

MILKO BIZJAK

ORGELSKE SKLADBE

MOJSTROV 16., 17. in 18. STOLETJA

I.

instruktivna izdaja za pouk na nižji stopnji

»Orgle je treba imeti v latinski Cerkvi v veliki časti kot tradicionalno glasbilo, ki more s svojim zvokom čudovito povečati sijaj cerkvenih obredov ter duha silno dvigati k Bogu in vzvišenim rečem.«

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Zbirki na pot

Orgle postanejo živ inštrument šele z dobro usposobljenim organistom. Natančna in suverena orgelska igra z jasnimi linijami in vdihi, zlasti znotraj polifonega glasbenega stavka, je danes prava redkost, ker zahteva narava inštrumenta svoj specifični pristop.

Pričujoča zbirka orgelskih del vso to specifiko ne le upošteva, temveč tudi dozira in uvaja po vseh nujno potrebnih didaktičnih načelih. Tako lahko skozi celotno zbirko učitelj naloge izbira po načelih postopnosti: »od lažjega k težjemu« in »od krajšega k daljšemu ter obsežnejšemu«. Prav tako velja izpostaviti načelo nazornosti, saj je celotna zbirka opremljena z natančno izpisanimi prstnimi in pedalnimi redi, ki učitelju prihranijo čas, učencu pa omogočijo rešitev marsikaterih tehničnih zagat.

Na ta način avtor doseže cilj, da se učenec z izvajanjem krajše glasbene oblike bolj posveti obravnavani problematiki in posledično cilje vadbe tudi osvoji. Rezultat takega dela je kvalitetno znanje, ki zagotavlja izhodišča za poseganje po večjih orgelskih delih.

Želim, da zbirka postane abecednik za mnoge navdušene učence tega čudovitega in večnega glasbila.

Aleš Makovac

VSEBINA

PREDGOVOR

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KAZALO SKLADB

V pričujoči zbirki orgelskih skladb sem zbral dela, od katerih so bila mnoga že nekdaj namenjena izpopolnjevanju orgelske tehnike: Giacomo Carissimi (1608-1674): *Wegweiser*; Johann Caspar Ferdinand Fischer (1670-1746): *Musicalischen Blumenstrauss*; "Johann Sebastian Bach (1685-1750)": *Acht kleine Praludien und Fugen*; Georg Andreas Sorge (1703-1778): *Orgeltrios*, idr. Čeprav omenjene skladbe tedaj niso bile opremljene v didaktični obliki, kakršno zahteva današnji standard (prstni in pedalni redi, izpisi artikulacije, fraziranja, okraskov), so iz njih jasno razvidni posamezni tehnični problemi, ki skozi stoletja ostajajo še vedno isti. Tako kot se je umetnost izdelovanja orgel, po izjalovljenih poskusih uveljavitve pnevmatičnih in elektropnevmatičnih orgel, ponovno vrnila k stari tradiciji izdelovanja mehaničnih orgel, moramo tudi mi poiskati osnovno orgelsko tehnično znanje v izkušnjah minulih stoletjih. V tem smislu so skladbe v zbirki tudi razvrščene, ter v prilagojenem zaporedju postopoma gradijo in nadgrajujejo osnovno organistično znanje. Pred skladbami, kjer je velika pozornost posvečena artikulaciji ter njej prilagojenim prstnim in pedalnim redom, so prikazane vaje v ritmičnih načinih, primeri izvedbe okraskov, ter napotki k študiju posameznih skladb z opisanimi tehničnimi problemi in napotki za registracijo. V dodatku ob koncu zbirke sledi še 8 "malih" preludijev in fug, objavljenih v obliki "urtexta", brez vsakršnih oznak. Dodatek naj služi mentorjem, ki želijo artikulacijo, pedalne in prstne rede prilagoditi svojemu načinu poučevanja, pa tudi vsem tistim že izdelanim organistom, ki jih bogato opremljene instruktivne izdaje pri igri motijo.

KLAVIRSKO PREDZNANJE - DA ALI NE

Žal v današnji praksi še vedno velja zmotno mnenje, da je kot predpogoj za študij orgel potrebno klavirsko znanje. Pravilno "postavljene" roke in izdelana prstna tehnika res ne bi škodili, ko bi bil to edini in osnovni cilj študija klavirja. Večina pianistov nikoli ne doseže niti tega kriterija. Orgle kot inštrument ne omogočajo dinamične igre kot jo razvija klavirska tehnika. Zato pa je orgelska tehnika toliko bolj sorodna čembalistični.

Upor tipk mehaničnih orgel (kot posledica kombinacije vzmeti in zračnega pritiska, ki deluje na zaprt ventil, ob pritisku na tipko pade) je najbolj primerljiv upor tipk čembala (kot posledica kombinacije teže skakača in upora peresca na struni, ki ob pritisku na tipko popusti). Iz tega je jasno razvidno, da je skupna točka obeh inštrumentov prstna tehnika. Vsakršno igranje s spuščeno težo roke, na katerem gradi klavirska tehnika, je že v izhodišču za orgle pogubno. Nenazadnje so velike razlike tudi v obliki (in obsegu) klaviatur. Pianistični prstni redi se pri igranju lestvic in akordov (palec na malih tipkah!) na orglah (kot tudi čembalu) zaradi (v globino gledano) krajših tipk, ne obnesejo. Najhujša in takorekoč nepopravljiva napaka pianistov-organistov pa je nejasna orgelska igra, kot posledica nedojojanja bistva orgelske artikulacije. Pri orglah je enako pomembno kdaj in kako tipko spustimo, ne samo kdaj in kako jo pritisnemo. Uporaba kratkega klavirskega staccata, ima v izvajalski praksi na orglah posledico, da piščali posebno v nižji legi sploh ne morejo polno zapeti, ker je klavirski staccato udarec naravnan na jakost, ne pa časovni interval, ki je potreben, da lahko dovolj velika količina zraka v določenem trenutku preide preko odprtega ventila iz orgelske sapnice v piščal. Ventil se namreč zaradi sile vzmeti, takoj ko tipko spustimo, zapre in dotok zraka je prekinjen. Čeprav je čembalo strunski inštrument in ne aerofonski kot orgle, je efekt klavirskega staccata (posebno v nižji, basovski legi) izveden na čembalu, na moč podoben opisanemu na orglah. S pritiskom ali udarcem na čembalsko tipko, peresce vedno z enako jakostjo potrza po struni, saj je praktično v stiku s struno oziroma tik pod struno. Dokler je tipka pritisnjena, je s skakačem od strune dvignjen tudi dušilec, kar omogoči struni, da prosto zaniha. Če čembalsko tipko "frcnemo" ali jo še tako močno udarimo z načinom klavirskega staccata - posebno v nizki legi - struna sploh ne bo zapela, saj bo skakač padel že v naslednjem hipu in z dušilcem struni preprečil začeto vibracijo. Klavirski staccato se lepo obnese le na klavirju, saj kladivce iz razdalje (močno) udari struno. Ta bo zazvenela kljub temu, da jo bo ob spustu relativno okorne (počasne) klavirske mehanike v naslednjem hipu skušal utišati klavirski dušilec. S študijem orgel se lotevamo študija urejenosti in discipline, kontroliranja

gibov, razvijanja psihomotoričnih sposobnosti in sluha. Dober organist mora imeti sebe in orgle pod popolno kontrolo, kar ni vedno enostavno, saj so marsikatero večje orgle zvočno težko pregledne, še posebno, če je piščalje razporejeno na večji površini. Zato je toliko bolj pomembno, da se študija vsake skladbe lotimo postopno in so nam ob koncu vsa mesta v skladbi kristalno jasna. Poceni in hitri efekti so kratkotrajna in zagotovo zgrešena naložba.

Ko se odločimo za sistematičen študij orgel upoštevajmo naslednja merila:

- Pravilen položaj na orgelski klopi
- Obutev
- Začetek s sistematičnimi solo pedalnimi vajami
- Pozicije rok prilagojene orgelskim klaviaturam
- Osnove legata in artikulacije
- Sinhronizacija rok in nog
- Počasno, natančno in zavestno branje not
- Razvijanje psihomotoričnih sposobnosti
- Spoznavanje in uporaba orgelskih registrov
- Obvladovanje inštrumenta in zvoka v različnih prostorih

PRAVILEN POLOŽAJ NA ORGELSKI KLOPI

Ključnega pomena je položaj, ki ga bomo zavzeli na orgelski klopi. Vse

klopi ne moremo nastavljanjati po višini, zato pa lahko skoraj vsako klop nastavimo bližje ali stran od igralnika. Idealno je, da v optimalnem (sredinsko sedečem) položaju na klopi z levo nogo brez težav z minimalno rotacijo okoli svoje osi dosežemo s peto vsaj spodnji E in z desno nogo s peto zgornji c. Obenem naj bo višina naših komolcev (pri dvomanualnih orglah) vsaj v višini spodnjega manuala, nikakor pa ne nižje. Položaj zapestij naj bo poravnan ali rahlo spuščen, nikakor ne dvignjen, prstni členki pa rahlo zaokroženi v smislu na pol odprte pesti. Med pedalno igro naj bodo kolena skupaj, igramo z notranjim robom stopal na notranjem robu pedalnih tipk. Le v skrajnih legah (z desno nogo na levi strani in z levo nogo na desni strani pedalne klaviature) pride v poštev igranje s sredino stopala po vrhu pedalnih tipk. Pomembno je, da se izognemo vsem odvečnim gibom nog, zato razvijajmo gibčnost stopal in ne igravimo kot da bi vozili bicikel. Na klopi se ne presedamo levo in desno, po potrebi se samo rahlo zavrtimo okoli osi. Zelo je pomembno, da ne sedimo preveč nazaj ali preveč naprej. Ko ne igramo s pedali, se z nogami naslonimo na poličko nad pedalom ali na poličko pod orgelsko klopjo. Med igro ne gledamo pod noge, s pravilno pedalno tehniko večje skoke fiksiramo s koleni, postope sekund in terc pa z rotacijo stopala peta-prsti. Položaj nog vedno pripravljajmo vnaprej in ne v zadnjem hipu. Za orientacijo nam služijo tudi male tipke na pedalni klaviaturi.

OBUTEV

Čevlji ali copati, s katerimi bomo igrali, naj bodo udobni, ne glomazni, imajo naj nekoliko pete (široka peta, ločena od prednjega dela stopala), podplat pa naj bo prej trd kot mehak. Vsekakor moramo v takšni obutvi jasno občutiti notranji rob pedalnih tipk, kar je predpogoj za razvijanje občutka pozicij sekundnih, terčnih in kvartnih intervalov.

ZAČETEK S SISTEMATIČNIMI SOLO PEDALNIMI VAJAMI

Namen pedalnih vaj je pridobitev občutka za pozicijo nog na pedalni

klaviaturi in sposobnost "slepe" igre z nogami. Pomembno je, da si za te vaje vzamemo dovolj časa, čeprav so v začetku navidezno lahke, odvečne in nepotrebne. Med izvajanjem pedalnih vaj NE GLEDAMO pod noge, pozicije moramo občutiti s pravilno postavitvijo stopal, minimalizacijo gibov pri tem pa paziti na motorično natančnost in popoln legato. Namen legata ni - kot se izgovarjajo mnogi površni organisti - legato pedalna igra v zaključni fazi, temveč pridobivanje občutka za pozicije in intervale. Pri tem je kombinirana igra peta - konica nepogrešljiva. Čeravno igre s peto v nadaljevanju in nadgradnji naše pedalne tehnike ne bomo pogosto uporabljali, nas bo ta osvojena veščina podzavestno nenehno spremljala in nam omogočala popolne zadetke tudi pri igri samo s konico stopala. Na ta način bomo uspešno uporabljali rotacijo v gležnju z minimalnimi gibi namesto nepravilne, nezanesljive in neracionalne igre "iz kolen", ki spominja na vožnjo bicikla.

POZICIJE ROK PRILAGOJENE ORGELSKIM KLAVIATURAM

Orgelska tehnika vsebuje klavirskemu načinu nerazumne postope, kot so prehodi s četrtnim prstom preko petega za ceno vztrajanja na določeni poziciji roke. Otrdelo in v smeri levo-desno negibljivo klavirsko zapestje nima na orgelskem manualu kaj iskati. Mere orgelskih pa tudi čembalskih klaviatur in tipk so bile v preteklosti še bolj minimalizirane v smislu dolžine (posebno malih) tipk. Zato je bila tehnika igranja toliko bolj odvisna in prilagojena tedanjim inštrumentom. Podlaganje palca je v pravem smislu uvedel šele J.S.Bach, pred njim so lestvične postope izvajali s premeti drugega prsta preko tretjega, tretjega preko četrtega, četrtega preko petega. Enoglasne tokatne pasaže so vedno izvajali z obema rokama izmenično in ne kot lahko danes opazujemo pianiste - z enim samim površinskim sprehodom po klaviaturi z eno roko. Skoraj popolnoma je bila izključena možnost igre s palcem na malih tipkah, razen v zelo redkih primerih (skoki oktav, polifono vodenje večih glasov v eni roki). Pozicije rok so opredeljene s prstnimi redi. Marsikdo se pravzaprav niti ne zaveda, da je vsa skrivnost zanesljive manualne orgelske igre v

pozicijah rok in ne v prstnih redih. Tudi gibe rok moramo do skrajnosti zracionalizirati. Nobenih nepotrebnih gibov! Prehodi med posameznimi pozicijami bodo mehki in gladki, če bomo razvijali gibčnost zapestja v smisku rotacije levo - desno, ne pa igrali iz komolca. V posamezni poziciji mora biti roka mirna, ne suvajmo za zapestjem, vse naj bo prepuščeno prstom. Vsaka roka ima tri osnovne pozicije: sredinsko, notranjo in zunanjo. Sredinska pozicija je najpogostejša. Pri njej je vsak prst nad svojo tipko in naslon in os roke izhajata iz sredine dlani, torej tretjega prsta. Notranja pozicija prenaša naslon in os dlani na palec, ostali prsti, posebno 4. in 5. (vsak zase) se premikajo tudi na sosednje tipke. Zunanja pozicija prenaša naslon in os dlani na peti prst, posebno palec pa se premika na sosednje tipke. Notranja in zunanja pozicija sta nepogrešljivi pri igranju polifonega dvo- (in več) glasja z eno roko ter igranju akordov. Prehode med posameznimi pozicijami najpogosteje izvajamo s pravilnim podlaganjem palca, pa tudi s premeti npr. 3. prsta preko 4.; 4. prsta preko 5., pri čemer moramo vedno paziti, da je zapestje mehko in gibljivo levo-desno. Samo ob zavedanju pozicij obeh rok (in nog) upoštevanju prstnih (in pedalnih) redov bo naša igra zanesljiva. Orgelski prstni redi imajo pomembno vlogo pri artikulaciji. Obenem se moramo zavedati, da se včasih lahko najdemo za igralnikom s tako "trdimi" tipkami, da se kakršnikoli prstni redi pač ne bodo obnesli, čeprav se včasih zdi, da bi bile nekatere rešitve enostavnejše. Res pa je, da nismo vsi enaki (razpon dlani, dolžina prstov, dolžina nog) in je potrebno včasih prstne in pedalne rede posameznemu učencu prilagoditi. V tem primeru moramo popravke vpisati in jih tudi upoštevati. Ničesar ne prepuščajmo naključju, sicer naša igra ne bo nikoli poponoma zanesljiva.

OSNOVE LEGATA IN ARTIKULACIJE

Tako kot je legato igra nujno potrebna za obvladovanje pozicij v pedalu, je obvladovanje legata v manualu osnovno izhodišče za vse nadaljnje delo in oblikovanje glasbe. Namen izdelave perfektnega legata v rokah ni legato igra v končni fazi, kot bi se spet radi spotaknili marsikateri organisti,

temveč zahtevna tehnična veščina, katere rezultat so: zanesljive pozicije rok, pridobivanje enakomernega ritma brez uporabe metronoma, in jasno definiranje pojma osnovne artikulacije od legata, ki ga bomo nekoč v nadaljevanju brez težav lahko nadgrajevali z ENAKOMERNIM in neposiljenim *leggierom*. Prstni redi in artikulacija so v starih orgelskih partiturah zelo redko zapisani. Zato pa so znani so principi artikulacije stare glasbe, ki temeljijo na zmožnostih izvedbe na posameznih ohranjenih avtentičnih inštrumentih iz obdobja, ko je omenjena glasba nastajala.

Danes smo se že dodobra osvobodili romantičnega razmišljanja glede izvedbe baročnih skladb, tako da so splošna pravila artikulacije jasna. Zapisana artikulacija seveda ne pomeni, da posamezne skladbe ni mogoče izvajati tudi na kak drug način, vendar njena natančna izvedba in upoštevanje omogočata pridobitev osnovnih veščin kristalno jasne orgelske igre. ZELO pomembno je, da tipke artikuliranih not spuščamo NATANČNO SINHRONO V TEKOČEM PULZU VZPOREDNIH GLASOV. Ni dovolj, da problem samo razumemo, z njim se moramo soočiti, ga preizkusiti in razrešiti.

SINHRONIZACIJA ROK IN NOG

Orgelska igra zahteva zelo intenzivno razmišljanje in popolno koncentracijo. Že ob študiju sinhronega igranja z obema rokama začetnikom navadno povzroča probleme leva roka. Pri orglah sta dodatno vpreženi še obe nogi, ki predstavljata "tretjo" roko. To kar je v eni roki prepuščeno petim prstom, morata opraviti obe nogi s samosvojo pedalno tehniko, ki sloni na izmenjavi obeh nog ter kombinaciji zaporednih prijemov s konico stopala ali peto. Da bo učenec v glavi lahko uspešno dojel pomen in uporabnost nog, mora še pred pričetkom sinhronne igre manual-pedal pričeti z že omenjenimi sistematičnimi pedalnimi vajami, s katerimi bo pridobil občutek za pozicije v pedalu. Organist začetnik bo imel velike težave, ko bo potrebno v glavi razdelati motorični center in ločiti levo roko od pedala. Problem združitve desne roke in pedala ne bo tako velik kot bo problem združitve leve roke in pedala (ne glede na to, ali

je učenec desničar ali levičar). Problem je globji - v dojemanju basovske in sopranske linije. Basovska linija se mora razdeliti na dve samostojni, neodvisni liniji. Tu nastopi čas za intenzivne ločene vaje: desna roka + pedal skupaj, leva roka + pedal skupaj, desna + leva roka skupaj brez pedala, ter na koncu. Ugotovili bomo, da je z marljivim delom možno prebroditi še tako hud problem. Zato je zelo pomembno, da vse vaje in gibe izvajamo zelo POČASI in ZAVESTNO.

POČASNO, NATANČNO IN ZAVESTNO BRANJE NOT

Organisti za razliko od pianistov v principu ne igrajo na pamet, saj proces orgelske igre temelji na popolni kontroli zvoka in prostora, polifonskih in harmonskih linij, pozicij in bistveno večji meri sinhronizacije okončin kot je vse to potrebno pri klavirski, največkrat motorični in v veliki meri nezavestno mehanično "nadrilani" igri. Notni tekst poskusimo "brati" ZELO POČASI, pri čemer spremljamo akordično pozicijo navpično skozi vse tri sisteme in obenem polifono linijo v treh sistemih vodoravno. Prstni in pedalni redi navidez še dodatno "zamegljujejo" in otežujejo naš "pomnilnik branja", vendar so za začetnika NEOBHODNO POTREBNI, saj temeljijo na pozicijah rok in nog ter tako omogočajo, da se s pomočjo njih zanesljivo prebijamo dalje, brez nevarnosti, da bi "zavozili" in izpadli. Slušna kontrola je tu izredno pomembna. Ob prebiranju logično harmonsko-polifonske baročne glasbe, ki temelji na konsonancah, ne bo težko ugotoviti, če smo se nemara zmotili. Sčasoma bomo ugotovili, da je naš pogled uperjen v zaokroženo vidno polje in pričenjamo brati vedno bolj vnaprej. Vztrajnost se res ne bo hitro obrestovala, ta proces potrebuje svoj čas, zato ne obupajmo. Po večletni praksi bomo brali vedno hitreje - oziroma razvili sposobnost branja toliko vnaprej, da bomo lahko tudi brez izpisanih prstnih ali pedalnih redov ocenili določeno pozicijo rok in nog ter izbirali popolnoma ustrezne pozicije, ki jih bomo analizirali že kar podzavestno. Postopoma bomo pričeli dojemati vse hitreje, vendar se bodo v skladbah pojavljala mesta, ki bodo kot zakleta in "neprehodna". Ko bomo določeno skladbo uspešno "spojili", bomo nemalokrat ugotovili, da

skladbe nikakor ne uspemo spraviti v hitrejši tempo. Z vajami v osnovnih ritmičnih načinih bomo rešili tudi ta problem. S tem ne bomo pridobili samo na tempu, razvijali bomo psihomotorične sposobnosti, pridobivali na spretnosti in kar je najpomembnejše - utrdili bomo ritem brez pomoči metronoma ter razvili občutek za težke - poudarjene dobe, ki nam bo prišel še kako prav pri nadgradnji interpretacije na višji stopnji.

RAZVIJANJE PSIHOMOTORIČNIH SPOSOBNOSTI

Z osnovnimi ritmičnimi načini, ki so opisani v nadaljevanju, bomo uspešno razvili svoje psihomotorične sposobnosti samo v primeru, če jih bomo izvajali dosledno in pri tem pazili, da ne odstopamo od predpisane artikulacije, prstnih ter pedalnih redov. V posameznih ritmičnih načinih se spremenijo tudi vrednosti dolžine artikuliranih not. Upoštevati moramo jasno pravilo: NATANKO tako kot je artikulirana nota odstavljena v odnosu na spremljevalno linijo, mora biti odstavljena tudi v vajah v ritmičnih načinih. Primer: če imamo v desni roki tok vezanih šestnajstink, v levi pa nevezane osminke označene s pikami, ki jih v navadnem tekstu izvajamo kot šestnajstinke z dodano šestnajstinsko pavzo, bo vrednost prve "spremljevalne" osminke v prvem ritmičnem načinu enaka trem šestnajstinkam (kot vrednost spremljevalne šestnajstinke v prvem ritmičnem načinu), ob naslednji spremljevalni šestnajstinki pa bo artikulacijska pavza dolga le za eno šestnajstinko. V drugem ritmičnem načinu pa bo prva spremljevalna artikulirana osminka dolga kot spremljevalna šestnajstinka (samo za vrednost ene šestnajstinke), druga spremljevalna šestnajstinka se bo v tem ritmičnem načinu podaljšala v vrednost treh šestnajstink, artikulacijska pavza spremljevalne osminke pa bo prav tako dolga za vrednost treh šestnajstinskih pavz. Pri vajah v ritmičnih načinih moramo STROGO, DOSLEDNO in NATANČNO upoštevati sinhronizacijsko odstavljanje kot ga narekuje tok ritmično spremenjenih linij. Rezultat nas bo presenetil, ko bomo po zaključenih vajah v ritmičnih načinih dosegli enakomeren, tekoč in hitrejši tempo.

SPOZNAVANJE IN UPORABA ORGELSKIH REGISTROV

Teoretično znanje si organisti nedvomno pridobijo pri predmetu "organografija", vendar se bodo s praktično uporabo registrov v končni fazi seznanili šele za orglami. V nadaljevanju, kjer so zapisani nasveti za študij posameznih skladb, je ob koncu vselej pripisana tudi registracija v osnovni obliki, ki jo lahko realiziramo takorekoč na vsakih povprečnih dvomanualnih orglah. Možnosti so številne, pri mnogih orglah bo nedvomno velikokrat potrebno prilagajanje - tako glede na prostor kakor tudi stanje in vzdrževanost posameznih registrov.

OBVLADOVANJE INSTRUMENTA IN ZVOKA

Gotovo ni instrumenta, ki zahteva od glasbenika toliko prilagajanja, kot to zahtevajo orgle. Vsake orgle so instrument zase, izdelane po meri posameznega akustičnega prostora. Ni pa največji problem vedno zvokovna nepreglednost instrumenta. Čeravno danes obstajajo določeni standardi, po katerih naj bi se izdelovale tako manualne kot pedalne klaviature (razmak med klaviaturami, včasih tudi naklon manualov, globina, radialnost in konkavnost pedalne klaviature, ugrez tipk, ipd.), lahko hitro ugotovimo, da se na določenem instrumentu počutimo dobro in zanesljivo, na drugem pa nas nekaj moti. Potem prej ali slej ugotovimo, da dva igralnika nista popolnoma enaka, četudi izhajata morda celo iz iste orglarske delavnice. Zato je še kako pomembno, da smo se sposobni prilagoditi posameznemu instrumentu kolikor je mogoče. To pa pomeni, da moramo imeti skladbe izdelane zanesljivo in takorekoč 300 odstotno, da bo končni rezultat vsaj 80 odstoten. Na vsakih orglah nekaterih skladb enostavno ni mogoče izvajati z istimi pedalnimi in prstnimi redi in včasih moramo nekatere stvari prilagoditi. Trud bo poplačan, ko nam bodo prisluhnili drugi. Vsak organist se mora zavedati, da upravlja z velikim strojem, kot tudi, da se orgle že nekaj metrov stran slišijo bistveno drugače, kot jih slišimo za igralnikom. V velikih cerkvah, kjer zvočno sliko dodatno zamegljuje daljši odmev, lahko z izdelano artikulacijo in

pravim izborom registrov dosežemo prav neverjetne rezultate. Izvedba, ki se za igralnikom zdi včasih naravnost nemogoča - "raztrgana", "presuha", izpade v akustičnem prostoru kot čist in jasen legato, kjer lepo izstopajo polifoni motivi. Vsak organist začetnik, je gotovo opazil, kako se zvok orgel spremeni pri polni ali prazni cerkvi. Iz vsega povedanega zaključimo, da moramo znati artikulacijo prilagoditi trenutni situaciji in prostoru. Končno merilo naj bodo naša ušesa in izkušnje.

Rezultat rednih, prizadevnih in poglobljenih vaj bo viden prej kot v letu dni, vendarle ne pozabimo, da se študij inštrumenta ne konča nikoli.

Maj 2007

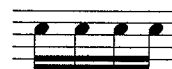
Milko Bizjak

S takšnimi vajami dosežemo enakomernejšo in tekočo igro kot tudi hitrejši tempo. Seveda moramo dosledno upoštevati prstne in pedalne rede, sicer trud ne bo poplačan. Pri vajah v ritmičnih načinih vadimo najprej vsako roko (ali pedal) posebej, šele nato skupaj.

Dokler slušno ne osvojimo posameznih ritmičnih načinov, si štejmo šestnajstinke kot: *en, dva, tri, štir'*. Tako pri prvem ritmičnem načinu note "padejo" na *en* in *štir'*, pri drugem na *en* in *dva*, pri tretjem pa na *en* in drugi *dva, tri, štir'*.

zapisane notne vrednosti

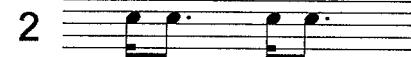
izvajamo v hitrejšem tempu na naslednje ritmične načine



1 2 3 4 1 2 3 4



1 2 3 4 1 2 3 4



1 2 3 4 1 2 3 4



Z uporabo tretjega ritmičnega načina, dobimo v primeru, če so pod šestnajstinkami podpisane osminke, le-te v spremenjenem ritmu, ki ustreza prvemu ritmičnemu načinu.

Z ritmičnimi načini lahko izdelamo tudi skladbe, pisane v triolskem toku.

zapisane notne vrednosti

izvajamo v hitrejšem tempu na naslednje ritmične načine:

4

1 2 3 4

5

1 2 3 4

6

1 2 3 4 5 6

Od začetka si glasno štejno osminke in sicer pri četrtem načinu "padejo" note na *en, tri, štir'*, pri petem načinu na *en, dva, tri*, pri šestem pa na *en, pet, šest*.

Primer, kjer imamo tekoč ritem skupin šestih not obravnavano kot prej omenjeni prvi (3+1, 3+1, 3+1) in drugi ritmični način (1+3, 1+3, 1+3) zadnjemu pa dodamo za celotno skupino not dolgo vrednost in jo povežemo s prvo noto v skupini.

zapisane notne vrednosti

izvajamo v hitrejšem tempu na naslednje ritmične načine:

7

1 2 3 4 1 2 3 4 1 2 3 4

8

1 2 3 4 1 2 3 4 1 2 3 4

9

1 2 3 4 5 6 1 2 3 4 5 6

Pri zadnjem ritmičnem načinu "padejo" note na *en*, ter drugi *dva, tri, štir'*, *pet, šest*. Vkolikor imamo pri zapisani notni vrednosti namesto šestih šestnajstink osminko in štiri šestnajstinke, "padejo" note pri devetem ritmičnem načinu na *en* in drugi *tri, štir', pet, šest*. Če pa imamo opraviti z osminko s piko in tremi šestnajstinkami, "padejo" note na *en* in drugi *štir', pet, šest*.

Okrasovanje v glasbi je podobno kot v drugih panogah umetnosti doseglo svoj vrhunec v obdobju visokega baroka - rokokoja. Vendar težnja po dodatnem okraševanju notnega teksta izvira že iz prvih najstarejših ohranjenih zapiskov in tiskov. Že renesančni zapiski vsebujejo ornamentirane pasaže in prehajalne figure med togimi akordi. Tedanja izvajalska praksa je zahtevala kar visoke improvizacijske spretnosti organistov in čembalistov. Tako marsikateri današnji izvajalec, ki se ne poglobi v stare zapise, meni, da nima smisla prebirati tega akordična zaporedja zgodnje glasbe, pri tem pa se sploh ne zaveda kako zanimiva in polna poleta je lahko takšna glasba, če jo opremimo s stilnimi prehajalnimi pasažami in figurami. Z razvojem polifonije se je pričelo temeljito zapisovanje tudi drobnejših notnih vrednosti. V polifonskih delih si improviziranih daljših figur oziroma pasaj ne moremo več privoščiti, ker mimogrede razbijemo stroga kontrapunktična načela. Okraski z razcvetom baroka postajajo drobnejši in se največkrat omejujejo le še na posamezno noto. Včasih so zasnovani kot dolgi tremoli v smislu ostinata, največkrat v najvišjem glasu. Takšne dolge trilčke je priporočljivo v toku študija izvajati kot natančno preštete note, sicer se nam ritmična slika kaj kmalu podre. Zmeda, ki še danes vlada na področju izvedbe okrasov, je posledica dejstva, da so različni skladatelji raznih in celo istih šol, drugače označevali in tudi izvajali okraske. Vendar v posplošenem principu danes vemo, da so italijanski skladatelji trilčke igrali s pričetkom na osnovni noti, francoski nemški in ostali severnjaški pa s pričetkom na zgornji noti. Seveda povsod naletimo na izjeme, ki jih pogojuje določena situacija. Tako lahko trilek, ki je postavljen v zaporedje hitrih not, tudi pri francoski, nemški ali ostali severnjaški šoli, v hitrem tempu izvajamo s pričetkom na osnovni noti. Drugače namreč ni izvedljiv. V pričujoči zbirki so obravnavani le enostavnejši okrasiki. Zaradi specifične zahtevnosti (kjer se nanašajo na skupine not) so pri nekaterih najstarejših skladbah (Frescobaldi) celo izpisani, drugje pa le označeni. V tabeli so navedeni vzorci in primeri izvedbe. Vsakdo bo lahko opazil, da je lahko enako zapisan okrasek izvajan tako ali drugače, vendar je njegova izvedba odvisna prav od tega, kateri šoli oziroma skladatelju pripada. Komentar ob posameznih skladbah, ki

sledi, svetuje, kdaj posamezen okrasek uporabiti oziroma po katerem vzorcu ga bomo izvedli. V zgornjem sistemu je prikazan zapis okraska, v spodnjem pa njegova izvedba.

The image displays eight musical examples of trills (okraski) on a five-line staff. Each example is numbered 1 through 8. Examples 1, 2, 3, and 4 are in the first system. Examples 5, 6, and 7 are in the second system. Example 8 is in the third system. Each example shows a trill symbol (tr) above a note, followed by a sequence of notes representing the trill. Some examples include grace notes (vibrato) and specific rhythmic markings.

Musical score for measures 9 through 26. The notation is in treble and bass staves. Measures 9-13 are marked with a wavy line above the staff. Measures 14-16 feature a trill (tr) above the staff. Measures 17-19 feature a trill (tr) above the staff. Measures 20-22 feature a trill (tr) above the staff. Measures 23-26 feature a wavy line above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

Musical score for measures 27 through 42. The notation is in treble and bass staves. Measures 27-30 are marked with a wavy line above the staff. Measures 31-32 feature a trill (tr) above the staff. Measures 33-35 feature a trill (tr) above the staff. Measures 36-39 feature a trill (tr) above the staff. Measures 40-42 feature a trill (tr) above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

1. Giacomo Carissimi: Fughetta a

Bodimo pozorni na dosledno upoštevanje arikulacije v temi fuge pa tudi drugod. Pika nad ali pod noto ne pomeni staccata, temveč to, da vsako četrtnko označeno s piko izvajamo kot osminko z osminsko pavzo. Izpustimo natančno - ne prezgodaj - ne prepozno. V istem smislu izvajamo tudi večje notne vrednosti. Če so označene s črtico nad ali pod noto, jim na koncu odštejemo vrednost ene osminke. Neme preprijeme 2.-1. prst izvajamo vedno natančno na noto v sosednjem glasu. Tako bomo lažje ohranili ritem in pulz. Vse igramo na enem manualu. Registracija: manual: flavta ali bordon 8' in 2-čveljski register, pedal: flavtni registri 16', 8'.

2. Abraham van den Kerckhoven: Allegretto Pastorale F

Priljubljen 12-osminski način, značilen za pastore. Osminke označene s piko izvajamo natančno kot šestnajstinke s šestnajstinko pavzo, četrtnkam označenim s črtico pa na koncu odštejemo vrednost ene šestnajstinke. Kjer sta dve osminki povezani z lokom, zadnjo pod lokom izvajamo enako kot da bi bila označena s piko. Na začetku vadimo počasi in štejemo šestnajstinke. Ko slušno osvojimo to tipično artikulacijo, igramo "z ušesi". Skladbo lahko izvajamo na dveh ločenih manualih v dveh različnih registrih, morda dve flavti 8' (lahko tudi flavti 4') ali celo flavta (bordon 8') v kombinaciji z nežnim jezičnikom 8'.

3. Domenico Zipoli: Verso F

Artikulacijo izvajamo na enak način kot pri prejšnji skladbi. Tokrat troglasje. Bodimo pozorni na vodenje dveh glasov v eni roki. Neme preprijeme 1.-2. in 4.-5. prst izvajamo sočasno s pritiskom na tipko v vzporednem glasu. Igramo na enem manualu. Registracija (pastorala!): manual 8' + 2', pedal: flavtni registri 16' + 8'.

4. Tomas Tallis: Natus est Nobis

Lep tekoč in umirjen legato v levi, prav tako v desni. Desna prinaša koralno melodijo, leva spremlja. V desni odstavljamo na šestnajstinke, kjer se ponovi ista nota. Da dosežemo lep enakomeren tok šestnajstink, vadimo v ritmičnih načinih 1 in 2. Igramo na dva manuala. Registracija: leva burdon ali flavta 8', desna nežen jezičnik 8' ali flavtni principal 8', lahko tudi kvintadena ali gamba 8'.

5. Giacomo Carissimi: Verso a

Pred pričetkom pripravimo položaj obeh nog, vsaka naj bo nad svojim pedalom. Šestnajstinke vadimo v ritmičnih načinih: 1, 2 in 3. V zadnjih dveh taktih spremljajmo gibanje posameznih glasov. Ta dva takta vadimo najprej posebej: desna + leva roka, desna roka + pedal, leva roka + pedal, šele nato skupaj. Vse izvajamo na enem manualu: Registracija: manual: 8', 4', 2, Mixtura; pedal: 16', 8', zveza man-pedal. Ko vadimo in skladbe še ne obvladamo, prizanesimo morebitnim poslušalcem in registrirajmo tišje.

6. Georg Philipp Telemann: Herr Christ, der einig' Gottes Sohn

Obdelava koralnega napeva v sopranu (desna) s spremljavo v levi roki. Polovinke s piko, ki so označene s črtico skrajšamo za eno osminko. V levi poskusimo tokrat s popolnim legatom, razen seveda v intervalih večjih od oktave. Levo vadimo v ritmičnih načinih 4, 5 in 6, da dosežemo zanesljiv in tekoč legato. Ko bomo skladbo osvojili, naj legato v levi preide v spontan *leggiero*. Izvajamo na dveh manualih. Registracija: leva: jasen burdon 8' (lahko dodamo še flavto 4'), desna: oboa 8' ali principal 8' (lahko dodamo še kvinto 2 2/3' ali terco 1 3/5').

7. Georg Philipp Telemann: Christ lag in Todesbanden

Podoben primer skladbe kot prejšnji. Osminke označene s piko izvajamo kot šestnajstinke s šestnajstinsko pavzo, četrtnke označene s črtico pa skrajšamo za vrednost ene šestnajstinke. Levo roko artikuliramo po vzoru začetnih taktov skozi vso skladbo. Ne igraymo prehitro in prelahkotno, temveč karakter skladbe prilagodimo naslovu koral. Izvajamo na dveh manualih. Registriramo podobno kot prejšnjo skladbo.

8. Georg Philipp Telemann: Vater unser im Himmelreich

Podoben primer skladbe kot prejšnji dve. Vse osminke v levi bomo izvajali nevezane, ne prekratke temveč položene. Levo vadimo v ritmičnih načinih 4, 5 in 6. Četrtnke v desni, ki so označene s črtico, skrajšamo za osminko, sicer pa jih izvajamo s popolnim legatom. Zmeren tempo, vzemimo si čas. Izvajamo na dveh manualih in registriramo v smislu predhodnih dveh skladb.

9. Frey Mattinho Gracia de Olague: Verso g

Mogočno in vezano. Desna roka mora v drugem sistemu tokrat voditi tri

glasove hkrati. Poskusimo *glissando* (vezavo) s palcem in izdelajmo desno roko posebej. Pazimo na sočasen nemi preprijem 4.-5. in 2.-3. prst v desni, kot tudi na nemi preprijem leve roke iz desne v predzadnjem taktu. Preprijemamo vedno na dobe (ne vmes), da tako ohranimo puls skladbe. Izvajamo vse na enem manualu. Registracija: polne orgle.

10. Giuseppe Androvandini: Pastorale G

Artikuliramo po vzorcih Pastorale pod številko 2. V tem smislu prstni redi ne bodo delali težav. Posebej pozorno si oglejmo artikulacijo desne roke v taktih 20, 21, 22 in 23, da bomo oba glasova v desni roki vodili tako, kot da bi ju podajala dva neodvisna inštrumenta. Dolg trilček v desni izvajamo najprej kot natančno preštete šestnajstinke (prične z osnovno, spodnjo noto). Če zmoremo, ga lahko kasneje izvajamo enkrat hitreje, vendar to ne sme vplivati na spremembo tempa. Menjave pedalov pripravljamo vnaprej in ne v zadnjem hipu. Ko skladbo tehnično obvladamo, naj ostane še vedno pastoral in ne *etuda*... Izvajamo na enem manualu, če želimo pa lahko ponovitve fraz odigramo na vzporednem, tišjem manualu. Registracija: manual: burdon (ali flavta) 8' + flavta 4' (lahko celo flavtica 2'), pedal: subbass 16'.

11. Frey Mattinho Gracia de Olague: Verso g

Mogočno in vezano. Pazimo, da natančno dvigujemo pri ponovitvah istih not, medtem ko druge glasove vežemo. Dvigujemo na osminke (npr.: takt 2 - dvignemo na: -ta (čtr'-ta). Obvezno izdelamo desno roko posebej, nato s pedalom in šele na koncu skupaj. Posebej si oglejmo tudi pedalne rede. Izdelajmo *glissando* v pedal (takt 3) in manualu (desna, takt 9), kot tudi neme preprijeme v pedal (takt 7) in manualu (desna, takt 7 in 11; leva, takt 12). Navidezno enostavna skladba. Registracija: polne orgle.

12. Frey Mattinho Gracia de Olague: Verso g

Mogočno in vezano. Odlična vaja za *glissando* s palcem v desni roki (takti 8 do 13) in podstavljanje 5. prsta pod 4. prst z male na veliko tipko. Natančno upoštevajmo prstne rede. Vse znanje pridobljeno v prejšnji skladbi tu koristno uporabimo (*glissando* in nemi preprijemi v pedal in manualu, natančno dvigovanje /na osminke/ pri ponovitvi istih not, medtem ko ostale glasove vežemo). Izvajamo na dveh manualih.

Registracija: leva: trobenta 8' ali principal 8', desna: flavta 8', pedal: flavte 16' in 8'. Če želimo lahko v oba manuala dodamo še: principal 4' v levo in flavto 4' v desno roko.

13. Francisco Llissa: Allegro F

V naslednji skladbi bomo pozornost najprej posvetili nemim preprijemom v levi roki 4.-3. in 2.-1. prst (takti 13 do 16). Preprijemamo točno na dobe; 1. prst na drugo dobo in 3. prst na prvo dobo. Le tako bomo ohranili tekoč ritem osminke v desni. Artikulacija: ker imamo opravka s fugatom, natančno pazimo na artikulacijo teme, preigrajmo si jo posebej in si jo skušajmo vtisniti v spomin. Pika nad ali pod četrtniko skrajša noto za osminko, pika nad osminko za šestnajstinko (vedno za polovico, nič več - nič manj), črtica nad osminko s piko ali polovinko pa skrajša le-to za osminko. Vse ostalo igraymo vezano. Naj nas navidezna "težka" druga doba zaradi sinkope na "vrže iz tira". Ko skladbo osvojimo, naj bo izvedba živahna. Izvajamo na enem manualu. "Svetla" registracija: manual: 8', 4', 2' (+ 1 1/3' ali 1'), pedal: flavte 16', 8', 4', (+ trobenta 8').

14. Francisco Llissa: Sanctus

Lep in umirjen *legato*. Odstavljamo na osminke, pri notah, ki so označene s piko ali črtico (še posebej zasledujemo četrtnike in polovinke na prvih dobah v pedal, četrtnike dvigujemo na: -va /pr-va/, polovinke pa na: -ga /dru-ga/). Tako bomo s sinkopami dosegli zanimivo fraziranje. Vzemimo si čas. Izvajamo vse na enem manualu. Registracija: manual: principal 8', voce umana 8' (ali principal 8', flavte 8', godala 8' in tremolo), pedal: principalbas 16', 8'.

15. Domenico Zipoli: Verso C

Vezano. Vadimo posebej desno, posebej levo roko in zasledujemo vodenje dveh glasov v eni roki. Z natančnim upoštevanjem prstnih redov in izmenjavi srednjega glasu med obema rokama, skladba ne bo problematična, vendar zahteva natančnost in svoj čas. Posebej vadimo desno roko + pedal, levo roko + pedal, šele nato vse skupaj. Šele ko smo skladbo popolnoma osvojili lahko *legato* preide v *leggero*. Izvajamo na enem manualu. Registracija: manual: flavte 8', 4' (+ 2'), pedal: subbas 16', zveza manual - pedal. Živahno, a ne za ceno številnih napak! Tudi v

umirjenem tempu skladba ne bo dolgočasna, če bo lepo odigrana.

16. Orlando Gibbons: *Andante G*

Umirjen tempo. Uporabimo vse dosedanje znanje glede vezave in odstavljanja. Pričnemo na tihem manualu. Od tretje dobe v taktu 7 dalje, igramo desno roko do konca skladbe na glasnejšem manualu. Registracija: tišji manual: flavta 8', flavta 4', glasnejši manual: principal 8', oktava 4' (lahko še + oboa 8'), pedal: subbas 16', oktavbas 8'.

17. Bernardo Sabadini: *Praeambulum g*

Lep legato. Bodimo pozorni na natančno odstavljanje ponavljajočih se not, ki jih krajšamo za vrednost šestnajstinke. Skladba je odlična vaja za zasledovanje alta, ki ga izmenično vodita obe roki. Registracija: manual: principal 8', voče umana 8' (ali flavta 8'), lahko dodamo še flavto 4'; pedal: subbas 16', oktavbas 8' (ali zveza man.-ped.).

18. Francisco Llissa: *Kanon F*

Polifona imitacija teme zahteva dosledno artikulacijo. Četrtnke označene s piko izvajamo kot osminke z osminsko pavzo. Dosledno. Obvezno vadimo posebej obe roki, desno in pedal, levo in pedal, šele na koncu vse skupaj. Ko skladbo osvojimo (ni enostavna!), si lahko privoščimo živahen tempo. Dosegli ga bomo z vajami v ritmičnih načinih po vzorcih 1, 2 in 3. Tudi v načinih pazimo na natančno artikulacijo. Registracija "svetla": manual: burdon 8', superoktava 2' (lahko še 1 1/3' ali 1'); pedal: subbas 16', gedeckt 8', koral 4'.

19. Giacomo Carissimi: *2 Versi C*

Prvi verz je pisan kot preludij, zato se lahko, ko skladbo tehnično osvojimo, "naslanjamo" na prvo in tretjo dobo v taktu. Posebej pozorno izdelajmo terce v šestnajstinkah v taktih 6 in 7. Repetiramo iste note, ki je označena s piko in jo v naslednji šestnajstinki povzame sosednja roka v počasnem tempu izdelamo tako, da noto skrajšamo za polovico, medtem ko vse ostale note strogo vežemo. Ko dojamemo bistvo, izvajamo terce v tempu tako, da noto označeno s piko kratko "frenemo". Šele ko bomo zanesljivi v legatu, lahko preidemo v *leggiero*, vendar nam morajo repetirane šestnajstinke ostati v zavesti kot osnovna tehnična artikulacija. Okraski začnejo z osnovno noto. Registracija: polne orgle.

Drugi verz je polifonega značaja, v bistvu ekspozicija fuge. Lep *legato* in tiha registracija.

20. Giacomo Carissimi: *Praeambulum e 2 versi C*

Podoben, a nekoliko zahtevnejši preludij. Ko skladbo osvojimo, pasaže izvajamo svobodno, kot nam z zgoščevanjem iz šestnajstink v dvaintridesetinke nakazuje celo skladatelj. Lestvice izvajamo "s poletom". Od takta 13 lahko vzamemo nekoliko bolj razgiban tempo. Okrasek prične z osnovno noto. Registracija: glasno, svetlo, vendar ne preveč glomazno. Oba verza sta zopet izdelana kot ekspozicija fuge. Artikulirajmo jasno. Čeprav artikulacija ni povsod napisana, razmislimo, kaj smo se naučili doslej. Registracija: manual: principal 8', 4', 2', mikstura; pedal 16', 8', 4' (+ pozavna 8'), zveza man.-ped.

21. Giacomo Carissimi: *Praeambulum e verso a*

Preludij najprej izdelajmo v popolnem legatu, tudi akorde. Vadimo v ritmičnih načinih 1, 2 in 3. Posebej se potrudimo in izdelajmo zaključek lestvice z akordom v taktu 5 v levi roki (prstni redi) in pazimo na mehko in gibljivo zapestje. Kasneje v taktu 6 (v desni) akorde izvajamo nevezano (torej preprijemi ne bodo potrebni). Pasaže izvajamo svobodno. Registracija kot pri predhodnih preludijih.

Nekoliko zahtevnejši verz izdelan v obliki *strette* fuge. Zasledujemo temo, pazimo na dosledno artikulacijo, čeravno ni povsod zapisana. V taktu 6 se spomnimo na problem s ponovitvijo iste note med obema rokama v tercah, natančno razmislimo in šele nato igraymo. Registracija: po zgledu prejšnjega verza.

22. Abraham van den Kerckhoven: *Basse de Trompette*

Artikulacija je izpisana, kjer ni posebne oznake, vztrajajmo na popolnem legatu. Izvajamo na dveh manualih (Jeu doux = nežni registri = 8', v levi trobenta 8'). Umirjeno, nekoliko poleta si lahko privoščimo v taktih 12 in 13, kjer tok razgibajo šestnajstinke. Kmalu bomo ugotovili, da trobenta 8' v basu prav pri nobenih orglah ni tako precizna, da bi lahko počeli karkoli, zato moramo artikulacijo in agogiko prilagoditi sposobnosti registra in poleg prstov uporabljati tudi ušesa. Zato lahko vse kvartne, kvintne in oktavne skoke izvajamo *non-legato* (nevezano) tudi pri šestnajstinkah,

tako kot bi posamezne note z nastavkom izvajal pravi trobentač.

23. Johann Gottfried Walther: Allein Gott in der Höh sei Ehr

Koralni preludij z obdelavo melodije "Oče naš" v sopranu. Preizkusimo se v artikulaciji dveh osmink, ki sta zvezani z lokom in katerima sledi poudarjena - težka - doba. Teoretično drugo osminko skrajšamo za vrednost ene šestnajstinke. Tako razmišljamo, ko vadimo v počasnem tempu. V hitrejšem tempu skušajmo prisluhniti temu dogajanju in artikulacijo "regulirati" z ušesi. Tako je v "suhem" prostoru ta prehod skoraj povezan, kjer pa je odmev daljši, lahko drugo osminko zelo ostro odrežemo, še posebej če skladbo registriramo s svetlimi in ostrimi registri. V tem primeru lahko vse ostale osminke, ki naj bi bile sicer vezane, izvajamo *leggiero*, s tem da se naslonimo na prvo, drugo in tretjo dobo v taktu. Levo roko lahko izvajamo na ločenem manualu, v obeh manualih uporabimo principale do miksture, v desni pa lahko dodamo še trobento 8'.

24. Johann Pachelbel: Komm heiliger geist, o Herre Gott

Svobodna fuga, ki ima za temo koralni napev. Pred vstopom vsake teme malenkost zadržimo tempo in tako pripravimo nastop teme. Registracija: polne orgle.

25. Johann Pachelbel: Tonus septimus

Podobno zgrajena skladba kot prejšnja. Nastop teme v pedalu tokrat prinaša "augmentacijo" (časovno podvojitev notnih vrednosti) koralne melodije. Nastop drugega dela teme v pedalu je obdelan v svobodnejšem smislu, zato zaključek skladbe (od takta 19 dalje) za razliko od začetka, tako lahko tudi izvajamo. Registracija: polne orgle, v pedalu lahko dodamo tudi jezičnike 16' in 8' ali celo 32'. Mogočno in ne prehitro.

26. Antonio de Cabezón: Magnificat

Koralna melodija je obdelana v sopranu. Skladbo lahko izvajamo na dveh manualih (leva roka tišji registri, desna roka glasnejši registri, pedal kot spremljava). Varianta registracije: leva: burdon 8'; desna: oboa 8' ali flavta 8' + 2 2/3'; pedal: subbas 16', gedeckt 8'. Umirjeno z lepim legatom.

27. Johann Gottfried Walther: Werde munter mein gemüte

Koralna melodija je obdelana v sopranu, nekoliko okrašena. Tekoč tempo, obvezno vadimo legato. Okrasek v prvem taktu (mordent) se zaključí

natančno z vstopom šestnajstinke v sosednjem glasu, ostale (pralerji) izvajamo na osnovni noti z zgornjo izmenjalno noto kot triolo. Vadimo brez okraskov v ritmičnih načinih 1, 2 in 3. Natančno odstavljamo, kot predpisuje artikulacija. Ko skladbo zares obvladamo, si lahko privoščimo zmeren *leggiero*. Registracija: burdon 8', flavtica 2'.

28. Johann Caspar Ferdinand Fischer: Praeludium, fuga in finale e

Preludij. Pazimo na tekoče in enakomerne prehode pri menjavi rok. Vadimo v ritmičnih načinih 1, 2 in 3, najprej v lepem legatu. Ko skladbo osvojimo, igramo *leggiero*. Registracija: manual: 8', 2', pedal, 16', 8'. Fuga. Osminke označene s piko izvajamo kot šestnajstinke s šestnajstinsko pavzo, daljše vrednosti označene s črtico, skrajšamo ob koncu za vrednost šestnajstinske pavze. Male loke izvajamo po vzoru skladbe št.23. Vse ostalo vežemo. Registracija: kot preludij.

Finale: Popoln legato. Doba je polovinka (alla breve). Četrtnke označene s piko izvajamo kot osminke z osminko pavzo, daljše notne vrednosti označene s črtico skrajšamo ob koncu za vrednost osminkinske pavze. Registracija: polne orgle.

29. Johann Caspar Ferdinand Fischer: Praeludium, fuga in finale g

Preludij. Nekoliko zahtevnejši. Pazimo na tekoče in enakomerne prehode pri izmenjavi obeh rok. V taktih 6 in 7 moramo v desni roki natančno odstaviti in ponovno pritisniti noto, ki je v levi roki označena v oklepaju. Dvignemo natančno eno šestnajstinko prej, pritisnemo z desno, ko bi morala ista nota nastopiti v levi in držimo do izteka njene vrednosti. Samo tako se jasno sliši razložena akordična figura. Natančno preštudirajmo takte 9 in 10, da dojamemo potek glasov. Takt 9, tretja doba: četrtnko označeno s piko kratko "frcnemo" z levo, isto noto preprime desna in jo drži do izteka vrednosti. Šestnajstinko na četrti dobi, označeno s piko, ki ji sledi ista nota, izvajamo kot šestnajstinsko pavzo. Vse ostalo vežemo ! Vadimo in dodelamo enako kot predhodni preludij. Registracija: manual: principali 8', 4', 2', mikstura, pedal: 16', 8', 4', lahko dodamo jezičnik 16'. Brez pedalne zveze.

Fuga. Zasledujmo temo in pozorno upoštevajmo zapisano artikulacijo. Registracija: ista kot pri preludiju, v pedalu dodajmo namesto jezičnika 16'

jezičnik 8' ter pedalno zvezo.

Finale. Polovico počasnejši tempo od preludija. Posvetimo se malim lokom in jih izdelajmo po vzoru navodil iz skladbe 23. Šestnajstinke označene s piko krajšamo na polovico vrednosti, ki jo nadomestimo s pavzami. Da ne bodo prekratke! Registracija: kot prej, iz pedala izklopimo zvezo in dodamo jezičnik 16'.

30. Johann Caspar Ferdinand Fischer: Praeludium in 3 fuge a

Preludij. Uporabimo dosedanje znanje. Fuga 1: Artikulacijo, ki v nadaljevanju fuginih tem ni več označena, si skušajmo zapomniti in jo upoštevati. Fuga 2, Fuga 3: Razmislimo kako bi artikulirali obe temi, zapišimo artikulacijo sami, na podlagi dosedaj pridobljenega znanja. Prstni in pedalni redi so napisani tako, da ustrezajo vsakršni artikulaciji.

Registracija: po vzoru prejšnjih Fischerjevih skladb.

31. Johann Caspar Ferdinand Fischer: Fuga in finale C

Fuga je navidezno lažja, vendar doslej najzahtevnejša. Četrtnike, ki zaključujejo pod malimi loki krajšamo za vrednost osminske pavze. Enako tudi četrtnike označene s pikami. Vse ostale večje vrednosti, označene s črtico, prav tako krajšamo za vrednost osminske pavze. V taktih 15 in 16 je ob zaključku pred *stretto* fuge, razločna "*hemiola*" (Iz dveh tridobnih taktov, ki imata poudarek na prvo dobo, je poudarek prenešen na tretjo dobo prvega in drugo dobo drugega takta. Tako v bistvu dobimo tri dvodobne takte). Jasno naštudirajmo problem in izpostavimo poudarke kot jih nakazuje artikulacija. Registracija: manual: burdon 8', superoktava 2'; pedal: subbas 16', gedeckt 8', koral 4'.

Finale. Pozornost velja predvsem tekoči izmenjavi šestnajstink med obema rokama, največji problem prinaša takt 9 s pojavom sinkopiranih šestnajstink. Izdelajmo počasi, v ritmičnih načinih 1, 2 in 3. Tempo živahen. Registracija: manual: principal 8', 4', 2', mixtura; pedal: principal 16', 8', jezičnik 16', zveza man.-ped.

32. Frey Mattinho Gracia de Olague: Trio B

Skladba je zamišljena kot trio. Ob natančni izvedbi mora poslušalec dobiti vtis, da igrajo trije samostojni instrumenti. Vsako roko izvajamo na svojem manualu. Izbrali bomo tri jakostno enakovredne registracije,

posebej za vsako roko, prav tako tudi za pedal. Varianta 1: desna roka: burdon 8', flavtica 2' ali kvinta 2 2/3'; leva roka: flavta 8', flavta 4'; pedal: subbas 16', gedeckt 8'. Varianta 2: desna roka: fugara 4', leva roka flavta 4'; pedal: gedeckt 8'. Varianta 3: desna roka: oboa 8'; leva roka: burdon ali flavta 8'; pedal: subbas 16', gedeckt 8'.

33. Zimmermann Antal: 3 versi

Verz 1 s kromatičnimi postopi. Popoln legato. Registracija tiha.

Verz 2. Odlična vaja za legato z izmenjavanjem notranjega glasu med obema rokama (takti 15 - 18), Registracija: manual: principal 8', oktava 4'; pedal: subbas 16', oktavbas 8'.

Verz 3. Natančno upoštevanje predpisane artikulacije. Mirna igra. Registracija: manual: gedeckt 8', flavta 4'; pedal: subbas 16', gedeckt 8'.

34. Giovanni Battista Martini: Andantino

Vaja za precizno artikulacijo, vodenja dveh različno artikuliranih glasov v desni roki in prenos težkih dob s trodobnega ritma na *hemiole*. Lahko izvajamo na dveh ločenih manualih (vsaka roka na svojem). Registracija: desna roka: flavta 8', flavta 4'; leva: gedeckt 8', fugara ali flavta 4'.

35. Girolamo Frescobaldi: Toccata per l' Elevatione 1

Tokata za povzdigovanje. Lep umirjen legato. Natančno izdržane notne vrednosti. Oblikovanje motivov in fraziranje. Značilni Frescobaldijevi okraski so izpisani. Registracija: manual: principal 8', voce umana 8'; pedal: kontrabas (principalbas) 16', zveza man.-ped. V taktu 9 lahko dodamo flavto 4', v taktu 35 pa na prvo dobo še 2-čveljski register, ki ga odvezujemo v taktu 42.

36. Girolamo Frescobaldi: Toccata avanti il Ricercare

Uvodna tokata. Slovesen, umirjen začetek. Pazimo na motive in fraziranje. Dogajanje se razgiba v taktih 8, 9 in 10 ter se do konca ponovno umiri. Registracija: manual: principal 8', 4', + *ripieno* (mikstura); pedal: kontrabas (principalbas) 16', oktavbas 8' + 4', bombarda (fagot, pozavna) 16', zveza man.-ped.

37. Michelangelo Rossi: Toccata

Živahen tempo. Upoštevamo predpisano artikulacijo, vse ostale note izdelamo v lepem legatu. Tempo povečamo z vajami v ritmičnih načinih

po vzorcih 1, 2 in 3. Ko skladbo obvladamo, naj legato preide v lahkoten *leggero*, pri čemer se minimalno naslanjamo na prvo in tretjo dobo v taktu. Registracija: manual: principal 8', 2', 1 1/3', 1'; pedal: kontrabas 16' (principalbas 16').

38. *Girolamo Frescobaldi: Toccata avanti la messa*

Uvodna tokata. Slovesen, umirjen začetek. Skladba je zelo razgibana in z marljivim fraziranjem in agogiko lahko dosežemo veliko napetost. Sledimo motivom. Značilni okraski so izpisani. Registracija po vzoru skladbe št. 36.

39. *Bernardo Pasquini: Toccata II. tono*

Virtuozna tokata. Uvodna pasaža naj bo izvedena svobodno v enem dihu, s počasnim izdeklamiranim začetkom se spustimo do najnižje note. Nadaljevanje slovesno in umirjeno, izdržane in preštete note, oblikujemo motiv. Ob zaključku takta 9 umirimo dogajanje. V taktu 19 začnemo znova, oblikujemo motiv, frazirajmo ob nastopu teme ob začetku vsakega takta. Okraske v taktih 16 in 33 izvajamo z začetkom na osnovni noti, tako da je prva nota daljša od naslednjih. Okrasek v taktu 31 izvajamo po vzorcu št. 3 (glej tabelo). Nadaljevanje v taktu 17 sledi v briljantnem tempu, vendar ne pozabimo na fraziranje, ker to le ni *etuda*. Ob koncu skladbe (takt 31) dogajanje zopet umirimo. Registracija: kot skladba št. 36.

40. *Louis Nicolas Clérambault: Basse de Cromorne*

Skladbo izvajamo na dveh manualih, podobno kot skladbo št. 22. (Jeu doux = nežni registri = 8'; Basse = krumhorn 8' (lahko tudi oboa ali tišja trobenta). Če jezičnik ne "spregovarja" dobro, dodajmo v desno roko (k spremljavi) še flavto 4', k jezičniku pa oktavo 4'. Upoštevajmo artikulacijo. Tempo je živahen, vendar ne prehiter. V taktih 7, 8, 21, 35-37 in 47-51 lahko skupine osmink v sekundnih postopih izvajamo kot "inégal" (namesto dveh enakih not, kot triolski ritem 2+1) v skupinah osmink v razloženih akordih v taktih 15-18, 27-33 pa se opazno naslonimo na vsako prvo dobo v taktu. Okraske v taktih 34-36 izvajamo po vzoru št. 7 in 8 (tabela !).

41. *Louis Nicolas Clérambault: Basse et Dessus de Trompette*

Nekoliko zahtevnejša skladba, vendar pisana v istem smislu kot prejšnja.

Jeu doux = spremljava s tišjimi registri, Basse = trobenta 8' (v basu), Dessus = trobenta 8' (v diskantu = "zgoraj"). Pazimo na pogosto izmenjavanje manualov. Pri tej skladbi se za razliko od prejšnje, trobenta pojavlja tudi v desni roki (Dessus), medtem ko tedaj leva roka spremlja dogajanje s tišjimi registri na vzporednem manualu. Od takta 39 dalje vklopimo manualno zvezo (registre tišjega manuala dodamo trobenti) in do konca izvajamo vse na enem manualu. Okraske (trilerje) v taktih 3, 5, 10, 13, 15, 17, 21, 29, 41, 44 izvajamo po vzorcu št. 9, okraske (mordent) v zadnjih dveh taktih po vzorcu št. 10; okraske v taktih št. 7, 14, 46 po vzorcu št. 11; okrasek v taktu št. 33 pa po vzorcu št. 24 (tabela !).

Izvedba "inégal" pride v poštev povsod tam, kjer se skupine šestnajstink spuščajo ali dvigajo v sekundnih postopih, drugje pa ne. Hemiole s prenosi poudarkov v taktih 7, 14, 33, 46 !

42. *Claude Balbastre: Noël variato "Joseph est bien marié"*

Variacije na božično pesem. V prvi fazi skladbo izdelajmo z osnovno artikulacijo, vse ostalo vežemo. Natančni prstni redi, sicer bo nadaljevanje katastrofa. Skladbo vadimo v 1., 2. in 3. ritmičnem načinu ob natančnem upoštevanju artikulacije. Ko smo skladbo tehnično osvojili, prav ves legato nadomestimo z zmernim *leggerom*. Predloške v taktih 1, 9, in 39 (predtakta ne štejemo) izvajamo po vzorcu št. 12, predloške v taktih št. 2, 24, 26 in 34 pa po vzorcu št. 13 (tabela !). Ne pozabimo na "inégal", saj je skladatelj pripadnik francoske šole. Registracija: ponovitve lahko izvajamo na vzporednem, tišjem manualu. Pripravimo si: glavni manual: principal 8', 4', 2', mikstura, trobenta 8'; vzporedni manual: flavte 8', 4', principal 2', morda še 1 1/3'; morebitni tretji manual: burdon 8', flavta 4', flavtica 2', oboa 8'.

V nadaljevanju skladbe odvezamemo jezičnike (trobenta, oboa), ki jih dodamo ob zaključni variaciji skupaj z manualno zvezo. Čeprav je skladba napisana brez pedala, lahko ob zaključni kadenci "pohodimo" tudi kak pedal.

43. *Louis Couperin: Chaconne*

Ritmično zahtevnejša čakona, izrazito plesnega ritma. Predpogoj za zanesljivo izvedbo te skladbe je natančno upoštevanje prstnih in pedalnih

redov, posebno pa ritmično natančno preštet notni tekst ter dosledno spoštovanje zapisane artikulacije. Dogajanje se odvija na dveh manualih (HW=glavni, glasnejši manual; POS=pozitiv, vzporedni, tišji manual). Okrasek v taktu 16 izvajamo po vzorcu št. 14, okrasek v taktu 54 pa po vzorcu št. 11 (tabela). Ko bomo skladbo tehnično osvojili, nas bo plesni ritem sam napeljal k razmišljanju, da bomo zapisane punktirane osminke izvajali kot šestnajstinke, torej v taktih 1, 3, 5, in 7 (predtakta ne štejemo) enako kot v taktih 2, 4, 6... itd. Enako zapisane osminke na vzporednem manualu lahko izvajamo v načinu "inégal". Več kot očitne so hemiole v taktih 30-31, 42-43, 44-45, bolj prikrite pa v taktih 26-27 in 50-51. Prenesimo poudarke in skladba bo dobila novo dimenzijo. Registracija: polne orgle z dodanimi jezičniki in vključenimi zvezami.

44. *Georg Friedrich Händel: Voluntary*

Prvi stavek Voluntarija izvajamo sočasno na dveh ločenih manualih, najbolje z dvema 8-čveljskima registroma, od katerih naj bo oni v desni roki glasnejši, saj vodi melodično linijo. Tempo naj bo zelo umirjen, da bodo tudi drobne note jasne. Osmike v levi roki izvajamo vse nevezane in položene. Pravilo za izvedbo trilčkov v konkretni skladbi: povsod tam, kjer je pred trilčkom šestnajstinka ali daljša notna vrednost in je trilček postavljen na daljšo notno vrednost od šestnajstinke, izvajamo okrasek s pričetkom na zgornji noti (npr. takt 1 po vzoru št.15), v ostalih primerih pa s pričetkom na osnovni noti (npr. takt 2, drugi okrasek po vzoru št. 16 in takt 5 po vzoru št. 17). Izvedba mordenta v zadnjem taktu po vzorcu št.5 (tabela). Drugi stavek izvajamo prav tako na dveh manualih, tokrat v izmenjavi glasnega in tihega manuala. Registru trobenta 8' (lahko tudi oboa 8'), po potrebi dodamo oktavo 4', v tišjem manualu (echo) pa izberimo jasen gedeckt 8', ki mu po potrebi dodajmo še flavto 4'. Angleške baročne orgle niso imele pedala, zato so skladatelji več pozornosti namenjali pogosti menjavi manualov. Natančno upoštevajmo artikulacijo in prstne rede, saj je skladba vse prej kot enostavna. Tempo je sicer živahen, vendar ga moramo prilagoditi sposobnosti izgovarjanja jezičnika, pozorno prisluhnimo tudi dogajanju ob menjavi obeh manualov, da bo efekt odgovora trobenti jasen.

45. *Georg Andreas Sorge: Trio e*

Vse štiri trie izvajamo s tremi različnimi po jakosti izenačenimi registrskimi barvami. Vsaka roka igra na svojem manualu. Tempo živahen. Upoštevajmo artikulacijo in ne pozabimo na prenesene poudarke v *hemiolah* (takti 10-11, 18-19, 30-31). Za vrednost osminske pavze krajšamo: četrтинke označene s piko, vse daljše notne vrednosti označene s črtico in drugo četrтинko pod zadnjim malim lokom. Zadnjo osminko pod malim lokom izvajamo po navodilih v skladbi št. 23. Šestnajstinki v taktih 11 in 19 izvajamo kratko, odsekano. Vse ostalo vežemo v popolnem *legatu*. Vse trie obvezno vadimo najprej: posebej desno roko in pedal, posebej levo roko in pedal, posebej obe roki in šele nato vse skupaj. Ko bomo skladbo zares osvojili, lahko legato nadomestimo z zmernim *leggierom*, vendar mora osnovna artikulacija ostati popolnoma jasna.

46. *Georg Andreas Sorge: Trio C*

Okrasek v drugem taktu izvajamo lahko po vzorcu št.19 (počasnejši tempo) ali 20 (hitrejši tempo). Trilček v taktih 29-30 pričnemo z osnovno noto in ga izvajamo kot natančno preštete šestnajstinke; le tako se lepo izide v taktu 31 (tabela, primer v št. 21). Hemiole v taktih 10-11, 22-23, 30-31. Artikulacija po vzoru predhodne skladbe.

47. *Georg Andreas Sorge: Trio G*

Artikulacijsko zahtevnejši trio. Poleg že opisanih prijemov iz prvega tria, predvideva ta več fine artikulacije v osminkah. Za vrednost šestnajstinske pavze krajšamo: osminke označene s piko in pod malim lokom pisano zadnjo osminko. Vadimo počasi in jasno. Ko skladbo osvojimo, lahko osminke, ki niso pisane pod loki, izvajamo *leggiero* (takti 12, 20, 28, 32). Vendar tudi brez tega bo skladba z upoštevanjem predpisane artikulacije čista in jasna. Hemiole v taktih 10-11, 18-19, 26-27, 39-39.

48. *Georg Andreas Sorge: Trio a*

Za stopnjo zahtevnejši trio. Predvsem zaradi ohranjanja ravnotežja, saj je leva roka večkrat v visoki sopranski legi. Pri artikulaciji upoštevajmo vsa prejšnja navodila. Nekaj registrskih kombinacij primernih za vse štiri trie: Varianta 1 - desna: burdon 8', flavta 4'; leva: gedeckt 8', fugara 4'; pedal: subbas 16', gedeckt 8'.

Varianta 2 - desna: burdon 8', superoktava 2'; leva: flavta 8', principal 4' (ali 2 2/3'); pedal: subbas 16', oktavbas 8'.

Varianta 3 - desna: flavta 8', kvinta 2 2/3'; leva: oboa 8', principal 4'; pedal: subbas 16', oktavbas 8'.

Varianta 4 - desna: flavta 8', kvinta 1 1/3' (ali terca 1 3/5'); leva: gedeckt 8', superoktava 2'; pedal: subbas 16', oboa 8', koral 4'.

49. Friedrich Wilhelm Zachau: Allein Gott in der Höh sei Ehr

Koralni preludij z melodijo v sopranu v desni roki. Igramo na dva ločena manuala, vsaka roka na svojem. Vadimo najprej posebej kot poprejšnje trie. Prizadevamo si za popoln legato, razen v primerih, ko je predpisana artikulacija. Ko bomo skladbo osvojili, igramo pedal in levo roko *leggiero*, koralno melodijo v desno pa v popolnem legatu. Ker imata pedal in leva roka vlogo spremljave, registriramo koral v desni nekoliko glasneje.

Varianta 1 - desna: principal 8' (dodamo lahko oktavo 4') ; leva: burdon 8' (dodamo lahko flavto 4'); pedal: subbas 16', gedeckt 8'.

Varianta 2 - desna: principal 8', kornet 2 2/3'-1 3/5'; leva: burdon 8', flavta 4'; pedal: subass 16', oktavbas 8'.

Varianta 3 - desna: trobenta 8' (dodamo lahko oktavo 4'); leva: burdon 8' (dodamo lahko flavto 4'); pedal: subass 16', principalbas 8'.

50. Johann Sebastian Bach: Meine Augen schließ' ich jetzt

Podobno zasnovana skladba kot prejšnja, le da sta v spremljavi v levi roki dva glasova. Tempo je počasnejši kot pri prejšnji skladbi. Korone, ki nakazujejo zaključke tekstovnih fraz korala in označujejo linije, ki naj bi jih pevci odpeli v enem dihu, NE pomenijo, da note pod koronami daljšamo. Ravno nasprotno. V taktu 12 moramo note pod korono celo skrajšati, če želimo ohraniti ritmični tok in obenem zaključiti frazo ter začeti z novo. Problem rešimo s pripravljenim ritardandom še pred nastopom korone. Vadimo posebej, zasledujemo linije v vseh glasovih in si prizadevamo za lep legato. Registracija podobna kot pri prejšnji skladbi.

51. Johann Sebastian Bach: Erbarm' dich mein, o Herre Gott

Tudi ta koralni preludij ima temo korala postavljeno v sopran. Akordi v levi roki in pedalu, ki imajo tu vlogo spremljave, naj bi po mnenju muzikologov simbolizirali trkanje na prsi. Zato bomo te akorde skušali

izvajati kot nevezane, položene, ne prekratke in dovolj težke, vendar jasne. Pazimo, da bomo natančno zgrabili vsak posamični akord in ga enako natančno tudi (skupaj !) spustili. Melodijo v desni roki izvajamo v popolnem legatu. Registracija po vzoru skladbe št. 49.

52. Dietrich Buxtehude: Nun Komm' der Heiden Heiland

Tudi naslednji koralni preludij ima koralno melodijo obdelano v sopranu, le da je ta tokrat okrašena. Leva roka vodi dva polifona glasova, zato si moramo prizadevati za lep in umirjen *legato*. V taktih 14-15, ko se koralna melodija izpoje, bomo z desno roko pomagali levi na tišjem manualu, pazimo na miren in neopazen prehod nazaj na nadaljevanje koralne melodije. Z ozirom na množico drobnih not, poskusimo skladbo registrirati čimbolj jasno: desna: flavta 8', seskvialtera; leva: gedackt 8', flavta 4'; pedal: subbas 16', gedeckt 8'. Vadimo ritmično ter precizno. Šele ko skladbo tehnično popolnoma osvojimo, si privoščimo naslone na težke dobe in tako oblikujemo fraze, da bo skladba prijetno zadihala.

53. Johann Sebastian Bach: Wenn wir in höchsten Nöten sein

Ta Bachov koralni preludij, ki ga je narekoval učencu in zetu Antikolu na smrtni postelji, je izrazito polifonsko obdelan. Fraze iz teme korala, ki jih včasih zrcalno obrača, včasih augmentira, uporabi najprej kot ekspozicijo kanona. Četrty glas vstopa kot glavna koralna melodija v sopranu in ga izvajamo na glasnejšem manualu (HW). Pred tem uporabljamo na spremljevalnem manualu (RP) obe roki. Ko prva fraza zaključí, se tok ustavi in zgodba se začne znova, z obdelavo druge, tretje in četrte fraze. Okrasek izvajamo z začetno - zgornjo noto. V zadnjem sistemu si pomagamo tako, da z desno roko igramo hkrati na oba manuala. Skladbe Bach ni uspel diktirati do konca, dokončal naj bi jo najverjetneje Atnikol. Registracija: desna: principal 8' ali tišji jezičnik 8' (lahko + 4' ali 2 2/3'); leva: gedeckt 8' (lahko + flavta 4'); pedal: subbas 16', gedeckt 8'.

54. Johann Pachelbel: Vom Himmel hoch, da komm ich her

Pri naslednji skladbi je koralna melodija postavljena v pedal, medtem ko se nad njim poigravata dva samostojna glasova v značilnem pastoralnem 12-osminskem ritmu. Lahkotno vzdušje skladbe bomo dosegli le s prefinjeno artikulacijo in primerno registracijo. V taktih 3-4 in 15-16-17

se desna roka v jasno nakazani medigri spusti na isti manual kot leva, vkolikor pa imamo trimanualne orgle, lahko ti dve mesti popestrimo z dodatno uporabo tretjega manuala. Registracija: Varianta 1 - desna: flavta 8', flavtica 2'; leva: gedeckt 8', flavta 4'; pedal: subass 16', trobenta 8' ali principalbas 8'. (morebitni tretji manual: gedeckt 8', 1' ali 1 1/3' ali 1 3/5'). Varianta 2 - desna: flavta 8', fugara 4'; leva: gedeckt 8', flavta 4'; pedal: subass 16', oboa 8' (morebitni tretji manual: 8' + 2').

55. Johann Sebastian Bach: *Wachet auf, ruft uns die Stimme*

Skladba je napisana v obliki tria, kjer se v tenorju kot tretji glas oglašča okrašena koralna melodija. Artikulacija v desni roki je pri tej skladbi izjemno zahtevna, za nameček pa dodatno ne manjka niti okrasov. Z doslednim upoštevanjem prstnih redov, bo artikulacija stekla sama po sebi. V prvi fazi bomo najprej vadili desno roko s popolnim legatom, da utrdimo pozicije roke. Tudi pedalni del vadimo vezano, razen tam kjer je artikulacija izpisana. V naslednji fazi desno roko artikuliramo, pedal pa še vedno vadimo vezano, kar nam bo dobra ritmična opora. V naslednjem koraku vadimo posebej pedal in levo roko, ter obe roki brez pedala, šele nato vse skupaj. Bolje bo, da pedalno linijo izvajamo le v osnovni artikulaciji in ostale note vežemo, ter vso pozornost posvetimo artikulaciji rok. Seveda pa bo skladba v nadgradnji briljantno jasno odigrana šele, ko bomo tudi pedalno linijo izvajali *leggiero*. Okraski: takt 7, 8 po vzoru št. 26; takt 8 (zadnja doba) po vzoru št. 27; takt 9, 10 po vzoru št. 28; takt 11 po vzoru št. 29, takt 12, po vzoru št. 30; takt 18 po vzoru št. 24; takt 21 po vzoru št. 31; takt 39 po vzoru št. 29, predzadnji takt po vzoru št. 11.

Registracija: Varianta 1 - desna: gedeckt 8', superoktava 2'; leva oboa 8', fugara ali flavta 4'; pedal: subbas 16', gedeckt 8'. Varianta 2 - desna: flavta 8', cymbel (ali 2', 1 1/3', 1'); leva trobenta 8', oktava 4'; pedal: subbas 16', principalbas 8' (lahko + koralbas 4').

56. Johann Sebastian Bach: *Nun freut euch, lieben Christen g'mein*

Koralna melodija je tokrat v pedalu, v tenorski legi, zato tu v pedalu ne uporabljamo 16-čveljskega registra, temveč le izstopajoči 8-čveljski. Leva roka igra v nižji legi vloga bassa continua, medtem ko desna roka "leti" v tekočih šestnajstinkah. Uporabimo dva ločena manuala. Skladba

je vse prej kot nezahtevna, čeprav na prvi pogled ne zgleda nič posebnega. Zelo natančno je potrebno osvojiti prstne rede, tako v desni kot v levi roki. Desno roko vadimo v popolnem legatu, v levi pa vse osminke kot šestnajstinke s šestnajstinsko pavzo. Vadimo v ritmičnih načinih 1, 2 in 3. V naslednji fazi vadimo posebej desno roko in pedal ter (še bolj pomembno !) levo roko in pedal. Pedalno linijo strogo vežemo, v levi roki pa artikuliramo kot opisano. Na koncu vadimo skupaj navadno in v omenjenih treh ritmičnih načinih. Ko bomo skladbo osvojili, preidemo v desni roki v tekoč *leggiero*. Če skladbo izvajamo v prostoru z znatnim odmevom, moramo jasno artikulirati tudi koralno melodijo, vsaki noti odbijemo vrednost zadnje šestnajstinke in jo nadomestimo s šestnajstinsko pavzo. Tempo skladbe naj bo živahen, tekoč.

Registracija: desna: flavta 8', superoktava 2'; leva: gedeckt 8', flavta 4'; pedal: trobenta (ali pozavna) 8', če nimamo jezičnika uporabimo principalbas 8'.

57. Johann Sebastian Bach: *Wo soll ich fliehen hin*

Zgradba skladbe je zasnovana kot trio. Leva in desna roka gradita na enostavnem motivu osmih not, ki se pojavlja v zrcalni obliki, v pedalu pa se oglašča koralna melodija. Pri tem koralnem preludiju izvajamo koralno melodijo s pedalom, čeprav je v bistvu postavljena v tenorsko lego. Registracija v levi roki predpisuje 16-čveljski register, v desni 8-čveljski, v pedalu pa 4-čveljski. V tem smislu je leva roka tista, ki izvaja basovsko linijo, desna sopransko, pedal pa tenorsko. To pa spet ne pomeni, da moramo za vsako ceno registracijo prilagoditi natanko tako, vsekakor pa moramo skladbo zregistrirati tako, da ostaja razmerje basovske, sopranske in tenorske lege v omenjenem sorazmerju. Ker mnoge orgle v manualu nimajo 16-čveljskega registra, lahko v levi roki uporabimo tudi samo 8-čveljski register (ker ta linija ne sega preko sopranske lege v desni roki, niti preko tenorske v pedalu, bo vtis harmonizacije še vedno enak). Vsekakor moramo v pedalu imeti samo 4-čveljski izstopajoči register (lahko koralbas, jezičnik ali, če imamo tromanualne orgle lahko iz neuporabljenega manuala v pedal prevežemo oktavo ali principal 4'). Če imamo možnost in si v pedalu lahko privoščimo zelo glasen register, v levi

roki lahko odpremo tudi burdon 16' z dodatkom flavtnega 8-čveljskega registra, v desni roki pa lahko ob 8-čveljskem registru dodamo še flavto 4' ali 2'. Sama registracija zahteva zelo natančno in artikulacijo, ki jo moramo prilagajati posameznim orglam in prostoru. V začetku pristopa k skladbi se najprej posvetimo samo osnovni artikulaciji (osminke s piko izvajamo kot šestnajstinke s šestnajstinsko pavzo, četrtnike označene s črtico pa kot osminke s piko s šestnajstinsko pavzo). Vse ostalo vadimo legato. Skladbo vadimo v ritmičnih načinih po vzorcih 1, 2 in 3. Ko to osvojimo, preidemo v *leggiero*. Čeprav leva in desna roka izvajata isti motiv, moramo levo roko že zaradi predpisane registracije (16') izvajati še bolj jasno kot desno - *leggiero* v levi spremljajmo z ušesi in ne kar "na pamet". Čista izvedba zahteva zares prisotno poslušanje artikulacije vseh treh linij in previlno doziranje *leggiera* med levo in desno roko.

58. Johann Pachelbel: *Magnificat fuga F*

Mogočna, navidezno enostavna fuga naj služi kot predpriprava k študiju osmih malih preludijev in fug, ki sledijo v nadaljevanju. Za razliko od predhodnih kratkih fug in fugatov, je ta nekoliko daljša in zahteva od učenca, da vztrajno zdrži pri predpisani artikulaciji do konca skladbe. Tempo naj bo prej počasen kot tekoč, registracija zelo mogočna (polne orgle v glavnem in vzporednem manualu, pedal z dodatkom 16- in 8-čveljskega jezičnika in zvezo z glavnega manuala). Z menjavo manualov bomo dosegli dodatno izstopanje teme fuge in pripravili poslušalca na mogočen zaključek z nastopom teme v pedalu.

59. Johann Pachelbel: *Wie schön leuchtet der Morgenstern*

Koralni preludij prične enoglasno s temo koral. Temo povzame drugi glas, potem pa še tretji (v pedalu) v obliki augmentacije (ritmično podvojeni vrednosti). Skladba je napisana kot trio in to lahko izkoristimo pri registraciji. Možnosti registracije so različne, odvisno od možnosti orgel. Vsekakor igraymo na dva ločena manuala. Lahko uporabimo tri raznolike 8-čveljske registre, s tem da mora bašovski vsekakor izstopati. V pedal lahko dodamo tudi 16-čveljski register, v manuala pa 4-čveljska registra, ali v desno roko celo 2-čveljskega. Tudi kvinta 2 2/3' dodana v desno roko ob 8-čveljskem registru ne bo odveč, če se vklopi v glasovno

razmerje. Izvedba naj bo umirjena, trilčki natančno prešteti, da se tempo ne prične podirati. Izdelujmo posebej dolge trilčke z določki, enkrat v desni drugič v levi roki.

60. Johann Pachelbel: *Toccata e*

To virtuožno toccato lahko razdelimo v tri dele, čeprav deluje kot enotna skladba. Predpogoj za dobro izvedbo je popolna tehnična osvojitev vsakega izmed treh blokov. Prvi del, ki zaključí z dvaintridesetinkami, moramo najprej z vaditi kot tehnično etudo, z natančnim upoštevanjem pavz, vajami v ritmičnih načinih (vzorec 1, 2 in 3). Drugi del, ki je zamišljen kot tok šestnajstink, zahteva zavestno polifono spremljanje vseh prepletajočih se glasov, natančno artikulacijo (razmislimo kako bomo nekatere šestnajstinke izvajali kot šestnajstinske pavze in zakaj, ter ves čas zavestno spremljajmo dogajanje). Tretji del, kjer nastopi značilen motiv z vpletenimi štirimi dvaintridesetinkami, izvajamo na dva ločena manuala, ena roka odgovarja drugi, pri čemer je tu potrebno šestnajstinke v motivu izvajati *non-legato* (ne kot klavirski *staccato*, ne kot *leggiero*, temveč nekje vmes - v počasnem tempu najprej kot dvaintridesetinke z dvaintridesetinskimi pavzami, v hitrejšem pa "z ušesi").

Ko skladbo tehnično osvojimo, ne moremo ostati pri *etudi*. Da bo skladba "zadilhala" bomo prvi del izvajali svobodno, tako da se začetna pasaža z razloženimi akordi prične z naslonom na prvo noto in se počasi (enakomerno s pospešujočim tempom) "spusti" v nižino. V nadaljevanju se lahko "naslanjamo" na prvo in tretjo dobo v taktu v smislu (časovnega) poudarka. Logično pripravimo prehod v drugi del. V drugem delu poskusimo motiv z začetno šestnajstinsko pavzo "deklamirati" tako, da se naslonimo na težko dobo v taktu (torej so pavze na prvi šestnajstinki nekoliko daljše). Ta del naj ne bo pretirano motoričen, saj motivika in harmonije ponujajo veliko svobode pri izvedbi. Zato pa mora biti motoričen zadnji del, kjer izmenjujoči se motiv med obema rokama ne dopušča svobode. Lahko se naslonimo na prvo in tretjo dobo v taktu, podobno kot v prvem, začetnem delu. Registracija: vsak manual naj bo zregistriran v plenu, vendar tako, da bosta manuala po jakosti izenačena, ker brez registratorja ne bomo mogli tekoče preiti iz drugega v tretji del.

V prvem in drugem delu imamo lahko manuala zvezana z manualno zvezo, če jo lahko v tretjem delu tudi sami (z ного) nemoteno izklopimo. V pedalu lahko odpremo tudi jezičnik 16' ali 8', odvisno od tega kako glasno lahko zregistriramo "tišji" manual.

61. Johann Sebastian Bach (1685-1750): *Praeludium in fuga C*

Osem takoimenovanih "malih" preludijev in fug nekateri muzikologi pripisujejo J.S.Bachu, drugi pa njegovemu učencu Krebsu. Vsekakor so dokazano služili J.S.Bachu kot študijski material pri poučevanju orgel in so posredno ali neposredno povezani z njegovim znanjem in izročilom ter predstavljajo abecedo v resen študij velikih fug, tokat, fantazij in preludijev. Skladbe sicer "kondicijsko" niso zahtevne, ker so v primerjavi z velikimi Bachovimi deli relativno kratke, nikakor pa niso lahke, saj prav vsaka izmed njih prinaša samosvoje tehnične probleme. Kdor se jih bo nekoč lotil izvajati v celoti, bo namreč ugotovil, da so izvajane v kompletu prav zaradi svojih karakternih in tehničnih raznolikosti enako zahtevne kot nek Bachov obsežen preludij, tokata ali fantazija s fugo.

Preludij: Vse šestnajstinke vadimo v popolnem *legatu*, osminke označene s pikami pa odstavljamo natančno na vsako drugo osminko. Takta 10 in še posebej 11 zahtevata izredno natančnost, zato se poglobimo v artikulacijo, oglejmo si posamezne glasove in natančno izdelajmo artikulacijo. Vadimo posebej desno+pedal, posebej levo+pedal, obe roki skupaj in šele nato vse skupaj. Ko imamo tekst prebran in prstne ter pedalne rede natančno naštudirane, vadimo v ritmičnih načinih 1, 2 in 3, pri čemer prav tako natančno upoštevamo artikulacijo. Okraske v taktih 11 in 19 izvajamo z začetno zgornjo noto po vzorcih št. 32 in 33. Ko skladbo osvojimo tudi v tempu, legato lahko zamenjamo z zmernim *leggierom*. Registracija: izvajamo vse na enem manualu: burdon 8', flavta 4', superoktava 2'; pedal: burdon 16', burdon 8', koralbas 4'.

Fuga: Vse šestnajstinke izvajamo *legato*, po vzoru artikulacije preludija. Natančno upoštevajmo prstne in pedalne rede in ne iščimo navidezno lažjih bližnjic, ker se nam bo površnost hitro maščevala. Trilčka v taktih 6 in 16 sta izpisana, okrasek v taktu št. 13 po vzorcu št. 33, v taktu št. 21 pa po vzorcu št. 32. Vadimo v ritmičnih načinih 1 in 2, ko skladbo obvladamo,

zamenjajmo *legato* z *leggierom*. Fuga je slovesna, tempo naj bo počasnejši od preludijevega. Registracija: izvajamo vse na enem manualu: principal 8', 4', 2', mikstura ; pedal: principalbas 16', oktavbas 8', trobenta (ali pozavna) 8', zveza man.-ped.

62. Johann Sebastian Bach (1685-1750): *Praeludium in fuga d*

Preludij: Slovesen preludij, ki ga bomo izvajali na dveh manualih, s polnimi orglami. Temu primerno prilagodimo tempo in artikulacijo. Akordi morajo biti jasno odigrani - vse note skupaj prijetje in skupaj spuščene - kot posamezni bloki, sicer bo vse skupaj podobno zmazku. V drugi polovici takta 7 in 20 gremo z rokami na vzporedni manual. Struktura notnega teksta je lahkotnejša, vendar zdržimo začetni tempo in ne "zbezlajmo". Pred povratkom na glavni manual, v taktu 24, pripravimo enakomeren ritardando na četrti dobi in zdeklamirajmo vse štiri šestnajstinke, ter pred taktom 25 naredimo rahlo cezuro ob nastopu reprize. Okraske v taktih 6, 12 in 30 izvajamo po vzorcu št. 35, vselej z zgornjo noto, če želimo, pa lahko okraske v taktih 6 in 30 zgostimo in dodamo določek (vzorec št. 34). Vse šestnajstinke vadimo v lepem enakomernem legatu. Vadimo v 1. 2. in 3. ritmičnem načinu. Ko skladbo obvladamo, preidemo v *leggiero*, ki ga doziramo glede na glasnost orgel in akustiko prostora. Registracija: glavni manual (HW): burdon 16', principal 8', 4', 2', mikstura, trobenta 8'; vzporedni manual (POS): principal (ali flavte) 8', principal 4', 2', cimbel (ali 1 1/3' ali 1'); pedal: principalbas 16', oktavbas 8', pozavna (ali fagot) 16', zveza HW-ped.

Fuga: Fuga naj bo lahkotnejša - tišje, vendar jasno registrirana. Temu primeren mora biti tempo in artikulacija. Vadimo kot fugo v C-duru. Ta fuga je zahtevnejša in brez popolnoma natančnih prstnih in pedalnih redov ne bo nikoli čisto odigrana. Zahteva veliko vaje posebej z desno roko in pedalom, posebej z levo roko in pedalom, pa tudi skupaj z obema rokama brez pedala. Predvsem pa zahteva pozorno spremljanje artikulacije z ušesi. Običajno jo izvajamo na enem manualu, lahko pa si privoščimo tudi "izlet" na vzporedni manual. Registracija: glavni manual (HW): flavta 8', superoktava 2', vzporedni manual (POS): burdon 8', flavta 4', flavtica 2'; pedal: burdon 16', gedeckt 8', koralbas 4'.

63. Johann Sebastian Bach (1685-1750): Praeludium in fuga e

Preludij: Preludij naj bo umirjen, speven. Zasluži si lep legato. Samo če ga bomo izvajali v prostoru z nejasnim odmevom, pride v poštev *leggiero* igra, sicer nikakor ne. Da bomo dosegli lep legato, si moramo pomagati s preprijemi in vodenjem notranjega glasu izmenično z obema rokama. Okrasek v taktu 9 izvajamo po vzorcu št. 36 ali 37. Registracija: flavte 8', 4' (zvezane na glavni manual), lahko dodamo tudi mehkejši principal 8'; pedal: principalbas 16', gedeckt 8'.

Fuga: To je gotovo ena zahtevnejših fug v zbirki, če jo želimo natančno izdelati. Registracija fuge naj bi bila za razliko od preludija glasna in mogočna. Tema fuge je zelo "nevarna", če jo začnemo v prehitrem tempu. Dogajanje v drugi polovici skladbe je kar razgibano, zato si moramo pred igranjem v mislih odpeti najhitrejši ritmični obrazec iz skladbe in tako začetni tempo prilagoditi našim zmožnostim, da ne bi pred koncem skladbe zašli v težave. Napetost v drugem delu se poleg dvigujočih se kromatičnih postopov dodatno stopnjuje še v *strettah* in skladba kar "žene" naprej. Če hočemo doseči jasno igro in izpostaviti temo, nam ne preostane nič drugega, kot da se temeljito poglobimo v artikulacijo. Tok skladbe narekujejo osminke. Četrtnke označene s piko izvajamo natančno kot osminke z dodano osminsko pavzo. Polovinke označene s črtico pa izvajamo kot četrtnko s piko z dodano osminsko pavzo. Vse osminke izvajajmo v popolnem legatu. Napisani loki naj nas spomnijo, kjer moramo igrati popoln legato, da bodo artikulirane teme in kontrapunkti jasno izstopali. S tem bomo izpostavili tudi "kadenčne" hemiole v taktih 26-27, 43-44, 52-53, v predzadnjem taktu pa je skladatelj že sam nakazal hemiolo z izpisom 3-polovinskega takta. Če se bomo spustili v *leggiero*, ne bo od strukture fuge ostalo nič, zato je vsekakor boljša rešitev v legatu z jasno artikulacijo, kot v brezoblični razcefrani gmoti not. Registracija: manual: principal 8', 4', 2', svetla mixtura (po možnosti scharff); pedal: principalbas 16', oktavbas 8', trobenta (pozavna) 8', zveza man.-ped.

64. Johann Sebastian Bach (1685-1750): Praeludium in fuga F

Preludij: Ta preludij, kot tudi fuga, sta morda najprimernejša med zbirko osmih "malih" preludijev in fug za začetnike. Preludij v pedalu ne prinaša

nikakršnih tehničnih problemov. Tudi notna struktura v manualu je jasna. Nekaj pozornosti je treba nameniti hemiolam v taktih 12-13, 26-27, 32-33 in 42-43. Takte 1 do 4 (ipd.) vadimo v ritmičnih načinih po vzorcih 7, 8 in 9, takte s triolami pa v ritmičnih načinih 4, 5, in 6. Seveda najprej legato. Ta preludij je zaradi pretežnega tekočega dvoglasja izjemno primeren za vajo *leggiero* igre, zato jo tu zahtevajmo od vsakega učenca. Okraska v taktih 13 in 43 izvajamo po vzorcu št. 32 (z zgornjo začetno noto). Tempo naj bo tekoč, registracija prosojna. Lahko izvajamo na dveh manualih. Glavni manual (HW): principal 8', superoktava 2'; vzporedni manual (POS): burdon 8', flavtica 2' (ali 1'); pedal: subbas 16', oktavbas 8'.

Fuga: Tempo fuge naj bo počasnejši, posvetimo se artikulaciji. Artikuliramo po vzorcu preludija št. 61 v C-duru. V primerih, ko imamo pod lokom dve osminki, drugo izvajamo natančno kot šestnajstinko z dodano šestnajstinsko pavzo. Šestnajstinke igramo najprej v popolnem in enakomernem legatu. Mesta s šestnajstinkami vadimo v ritmičnih načinih 1, 2 in 3. Za vajo v preciznosti artikulacije v pedalu odigramo temo fuge (na C) skupaj v oktavah s pedalom (kot je zapisana v taktih 9, 10 in 11) in desno roko, ter na F (kot je zapisana v taktih 19, 20 in 21) skupaj v oktavah s pedalom in levo roko. Okraska v taktih 6 in 11 izvajamo z začetno zgornjo noto, kot sta izpisana, okrasek v taktu 21 pa po vzorcu št. 33. Ko skladbo osvojimo, lahko šestnajstinke izvajamo *leggiero*, z naslonom na prvo in tretjo dobo. Registracija: kot pri fugi št. 61 v C-duru.

65. Johann Sebastian Bach (1685-1750): Praeludium in fuga G

Preludij: Ta preludij v G-duru je vzorčen primer, zakaj je tonaliteta G-dur v baroku veljala za "sončno" tonaliteto. Karakter skladbe je optimistično veder in temu primerna naj bo tudi registracija, artikulacija in izvedba skladbe. Slovesen, širok začetek še ne da takoj slutiti, kakšnemu toku se bo prepustila skladba. Skupine dveh šestnajstink pod lokom ne smemo izvajati niti preveč odsekano, niti preomledno. Prisluhujemo in regulirajmo artikulacijo z ušesi. Poigravajočim se ritmičnim figuram, ki sledijo v taktih 6 do 12, sledi tehnično zahtevna deklamacija v obliki enoglasnih razloženih akordov s križanjem rok v taktih 13 do 17. Šestnajstinke označene s pikami izvajajmo *non-legato*, vendar ne *staccato* in ne

leggero. Non legato zopet prilagodimo prostoru. Skladbo zaključi pedalni solo s kadenčnimi akordi. V začetku bomo vztrajali v popolnem *legatu* zato, da se nam bodo pozicije in prstni redi "ulegli". Okrasek v taktu št. 5 izvajamo po vzorcu št. 34. Preludij bomo tehnično izdelali v načinih 1, 2 in 3. Sledi izdelava artikulacije. Skladba že zaradi svoje strukture ponuja dovolj svobode, zato naj ne ostane v obliki *etude*. Registracija: glavni manual (HW): principal 8', 4', 2', mikstura; vzporedni manual: flavte 8', 4', 2'; pedal: principalbas 16', oktavbas 8', zveza HW-ped.

Fuga: Enostavna, monolitna tema fuge z začetnim vzponom in postopnim sekvenčnim spuščanjem naravnost kliče po polnih orglah in mogočnem tempu ujetem v nepopustljivo črvstem ritmu, skratka pravo nasprotje preludiju. Upoštevajmo predpisano artikulacijo in skladba bo dobila svoj pravi pečat. Fuga ni pretirano zahtevna in je primerna za začetnike. Registracija: polne orgle (v manualu tudi 16', v pedalu po možnosti tudi 32'), zveza HW-ped.

66. Johann Sebastian Bach (1685-1750): *Praeludium in fuga g*

Preludij: Ta preludij tehnično ni posebno zahteven in je primeren za začetnike. Najpogostejša ritmična napaka, ki jo delajo učenci, je ta, da uvodne takte izvajajo tako, kot da bi bili v taktu po dve trioli v četrtnkah. Posledica je seveda na napačnem poudarku. Streznitev se zgodi šele v osmem taktu, ko se učenec zave (ali pa tudi ne), da gre za 3-polovinski taktovski način. Z zapisano artikulacijo bo ritmična izvedba jasna, sprejemljiva varianta artikulacije pa je tudi povezava zadnjih dveh četrtnk v taktih, kjer je tok v četrtnkah. Okraske v taktih 16, 22, 33 izvajamo po vzorcu št. 37, okrasek v taktu 36 pa po vzorcu št. 38. Registracija: manual: flavte 8', 4'; pedal: subbas 16', gedeckt 8'. Umirjen tempo.

Fuga: Fuga je artikulacijsko bistveno zahtevnejša. Osminke označene s piko, izvajajmo kot šestnajstinko, ki ji sledi šestnajstinska pavza, četrtnke in polovinke označene s črtico krajšamo za vrednost ene šestnajstinske pavze. Okrasek v taktu 13 izvajamo po vzorcu št. 33. Registracija: manual: principal 8', 2', svetla mikstura; pedal: principalbas 16', oktavbas 8', pozavna (ali trobenta) 8', zveza man.-ped. Tempo zmeren, nekoliko živahnejši, vendar prilagojen registraciji.

67. Johann Sebastian Bach (1685-1750): *Praeludium in fuga a*

Preludij: Virtuozni preludij, ki na prvi pogled deluje čembalistično, zahteva izredno precizno tehnično izdelavo in izigrane najmanjše podrobnosti. Igra "po vrhu" namesto "do dna" tipk se ne bo obrestovala. Obvezna izdelava dvaintridesetink v ritmičnih načinih 1, 2 in 3. Upoštevanje prstnih redov je nujno še posebej v taktih 3 in 5 (izmenične dvaintridesetinke med obema rokama), sicer bo v tem primeru vedno prihajalo do "karambola" med rokama. Postavitve drugega prsta na male tipke bo postalo hvaležno šele takrat, ko bomo imeli opravka s klaviaturo s krajšimi tipkami, oziroma v primeru, ko so prostori med fis-gis-b ožji. Upoštevajmo prstne rede in skladbo bomo lahko odigrali na vsake orgle. Okrasek v taktu 11 izvajamo po vzorcu št. 32, trilčke v taktih 12, 13 in 14 pa po vzorcu št. 40. Ker je tok not v dvaintridesetinkah, vse šestnajstinke označene s piko izvajamo natančno kot dvaintridesetinko z dodano dvaintridesetinsko pavzo. Registracija: manual: principal 8', 2', svetla mikstura; pedal: principalbas 16', oktavbas 8', pozavna (trobenta) 8', zveza man.-ped.

Fuga: Tema v značilnem "pastoralnem" ritmu narekuje temu primerno prosojno registracijo. Artikulacija tokrat rešuje marsikatero zadrego v smislu prstnih redov, saj s pomočjo artikulacije nekatera mesta, ki v *legatu* niso izvedljiva brez preprijemov, na račun dosledne artikulacije, zlahka poenostavimo. Tempo skladbe naj ne bo prehiter, da ne bo na koncu le-ta podobna žigi (gigue). Natančno preštudirajmo prstne rede v taktih 28-29-30, rešitev zagotavlja zanesljiv prehod, ki ga sicer učenci redko natančno izdelajo. Nekoliko več pozornosti posvetimo tudi taktom 46-47-48. Skladbo že od začetka vadimo v predpisani artikulaciji. Okrasek v taktu 6 izvajamo po vzorcu št. 41, okrasek v predzadnjem taktu pa po vzorcu št. 42. Registracija: manual: burdon 8', flavta 4', superoktava 2'; pedal: subbas 16', gedeckt 8', koralbas 4'.

68. Johann Sebastian Bach (1685-1750): *Praeludium in fuga B*

Preludij: Morda eden najzahtevnejših preludijev v zbirki z zelo živahnim tempom. Vsota raznih tehničnih problemov: delitev linije med obe roki, pedalni solo in zaključni petglasni del s podloženimi akordi, sinkopami v

taktih 21, 22 in z zahtevo po ponovitvi drugega dela; vse to zahteva od izvajalca poleg tehnične spretnosti tudi že določeno vzdržljivost. Vendar z natančno izdelano artikulacijo in upoštevanjem prstnih ter pedalnih redov, vajami v 1. 2. in 3. ritmičnem načinu, ločenimi vajami desna roka+pedal, leva roka+pedal, leva+desna roka in prizadevnostjo, bodo tudi vse te ovire premagane. Okrasek v taktu 7 izvajamo po vzorcu št. 32, okrasek v taktih 22 in 25 pa po vzorcu št. 33. Registracija: manual: principali 8', 4', 2', mikstura; pedal: subbas 16', oktavbas 8', koralbas 4', pozavna (ali trobenta) 8', zveza man.-ped.

Fuga: To fugo nekateri organisti izvajajo prehitro in skladba s tem izgubi vso mogočnost in težo. Registracijo fuge narekuje že tema sama, vsak dvom o tem, da mora biti skladba izvajana s polnimi orglami na koncu dodatno potrjujejo mogočni monolitni akordi. Natančno je potrebno izdelati izmenično ponavljajoče se osminke v taktih teme 4 in 5 in na vseh sorodnih mestih (temeljito razmislimo kako jih bomo izvajali z desno roko v taktih 31 do 34 !). Ko vadimo naj bodo vse te osminke enake šestnajstinke, ki jim sledi šestnajstinska pavza. Ko bomo skladbo igrali tekoče, se lahko na vsako prvo dobo v taktu nekoliko (časovno) naslonimo in tako bo prva osminka daljša kot ostalih pet, ki sledijo. Skladbo lahko izvajamo na dva manuala. Registraciji prilagodimo tempo: glavni manual (HW): polne orgle (z dodatkom 16-čevljskega registra in jezičniki); vzporedni manual (POS): pleno z jezičniki; pedal: principali (lahko tudi 32') 16', 8', 4', mikstura, jezičniki 16', 8'; zveza POS-HW, zveza HW-ped.

Zbirka skladb je opremljena z instruktivnimi oznakami, ki omogočajo organistu povsem samostojno delo pri študiju posameznih skladb.

- | | |
|-----------|---|
| 1 2 3 4 5 | prstni redi, oznake posameznih prstov |
| 0 | ničla pomeni, da tipko spustimo |
| — | z istim prstom še naprej držimo tipko |
| — | oznaka nad ali pod noto pomeni, da tipko spustimo pred koncem notne vrednosti, običajno istočasno s skrajšano noto v drugem glasu |
| Λ | konica stopala (nad sistemom desna noga, pod sistemom leva noga) |
| ○ | peta stopala (nad sistemom desna noga, pod s. leva) |
| ~ | nemi preprijem tipke ali pedala |
| / | glissando; z istim prstom ali konico stopala zdrsamo na sosednjo tipko |
| • | s piko nad ali pod noto le-to skrajšamo za polovico, to ni klasična klavirska oznaka za staccato ! |
| ┌ | nota ali skupino not prevzame druga roka |
| | znak za cezuro ob koncu motiva ali fraze, včasih tudi daljših not, odstavimo |

Ob koncu malih lokov, ki povezujejo dve ali tri različne note, zadnjo noto skrajšamo za polovico, enako kot da bi bila le-ta označena s piko.

1. Giacomo Carissimi (1608-1764): Fughetta a

1

The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes numerous fingerings (1-5) and ornaments (trills and mordents) indicated by slanted lines. The first system shows the initial entry of the melody in the treble staff. The second system continues the melody with more complex ornamentation. The third system features a more active bass line. The fourth system concludes the piece with a final cadence. The notation includes various note values, rests, and dynamic markings.

The image displays a musical score for a piece titled "2. Abraham van den Kerckhoven (1627-1678): Allegretto Pastorale". The score is written for a single melodic line, likely for a lute or a single-staff organ, using a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The score is divided into three systems, each consisting of a single staff with a large brace on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a double bar line and repeat dots.

3. Domenico Zipoli (1688-1726): Verso F

3

The musical score is written for a single melodic line, likely for a lute or organ, in 12/8 time. It consists of three systems of two staves each (treble and bass clef). The key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The piece concludes with a final cadence in the 12th measure.

4. Thomas Tallis (?-1585): Natus est Nobis

Two systems of musical notation for Thomas Tallis's 'Natus est Nobis'. Each system consists of a treble and a bass staff. The treble staff features a melody with various ornaments (accents) and fingerings (1-5). The bass staff contains a complex, flowing accompaniment with many sixteenth and thirty-second notes, also including fingerings. The key signature has one sharp (F#), and the time signature is 6/8.

5. Giacomo Carissimi (1608-1674): Verso a

A musical score for Giacomo Carissimi's 'Verso a'. It features three staves: a treble staff, a middle staff, and a bass staff. The treble staff has a melody with many ornaments and fingerings. The middle staff has a complex accompaniment with many sixteenth and thirty-second notes, also including fingerings. The bass staff has a simple accompaniment with long notes and rests. The key signature has one sharp (F#), and the time signature is common time (C).

The image displays a four-system organ score for the hymn "Herr Christ, der einig' Gottes Sohn" by Georg Philipp Telemann. The music is written in G major (one sharp) and 12/8 time. Each system consists of a treble staff and a bass staff. The treble staff primarily contains sustained chords and melodic lines, often with fingerings (1-5) and articulations (accents, slurs) indicated above the notes. The bass staff is more active, featuring continuous eighth-note and sixteenth-note patterns, with extensive fingerings (1-5) and articulations (accents, slurs) written below the notes. The score includes repeat signs and a final double bar line at the end of the fourth system. The overall texture is characteristic of Baroque organ music, with a clear distinction between the vocal line in the treble and the continuo line in the bass.

7. Georg Philipp Telemann (1681-1767): Christ lag in Todes Banden

The image displays four systems of musical notation for an organ piece. Each system consists of a treble staff and a bass staff. The treble staff contains a single melodic line with fingerings indicated by numbers 1 through 5. The bass staff contains a more complex accompaniment, often featuring sixteenth-note patterns, with fingerings indicated by numbers 1 through 5. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in G major. The notation includes various musical symbols such as notes, rests, and slurs, along with specific fingering instructions for both hands.

This page contains four systems of organ music notation. Each system consists of a treble and a bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. The first system has a treble staff with a whole rest followed by a half note G4, and a bass staff with a continuous eighth-note pattern. The second system has a treble staff with a half note G4, and a bass staff with a continuous eighth-note pattern. The third system has a treble staff with a half note G4, and a bass staff with a continuous eighth-note pattern. The fourth system has a treble staff with a half note G4, and a bass staff with a continuous eighth-note pattern. The piece concludes with a double bar line.

8. Georg Philipp Telemann (1681-1767): Vater unser im Himmelreich

This musical score is for the hymn "Vater unser im Himmelreich" by Georg Philipp Telemann. It is written for a single melodic line (treble clef) and a keyboard accompaniment (bass clef). The time signature is 12/8. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The melody is simple and hymn-like, while the accompaniment features a steady eighth-note pattern in the bass. The piece concludes with a double bar line and repeat signs.

9. Frey Mattinho Gracia de Olague (17. stol.): Verso G

9

4 1 2 5 1 2 4 1 3 5 1 4 5 1 4 2 1 5

3 2 4 2 1 2 1 2 3 2

Λ

4 2 1 3 2 1 5 ~3 4 2 1 5 1 4 ~5 ~3 1 4 2 5 1 2 3 5

3 2 1 4 2 4 1 3 5 1 3 2 3 1 2 3 3 1 2 1 5 2~5 1

Λ

10. Giuseppe Androvandini (1665-1707): Pastorale G

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The key signature is one sharp (F#) and the time signature is 12/8. Fingerings are indicated by numbers 1-5 above or below notes. The tablature consists of letters (A, B, C, D, E, F, G) placed on or below the notes, representing fret positions on a stringed instrument. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together.

System 1:

- Top staff: Treble clef, 12/8 time. Notes include quarter and eighth notes with various fingerings.
- Middle staff: Bass clef, 12/8 time. Notes include quarter and eighth notes.
- Bottom staff: Lower bass clef, 12/8 time. Notes include quarter and eighth notes.

System 2:

- Top staff: Treble clef, 12/8 time. Notes include quarter and eighth notes with various fingerings.
- Middle staff: Bass clef, 12/8 time. Notes include quarter and eighth notes.
- Bottom staff: Lower bass clef, 12/8 time. Notes include quarter and eighth notes.

System 3:

- Top staff: Treble clef, 12/8 time. Notes include quarter and eighth notes with various fingerings.
- Middle staff: Bass clef, 12/8 time. Notes include quarter and eighth notes.
- Bottom staff: Lower bass clef, 12/8 time. Notes include quarter and eighth notes.

First system of musical notation for organ. The treble staff contains a series of eighth-note patterns with fingerings: 3 2 3, 4 3 4, 3 2 3, 4 3 4, 3 2 3, 4 3 4, 3 2 3, 3 2 3. The right-hand staff has a series of eighth-note patterns with fingerings: 4, 1, 5 4, 2 1, 5, 4, 1 2, 5 4, 1 1, 5, 4, 2 1, 5 4, 2 1, 5. The left-hand staff has a series of eighth-note patterns with fingerings: 1 5, 2 5, 3 5, 1 5, 1 5, 2 5, 3 5, 1 4, 1 3, 5, 3. The system concludes with a double bar line.

Second system of musical notation for organ. The treble staff continues with eighth-note patterns and fingerings: 4, 1 2, 5 4, 1 1, 5, 4, 2 1, 3 4, 3 2, 4 1, 3 1, 4 2, 4 1, 3 2, 4 2, 3 1, 5 2, 5 3, 1 2 3, 2, 2, 5, 2 5, 2 1 5, 2. The right-hand staff has a series of eighth-note patterns with fingerings: 4 2, 4 1, 3 2, 5 3, 4 2, 4 1, 3 2, 4 2, 3 1, 5 2, 5 3, 1 2 3, 2, 2, 5, 2 5, 2 1 5, 2. The left-hand staff has a series of eighth-note patterns with fingerings: 5, 1, 5, 3, 3 1 2 3 5 2 1, 2 1 2 4, 3, 1 3 4. The system concludes with a double bar line.

Third system of musical notation for organ. The treble staff continues with eighth-note patterns and fingerings: 1 5 2 5 2 3 5 3 1 2 3, 2 5 2 1 5 1 2 5 2 1 5 2, 1 5 1 2 5 1 2 5 2 1 5 2, 1 2 3 1 2 3 4 5, 3 1 4 2 3 1 4 2. The right-hand staff has a series of eighth-note patterns with fingerings: 2 3, 3 5, 2 5, 2 5, 3 5, 2 5, 1 5, 2 5, 3 5, 2 5, 1 5, 2 5, 3 5, 2 1, 2 3, 2 1 2, 1 5, 2, 1 5, 2. The left-hand staff has a series of eighth-note patterns with fingerings: 2 3, 3 5, 2 5, 2 5, 3 5, 2 5, 1 5, 2 5, 3 5, 2 5, 1 5, 2 5, 3 5, 2 1, 2 3, 2 1 2, 1 5, 2, 1 5, 2. The system concludes with a double bar line.

First system of musical notation (measures 1-4). The treble staff contains a melodic line with various fingerings (e.g., 3 2 1 4 3 2 3, 1 3 5, 2 5 1 5 1, 2 3 5, 2 5 1, 5 2 1 2 3 1 2 3 4, 5 1 2 3 1 2 3 4 3, 2 4 3 2). The bass staff contains a supporting line with fingerings (e.g., 1 5, 2 4 5 4 1 5, 2, 3 5, 4, 3 5, 2, 3 5, 4, 5, 3 5, 2 1 2 3). The system is divided into four measures by bar lines.

Second system of musical notation (measures 5-8). The treble staff continues the melodic line with fingerings (e.g., 3 1 3 1, 4 5 1 3 1, 4, 3, 2 3 1 5 3 4 2, 1, 3 4, 4 3 2, 4 5 4 5, 4 3 2 4 3 2, 13 13 1 tr). The bass staff contains supporting lines with fingerings (e.g., 2, 3 5, 1 5, 3 1 3 4 2 1 3 2 1 2, 1 5, 3 2 2 1 1 2 3, 2 3 4 1 2 3 2 1, 2 4 1 2 3 2, 2 4). The system is divided into four measures by bar lines.

Third system of musical notation (measures 9-12). The treble staff continues the melodic line with fingerings (e.g., 1 3, 4 3 2, 1 2 1 3 4 2 3 4, 5 2 5 1 1 1). The bass staff contains supporting lines with fingerings (e.g., 1 3, 1 2 3 1, 1 3, 1 3, 1 2 3, 3 2 1, 3 5, 1 2 3, 2 1 2 1 2 3, 2 4 1 5, 2 5, 1 5). The system is divided into four measures by bar lines.

5 1 2 1 1 5 1 4 1 2 4 1 2 1 4 1 3 5 1 3 4 1 4 1 2 4 1 2 1 4 1 3 5 1 3 4 13

3 1 2 1 2 2 1 3 2 1 2 2 1 3 2 1 2 2 2 4 1 3 4 3

1 2 5 3 5 2 5 1 2 1 1 2 1 1 1 1 2 3 4 4 3 2 3 2 1 4 5 5 4 3

1 3 2 1 2 3 2 1 2 5 2 1 1 2 5 1 2 4 3 1 2 1 3 1 4 3 4 5 3 4 5

3 4 1 3 1 3 1 4 1 3 1 3 1 4 3 2 1 5 1 3 1 2 1 5 1 3 1 2 3 4 13131 tr

5 2 1 2 1 2 1 1 2 3 2 4 1 2 1 2 2 4

This musical score is for the organ piece 'Frey Mattinho Gracia de Olague (17. stol.): Verso g'. It is written for a three-part organ setting, featuring a treble staff, a middle staff, and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems, each containing six measures. The first system includes fingerings (1-5) and articulations (accents and slurs) for the treble and middle staves. The second system continues the piece, ending with a double bar line. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

The musical score is written for three parts: right hand, left hand, and pedal. It is in G major (one sharp) and 4/4 time. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The right hand part features a melodic line with various intervals and fingerings. The left hand part provides harmonic support with chords and moving lines. The pedal part consists of sustained notes and simple rhythmic patterns. Fingerings are indicated by numbers 1 through 5. Pedal points are marked with a lambda symbol. The score concludes with a double bar line at the end of the second system.

13. Francisco Llissa (18.stol.): Allegro F

The image displays three systems of musical notation for a piano piece, likely for a single melodic line on a grand piano. The music is written in 3/4 time, indicated by the '3' over the '4' in the time signature. The key signature has one flat (B-flat), shown by a flat symbol on the B line of the treble staff. Each system consists of a treble staff and a bass staff, with a brace on the left side of the first system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). The first system shows a melodic line in the treble staff with fingerings 2, 4, 3, 2, 1, 3, 2, 1, 5, 2, 4, 5, 0, 2. The second system continues the melody with fingerings 2, 4, 3, 4, 1, 3, 2, 3, 1, 2, 4, 3, 1, 3, 5, 4, 3, 4, 1. The third system shows the final part of the piece with fingerings 4, 1, 2, 0, 3, 5, 2, 1, 0, 1, 1, 4, 5, 1, 2, 4, 1, 5, 2, 4, 3, 1. The notation is clean and professional, typical of a published musical score.

14. Francisco Llissa (18. stol.): Sanctus F

17

The musical score is organized into three systems, each consisting of three staves. The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. Fingerings are indicated by numbers 1-5. The score features various musical symbols including slurs, accents, and breath marks. The bottom system concludes with a double bar line and repeat dots.

15. Domenico Zipoli (1688-1726): Verso C

The image displays three systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The first system shows a sequence of notes in the treble staff with fingerings 1, 4, 1, 3, 4, 1, 2, 1, 2, 1. The second system continues the melody with fingerings 2, 4, 3, 2, 1, 2, 1, 5, 1, 5, 1, 2, 1, 3, 4, 1, 2, 5, 4, 3, 2, 3. The third system concludes the piece with fingerings 4, 0, 3, 1, 4, 0, 1, 4, 3, 2, 0, 1, 4, 5, 1, 3, 2, 1, 4, 2, 1, 3, 2, 3, 4, 5, 4, 2, 3, 5. The notation is clear and professional, typical of a published musical score.

16. Orlando Gibbons (1583-1625): Andante G

19

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante'.

System 1: The first system contains 12 measures. The treble staff features a melodic line with various intervals and slurs. The bass staff provides harmonic support with sustained notes and moving lines. Fingering numbers (1-5) are indicated above and below notes throughout the system.

System 2: The second system contains 12 measures. It continues the melodic and harmonic development. The bass line includes some rests and sustained notes. Fingering is consistently provided for the right hand.

System 3: The third system contains 12 measures, concluding the piece. The final measure features a sustained chord in the treble and a single note in the bass. Fingering is provided for the right hand.

The musical score is divided into two systems, each consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The music is in common time (C) and features complex fingering patterns indicated by numbers 1-5 and 0. The first system includes slurs and accents (Λ) over specific notes. The second system continues the piece with similar notation and includes a final measure with a circled note.

This page of musical notation is divided into three systems, each consisting of a treble staff, a bass staff, and a third staff with a single line. The notation includes various musical symbols such as notes, rests, and dynamic markings, along with a series of numbers (1-5) indicating fingerings or articulation points. The first system spans measures 1 to 10, the second system spans measures 11 to 20, and the third system spans measures 21 to 25. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piece concludes with a double bar line at the end of the third system.

18. Francisco Llissa (18. stol.): Kanon F

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various ornaments and fingerings (4, 1, 4, 5, 1, 3, 2, 1, 4, 2, 5, 4, 3, 2, 5). The middle staff is in bass clef and contains a supporting line with fingerings (1, 4, 1, 2, 1, 4, 1, 2, 1). The bottom staff is in bass clef and contains a line with ornaments and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1).

The second system of the musical score continues the composition. The top staff features a melodic line with fingerings (4, 1, 3, 2, 1, 4, 2, 4, 1, 4, 1, 4, 1, 4, 1, 4, 3, 1, 2, 4, 3, 2, 1, 5, 4, 5, 4, 2, 1, 2). The middle staff contains a line with fingerings (4, 1, 2, 1, 2, 3, 1, 2, 1, 2, 1, 2, 1). The bottom staff includes a line with ornaments and fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1).

Verso 1

Musical score for Verso 1, featuring three systems of organ tablature. Each system consists of three staves: a treble staff with a single melodic line, a bass staff with a single line, and a third staff (likely for a second bass line or figured bass) with a single line. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings (1-5) and trills (tr). The first system spans 10 measures, the second system spans 10 measures, and the third system spans 10 measures. The piece concludes with a final chord in the third system.

Verso 2

Musical score for Verso 2, featuring three systems of organ tablature. Each system consists of three staves: a treble staff with a single melodic line, a bass staff with a single line, and a third staff (likely for a second bass line or figured bass) with a single line. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings (1-5) and trills (tr). The first system spans 10 measures, the second system spans 10 measures, and the third system spans 10 measures. The piece concludes with a final chord in the third system.

Praeambulum

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. It consists of three systems of staves, each with a treble and bass clef. The notation is dense with notes, including many sixteenth and thirty-second notes, and is heavily annotated with fingerings (numbers 1-5) and articulations (accents, slurs, trills). The first system includes a trill marked 'tr' and a fermata. The second system features a series of rapid sixteenth-note passages. The third system continues with similar technical passages, including a trill and a fermata. The overall style is that of a classical piano exercise, possibly from a collection like 'The Well-Tempered Clavier' or a similar technical manual.

First system of the musical score. The treble staff contains a melodic line with various triplet and sixteenth-note patterns. The bass staff provides a harmonic accompaniment with sustained notes and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. A basso continuo line is present at the bottom with its own set of fingerings.

Verso 1

First system of the 'Verso 1' section. The treble staff continues the melodic development. The bass staff has rests in the first two measures, then enters with a new pattern. The basso continuo line is also present with specific fingerings.

Verso 2

First system of the 'Verso 2' section. The treble staff shows a new melodic phrase. The bass staff and basso continuo line provide accompaniment. The system concludes with a double bar line.

5 2 1

3 4 2

1 2 3 4 5 3 4 2 1 2 3 4

1 5

1 3 2 3 1 5 4

3 2 1 4

5 2 1

1 3 1 4

1 3 1

4 3 5 1 3 1 2 3

2 5

1 5 4

1 2 3

[illegible]

Verso

Verso

27

M.Bizjak - orgelske skladbe

23. Johann Gottfried Walther (1684-1748): Allein Gott in der Höh sei Ehr

The image displays three systems of musical notation for an organ piece. Each system consists of a grand staff with a treble and bass clef, both in the key of D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and bar lines. Above the notes, there are numerous numbers (1-5) indicating fingerings. Some notes are decorated with ornaments, represented by small, stylized symbols. The first system spans 8 measures, the second system spans 8 measures, and the third system spans 8 measures, including a repeat sign and a first/second ending bracket. The piece concludes with a final cadence in the key of D major.

The image displays three systems of organ tablature, likely for a piece in G major (one sharp). Each system consists of a treble staff and a bass staff, with fingerings and ornaments indicated above and below the notes.

System 1:

- Treble Staff:** Notes are G4, A4, B4, C5, B4, A4, G4. Fingerings: 5, 1 2 3, 4 2 3 2 1, 5 2, 3 1 2, 3 2 3, 2, 1, 1, 4 2, 5 3, 1, 3, 4 2.
- Bass Staff:** Notes are G3, A3, B3, C4, B3, A3, G3. Fingerings: 2, 3 2 4 1, 5, 3, 1 3 2, 1 4, 3 2 1 4, 1, 2 3, 1 2 3 4 5, 1, 5, 1 2, 1 2 1 3.

System 2:

- Treble Staff:** Notes are G4, A4, B4, C5, B4, A4, G4. Fingerings: 5 1 3 2 1, 5 4 5 3, 4 2, 1, 1 5 4 3, 4 3 2 1, 5 2, 3 2 3, 2 1 2, 1, 5 1, 2 3, 4 1, 2, 5 3, 3 2.
- Bass Staff:** Notes are G3, A3, B3, C4, B3, A3, G3. Fingerings: 2, 3 2 4 1, 5, 3, 1 3 2, 1 2 3, 4, 2 4 3, 2 3 2, 1 3, 2, 1 2 3, 1 2 3, 1 2, 3, 2 3 4, 1, 5, 2.

System 3:

- Treble Staff:** Notes are G4, A4, B4, C5, B4, A4, G4. Fingerings: 4 1, 2 5 3, 1 5 4, 2 5, 4 1 3 2, 1 2 1 2, 4 1, 1, 5 2, 3 2 3, 2 1 2, 2 1, 3 2.
- Bass Staff:** Notes are G3, A3, B3, C4, B3, A3, G3. Fingerings: 1 2 3, 1 2 3, 2 3 4, 3, 2 4 1, 5, 2 1 2 3, 4, 2 3 2, 1 4 3, 1 2, 1, 2 3, 4 1 2 3, 4, 1 2 3, 4.

This musical score is for the chorale 'Komm heiliger Geist, Herre Gott' by Johann Pachelbel. It is arranged for organ and voice. The organ part is written in G major (one sharp) and common time. The voice part is in the soprano register. The score consists of three systems of music. Each system has a vocal line and an organ line. The organ line features a prominent bass line with many fingerings indicated by numbers 1-5. The vocal line also includes fingerings. The key signature is G major (one sharp). The time signature is common time (C). The organ part includes many trills and grace notes, particularly in the right hand. The vocal part is a simple melody with some grace notes. The organ part includes many trills and grace notes, particularly in the right hand. The vocal part is a simple melody with some grace notes.

First system of the musical score. The treble staff contains a melody with various ornaments and fingerings. The bass staff contains a bass line with similar ornaments. A third staff at the bottom shows a simplified bass line with notes and rests. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are shown as small circles or triangles above notes.

Second system of the musical score. The treble and bass staves show the continuation of the melody and bass line. The third staff at the bottom shows the continuation of the simplified bass line. The system concludes with a double bar line. Fingerings and ornaments are consistent with the first system.

The image displays a musical score for 'Tonus septimus' by Johann Pachelbel, arranged for organ. The score is written in G minor (three flats) and common time (C). It consists of three systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are marked with a '0' or a '4' above them. The bass staff includes several measures with a 'Λ' symbol below the staff, indicating a specific organ registration or pedal point. The score is a transcription of the original manuscript, showing the intricate polyphonic texture of the piece.

[illegible]

26. Antonio de Cabezón (1510-1556): Magnificat

The musical score for 'The Rose Tree' is presented in three systems. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The notation includes a treble and bass staff for the vocal line and a single bass staff for the piano accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. The piano part includes various ornaments and slurs, such as grace notes and trills, to accompany the vocal melody.

The musical score for 'The Rose Tree' is presented in three systems. Each system contains three measures. The first system has measures 1, 2, and 3. The second system has measures 4, 5, and 6. The third system has measures 7, 8, and 9. The melody is in the bass clef, and the accompaniment is in the treble clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of a steady eighth-note pattern in the first system, a half-note pattern in the second system, and a quarter-note pattern in the third system. The lyrics are written below the melody line.

1 2 1 3 2 1 2 3

The Rose Tree

1 2 3 4 5 6 7 8 9

The Rose Tree

1 2 3 4 5 6 7 8 9

The Rose Tree

54 27. Johann Gottfried Wartner (1884-1948): werde munter, mein Gemüte

M.Bizjak - orgelske skladbe

28. Johann Caspar Ferdinand Fischer (1670-1746): Praeludium, fuga in finale e

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Praeludium

5 4 2 1 4 2 1 2 5 3 2 5 4 2 1 4 2 1 2 5 3 2 5 4 2 1 4 2 1 2 5 3 2 1 3 2 1 4 2 1 5 4

4 1 2 3 5 4 1 2 3 5 3 1 0 2 3 4 3

Λ

Fuga

3 4 1 4 5 1 3 4 5 1 3 4 5 1 2 3 4 5 1

4 3 2 2 1 4 3 2 1 3 1 0 4 3 2 1 2 3 2

Λ

Finale

3 4 ~3 4 5 2~1 4 3 4 5 1 4 3 5 4

3 2 1 2 1 0 4 1 3 2 1 2 1 2 1 -0 1 2 3 4 1 -0 2 3 4 3

Λ

Praeludium

The musical score is divided into two main sections: Praeludium and Fuga. The Praeludium section consists of two systems of four measures each. The first system of the Praeludium features a treble staff with eighth-note patterns and a bass staff with a single note. The second system continues the melodic development. The Fuga section begins with a double bar line and consists of two measures, showing a more complex texture with multiple voices. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are marked with a triangle symbol. A repeat sign is present at the end of the Fuga section.

2 3 4 3 2 1 2 4 3 1 3 4 1 2 1 2 3 4 5 1 2 5 4 5 3 2 3 4 3 0 5 37

Finale

1 2 3 4 5 3 4 5 1 2 3 5 4 5 2 1 3 5 4 5 2 1 2 1 5 2 3 2 1 3 2 3 4 3 2 1 4 5 2 1 1 3 2 3 4 5 1 3 2 1 4 2 3 1 5 1 3 1

5 1 2 3 1 3 2 4 1 5 2 4 3 2 1 4 5 2 5 1 2 3 2 4 3 5 4 1 2 4 5 4 5 0 4 3 2 3 4 5 2 1 2 3 1 1 0 2 2 3 2 1 1 3 2 1 4 2 3 1 1 2 1 3 2 5 1 5 1 2 1 2 1 2 1 3

Praeludium

Handwritten musical score for Praeludium in 3 fuge a. The score is written for three staves: Treble, Bass, and a lower Bass staff. It features complex keyboard techniques with many fingerings and ornaments. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various ornaments, slurs, and dynamic markings like 'p' and 'f'. The piece concludes with a final cadence marked by a double bar line and a fermata.

Fuga 1

Handwritten musical score for Fuga 1. The score is written for two staves: Treble and Bass. It features complex keyboard techniques with many fingerings and ornaments. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various ornaments, slurs, and dynamic markings like 'p' and 'f'. The piece concludes with a final cadence marked by a double bar line and a fermata.

5 4 3 2 1 2 5 2 3 4 4 5 4 5 — — 4 3 2 4 3 4 1 3 4 5 5 4 3 — 1

1 5 1 4 5 — — 5 2 1 2 1 3 1 2 1 0 2 1 2 3 2 3 4 3 1 2 3

1 5 1 4 5 — — 5 2 1 2 1 3 1 2 1 0 2 1 2 3 2 3 4 3 1 2 3

Fuga 2

1 5 4 3 4 1 2 3 5 2 3 4 3 2 3 4 5 — — 4 5 — — 4 1

1 2 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

1 2 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

Fuga 3

31. Johann Caspar Ferdinand Fischer (1670-1746): Fuga in finale C

Fuga

Fuga

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The time signature is 3/4. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and fingerings, with a key signature of one sharp (F#). The score is divided into measures by vertical bar lines.

The image displays three systems of musical notation for an organ piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ornaments (marked with a lambda symbol). Fingerings are indicated by numbers 1 through 5, and some notes are marked with a '0' or a '1'. The first system has 8 measures, the second has 8 measures, and the third has 8 measures. The notation is complex, with many notes and ornaments, suggesting a technically demanding piece.

42
Finale

The musical score is divided into three systems, each with three staves (Treble, Bass, and Organ). The first system (measures 1-4) features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. The second system (measures 5-8) continues the treble staff melody with more complex fingering, while the bass staff provides harmonic support. The third system (measures 9-12) concludes the piece with a final flourish in the treble staff and a sustained organ accompaniment in the bass staff. Fingering numbers (1-5) are meticulously placed above or below notes throughout the score to guide the performer.

The musical score is presented in two systems, each with three staves (treble, alto, and bass). The first system contains 8 measures, and the second system contains 8 measures, concluding with a double bar line. The notation includes various musical symbols such as notes, rests, and fingerings (1-4). The score is written in a key with one flat (B-flat) and a 3/4 time signature. The first system features a variety of note values and rests, with fingerings indicated above the notes. The second system continues the melodic and harmonic development, with more complex fingerings and articulation marks. The bass staff includes several measures with whole notes and rests, providing a steady harmonic foundation. The overall structure is a short, concise piece, likely a trio or a short canon, as indicated by the title.

Verso 1

1 3 2 1 4 3 1 3 4 2 1 5 2 4 ~5

2 5 4 5 4 5 4 1

1 4 5 2 3 1 2 1 3 2 1 2 1

5 ~4 ~1 5 1 2 1 4 2 3 ~1 4 2 3 ~1 4 5 2 3

○ Λ ○~Λ

Verso 2

1 3 5 4 3 2 5 4 3 2 5 4 3 1 4 1 3 4 1 5 3 2 4 1 5 3

5 3 2 1 2 3 1 2 3 4 1 2 4 2 4 1 3 4 1 1 3

3

Λ

The first system of the musical score consists of a treble and a bass staff. The treble staff contains a series of notes with various accidentals (flats and naturals) and is accompanied by a complex set of fingering numbers (1-5) written above the notes. The bass staff contains a series of notes, some with accidentals, and is accompanied by a set of fingering numbers written below the notes. The system concludes with a double bar line.

Verso 3

The second system, labeled 'Verso 3', consists of a treble and a bass staff. The treble staff contains a series of notes with various accidentals and is accompanied by a complex set of fingering numbers written above the notes. The bass staff contains a series of notes, some with accidentals, and is accompanied by a set of fingering numbers written below the notes. The system concludes with a double bar line.

The third system of the musical score consists of a treble and a bass staff. The treble staff contains a series of notes with various accidentals and is accompanied by a complex set of fingering numbers written above the notes. The bass staff contains a series of notes, some with accidentals, and is accompanied by a set of fingering numbers written below the notes. The system concludes with a double bar line.

34. Giovanni Battista Martini (1706-1784): Andantino g

The image displays a musical score for a piece titled "Andantino" in G major by Giovanni Battista Martini. The score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by flowing, arpeggiated patterns in the right hand and more rhythmic, often chordal or moving bass lines in the left hand. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

5 3 5 2 1 5 2 1 2 5 3 5 1 2 1 5 3 5 2 1 5 2 1 5 3 2 1 2 4 3 5

2 1 3 5 2 4 1 5 3 2 4 1 2 4 2 1 2 5 3 5 2 1 2 5 3 5 2 1 2

5 3 5 2 1 5 3 1 2 1 2 3 1 2 3 2 4 1 2 1 5 3 5 2 1 2 5 3 5

2 1 5 2 1 2 5 3 5 1 2 5 2 1 5 3 1 2 3 1 1 4 3 2 1 3 5 1 5 3

35. Girolamo Frescobaldi (1583-1644): Toccata per l' Elevatione 1

The musical score is presented in three systems, each consisting of three staves (treble, middle, and bass clef). The notation includes various musical symbols such as notes, rests, and ornaments, along with fingerings and articulation marks.

System 1:

- Treble staff:** Notes with fingerings 2, 1, 5, 2, 5, 2, 1, 4, 3, 5, 2, 0, 0, 3, 2, 5, 2, 1, 4, 3, 5, 1.
- Middle staff:** Notes with fingerings 1, 2, 3, 4, 3, 4, 5, 4, 1, 2, 0, 1, 2, 1, 2.
- Bass staff:** Notes with fingerings 1, 2, 3, 4, 3, 4, 5, 4, 1, 2, 0, 1, 2, 1, 2.

System 2:

- Treble staff:** Notes with fingerings 2, 1, 2, 0, 2, 3, 2, 3, 2, 1, 4, 3, 1, 2, 3, 1, 5, 2, 3, 2, 3, 2, 0.
- Middle staff:** Notes with fingerings 3, 1, 2, 3, 1, 4, 2, 4, 2, 5, 1, 2, 1, 2, 1, 3.
- Bass staff:** Notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 3:

- Treble staff:** Notes with fingerings 4, 1, 3, 4, 3, 2, 5, 2, 1, 4, 2, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3.
- Middle staff:** Notes with fingerings 2, 4, 1, 3, 2, 3, 2, 3, 4, 1, 3, 1, 2, 3, 4.
- Bass staff:** Notes with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

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The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a top treble staff, a middle staff (likely for the right hand or a specific organ stop), and a bottom bass staff. The notation includes various musical symbols such as notes, rests, and slurs, along with extensive fingerings indicated by numbers 1-5 and 10. The first system spans measures 1 to 5, the second system spans measures 6 to 10, and the third system spans measures 11 to 15. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final measure in the third system.

36. Girolamo Frescobaldi (1583-1644): Toccata avanti il Ricercare

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The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are marked with a small 'y' or a triangle. The piece is in a key with one sharp (F#) and a common time signature (C). The first system spans 4 measures, the second system spans 4 measures, and the third system spans 5 measures. The notation is complex, featuring many sixteenth and thirty-second notes, and a variety of fingerings and ornaments throughout.

37. Michelangelo Rossi (ca. 1600 - ?): Toccata

The musical score is presented in three systems, each consisting of a treble staff, a central tablature line, and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with fingerings indicated by numbers 1-5. The tablature line uses a system of letters (A, B, C, D, E, F, G, A) to represent fret positions on a six-stringed organ. The score is divided into measures by vertical bar lines, and some measures contain repeat signs (double bars). The overall structure is a single melodic line for the organ, with the tablature providing the fretting information.

System 1 (Measures 1-5):
 Treble staff: Measures 1-5, featuring various note values and fingerings.
 Bass staff: Measures 1-5, featuring various note values and fingerings.
 Tablature line: Measures 1-5, featuring letters A, B, C, D, E, F, G, A.

System 2 (Measures 6-10):
 Treble staff: Measures 6-10, featuring various note values and fingerings.
 Bass staff: Measures 6-10, featuring various note values and fingerings.
 Tablature line: Measures 6-10, featuring letters A, B, C, D, E, F, G, A.

System 3 (Measures 11-15):
 Treble staff: Measures 11-15, featuring various note values and fingerings.
 Bass staff: Measures 11-15, featuring various note values and fingerings.
 Tablature line: Measures 11-15, featuring letters A, B, C, D, E, F, G, A.

First system of musical notation (measures 1-5). The system consists of three staves: Treble, Middle, and Bass. Fingerings are indicated by numbers 1-5 above or below notes. Measure 1: Treble has eighth notes (1 3, 2 4, 3 5); Middle has half notes (1, 2); Bass has whole notes (4, 2, 3, 1). Measure 2: Treble has eighth notes (2 1 3 1, 5 3); Middle has half notes (2, 1); Bass has whole notes (4, 5). Measure 3: Treble has eighth notes (1 2, 1 4 3 4 2 5 4 5); Middle has half notes (4, 3, 5); Bass has whole notes (4, 5). Measure 4: Treble has eighth notes (1 2, 1); Middle has half notes (4, 3, 1, 5); Bass has whole notes (4, 3, 1, 5). Measure 5: Treble has eighth notes (4, 5 3, 4 2, 3 1, 4); Middle has half notes (4, 3, 1); Bass has whole notes (4, 3, 1, 4).

Second system of musical notation (measures 6-10). Measure 6: Treble has eighth notes (2 1, 2 5, 1 3, 4); Middle has half notes (2, 1, 3, 2); Bass has whole notes (2, 1, 3, 1, 2). Measure 7: Treble has eighth notes (5 4 5 1 2, 3); Middle has half notes (2, 1, 3, 1, 2); Bass has whole notes (1, 5, 3, 1). Measure 8: Treble has eighth notes (2 3 3 5, 2); Middle has half notes (3, 2, 3); Bass has whole notes (3, 2, 3). Measure 9: Treble has eighth notes (2 3 2 3 1 2, 3 1 3 1 2 4 2); Middle has half notes (3, 2, 3, 1, 2); Bass has whole notes (3, 2, 3, 1, 2). Measure 10: Treble has eighth notes (2 3 2 3 1 2, 3 1 3 1 2 4 2); Middle has half notes (3, 2, 3, 1, 2); Bass has whole notes (3, 2, 3, 1, 2).

Third system of musical notation (measures 11-15). Measure 11: Treble has eighth notes (1 2 3 1, 2 3 4 1); Middle has half notes (1, 2, 3, 1, 2); Bass has whole notes (1, 2, 3, 1, 2). Measure 12: Treble has eighth notes (2 3 4 1, 2 3 4 1); Middle has half notes (1, 2, 3, 1, 2); Bass has whole notes (1, 2, 3, 1, 2). Measure 13: Treble has eighth notes (5 4 5, 1 2 3 2 3 1 3); Middle has half notes (1, 2, 3, 1, 2); Bass has whole notes (1, 2, 3, 1, 2). Measure 14: Treble has eighth notes (5 4 5, 2 3 2 3 1 3); Middle has half notes (1, 2, 3, 1, 2); Bass has whole notes (1, 2, 3, 1, 2). Measure 15: Treble has eighth notes (2 1, 2); Middle has half notes (1, 2, 3, 1, 2); Bass has whole notes (1, 2, 3, 1, 2).

The image displays three systems of musical notation for a toccata. Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The music is written in a single system with a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingering numbers (1-5) and breath marks (Λ). The first system spans four measures, the second system spans four measures, and the third system spans four measures. The lower bass staff often contains sustained notes or simple rhythmic patterns, while the treble and bass staves feature more complex melodic and harmonic lines.

The image displays a page of organ music, numbered 55 in the top right corner. The score is organized into three systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key with one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and articulation marks (accents, slurs). Fingerings are indicated by numbers 1-5 above or below notes. Trills and grace notes are frequently used, particularly in the right hand. The bass line often features sustained notes or simple rhythmic patterns. The piece concludes with a final double bar line and a repeat sign.

39. Bernardo Pasquini (1637-1710): Toccata II. tono

The musical score is presented in three systems, each consisting of three staves. The notation includes treble, middle, and bass clefs, with a key signature of one flat (B-flat) and a common time signature (C). Fingerings are indicated by numbers 1-5 above or below notes. Ornaments (Λ) are placed above certain notes. A trill (tr) is marked in the final measure of the third system. The score concludes with a double bar line and a final ornament (Λ) below the bass staff.

This image shows a page of musical notation, likely for a piano piece, featuring four systems of staves. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation includes various musical symbols such as notes, rests, slurs, and trills. Fingerings are indicated by numbers 1 through 5 above or below notes. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '57' is visible in the top right corner. The notation is written in a standard musical font, and the overall layout is clean and professional.

The musical score is written for a Basse de Cromorne, featuring a treble and bass staff. The key signature is one flat (B-flat). The score is divided into two main sections: 'Jeu doux' and 'Basse'.

Jeu doux: This section begins with a treble staff containing a series of notes with fingerings (2, 3, 2, 5, 1, 1, 2, 3, 2, 3, 5). The bass staff is initially silent. The notation includes various note values and rests, with fingerings indicated below the notes.

Basse: This section follows, with the treble staff containing sustained notes and the bass staff featuring a more active melodic line. Fingerings are provided for both hands throughout this section.

The score concludes with a final measure in the bass staff, marked with a 5.

The image displays a page of organ music by M. Bizjak, consisting of four systems of music. Each system is written for a two-staff organ (treble and bass clef). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes. Various musical notations are used, including slurs, ties, and trills. The first system has 8 measures, the second has 8 measures, the third has 8 measures, and the fourth has 8 measures, ending with a double bar line. The fourth system includes a trill (tr) and a sequence of notes (434343) with a trill (tr) above it.

41. Louis Nicolas Clérambault (1676-1749): Basse et Dessus de Trompette

The musical score is written for two parts: Basse (Bass) and Dessus (Soprano). The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into four systems, each with a specific instruction:

- System 1:** Labeled "Jeu doux". It features a single melodic line in the treble clef with various note values and fingerings.
- System 2:** Labeled "(Jeu doux) Basse". It features a single melodic line in the bass clef with various note values and fingerings.
- System 3:** Labeled "Dessus". It features a single melodic line in the treble clef with various note values and fingerings.
- System 4:** Labeled "Jeu doux" and "Basse". It features a single melodic line in the bass clef with various note values and fingerings.

The score includes various musical notations such as notes, rests, and fingerings. The fingerings are indicated by numbers 1 through 5 above or below the notes. The notes are written in a standard musical notation with stems and beams.

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The score is written for organ and consists of four systems of two staves each. The first system is labeled "Dessus" and "Jeu doux". The second system is labeled "Jeu doux" and "Basse". The third system is labeled "Dessus" and "Jeu doux + Basse". The fourth system has no labels. The score includes various musical notations such as notes, rests, and fingerings, as well as dynamic markings like "Jeu doux".

The image displays a musical score for a piano accompaniment, organized into four systems. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a common time signature. Fingerings are indicated by numbers 1 through 5 above or below the notes. The score includes repeat signs and a final double bar line. The first system has a treble staff with notes and fingerings, and a bass staff with notes and fingerings. The second system continues the melody in the treble and accompaniment in the bass. The third system features more complex melodic lines in the treble. The fourth system concludes the piece with a final cadence in both staves.

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, often beamed together in groups of four. The piano accompaniment features a steady eighth-note bass line. The score includes a repeat sign at the beginning and a final double bar line at the end. The lyrics "The Rose Tree" are written below the piano part.

A musical score for the song "The Rose Tree". It consists of two staves: a treble staff for the melody and a bass staff for the accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, folk-like style with many eighth and sixteenth notes, often beamed together. The accompaniment features a steady eighth-note bass line in the first system, followed by a more complex pattern of eighth and sixteenth notes. Fingering numbers (1-5) are provided for many of the notes. The score includes repeat signs and a double bar line to indicate the end of the piece.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-5) and articulation marks (accents, slurs, and a repeat sign). The piece consists of 16 measures, with a repeat sign at the end of the first 8 measures.

This musical score is for a piece titled "M. Bizjak - Orgelske skladbe". It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and fingerings. Fingerings are indicated by numbers 1 through 5 above or below notes. Some measures contain slurs or ties. The first system (measures 64-67) features a complex melodic line in the treble staff with many slurs and ties, and a more rhythmic bass line. The second system (measures 68-71) shows a continuation of the melodic development. The third system (measures 72-73) includes a large slur in the bass staff. The fourth system (measures 74-77) concludes the piece with a final cadence. The page number "64" is located at the top left.

1 4 2 5 1 5 2 3 1 4 2 5 1 5 1 5 3 5 1 2 3 4 5 1 2 3 1

4 2 3 1 2 4 3 5 4 2 5 1 4 1 3 1 4 1 5 1 4 1 3 1 4 1 3 1 4 1

5 2 3 4 3 2 3 2 5 2 3 4 5 2 5 1 4 1 3 1 4 1

5 1 4 1 3 1 4 1 1. 2. 5 1 4 1 3 1 4 1 3 1 5 1

1 5 2 1 2 1 5 1 5 2 1 2 1 5

43. Louis Couperin (1626-1661): Chaconne

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The image displays three systems of musical notation for an organ piece, specifically a Chaconne by Louis Couperin. Each system consists of three staves: a top staff for the right hand (RH), a middle staff for the left hand (LH), and a bottom staff for the pedal point (HW). The notation includes fingerings (numbers 1-5) and ornaments (marked with a caret ^). The first system is labeled 'HW' and the second 'POS'. The third system also includes a 'HW' label. The music is written in a 3/4 time signature and features a repeating harmonic structure characteristic of a chaconne.

POS

HW

POS

The musical score is organized into three systems, each consisting of a grand staff (treble and bass clef) and a separate bass line. The notation includes various musical symbols such as notes, rests, and articulation marks (accents and slurs). Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one flat (B-flat).

System 1: The first system contains 10 measures. The treble staff features a melodic line with frequent fingerings. The bass staff provides harmonic support with longer notes and some movement. The bottom staff has a series of eighth notes.

System 2: The second system contains 10 measures. It includes a section marked "HW" (likely a harmonic or specific organ stop) in the middle of the system. The notation continues with complex fingerings and articulation.

System 3: The third system contains 10 measures. It features a variety of note values and rests, with fingerings clearly marked for the treble and bass staves.

44. Georg Friedrich Händel (1685-1759): Voluntary

System 1: Largo

System 2: Allegro

System 3: trum. echo

System 4: echo trum.

This page of musical notation is for a piano and trumpet duet. It consists of four systems of music, each with a piano (piano) part on the left and a trumpet (trumpet) part on the right. The piano part is written in treble and bass clefs, while the trumpet part is in treble clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Articulations like trills (tr), echoes, and trumps (trump.) are marked. The page number 69 is in the top right corner. The composer's name, M. D. Bickel, and the title, Orgel-like skladba, are at the bottom right.

The musical score is written for three staves, likely representing three voices or instruments. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system consists of six measures, and the second system consists of five measures. The score includes various musical notations such as notes, rests, and fingerings. The first system consists of six measures, and the second system consists of five measures. The score includes various musical notations such as notes, rests, and fingerings.

The image displays a page of organ music, numbered 71 in the top right corner. The music is arranged in three systems, each consisting of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature is G major, indicated by a single sharp (F#). The notation includes various musical elements such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamic markings, specifically accents (^), are placed above several notes in the bass staff across all systems. The first system contains six measures, the second system contains six measures, and the third system contains six measures, ending with a double bar line. The overall style is that of a technical exercise or a short piece for organ.

46. Georg Andreas Sorge (1703-1778): Trio C

The musical score is written for three staves (Treble, Treble, and Bass clefs) in 3/4 time. It features various musical notations including notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr'. The score is divided into three systems, each containing three measures. The first system includes a trill in the second measure of the top staff. The second system includes a trill in the second measure of the bottom staff. The third system includes a trill in the second measure of the top staff. The score concludes with a double bar line in the second measure of the third system.

The image displays a musical score for an organ, organized into three systems. Each system consists of three staves: a treble staff, a right-hand staff, and a left-hand staff. The notation includes various musical symbols such as notes, rests, and fingerings.

System 1:

- Treble Staff:** Features a series of eighth notes with fingerings 3, 1, 4, 3, 2, 1, 2, 1, 4, 3, 2, 1, 2, 3, 4.
- Right-hand Staff:** Contains eighth notes with fingerings 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 3, 2, 4, 3, 2.
- Left-hand Staff:** Includes eighth notes with fingerings 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 3, 2, 4, 3, 2.

System 2:

- Treble Staff:** Features a series of eighth notes with fingerings 2, 3, 4, 5, 4, 2, 3, 2, 3, 2, 1, 2, 3, 5, 1, 4, 3, 4.
- Right-hand Staff:** Contains eighth notes with fingerings 1, 2, 1, 2, 3, 2, 3, 1, 2, 3, 4, 3, 4, 3, 4.
- Left-hand Staff:** Includes eighth notes with fingerings 1, 2, 3, 4, 3, 4, 1, 2, 3, 4, 3, 2, 4, 3, 2.

System 3:

- Treble Staff:** Features a series of eighth notes with fingerings 3, 2, 3, 4, 3, 2, 1, 2, 2, 3, 2, 3, 2, 2.
- Right-hand Staff:** Contains eighth notes with fingerings 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 2, 3, 2, 3.
- Left-hand Staff:** Includes eighth notes with fingerings 1, 2, 3, 1, 2, 1, 2, 1, 2, 3, 2, 3, 2, 3.

The score concludes with a double bar line and repeat dots. A wavy line with the notation "2 3 2 3 tr" is positioned above the final measure of the left-hand staff.

47. Georg Andreas Sorge (1703-1778): Trio G

The musical score is written for three staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three systems, each containing three staves. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system consists of six measures. The second system consists of six measures. The third system consists of six measures. The score is written in a style typical of 18th-century manuscript notation, with clear fingerings and slurs indicating phrasing and articulation.

The image displays three systems of musical notation for an organ piece. Each system is composed of three staves: Treble, Middle, and Bass. The key signature is G major (one sharp, F#) and the time signature is 4/4. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with a triangle symbol (Λ). The piece concludes with a double bar line.

System 1:

- Treble:** Starts with a half rest, followed by a quarter note G5 (finger 3), a quarter note A5 (finger 5), and a quarter note B5 (finger 1). The next measure has a quarter note C6 (finger 2), a quarter note B5 (finger 3), and a quarter note A5 (finger 2). The third measure has a half note G5 (finger 5), a half note F#5 (finger 4), and a half note E5 (finger 4). The fourth measure has a quarter note D5 (finger 3), a quarter note C5 (finger 2), and a quarter note B4 (finger 1). The fifth measure has a quarter note A4 (finger 2), a quarter note G4 (finger 2), a quarter note F#4 (finger 3), and a quarter note E4 (finger 2). The sixth measure has a quarter note D4 (finger 1), a quarter note C4 (finger 2), a quarter note B3 (finger 5), and a quarter note A3 (finger 3).
- Middle:** Starts with a half rest, followed by a quarter note G4 (finger 2), a quarter note A4 (finger 1), and a quarter note B4 (finger 4). The next measure has a quarter note C5 (finger 1), a quarter note B4 (finger 2), and a quarter note A4 (finger 4). The third measure has a quarter note G4 (finger 4), a quarter note F#4 (finger 1), and a quarter note E4 (finger 2). The fourth measure has a quarter note D4 (finger 1), a quarter note C4 (finger 2), and a quarter note B3 (finger 3). The fifth measure has a quarter note A3 (finger 2), a quarter note G3 (finger 3), a quarter note F#3 (finger 3), and a quarter note E3 (finger 3). The sixth measure has a quarter note D3 (finger 3), a quarter note C3 (finger 3), a quarter note B2 (finger 3), and a quarter note A2 (finger 3).
- Bass:** Starts with a half rest, followed by a quarter note G2 (finger 1), a quarter note A2 (finger 1), and a quarter note B2 (finger 1). The next measure has a half note C3 (finger 1), a half note B2 (finger 1), and a half note A2 (finger 1). The third measure has a half note G2 (finger 1), a half note F#2 (finger 1), and a half note E2 (finger 1). The fourth measure has a half note D2 (finger 1), a half note C2 (finger 1), and a half note B1 (finger 1). The fifth measure has a half note A1 (finger 1), a half note G1 (finger 1), and a half note F#1 (finger 1). The sixth measure has a half note E1 (finger 1), a half note D1 (finger 1), and a half note C1 (finger 1).

System 2:

- Treble:** Starts with a half rest, followed by a quarter note G5 (finger 4), a quarter note A5 (finger 2), and a quarter note B5 (finger 5). The next measure has a half note C6 (finger 5), a half note B5 (finger 2), and a half note A5 (finger 5). The third measure has a quarter note G5 (finger 1), a quarter note F#5 (finger 2), and a quarter note E5 (finger 3). The fourth measure has a quarter note D5 (finger 1), a quarter note C5 (finger 2), and a quarter note B4 (finger 1). The fifth measure has a quarter note A4 (finger 3), a quarter note G4 (finger 2), a quarter note F#4 (finger 3), and a quarter note E4 (finger 2). The sixth measure has a quarter note D4 (finger 1), a quarter note C4 (finger 5), a quarter note B3 (finger 1), and a quarter note A3 (finger 4).
- Middle:** Starts with a half rest, followed by a quarter note G4 (finger 1), a quarter note A4 (finger 3), and a quarter note B4 (finger 2). The next measure has a half note C5 (finger 2), a half note B4 (finger 2), and a half note A4 (finger 2). The third measure has a quarter note G4 (finger 1), a quarter note F#4 (finger 2), and a quarter note E4 (finger 1). The fourth measure has a quarter note D4 (finger 2), a quarter note C4 (finger 3), and a quarter note B3 (finger 2). The fifth measure has a quarter note A3 (finger 1), a quarter note G3 (finger 2), a quarter note F#3 (finger 1), and a quarter note E3 (finger 2). The sixth measure has a quarter note D3 (finger 2), a quarter note C3 (finger 1), a quarter note B2 (finger 2), and a quarter note A2 (finger 1).
- Bass:** Starts with a half rest, followed by a quarter note G2 (finger 1), a quarter note A2 (finger 1), and a quarter note B2 (finger 1). The next measure has a half note C3 (finger 1), a half note B2 (finger 1), and a half note A2 (finger 1). The third measure has a half note G2 (finger 1), a half note F#2 (finger 1), and a half note E2 (finger 1). The fourth measure has a half note D2 (finger 1), a half note C2 (finger 1), and a half note B1 (finger 1). The fifth measure has a half note A1 (finger 1), a half note G1 (finger 1), and a half note F#1 (finger 1). The sixth measure has a half note E1 (finger 1), a half note D1 (finger 1), and a half note C1 (finger 1).

System 3:

- Treble:** Starts with a half rest, followed by a quarter note G5 (finger 5), a quarter note A5 (finger 1), and a quarter note B5 (finger 5). The next measure has a half note C6 (finger 1), a half note B5 (finger 1), and a half note A5 (finger 1). The third measure has a quarter note G5 (finger 4), a quarter note F#5 (finger 2), and a quarter note E5 (finger 1). The fourth measure has a quarter note D5 (finger 4), a quarter note C5 (finger 2), and a quarter note B4 (finger 1). The fifth measure has a quarter note A4 (finger 3), a quarter note G4 (finger 2), a quarter note F#4 (finger 3), and a quarter note E4 (finger 2). The sixth measure has a quarter note D4 (finger 1), a quarter note C4 (finger 3), a quarter note B3 (finger 1), and a quarter note A3 (finger 2).
- Middle:** Starts with a half rest, followed by a quarter note G4 (finger 1), a quarter note A4 (finger 1), and a quarter note B4 (finger 1). The next measure has a half note C5 (finger 1), a half note B4 (finger 1), and a half note A4 (finger 1). The third measure has a quarter note G4 (finger 1), a quarter note F#4 (finger 1), and a quarter note E4 (finger 1). The fourth measure has a quarter note D4 (finger 1), a quarter note C4 (finger 1), and a quarter note B3 (finger 1). The fifth measure has a quarter note A3 (finger 1), a quarter note G3 (finger 1), a quarter note F#3 (finger 1), and a quarter note E3 (finger 1). The sixth measure has a quarter note D3 (finger 1), a quarter note C3 (finger 1), a quarter note B2 (finger 1), and a quarter note A2 (finger 1).
- Bass:** Starts with a half rest, followed by a quarter note G2 (finger 1), a quarter note A2 (finger 1), and a quarter note B2 (finger 1). The next measure has a half note C3 (finger 1), a half note B2 (finger 1), and a half note A2 (finger 1). The third measure has a half note G2 (finger 1), a half note F#2 (finger 1), and a half note E2 (finger 1). The fourth measure has a half note D2 (finger 1), a half note C2 (finger 1), and a half note B1 (finger 1). The fifth measure has a half note A1 (finger 1), a half note G1 (finger 1), and a half note F#1 (finger 1). The sixth measure has a half note E1 (finger 1), a half note D1 (finger 1), and a half note C1 (finger 1).

48. Georg Andreas Sorge (1703-1778): Trio a

The musical score is presented in three systems, each consisting of three staves. The first system shows the initial measures with various musical notations, including notes, rests, and fingerings. The second system continues the piece, featuring more complex musical structures and fingerings. The third system concludes the piece, including a repeat sign and a final cadence. The score is written in 3/4 time and includes various musical notations such as notes, rests, and fingerings.

The musical score is organized into three systems, each containing three staves (treble, middle, and bass clefs). The notation includes various musical symbols such as notes, rests, and fingerings. The first system has 6 measures, the second has 6 measures, and the third has 6 measures. The key signature has one sharp (F#). The score is written for a three-manual organ.

49. Friedrich Wilhelm Zachau (1663-1712): Allein Gott in der Höh sei Ehr

This organ score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The piece consists of 24 measures, divided into three systems of eight measures each. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with a triangle symbol (Λ) below notes in the bass staff. The score includes repeat signs and a final double bar line. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and accidentals.

50. Johann Sebastian Bach (1685-1750): Meine Augen schließ' ich jetzt

79

The image displays a three-system organ score for the chorale 'Meine Augen schließ' ich jetzt' by Johann Sebastian Bach. Each system consists of a treble staff and a bass staff. The music is written in G major (one sharp) and common time. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments (circles with a vertical line) are placed above specific notes in the treble staff of each system. The score includes various musical notations such as beams, slurs, and repeat signs. The piece concludes with a double bar line at the end of the third system.

51. Johann Sebastian Bach (1685-1750): Erbarm' dich mein, o Herre Gott.

80

The organ score is written in G major (one sharp) and common time (C). It consists of three systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5. Pedal points are marked with a triangle symbol (Λ). The first system has 6 measures, the second has 5 measures, and the third has 6 measures. The piece concludes with a double bar line in the final measure of the third system.

Organ score for M. Bizjak, page 81. The score is in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system has a treble staff with a single melodic line and a bass staff with a complex accompaniment of chords and moving lines. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with a triangle symbol (Λ) below notes in the bass staff. The first system has 6 measures, the second has 6 measures, and the third has 6 measures, ending with a double bar line.

*Com
of*

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains four measures, and the second system contains five measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments are present on several notes. The bottom staff features a series of ledger lines and notes, suggesting a low-pitched instrument like a cello or double bass. The overall style is Baroque, consistent with Buxtehude's era.

The score is written for three systems of three staves each (treble, middle, and bass clef). It features complex organ textures with many fingerings and articulations.

System 1:

- Staff 1 (Treble): Fingerings 1, 2, 1 2 3 2 1, 2 3 2 1 2, 1 2, 3 2, 1 3 1 2 5 3 3 2 3 2 1 3.
- Staff 2 (Middle): Fingerings 1, 2 3 4 5, 1 2, 2 4, 1, 2 1, 4 2 3 4 5, 1 4 3, 2 1, 4 5, 2.
- Staff 3 (Bass): Fingerings 1, 2, 1 2 3 4 5, 1 2, 2 4, 1, 2 1, 4 2 3 4 5, 1 4 3, 2 1, 4 5, 2.

System 2:

- Staff 1 (Treble): Fingerings 1, 2 3 4 5, 1 2 3, 3 1 3 2 0, 1 2 3 4 5, 1 4 3 2, 3 4 5, 4 2, 1 5, 2 4, 1 3, 2 1 3 5 2 4 3, 1 5 4 3 4, 2 3.
- Staff 2 (Middle): Fingerings 3 5, 2 4, 1 3 0, 2 1 2, 1 4 3 2, 3 4 5, 4 2, 1 5, 2 4, 1 3, 2 1 3 5 2 4 3, 1 5 4 3 4, 2 3.
- Staff 3 (Bass): Fingerings 1, 2, 1 2 3 4 5, 1 2, 2 4, 1, 2 1, 4 2 3 4 5, 1 4 3, 2 1, 4 5, 2.

System 3:

- Staff 1 (Treble): Fingerings 2 4, 1 2 3 4, 3 2 1 2 3 1 1, 2 1, 5, 2 3 1 2 3 2 4 3 2, 1 2 3 2 1 4 2 3 1, 5 3 4 3 4, 2 3.
- Staff 2 (Middle): Fingerings 4 2 3 5, 2 1 2 3 1 4 2 4, 3 5, 2 4 1 3 5, 4 3 2, 1 4 3 2 1, 2 3, 1 4 2 3, 1 4 3 5, 2 4.
- Staff 3 (Bass): Fingerings 1, 2, 1 2 3 4 5, 1 2, 2 4, 1, 2 1, 4 2 3 4 5, 1 4 3, 2 1, 4 5, 2.

53. Johann Sebastian Bach (1685-1750): Wenn wir in höchsten Nöten sein

HW.

RP.

HW.

RP.

HW.

The musical score is written for a single melodic line on a treble and bass staff. It is in G major (one sharp) and 3/4 time. The piece is titled '53. Johann Sebastian Bach (1685-1750): Wenn wir in höchsten Nöten sein'. The score is divided into three systems. The first system begins with a piano (p) dynamic marking. The second system also begins with a piano (p) dynamic marking. The third system begins with a half note rest in the treble. The score includes various musical notations such as notes, rests, and ornaments, as well as fingerings and articulations. The piece is in a common form, and the notation is clear and legible.

RP.

RP.

HW. 3 (RP) 1

HW (5) RP. 1

54. Johann Pachelbel (1653-1706): Vom Himmel hoch, da komm ich her

The image displays three systems of organ tablature for the piece 'Vom Himmel hoch, da komm ich her' by Johann Pachelbel. Each system consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The music is written in G major (one sharp) and 12/8 time. Fingerings are indicated by numbers 1-5 above or below notes. Articulations such as 'HW' (half note), 'POS' (pedal point), and 'Λ' (accent) are used throughout. The first system includes a 'POS' marking in the left-hand treble staff. The second system includes a 'POS' marking in the left-hand treble staff. The third system includes a 'POS' marking in the left-hand treble staff. The piece concludes with a double bar line in the bass staff of the third system.

POS

1 3 4 3 2 1 2 1 3 1 1 1 3 2 1 4 5 1 2 3 2 3 1

1 3 4 3 2 1 2 1 2 1 3 3 2 5 1 2 1 1 2 2 1 4 1 2

(POS)

HW

2 1 3 1 3 4 2 3 4 1 4 3 2 1 2 3 4 2 1 3 4 5 2

1 4 2 4 3 4 1 2 3 2 4 3 1 2 3 2 4 3 1 2 3 4 1 2 3 4 1

(POS)

POS

3 4 3 2 4 3 2 1 2 3 1 5 3 2 4 2 1 4 4 1 2 3 1 4 2 3 4 2 3

1 4 3 1 3 1 4 2 1 2 1 4 3 2 1 4 2 1 1 3 2 1 3 2 2 4 3 1 3 1 5 2 1

(POS)

Lij

55. Johann Sebastian Bach (1685-1750): Wachet auf, ruft uns die Stimme

The image displays a musical score for the hymn "Wachet auf, ruft uns die Stimme" by Johann Sebastian Bach. The score is written for a single melodic line, likely for a voice or a single melodic instrument, and is presented in two systems. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with numerous fingerings indicated by numbers 1 through 5. The score is divided into measures by vertical bar lines, and there are repeat signs in the first system. The bass staff is present but mostly contains rests, suggesting it is a single-melody setting. The overall style is characteristic of Baroque music, with clear melodic lines and structured phrasing.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of three systems of staves. Each system has three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, trills (tr), and fingerings. The first system has four measures. The second system has four measures, with a trill in the middle staff of the second measure. The third system has four measures, with a repeat sign in the second measure. The notation is written in a clear, professional style, suitable for a printed score.

The image displays a musical score for organ, consisting of three systems of staves. Each system includes a treble staff and a bass staff, with various musical notations and fingerings.

System 1:

- Treble Staff:** Contains a series of eighth and sixteenth notes with fingerings: 3 1 3 2 4 3 1 2 3 2 1, 3 4 5 3 2 1 2 1, 3 4 5 3 2 1 2 3, 4 2 3 2 3 2 1 4 3 1 3 2 1 2 1 2 3 3 2 3 2 1 2 3.
- Bass Staff:** Features a melodic line with accents (^) and a lower line with a trill (tr) and other notes.

System 2:

- Treble Staff:** Continues the melodic line with fingerings: 4 1 3 2 3 2 1 2 2 4 3 1 5 3, 1 2 3 2 3 2 1 2 3 2, 3 4 5 3 2 1 2 3 4, 3 2 1 3 4 3 2 1 2 1 2 3 1 3 2 4 3 1 2 3 2.
- Bass Staff:** Includes a trill (tr) and various notes with accents (^) and a lower line with a trill (tr) and other notes.

System 3:

- Treble Staff:** Continues the melodic line with fingerings: 1 2 4 3 2 5 4 2 1 4 2 5 1 2 3 4 2 1 4 1 5 1 3 1 2 3 2 4 1 3 2 1 3 4 5.
- Bass Staff:** Includes a trill (tr) and various notes with accents (^) and a lower line with a trill (tr) and other notes.

The musical score is organized into three systems, each with a treble and bass staff. The key signature is B-flat major (two flats). Fingerings are indicated by numbers 1-5 above notes. Ornaments (Λ) are placed above specific notes in the bass staff of each system. Trills (tr) are marked in the middle staves of the second and third systems. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

System 1: The treble staff begins with a melodic line featuring fingerings 2 1 2 3, 1 3 4, 5, 2 1 2 1, 5, 3 2 1, 3 1 3 1 2 4, 3 2 1 4 3 2 1 2 4, 3 1 3 1 2 1, 3, 4, 1, 3 2 3 2 1 2. The bass staff has a lower line with ornaments and fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 2: The treble staff continues with fingerings 1, 1, 2 4 3 2, 4 5 2 1, 5 3 5 2 1 3 4, 3 4, 3 2 1 3, 4 3 2 1 2, 1 2 3 1 3 2 4 3 1 2, 3 2, 1 3 4, 5. The bass staff includes ornaments and fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 3: The treble staff features complex passages with fingerings 3 2 1 2, 2 3 4, 5, 3 2 1 2, 1 4 2, 3 2 3 2 1 2, 4 5 4, 3 2 1 2 1 2 3, 3 2 3 2 1 4, 1 3 5 4 3 1 2, 5, 1, 4, 2 3, 1 5, 3 2 1, 2, 3 2 3 2 3. The bass staff includes ornaments and fingerings 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

56. Johann Sebastian Bach (1685-1750): Nun freut euch, lieben Christen g'mein

The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a treble staff, a bass staff, and a pedal staff. The music is written in G major (one sharp) and common time (C). The notation includes various musical symbols such as notes, rests, and accidentals, along with extensive fingerings indicated by numbers 1-5 above or below notes. The first system spans 8 measures, the second system spans 8 measures, and the third system spans 8 measures, with a repeat sign at the beginning of the third system. The pedal staff often contains sustained notes or chords, while the treble and bass staves feature more complex melodic and harmonic lines.

The first system of musical notation for organ, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of rapid sixteenth-note passages, each with a sequence of fingerings (e.g., 3 1, 1 2 3, 5 4, 1 4, 1 3 1, 2, 1, 2 4, 1 3, 1 2 5, 1 3, 3, 1 2 1, 1 2 1, 2 3 1, 1 2 3). The middle staff is in bass clef and contains six measures of slower, mostly quarter and eighth notes, with fingerings (e.g., 2, 1 2 3, 4, 2, 1 2 4, 4, 5 2, 1). The bottom staff is in bass clef and contains six measures of sustained notes, mostly half notes and whole notes, with some grace notes and slurs.

The second system of musical notation for organ, consisting of three staves. The top staff continues the rapid sixteenth-note passages with various fingering sequences (e.g., 5 1, 4 3 1 2 3 5, 3 1 2 1 2, 3 5, 1 2 1 2 5, 1 3, 3 1, 1 2 1, 3 1 2 4, 1 2 3 4, 5 1 4, 1 3 2 1 5, 1 3, 1 2 1 2 3 5, 3 1 2 1 2 3 5). The middle staff continues the slower accompaniment with fingerings (e.g., 2, 1, 4, 5, 1 4, 2, 1, 5, 1 3 2 1 2 4, 1 2 1 2 5 2 4, 1 4 2). The bottom staff continues the sustained notes with slurs and grace notes.

The third system of musical notation for organ, consisting of three staves. The top staff continues the rapid sixteenth-note passages with fingerings (e.g., 1 2 5, 1 3, 1 3, 3 2 1, 3 1, 1, 4 1 2, 1 3, 4, 3, 3, 1 2 3, 4, 3, 4, 3 5, 4, 3, 1 2 1). The middle staff continues the slower accompaniment with fingerings (e.g., 1 4, 1 3, 2 3 1 2, 4, 2, 1). The bottom staff continues the sustained notes with slurs and grace notes, ending with a final flourish in the last measure.

57. Johann Sebastian Bach (1685-1750): Wo soll ich fliehen hin

The image displays three systems of musical notation for the organ piece 'Wo soll ich fliehen hin' by Johann Sebastian Bach. Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The treble and bass staves contain musical notation with various fingerings indicated by numbers 1-5. The lower bass staff contains organ tablature, represented by letters (A, B, C, D, E, F, G, A) and numbers (1-5) indicating the specific keys and registers to be played. The piece is in G major and 3/4 time. The first system spans measures 1-6, the second system spans measures 7-12, and the third system spans measures 13-18. The notation includes various musical symbols such as notes, rests, and accidentals, along with the organ-specific tablature.

The image displays three systems of organ music notation, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The music is written in G major (one sharp) and 4/4 time. Fingerings are indicated by numbers 1-5 above or below notes. The first system contains six measures, the second system contains six measures, and the third system contains six measures. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bass line features a series of chords and single notes, often marked with an accent (^) or a fermata.

96

M.Bizjak - orgelske skladbe

(POS)

The musical score is organized into three systems, each with a treble staff, a bass staff, and a separate pedal line at the bottom. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with a triangle symbol (Λ) and the word "PED".

System 1: The treble staff begins with a melodic line. The bass staff contains a series of chords and single notes. The pedal line features a continuous eighth-note pattern. Fingerings are provided for all melodic lines.

System 2: The treble staff continues the melodic development. The bass staff shows more complex harmonic textures. The pedal line maintains its rhythmic pattern. Fingerings are clearly marked throughout.

System 3: The final system concludes the piece. The treble staff has a more active melodic line. The bass staff features sustained chords. The pedal line ends with a final chord. Fingerings are indicated for the final measures.

59. Johann Pachelbel (1653-1706): Wie schön leuchtet der Morgenstern

The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a treble staff, a middle staff, and a bass staff. The notation is primarily in treble clef with a key signature of one flat (B-flat). The music is written in a style characteristic of 17th-century organ tablature, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr' and wavy lines. The first system has a repeat sign at the end. The second system begins with a repeat sign and includes a trill in the middle staff. The third system continues the piece with similar complex rhythmic patterns. The notation is dense and detailed, typical of Pachelbel's organ works.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features intricate melodic lines with many slurs and fingerings. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 4 includes a trill (tr) in the right hand.

Second system of musical notation, measures 5-8. This system continues the piece with more complex melodic patterns in the right hand and a consistent bass line in the left hand. Measure 8 ends with a repeat sign.

Third system of musical notation, measures 9-12. This system begins with a second ending bracket labeled '2.'. The music continues with various melodic and harmonic textures. Measure 12 ends with a repeat sign.

This image displays a page of musical notation for a piano piece, organized into three systems. Each system consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature is one flat (B-flat). The notation includes various musical elements such as notes, rests, and fingerings. The first system features complex melodic lines in the upper staves and a more active bass line. The second system includes a trill (tr) in the middle staff and a more melodic bass line. The third system continues the melodic development in the upper staves and features a more active bass line. The page is numbered 15 in the bottom right corner.

The image displays a musical score for Johann Pachelbel's Toccata e, organized into three systems. Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The first system includes fingering numbers (1, 3, 1, 3, 1, 3, 2, 5) and articulation marks (accents) above the treble staff. The second system features a trill (tr) and fingering numbers (3 2 3 2, 3, 5, 2) above the treble staff. The third system includes fingering numbers (3, 1, 3, 1, 4, 2, 1) above the treble staff. The bass staff in the first system has fingering numbers (1, 3, 1, 3, 2, 5) below it. The lower bass staff in the first system has a single note with a fingering number (1) below it. The second system has a single note with a fingering number (1) below it. The third system has a single note with a fingering number (1) below it. The score is written in a clear, legible font, with notes and rests clearly defined.

The image shows a page of organ music by M. Bizjak, page 102. The score is written for three staves: Treble, Bass, and a lower Bass staff. The music is in G major (one sharp) and 4/4 time. It features complex organ textures with many fingerings and ornaments.

Staff 1 (Treble): Contains the main melody with various ornaments and fingerings. Fingerings include 5 3 1 3 1, 2 3 4 5 1 2 3, 2 3 5 1 4 3 1, 3 5 2 1 3 4 1 2, 5 1 2 3 1 4 5 1, and 5 1 2. Ornaments are marked with a triangle symbol.

Staff 2 (Bass): Provides harmonic support with chords and moving lines. Fingerings include 5 1 3 2 1, 2 3 2, 4, 1 4, 2, 0 5 1 0 4, and 5. Ornaments are marked with a triangle symbol.

Staff 3 (Lower Bass): Contains a continuous bass line with many fingerings and ornaments. Fingerings include 5, 2 4, 1 0 3 4 5 4, 1, 0 1 2 4, 0 2 3 4, 1 3, 0, 0 3 4 3, 2, 0 2 1, 0 1 2 3 2, and 2. Ornaments are marked with a triangle symbol.

The musical score is organized into three systems, each containing three staves (treble, alto, and bass clef). The key signature is one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings like $\wedge$ and $\circ$. Fingerings are indicated by numbers 1 through 5 above or below the notes. The first system spans four measures, the second system spans four measures, and the third system spans four measures, ending with a double bar line. The piece concludes with a final chord in the bass staff.

61. Johann Sebastian Bach (1685-1750): Praeludium et fuga C

Praeludium

The musical score for the Praeludium et fuga C by Johann Sebastian Bach is presented in three systems. The first system (measures 1-4) shows the beginning of the Praeludium with a treble staff melody and a bass staff accompaniment. The second system (measures 5-8) continues the Praeludium with more complex figures. The third system (measures 9-12) shows the transition to the Fuga, marked by a double bar line and a repeat sign. The Fuga begins with a treble staff melody and a bass staff accompaniment. The score includes many fingering numbers (1-5) and dynamic markings (accents, slurs).

105

The musical score is organized into three systems, each containing three staves. The notation includes various musical symbols such as notes, rests, slurs, and trills. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#). The score concludes with a double bar line and repeat signs in the final measure of the third system.

Fuga

[illegible]

Praeludium

62. Johann Sebastian Bach (1685-1750): Praeludium et fuga d

The musical score is presented in three systems, each with a treble and bass staff. The first system includes a 'HW' (Harmonization) label. The second system includes a 'POS' (Positiv) label. The third system includes a 'HW' (Harmonization) label. The score features various musical notations including notes, rests, trills, and ornaments, along with numerous fingerings and articulations.

The musical score is divided into three systems, each with a piano (P) and organ (O) part. The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The organ part often features sustained notes and ornaments. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. The organ part often features sustained notes and ornaments.

System 1: The piano part begins with a series of eighth notes in the right hand, while the left hand provides a harmonic accompaniment. The organ part enters with a series of sustained notes and ornaments.

System 2: The piano part continues with more complex rhythmic patterns. The organ part features a series of sustained notes and ornaments, with a "HW" (Harmonization) marking.

System 3: The piano part concludes with a series of eighth notes. The organ part features a series of sustained notes and ornaments, with a "Fuga" marking.

110 Fuga

HW

POS

111

(POS)

HW POS HW

The musical score is organized into three systems. Each system consists of a grand staff (treble and bass clef) and a separate bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'HW' and 'POS'. Fingering numbers (1-5) are written above many notes. The piece concludes with a double bar line at the end of the third system.

63. Johann Sebastian Bach (1685-1750): Praeludium et fuga e

Praeludium

The musical score is presented in three systems, each with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Articulations like accents (^) and slurs are used throughout. Dynamic markings include 'p' (piano) and 'f' (forte). The piece is titled 'Praeludium' and 'et fuga e'.

113

The musical score is written for organ and includes the following details:

- System 1:** Treble and bass staves with a figured bass line. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff provides harmonic support with a figured bass line.
- System 2:** Treble and bass staves with a figured bass line. This system includes a section labeled "Fuga" starting at measure 10, which is marked with a double bar line and a new time signature of 3/4.
- System 3:** Treble staff with a melodic line and two empty bass staves. The treble staff continues the melodic development with various ornaments and fingerings.

The image displays a page of musical notation for an organ piece, consisting of three systems of staves. Each system includes a treble staff, a bass staff, and a lower bass staff. The notation is written in a key with one sharp (F#) and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 5 above or below notes. Articulation marks, such as slurs and accents, are used throughout. The lower bass staff often contains sustained notes or chords, while the treble and bass staves have more melodic lines. The piece concludes with a final chord in the lower bass staff.

4 0 0 5 0 4 0 0 5 0 5 1 2 1 2 3 2 1 2 3 1 2 3 3 4 5 4 5 1 3 4 5 1 3 5 4 5 2 1 3 2 1 0 3 4 5 115

3 2 0 1 3 2 1 4 1 0 3 2 1 4 1 2 1 2 3 4 3 4 5 1 5 1 3 2 1 5 5 1 5 1 5 4 0 2 3 1 4

5 4 3 2 1 0 5 4 3 2 1 2 0 5 4 3 2 1 0 3 0 4 0 3 0 4 0 5 0 1 2 1 3 4 0 3 0 1 2 3 4 1 2 1 2 3 4 1 2 3 2 1 2

5 5 1 2 0 1 5 2 3 5 1 0 4 1 2 1 3 4 0 5 3 2 0 1 2 3 2 1 3 1 2 3 4

4 1 2 0 2 4 3 1 2 5 1 4 3 1 4 2 1 0 0 2 5 4 3 1 2 5 4 3 1 2 5 0 1 0 4 1 5 0 5 3 4 3

1 2 3 2 3 2 4 3 2 3 4 5 4 5 2 1 3 4 5 1 0 1 2 5 1 4 0 3 1 4 0 5 1 4 1 2 1 3 5

HW

POS

FINE

First system of musical notation (measures 1-6). The treble staff contains sixteenth-note runs with fingerings: (1) 4 3 4 2 1 2, (2) 1 2 4 3, (3) 2 3 5, (4) 1 2 4, (5) 1 2 5, (6) 1 2 4, (7) 3 2, (8) 1 5 4 1, (9) 5 2. The bass staff contains sixteenth-note runs with fingerings: (1) 5 3 1 3, (2) 4 2 1, (3) 5 3 2, (4) 4 2 1, (5) 2, (6) 3, (7) 4, (8) 1 5, (9) 1 5 1 2 3.

Second system of musical notation (measures 7-12). The treble staff contains sixteenth-note runs with fingerings: (1) 1 3 5 3, (2) 1 2 4, (3) 1 2 4, (4) 1 2 4, (5) 1 3 5, (6) 1 2 5, (7) 1 2 4, (8) 3 2, (9) 1 5 4 1, (10) 5 3 2, (11) 1 2 4, (12) 1 3 5. The bass staff contains sixteenth-note runs with fingerings: (1) 5 3 1, (2) 4 2 1, (3) 5 3 1, (4) 4 2 1, (5) 5 3 1, (6) 2, (7) 3, (8) 4, (9) 1 5, (10) 1 5, (11) 5 3 5, (12) 2 1 3. Measure 10 includes a half rest (HW) in the treble staff. Measure 12 has an accent (^) in the bass staff.

Third system of musical notation (measures 13-19). The treble staff contains sixteenth-note runs with fingerings: (1) 1 2 4, (2) 1 3 5, (3) 1 2 4, (4) 1 3 5, (5) 2 3 4, (6) 2 4 5, (7) 3 1 2 3, (8) 1 2, (9) 3 4, (10) 3 2 3 2 tr, (11) 1, (12) 5 3 2. The bass staff contains sixteenth-note runs with fingerings: (1) 5 3 5, (2) 2 1 3, (3) 5 3 5, (4) 2 1 2, (5) 1 4, (6) 5, (7) 1, (8) 2, (9) 1 4. Measures 13, 15, 17, and 19 have accents (^) in the bass staff. Measure 18 has a circle (o) in the bass staff. The system concludes with the instruction "DA CAPO AL FINE".

Fuga

The musical score is divided into three systems, each with three staves: Treble, Bass, and Organ Pedals. The key signature is B-flat major (two flats) and the time signature is common time (C).

System 1:

- Treble:** Starts with a whole rest, followed by a half note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bass:** Starts with a half note G3, followed by a series of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.
- Organ Pedals:** Remains silent.

System 2:

- Treble:** Continues the melodic line with various intervals and a trill (tr) on G4.
- Bass:** Provides harmonic support with sustained notes and moving lines.
- Organ Pedals:** Enters with a series of eighth notes in the first measure.

System 3:

- Treble:** Features complex rhythmic patterns, including sixteenth and thirty-second notes.
- Bass:** Continues the harmonic development.
- Organ Pedals:** Features a prominent eighth-note pattern in the first measure.

2 3 4 5 4 1 5 3 2 1 4 5 2 5 4 2 1 2 4 0 5 2 1 2 3 1 4 3 1 4 5 1 5 2 1 3 2 4 5 1 5 2 1 3 2 4 1119

5 1 2 4 1 5 3 2 3 2 3 2 0 1 3 4 3 4 2 3 2 1 3 1 2 1 3 5 1 2 4 1 5 1 0 3 4 1 4 1

5 1 4 1 4 2 5 3 4 0 2 1 2 3 1 0 2 4 1 3 1 4 5 3 1 4 1 5 1 4 2 5 3 4 2 3 0

65. Johann Sebastian Bach (1685-1750): Preludium et fuga G

Praeludium

The musical score for the Praeludium of Johann Sebastian Bach's Preludium et fuga G, BWV 576, is presented in three systems. The first system begins with a treble and bass staff for the organ, and a separate bass staff with figured bass. The second system continues the piece with more complex figures and ornaments. The third system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and ornaments, as well as fingerings and performance instructions like 'HW' and 'POS'.

HW

POS

- zveza HW-ped

(POS)

The musical score is organized into three systems, each with three staves: Treble, Bass, and Pedal.

- System 1:** The Treble staff contains a series of eighth-note patterns with fingerings (e.g., 5 3 2 1, 4 2 1, 2 3 5 3, 4 2 1, 2 3 5 2, 3 1, 1 2 5 2, 3 1, 2 3 5 1). The Bass staff features chords and eighth-note patterns with fingerings (e.g., 1 2 4 5, 1 3, 5 4 2 1, 1 3, 5 4 2 1, 5 3 2 1, 5 3 2 1, 4 3 2 1). The Pedal staff has a simple eighth-note accompaniment.
- System 2:** The Treble staff continues with eighth-note patterns and fingerings (e.g., 3 4 2 3 1 5 3 5, 3 1 5 4 3 4 2 1). The Bass staff has chords and eighth-note patterns with fingerings (e.g., 3 2, 4 1, 2 1, 3 2, 3 2 1, 2 1 3). The Pedal staff features a long, sustained note followed by a series of eighth-note patterns with fingerings (e.g., 3 2 1, 2 1 3). A performance instruction "+ zveza HW-ped" is written above the Pedal staff.
- System 3:** The Treble staff has rests followed by eighth-note patterns with fingerings (e.g., 2 3 5 3, 4 2 3 2 1, 3 1, 4). The Bass staff has rests followed by eighth-note patterns with fingerings (e.g., 5 3 2 1, 1 3 5, 1 2 5, 3 2 1, 2 4, 5 1, 3 2, 4 1, 3 1, 3 2). The Pedal staff features a series of eighth-note patterns with fingerings (e.g., 5 3 2 1, 1 3 5, 1 2 5, 3 2 1, 2 4, 5 1, 3 2, 4 1, 3 1, 3 2). A performance instruction "HW" is written above the Bass staff, and "Fuga" is written above the Pedal staff.

The image displays a musical score for an organ, consisting of three systems of staves. Each system includes a treble staff, a bass staff, and a pedal staff. The music is written in a key with one sharp (F#) and a common time signature. Fingerings are indicated by numbers 1-5 above or below notes. Articulation marks, such as accents (^) and slurs, are present throughout the score. The first system spans 6 measures, the second system spans 6 measures, and the third system spans 6 measures. The pedal part is mostly silent in the first two systems, with some notes appearing in the third system.

123
0
2 1

The musical score consists of three systems, each with three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). The first system contains 4 measures, the second system contains 5 measures, and the third system contains 5 measures. The notation includes various musical symbols such as notes, rests, slurs, ornaments (small circles with a vertical line), and fingerings (numbers 1-5). The lower Bass staff features sustained notes with slurs and ornaments, likely representing pedal points or sustained bass notes.

66. Johann Sebastian Bach (1685-1750): Preludium et fuga g

Praeludium

The musical score for the Preludium of the Notebook for Anna Bach, BWV 545, by Johann Sebastian Bach, is presented in a single system of 16 measures. The piece is in G major (one sharp) and 3/4 time. The notation is on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece is divided into two systems of eight measures each. The first system ends with a repeat sign, and the second system ends with a final cadence.

The musical score is written for organ and consists of three systems. Each system has three staves: a treble staff, a middle staff, and a bass staff. The key signature is one flat (B-flat).

System 1: The treble staff contains a series of eighth-note patterns with fingerings: 2 1 3 1 5, 2 3 5, 2 1 4 5, 2 4 5, 4 5 3, 3 2 3 2 (trill), 1, 5 3 3 3, 1 2 4 2 1, 5 3 3 1, 1 2 4 2 1. The middle and bass staves provide harmonic support with chords and single notes.

System 2: The treble staff continues with eighth-note patterns and fingerings: 5 3 1, 5 4 3, 2 3 1, 2 1 3, 5 2 3 5, 2 1 3, 5 2 3 5, 2 1 3, 5 2 3 5, 2 1 3, 5 2 3 5. The middle and bass staves continue the harmonic accompaniment.

System 3: The treble staff features more complex patterns with fingerings: 4 5 3, 3 2 3 2 (trill), 1, 5 2, 4 2, 1 5 4 3 4 3 (trill), 0 4 3, 3, 4 3 4 2, 3, 1 2 2 5 4, 3 1 5 4 2 1 5. The middle and bass staves conclude the piece with sustained chords and notes.

The word "Fuga" is written in the middle of the third system, indicating the beginning of a fugue section.

First system of musical notation. The treble staff features a complex melodic line with numerous ornaments and fingerings. The middle and bass staves provide accompaniment. The key signature is two flats (B-flat and E-flat).

Second system of musical notation. The treble staff continues the complex melodic line. The middle and bass staves continue the accompaniment. The key signature remains two flats.

Third system of musical notation. The treble staff concludes the complex melodic line. The middle and bass staves continue the accompaniment. The key signature remains two flats.

The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a top treble staff, a middle staff (likely for the right hand or a specific organ stop), and a bottom bass staff. The notation includes various musical symbols such as notes, rests, and ornaments, along with extensive fingerings indicated by numbers 1-5. The first system spans six measures, the second system spans six measures, and the third system spans six measures, concluding with a double bar line. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be common time (C).

The musical score is presented in three systems, each with three staves. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. The piece is in common time (C) and features a key signature of one sharp (F#). The first system contains measures 1-12, the second system contains measures 13-24, and the third system contains measures 25-36. The piece concludes with a final cadence in the third system.

The musical score is written for organ and consists of three systems of staves. The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (Λ). Fingerings are indicated by numbers 1-5 above or below notes. The key signature is one sharp (F#).

System 1: The first system features a treble and bass staff. The treble staff has a complex melodic line with many trills and slurs. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. Fingerings are meticulously marked throughout.

System 2: The second system continues the piece, showing more intricate melodic patterns in the treble and a more active bass line. It includes several trills and slurs, with fingerings clearly indicated for the performer.

System 3: The third system begins with a section labeled "Fuga" in the bass staff. This section features a more complex, contrapuntal texture. The treble staff continues with melodic development, while the bass staff introduces the fugue theme. The system concludes with a final melodic phrase in the treble.

130

The image displays three systems of organ music notation, measures 130 through 137. Each system consists of three staves: Treble, Middle, and Bass. The notation includes various musical symbols such as notes, rests, and fingerings. The first system (measures 130-131) shows a complex melodic line in the Treble staff with many accidentals and fingerings. The second system (measures 132-133) continues the melodic development. The third system (measures 134-135) shows a more rhythmic passage. The final system (measures 136-137) concludes the piece with a final cadence. The notation is dense and includes many accidentals and fingerings, indicating a high level of technical difficulty.

Praeludium

The musical score is written for a single manual in the first two systems and two manuals in the third system. It is in B-flat major (two flats) and 3/4 time. The first system contains four measures of music. The second system also contains four measures. The third system contains five measures, with the first four measures for the upper manual and the fifth measure for the lower manual. The score includes numerous fingerings (numbers 1-5) and ornaments (marked with a triangle and a circle). The piece concludes with a final ornamented note in the fifth measure of the third system.

The image shows a page of organ music by M. Bizjak, page 133. The score is written for three staves (treble, middle, and bass) and is in B-flat major and 4/4 time. The first system has a key signature of one flat and a 4/4 time signature. The second system has a key signature of two flats and a 4/4 time signature. The third system has a key signature of two flats and a 3/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as fingerings and articulations.

Fuga

HW

POS

The musical score is a fugue in B-flat major, 3/4 time. It consists of three systems of three staves each. The first system shows the beginning of the piece with a treble staff starting on a whole note B-flat and a bass staff starting on a whole note B-flat. The second system continues the polyphonic texture with various intervals and accidentals. The third system concludes the piece with a final measure marked 'POS'. The score is heavily annotated with fingering numbers (1-5) and includes many accidentals (sharps, flats, naturals) to indicate specific pitches and fingerings for the performer.

Praeludium

The musical score for the Praeludium et fuga C by Johann Sebastian Bach is presented in three systems. The first system consists of four measures, the second of five measures, and the third of four measures. The notation is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is divided into three systems. The first system has four measures. The second system has five measures. The third system has four measures, ending with a repeat sign and a final measure. The notation includes various musical symbols such as notes, rests, accidentals, and a trill (tr) in the third system.

The first system of musical notation for organ, consisting of three staves. The top staff (treble clef) begins with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The middle staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes.

The second system of musical notation for organ, continuing the piece. The top staff includes a trill (tr) marking. The middle and bottom staves continue the harmonic and bass accompaniment, with the middle staff showing more complex chordal textures and the bottom staff maintaining a steady rhythmic pattern.

The third system of musical notation for organ, concluding the piece. The top staff features a first ending bracket (1.) leading to a final cadence. The middle and bottom staves provide the final accompaniment, with the bottom staff ending on a sustained note.

Fuga

2.

The first system of musical notation for 'Fuga' consists of three staves. The top staff is a grand staff (treble and bass clef) with a 2/4 time signature. It begins with a half rest, followed by a series of eighth and sixteenth notes, including a trill marked 'tr'. The middle and bottom staves are empty, with a half rest in the bottom staff.

The second system of musical notation continues the piece. The top staff features a trill marked 'tr' and a series of eighth and sixteenth notes. The middle and bottom staves contain various rhythmic patterns, including eighth and sixteenth notes, and a half rest in the bottom staff.

The third system of musical notation concludes the piece. The top staff features a trill marked 'tr' and a series of eighth and sixteenth notes. The middle and bottom staves contain various rhythmic patterns, including eighth and sixteenth notes, and a half rest in the bottom staff.



The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains a melody with eighth and sixteenth notes, including a trill (tr) in the third measure. The middle staff is a bass clef staff, mostly containing rests. The bottom staff is a bass clef staff, also mostly containing rests.



The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains a melody with eighth and sixteenth notes, including a trill (tr) in the third measure. The middle staff is a bass clef staff, mostly containing rests. The bottom staff is a bass clef staff, also mostly containing rests.



The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a treble clef on the left. It contains a melody with eighth and sixteenth notes, including a trill (tr) in the third measure. The middle staff is a bass clef staff, mostly containing rests. The bottom staff is a bass clef staff, also mostly containing rests.

The image displays a musical score for a Praeludium and Fugue in D major, BWV 62a, by Johann Sebastian Bach. The score is presented in three systems, each containing three staves (treble, alto, and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *tr* (trill). The first system (measures 140-144) shows the beginning of the Praeludium, characterized by a simple, flowing melody in the treble staff and a more active bass line. The second system (measures 145-149) continues the Praeludium, featuring a trill in the treble staff and a more complex, rhythmic bass line. The third system (measures 150-154) shows the beginning of the Fugue, which is characterized by a more complex, rhythmic melody in the treble staff and a more active bass line.

The musical score is divided into three systems. The first system consists of three staves: a treble staff, a middle staff, and a bass staff. The second system consists of two staves: a treble staff and a bass staff. The third system consists of three staves: a treble staff, a middle staff, and a bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. It features various musical notations including eighth notes, sixteenth notes, and rests. The word "Fuga" is written at the end of the third system.

The first system of musical notation for the piece 'Fuga' consists of five measures. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a whole rest in the bass. The second measure has a whole rest in the bass. The third measure has a whole rest in the bass. The fourth measure has a whole rest in the bass. The fifth measure has a whole rest in the bass. The treble staff contains a melodic line with various intervals, including a trill (tr) in the fifth measure.

The second system of musical notation for the piece 'Fuga' consists of five measures. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a whole rest in the bass. The second measure has a whole rest in the bass. The third measure has a whole rest in the bass. The fourth measure has a whole rest in the bass. The fifth measure has a whole rest in the bass. The treble staff contains a melodic line with various intervals, including a trill (tr) in the fifth measure.

The third system of musical notation for the piece 'Fuga' consists of five measures. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first measure has a whole rest in the bass. The second measure has a whole rest in the bass. The third measure has a whole rest in the bass. The fourth measure has a whole rest in the bass. The fifth measure has a whole rest in the bass. The treble staff contains a melodic line with various intervals, including a trill (tr) in the fifth measure.

The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The first system shows a complex melodic line in the treble staff and a more rhythmic bass line. The second system features a more melodic bass line and a treble staff with some rests. The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

Praeludium

The first system of musical notation for the Praeludium. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a whole rest in the treble staff, followed by a series of chords and moving lines in the bass staff.

The second system of musical notation for the Praeludium. It continues the piece with similar harmonic and melodic structures. A trill (tr) is marked above a note in the treble staff towards the end of the system.

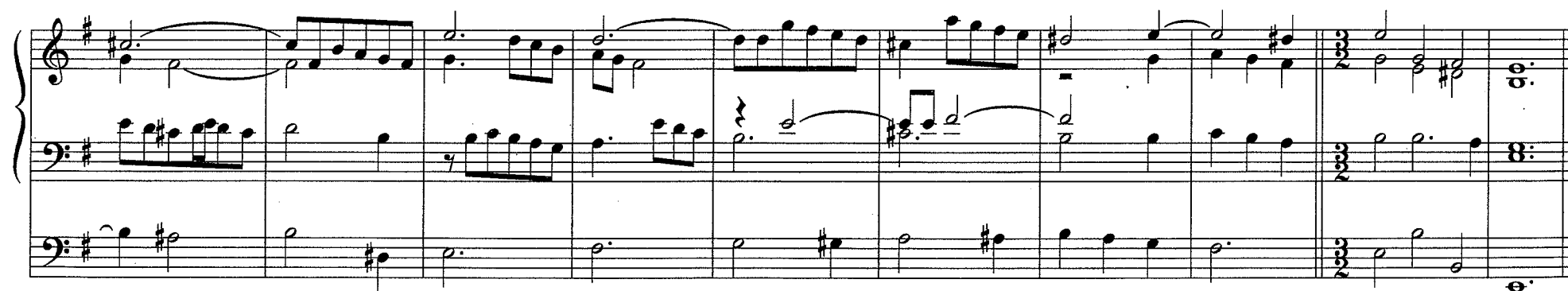
The third system of musical notation for the Praeludium. It concludes the piece with a final cadence. The notation includes various rests and melodic fragments across the three staves.



Fuga







The image displays a musical score for a Praeludium and Fugue in F major by Johann Sebastian Bach. The score is arranged in three systems, each with three staves. The top two staves of each system are joined by a brace, indicating a grand staff. The bottom staff is a single bass line. The key signature is one flat (B-flat), and the time signature is 3/8. The first system (measures 1-7) features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. The second system (measures 8-14) includes a trill (tr) in the treble staff and ends with the word "FINE". The third system (measures 15-21) continues the melodic and harmonic development. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system of musical notation for organ, consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord (F4, A4, C5) and is followed by six measures of eighth-note triplets. The middle staff is in bass clef and contains six measures of eighth-note triplets. The bottom staff is in bass clef and contains six measures of whole rests.

The second system of musical notation for organ, consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of eighth-note triplets, followed by a double bar line, and then two more measures of eighth-note triplets. The middle staff is in bass clef and contains six measures of eighth-note triplets, followed by a double bar line, and then two more measures of eighth-note triplets. The bottom staff is in bass clef and contains six measures of whole rests, followed by a double bar line, and then two more measures of whole rests.

The third system of musical notation for organ, consisting of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of eighth-note triplets, followed by a double bar line, and then two more measures of eighth-note triplets. The middle staff is in bass clef and contains six measures of eighth-note triplets, followed by a double bar line, and then two more measures of eighth-note triplets. The bottom staff is in bass clef and contains six measures of whole rests, followed by a double bar line, and then two more measures of whole rests. The system concludes with the instruction "DA CAPO AL FINE" and a trill (tr) in the final measure of the top staff.

Fuga

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a whole rest in the top staff. The middle staff starts with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. This is followed by a series of sixteenth-note runs. The bottom staff contains whole rests throughout this system.

The second system continues the piece. The top staff features a trill (tr) on a quarter note G4. The middle staff continues with sixteenth-note patterns and rests. The bottom staff has whole rests in the first two measures, followed by a quarter rest and then a quarter note G4 in the fourth measure.

The third system concludes the piece. The top staff has a trill (tr) on a quarter note G4. The middle staff features sixteenth-note runs and rests. The bottom staff has sixteenth-note runs in the first measure, followed by whole notes and half notes.



Praeludium

The musical score is written for a three-staff instrument, likely an organ. It is in G major (one sharp) and common time (C). The score is divided into three systems. The first system consists of a grand staff (treble and bass) and a separate bass staff. The second system consists of a grand staff and a separate bass staff. The third system consists of a grand staff and a separate bass staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.



The image displays three systems of musical notation for an organ piece, likely in G major (one sharp). Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The first system shows the initial measures with a treble staff featuring eighth and sixteenth notes, a bass staff with a continuous eighth-note pattern, and a lower bass staff with whole notes. The second system continues the melodic development in the treble and the eighth-note accompaniment in the bass. The third system features more complex textures, including sixteenth-note runs in the treble and sustained notes in the lower bass staff.



Praeludium

The first system of musical notation for the Praeludium. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is one flat (B-flat) and the time signature is 3/2. The music begins with a whole rest in the top staff, followed by a series of eighth notes. The middle staff contains chords and single notes, while the bottom staff has whole notes.

The second system of musical notation for the Praeludium. It continues the three-staff format. The top staff features a series of eighth notes, while the middle and bottom staves contain chords and single notes. The music is in a simple, homophonic style.

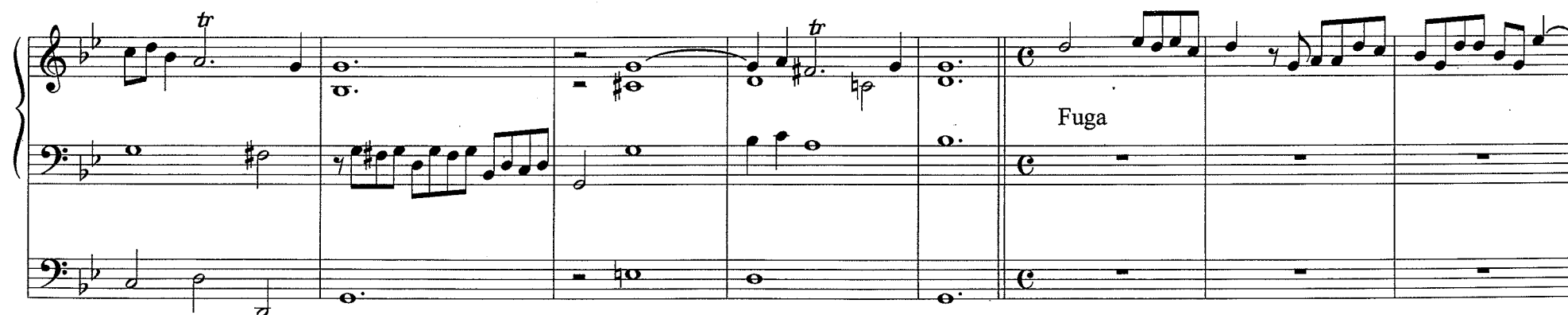
The third system of musical notation for the Praeludium. It continues the three-staff format. The top staff features a series of eighth notes, while the middle and bottom staves contain chords and single notes. The music is in a simple, homophonic style.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, including a trill (tr) on a dotted quarter note. The middle staff is in bass clef and contains a series of chords and some moving lines. The bottom staff is also in bass clef and contains a single melodic line with a few notes.



The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, featuring a series of eighth and sixteenth notes. The middle staff contains chords and some moving lines. The bottom staff contains a single melodic line with a few notes.



The third system of musical notation consists of three staves. The top staff features a melodic line with a trill (tr) on a dotted quarter note. The middle staff contains chords and some moving lines. The bottom staff contains a single melodic line with a few notes. The system concludes with a double bar line and the word "Fuga" written in the middle of the system.

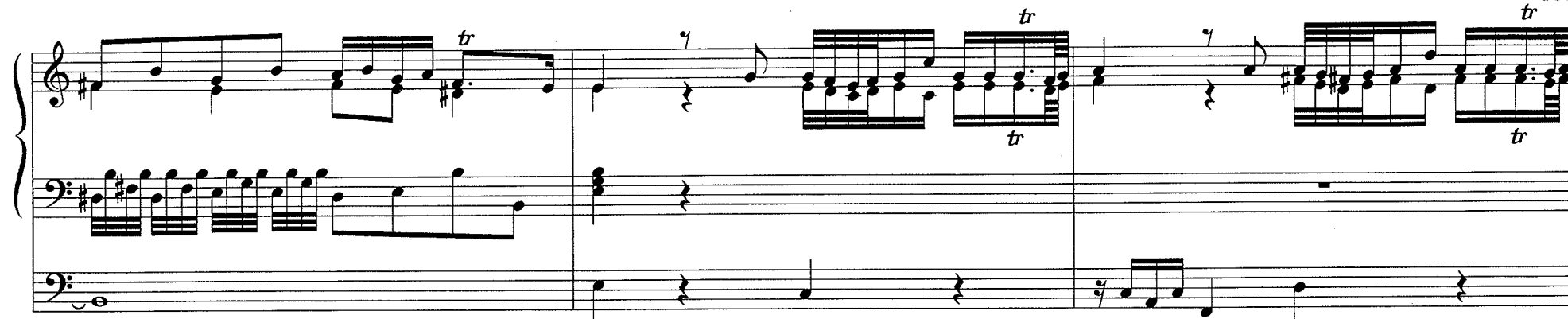
The first system of musical notation for organ, consisting of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The middle and bottom staves are in bass clef and contain mostly whole and half notes, with some rests.

The second system of musical notation for organ, consisting of three staves. The top staff continues the melodic line from the first system, featuring a trill (tr) and various note values. The middle and bottom staves continue the accompaniment, with the bottom staff showing more active movement in the later measures.

The third system of musical notation for organ, consisting of three staves. The top staff continues the melodic line, ending with a series of sixteenth notes. The middle and bottom staves continue the accompaniment, with the bottom staff showing a more active line in the final measures.



The image displays a musical score for a Praeludium and Fugue by Johann Sebastian Bach, page 160. The score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The time signature is common time (C). The key signature is one sharp (F#), indicating D major or B minor. The Praeludium section (measures 1-12) features a flowing melody in the treble staff, with the bass staff providing harmonic support. The Fugue section (measures 13-24) is characterized by a complex, interwoven texture with multiple voices. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



First system of musical notation, featuring a grand staff with three staves. The top staff contains a melody with trills (tr) and grace notes (7). The middle staff has a complex rhythmic pattern with many sixteenth notes. The bottom staff has a simple bass line.



Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and trills in the upper staves, with more active bass lines in the lower staves.



Third system of musical notation, concluding the piece. It includes a section labeled "Fuga" in the middle staff, which begins with a new melodic line. The system ends with a trill (tr) in the top staff.

162

First system of musical notation, measures 162-169. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff is a bass clef, mostly containing whole rests. The bottom staff is a bass clef, also mostly containing whole rests. Measure 169 ends with a double bar line.

Second system of musical notation, measures 170-177. The system consists of three staves. The top staff continues the melodic line from the previous system. The middle and bottom staves contain more active bass lines, with eighth and sixteenth notes. Measure 177 ends with a double bar line.

Third system of musical notation, measures 178-185. The system consists of three staves. The top staff features a melodic line with some rests. The middle and bottom staves continue with active bass lines. Measure 185 ends with a double bar line.



First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music features various note values, including eighth and sixteenth notes, and rests. There are some accidentals, such as a natural sign and a sharp sign.



Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music continues with various note values and rests. There are some accidentals, such as a natural sign and a sharp sign.



Third system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a bass clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music continues with various note values and rests. There are some accidentals, such as a natural sign and a sharp sign. A trill (tr) is marked above a note in the top staff.

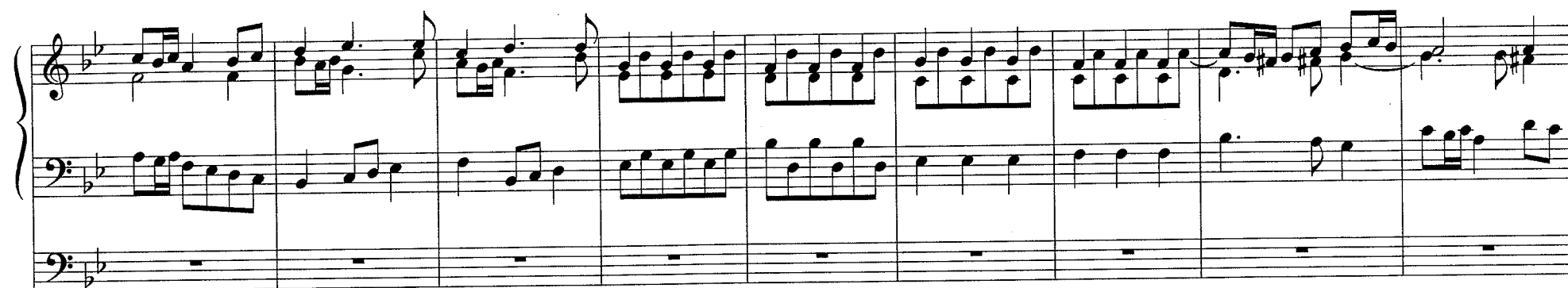
Praeludium

The musical score is written for a three-staff instrument, likely an organ. It is in B-flat major (two flats) and common time (C). The first system shows the beginning of the Praeludium, with a treble staff featuring a series of eighth-note runs and a bass staff with a simple accompaniment. The second system continues the Praeludium with more complex runs and a trill in the treble staff. The third system shows the beginning of the Fuga, with the treble staff remaining empty and the bass staff starting a series of eighth-note runs.

The musical score is written for organ and consists of three systems of staves. Each system includes a grand staff (treble and bass clef) and a separate pedal staff (bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The first system contains four measures. The second system contains four measures. The third system contains four measures, with a repeat sign at the beginning and a trill (tr) marked above the final note of the first measure in the treble staff. The score concludes with a double bar line and a final 3/4 time signature.

Fuga

The musical score is written for organ and consists of three systems, each with three staves (treble, middle, and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a treble staff containing a series of eighth-note runs and a final measure with a fermata. The middle and bass staves of the first system contain rests. The second system features more complex textures, with the treble staff playing a continuous eighth-note pattern and the middle staff entering with a melodic line. The third system continues the development of the themes, with the treble staff playing a descending scale and the middle staff providing harmonic support. The score concludes with a final measure in the treble staff.



KAZALO SKLADB

1. Giacomo Carissimi (1608-1674): Fughetta a	1
2. Abraham van den Kerckhoven (1627-1678): Allegretto Pastorale F	2
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