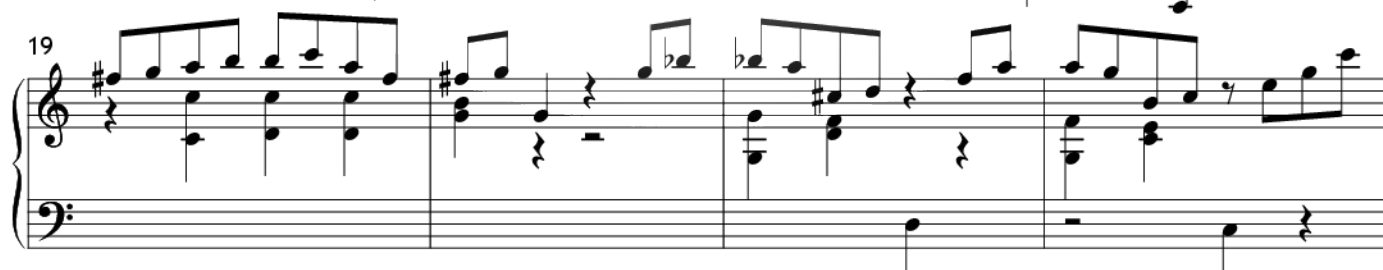
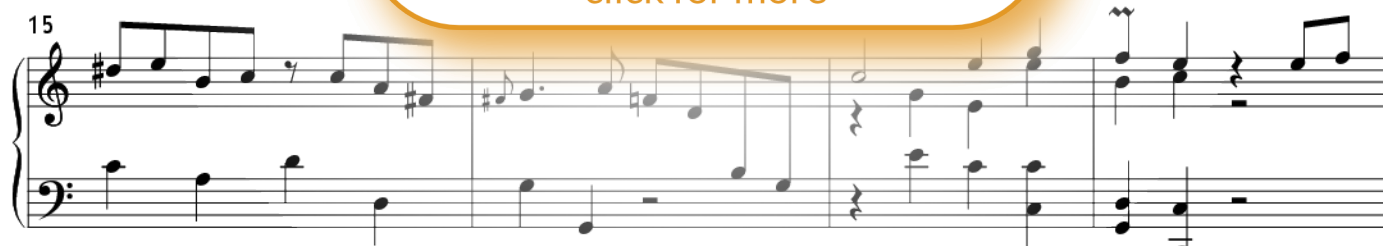


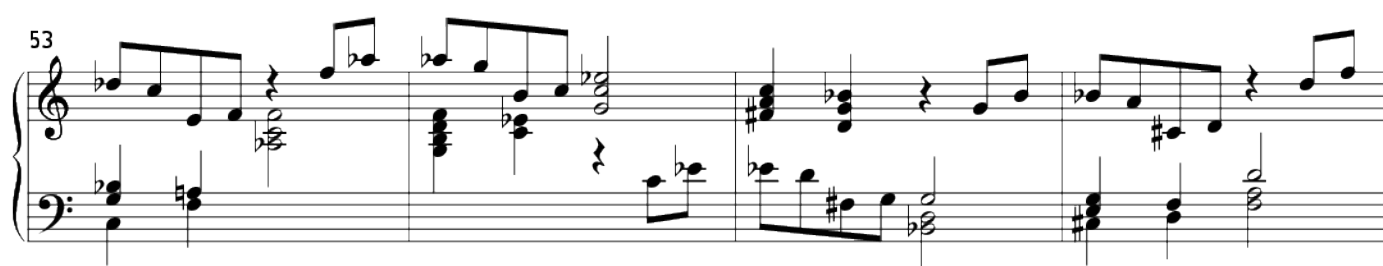
3. Orgelstück

(FUGA)

aus
Cinco pasos para Órgano

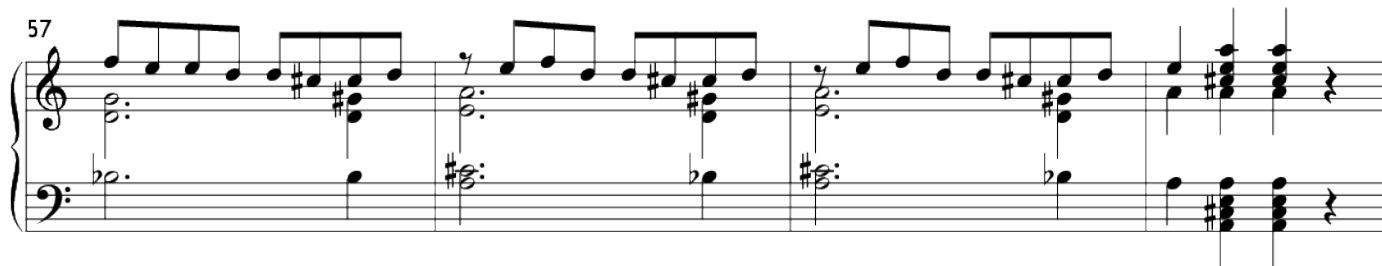
Rafael Anglés
(1730 - 1816)





musicalion
click for more

57



61



66



70



75



81



86



91



95



99

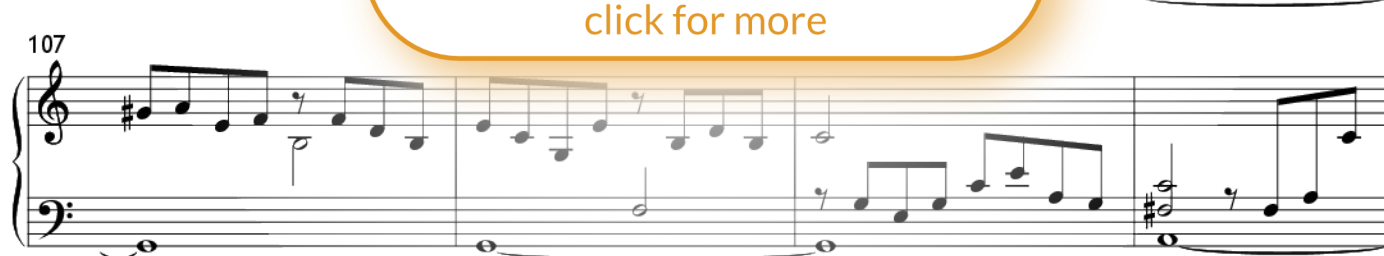


(Ped.)

103



107



111



115



musicalion
click for more

Type: Sheet music

Título: [3rd organ piece \[Fuga\] \(organ\)](#)

Compositor: [Rafael Anglés](#)

Época: Clasicismo

Tema: .Misceláneas

Categoría: Countryside influenced organ music

Dificultad: Mittel

Instrumentación Grupo: Teclado solo

Arrangement: Órgano>cPed

Instrumentación: Órgano>cPed = OrgcP(1)

The title of the series "Cinco pasos para Órgano" (Five Steps to the Organ) suggests that these were teaching examples that Anglés wrote for pupils to transfer what they had learned playing the harpsichord in an organ-conform manner (for example, to simply omit the A1 in bar 93, which is actually present on the grand piano keyboard), as well as to introduce octave playing, which was still unknown on the organ at the time - here even in both hands simultaneously. The form of a fugue is only outwardly preserved without the consequence of serious voice leading (even the vague setting of rests was of no importance for the notation). /

The joy of playing in this third and particularly spirited piece of the series, which breaks into the classical period, is limited to the manual technique - as was still traditional in the baroque of the southern countries. The pedal, which is not prescribed here either, may only be used again at the end for the splendid development of the long bass notes, perhaps this time also to give the hands the freedom to add registers in order to strengthen the sound of the manual playing, which, with a few exceptions, now becomes monophonic. /

The original time signature is C (not Alla breve). The only ornamentation in the piece, which occurs as a bouncer in the first thematic head, is more or less an invitation not to lack the learned ornamentation in the further course. The other manners inserted in the respective theme head are

therefore to be regarded as vicarious agents and can be altered, supplemented or omitted as one sees fit. The theme itself has also survived with the alteration of leaving the octave leap that falls in the 12th bar at the same pitch of the preceding 2nd note. Obvious errors (especially in the harmonic range) are corrected without comment. (JT)