

Ulrike Theresia Wegele

Zieh alle Register!

Leichte bis mittelschwere Stücke für
Orgel solo und Orgel-Kammermusik

Spielbuch zur Orgelschule mit Hand und Fuß Band 2

Pull Out All The Stops!

Easy to Intermediate Pieces for Organ Solo
and Organ Chamber Music

Music Book for the Organ Method with Hands and Feet Vol. 2

Pleins jeux !

Des pièces faciles ou de difficulté moyenne pour orgue seul
et musique de chambre avec orgue

Supplément au volume 2 de la Méthode d'Orgue des pieds et des mains

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A Toy

Giles Farnaby
(1560 – 1620)

(Bearbeitung für Orgel/arr. for organ/
arr. pour orgue : Ulrike Theresia Wegele)

Musical notation for measures 1-4. The piece is in common time (C) and G major. The first system consists of a grand staff with a treble clef and a bass clef. The right hand (treble) starts with a forte (*f*) dynamic and features a melodic line with grace notes. The left hand (bass) provides a simple harmonic accompaniment, also marked *f*.

Musical notation for measures 5-8. The right hand continues the melodic line, including a trill (*tr*) in measure 6. The left hand accompaniment remains consistent. The system concludes with a double bar line.

Musical notation for measures 9-12. The right hand begins with a piano (*p*) dynamic and features a more active melodic line with grace notes. The left hand accompaniment continues. The system concludes with a double bar line.

Musical notation for measures 13-16. The right hand continues with a piano (*p*) dynamic and a melodic line. The left hand accompaniment concludes the piece. The system concludes with a double bar line.

Es sungen drei Engel ein' süßen Gesang

Vers 1/Verse 1/Vers 1

(auf 1 oder auf 2 Manualen und Pedal/
on 1 or 2 manuals and pedal/sur 1 ou 2 claviers et pédale)

Herbert Paulmichl
(*1935)

Canone all' Ottava

The first system of the musical score is in 6/4 time. It features a treble clef staff with a key signature of one flat (B-flat) and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of the musical score continues the piece. It includes a measure rest at the beginning of the treble staff, marked with the number '3'. The melodic line in the treble staff continues with eighth and sixteenth notes, and the bass staff continues with its accompaniment.

The third system of the musical score continues the piece. It includes a measure rest at the beginning of the treble staff, marked with the number '6'. The melodic line in the treble staff continues with eighth and sixteenth notes, and the bass staff continues with its accompaniment.

The fourth system of the musical score concludes the piece. It includes a measure rest at the beginning of the treble staff, marked with the number '9'. The melodic line in the treble staff features a long, sweeping phrase that ends with a final cadence. The bass staff continues with its accompaniment.

Adagio

Johann Christian Heinrich Rinck
(1770 – 1846)

Doppelschlag/Turn/Grupetto

Man.: zarte 8'-Register man.: soft 8' stops clavier : jeux doux 8'
Ped.: Subbass 16' ped.: subbass 16' ped. : soubasse 16'



Trio

Johann Christoph Kellner
(1736 – 1803)

I/II

II/I

4

7

10

tr

Herbstwege/Autumn Paths/Chemins automnaux

Sigrid Wolfbauer-Gartner
(*1981)

Libero e iridescente

Musical score for the first section, 'Libero e iridescente'. It consists of three systems of piano accompaniment. The first system features a treble clef with a melodic line starting on a half note G4, followed by eighth notes, and a bass clef with a rhythmic accompaniment. The second system continues the melodic and rhythmic patterns. The third system shows a change in the bass line with a square symbol indicating a pedal point. The score includes dynamic markings such as *f* and *più f*, and fingering numbers like III and I.

M.M. ♩ = 80

2 **Fresco con spirito**

Musical score for the second section, 'Fresco con spirito'. It consists of two systems of piano accompaniment. The first system features a treble clef with a rhythmic accompaniment in 6/8 time, marked with a Roman numeral II. The second system continues the rhythmic pattern. The score includes dynamic markings such as *f* and *più f*, and fingering numbers like II.

Larghetto

(aus der Sonate a-Moll, op. 1/4 für Melodieinstrument, Basso continuo und Orgel
from: Sonata in A minor, Op. 1/4 for melody instrument, basso continuo, and organ
extrait de : Sonate en la Mineur op. 1/4 pour instrument mélodique, basse continue et orgue)

Georg Friedrich Händel

(1685 – 1759)

(Bearbeitung für Orgel/arr. for organ/
arr. pour orgue : Ulrike Theresia Wegele)

Measures 1-4 of the musical score. The piece is in 3/4 time and A minor. The first system consists of four measures. The upper staff (melody) features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second and third staves (piano accompaniment) feature a rhythmic pattern of eighth notes with triplets. The fourth staff (basso continuo) provides a simple harmonic accompaniment with quarter notes.

Measures 5-9 of the musical score. The upper staff continues the melodic line with eighth notes and triplets. The piano accompaniment maintains the eighth-note triplet pattern. The basso continuo staff continues with quarter notes.

Measures 10-13 of the musical score. The upper staff continues the melodic line. The piano accompaniment continues with eighth-note triplets. The basso continuo staff continues with quarter notes.

Air

(aus/from/extrait de : Fünf Momentaufnahmen/Five Snapshots/Cinq instantanés)

♩. ca. 72

Jürgen Essl
(*1961)

I (8' + 4')

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It contains a melodic line starting with a whole note rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The middle staff is a bass clef with the same key signature and time signature, containing a steady eighth-note accompaniment. The bottom staff is a bass clef with the same key signature and time signature, which is empty. Performance markings include 'semplice' and 'II (8' + 4')' in the left margin, and 'mf' and 'p molto legato' in the right margin.

3

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system, with a slur over the first two measures. The middle staff continues the eighth-note accompaniment. The bottom staff is empty. The key signature and time signature remain the same.

6

The third system of the musical score consists of three staves. The top staff continues the melodic line, with a slur over the first two measures. The middle staff continues the eighth-note accompaniment. The bottom staff is empty. The key signature and time signature remain the same.

9

The fourth system of the musical score consists of three staves. The top staff continues the melodic line, with a slur over the first two measures. The middle staff continues the eighth-note accompaniment. The bottom staff is empty. The key signature and time signature remain the same.

Aria: Bereite dich, Zion

aus dem Weihnachtsoratorium BWV 248, für Gesang (Melodieinstrument) und Orgel
from: Christmas Oratorio BWV 248, for voice (or melody instrument) and organ
extrait de : Oratorio de Noël BWV 248, pour voix (ou instrument mélodique) et orgue

Johann Sebastian Bach
(1685 – 1750)

(Bearbeitung für Orgel/arr. for organ/
arr. pour orgue : Ulrike Theresia Wegele)

tr tr

13

Be - rei - te dich, Zi - on, mit

tr tr

19

zärt - li - chen Trie - ben den Schön - sten, — den — Lieb - sten bald bei dir — zu