

12

PRELUDES AND VOLUNTARIES

for the

ORGAN,

OR

Piano with Aeolian Attachment.

To be used at

DIVINE SERVICE or for PRIVATE STUDY

AND DEDICATED WITH MUCH RESPECT TO

The Right Rev. M. S. Ives D.D.

Bishop of North Carolina.

BY

GUSTAVE BLESSTER.

Book I.

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E. W. T. Engin. S.

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PREFATORY LETTER

FROM THE REV. ALDERT SMEDES, RECTOR OF ST. MARY'S HALL, RALEIGH, N. C.

St. Mary's, Raleigh, N. C., July 11th, 1846.

MY DEAR SIR :

The plan you propose of publishing a collection of Preludes and Voluntaries, intended to be used not only by the organist during Divine service, but also to serve as studies for those who have Pianos with Æolian Attachment, Reed Organs, Seraphines, Melodeons, or any of this class of instruments, in their parlors, must meet the cordial approbation of every lover of Sacred Music.

Independently of its effect in exciting and sustaining religious and devotional sentiments, this branch of musical study seems to me better adapted than any other, to exercise and develop the powers of the performer, and to impress and affect deeply the feelings of an audience.

That your contribution to this interesting and important study will be well executed, and adapted, in a high degree, to subserve its interests, my knowledge of your ability and skill in Music, does not permit me to doubt. That it may have all the success it merits, I sincerely wish.

Very respectfully, your ob'dt. servant,

ALDERT SMEDES.

To GUSTAVE BLESSNER, Esq.,
No. 5, Bumstead Place, Boston, Mass. }

PRELUDES AND VOLUNTARIES.

N. B. The use of the Stops and Pedals is left to the taste of the Organist. G. B.

PRELUDE.

G. BLESSNER.

Adagio. Cordialmente.

ORGAN.

No. 1.

pp

cres - - - cen - - - do

dim:

cres - - - cen - - - do

pp

cres - - - in - - - uendo.

INTERLUDE.

Plaintif.

G. BLESSNER.

No. 2.

pp

ff

dim:

p

f

dim

AIR.

Adagio.

FELICIEN DAVID.
Harmonized by G. BLESSNER.

No. 3.

pp

ff

dim. pp

ritard:

Andante.

Harmonized by G. BLESSNER.

No. 4.

No. 4.

Andante.

p

pp

f

dim

Religioso.

G. BLESSNER.

No. 5.

p

cres - - - *cen* - - *do* *ff*

p

f

p

cres - - -

- - - *cen* - *do* *dim Ped.* - - - *rall*

Largo. Molto sostenuto.

G. BLESSNER.

No. 6.

p *cres* *ff* *Ped.* *mf* *ff* *dim*

AIR.

MEHUL. Harmonised by G. BLESSNER.

Andante con moto.

No. 7.

1 2



ff *p* *p* ritard -----

This musical system contains the first eight measures of a piece. It is written for piano in a key with two flats (B-flat and E-flat). The first measure is marked *ff* (fortissimo). The second measure is marked *p* (piano). The third measure is also marked *p*. The fourth measure is marked *p* and includes a *ritard* (ritardando) instruction with a dashed line. The system ends with a double bar line.

No. 9. *pp* SELECTED.

This musical system contains measures 9 through 12. It is written for piano in a key with three sharps (F#, C#, G#). The first measure is marked *pp* (pianissimo). The system ends with a double bar line.

This musical system contains measures 13 through 16. It is written for piano in a key with three sharps (F#, C#, G#). The system ends with a double bar line.

This musical system contains measures 17 through 20. It is written for piano in a key with three sharps (F#, C#, G#). The system ends with a double bar line.

This musical system contains measures 21 through 24. It is written for piano in a key with three sharps (F#, C#, G#). The system ends with a double bar line.

Largo.

G. BLESSNER.

No. 10.

pp *cres* *ff*

pp *f* *pp* *f*

f *ff* *mf*

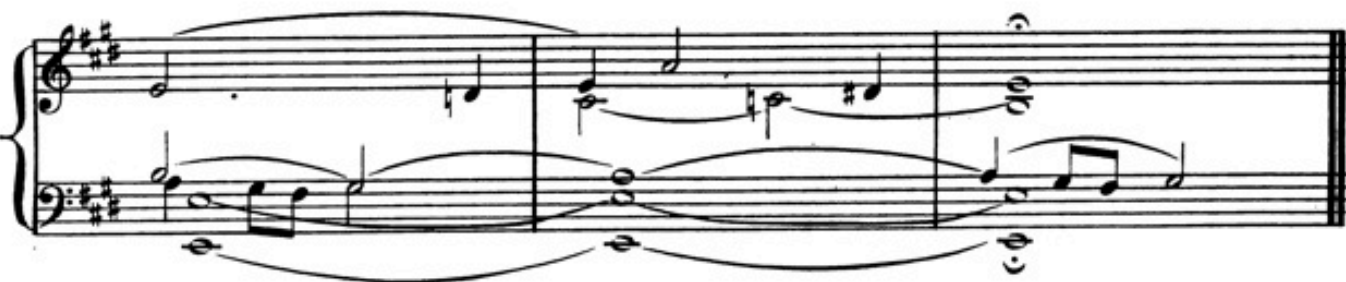
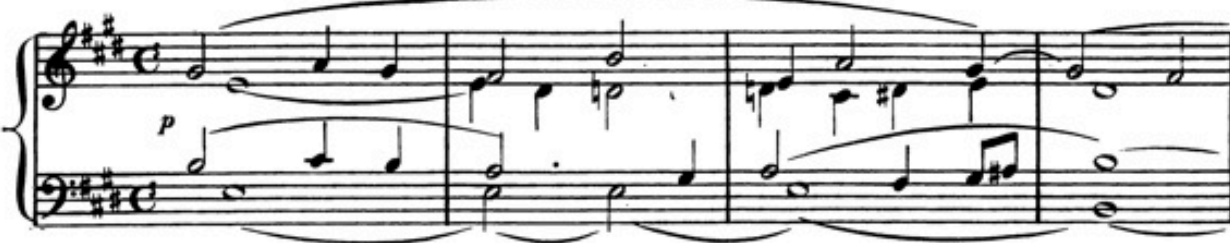
pp *pp*

rall

Andante.

SELECTED.

No. 11.



No. 12.

p

cresc. *crescendo.*

1

2

pp

mf

f

f

f

FINE.

dim