

Ulrike Theresia Wegele

# Pro organo pleno

Mittelschwere bis anspruchsvolle  
Stücke für Orgel solo  
und Orgel-Kammermusik

Spielbuch zur Orgelschule mit Hand und Fuß Band 3

## Pro organo pleno

Intermediate to Advanced Pieces  
for Organ Solo and Organ Chamber Music

Music Book for the Organ Method with Hands and Feet Vol. 3

## Pro organo pleno

Recueil d'œuvres de difficulté moyenne à élevée  
pour orgue seul et musique de chambre avec orgue

Supplément au volume 3 de la Méthode d'Orgue des pieds et des mains

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*Supplément au volume 3 de la Méthode d'Orgue des pieds et des mains*

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# Toccata

Jan Pieterszoon Sweelinck  
(1562 – 1621)

Measures 1-3 of the Toccata. The piece is in C minor, common time. Measure 1 features a dotted quarter note in the treble and a quarter note in the bass. Measure 2 continues with a quarter note in the treble and a quarter note in the bass. Measure 3 shows a dotted quarter note in the treble and a quarter note in the bass, with a dashed line indicating a tie from the previous measure.

Measures 4-6 of the Toccata. Measure 4 begins with a quarter note in the treble and a quarter note in the bass. Measure 5 features a dotted quarter note in the treble and a quarter note in the bass. Measure 6 shows a dotted quarter note in the treble and a quarter note in the bass, with a dashed line indicating a tie from the previous measure.

Measures 7-9 of the Toccata. Measure 7 features a dotted quarter note in the treble and a quarter note in the bass. Measure 8 continues with a quarter note in the treble and a quarter note in the bass. Measure 9 shows a dotted quarter note in the treble and a quarter note in the bass, with a dashed line indicating a tie from the previous measure.

Measures 10-12 of the Toccata. Measure 10 features a dotted quarter note in the treble and a quarter note in the bass. Measure 11 continues with a quarter note in the treble and a quarter note in the bass. Measure 12 shows a dotted quarter note in the treble and a quarter note in the bass, with a dashed line indicating a tie from the previous measure.

Measures 13-15 of the Toccata. Measure 13 features a dotted quarter note in the treble and a quarter note in the bass. Measure 14 continues with a quarter note in the treble and a quarter note in the bass. Measure 15 shows a dotted quarter note in the treble and a quarter note in the bass, with a dashed line indicating a tie from the previous measure.

# Introduction-Choral

(aus/from/extrait de : Suite Gothique, op. 25)

Auf allen Manualen Grundstimmen und Zungenregister 16', 8', 4'  
All manuals foundation stops and reed stops 16', 8', 4'  
Fonds et anches 16', 8', 4' à tous les claviers

Léon Boëllmann  
(1862 – 1897)

**Maestoso** ♩ = 50

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/2. The music is marked *fff* (fortissimo) and includes performance instructions: "HW/Pos./SW" and "G. P. R." (Grand Piano Reed). The first system contains five measures of music.

Second system of the musical score, starting at measure 6. It consists of three staves. The music is marked *p* (piano) and includes performance instructions: "SW." and "R." (Reed). The second system contains seven measures of music.

Third system of the musical score, starting at measure 13. It consists of three staves. The music is marked *fff* (fortissimo) and includes performance instructions: "HW/Pos./SW" and "G. P. R." (Grand Piano Reed). The third system contains seven measures of music.

# Aria, op. 103a/3

(für Violine, Viola oder Violoncello und Orgel/  
for violin, viola, or cello, and organ/pour violon, alto ou violoncelle et orgue)

Max Reger  
(1873 – 1916)

**Adagissimo** ♩ = 52 – 56  
*sempre sonore ed espressivo*

Musical score for measures 1-2. The score is in common time (C) and features three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a piano (*p*) dynamic. The grand staff also begins with a piano (*p*) dynamic. A measure rest of 16 measures is indicated at the bottom of the grand staff.

Musical score for measures 3-4. The score continues with three staves. Measure 3 is marked with a '3' above the treble clef. The top staff reaches a fortissimo (*ff*) dynamic. The grand staff reaches a *quasi ff* dynamic.

Musical score for measures 5-8. The score continues with three staves. Measure 5 is marked with a '5' above the treble clef. The top staff is marked *molto espress.* and reaches a fortissimo (*ff*) dynamic. The grand staff reaches a piano (*p*) dynamic. The score includes tempo markings: *rit.* (ritardando) and *a tempo* (return to original tempo) above the top staff, and *rit.* and *a tempo* above the grand staff.

# Marche triomphale „Nun danket alle Gott“ op. 65/59

## Pomposo e con brio

Mit festlichem Glanz, breit, aber nicht zu langsam  
With festive splendor, broadly, but not too slow  
Solennellement, large, mais pas trop lent

Sigfrid Karg-Elert  
(1877 – 1933)

The first system of the musical score is written for piano in 2/2 time with a key signature of one sharp (F#). It begins with a fortissimo (*fff*) dynamic. The right hand features a series of chords and a melodic line with a trill. The left hand provides a rhythmic accompaniment with chords and a moving bass line.

The second system starts at measure 6. It includes the instruction *più gravemente* and a dynamic marking of *f poco marcato*. The right hand has a melodic line with a trill and a fermata. The left hand continues with a rhythmic accompaniment. A performance instruction reads: "III. II. immer alle Register/ always all stops/ Toujours tous les jeux".

The third system starts at measure 10. It includes the instruction *sempre II.* and a dynamic marking of *f*. The right hand has a melodic line with a trill and a fermata. The left hand continues with a rhythmic accompaniment.

# Allabreve

## BWV 589

Johann Sebastian Bach  
(1685 – 1750)

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Musical notation for measures 7-12. The right hand continues the melodic development with slurs and ties, and the left hand maintains its accompaniment.

Musical notation for measures 13-18. The right hand shows more complex rhythmic patterns, and the left hand continues with its accompaniment.

Musical notation for measures 19-24. The right hand concludes the piece with a final melodic phrase, and the left hand provides a concluding accompaniment.