

NACH BACH (1750-1850)
GERMAN GRADED ORGAN REPERTOIRE
By Dr. Shelly Moorman-Stahlman
moorman@lvc.edu; copyright Feb. 2007

LEVEL ONE

Bach, Carl Phillip Emmanuel

Leichte Spielstücke für Klavier

This collection is one of most accessible collections for young keyboardists at late elementary or early intermediate level

Bach, Wilhelm Friedemann

Leichte Spielstücke für Klavier

Mozart, Leopold

Notenbuch für Nannerl

Includes instructional pieces by anonymous composers of the period as well as early pieces by Wolfgang Amadeus

Merkel, Gustav

Examples and Verses for finger substitution and repeated notes WL

Schneider, Johann Christian Friderich

Examples including finger substitution included in: WL

Türk, Daniel Gottlob (1750-1813)

Sixty Pieces for Aspiring Players, Book II

Based on Türk's instructional manual, 120 Handstücke für angehende Klavierspieler, Books I and II, published in 1792 and 1795

Three voice manual pieces (listed in order of difficulty)

Bach, C.P.E.

Prelude in E Minor TCO, I

Kittel, Johann Christian

Prelude in A Major TCO, I

Vierling, Johann Gottfried

Short Prelude in C Minor OMM V

Litzau, Johannes Barend

Short Prelude in E Minor OMM V

Four Short Preludes OMM III

Töpfer, Johann Gottlob Komm Gott, Schöpfer, Heiliger Geist (stepwise motion)	OB I
Kittel, Johann Christian Prelude in A Major	OMM IV
Fischer, Michael Gotthardt Piu Allegro (dotted rhythms and held voices)	LO III
Four voice manual pieces	
Albrechtsberger, Johann Georg Prelude in G Minor	OMM, I
Gebhardi, Ludwig Ernst Prelude in D Minor	OMM, I
Korner, Gotthilf Wilhelm Moderato in B Minor (very simple)	LO I
Merkel, Gustav Prelude in C Major	OMM, I
Rinck, Johann Christian Heinrich Andante in C Major Alla breve in C Minor (some pedal pt added at end) Praeludium in A Minor	LO III OMM IV
Schneider, Friederich Prelude in B Flat Major	OMM, I
Johann Gottfried Vierling *Piece Without Title in G Major Includes use of simple pedal; jovial piece	LO II
Joseph Haydn 32 Pieces for Musical Clocks (sampling of order) Menuett CM Tempo di minuetto FM Marche DM Presto CM Allegretto FM Tempo di minuetto CM Allegretto GM Allegro CM	

Ludwig Van Beethoven

*Orgel Fuge in D Major

Simple 2 part fugue. Pedal enters on a pedal point at the end.

Excellent piece for a beginning organ student who enjoys the Beethoven piano sonatas

Mozart, Wolfgang Amadeus

Church Sonatas, volume I

Contains KV 67-69, 144, 145, 212, 241, 224, 225

The organ functions as a figured bass player in all of these sonatas

Church Sonatas, volume 2

KV 244, 245, 274, 328,

LEVEL TWO

Mozart, Wolfgang Amadeus

**Church Sonatas*, volume 2

Sonate in C Major, K. 336

Krebs, Johann Ludwig

Fantasy for Organ and Oboe

Trio texture. Organ part is easy but the oboe part is challenging

Ludwig Van Beethoven

Suite for a Mechanical Organ

*Scherzo is a simple piece using 2 and 3 note slurs. Sparse writing

Haydn, Joseph

Concerto in C Major, Hob. XVIII: 10

The 2nd and 3rd movements are very easy with little use of ornamentation

The 1st movement incorporates ornamentation and use of duple/triple alternations. Level three or four.

Bach, C.P.E.

Sonata I, mov. 3 "Allegro"

The two and three note slur figuration lies comfortably in the hand

Umbreit, Carl Gottlieb

Sostenuto in B Flat Major (very simple pedal part)

LO III

Three part manual pieces

Telemann, Georg Michael

Prelude on "Allein Gott in der Höh"

OMM IV

Rinck, Johann Christian Heinrich Andante in E Flat Major (3rds in right hand requiring hand shifts) Moderator in E Minor	LO III
Töpfer, Johann Trio in E Minor Allegretto in E Major	LO I
Goltermann, Georg Prelude in A Minor, op. 64, no. 2	OMM III

Four part manual pieces with figuration

Seeger, Joseph Praeludium Four part manual piece with figuration included	OMM, I
Rinck, Johann Christoph Heinrich Praeludium Four part manual piece with passing tones	OMM, I

LEVEL THREE

Kittel, Johann Christian Praeludium in G Minor (2 line piece, 4ths in pedal)	GC
Krebs, Johann Ludwig Trio in D Major	GC; DM

Advanced 3 part manual pieces

Fischer, Michael Gotthardt Fugue in D Major (ornamentation added, no pedal) Fugue in F Minor (three voice fugue with many passing tones)	LO III
Kittel, Johann Christian Fughette in D Minor Trills with 2 voices in one hand; pedal added at end	LO I
Rinck, Johann Christian Heinrich Andante in D Minor (fourth voice added at end, opt. pedal) Fughetta in D Major Chromatic subject makes this difficult	LO III LO I

*Fughetta in A Flat Major (many sixteenths but lies in hand)	LO I
Telemann, Georg Michael Fuga Cromatica (three voice manual fugue)	OMM V
Töpfer, Johann Gottlob Fugue No. 14 (from 20 Fugues for Organ) (voice distribution challenges)	OB I
Umbreit, Carl Gottlieb Andante in D Major (manual figuration, optional pedal)	LO III
Four voice	
Rinck, Johann Christian Prelude in E Minor (manuals only)	RS
Merkel, Gustav Andante (four voice, many steps in pedal part)	LO III
Rembt, Johann Ernst Fughette in E Minor (four voice, pedal near end)	LO III
Rinck, Johann Christian Praeludium in C Major Stepwise pedal part; voice distribution challenges at minimum Andante in F Minor (built on triadic formula) Adagio in E Major Four voice with simple pedal, rhythmic challenges, figuration Adagio in F Major (easy part but complex rhythms and chromaticism in manual)	LO I LO III LO III
Hesse, Adolph Friedrich *Praeludium in A Minor Pedal works in conjunction with manuals; repetition	LO I
Joseph Haydn Concerto in C Major, Hob. XVIII, No. 1 Excellent piece for an undergraduate student with good piano background No pedal part but the manuals are as difficult as a piano sonata; ornaments Virtuosic writing but mostly scales and arpeggio based	Breitkopf 5132
Concerto in C Major, Hob. XIV: 12 The second movement is a beautiful piece that fits level three very well The third movement requires very little manual shifts and modest ornamentation	Doblinger DM 323

The first movement alternations duple/triple figuration. Some tricky ornamentation makes this a level 4 or 5 piece.

Haydn, Michael (1737-1806)

Concerto for Organ, Viola, and Strings

Ludwig Van Beethoven

Suite for a Mechanical Organ

“Adagio” is the most difficult of the set requiring ability to change rhythmic values frequently; complex writing

“Allegro” requires the ability to play long trills while playing figuration

C.P.E. Bach

*Prelude in D Major

Dramatic piece alternating between symphonic writing and keyboard style

Pedal can come and go at will; works especially well at octave spots

Fughette über CFEBACH, Wq 121, Helm 285

BFO

Short piece on his name which includes pedal at end

*Four Small Duets for two Keyboard Instruments, WOTQ 115

Bach, Johann Christoph Friederich

Fughette über HCFBACH

BFO

Mendelssohn, Felix

Praludium in D Minor, 1820

Pedal point with manual chords

Choral in D, 1844

Allegro in B Flat Major, 1844

One compositional style throughout

LEVEL FOUR

Telemann, Georg Michael

Choral prelude on “Straaf mich nicht” (trio texture)

OB III

Pedal enters on chorale in long note values

Schneider, Friedrich

Trio in F Major (pedal pizzicato in octaves)

CD

Rheinberger, Joseph

Trio in D Flat Major

RS

Rembt, Johann Ernst		
Two Fughettas (Bflat, F); four voice fugue with pedal		OB IV
Fischer, Michael Gotthardt		LO III
Fugue in C Major (four voice fugue with pedal)		
*Piece without Title in D Major		LO II
Voice distribution; excellent piece for pedal 4 th /3rds		
Piece without Title in G Major		LO II
Pedal runs generally occur with held notes in manuals		
Rinck, J.C.		
*Prelude in F Minor		LO I
Excellent study for stepwise staccato		
Moderato in C Minor		LO I
Step wise pedal including black to black notes, eighth notes		
*Andante in E Flat Major		LO I
4 voice with fairly simple pedal part		
Fughetta in A Major (pedal leaps stay within 5 th)		LO I
Greve, Conrad		LO III
Fugue in D Major (four voice fugue with pedal)		
Töpfer, Johann Gottlob		
Lamenting (use of chromaticism)		LO I
Merkel, Gustav		LO I
*Adagio in F Major (Teaches pedal articulation and octaves)		
*Shepherd's Song		HOC
Rinck, Johann Christian		
<i>7 Lenten Pieces</i>		
Taken from <i>Choralfreund oder Studien für das Choralspielen</i> pub.		
1832-38 in 7 volumes by Schott		
Most of the pieces are 2 pages long. Include an independent pedal line but		
works homophonically; Arranged from easiest to hardest are:		
Jesu, meine freuds- manuals only		
O Welt; pedal has long periods of rests		
O Traurigkeit		
An Wasserflüssen Babylon		
Herzlich tut mich verlangen		
Freu dich sehr		
Jesu Kreuz, Leiden und Pein		

Beethoven, Ludwig Van

Zwei Praeludien durch alle Durtonen für Orgel, op. 39

Pieces do not utilize a difficult pedal part. Excellent piece for a student interested in music theory. The second prelude is technically a bit more challenging

Bach, C.P.E.

*Fugue in D Minor

The stepwise pedal subject makes this four voice fugue a good intro
The manual parts require few handposition shifts

Sonata II, third mov. "Allegro
Sonata III

Sorge, Georg Andreas

Drei Fugen über den Namen BACH

BFO

Each fugue culminates with the addition of pedal
#1 and 2 are level four; #3 is level five

Fugue on BACH and B Flat Fugue also included in

OMM IV

Krebs, Johann Ludwig

Fuga Thema B.A.C.H.

BFO

Pedal parts always in long note values

LEVEL FIVE

Krebs, Johann Ludwig

Trio in F Major (trio with ornamentation in manual)

Pedal reinforces octave

Michael Gotthard Fischer

LO II

*Piece without title in F Major

Excellent piece to use as Mendelssohn preparation; Sequence study

Piece without title in G Minor

Ornamentation is included but the slow tempo and the placement help

Vierling, Johann Gottfried

For Full Organ in B Flat Major

LO I

Mendelssohn, Felix

Andante alla Marcia, 1845

Allegro moderato maestoso, 1845

Andante in D Major, 1823

Mendelssohn, Felix

Sonata I, 2nd movement, “Adagio”

Chordal writing; Easy pedal part

Good piece to learn how to divide writing between hands

Attention needed to insure that held interior voices are observed

Sonata IV, 2nd movement, “Andante religioso”

Chordal writing; manual parts can be divided between hands logically

Pedal part moves with the manuals; some challenging intervals

Largest pedal leaps are between phrases

Sonata V, 1st movement, “Andante”

Chordal writing

Rinck, Johann Christian

Rondo from the Concerto for Flute Stop

Pedal part fairly simple; A includes chordal writing; B includes fast runs

Excellent piece for pianist with background playing Mozart

Bach, C.P.E

*Sonata IV

“Allegro” is a dramatic piece in symphonic style. Very few ornaments.

“Adagio” is a level six piece with more complex rhythm and ornaments

“Allegro” also includes ornaments but they typically lie within the hand

Sonata VI

All movements are at a consistent level of difficulty

Albrechtsberger, Johann Georg

Twelve New Easy Preludes for the Organ

Merkel, Gustav

Prelude on “Ich dank dir” (2 line work but with complexities)

SCP II

Prelude on “Aus tiefer Noth”

Prelude in E Minor

OB III

Vogler, Georg Joseph

Prelude in C Minor (excellent study for pedal 6ths)

OB IV

Rinck, Johann Christian

Larghetto in G Major (thick choral writing)

LO I

Hopner, Christian Gottlob (1799-1859)

Fughetta in C Minor (stepwise movement but complex)

LO I

Rembt, Johann Ernst. Fughetta in G Minor (tricky leaps in pedal)	OB 5
Umbreit, Carl Gottlieb Commodo in F Minor (triadic pedal part but many hand shifts)	LO III
Andante in G Major (many sixteenths; could be level 6)	LO III
*Grave in G Minor Many dotted sixteenths; excellent piece to reinforce this	LO III
Allegretto in A Major (manual parts include many shifts)	LO III
Volkmar, Wilhelm Valentin Prelude in G Minor (excellent study for octaves)	OB III
Marpburg, Fridrich Wilhelm Twenty-one Chorale Preludes	
Mozart, Wolfgang Amadeus Andante in F Major (ornamentation and voice distribution challenges)	
LEVEL SIX	
Fischer, Michael Gotthardt Praeludium (canon)	OB VI
Krebs, Johann Ludwig Trio in C Minor	OB VI
Trio in A Minor (reinforces triadic motion)	OB II
Rheinberger, Joseph Trio in E Flat Major	RS
Töpfer, Johann Gottlob Trio on “Herr Jesu Christ” (many intervals in pedal)	OB I
Merkel, Gustav Allegretto in G Minor (many leaps in pedal)	LO III
*Fugue op. 130, no. 12 (reinforces pedal 4ths)	OB IV
Fugue in F Major, op. 102, no. 8 (6ths)	OB I
Fischer, Michael Gotthard Andantino in C Major (complex articulation)	LO I
Homilius, Gottfried Selected chorales	

Kittle, Johann Christian
Sixteen Preludes

Rinck, Johann Christian
Fughetta in A Minor (stepwise motion) LO III
Adagio in B Flat Major (challenging hand shifts) LO III

Mendelssohn, Fanny
Prelude in F Major (1829)
Organ Work in G Major

Mendelssohn, Felix
Trio in F Major, 1844
Pedal is easy but the manuals include many hand shifts
Ostinato, 1823
Many variations are in trio texture

Sonata I, 3rd movement, “Andante Recitativo”
Alternates between simple writing and writing that requires substitution of hands and manual shifts; ms 17-19 requires left hand legato 6ths
Simple pedal part

Sonata II, 1st movement, “Grave” (opening section only)
Predominately homophonic writing with two note slurs which coordinate
The second half of this movement is level 8

Sonata III, 2nd movement “Andante tranquillo”
Chordal writing which requires some division between the hands
Requires complex substitution and fingering for right hand

Sonata IV, 3rd movement “Allegretto”
Pedal part is simple and is divided by rests
Left hand part has some unexpected turns
Ms. 44062 requires the ability to play two independent voices with rh

Sonata V, 2nd movement, “Andante con moto”
Pedal pizzicato is exclusively alternating feet
Right hand part includes many consecutive thirds

Oley, Johann Christoph
Chorale Preludes;
Nun freut euch lieben Christen gemein
Repetitive pedal part with long rests; A flat Major
Weg mit allem, was da scheineth;
Homophonic, canon between two right voices; one page only

Ermuntre dich mein schwacher Geist;
 Moving pedal parts, not many hand shifts
 Wir Christen; double pedal; hands work together; (level 7)
 Es ist das Heil, Nun Bitten Werde munter
 More complex but extremely effective

Bach, C.P.E.

Sonate I

Advanced figuration, awkward handposition changes, and advanced ornamentation make this piece more challenging

Sonata II

Movement one and two include advanced figuration, frequent changes in rhythmic values, and advanced ornamentation

Fugue in E Flat Major

The pedal is very active in this fugue. The leaps in the subject adds complication to the pedal part.

Adagio per il Organo

A complex trio involving many quick shifts in register

Rembt, Johann Ernst

Three Fughettas (Aflat, FM, gm)

OB I

Rinck, Johann Christian Heinrich

Fughetta in F Major (subject built on triads and repeated notes)

LO I

Merkel, Gustav

Fugue in A Minor (Active pedal part)

LO I

Fischer, Michael Gottthardt

Fugue in B Minor (trio texture; pedal very complex)

LO III

Albrechtsberger, Johann Georg

Fuge g-Moll über BACH

BFO

Schneider, J. C. F.

*Trio in B Minor (composer gave extremely complex phrasing)

OB I

Excellent study in independence

Fischer, Michael Gotthardt

Trio on "Werde munter, mein Gemüte" (study in half steps)

SCP II

Amalia, Anna

Zyon klagt mit Angst und Schmerzen (tricinium)

LEVEL SEVEN

Mendelssohn, Felix

- Choral mit Variations “Herzlich tut”, 1840
 - Pedal written in half notes with many rests
- Choral mit Variations “Wie gross,” 1823
- Praludium in C Minor, 1841
- Nachspiel, 1831
- Thema mit Variationen, 1844
 - Complex manual parts

Mendelssohn, Felix

- Sonata II, 3rd movement, “Allegro maestoso e vivace”
 - Repetition in formal structure and the divisions into smaller phrases make this an excellent intermediate piece

- Sonata VI, 2nd movement, “Sostenuto e legato”
 - Good intermediate fugue because it also works homophonically
 - There are numerous 3rds and a few awkward leaps in rh which are tricky

- Sonata VI, 3rd movement, “Finale”
 - The tempo is slow but there are several manual hand position shifts

Merkel, Gustav

- Study, op. 182, no. 29
 - Sequential pedal part reinforces phrasing

Rinck, Johann Christian Heinrich

- Divertimento
 - Shifting pedal octaves with manual figuration OB II

Reubke, Julius

- Trio in E Flat Major OB II

Schumann, Clara

- Three Prelude and Fugues, op. 16

Krebs, Johann Ludwig

- Fugue in F Minor (becomes increasingly complex) OB V

Gebhardi, Ludwig Ernst

- Twelve Chorale Trios
 - These short pieces include complex pedal parts
 - Excellent for learning pedal independence

Ritter, August Gottfried

Sonata in d minor, op. 11

Excellent piece for undergraduate organ student with good piano background; a good preliminary piece before tackling an entire

Mendelssohn Sonata

“Allegro” sounds very difficult but the pedal part is easy

“Andante” chordal manual part with pizzicato pedal in octaves

“Allegro” as beginning

C.P.E. Bach

Fantasia und Fuge c-moll

The thick chords and the awkward hand position shifts in the recitative make this two page Fantasia harder than it looks. The Fugue is a level six or seven piece requiring advanced hand distribution

Töpfer, Johann Gottlob

Nachspiel in B flat major (sixteenth notes in all parts)

LO I

Kellner, Johann Peter

Fuge B-Dur über den Namen BACH

BFO

Manual parts look very complex but tend to stay in position

LEVEL EIGHT

Eberlein, Johann Ernst

*Voluntary in F Major (excellent study of tied notes)

AOM III

Mendelssohn

Prelude and Fugue in G Major, op. 37, no. 2

Sonata I, 4th movement, “Allegro vivace assai”

Arpeggio writing that is fairly simple for a well trained pianist

Player must be able to hold notes within arpeggio

Study of the damper pedal effect

Sonata II “Adagio section of first movement”

Complex left hand part with many sixths

One of the most difficult of Mendelssohn slow movements

Sonata II, 3rd movement, “Fuga Allegro moderato”

Must be able to play two parts in one hand; awkward shifts and intervals

Pedal runs occur only when manuals are sustaining chords

Sonata III, 1st movement, “Con moto maestoso”

The march style opening makes the large chords and intervals within one hand manageable

The fugal sections require manual dexterity but the hand shifts tend to be between phrases

Sonata VI, first movement
Expansive work requiring a variety of techniques

Rheinberger, Joseph
Sonata in A Minor, op. 98
I. Moderato includes many sixteenth notes and technical challenges for the manuals but the pedal is less difficult
II. Intermezzo is a little easier than the Mendelssohn FM
III. Fuga Cromatica is difficult

Schumann, Robert
Sketches, op. 58

Merkel, Gustav
Fugue in B Minor (complex fugue with sixteenths in all parts) LO I

Bach, August Wilhelm
Konzert-Stück

Czerny, Carl
Prelude and Fugue in A Minor, op. 607

LEVEL NINE

Bach, Johann Christian BFO
Fuge über BACH (rhythmically challenging)

Knecht, Justin Heinrich BFO
Fugue in B (thick chords and many parallel thirds make this difficult)

Felix Mendelssohn
Allegro in D Minor, 1844
Fugue in E Minor, 1839
Prelude and Fugue in C Minor, op. 39, no. 1
Prelude and Fugue in D Minor, op. 39, no. 3

Sonata I, 1st movement, “Allegro moderato e serio”
The opening manual chords quickly progresses to more independent lines
Tricky fingering and not always clear where to divide the hands

Sonata IV, 1st movement “Allegro con brio”
Simple arpeggios and scalar material are made complex by long held notes in soprano and alto.

The expansion of the sixteenth note runs creates a complex writing style

- Sonata V, 3rd movement “Allegro maestoso”
Manual arpeggios have unexpected turns
- Krebs, Johann Ludwig
Fugue in G Major (manual figuration but pedal not too difficult) OB VI
- Merkel, Gustav
Fugue in G Minor, op. 124, no. 10 (2s against 3s) OB I
Fugue on B.A.C.H., op. 40 (thick writing) OB II
- Mozart, Wolfgang Amadeus
Fantasy in F Minor, K. 594
- Rinck, J.C.H. RS
Postlude in D Minor
- Ritter, A. G.
Sonata in E Minor, op. 19
Sonata in A Minor, op. 23
Sonata in A Major, op. 31
- LEVEL TEN**
- Albrechtsberger, Johann George
Three Fugues; extensive pedal part with sixteenth notes
- Seeger, Joseph
Fugue in F Minor (many sixteenths in pedal part) AOM
- Felix Mendelssohn
Fugue in F Minor, 1839
Fugue in B Flat Major, 1845
- Mozart, Wolfgang Amadeus
Fantasy in F Minor, K. 608
- Schumann, Robert
Six Fugues on BACH, op. 60
Canonic Studies, op. 56

SUGGESTED ORDER OF DIFFICULTY FOR KREBS CHORALE BASED WORKS

P1-pedal in half notes; p2-quarter notes; p3-eighths; p4-sixteenths
o-ornaments; l-leaps; hs-hand positions shifts (1-some difficulties, 2-several shifts, 3-complex); c-chords; r-rhythmic complexities

Duo

Vom Himmel hoch, da komm ich her; rh long notes; lh continuous eighths with leaps
Jesu, Meines Lebens Leben (Appendix A); choral in 4 voice manuals; 1st variation a duo, 2nd variation a trio (manuals only)

Trio texture

Wie schon leuchtet der Morgenstern; p2, lh half notes, rh sequence pattern
Ach Herr mich armen Sünder (variant); rh in half notes, left hand easy sixteenths; pedal has rests between each note
Jesu, der du meine Seele; p2, lh half notes; rh leaps in continuous eighths
Mitten wir im Leben sind; p3; hs2, pl
Fantasia sopra Wer nur den lieben Gott lässt walten; p2, ll, hs2
Trio sopra Mein Gott, das Herze bring ich dir; p3, pl, rl, ll, hs2, ro

All Parts on one keyboard

Herr Gott, dich loben alle wir; p1, all parts simple; includes canon
Ach meinem lieben Gott (Appendix A); includes canon
Jesu, meine Freude (Appendix A); p1, hs1
O Gott, du frommer Gott; p1, hs2
Wo soll ich fliehen hin, p1, hs2
Nun freut euch, lieben Christen gmein; p2+, pl
Von Gott will ich nicht lassen; p2, hs2
Freu dich sehr, O meine Seele; good exercise for pedal 5ths and octaves
Meinem Jesum lass ich nicht; p2, hs2
Wenn mein Stündlein vorhanden ist; p2, hs3
Was Gott tut, das ist wohlgetan; p2, rl, ll, hs2
Ich ruf zu dir, Herr Jesu Christ, p4, pl, requires independence in voices
O Ewigkeit, du Donnerwort, p4, hs3
Heut triumphieret Gottes Sohn (Appendix A); very complex with rhythmic and dynamic shifts

4 voice texture in manuals plus pedal

Herzlich lieb hab ich dich, o Herr; p4, pl,
Wir glauben all an einen Gott; p4

Difficult trios

Fantasia sopra Warum sollt ich mich denn grämen; p2, pl, left hand difficult leaps
Fantasia sopra Herr Jesu Christ, dich zu uns wend; p3, pl, ro, lo, rhythm tricks; hs2
Fantasia sopra Jesus, meine Zuversicht; p4, pl, ll, hs3

2 voices in left hand; medium difficult

Herr Gott, dich loben alle wir; p2+, hs1
Ach Gott, erhör mein Seufzen; p3, hs2
Ach Herr mich armen Sünder; p3, hs2
Herr Jesu Christ, du höchstes Gott; p3, hs2

2 voices in right hand

O König, dessen Majestat; p2, pl, ro, lo, hs2
Herr, ich habe missgehandelt; p3, pl,
Wir glauben all an einen Gott; p3, ro, lo, hs3

2 voices in left hand; difficult

Herzlich lieb hab ich dich, O Herr; p2, pl, lo, hs2
Warum betrübst du dich; p2, pl, lo, hs2
Zeuch ein zu deinen Toren; p3, lo, hs2
Nun freut euch, lieben Christen; p4, hs2, pl
Fantasia sopra Freu dich sehr, O meine Seele; p3, hs3, rhythm complexities

SELECTED COMPOSERS OF NACH BACH
Shelly Moorman-Stahlman, 2007

Albrechtsberger, Johann Georg (1736-1809)

Three Fugues, arranged for Organ by C.S. Lang, Schirmer edition (Bb, C, Bb)
Twelve New Easy Preludes for Organ, facsimile edition with an introduction by John Brock, Oxford University Press.
Vier Fugen, ed. Otto Biba, Verlag Doblinger #432 in the series *Diletto Musicale*
Prelude in D, d, Fugue in C (Cramer cd)

Amalia, Anna (1723-1787)

Princess of Prussia, student of Kirnberger who assisted her in assembling the library that is now the core of the Deutsches Staatsbibliothek in Berlin
Figurierte Choräle, edited by Calvert Johnson, Vivace Press, 1996.

Bach, August Wilhelm (1796-1869)

Terry performance “Konzert-Stuck”

Bach, Carl Phillip Emanuel (1714-1788)

Vier kleine Duette, Breitkopf and Härtel edition 8546
Leichte Spielstücke für Klavier; Heilbut editor; published by Hug Zürich
Sonatas for Organ, Hauschild/Weinberger, Universal Edition
C.P.E. Bach Orgelwerke; Fedtke editor; Peters, vol. 1-sonatas. vol 2-
New complete edition by Oxford
Four Small Duets for two Keyboard Instruments, WOTQ 115 (Cramer CD)
Brock performance “Prelude in D Major, Wq70, 7
Laukvik performance “Sonata in F Major, Wq70, 3

Bach, Johann Christian (1735-1782)

Wrote 70 sonatas for keyboard.
First person in England to play a concert on new pianoforte

Bach, Wilhelm Friedemann (1710-1784)

Leichte Spielstücke für Klavier; edited by Heilbut and published by Hug Zürich
Orgelwerke, edited by Fedtke, pub. Peters, vol 1-fugues, vol. 2-chorales, fugues

Beethoven, Ludwig van (1770-1827)

Zwei Praeludien durch alle Durtonen für Orgel, op. 39
Peters or Haselbock edition
Zweistimmige Fuge für Orgel
Three Pieces for a Mechanical Organ: Adagio assai, Scherzo, Allegro
Included on Latry CD

Bieling, Joseph Bieling (1734-1814)

Studied in Salzburg as student of Leopold Mozart and Johann Ernst Eberlin

Allegro in F, (Hamm CD)

Works known through handwritten manuscripts

Czerny, Carl (1791-1857)

Prelude and Fugues for organ with obligatory pedal, op. 603

12 Preludes for Organ, op. 627

Ausgewählte Orgelwerke, edited Otto Biba, Doblinger DM 671, 1977

Prelude and Fugue, op. 603 #2 found on German Organ music, vol. 1 CD

Eberlin, Johann Ernst (1702-1762)

Cathedral organist and court chapelmaster at Salzburg

IX Toccate e Fugue (Augsburg, 1747) use a little pedal

Fischer, Michael Gotthardt (1773-1829)

Gebhardi, Ludwig Ernst Gebhardi (1787-1862)

Organist at Predigerkirche; Instructor music at seminary in Erfurt

Wrote instruction book on organ playing and on figured bass

Twelve Chorale Trios, edited by James Boeringer; Augsburg Press

Goltermann, Georg (1824-1898)

Haydn, Joseph (1732-1809)

Flötenuhrstücke (Werke für das Laufwerk, edited by Schmid, Nagel publication
32 Pieces for Musical Clock; R.D. Row pub.

Eight Pieces for Musical Clocks; Novello Edition 56 0042

Concerti for Organ and Orchestra; written about 1760; organ, two oboes, strings
C Major, Hob. XVIII, 1, Breitkopf; Concerto in FM, Hob. XVIII, 7, Universal,

Concerto in CM, Hob. XVII, 10, Henle

Selections from Musical Clocks included on Latry cd

Haydn, Michael (1737-1806)

Brock performance “Concerto for Organ, Viola, and Strings”

Hesse, Adolphe (1809-1863)

Organist at St. Bernhardin in Breslau

One of first organists to travel on concert tours abroad

Introduction, Theme and Variations in A, op. 47 on Forg CD

Orgelwerke. Universal 17175

Homilius, Gottfried (1714-1785)

Organist at Frauenkirche in Dresden; Student of Bach (according to Forkel)

Choralvorspiele für Orgel; edited by Albrecht; Breitkopf 8541

- Kellner, Johann Peter Kellner (1705-1772)
 Cantor at Grafenroda in Thuringia
Sechs Choralvorspiele; edited by Lohoff, Heinrichshofen pub.
Ausgewählte Orgelwerke, Albrecht editor, Kistner/Siegel
- Kirnberger, Johann Philipp Kirnberger (1721-1783)
 Wrote fugues for keyboard or organ following the old polyphonic style
Diverses Pieces pour le Clavecin (1780), revived dances
- Kittel, Johann Christian Kittel (1732-1809)
 Wrote a three-part organ method
Sechzehn Präludien, Stockmeier editor, Möseler pub.
- Knecht, Justin Heinrich (1752-1817)
 Southern German; Often included dramatic titles and subjective markings
Ausgewählte Orgelwerke, Haselböck, Universal edition
Thema mit vier Veränderungen, Harmonia-uitgave
 Rondo in B Major on the Cramer cd
Thema mit vier Veränderungen included on Forg CD
 Cantabile in c, f, Adagio in F included on Hamm CD
- Krebs, Johann Ludwig (1713-1780)
Sämtliche Orgelwerke, edited Weinberber, 4 volumes, Breitkopf (vol. 2 includes
 trios; vol. 3 includes chorales; volume 4 includes *Clavierübung*)
Fantasy for Organ and Oboe; Breitkopf
Selected Works for Organ, edited David Pizarro; Schirmer
- Lederer, Joseph (1733-1796)
 Praebulum in G Minor, (Hamm CD)
 Praebulum in D Major (Hamm CD)
- Litzua, Johannes Barend (1822-1893)
- Marpurg, Fridrich Wilhelm (1718-1795)
Versuch in figurirten Chöralen (Twenty one chorale preludes); edited by Robert
 M. Thompson; Augsburg, 1967
- Mendelssohn, Fanny (1805-1847)
Prelude in F Major; Vivace Music Press
Organ Work in G Major; Vivace Music Press
 Prelude in F Major found on Rakich CD
 Prelude in G Major found on Harbach CD
- Mendelssohn, Felix (1809-1847)
Complete Organ Works edited by William Little; Novello, vol. 1-5
New Edition of the Complete Organ Works; Bärenreiter; vol. 1, 2

- Terry performance “Sonata IV”
 Laukvik performance “Prelude in C Minor” “Fugue in E Minor”
 Sykes performance “Prelude and Fugue in C Minor, op. 37 #1
 Masterclass “Andante with Variations in D Major”
- Merkel, Gustav (1827-1885)
 Complete Organ Sonatas on CD by Partington
- Mozart, Leopold (1719-1787)
Notenbuch für Nannerl; edited by Schüngeler and published by Schott
- Mozart, Wolfgang Amadeus (1756-1791)
Epistle Sonatas published by Bärenreiter edition, vol. 1, 2
Complete Works; edited by Haselböck, published by Universal
- Müthel, Johann Gottfried (1718-1788)
 One of best clavier players and composers of his time
 From 1753-1788 he was organist at Lutheran church in Riga
 Three sonatas, two ariosos (title of collection specifies clavecin-harpsichord)
Orgelwerke, 2 volumes, edited Wilhelm, Innsbruck, Helbling, 1982.
- Oley, Johann Christoph (1738-1789)
 Owned and copied several of Bach’s works; pupil of Bach
Ausgewählte Choralbearbeitungen für Orgel, edited Wolfram Syré, Noetzel
 Edition N3627 (1987)
Sämtliche Choralvorspiele für Orgel, Carus 18.101/10 and 10.101.20
Four Chorale Preludes, edited Walter Emery; Novello edition
- Rembt, J.E. (1749-1810)
 12 Trios for Organ, #1 and #10 on Kitchen recording
 Trio #5 in GM on Twilert CD
- Reubke, Julius (1834-1858)
 Complete works published by Universal Edition
- Rinck, Johann Christoph Heinrich Rinck (1770-1846)
 Student of Kittel; known as German Bach of his time
Theoretisch praktische Anleitung zum Orgelspielen
7 Lenten Pieces; edited Mark Bighley and Shelley McGehee; Concordia, 1990
12 Adagios, op. 57. *Incognita Organo*, vol. 28. Harmonia
12 Trios. *Incognita Organo*, Vol. 15, Harmonia
Floeten-Concert in F, op. 55, Weyer edition, Forberg publication
Ausgewählte Orgelwerke; Peters edition
 5 Short Pieces (from 36 Postludes), op. 107, CD Cramer
 Laukvik performance “Flute Concerto in F Major”
 Higgs performance “Fugierte Nachspiele, op. 48”

- Ritter, August Gottfried (1811-1885)
 Studied with Fischer, Hummel, and Rungenhagen. Organist in Erfurt
 Sonata in D Minor, op. 11, composed 1845, pub. 1847
 Single movement sonata
 Sonatas published by Forberg
- Rosengart, P. Aemilian (1757-1810)
 Studied with Lederer in convent at Wengen
 Ordained to priesthood in 1781; musical director in 1795
 Allegro in C included on Hamm CD
- Schneider, Friedrich (1786-1853)
 Known for Symphony #17 in C Minor
 Trio in A Minor found on Twillert CD
- Schneider, J.C.F. (1805-1885)
 Organist of Stadtkirche St. Peter and Paul in Weimar
 Wrote many chorale preludes for organ
- Schumann, Clara (1819-1896)
Three Prelude and Fugues, op. 16; #2 available through Vivace Press
 Included on Crista Rakich CD and Barbara Harbach CD
- Schumann, Robert (1810-1856)
Complete Works for Organ; Henle edition
- Seeger, Joseph (1716-1782)
 Bohemian Czech school which was influenced by German school
- Sorge, Andreas (1703-1778)
 South German composer influenced by the Italian style
Toccata per ogni modi
 Trio #9 in E Minor and Trio #10 in A Minor found on Twillert CD
- Telemann, George Michael (1748-1831)
 Grandson of G.P. Telemann
- Thiele, Johann Friedrich Ludwig (1816-1848)
 Terry performance "Thema mit Variationen in A-Flat Major"
- Türk, Daniel Gottlob (1750-1813)
Sixty Pieces for Aspiring Players, Book II; edited by Ferguson and published by
 Associated Board of Royal School of Music (Theodore Presser)

Vierling, Johann Gottfried (1750-1810)

Vogler, Abbe Georg Joseph (1749-1814)
Selections from 32 Preludes included on Cramer CD

Volkmar, Wilhelm Valentin (1812-1887)

METHOD BOOKS

- D: *Organists Manual: Technical Studies and Selected Compositions for Organ.*
Roger Davis. Lion Publication
Albrechtsberger, Fugato in E Minor
Rheinberger, Trio in G Minor
Krebs, Trio in D Major
Kittel, Allegro
- GC: *Method of Organ Playing* by Harold Gleason. Edited by Catherine Crozier. 8th
edition published in 1995. Prentice Hall.
Kittle, Praeludium in G Minor
Krebs, Trio in D Major
Merkel, Vom Himmel Hoch
Albrechtsberger, Fugato in E Minor
J.C. Bach, Wenn Wir
- L: *Historical Performance Practice in Organ Playing: An Introduction based on
Selected Organ Works of the 16th-18th Centuries* by Jon Laukvik. Published by
Carus-Verlag. CV.003100 Vol. 1-text; Vol. 2-music;
The following pieces are discussed in detail:
C.P.E. Bach, Sonata in G Minor, WQ 70, no. 6
C.P.E. Bach, Sonata in A, WQ 70, no. 1
Sonata in D, WQ 70, no. 5
Mozart, Andante in F Major, KV 616
Fantasy in F Minor, KV 594
Fantasy in F Minor, KV 608
- RS: *Organ Technique Modern and Early* by George Ritchie and George Stauffer
Mendelssohn, Fugue in D minor, page 151 (little easier than Rinck)
Rinck, Postlude in D Minor, page 142 (voice distribution)
Rinck, Prelude in E Minor, page 64 (manuals only piece)
Rheinberger, Trio #1 in G Minor, page 117
Rheinberger, Trio #4 in D Flat Major, 182
Rheinberger, Trio #6 in E Flat Major, 148 (complex pedal and many manual
shifts)

WL: *First Organ Book* by Wayne Leupold,
Johann Christian Friderich Schneider, 1786-1853, ex. #2, page 63 for
simultaneous substitution of two fingers in one hand
Schneider, Verse, page 33
Gustav Merkel, 1827-1883, Allegretto, page 51, single finger substitution
Merkel, three Verses included, page 33-34, repeated notes

ANTHOLOGIES

Graded Anthology of Organ Music by Anne Marsden Thomas; Cramer Music. Ltd.

Book Three includes:

Mozart: Cornet Voluntary

Book Four includes:

Kittel: Ein feste Burg, Den lob und Ehr

Albrechtsberger: Prelude

Vierling: Cantabile

Rinck: Trio in F Major

Rheinberger: Alla Breve

Tag: Andante Molto, Vivace e maestoso

Book 5 includes:

Kittel: Sei Lob, Nachspiel

Rinck: Postlude

Fischer: Ein feste Burg

AOM: *Anthology of Organ Music From the 16th-20th Centuries*. Edited by Gordon
Phillips, Vol. 3. Hinrichsen Edition

BFO: *B-A-C-H Fugen für Orgel aus dem späten 18. Jahrhundert*. Edited by Felix
Friedrich. Musikverlag. Sankt Augustin. Verl. Nr. 1874

FPO: *Fischer's Practical Organist: A Collection of Preludes, Interludes, and Postludes*.
Compiled by Joseph Fischer. Pub. Fischer and Bro.

LO: *Leichte Orgelstücke des 19. Jahrhunderts*. Volume I, II, III. Bärenreiter

OB1-OB6: *Organ Book*, No. 1, Edited Trevor. Oxford University Publication

OMM: *Organ Music for Manuals*. Edited C.H. Trevor, Book I-V

SCP2: *Short Chorale Preludes With and Without Pedal*, Book II. Edited C.H. Trevor.
Oxford

TCO. *The Church Organist*. Edited Paul Thomas. Part one. Concordia

SELECTED RECORDINGS

- Art of the Fortepiano.* John van Buskirk, fortepiano. Produced in 2000 (Includes J.C. Bach, Beethoven, Clementi, Mozart)
- August Gottfried Ritter: Die 4 Orgelsonaten.* Ludger Lohmann, organist. Walcker-Orgel (1844) in Schwarzwald. Ifo. ORG 7207-2
- Carole Terry in Schwerin: 19th Century German Masterpieces.* Carole Terry, organist. 1871 Ladegast organ in Schwerin. (Includes works by Töpfer, A.W. Bach, Rinck, A.G. Ritter, and others)
- Carl Phillip Emmanuel Bach: The Complete Keyboard Fantasias.* Evelyn Garvey, fortepiano. Elan recordings.
- Deferred Voices: Organ Music by Women.* Christa Rakich, organist. AFKA label. (Includes Fanny Mendelssohn's Prelude in F Major)
- Historische Orgeln mit musik ihrer Zeit.* Carsten Lenz, organist. 1779 Stumm one manual Organ in Gensingen, Germany. (Includes works by Knecht, Krebs, and Sorge, as well as others)
- Krebs: Clavier-Übung.* William Porter, organist. 1806 Pehr Schiörlin organ in Sweden. Available through Organ Historical Society.
- Krebs Complete Organ Works.* John Kitchen, organist. Priory recording. Set of 6 cds
- Mozart: Orgues Historiques de la Cathédral de Sens.* Michelle Leclerc, organist. Aeolus. (Includes many lesser known works)
- Musica organi Elegans.* Craig Cramer, organist. Christoph Keggenhoff, organ and harpsichord. Johann Georg Gelb 1818 organ. Organum Classics recording. Includes pieces for organ solo, organ four hands, and organ and harpsichord in the Galant style.
- Musique Pour Orgue Mecanique.* Olivier Latry, organist. Mozartorgel de l'Eglise St. Paulus. BNL 112792. Distribution Codaex (Includes Haydn Flötenuhr, Beethoven Adagio, Scherzo, Allegro, and Mozart KV. 594, KV 616, KV 608)
- Oberschwäbische Orgelmusik aus Barock und Klassik.* Heinrich Hamm, organist. Gabler-Orgel (1750) der Basilika Weingarten. Edition Lade CD 032 (Includes pieces of Schneider, Kayser, Lederer, Bieling, Rosengart, Knecht)

Old Swedish Organs. Rue Engso and Hans Fagius, organists. Distributed by Qualiton Imports (Includes Mendelssohn's Andante in DM, Nachspiel DM, Beethoven's Three Works, C.P.E. Bach's Sonata in A Minor, Wq 70 #4, Krebs's Trio in C Minor, Albrechtsberger's Prelude in D Minor, op. 3, #4)

Summer Shimmer: Women Composers for Organ. Barbara Harbach, organist. Hester Park label. Available through Albany Music. (Includes Fanny Mendelssohn Prelude for Organ and G Major and Clara Schumann's Prelude and Fugue, op. 16)

The Complete Organ Sonatas of Gustav Merkel. Adrian Partington, organist. 4 volumes. Available through Organ Historical Society.

Transcriptions from St. Justin's. Crista Rakich, organist. AFKA label. (Includes Clara Schumann's Prelude and Fugue, op. 16)

Variationen Deutsche Orgel Romantik. Kurt-Ludwig Forg, organist. IFO 10725. (Includes Knecht Thema mit vier Veränderungen and Hesse's Einleitung, Thema und Variationen A-Dur, op. 47)