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 Friedermann
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

Schneider, Johann Christian Friderich
Examples including finger substitution included in:

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
Kittel, Johann Christian
Prelude in A Major
Vierling, Johann Gottfried
Short Prelude in C Minor
Litzau, Johannes Barend
Short Prelude in E Minor
Four Short Preludes
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 LO III
   Alla breve in C Minor (some pedal pt added at end)
   Praeludium in A Minor OMM IV

Schneider, Friederich
   Prelude in B Flat Major OMM, I

Johann Gottfried Vierling
   *Piece Without Title in G Major LO II
      Includes use of simple pedal; jovial piece

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  

Töpfer, Johann  
Trio in E Minor 
Allegretto in E Major  

Goltermann, Georg  
Prelude in A Minor, op. 64, no. 2  

Four part manual pieces with figuration  

Seeger, Joseph  
Praeludium  
Four part manual piece with figuration included  

Rinck, Johann Christoph Heinrich  
Praeludium  
Four part manual piece with passing tones  

LEVEL THREE  

Kittel, Johann Christian  
Praeludium in G Minor (2 line piece, 4ths in pedal)  

Krebs, Johann Ludwig  
Trio in D Major  

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)  

Kittel, Johann Christian  
Fughette in D Minor  
Trills with 2 voices in one hand; pedal added at end  

Rinck, Johann Christian Heinrich  
Andante in D Minor (fourth voice added at end, opt. pedal) 
Fughetta in D Major  
Chromatic subject makes this difficult
*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  RS
Prelude in E Minor (manuals only)

Merkel, Gustav  LO III
Andante (four voice, many steps in pedal part)

Rembt, Johann Ernst  LO III
Fughette in E Minor (four voice, pedal near end)

Rinck, Johann Christian  LO I
    Praeludium in C Major
    Stepwise pedal part; voice distribution challenges at minimum
    Andante in F Minor (built on triadic formula)  LO III
    Adagio in E Major  LO III
    Four voice with simple pedal, rhythmic challenges, figuration
    Adagio in F Major (easy part but complex rhythms and chromaticism in manual)

Hesse, Adolph Friedrich
*Praeludium in A Minor  LO I
    Pedal works in conjunction with manuals; repetition

Joseph Haydn
Concerto in C Major, Hob. XVIII, No. 1  Breitkopf 5132
    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

Concerto in C Major, Hob. XIV: 12  Doblinger  DM 323
    The second movement is a beautiful piece that fits level three very well
    The third movement requires very little manual shifts and modest ornamentation
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\textsuperscript{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\textsuperscript{th})    LO I

Greve, Conrad                     LO III
   Fugue in D Major (four voice fugue with pedal)

Töpfer, Johann Gottlob           LO I
   Lamenting (use of chromaticism)

Merkel, Gustav                  LO I
   *Adagio in F Major (Teaches pedal articulation and octaves)
   *Shepherd’s Song              HOC

Rinck, Johann Christian
   7 Lenten Pieces
      Taken from Choralfreund order Studien für das Choralspielen 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 Wasserflussen 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 LO I

_For Full Organ in B Flat Major_

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
- Fugghetta 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, 3\textsuperscript{rd} movement, “Andante Recitative”
  - 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, 1\textsuperscript{st} 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, 2\textsuperscript{nd} movement “Andante tranquillo”
  - Chordal writing which requires some division between the hands
  - Requires complex substitution and fingering for right hand
- Sonata IV, 3\textsuperscript{rd} 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, 2\textsuperscript{nd} 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 scheinet;
    - 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 Schmertzen (tricinium)
LEVEL SEVEN

Mendelssohn, Felix
Choral mit Variations “Herzlich tut”, 1840
Pedal written in half notes with many rests
Choral mit Variations “Wie gros,” 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

Reubke, Julius
Trio in E Flat Major

Schumann, Clara
Three Prelude and Fugues, op. 16

Krebs, Johann Ludwig
Fugue in F Minor (becomes increasingly complex)

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
Fantasie und Fuge c-moll
The thick chords and the awkard hand position shifts in the recitative make this two page Fantasie 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
Fuge über BACH (rhythmically challenging) BFO

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

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 serioso
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.
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 Morgenstem; 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 triumphiert 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 höchrestes Gott; p3, hs2

2 voices in right hand
O König, dessen Majestät; 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)
   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

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
*Diverse 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 Weinberger, 4 volumes, Breitkopf (vol. 2 includes trios; vol. 3 includes chorales; volume 4 includes Clavierübung)
*Fantasie for Organ and Oboe*, Breitkopf
*Selected Works for Organ*, edited David Pizarro; Schirmer

Lederer, Joseph (1733-1796)
Praembulum in G Minor, (Hamm CD)
Praembulum in D Major (Hamm CD)

Litzua, Johannes Barend (1822-1893)

Marpurg, Fridrich Wilhelm (1718-1795)
*Versuch in figurierten 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)  

Oley, Johann Christoph (1738-1789)  
Owned and copied several of Bach’s works; pupil of Bach  
*Ausgewählte Choralbearbeitungen für Orgel*, edited Wolfram Syré, Noetzel  
*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*  
*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

    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
     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


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


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)


*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)


*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 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)


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


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