JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN FIVE VOLUMES

VOL. IV

Romantic Period:
Schumann, Mendelssohn,
Liszt

Seven Pieces for Organ

Price, $2.00, net

Collected, Edited and Annotated by
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and of
La Société des Concerts du Conservatoire

G. SCHIRMER

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To Mr. S. WESLEY SEARS

PREFACE

The first volume of this series discovered the infinitely varied qualities of nobility, of grandeur, and, together with these, of picturesque charm, which the masters of the sixteenth and seventeenth centuries, aided by a prodigious technique, were capable of combining and displaying in their music.

These masterpieces, like those of the early schools of painting, architecture and sculpture, will always be a fruitful source of instruction for true artists and the object of their most enthusiastic admiration.

When Bach appeared, he raised a monumental palace to the perennial glory of his forerunners, enshrining therein the marvellous treasures bequeathed by them.

After Bach, the supreme art of the organ went into a temporary decline. We have seen that the great Händel devoted only a trifling portion of his vast output to the king of instruments. As for Bach's sons, W. Friedemann and C. Philipp Emanuel, they did not show themselves the heirs of their father's genius from the point of view which especially interests us. (The fine Concerto in D minor, long attributed to W. Friedemann, is in reality a transcription for organ of a string-concerto by Vivaldi.) Among all the pupils of the great Cantor, J. L. Krebs left us the most important compositions for the organ; but there is little room for surprise that this artist did not succeed in equalling the Master whose pupil he was.

The great Catholic composers Haydn, Mozart, Beethoven and Schubert, although nearly all of them were organists in their youth, were most strongly attracted by the symphony, chamber- and piano-music, the opera and oratorio. In their Masses, admirable numbers for sacred concerts rather than genuine masses from a liturgical standpoint, they employed the orchestras which were constantly at their disposition in the establishments of the princes, and entrusted to the organ either an insignificant amount, or nothing whatever.

Mozart alone wrote two organ-fantasias, one of which especially (published in the Third Volume of this collection) is a real marvel. But even so, these two pieces were originally intended for an automatic organ. J. G. Albrechtsberger (1736–1809), Kapellmeister at the Stefansdom in Vienna and Beethoven's teacher, left a certain number of preludes and fugues which are estimable, but written in a somewhat conventional style.

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During this period there were, besides, other organ-players in Germany, as well as in France and England. The most celebrated were Johann C. H. Rinck (1770–1845), the author of an Organ Method; later, Adolf Hesse (1809–1863), who played in Paris at the inauguration of the great organ of St. Eustache, and whose unrivalled glory it is to have been the teacher of the father of the modern school of organ playing, Nicolas Jacques Lemmens; K. August Haupt (1810–1891), who was the teacher of Ludwig Thiele[1] and of several American organists; A. G. Ritter (1811–1885), who edited an interesting collection of various authors entitled "Geschichte des Orgelspiels." According to their contemporaries, these men were good players and good teachers. They played, and had their pupils play, the works of Bach, but not one ray, unhappily, from that great orb shone upon their own music.

The Parisian organist Boëly possessed a decidedly more elevated and profound understanding of the works of J. S. Bach and his forerunners. The influence that they exercised on him was manifestly beneficent and fruitful in the extreme. One may venture to judge of it from the pieces by this French master published in the Third Volume of this series.

But the Romantic Period was not to pass over without a contribution of its very own to the wealth of organ-literature—the vivid lustre imparted by the works of Schumann, Mendelssohn and Liszt.

These masters, penetrated with the ardent enthusiasm of their time, were, on the other hand, fortunately enamoured of those deep-rooted traditions without which there can be no genuine art. Their genius derived its being from inexhaustible sources, and their youthful ardor was fortified by a renewal of the links with a glorious past.

The performances given by Mendelssohn (Berlin, in March, 1829) of the Passion according to St. Matthew, and of the great organ-pieces by Bach, bore the character of veritable resurrections. These masterpieces had lain in the libraries, forgotten or ignored by artists and public alike.

Then, too, it was the enthusiasm aroused in England by Mendelssohn's talent as an organist which induced the London publishers Coventry & Hollier to order the compositions which were to mark an epoch in the history of organ-music.

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[1] Thiele (1816–1848) was an organ-virtuoso of exceptional talent; he died very young, leaving pieces unusually difficult of execution.

The youthful master's art, which theretofore had found its gratification in the graceful and elegant, gained extraordinarily in nobility and grandeur in his works for organ, and his inspiration was all at once vivified by a more powerful impulse. In these preludes, fugues and sonatas Romanticism was wedded in happiest wise to the beautiful, massive and luminous forms of polyphonic art. Thus renewed, the technique of the organ was now to turn itself into a new channel.

Schumann was not an organist, but he nevertheless wrote for the organ, or the pedal-piano, Six Canons, Four Sketches, and Six Fugues on the name of BACH—a moving tribute to the memory of the great Johann Sebastian, whom he so warmly admired.

And now read what he wrote to Mendelssohn after a concert given by the latter in the Thomaskirche at Leipzig to raise a fund for the erection of a monument to Bach: "You were playing, Felix Meritis, the prelude to one of his chorales with variations; *Schmücke dich, o liebe Seele*—so ran the text; the melody seemed interwoven with garlands of gold, and the work breathed so great a felicity that you made me this avowal: 'If life had bereft me of all faith, all hope, this simple chorale would have restored them to me.' I was silent; then, hardly knowing how, I found myself in the cemetery and felt a poignant grief that I was unable to cover the tomb of the great Bach with flowers."

Franz Liszt, in fine, was an enthusiastic admirer of Bach, as were Mendelssohn, Schumann and Chopin. He had Bach' organ-pieces at his fingers'-ends, and made transcriptions of them for the piano; his erudition even included the works of the "Forerunners."

But why must it be, that the stupendous fame which he enjoyed as a virtuoso has so long stood in the way of the profound admiration due to his grandeur as a composer? In truth, he has been thought of merely as the marvelous pianist, the composer of the Rhapsodies; and attention has long been diverted from his veritable genius. None the less, this latter manifests itself with peculiar lustre in his Faust symphony, the symphonic poems (a form whose creator he was), the masses, psalms, motets, oratorios and, finally, the organ-works.

Among these last, the Fantasia and Fugue on the chorale "Ad nos ad salutarem undam" is by far the most important. Saint-Saëns declares it to be "the most extraordinary piece ever written for the organ."

This prodigious work is of vast proportions; its duration is nearly half an hour, and yet the interest does not flag for a moment. Decorative splendor, robust architecture, passionate lyricism, profound meditation—everything combines to make this work a marvel of art and inspiration.

The theme is an ancient chorale that Meyerbeer employs in the scene of the Anabaptists (*le Prophète*). It reappears continually under the most various aspects and in rhythmic transformations which lend themselves, now to most emphatically energetic expression, and again to the most mystic tenderness.

Liszt was really the father of the modern school, and the precursor of César Franck and Wagner. The Symphony in D minor, and *Götterdämmerung*, are clearly heralded in the development of this Fantasia and Fugue.

One of Liszt's numerous pupils, Julius Reubke, who unfortunately died at the age of twenty-four, wrote a celebrated piece, full of inspiration—the Sonata on the 94th Psalm.

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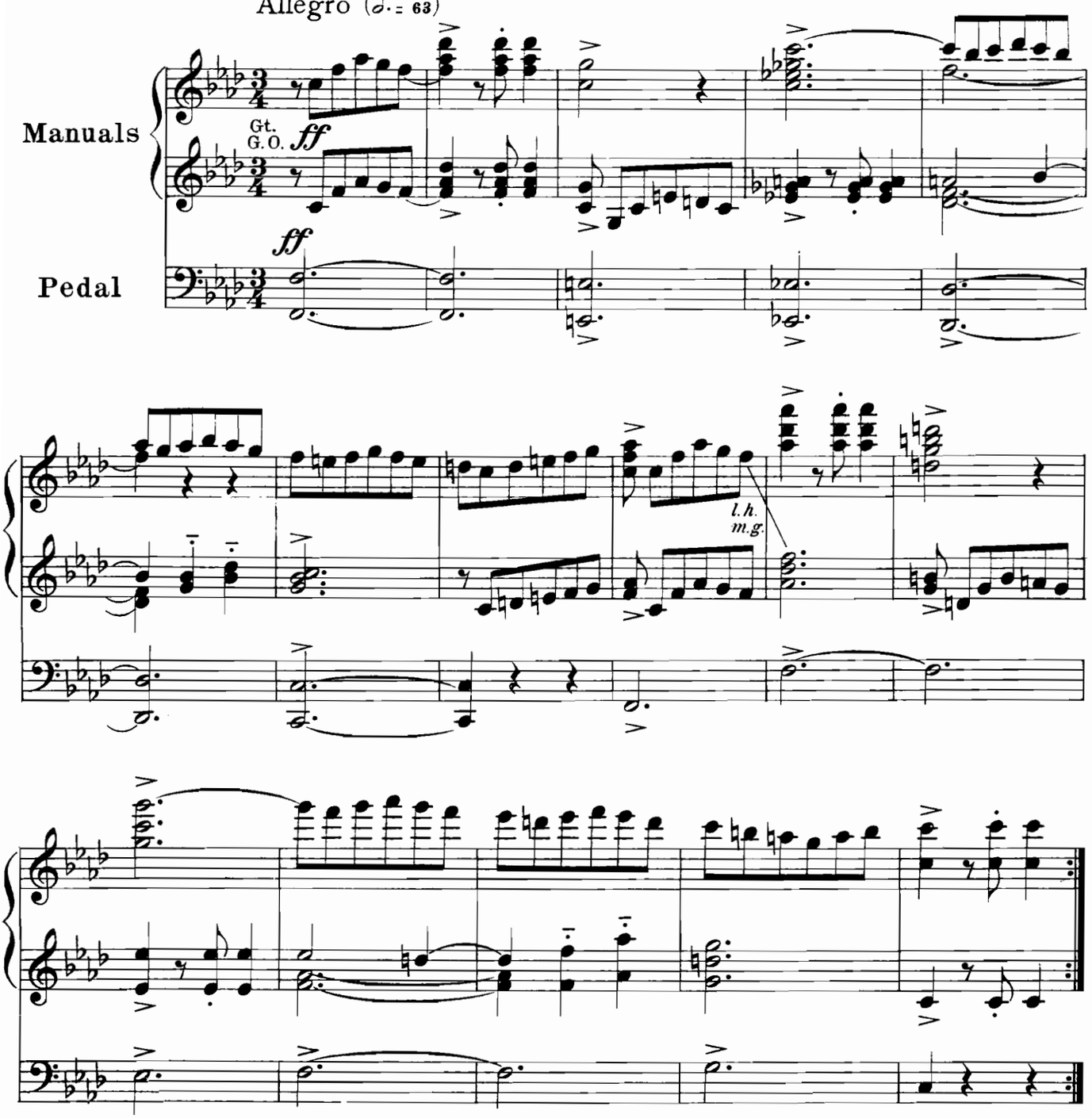
Sketch in F minor

Manuals coupled: Full 16′, 8′, 4′
Pedal: Full 32′, 16′, 8′, 4′

Claviers réunis : Grand-Chœur 16, 8, 4
Pédale : Grand-Chœur 32, 16, 8, 4

Edited by Joseph Bonnet

Robert Schumann



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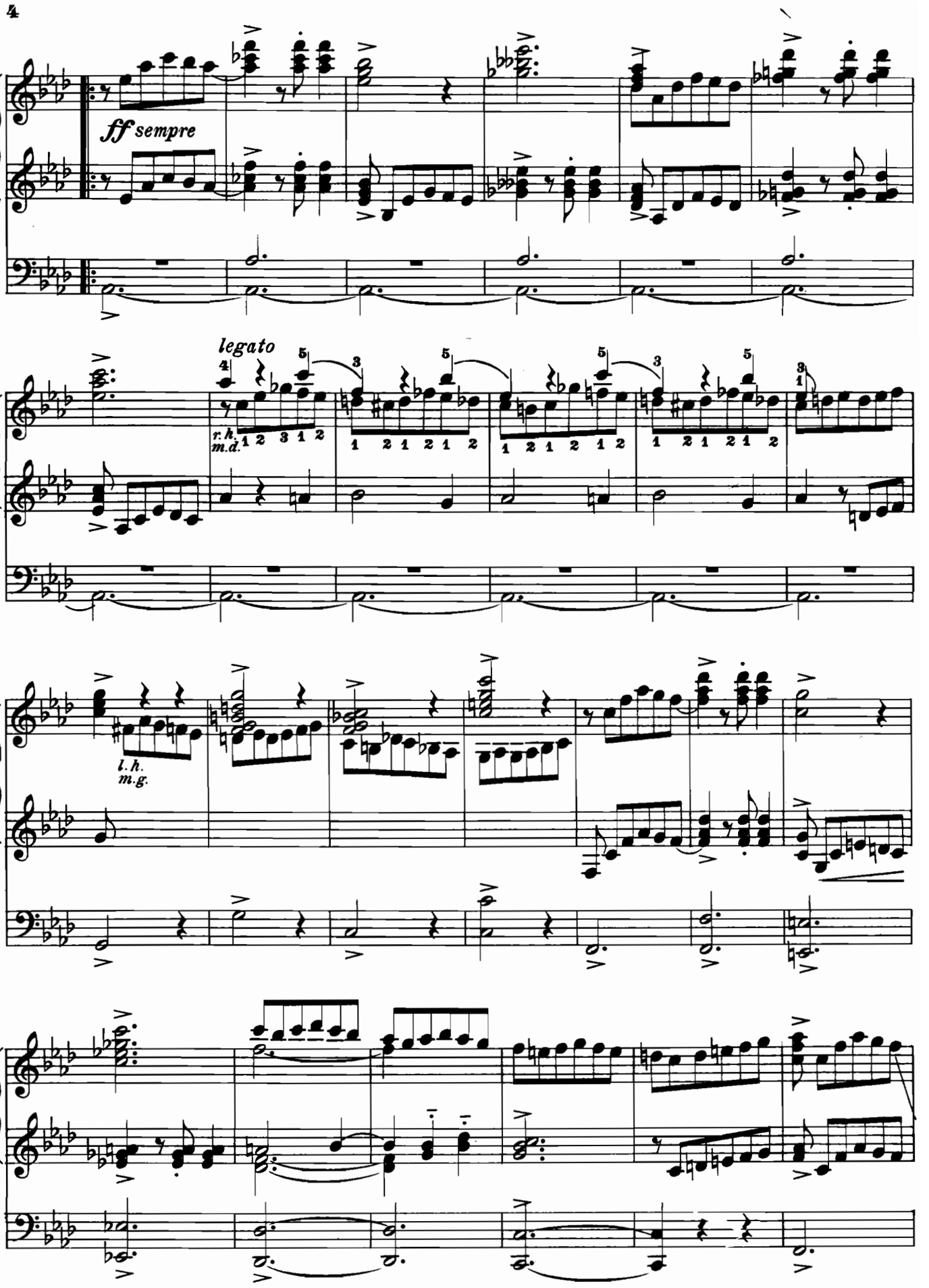
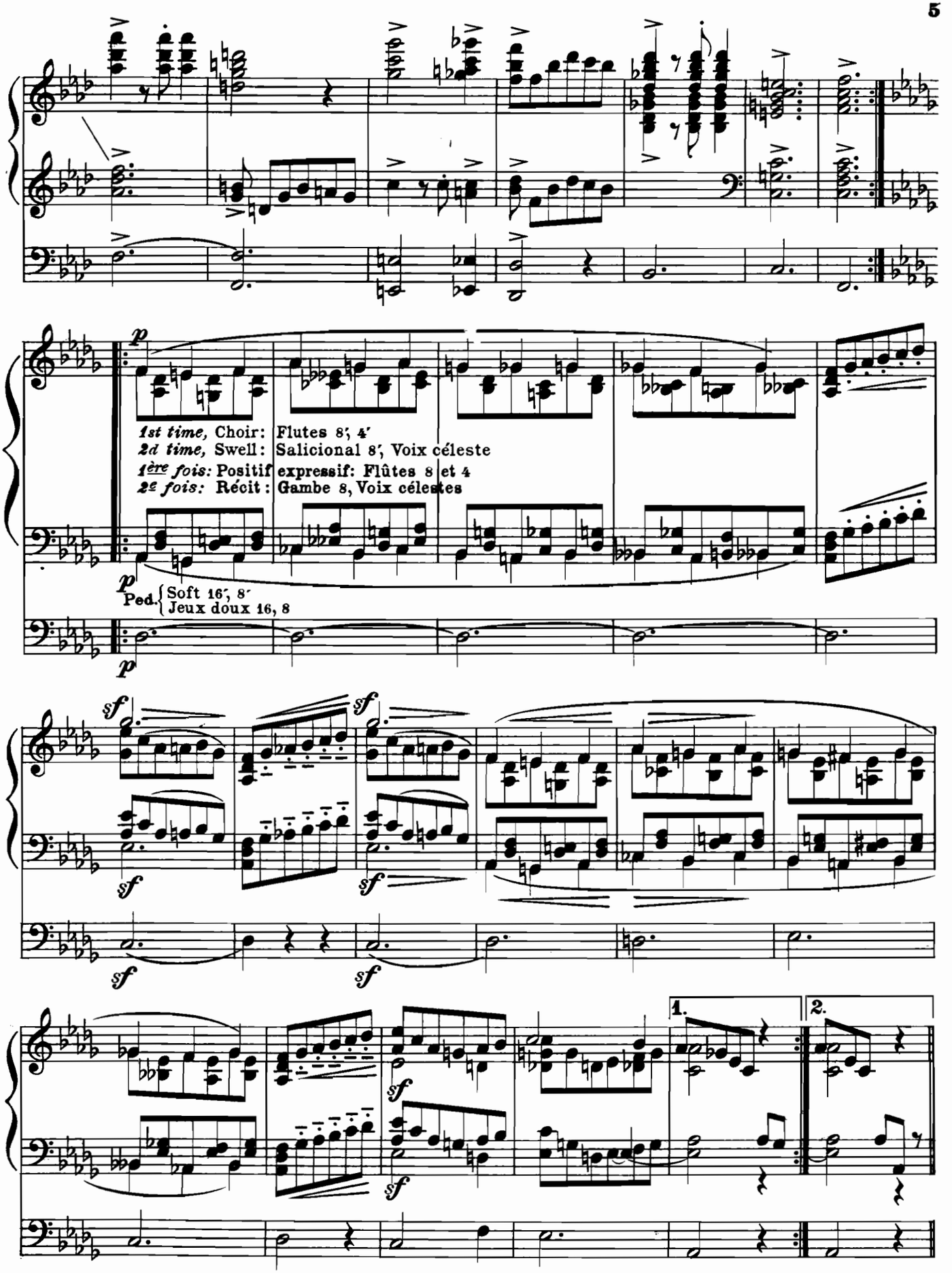
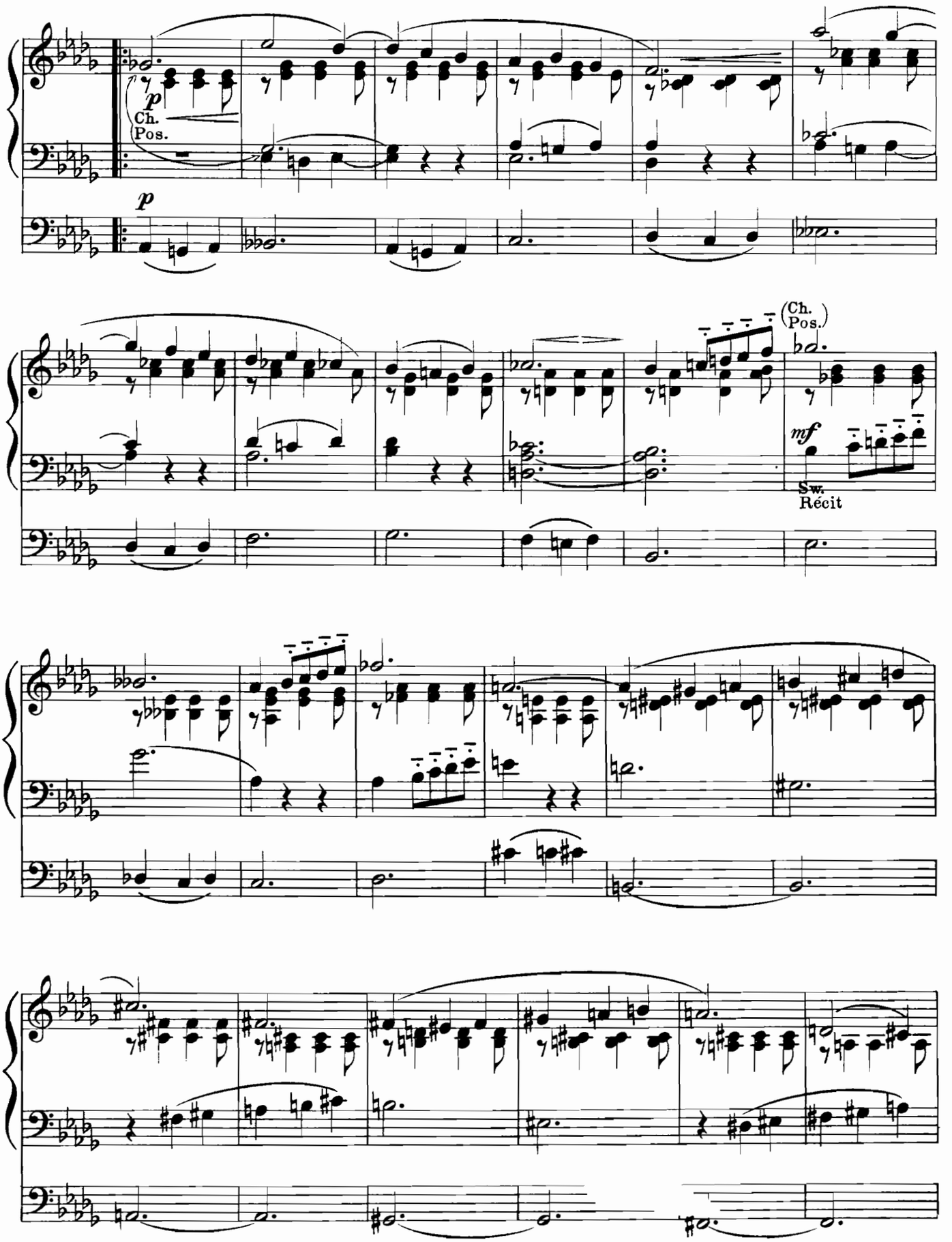
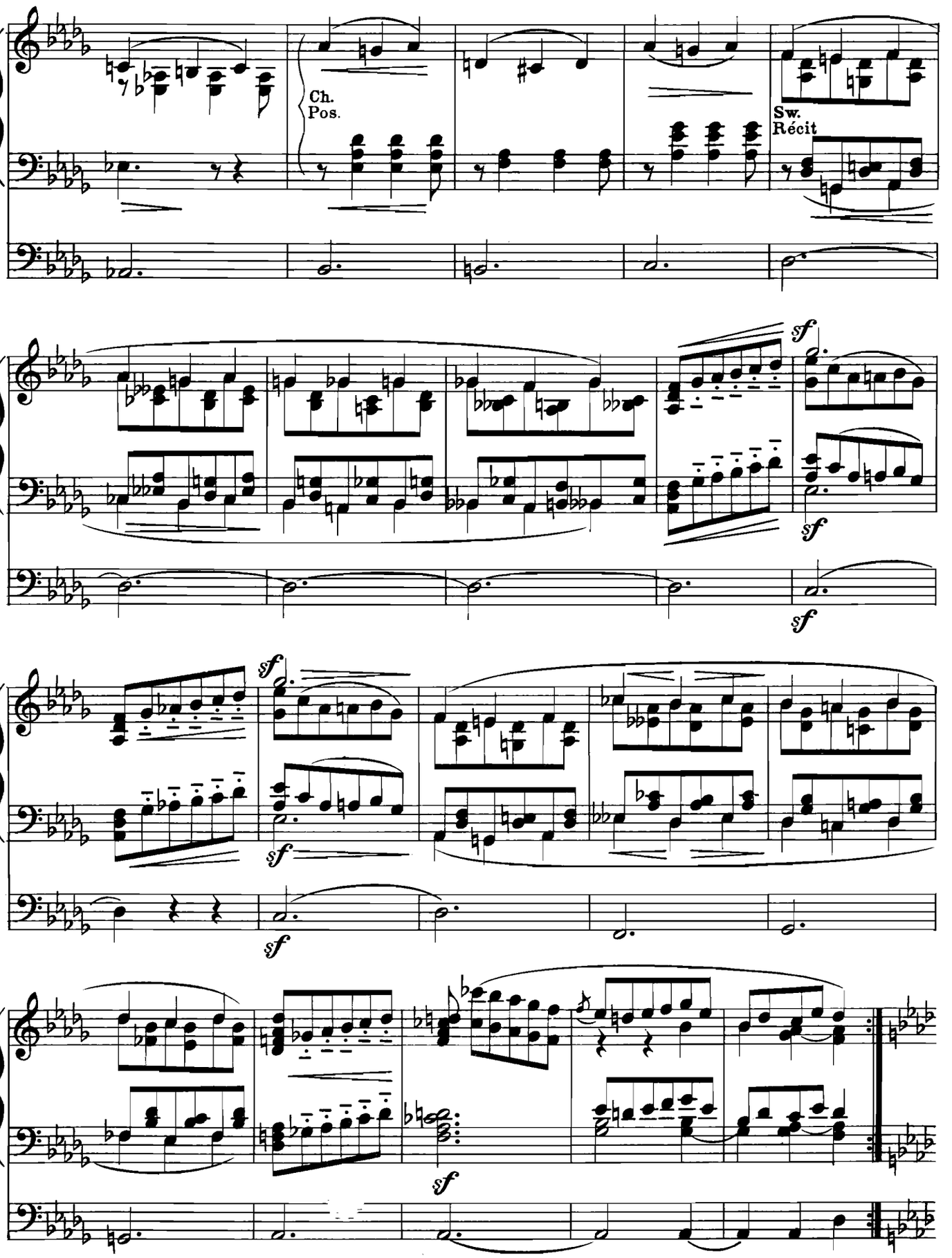
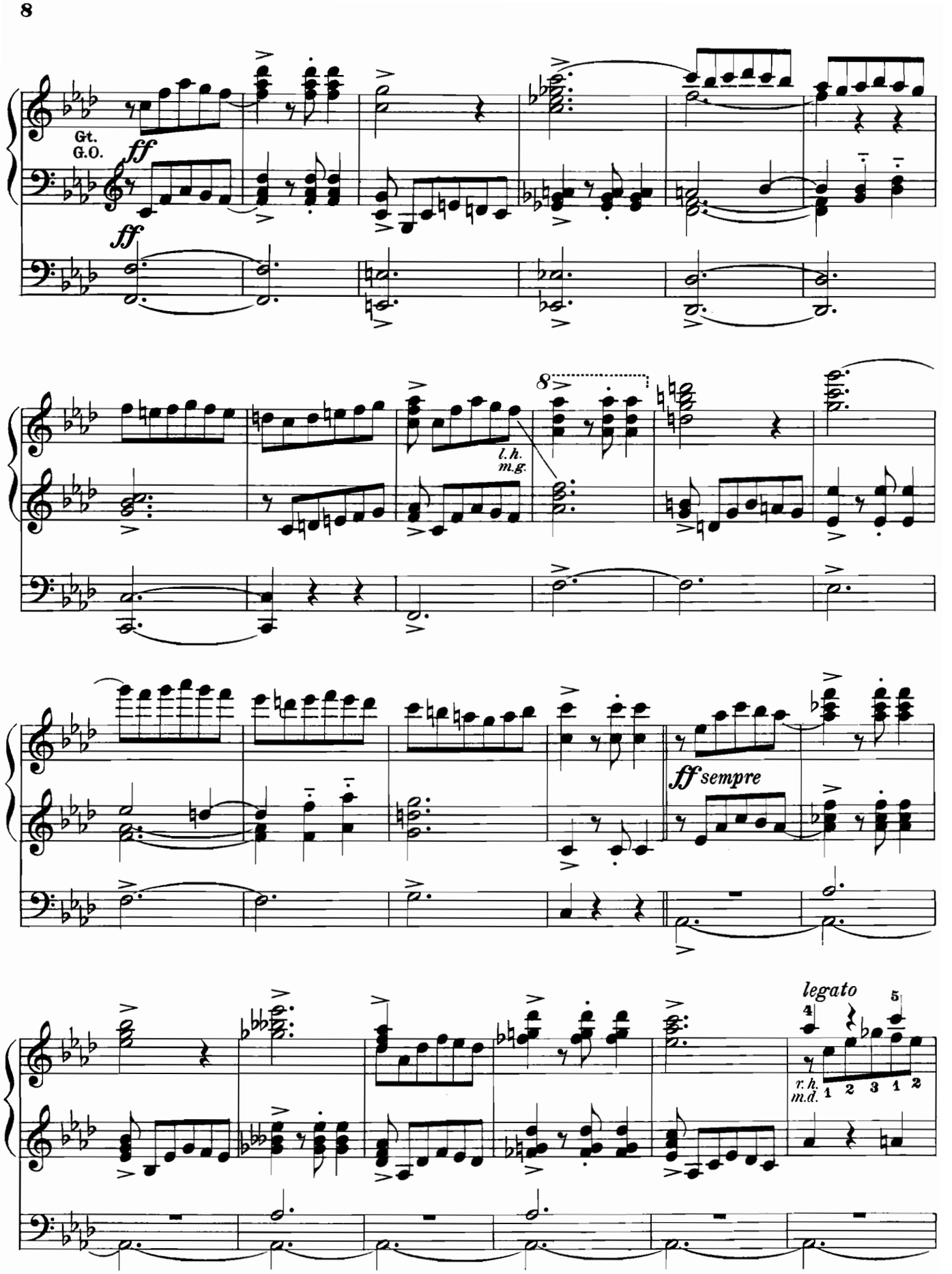
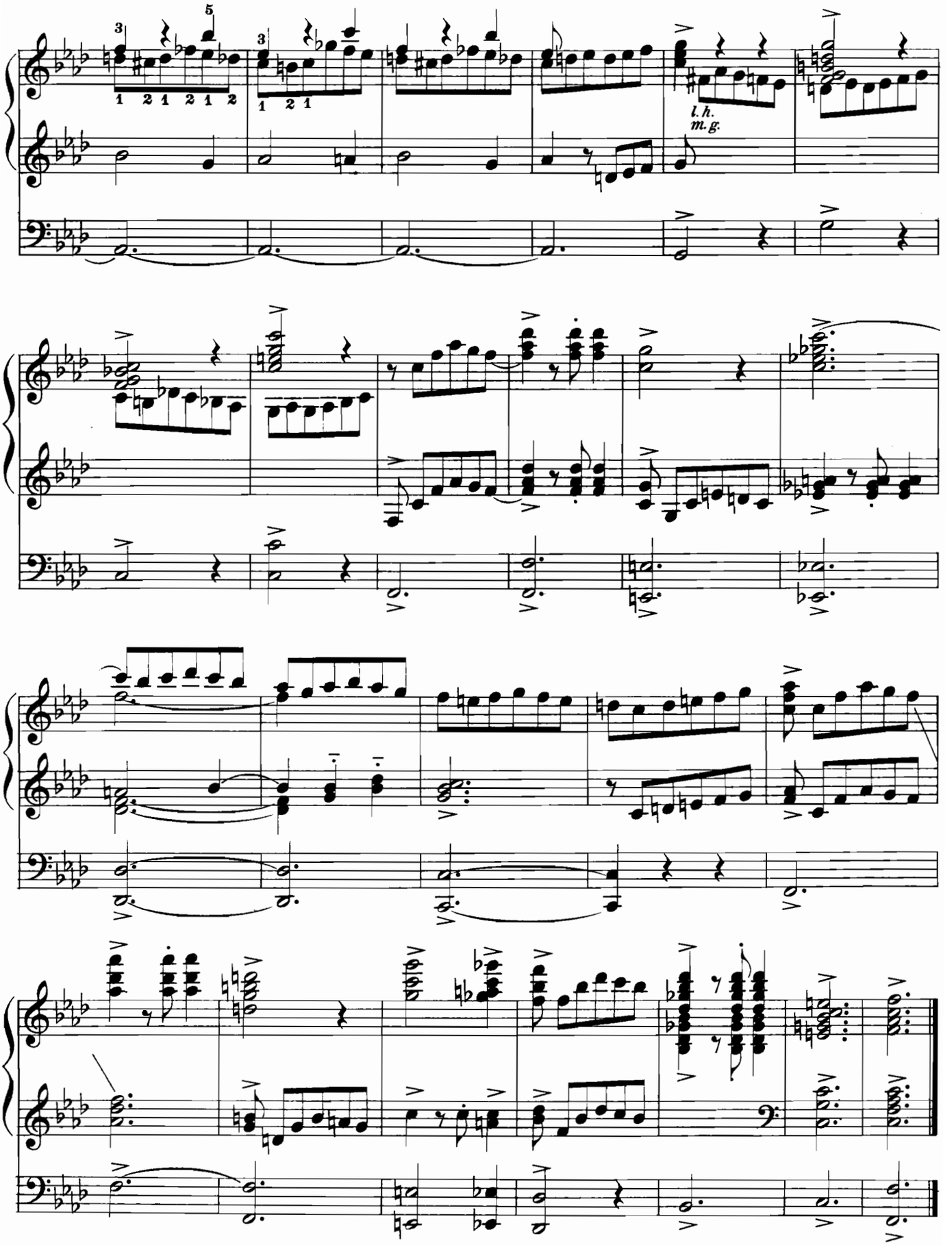

ff sempre
legato
r.h.
m.d.
l.h.
m.g.


p
1st time, Choir: Flutes 8', 4'
2d time, Swell: Salicional 8', Voix céleste
1ère fois: Positif expressif: Flûtes 8 et 4
2e fois: Récit: Gambe 8, Voix célestes
Ped. Soft 16', 8'
Jeux doux 16, 8
sf
1.
2.


p
Ch.
Pos.
p
(Ch.
Pos.)
mf
Sw.
Récit


Ch.
Pos.
Sw.
Récit
sf
sf
sf
sf
sf
sf
sf


Gt.
G.O.
ff
ff
l.h.
m.g.
8
ff sempre
legato
r.h.
m.d.
1 2 3 1 2
4
5


l. h.
m. g.

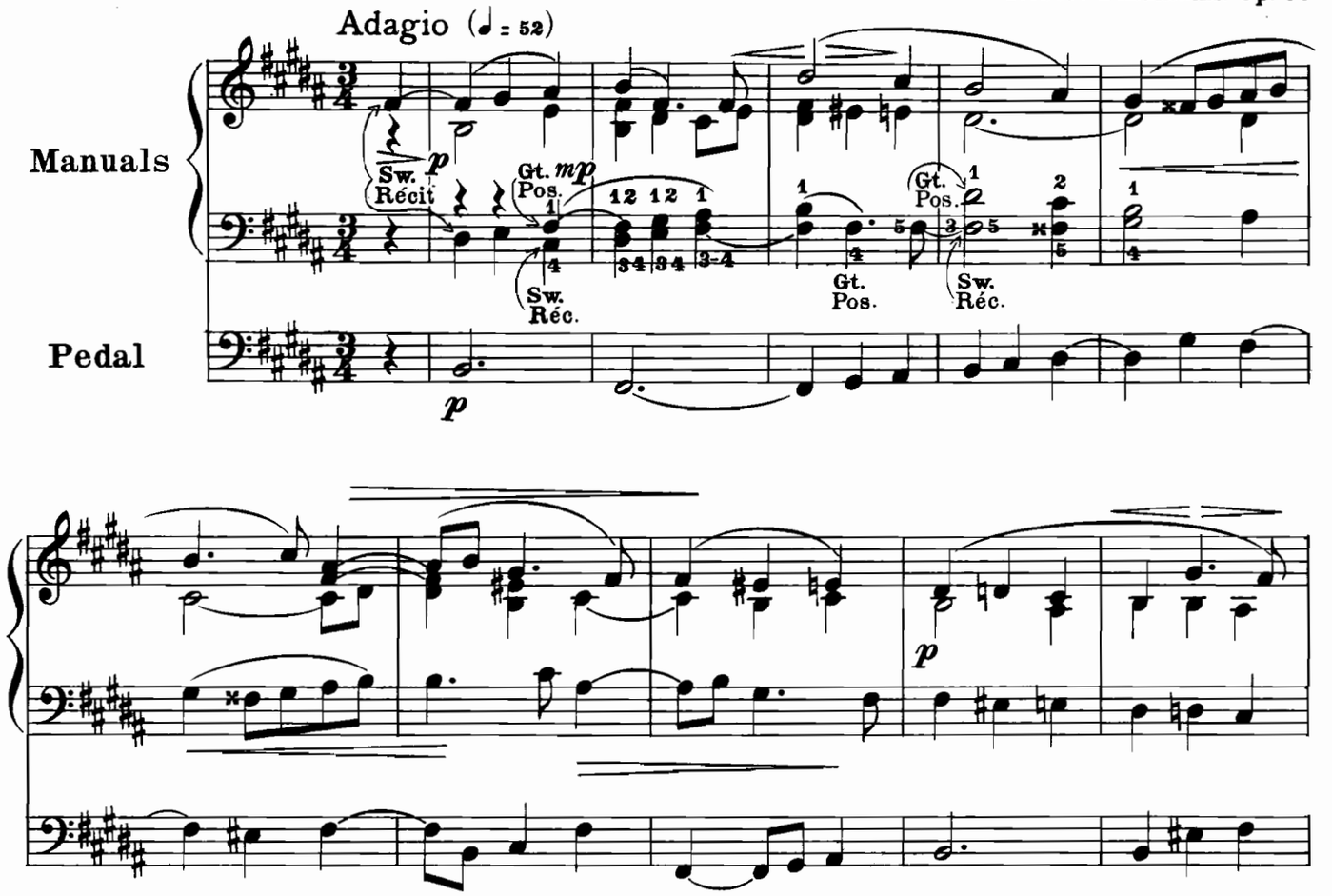
Canon in B major

Swell: Salicional 8′, Voix céleste 8′, Flute 8′ (or St. Diap.)
Great: No stops. Sw. & Ch. to Gt. only
Choir: Concert flute 8′, Dulciana 8′, Geigenprincipal 8′, or Gamba 8′
Pedal: Soft 16′ & 8′; Sw. to Ped.

Récit: Voix céleste, Gambe 8, Cor de nuit (ou Bourdon 8)
Positif: Gambe 8 (ou Salicional 8) et Bourdon 8; Récit accouplé
Pédale: Bourdons 16 et 8; Tirasse Récit

Edited by Joseph Bonnet

Robert Schumann. Op. 56

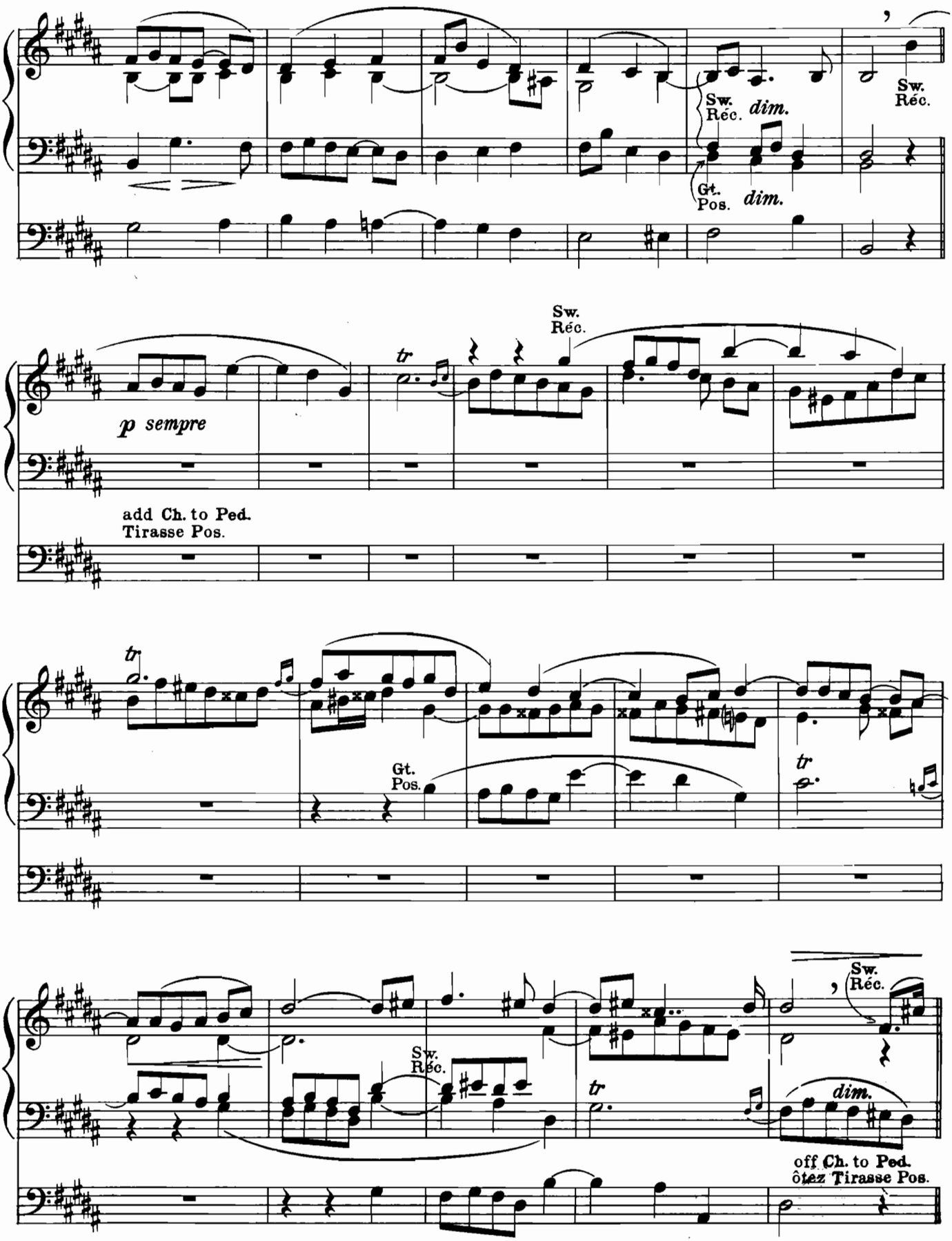


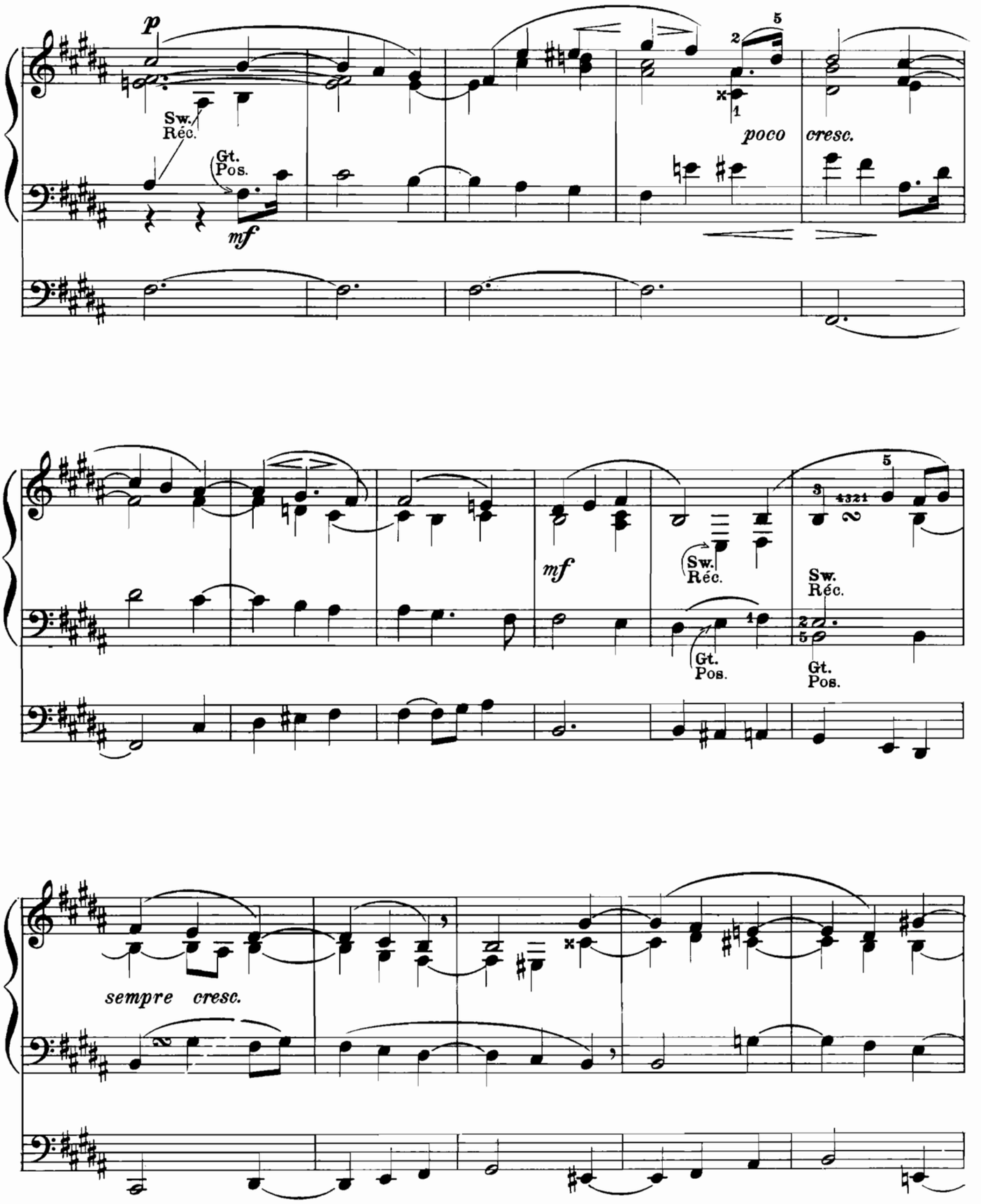
Note. The marks of expression for the right hand must be observed by using the Swell box; those for the left hand with the Choir box.

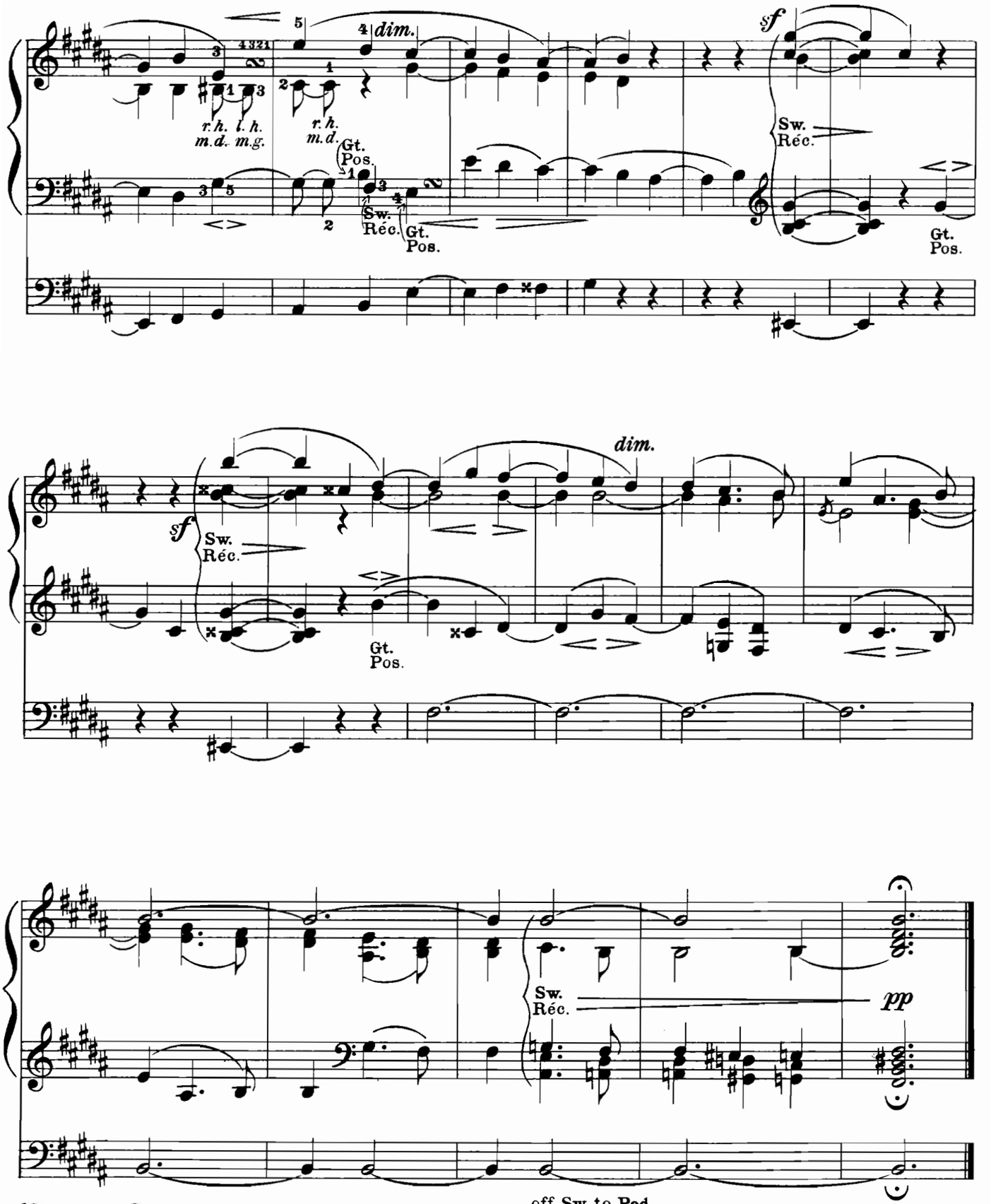
When the same marks of expression are indicated for both hands simultaneously, the two boxes (Sw. & Ch., placed next to each other) must be used together by the same foot, the other foot playing the pedal-part. It is advisable for this particular piece not to use the combination "all Swells", uniting the action of the various boxes on one single expression pedal; because, even when the two boxes must be used simultaneously, it is absolutely necessary to preserve their respective independence, and to be able to regulate each one according to the needs of the dynamic balance.

Les nuances de la main droite devront être exécutées avec la boîte d'expression du Récit; celles de la main gauche avec celle du Positif.

Quand les mêmes nuances seront indiquées aux deux mains simultanément, les deux boîtes expressives du Récit et du Positif, qui doivent être placées exactement à côté l'une de l'autre, seront manœuvrées ensemble par le même pied.


Sw.
Réc.
dim.
Gt.
Pos.
dim.
Sw.
Réc.
p sempre
tr
add Ch. to Ped.
Tirasse Pos.
tr
Gt.
Pos.
tr
Sw.
Réc.
Sw.
Réc.
tr
dim.
off Ch. to Ped.
ôtez Tirasse Pos.


p
Sw.
Réc.
Gt.
Pos.
mf
poco
cresc.
mf
Sw.
Réc.
Gt.
Pos.
Sw.
Réc.
Gt.
Pos.
sempre cresc.


dim.
r.h. l.h.
m.d. m.g.
r.h.
m.d.
Gt.
Pos.
Sw.
Réc.
Gt.
Pos.
sf
Sw.
Réc.
Gt.
Pos.
dim.
sf
Sw.
Réc.
Gt.
Pos.
Sw.
Réc.
pp
off Sw. to Ped.
ôtez Tirasse Récit

Canon in B minor

Swell: Flutes 8′, 4′; Salicional 8′, Oboe 8′
Great: Flutes 8′, 4′; Gemshorn 8′;
Sw. & Ch. to Gt.
Choir: Flutes 8′, 4′; Geigenprincipal 8′;
Sw. to Ch.
Pedal: 16′, 8′

Recit: Flûtes et Bourdon 8 et 4, Gambe 8, Hautbois 8
Positif: Flûte 8, Bourdon 8, Salicional 8; Récit accouplé
G O: Flûte 8, Bourdon 8, Salicional 8; Récit et Pos. accouplés
Pédale: Bourdons et Flûtes 16, 8

Edited by Joseph Bonnet

Robert Schumann

Allegretto (♩ = 96) *

Manuals

Pedal

sfp
Sw.
Récit

Ch.
Pos.

p

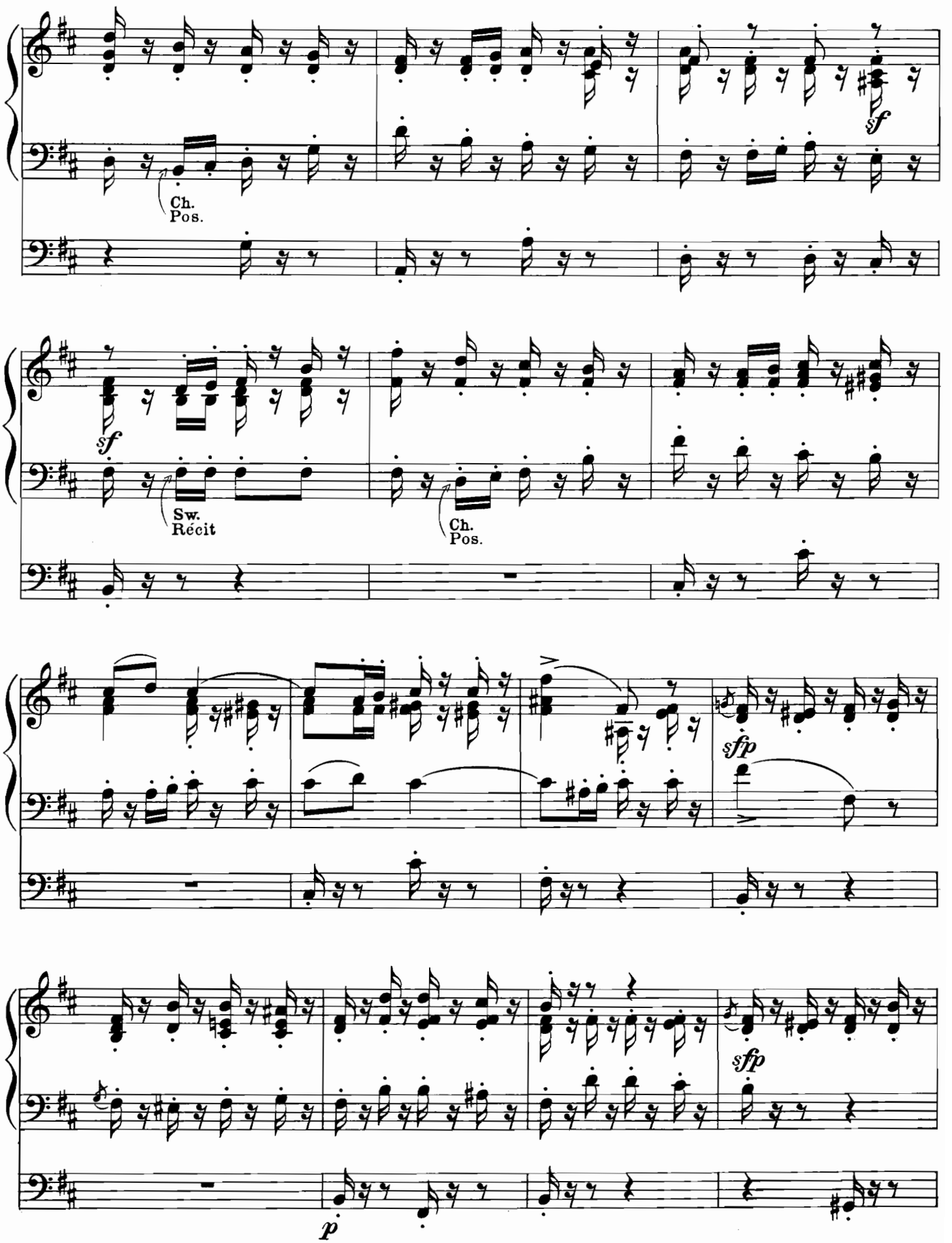
sfp

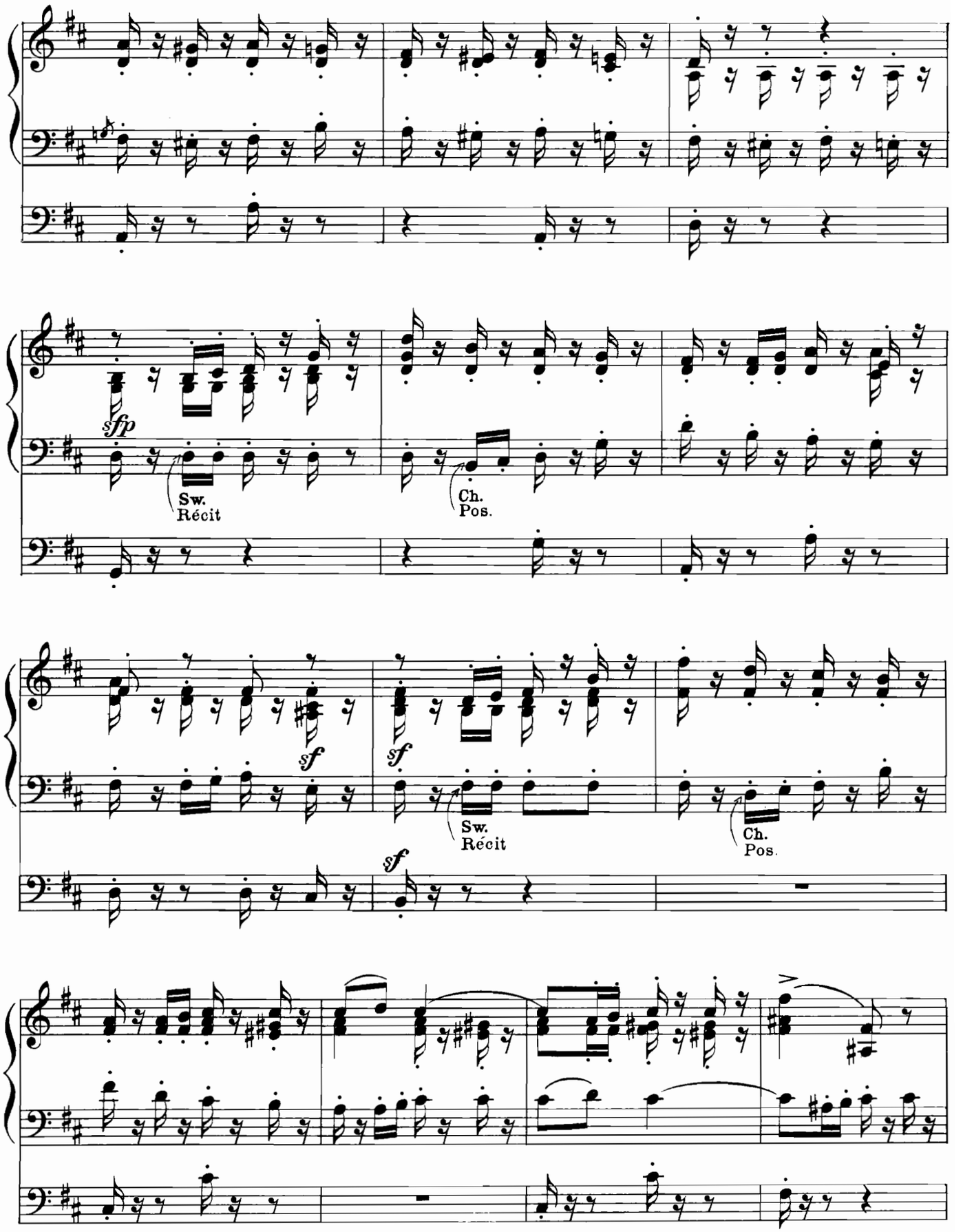
sfp

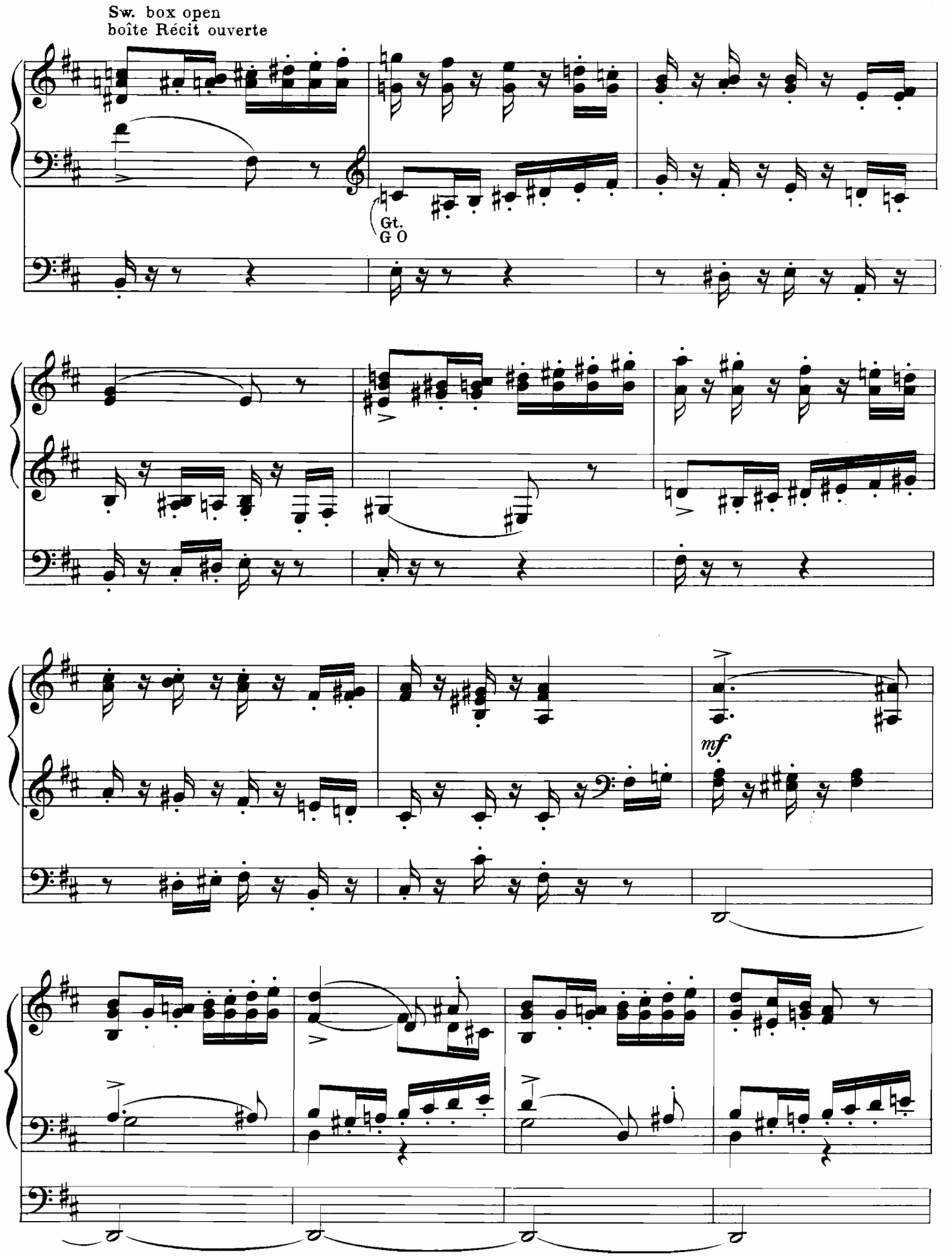
Sw.
Récit

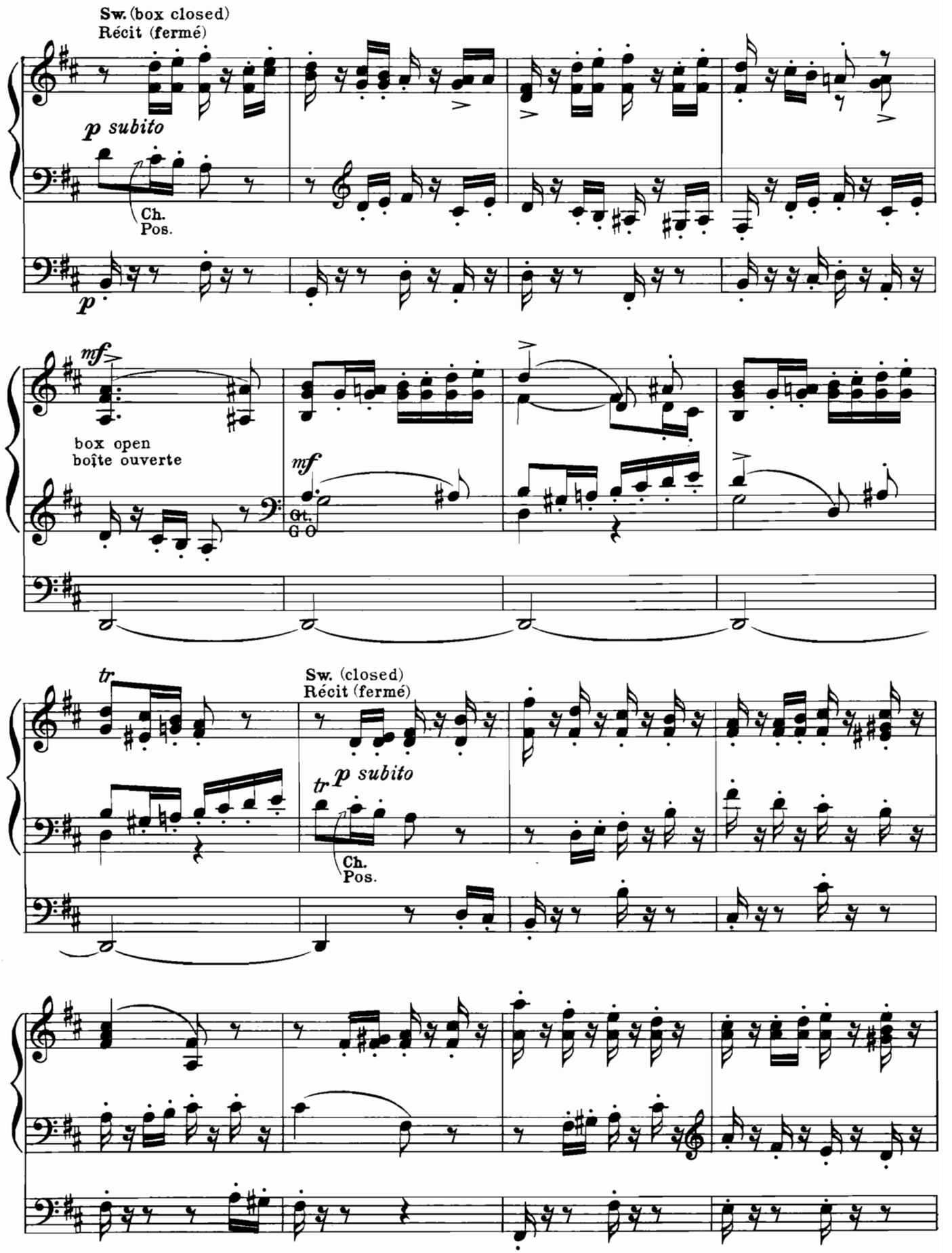
sfp

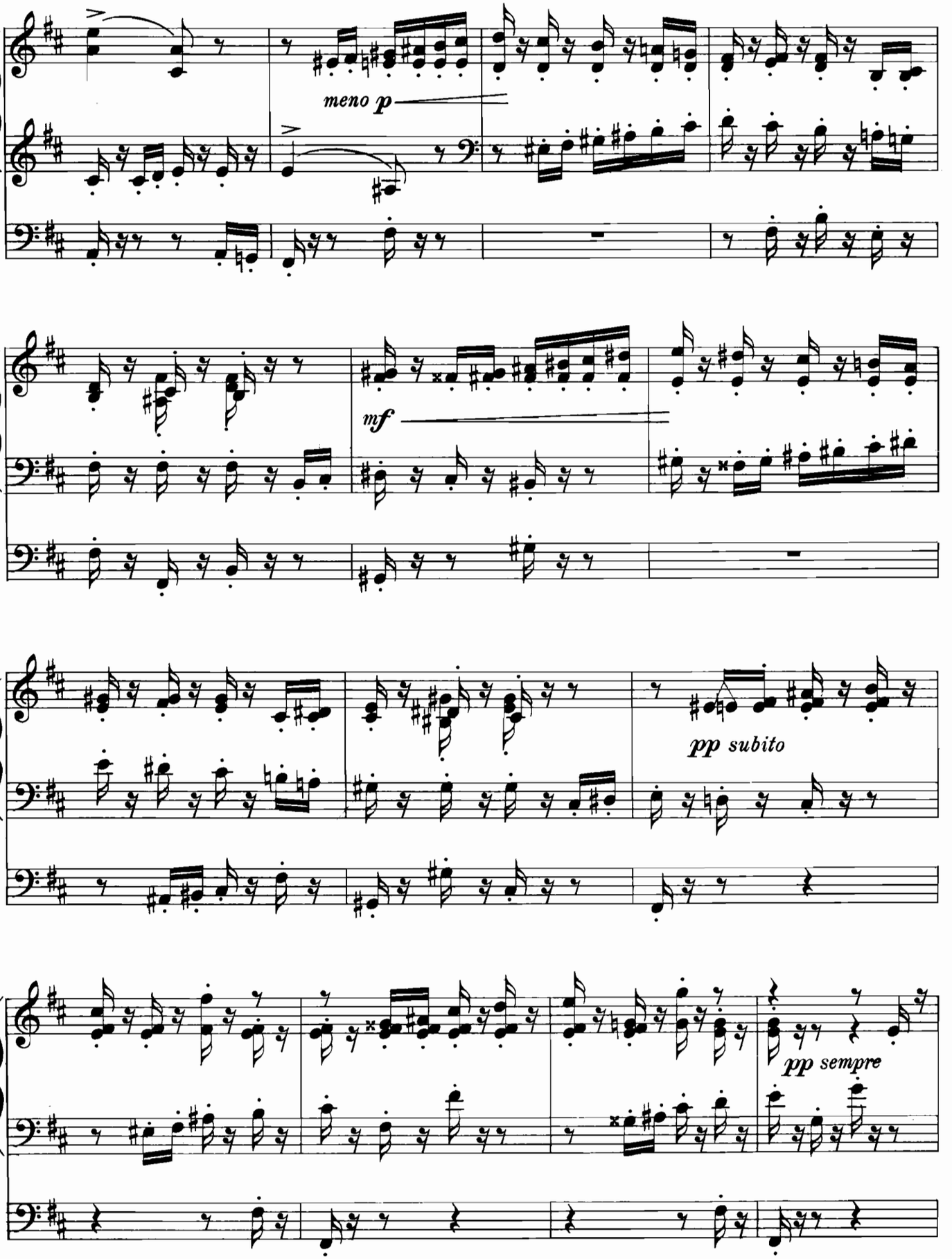
* Or ♩ = 88, according to the size and acoustics of the hall.
Ou ♩ = 88 selon la grandeur et l'acoustique de l'édifice.

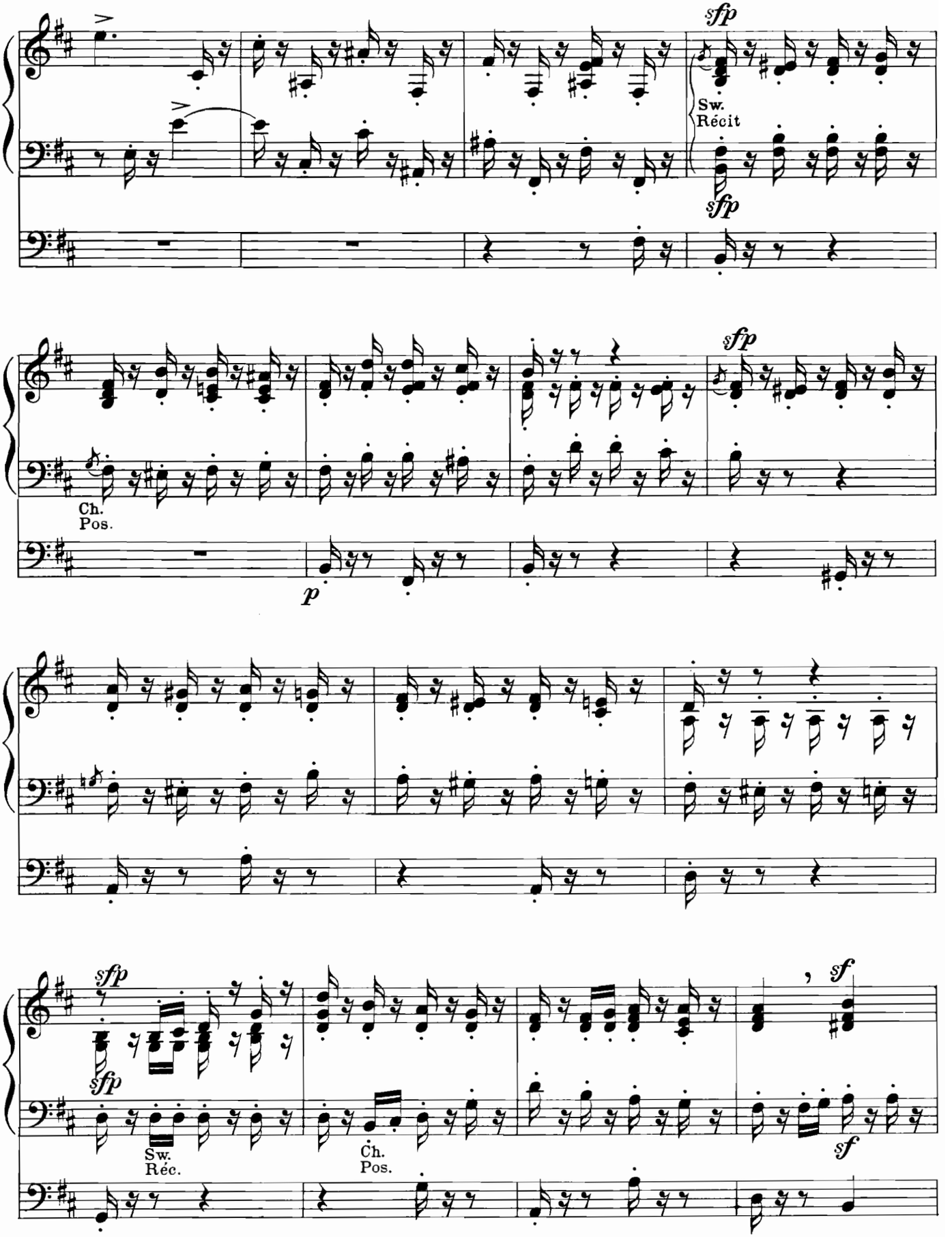

Ch.
Pos.
sf
sf
Sw.
Récit
Ch.
Pos.
sfp
sfp
p

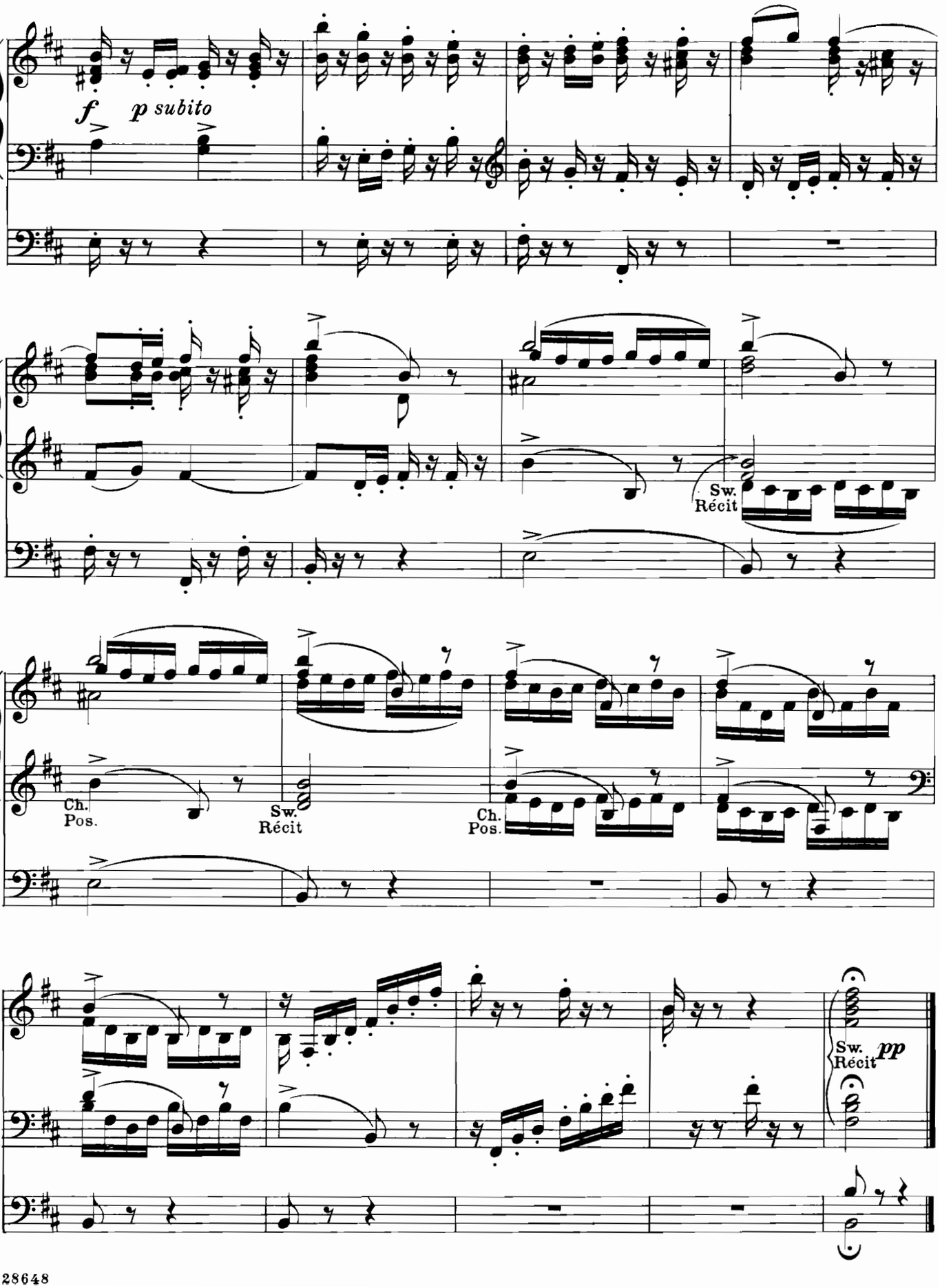

sfp
Sw.
Récit
Ch.
Pos.
sf
sf
Sw.
Récit
Ch.
Pos.
sf


Sw. box open
boîte Récit ouverte
Gt.
G O
mf


Sw. (box closed)
Récit (fermé)
p subito
Ch.
Pos.
p
mf
box open
boîte ouverte
mf
Gt.
G O
tr
Sw. (closed)
Récit (fermé)
tr p subito
Ch.
Pos.


meno p
mf
pp subito
pp sempre


sfp
Sw.
Récit
sfp
sfp
Ch.
Pos.
p
sfp
sfp
sfp
Sw.
Réc.
Ch.
Pos.
sf
sf


f
p subito
Sw.
Récit
Ch.
Pos.
Sw.
Récit
Ch.
Pos.
Sw.
Récit
pp

Fugue on the name BACH*

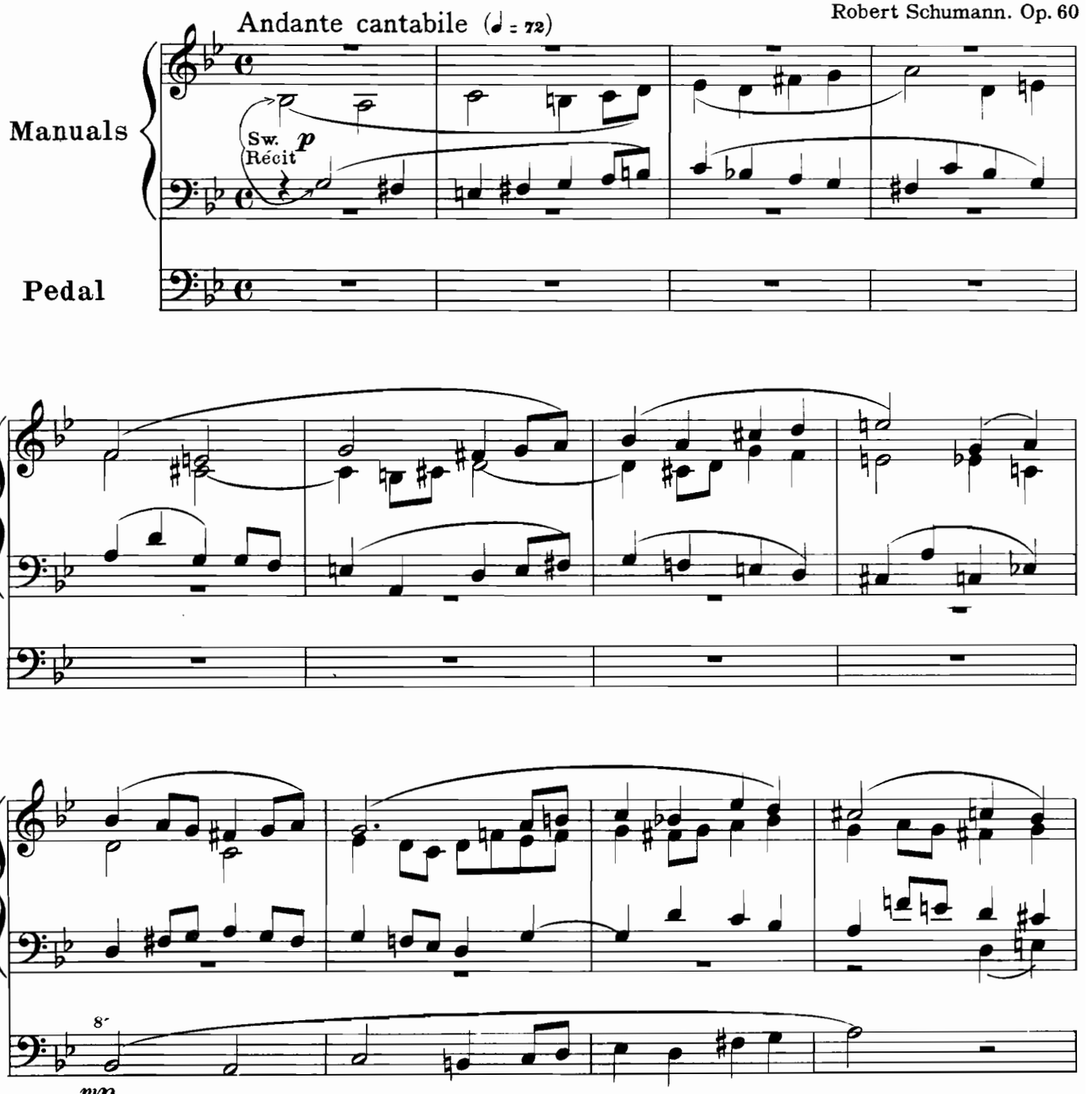
(No. 3)

Swell: Open Diap. 8′, Flute 8′, Salicional 8′ (Voix céleste *ad libitum*); box closed
Great: No stops; Sw. to Gt. and Ch. to Gt. only
Choir: Flute 8′, Dulciana 8′, Geigenprincipal 8′
Pedal: Violoncello 8′ (or Flute 8′); Sw. to Ped.; Ch. to Ped.

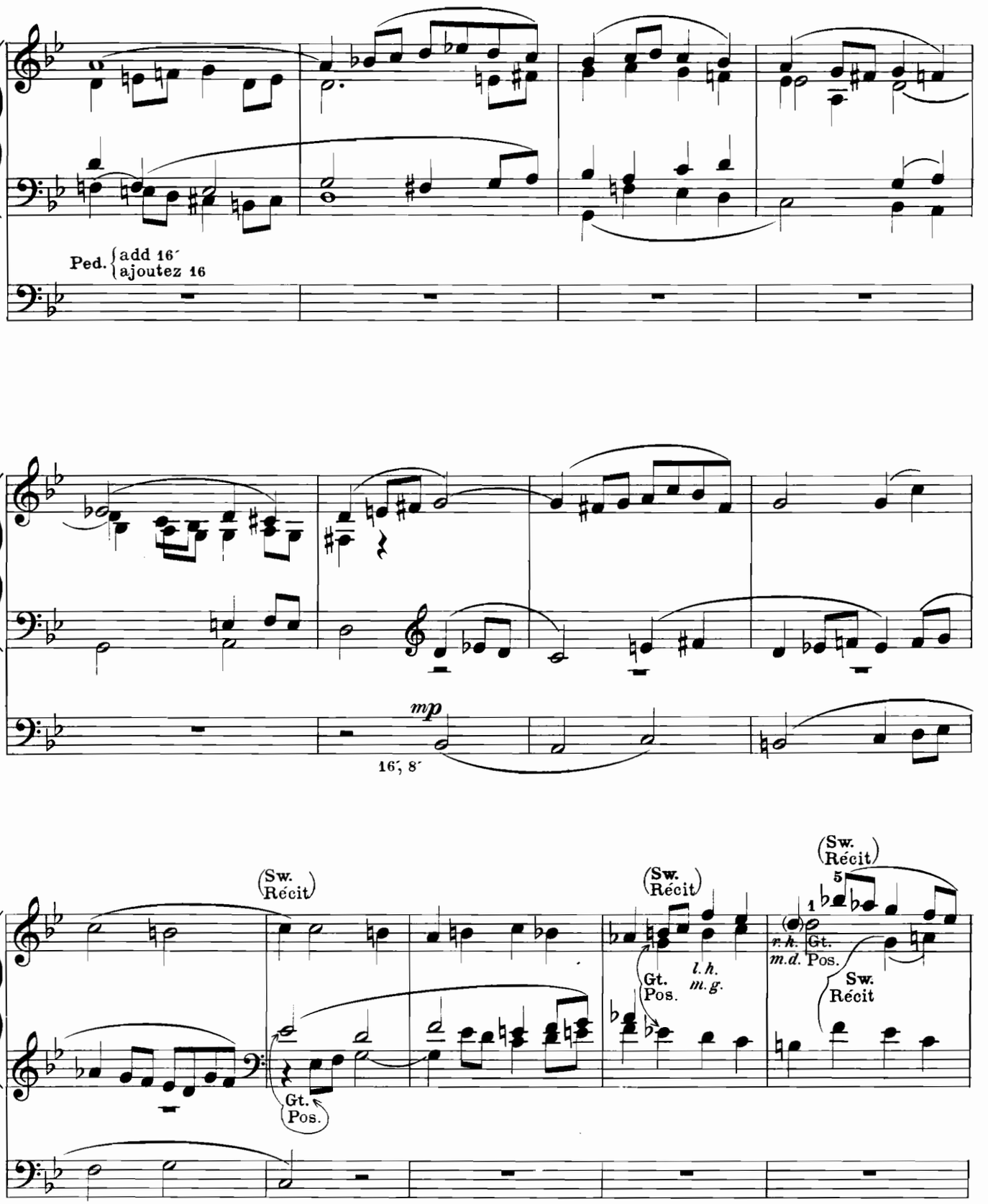
Récit: Fonds 8 (Voix céleste *ad lib.*); boîte fermée
Positif: Bourdon 8, Flûte 8, Salicional 8; Récit accouplé
Pedale: Bourdon 8, Flûte 8; Tirasses Récit et Positif

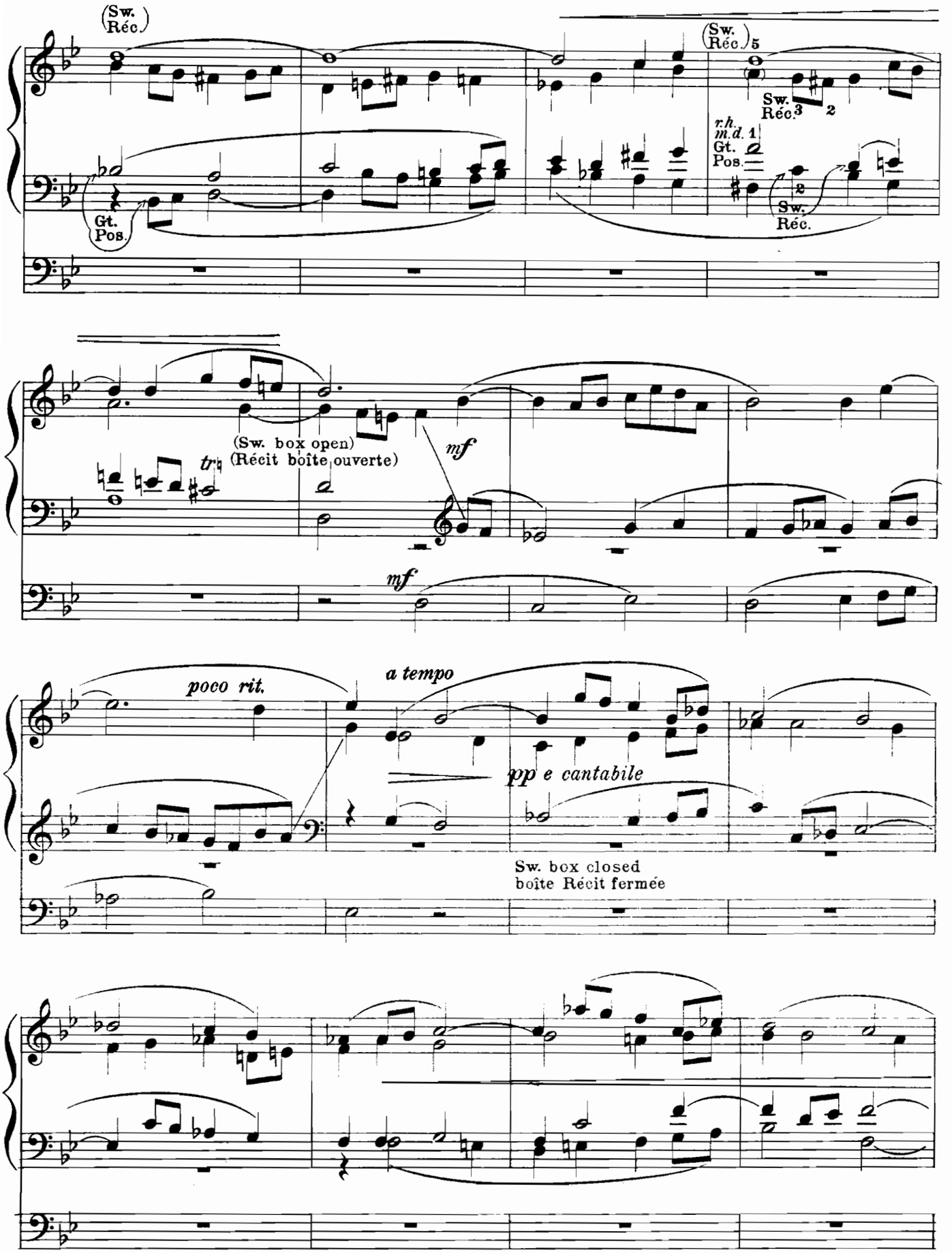
Edited by Joseph Bonnet

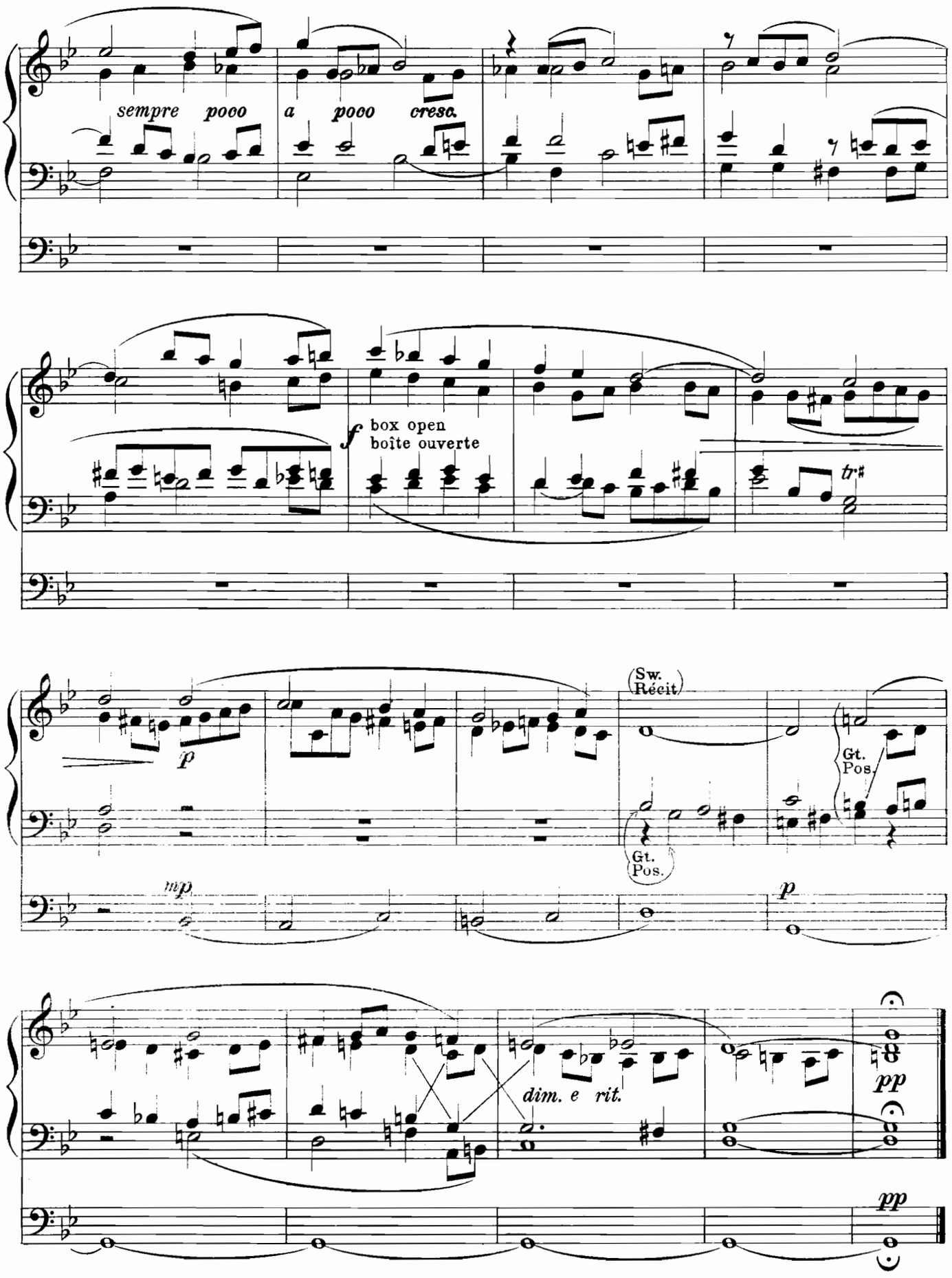
Robert Schumann. Op. 60



* In German the note called "B" is equivalent to B♭ in English; the English "B" being "H" in German.


Ped. add 16′
ajoutez 16
mp
16′, 8′
(Sw. Récit)
Gt. Pos.
(Sw. Récit)
Gt. Pos.
l. h.
m. g.
(Sw. Récit)
5
1
r. h.
m. d.
Gt. Pos.
Sw. Récit


(Sw. Réc.)
Gt. Pos.
(Sw. Réc.) 5
Sw. Réc. 3 2
r.h. m.d. 1
Gt. Pos.
2
Sw. Réc.
(Sw. box open)
(Récit boîte ouverte)
tr
mf
mf
poco rit.
a tempo
pp e cantabile
Sw. box closed
boîte Récit fermée


sempre poco a poco cresc.
f box open
boîte ouverte
tr
p
(Sw. Récit)
Gt. Pos.
Gt. Pos.
mp
p
dim. e rit.
pp
pp

Fugue on the name BACH

(No. 6)

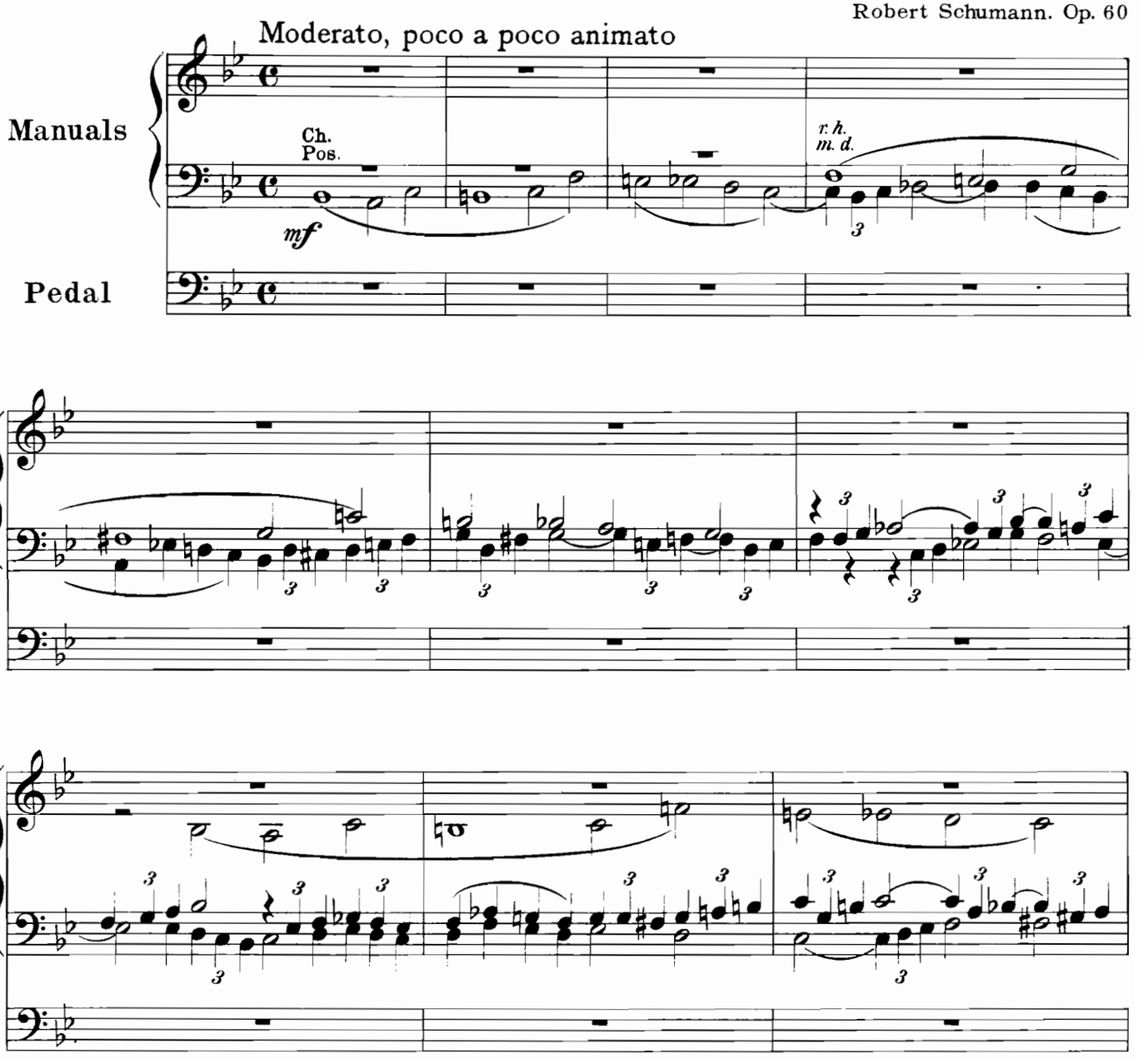
Solo : Reeds 16′, 8′, 4′
Swell: Open Diapasons 8′, Flutes 8′, 4′, Salicional 8′, Viole d'orchestre 8′, Oboe 8′, Cornopean 8′ (box closed)
Great: Open Diap. 8′, Flute 8′, Gamba 8′, Sw. & Ch. to Gt.
Choir: Geigenprincipal 8′, Flutes 8′, 4′, Gamba 8′ (box open); Sw. to Ch.
Pedal: 16′, 8′, with Gambas; Sw. & Ch. to Ped.

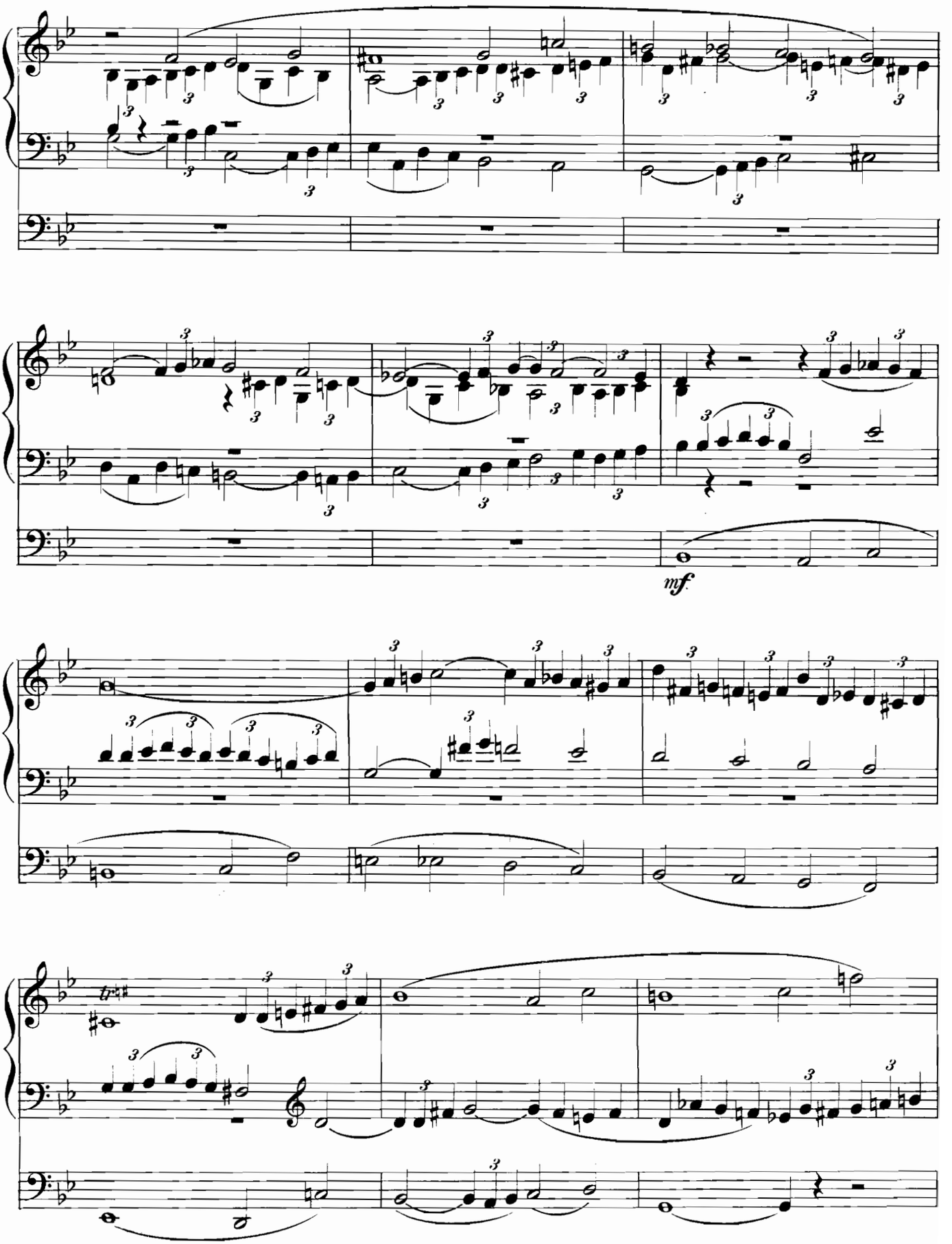
Solo : Anches 16, 8, 4
Récit : Fonds 8, Flûte 4, Hautbois 8 et Trompette 8 (boîte fermée)
Positif: Fonds 8 — Récit accouplé — (préparez Mixtures et Anches 8, 4)
G O : Fonds 8, Récit et Pos. accouplès (préparez Mixtures et Anches 8, 4)
Pédale: Fonds 16, 8; Tirasses Pos. et Récit (préparez Anches 16, 8, 4)

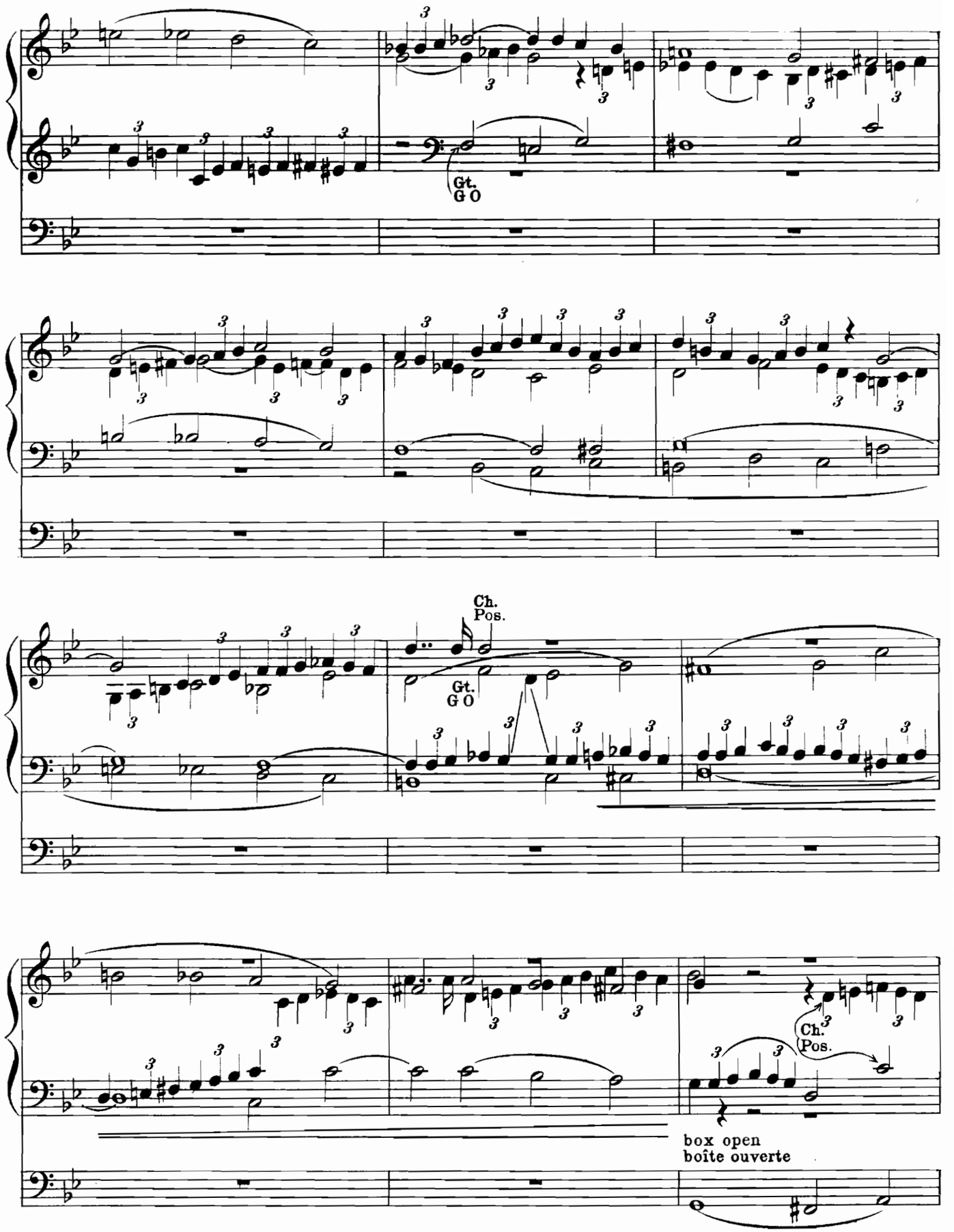
Edited by Joseph Bonnet

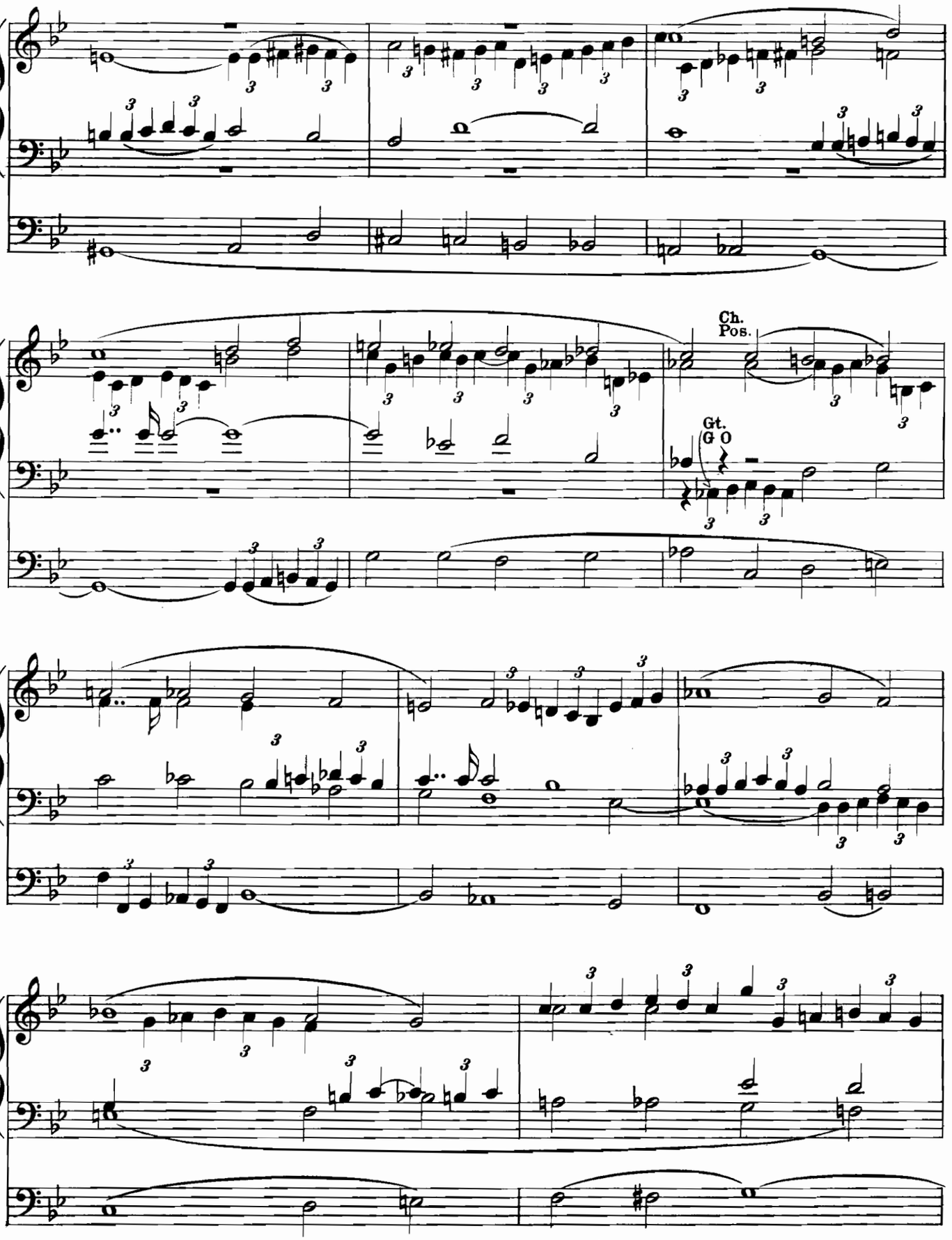
Robert Schumann. Op. 60

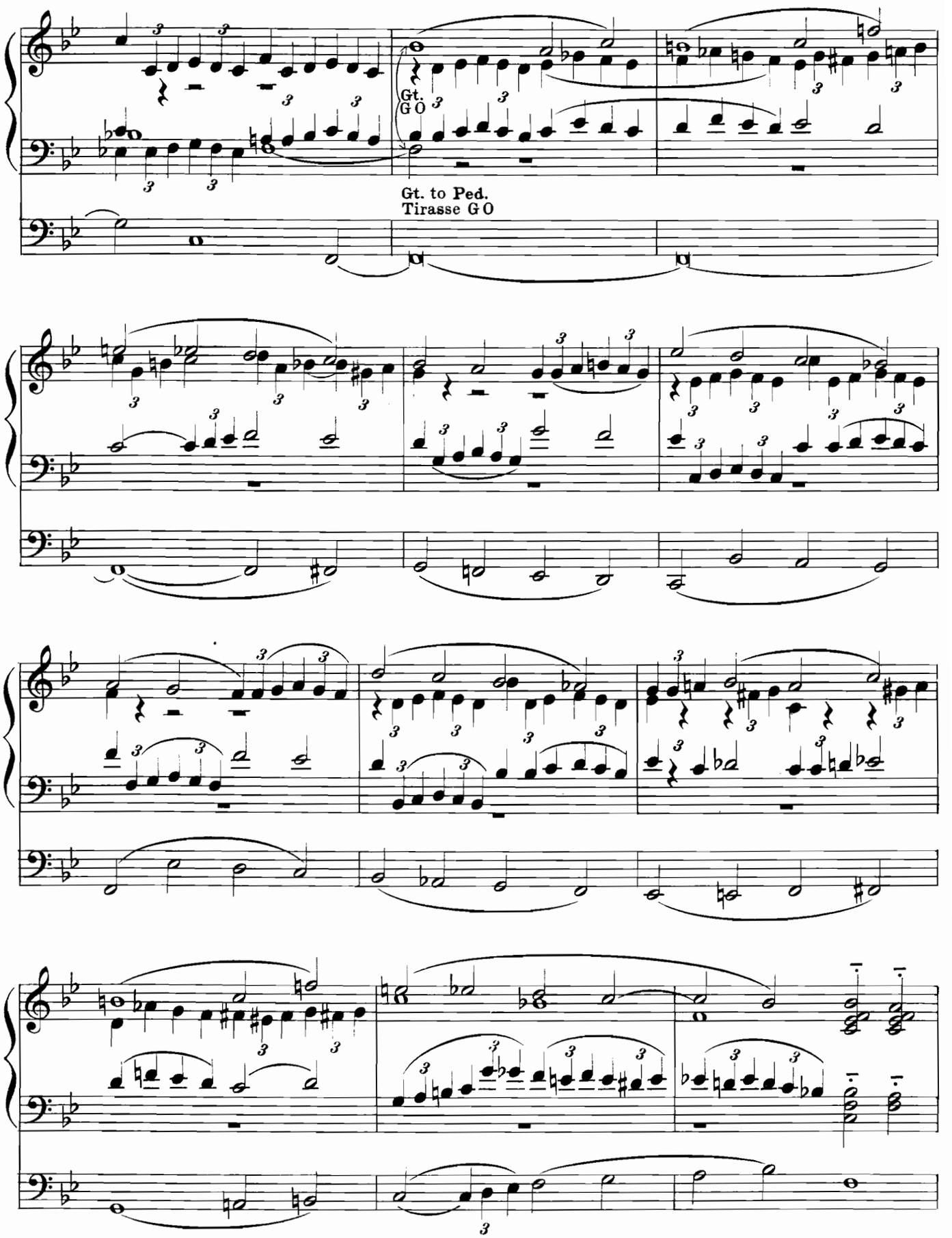
Moderato, poco a poco animato




mf


Gt.
G O
Ch.
Pos.
Gt.
G O
Ch.
Pos.
box open
boîte ouverte


Ch.
Pos.
Gt.
G O


Gt.
G O
Gt. to Ped.
Tirasse G O

Più mosso

(prepare 4′ on the Gt.)
(préparez les fonds 4 au G.O.)

Sw.
Récit

Sw. (box open) add mixtures & 4′
Récit (boîte ouverte) aj. mixtures et 4

più f

off Ped. 16′
ôtez 16 Péd.

Ped. *ad lib.* { 8′ & 4′ only with Gt., Ch. & Sw. couplers
8 et 4 seuls avec Tirasses Pos. et Récit

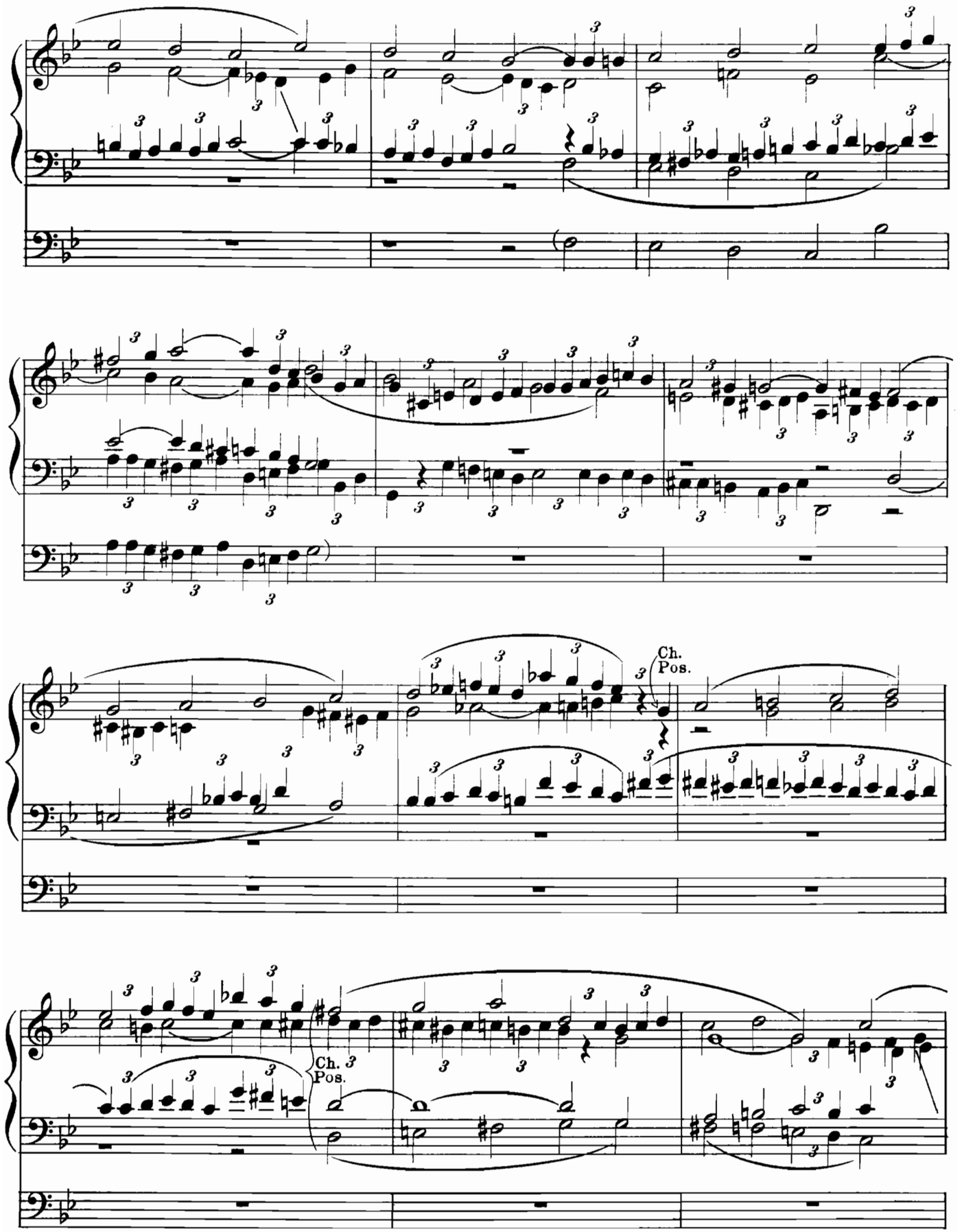
(Sw. Réc.)

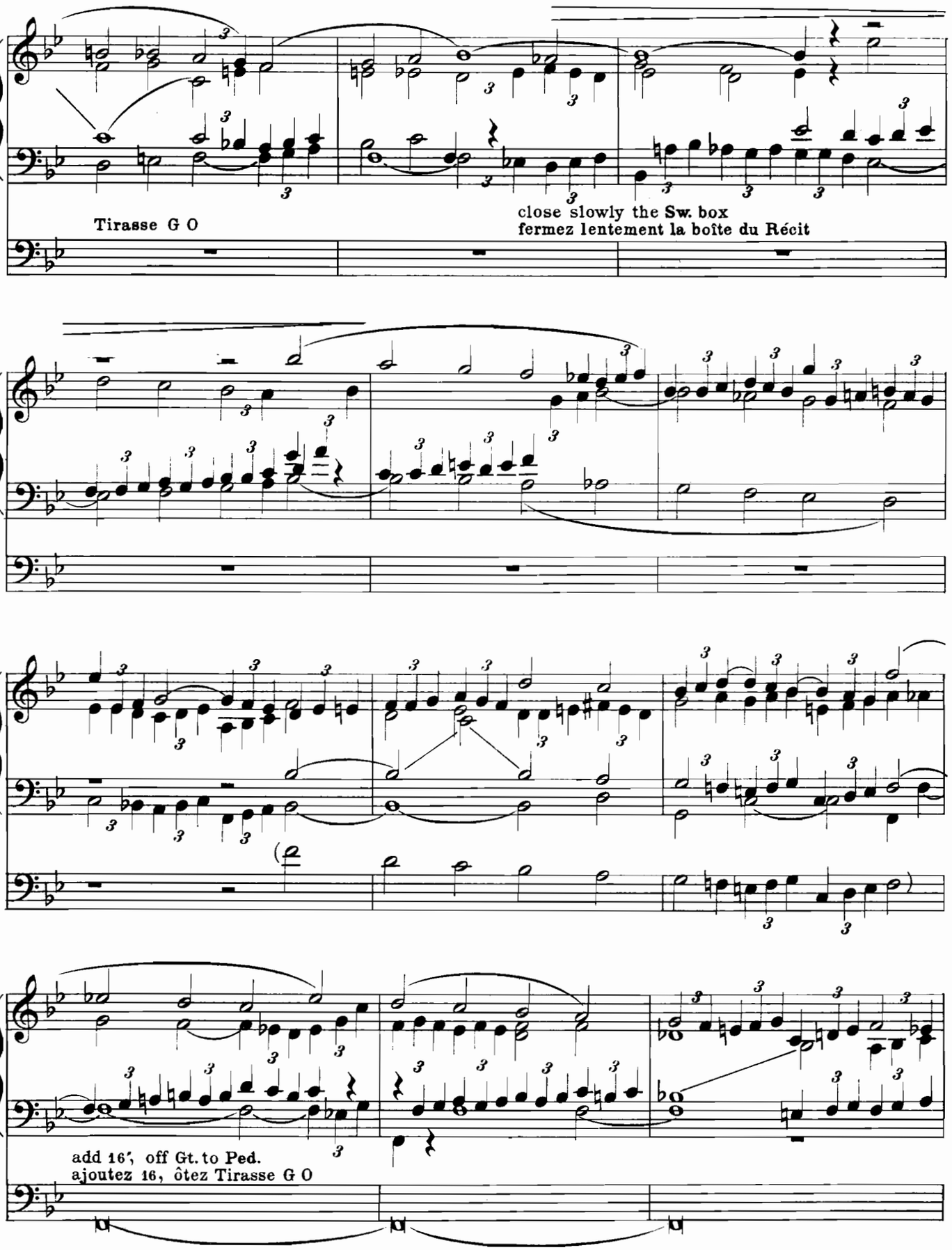
Gt. Pos.

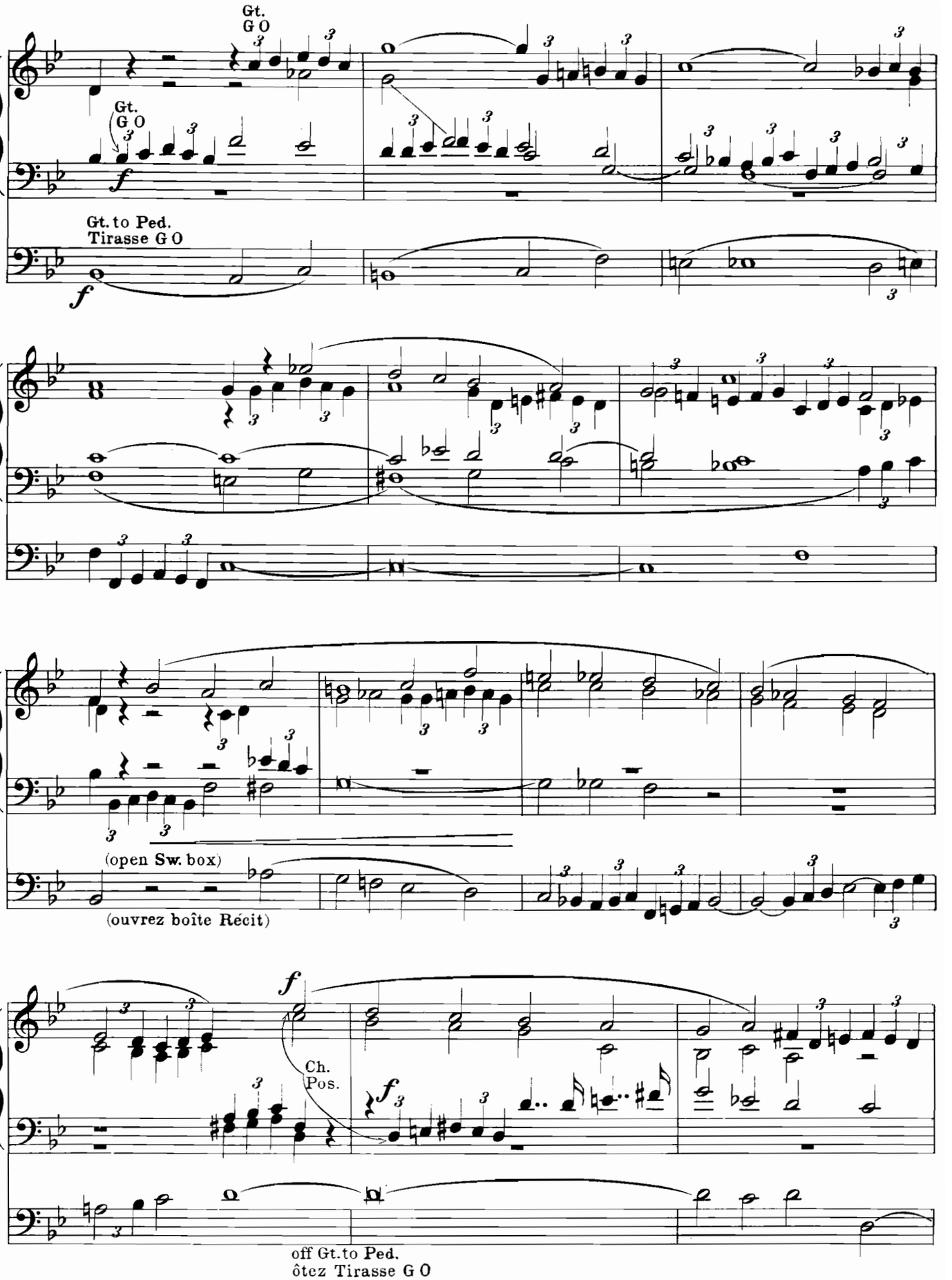
Sw. Réc.

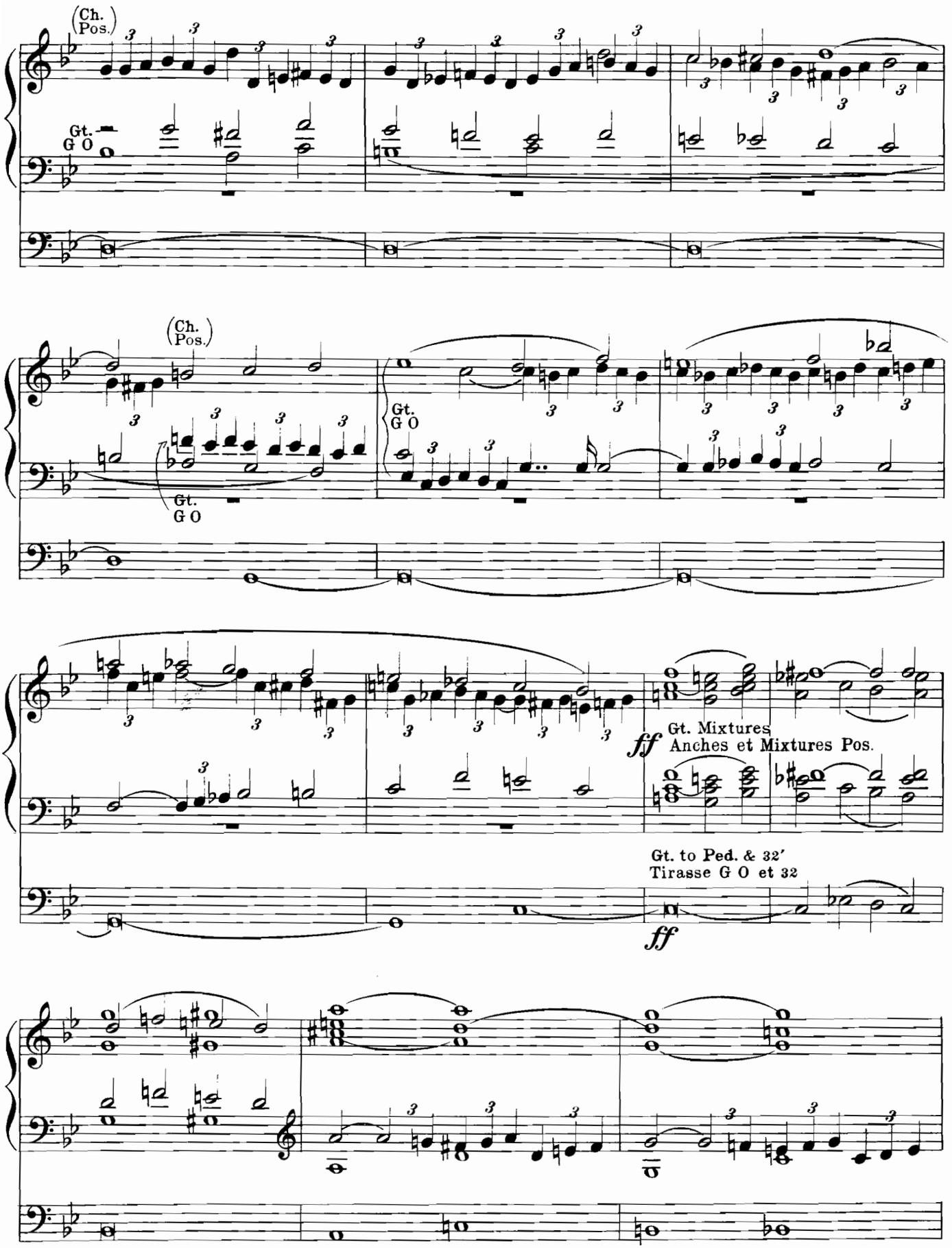
(Sw. Réc.)

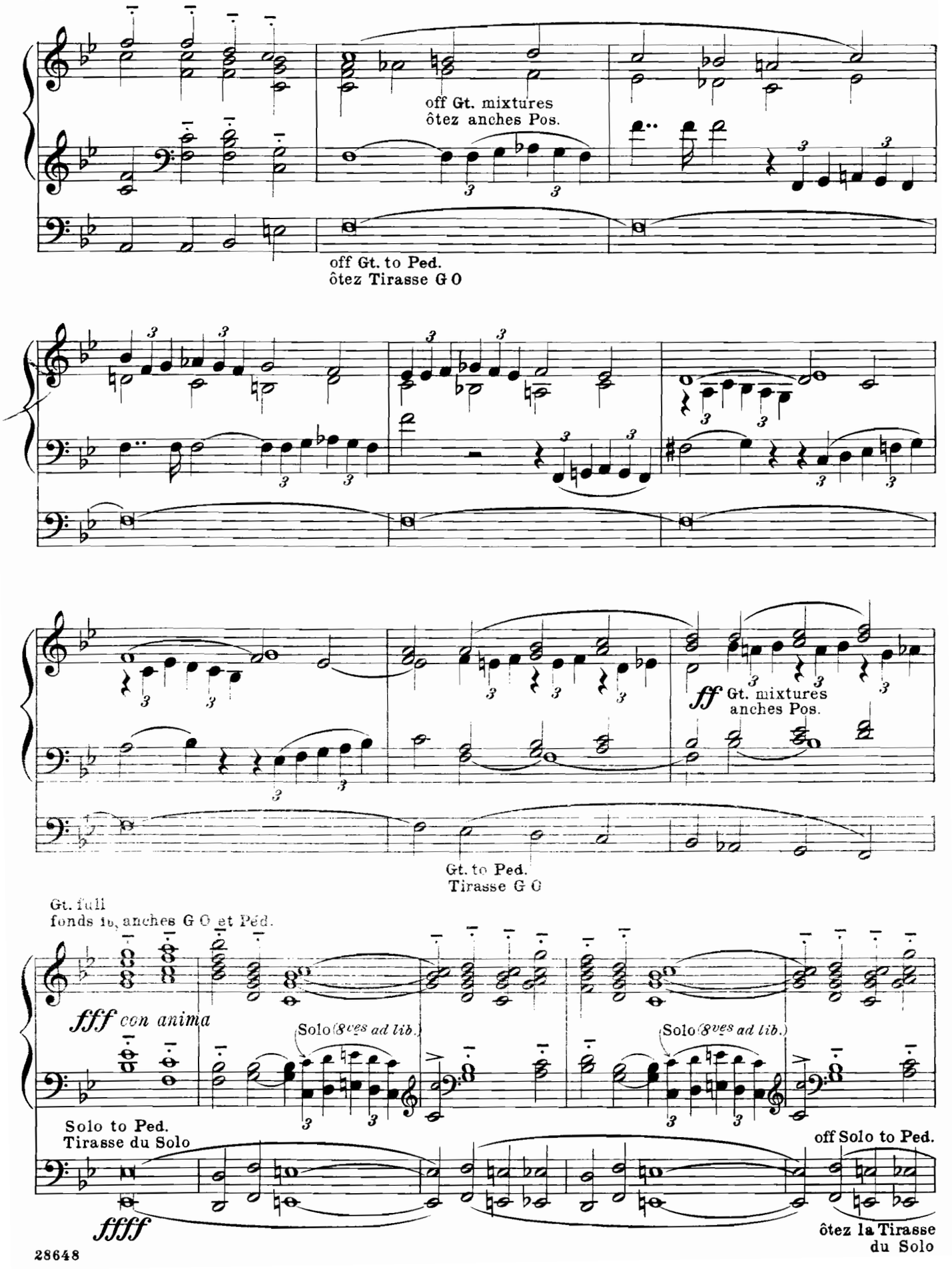
Sw. Réc.

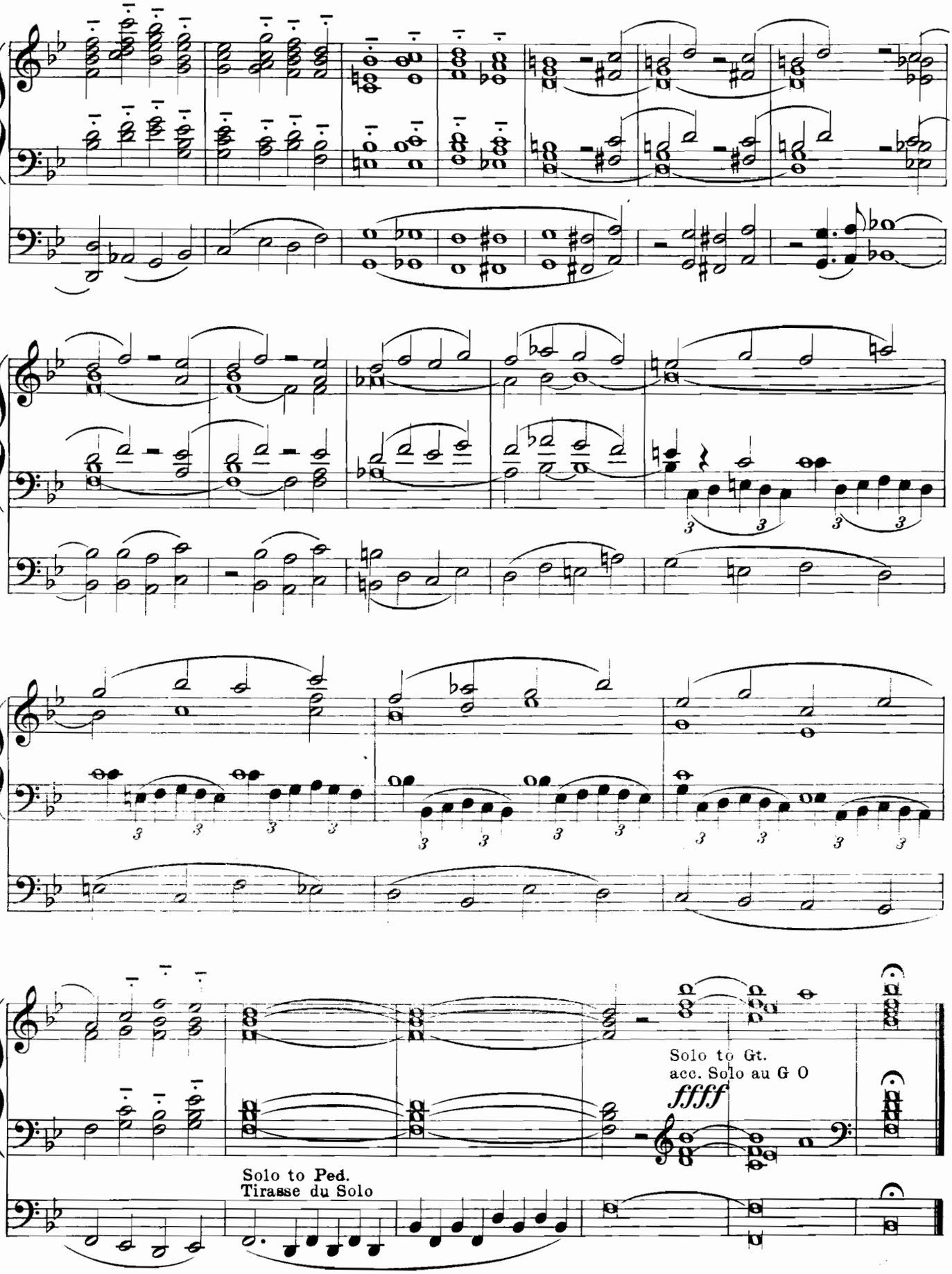

Ch.
Pos.
Ch.
Pos.


Tirasse G O
close slowly the Sw. box
fermez lentement la boîte du Récit
add 16′, off Gt. to Ped.
ajoutez 16, ôtez Tirasse G O


Gt.
G O
Gt.
G O
f
Gt. to Ped.
Tirasse G O
f
(open Sw. box)
(ouvrez boîte Récit)
f
Ch.
Pos.
f
off Gt. to Ped.
ôtez Tirasse G O


(Ch. Pos.)
Gt. G O
(Ch. Pos.)
Gt. G O
Gt. G O
ff
Gt. Mixtures
Anches et Mixtures Pos.
Gt. to Ped. & 32′
Tirasse G O et 32
ff


off Gt. mixtures
ôtez anches Pos.
off Gt. to Ped.
ôtez Tirasse G O
ff Gt. mixtures
anches Pos.
Gt. to Ped.
Tirasse G O
Gt. full
fonds to anches G O et Péd.
fff con anima
Solo (8ves ad lib.)
Solo (8ves ad lib.)
Solo to Ped.
Tirasse du Solo
off Solo to Ped.
ffff
ôtez la Tirasse
du Solo


Solo to Gt.
acc. Solo au G O
ffff
Solo to Ped.
Tirasse du Solo

Sonata I

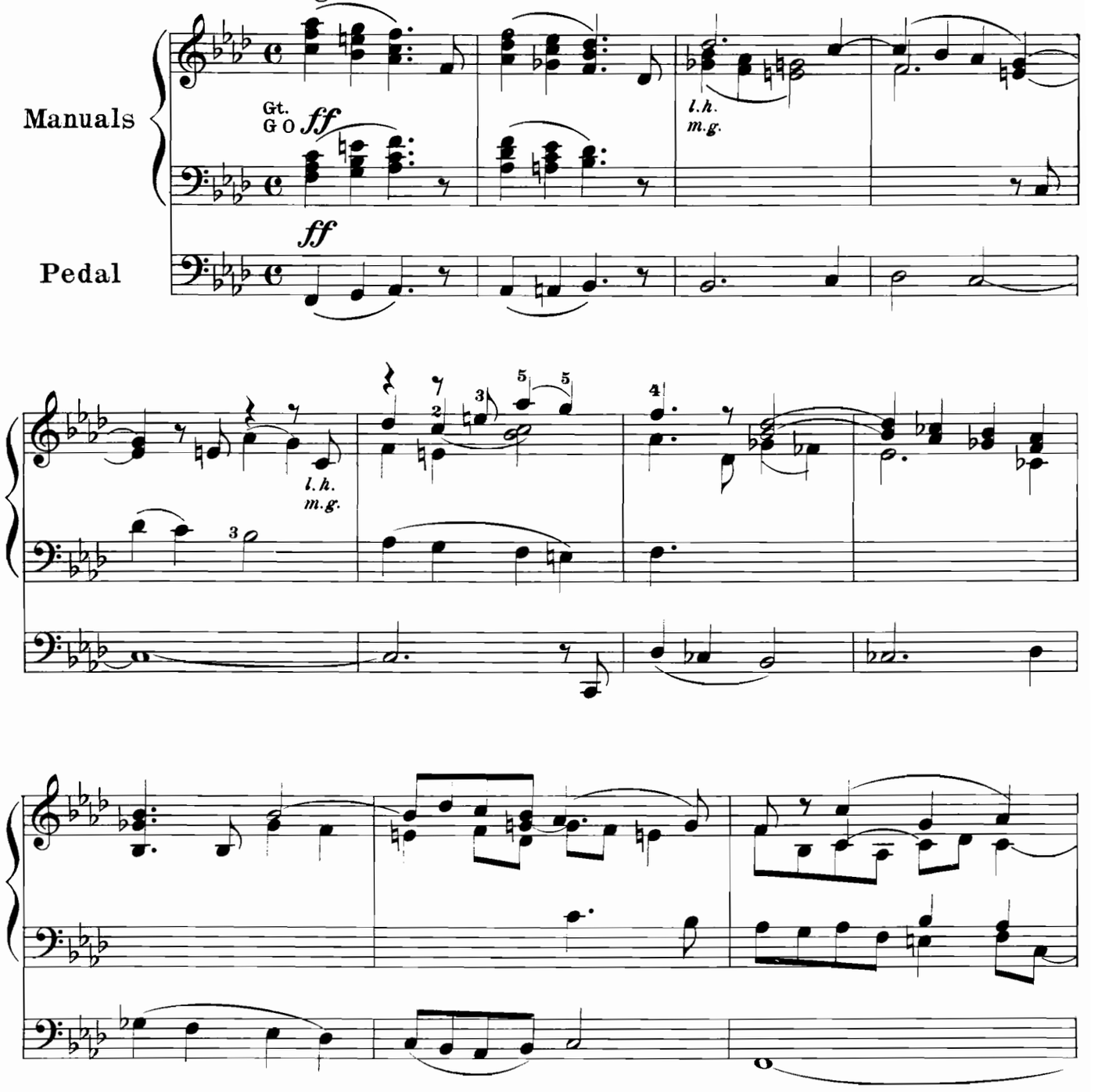
Swell: Full without 16′
Great: Full without 16′. Sw. & Ch. to Gt.
Choir: Full without 16′
Pedal: Full without 32′; Gt., Ch. & Sw. to Ped.

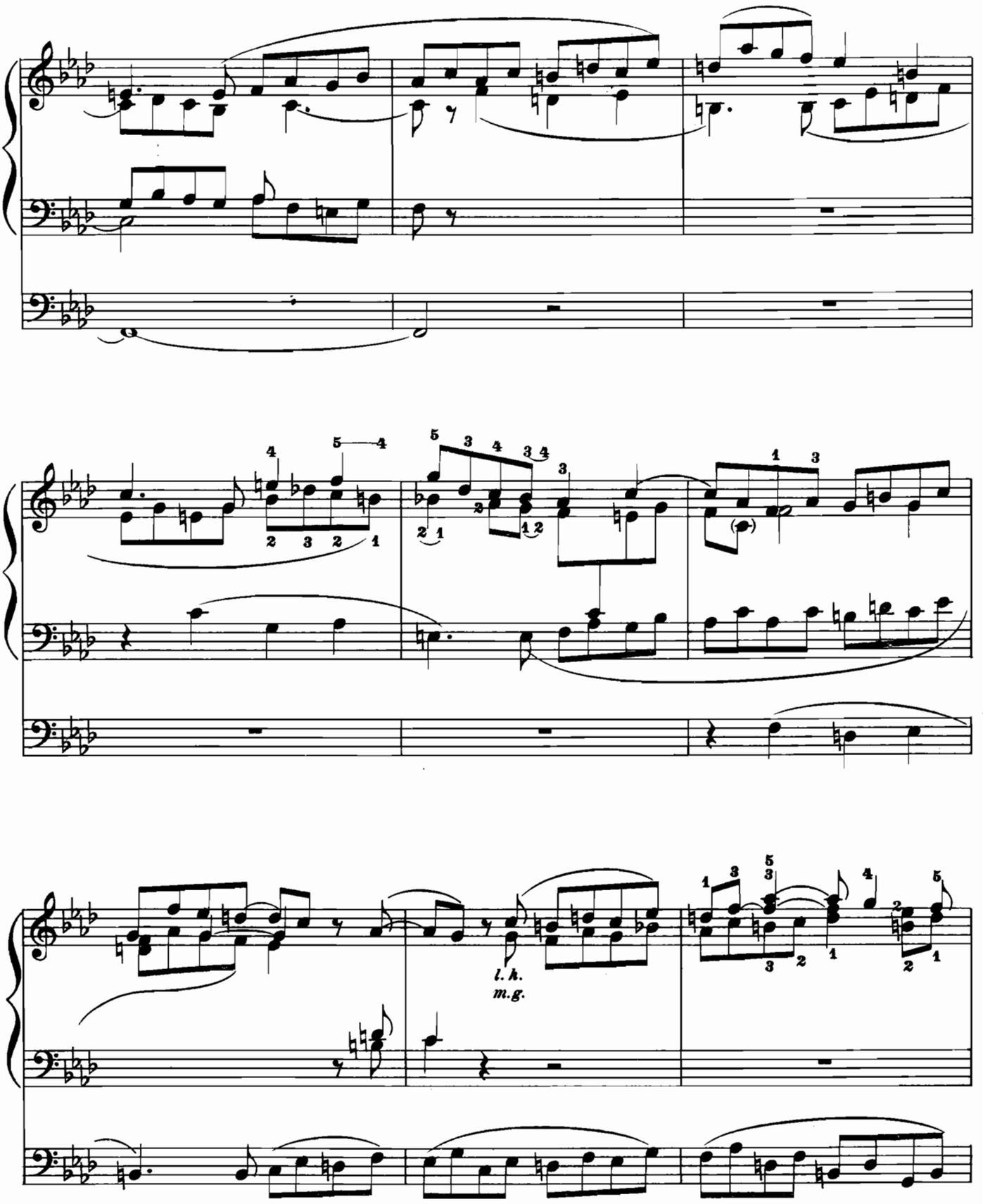
Récit: Fonds et anches sans 16
Positif et G.O.: Gd-chœur sans 16;
claviers accouplés
Pédale: Fonds et anches 16, 8, 4; Tirasses

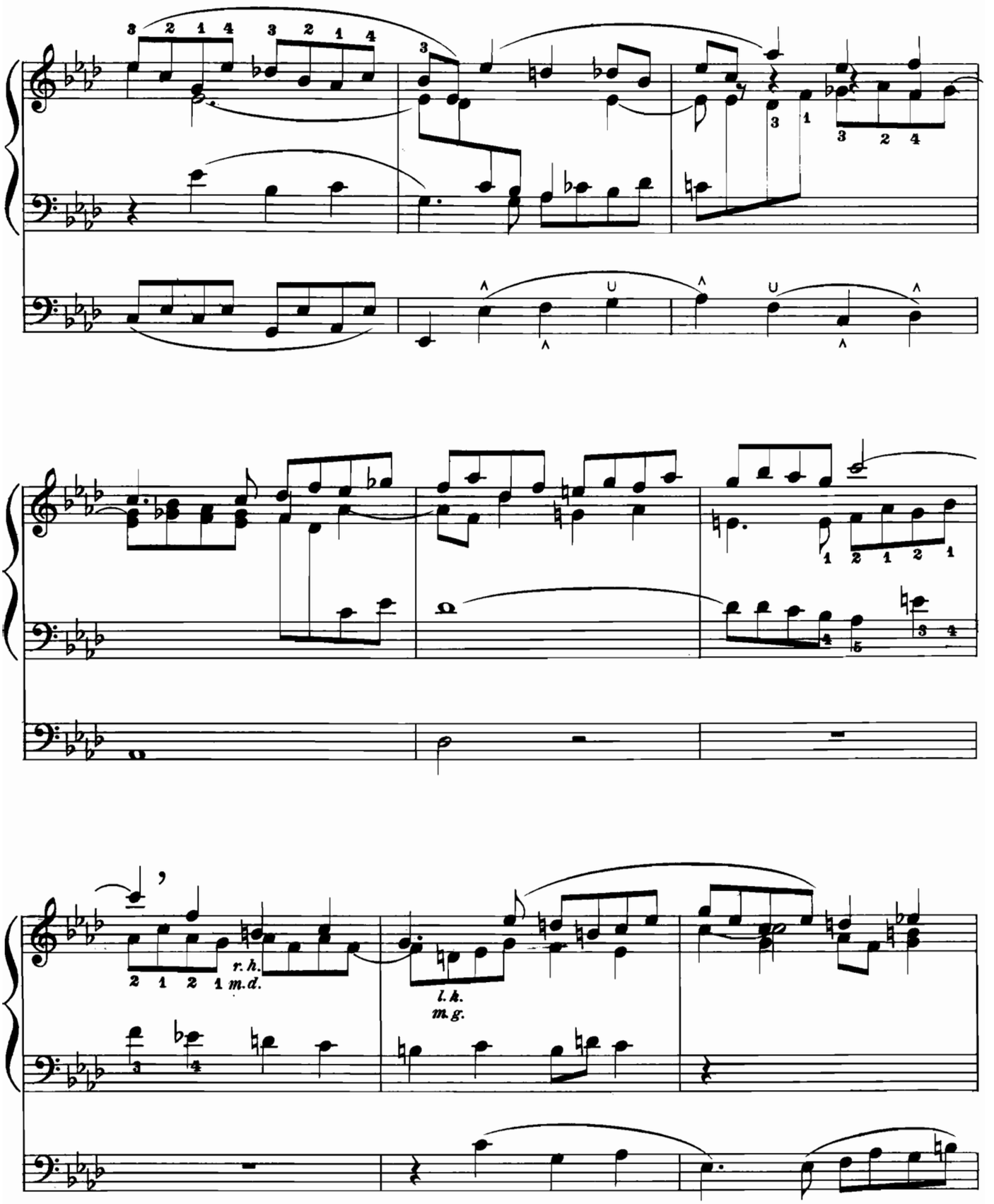
Edited by Joseph Bonnet

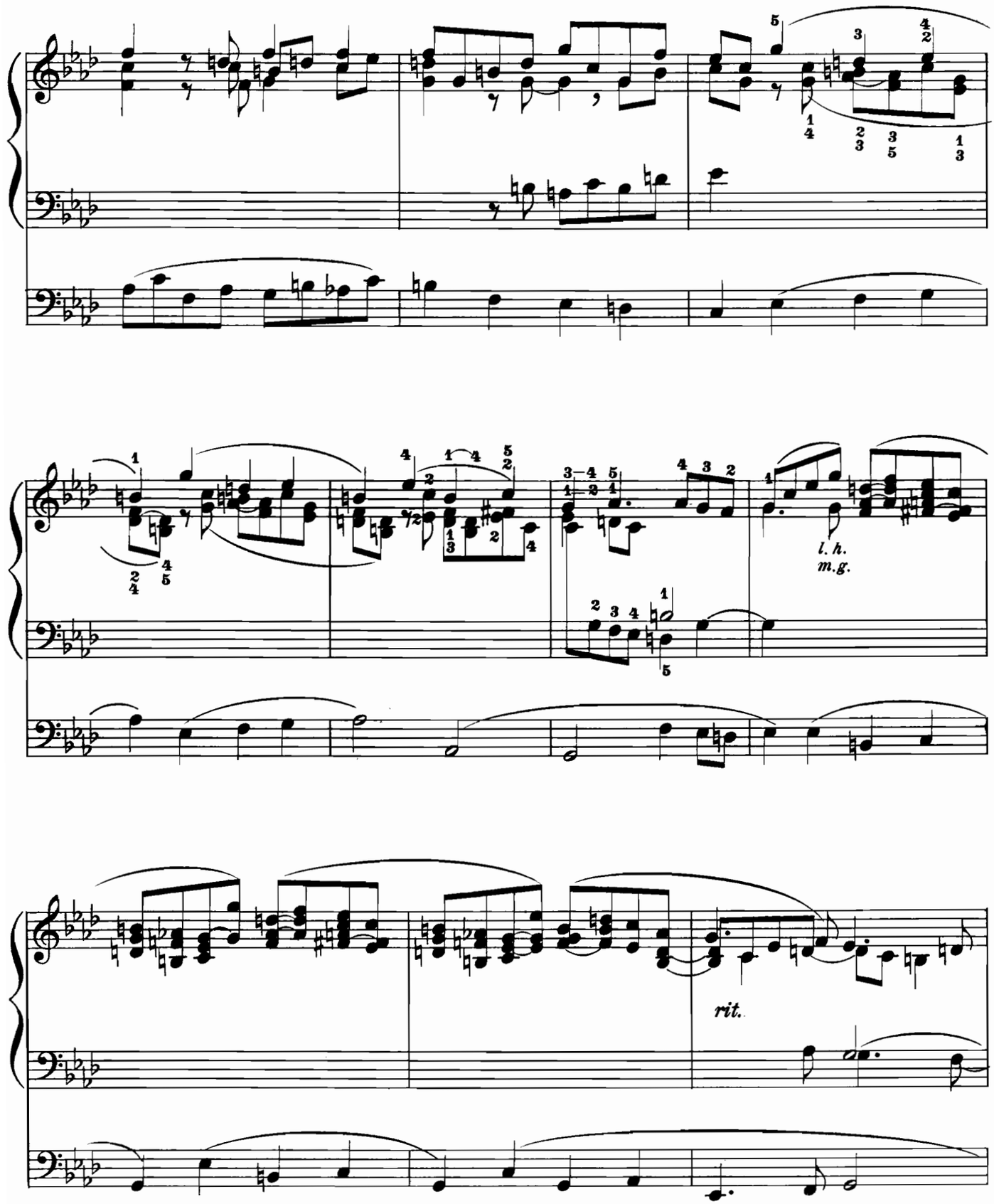
F. Mendelssohn-Bartholdy. Op. 65

Allegro moderato e serioso (Mälzl's Metronom ♩ = 92)




l. h.
m. g.


r. h.
m. d.
l. h.
m. g.


l. h.
m.g.
rit.

Choral { Was mein Gott will, das g'scheh all zeit
Whate'er God will, be done alway

a tempo

* A

* B

Sw.
Récit

f

r.h.
m.d.

l.h.
m.g.

Gt.
G O

ff

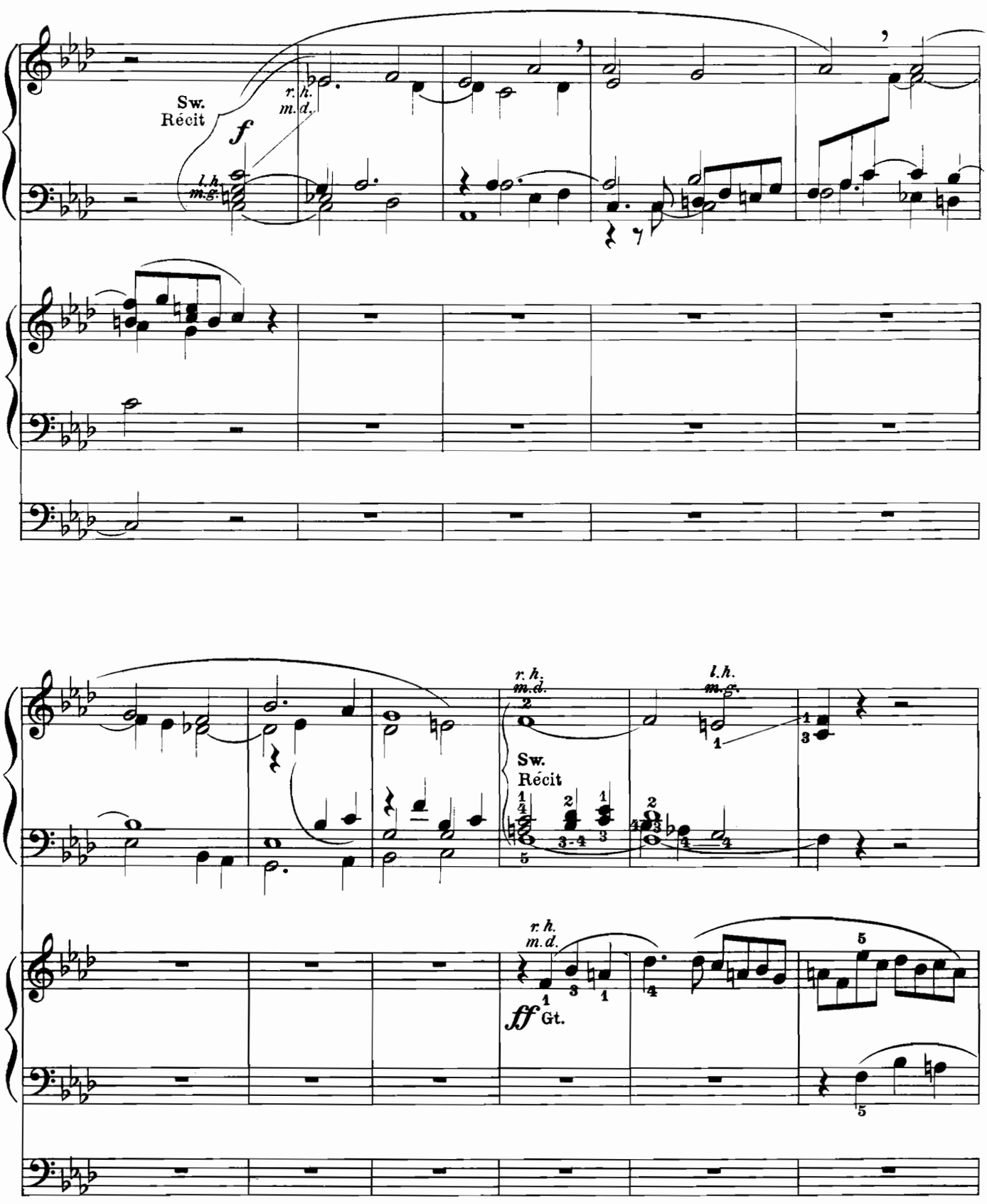
* C

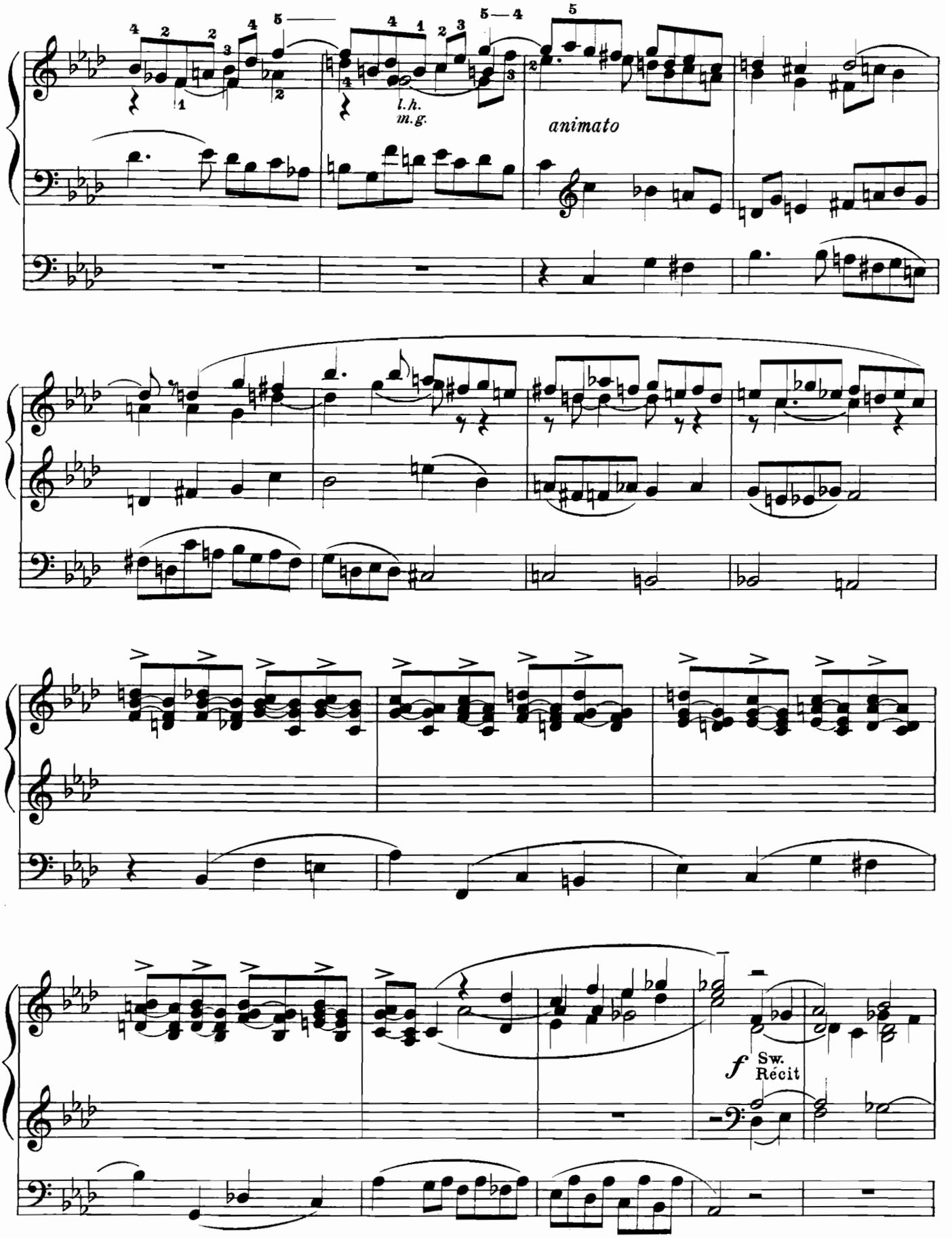
ff Gt.

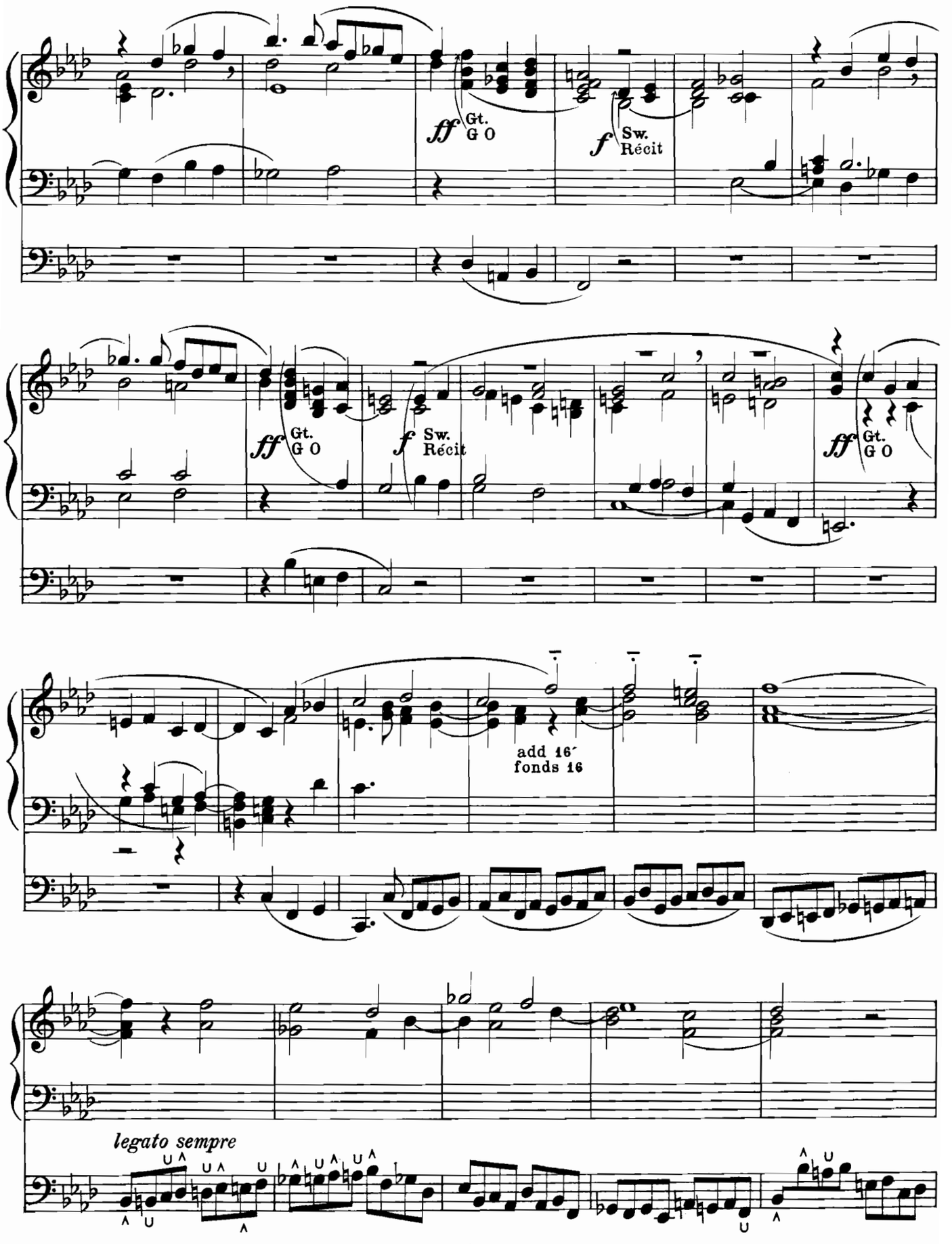
* A

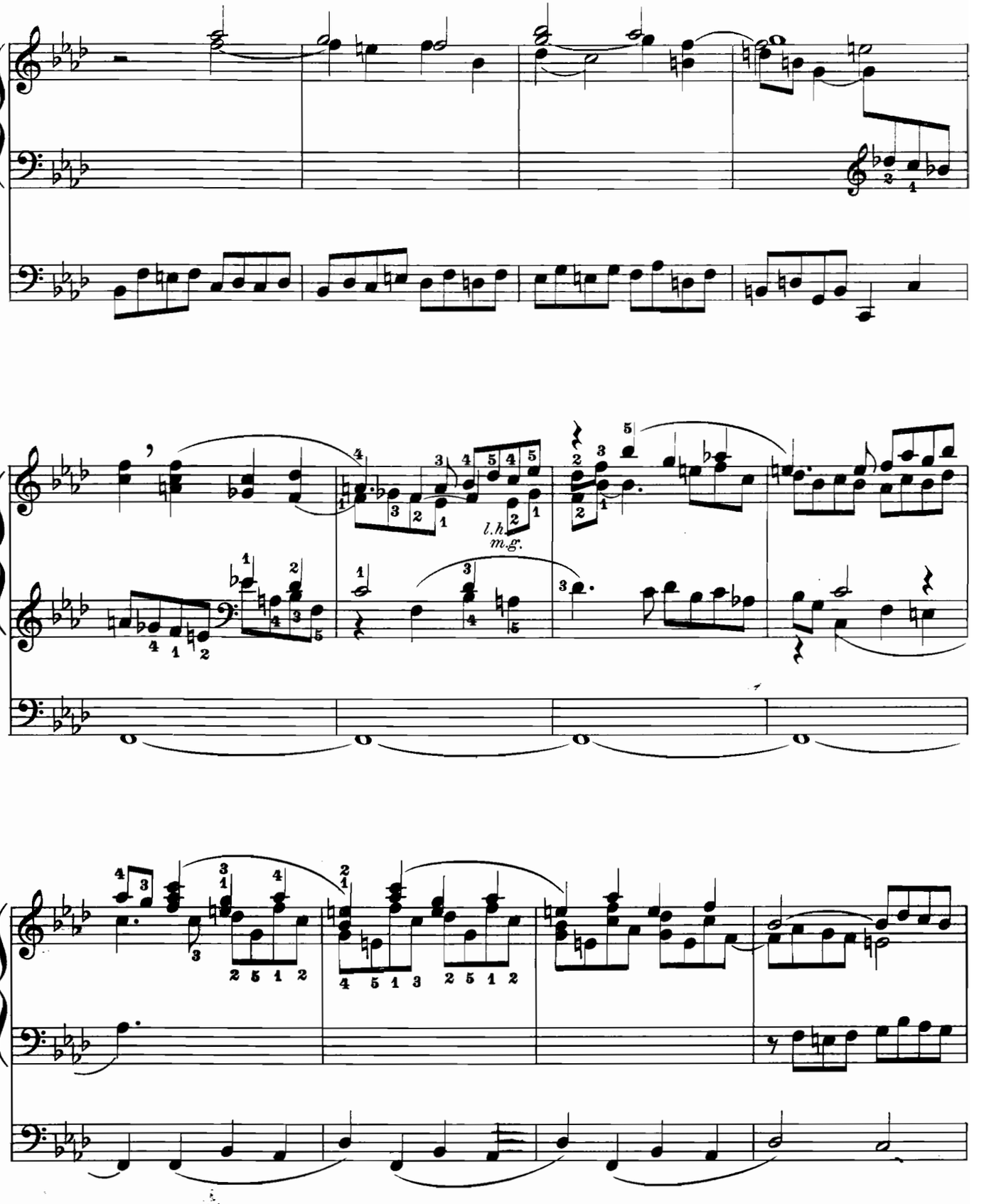
* B

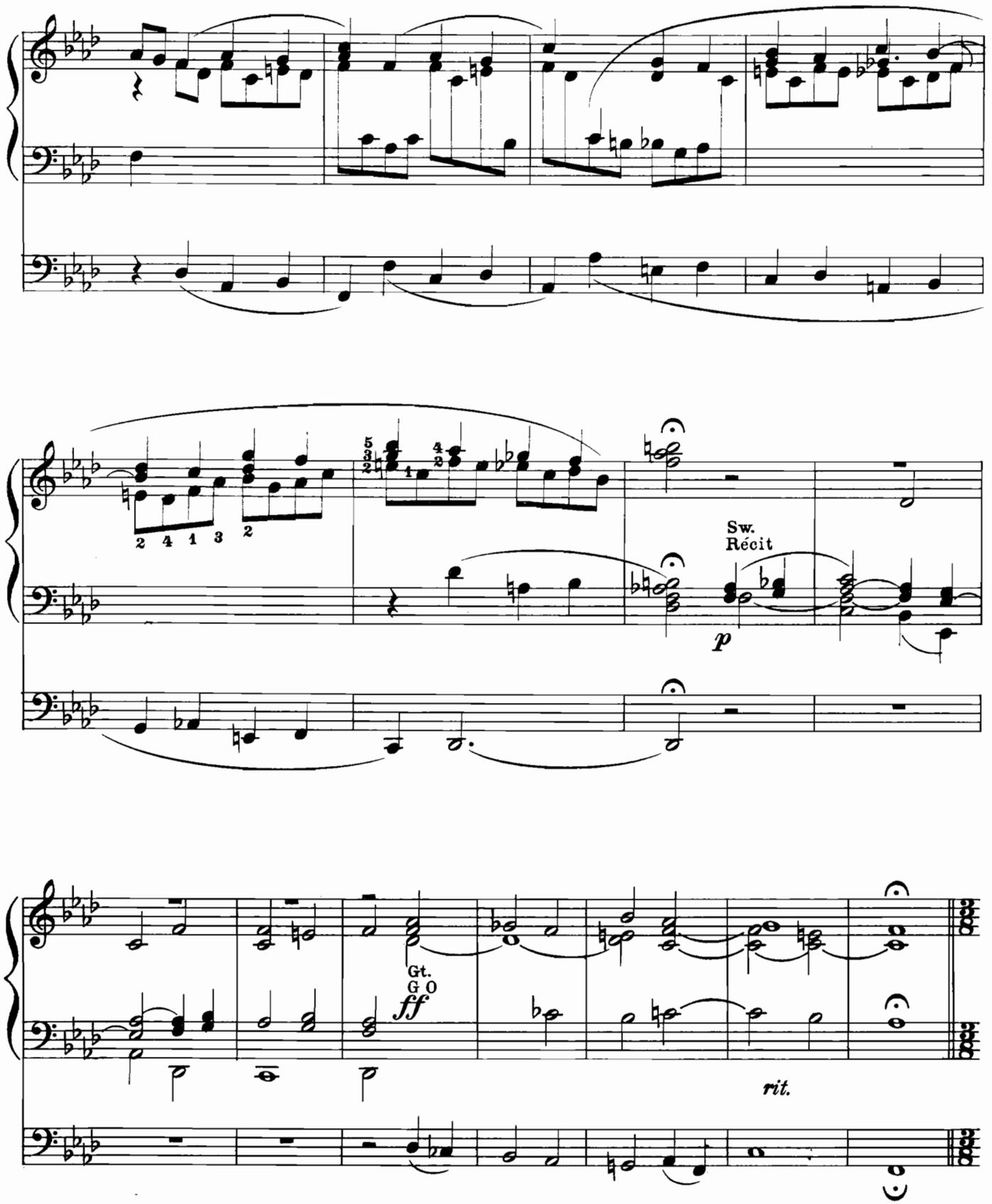
* C


Sw.
Récit
f
r. h.
m. d.
l. h.
m. g.
Sw.
Récit
r. h.
m. d.
l. h.
m. g.
r. h.
m. d.
ff
Gt.


l.h.
m.g.
animato
f Sw.
Récit


ff Gt. G O
f Sw. Récit
ff Gt. G O
f Sw. Récit
ff Gt. G O
add 16′
fonds 16
legato sempre


l.h.
m.g.


Sw.
Récit
p
Gt.
G O
ff
rit.

Swell: Open Diap. 8′, St. Diap. or Flute 8′; Salicional 8′ (Voix céleste *ad lib.*); box closed

Great: Flute 8′; Ch. to Gt.

Choir: Concert-flute 8′, Dulciana 8′ (Unda Maris *ad lib.*) box closed

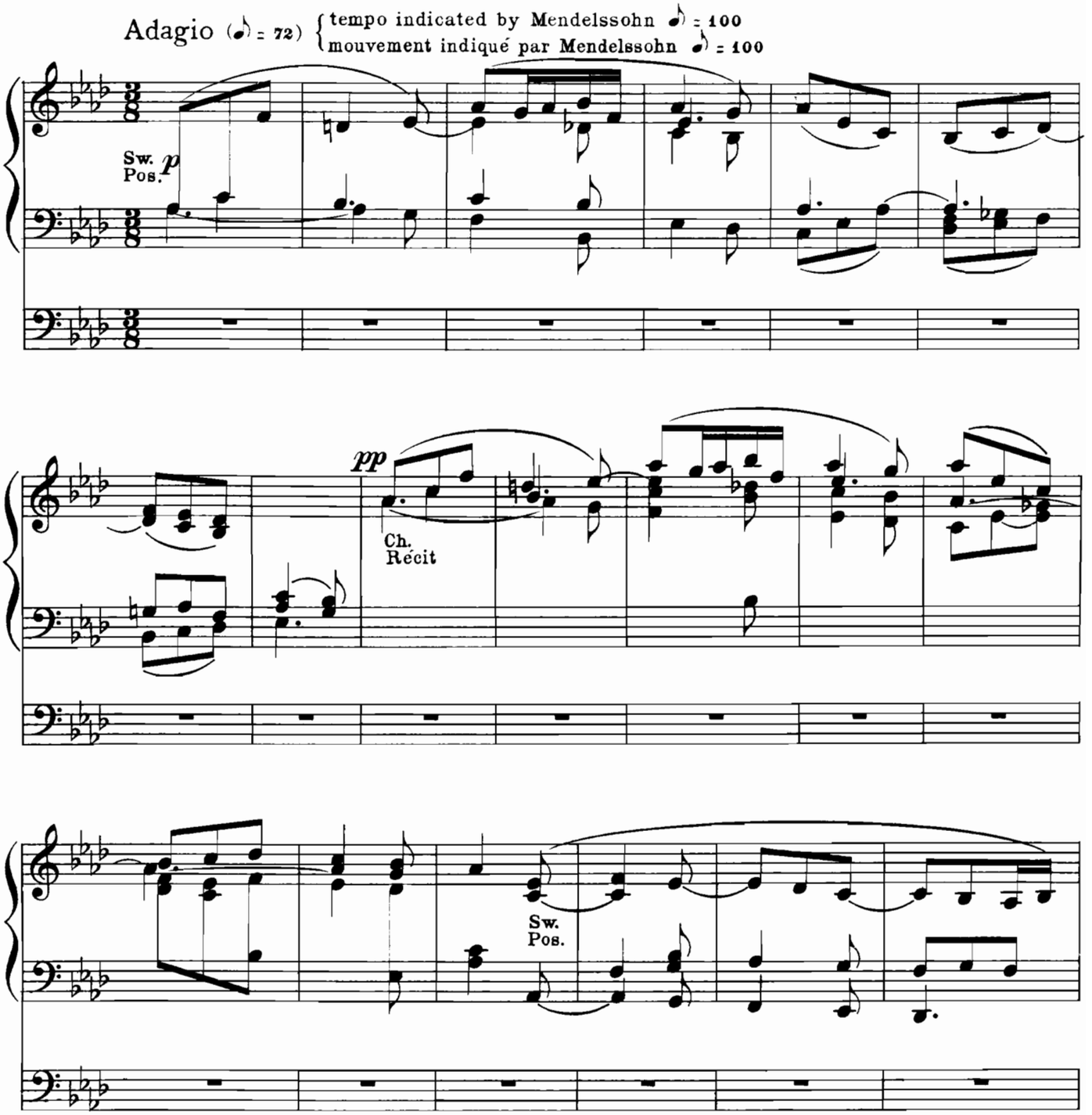
Pedal: Bourdon 16′; Ch. to Ped.

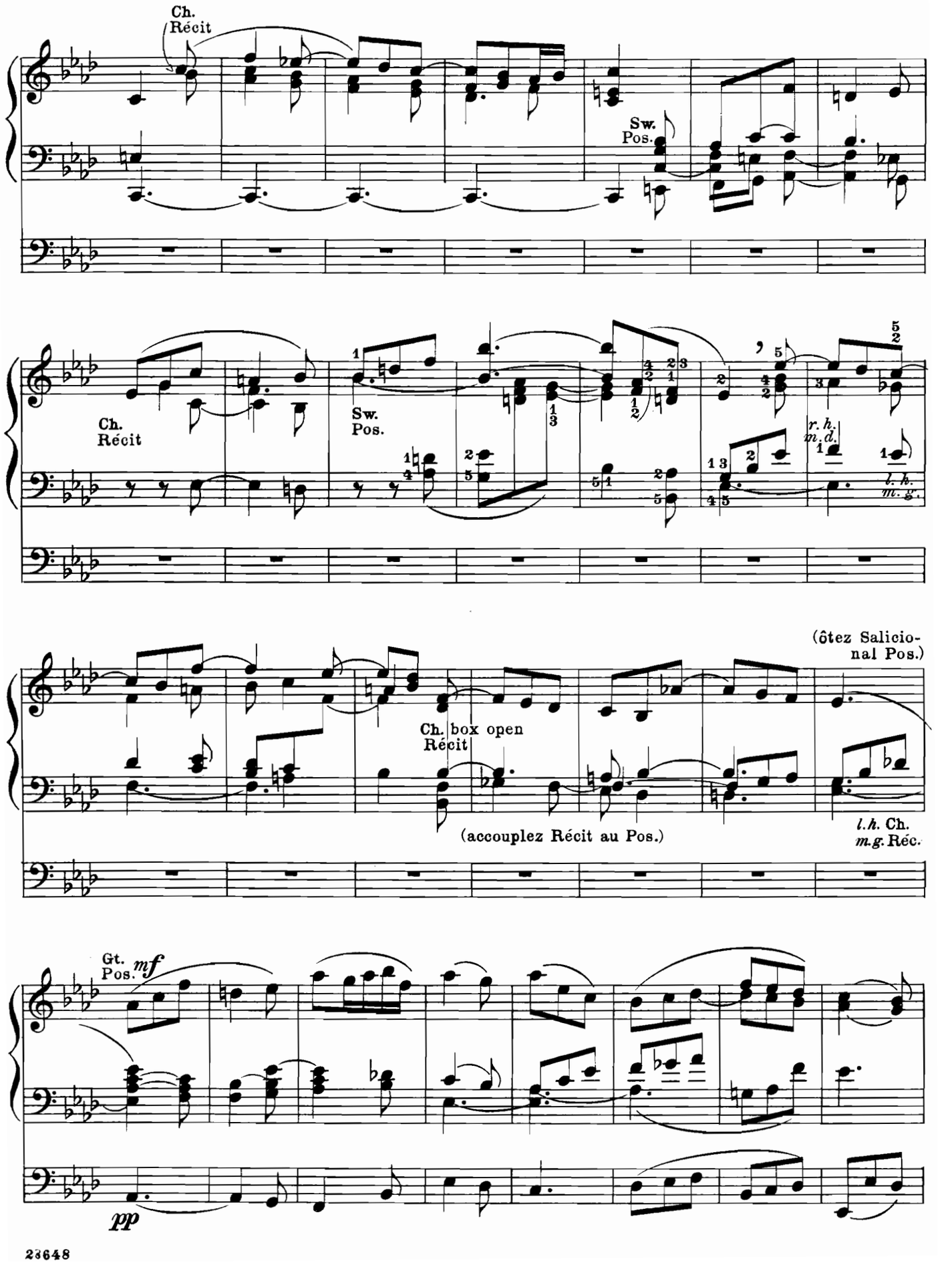
Récit: Voix céleste, Gambe 8, Bourdon 8 (boîte fermée)

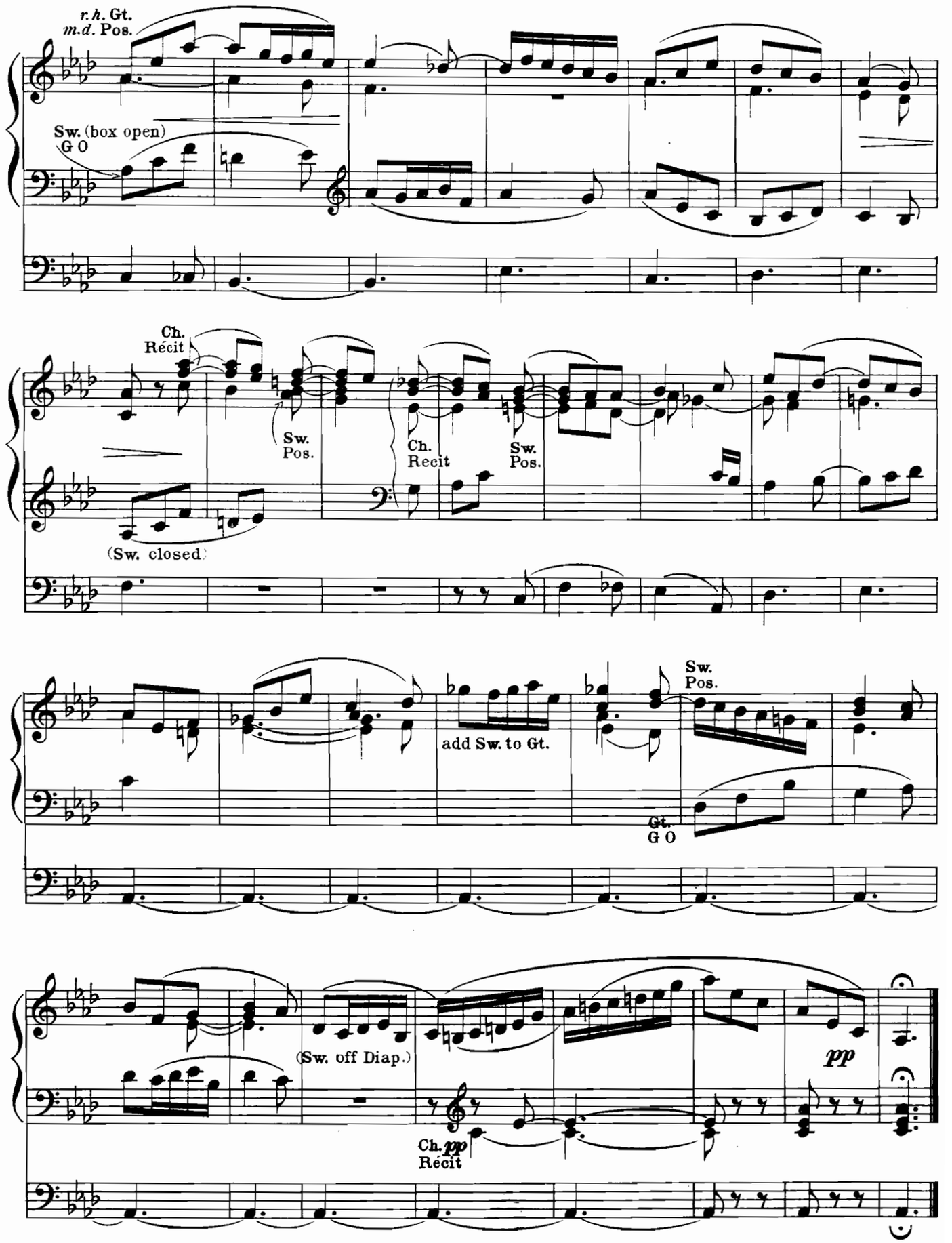
Positif: Bourdon 8, Flûte 8, Salicional 8

G. O.: Bourdon 8, Gambe 8; Récit et Pos. accouplés au G O

Pédale: Bourdons 16, 8; Tirasse Récit




Ch.
Récit
Sw.
Pos.
Ch.
Récit
Sw.
Pos.
r. h.
m. d.
l. h.
m. g.
(ôtez Salicional Pos.)
Ch. box open
Récit
(accouplez Récit au Pos.)
l.h. Ch.
m.g. Réc.
Gt.
Pos.
mf
pp


r.h. Gt.
m.d. Pos.
Sw. (box open)
G O
Ch.
Récit
Sw.
Pos.
Ch.
Récit
Sw.
Pos.
(Sw. closed)
add Sw. to Gt.
Sw.
Pos.
Gt.
G O
(Sw. off Diap.)
pp
Ch. pp
Récit

Swell : Oboe 8′
Great : Full 16′, 8′, 4′, 2′
Choir : Clarinet 8′ (or Flute 8′ & Gamba 8′)
Pedal : Full 32′, 16′, 8′; Gt. to Ped.

Récit : Hautbois 8
Positif : Clarinette 8 (ou Flûte 8 et Gambe 8)
G O : Grand-Chœur 16, 8, 4, 2
Pédale : Grand-Chœur 32, 16, 8, 4; Tirasse G O

Combination to prepare in advance, to start the *Allegro assai vivace* without interruption:

Swell : Full without 16′
Gt. & Ch. : 8′, 4′, 2′; Mixtures; Sw. & Ch. to Gt.
Pedal : 16′, 8′; Sw., Ch. & Gt. to Ped.

Combinaison à préparer d'avance afin de pouvoir attaquer l'*Allegro assai vivace* sans interruption:

Récit : Fonds, Anches, Mixtures 8, 4, 2
Pos. et G O : Fonds 8, 4, 2, Mixtures; claviers réunis
Pédale : Fonds 16, 8, 4; Tirasses Pos. et Récit

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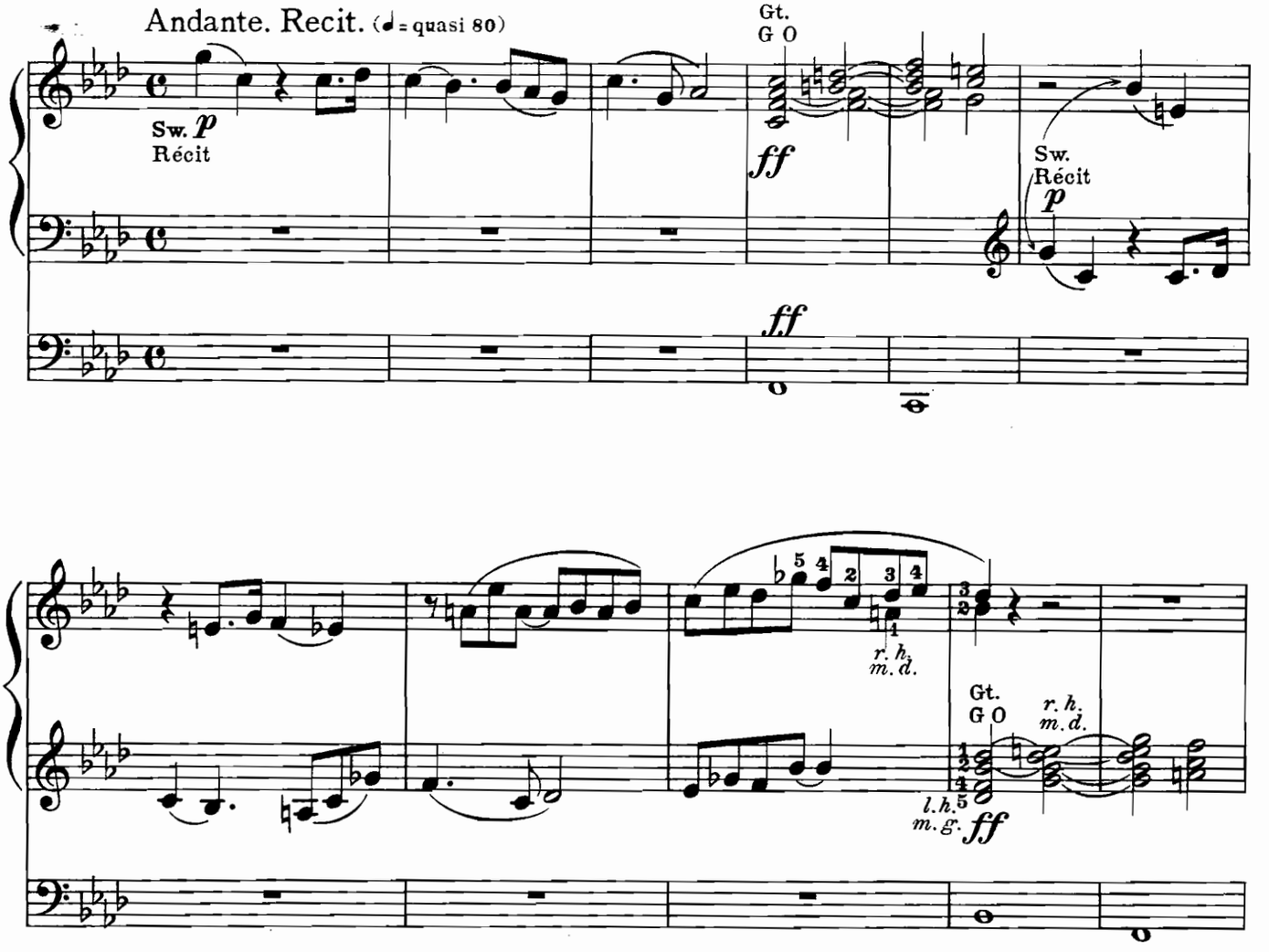
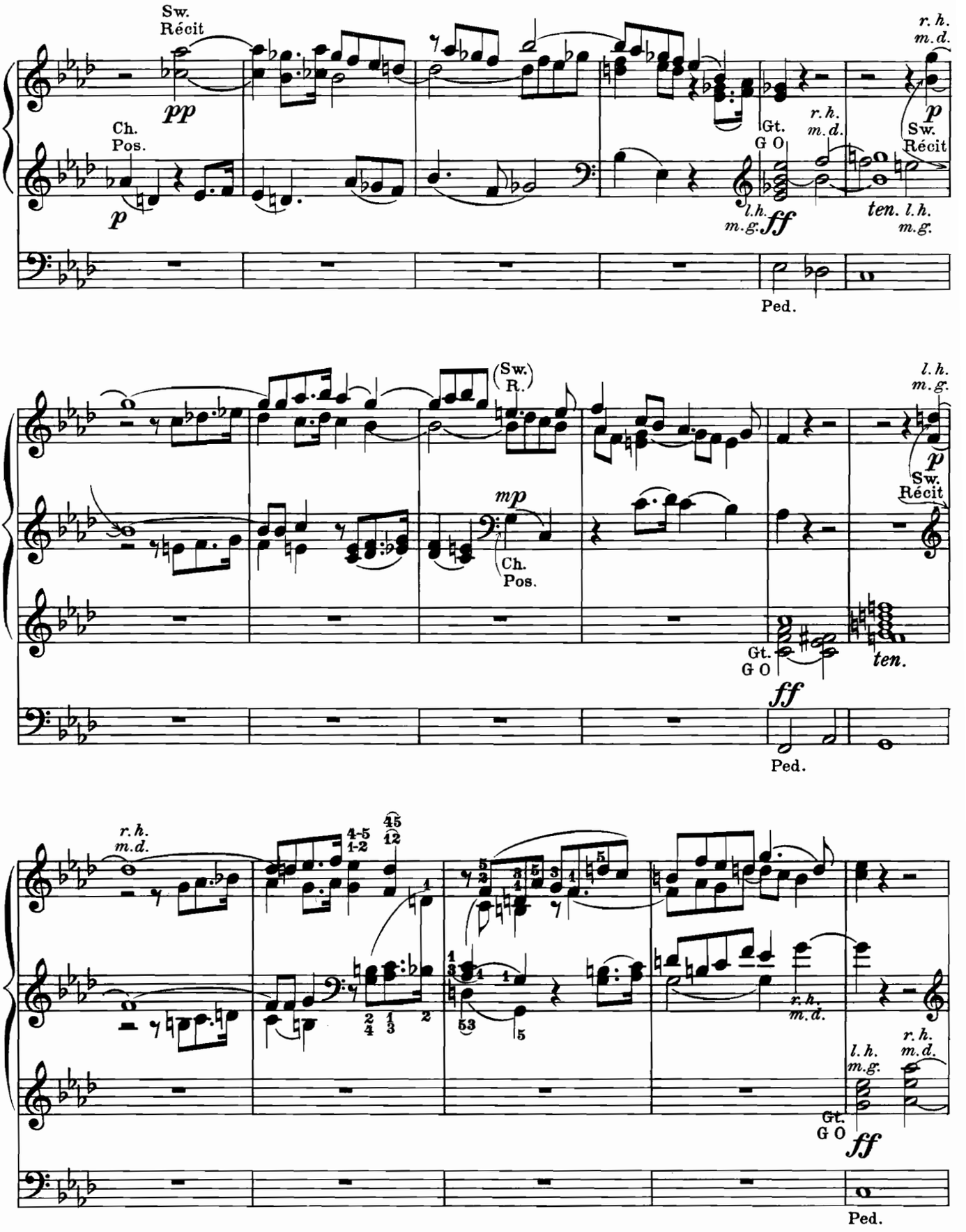
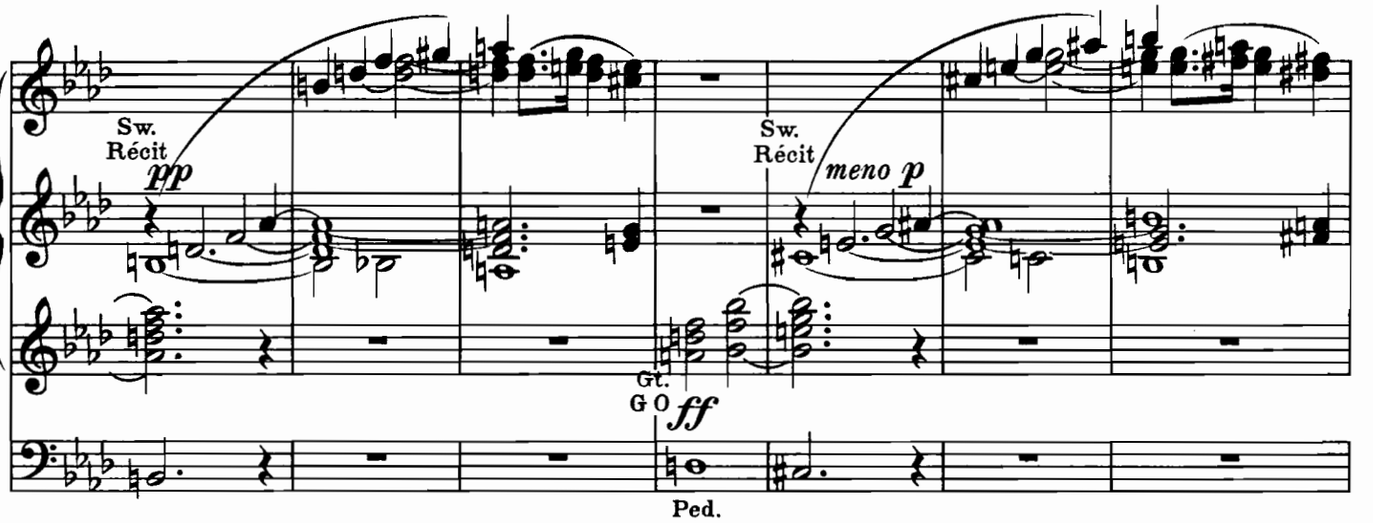
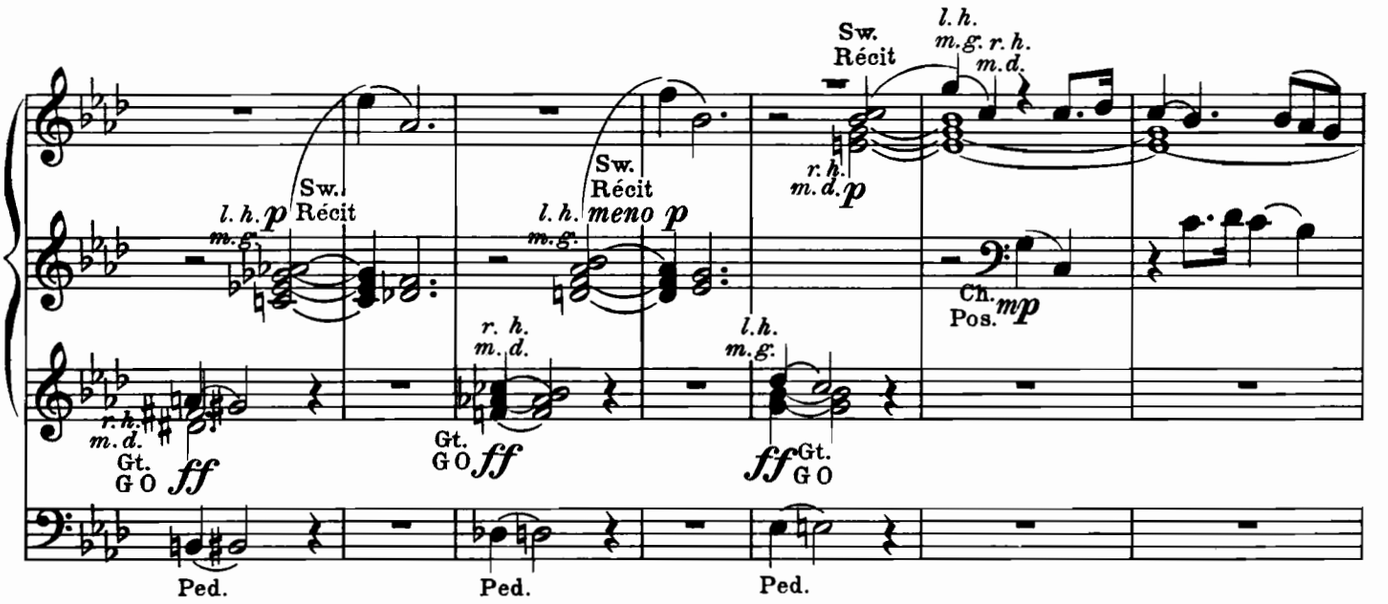
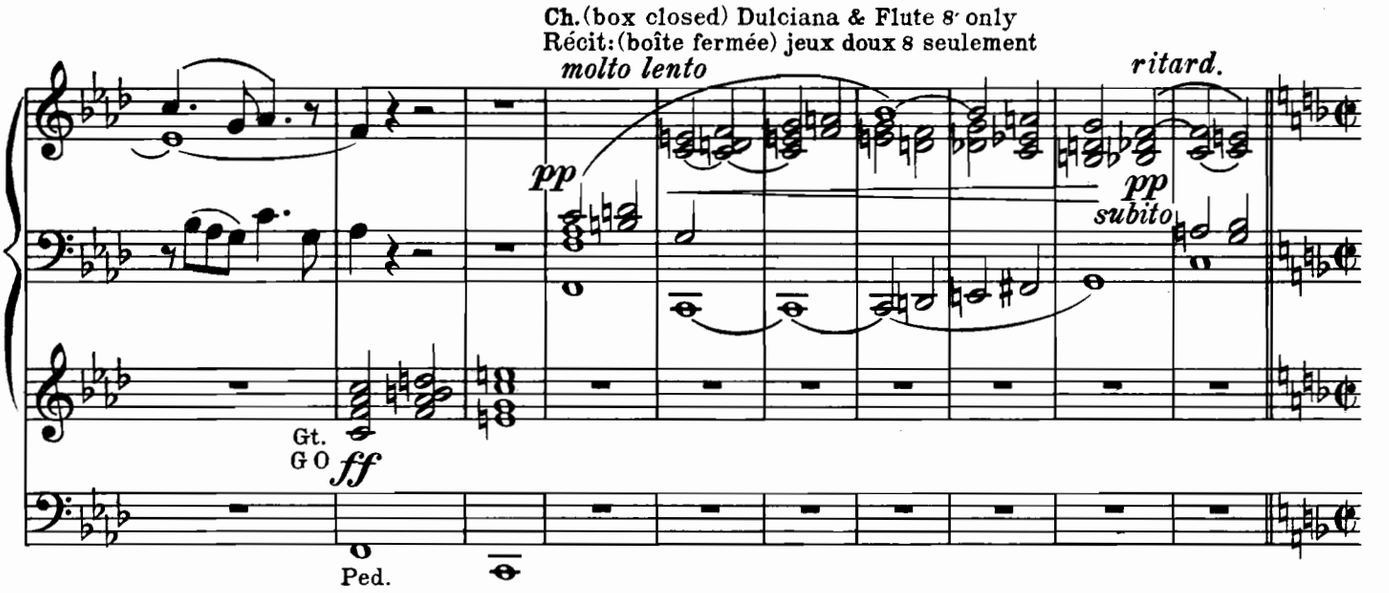
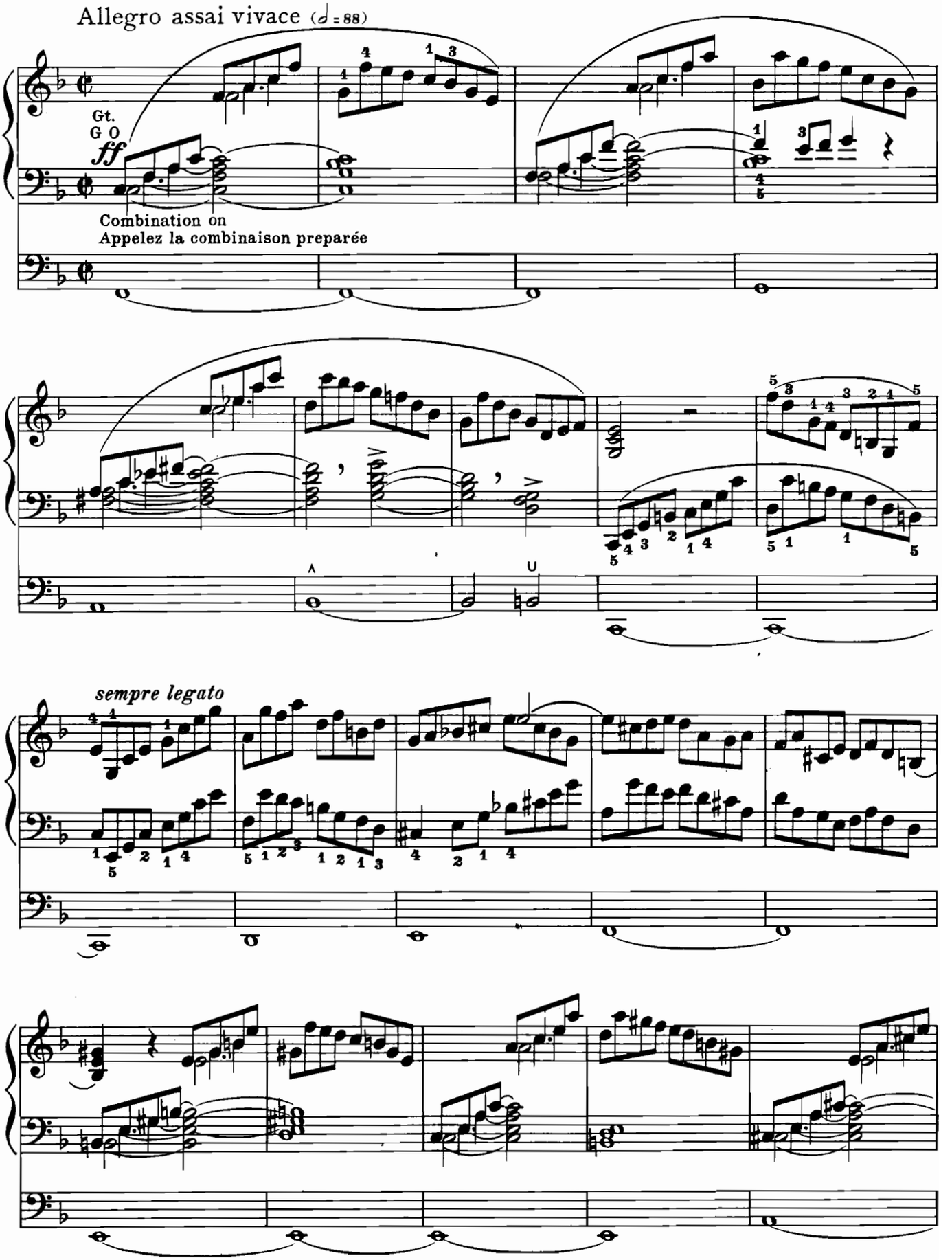


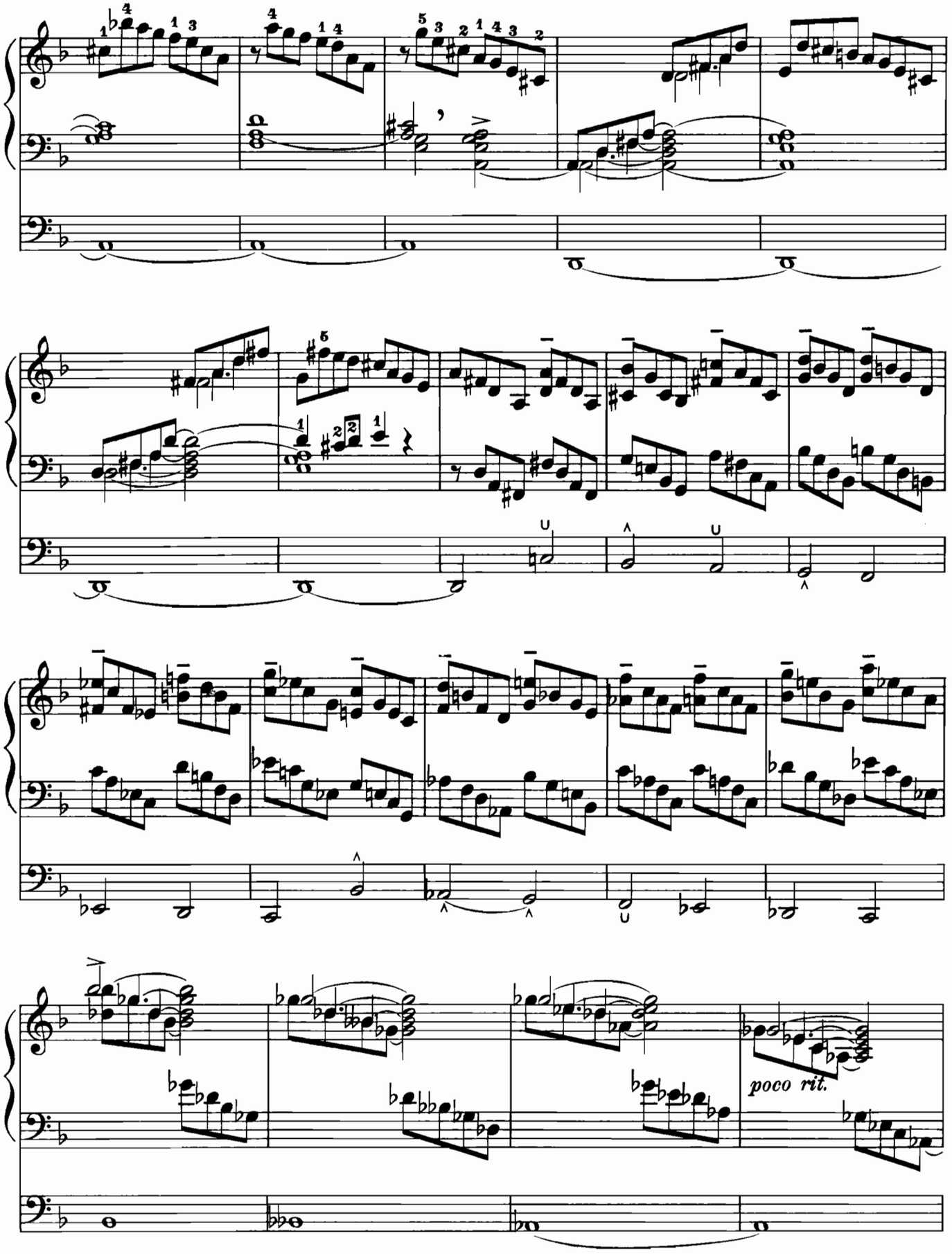

Sw.
Récit
pp
Ch.
Pos.
p
r. h.
m. d.
p
Sw.
Récit
Gt.
G O
r. h.
m. d.
l. h.
m. g.
ff
ten. l. h.
m. g.
Ped.
(Sw.
R.)
mp
Ch.
Pos.
l. h.
m. g.
p
Sw.
Récit
Gt.
G O
ff
ten.
Ped.
r. h.
m. d.
4-5
1-2
45
12
2
4
1
3
2
53
5
r. h.
m. d.
l. h.
m. g.
r. h.
m. d.
Gt.
G O
ff
Ped.

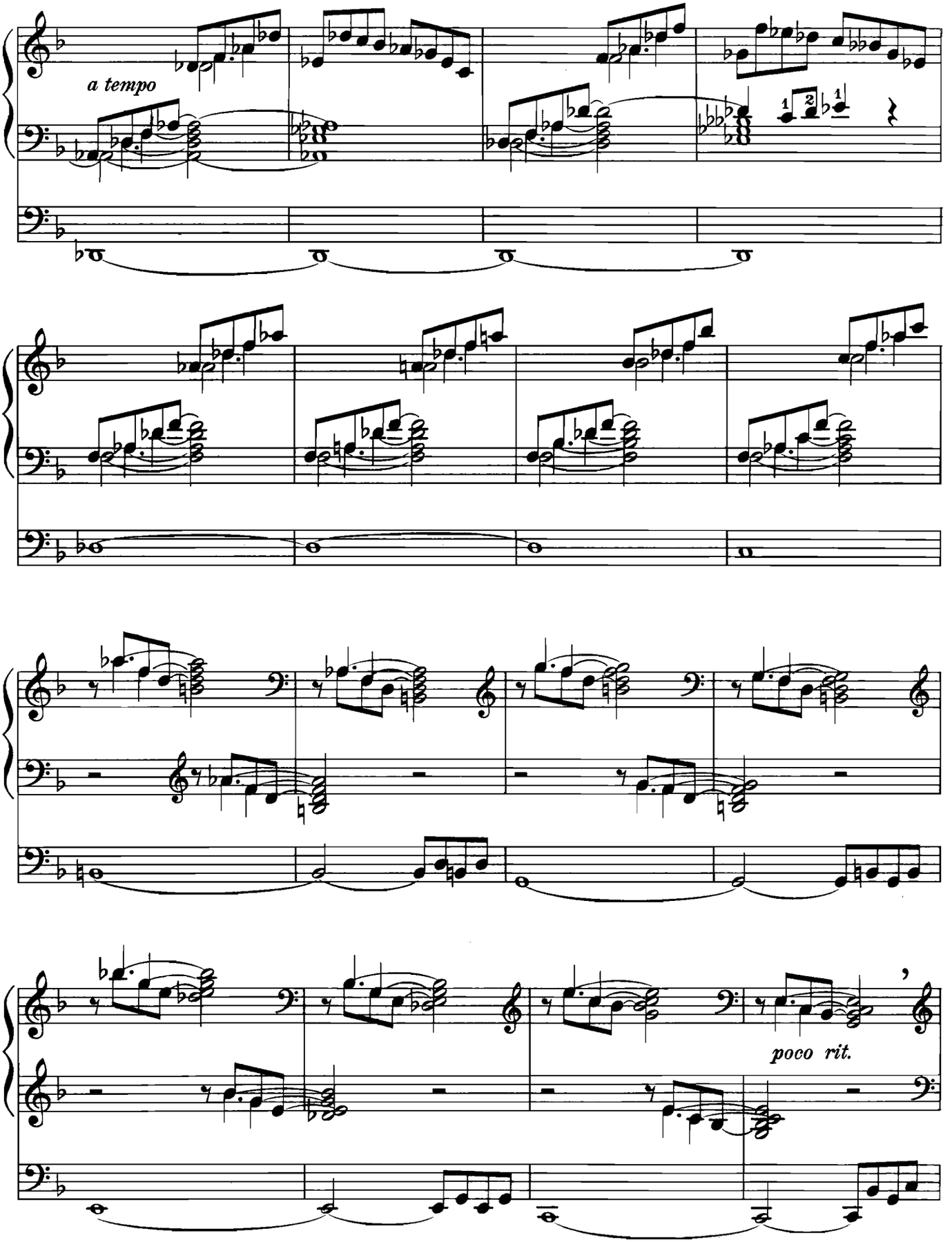

Sw.
Récit
pp
Sw.
Récit
meno p
Gt.
G O
ff
Ped.

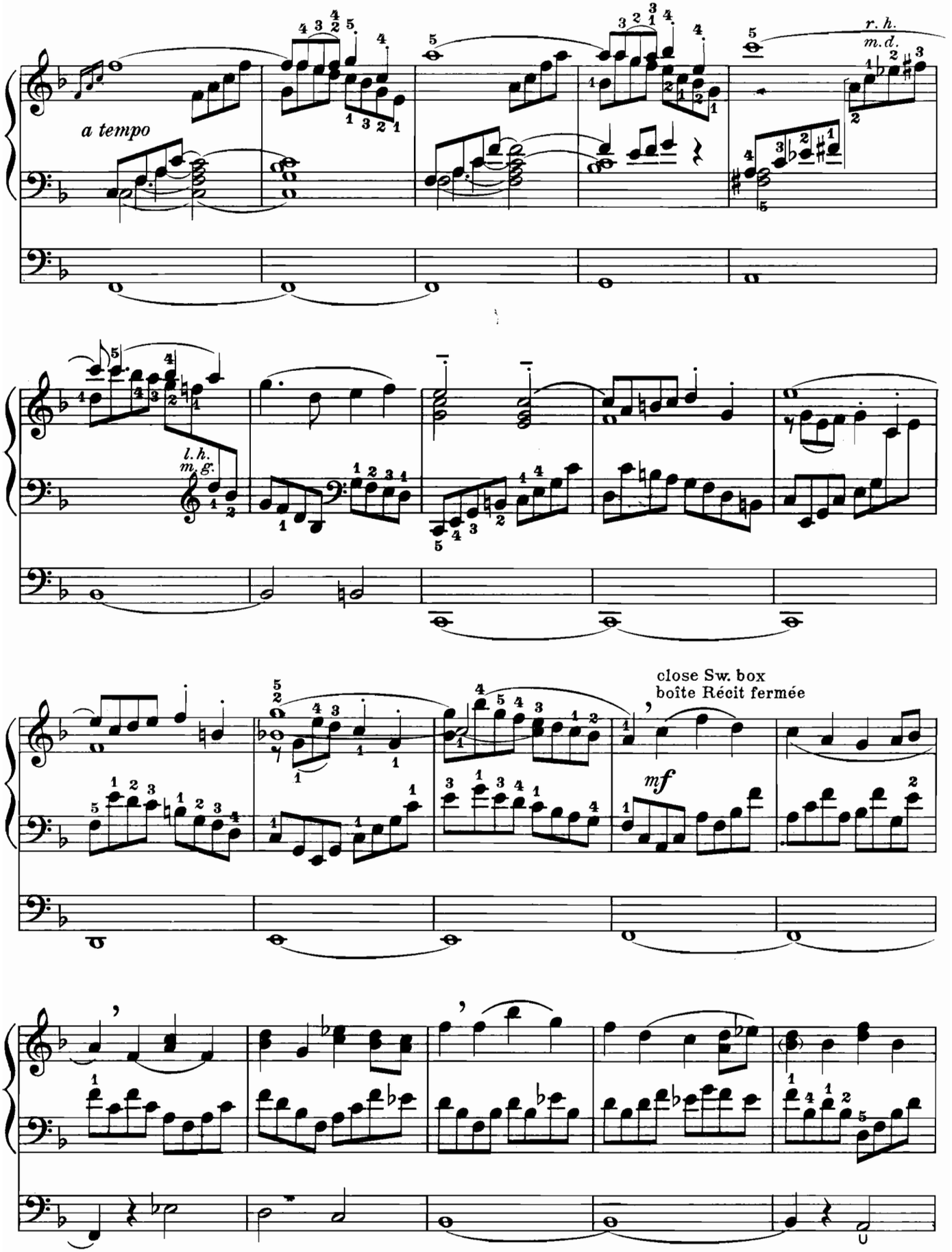

Sw.
Récit
l. h.
m.g.
r. h.
m.d.
p
Sw.
Récit
l. h.
m.g.
p
Sw.
Récit
l. h.
m.g.
meno p
Ch.
Pos.
mp
r. h.
m. d.
Gt.
G O
ff
r. h.
m. d.
Gt.
G O
ff
l. h.
m.g.
ff
Gt.
G O
Ped.
Ped.
Ped.

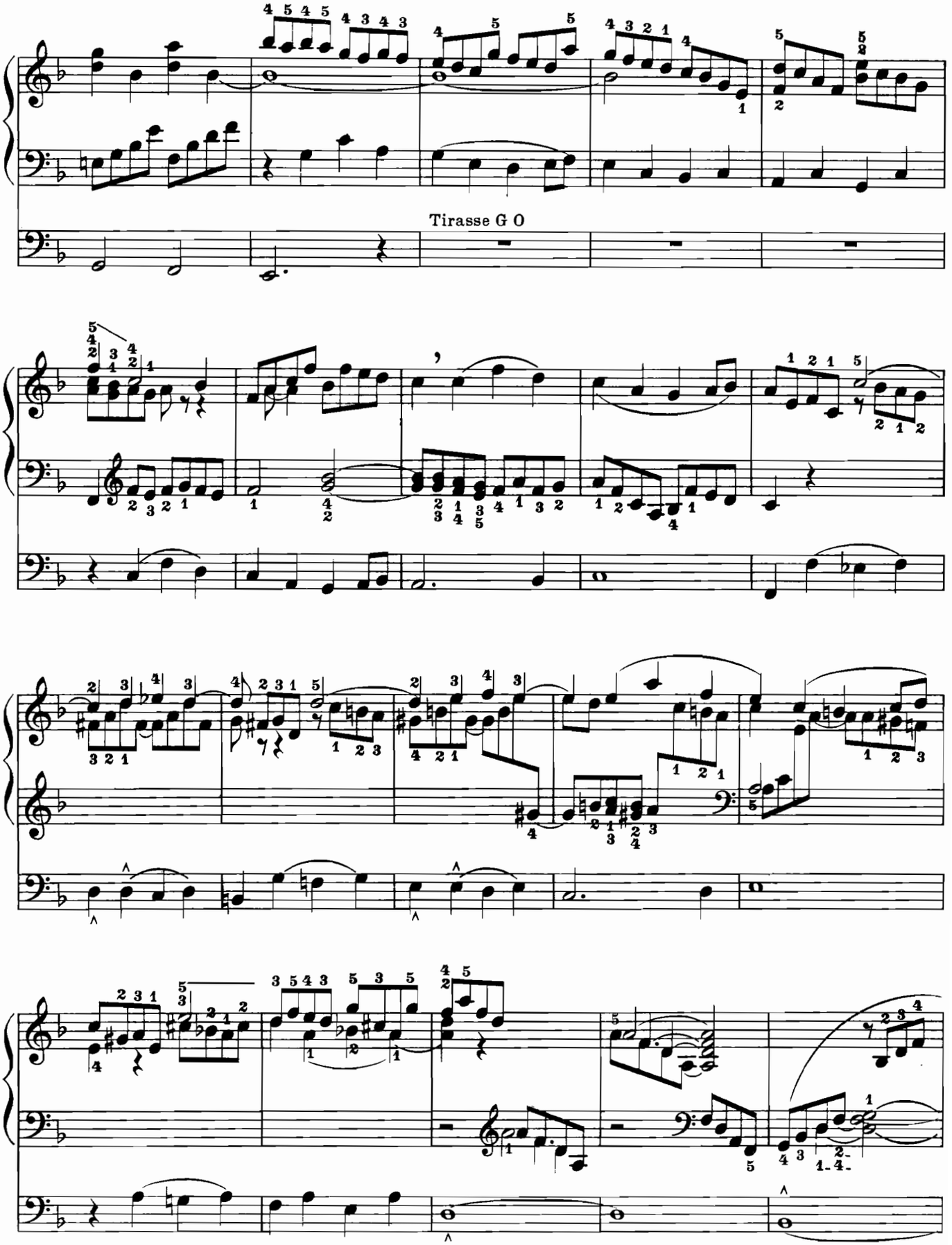

Ch. (box closed) Dulciana & Flute 8′ only
Récit: (boîte fermée) jeux doux 8 seulement
molto lento
ritard.
pp
pp
subito
Gt.
G O
ff
Ped.

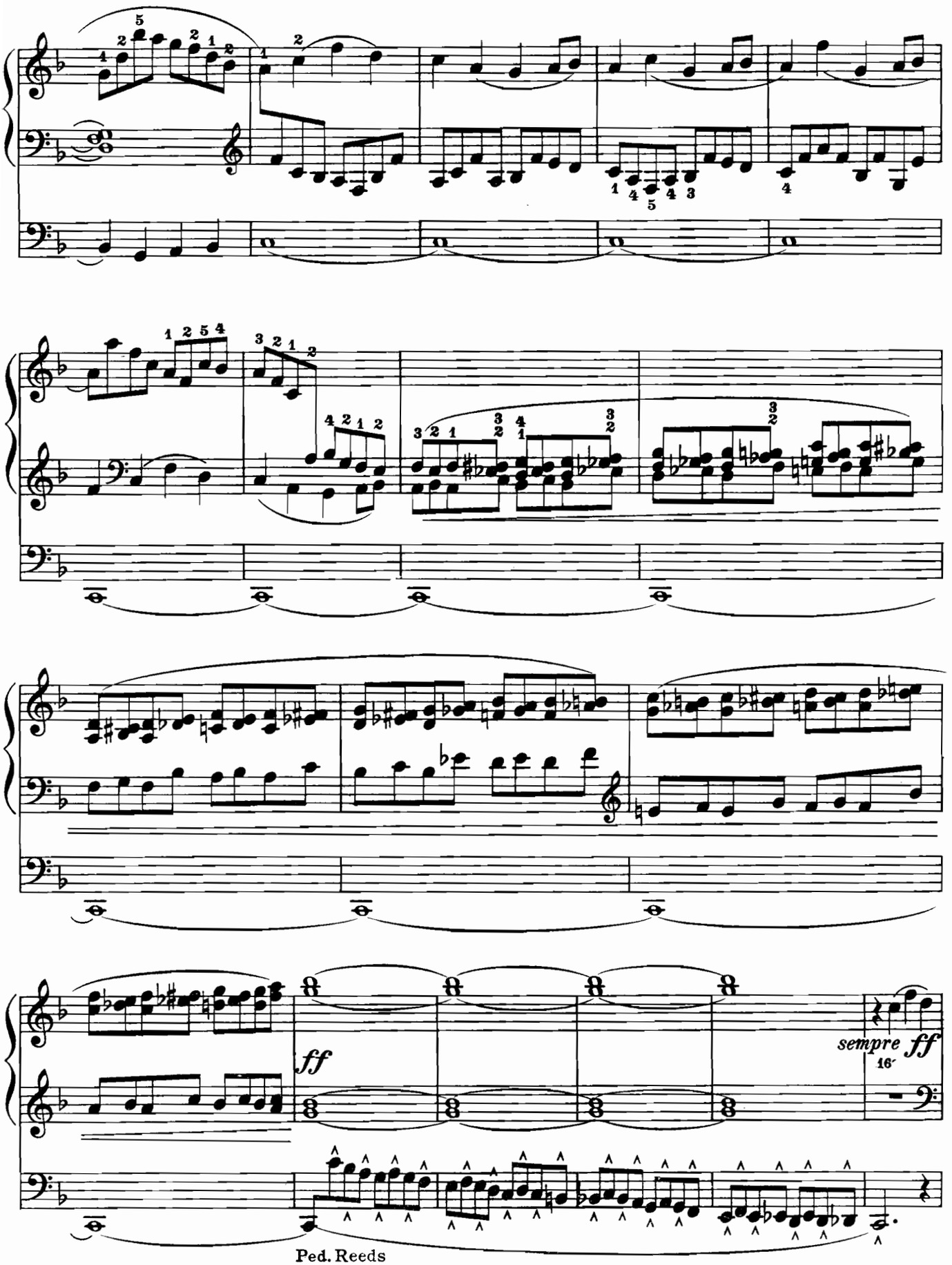

Allegro assai vivace (♩= 88)
Gt.
G O
ff
Combination on
Appelez la combinaison preparée
sempre legato

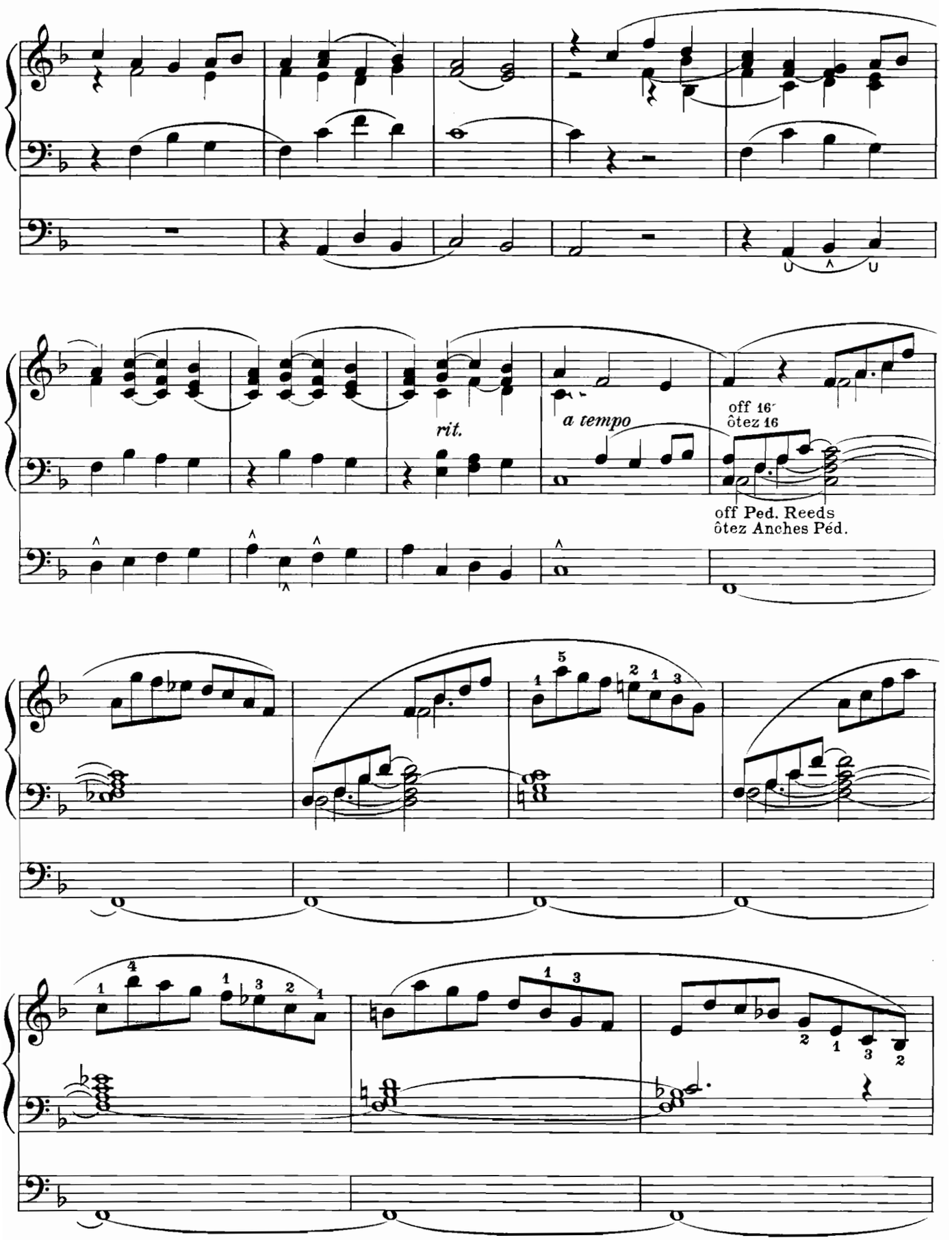

poco rit.

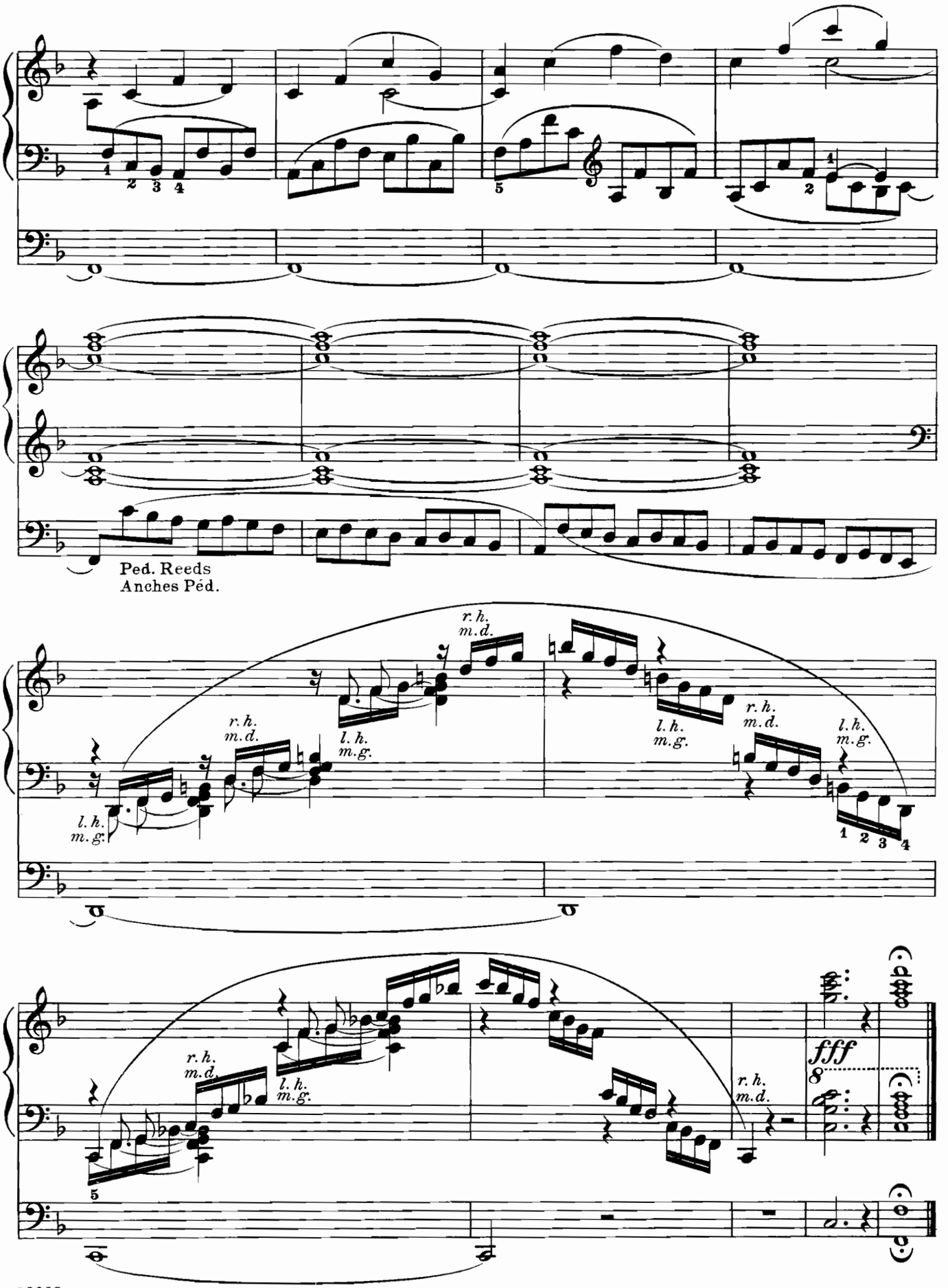

a tempo
poco rit.


a tempo
r. h.
m. d.
l. h.
m. g.
close Sw. box
boîte Récit fermée
mf


Tirasse G O


ff
sempre ff
16'
Ped. Reeds
Anches Péd.


rit.
a tempo
off 16'
ôtez 16
off Ped. Reeds
ôtez Anches Péd.

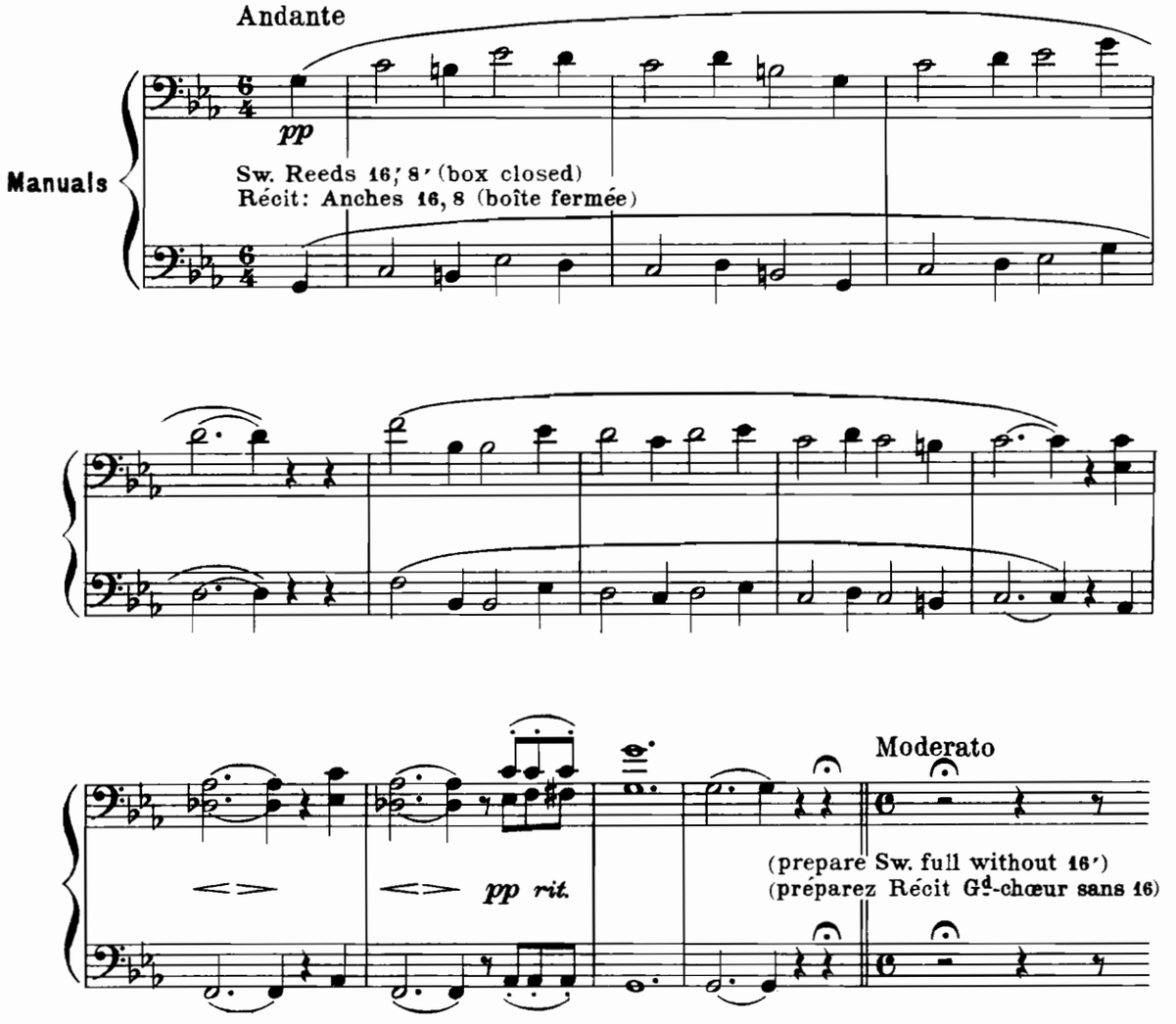

Ped. Reeds
Anches Péd.
r. h.
m. d.
l. h.
m. g.
fff

Solo : Reeds 8′, 4′
Swell : Reeds 16′, 8′
Great : Diapasons 8′; Sw. & Ch. to Gt.
Choir : 8′ & 4′; Sw. to Ch.
Pedal: 16′ & 8′; Sw., Ch. & Gt. to Ped.

Solo : Anches 8 et 4
Récit : Anches 16 et 8
Positif : Fonds 8, Fl. 4, Anches 8 et 4; (Réc. accouplé)
G. O. : Fonds 16, 8, Anches 8 et 4; (Réc. et Pos. accouplé)
Pédale : Fonds 16, 8, Tirasses G. P. R.
(préparez 16, 8, 4)

Theme of the Chorale

"Ad nos, ad salutarem undam"
on which the following "Fantasie and Fugue" are built



Note. This chorale is the one sung by the Anabaptists in Act III of *le Prophète*. We have inserted it here, thinking that with regard to the comprehension of this Fantasy and Fugue it would be interesting to hear, first of all, the precise theme on which all the developments are constructed. These few measures might be executed after the fashion of a short prelude, passing over directly into the Fantasy.

N. B. Ce choral, chanté par les Anabaptistes au 3ème Acte du Prophète, a servi de thème à la Fantaisie et Fugue de Liszt publiée dans ce volume. Il était intéressant d'ajouter ici cette mélodie, dont l'exécution, précédant immédiatement celle de la Fantaisie, facilitera une analyse plus complète de cette œuvre géniale.

Fantasia and Fugue

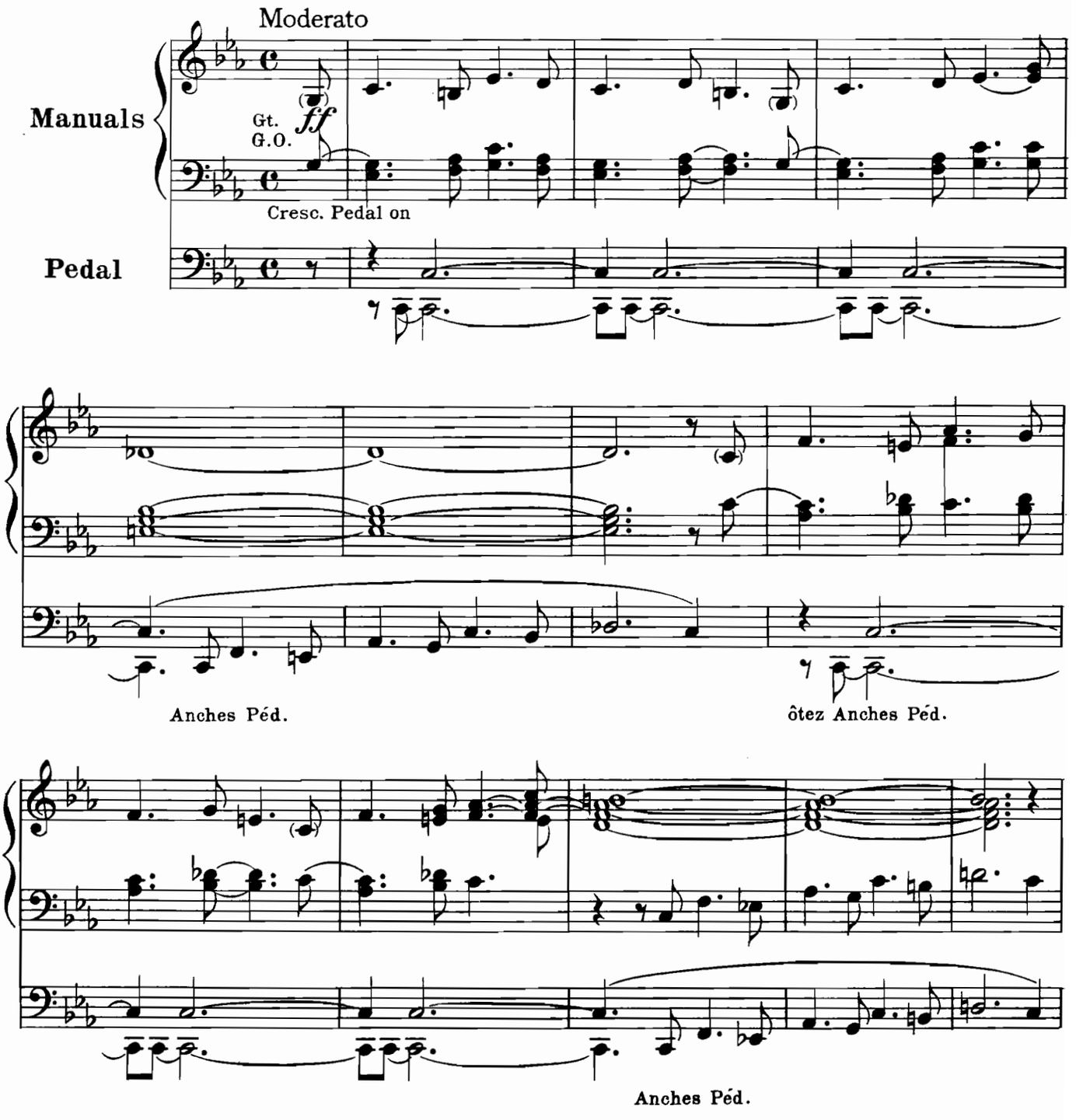
on the Chorale "Ad nos, ad salutarem undam"

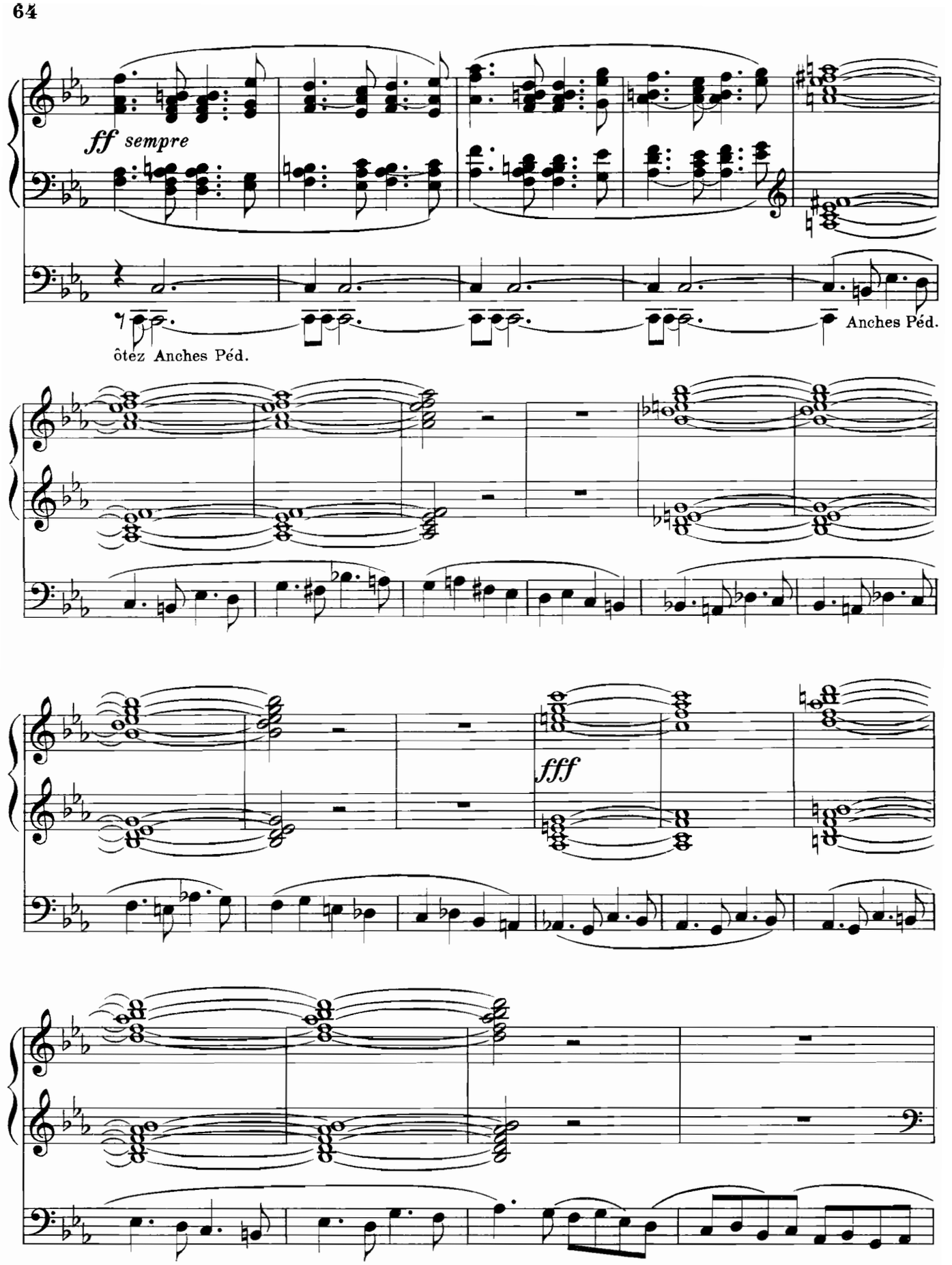
Solo : Reeds 8′4′
Swell: Full without 16′
Great: Diapasons 8′; Sw. & Ch. to Gt.
Choir: 8′& 4′; Sw. to Ch.
Pedal: 16′& 8′; Sw., Ch. & Gt. to Ped.
Cresc. pedal on.

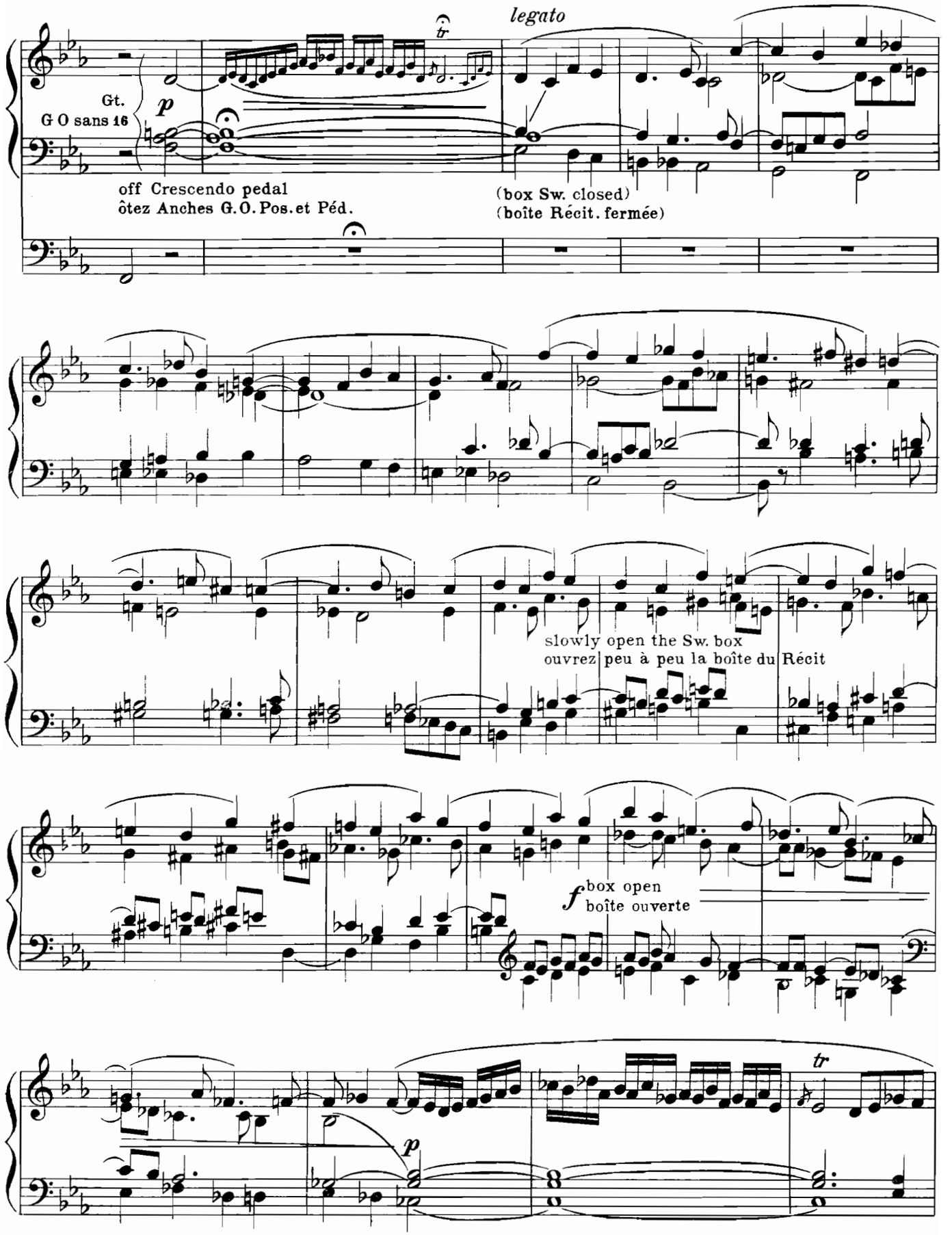
Solo : Anches 8 et 4
Récit : Gd-chœur sans 16
Positif: Fonds 8, Fl. 4, Anches 8, 4; Récit accouplé
G.O. : Fonds 16, 8, Anches 8, 4; Réc. et Pos. accouplés
Pédale: Fonds 16, 8; Tirasses G. P. R.
(préparez Anches 16, 8, 4)

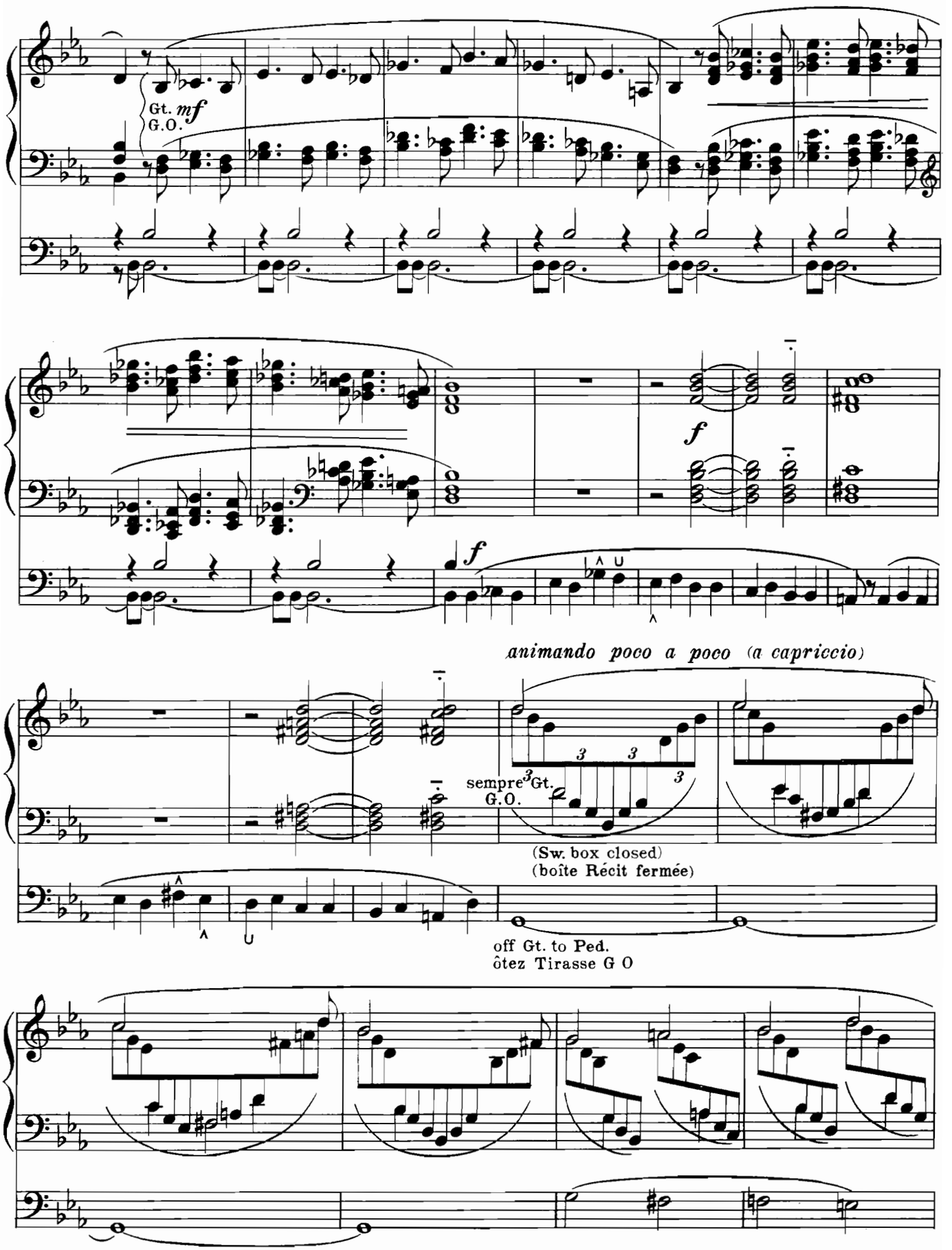
Edited by Joseph Bonnet

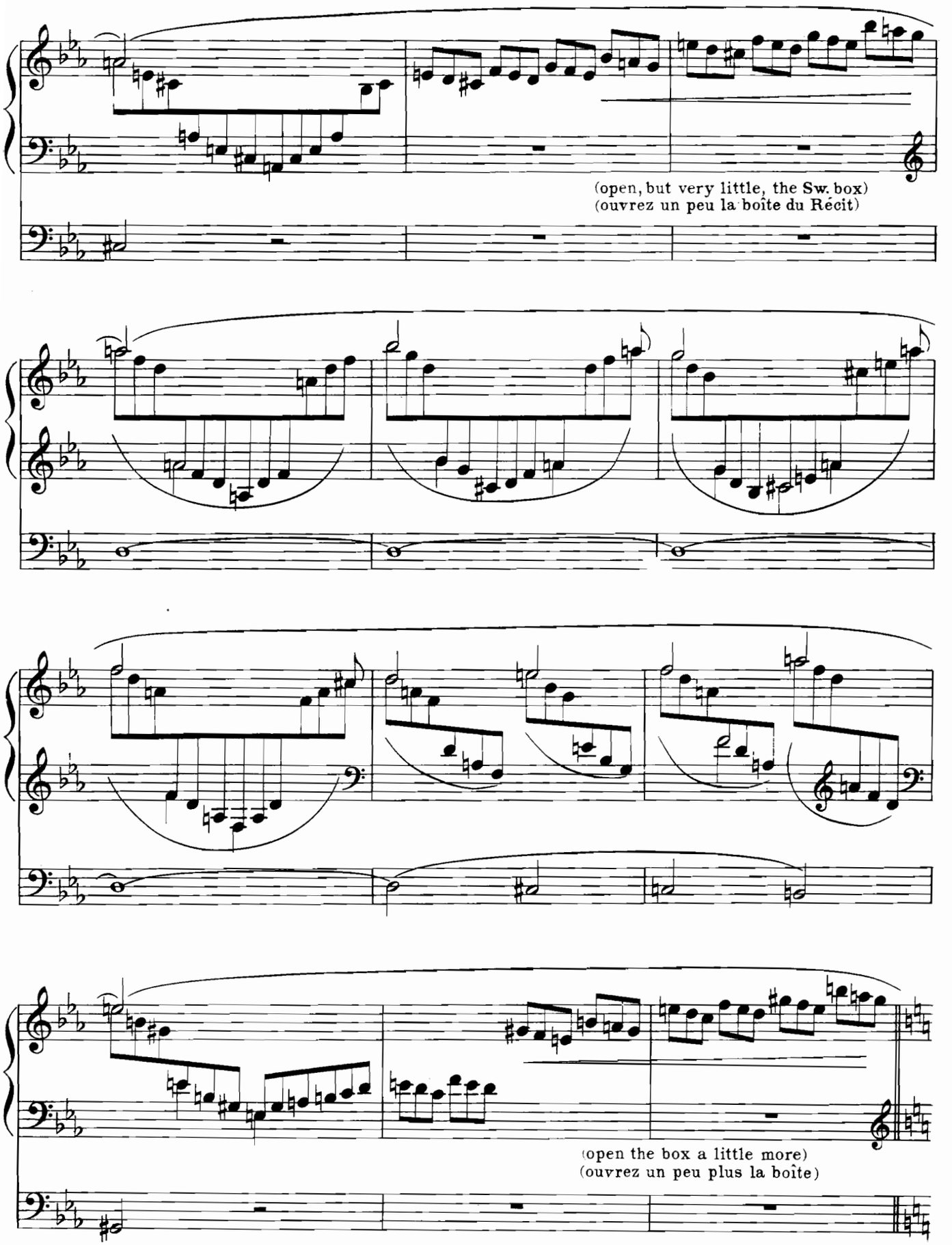
Franz Liszt

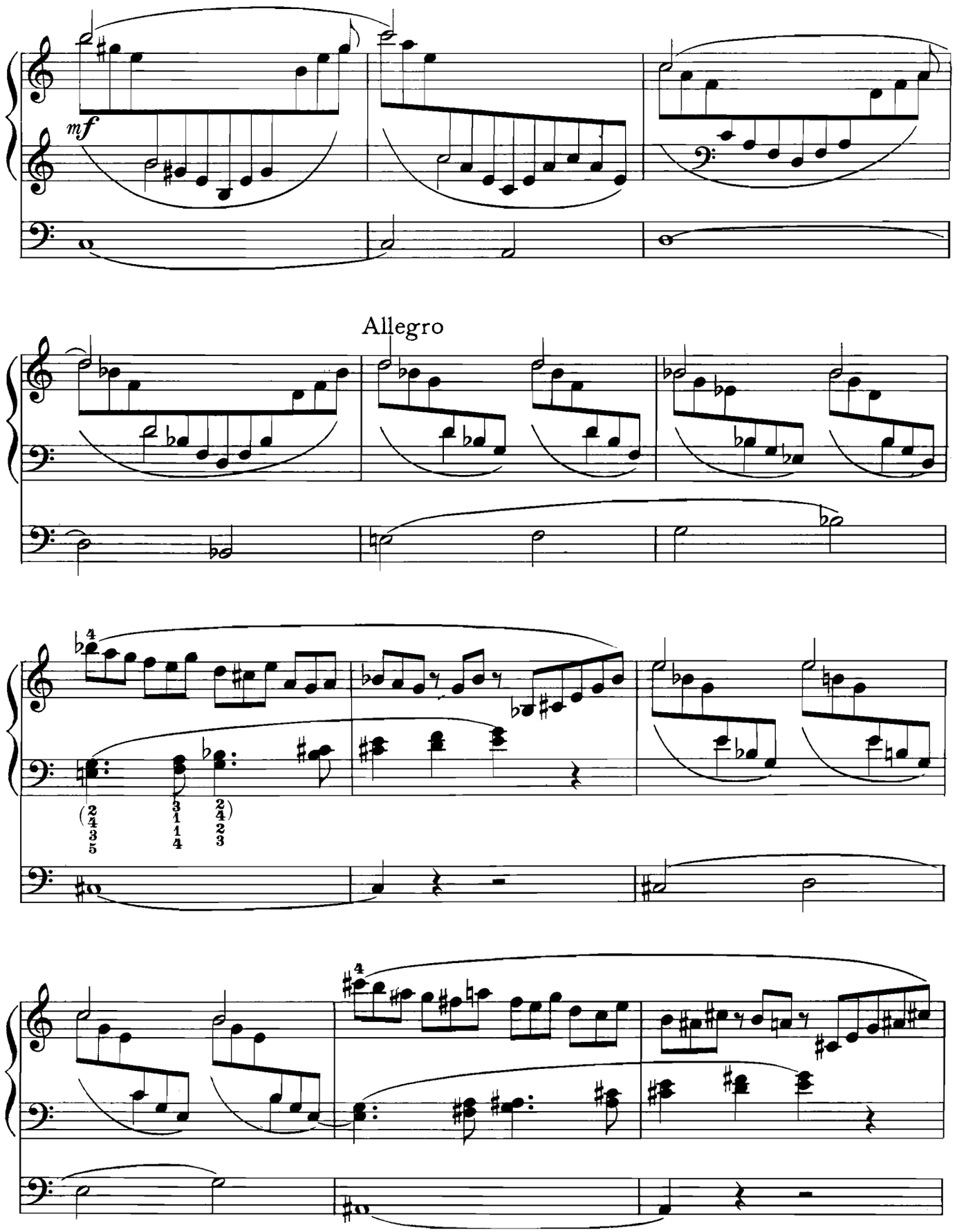



ff sempre
ôtez Anches Péd.
Anches Péd.
fff

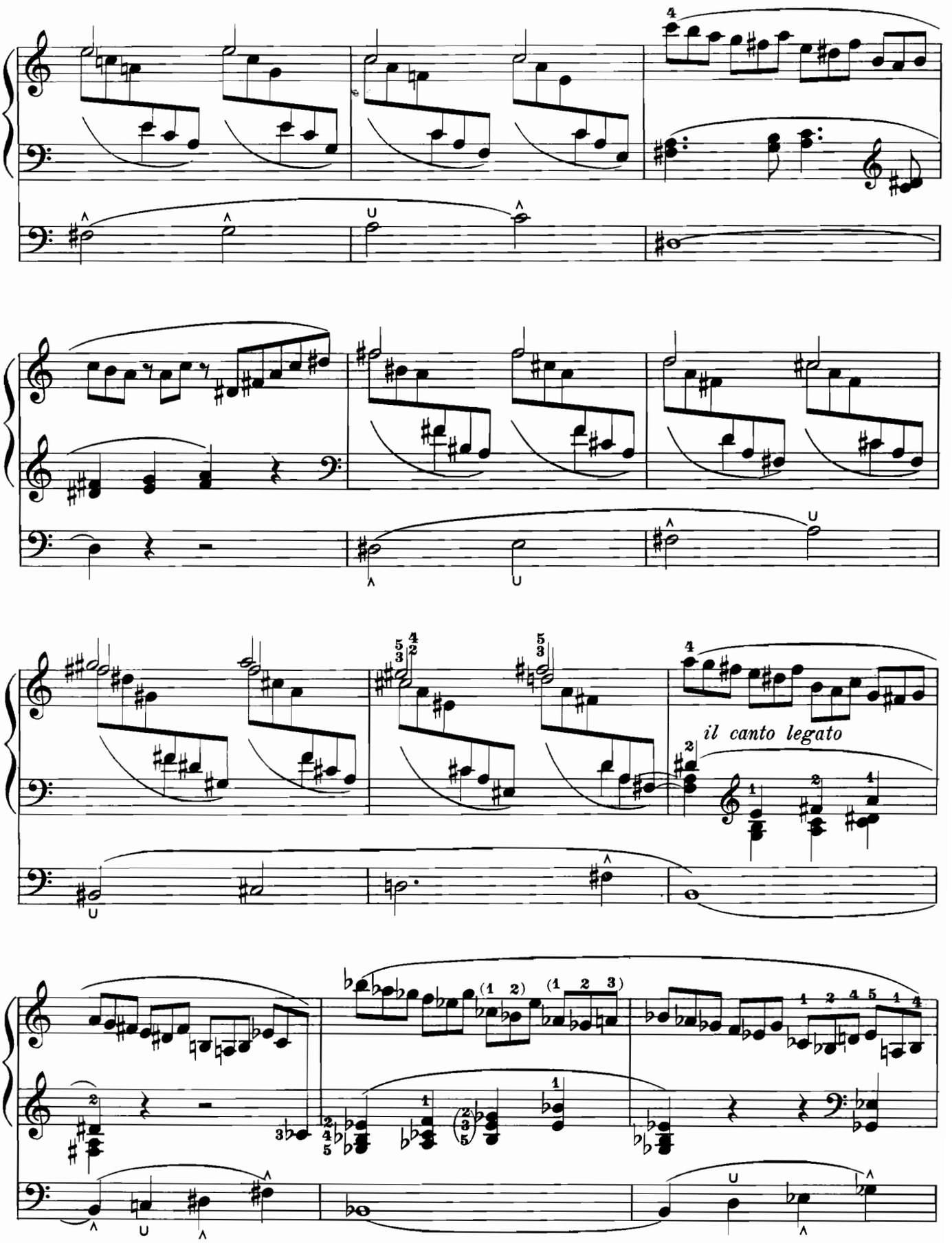

legato
Gt.
G O sans 16
p
off Crescendo pedal
ôtez Anches G.O. Pos. et Péd.
(box Sw. closed)
(boîte Récit. fermée)
slowly open the Sw. box
ouvrez peu à peu la boîte du Récit
f box open
boîte ouverte
tr
p

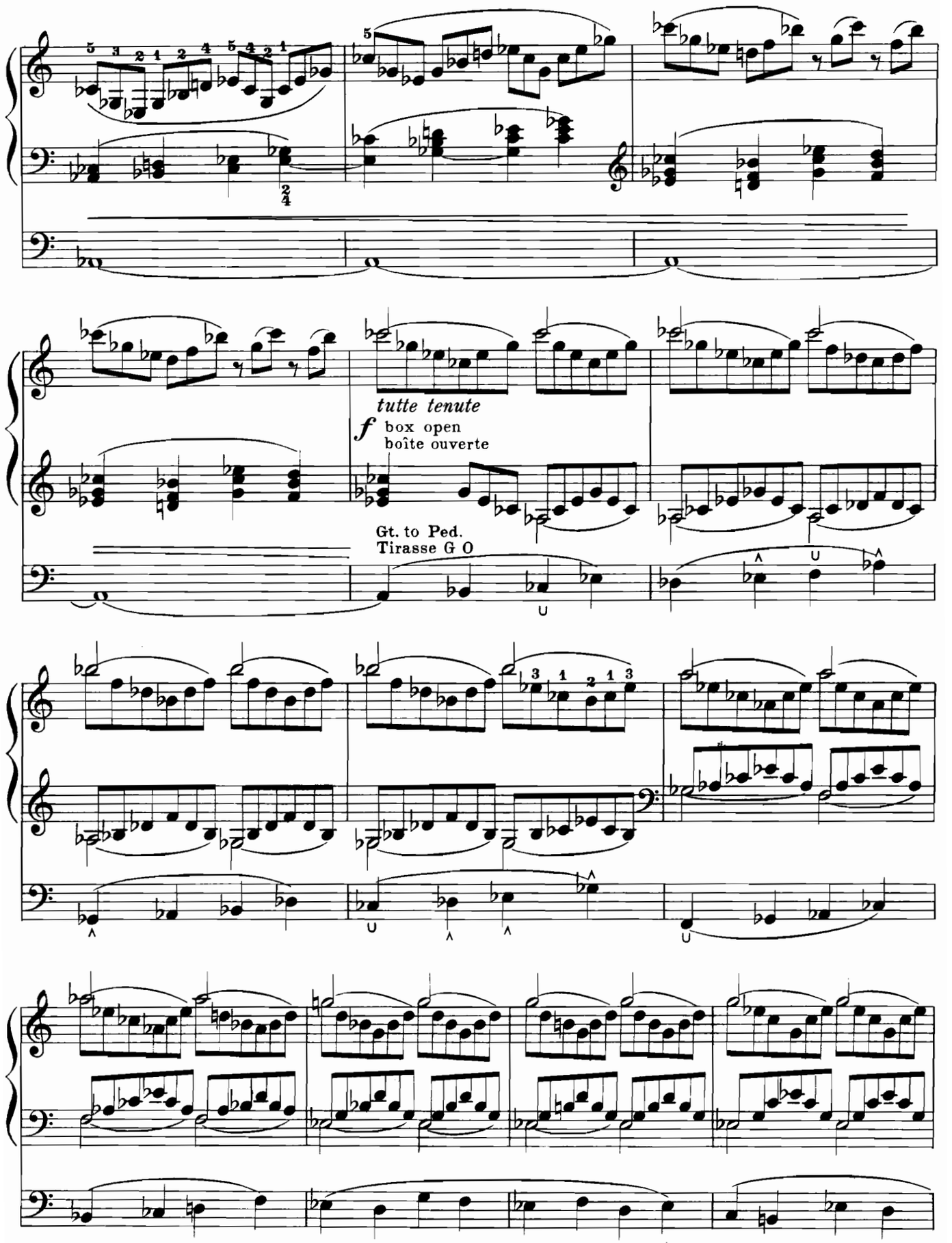

Gt.
G.O.
mf
f
f
animando poco a poco (a capriccio)
sempre
3
Gt.
G.O.
(Sw. box closed)
(boîte Récit fermée)
off Gt. to Ped.
ôtez Tirasse G O

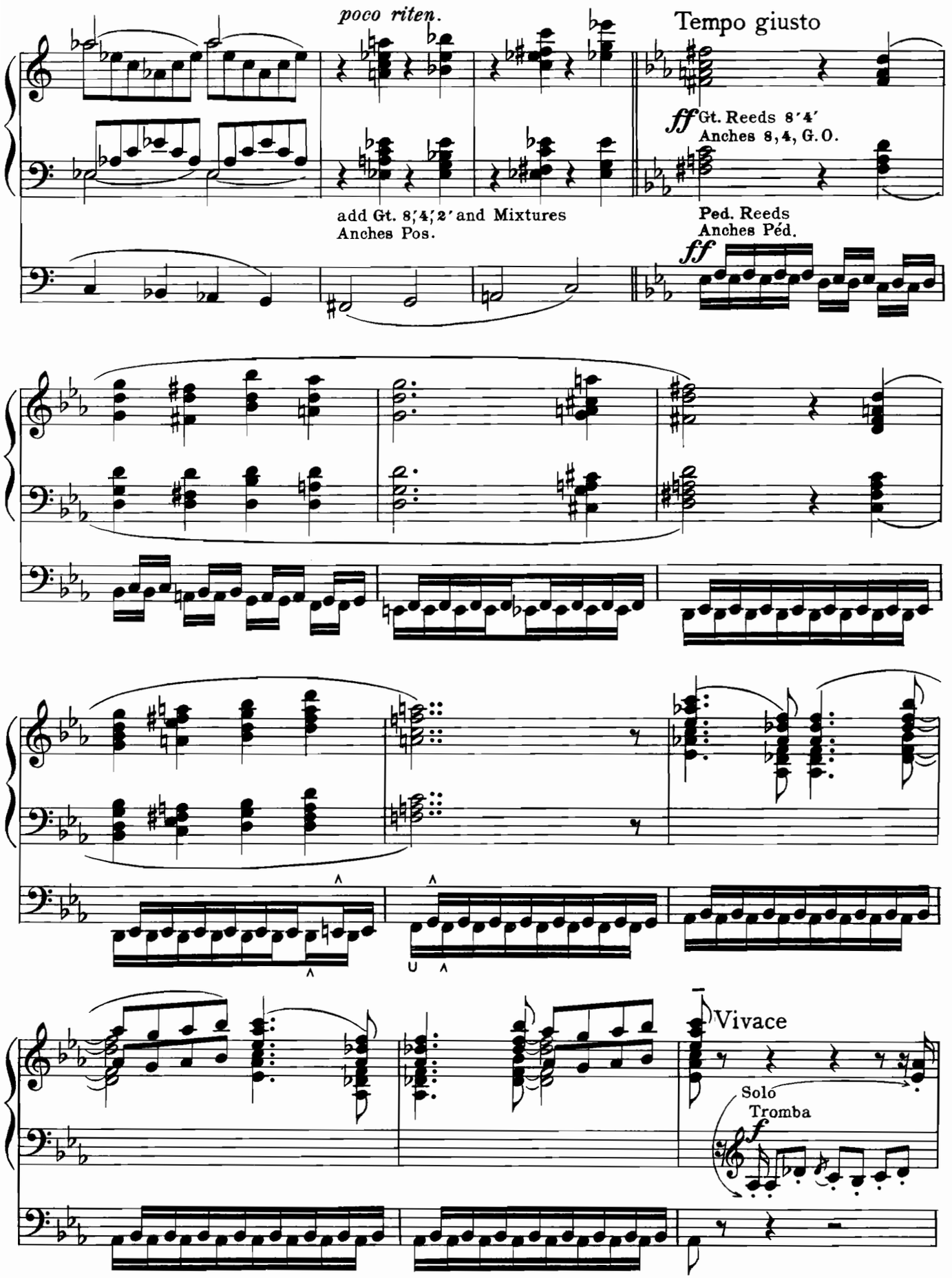

(open, but very little, the Sw. box)
(ouvrez un peu la boîte du Récit)
(open the box a little more)
(ouvrez un peu plus la boîte)

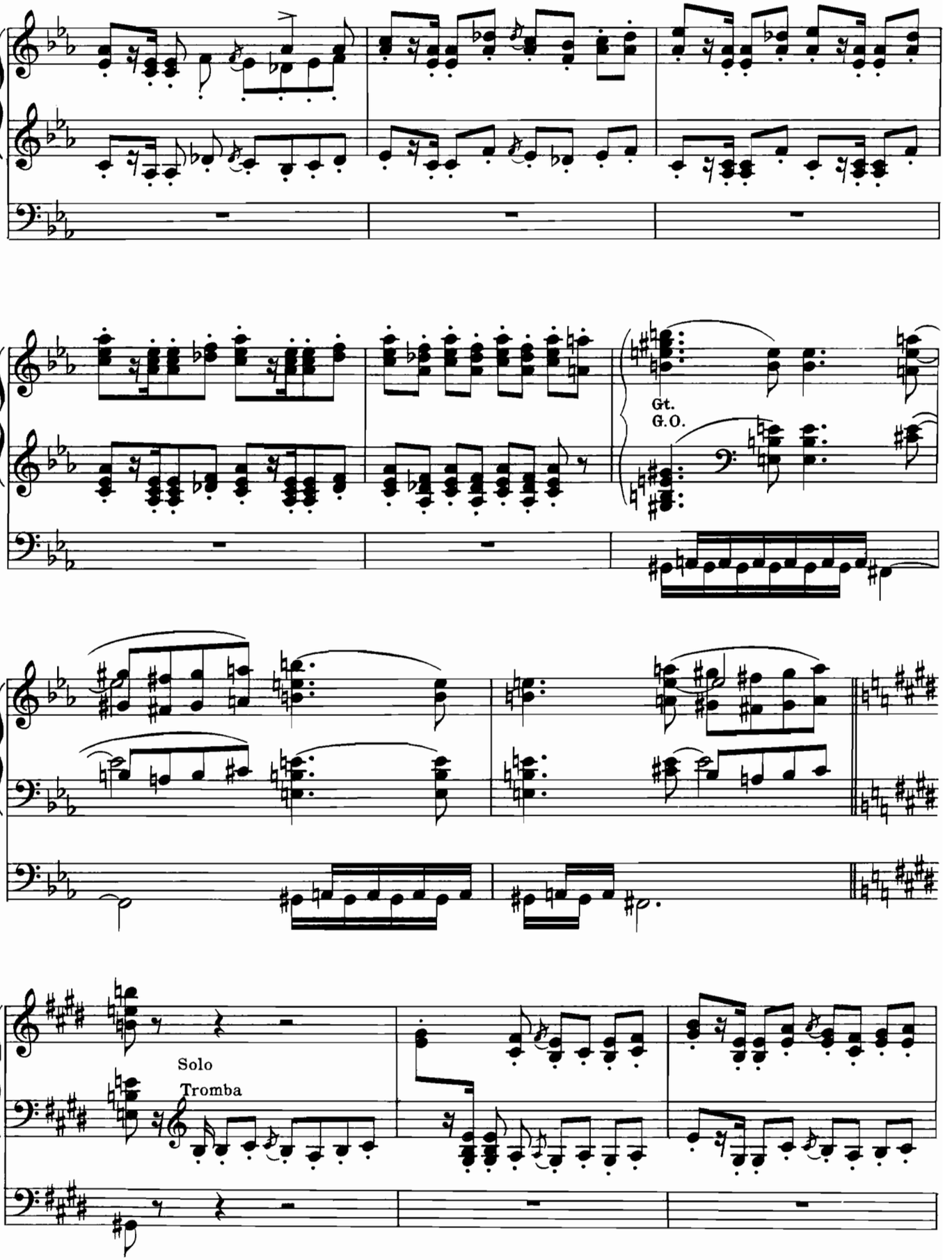


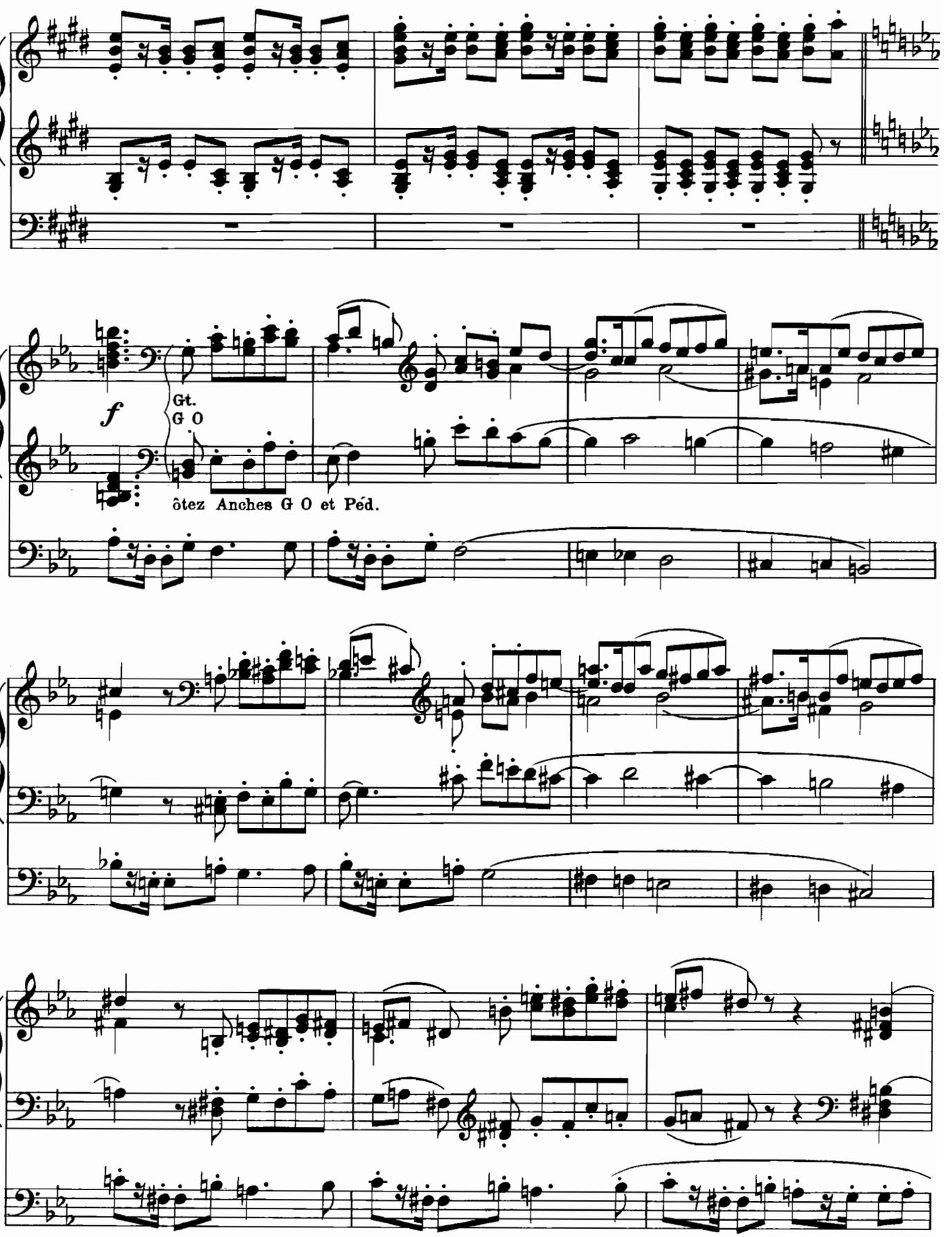
NB. The fingerings in parentheses are by Liszt.
Les doigtés entre parenthèses sont ceux indiqués par Liszt.

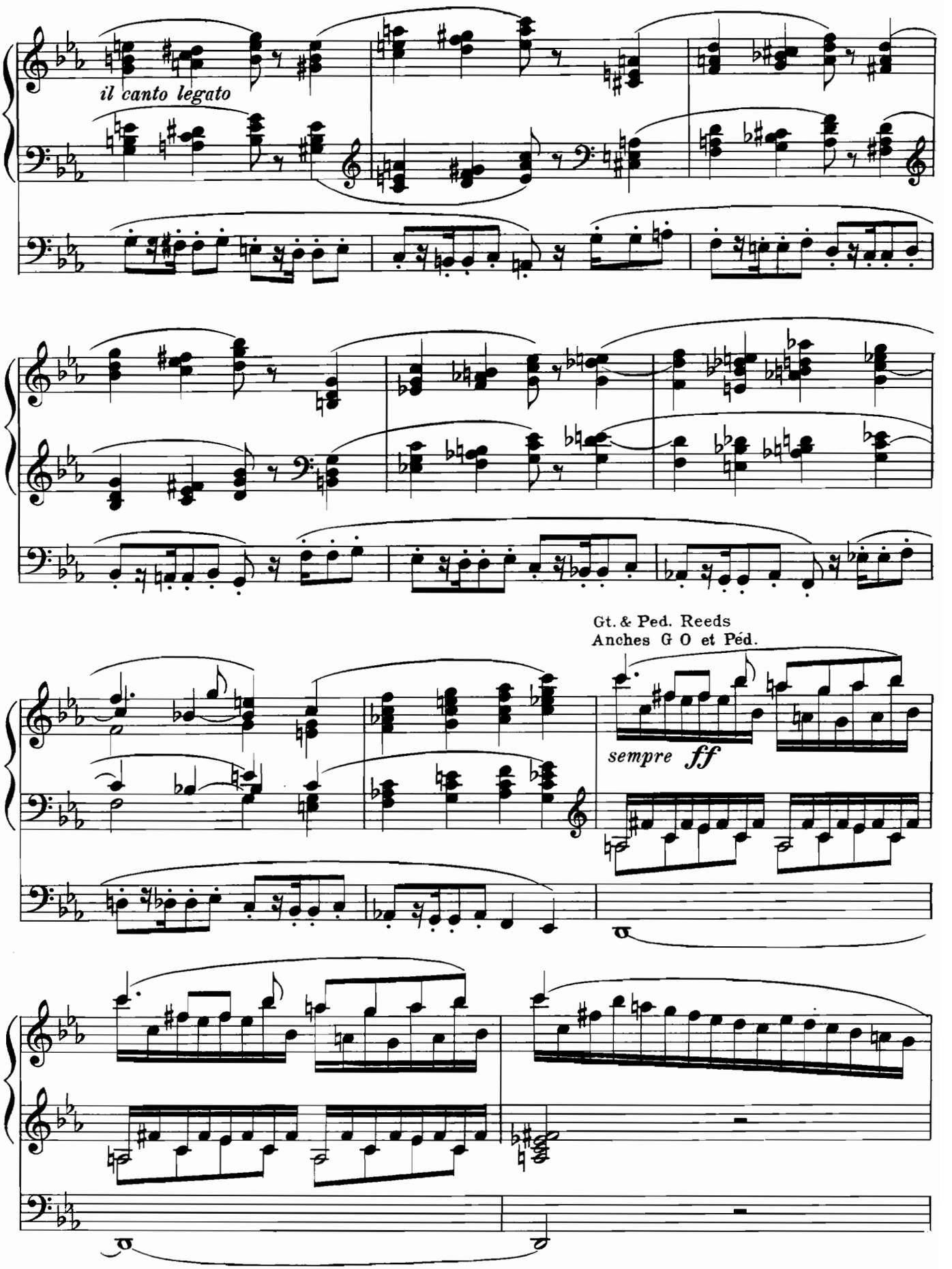

il canto legato

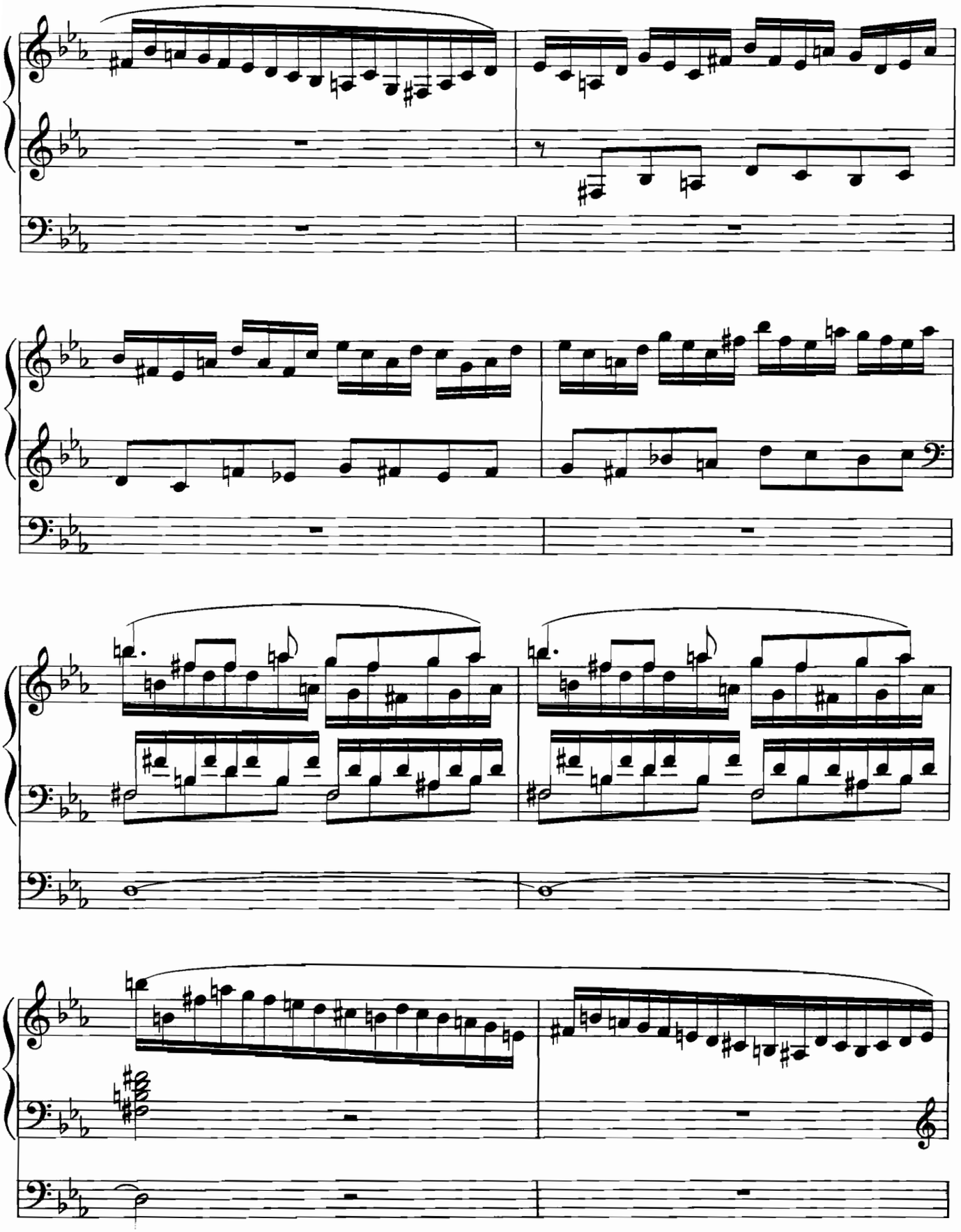

tutte tenute
f box open
boîte ouverte
Gt. to Ped.
Tirasse G O

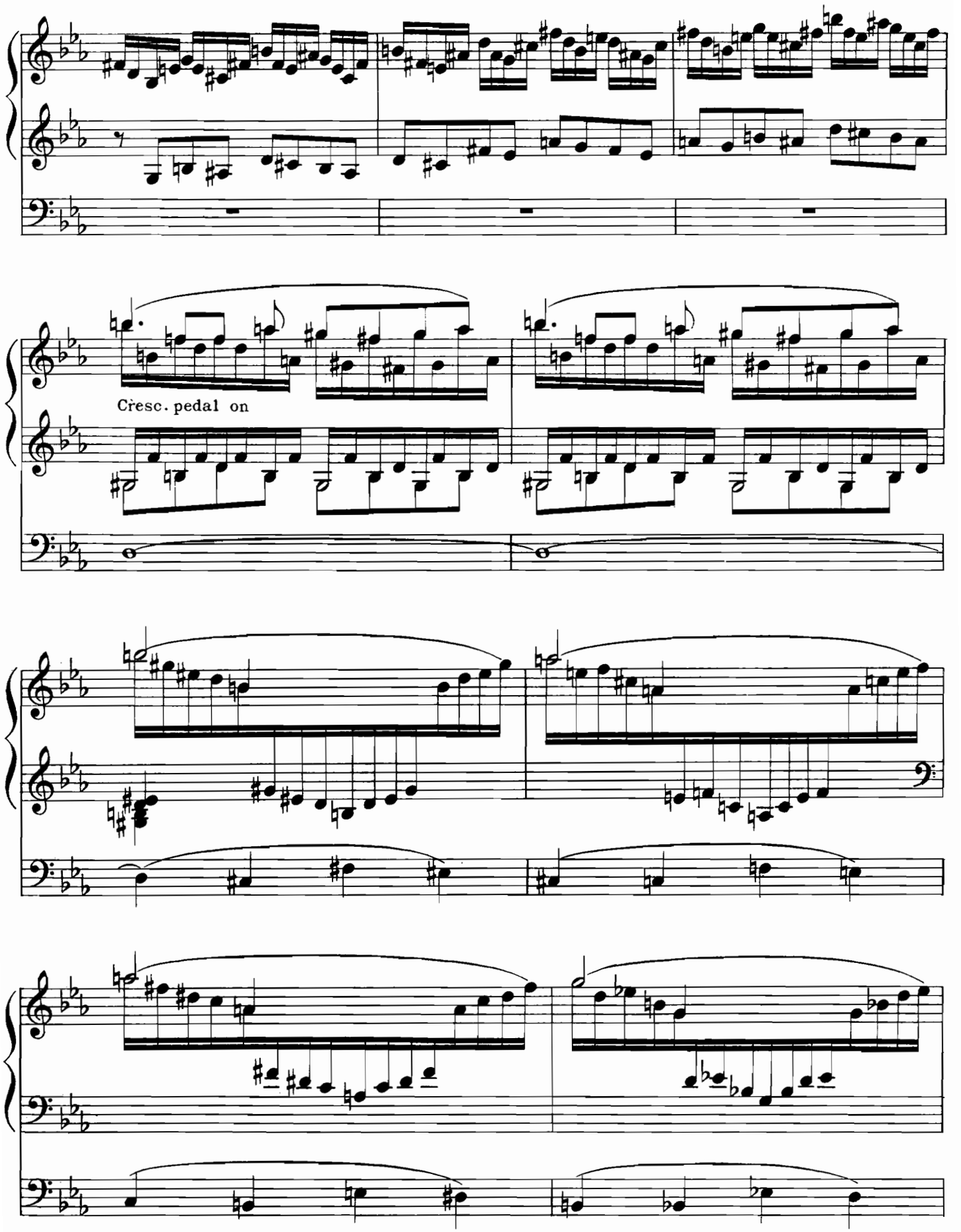

poco riten.
Tempo giusto
ff Gt. Reeds 8′4′
Anches 8,4, G.O.
add Gt. 8′,4′,2′ and Mixtures
Anches Pos.
Ped. Reeds
Anches Péd.
ff
Vivace
Solo
Tromba
f

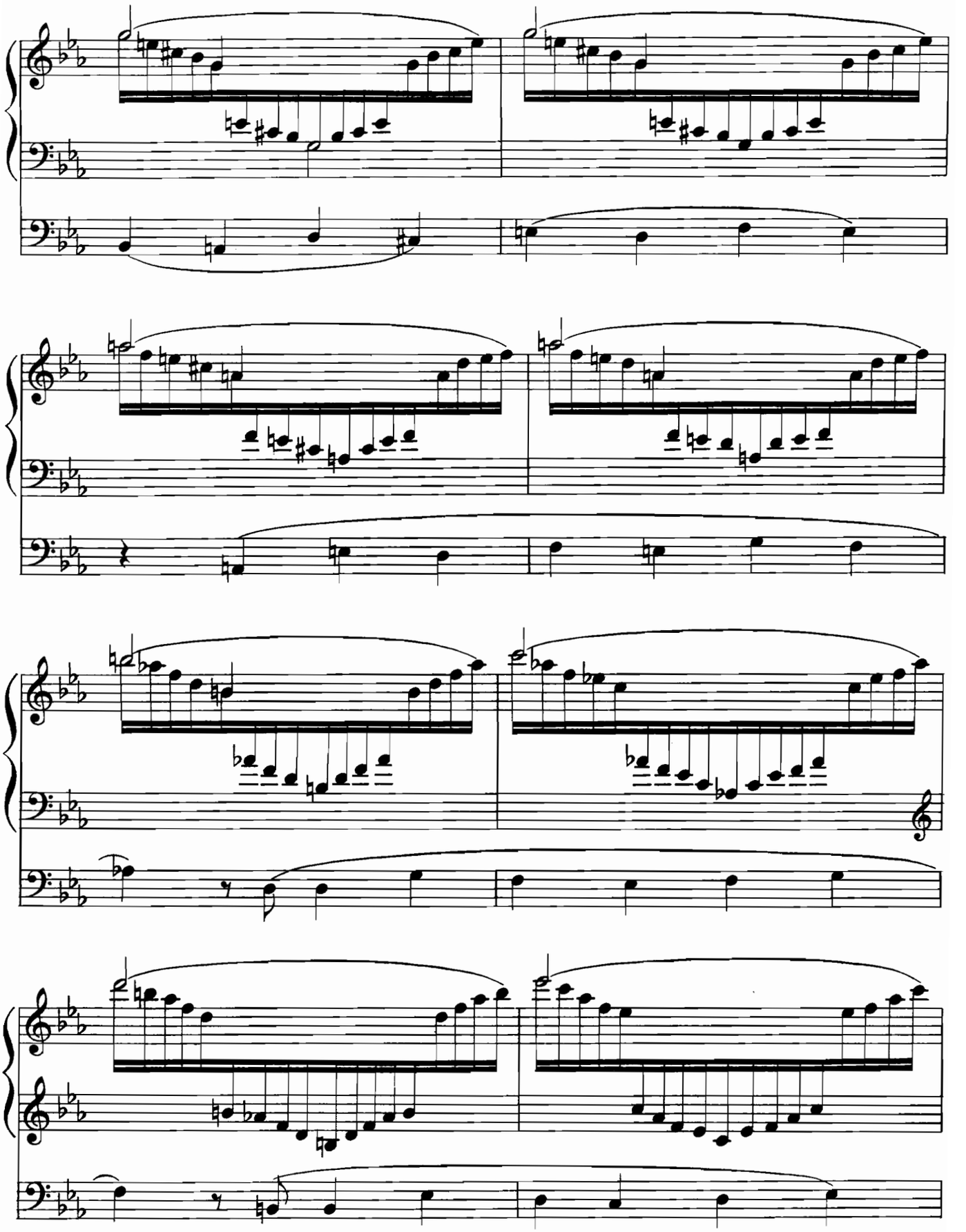

Gt.
G.O.
Solo
Tromba

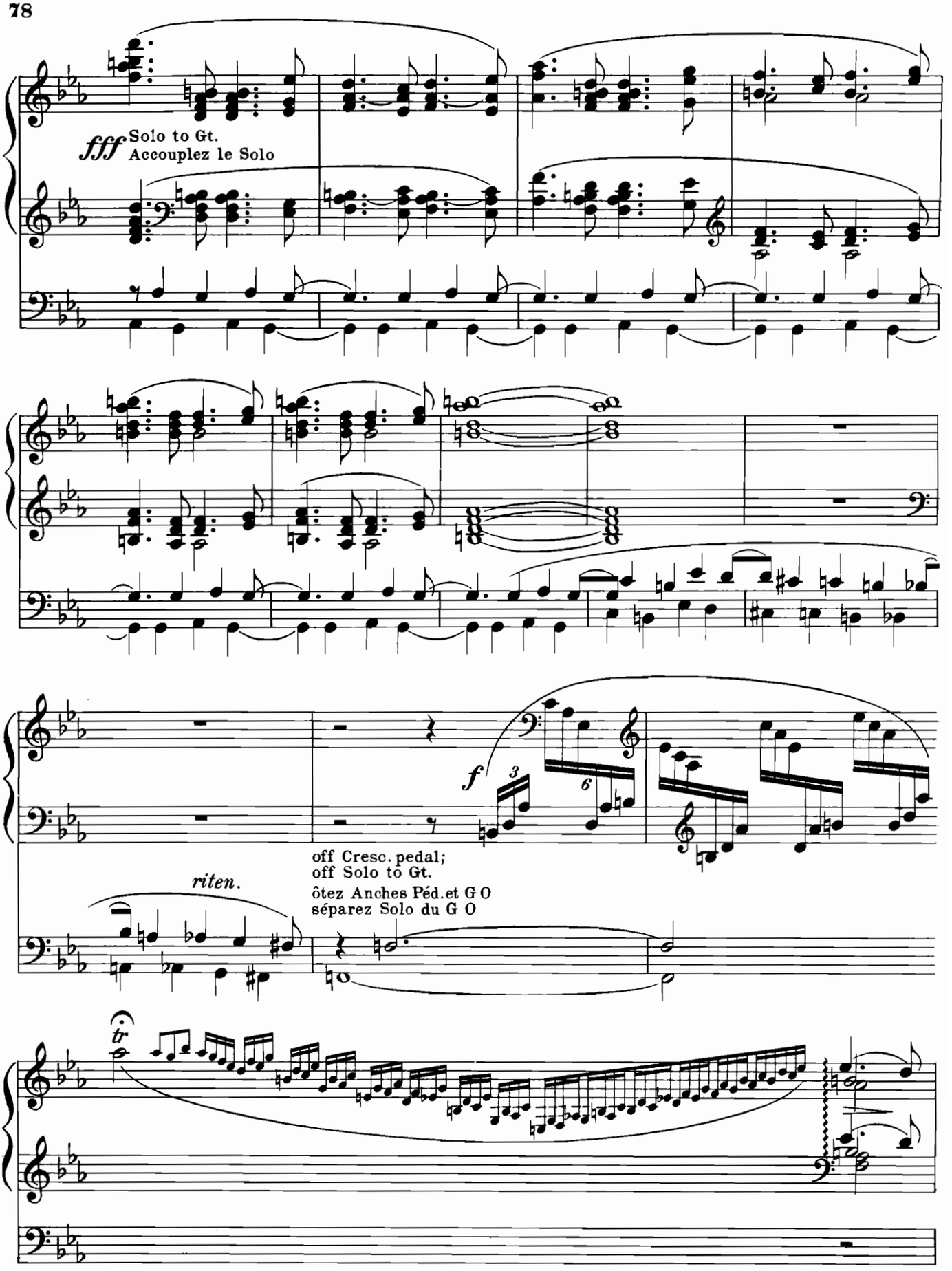

f
Gt.
G O
ôtez Anches G O et Péd.

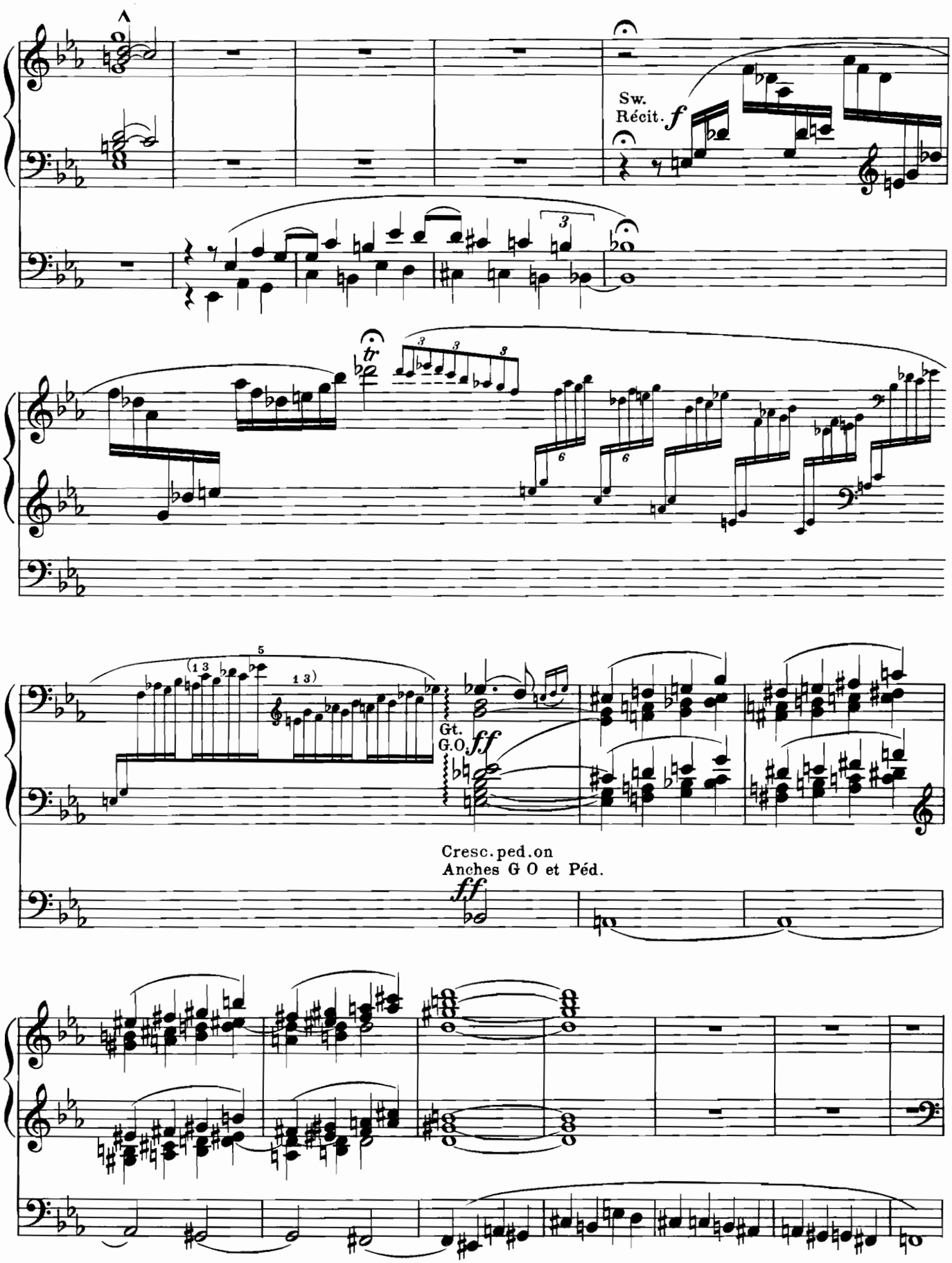

il canto legato
Gt. & Ped. Reeds
Anches G O et Péd.
sempre ff



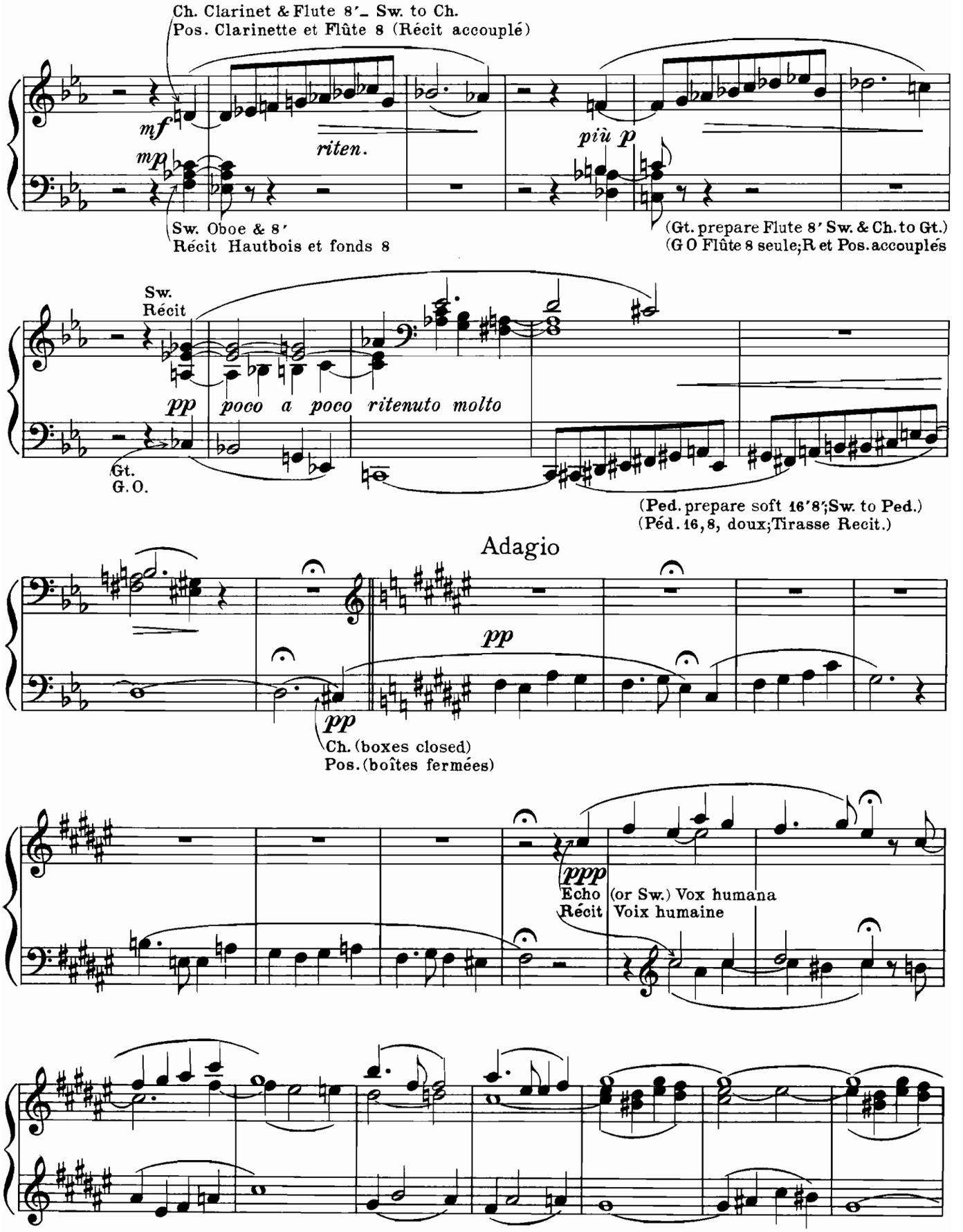

Cresc. pedal on

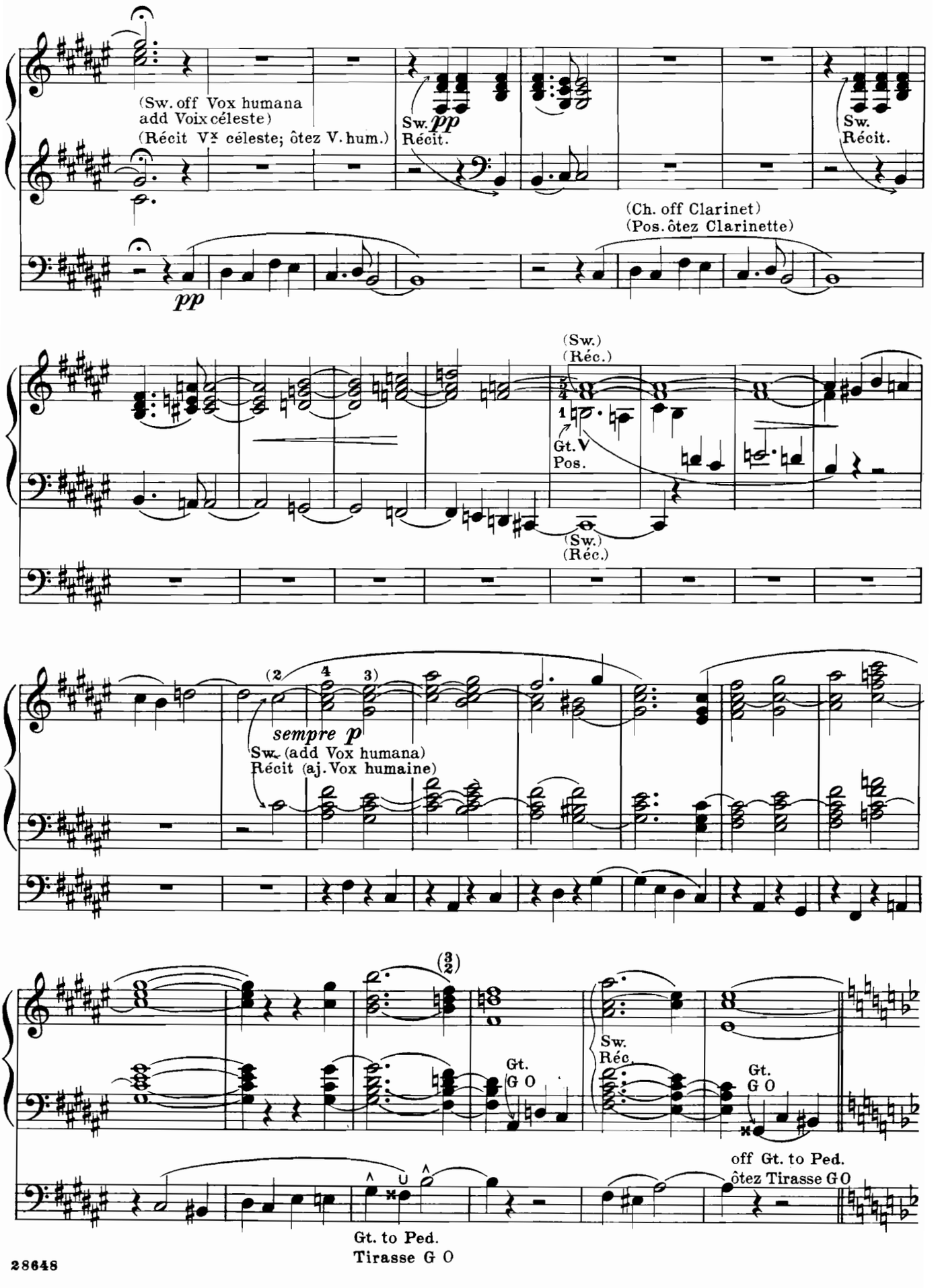


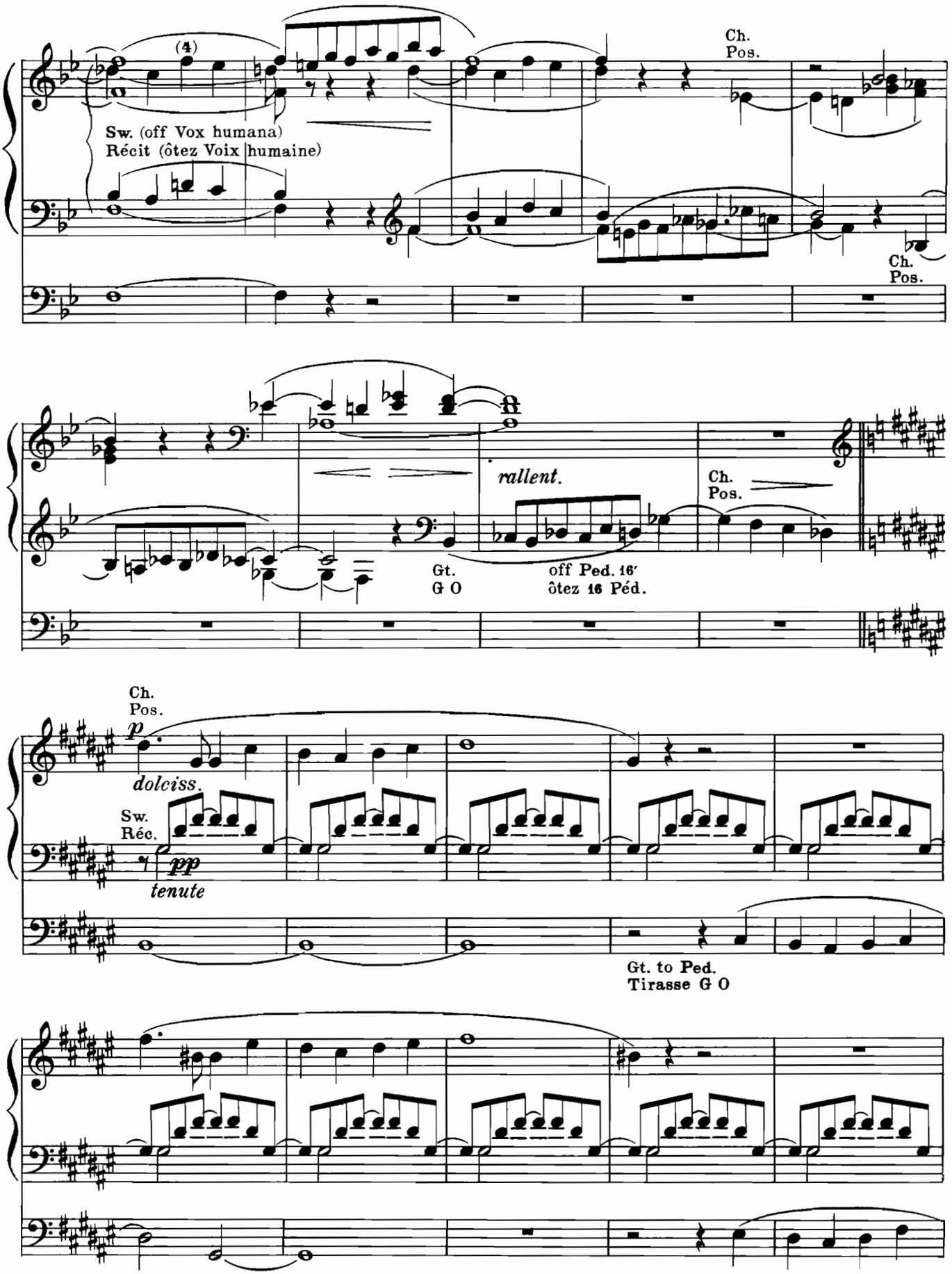

fff Solo to Gt.
Accouplez le Solo
f
3
6
off Cresc. pedal;
off Solo to Gt.
ôtez Anches Péd. et G O
séparez Solo du G O
riten.
tr

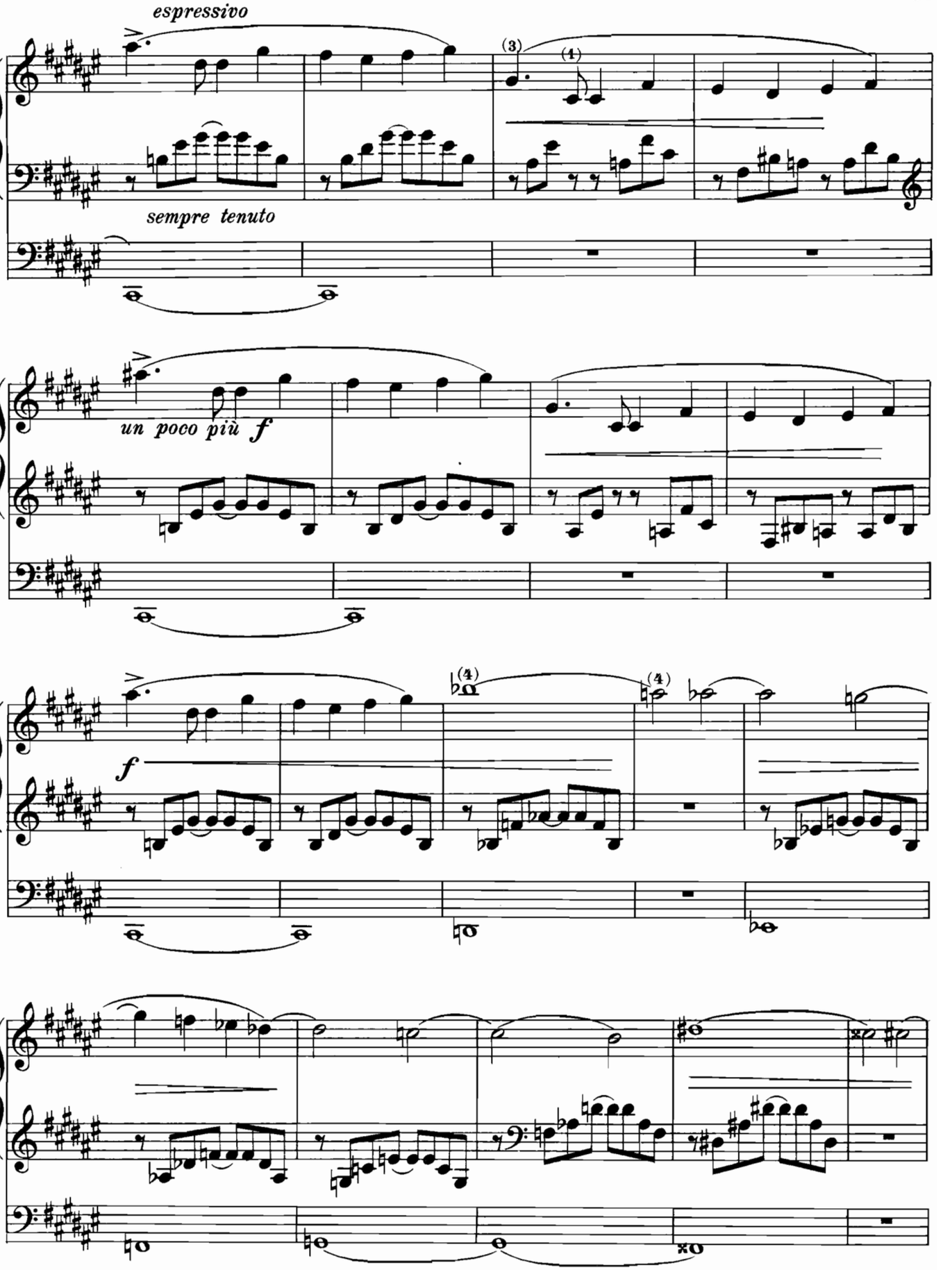

Sw.
Récit.
f
tr
Gt.
G.O.
ff
Cresc. ped. on
Anches G O et Péd.
ff

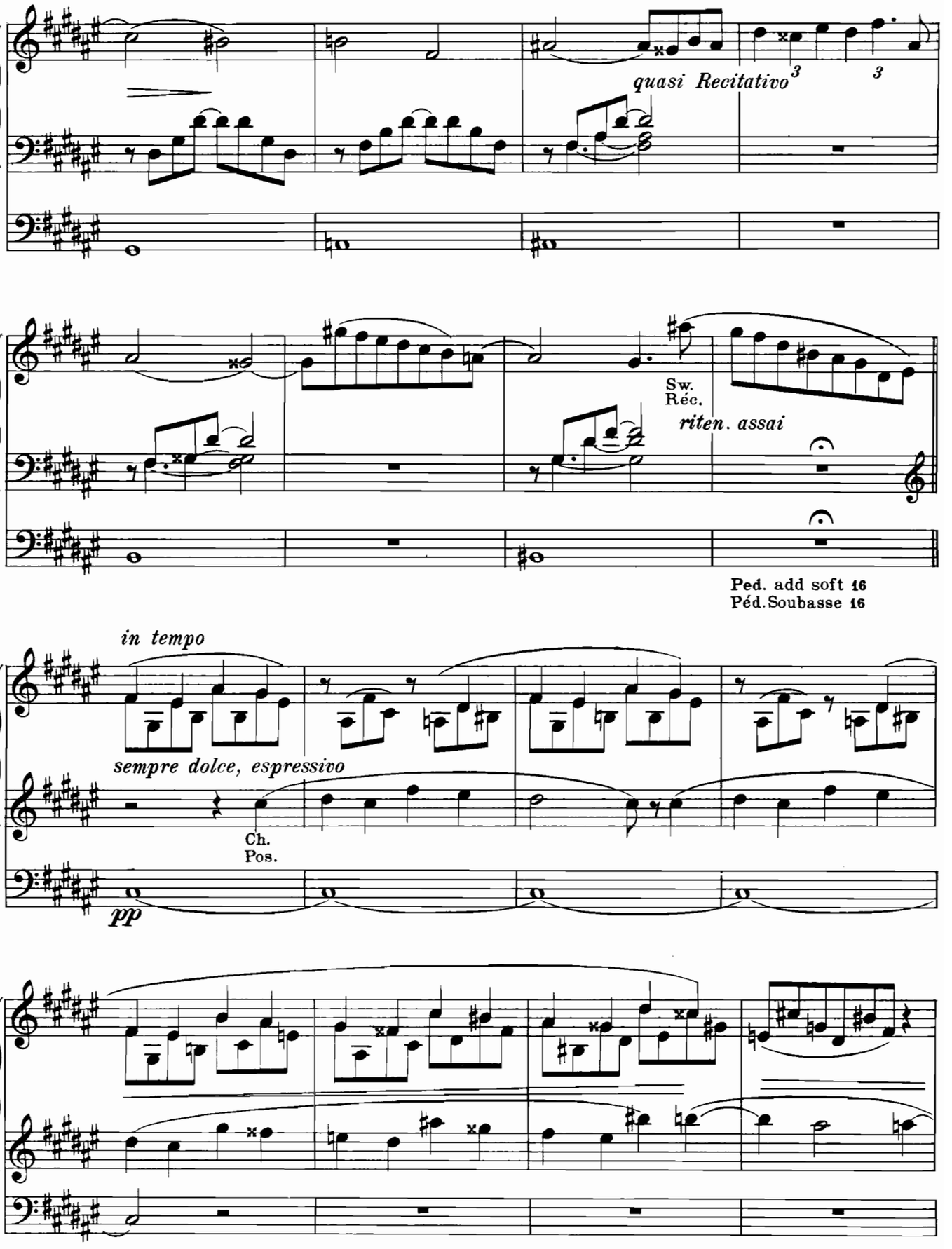
Recitativo

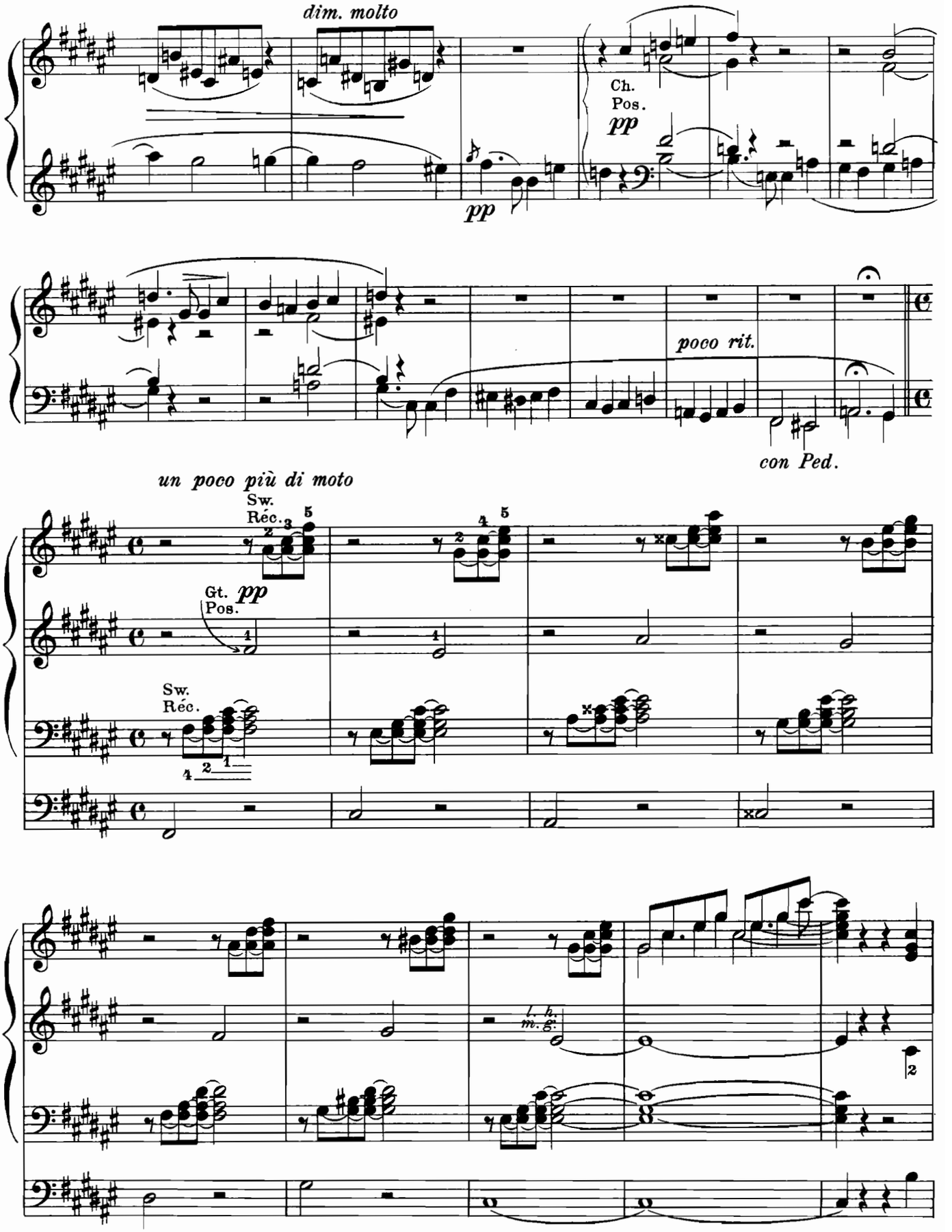

Ch. Clarinet & Flute 8′ Sw. to Ch.
Pos. Clarinette et Flûte 8 (Récit accouplé)
mf
mp
riten.
più p
Sw. Oboe & 8′
Récit Hautbois et fonds 8
(Gt. prepare Flute 8′ Sw. & Ch. to Gt.)
(G O Flûte 8 seule; R et Pos. accouplés
Sw.
Récit
pp
poco a poco ritenuto molto
Gt.
G. O.
(Ped. prepare soft 16′8′; Sw. to Ped.)
(Péd. 16, 8, doux; Tirasse Recit.)
Adagio
pp
pp
Ch. (boxes closed)
Pos. (boîtes fermées)
ppp
Echo
Récit
(or Sw.) Vox humana
Voix humaine

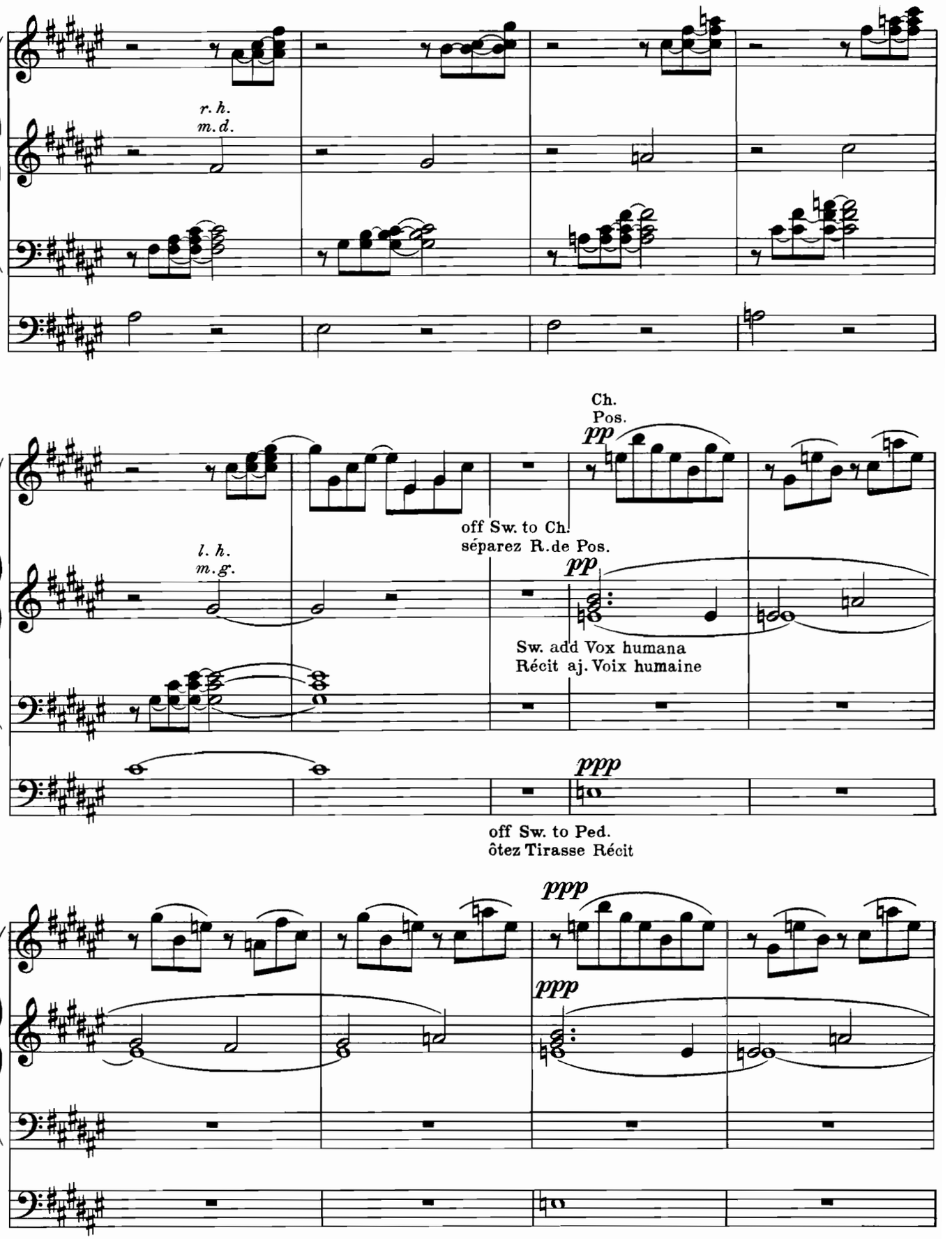

(Sw. off Vox humana
add Voix céleste)
(Récit Vx céleste; ôtez V. hum.)
Sw. pp
Récit.
Sw.
Récit.
(Ch. off Clarinet)
(Pos. ôtez Clarinette)
pp
(Sw.)
(Réc.)
Gt. V
Pos.
(Sw.)
(Réc.)
sempre p
Sw. (add Vox humana)
Récit (aj. Vox humaine)
Sw.
Réc.
Gt.
G O
Gt.
G O
off Gt. to Ped.
ôtez Tirasse G O
Gt. to Ped.
Tirasse G O

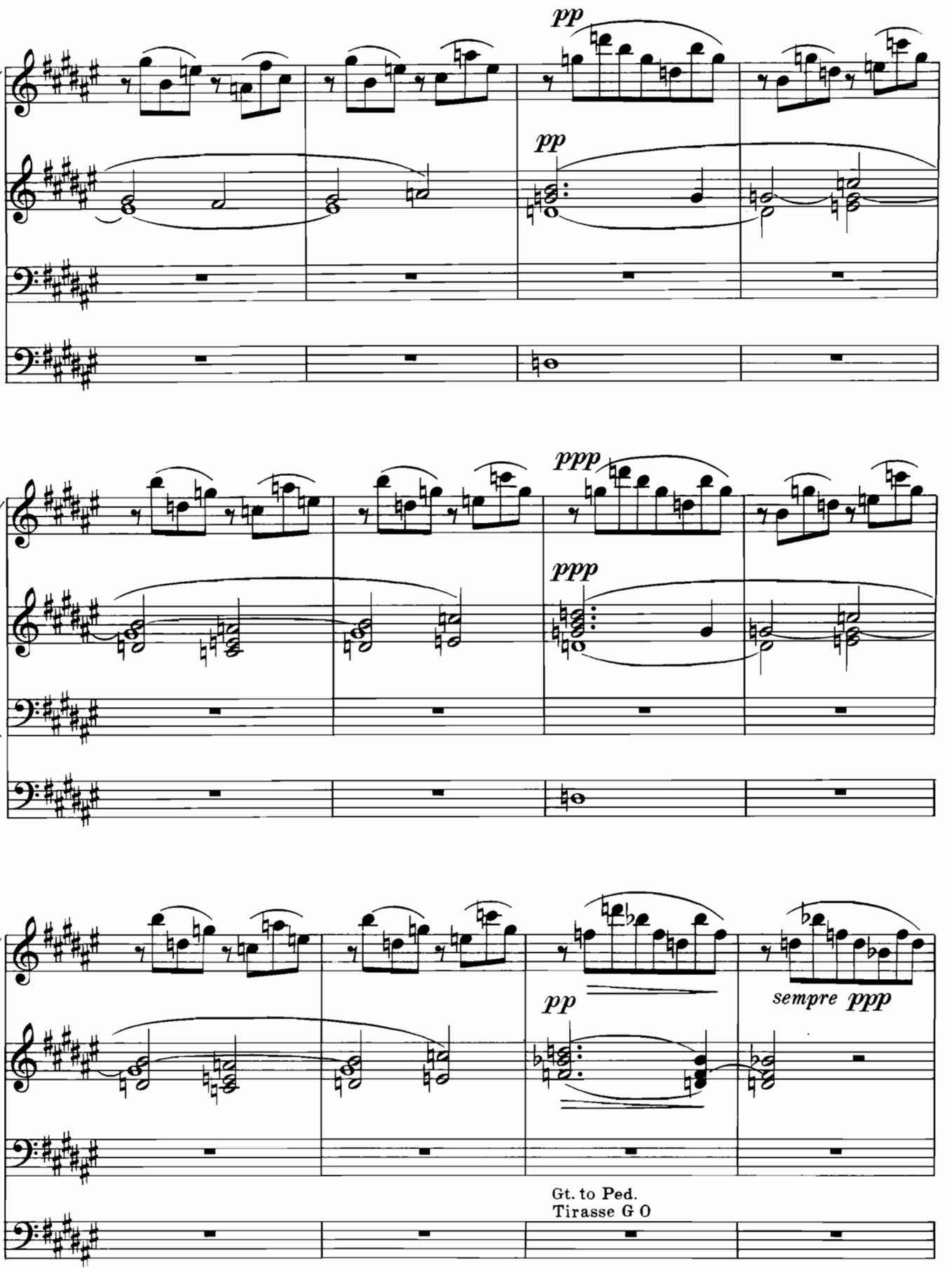

(4)
Sw. (off Vox humana)
Récit (ôtez Voix humaine)
Ch.
Pos.
Ch.
Pos.
rallent.
Ch.
Pos.
Gt.
G O
off Ped. 16′
ôtez 16 Péd.
Ch.
Pos.
p
dolciss.
Sw.
Réc.
pp
tenute
Gt. to Ped.
Tirasse G O

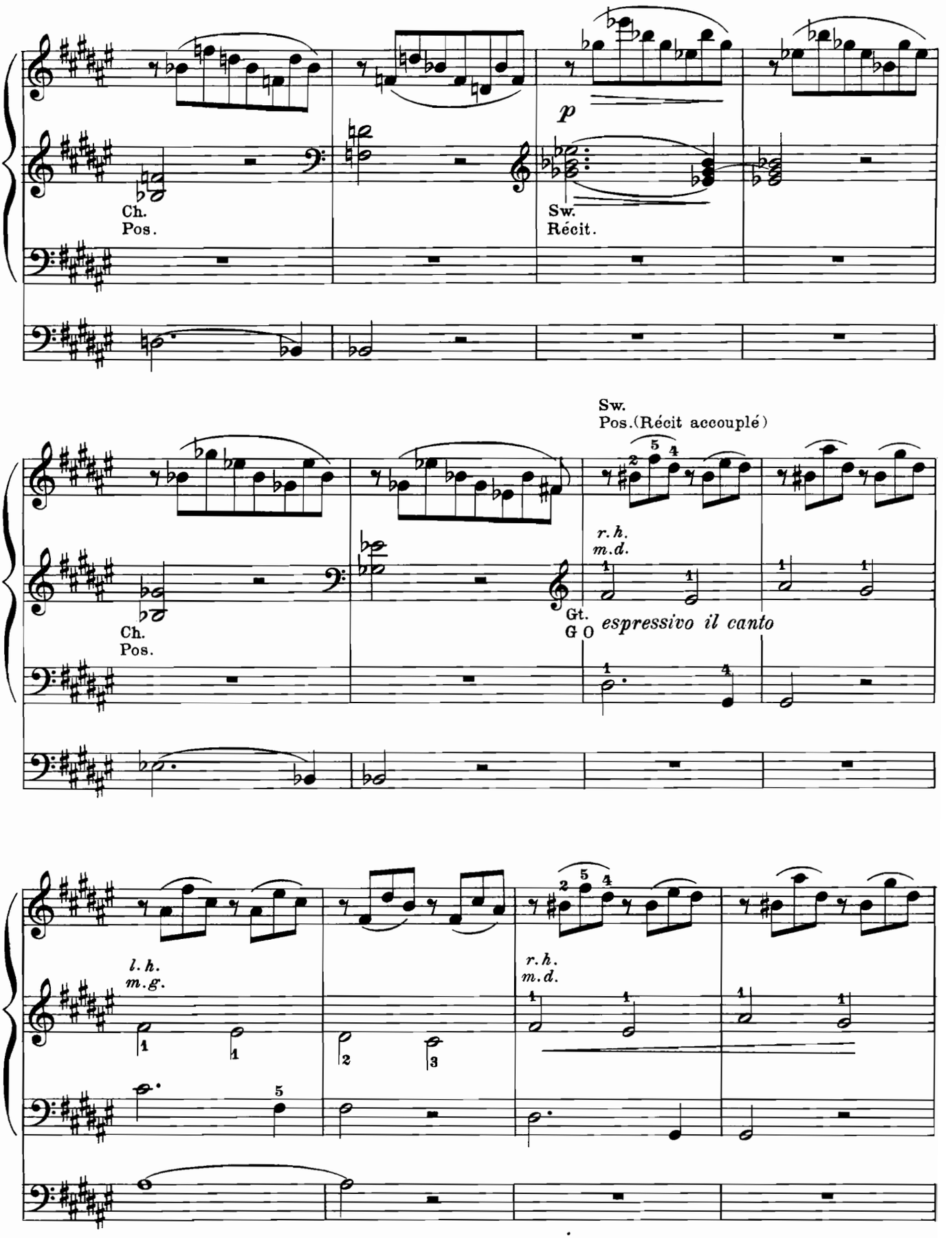

espressivo
sempre tenuto
un poco più f
f
off Gt. to Ped.
ôtez Tirasse G O

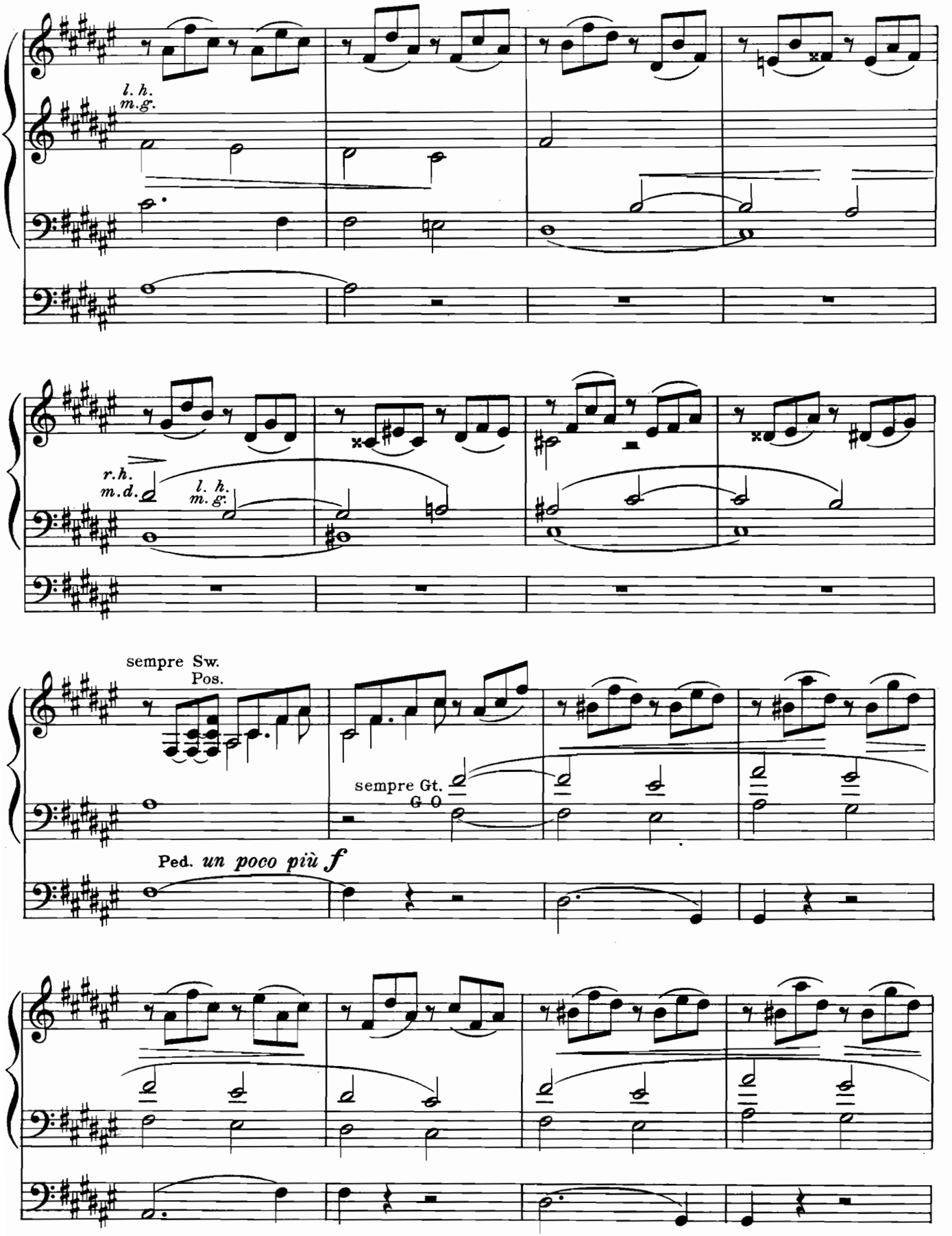

quasi Recitativo
Sw.
Réc.
riten. assai
Ped. add soft 16
Péd.Soubasse 16
in tempo
sempre dolce, espressivo
Ch.
Pos.
pp

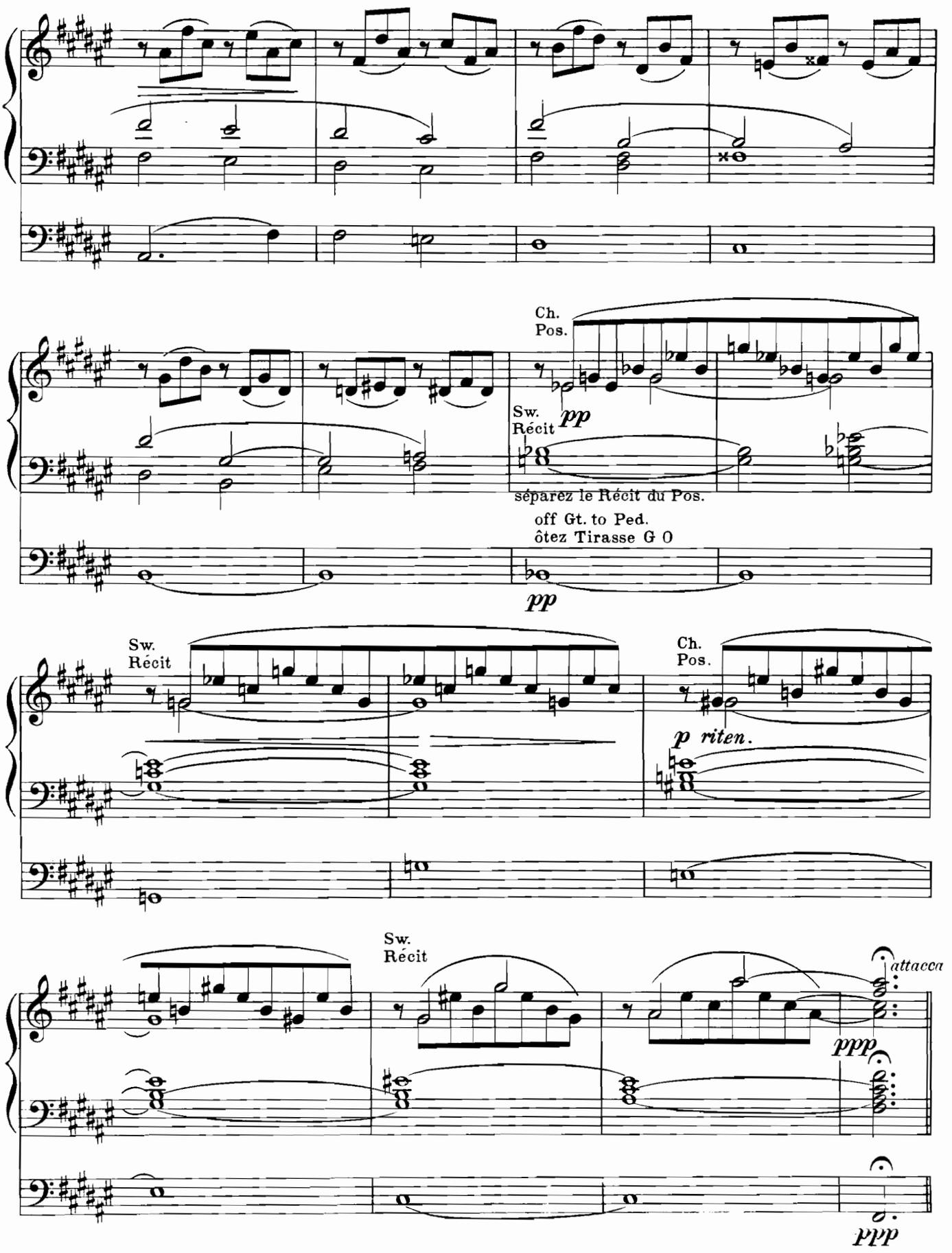

dim. molto
Ch.
Pos.
pp
pp
poco rit.
con Ped.
un poco più di moto
Sw.
Réc.
Gt.
Pos.
pp
Sw.
Réc.
l. h.
m. g.


r. h.
m. d.
Ch.
Pos.
pp
off Sw. to Ch.
séparez R.de Pos.
l. h.
m. g.
pp
Sw. add Vox humana
Récit aj. Voix humaine
ppp
off Sw. to Ped.
ôtez Tirasse Récit
ppp
ppp


pp
pp
ppp
ppp
pp
sempre ppp
Gt. to Ped.
Tirasse G O


Ch.
Pos.
p
Sw.
Récit.
Sw.
Pos.(Récit accouplé)
r.h.
m.d.
Ch.
Pos.
Gt.
G O
espressivo il canto
l.h.
m.g.
r.h.
m.d.


l. h.
m.g.
r.h.
m.d.
l. h.
m. g.
sempre Sw.
Pos.
sempre Gt.
G O
Ped. un poco più f


Ch.
Pos.
Sw.
Récit
pp
séparez le Récit du Pos.
off Gt. to Ped.
ôtez Tirasse G O
pp
Sw.
Récit
Ch.
Pos.
p riten.
Sw.
Récit
attacca
ppp
ppp

Solo : Reeds 8, 4'
Swell : Full without 16' (box closed)

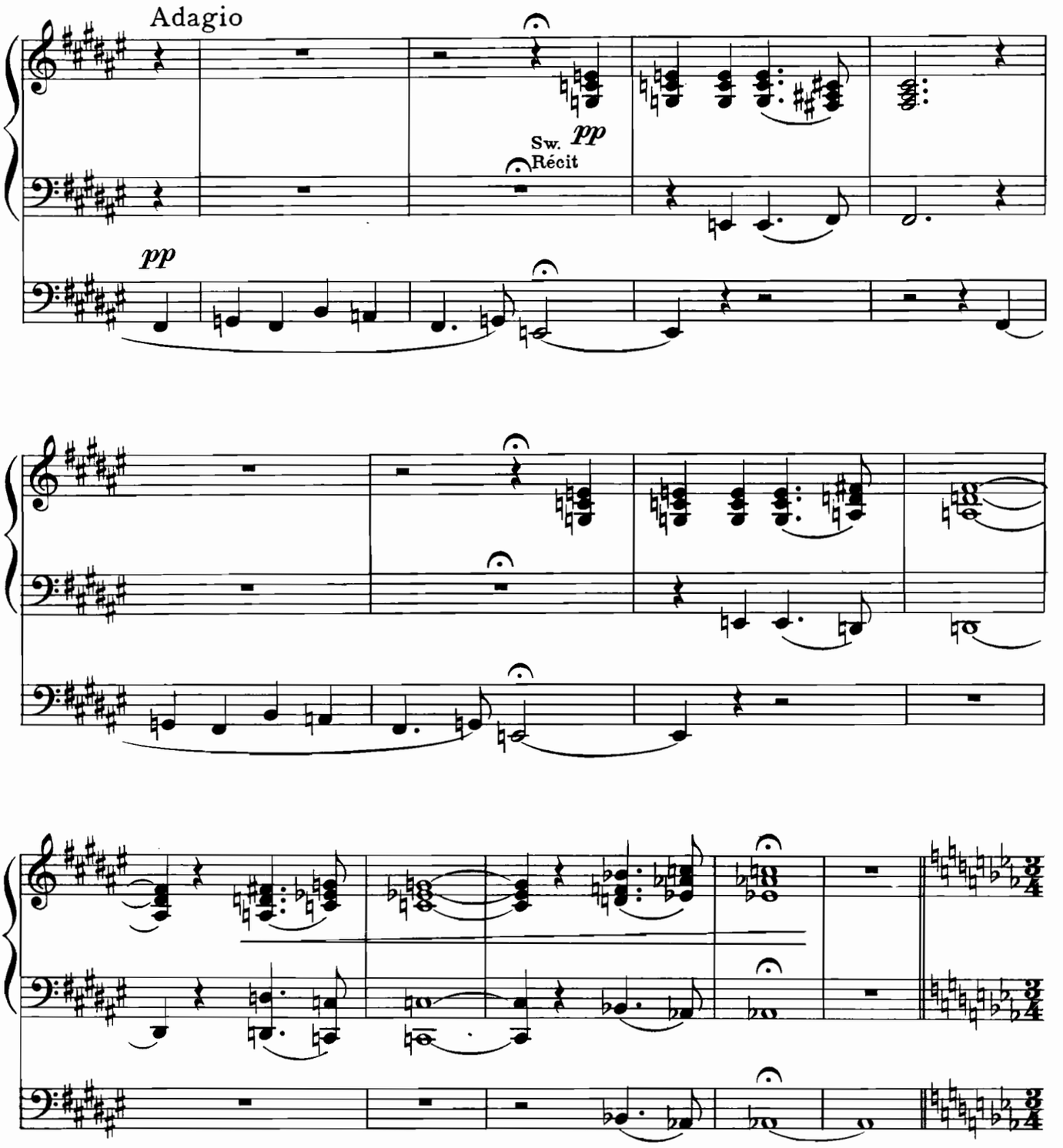
Great : Full without 16'; Sw. & Ch. to Gt.
Choir : Full without 16'; Sw. to Ch.

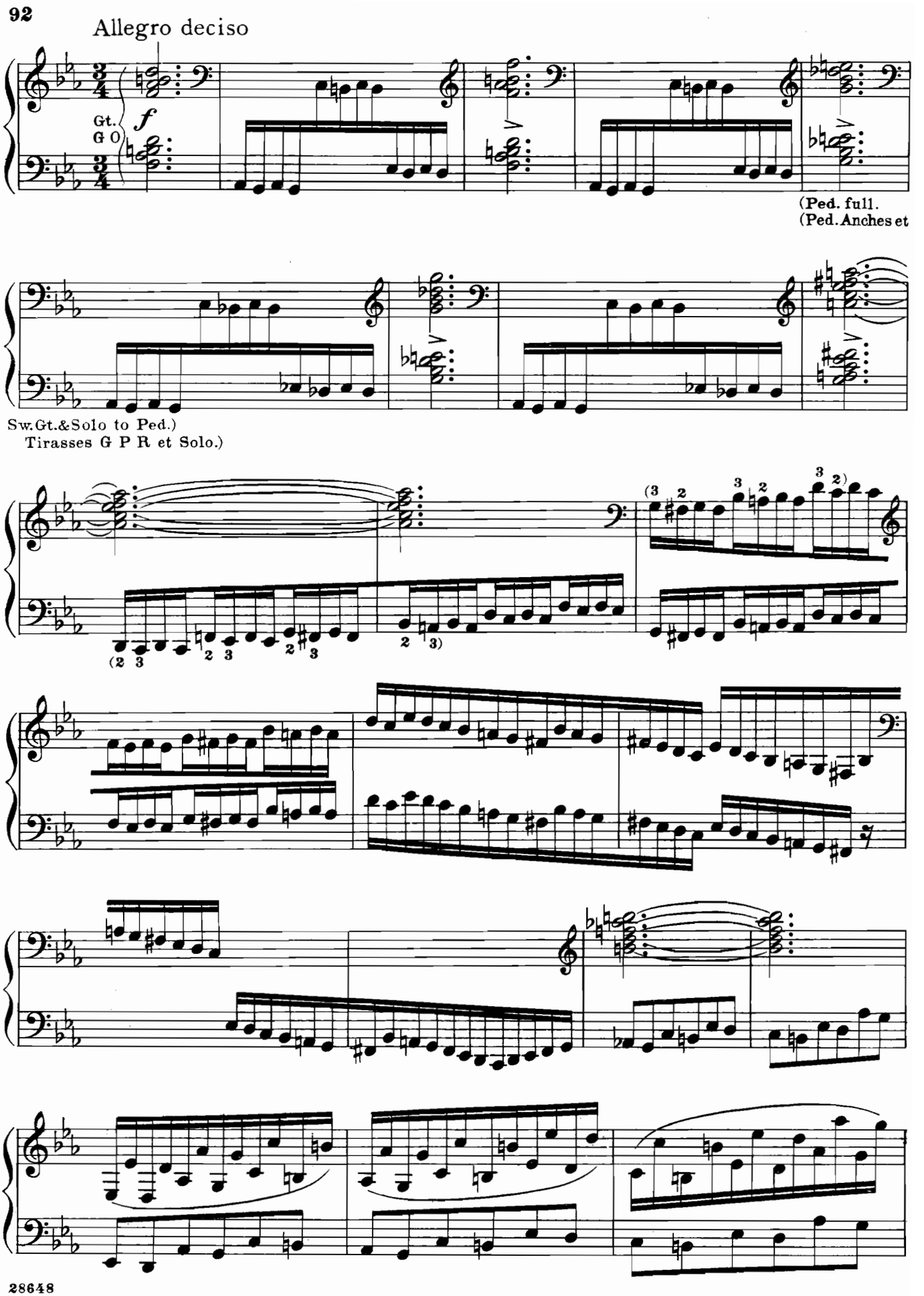
Pedal : 32', 16', 8', Sw. to Ped.

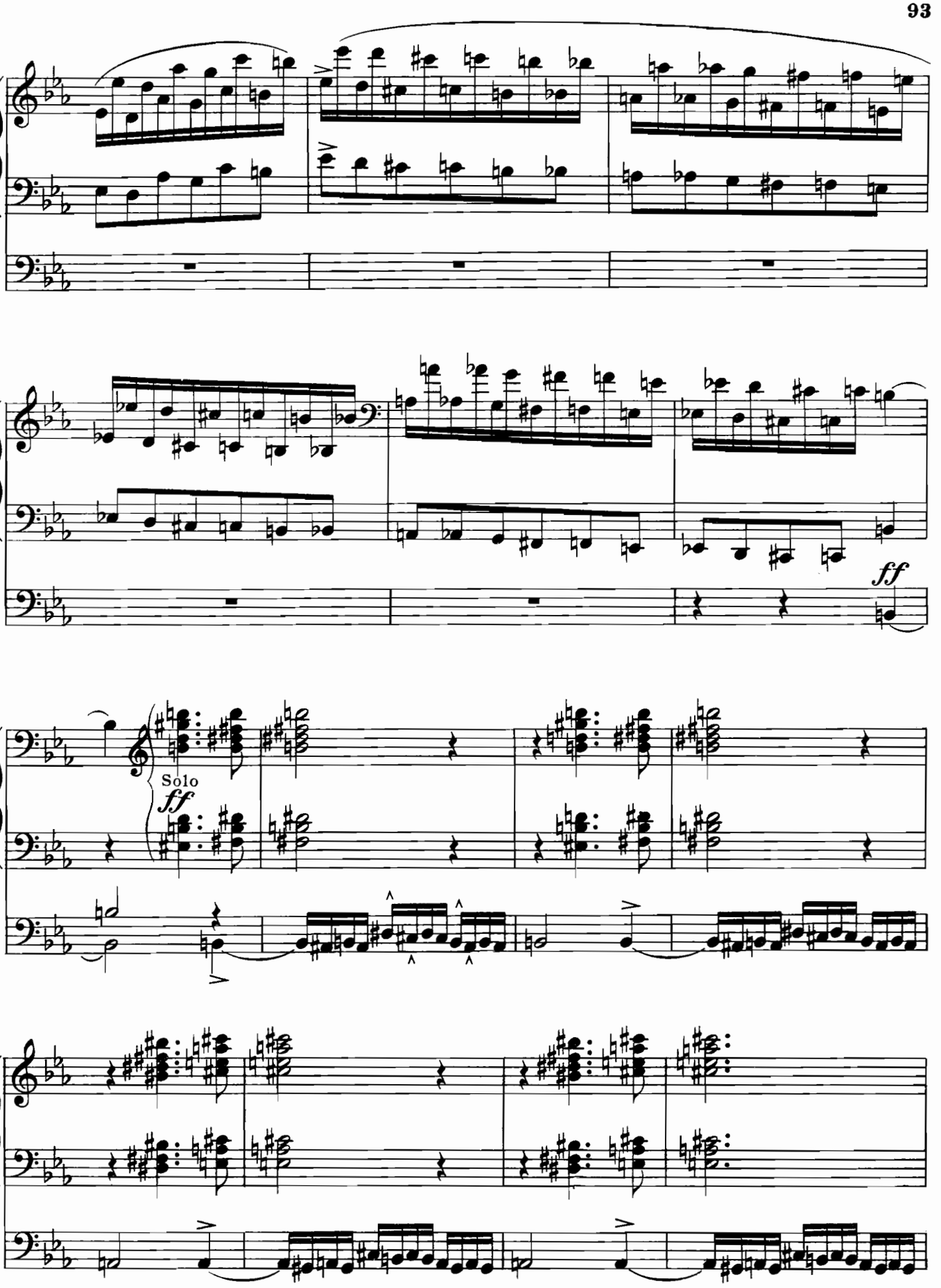
Solo : Anches 8 et 4.
Récit : Grand-chœur sans 16 (boîte fermée)

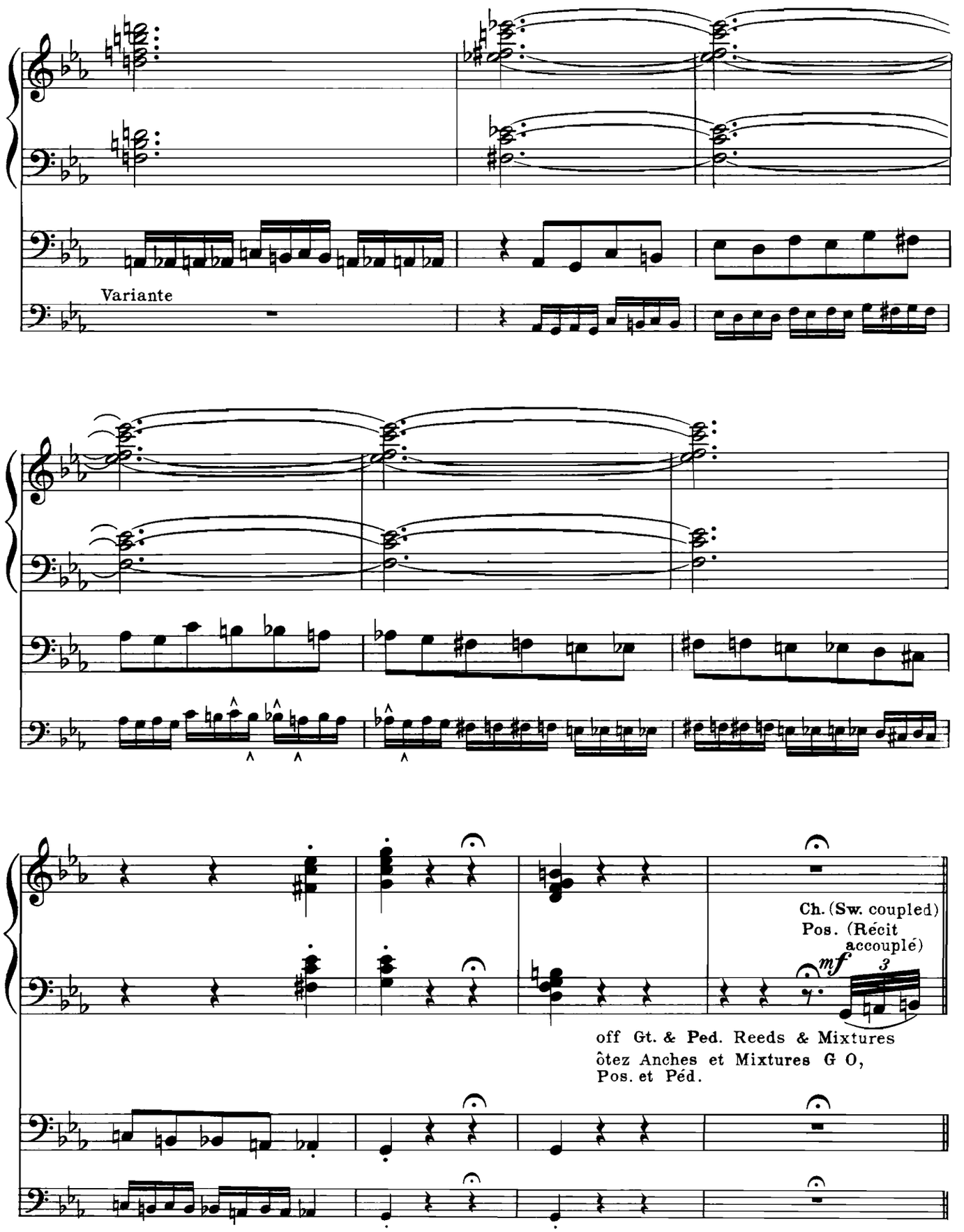
Positif : Fonds, Anches, Mixtures sans 16 Récit accouplé.
G.O. : Fonds, Anches, Mixtures sans 16
Réc. et Pos. accouplés.

Pédale : Fonds 32-16, 8, Tirasse Recit
(préparez Anches 16, 8, 4.)



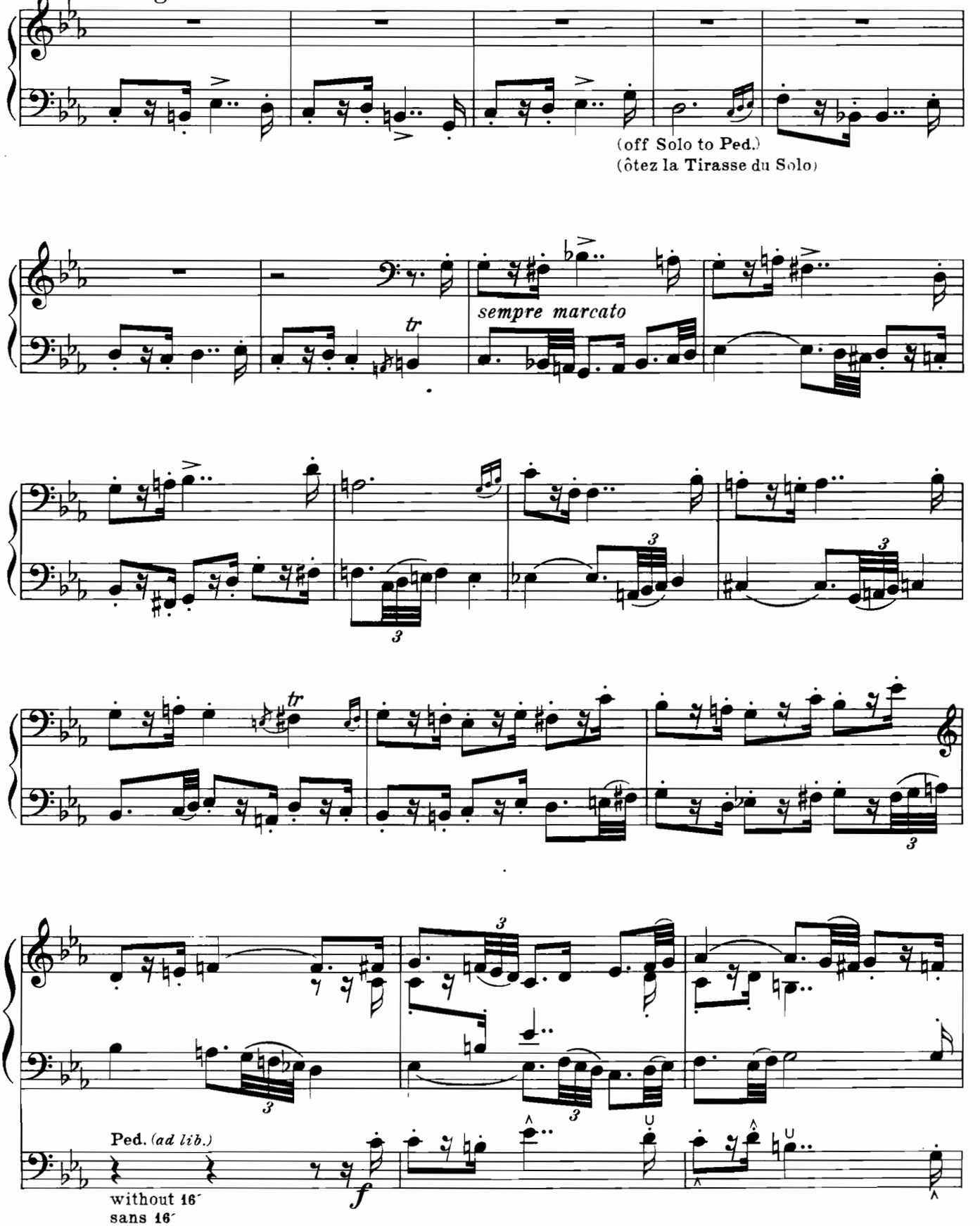

Allegro deciso
Gt.
G 0
f
(Ped. full.
(Ped. Anches et
Sw. Gt. & Solo to Ped.)
Tirasses G P R et Solo.)

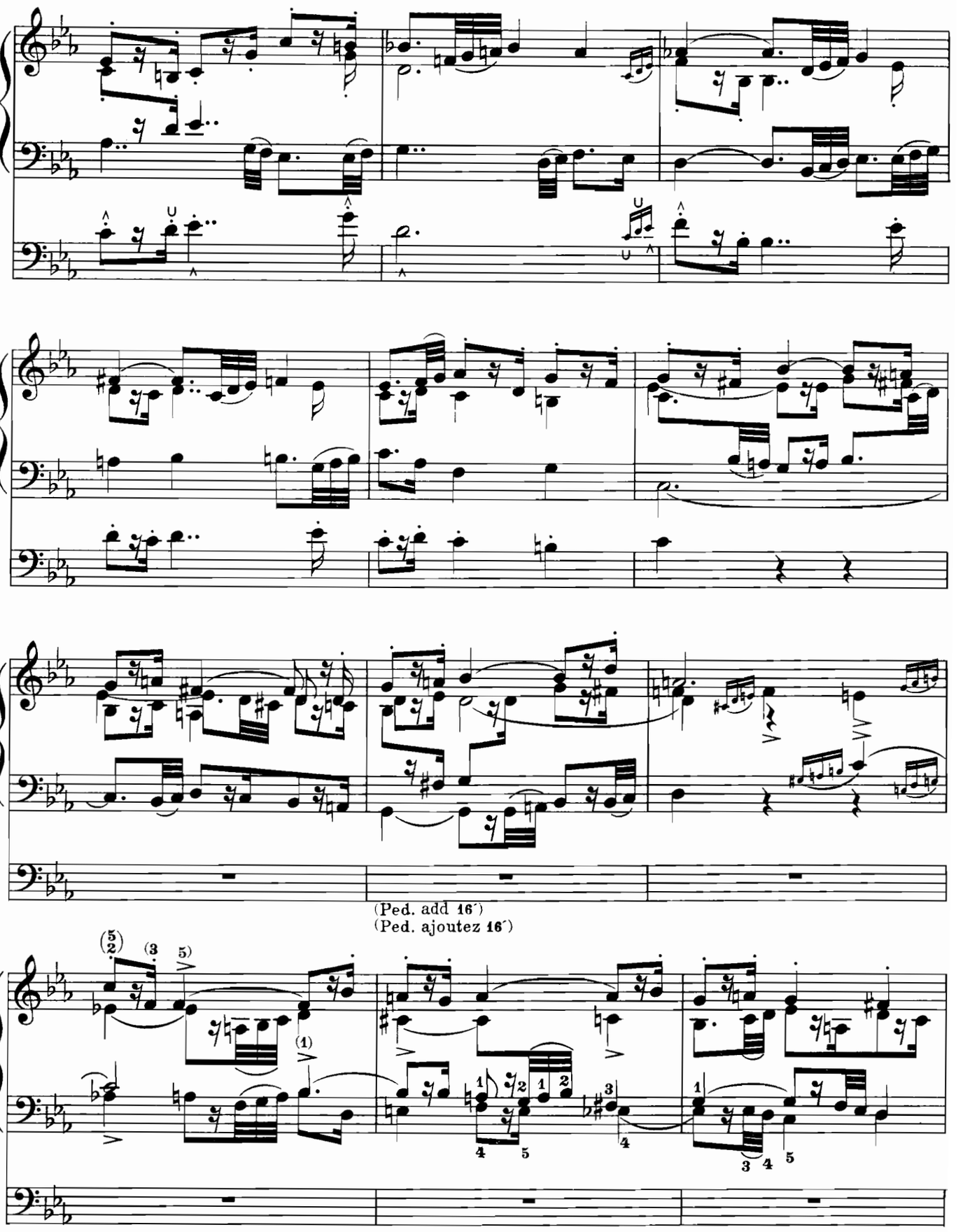

ff
Solo
ff

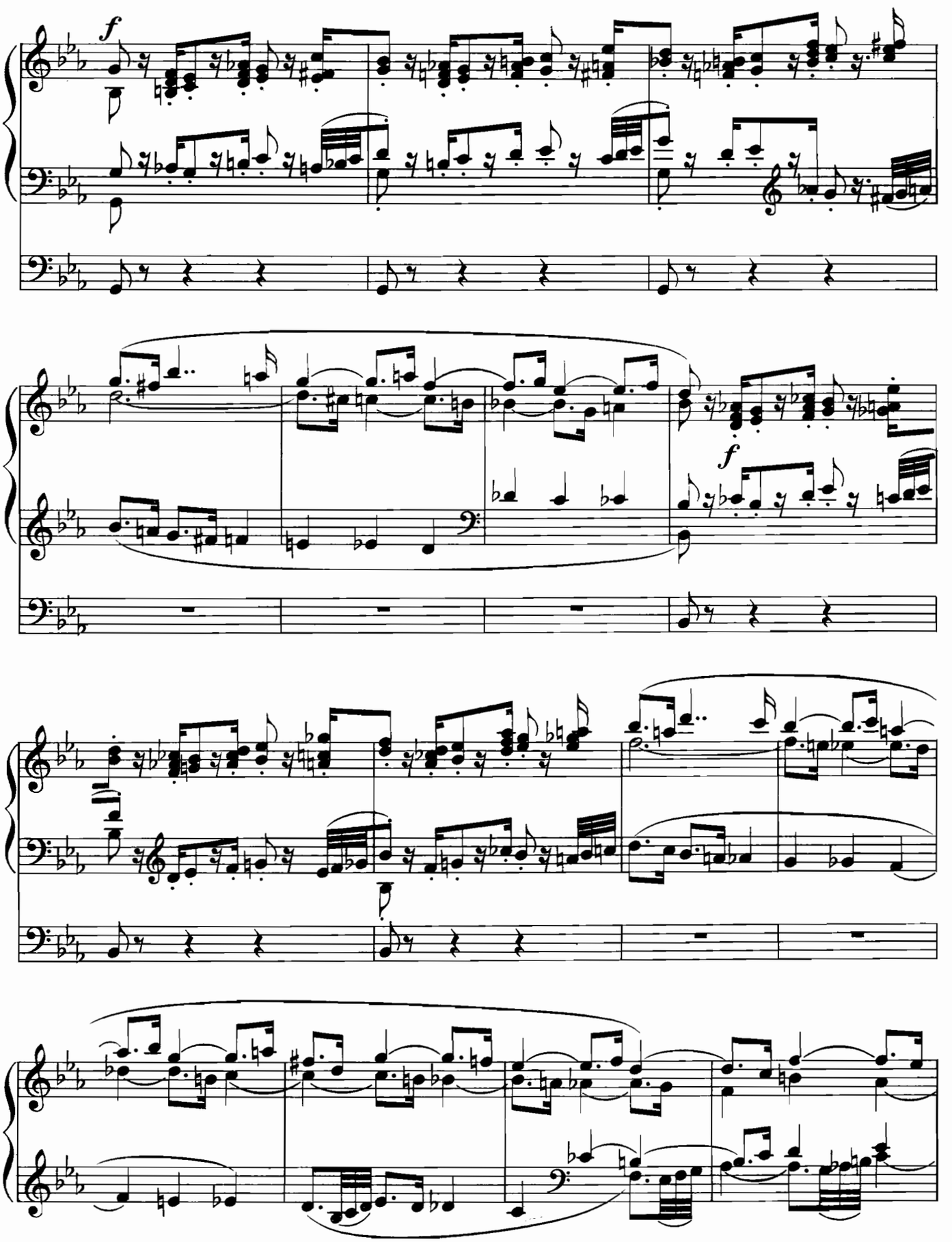

Variante
Ch. (Sw. coupled)
Pos. (Récit accouplé)
mf
3
off Gt. & Ped. Reeds & Mixtures
ôtez Anches et Mixtures G O,
Pos. et Péd.

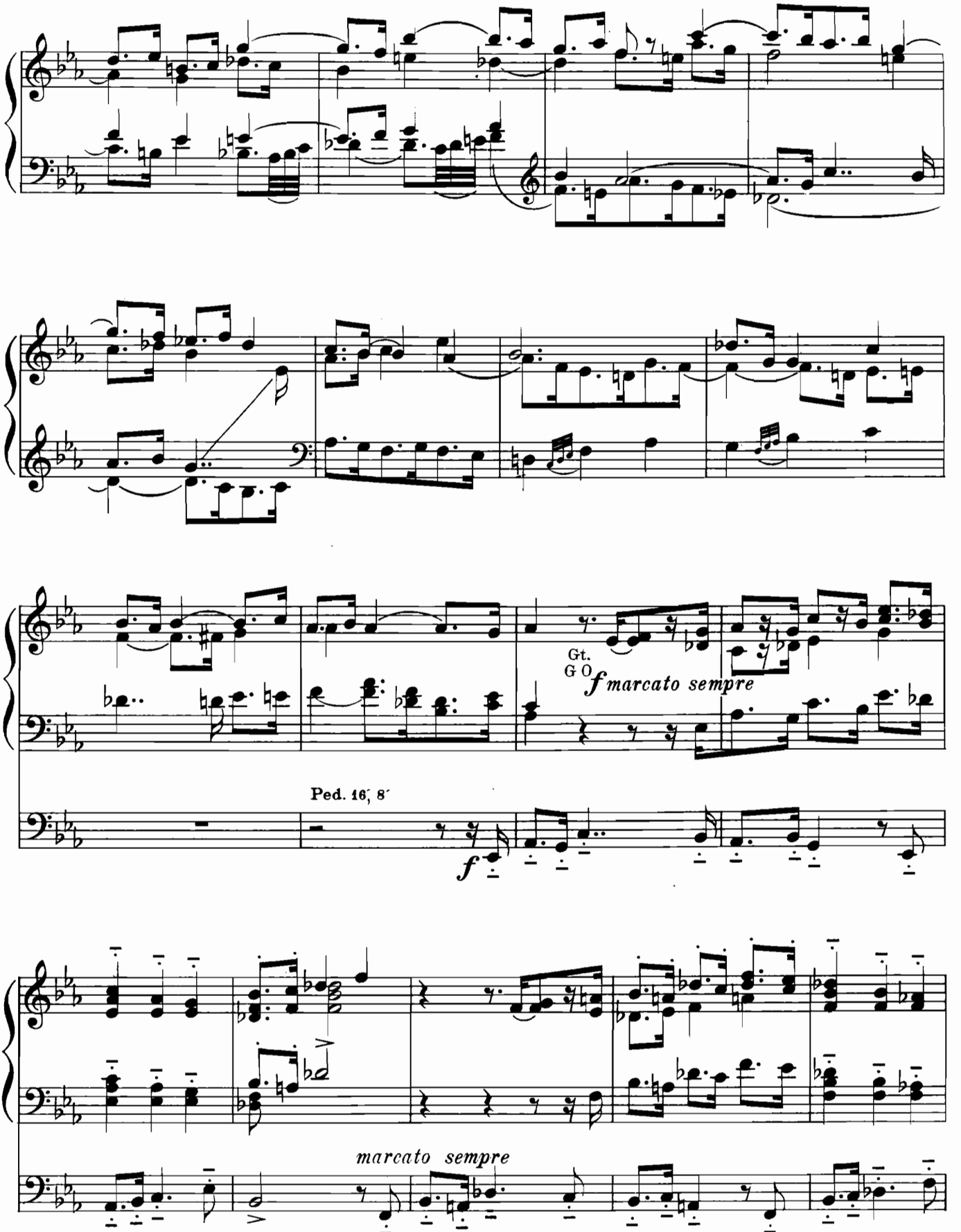
Fuga

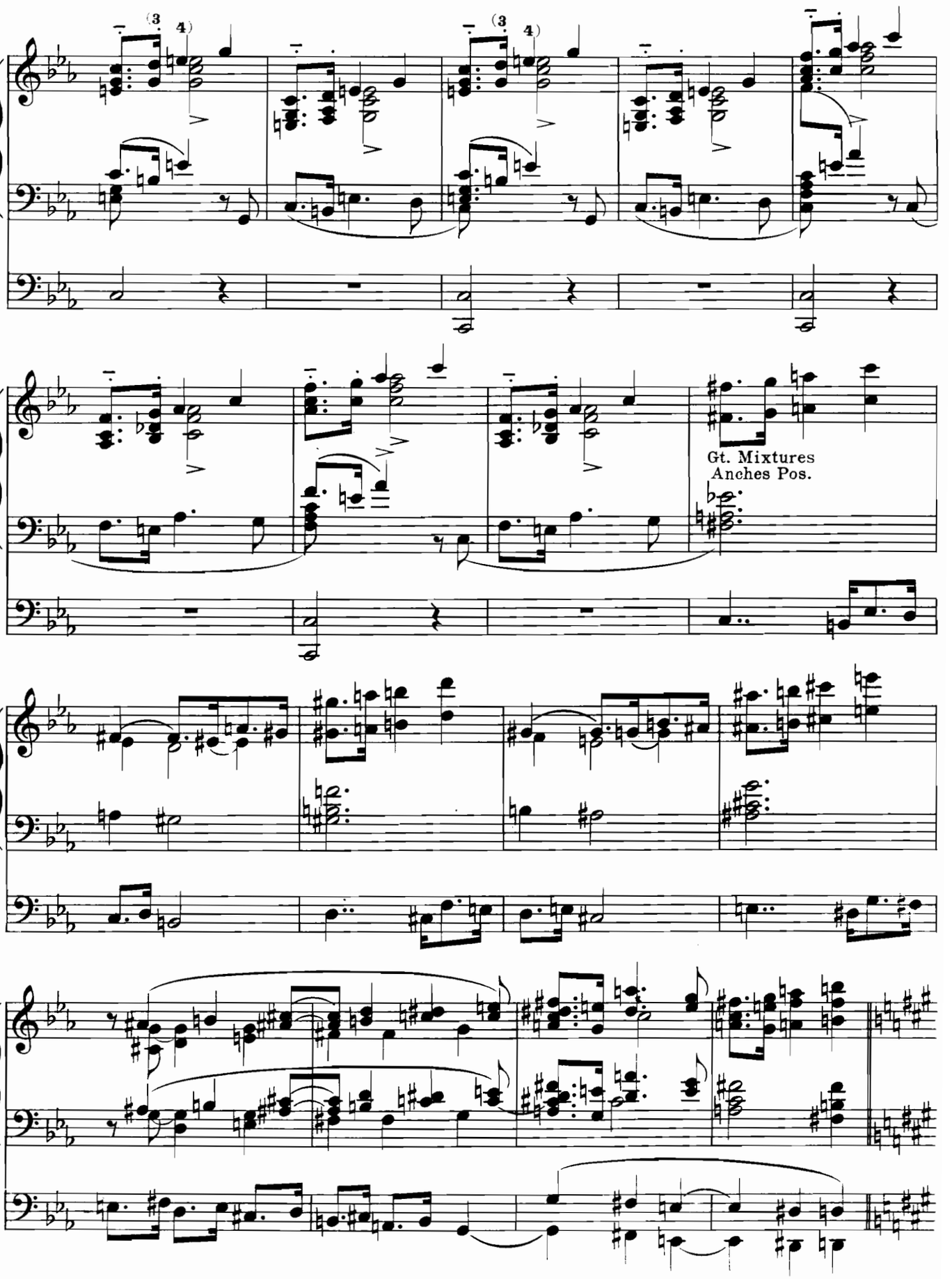
Allegretto con moto

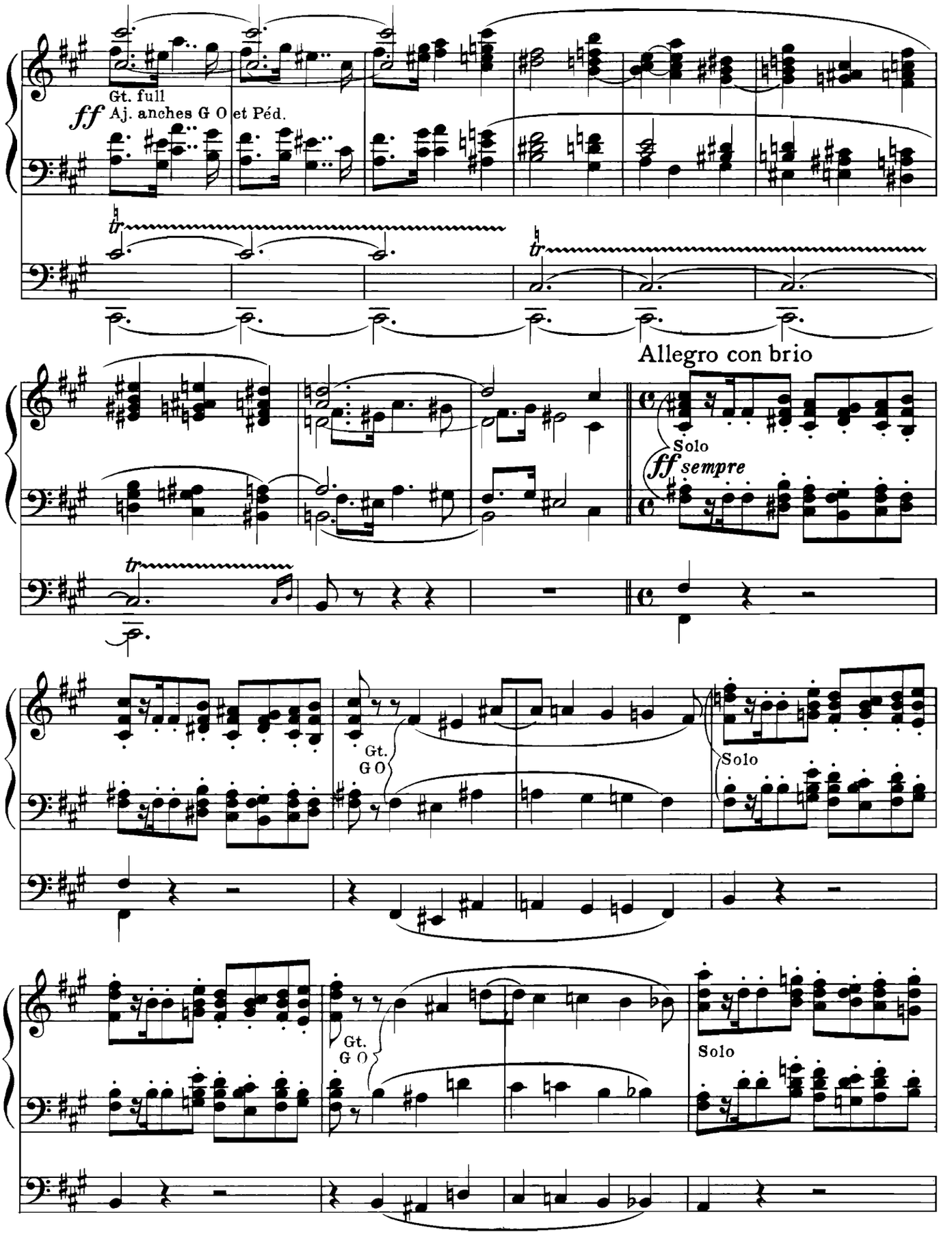


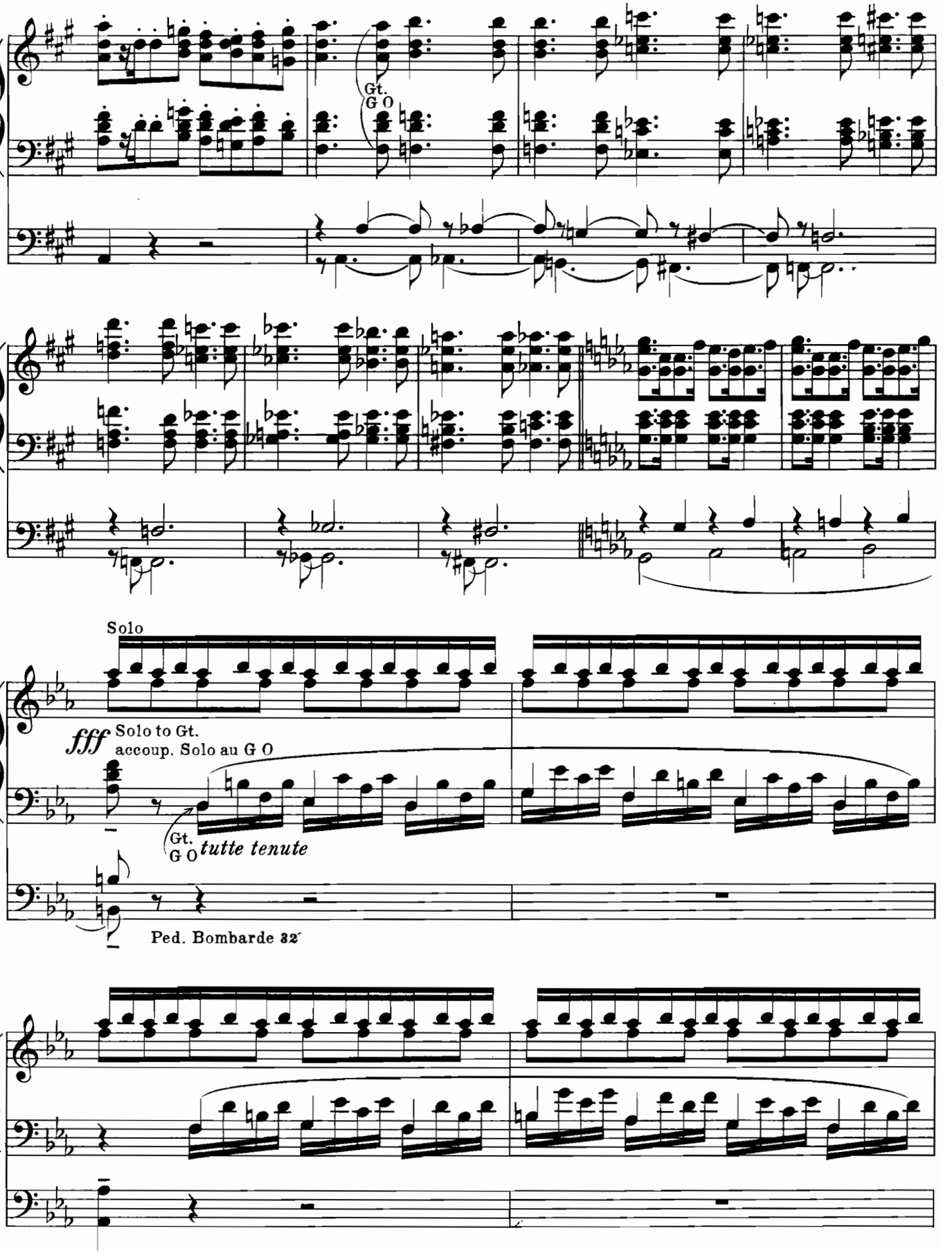

(Ped. add 16′)
(Ped. ajoutez 16′)

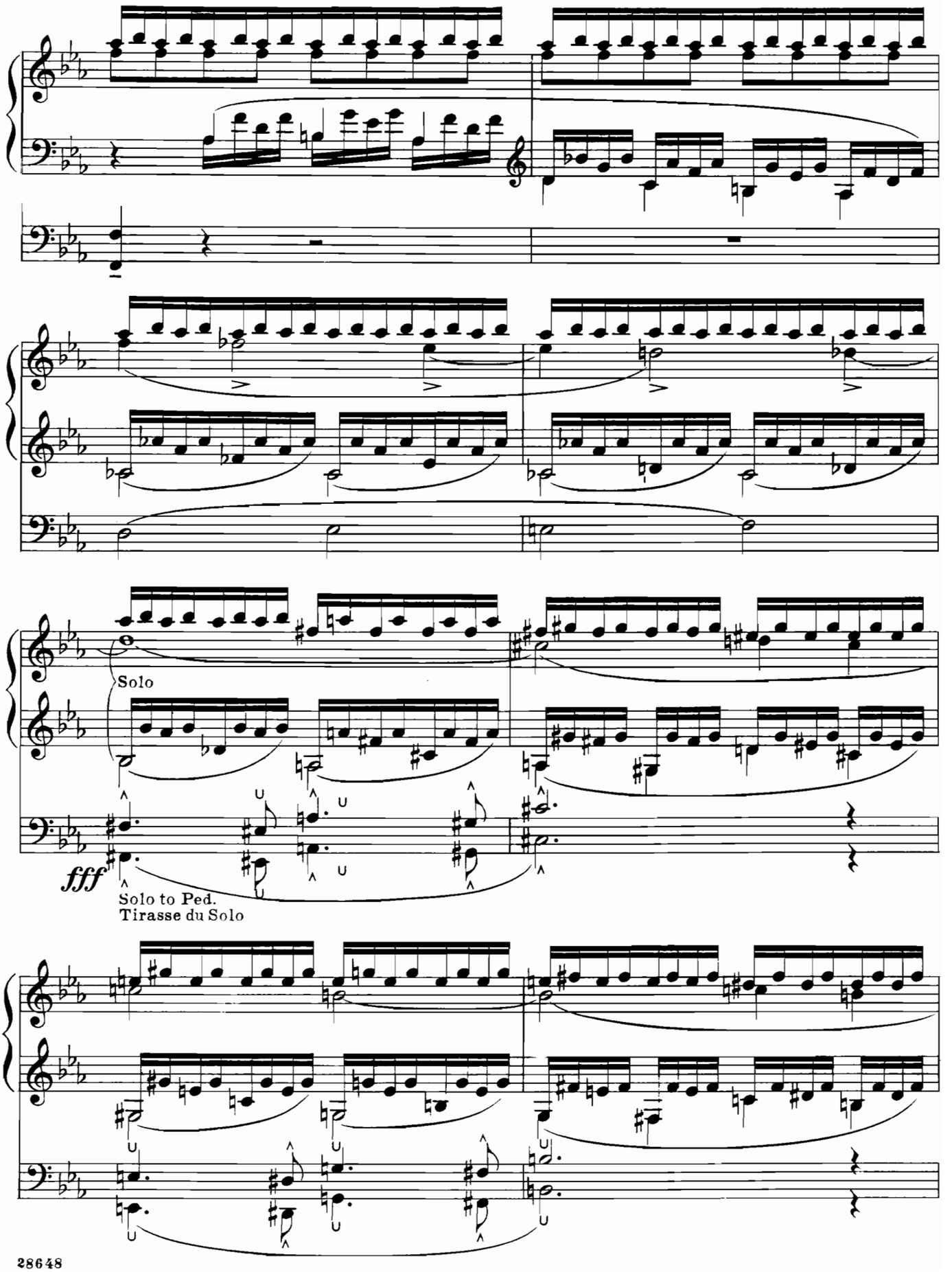

f
f

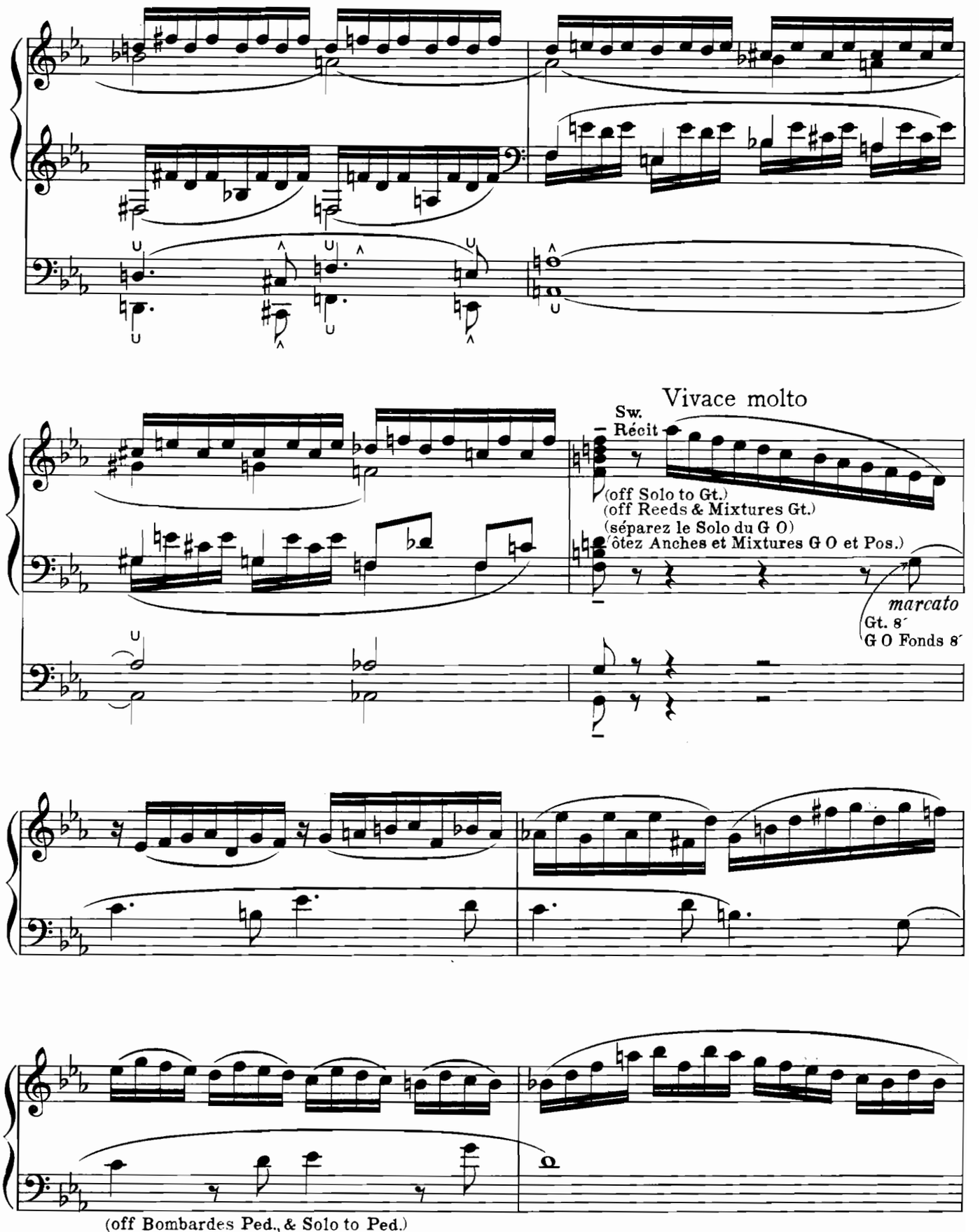

Gt.
G O
f marcato sempre
Ped. 16′, 8′
f
marcato sempre

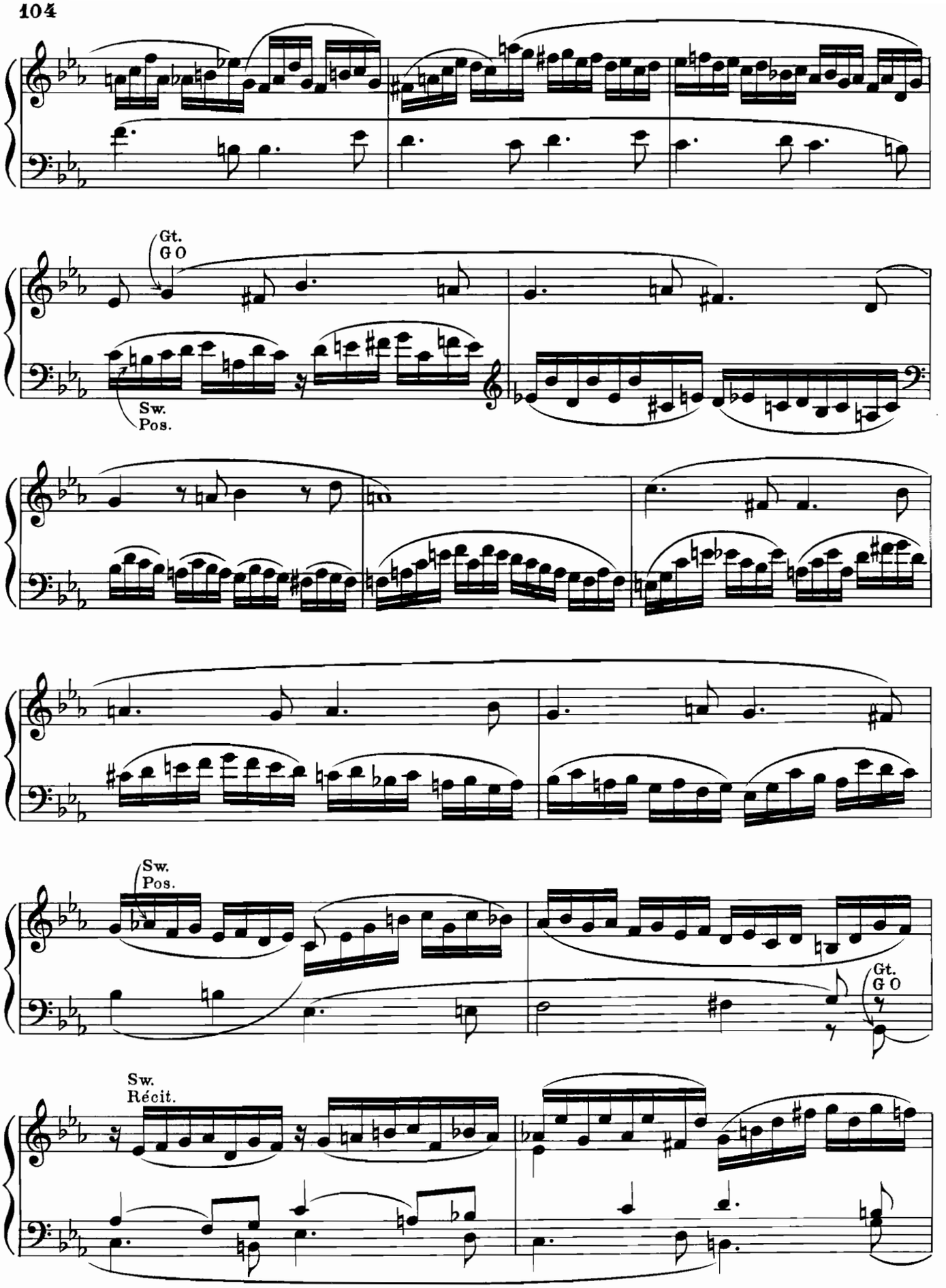

Gt. Mixtures
Anches Pos.

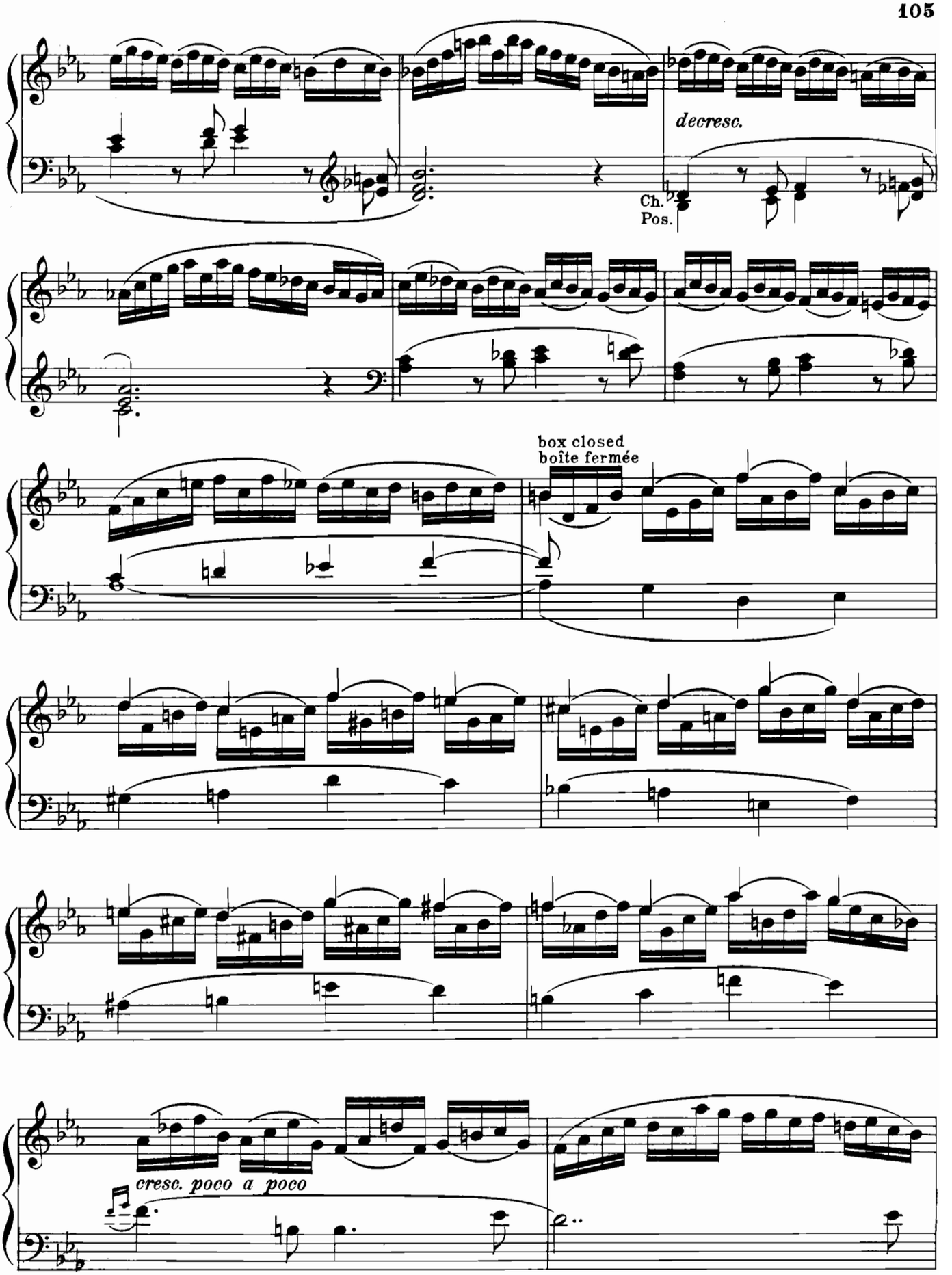

Gt. full
ff Aj. anches G O et Péd.
Allegro con brio
Solo
ff sempre
Gt.
G O
Solo
Gt.
G O
Solo

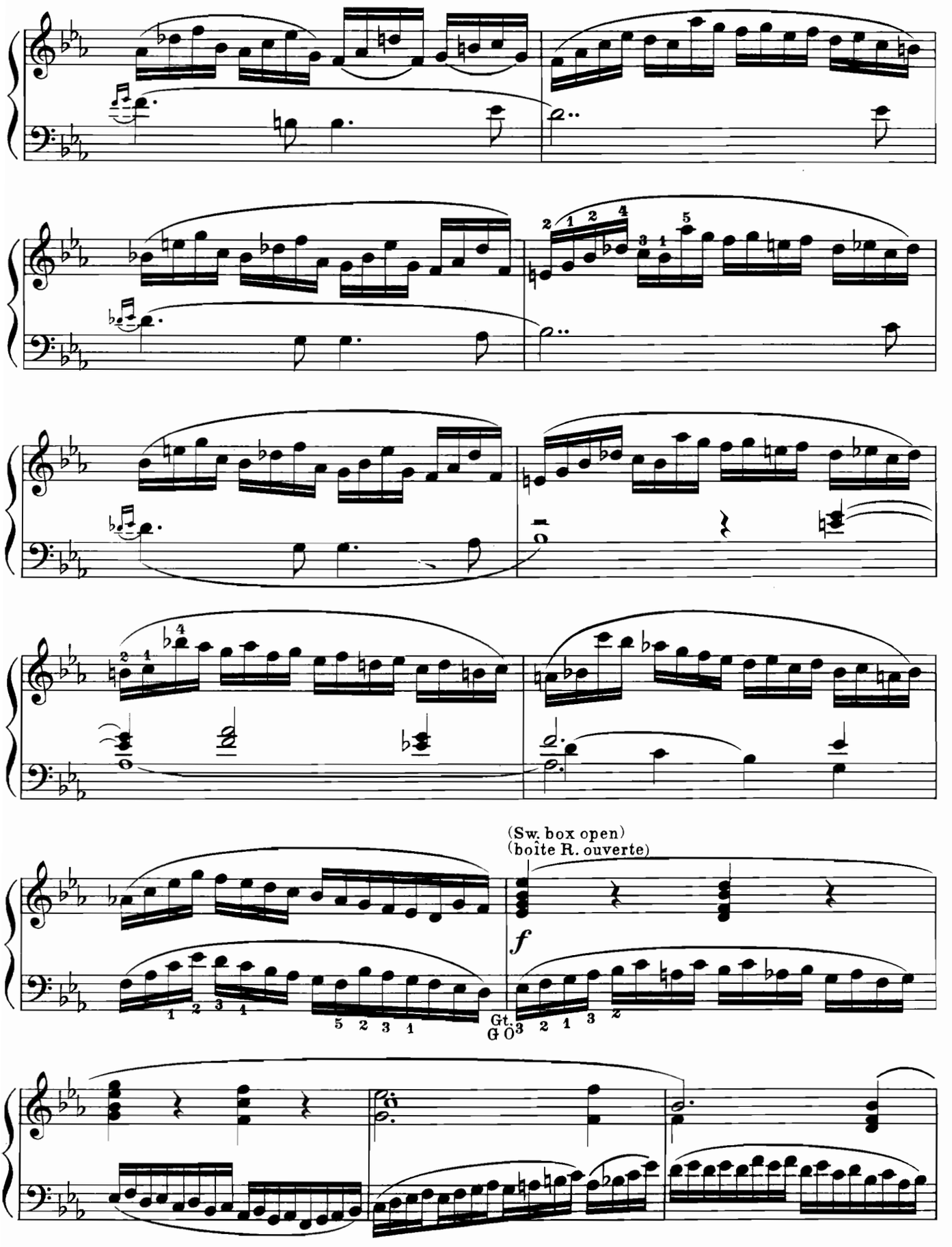

Gt.
G O
Solo
fff Solo to Gt.
accoup. Solo au G O
Gt.
G O
tutte tenute
Ped. Bombarde 32′

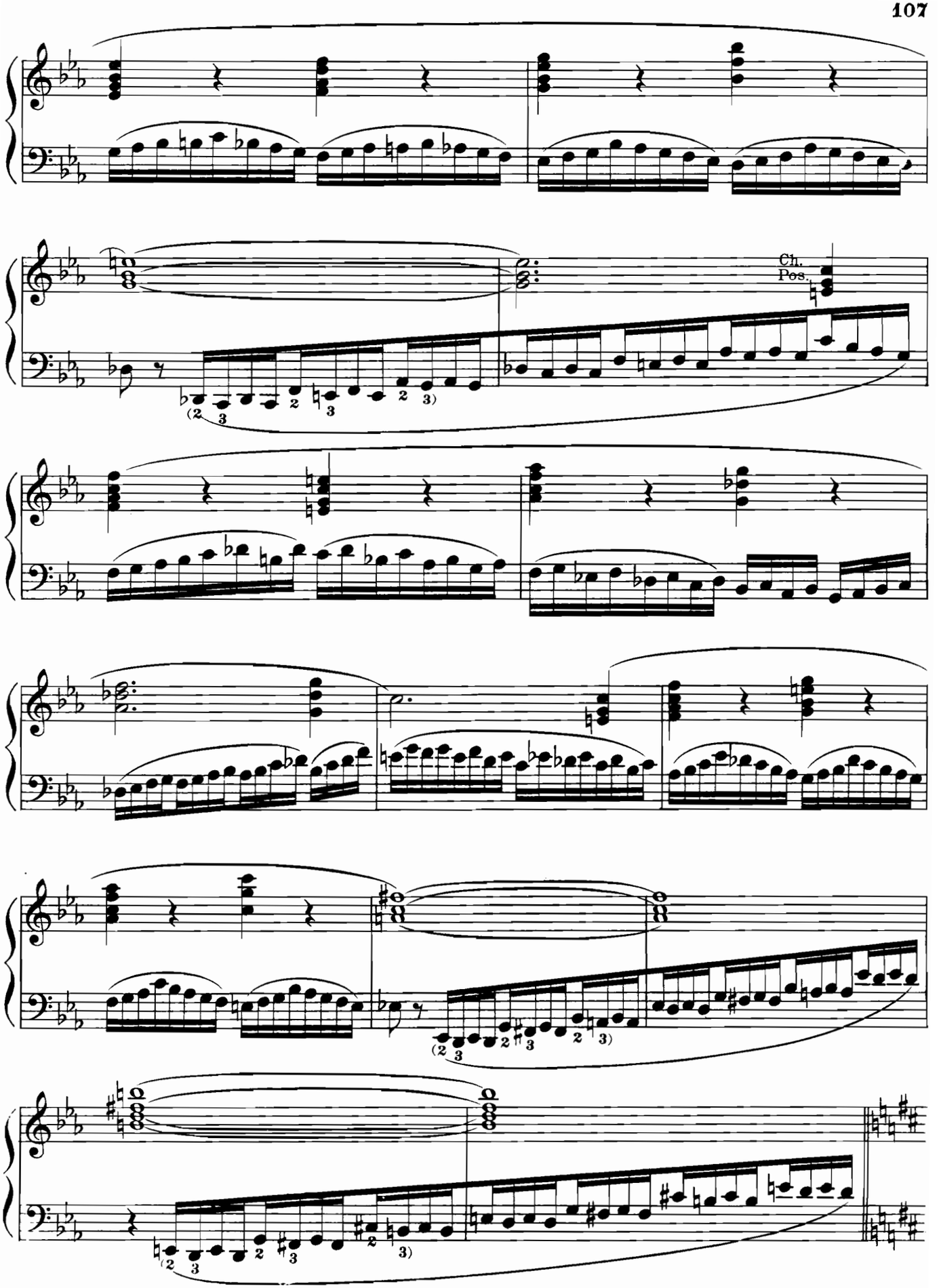

Solo
fff
Solo to Ped.
Tirasse du Solo

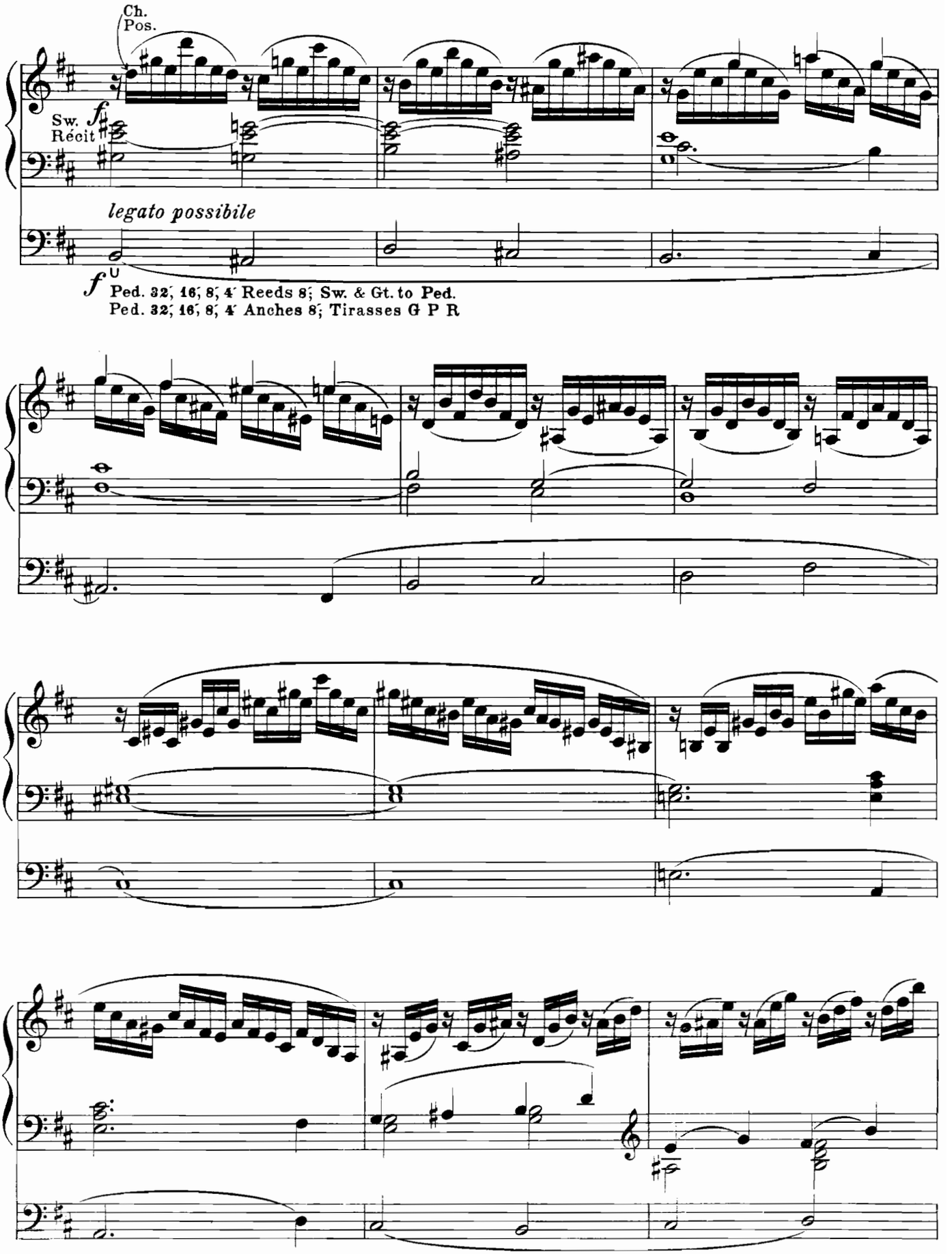

Vivace molto
Sw.
Récit
(off Solo to Gt.)
(off Reeds & Mixtures Gt.)
(séparez le Solo du G O)
(ôtez Anches et Mixtures G O et Pos.)
marcato
Gt. 8′
G O Fonds 8′
(off Bombardes Ped., & Solo to Ped.)
(ôtez les Bombardes Péd., et la Tirasse du Solo)

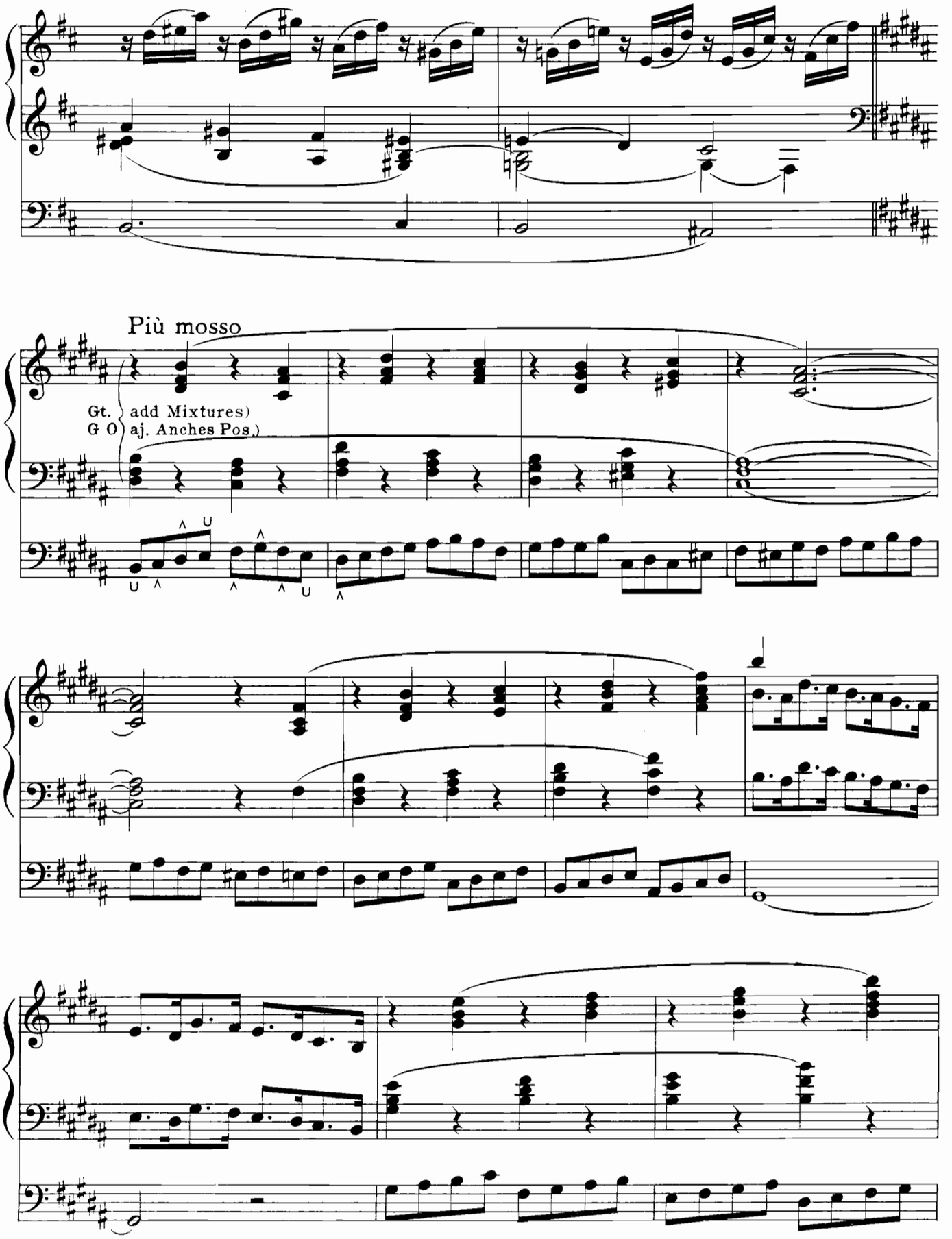

Gt.
G O
Sw.
Pos.
Sw.
Pos.
Gt.
G O
Sw.
Récit.

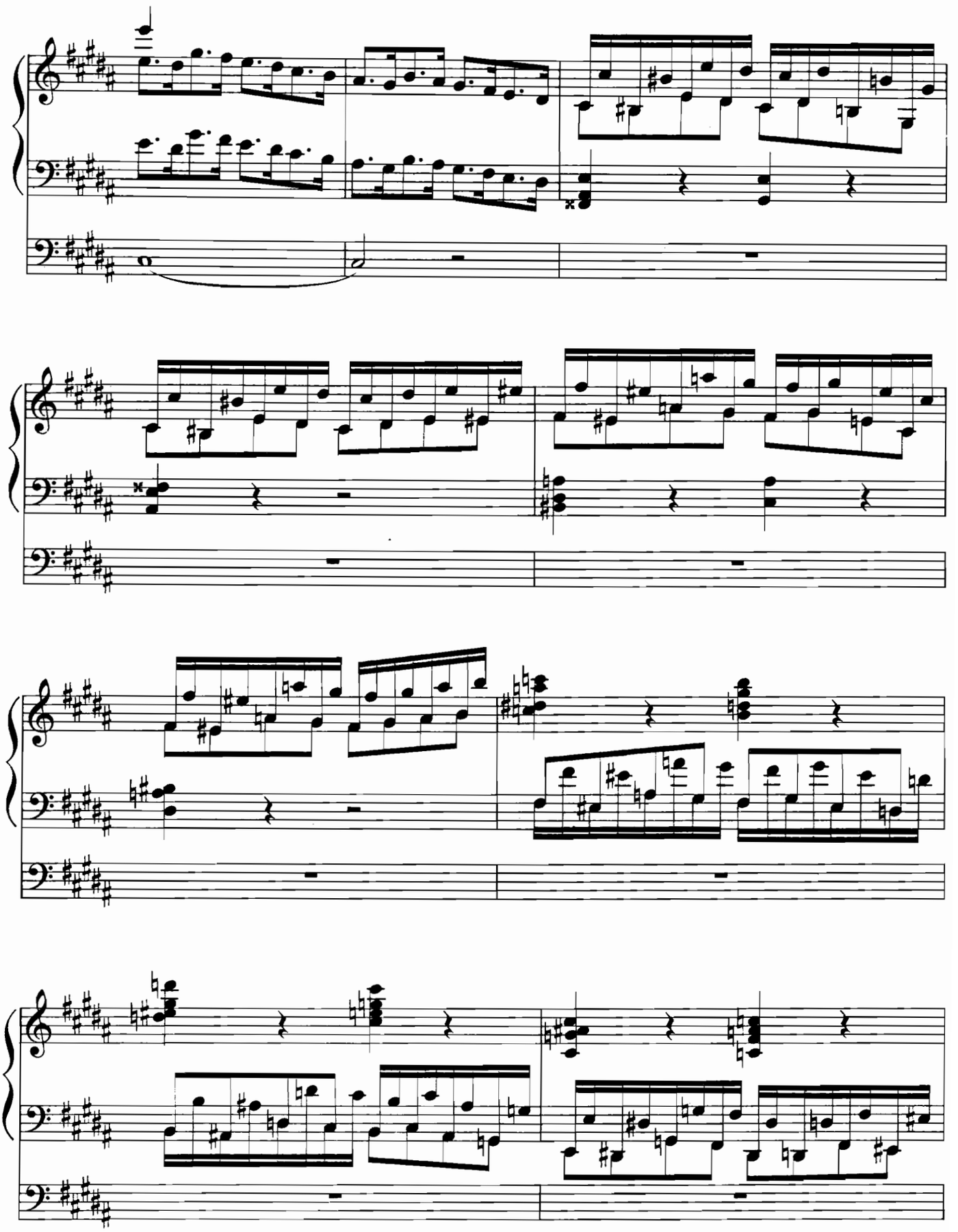

decresc.
Ch.
Pos.
box closed
boîte fermée
cresc. poco a poco

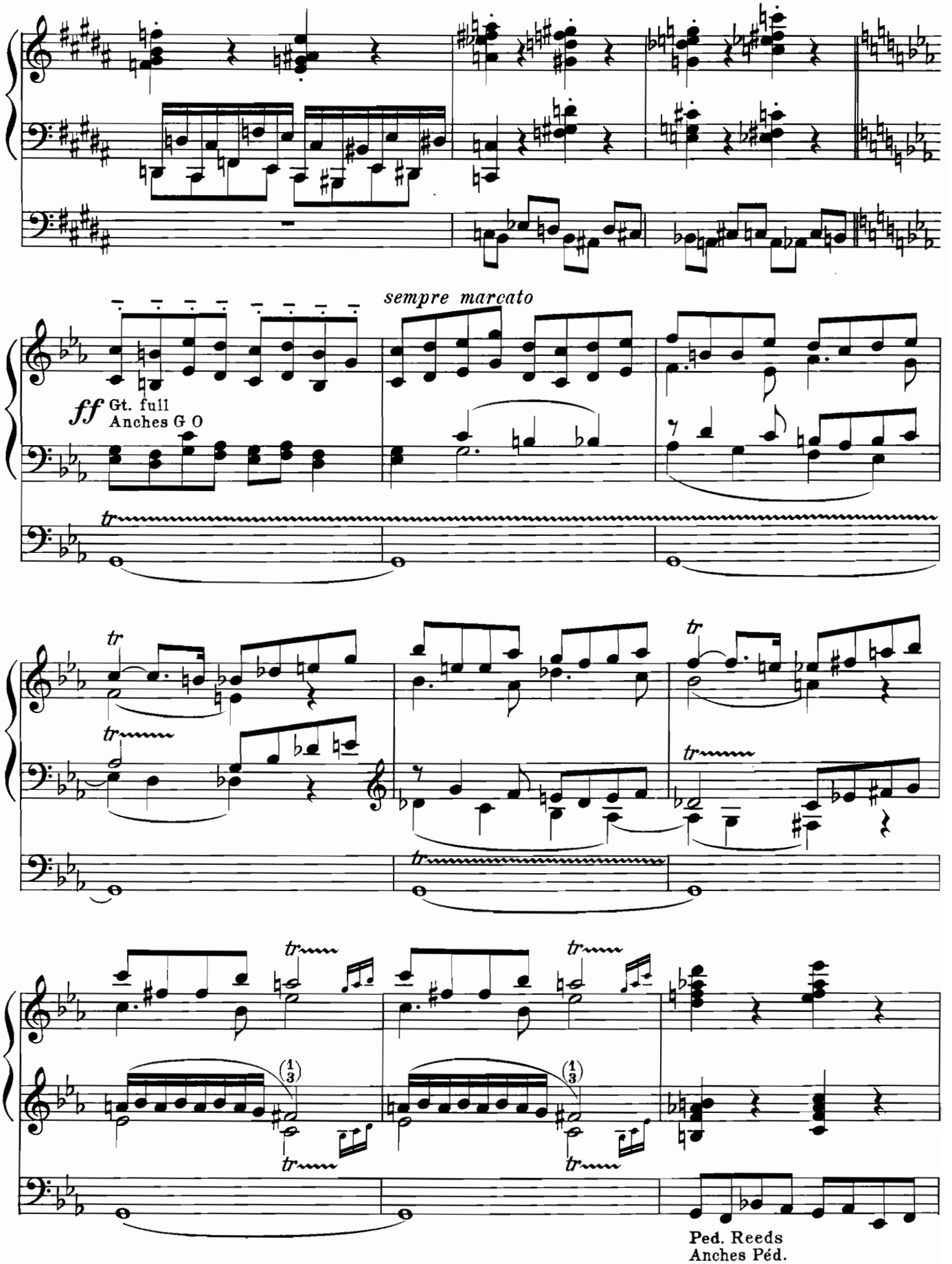

(Sw. box open)
(boîte R. ouverte)
f
Gt.
G O

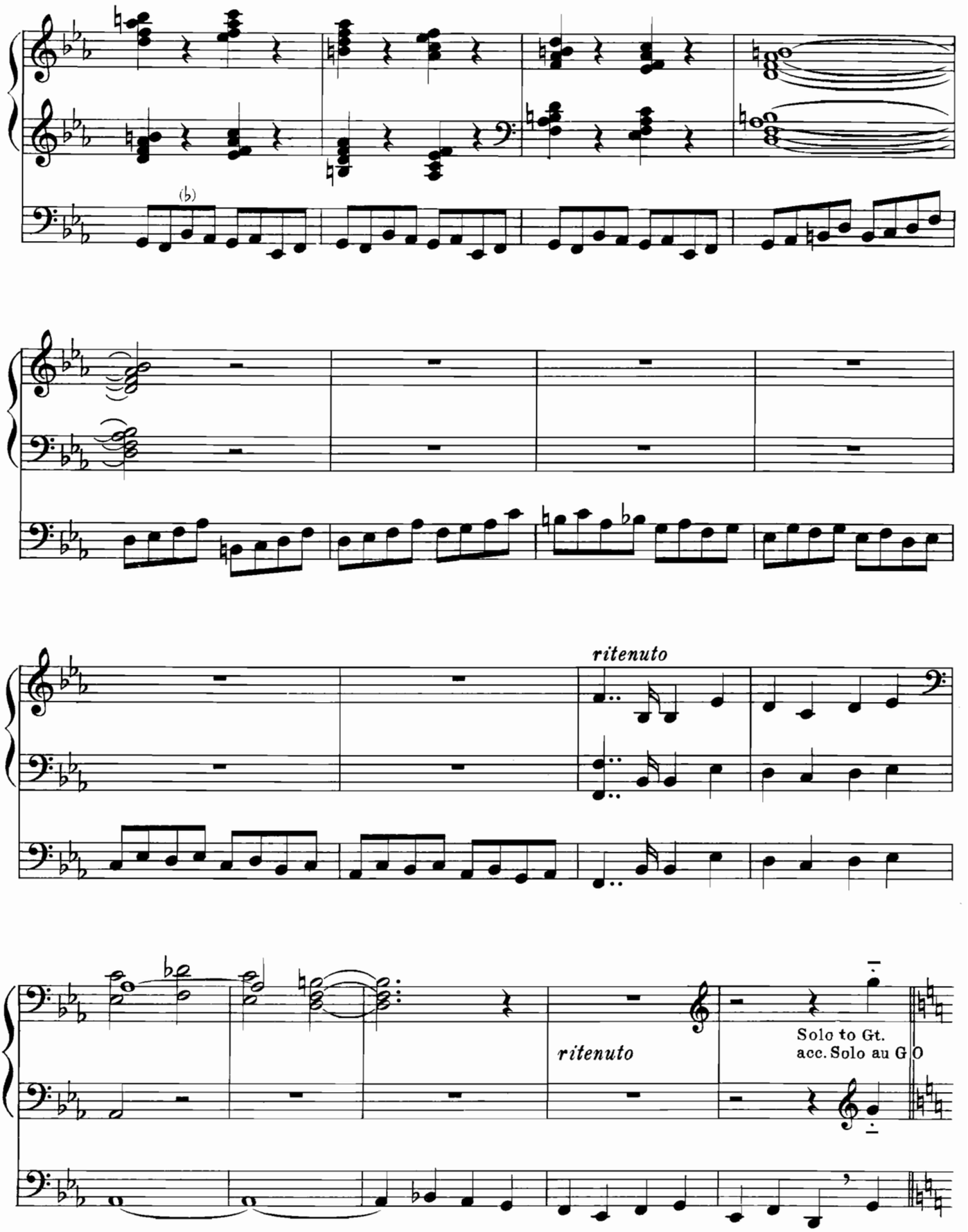

Ch.
Pos.

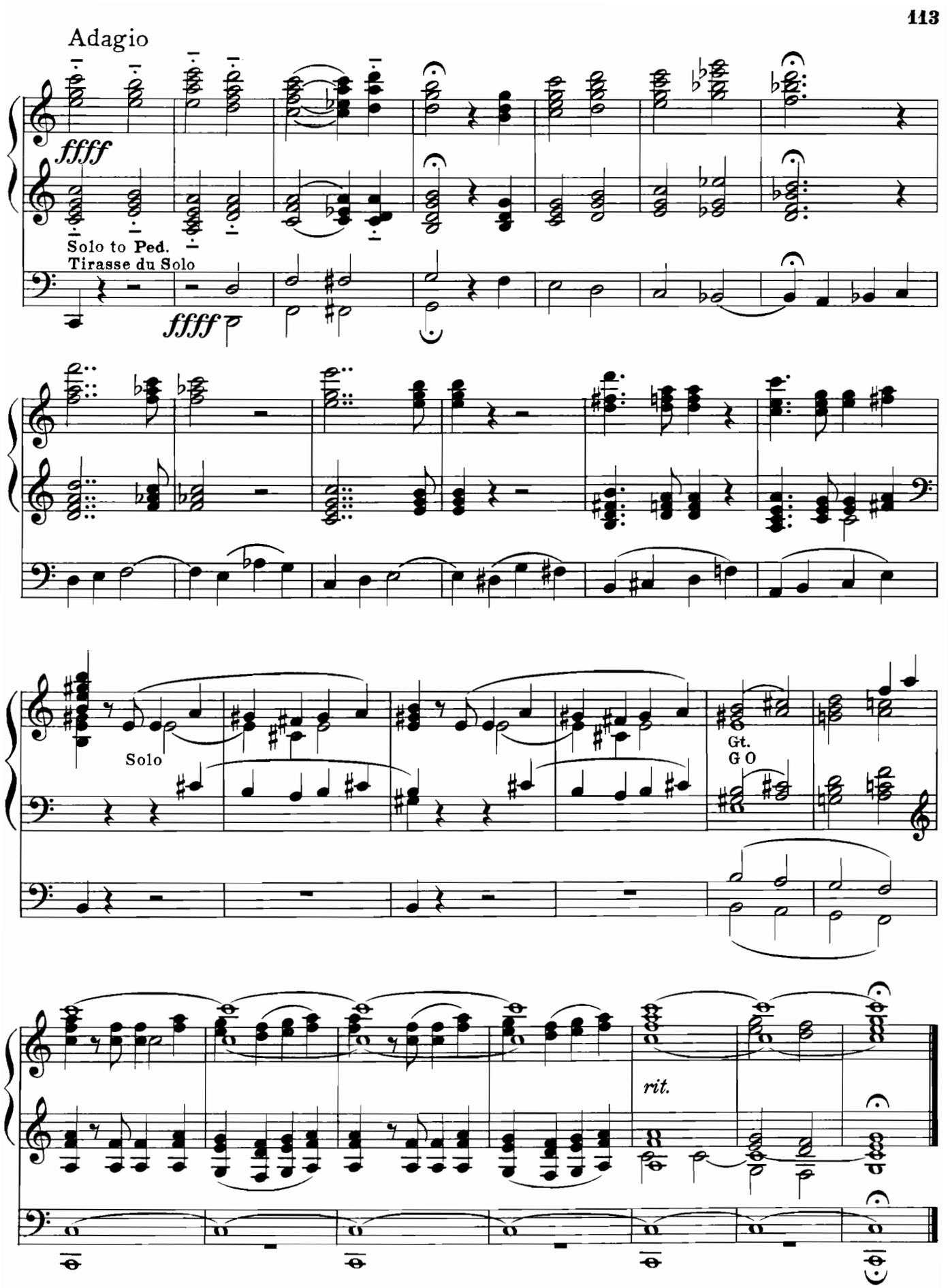

Ch.
Pos.
Sw.
Récit
f
legato possibile
f
Ped. 32, 16, 8, 4 Reeds 8; Sw. & Gt. to Ped.
Ped. 32, 16, 8, 4 Anches 8; Tirasses G P R


Più mosso
Gt.
G O
add Mixtures)
aj. Anches Pos.)




sempre marcato
ff Gt. full
Anches G O
tr
Ped. Reeds
Anches Péd.


(♭)
ritenuto
ritenuto
Solo to Gt.
acc. Solo au G O


Adagio
ffff
Solo to Ped.
Tirasse du Solo
ffff
Solo
Gt.
G O
rit.