

Kompositionen für Orgel

von

Ludwig Bonvin.



Op. 8. Drei Tondichtungen (Three Tonepoems):

Christnachtstraum—Christmasnight Dream. Momento patetico.

Verlangen—Desire.

M. 2.—

Op. 12b Nr. 1. **In gehobener Stimmung—Elevation.** M. 1.20.

Op. 77 a. **Andante cantabile.**

M. 1.20.



Eigentum des Verlegers für alle Länder. — Aufführungsrecht vorbehalten.

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Herrn GASTON M. DETHIER gewidmet.

Drei Tondichtungen für Orgel. Three Tone poems for Organ.

Aufführungsrecht
vorbehalten.

Zweite verbesserte und erweiterte Auflage.*)

I. Christnachtstraum** Christmasnight Dream.

Man. III { Swell : Vox celestis.
Man. I { Great: Gross flute (Ch. and Sw. to Gt.) (II u. III zu I.)
Man. II { Choir : Melodia, Dulciana, (Sw. to Ch.) (III zu II.)
Pedal: Bourdon 16' (Sw. to Ped.) (III gekopp. zu Ped.)

Ludwig Bonvin, Op. 8. N° 1.

Largo, dolcissimo e ben legato.

Manual. {

Pedal. {

accel. poco a poco
Ch.(II)

cresc. al

Andante con moto. (Allegretto)
Sw. to Ch. off (ohne Kopp. III zu II) Sw.(III)

Weihnachtslied: „Zu Bethlehem geboren“
Sw.(III) Vox humana and flute 4'

rinf

f1. 4' off (ohne f1. 4)

*) Mit Genehmigung der Originalverleger Jos. Fischer & Bro., New York.

**) „Christnachtstraum“ erschien auch in Bearbeitung für Streichorchester als Op. 10 bei E.W. Fritzsch, jetzt C.F.W. Siegel, Leipzig.
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foundation 8'
(Grundst. 8')

Ch.(II) *mf*

Ch.to Ped.only (nur II zu Ped.)

Diap. off
Ch.(II) (ohne Diap.) add

Sw.(III) *pp*

p rit. *d.*

fl. 4' (noch fl. 4')
a tempo

add 8', no Diap.
(noch 8', kein Diap.)

without

Ch.(II)

Sw. to Ch.(III zu II)

Sw.(III)

pp

(ohne) Vox humana and fl. 4'

Largo.

Sw.(III) Ch.(II) *f*

p *pp*

pp add string
Sw.(III) (noch streich. St.)

Sw.(III)

Ch.(II)

poco accel. *mf*

poco rit.

pp Ch.(II)

string e cresc. rit.

f

Con moto. (Allegro moderato.)

Gt.(I)

p

Ch.(II)

Gt.(I)

add Sw. to Gt.
(noch III zu I)

Ch.(II)

f

p

mf

Gt.(I)

meno mosso

Sw.(III)

f

p

add Gamba
(noch Gamba)

Gt.(I)

molto cresc.

ff

dim.

p

Sw.(III)

morendo

pp

poco rit.

più rit.

Ch.(II)

II. Momento patetico.

- III. (Swell: Cello, Stop. Diapason*) Oboe.
 I. Great: Found.**) 8' (Sw. and Ch. to Gt.) (III u. II zu I.)
 II. Choir: Principal and Melodia.
 Pedal: Bourdon 16' (Sw. to Ped.) (III zu Ped.)

Ludwig Bonvin, Op. 8. N° 2.

Allegro.

Musical score for the first system of the Allegro section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and has dynamic markings ff, p, and p. The bottom staff is in bass clef, 3/4 time. The music features various note heads and stems, with some notes grouped by parentheses and some by vertical lines. Measures 1-4 are shown.

Musical score for the second system of the Allegro section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and has dynamic markings ff, p, and p. The bottom staff is in bass clef, 3/4 time. The music continues with various note heads and stems, with some notes grouped by parentheses and some by vertical lines. Measures 5-8 are shown.

Musical score for the third system of the Allegro section. The score consists of two staves. The top staff is in treble clef, 3/4 time, and has dynamic markings p and acceler. e cresc. The bottom staff is in bass clef, 3/4 time. The music continues with various note heads and stems, with some notes grouped by parentheses and some by vertical lines. Measures 9-12 are shown.

*) Stopped Diapason = Gedackt.

**) Foundation-stop = Grundstimmme.

Ch. to Ped. only (nur II zu Ped.)

poco a poco meno mosso

Sw.

rit. e dim. *più rit.*

Larghetto.*)

*Sw. (III) add
(noch) Cornopean and Tremolo.*

Ch. (II)

*) Dieses Larghetto ist in der 3ten Nummer der „Drei Tonbilder f. gr. Orchester“ Op. 12 verwertet worden.
F. E. C. L. 6092

Sw. to Gt. off
(ohne Kopp.III zul) 3

Un poco più mosso.

Gt.(I) p without (ohne) Diap. 3

cresc. poco a poco
Sw. (III)

mf f string. e cresc.
Gt. 3

without (ohne) Oboe and Cornopean
rall.
Sw. (III) pp

ff *a tempo*

Musical score for piano showing two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. Measure 1 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 2 continues with eighth-note chords and includes a dynamic marking *a tempo*.

Musical score for piano showing two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. Measures 3 and 4 show more complex harmonic progression with various chords and note heads.

Sw.

mf

Ped. uncoupled
(ohne Koppel.)

Musical score for piano showing three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The middle staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. Measures 5 and 6 continue the musical line, with dynamics *mf* and *p*, and a performance instruction "Ped. uncoupled (ohne Koppel.)".

reduce Sw.(abschwellen)

dim.e rit.

pp

Musical score for piano showing three staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The middle staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. Measures 7 and 8 show a dynamic transition from *Sw.* (abschwellen) to *dim.e rit.* (diminishing ritardando), ending with a pianississimo dynamic (*pp*).

III. Verlangen.* Desire.

- III. { Swell : Vox celestis and Tremolo.
 I. Great: Clarabella and Viol. (Sw. and Ch. to Gt.) (III u. II zu I.)
 II. { Choir: Principal and Melodia (Sw. to Ch.) (III zu II.)
 Pedal: Bourdon 16' (Ch. to Ped.) (II zu Ped.)

Ludwig Bonvin, Op. 8. № 3.

Andante sostenuto.

Gt.(I)

p

cresc.

mf

molto cresc.

l.H.

a tempo

Ch.(II)

Gt.(I)

cresc. e string: poco a poco

molto cresc.

ff

dim.

Ch.(II)

dim.

Sw.

Sw.(III)

pp

add (noch) Cello and fl. 4.

Più mosso.

Gt.(I)

mf — p

mf cresc. molto

ff

Sw.(III)

p rit.

Sw.(III)

Tempo I.

pp (nur:) Vox celestis only.

cresc.

add soft 8'
(noch sanft. 8')

Ch.(II)

add
(noch) Clarinet.

mf

p Clarinet.off (ohne Clar.)

pp

mf

p

pp

Gt.(I)

(nur:) Vox celestis only.

cresc.

mf

Musical score page 13, measures 1-4. Treble and bass staves. Dynamics: piano, forte, ff. Articulations: slurs, grace notes. Performance instructions: molto cresc., l.H.

Musical score page 13, measures 5-8. Treble and bass staves. Dynamics: piano, pp. Articulations: slurs. Performance instructions: Ch.(II), (ohne:) Pincipal off.

Musical score page 13, measures 9-12. Treble and bass staves. Dynamics: p, cresc., mf, ff. Articulations: slurs, grace notes. Performance instructions: string. poco a poco, a tempo.

Musical score page 13, measures 13-16. Treble and bass staves. Dynamics: dimin., p, pp. Articulations: slurs, grace notes. Performance instructions: Sw. to Ch.off, (ohne Kopp. III zu II) Sw.(III), dim. e rit.