

Prelúdiá - Interlúdiá - Postlúdiá

Vol. I.

Zostavil: Martin Pivka

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Preludes-Interludes-Postludes

Vol. I compiled and arranged by Carlo Rossini

1

(Ped.) The use of Pedal is optional.
+ Point where the Piece may end.
* Point where a change of Manual or of Stops is desirable.

Do Maggiore - C dur

On the lower staff serves only
when the Pedal is not used.
Here the hand is raised lightly!

C Major

1. I E W. Wedemann I F J. G. Töpfer

3. Moderato I F F. Schneider

mf

(Ped.)

4. Andante I G Ch. H. Rinck

mf

(Ped.)

5. Andantino I G Ch. H. Rinck

mf

(Ped.)

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C Major

6. Andante mosso I G

J. G. Vierling

p

**mp*

(Ped.)

rall.

7. Moderato II A

G. Merkel

p

(Ped.)

rall.

* (II) A# 00 5654 321
 (I) A# 00 7766 432

C Major ³

8. Moderato

Ch. H. Rinck

The musical score is for a piece titled "8. Moderato" by Charles Hinck, in C Major. It is a piano piece, likely for a two-manual organ or a grand piano. The score is written in 3/4 time and consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a pedal point marking *(Ped.)*. The second system continues the melodic and harmonic development. The third system includes a *(Ped.)* marking. The fourth system includes an asterisk (*) marking. The fifth system includes a *(Ped.)* marking. The sixth system includes a *rall.* (rallentando) marking. The score is written for two manuals, with the upper manual (II) and lower manual (I) indicated by the asterisk and the legend at the bottom.

* (I) - Lower Manual (II) Upper Manual

J. F. & B. 7324-100 + 20

C Major

Andante

II A# 00 5645 442

I A# 00 6755 342

Ch. H. Rinck

9.

mp (Ped.) *p* Man.

mf (Ped.)

(Ped.)

rall. molto

10. Adagio

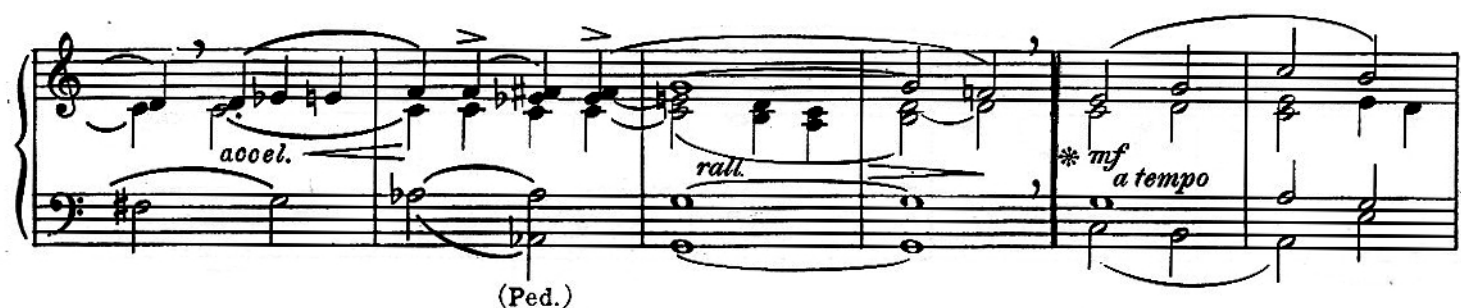
II A# 00 5754 420

I A# 00 7754 322

Th. Frieze

mf (Ped.)

C Major



C MajorSet { $\begin{matrix} \text{II} & \text{A} \\ \text{I} & \text{G} \end{matrix}$ **12. Postlude - Allegro**

D. Zipoli



Re Maggiore - D dur

23

D Major

45. I E C. Ett 46 I F A. Freyer

47. Moderato II G W. Wedemann

48. Andante II A Ch. H. Rinck

49. Sostenuto I F Ch. H. Rinck

24
D Major Set { $\begin{array}{c} \textcircled{\text{II}} \\ \boxed{\text{I}} \end{array} \begin{array}{l} \text{E} \\ \text{F} \end{array}$

Ch. H. Rinck

50. Moderato

50. Moderato

mp

(Ped.)

Man.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a prominent arpeggiated figure in the right hand, which is repeated throughout the piece. The left hand provides a steady bass line. The score includes a piano introduction, a vocal entry, and a piano solo section. The piece concludes with a final chord and a fermata.

Sostenuto

Set $\left\{ \begin{array}{l} \textcircled{\text{II}} \\ \boxed{\text{I}} \end{array} \right. \begin{array}{l} \text{A} \\ \text{G} \end{array}$

J. Blied

51.

51. *Sostenuto*

p *Man.* *rall.* *p** *a tempo*

rall.
(Ped.)

54. *Postlude - Marziale* I G Ch. H. Rinck

f *mf* *f*
(Ped.)

mf *f*
(Ped.)

f *+ f*
(Ped.)

Man. (Ped.)

f *f*
(Ped.)

D MAJOR

J. G. Vierling

39. Mosso moderato

mf

Man.

rit.

40. Mosso moderato

L. E. Gebhardi

mf

Man.

Ped.

rit.

D MAJOR**41. Maestoso (Postlude)**

V. Engel

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The piece is marked 'Maestoso' and is a 'Postlude'. The score is divided into six systems, each containing a piano staff and a bass staff. The first system starts with a forte (*f*) dynamic and includes a piano (*p*) instruction. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system has a piano (*p*) dynamic and a ritardando (*rit.*) marking. The fifth system is marked *ff a tempo* and *f*. The sixth system concludes with a ritardando (*rit.*) and a final chord. Pedal points are indicated by 'Ped.' and manual changes by 'Man.' throughout the piece.

Re Maggiore - D dur

117

D MAJOR

J. Eberlin

32. Andante

mf l.h. *rit.* *Man.* *Ped.*

33. Mosso

D.H. Engel

mf *Ped.*

34. Mosso

J. Blied

rit. *mp l.h.*

Ped. *rit.*

35. Larghetto

C. Ett

mf *Man.*

Ped. *rit.*

MAJOR

6. Andante

J. Blied

mf

Ped.

rit.

7. Andante mosso

J. Bernards

mf

r.h.

Man.

Ped.

rall.

f

a tempo

rit.

Ped.

8. Larghetto alla breve

L. Pearsall

f

Man.

Ped.

rit.

Ped.

mp

Man. (Ped.)

**p*

Man. *rit.*

** a tempo*

(Ped.)

rall.

(b)

D Major

II A# 00 5654 332

I A# 00 5743 320

53. Andantino

J. Blied

The musical score is written for piano in D Major (two sharps) and 3/4 time. It is marked 'Andantino'. The piece consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamics. The first system begins with a piano (*p*) dynamic and includes a pedal instruction '(Ped.)'. The second system features a mezzo-piano (*mp*) dynamic and another '(Ped.)' instruction. The third system includes a mezzo-forte (*mf*) dynamic and a '(Ped.)' instruction. The fourth system features a mezzo-piano (*mp*) dynamic. The fifth system includes a 'rit' (ritardando) marking and a 'p a tempo' instruction, followed by a '(Ped.)' instruction. The sixth system concludes the piece. The score is published by B. 7324-100 + 20.

Set { $\begin{matrix} \text{II} & \text{A} \\ \text{I} & \text{A} \end{matrix}$ **D minor**

F. Walczynski

124 Postlude - Maestoso

First system of musical notation. Treble and bass staves. Treble staff starts with *mf*, then *f*, then *mp*. Bass staff has *Man.* and *(Ped.)*. There are triplets in both staves.

Second system of musical notation. Treble and bass staves. Treble staff has *rall.*. Bass staff has *(b)*.

Third system of musical notation. Treble and bass staves. Treble staff has *mp l.h. a tempo* and *mf*. Bass staff has *(Ped.)*.

Fourth system of musical notation. Treble and bass staves. Treble staff has *l.h.* and ** mf*. Bass staff has *Man.* and *f*. There are triplets in both staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has *rall.* and *ff*. Bass staff has *(Ped.)*.

Sixth system of musical notation. Treble and bass staves. Treble staff has *Lento* and *mf*. Bass staff has *Man.* and *(Ped.)*. There are triplets in both staves.

Mib Maggiore-Es dur

71

E♭ Major

147. I D C. Meister 148. II E L. Gebhardi

149. Mosso I F L. Pearsall

mf

Man.

150. Moderato I F B. Brähmig

mf

(Ped.)

151. Andantino II E Ch. H. Rinck

mf

(Ped.)

E♭ Major**I** G

Moderato

152.

Ch. H. Rinck

First system of exercise 152. Treble and bass staves with a mezzo-piano (*mp*) dynamic marking. The key signature has three flats (B♭, E♭, A♭).

Second system of exercise 152. Treble and bass staves. A pedal point is indicated by a '+' sign in the bass staff and the instruction "(Ped.)" below the staff.

Third system of exercise 152. Treble and bass staves. The piece concludes with a final chord in the right hand.

153.

Andante

Set { **II** E
I F

Ch. H. Rinck

First system of exercise 153. Treble and bass staves with a mezzo-piano (*mp*) dynamic marking. The key signature has three flats (B♭, E♭, A♭). A pedal point is indicated by the instruction "(Ped.)" below the bass staff.

Second system of exercise 153. Treble and bass staves. A piano (*p*) dynamic marking is indicated by an asterisk and the letter 'p' in the bass staff.

Third system of exercise 153. Treble and bass staves. A piano (*p*) dynamic marking is indicated by a 'p' in the right hand. A 'rall.' (rallentando) instruction is present in the right hand. A pedal point is indicated by the instruction "(Ped.)" below the bass staff.

14. ^{II} E K. Kewitsch 35. ^{II} G K. Kewitsch

16. Mosso ^I F K. F. Pitsch

mf

Man.

Andantino ^I E J. G. Töpfer

mf

(Ped.)

rall.

18. Andante ^{II} A L. Bottazzo

mp

Man.

(Ped.)

Fa Maggiore - F dur

102. I E

W. Wedemann

103. I D

W. Wedemann

104. Andantino II E

J. Blied

105. Andantino I E

J. A. Eyken

106. Sostenuto II G

W. Volckmar

F Major

J. Blied

Set { $\textcircled{\text{II}}$ E
 $\textcircled{\text{I}}$ F

Moderato

107.

mp

Man.

* mp

(Ped.)

rit.

108. Larghetto $\textcircled{\text{I}}$ F

V. Engel

mp

(Ped.)

(Ped.)

p

6. I D J. Blied *ryry* I E C. S. Meister

8. Moderato I F J. Blied

mf

Man. (Ped.)

9. Mosso I A K. Kewitsch

mf *rall.*

(Ped.)

rall.

Mosso I F P. Piel

mf

Man.

rall.

(Ped.)

Sol Maggiore-G dur

23. I F W. Wedemann 24. I F A. Freyer

Andantino II E

mf *rall.* (Ped.) J. G. Töpfer

26. Moderato II A P. Piel

mf (Ped.) rit.

Andante I G J. Blied

(Ped.) rit.

Set { $\begin{matrix} \text{II} & \text{E} \\ \text{I} & \text{F} \end{matrix}$ }
Andante

13

G Major

C. A. Wendt

28.

mp

**p*

Man.

(Ped.)

Larghetto $\begin{matrix} \text{I} & \text{G} \end{matrix}$

Ch. H. Rinck

29.

mp

(Ped.)

G Major

Andantino

II A# 00 4443 333
I A# 00 5644 000

K. H. Zöllner

30.

p

(Ped.)

**p*

(Ped.)

poco rit.

+ mp a tempo

(Ped.)

rall.

(Ped.)

*p * a tempo*

Man.

(Ped.)

poco rall.

rit.

(Ped.)

II A# 00 5664 221
I A# 00 5544 320

G Major

Ch. H. Rinck

Larghetto

31.

p

Man.

(Ped.)

mp

(Ped.)

Man.

a tempo

(Ped.)

rall.

rall.

33. *Postlude - Moderato* [I] G

F. Walczynski

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *mp* (mezzo-piano). The second measure is marked *mf* (mezzo-forte). The third measure is marked *f* (forte). The first system ends with a *(Ped.)* (pedal) marking. The second system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *mf* (mezzo-forte). The second measure is marked *f* (forte). The third system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *mf* (mezzo-forte). The second measure is marked *mp* (mezzo-piano). The fourth system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked *p* (piano). The second measure is marked *pp* (pianissimo). The third measure is marked *rall.* (rallentando). The fourth system ends with a double bar line.

J. F. & B. 7324-100 + 20

G MAJOR

15. Mosso

L. Pearsall

mf *l.h.* *Ped.*

16. Moderato

J. Grätz

mp *l.h.* *Ped.*

17. Mosso

B. Kothe

rit. *Ped.*

rit. *Ped.*

18. Sostenuto

C. Ett

mf *Man.* *rit.* *Ped.*

rit. *Ped.*

19. Allegro moderato

J. Blied

mf *Ped.*

20. Moderato

Fr. Walczynski

mf *r.h.* *Man.* *rit.* *Ped.*

21. Andante

C. Ett

f *r.h.* *Man.* *rit.* *Ped.*

26. Andante alla breve

Ch. H. Rinck

mf

Man.

f

Ped.

dim. *rit.*

G MAJOR**27. Maestoso (Postlude)**

V. Engel

f
Ped.

rall.
mf
a tempo
Man.

f
Ped.

cresc.
ff
Ped. & Man.

dim.
f
ff

Sol minore-G moll

G minor

136. II E W. Wedemann 137. I E A. Ritter

138. Andante I F M. Bisping

139. Adagio I F Ch. H. Rinck

140. Andante II G Ch. H. Rinck

141. Mosso moderato I F

G minor
C. H. Davin

mf

(Ped.)

** mp*

(Ped.)

142. Mosso I G Ped.

Ch. H. Rinck

mp

Man.

(Ped.)

(Ped.)

G minor

II A# 00 5754 221

I A# 00 5654 300

Andantino

A. F. Hesse

143.

p
(Ped.)

p
(Ped.)

p
(Ped.)

p
(Ped.)

p
(Ped.)

I A# 00 6765 420

G minor

H. Knecht

144.

Andante

mp

Man.

(Ped.)

rit

II A# 00 5754 221

I A# 00 5644 321

145.

Andante

W. Volckmar

mp

Man.

*mp

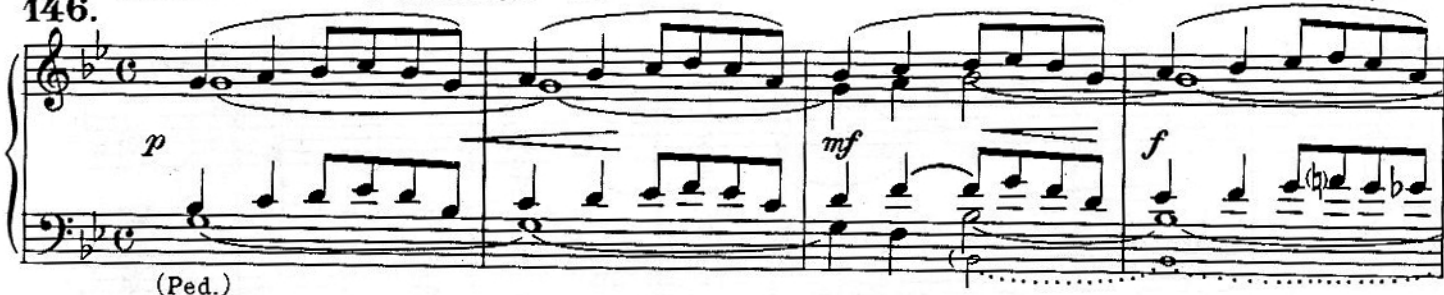
(Ped.)

Man.

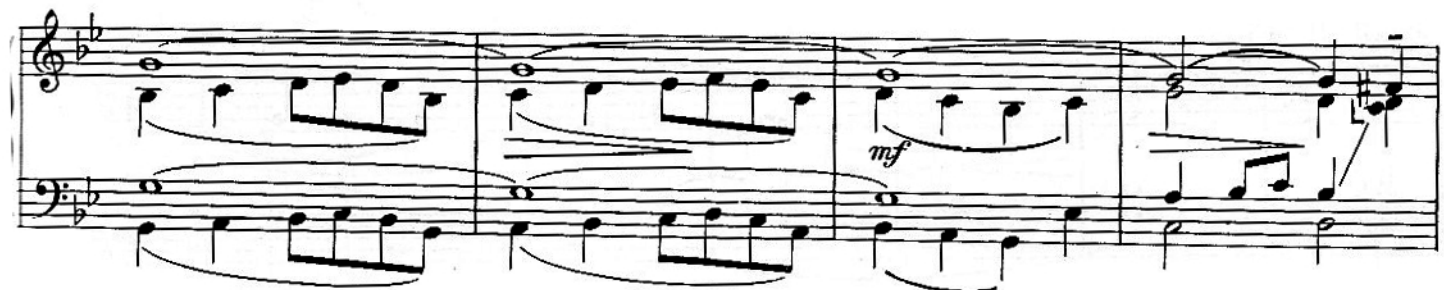
G minor

(Ped.)

146. *Postlude - Mosso sostenuto* I G F. Walczynski



(Ped.)



La Maggiore - A dur

33

A Major

② E Ch. H. Rinck 67 $\frac{1}{2}$ stup ② F L. Gebhardi



18. Andante I F W. Wedemann

mf

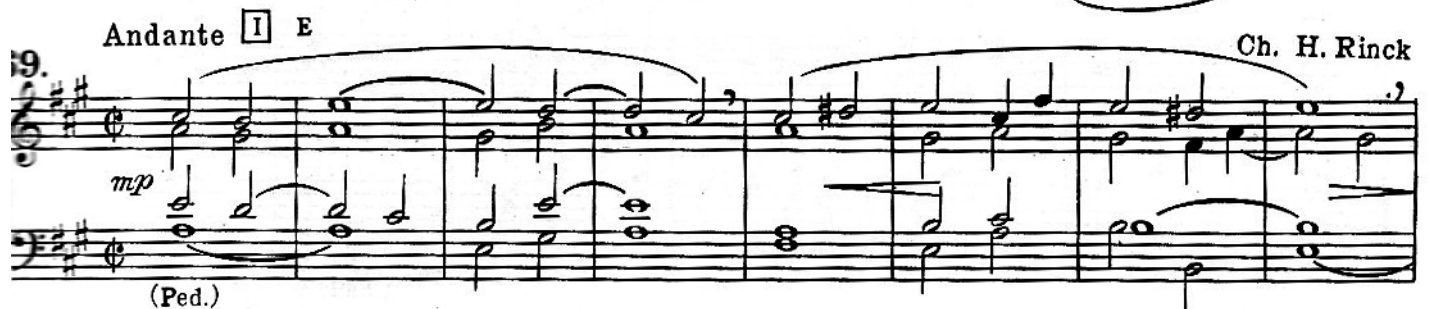
(Ped.)



19. Andante I E Ch. H. Rinck

mp

(Ped.)



20. Moderato I F Th. Frieze

mp

(Ped.)



Major I G

Ch. H. Rinck

I. Mosso

p
Man.

rit.
(Ped.)

Andante II G

S. Bodenschatz

p
Man.
* i. h.

rit.
* *mp a tempo*
(Ped.)

II A# 00 5644 222

35

Andantino

I A# 00 5654 221

A Major

A. F. Hesse

73.

p

Man.

rit.

**mp a tempo*

(Ped.)

**p*

(Ped.)

(Ped.)

pp

rall.

Strana: 43

A Major

II A# 00 6855 300

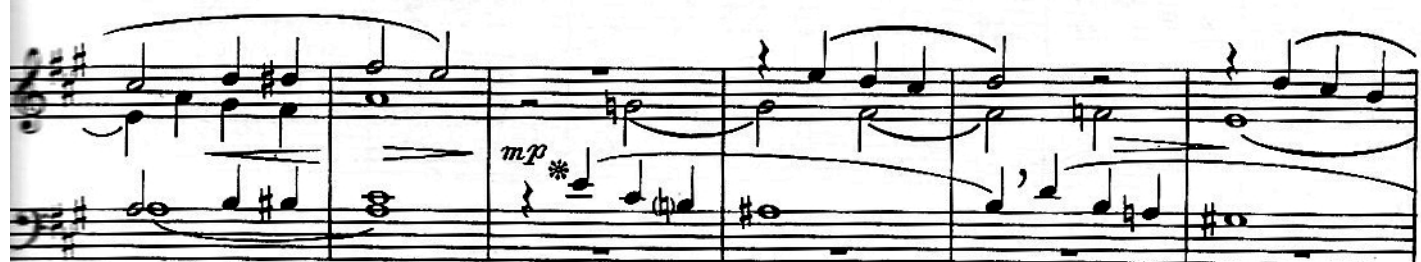
I A# 00 5544 331

Andante mosso

A. F. Hesse



(Ped.)



(Ped.)

(Ped.)



Man.

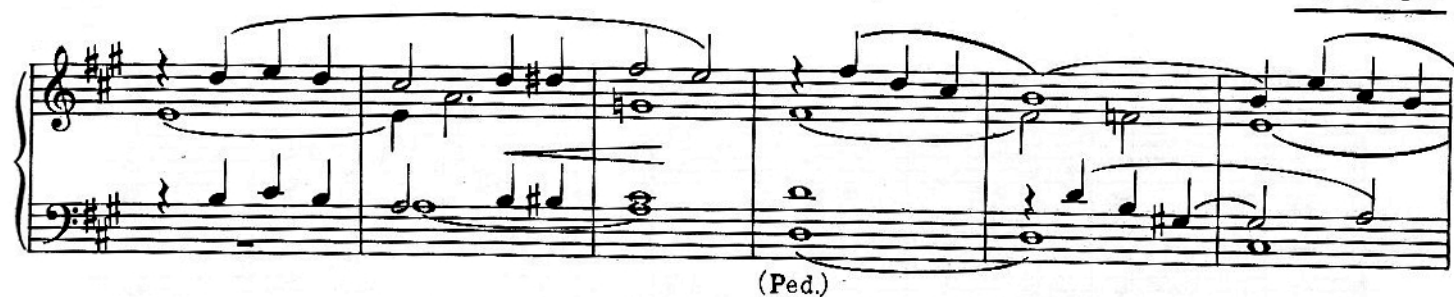


(Ped.)



(Ped.)

A Major



75. Postlude - Allegro I G

F. Walczynski



A minor

Handwritten musical score for A minor, measures 1 through 11. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 1-4) features a treble staff with eighth-note chords and a bass staff with a steady eighth-note accompaniment. The second system (measures 5-8) includes a treble staff with a melodic line and a bass staff with chords. The third system (measures 9-11) concludes with a treble staff featuring a melodic phrase and a bass staff with sustained chords. Performance markings include a '+' sign in measure 6, a '*' in measure 7, and 'p' in measure 8. A crescendo hairpin is present in measure 11.

22. *Postlude - Mosso*

[I] 6

Ch. H. Rinck

Handwritten musical score for 'Postlude - Mosso' by Ch. H. Rinck, measures 1 through 11. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of two staves each. The first system (measures 1-4) begins with a treble staff marked 'mf' and a bass staff with a steady eighth-note accompaniment. The second system (measures 5-8) features a treble staff with a melodic line and a bass staff with chords. The third system (measures 9-11) concludes with a treble staff featuring a melodic phrase and a bass staff with sustained chords. Performance markings include 'Man.' in measure 4, a '+' sign in measure 7, and '(Ped.)' in measure 9. A crescendo hairpin is present in measure 11.

Sib Maggiore-B dur

B $\flat$ Major

125. $\textcircled{\text{II}}$ E W. Wedemann 126. $\textcircled{\text{II}}$ F W. Volckmar

127. Sostenuto $\textcircled{\text{I}}$ G C. Ett

mf

(Ped.)

128. Moderato $\textcircled{\text{I}}$ G Ch. H. Rinck

mf

Man.

**mp*

(Ped.)

rall

(8)

129. Sostenuto $\textcircled{\text{I}}$ F J. Zangl

mp

rit

** a tempo*

Man.

rall

(Ped.)

135. *Postlude - Andante mosso* [I] A

W. Volckmar

f (Ped.) *mf*

Man. (Ped.) Man.

(Ped.) *rall.*

a tempo

Man. (Ped.) *rit*

F & B. 7324-100 + 20

B minor

55. II E Blied 56. II G W. Wedemann

57. Mosso I F P. Piel

mf

Man. (Ped.)

58. Mosso I G W. Volckmar

mp

Man. (Ped.)

rall.

59. Mosso moderato I E J. Blied

l.h. mf

rall.

Man.

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Nepredajné.