



Nr. 3559

MERKEL

Pedal-Etüden für Orgel

Pedal Studies – Etudes de pédale

Opus 182



30

PEDAL-EXERCITIEN

für Orgel

GUSTAV MERKEL.

Opus 182.

Neue Ausgabe von Paul Claußnitzer

Eigentum des Verlegers.

10180

LEIPZIG
C. F. PETERS.

Vorwort.

Die nachfolgenden Studien sollen dem Orgelspieler insbesondere zur Erzielung einer selbständigen, fertigen und sauberen Pedaltechnik förderlich werden. Um diesen Zweck zu erreichen, beachte der Spieler folgende Bemerkungen:

1. Er sitze auf der Orgelbank ruhig, ohne seinen Körper unnötig hin und her zu schieben.
2. Er spiele leicht und elastisch aus dem Fußgelenk, ohne stampfendes und stoßendes Geräusch.
3. Die Applikatur bleibe, solange nicht eine andere Bezeichnung angegeben ist, die regelmäßige: das Spiel mit abwechselnden Füßen.

4. Beim Wechseln der Füße auf einer Taste ist der ablösende Fuß stets, auch auf Obertasten, hinter den abzulösenden zu setzen (siehe N^o 24).

5. Bei aufsteigenden Figuren setzt der linke Fuß unter, bei absteigenden der rechte Fuß über. Kommen in der Figur Obertasten vor, so bestimmen natürlich diese das Unter- und Übersetzen (siehe N^o 12).

6. \wedge = bedeutet Spitze des Fußes, U = Absatz, \neg über den Noten = Bindung durch Spitze und Absatz des rechten Fußes, \neg unter den Noten = Bindung durch Spitze und Absatz des linken Fußes.

G. M.

Dreißig Pedal-Etüden.

G. Merkel, Op. 182.

1. Allegro.

Manual I.

Manual II.

Pedal.

2. Allegro.

3. Moderato.

4. Allegro.

5. Allegretto.

6. *

legato

legato

8.

9.

* Die Übungen N^o 6-11 sind anfangs langsam, und stets (auch bei raschem Tempo) streng gebunden zu spielen.

10. 11.

3 4 2 5 4 3 45

2 1 1 2 3 1 2 1 3

r l

12. Moderato assai.

2 5 1 3 1 4 3 2 3 1 35 5 53 5 4 1 3 32 1 2 1 1

sempre legato

r l

4 3 5 3 2 3 5 4 4 3 2 5 45 4 3 15 3 1 2 1 2 1 2 1

rit.

13. Moderato.

13. Moderato. Musical score for piano accompaniment, featuring two systems of staves with treble and bass clefs. The music includes various fingerings and articulations.

14. Allegretto.

14. Allegretto. Musical score for piano accompaniment, featuring two systems of staves with treble and bass clefs. The music includes a *legato* marking and various fingerings and articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and articulation marks such as slurs and accents. Fingerings are indicated by numbers 1, 2, and 3. The key signature has two sharps (F# and C#).

15. Moderato.

Second system of musical notation, starting with a dynamic marking of *f* (forte) in the treble clef and *f legato* in the bass clef. The music continues with complex rhythmic patterns and fingerings (1, 2, 3, 4, 5).

Third system of musical notation, featuring intricate melodic lines in both hands with frequent slurs and fingerings. The bass clef includes a *r* (ritardando) marking.

Fourth system of musical notation, concluding with a *riten.* (ritardando) marking in the bass clef. The system ends with a final cadence in the bass clef.

16. Allegro.

legato

17. Agitato.

f

18. Allegro.

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature change to two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system starts with a treble clef and a key signature change to two sharps. The second system continues with similar notation. The third system features a 'riten.' marking. The fourth system concludes the piece with a final cadence.

19. Allegro.

Musical score for piece 19, Allegro. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with a 2/4 time signature. The second system also has a treble and bass staff with a 2/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes, with fingerings and articulation marks throughout.

20. Con fuoco

Musical score for piece 20, Con fuoco. It consists of two systems of piano accompaniment. The first system has a treble and bass staff with a common time signature. The second system also has a treble and bass staff with a common time signature. The music is marked 'f' (forte) and 'legato'. It features a driving eighth-note pattern in the bass and more complex rhythmic figures in the treble, with many articulation marks.

21. Andante.

The musical score is written for piano and consists of four systems of three staves each. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked "Andante".

- System 1:** Features a complex piano introduction with triplets and sixteenth-note patterns. Dynamics include *p*. Pedal markings *l* and *r* are used.
- System 2:** Continues the intricate piano texture with various slurs and fingerings.
- System 3:** Shows further development of the piano part with more complex rhythmic figures.
- System 4:** Concludes with a *riten.* (ritardando) marking and a final flourish.

22. Adagio.

pp

Zwei 8' Stimmen.
p *tr*

This system contains the first two systems of music for '22. Adagio'. It features a grand staff with two treble clefs and two bass clefs. The first system includes a piano (*pp*) dynamic marking and a trill (*tr*) instruction for the second bass staff. The music is in a 3/4 time signature and includes various fingering numbers (1-5) and trills. The second system continues the piece with similar notation and dynamics.

23. Agitato

f

f

This system contains the first two systems of music for '23. Agitato'. It features a grand staff with two treble clefs and two bass clefs. The music is in a 3/4 time signature and includes various fingering numbers (1-5) and trills. The first system includes a forte (*f*) dynamic marking. The second system continues the piece with similar notation and dynamics.

24. Adagio.

The musical score is written for piano in G major (one sharp) and 3/4 time. It is divided into five systems, each with a treble and bass staff. The first system begins with a *riten.* (ritardando) marking and a *p* (piano) dynamic. The score is characterized by intricate fingerings, often indicated by numbers 1-5, and various articulation marks such as *rl* (right-left) and *lr* (left-right). Slurs are used extensively to group notes. The piece concludes with a final *riten.* marking.

25. Adagio.

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various musical elements such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-5. The first system features a melodic line in the treble clef with a 3-measure rest, followed by a series of notes with fingerings. The bass clef part provides a harmonic accompaniment with notes and rests. The second system continues the melodic and harmonic development, with a 5-measure rest in the treble clef. The third system concludes the piece with a melodic line in the treble clef and a bass clef part. A *riten.* (ritardando) marking is present in the final measures of the third system.

16 27. Moderato.

Musical score for piece 27, Moderato. The score is written for piano and bass. It consists of three systems of two staves each. The first system includes a treble clef staff with a key signature of two flats and a common time signature. The second system includes a bass clef staff with a key signature of two flats and a common time signature. The third system includes a bass clef staff with a key signature of two flats and a common time signature. The score contains various musical notations, including notes, rests, and fingerings. A *riten.* marking is present in the third system.

28. Vivo.

Musical score for piece 28, Vivo. The score is written for piano and bass. It consists of two systems of two staves each. The first system includes a treble clef staff with a key signature of one sharp and a common time signature. The second system includes a bass clef staff with a key signature of one sharp and a common time signature. The score contains various musical notations, including notes, rests, and fingerings. A *legato* marking is present in the second system.

This page of musical notation consists of four systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *r* (ritardando) and *lr* (pianissimo). The piece concludes with a fermata over a final chord in the right hand.

29. Adagio.

Man. II.
8 Fuß.

Man. I.
8 u. 16 Fuß.

Pedal.
Oktave 4 Fuß.

The first system of the musical score for '29. Adagio' consists of three staves. The top staff is for the right hand (Man. II), the middle for the left hand (Man. I), and the bottom for the pedal. The music is in G major and common time. Fingerings are indicated by numbers 1-5. Pedal markings 'r' and 'l' are placed below the notes. The tempo is marked 'sempre legato'.

The second system of the musical score continues the piece. It features the same three-staff layout. The music continues with various fingerings and pedal markings. The tempo remains 'sempre legato'.

30. Andante.

Im Man. u Pedal 8 füßige Stimmen.

Man.

Doppel-
Pedal.

The first system of the musical score for '30. Andante' consists of three staves. The top staff is for the right hand (Man.), the middle for the left hand (Doppel-Pedal), and the bottom for the pedal. The music is in G major and common time. Fingerings are indicated by numbers 1-5. Pedal markings 'U' and 'L.H.' are used. The tempo is marked 'legato'.

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- 3381 II. Dasselbe, neue Ausgabe von Karl Straube (1913)
Mit dynamischen Angaben, technischen Hinweisen und ausführlichen Anmerkungen
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- 243 IV. 1-3. Präludium et Fuga (CGD) 4. Toccata et Fuga (d) 5. Präludium et Fuga (c) 6-9. Fuga (cghc) 10. Canzona (d) 11-12. Fantasia (Gc) 13. Präludium (a) 14. Trio (d)
- 244 V. Abteilung I. 56 kürzere Choralvorspiele
Abteilung II. Choralvariationen
- 245 VI. Abteilung III. 34 größere und kunstreichere Choralvorspiele (Mel. A-J)
- 246 VII. Abteilung III. 29 größere und kunstreichere Choralvorspiele (Mel. K-Z)
- 247 VIII. 1-4. Concerto 5. Acht kleine Präludien und Fugen 6. Allabreve (D) 7-8. Präludium (C) 9. Fantasia (C) 10. Fuga (C) 11. Präludium (G) 12. Fuga (g)
- 248 IX. 1. Fantasia con imitazione (h) 2. Fuga (G) 3. Trio (G) 4. Fantasia (Concerto) (G) 5. Aria (F) 6. Fantasia e Fuga (a) 7. Fuga (G) 8. Trio (G) 9. Kleines harmonisches Labyrinth (C) 10. Trio (c) 11. Pedalexercitium (g) 12. Vierzehn Choralvorspiele 13. Choralvariationen

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