

Neunzig Vor- und Nachspiele für die Orgel

zu den Chorälen „Asperges me“, „Vidi aquam“,
„Veni Creator Spiritus“ und „Pange lingua“
(bei Erteilung des sakramentalen Segens)

herausgegeben

von

August Weil,
Pfarrer zu Hattenheim im Rheingau.

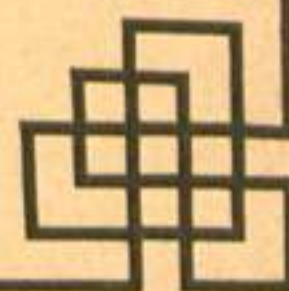
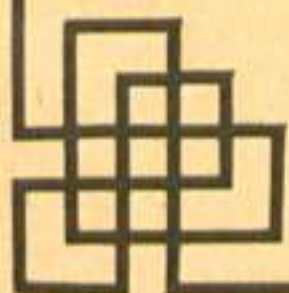
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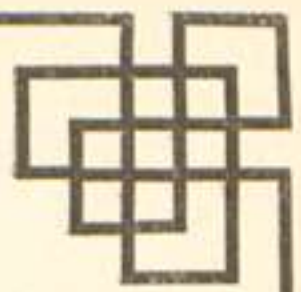
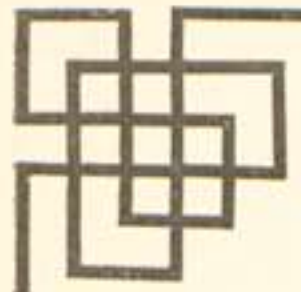


1910.

Regensburg, Rom, New York & Cincinnati.

Verlag von Friedrich Pustet,
Typograph des Heiligen Apostolischen Stuhles.





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Vorrede.

Das Vorspiel soll den betreffenden Gesang vorbereiten und einleiten und das Nachspiel denselben ausklingen lassen. Von diesem Grundsatz ausgehend, habe ich die folgenden Orgelsätze für die sehr oft vorkommenden Choräle „Asperges me“, „Vidi aquam“, „Veni Creator Spiritus“ und „Pange lingua“ ausgewählt und ausgearbeitet. Mit Rücksicht auf den diatonischen und rythmischen Charakter der Choralmelodien wurde in der Stimmführung ausschweifende Chromatik vermieden und ein gewisses ruhiges Ebenmaß in der Bewegung eingehalten. Die Sammlung besteht größtenteils aus kürzeren Sätzen, weil in der Missa cantata ohne Leviten für lange Kompositionen die Zeit fehlt.

Dem Herrn Rektor J. Quadflieg in Elberfeld, den Hochwürdigen Herren: Stiftskanonikus Mich. Haller, Domkapellmeister Engelhart und Stiftskapellmeister Dr. Weinmann zu Regensburg sei für die Durchsicht hierdurch der beste Dank dargebracht.

Hattenheim im Rheingau, den 15. Mai 1909.

A. Weil, Pfarrer.

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- | | |
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| Lasso, Orlando di. Nr. 28. | |

Übersicht.

- | | |
|--|---|
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| II. Zur Antiphon „Vidi aquam“ Mod. VIII. a. Für die Intonation auf \bar{f} Nr. 40—45. b. Für die Intonation auf \bar{fis} Nr. 46—50. c. Für die Intonation auf \bar{g} Nr. 51—55. | IV. Zum Hymnus „Pange lingua“ (Tantum ergo) Mod. III. a. Für die Intonation auf \bar{e} Nr. 75—81. b. Für die Intonation auf \bar{fis} Nr. 82—85. c. Für die Intonation auf \bar{f} Nr. 86—90. |

Die neuen 90 Vorspiele zu den Antiphonen und Hymnen (Asperges, Tantum ergo usw.), welche mir H. H. Pfarrer Weil zur Durchsicht vorlegte, finde ich sehr praktisch, besonders die kürzeren Vor- und Nachspiele eigener Erfindung und halte sie druckwert.

Mich. Haller, Kanonikus.

Zu den 4 Choralstücken: „Asperges me, Vidi aquam, Veni Creator und Pange lingua“ hat H. H. Pfarrer Aug. Weil in Hattenheim 90 Vor- und Nachspiele gesammelt, bez. bearbeitet, welche für jene Organisten, die bei diesen Gelegenheiten ihr Spiel im Geiste des Chorals auszuführen wünschen, eine willkommene Gabe sein werden.

Dr. Weinmann.

I. Zum Asperges me. Mod. VII.



a) Für die Intonation auf \bar{d} .

1. *Mod. VII transp.*

Man.

3 4

2. *Mittelstark.*

Sec.

3 5

l r l

3.

Man.

3 5

4.

Sec.

3 5

l r l r l r l r l r

Aug. Weil, 90 Vor- und Nachspiele.

Verlag von Friedrich Pustet in Regensburg.

F. P. 1260

Stich u. Druck v. Oscar Brandstetter, Leipzig.

Mit 8 füß. Registern.

5.

3 6

ped. l r l r

Nach GIOVANNI PIERLUIGI DA PALESTRINA.

6.

3 6

Nach FABRITIO FONTANA.

7.

3 9

6 9

ped. r l r l r l

Nach M. S. des Minoritenkonvents in Wien „Ricercafi di Fabritio Fontana, Torinense, organista di S. Pietro in Vaticano in Roma 1677“ S.7.

Nach JOHANN JAKOB FROBERGER

8.

3

6 9 11

Scd. l r l r l rl r l r l r l r l r l r

This system contains measures 6 through 11. The music is in G major and common time. The right hand features a melodic line with a sixteenth-note triplet in measure 6 and a sixteenth-note triplet in measure 9. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. The system concludes with a fermata over the final note.

Nach MICH. HERMESDORFF.

9.

This system contains measures 9 through 11. The right hand has a melodic line with a triplet in measure 9. The left hand has a simple accompaniment. The system ends with a fermata.

6 9 11

Scd. (ad lib.) r l r l r l r l r l r

This system contains measures 6 through 11. The right hand has a melodic line with a sixteenth-note triplet in measure 9. The left hand has a rhythmic accompaniment. The system concludes with a fermata.

Nach I. MITTERER.

10.

3 6

This system contains measures 3 through 6. The right hand has a melodic line with a triplet in measure 3. The left hand has a rhythmic accompaniment. The system ends with a fermata.

9 12

Scd. l r l r lr l r l rl r l r l rl r

This system contains measures 9 through 12. The right hand has a melodic line with a sixteenth-note triplet in measure 9. The left hand has a rhythmic accompaniment. The system concludes with a fermata.

12 15

3ed. l r l

Detailed description: This system contains measures 12 through 15. The music is in G major (one sharp) and 3/4 time. Measure 12 starts with a treble clef and a bass clef. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. Measure 13 features a half note G4 in the right hand and a half note G3 in the left hand. Measure 14 has a half note A4 in the right hand and a half note F3 in the left hand. Measure 15 has a half note B4 in the right hand and a half note E3 in the left hand. A fermata is placed over the final notes of measure 15. Below the system, the instruction "3ed. l r l" is written.

18

r l r l rl r l r

Detailed description: This system contains measures 16 through 18. Measure 16 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 17 has a half note A4 in the right hand and a half note F3 in the left hand. Measure 18 has a half note B4 in the right hand and a half note E3 in the left hand. A fermata is placed over the final notes of measure 18. Below the system, the instruction "r l r l rl r l r" is written.

21 24

l r l r lr l r

Detailed description: This system contains measures 19 through 24. Measure 19 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 20 has a half note A4 in the right hand and a half note F3 in the left hand. Measure 21 has a half note B4 in the right hand and a half note E3 in the left hand. Measure 22 has a half note C5 in the right hand and a half note D3 in the left hand. Measure 23 has a half note B4 in the right hand and a half note C3 in the left hand. Measure 24 has a half note A4 in the right hand and a half note B2 in the left hand. A fermata is placed over the final notes of measure 24. Below the system, the instruction "l r l r lr l r" is written.

27 30

rit.

l r l r l rl r l r l r l

Detailed description: This system contains measures 25 through 30. Measure 25 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 26 has a half note A4 in the right hand and a half note F3 in the left hand. Measure 27 has a half note B4 in the right hand and a half note E3 in the left hand. Measure 28 has a half note C5 in the right hand and a half note D3 in the left hand. Measure 29 has a half note B4 in the right hand and a half note C3 in the left hand. Measure 30 has a half note A4 in the right hand and a half note B2 in the left hand. A fermata is placed over the final notes of measure 30. The instruction "rit." is written above measure 28. Below the system, the instruction "l r l r l rl r l r l r l" is written.

33 34

rit.

r l

Detailed description: This system contains measures 31 through 34. Measure 31 has a half note G4 in the right hand and a half note G3 in the left hand. Measure 32 has a half note A4 in the right hand and a half note F3 in the left hand. Measure 33 has a half note B4 in the right hand and a half note E3 in the left hand. Measure 34 has a half note C5 in the right hand and a half note D3 in the left hand. A fermata is placed over the final notes of measure 34. The instruction "rit." is written above measure 31. Below the system, the instruction "r l" is written.

13.

b) Für die Intonation auf $\bar{e}s$.

14. Mit hellen Registern.

Man. $\text{Scd. } l \ r \ l \ r \ l \ r \ lr$

15.

$\text{Scd. } l \ r \ l \ r \ l \ r \ l \ r$

16.

Man. $r \ l \ r$
 Scd.

17.

$l \ l \ r \ l \ r$

17.

$\text{Scd. } l \ r \ l \ r$

17.

$l \ r \ l \ r \ lr \ l \ r \ l \ r$

System 1: Treble and bass clefs. Treble clef contains a melodic line with a sixteenth-note triplet (marked '6') and a quarter-note triplet (marked '9'). Bass clef contains a rhythmic accompaniment with notes marked 'l r lr l r l r lr l r l r lr l'. A 'Seo.' marking is present at the end of the system.

22.

System 2: Treble and bass clefs. Treble clef contains a melodic line with a triplet of eighth notes (marked '3'). Bass clef contains a rhythmic accompaniment with notes marked 'Seo.' and 'l'.

System 3: Treble and bass clefs. Treble clef contains a melodic line with a sixteenth-note triplet (marked '6') and a quarter-note triplet (marked '9'). Bass clef contains a rhythmic accompaniment with notes marked 'r l rl r l rl r'. A 'Seo.' marking is present at the end of the system.

Nach TOMASO LUDOVICO DA VITTORIA.

23.

System 4: Treble and bass clefs. Treble clef contains a melodic line with a triplet of eighth notes (marked '3') and a sixteenth-note triplet (marked '6'). Bass clef contains a rhythmic accompaniment with notes marked 'Seo.' and 'r l r l r'. A 'Seo.' marking is present at the end of the system.

System 5: Treble and bass clefs. Treble clef contains a melodic line with a quarter-note triplet (marked '9'). Bass clef contains a rhythmic accompaniment with notes marked 'l r lr l r l rl r'. A 'Seo.' marking is present at the end of the system.

24.

3 6 9

Ped. l r l r l r

l r l r l r l r

Ped. l r

25.

6 9

Ped. l r l r l r l r Ped. l r

l r l r

Man.

Man. Ped. l r l r l

21 24

27 30

Man.

33

36 39

42

45 48 49

c) Für die Intonation auf ē.

26. 

Scd. (ad lib.) *l r l r l r l* *Scd.* *l*

27. **Langsam.** 

Scd. *l r* *l r l* *r l r l*

Nach ORLANDUS LASSUS.

28. 

Scd. *l r l r l r l r l r l r l r l*

29. 

Scd. *l r* *l r l* *r l r l r l*

Nach GIACOMO CARISSIMI.

30. **Mit hellen Registern.** 

Scd. *r l r l r l* *r l r l* *r l r*

31. **Langsam.** 

Scd. *(oder anderes Man.mit 16')* *r l r l* *r*

Nach SIMON LOHET.

32.

3

3ed. r l r

6

8

l r l r l r l r lr l

33.

3

6

3ed. l rl r l r l r

34.

3

6

3ed. l r l r l

9

r l rl r

35.

3

Man. 3

6

9

10

3ed. l r l r l r l r l r l

Nach FR. KÖNEN.

36.

Ped. r l r

l r l rl r l r l r l r l r lr

Langsam.

Nach J. S. BACH.

37.

Man.

Ped.

Nach FR. KÖNEN.

38.

Man.

9 12

ped. *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

15 18

r *l* *rl* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

GIROLAMO FRESCOBALDI.

39.

3 6

Man.

9 12

15 18

21 rit. 24 25

l *r* *l*

9 12 14

l r l rl r l r l r l rl r

Langsam.

45.

3 6 9

12 15 17

3ed. l r l r l r l r

b) Für die Intonation auf fis.

46.

3

Man.

47.

3ed. r l r l

3 5

r l r l rl r l r

48.

3

Man.

6 7

3ed. l r l r l r l rl r

49. **Stark.**

3 6 8

Seð.

50. **Stark oder mittelstark.** J. K. F. FISCHER.

3 6

Seð.

9 12 15 16

Aus „Blumenstrauß etc.“ S. 43 Hofbibliothek zu München.

c) Für die Intonation auf \bar{g} .

51. **Man.**

3

52. **Langsam..**

3

Seð. (ad lib.)

5

53. **Man.**

3

Nach MICHAEL PRAETORIUS.

6 7

6 7

54. Nachspiel.

54. Nachspiel.

6 8

6 8

Nach GIOVANNI PIERLUIGI DA PALESTRINA.

55. 3

55. 3

6 9

6 9

12 15

12 15

Aus der Messe „Lauda Sion“ (I. Agnus Dei)

III. Zum Hymnus Veni Creator Spiritus. Mod. VIII.

a) Für die Intonation auf \bar{f} .

56. Mod. VIII transp.

3ed. r l r lr l r l r l r l r lr l

57. Mit hellen Registern.

3ed. r l r l r l r

58.

3ed. r lr l r l r l r

59.

l r

Mit 8' Registern.

3

59.

3ed. r l r l r

60. *Man.* *Sed.* *r l r l*

Musical score for exercise 60, featuring a treble and bass staff. The treble staff has a 3-measure triplet. The bass staff includes fingerings: *r l r l*. The tempo is marked *Man.* and the section is labeled *Sed.*

61. *Man.*

Musical score for exercise 61, split into two systems. The first system has a 6-measure sextuplet in the treble and fingerings *r l r l* in the bass. The second system has a 3-measure triplet in the treble. The tempo is marked *Man.*

Sed. *r l r l r l r l r l r*

Musical score for exercise 61 (continued), featuring a 6-measure sextuplet in the treble and fingerings *r l r l r l r l r l r* in the bass. The section is labeled *Sed.*

62. *Man.*

Musical score for exercise 62, featuring a 3-measure triplet in the treble and fingerings in the bass. The tempo is marked *Man.*

Sed. *r l r l r l r l r*

Musical score for exercise 62 (continued), featuring a 6-measure sextuplet in the treble and fingerings *r l r l r l r l r* in the bass. The section is labeled *Sed.*

63.

b) Für die Intonation auf ḡ.

64.

65.

Volle Orgel.

Nach GIOVANNI PIERLUIGI DA PALESTRINA.

66.

Sed. (ad lib.) *lr* *l* *r l* *r l* *r l* *Sed.*

67.

r *lr* *l* *Sed.*

r *l* *r* *l* *r* *l* *r l* *r l* *Sed.*

68.

Sed. *l* *r* *l* *r* *lr* *l* *r*

l *r* *l* *r* *l* *r* *Sed.*

69.

3 6

l r l rl r l r l

Nach GIOVANNI PIERLUIGI DA PALESTRINA.

70.

9

l rl r

3

3ed.

6 9 10

r l r l r l r l r l r

Nach JOH. JAK. FROBERGER.

71.

3 6

Man.

9 12 15 16

3ed. l r l r l r l r lr

c) Für die Intonation auf fis.

72.

3

3ed. r l r l r l r l r l r

6 7

lr l r l

73.

3

Man.

6 7

3ed. l r l r l r lr l r l rl r lr

74.

Man.

3 6

9 11

IV. Zum Hymnus Pange lingua (Tantum ergo) Mod. III (bei Erteilung des Segens cum Sanctissimo).

a) Für die Intonation auf ē.

75. *Mod. III.*

Man.

76. *Nach J. TITELOUZE.*

77.

Man.

Man.

78. *Man.*

Musical notation for the first system, measures 6-8. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 6 has a '6' above it. Measure 8 has an '8' above it. Fingerings 'r', 'l', 'r', 'l', 'r', 'l', 'r' are indicated below the bass staff.

Musical notation for the second system, measures 79-82. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 79 is marked with '79.' and 'Man.' below it. Measure 82 has a '3' above it.

Musical notation for the third system, measures 83-86. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 84 has a '6' above it. Measure 86 has a '9' above it.

Musical notation for the fourth system, measures 80-83. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 80 is marked with '80.' and 'Nach J. TITELOUZE.' above it. Measure 83 has a '3' above it. Fingerings 'l', 'r' are indicated below the bass staff.

Musical notation for the fifth system, measures 87-90. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. Measure 87 has a '6' above it. Measure 89 has an '8' above it. Measure 90 has a '9' above it. Fingerings 'lr', 'l', 'rl', 'r', 'l', 'r', 'l', 'r' are indicated below the bass staff.

81.

Man.

S.d. r l r l r l r l

r l r l r l r l

S.d. r l r l r l

33

33

34

35

3e2. r l r l r l r l r l

36

36

37

38

39

r l r l r l r l r l

b) Für die Intonation auf fis.

82.

82.

Man.

3e2. l r l r l r l r l r

3

5

83.

83.

3e2. l r l r l r l r l r

3

6

84.

84.

Langsam.

Man.

3e2. l r l r l r l r l r

3

8

85.

85.

6

9

11

l r l r l r l r l r l r l r l r l r l r l r

Mit hellen Stimmen.

85. 3

r *3ed.* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

6 9

r *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

12 15

r *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

18 21

r *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

c) Für die Intonation auf \bar{f} .

86. 3

3ed. *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

87. 6

l *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

87. 3

3ed. *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l* *r* *l*

Nach ANTONIUS CABEZON.

88.

Man.

Scd.

Nachspiel.

89.

Man.

Scd.

90.

Man.

3ed. r l r l

r l r l r lr l r

l r l r l r l

