EDITION PETERS

No. 1744

MENDELSSOHN

Orgel=Kompositionen

F. MENDELSSOHN BARTHOLDY

Sämtliche Werke

KOMPOSITIONEN

für die Orgel

Neue mit Finger und Pedalsatz versehene Ausgabe

EDITION PETERS
LONDON
Frankfurt New York

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Vorbemerkung vom Komponisten.

Es kommt bei diesen Kompositionen auf richtige Wahl der Register sehr viel an; da aber jede der mir bekannten Orgeln in dieser Hinsicht eine eigene Behandlungsart erfordert, indem selbst die gleichnamigen Register nicht immer bei verschiedenen Instrumenten die gleiche Wirkung hervorbringen, so habe ich nur gewisse Grenzen, ohne Bezeichnung der Registernamen angegeben. Unter *fortissimo* denke ich mir das volle Werk, unter *pianissimo* gewöhnlich eine sanfte achtfüssige Stimme allein; beim *forte* volle Orgel ohne einige der stärksten Register, beim *piano* mehrere sanfte achtfüssige Register zusammen, u.s.w.; im Pedal wünsche ich überall, auch im *pianissimo*, acht und sechzehn Fuss zusammen, ausgenommen wo das Gegenteil ausdrücklich angegeben ist (siehe die sechste Sonate). Die verschiedenen Register zu den verschiedenen Stücken passend zu mischen, namentlich aber darauf zu sehen, dass sich beim Zusammenwirken zweier Manuale das eine Klavier von dem andern durch seinen Klang unterscheidet, ohne grell davon abzustechen, bleibt also dem Spieler überlassen.

Prefatorial Note by the Composer.

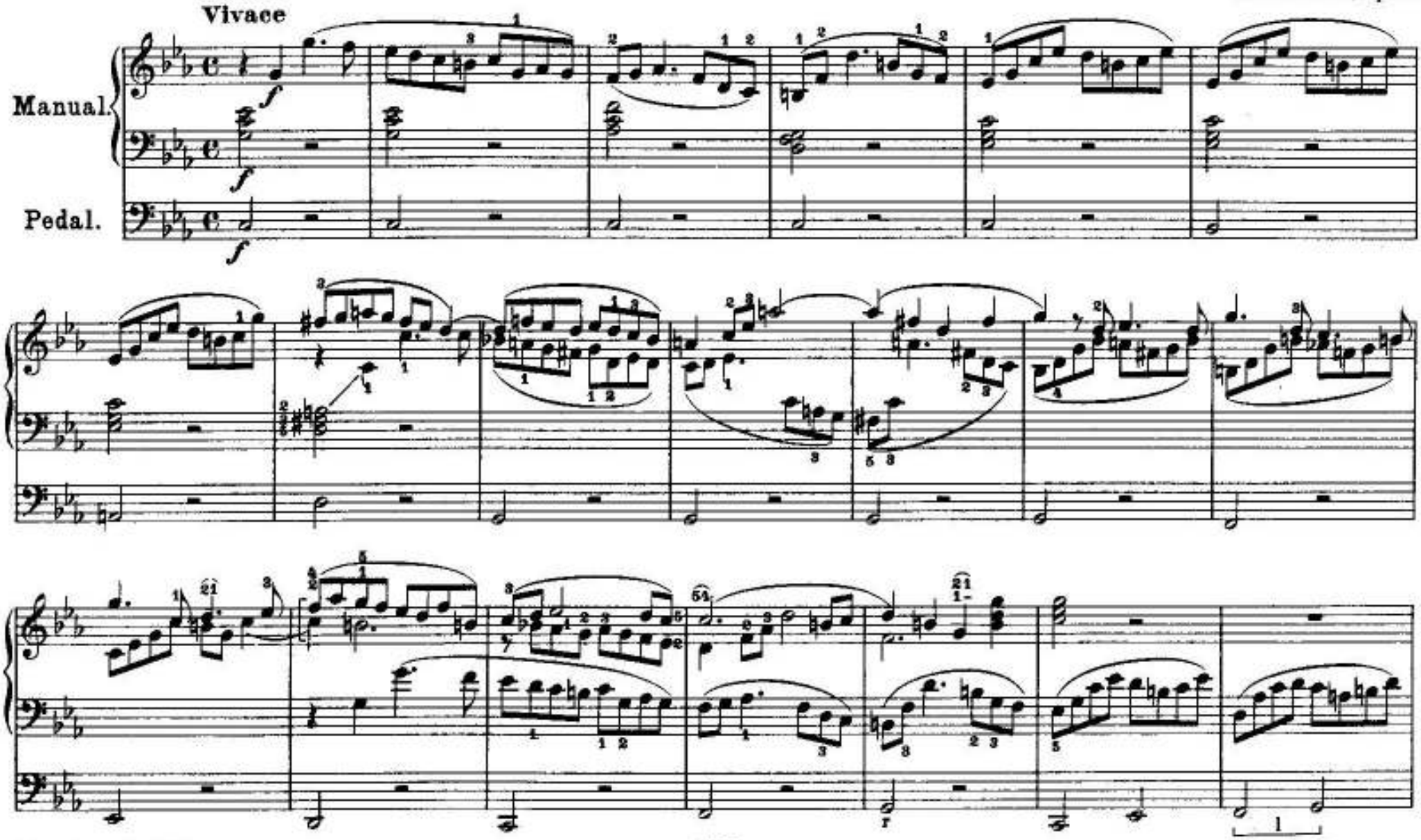
With the following compositions much depends upon a judicious choice of the stops. But in as much as every organ of which I have cognisance required, in this respect, its own particular treatment, owing to the fact that the like-named stops on different instruments do not always produce uniform effects, I have confined myself to prescribing certain limits only, without actually indicating the specific stops to be used. Thus I employ the term *FORTISSIMO* as suggestive of the full organ (grand jeu) and *PIANISSIMO* as generally implying a soft 8-foot stop by itself; *FORTE* as indicative of the full organ without the admixture of any of the fullest stops; *PIANO* as a combination of several 8-foot stops, and so on. Where the PEDALS are indicated my idea is, even in the *PIANISSIMO*, that the 8′ and 16′ stops should be combined, excepting only where the contrary is specially prescribed (see the sixth Sonata). It is, therefore, left to the discretion of the player to himself select the mixtures of the various stops in a manner suited to the individual pieces, but it is essential to take care that in combining two manuals the one manual shall be distinct from the other as regards tone-quality without, however, producing a harsh contrast in this respect.

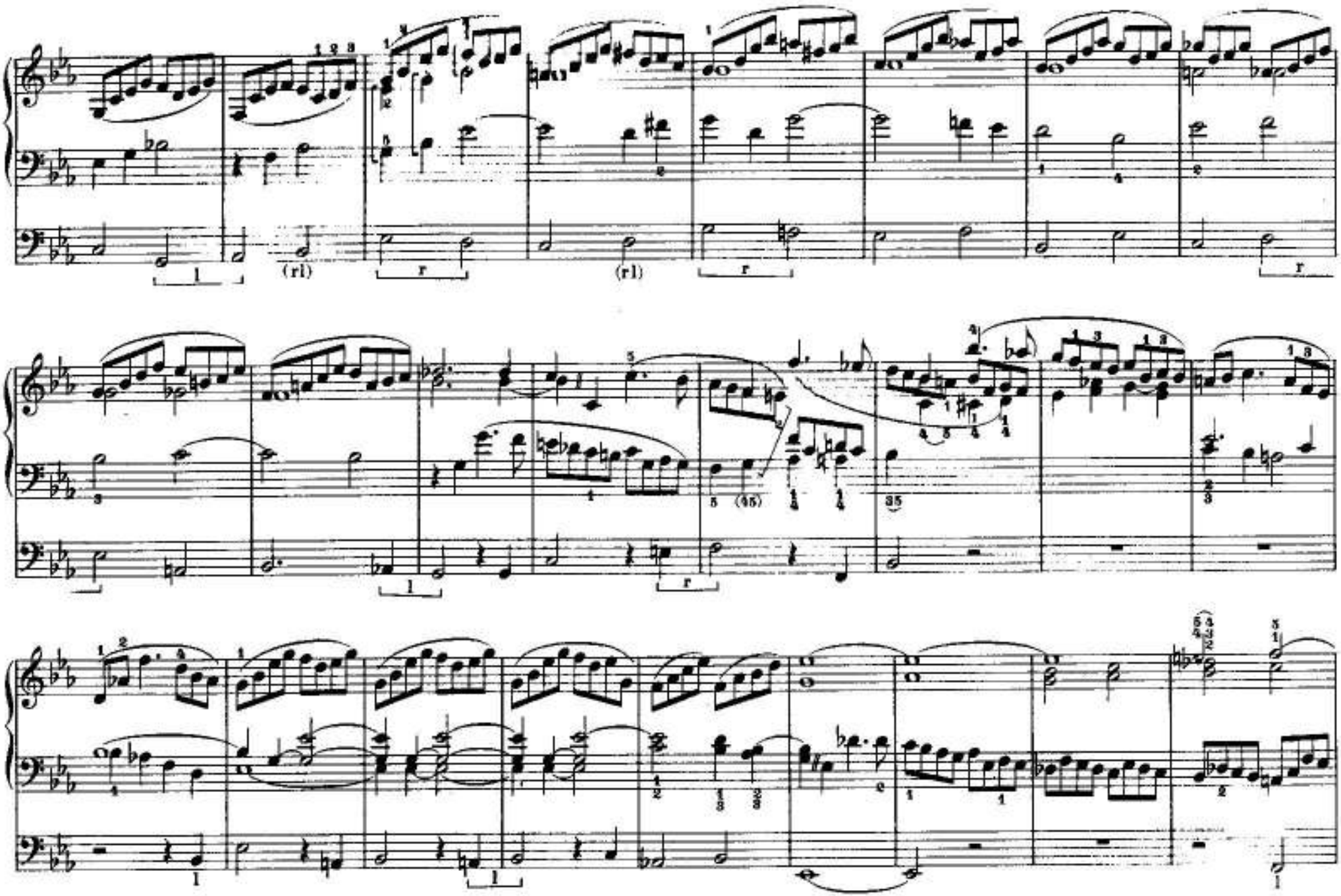
Drei Praeludien und Fugen

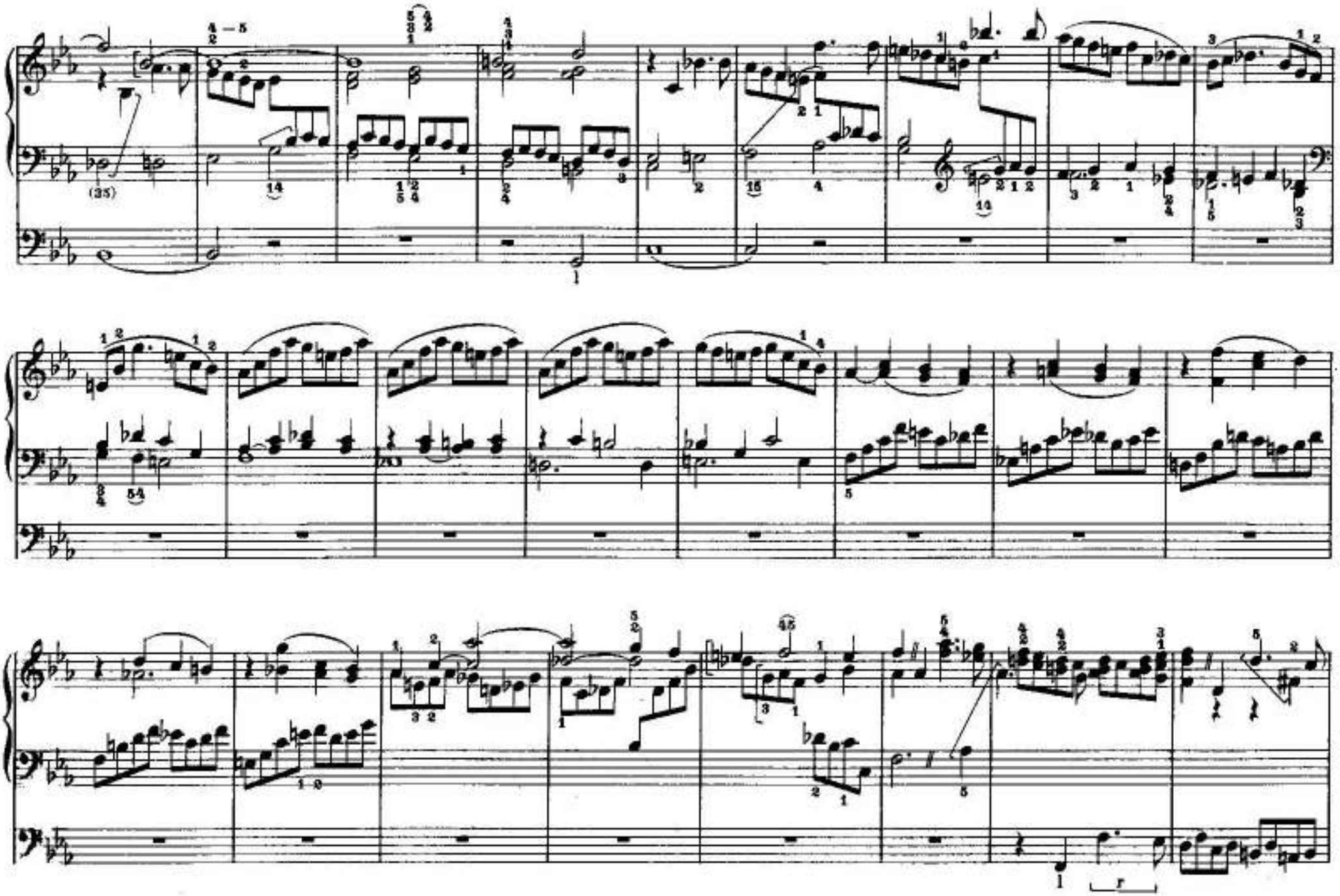
(Thomas Attwood in London gewidmet.)

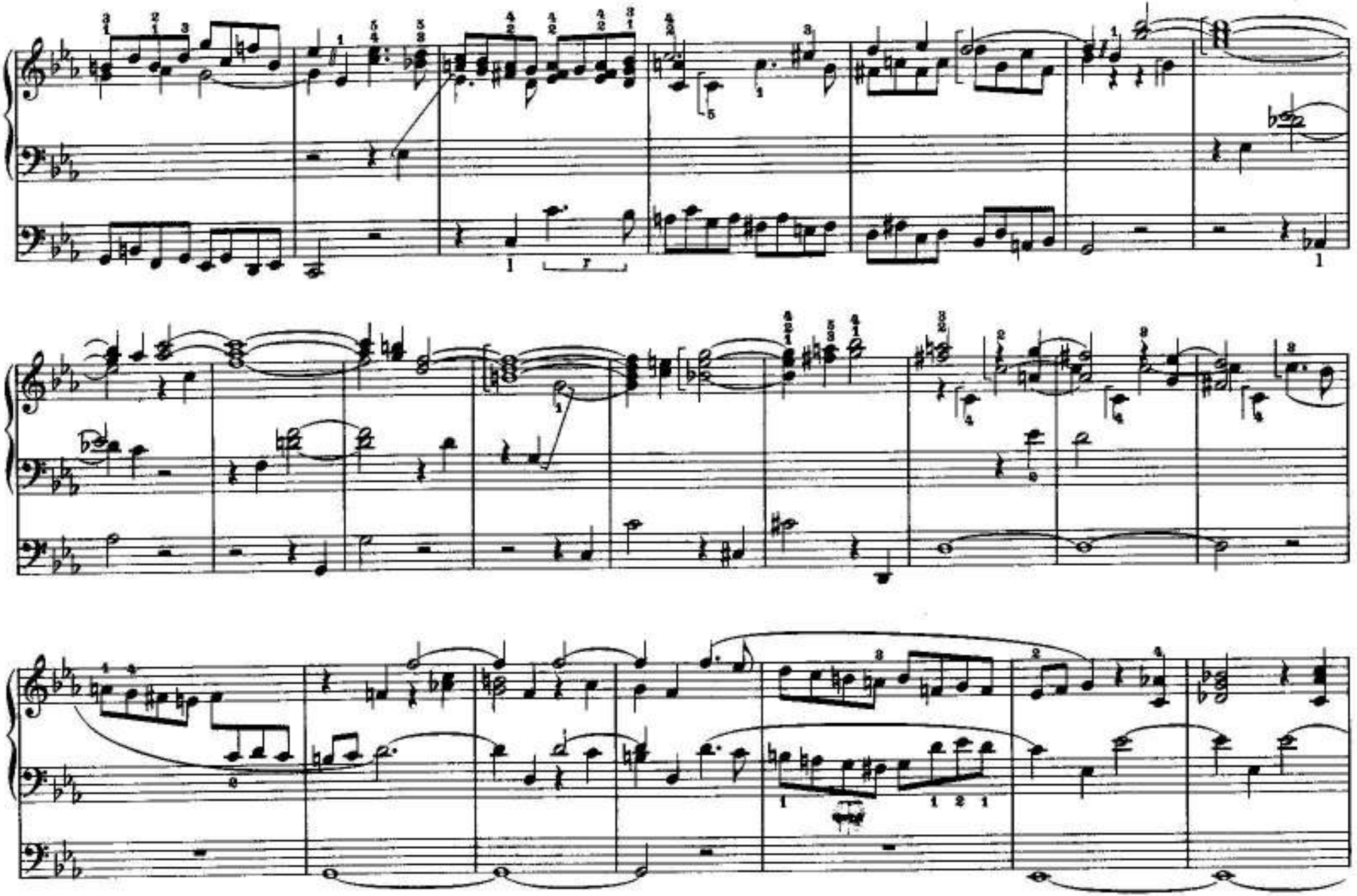
Praeludium I

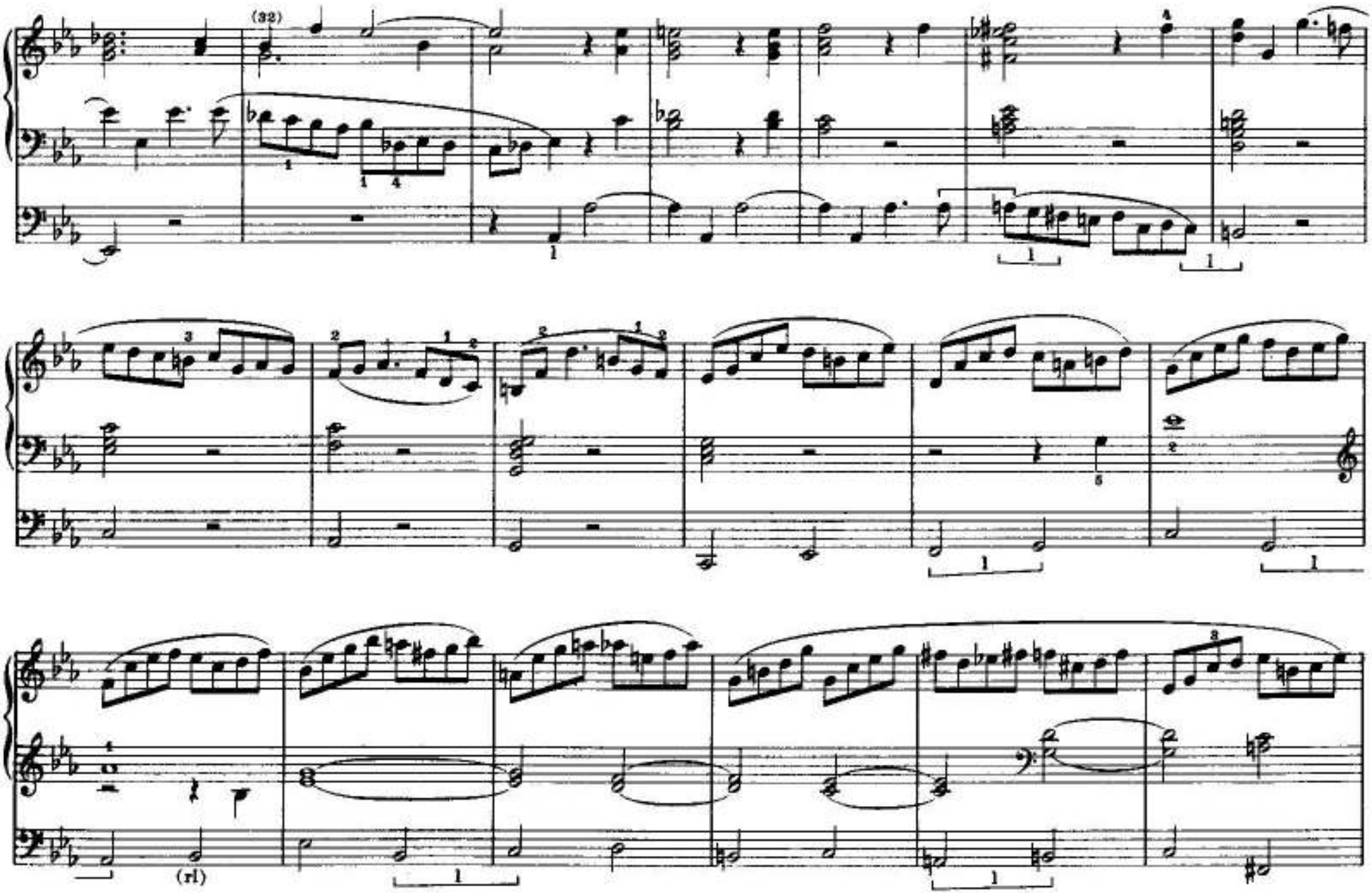
Mendelssohn, Op. 37.







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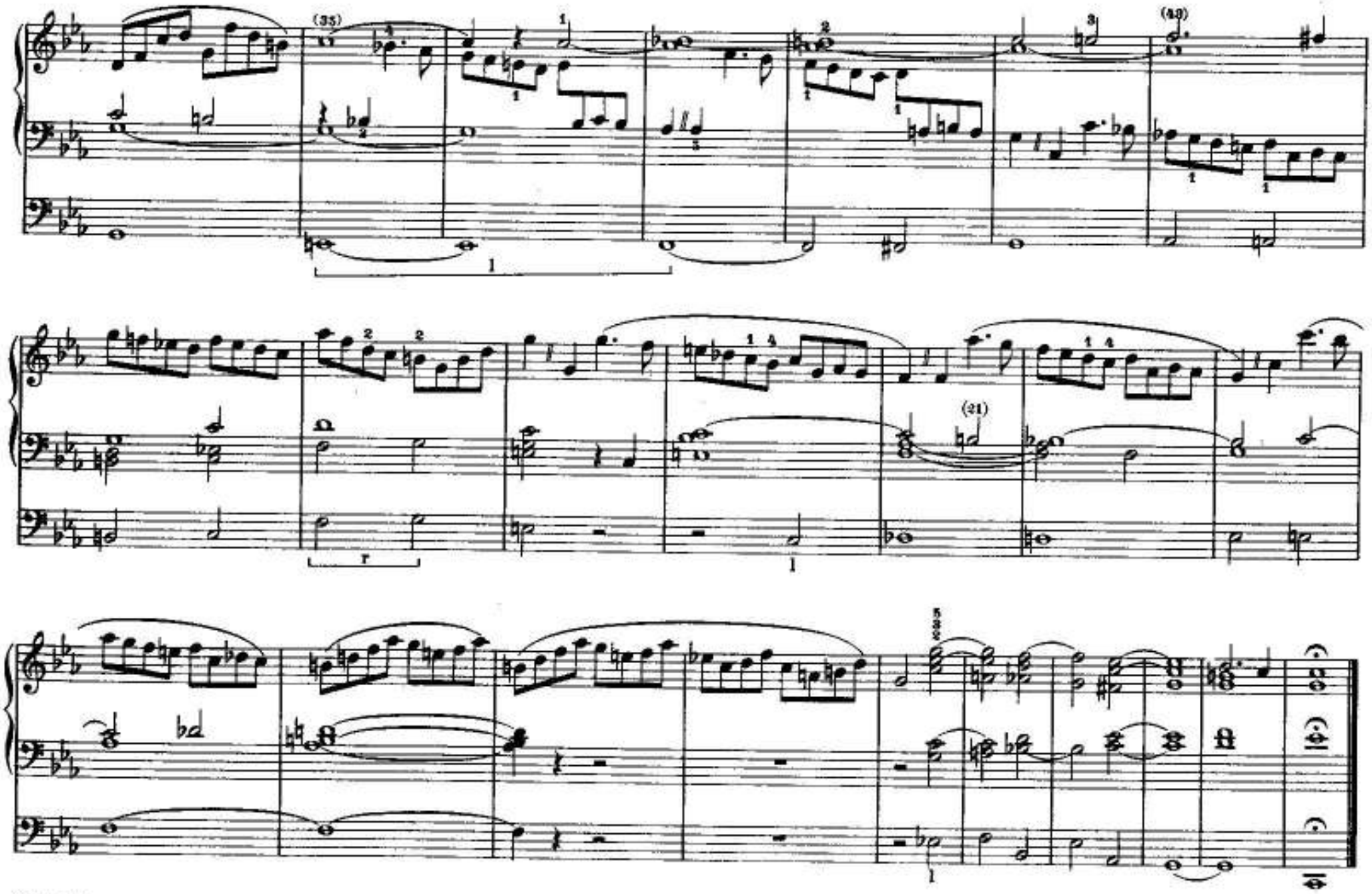
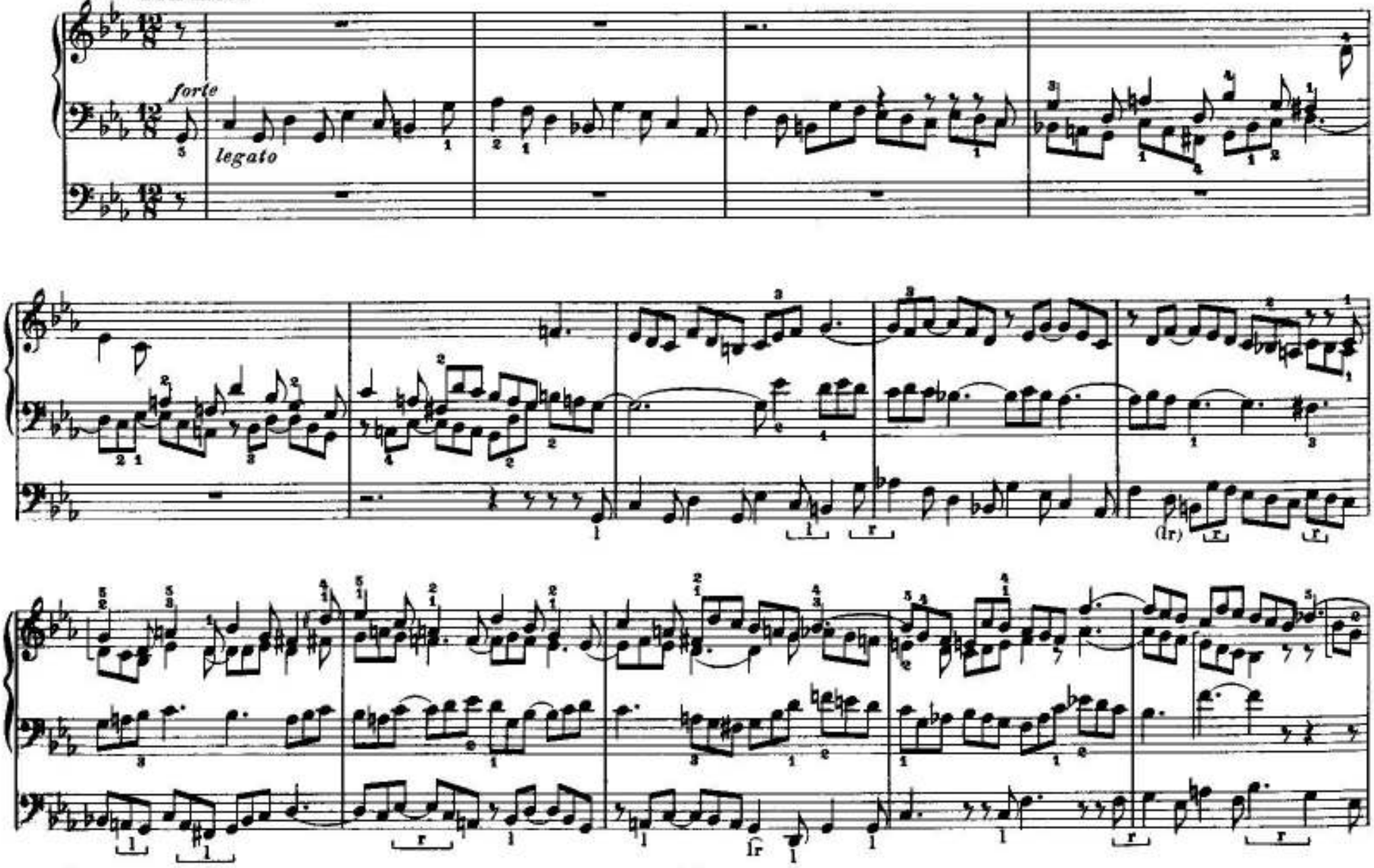
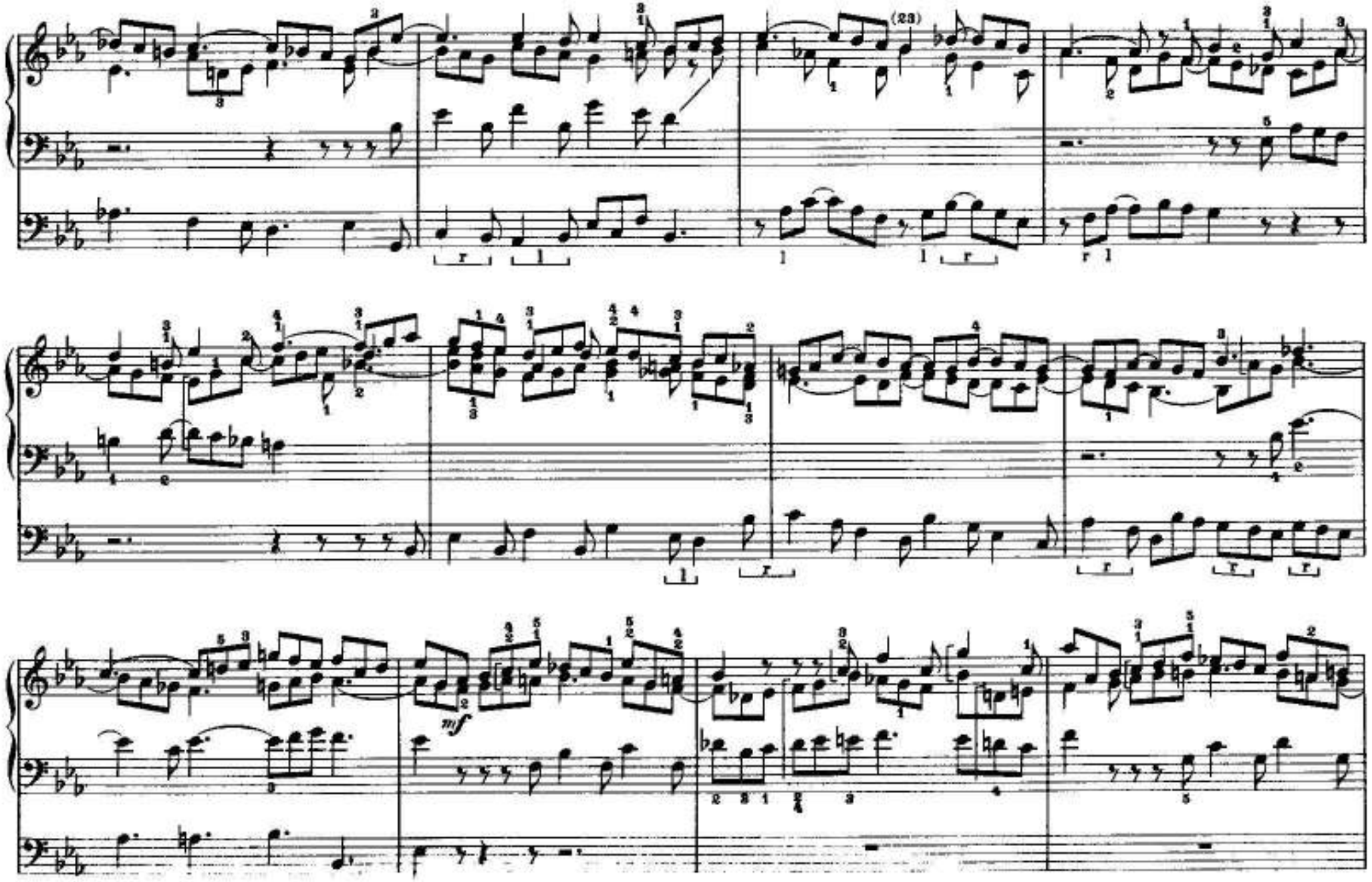


Fuga I.

Con moto

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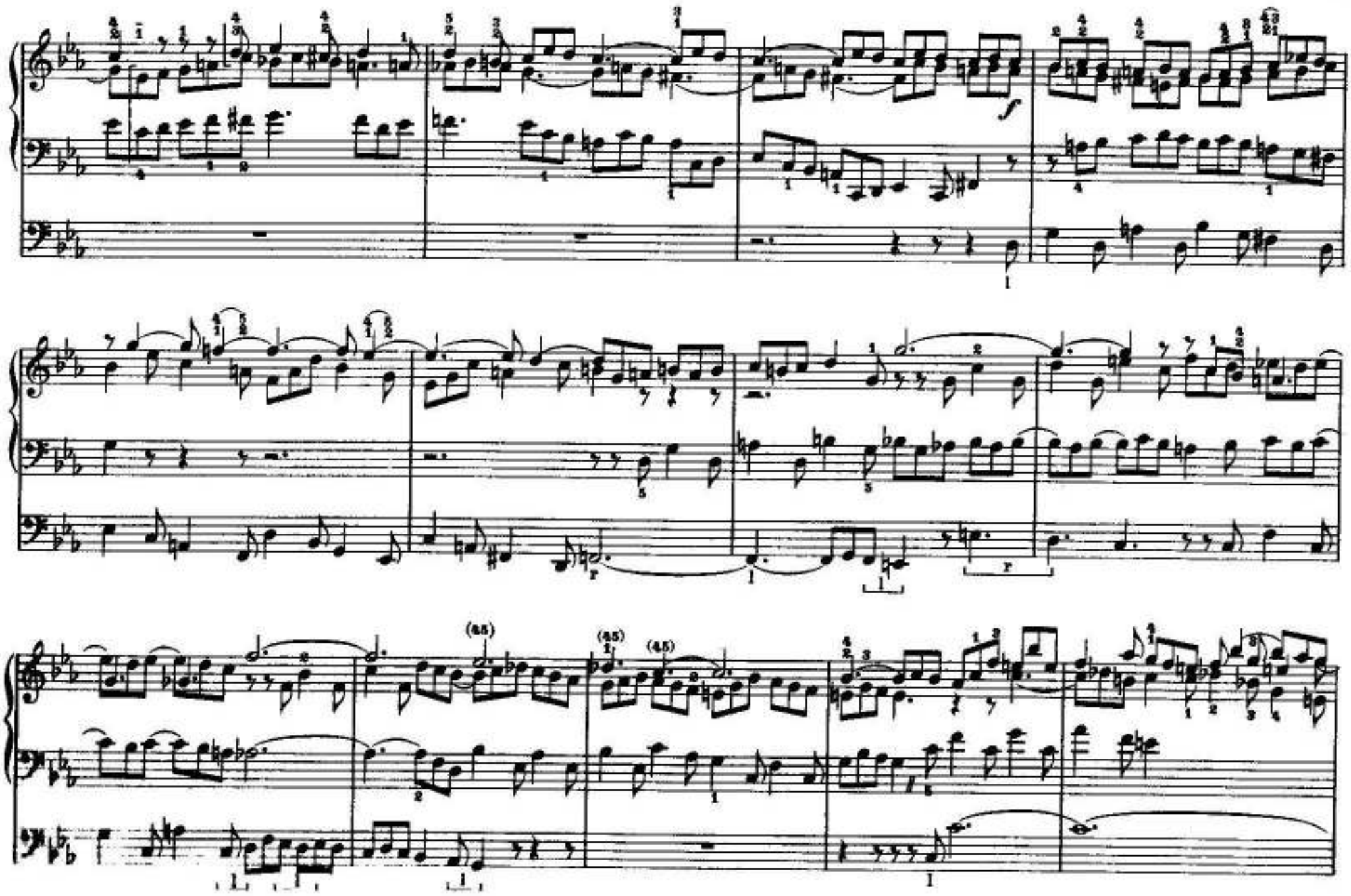

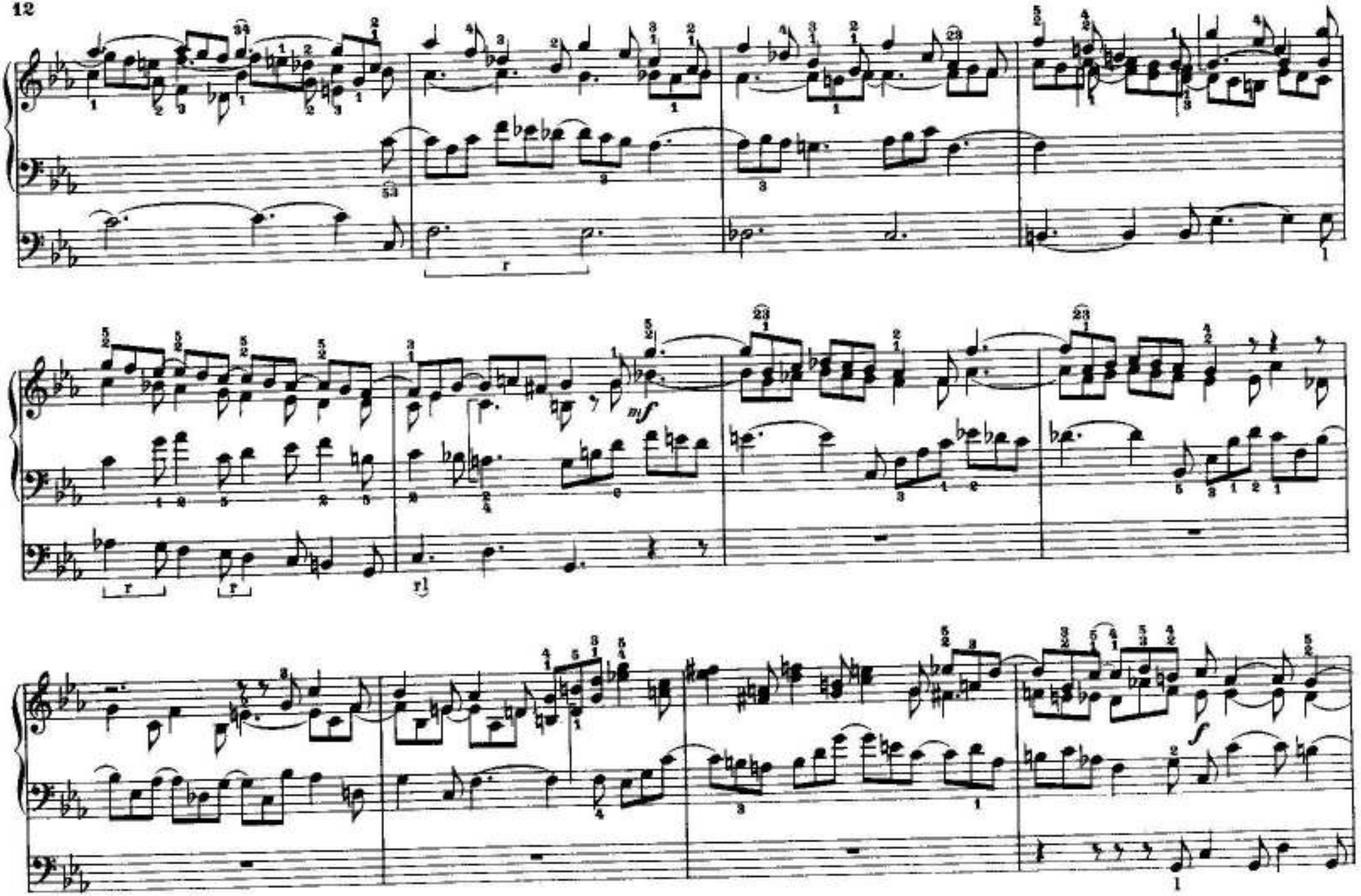
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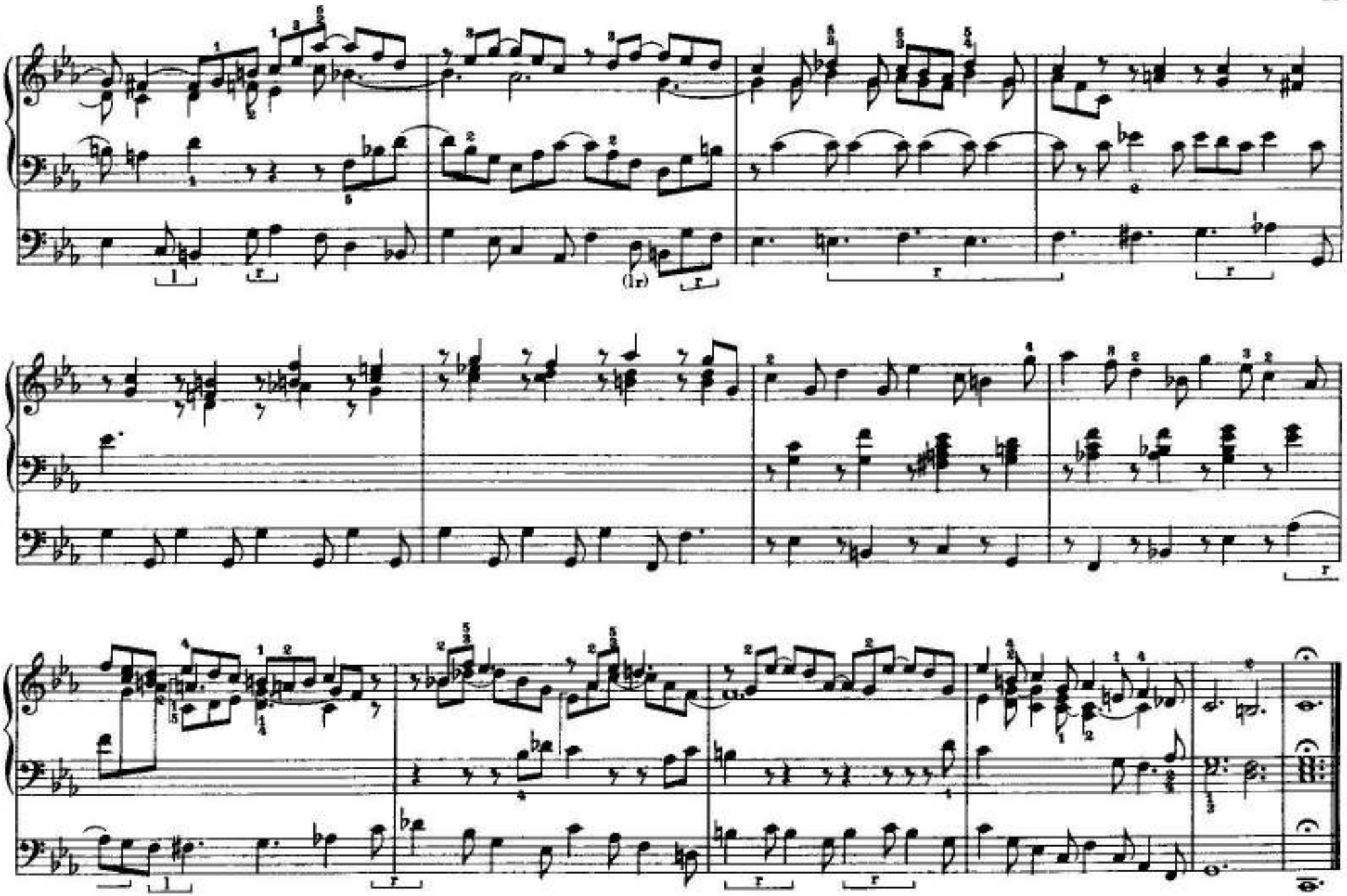
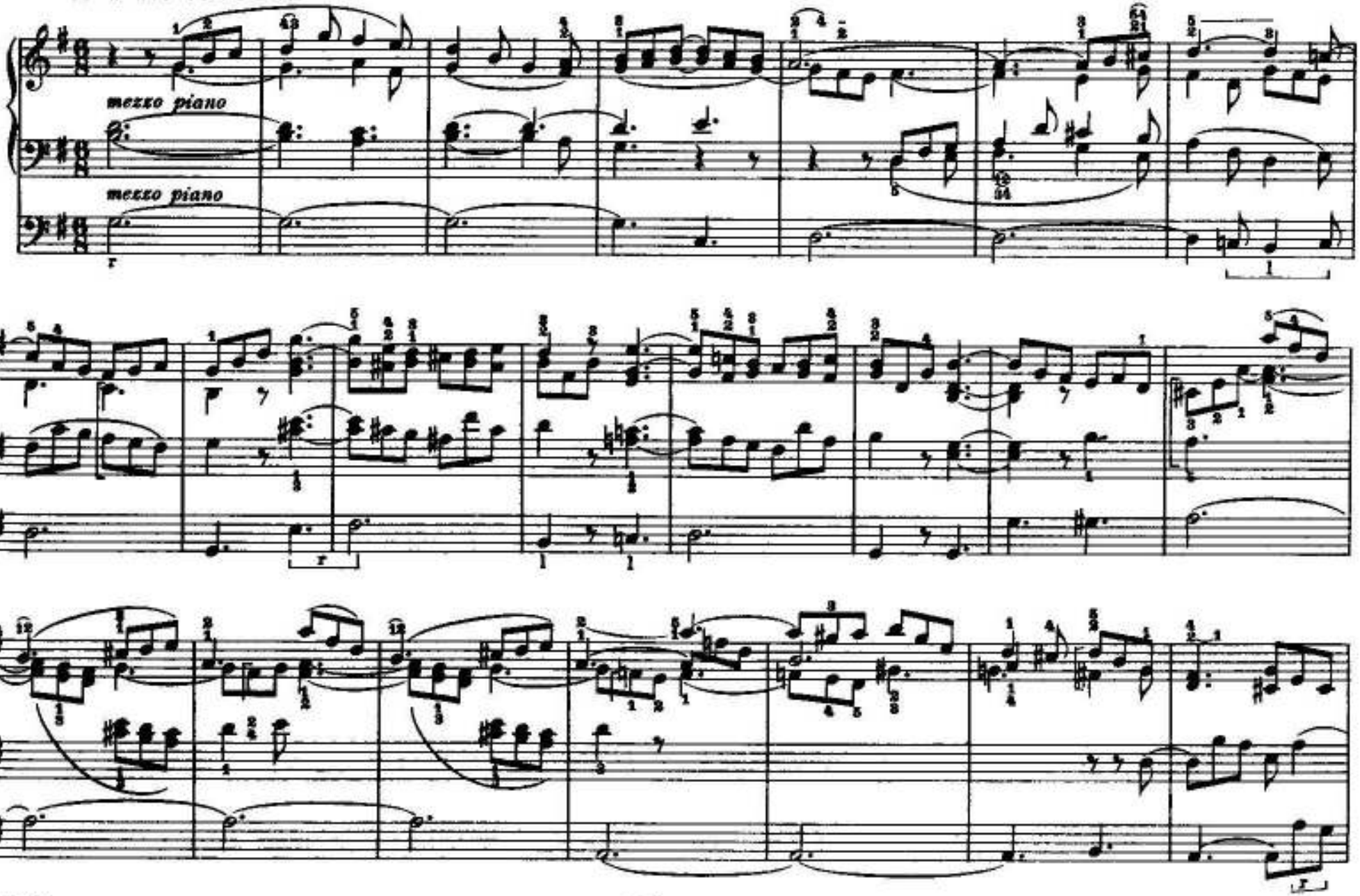
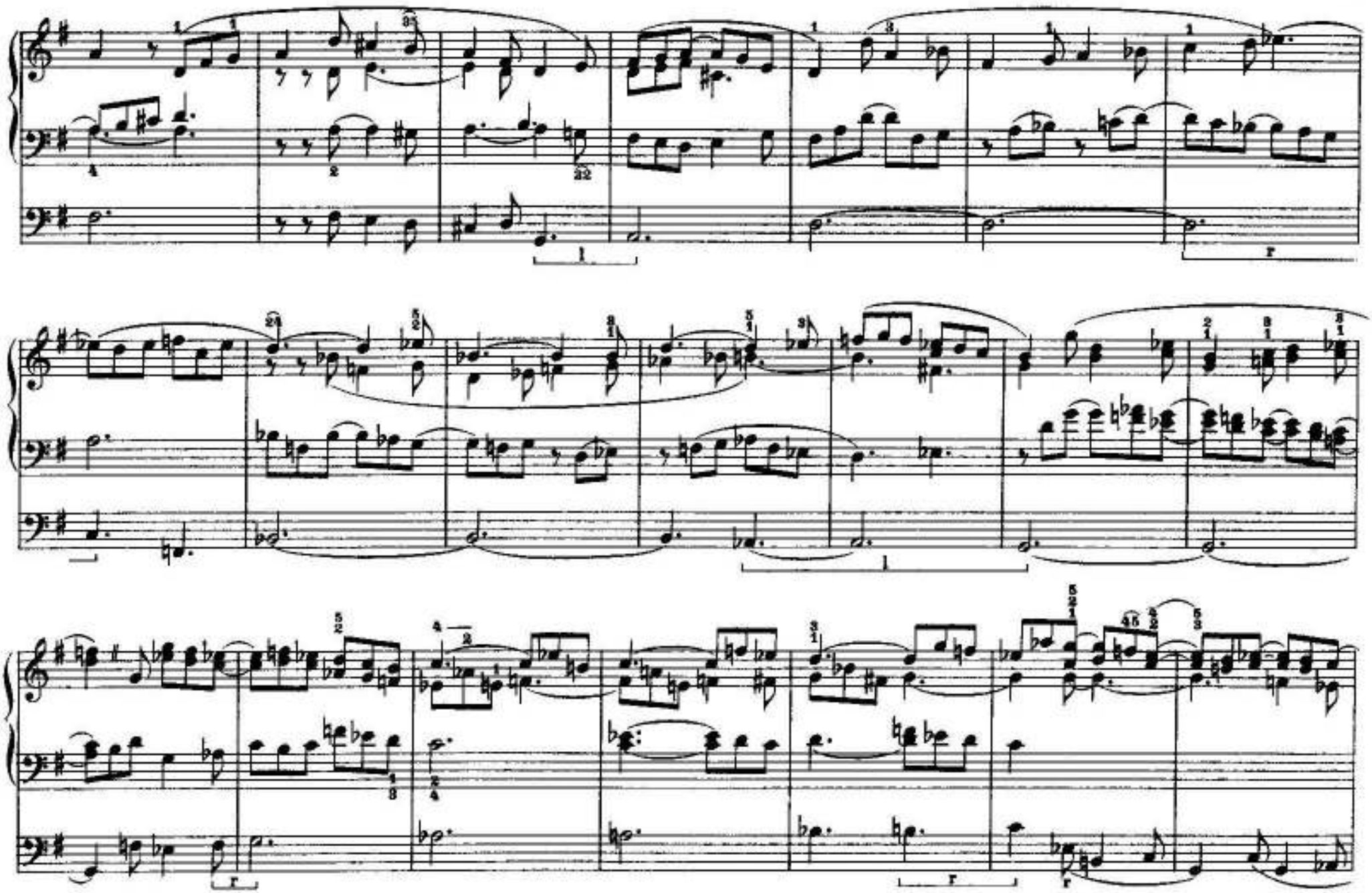
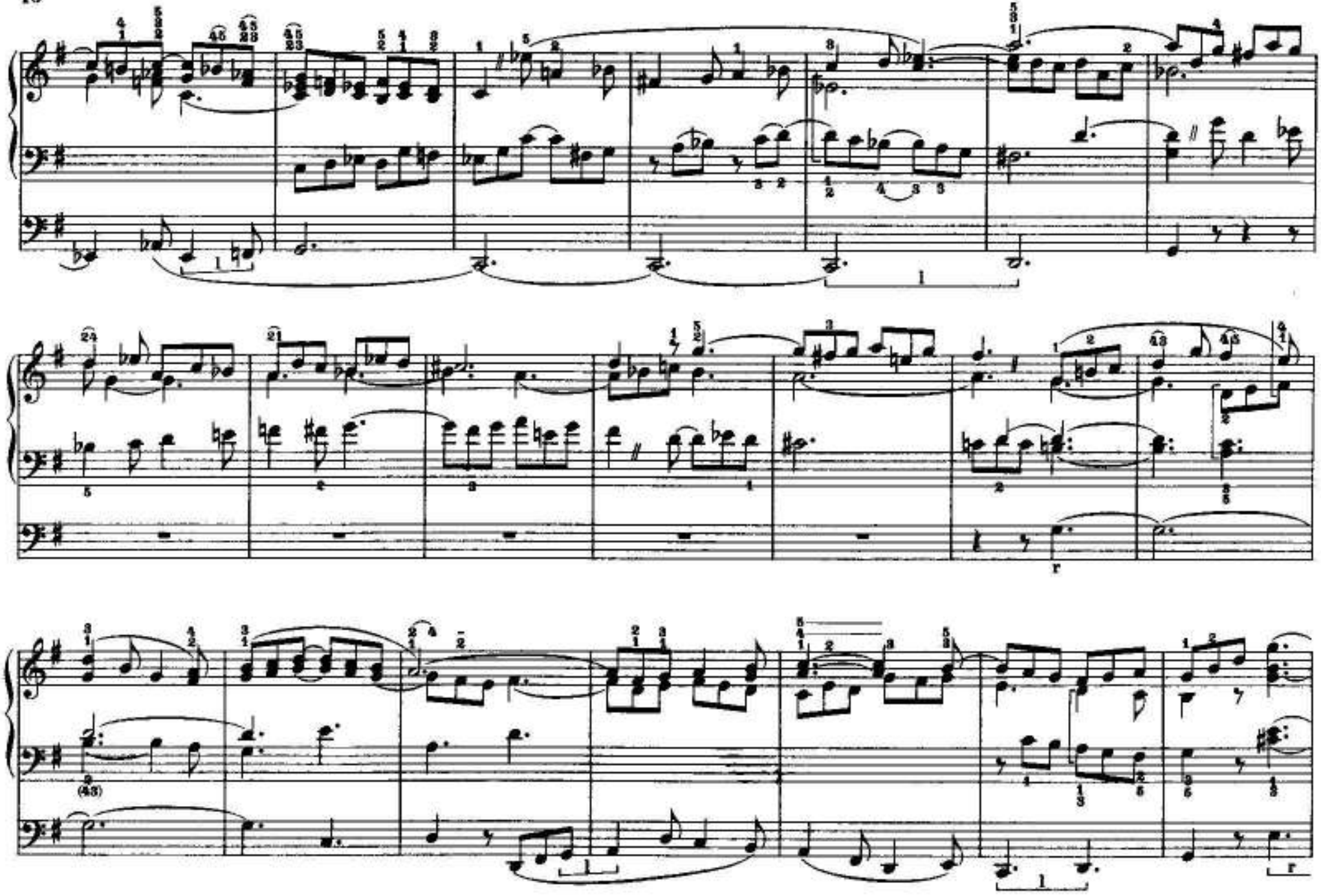


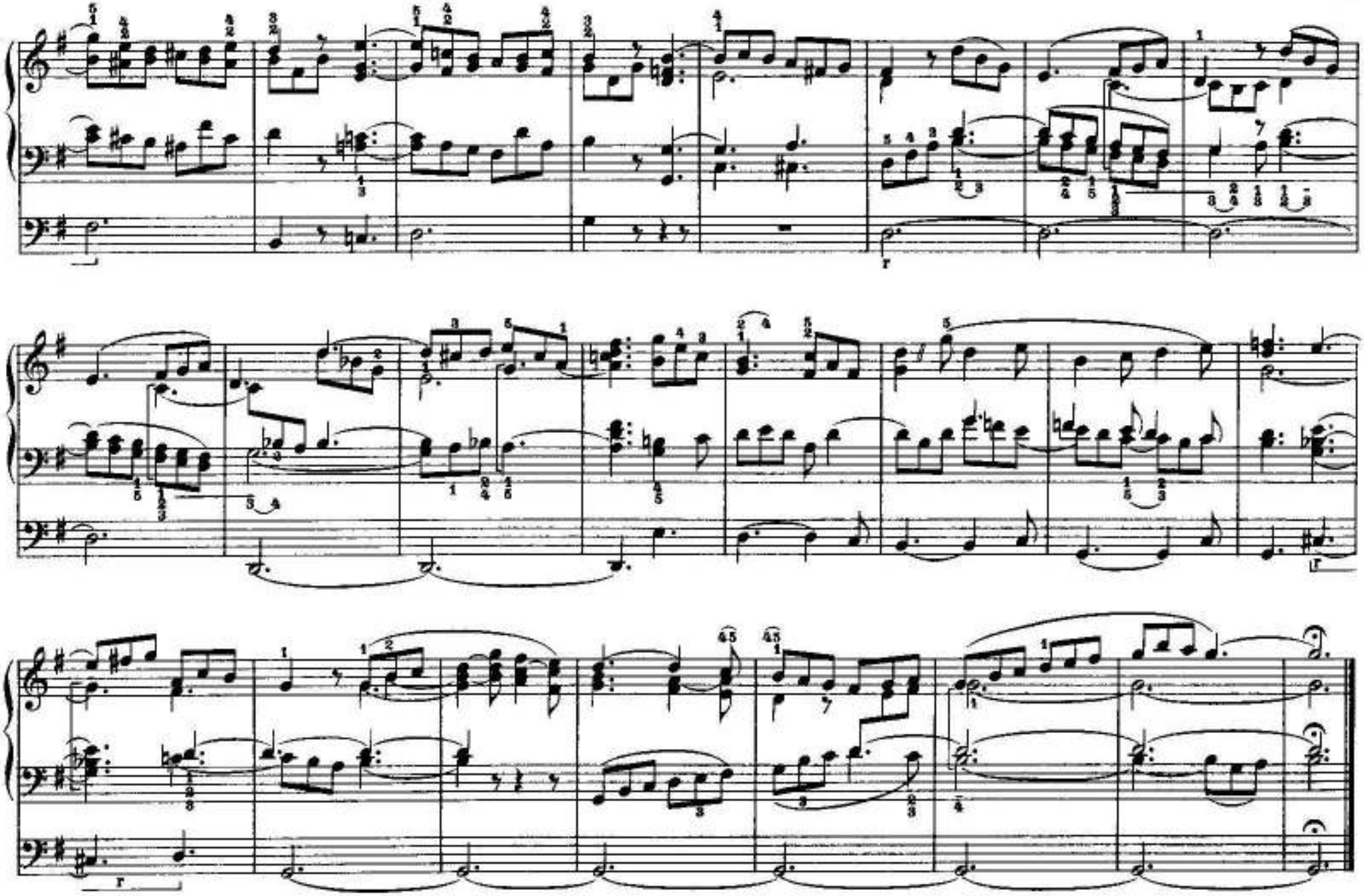
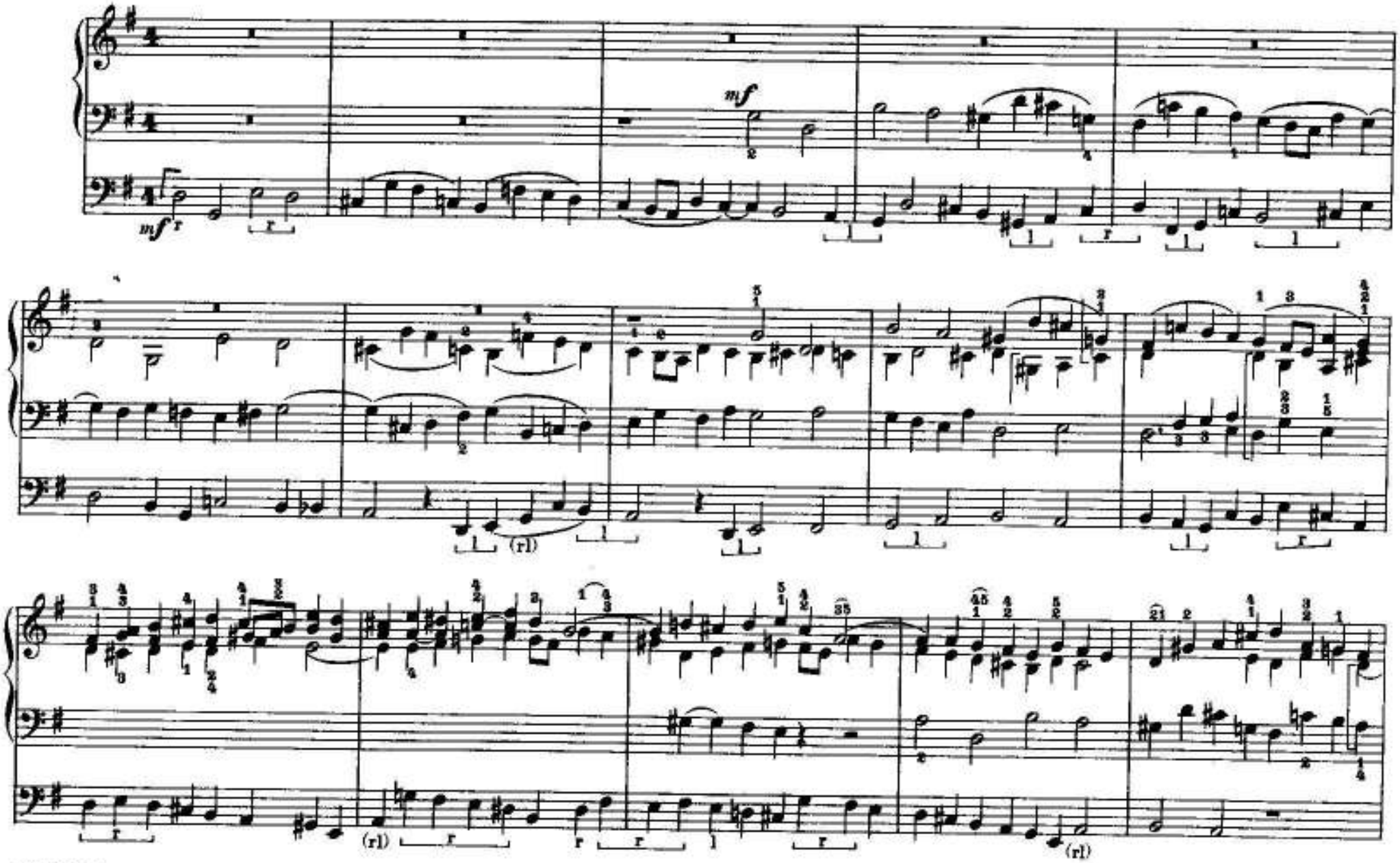
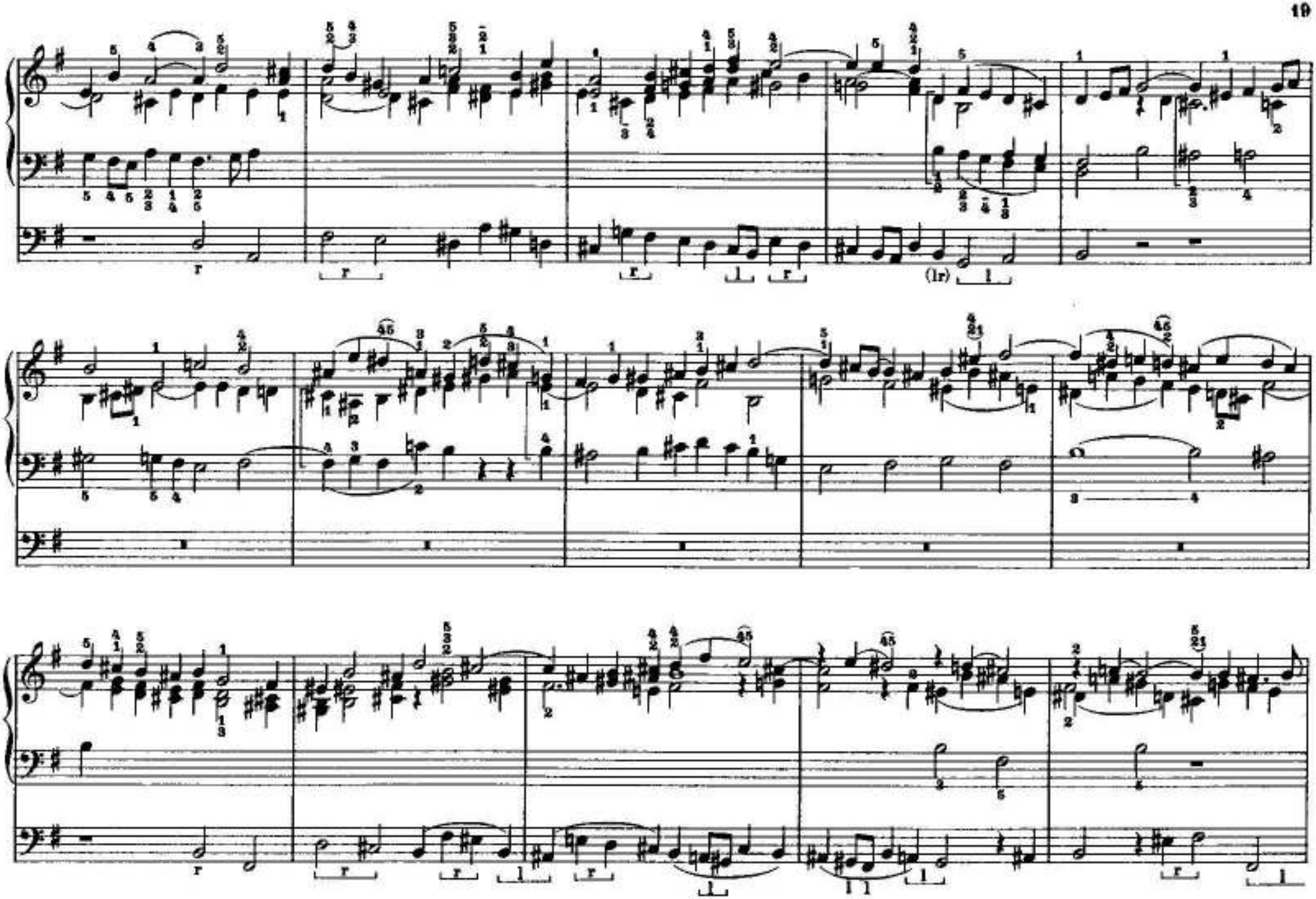
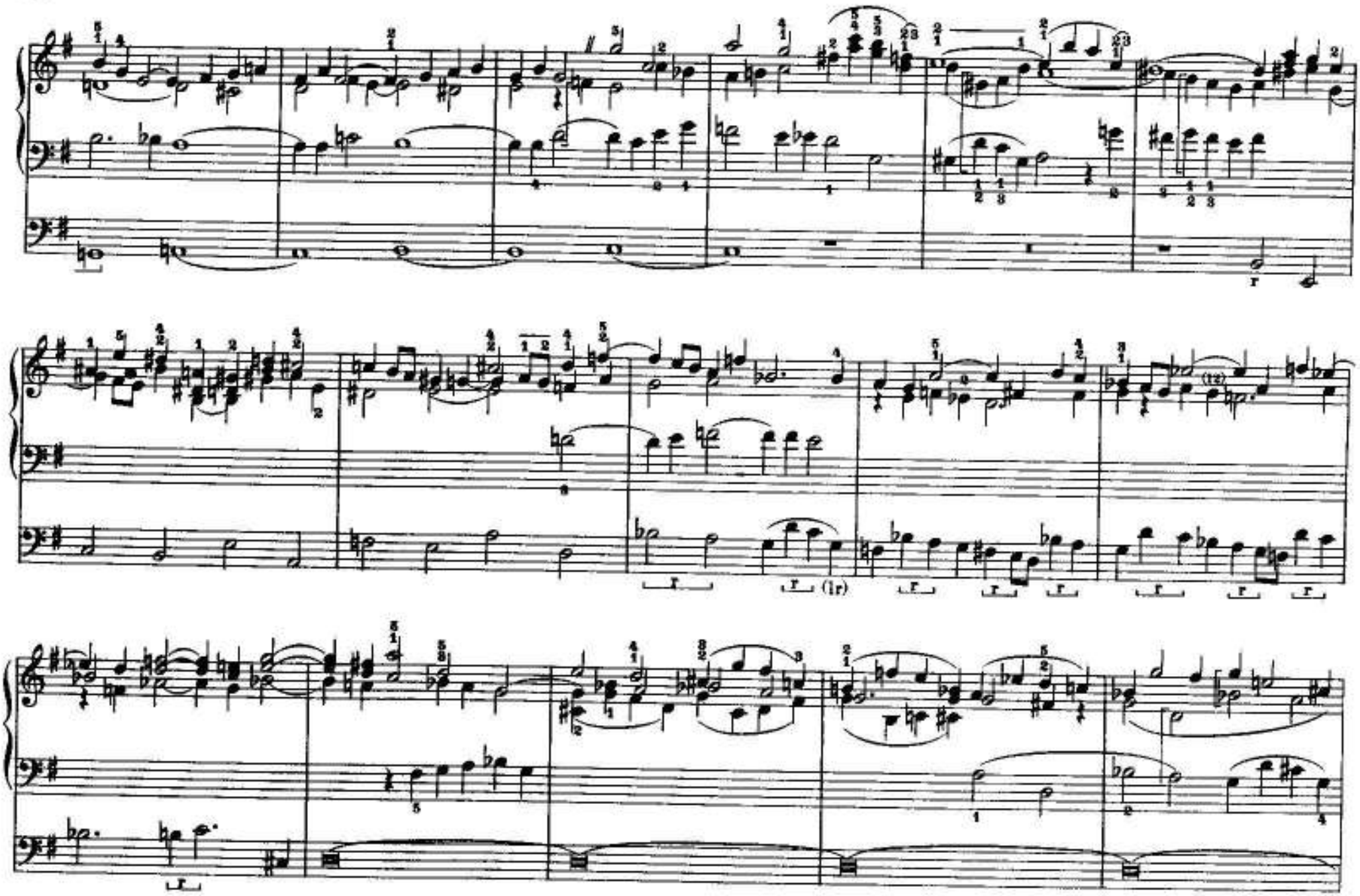
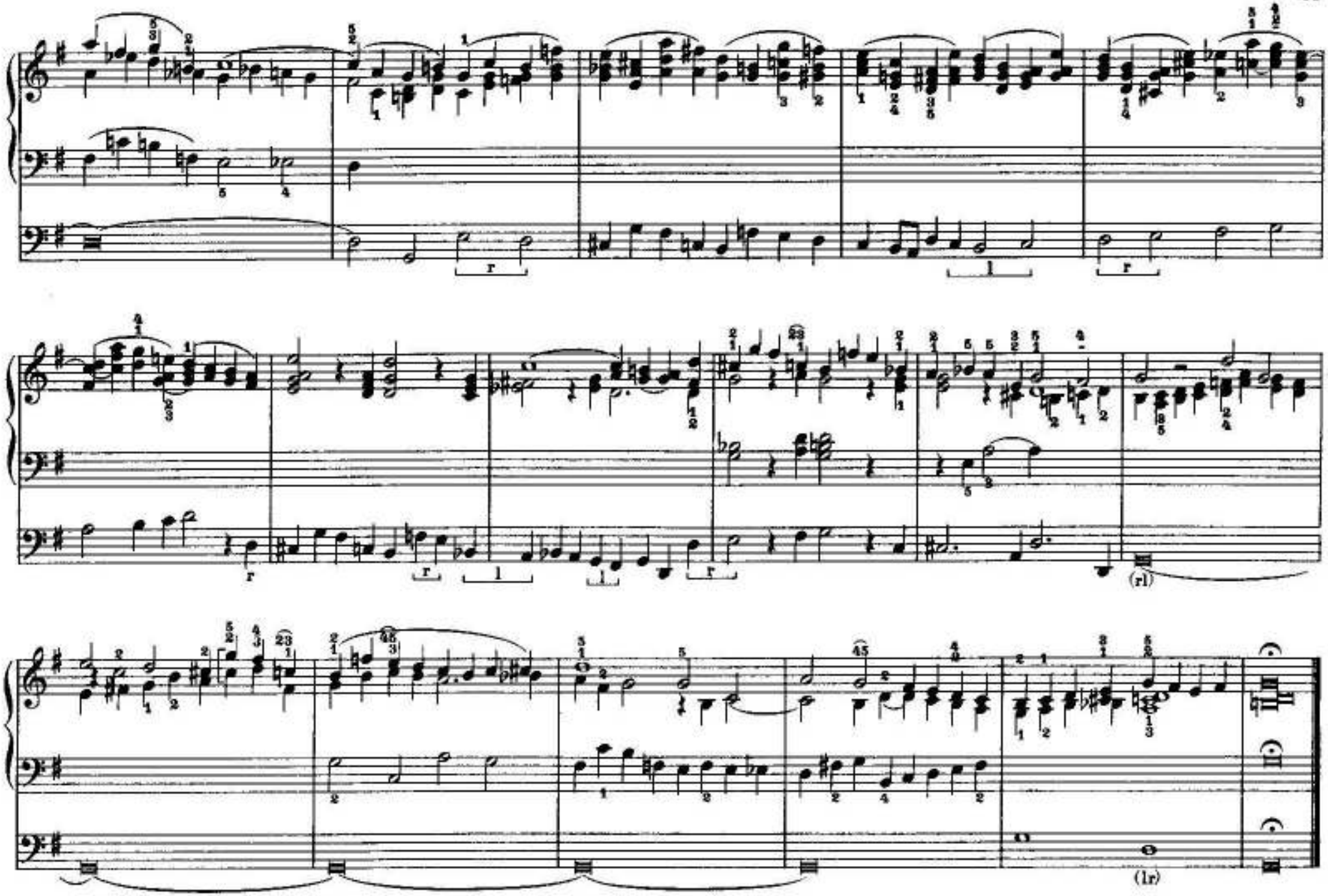
Praeludium II.

Andante con moto









Fuga II.