

40 Manuscript 36911

SIX
GRAND PIECES,
 IN
 Major Keys with Sharps.
 Preceded by a general Exercise in those Keys.
 FOR THE
ORGAN.
 Composed by
G. H. RINCK.
 (Organist at Darmsdaät.)
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Ent. Sta. Hall.

Price 6/-

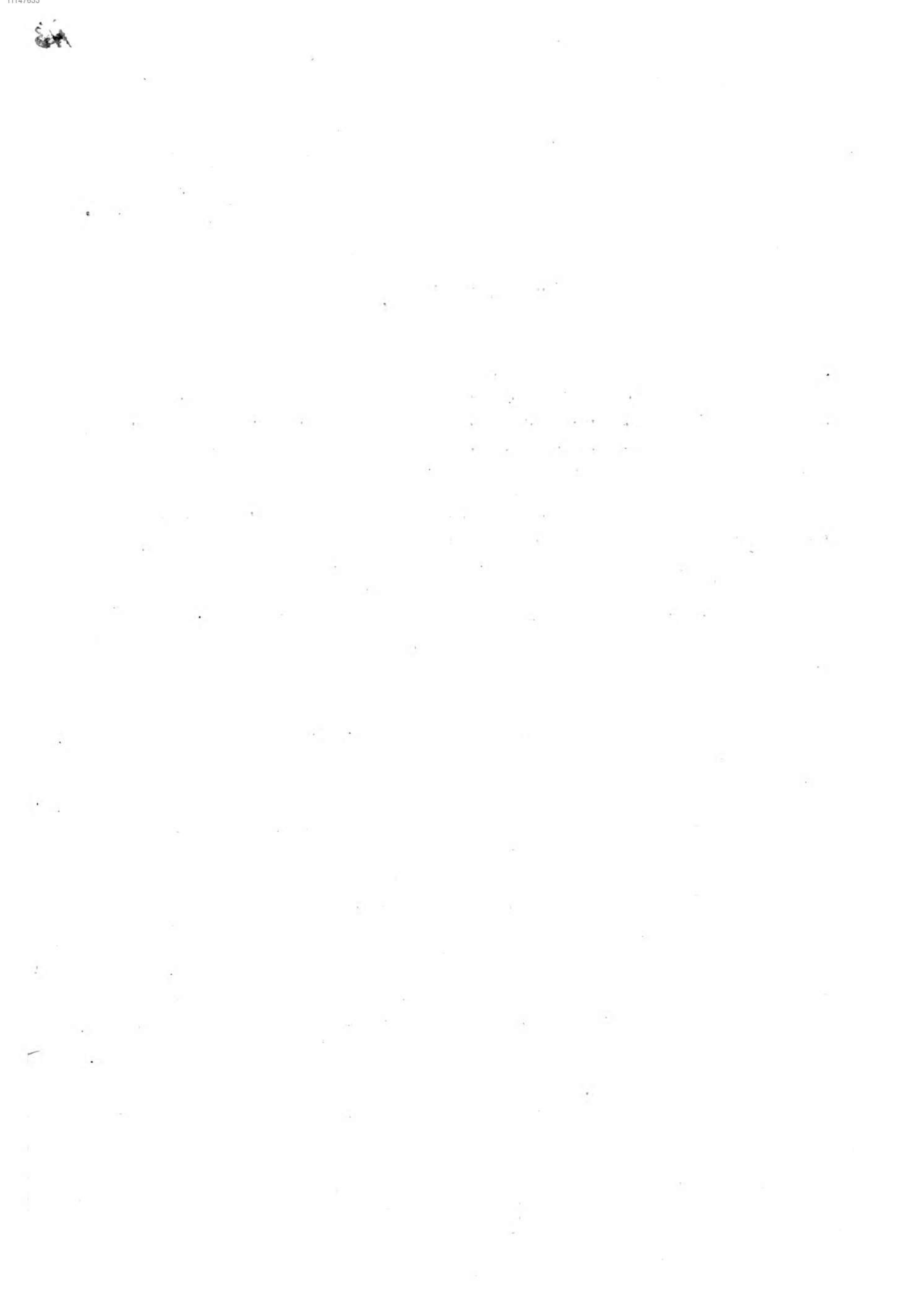
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A



P R E F A C E .

The present work is intended both for those who are desirous of learning to play the Organ, and for those, who having already made some progress in Organ-playing, are desirous of perfecting themselves in the art, and who therefore require a variety of practical Exercises to be laid before them

With this view I have prefixed to the preludes in the 12 major and 12 minor keys Introductory Exercises consisting of short passages which modulate forwards and backwards by fifths, through the whole circle of Keys. When by the practice of these preliminary Exercises the Student has attained to a certain degree of facility, he may proceed to attack the Preludes themselves, and to make himself completely master of them. This accomplished, he will then be in condition to play with little or no difficulty the organ-pieces of a SEBASTION BACH, an ALBRECHTSBERGER, a KREBS, a KITTEL, a SCHNEIDER, &c, &c .

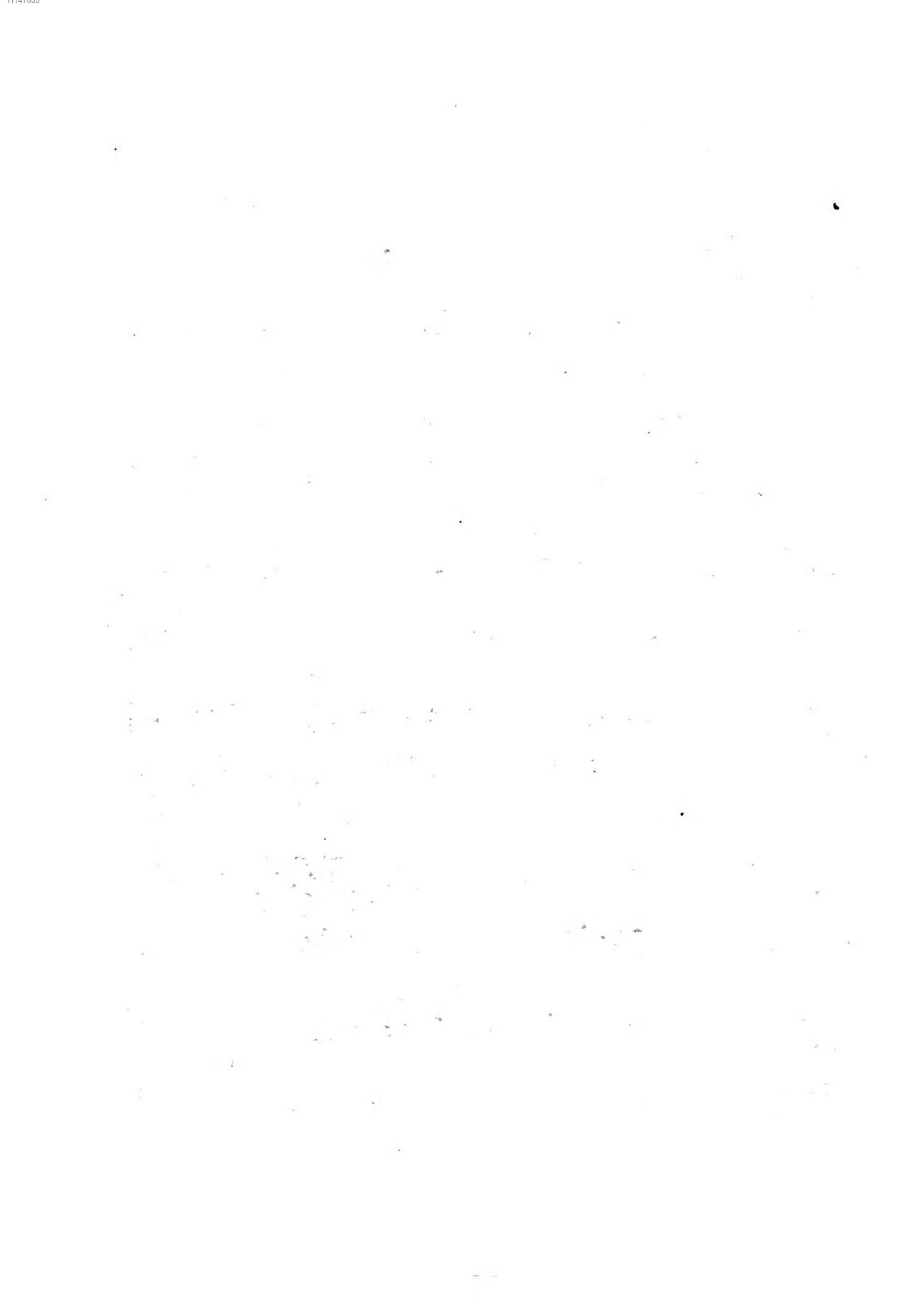
The following Organ-pieces are not however, intended merely for practice; they may also be played as Interludes and Voluntaries during Divine Service; and they will I trust be found to satisfactorily answer this purpose .

The passages marked *piano*, must be played on the choir-organ, using only the diapasons, or dulciana stops. Those marked *forte* must be played on the *full-organ*. The time must not be taken too quick, that the Subjects of the fugue-passages may come out with distinctness and energy. The Entry of the *pedals* is every where carefully marked .

Should this Work be received with the same kindness and approbation as my earlier Organ-compositions, I shall in my approaching age, consider myself sufficiently recompensed for the labours of a long life wholly devoted to the art .

G . H . R I N C K .

Darmstadt
August 1st 1837.



EXERCISE.

1

Ch: Rinck.

MODERATO.

Legato.

Man: et Pedal.

Man: et Ped.

Ped. Dop.

con Ped.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has three sharps (F#, C#, G#).

Ped.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a more active bass line.

Ped.

Do p:

Fourth system of musical notation, showing intricate melodic passages in both hands.

Fifth system of musical notation, with a prominent melodic line in the treble clef.

Ped.

Sixth system of musical notation, concluding the page with a final melodic flourish.

Ped.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a supporting bass line with chords and arpeggios.

Ped.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system.

Third system of musical notation, showing more complex phrasing with longer notes and ties.

Ped.

Fourth system of musical notation, featuring a more active bass line with frequent chord changes.

Ped Dop.

Fifth system of musical notation, characterized by dense chordal textures and arpeggiated figures.

Sixth system of musical notation, concluding the piece with sustained chords and a final melodic flourish.

SIX GRAND PIECES for the ORGAN. OP: 120.

Composed by Rinck.

N^o 1.

ALLEGRO
CON BRIO.

The musical score for No. 1 is written for organ and consists of five systems of two staves each. The first system includes the tempo and mood markings 'ALLEGRO CON BRIO.' and dynamic markings 'f' and 'p'. Performance instructions 'Pedal.' and 'Man.' are placed below the staves. The second system has a 'Ped.' instruction. The third system has a 'Dopp.' instruction. The fourth system has a 'Ped.' instruction. The fifth system continues the piece with various rhythmic and melodic lines.

The image displays a musical score for piano, organized into six systems. Each system consists of two staves, a treble staff and a bass staff, connected by a brace on the left. The notation is complex, featuring a variety of note values, rests, and accidentals. Pedal markings are present: 'Ped. # Dop.' appears between the first and second systems, and 'Ped.' appears between the fifth and sixth systems. The music is written in a key signature with one sharp (F#) and a common time signature (C). The overall style is characteristic of 19th-century piano literature.

The image shows a page of musical notation for piano, consisting of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "Ped.", "con Ped.", and "Ped. Dop.". The piece concludes with a double bar line and repeat signs at the end of the seventh system.

N^o 2.

Allegro.

Man. et Ped. *Man. et Ped.*

Dop.

Ped.

Dop.

8

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation, continuing the piece. It includes a *Man: et Ped. Dop:* marking below the bass staff and a *Ped.* marking below the treble staff.

Third system of musical notation, featuring a prominent melodic line in the treble staff with a wide interval.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development.

Fifth system of musical notation, including a *Dop:* marking below the bass staff.

Sixth system of musical notation, concluding the page with a *Ped.* marking below the bass staff.

N^o 3.
FESTIVO.

Ped. Dop. *Ped. Dop.*

Ped. *Dop.*

Ped.

Dop.

Dop.

Dop.

11

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system continues the piece with similar melodic and harmonic patterns in both staves. The upper staff features more complex rhythmic groupings, including some triplets and slurs.

The third system shows a continuation of the musical theme. The lower staff has a dynamic marking of *p* (piano) towards the end of the system. The notation includes various note values and rests.

Ped. Dop.

The fourth system features a dynamic marking of *fz* (forzando) in the upper staff. The lower staff has a dynamic marking of *p* (piano). The notation includes slurs and various note values.

Dop.

The fifth system continues with a dynamic marking of *fz* in the upper staff. The lower staff has a dynamic marking of *Dop.* (Doppio Pedale). The notation includes slurs and various note values.

Dop.

Dop.

The sixth system concludes the piece with a final melodic phrase in the upper staff and a corresponding harmonic accompaniment in the lower staff. The notation includes slurs and various note values.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex melodic line in the right hand with many slurs and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It includes a *Ped.* (pedal) marking at the end of the system.

Third system of musical notation, continuing the piece. It includes a *Dop.* (doppio movimento) marking at the end of the system.

Fourth system of musical notation, continuing the piece. It includes a *Dop.* (doppio movimento) marking at the beginning of the system.

Fifth system of musical notation, continuing the piece. It includes a *Dop.* (doppio movimento) marking at the end of the system.

Sixth system of musical notation, concluding the piece. It features a final cadence with a double bar line at the end of the right-hand staff.

N^o 4.
MAESTOSO.

Ped. Dop.

MODERATO.

Ped.

lr

Musical notation system 1, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines. Pedal markings are present: "Ped. Dop." in the bass staff of the first measure and "Ped. Dop." in the bass staff of the fifth measure.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines. A "Ped." marking is present in the bass staff of the fifth measure.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines.

Musical notation system 5, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines. A "Ped." marking is present in the bass staff of the fifth measure.

Musical notation system 6, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines.

The musical score consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. A 'Ped. Dbp.' marking is present in the fourth system.

N^o 5.
MODERATO

Manual.

Man: et Pedal.

Man:

Ped.

Man: Ped. Dop.

The musical score is arranged in six systems, each containing a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various note values, slurs, and a 'Ped.' (pedal) marking in the fourth system. The music is a single melodic line with a simple harmonic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand with quarter and eighth notes.

The second system continues the piece. It includes a dynamic marking of *p* (piano) in the right hand. The melodic line continues with grace notes and slurs, while the bass line provides harmonic support.

The third system shows further development of the melodic and harmonic themes. The right hand features a series of slurred notes, and the left hand maintains a steady accompaniment.

The fourth system includes a dynamic marking of *p* (piano) in the left hand. The music concludes this section with a final chord in the right hand.

The fifth system contains performance instructions: *Man:* (Mantle) and *Ped.* (Pedal). The notation shows the continuation of the melodic and bass lines.

The sixth system concludes the piece with a final melodic flourish in the right hand and a sustained bass line in the left hand.

N^o 6.
SERIOSO.



The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic values, slurs, and dynamic markings such as 'Dop.' and 'Ped.'.

Dop.

Man: et Ped.

FINE.

The letter e indicates easy, m d moderately difficult, and d difficult.

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6, From Weber's Eurynthe.

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Dedicated to Professors and the highest class of Amateur Performers.

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