

The nine brief preludes by Christian I. Latrobe published here represent the whole of Moravian organ music presently known to exist. This presents something of a paradox, for Moravian composers were good organists and pre-luding was a common preservice musical activity in the Moravian Church. An explanation of this situation is provided by Latrobe himself: "To be able to play a voluntary, is by no means an essential part of the qualifications of an organist among the [Moravian] Brethren. The congregation will always prefer hearing Hymn Tunes played in its stead, which, besides affording a great variety, have a pleasing and edifying effect."* Thus, since preludes or voluntaries were not essential, hymn tunes were substituted at the beginning of the service. Undoubtedly some particularly skilled organists improvised preludes which they did not bother to write down since there was no wide spread need for them.

These nine preludes were published among over forty others by non-Moravian composers in an appendix to L. B. Seeley's Devotional Harmony (London, 1806). They are published here as they appear in the Seeley's tunebook. Editorial emendations and additions have been enclosed in brackets or are indicated by dotted lines.

Rev. James V. Salzwedel, organist of Home Moravian Church in Winston-Salem, N. C., has provided the following suggested registrations for the preludes:

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| No. I | Great: Principal 8', 2', Flute 4', Mixture
Swell: Flute 8', Octave 4', 2'
Pedal: Quintadena 16', Principal 8', Flute 4', Mixture |
| No. II | Swell: Flute 8', 2'
Pedal: Flute 16', 8' |
| No. III | Swell: Flute 8', Octave 4', Flute 2'
Choir: Flute 8', 4'
Pedal: Flute 16', 8', 4' |

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| No. IV | 1st half
Swell: Quintadena 8'
Choir: Flute 8'
beginning at m. 20
Swell: Cornet
Choir: 8', 4'
Pedal: Quintadena 16', Flute 8' |
| No. V | Great: Diapason 8', Flute 4', 2'
Pedal: Quintadena 16', Flute 8', 4' |
| No. VI | Swell: Flute 8', 4', Octave 2'
Pedal: Gedeckt 16', Sw to Ped |
| No. VII | Choir: Flute 8', 4'
Pedal: Gedeckt 16', Bourdon 8' |
| No. VIII | Swell: Flute 8', Octave 2'
Great: Gemshorn 8', Flute 4', Octave 4', Flute 2'
Pedal: Gedeckt 16', Bourdon 8', 4' |
| No. IX | Great: Principal 8', Flute 4', Octave 2', Mixture
Pedal: Quintadena 16', Bourdon 16', 8', Principal 8',
Choral Bass 4', Mixture |

C. I. Lathrobe, son of the Moravian minister, Benjamin Latrobe, and brother of the famous Anglo-American architect of that name, was born in Fulneck, England in 1758 and died in London in 1836. He was unquestionably the most gifted English Moravian composer and one of the most respected composers of his day in England. He composed two oratorios, several cantatas, many anthems and sacred songs, and three fine piano sonatas.

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*Chrn. Ign. Latrobe. Hymn-Tunes sung in the church of the United Brethren.
(London ca.1790) p. vi.

Prelude I

Andante
Diapasons

C. I. Latrobe

[mf] p

This system shows the first two staves of music for the Diapasons. The top staff is in treble clef and the bottom in bass clef, both in common time. The music begins with a mezzo-forte ([mf]) dynamic and includes a piano (p) dynamic marking.

pf [mp] f sf p

This system continues the Diapasons part with two staves. It features dynamic markings for piano-forte (pf), mezzo-piano ([mp]), forte (f), sforzando (sf), and piano (p).

f p sf p pp f

Choir Organ Diapason Great Organ

This system introduces the Choir Organ and Diapason Great Organ parts. It consists of two staves with dynamic markings including forte (f), piano (p), sforzando (sf), piano (p), pianissimo (pp), and forte (f).

p f

This system continues the Choir Organ and Diapason Great Organ parts. It features dynamic markings for piano (p) and forte (f), and includes trill ornaments (tr) above the notes.

Prelude III

C. I. Latrobe

Larghetto

The musical score for Prelude III by C. I. Latrobe is presented in four systems. Each system contains a treble and bass staff. The piece is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Larghetto'. Dynamics include forte (f), piano (p), and fortissimo (sf). Trills (tr) are indicated in several measures. The score concludes with a double bar line.

Prelude V

C. I. Latrobe

Andante

[*mf*]

p *f* *p*

f *trill* *[trill]*

p

Prelude VI

C. I. Latrobe

Larghetto

[*mf*]

f [*p*] *f* [*p*] *mf*

tr [*p*]

Prelude VII

C. I. Latrobe

Largo

[*p*] [*mf*] [*p*]

tr

Prelude IX

C. I. Latrobe

Andante

[*mf*]

tr

[*dim.*] *poco a poco*

[*pp*]

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