

Ulrike Theresia Wegele

# Orgelschule mit Hand und Fuß

Band 1

Organ Method  
With Hands and Feet

Volume 1

Méthode d'Orgue  
Des pieds et des mains

Volume 1

- Für Anfänger, Wiedereinsteiger und Autodidakten
- For Beginners and Autodidacts
- Pour commencer, pour recommencer ou pour apprendre par soi-même

INHALTSVERZEICHNIS  
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*Orgelschule mit Hand und Fuß / Organ Method with Hands and Feet / Méthode d'Orgue des pieds et des mains*

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# KomponistInnen–Verzeichnis der Literaturbeispiele

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Johann Caspar Ferdinand Fischer (1662–1746)	114 Präludium d-Moll / <i>Prelude in D minor / Prélude en Ré mineur</i>
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Max Reger (1873–1916)	114 Pedalstimme von / <i>Pedal part from / Partie de pédale de</i> <i>„Aus tiefer Not schrei ich zu dir“ op. 135a</i>
Georg Philipp Telemann (1681–1767)	110 Kanon / <i>Canon / Canon</i>
Georg Joseph Vogler (1749–1814)	99 Präludium / <i>Prelude / Prélude</i>

Ulrike Theresia Wegele (\*1964)

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112 Allegretto B-Dur /  
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Friedrich Wilhelm Zachow  
(1663–1712)

- 94 Allein Gott in der Höh' sei Ehr'

Domenico Zipoli (1688–1726)

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89 Großer Gott, wir loben dich

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Jehan Alain (1911–1940)

Variations sur une thème de Clément Jannequin (Thema) / (*Theme*) / (*Thème*)

Johann Christoph Bach (1732–1795)

Aus meines Herzens Grunde (Fughette) / (*Fughetta*) / (*Fuguetta*)

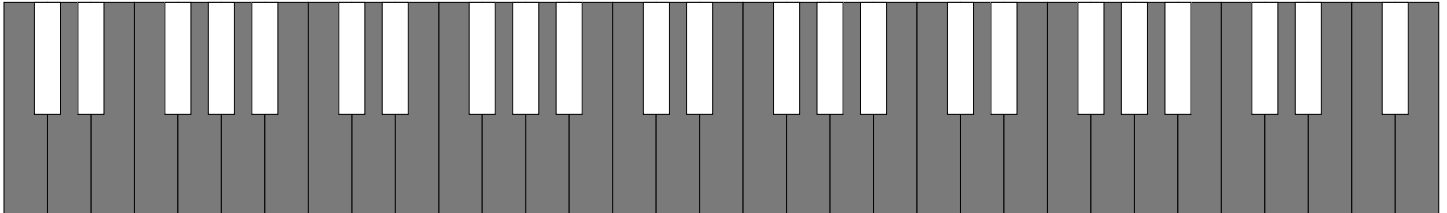
Johann Sebastian Bach (1685–1750)

Pedalsolo aus Toccata F-Dur BWV 540 /  
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*Prelude in G minor, BWV 558* / *Prélude en Sol mineur BWV 558*

# Grundkenntnisse und Notenlehre

## Basic Knowledge and Music Reading Connaissances de base

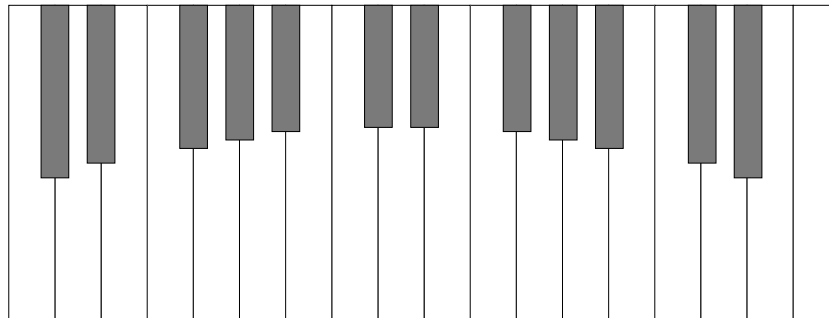
### MANUALTASTATUR / Manual Keyboard / Les touches du clavier



C D E F G A H/B\* c d e f g a h/b\*c' d' e' f' g' a' h'/b'\*c'' d'' e'' f'' g'' a'' h''/b''\*c''' d''' e''' f''' g'''  
do<sup>1</sup> ré mi fa sol la si do<sup>2</sup> ré mi fa sol la si do<sup>3</sup> ré mi fa sol la si do<sup>4</sup> ré mi fa sol la si do<sup>5</sup> ré mi fa sol

\*Dieser Ton wird auf Deutsch H genannt, auf Englisch B. / This note is called H in German. It's English name, however, is B.

### PEDALKLAVIATUR / Pedal Keyboard / Les touches du pédalier



C D E F G A H/B c d e f g a h/b c' d' e' f'  
do<sup>1</sup> ré mi fa sol la si do<sup>2</sup> ré mi fa sol la si do<sup>3</sup> ré mi fa

1



Setze dich mit dem Rücken zur Orgel auf die Orgelbank und schwinde mit geschlossenen Beinen über die Orgelbank. Die Orgelbankhöhe muss so eingestellt sein, dass du entspannt die Pedaltasten mit den Fußsohlen erreichen kannst. Die Arme sollten im rechten Winkel zum untersten Manual sein. Die Sitzposition ist zwischen kleiner und eingestrichelter Oktave. Die Orgel hat ein oder mehrere Manuale im Gegensatz zum Klavier. Die Orgel hat mehrere Register, die alle einen unterschiedlichen Klang erzeugen. Manche imitieren Instrumente, wie z.B. die Flöte, manche gibt es nur auf der Orgel, wie z.B. das Register Prinzipal.

Zum Üben verwendest du immer leise Register wie Prinzipal 8' oder Flöte 8', im Pedal Subbass 16' und Oktavbass 8'.

Sit on the organ bench, facing away from the organ. Then swing your closed legs over the bench. The height should be adjusted so that you can reach the pedal keys easily with the soles of your feet. The arms should be at right angles to the lowest manual. The seating position is between the two octaves surrounding middle C. Unlike the piano, the organ has one or more manuals. It also has different stops, all of which produce a different sound. Some imitate instruments, such as the flute, others are unique to the organ, such as the Principal stop.

For practice always use soft stops like Principal (= Diapason) 8' or Flute 8', in the pedals Subbass (= Bourdon) 16' and Octavbass (= Octave or Principal) 8'.

S'asseoir sur le banc le dos tourné vers l'orgue, puis, les genoux joints, passer les jambes par-dessus pour régler ensuite sa hauteur. Celle-ci doit permettre d'atteindre aisément le pédalier avec les plantes des pieds. Les bras se tiennent en angle droit, l'avant-bras à hauteur du clavier le plus bas. La position assise doit se trouver entre les octaves 2 et 3. Contrairement au piano, l'orgue dispose d'un ou de plusieurs claviers ainsi que de plusieurs jeux qui produisent chacun un son différent. Certains imitent des instruments, comme par ex. la flûte, d'autres n'existent qu'à l'orgue, comme par ex. le Principal.

Pour le travail personnel, il est recommandé d'utiliser des jeux doux tels que principal 8' ou flûte 8' et au pédalier bourdon 16' et principal 8'.

2

Auf zwei Manualen üben,  
Hände austauschen.

*Practice on two manuals, switch hands.*

*Travailler sur deux claviers, alterner les mains.*

Denke immer daran, die Orgelbank  
in die für dich richtige Höhe  
einzustellen. Sitzposition zwischen  
kleiner und eingestrichener  
Oktave, Arme im rechten Winkel.

*Adjust organ bench (height!), seating position between small and  
one-line octave, arms at right angles.*

*Régler la hauteur du banc. La position assise doit se trouver entre l'octave 2  
et l'octave 3. Les bras se tiennent en angle droit.*

2

Spieler weit vorne bei den  
Obertasten des Pedals  
(bei Pedalübungen darfst du dich  
an der Orgelbank festhalten).

*Play as much in front, close to the upper key, as possible  
(in pedal exercises you are allowed to hold on to the organ bench).*

*Jouer le plus près possible des touches noires (pour les exercices de pédale,  
il est permis de se tenir au banc).*

c d e f g a h/b c c h/b a g f e d c  
 do<sup>2</sup> ré mi fa sol la si do do si la sol fa mi ré do<sup>2</sup>

2

Spieler das Stück in drei Varianten:

1. Mit der rechten und linken Hand → runde Handhaltung.
2. Das oberste System mit der linken Hand und Pedal.
3. Mit beiden Händen und Pedal.

Play the piece in three variants:

1. With right and left hands → rounded fingers.
2. The uppermost staff system with left hand and pedal.
3. With both hands and pedal.

Jouer en trois versions :

1. Main droite et main gauche → le dos de la main arrondi.
2. La portée de clé de sol en jouant avec main gauche et pédale.
3. Main droite, main gauche et pédale.

The first variant is written in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4 (finger 5), A4 (finger 1), B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3 (finger 3), F3 (finger 5), E3, D3, C3, B2, A2, G2. The piece consists of four measures. The first measure has a fermata over the G2 note in the left hand. The second measure has a fermata over the G2 note in the left hand. The third measure has a fermata over the G2 note in the left hand. The fourth measure has a fermata over the G2 note in the left hand.

The second variant is written in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece consists of four measures. The first measure has a fermata over the G2 note in the left hand. The second measure has a fermata over the G2 note in the left hand. The third measure has a fermata over the G2 note in the left hand. The fourth measure has a fermata over the G2 note in the left hand.

The third variant is written in 4/4 time. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand (bass clef) plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece consists of four measures. The first measure has a fermata over the G2 note in the left hand. The second measure has a fermata over the G2 note in the left hand. The third measure has a fermata over the G2 note in the left hand. The fourth measure has a fermata over the G2 note in the left hand.

F-DUR-TONLEITER / F major scale / Gamme de Fa Majeur

F-Dur-Tonleiter (♭)

(das ♭ erniedrigt um einen Halbton)

F major scale (B-flat, B<sub>♭</sub>) (the symbol ♭ lowers the note by half a tone)

Gamme de Fa Majeur (si bémol), le bémol indique un abaissement d'un demi-ton.

4



Schreibe auf: / Write: / Noter :

1 2 3 4 ① 2 3 4 4 3 2 1 ④ 3 2 1

5 4 3 2 1 ③ 2 1 1 2 3 ① 2 3 4 5

4



1 2 3 4 ① 2 3 ① 2 3 4 ① 2 3 4

f g a b/bb c  
fa sol la si bémol do

4 3 2 1 ④ 3 2 1 ③ 2 1 ④ 3 2 1

5 4 3 2 1 ③ 2 1 ④ 3 2 1 ③ 2 1

d e f  
ré mi fa

1 2 3 ① 2 3 4 ① 2 3 ① 2 3 4 5

f e d  
fa mi ré



# ALLEIN GOTT IN DER HÖH' SEI EHR'

Registrierung:

Kräftiges Pleno

Andante = gehend

Registration: Robust Pleno

Andante = walking

Registration : Plenum somptueux

Andante = allant

Friedrich Wilhelm Zachow

(1663 – 1712)

Andante

Measures 1-3 of the piece. The music is in G major and 3/4 time. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff (treble) has a whole note chord (G4, B4, D5) with a fermata. The second staff (bass) has a whole note chord (G2, B1, D2) with a fermata. Measure 2: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 3: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Fingerings: Treble 1, 3; Bass 5.

Measures 4-7. Measure 4: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 5: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 6: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 7: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Fingerings: Treble 4; Bass 4.

Measures 8-11. Measure 8: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 9: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 10: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 11: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Fingerings: Treble 3; Bass 2.

Measures 12-14. Measure 12: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 13: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 14: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Fingerings: Treble 2; Bass 2.

Measures 15-18. Measure 15: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 16: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 17: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Measure 18: Treble has a half note G4, quarter note A4, quarter note B4. Bass has a half note G2, quarter note A2, quarter note B2. Fingerings: Treble 3; Bass 4.