

ANGELA TOMANIČ



ŠOLA za ORGLE

III.

## Iz ocen tretjega zvezka Šole za orgle:

»Šola za orgle III ima vse lastnosti, ki jih mora imeti dober učbenik: jasna notografija, potreben prstni red, pedalni red z jasnimi znaki za konice in pete, loki za pravo faziranje ter agogična in dinamična navodila. Iz vseh teh lastnosti je razvidno, da je zvezek profesionalno zasnovan in da ima prof. Tomaničeva dolgoletne izkušnje. Po zasnovi in izvedbi je tretji zvezek Šole za orgle idealno dopolnilo prvima dvema zvezkoma.« Dr. Edo Škulj

»Tretji zvezek Šole za orgle predstavlja nadaljevanje učbenika, ki ga je na podlagi dolgoletnih pedagoških in poustvarjalnih izkušenj oblikovala Angela Tomanič. Projekt orgelske šole, ki je krona njenega pedagoškega življenjskega dela, je bil še kako potreben Slovencem. To je prva orgelska šola, ki smo jo dobili - kot eden zadnjih narodov v Evropi ... Tretji zvezek nadgrajuje prva dva v smislu povečevanja težavnostne stopnje in s tem perfekcioniranja orgelske igre.« Prof. Milko Bizjak

»Tretji zvezek Šole za orgle A. Tomaničeve je najobsežnejši notni zvezek iz te serije (60 strani) ... Posebnost tega zvezka je poudarjena ali izključno skupna igra na orgelskem manualu in s pedalom. Posebnost take sinhronizirane igre pa so že lahko povsem umetniški in ne več zgolj 'šolski' izdelki.« Mag. Franc Križnar

Strokovni svet Republike Slovenije za splošno izobraževanje je dne 20. 3. 1997 na svoji 7. seji s sklepom 612-31/97-25.3.97 učbenik Angele Tomanič Šola za orgle III. potrdil za pouk ogel v 3. razredu glasbene šole.

## O prvih dveh zvezkih Šole za orgle:

»Učbenik v celotni zasnovi in njeni izpeljavi uresničuje učni načrt za orgle na Orglarski šoli v Ljubljani, ki se je izoblikoval v razdobju dvaindvajsetih let nazaj. Njegova prednost je v tem, da izhaja iz neposredne prakse: najprej iz koncertnega in liturgičnega udejstvovanja avtorice same kot tudi iz njenega pedagoškega dela z učenci.« Prof. Jože Trošt, ravnatelj OŠLjubljana

»Šola je zasnovana navidez preprosto in enostavno, vendar, ko jo natančno pregledamo, vidimo, da gre za pretehtano in v detailih premišljeno dejanje, ki omogoča ustvariti sistem, zagotavljač uspešnost orgelskega pedagoga ... Nekdanji študentki prof. Angeli Tomanič lahko k Orgelski šoli iskreno čestitam.«

red. prof. Hubert Bergant, Akademija za glasbo, Ljubljana

»S tem prvim zvezkom Šole za orgle je Angela Tomanič pionirsko stopila na slovenski oder glasbenega šolanja, saj je to prva slovenska tiskana šola za orgle v tej obliki.« Saša Frelih-Mišo, Glasbena Mladina, Knjižne izdaje

»Šola za orgle je visoko kvaliteten pedagoški učbenik na področju orgelske umetnosti, utemeljen na sistematičnosti, metodičnosti in bogastvu izkušenj, kateri se uporablajo že dosti let na evropskem zahodu (Nemčija, Avstrija i.dr.). Posebej je pohvaliti uvrstitev primerov iz praktične duhovno-liturgične uporabe, kar se od vsestransko izobraženega organista obvezno pričakuje. Zelo me veseli, da je slovenska orgelsko-glasbena pedagogika z omenjeno knjigo dobila svojo prvo orgelsko šolo. Na Hrvaškem, žal, tega dela ni še nihče opravil.« Prof. Draško Baumgarten, Rijeka/Illirska Bistrica

Strokovni svet Republike Slovenije za vzgojo in izobraževanje je dne 1. 6. 1995 na svoji 22. seji s sklepoma SS 601-125/95 in SS 601-126/95 učbenika Angele Tomanič Šola za orgle I. in Šola za orgle II. potrdil za začetni pouk na »Cerkvenih orgelskih šolah.«

### *Angela Tomanič Šola za orgle, III. del*

Risba: Maja Dolores Šubic

Tisk: Tiskarna Skušek, Ljubljana

Založila: Angela Tomanič

2. izdaja

Ljubljana, april 1997

To izdajo je gmotno podprlo Ministrstvo za šolstvo in šport Republike Slovenije.

Zahvaljujem ze prof. Marijanu Lipovšku, ki mi je ljubeznivo dovolil, da sem po tem zvezku natrosila nekaj odlomkov iz njegovega prevoda Male kronike Ane Magdalene Bach pisateljice Esther Meynell.

Po mnenju Ministrstva za šolstvo in šport Republike Slovenije št. 415-106/93 z dne 2. 9. 1993 spada ta publikacija med proizvode, za katere se plačuje 5% davek od prometa proizvodov (Ur. l. RS št. 4/92 tč. 13 tar. št. 3).

# Namesto pedalnih vaj

... sem izbrala odlomke iz raznih avtorjev. Vadili jih bomo v ritmičnih spremembah in si tako pridobili večjo hitrost. Zlasti pri tridelnih ritmih pa bomo skrbeli za pravilni poudarek. Vedno bomo spoštovali dobo.

## Iz Preludija v C-duru (BWV 531)

Johann Sebastian Bach

*Osminke krajšamo za polovico. Doba je četrtinka.*

Kar je mojega očeta pri gospodu Bachu najbolj presenetilo, čemur se je najbolj čudil in kar je naredilo nanj največji vtis, je bila zunanja mirnost in lahkotno igranje. Čeprav so njegove noge po pedalih kar švigale sem ter tja, kot da bi imele peruti, se je zdelo, da se organistovo telo sploh ne premika. Ni se zvijal in obračal sem ter tja, kakor to počnejo drugi organisti. Bachova igra je bila sama popolnost, ki se dozdeva lahka in ne kaže nobenega truda, ne napora.

✓ Esther Meynell: J. S. BACH, Mala kronika Ane Magdalene Bach  
(str. 24, prevedel Marijan Lipovšek)

## Preludij v c-molu

(BWV 549)

Johann Sebastian Bach

Johann Sebastian Bach

2.

1)  $\begin{matrix} 1 & 2 \\ 3 & 4 \end{matrix}$  (= mordent)

A musical score for piano, featuring four staves of music. The score is divided into four sections by measure numbers: 18, 21, 24, and 27. The music is in common time and uses a key signature of one flat (B-flat). The piano has two manuals: the upper manual (treble clef) and the lower manual (bass clef). The score includes various musical elements such as sixteenth-note patterns, eighth-note chords, grace notes, and dynamic markings like crescendos and decrescendos. Measure 18 starts with a sixteenth-note pattern in the treble staff, followed by a bass line in the bass staff. Measures 21 and 24 show more complex sixteenth-note figures with grace notes and dynamic markings like '3' and '2'. Measure 27 concludes the page with a final sixteenth-note pattern.

Iz Preludija v D-duru  
(BWV 532)

Johann Sebastian Bach

3.

Alla breve

Adagio

Iz Fuge v D-duru  
(BWV 532)

Johann Sebastian Bach

4.

Iz Fuge v a-molu  
(BWV 543)

Johann Sebastian Bach

5.

Vse osminke so kratke, prva in četrt sta malo daljši. Pazimo, da je poudarek na pravem mestu. Vadimo tudi vsako nogo posebej. Doba je  $\text{d}.$ .

## Iz Fuge v C-duru

(BWV 564)

Johann Sebastian Bach

6.

1) Vse tri osminke so kratke, prva malo daljša.

2) in 3) 4) Doba je  $\text{d}..$

# Iz Preludija in fuge v e-molu

Dietrich Buxtehude

7.

The musical score consists of eight staves of basso continuo music in 12/8 time, key of E major (two sharps). The music features eighth-note patterns with dynamic markings (accents) above the notes. The first staff begins with a dotted half note followed by an eighth-note pattern. Subsequent staves show more complex patterns involving sixteenth notes and eighth-note pairs. The score is divided into measures by vertical bar lines.

1) Prva in sedma osminka sta poudarjeni (toliko daljši, da sta skoraj povezani z drugo in osmo), toda tudi nepoudarjene osminke naj se dobro oglasijo (dotik naj bo čvrst, ne kot da smek se spekli). Tempo je hiter, doba je  $\text{♩}$ .

## Iz Sonate V.

Andante con moto

Felix Mendelssohn - Bartholdy

8. *p*

Prva in četrtka četrinki sta poudarjeni (malo daljši = ) . Doba je .  
*l* = leva noge, *r* = desna noge  
 (Če naletimo na take oznake, je koristno dopolniti pedalni red po svoji meri, tudi s peto.)

## Iz Finala

César Franck

**Allegro maestoso**

9.

*rall.*      *a tempo*

Vse fraze igramo legatissimo.

## Iz Finala 1. simfonije

Louis Vierne

Allegro ( $\text{d}=76$ )

10.

Karseda vezano.

# Iz Fuge na velikonočno alelupo

Marcel Dupré

**Allegro**

11. 

Vadimo 1)  |  in 2)  | 

Tudi pri staccatu se morajo slišati vsi toni.

Sebastijan je bil vedno voljan stopiti iz svojega visokega svetá in znanja in vsakemu otroku, vsakemu začetniku na poti k umetnosti prijazno ponuditi roko in ga voditi do večjega znanja. Pri nobenem učencu ni nikoli postal nestrepn, grajal in obojajal je le nepazljivost in brezbržnost,

Če bi sedaj le mogla opisati, kako je poučeval! Ne verjamem, da bi na vsem svetu našli boljšega učitelja, tako spodbudnega, tako potrpežljivega - le ne z lenimi učenci - tako neutrudnega in natančnega, zakaj njegove oči in ušesa niso prezrla niti najmanjše napake. Vedno je opazil površnost ali nepazljivost v igri.

# K skladbam

## 1. J. S. Bach: Mali preludij in fuga v C-duru

Skrbno pripravimo težja mesta. Hitrost celote pridobimo z ritmičnimi spremembami. Za registracijo lahko izberemo 8' in 2' (za oba dela enako). Četrtinke zadržimo, osminke krajšamo. Šestnajstinke lahko preprosto vežemo, kdor pa je dovolj potrebljiv in igra v večjem prostoru, naj poskusи leggero (lahno): prejšnjo tipko spustimo tik preden se druga ugrezne do dna, tako da se srečata na pol poti. Boljši pa je navaden legato kot nenanavno igranje ali staccato.

## 2. J. S. Bach: Srčno hrepenim po blaženi smrti

Upoštevamo fraze korala. Pri punktirani noti okrasimo samo njeno vrednost brez pike. V taktu 12 desnica prime altovski e. Za solo izberemo 8' s sesquialtero (kvinta + terca).

## 3. J. S. Bach: Mali preludij in fuga v d-molu

Igramo lahko s krepkejšo registracijo, v t. 7 se umaknemo na tišji manual, v t. 12 se vrnemo na glasnejšega in v t. 20 spet na tišjega. Fuga je krepka. Važno je poiskati teme.

## 4. J. S. Bach: Mali preludij in fuga v G-duru

Začetni grave uravnavamo po šestnajstinkah, ki sledijo. Tretja in četrta četrtinyka t. 41 (e in h) spadata k temi iz prve strette!

## 5. J. S. Bach: Mali preludij in fuga v a-molu

Naj nas ne premoti »črni« videz preludija! Najprej obvladamo (preštejemo) trilerje v t. 11, 12 in 13 (dlan je mirna, prste prožimo navznoter). Ker je doložek izpisani, krasimo celo vrednost note.

## 6. J. S. Bach: Adagio iz Tria v c-molu

Registracija: levica 8', 4', desnica 8'+kvinta, pedal 16'+8' ali: levica 8'+kvinta, desnica 8'+2', pedal 16'+8' ali dve različni osmici, ali samo 8' in samo flavta ter pedal 8'. Osminke so položene.

## 7. J. S. Bach: Moja duša poveličuje Gospoda

Skladba spada v Schüblerjevo zbirkovo. Spremljava mora biti na II. man. in koralni napev na I. man. Artikulacijo v pedalnem solu (note, ki niso povezane z lokom, krajšamo - polagamo) prenesemo na ostala dva glasova v spremljavi.

## 8. J. F. N. Seger: Fuga

Vse osminke v témi so ločene, ostalo vezano. Za registracijo izberemo 8'+flavto 2', za stretto na koncu dodamo oktavo 4'.

## 9. J. Pachelbel: Preludij in fuga

Preludij ima značaj improvizacije. Mesta z večjimi vrednostmi vabijo organista, naj sam improvizira. Registracija krepka in jasna.

## 10. M. Corrette: Nekoč se je Bog odločil

Četrtinke ločujemo. Osminke igramo *inégal* (= neenako = kot triole). G = levica, D = desnica, *Récit de Trompette* = probnata solo, *jeu doux* = tišji register.

## **11. G. F. Händel: Uvertura**

Prestavljam si dvojne pike in šestnajstinke, vse igramo ločeno. Registracija: do miksture v manualu, z jezičnikom v pedalu.

## **12. M. Reger: Tokata**

Najprej točno preštejemo (osminke), šele nato oblikujemo agogiko. Pedalni red je prirejen za uporabo žaluzij in crescenda. Legatissimo!

## **13. J. Langlais: Preludij za vstop**

Zvonjenje (kvarte in kvinte) igramo nevezano, koral pa vezano. Registracijo Francozi navedejo na začetku skladbe. Mixtures pomeni vse nad 2'.

## **14. S. Premrl: Fuga**

Diminuendo in crescendo v t. 14 in 23 izvedemo z žaluzijami ali z menjavo manualov, pri čemer upoštevamo vstop teme (tenor t. 24, sopran in alt t. 25).

## **15. S. Premrl: Pastorala**

Mehko čustvovanje zahteva vezano igro, kar predstavlja nekaj težav v drugem delu. Pripravimo barve za mesta s solom, drugod lahko vključujemo zbiralnike.

## **16. M. Tomc: Koračnica**

Opornašamo godbo na pihala (odstavljam, to je ponekod skladatelj že sam izpisal). Z loki na začetku skladbe Tomc opozarja na lahnost šestnajstink (organist jih odstavi).

## **17. J. Novak: Dopolnjen je obljube čas**

Kanon med sopranom in basom. Da ne prekinemo melodije, povežemo note v različnih glasovih.

## **18. J. Novak: Mesto Betlehem počiva**

Trio na dveh manualih in pedalu.

## **19. J. Novak: Usmiljeni Jezus, ozri se na me**

Artikulacijo in registracijo je predpisal že skladatelj. Tempo mora biti dovolj hiter, da poslušalec spozna melodijo v pedalu.

## **20. J. Trošt: Marija, pomagaj nam sleherni čas**

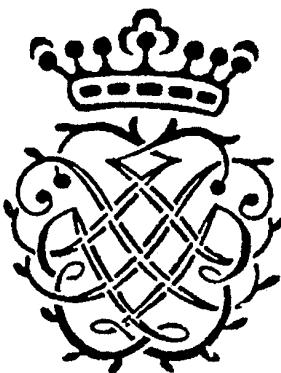
Poudarek v t. 1 dosežemo z jasnim pritiskom tipke. Poudarka v t. 2 in 24 dosežemo tako, da skrajšamo tretjo četrtniko v prejšnjem taktu.

Toda tu in tam je njegova prizadeta narava včasih le izbruhnila, posebno takrat, ko je zaslutil in videl kakšne manjše ali večje prevare, s katerimi so v študiju nepošteni učenci hoteli doseči ceneni vtis svoje igre. Videla sem, kako si je strgal lasuljo z glave in jo vrgel na takega učenca - zakaj nikakor ni prenašal tistih, ki so se z goljufivim ogibanjem poštenega dela in študija hoteli izkazati s praznimi učinki.

✓ Esther Meynell: J. S. BACH, Mala kronika Ane Magdalene Bach (str. 65)

Ko sem ga prvič prosila za orgelski pouk, se je malo nasmehnil in dejal, da so orgle pač zelo veliko glasbilo za tako malo gospo... Vendar je neskončno potrpežljivo ravnal s svojo orgelsko učenko, in čeprav se mi je malo smejal, sem po trudapolni vadbi vendar znala počasi igrati tudi na pedal, ne da bi za vsako tipko po cele minute dolgo tipala z nogo, Že v začetku pa mi ni dovolil, da bi gledala na tipke. »To bi bilo pač nekaj lepega, če ne bi mogla pritisniti pedala, ne da bi ga prej pogledala,« je imel navado reči. »Prav slab organisti delajo tako in iščejo pravo tipko na pedalu. Tega pa vendar ne dovolim, da bi se tudi ti kaj tako slabega navadila. Morda na svoji orgelski poti ne boš prišla kaj posebno daleč, toda pot mora biti vsaj prava.«

Esther Meyell: J. S. BACH, Mala kronika Ane Magdalene Bach (str. 66)



Znak Johanna Sebastiana Bacha

A handwritten musical manuscript on two staves. The top staff consists of five horizontal lines, and the bottom staff has four horizontal lines. Both staves feature various musical notes and rests, with some notes having vertical stems extending downwards. The handwriting is in a cursive Gothic script typical of the 18th century.

Rokopis Johanna Sebastiana Bacha: iz Umetnosti fuge

Če je postavil h klavirju začetnika, na primer svoje sinove, jih je najprej učil, kako se udari na tipko, obenem pa jim je razlagal prstni red. On je namreč prvi uvedel tisto, čemur pravimo: podstaviti palec. Do tedaj so namreč tisti maloštevilni klaviristi, ki so palec sploh uporabljali, prestavljeni pa prst nad druge. To pa je bilo prav nerodno. Sebastijan je ta prst tudi prvi uporabil, kakor vse druge, za trilček in za vse okraske.

Esther Meynell: J. S. BACH, Mała kronika Ane Magdalene Bach (str. 67)

A handwritten signature in cursive Gothic script, reading "Joh. Seb. Bach."

Podpis Johanna Sebastiana Bacha

## Mali preludij in fuga v C-duru (BWV 553)

Prealudijski

Johann Sebastian Bach

The sheet music consists of four systems of music, each with two staves: treble and bass. The first system starts at measure 5, the second at measure 10, the third at measure 15, and the fourth at measure 20. The music is in common time.

**System 1 (Measures 5-8):**

- Measure 5: Treble staff has sixteenth-note patterns with fingerings 5, 2, 1; Bass staff has eighth-note patterns with fingerings 1, 4.
- Measure 6: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3, 2.
- Measure 7: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 2, 4.
- Measure 8: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 2, 4.

**System 2 (Measures 9-12):**

- Measure 9: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 2, 4.
- Measure 10: Treble staff has sixteenth-note patterns with fingerings 2, 1; Bass staff has eighth-note patterns with fingerings 1, 4.
- Measure 11: Treble staff has sixteenth-note patterns with fingerings 5, 3, 2; Bass staff has eighth-note patterns with fingerings 1, 4.
- Measure 12: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.

**System 3 (Measures 13-16):**

- Measure 13: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.
- Measure 14: Treble staff has sixteenth-note patterns with fingerings 4, 1, 2, 1; Bass staff has eighth-note patterns with fingerings 1, 4.
- Measure 15: Treble staff has sixteenth-note patterns with fingerings 3, 3, 4, 4; Bass staff has eighth-note patterns with fingerings 1, 3.
- Measure 16: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.

**System 4 (Measures 17-20):**

- Measure 17: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.
- Measure 18: Treble staff has sixteenth-note patterns with fingerings 3, 1, 2, 1; Bass staff has eighth-note patterns with fingerings 1, 4.
- Measure 19: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.
- Measure 20: Treble staff has sixteenth-note patterns with fingerings 1, 2, 3, 1; Bass staff has eighth-note patterns with fingerings 1, 3.

13

5 5 5 4 2 1

16 5 4 5 2 1 4

4 1 4 1

19 4 1 5 5 3 1 3 5 2

1 2 4 5 3 2 3 1 2 5

Λ Λ

22 5 2 3 1 2 1 5 2 3 1 2 5

1 4 2 4 1 4 2 4 1 4

Λ Λ Λ Λ Λ Λ Λ



42

45

48

51

2)

♩

# Herzlich tut mich verlangen

(BWV 727)  
a 2 Clav. e Pedale

The sheet music consists of four staves of musical notation for two clavir and pedal. The top two staves are for the upper manual (Clav. I), and the bottom two staves are for the lower manual (Clav. II). The bass staff is for the pedal. Fingerings (1, 2, 3, 4, 5) and dynamic markings (eighth-note heads with '2' or '4') are present. Measure numbers 2, 5, 9, and 14 are indicated at the beginning of their respective staves.

1) z zgornjo noto, vrednost osminke

# Mali preludij in fuga v d-molu

(BWV 554)

Johann Sebastian Bach

Praeludium

3.

4

7

10

13

I)

16

19

22

25

28

Fuga

*m.s. II. I.*

24

32

*tr*

36

40

44

47

50

54

58

## Mali preludij in fuga v G-duru (BWV 557)

## Johann Sebastian Bach

Johann Sebastian Bach

**Grave**

4.

The sheet music consists of four staves of musical notation for a solo instrument. The top staff is in treble clef, C major, and common time. The second staff is in bass clef, C major, and common time. The third staff is in treble clef, G major, and common time. The bottom staff is in bass clef, G major, and common time. Various musical markings are present, including dynamic markings like 'tr' (trill), fingering numbers (e.g., 1, 2, 3, 4, 5), and performance instructions like 'I)' and 'A'. Fingerings are indicated above the notes, such as '5 3 1' and '2 1' in the first measure of the top staff.

14

5 4

5 4

2

5 4 2 1

2 3

4 2

1

3

1

3

5

^

^

^

^

Musical score for piano, page 17, measures 17-20. The score consists of four staves. The top two staves are for the right hand (treble clef) and the bottom two staves are for the left hand (bass clef). Measure 17 starts with a eighth note followed by a sixteenth-note pattern. Measure 18 begins with a sixteenth note. Measure 19 starts with a sixteenth note. Measure 20 starts with a sixteenth note.

A musical score page for a piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and also has a key signature of one sharp. The page is numbered '20' at the top left. Measures 1 through 3 are shown, each consisting of four measures of music. Measure 1 starts with a rest in the treble staff, followed by eighth-note patterns in the bass staff. Measure 2 starts with a rest in the treble staff, followed by eighth-note patterns in the bass staff. Measure 3 starts with a rest in the treble staff, followed by eighth-note patterns in the bass staff.

Musical score for piano, page 23, section Fuga. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 23 starts with a rest in the treble staff. The bass staff has a sixteenth-note pattern. Measures 24-25 show a melodic line with grace notes and fingerings (1, 2, 3, 4, 5) over a harmonic background. Measure 26 begins with a forte dynamic in the bass staff. The section is labeled "Fuga".

27

1 4  
4

3 2  
2) *tr*  
3 2

31

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

35

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

39

4  
1  
*tr*  
5  
1  
4  
5  
3  
3  
4  
5  
4  
2  
5

2  
3  
3  
2  
1  
2  
1  
4  
1  
3  
1

2) z glavno noto,  
(da se ohrani melodija) 3)



## Mali preludij in fuga v a-molu

Johann Sebastian Bach

Johann Sebastian Bach

Preludium

5.

The sheet music consists of three staves. The top staff is Treble clef, the middle is Bass clef, and the bottom is Pedal (Clef). Fingerings are indicated above the notes, such as '1' over a note in the first measure. Grace notes are shown with small vertical strokes. Dynamic markings include '1 5 1' at the beginning of the first measure and '1' at the end of the third measure. Measure numbers 1, 2, 3, 4, 5, and 7 are also present. The bass staff includes a bassoon clef in the first measure. The pedal staff shows sustained notes with a 'P' and a '1' below it.

1 3 1 4 2 3 1 4/3 *tr.*  
2)

This section consists of four measures. The first measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The second measure has two groups of three eighth notes each, with the first group starting on the fourth note and the second on the fifth. The third measure has two groups of three eighth notes each, with the first group starting on the second note and the second on the fourth. The fourth measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The bass line consists of eighth notes on the A and D strings.

11 3 3 3 3  
1 2 4 3) 1 1

This section consists of two measures. The first measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The second measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The bass line consists of eighth notes on the A and D strings.

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

This section consists of two measures. The first measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The second measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The bass line consists of eighth notes on the A and D strings.

15 3 2 1 5 1 2 5 3 1 2 1 4 1 3 6 4 1 5  
6 8 6 8 6 8 6 8

This section consists of four measures. The first measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The second measure has two groups of three eighth notes each, with the first group starting on the fifth note and the second on the third. The third measure has two groups of three eighth notes each, with the first group starting on the first note and the second on the third. The fourth measure has two groups of three eighth notes each, with the first group starting on the fourth note and the second on the fifth. The bass line consists of eighth notes on the A and D strings.

2) 3)

32

Fuga



24

28

33

38

42

4)

4

46

51

56

61

66

## Adagio iz Tria

(BWV 585)

**Adagio**

Johann Sebastian Bach

6.

Adagio

6.

1) Pri punktiranih notah krasimo samo vrednost brez pike.

1) Pri punktiranih notah krasimo samo vrednost brez pike.

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

# Meine Seele erhebt den Herren

a 2 Clav. e Pedale.  
(BWV 648)

Johann Sebastian Bach

7.

5

*sinistra*

9 *destra forte*

13 1) 5 tr 2)

1) Palec na I. man., mezinec na II. man.. Enako v taktih 24 in 26. 2)

17

21

24

27

31

3)

## Fuga

Josef F. N. Seger

8.

9.

13.

17

21

26

31

# Preludij in fuga

Johann Pachelbel

Preludij

9.

- 1) = (podobno takti 3, 4, 6 in 7)
- 2) Praler z glavno noto
- 3) (in taktu 7 in 9): predlog improvizacije 4) (z zgornjo noto, zaigramo svobodno, kot improvizacijo)
- 5) gis lahko okrasimo z daljšim svobodnim trilerjem, začetim z zgornjo noto

Fuga

The sheet music consists of six systems of piano music. The first system starts with a treble clef, a key signature of one sharp (G major), and common time. The second system begins with a bass clef, a key signature of one sharp (G major), and common time. The third system starts with a treble clef, a key signature of one sharp (G major), and common time. The fourth system begins with a bass clef, a key signature of one sharp (G major), and common time. The fifth system starts with a treble clef, a key signature of one sharp (G major), and common time. The sixth system begins with a bass clef, a key signature of one sharp (G major), and common time.

Measure numbers and fingerings are indicated above the notes:

- Measure 5: Treble staff has 5 over the first note, 1 over the second note, 5 over the third note, 2 over the fourth note, 3 over the fifth note, 1 over the sixth note, 5 over the seventh note, 2 over the eighth note, 1 over the ninth note.
- Measure 6: Treble staff has 6 over the first note, 2 over the second note, 3 over the third note, 1 over the fourth note, 5 over the fifth note, 3 over the sixth note, 1 over the seventh note, 5 over the eighth note, 2 over the ninth note.
- Measure 12: Treble staff has 4 over the first note, 2 over the second note, 1 over the third note, 4 over the fourth note, 3 over the fifth note, 5 over the sixth note, 2 over the seventh note, 4 over the eighth note, 1 over the ninth note, 5 over the tenth note, 2 over the eleventh note, 3 over the twelfth note.
- Measure 17: Treble staff has 3 over the first note, 2 over the second note, 5 over the third note, 1 over the fourth note, 2 over the fifth note, 5 over the sixth note, 4 over the seventh note, 1 over the eighth note, 2 over the ninth note, 1 over the tenth note, 3 over the eleventh note, 4 over the twelfth note.
- Measure 22: Treble staff has 5 over the first note, 4 over the second note, 1 over the third note, 5 over the fourth note, 3 over the fifth note, 2 over the sixth note, 1 over the seventh note, 5 over the eighth note, 2 over the ninth note.
- Measure 26: Treble staff has 4 over the first note, 5 over the second note, 4 over the third note, 1 over the fourth note, 5 over the fifth note, 2 over the sixth note, 1 over the seventh note, 4 over the eighth note, 5 over the ninth note, 3 over the tenth note, 2 over the eleventh note, 4 over the twelfth note.

Accents and slurs are also present throughout the piece.

## Un jour Dieu se resolut

Récit de Trompette

Michel Corrette

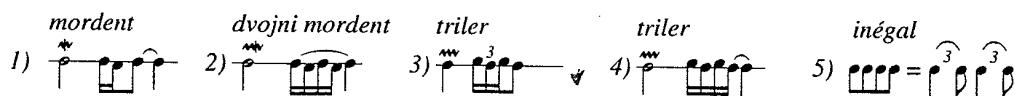
10.

G 3 jeu doux

5

10

15



20

24 4/3

25

26

27

28

29

30

31

32

33

34

35

36

37

*praler*



6)  7) *zaradi ritardanda triler podaljšamo.*

# Uvertura iz Koncerta št. 16

Georg Friedrich Händel

11.

11. {   
 1) 2 1 | 4 5 3 1 | 4 2 | 5 2 1 | 5 4 2 | 5 4 1 | 1 1 |  
 m.s. 3 f  
 2) | | | | | | |  
 Ped. | | | | | | |  
 12. {   
 6 | 4 2 1 | 3 | 5 4 3 1 | 5 2 | 4 2 | 4 2 |  
 | | | | | | |  
 13. {   
 11 | 4 3 2 | 4 2 1 | 4 2 | 4 2 | 3 |  
 | | | | | | |  
 14. {   
 16 | 4 1 | 2 1 3 1 2 | 3 2 1 | 3 2 1 | 4/3 2 tr | 1. | 2. |  
 | | | | | | |  
 15. {   
 1) ♩ ♩ ♩ ♩ | 2) ♩ ♩ = ♩ ♩ ♩ ♩ |

1) ♩ ♩ ♩ ♩ | 2) ♩ ♩ = ♩ ♩ ♩ ♩ |

Tokata

Max Reger

Grave ( $\text{♩} = 60$ )

12.

I. Man.      *fff*

*semper poco*      *a poco rit.*

*mf*

*a tempo*

*p* II. Man.      *pp* III. Man.

46

5

*a tempo*

III. Man.  
*ppp più ppp*

II. Man.

*pp*

*ppp*

9

*poco riten.*

*pppp*

*più ppp*

*pppp*

13

*a tempo*

*mp*

I. Man.

*mp*

14

*mp*

15

16

17

*rit.*

*a tempo*

Org. Pl.

II. Man.

Org. Pl.

*semper rit.*

*III. Man.*

*ppp*

*pppp*

*pppp*

*pppp*

G.P.R. { Fonds 16, 8, 4  
Anches 16, 8, 4  
Mixtures

Ped. Fonds 32, 16, 8, 4  
Anches 16, 8, 4

## Preludij (Vstop)

Jean Langlais

Anches 16, 8, 4

Solennel  $\text{♪} = 120$

Tutti  $\text{♩} = 120$

G.P.R.  $\text{fff}$

*rall.*

Ped./G.P.R.

T. o.  
R.  
A 3) - sper - - ges me.

G.P.R.  $\text{fff}$

$\text{f}$

semper G.P.R.

1) Slovesno 2) Mordent 3) Pokropi me.,  $T^o$ . = tempo 4) Palec upognemo navznoter in primemo obe tipki.

Sheet music for piano, featuring four staves of musical notation:

- Staff 1:** Treble clef, 25 measures. Includes dynamic markings  $\text{G.P.R.}$ ,  $\text{e}$ , and  $\text{e}$ .
- Staff 2:** Bass clef, 28 measures. Includes dynamic markings  $\text{R.}$ ,  $p$ ,  $\text{R.}$ ,  $p$ ,  $\text{G.P.R.}$ ,  $f$ , and  $rall.$
- Staff 3:** Bass clef, 33 measures. Includes dynamic markings  $\text{T}^0$ ,  $\text{G.P.R.}$ , and  $\text{e}$ .
- Staff 4:** Bass clef, 36 measures. Includes dynamic markings  $rall.$  and  $\text{e}$ .

## Fuga

Stanko Premrl

**Andante con moto**

14.

6

5 3 4 2

5 3

1 4 3

5

1 4 3

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

mf

mf

16

1 3 2 1 4 1 3 1 2 1 3

1 3 2 1 4 1 3 1 2 1 3

Musical score for piano, page 31, measures 5-10. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5 starts with a whole note followed by a half note. Measure 6 starts with a half note followed by a quarter note. Measure 7 starts with a half note followed by a quarter note. Measure 8 starts with a half note followed by a quarter note. Measure 9 starts with a half note followed by a quarter note. Measure 10 starts with a half note followed by a quarter note.

36

3 5

1 2

3

1

3 4

1 2

ritardando

^

## Pastorala

Allegretto ♩ = 108  
*Solo espressivo*

Stanko Premrl

15.

15.

16.

17.

16

*Solo*

4

*mf*

Λ

Λ

Λ

21

26

*Solo*

31

*mf*

35

## Koračnica

**Risoluto, allegro**

Matija Tomc

16.

*f*

*poco riten.**a tempo*

*mf*

*f*

*1)*

*3*

*3*

*mf*

*f*

1) desna noga na cresc.

4

13

17

*poco ritenuto*

a tempo

21

25

## Dopolnjen je obljube čas (preludij)

Janko Novak

17.

1) *da se ne prekine važna melodija (ff = skupna nota - „note commune„.)*

Mesto Betlehem počiva  
(preludij)

Janko Novak

**Zmerno, ne prehitro**

18.

1.

2.

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

2

9

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

13

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

# Usmiljeni Jezus, ozri se na me

(preludij)

Janko Novak

**Lahno**

19.

Burdon 8' *non legato*

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

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

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

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

**Solo 4'**

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

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

7 4 5 4 5 3 5 5 1 4 5 4 3 5 1 2 4 3 1 3 5 4 2 5 4 5 4

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

10 3 4 5 2 3 5 4 5 1 4 2 5 3 3 4 3 5 1 5 3 1 5 4 3 2 4 5 1

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

Marija, pomagaj nam sleherni čas  
(preludij)

Jože Trošt

20.

f

*accel.*

*poco meno mosso*

ff

14

21

# Kazalo

Namesto pedalnih vaj.....	3
J. S. Bach: Iz Preludija v C-duru.....	3
J. S. Bach: Preludij v c-molu.....	4
J. S. Bach: Iz Preludija v D-duru.....	6
J. S. Bach: Iz Fuge v D-duru.....	6
J. S. Bach: Iz Fuge v a-molu.....	7
J. S. Bach: Iz Fuge v C-duru.....	8
D. Buxtehude: Iz Preludija in fuge v e-molu.....	9
F. Mendelssohn-Bartholdy: Iz Sonate V. ....	10
C. Franck: Iz Finala.....	11
L. Vierne: Iz Finala 1. simfonije.....	12
M. Dupré: Iz Fuge na velikonočno alelujo.....	13
 K skladbam.....	14
J. S. Bach: Mali preludij in fuga v C-duru.....	17
J. S. Bach: Herzlich tut mich verlangen.....	21
J. S. Bach: Mali preludij in fuga v d-molu.....	22
J. S. Bach: Mali preludij in fuga v G-duru.....	26
J. S. Bach: Mali preludij in fuga v a-molu.....	30
J. S. Bach: Adagio iz Tria v c-molu.....	34
J. S. Bach: Meine Seele erhebt den Herren.....	36
J.F.N. Seger: Fuga.....	38
J. Pachelbel: Preludij in fuga.....	40
M. Corrette: Un jour Dieu se resolut.....	42
G.F. Händel: Uvertura iz Koncerta št. 16.....	44
M. Reger: Tokata.....	45
J. Langlais: Preludij.....	48
S. Premrl: Fuga.....	50
S. Premrl: Pastoralna.....	52
M. Tomc: Koračnica.....	54
J. Novak: Dopolnjen je obljube čas.....	56
J. Novak: Mesto Betlehem počiva.....	57
J. Novak: Usmiljeni Jezus, ozri se na me.....	58
J. Trošt: Marija, pomagaj nam sleherni čas.....	59
 Kazalo.....	60

---

Angela Tomanič: Šola za orgle, I. del  
Angela Tomanič: Šola za orgle, II. del

---

Angela Tomanič: CD-plošče  
Angela Tomanič: orgle I. EBCD 9109  
Angela Tomanič: orgle II. EBCD 9113  
Angela Tomanič: Skupaj na pot (poročna glasba)  
CD-plošča EBCD 9116 in kaseto