JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN FIVE VOLUMES

1. *Forerunners of Bach*
2. *Johann Sebastian Bach*
3. *Handel, Mozart, and Masters of the XVIIIth and early XIXth centuries*
4. *Romantic Period: Schumann, Mendelssohn, Liszt*
5. *Modern Composers: César Franck to Max Reger*

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(In U. S. A.)

Collected, Edited, and Annotated by
JOSEPH BONNET
Organist of St. Eustache, Paris
and of
La Société des Concerts du Conservatoire

G. SCHIRMER INC. NEW YORK

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VOL. V

Modern Composers:
César Franck to Max Reger

Eighteen Pieces for Organ

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To MR. LYNNWOOD FARNAM

Printed in the U. S. A.

PREFACE

It will always be a matter of regret to the organistic world that Beethoven's genius did not lead him to write for the organ. In all likelihood the Master knew but very mediocre instruments, unworthy of seriously engaging his attention; yet César Franck, whom Vincent d'Indy regards as the true successor of the giant of the symphony, has assigned a highly important rôle to the King of Instruments in his works.

And, perhaps, it is in his organ music that César Franck has manifested the very essence of his genius; collectively these compositions, so revealing in their loftiness and so perfect in their writing, form a monument of incomparable splendor and solidity. In their connection one cannot better the remark concerning one of them made by Liszt as, deeply moved, he descended from the organ-loft of St. Clothilde, where César Franck had played it for him: "These poems have their place assigned beside the masterpieces of Johann Sebastian Bach!"

César Franck was the titular head of the organ class at the Paris Conservatory, yet he took but little interest in the technique of the instrument; at his own organ in St. Clothilde he almost invariably improvised. Hence at the Conservatory he paid attention to developing improvisers and composers rather than performers. The true founders of the Modern French School of organ-playing were Alexandre Guilmant and Charles-Marie Widor. These two masters have transmitted to our own generation the pure traditions of Johann Sebastian Bach's art. Yet whence were these traditions derived?

"Herewith a cursory sketch," replies Widor himself, "of that history which, like the links of a chain, connects us with the man whom we term 'Our Holy Father Bach.'

"The first historiographer of the cantor of St. Thomas' Church, the erudite Forkel (1749–1818), was acquainted with his sons Friedemann, Philipp-Emmanuel and Johann Christoph, and through them came to know and penetrate into the meaning of the Master's thought. His book is highly interesting.

"Adolph Hesse received the pure tradition from Forkel. Organist in Breslau, with a great reputation Hesse, in 1844, came to Paris for the inauguration of the organ at St. Eustache. Cavaillé-Coll could not overcome his surprise at Hesse's slow tempo in the Fugue in D major; he was astonished at this slowness which, nevertheless, he held up as an example to the virtuosi who made rapidity their one ideal, and who seemed better prepared to run a taxi than to sing the glory of the Lord. 'The Bach tempos?' said Hesse. 'Take the note-group with the smallest values, the most rapid passage, and make it perceptible to the audience; it will give you the correct tempo.' He might have added that Bach's polyphony could not endure clarion-stops or high pressure trumpets, and that it could no more support the pathos of the reed-stops than the stutterings of excessive speed.

"From the hands of Adolph Hesse the chain of tradition passed to those of the no less famous master-organist Lemmens who, coming from Brussels, had gone to Breslau to

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complete his studies. No one among those who have heard Lemmens will forget the clarity, the power, the grandeur of his playing. He lent its value to the least detail, a value always in proportion to the work as a whole.

"And it was to Lemmens that the youthful Guilmant, one fine day, came in search of the hallowed tradition. A few years later I followed his example."[1]

Lemmens was professor of organ at the Brussels Conservatory and the founder of the Malines' School of Sacred Music. His best known work is his *École d'Orgue*, based on the Roman plain chant, a work which has been adopted by the conservatories of Brussels, of Paris and of Madrid.

Alexandre Guilmant was born in Boulogne-sur-mer, on March 12, 1837; the son of an organist of that town, he himself played for a considerable time in the churches of St. Joseph and of St. Nicolas in his birthplace. In 1860, in the course of a trip to Paris, he met Lemmens, who heard him play and invited him to come to Brussels and study with him. Guilmant eagerly accepted the invitation and before long, working from six to eight hours a day, he was prepared—as Lemmens phrased it—"to fly with his own wings." Invited to take part in the inaugurations of the organs of Notre-Dame and of St. Sulpice in Paris, his success was so great in both instances, that when the post of organist at the Trinité became vacant, in 1871, on the death of Alexis Chauvet, Guilmant was selected to take his place. He retained this position until 1901 when, toward the end of a life rich in service and honor, after thirty years of a career whose glory had abundantly illumined the Trinité parish, the aged Master, offended because he had not been consulted in connection with the repairing of his instrument, gave his resignation to the parochial priest.

His concert tours and his "openings" of organs in Europe and in America, his work as a teacher, his original compositions and his revisions of the ancient masters, have made the name Guilmant famous throughout the world.

Guilmant was a professor at the National Conservatory from 1896 to 1911. During this time the organ class at that institution knew its best years. Guilmant as an instructor was incomparable; no detail was too trifling to escape his attention. From the point of view of technique he was exigeant to an extreme; rhythm, time, the legato, the staccato, registration, ornamentation—in none would he allow the slightest imperfection. His style in the interpretation of the great classics was luminously logical and grandiose. Those who have heard him, even during the very last years of his life, play Bach's Prelude and Triple Fugue in E flat (St. Ann's Fugue), will find it impossible to forget the impression produced by his marvellous execution. His eclecticism was as great as his erudition; he was the first to compel recognition in the concert-halls of France of the hitherto unknown works of Buxtehude, Frescobaldi and others among the older masters; he was also the first—at a time when there was real merit and disinterestedness in so doing—to play the organ pieces of César Franck, for these works were then not appreciated, and their author was violently antagonized. Guilmant, furthermore, gave the Pastorale of Roger Ducasse its first performance before the National Society of Music, and was an enthusiastic partisan of all the newest forms of art.

[1]Ch.-M. Widor. La Classe d'orgue du Conservatoire (Discours d'inauguration du Monument de Guilmant au Trocadero), *Le Ménestrel*, Paris.

"When 'Pelléas et Mélisande' was performed, and was so unfavorably received by the public and by many musicians, the art of Debussy, from the very start, had no more passionate admirer than Guilmant. One saw the old organist at nearly every performance, seated in the upper gallery, surrounded by his pupils, bent on making them understand the beauties of the new work, and on communicating to them the fervor of his own enthusiasm: with regard to intelligence and sensitiveness he was younger than these young men. And he did not confine himself to words when it was a question of contributing to the success of the artists and the experiments which he loved, but worked to that end with all the means at his command."[1]

His original compositions, admirably written for the instrument, possessed the very great merit of insensibly preparing the organists of his generation for a return to the grand organistic style. "They were written," André Pirro tells us, "for the rank and file of organists, primarily in order to reform their taste and to lead them, without frightening them off, to the highest summits. His least pretentious, and, no doubt, his most useful ones, gently prepared this ascent. And he adorned the approaches of the *Gradus ad Parnassum* with an ingenious registration, spruce soli, an often very animated expansiveness. Yet all this seemed serious to the contemporaries of Lefébure-Wély; it was necessary to win them over with a bit of coquetry, in order to be able to claim the right, from time to time, to talk to them seriously."[2]

One of Guilmant's chief claims to glory is surely that vast publication which he undertook and realized, of the *École classique de l'Orgue* and of the *Archives des Maîtres d'Orgue*, the last with the collaboration of André Pirro.

Guilmant did not cease working the while he lived. He died like a Christian on March 29, 1911, in his villa in Meudon. His obsequies were celebrated on April 1, in the church of the parish and he was buried in Paris, in the Montparnasse Cemetery. "A few days later Abbé Poulin, the newly appointed Rector of the Trinité, made a point of celebrating a service in the Master's honor in his church, and improvised a funeral oration remarkable for its loftiness, its spirit and its moving lyricism, and in which he considered in succession Guilmant as a man, an artist and a Christian."[3]

"Surely, in the celestial homeland, the wish he once expressed with such charming artlessness has been granted: 'I wish that up above God would let me hear three works: the first Chorale of Franck, the Prelude to *Parsifal* and Bach's Great Fugue in E flat.' One of the chorus of the righteous, he hears them, yet with what accents and rhythms of sublimity!—those rhythms to which the planets move and dance about the throne of God."[4]

Charles-Marie Widor was born on February 22, 1845, in Lyon, where his father was the organist of St. Francis' Church. He studied music at Brussels, under Lemmens and Fétis, and his appointment as organist of St. Sulpice in Paris dates from 1870. In 1890 he was appointed professor of organ at the Conservatory, to take the place of César Franck; and though he conducted the class for no more than six years, his influence was

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[1] Pierre Lalo. *Comœdia illustrée* (April 15, 1911).

[2] *Encyclopédie de la Musique et dictionnaire du Conservatoire*, Vol. 2, Pt. 2, p. 1373.

[3] Alexandre Guilmant. In Memoriam, *Schola Cantorum*, Paris.

[4] Jean de la Laurencie. In Memoriam, *Schola Cantorum*, Paris.

very great and he inculcated the true principles of organistic execution. His three principal pupils were: Charles Tournemire, organist of St. Clothilde; Louis Vierne, organist of Notre-Dame; and Henri Libert, organist of the Royal Basilica of St. Denis.

Widor's virtuosity was dazzling, and of a type one may reconstitute from a reading of certain ones among his symphonies for organ. Of these he wrote ten for the organ alone. It might be said that in these symphonies the organist of St. Sulpice has, in a manner, created a new language and a new style, in keeping with the massed sonority of the modern instruments and the grandeur of our cathedrals. His first four symphonies have been conceived in a purely classic form. The four following are more lyric in character, and belong to a period brilliant in orchestral invention. Finally, in the two last, the Symphonie Romane and the Symphonie Gothique, Widor supplies two liturgic chants—the *Puer natus est* (Christmas) and the *Haec dies* (Easter)—with austere commentary.

As a virtuoso Widor has been far less active than Guilmant, but as a composer he has rendered himself illustrious in all the forms, dramatic, symphonic, piano composition, song and chamber music.

In 1896 he succeeded Théodore Dubois as professor of composition at the Conservatory, and in 1910 was awarded Lenepveu's place as a member of the Institute. He is the Permanent Secretary of the Academy of Fine Arts.

Johannes Brahms was born in Hamburg, May 7, 1833. His father played all the string instruments as well as the flute and horn.

Brahms' art is closely attached to classic tradition; without gazing into the future he returns toward the past, yet his powerful personality, nevertheless, is one endowed with incontestable originality.

His achievement is very notable. For the organ, however, Brahms has written only the pieces which follow: Fugue in A flat minor; Prelude on a Chorale and Fugue; and Eleven Chorale Preludes (posthumous work).

These works are all serious in character, and in them Brahms employs with the most unconstrained ease the language of Johann Sebastian Bach.

Brahms died in Vienna, April 3, 1897, and was buried beside Beethoven and Schubert.

Camille Saint-Saëns was born in Paris, October 9, 1835, of a family with artistic proclivities, musicians and painters. His precocity was not dissimilar to that of Mozart; and even the works of his early youth convey a surprising impression of maturity.

He was organist of St. Merri from 1853 to 1858, and then of the Madeleine, until 1877; and his passion for the organ endured to the very end of his life. From time to time, at eleven o'clock on Sundays, he occupied the organ bench of the charming little Church of St. Séverin, of which he had been appointed honorary organist, and no one who has had the pleasure of hearing him will ever forget his extraordinary improvisations, so authentically classic in style and so dazzling in their virtuosity. His performance at the organ had remained more pianistic, less scientific than that of Guilmant or of Widor, but his use of stops was colorful, savory and thoroughly in conformity with the traditions of

the old French organ masters. He was the first to play Franz Liszt's Grand Fantasy and Fugue on the Chorale *Ad nos ad salutarem undam* in public.

The compositions Saint-Saëns wrote for the organ are as follows:

Op. 7—3 Rhapsodies on Breton Canticles; Op. 9—Nuptial Benediction; Fantasy in E flat; Elevation; Op. 99—Three Preludes and Fugues; Op. 101—Fantasy in D flat (No. 2); Op. 107—Religious March; Op. 109—Three Preludes and Fugues (2d Book); Op. 150—Seven Improvisations; Op. 157—Third Fantasy in C major.

Saint-Saëns died in Algiers, December 16, 1921, at the age of eighty-six.

Eugène Gigout was born March 23, 1844, in Nancy, and his earliest musical studies were carried on in the cathedral choir school of that city. These choir schools have been a powerful aid to the development of musical good taste in France, and often have been instrumental in revealing veritable artistic genius in children of the most humble origin, and in educating them and encouraging their talent. The almost total disappearance of these schools is infinitely to be regretted for the sake of musical art.

Gigout's extraordinary endowments were recognized while he was still a youth, and he was sent to Paris, to the *École de Musique religieuse* which Niedermeyer had founded. There he was the pupil of Clement Loret and of Camille Saint-Saëns, with whom he continued on terms of the most intimate friendship.

Gigout's life, like that of Guilmant, was one of kindly devotion, regard for duty and artistic honesty.

He brought up the three children of his nephew Léon Boellmann, who died prematurely on the threshold of a career which had promised to be one of the greatest brilliancy. In 1863 Gigout was appointed organist of St. Augustin in Paris, and occupied this position until he died, December 9, 1925.

He trained a number of pupils, at first in the Niedermeyer school, and later at the National Conservatory.

He was in frequent demand both in France and abroad for organ inaugurations and for organ recitals.

It was his constant aim to establish a style of organ-playing more noble and devotional, and worthier of the ceremonies of the Church; and in this connection his influence and his example were notably felt. He was one among the first, and that long before the Gregorian reform of Pope Pius X, to write numerous compositions in the ancient plain chant modes; and his short versets have rendered services which cannot be too highly appraised to many organists. Gigout was most justly famed for his artistic improvisations. These, developed in a superior manner and logical in form, revealed an originality of thought and a harmonic audacity which he never allowed himself in his written compositions. His organ works are numerous and very remarkable, and deserve to be better known by organists and the public.

Harry Rowe Shelley was born in New Haven, Connecticut, June 2, 1858. At the age of fourteen he was organist of Centre Church in his native city; and then of Plymouth Church, Brooklyn, N. Y. (1877), the Church of the Pilgrims in Brooklyn, and of the

Fifth Avenue Baptist Church in New York City. At present he is organist at the Central Congregational Church, Greater New York. Shelley studied with Stoeckel at Yale; and then with Dudley Buck, Dvořák, and Vogrich in New York. An organist of great distinction, Mr. Shelley has written several symphonies, a concerto for violin, a fantasy for piano and orchestra, symphonic poems, songs and piano compositions, and a large number of religious works and organ pieces.

Basil Harwood was born April 11, 1859, in Woodhouse, Olveston, Gloucestershire, England. He studied at Trinity College, Oxford, in which town, incidentally, he has spent the greater part of his life, and where he has been active as the conductor of the Oxford Orchestral Association, founder and conductor of the Oxford Bach Choir, and of the Oxford Orpheus Society. His works are to be commended in particular for their purity of form, surety of good taste, and noble artistic conscientiousness.

Harwood has written a certain number of pieces for organ, notably two sonatas and a concerto with orchestra which was played at the Gloucester Festival of 1910. He has also composed various motets, some of them to Latin texts, and is the music editor of the "Oxford Hymn Book" (1908).

Marco Enrico Bossi was born in Salo (Garda Lake), April 25, 1861. He received his musical education at the conservatories of Bologna and Milan; and later became organist of the Como Cathedral, professor at the Naples' Conservatory, Director of the Lyceum Marcello in Venice, of the Conservatory of Bologna and, finally, of the Royal Academy of St. Cecilia in Rome.

Bossi was one of the founders of the modern Italian school of organ-playing.

The author of an organ method and of numerous pieces for the instrument, Bossi also wrote works in all the forms, including symphonic and chamber music, oratorio, lyric drama, and vocal and instrumental composition.

He scored a great success as a virtuoso in the course of his concert tours in Europe and in the United States.

Unfortunately, on his return from his first concert tour in America, Bossi died, February 21, 1925, on the S.S. "De Grasse," which was taking him back to Europe.

J. Guy Ropartz, who was born in Guingamp (Côtes du Nord), on June 15, 1864, belongs to the school of César Franck, and was one of his most ardent disciples. From 1894 on he was for a number of years Director of the Nancy Conservatory, and organized orchestral concerts which called forth in the province of Lorraine a movement toward musical decentralization of the first importance.

At the end of the World War, Ropartz was appointed Director of the Strasburg Conservatory.

He has composed several symphonies, one with orchestra; chamber music, piano pieces, songs, a psalm, and various works for the stage, one of which, "Le Pays," has been given at the Paris Opera.

Among all the French composers, excepting those who are professional organists, Ropartz is undoubtedly the one who has written the largest number of organ compositions.

We quote what the composer himself has said with regard to his number included in this volume: "The melody of the organ piece, 'Sur un thème Breton,' is undoubtedly of religious origin. It was taken down in the Morbihan region some forty years ago, by the priest in charge of the small seminary at Auray, and by him given to me, together with a number of other themes which I have utilized largely in various works. Without being able to fix its period, its notable simplicity, and the narrow limits within which it moves —a fifth, D to A—lead me to think that it must be very old."

Louis Vierne was born in Poitiers, on October 8, 1870. He at first entered the National Institute for the Youthful Blind, then studied at the Paris Conservatory as the pupil of César Franck and Widor, acting as the latter's substitute at the great organ of St. Sulpice until 1900. Vierne was then appointed organist of the great organ of Notre Dame of Paris, which post he occupies to this day. This artist has been heard on concert tours in Europe and in America. He is a professor at the Paris Schola Cantorum, and has written numerous compositions in all the forms. His organ works (five symphonies and a large number of pieces of every kind) are an enrichment of the modern literature of the instrument, and merit the attention which the virtuoso has accorded them.

Charles Tournemire was born in the year 1870, in Bordeaux, that charming south-eastern provincial capital which has given so many musicians and artists to France: the conductors Colonne, Taffanel and Lamoureux; the violinist Jacques Thibaud; the 'cellist André Hekking; and so many others.

At the Paris Conservatory he was the pupil of César Franck and of Widor; secured a brilliant first organ first prize, and succeeded his master Franck as organist of St. Clothilde.

Tournemire has given concerts as a virtuoso in France, Italy, Holland and Germany, but for some years past has devoted himself exclusively to his class in the National Conservatory and to his work as a composer.

One of his earliest compositions, "Le Sang de la Sirène," secured for him the grand prize awarded by the city of Paris.

Tournemire is the most extraordinary improvisator in existence, and one of the first and noblest among the French composers; but he lives in the greatest seclusion and his works are not so well known as they deserve to be by the public at large. Posterity will do him justice, that justice it already has done his master, César Franck, and the greatest among musical geniuses.

Two different styles are discernible in Tournemire's art: in his first manner he is akin to his master, César Franck, as regards harmonic richness and the solidity of his tonal construction, plus a very personal trend toward orchestral color and picturesque rhythms; in his second his own major individuality is even more strongly emphasized by nobility, power and grandeur.

Tournemire's output is a considerable one: a quartet, a trio, eight great orchestral symphonies, several among them with organ and chorus, a psalm, symphonic poems,

oratorios, operas, vocal and instrumental compositions. He has written the following numbers for organ:

The Symphonic Piece published in this volume.

A series of eight pieces published by Peregally and Parvy, Paris: Adagio, Scherzetto, Toccata, Interludes, Pastorale, Communion, Ite Missa Est.

A Poem (mss.) for organ and orchestra, which has been played at the Concerts Lamoureux and in Holland.

A Triple Chorale, published by Janin, Lyon, presenting three different themes which mingle and impenetrate each other, and call to mind the mystery of the Holy Trinity which the whole composition is meant to glorify. In this composition the organist of St. Clothilde affirms himself the spiritual legatee of Johann Sebastian Bach and of César Franck.

In July, 1927, Charles Tournemire began the composition of a complete cycle of organ pieces for all the offices of the liturgical year. In this ambitious undertaking the composer's incomparable mastery will be powerfully fructified by the inspiration of the Christian whose meditations have been nourished on Holy Writ and the Fathers of the Church.

Max Reger was born in Brand, Bavaria, on March 19, 1873. His father gave him his first music lessons and later he studied with Hugo Riemann.

He was professor of composition at the conservatories of Wiesbaden, Munich and Leipsic; then *Hofkapellmeister* in Meinigen; and died of paralysis of the heart in 1916.

Max Reger's output was enormous; and he has written in all the forms.

"Beginning with his first unpublished works," writes Hugo Riemann, "Reger evinced a marked taste for the complications of writing and for overloading the whole technical apparatus. Hence his evolution should been the inverse of that of Wagner, for example, and have tended toward greater clarity through the bridling of his imagination. Instead of this Reger allowed himself to be influenced by opposing tendencies which have put contemporary criticism quite out of countenance, for he scientifically accumulates harmonic audacities and arbitrary modulations in such wise that the auditor no longer is clearly conscient of their movement. Thus even Reger's very remarkable gifts are unable freely to develop themselves."

Yet Riemann adds: "It would seem, nevertheless, that a certain process of purification takes place in Reger's last works, and that a breath of genuine grandeur traverses them."[1]

Reger devoted himself in particular to chamber music, to the orchestra, the piano, and, especially, the organ, and "he wrote with a refined, delicate and ingenious talent and a possibly exaggerated quest for contrapuntal subtleties."[2]

It should be added that Reger's works, side by side with the most violent detractors, have called forth the most enthusiastic and devoted admirers.

We should mention, among these last, the organist Karl Straube, cantor of the St. Thomas' Church in Leipsic, who has turned devotion to Reger's music into a veritable cult.

---

[1]Hugo Riemann, *Musik-Lexicon.*

[2]Paul Landormy, *History of Music.*

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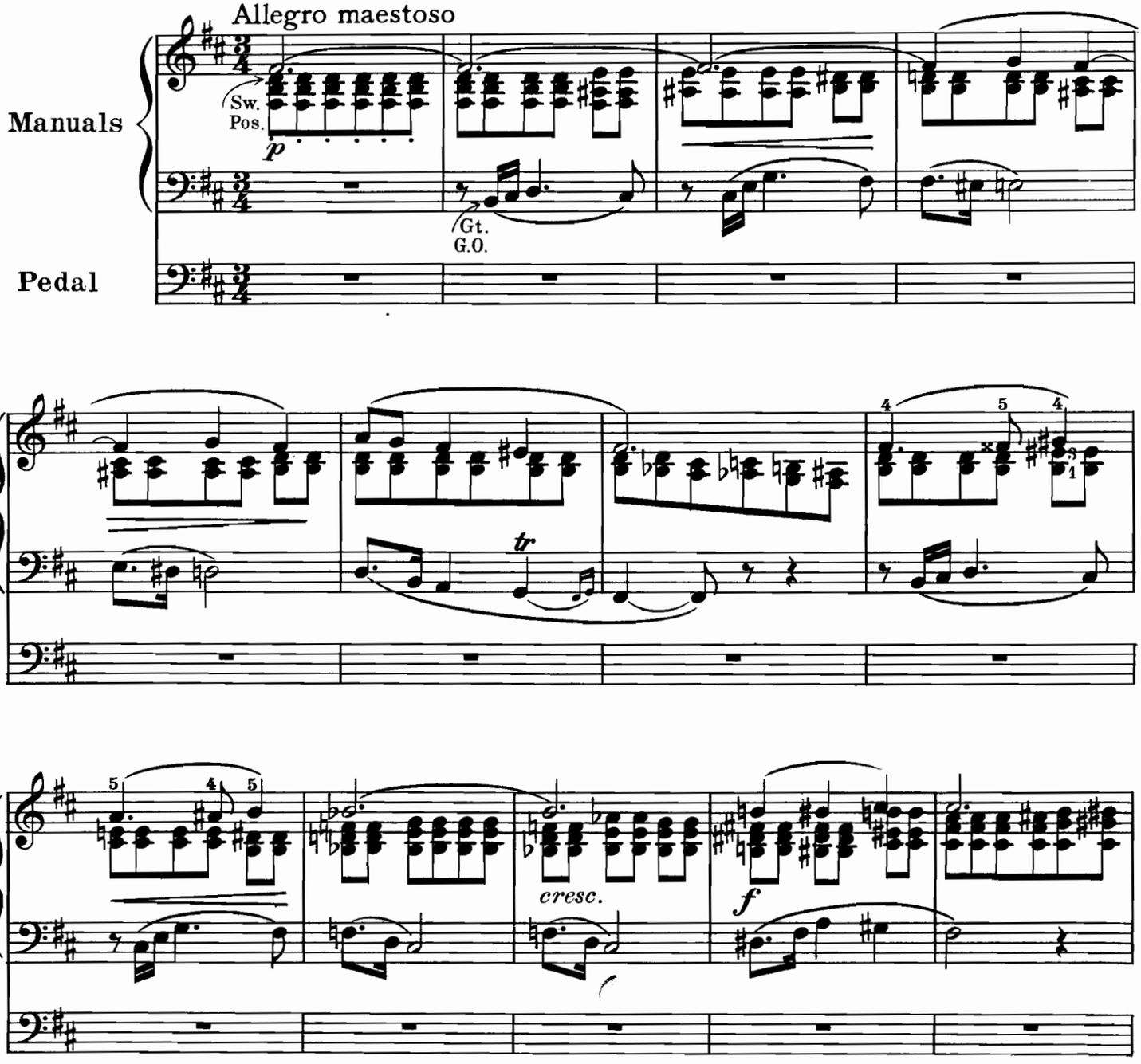
Pièce Héroïque

Swell: Foundation stops 8′, Oboe 8′ Cornopean 8′ (box closed)
Great: Foundation stops 16′ & 8′ Sw. & Ch. to Gt.
Choir: Foundation stops 16′ & 8′
Pedal: Foundation stops 32′, 16′ & 8′ Sw. & Gt. to Ped.

Récit. (R) Jeux de fonds et jeux d'anches
Positif: (P) Jeux de fonds de 8 pieds. (Jeux d'anches préparés)
Grand Orgue: (G.O.) Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)
Pédale: Jeux de fonds de 8 et 16 pieds. (Jeux d'anches préparés)
Accouplement du R. au P. et du P. au G.O. Tirasses du G.O. et du P.

Edited by Joseph Bonnet

César Franck



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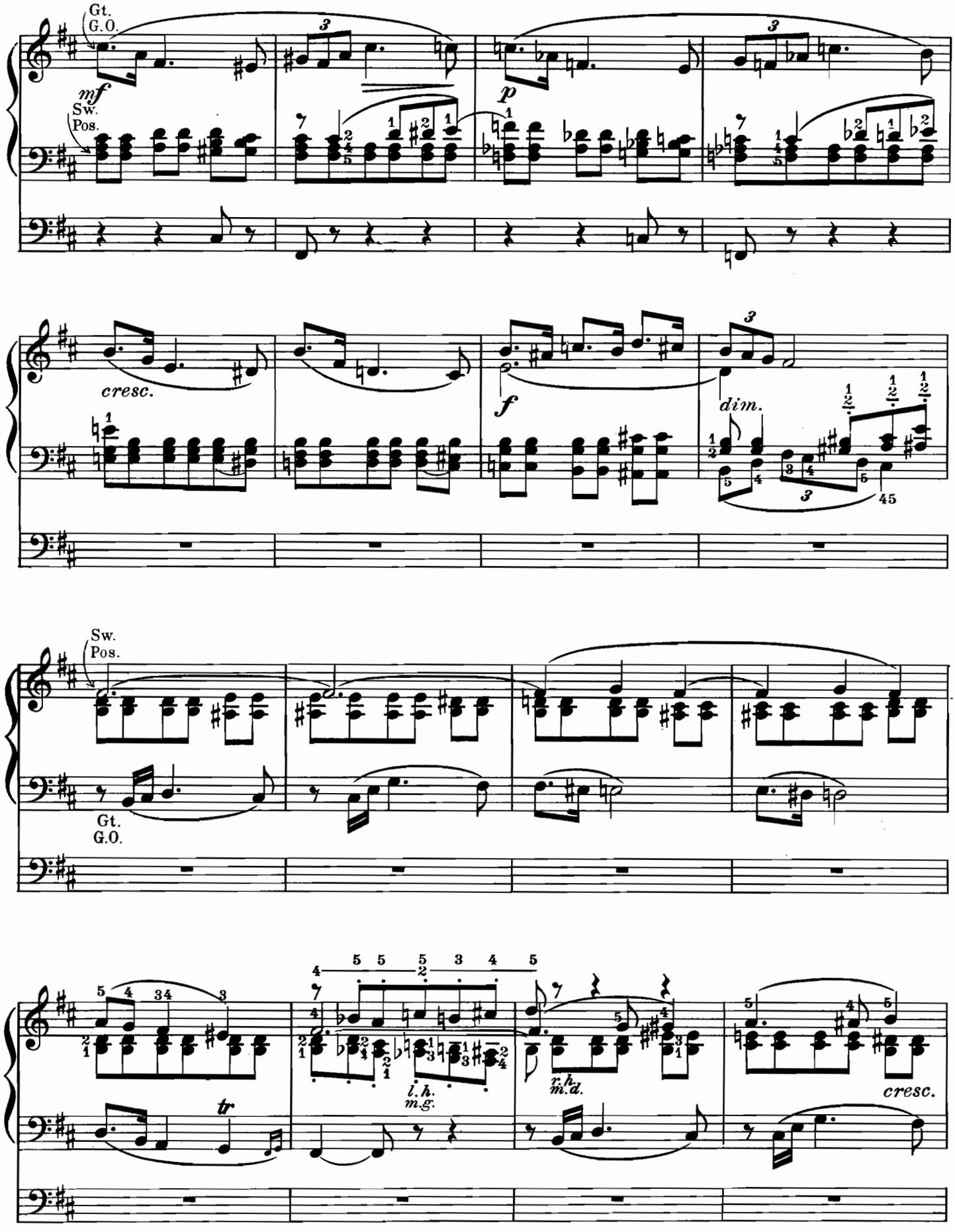
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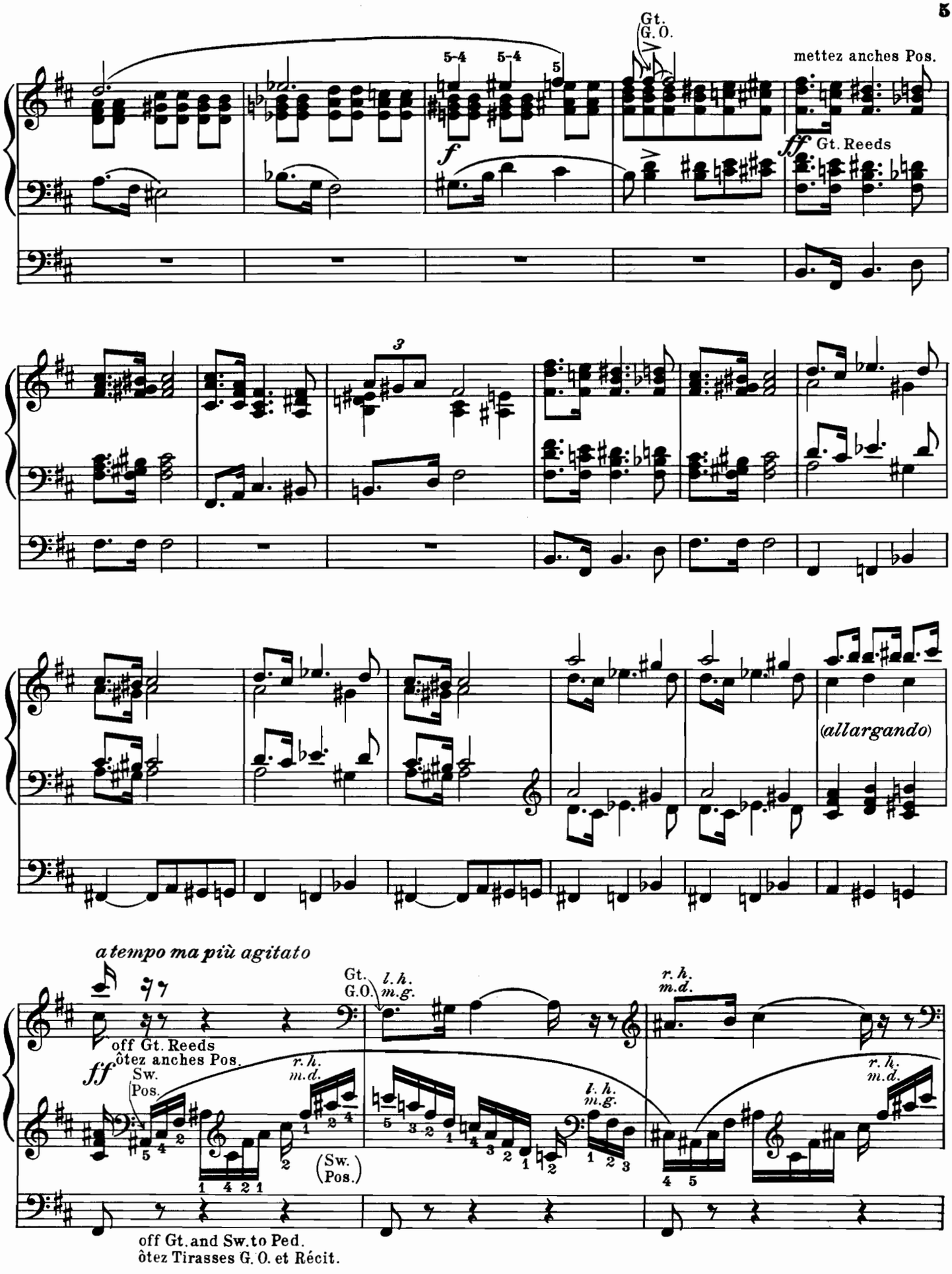
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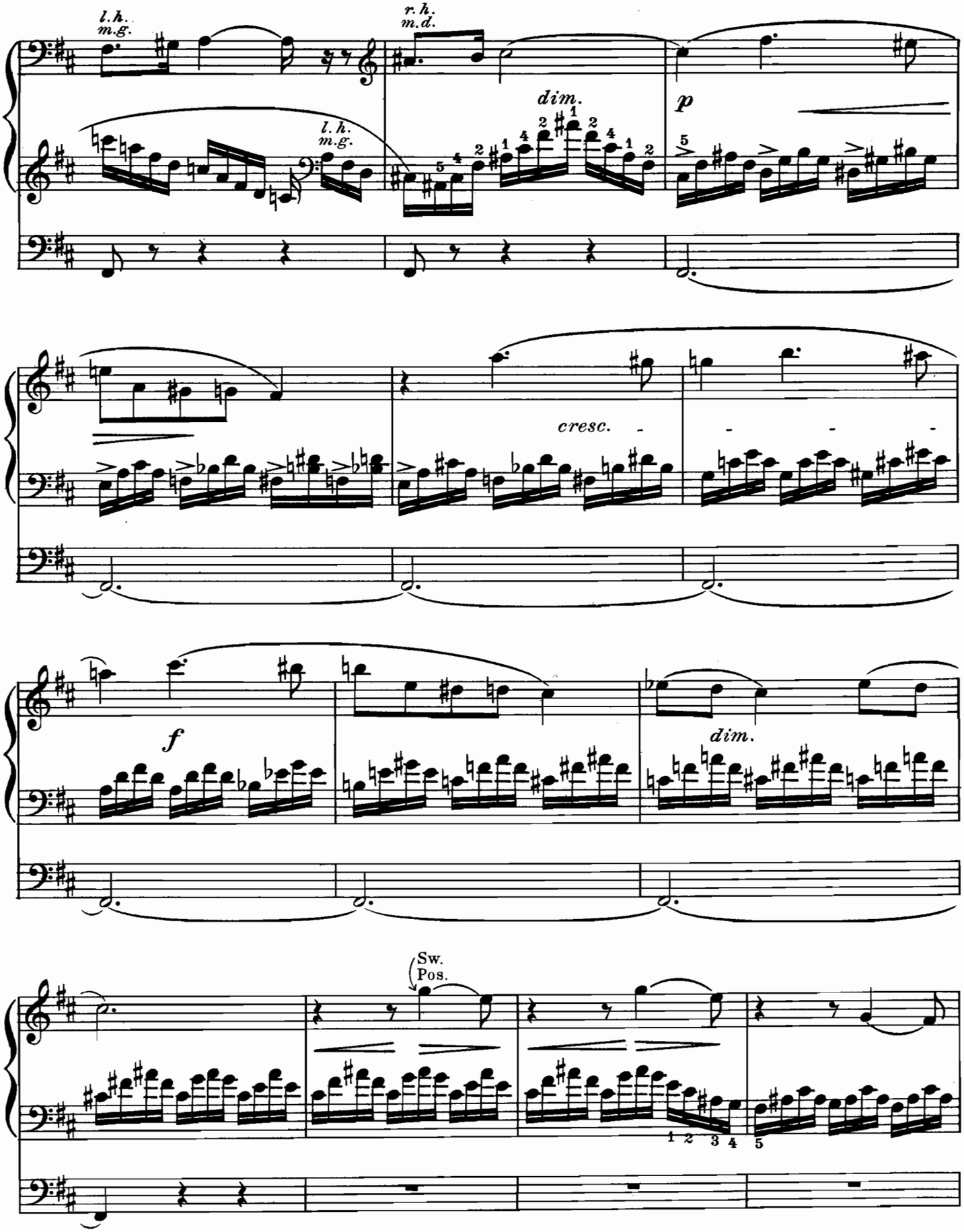
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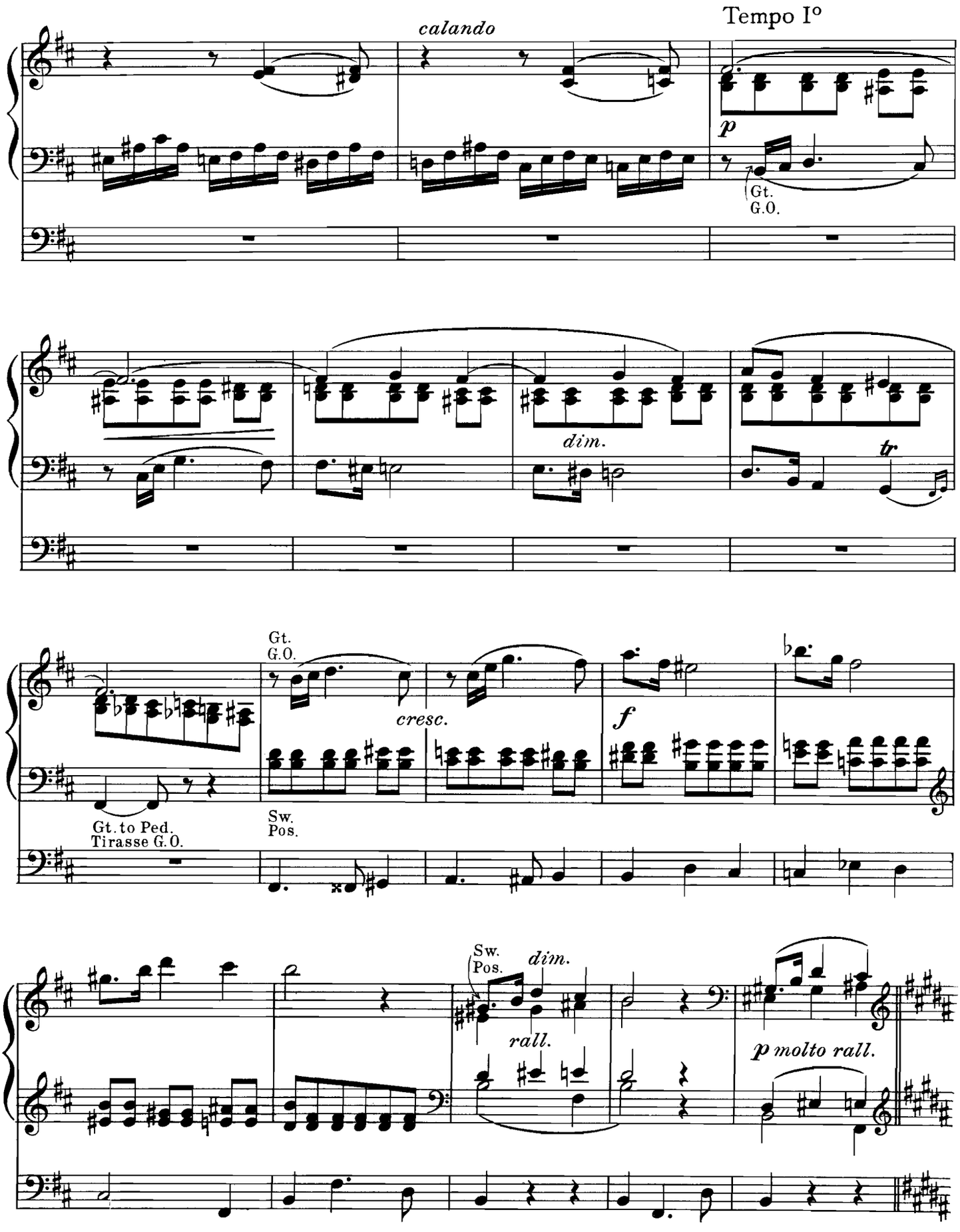
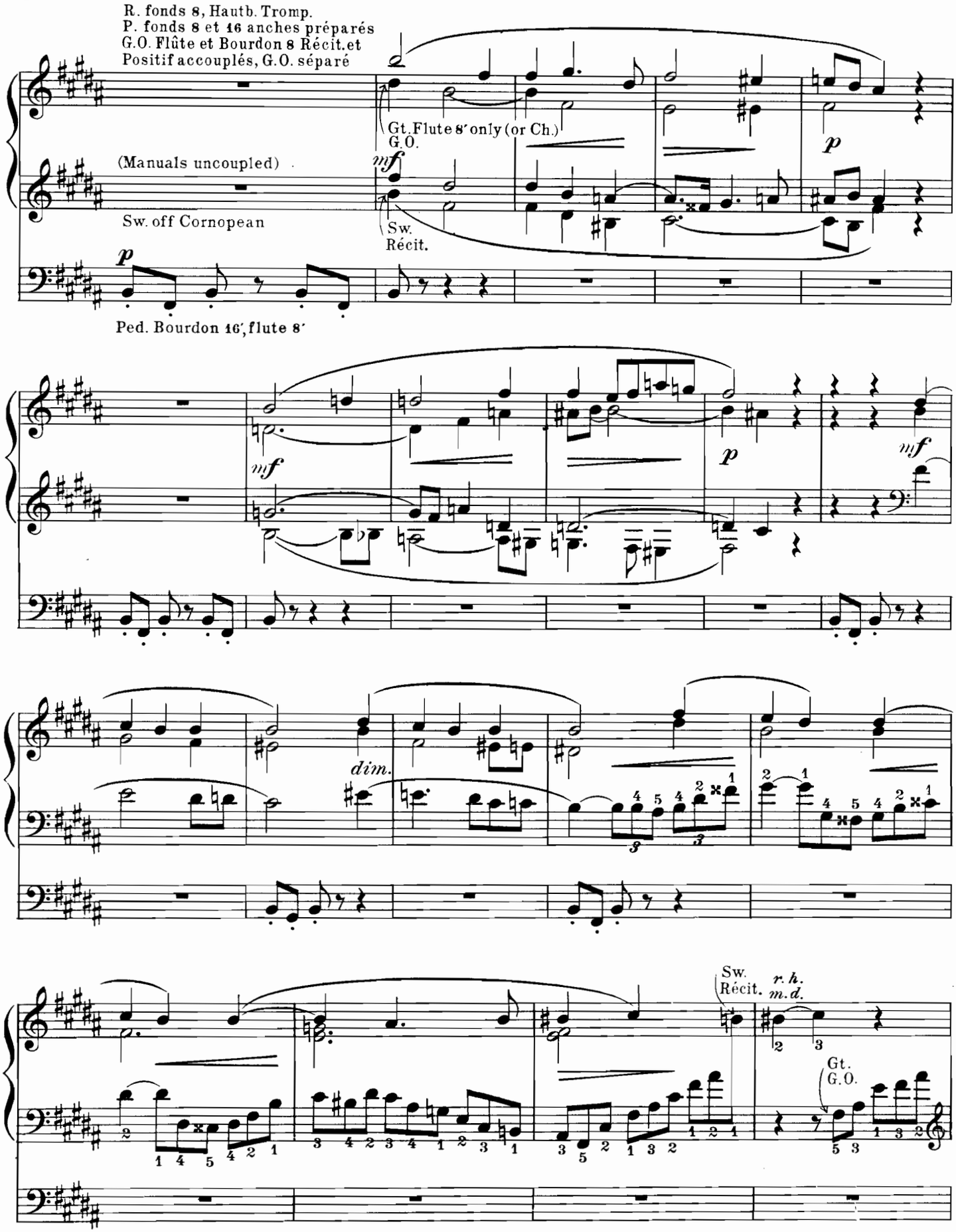
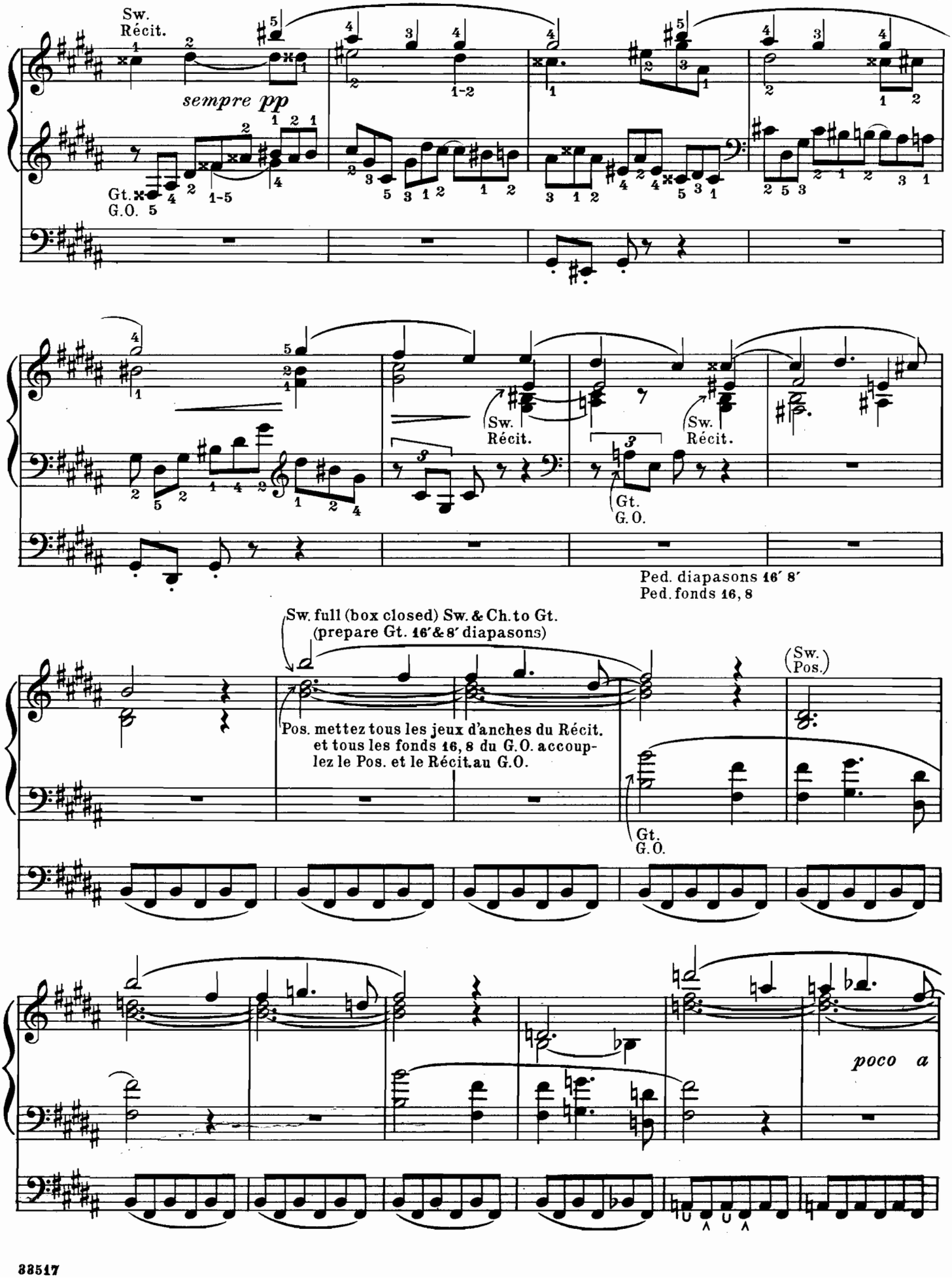
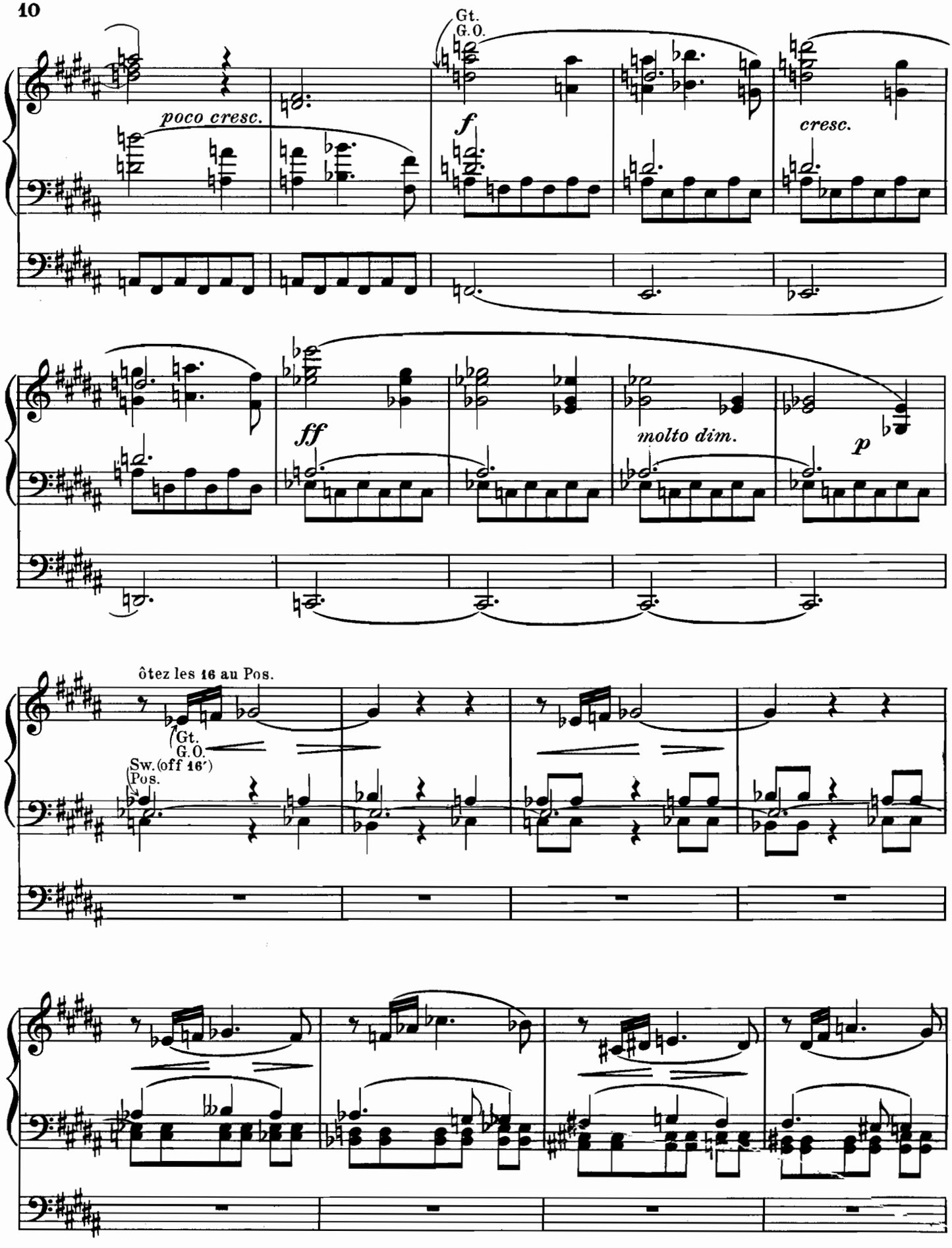
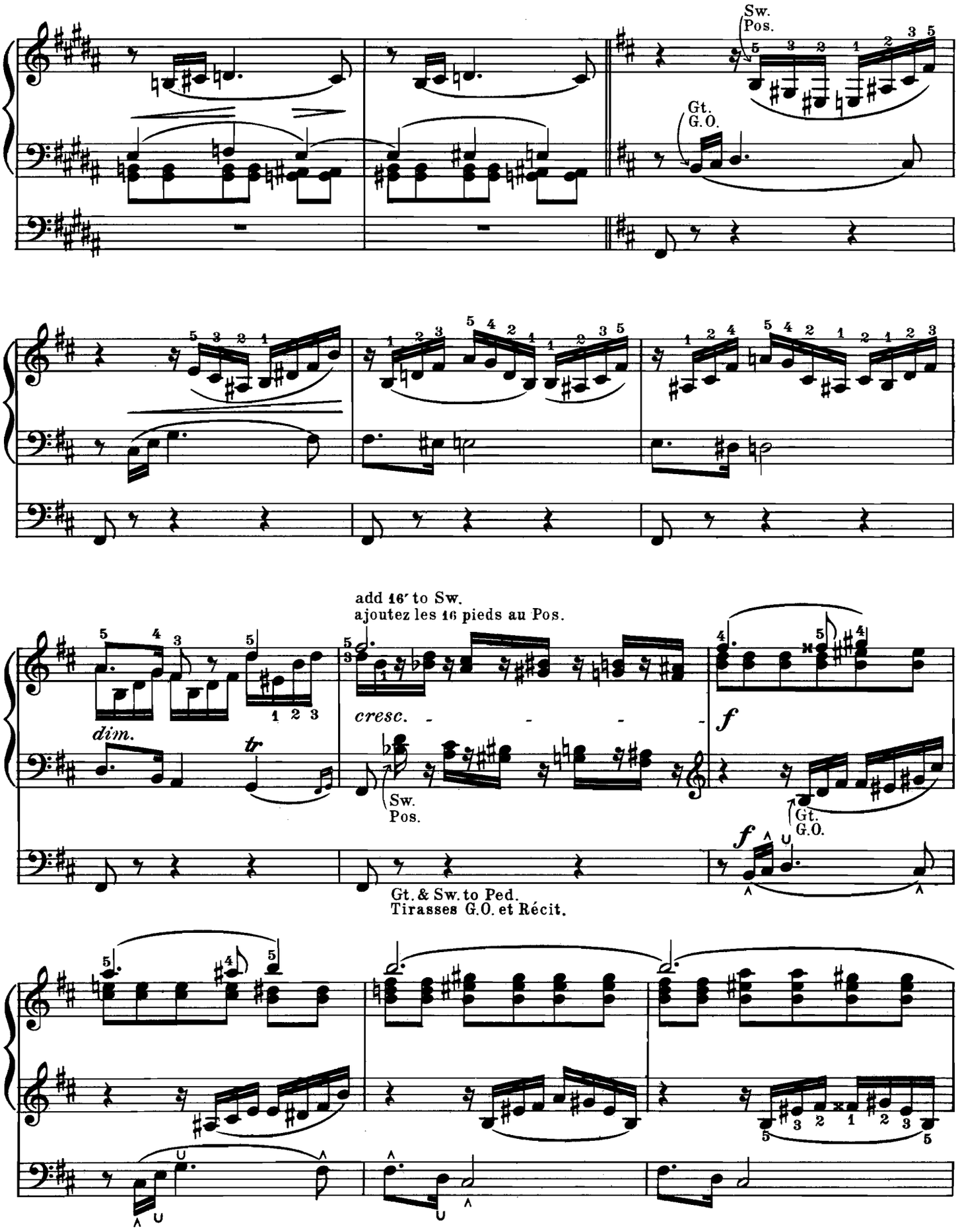
Sw.
Pos.

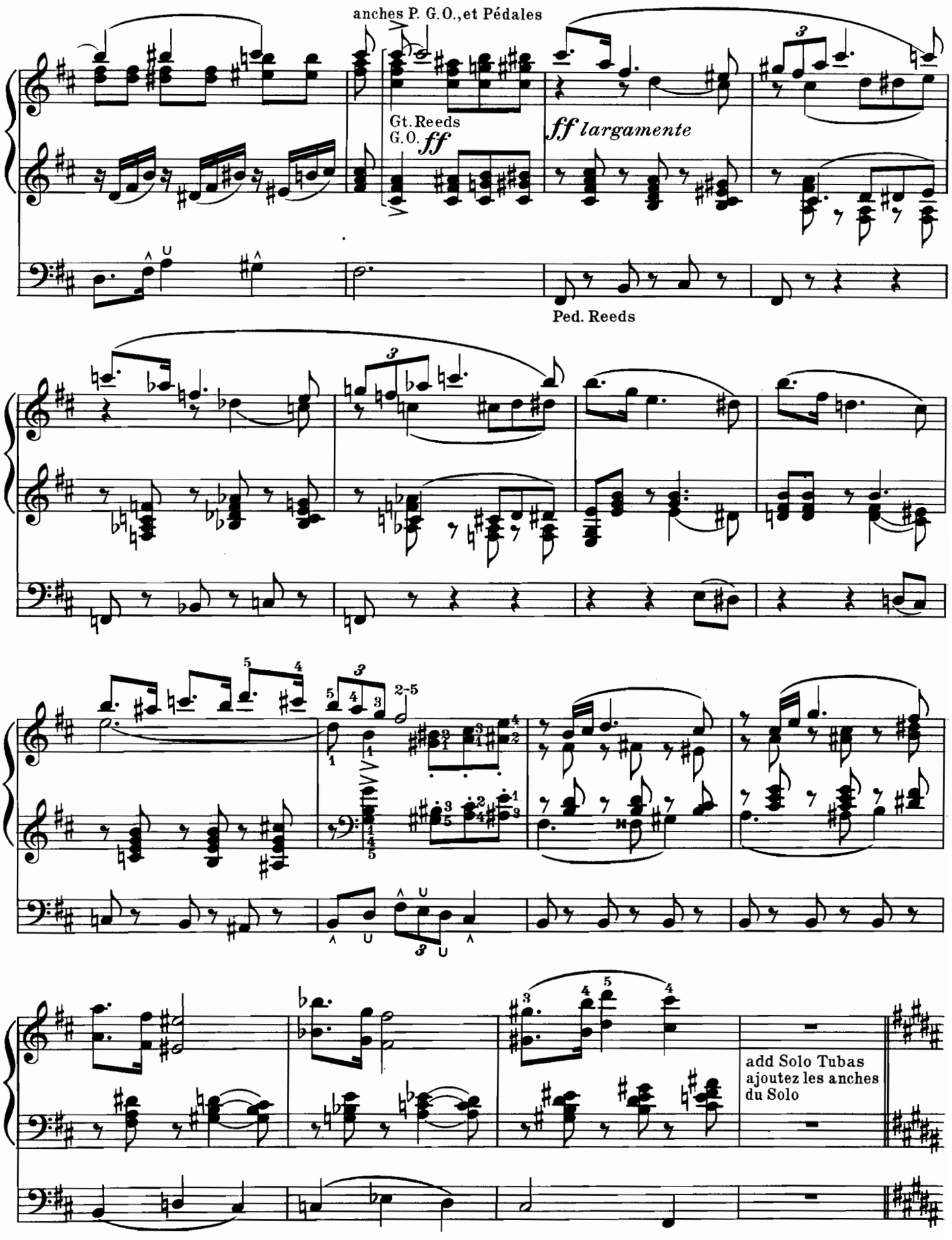

calando
Tempo I°
p
Gt.
G.O.
dim.
tr
Gt.
G.O.
cresc.
f
Gt. to Ped.
Tirasse G.O.
Sw.
Pos.
Sw.
Pos.
dim.
rall.
p molto rall.

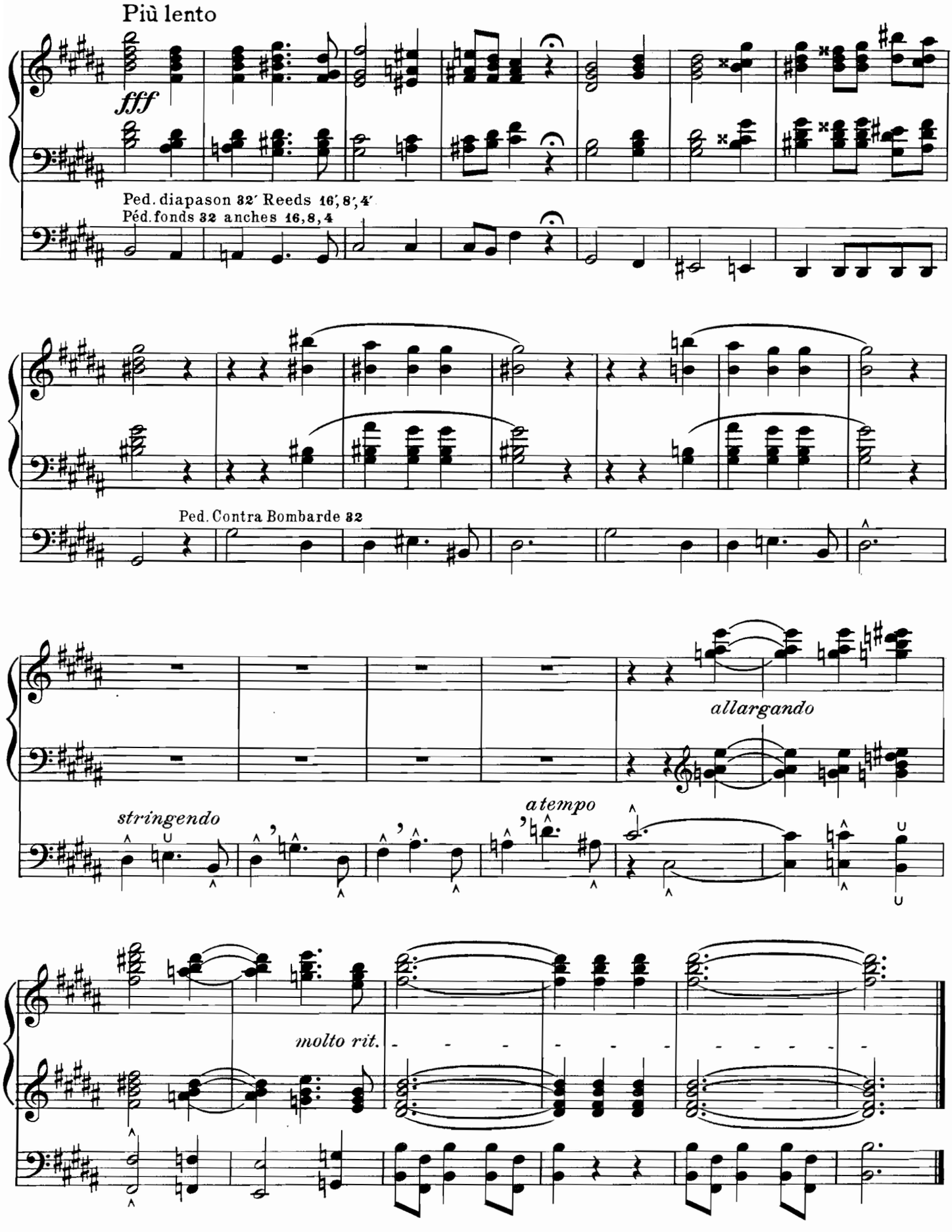

R. fonds 8, Hautb. Tromp.
P. fonds 8 et 16 anches préparés
G.O. Flûte et Bourdon 8 Récit.et
Positif accouplés, G.O. séparé
Gt. Flute 8′ only (or Ch.)
G.O.
(Manuals uncoupled)
Sw. off Cornopean
Sw.
Récit.
Ped. Bourdon 16′, flute 8′
dim.
Sw.
Récit.
r. h.
m. d.
Gt.
G.O.


Sw.
Récit.
sempre pp
Gt.
G.O. 5
Sw.
Récit.
Sw.
Récit.
Gt.
G.O.
Ped. diapasons 16′ 8′
Ped. fonds 16, 8
Sw. full (box closed) Sw. & Ch. to Gt.
(prepare Gt. 16′ & 8′ diapasons)
Pos. mettez tous les jeux d'anches du Récit.
et tous les fonds 16, 8 du G.O. accouplez le Pos. et le Récit au G.O.
(Sw.
Pos.)
Gt.
G.O.
poco a


Gt.
G.O.
poco cresc.
f
cresc.
ff
molto dim.
p
ôtez les 16 au Pos.
Gt.
G.O.
Sw.(off 16')
Pos.


Sw.
Pos.
Gt.
G.O.
add 16′ to Sw.
ajoutez les 16 pieds au Pos.
dim.
tr
cresc.
f
Sw.
Pos.
Gt.
G.O.
f
Gt. & Sw. to Ped.
Tirasses G.O. et Récit.


anches P. G.O.,et Pédales
Gt. Reeds
G.O. ff
ff largamente
Ped. Reeds
2-5
add Solo Tubas
ajoutez les anches
du Solo


Più lento
fff
Ped. diapason 32′ Reeds 16′, 8′, 4′
Péd. fonds 32 anches 16, 8, 4
Ped. Contra Bombarde 32
allargando
stringendo
a tempo
molto rit.

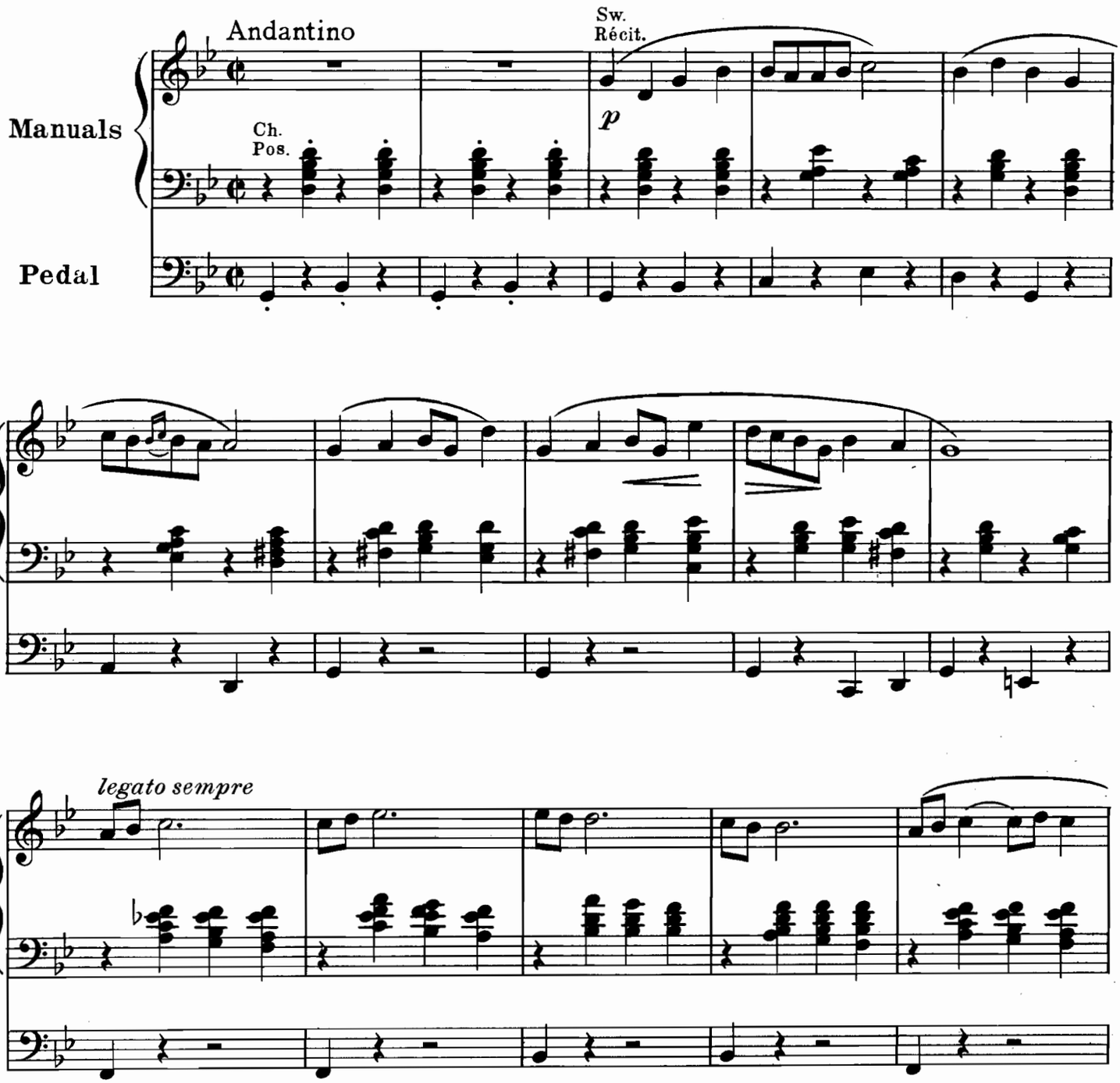
Andantino

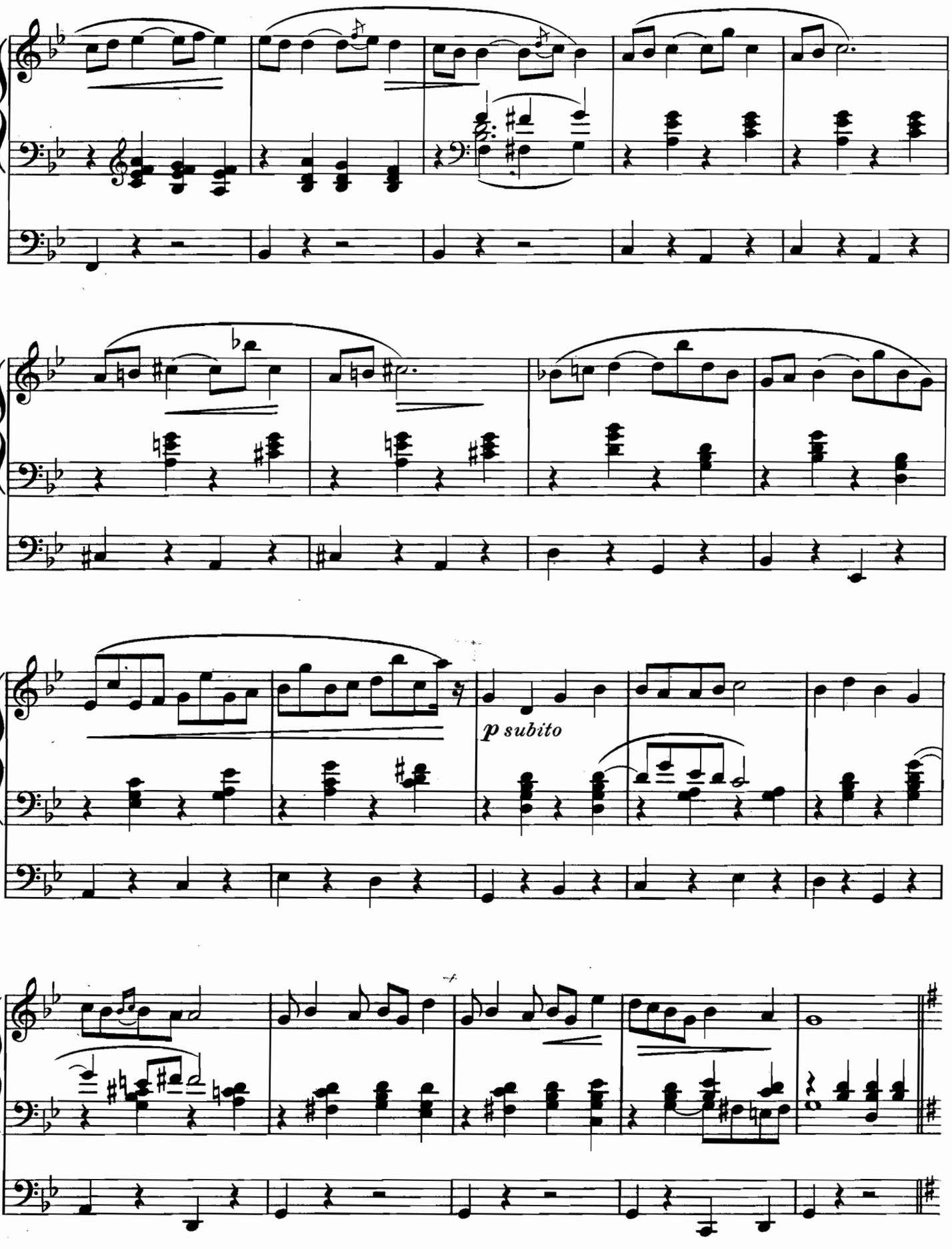
Swell: Oboe 8′, Salicional 8′, Flute 8′ & 4′
Great: Gemshorn 8′ (or Erzähler 8′) & Flute 8′, Sw. to Gt. Ch. to Gt.
Choir: Flutes 8′ & 4′ (box closed)
Pedal: Soft 16′ Ch. to Ped. (or soft 16′ & 8′)

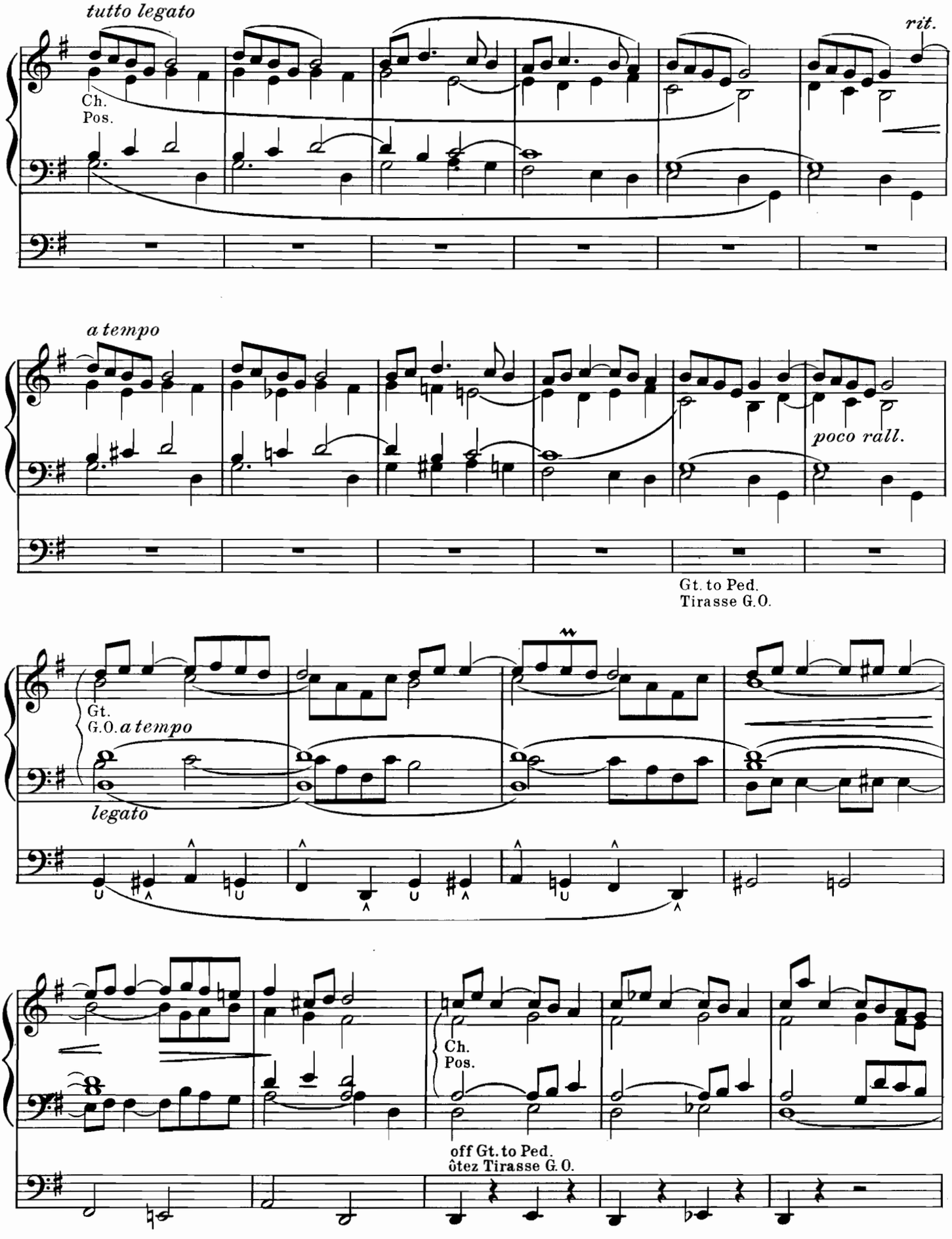
Récit.: Hautbois 8, Viola et Gamba 8, Flûtes 8 et 4
Positif: Flûtes douces 8 et 4 (boîte fermée)
G. O.: Bourdon 8, Salicional 8, Récit et Pos. accouplés au G.O.
Pédale: Bourdons 16 et 8

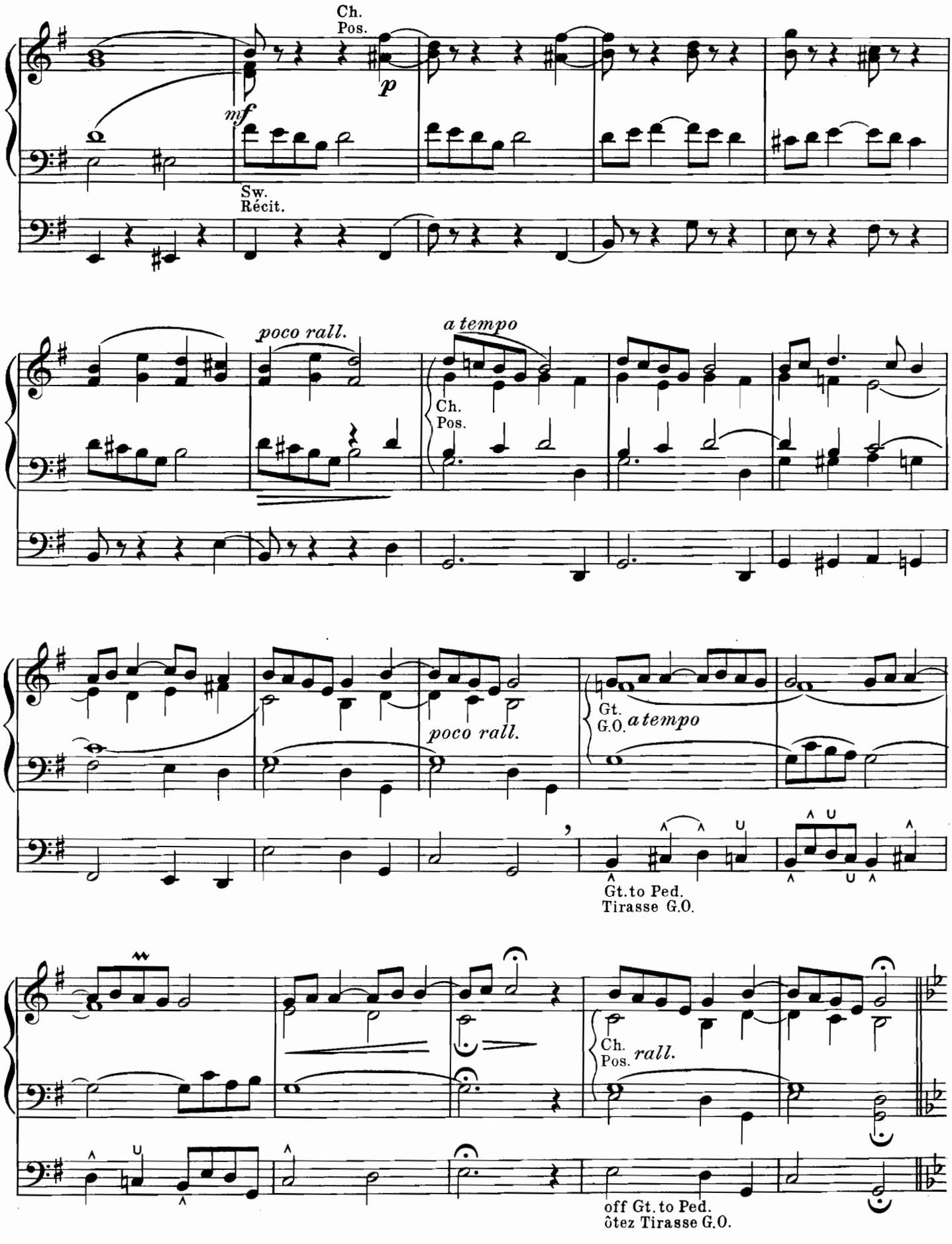
Edited by Joseph Bonnet

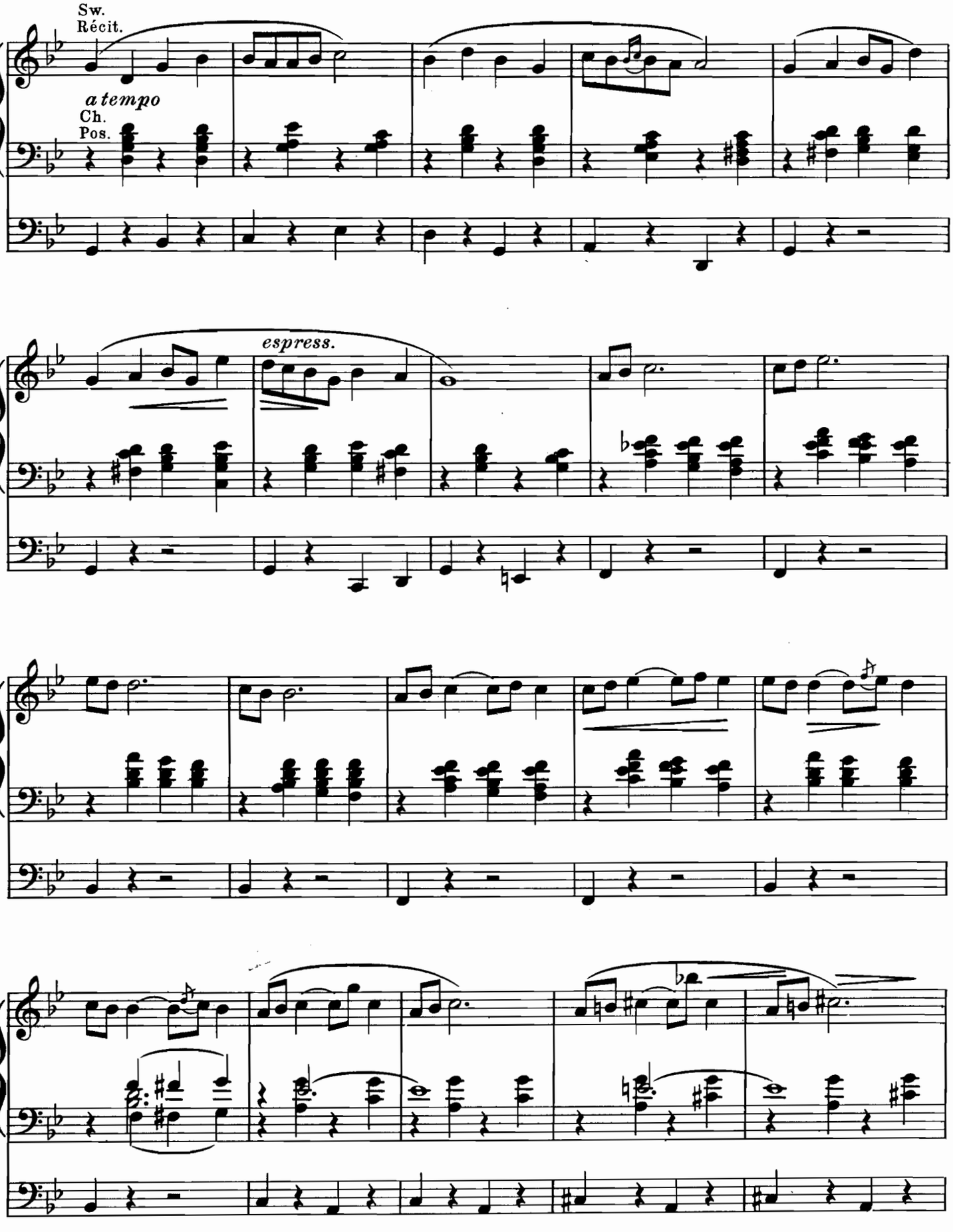
César Franck

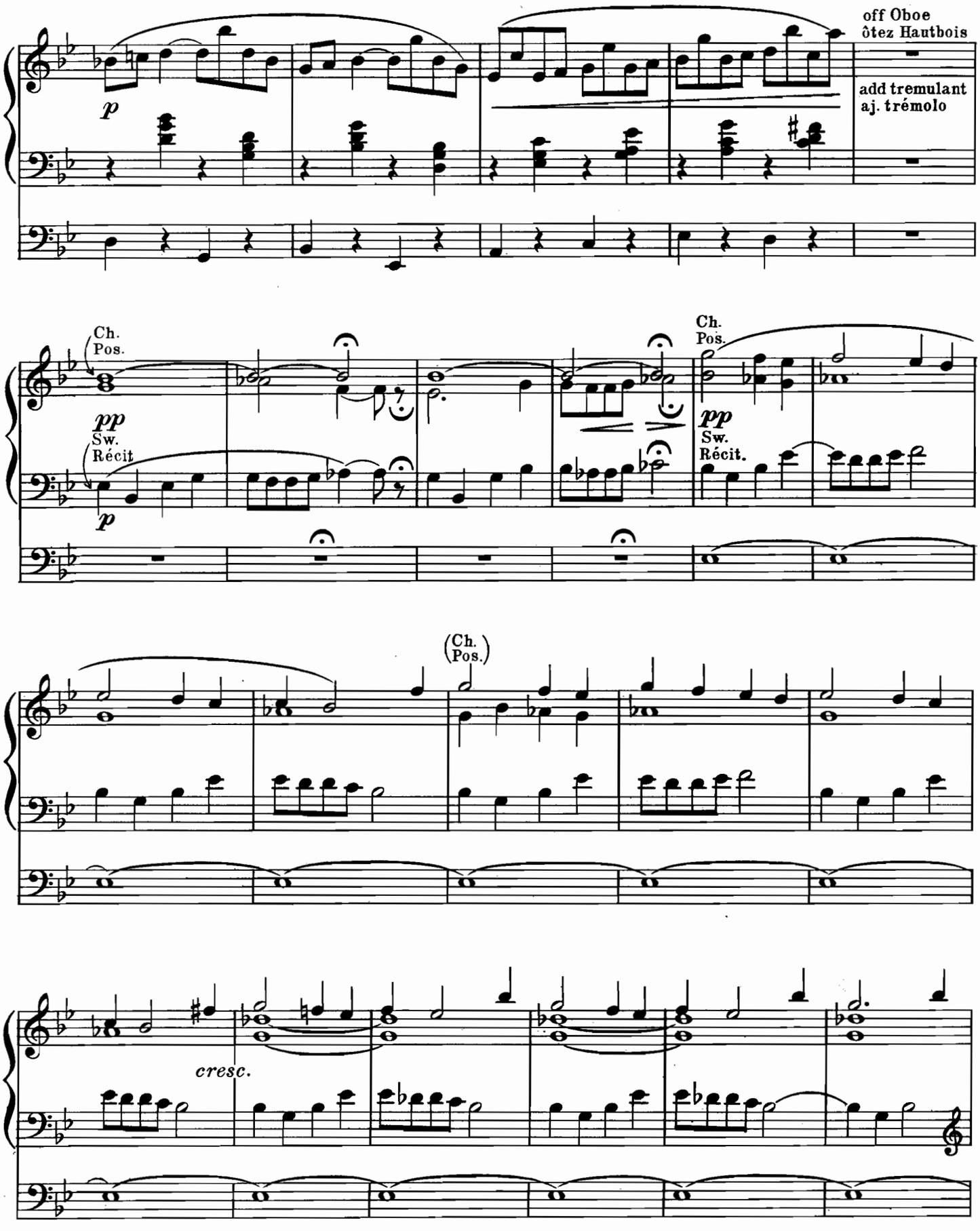


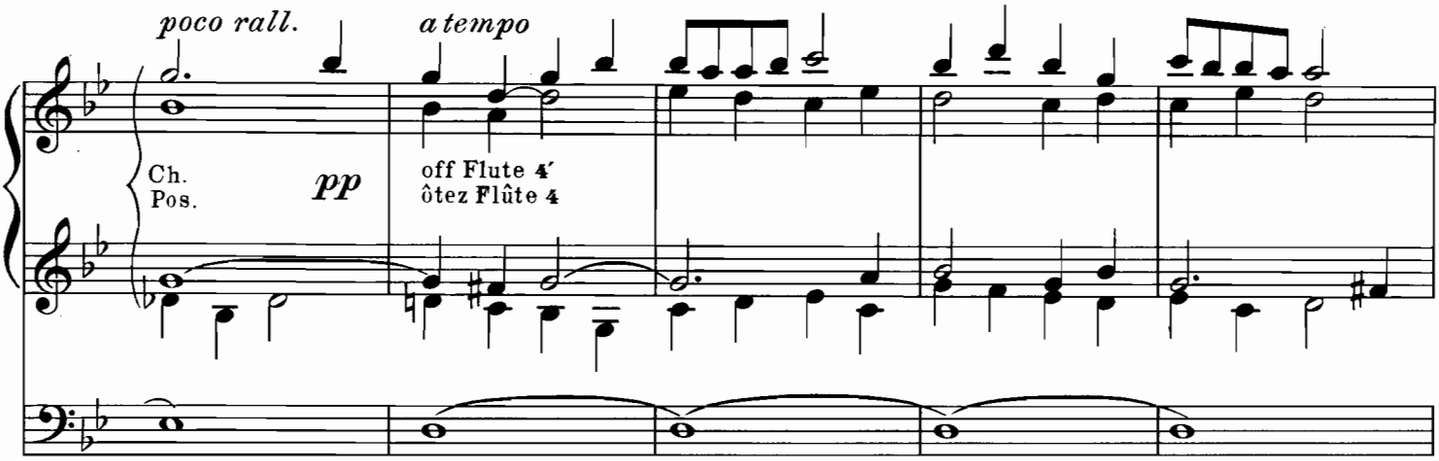

p subito

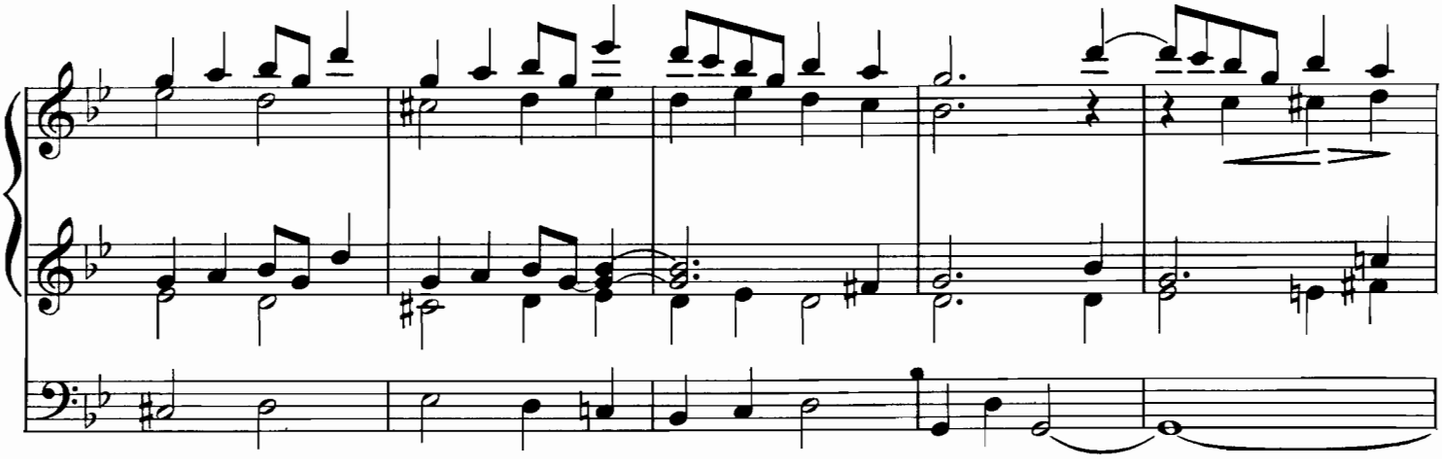

tutto legato
rit.
Ch.
Pos.
a tempo
poco rall.
Gt. to Ped.
Tirasse G.O.
Gt.
G.O.
a tempo
legato
Ch.
Pos.
off Gt. to Ped.
ôtez Tirasse G. O.

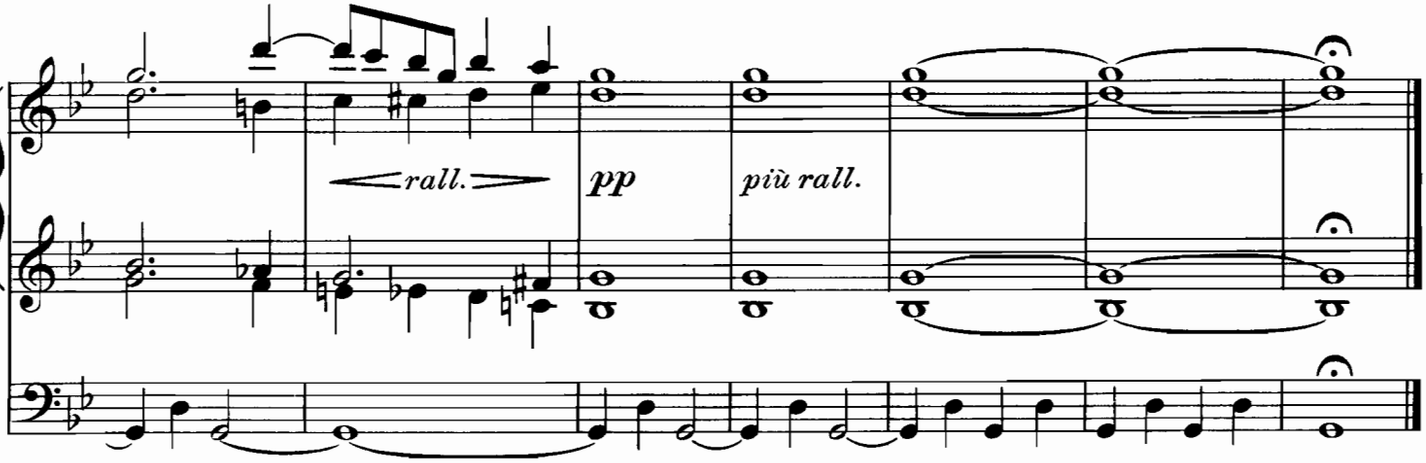

Ch.
Pos.
mf
p
Sw.
Récit.
poco rall.
a tempo
Ch.
Pos.
poco rall.
Gt.
G.O.
a tempo
Gt. to Ped.
Tirasse G.O.
Ch.
Pos.
rall.
off Gt. to Ped.
ôtez Tirasse G.O.


Sw.
Récit.
a tempo
Ch.
Pos.
espress.


off Oboe
ôtez Hautbois
add tremulant
aj. trémolo
Ch.
Pos.
pp
Sw.
Récit
p
Ch.
Pos.
pp
Sw.
Récit.
(Ch.
Pos.)
cresc.


poco rall.
a tempo
Ch.
Pos.
pp
off Flute 4′
ôtez Flûte 4




rall.
pp
più rall.

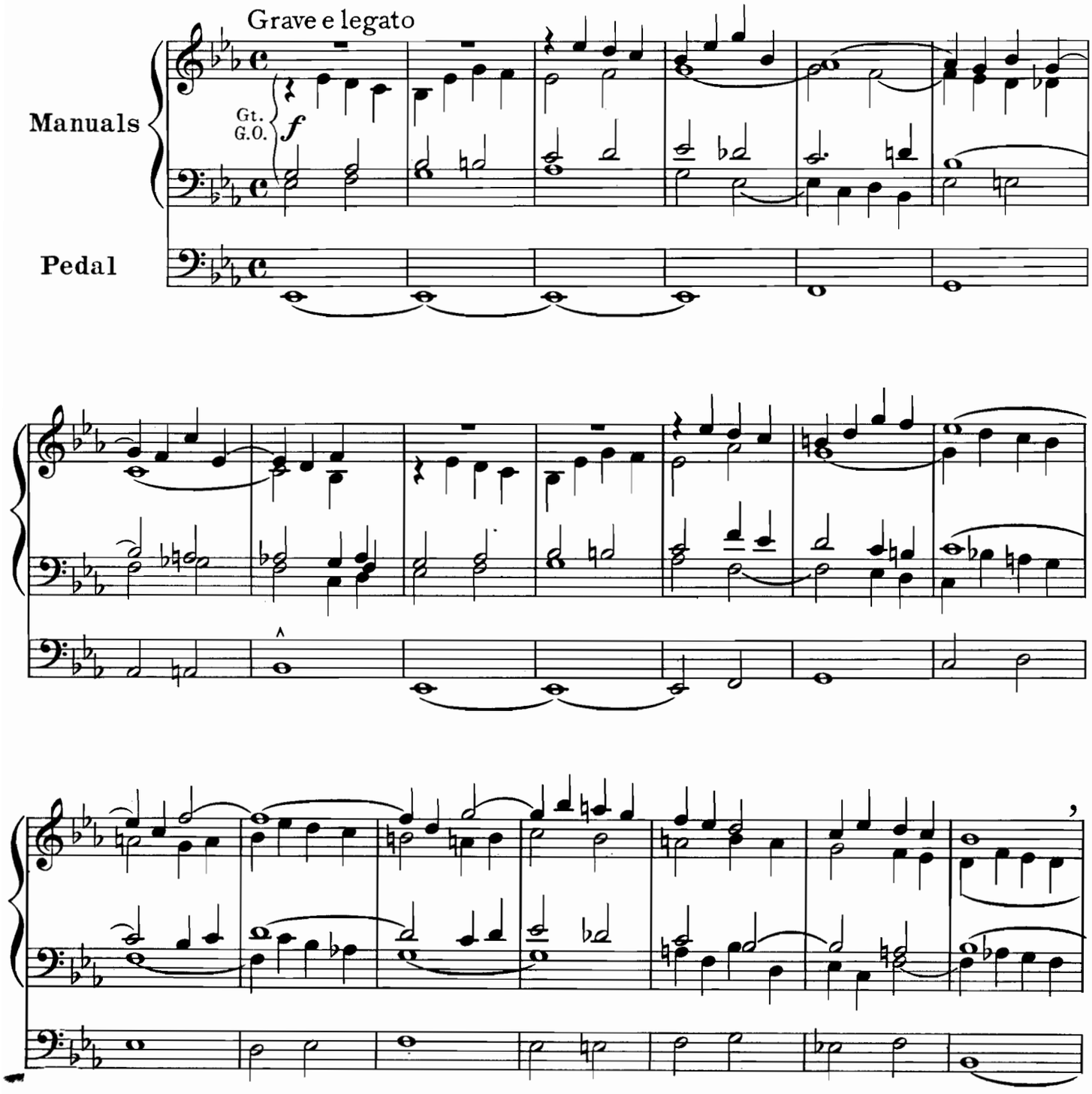
Prélude
(5 Parts)

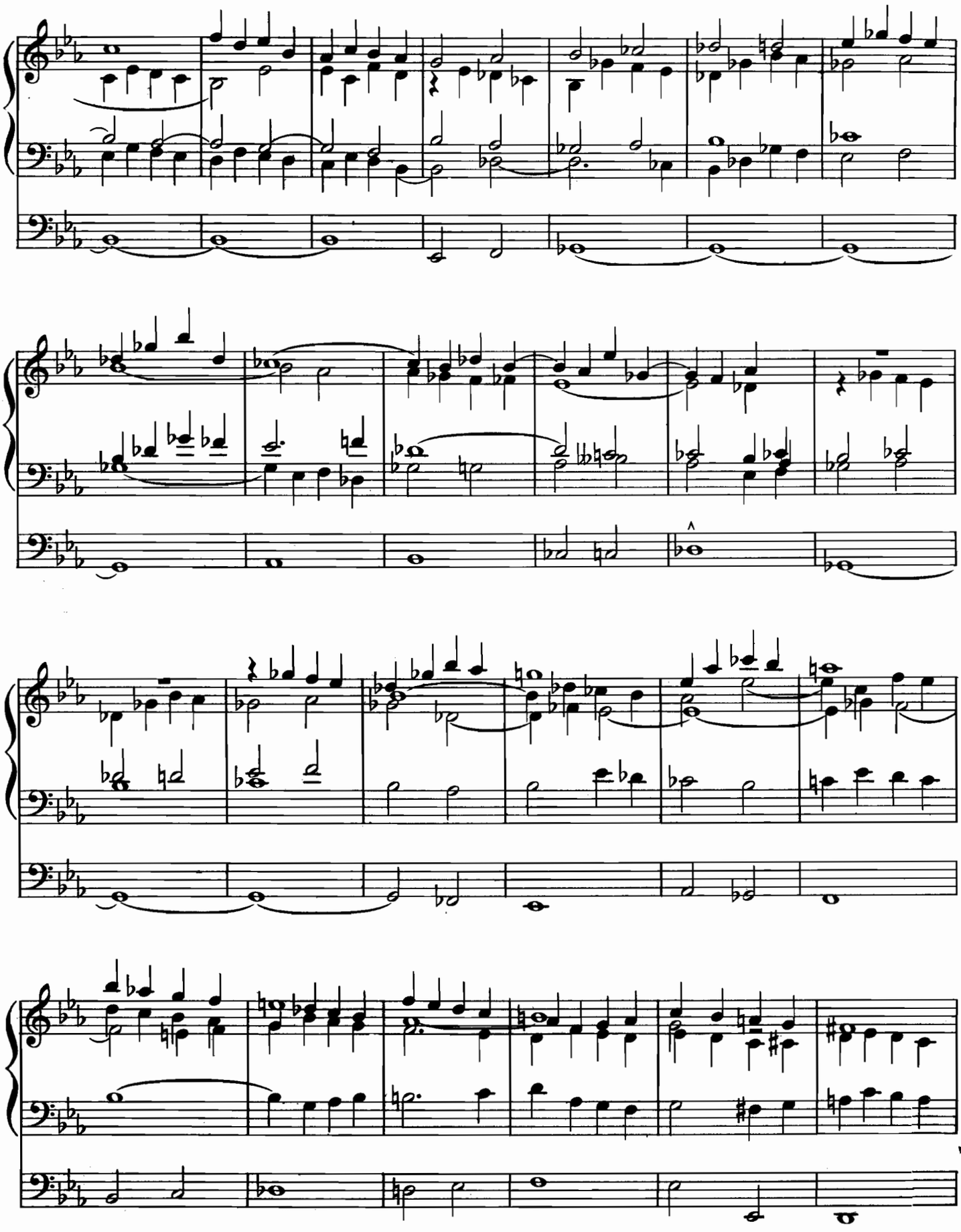
Manuals coupled: Foundation stops 16′, 8′, 4′
Pedal coupled : Foundation stops 32′, 16′, 8′, 4′

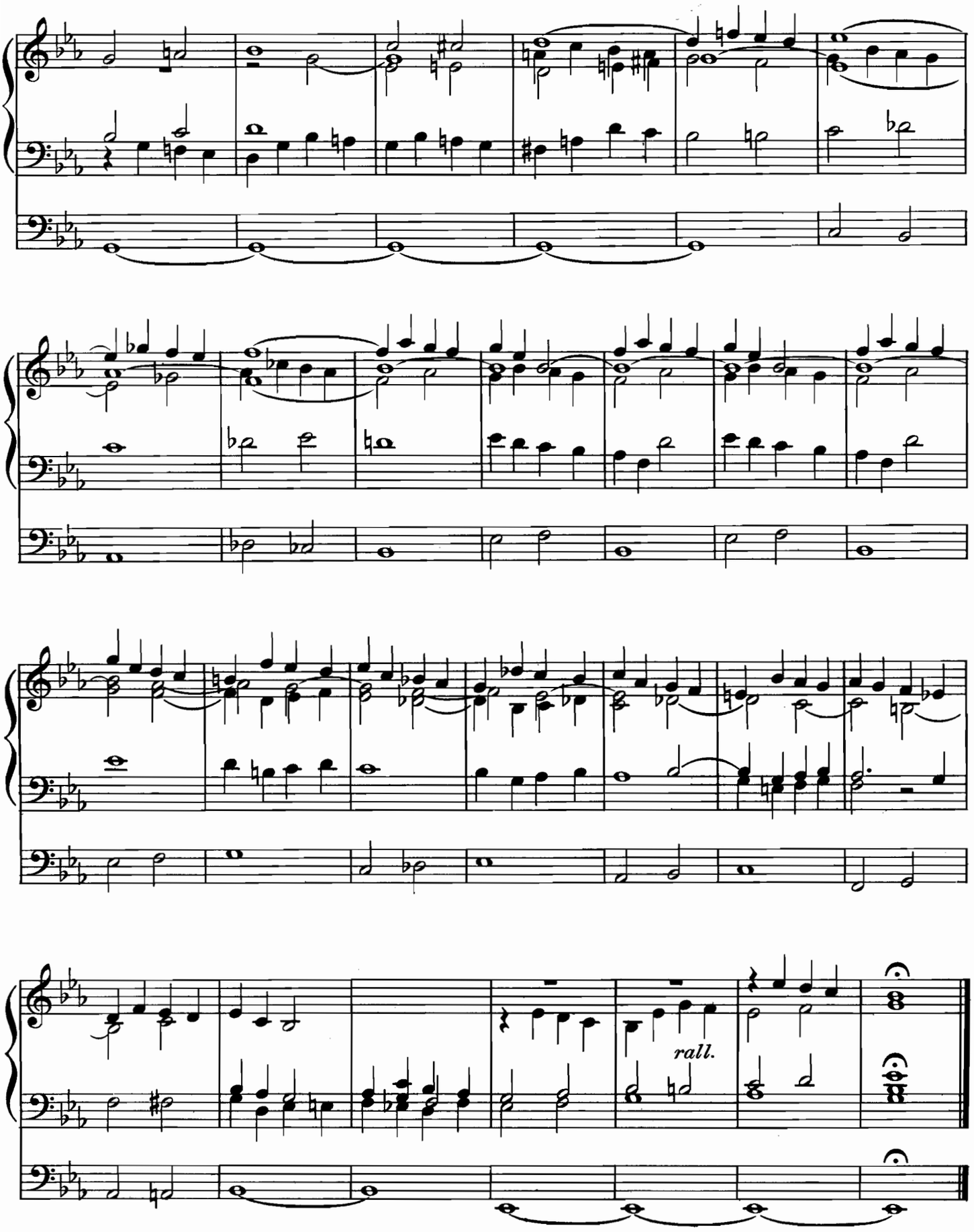
Claviers réunis: Fonds 16, 8, 4
Pédale : Fonds 32, 16, 8, 4, Tirasses

Edited by Joseph Bonnet

Jacques Nicolas Lemmens






rall.

Choral Prelude and Fugue

on

„O Traurigkeit, o Herzeleid"

Choral Prelude

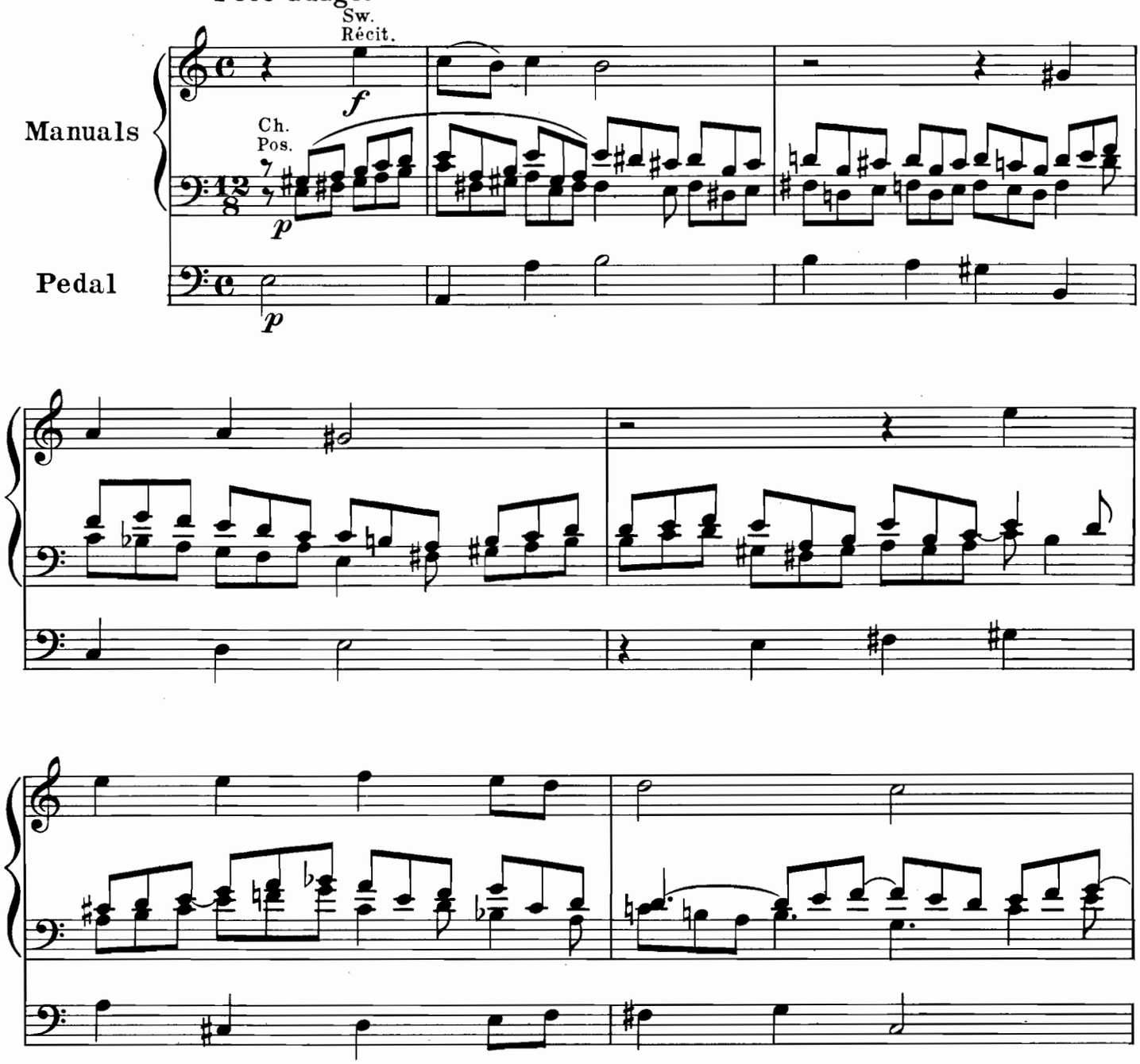
Swell: Oboe 8′ (or Cornopean)
Great: Gedeckt 8′, Gemshorn 8′ soft Flute 8′ (Ch. to Gt.)
Choir: Geigenprincipal 8′, or Dulciana 8′ & Flute 8′
Pedal: Bourdon 16′ Ch. to Ped.

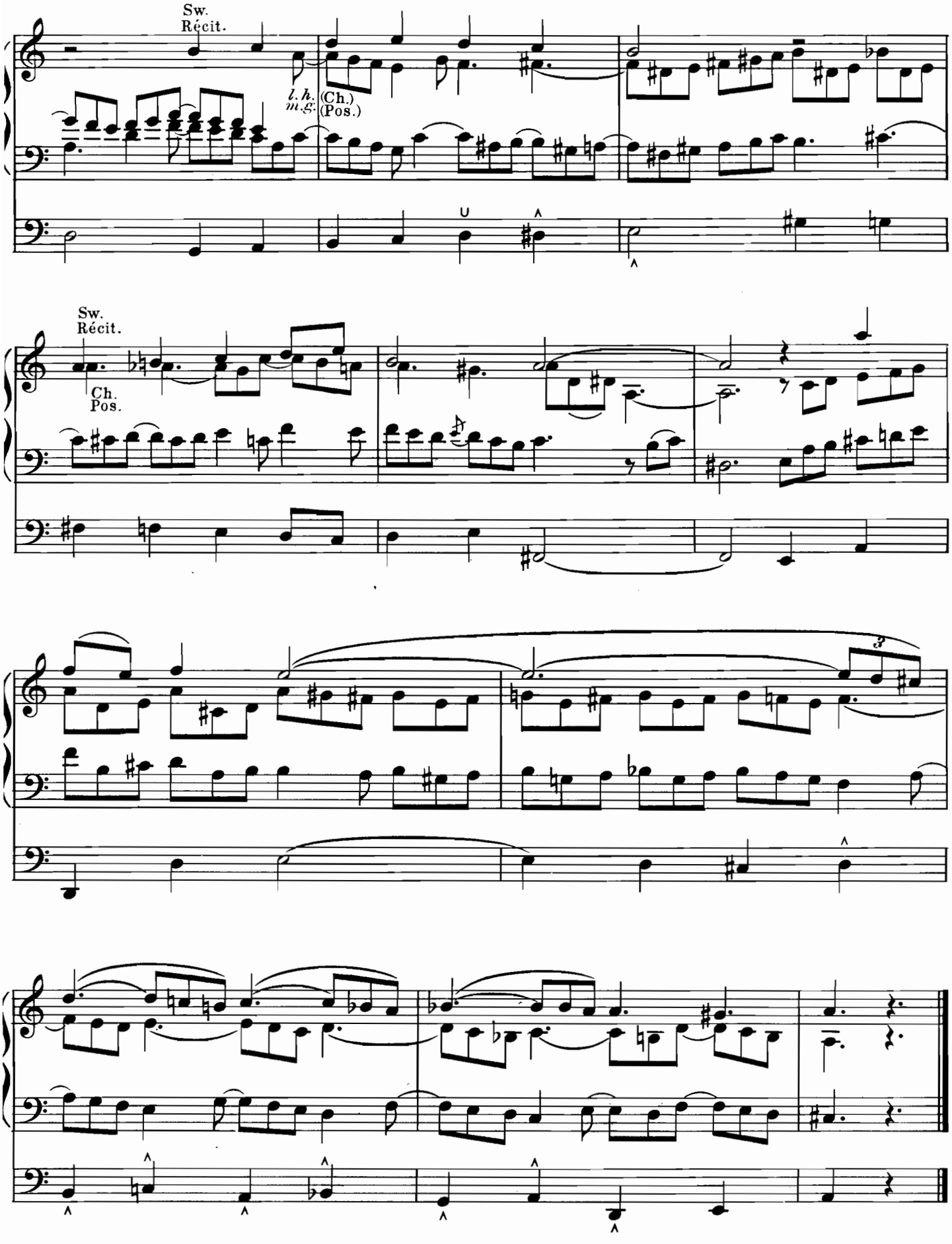
Récit.: Hautbois ou Trompette Harmonique 8
Positif: Bourdon 8 et Salicional 8 ou Gemshorn 8
G.O.: Bourdon 8, Flûte 8 et Gemshorn 8, Positif accouplé au G.O.
Pédale: Soubasse 16, Bourdon 8, Tirasse Positif

Edited by Joseph Bonnet

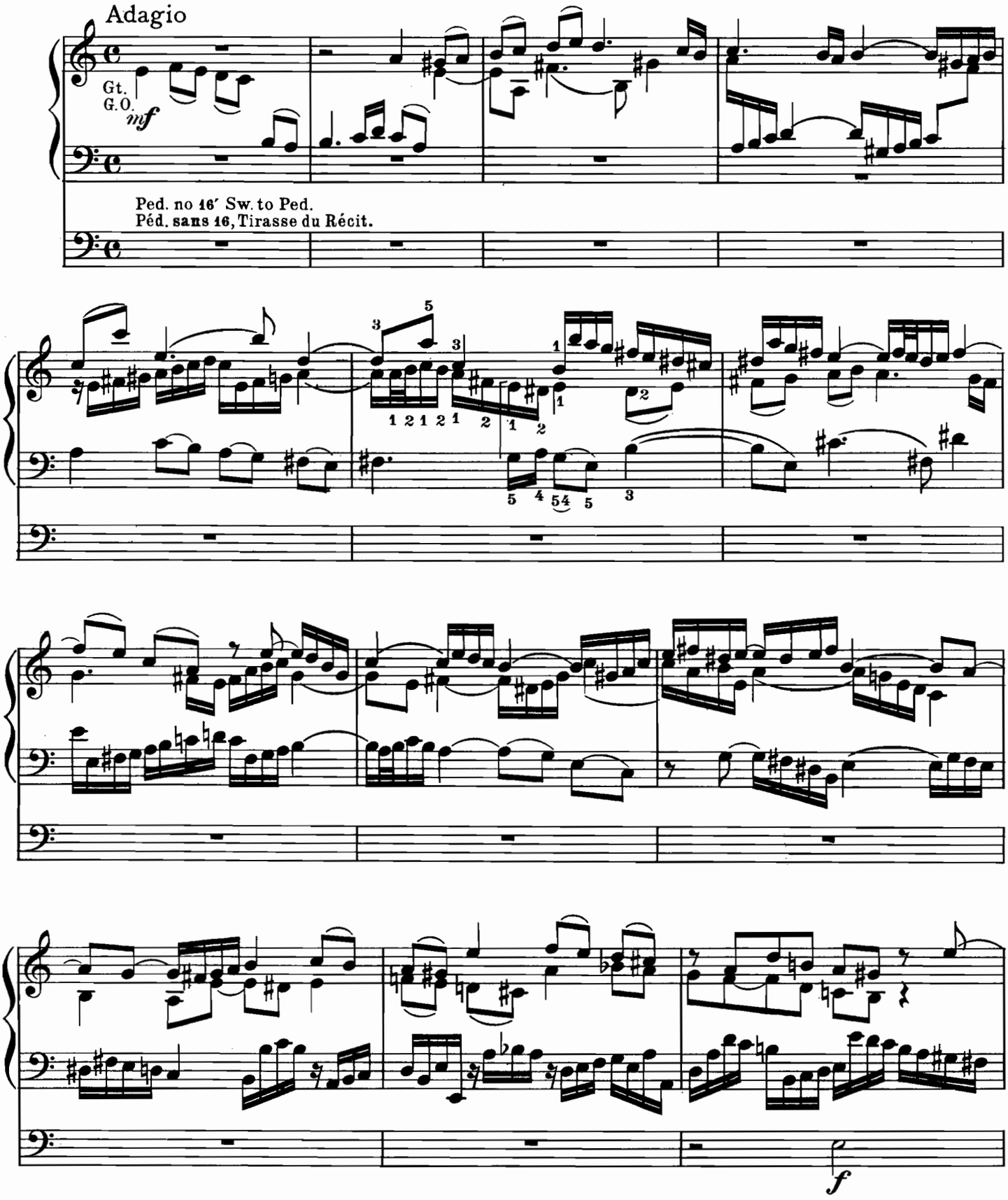
Johannes Brahms

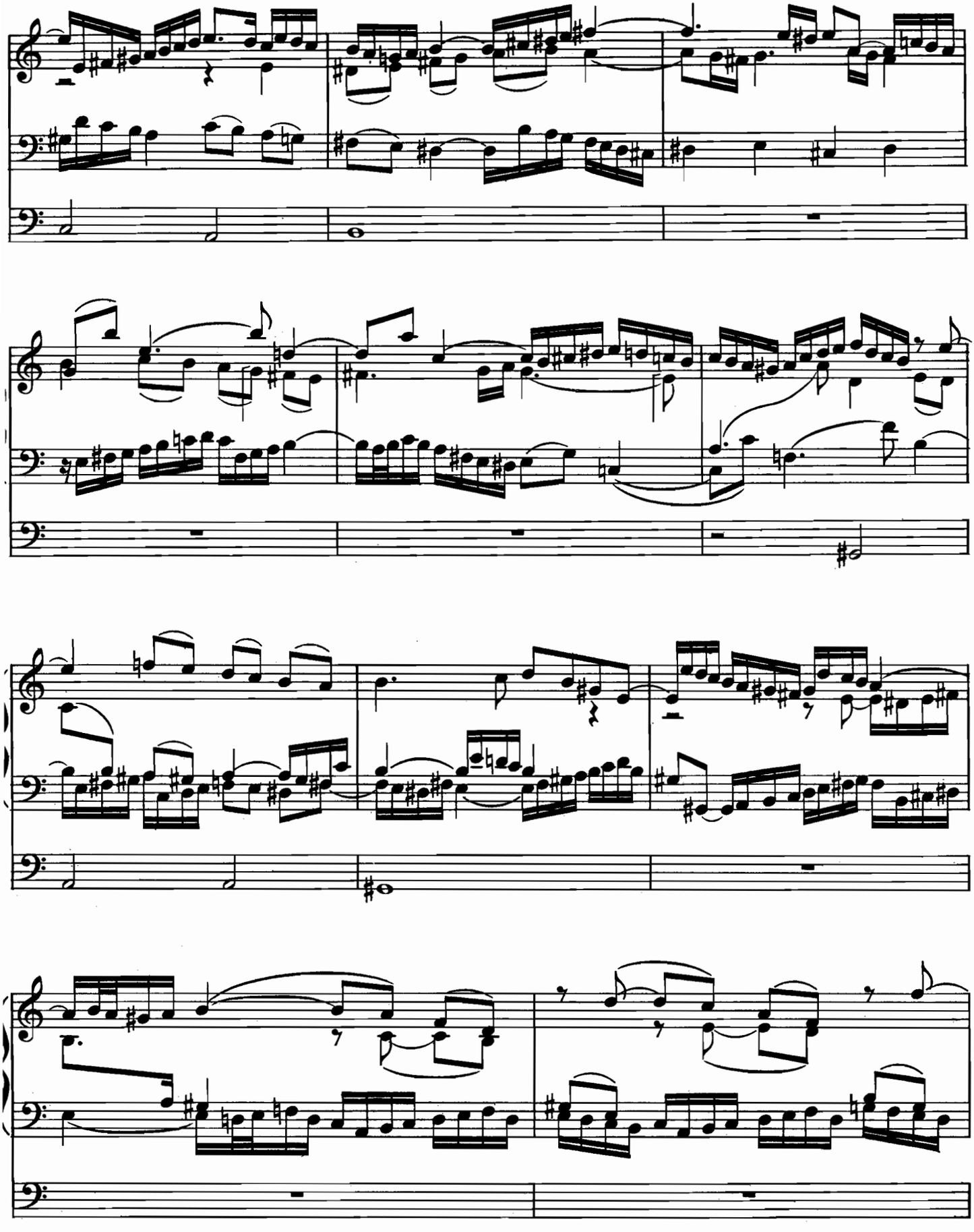
Poco adagio

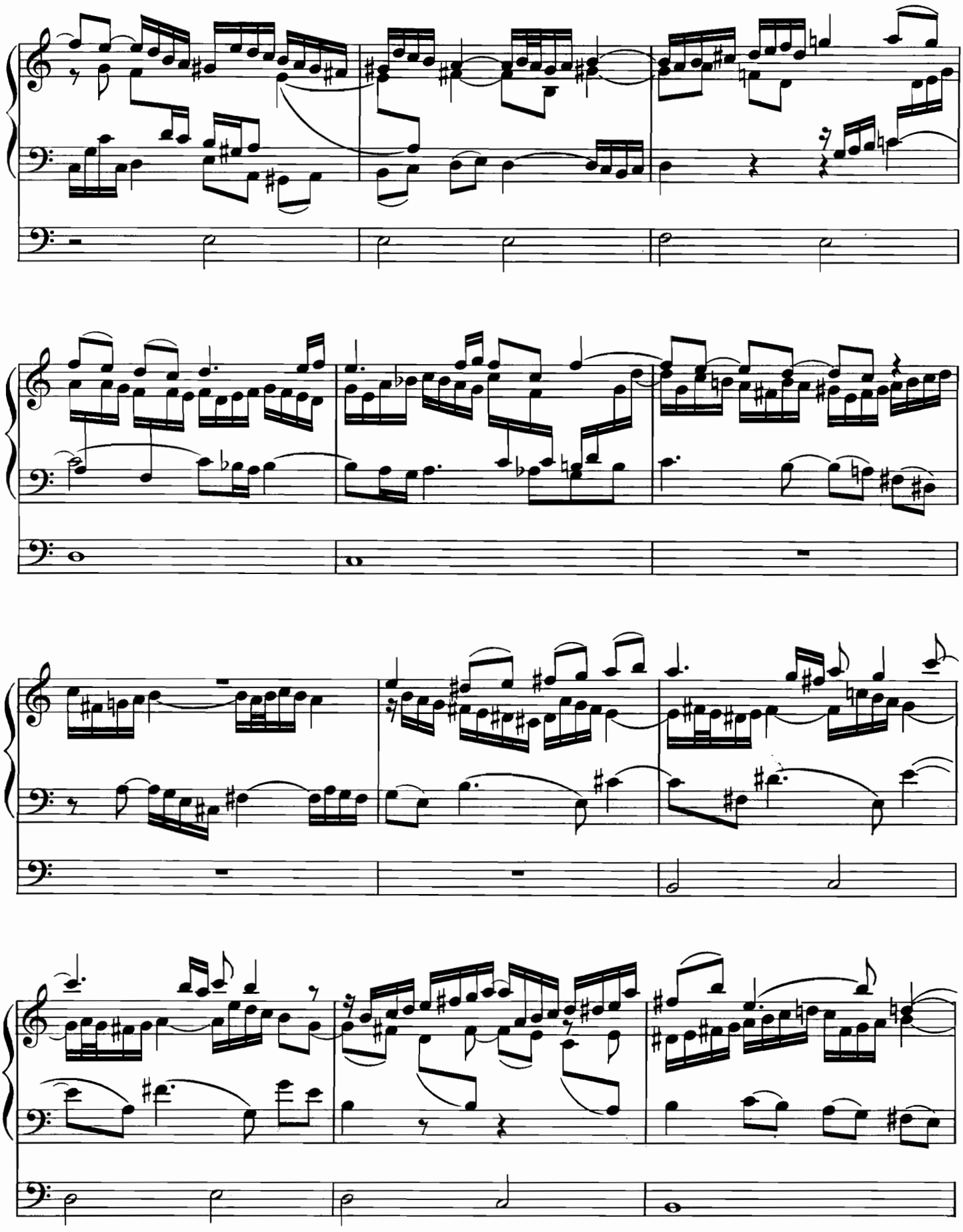


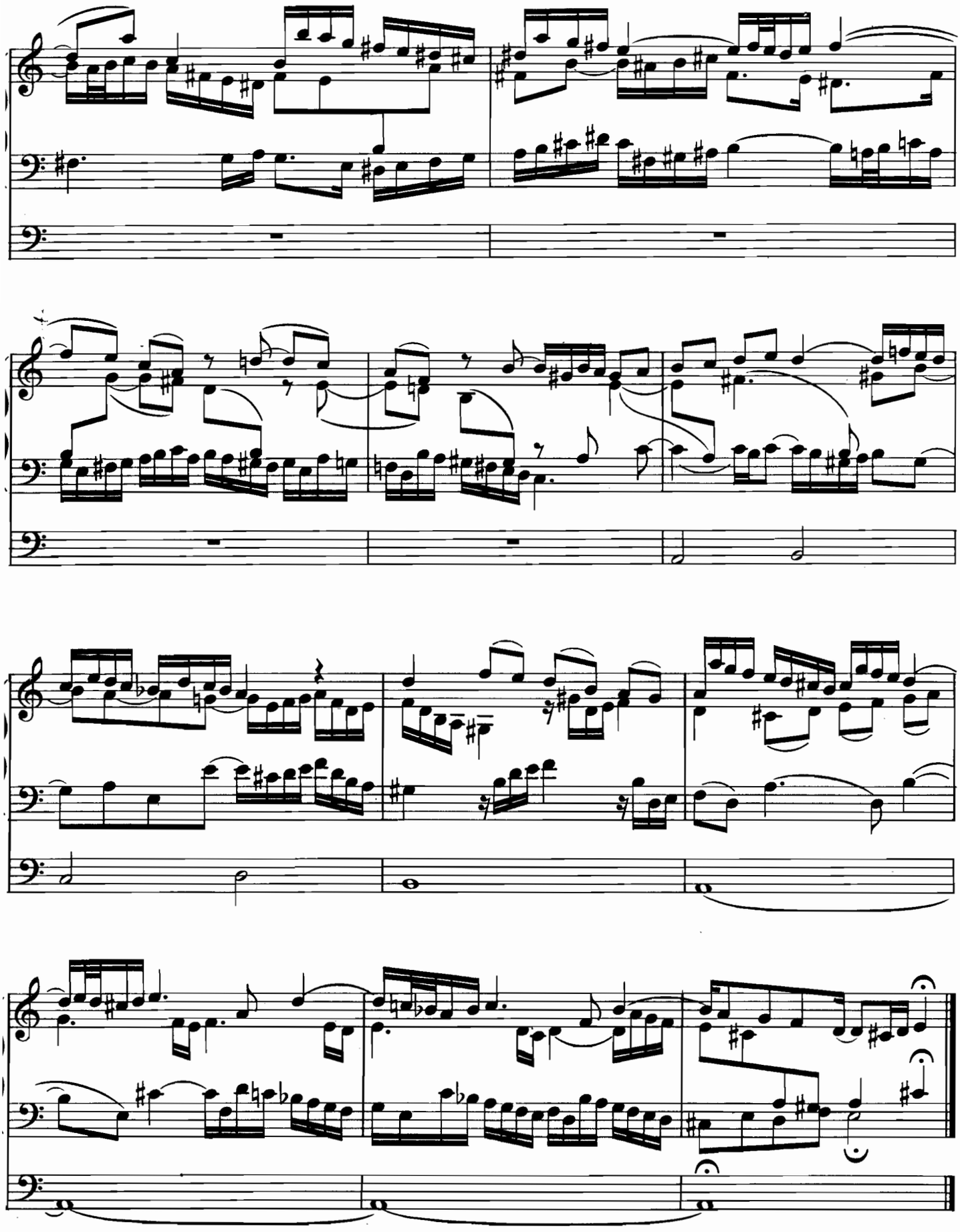

Sw.
Récit.
l. h.
m. g.
(Ch.)
(Pos.)
Sw.
Récit.
Ch.
Pos.

Fugue


Adagio
Gt.
G.O.
mf
Ped. no 16′ Sw. to Ped.
Péd. sans 16, Tirasse du Récit.
f







Rhapsodie No. 3

On Breton Melodies

(Pilgrimage of St. Anne La Palud)

Swell: Flute 8′ Viola 8′ or Salicional 8′ Flute 4′
Great: Gedeckt 8′ or Flute 8′ and Gemshorn 8′ Sw. & Ch. to Gt.
Choir: Flute 8′ Dulciana 8′ or Gemshorn 8′
Pedal: No stop. Ch. to Ped. only

Récit.: Flûtes 8 - 4 Viole de Gambe
Positif: Bourdon 8 ou Cor de nuit, Flûte douce 4 et salicional 8 doux ou Gemshorn 8
G. O.: Bourdon 8 Flûte harmonique 8 Salicional 8 claviers accouplés au G.O.
Pedale: Tirasse Positif (sans autre jeu)

Edited by Joseph Bonnet

Camille Saint-Saëns

Andantino

Manuals

Pedal

Sw. Récit. *p flebile*

pp Ch. Pos.

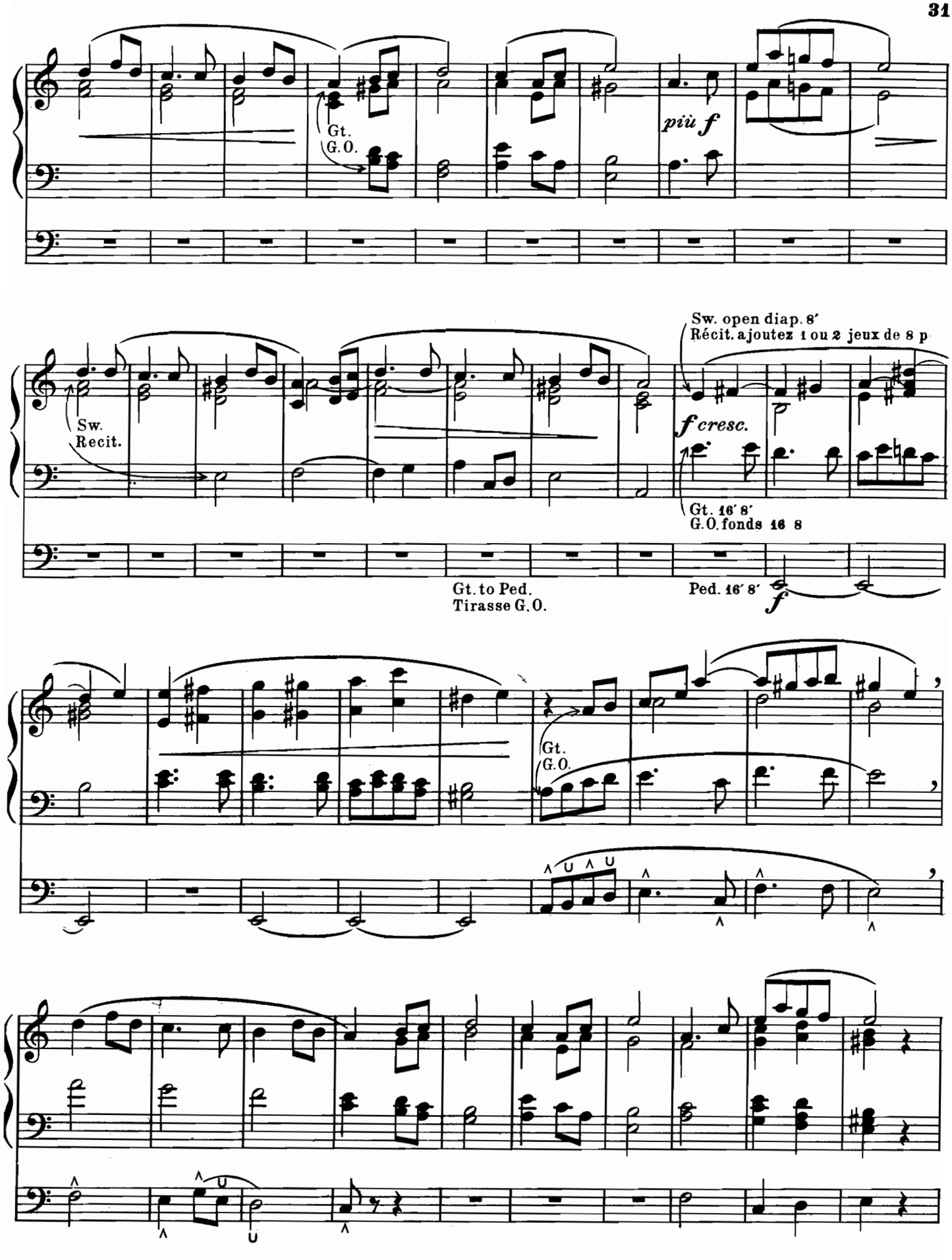
Sw. *p* Récit.

Sw. *mp* Récit.

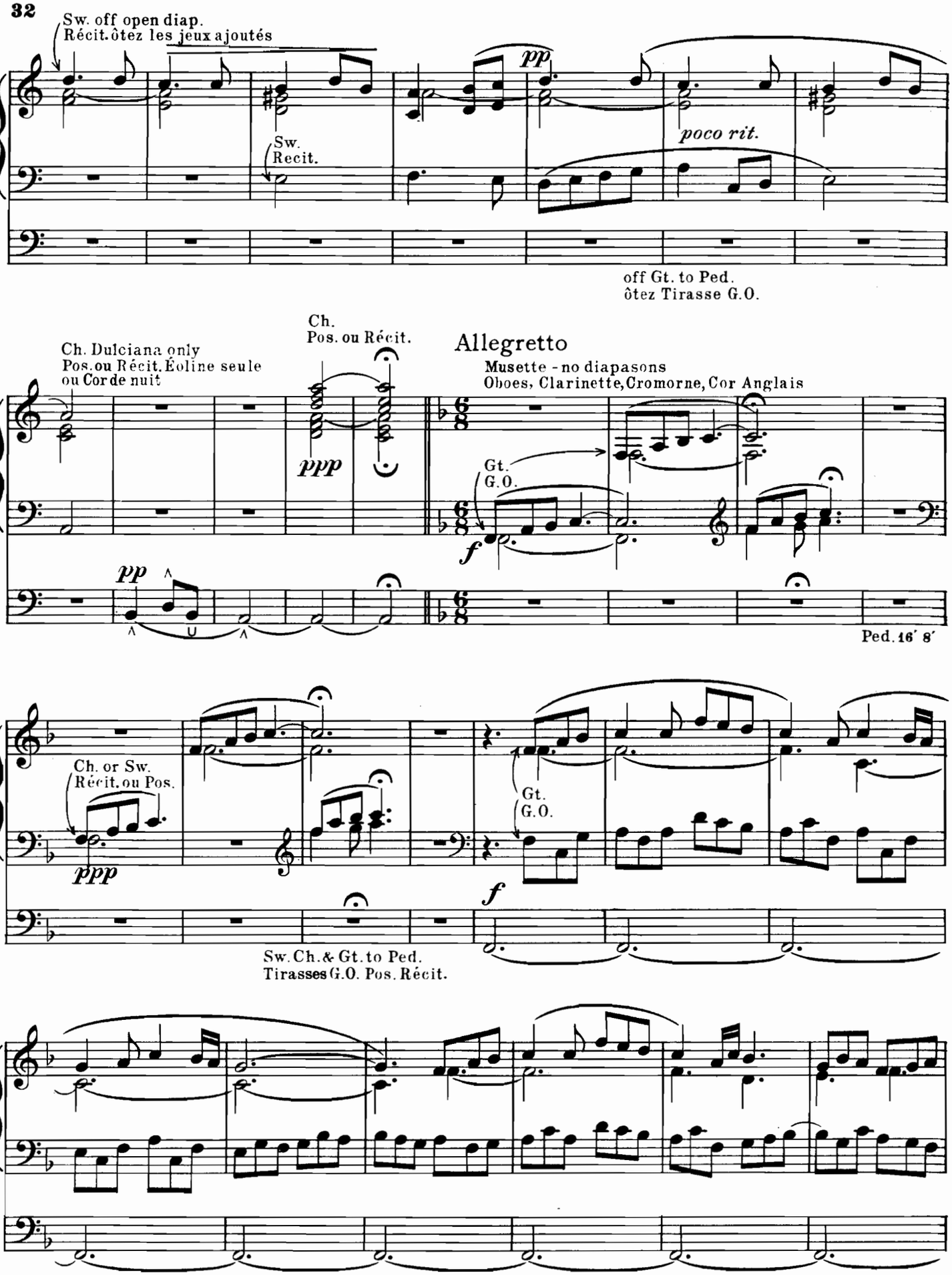
Ch. Pos.

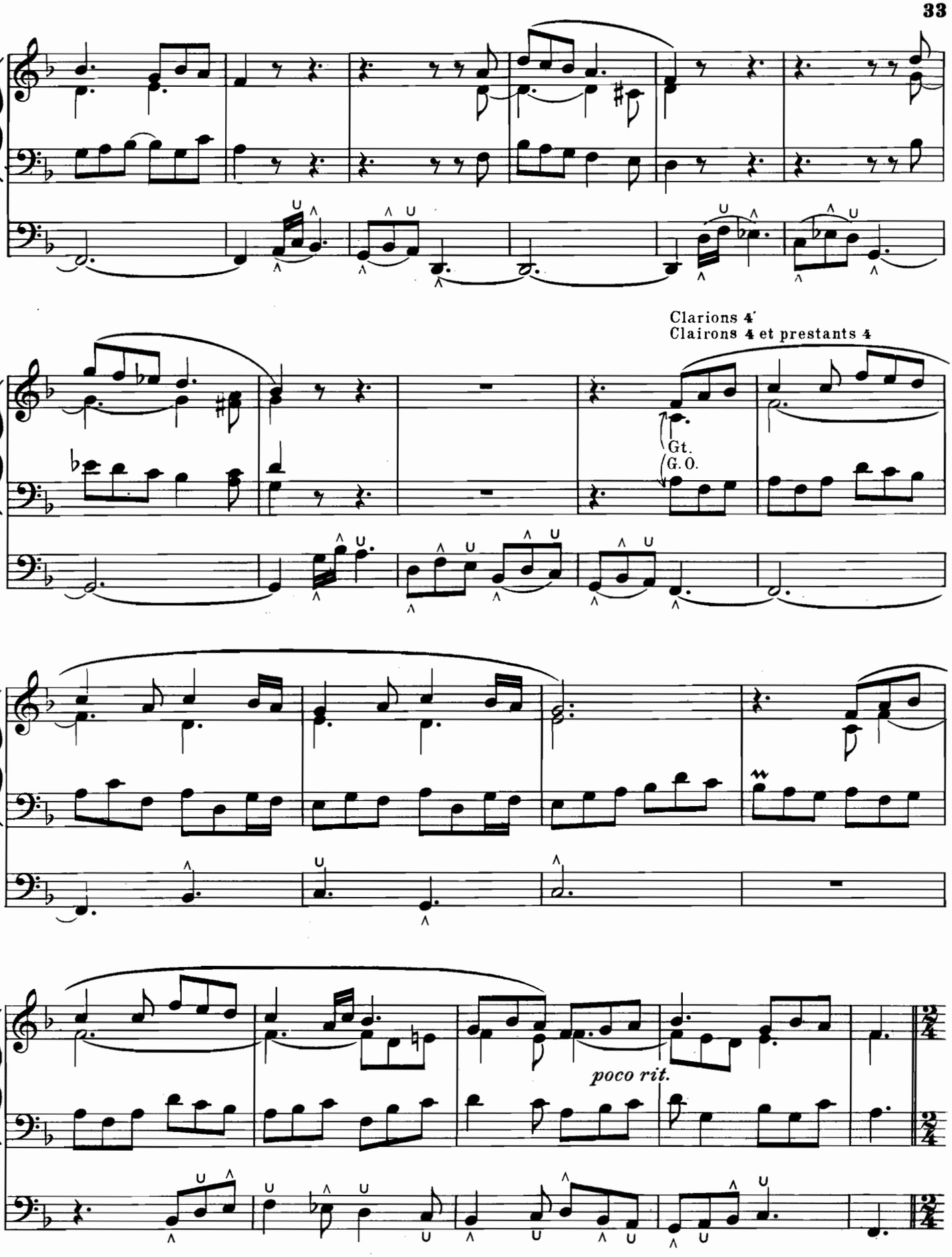
Ch. Pos. *p*

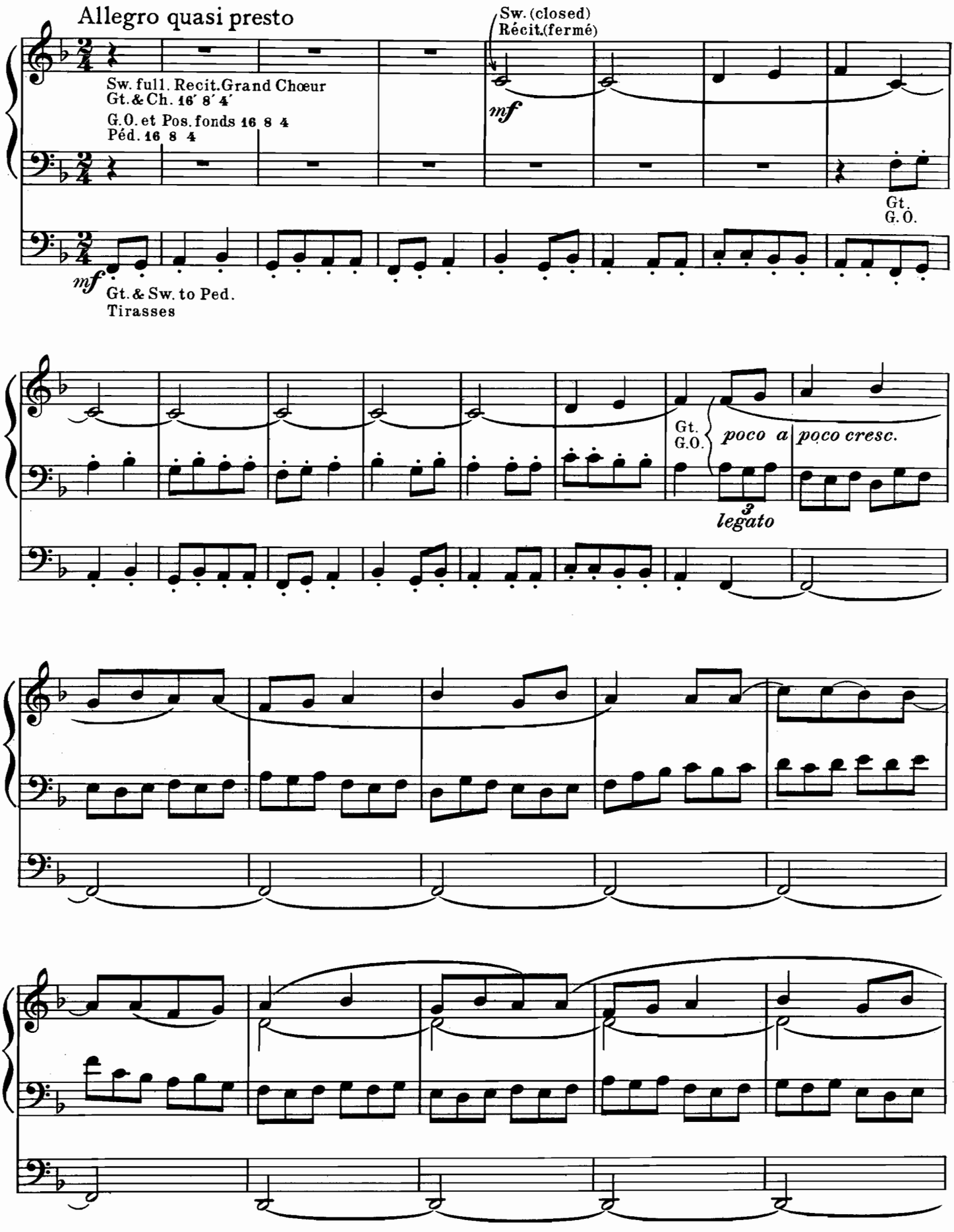
Sw. Récit. *p*

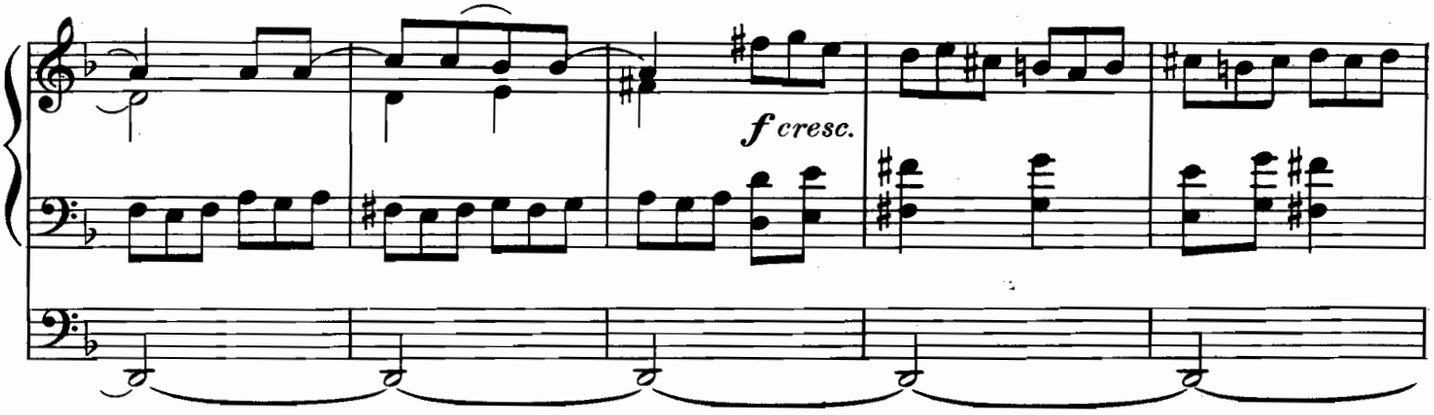

Gt.
G.O.
più f
Sw.
Recit.
Sw. open diap. 8′
Récit. ajoutez 1 ou 2 jeux de 8 p
f cresc.
Gt. 16′ 8′
G.O. fonds 16 8
Gt. to Ped.
Tirasse G.O.
Ped. 16′ 8′
f
Gt.
G.O.

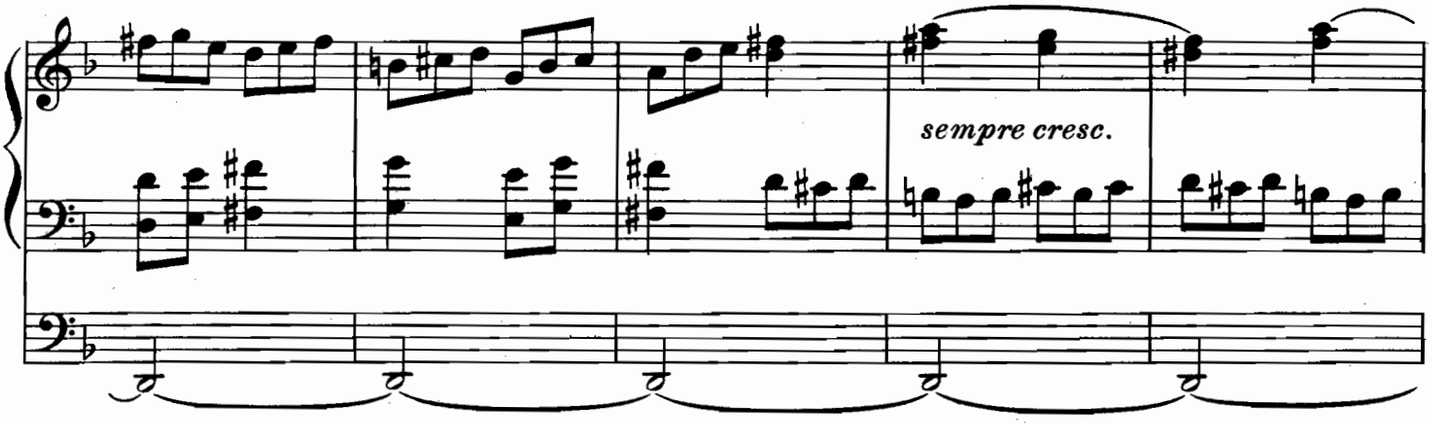
377276

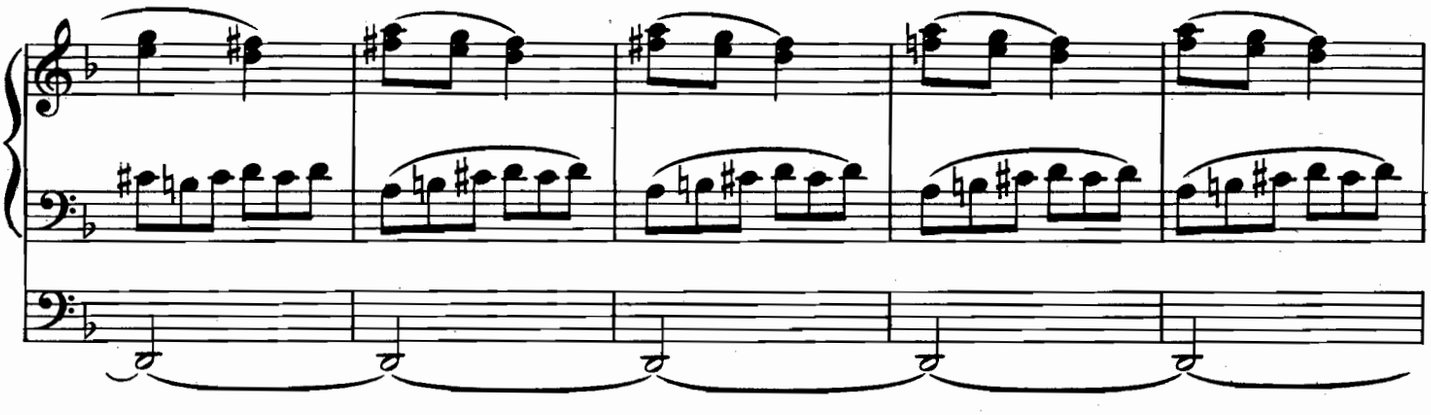

Sw. off open diap.
Récit. ôtez les jeux ajoutés
pp
Sw.
Recit.
poco rit.
off Gt. to Ped.
ôtez Tirasse G.O.
Ch.
Pos. ou Récit.
Ch. Dulciana only
Pos. ou Récit. Éoline seule
ou Cor de nuit
ppp
Allegretto
Musette - no diapasons
Oboes, Clarinette, Cromorne, Cor Anglais
Gt.
G.O.
f
pp
Ped. 16′ 8′
Ch. or Sw.
Récit. ou Pos.
ppp
Gt.
G.O.
f
Sw. Ch. & Gt. to Ped.
Tirasses G.O. Pos. Récit.

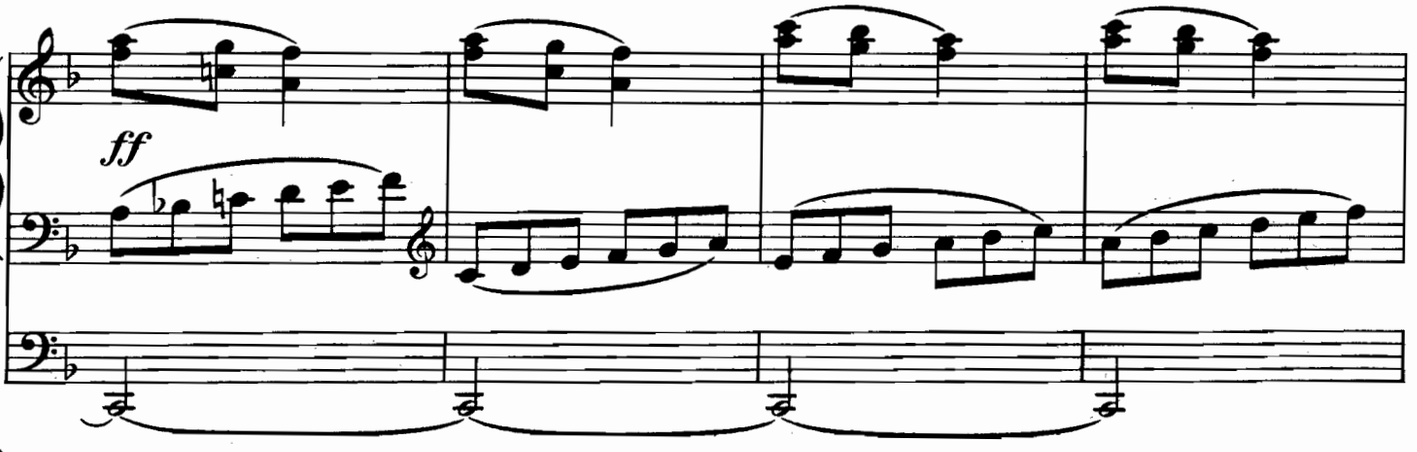

Clarions 4′
Clairons 4 et prestants 4
Gt.
G. O.
poco rit.

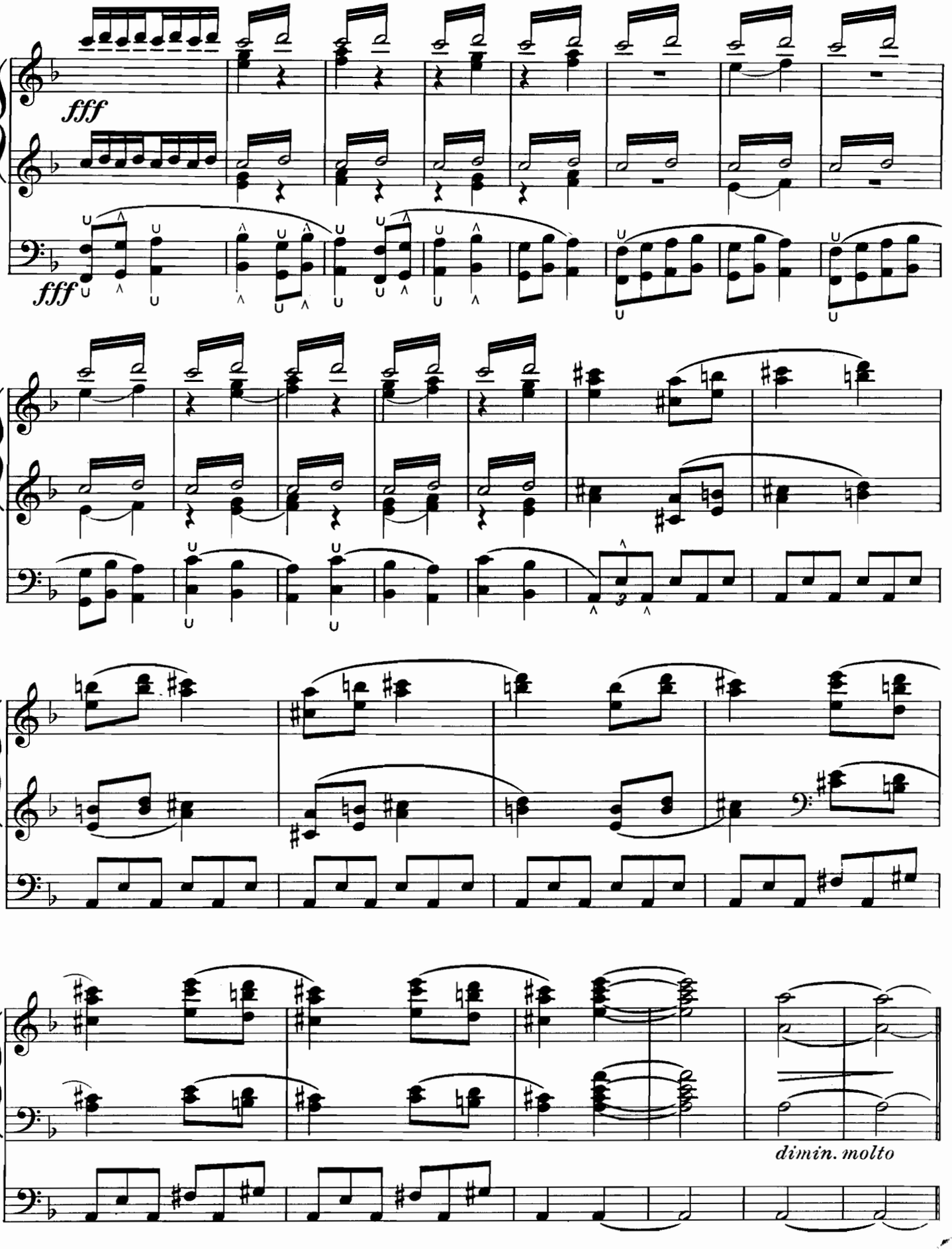

Allegro quasi presto
Sw. (closed)
Récit.(fermé)
Sw. full. Recit. Grand Chœur
Gt. & Ch. 16′ 8′ 4′
G.O. et Pos. fonds 16 8 4
Péd. 16 8 4
mf
Gt.
G.O.
mf
Gt. & Sw. to Ped.
Tirasses
Gt.
G.O.
poco a poco cresc.
3
legato

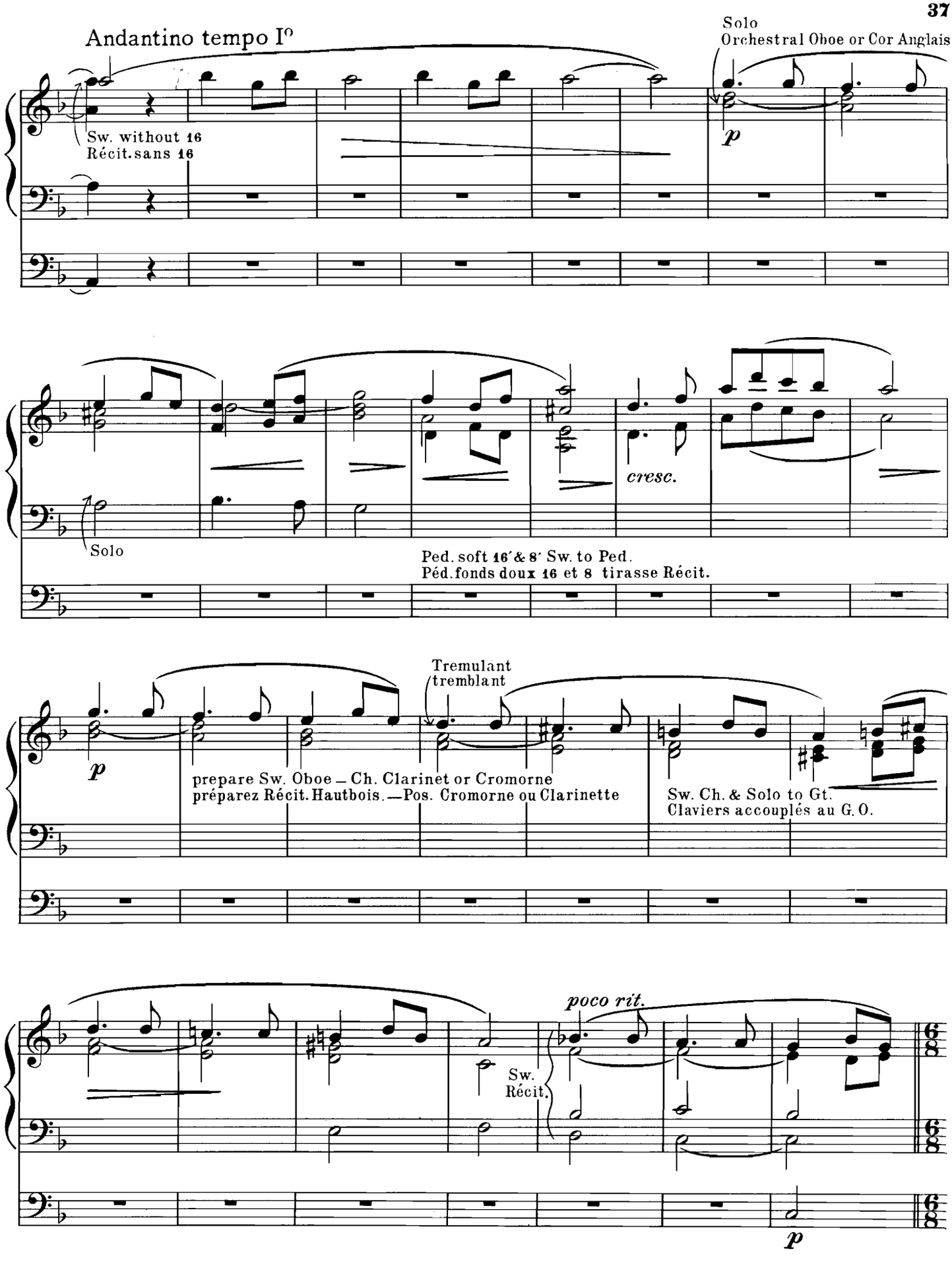

f cresc.

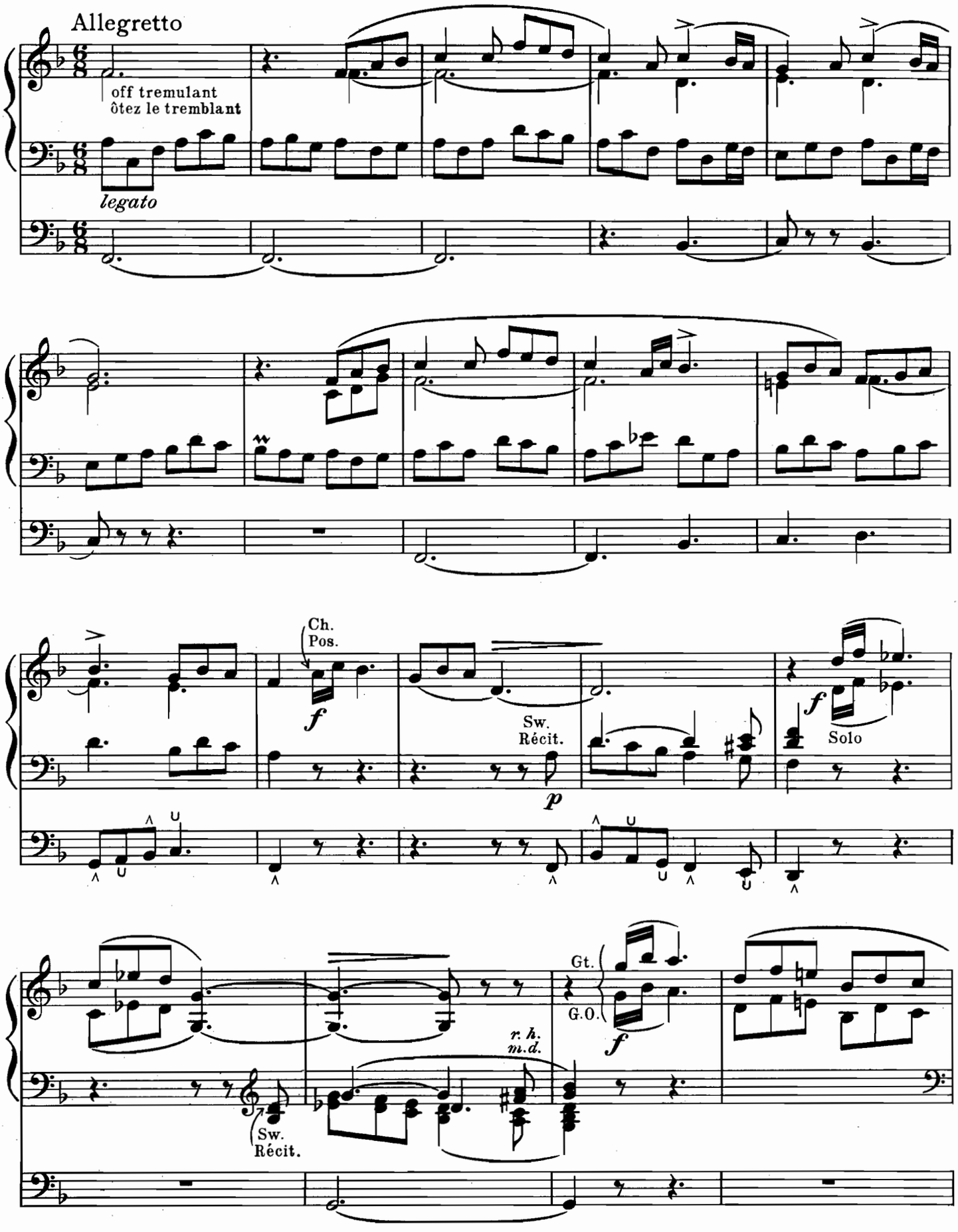

sempre cresc.

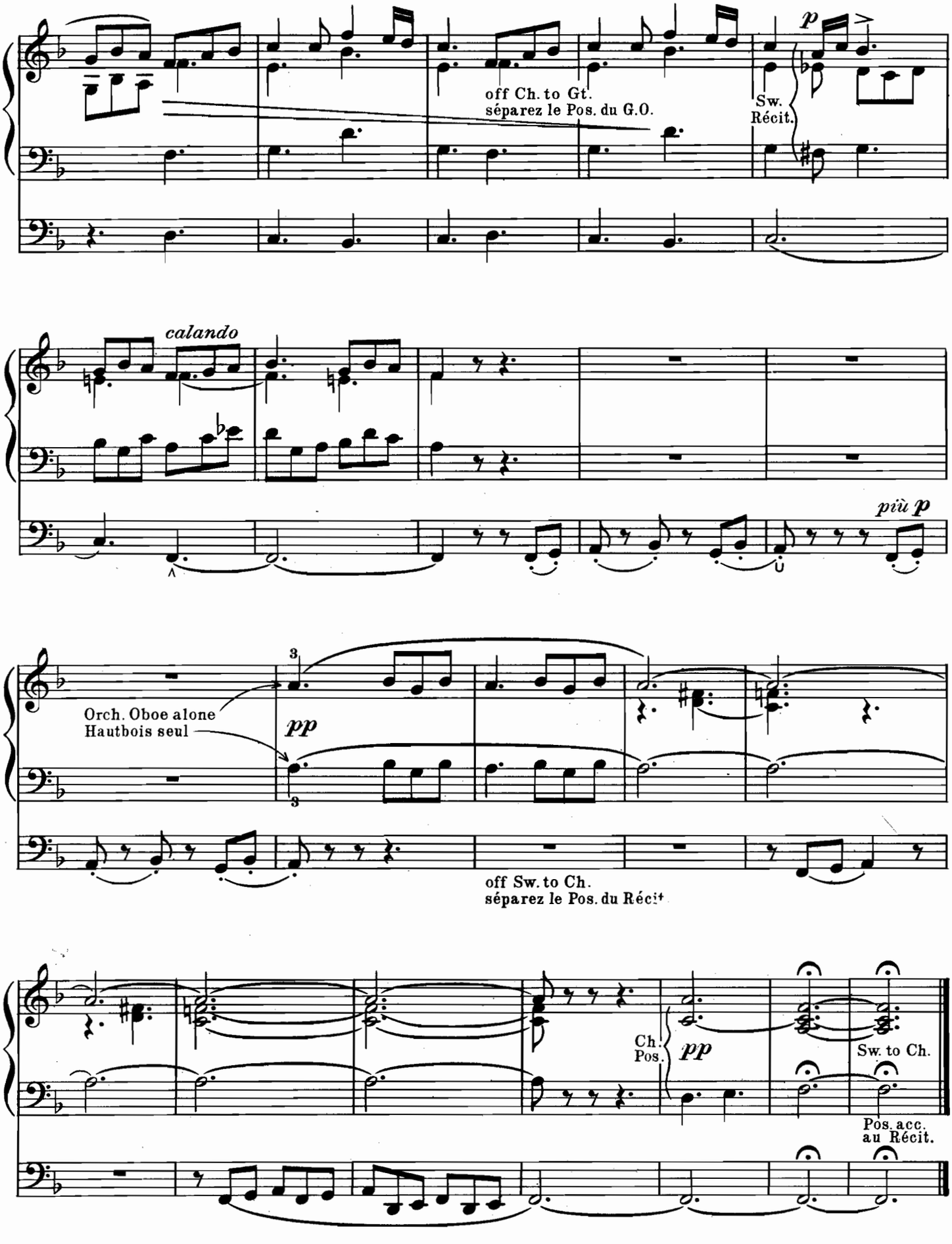



ff


fff
fff
dimin. molto


Andantino tempo I°
Solo
Orchestral Oboe or Cor Anglais
Sw. without 16
Récit. sans 16
p
cresc.
Solo
Ped. soft 16′ & 8′ Sw. to Ped.
Péd. fonds doux 16 et 8 tirasse Récit.
Tremulant
tremblant
p
prepare Sw. Oboe – Ch. Clarinet or Cromorne
préparez Récit. Hautbois. – Pos. Cromorne ou Clarinette
Sw. Ch. & Solo to Gt.
Claviers accouplés au G. O.
poco rit.
Sw.
Récit.
p


Allegretto
off tremulant
ôtez le tremblant
legato
Ch.
Pos.
f
Sw.
Récit.
p
f
Solo
Gt.
G.O.
f
r. h.
m.d.
Sw.
Récit.


p
off Ch. to Gt.
séparez le Pos. du G.O.
Sw.
Récit.
calando
più p
Orch. Oboe alone
Hautbois seul
pp
off Sw. to Ch.
séparez le Pos. du Récit
Ch.
Pos.
pp
Sw. to Ch.
Pos. acc.
au Récit.

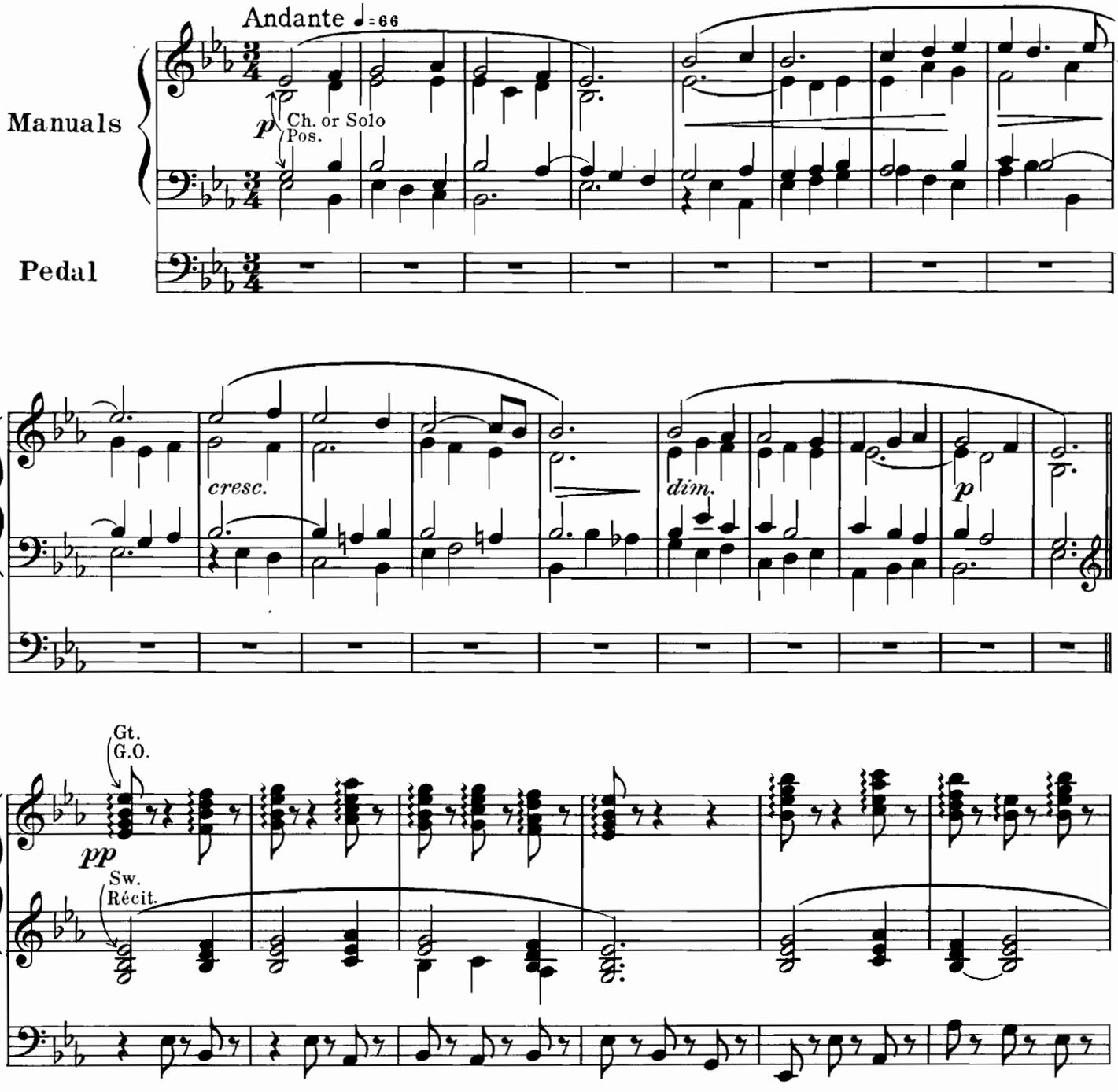
Two Variations
on the Christmas Carol
"Puer nobis nascitur"

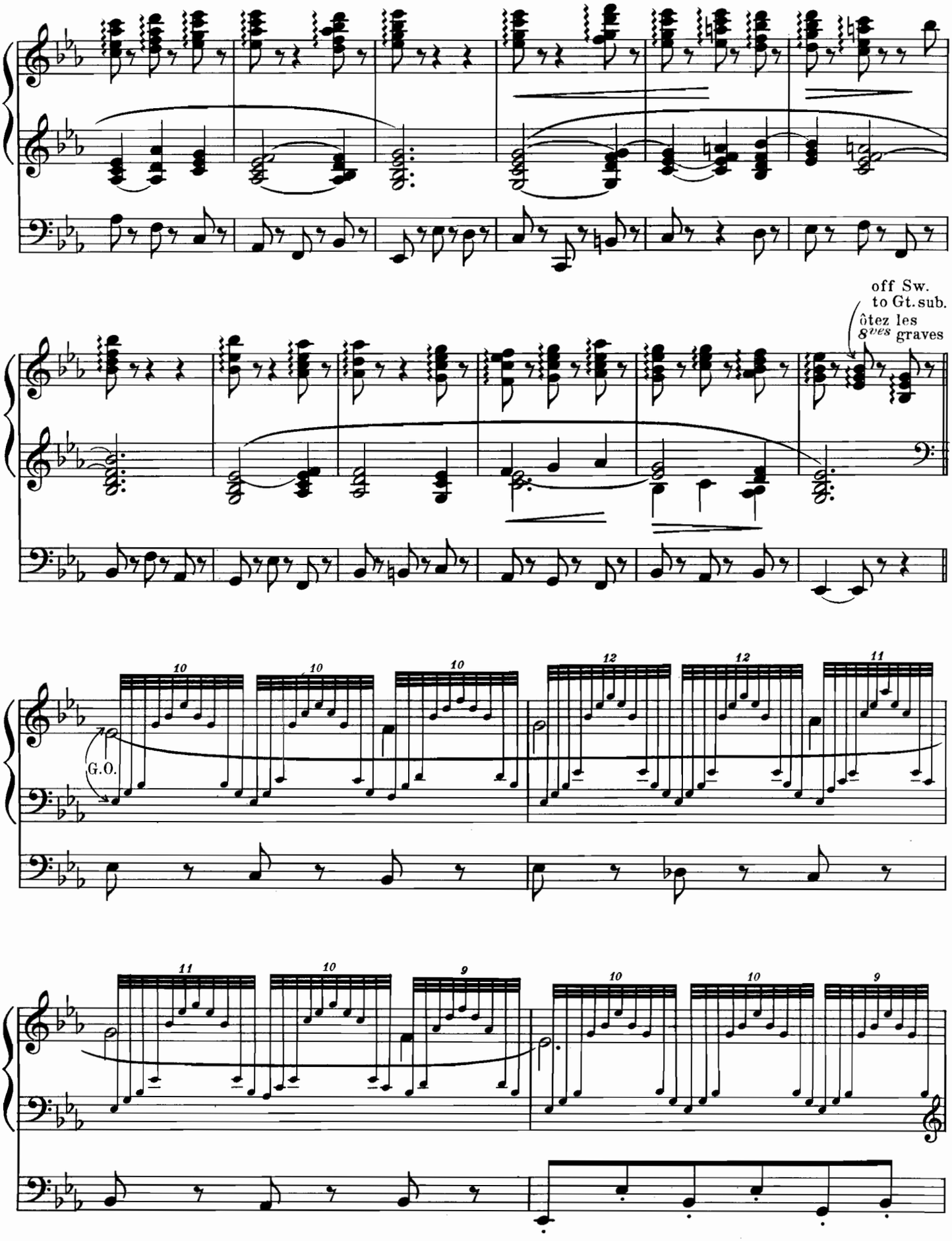
Solo : Violes Célestes
Swell: Salicional, Voix céleste, Vox humana, Stopped Flute 8′ and Tremulant
Choir: Unda maris and Dulciana 8′ (or Dulciana and Melodia)
Great: Bourdon 16 soft (or Ch. to Gt. sub.) Sw. to Gt. & Sw. to Gt. sub.
Pedal: Bourdon 16′ Cello 8′

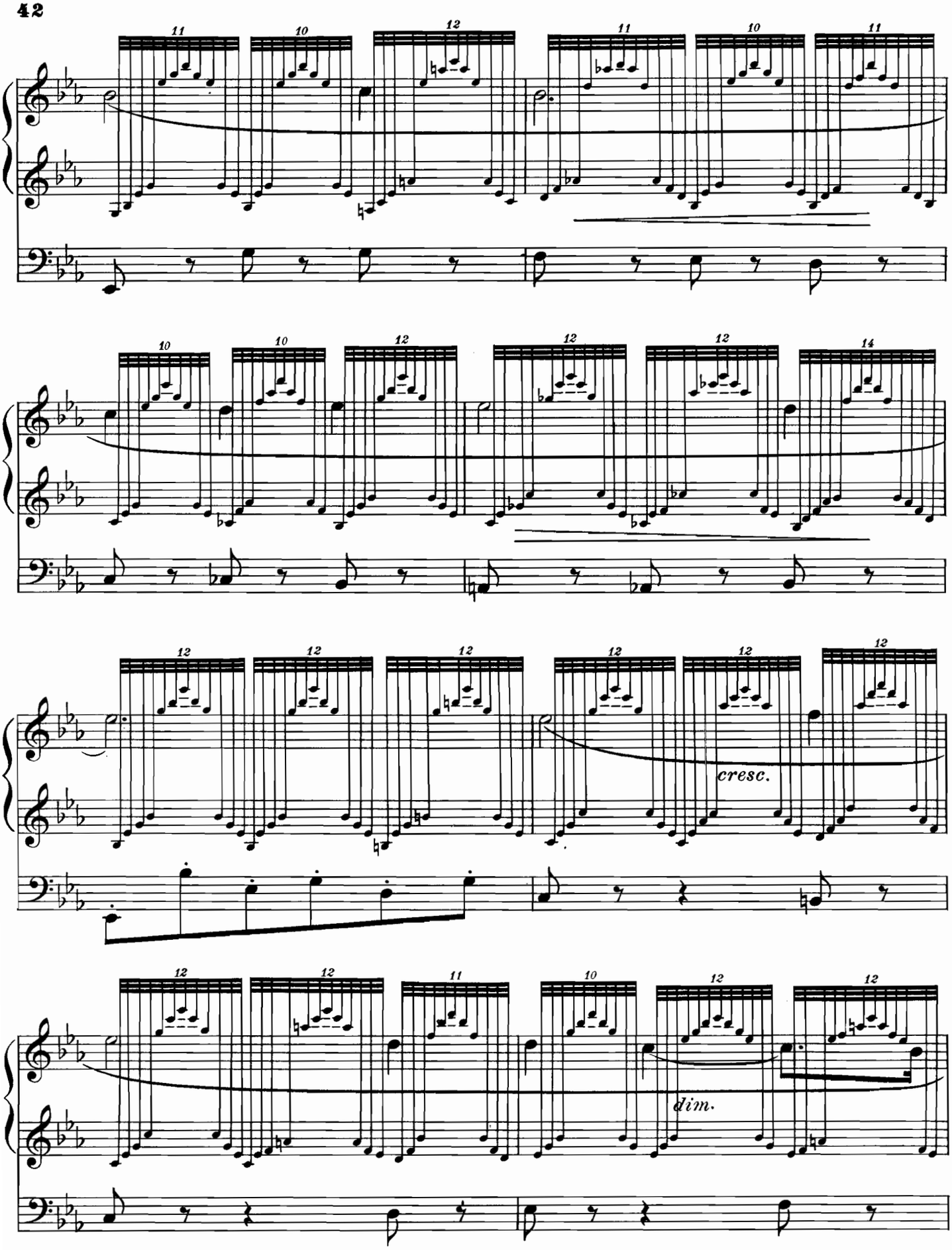
Récit. : Voix céleste, Viole de gambe, Voix humaine, Bourdon de 8 P. et Tremblant
Positif : Unda maris et Salicional de 8 P.
G. O. : Bourdon de 16 P. seul, Récit. accouplé. Octaves graves *ad libitum*.
Pédale: Soubasse de 16 P. Violoncelle et Flûte de 8 P.

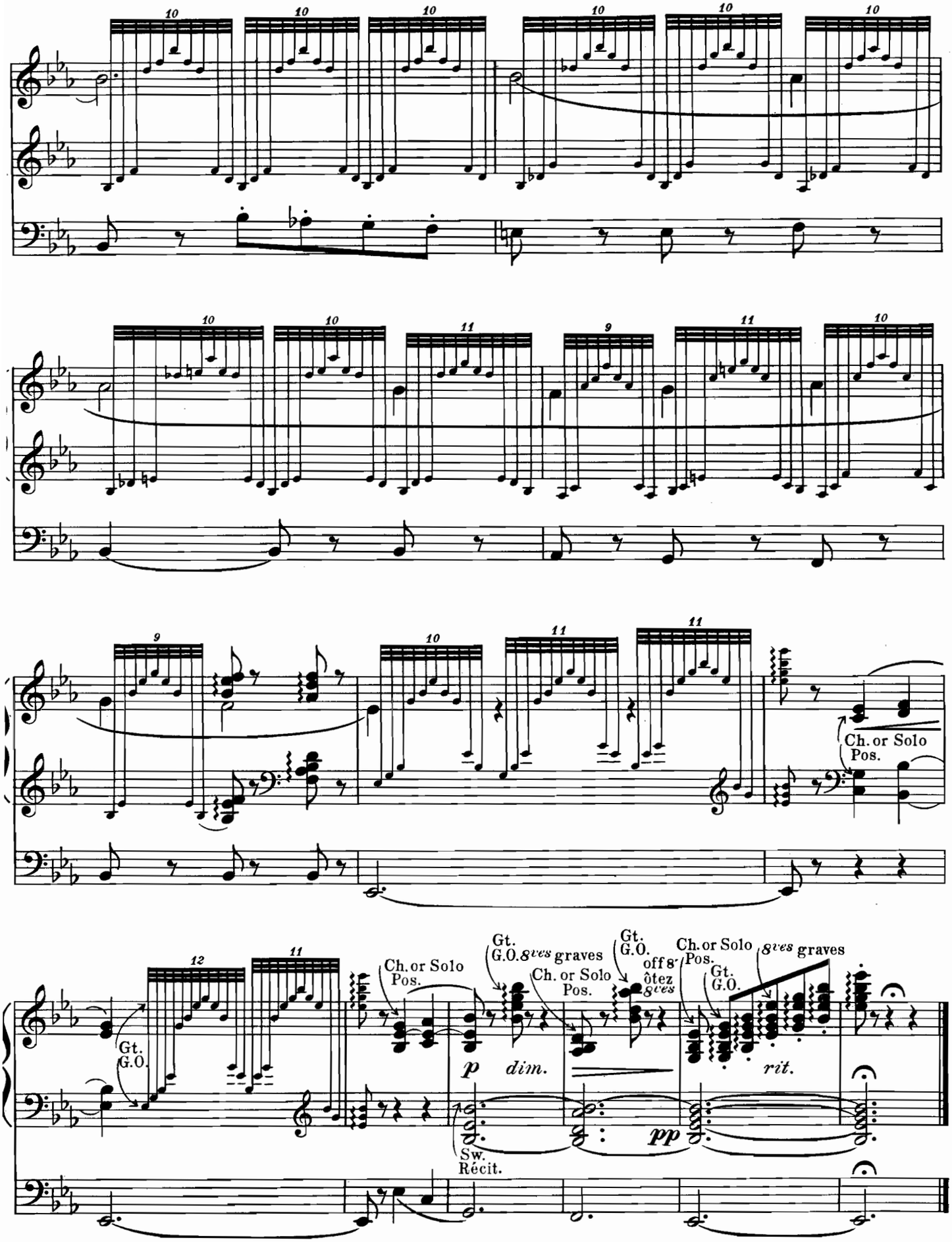
Edited by Joseph Bonnet

Alexandre Guilmant. Op. 60




off Sw.
to Gt. sub.
ôtez les
8ves graves
G.O.


cresc.
dim.


Ch. or Solo Pos.
Gt. G.O.
Ch. or Solo Pos.
Gt. G.O. 8ves graves
Ch. or Solo Pos.
Gt. G.O.
off 8' ôtez 8ves
Ch. or Solo Pos.
Gt. G.O.
8ves graves
p
dim.
pp
rit.
Sw. Récit.

Noël Languedocien

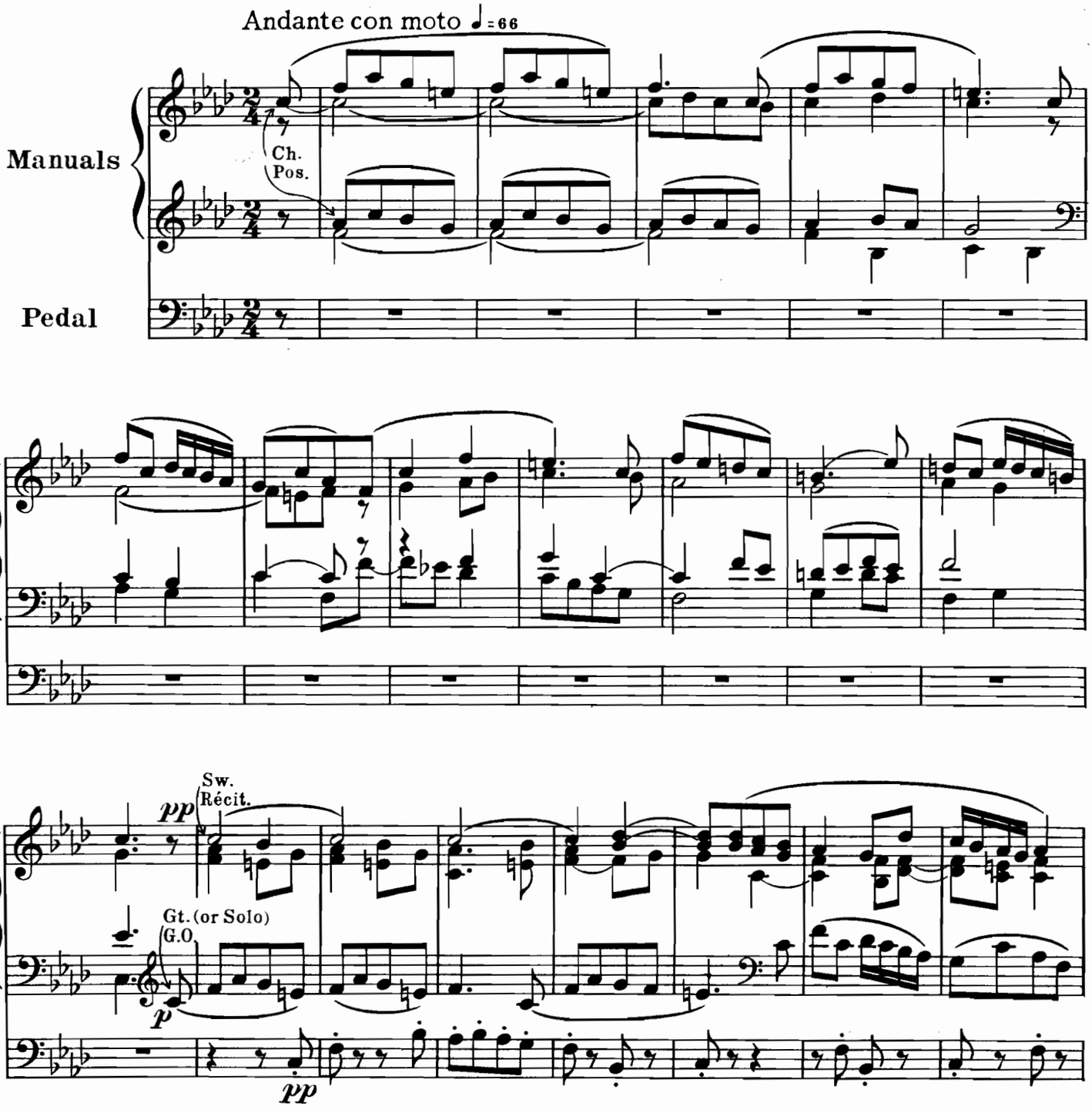
Christmas Carol from Southern France

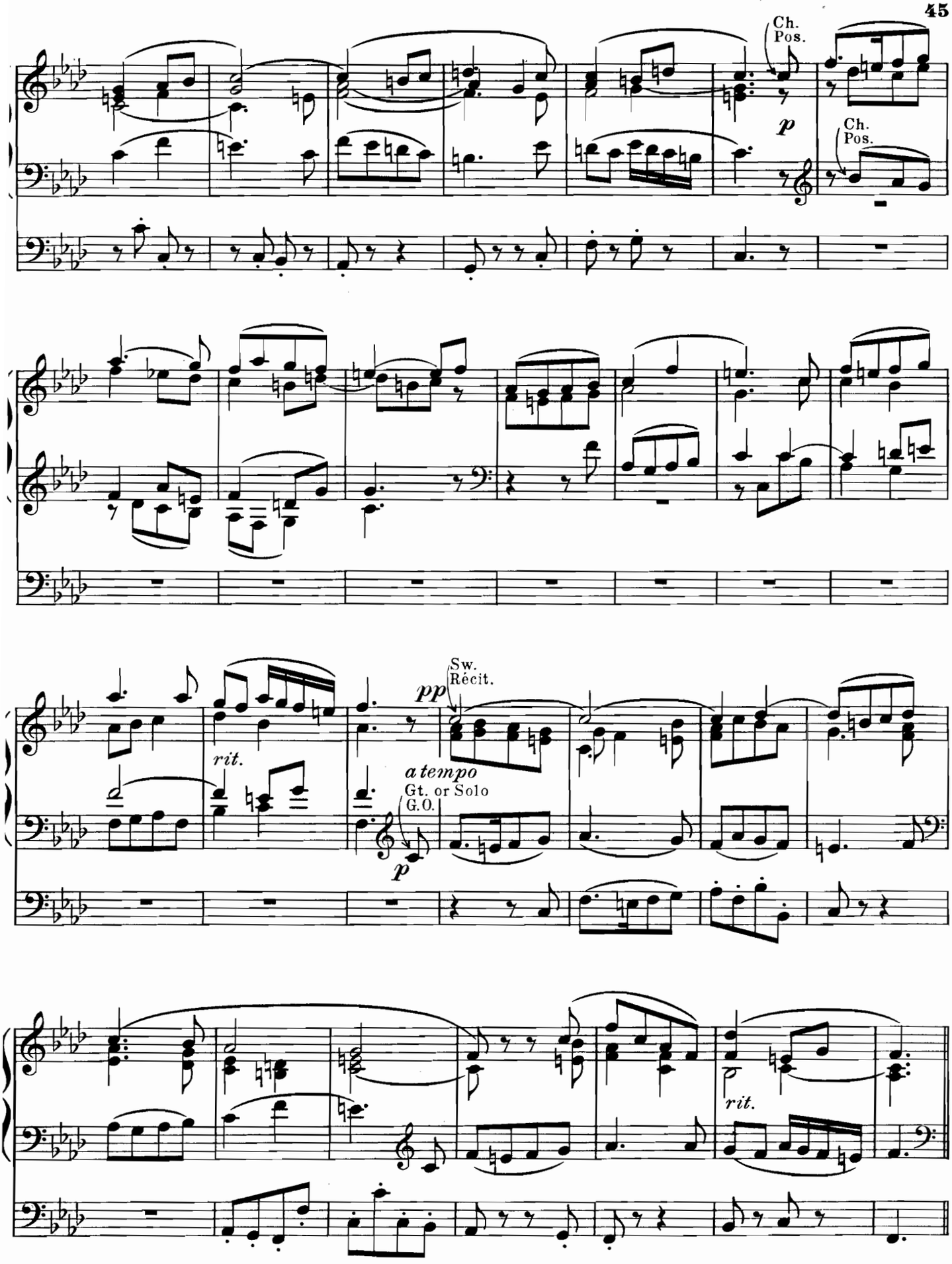
Solo : Violes Célestes
Swell: Vox humana & Tremolo
Great: Gemshorn 8′ (or soft Gamba 8′) & soft Flute 8′ (or Solo to Gt.)
Choir: Concert Flute 8′ or Melodia
Pedal: 16′ 8′ (with soft Violoncello 8′ *ad lib.*)

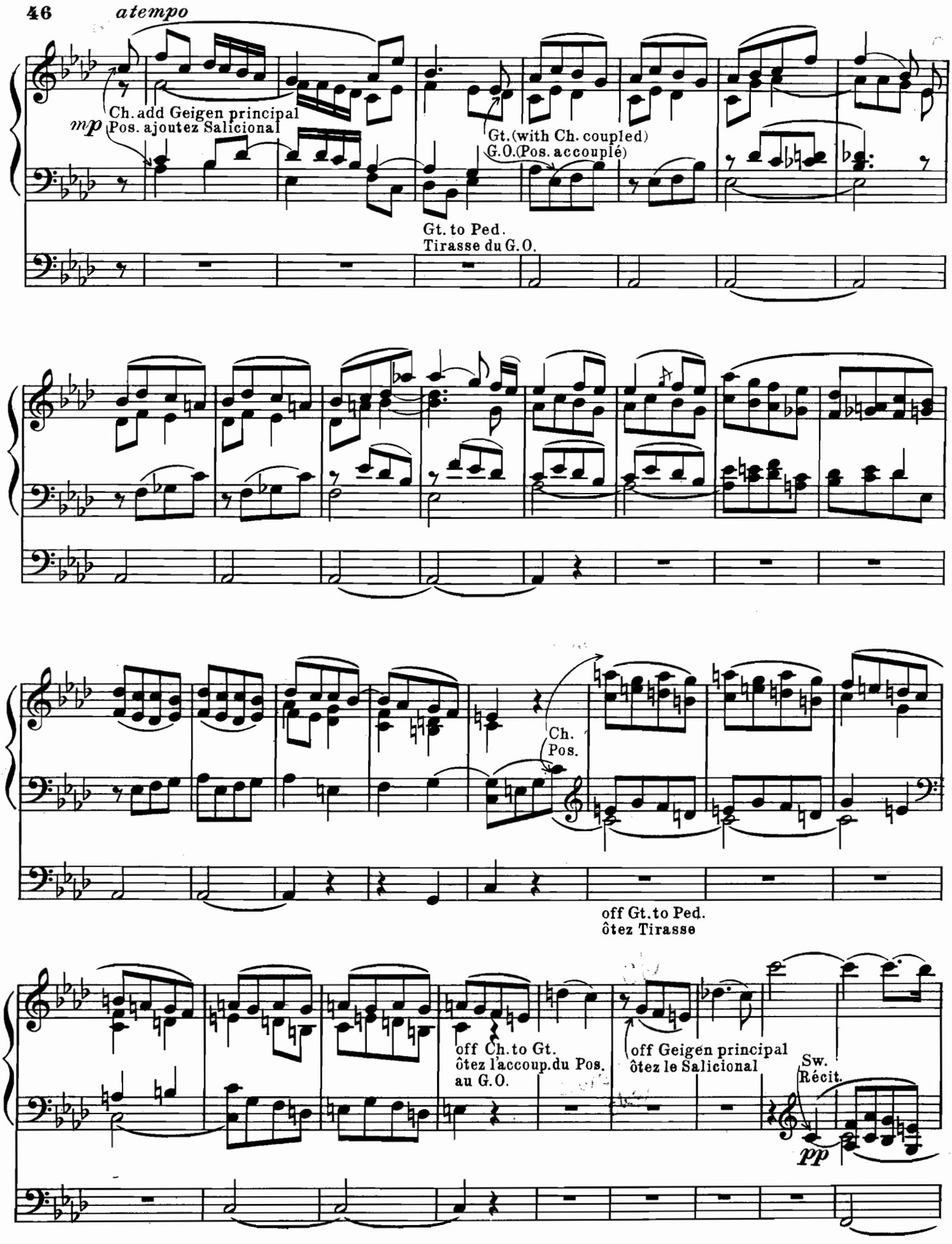
Récit. : Voix humaine, Bourdon de 8 P. et Tremblant
Positif : Flûte harmonique de 8 P.
G. O. : Viole de Gambe et Bourdon de 8 P.
Pédale: Soubasse de 16 P. Bourdon (ou Violoncelle) de 8 P.

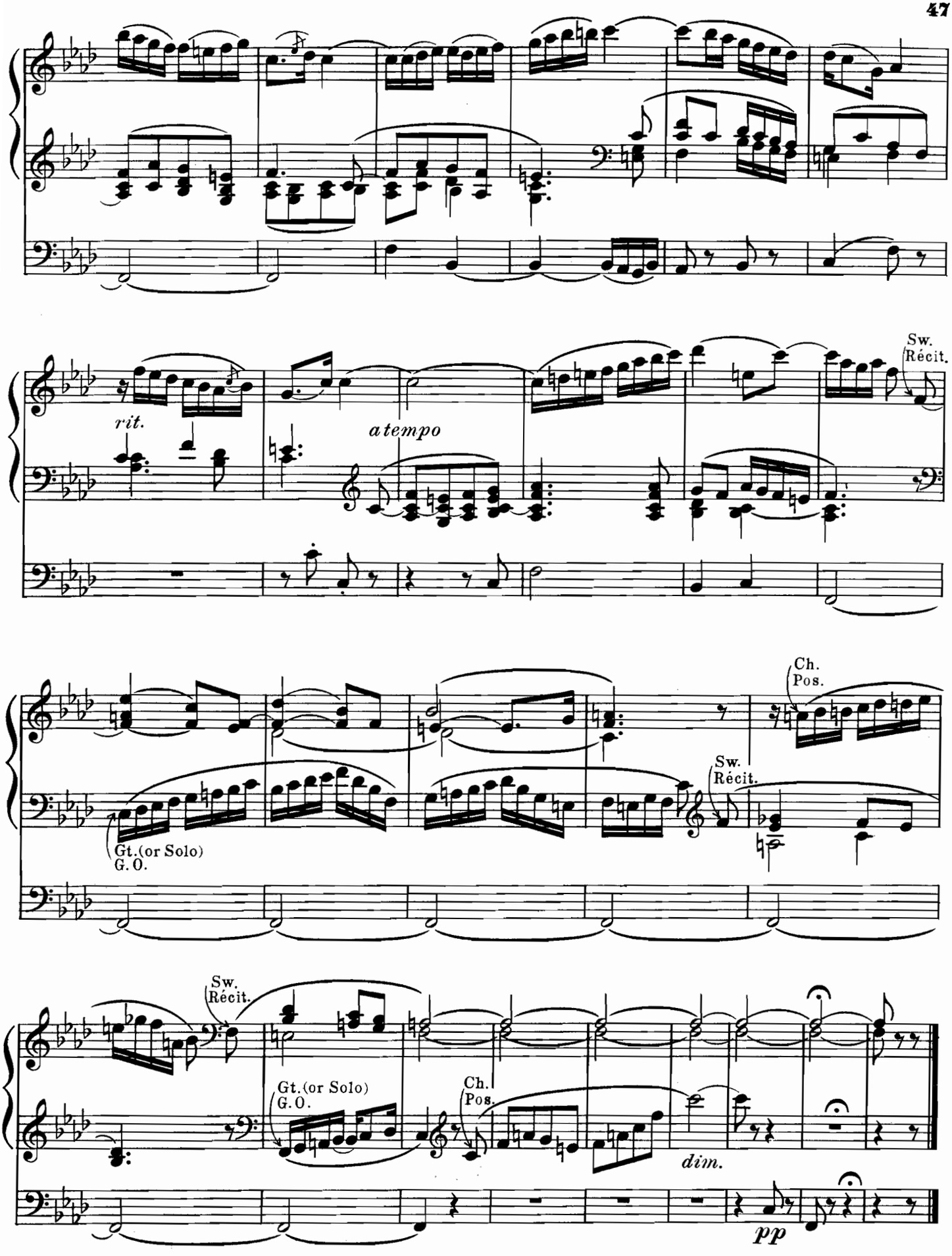
Edited by Joseph Bonnet

Alexandre Guilmant. Op. 60




Ch.
Pos.
p
Ch.
Pos.
pp
Sw.
Récit.
rit.
a tempo
Gt. or Solo
G.O.
p
rit.


atempo
mp
Ch. add Geigen principal
Pos. ajoutez Salicional
Gt. (with Ch. coupled)
G.O. (Pos. accouplé)
Gt. to Ped.
Tirasse du G.O.
Ch.
Pos.
off Gt. to Ped.
ôtez Tirasse
off Ch. to Gt.
ôtez l'accoup. du Pos.
au G.O.
off Geigen principal
ôtez le Salicional
Sw.
Récit.
pp


rit.
a tempo
Sw.
Récit.
Ch.
Pos.
Gt.(or Solo)
G.O.
Sw.
Récit.
Sw.
Récit.
Gt.(or Solo)
G.O.
Ch.
Pos.
dim.
pp

Offertory upon "O Filii"

Easter Song: "O Sons and Daughters of the Lord"

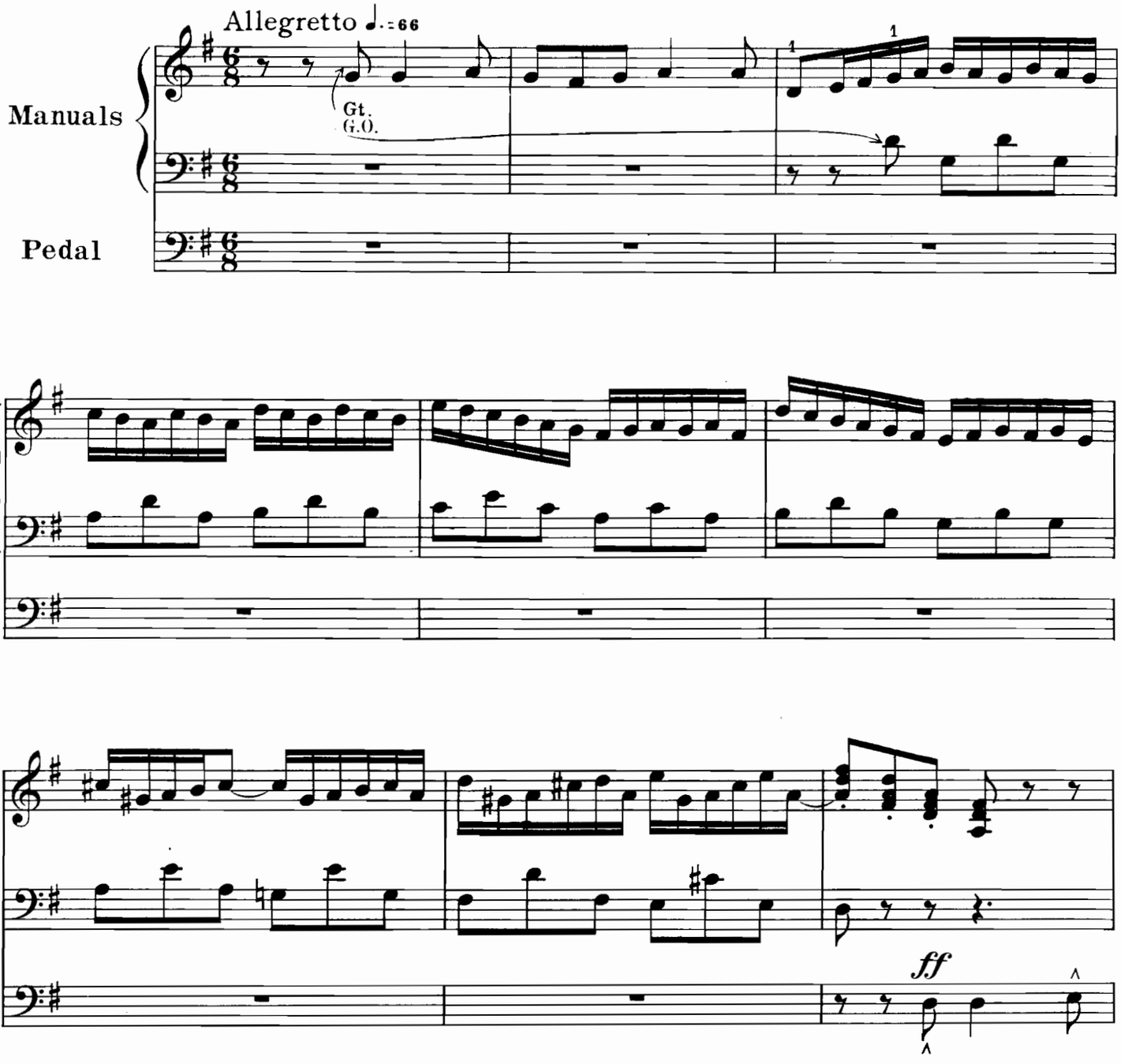
(Op. 49. No. 2)

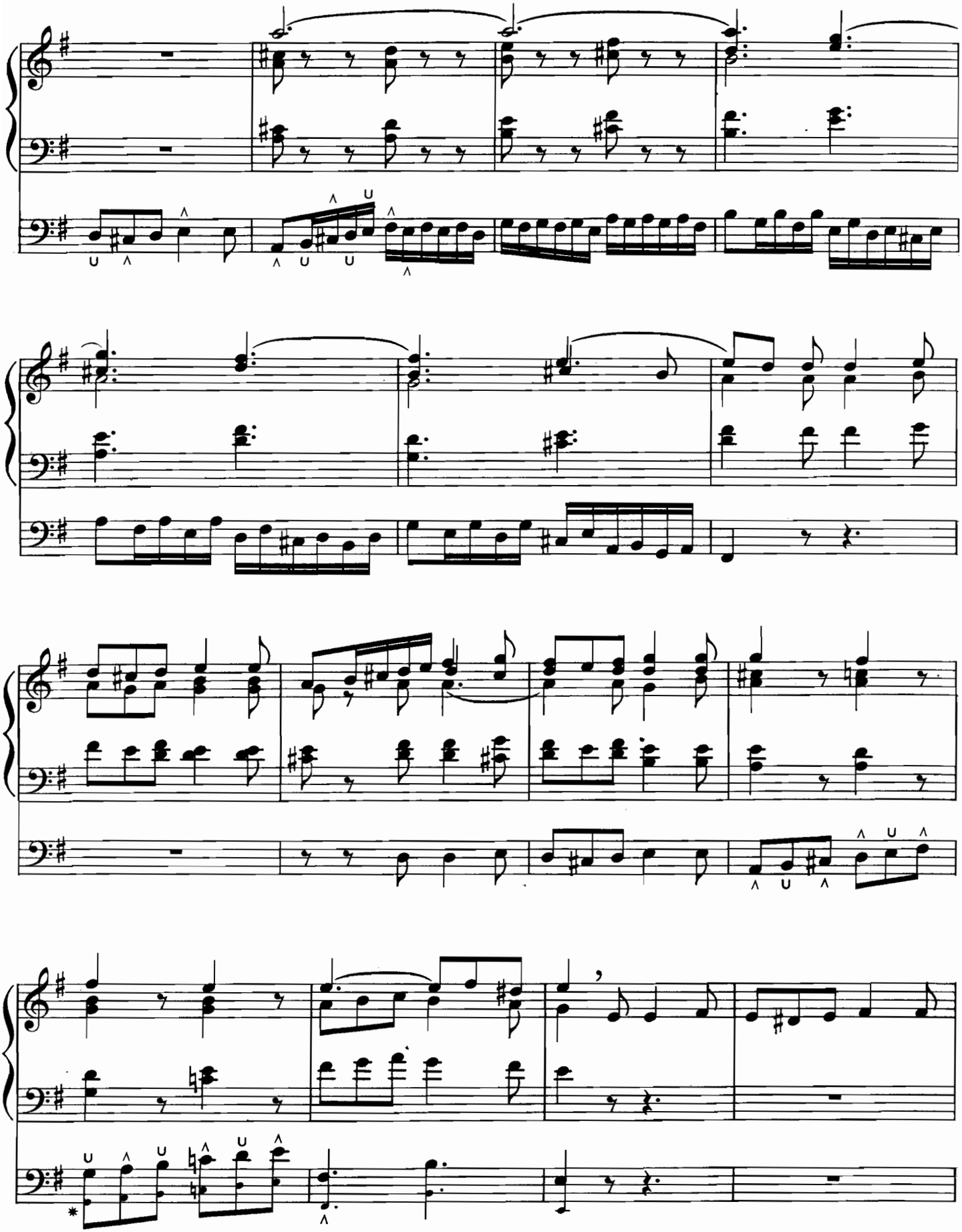
Swell: Full
Great: *ff* full *mf* 16′ & 8′ Sw. & Ch. to Gt.
Choir: 8′ & 4′
Pedal: *ff* full *p* 16′ & 8′ Sw. & Gt. to Ped.

Récit. : Tous les jeux
Positif : *f* Grand Chœur, *p* Fonds 8 et 4
G. O. : *ff* Grand Chœur *mf* Fonds 16 et 8
Récit. et Pos. accouplés au G.O.
Pédale: *ff* Anches *mf* Fonds 16 et 8
Tirasses G. P. R.

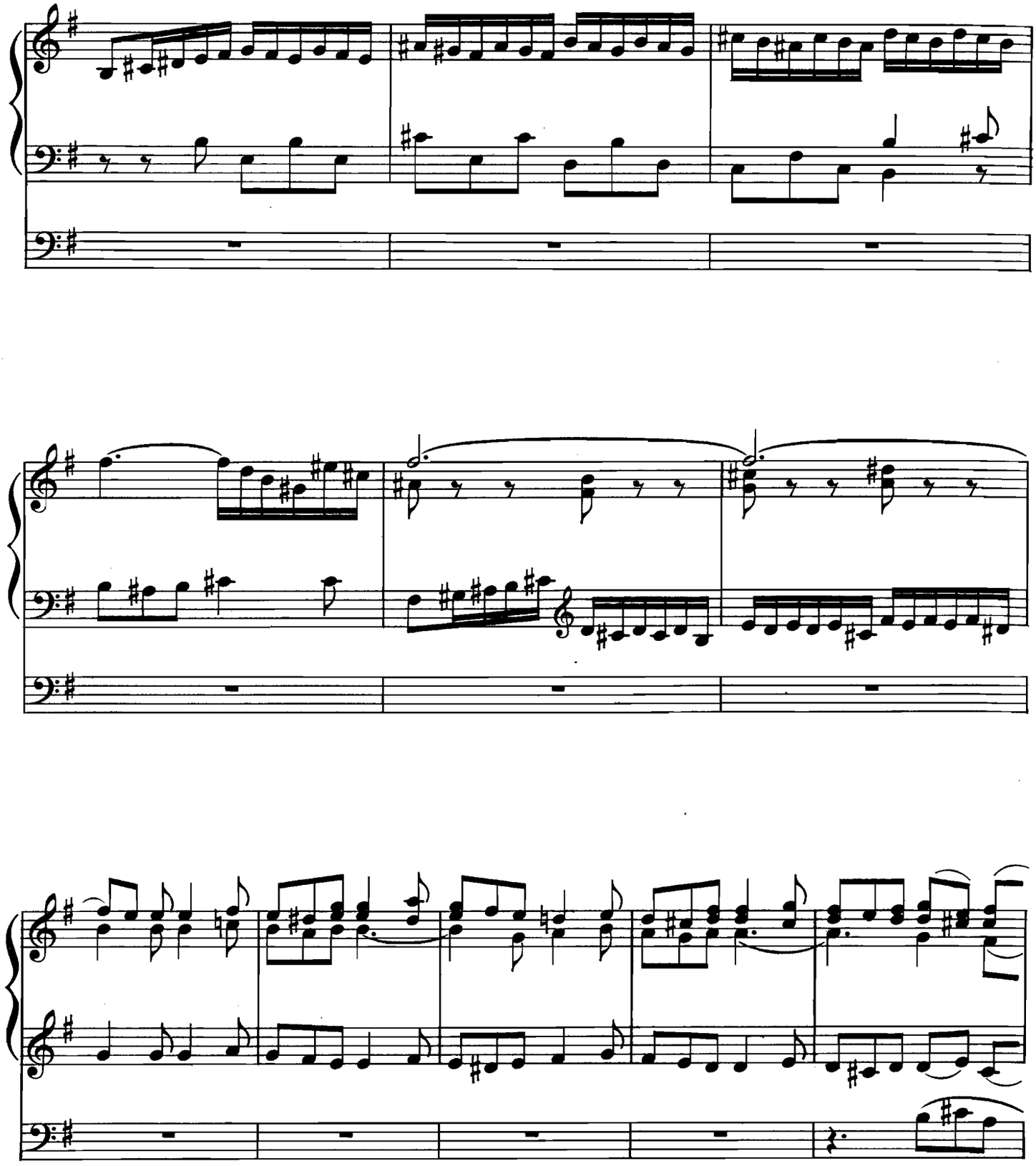
Edited by Joseph Bonnet

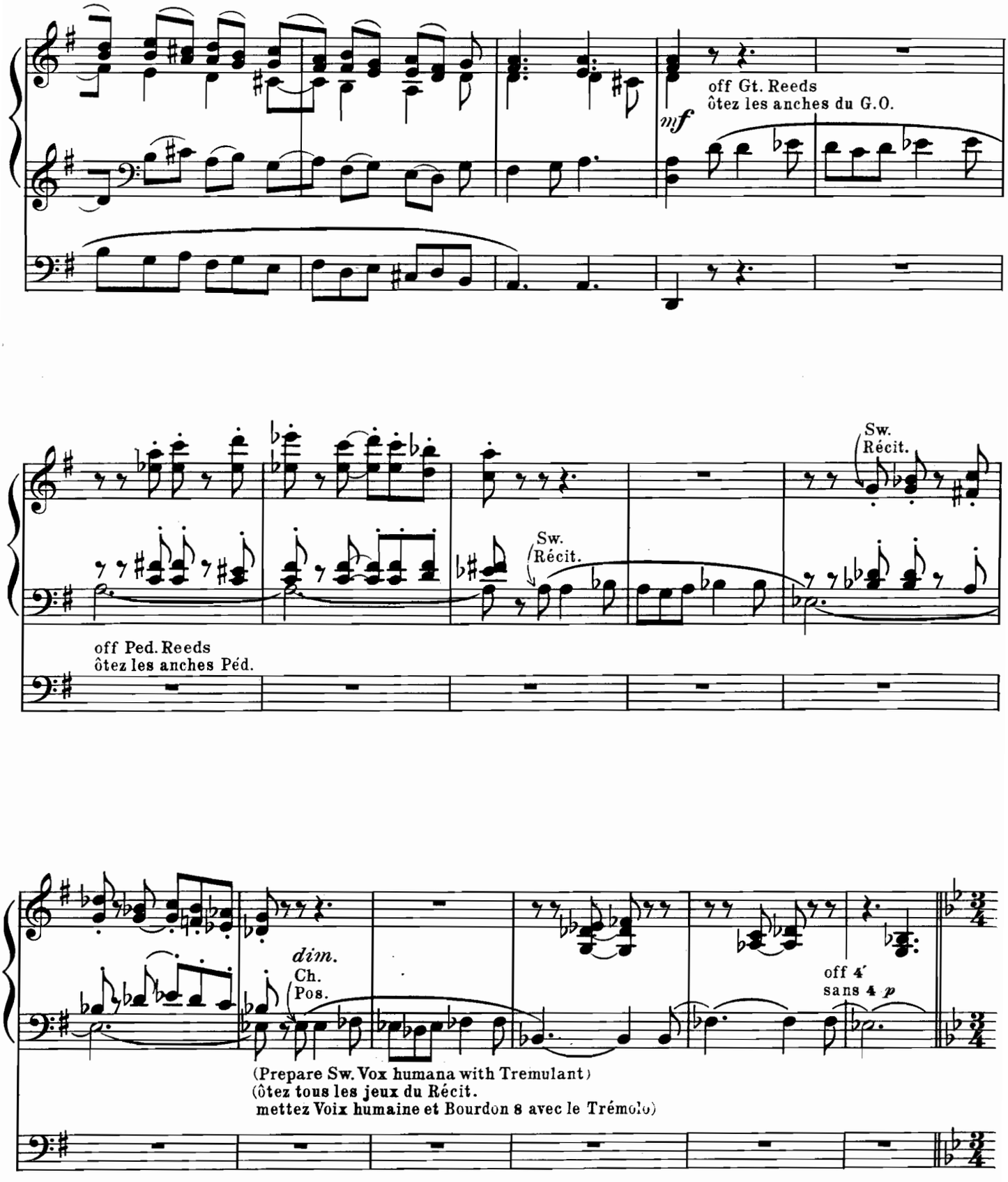
Alexandre Guilmant



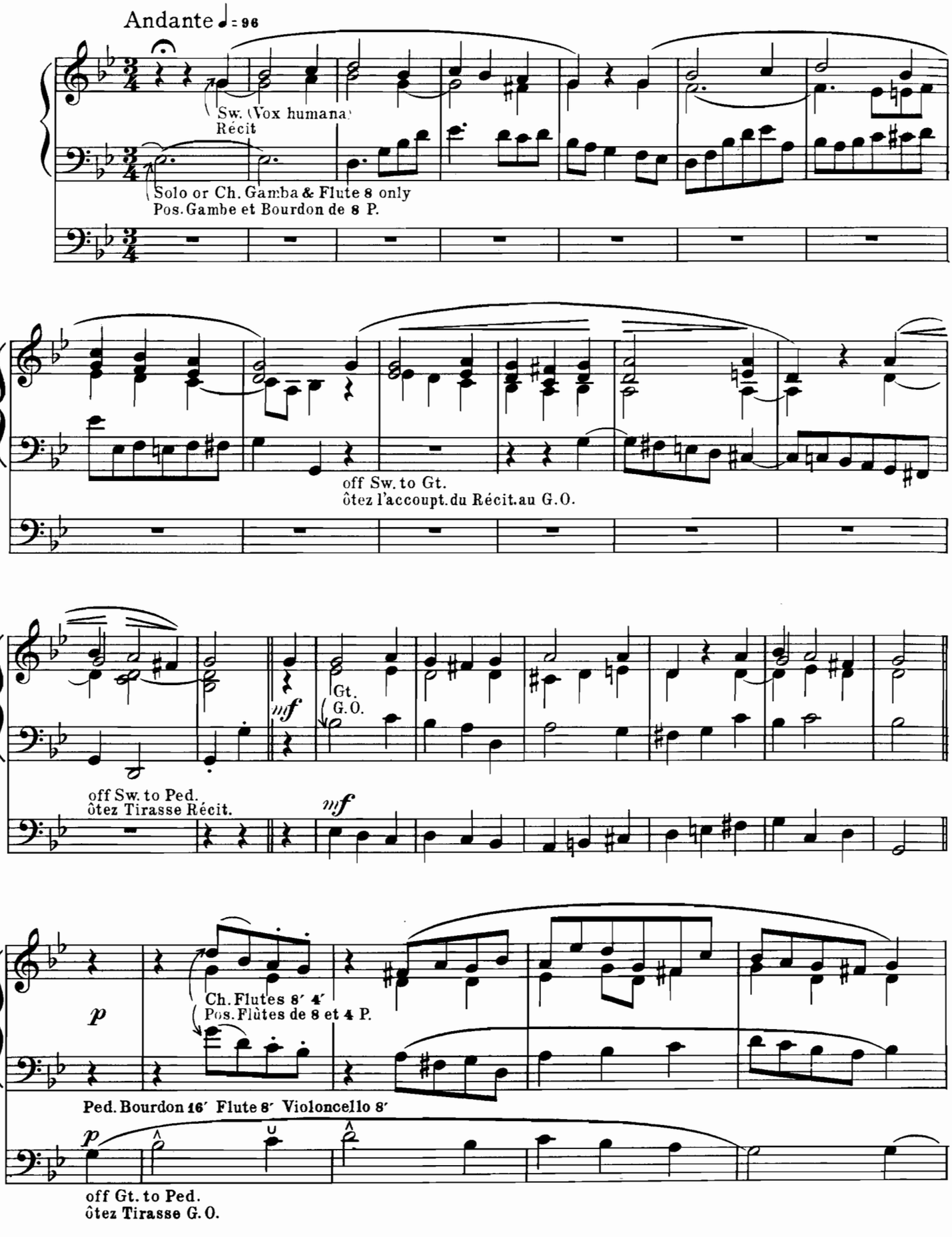


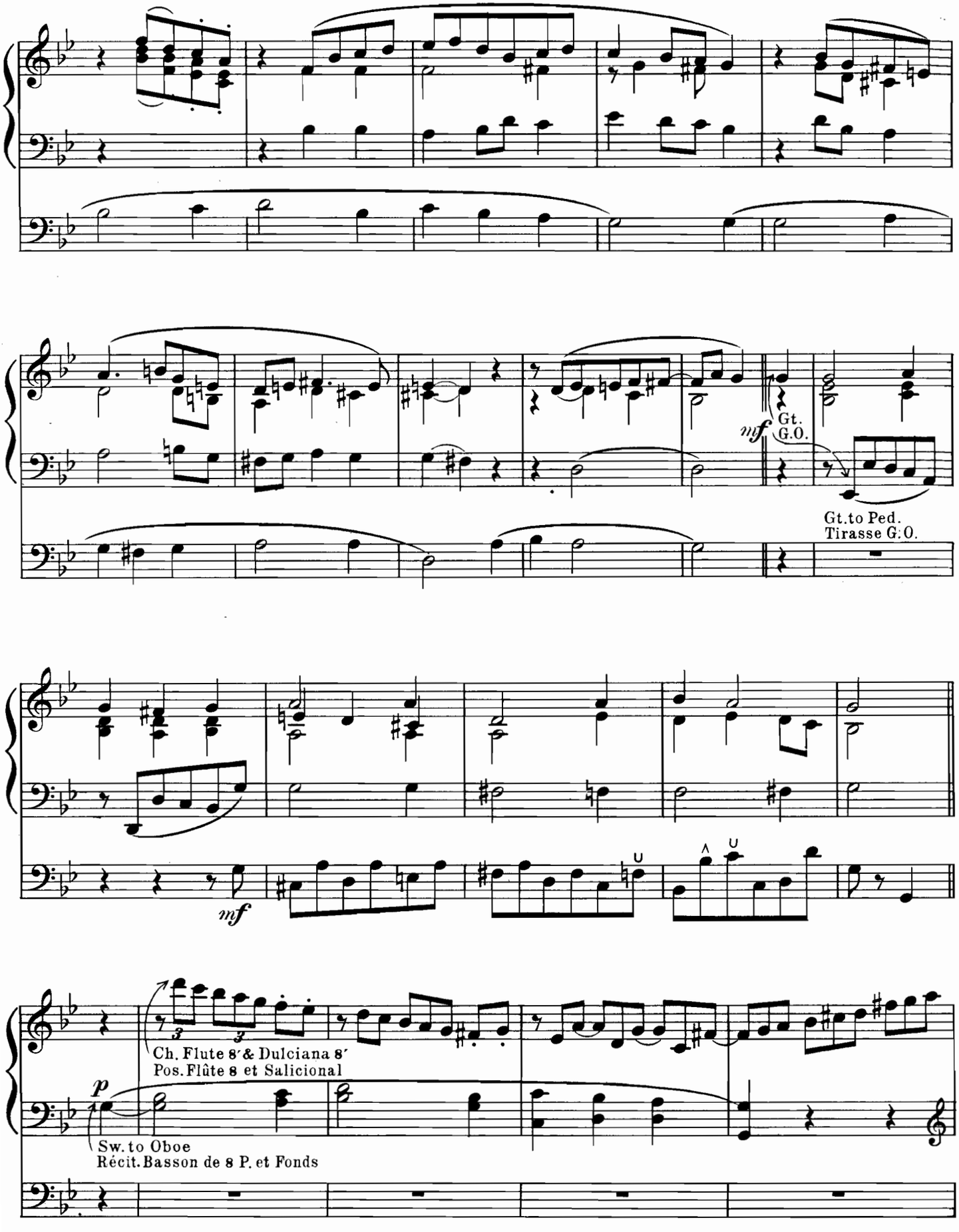
*)These small notes should be played only upon Pedals which do not go above D.
*)Ces petites notes ne doivent servir que pour les pédaliers ne montant que jusqu'au Ré.

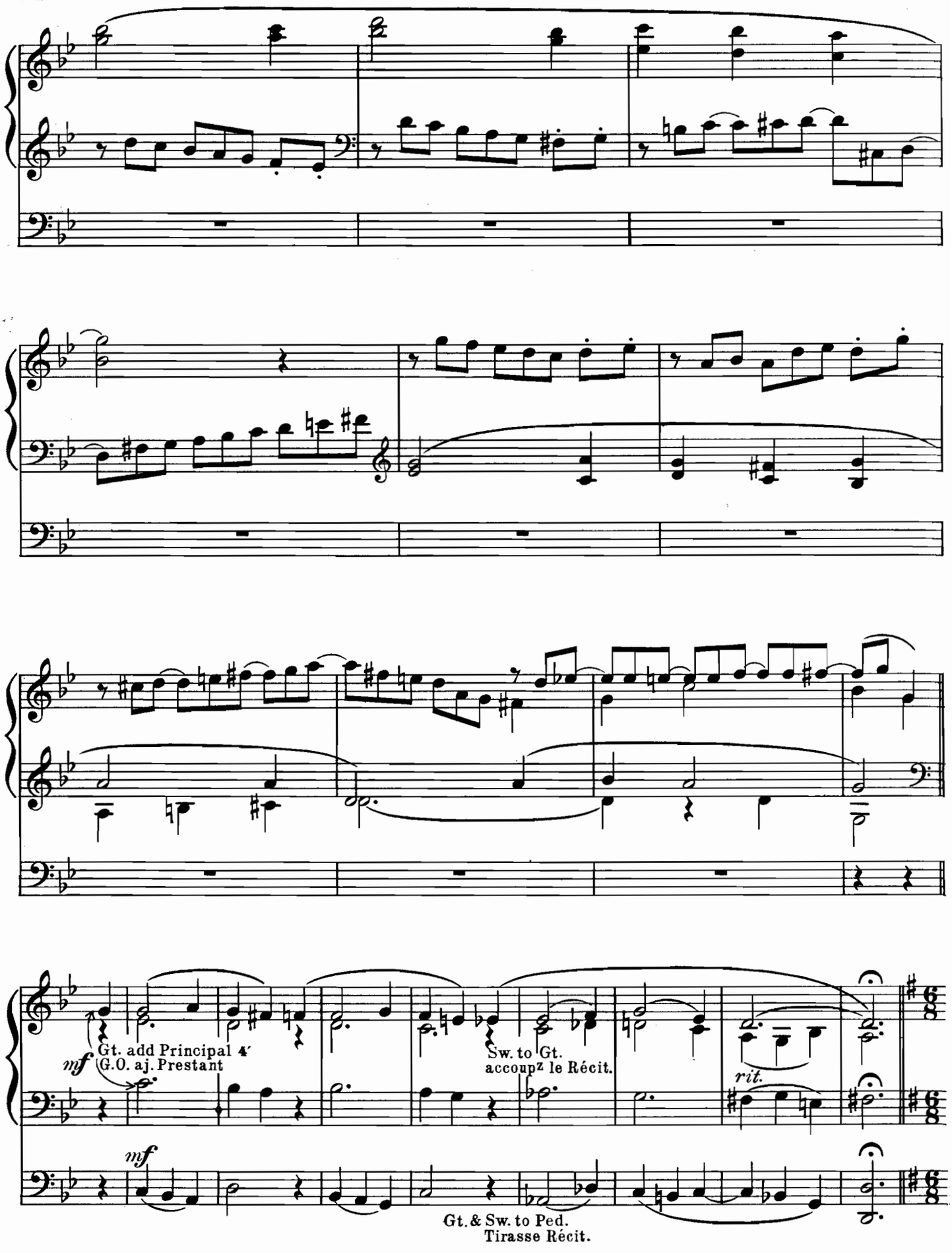


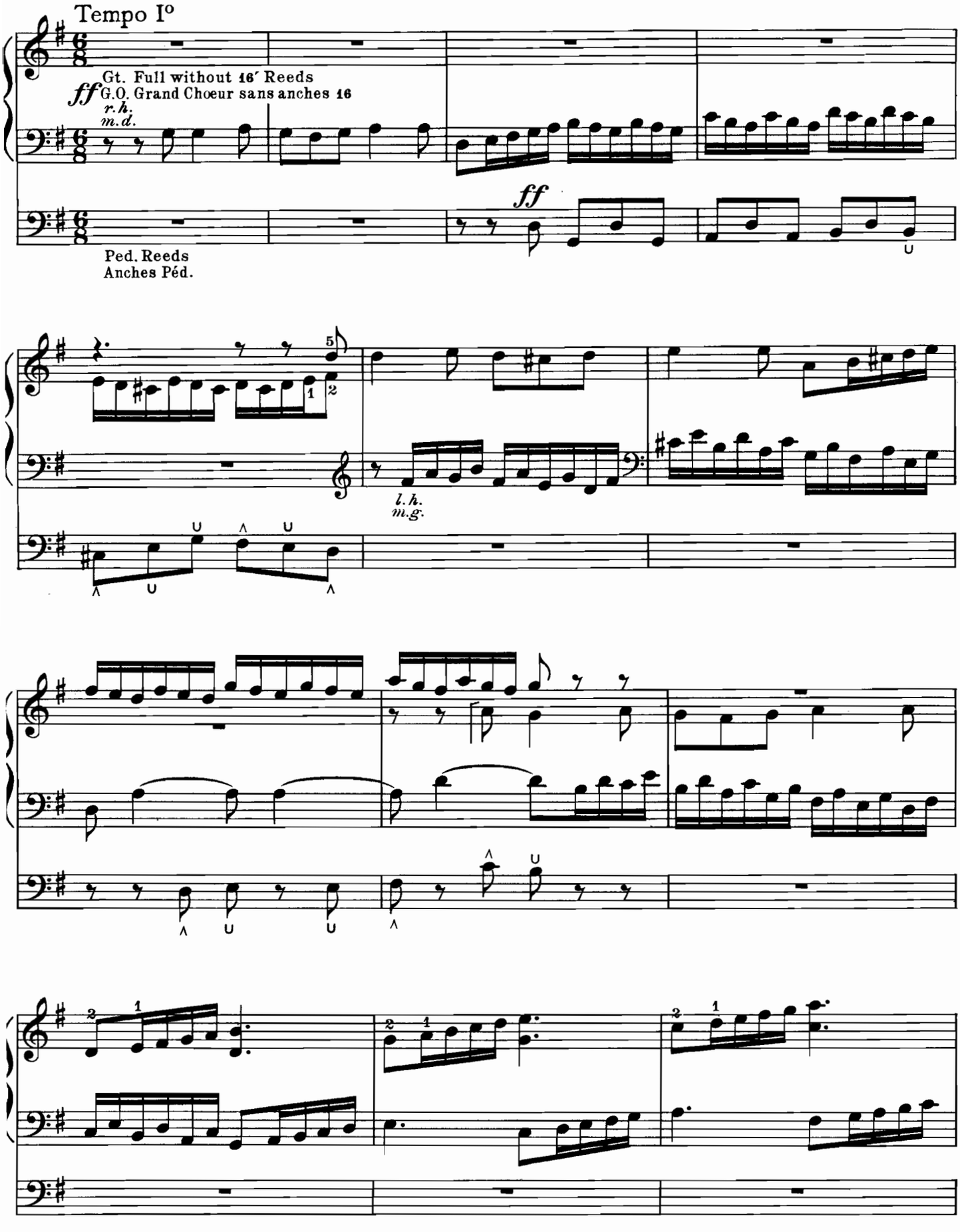

off Gt. Reeds
ôtez les anches du G.O.
mf
Sw.
Récit.
Sw.
Récit.
off Ped. Reeds
ôtez les anches Péd.
dim.
Ch.
Pos.
off 4′
sans 4 p
(Prepare Sw. Vox humana with Tremulant)
(ôtez tous les jeux du Récit.
mettez Voix humaine et Bourdon 8 avec le Trémolo)

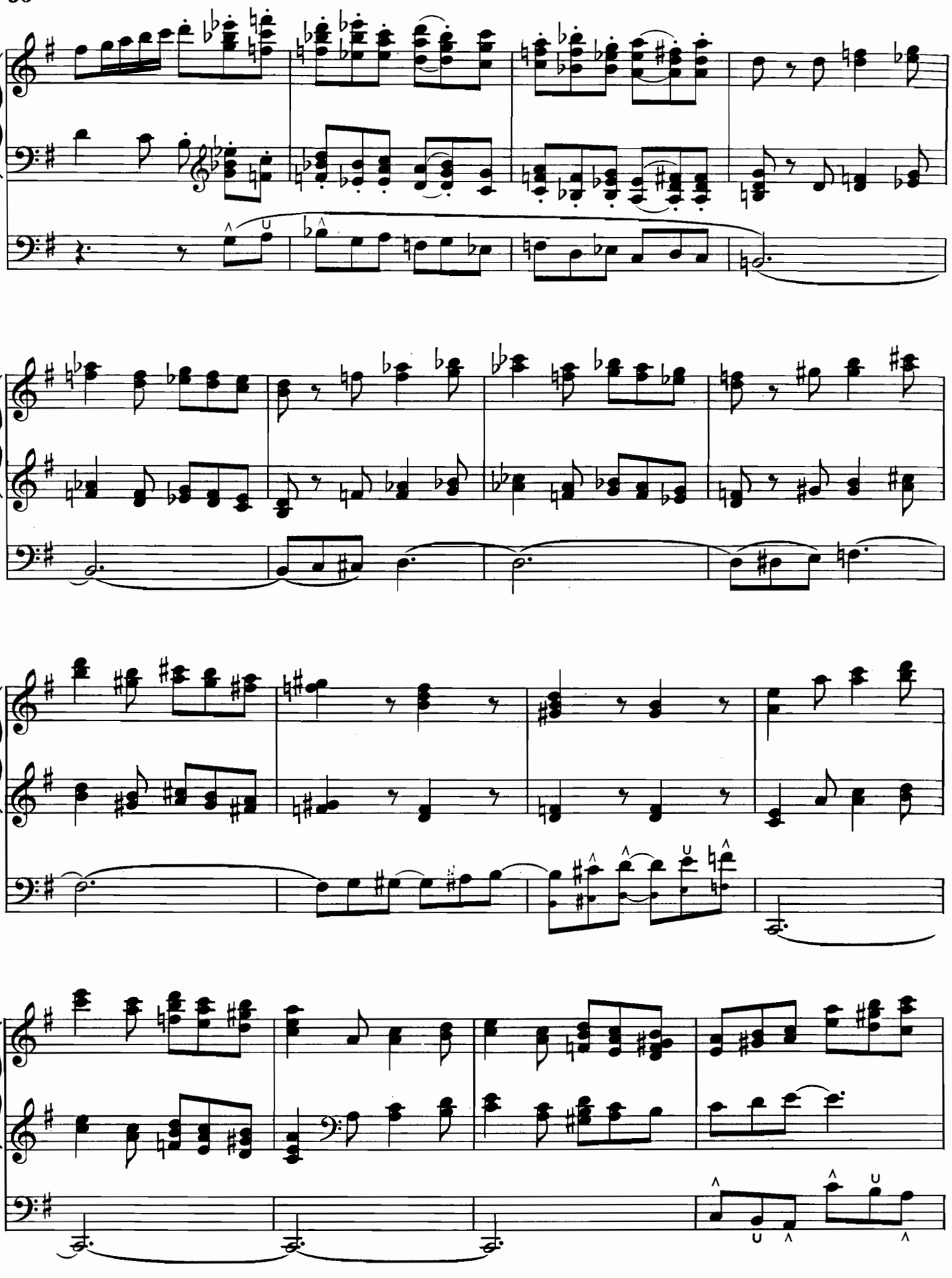
O Filii

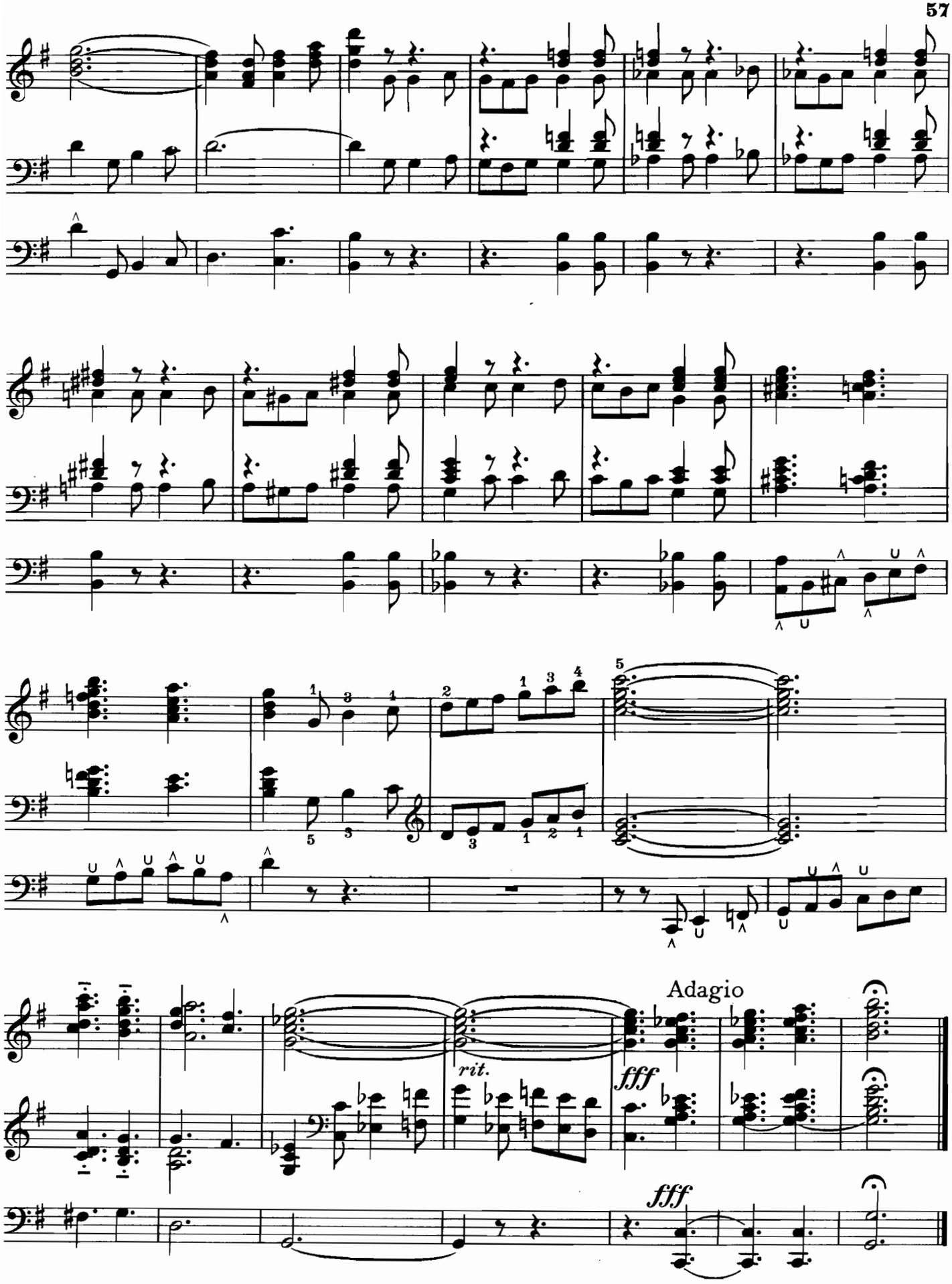

Andante ♩= 96
Sw. (Vox humana)
Récit
Solo or Ch. Gamba & Flute 8 only
Pos. Gambe et Bourdon de 8 P.
off Sw. to Gt.
ôtez l'accoupt. du Récit. au G.O.
mf
Gt.
G.O.
off Sw. to Ped.
ôtez Tirasse Récit.
mf
p
Ch. Flutes 8′ 4′
Pos. Flûtes de 8 et 4 P.
Ped. Bourdon 16′ Flute 8′ Violoncello 8′
p
off Gt. to Ped.
ôtez Tirasse G.O.


mf
Gt.
G.O.
Gt.to Ped.
Tirasse G.O.
mf
Ch. Flute 8′ & Dulciana 8′
Pos. Flûte 8 et Salicional
p
Sw. to Oboe
Récit. Basson de 8 P. et Fonds


mf
Gt. add Principal 4′
G.O. aj. Prestant
Sw. to Gt.
accoupz le Récit.
rit.
mf
Gt. & Sw. to Ped.
Tirasse Récit.


Tempo Iº
Gt. Full without 16′ Reeds
ff G.O. Grand Chœur sans anches 16
r.h.
m.d.
ff
Ped. Reeds
Anches Péd.
l.h.
m.g.




Adagio
rit.
fff
fff

Marche des Rogations

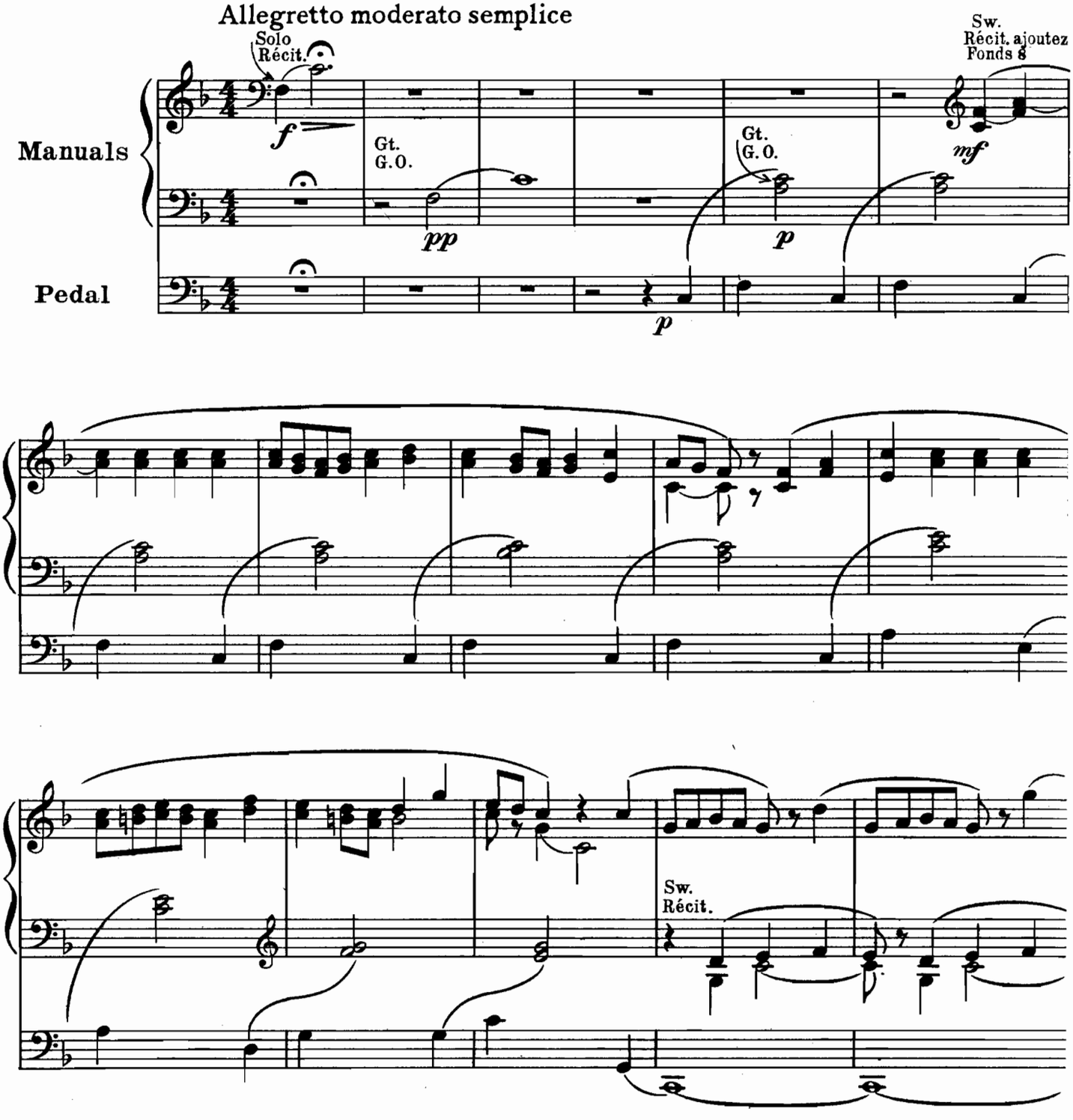
Solo : Orchestral Oboe 8′
Swell : Flute 8′, Gedeckt 8′ Solo to Sw.
Great : French Horn (or Gedeckt 8′)
Choir : Flutes 8′ & 4′
Pedal : Soft 16′ & 8′

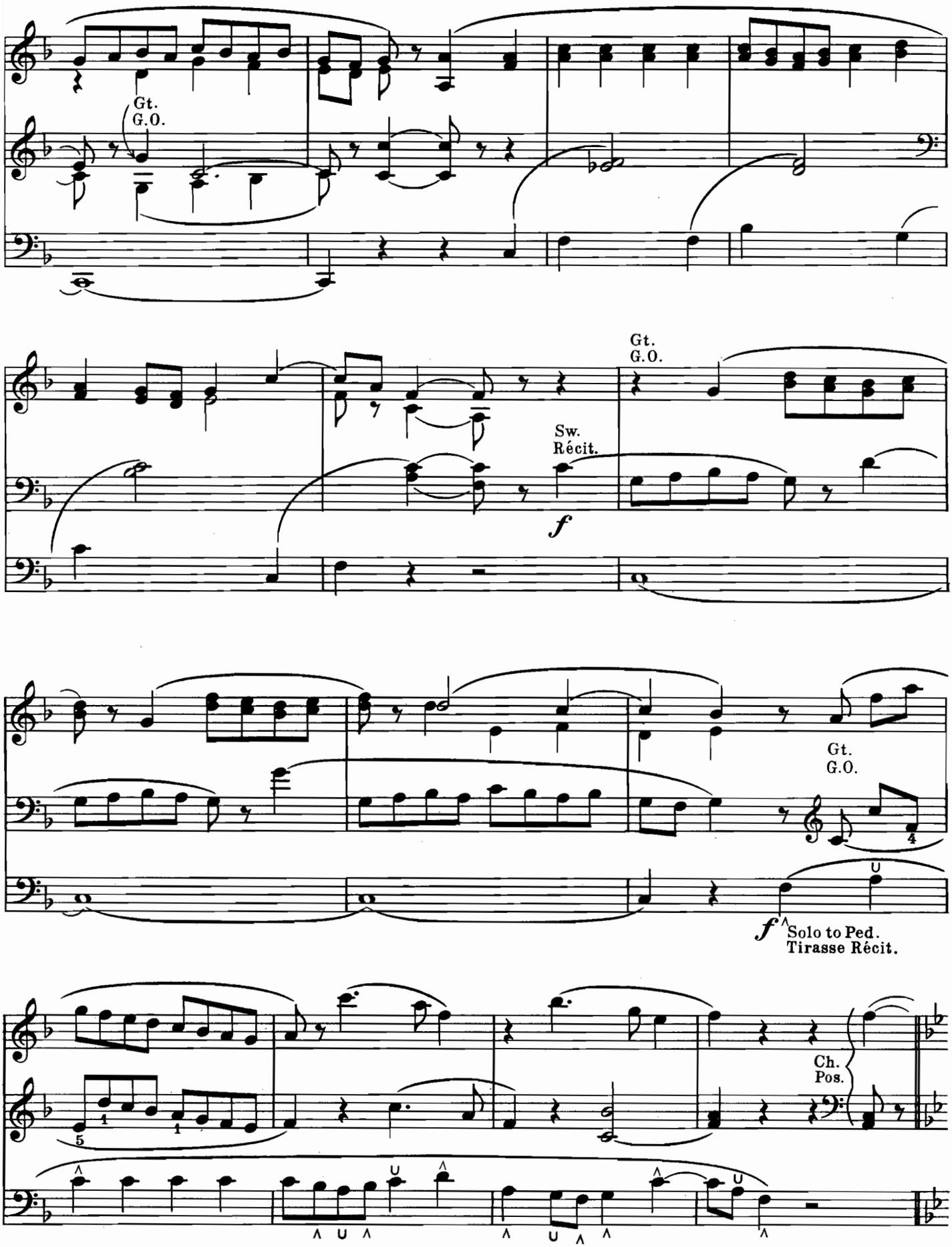
Récit. : Hautbois seul
Positif: Bourdon 8 Flûtes 8 et 4
G. O. : Bourdon 8
Pédale: Soubasse 16 Bourdon 8
Claviers séparés

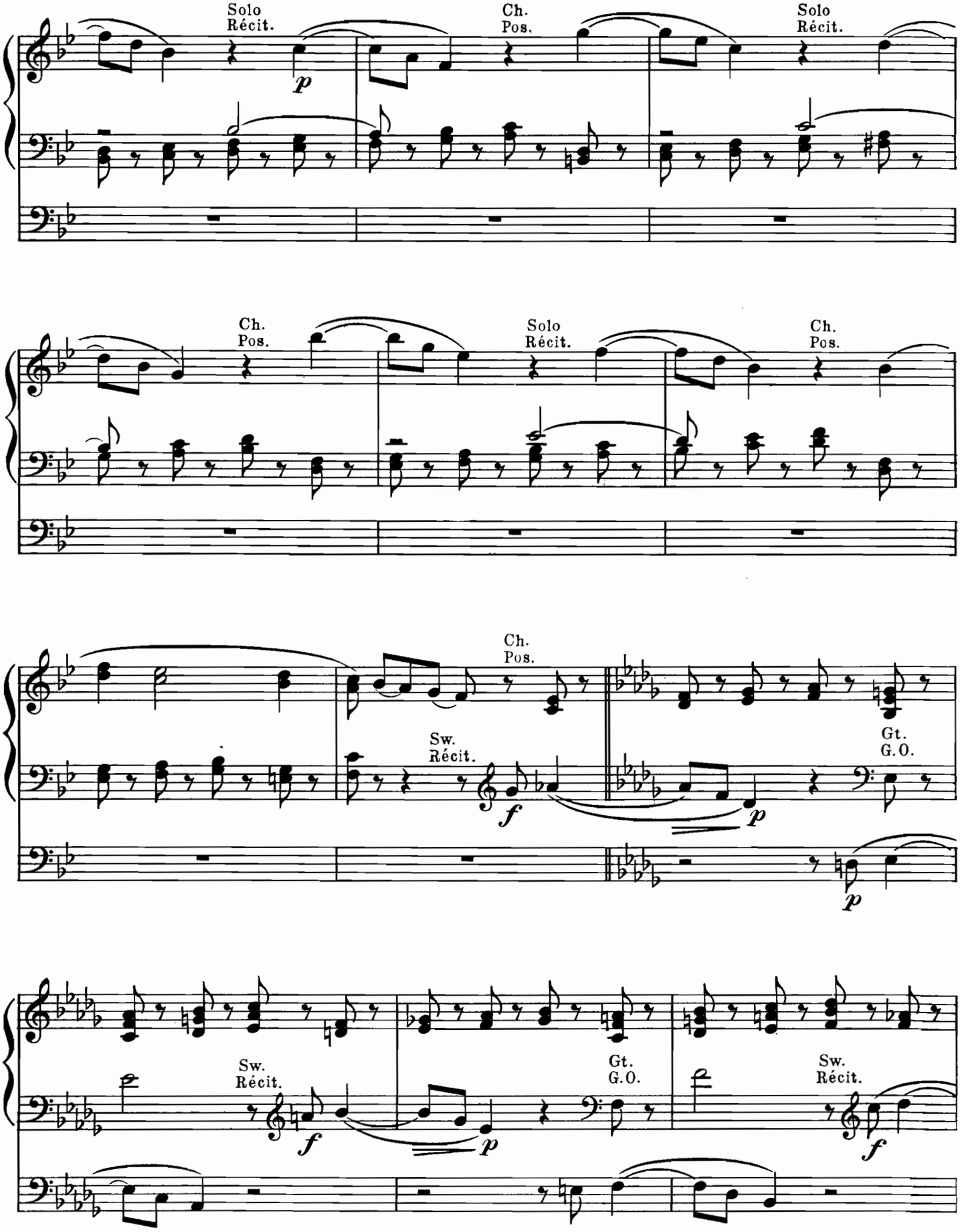
Edited by Joseph Bonnet

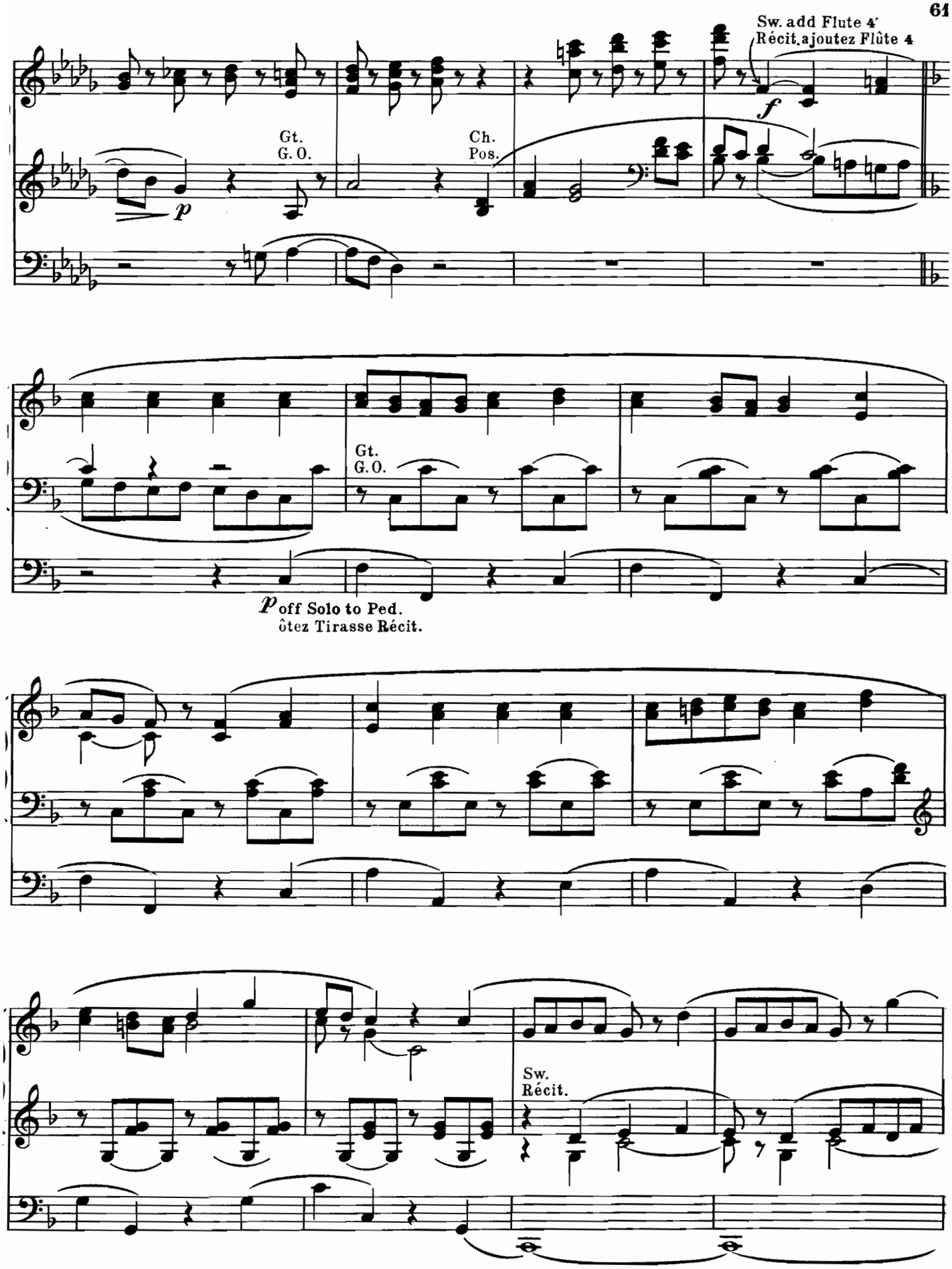
Eugène Gigout

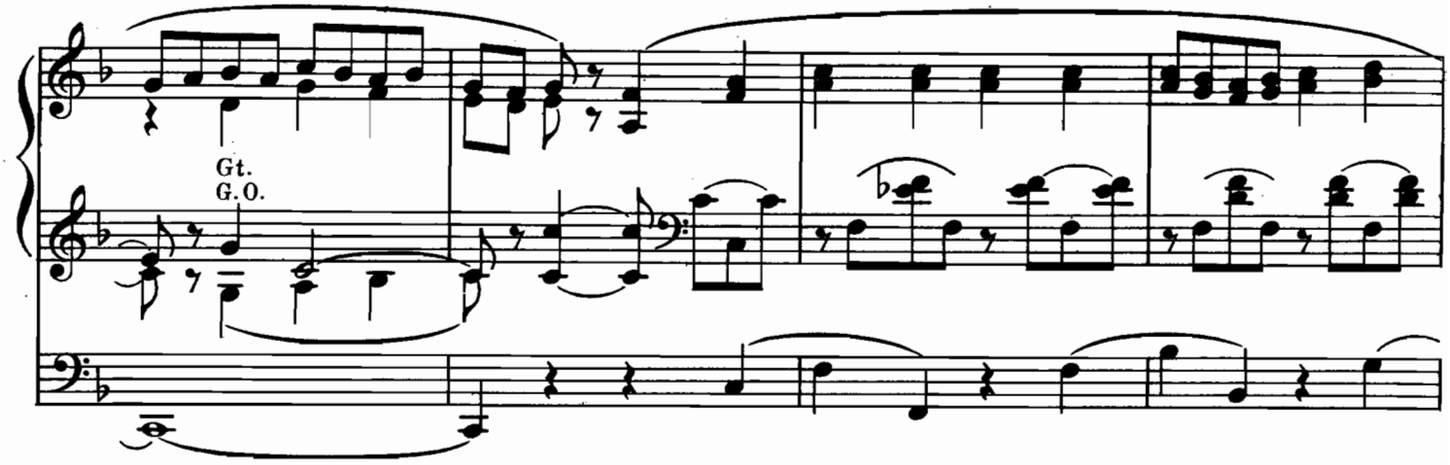
Allegretto moderato semplice

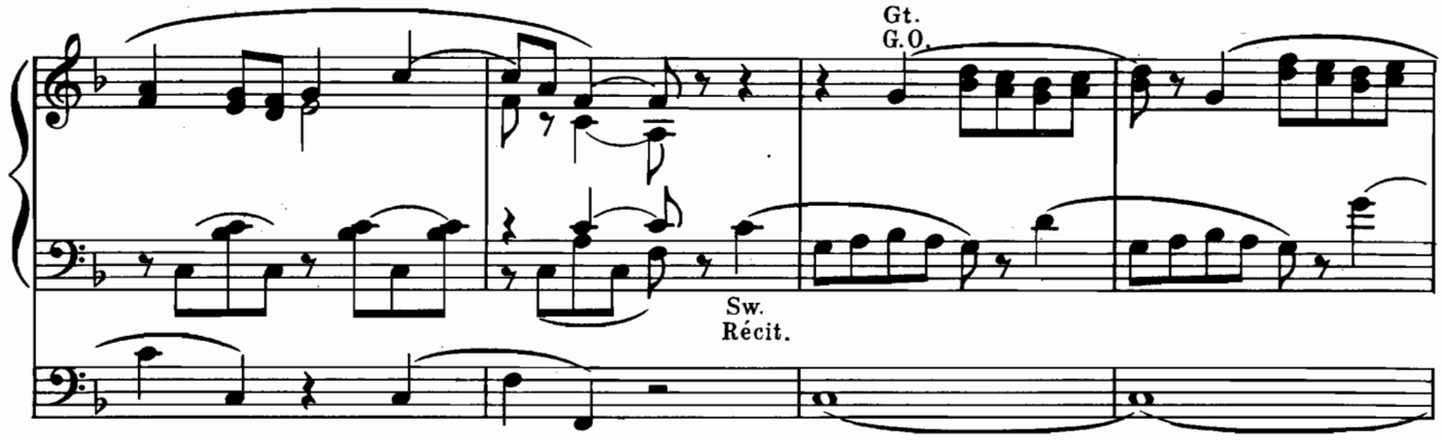


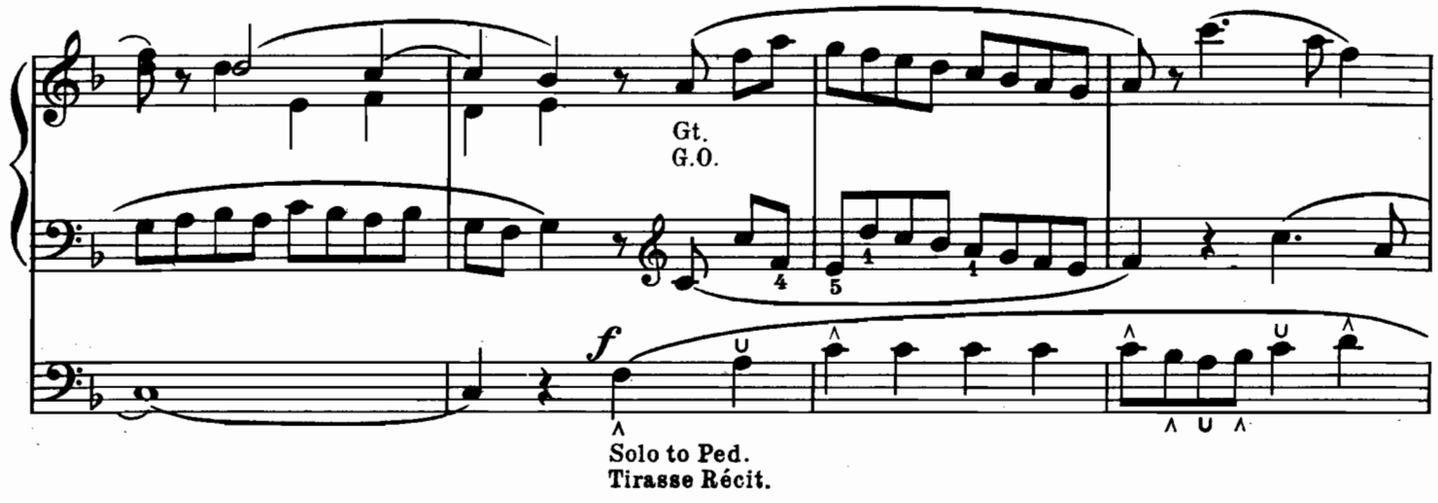

Gt.
G.O.
Sw.
Récit.
f
Gt.
G.O.
Gt.
G.O.
f
Solo to Ped.
Tirasse Récit.
Ch.
Pos.

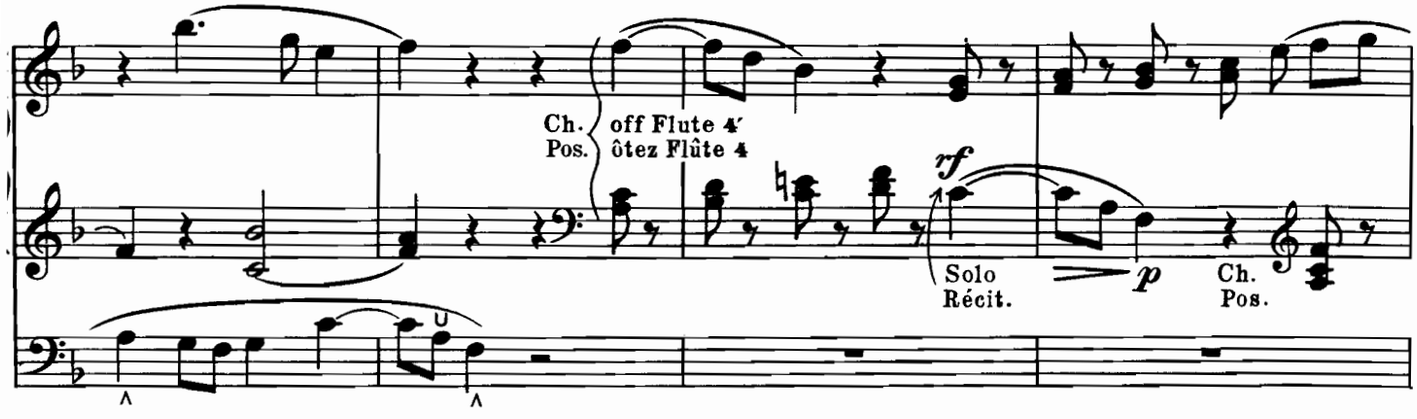

Solo
Récit.
Ch.
Pos.
Solo
Récit.
p
Ch.
Pos.
Solo
Récit.
Ch.
Pos.
Ch.
Pos.
Sw.
Récit.
f
Gt.
G.O.
p
p
Sw.
Récit.
f
Gt.
G.O.
p
Sw.
Récit.
f

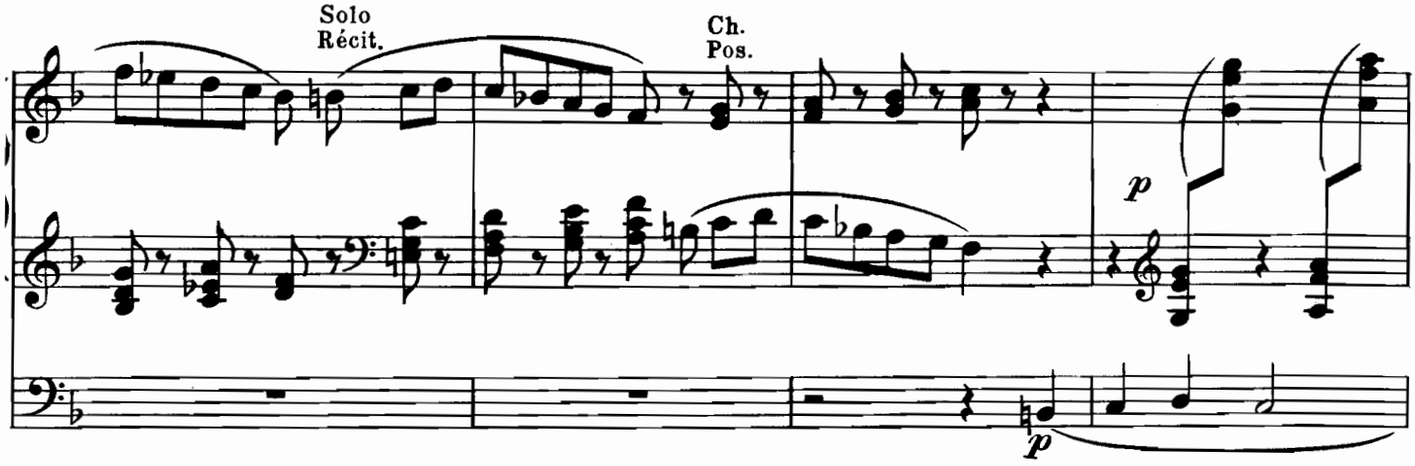

Sw. add Flute 4′
Récit. ajoutez Flûte 4
Gt.
G. O.
Ch.
Pos.
Gt.
G. O.
off Solo to Ped.
ôtez Tirasse Récit.
Sw.
Récit.

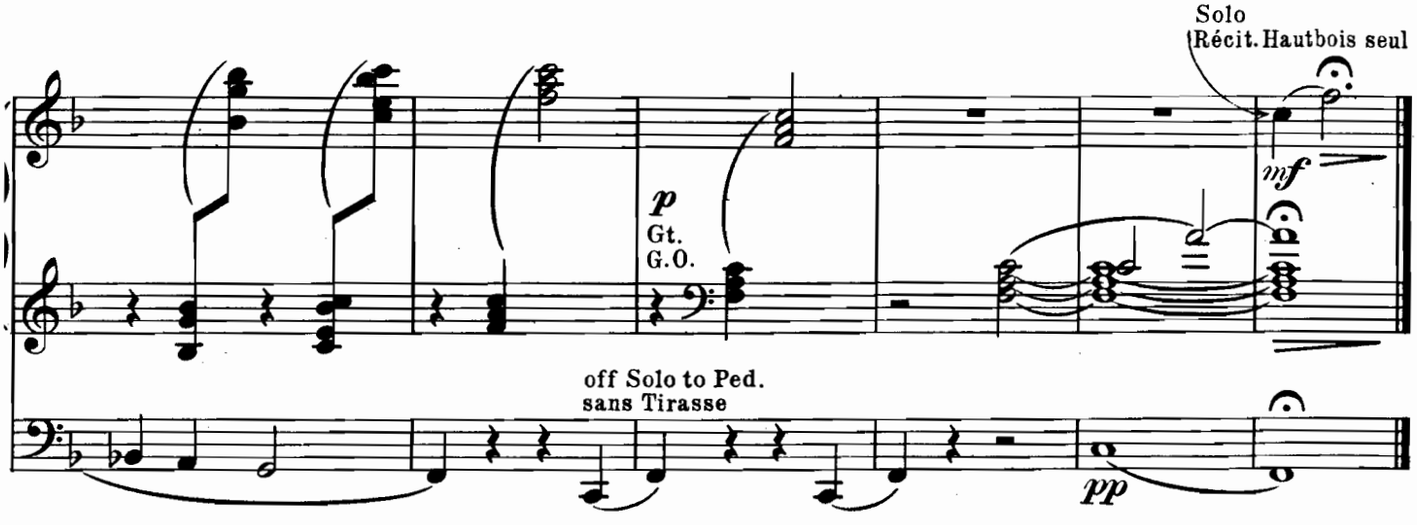

Gt.
G.O.


Gt.
G.O.
Sw.
Récit.


Gt.
G.O.
f
Solo to Ped.
Tirasse Récit.


Ch.
Pos.
off Flute 4′
ôtez Flûte 4
rf
Solo
Récit.
p
Ch.
Pos.


Solo
Récit.
Ch.
Pos.
p
p


Solo
Récit. Hautbois seul
mf
p
Gt.
G.O.
off Solo to Ped.
sans Tirasse
pp

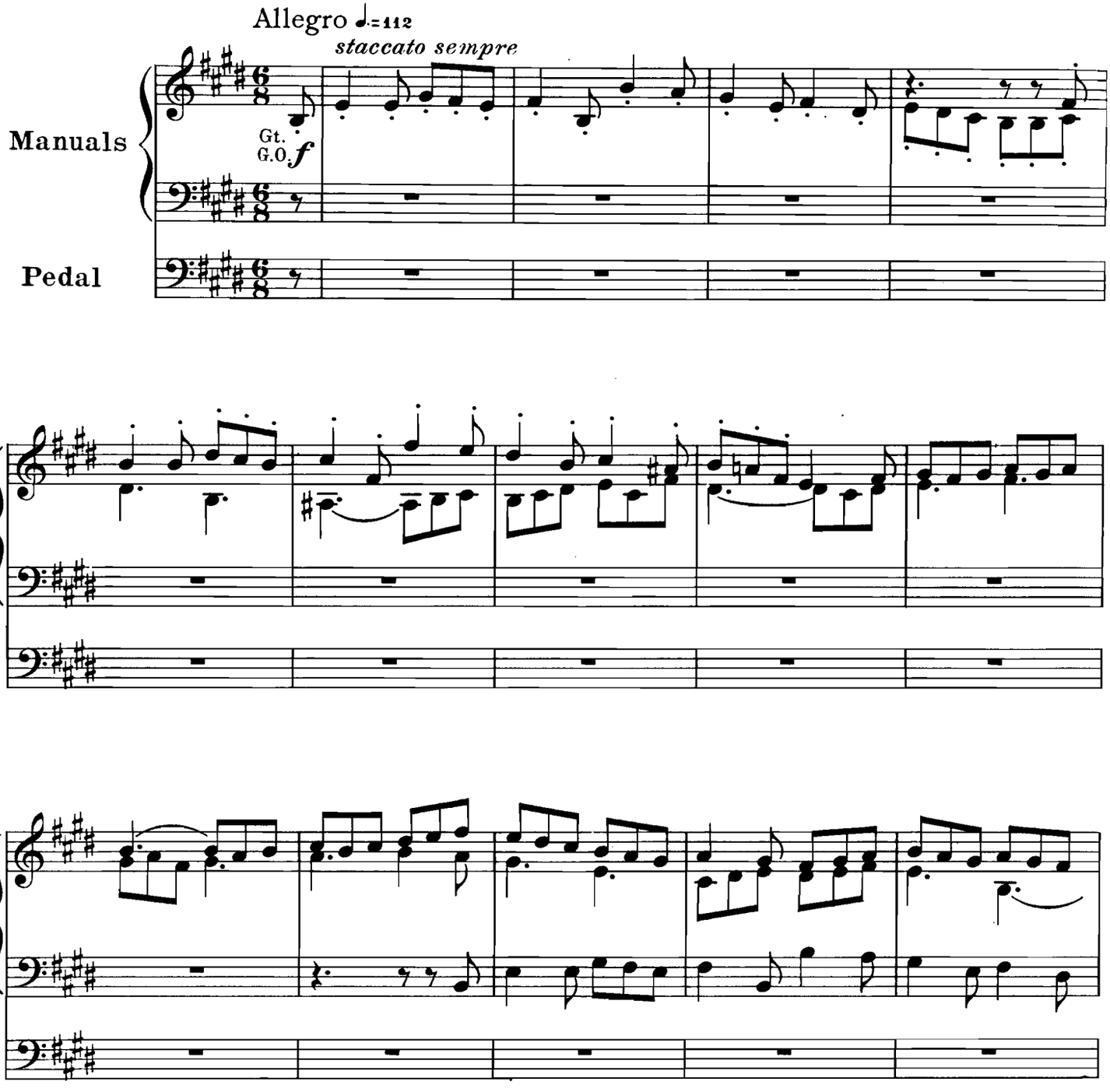
Scherzo

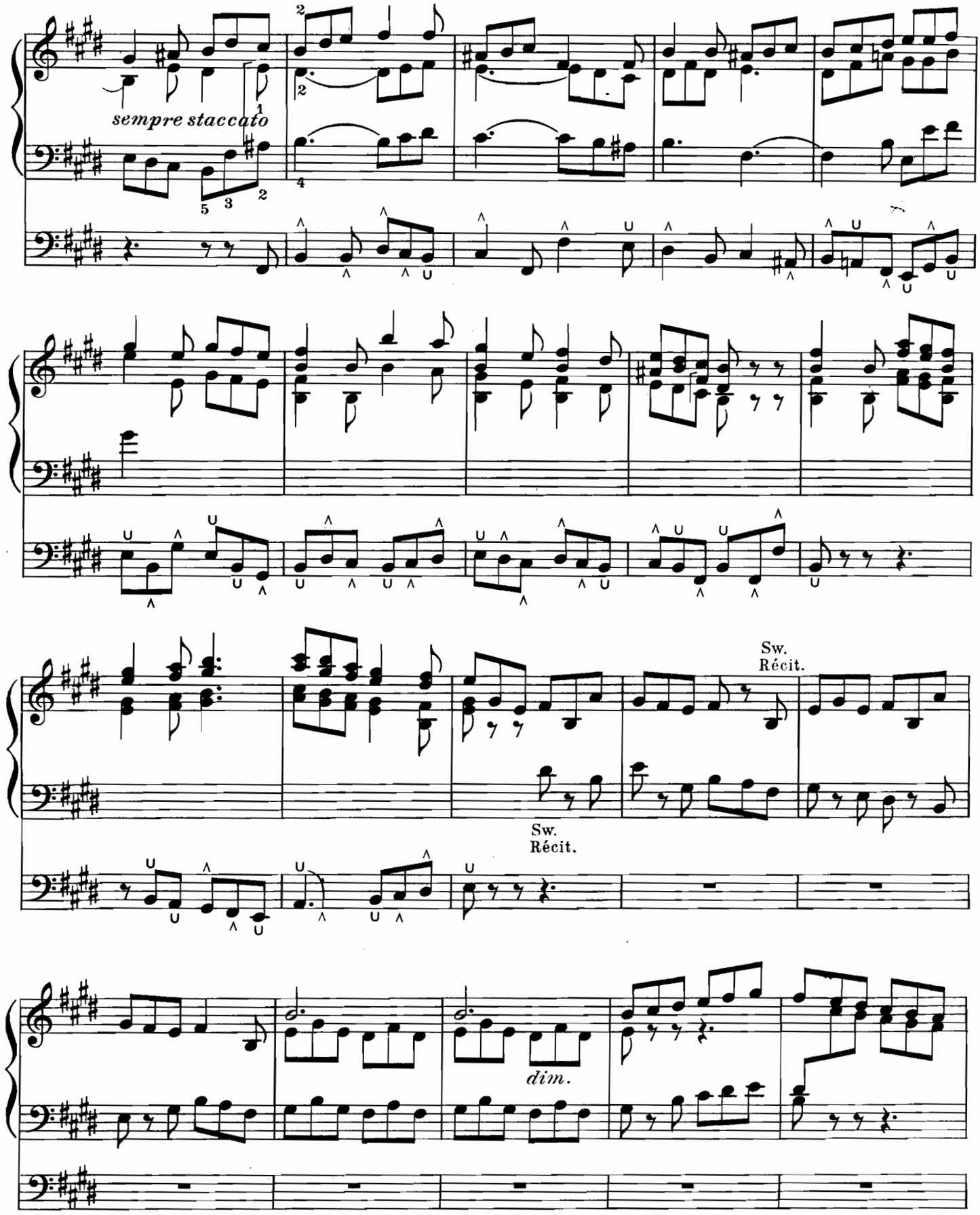
Manuals coupled: Reeds 8′ & 4′
Pedal: Reeds 8′ & 4′ foundation stops 16′, 8′, 4′

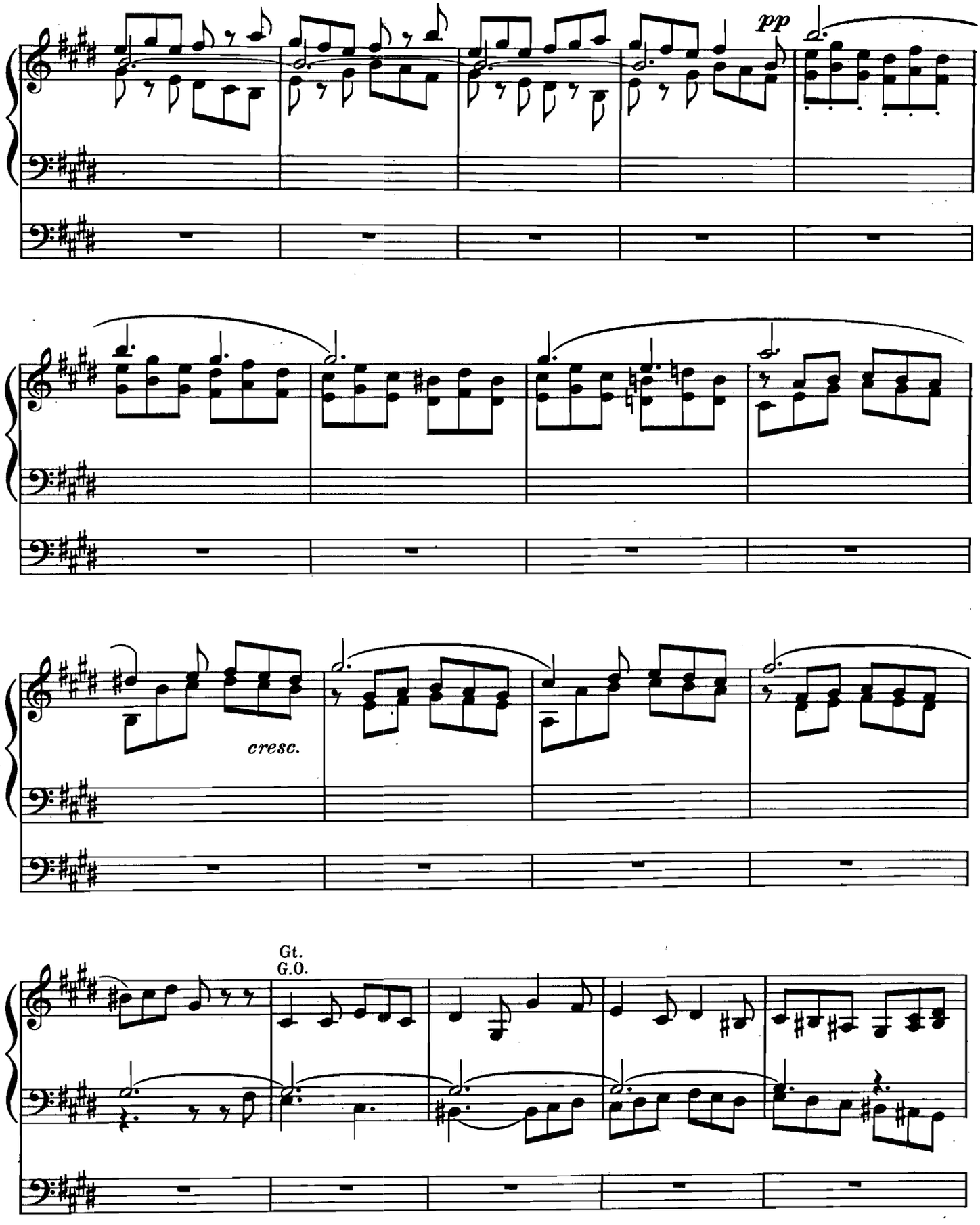
Claviers réunis: Anches de 8 et 4
Pédale: Anches 8 et 4 Fonds 16, 8, 4

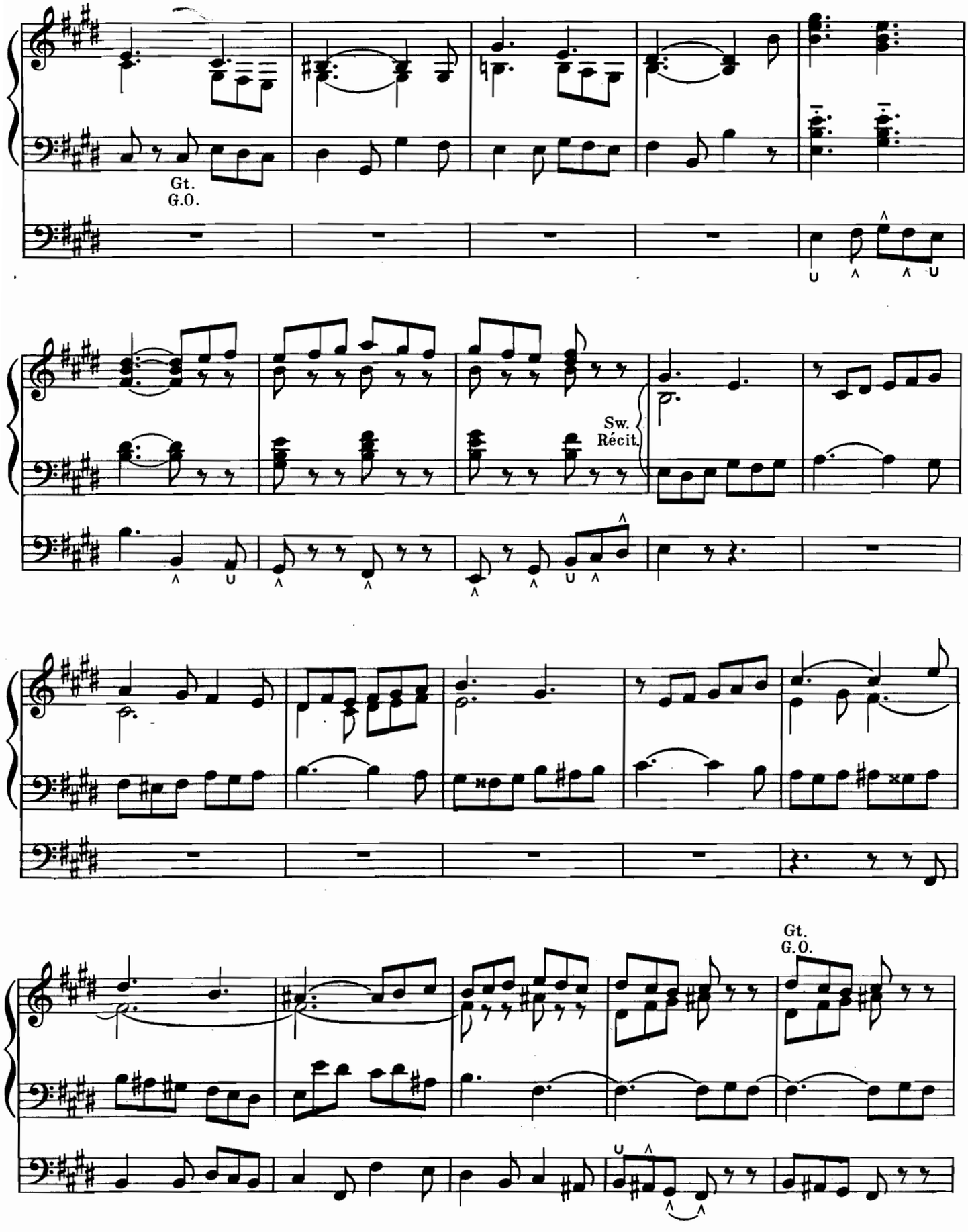
Edited by Joseph Bonnet

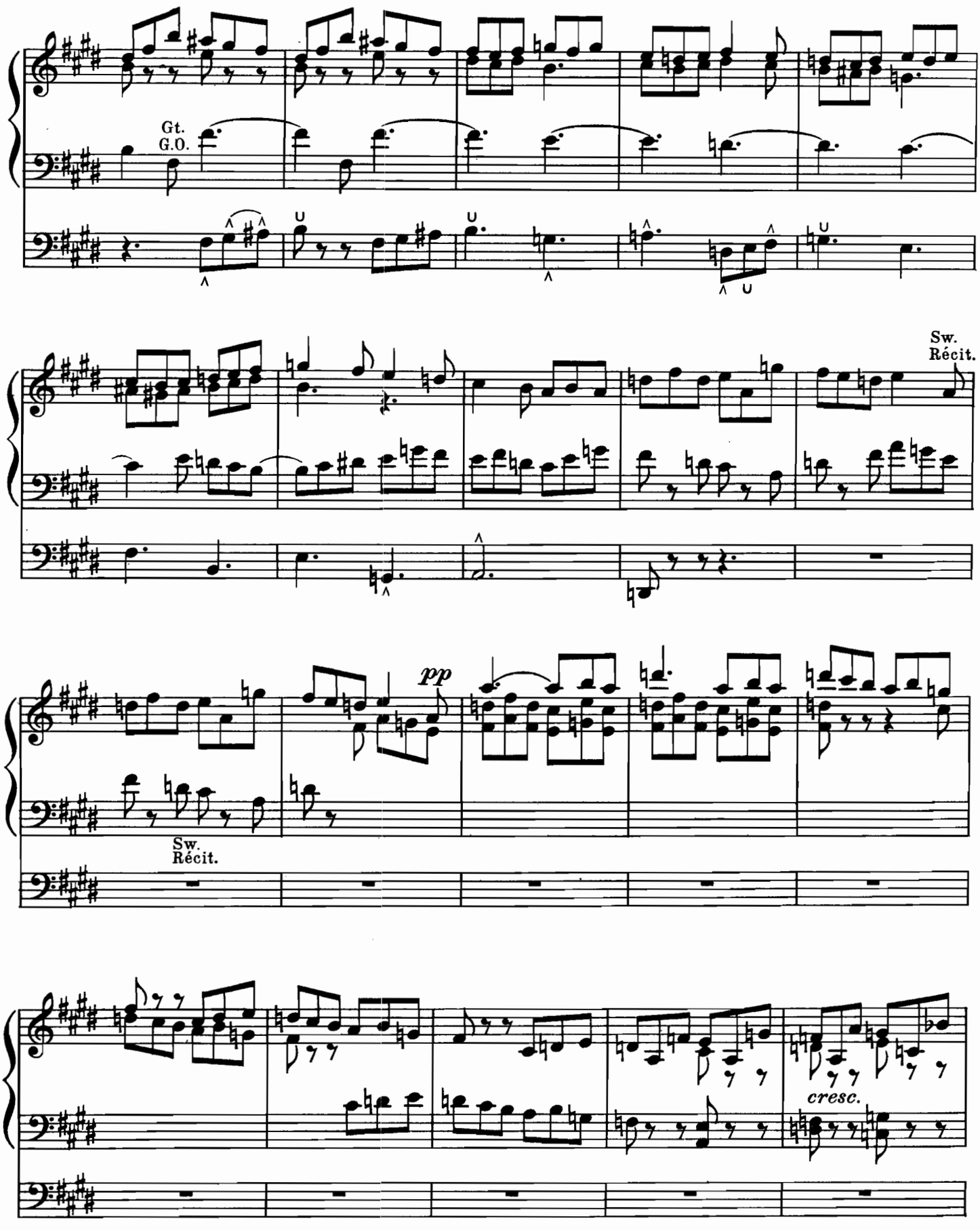
Ch.-M. Widor

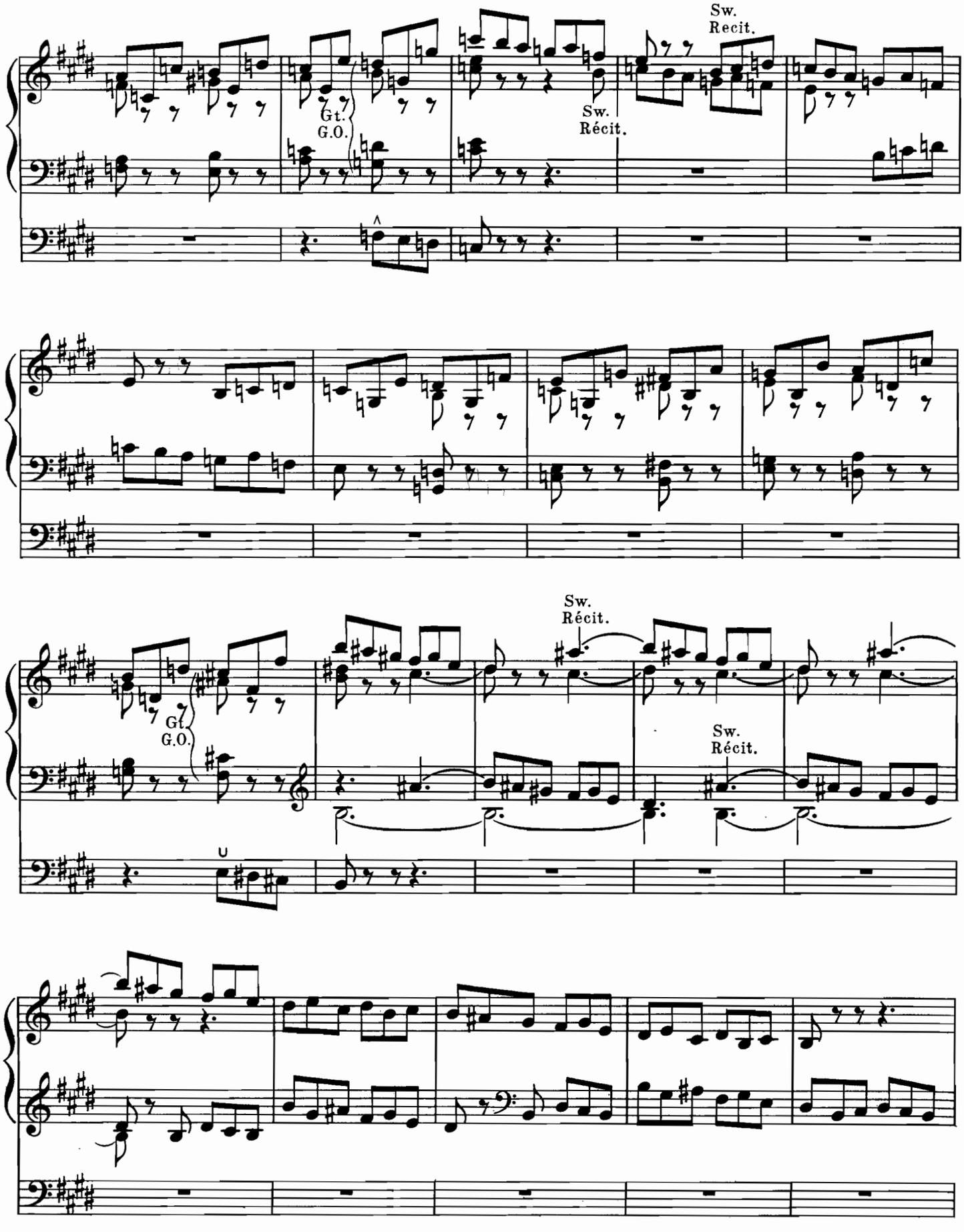


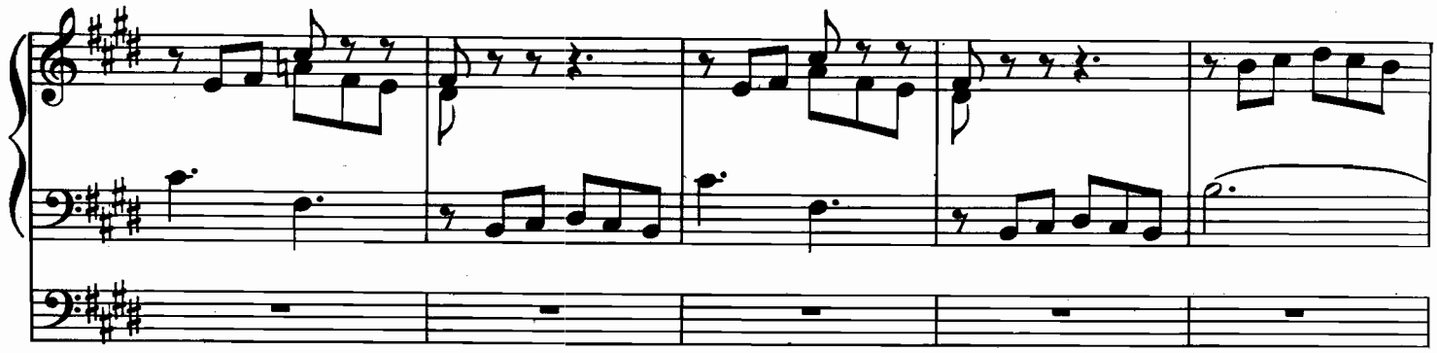

sempre staccato
Sw.
Récit.
Sw.
Récit.
dim.

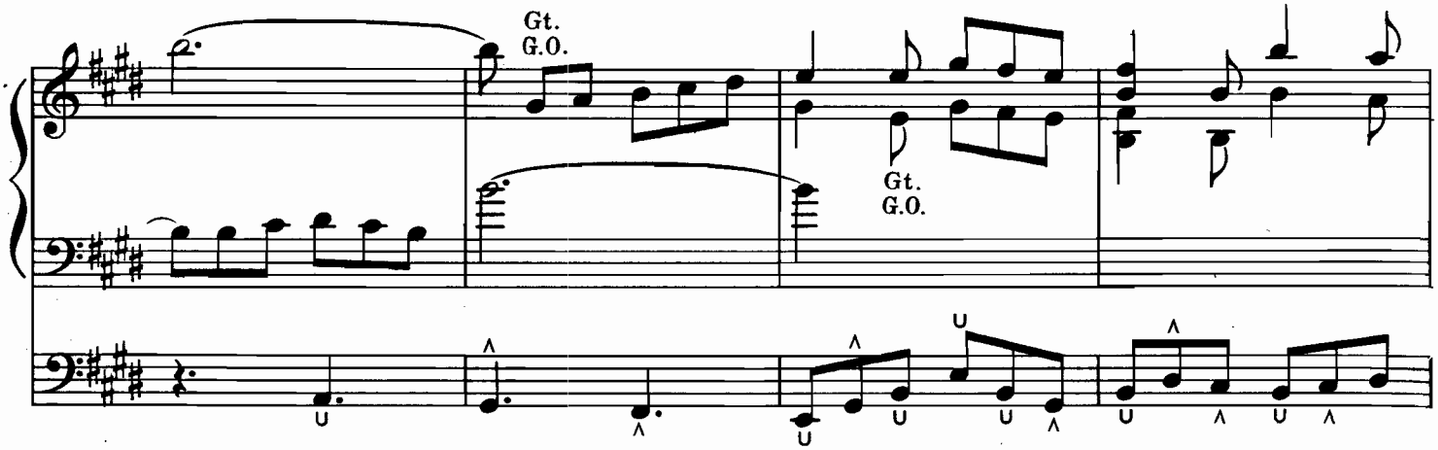

pp
cresc.
Gt.
G.O.

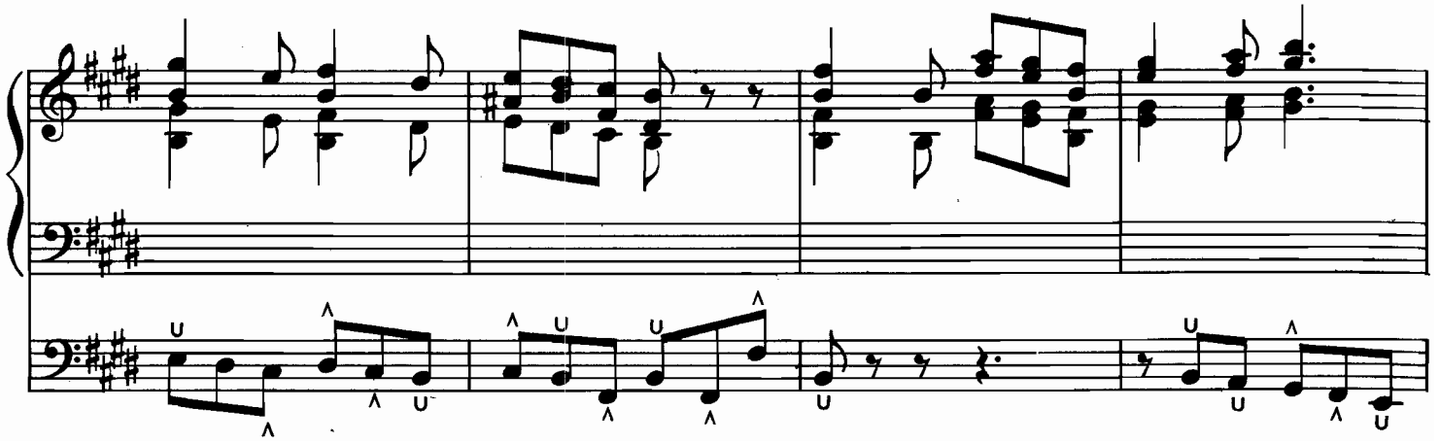

Gt.
G.O.
Sw.
Récit.
Gt.
G.O.

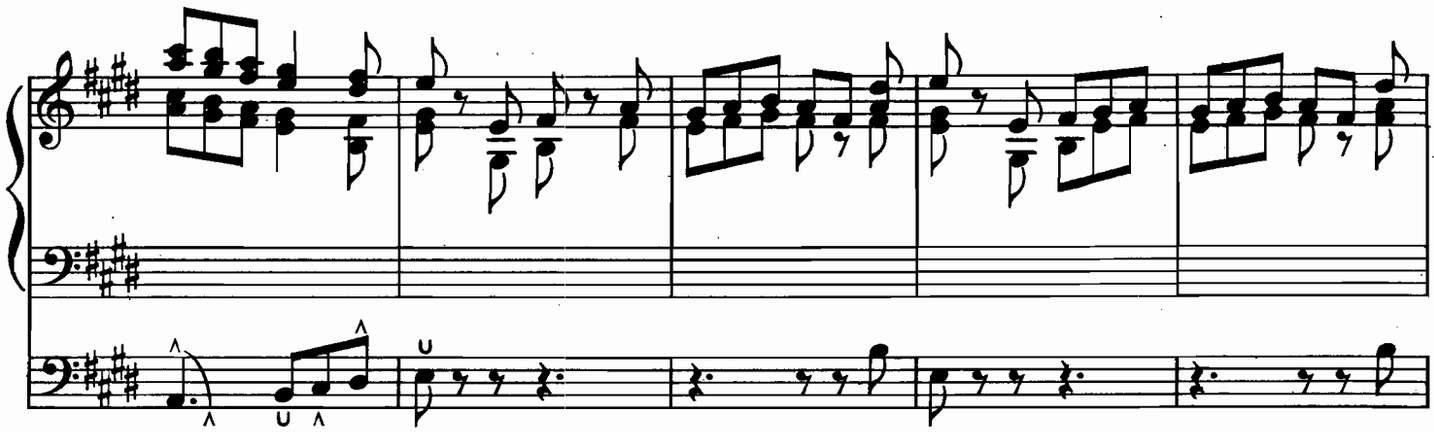

Gt.
G.O.
Sw.
Récit.
pp
Sw.
Récit.
cresc.

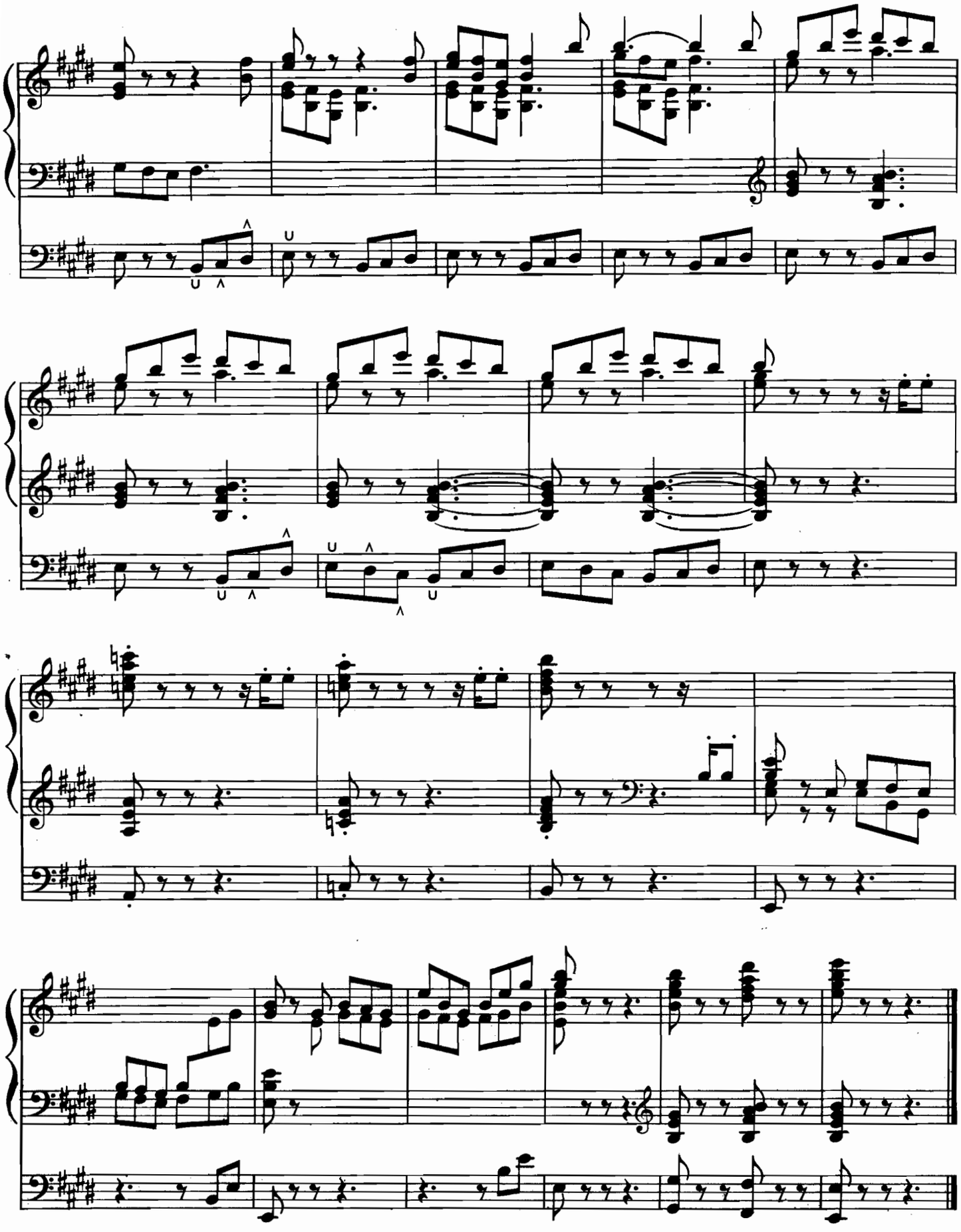

Sw.
Recit.
Gt.
G.O.
Sw.
Récit.
Sw.
Récit.
Gt.
G.O.
Sw.
Récit.




Gt.
G.O.
Gt.
G.O.







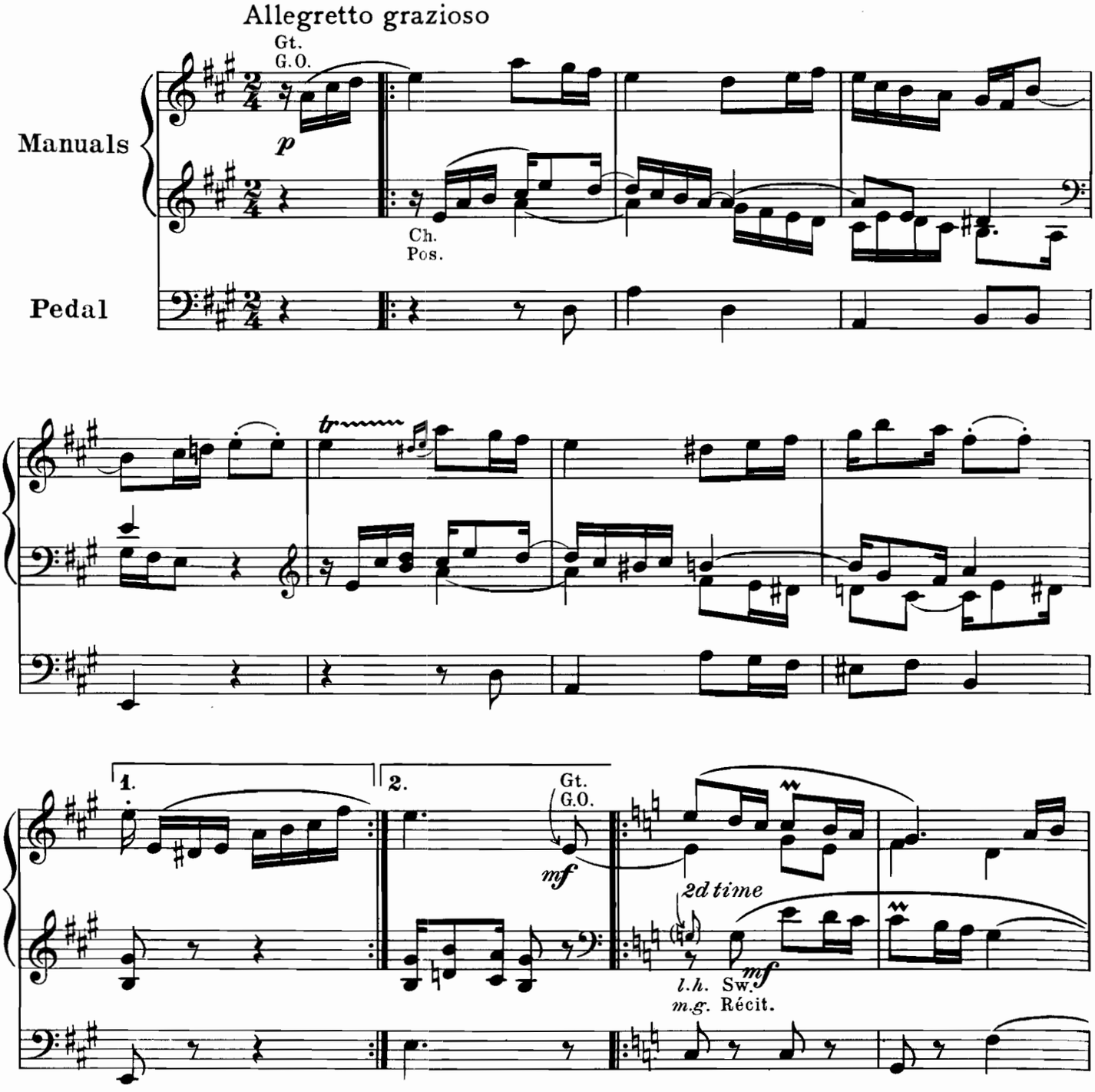
Spring Song

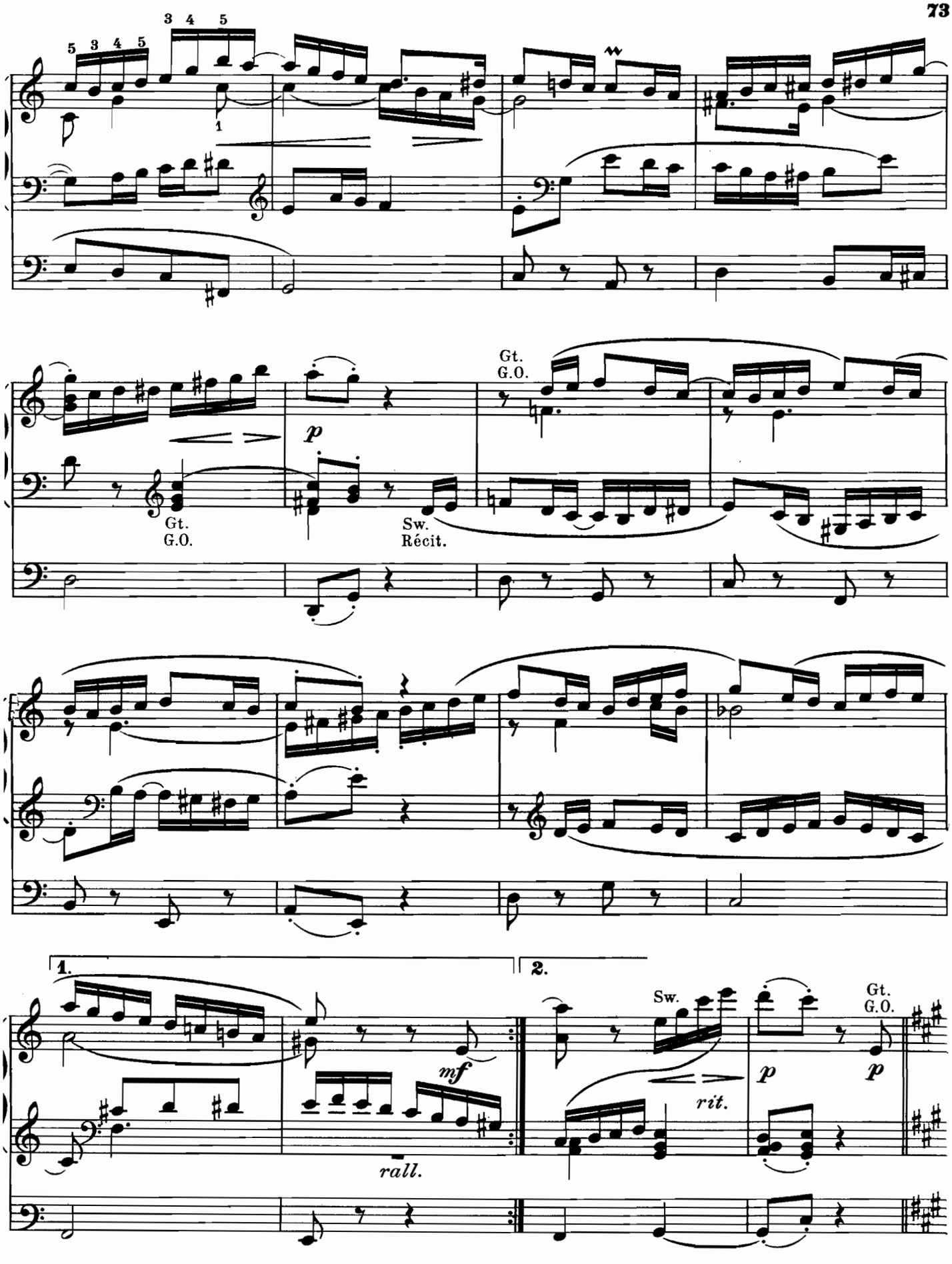
Swell: Oboe 8′ and stoped Flute 8′
Great: Harmonic Flute 8′, or Melodia 8′
Choir: Dulciana 8′
Pedal: Soft 16′ & 8′

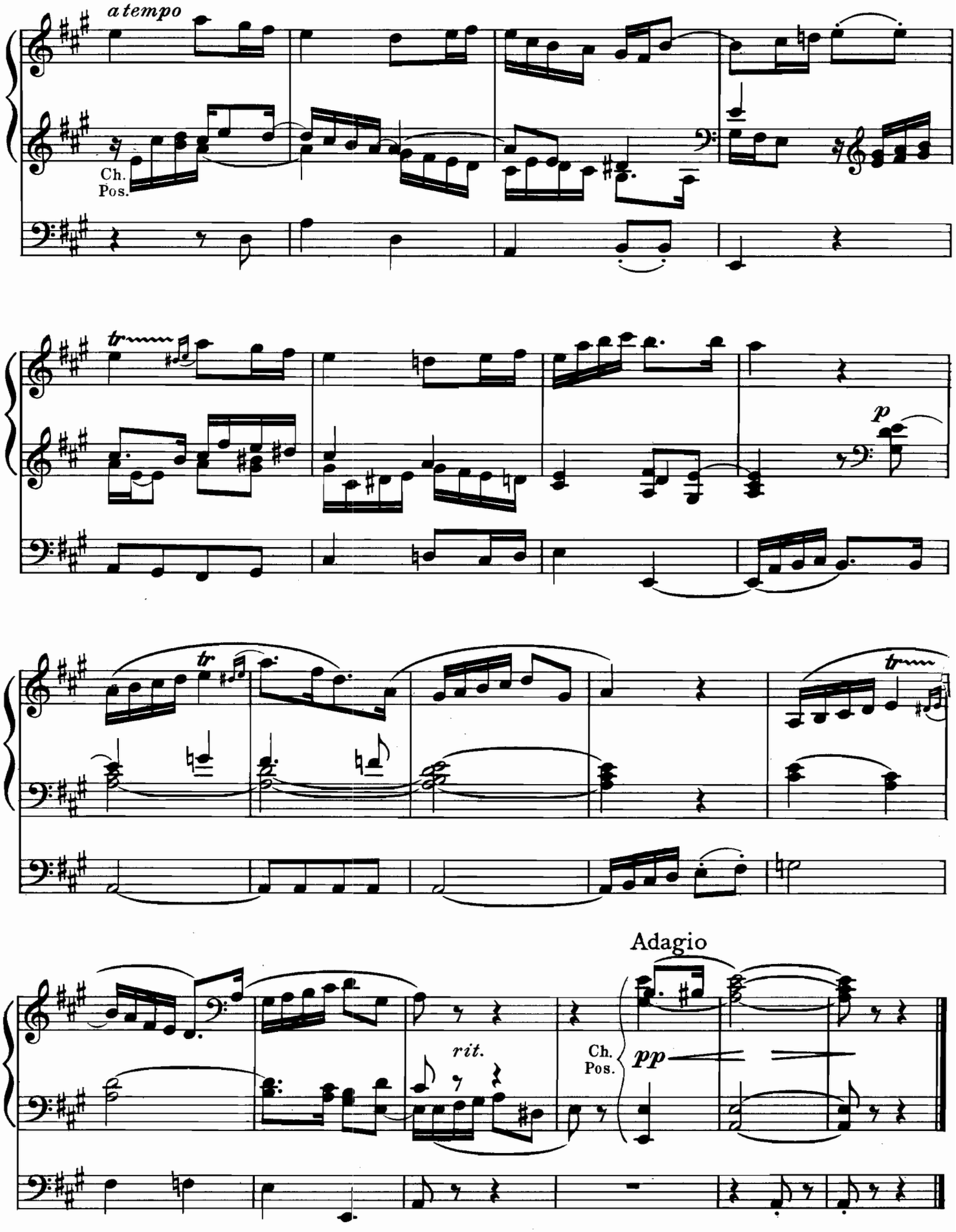
Récit. : Hautbois (ou trompette) Bourdon 8
Positif: Bourdon 8 ou Gemshorn très doux
G.O. : Flûte Harmonique 8
Pédale: Soubasse 16, Bourdon 8

Edited by Joseph Bonnet

Harry Rowe Shelley




3 4 5
5 3 4 5
1
p
Gt.
G.O.
Sw.
Récit.
Gt.
G.O.
1.
2.
mf
rall.
Sw.
rit.
p
Gt.
G.O.
p


a tempo
Ch.
Pos.
tr
p
tr
tr
Adagio
rit.
Ch.
Pos.
pp

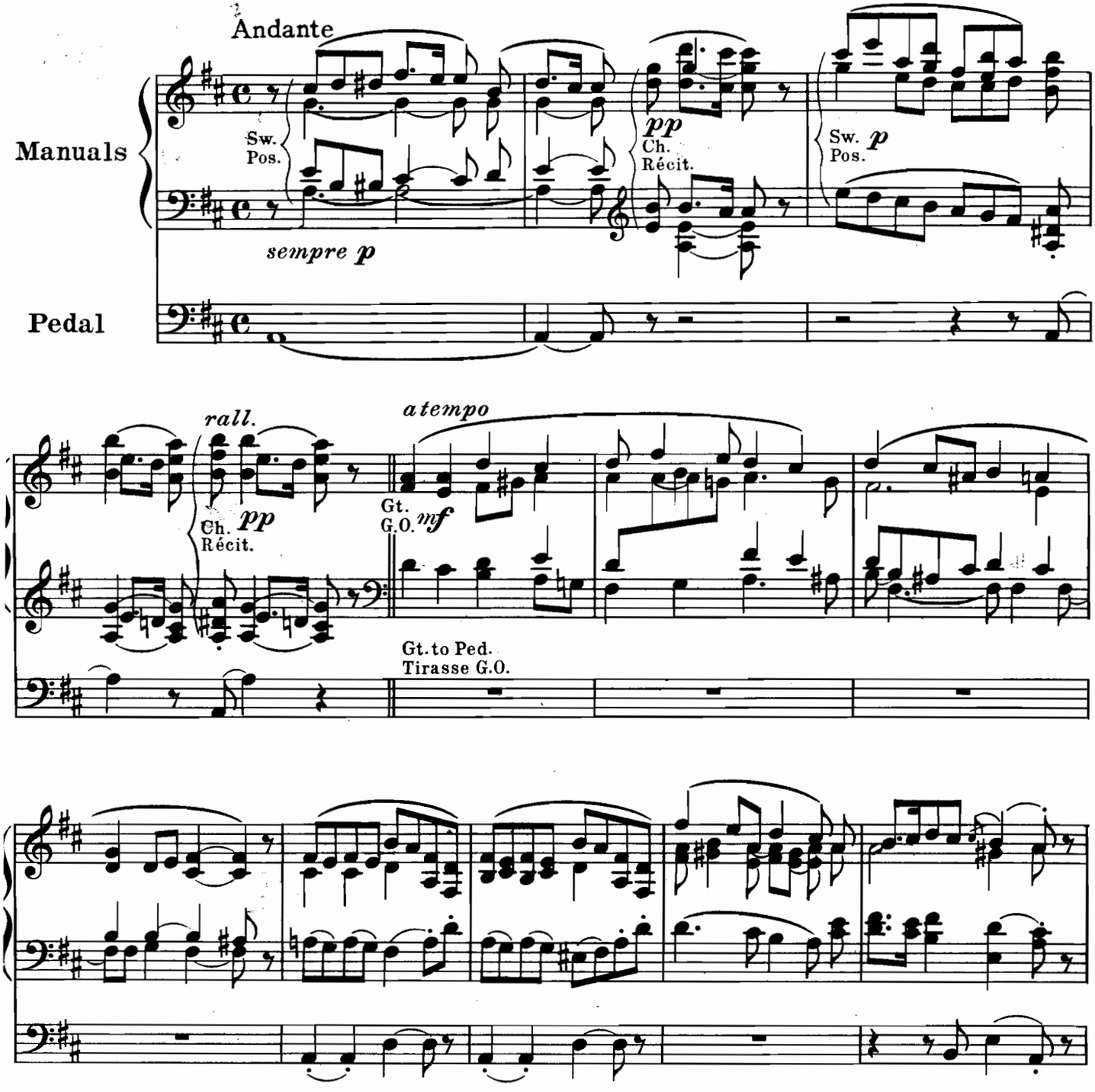
Andante

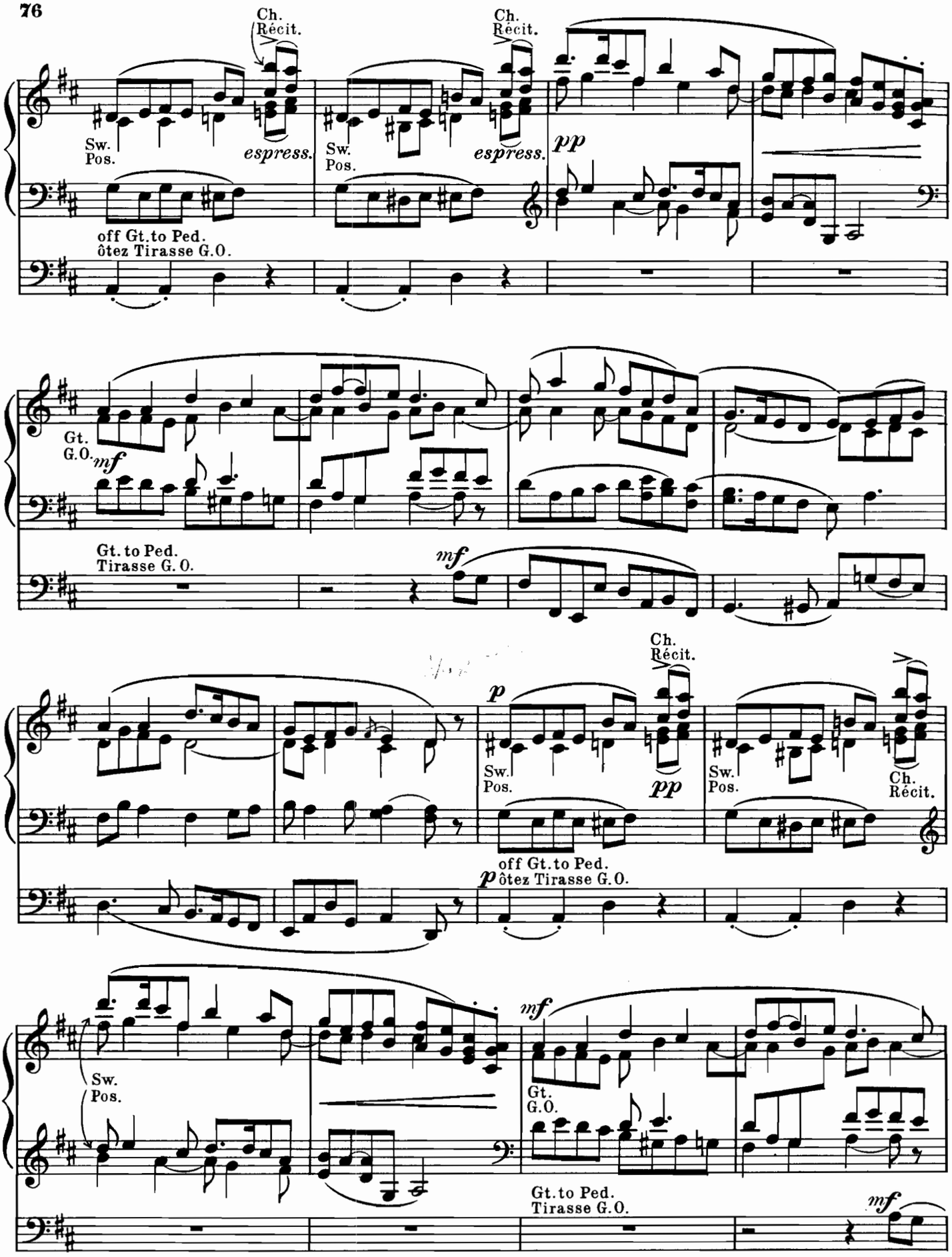
Swell: Stopped Flute 8′, Salicional 8′
Small open Diapason 8′
Great: Flute 8′ Gedeckt 8′ Gemshorn 8′
Sw. and Ch. to Gt.
Choir: Melodia 8′ or Concert Flute 8′
Pedal: Soft 16′ Ch. to Ped.

Récit. : Bourdon 8 (ou Cor de nuit 8)
Positif: Bourdon 8 Flûte 8, Salicional 8
G. O. : Bourdon 8 Flûte 8, Gemshorn 8
Récit. et Positif accouplés au G. O.
Pédale: Soubasse 16, Bourdon 8

Edited by Joseph Bonnet

Basil Harwood




Ch.
Récit.
Sw.
Pos.
espress.
Ch.
Récit.
Sw.
Pos.
espress.
pp
off Gt.to Ped.
ôtez Tirasse G.O.
Gt.
G.O.
mf
Gt. to Ped.
Tirasse G. O.
mf
Ch.
Récit.
p
Sw.
Pos.
pp
Sw.
Pos.
Ch.
Récit.
off Gt.to Ped.
p ôtez Tirasse G.O.
Sw.
Pos.
mf
Gt.
G.O.
Gt.to Ped.
Tirasse G.O.
mf

Gt. add open diap. 8′
G.O. Montre 8

f

f

Ped. open 16′ & 8′
Ped. Fonds 16, 8

dim.

pp

p reduce Gt.
diminuez le G.O.

Sw.
Pos.

Ch.
Récit.

p sempre rall.

p.

ten.

pp

off Gt. to Ped.
ôtez Tirasse G.O.

Siciliana
Stile antico

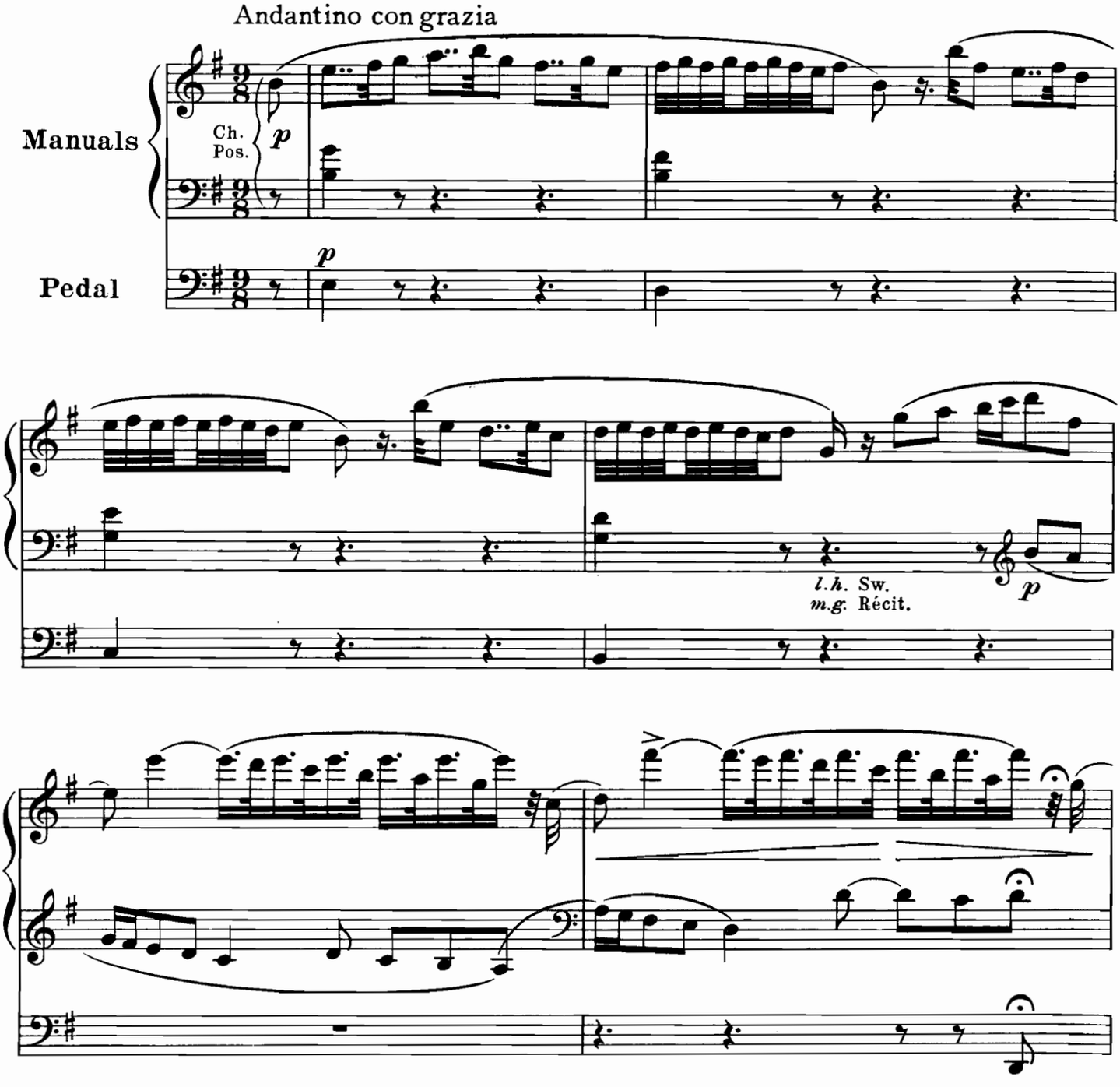
Swell : Oboe 8′
Great : Gedeckt 8′ Flute 8′ Gemshorn 8′ Ch.to Gt.
Choir : Concert Flute 8′ or Melodia 8′
Pedal: Soft 16′ Ch.to Ped.

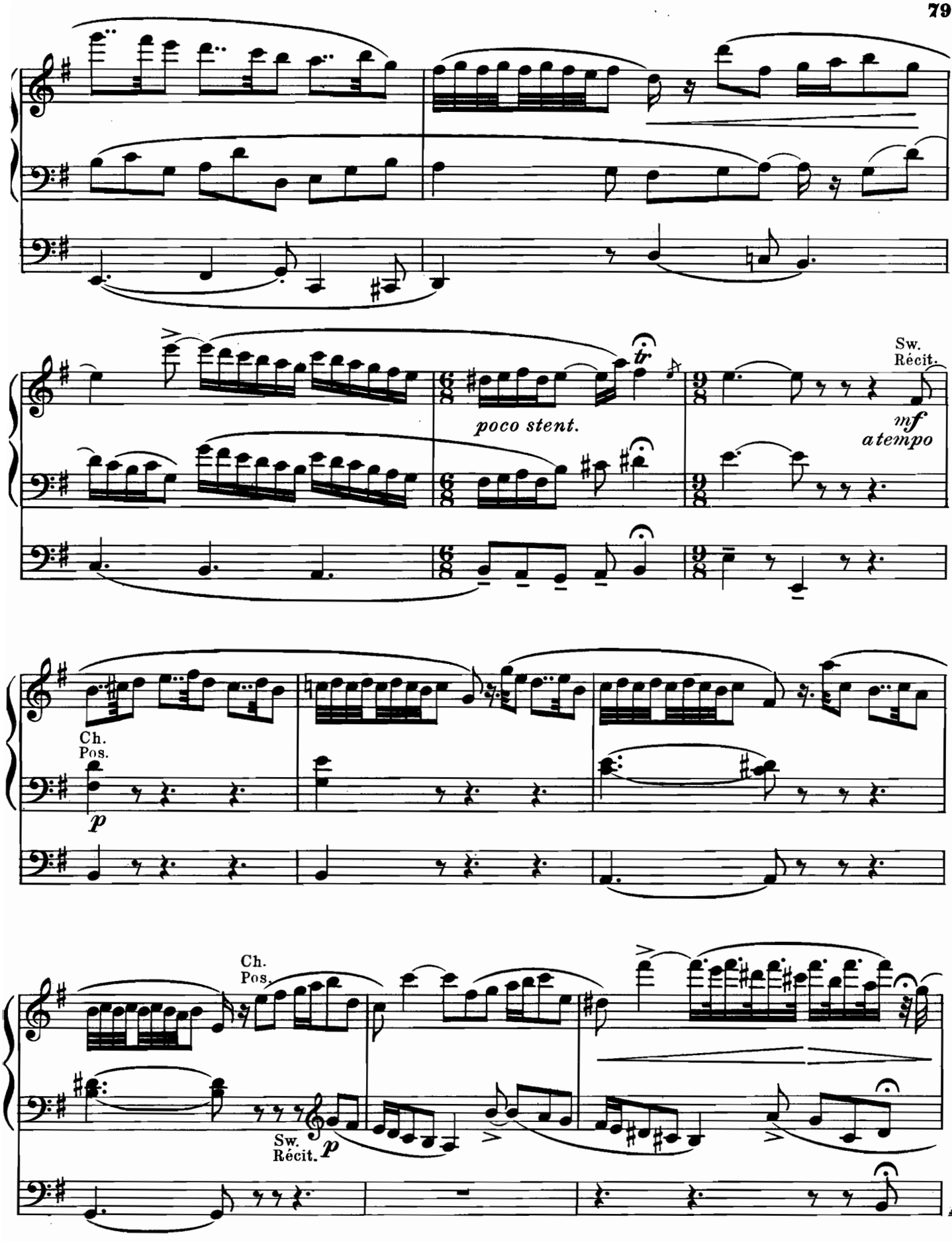
Récit. : Hautbois 8
Positif : Flûte 8
G. O. : Bourdon 8, Flûte 8, Salicional 8
Pédale : Soubasse 16, Bourdon 8
Positif accouplé au G. O.

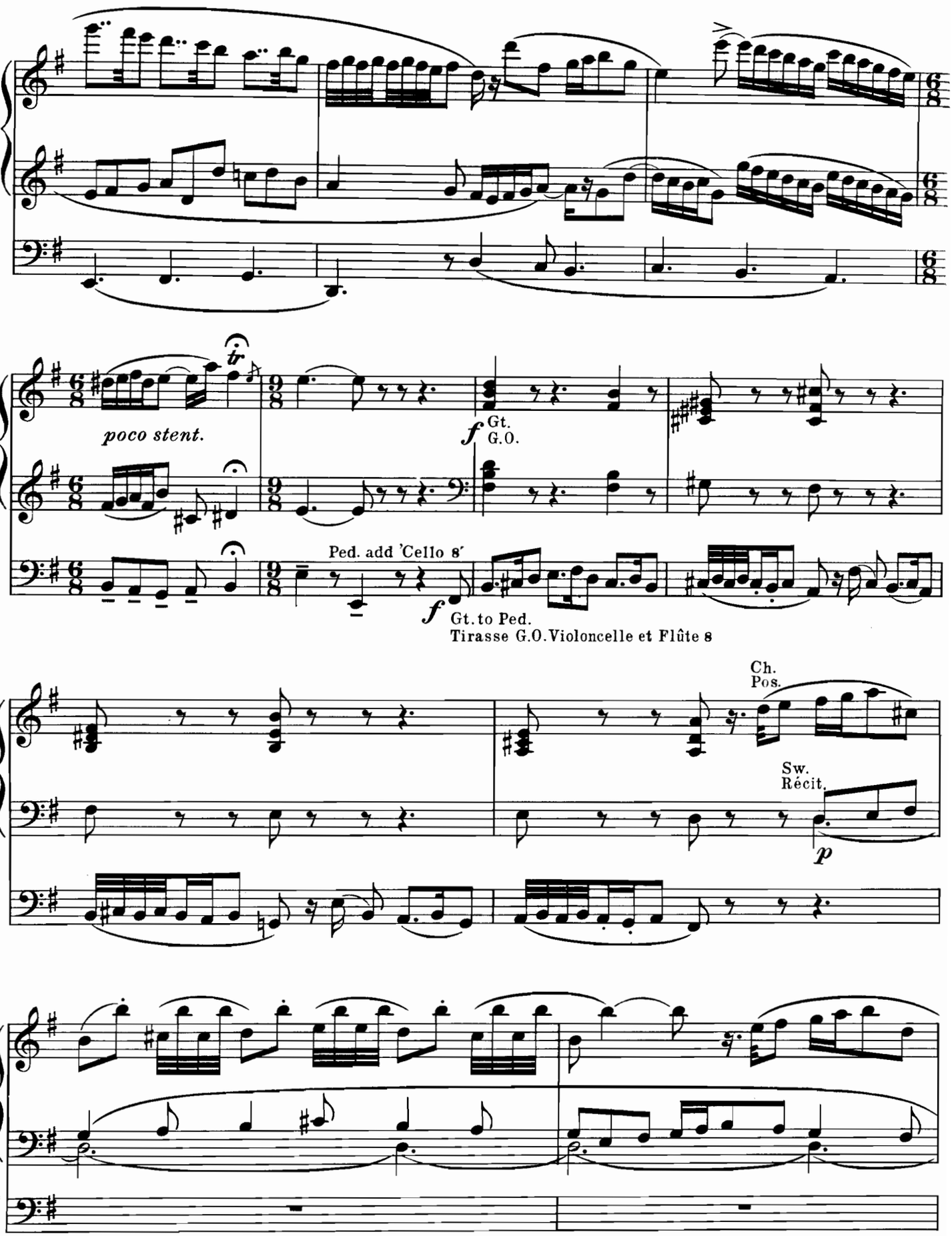
Edited by Joseph Bonnet

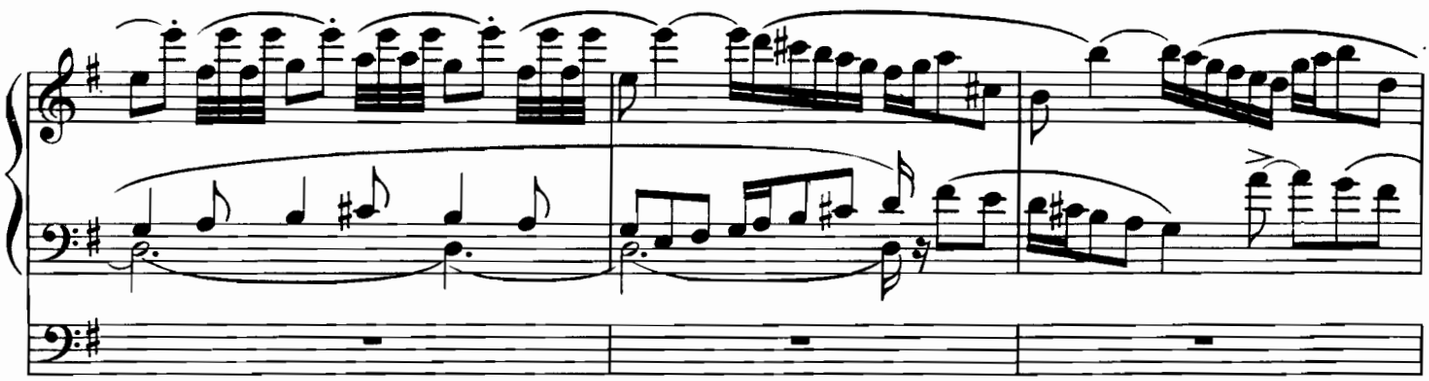
Marco Enrico Bossi

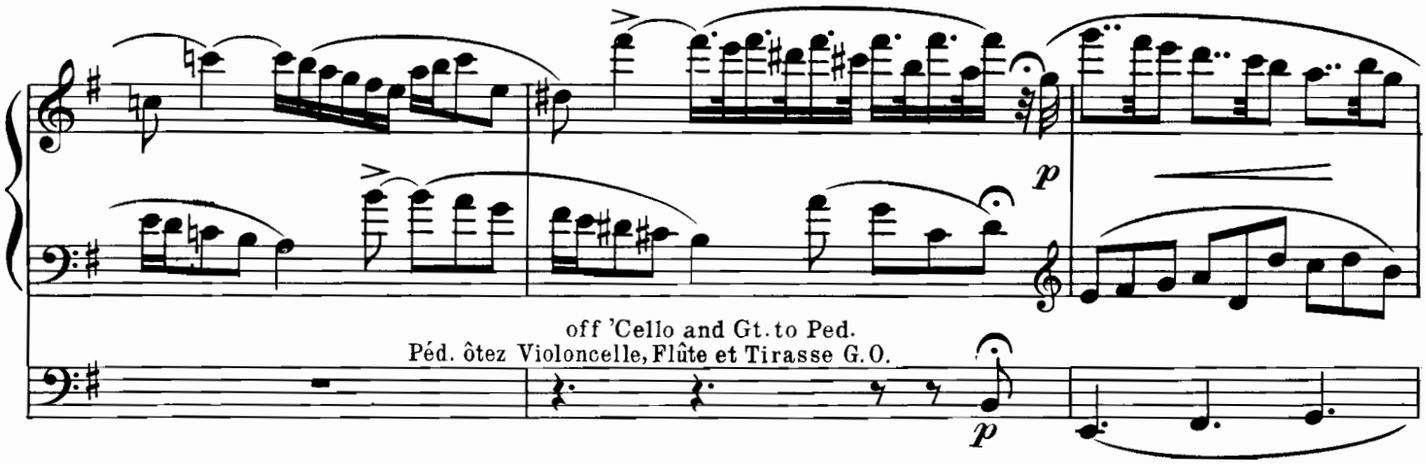
Andantino con grazia

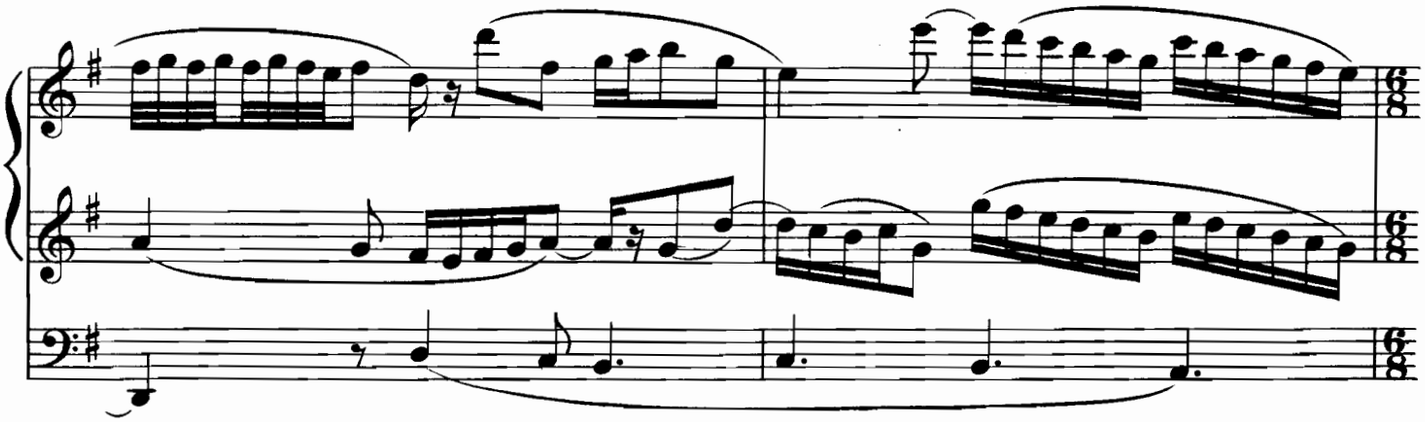


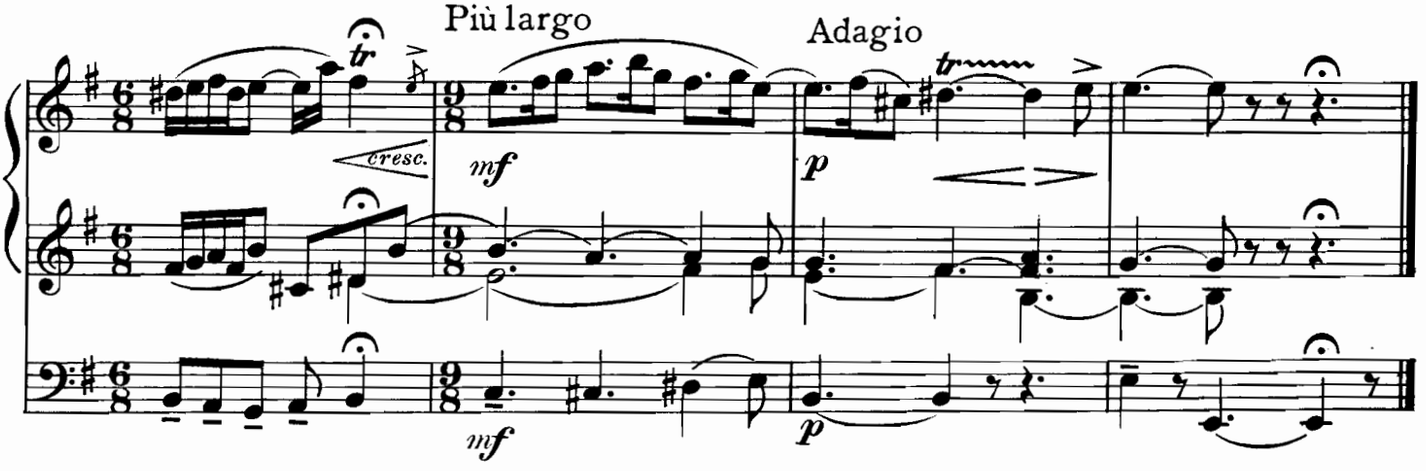

poco stent.
Sw.
Récit.
mf
a tempo
Ch.
Pos.
p
Ch.
Pos.
Sw.
Récit.
p


poco stent.
f
Gt.
G.O.
Ped. add 'Cello 8′
f
Gt. to Ped.
Tirasse G.O. Violoncelle et Flûte 8
Ch.
Pos.
Sw.
Récit.
p




p
off 'Cello and Gt. to Ped.
Péd. ôtez Violoncelle, Flûte et Tirasse G.O.
p




Più largo
Adagio
tr
cresc.
mf
p
tr
mf
p

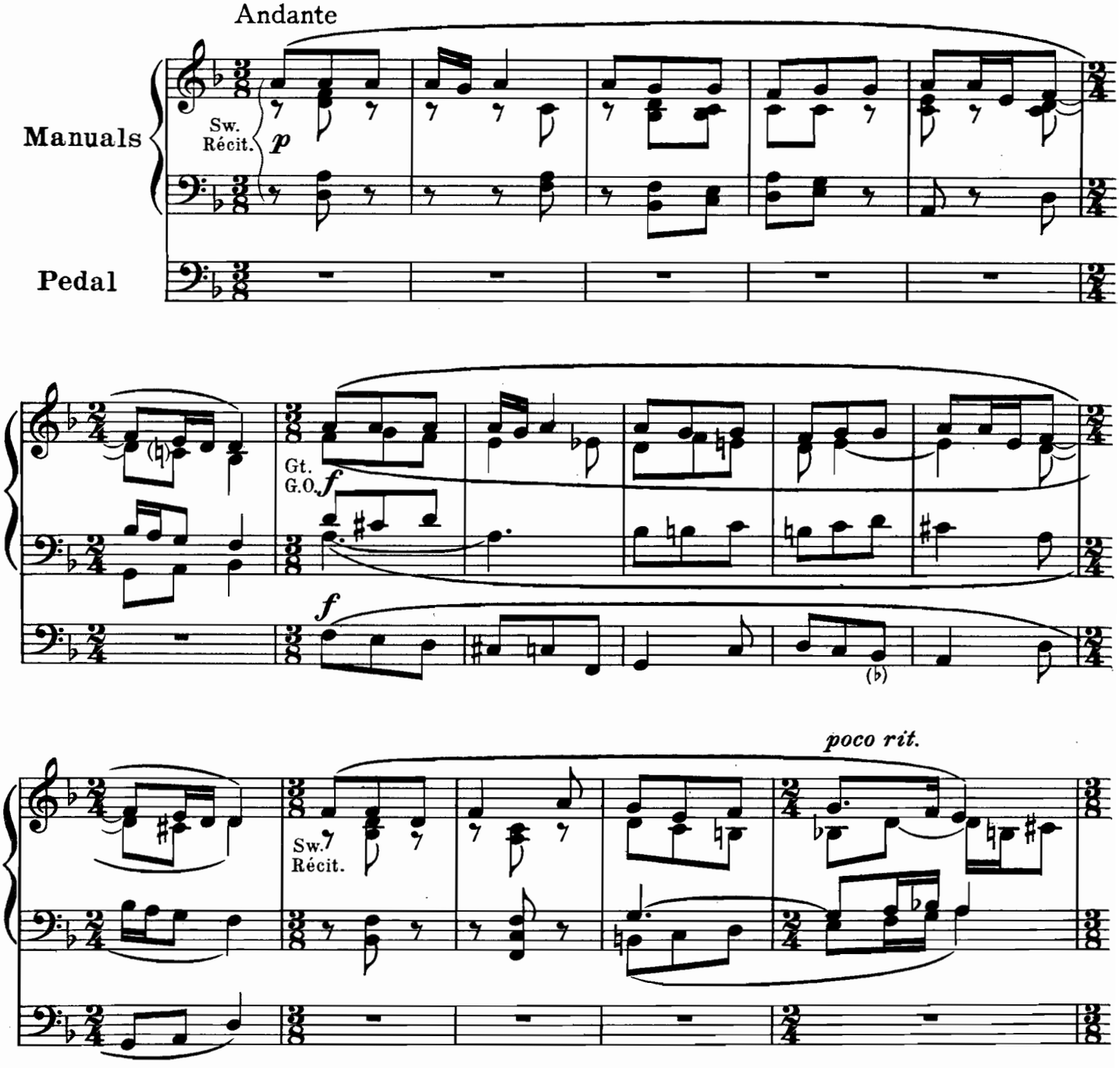
Sur un thème Breton

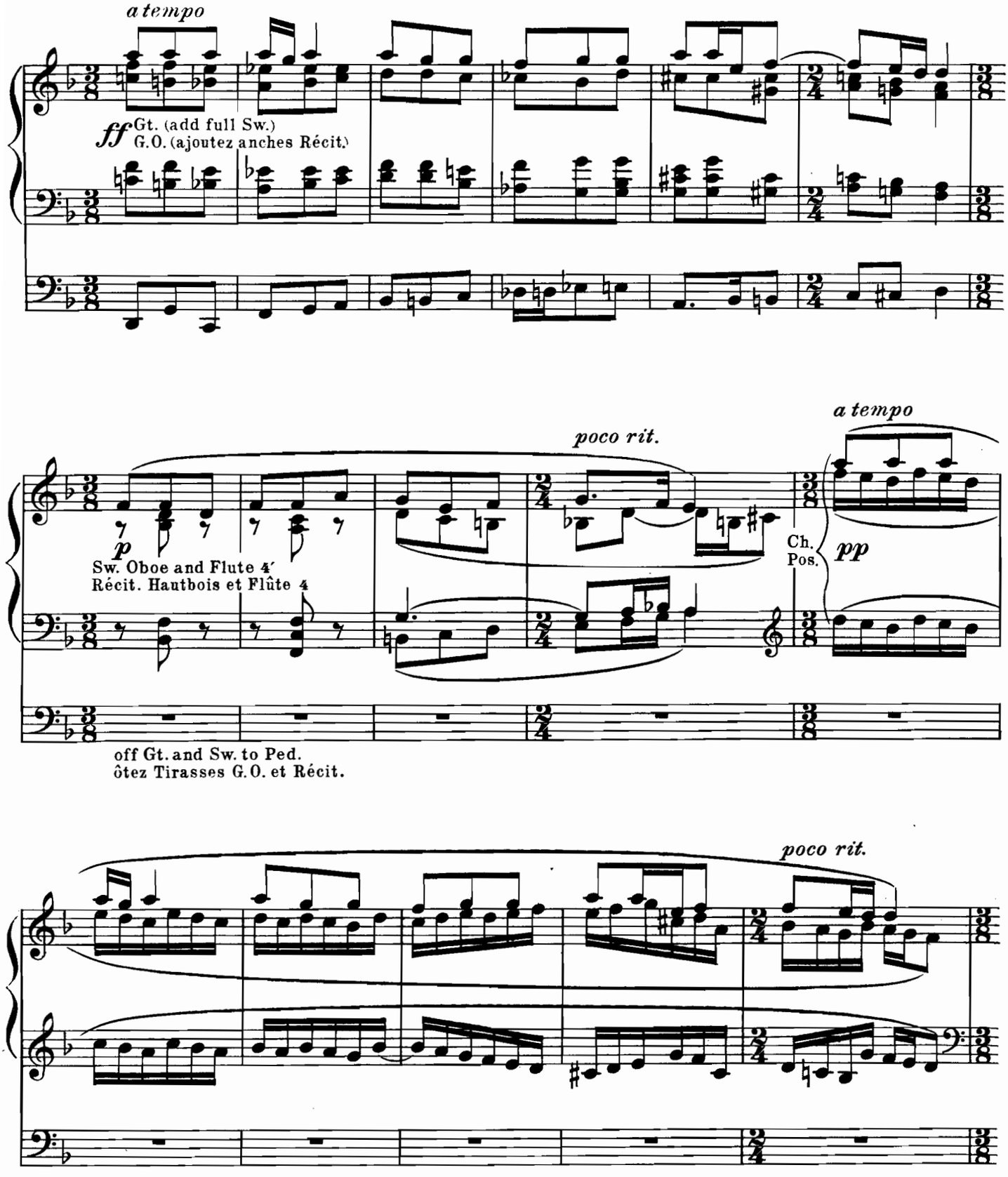
Solo : Orchestral Oboe or Cor Anglais 8′
Swell: Oboe 8′ Flute 4′
Great: Foundation stops 8′ (Sw. and Ch. to Gt.)
Choir: Melodia 8′
Pedal: 16′ & 8′ (Gt. and Sw. to Ped.)

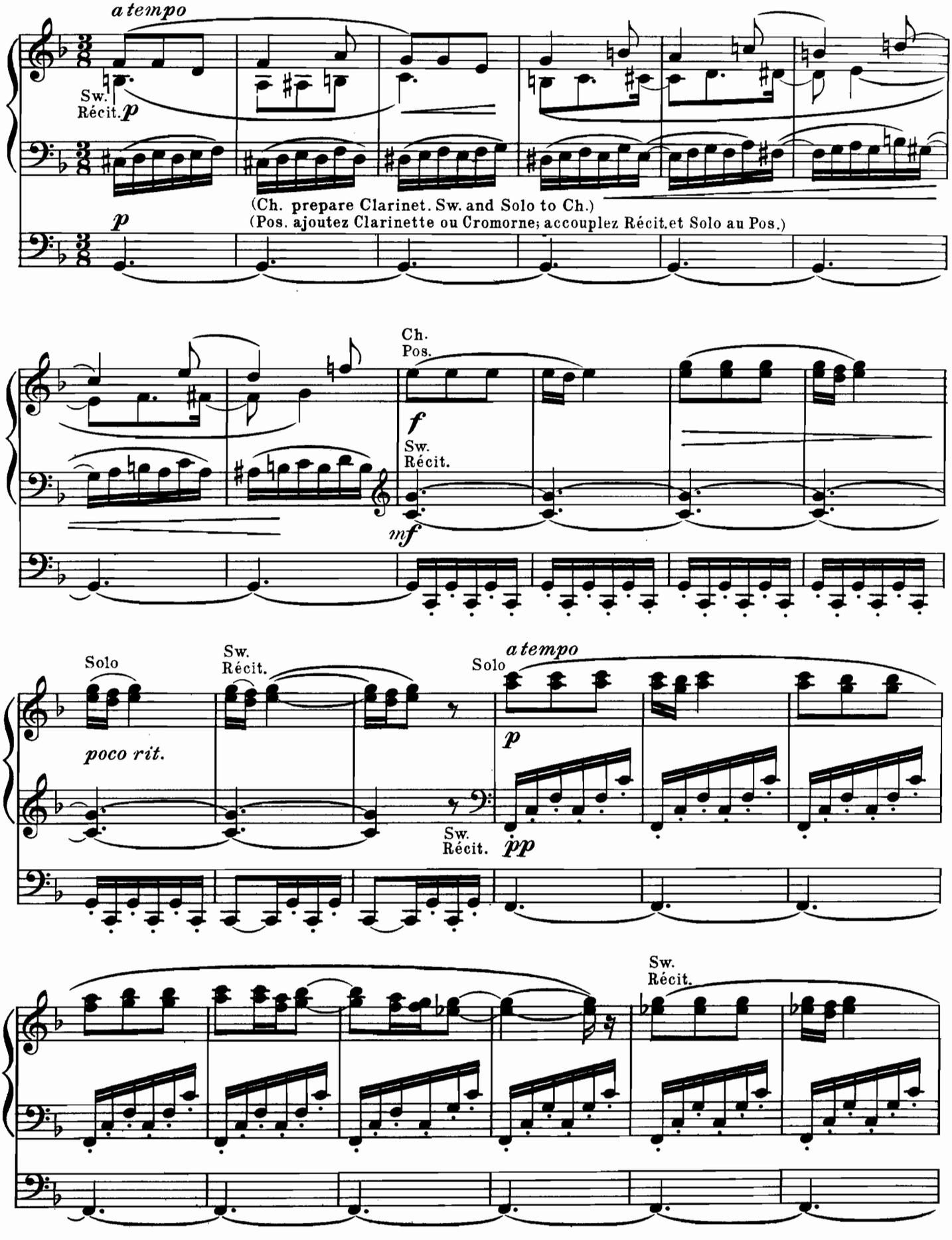
Solo : Cor Anglais
Récit. : Hautbois et Flûte 4
Positif: Flûte 8 ou Bourdon 8
G. O. : Fonds 8, Récit acc. au G. O.
Pédale: Fonds 16 et 8 Tirasses G. O. et Récit

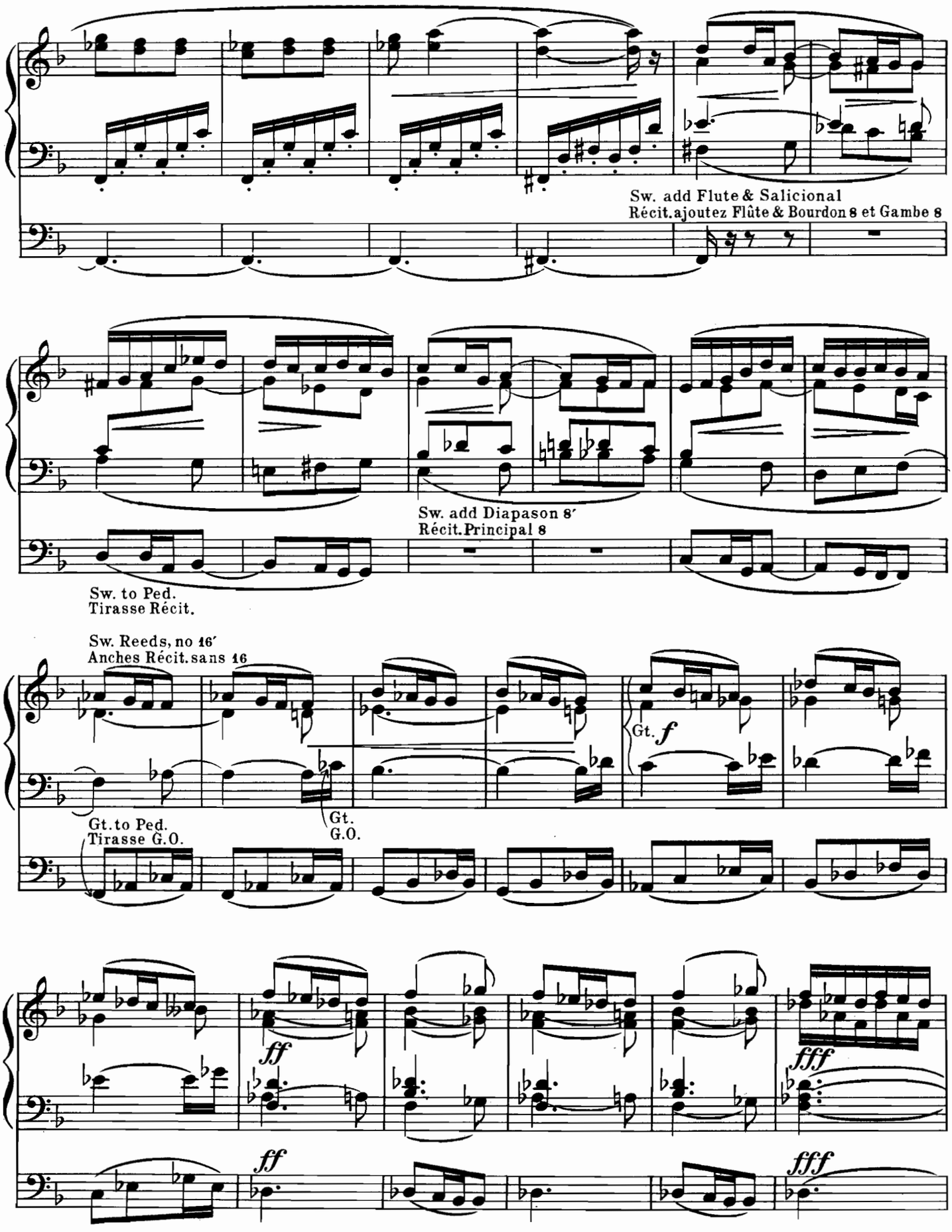
Edited by Joseph Bonnet

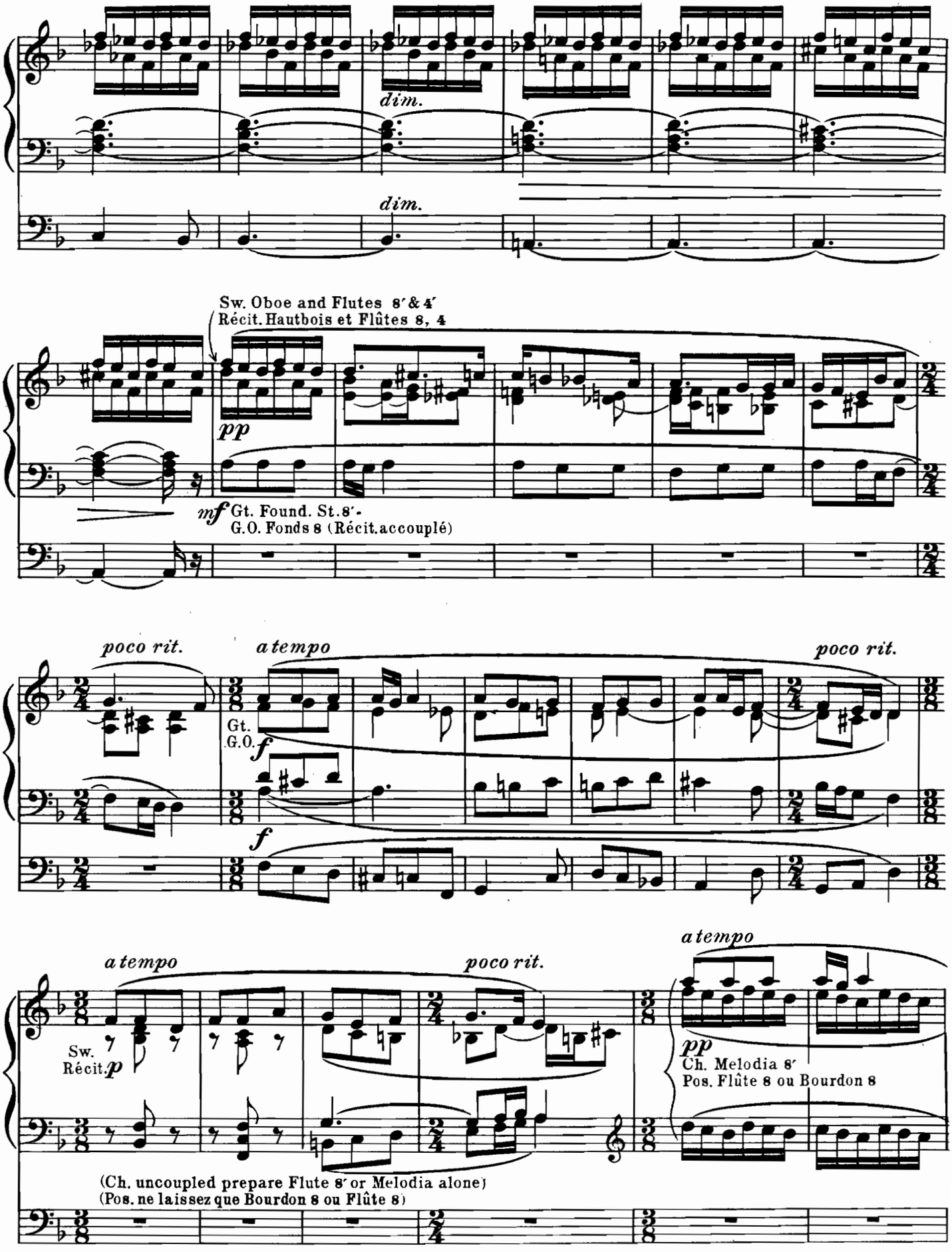
J. Guy Ropartz

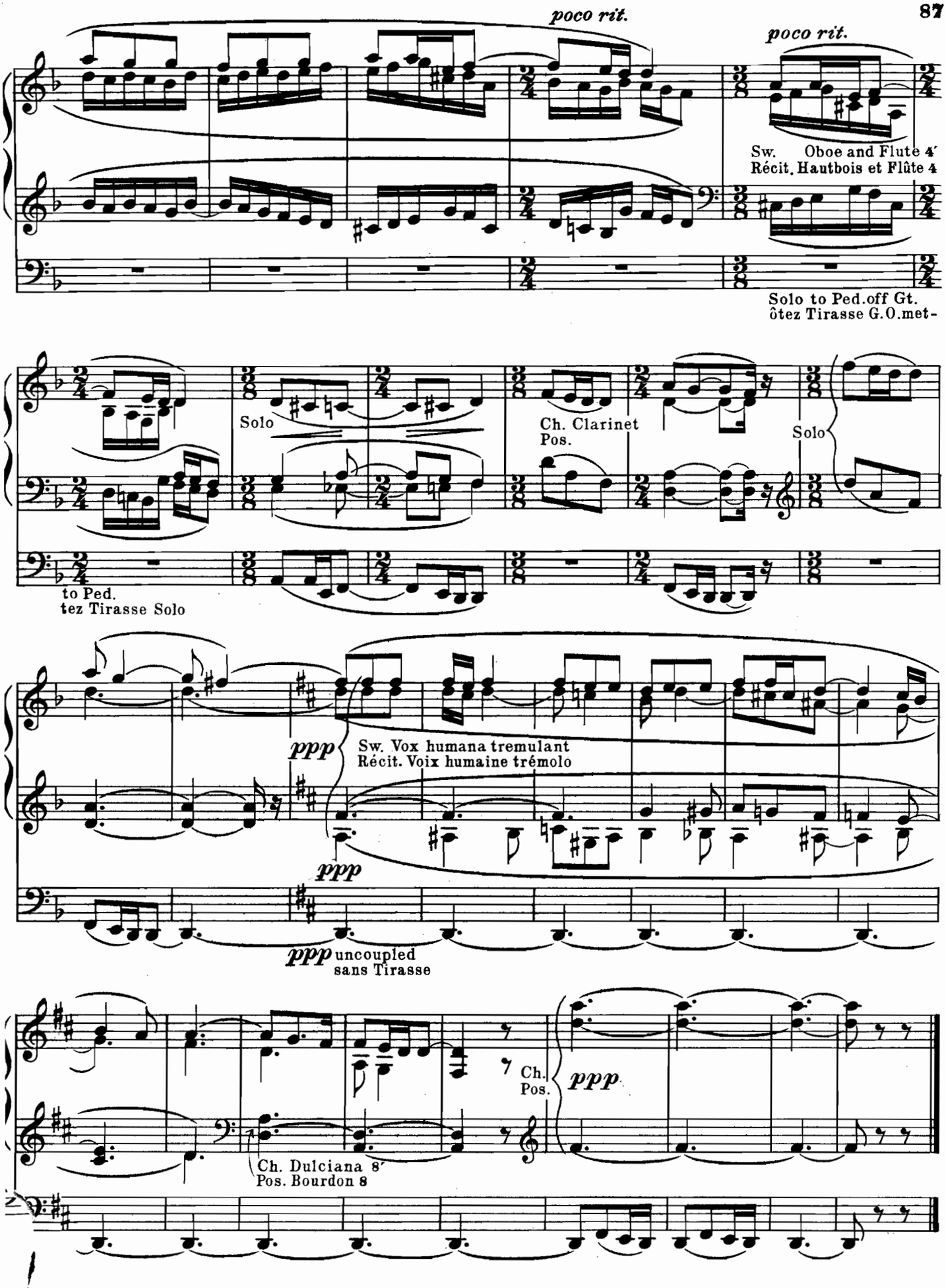



a tempo
ff Gt. (add full Sw.)
G.O. (ajoutez anches Récit.)
poco rit.
a tempo
p
Sw. Oboe and Flute 4′
Récit. Hautbois et Flûte 4
Ch.
Pos.
pp
off Gt. and Sw. to Ped.
ôtez Tirasses G.O. et Récit.
poco rit.


a tempo
Sw.
Récit.
p
(Ch. prepare Clarinet. Sw. and Solo to Ch.)
(Pos. ajoutez Clarinette ou Cromorne; accouplez Récit.et Solo au Pos.)
p
Ch.
Pos.
f
Sw.
Récit.
mf
Solo
Sw.
Récit.
poco rit.
Solo
a tempo
p
Sw.
Récit.
pp
Sw.
Récit.


Sw. add Flute & Salicional
Récit. ajoutez Flûte & Bourdon 8 et Gambe 8
Sw. add Diapason 8′
Récit. Principal 8
Sw. to Ped.
Tirasse Récit.
Sw. Reeds, no 16′
Anches Récit. sans 16
Gt. f
Gt. to Ped.
Tirasse G.O.
Gt.
G.O.
ff
fff
ff
fff


dim.
dim.
Sw. Oboe and Flutes 8′ & 4′
Récit. Hautbois et Flûtes 8, 4
pp
mf Gt. Found. St. 8′-
G.O. Fonds 8 (Récit. accouplé)
poco rit.
a tempo
poco rit.
Gt.
G.O.
f
f
a tempo
poco rit.
a tempo
Sw.
Récit. p
pp
Ch. Melodia 8′
Pos. Flûte 8 ou Bourdon 8
(Ch. uncoupled prepare Flute 8′ or Melodia alone)
(Pos. ne laissez que Bourdon 8 ou Flûte 8)


poco rit.
poco rit.
Sw. Oboe and Flute 4′
Récit. Hautbois et Flûte 4
Solo to Ped.off Gt.
ôtez Tirasse G.O.met-
Solo
Ch. Clarinet
Pos.
Solo
to Ped.
tez Tirasse Solo
ppp
Sw. Vox humana tremulant
Récit. Voix humaine trémolo
ppp
ppp uncoupled
sans Tirasse
Ch.
Pos.
ppp
Ch. Dulciana 8′
Pos. Bourdon 8

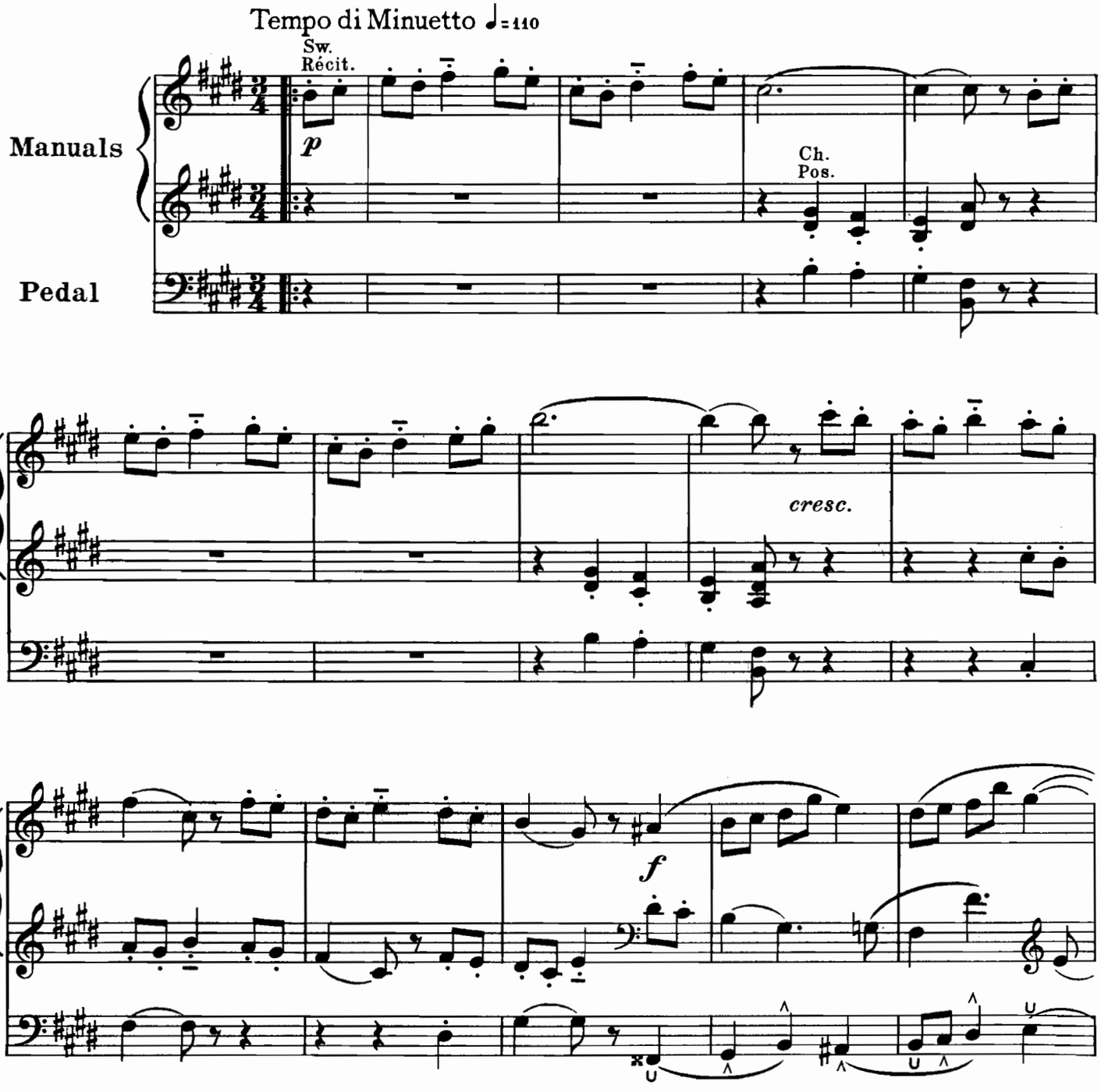
Menuet

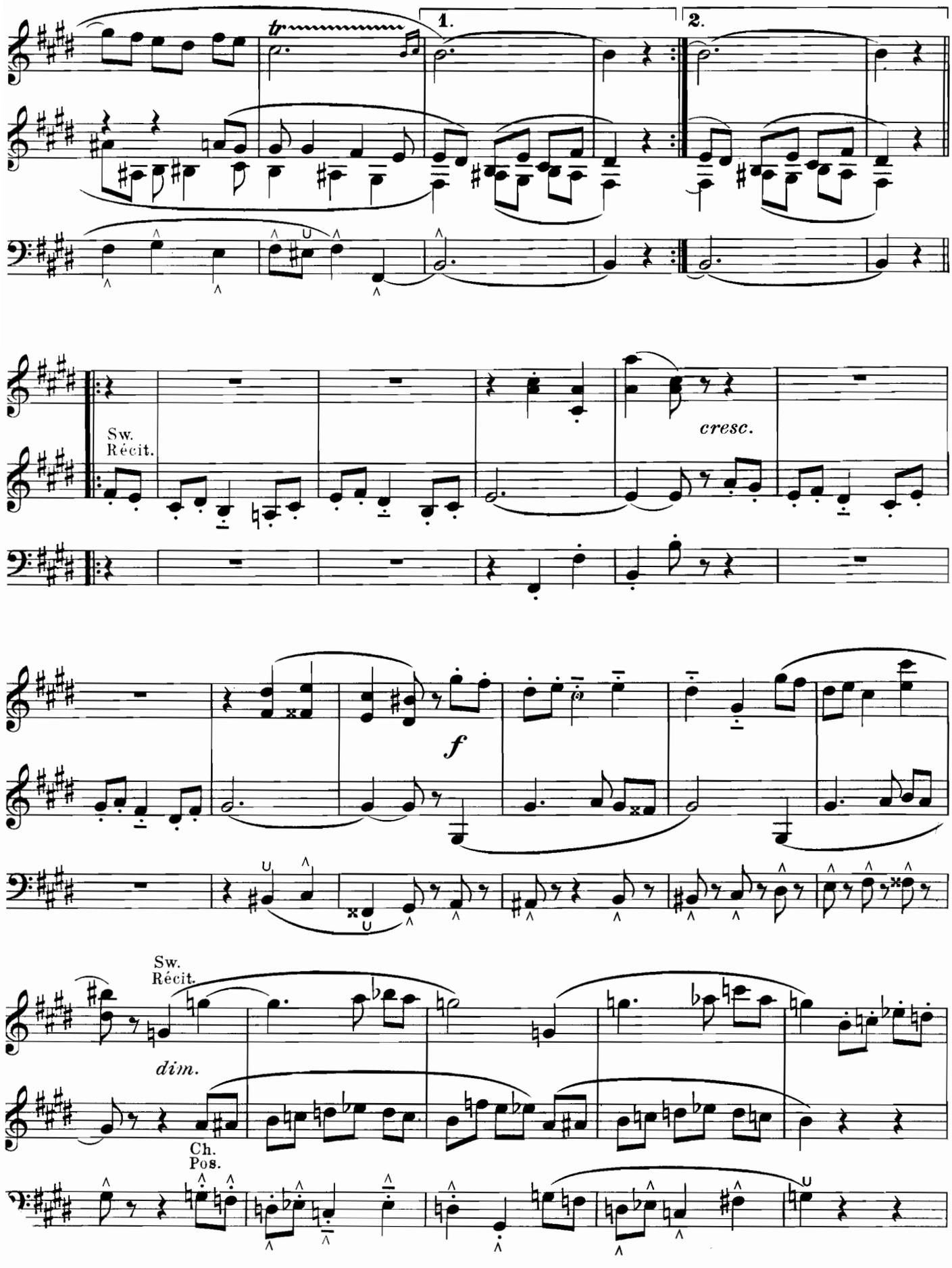
Swell: Oboe
Choir: Flute 8′ or Melodia
Great: 8′ Foundation stops *mf*
Pedal: Flute 8′ or Ch. to Ped.

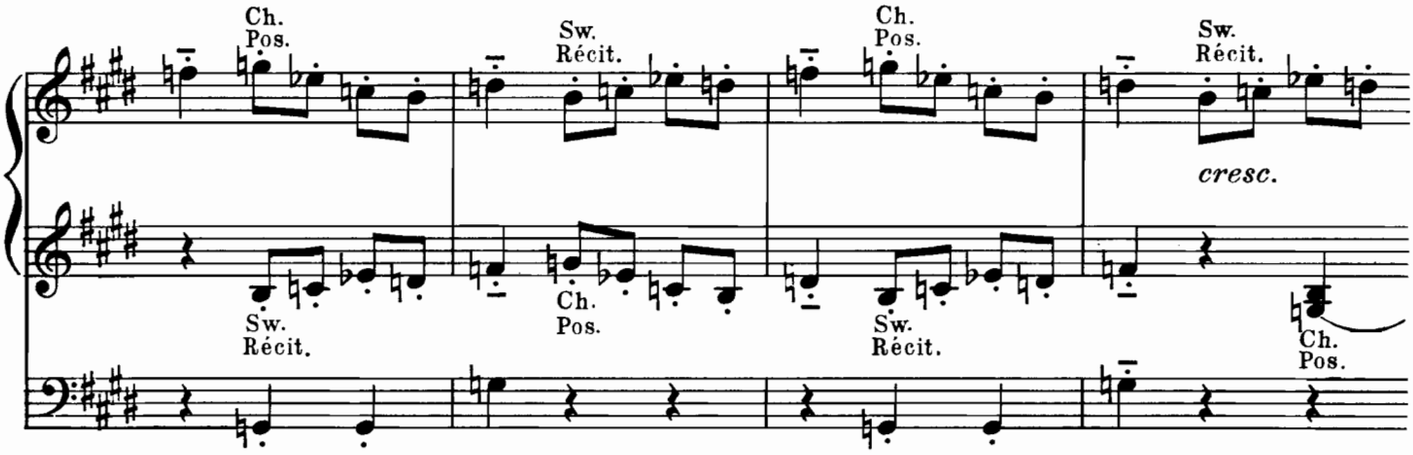
Récit. : Hautbois (Trompette préparée)
Positif : Flûte 8
G. O. : Fonds 8
Pédale: Flûte 8

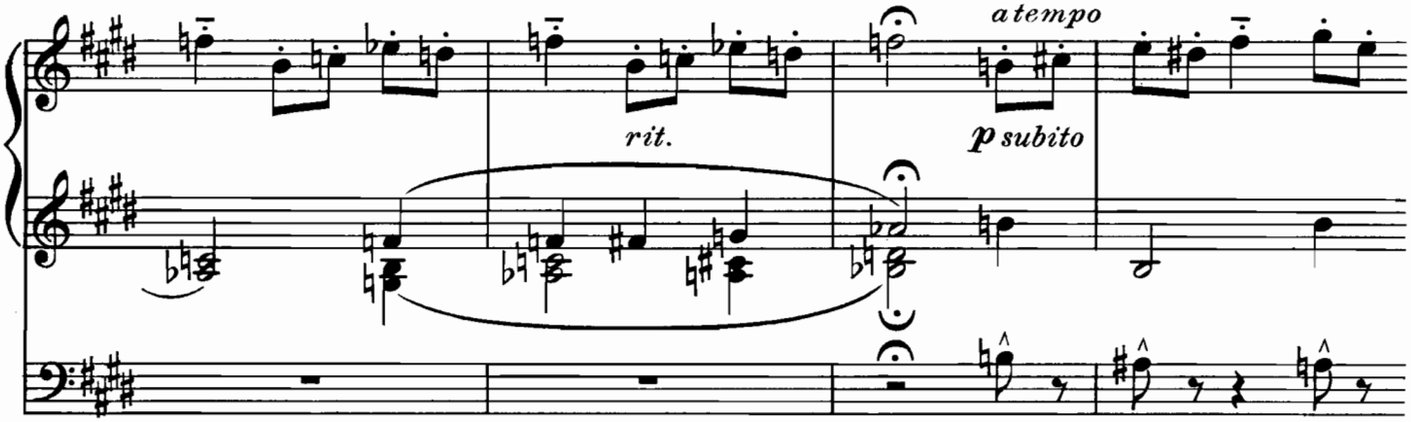
Edited by Joseph Bonnet

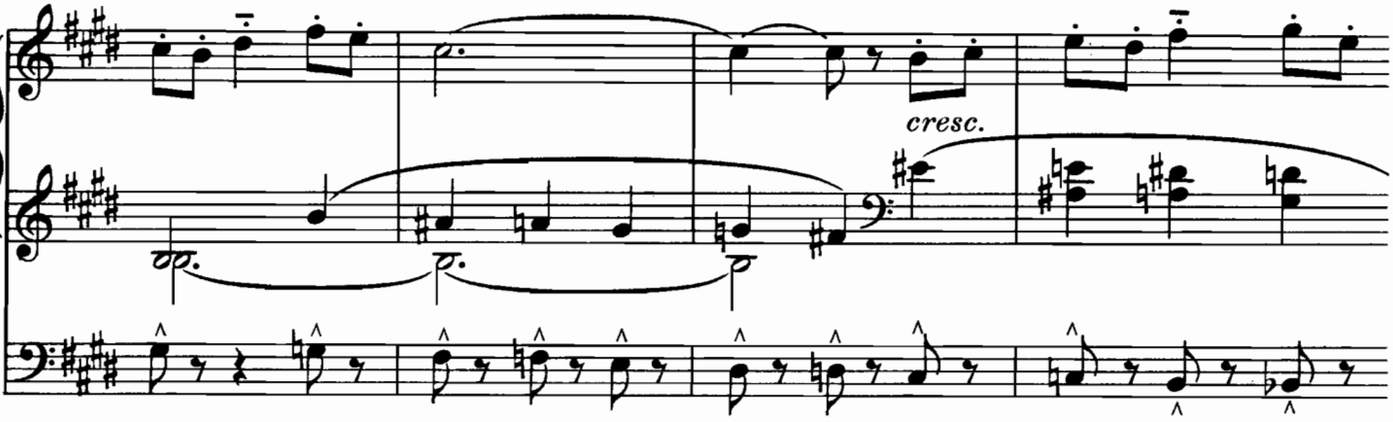
Louis Vierne. Op. 32

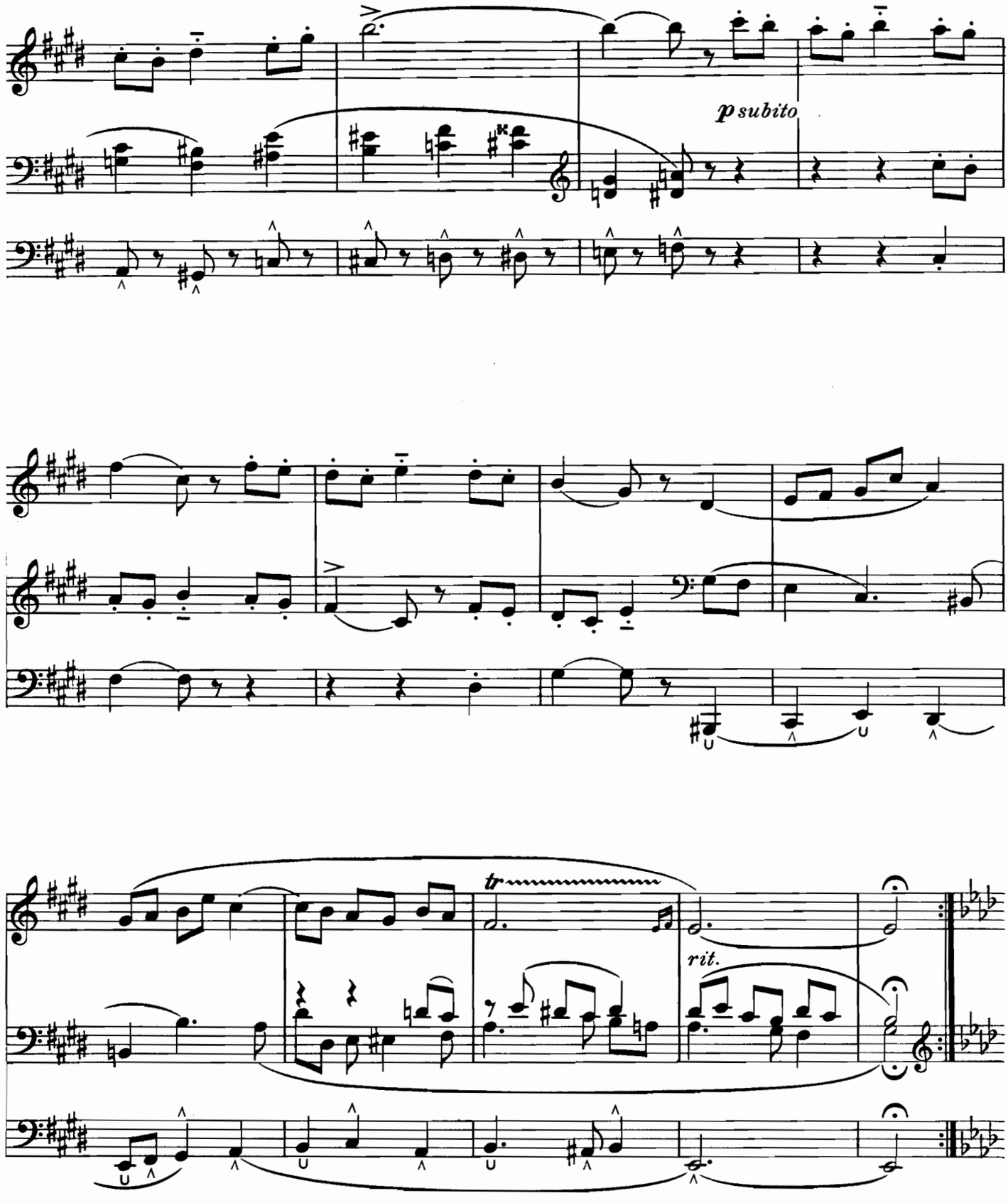


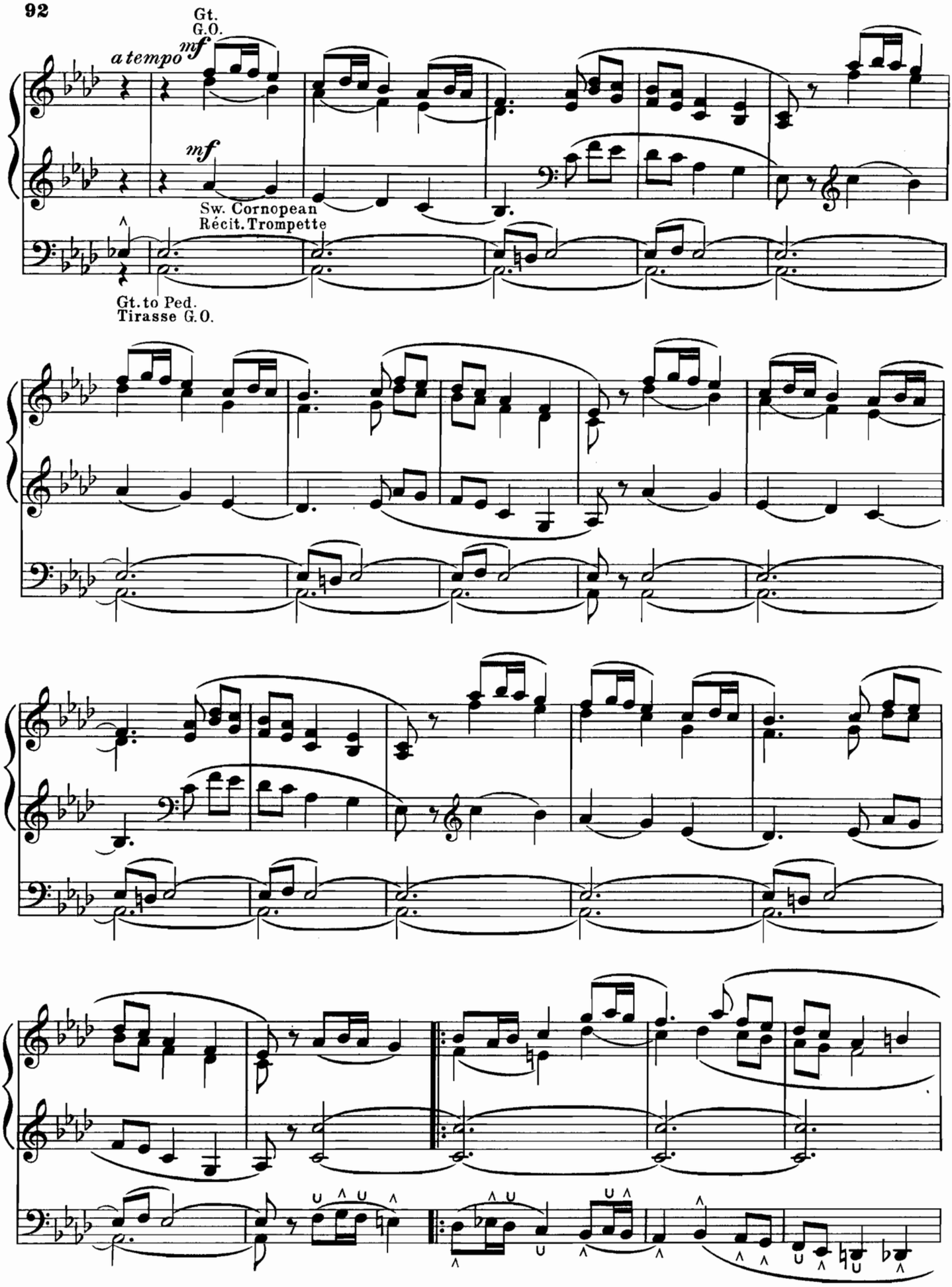

tr
1.
2.
Sw.
Récit.
cresc.
f
Sw.
Récit.
dim.
Ch.
Pos.

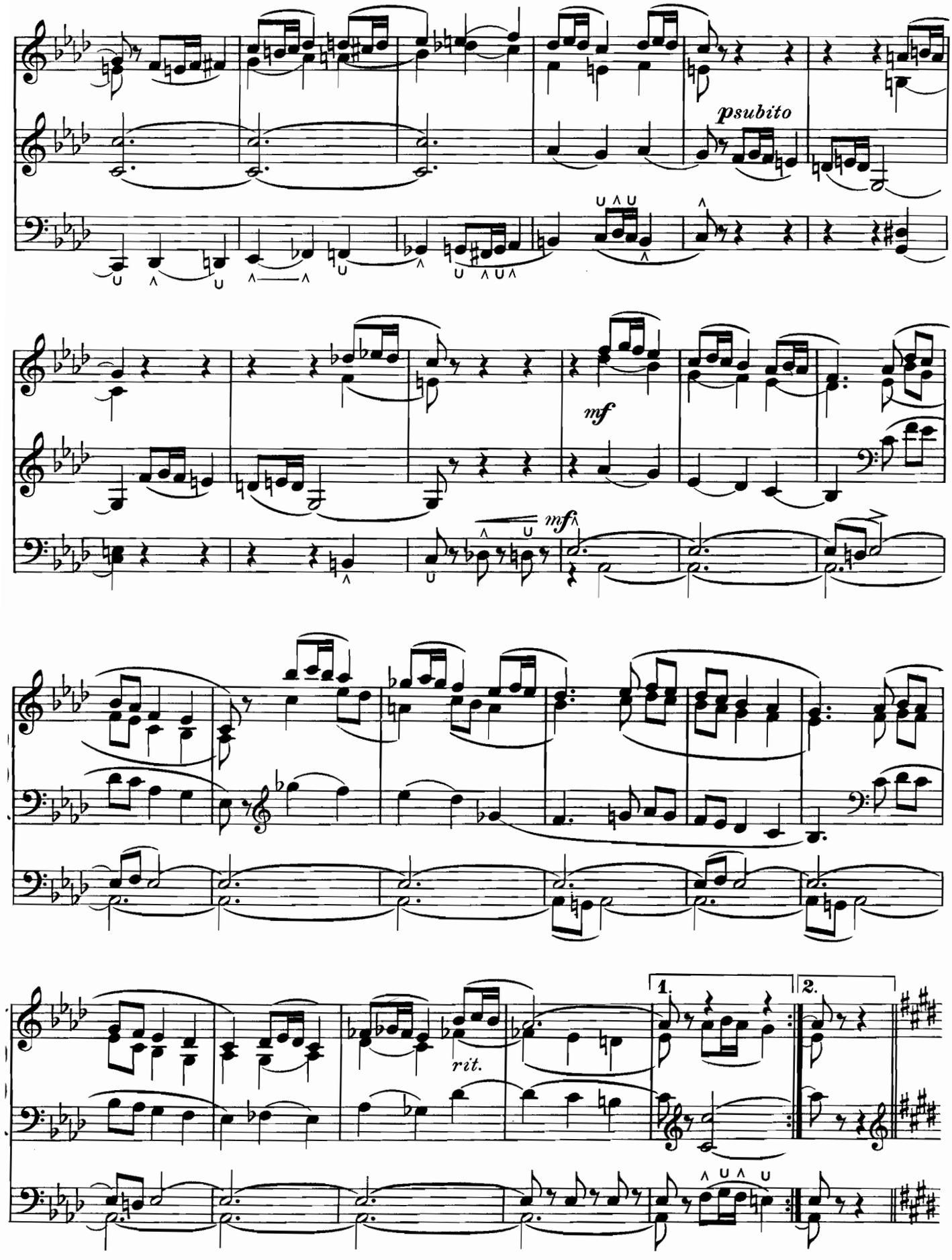

Ch.
Pos.
Sw.
Récit.
Ch.
Pos.
Sw.
Récit.
Sw.
Récit.
cresc.
Sw.
Récit.
Ch.
Pos.
Ch.
Pos.

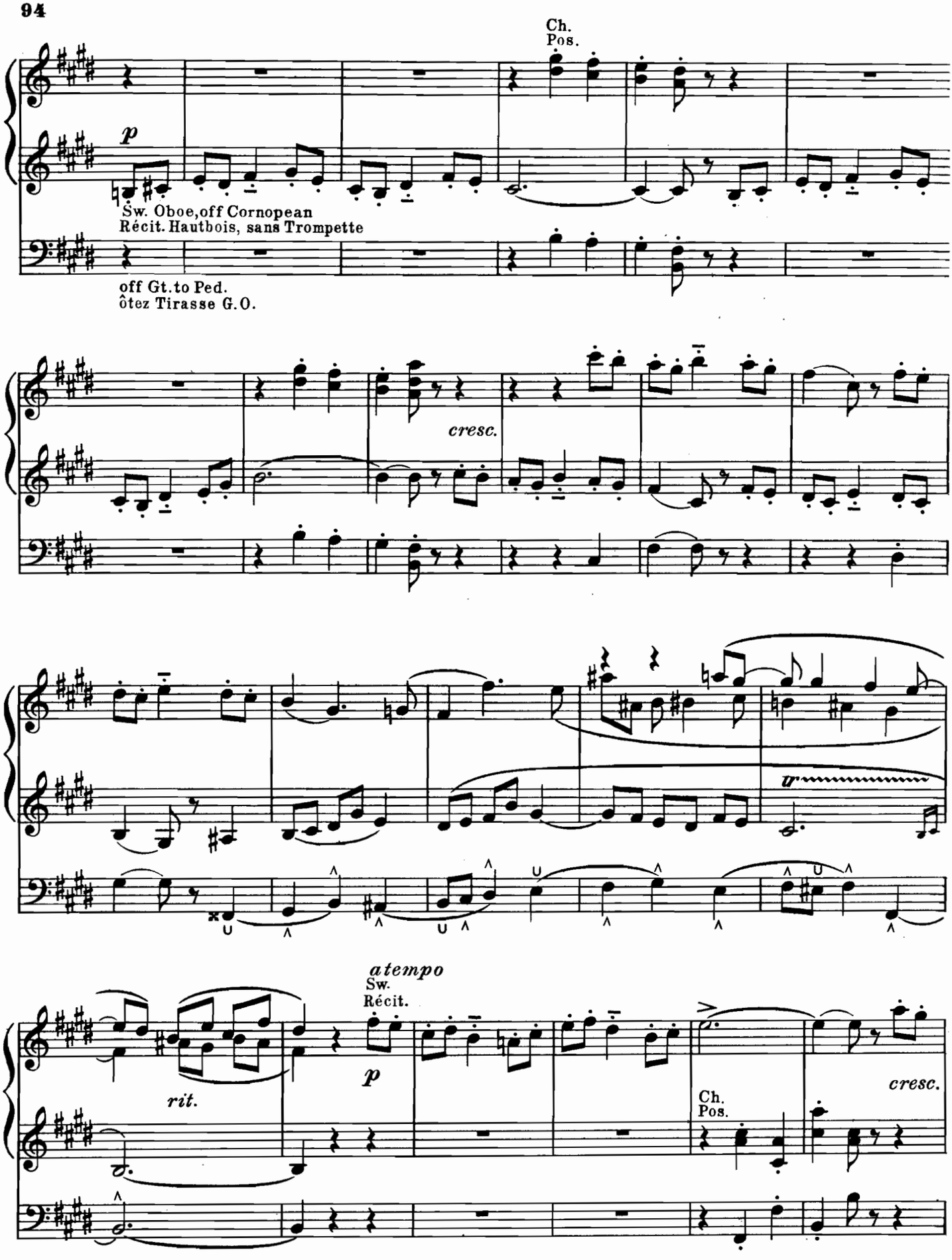

rit.
a tempo
p subito

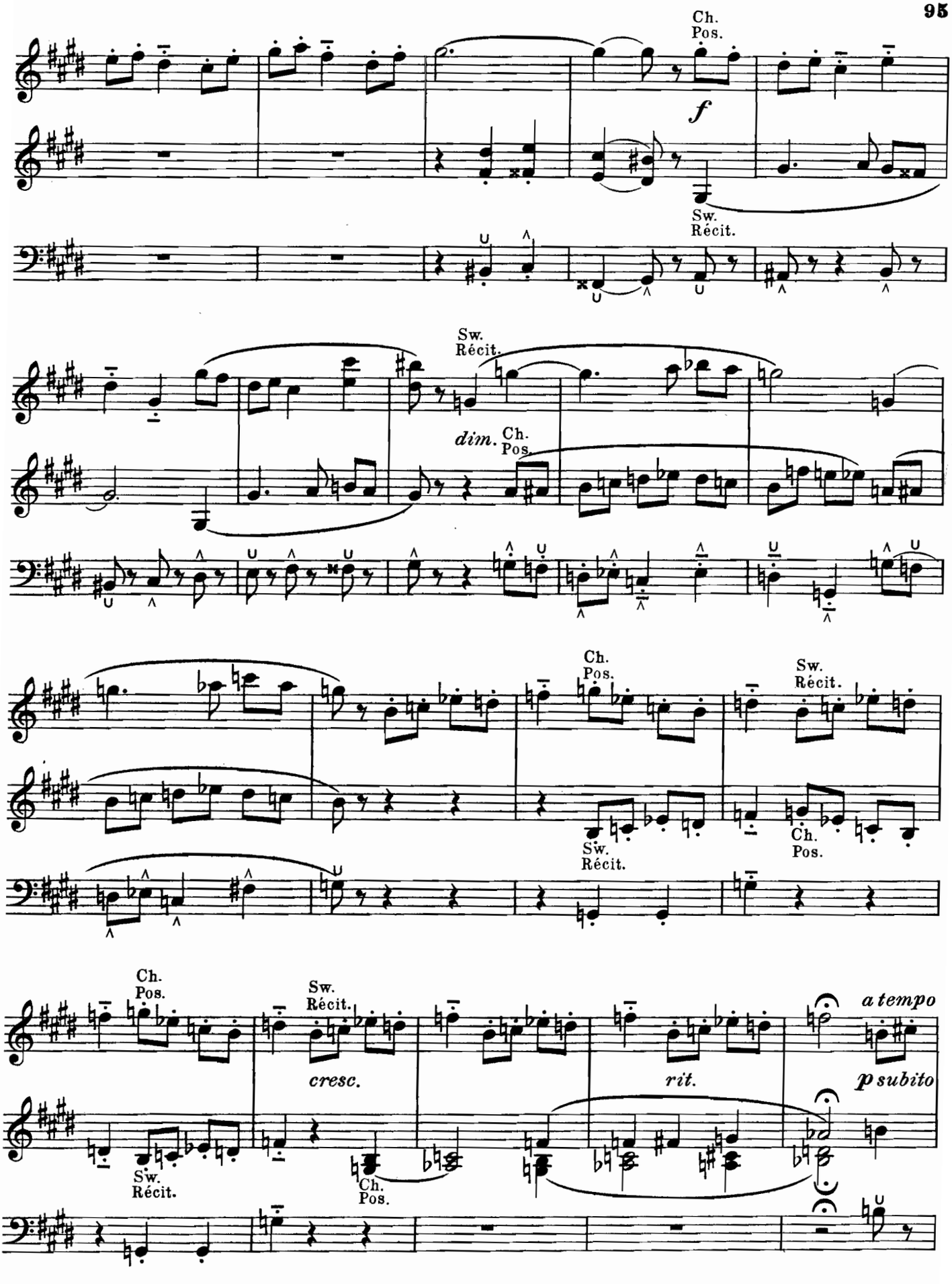

cresc.

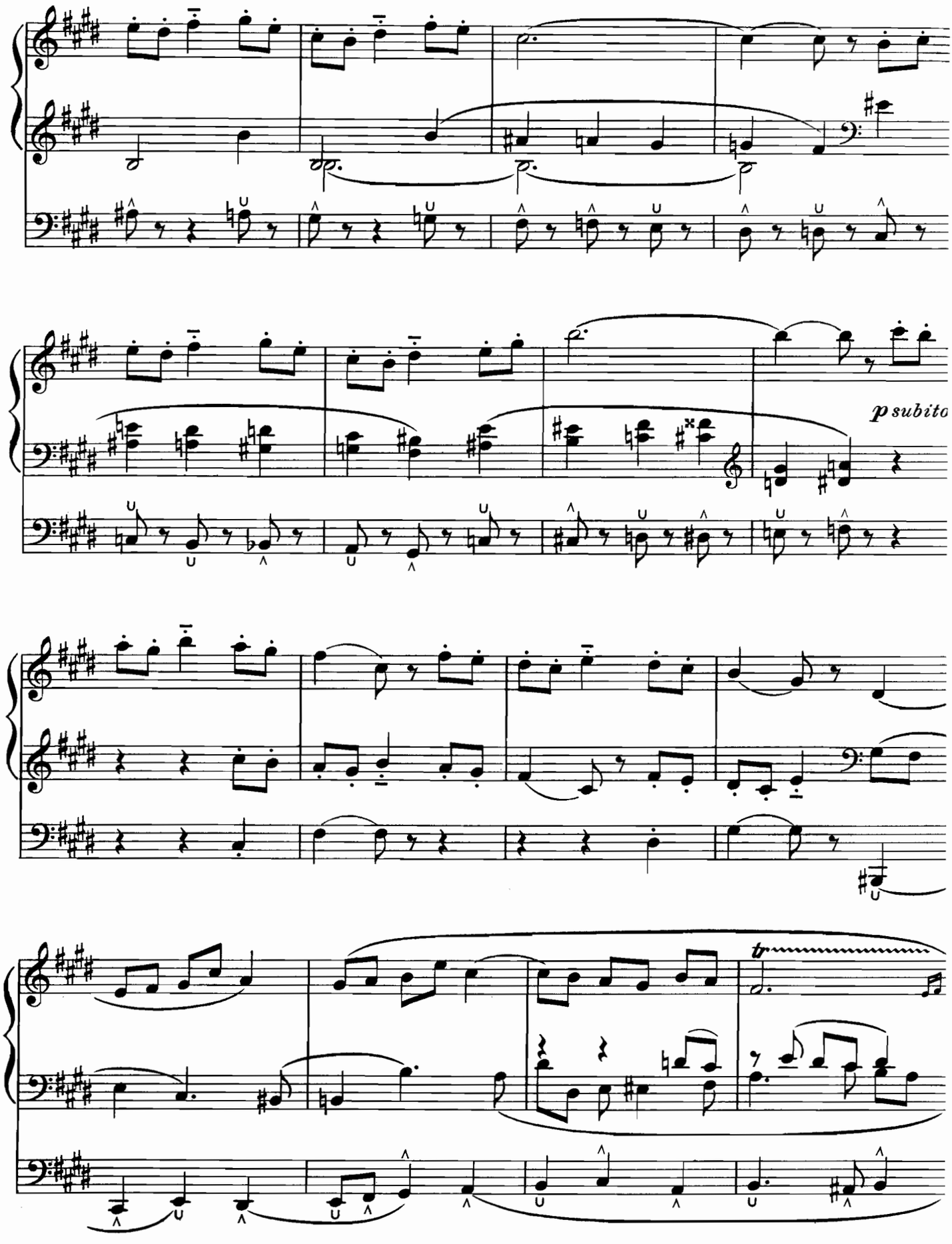

p subito
tr
rit.

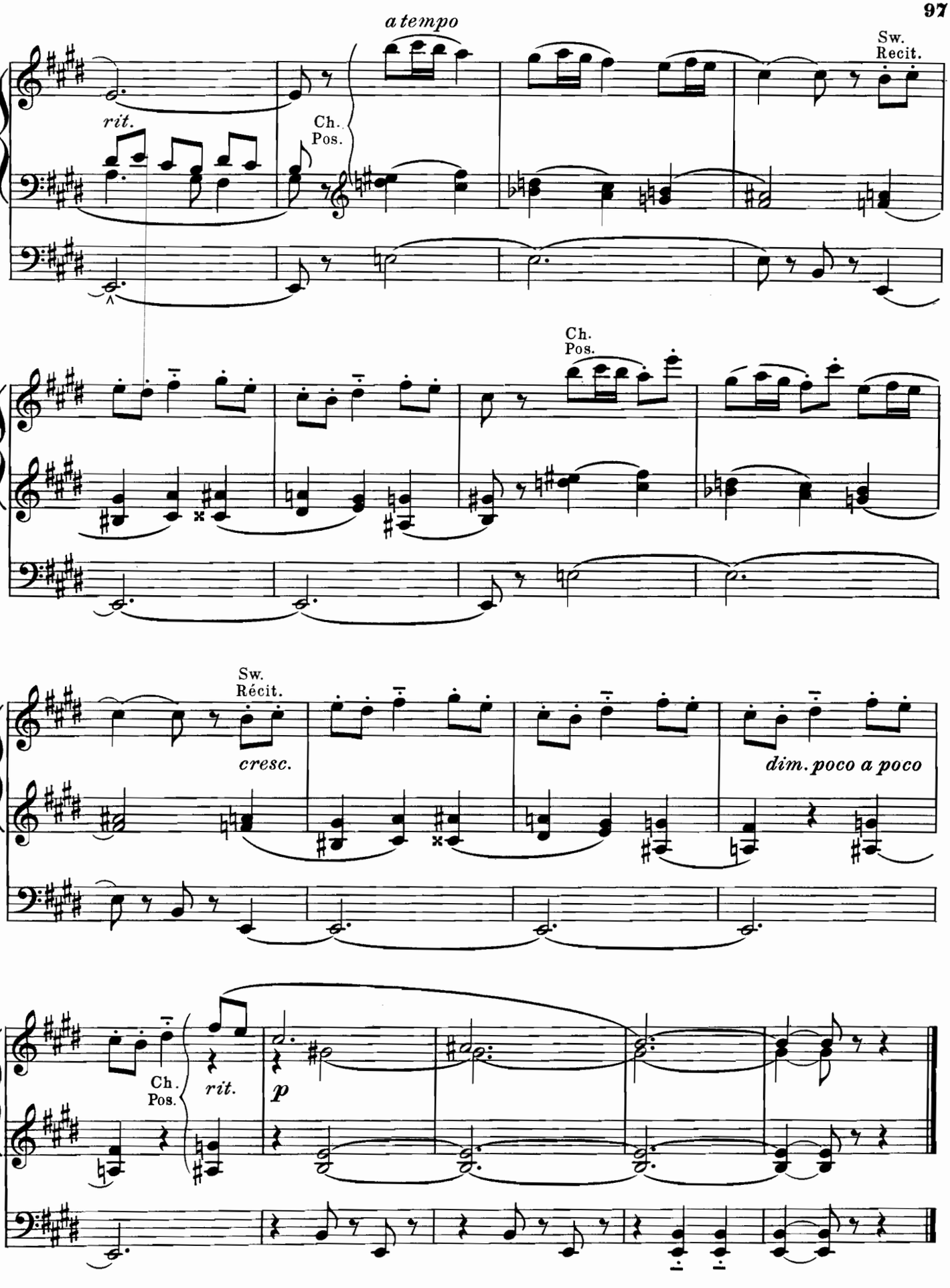

Gt.
G.O.
a tempo
mf
mf
Sw. Cornopean
Récit. Trompette
Gt. to Ped.
Tirasse G.O.


psubito
mf
mf
rit.
1.
2.


Ch.
Pos.
p
Sw. Oboe, off Cornopean
Récit. Hautbois, sans Trompette
off Gt. to Ped.
ôtez Tirasse G.O.
cresc.
tr
atempo
Sw.
Récit.
rit.
p
Ch.
Pos.
cresc.


Ch. Pos.
f
Sw. Récit.
Sw. Récit.
dim.
Ch. Pos.
Ch. Pos.
Sw. Récit.
Sw. Récit.
Ch. Pos.
Ch. Pos.
Sw. Récit.
cresc.
rit.
a tempo
p subito
Sw. Récit.
Ch. Pos.


p subito


a tempo
Sw.
Recit.
rit.
Ch.
Pos.
Ch.
Pos.
Sw.
Récit.
cresc.
dim. poco a poco
Ch.
Pos.
rit.
p

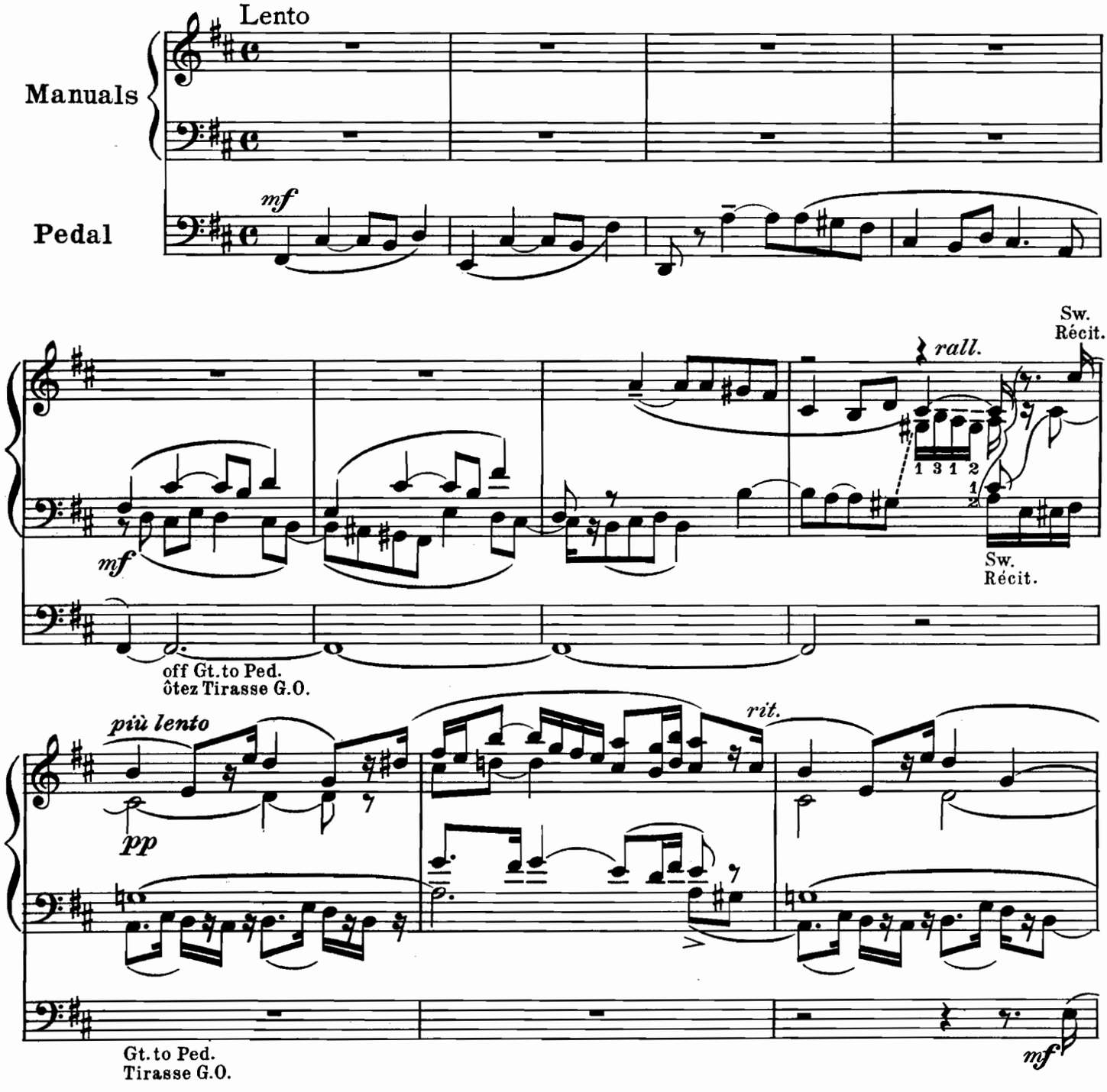
Pièce Symphonique

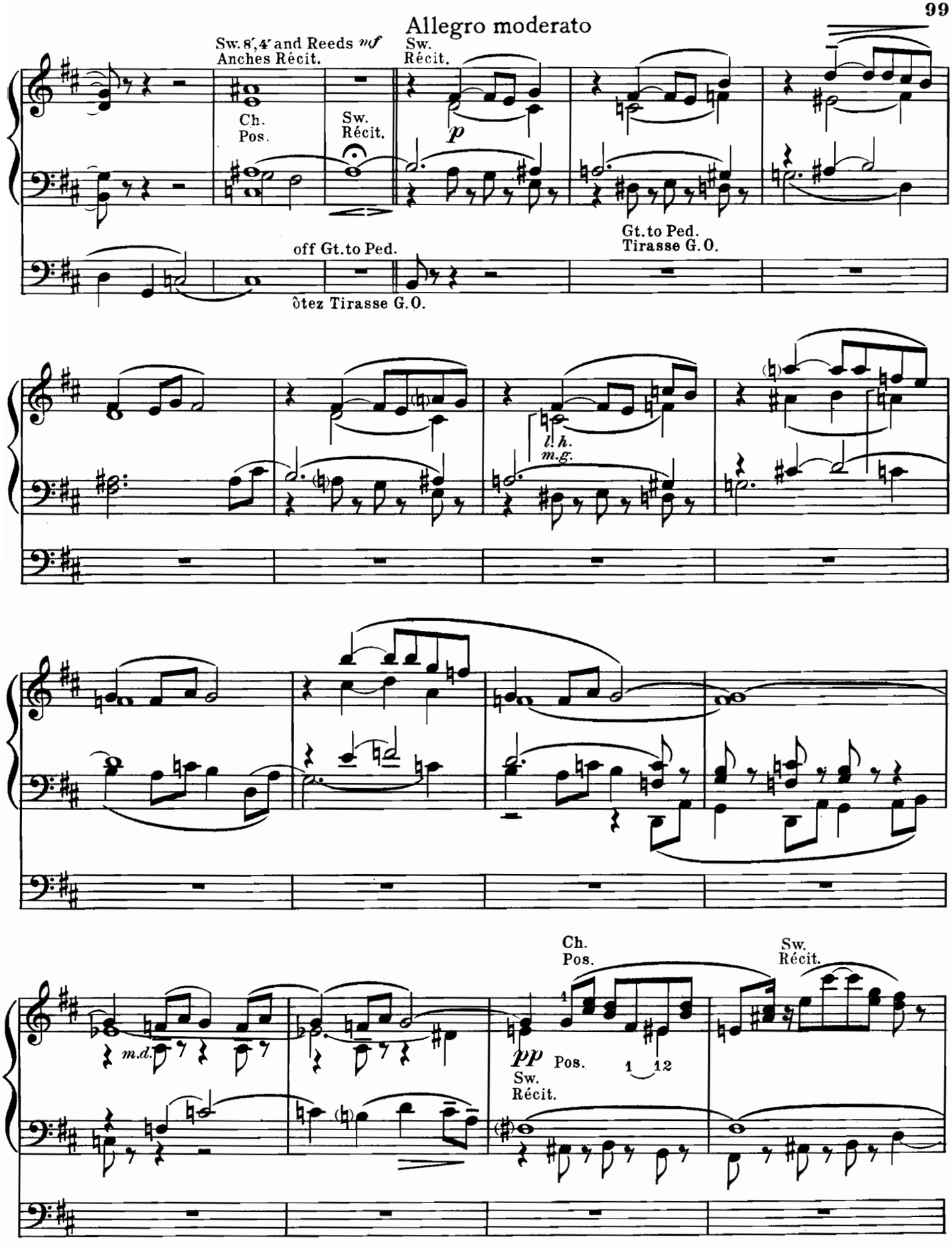
Swell: Flute 8′ Salicional 8′, Voix Céleste 8′
Great: Foundation stops 8′
Choir: Bourdon 16′ (or Flute 8′ or Melodia and Ch. to Ch. sub. octave)
Pedal: Foundation stops 16′, 8′
Gt. to Ped.
Sw. to Ch.

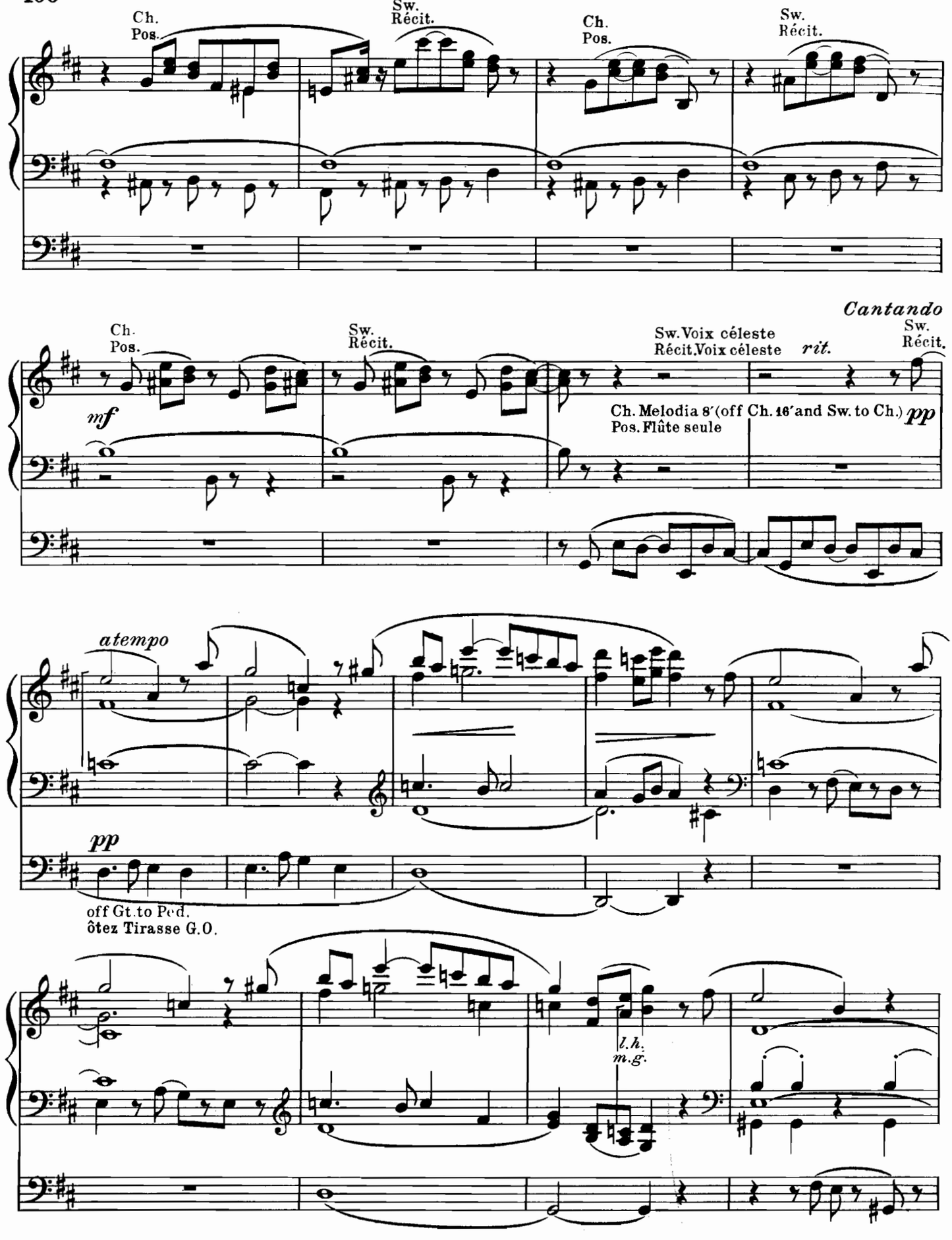
Récit. : Fonds 8 Voix celeste. Anches préparées
Positif: Bourdon 16, Anches préparées
G.O. : Fonds 8, Anches préparées
Pédale: Fonds 16, 8, Anches 16, 8, 4 préparées
Tirasse G.O. Récit accouplé au Positif

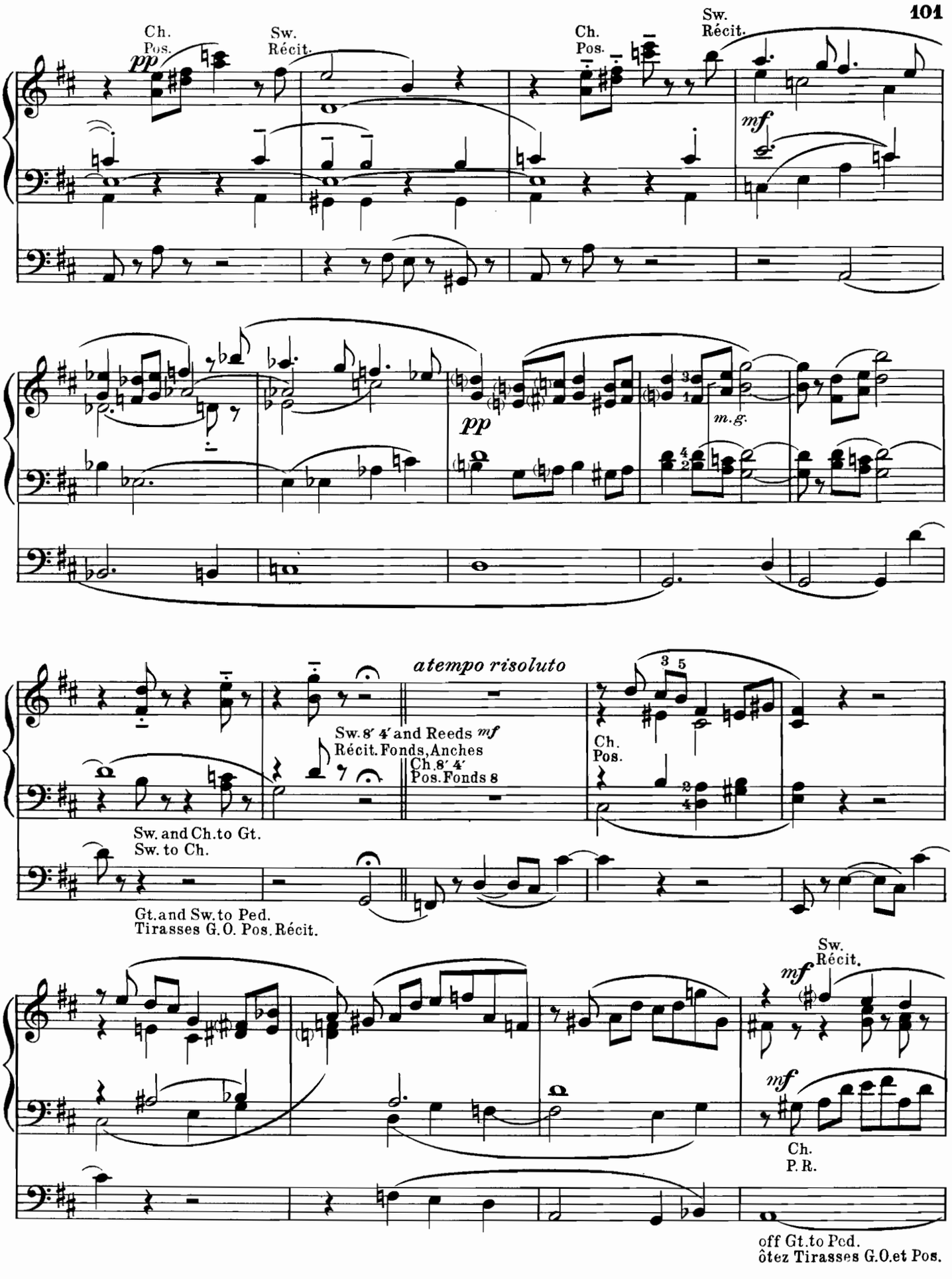
Edited by Joseph Bonnet

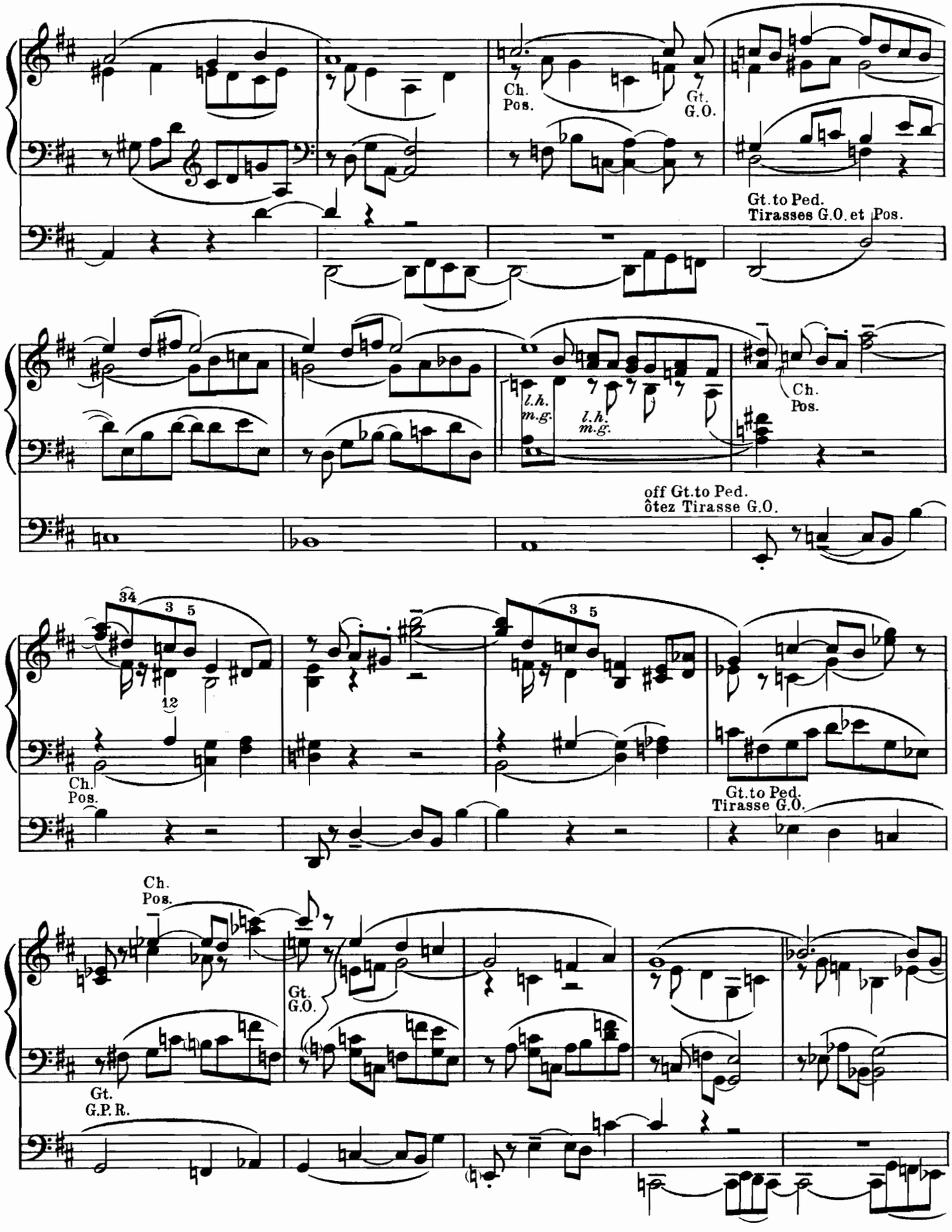
Charles Tournemire. Op. 16

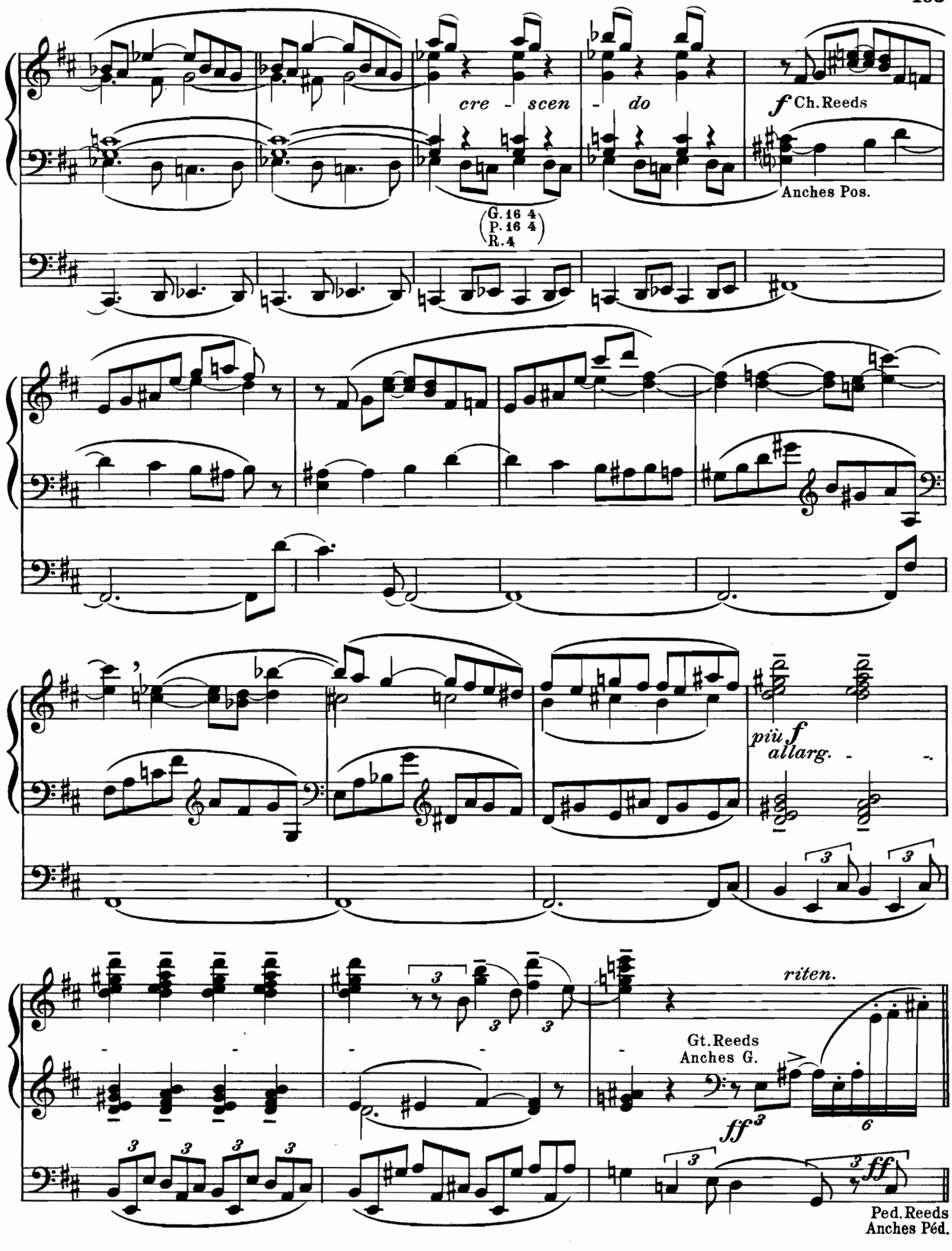


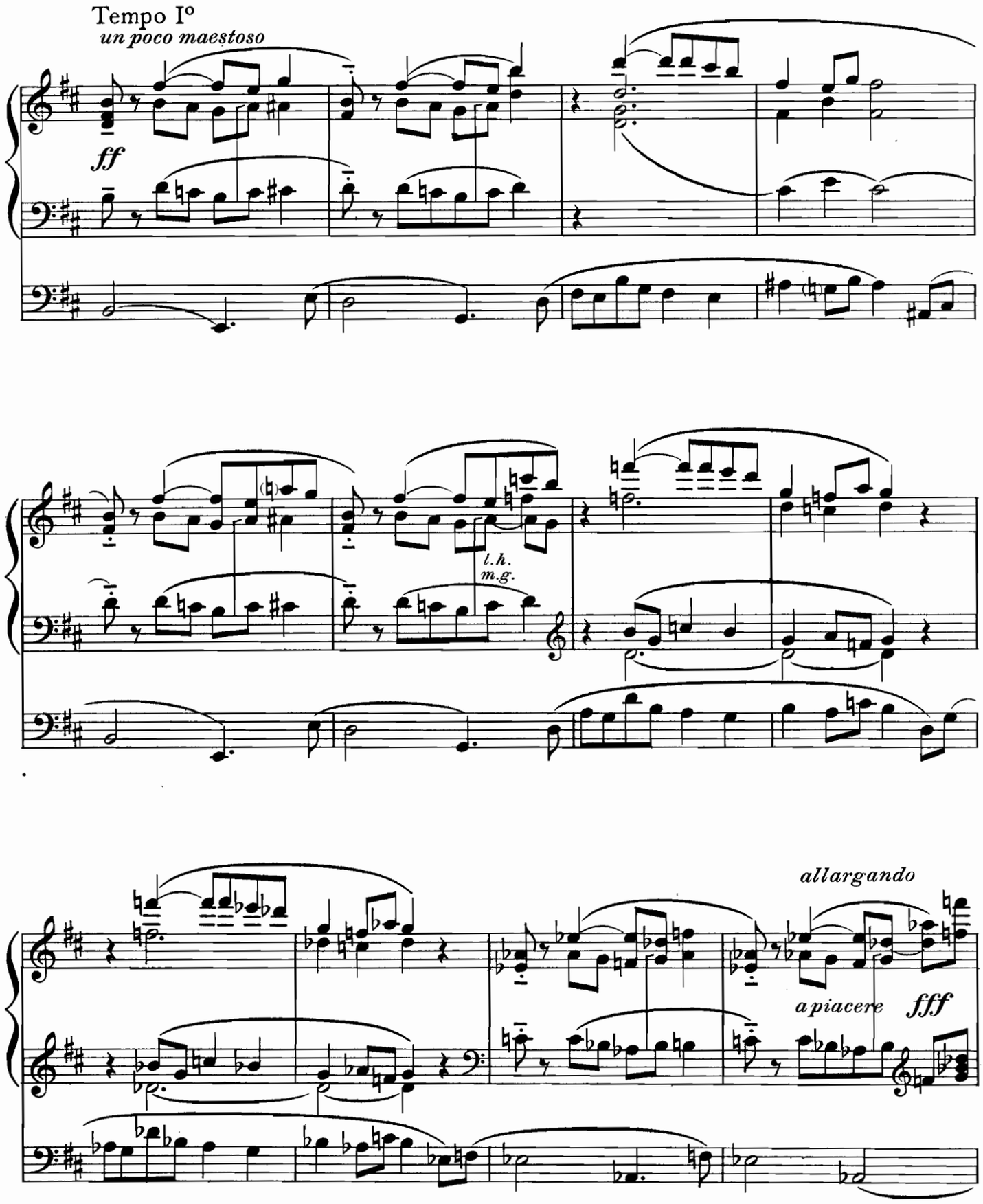

Allegro moderato
Sw. 8′, 4′ and Reeds mf
Anches Récit.
Sw.
Récit.
Ch.
Pos.
Sw.
Récit.
p
Gt. to Ped.
Tirasse G. O.
off Gt. to Ped.
ôtez Tirasse G. O.
l. h.
m. g.
m. d.
Ch.
Pos.
Sw.
Récit.
pp
Pos.
1 12
Sw.
Récit.

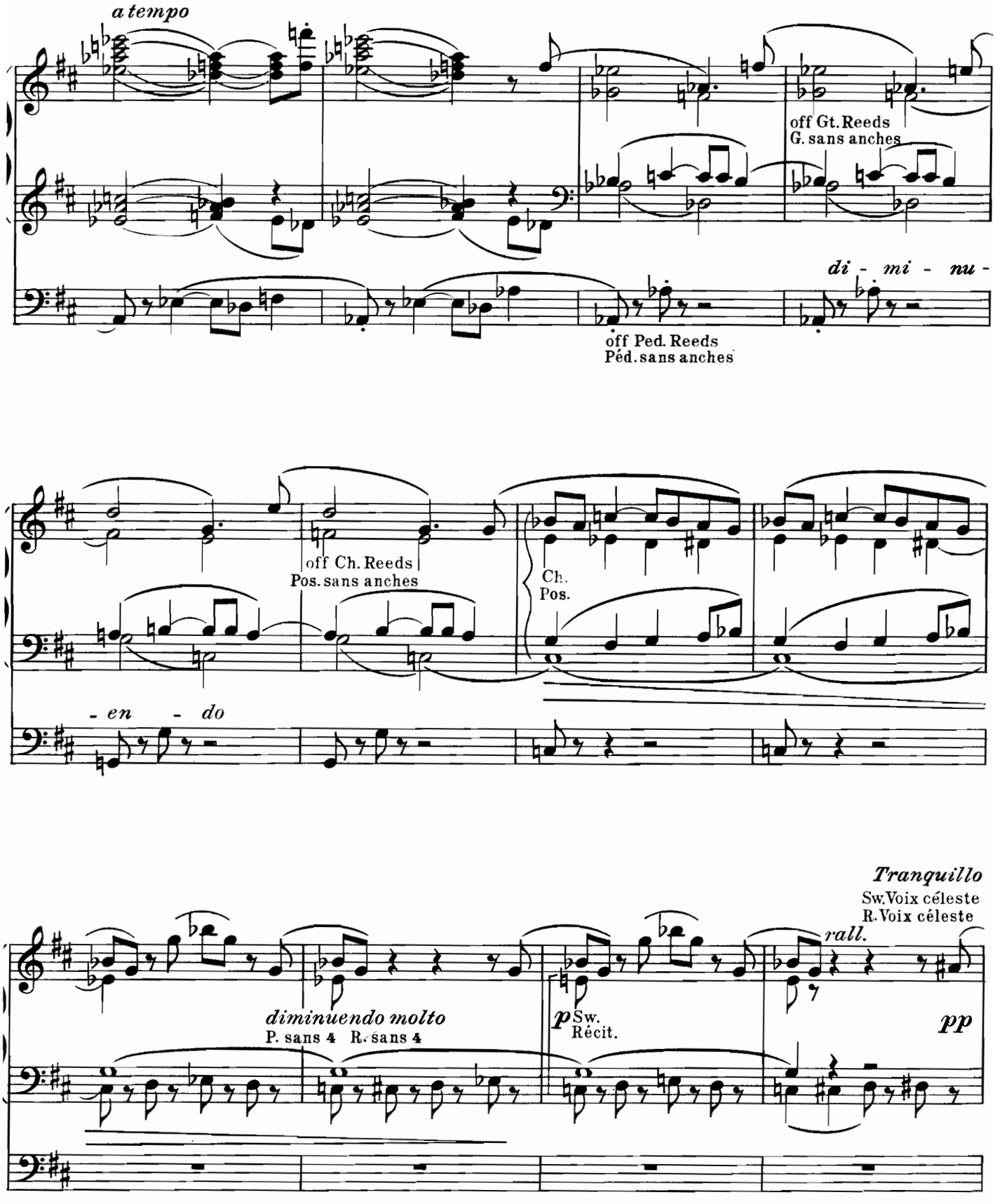

Ch.
Pos.
Sw.
Récit.
Ch.
Pos.
Sw.
Récit.
Cantando
Ch.
Pos.
Sw.
Récit.
Sw. Voix céleste
Récit. Voix céleste
rit.
Sw.
Récit.
mf
Ch. Melodia 8′ (off Ch. 16′ and Sw. to Ch.)
Pos. Flûte seule
pp
atempo
pp
off Gt. to Ped.
ôtez Tirasse G.O.
l.h.
m.g.

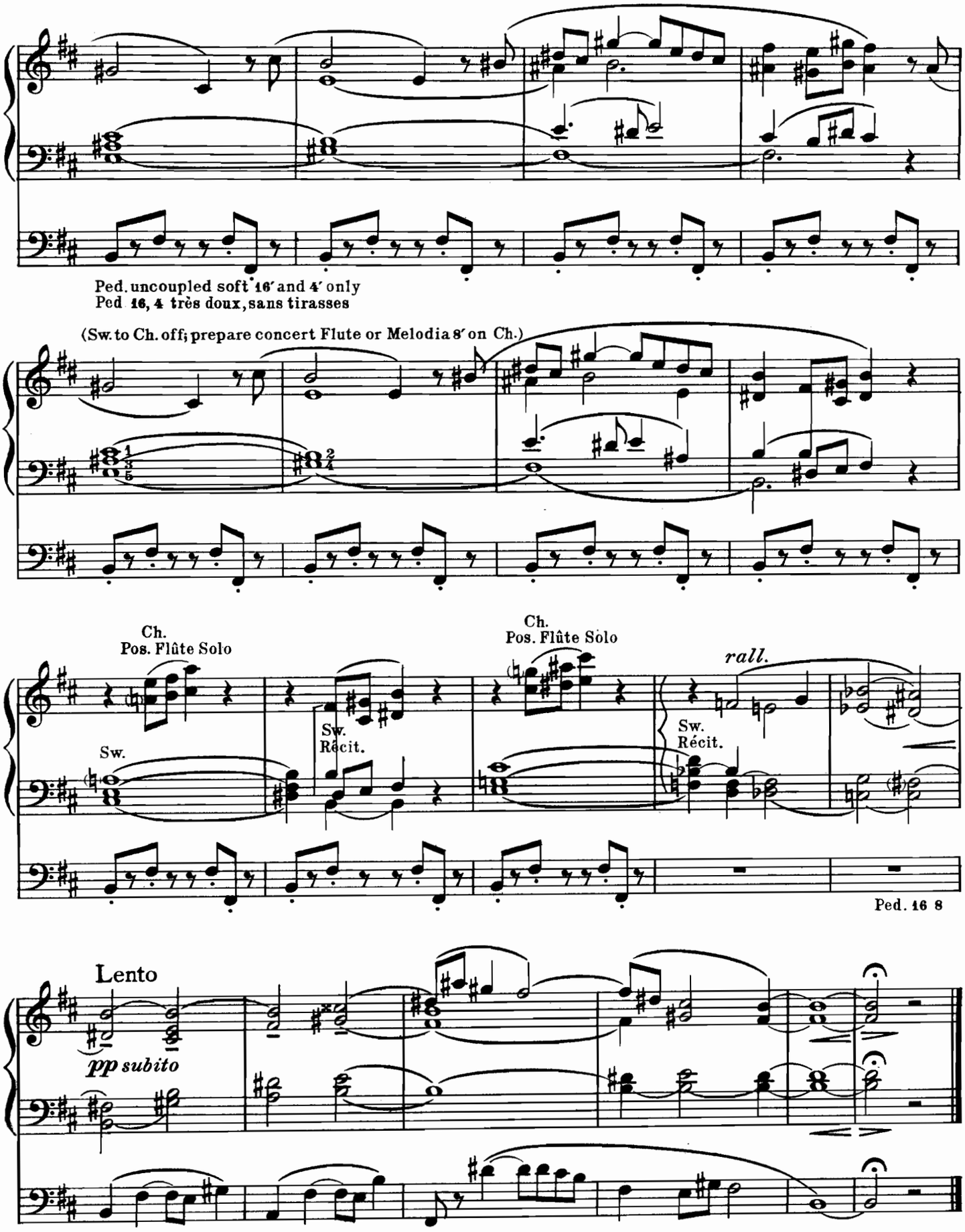

Ch.
Pos.
pp
Sw.
Récit.
Ch.
Pos.
Sw.
Récit.
mf
pp
m.g.
atempo risoluto
Sw. 8′ 4′ and Reeds mf
Récit. Fonds, Anches
Ch. 8′ 4′
Pos. Fonds 8
Ch.
Pos.
Sw. and Ch. to Gt.
Sw. to Ch.
Gt. and Sw. to Ped.
Tirasses G.O. Pos. Récit.
Sw.
Récit.
mf
mf
Ch.
P.R.
off Gt. to Ped.
ôtez Tirasses G.O. et Pos.


Ch.
Pos.
Gt.
G.O.
Gt. to Ped.
Tirasses G.O. et Pos.
l.h.
m.g.
l.h.
m.g.
Ch.
Pos.
off Gt. to Ped.
ôtez Tirasse G.O.
34
3 5
12
Ch.
Pos.
3 5
Gt. to Ped.
Tirasse G.O.
Ch.
Pos.
Gt.
G.O.
Gt.
G.P.R.


cre - scen - do
f Ch. Reeds
Anches Pos.
(G. 16 4
P. 16 4
R. 4)
più f
allarg.
riten.
Gt. Reeds
Anches G.
ff
Ped. Reeds
Anches Péd.


Tempo I°
un poco maestoso
ff
l.h.
m.g.
allargando
a piacere
fff


a tempo
off Gt. Reeds
G. sans anches
di - mi - nu -
off Ped. Reeds
Péd. sans anches
off Ch. Reeds
Pos. sans anches
Ch.
Pos.
- en - do
Tranquillo
Sw. Voix céleste
R. Voix céleste
rall.
diminuendo molto
P. sans 4 R. sans 4
p Sw.
Récit.
pp


Ped. uncoupled soft 16′ and 4′ only
Ped 16, 4 très doux, sans tirasses
(Sw. to Ch. off; prepare concert Flute or Melodia 8′ on Ch.)
Ch.
Pos. Flûte Solo
Sw.
Sw.
Récit.
Ch.
Pos. Flûte Solo
rall.
Sw.
Récit.
Ped. 16 8
Lento
pp subito

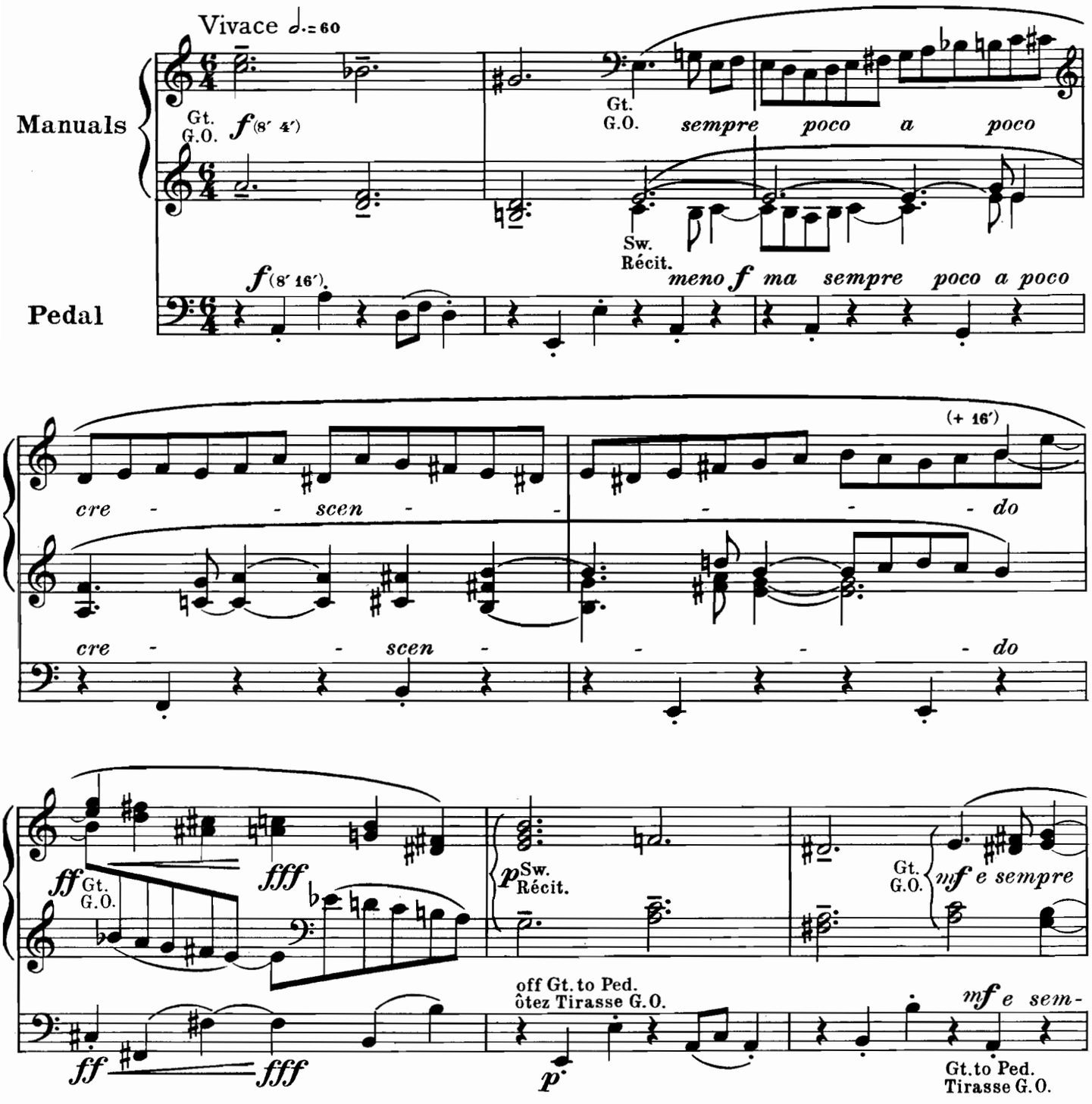
Intermezzo

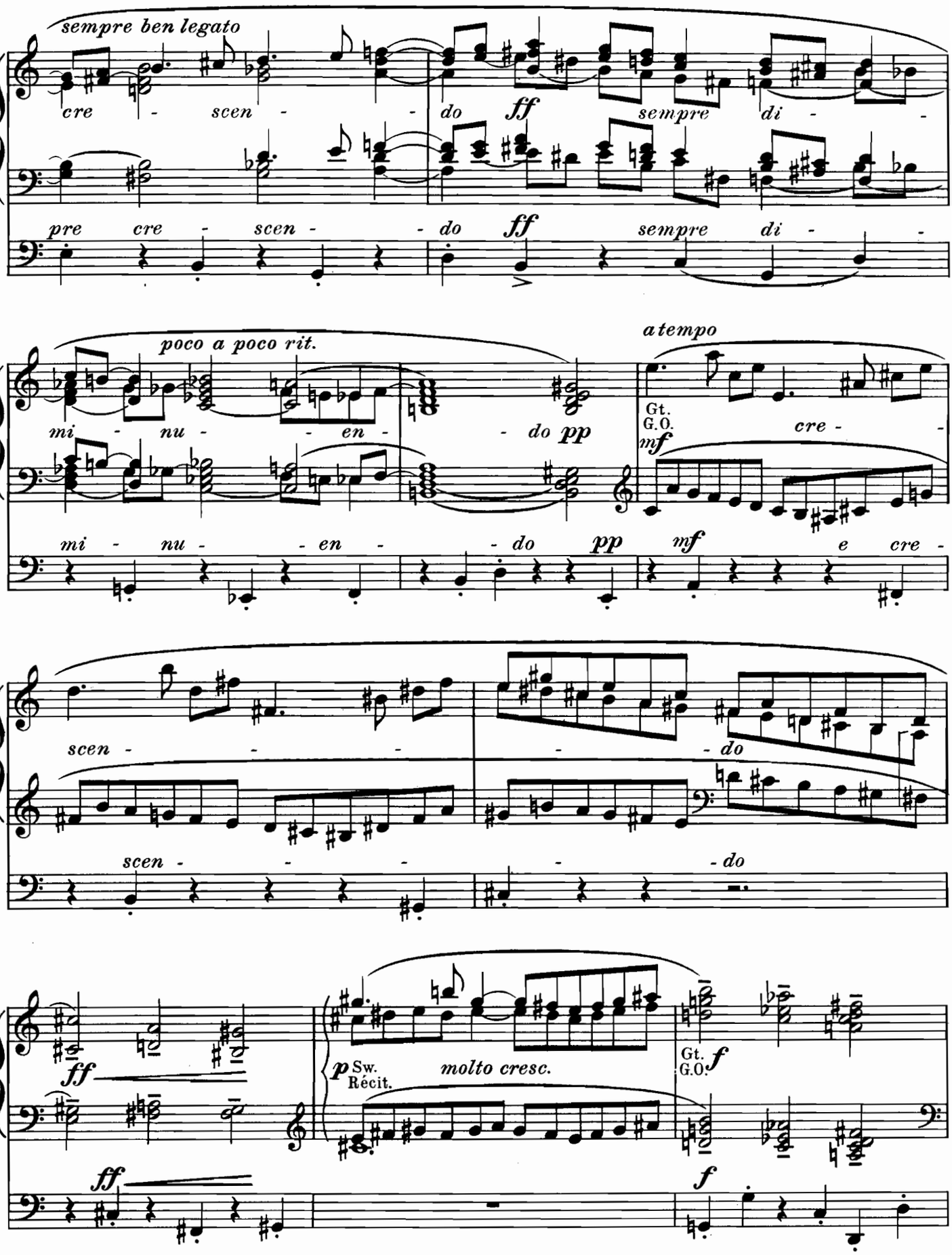
Swell: Full without 16′
Great: 8′ and 4′ Sw. and Ch. to Gt.
Choir: 8′ and 4′ Sw. to Ch.
Pedal: 16′, 8′ and 4′ Gt. and Sw. to Ped.

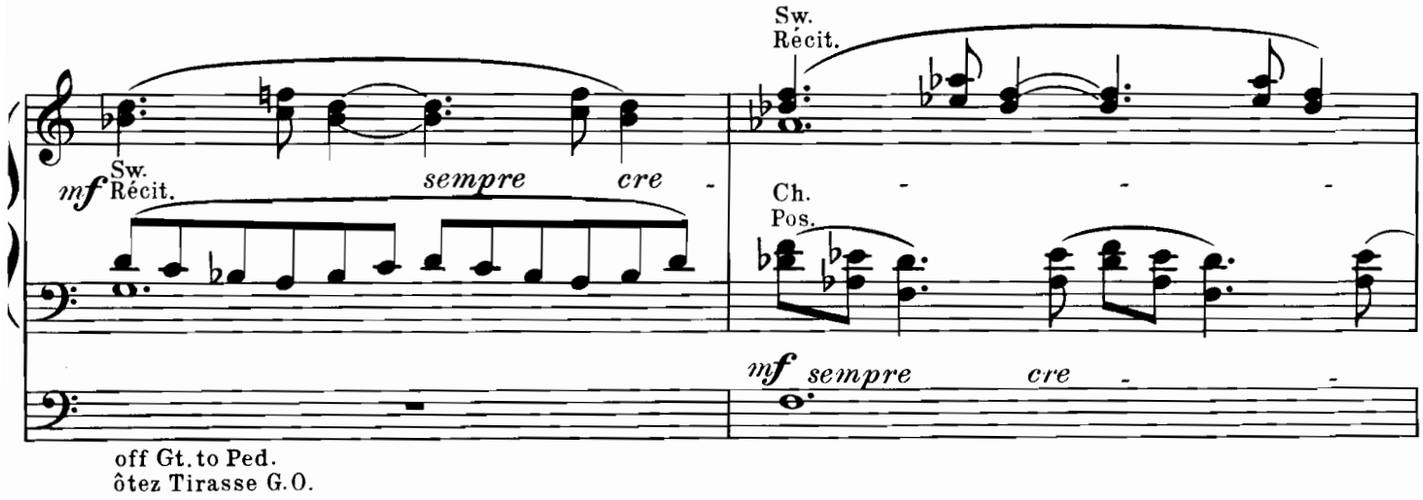
Récit. : Fonds, anches et mixtures 8 4 2
Positif: Fonds 8 et 4, Récit. accouplé
G.O. : Fonds 8 et 4, Récit. et Pos. accouplés
Pédale: Fonds 16 8 4

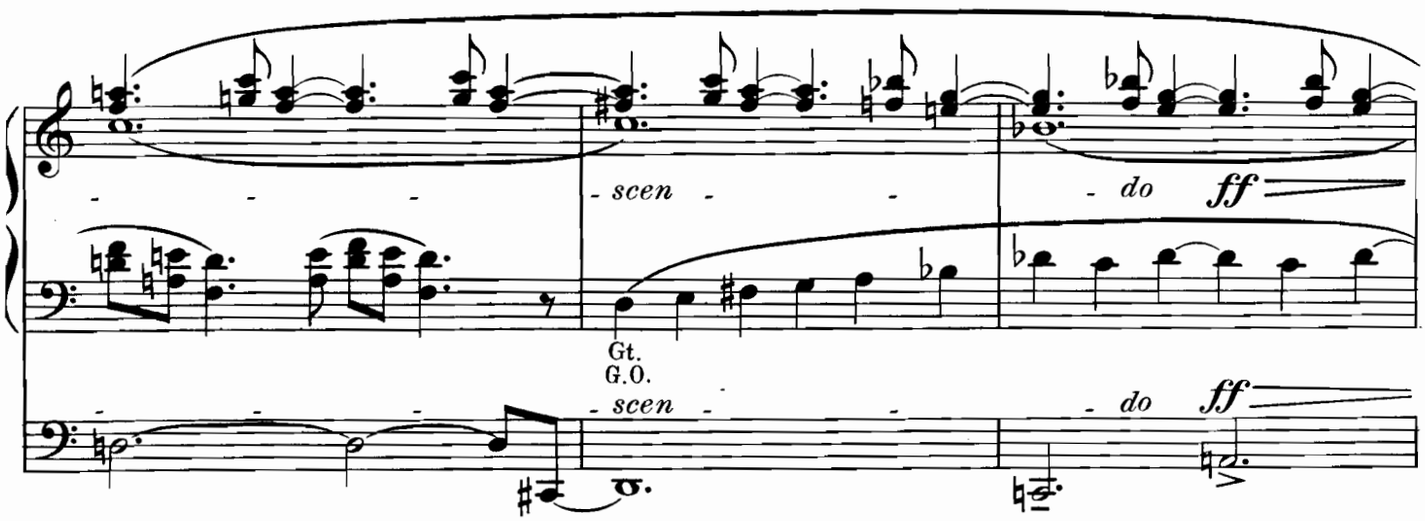
Edited by Joseph Bonnet

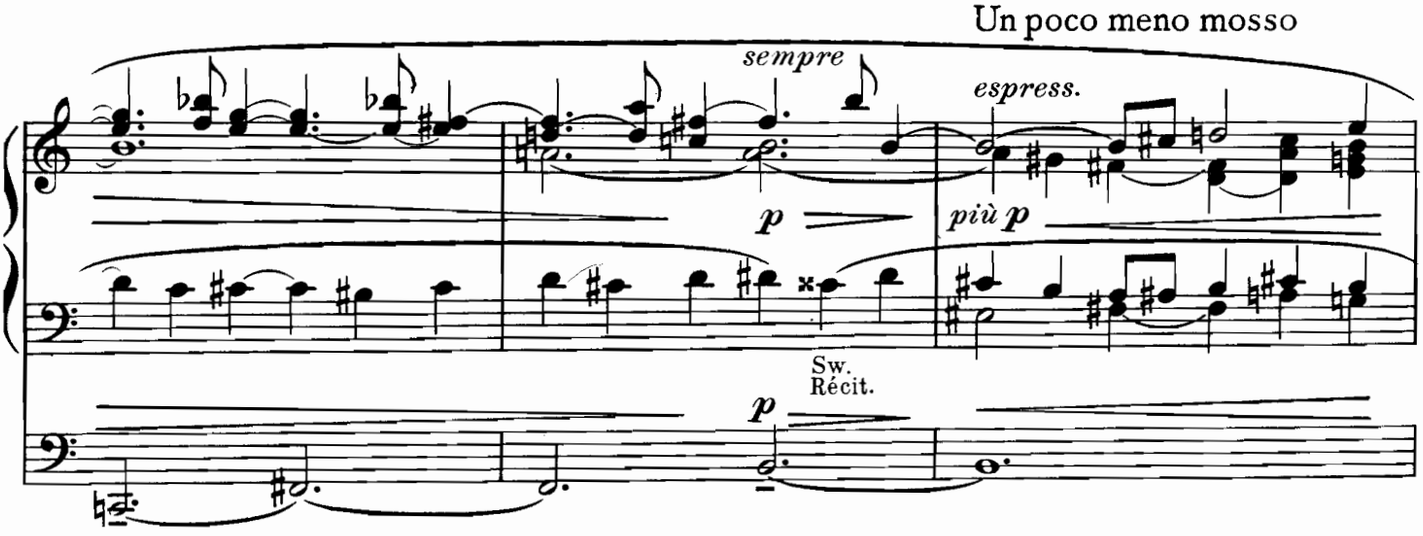
Max Reger. Op. 59, No. 3

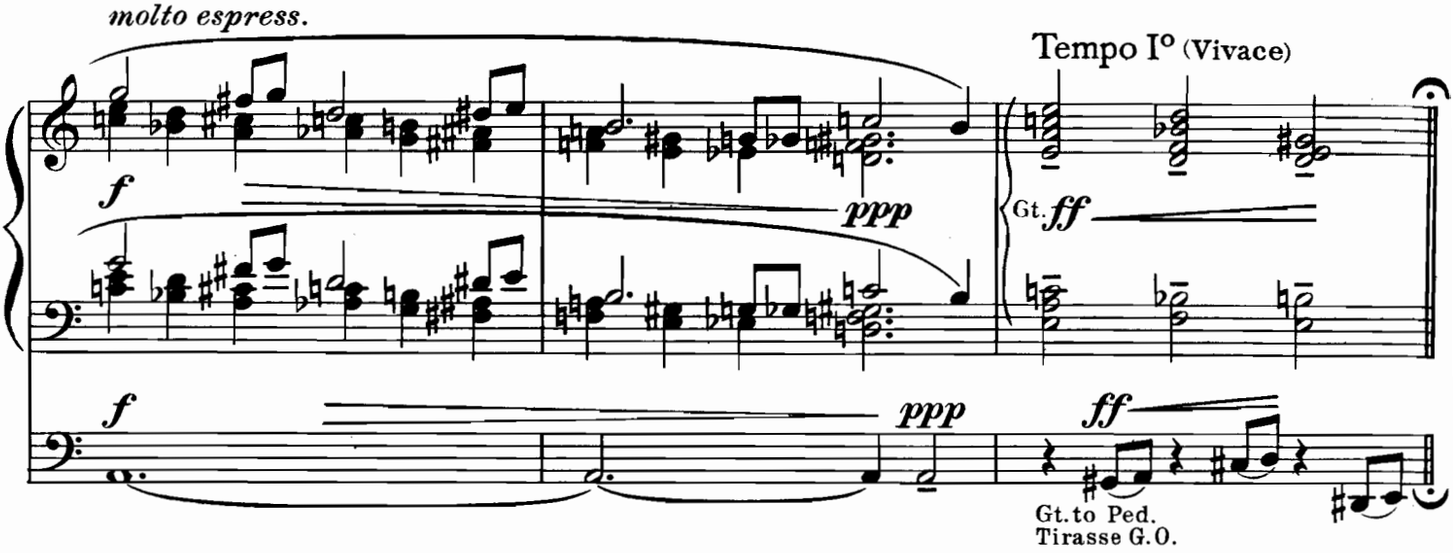


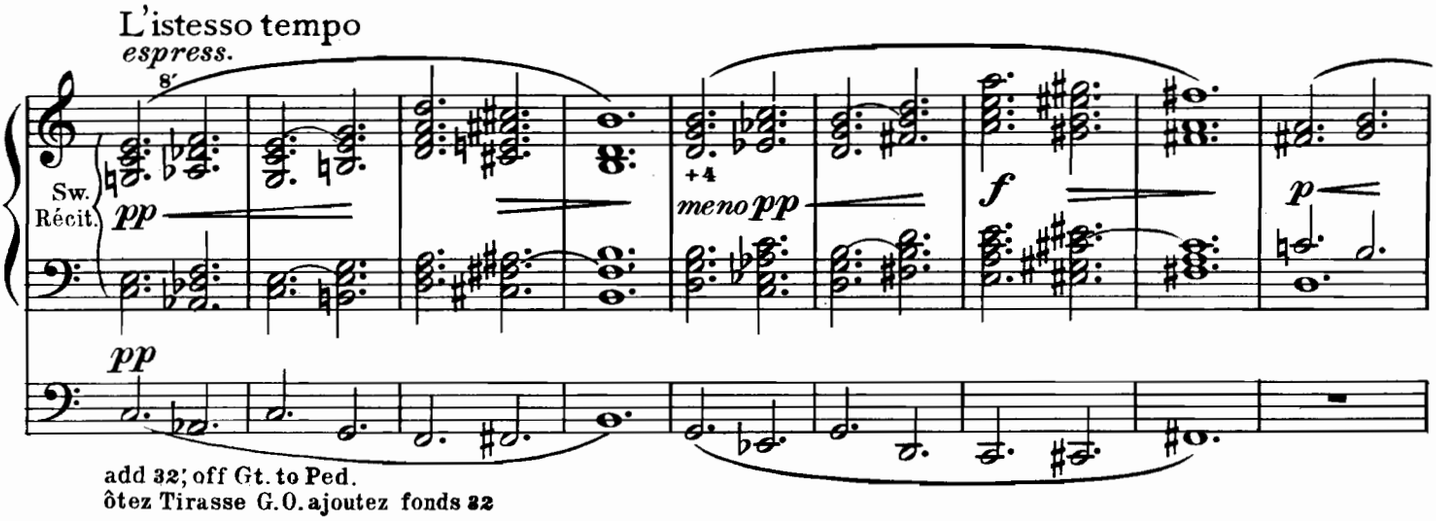

sempre ben legato
cre - scen - - do ff sempre di - -
pre cre - scen - - do ff sempre di - -
poco a poco rit.
mi - nu - - en - - do pp
a tempo
Gt.
G.O.
mf
cre - -
mi - nu - - en - - do pp mf e cre -
scen - - - - do
scen - - - - do
ff
p Sw.
Récit.
molto cresc.
Gt.
G.O.
f
ff
f

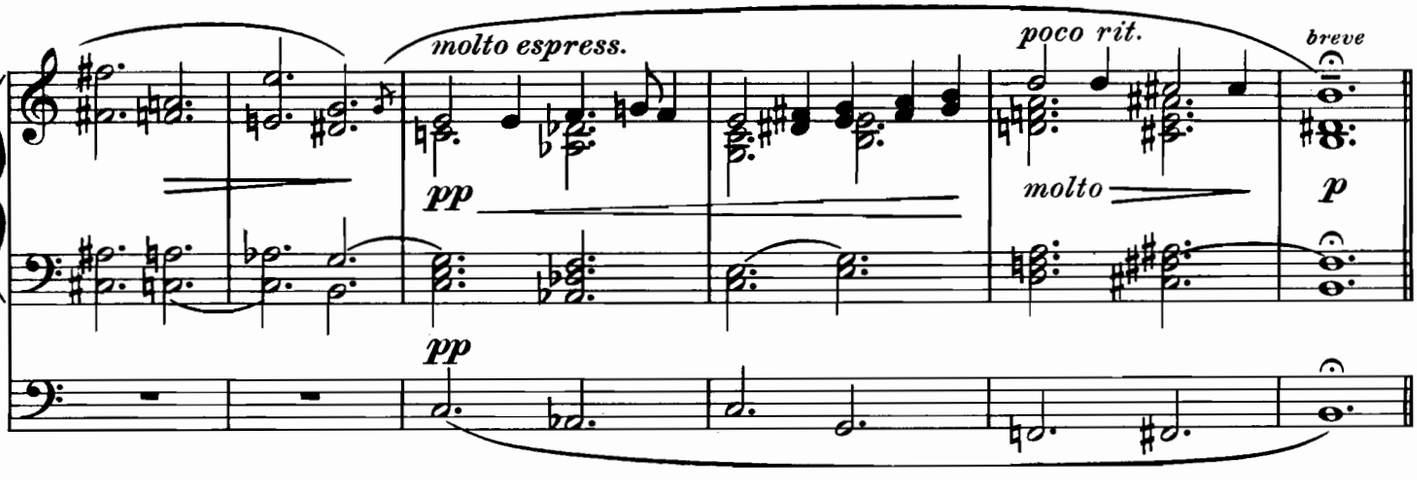

Sw.
Récit.
mf
sempre
cre
Ch.
Pos.
mf
sempre
cre
off Gt. to Ped.
ôtez Tirasse G.O.

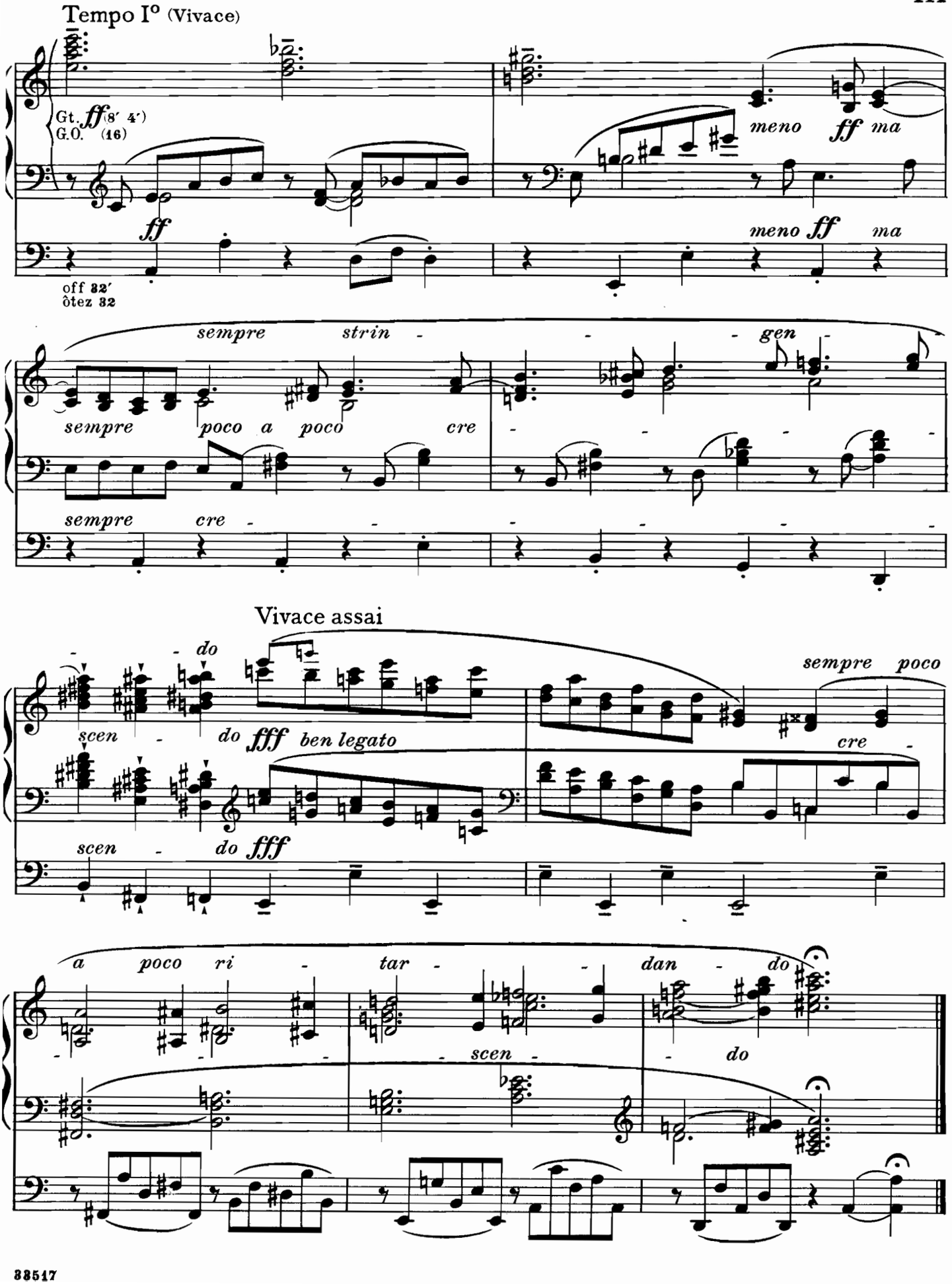

scen
do
ff
Gt.
G.O.
scen
do
ff


Un poco meno mosso
sempre
espress.
p
più p
Sw.
Récit.
p


molto espress.
Tempo Io (Vivace)
f
ppp
Gt.
ff
f
ppp
ff
Gt. to Ped.
Tirasse G.O.


L'istesso tempo
espress.
8'
Sw.
Récit.
pp
pp
+4
meno pp
f
p
add 32'; off Gt. to Ped.
ôtez Tirasse G.O. ajoutez fonds 32


molto espress.
poco rit.
breve
pp
molto
p
pp


Tempo I° (Vivace)
Gt. ff (8′ 4′)
G.O. (16)
ff
meno ff ma
off 32′
ôtez 32
sempre strin - gen
sempre poco a poco cre
sempre cre
Vivace assai
do
scen - do fff ben legato
sempre poco
cre
scen - do fff
a poco ri - tar - dan - do
scen
do

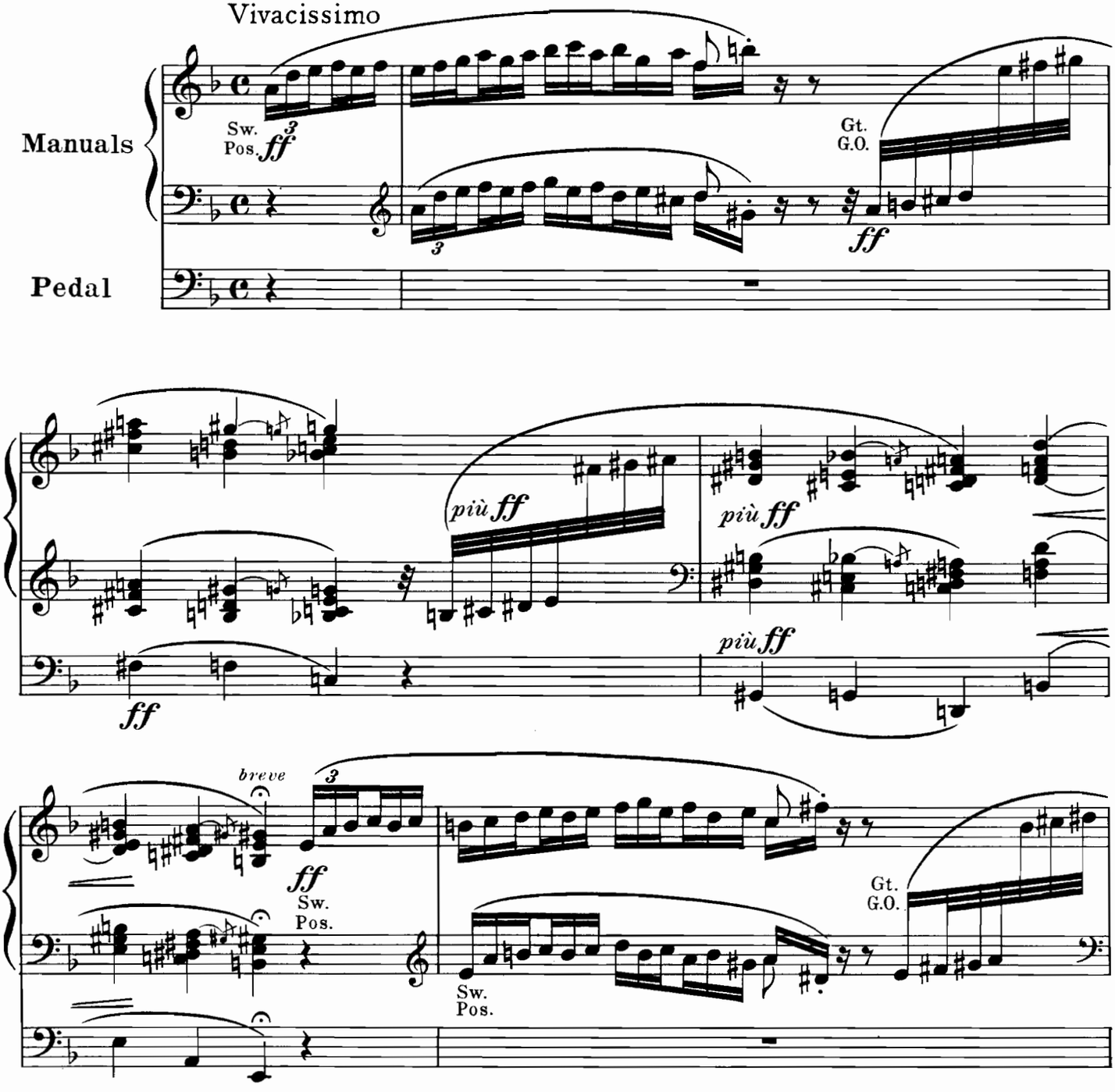
Toccata

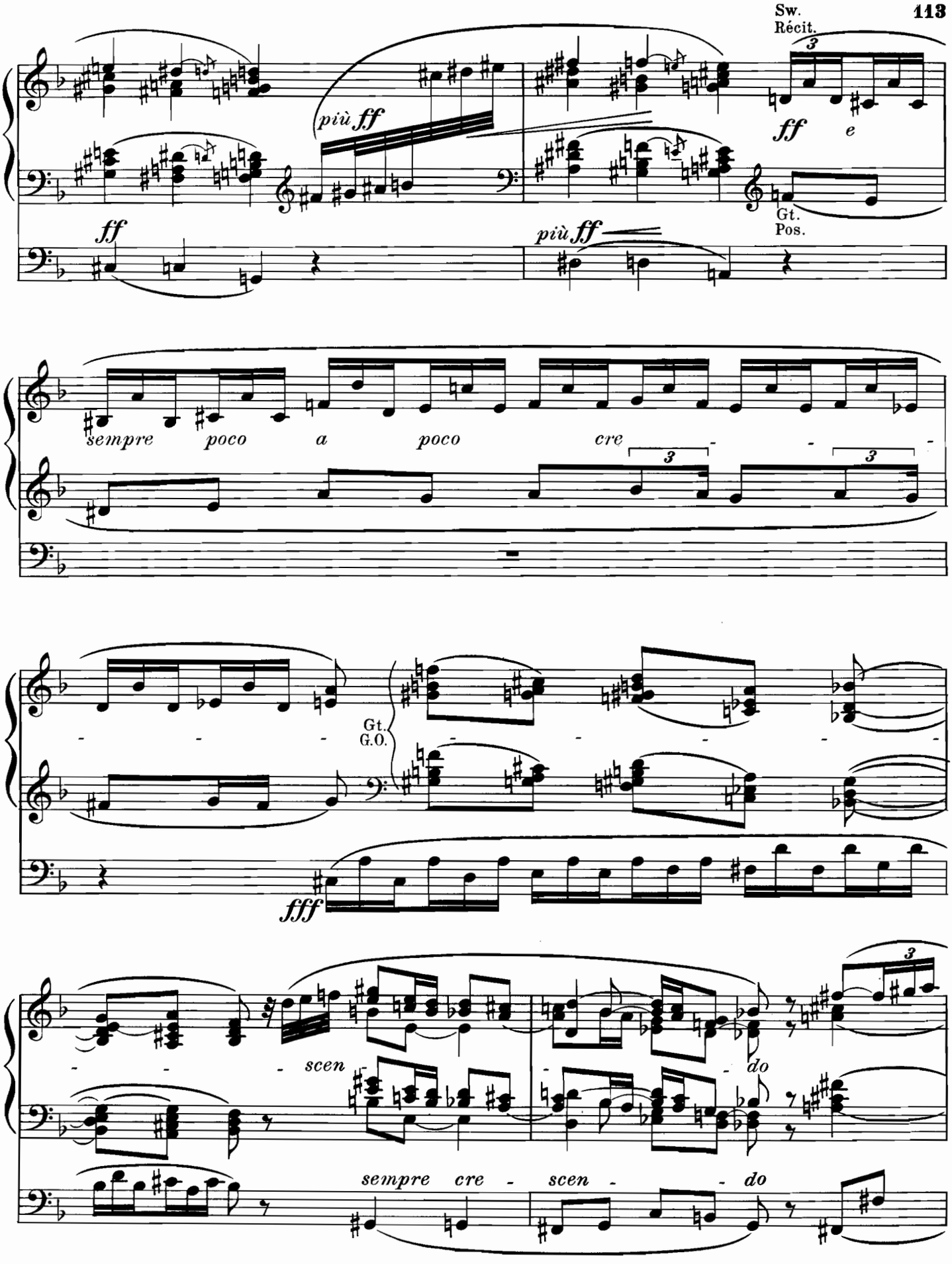
Swell: Full without 16′
Great: 16′, 8′, 4′ Mixtures and Reeds
Choir: Full
Pedal: Full 16′, 8′, 4′

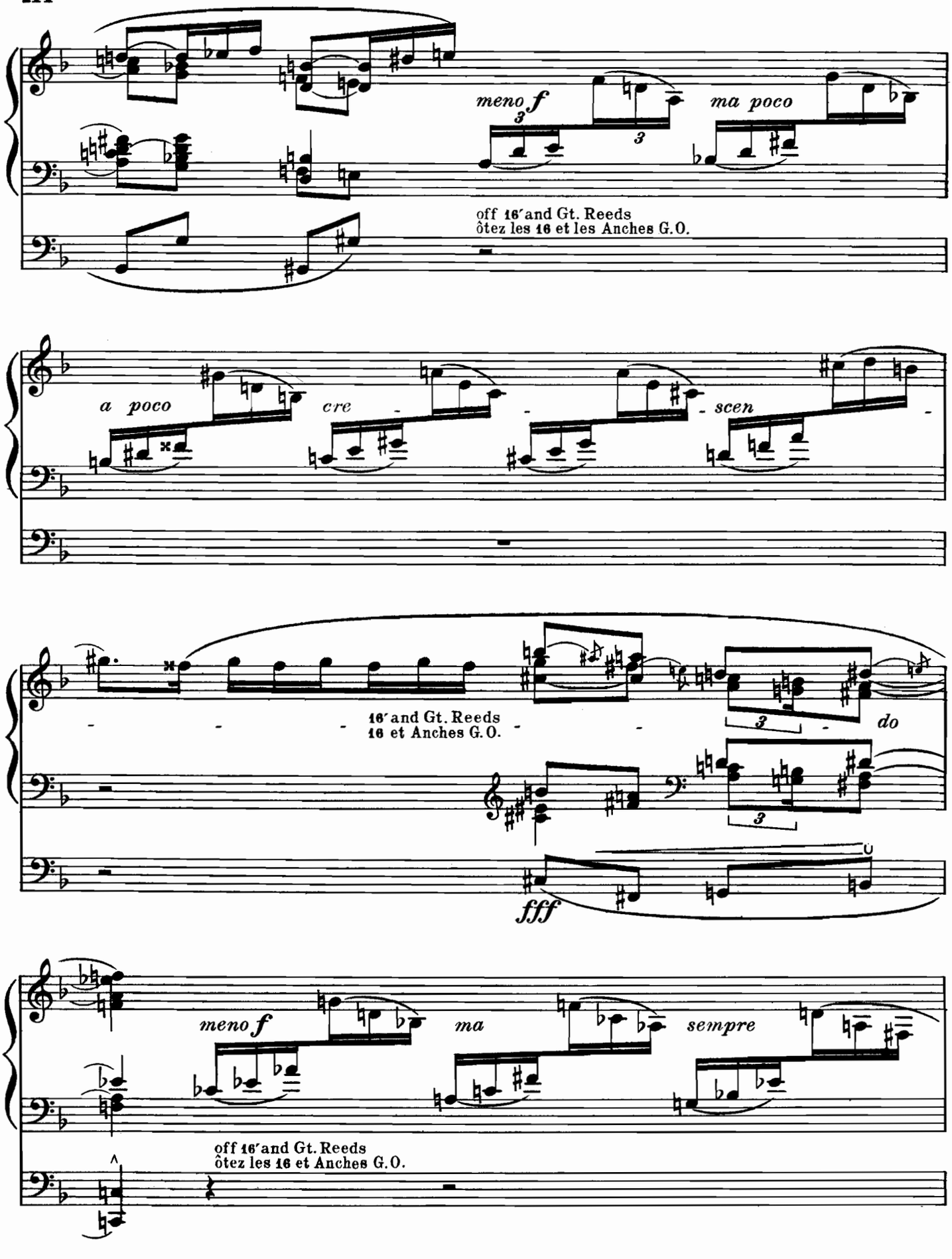
Récit. : Grand Chœur sans 16
Positif: Grand Chœur (Récit accouplé)
G. O. : Fonds 16, 8, 4, 2 Mixtures Anches 8, 4 (Récit.et Positif accouplés)
Pédale: Tous les jeux 16, 8, 4 Tirasses G.O. et Récit.

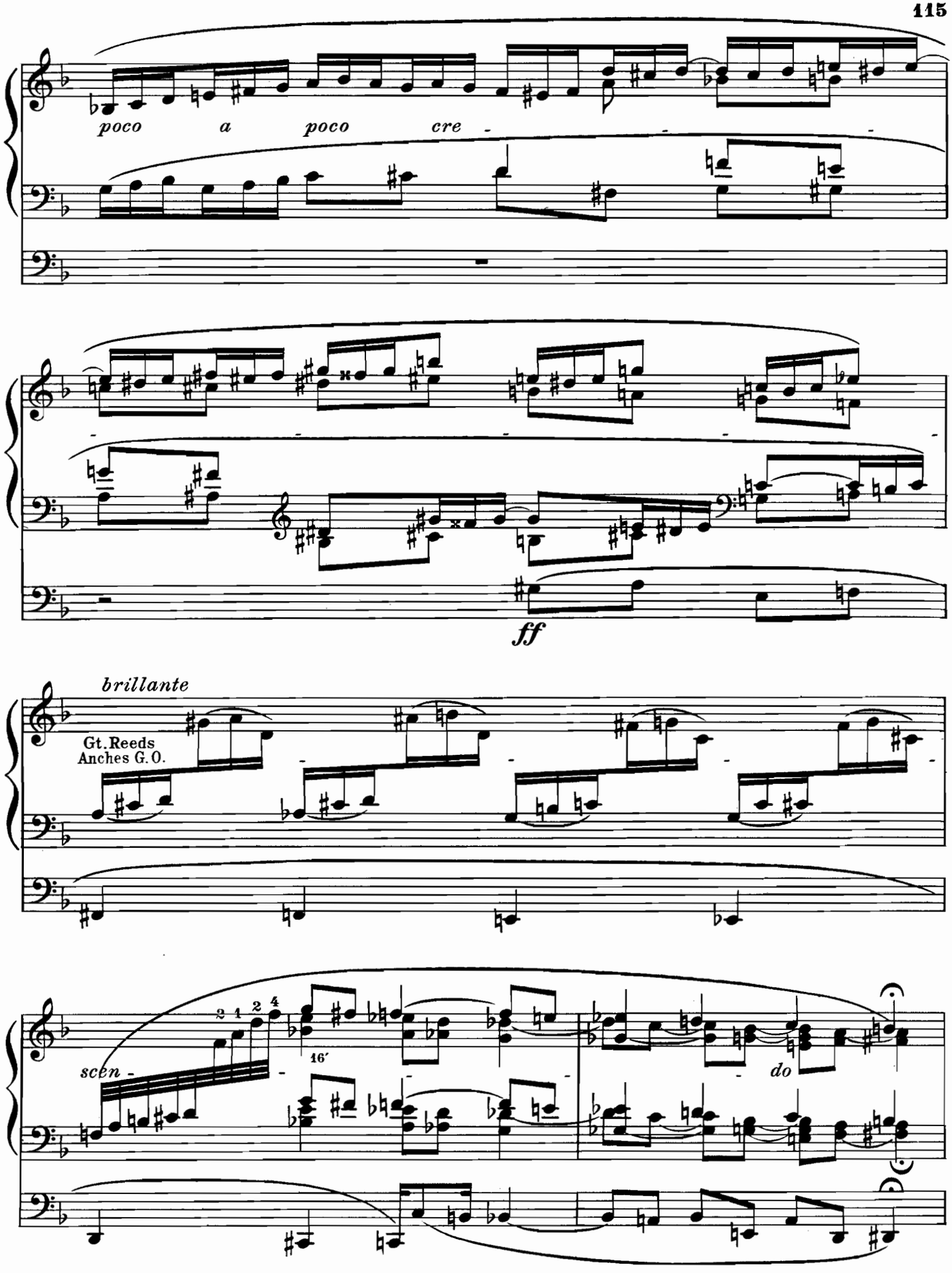
Edited by Joseph Bonnet

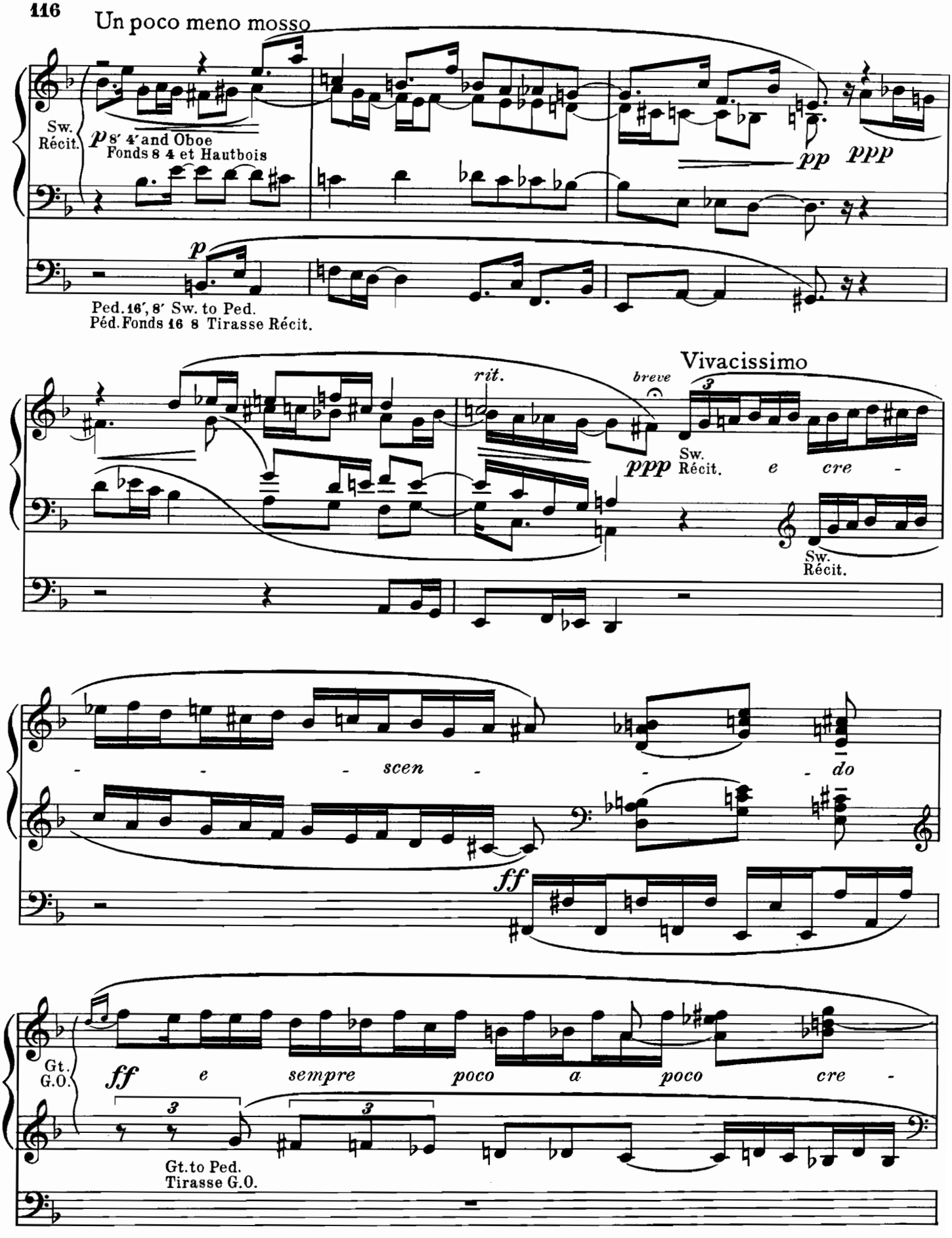
Max Reger. Op. 59, No. 5

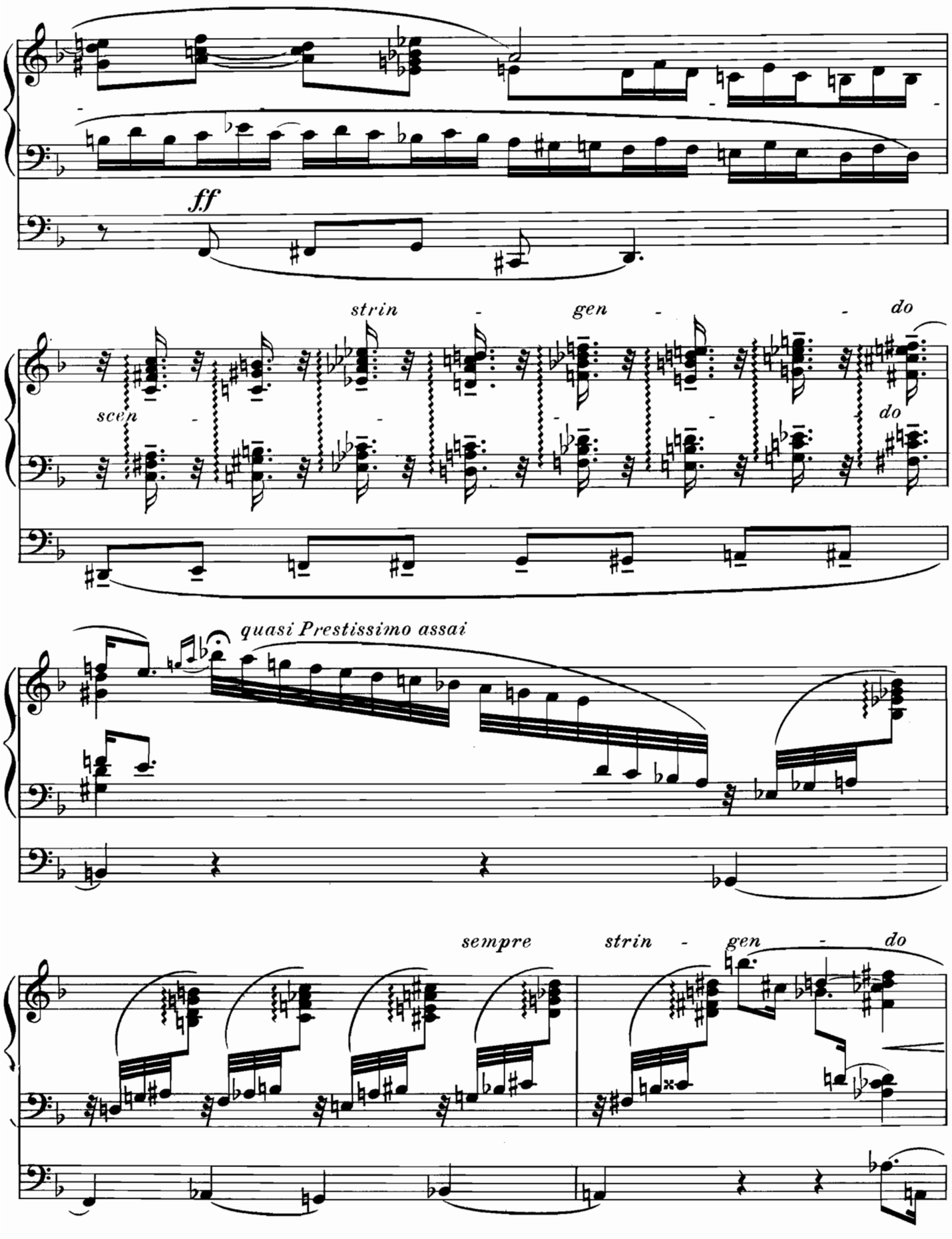


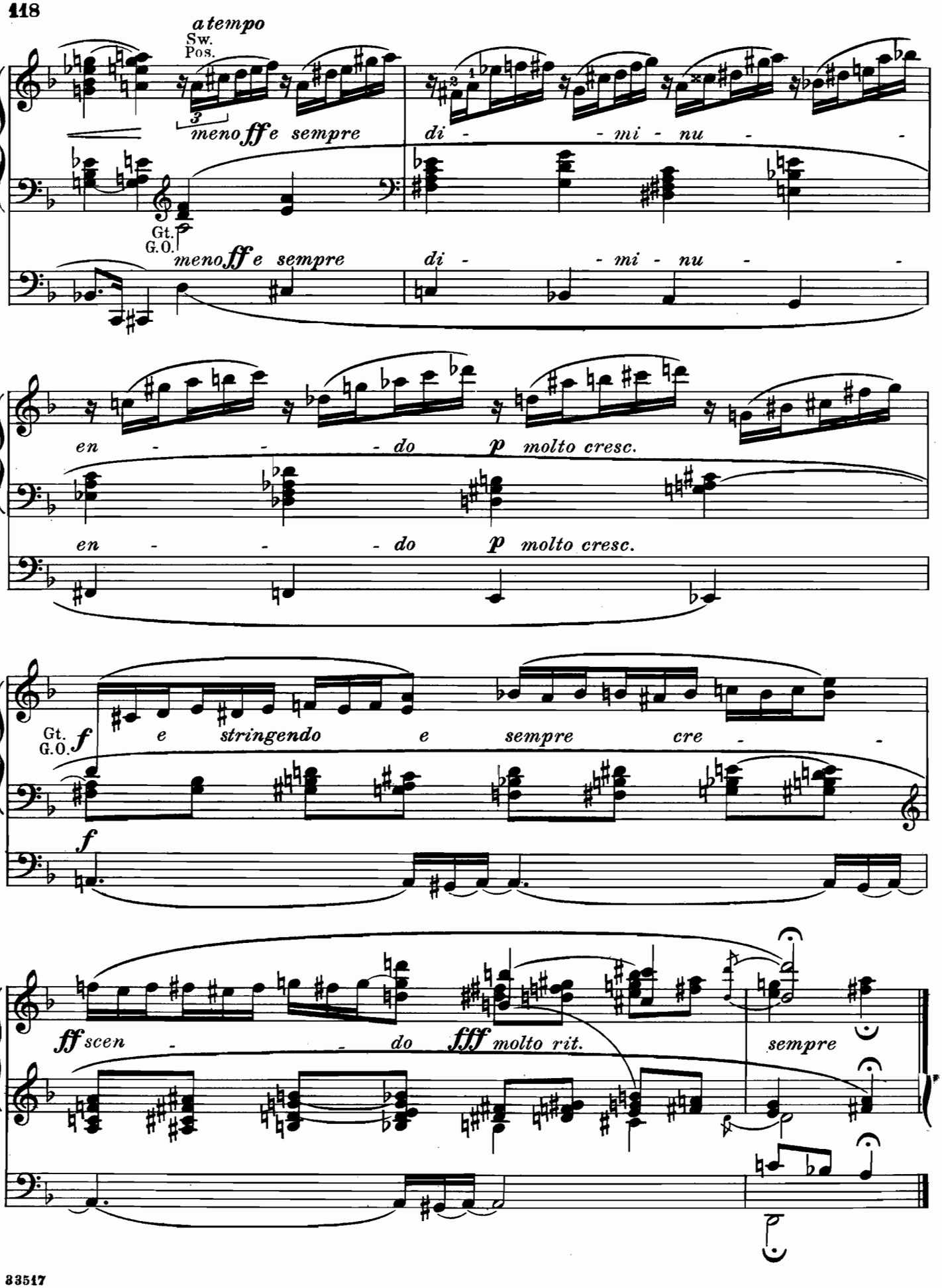

Sw.
Récit.
più ff
ff
e
Gt.
Pos.
ff
più ff
sempre poco a poco cre
3
3
Gt.
G.O.
fff
3
scen
do
sempre cre - scen - do


meno f
ma poco
off 16′ and Gt. Reeds
ôtez les 16 et les Anches G.O.
a poco
cre
scen
16′ and Gt. Reeds
16 et Anches G.O.
do
fff
meno f
ma
sempre
off 16′ and Gt. Reeds
ôtez les 16 et Anches G.O.


poco a poco cre
ff
brillante
Gt. Reeds
Anches G. O.
scen
16′
do


Un poco meno mosso
Sw.
Récit.
p 8′ 4′ and Oboe
Fonds 8 4 et Hautbois
pp
ppp
p
Ped. 16′, 8′ Sw. to Ped.
Péd. Fonds 16 8 Tirasse Récit.
rit.
breve
Vivacissimo
ppp
Sw.
Récit.
e cre -
Sw.
Récit.
- - - scen - - - do
ff
Gt.
G.O.
ff e sempre poco a poco cre -
Gt. to Ped.
Tirasse G.O.


ff
strin - gen - do
scen -
do
quasi Prestissimo assai
sempre
strin - gen - do


a tempo
Sw.
Pos.
3
meno ff e sempre
di - - mi - nu - -
Gt.
G.O.
meno ff e sempre
di - - mi - nu - -
en - - - do p molto cresc.
en - - - do p molto cresc.
Gt.
G.O.
f e stringendo e sempre cre - -
f
ff scen - - do fff molto rit.
sempre