

TO PLAY ONLY WHAT IS WRITTEN
IS THE DOMAIN OF SCIENCE.

TO REALIZE WHAT IS NOT WRITTEN
IS THE DOMAIN OF ART.

JEAN LANGLAIS

Contents

Ordinary Time	Lamento	Michael Gotthard Fischer, 1773-1829	1
	Communion	Carl Maria von Weber, 1786-1826	2
	Élévation	Friedrich Karl Kühmstedt, 1809-1858	4
	Adagio Cantabile	Arcangelo Corelli, 1653-1713	6
	Offertoire	Johann Sebastian Bach 1685-1750	8
	Marche Religieuse	Christoph Willibald Gluck, 1714-1787	12
	Antienne	Étienne Nicolas Méhul, 1763-1817	14
	Jesu, Meine Freude	Johann Sebastian Bach 1685-1750	15
	Aria	Georg Frideric Handel, 1685-1759	17
	Communion	Robert Schumann, 1810-1856	19
	Intermède	Christoph Willibald Gluck, 1714-1787	21
	Communion	Wolfgang Amadeus Mozart, 1756-1791	23
	Andante	Michael Gotthard Fischer, 1773-1829	25
	Élévation	Adolf Friedrich Hesse, 1809-1863	27
	Élévation	Johann Georg Albrechtsberger, 1736-1809	29
	Verset	Robert Führer, 1812-1861	30
	Aria Sexta "Sebaldina" - <i>Thema mit 8 Variationen</i>	Johann Pachelbel, 1653-1706	31
	Offertoire	Joseph Jongen, 1873-1953	44
	A Ground in Gamut	Henry Purcell, 1659-1695	53
	Verse in A Minor	Christopher Gibbons, 1615-1676	57
	Offertoire	Johann Sebastian Bach 1685-1750	60
	Siciliano in G Minor	Johann Sebastian Bach 1685-1750	62
	15e Couplet - Grand jeu	Louis Marchand, 1669-1732	66
	Fonde d'Orgue	Louis Marchand, 1669-1732	69
	Dernier Couplet - Plein Jeu	Louis Marchand, 1669-1732	71
	Aus dem Vater unser	Carl August Peter Cornelius, 1824-1874	72
	Benediction	Louis James Alfred Lefébure-Wély, 1873-1953	75
	O Gott, du frommer Gott	Johann Sebastian Bach 1685-1750	77
	Andante	Julius André, 1808-1880	79
	Ach, was soll ich Sunder machen? - <i>Choral mit 5 Variationen</i>	Johann Pachelbel, 1653-1706	82
	Christe, du Lammes Gottes	Sigfrid Karg-Elert, 1877-1933	90
	Fünf Variationen in F Major - <i>Ciaccona con variazione</i>	Georg Frideric Handel, 1685-1759	91
	Absoute	René Vierne, 1878-1918	94
	Élévation	Carl Geissler, 1802-1869	98

Postlude	Postludium	Adolf Friedrich Hesse, 1809-1863	101
	Fugué	Christian Heinrich Rinck, 1770-1946	104
	Postlude in D Minor	René Vierne, 1878-1918	106
	Toccata in G minor	Georg Frideric Handel, 1685-1759	110
	Flight of Angels - <i>HWV 600</i>	Georg Frideric Handel, 1685-1759	113
	Fuge	Johann Christian Bach, 1642-1703	115
	Alla Marcia	August Reinhard, 1831-1912	124
	Toccata	Jan Pieterszoon Sweelinck, 1562-1621	127
Liturgical	Te Deum	Louis Marchand, 1669-1732	130
	Benedictus	Franz Schubert, 1797-1828	133
	Glorificamus	Attributed to John Redford, 1485-1547	135
	Pastorale sur l'Antienne "Asperges me"	René Vierne, 1878-1918	138
	O lux beata trinitas	Jan Pieterszoon Sweelinck, 1562-1621	142
	Messe "Cunctipotens" - <i>Kyrie</i>	Pierre Attaignant, 1494-1552	148
	Messe "Cunctipotens" - <i>Gloria</i>	Pierre Attaignant, 1494-1552	153
	Messe "Cunctipotens" - <i>Agnus Dei</i>	Pierre Attaignant, 1494-1552	158
	Messe "Cunctipotens" - <i>Sanctus</i>	Pierre Attaignant, 1494-1552	160
Wedding	Musette	François Couperin, 1668-1733	163
	Angelus	Antonio López Almagro, 1839-1904	164
	Andantino	Adolf Friedrich Hesse, 1809-1863	168
	Rondo	Antonio López Almagro, 1839-1904	170
	Offertoire	Johann Nepomuk Hummel, 1778-1836	180
	Impromptu	Peter Ilyich Tchaikovsky, 1849-1893	184
	Gavotte in C Major	Cyrril Kistler, 1848-1907	187
	Lied ohn Worte in F Major	Franz Poenitz, 1850-1912	189
	Pilgerzug - <i>Pilgrimage</i>	Hector Berlioz, 1803-1869	191
	Mariankapelle in Petzer in F# Major	Sigfrid Karg-Elert, 1877-1933	193
	Marian	Tiento sobre la letanía de la Virgen - <i>2º tono por G sol re ut</i>	Pablo Bruno, 1611-1679
Choral Anthem	Ave Maria	Francisco Guerrero, 1528-1599	209
	Ave Maria	Giacomo Fogliano, 1473-1548	213
	Ave Maria	William Byrd, 1540-1623	216
	Ave Regina Coelorum	Guillaume Dufay, c. 1400-1474	219

FOREWORD

After the great Feasts of Easter and Pentecost, and the solemnity of Trinity Sunday and Corpus Christi, we embark upon the long summer and fall days of Ordinary Time, which can seem to stretch inexorably into a never-ending future. Without an overarching “theme” it can be a challenge to keep a sense of musical direction in a period where there are few feast days.

Noel Jones has met this challenge and has succeeded in creating a truly useful selection of pieces that will make Ordinary Time fizz with interest and musical satisfaction.

When Noel first talked about this project with me, we both agreed that it would be great to “over deliver”. By that, we wanted to see volumes that would have more music than any other comparable volume on the market; enough that organists would be able to return year after year and still gain something new. I believe that this has proved to be the case, and a discussion with a Quarterly subscriber at the recent NPM Convention in Cincinnati has shown this to be true. This particular organist said that it would probably take him five years to play all the music in these volumes.

That is exactly what we wanted this series of books to be.

In addition to a broad selection of preludes and postludes, Noel has also established a Wedding section in this volume, where you may find excellent choices for the lengthy wedding preludes that we are often called upon to fill.

In addition, Noel has included some more choral anthems. This was an excellent idea in the last issue, and it allows these timeless works to be heard at mass, even where there is not a choir available to sing them in their original form. Their harmonic structure is uniquely suited for inclusion in the sacred liturgy.

This set of four books has truly been a labor of love. Noel has maintained its high standard of excellence throughout, both in terms of the music selected, and the quality of the engraving. In this he has been supported and assisted with great diligence and skill by his wife, Ellen Doll Jones, a professional organist of high caliber herself, together with the excellent team of engravers at Frog Music Press.

The Verdin Co. has been honored to be associated with such an impressive and important contribution to the musical resources available to Catholic Church musicians, and we hope that all four volumes will continue to provide you with a rich source of inspiration for many years to come.

Neil Weston
Cincinnati
July, 2017

Lamento

Michael Gotthard Fischer (1773–1829)

The first system of musical notation for 'Lamento' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a whole rest in the treble staff and a quarter rest in the bass staff. The melody in the treble staff starts on G4, moves to A4, then Bb4, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb). The bass line starts on G2, moves to F2, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb).

The second system of musical notation for 'Lamento' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a quarter rest in the treble staff and a quarter rest in the bass staff. The melody in the treble staff starts on G4, moves to A4, then Bb4, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb). The bass line starts on G2, moves to F2, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb).

The third system of musical notation for 'Lamento' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a quarter rest in the treble staff and a quarter rest in the bass staff. The melody in the treble staff starts on G4, moves to A4, then Bb4, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb). The bass line starts on G2, moves to F2, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb).

The fourth system of musical notation for 'Lamento' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The music begins with a quarter rest in the treble staff and a quarter rest in the bass staff. The melody in the treble staff starts on G4, moves to A4, then Bb4, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb). The bass line starts on G2, moves to F2, and continues with a series of notes including a sharp sign (F#) and a flat sign (Bb).

Notes on Playing and Registration

Lamento p. 1 – Michael Gotthard Fischer

The title of this work, literally “Lament”, shows a mood of sadness and regret. Thus, the registration should reflect this, and I would select soft stops that fit the overall theme, but which still have clarity. Soft Principals or Flutes at 8’ and 4’ pitch would work well.

Communion p. 2 – Carl Maria von Weber

I’ve never been a fan of loud music during communion. Too often it can be jarring and distracting. The Communion Rite is, after all, a solemn moment and I prefer the music to reflect that. I would choose some soft flute sounds for this piece, at 8’ and 4’ pitches. Even if you are playing the piece outside of communion, I would stick to softer sounds.

Élévation p. 4 – Friedrich Karl Kühmstedt

There is a sense of urgency and expectation in this piece, which would work well as either a prelude or a postlude. You might experiment with different registrations and determine which ones you like. This piece could be played loudly or softly with equally pleasing effect.

Adagio Cantabile p. 6 – Arcangelo Corelli

The size of the chords and the general breadth of mood in this piece suggest a stronger registration would have more impact. Principals at 8’ and 4’ pitch would be a good choice for this work.

Offertoire p. 8 – Johann Sebastian Bach

While not a strict fugue, this piece contains plenty of fugal and contrapuntal elements, so the registration chosen should have clarity in order that the different lines might be heard clearly. When used as a prelude, you could play this piece with 8’, 4’, and 2’ Flutes. For a postlude, try a full Principal Chorus with Mixture.

Marche Religieuse p. 12 – Christoph Willibald Gluck

The registration for any march needs to be strong and solid. For this piece, I would choose a Principal Chorus with an 8’ Reed. Be careful to select a chorus reed (such as a Trumpet) rather than a solo reed.

Antienne p. 14 – Étienne Nicolas Méhul

The style of this piece is designed to look back. The composer is clearly wishing to evoke more ancient musical forms here. Simple Flutes at 8’ and 4’ would serve his intentions well.

Jesu, Meine Freude p. 15 – Johann Sebastian Bach

One of the best known German chorales, and one of the most utilized, this is a hymn of yearning. There is a firmness and strength to the yearning, however, and so I would certainly choose strong sounds, such as a Principal Chorus, with or without 2’, depending on your preference.

Aria p. 17 – Georg Frideric Handel

This charming work cries out for beautiful flutes, whether on the Swell or Great. Experiment with the flutes on your organ and try and find the loveliest ones you can for this beautiful little piece.

Communion p. 19 – Robert Schumann

In spite of the title of this piece, it does not need to be played only at communion (which is true of the other pieces with the same name in this book). That being said, I would keep the registration on the softer side, using just 8’ and 4’ Flutes, with maybe an additional soft Principal at 8’ pitch.

Intermède p. 21 – Christoph Willibald Gluck

There is an opportunity to play antiphonally between two manuals in this piece. It is possible to play the first eight measures on one manual, and then change to a contrasting one for the succeeding section. Softer stops at 8' and 4' pitch are most appropriate

Communion p. 23 – Wolfgang Amadeus Mozart

Another piece entitled “Communion”, and another opportunity to play softly. Note the sixteenth and thirty-second notes that crop up, so make sure that the tempo you select allows you to play these cleanly. Because of the style of the music, you might want to add a 2' Flute to an 8' and 4' combination and play this on a soft Flute Chorus.

Andante p. 25 – Michael Gotthard Fischer

This is another of those pieces that really would work well both as a prelude or a postlude: it sounds good with both a softer as well as a stronger registration. Try both and see which one you like best!

Élévation p. 27 – Adolf Friedrich Hesse

Although it would sound nice to play this piece on Flutes, it would work just as well with Principals on 8' and 4' pitches.

Élévation p. 29 – Johann Georg Albrechtsberger

Although there are several pieces in this volume with the title “Élévation”, it is interesting to note how they differ in terms of musical style. With the faster moving notes and denser harmonic structure of this particular piece, I would choose a chorus of Flutes at 8', 4', and 2' to allow the moving parts to be heard cleanly.

Verset p. 30 – Robert Führer

The long pedal points and the gently chromatic nature of the harmony in this lovely little miniature suggest Swell or Choir Strings as an ideal option.

Aria Sexta “Sebaldina” with Variations p. 31 – Johann Pachelbel

The “Sebaldina” of the title refers to St. Sebaldus Church in Nuremberg, where Pachelbel was working at the time he wrote this set of variations. While the exact source of the melody on which the piece is based is unknown, many believe it is a melody with a connection to that particular church. Sets of variations like these benefit from subtle changes in the registration between each variation. While it is certainly possible to play the entire piece on the same registration, it is infinitely preferable to introduce some changes between each section, however subtle. A possible registration scheme is as follows:

ARIA:	8' Principal
Var. I:	8' Flute
Var. II:	8' and 4' Flutes
Var. III:	8', 4', and 2' Flutes
Var. IV:	8' and 4' Principals
Var. V:	8', 4', and 2' Principals
Var. VI:	Full Principal Chorus with Mixture
Var. VII:	8', 4', and 2' Flutes
Var. VIII:	Full Principal Chorus, Mixture, 8' Trumpet

Offertoire p. 44 – Joseph Jongen

This piece, by the celebrated Belgian organist and composer, was originally score for Harmonium. It was intended to be played with as full a registration as possible, and so a full chorus for the opening, including Mixture and possibly a chorus reed at 8' would be entirely appropriate. For the second section, starting in measure 26, you could reduce the sound by taking off the Mixture and the Reed. The Mixture can be re-added at measure 40, with the Reed at measure 81.

Voluntary p. 51 – Henry Purcell

The term “Voluntary” is a widely used word to describe any piece played outside of a service, such as a prelude or postlude. Henry Purcell did not have a wide palette of sounds to choose from, so stick to 8' and 4' Flutes or Principals for this piece.

A Ground in Gamut p. 53 – Henry Purcell

This piece is interesting as the “Ground” (which is the repeating bass line), is the same as that found in the Aria of Bach's Goldberg Variations. Did Bach know of this piece, or did he come across the melodic shape in some other form? As with the Voluntary, it is most appropriate to keep the registration simple. Flutes at 8' and 4' (and possible 2') would be ideal.

Verse in A minor p. 57 – Christopher Gibbons

Softer Principals at 8', or 8' and 4' pitch would detail the delicate contrapuntal nature of this piece well.

Offertoire p. 60 – J.ohann Sebastian Bach

The chorale melody on which this piece is based is quite well-known in Europe; less so in the U.S. Based, as it is, on a chorale melody that would be sung with strength in Bach's native Germany, I would utilize a nice Principal Chorus for this piece.

Siciliano in G minor p. 62 – Johann Sebastian Bach

This is a lovely arrangement of the second movement of Bach's Sonata for Flute and Harpsichord BWV 1031. The right hand in this arrangement plays the flute line, and you may, therefore, wish to solo out that part on a different manual. A louder flute, such as a Harmonic Flute, or two 8' Flutes combined would provide the necessary strength of sound against a softer accompaniment.

15e Couplet Grand Jeu p. 66 – Louis Marchand

The term “Grand Jeu” in French Baroque organ music is intended to describe a very specific sound. The intention is to construct a battery of reeds, combining these with a Cornet. The Positif should be a contrasting reed (usually an 8' Cromorne). Combine 8' and 4' reeds on the Great (no 16' reed) with a Cornet if you have one, or with 8', 4', 2 $\frac{2}{3}$ ', 2', 1' stops (which are the constituent pitches of the Cornet). Another option is to combine 8', 4, and 2' stops with a two rank Sesquialtera (which provides the mutated pitches). If using pedal, use only 8' reeds, as 16' reeds were not typical on French organs of this period.

Fond d'Orgue p. 69 – Louis Marchand

As was typical in French Baroque organ music, the title of the piece determines the registration to be used. The “Fond” of the title refers to the foundation sounds of the organ, in this case, 16' and 8' Principals. On a French Baroque organ, these would be from both the Choir and Great and coupled together.

Dernier Couplet Plein Jeu p. 71 – Louis Marchand

The “Plein Jeu” is made up from Principals at 16', 8', 4', and 2' with Mixtures.

Aus dem Vater unser p. 72 – Carl August Peter Cornelius

The dynamic contrasts written into this piece, with the plentiful hairpins, would dictate the use of expressive divisions. You could couple Swell Principal Chorus plus Oboe to a Great 8' and 4' combination of Principals. The timbre of the Swell stops would create the expressive changes called for by the composer.

Benediction p. 75 – Louis James Alfred Lefébure-Wély

A single soft foundation sound at 8' would provide a simple sound perfect for this gentle piece.

O Gott, du frommer Gott p. 77 – Johann Sebastian Bach

This is definitely a postlude, rather than a prelude. As such, it would benefit from a strong registration, such as Great Principal Chorus with 8' Reed.

Andante p. 79 – Julius André

A mood of subdued strength surrounds this piece, and 8' and 4' Principals on the Great would communicate that sense well.

Ach, was sol lich Sunder Machen? p. 82 – Johann Pachelbel

Another of Pachelbel's many sets of chorale variations, this text is the voice of a pleading sinner, asking for mercy. Thus, there should be a general mood of understatement when performing this piece. A suggested scheme is as follows:

CHORALE:	8' Principal
Var I:	8' Flute
Var II:	8' and 4' Flutes
Var III:	8', 4', 2' Flutes
Var IV:	8' Principal
Var V:	8' and 4' Principals

Christe, du Lamm Gottes p. 90 – Sigfrid Karg-Elert

Karg-Elert liked to use color in his music, and thus even a soft, short piece such as this, should be played with a rich string tone, bringing out its mystical intent.

Fünf Variationen in F Major p. 91 – Georg Frideric Handel

This piece is, fundamentally, a Chaconne. Customary performance practice would gradually increase the registration during the course of the piece. However, this piece is short enough that it could be played on a single registration, and it will still sound great. If you are to change registration between sections, you will need to add some additional time to allow for smooth changes. A little extra time will avoid scrambling and mishaps. That being said, the entire piece could easily be played on 8', 4', and 2' Flutes and sound convincing.

Absoute p. 94 – René Vierne

There are registration directions on this piece that will work on most American organs. This piece was originally intended for the end of a funeral mass: "Absoute" refers to the closing rites of the funeral, although it is certainly appropriate for general use.

The opening is intended to be played on the Great (G.O. stands for Grand Orgue). The original registration specified by Vierne is Bourdon 16', Cor de Nuit, Gambe and Voix Céleste 8', Flute 4' and Nazard 2 $\frac{2}{3}$ '.

Most American Great divisions do not have a Voix Céleste, so some judicious coupling from other divisions may be necessary.

Vierne does not specify the registration that is intended when the player moves to the Swell at measure 17 (R stands for Récit, the French word for Swell). However, the player is instructed to take off the 16' Bourdon and add Flute and Salicional at measure 30, so there must be some intent that the stops specified at the beginning are also available on the Swell. Exactly how that should work is unclear. Obviously, the player should return to the Great at measure 34.

The final section, starting at measure 48 is to be played on the Swell. The direction in measure 52 is that the Swell should be coupled to the Pedal. The intent of the direction regarding the Great Bourdon 16' in the last system is unclear. As always, let your ear be the judge of the best options regarding registration. A lot of American organs have a 16' Bourdon on the Swell, so it may well be the easiest thing to simply add that to the manual stops already been utilized.

Élévation p. 98 – Carl Geissler

This piece really is more of the character of a softer prelude, and therefore it would sound best with a soft selection of stops, such as 8' and 4' Flutes.

Postludium p. 101 – Adolf Friedrich Hesse

This is a real Postlude, with strong harmonic momentum, and plenty of double octaves and big chords. Make this piece a big one with Principal Chorus, Mixtures and Reeds.

Fugué p. 104 – Christian Heinrich Rinck

As with all fugues, registration should be chosen judiciously so that the clarity of the contrapuntal writing might be preserved. Be sure to use no 16' stops on the manuals, and avoid heavy reeds (if at all). A light Principal Chorus with a Sharp Mixture would be the best choice for this piece.

Postlude in D minor p. 106– René Vierne

Vierne specifies 8' and 4' foundations, with a 4' Prestant and Nazard in the original score of this piece. This is insufficient on an American instrument where the foundations are nowhere near as broad in scale as their French equivalents. I would use as many 8' and 4' stops as you have available (no strings) and experiment with adding mutations until you reach a pleasing effect. Again, there is some doubt as to the intent with regard to the stops between the divisions. Here, best judgement together with your ears, are your best guides.

Toccata in G minor p. 110 – Georg Frideric Handel

This is a lovely Toccata that can be played in a variety of different ways. Appearing in the “Postludes” section of this volume, the intent of the editors is a larger registration, perhaps a light Principal chorus, or a Flute chorus to 2'. It could, however, just as easily be played with just an 8' and 2' flute to great effect.

Flight of Angels p. 113 – Georg Frideric Handel

This piece was originally conceived for Musical Clock, a common device for composers to write for in the 17th and 18th centuries. Considering its provenance, therefore, keep the registration light and sparkling. Lots of upper work with only light mixtures. Experiment with including the Zymbelstern as you play (if you have one). It will add a lot to the overall effect!

Fuge p. 115 – Johann Christian Bach

One of the countless numbers of fugues written over the centuries using the musical theme based on Bach's name. Start with 8', 4', and 2', adding a Mixture at measure 68.

Alla Marcia p. 124 – August Reinhard

There are wide dynamic contrasts in the piece that would most easily be achieved by manual changes. Start the piece on the Great, with a rich warm Principal combination, and then move to quiet Swell stops for the repeat, which is marked piano. Continue in the same manner, moving between Swell and Great where the dynamic contrasts are indicated.

Toccata p. 127 – Jan Pieterszoon Sweelinck

The organ Sweelinck played on was very limited in terms of stops and available colors. A simple registration of 8', 4', and 2' stops would preserve the fundamentally straightforward nature of the sound as Sweelinck would have conceived it.

Te Deum p. 130 – Louis Marchand

The opening of the piece is intended to be played on the Plein Jeu. As indicated previously, this would be Principals at 16', 8', 4', and 2' with Mixtures. The section marked Jeux Doux implies a softer, less brilliant choice of stops, perhaps a soft Flute Chorus. The opening registration returns at measure 30.

Benedictus p. 133 – Franz Schubert

This lovely little piece would work well with 8' and 4' Principals.

Glorificamus p. 135 – attr. John Redford

The organs in England during John Redford's day were extremely limited. Indeed, of all European instruments, those in England were probably the most limited of all. There would have no more than a handful of stops, and those that there were would have been on the quieter side. I would play this on either an 8' Flute or 8' and 4' Flutes together.

Pastorale p. 138 – René Vierne

This piece was intended to be played on a soft combination of 8' stops. Vierne specifies a Flute and Salicional. As is customary in French organ music, the use of hairpins indicates the opening and closing of the expression shoes, not the adding or subtracting of stops.

O Lux Beata Trinitas p. 142 – Jan Pieterszoon Sweelinck

Based on an ancient Gregorian hymn, this piece works best when played with a simple, judicious selection of 8' and 4' stops. A suggested scheme is as follows:

Var. I: 8' Principal

Var. II: 8' and 4' Principals

Messe “Cunctipotens” p. 148 – Pierre Attaingnant

The organs in France in Attaingnant’s time had basically a Principal chorus, and that was it. So the most appropriate and accurate registration would be based on this limited palette. Here is a suggested scheme:

Kyrie:	8’ Flute
Kyrie II:	Add 4’ Flute
Christe:	8’ Flute only
Christe II:	Add 4’ Flute
Kyrie III:	Add 2’ Flute
Kyrie IV:	Remove 2’ Flute
Et in terra:	Add 2’ Flute
Benedicimus:	Remove 2’ Flute
Glorificamus:	Remove 4’ Flute
Domine Deus:	Add 4’ Flute
Domine Deus:	Add 2’ Flute
Qui Tollis:	Add 8’ Principal
Quoniam:	Add 4’ Principal
In Gloria Dei:	Add 2’ Principal
Agnus Dei:	8’ and 4’ Flutes
Agnus Dei II:	Add 2’ Flute
Sanctus:	8’, 4’, 2’ Principals
Sanctus II:	Add soft mixture
Benedictus:	8’ and 4’ Principals

Musette p. 163 – François Couperin

Keep the registration bright. 8’ and 2’ Flutes would be perfect.

Angelus p. 164 – Antonio López Almagro

Play on the Swell and use 8’, 4’, and 2’ Principals with the 8’ Oboe. Use the Swell Box to effect the hairpin dynamic changes. Pianissimo intends for the box to be completely shut. Forte assumes the box is fully open. All other dynamics are relative positions of the box to these extremes.

Andantino p. 168 – Adolph Friedrich Hesse

Flutes at 8’ and 4’ will bring out the inherent beauty of this lovely miniature.

Rondo p. 170 – Antonio López Almagro

The use of the expression shoe is critical here, so play on the Swell using 8’, 4’, and 2’ Principals with the 8’ Oboe: this time, also include a soft Mixture, if you have one. As before, use the Swell Box to effect the hairpin dynamic changes. Pianissimo intends for the box to be completely shut. Forte assumes the box is fully open.

Offertoire p. 180 – Johann Nepomuk Hummel

A classic Principal chorus of 8' and 4', with an optional 2' will bring the late classical elegance of this piece to life.

Impromptu p. 184 – Peter Ilyich Tchaikovsky

The combined warmth of flutes and strings on the Swell and Choir (if you have a third manual) will help to communicate the Romantic warmth of this lovely piece. A soft reed at 8' pitch (such as the Swell Oboe), would be an optional addition for further sonic character.

Gavotte in C Major p. 187 – Cyrill Kistler

Kistler wrote this piece in a deliberately archaic style. The elegance of the 18th century is a definite focus here, and thus the registration should help to communicate that. 8', 4' and 2' Flutes would be perfect.

Lied ohne Worte in F major p. 189 – Franz Poenitz

Some soft 8' sounds from the Swell, with a soft Flute Celeste would undergird the fundamental song-like nature of this beautiful piece.

Pilgerzug p. 191 – Hector Berlioz

The staccato indications throughout this piece need a registration where that can be brought out cleanly and clearly. 8' and 2' Flutes would be perfect for this.

Marienkapelle in Petzer p. 193 – Sigfrid Karg-Elert

As we have discussed before, Karg-Elert writes with color in mind. Therefore, we should try and find a rich combination of flutes and strings for this piece. Think legato and smooth transitions.

Tiento sobre p. 195 – Pablo Bruno

Flutes at 8', 4', and 2' with a Cromorne 8' if it balances without being overpowering.

Choral Anthems p. 209

The four choral anthems that close out this volume are all early pieces. They are delicate and subtle, and the registration needs to reflect that. Choose Flutes only (no Principals) and stick to 8' and 4' pitches for the most part, only adding 2' extremely judiciously. This will help to preserve the fundamentally choral nature of these lovely settings.

