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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 Darmsdadt.)

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Ent. Sta. Hall.

OP. 120.

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A

PREFACE.

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, cosider myself sufficiently recompensed for the labours of a long life wholly devoted to the art.

G. H. RINCK.

Darmstadt
August 1st 1837.

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M65/2604

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EXERCISE.

Ch: Rinck.

MODERATO.

Legato.

Man: et Pedal.

Man: et Ped.

Ped. Dop.

con Ped.

2

Ped.

Ped.

Dop:

Ped.

Ped.

Ped.

Ped.

Ped Dop.

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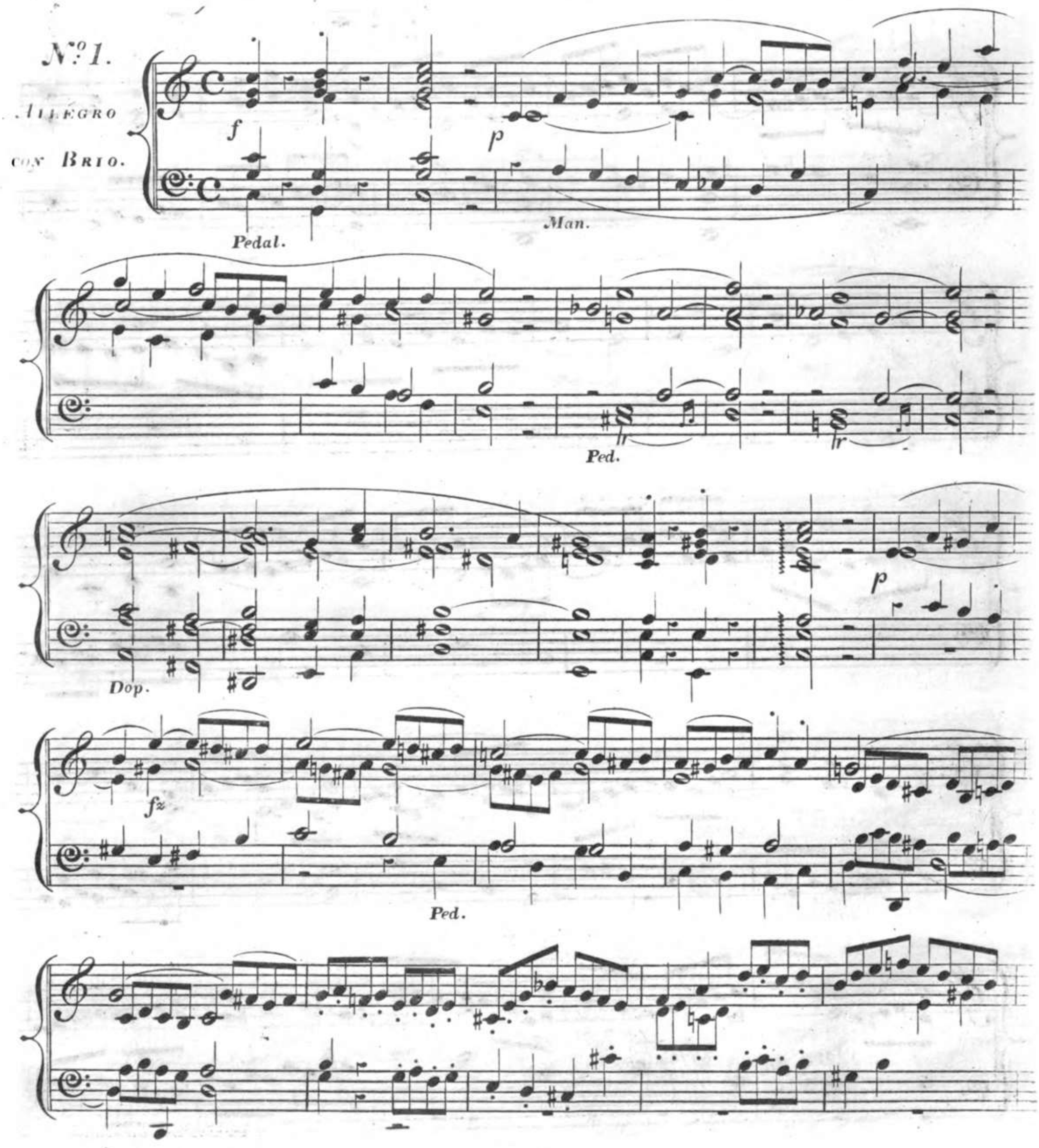
117

SIX GRAND PIECES for the ORGAN. Op: 120.

Composed by Rinck.



5

Ped. Dop.

Ped.

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6

Ped. con Ped.

Ped. Dop.

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N.º 2.

Pomposo.

Man. et Ped.

Man. et Ped.

Dop:

Ped.

Dop.

111147633

12½

8

Man: et Ped. Dop:

Ped.

Dop:

Ped.

11147633

Ped.

Ped.

Ped.

p

Dop.

Ped.

111147633

N.o 3.

Festivo.

p *fz* *p*

Ped. Dop. Ped. Dop.

Ped. Dop.

Ped.

Dop.

Ped.

Dop.

II

p

Ped. Dop.

fz *p*

Dop.

fz

Dop. *Dop.*

111147633

12

Ped.

Dop.

Dop.

Dop.

No. 4.

MAESTOSO.

Ped. Dop.

MODERATO.

Ped.

hr

16.

Ped. Dop.

Ped. Dop.

Ped.

Ped.

15

Ped. Dop.

11147633

16

No. 5.

Moderato

Manual.

Man: et Pedal.

p

Man:

fz

Ped.

p

fz

Man:

Ped. Dop.

Ped.

111147633

18

p

p

Man:

Ped.

N.º 6.

Serioso.

Pedal.

Dop.

X813

Dop.

Ped.

Dop.

Man: et Ped.

Fine.

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——— Ah, come Nascondere, in D, Op. 25. *m d* 6
——— Oginsky's Polacca . . . 3
DIABELLI'S Airs in Il Pirata, 2 books, each - - 5

BY F. HÜNTEN.

Swiss Melodies, sung by Madame Stockhausen, Op. 32: 5
Non più mesta in la Cenerentola, in C. - *e* 3
Le petit tambour, in C. - - - *e* 3
Rondino on Zoraide and Corradino, in C. - *e* 3
Overture in Il Tancredi, in D. - - *e* 4
Overture to L'Italiana in Algieri, in C. - *m d* 4
God save the King, in C. - - *m d* 4
Più lieta, più bella, in Elisabetta, in C. - *m d* 4
Numero Quindici, in Il Barbiere, in A. - *m d* 5
Polacca in Tancredi, in C. - - *e* 3
Tyrolean Melody, in G. - - - *m d*
Ecco ridente, in Il Barbiere. - -
March in Mosè in Egitto (Dovè mai), in A. -
Fall of Paris (Marche Militaire, No. 1, in A) Op 25.