



ADOLF FRIEDRICH HESSE

36 leichte Präludien

für Orgel
36 easy preludes for organ

BN-17530



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B-NOTE
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1809–1863

36 leichte Präludien

für Orgel
36 easy preludes for organ

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Inhalt.

Präludien in C dur N° 1-4	Pag. 3
" " c moll N° 5 und 6	" 7
" " D dur N° 7 und 8	" 9
" " d moll N° 9 und 10	" 12
" " Es dur N° 11-18	" 15
" " E dur N° 14	" 18
" " e moll N° 15 und 16	" 19
" " F dur N° 17-20	" 21
" " G dur N° 21-23	" 25
" " g moll N° 24-27	" 28
" " A dur N° 28-30	" 32
" " a moll N° 31-34	" 35
" " B dur N° 35 und 36	" 39

Als Nachspiele zu gebrauchen:

Postludium in C dur N° 3	Pag. 5
" " D dur N° 8	" 10
" " d moll N° 10	" 12
" " Es dur. N° 13	" 17
" " F dur N° 19	" 23
" " G dur N° 23	" 27
" " A dur N° 28	" 32
" " a moll N° 34	" 38
" " B dur N° 36	" 40

Zu Trauerfeierlichkeiten oder Abendmahlsgottesdiensten:

Präludium in c moll N° 5	Pag. 7
" " c moll N° 6	" 8
" " e moll N° 16	" 20
" " g moll N° 25	" 29
" " g moll N° 26	" 30
" " g moll N° 27	" 31
" " a moll N° 32	" 36

Anmerkung. Wo kein Pedalsatz steht, ist stets mit den Füßen abzuwechseln, wo kein Fingersatz steht, gelten immer die nächstfolgenden, sich von selbst ergebenden Finger.

Contents.

Preludes in C major N°s 1-4	Pag. 3
" " c minor N°s 5 and 6	" 7
" " D major N°s 7 and 8	" 9
" " d minor N°s 9 and 10	" 12
" " E flat major N°s 11-13	" 15
" " E major N°s 14	" 18
" " e minor N°s 15 and 16	" 19
" " F major N°s 17-20	" 21
" " G major N°s 21-23	" 25
" " g minor N°s 24-27	" 28
" " A major N°s 28-30	" 32
" " a minor N°s 31-34	" 35
" " B flat major N°s 35 and 36	" 39

To be used as Postludes:

Postlude in C major N°s 3	Pag. 5
" " D major N°s 8	" 10
" " d minor N°s 10	" 12
" " E flat major N°s 13	" 17
" " F major N°s 19	" 23
" " G major N°s 23	" 27
" " A major N°s 28	" 32
" " a minor N°s 34	" 38
" " B flat major N°s 36	" 40

For Funeral-services or Celebrations:

Prelude in c minor N°s 5	Pag. 7
" " c minor N°s 6	" 8
" " e minor N°s 16	" 20
" " g minor N°s 25	" 29
" " g minor N°s 26	" 30
" " g minor N°s 27	" 31
" " a minor N°s 32	" 36

Note. Where the pedalling is not shown alternation of the feet is always implied. Where no fingering is marked the next finger follows as a matter of course.

C dur (Nº 1-4).— C major (Nos 1-4).

Andantino. Volles Werk.*Full Organ.*

1. 

Man.

Man. II.

Man. I.

Ped.

Ziemlich langsam. Mit sanften Stimmen. Für Abendmahlsgottesdienst.
Rather slowly. With soft stops. For Celebrations.

26.

A moll. (Nº 31-34) - A minor. (Nºs 31-34)

Andante. Mässig stark.
Moderately full.

31.

Man.

This section of the score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 1 starts with a half note followed by eighth notes. Measures 2-3 show a more complex pattern with sixteenth-note figures. Measures 4-5 continue with eighth-note patterns. Measures 6-7 show a mix of eighth and sixteenth notes. Measure 8 concludes with a final eighth-note pattern.

1 Ped.

This section continues with two staves. The key signature remains mostly in A minor (one sharp). Measures 9-10 show eighth-note patterns. Measures 11-12 continue with similar patterns. Measures 13-14 show a mix of eighth and sixteenth notes. Measures 15-16 conclude with eighth-note patterns.

This section continues with two staves. The key signature changes to A major (no sharps or flats). Measures 17-18 show eighth-note patterns. Measures 19-20 continue with similar patterns. Measures 21-22 show a mix of eighth and sixteenth notes. Measures 23-24 conclude with eighth-note patterns.

Ped.

This section continues with two staves. The key signature changes back to A minor (one sharp). Measures 25-26 show eighth-note patterns. Measures 27-28 continue with similar patterns. Measures 29-30 show a mix of eighth and sixteenth notes. Measures 31-32 conclude with eighth-note patterns.