15 SELECTIONS

From the works of

M.C. FISCHER.

FOR THE

ORGAN.

Arranged for the use of Students

BY

N.H. ALLEN.

25

BOSTON.
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REMARKS.

MICHAEL GOTTHARDT FISCHER, one of the most remarkable German organists, was born in the village of Alach, near Erfurt, June 3, 1773. At the age of eleven he was sent to Erfurt, to enjoy better school advantages, and it was here discovered that he possessed a beautiful voice, which gained for him a position in a choir. Afterwards, choosing the profession of teacher, he attended a Normal school, where he gave proof of an extraordinary musical talent, and received instruction in Organ playing from Kittel, one of the most celebrated of Joh. Seb. Bach's pupils. By Kittel he was thoroughly taught, according to the strict principles of the Bach school, and not only produced works after the models of Bach, but later, accommodating himself to the taste of the times, took leading rank among the living composers for the Organ. After living a short time in Jena, as organist and teacher, he received a call to return to Erfurt, to fill the position of organist at the *Barfüsserkirche*, and also to undertake the direction of the Winter concerts. He afterwards became organist of the *Predigerkirche*, and in 1816 accepted the position in the Seminary at Erfurt as teacher of Organ and Musical Composition. His health had already begun to fail, and up to 1829, the time of his death, he was a constant sufferer, being often hindered for long periods from the exercise of his duties.

The compositions of FISCHER are not limited to the Organ alone, but extend over a wide field. Among these are five Symphonies, several Quartets and Quintets, Sonatas for the Piano, and many smaller compositions; but at present he is known almost solely as a composer for the Organ, and these works are in constant use by the best teachers of Germany.

This selection is made from his Op. 9 and 10, which appears in an improved form, designed for the use of students, and as a preparatory study to the works of Bach, or to the playing of polyphonic music in general, is highly recommended.

The original Erfurt edition was printed upon two staves, and as the pedal and left hand parts cross frequently, the reading was rendered confusing and difficult. The perplexity is here overcome by a distinct pedal staff, and in difficult and doubtful passages the application of the feet has been marked. A few explanatory remarks have also been added, which, it is hoped, will be found an assistance to the student. In order, too, that he may the better understand the *Choralvorspiele*, the choral melodies, simply harmonized, have been affixed.

These pieces are in use in the *Hoch Schule für Musik* of the Royal Academy, and the *Königliches Institut für Kirchenmusik* in Berlin, and in other schools of music in Germany.

SEPT., 1875.

N. H. ALLEN.

The following "Directions," by HAUPT, will not be out of place here, I think, inasmuch as they come from a man so eminent in his sphere, and as they are so frequently violated by organists.

Directions for Pedal Playing.

In playing the pedals one must

1st. Sit steadily and exactly in the middle of the bench, so that the pedal C will be between the feet.

2nd. The bench must be so placed that the points of the hanging feet will be *before* and not *over* the short keys.

3d. The feet, in playing, must be kept so near the pedals that they may be constantly felt.

4th. The *touch* must be merely a pressure of the point of the foot upon the pedal. Lifting of the foot or even of the whole limb is incorrect.

5th. Movement of the upper body in playing is to be avoided, as thereby an unsteadiness is caused in the performance.

Directions for the Application of the Feet.

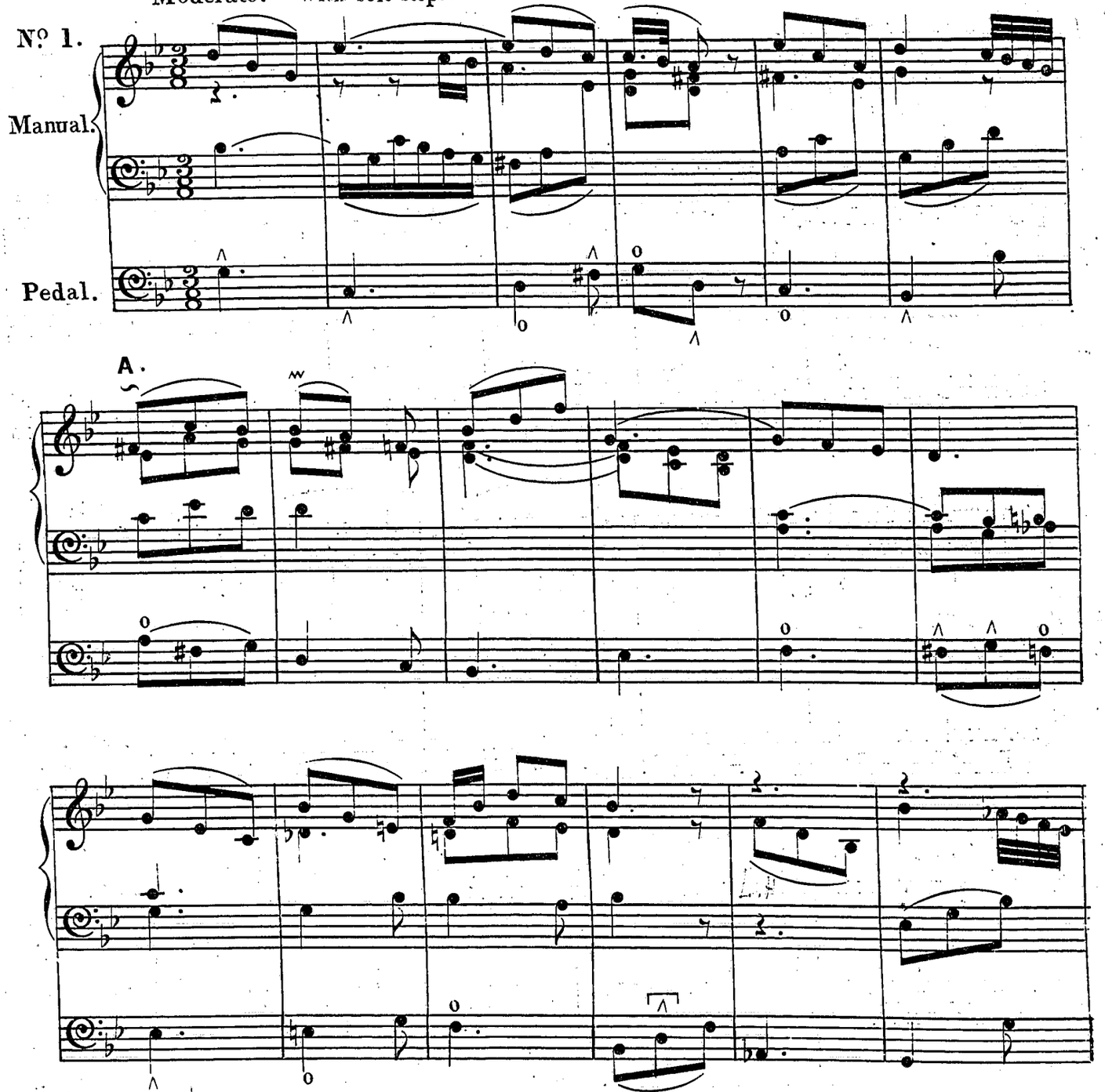
The sign ∧ when placed *above* the staff signifies that the point of the right foot is to be used; when placed below the staff, that the point of the *left* is to be used. The sign O signifies the use of the heel in the same manner. The sign ⌒ signifies that the point of one foot is to be exchanged for that of the other while the pedal is being held.

The curved line) which I have used frequently, signifies that the note preceding a rest is not to be held its full time, but as far as the line indicates.

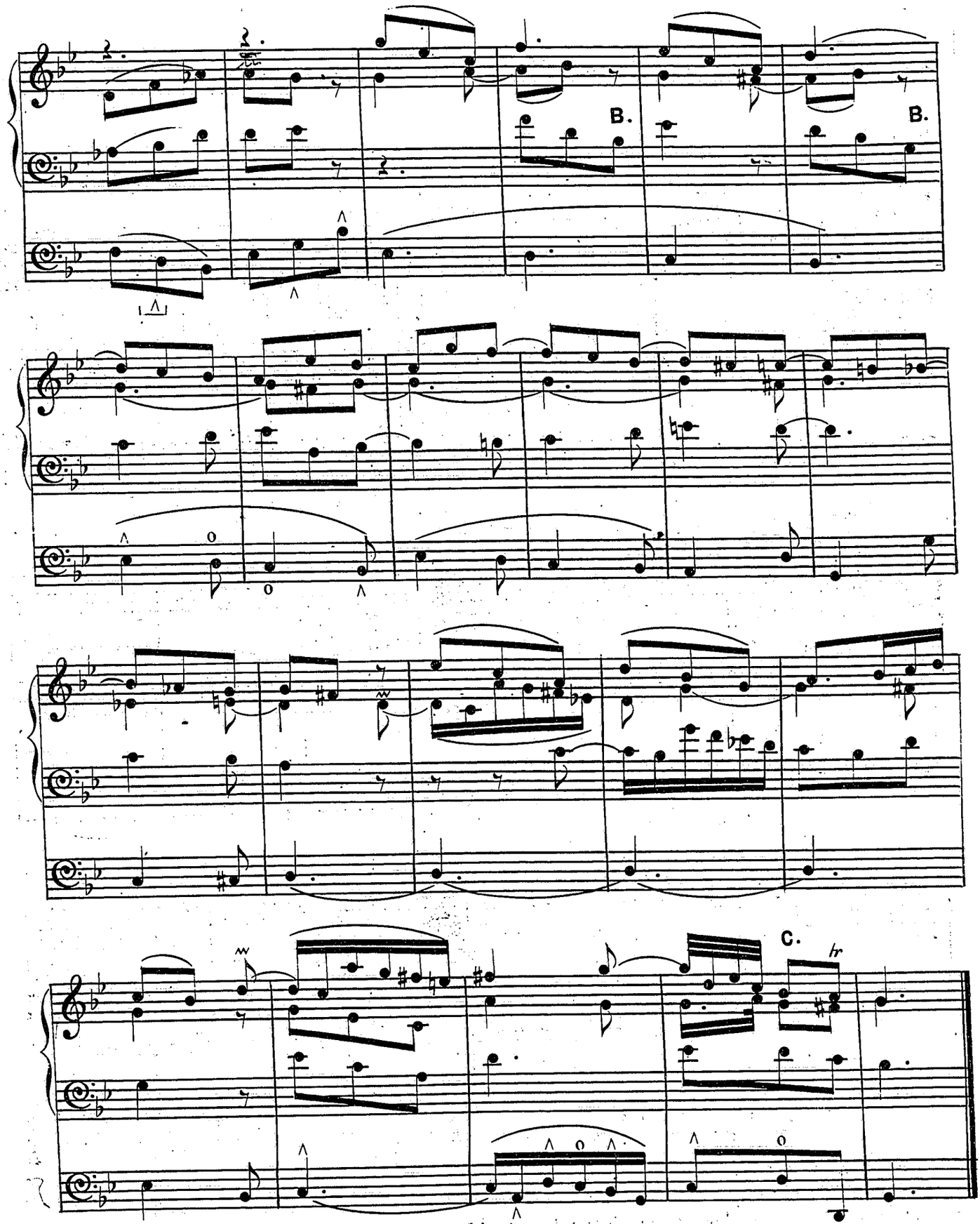
SELECTIONS FROM FISCHER'S ORGAN WORKS.

BY N. H. ALLEN.

Moderato. With soft stops.

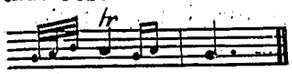


A. The C & E♭ are to be played with the left hand in order that the right hand may be free to make the turn. It will be sufficient to say here, once for all, that whenever such ornaments occur, the hand which has them should be, so far as possible or convenient, relieved of the other parts by the other hand. There are, of course, cases where this is not possible, but this should be observed as a general rule.



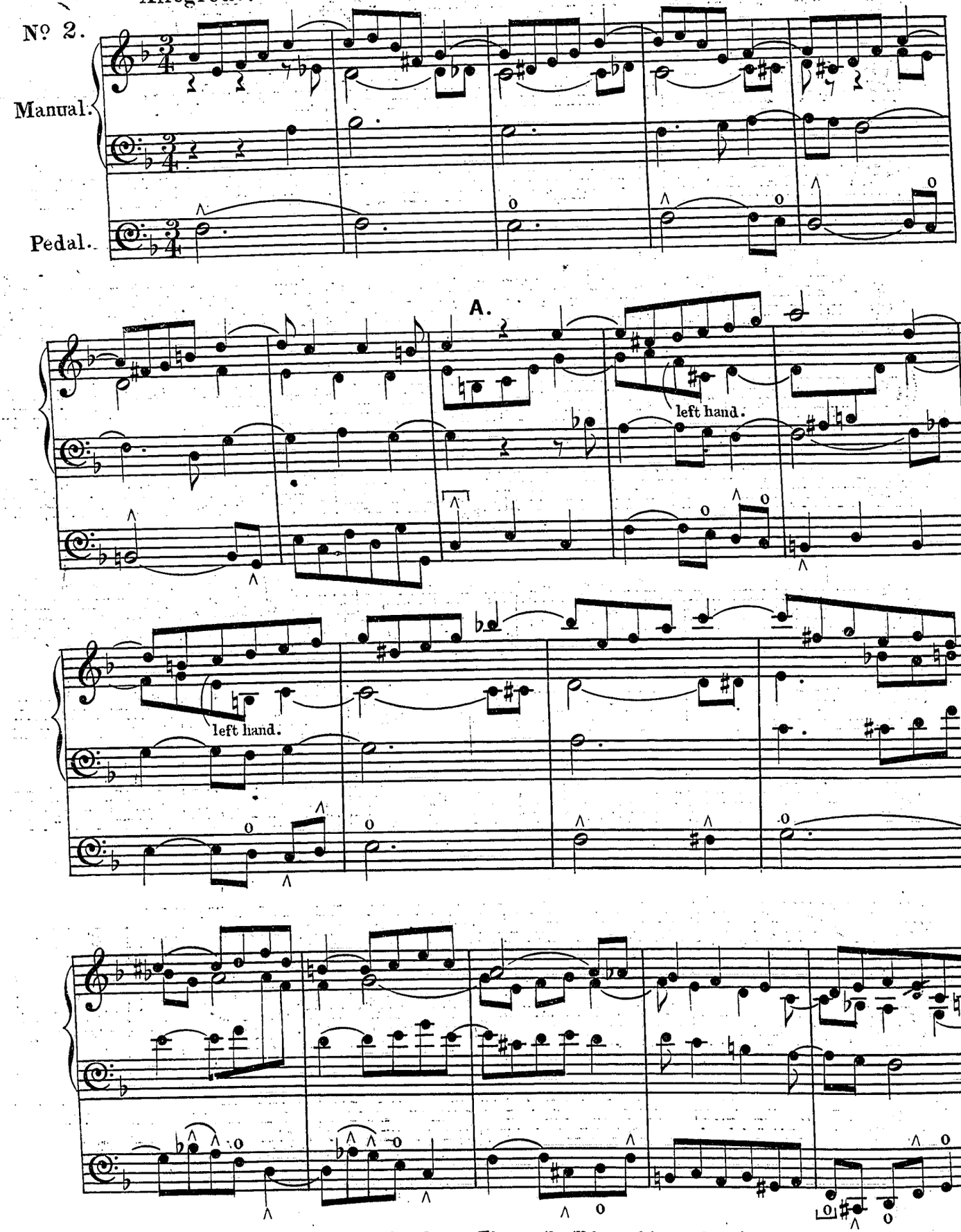
B. The pupil will be particular to observe this rest.

C. This trill is to be made thus: —

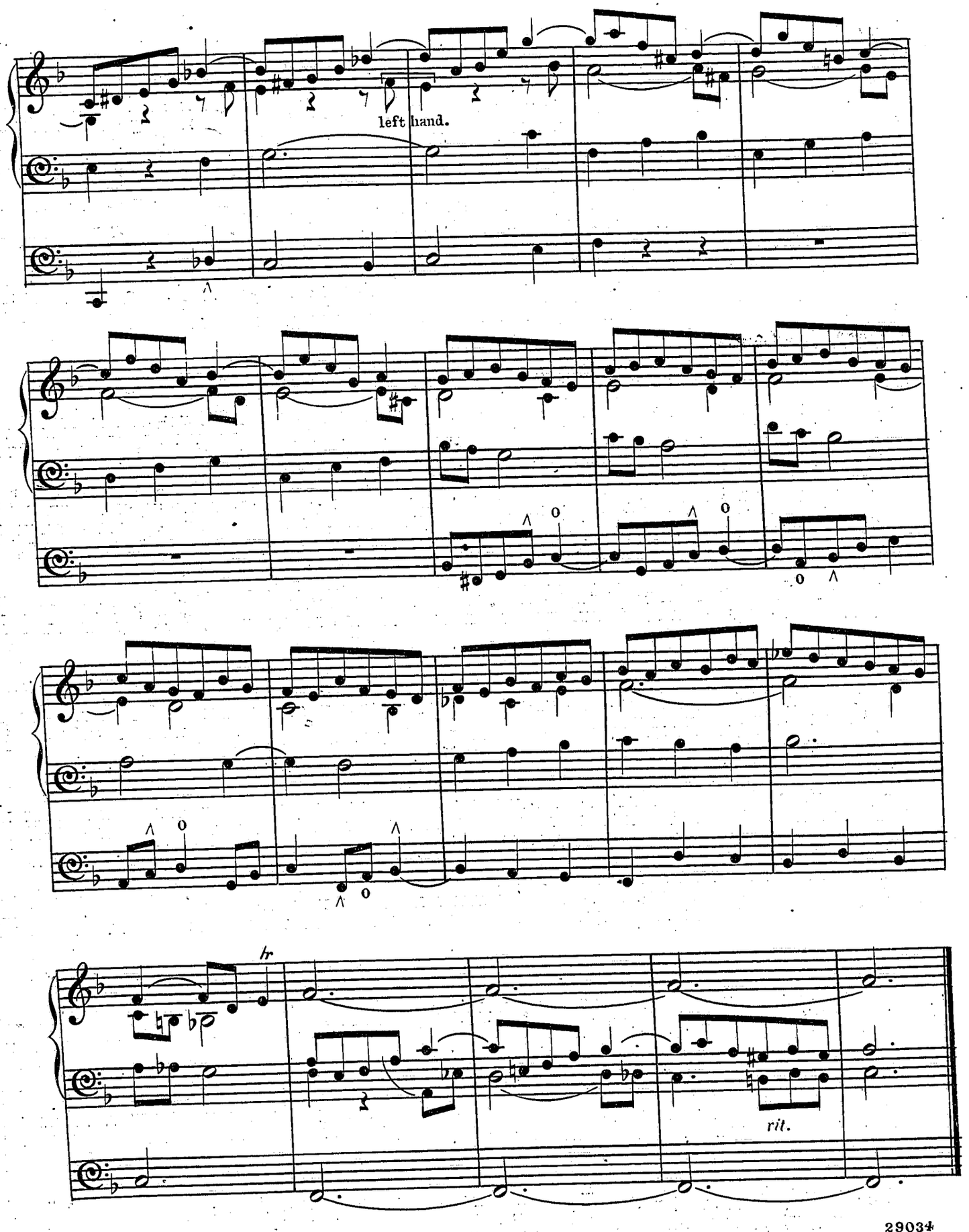


Allegretto. Not too loud.

Nº 2.



A. B & C must here be taken with the left hand. The pupil will be on his guard against similar places.


left hand.
hr
rit.

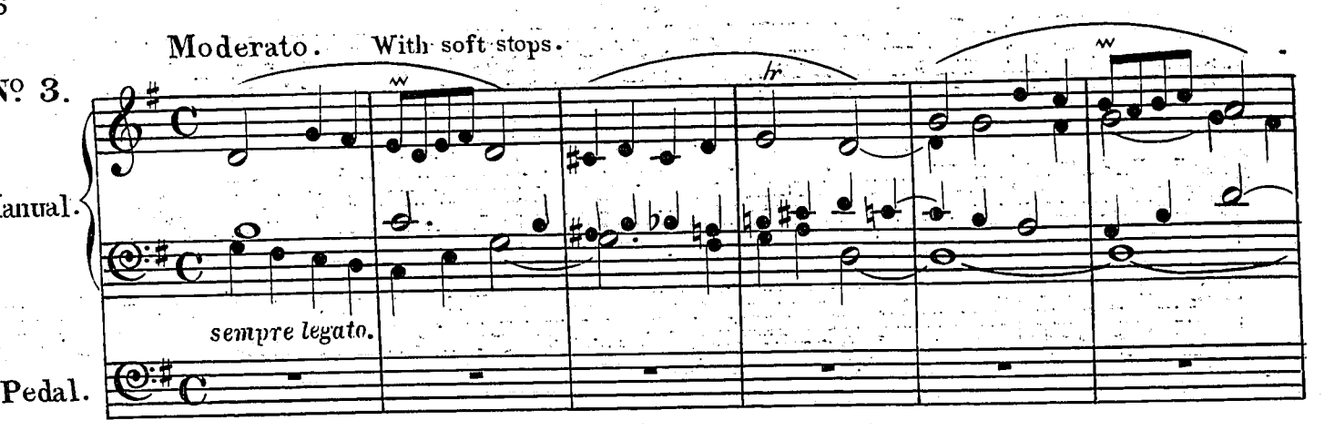
Moderato. With soft stops.

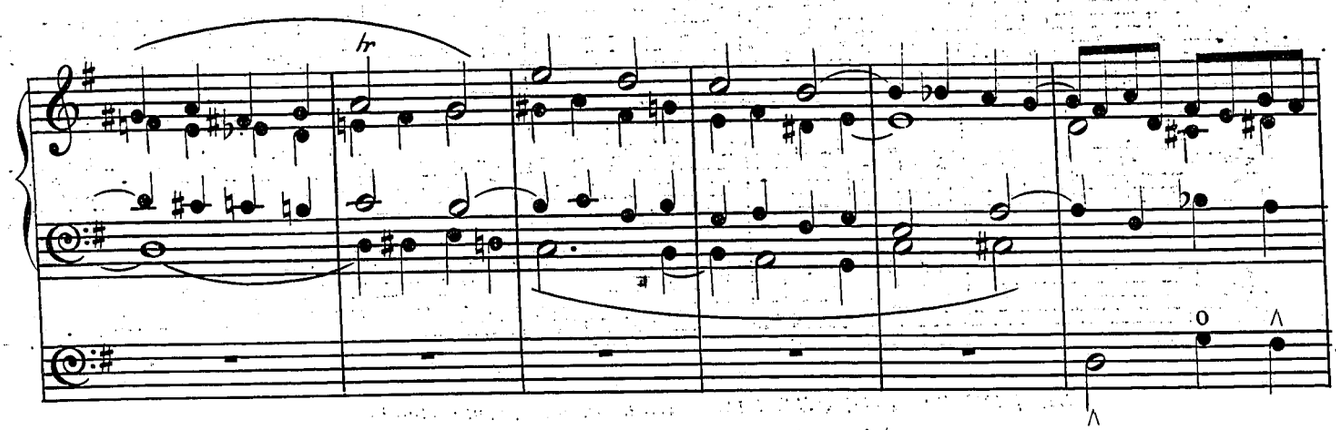
No. 3.

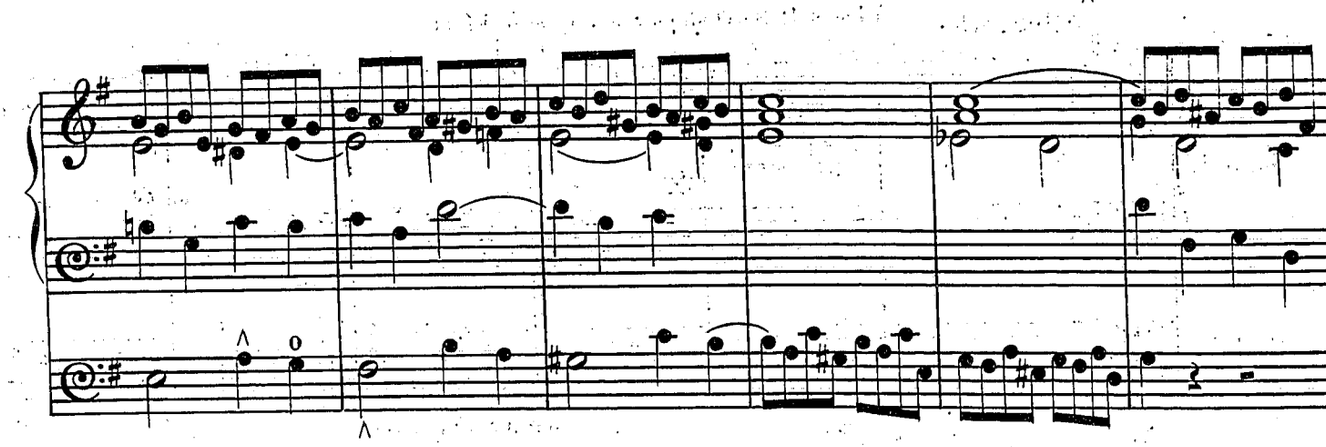
Manual.

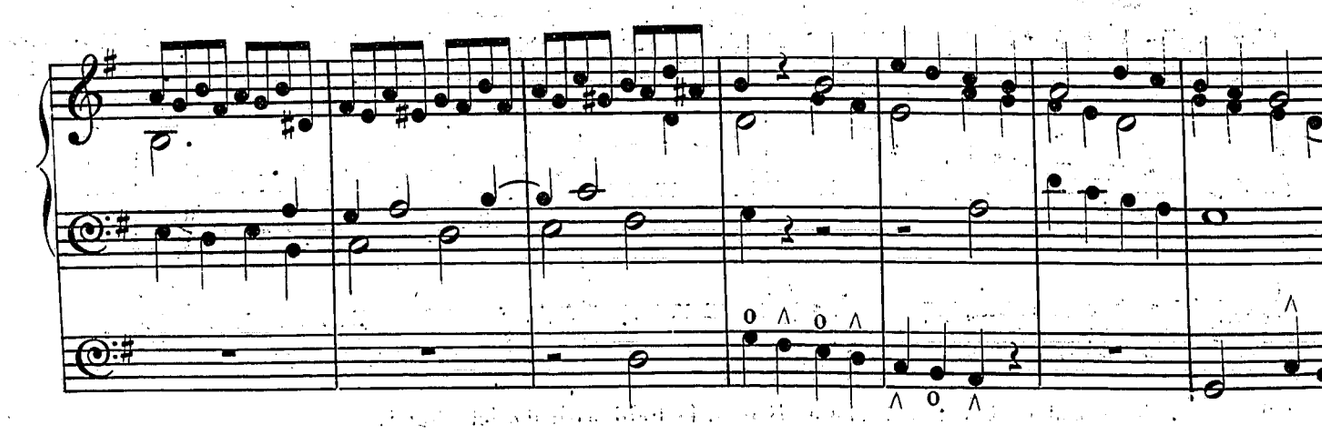
sempre legato.

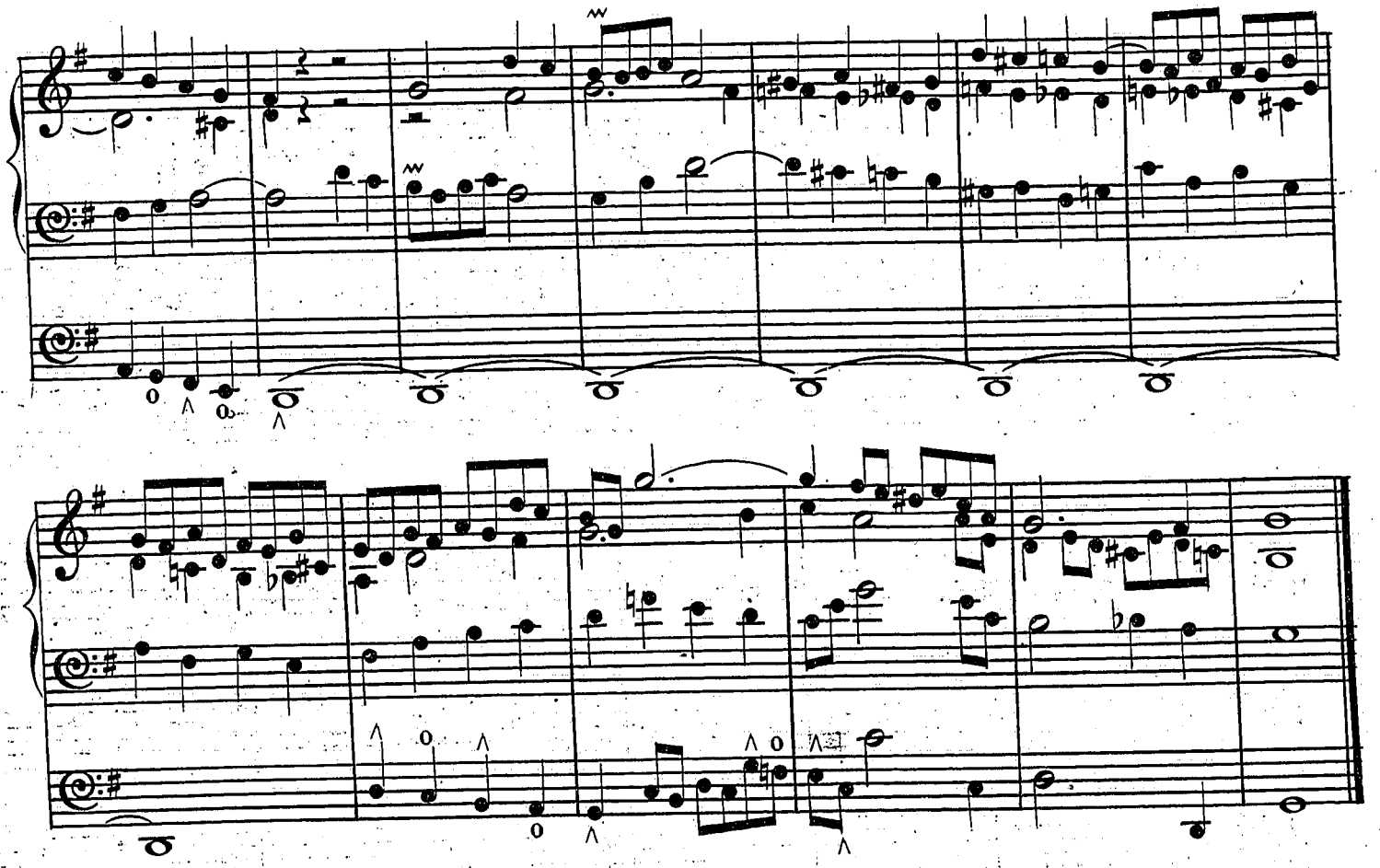
Pedal.



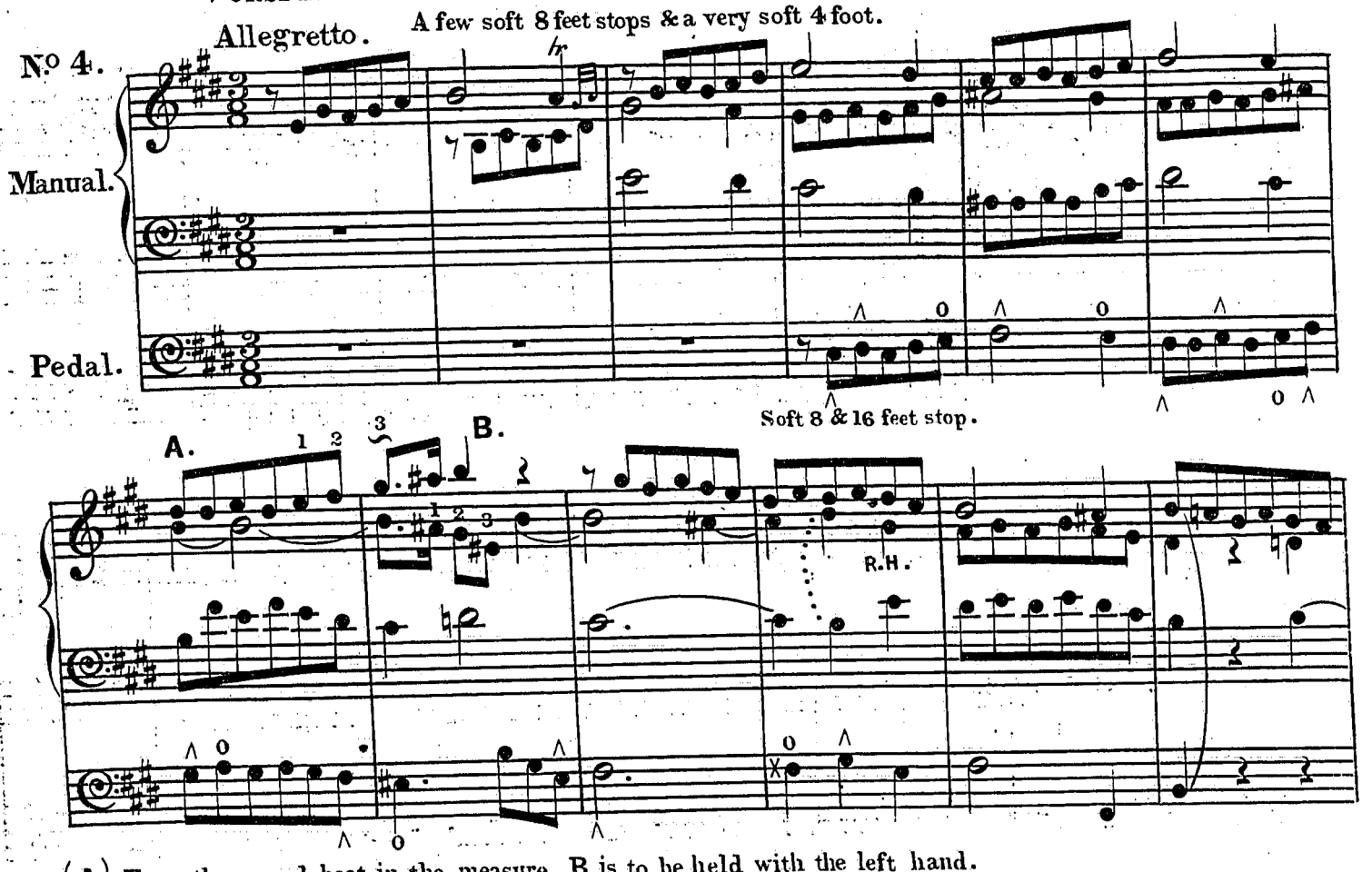




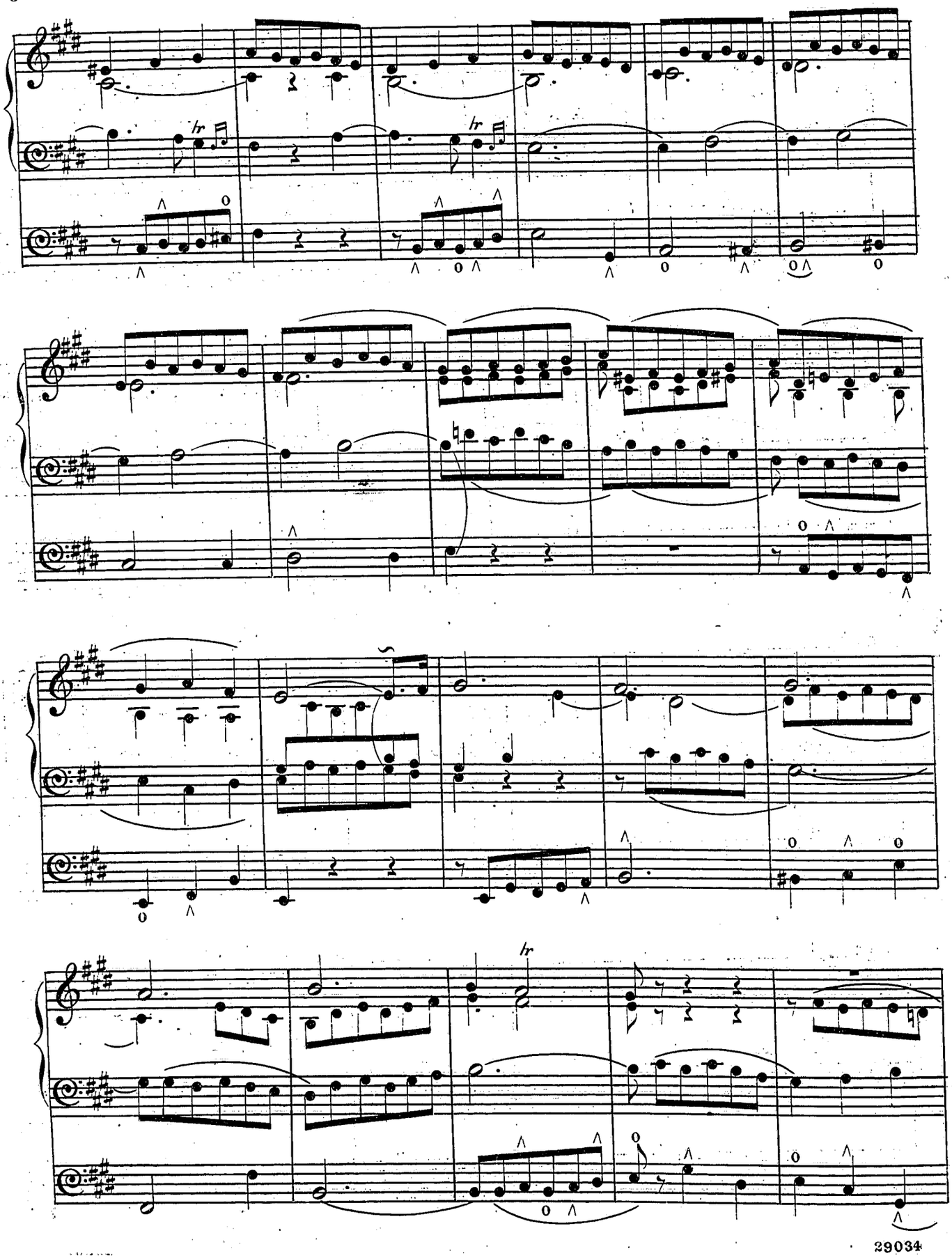


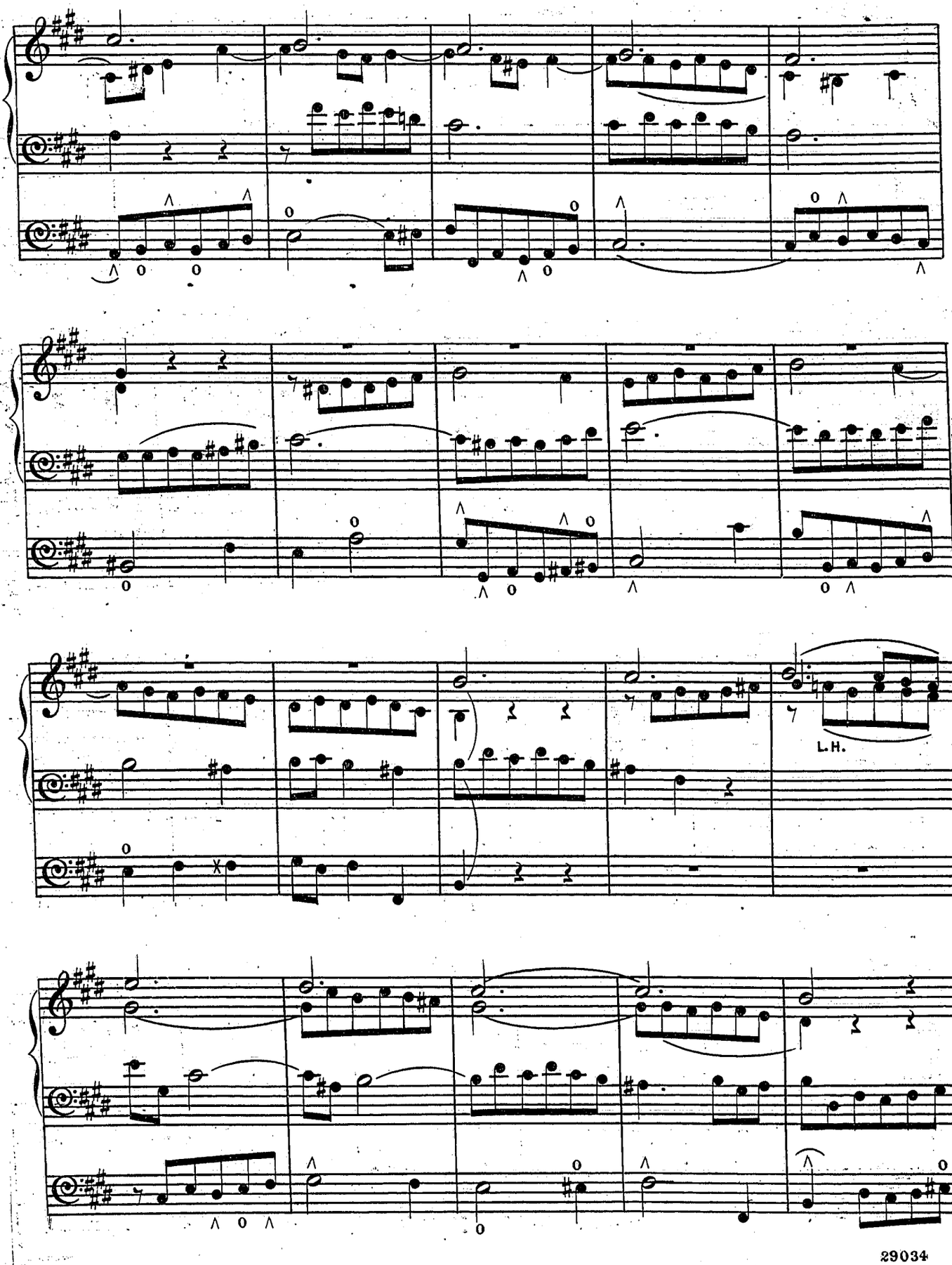


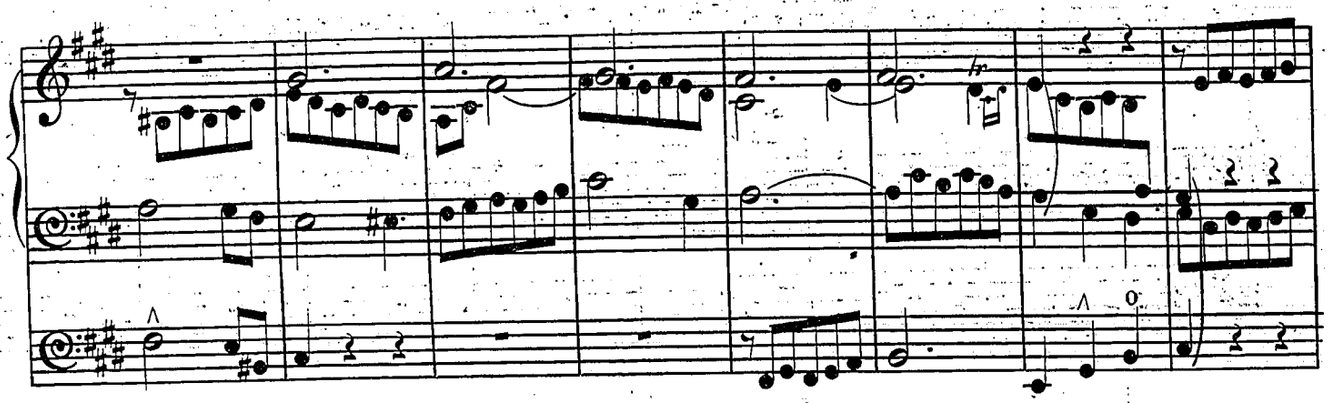
VORSPIEL TO THE CHORAL. *Ach bleib mit deiner Gnade.*

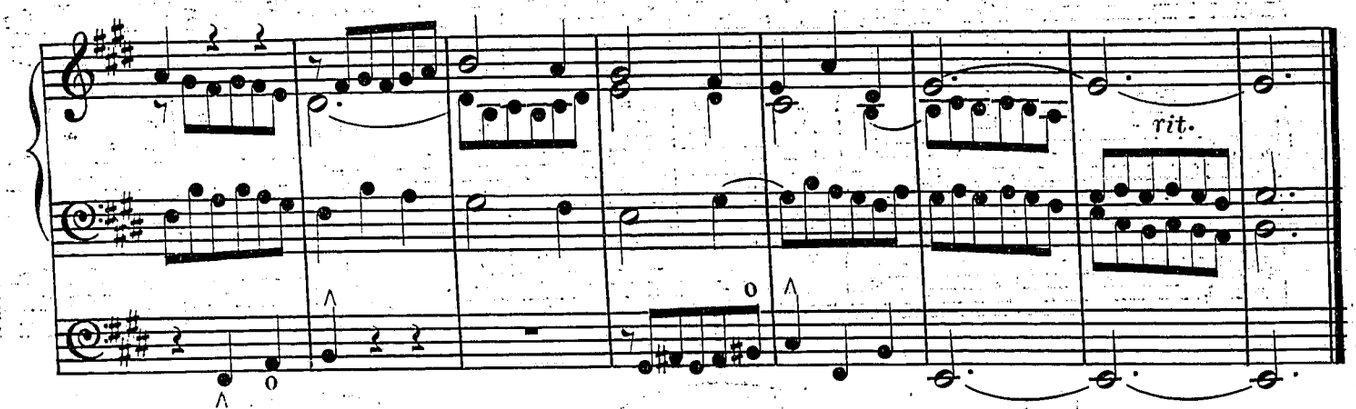


(A) From the second beat in the measure, B is to be held with the left hand.
(B) The pupil should be careful not to hold the B longer than it is written.



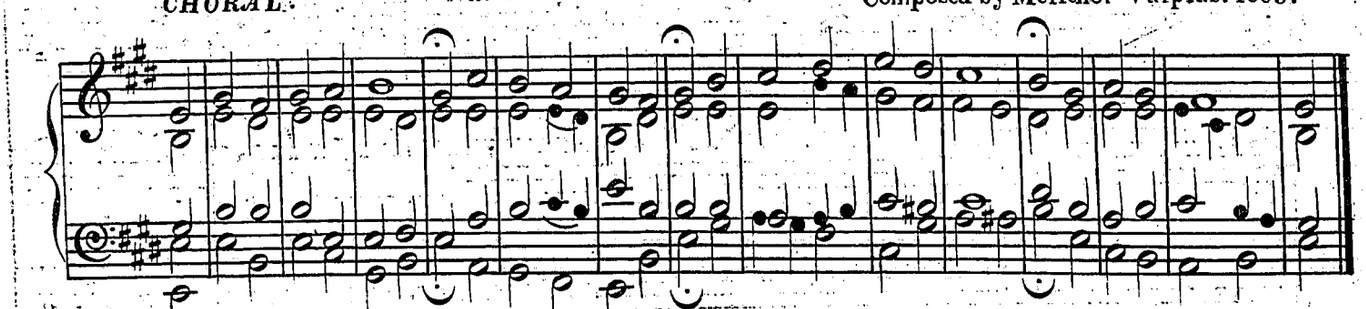

L.H.





CHORAL.

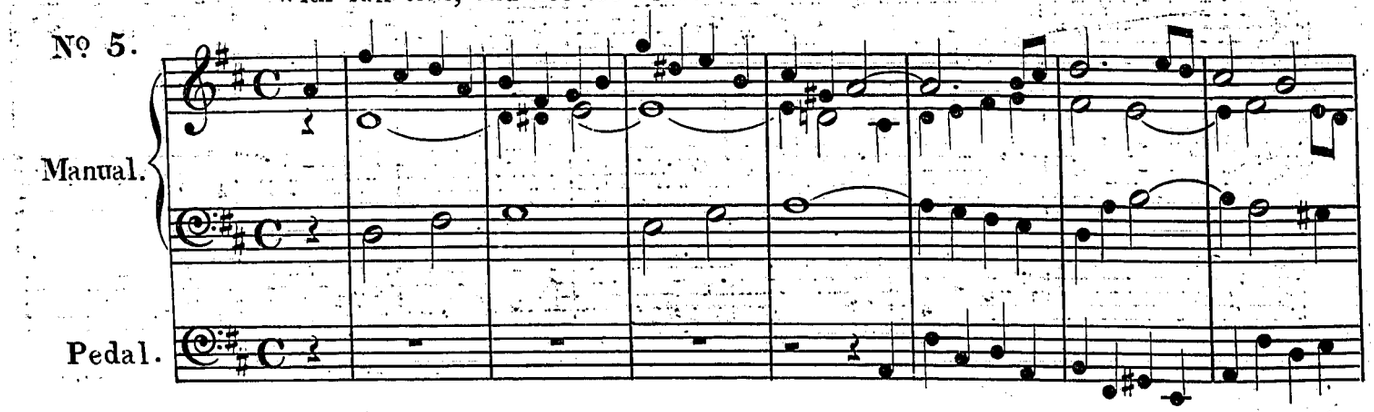
Composed by Melichor Vulpius. 1609.

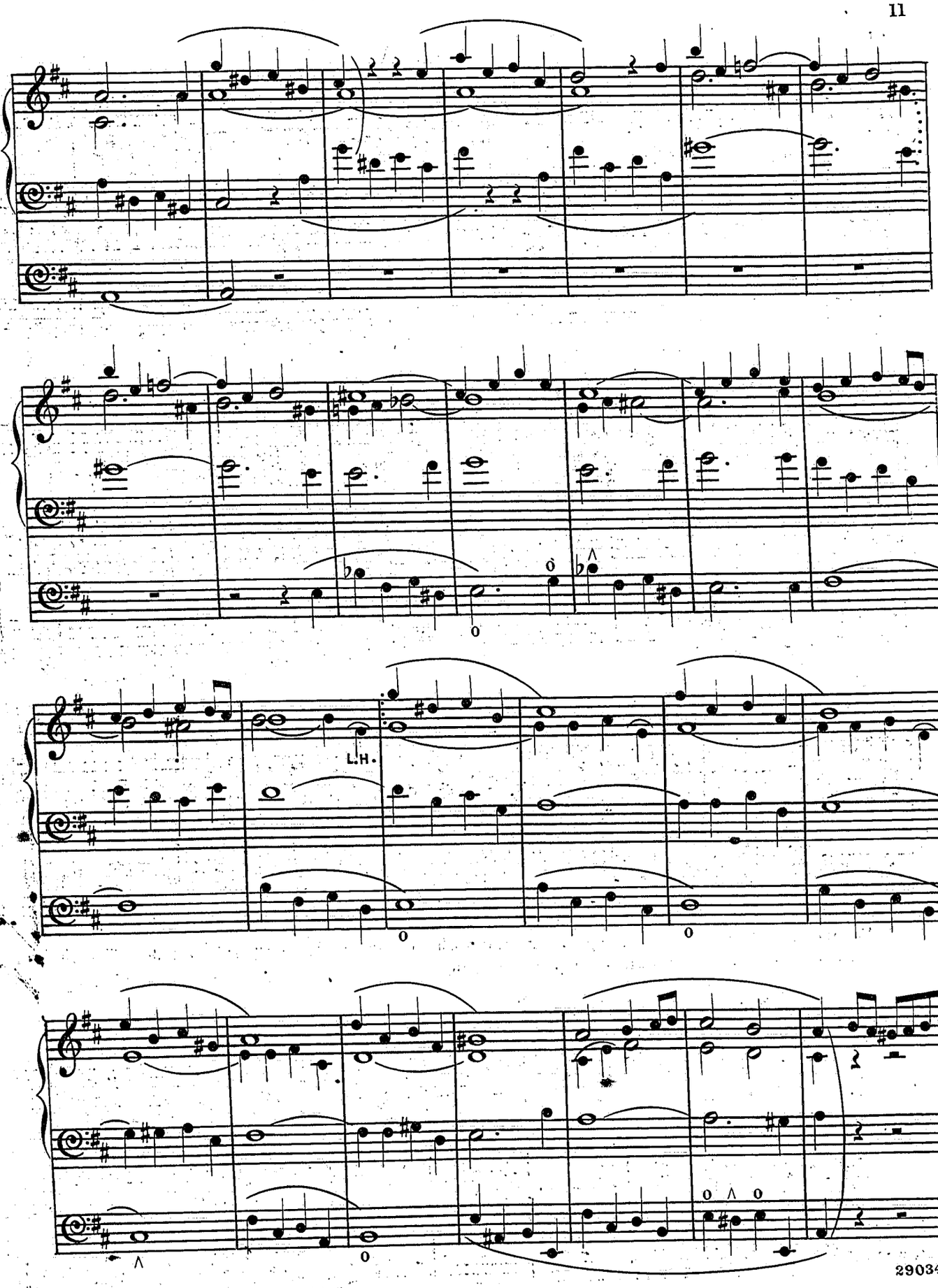


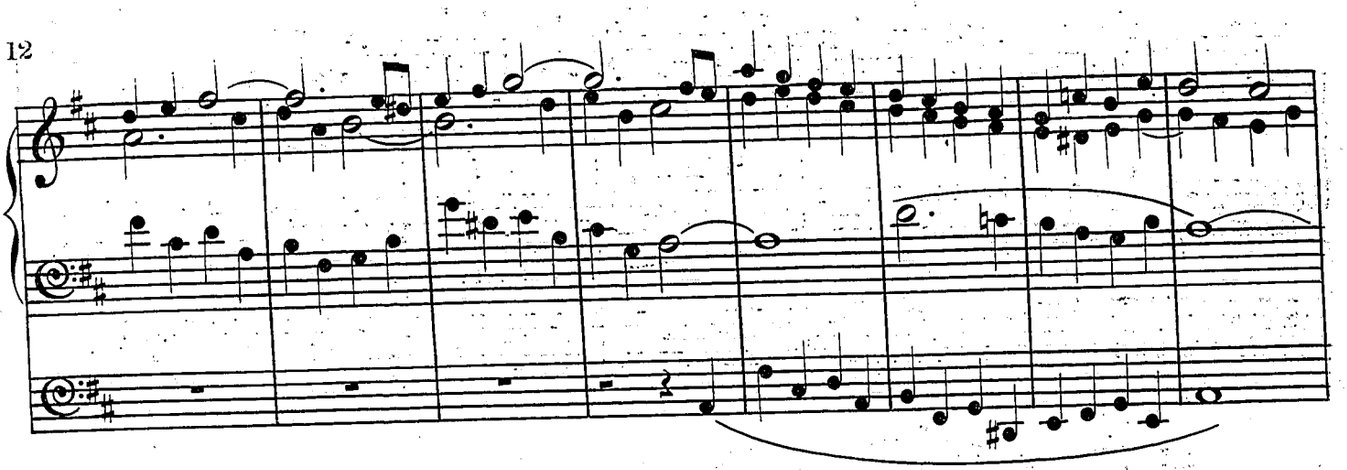
For the benefit of pupils in composition who wish to analyze these Choral Preludes, The Chorals are here added with simple four part harmony.

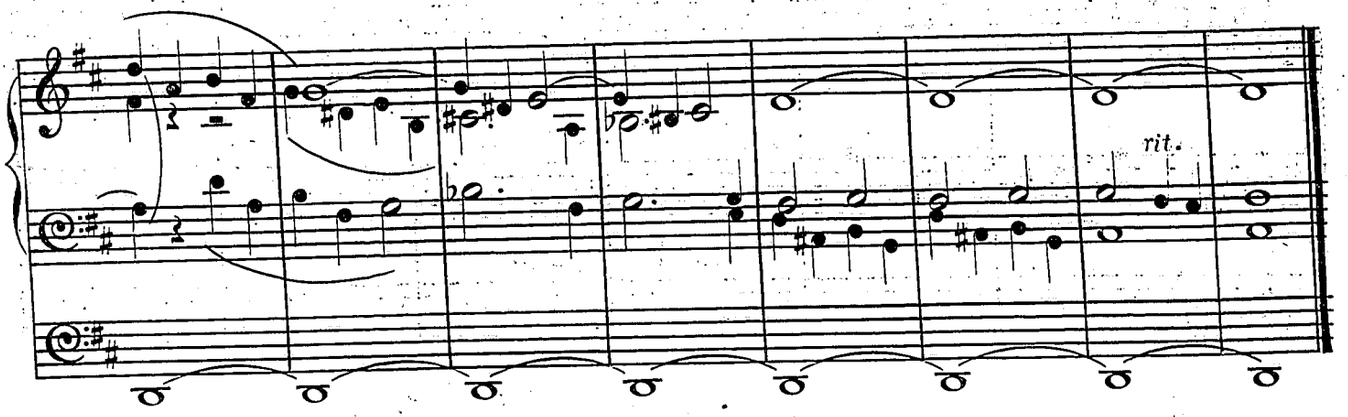
With full tone, and not too slow.

No 5.




L.H.



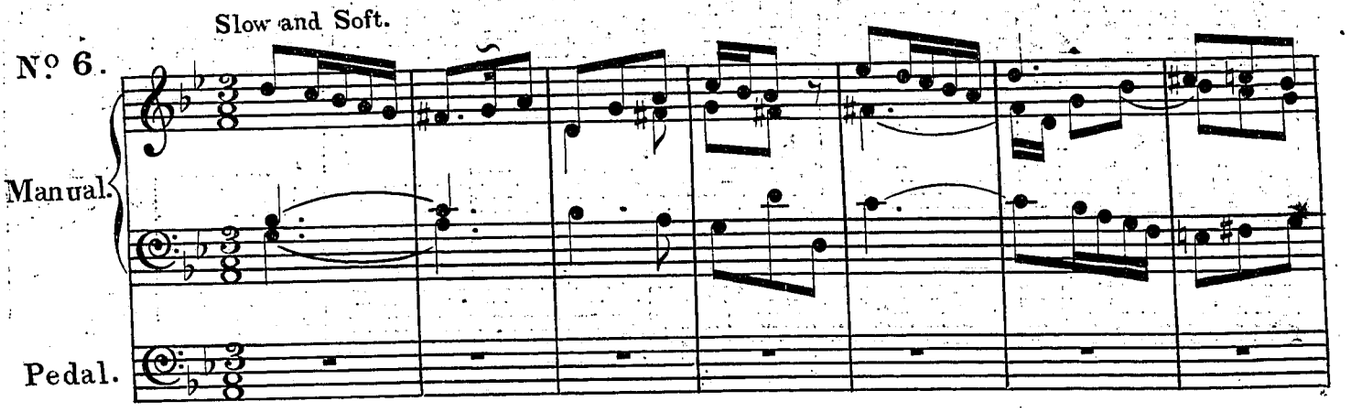


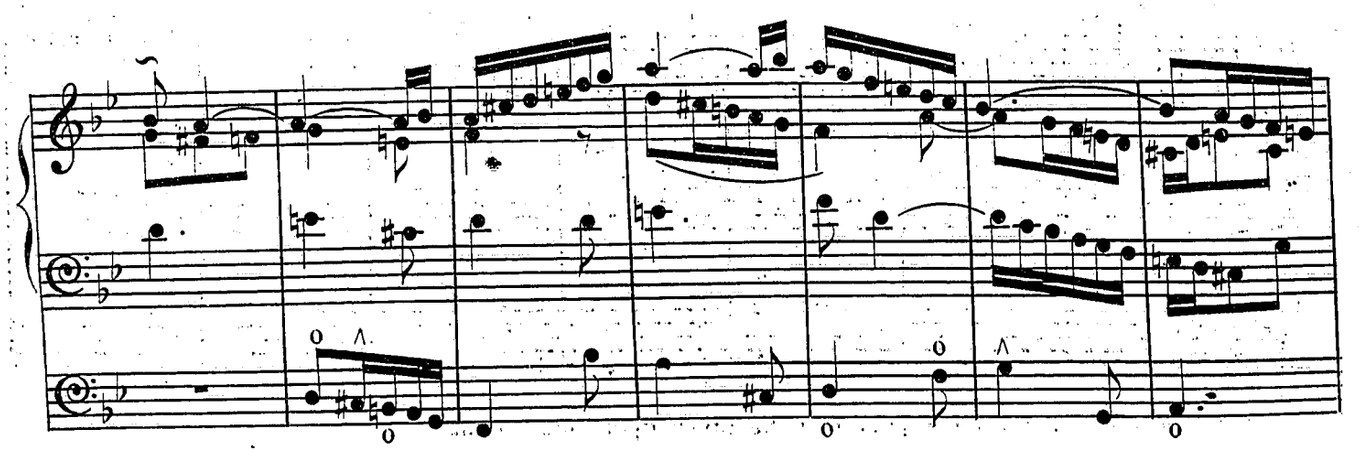
Slow and Soft.

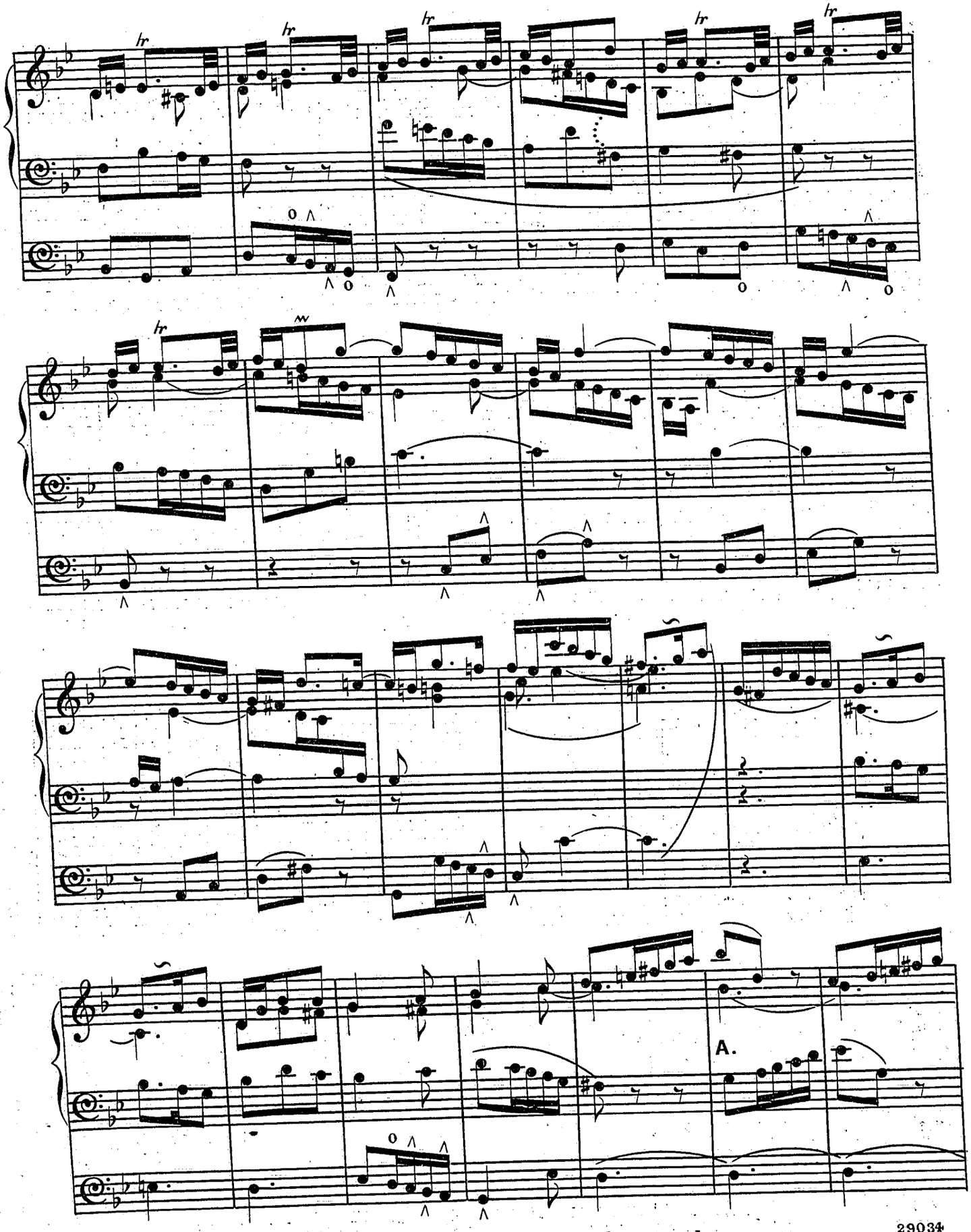
No. 6.

Manual.

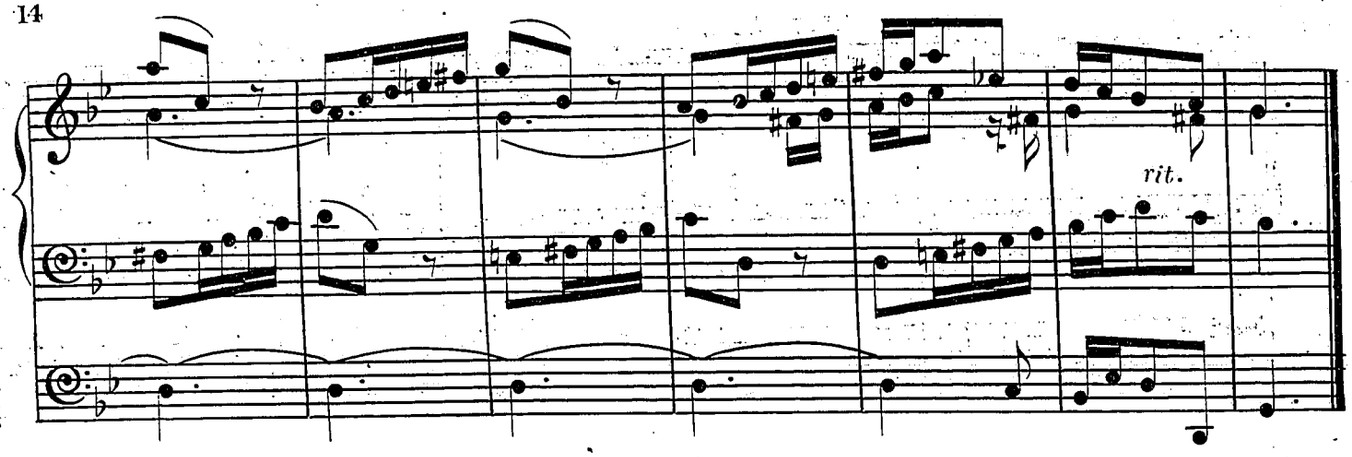
Pedal.





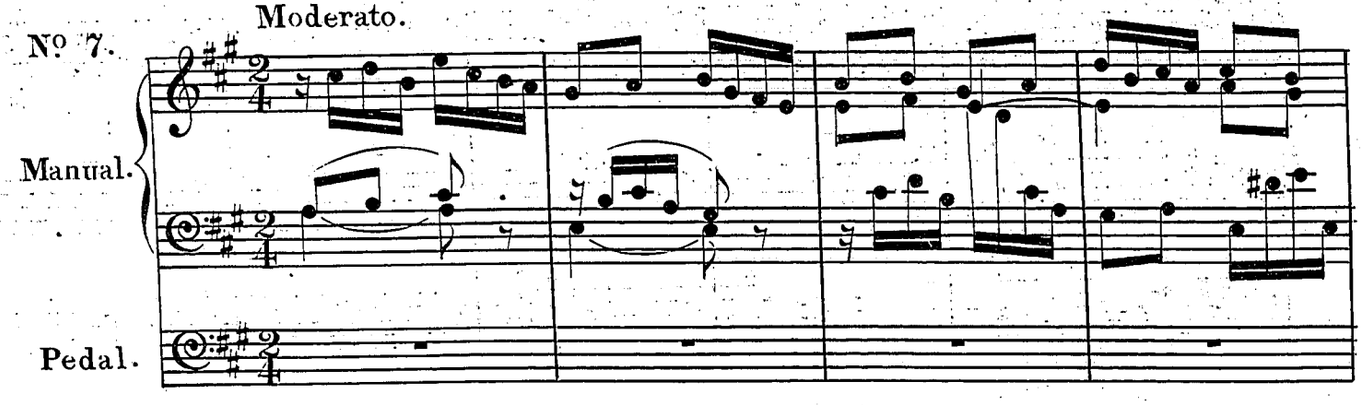


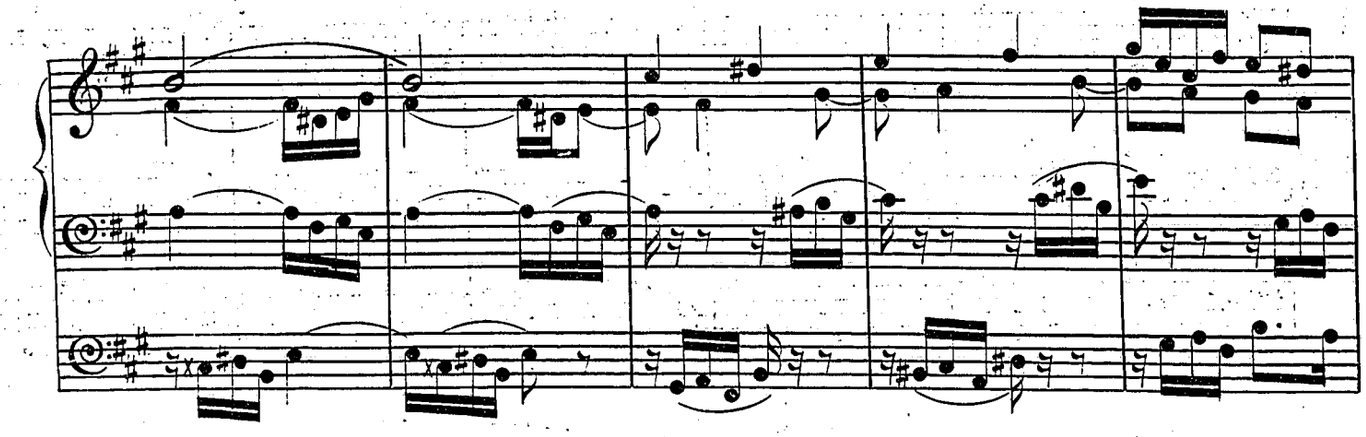
(A) From here the tenor part may be taken upon another manual.

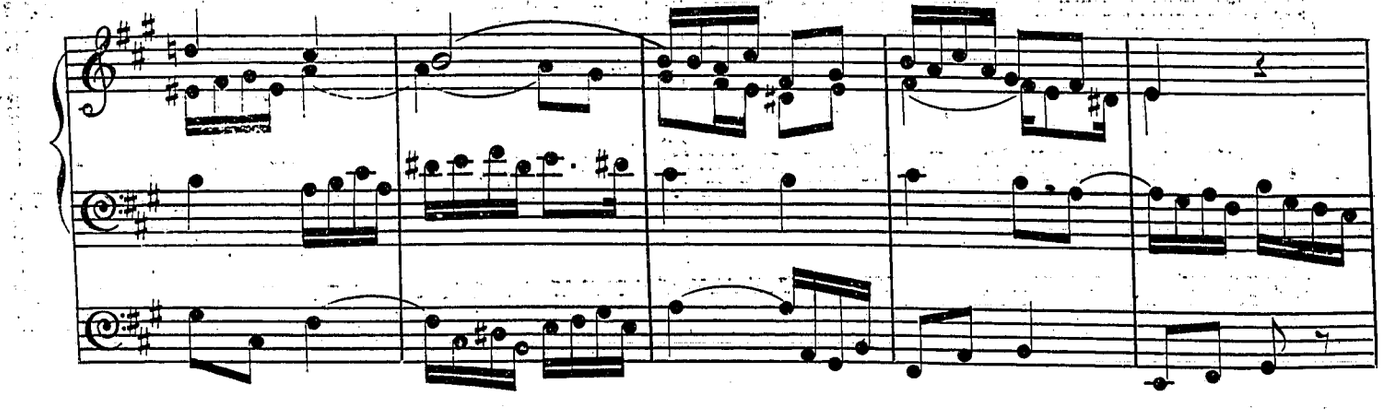


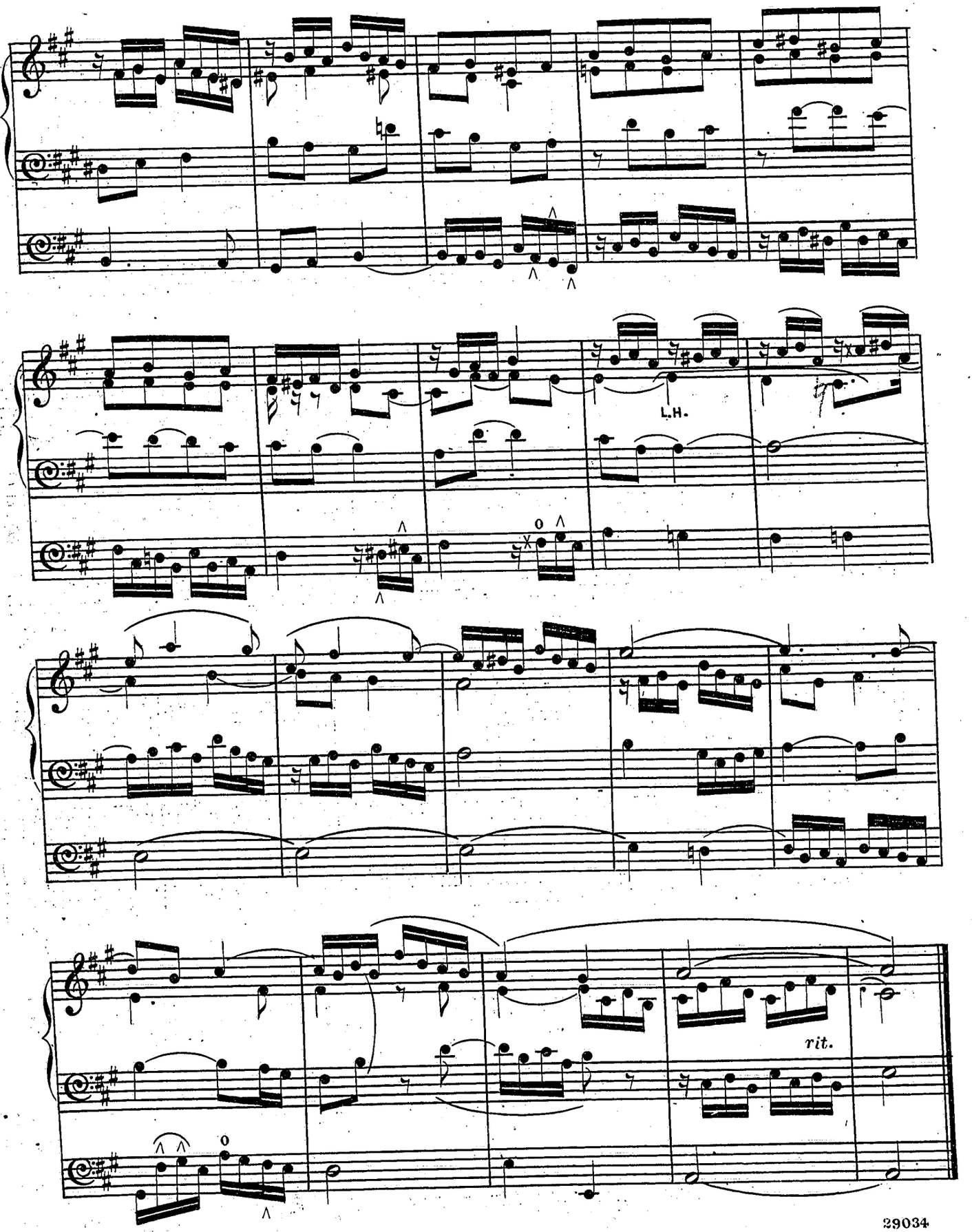
No. 7.

Moderato.








L.H.
rit.

VORSPIEL TO THE CHORAL. *Nun von uns Herr! du treuer Gott.*

For two Manuals and Ped.

No. 8.

Manual.

Pedal.

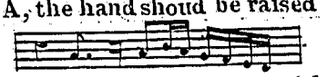
Both parts to be played upon the softest manual.

From here the upper part is to be played upon another manual with registers of a different character.

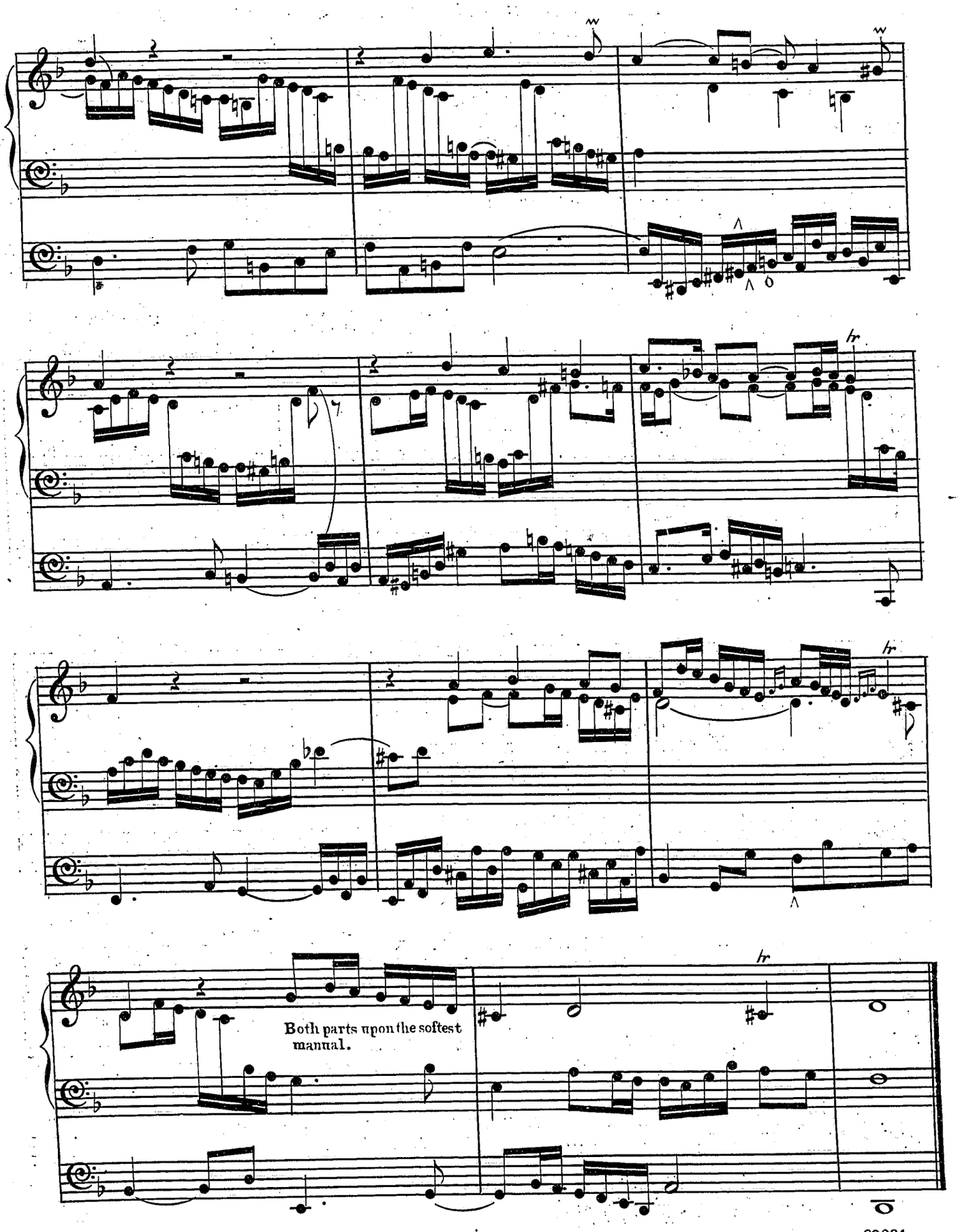
A.

A.

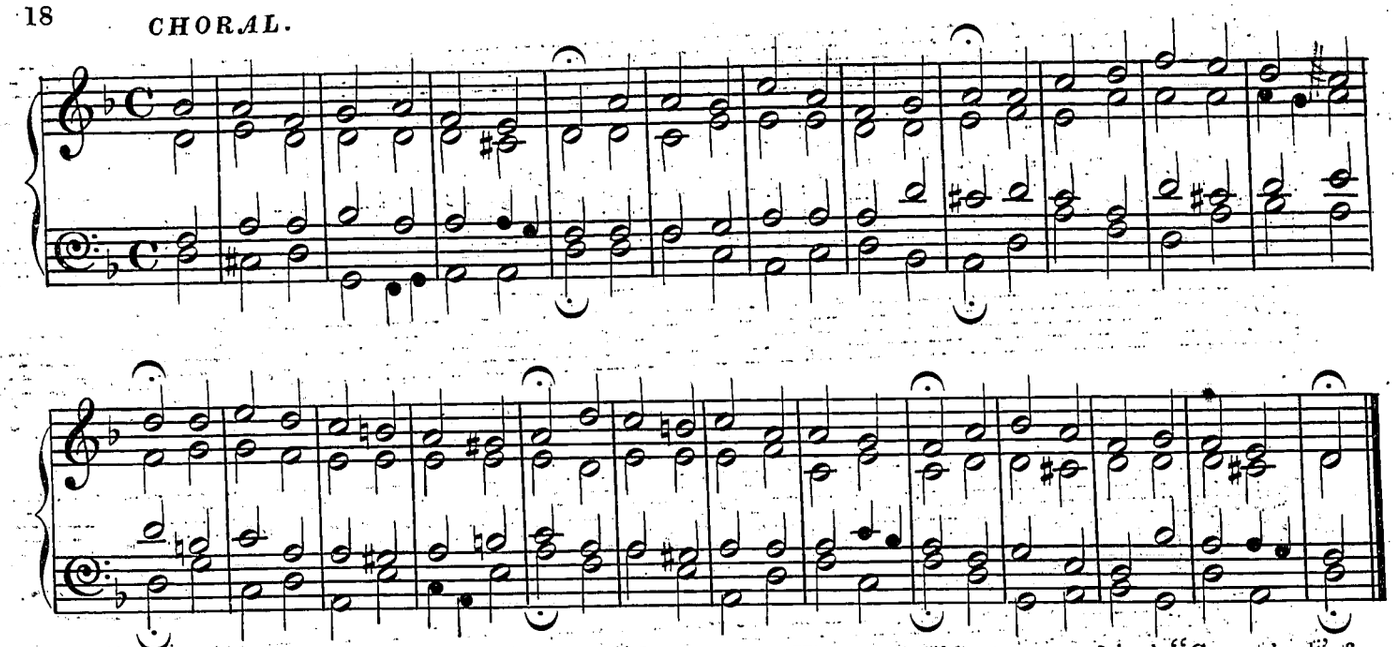
(A) In repeating the A, the hand shoud be raised after the first one a little, so that the effect will be somewhat like the following –



The pupil should be particular to practise each hand and the pedals thoroughly before attempting the three parts.


Both parts upon the softest manual.

CHORAL.

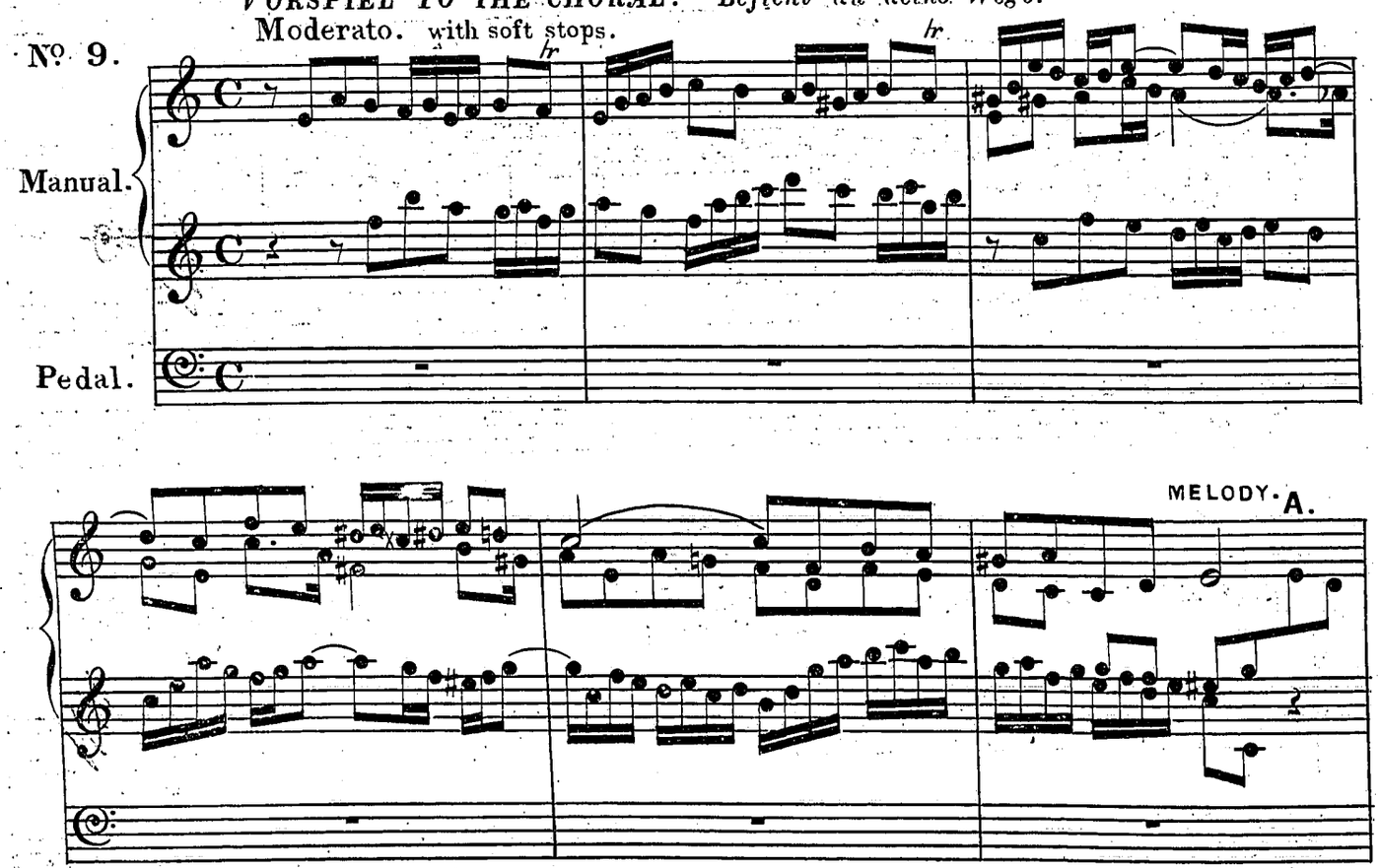


This Choral, more commonly known by the name "Vater unser im Himmelreich" first appeared in the "Gesangbuch" of Valentin Schumann in 1539. Bach makes use of it in his Johannes Passion, and in several of his Cantatas, harmonized differently in all; also as the foundation of several "Vorspiele."

VORSPIEL TO THE CHORAL. *Befiehl du deine Wege.*

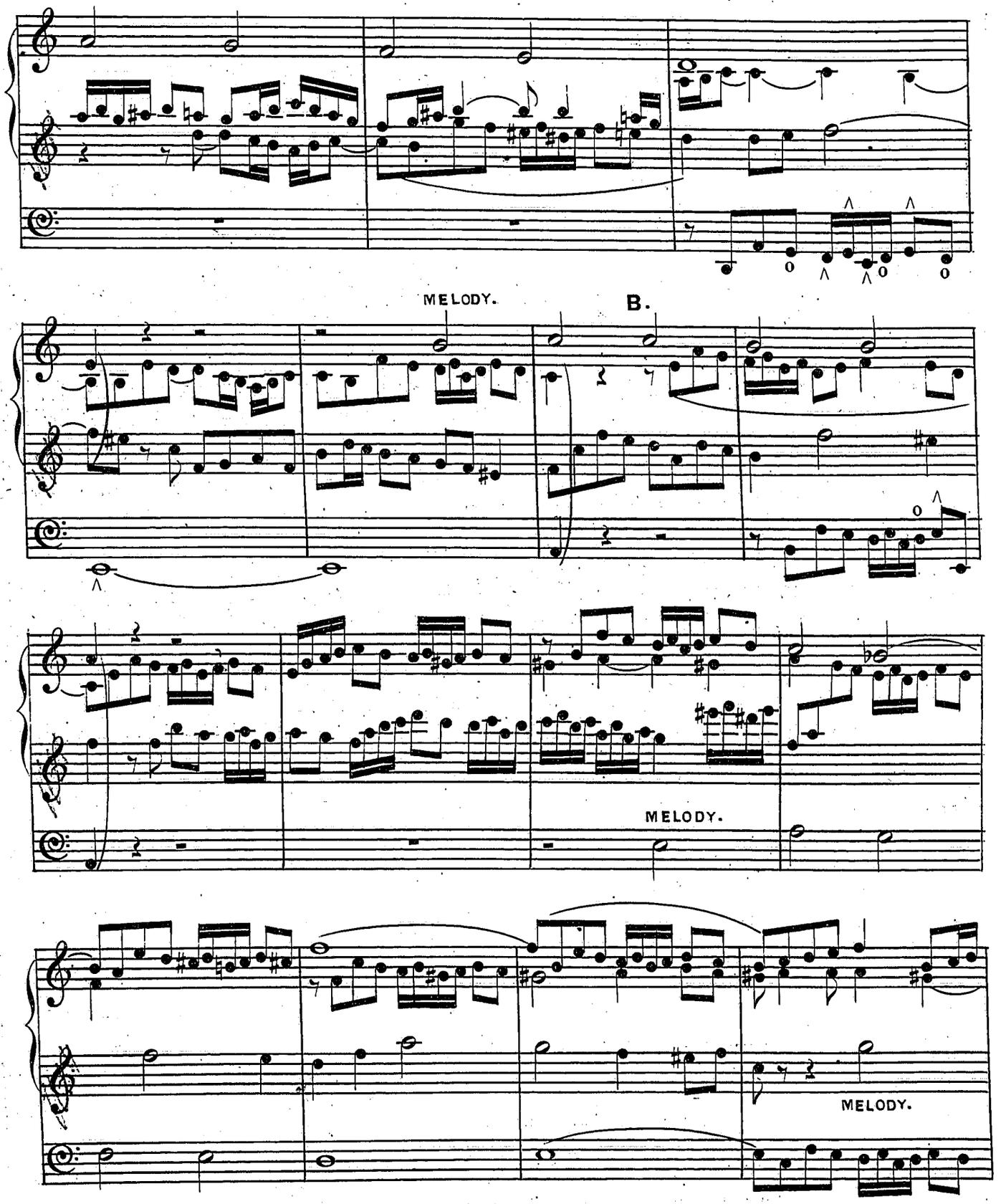
No. 9.

Moderato. with soft stops.



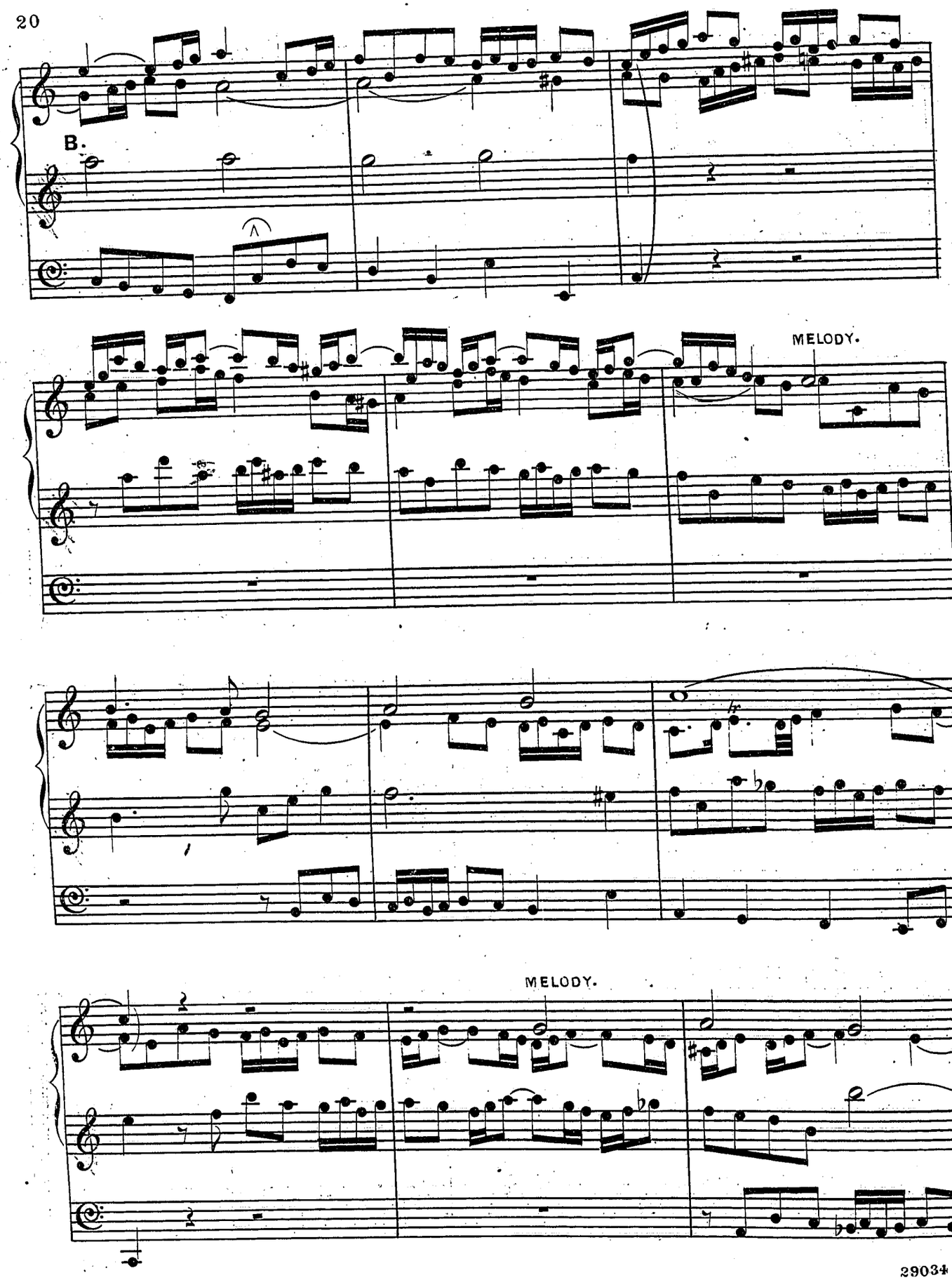
(A) The E with which the Melody begins, should be held, instead of being struck again at the fourth beat.

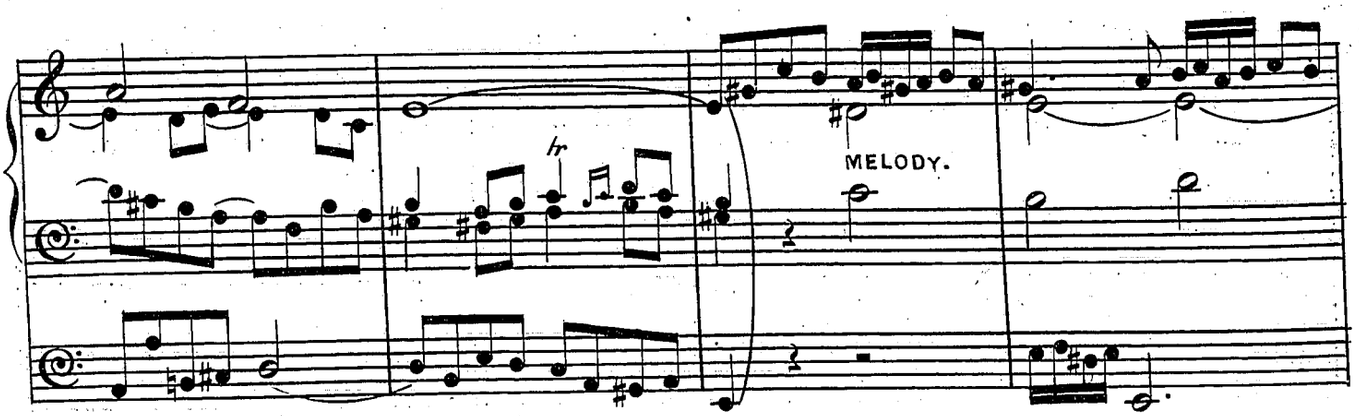
The pupil will notice the great economy of material in this "Vorspiel," The *motive* which is comprised in the first measure, and which prevails throughout, furnishes the material for nearly the whole piece, and this even is taken from the first line of the Choral melody.

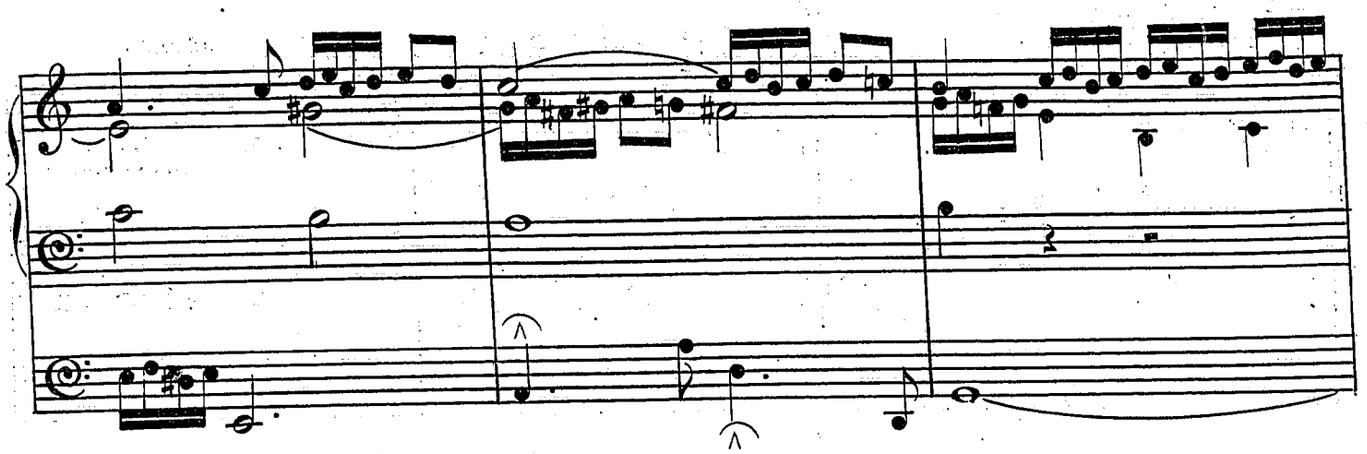


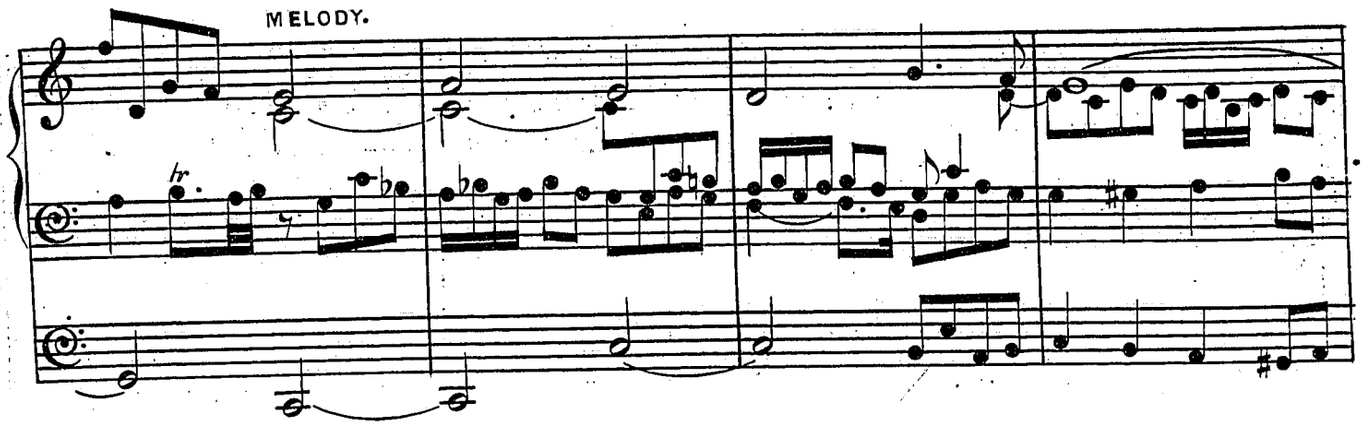
Great care should be taken that the notes of the Choral Melody be held their full time, that they may sound with the utmost smoothness and prominence.

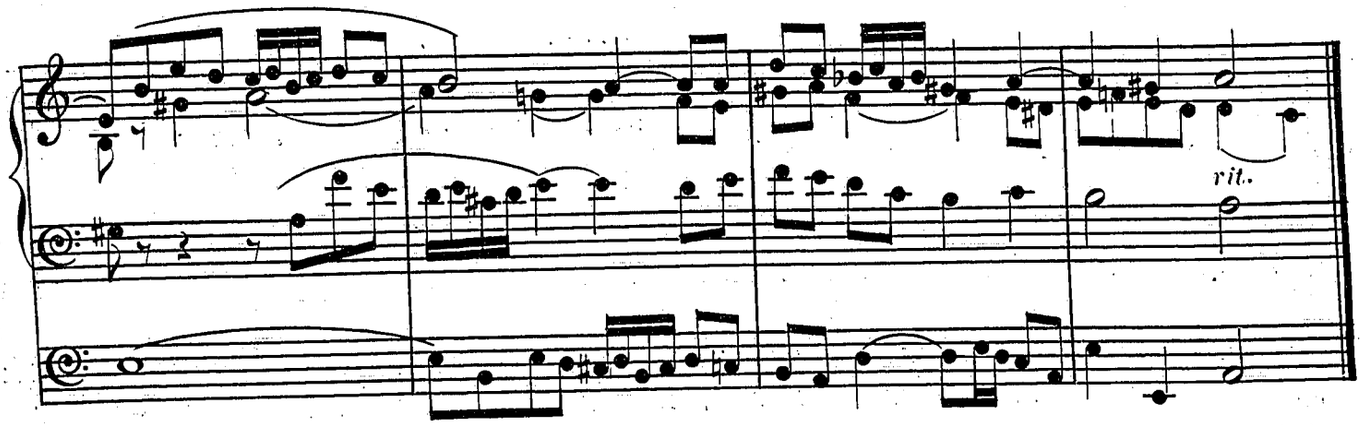
(B) An exception to the above is to be made when a note in the melody is repeated. The remark (A) under Nº 8, should then apply.


B.
MELODY.
MELODY.

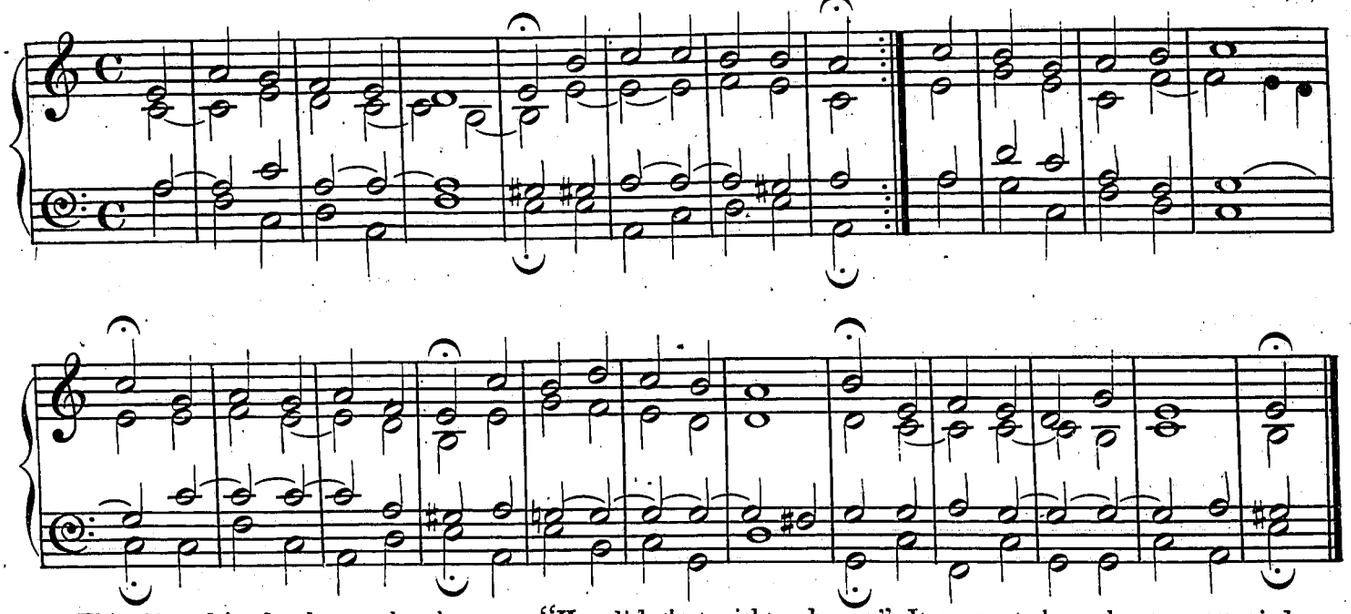

MELODY.




MELODY.


rit.

CHORAL. *"Befichl du deine Wege."* Composed by Haus Leo Hassler. 1601.

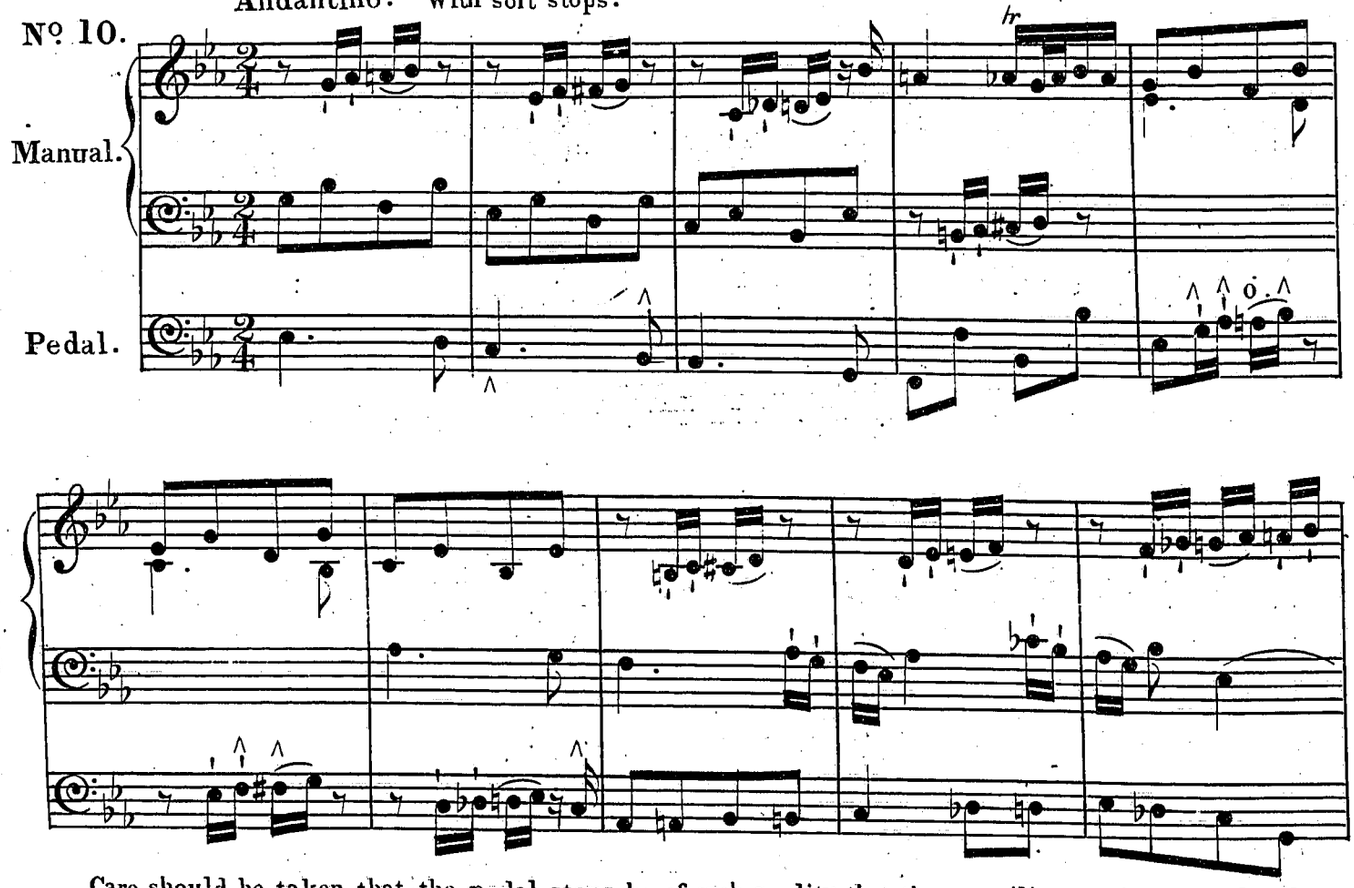


This Choral is also known by the name "Herzlich thut mich verlangen". It seems to have been a special favorite with Joh. Seb. Bach. for it appears no less than five times in the Matthew Passion, (four times with different harmony) twice in the Christmas Oratorio; in the first part once and at the close of the work with an elaborate orchestral accompaniment and in two Cantatas, besides being used as the foundation of several "Vorspiele".

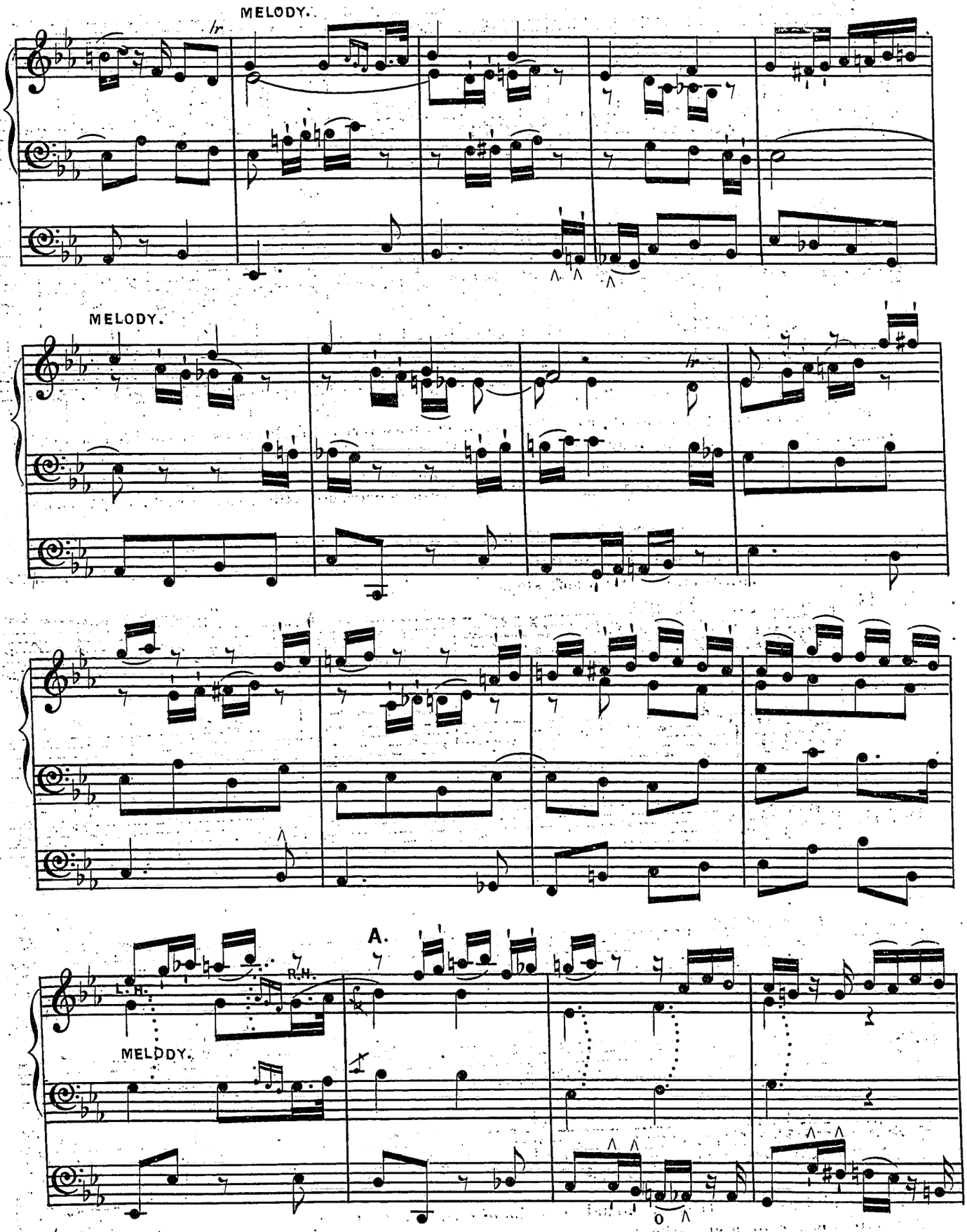
VORSPIEL TO THE CHORAL. *Straf mich nicht in deinem Zorn.*

This piece is one of the finest wrought in the collection, and demands intelligence and care on the part of the student.

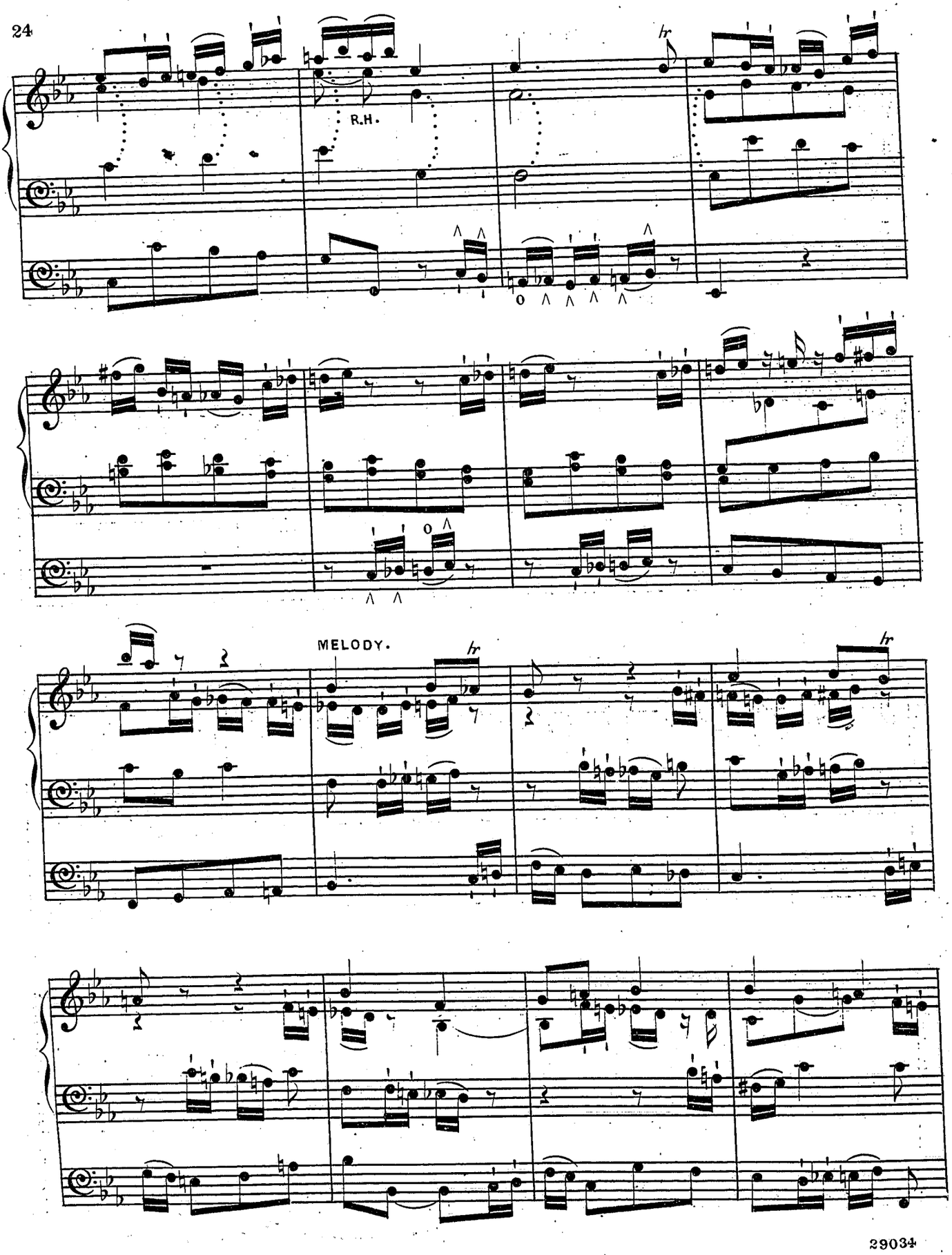
Andantino. With soft stops.



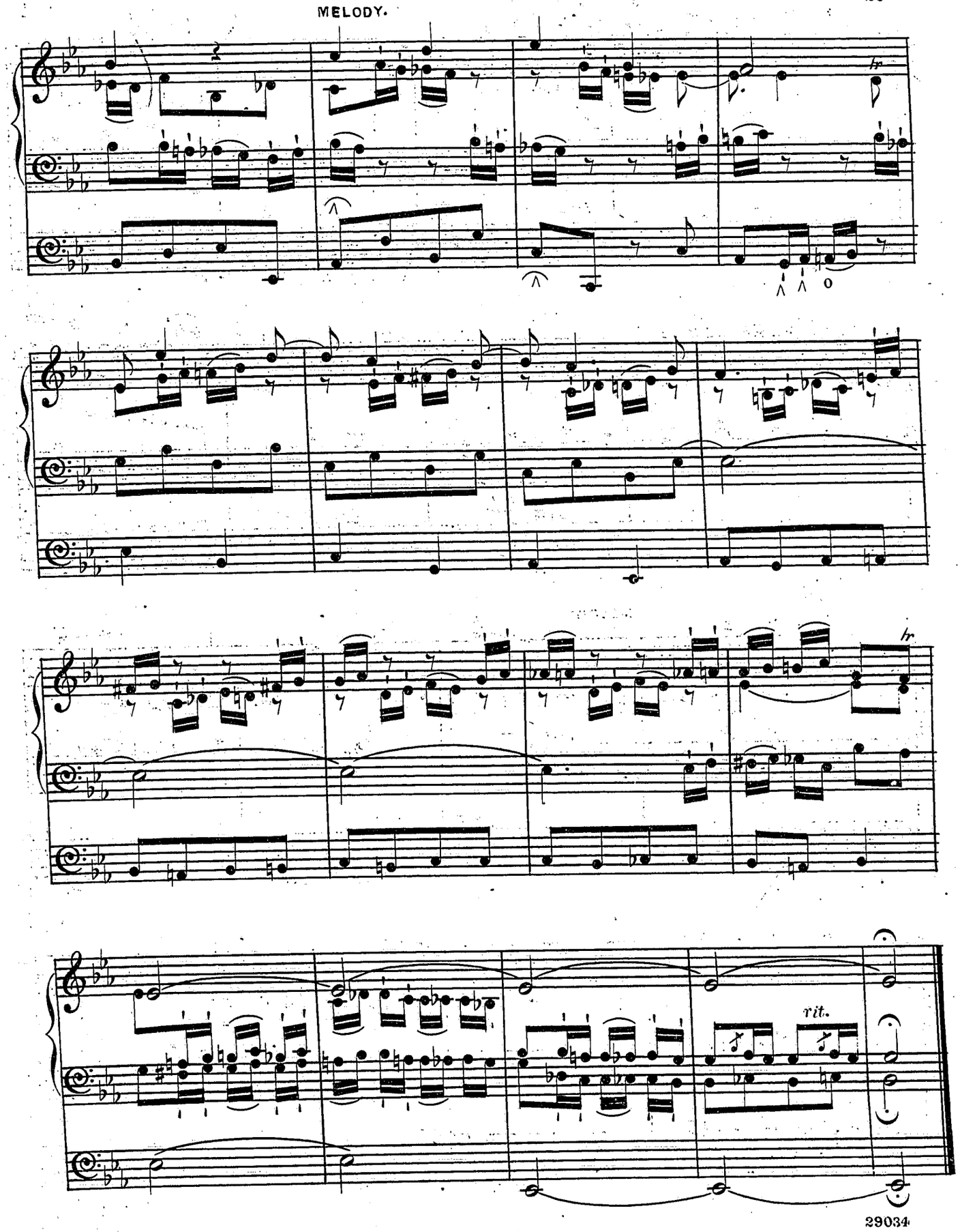
Care should be taken that the pedal stops be of such quality that the prevailing motive can be heard distinctly when it occurs in the bass.



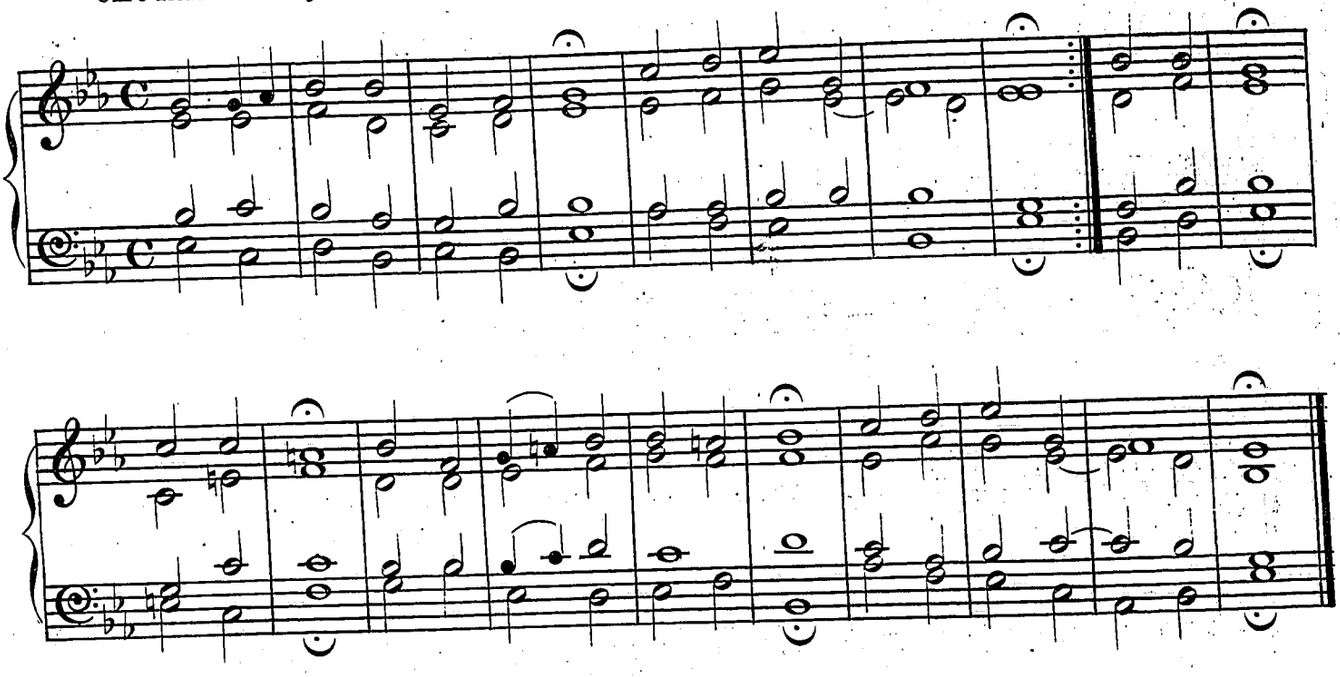
(A) The left hand should be substituted quickly for the right, while the B♭ is being held, so that the right hand may be free for the motive which is above.


R.H.
MELODY.

MELODY.



CHORAL. – *Straf mich nicht in deinem Zorn.* Composed by Joh Rosenmüller. 1655.

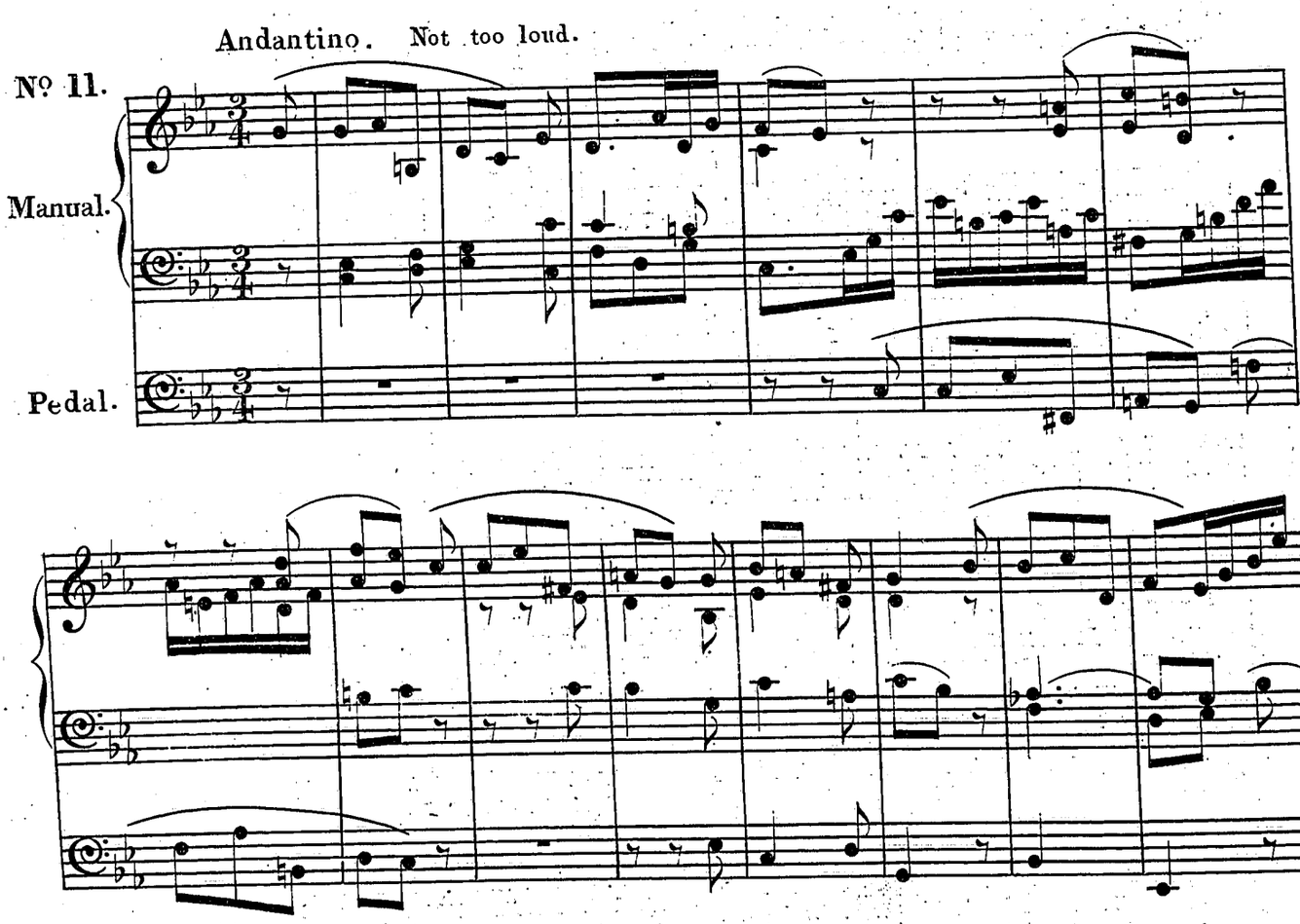


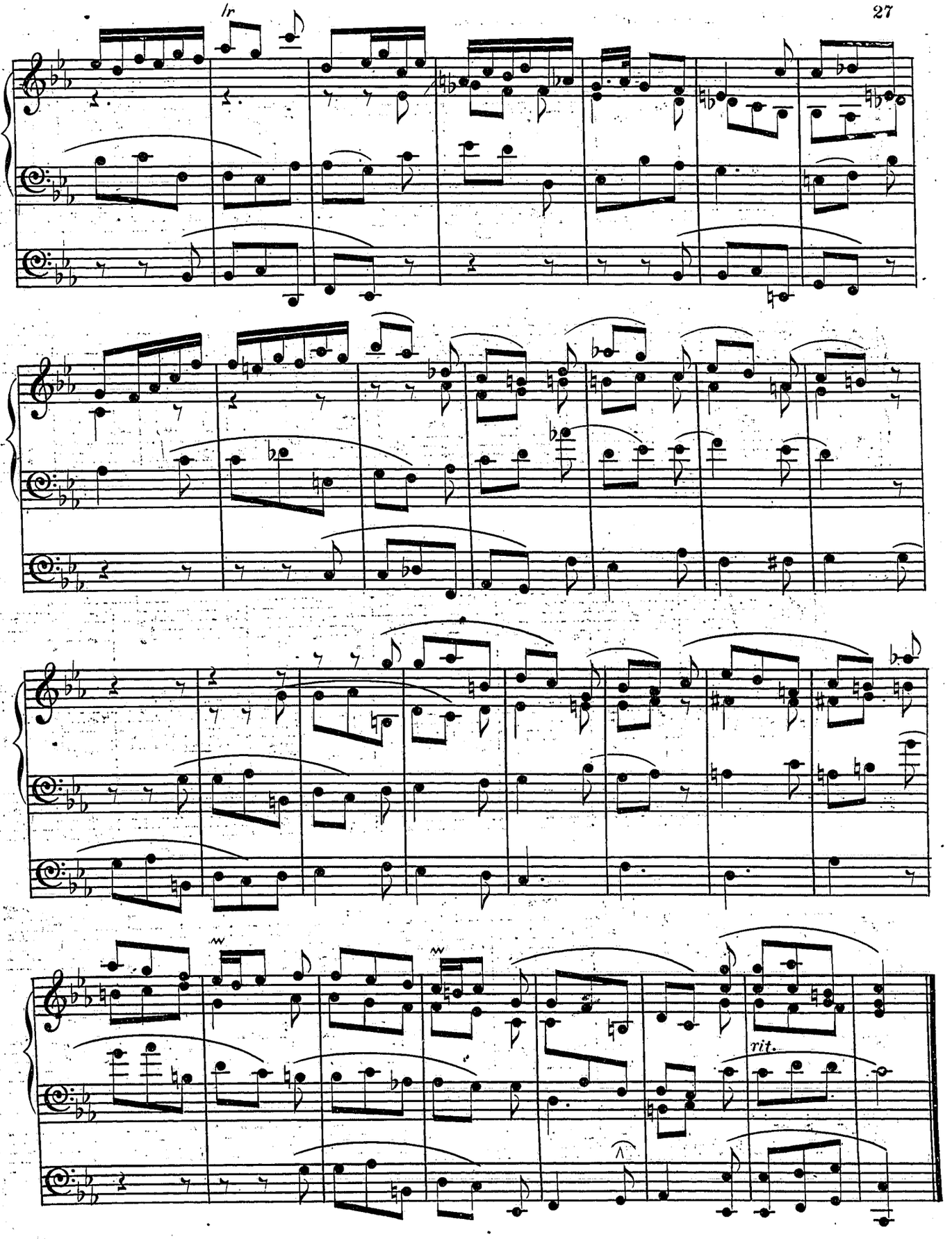
Andantino. Not too loud.

Nº 11.

Manual.

Pedal.




lr
rit.

CANON. *for 2 Manuals & Pedals.*

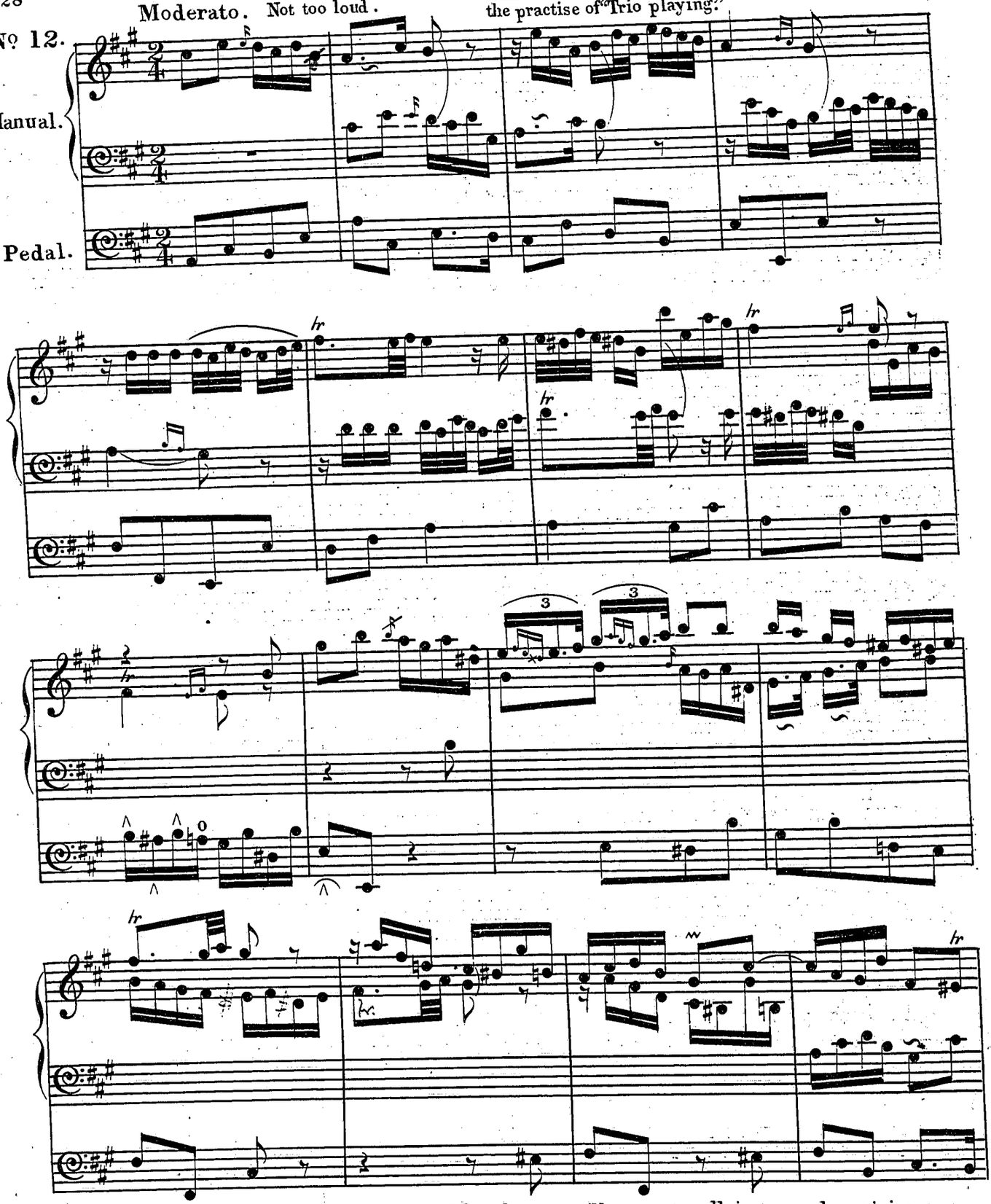
This Canon will be found a most excellent piece for the practise of "Trio playing."

Moderato. Not too loud.

No 12.

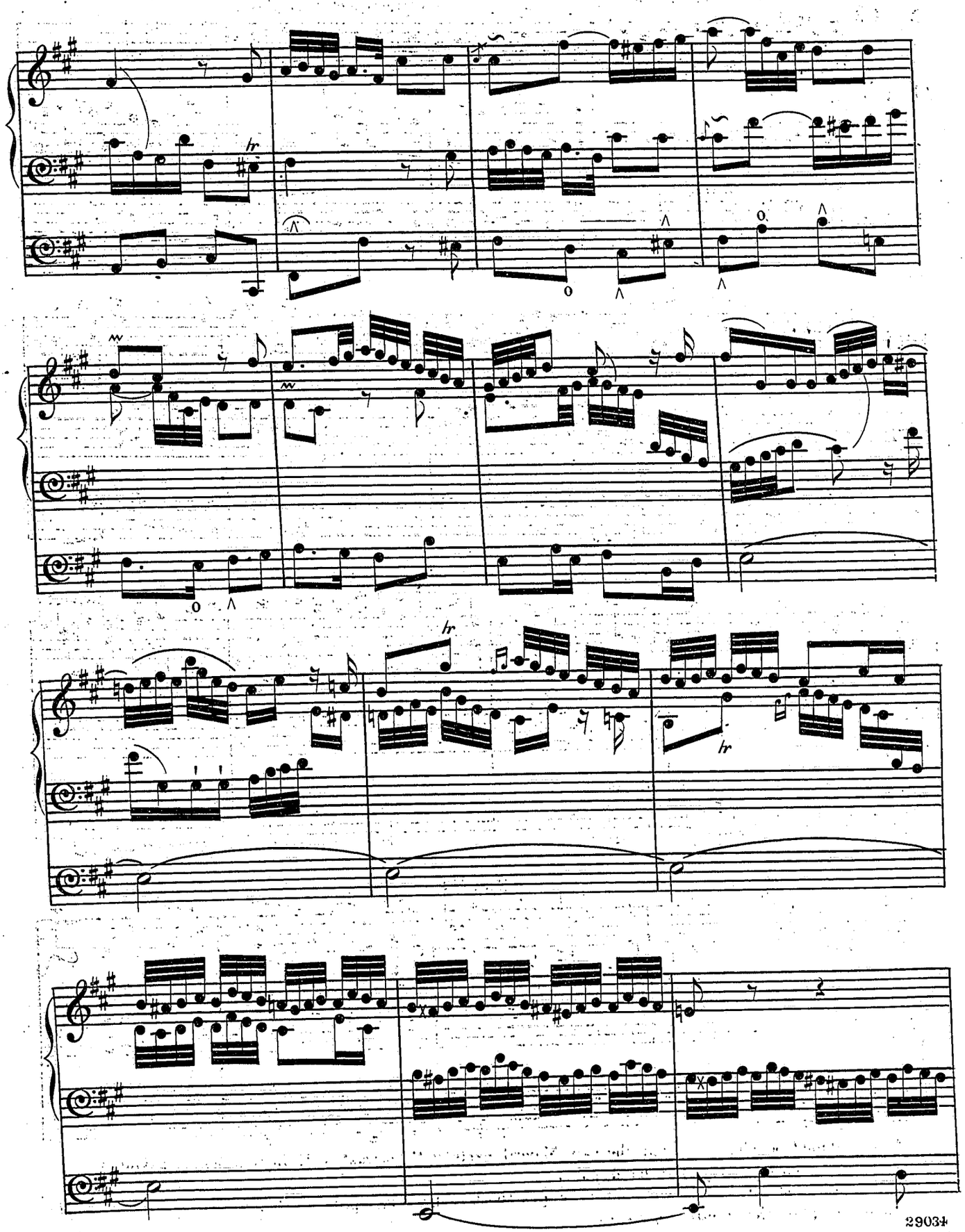
Manual.

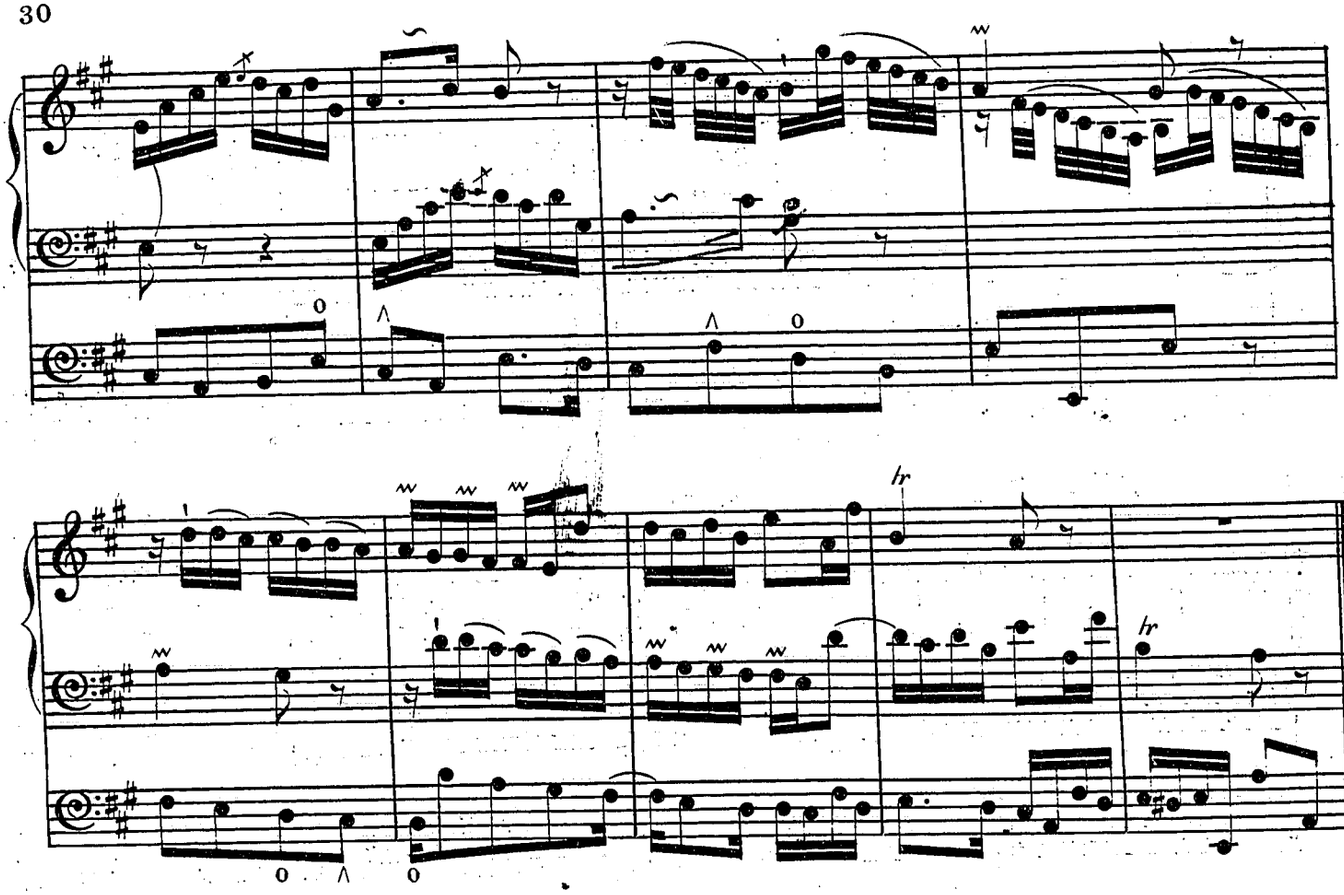
Pedal.



Stops should be chosen so that the two Manual parts will contrast well in tone color, giving a little prominence to the left hand part.

The right and left hand parts must be practised, each with the pedals and separately, before any attempt is made to play the whole together.





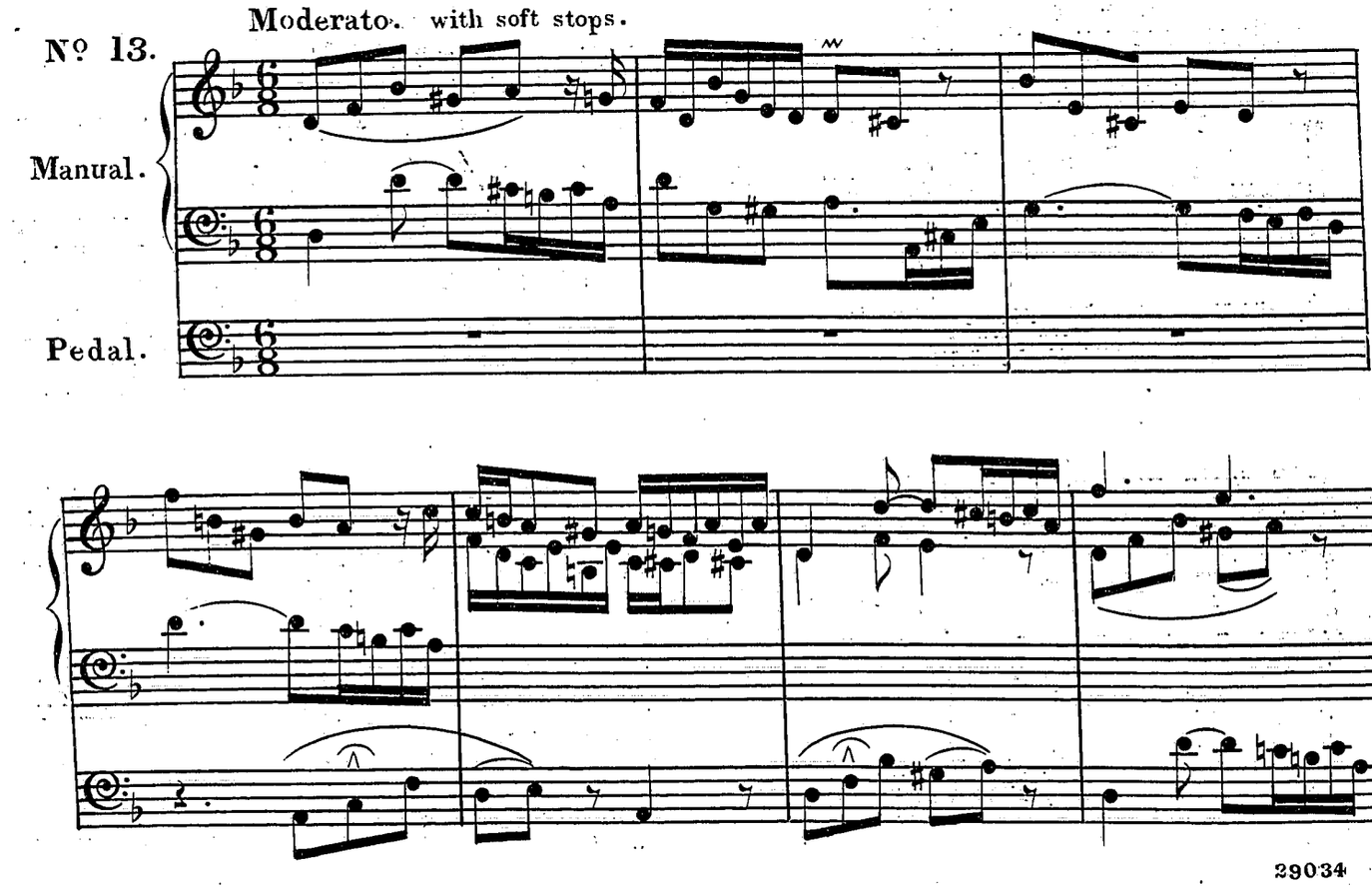
VORSPIEL TO THE CHORAL.— Ich komm' O Jesu hier.

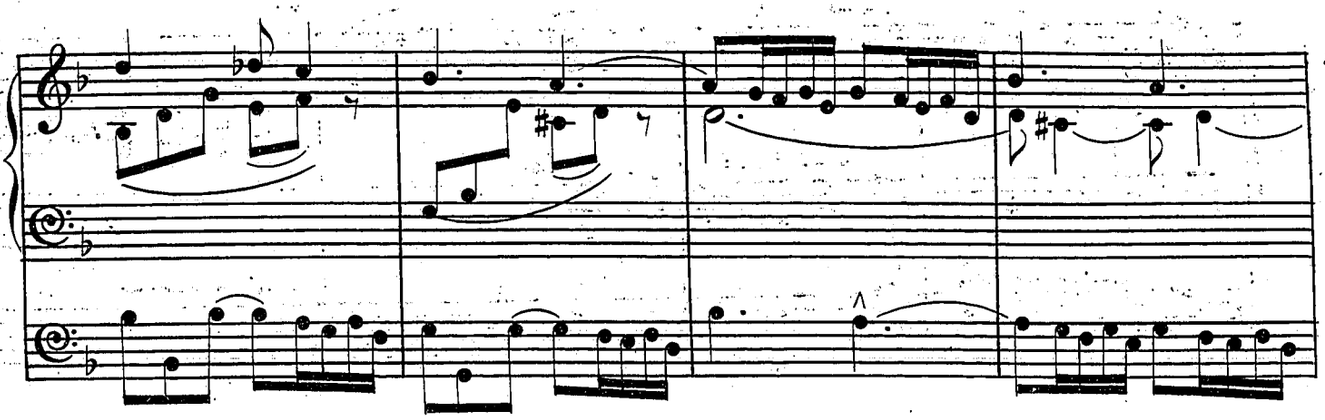
Moderato. with soft stops.

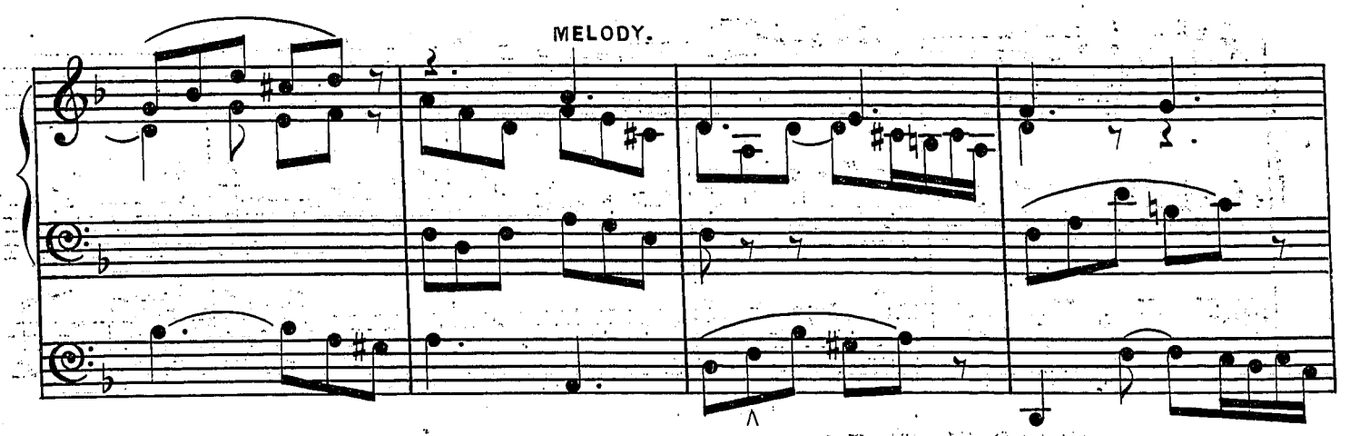
Nº 13.

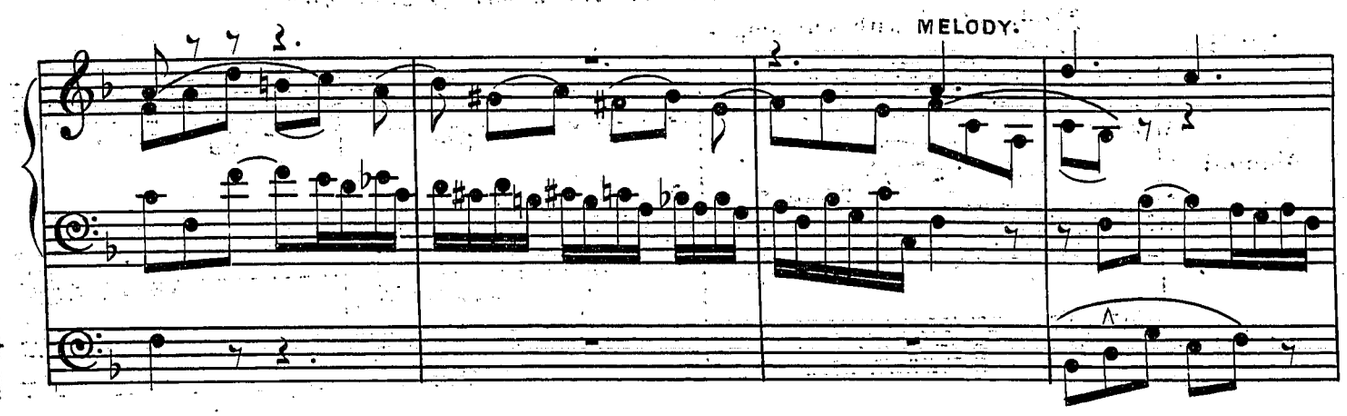
Manual.

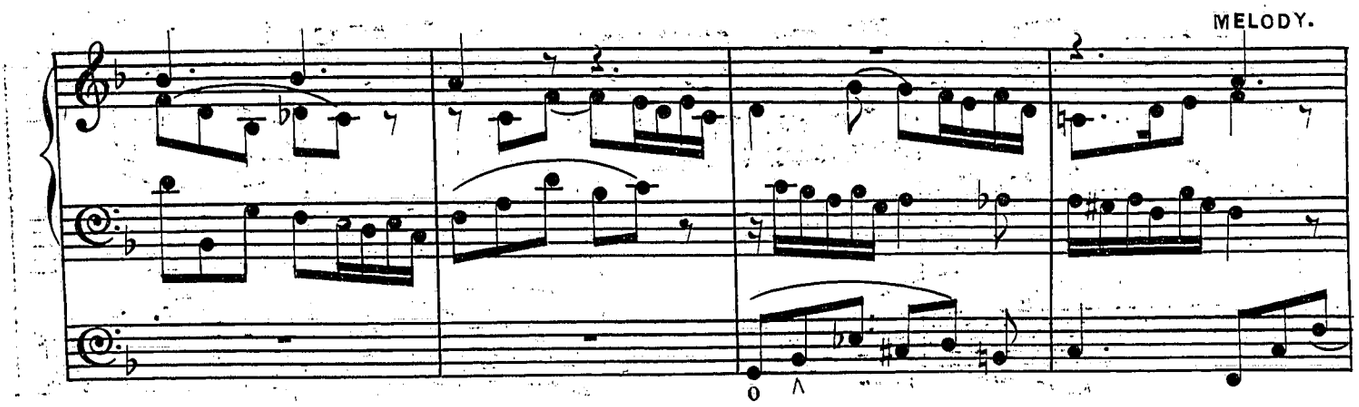
Pedal.

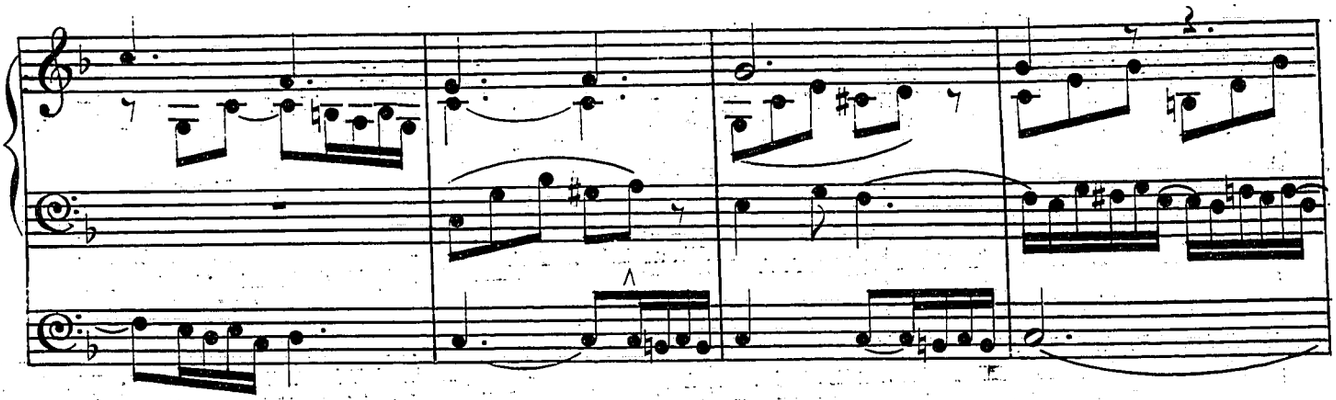


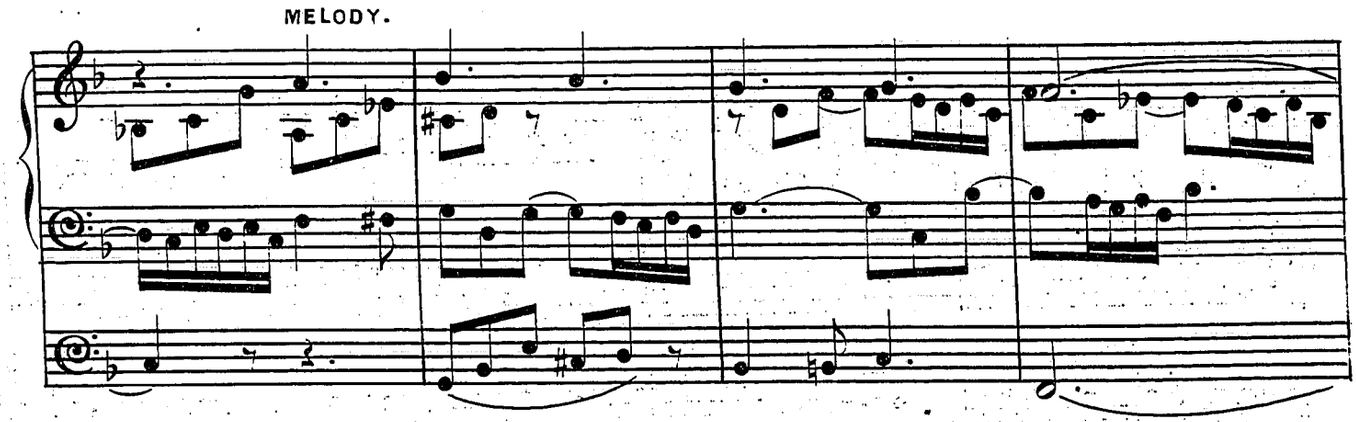


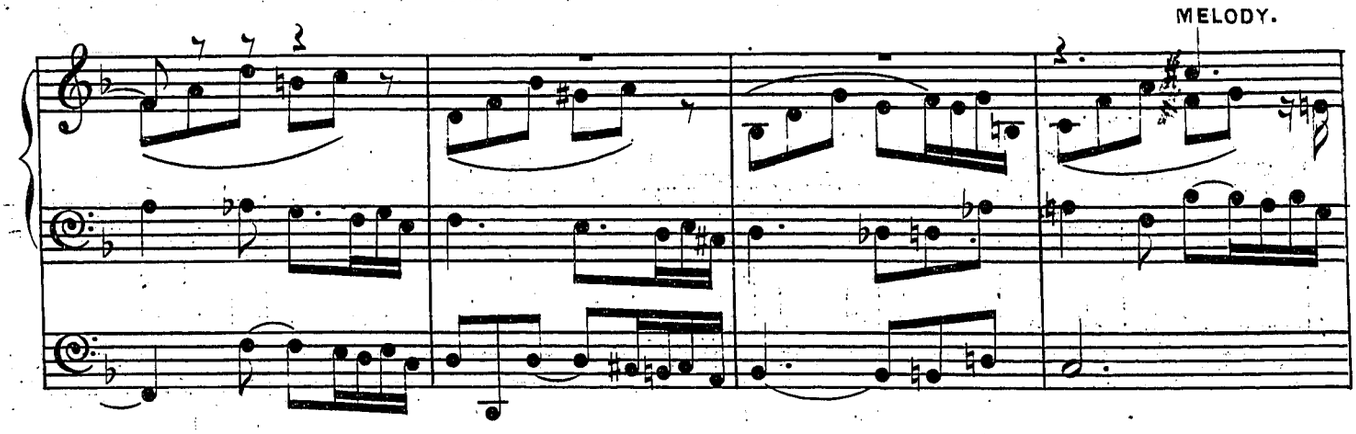

MELODY.

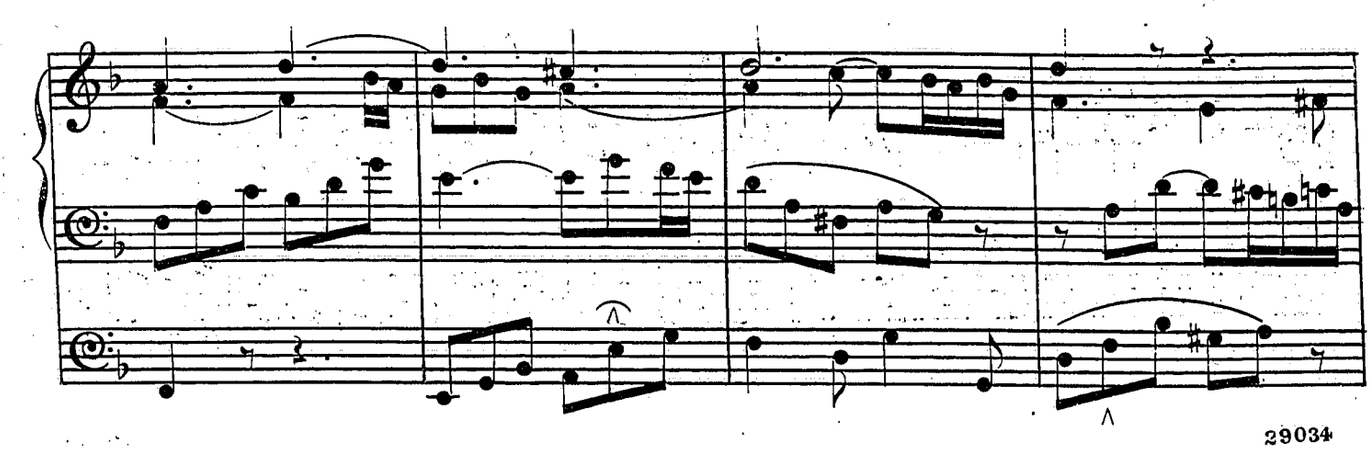

MELODY.


MELODY.

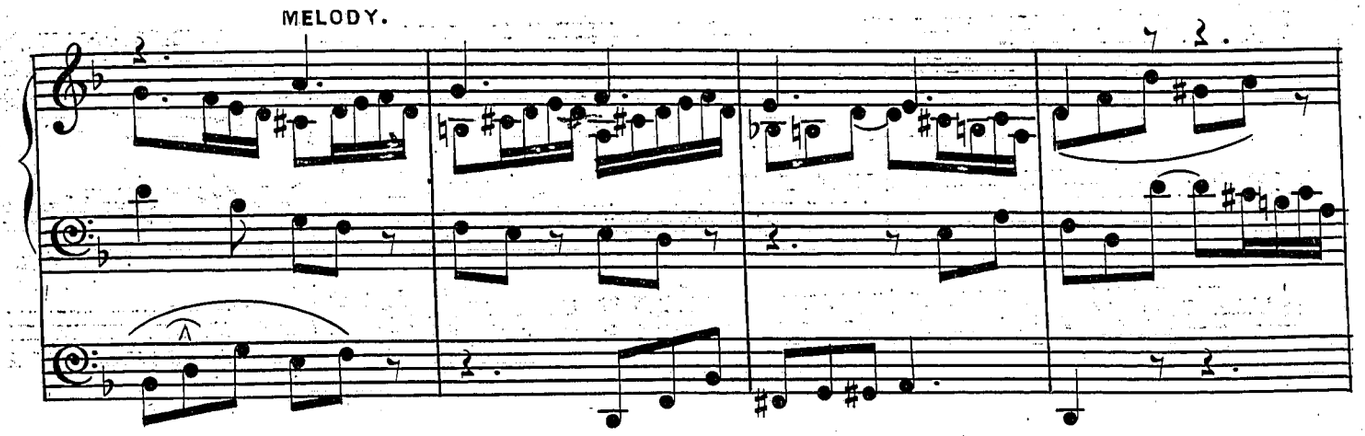


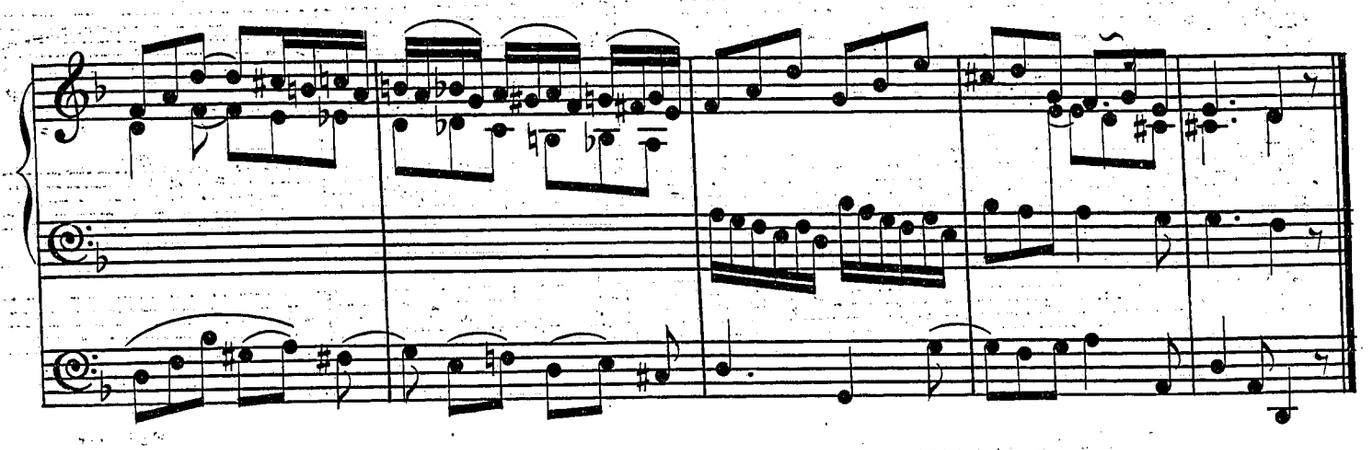

MELODY.


MELODY.

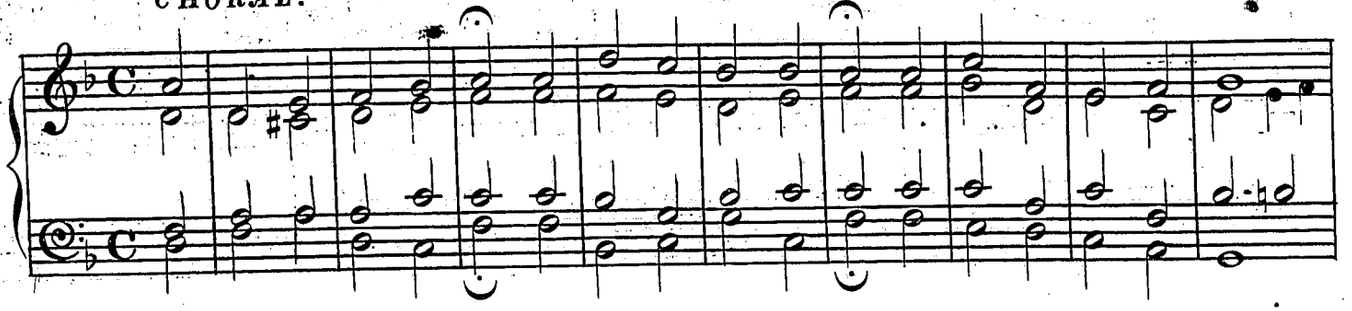


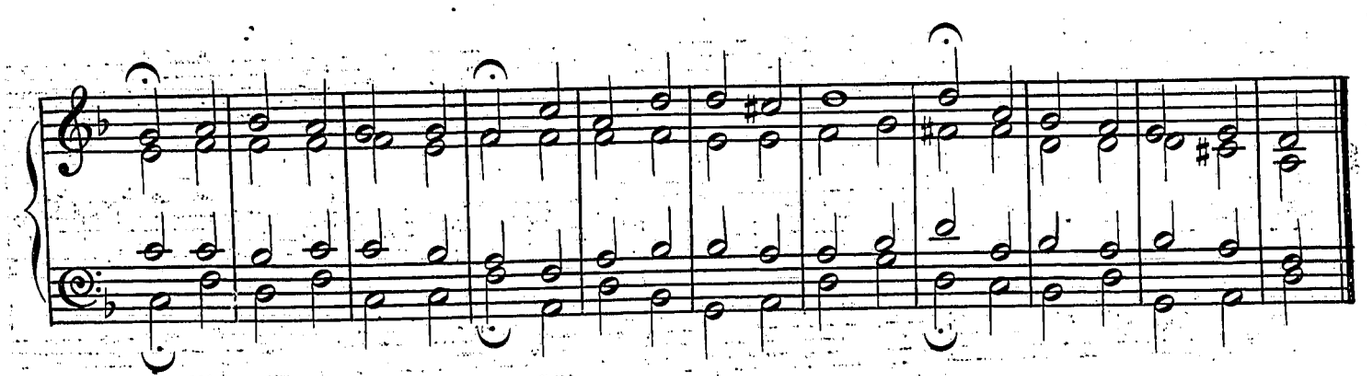
MELODY.





CHORAL.





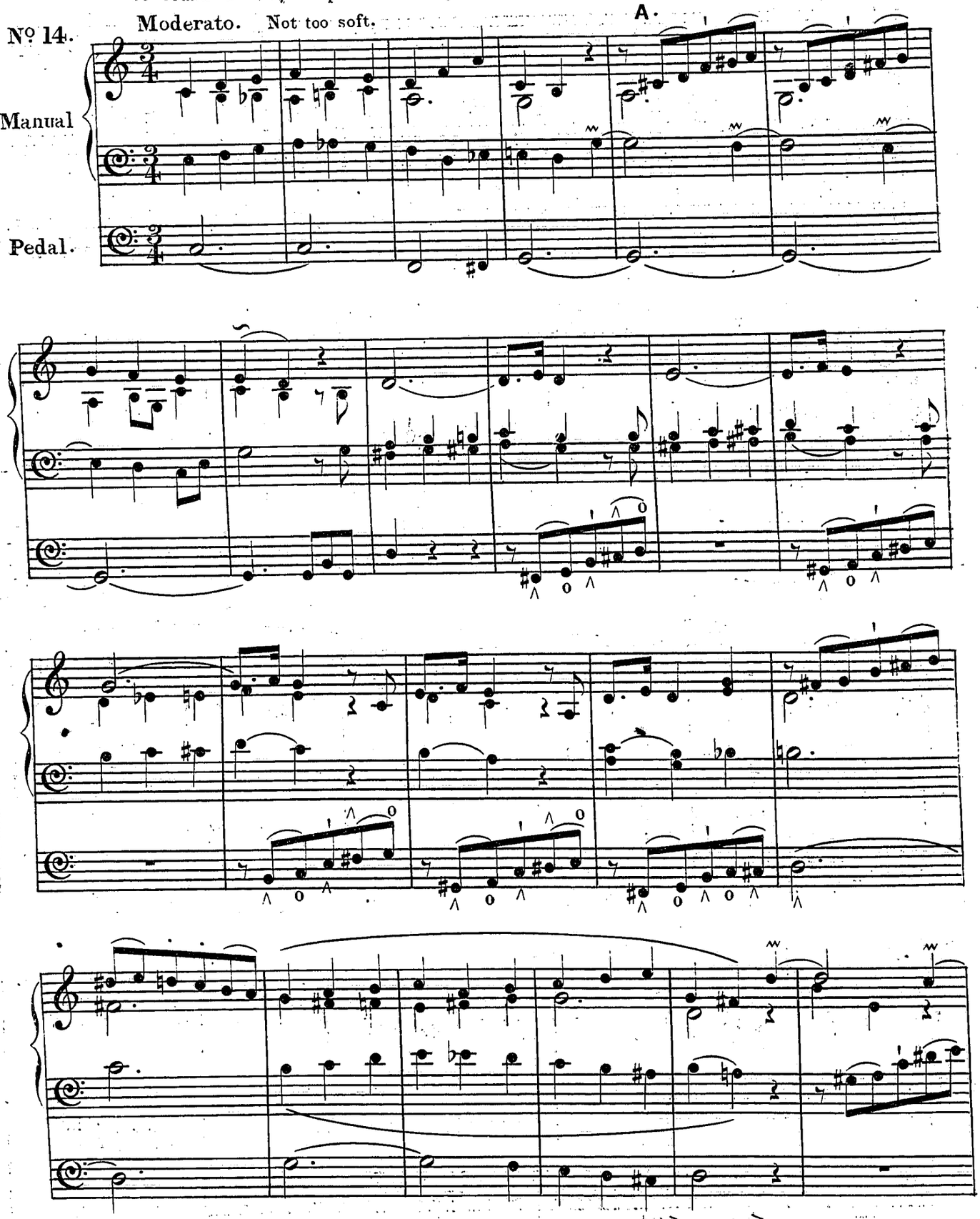
This piece is closely allied to Nº 10. in the manner of treatment, and will be found a very important study.

Nº 14. **Moderato.** Not too soft.

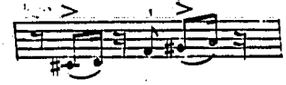
A.

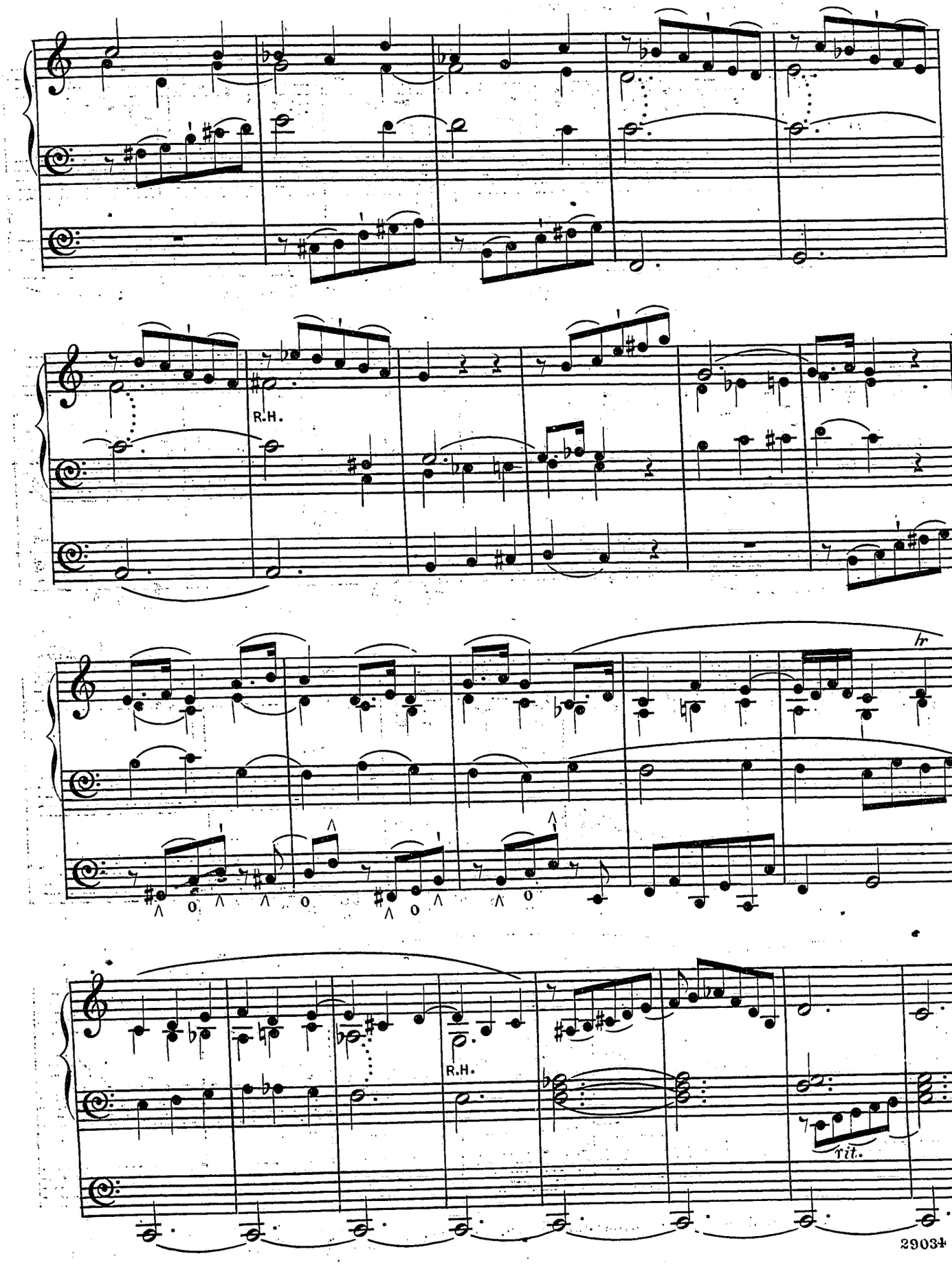
Manual

Pedal.



(A) The motive should be played throughout in this manner:-

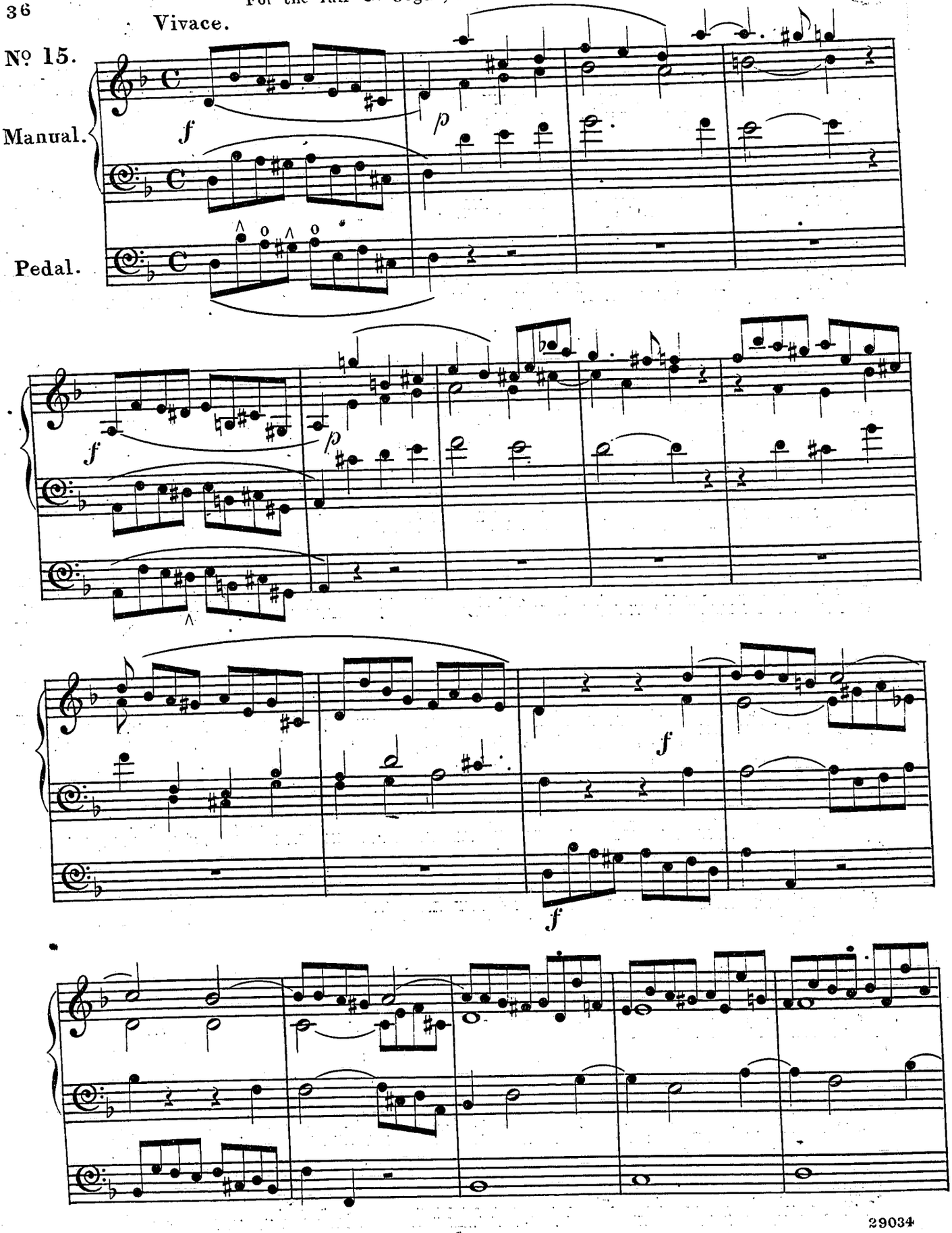


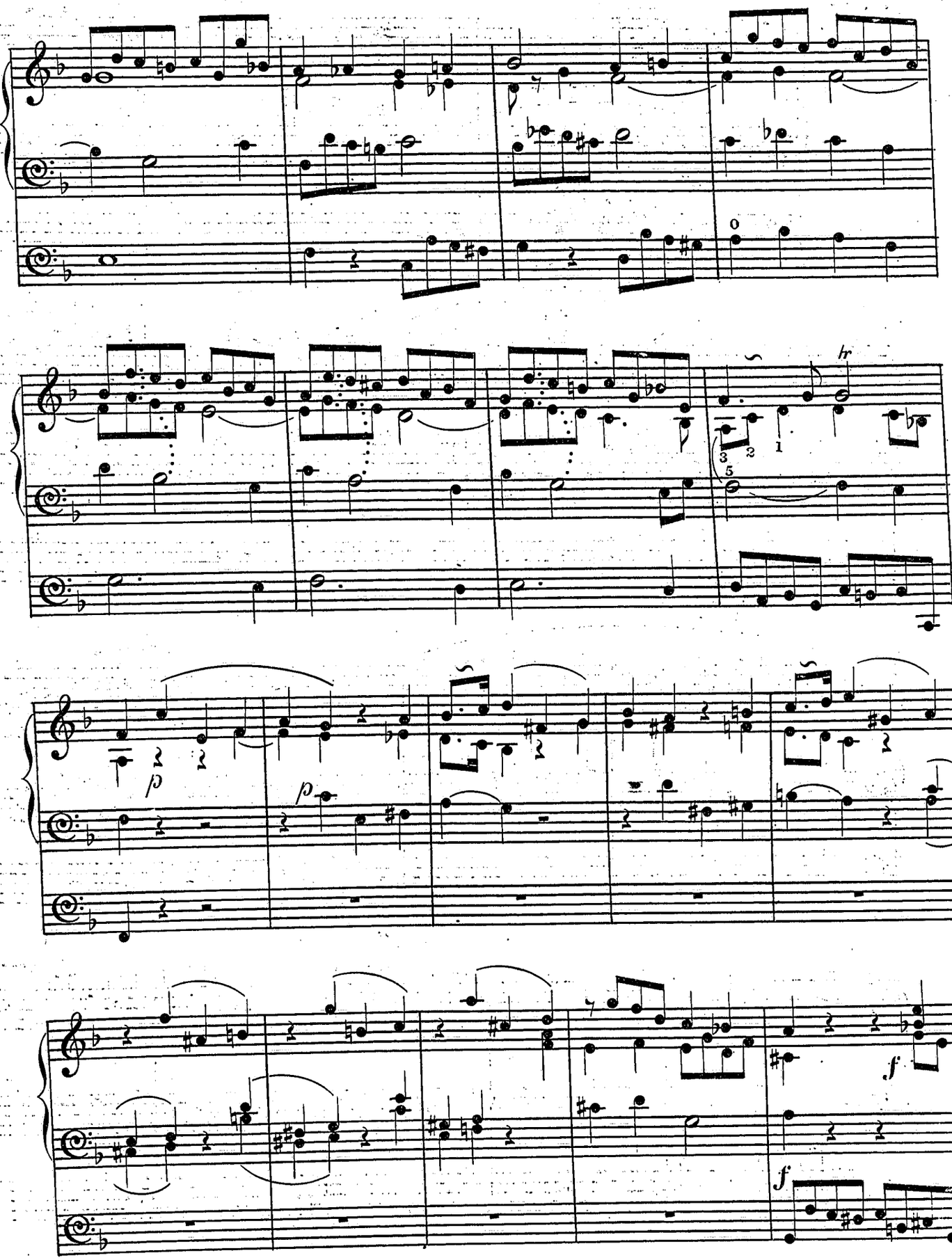

R.H.
hr
R.H.
rit.

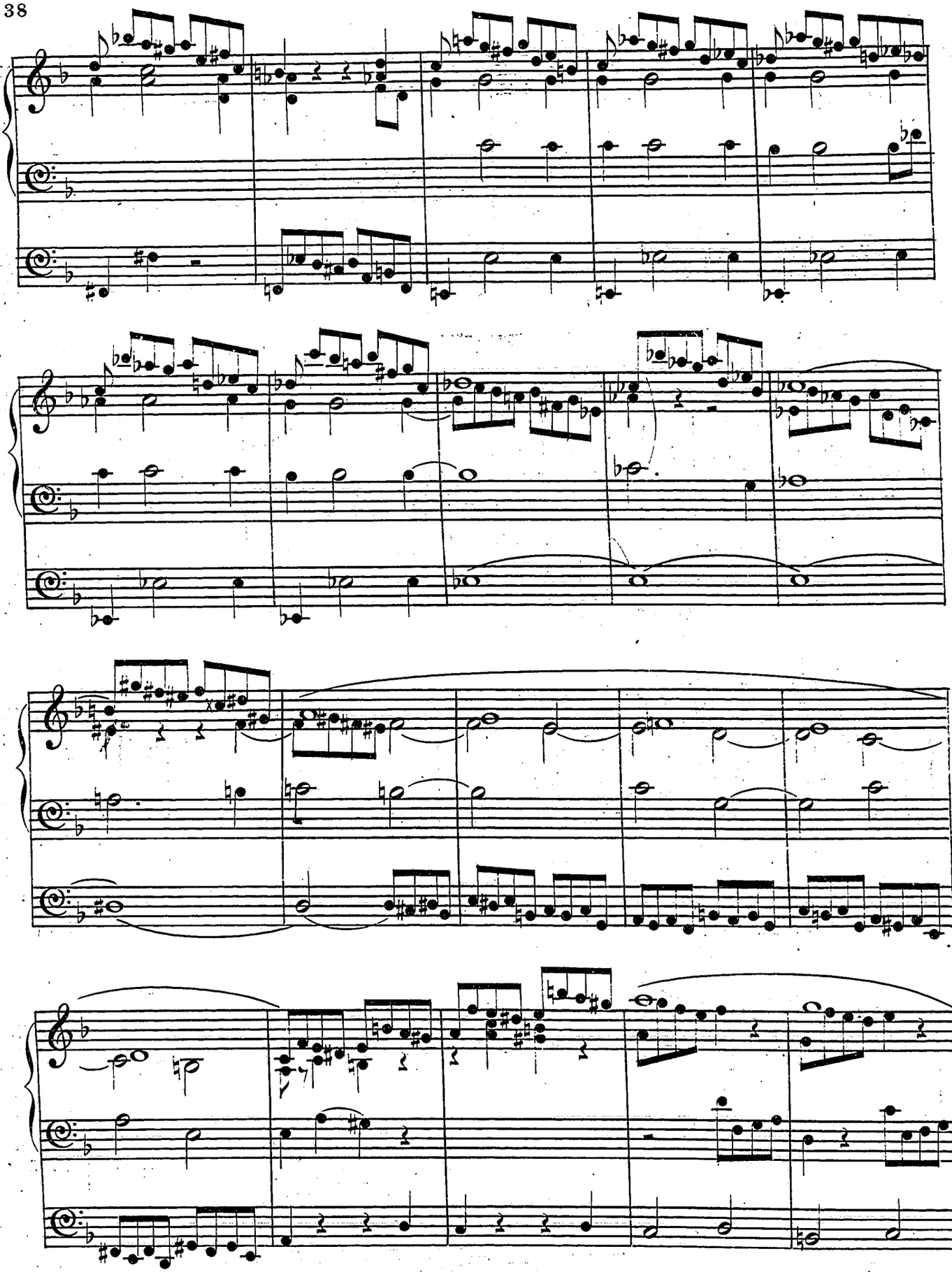
For the full Gt. Organ, and a Manual of soft stops.

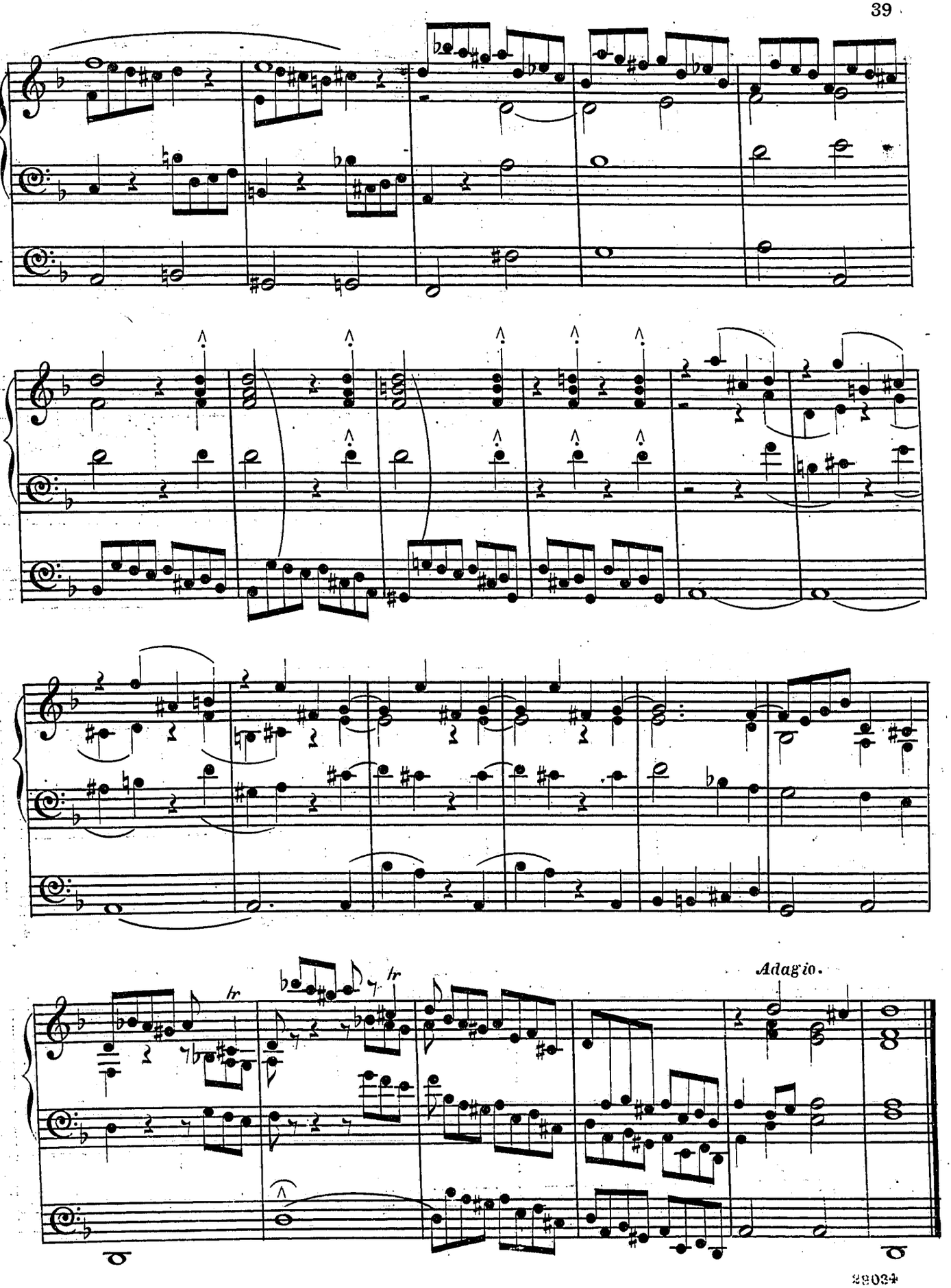
Vivace.

No. 15.




0
hr
3
2
1
5
p
p
f
f




tr
tr
Adagio.