

JOSEPH BONNET

HISTORICAL
ORGAN-RECITALS

IN FIVE VOLUMES

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| 1. <i>Forerunners of Bach</i> | 2. <i>Johann Sebastian Bach</i> |
| 3. <i>Handel, Mozart, and</i> | 4. <i>Romantic Period: Schu-</i> |
| <i>Masters of the XVIIIth</i> | <i>mann, Mendelssohn, Liszt</i> |
| <i>and early XIXth centuries</i> | 5. <i>Modern Composers: César</i> |
| | <i>Franck to Max Reger</i> |

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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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IN FIVE VOLUMES

VOL. V

Modern Composers:
César Franck to Max Reger
Eighteen Pieces for Organ

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JOSEPH BONNET
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To MR. LYNNWOOD FARNAM

Printed in the U. S. A.

P R E F A C E

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

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 *Ecole 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 illuminated 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.

¹Ch.-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

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

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

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

⁴Jean 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 uncontested 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 *Ecole 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 be 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.

¹Hugo Riemann, *Musik-Lexicon*.

²Paul 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'an-
ches 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

Allegro maestoso

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4

Gt.
G.O.

mf

Sw.
Pos.

p

cresc.

f

dim.

Sw.
Pos.

Gt.
G.O.

5 4 3 4

5 5 2 3 4 5

tr.

i.h.
m.g.

m.h.a.

cresc.

a tempo ma più agitato

r. h.
m.d.
Gt.
G.O.
l. h.
m.g.

r. h.
m.d.
Gt.
G.O.
l. h.
m.g.

r. h.
m.d.
Gt.
G.O.
l. h.
m.g.

off Gt. and Sw. to Ped.
ôtez Tirasses G. O. et Récit.

6

l.h.
m.g.

r.h.
m.d.

dim.

p

cresc.

f

dim.

Sw.
Pos.

7

calando

Tempo I°

p

Gt.
G.O.

This section starts with a dynamic of *calando*. The tempo is marked as *Tempo I°*. The dynamic *p* (pianissimo) is indicated. The instruction *Gt. G.O.* (Guitar Grand Ordre) is placed above the bass staff. The music consists of two staves: treble and bass. The treble staff features eighth-note patterns with grace notes. The bass staff has eighth-note patterns with grace notes.

dim.

tr

This section continues with eighth-note patterns in both treble and bass staves. The dynamic *dim.* (diminuendo) is indicated over the treble staff. The dynamic *tr* (trill) is indicated over the bass staff.

Gt.
G.O.

cresc.

f

Gt. to Ped.
Tirasse G.O.

Sw.
Pos.

This section shows a transition. It begins with eighth-note patterns in the treble staff, followed by a crescendo (*cresc.*) and a forte dynamic (*f*). The instruction *Gt. to Ped. Tirasse G.O.* is written above the treble staff. The bass staff shows eighth-note patterns with grace notes, labeled *Sw. Pos.* (Swing Position).

Sw.
Pos.

dim.

rall.

p molto rall.

This section concludes with eighth-note patterns. The dynamic *dim.* (diminuendo) is indicated over the treble staff. The dynamic *rall.* (rallentando) is indicated over the bass staff. The final dynamic is *p molto rall.* (pianissimo, rallentando).

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

Manuscript page 8, system 1. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The first staff has dynamic markings *p*, *mf*, and *p*. The second staff has dynamic markings *mf* and *p*. The third staff has dynamic markings *p* and *mf*. The fourth staff has dynamic markings *p* and *mf*. The score includes various performance instructions: "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", "(Manuals uncoupled)", "Sw. off Cornopean", "Sw. Récit.", and "Ped. Bourdon 16', flute 8'". The music features sustained notes, grace notes, and rhythmic patterns.

Manuscript page 8, system 2. The score continues with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The first staff has dynamic markings *mf* and *p*. The second staff has dynamic markings *mf* and *p*. The third staff has dynamic markings *p* and *mf*. The fourth staff has dynamic markings *p* and *mf*. The score includes performance instructions: "Sw. off Cornopean", "Sw. Récit.", and "Ped. Bourdon 16', flute 8'". The music features sustained notes, grace notes, and rhythmic patterns.

Manuscript page 8, system 3. The score continues with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The first staff has dynamic markings *p* and *mf*. The second staff has dynamic markings *mf* and *p*. The third staff has dynamic markings *p* and *mf*. The fourth staff has dynamic markings *p* and *mf*. The score includes performance instruction "dim.". The music features sustained notes, grace notes, and rhythmic patterns.

Manuscript page 8, system 4. The score continues with four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). The first staff has dynamic markings *p* and *mf*. The second staff has dynamic markings *mf* and *p*. The third staff has dynamic markings *p* and *mf*. The fourth staff has dynamic markings *p* and *mf*. The score includes performance instructions: "Sw. Récit. r.h. m.d.", "Gt. G.O.", and "Sw. Récit. r.h. m.d.". The music features sustained notes, grace notes, and rhythmic patterns.

Sw.
Récit.

sempre pp

Gt. x 4 2 1-5
G.O. 5

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. accoupliez le Pos. et le Récit. au G.O.

(Sw.)
(Pos.)
Gt.
G.O.

poco a

10

Gt.
G.O.

poco cresc.

f

cresc.

ff

molto dim.

p

ôtez les 16 au Pos.

Gt.
G.O.

Sw. (off 16')
Pos.

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.

f Gt.
G.O.

Gt. & Sw. to Ped.
Tirasses G.O. et Récit.

U A

anches P. G.O., et Pédales

Gt. Reeds
G.O. *ff*

ff largamente

Ped. Reeds

5 4 3 2-5

add Solo Tubas
ajoutez les anches
du Solo

Più lento

fff

Ped. diapason 32' Reeds 16', 8', 4'
Péd. fonds 32 anche 16, 8, 4'

Ped. Contra Bombarde 32

stringendo

a tempo

allargando

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

Manuals { Andantino

Pedal

legato sempre

Musical score for piano, four hands. The top staff uses treble clef, and the bottom staff uses bass clef. The key signature is one flat. Measures 1-4 show eighth-note patterns in the treble and bass staves, with a dynamic instruction *p* at the beginning of measure 4.

Measures 5-8 continue the eighth-note patterns. Measure 6 begins with a dynamic *p*. Measures 7-8 show eighth-note patterns with a change in bass line.

Measures 9-12 show eighth-note patterns. A dynamic instruction *p subito* is placed above the staff in measure 10. Measure 11 features a sixteenth-note pattern in the bass staff.

Measures 13-16 show eighth-note patterns. The key signature changes to one sharp at the end of measure 16.

tutto legato

Ch.
Pos.

rit.

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.

rall.

Ch.
Pos.

off Gt.to Ped.
ôtez Tirasse G.O.

Sw.
Récit.

a tempo

Ch.
Pos.

espress.

p

off Oboe
ôtez Hautbois

add tremulant
aj. trémolo

Ch.
Pos.

pp
Sw.
Récit

Ch.
Pos.

pp
Sw.
Récit.

p

(Ch.
Pos.)

f

f

cresc.

f

f

poco rall.

Ch. Pos. **pp**

a tempo

off Flute 4'
ôtez Flûte 4'

Musical score for piano and off-flute. The piano part consists of two staves: treble and bass. The first staff has a dynamic of **pp**. The second staff has a dynamic of **off Flute 4'** or **ôtez Flûte 4'**. The flute part is indicated by a brace between the two staves.

Musical score for piano and off-flute. The piano part consists of two staves: treble and bass. The dynamics are not explicitly labeled for this system, but the style is consistent with the previous system.

rall. **pp** più rall.

Musical score for piano and off-flute. The piano part consists of two staves: treble and bass. The dynamics are labeled **rall.**, **pp**, and **più rall.** The style is consistent with the previous systems.

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

Grave e legato

Manuals { Gt. G.O. f

Pedal

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: sustained notes.

Musical score for piano, three staves. Measure 1: Treble staff has a dotted half note followed by a half note. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 2: Treble staff has a half note followed by a half note with a sharp. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 3: Treble staff has a half note followed by a half note with a sharp. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 4: Treble staff has a half note followed by a half note with a sharp. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff.

Musical score for piano, three staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff.

Musical score for piano, three staves. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff.

Musical score for piano, three staves. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal is indicated below the bass staff.

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.

Manuals

Pedal

Sw.
 Récit.

L.h.
 m.g. (Ch.)
 (Pos.)

The musical score consists of four systems of music. The top system features three voices: 'Sw.' and 'Récit.' in soprano range, and 'L.h.' and 'm.g. (Ch.)' (with '(Pos.)' written below) in alto range. The middle system features 'Sw.' and 'Récit.' in soprano, and 'Ch. Pos.' in alto. The bottom system features 'Sw.' and 'Récit.' in soprano, and 'Bass' (basso continuo) in bass. The music is written in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. Measure numbers 1 through 12 are present above the staves.

Fugue

Adagio

Ped. no 16' Sw. to Ped.
Péd. sans 16, Tirasse du Récit.

1 2 1 2 1 2 1 2
5 4 5 4 5 3



Musical score page 27, measures 5-8. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note.

Musical score page 27, measures 9-12. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note.

Musical score page 27, measures 13-16. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has two quarter notes followed by a half note.

Musical score for piano, four hands. The score consists of four systems of music, each with two staves: treble and bass. The key signature changes from one system to the next. Measure 1 starts with a treble clef, a common time signature, and a key signature of one sharp. Measures 2 and 3 show a transition to a key signature of one flat. Measure 4 ends with a treble clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Articulation marks like dots and dashes are present. Measure 1 includes a dynamic instruction *p*.

Continuation of the musical score. The first three measures of this section are identical to the last three measures of the previous section. The fourth measure begins with a treble clef, a common time signature, and a key signature of one sharp. The music continues with eighth and sixteenth-note patterns.

Continuation of the musical score. The first three measures of this section are identical to the last three measures of the previous section. The fourth measure begins with a treble clef, a common time signature, and a key signature of one sharp. The music continues with eighth and sixteenth-note patterns.

Continuation of the musical score. The first three measures of this section are identical to the last three measures of the previous section. The fourth measure begins with a treble clef, a common time signature, and a key signature of one sharp. The music continues with eighth and sixteenth-note patterns.

Musical score for piano, four hands. The top staff (treble clef) consists of two systems of four measures each. The first system starts with a forte dynamic. The second system begins with a half note followed by a measure of eighth notes. The bass staff (bass clef) has two measures, both consisting of eighth-note patterns.

Musical score for piano, four hands. The top staff (treble clef) consists of two systems of four measures each. The first system starts with a forte dynamic. The second system begins with a half note followed by a measure of eighth notes. The bass staff (bass clef) has two measures, both consisting of eighth-note patterns.

Musical score for piano, four hands. The top staff (treble clef) consists of two systems of four measures each. The first system starts with a forte dynamic. The second system begins with a half note followed by a measure of eighth notes. The bass staff (bass clef) has two measures, both consisting of eighth-note patterns.

Musical score for piano, four hands. The top staff (treble clef) consists of two systems of four measures each. The first system starts with a forte dynamic. The second system begins with a half note followed by a measure of eighth notes. The bass staff (bass clef) has two measures, both consisting of eighth-note patterns.

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 Sal-
 icional 8 claviers accouplés au G.O.
 Pedale: Tirasse Positif (sans autre jeu)

Edited by Joseph Bonnet

Camille Saint-Saëns

Andantino

Manuals

Pedal

Gt.
G.O.

più f

Sw.
Recit.

f cresc.

Gt. 16' 8'
G.O. fonds 16 8

Gt. to Ped.
Tirasse G.O.

Ped. 16' 8'

Gt.
G.O.

^ u ^ u

32

Sw. off open diap.
Récit. ôtez les jeux ajoutés

Sw. (Recit.)

poco rit.

off Gt. to Ped.
ôtez Tirasse G.O.

Ch. Dulciana only
Pos. ou Récit. Éoline seule
ou Corde nuit

Ch. Pos. ou Récit.

Allegretto

Musette - no diapasons
Oboes, Clarinette, Cromorne, Cor Anglais

ppp

Gt. G.O.

Ped. 16' 8'

Ch. or Sw.
Récit. ou Pos.

ppp

f

Gt. G.O.

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. full. Recit. Grand Chœur
 Gt. & Ch. 16' 8' 4'
 G.O. et Pos. fonds 16 8 4
 Péd. 16 8 4

Sw. (closed)
 Récit. (fermé)

mf

Gt.
 G.O.

Gt. & Sw. to Ped.
 Tirasses

Gt. G.O. { poco a poco cresc.
 legato

Musical score for piano, featuring four systems of music:

- System 1:** Treble clef, common time. Melodic line in treble clef with eighth-note patterns. Bass line in bass clef with sustained notes. Dynamic instruction: *f cresc.*
- System 2:** Treble clef, common time. Melodic line in treble clef with eighth-note patterns. Bass line in bass clef with sustained notes. Dynamic instruction: *sempre cresc.*
- System 3:** Treble clef, common time. Melodic line in treble clef with eighth-note patterns. Bass line in bass clef with sustained notes.
- System 4:** Treble clef, common time. Melodic line in treble clef with eighth-note patterns. Bass line in bass clef with sustained notes. Dynamic instruction: *ff*.

fff

fff

dimin. molto

Andantino tempo I°

37

Solo
Orchestral Oboe or Cor Anglais

Sw. without 16
Récit. sans 16

f

p

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.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The upper staff is in treble clef, B-flat major, common time, and features a melodic line with various note values and dynamics. The lower staff is in bass clef, A-flat major, common time, and contains sustained notes. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic of *p*, followed by a measure of common time with a key signature of 6 sharps. The upper staff concludes with a forte dynamic of **6**. The lower staff ends with a dynamic of **6**.

Allegretto

off tremulant
âtez le tremblant

legato

Ch. Pos.

Sw. Récit.

f

p

Solo

Gt.

G.O.

r. h. m.d.

f

Sw. Récit.

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'

Edited by Joseph Bonnet

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.

Alexandre Guilmant. Op. 60

Andante $\text{♩} = 66$

off Sw.
to Gt. sub.
âtez les
*s*ves graves

42

Musical score for piano, four staves, measures 11-14.

The score consists of four staves, each with a treble clef and two flats (B-flat and D-flat). Measures 11 and 12 are identical in both hands, featuring eighth-note patterns. Measure 13 shows a transition with different patterns. Measure 14 concludes with a dynamic instruction.

Measure 11: Both hands play eighth-note patterns. The right hand starts with a dotted half note followed by six eighth notes. The left hand starts with a quarter note followed by five eighth notes.

Measure 12: Both hands play eighth-note patterns. The right hand starts with a dotted half note followed by six eighth notes. The left hand starts with a quarter note followed by five eighth notes.

Measure 13: Both hands play eighth-note patterns. The right hand starts with a dotted half note followed by six eighth notes. The left hand starts with a quarter note followed by five eighth notes.

Measure 14: Both hands play eighth-note patterns. The right hand starts with a dotted half note followed by six eighth notes. The left hand starts with a quarter note followed by five eighth notes. The right hand has a dynamic instruction: *cresc.* (crescendo).

10 10 10 10 10 10

10 10 11 9 11 10

9 10 11 11

Ch. or Solo Pos.

rit.

12 11

Gt. G.O. & ves graves Ch. or Solo Pos. p dim. Gt. off g Ch. or Solo Pos. Gt. & ves 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

Andante con moto $\text{♩} = 66$

Manuals

Pedal

Sw. Récit.

Gt. (or Solo)
G.O.

p

pp

Ch.
Pos.

p

Ch.
Pos.

rit.

pp

Sw.
Récit.

a tempo
Gt. or Solo
(G.O.)

p

rit.

46

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

Musical score page 47, system 1. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 1 starts with a sixteenth-note figure in the top staff, followed by sustained notes in the bass staff. Measures 2-3 show more sixteenth-note patterns. Measure 4 begins with a sustained note in the bass staff.

Musical score page 47, system 2. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measure 1 starts with a sixteenth-note figure in the top staff, followed by sustained notes in the bass staff. Measures 2-3 show more sixteenth-note patterns. Measure 4 begins with a sustained note in the bass staff. Performance instructions include *rit.*, *a tempo*, and *Sw. Récit.*

Musical score page 47, system 3. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measure 1 starts with a sixteenth-note figure in the top staff, followed by sustained notes in the bass staff. Measures 2-3 show more sixteenth-note patterns. Measure 4 begins with a sustained note in the bass staff. Performance instructions include *Gt. (or Solo) G.O.*, *Ch. Pos.*, and *Sw. Récit.*

Musical score page 47, system 4. The score continues with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. Measure 1 starts with a sixteenth-note figure in the top staff, followed by sustained notes in the bass staff. Measures 2-3 show more sixteenth-note patterns. Measure 4 begins with a sustained note in the bass staff. Performance instructions include *Sw. Récit.*, *Gt. (or Solo) G.O.*, *Ch. Pos.*, *dim.*, and *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

Allegretto $\text{♩} = 66$

Manuals { Gt.
G.O.

Pedal { G.

The musical score consists of four staves of organ music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp. The music is divided into measures by vertical bar lines. Pedal markings, indicated by 'U' (up) and 'A' (down), are placed below the bass staves. The notation includes various note heads (solid, hollow, etc.) and stems. Measure 1: Treble staff has a solid note followed by a hollow note. Bass staff has a solid note followed by a hollow note. Measure 2: Treble staff has a hollow note followed by a solid note. Bass staff has a solid note followed by a hollow note. Measure 3: Treble staff has a solid note followed by a hollow note. Bass staff has a solid note followed by a hollow note. Measure 4: Treble staff has a solid note followed by a hollow note. Bass staff has a solid note followed by a hollow note.

*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.

Musical score for three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp. Measures 1-3 show the following patterns:

- Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 3: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

Musical score for three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp. Measures 4-6 show the following patterns:

- Measure 4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 5: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

Musical score for three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is one sharp. Measures 7-9 show the following patterns:

- Measure 7: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 8: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).
- Measure 9: Treble staff has eighth-note pairs (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (G, A), (B, C), (D, E).

off Gt. Reeds
ôtez les anches du G.O.

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 $\text{♩} = 96$

Sw. (Vox humana)
Recit

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.

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.

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.
accouplz 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.

Musical score for piano, page 10, measures 5-6. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a eighth-note rest followed by eighth-note patterns. The bass staff includes a dynamic marking *l.h.* *m.g.* above the notes. The bottom staff has performance markings *U*, *^*, and *U* under specific notes.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. Measure 11 starts with a dynamic of 2, followed by a sixteenth-note pattern. Measure 12 begins with a dynamic of 2, followed by a sixteenth-note pattern. The bottom staff is in bass clef and has a key signature of one sharp. It features a continuous eighth-note pattern throughout both measures.

Musical score page 56, measures 1-4. The score consists of four staves. The top staff is treble clef, G major. The second staff is bass clef, F major. The third staff is bass clef, E major. The bottom staff is bass clef, D major. The music features complex harmonic progressions with frequent changes in key signature and time signature. Measure 1 starts in G major, moves to F major, then to E major. Measure 2 starts in E major, moves to D major, then to C major. Measure 3 starts in C major, moves to B major, then to A major. Measure 4 starts in A major, moves to G major, then to F major.

Musical score page 56, measures 5-8. The score continues with four staves. The top staff is treble clef, G major. The second staff is bass clef, F major. The third staff is bass clef, E major. The bottom staff is bass clef, D major. The harmonic progression continues through various keys, including B major, A major, G major, and F major.

Musical score page 56, measures 9-12. The score continues with four staves. The top staff is treble clef, G major. The second staff is bass clef, F major. The third staff is bass clef, E major. The bottom staff is bass clef, D major. The harmonic progression continues through various keys, including A major, G major, F major, and E major.

Musical score page 56, measures 13-16. The score continues with four staves. The top staff is treble clef, G major. The second staff is bass clef, F major. The third staff is bass clef, E major. The bottom staff is bass clef, D major. The harmonic progression continues through various keys, including E major, D major, C major, and B major.

Musical score page 57, featuring four systems of music for three voices (Soprano, Alto, Bass) in G major.

System 1: Measures 1-5. Key signature: G major (no sharps or flats). Time signature: Common time (indicated by a 'C'). Dynamics: f (fortissimo) in measures 1-2, fff (ffffissimo) in measure 5. Articulations: Upward and downward arrows, dots. Performance instruction: rit. (ritardando) in measure 5.

System 2: Measures 6-10. Key signature: G major (no sharps or flats). Time signature: Common time (indicated by a 'C'). Dynamics: f (fortissimo) in measure 6, fff (ffffissimo) in measure 10. Articulations: Upward and downward arrows, dots.

System 3: Measures 11-15. Key signature: G major (no sharps or flats). Time signature: Common time (indicated by a 'C'). Dynamics: f (fortissimo) in measure 11, fff (ffffissimo) in measure 15. Articulations: Upward and downward arrows, dots.

System 4: Measures 16-20. Key signature: G major (no sharps or flats). Time signature: Common time (indicated by a 'C'). Dynamics: f (fortissimo) in measure 16, fff (ffffissimo) in measure 20. Articulations: Upward and downward arrows, dots.

Text: Adagio (in measure 11) and fff (in measure 16).

Marche des Rogations

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

Edited by Joseph Bonnet

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

Eugène Gigout

Allegretto moderato semplice

Manuals

Pedal

Swell

Récit. ajoutez Fonds 8

Gt.
G.O.

Gt.
G.O.

Sw.
Récit.

f

Gt.
G.O.

f Solo to Ped.
Tirasse Récit.

Ch.
Pos.

A U A A U A A U A A

Solo Récit.

Ch. Pos.

Solo Récit.

Ch. Pos.

Solo Récit.

Ch. Pos.

Ch. Pos.

Sw. Récit.

Gt. G.O.

Sw. Récit.

Gt. G.O.

Sw. Récit.

Sw. add Flute 4
Récit. ajoutez Flûte 4

Gt.
G.O.

Ch.
Pos.

f

Gt.
G.O.

p off Solo to Ped.
Ôtez Tirasse Récit.

Sw.
Récit.

Musical score page 63, system 1. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music includes dynamic markings such as *ff*, *p*, and *mf*. Text annotations include "Ch. off Flute 4' Pos. ôtez Flûte 4", "Solo Récit.", and "Ch. Pos.". The bass staff contains two small "A" symbols under specific notes.

Musical score page 63, system 2. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music includes dynamic markings such as *p* and *p*. Text annotations include "Solo Récit." and "Ch. Pos.". The bass staff contains a single "p" symbol under a note.

Musical score page 63, system 3. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is one flat. The music includes dynamic markings such as *p*, *Gt. G.O.*, *mf*, and *pp*. Text annotations include "Solo Récit. Hautbois seul", "off Solo to Ped. sans Tirasse", and a bass clef symbol with a horizontal line through it. The bass staff contains a "C" symbol at the end of the measure.

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

Allegro $\text{♩} = 112$
staccato sempre

Manuals { Gt.
G.O. *f*

Pedal {

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: rests.

Musical score for piano, three staves. Treble staff: eighth-note chords. Bass staff: eighth-note chords. Pedal staff: rests.

Musical score for piano, three staves. Treble staff: eighth-note chords. Bass staff: rests. Pedal staff: rests. Dynamic: *cresc.*

Musical score for piano, three staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Pedal staff: rests. Dynamic: Gt. G.O.

Musical score page 67, first system. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is two sharps. The music includes various note heads, stems, and rests. A circled measure is shown above the bass staff. The vocal line has lyrics "Gt. G.O." below it. The piano accompaniment has a bass line with eighth-note patterns.

Musical score page 67, second system. The score continues with three staves. The top staff shows a melodic line with sixteenth-note patterns. The middle staff has a bass line with eighth-note chords. The bottom staff has a bass line with eighth-note patterns. A circled measure is shown above the bass staff. The vocal line has lyrics "Sw. Récit." below it. The piano accompaniment has a bass line with eighth-note patterns.

Musical score page 67, third system. The score continues with three staves. The top staff shows a melodic line with eighth-note patterns. The middle staff has a bass line with eighth-note chords. The bottom staff has a bass line with eighth-note patterns. The piano accompaniment has a bass line with eighth-note patterns.

Musical score page 67, fourth system. The score continues with three staves. The top staff shows a melodic line with eighth-note patterns. The middle staff has a bass line with eighth-note chords. The bottom staff has a bass line with eighth-note patterns. The vocal line has lyrics "Gt. G.O." above it. The piano accompaniment has a bass line with eighth-note patterns.

Gt.
G.O.

Sw.
Récit.

pp
Sw.
Récit.

cresc.

Musical score page 69, first system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (three sharps). The music features eighth-note patterns and sixteenth-note figures. Measure 1 starts with a forte dynamic. Measure 2 contains a melodic line with eighth-note pairs. Measures 3-4 show a continuation of the eighth-note patterns. Measure 5 begins with a dynamic marking 'Gt. G.O.' followed by 'Sw. Récit.'. Measures 6-7 continue the melodic line. Measure 8 concludes with a dynamic marking 'Sw. Récit.'.

Musical score page 69, second system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (three sharps). The music continues with eighth-note patterns and sixteenth-note figures. Measures 1-4 show a steady melodic line. Measures 5-6 continue the eighth-note patterns. Measure 7 concludes with a dynamic marking 'Sw. Récit.'.

Musical score page 69, third system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (three sharps). The music features eighth-note patterns and sixteenth-note figures. Measures 1-2 show a melodic line. Measures 3-4 continue the eighth-note patterns. Measures 5-6 show a melodic line. Measures 7-8 conclude with a dynamic marking 'Sw. Récit.'.

Musical score page 69, fourth system. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The key signature is A major (three sharps). The music continues with eighth-note patterns and sixteenth-note figures. Measures 1-2 show a melodic line. Measures 3-4 continue the eighth-note patterns. Measures 5-6 show a melodic line. Measures 7-8 conclude with a dynamic marking 'Sw. Récit.'.

A musical score for piano, consisting of four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature varies between common time and 2/4. The music includes dynamic markings such as 'Gt.' and 'G.O.' above the notes, and performance instructions like 'u' and '^' below the notes. The score consists of five systems of music.

A musical score for piano, page 71, consisting of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is A major (three sharps). The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 1 through 12 are present above the staves. The score is divided into measures by vertical bar lines.

Spring Song

Swell: Oboe 8' and stopped 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

Allegretto grazioso

Manuals {

Pedal

1. { 2. {

l.h. Sw. mf
m.g. Récit.

Pedal staff:

Musical score for piano, page 73, featuring four systems of music:

- System 1:** Treble and bass staves. The treble staff has sixteenth-note patterns with dynamic markings "5 3 4 5" and "3 4 5". The bass staff has eighth-note patterns.
- System 2:** Treble and bass staves. The treble staff starts with a forte dynamic **p**. The bass staff has eighth-note patterns with dynamic markings "Gt. G.O." and "Sw. Récit.". A large bracket labeled "Gt. G.O." covers the treble staff's eighth-note patterns.
- System 3:** Treble and bass staves. Both staves show eighth-note patterns across three measures.
- System 4:** Treble and bass staves. The treble staff includes a dynamic marking "rall.". The bass staff has eighth-note patterns with dynamic markings "mf", "rit.", "p", and "Gt. G.O." A large bracket labeled "Gt. G.O." covers the treble staff's eighth-note patterns.

74

a tempo

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 Corde 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

Andante

Manuals {

Sw. Pos. Ch. Récit. Sw. p Pos.

sempre p

Pedal

rall. *at tempo*

Ch. pp Récit. Gt. G.O. mf

Gt. to Ped. Tirasse G.O.

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.

Sw.
Pos.

p

pp

Ch.
Récit.

Sw.
Pos.

off Gt. to Ped.
Ôtez Tirasse G.O.

Sw.
Pos.

Gt.
G.O. *mf*

Gt. to Ped.
Tirasse G.O. *mf*

Gt. add open diap. 8'
G.O. Montre 8

77

Musical score for organ, three staves. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *f*, *f*. Pedal instructions: Ped. open 16' & 8', Ped. Fonds 16, 8.

Musical score for organ, three staves. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for organ, three staves. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *dim.*

Musical score for organ, three staves. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *p* reduce Gt. diminuez le G.O., *p* sempre rall., *p*, *ten.*, *pp*. Sw. Pos. Ch. Récit. 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

Manuals { Ch. Pos. **p**

Pedal { **p**

*l.h. Sw.
m.g. Récit.* **p**

Sw.
Recit.

poco stent.

mf
a tempo

Ch.
Pos.

p

Ch.
Pos.

Sw.
Récit. *p*

80

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

Musical score page 81, measures 1-4. The top staff is in treble clef, the middle staff in bass clef. Both staves show rhythmic patterns primarily consisting of sixteenth notes.

Musical score page 81, measures 5-8. The top staff is in treble clef, the middle staff in bass clef. The bottom staff is in bass clef. Measure 7 includes vocal or instrumental instructions: "off 'Cello and Gt. to Ped. Péd. ôtez Violoncelle, Flûte et Tirasse G.O."

Musical score page 81, measures 9-12. The top staff is in treble clef, the middle staff in bass clef. The bottom staff is in bass clef. Measures 10-12 are in common time, indicated by a '6' over an '8'.

Musical score page 81, measures 13-16. The top staff is in treble clef, the middle staff in bass clef. The bottom staff is in bass clef. Measure 13 has dynamics: <cresc.>. Measures 14 and 15 have dynamics: *mf* and *p* respectively. Measure 16 has dynamics: *mf*.

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

Andante

Manuals {

Pedal

poco rit.

a tempo

ff Gt. (add full Sw.)
ff 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.)

Ch.
Pos.

f
Sw.
Récit.

mf

Solo
poco rit.

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 46'
Anches Récit. sans 46

Gt. f

Gt. G.O.

Gt. to Ped.
Tirasse 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

Gt.
G.O. *f*

f

a tempo

poco rit.

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.

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

Tempo di Minuetto $\text{♩} = 110$

Sw.
Récit.

Manuals

Pedal

p

Ch.
Pos.

cresc.

f

1.

2.

Sw. Récit.

cresc.

f

Sw. Récit.

dim.

Ch. Pos.

This page contains four systems of musical notation for two voices (treble and bass) and basso continuo. The key signature is A major (three sharps). The first system begins with a dynamic 'tr.' (trill) over both staves. The second system starts with a forte dynamic 'f'. The third system is labeled 'Sw. Récit.' and includes a dynamic instruction 'cresc.' followed by a forte dynamic 'f'. The fourth system is labeled 'Ch. Pos.' and includes a dynamic instruction 'dim.'. Various slurs, grace notes, and performance markings like '^' and 'x' are present throughout the score.

Ch.
Pos.

Sw.
Récit.

Ch.
Pos.

Sw.
Récit.

cresc.

Sw.
Récit.

Ch.
Pos.

Ch.
Pos.

a tempo

rit.

p subito

cresc.

pp.

p.

Musical score page 91, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 1 starts with eighth-note pairs followed by a sixteenth-note pattern. Measure 2 begins with a dynamic *p subito*. Measure 3 concludes with a sixteenth-note pattern.

Musical score page 91, measures 4-6. The staves remain the same: treble, bass, and bass. The key signature changes to D major (one sharp). Measure 4 features a eighth-note pattern. Measure 5 shows a sixteenth-note pattern. Measure 6 ends with a sixteenth-note pattern.

Musical score page 91, measures 7-9. The staves remain the same: treble, bass, and bass. The key signature changes to G major (no sharps or flats). Measure 7 starts with a eighth-note pattern. Measure 8 begins with a dynamic *rit.* Measure 9 concludes with a sixteenth-note pattern.

Gt.
G.O.

a tempo *mf*

Sw. Cornopean
Récit. Trompette

Gt. to Ped.
Tirasse G.O.

Sheet music for three staves (Treble, Bass, and Alto) in 2/4 time, key signature of two flats.

p subito

mf

mf

rit.

1.

2.

Ch.
Pos.

p

off Gt. to Ped.
ôtez Tirasse G.O.

Sw. Oboe, off Cornopean
Récit. Hautbois, sans Trompette

cresc.

atempo

Sw.
Récit.

Ch.
Pos.

cresc.

rit.

p

Ch.
Pos.

f

Sw.
Récit.

Sw.
Récit.

dim. Ch.
Pos.

Ch.
Pos.

Sw.
Récit.

Sw.
Récit.

Ch.
Pos.

Ch.
Pos.

cresc.

rit.

a tempo

p subito

Musical score for piano, page 96, featuring four staves of music:

- Staff 1 (Treble Clef):** Shows eighth-note patterns. The first measure consists of two groups of three eighth notes each, separated by a vertical bar line. The second measure shows a similar pattern. The third measure begins with a bass note followed by a series of eighth notes. The fourth measure starts with a bass note and ends with a dynamic instruction.
- Staff 2 (Treble Clef):** Shows eighth-note patterns. The first measure consists of two groups of three eighth notes each, separated by a vertical bar line. The second measure shows a similar pattern. The third measure begins with a bass note followed by a series of eighth notes. The fourth measure starts with a bass note and ends with a dynamic instruction.
- Staff 3 (Bass Clef):** Shows eighth-note patterns. The first measure consists of two groups of three eighth notes each, separated by a vertical bar line. The second measure shows a similar pattern. The third measure begins with a bass note followed by a series of eighth notes. The fourth measure starts with a bass note and ends with a dynamic instruction.
- Staff 4 (Bass Clef):** Shows eighth-note patterns. The first measure consists of two groups of three eighth notes each, separated by a vertical bar line. The second measure shows a similar pattern. The third measure begins with a bass note followed by a series of eighth notes. The fourth measure starts with a bass note and ends with a dynamic instruction.

p subito

a tempo

Sw.
Recit.

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 céleste. 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

Lento

Manuals

Pedal

Sw. Récit.

Sw. Récit.

**off Gt.to Ped.
ôtez Tirasse G.O.**

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

Allegro moderato

Sw. 8', 4' and Reeds "f"
Anches Récit.Sw.
Récit.Ch.
Pos.Sw.
Récit.*p*

off Gt.to Ped.

Gt. to Ped.
Tirasse G.O.

ôtez Tirasse G.O.

l.h.
m.g.Ch.
Pos.Sw.
Récit.pp
Pos.
Sw.
Récit.

1 12

atempo

pp

off Gt.to Ped.
Ôtez Tirasse G.O.

l.h.
m.g.

Ch.
Pos.

Sw.
Récit.

Ch.
Pos.

Sw.
Récit.

atempo risoluto

Sw. 8' 4' and Reeds *mf*
Récit. Fonds, Anches
Ch. 8' 4'
Pos. Fonds 8

Sw. and Ch. to Gt.
Sw. to Ch.

Gt. and Sw. to Ped.
Tirasses G.O. Pos. Récit.

Sw.
Récit.

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.

off Gt.to Ped.
 ôtez Tirasse G.O.

Ch. Pos.
 Gt. to Ped.
 Tirasse G.O.

Ch. Pos.
 Gt. G.O.
 Gt. G.P.R.

A musical score page featuring five staves of music for a brass instrument. The top staff uses treble clef and has a key signature of one sharp. The second staff uses bass clef. The third staff uses treble clef. The fourth staff uses bass clef. The fifth staff uses bass clef. Various dynamics and performance instructions are included:

- 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.*

 The music consists of measures with various note heads, stems, and beams, typical of a brass instrument's part.

Tempo I°
un poco maestoso

Musical score for piano, page 104, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 1 starts with a forte dynamic (ff) in the right hand. Measures 2 and 3 continue the melodic line. Measure 4 concludes the section.

Musical score for piano, page 104, measures 5-8. The dynamics change to include *l.h.* (left hand) and *m.g.* (middle octave). The melody continues with eighth-note patterns across both staves.

Musical score for piano, page 104, measures 9-12. The dynamics are marked *allargando*, *apiacere*, and *fff*. The music becomes more complex with various note heads and stems appearing on both staves.

a tempo

off Gt. Reeds
G. sans anches

off Ped. Reeds
Péd. sans anches

di - mi - nu -
en - do

off Ch. Reeds
Pos. sans anches

Ch.
Pos.

- en - do

Tranquillo
Sw.Voix céleste
R.Voix céleste

diminuendo molto
P. sans 4 R. sans 4

p Sw.
Récit.

rall.

pp

Piano score showing four measures of music. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

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.)

Piano score showing four measures of music. The top two staves are treble clef, and the bottom two are bass clef. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Ch.
Pos. Flûte Solo

Ch.
Pos. Flûte Solo

rall.

Sw.

Sw.
Récit.

Sw.
Récit.

Ped. 16 8

Piano score showing four measures of music. The top two staves are treble clef, and the bottom two are bass clef. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

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

Vivace $\text{d} = 60$

Manuals

Gt. G.O. **f** (8' 4')

Gt. G.O. *sempre poco a poco*

Sw. Récit. *meno f ma sempre poco a poco*

Pedal

f (8' 16')

(+ 16')

cre - seen - do

cre - seen - do

ff Gt. G.O.

fff

p Sw. Récit.

off Gt. to Ped.
ôtez Tirasse G.O.

Gt. G.O. *mf e sempre*

ff

fff

p

mf e sem-

Gt. to Ped.
Tirasse G.O.

sempre ben legato

cre - scen - do ***ff*** sempre di -
pre cre - scen - do ***ff*** sempre di -

poco a poco rit.

a tempo

mi - nu - en - do ***pp*** 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.
Recit.

mf Sw.
Récit. *sempre cre*

Ch.
Pos.

mf *sempre cre*

off Gt. to Ped.
ôtez Tirasse G.O.

Un poco meno mosso

sempre *espress.*

p *più p*

p

Sw.
Récit.

molto espress.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems of music. The top system features two staves: a treble staff for woodwinds and a bass staff for brass. The bottom system features a bass staff for the piano. Measure 11 starts with a forte dynamic (f) in the woodwinds, followed by a piano dynamic (ppp) in both systems. Measure 12 begins with a forte dynamic (ff) in the brass, followed by a piano dynamic (ppp). The score includes dynamic markings, rehearsal marks, and tempo instructions: "Tempo I° (Vivace)" and "Gt. to Ped. Tirasse G.O.". The piano part includes a pedal marking.

L'istesso tempo *espress.*

espress.

8' *Sw. Récit.* *pp*

meno pp *f* *p*

pp

add 32; off Gt. to Ped.
ôtez Tirasse G.O. ajoutez fonds 32

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two systems. The top system shows the piano part in treble clef with dynamic markings *molto espress.*, *poco rit.*, and *breve*. The bottom system shows the orchestra parts in bass and tenor clefs with dynamics *pp* and *p*. Measure 11 ends with a fermata over the piano's eighth-note chord. Measure 12 begins with a forte dynamic in the orchestra followed by a decrescendo.

Tempo I^o (Vivace)

Gt. ***ff*** 8' 4'
G.O. (16)

ff off 82 ôtez 82

sempre strin - gen
sempre poco a poco cre
sempre cre -

Vivace assai

do ***scen - do ffff ben legato*** ***sempre poco cre***
scen - do ffff

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

Vivacissimo

Manuals:

- Sw. Pos. *ff*
- Gt. G.O. *ff*
- più ff*
- più ff*
- ff*
- ff* Sw. Pos.
- Sw. Pos.

Pedal:

Sw.
Récit.

ff

più ff

Gt. Pos.

e

sempre

poco

a

poco

cre

Gt.
G.O.

fff

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.

ff

scen -

$\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

$16'$

do

ff

116

Un poco meno mosso

Sw.
 Récit. **p**
 S'and Oboe
 Fonds 8 et Hautbois

Ped. 16', 8' Sw. to Ped.
Péd. Fonds 16 8 Tirasse Récit.

rit. **breve** **Vivacissimo**
3
3 **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.

Musical score page 117 featuring five staves of music. The top staff consists of two treble clef staves, with the upper one in E major and the lower one in B-flat major. The second staff is a bass clef staff. The third staff contains lyrics: "scen strin gen - do". The fourth staff contains lyrics: "do". The fifth staff contains lyrics: "quasi Prestissimo assai". The score includes dynamic markings such as **ff**, *sempr*, *strin*, *gen*, *do*, and *ff*. The music is written in a complex harmonic style with frequent changes in key signature and time signature.

a tempo
Sw.
Pos.

meno ffe sempre di - mi - nu -

Gt. G.O. meno ffe 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