Twelve Fughettas

(second series)

for

THE ORGAN

by

JOSEPH RHEINBERGER

Op. 123b. Book 1

Edited by

W. S. LLOYD WEBBER, Mus.D.

In the 'Organ Works of Rheinberger' Dr. Harvey Grace says of them: ". . . They will give pleasure to players who enjoy good compact essays in fugal form. All but a few are on the loud and vigorous side, and all provide excellent material for study".

'Musical Opinion' says about the first series: ". . . Lovers of Rheinberger will find here in miniature the same beautiful scholarly writing that the study of the composer's Sonatas has taught them to expect. These short pieces offer great variety of style and character . . . . and the whole collection is to be warmly welcomed".

Hinrichsen Edition No. 96

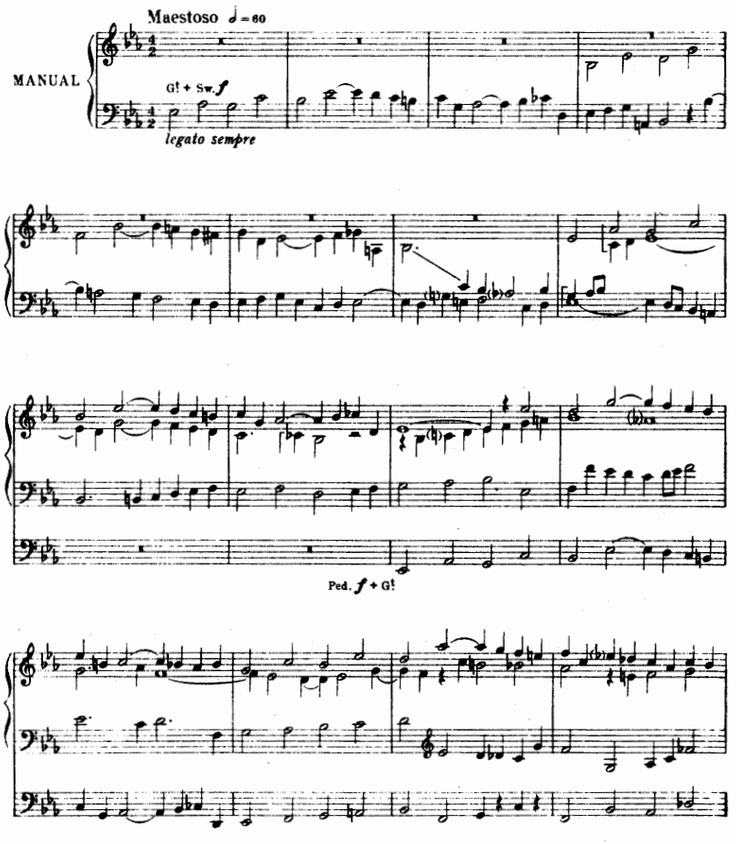
HINRICHSEN EDITION LTD.

Printed in England

TWELVE FUGHETTES

No. 1

Josef Rheinberger, Op. 123a Book I
Edited by W.S. Lloyd Webber



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TWELVE FUGHETTAS

M
10
R469f,2
v.1

No. 1.

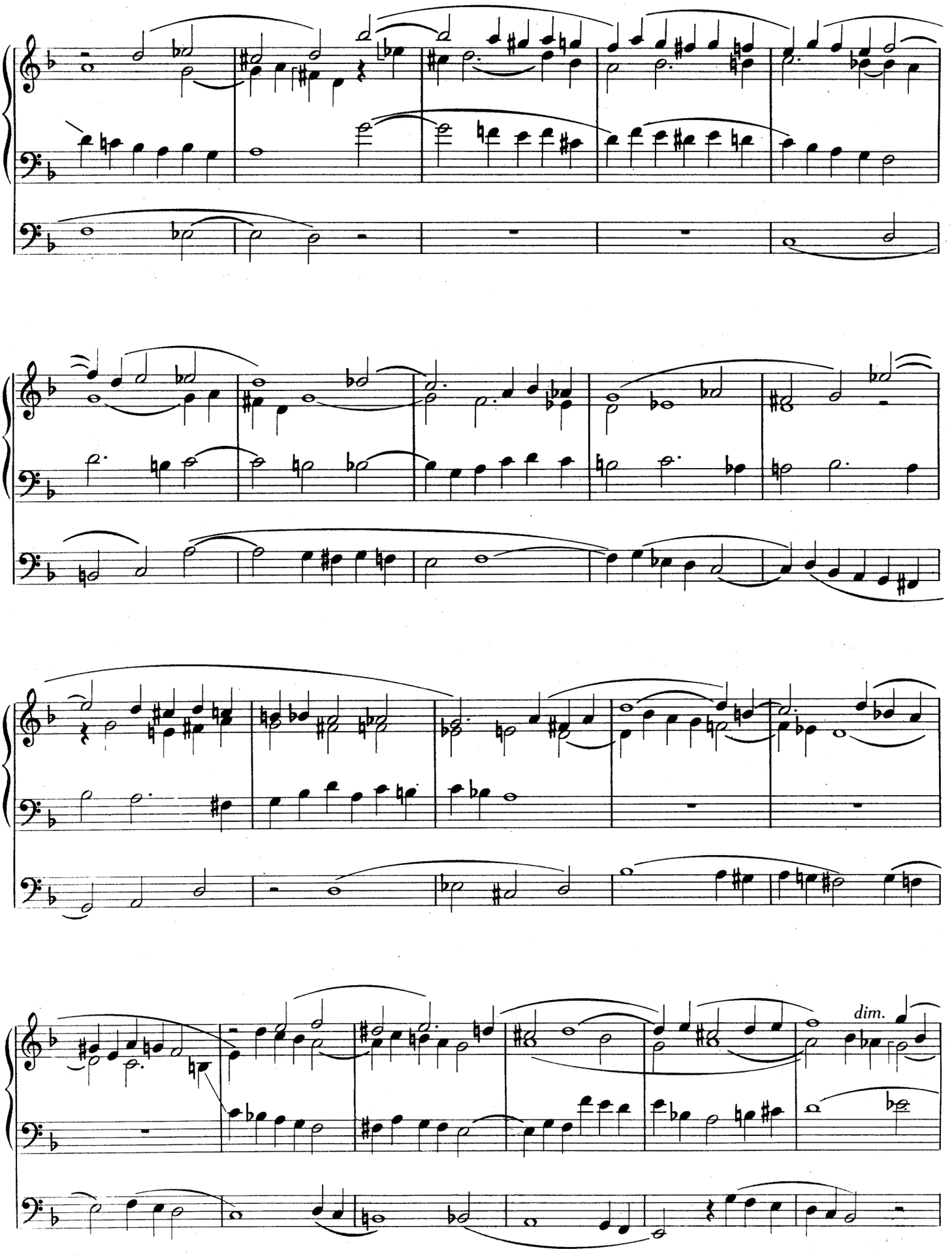
JOSEF RHEINBERGER, Op. 123b. Book. 1.
Edited by W. S. LLOYD WEBBER

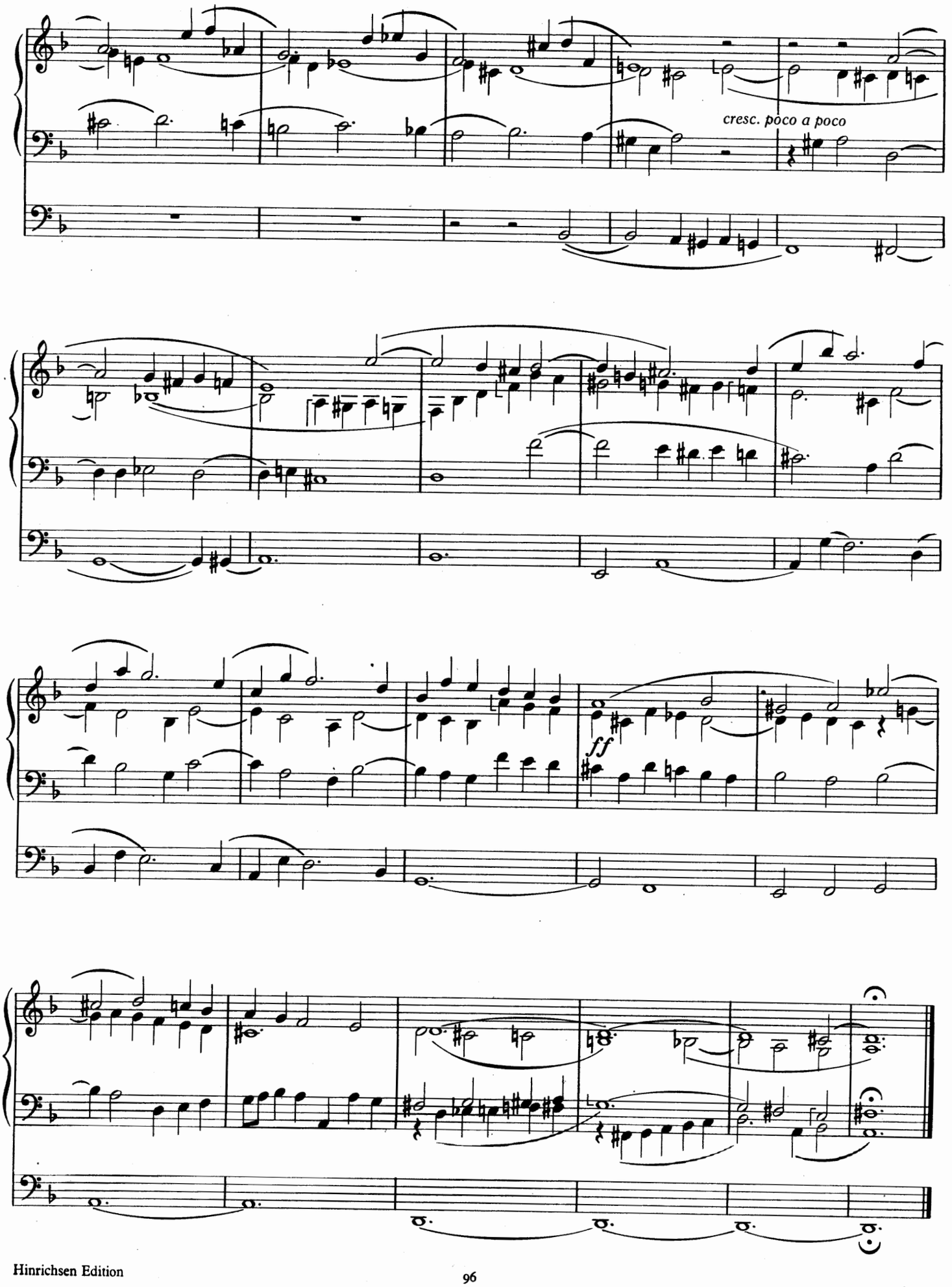
Con moto ♩ = 72

MANUAL

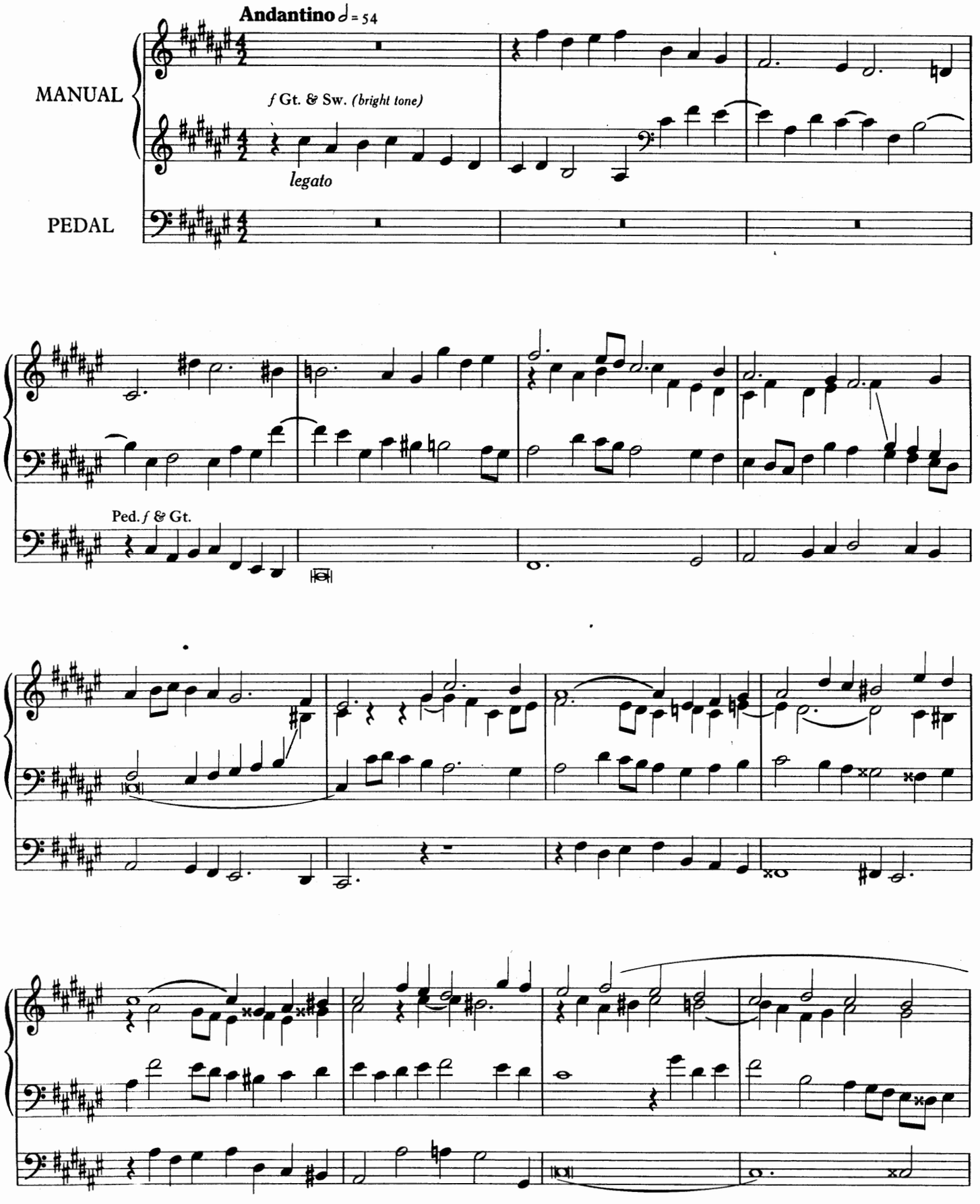
ff Gt. & Sw.

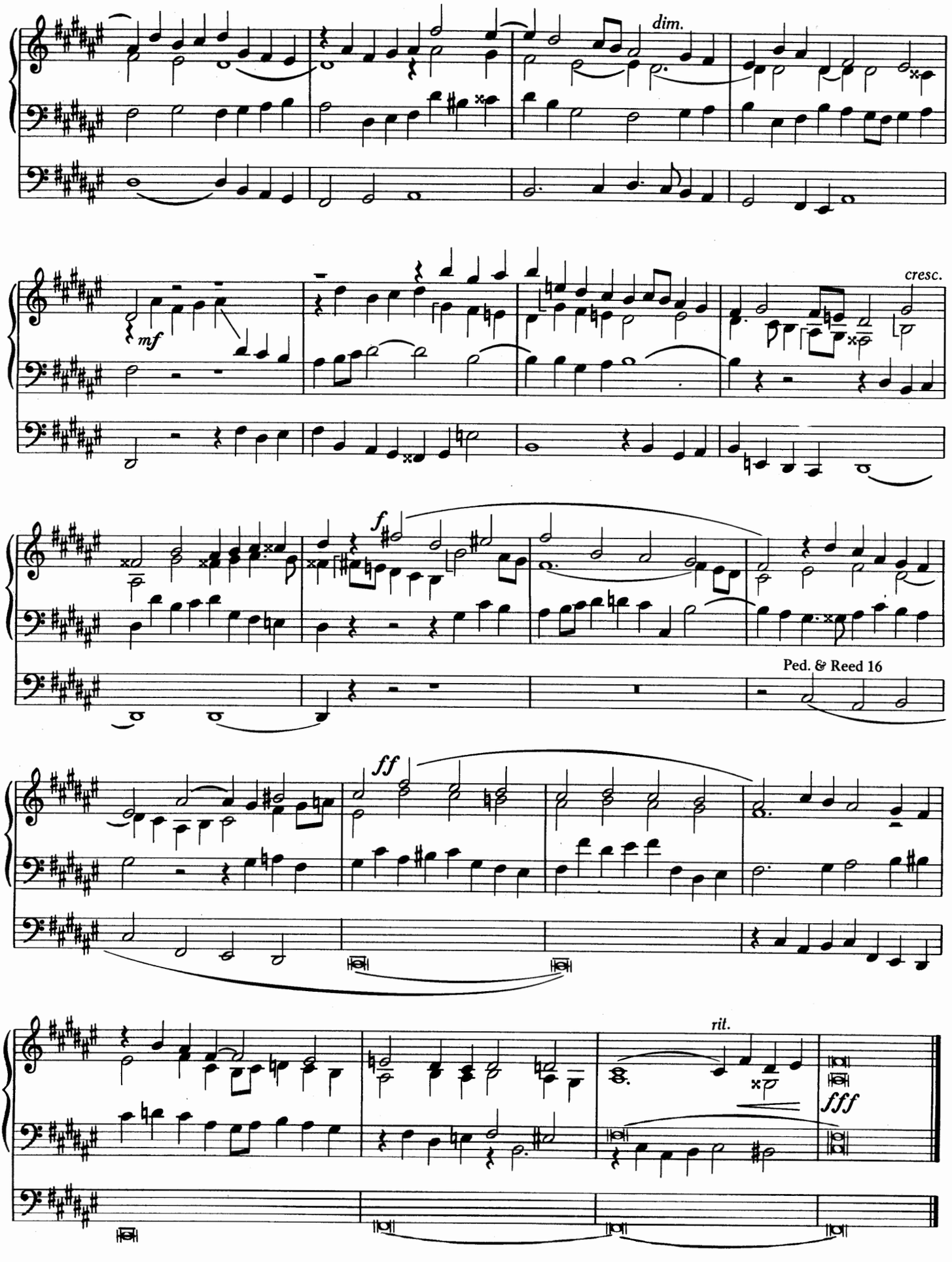
Ped. *ff* & Gt.


dim.

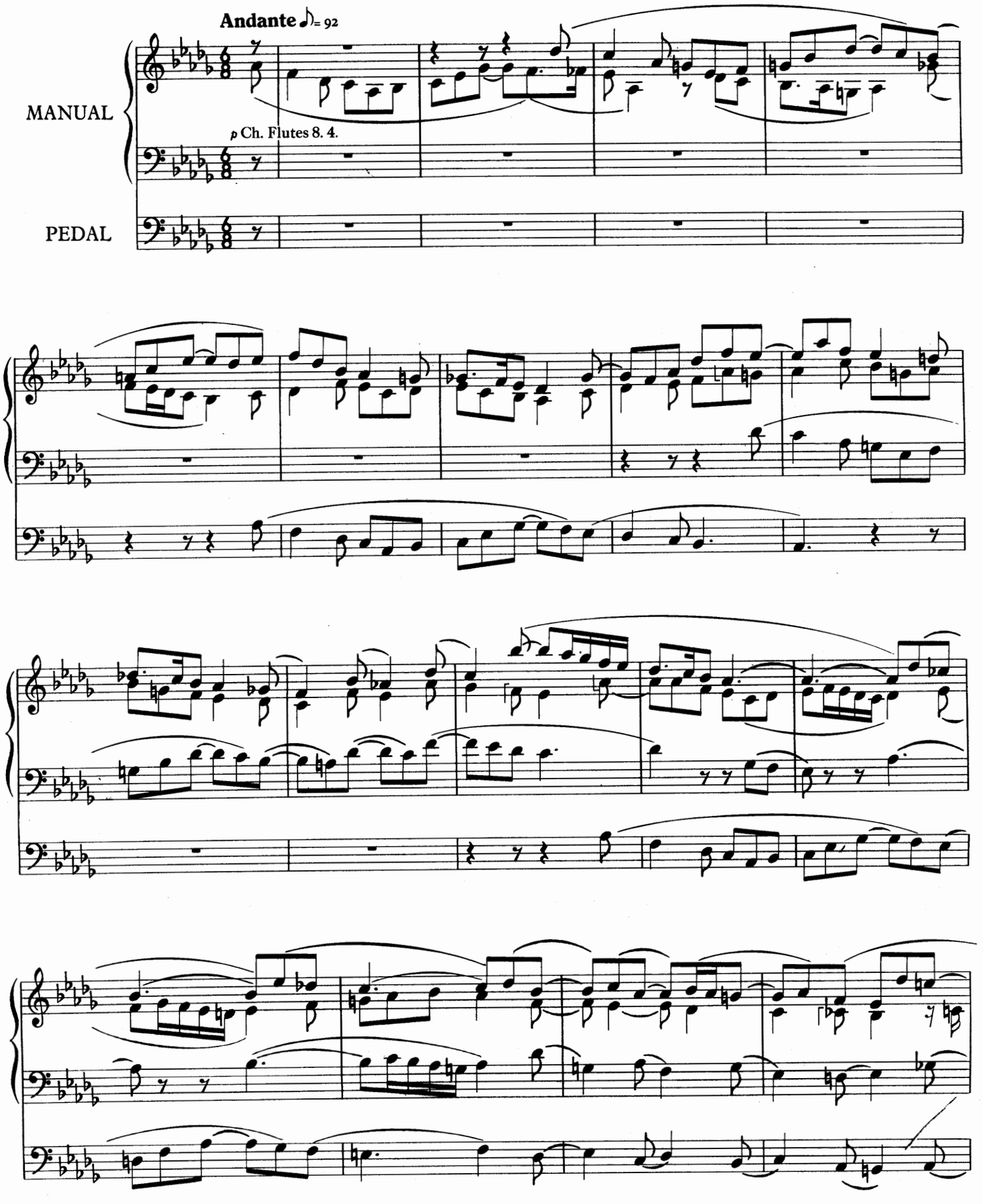

cresc. poco a poco
ff

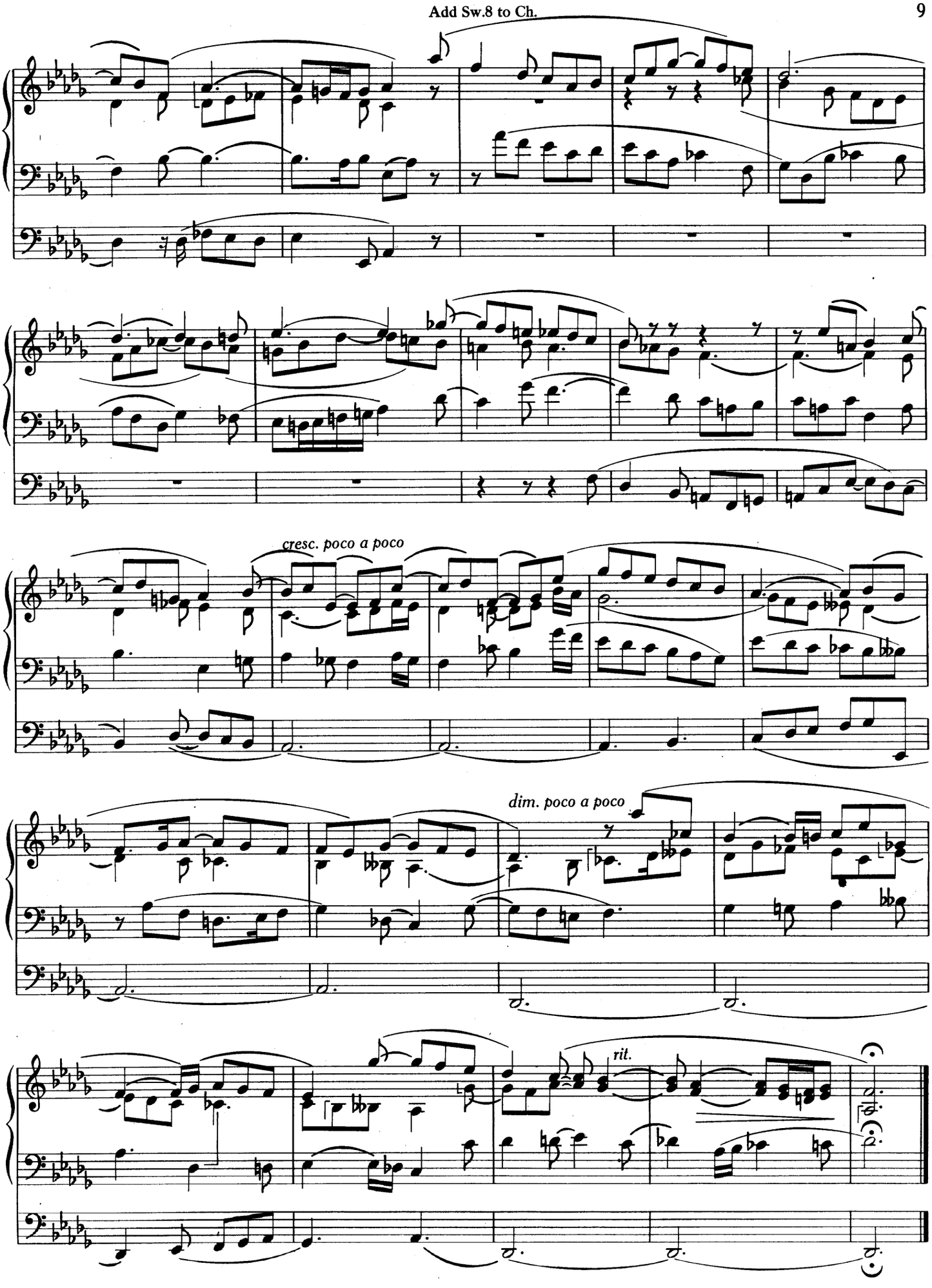
No. 2.



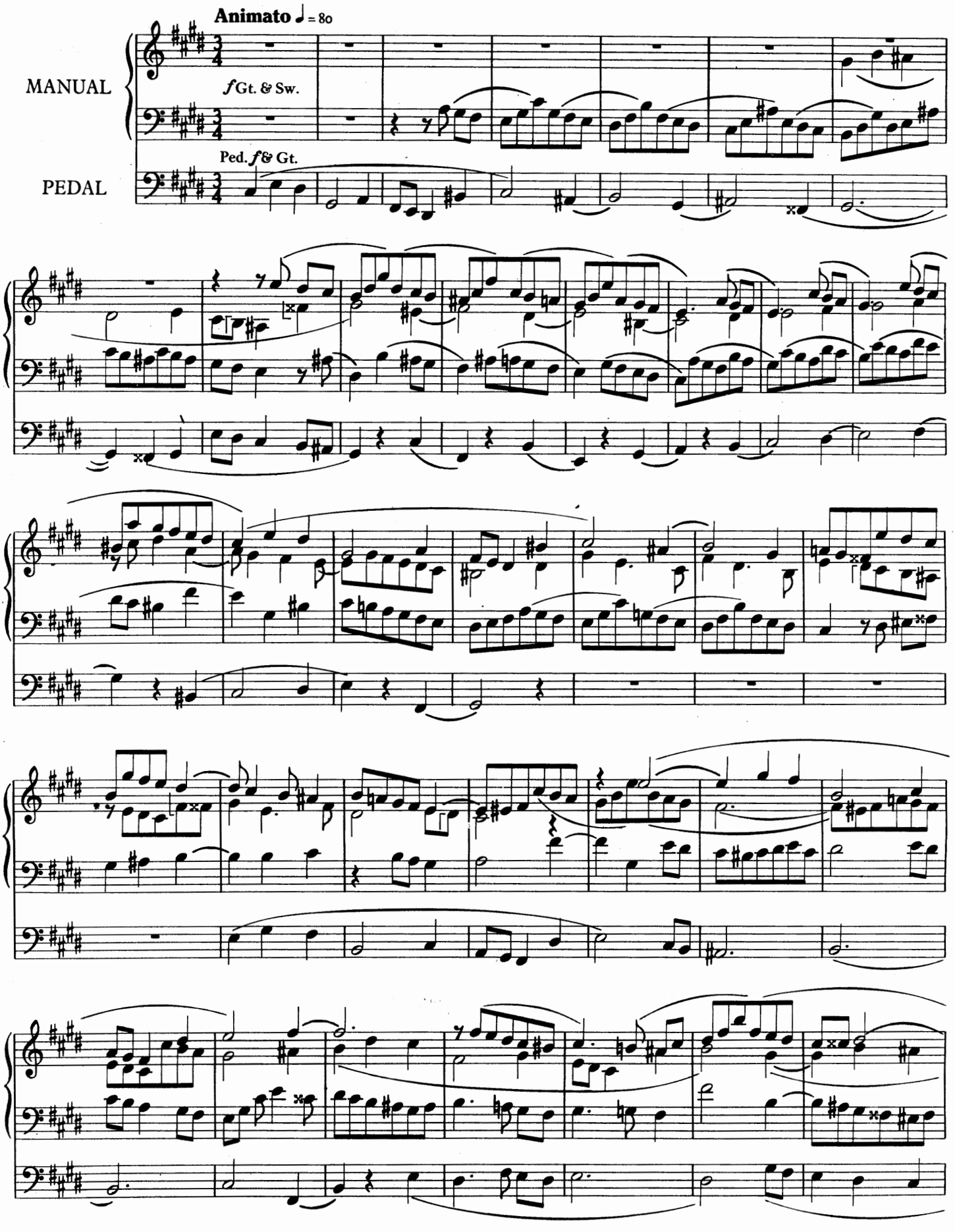

dim.
mf
cresc.
f
Ped. & Reed 16
ff
rit.
fff

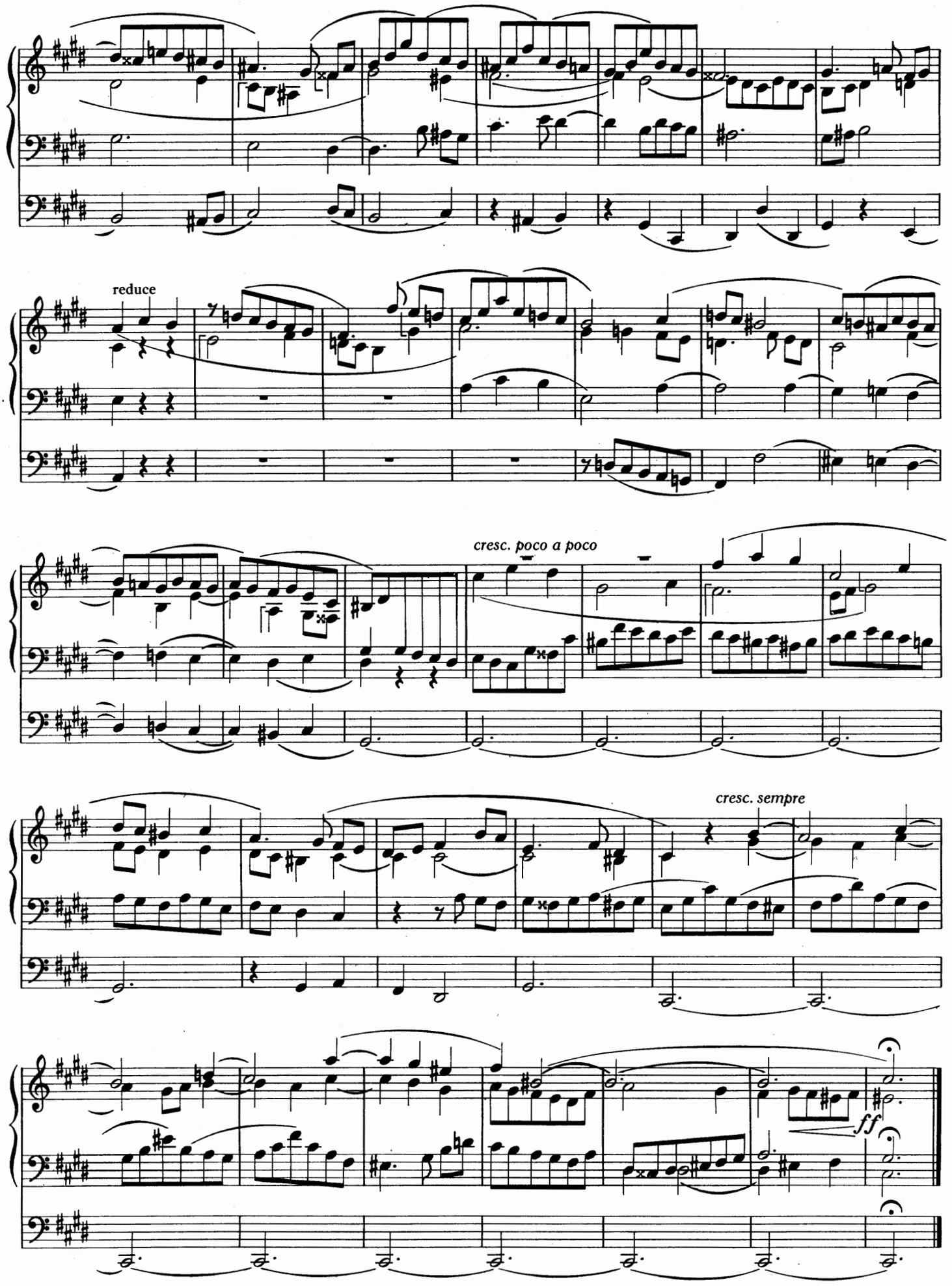
No. 3.



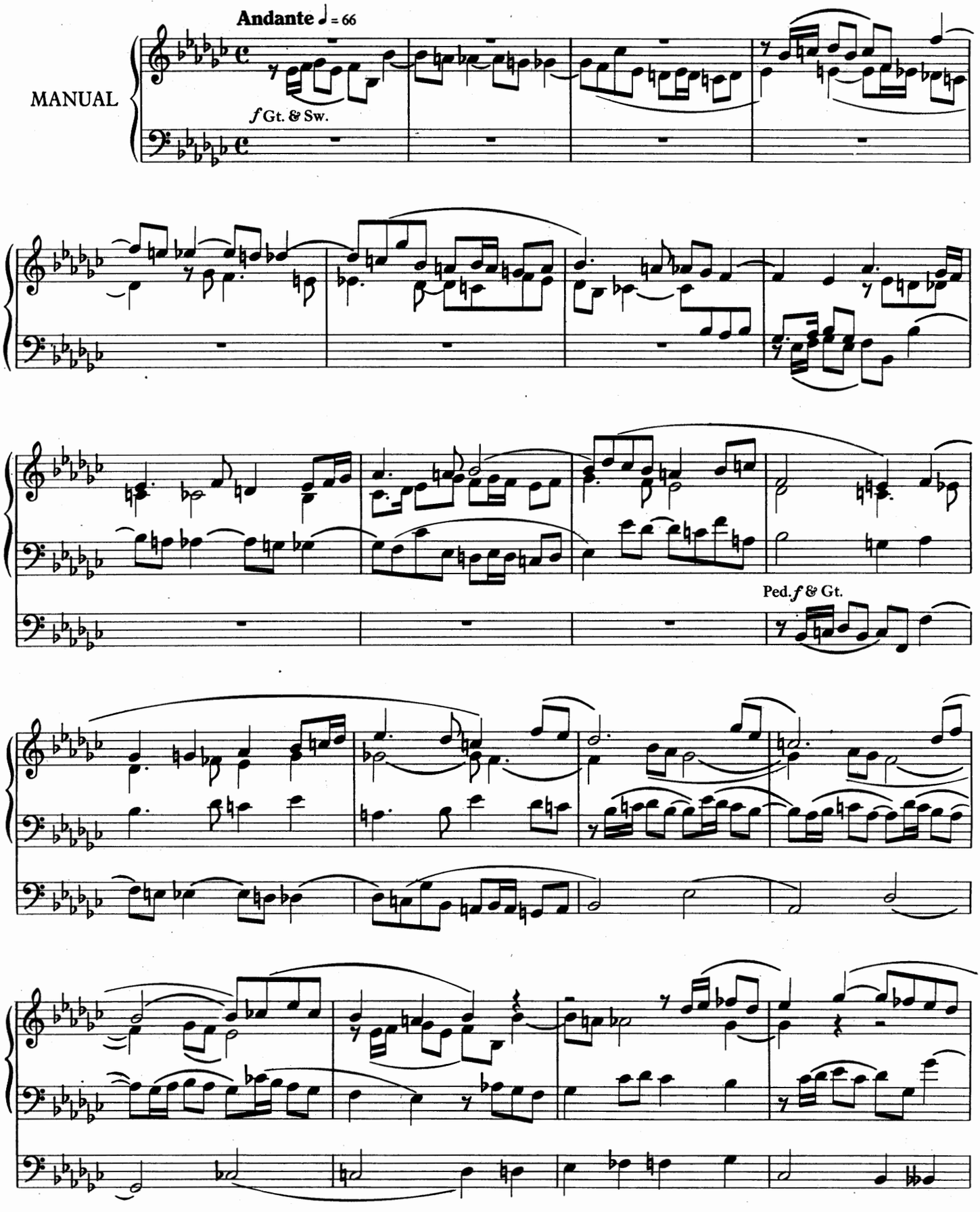

cresc. poco a poco
dim. poco a poco
rit.

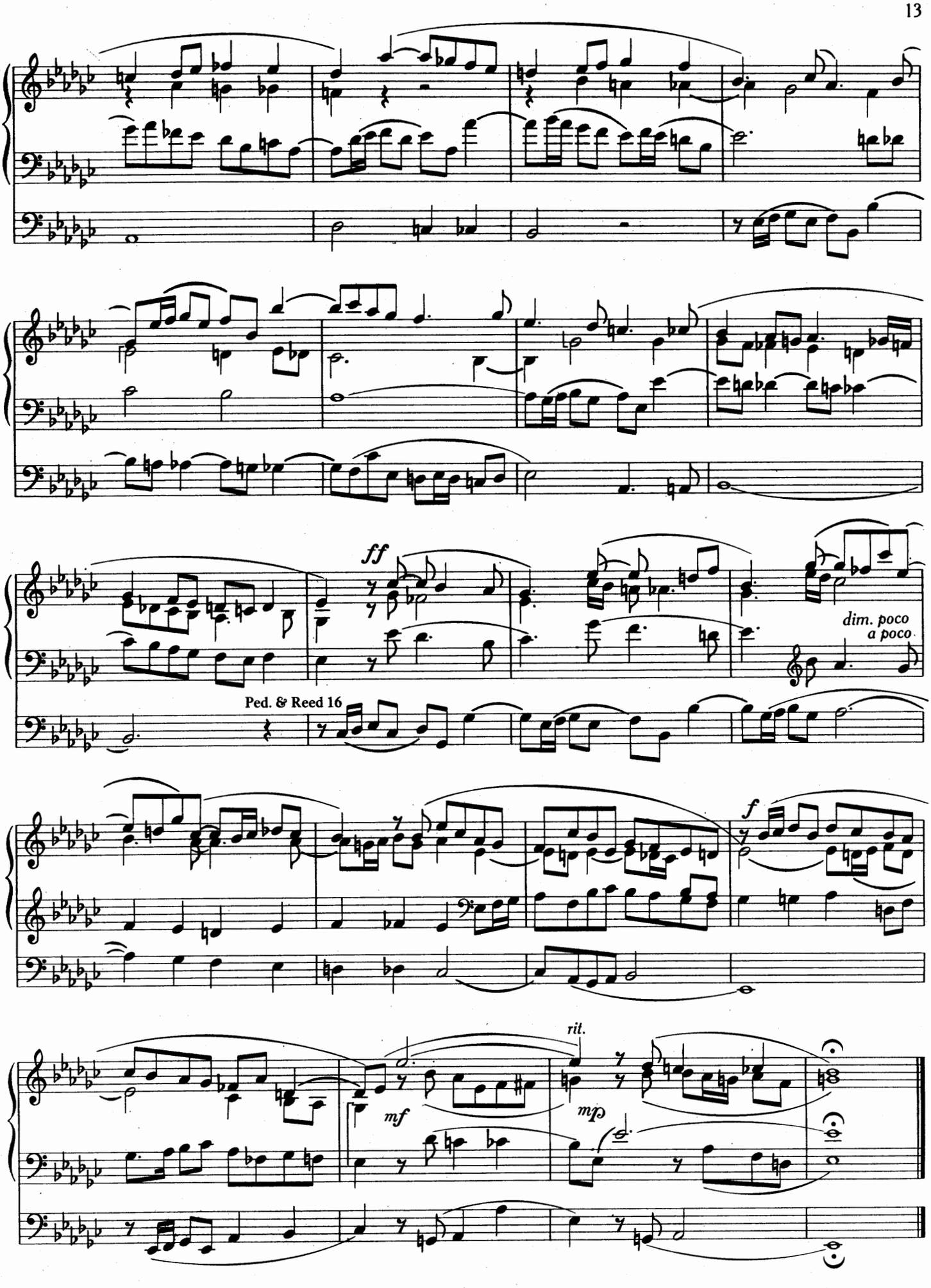
No. 4.



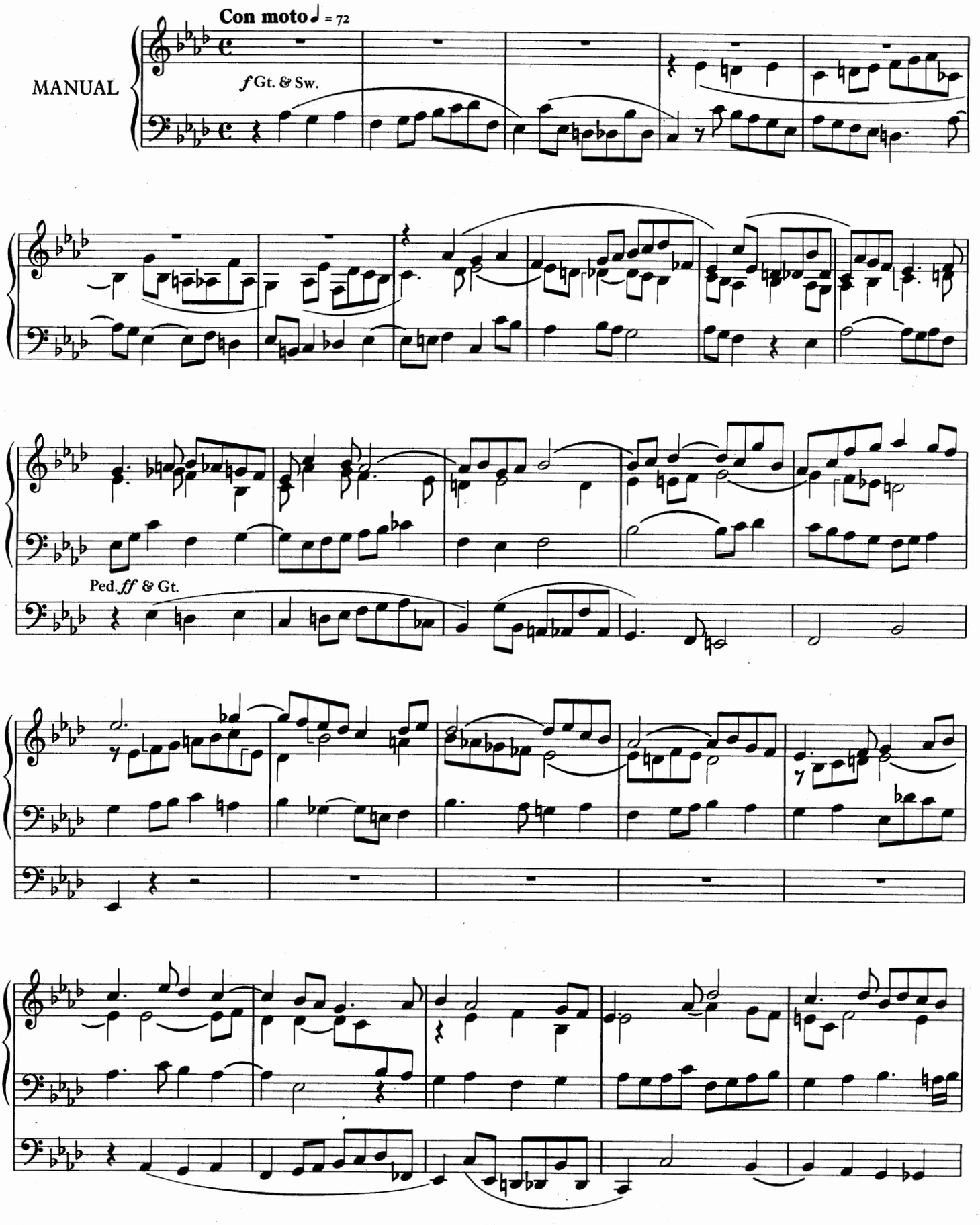

reduce
cresc. poco a poco
cresc. sempre
ff

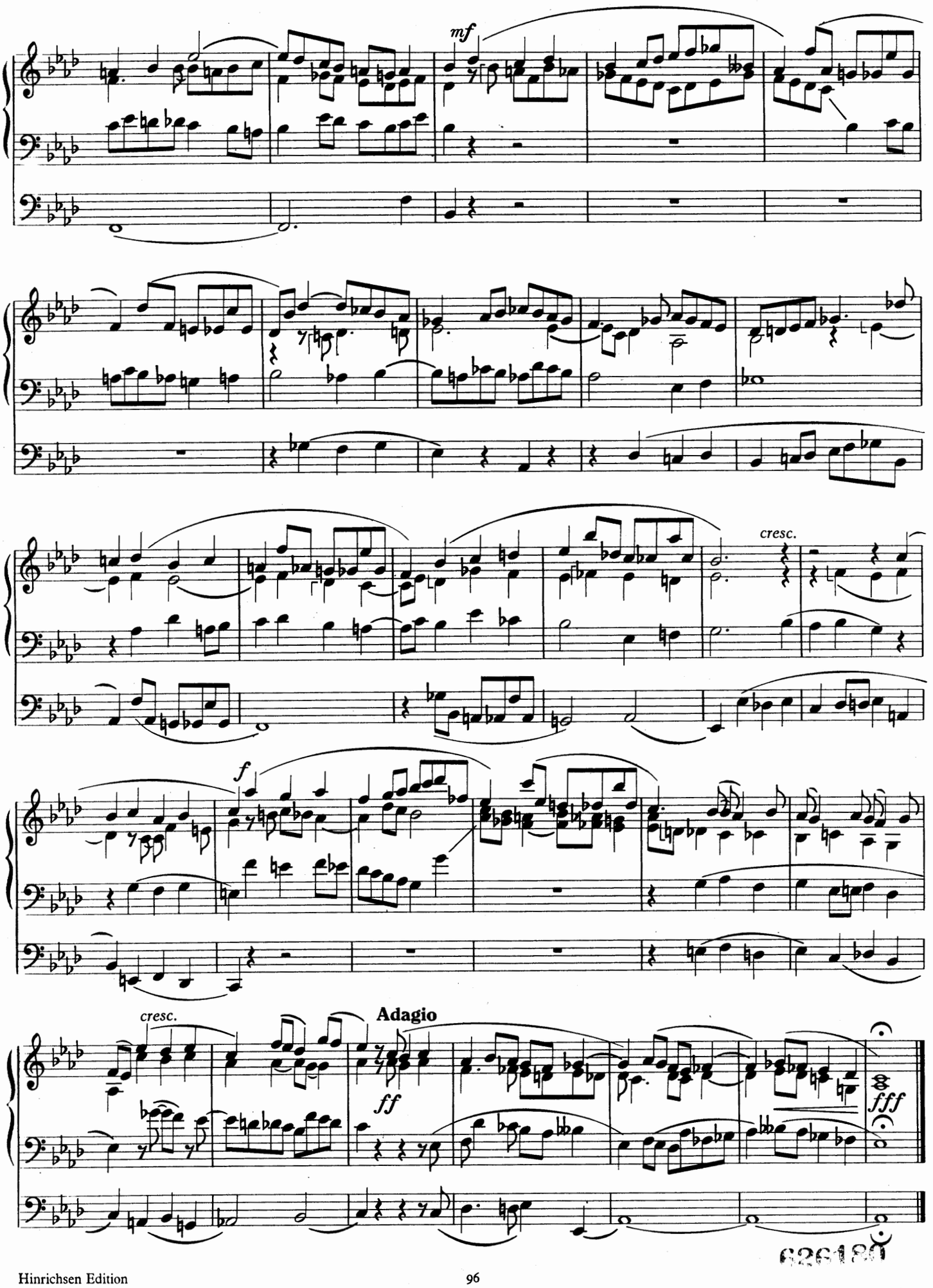
No. 5.




ff
dim. poco
a poco
Ped. & Reed 16
f
rit.
mf
mp

No. 6.




mf
cresc.
f
cresc.
Adagio
ff
fff

ORGAN MUSIC IN HINRICHSEN EDITION

The Organ issues mentioned below illustrate the development of the instrument. Blow, Croft and Roseingrave are the representatives of the XVIIth century, Krebs, of the XVIIIth century, Merkel and Rheinberger of the mid-XIXth century German organ. Bubeck, the Russian, had in mind later XIXth century organ of Cavaillé-Coll, whilst Thiman's and Karg-Elert's music is inspired by the organ of to-day. The latter's greatest work for the instrument, that on B-A-C-H, written at the suggestion of and dedicated to Mr. Henry Willis, was the outcome of two modern developments—the "baroque" tendency in present-day organ building, and an American tour made by the composer.

CONTEMPORARIES OF BACH

Of late years, a great deal of attention has been paid by editors and arrangers to those composers of organ music who wrote in the 18th century, for the most part in undisguised imitation of Handel. Indeed, the works of some of them have been described, and not altogether unjustly, as 'watery Handel'.

The late 17th century and early 18th century have not been so fully explored. For that reason, therefore, the appearance in modern form of organ works by John Blow, William Croft and Thomas Roseingrave makes a real contribution to the literature of the organ available for the present day organist.

BLOW, John (1649-1708):
H.E. No. 100 Selected Organ Music - - - - -
Edited by A. V. Butcher, M.A., D.Mus. (Oxon.), F.R.C.O., Music Master at Chigwell School, Essex.
Dr. John Blow, sometime organist of Westminster Abbey, has always been partially eclipsed by his pupil, Henry Purcell. That is unfortunate. From these pieces, however, which have been reposing in manuscript for some two hundred and fifty years, and which are now brought to the light of day, it will be possible to form an estimate of Blow's worth as a composer in this respect he wi his great pupil, both the quantity of his o

CROFT, William (1678-1727):
H.E. No. 221-6 Six Voluntaries,
Edited by Kenneth Simpson, Mus.B., F.R.C.O., Music Master at Canford School, Wimborne.
Dr. William Croft succeeded his old master, John Blow, as organist of Westminster Abbey in 1708. He has left works in many forms, of which the best known to-day are such popular hymntunes as "Hanover" and "St. Anne." His style was founded before the Handelian invasion of English music. Its rugged strength and vigour was able to great career years.

ROSEINGRAVE, Thomas (1690-1766):
H.E. No. 99 Fifteen Voluntaries and Fugues - - - - -
Edited by A. V. Butcher, M.A., D.Mus. (Oxon.), F.R.C.O., Music Master at Chigwell School, Essex.
Thomas Roseingrave was the first organist of the new church of St. George, Hanover Square, to which post he was appointed in 1725. He wrote in an original style, which was not pleasing to everybody. But up to now we have had to rely on history books for our knowledge of Roseingrave. Now, however, this publication makes it possible for us to judge for ourselves, and to see how far the comments of Burney and Hawkins were justified.

(Further XVIIIth century volumes in preparation)

ORGAN MUSIC AFTER BACH

KREBS, Johann Ludwig (1713-1780):
H.E. No. 67 Fugue in G major
Krebs was Bach's assistant and favourite pupil. As such he commands our respect as well as by the intrinsic merit of his work. The Fugue in G major, perhaps his best known organ composition, is presented for the first time in a version suitable for English organs, edited by W. S. Lloyd Webber, Mus.D. (Lond.), F.R.C.O., A.R.C.M., Organist at All Saints', Margaret Street, London.

MERKEL, Gustav (1827-1885):
H.E. No. 38 Sonata No. 6 (Op. 137)
Merkel was a Dresden organist-composer, and a pupil of Schumann. The E minor is the most popular and perhaps the best of his Organ Sonatas. It introduces two chorales: "Aus tiefer Not schrei ich zu dir" (In deepest need to Thee I cry) and "Wie schön leucht' uns der Morgenstern" (How brightly shines the morning star). Dr. Harvey Grace has said that the treatment of the former in the first movement is worthy of Bach. The new English edition, although made from the old plates, contains English registration and dynamic markings.

RHEINBERGER, Joseph (1839-1901):
H.E. No. 47-8 Twenty-four Fughettas, 2 Books - - -
These excellent pieces are now made available for the first time in an English edition prepared by Dr. W. S. Lloyd Webber. Owing to the difficulty of procuring them they have remained almost unknown, but should now take their place beside the Sonatas and the well-known shorter pieces as an essential part of any library of organ music.
In the "Organ Works of Rheinberger" Dr. Grace says of them: 'they will give pleasure to players who enjoy good compact essays in fugal form. All but a few are on the loud and vigorous side, and all provide excellent material for study.' The other 2 Books are in preparation.

BUBECK, Theodor Chr. (1866-1909):
This little known composer was born in Stuttgart. After studying at the Conservatoire there, he went to Moscow where he became a pupil of Taneiev and Ippolitov-Ivanov. In 1898 he was appointed Organ Professor at the Moscow Conservatoire and organist at the Church of the Reformation.

BUBECK, Th. Chr. (*contd.*):
H.E. No. 33 Fantasia and Fugue
A fine work, dedicated to Widor, and interesting as one of the few existing pieces of Russian organ music. It was taught at the R.C.M. by Parratt, but has long been unobtainable. This new edition has been prepared by Lancelot G. Bark, M.A., Mus.B., Hon. R.C.M., Vicar of Pershore. On the cover is a reproduction of the organ in the Catholic Cathedral 'Bois-le-Duc' in s'Hertogenbosh.

H.E. No. 37 Meditation in D -
A worthy companion piece to the Fantasia and Fugue. It is easier to play by virtue of a simpler pedal part, but the stirring climaxes to which it rises make it no less brilliant in effect. The Meditation would enhance any recital programme, while it would be most suitable as a concluding voluntary with its pp opening and fff peroration. The skilful editing of the piece is the work of Herbert F. Ellingford, Mus.B. (Oxon.), etc., Organist at St. George's Hall, Liverpool, adjudicator and examiner at the R.C.O

XXth CENTURY

THIMAN, E. H., Mus.D., F.R.C.O.
H.E. No. 98 Pastorale - -
Professor at the Royal Academy of Music, and Organist at Park Chapel, Crouch End.
"The New Pastorale by Dr. Thiman (based on the metrical version of Psalm XXIII.) is a short, effective movement in flowing, reflective mood. The quiet, subdued joy of the words of the psalm are well portrayed in the tuneful, flowing music of this easy little composition."
—(*Musical Opinion*).

KARG-ELERT, Sigfrid (1877-1933):
Karg-Elert is generally considered to be the most important modern German composer of organ music after Max Reger. Like Reger, he was a prolific writer, but is likely to be remembered chiefly by his organ works. These cover a wide range of styles, from the short and easy to the long and difficult, yet all are distinguished by the richly glowing chromatic harmony which was characteristic of the composer.

H.E. No. 92 Passacaglia, Variations and Fugue on B-A-C-H- (Op. 150)
This, Karg-Elert's last and most important work, is '. . . a grand, bold structure, rich and effective, fully characteristic of its author and yet individual among his works . . . The organist who rarely gives recitals or plays very long voluntaries need not decide that this work is outside his scope. Although the sections are connected, *the Fugue may be played separately (thirteen pages); the quiet portion marked 'seconde parte' (three pages) is complete in itself; and the Passacaglia (eight pages) may be played with Part 2 as a pendant.* The work calls for nimble fingers; the pedalling is easy; the registration needs thought and ample resources. The editor, Mr. Piersig, a pupil of Karg-Elert, contributes a preface and helpful notes. The excellent portrait of the composer makes an attractive cover'.
—(*Musical Times.*)

'. . . is undoubtedly an achievement of nobility, besides being characteristic, with its dynamic contrasts, incorrigible chromaticism, pedal chords and bravura flights up the keyboard . . .'
—(*Sunday Times.*)

KARG-ELERT, S., (*contd.*):
H.E. No. 93 Fourteen Interludes in various Keys - - - - -
Short passages in the form of Improvisations of varying length and style. 'These average a page in length. The louder ones would be very useful in those awkward moments when something substantial in effect is needed—e.g., at the end of a procession. The general level of difficulty is moderate, and the whole would serve as short studies as relief to the more strenuous and severe side of a fairly advanced pupil's work. Laurence Swinyard contributes a preface.'
—(*Musical Times*).

H.E. No. 94 Sequence in A minor
Revised edition of a piece hitherto obtainable only in the Gauss collection. '. . . was composed in the period of the Choral-Improvisations. It is not over-difficult, and as an example of Karg-Elert's 'middle-period' manner has some importance. Here is the composer we know so well, who has greatly enlarged the boundaries of organ writing . . .'
—(*Organists' Quarterly Record*).

Printed in England

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