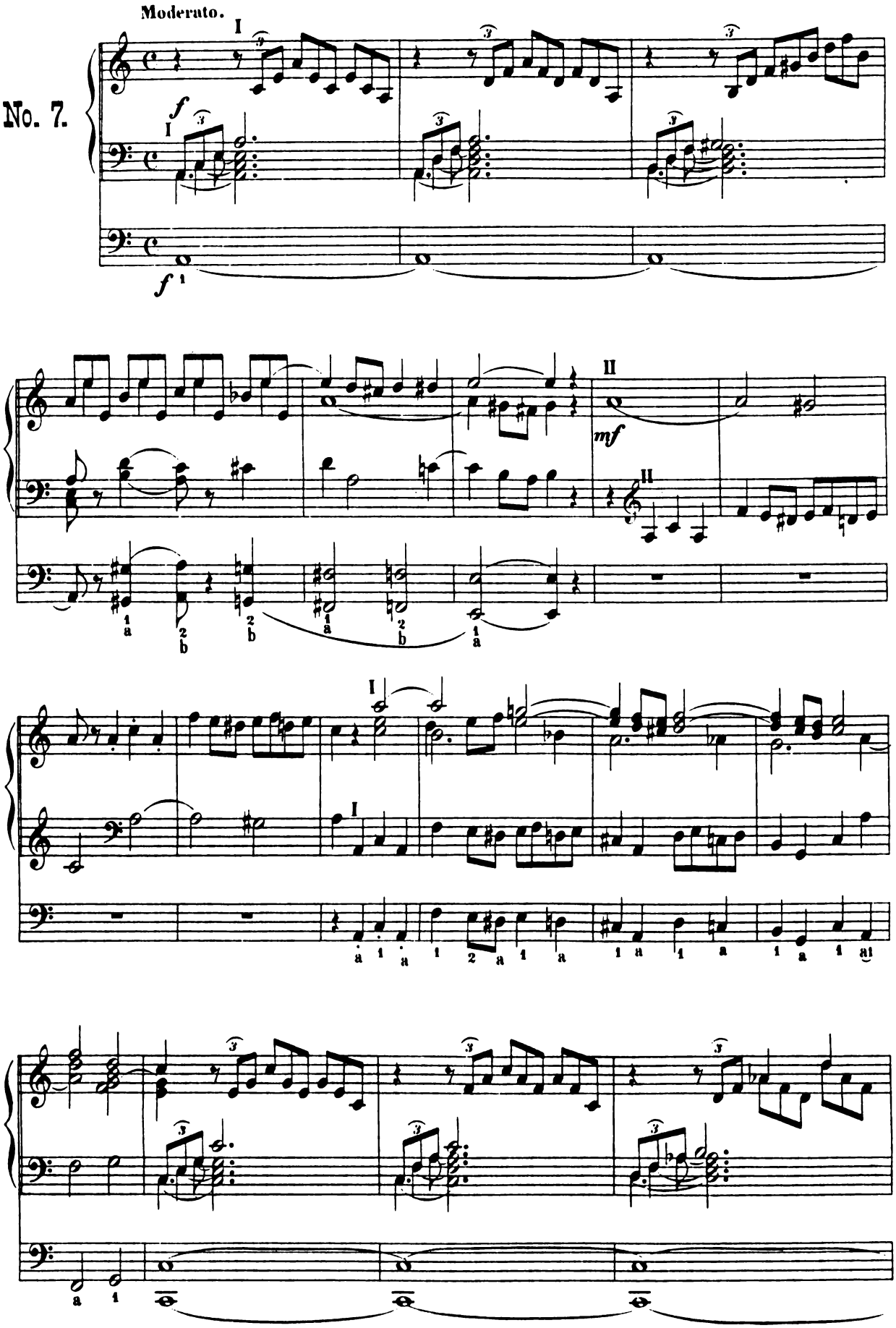
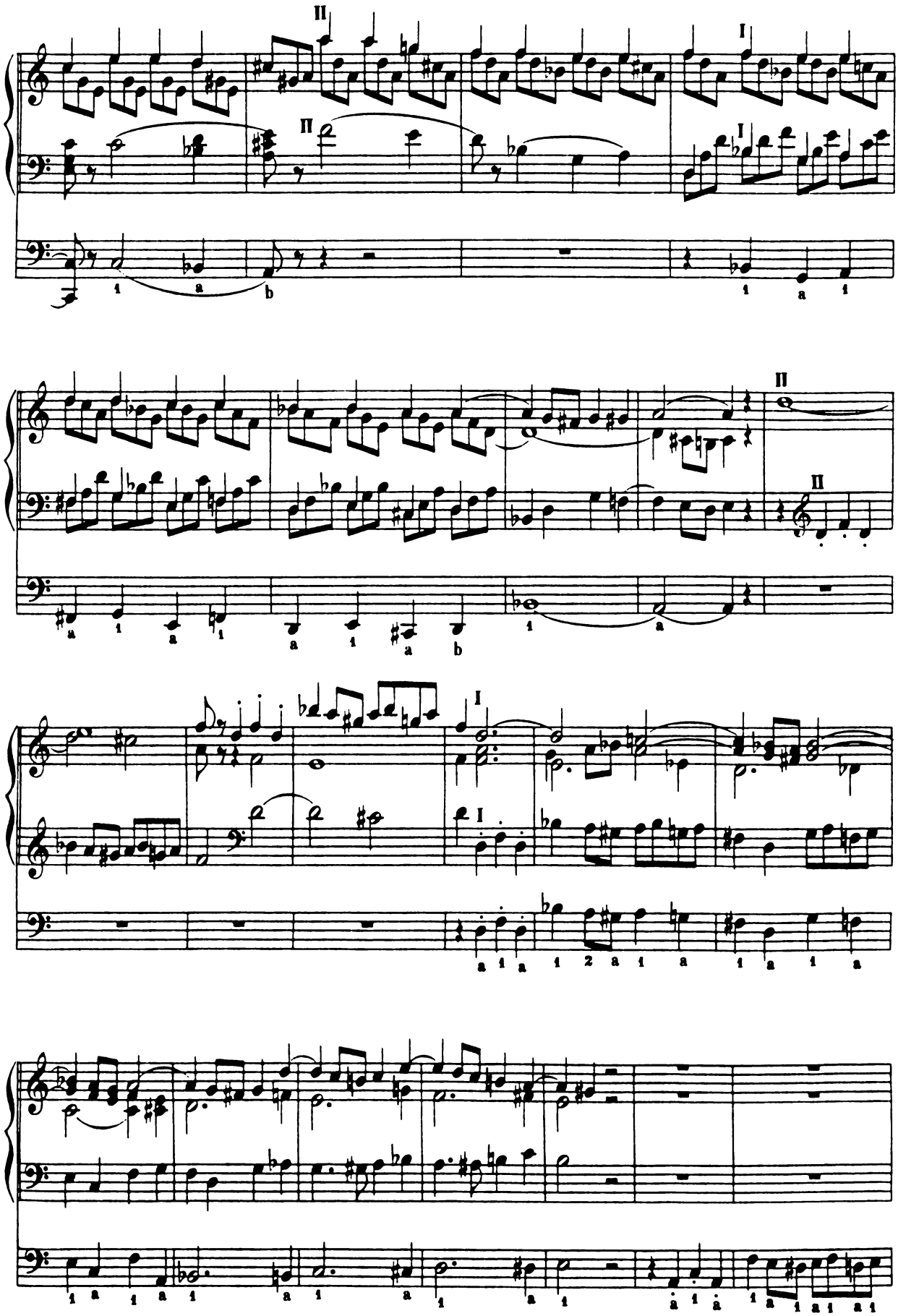


Collection Litolff No 1362

No. 7.

Moderato.





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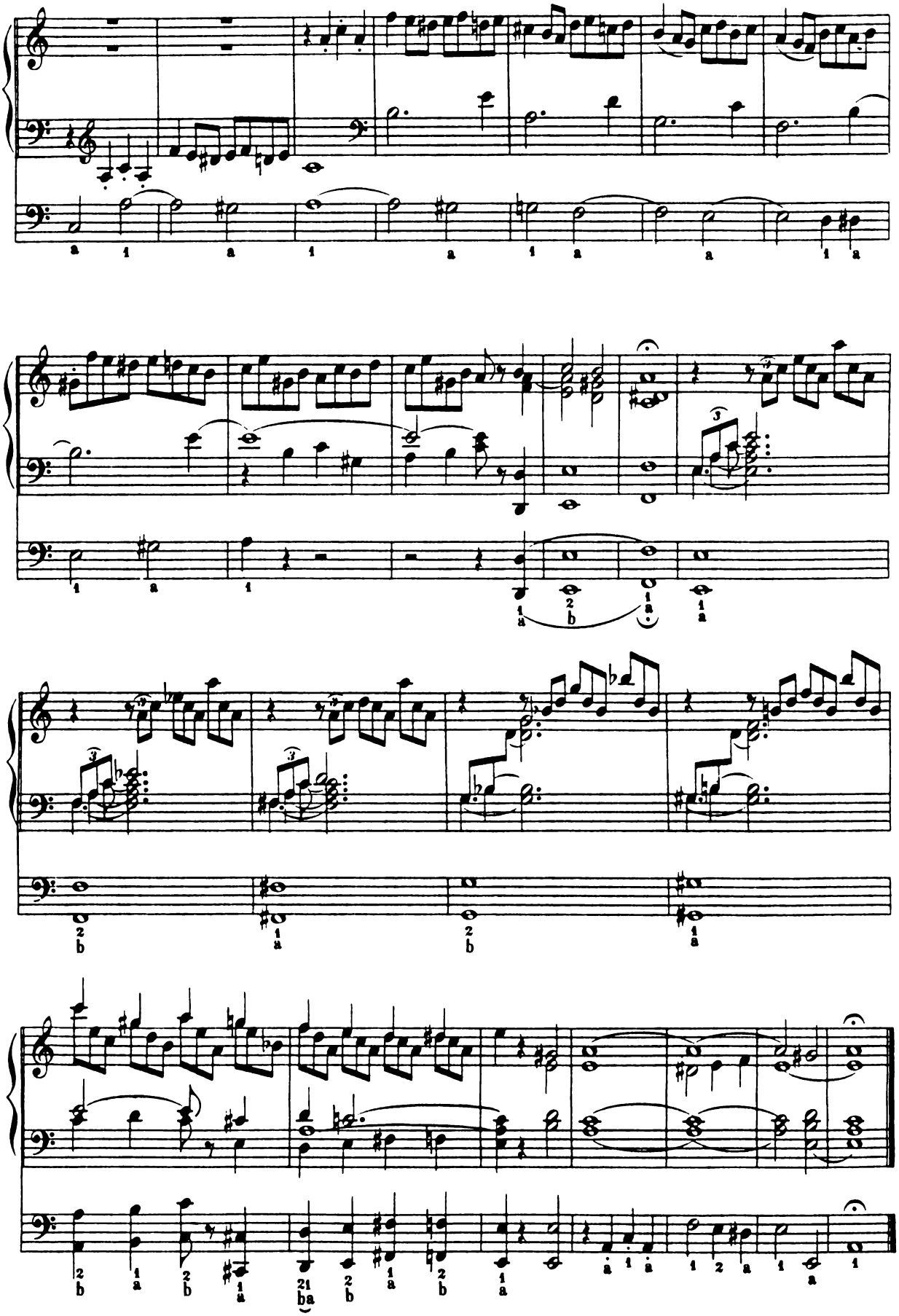

Collection Litolff No. 1362

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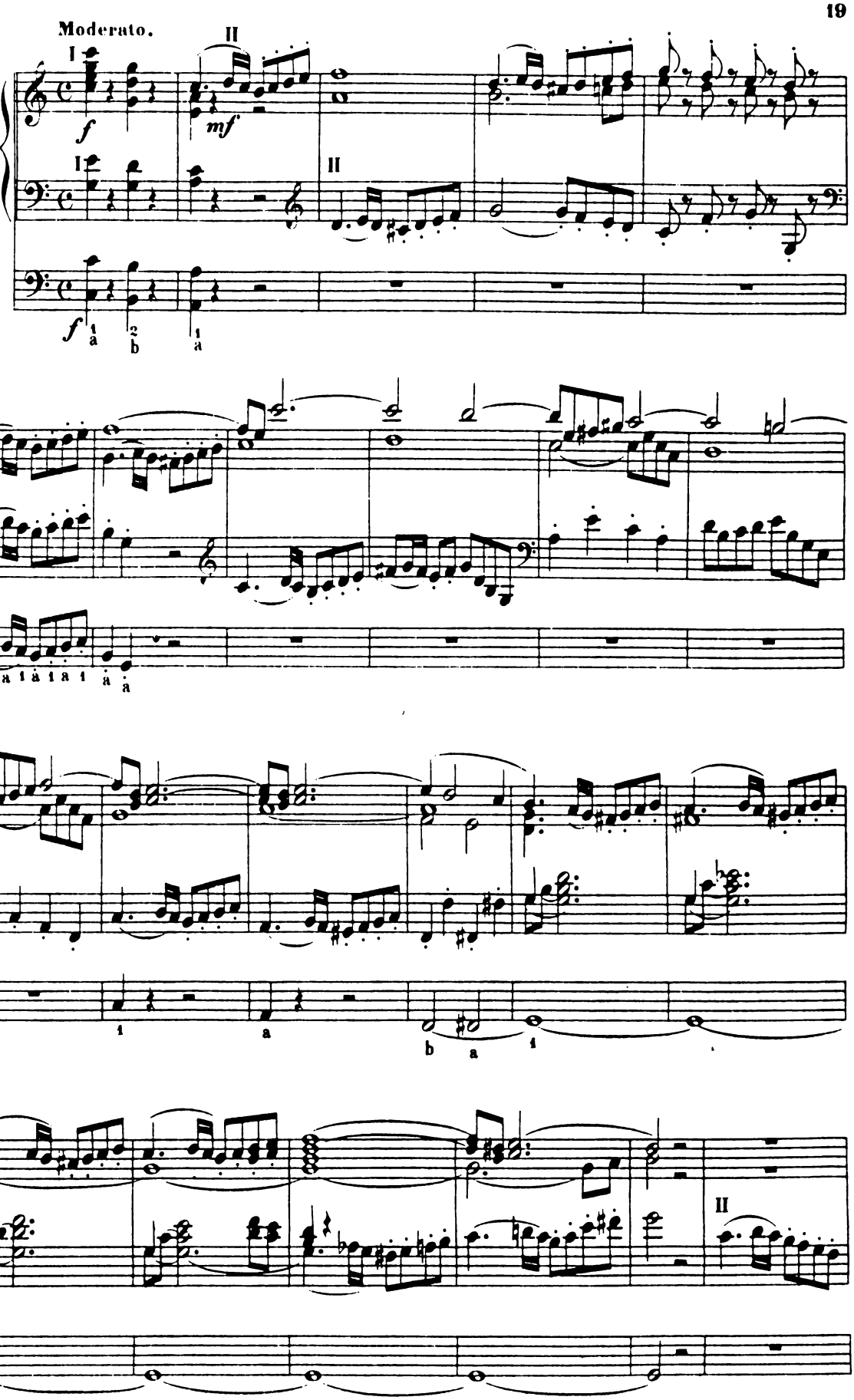

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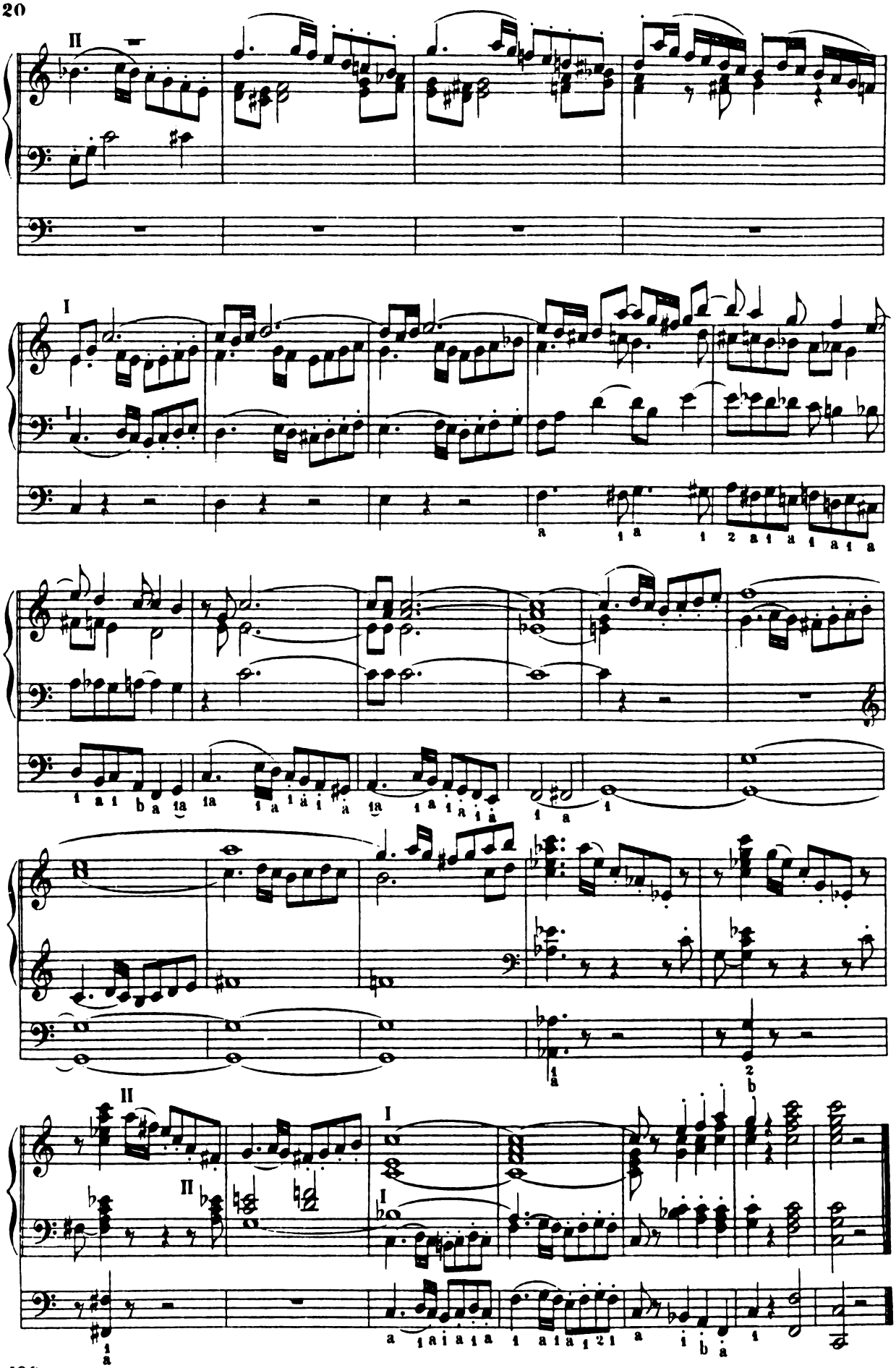

Allegretto.

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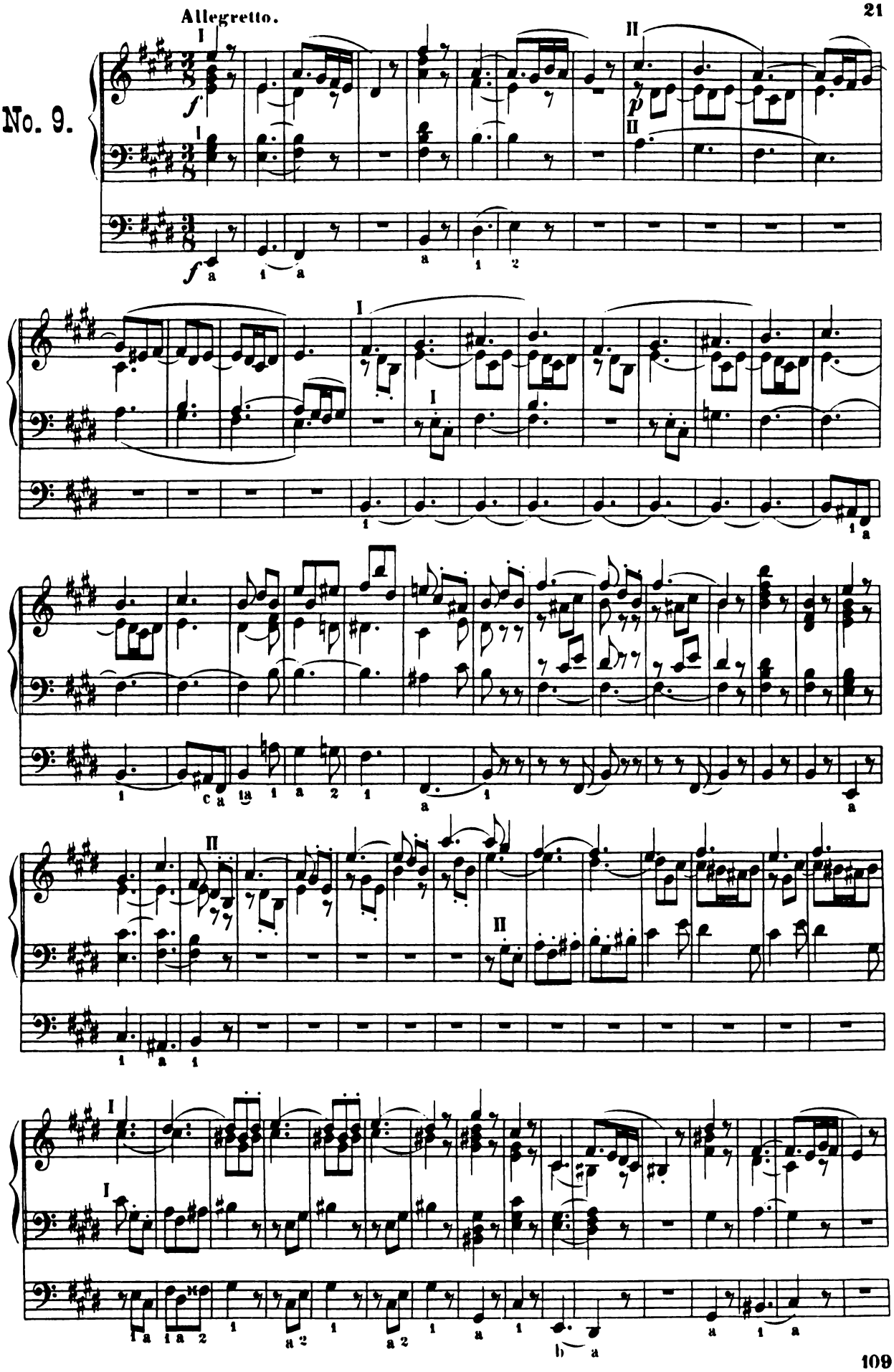

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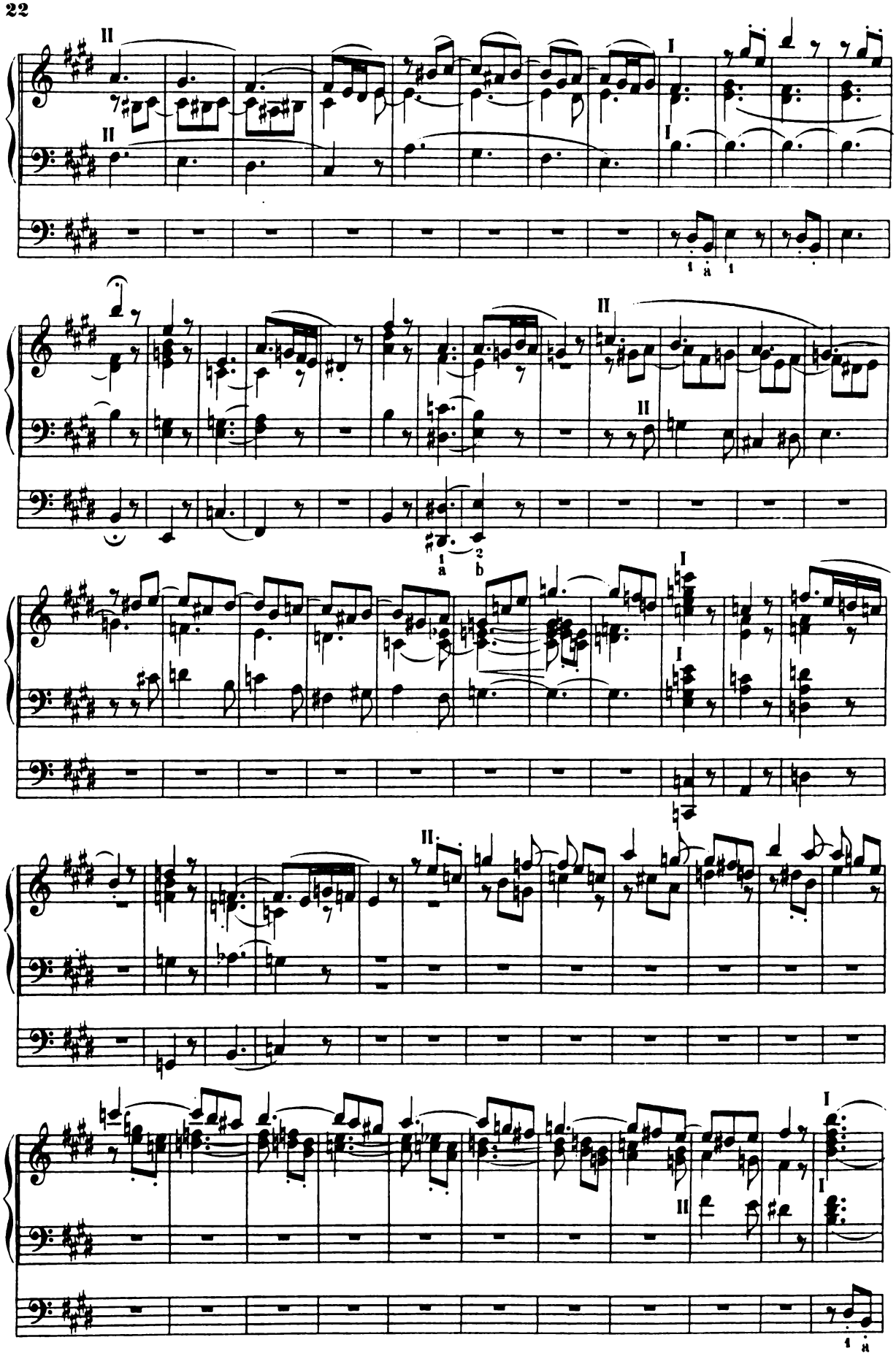

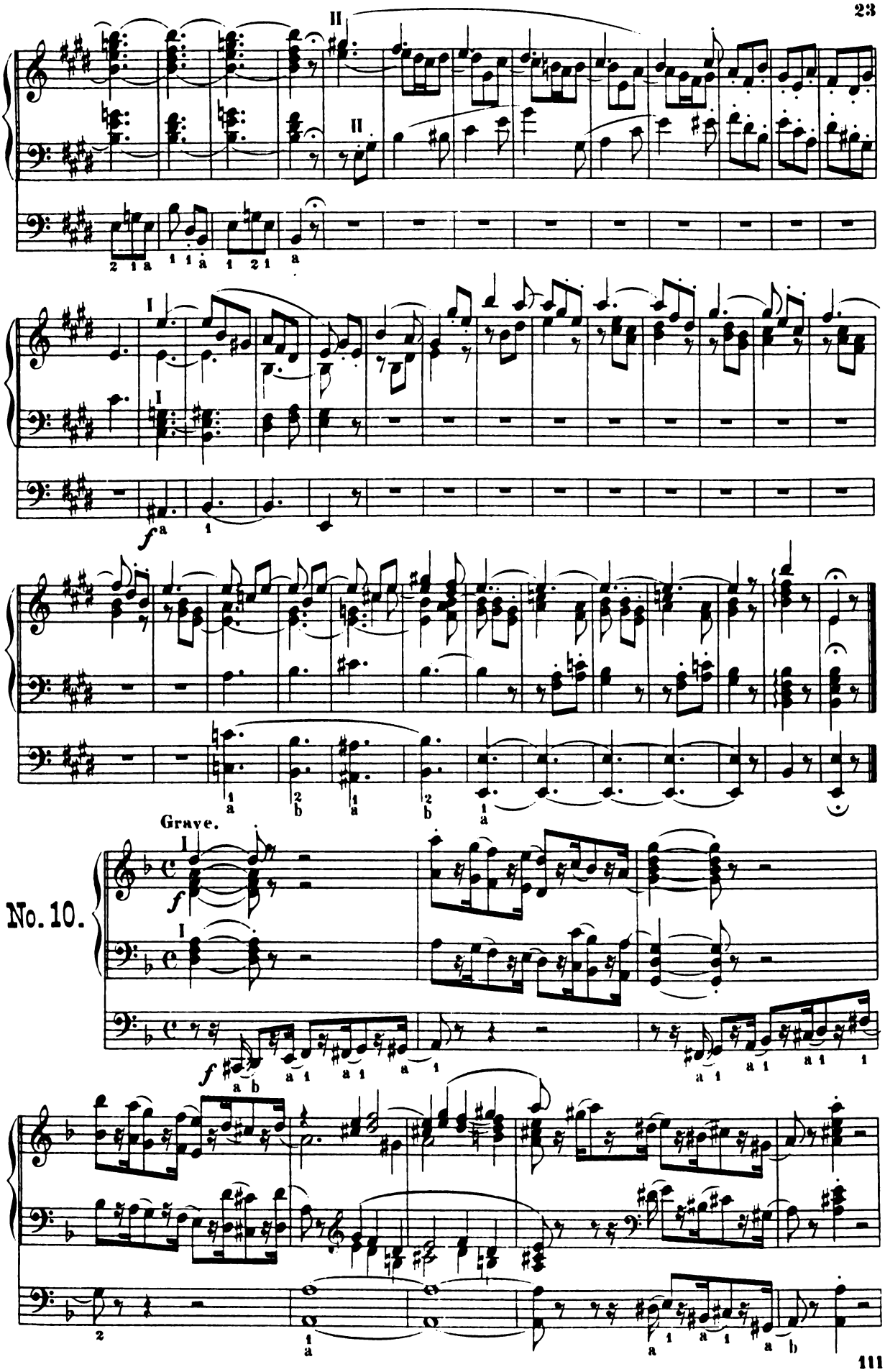

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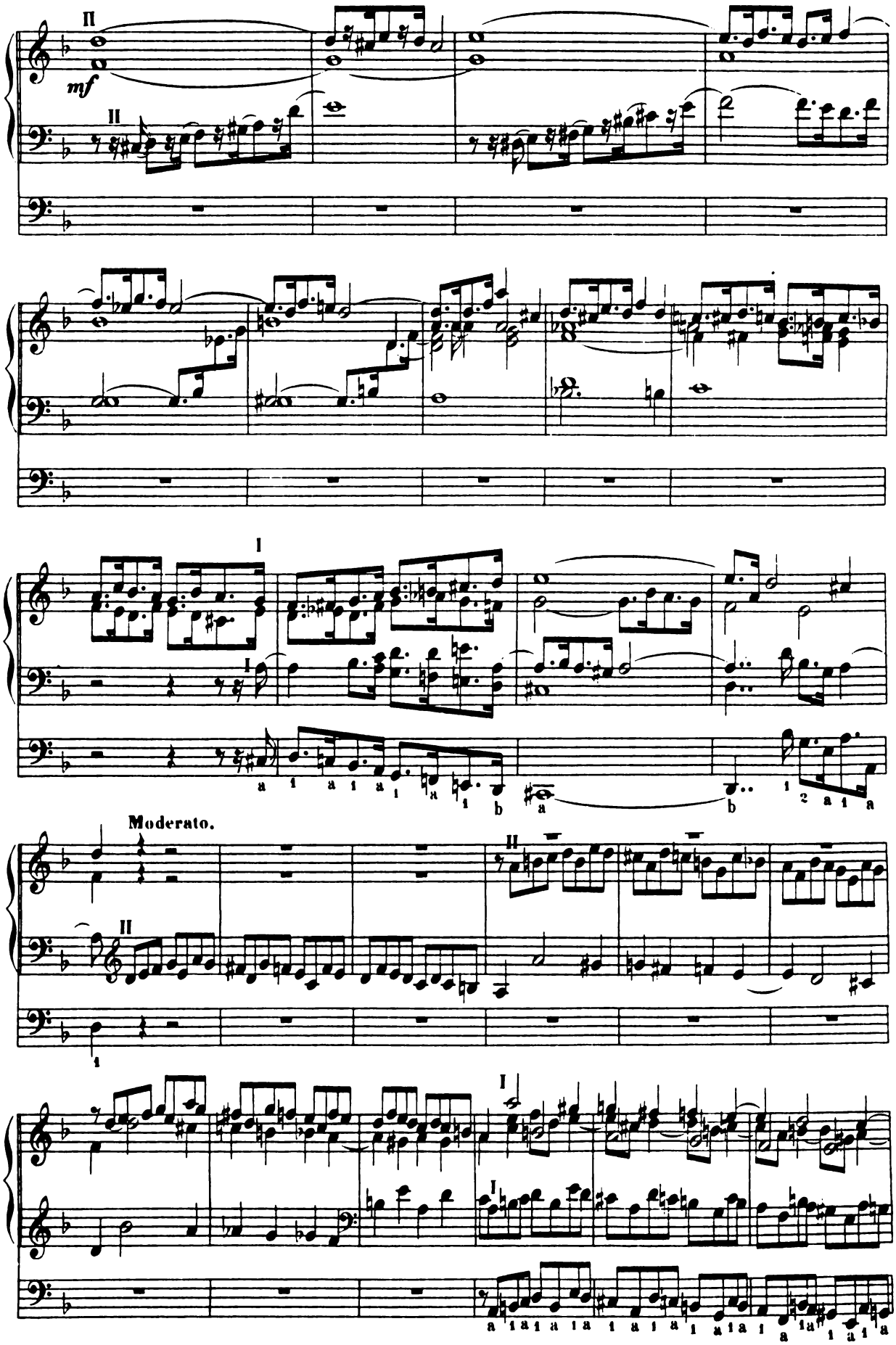
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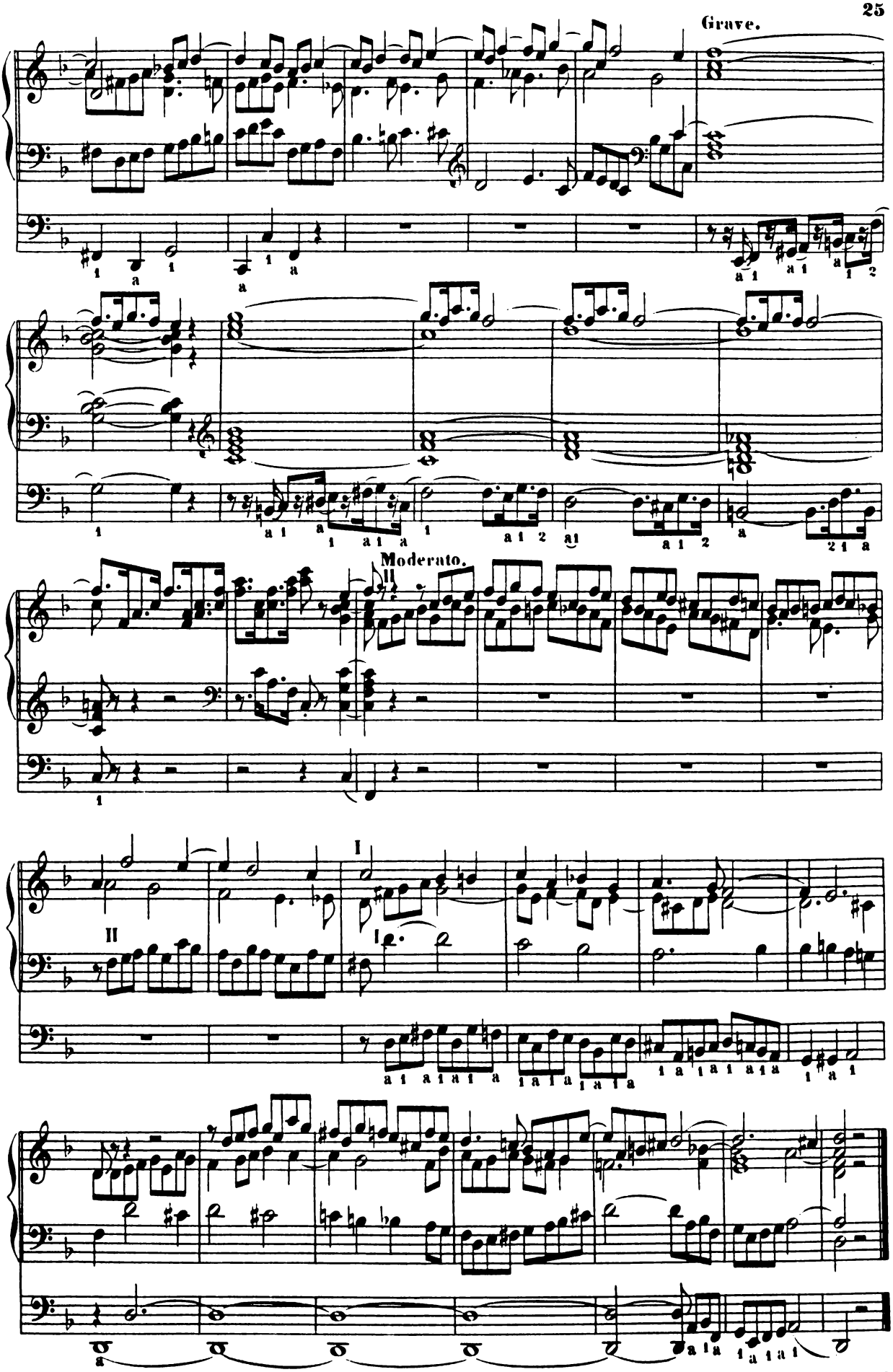

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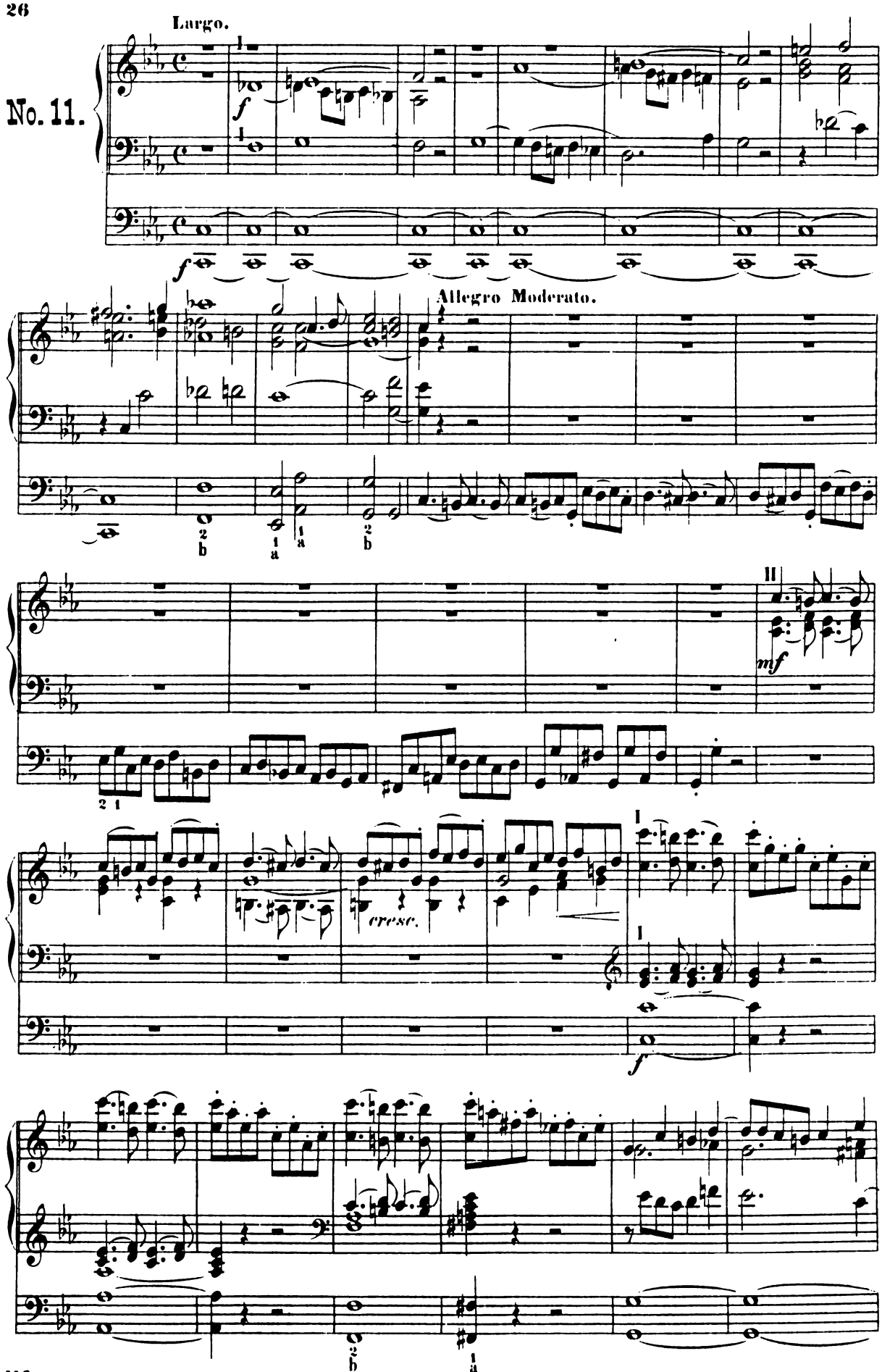

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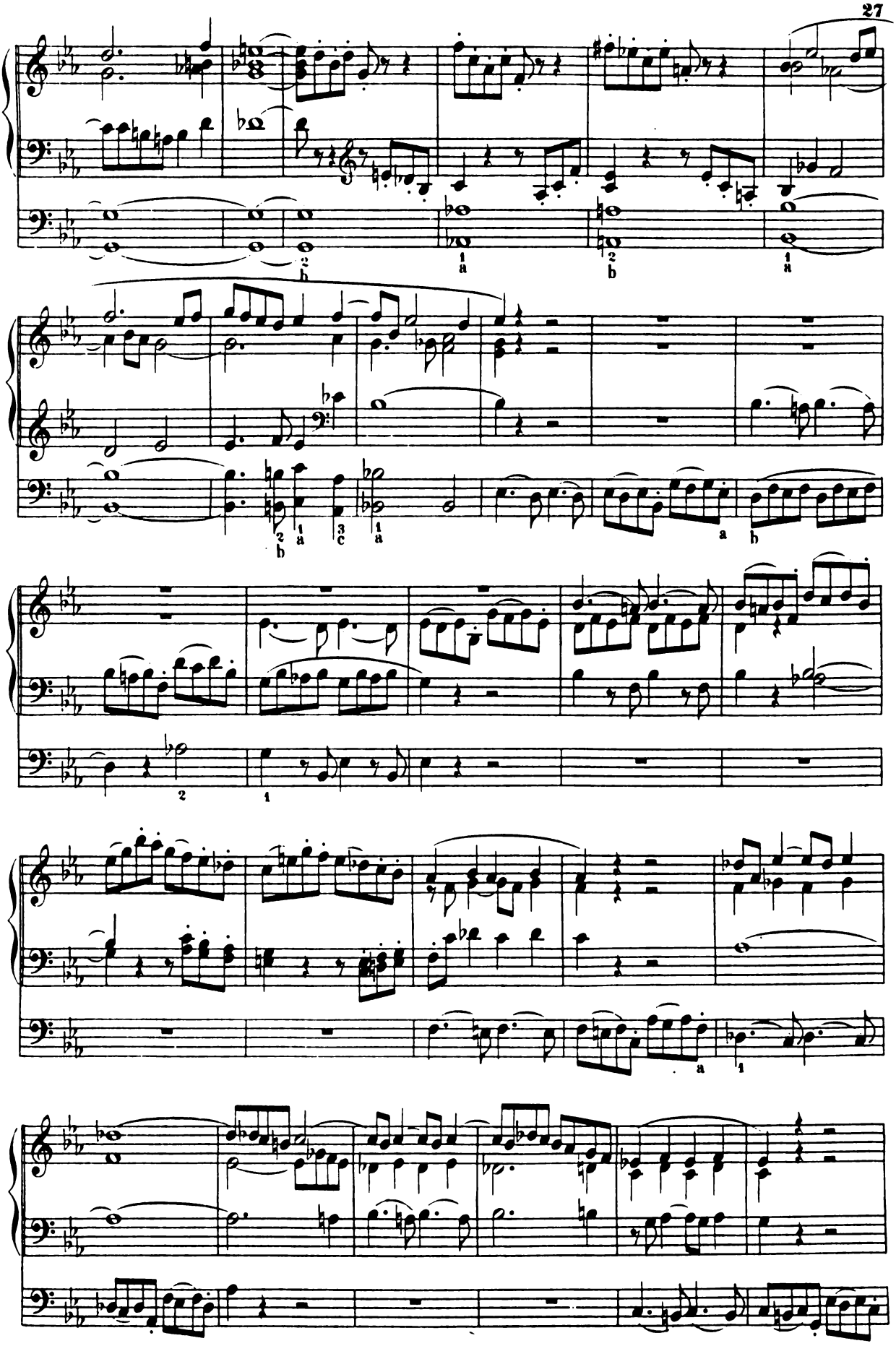

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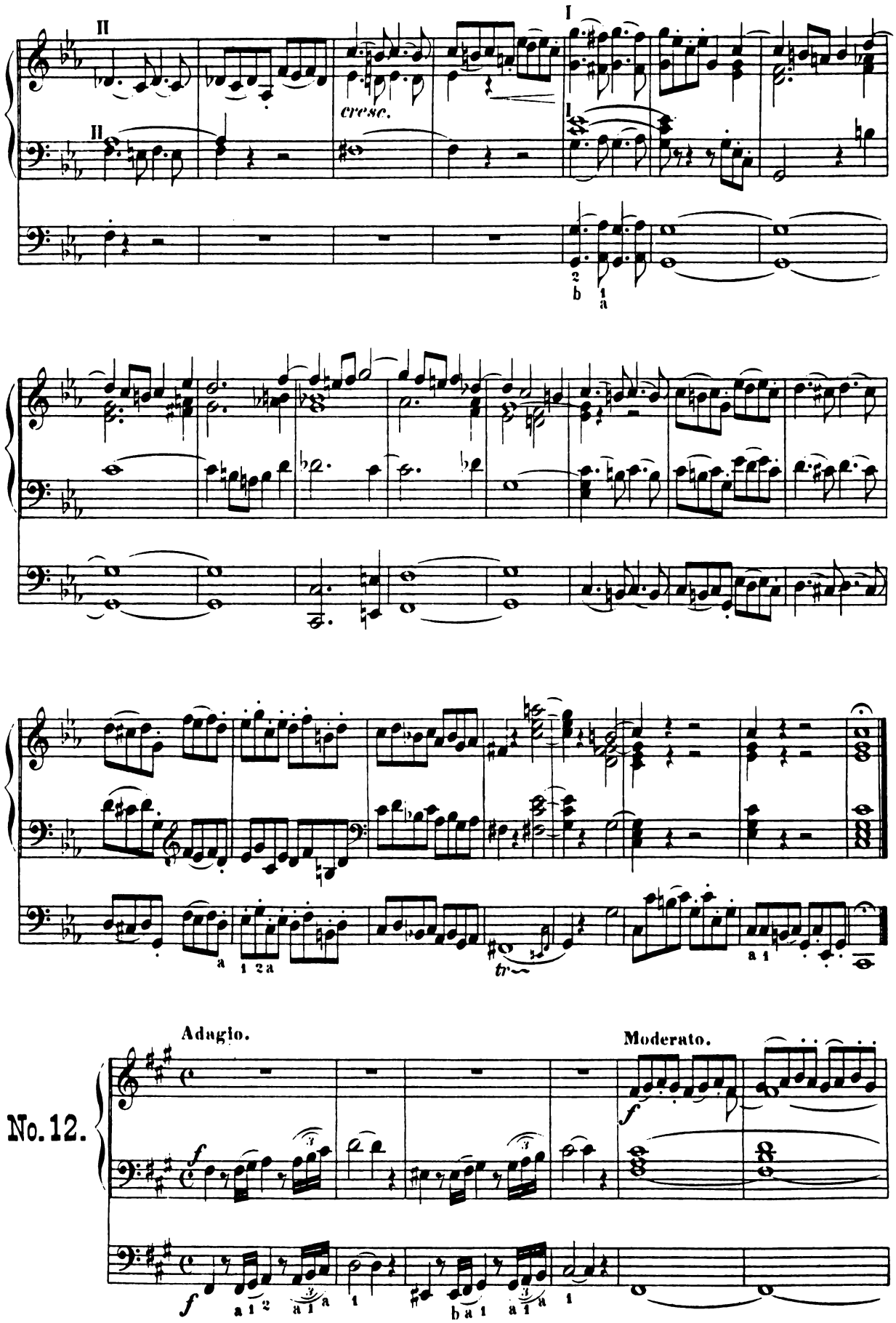

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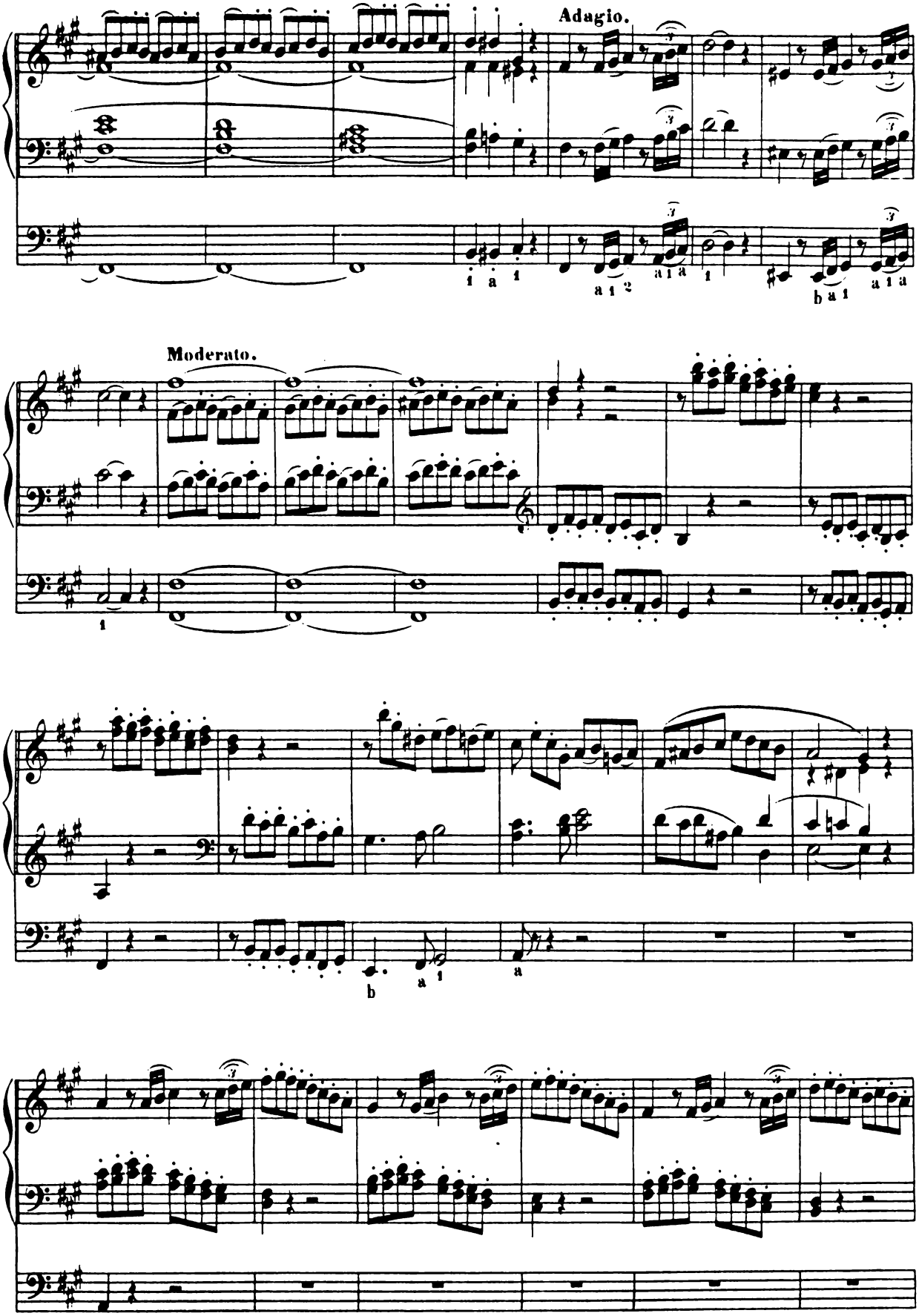

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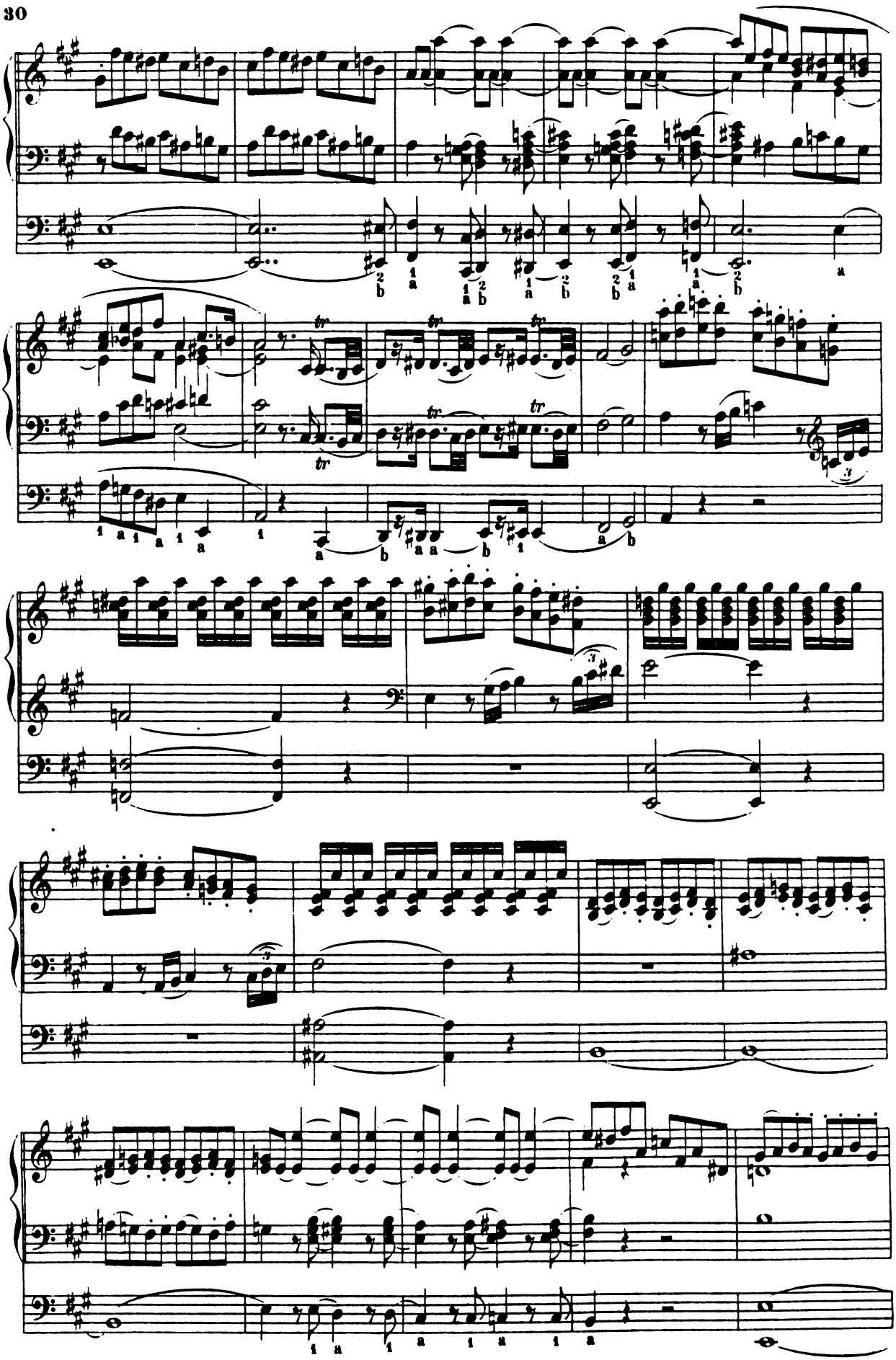

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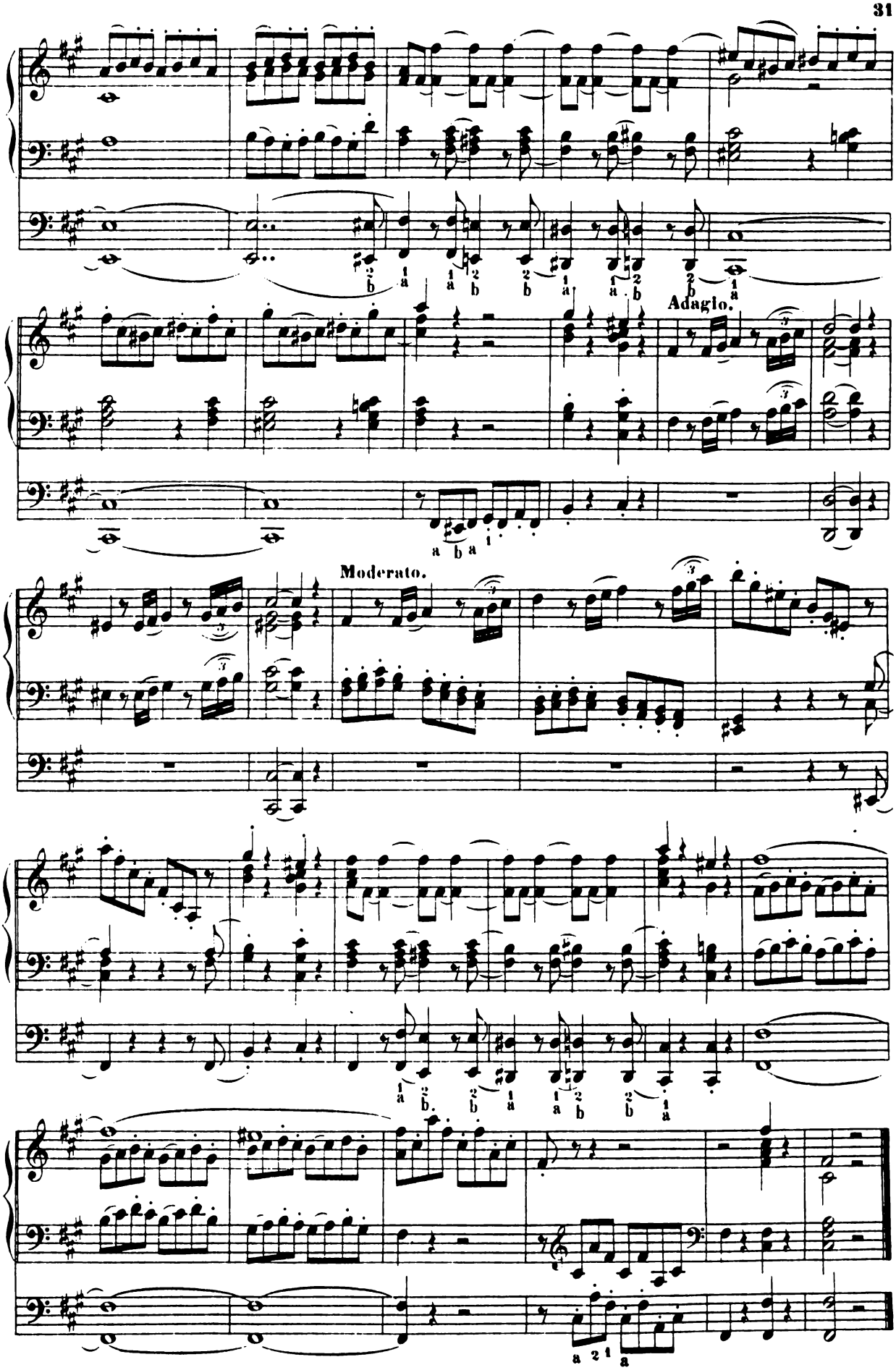
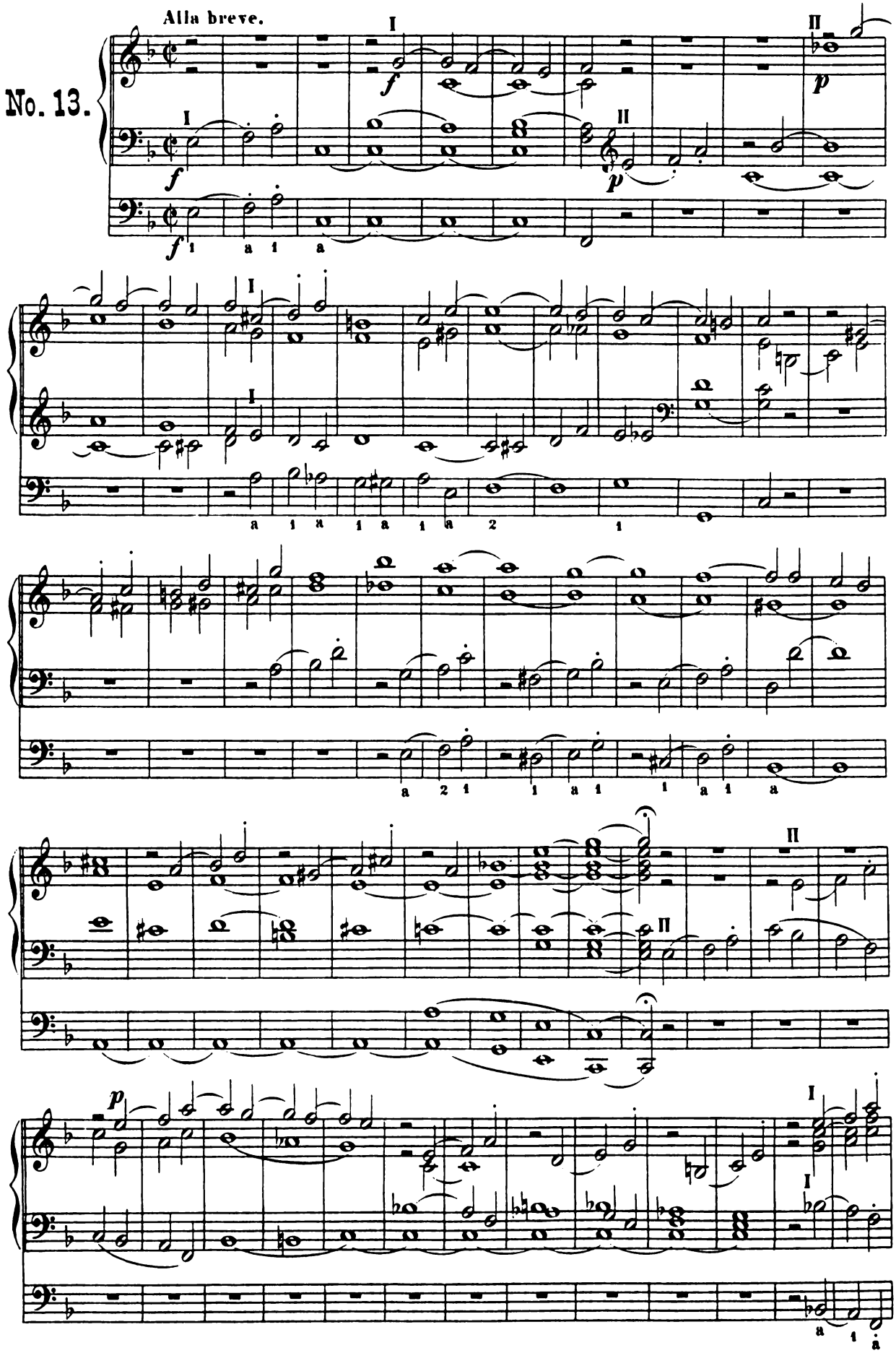


Collection Litolff No. 1362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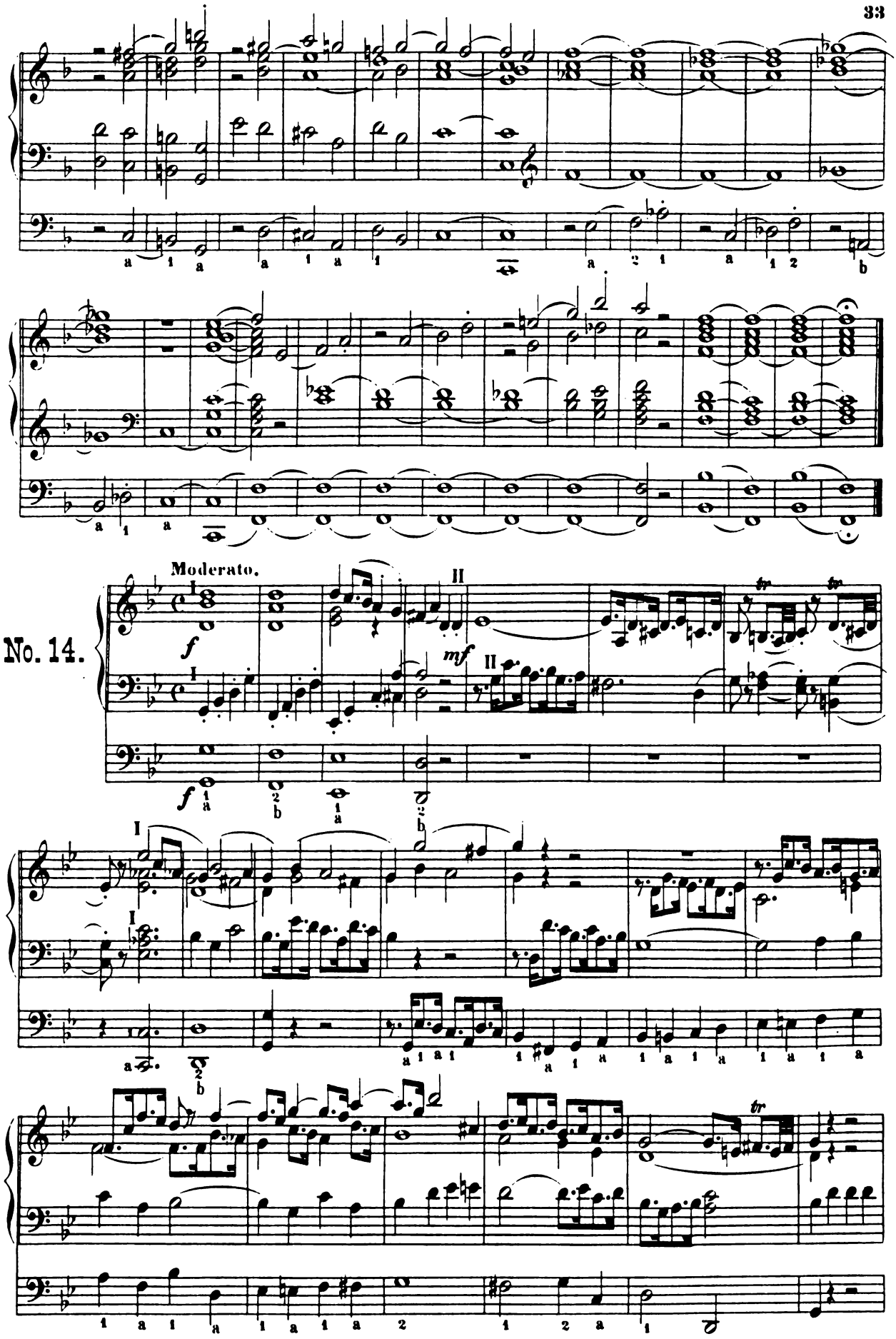
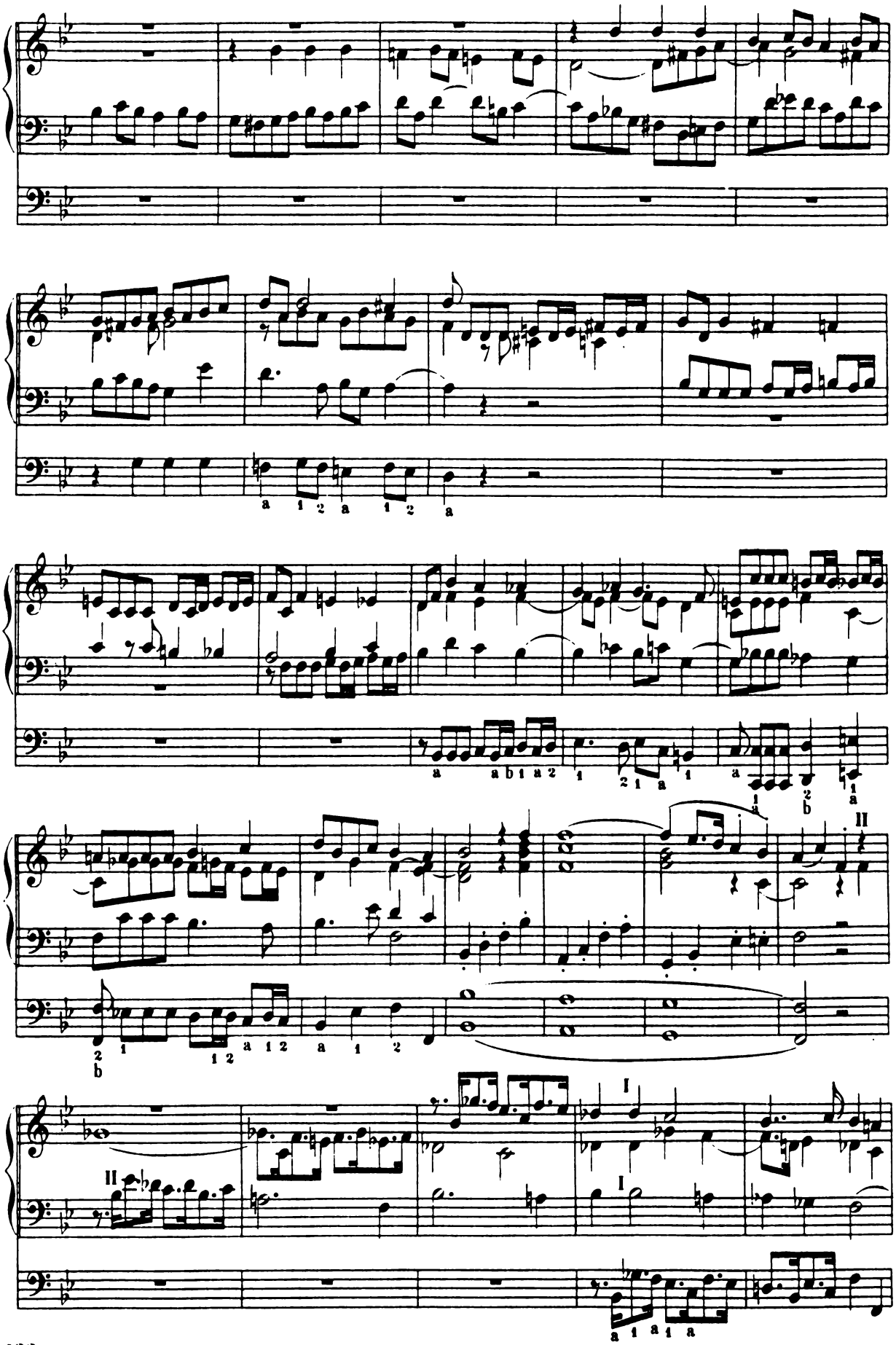
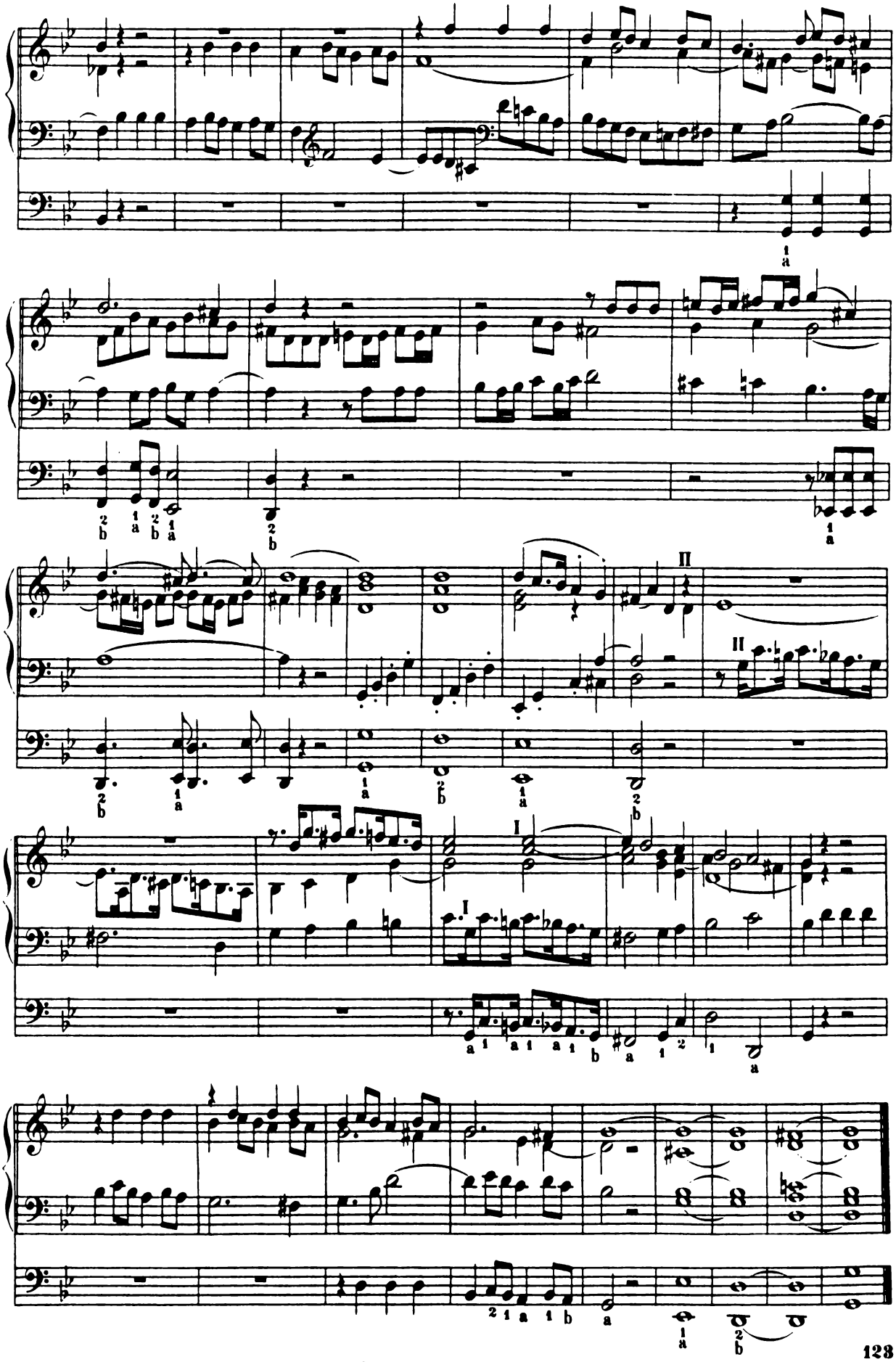
No. 13.


Moderato.
No. 14.

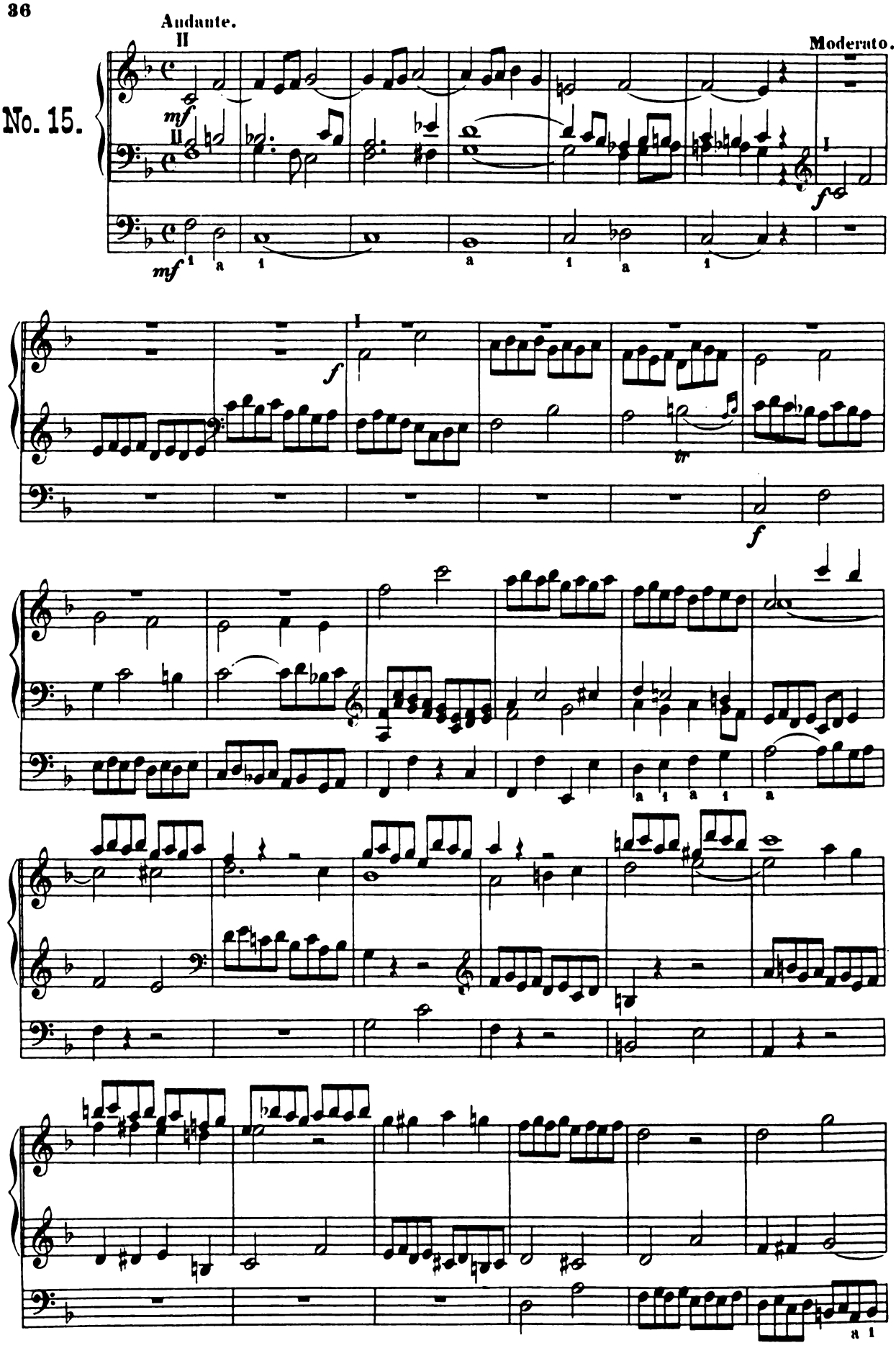


Collection Litolff No. 1362

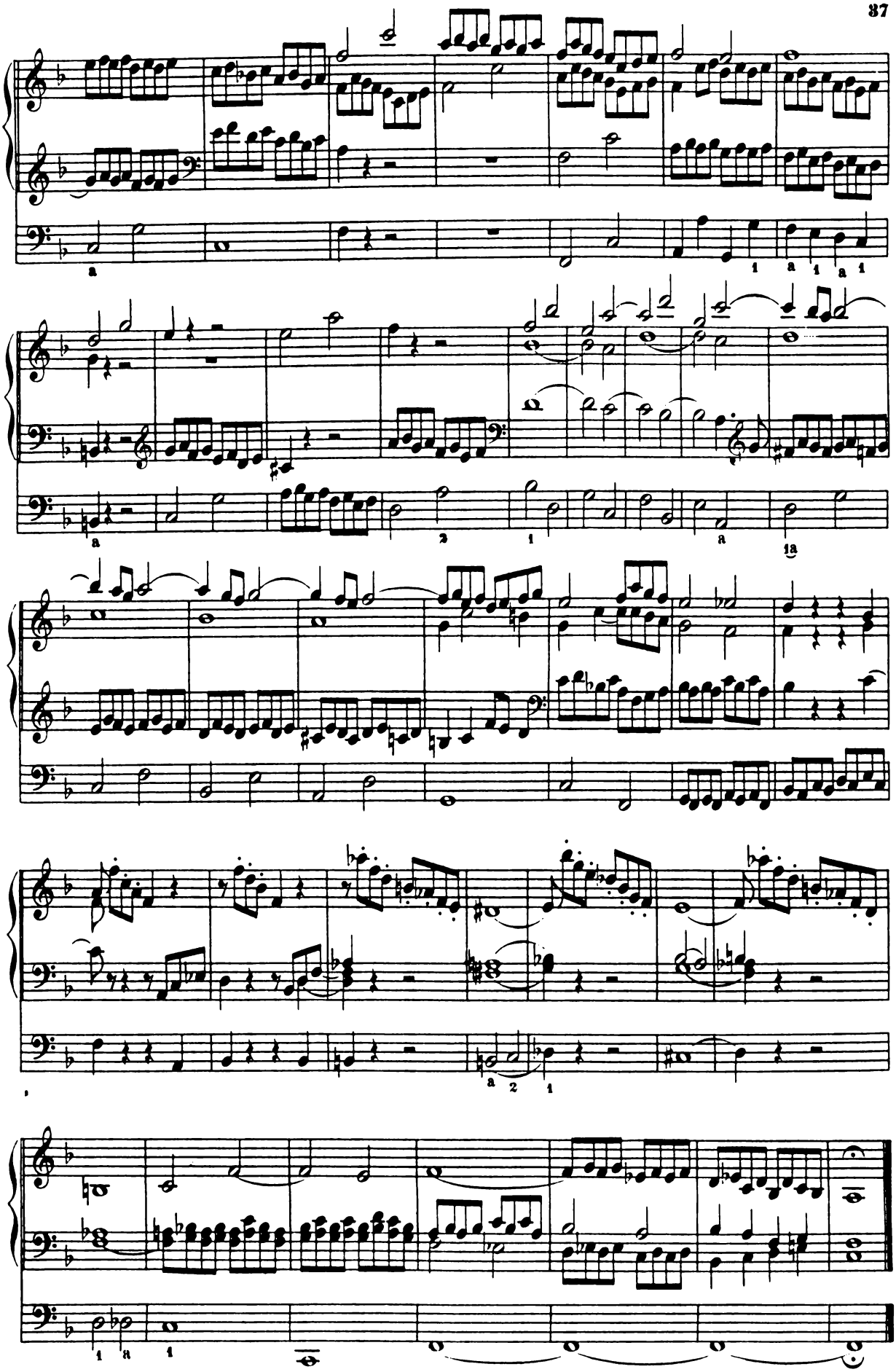


Collection Litolff No. 1362

No. 15.



Collection Litolff No. 1362



Collection Litolff No. 1362

Funfzehn fugirte Nachspiele

mit abwechselnden Manualen.

Fifteen fugued Postludes

for alternate Manuals

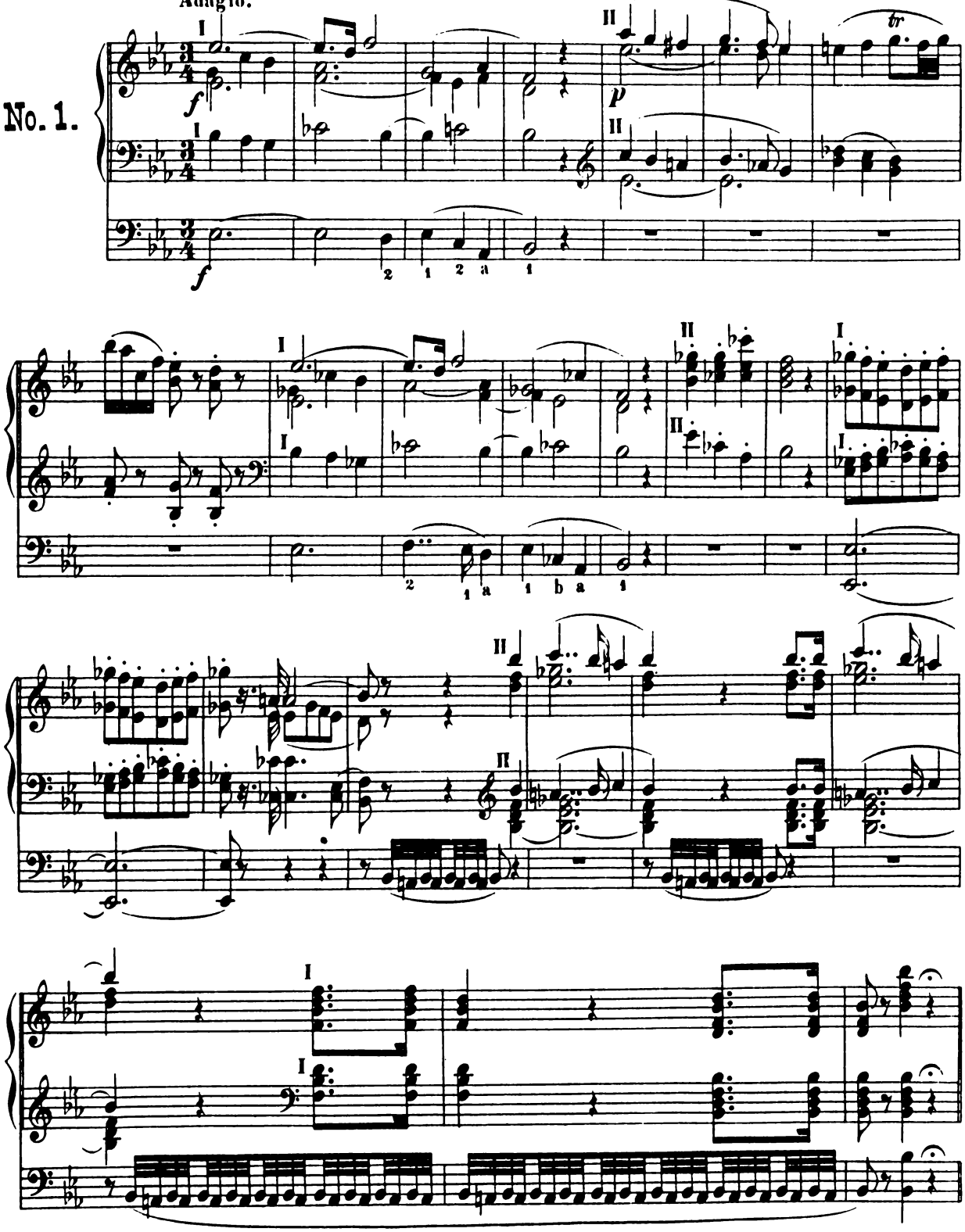
Quinze Postludes fugués

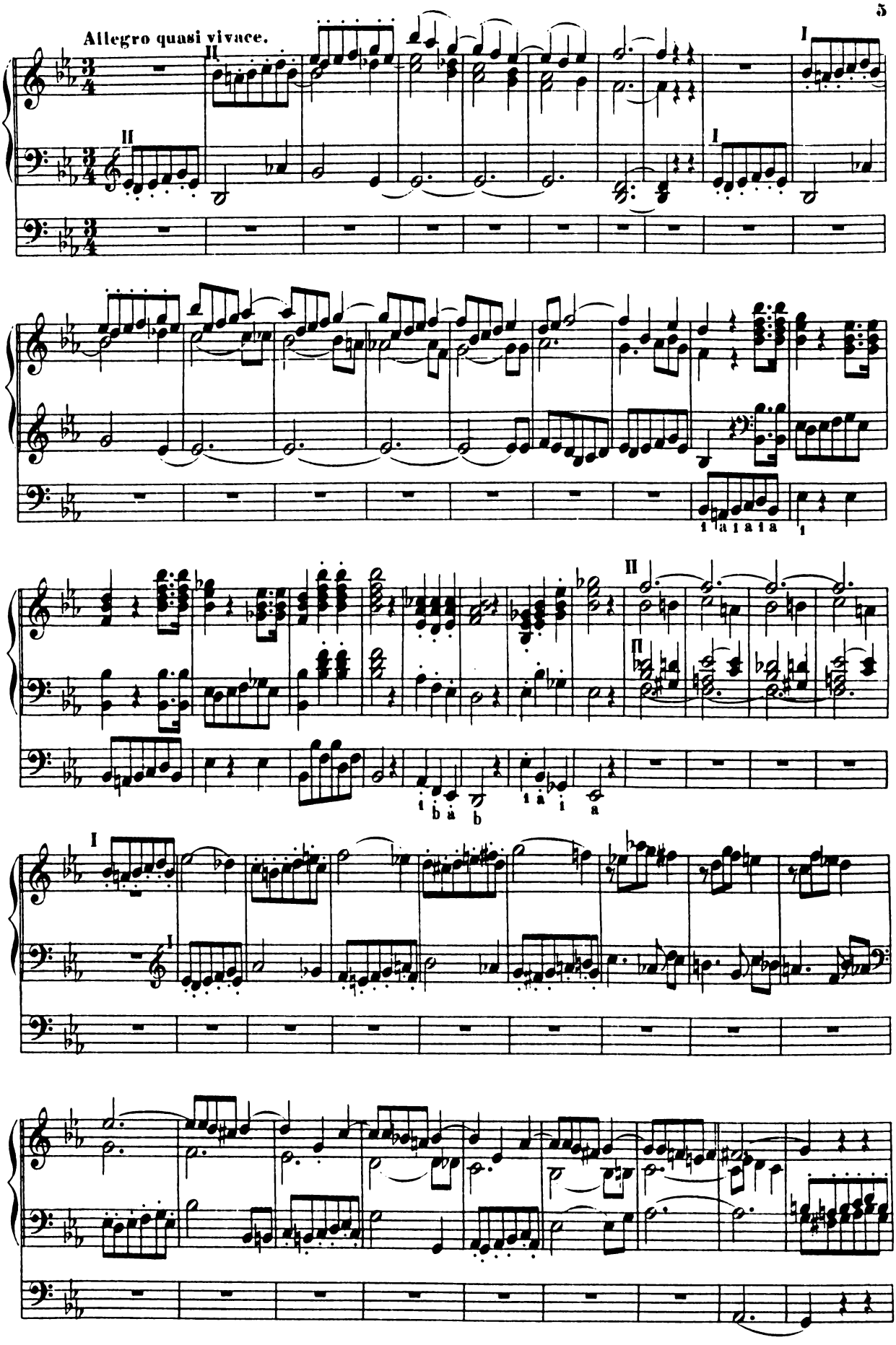
avec changements de clavier.

Rinck's Orgelschule Band 4.

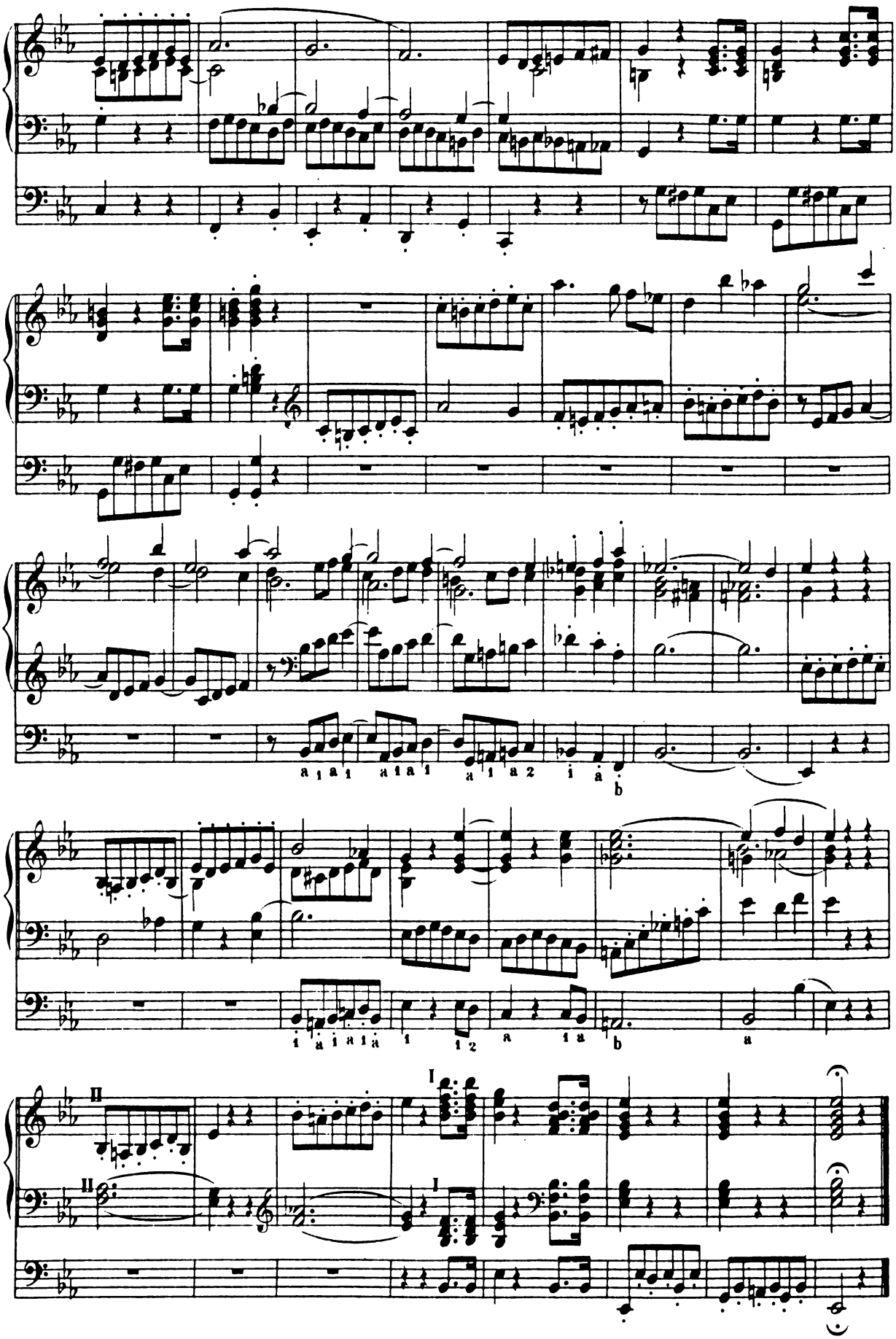
No. 1.

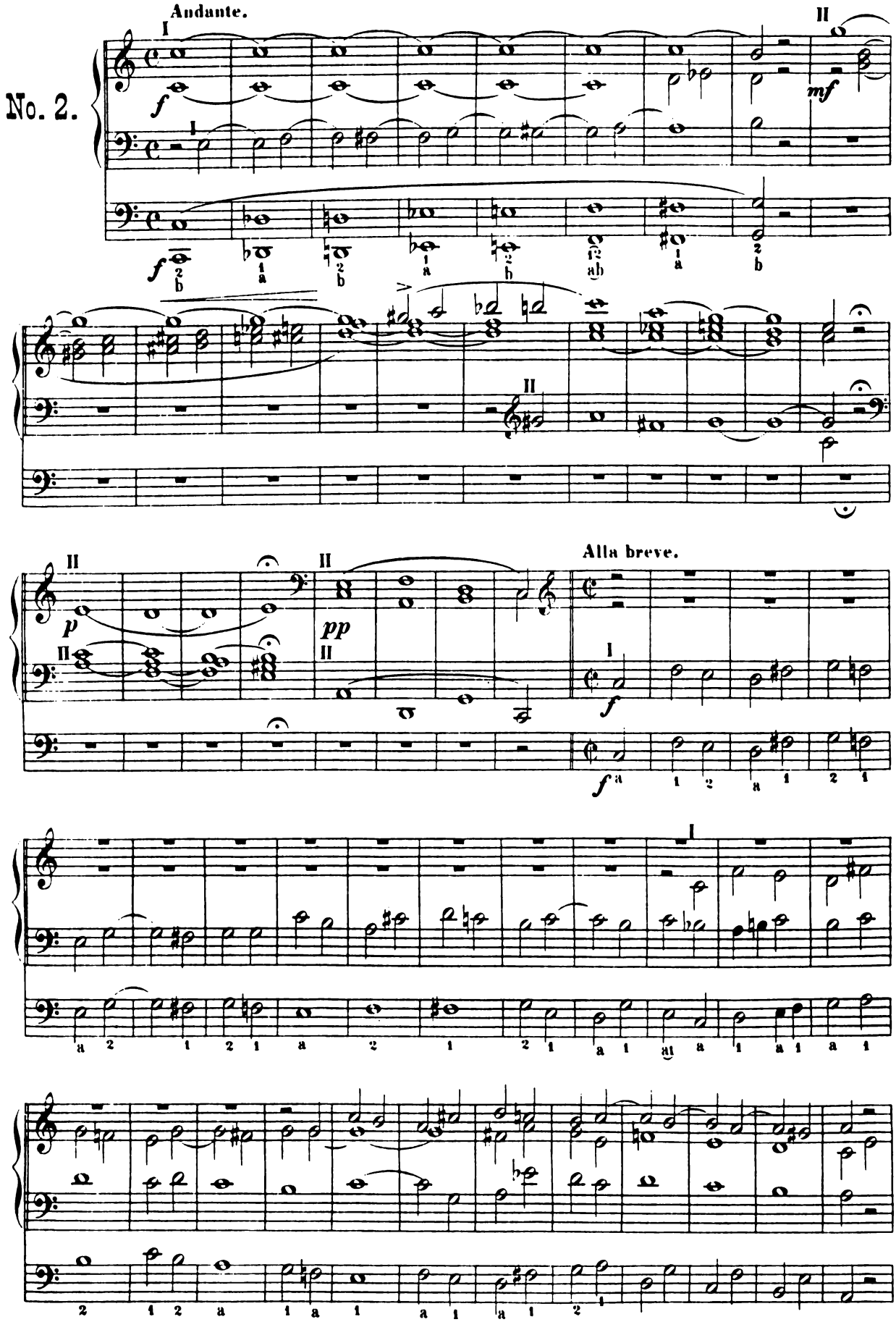
Adagio.



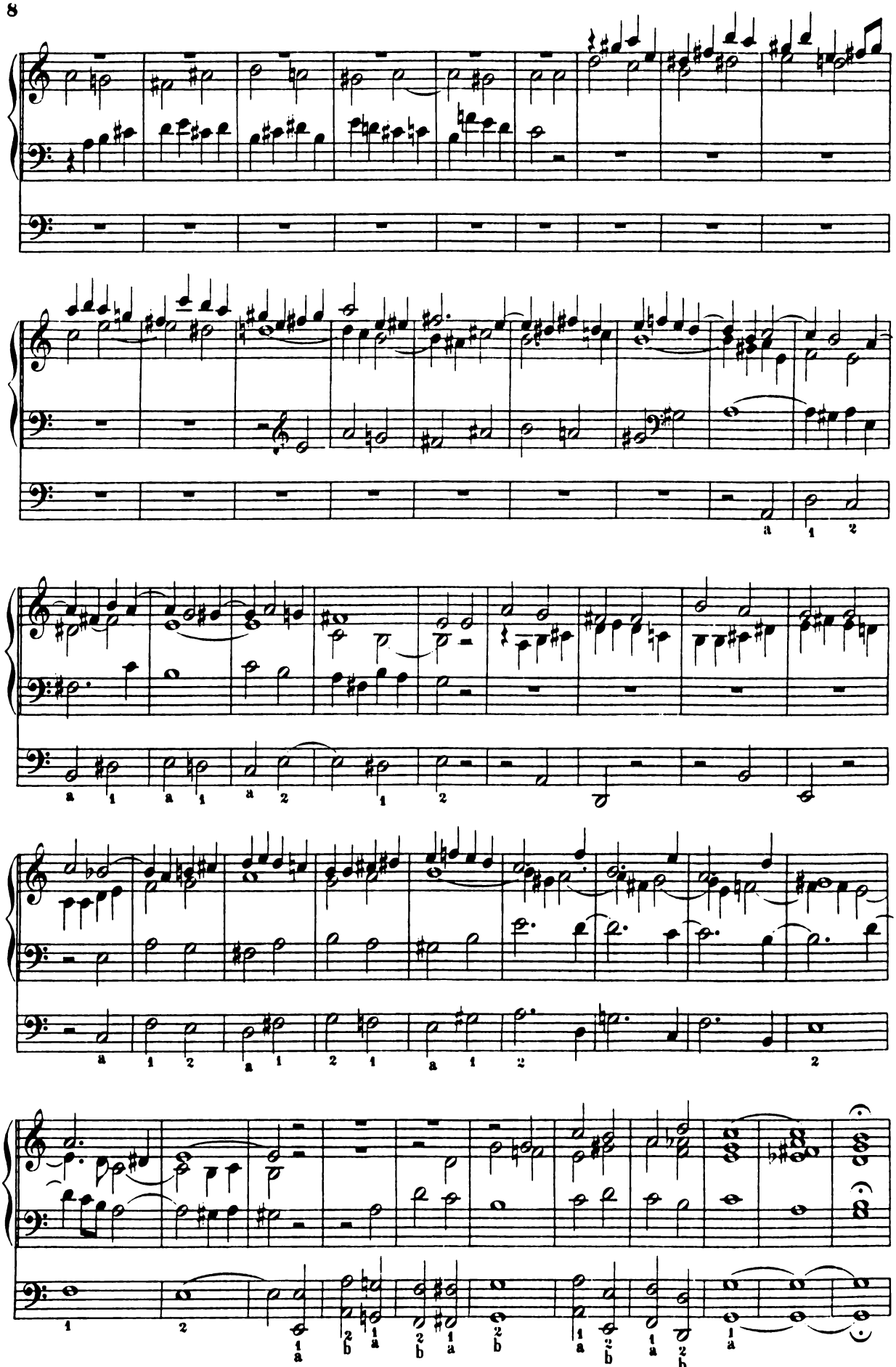


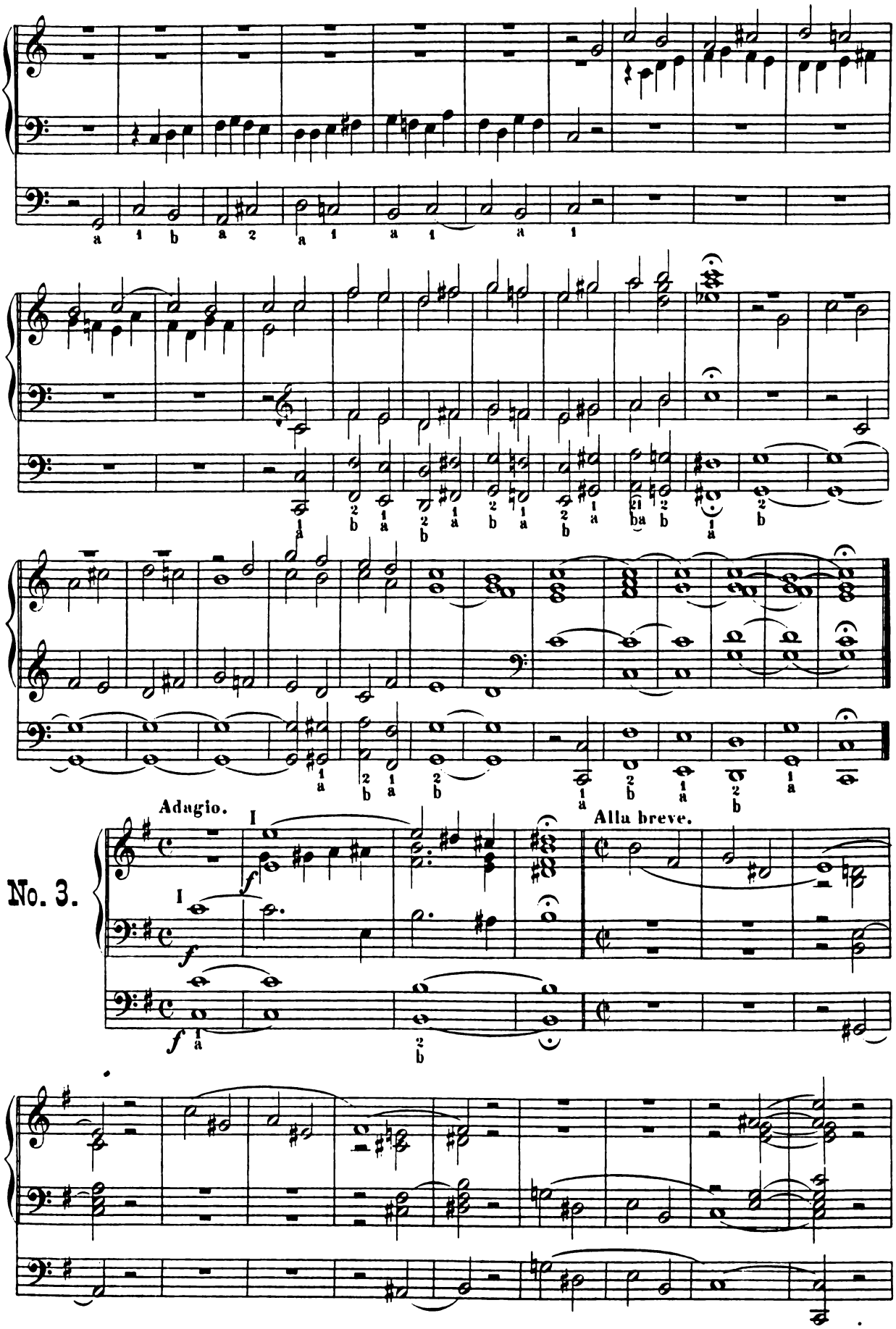
Collection Litolff No 1362

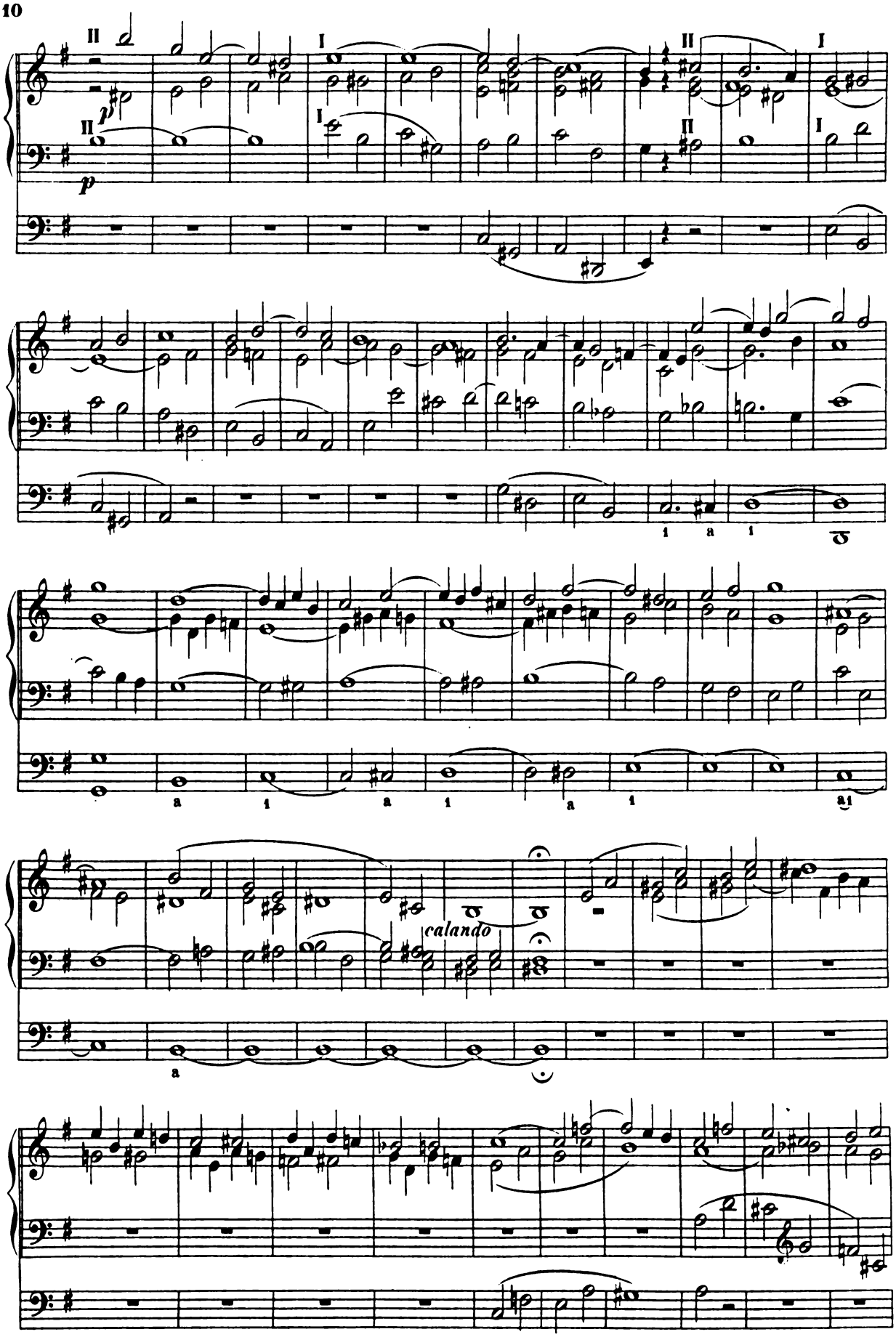




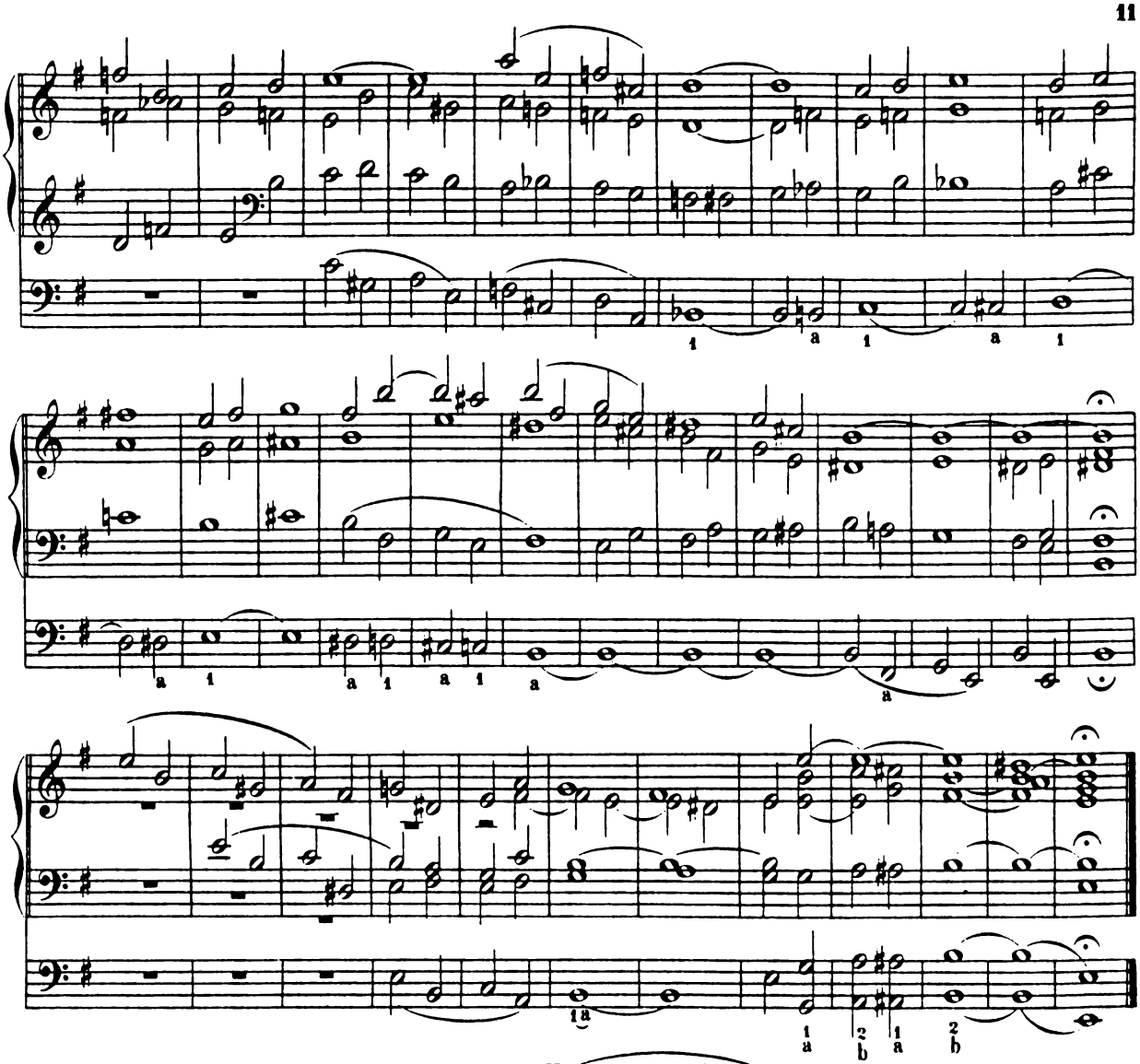
Collection Litolff No. 1362




Adagio.
I
Alla breve.
No. 3.

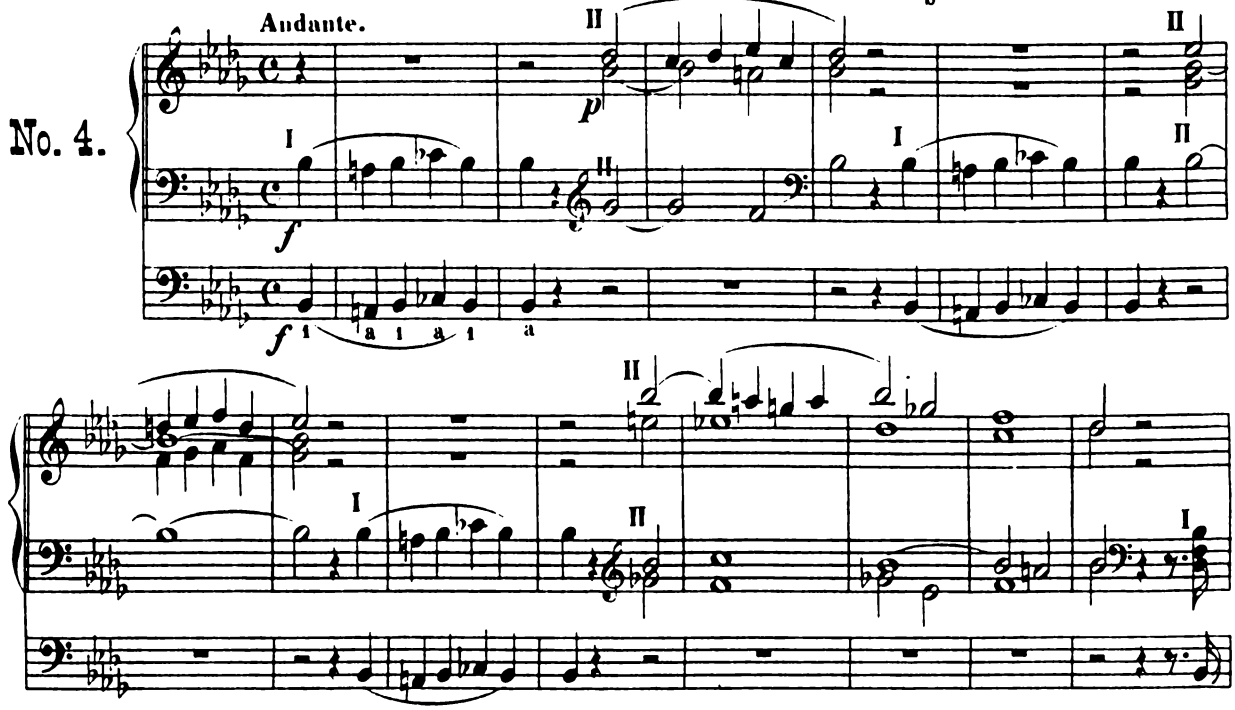


Collection Litolff No. 1362



No. 4.

Andante.



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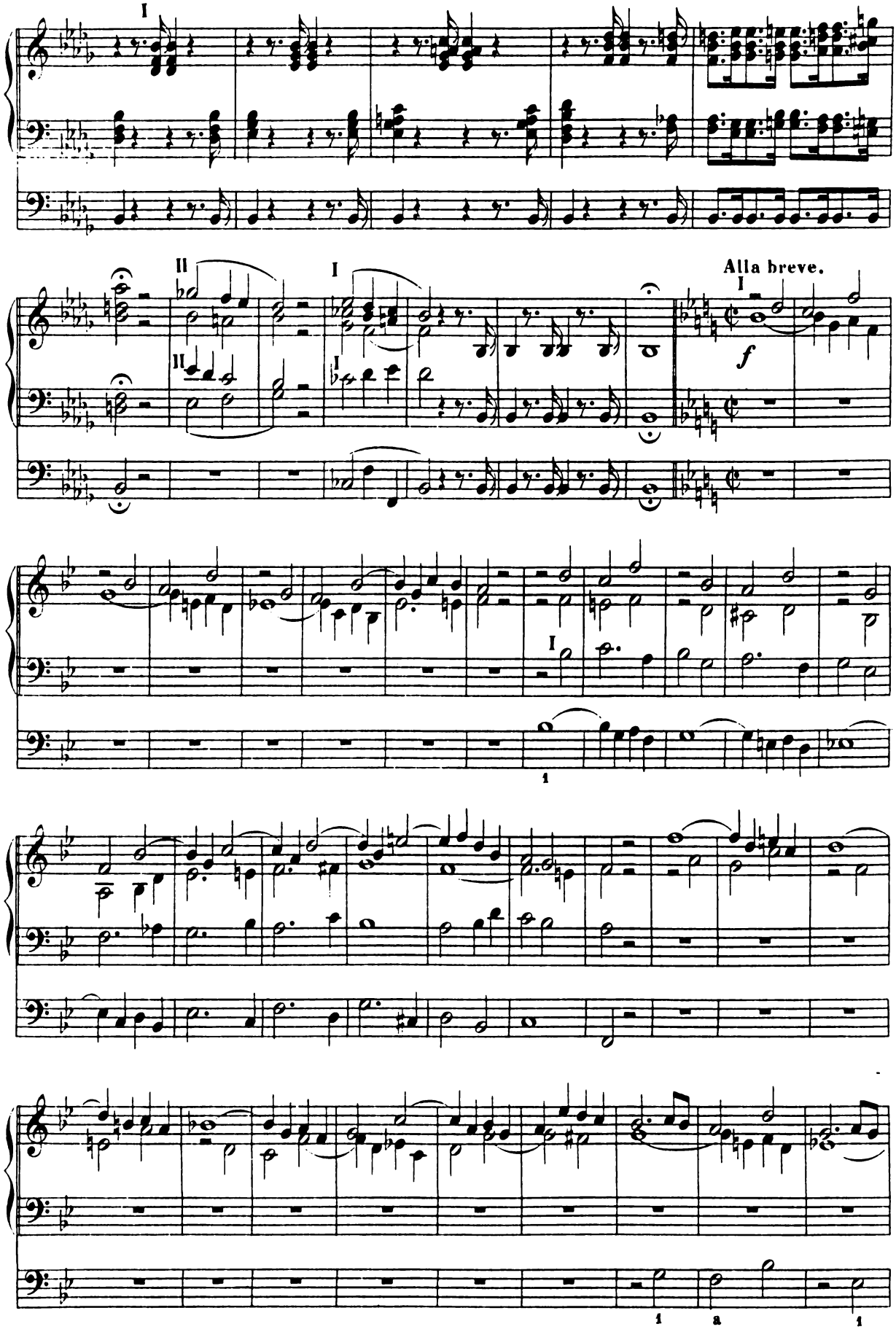
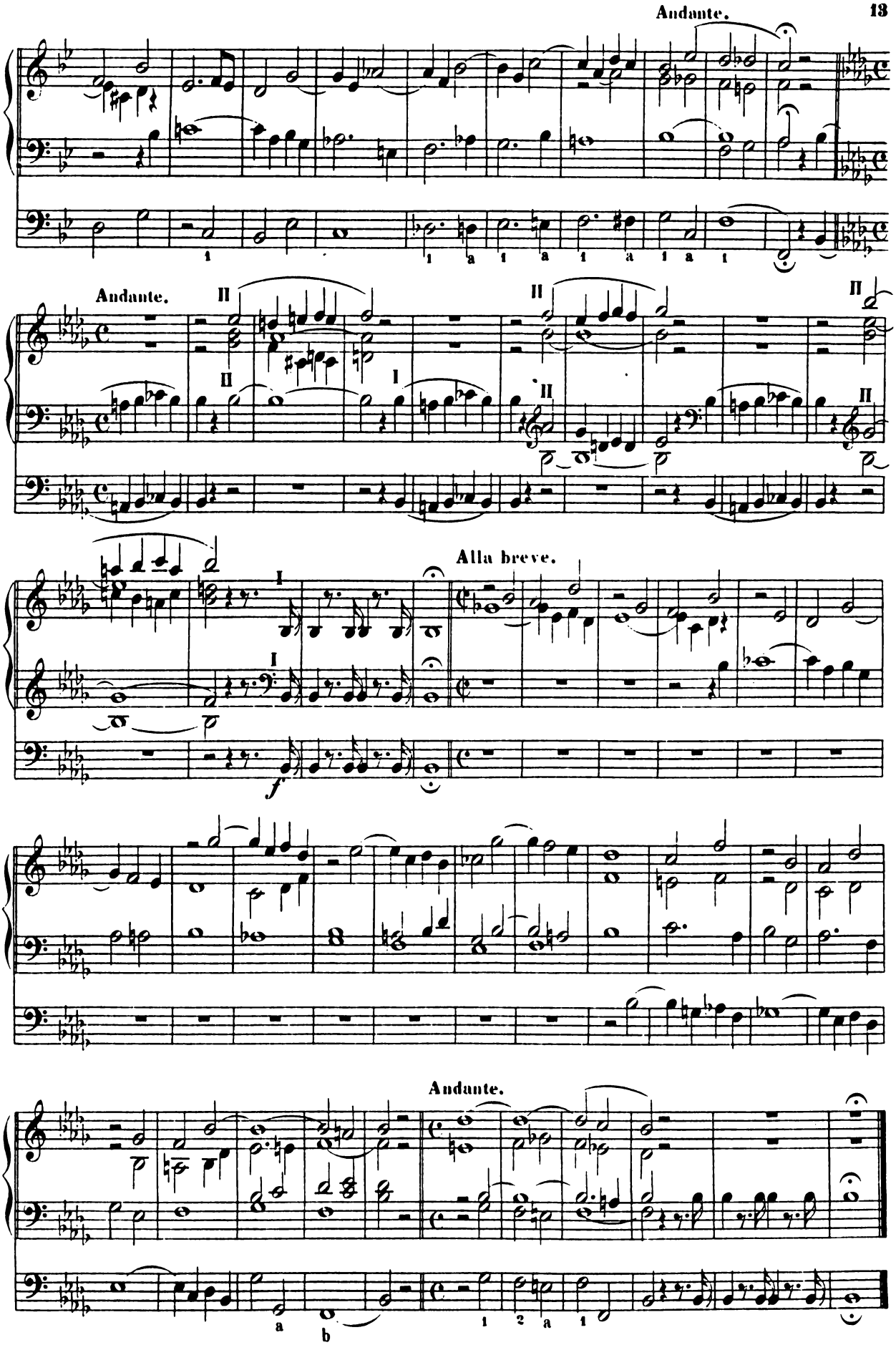


Collection Litolff No 1362



Collection Litolff No. 1362

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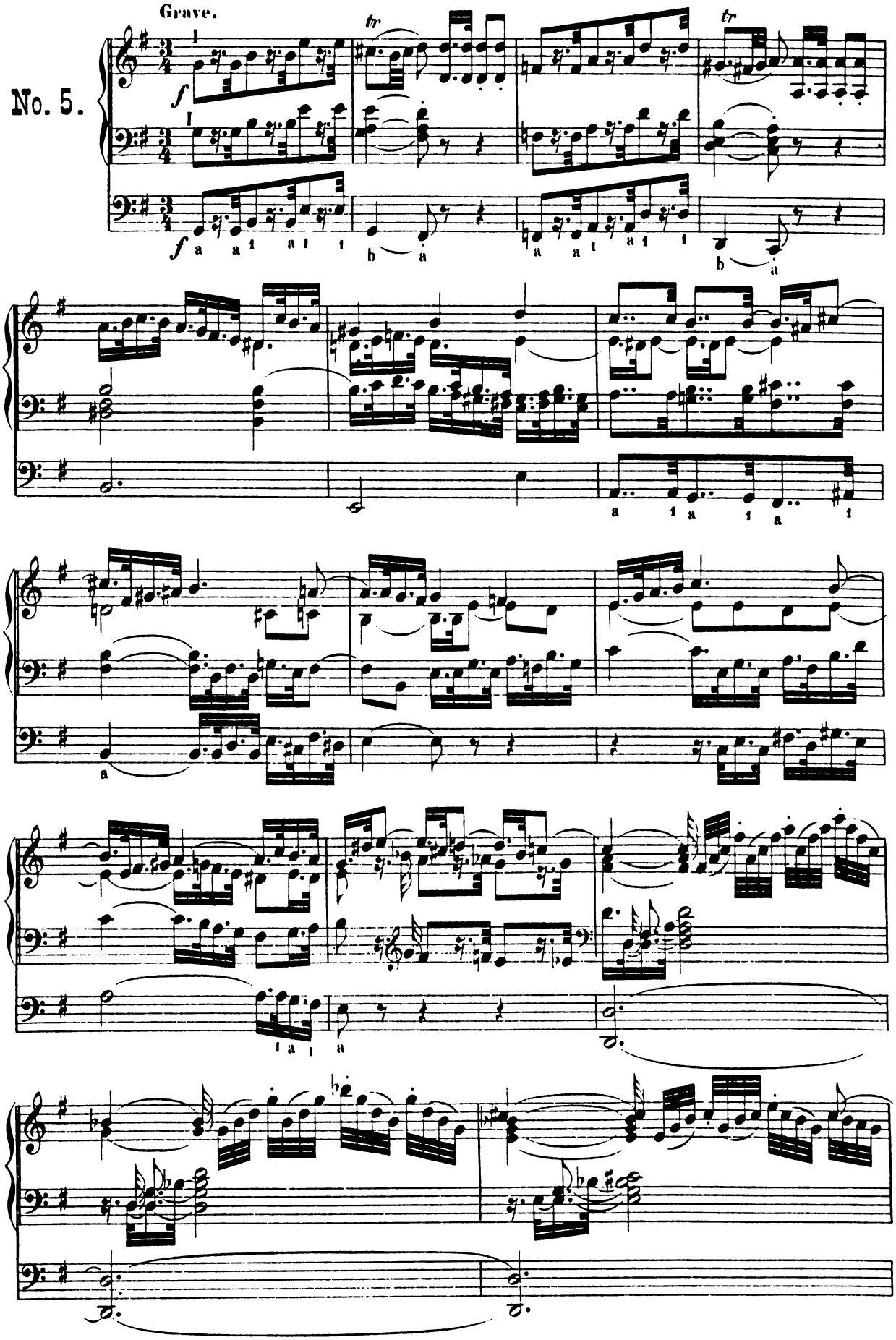

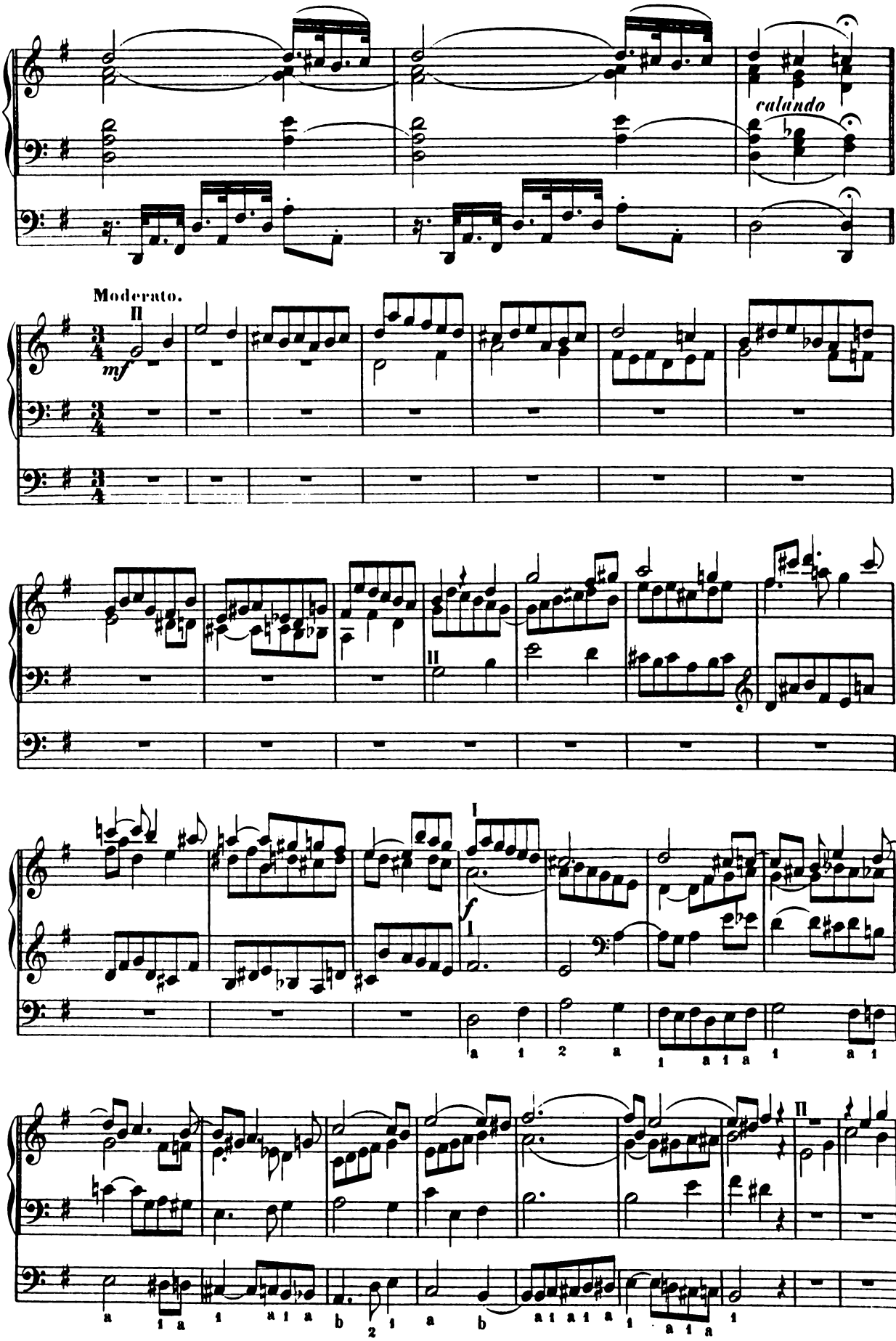

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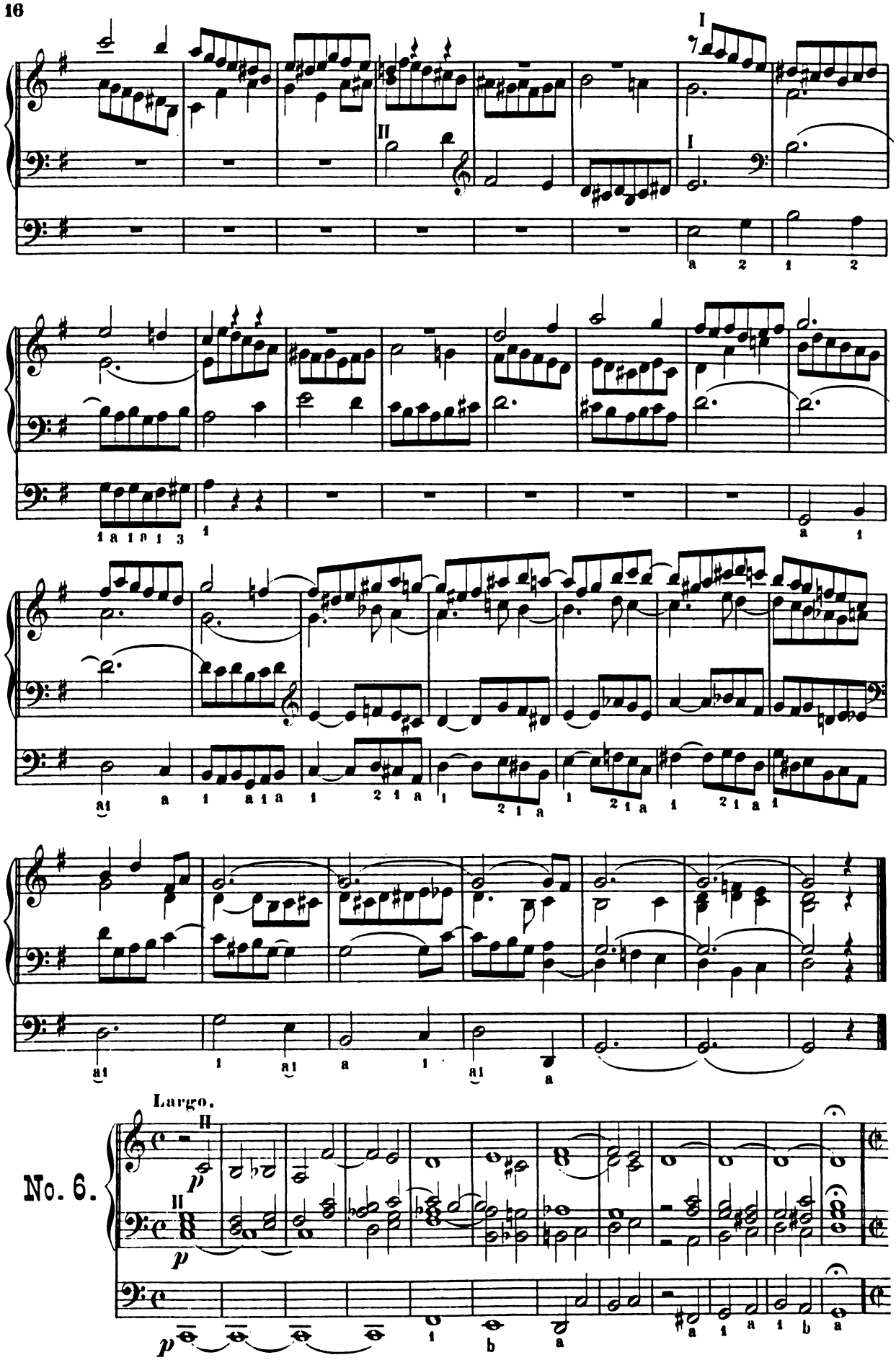
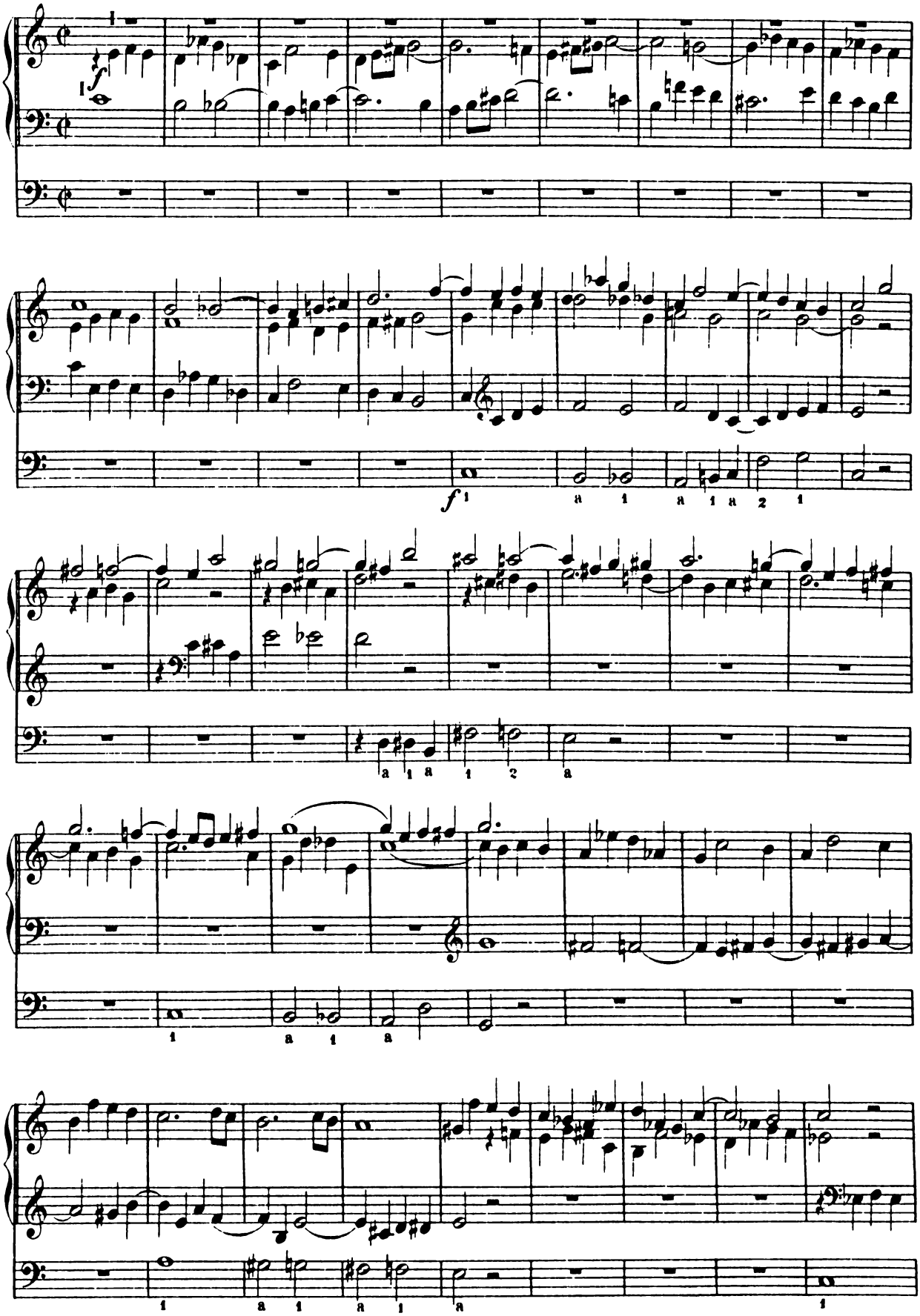


Collection Litolff No 1362

Moderato.



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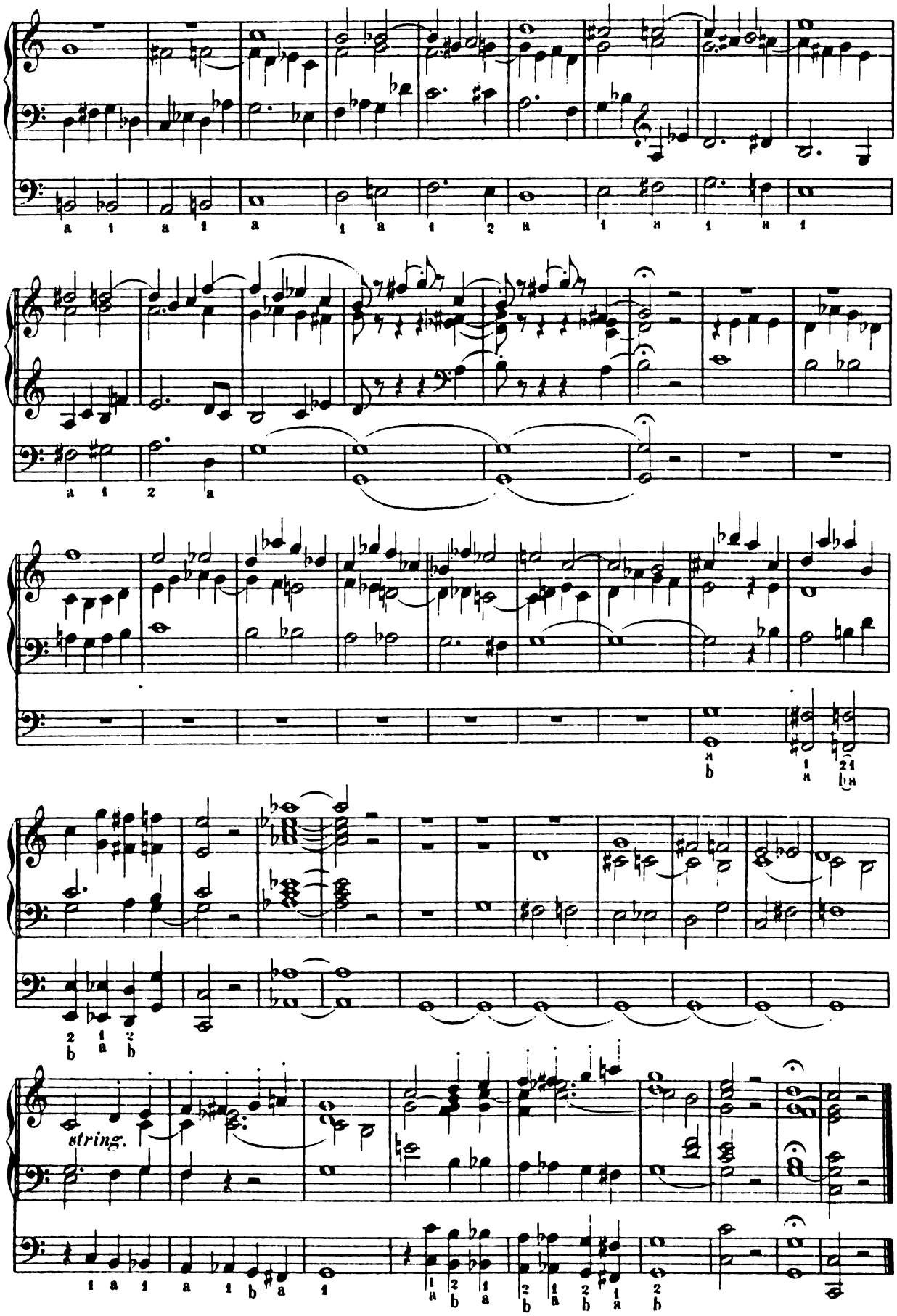

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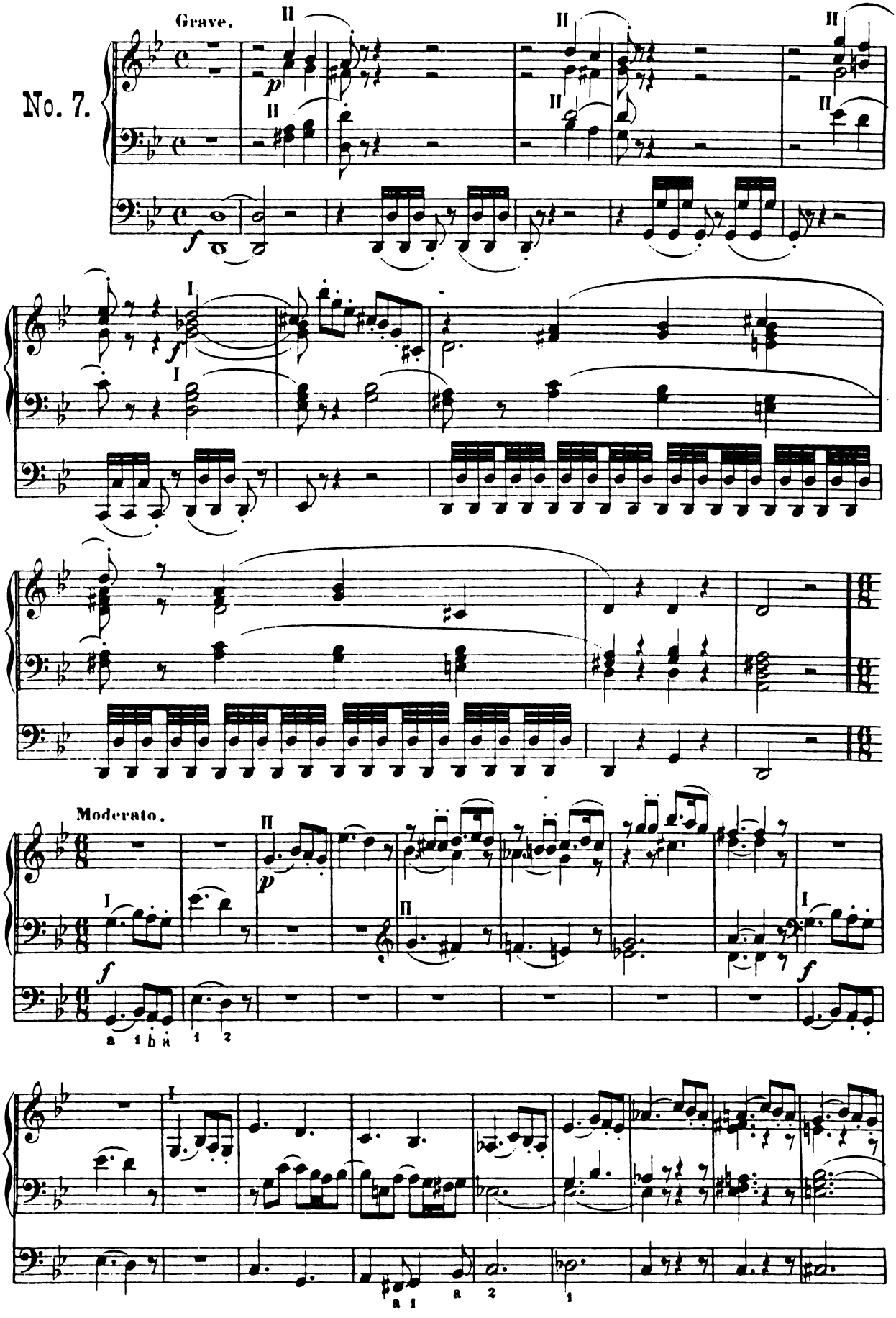
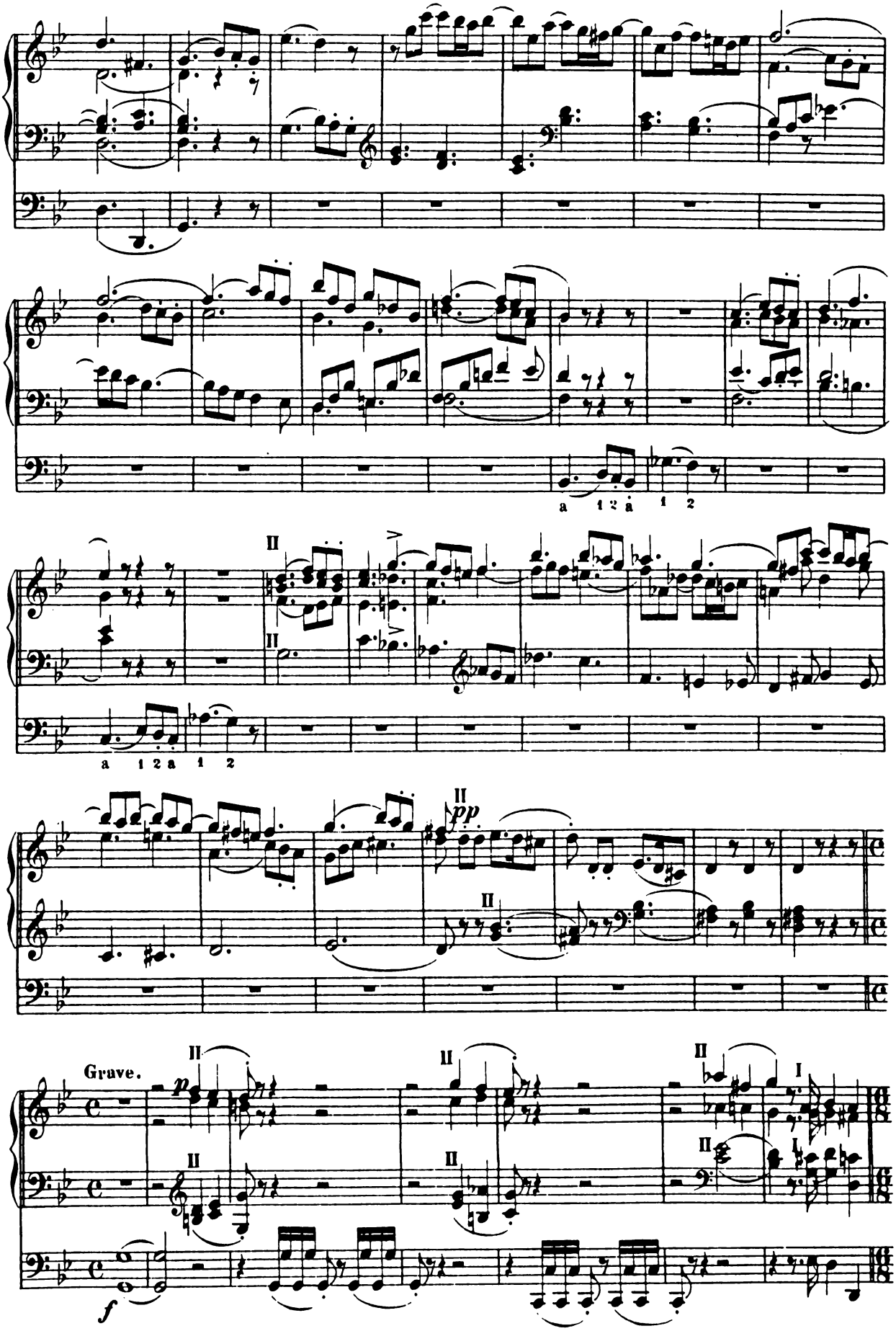

No. 7.
Grave.
Moderato.



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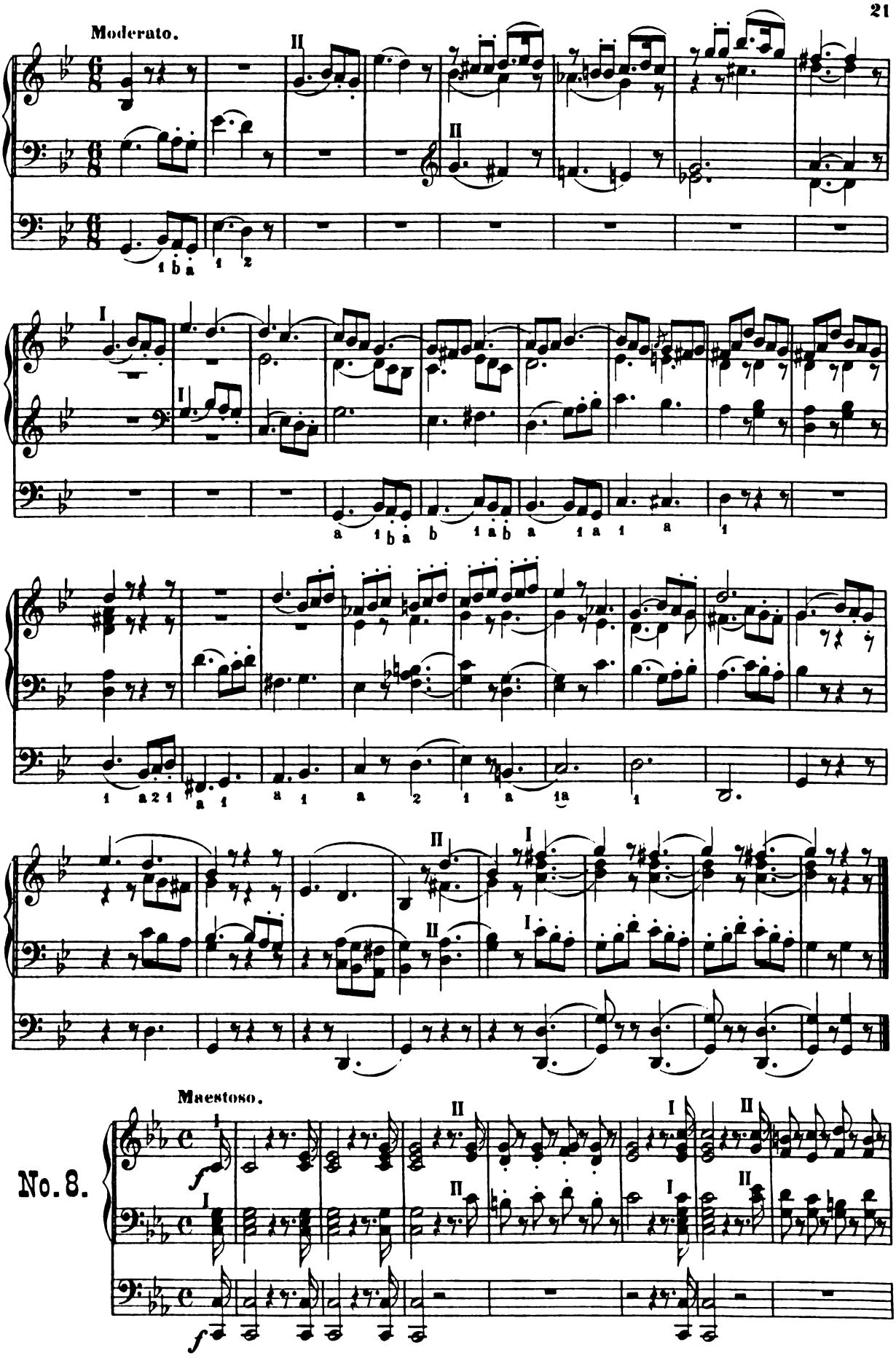

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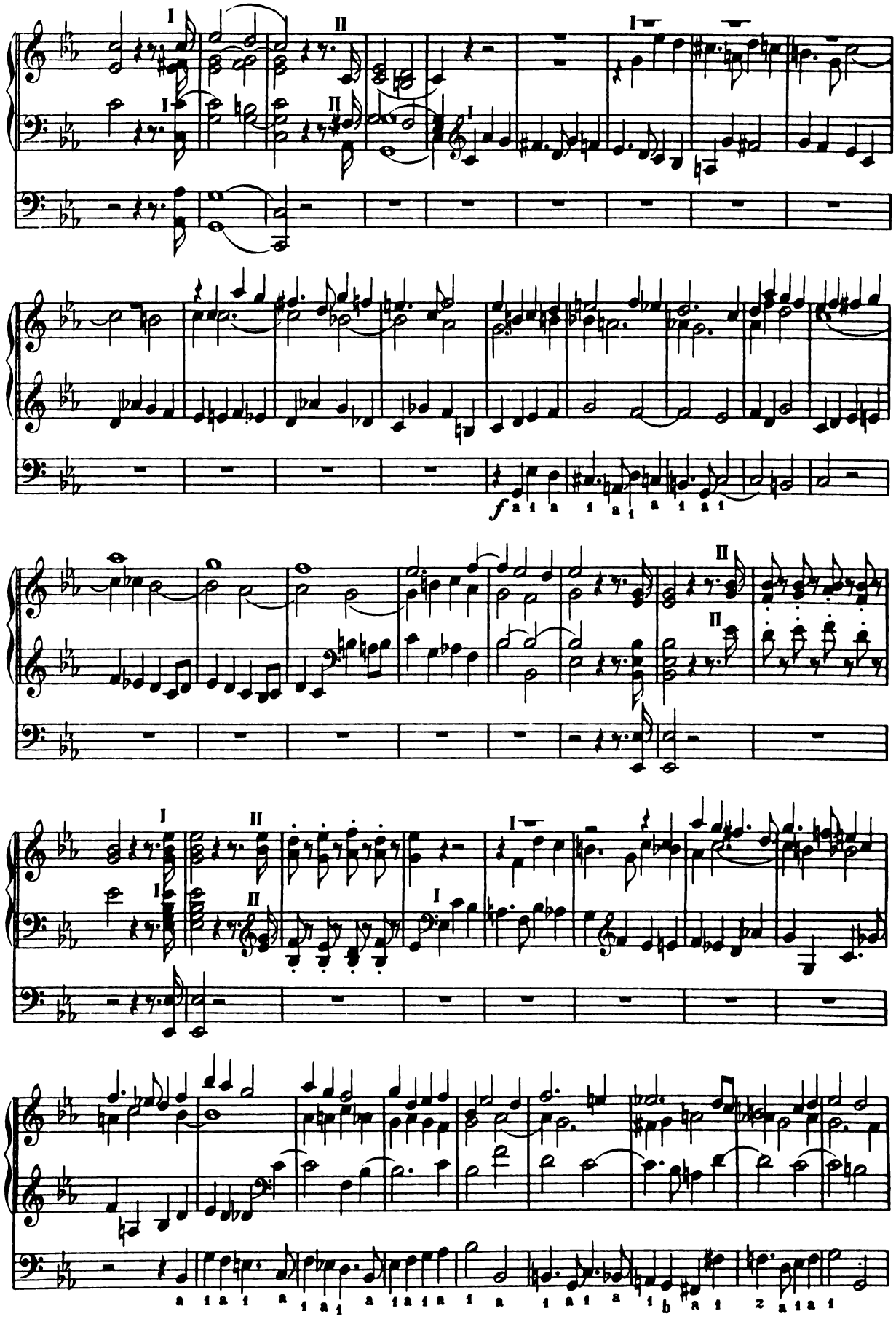

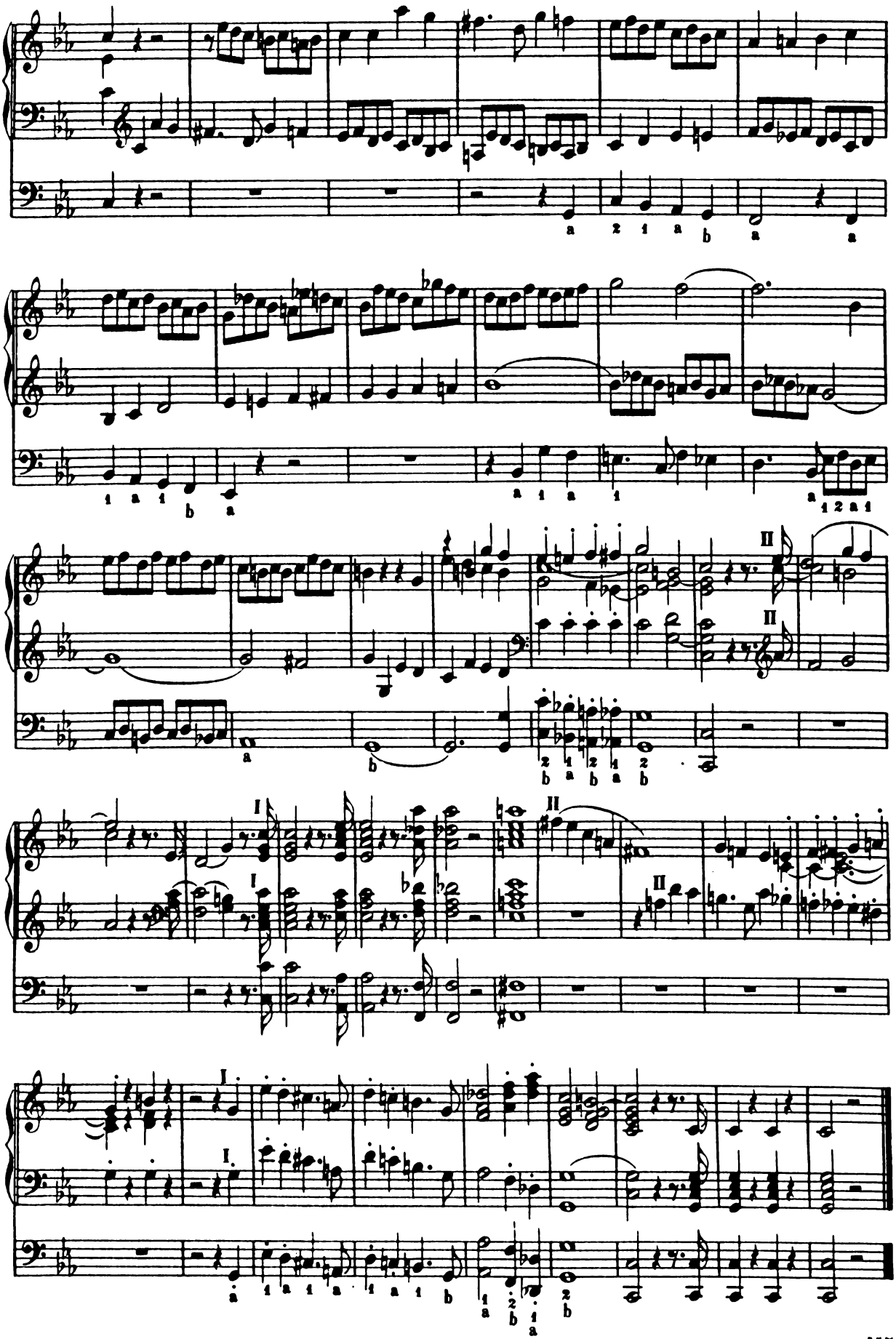

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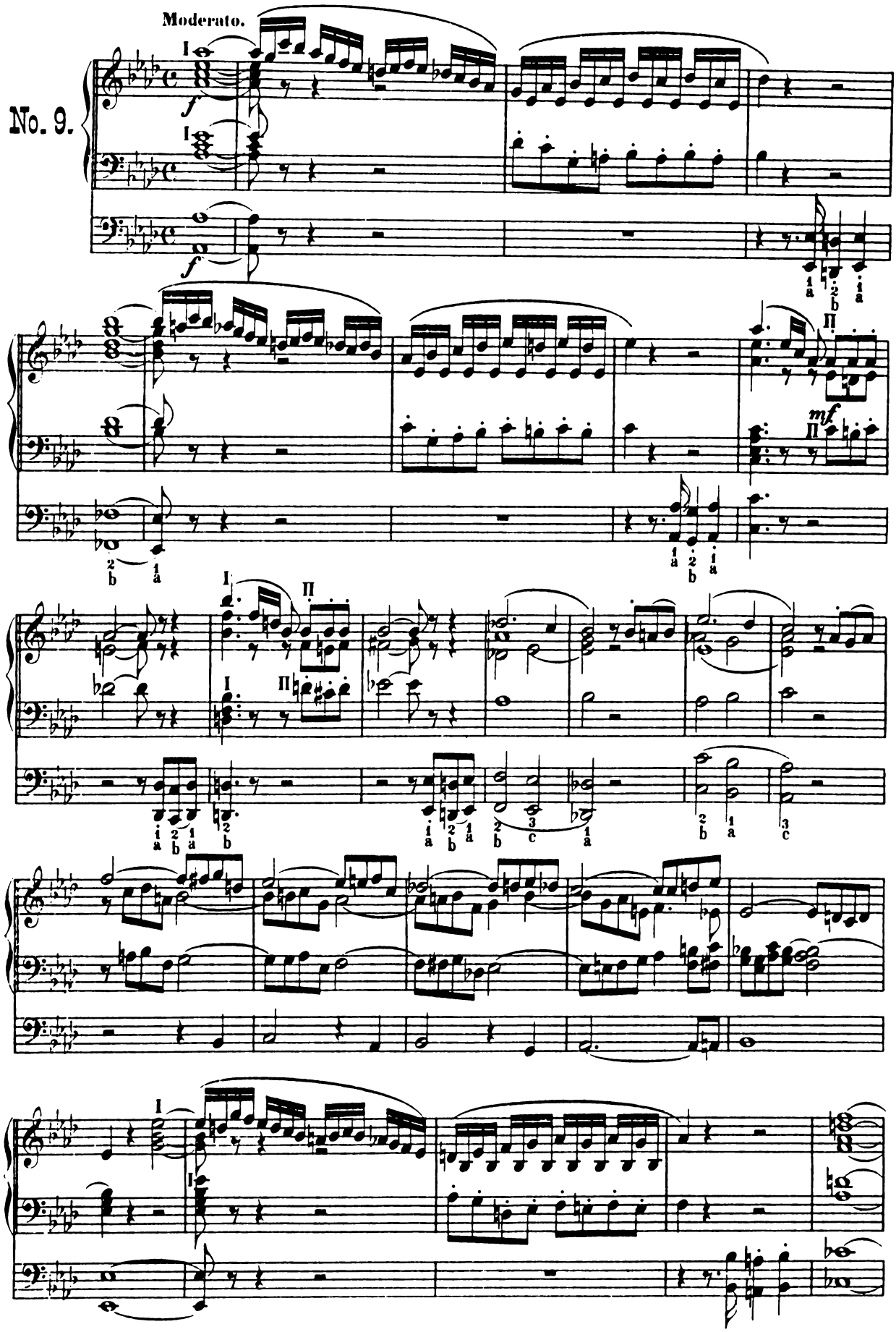

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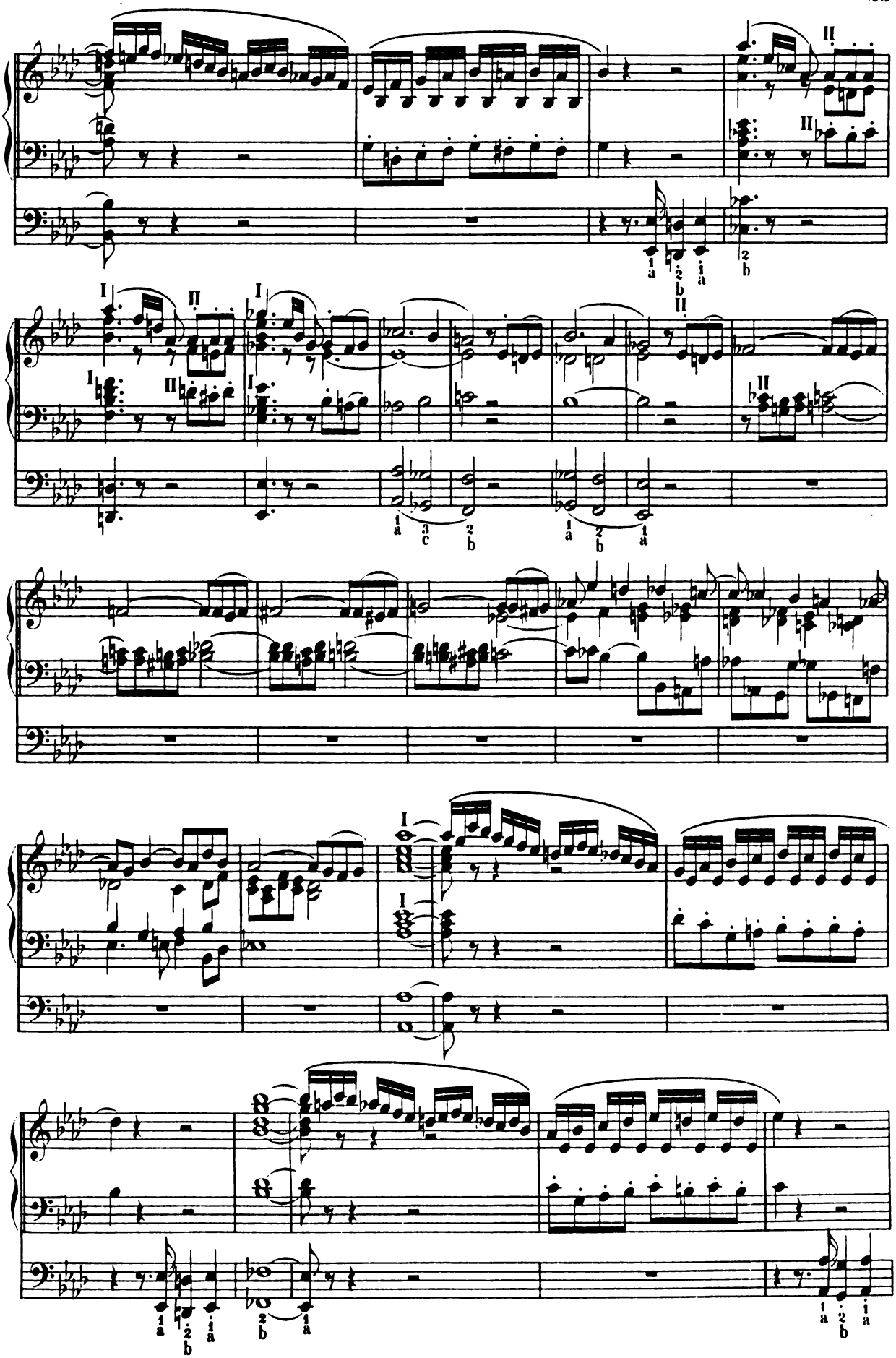

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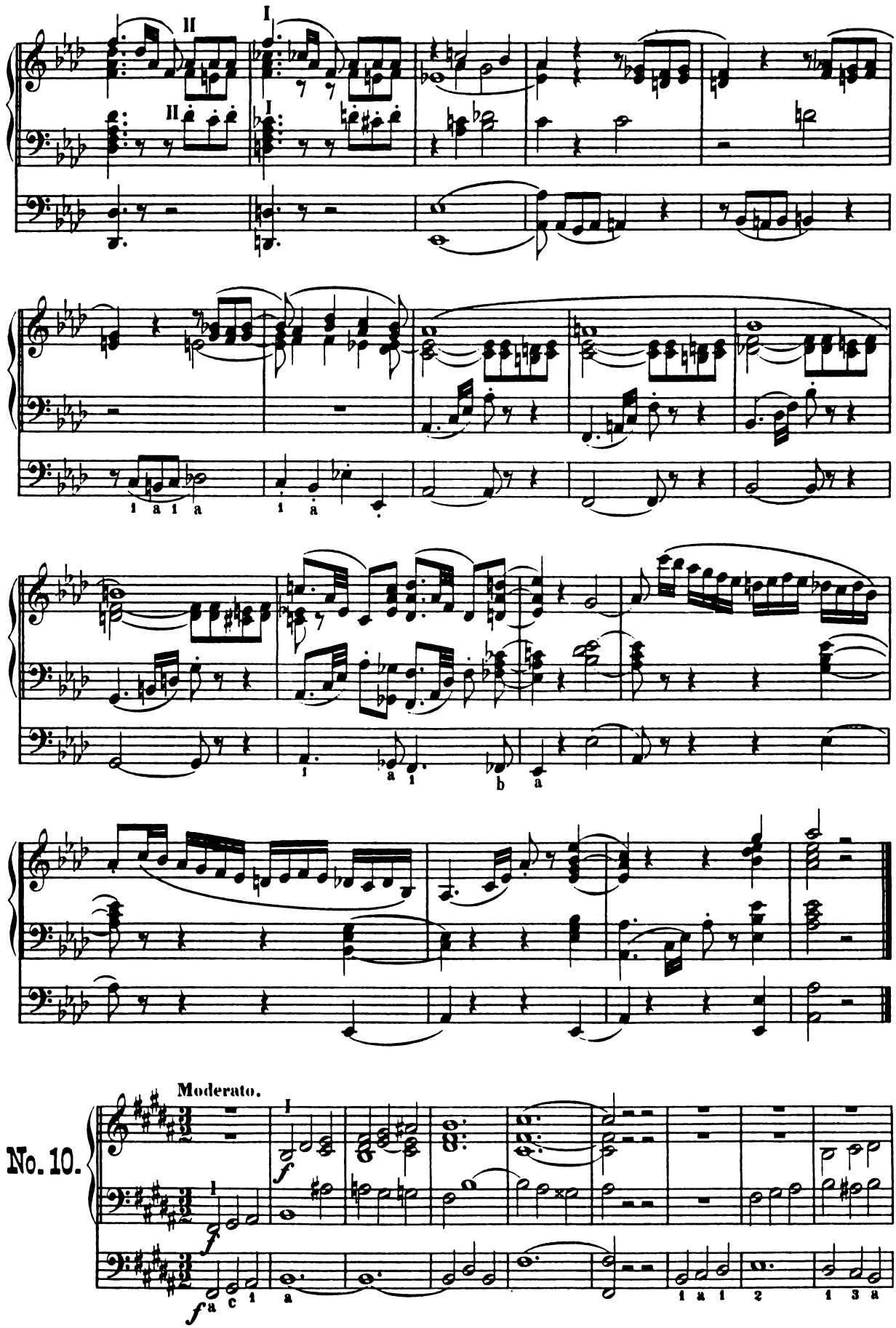

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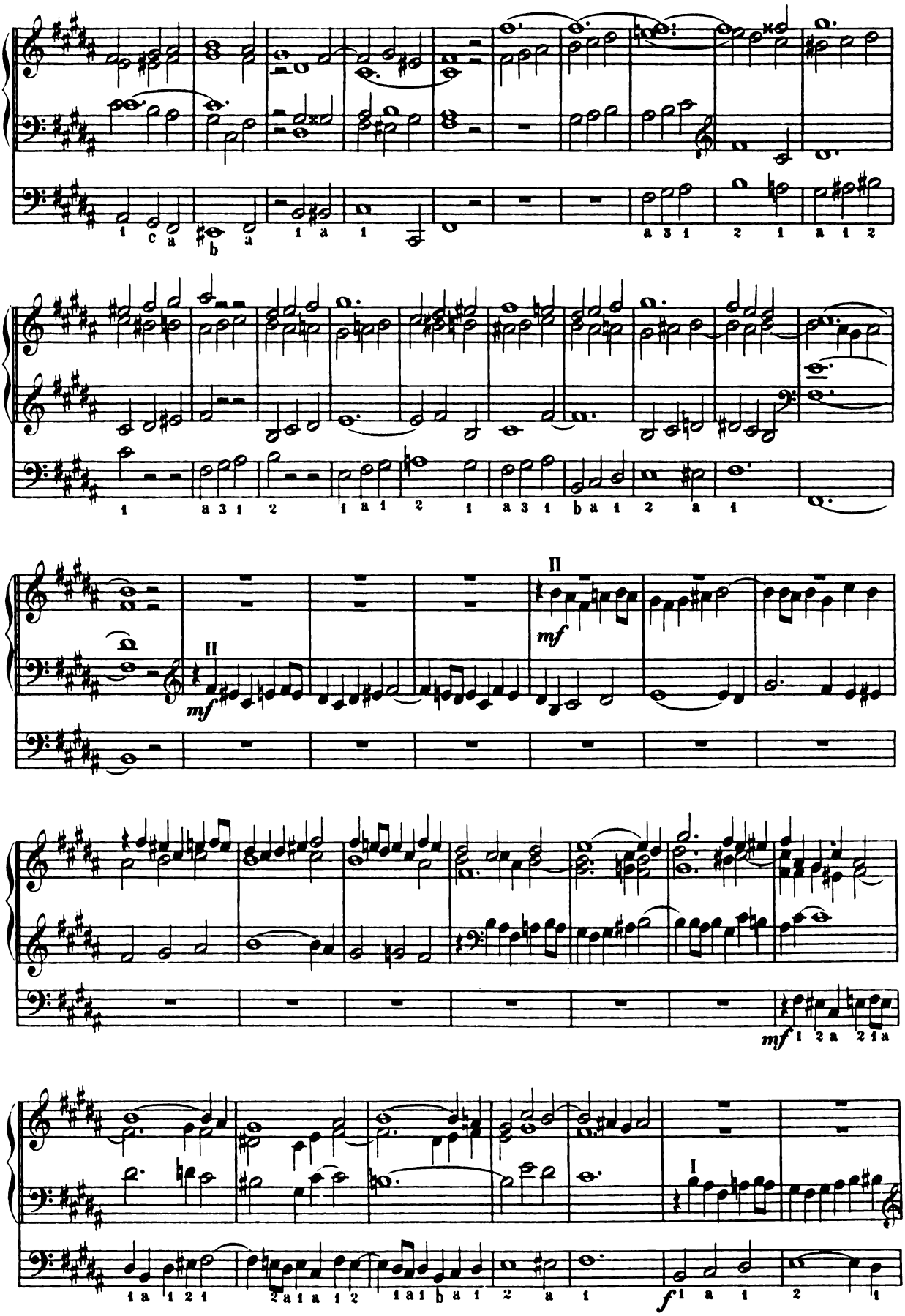

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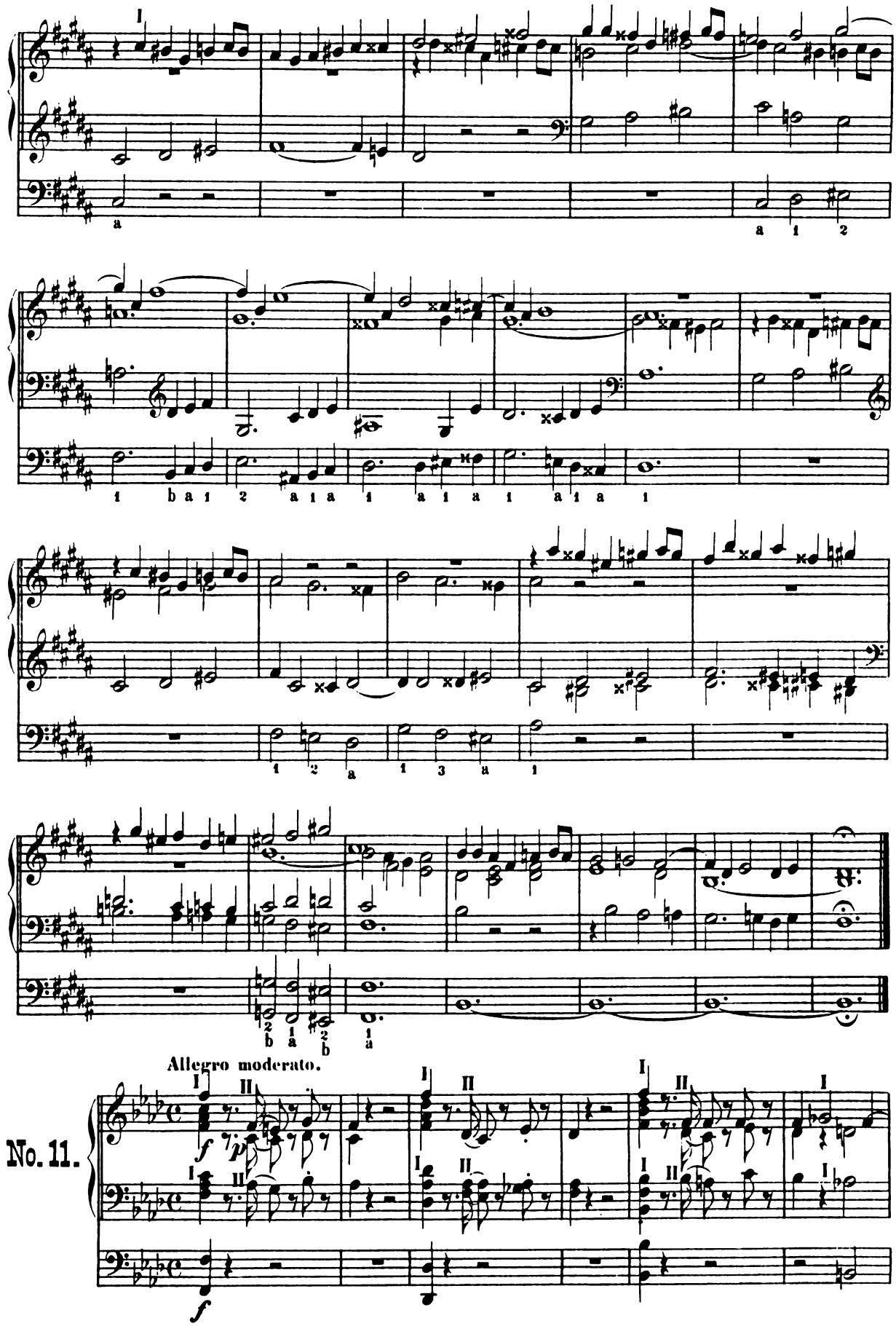
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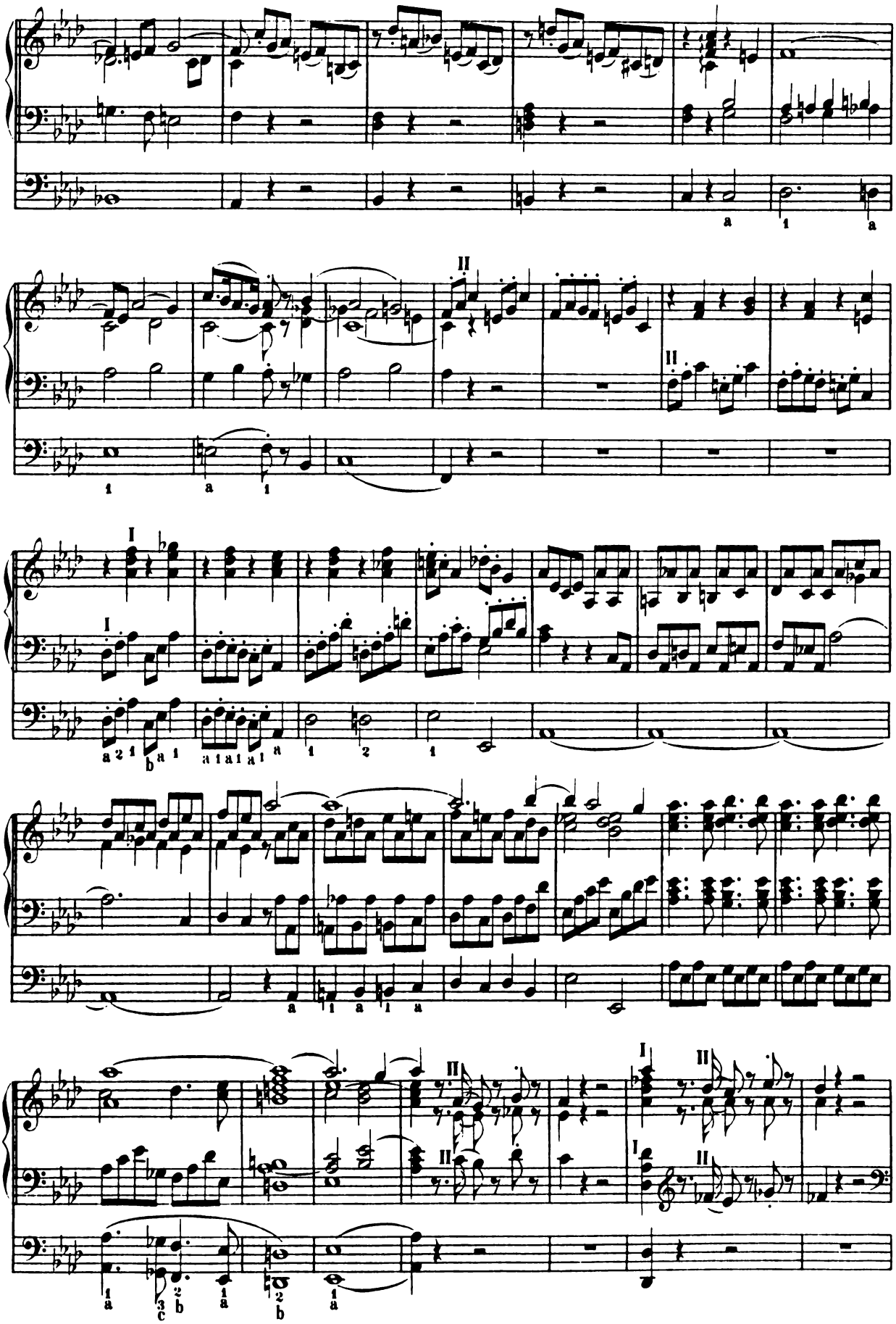
Allegro moderato.



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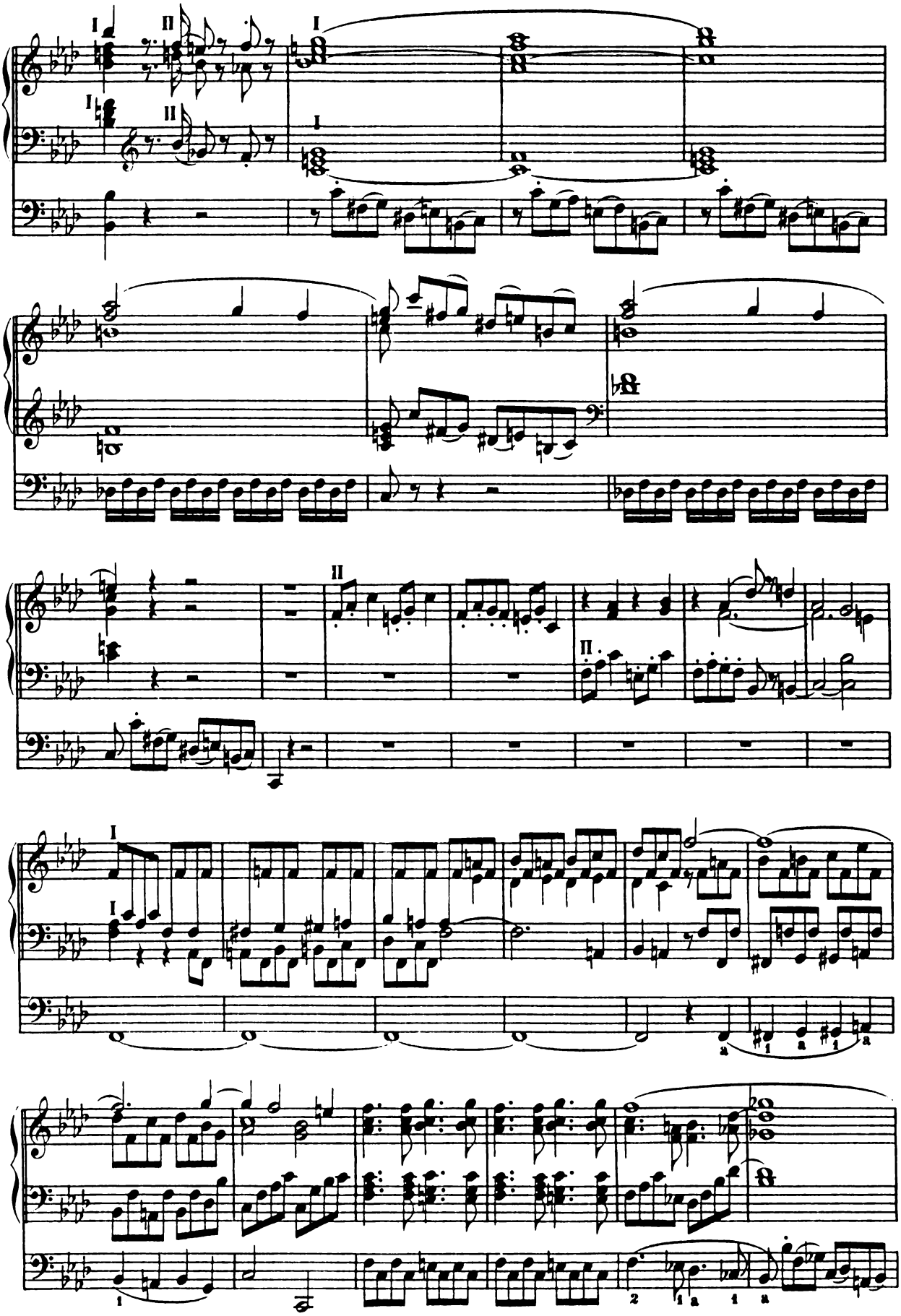
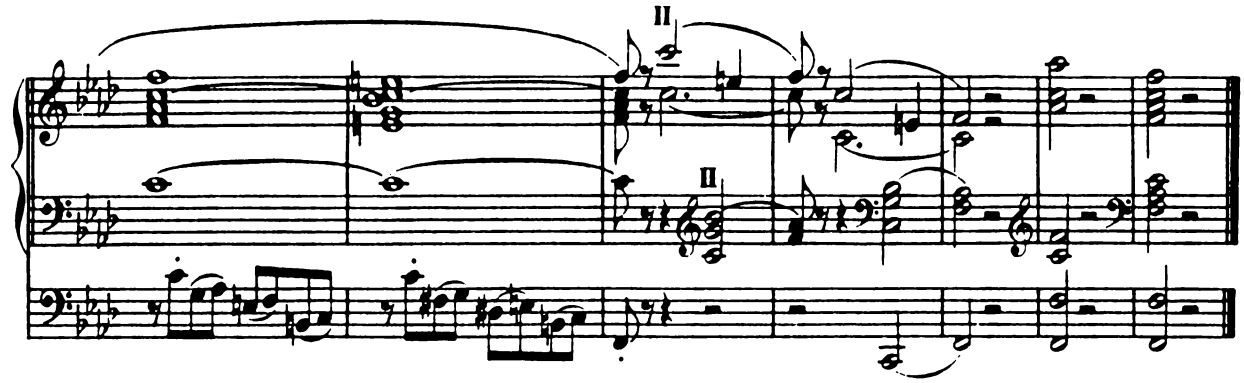
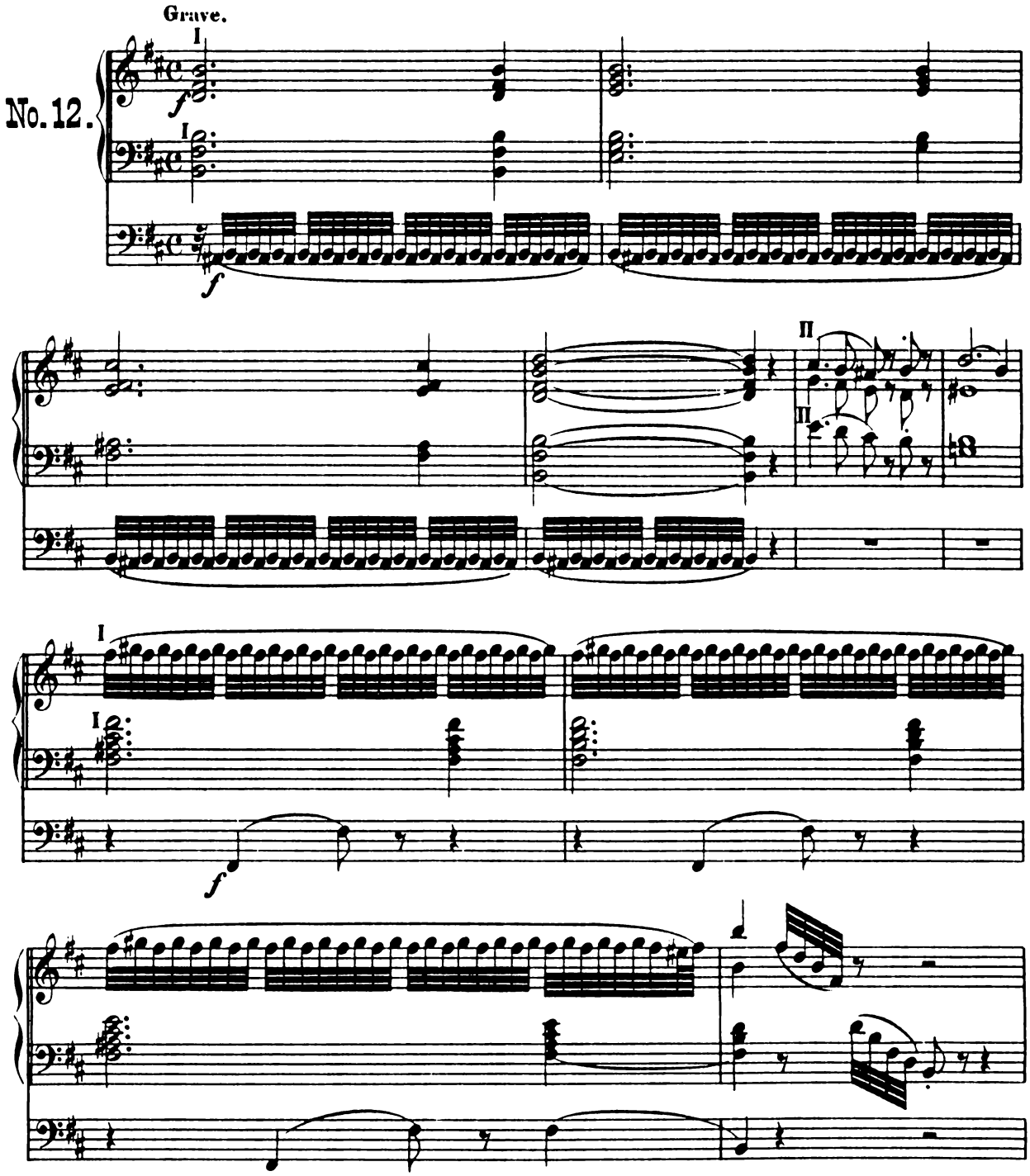




Grave.

No. 12.



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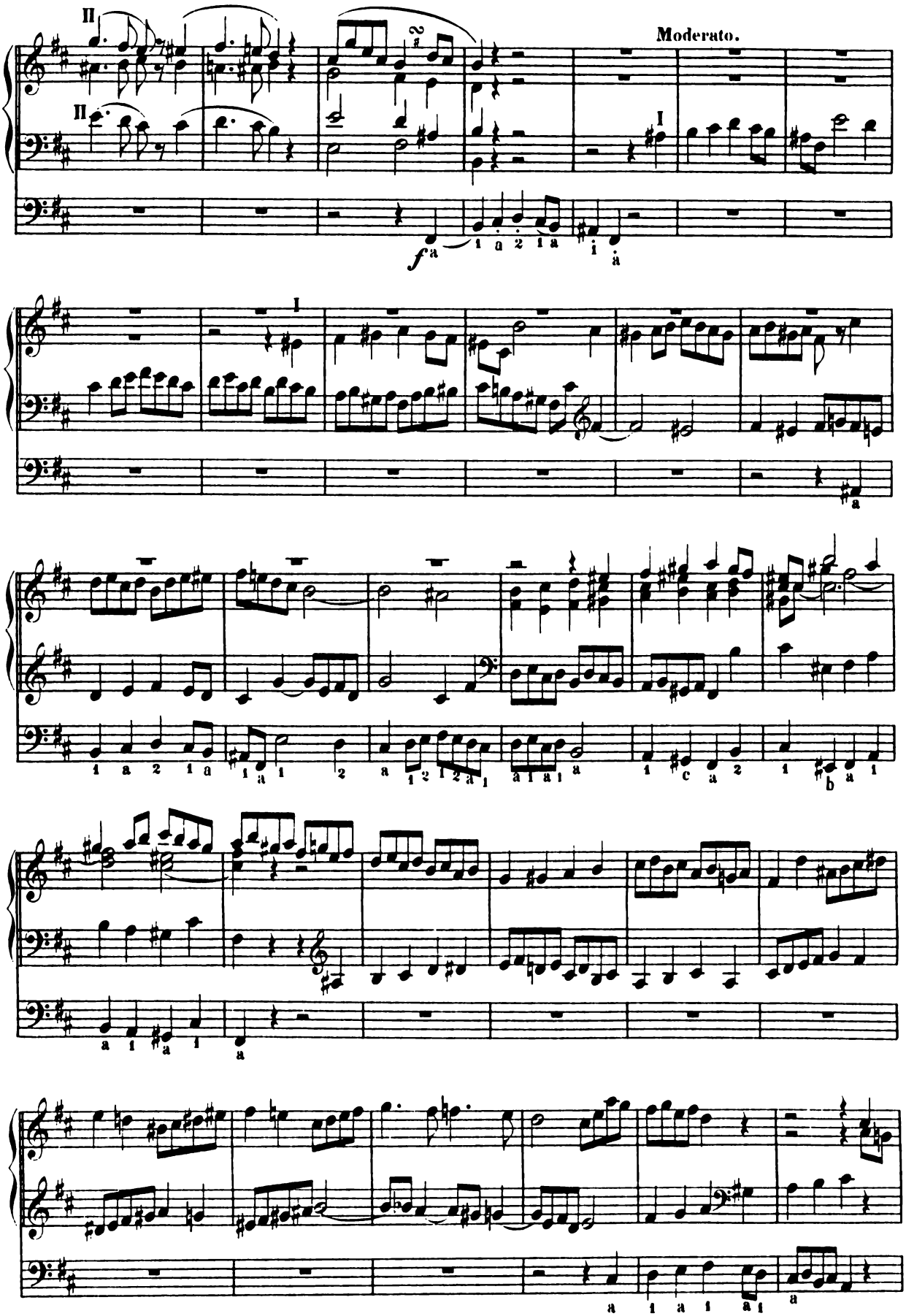

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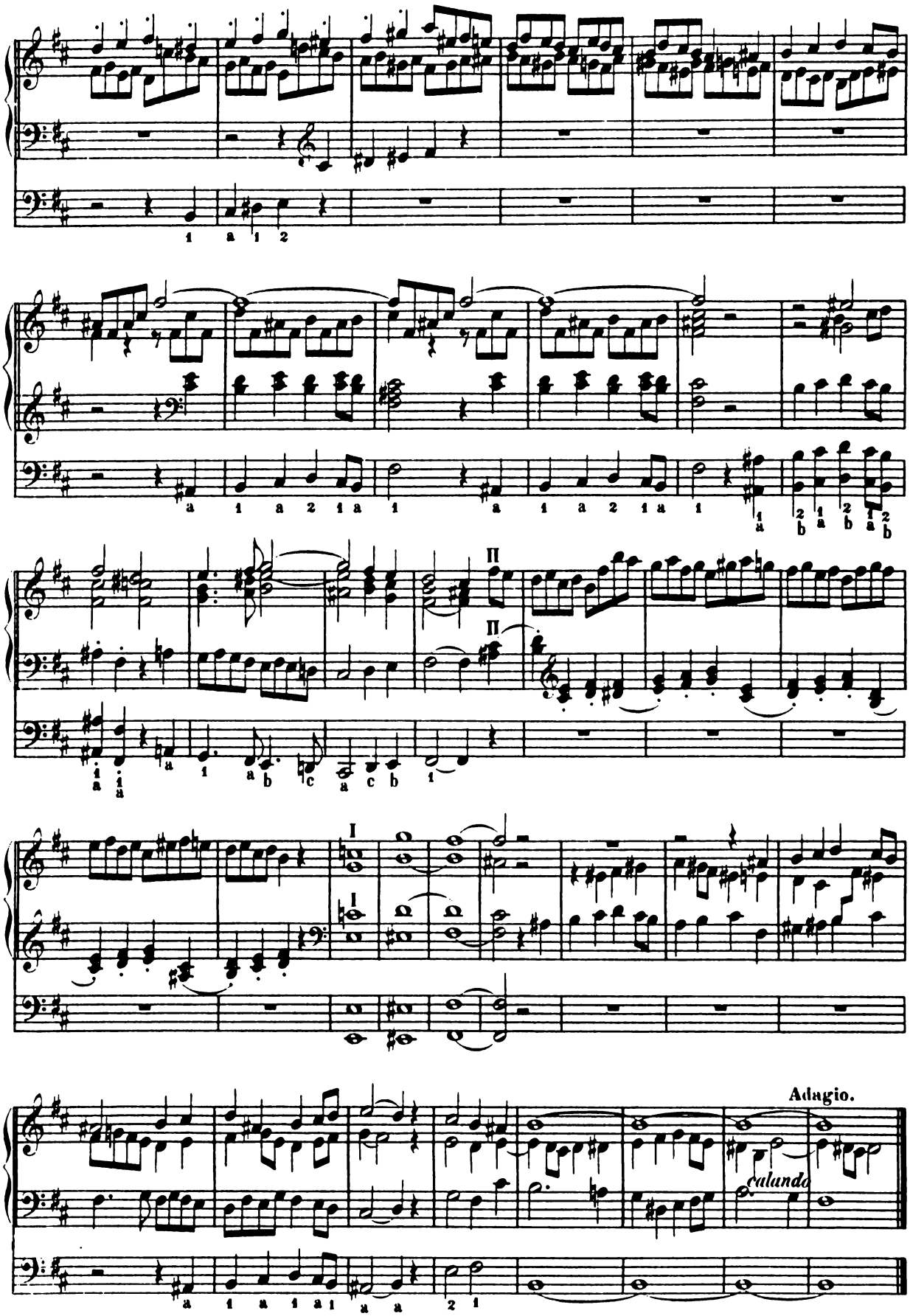

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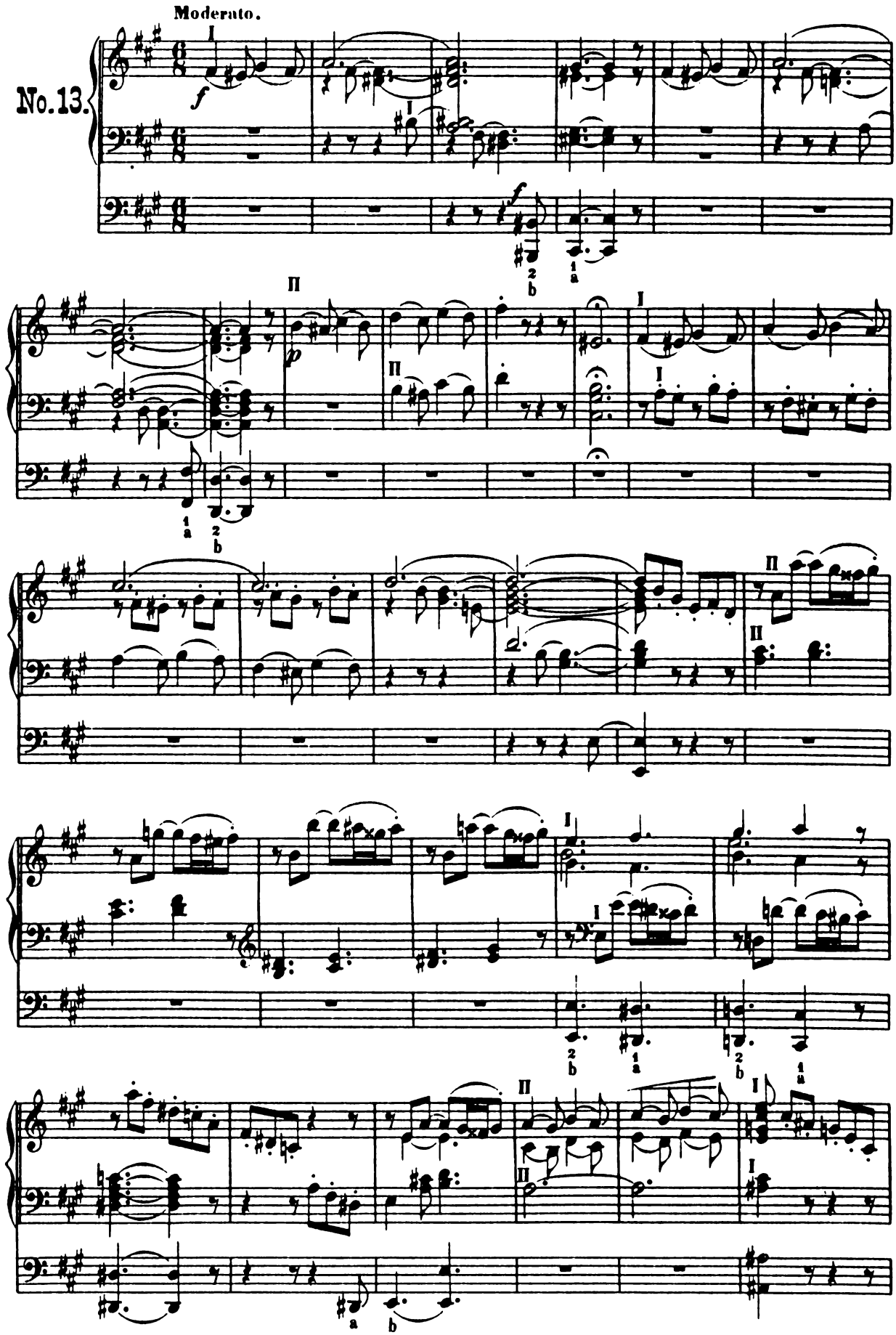
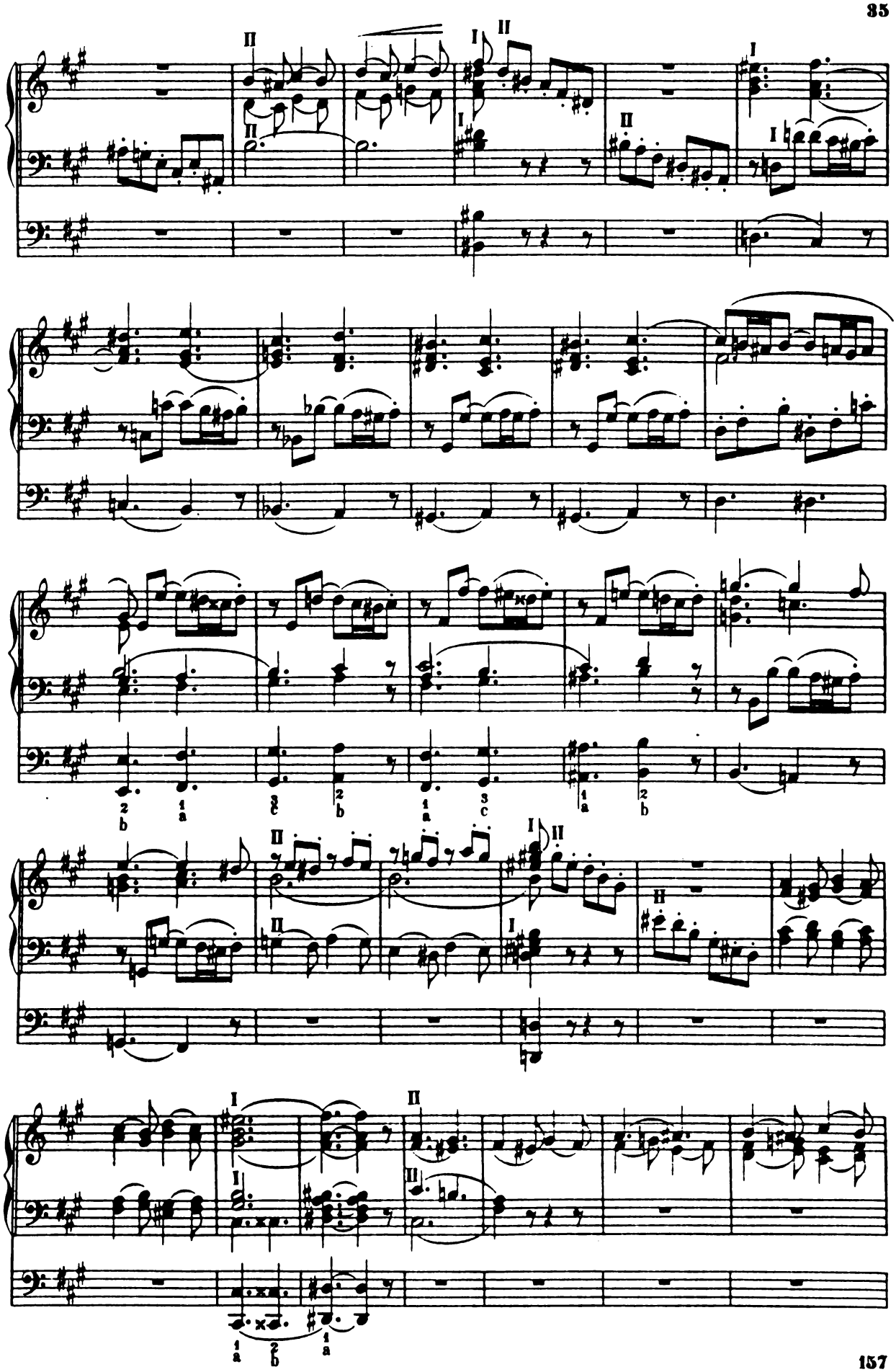

Moderato.
No. 13.



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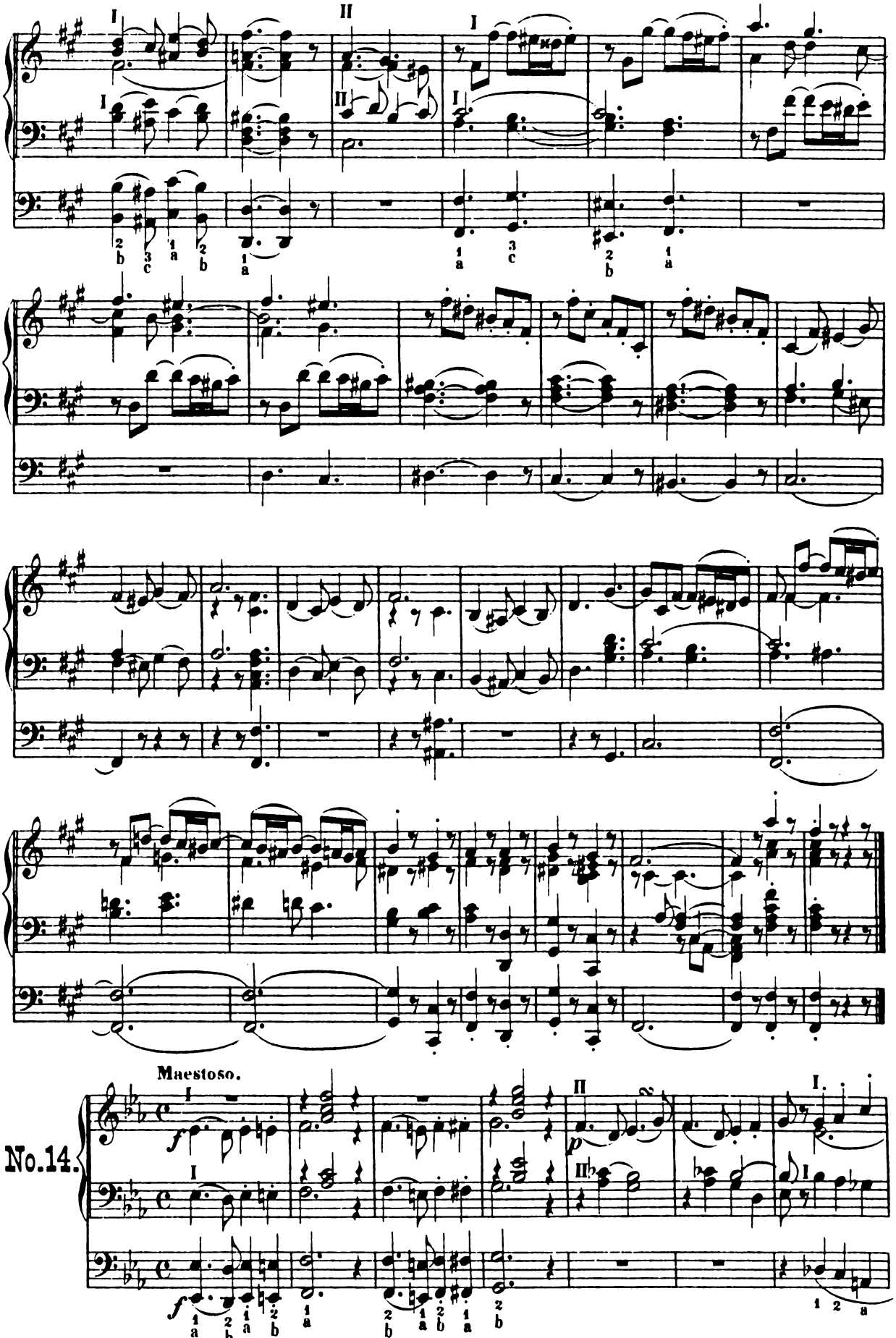

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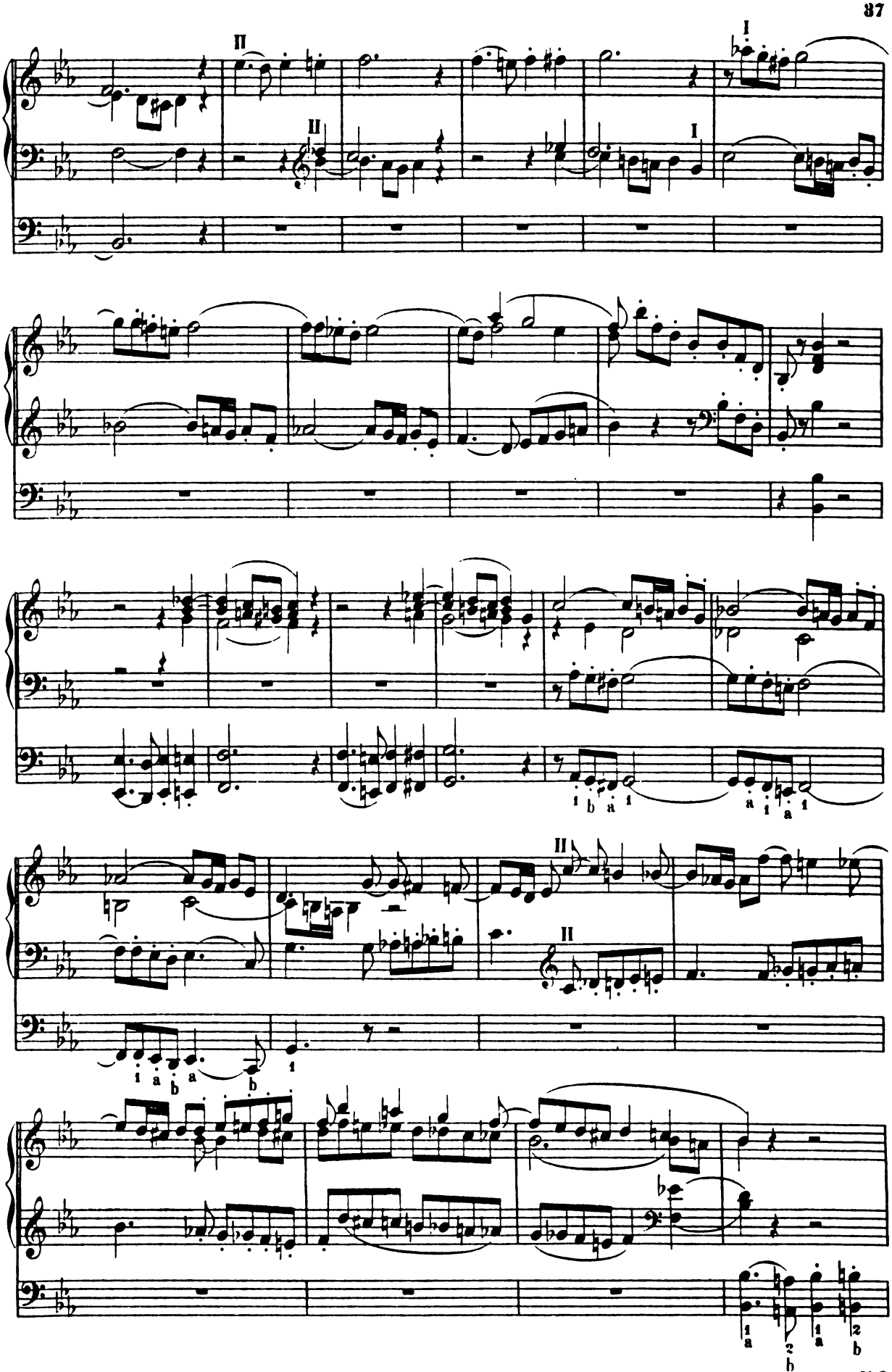

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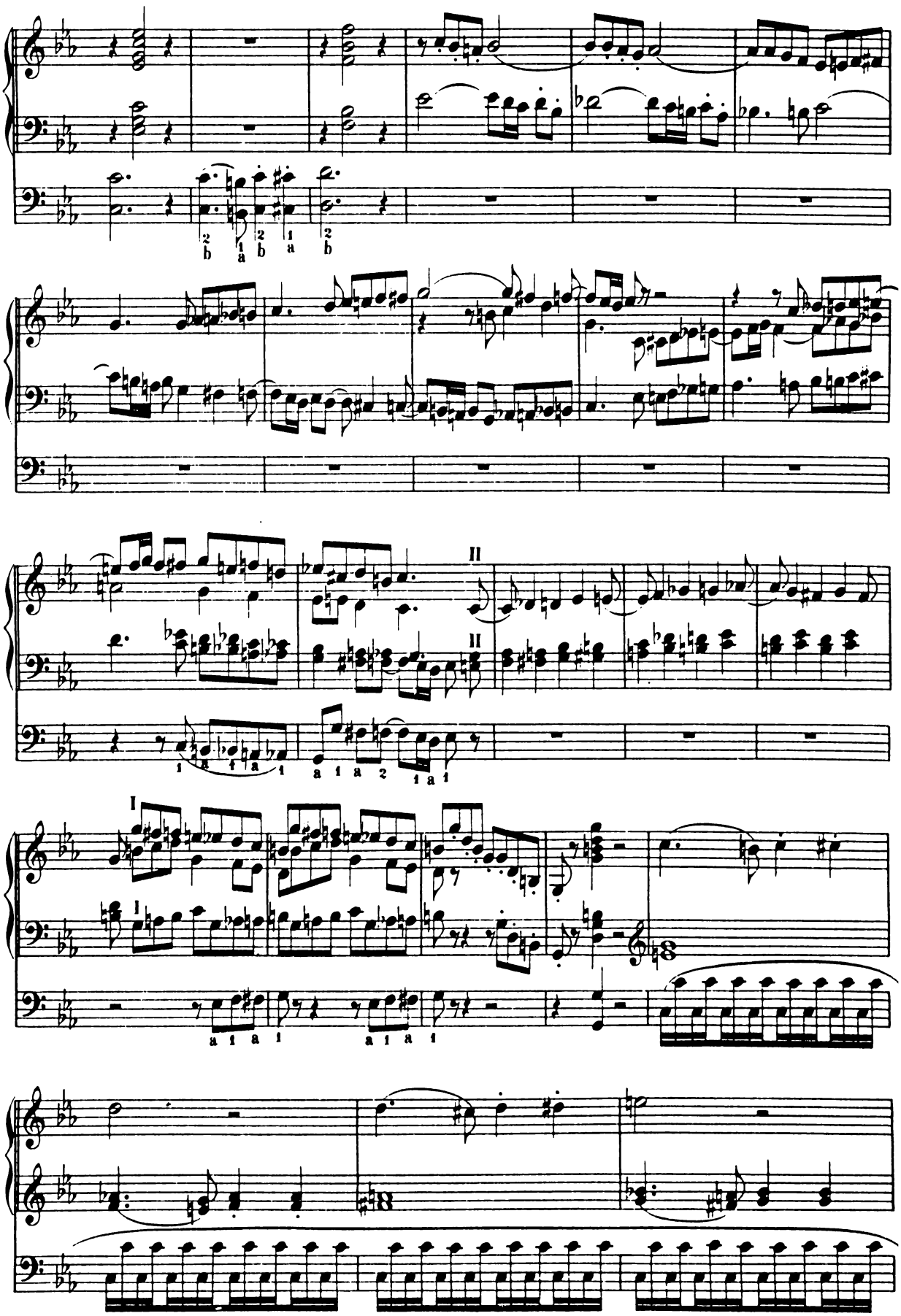

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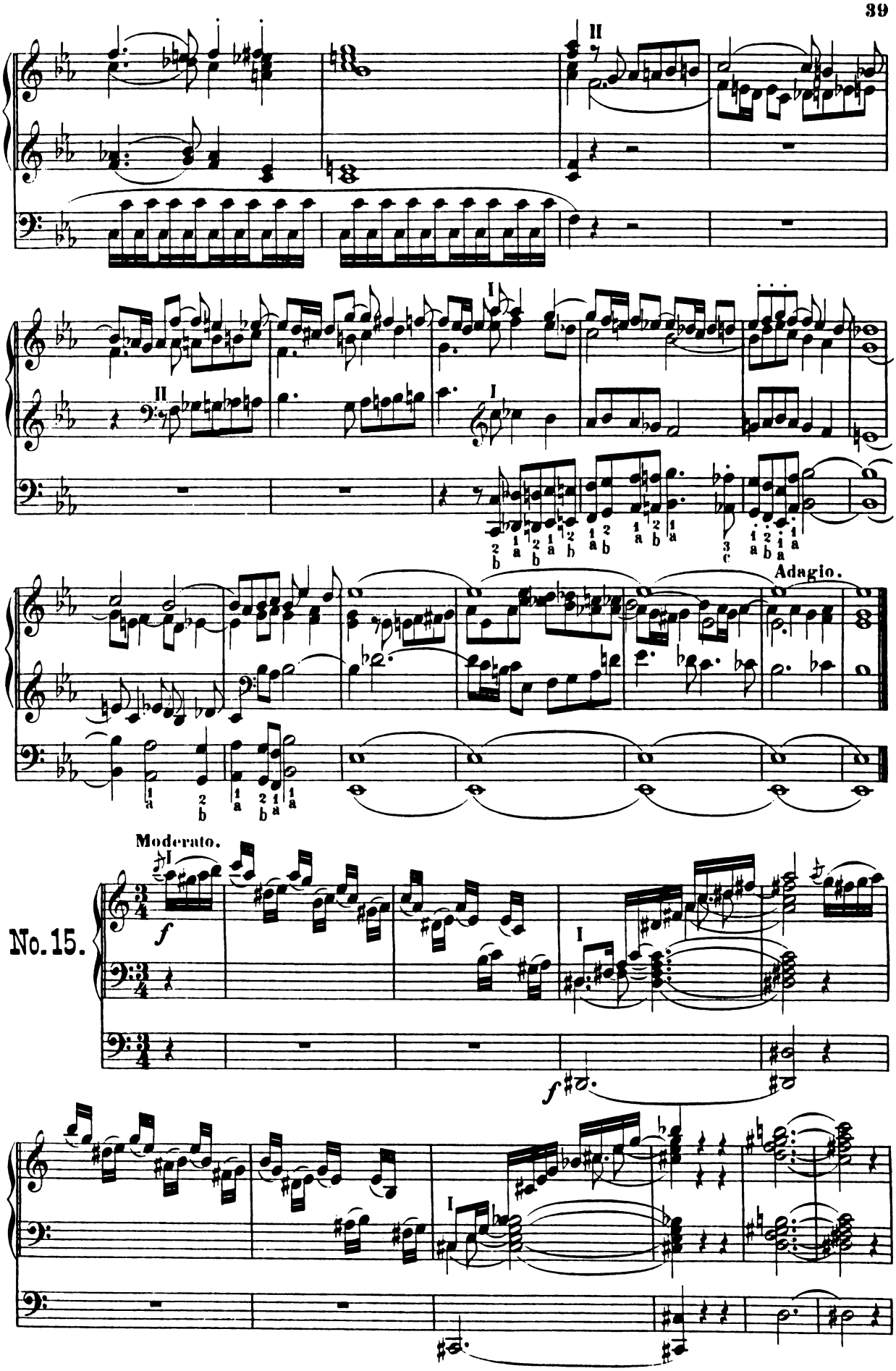

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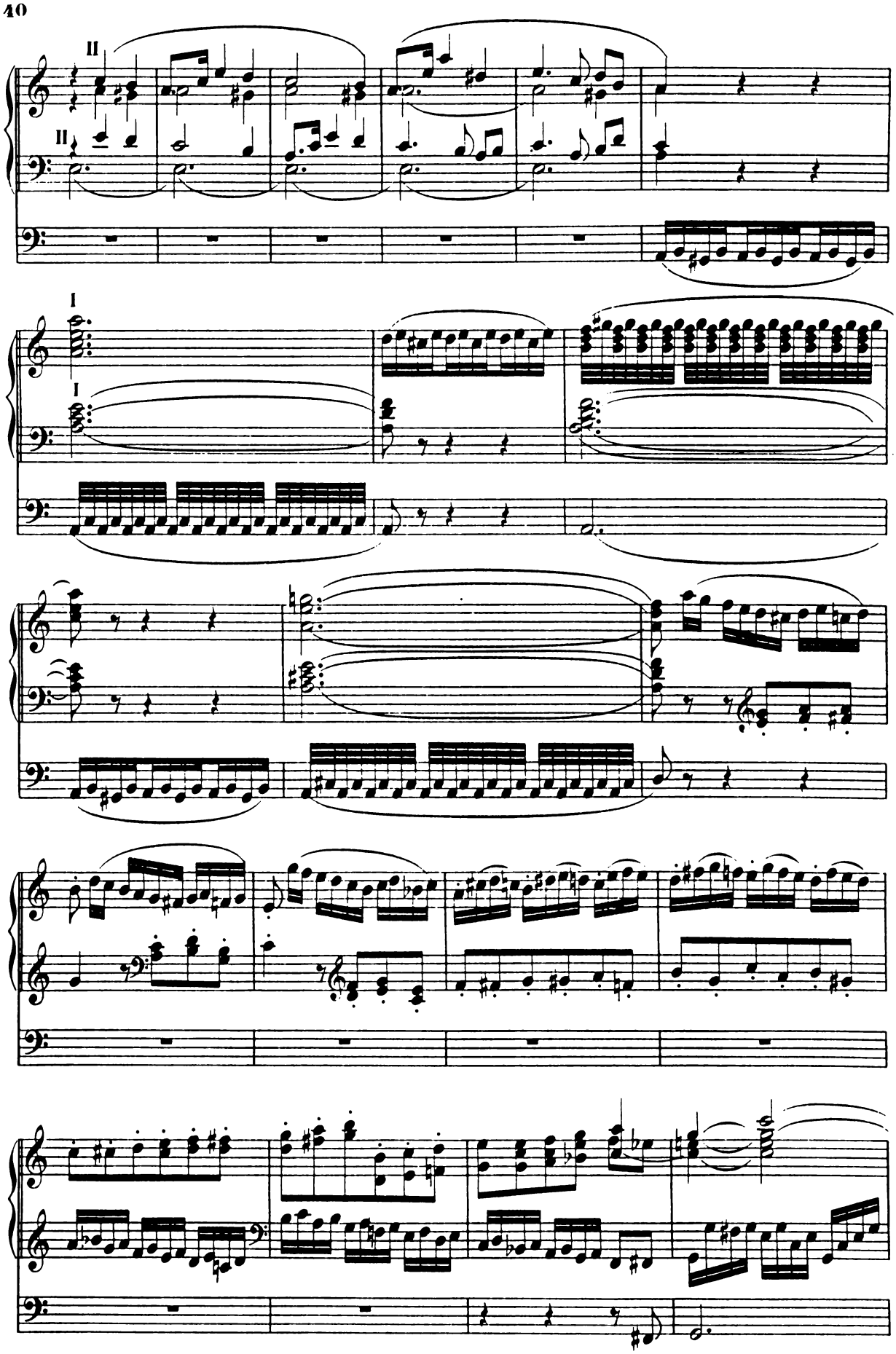

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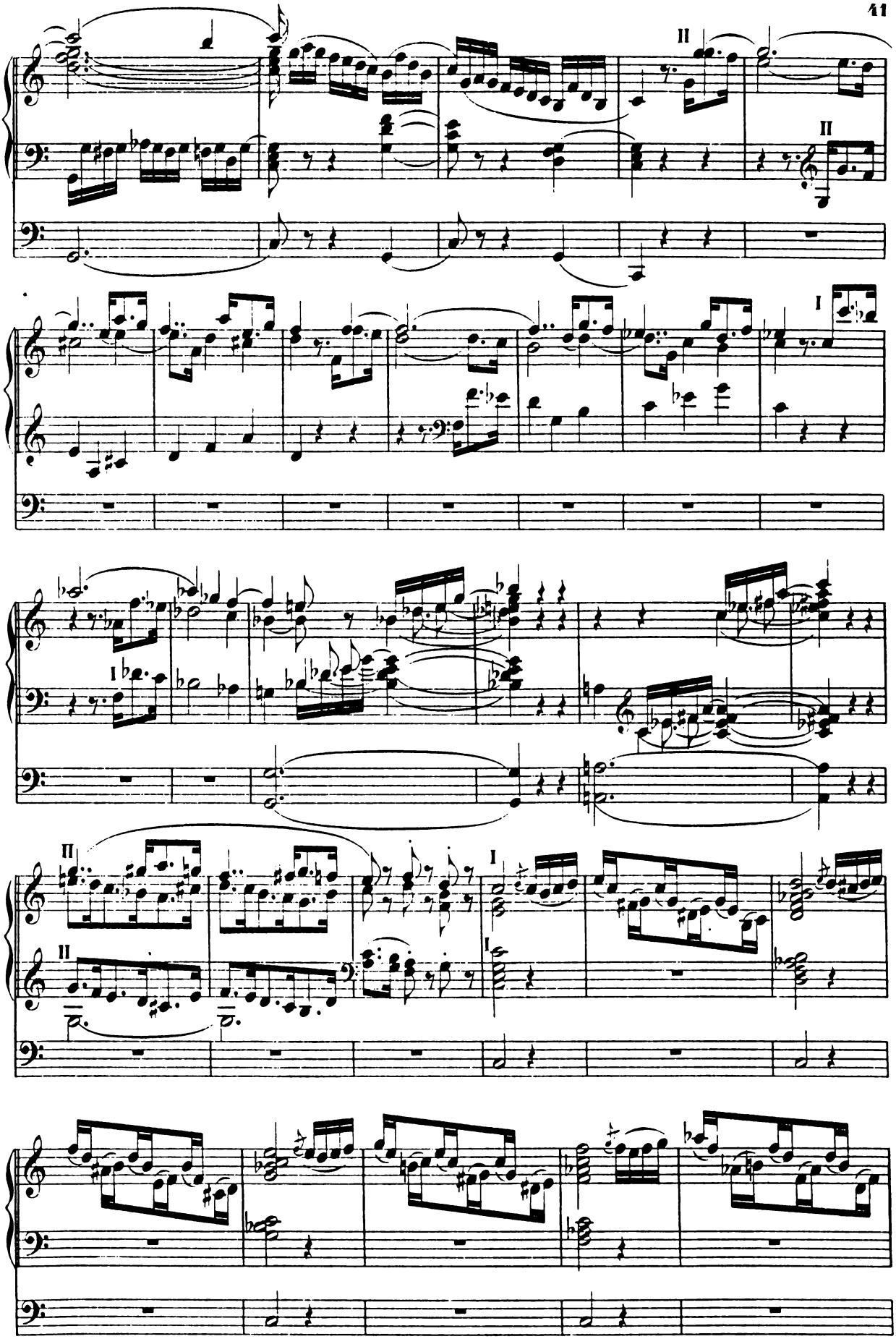

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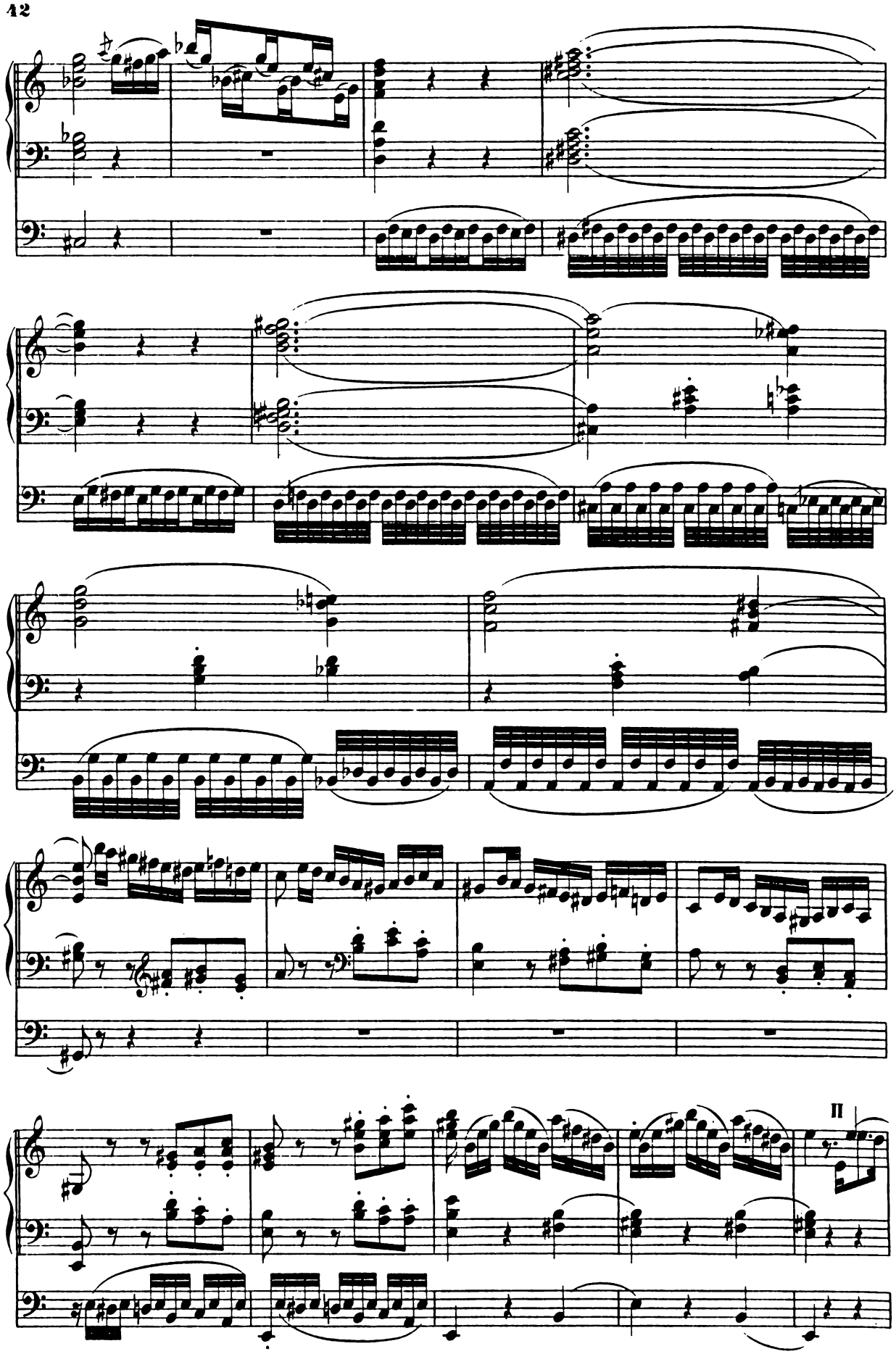
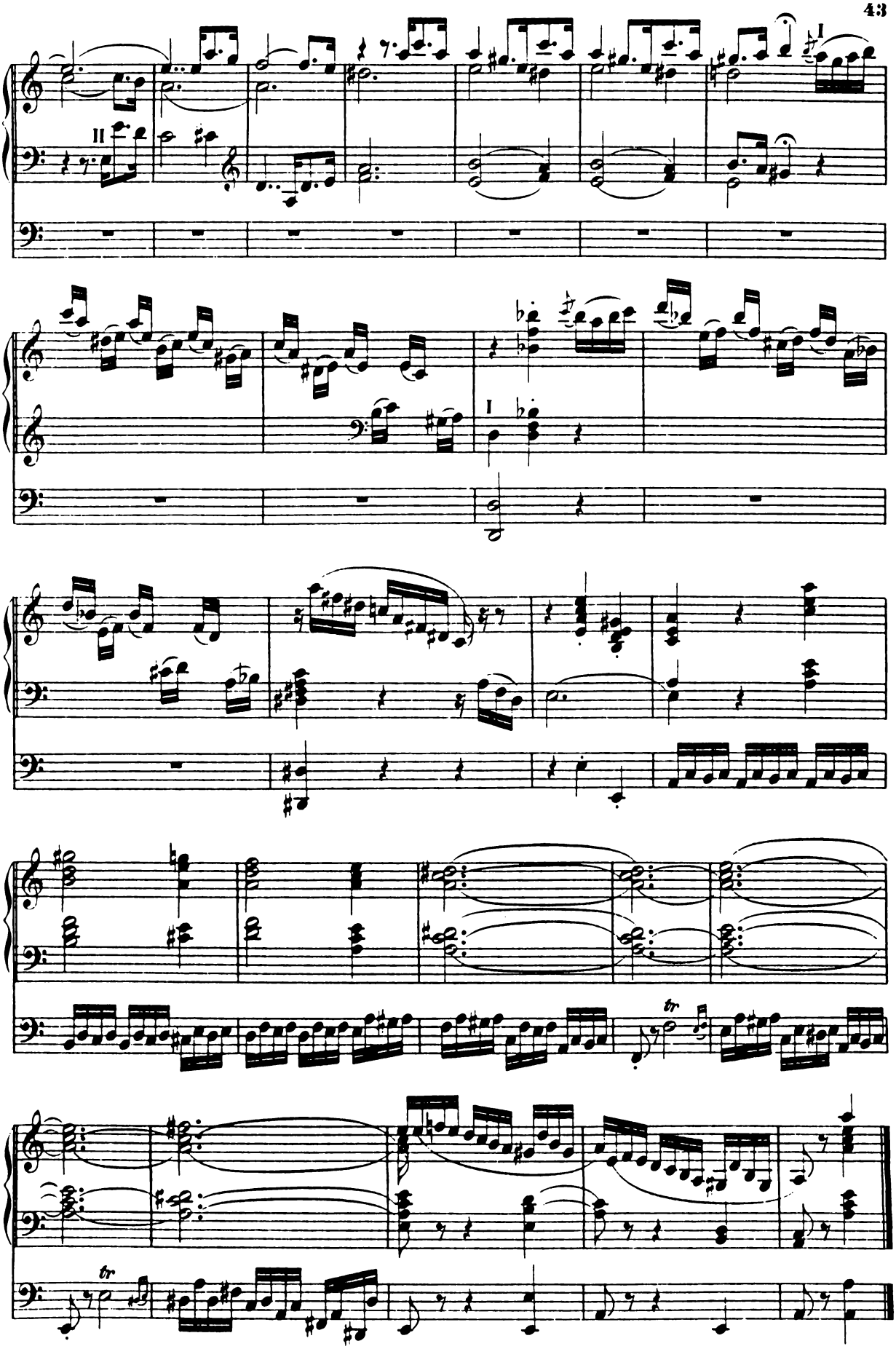

II

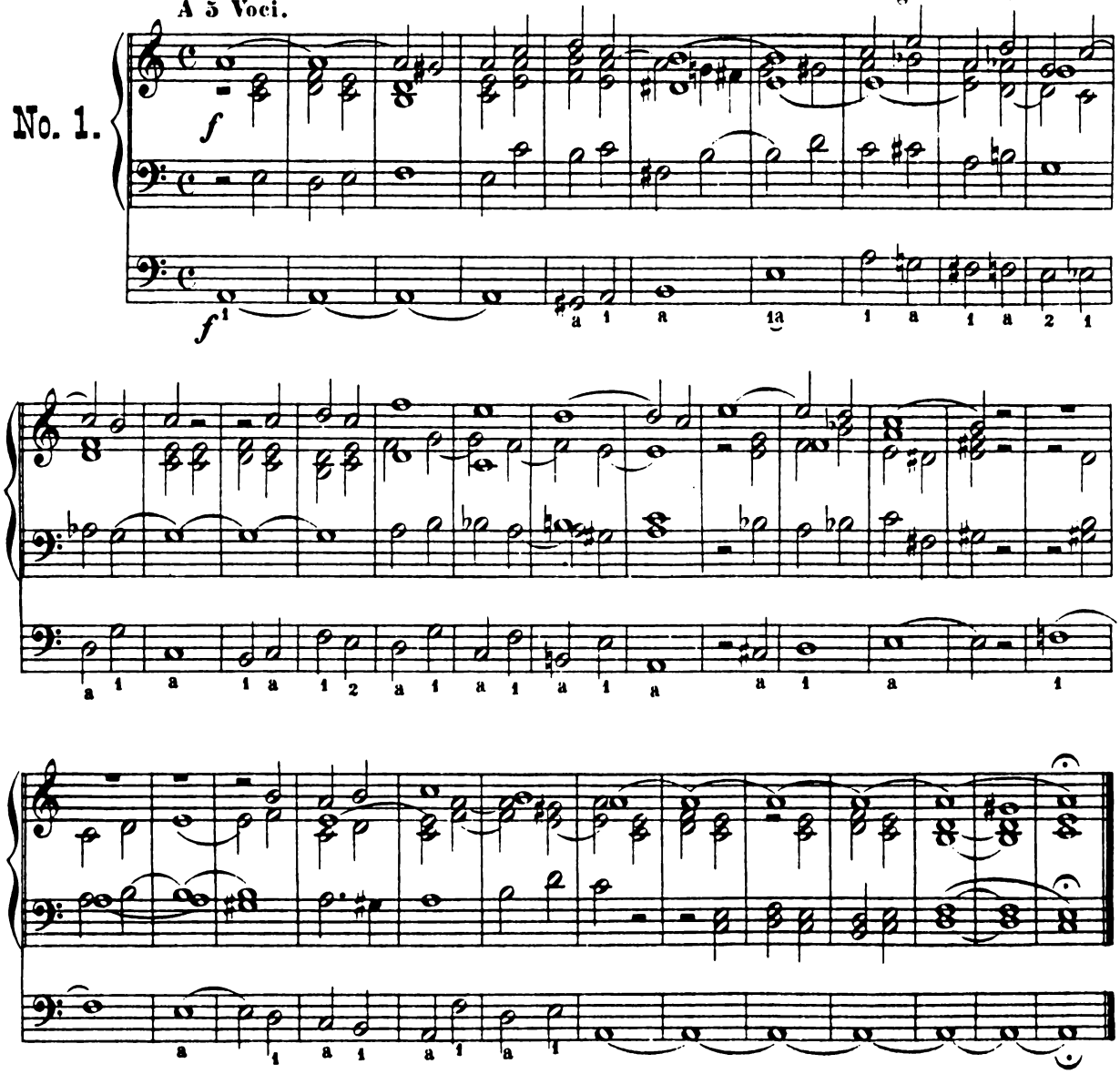

II
I
I
tr
tr

Praeludium.

Rinck's Orgelschule Band 5.

A 5 Voci.

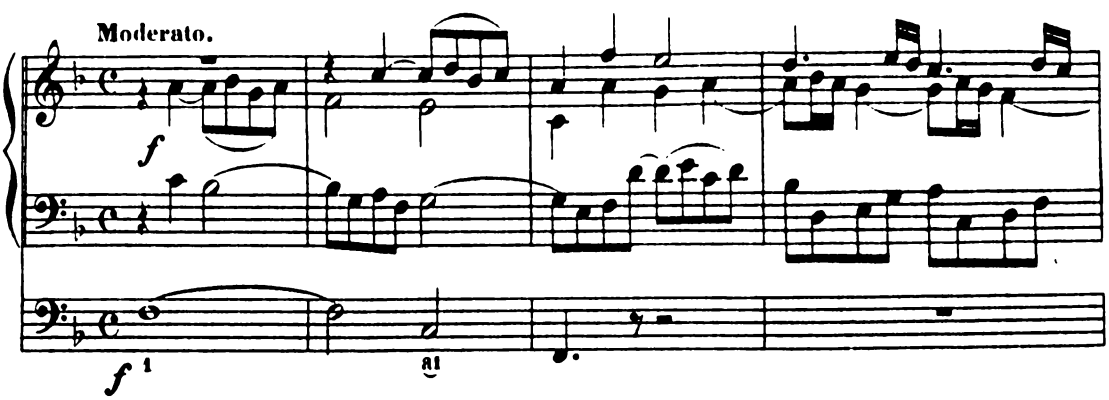
No. 1.



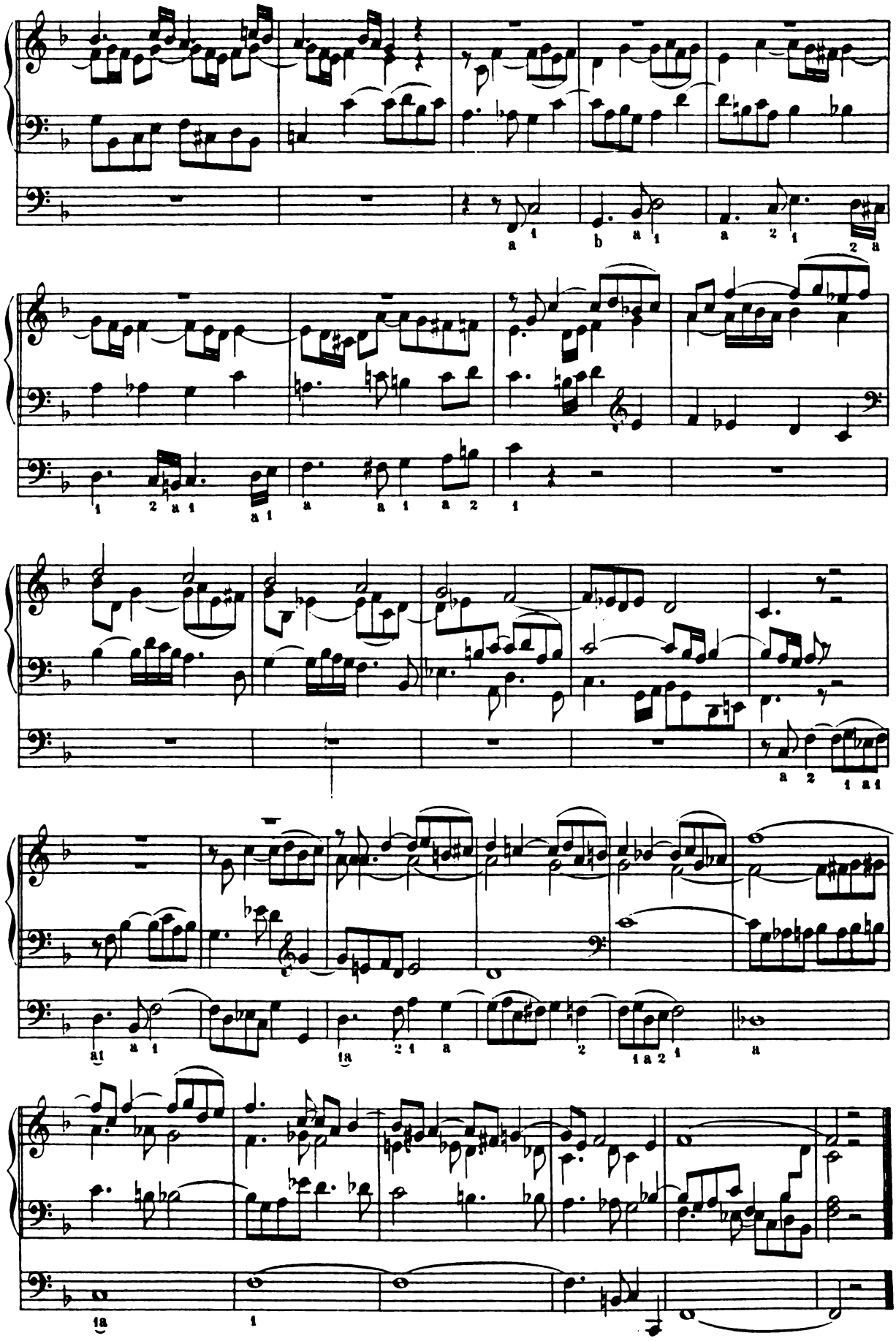
Praeludium.

Moderato.

No. 2.



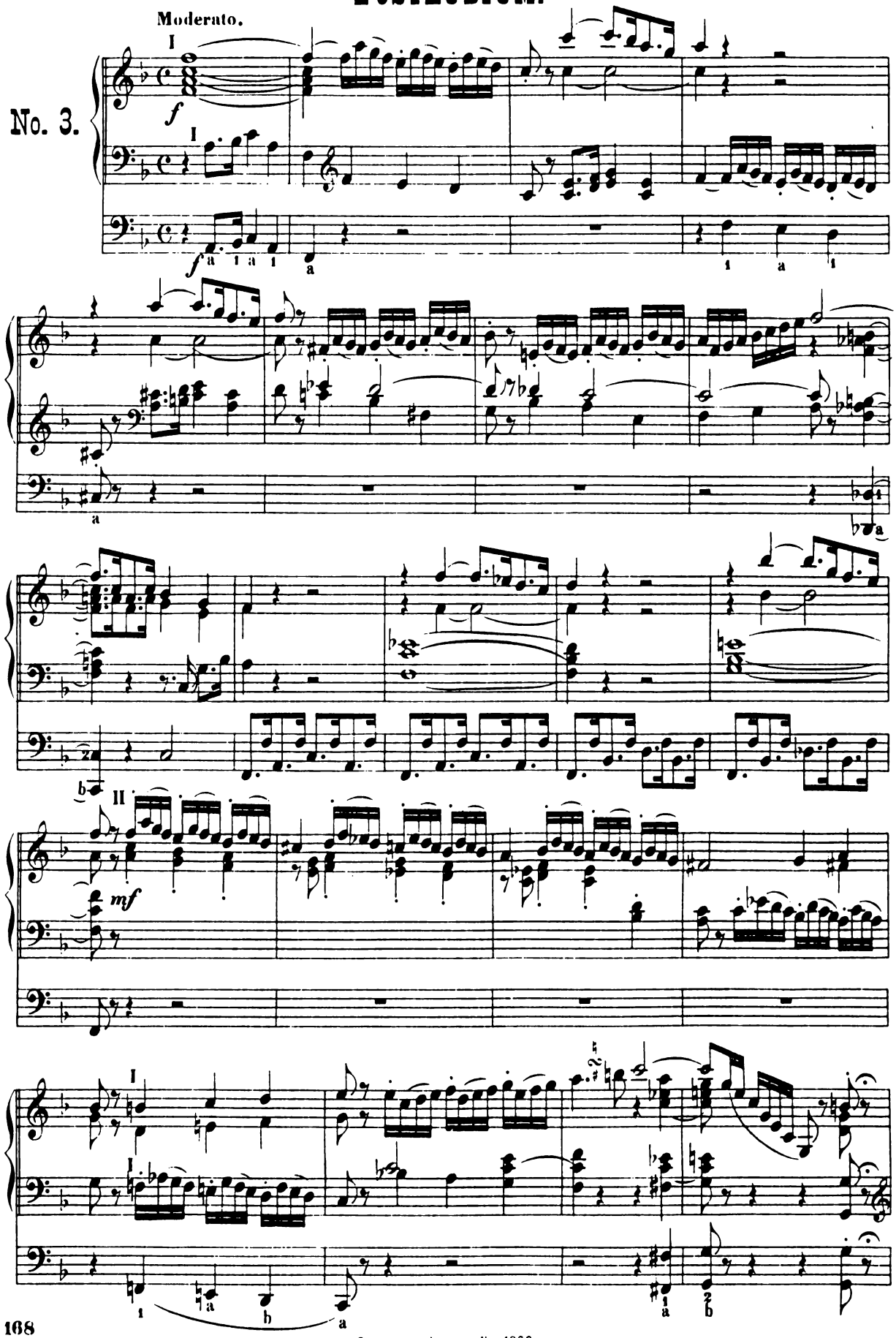
Collection Litolff No. 1362



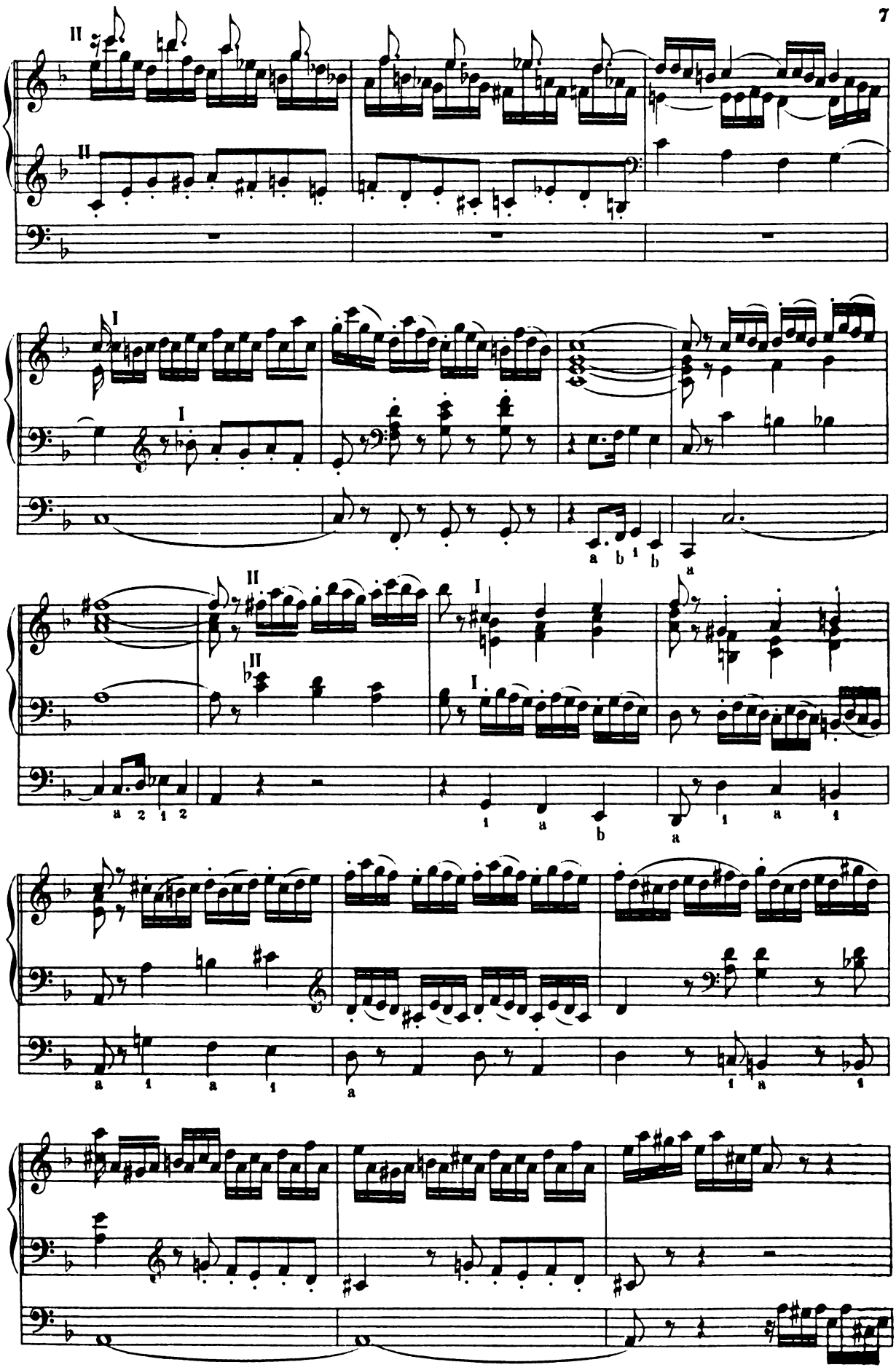
Collection Litolff No. 1362

Postludium.

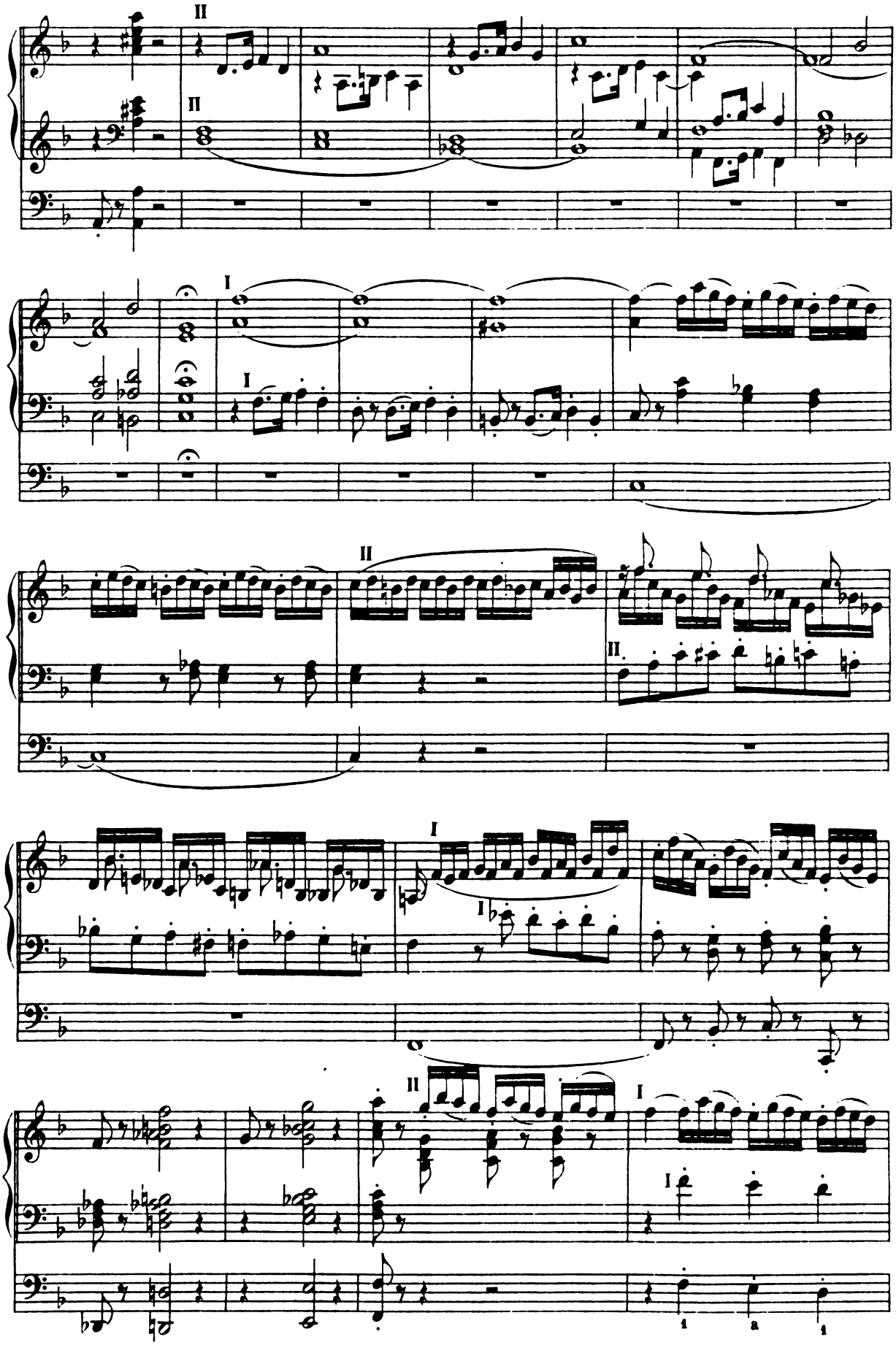
No. 3.



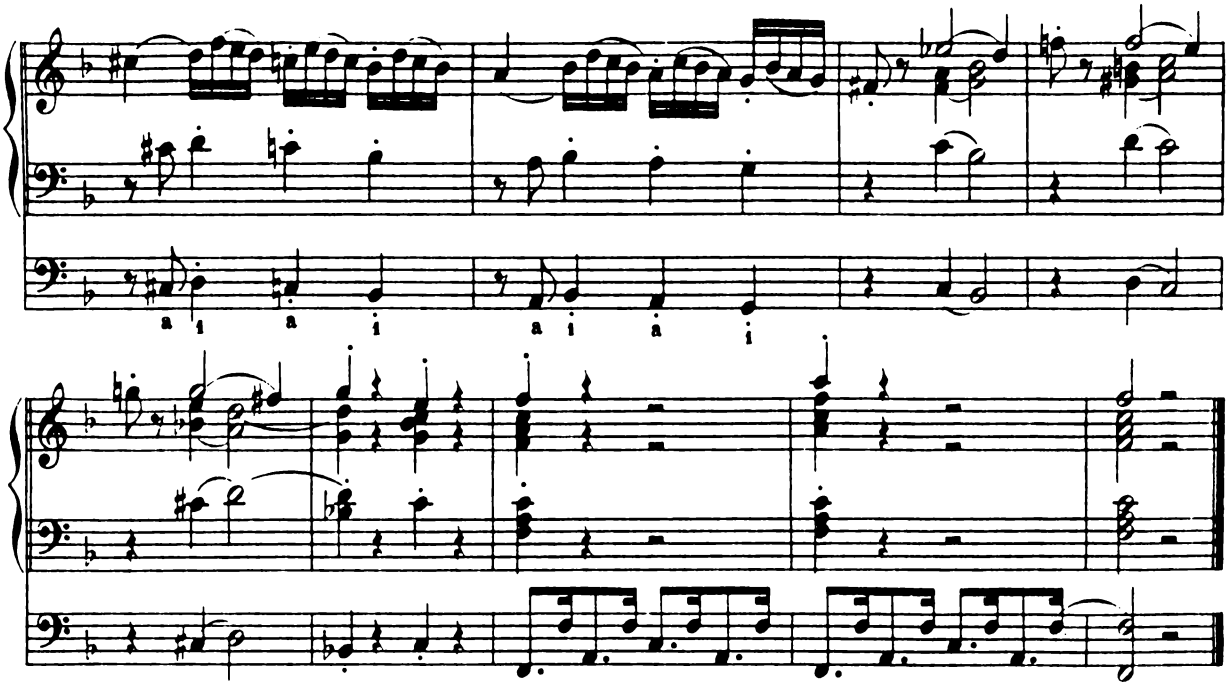
Collection Litolff No. 1362



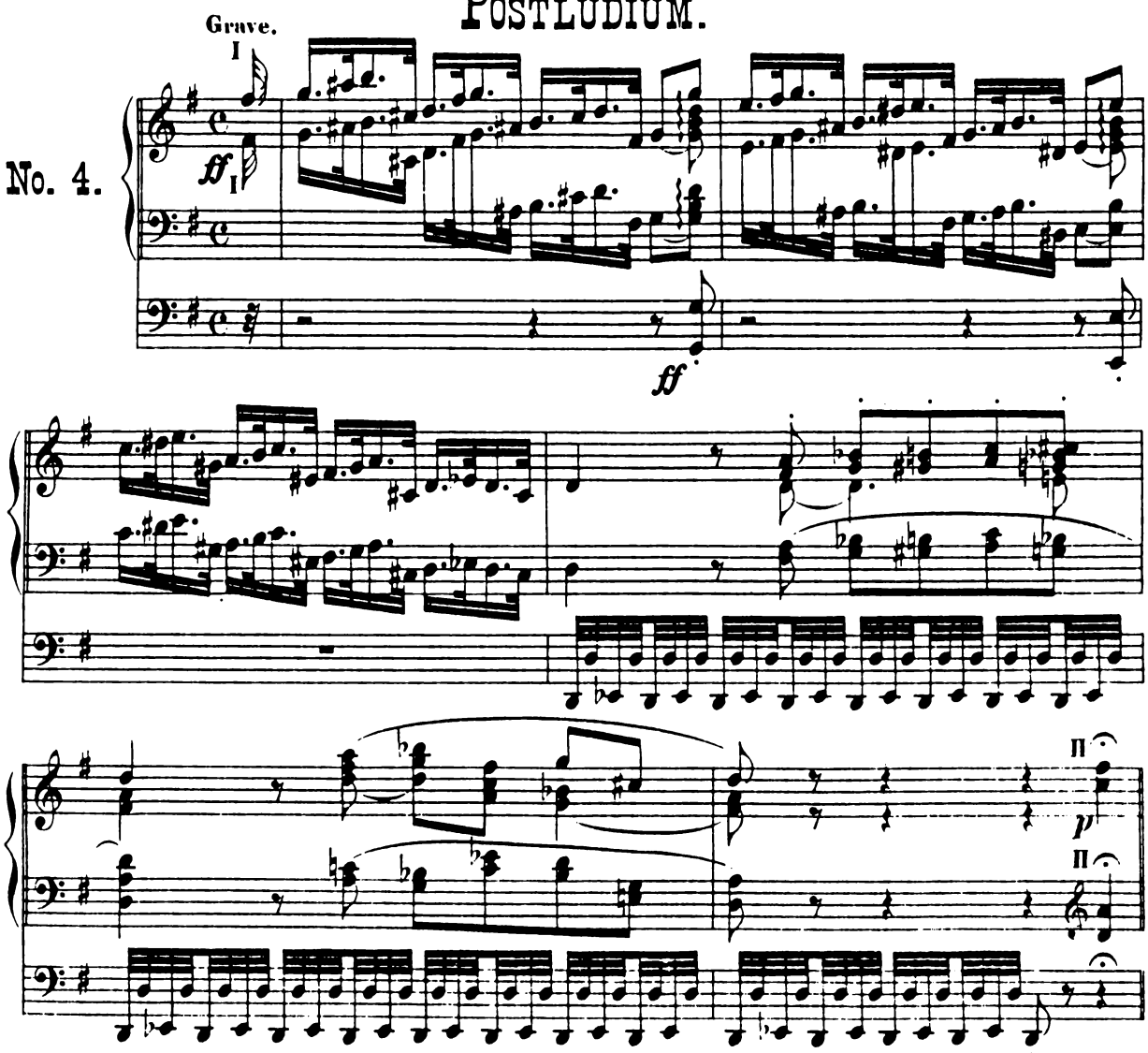
Collection Litolff No. 1362



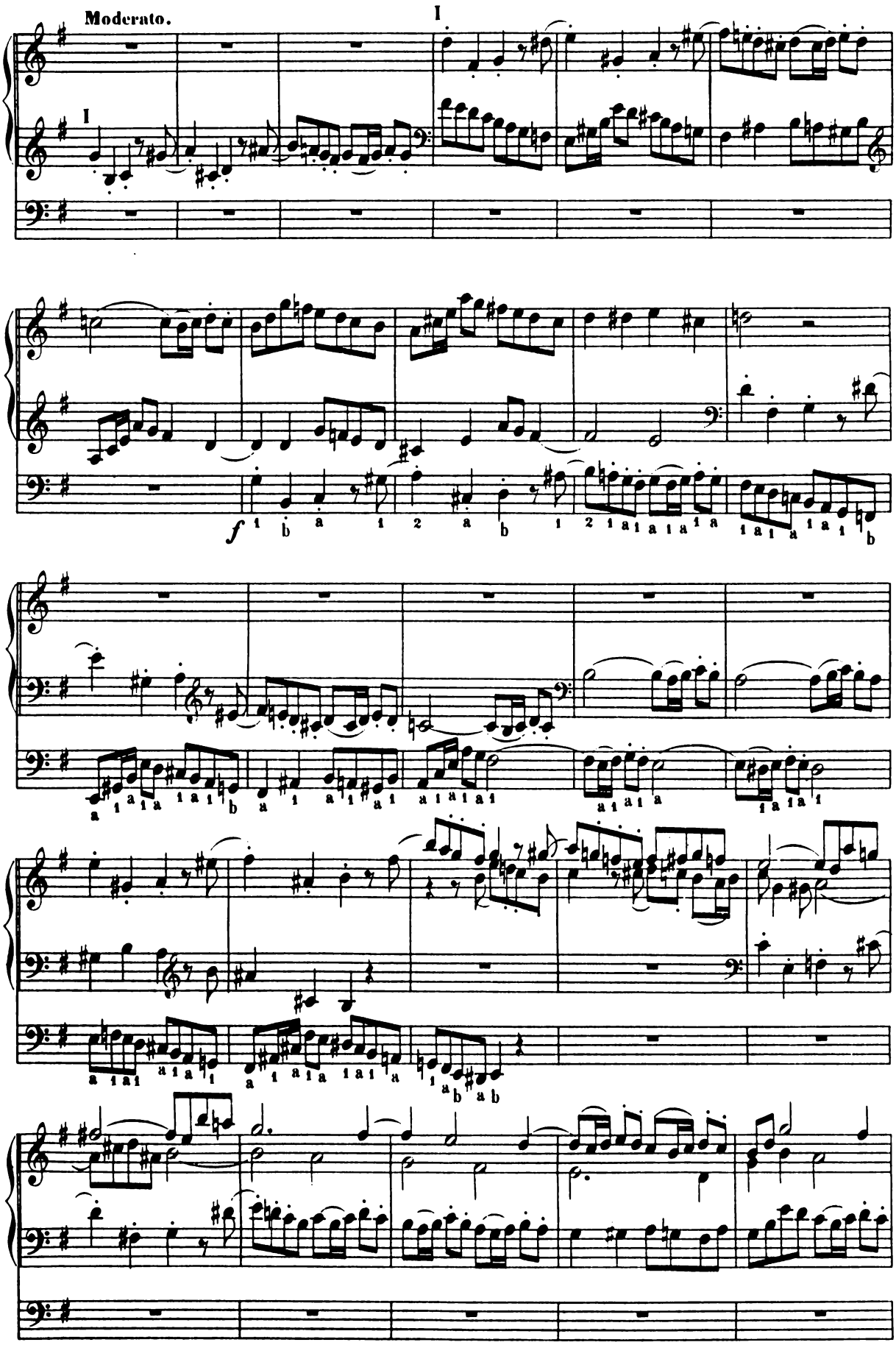
Collection Litolff No 1362



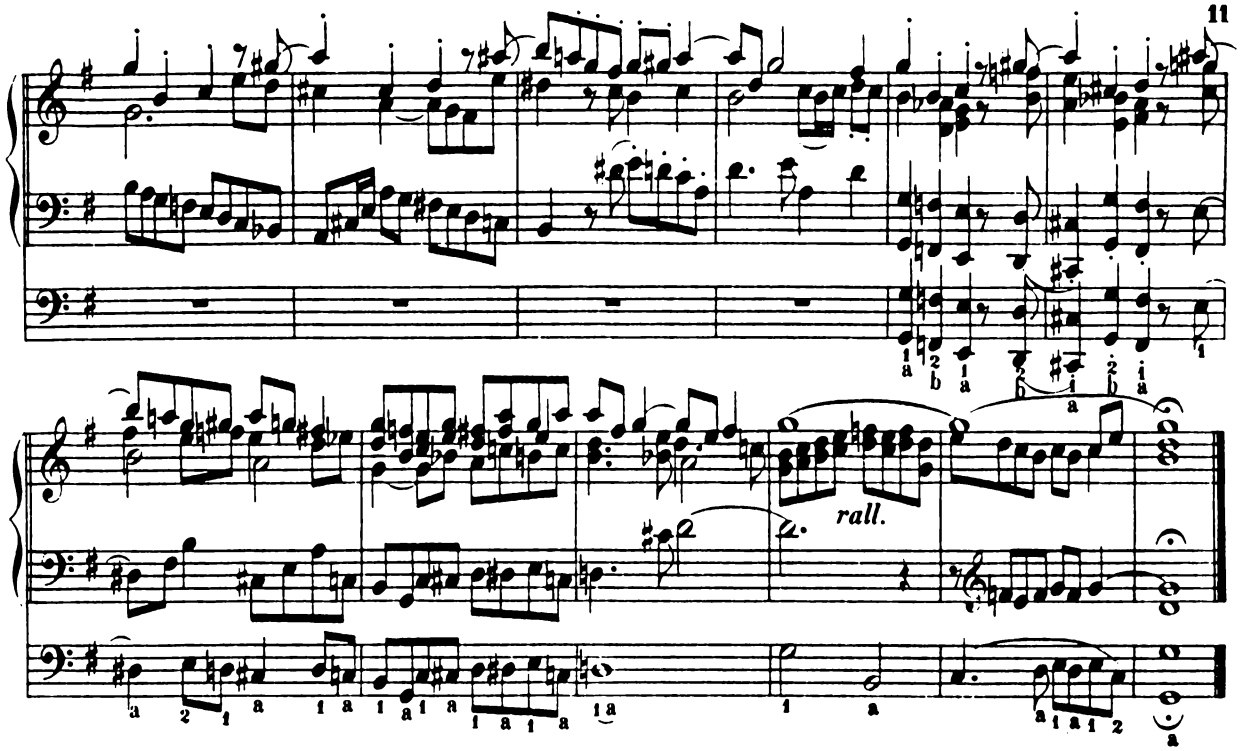
Postludium.



Collection Litolff No 1362

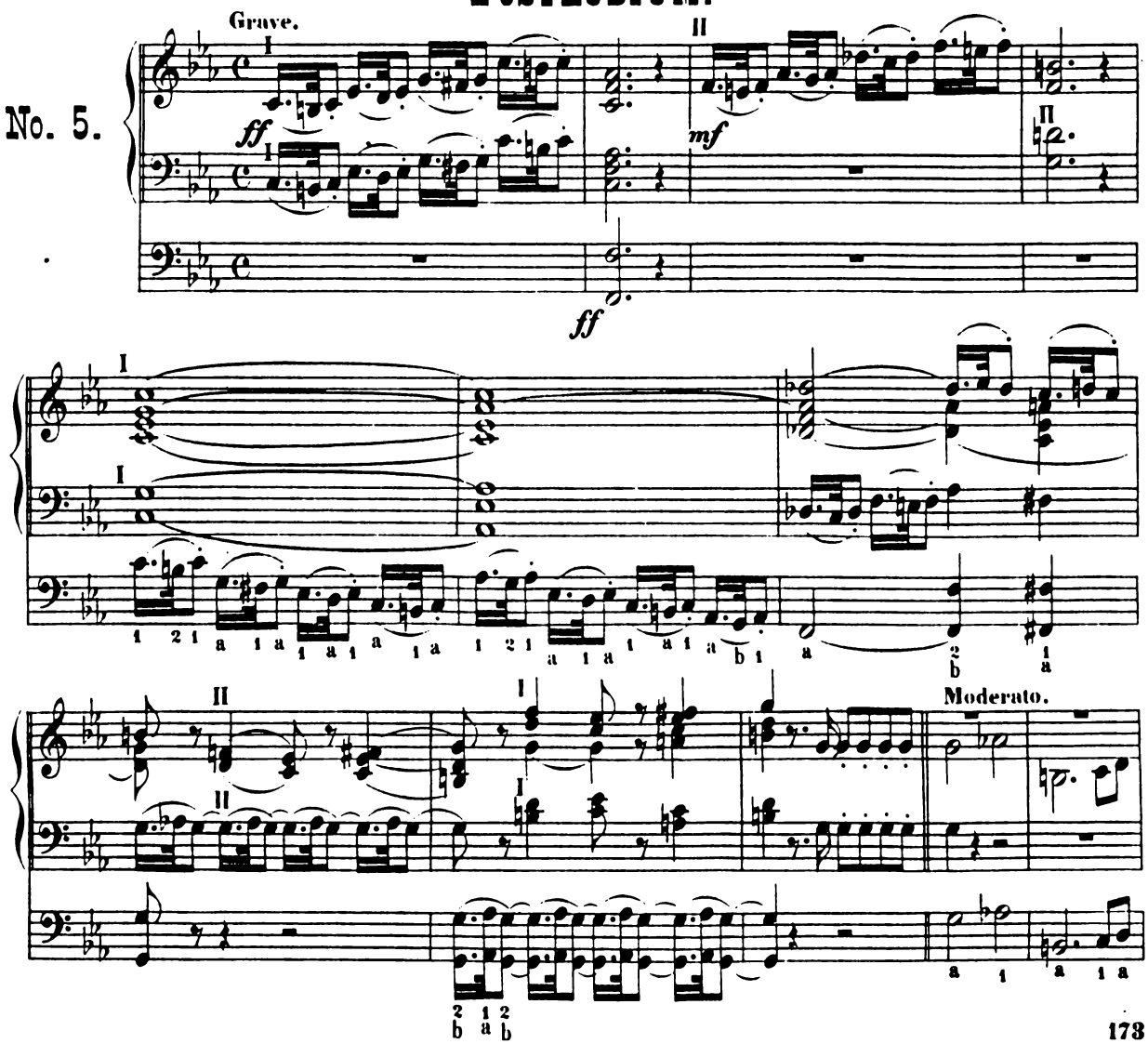


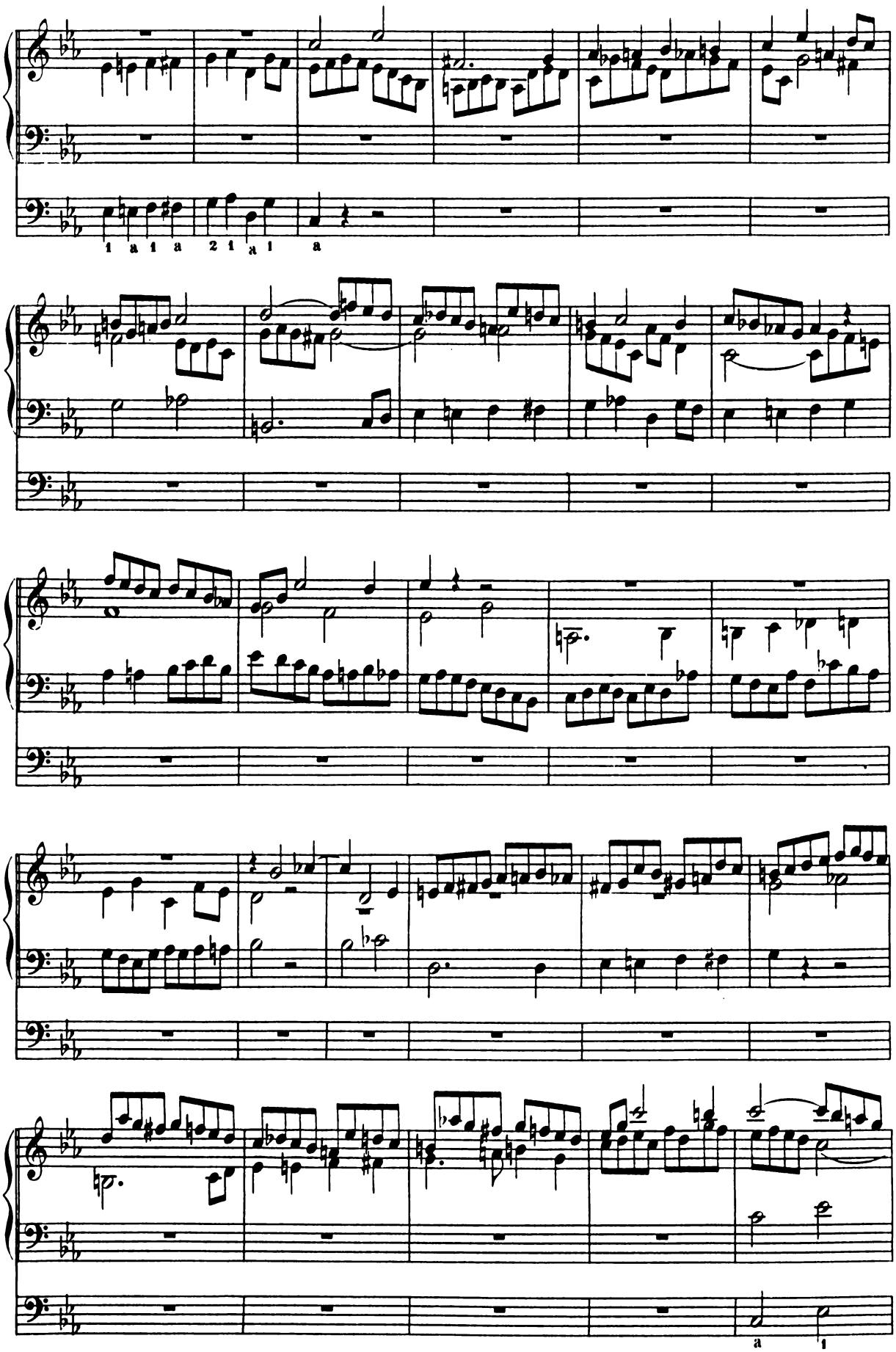
Collection Litolff No. 1362



POSTLUDIUM.

No. 5.





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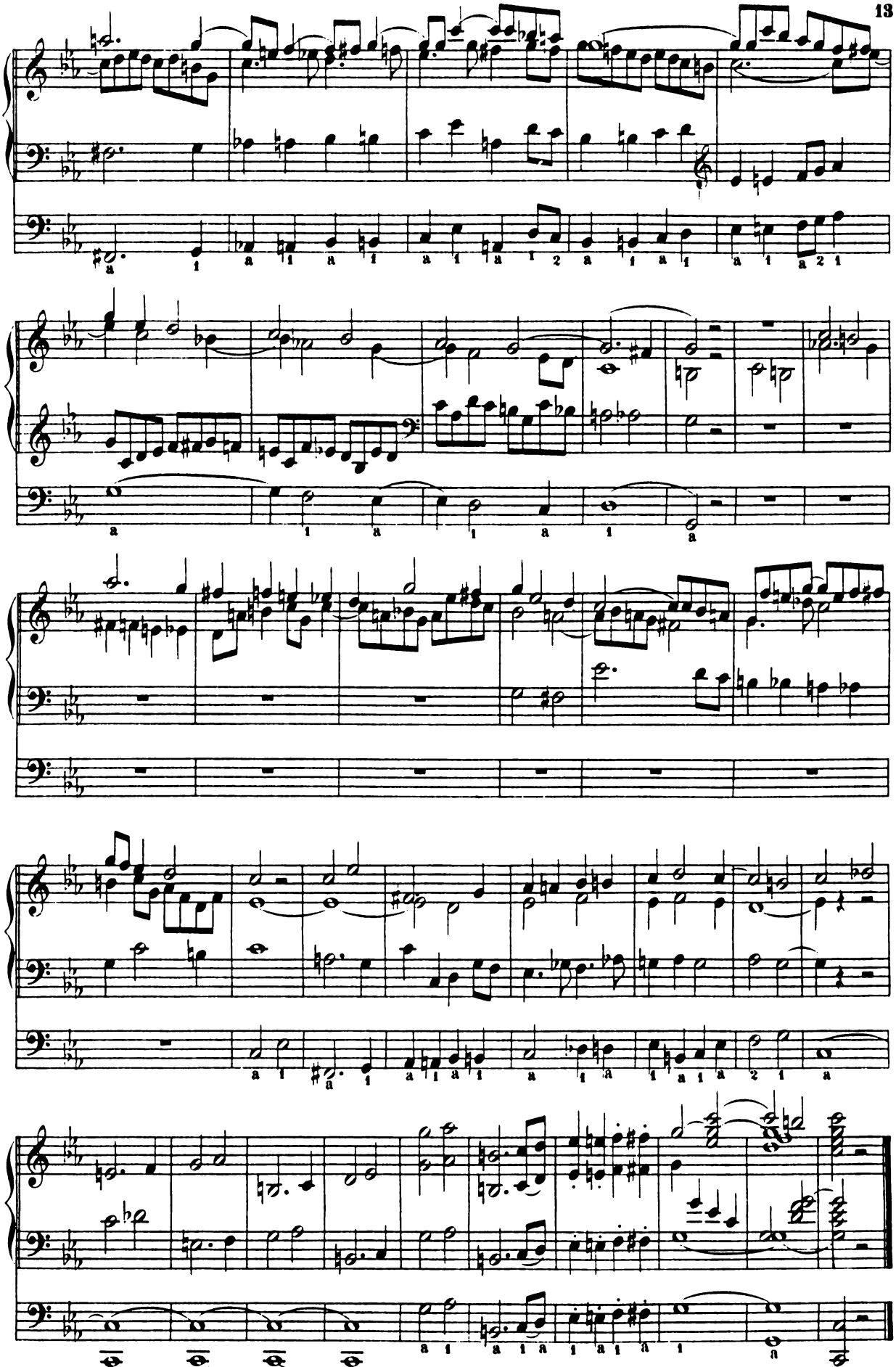
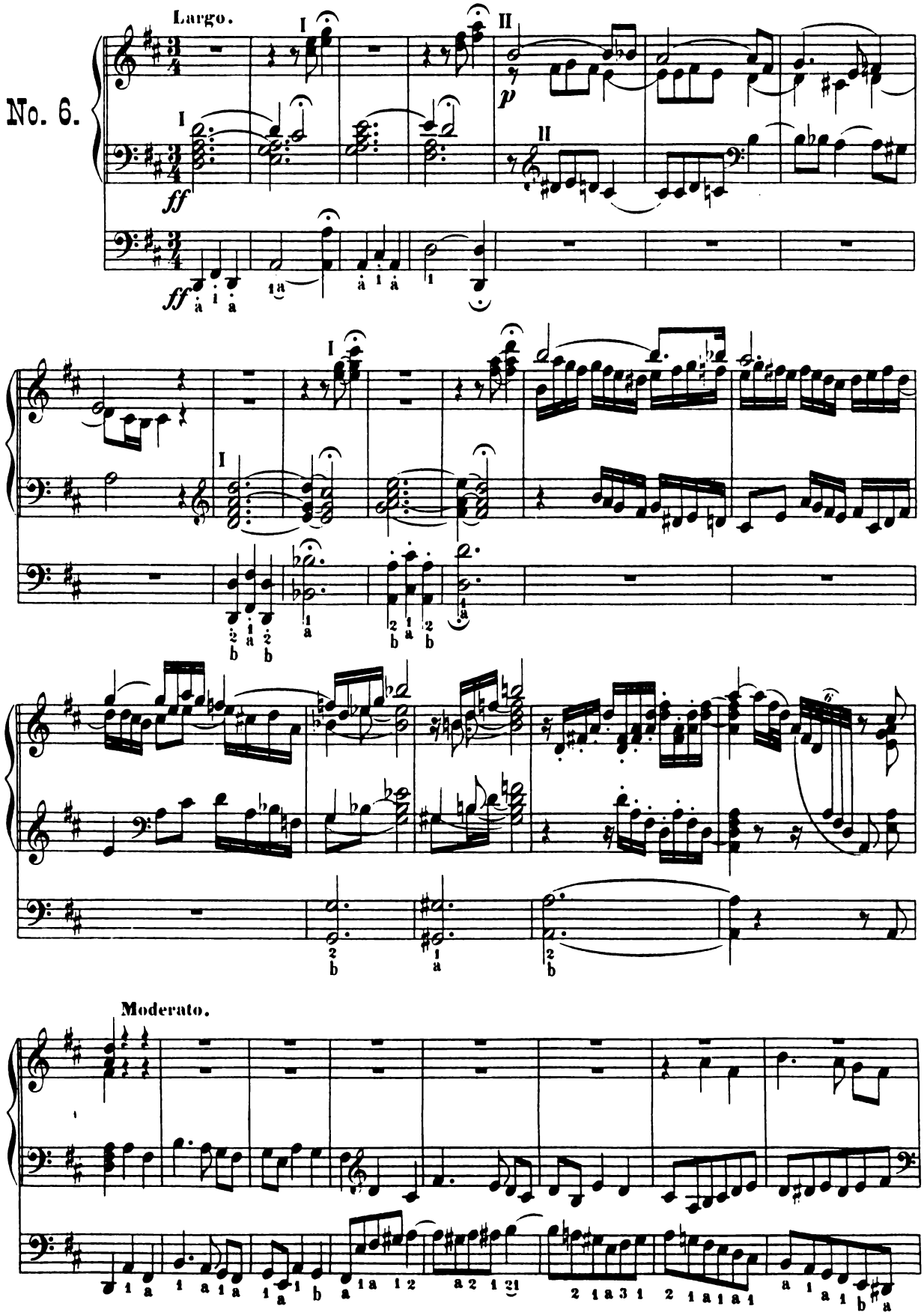
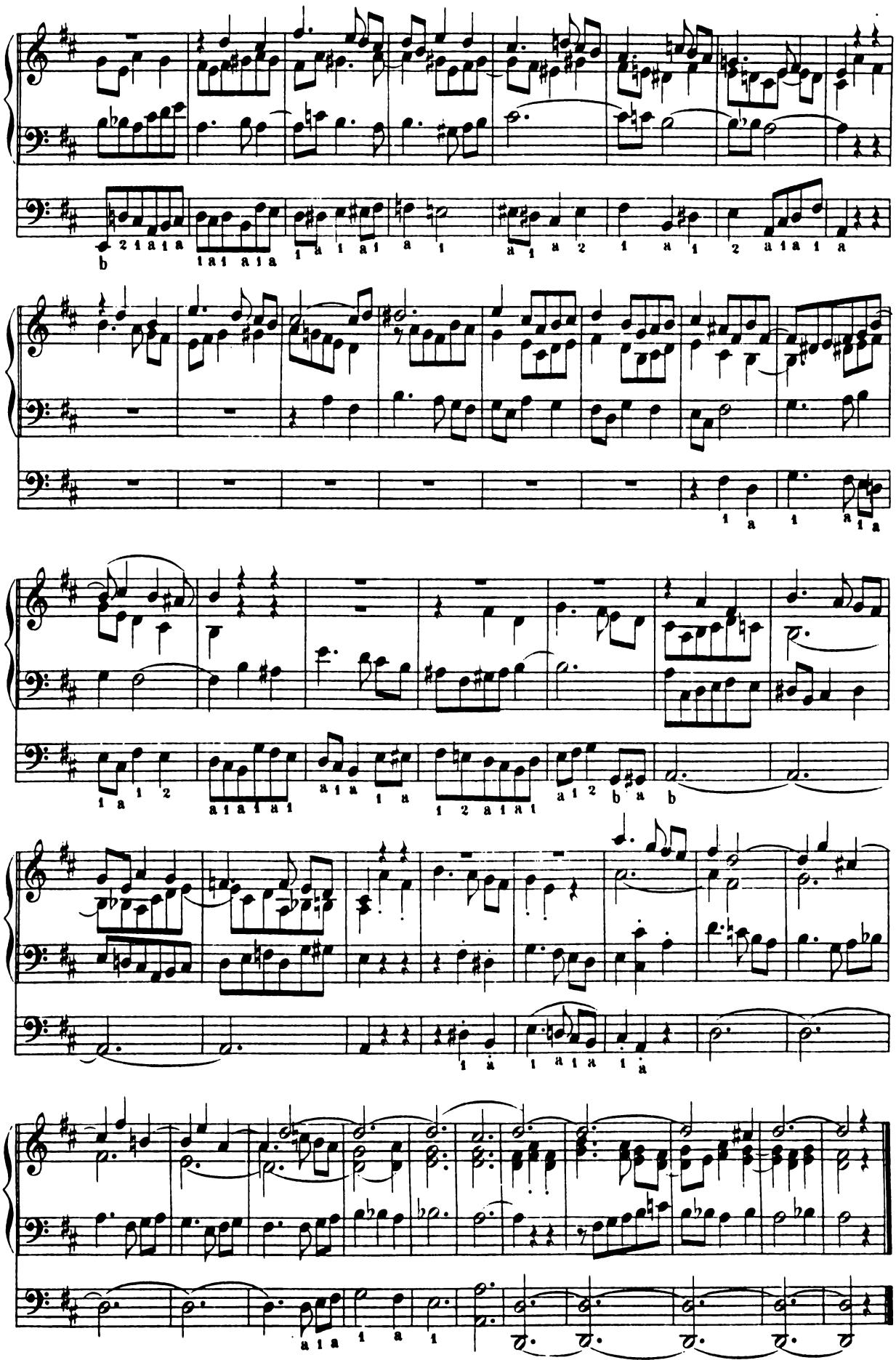


Collection Litolff No 1362

Postludium.



Collection Litolff No. 1362

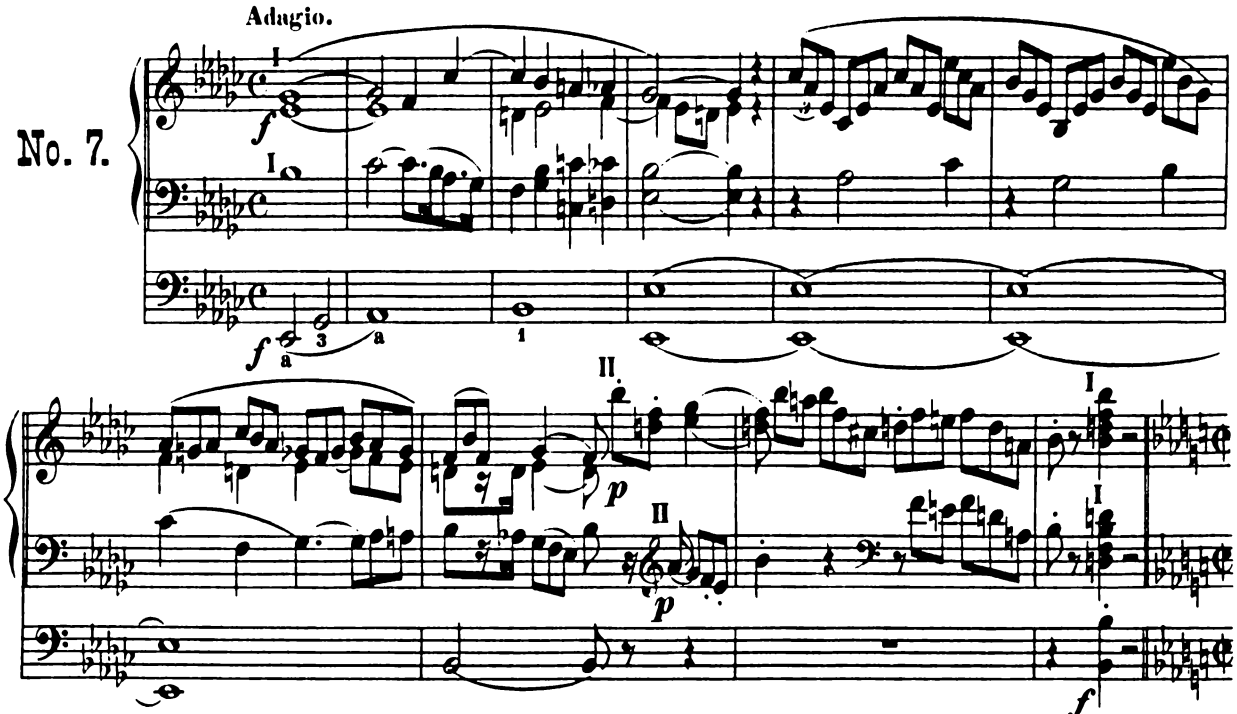


Collection Litolff No. 1362

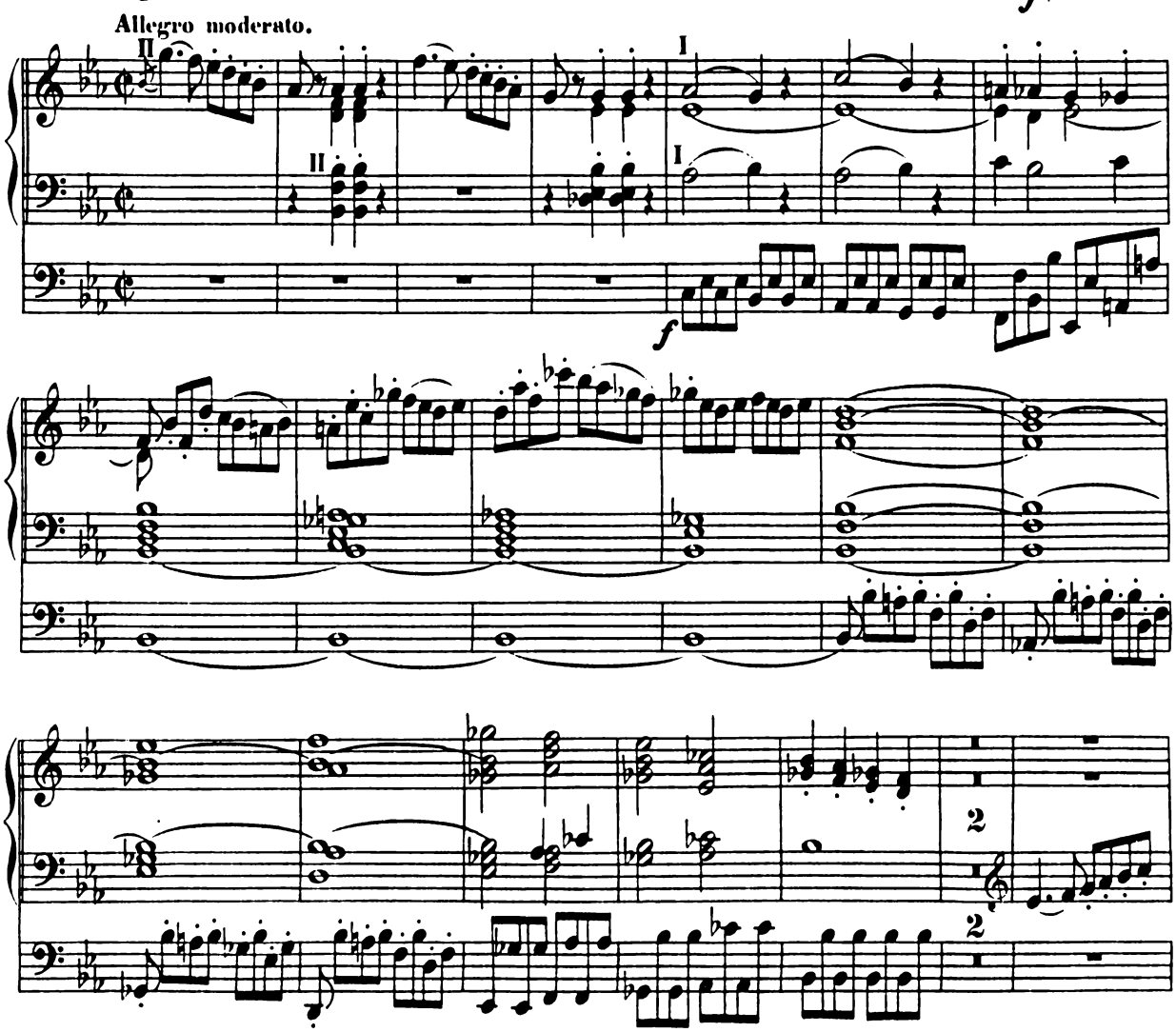
Fantasia patetica.

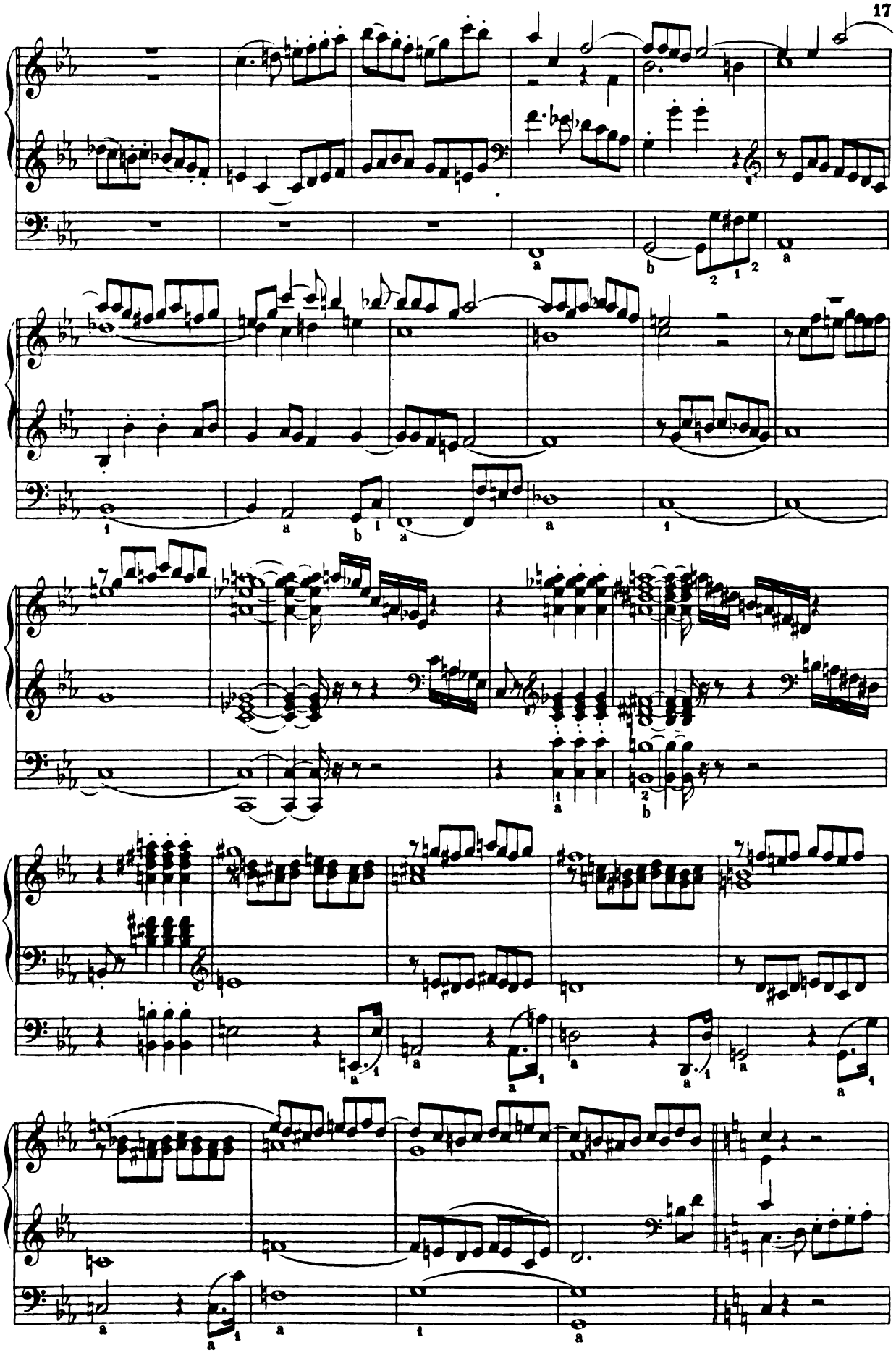
No. 7.

Adagio.



Allegro moderato.





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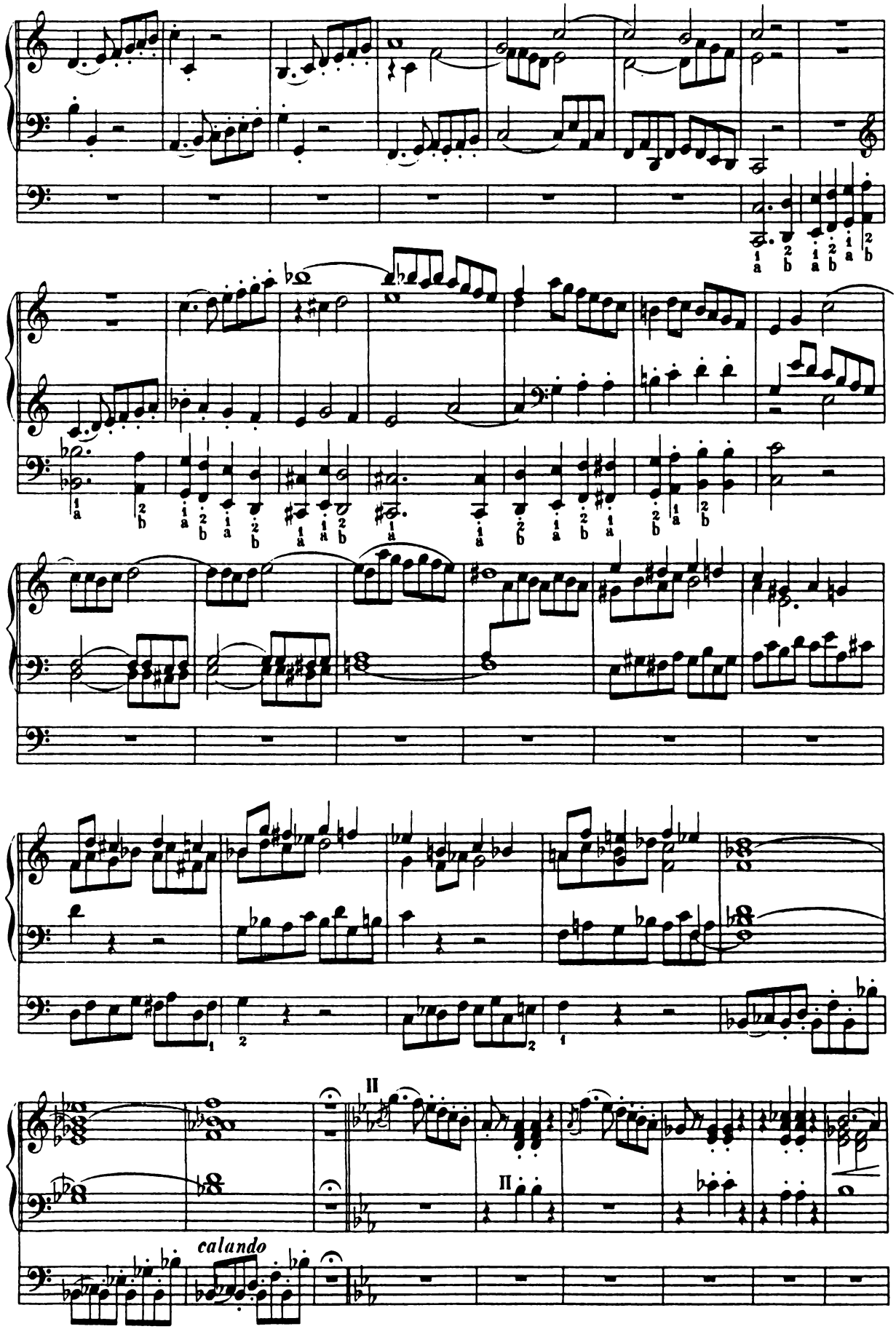
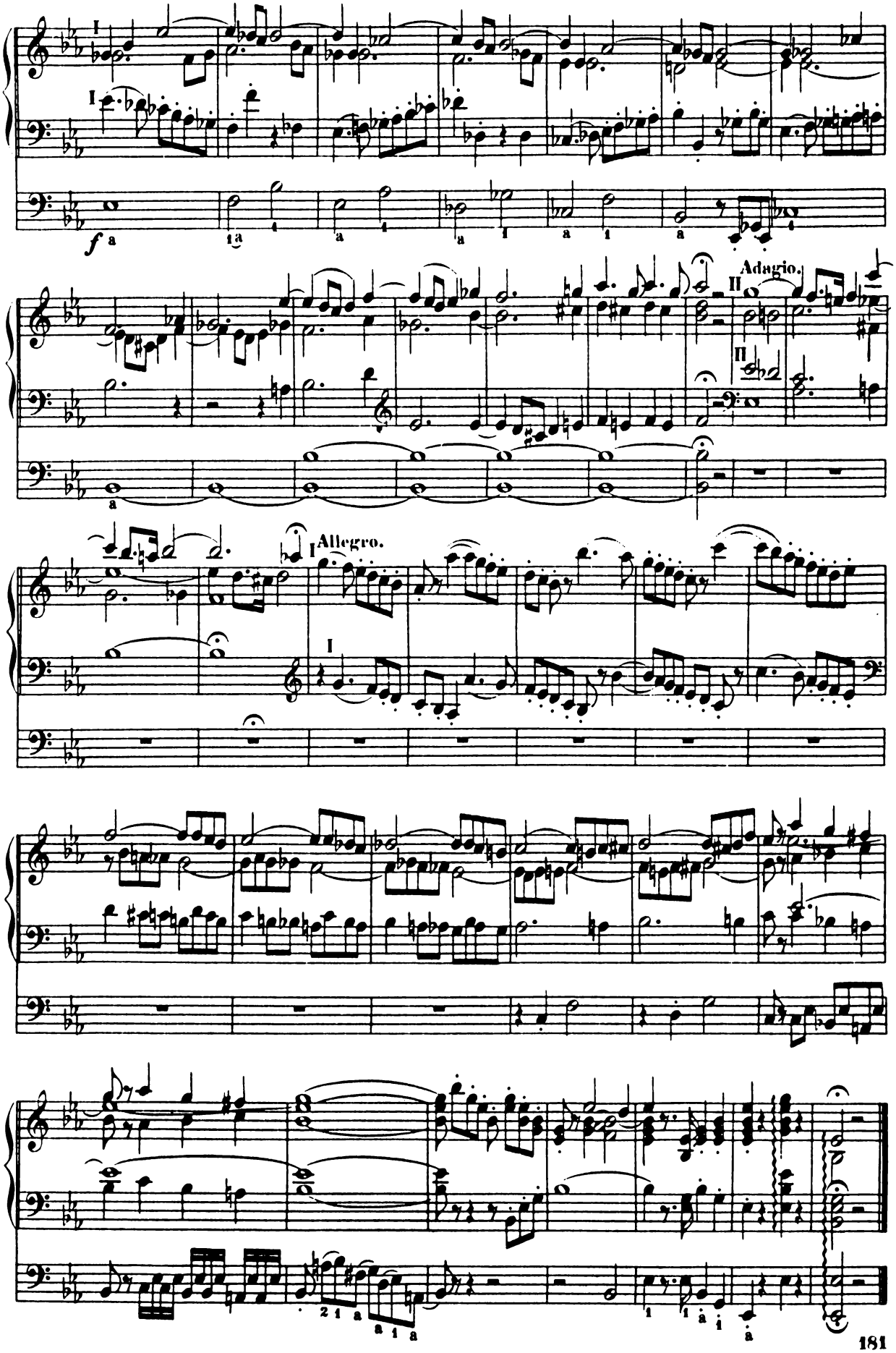

II
II
calando



Collection Litolff No 1362

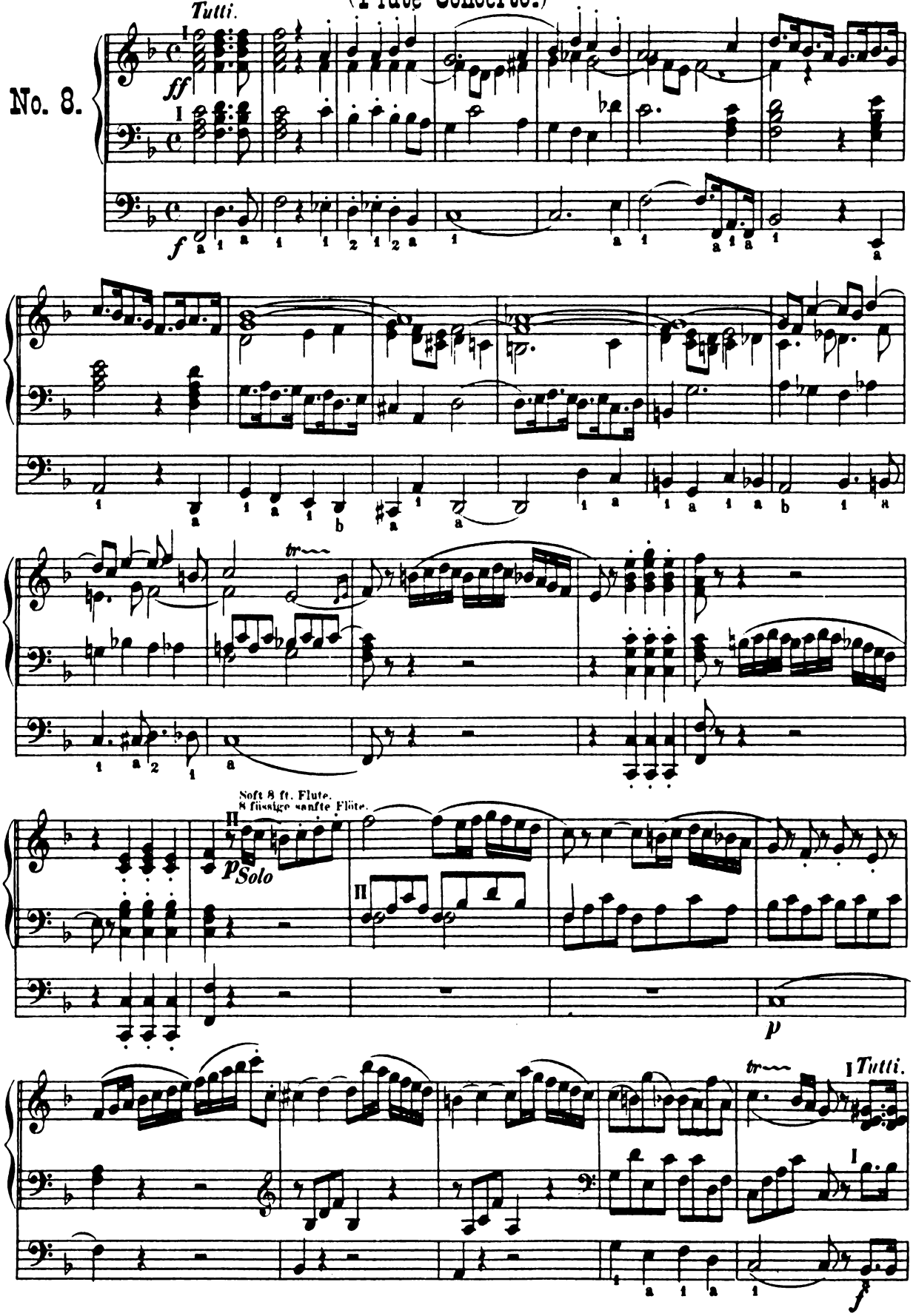
Flöten-Concert.

(Flute Concerto.)

Allegro maestoso.

Tutti.

No. 8.



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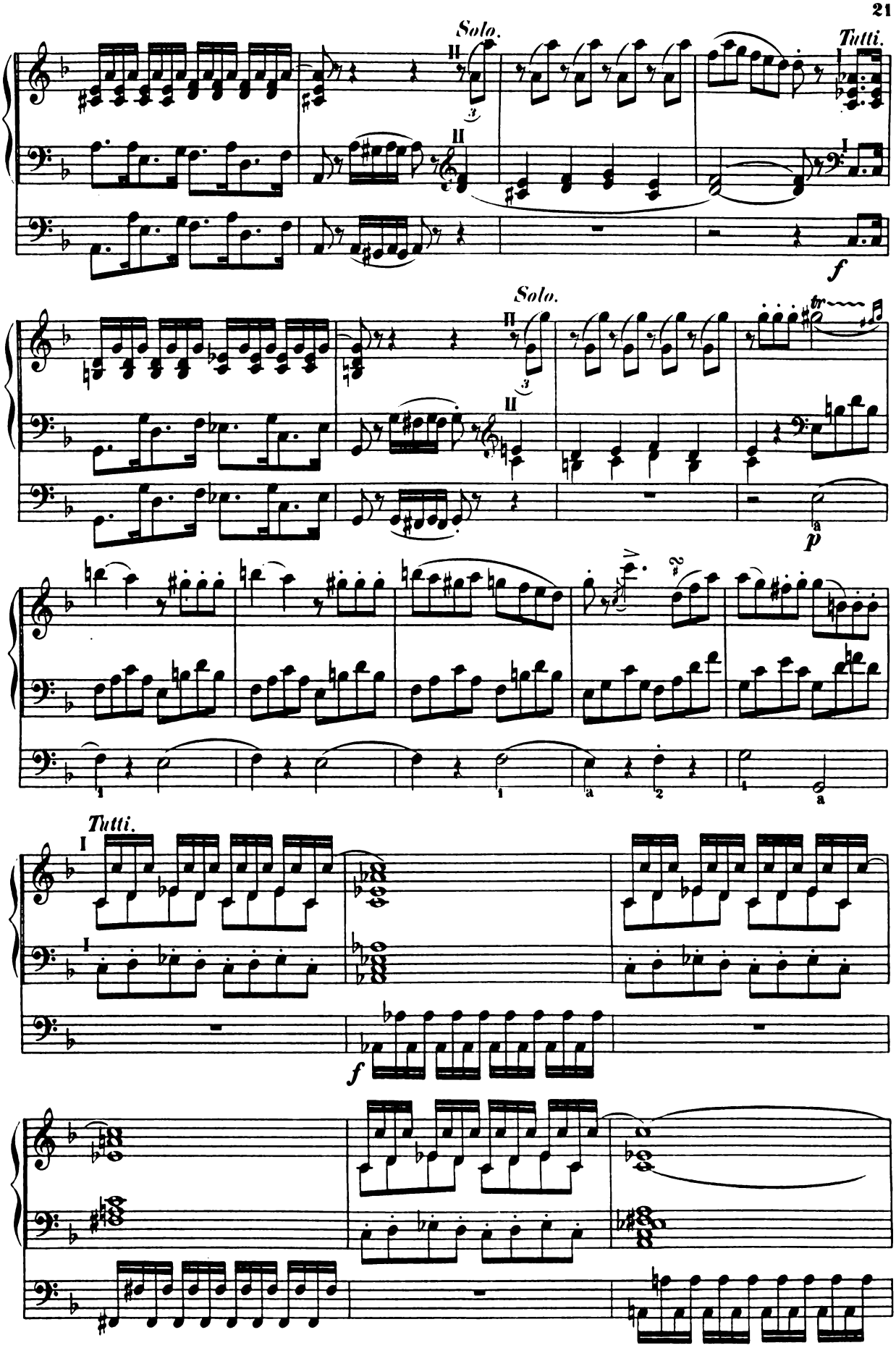

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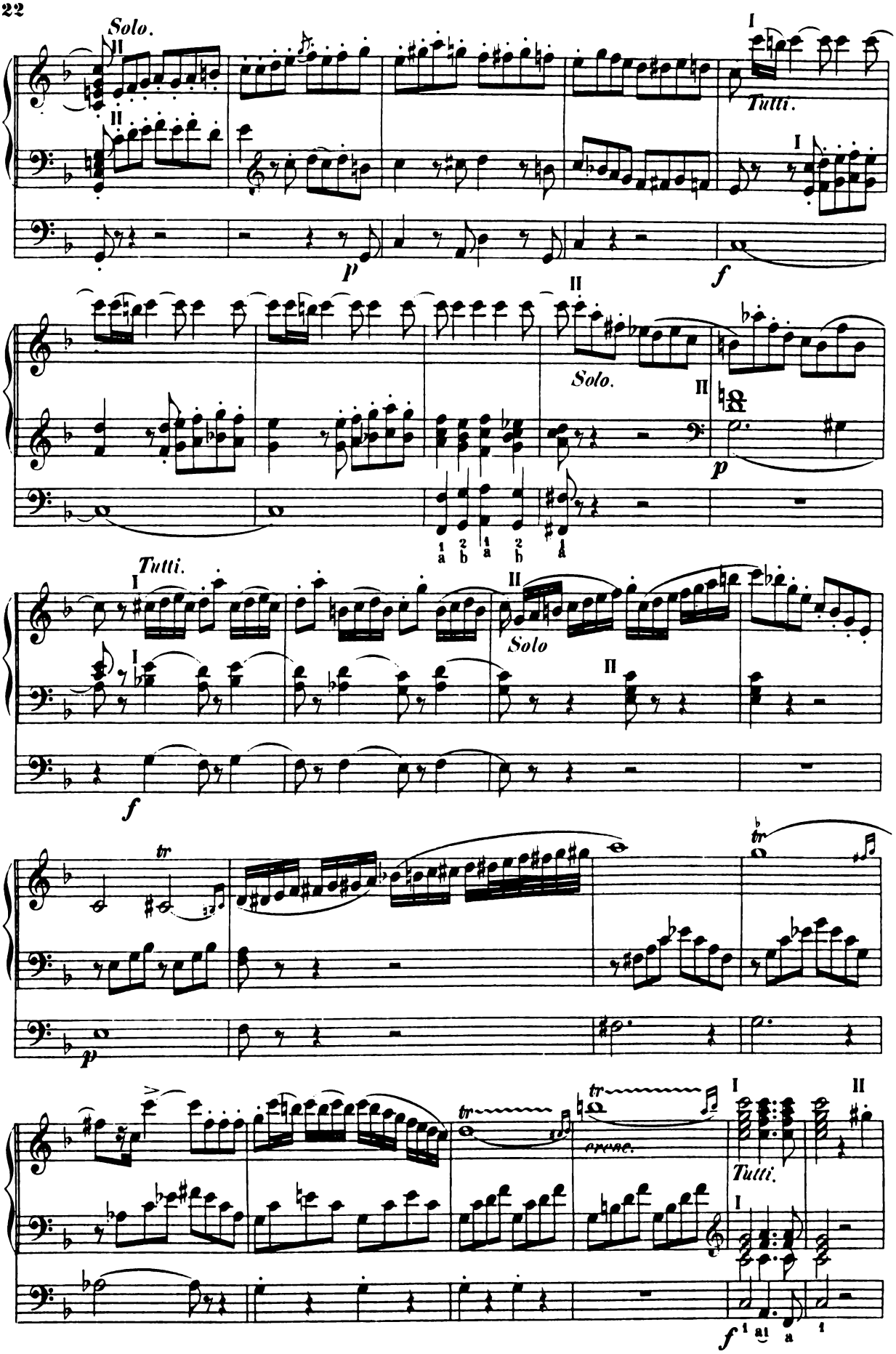

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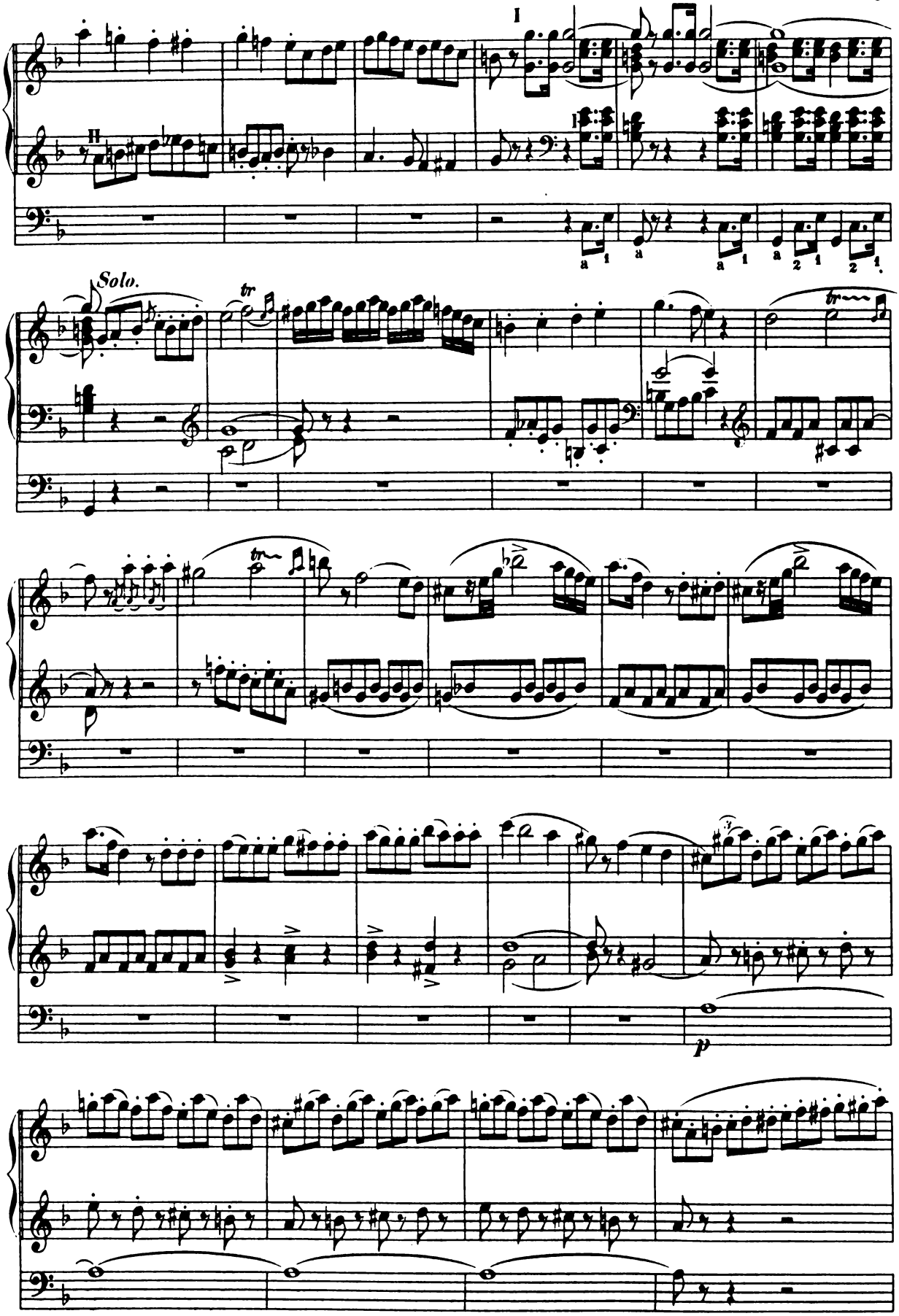

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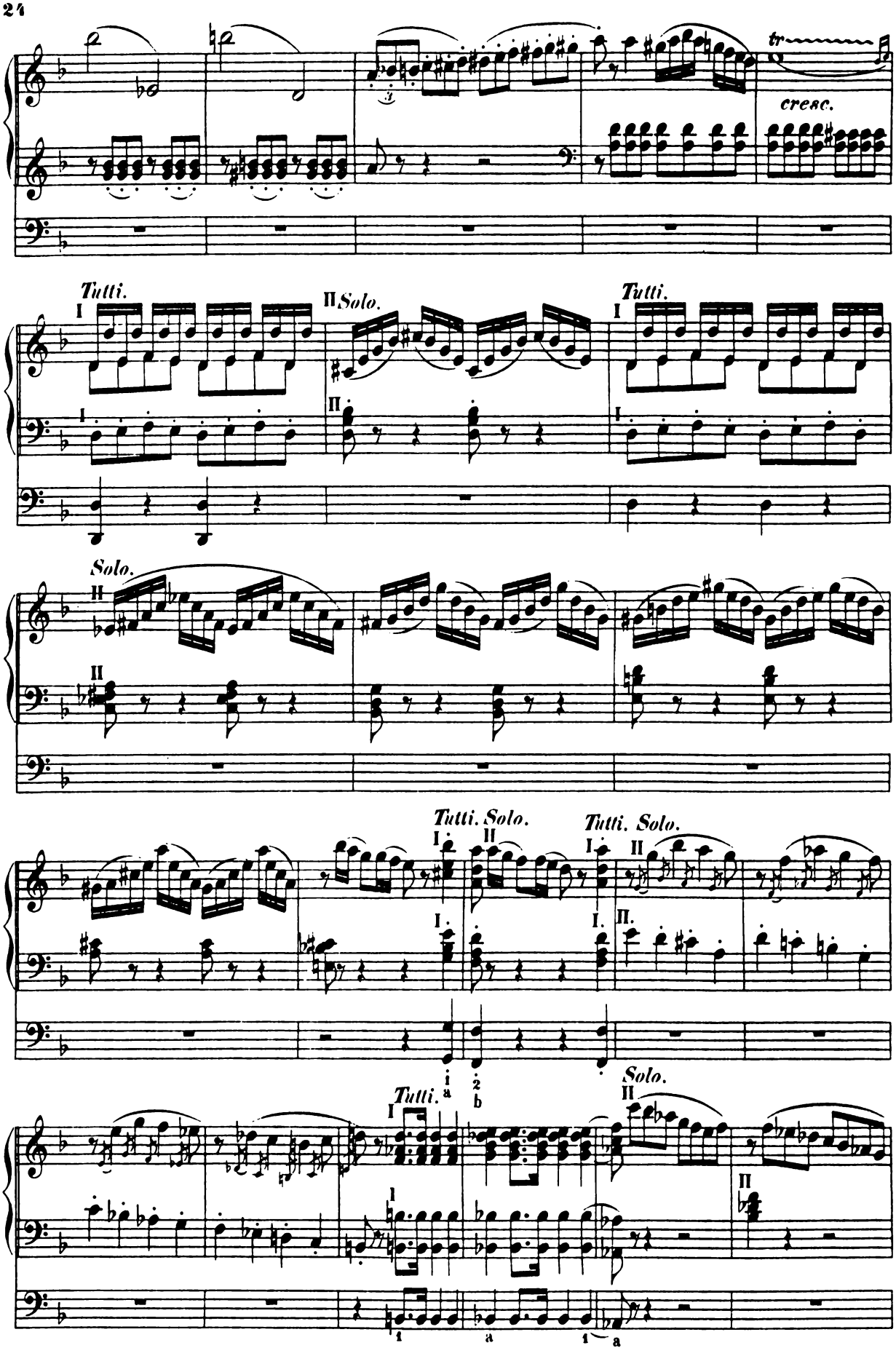
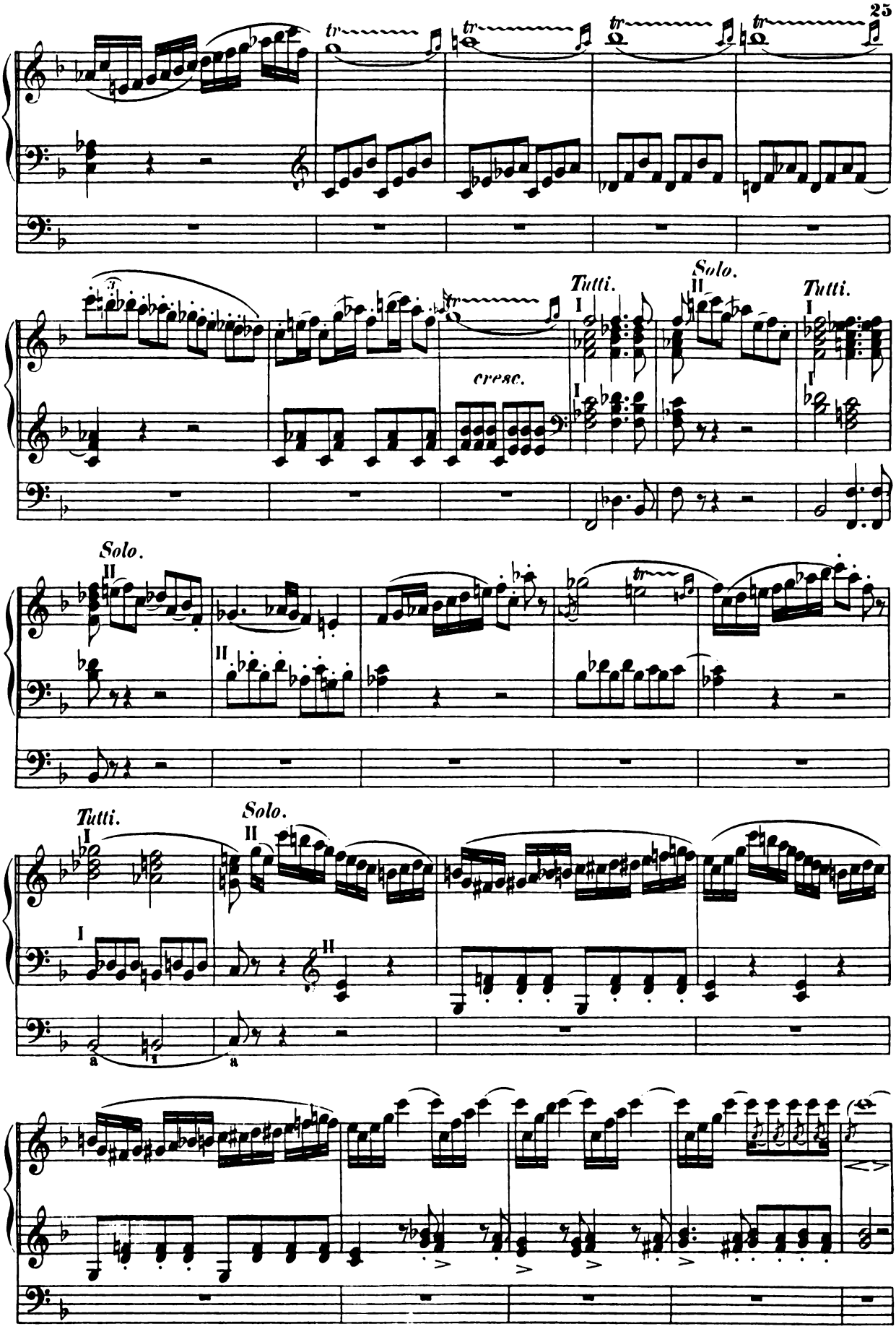

tr
cresc.
Tutti.
II Solo.
Tutti.
Solo.
Tutti. Solo.
Tutti. Solo.
Tutti.
Solo.



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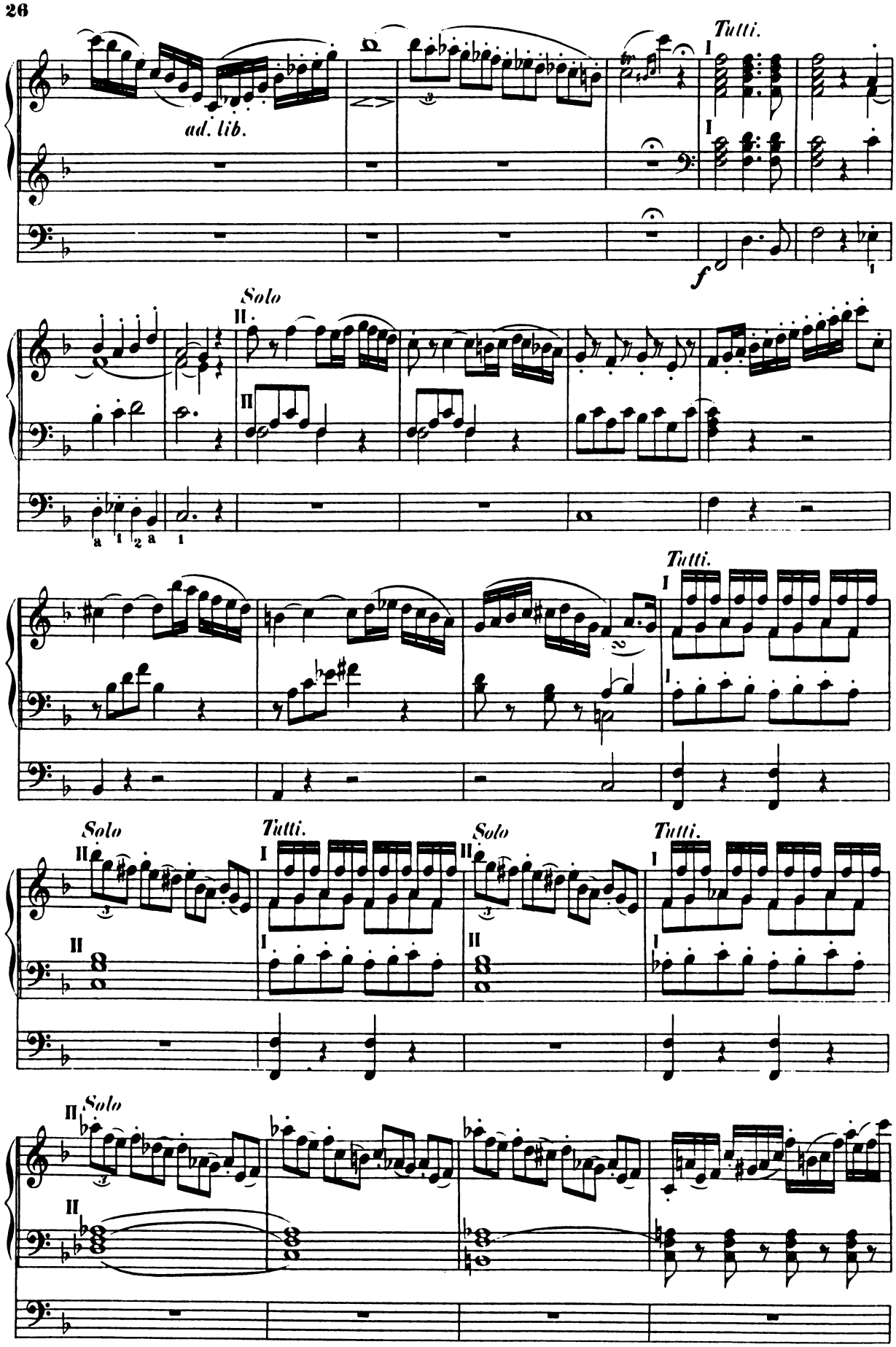
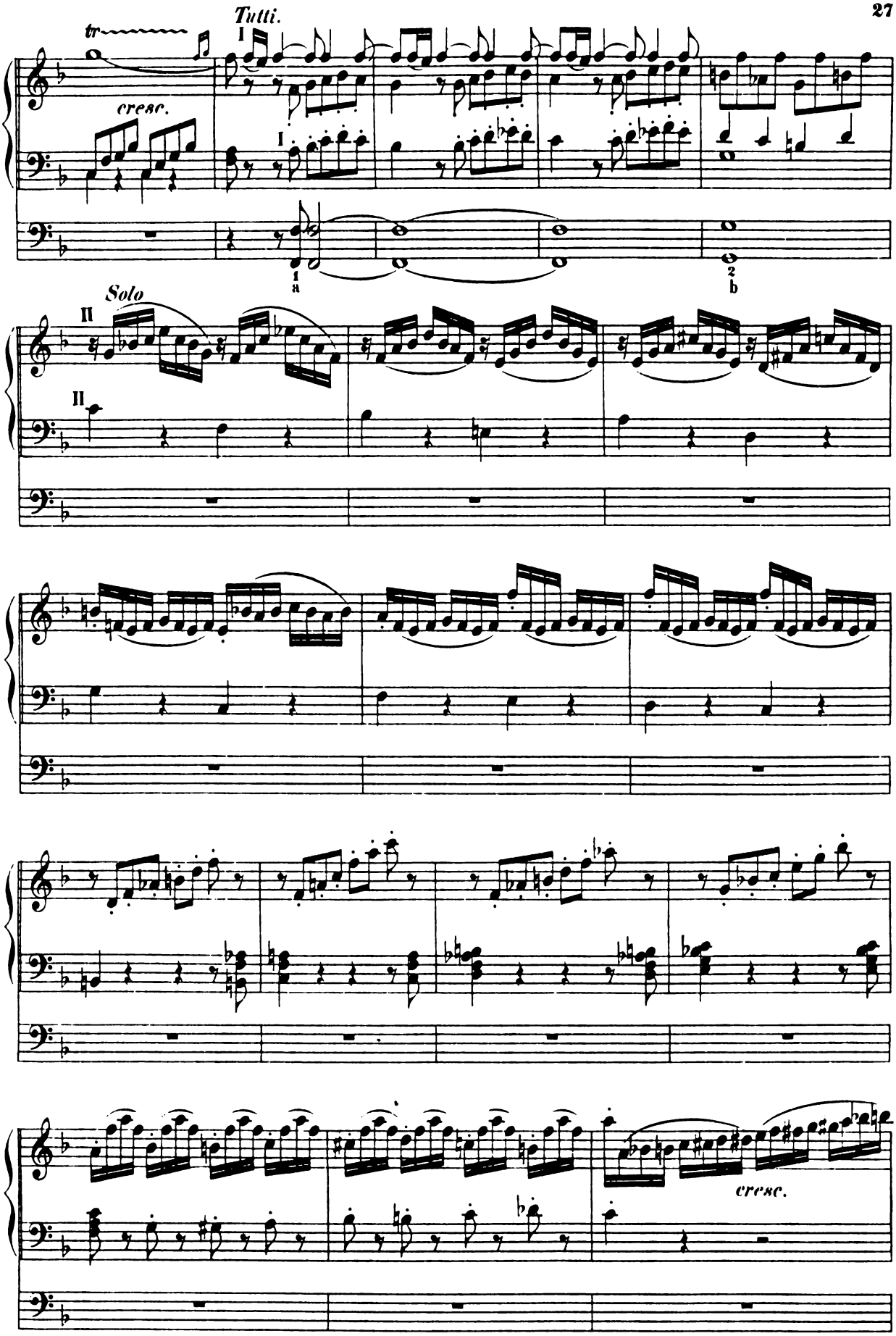

ad. lib.
Tutti.
I
I
f
Solo
II
II
a 1 2 a 1
Tutti.
I
I
Solo
II
II
Tutti.
I
I
Solo
II
II
Tutti.
I
I
II
Solo
II



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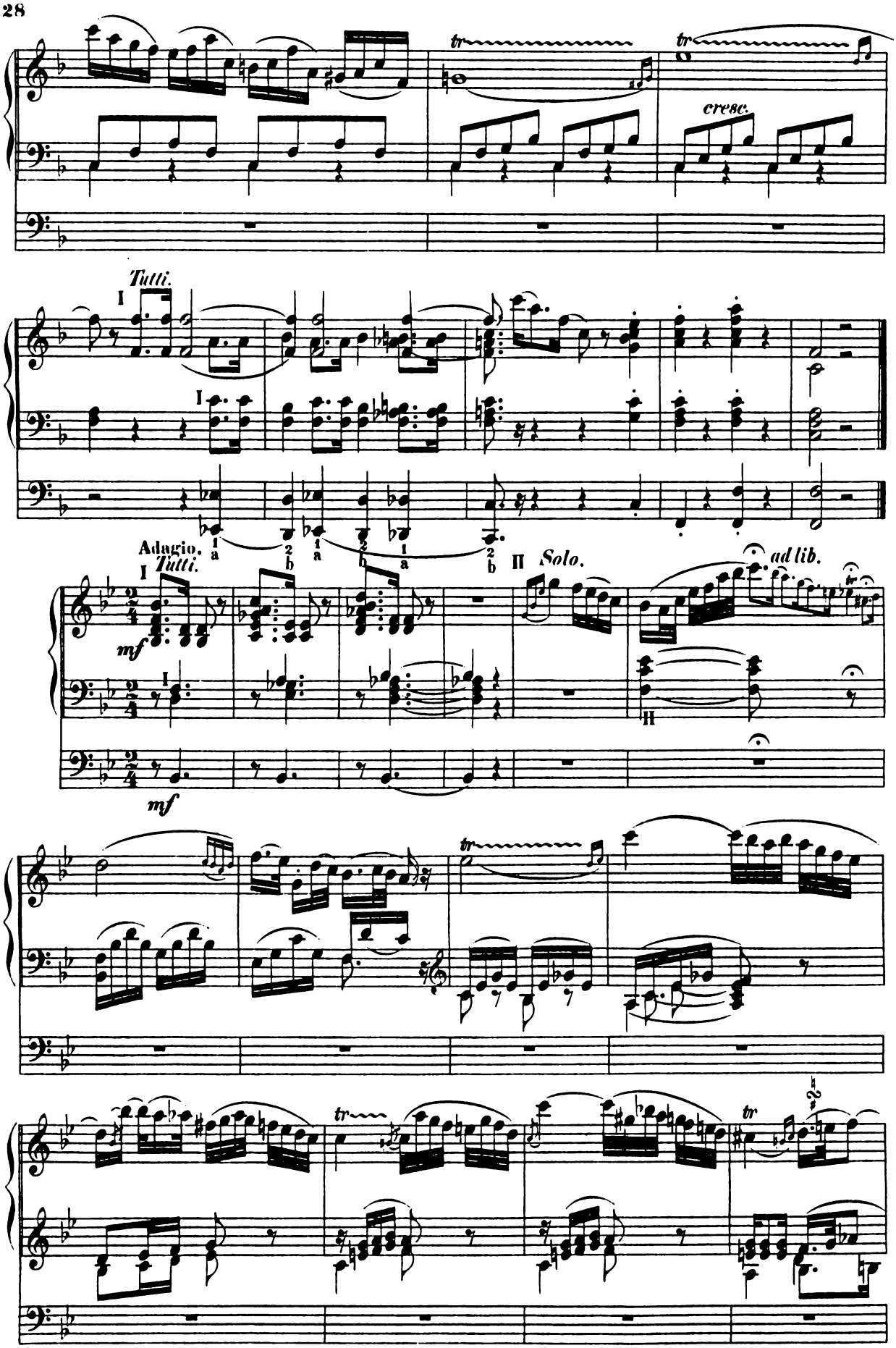

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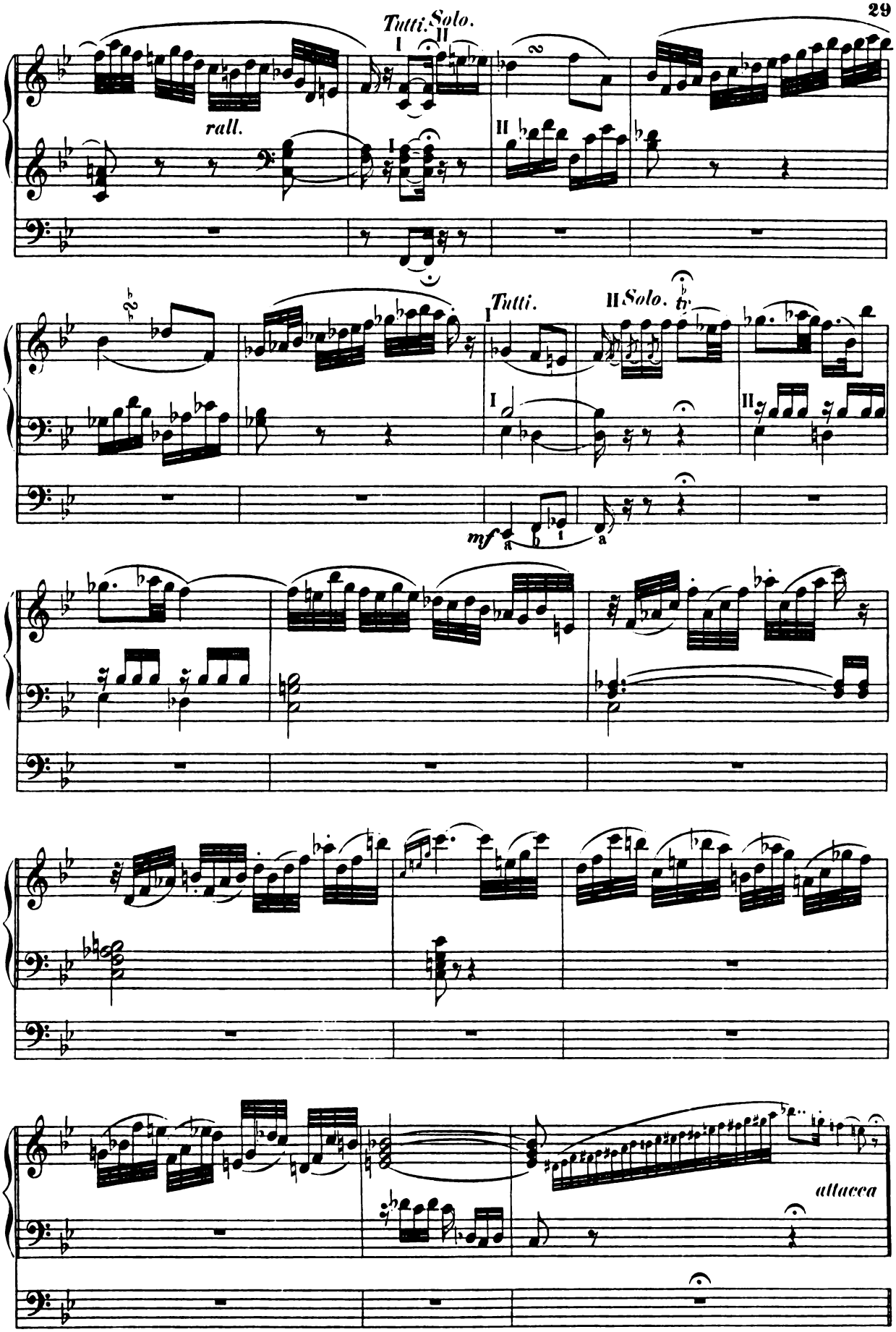
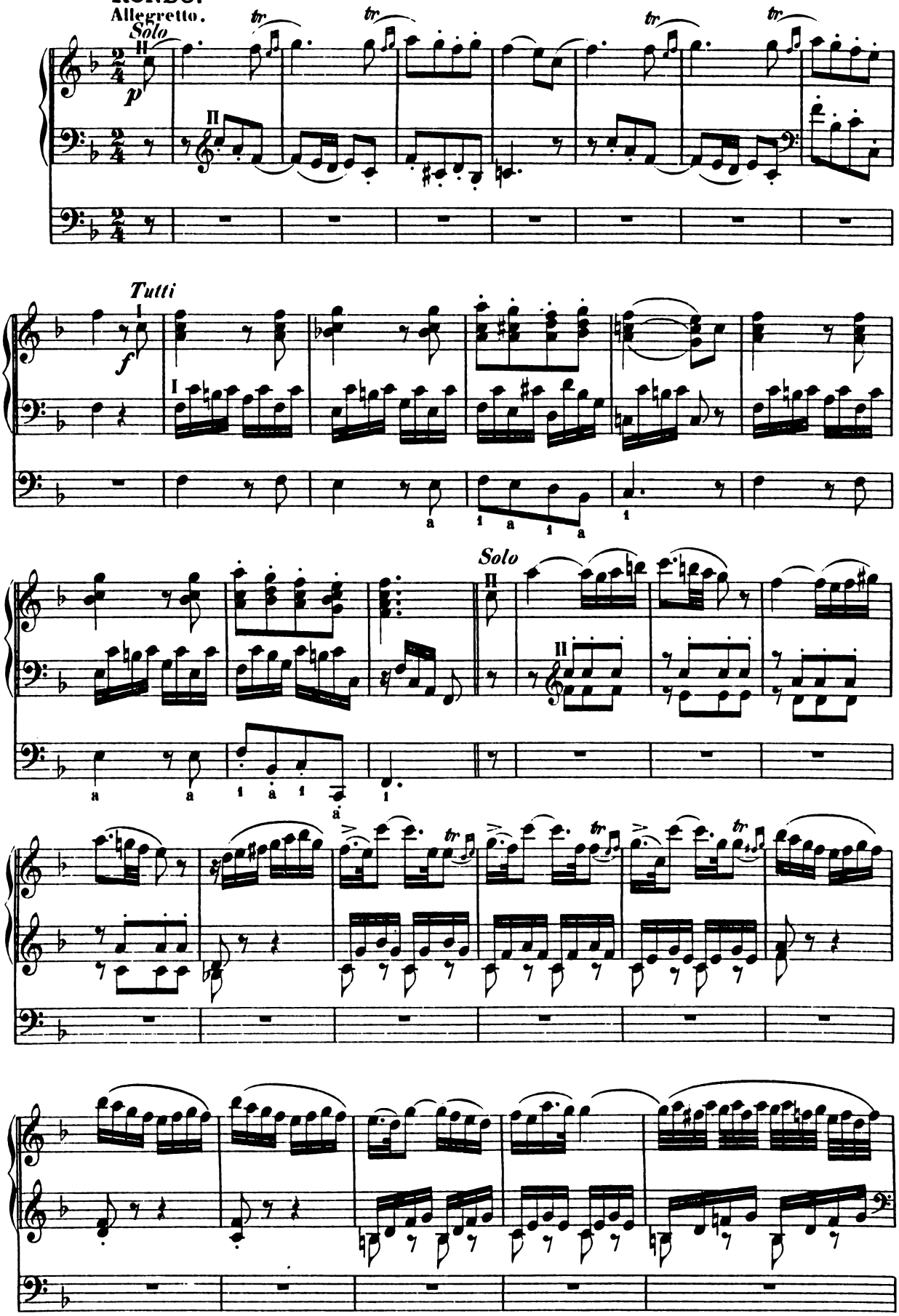


Collection Litolff No 1362

RONDO.

Allegretto.



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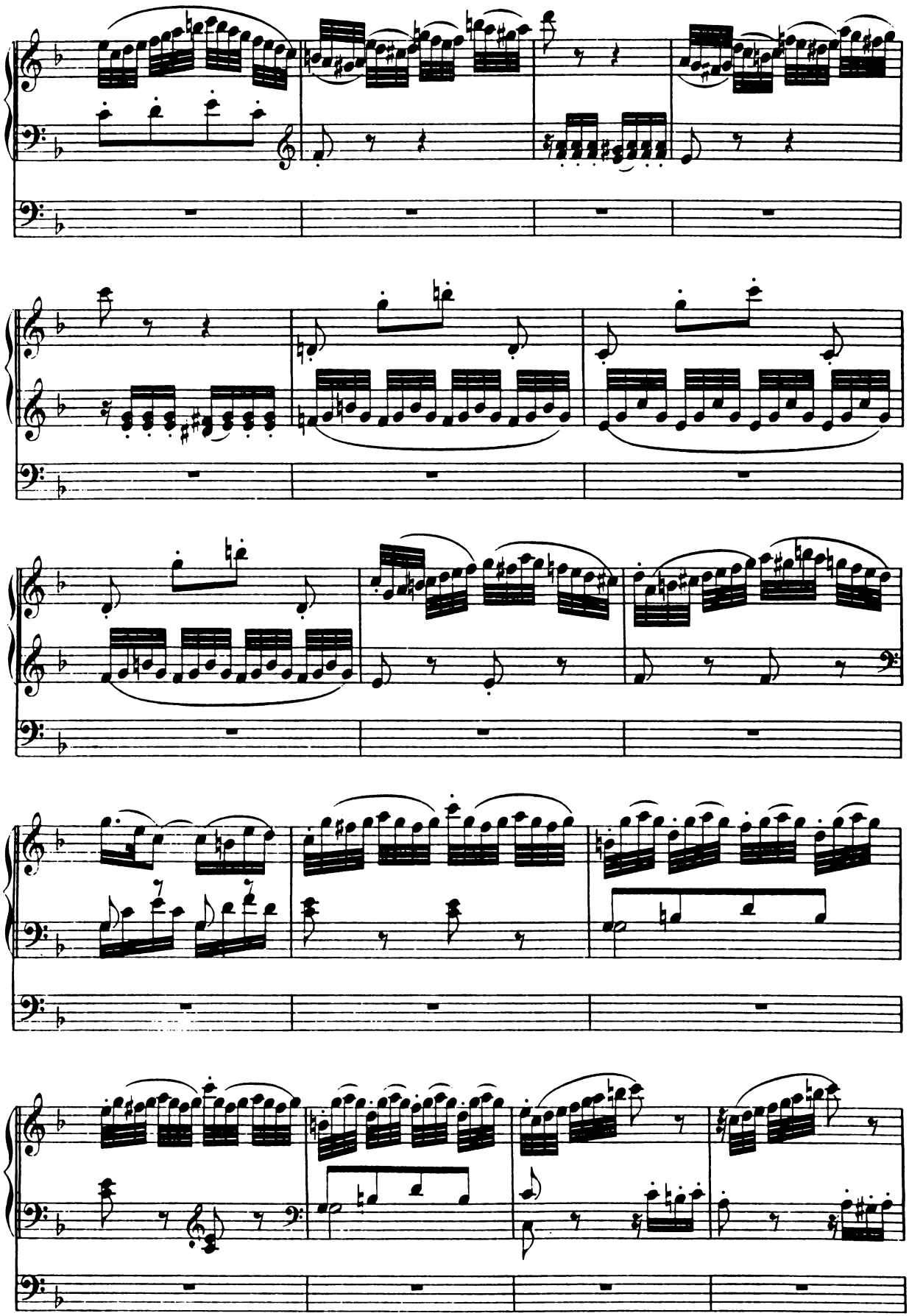

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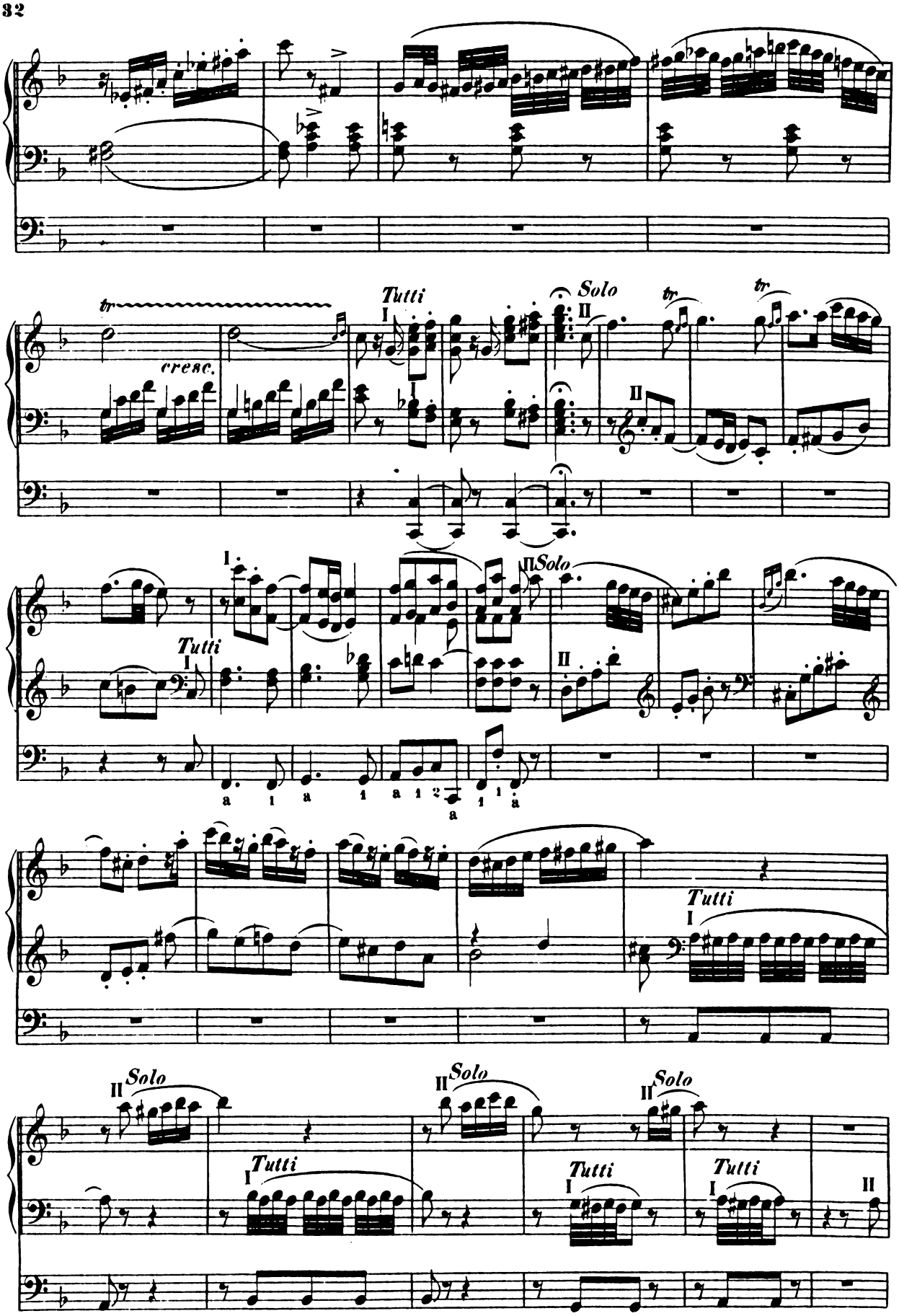
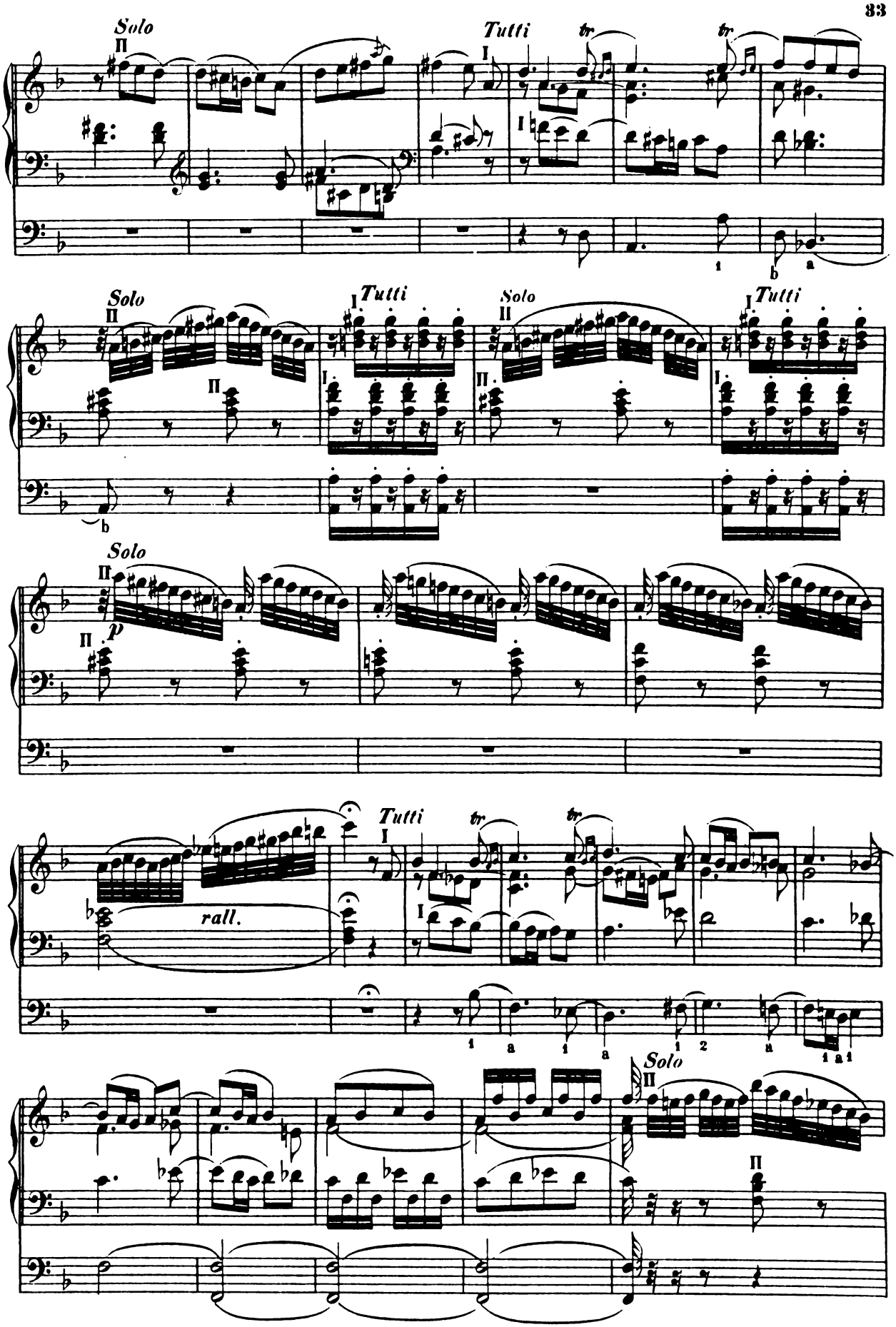

tr
cresc.
Tutti
I
Solo
II
tr
tr
II
I
Tutti
I
II Solo
II
a 1 a 1 a 1 2 a 1 1 a
Tutti
I
II Solo
Tutti
I
II Solo
Tutti
I
II Solo
Tutti
I
II



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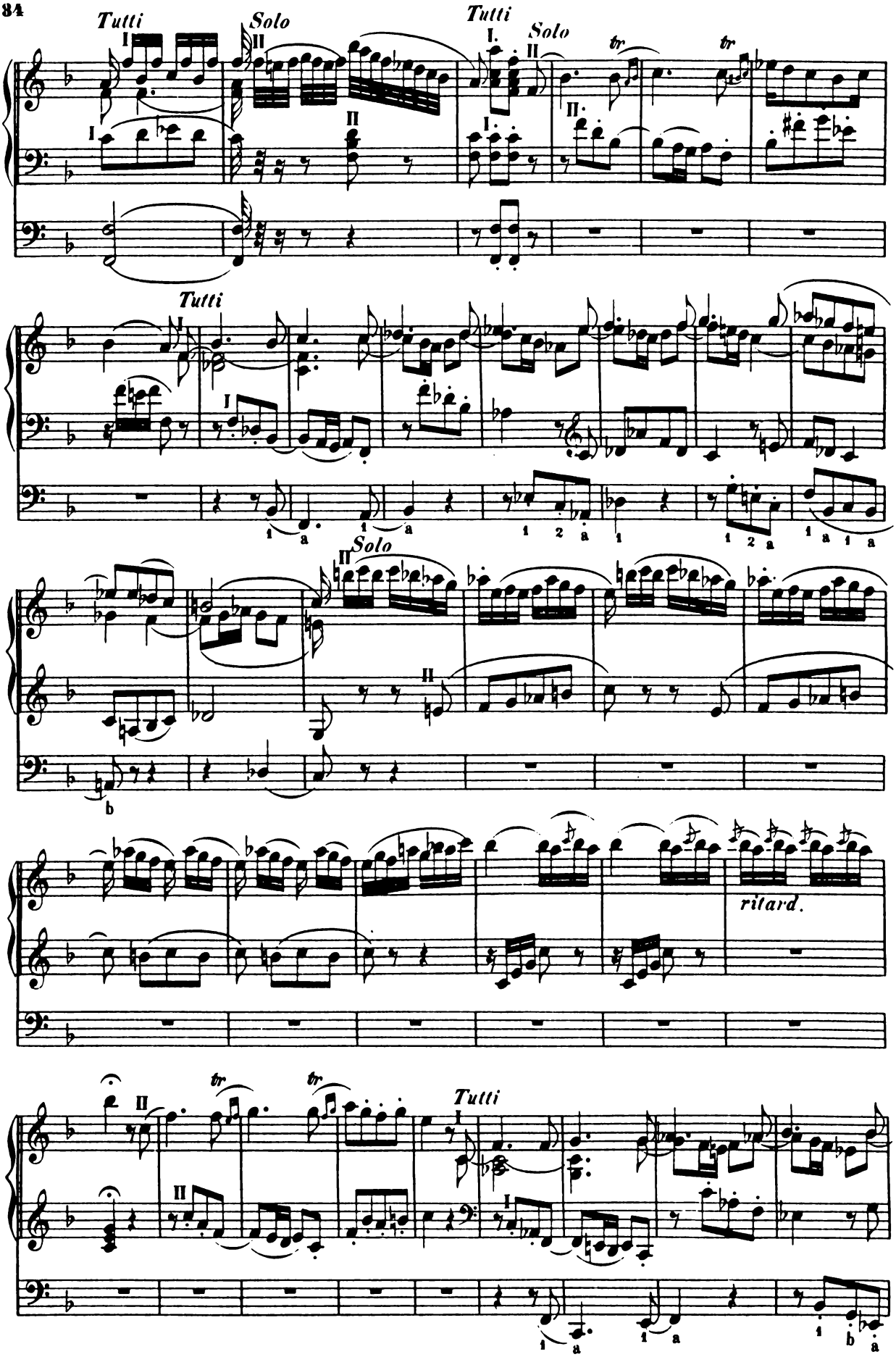

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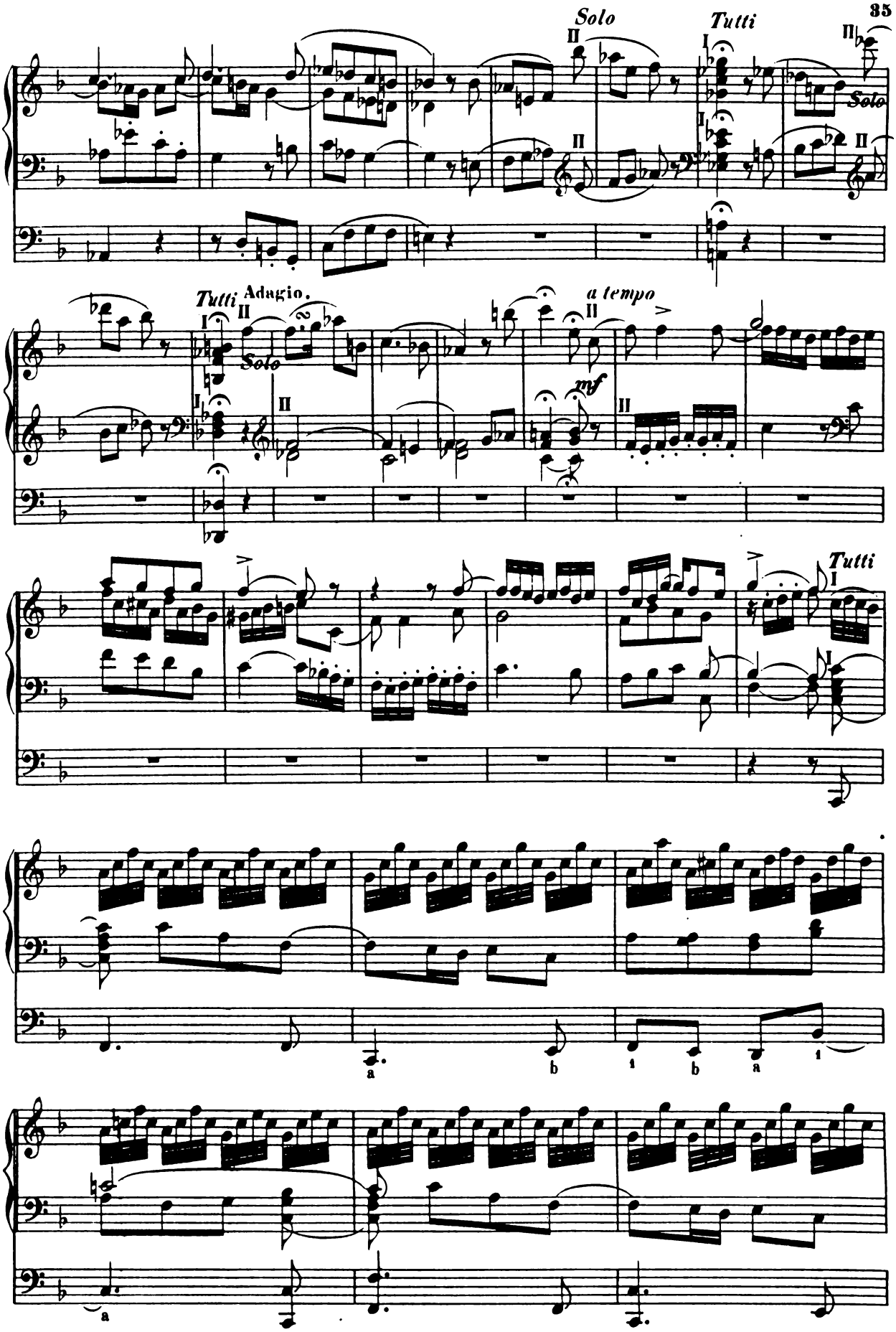
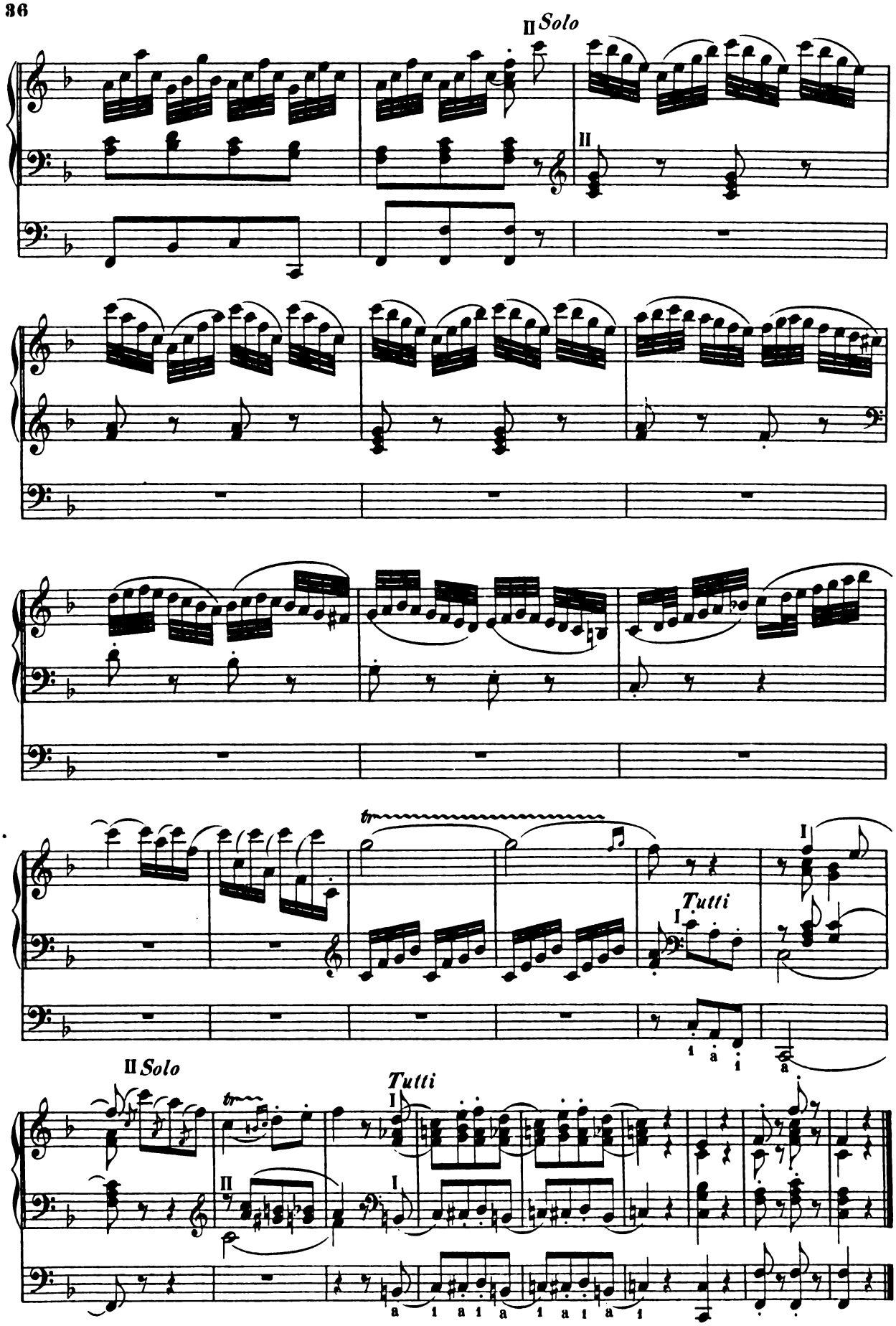


Collection Litolff No. 1362


II Solo
II
tr
Tutti
I
II Solo
Tutti
I
II
I

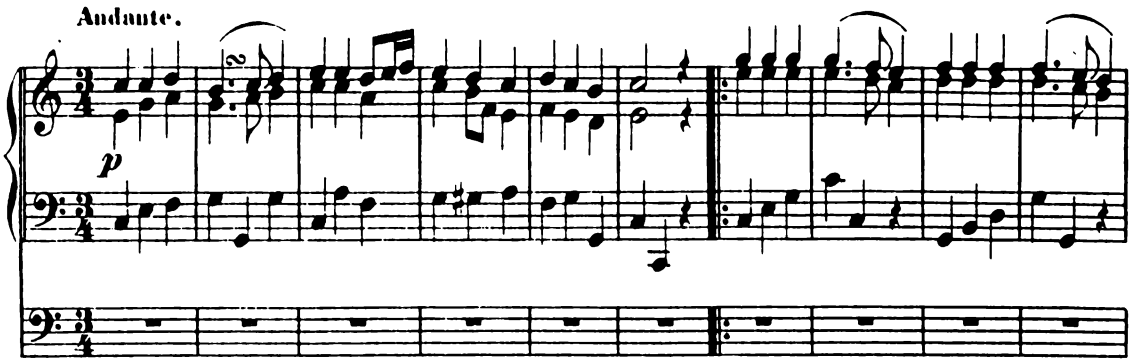
Heil dir im Siegeskranz.

(God save the king.)

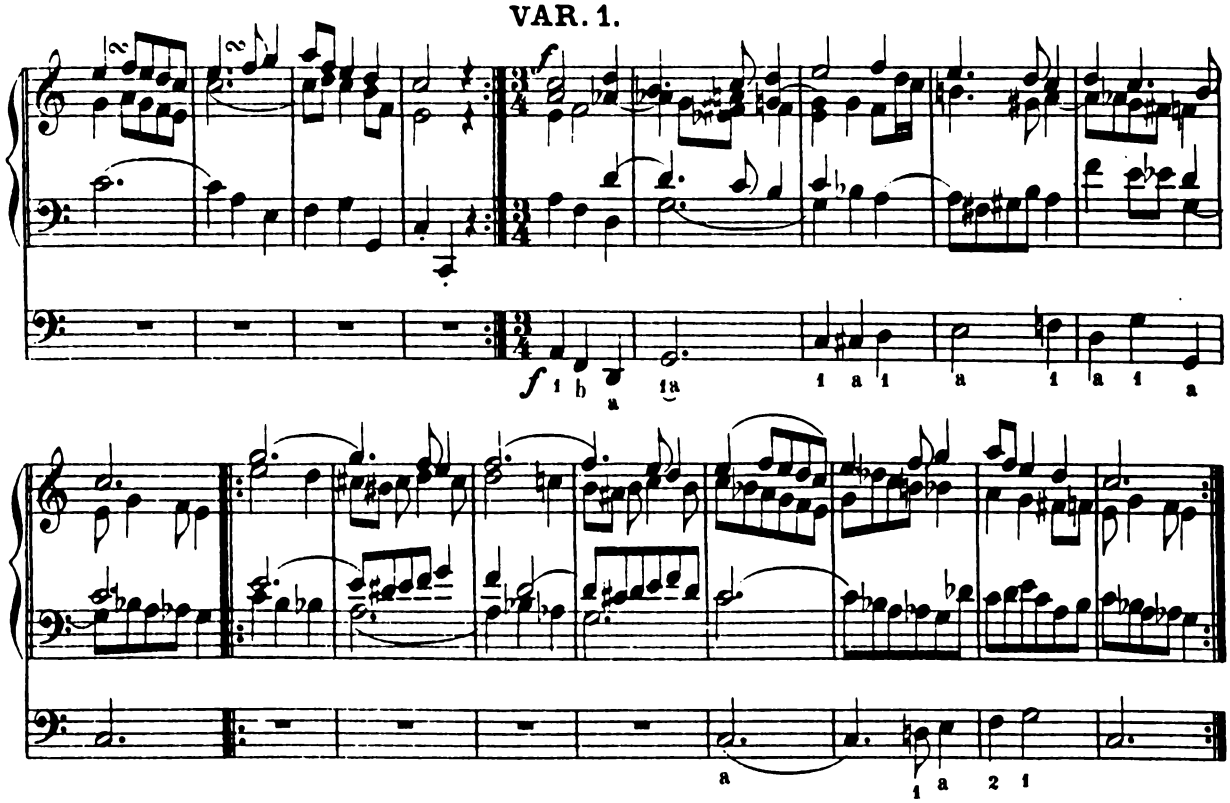
VARIATIONEN.

No. 9.

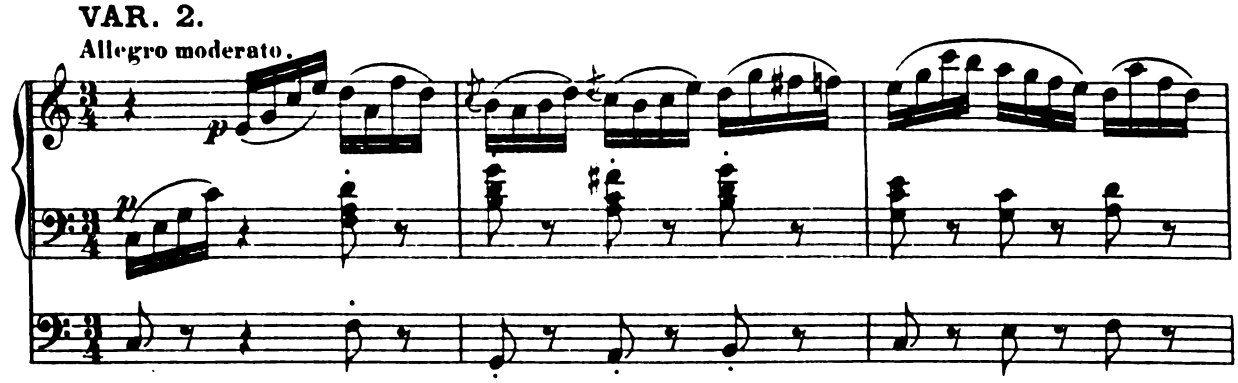
TEMA.
Andante.



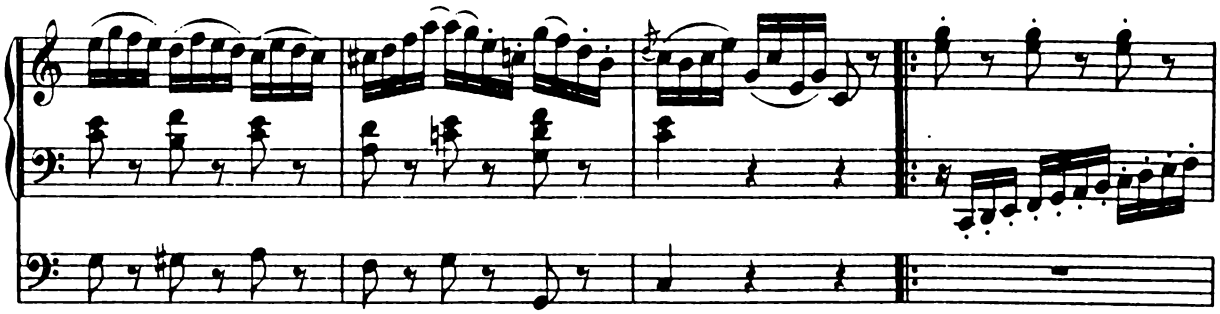
VAR. 1.

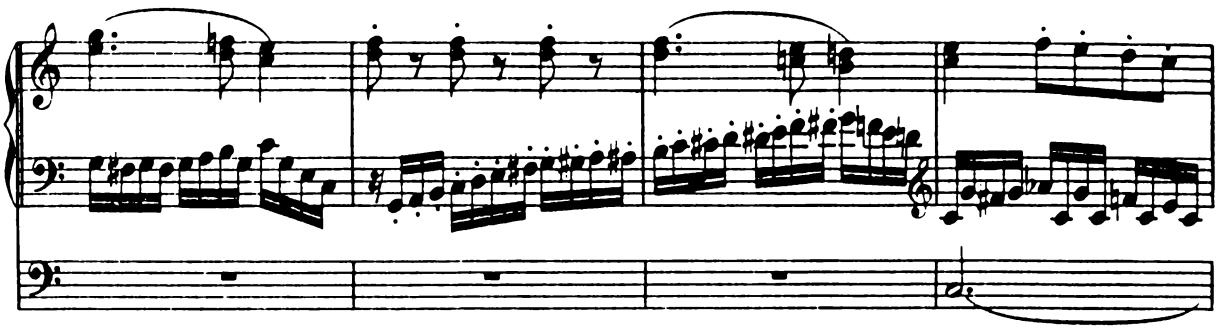


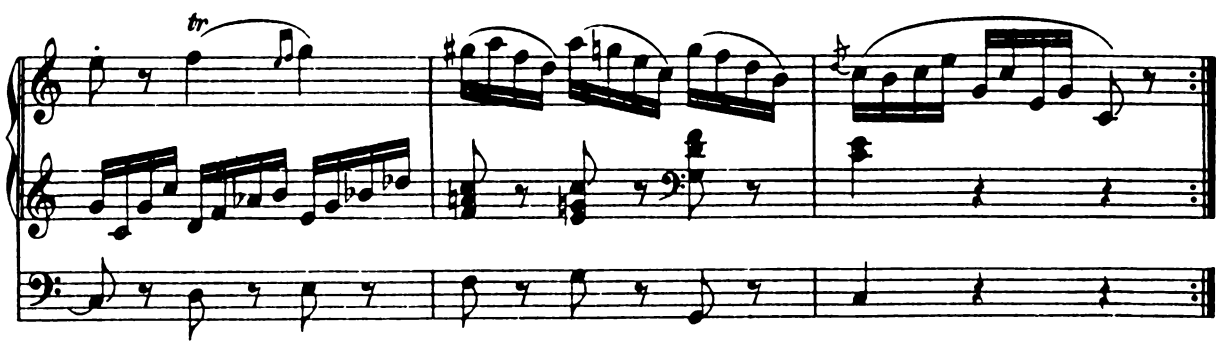
VAR. 2.
Allegro moderato.



Collection Litolff No. 1362

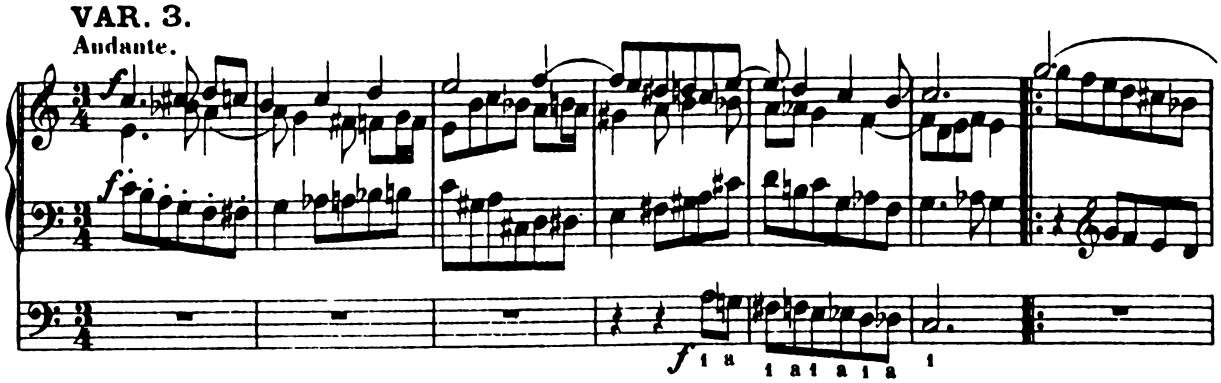


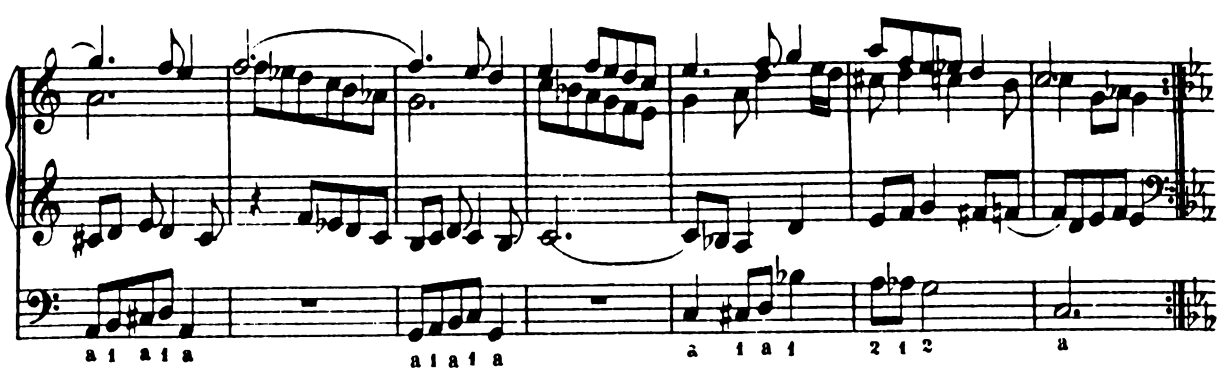




VAR. 3.

Andante.





Collection Litolff No 1362

VAR. 4. Adagio cantabile.

Minore.

Oboe oder Gamba. Oboe or Gamba.

Soft 8 ft. Flute.
Sanfte Flöte 8 Fuss.

VAR. 5. Tempo I.

Maggiore.

Collection Litolff No. 1362

VAR. 6.

With Principal 8 ft. and Salicional 4 ft.
Mit Principal 8 und Salicional 4 Fuss.

I

mf

II

p

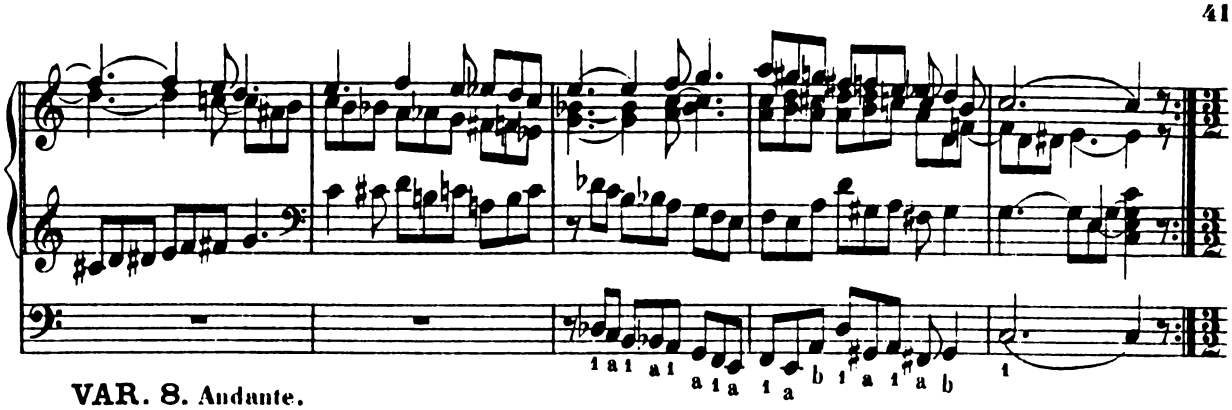
tr

VAR. 7.

Andante.

mf

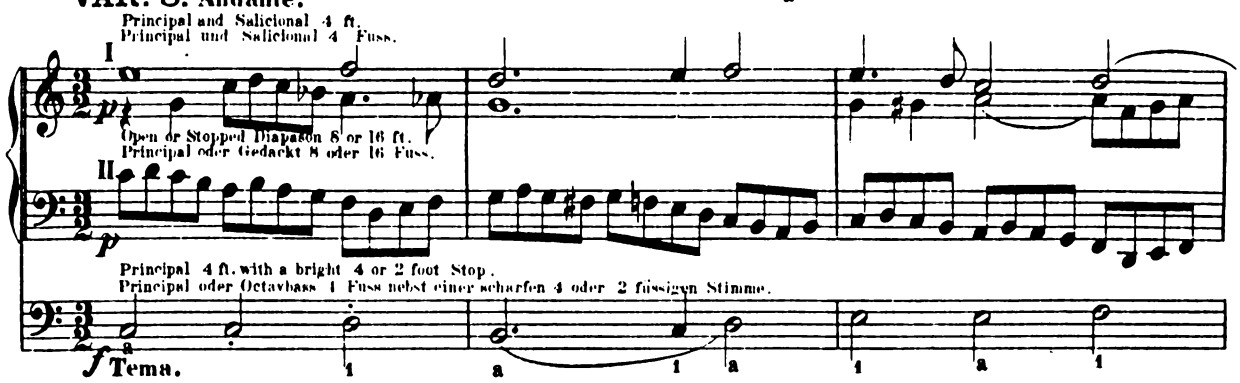
mf a 2 1 a 1



VAR. 8. Andante.

Principal and Salicional 4 ft.
Principal und Salicional 4 Fuss.

I

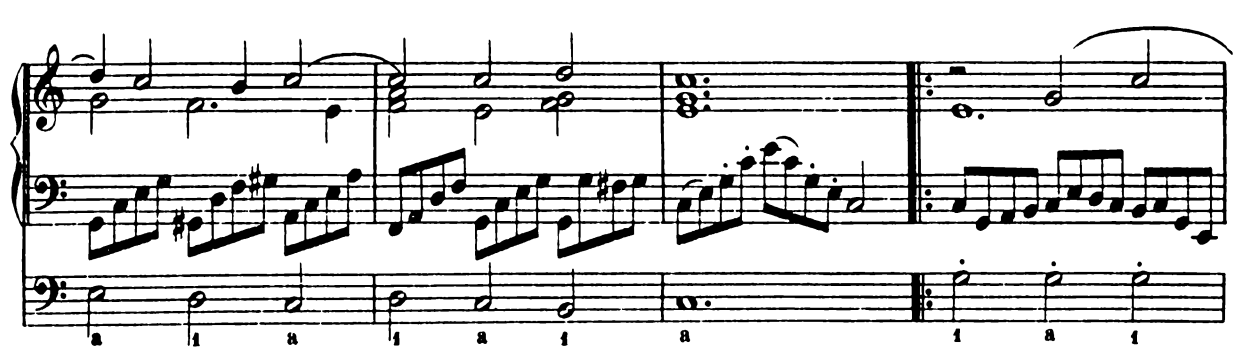


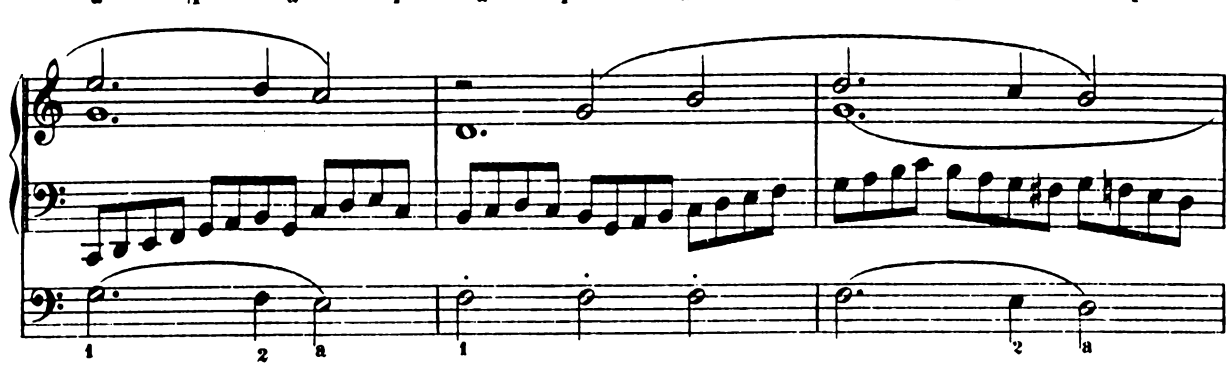
Open or Stopped Diapason 8 or 16 ft.
Principal oder Gedackt 8 oder 16 Fuss.

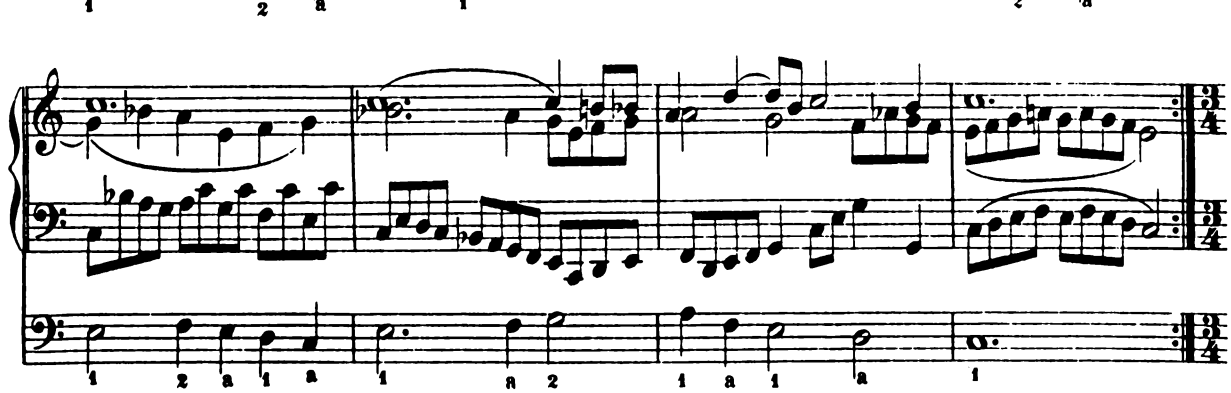
II

Principal 4 ft. with a bright 4 or 2 foot Stop.
Principal oder Octavbass 4 Fuss nebst einer scharfen 4 oder 2 füssigen Stimme.

f Tema.

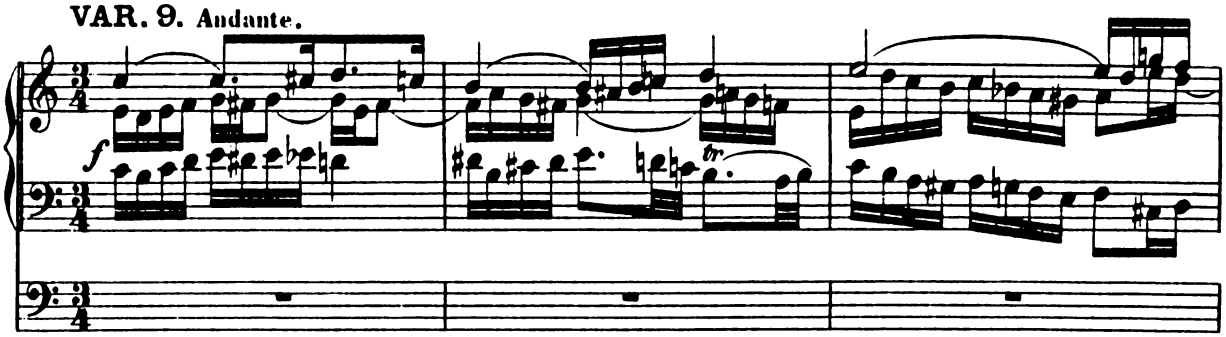


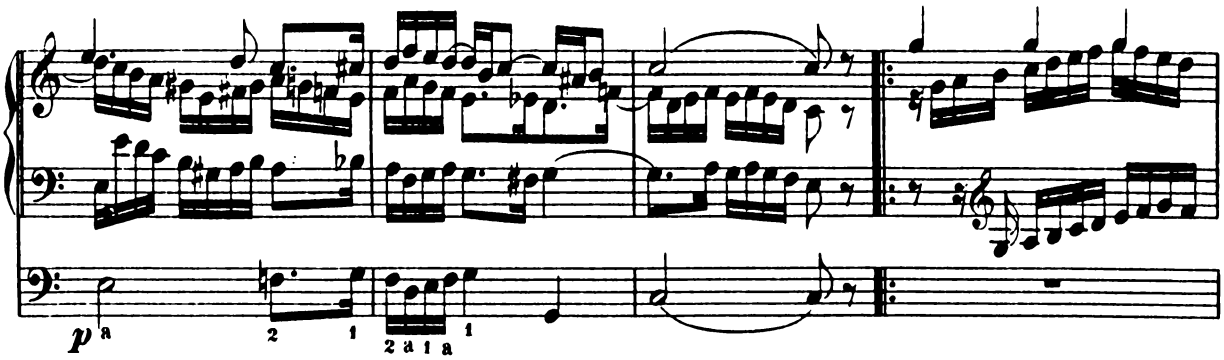


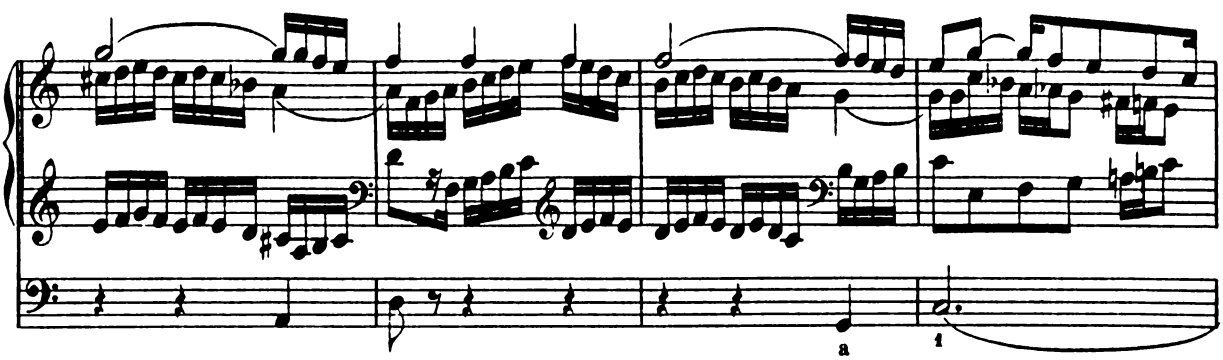


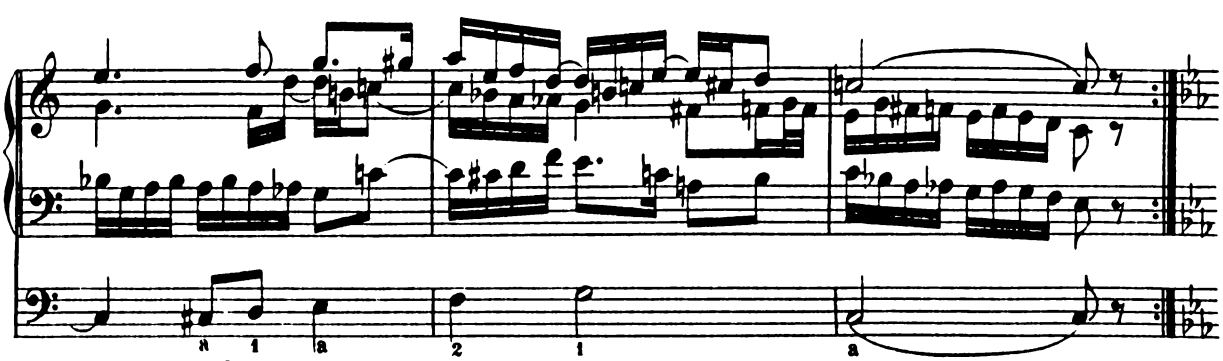
Collection Litolff No. 1362

VAR. 9. Andante.





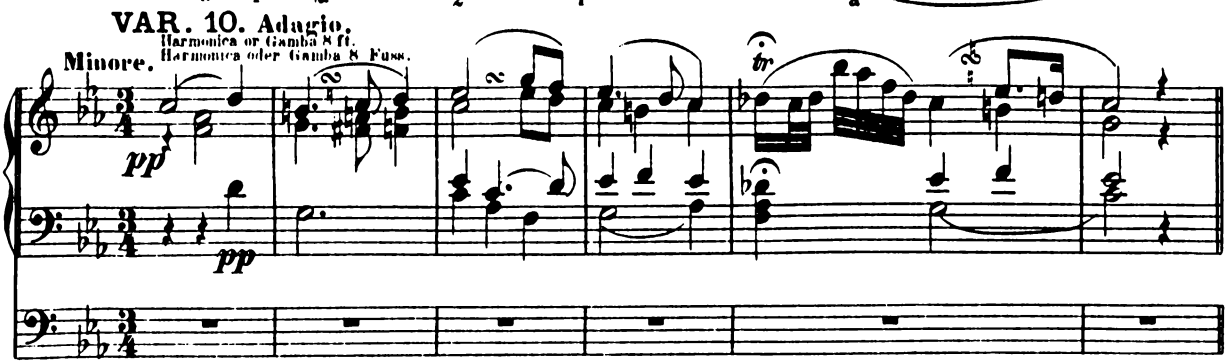


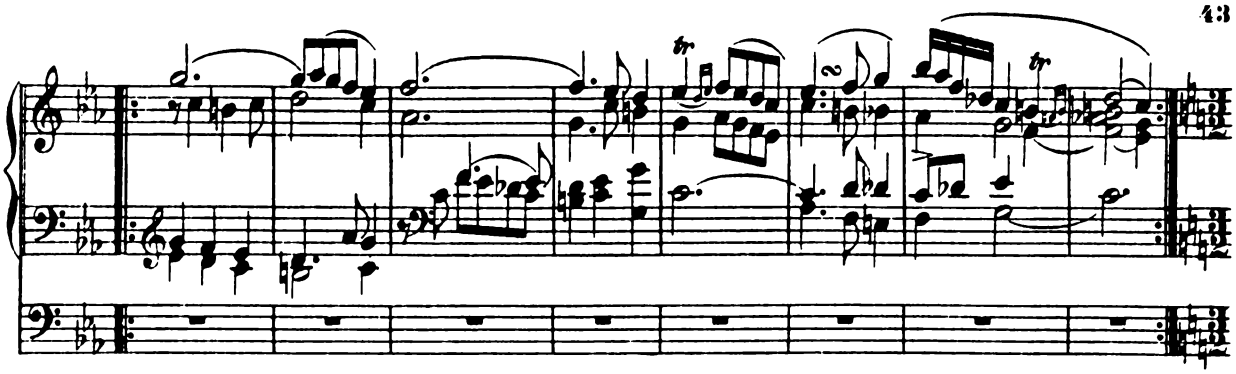


VAR. 10. Adagio.

Minore.

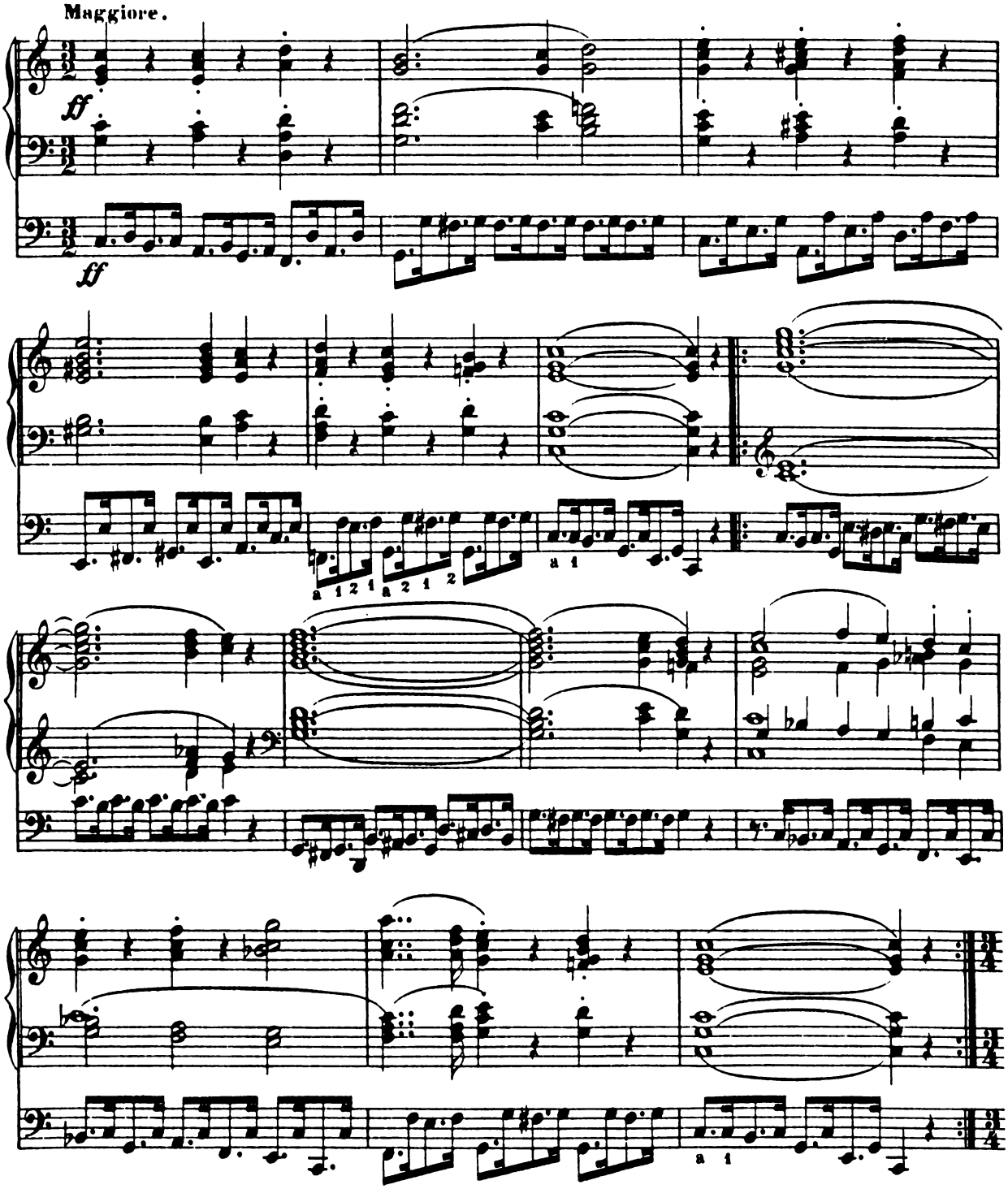
Harmonica or Gamba 8 ft.
Harmonica oder Gamba 8. Fuss.





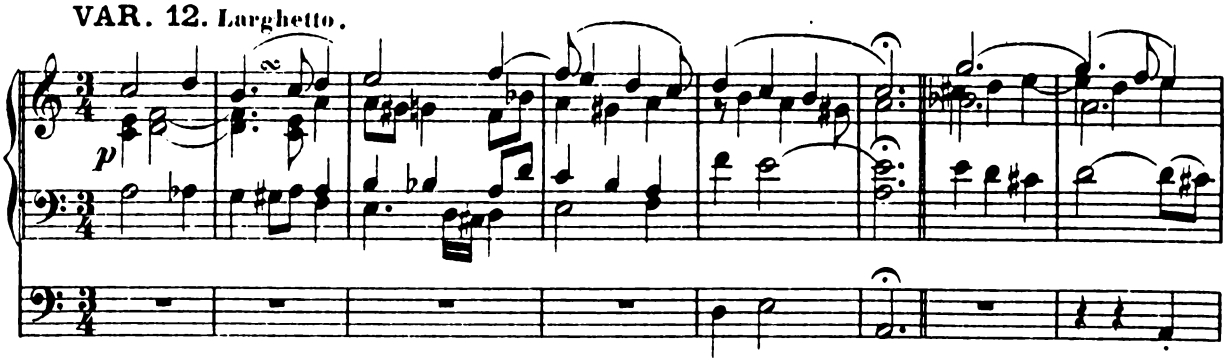
VAR. 11. Maestoso.

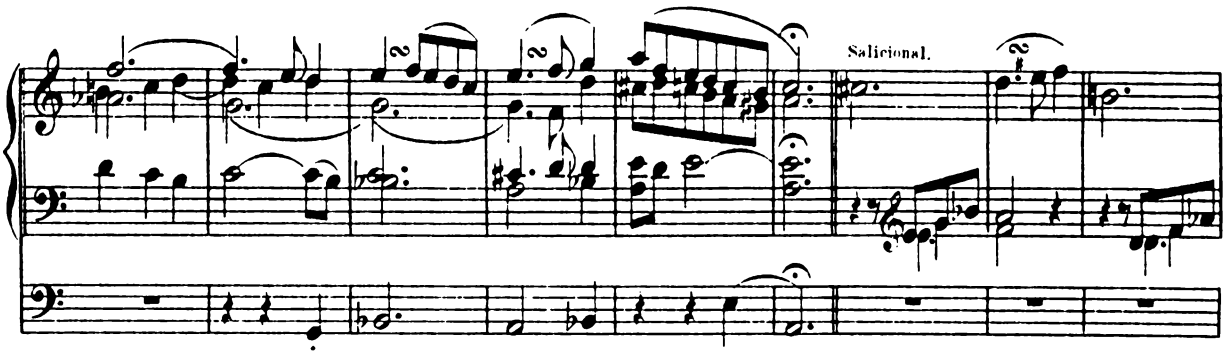
Maggiore.



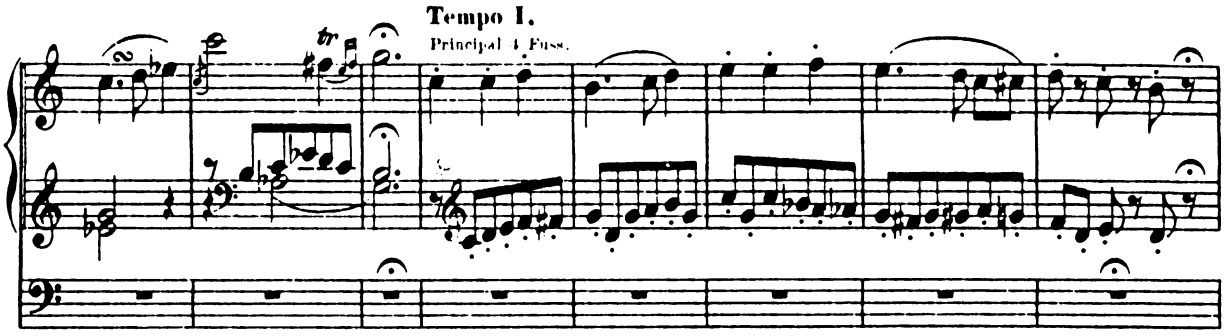
Collection Litolff No 1362

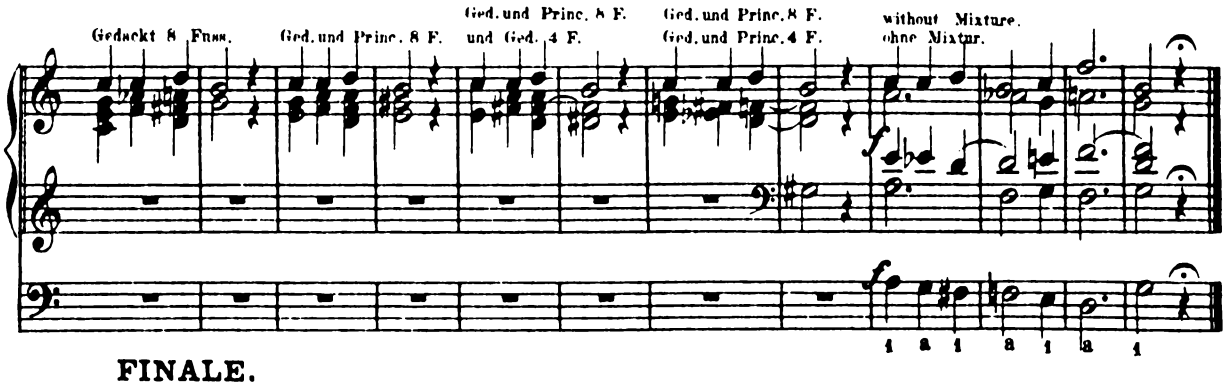
VAR. 12. Larghetto.





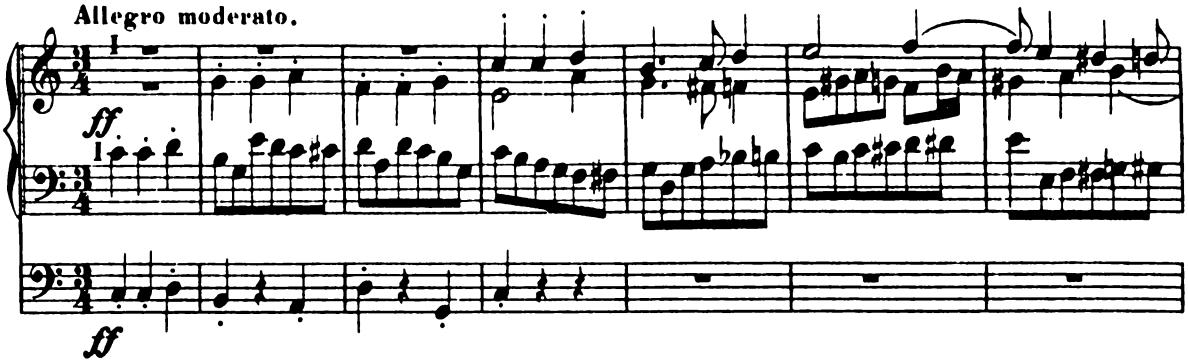
Tempo I.

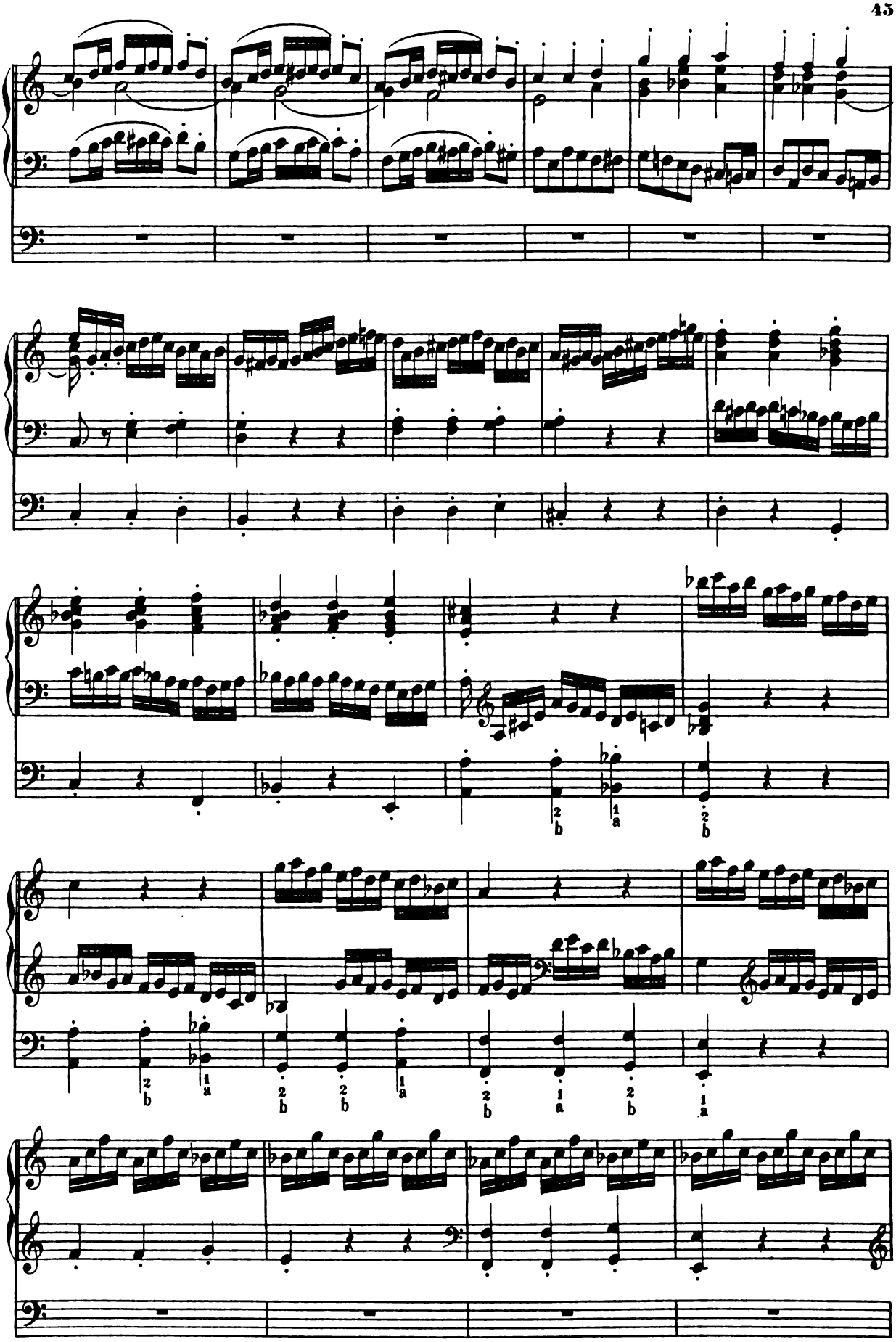




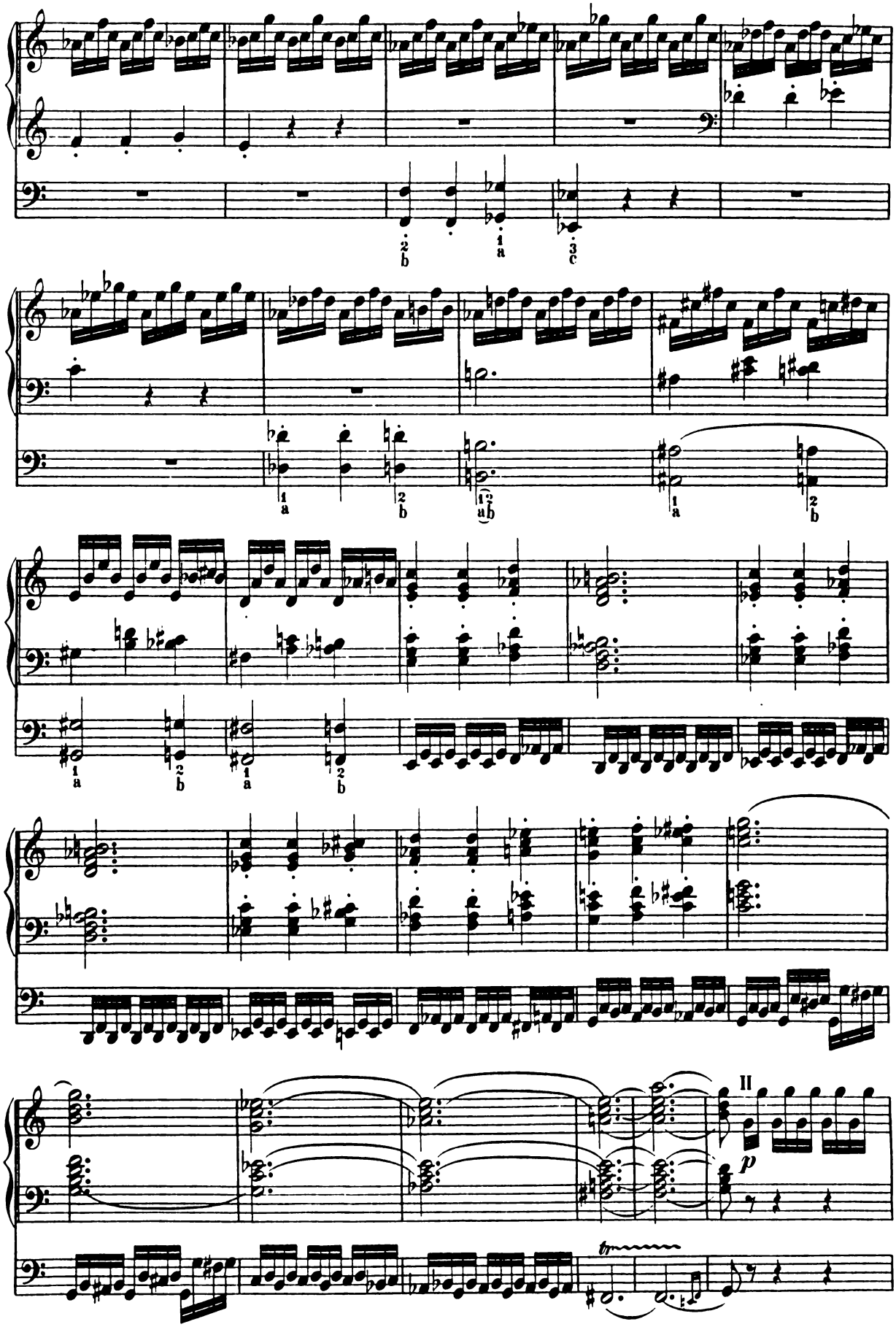
FINALE.

Allegro moderato.





Collection Litolff No 1362



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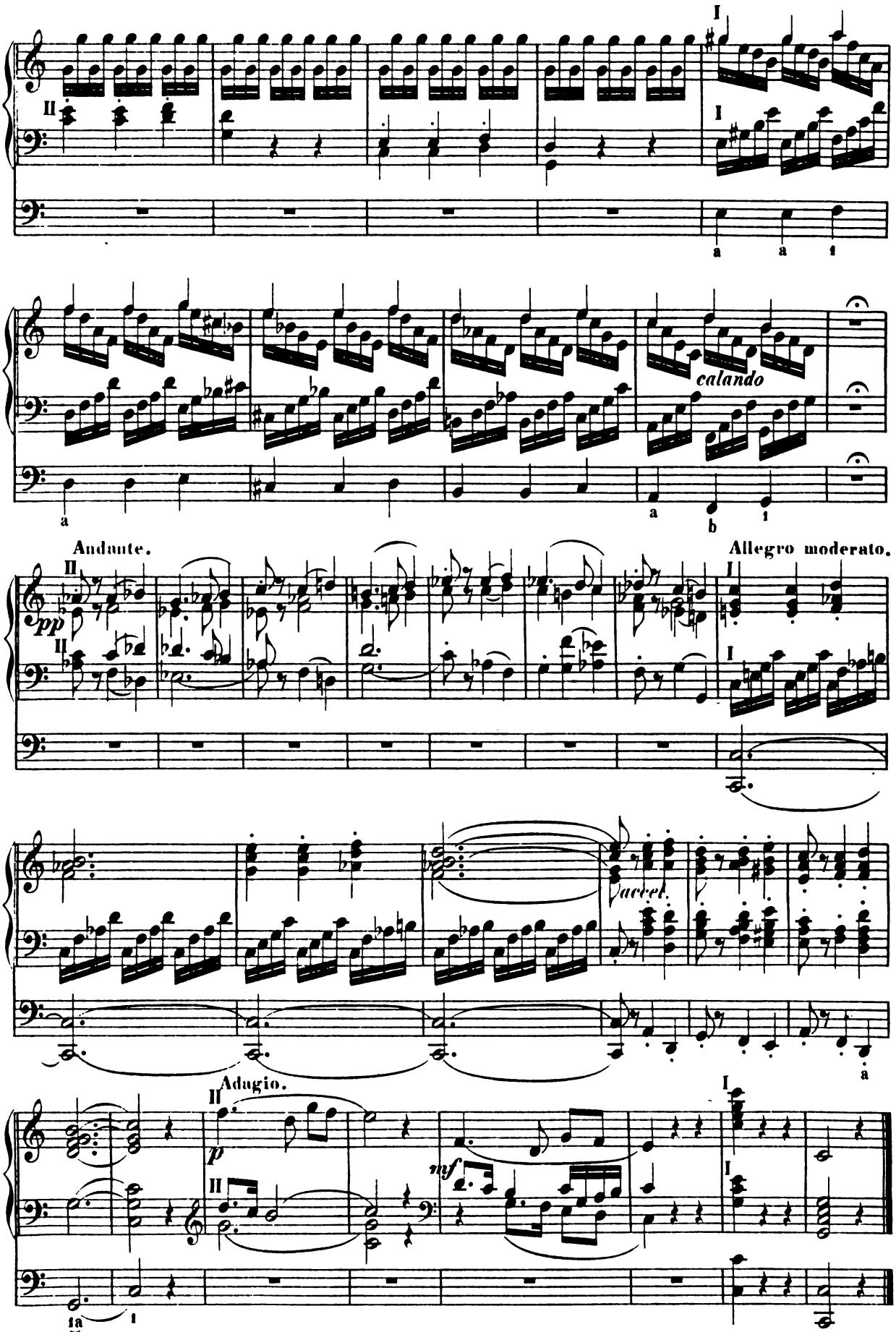


Collection Litolff No. 1362

Praeludien und Fugen.

Preludes and Fugues. • Préludes et Fugues.

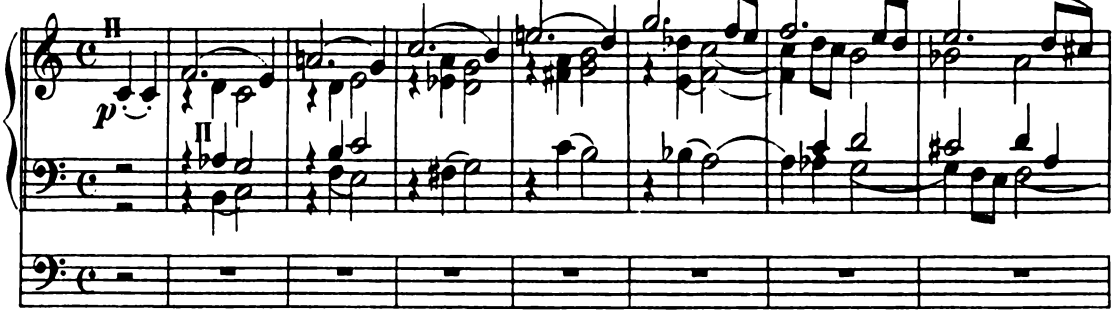
Die Tempi sämmtlicher Praeludien und Fugen dürfen nicht zu schnell genommen werden, weil sonst der kräftige, würdevolle Charakter derselben gänzlich verloren gehen würde.

The time of all the Preludes and Fugues should not be too fast, as otherwise their powerful and dignified character would be entirely lost.

Les mouvement de tous ces Préludes et Fugues ne doivent pas être pris trop vite, sans quoi ils perdent leur caractère energique et élevé.

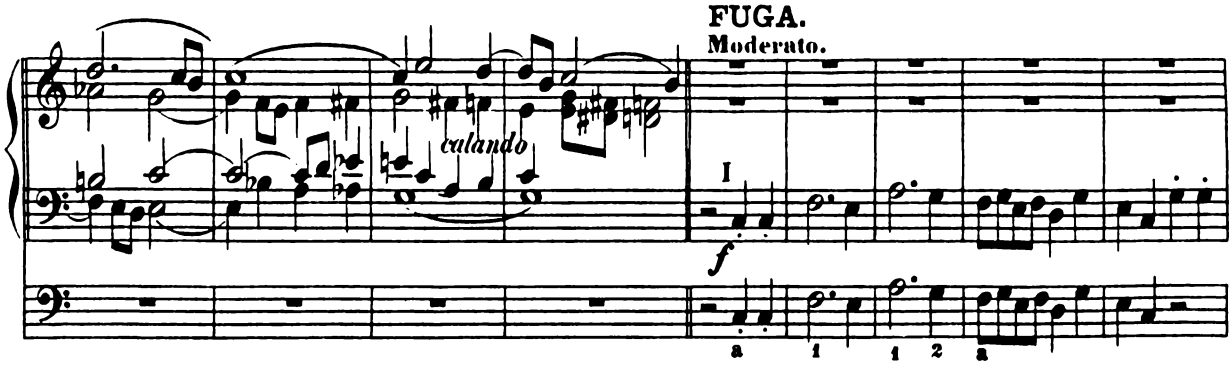
No. 1.

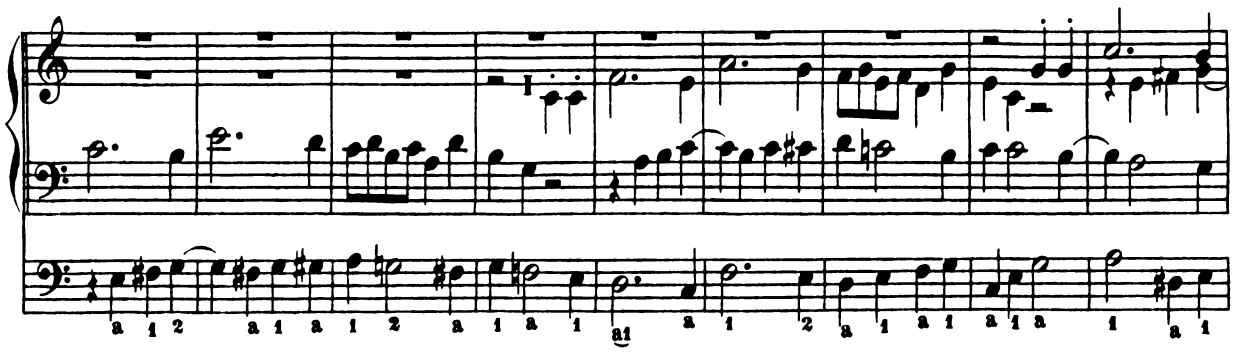
Largo.

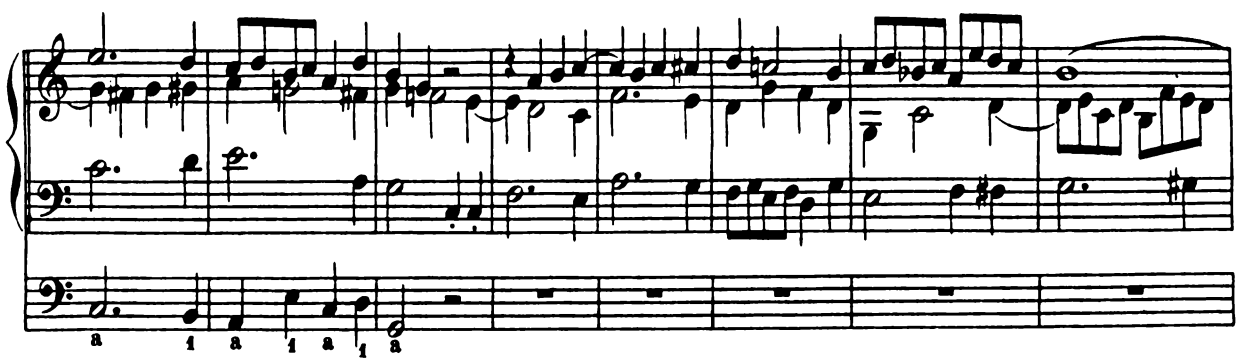


FUGA.

Moderato.







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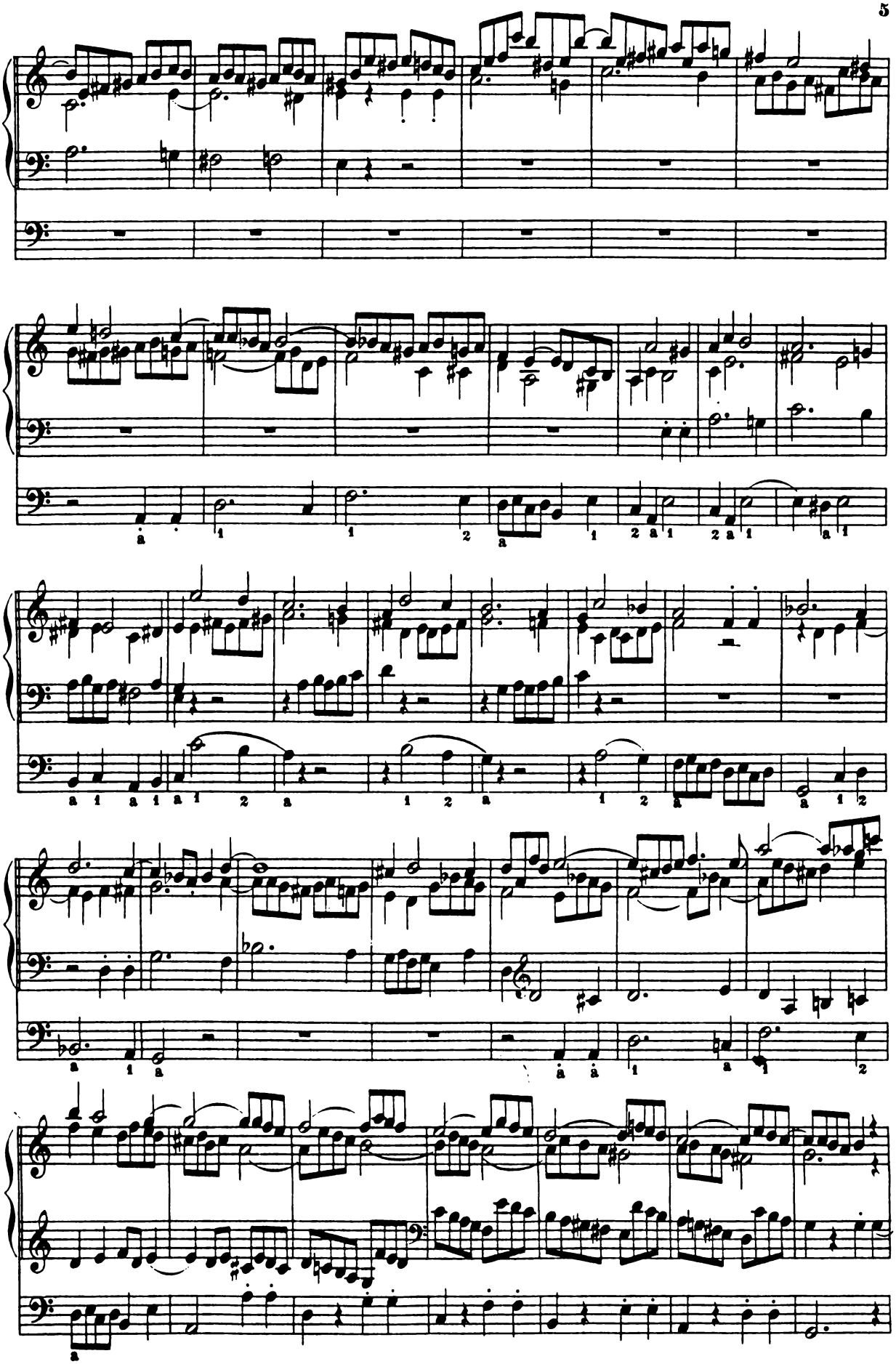
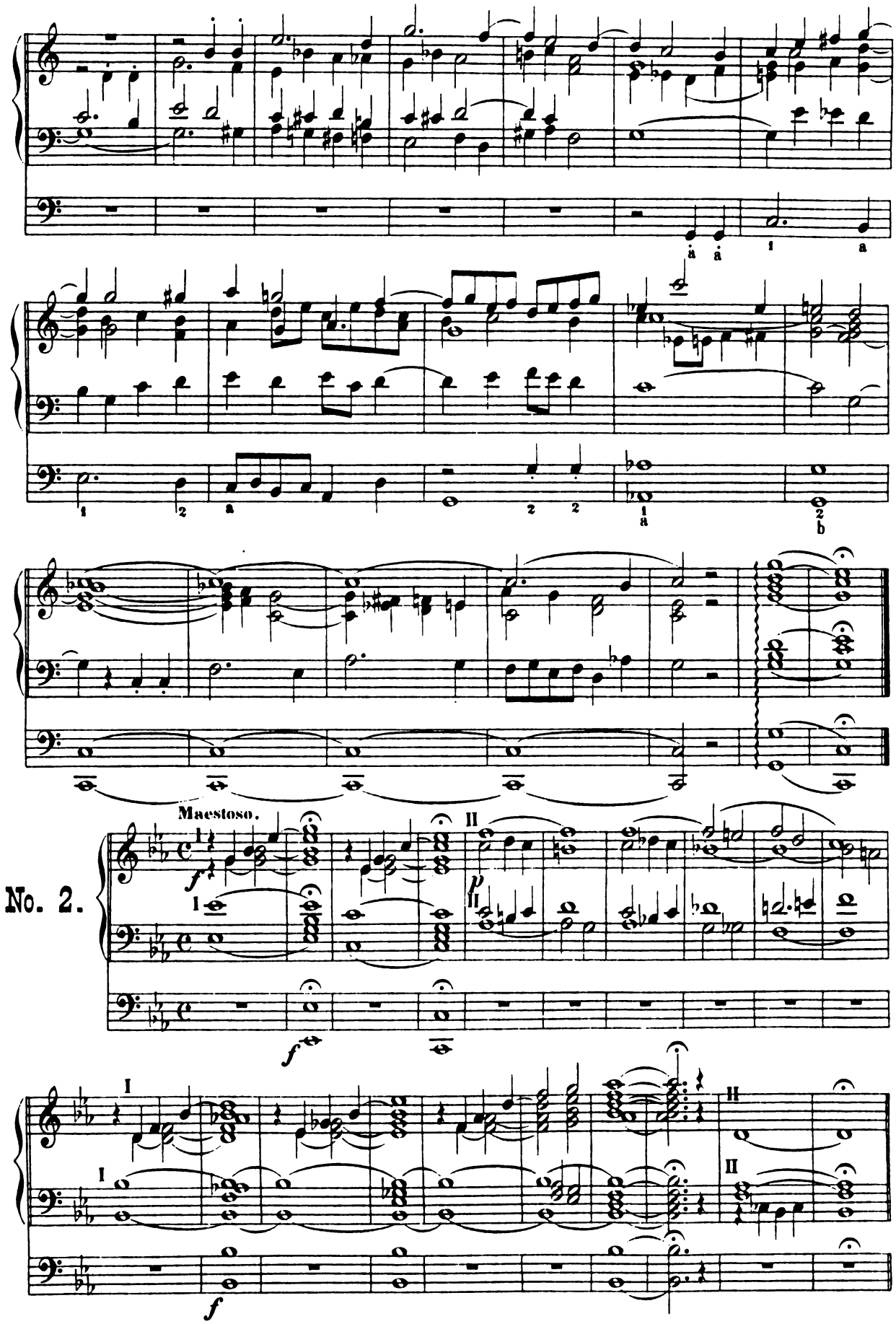


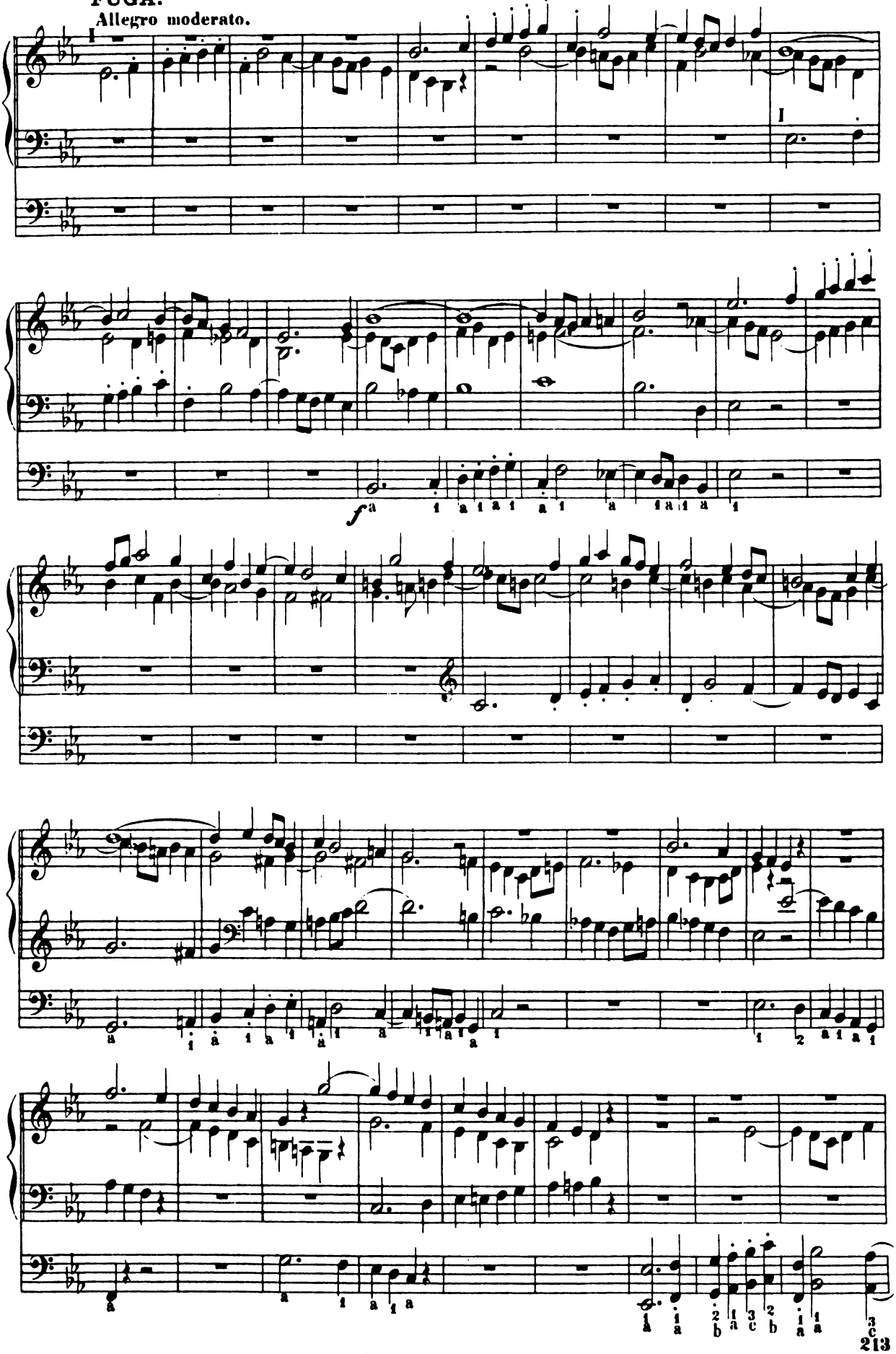
Collection Litolff No. 1362



Collection Litolff No. 1362

FUGA.

Allegro moderato.



Collection Litolff No. 1362

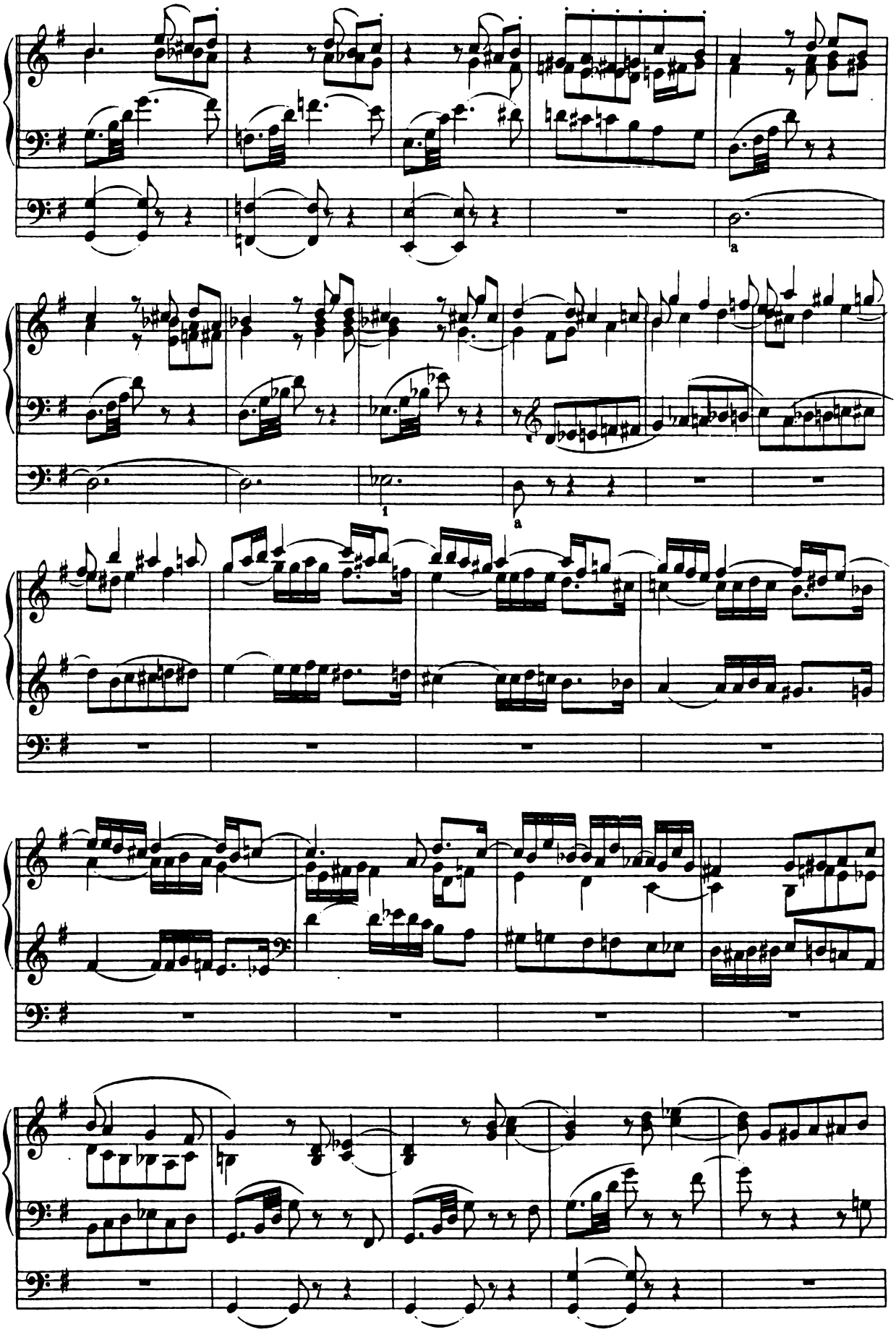
rall.

No. 3.

PRAELUDIUM.

Moderato.

Collection Litolff No. 1362



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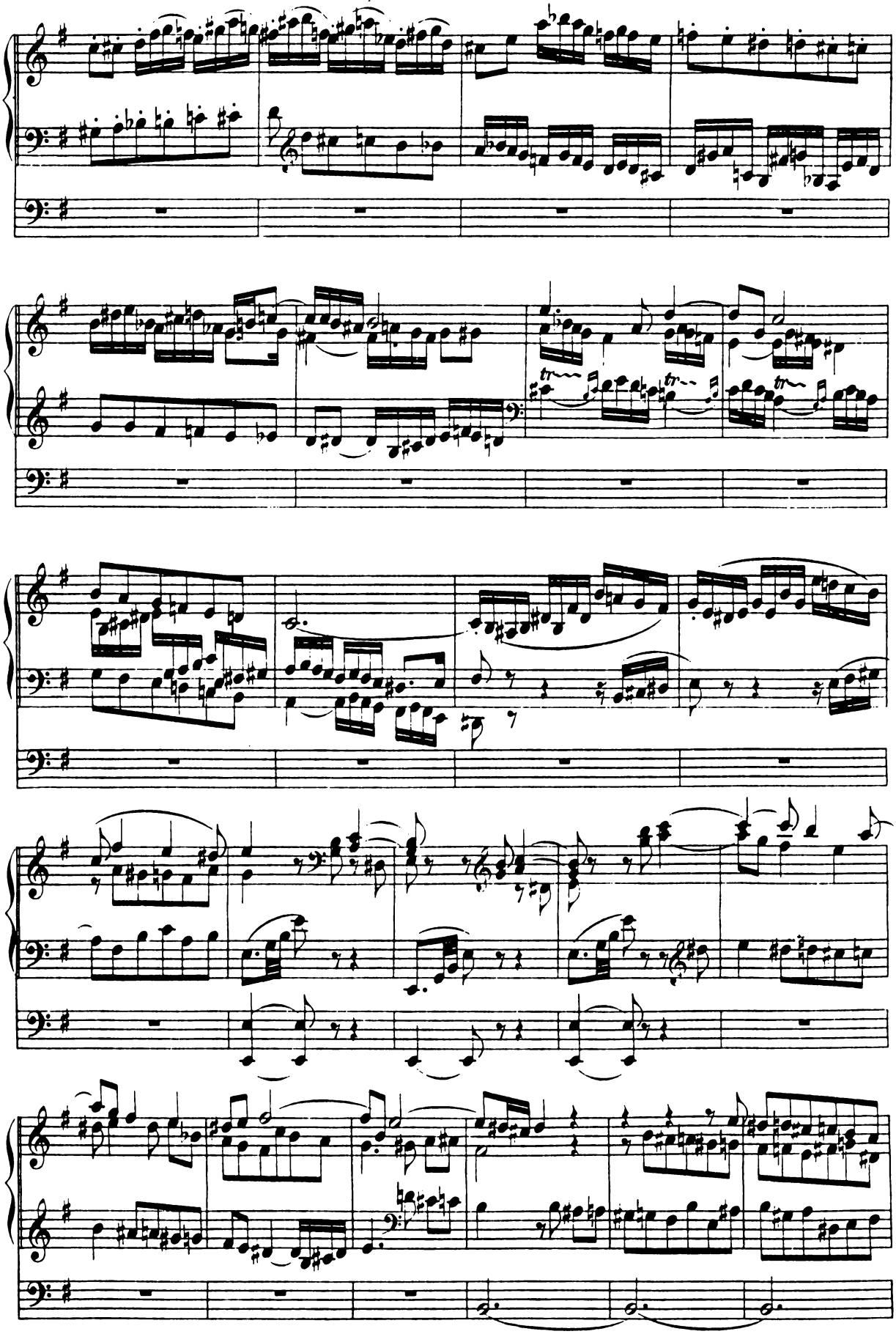

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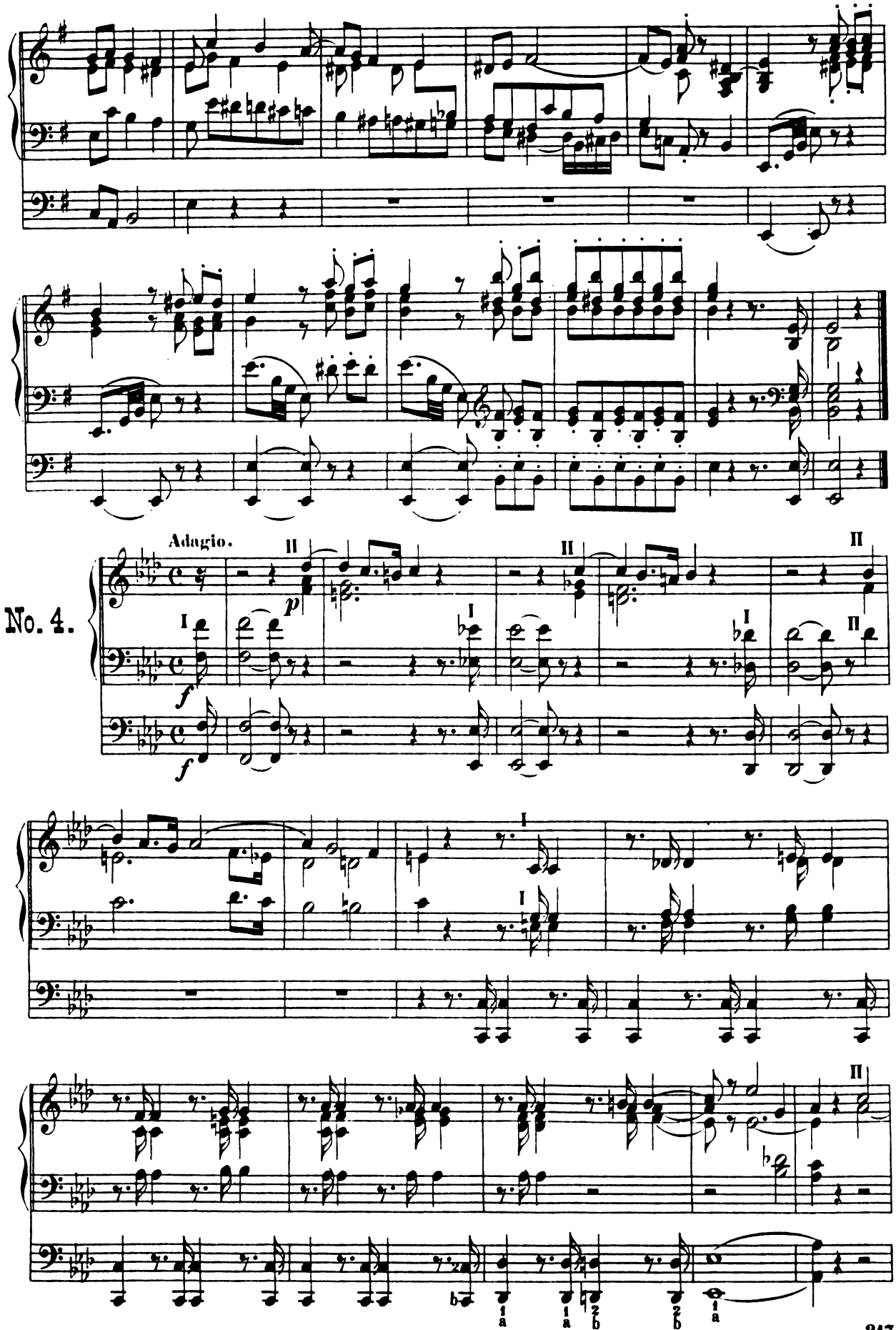
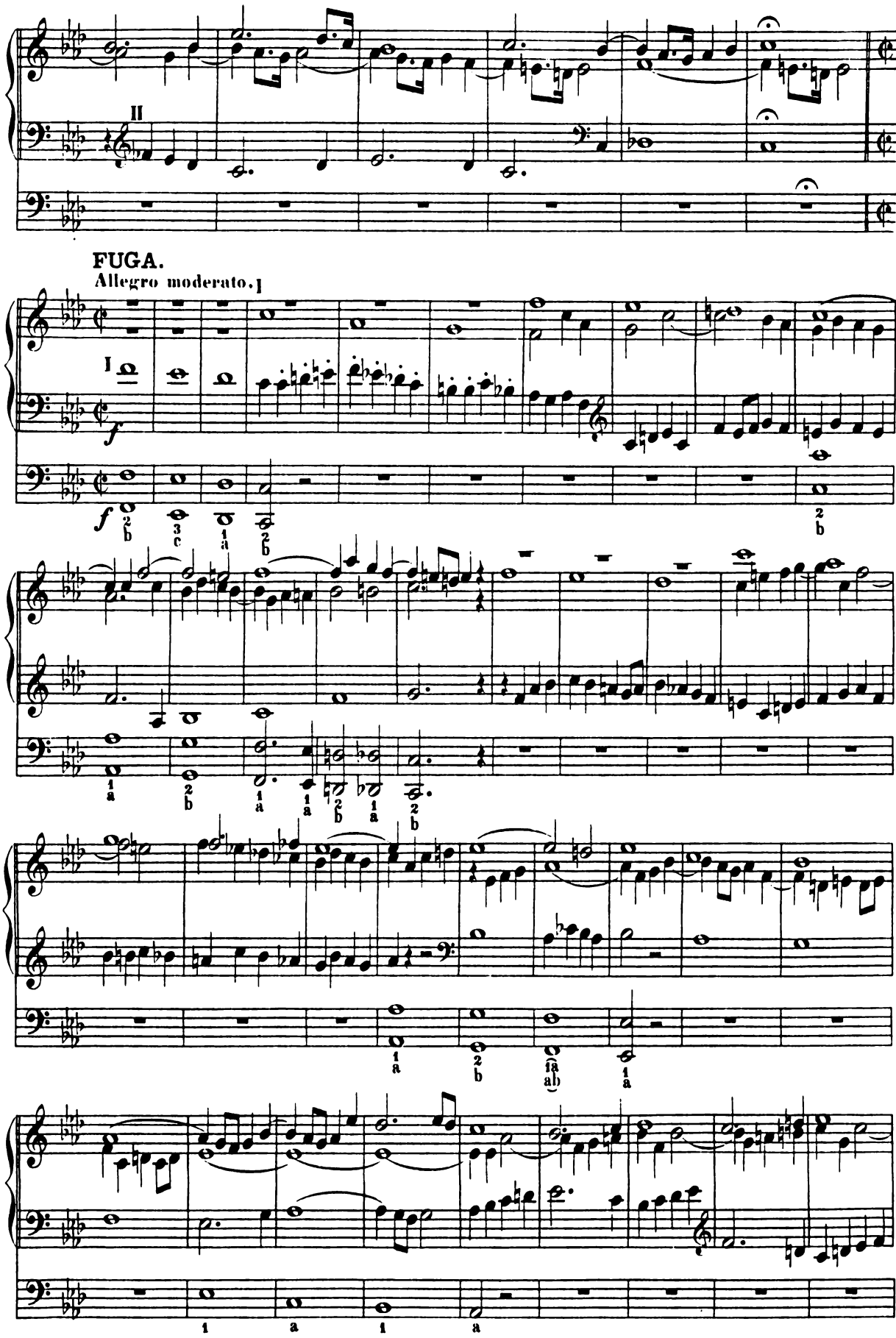
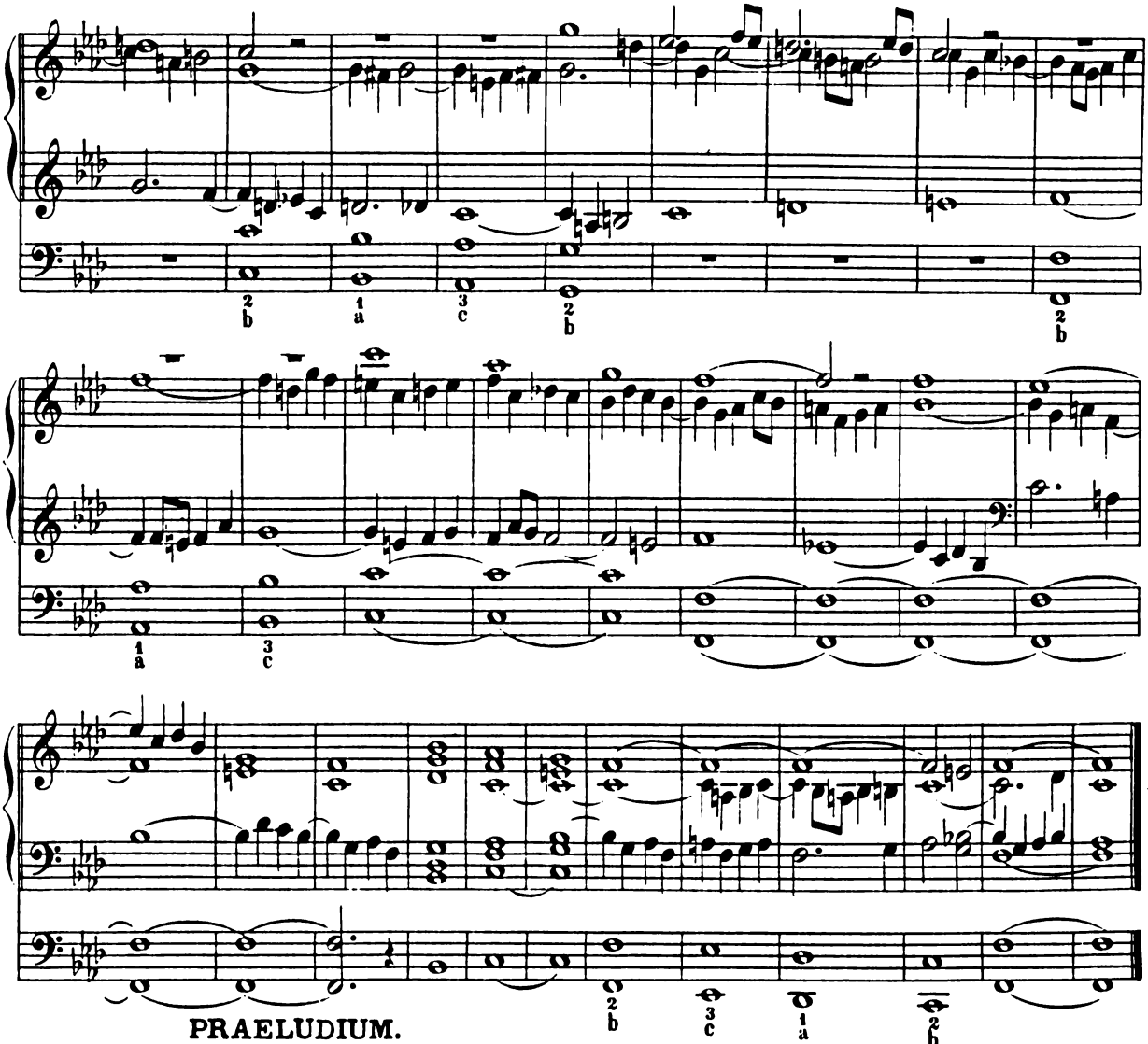

Adagio.
No. 4.

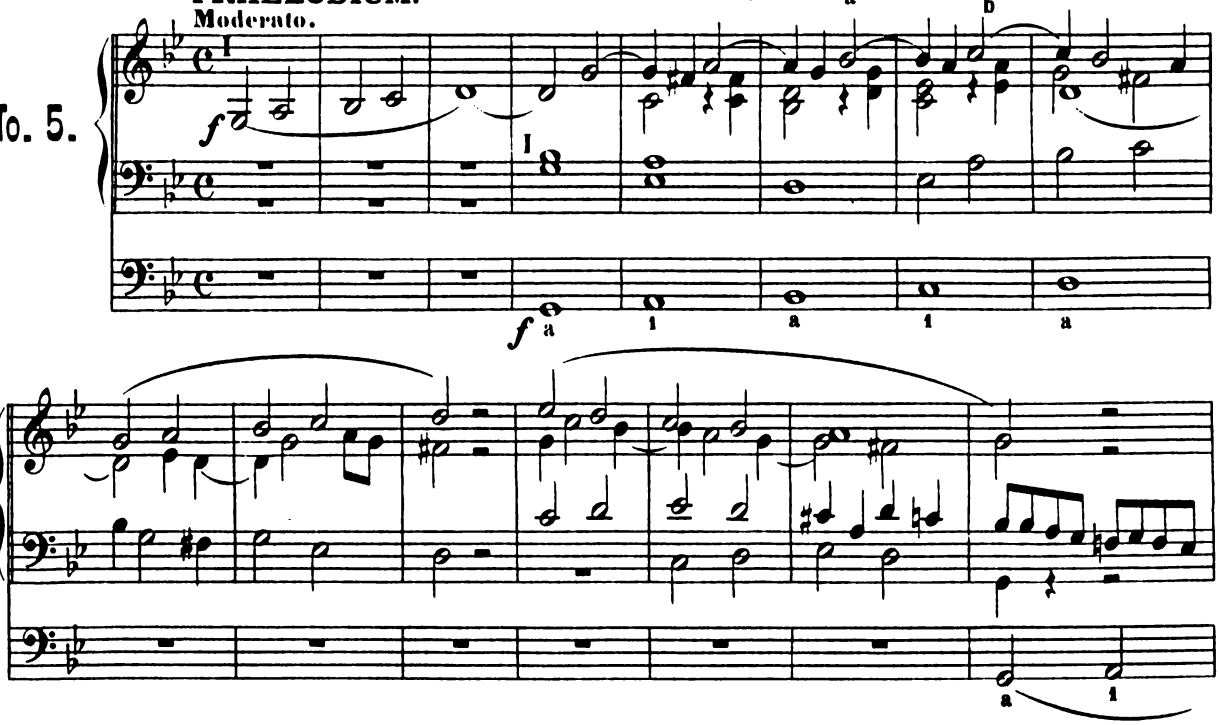

II
FUGA.
Allegro moderato.
I
f



PRAELUDIUM.

Moderato.

No. 5.



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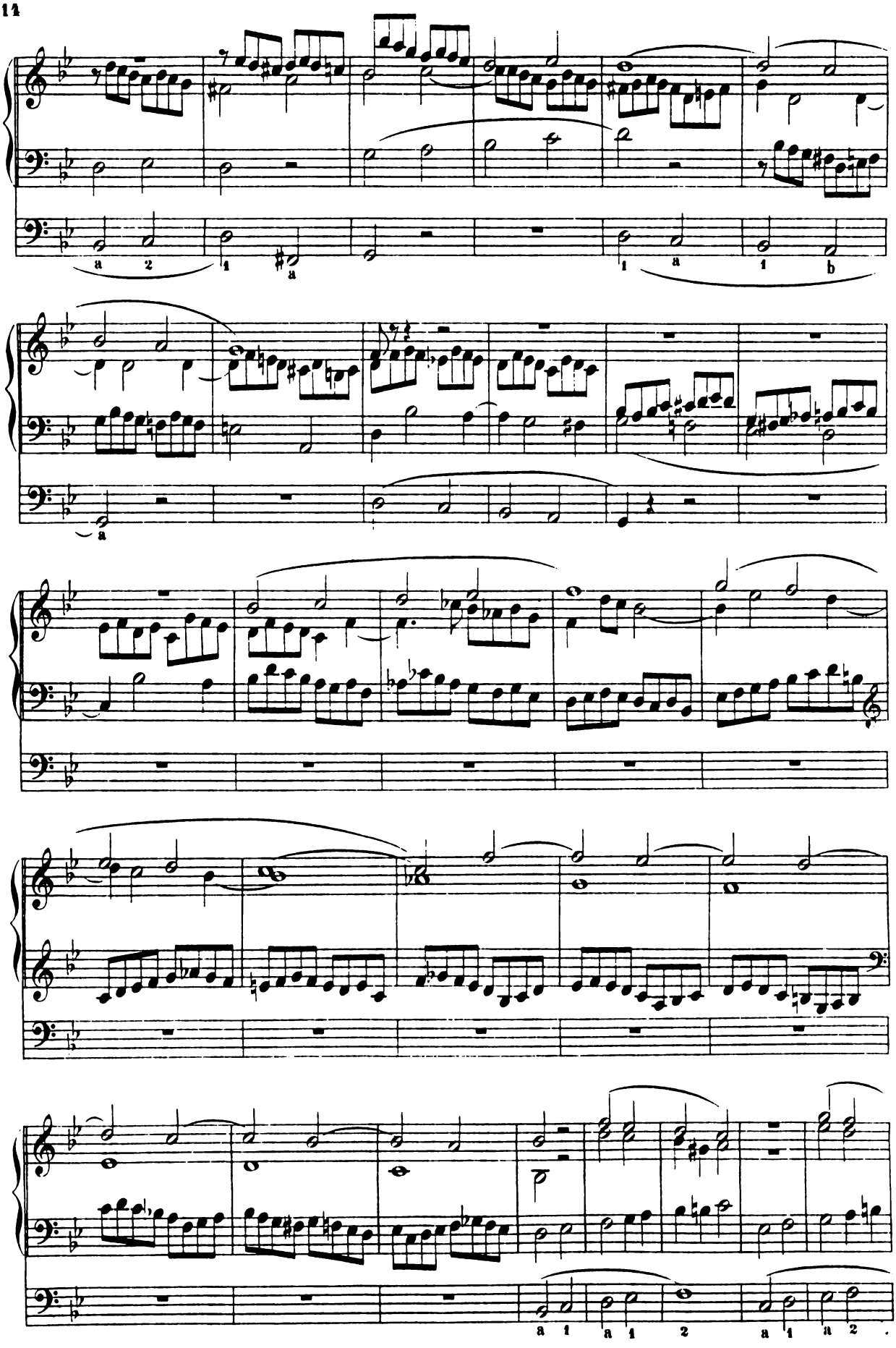
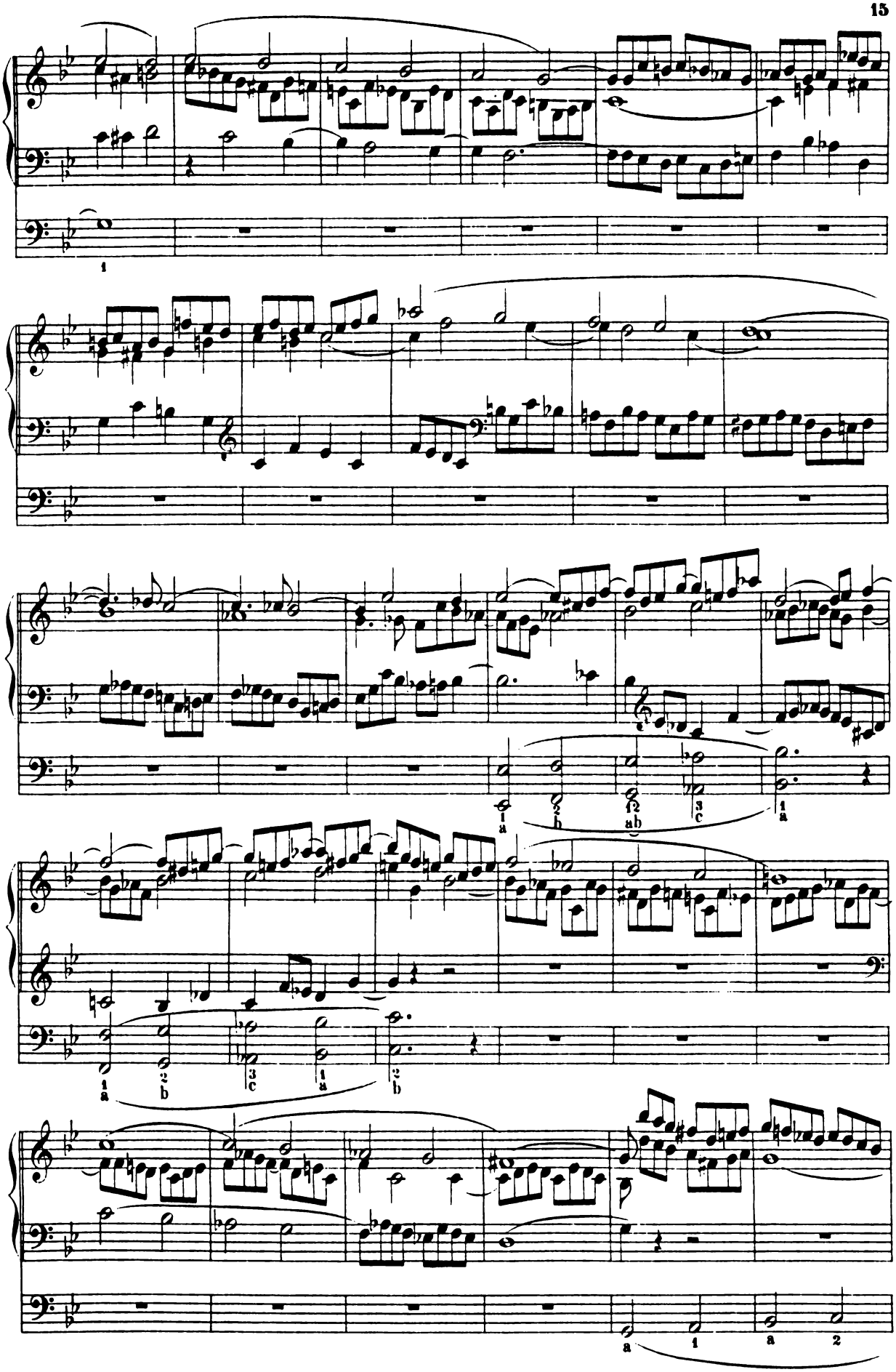
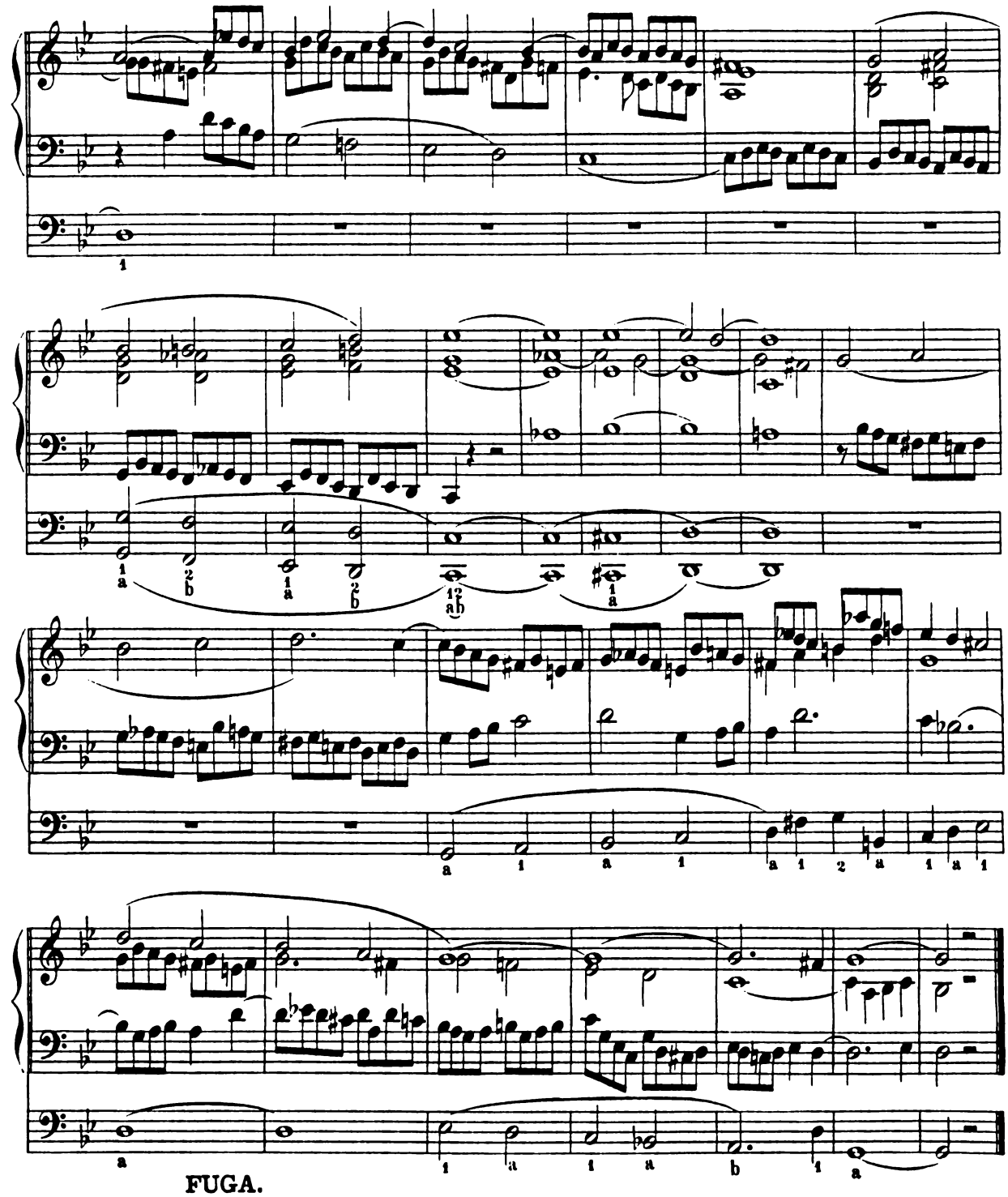


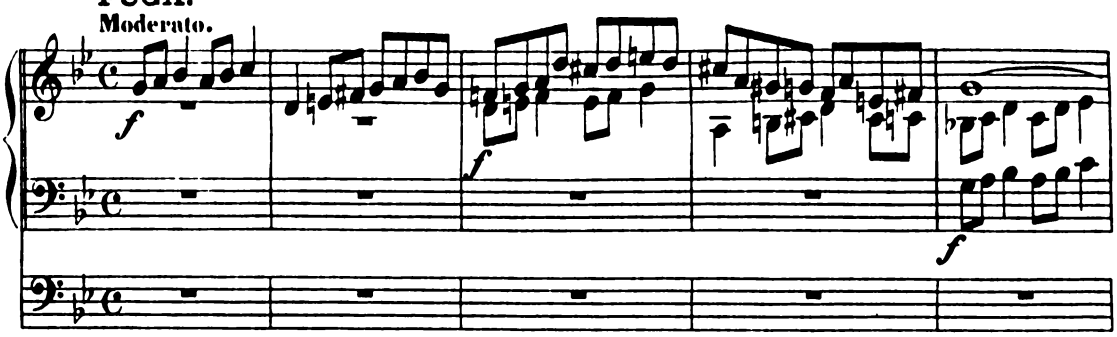




FUGA.

Moderato.

No. 6.



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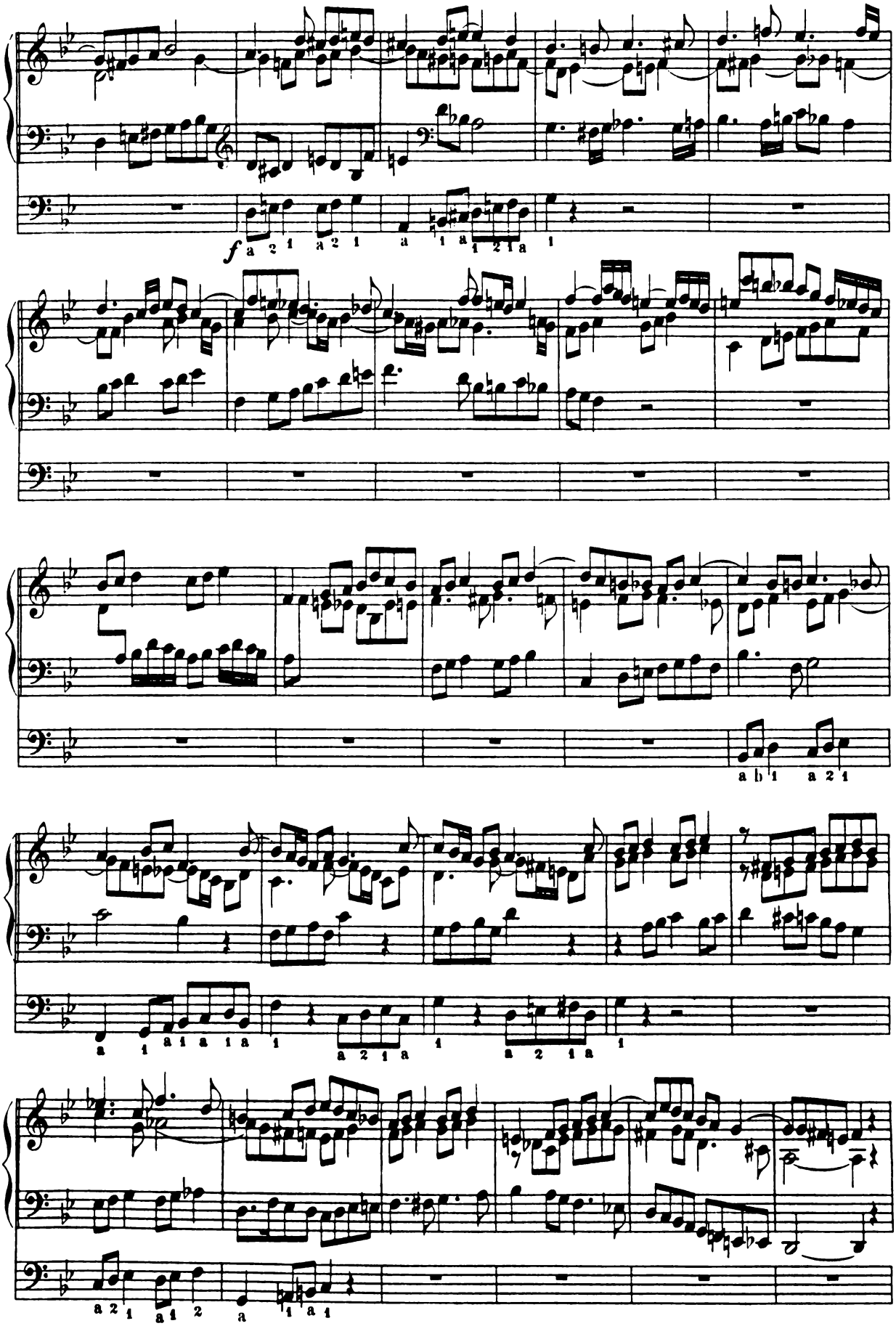

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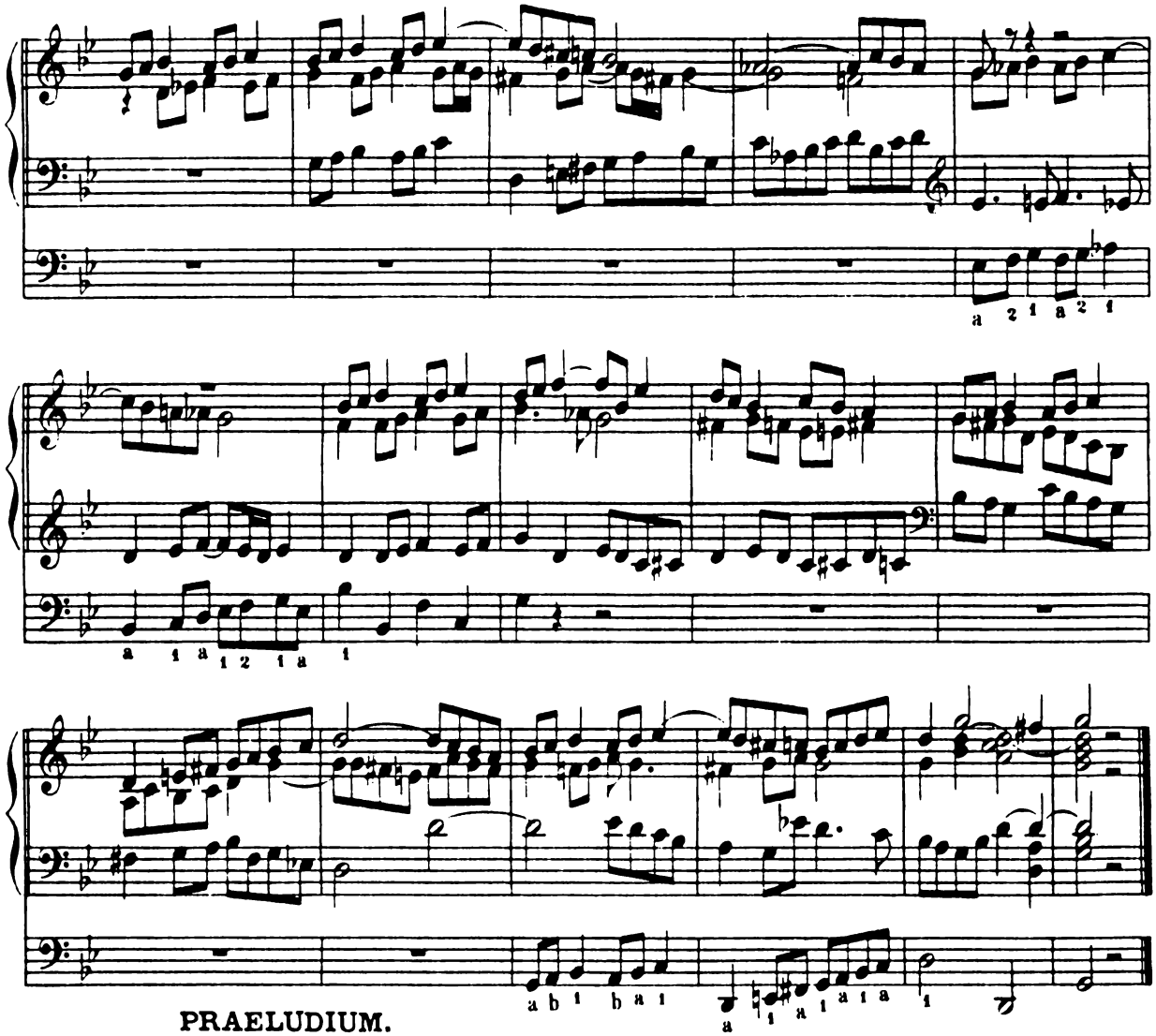
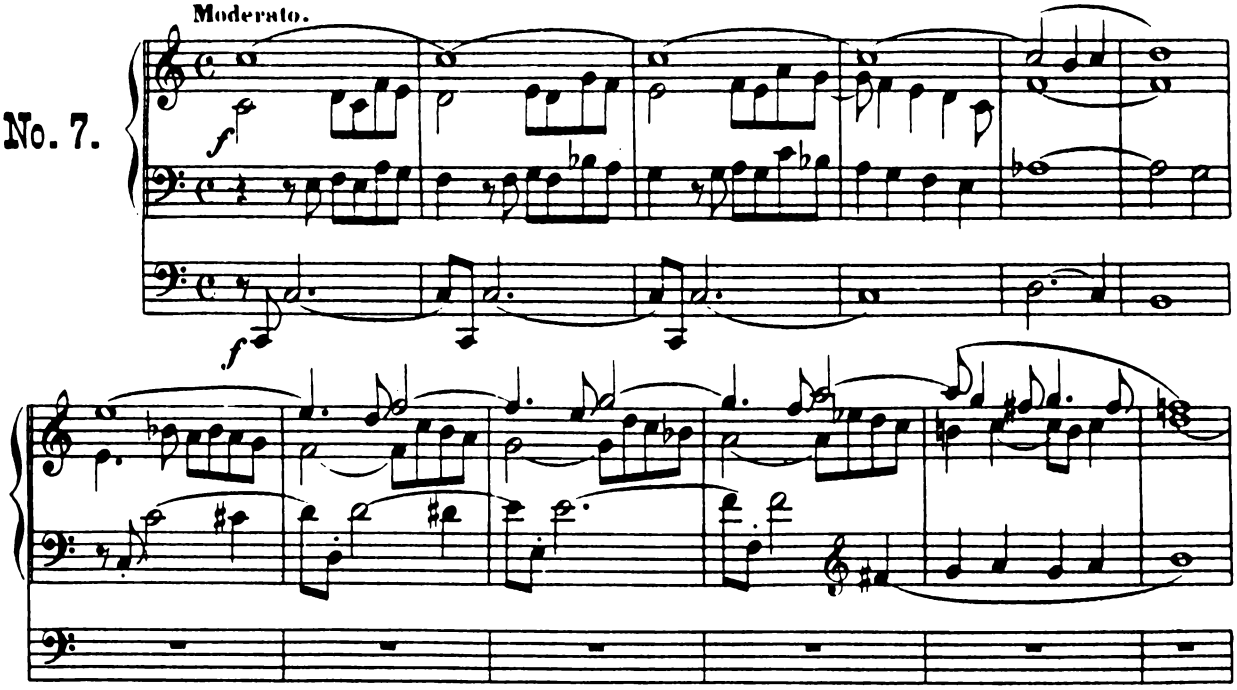
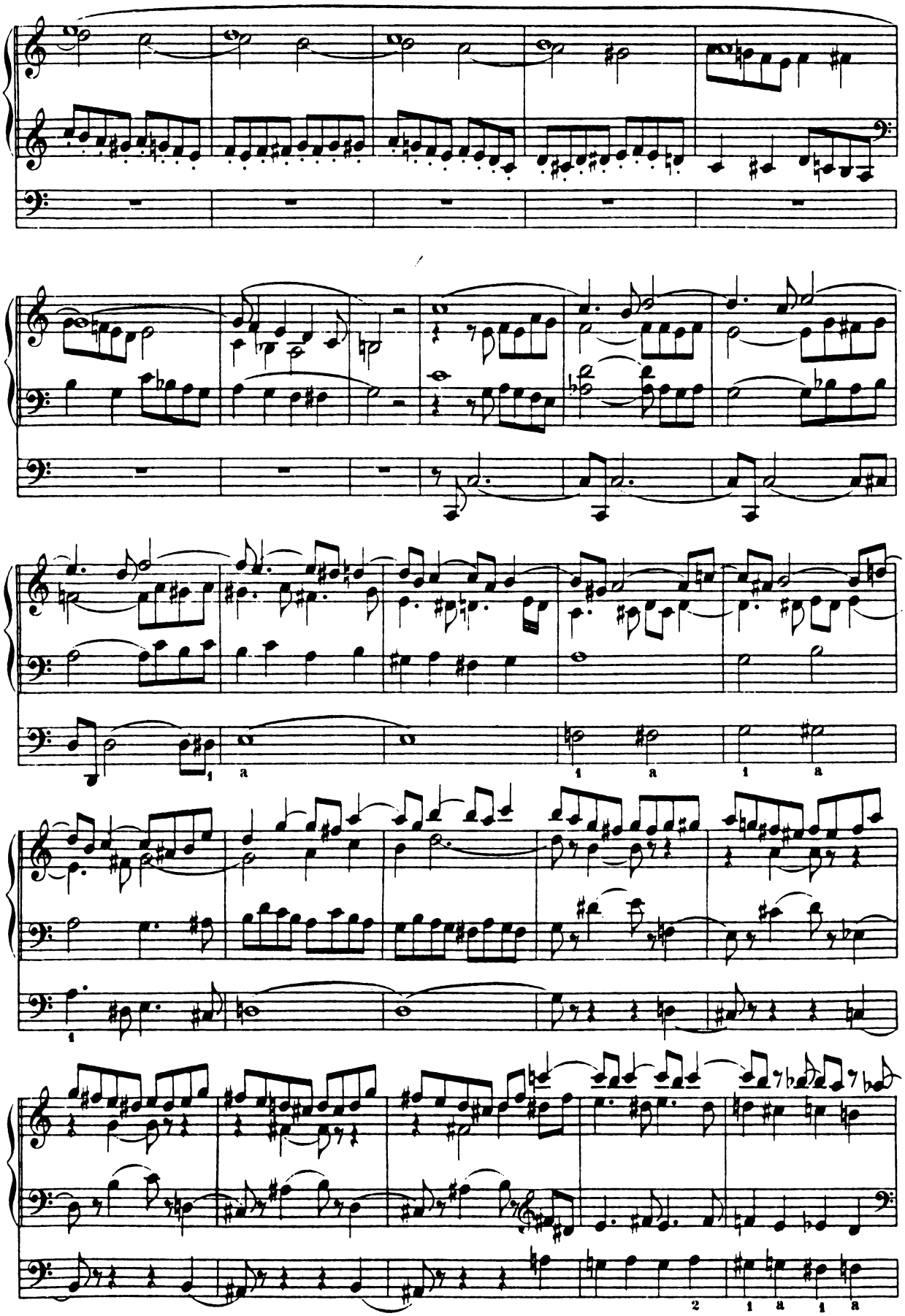


PRAELUDIUM.

Moderato.

No. 7.





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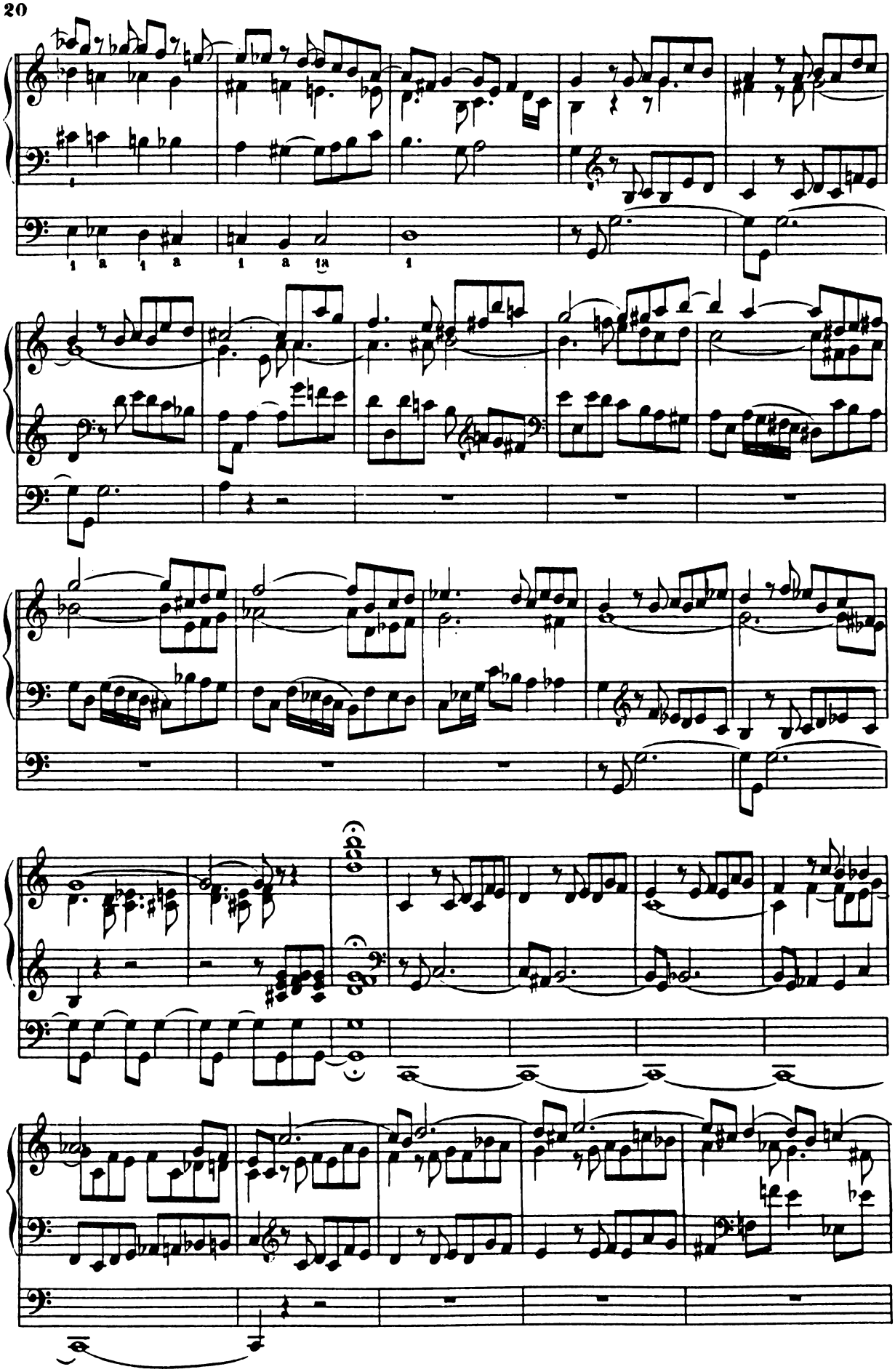

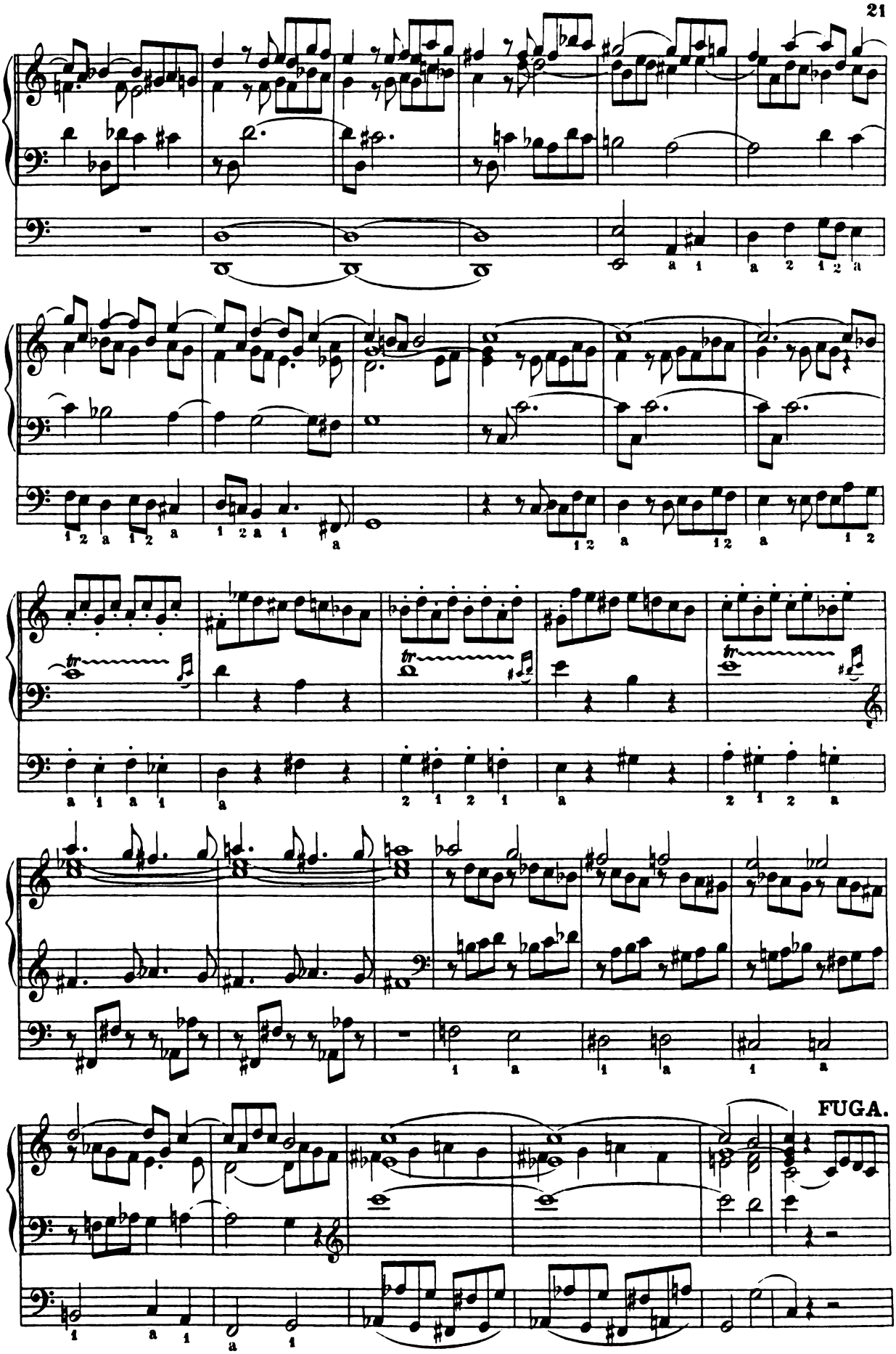

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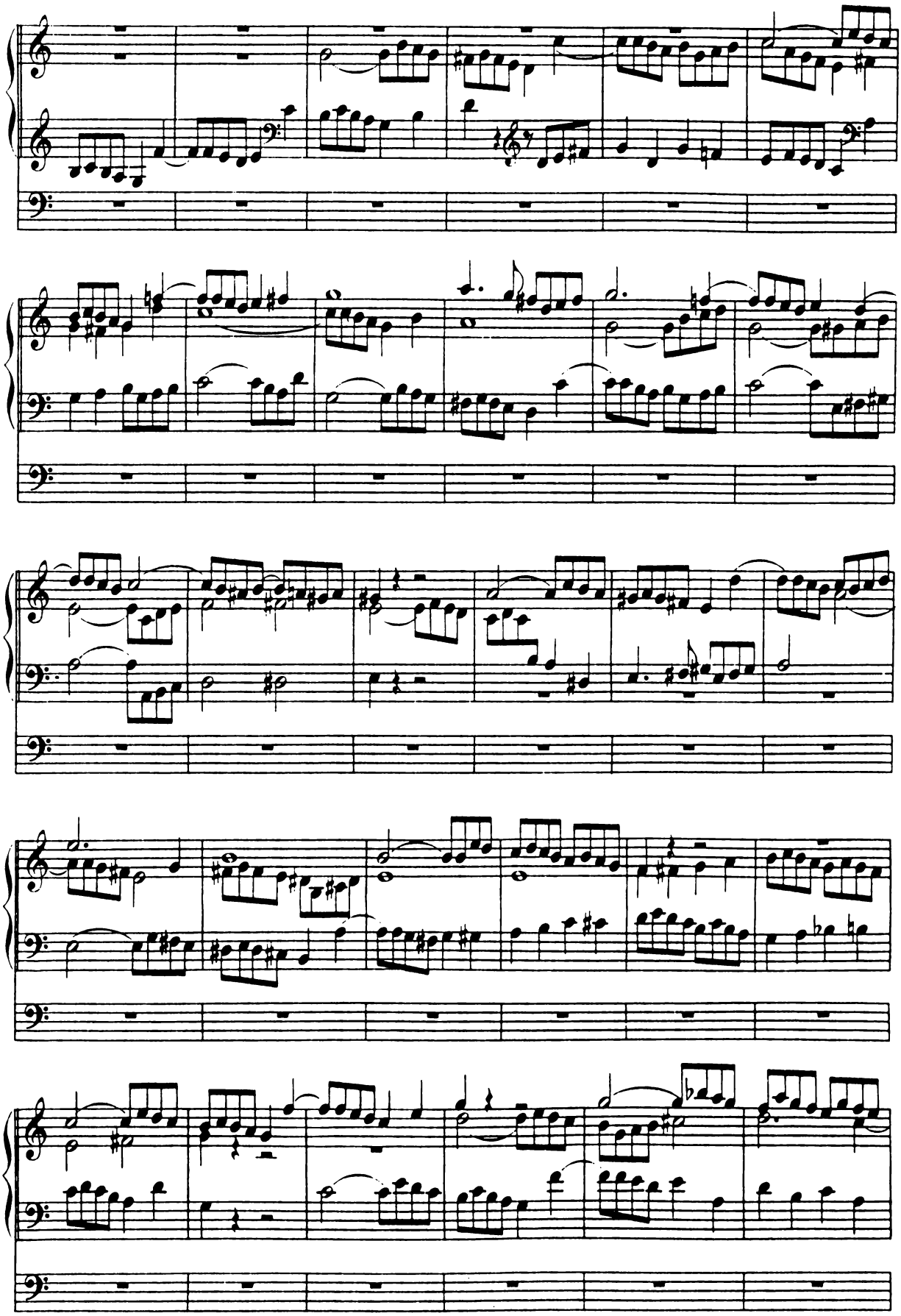

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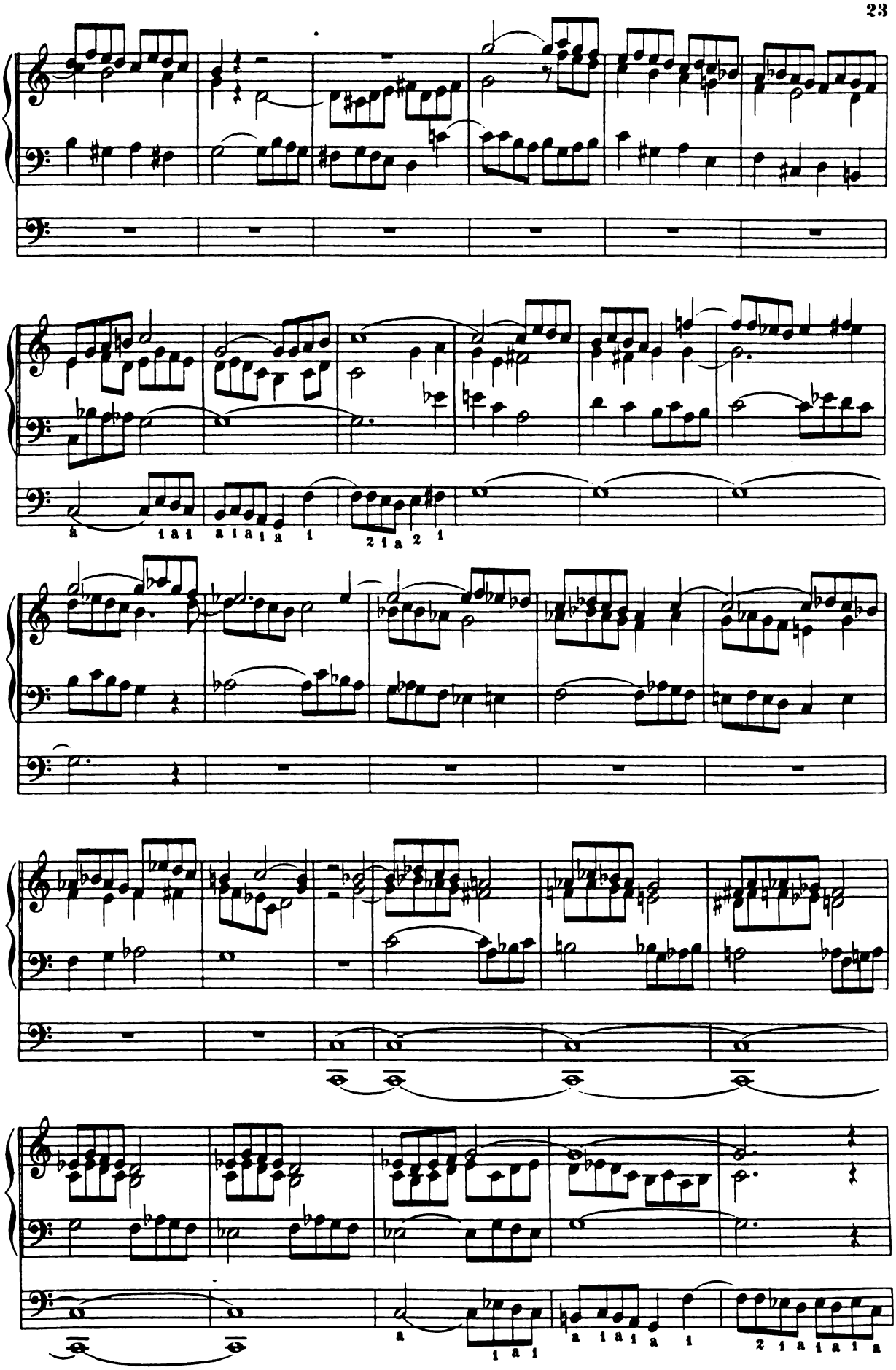

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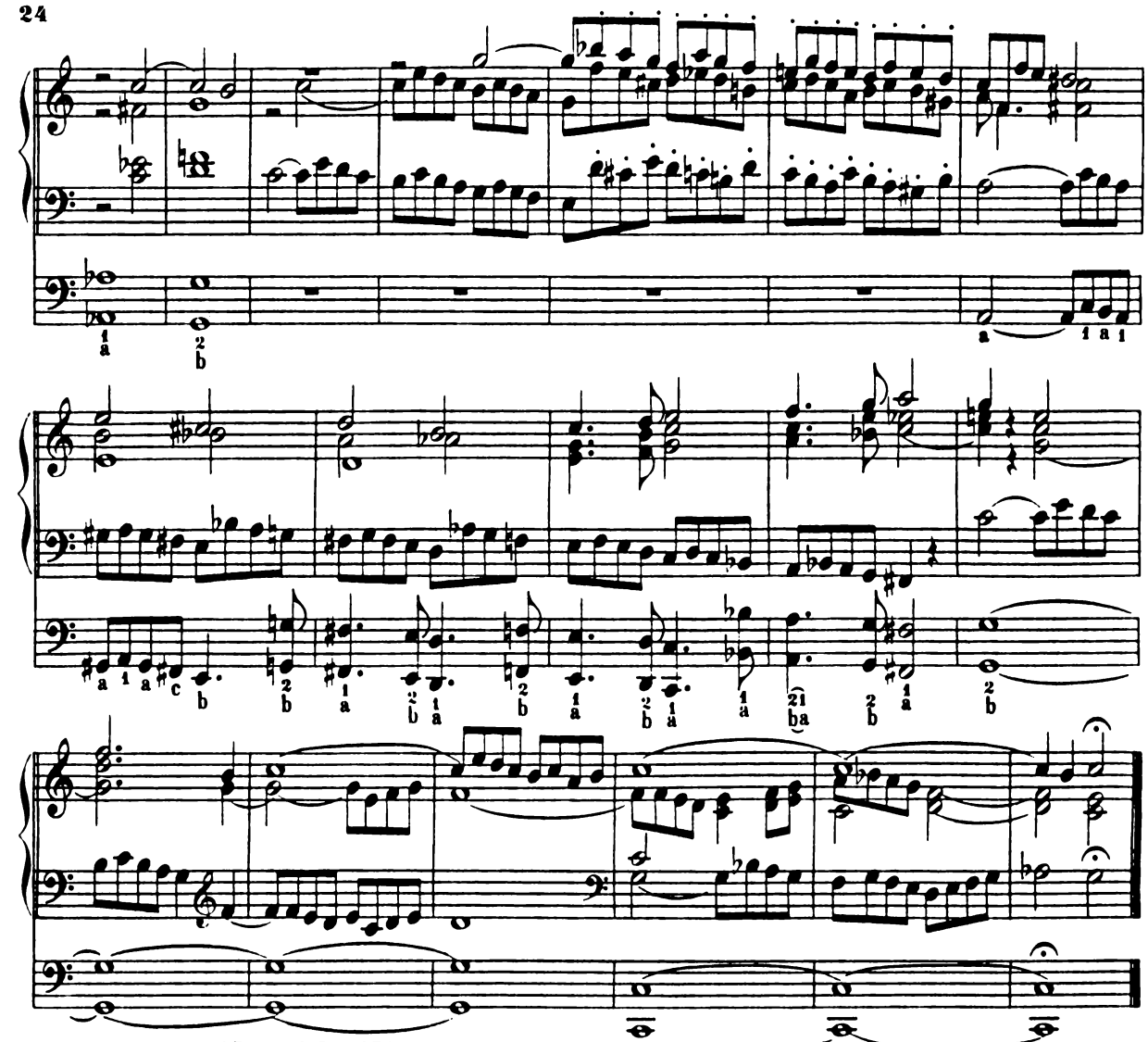
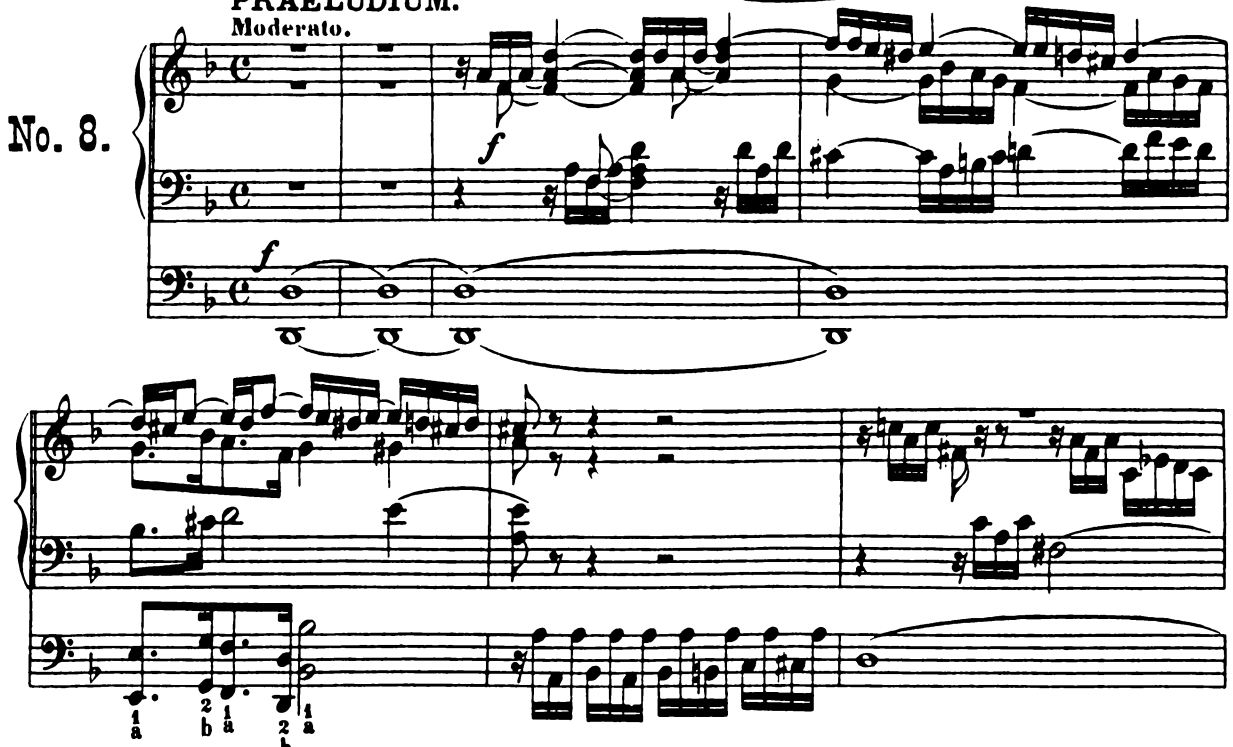


PRAELUDIUM.

Moderato.

No. 8.



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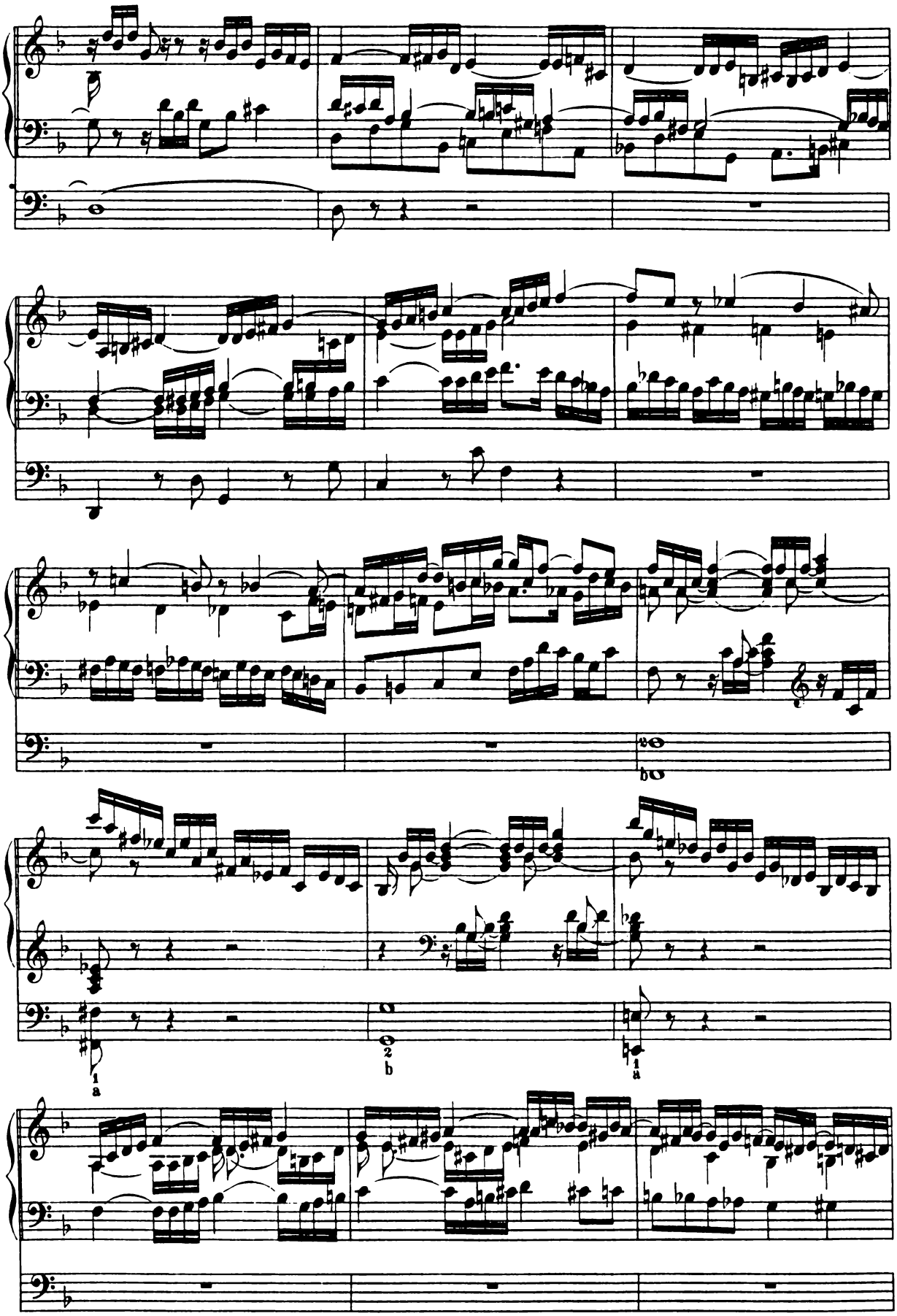

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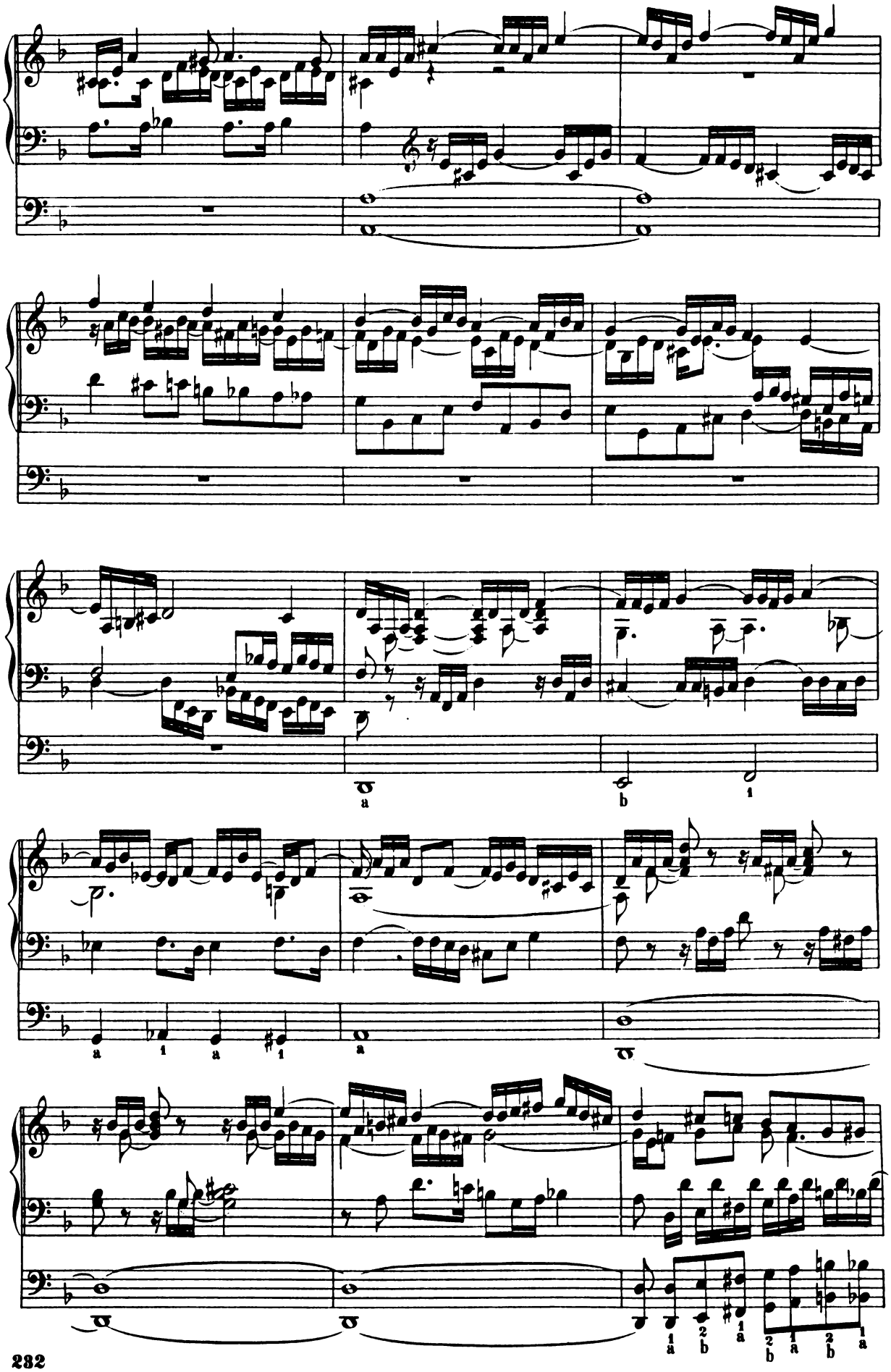

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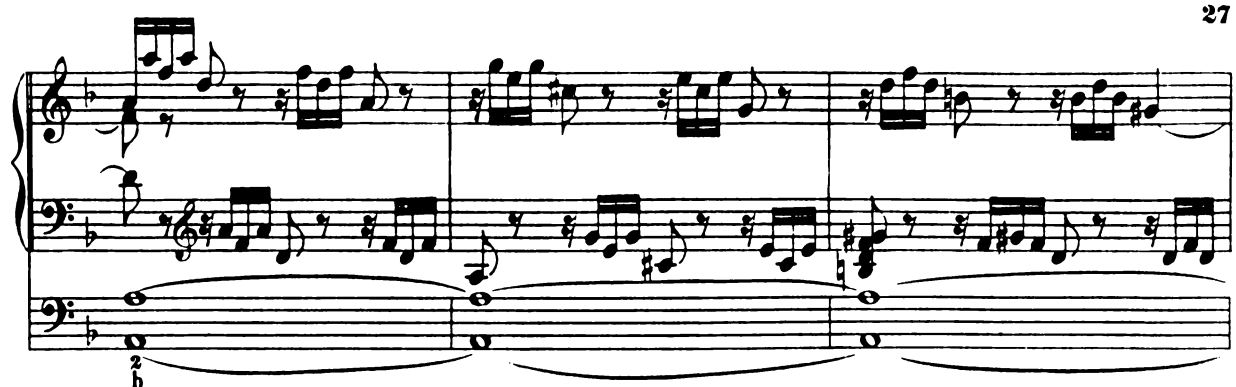
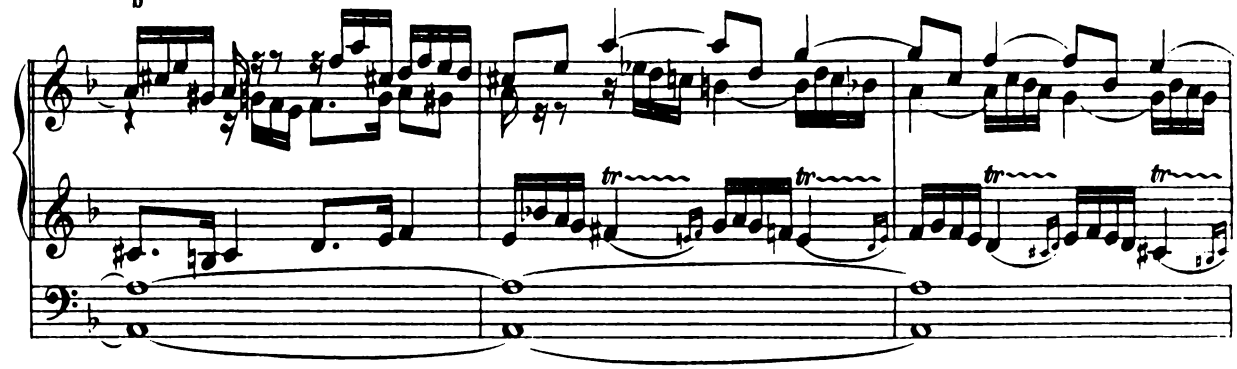
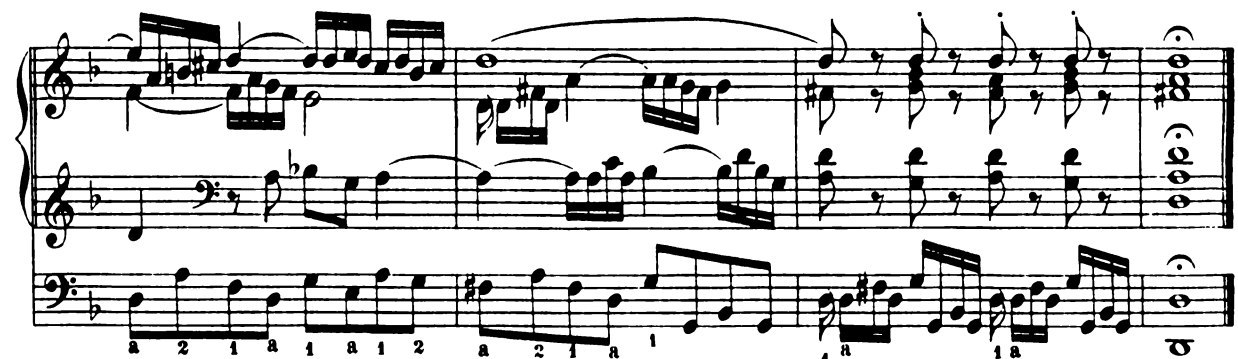
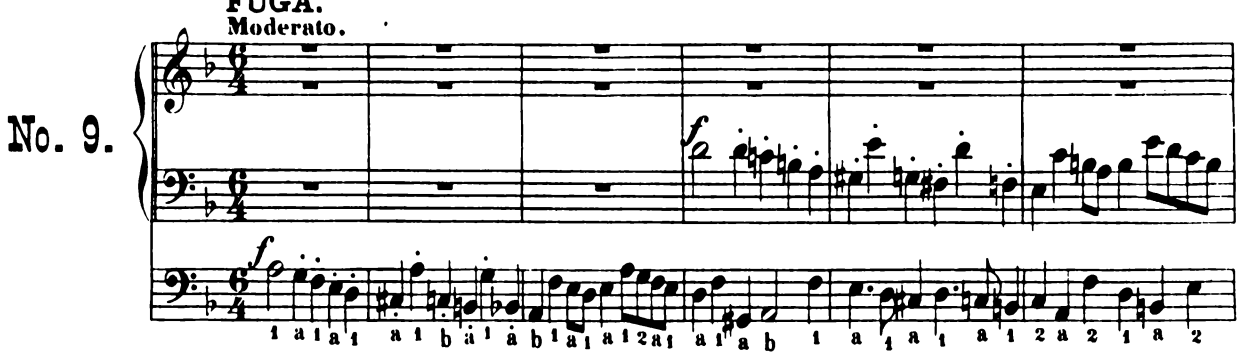


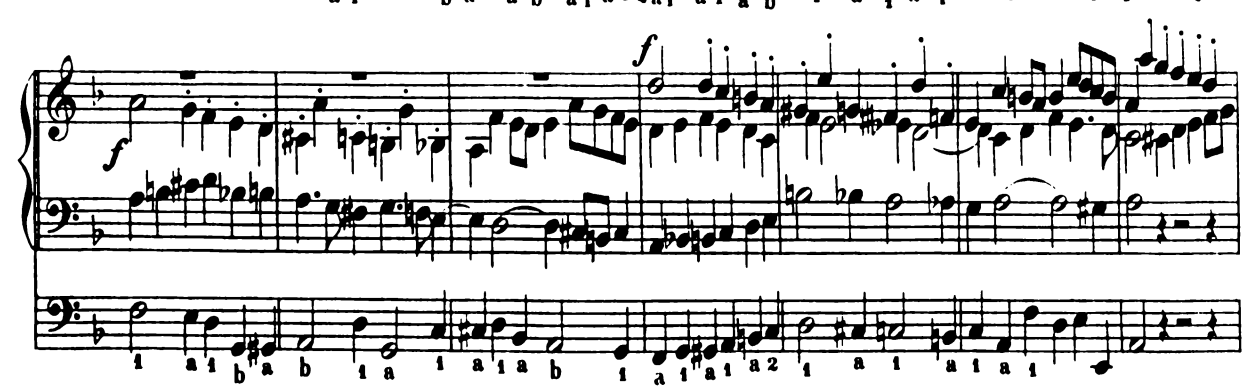




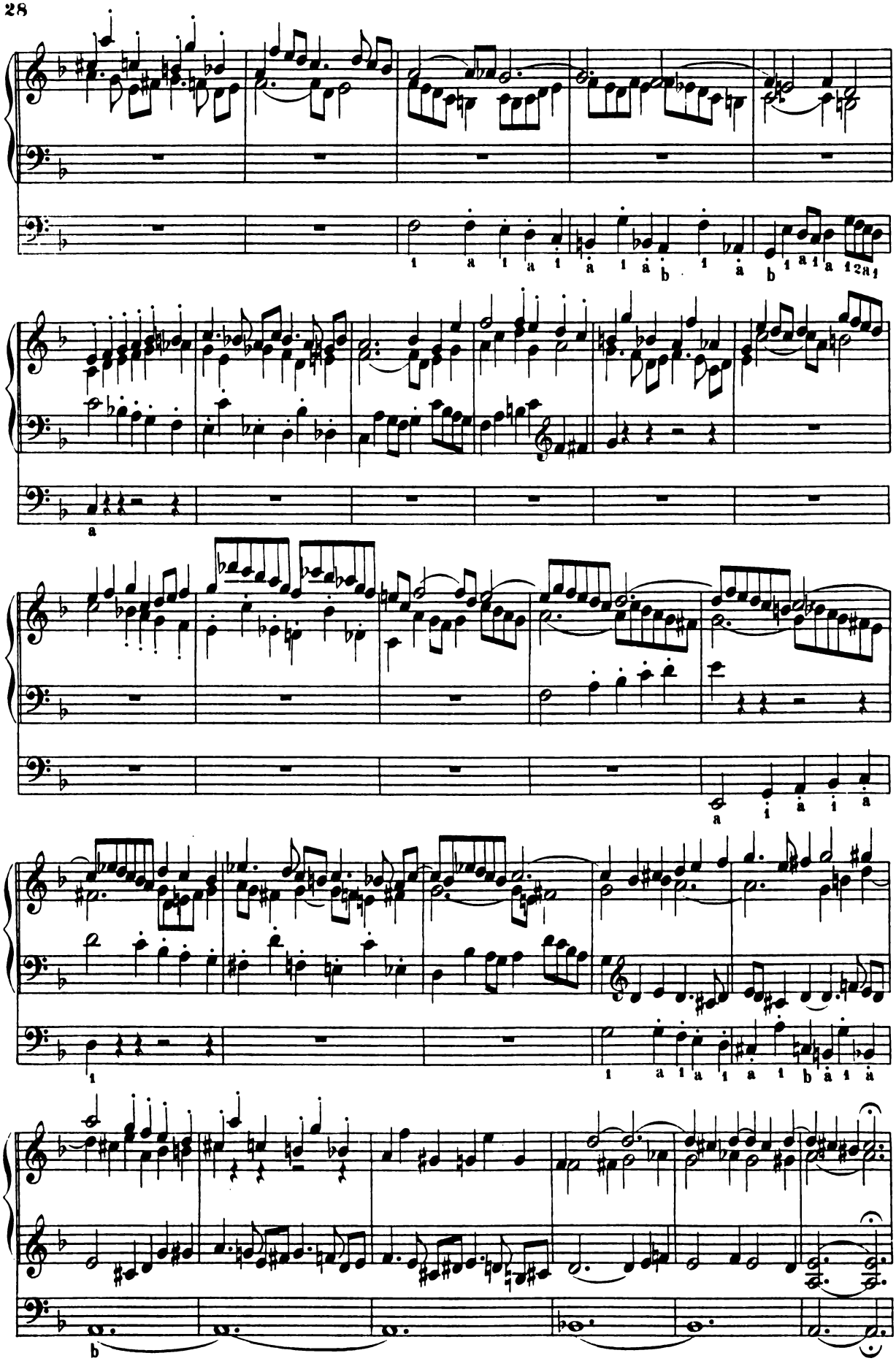
FUGA.
Moderato.

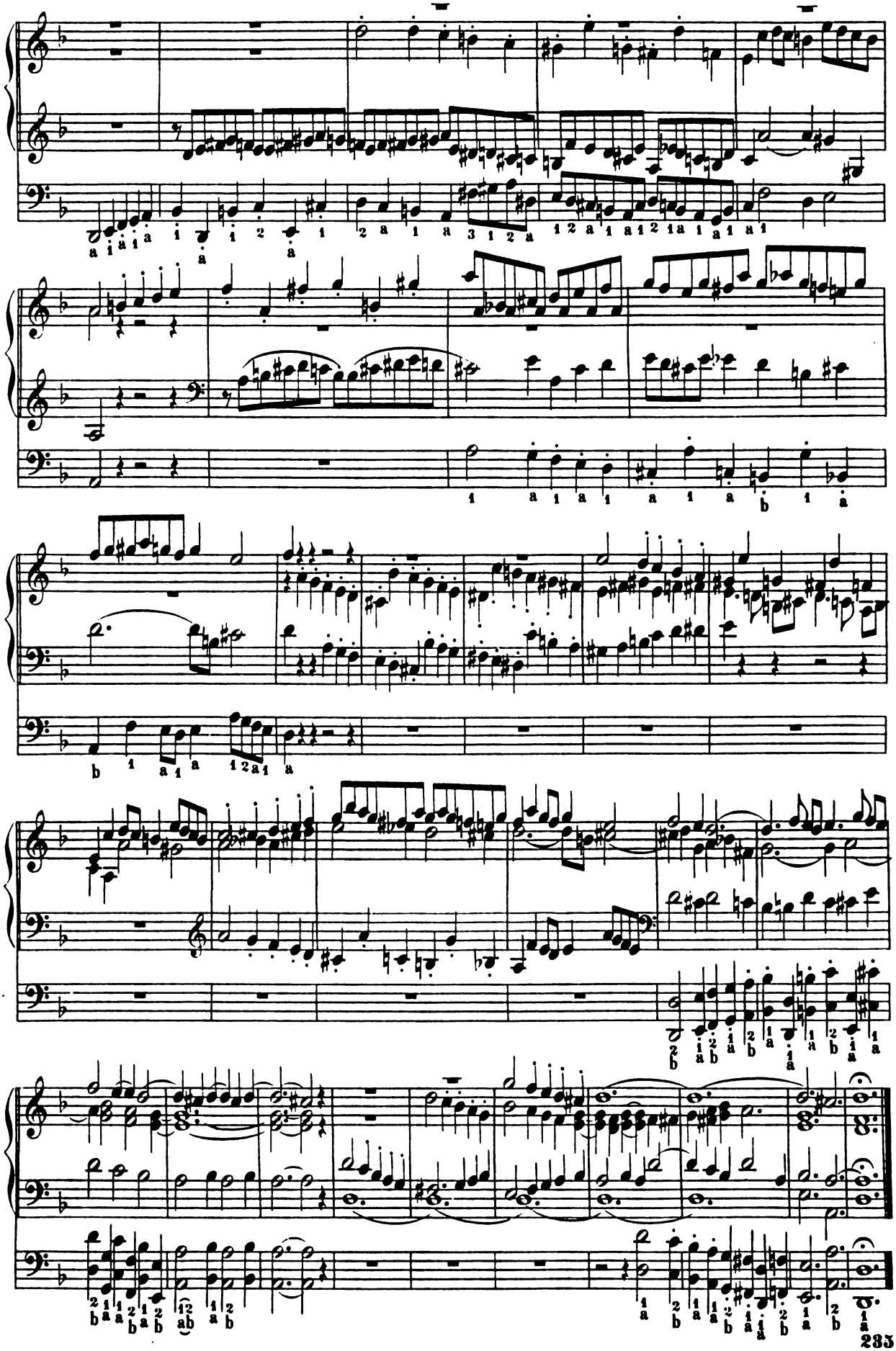
No. 9.





Collection Litolff No. 1362



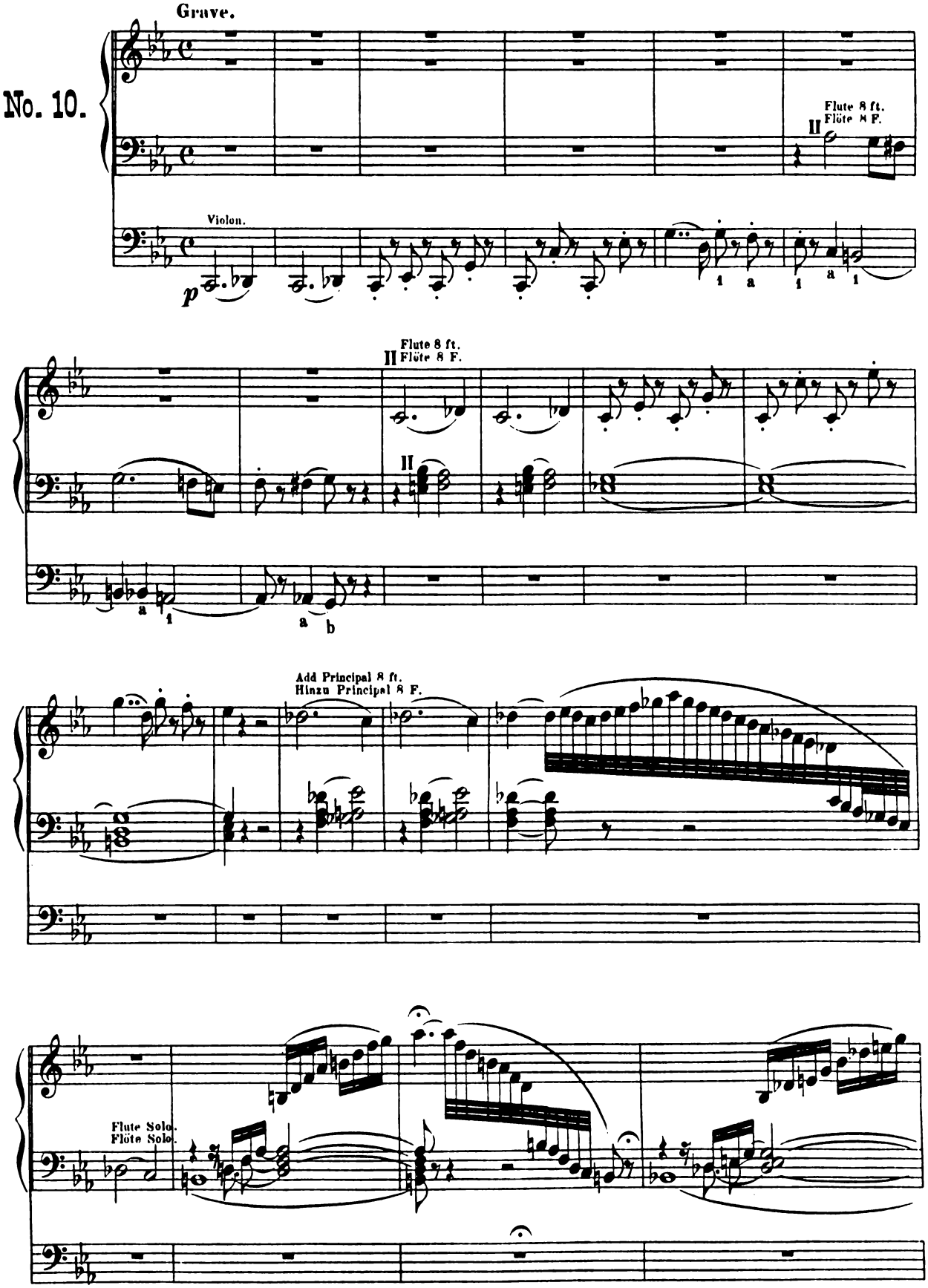


Collection Litolff No. 1362

FANTASIA.

Grave.

No. 10.



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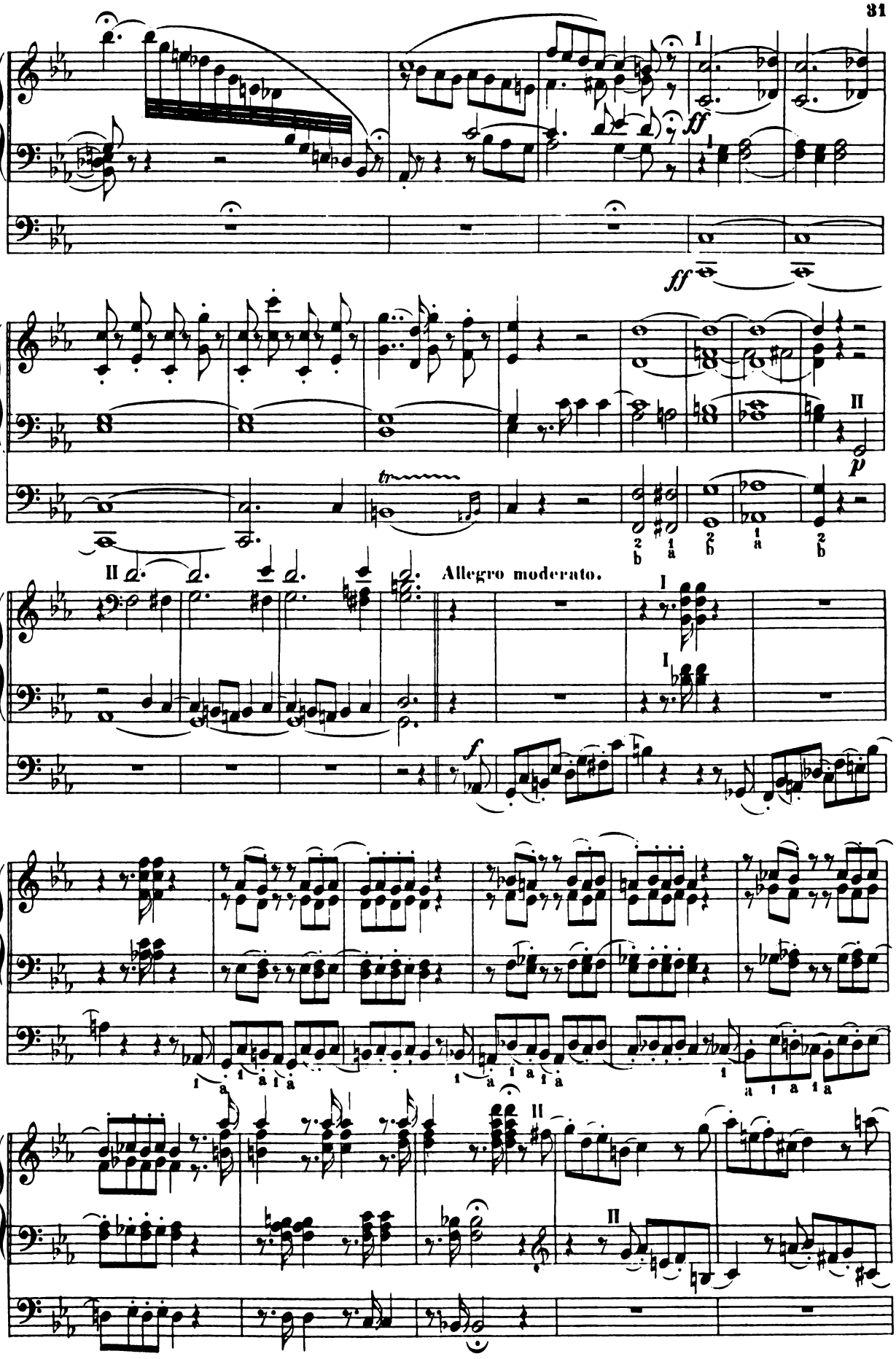

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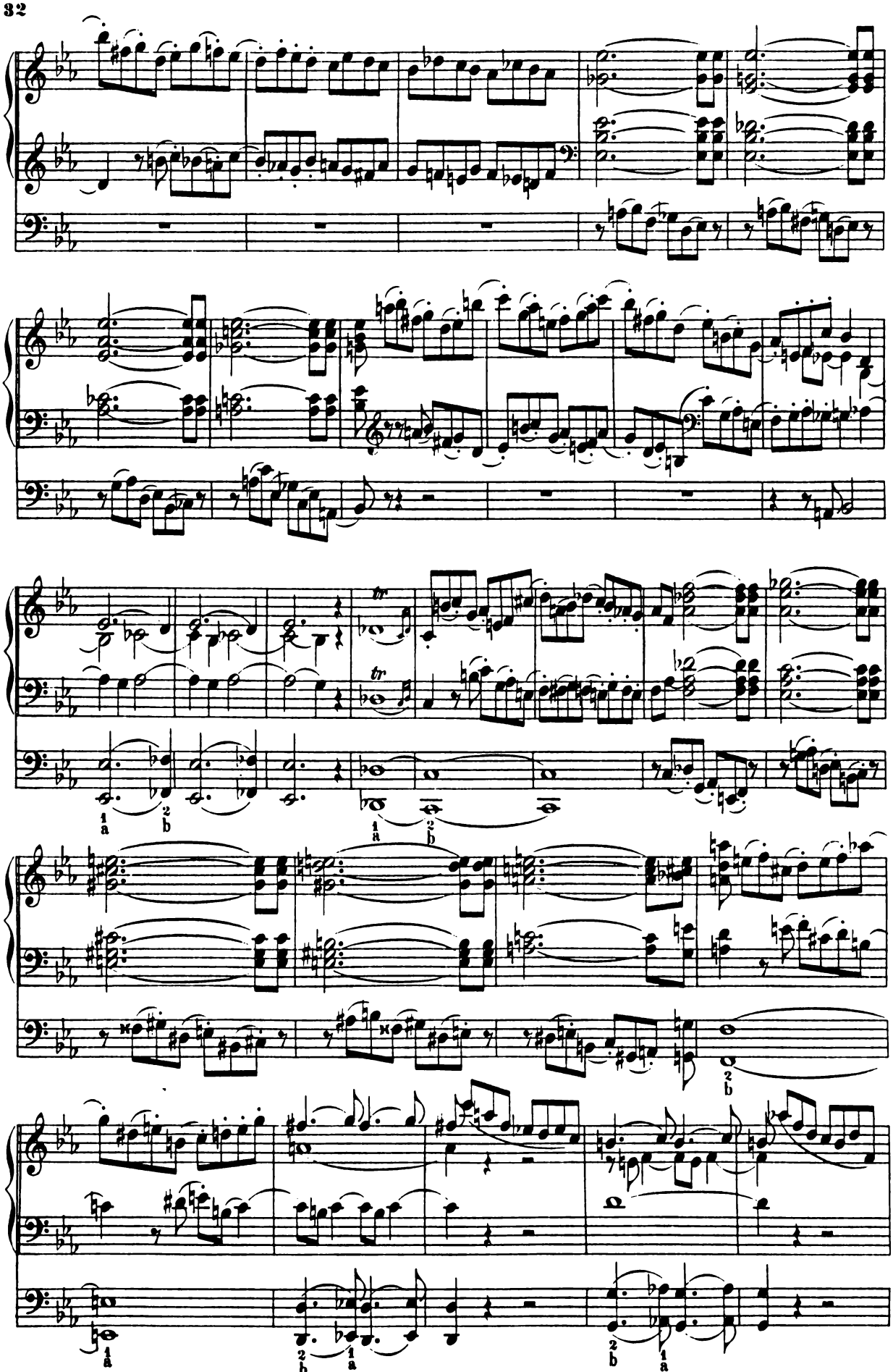

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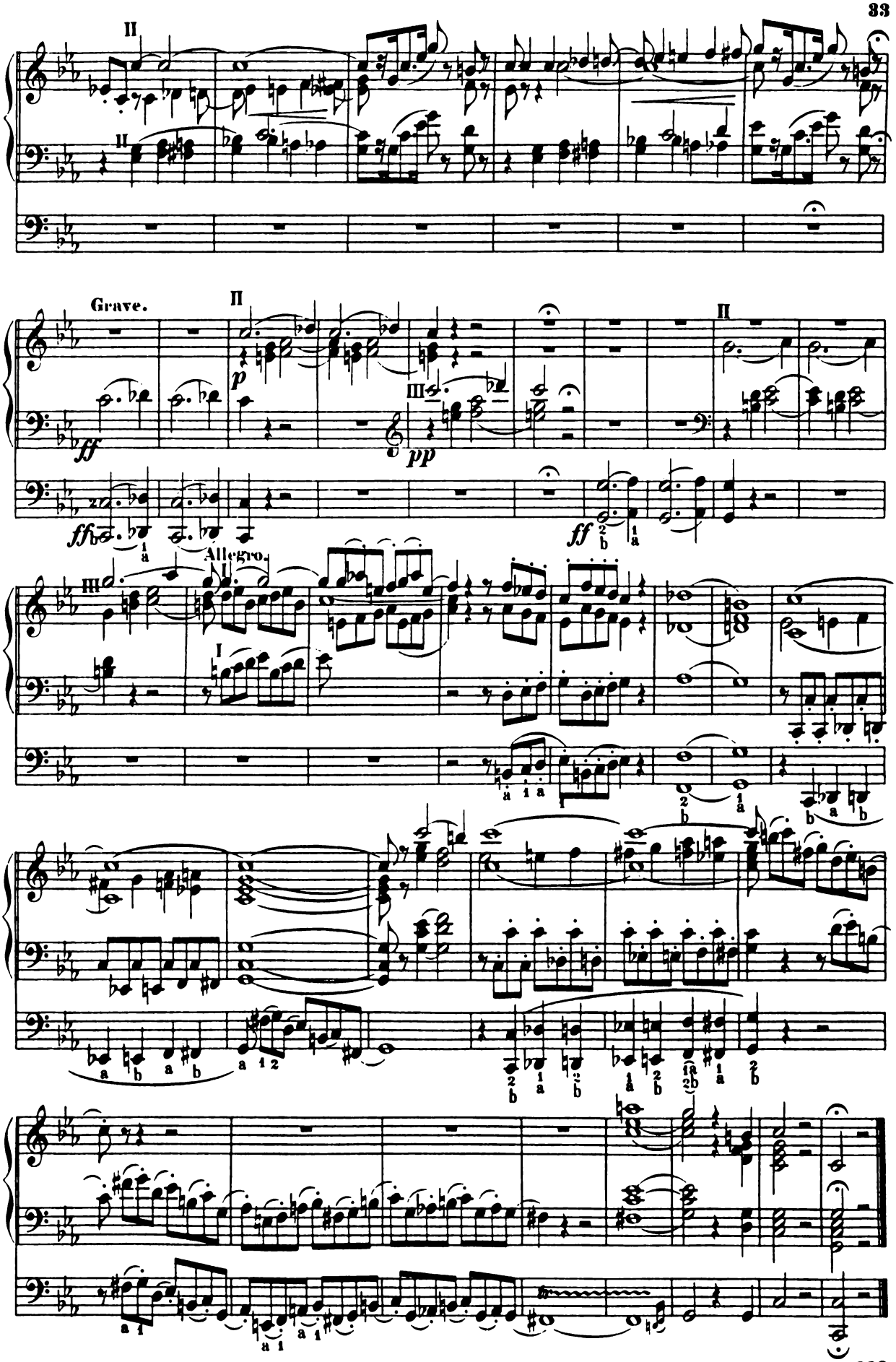
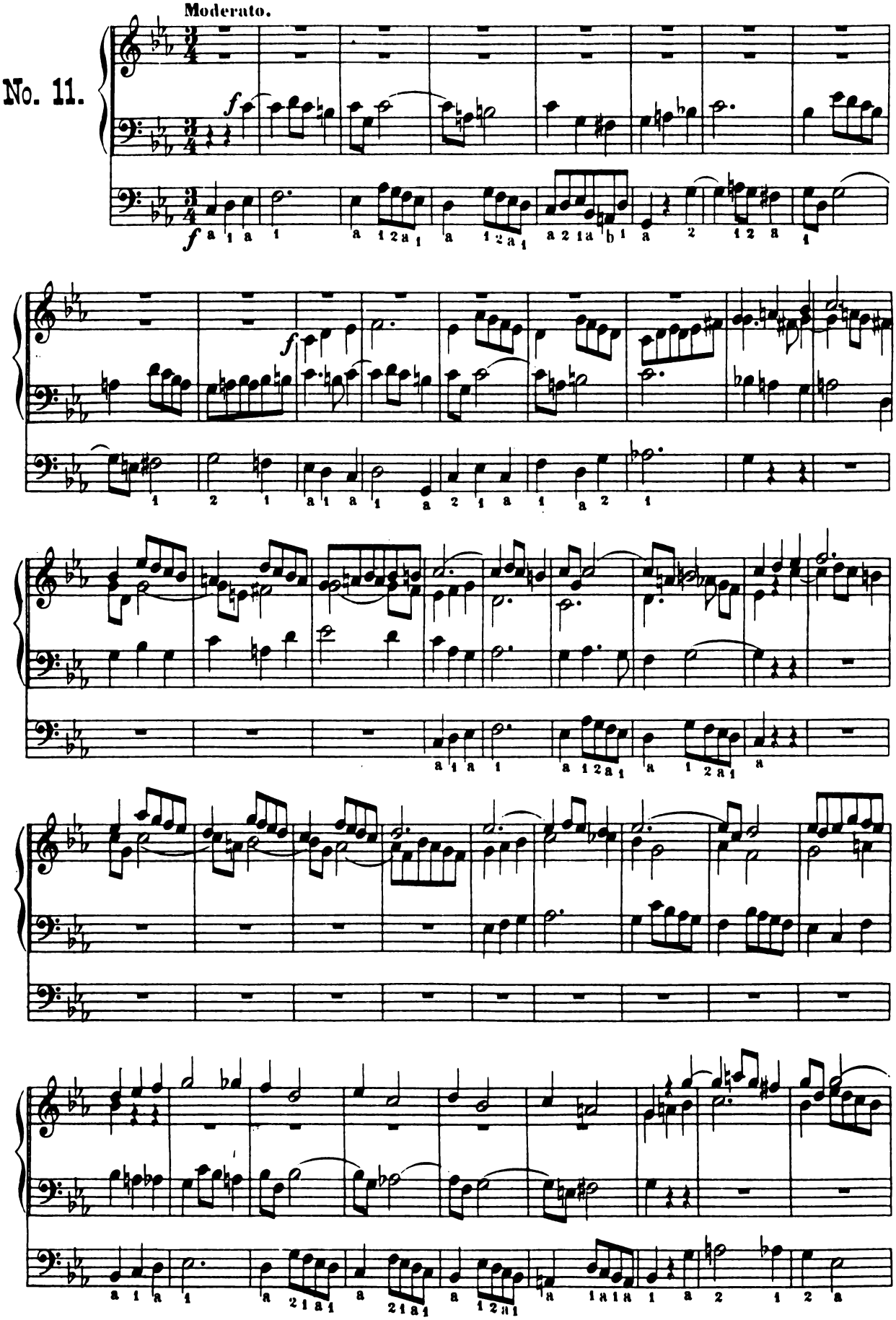


Collection Litolff No. 1362

FUGA.

Moderato.

No. 11.



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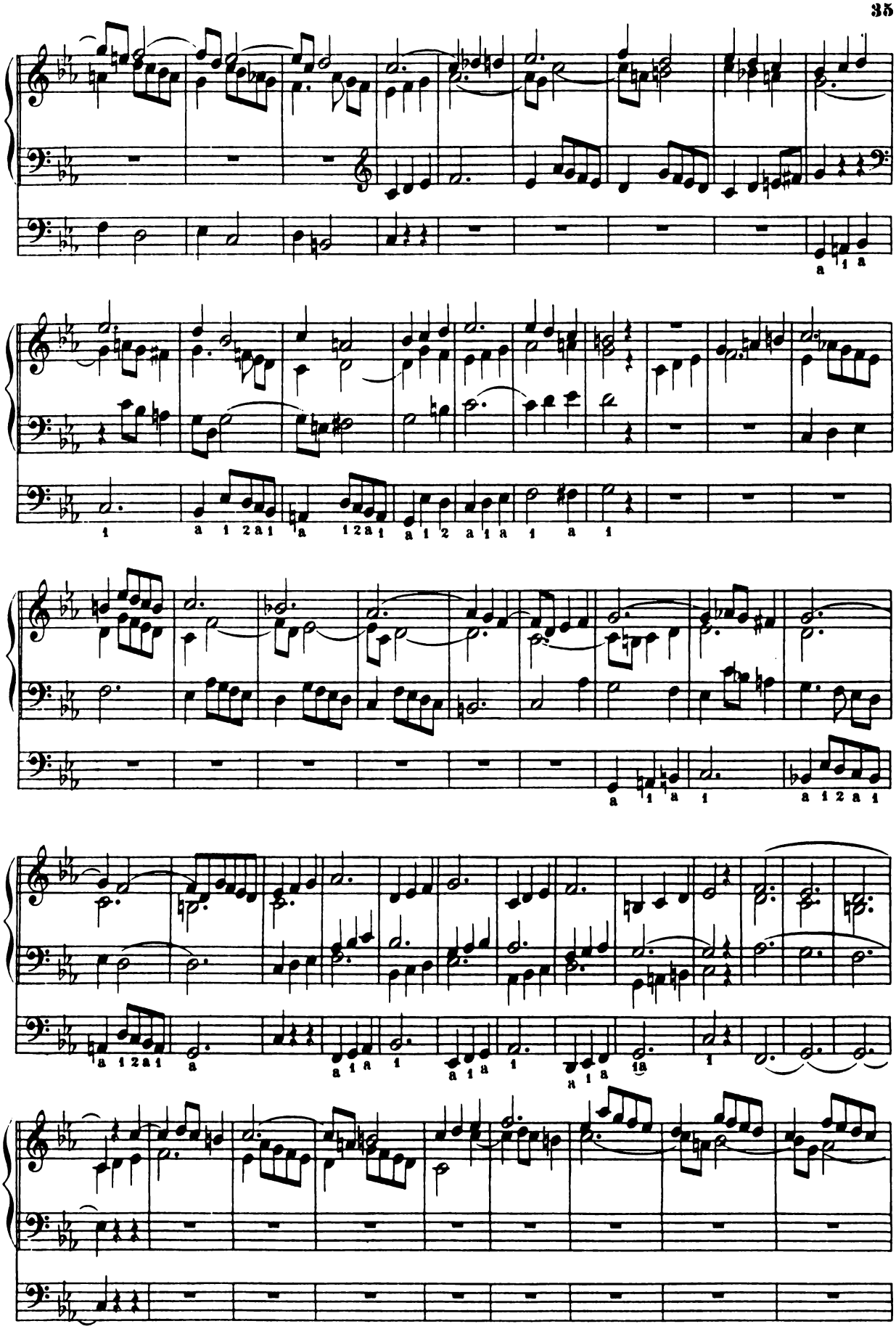

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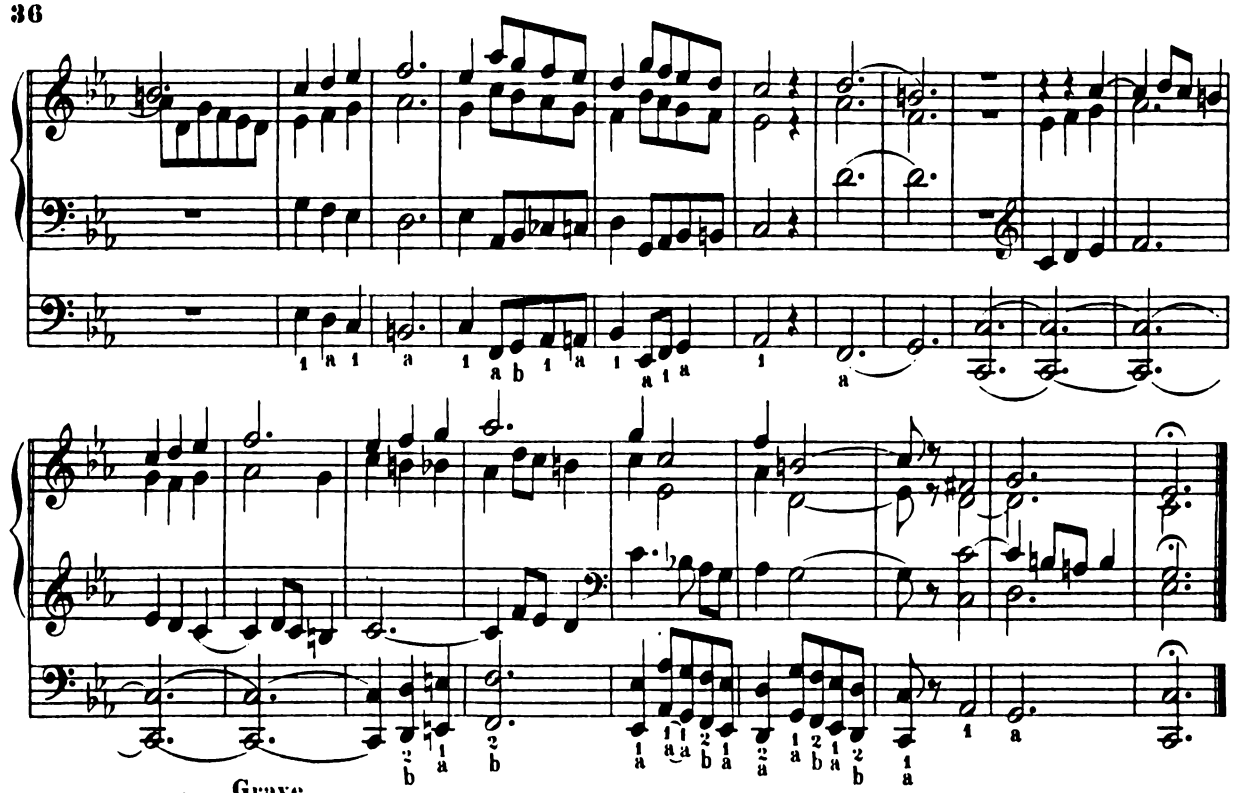
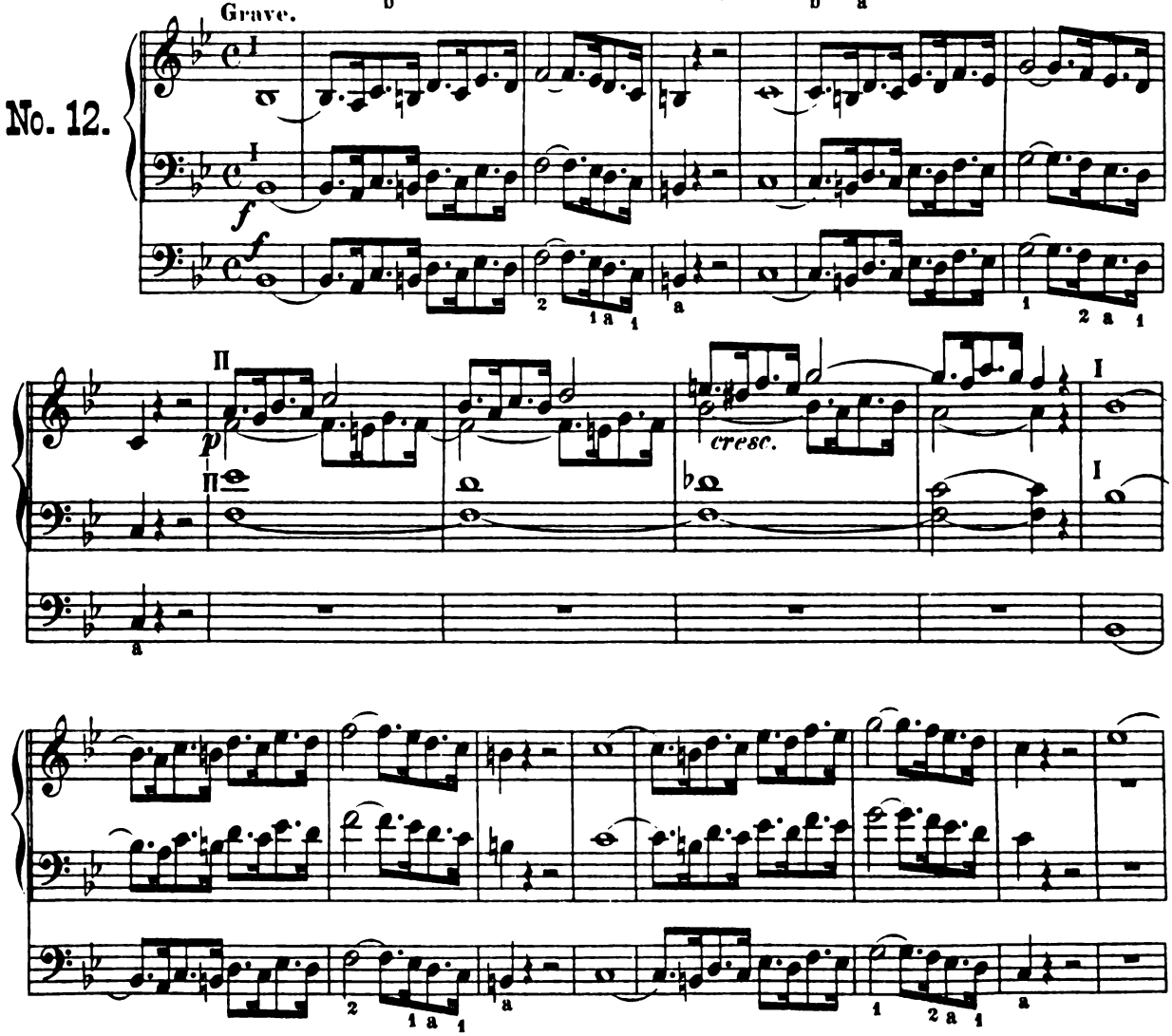
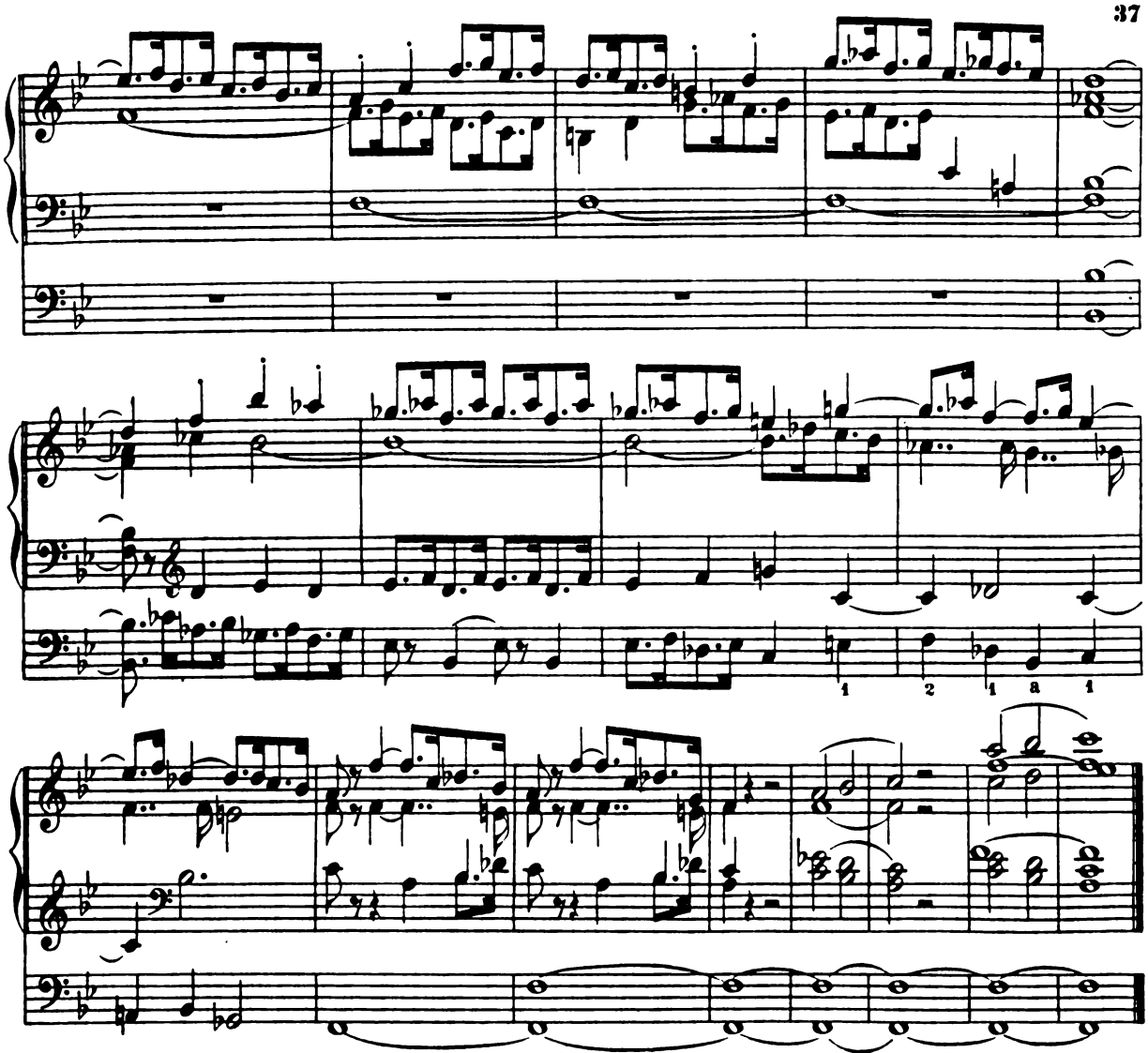


Grave.

No. 12.

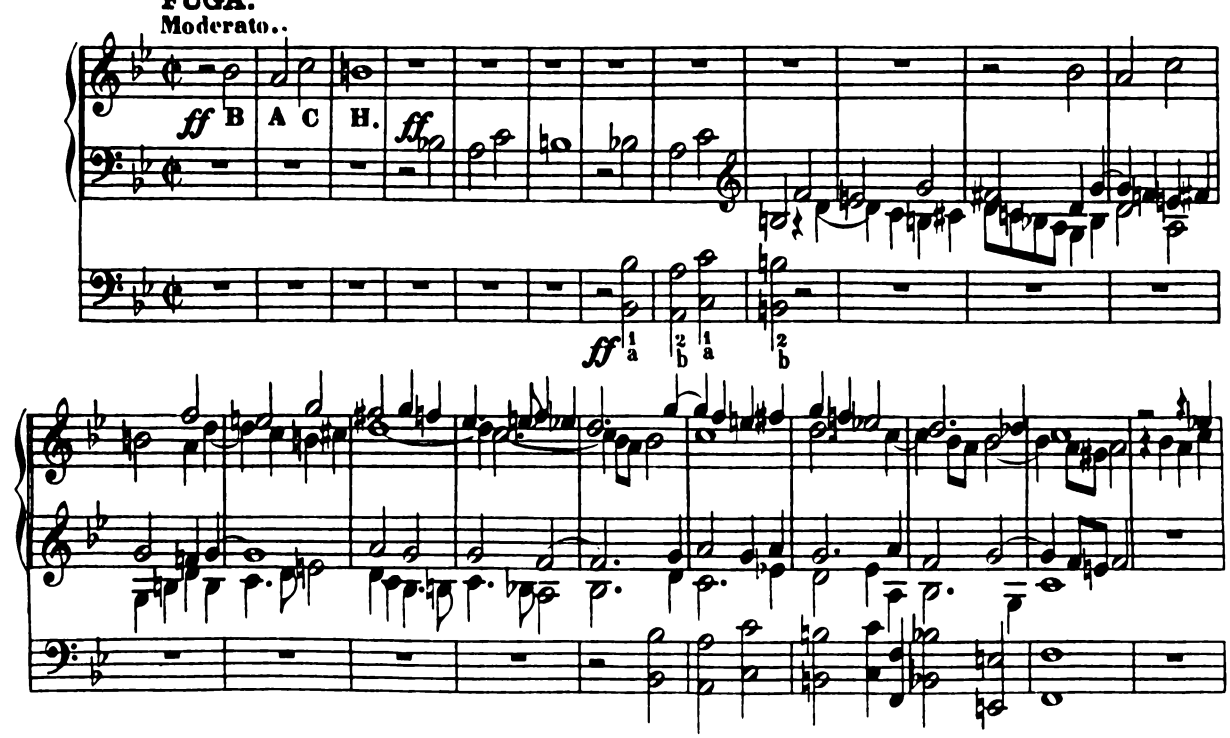


Collection Litolff No 1362



FUGA.

Moderato..



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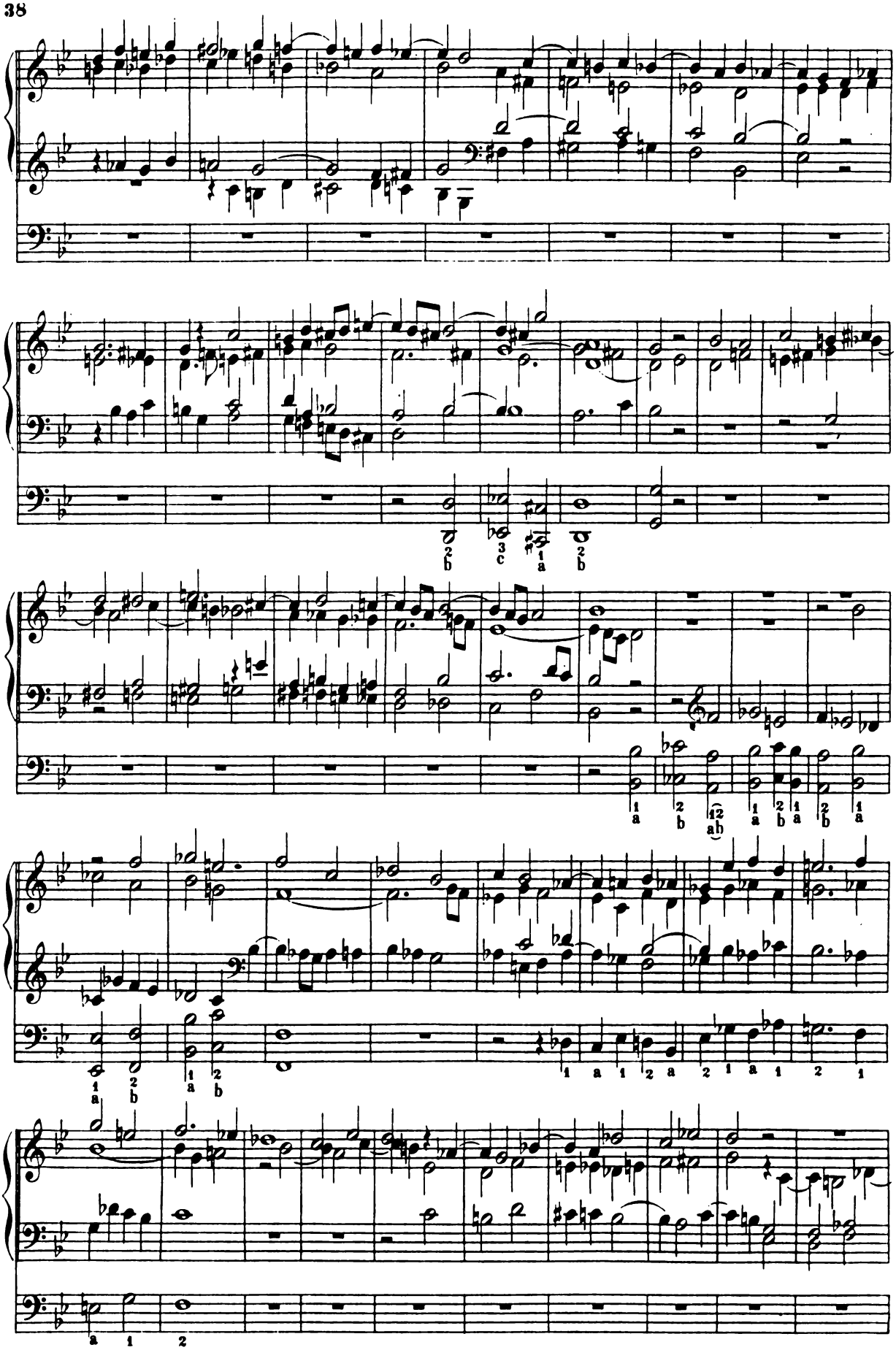

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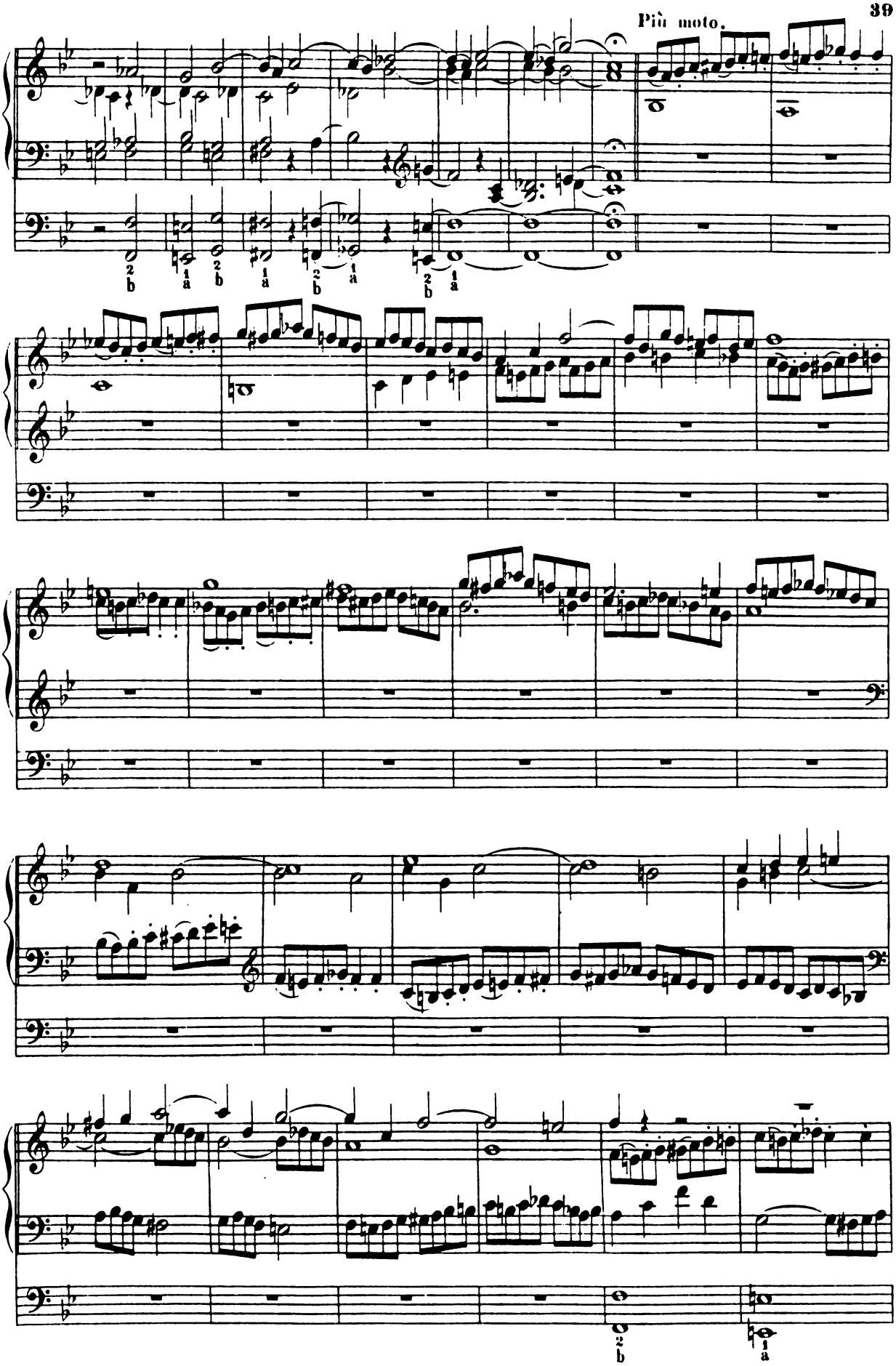

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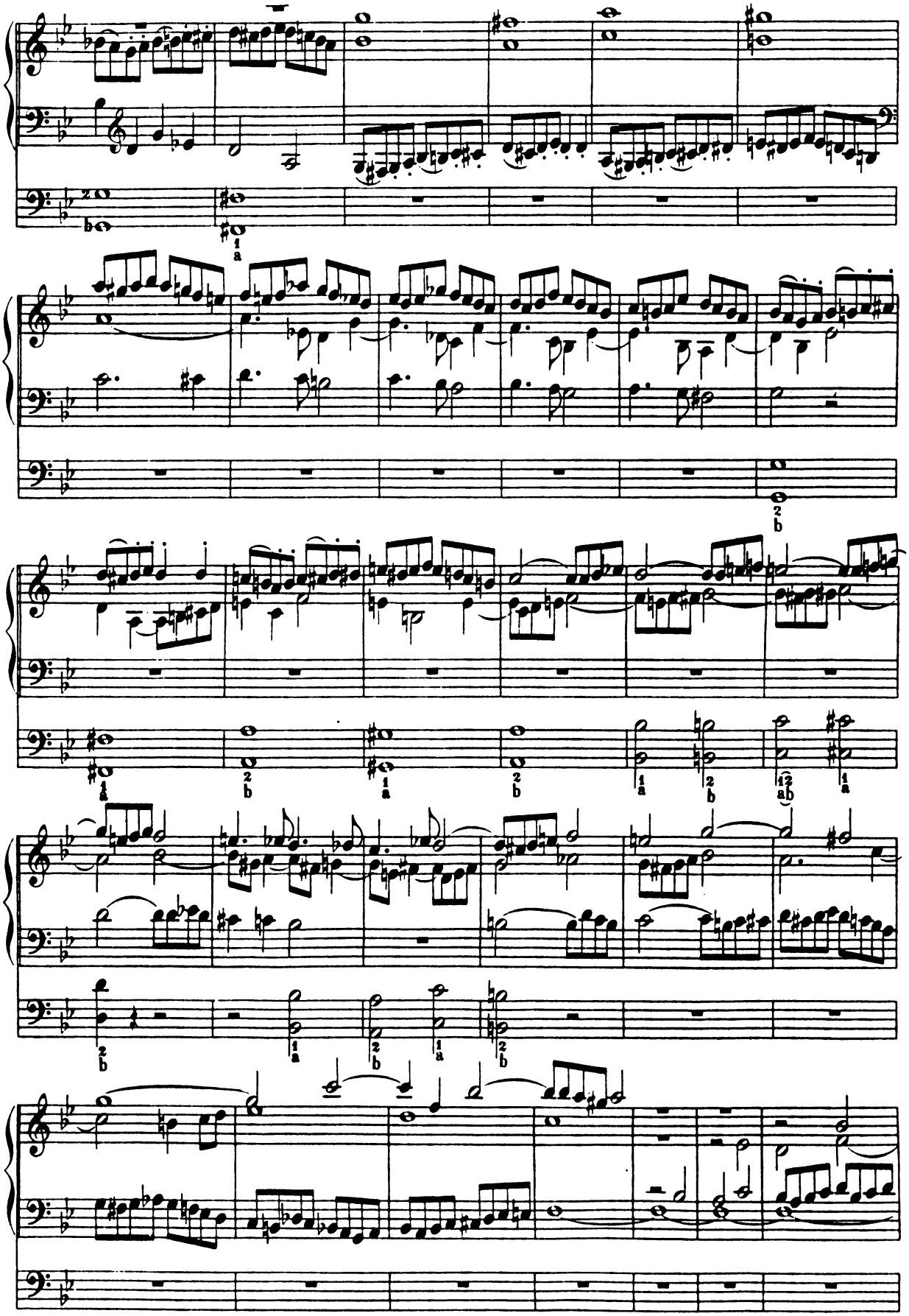

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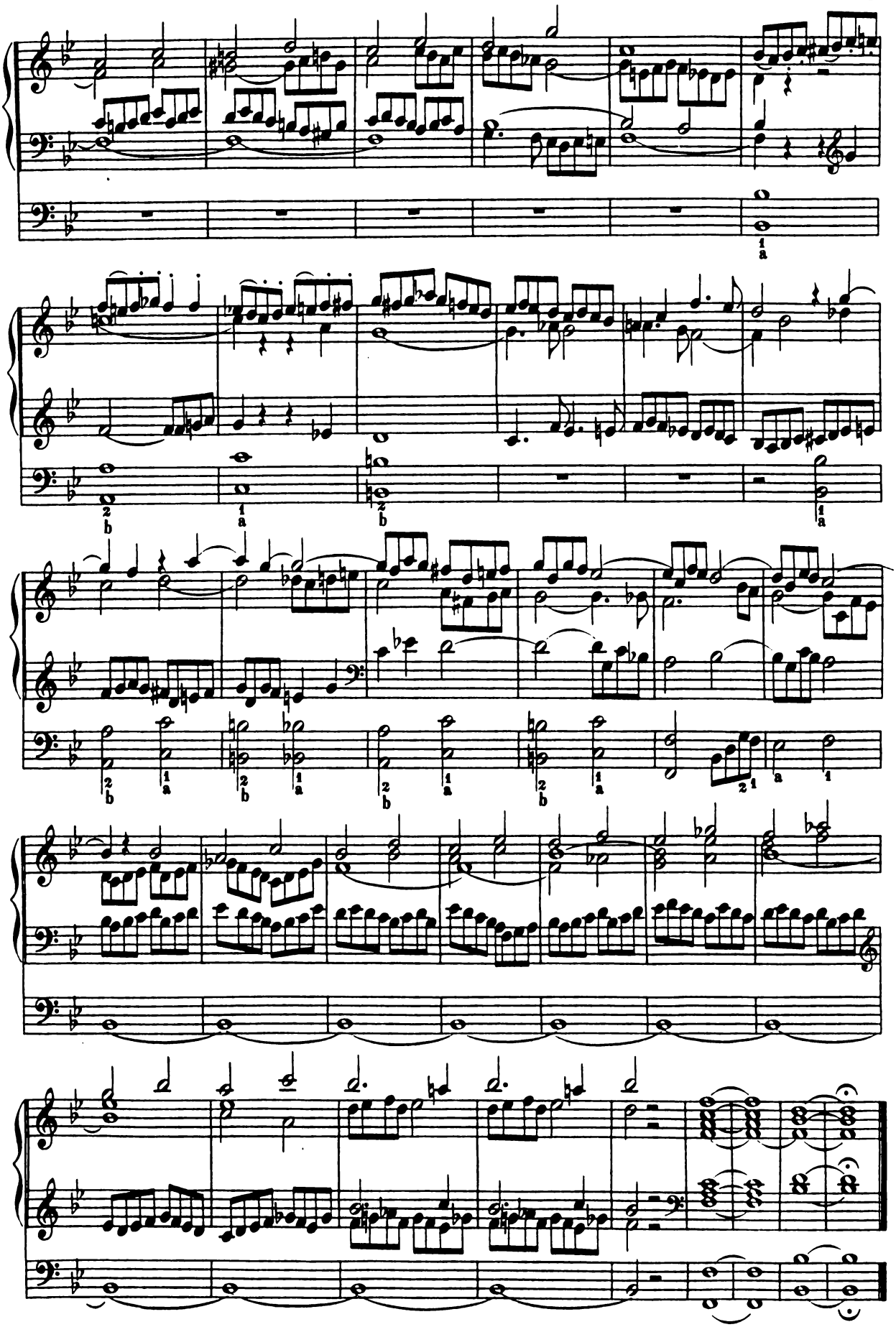

Collection Litolff No. 1362