HINRICHSEN

No. 97

RHEINBERGER

TWELVE FUGHETTAS

(second series)

Op. 123b. Book II.

Organ

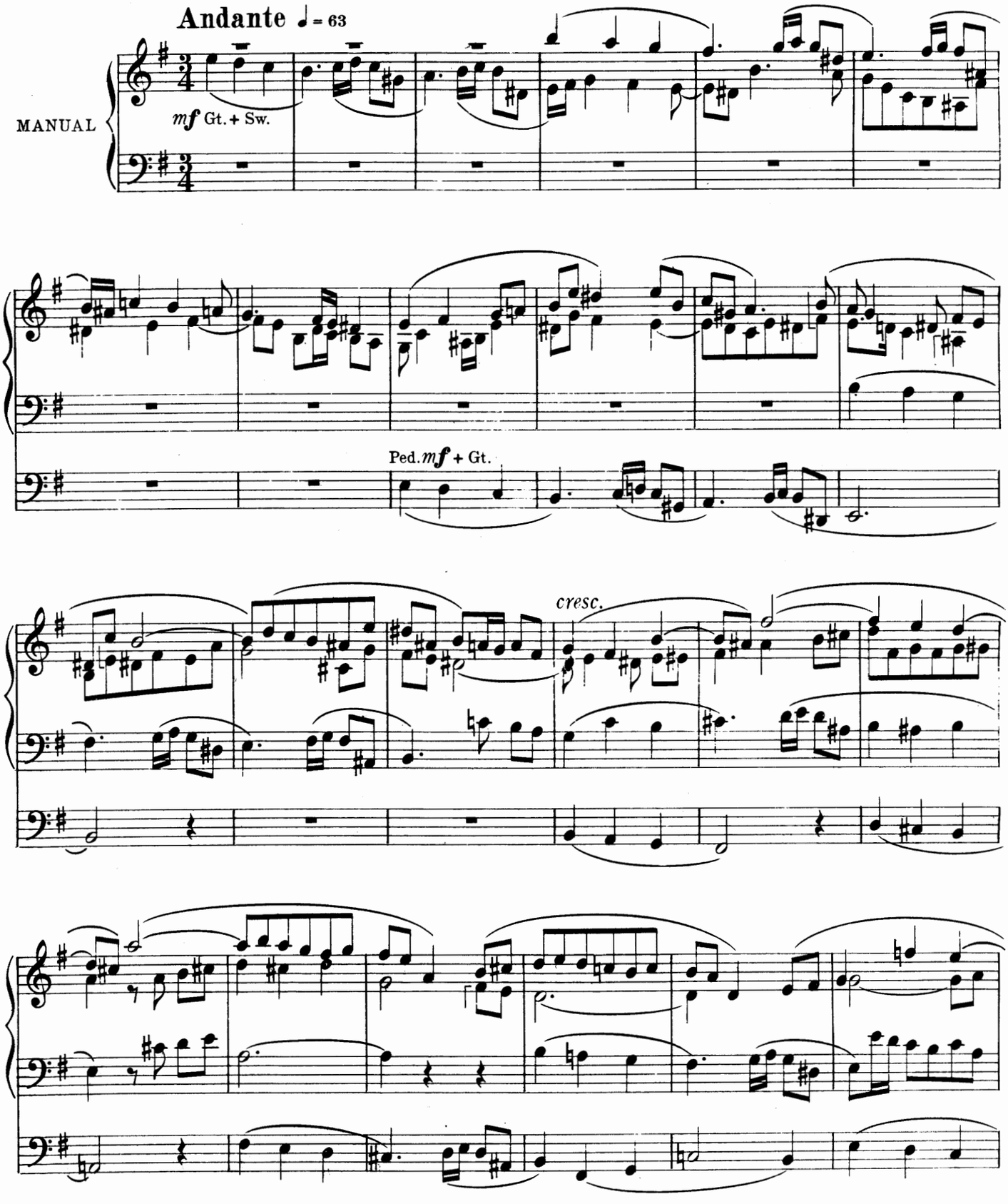
(W. S. Lloyd Webber)

PRINTED IN ENGLAND

TWELVE FUGHETTAS

No. 7

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



M
10
R469f.2
v.2

Add to Gt.

dim.

Prepare Pedal *f*

f

f

cresc. poco a poco

Add to Gt.

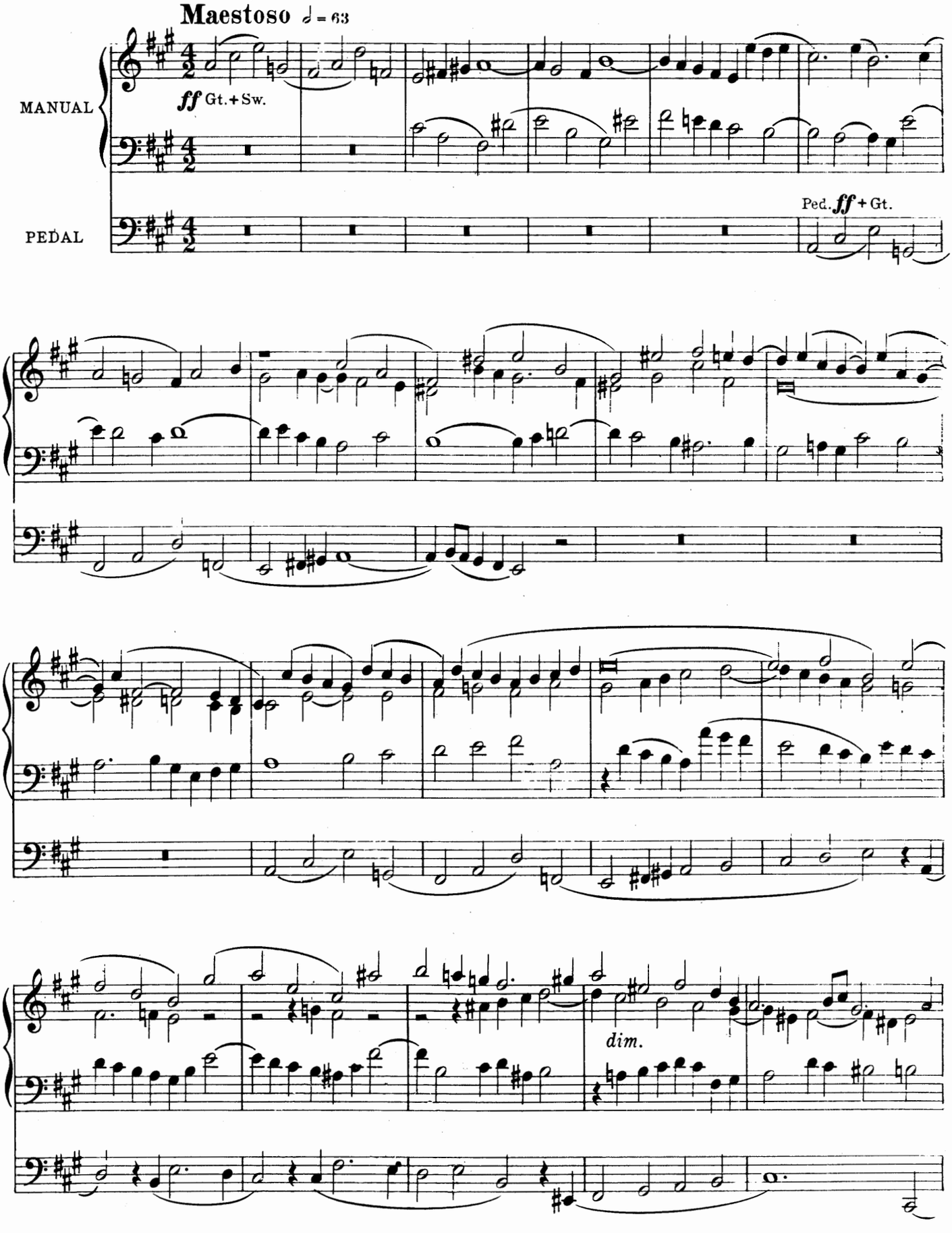
Adagio

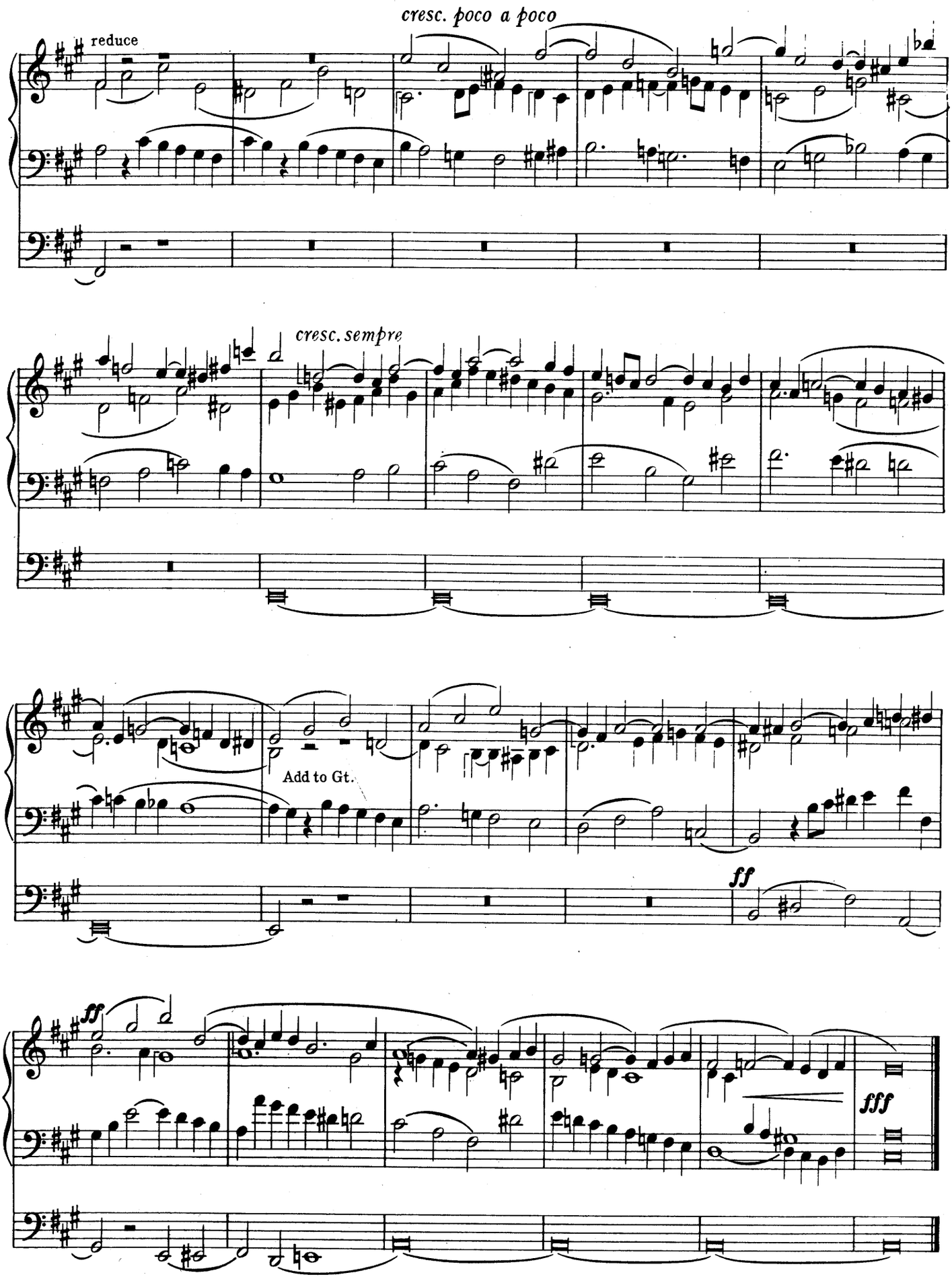
ff

fff

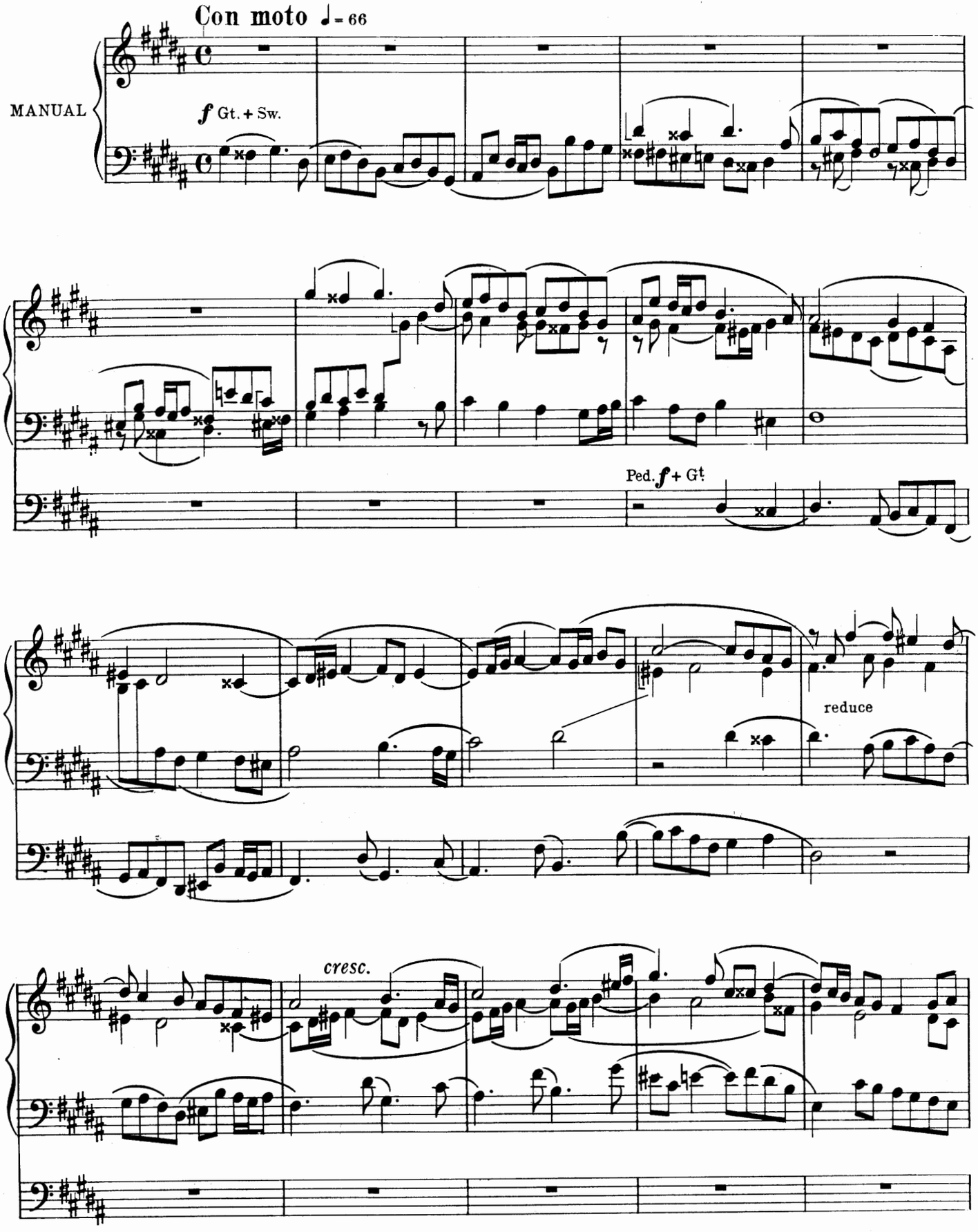
Full Pedal

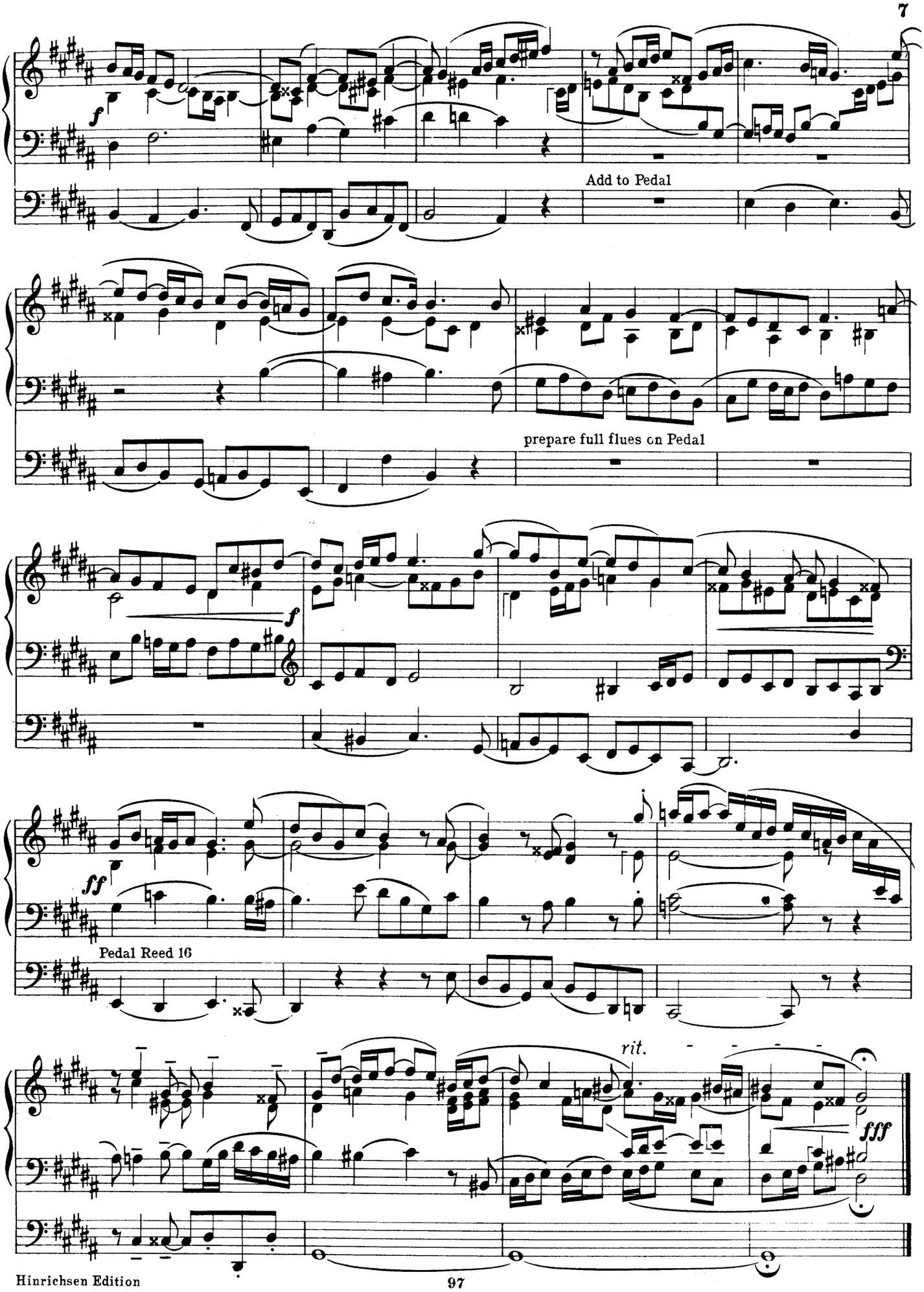
No. 8



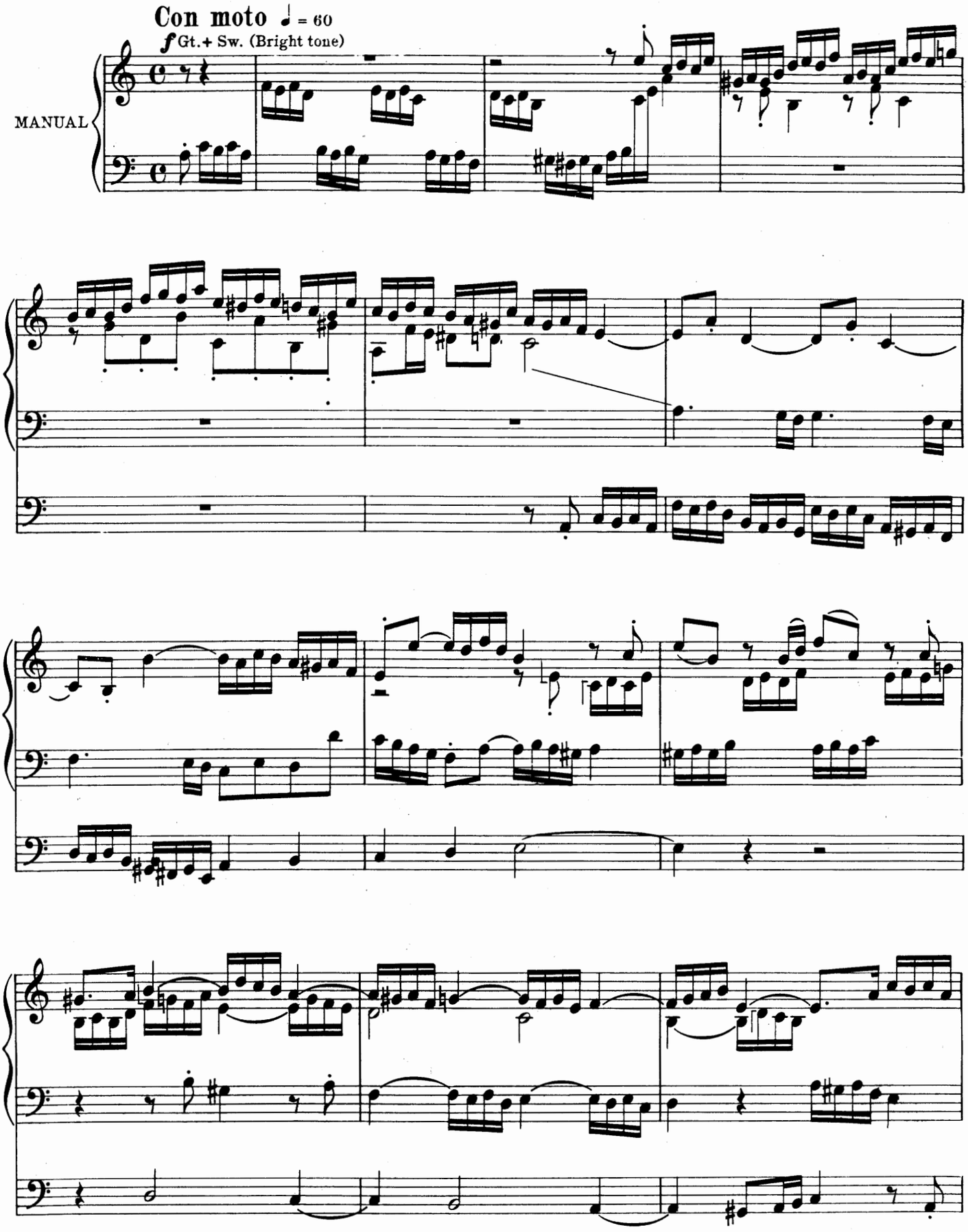

cresc. poco a poco
reduce
cresc. sempre
Add to Gt.
ff
ff
fff

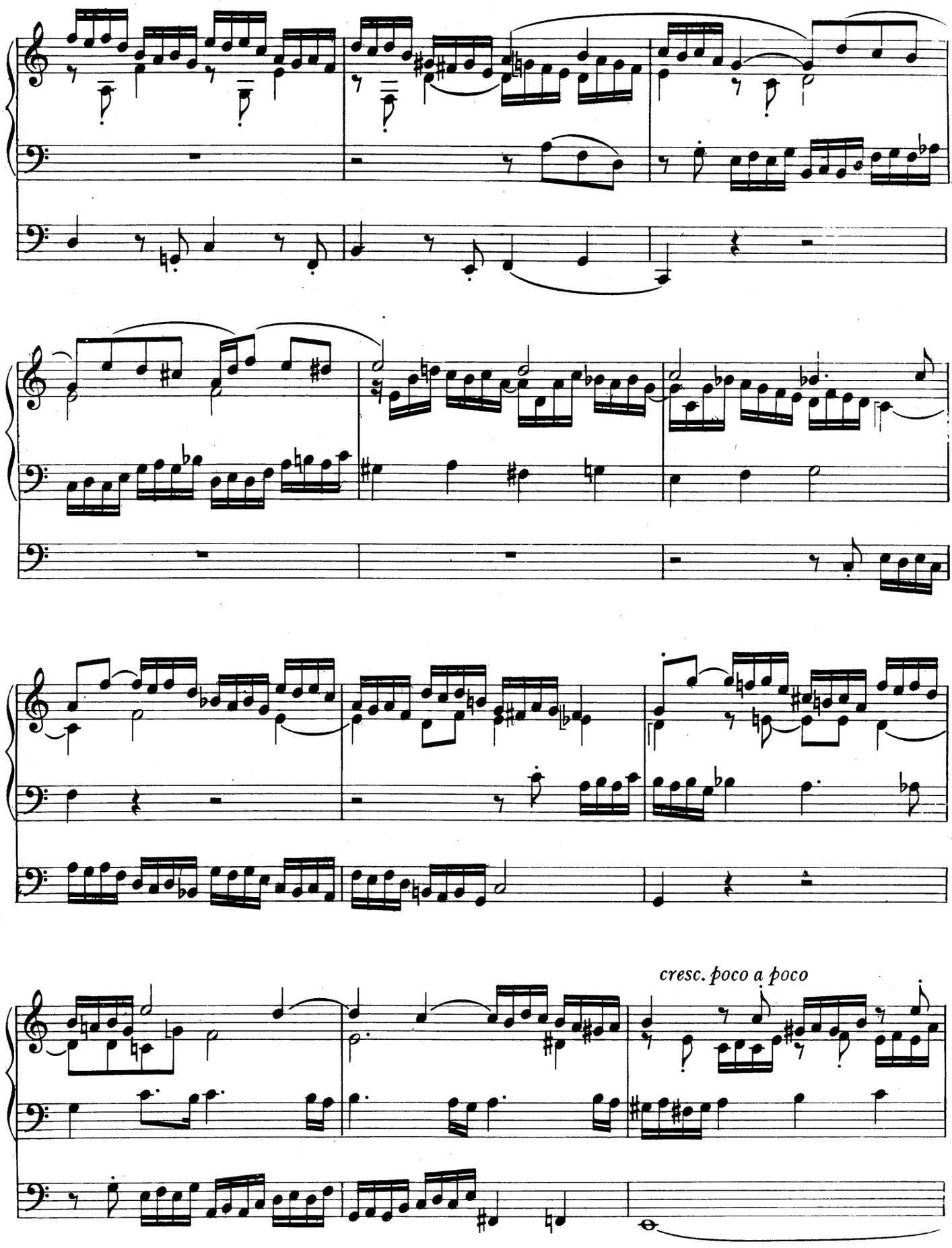
No. 9

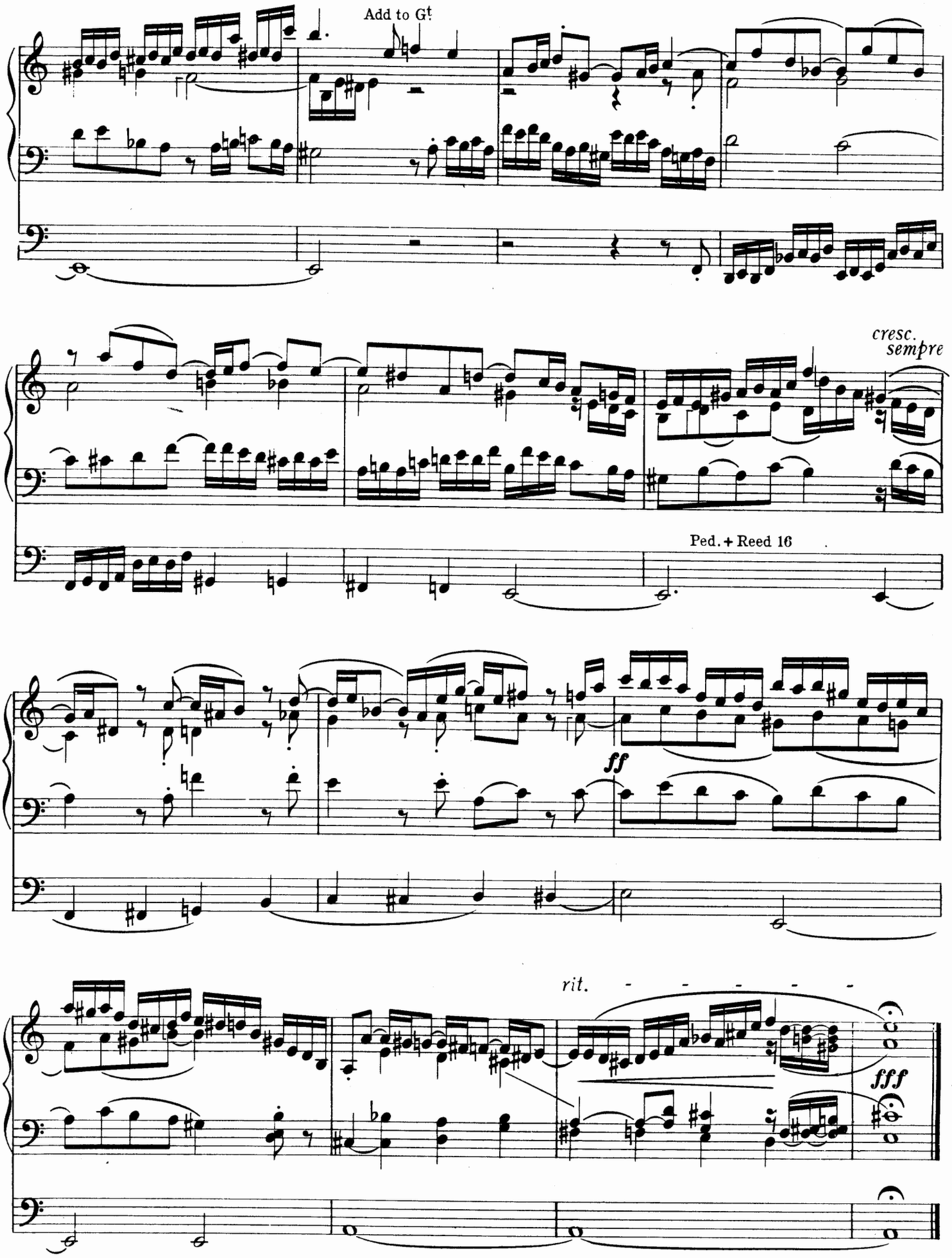



f
Add to Pedal
prepare full flues on Pedal
f
ff
Pedal Reed 16
rit.
fff

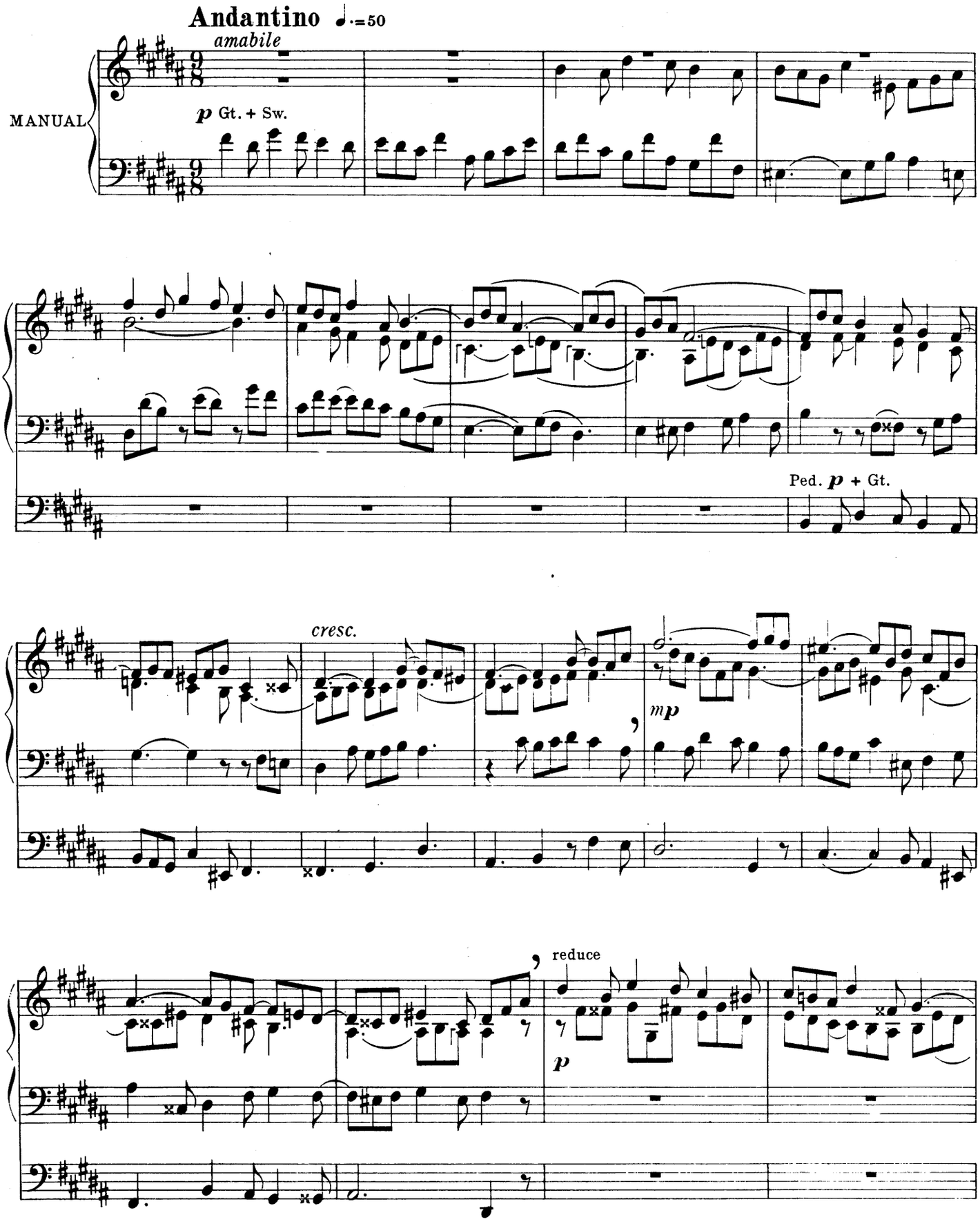
No. 10

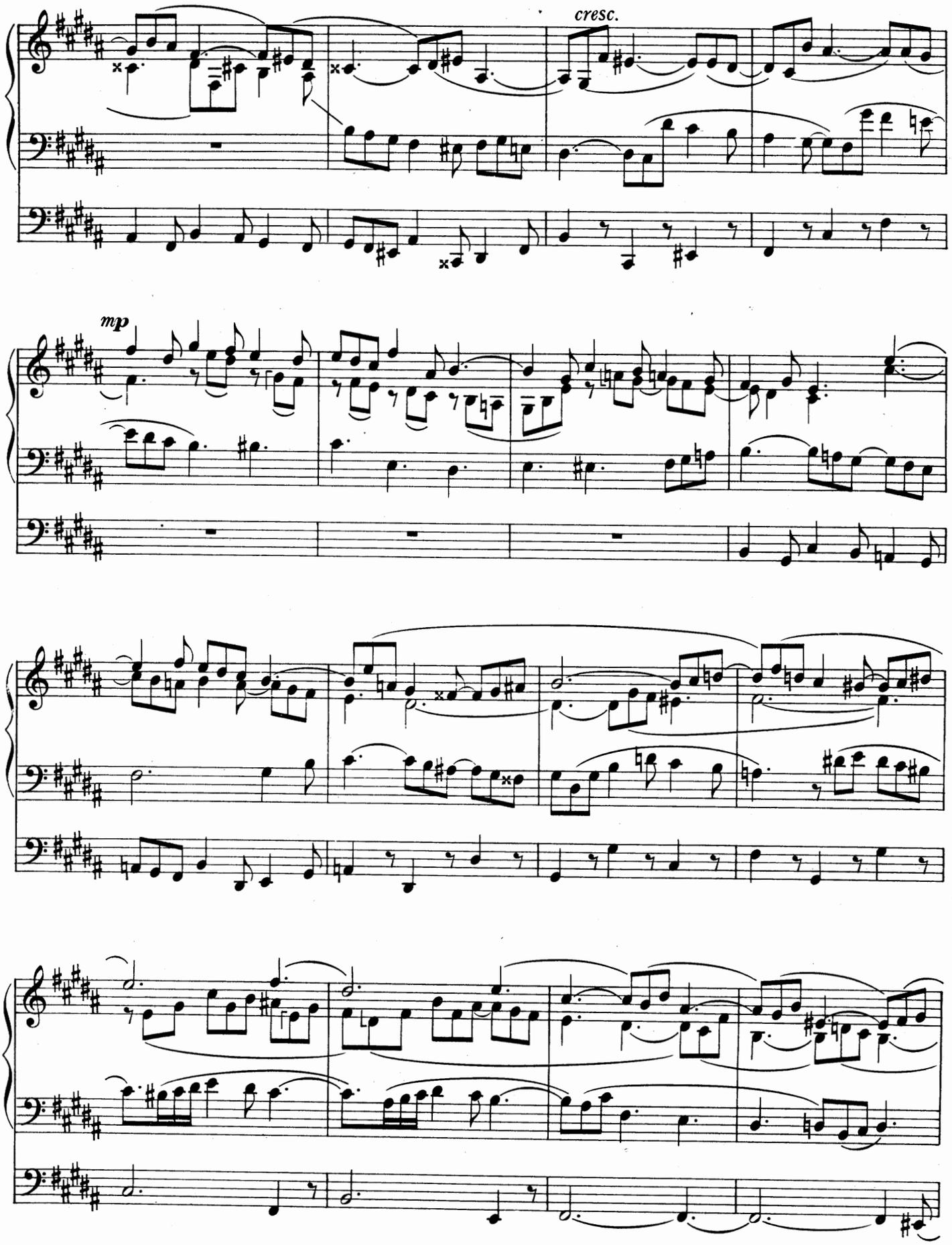


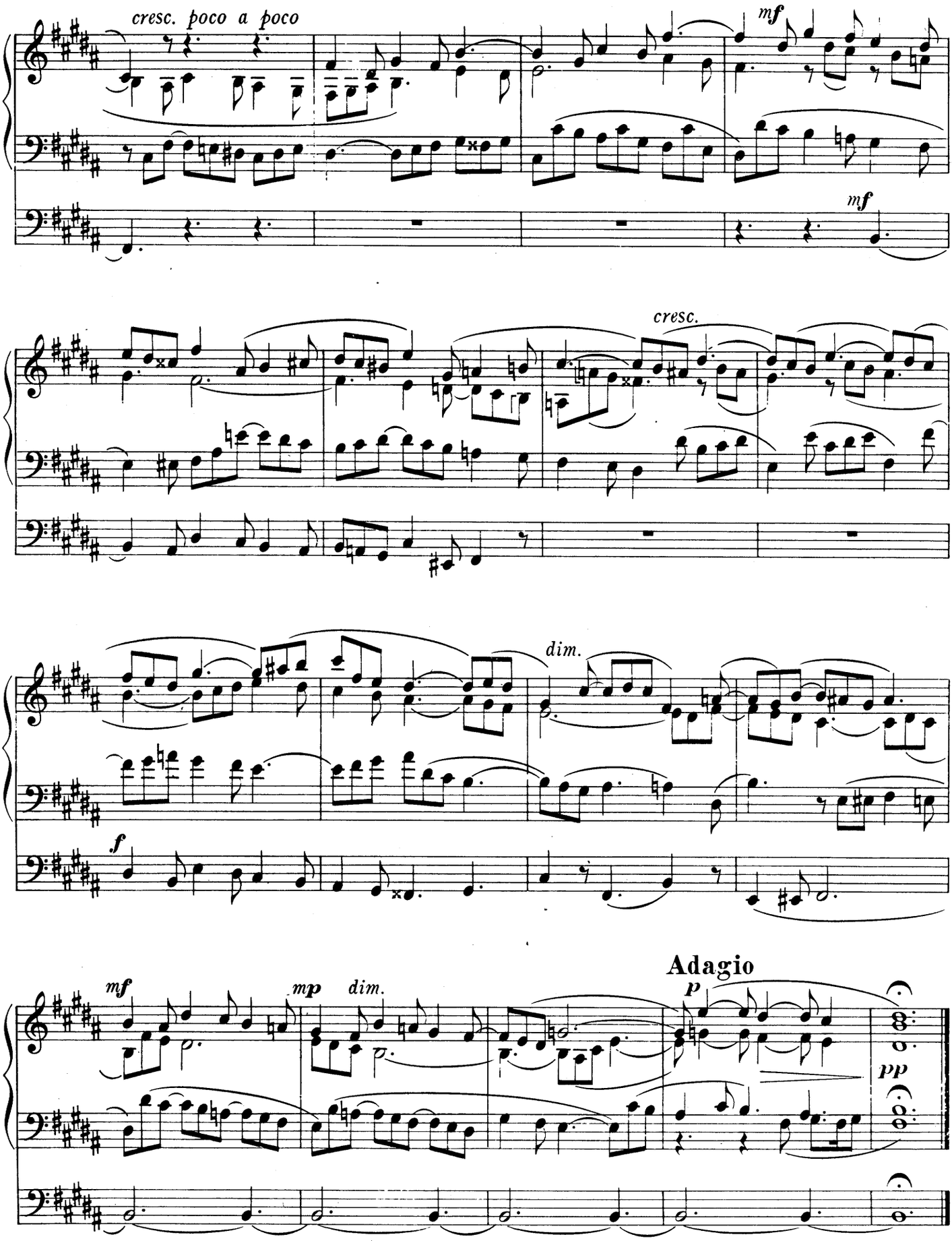

cresc. poco a poco


Add to G♮
cresc.
sempre
Ped. + Reed 16
ff
rit.
fff

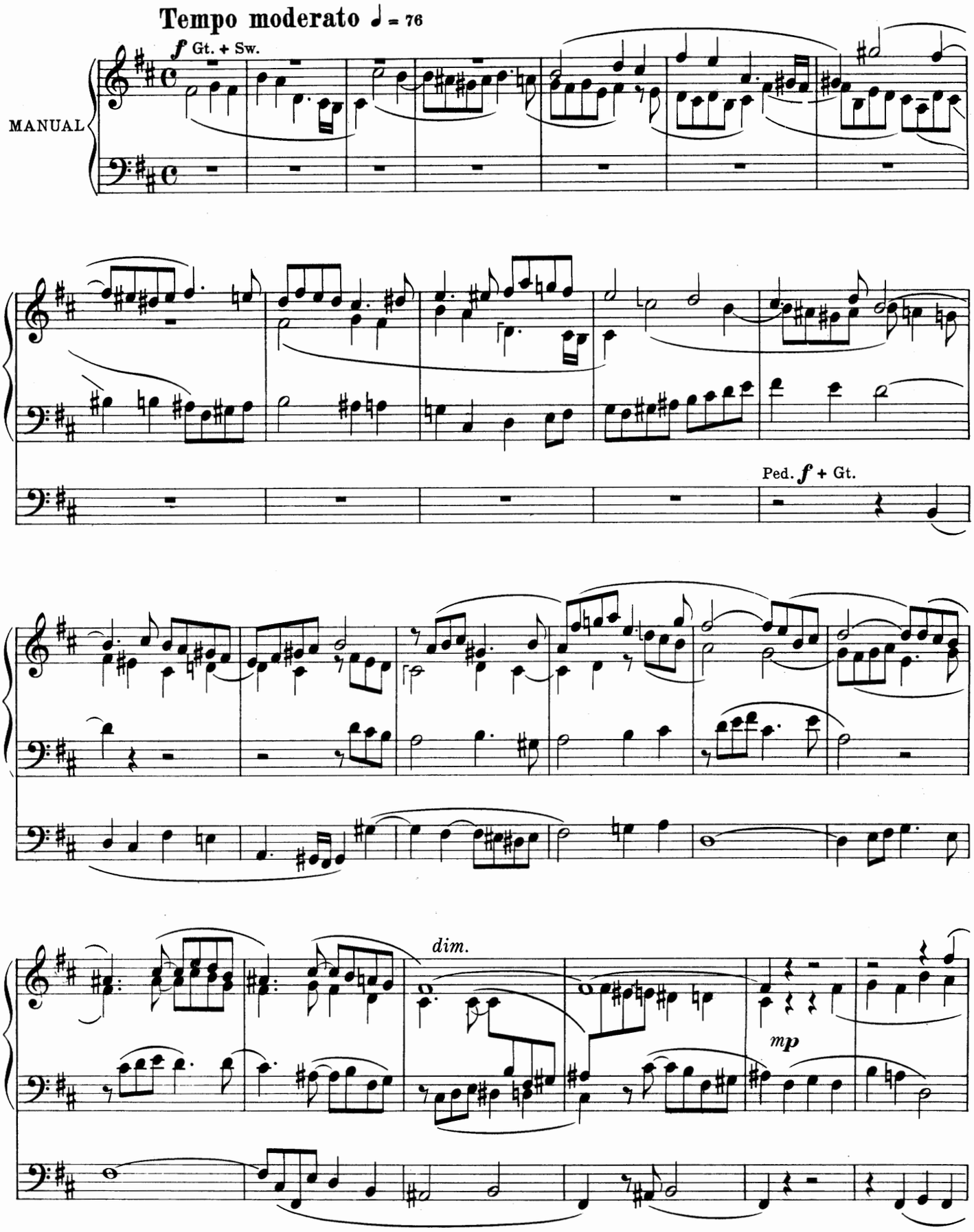
No. 11

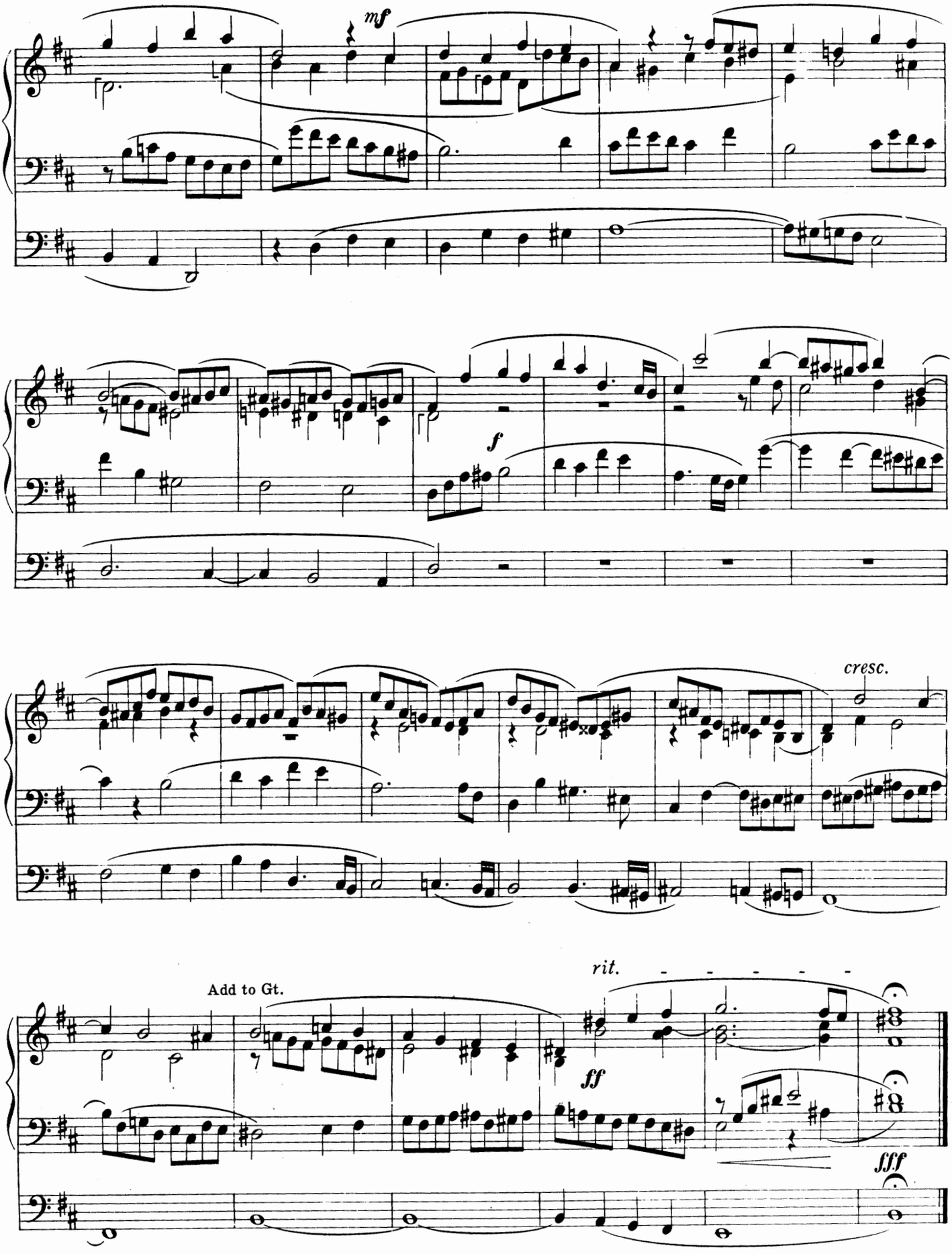



cresc.
mp


cresc. poco a poco
mf
mf
cresc.
dim.
f
mf
mp
dim.
Adagio
p
pp

No. 12




mf
f
cresc.
Add to Gt.
rit.
ff
fff

SELECTED ORGAN MUSIC
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The Organ issues mentioned below illustrate the development of the instrument. Blow, Croft and James are the representatives of the XVIIth century; Clarke, Haydn, Krebs, Purcell, Roseingrave and Wesley 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, Flay's, Hall's, Holbrooke's, Sceat's, Kennaway's, and Karg-Elert's music is inspired by the organ of to-day. The latter's greatest work for the instrument, that on
come of two mode
"baroque" tendenc
building, and an Amer
composer.

"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
orks by John
omas Rosein-
ation to the
able for the
present-day organist."

Seventeenth Century

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Andante & Allegro Maestoso 1/6
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Fugato, C major 1/6
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