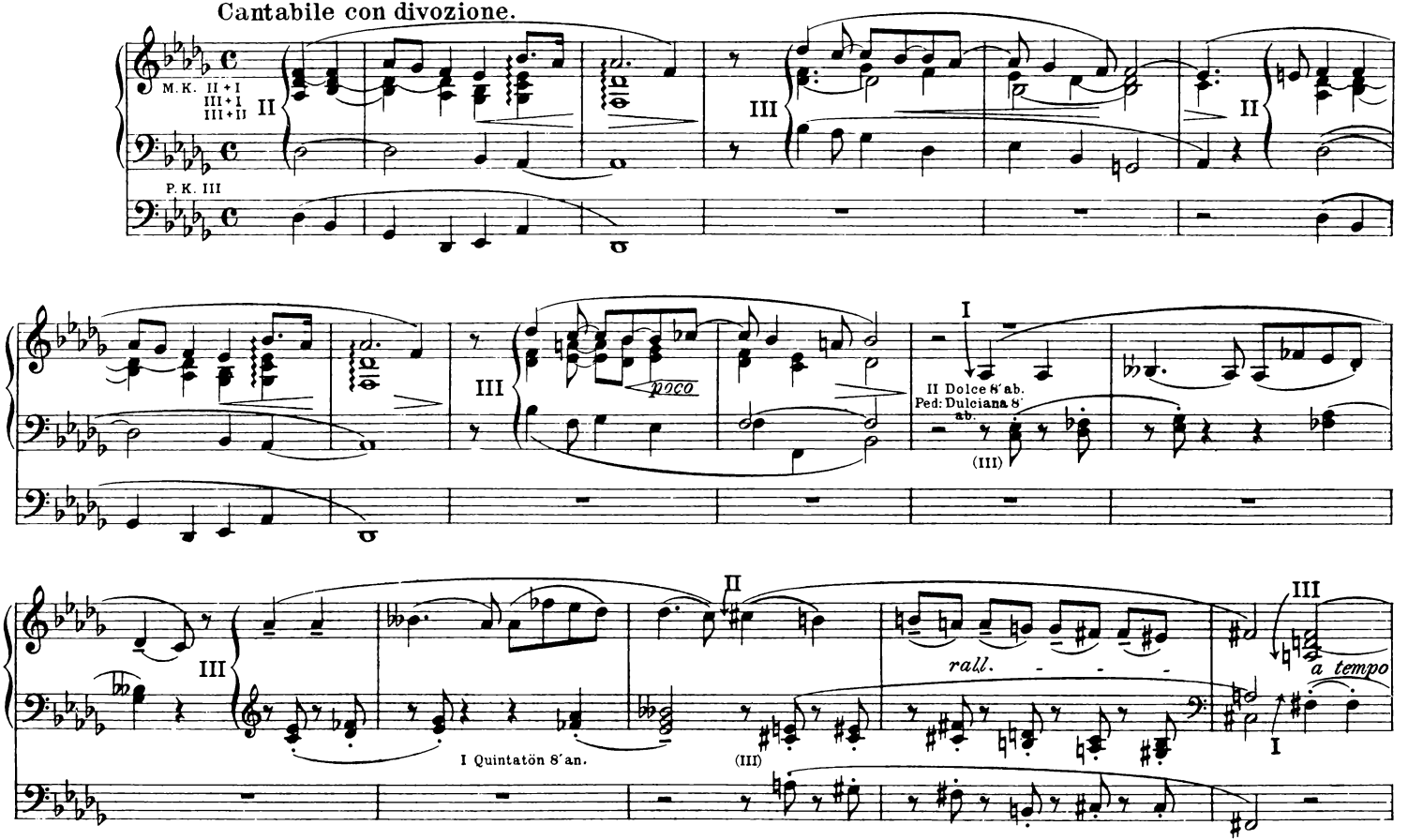
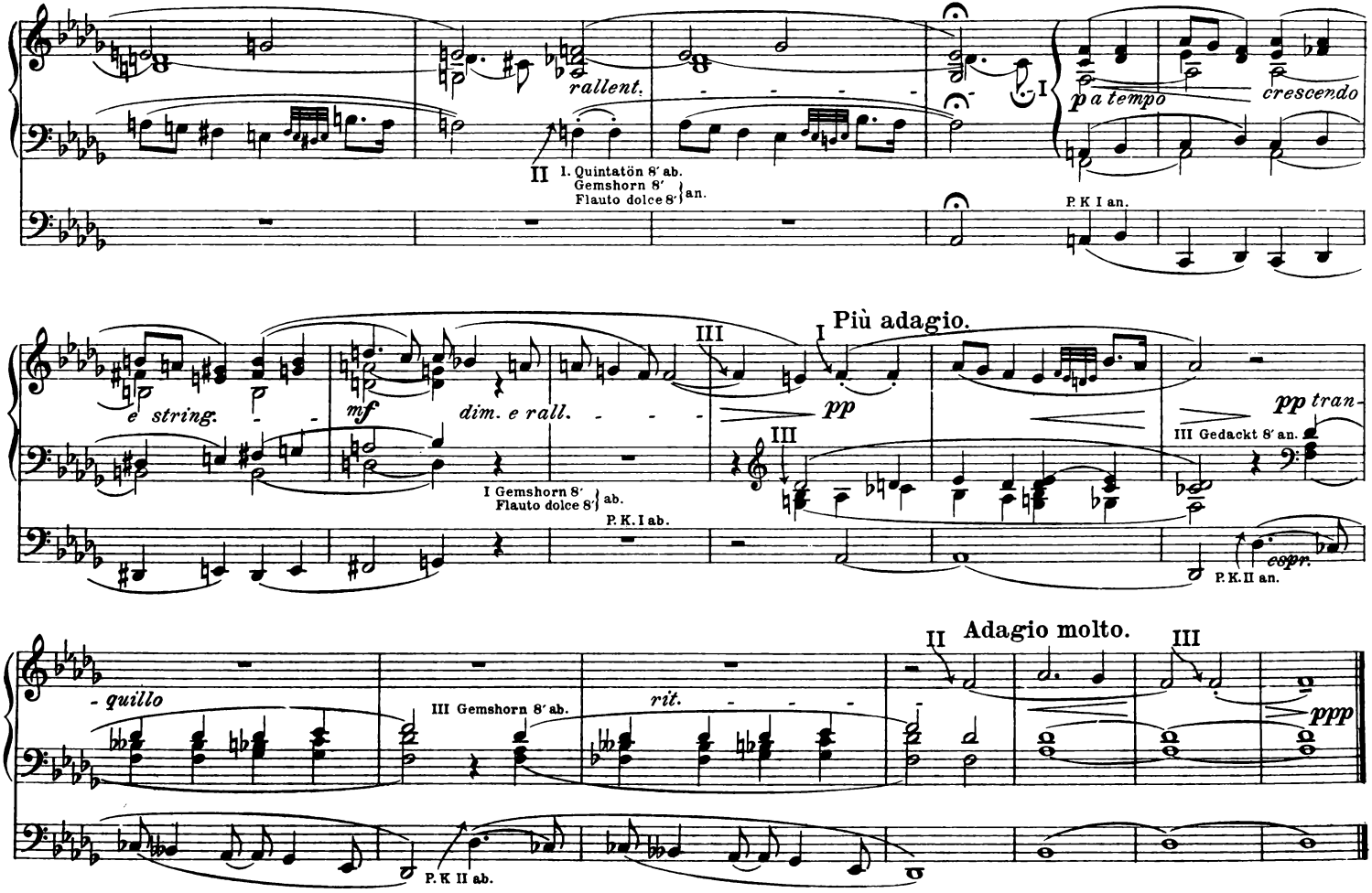
Adagio

[An arrangement of *Consolation No. 4* (R12 / 1850)]

I. Dulciana 8′ II. Dolce 8′ Gedackt 8′ III. Gemshorn 8′ Pedal: Lieblich Gedackt 16′ Dulciana 8′

Cantabile con divozione.




rallent.
II
I. Quintatön 8′ ab.
Gemshorn 8′
Flauto dolce 8′ } an.
I
p a tempo
crescendo
P. K I an.
e string.
mf
dim. e rall.
I Gemshorn 8′
Flauto dolce 8′ } ab.
P. K. I ab.
III
I
Più adagio.
pp
III
III Gedackt 8′ an.
pp tran-
coppr.
P. K. II an.
II
Adagio molto.
III
- quillo
III Gemshorn 8′ ab.
rit.
ppp
P. K II ab.

Fantasy and Fugue

On Meyerbeer's chorale "Ad nos, ad salutarem undam"

(R380 / 1850)

Handregistrierung.

I Dulciana 8′,
Quintatön 8′
II Dolce 8′
Gedackt 8′
Rohrflöte 8′
III Äoline 8′
Gedackt 8′
Pedal: Lieblich Gedackt 16′
Salicetbaß 16′
Dulciana 8′

Erste freie Kombination.

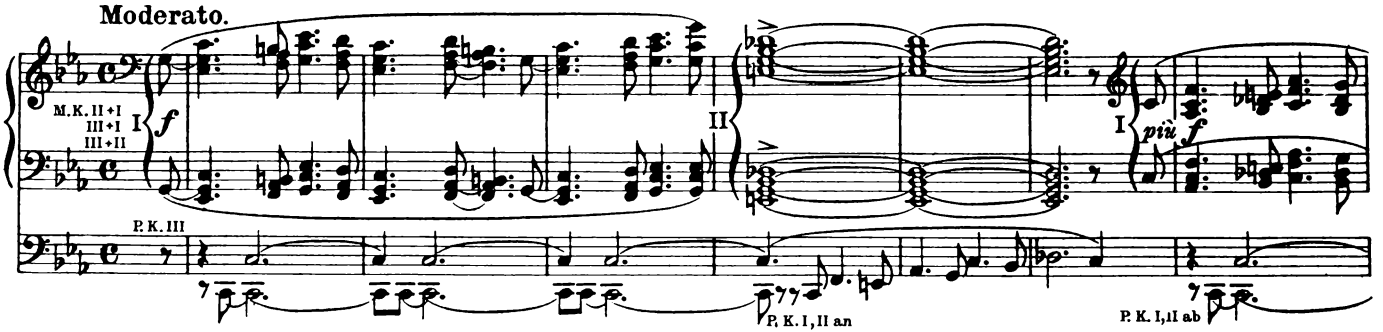
I Trompete 16′
Trompete 8′
Clarino 4′
II Cor anglais 8′
Klarinette 8′
Tuba 8′
Clarion 4′
Fagott 16′
III Oboe 8′
Klarinette 8′
Trompette harmonique 8′
Clarino 4′
Baßklarinette 16′
Pedal: Bombarde 32′
Posaune 16′
Fagott 16′
Trompete 8′
Clarino 4′
M. K. II + I
III + I
III + II
P. K. I
II
III
Handregistrierung ab
Walze ab.

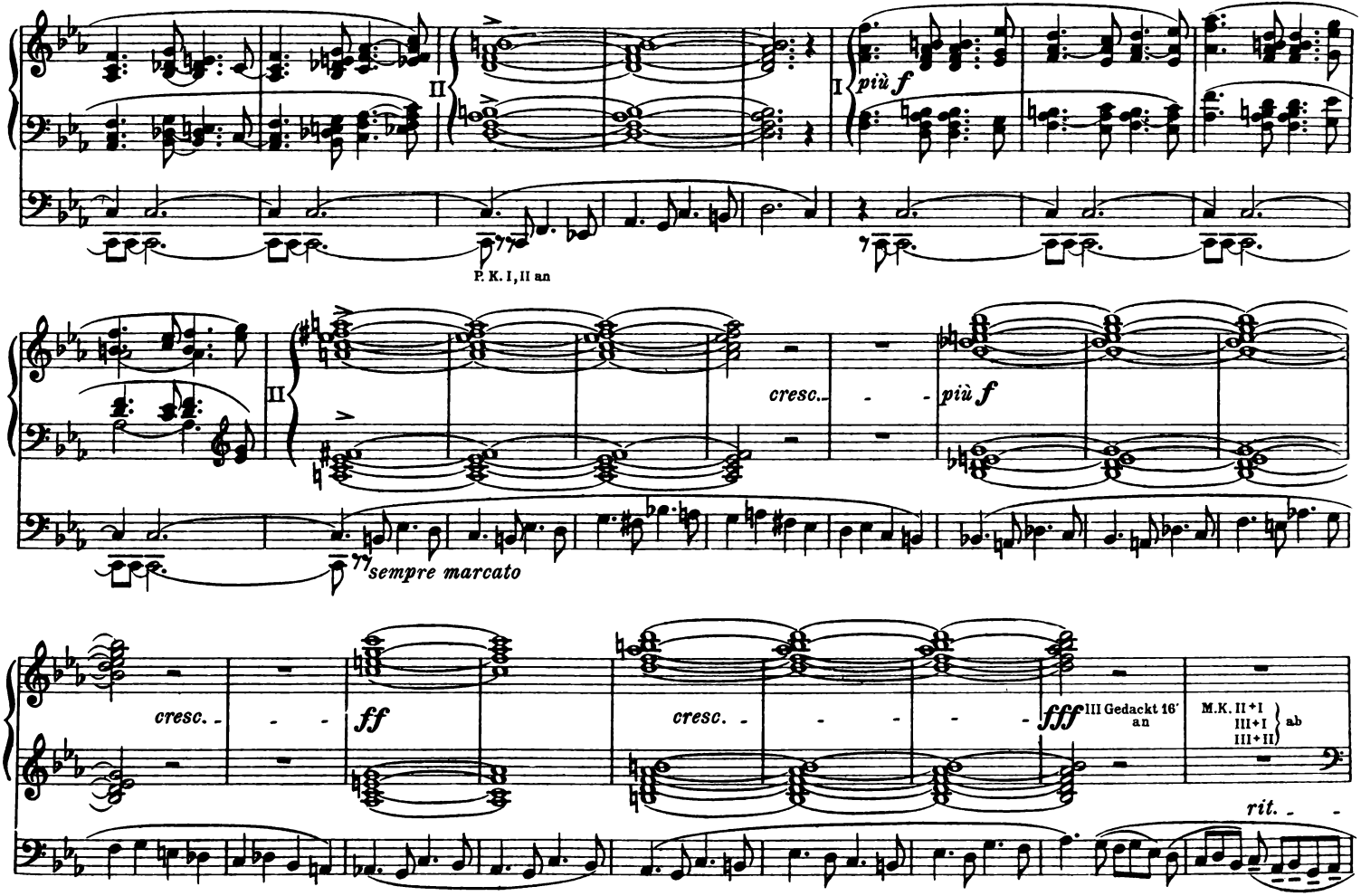
Zweite freie Kombination.

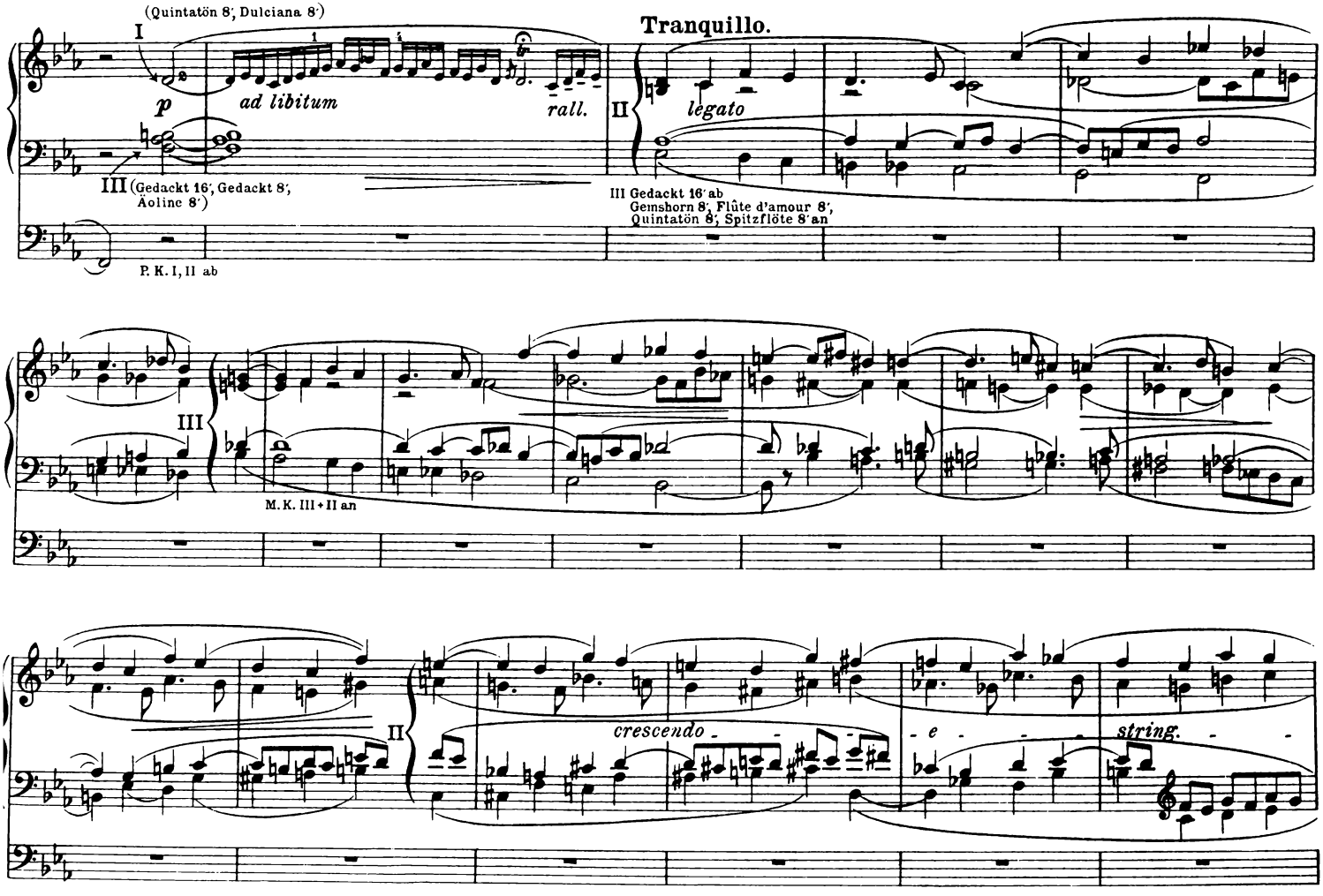
I Dulciana 8′
Flauto dolce 8′
II Dolce 8′
Gedackt 8′
III Voix céleste 8′
Äoline 8′
Gedackt 8′
Gemshorn 8′
Quintatön 8′
Violini 4′
Harmonia aetheria 3 fach
Gedackt 16′
Pedal: Untersatz 32′
Lieblich Gedackt 16′
Salicetbaß 16′
Dulciana 8′
Baßflöte 8′
M. K. II + I
III + I
III + II
P. K. III
Handregistrierung ab.

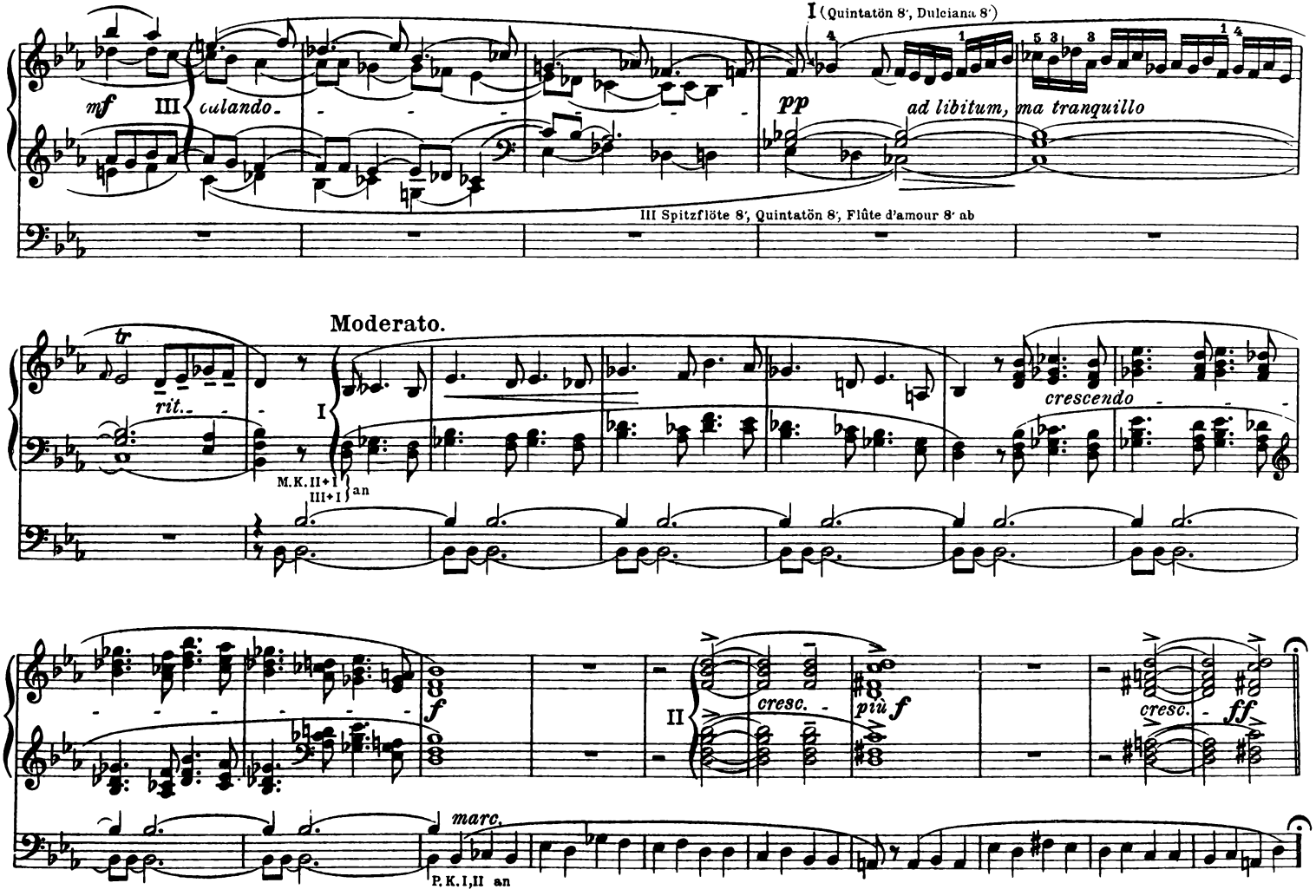
Dritte freie Kombination.

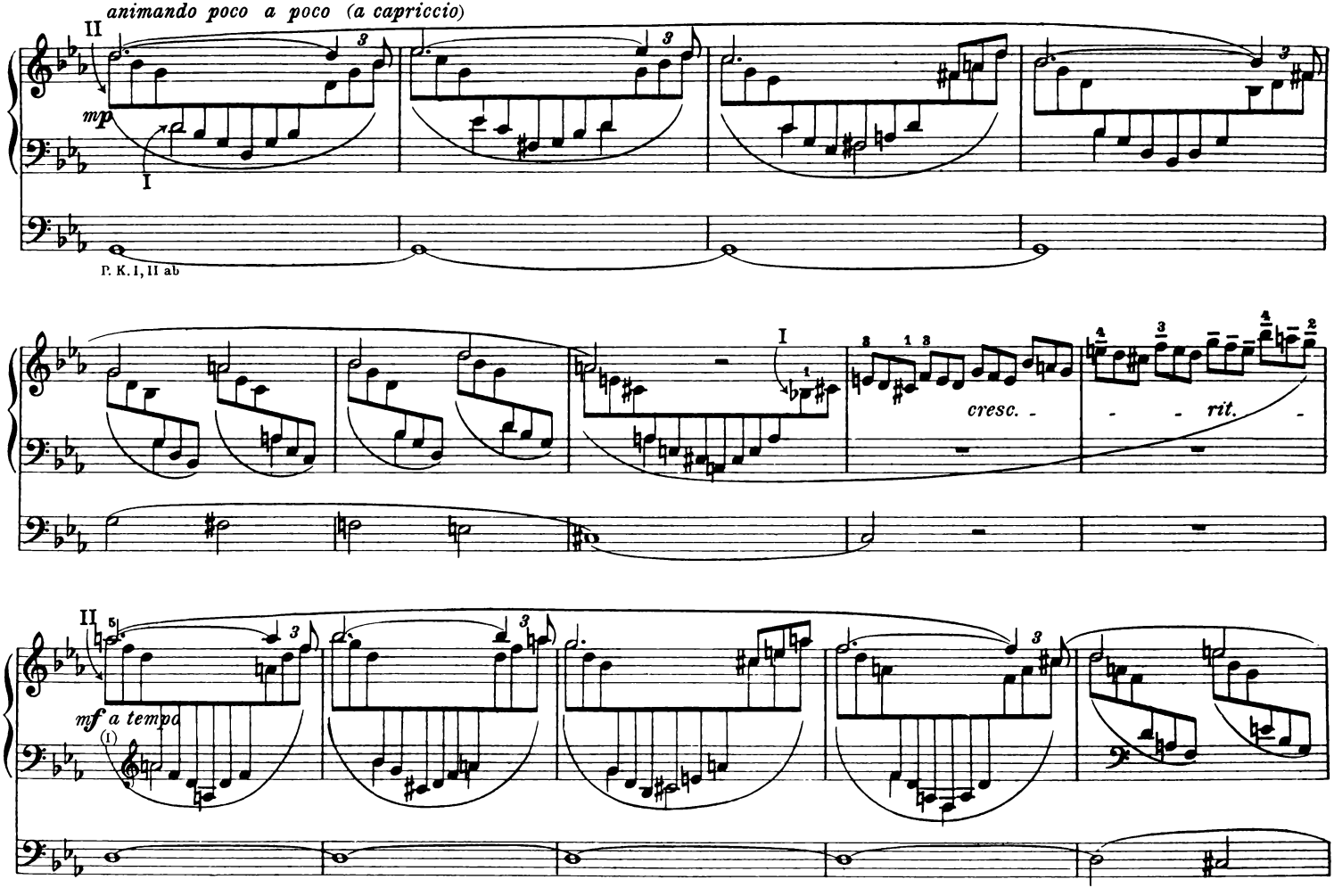
I Dulciana 8′
Gemshorn 8′
Quintatön 8′
Gemshorn 4′
Violini 4′
Oktave 2′
Rauschquinte 2 2/3 2′
II Dolce 8′
Gedackt 8′
Salicional 8′
Harmonika 8′
Schalmei 8′
Salicional 4′
Piccolo 2′
Quinte 2 2/3′
Kornett 3 fach
III Alle 8′, 4′, 2′, gemischte Stimmen
Oboe 8′
Trompette harmonique 8′

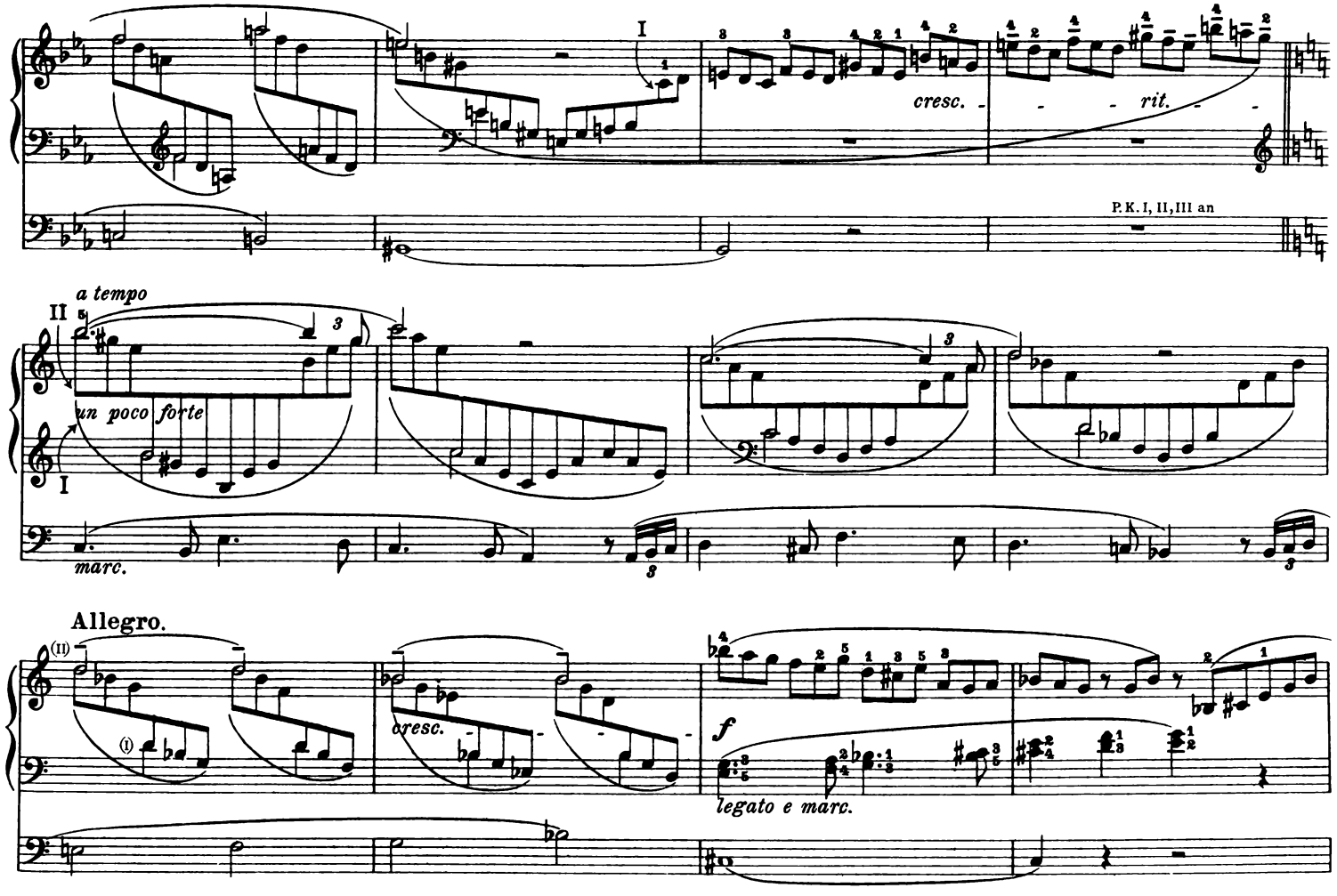


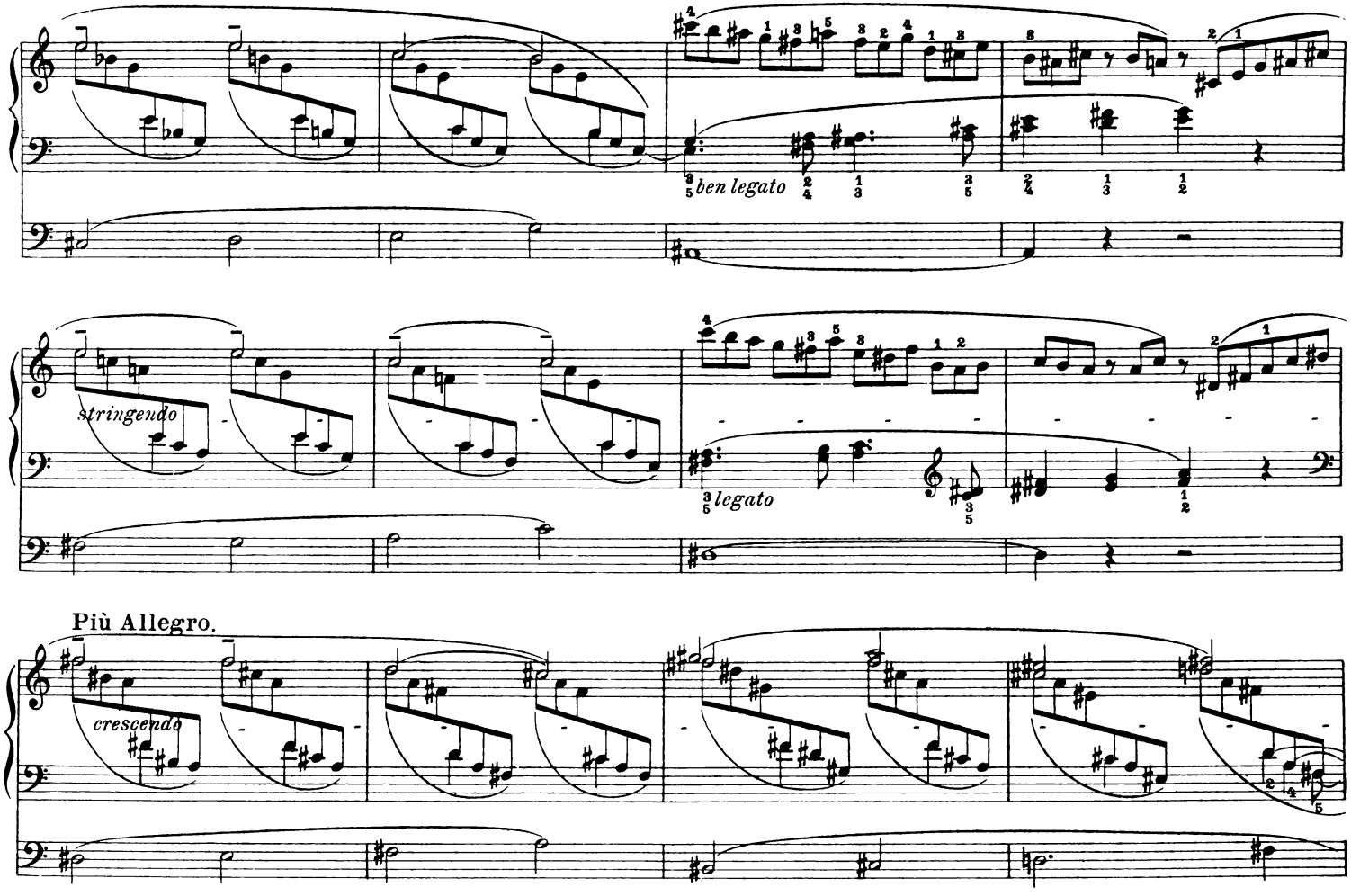

II
I
più f
P. K. I, II an
II
cresc.
più f
sempre marcato
cresc.
ff
cresc.
fff
III Gedackt 16'
an
M.K. II + I
III + I
III + II
ab
rit.

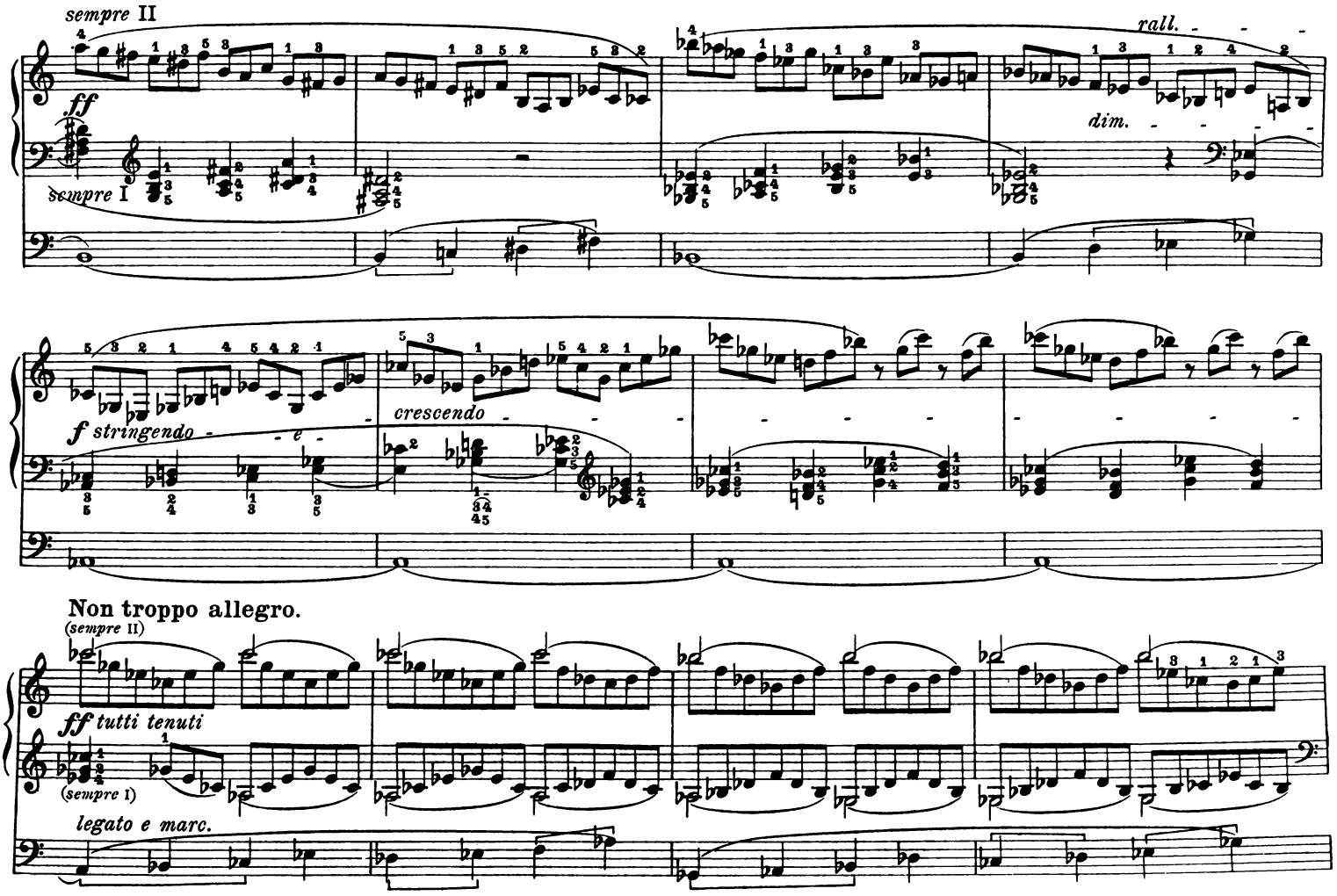

(Quintatön 8', Dulciana 8')
I
p
ad libitum
rall.
III (Gedackt 16', Gedackt 8', Äoline 8')
P. K. I, II ab
Tranquillo.
II
legato
III Gedackt 16' ab
Gemshorn 8', Flûte d'amour 8',
Quintatön 8', Spitzflöte 8' an
III
M. K. III + II an
II
crescendo
e
string.

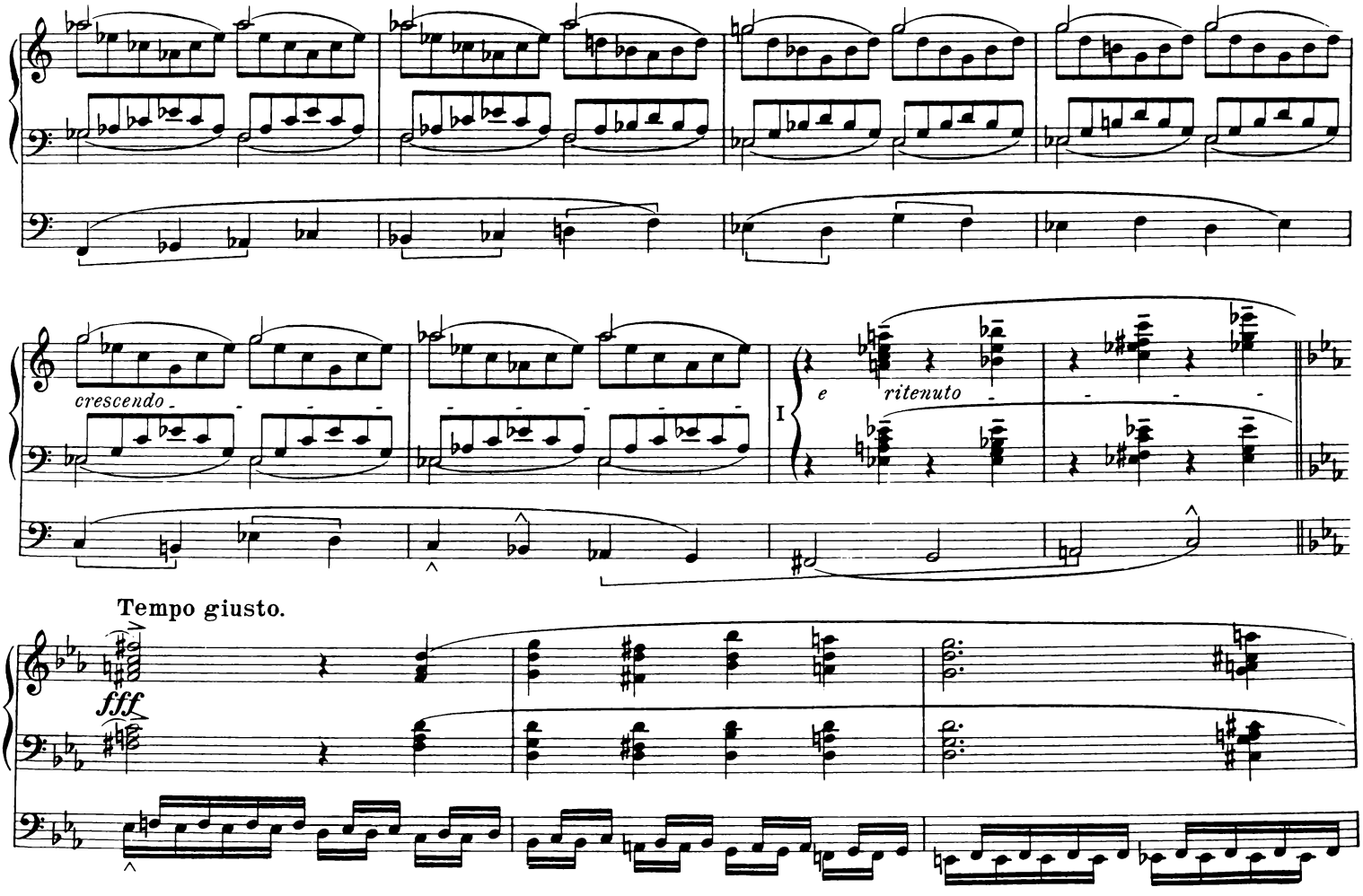

I (Quintatön 8', Dulciana 8')
mf
III
culando.
pp
ad libitum, ma tranquillo
III Spitzflöte 8', Quintatön 8', Flûte d'amour 8' ab
Moderato.
tr
rit.
I
M.K. II+I
III+I
an
crescendo
f
II
cresc.
più f
cresc.
ff
marc.
P. K. I,II an

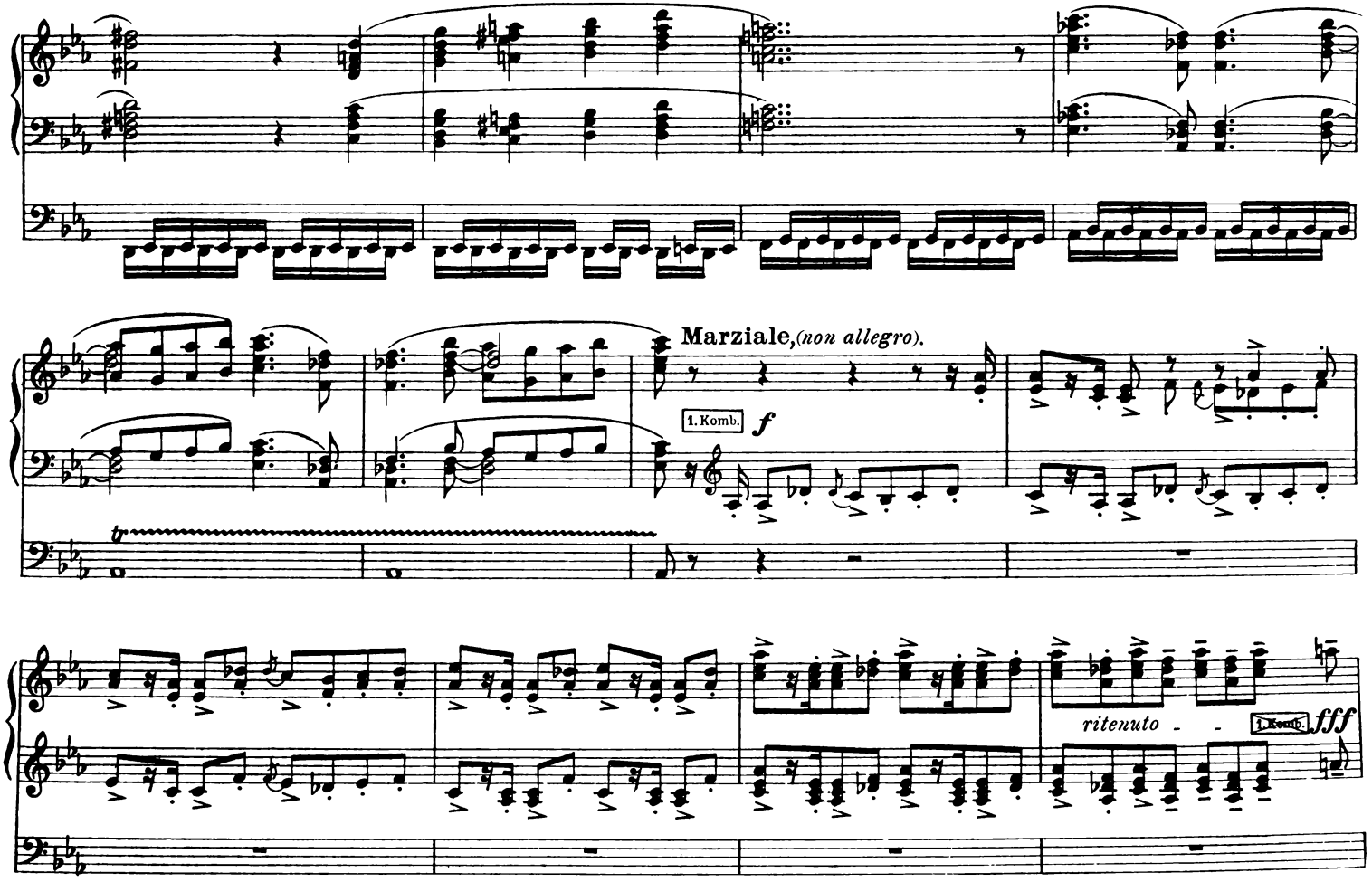

animando poco a poco (a capriccio)
mp
P. K. I, II ab
cresc.
rit.
mf a tempo

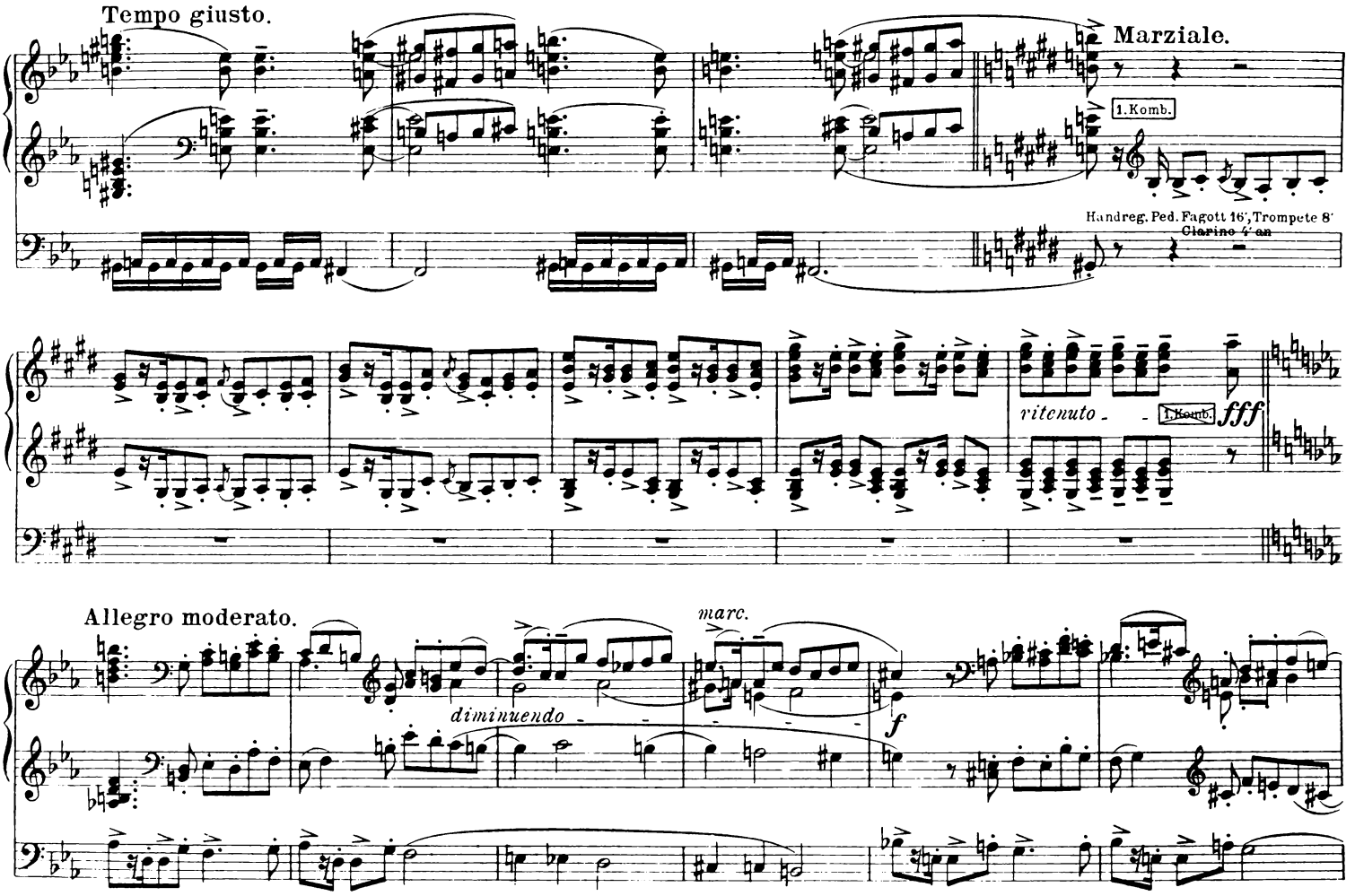

I
cresc.
rit.
P.K. I, II, III an
II
a tempo
un poco forte
I
marc.
Allegro.
(II)
(I)
cresc.
f
legato e marc.

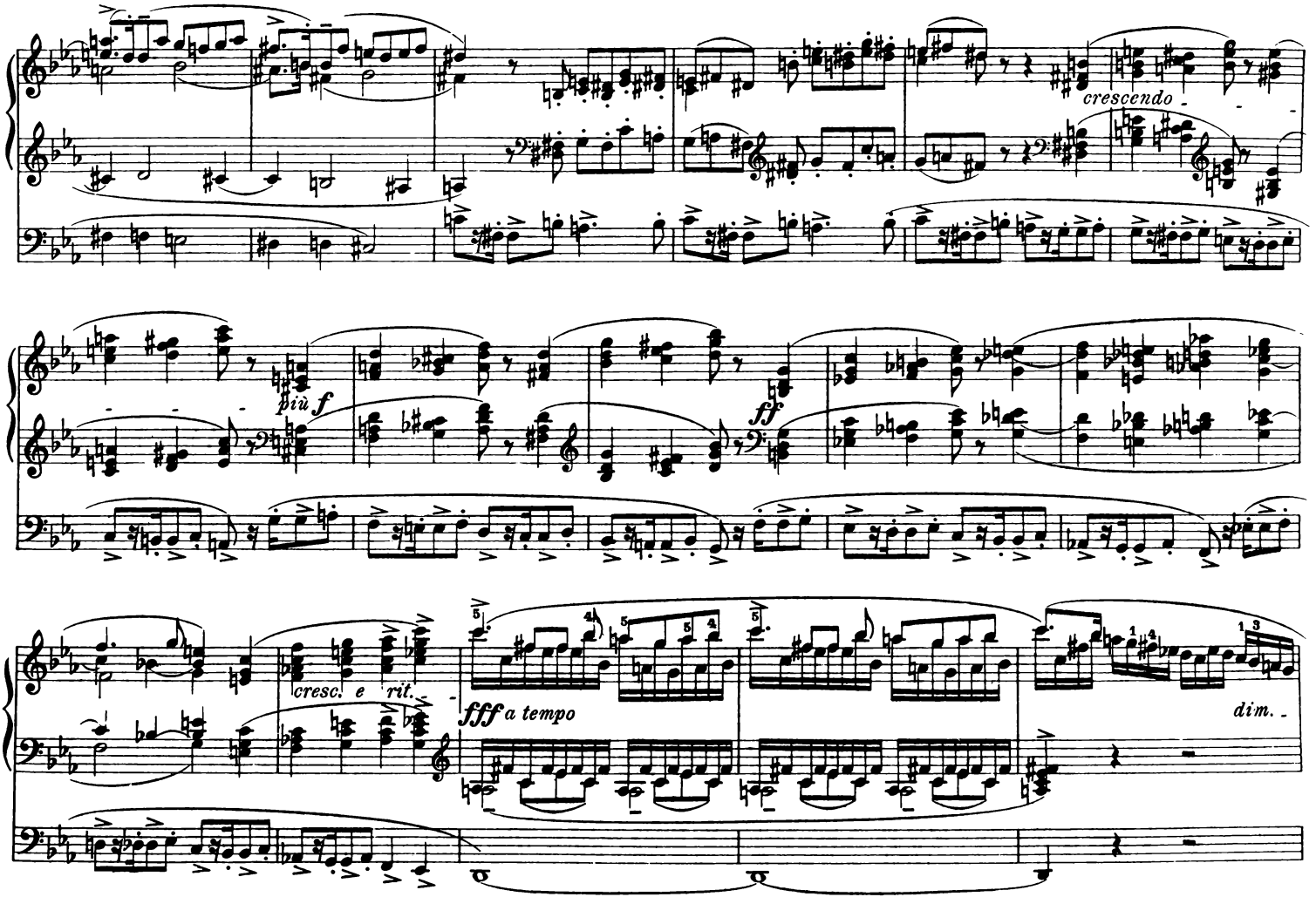

ben legato
stringendo
legato
Più Allegro.
crescendo

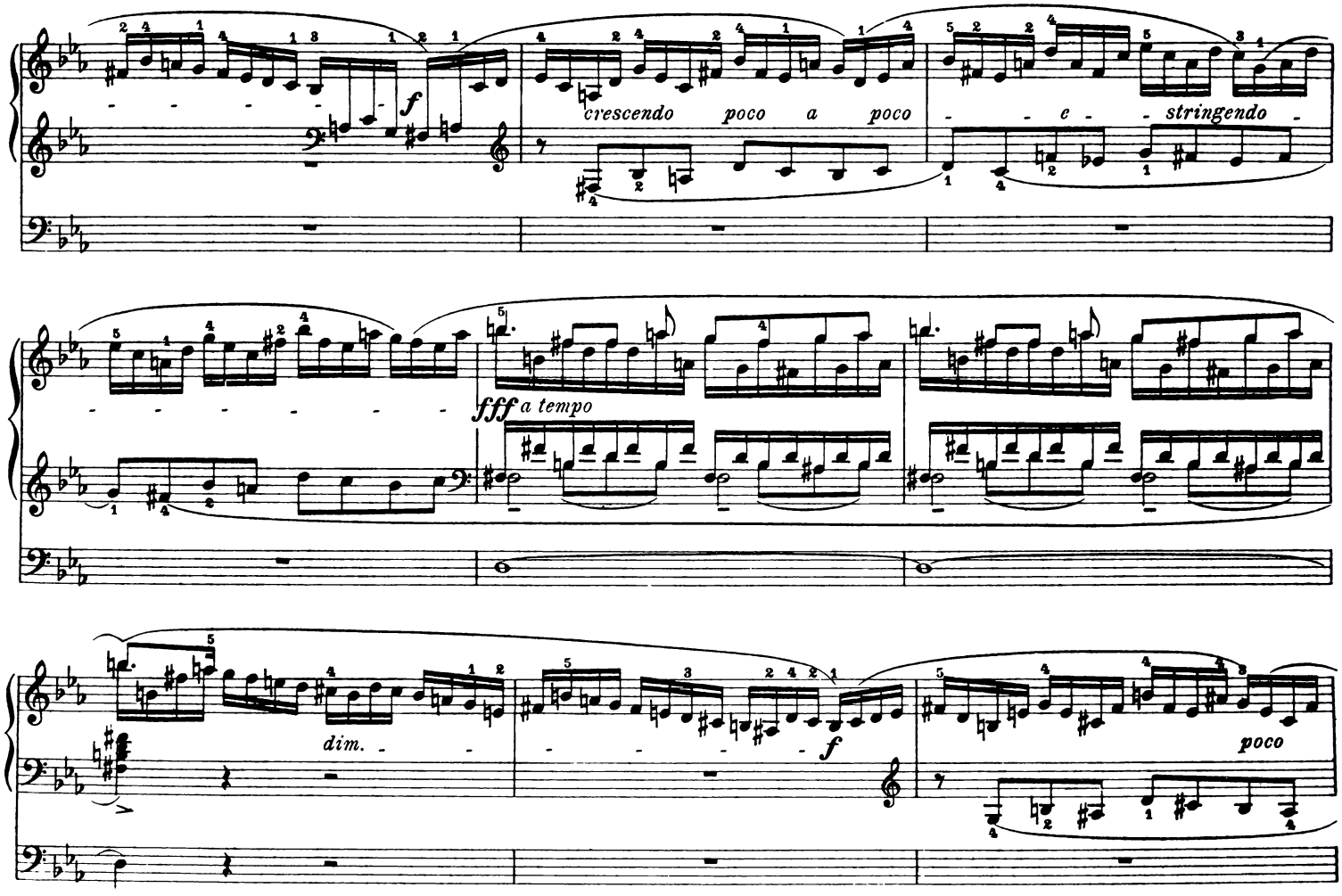

sempre II
ff
sempre I
rall.
dim.
f stringendo
e
crescendo
Non troppo allegro.
(sempre II)
ff tutti tenuti
(sempre I)
legato e marc.

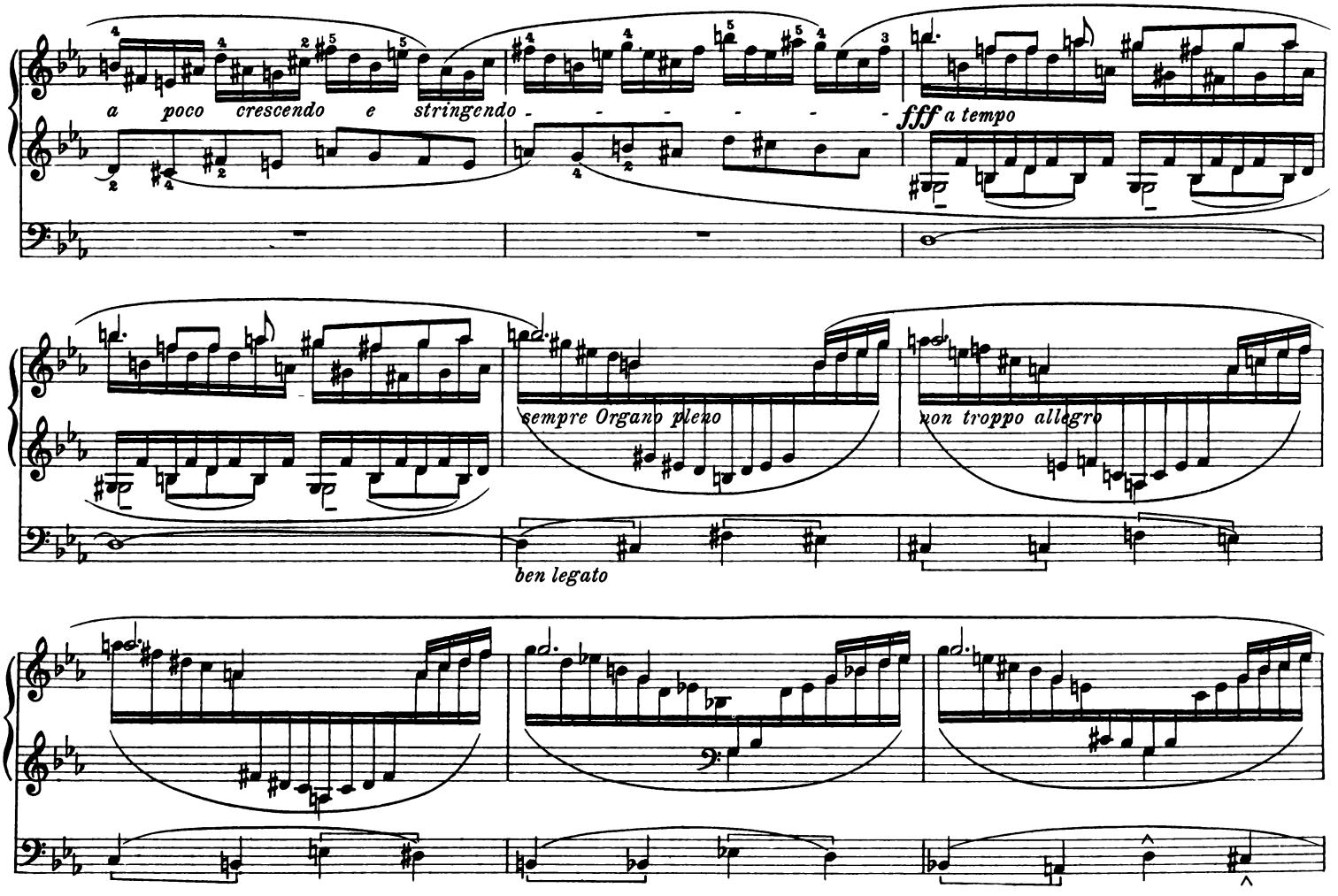

crescendo
I
e
ritenuto
Tempo giusto.
fff

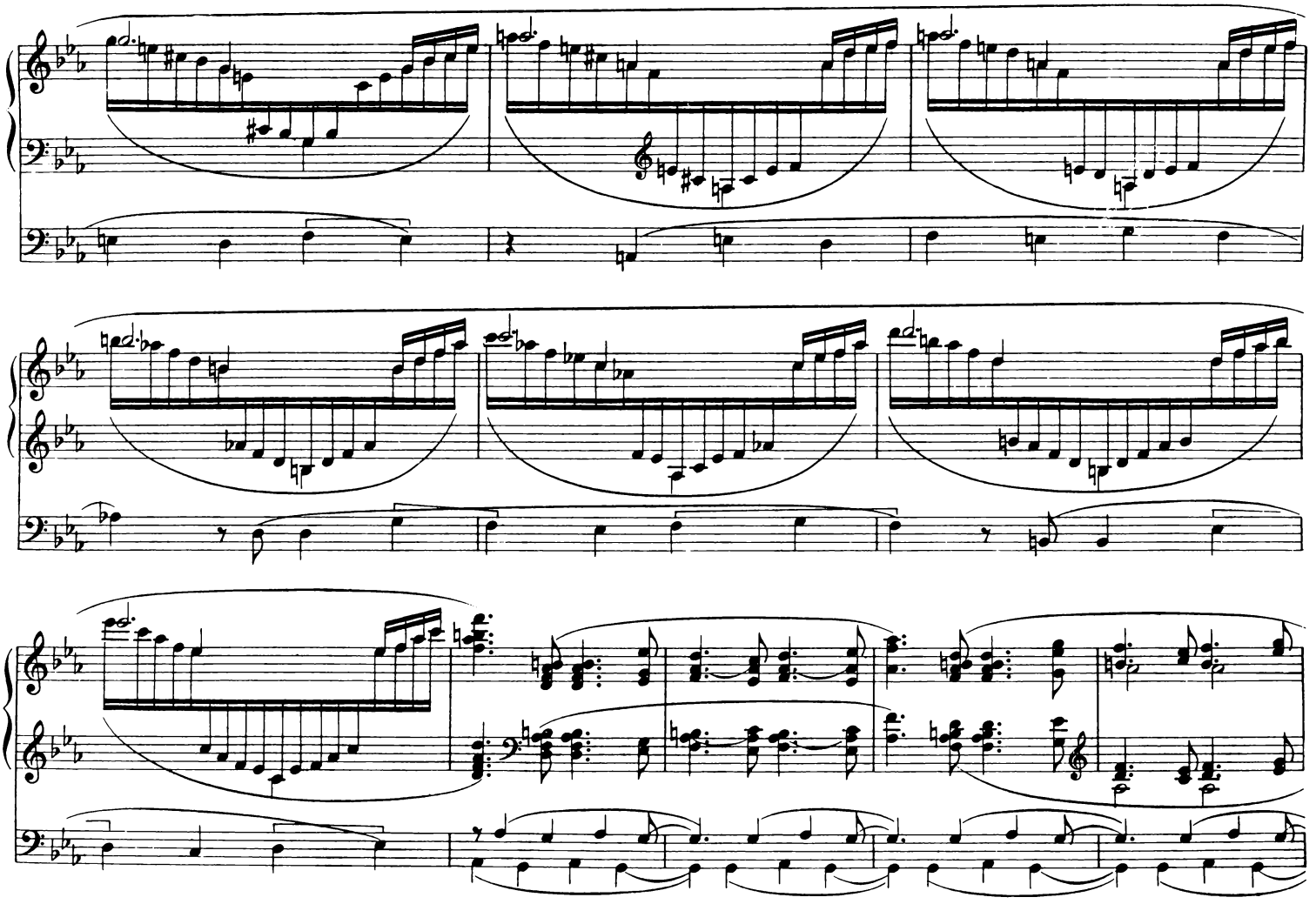

Marziale, (non allegro).
1. Komb.
f
tr
ritenuto
1. Komb.
fff

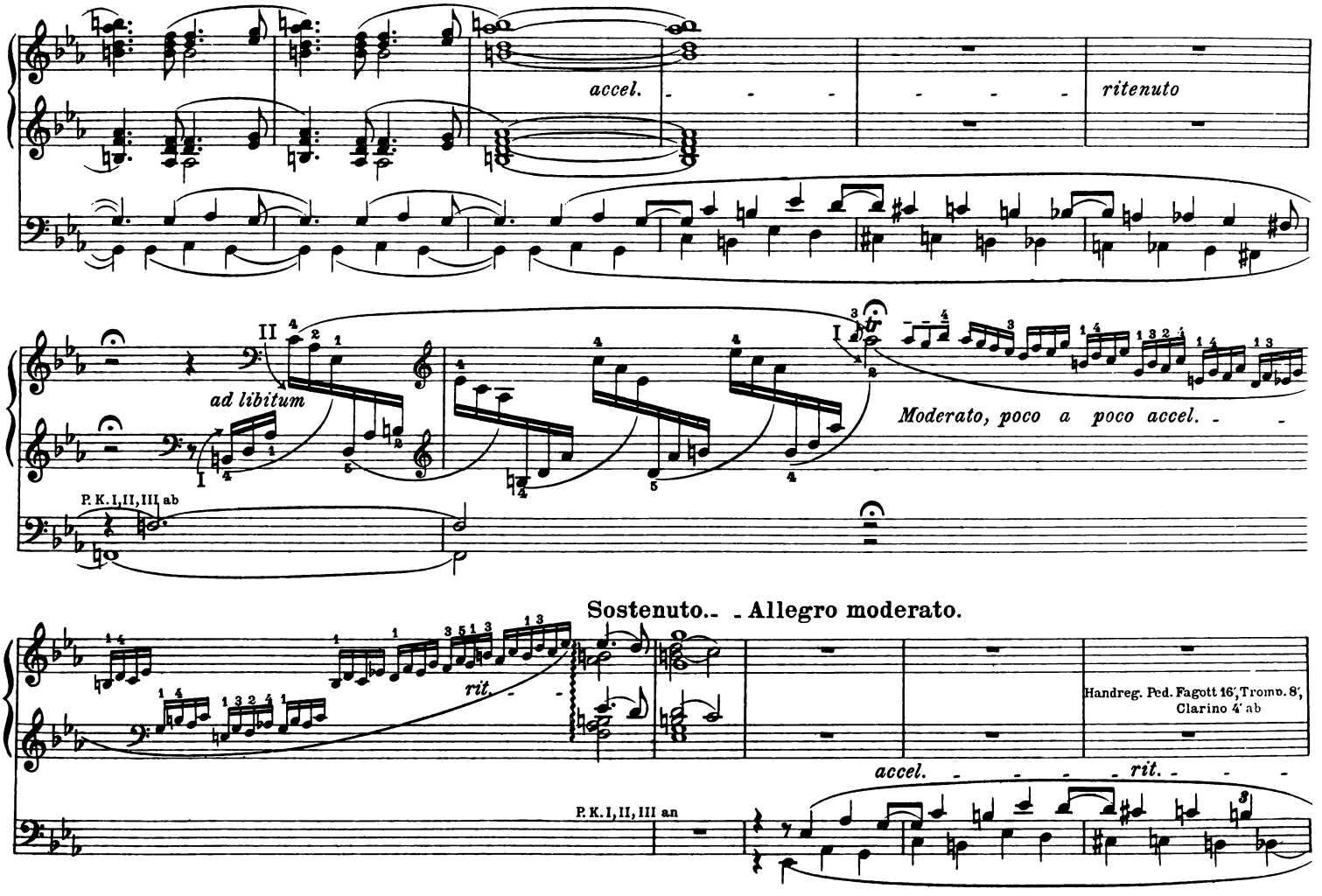

Tempo giusto.
Marziale.
1.Komb.
Handreg. Ped. Fagott 16', Trompete 8'
Clarino 4' an
ritenuto
1.Komb.
fff
Allegro moderato.
marc.
diminuendo
f

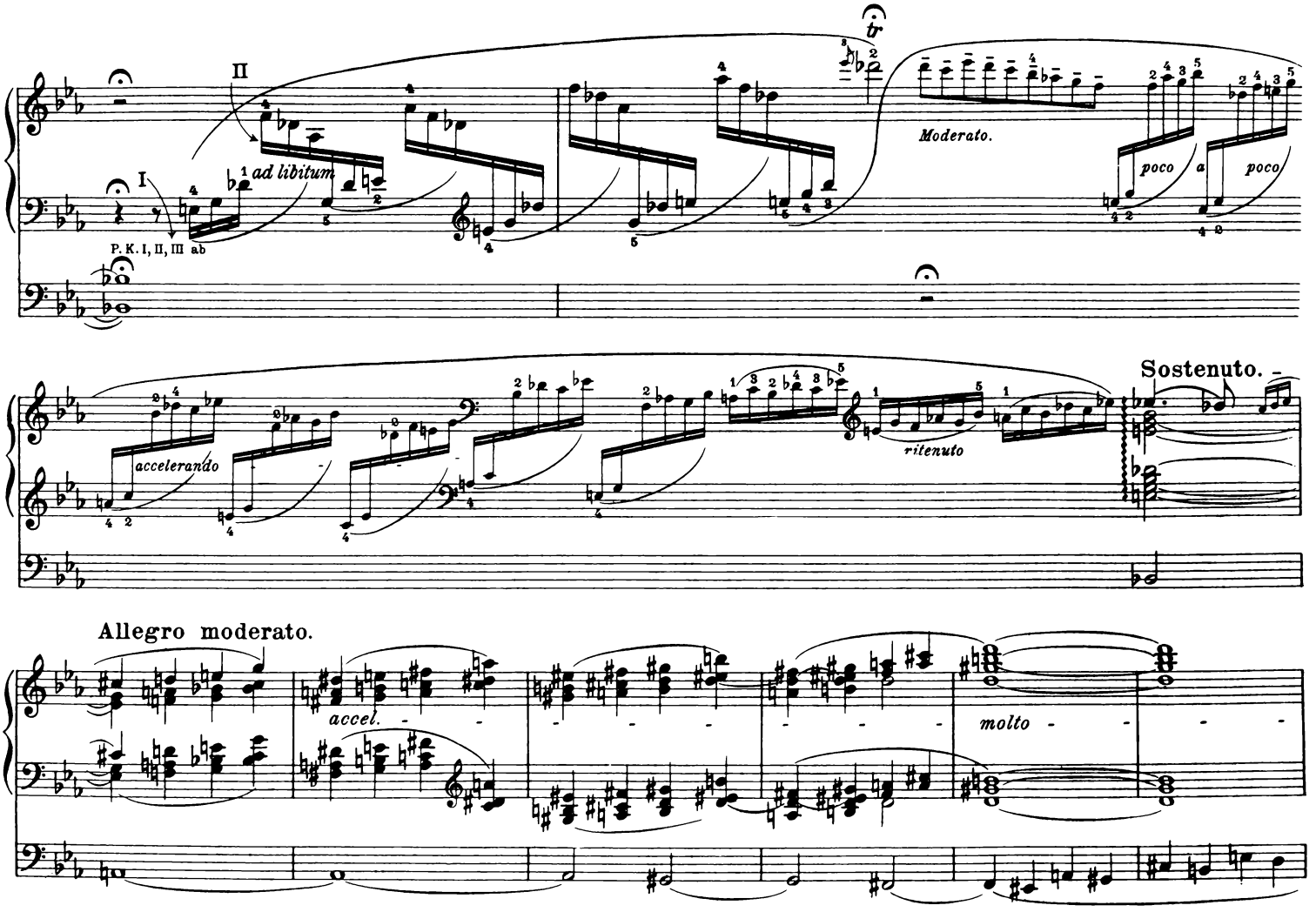

crescendo
più f
ff
cresc. e rit.
fff a tempo
dim.

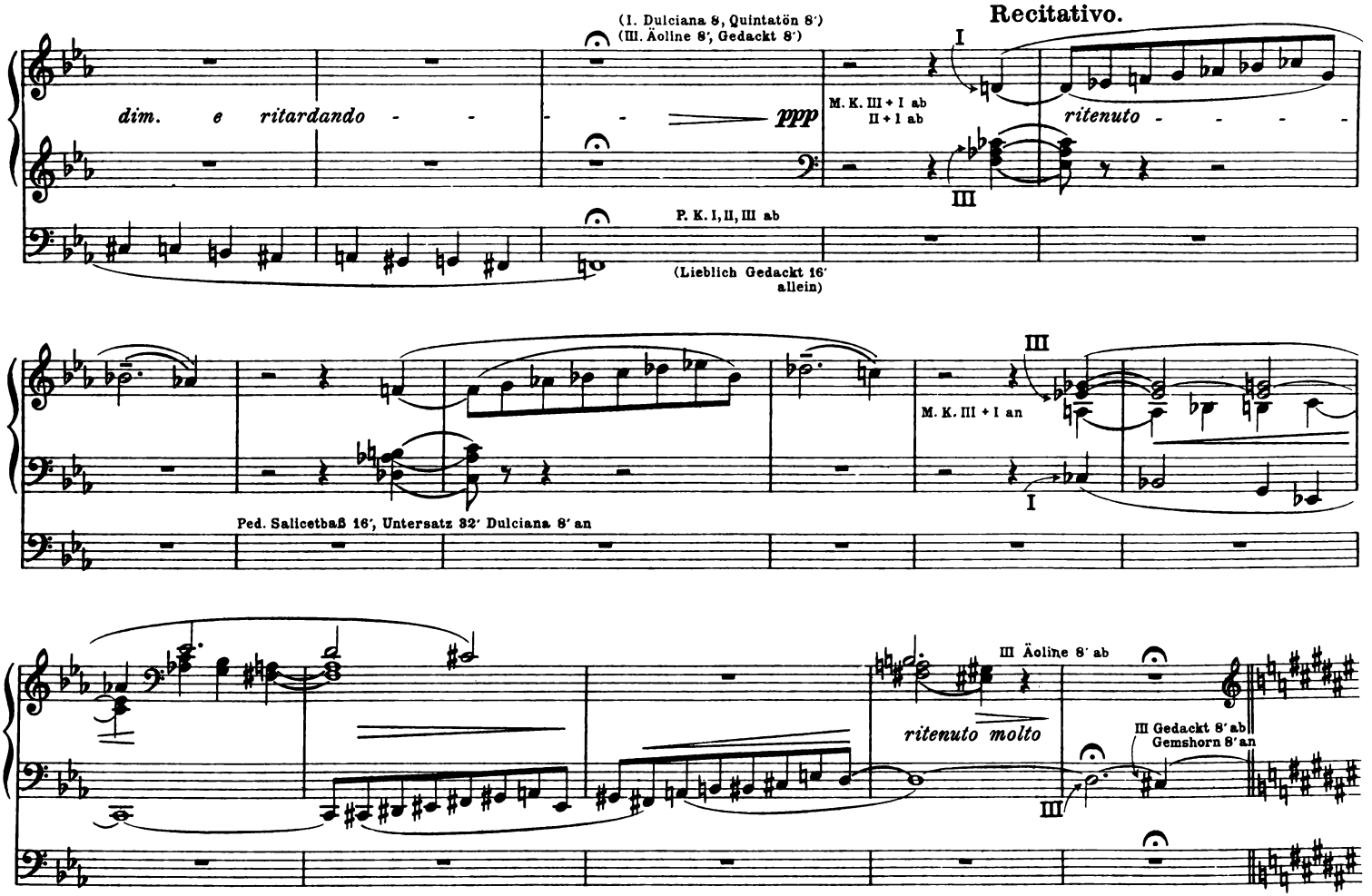

f
crescendo poco a poco
e
stringendo
fff a tempo
dim.
f
poco

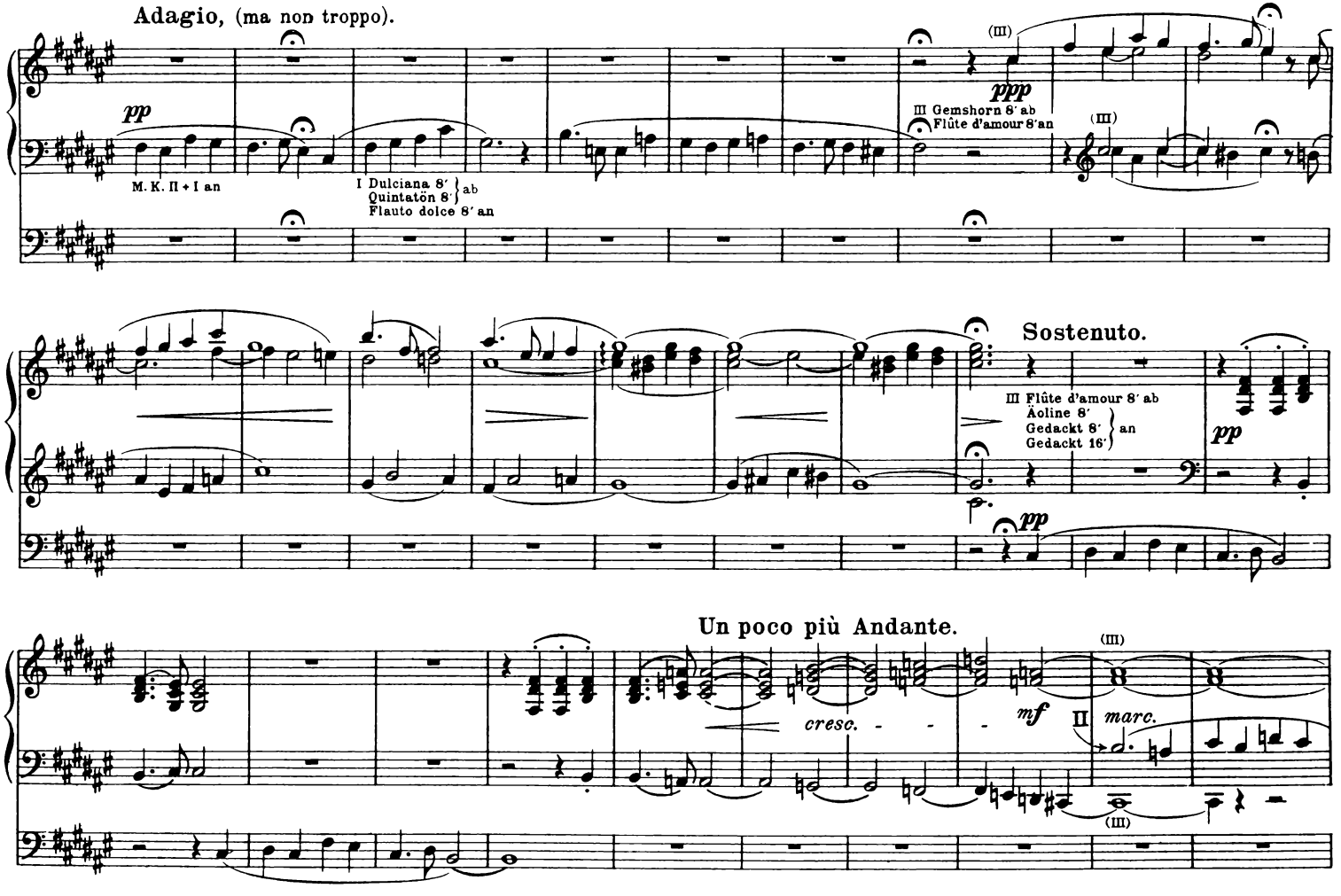

a poco crescendo e stringendo
fff a tempo
sempre Organo pleno
non troppo allegro
ben legato

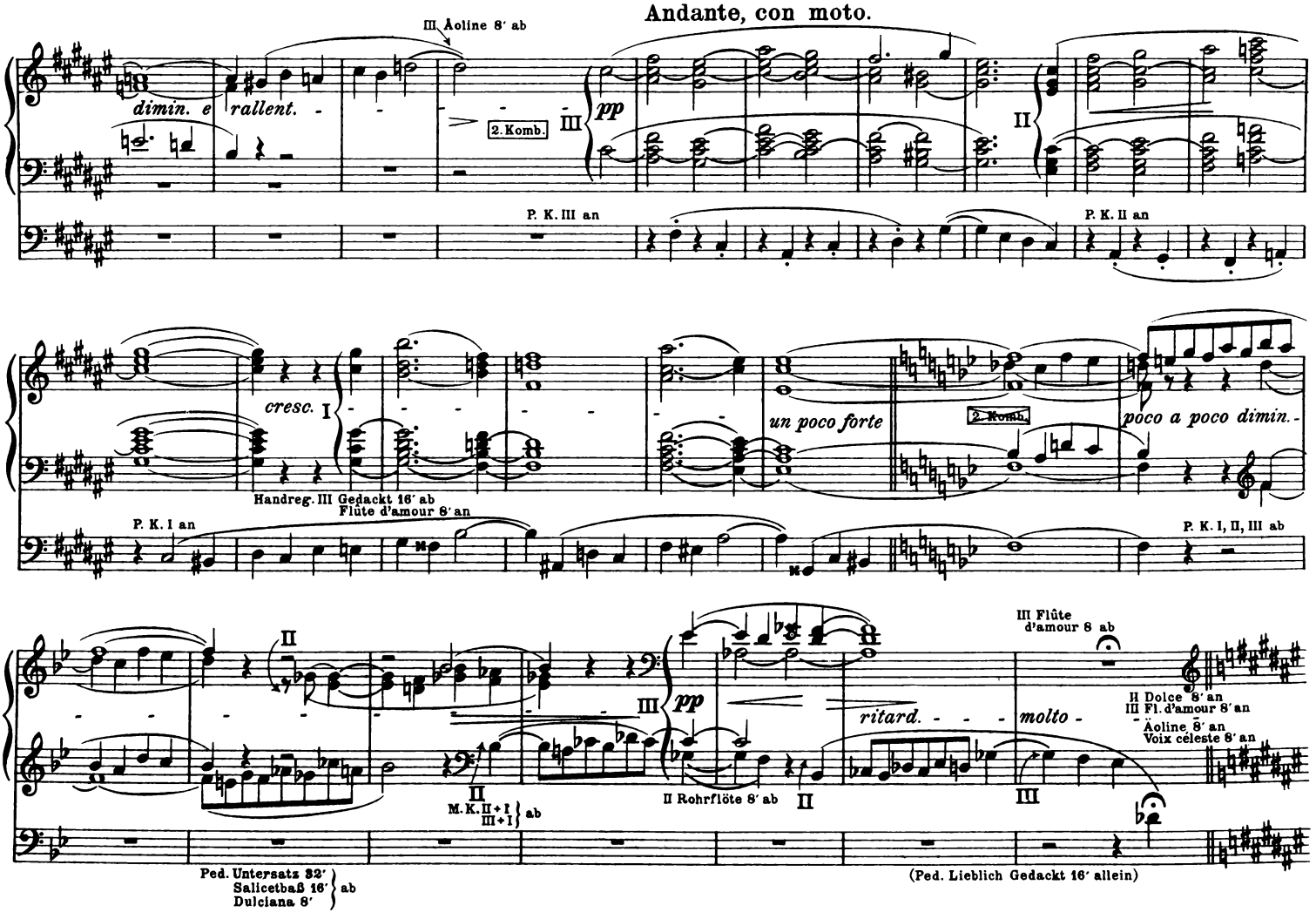


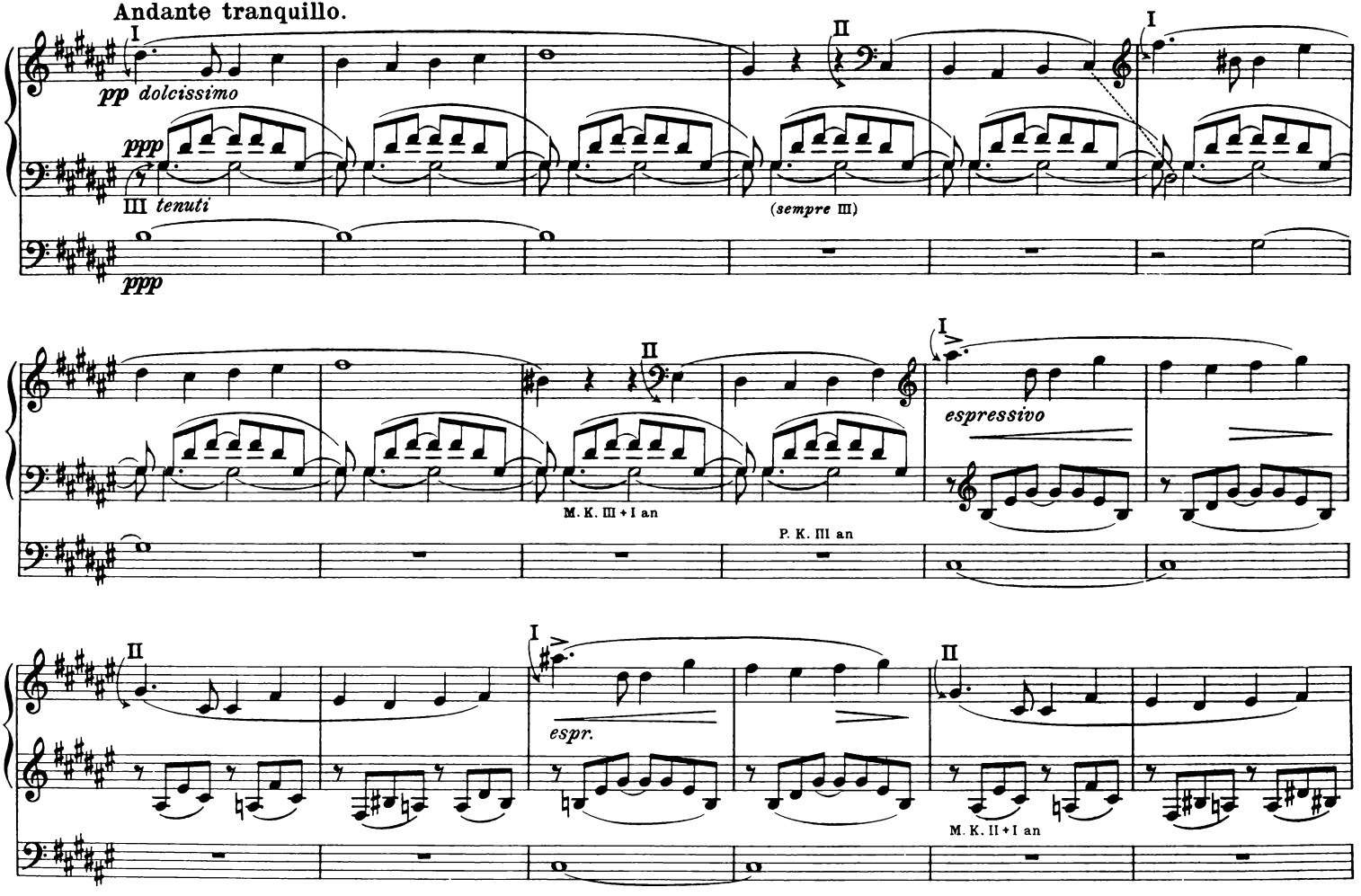

accel.
ritenuto
II
ad libitum
I
P. K. I, II, III ab
Moderato, poco a poco accel.
Sostenuto.. - Allegro moderato.
rit.
Handreg. Ped. Fagott 16', Tromp. 8', Clarino 4' ab
accel.
rit.
P. K. I, II, III an

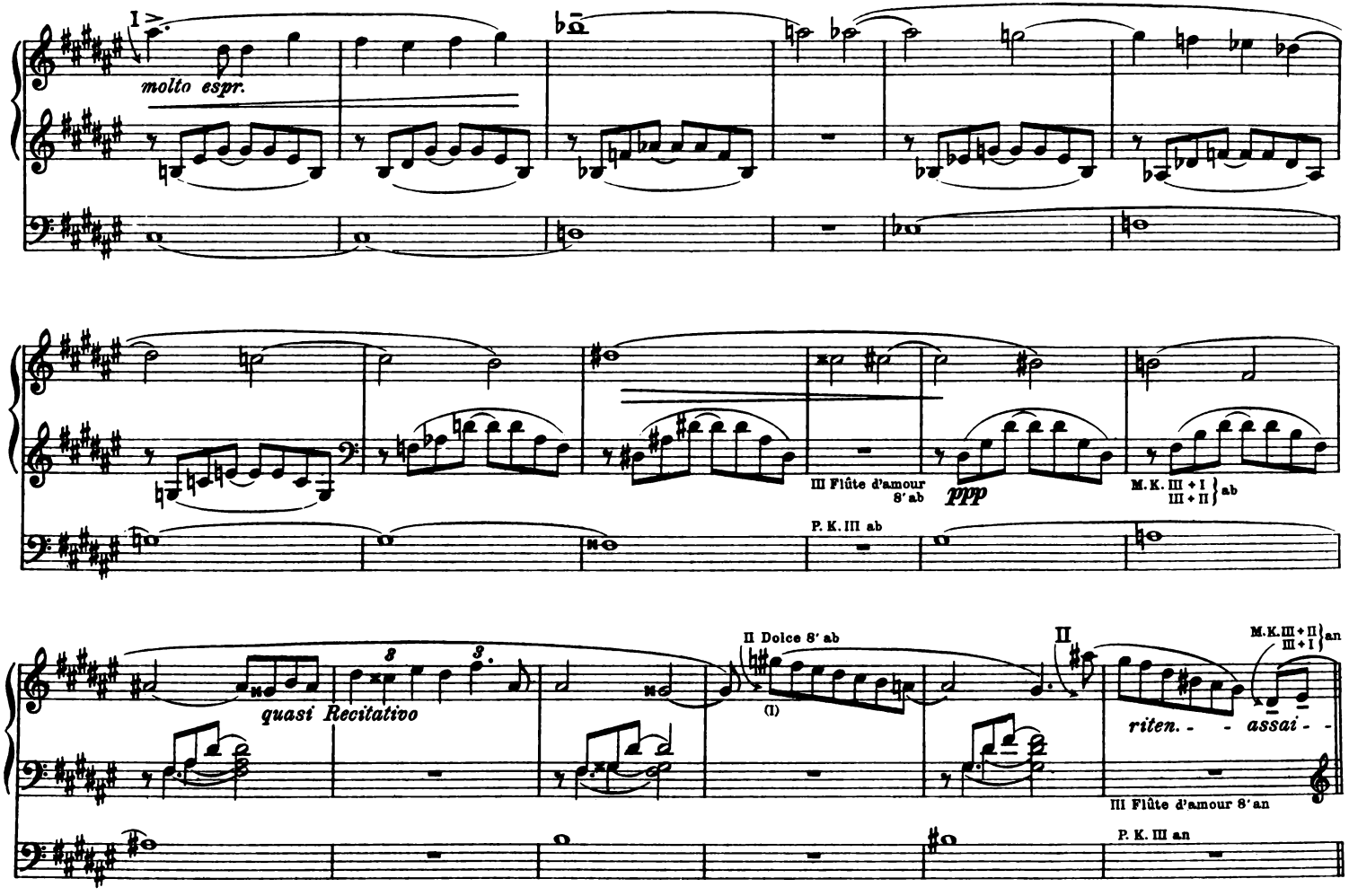

II
I
ad libitum
P. K. I, II, III ab
tr
Moderato.
poco a poco
accelerando
ritenuto
Sostenuto.
Allegro moderato.
accel.
molto

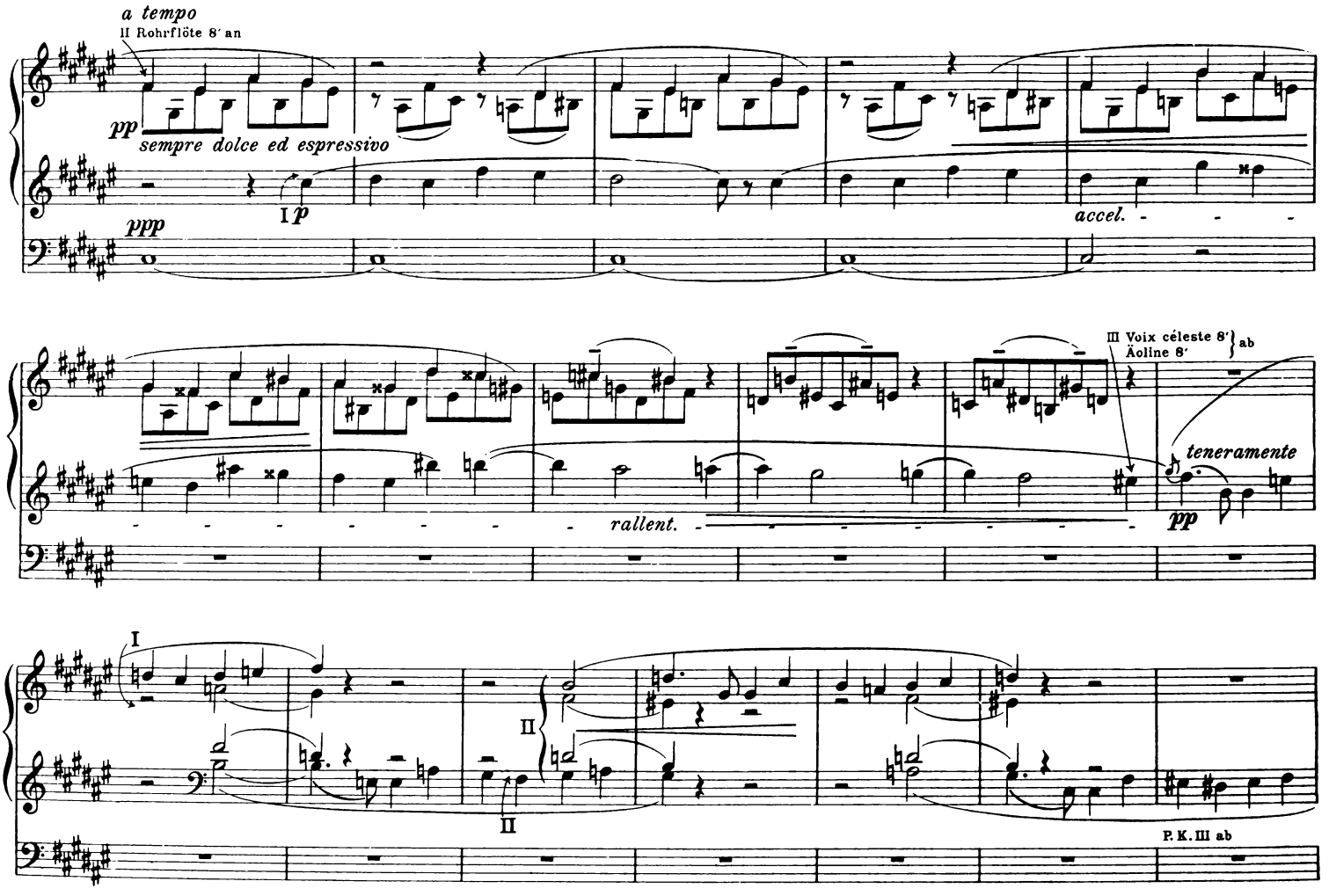

(I. Dulciana 8, Quintatön 8')
(III. Äoline 8', Gedackt 8')
Recitativo.
I
dim. e ritardando
ppp
M. K. III + I ab
II + I ab
ritenuto
III
P. K. I, II, III ab
(Lieblich Gedackt 16' allein)
III
M. K. III + I an
I
Ped. Salicetbaß 16', Untersatz 32' Dulciana 8' an
III Äoline 8' ab
ritenuto molto
III Gedackt 8' ab
Gemshorn 8' an
III

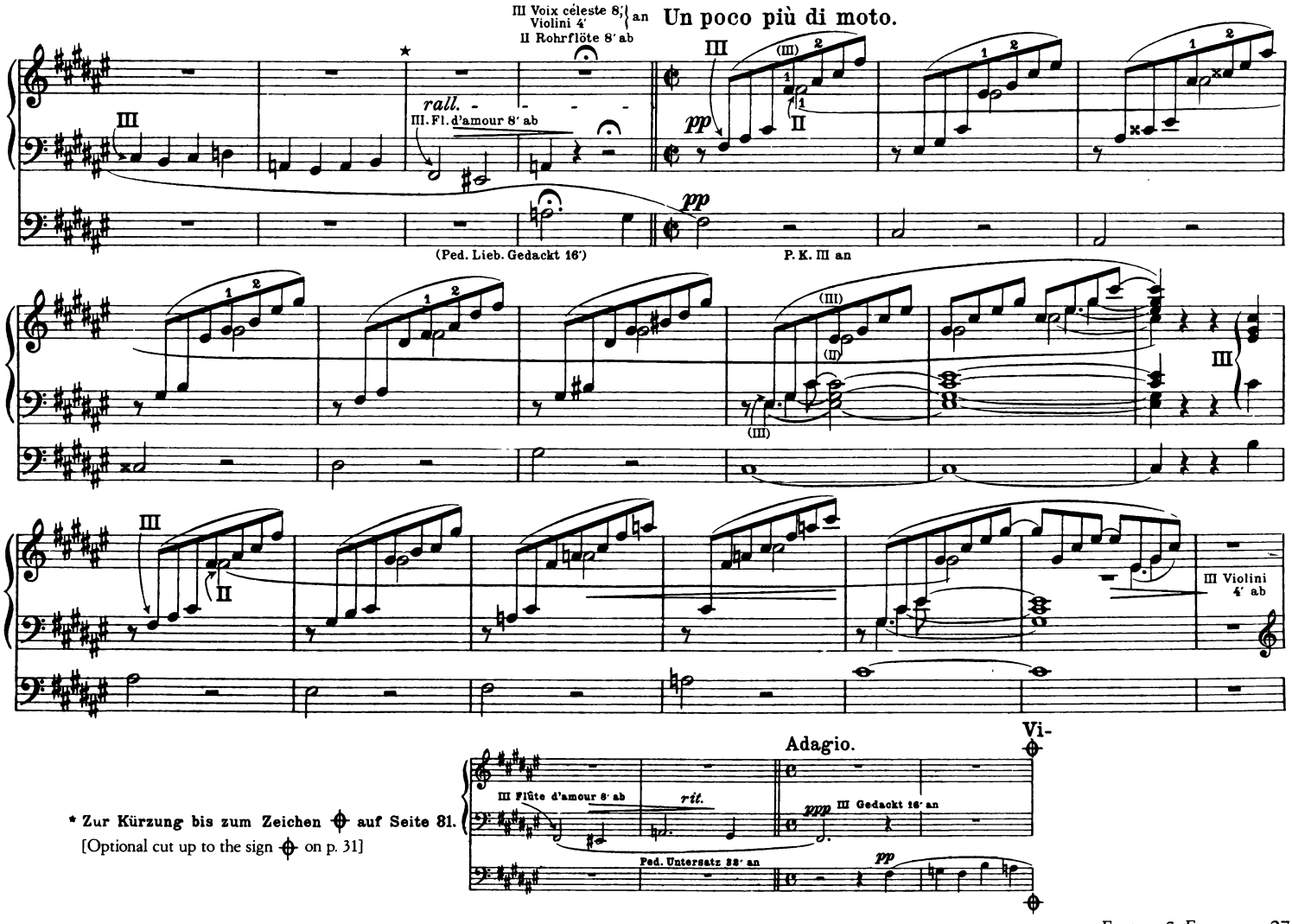

Adagio, (ma non troppo).
pp
M. K. II + I an
I Dulciana 8′
Quintatön 8′ } ab
Flauto dolce 8′ an
(III)
ppp
III Gemshorn 8′ ab
Flûte d'amour 8′ an
(III)
Sostenuto.
III Flûte d'amour 8′ ab
Äoline 8′
Gedackt 8′ } an
Gedackt 16′
pp
pp
Un poco più Andante.
(III)
cresc.
mf
II
marc.
(III)


Andante, con moto.
III Äoline 8′ ab
dimin. e
rallent.
2. Komb.
III
pp
II
P. K. III an
P. K. II an
cresc.
I
Handreg. III Gedackt 16′ ab
Flûte d'amour 8′ an
un poco forte
2. Komb.
poco a poco dimin.
P. K. I an
P. K. I, II, III ab
II
III
pp
II Rohrflöte 8′ ab
M. K. II+I
III+I
ab
ritard.
molto
III Flûte
d'amour 8 ab
II Dolce 8′ an
III Fl. d'amour 8′ an
Äoline 8′ an
Voix céleste 8′ an
Ped. Untersatz 32′
Salicetbaß 16′
Dulciana 8′
ab
(Ped. Lieblich Gedackt 16′ allein)

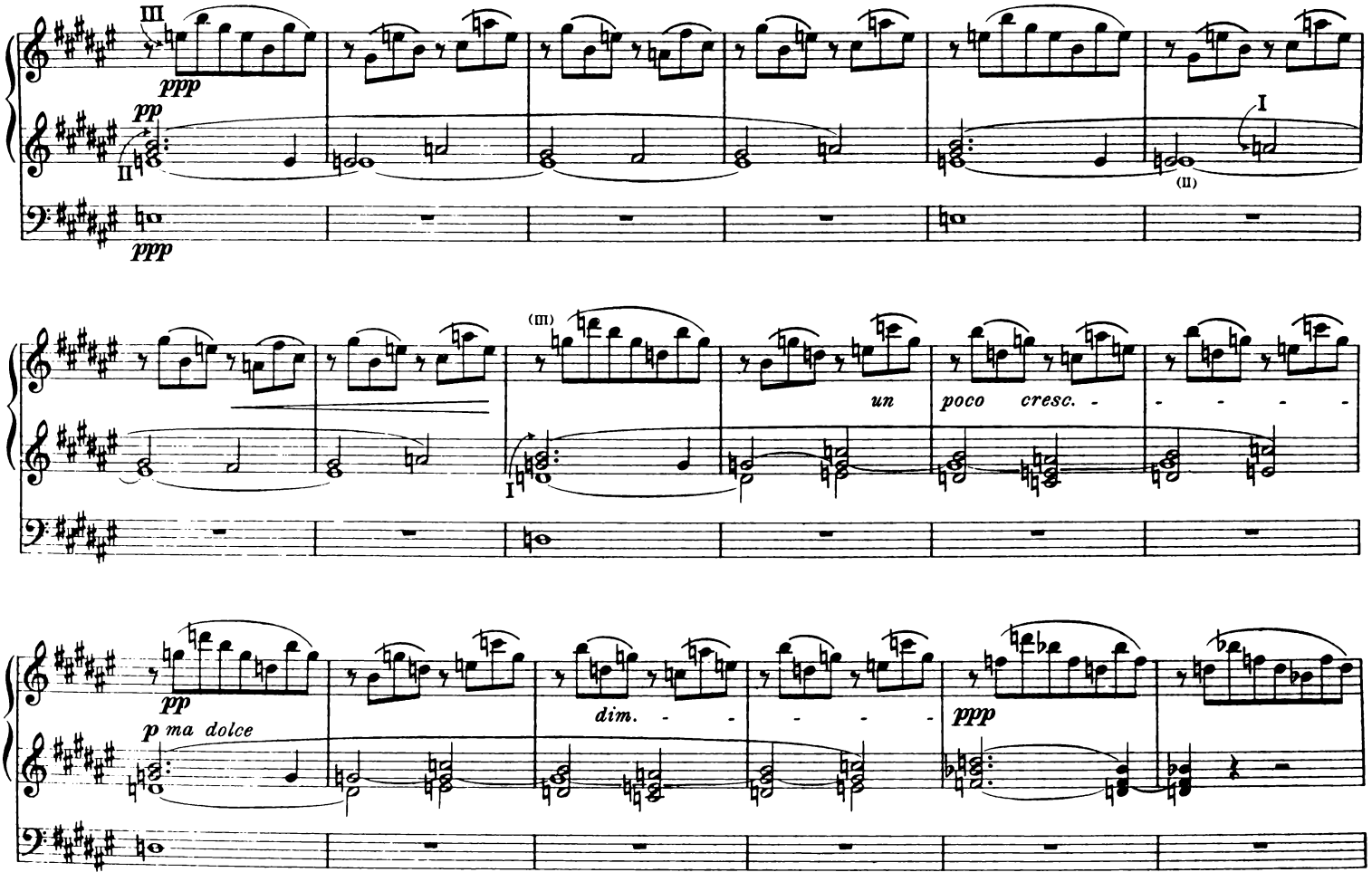

Andante tranquillo.
I
pp dolcissimo
ppp
III tenuti
ppp
II
(sempre III)
I
II
M. K. III + I an
P. K. III an
I
espressivo
II
I
espr.
II
M. K. II + I an

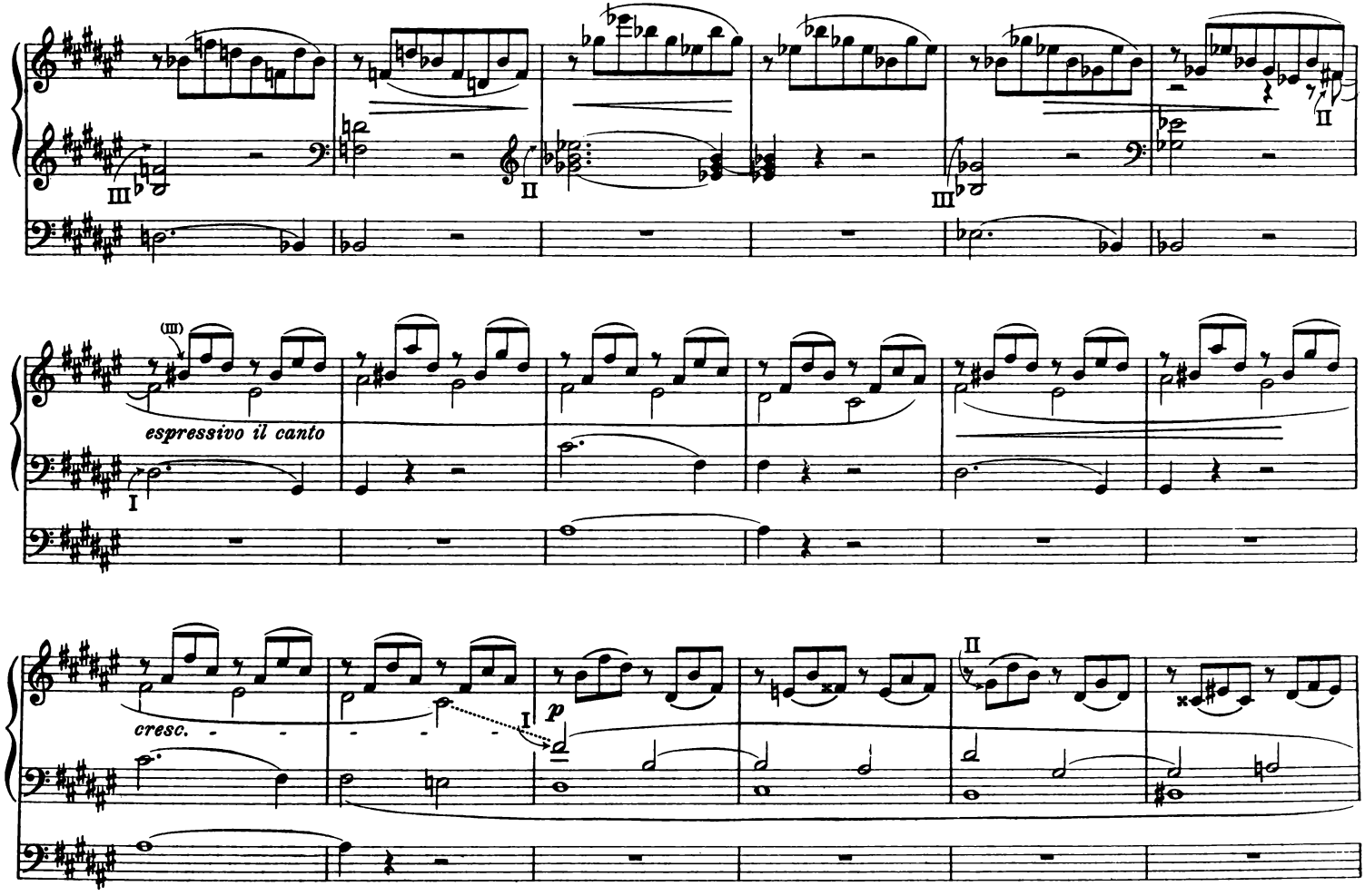

I
molto espr.
III Flûte d'amour 8' ab
ppp
M.K. III + I
III + II
ab
P.K. III ab
quasi Recitativo
II Dolce 8' ab
(I)
II
M.K. III + II
III + I
an
riten. - - assai - -
III Flûte d'amour 8' an
P.K. III an

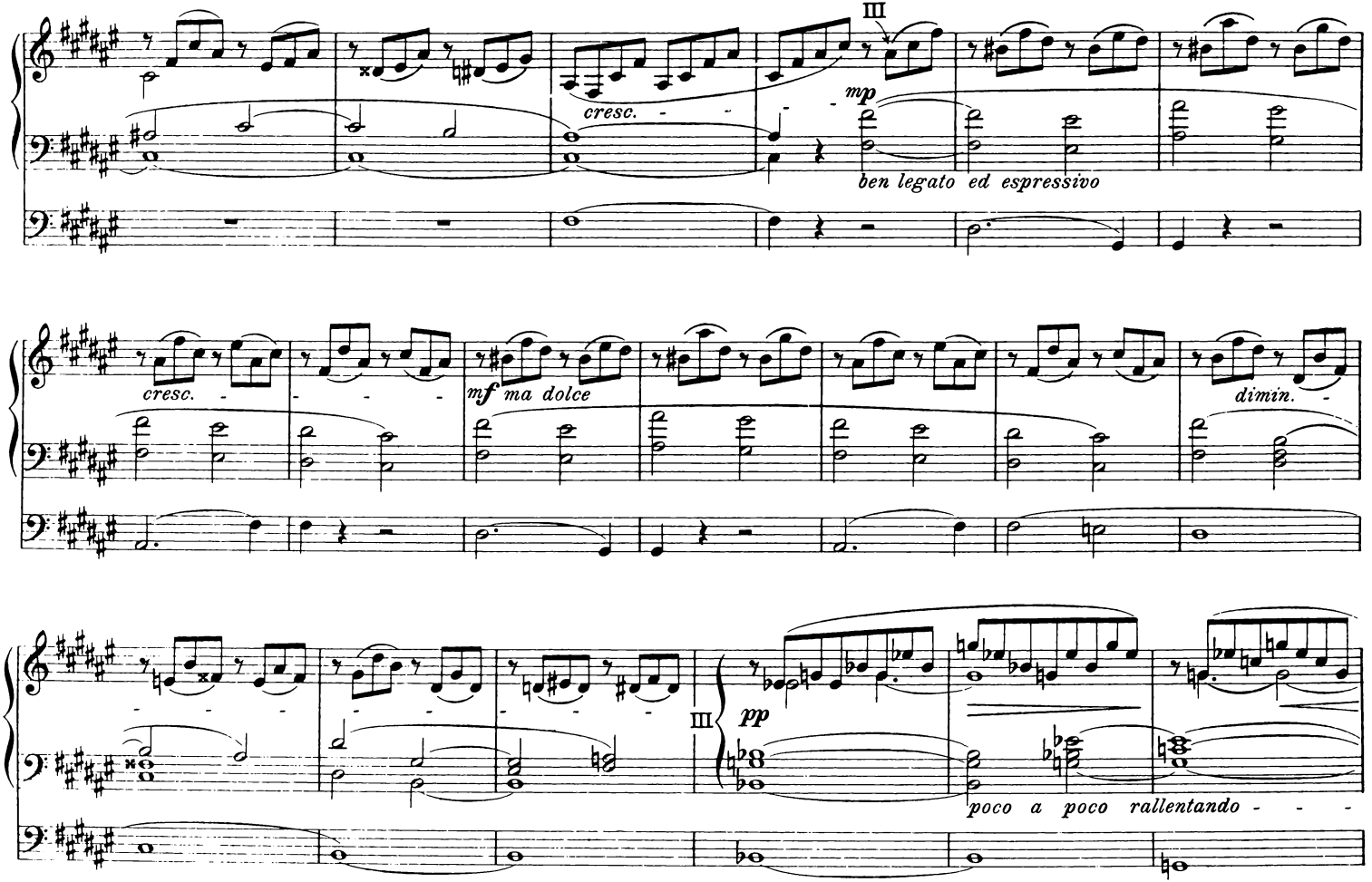

a tempo
II Rohrflöte 8′ an
pp
sempre dolce ed espressivo
I p
ppp
accel.
III Voix céleste 8′
Äoline 8′
ab
rallent.
teneramente
pp
I
II
II
P. K. III ab

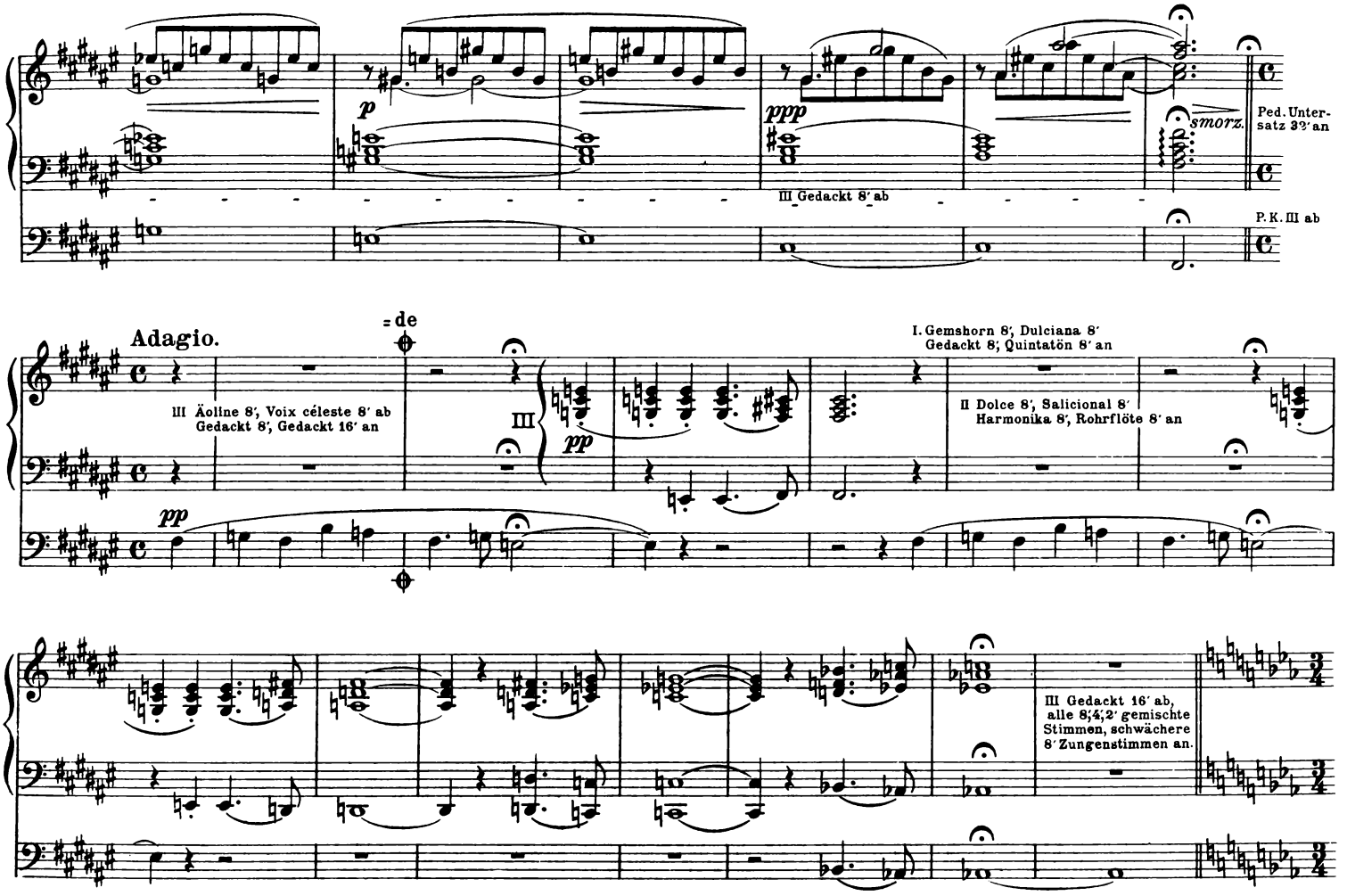


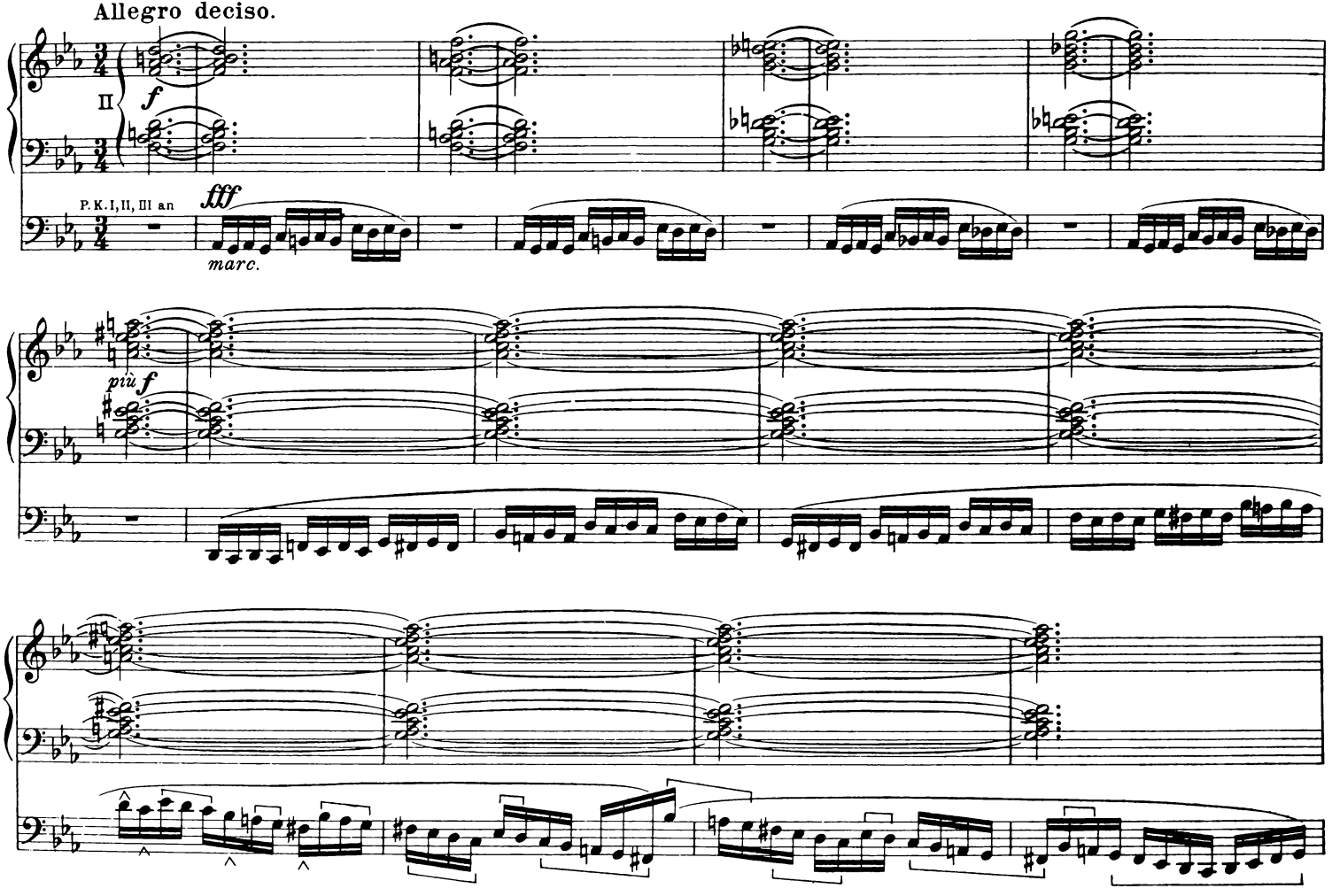
* **Zur Kürzung bis zum Zeichen ⊕ auf Seite 81.**
[Optional cut up to the sign ⊕ on p. 31]

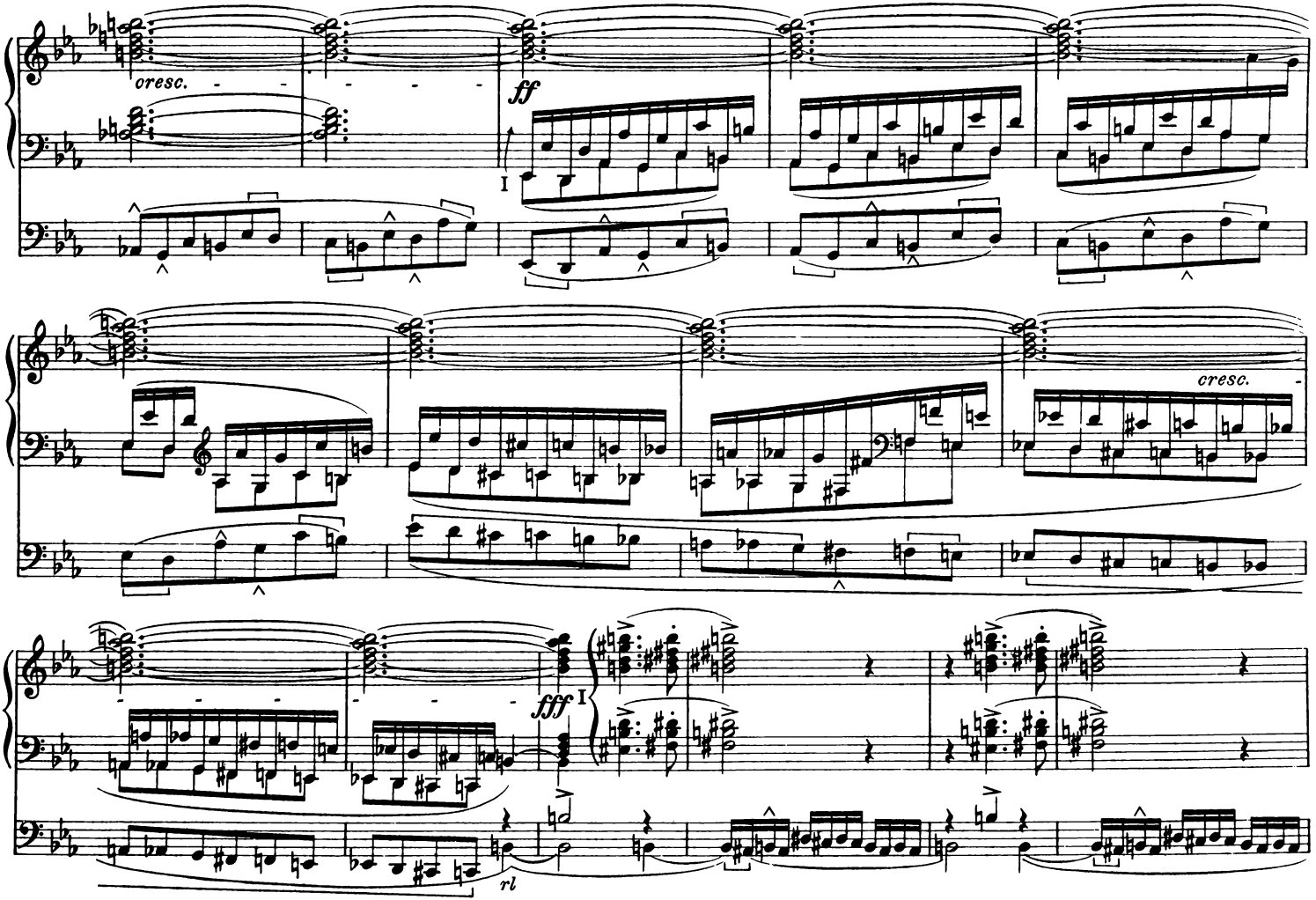

III
ppp
pp
II
ppp
I
(II)
(III)
I
un
poco cresc.
pp
p ma dolce
dim.
ppp

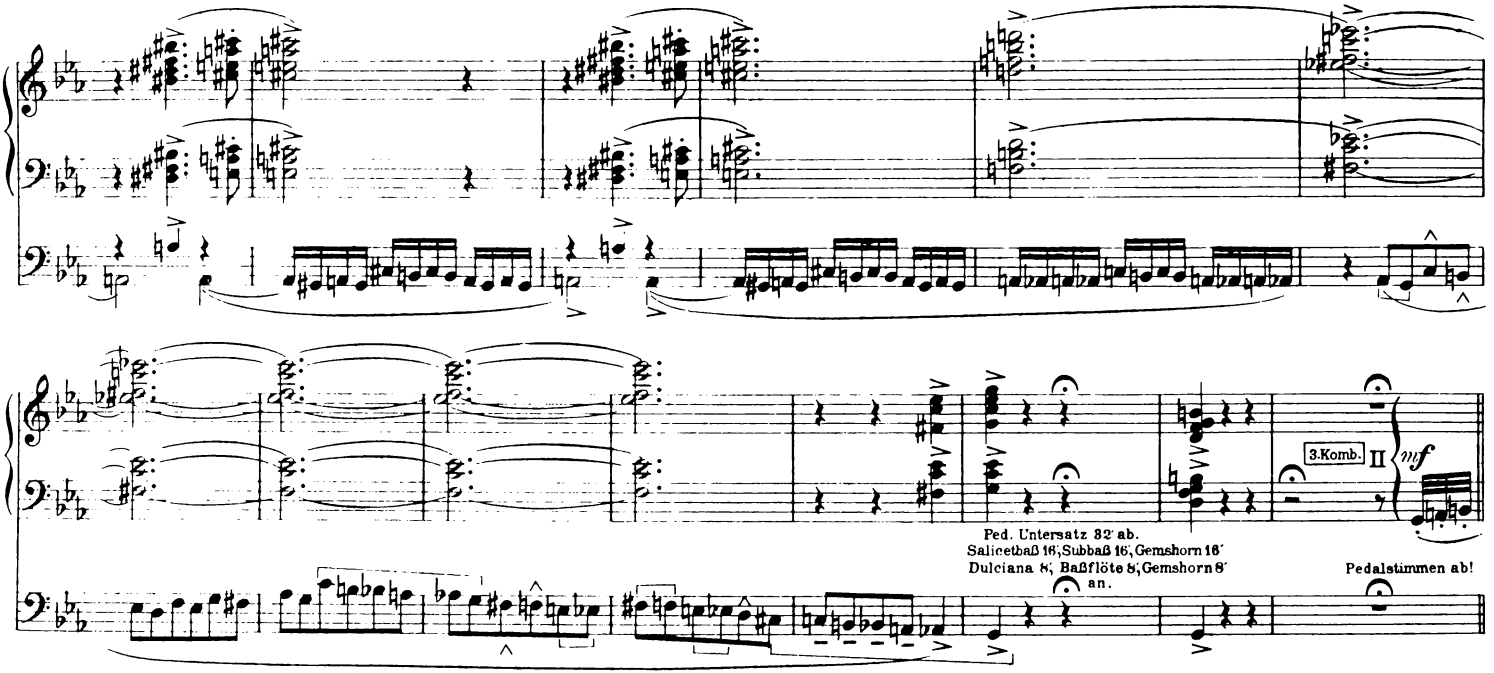

III
II
III
II
(III)
espressivo il canto
I
cresc.
I
p
II


III
mp
cresc.
ben legato ed espressivo
cresc.
mf ma dolce
dimin.
III
pp
poco a poco rallentando


p
ppp
III Gedackt 8′ ab
smorz.
Ped. Untersatz 32′ an
P. K. III ab
Adagio.
= de
III Äoline 8′, Voix céleste 8′ ab
Gedackt 8′, Gedackt 16′ an
III
pp
pp
I. Gemshorn 8′, Dulciana 8′
Gedackt 8′, Quintatön 8′ an
II Dolce 8′, Salicional 8′
Harmonika 8′, Rohrflöte 8′ an
III Gedackt 16′ ab,
alle 8′,4′,2′ gemischte
Stimmen, schwächere
8′ Zungenstimmen an.

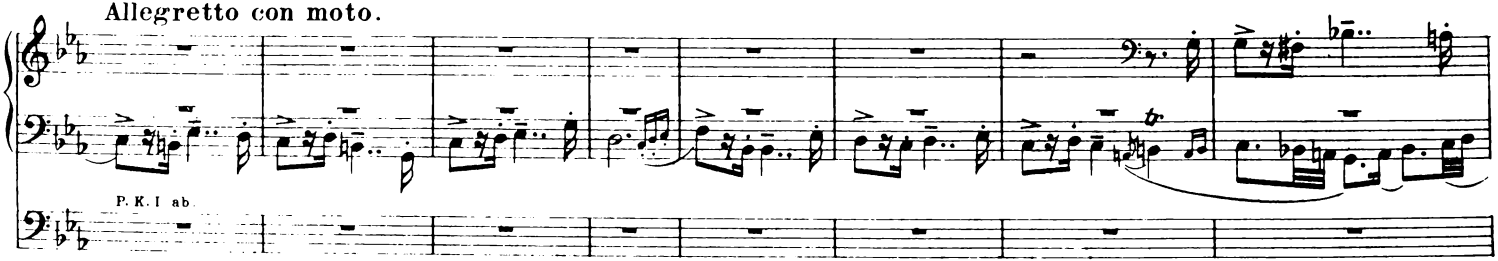

Allegro deciso.
f
P. K. I, II, III an
fff
marc.
più f

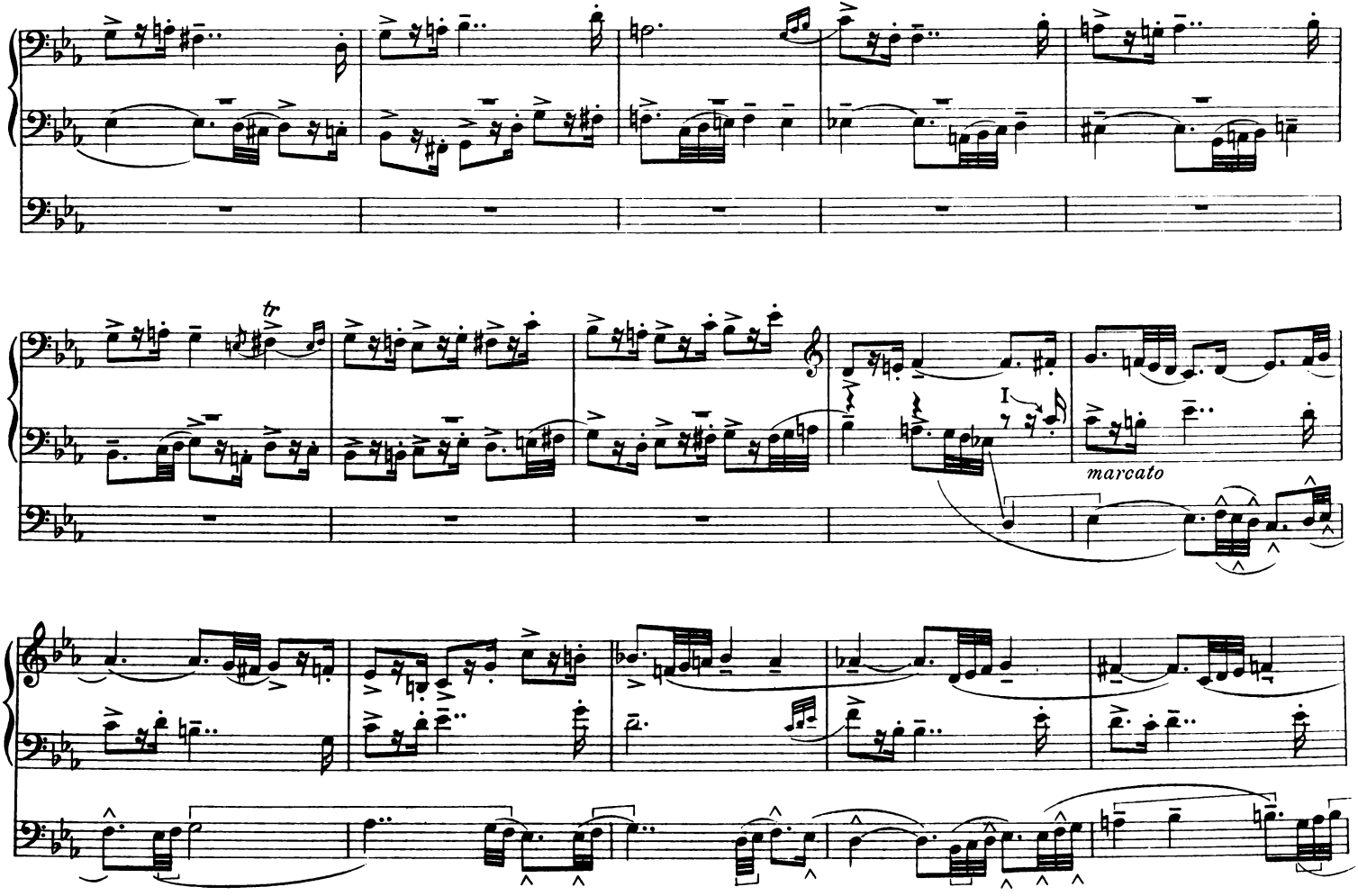

cresc.
ff
I
cresc.
fff
I
rl

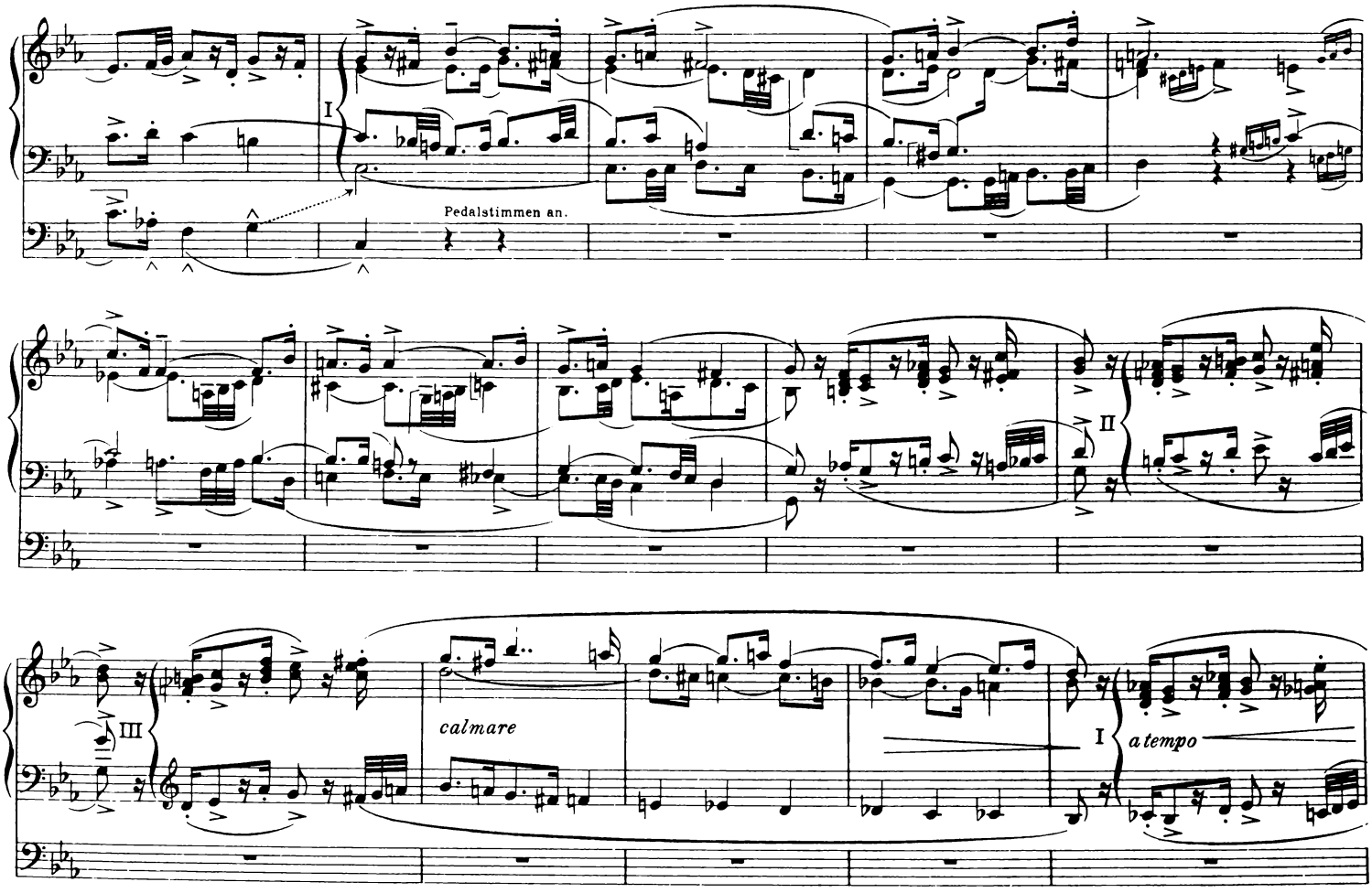


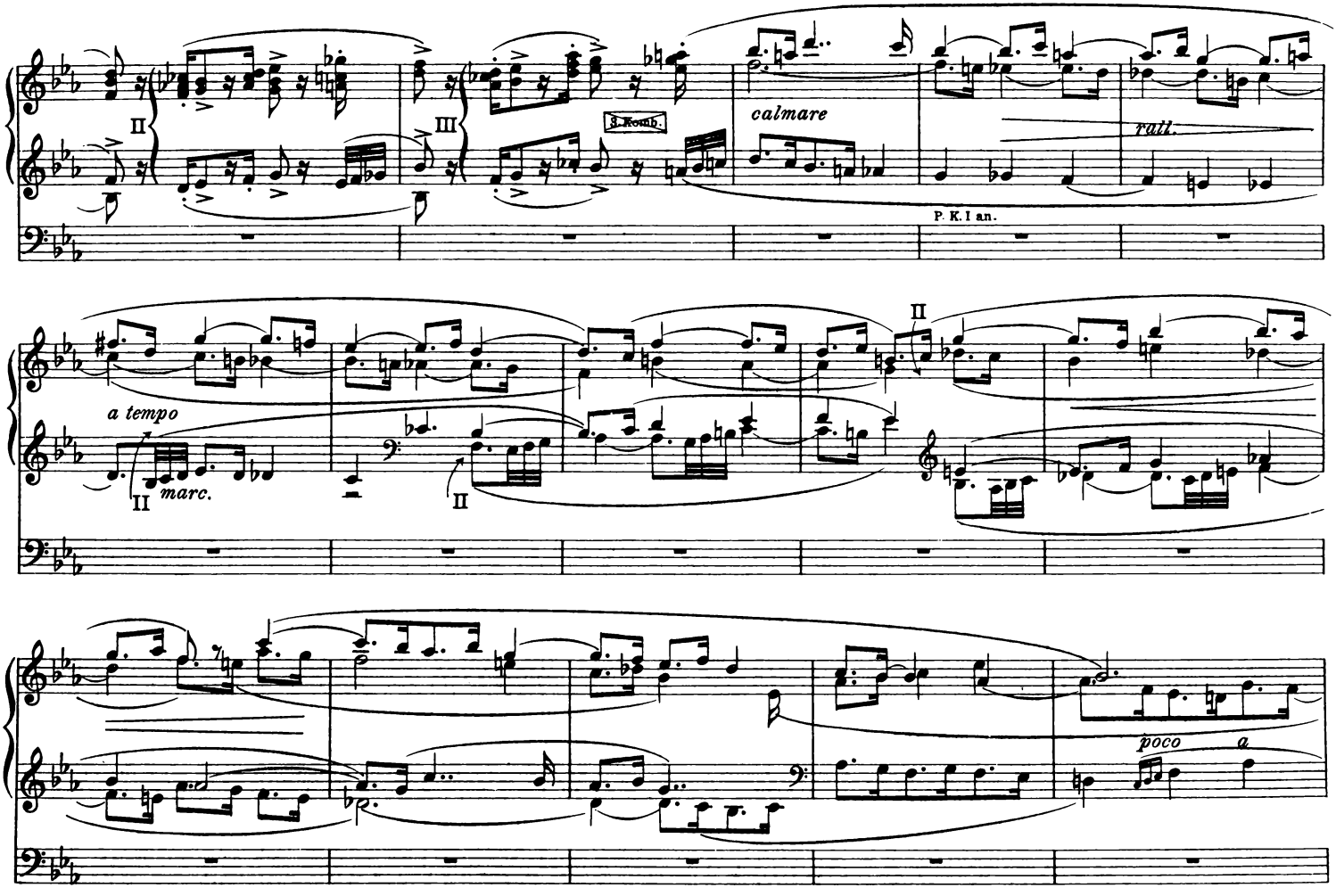
Fuga.

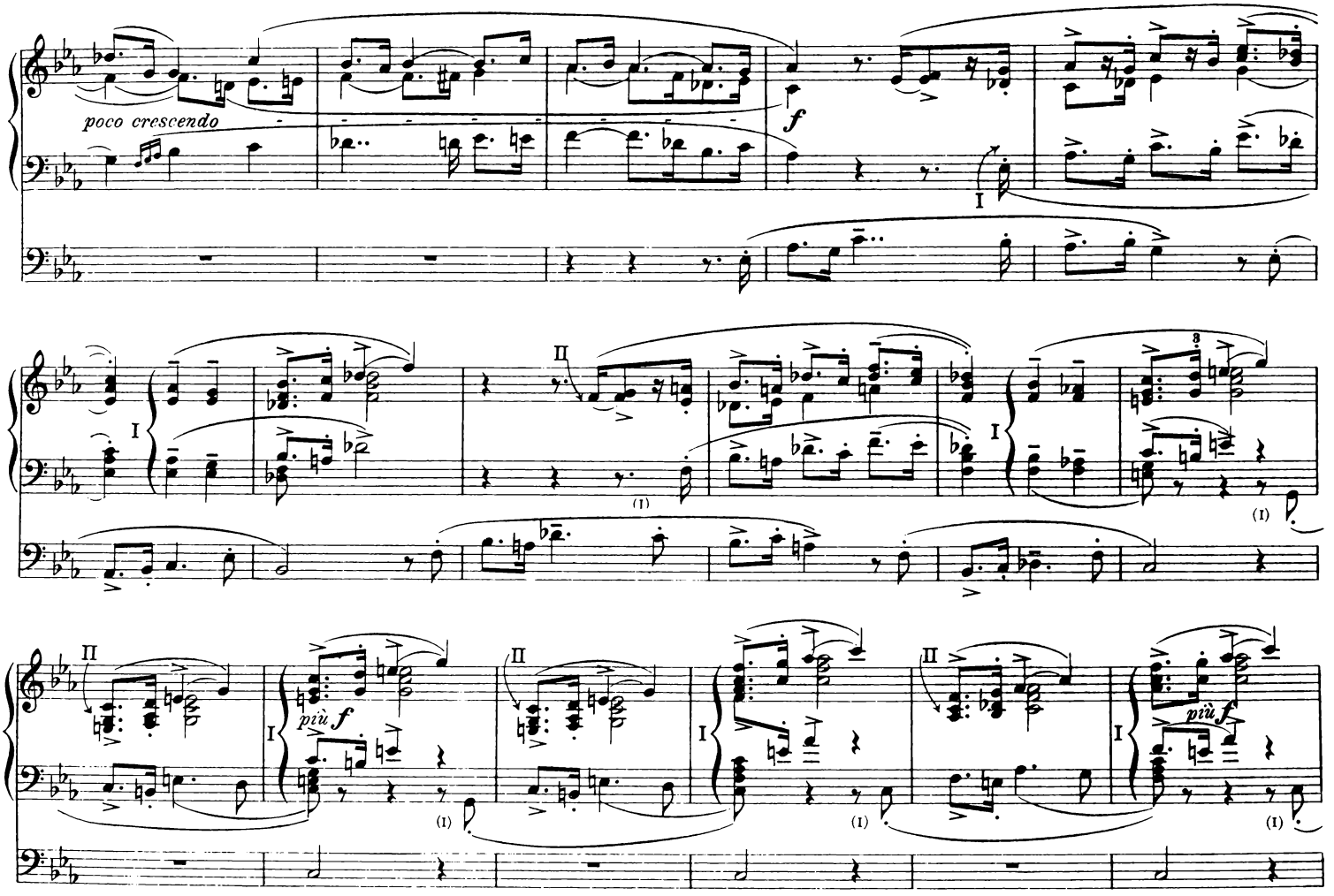
Allegretto con moto.

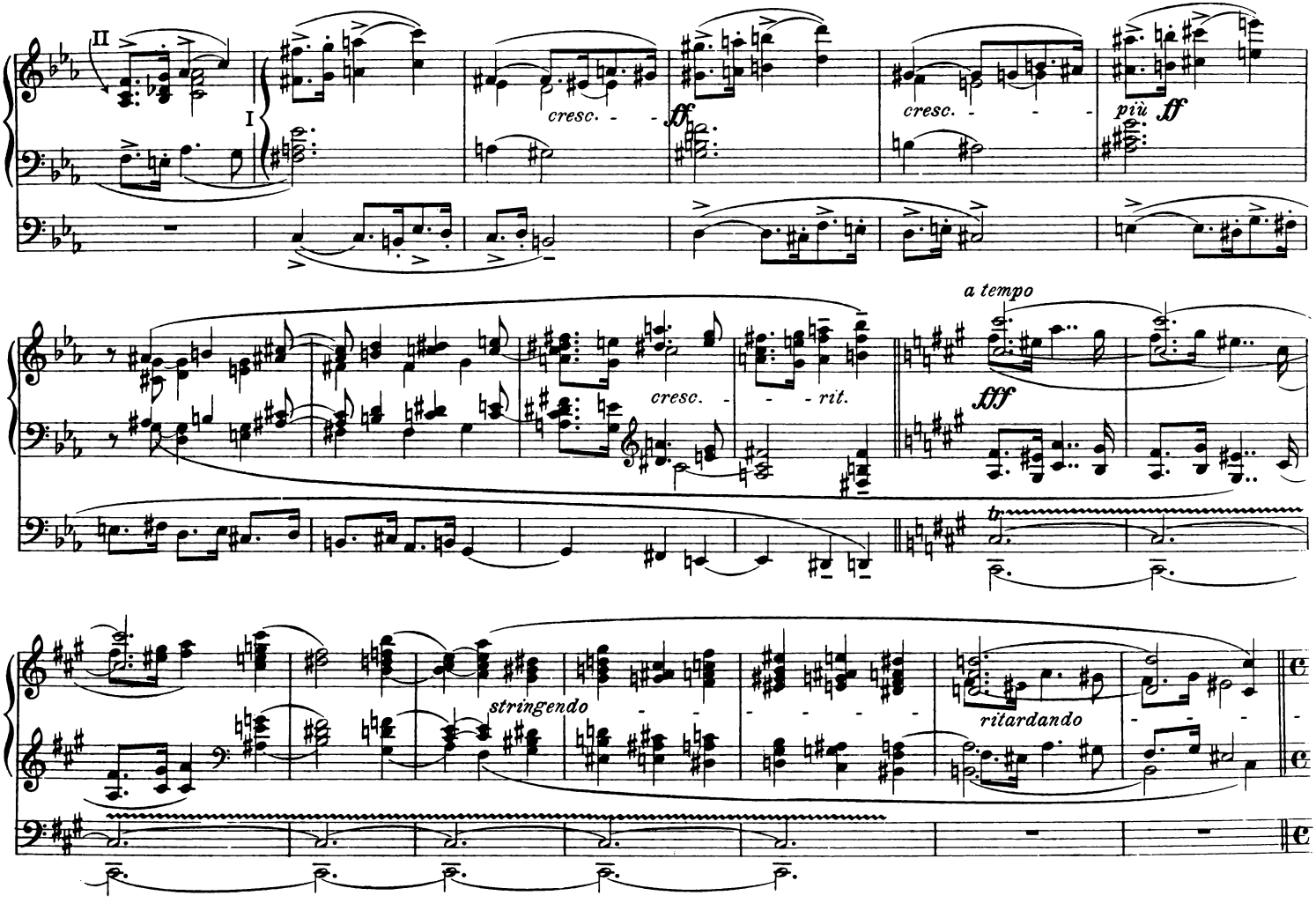


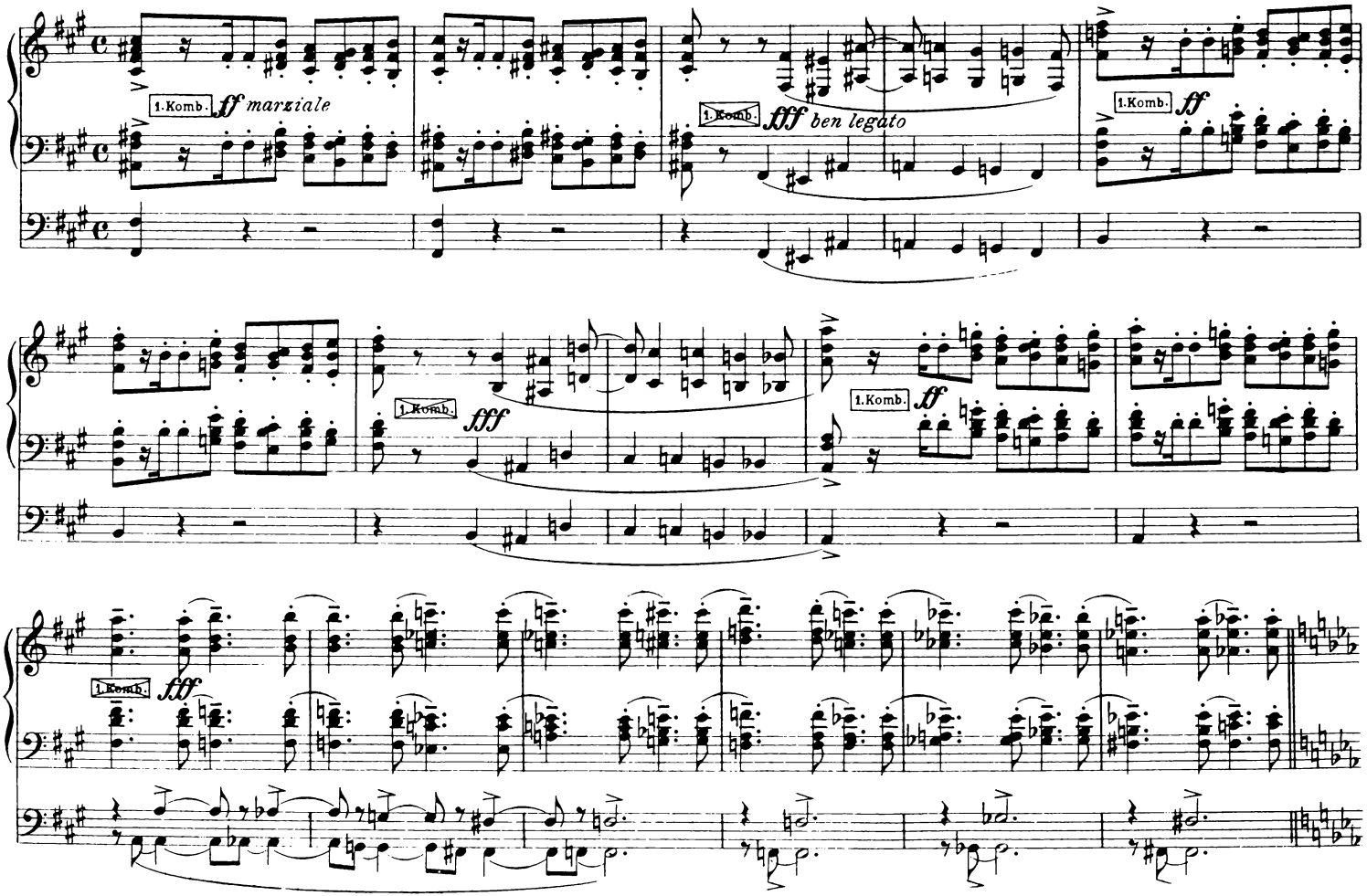

tr
I
marcato

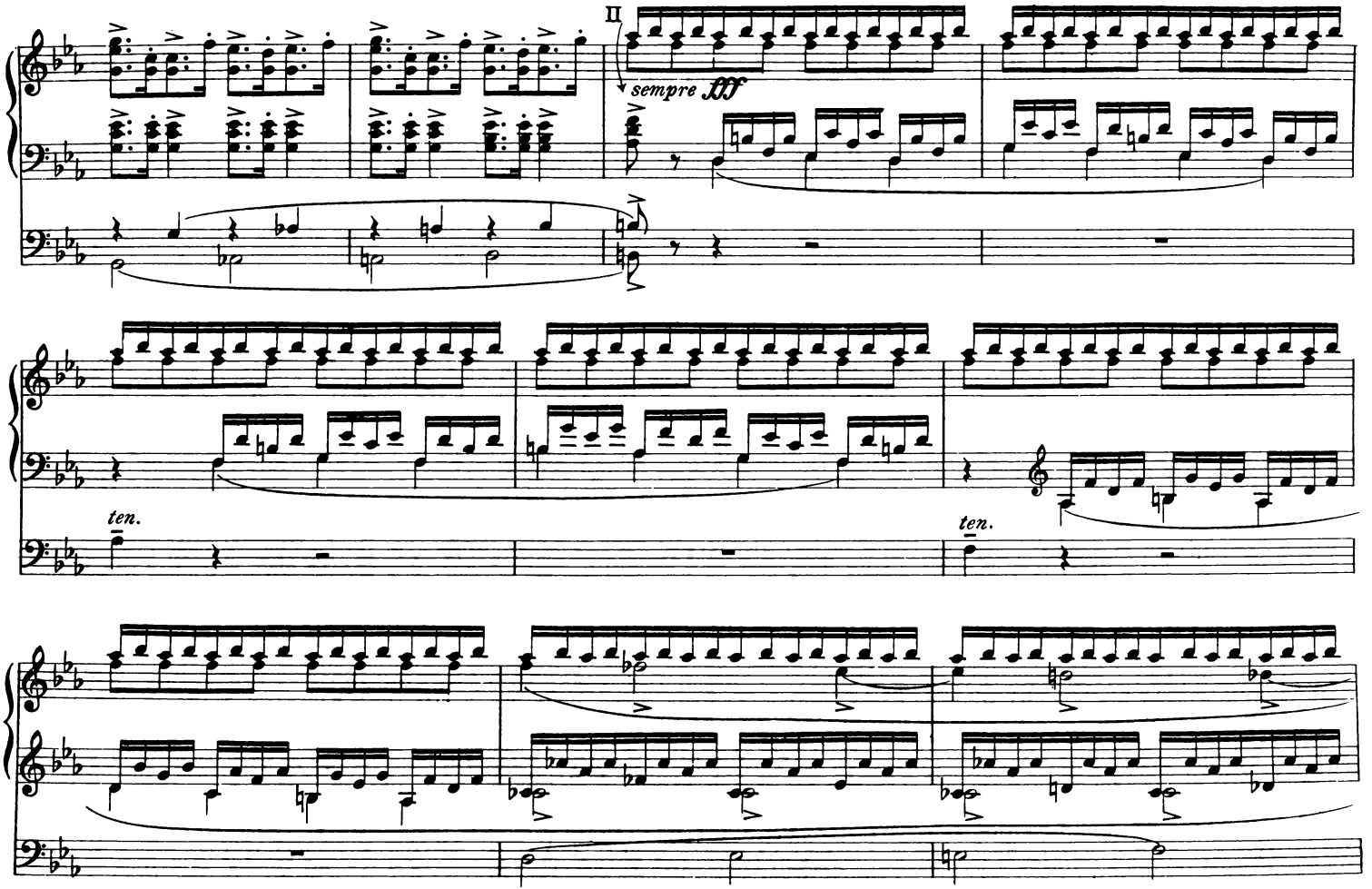

I
Pedalstimmen an.
II
III
calmare
I
a tempo

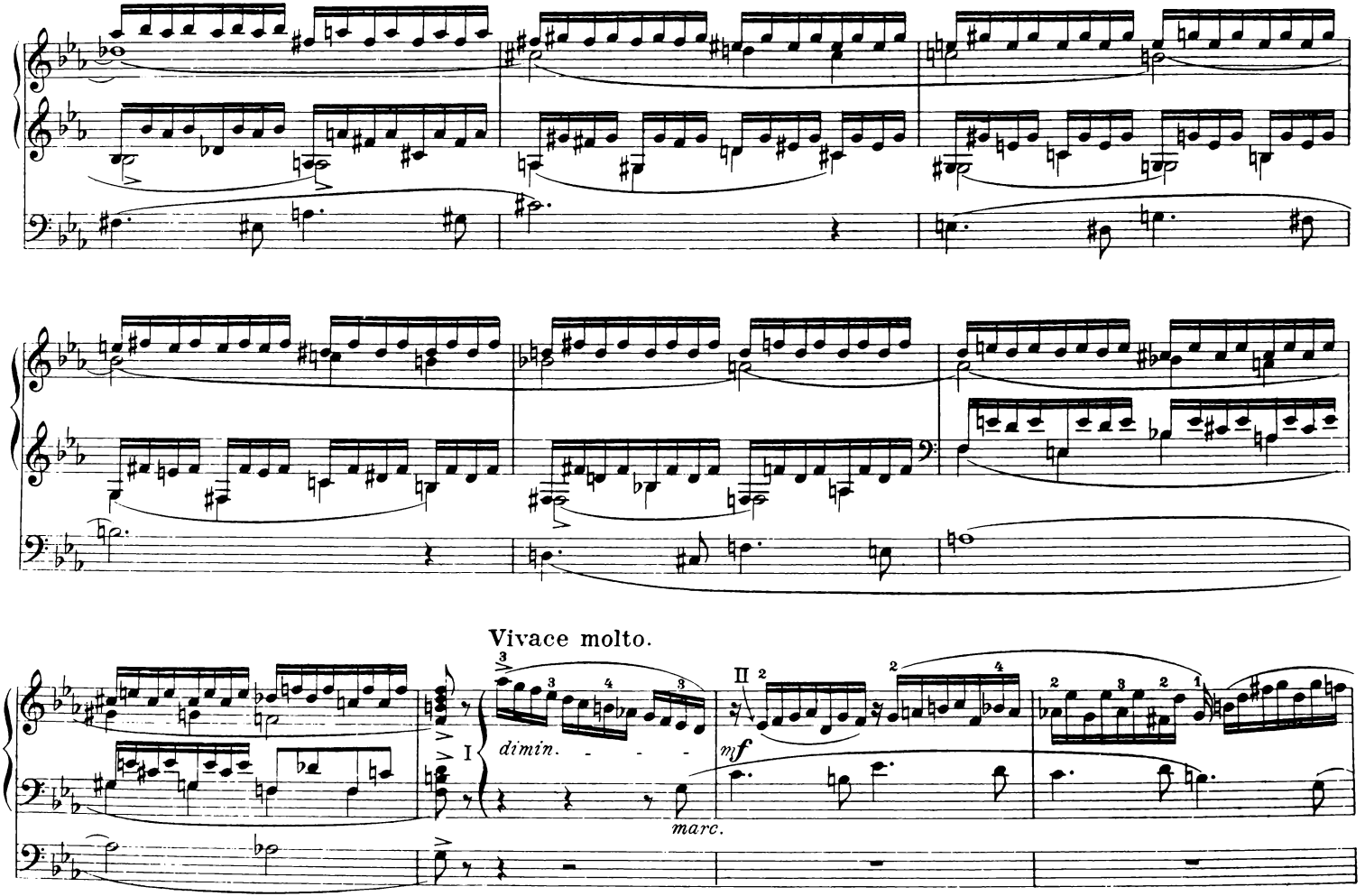

II
III
S.Komb.
calmare
rall.
P. K. I an.
a tempo
II
marc.
II
II
poco
a

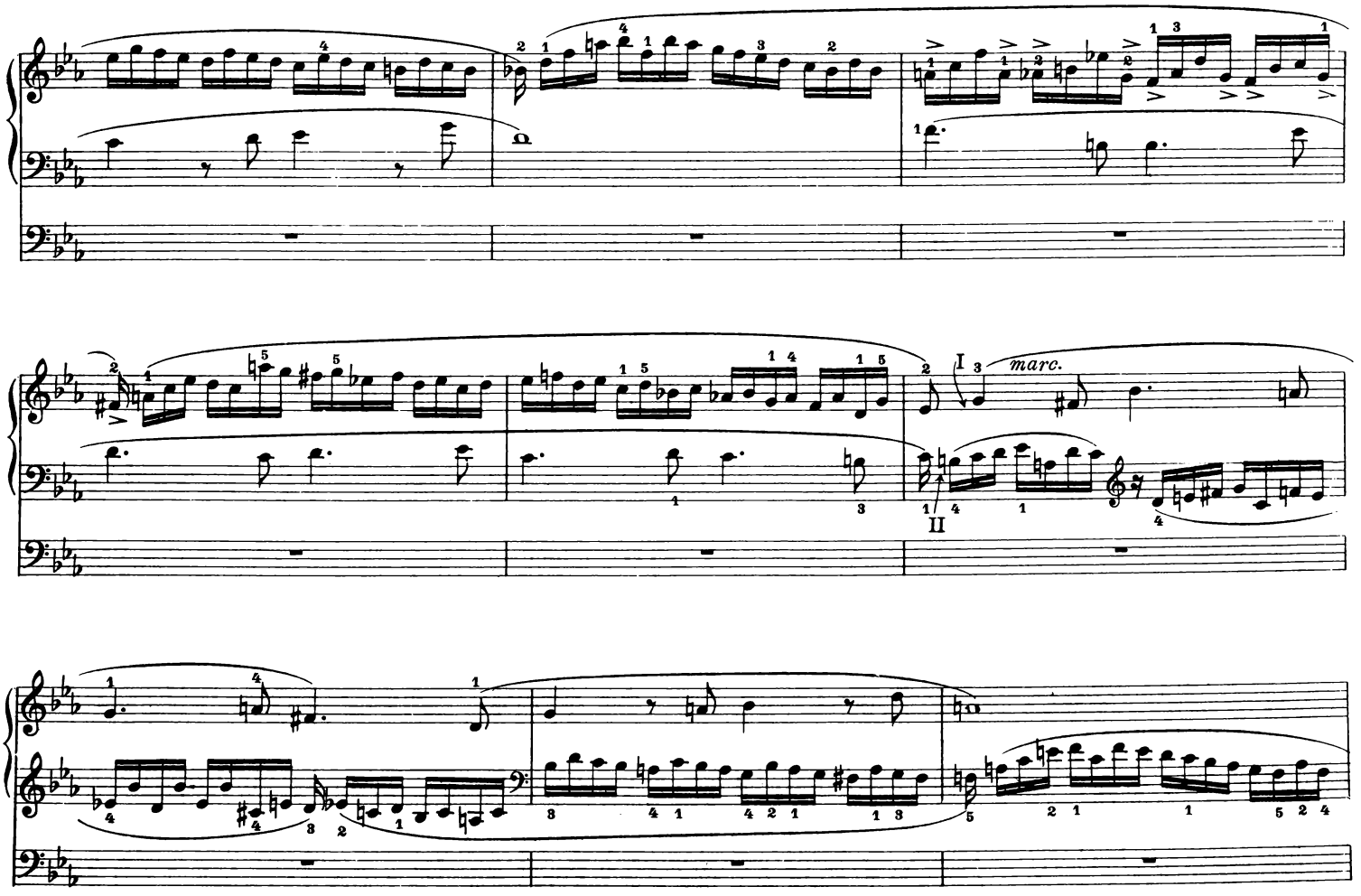

poco crescendo
f
I
II
I
(I)
I
(I)
II
I
più f
(I)
II
I
(I)
II
I
più f
(I)

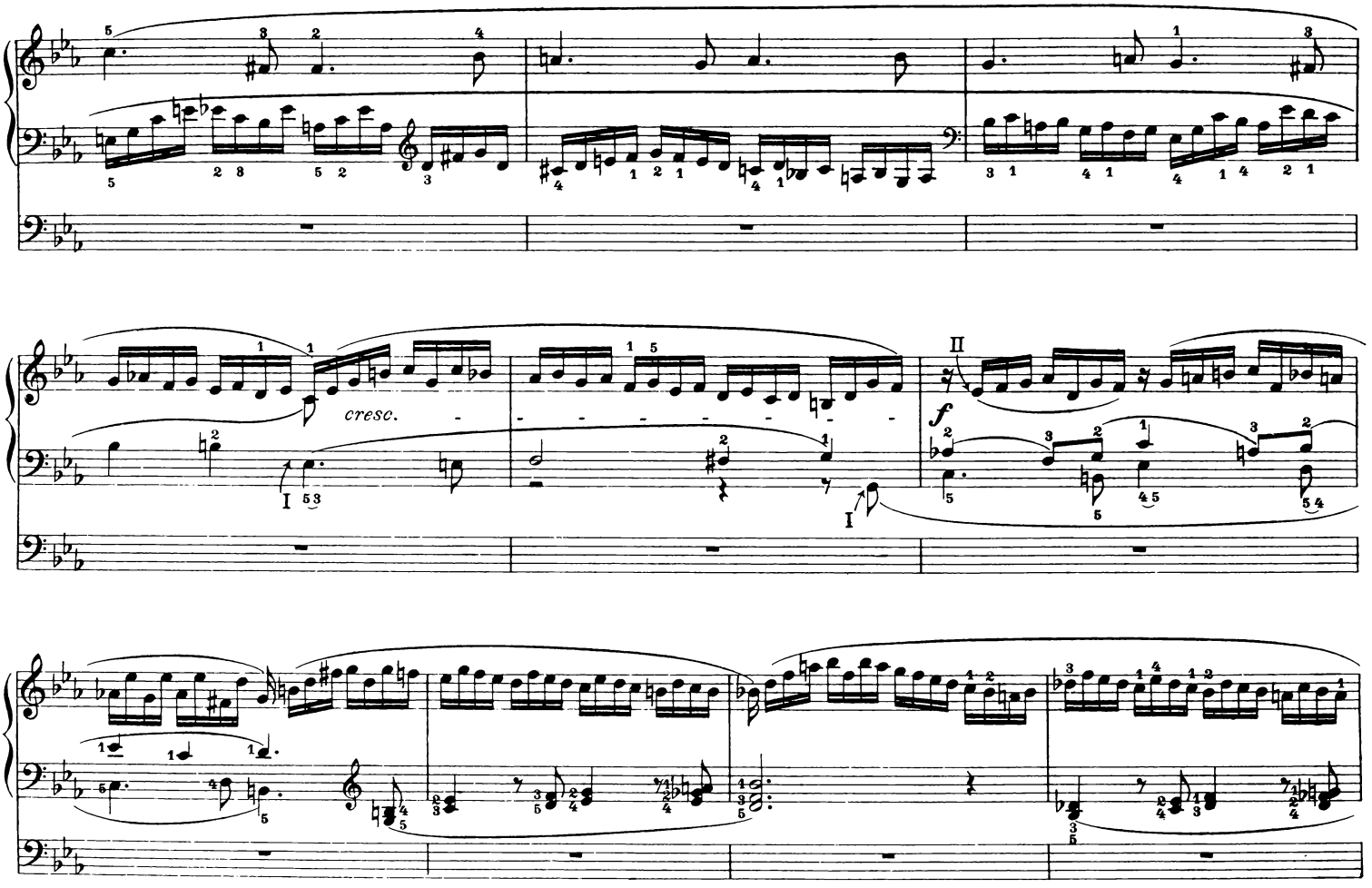

II
I
cresc.
ff
cresc.
più ff
cresc.
rit.
a tempo
fff
tr
stringendo
ritardando

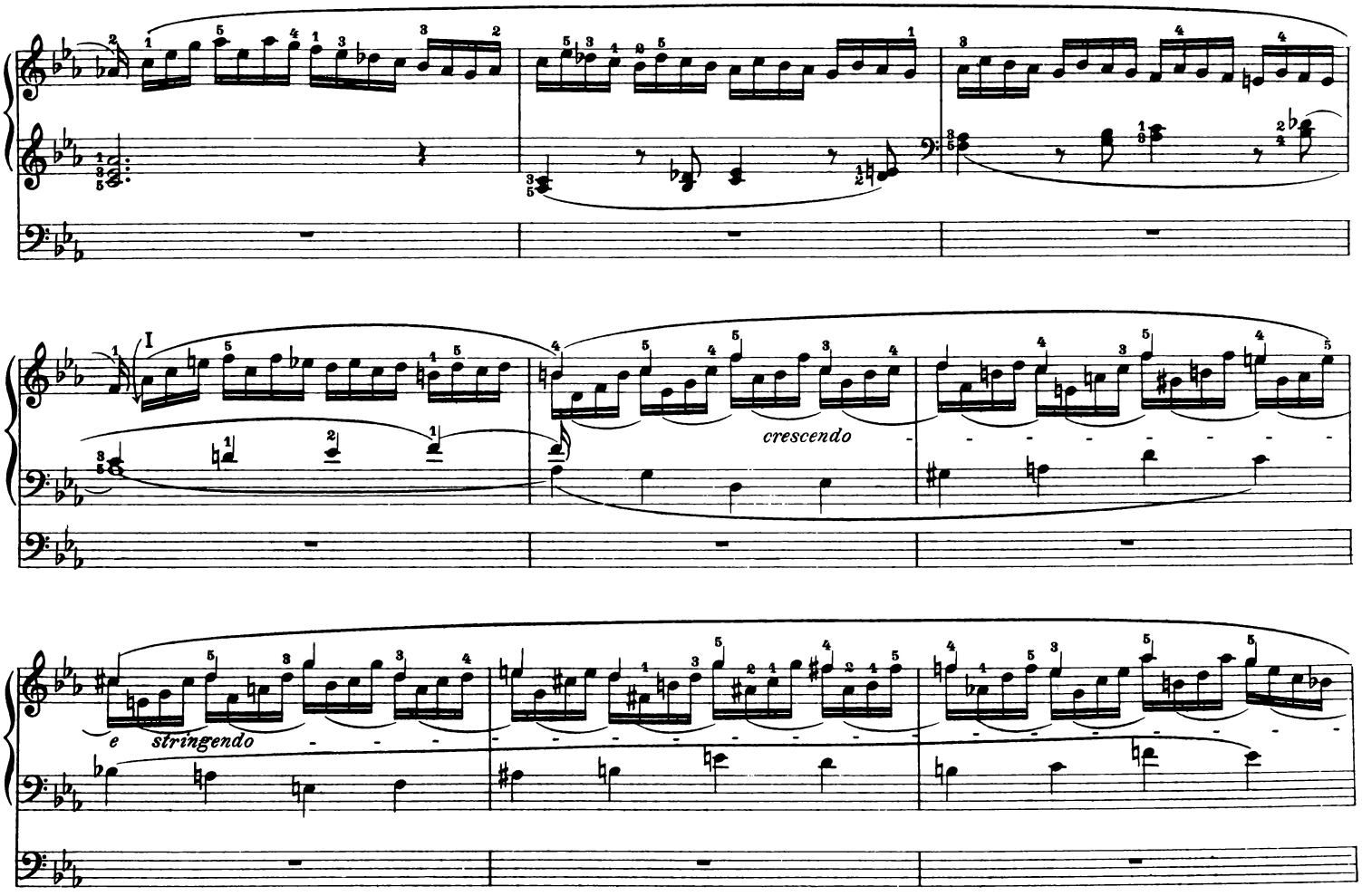

Allegro con brio.
1. Komb.
ff marziale
1. Komb.
fff ben legato
1.Komb.
ff
1. Komb.
fff
1. Komb.
ff
1. Komb.
fff

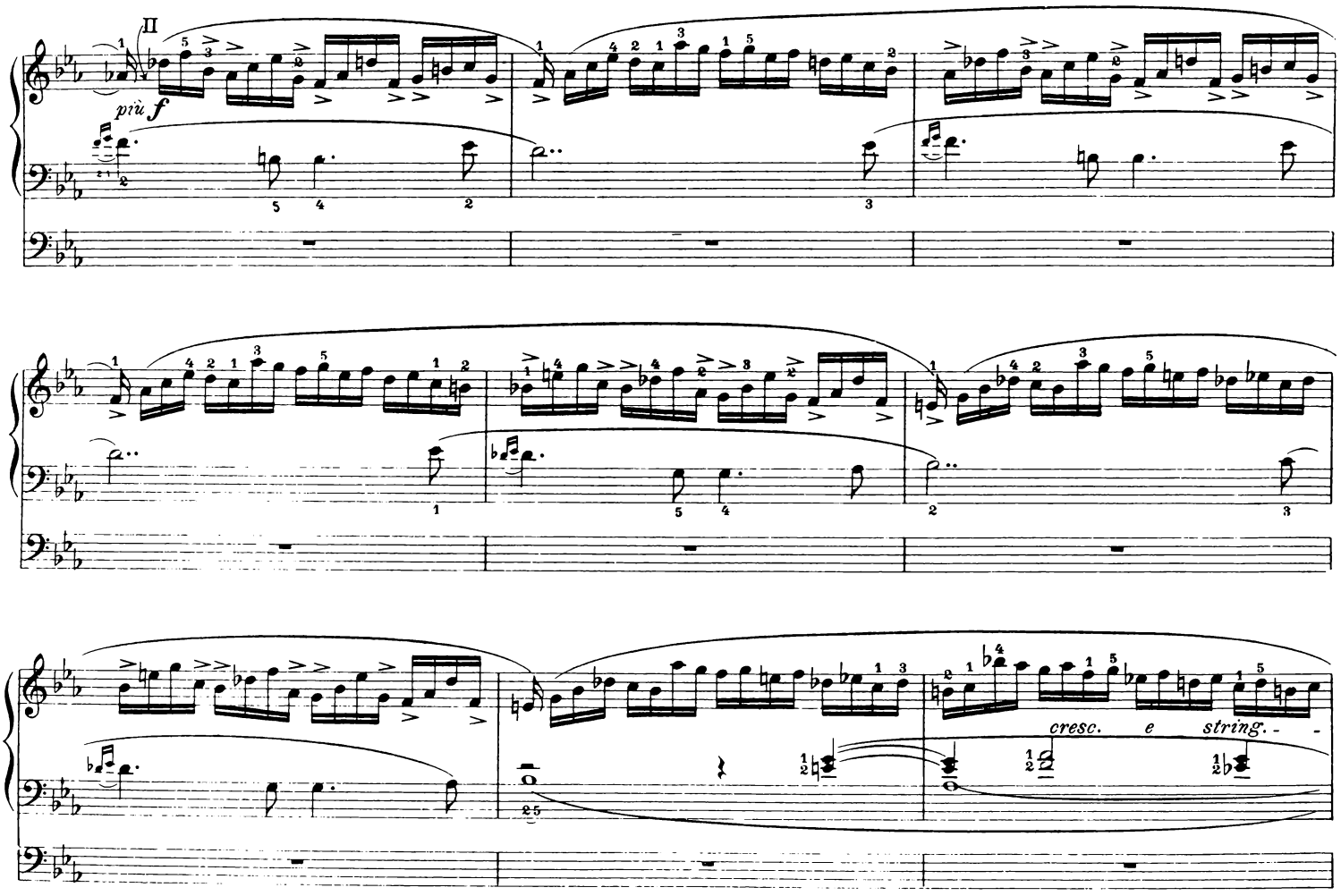

II
sempre fff
ten.
ten.

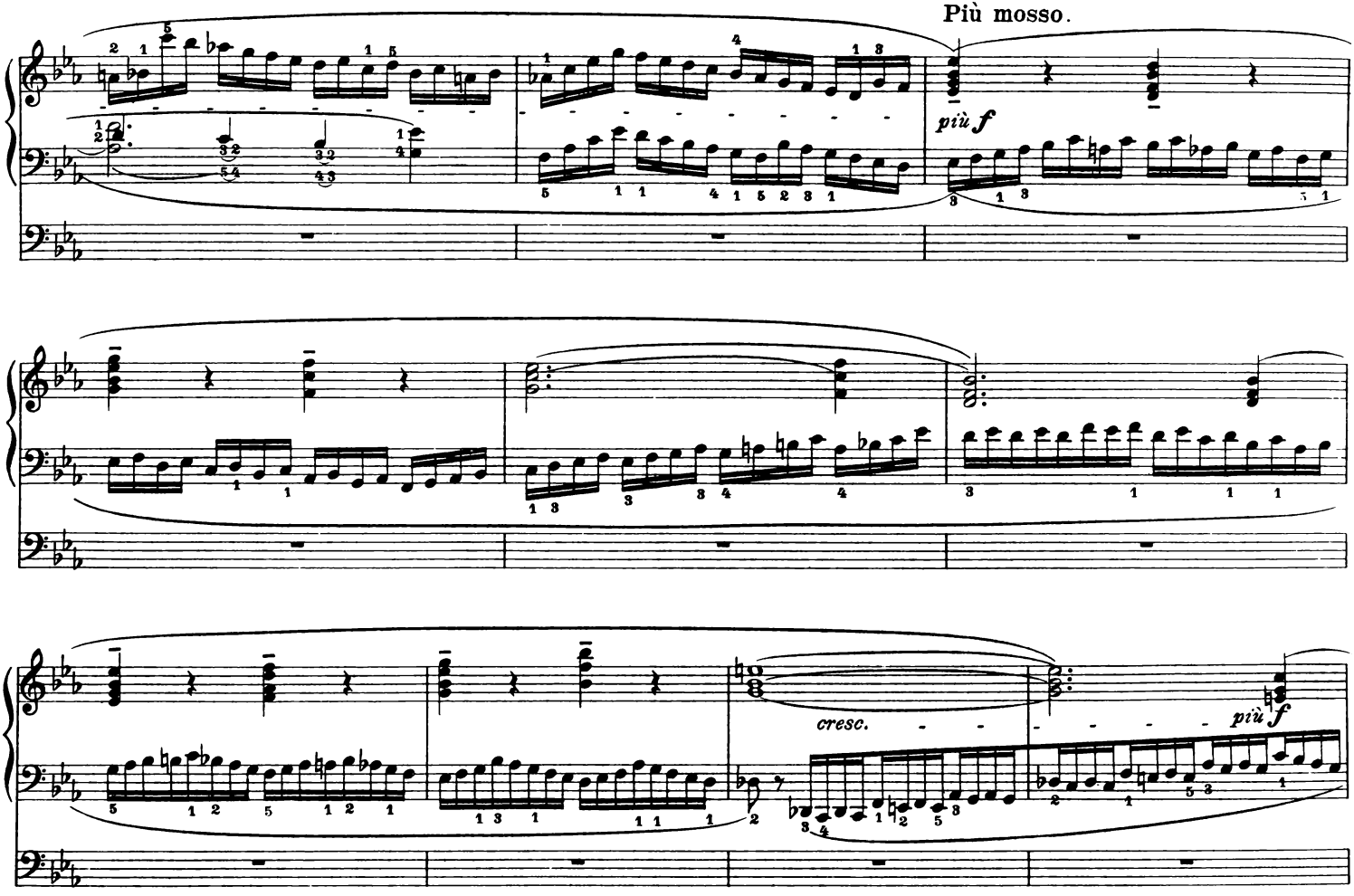

Vivace molto.
dimin.
mf
marc.

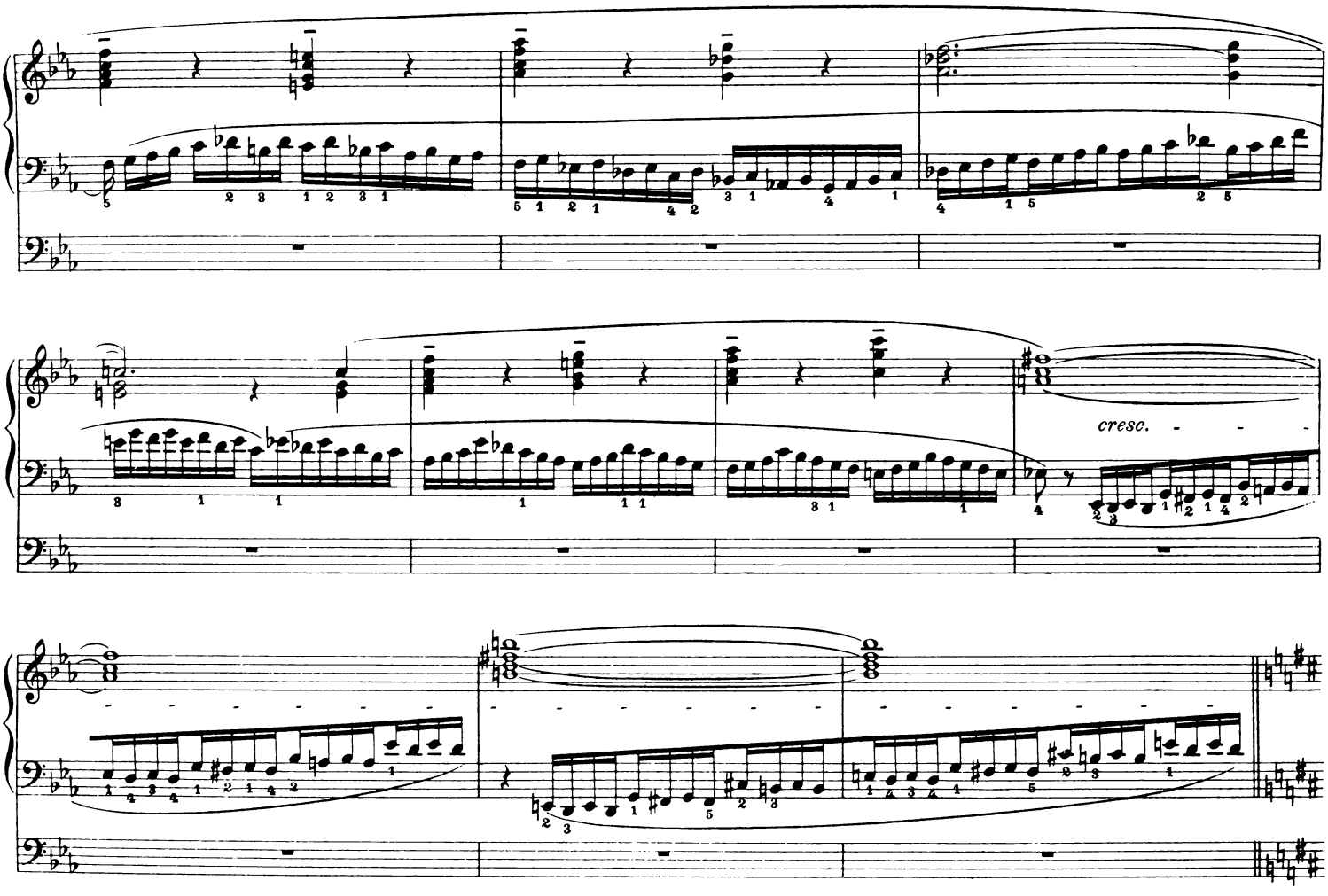

marc.
I
II

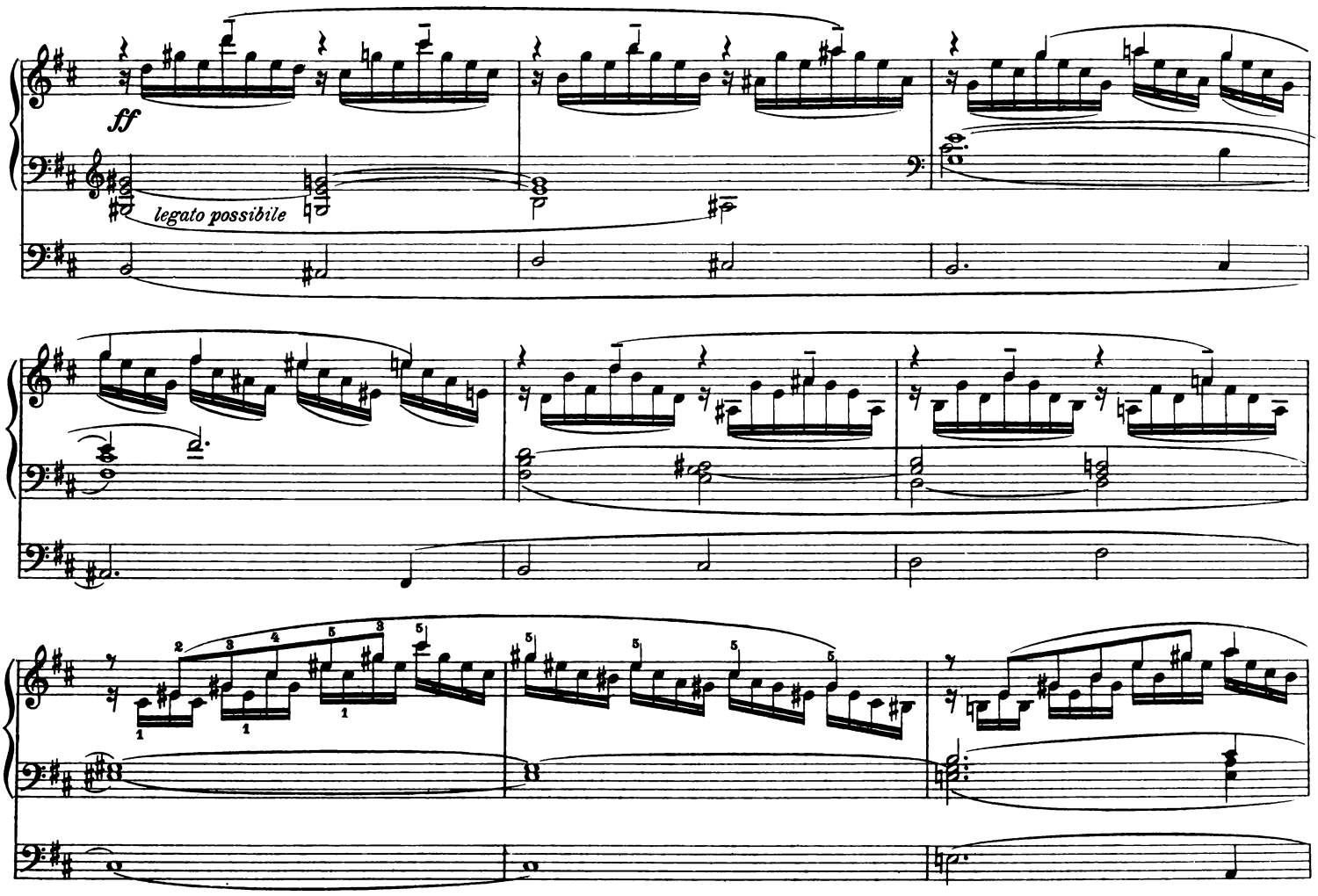

cresc.
II
f

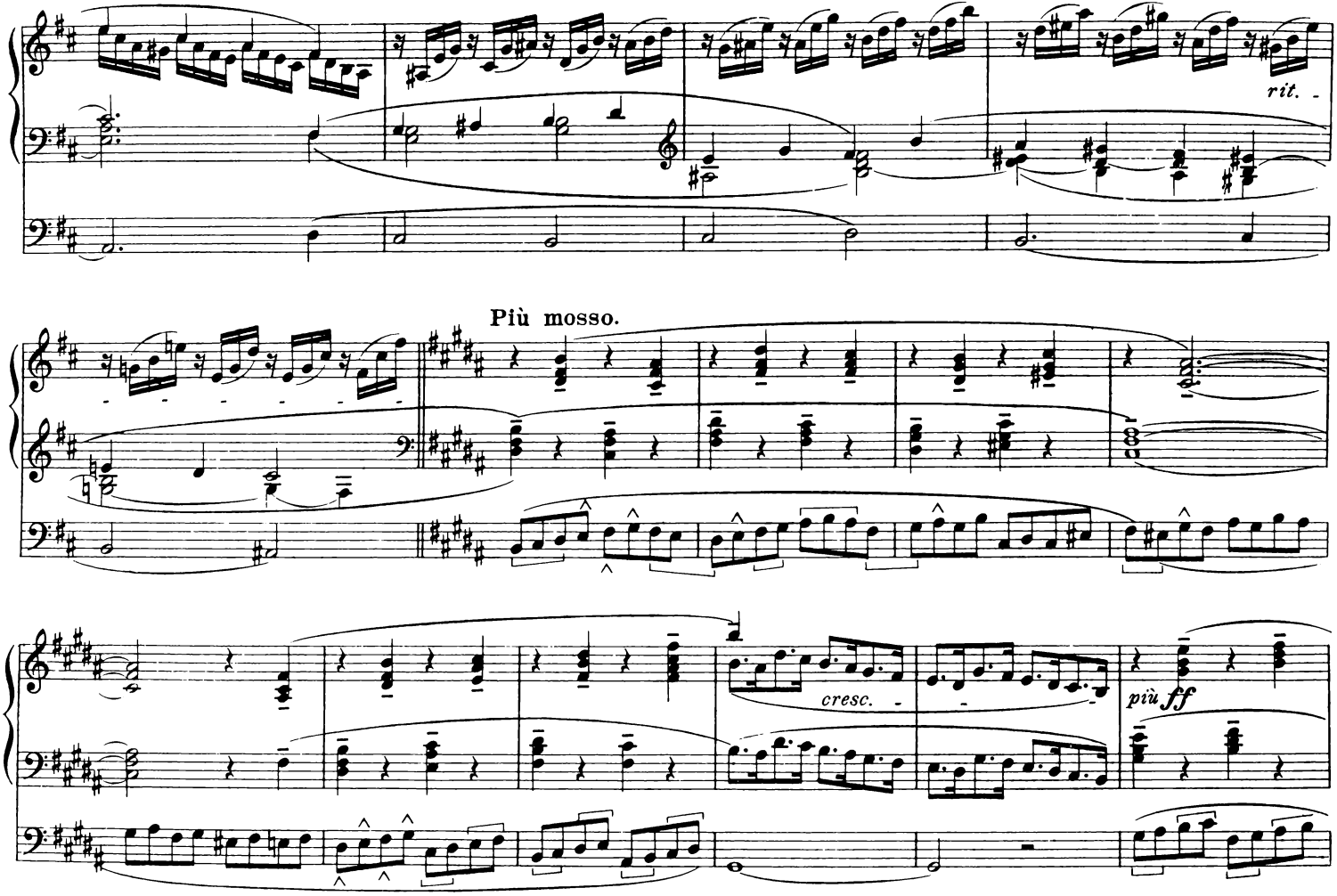

I
crescendo
e stringendo

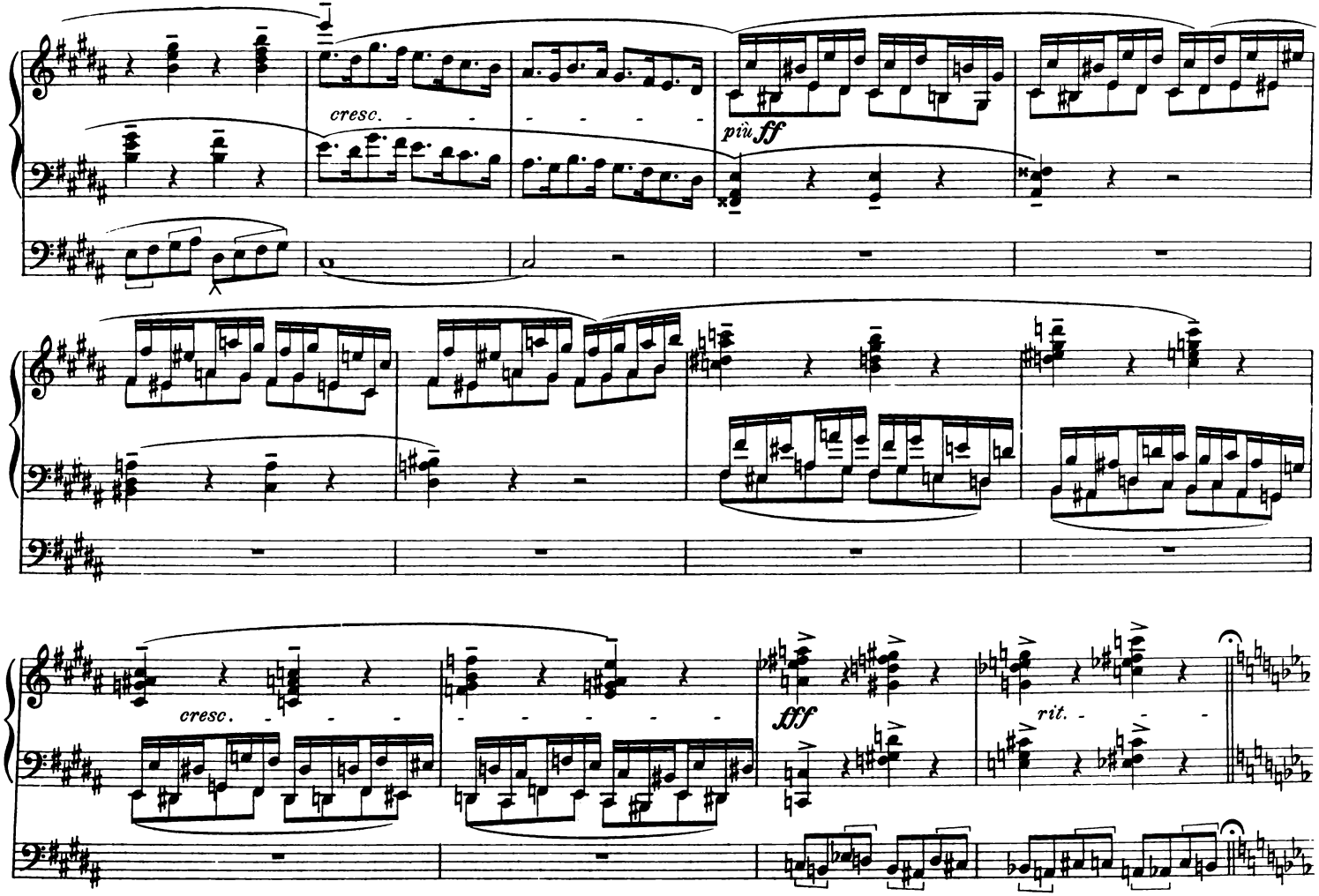

II
più f
cresc. e string.

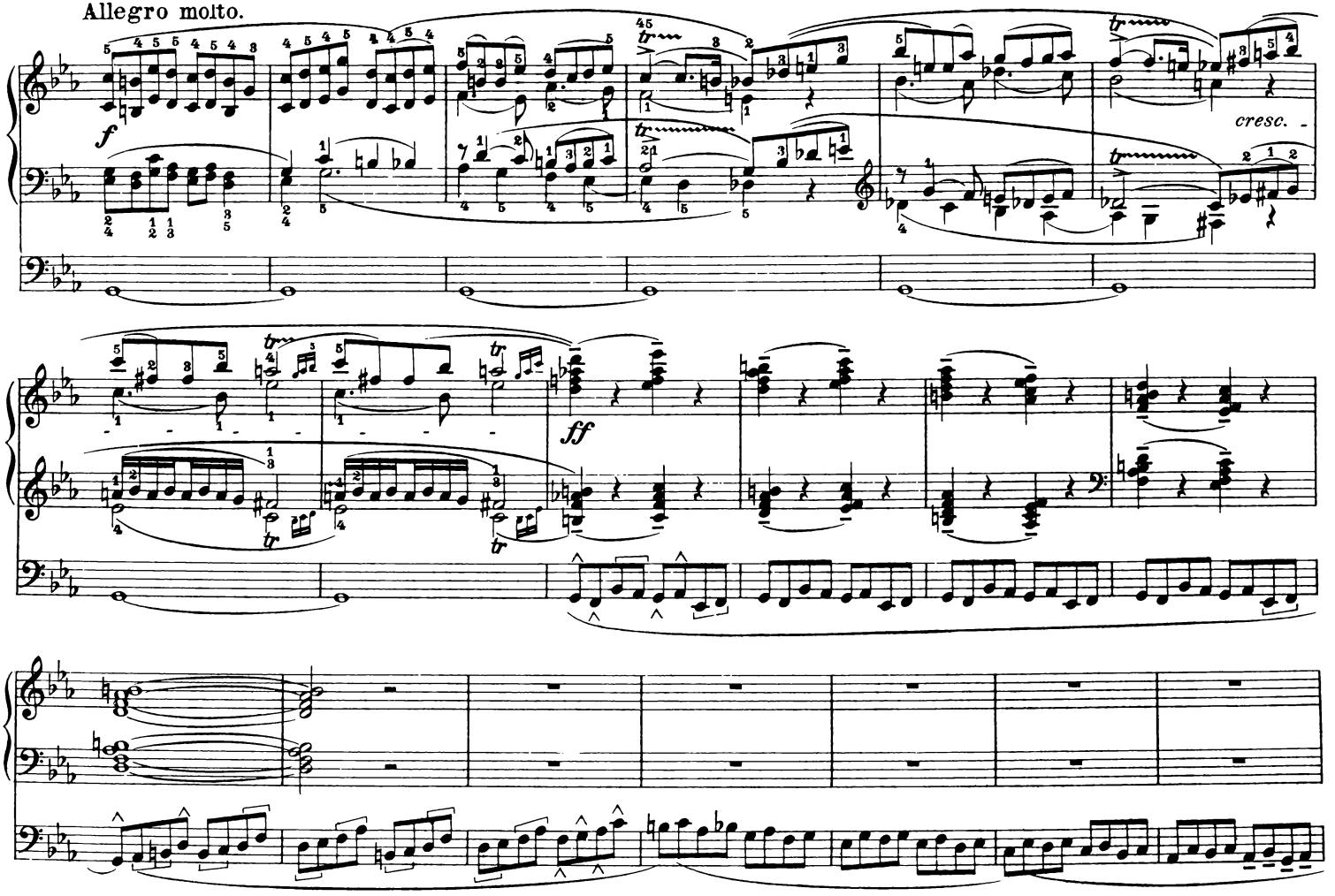

Più mosso.
più f
cresc.
più f

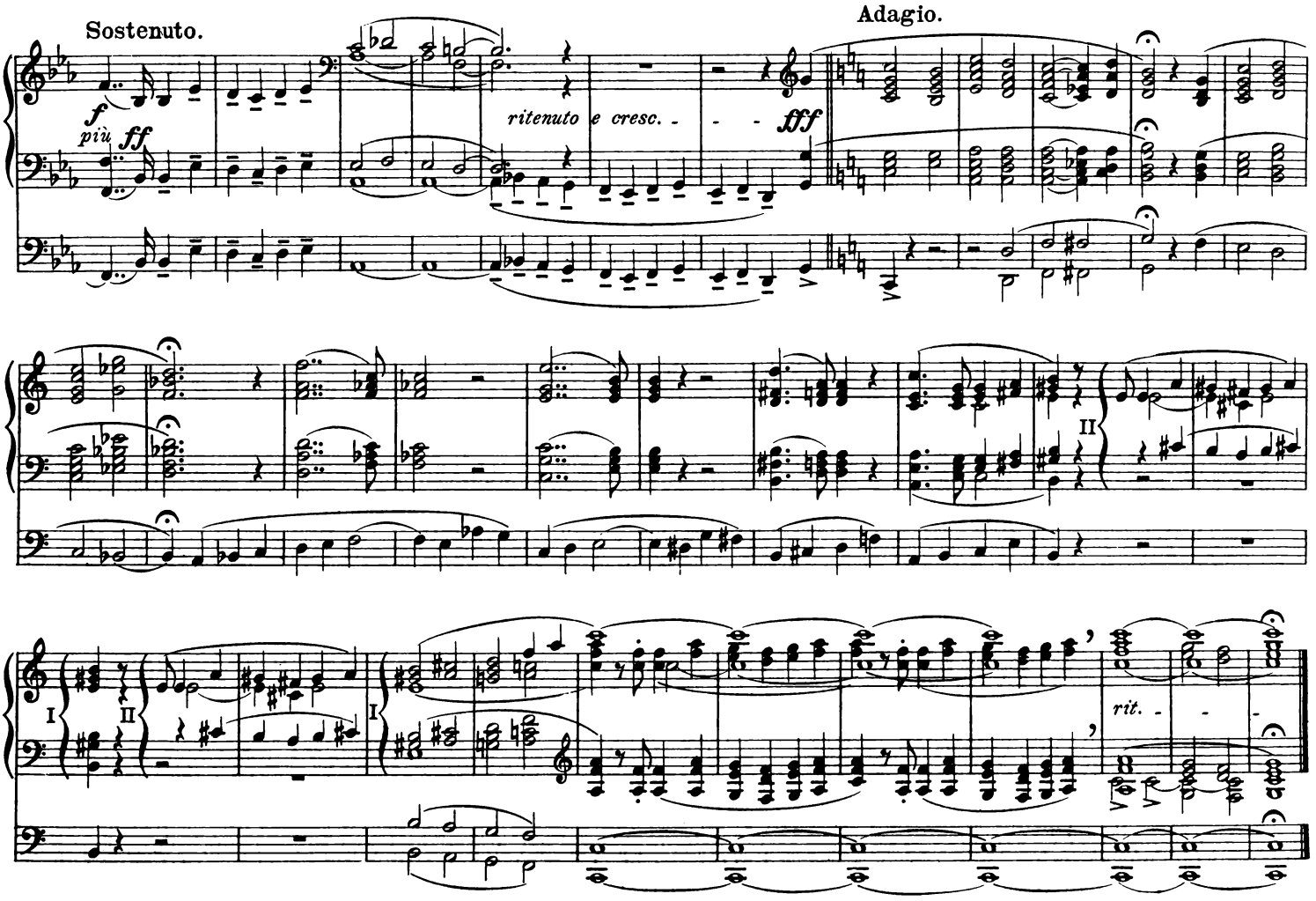

cresc.


ff
legato possibile


rit.
Più mosso.
cresc.
più ff


cresc.
più ff
cresc.
fff
rit.


Allegro molto.
f
cresc.
ff


Sostenuto.
Adagio.
f
più ff
ritenuto e cresc.
fff
II
I
II
I
rit.

Prelude and Fugue on the Name BACH

(R381 / 1855, rev. 1870)

Handregistrierung.

I Flauto dolce 8′
II Gedackt 8′
III Gedackt 8′
Pedal: Lieblich Gedackt 16′
Salicetbaß 16′
Dulciana 8′

Erste freie Kombination.

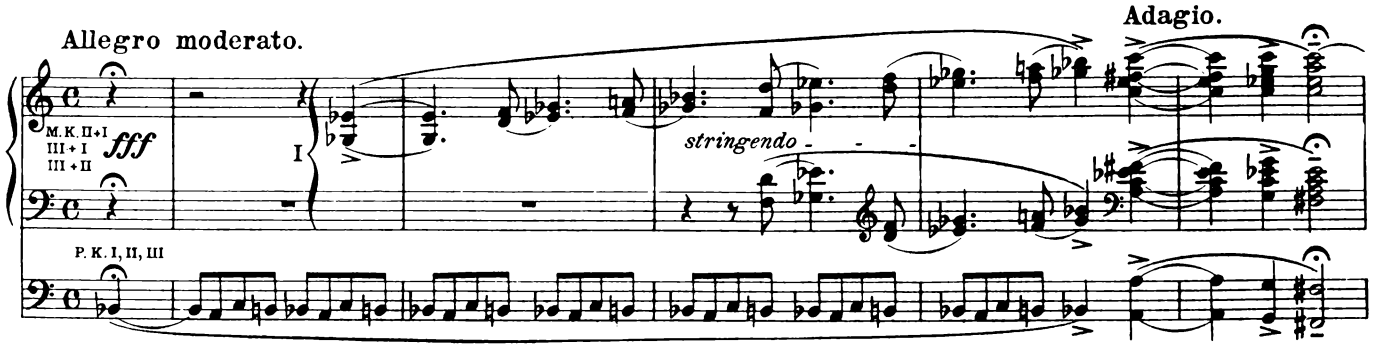
II Rohrflöte 8′
III Voix céleste 8′
Violini 4′
Handregistrierung ab.
Walze ab.

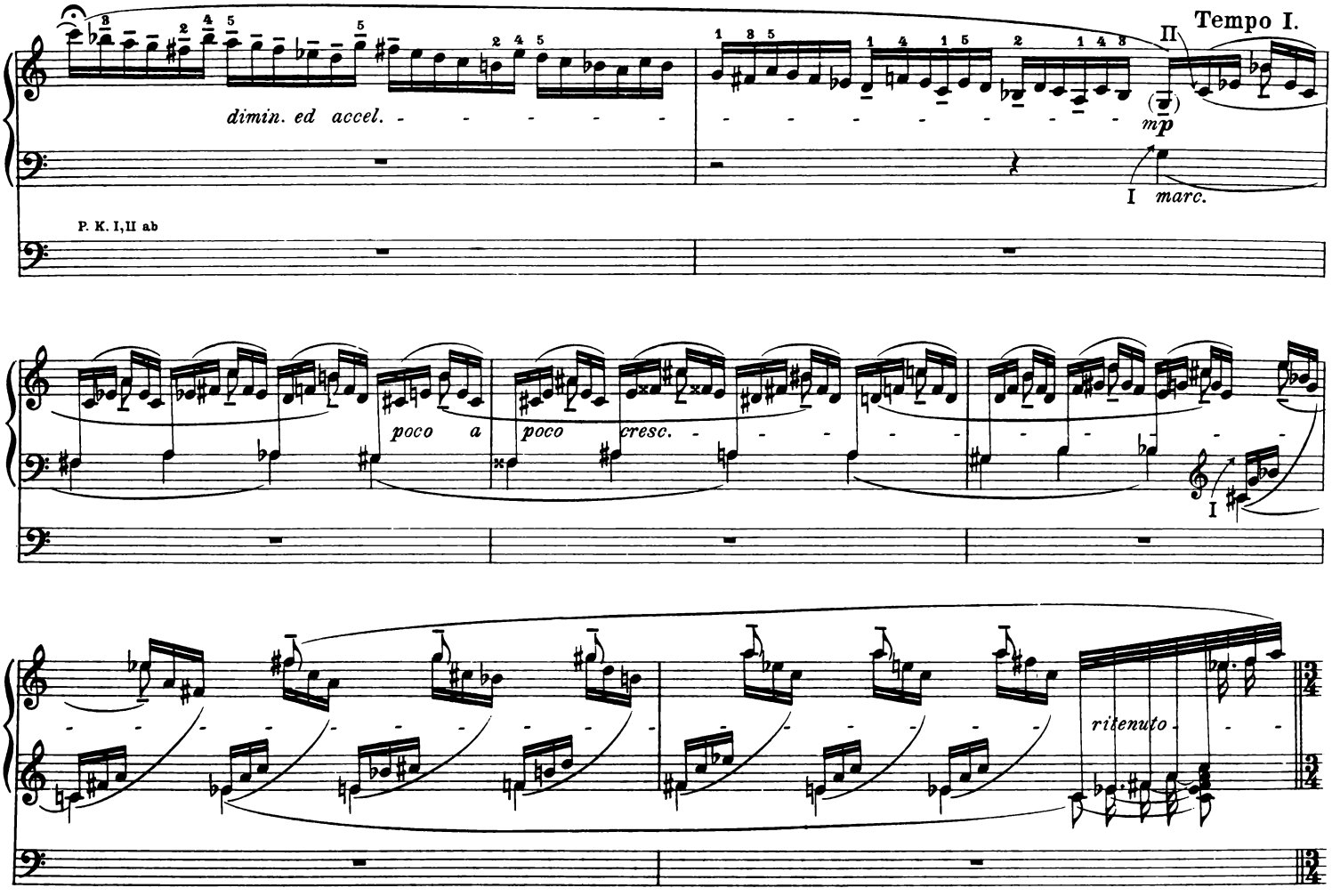
Zweite freie Kombination.

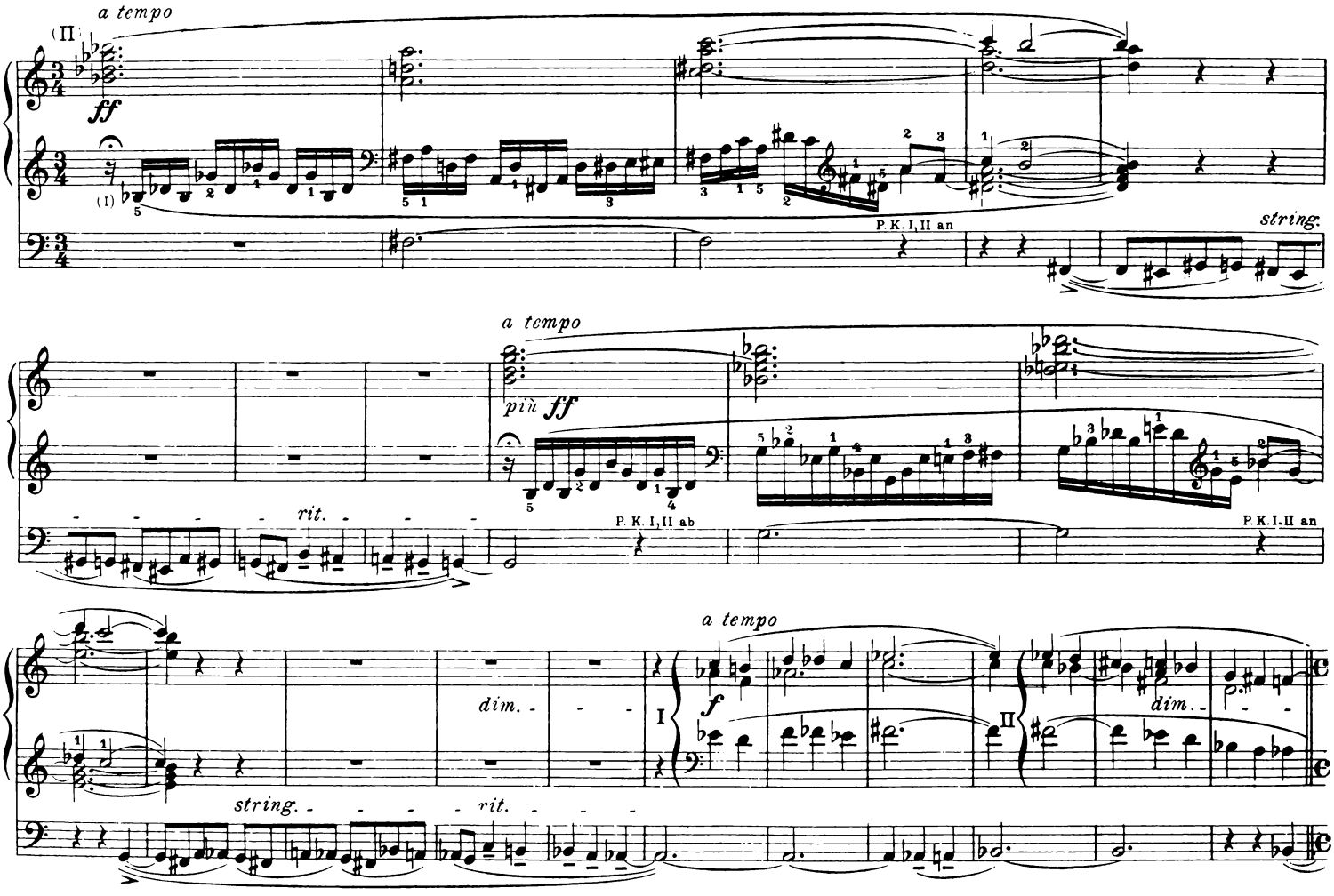
I Quintatön 8′
Dulciana 8′
II Dolce 8′
Quintatön 8′
III Äoline 8′
Voix céleste 8′
Gemshorn 8′
Quintatön 8′
Flauto dolce 4′
Violini 4′
Flautino 2′
Quinte 2⅔′
Harmonia aetheria 3 fach
M. K. II + I
III + I
III + II
Handregistrierung ab.
Walze ab.

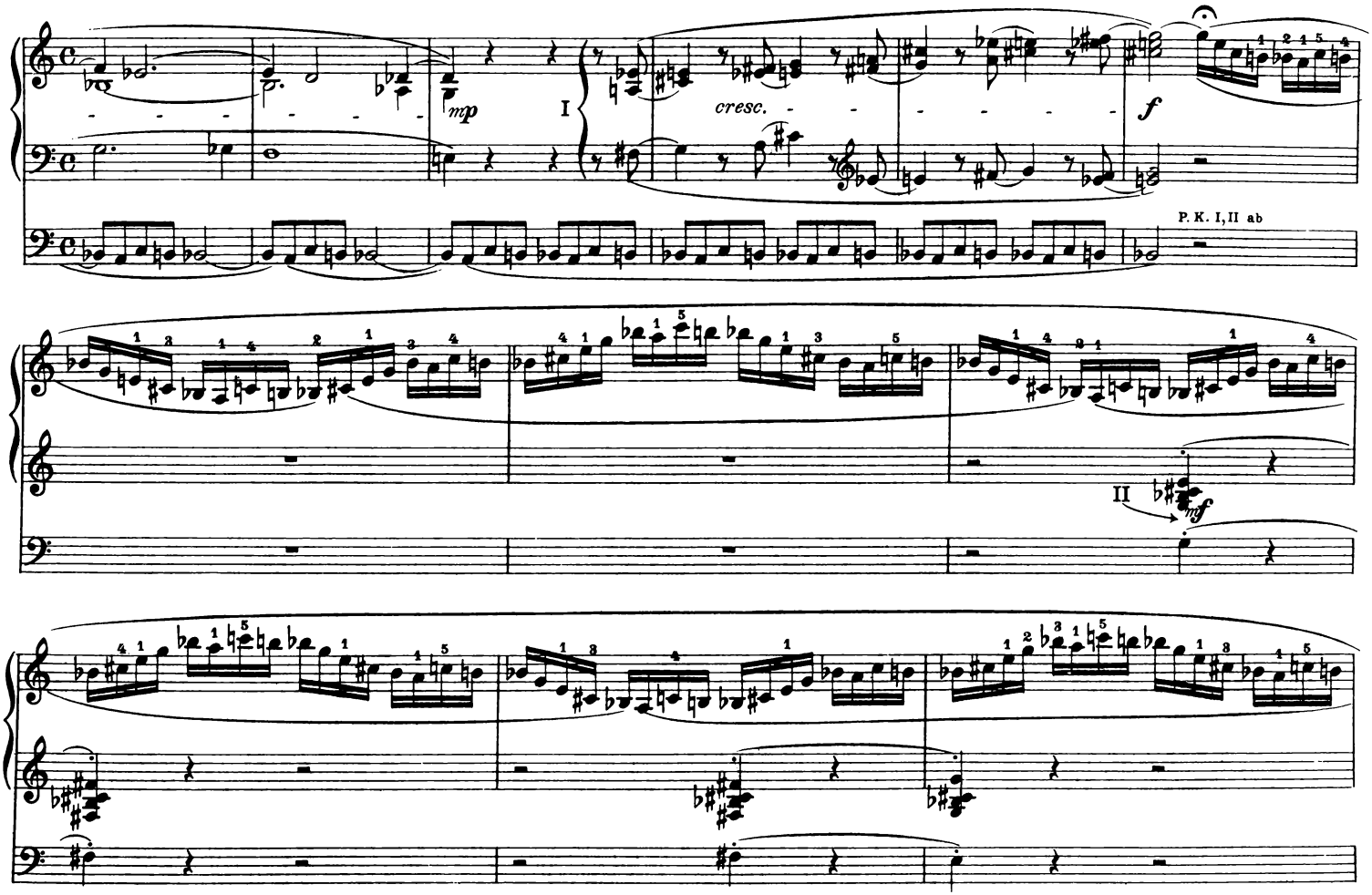
Dritte freie Kombination.

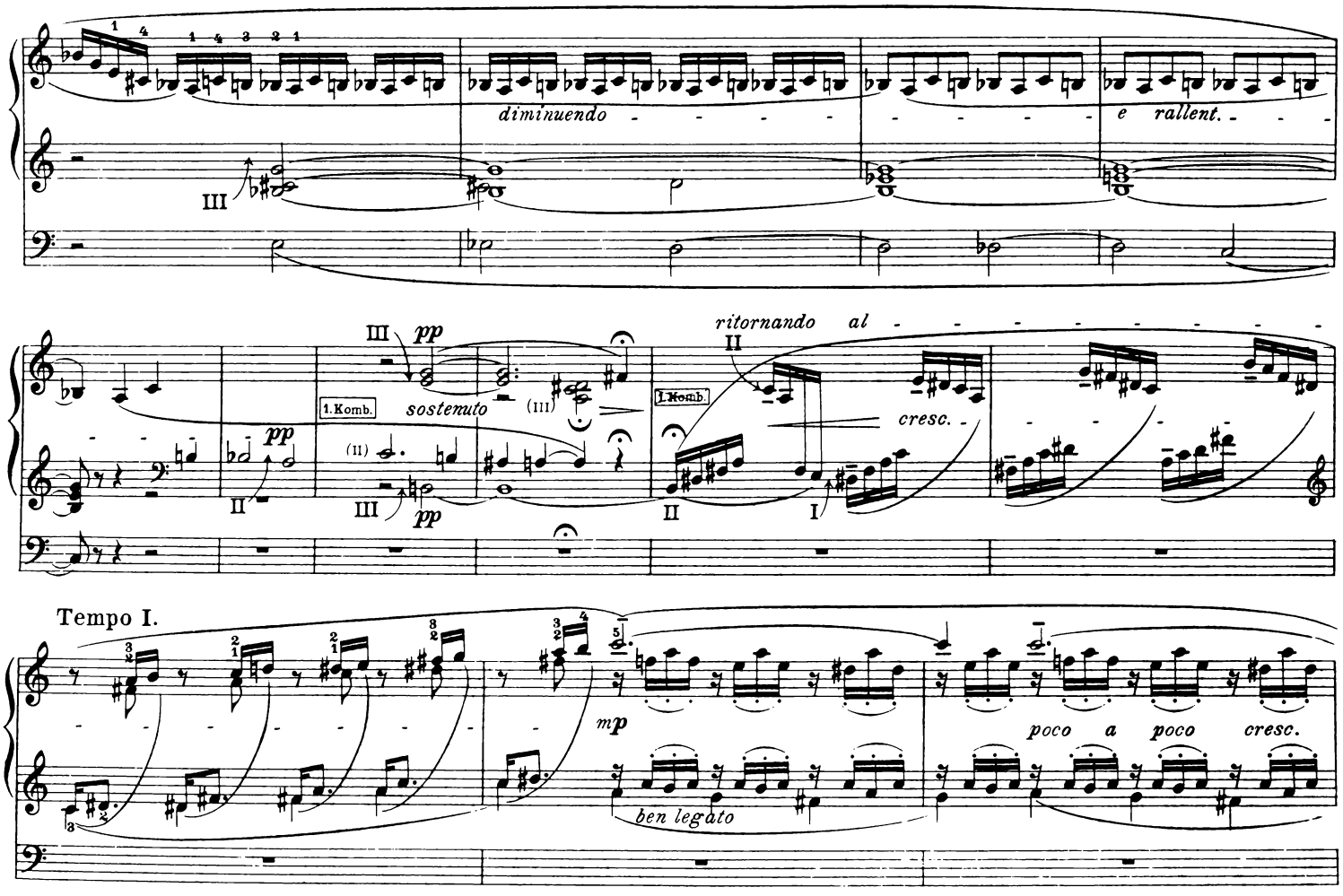
I Dulciana 8′
Gemshorn 8′
Quintatön 8′
II Dolce 8′
Salicional 8′
Quintatön 8′
Salicional 4′
III Äoline 8′
Voix céleste 8′
Gemshorn 8′
Quintatön 8′
Viola 8′
Flauto dolce 4′
Violini 4′
Flautino 2′
Quinte 2⅔′
Harmonia aetheria 3 fach
Gamba 16′
M. K. II + I
III + I
III + II
Handregistrierung ab.
Walze ab.

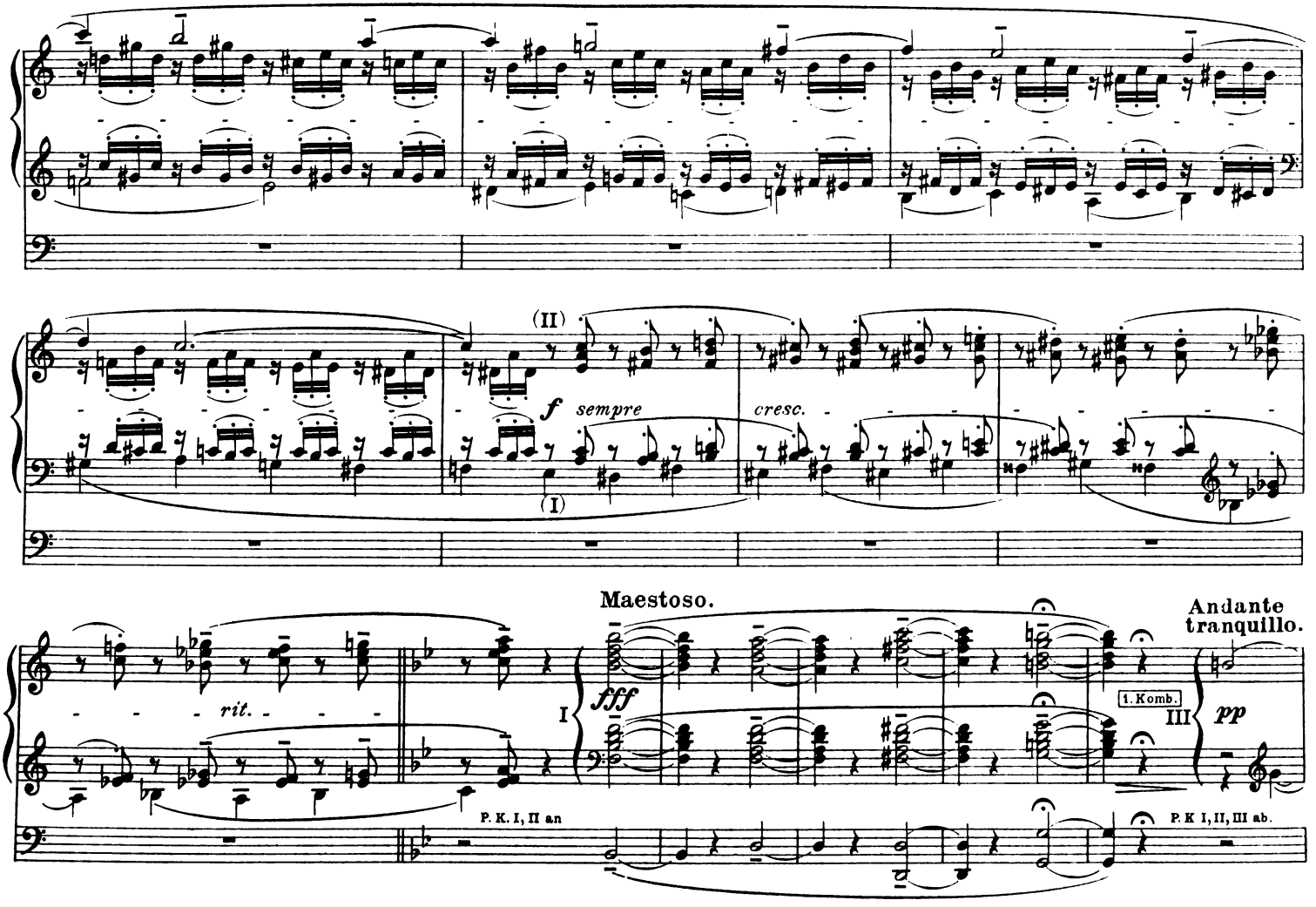


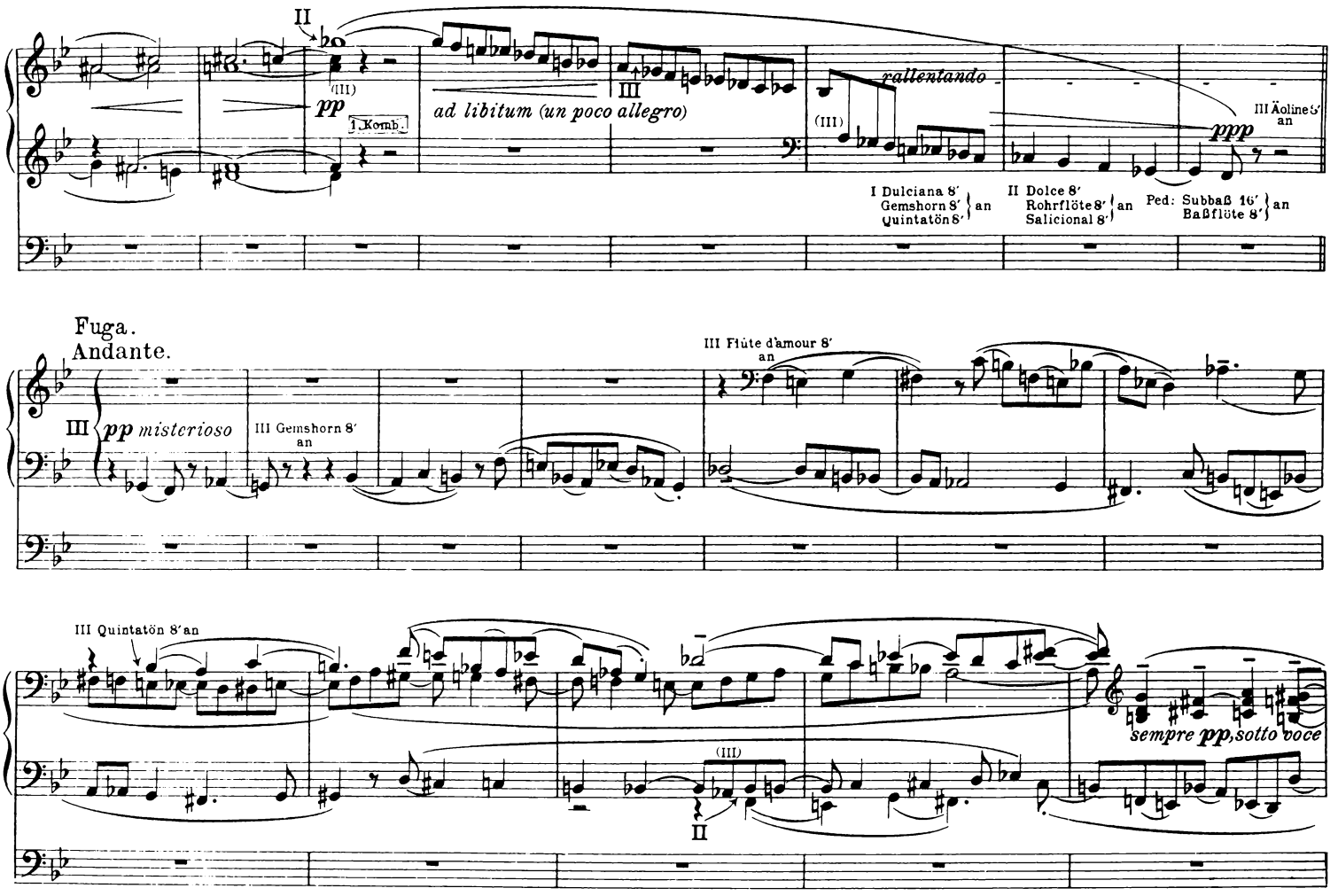

Tempo I.
dimin. ed accel.
mp
marc.
P. K. I,II ab
poco a
poco
cresc.
ritenuto

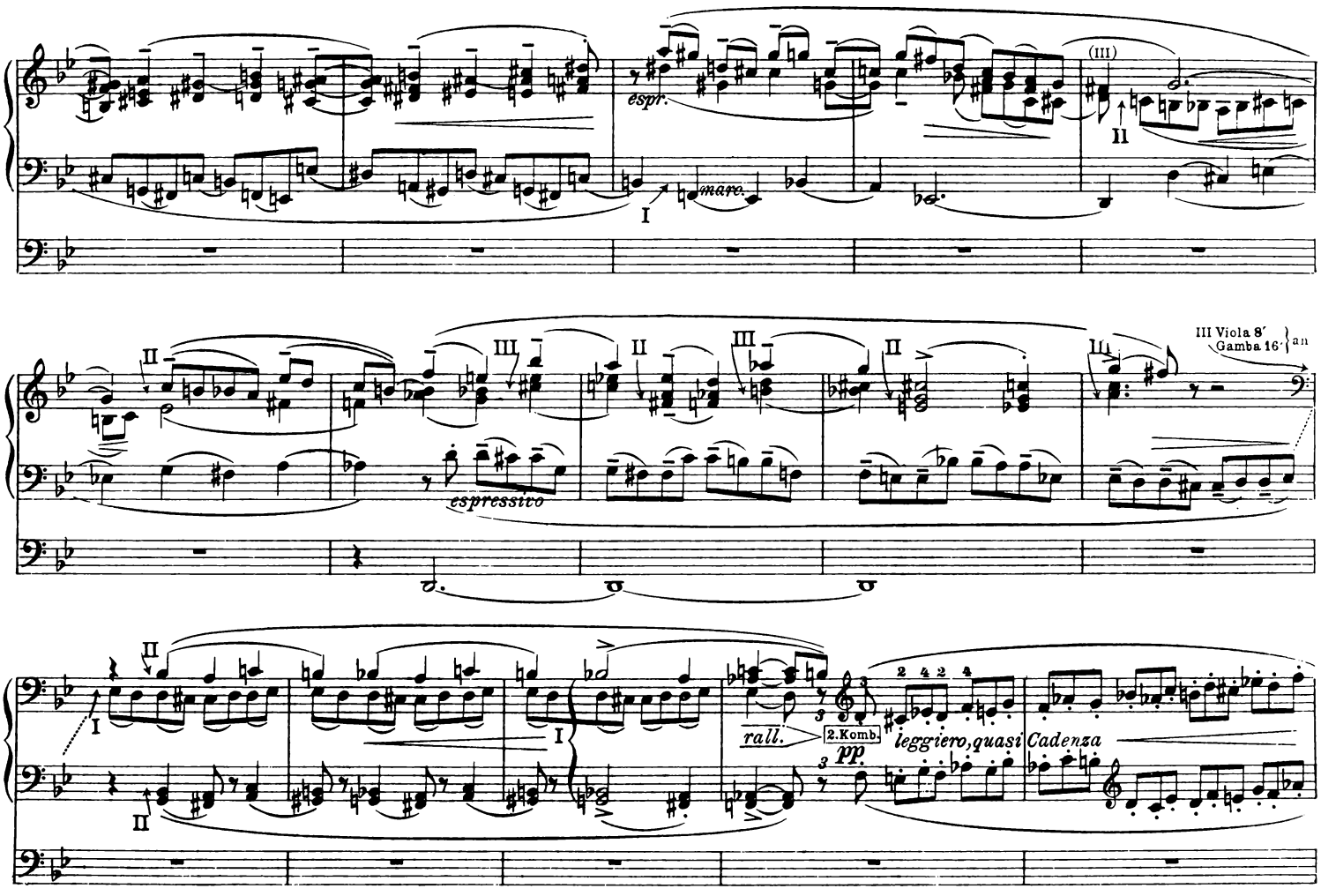

a tempo
(II)
ff
(I)
P.K. I, II an
string.
a tempo
più ff
rit.
P. K. I, II ab
P.K. I, II an
a tempo
f
dim.
I
II
dim.
string.
rit.

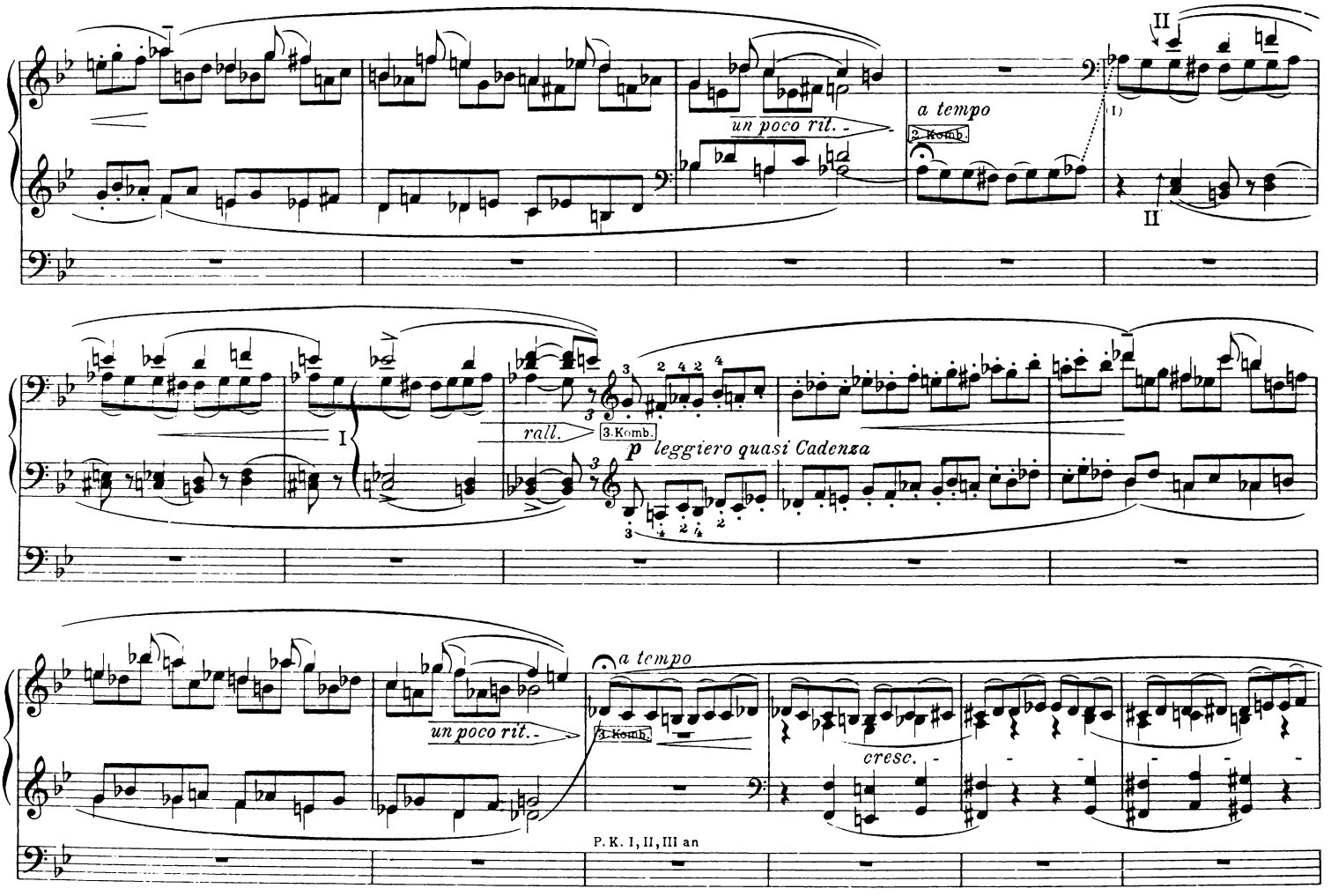

mp
I
cresc.
f
P. K. I, II ab
II
mf

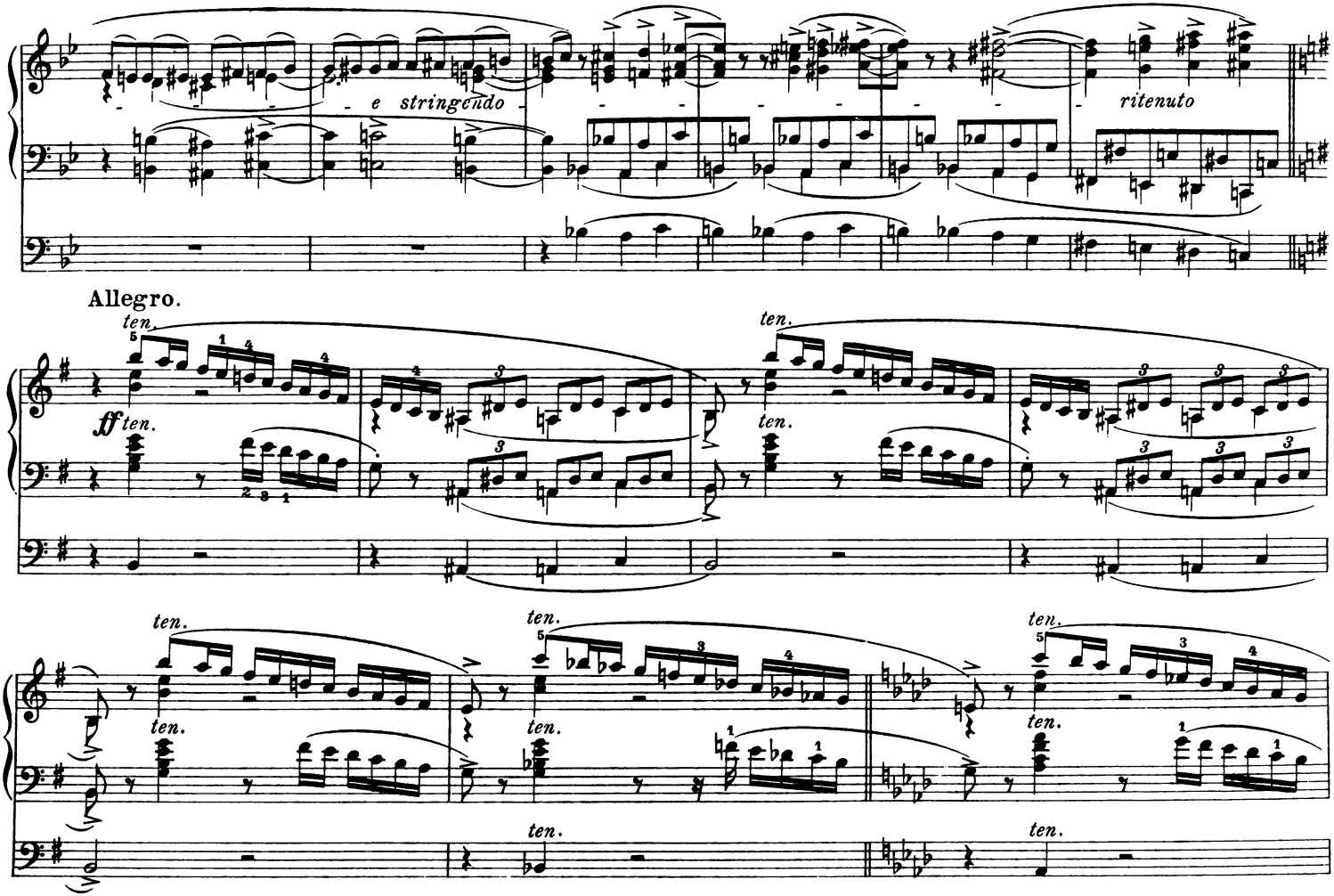

diminuendo
e rallent.
III
pp
1.Komb.
sostenuto
(III)
(II)
II
ritornando al
cresc.
I
Tempo I.
mp
ben legato
poco a poco cresc.

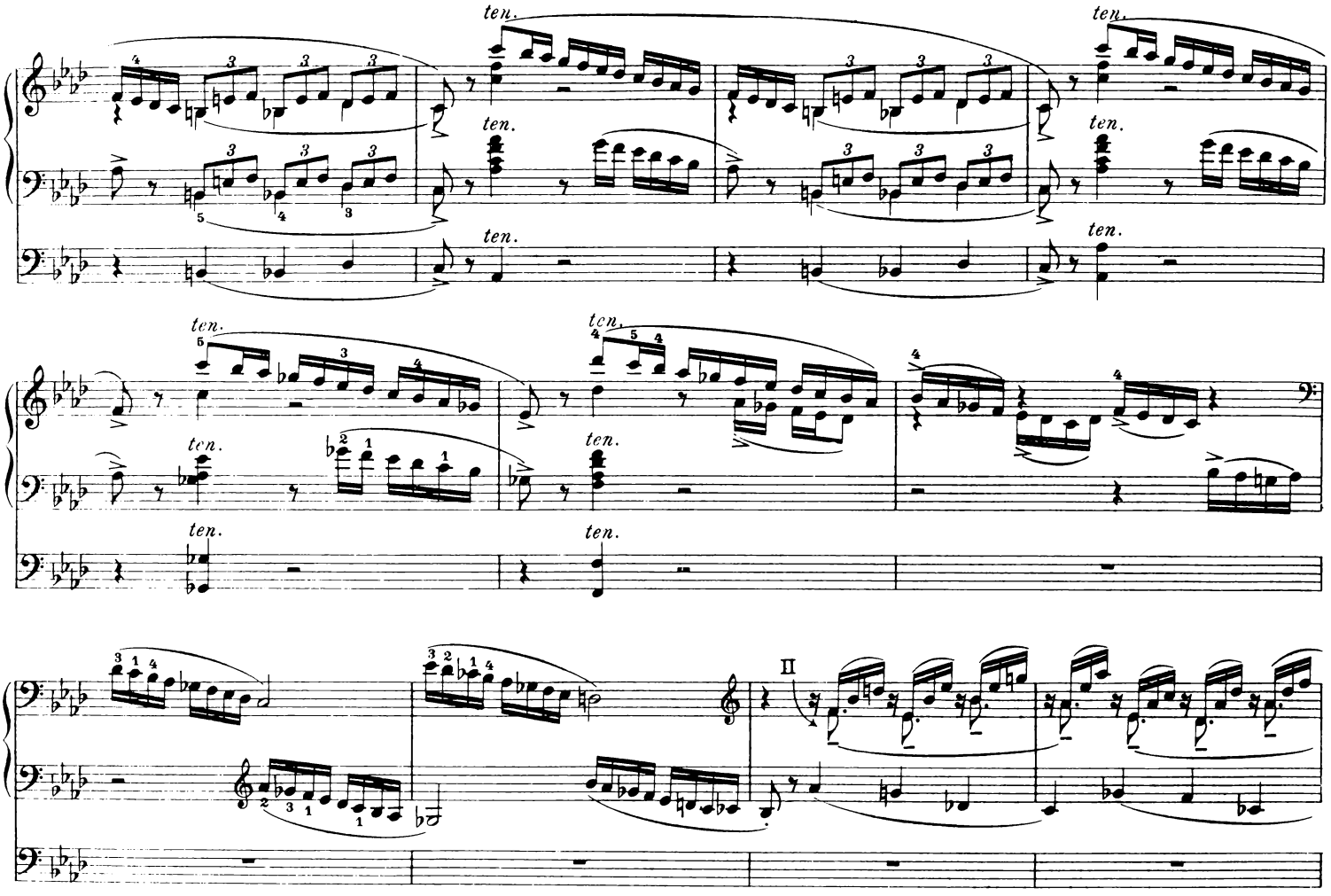

(II)
f
sempre
(I)
cresc.
rit.
Maestoso.
fff
I
P. K. I, II an
Andante
tranquillo.
1. Komb.
III
pp
P. K I, II, III ab.

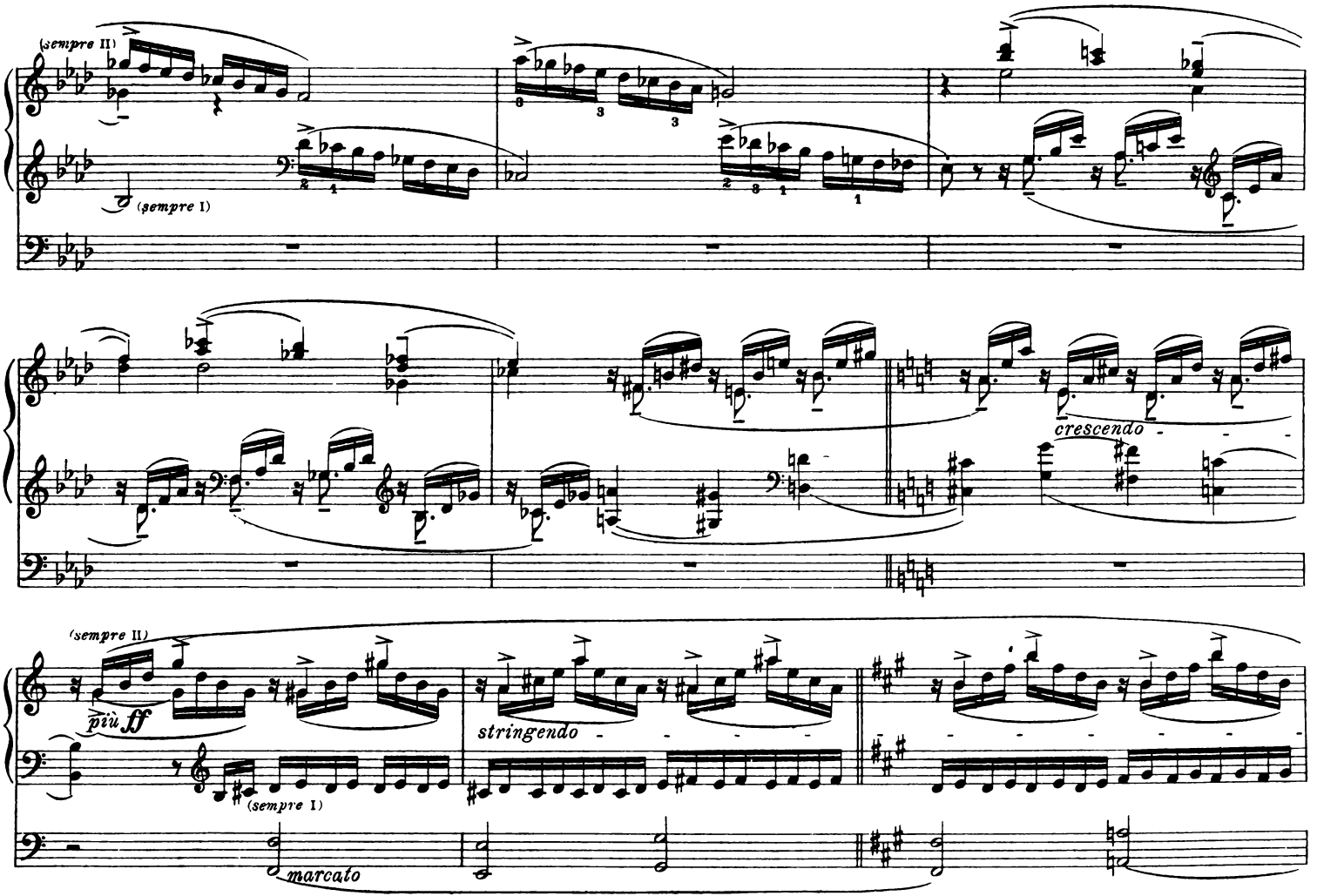

II
(III)
pp
1. Komb.
III
ad libitum (un poco allegro)
rallentando
(III)
III Äoline 8′ an
ppp
I Dulciana 8′
Gemshorn 8′ } an
Quintatön 8′
II Dolce 8′
Rohrflöte 8′ } an
Salicional 8′
Ped: Subbaß 16′
Baßflöte 8′ } an
Fuga.
Andante.
III
pp misterioso
III Gemshorn 8′ an
III Flûte d'amour 8′ an
III Quintatön 8′ an
(III)
II
sempre pp, sotto voce

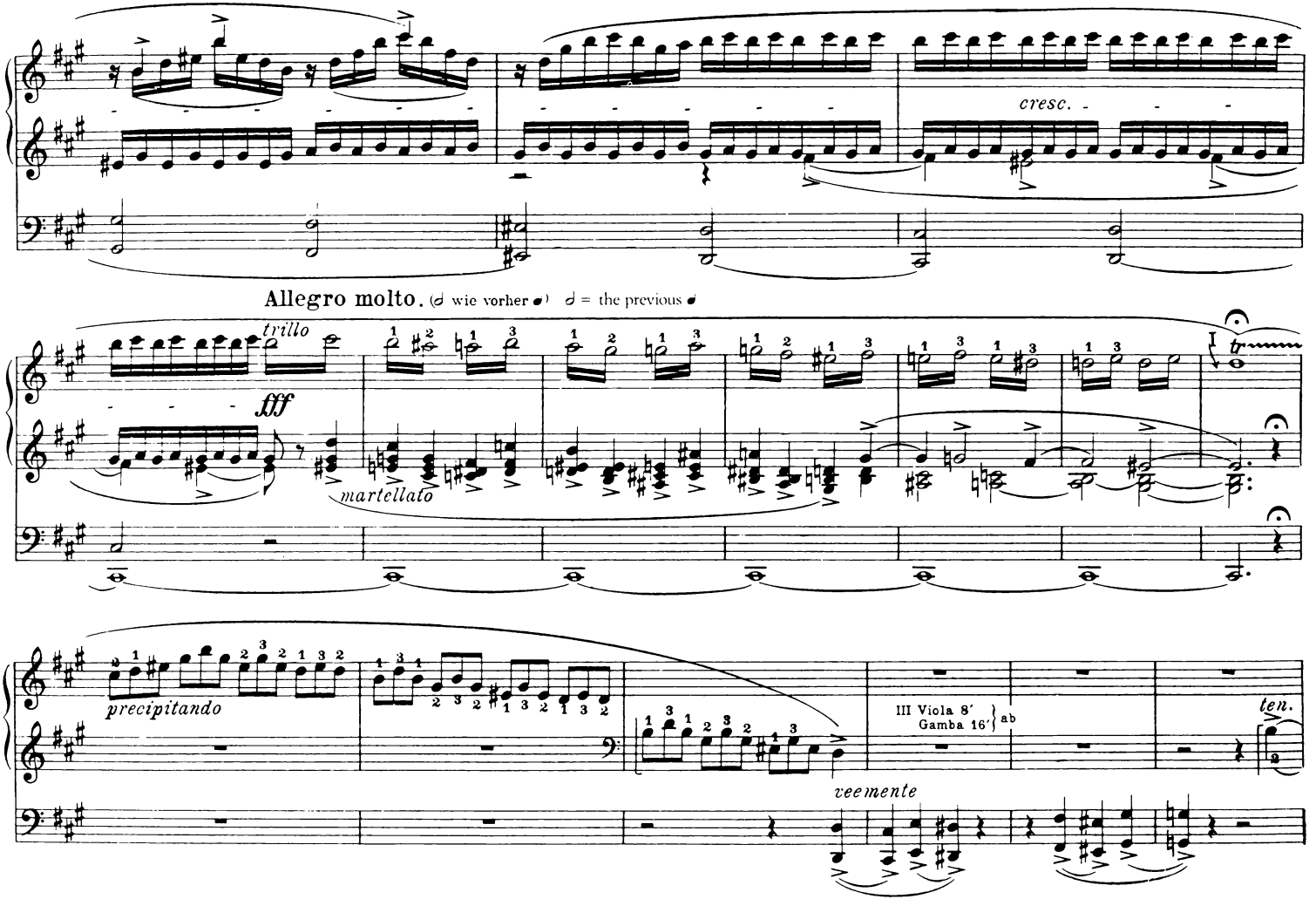

espr.
mare.
(III)
II
I
espressivo
III Viola 8'
Gamba 16'
an
rall.
2.Komb.
pp
leggiero, quasi
Cadenza

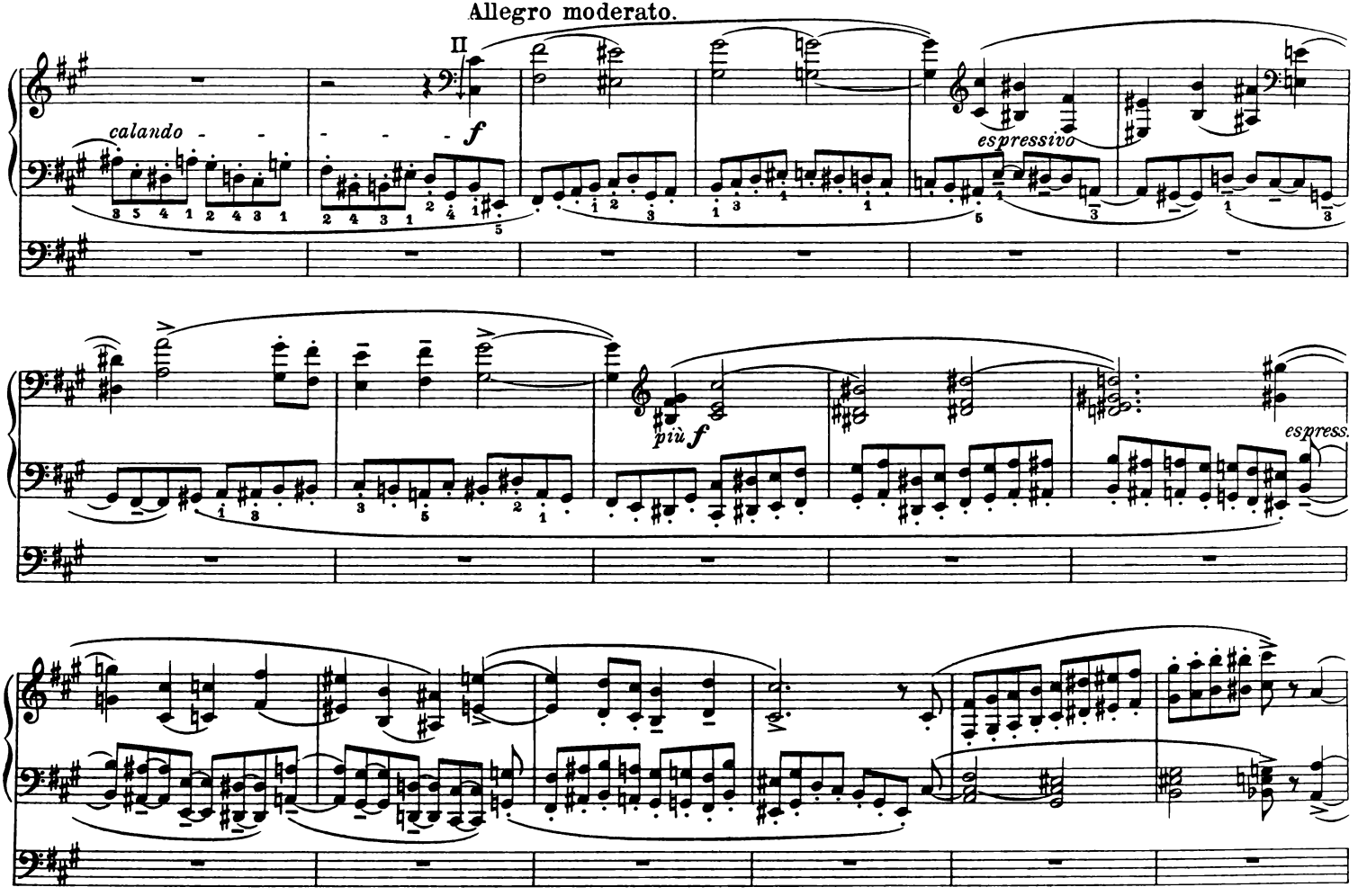

II
a tempo
2. Komb.
un poco rit.
II
I
rall.
3. Komb.
p leggiero quasi Cadenza
a tempo
un poco rit.
3. Komb.
cresc.
P. K. I, II, III an

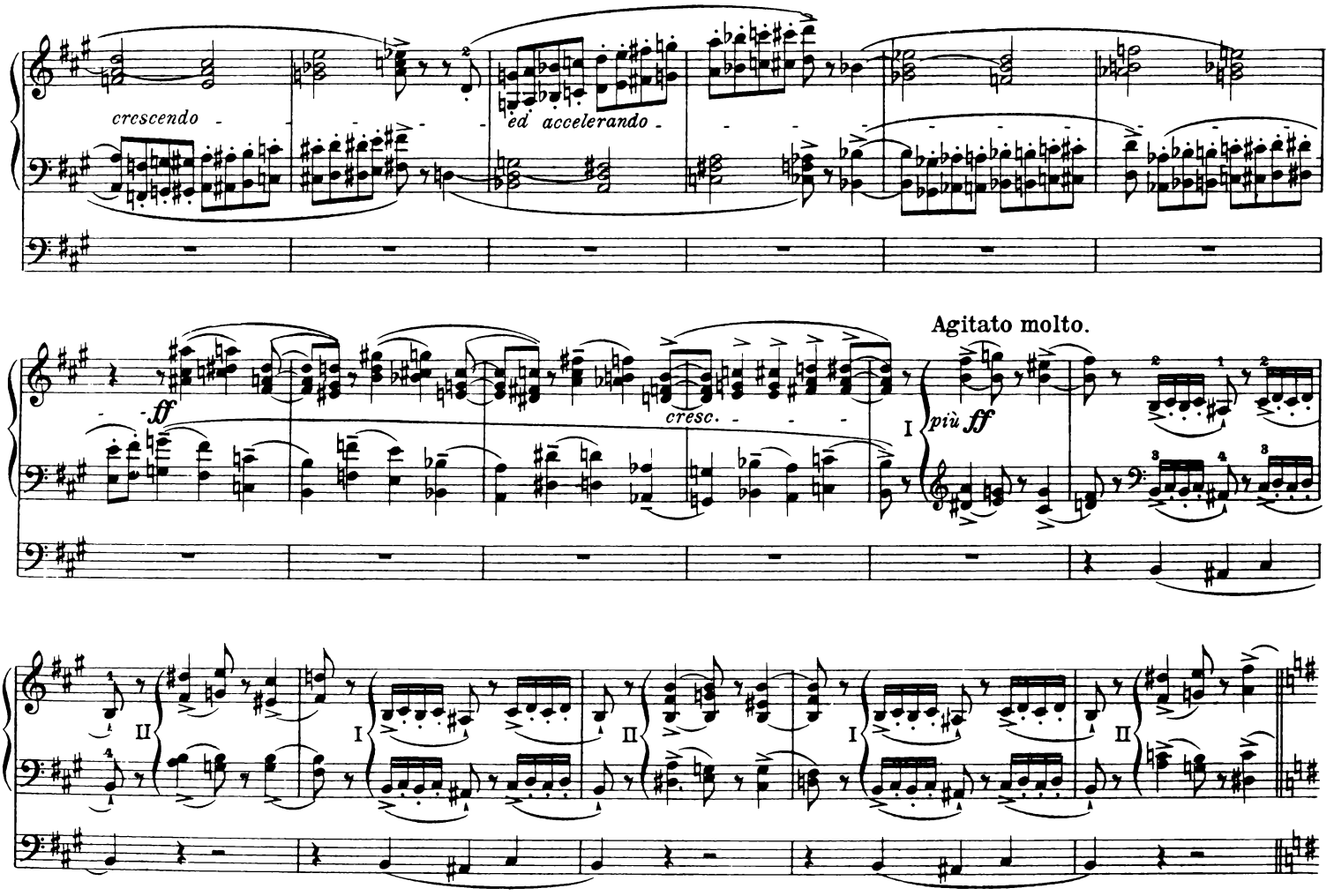

e stringendo
ritenuto
Allegro.
ten.
ff
ten.

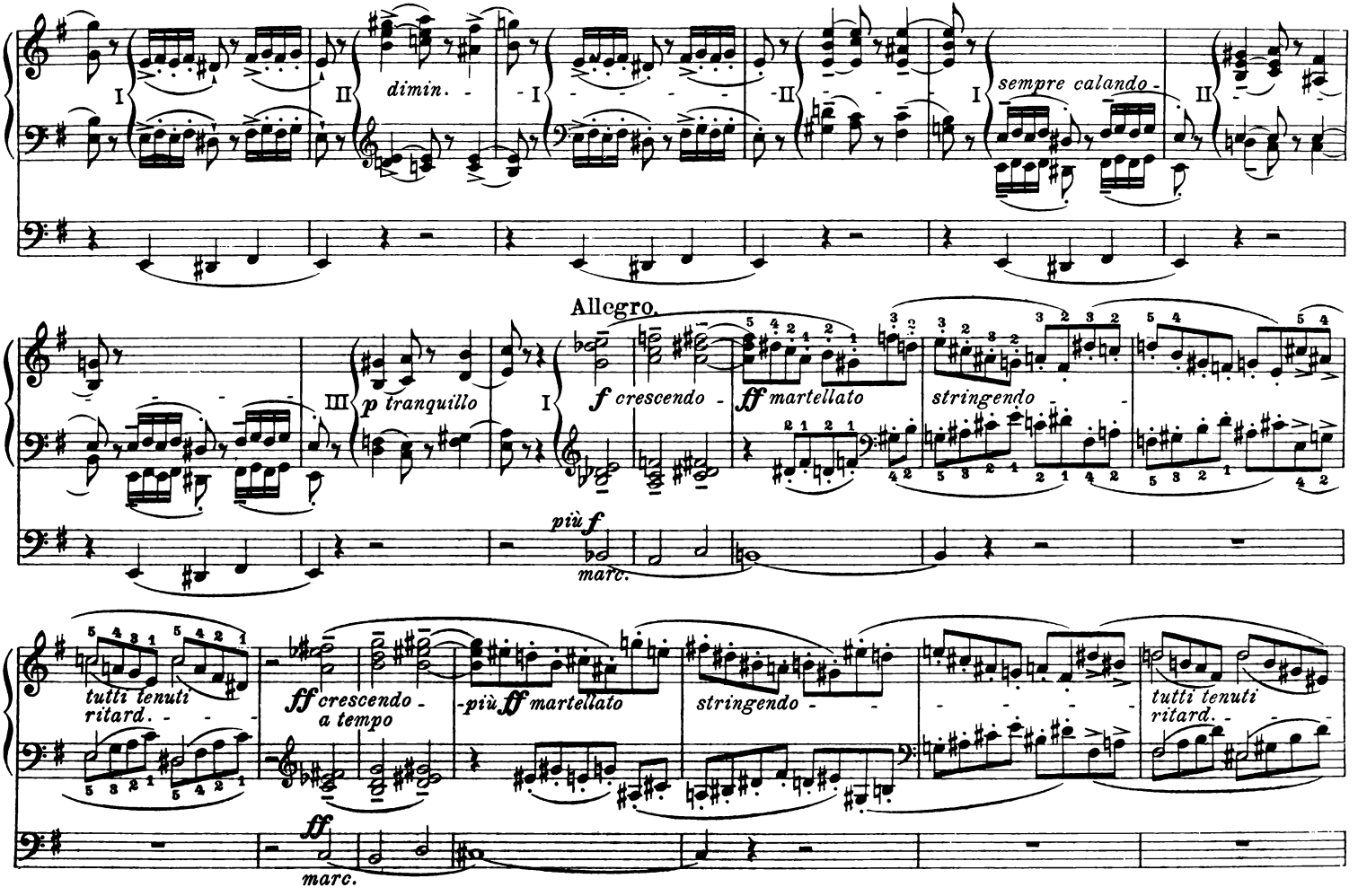

ten.
II

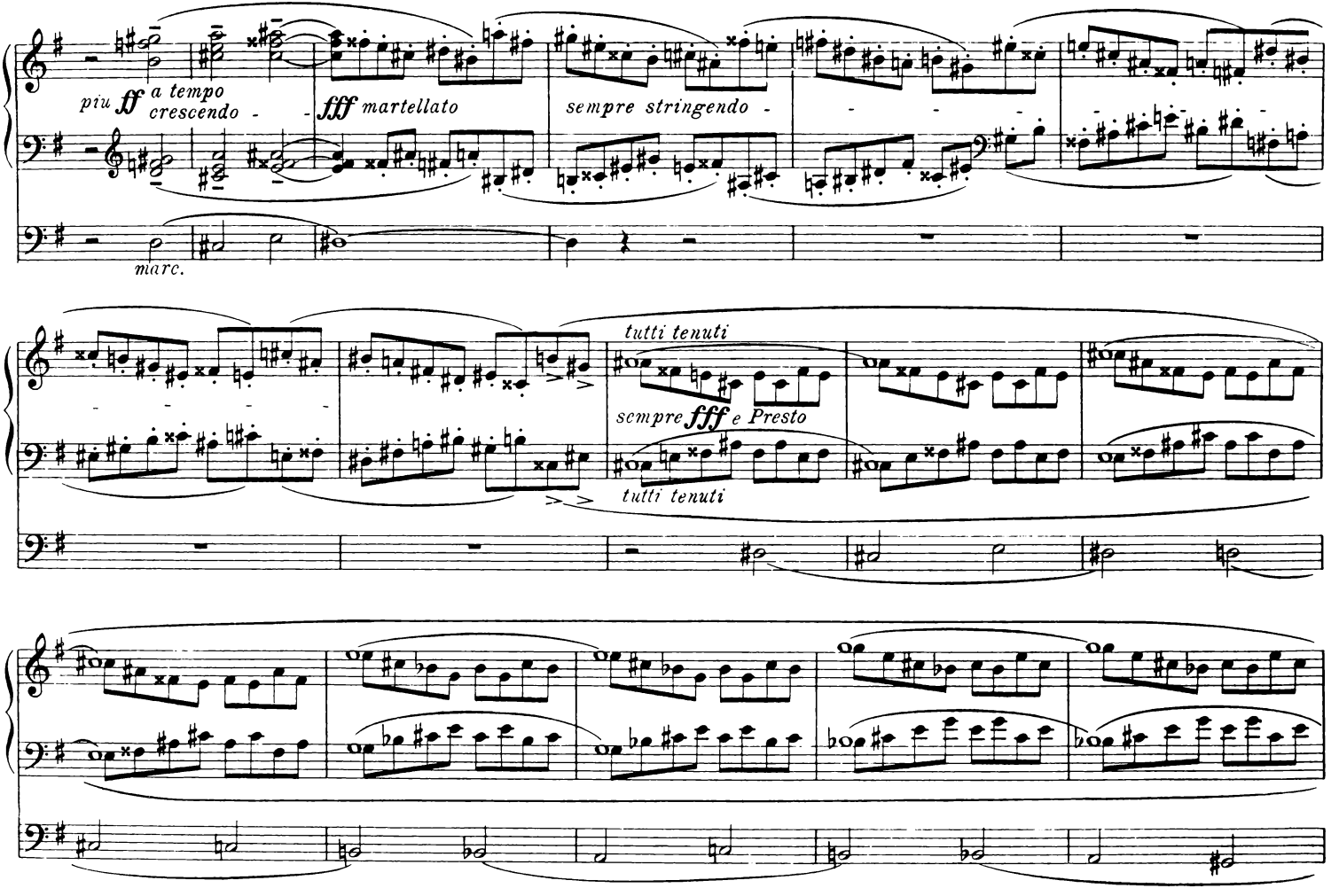

(sempre II)
(sempre I)
crescendo
(sempre II)
più ff
stringendo
(sempre I)
marcato

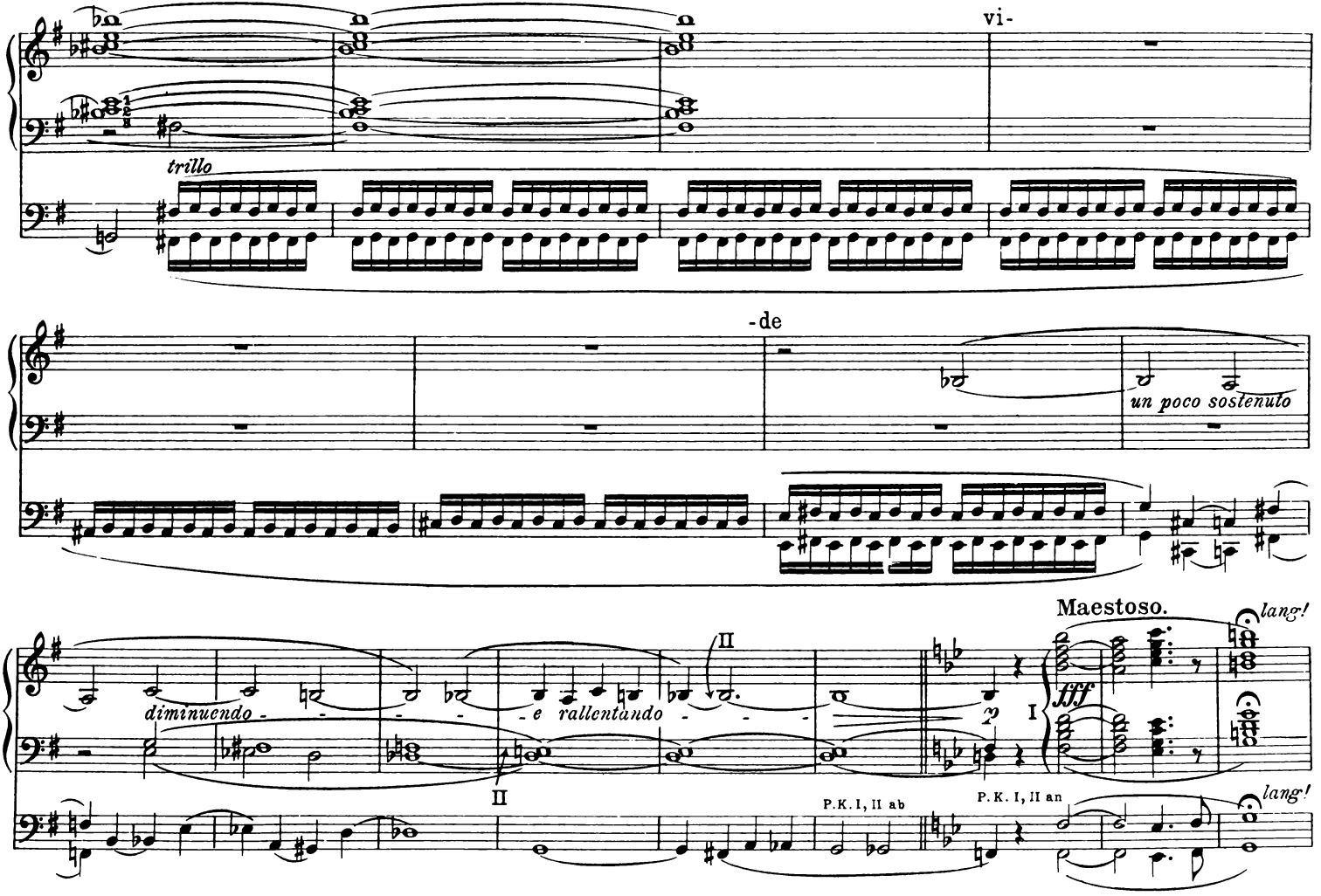

cresc.
Allegro molto. (𝅗𝅥 wie vorher ♩) 𝅗𝅥 = the previous ♩
trillo
fff
martellato
tr
precipitando
III Viola 8′
Gamba 16′
ab
vee mente
ten.

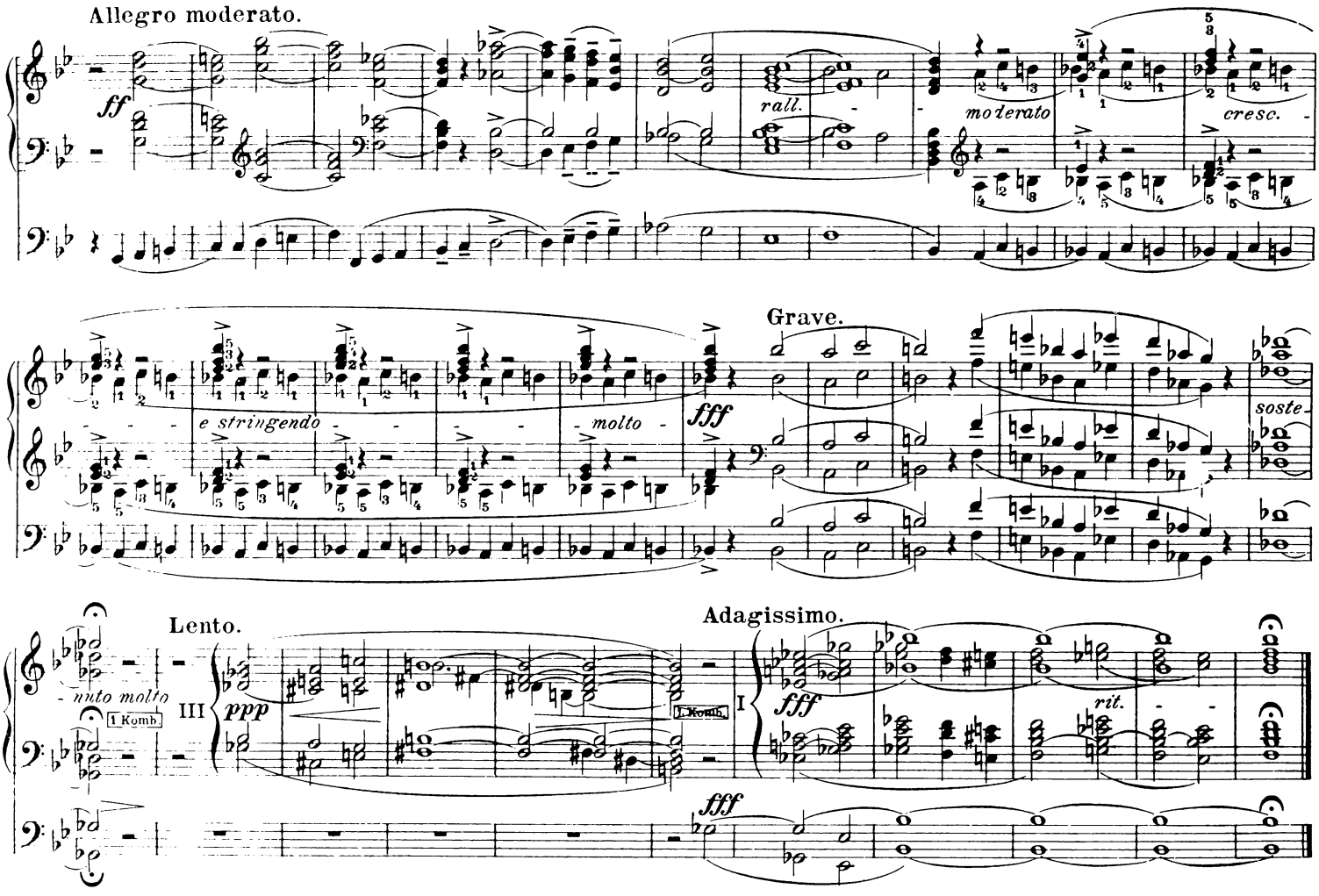

Allegro moderato.
II
calando
f
espressivo
più f
espress.


crescendo
ed accelerando
ff
cresc.
Agitato molto.
più ff


dimin.
sempre calando
Allegro.
p tranquillo
f crescendo
ff martellato
stringendo
più f
marc.
tutti tenuti
ritard.
ff crescendo
a tempo
più ff martellato
stringendo
tutti tenuti
ritard.
ff
marc.


piu ff a tempo
crescendo -
fff martellato
sempre stringendo -
marc.
tutti tenuti
sempre fff e Presto
tutti tenuti


vi-
trillo
-de
un poco sostenuto
Maestoso.
lang!
diminuendo
e rallentando
II
I
fff
P.K. I, II ab
P.K. I, II an
lang!


Allegro moderato.
ff
rall.
moderato
cresc.
e stringendo
molto
fff
Grave.
soste-
Lento.
molto
1 Komb.
III
ppp
Adagissimo.
I
fff
rit.

Variations on a Theme of Bach

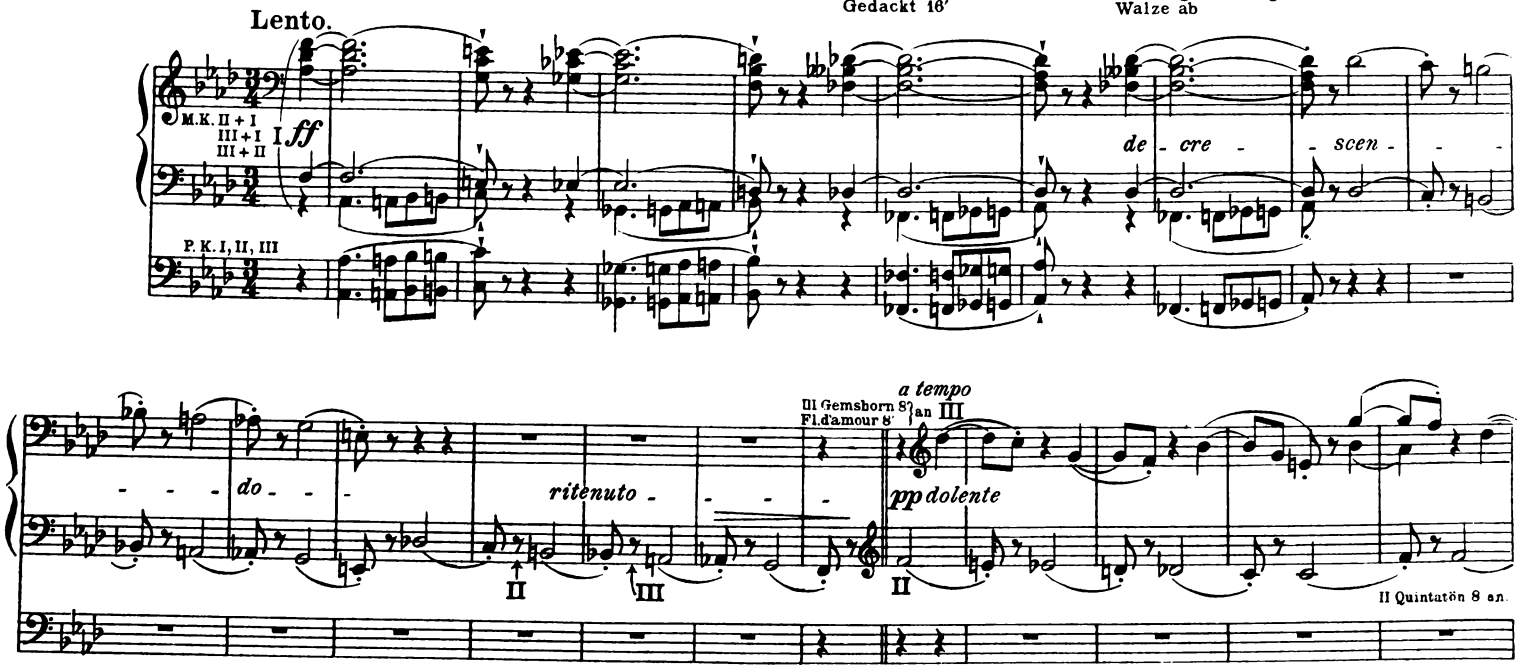
On the basso continuo from the first movement of the cantata
"Weinen, Klagen, Sorgen, Zagen" and the Crucifixus from the *B-Minor Mass*
(R382 / 1862)

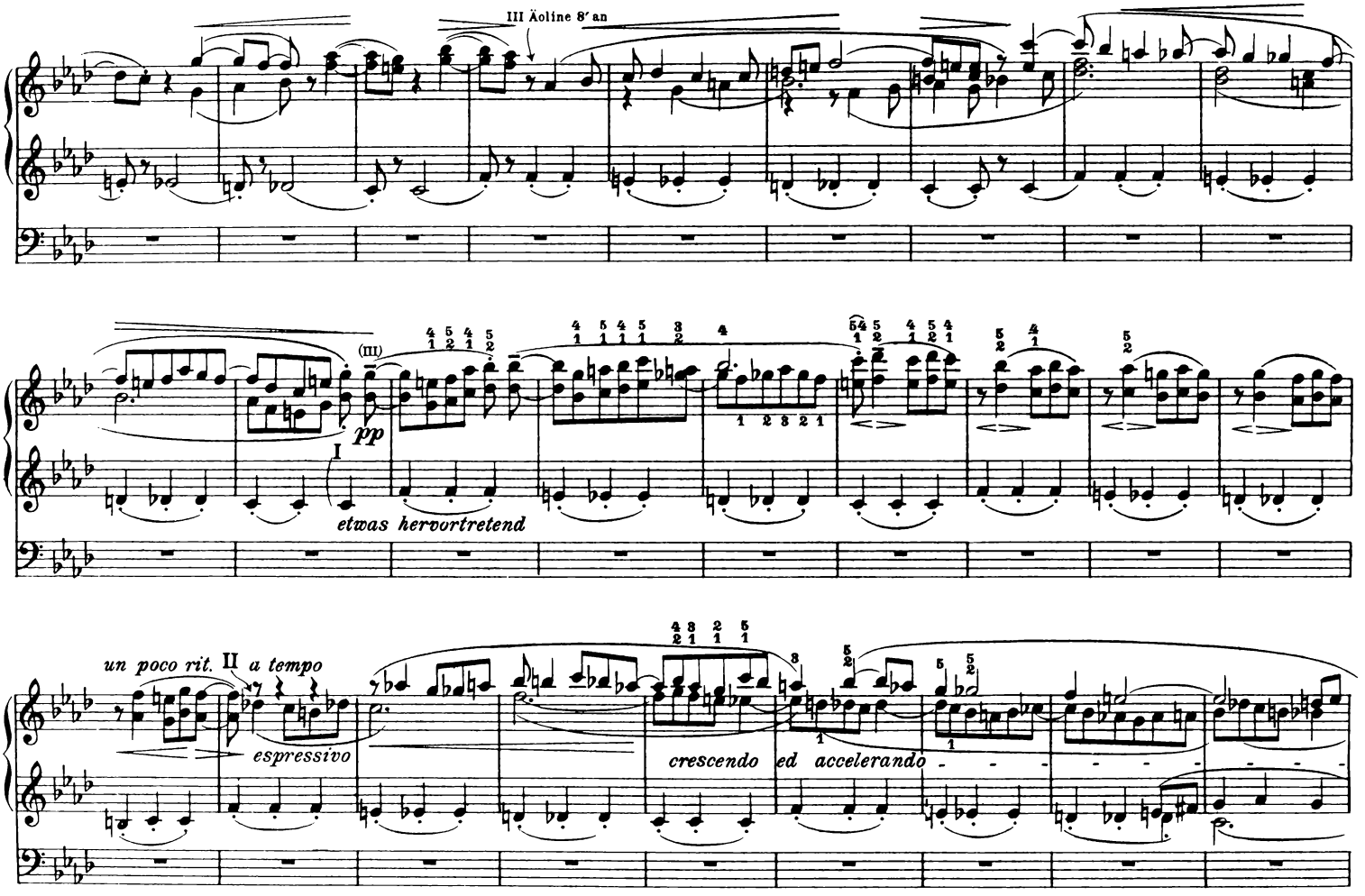
Handregistrierung.

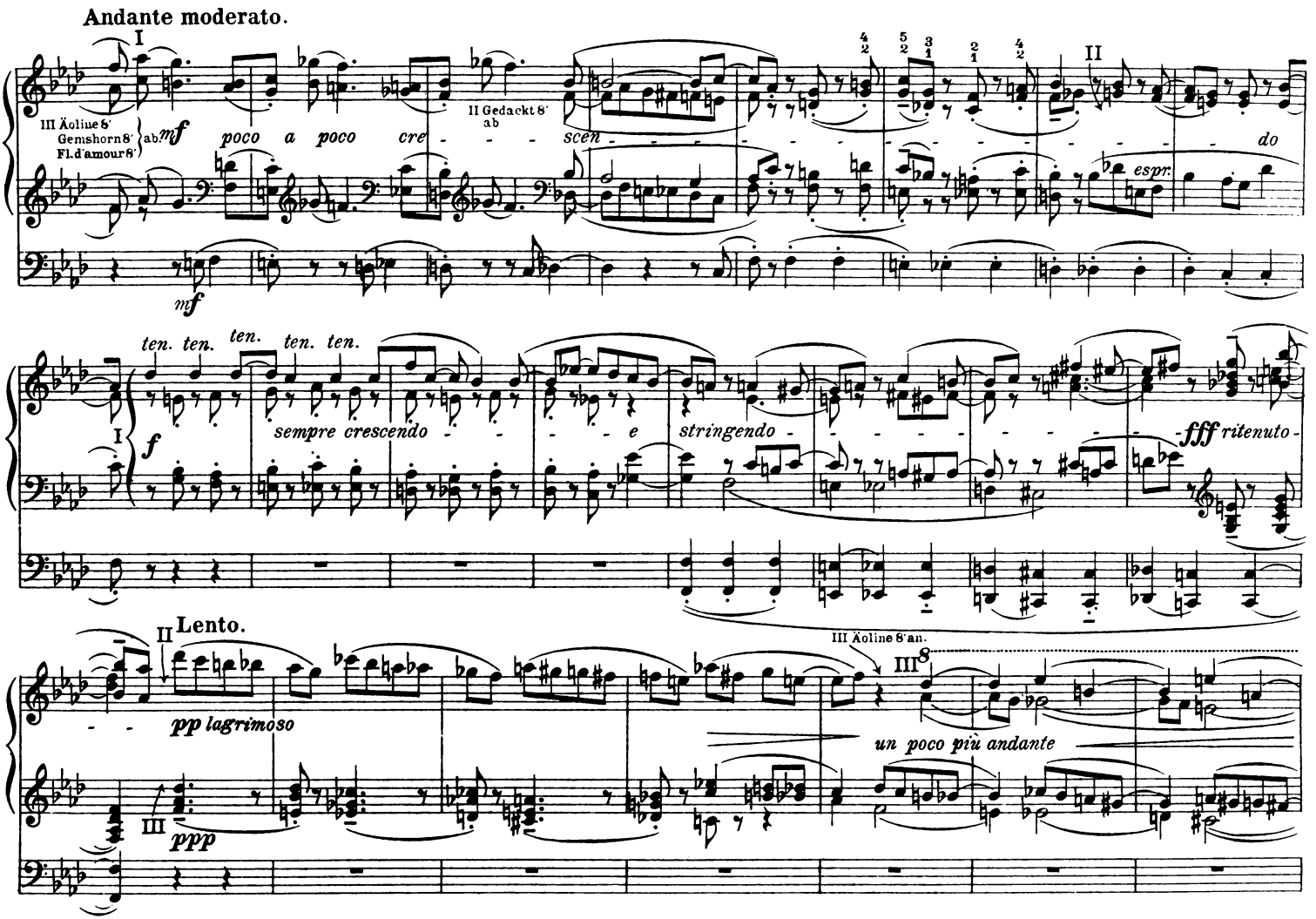
I Flauto dolce 8′
II Gedackt 8′
III Gedackt 8′
Pedal: Lieblich Gedackt 16′
Dulciana 8′

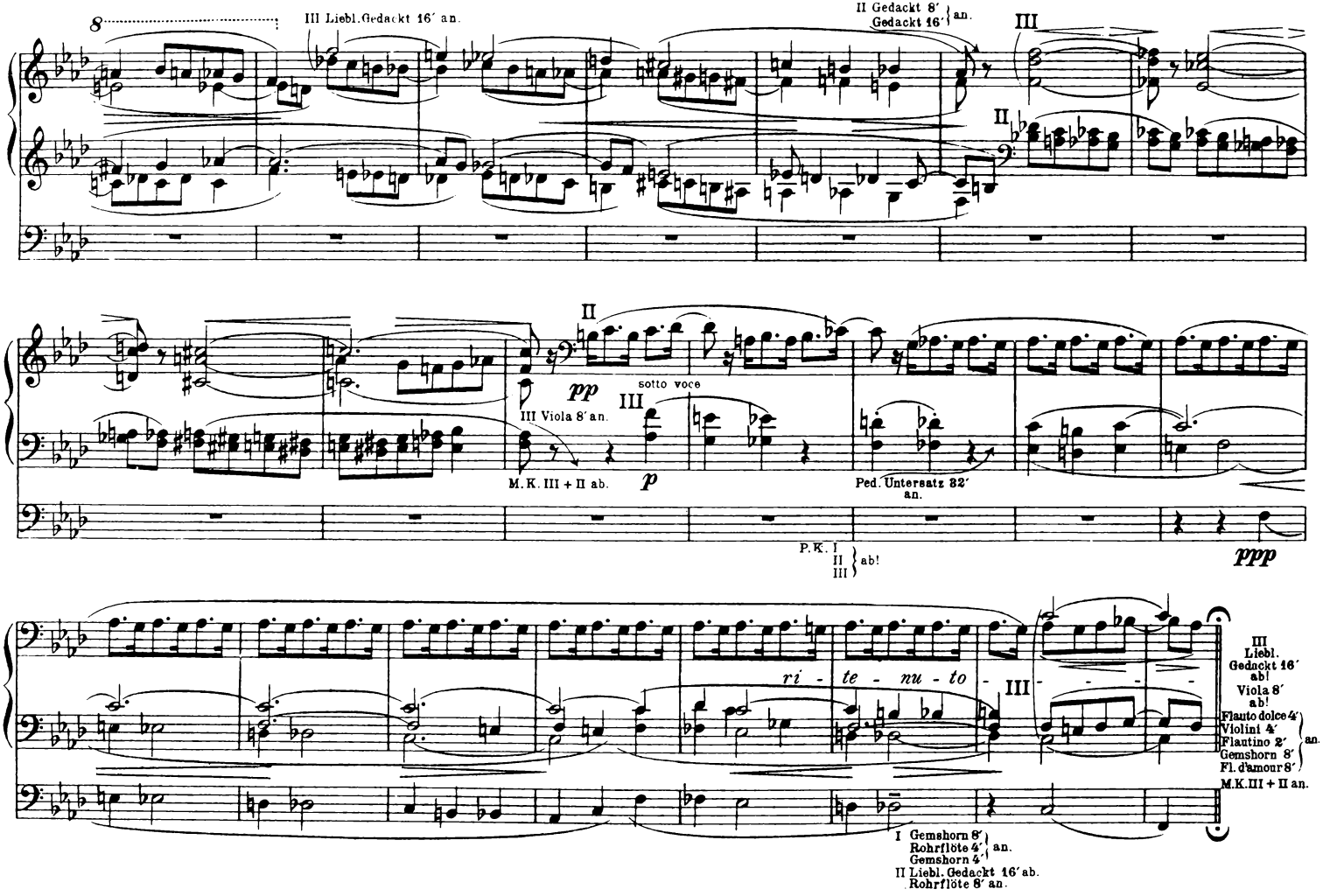
Erste freie Kombination.

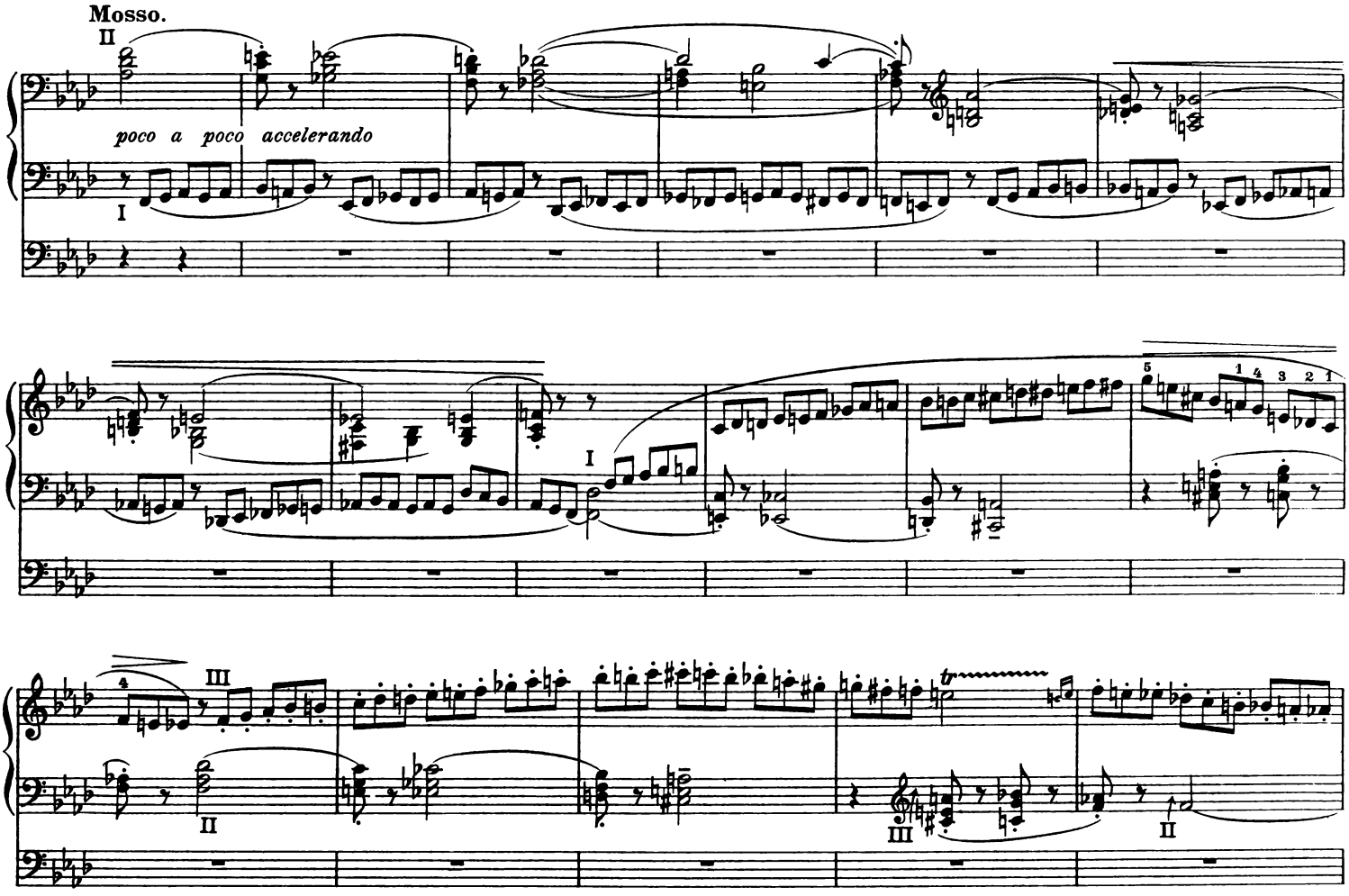
I Dulciana 8′
II Dolce 8′
III Äoline 8′
Voix céleste 8′
Violini 4′
Flautino 2′
Quinte 2⅔′
Harmonia aetheria 3facn
Gedackt 16′
Pedal: Lieblich Gedackt 16′
Dulciana 8′
Untersatz 32′
M. K. II + I
III + I
III + II
P. K. III
Handregistrierung ab
Walze ab

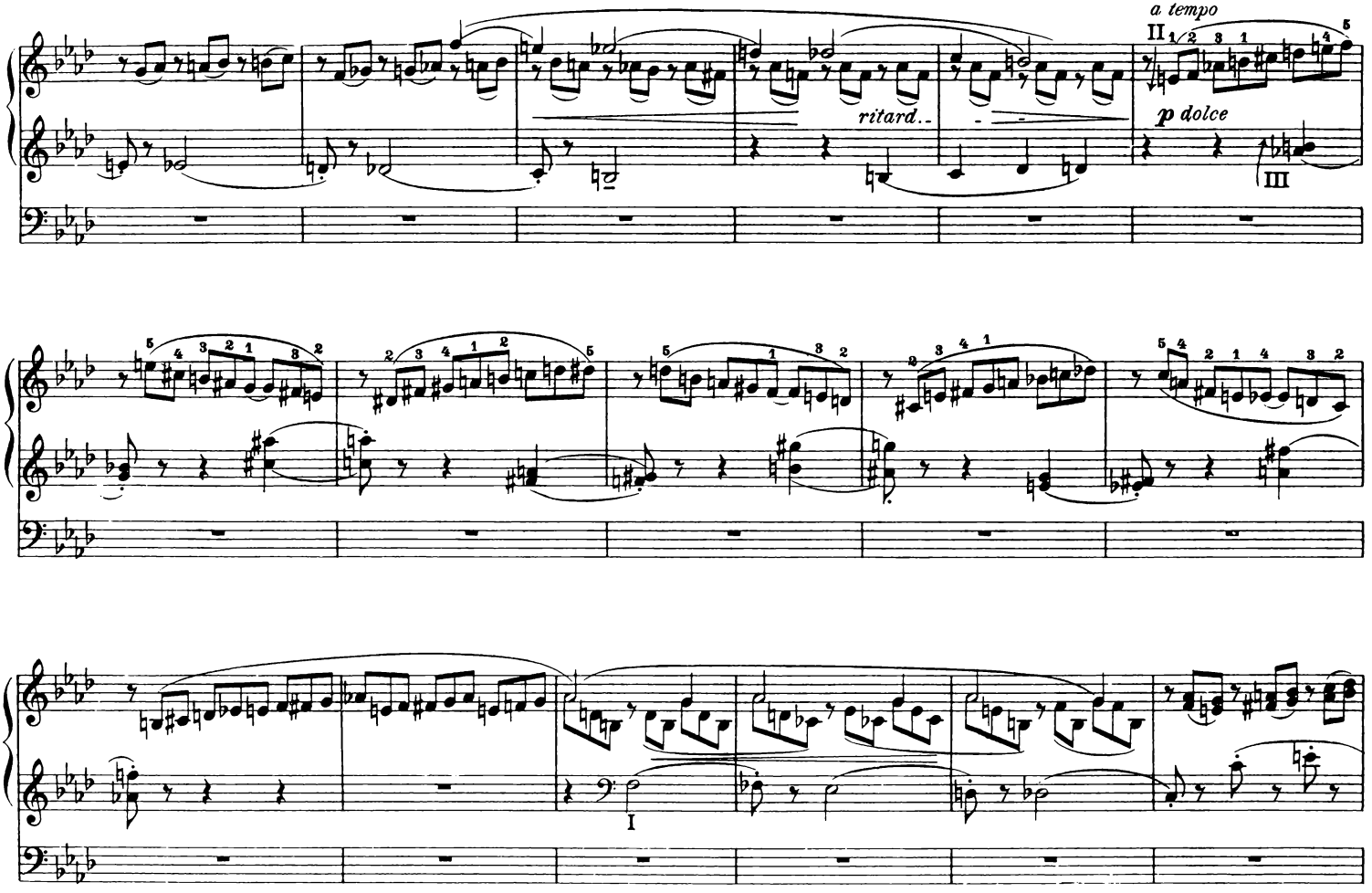


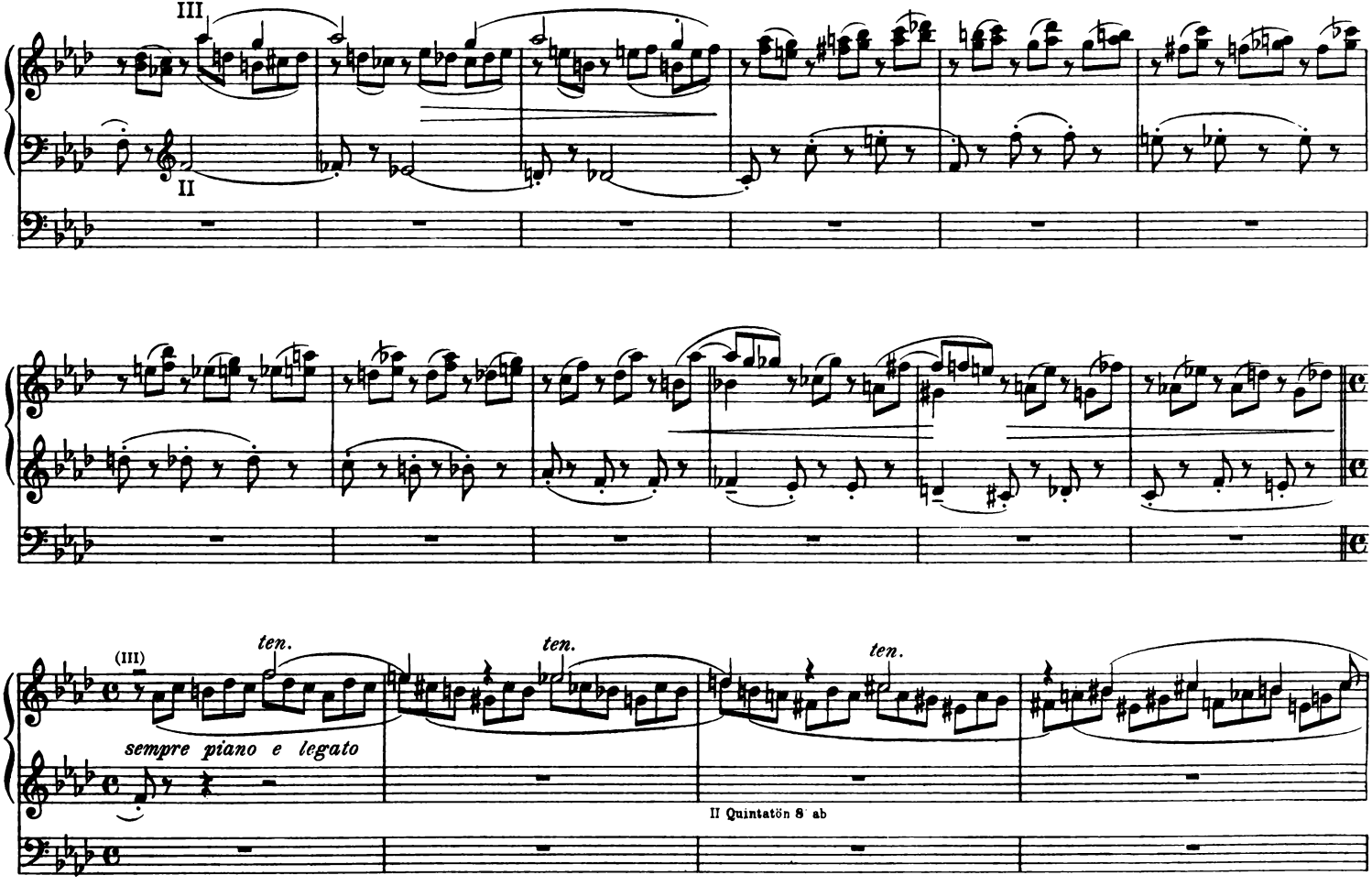

III Äoline 8′ an
(III)
pp
I
etwas hervortretend
un poco rit.
II
a tempo
espressivo
crescendo ed accelerando

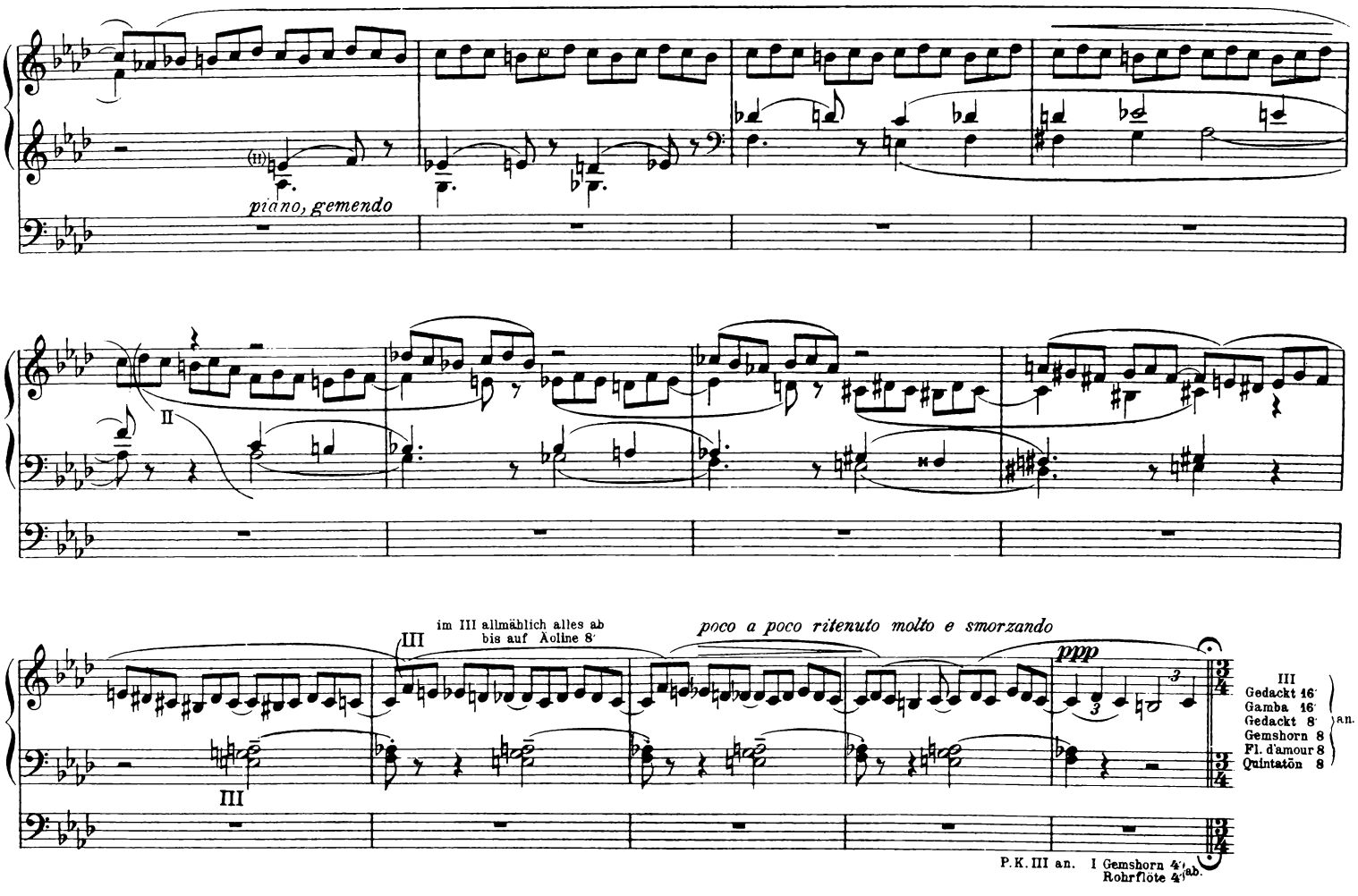

Andante moderato.
III Äoline 8'
Gemshorn 8'
Fl.d'amour 8'
mf
poco a poco cre - - - scen - - -

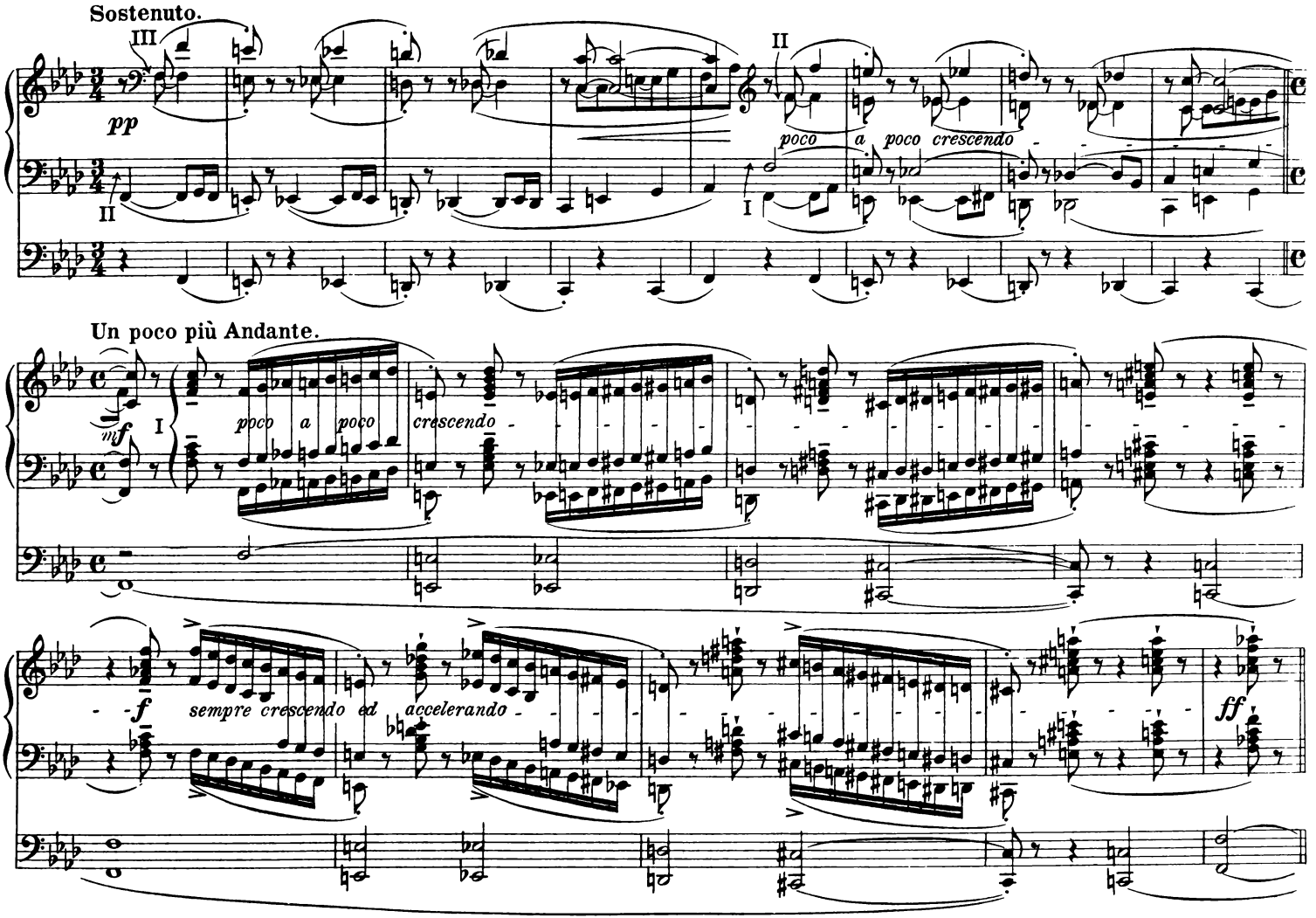

8
III Liebl.Gedackt 16′ an.
II Gedackt 8′
Gedackt 16′ an.
III
II
II
pp
sotto voce
III
III Viola 8′ an.
p
M.K. III + II ab.
Ped. Untersatz 32′ an.
P.K. I II III ab!
ppp
ri - te - nu - to
III
III Liebl. Gedackt 16′ ab!
Viola 8′ ab!
Flauto dolce 4′
Violini 4′
Flautino 2′
Gemshorn 8′
Fl. d'amour 8′ an.
M.K.III + II an.
I Gemshorn 8′
Rohrflöte 4′ an.
Gemshorn 4′
II Liebl. Gedackt 16′ ab.
Rohrflöte 8′ an.

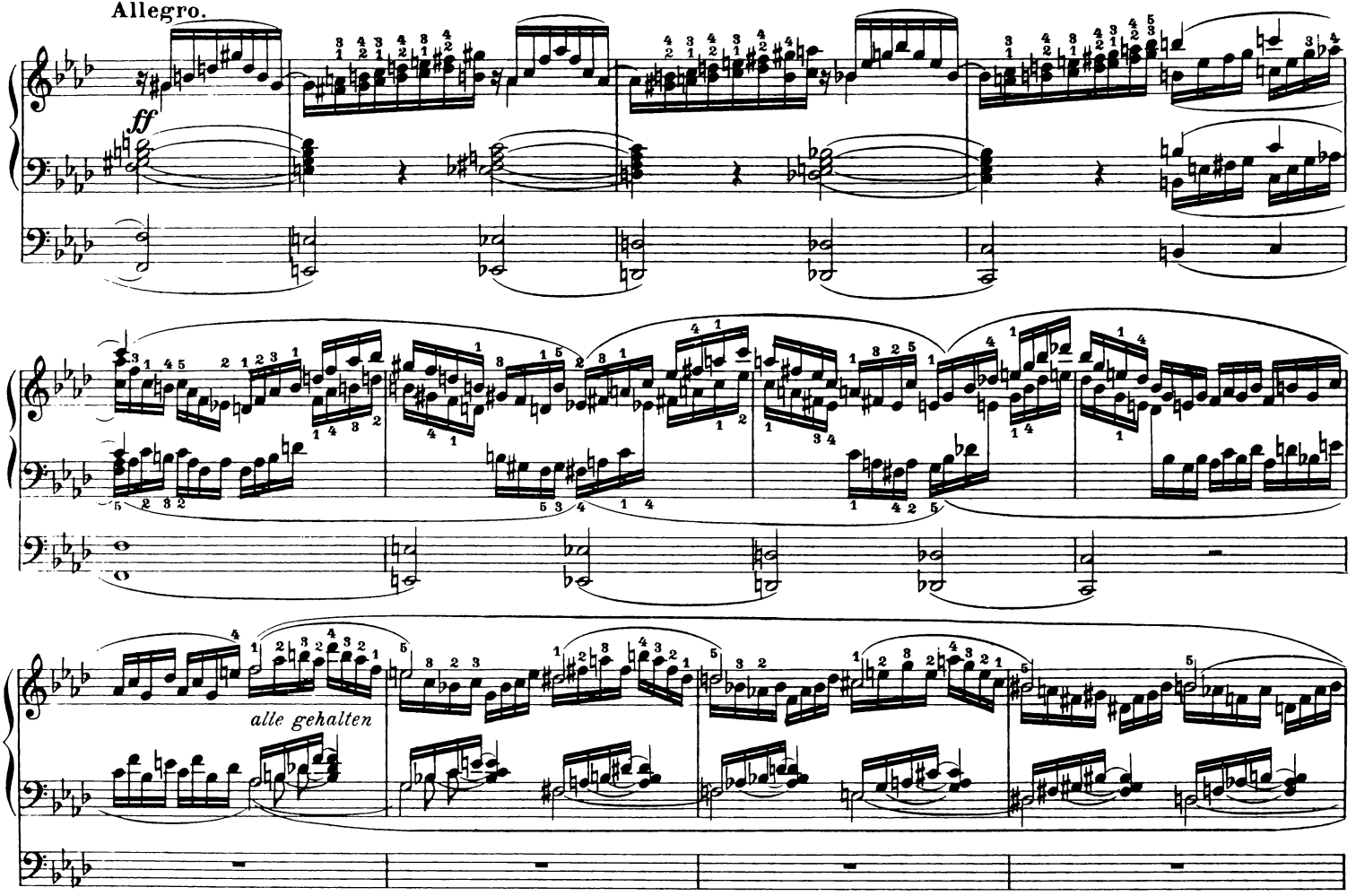

Mosso.
poco a poco accelerando

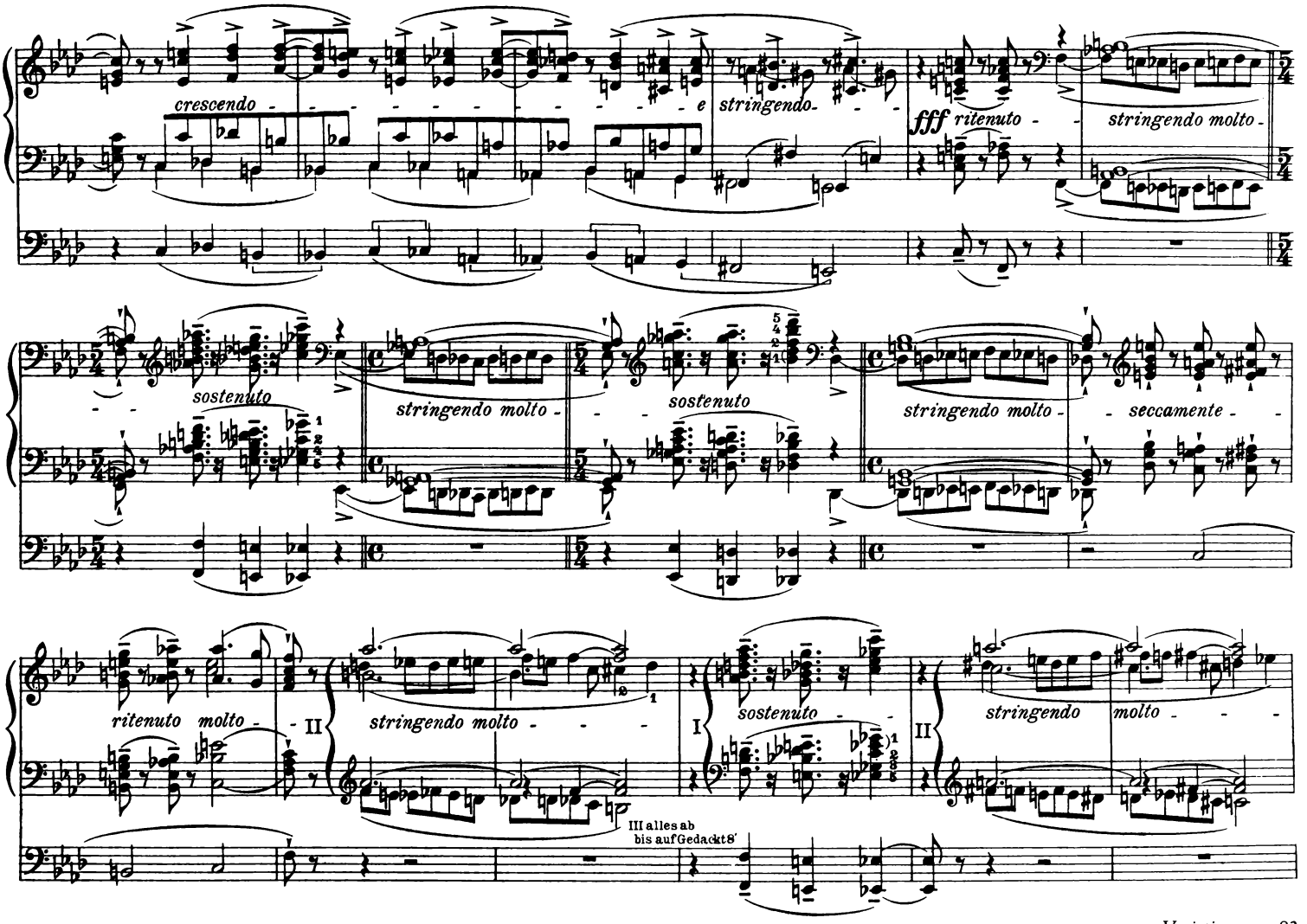

a tempo
II
ritard..
p dolce
III
I

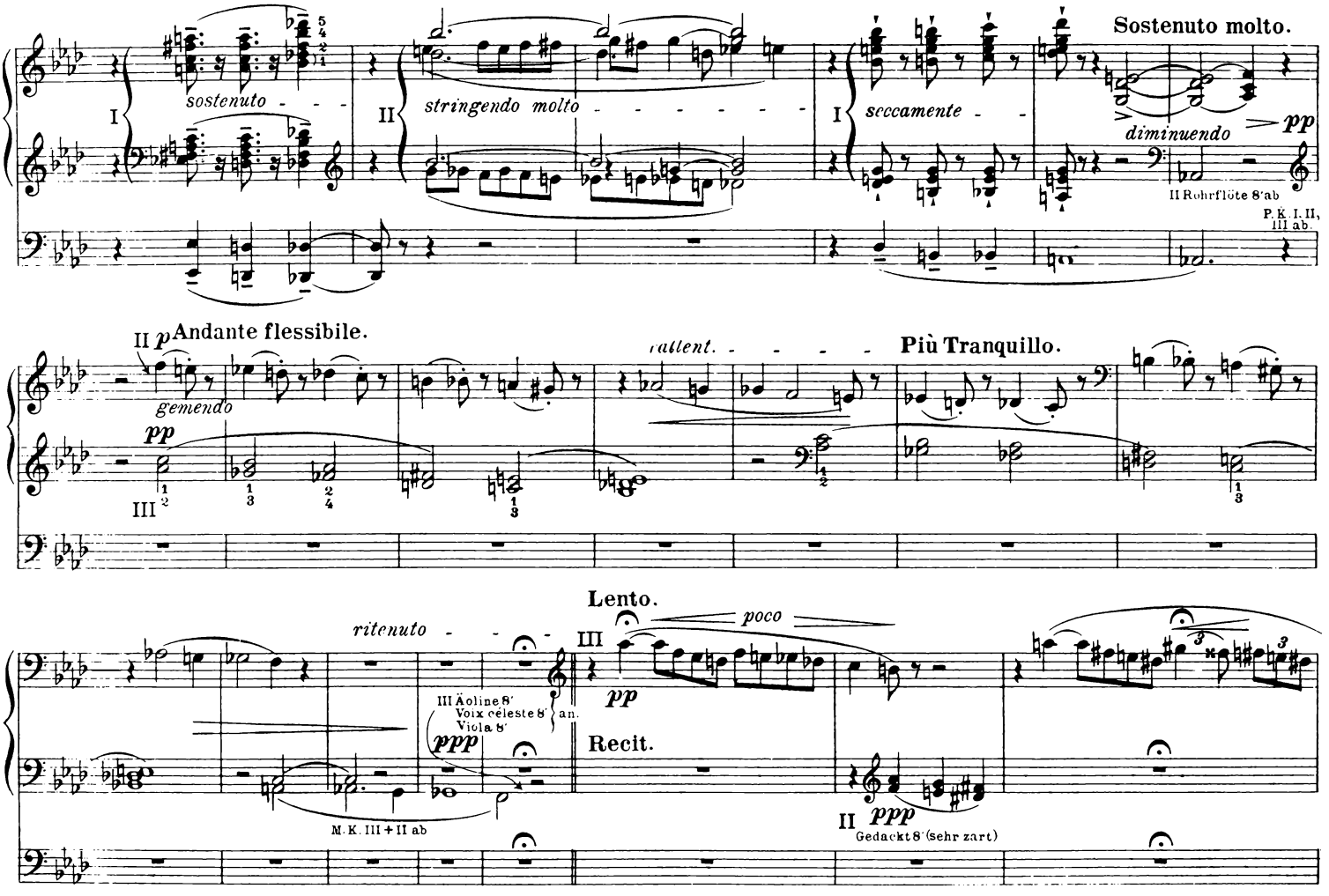

III
II
(III)
ten.
ten.
ten.
sempre piano e legato
II Quintatön 8' ab

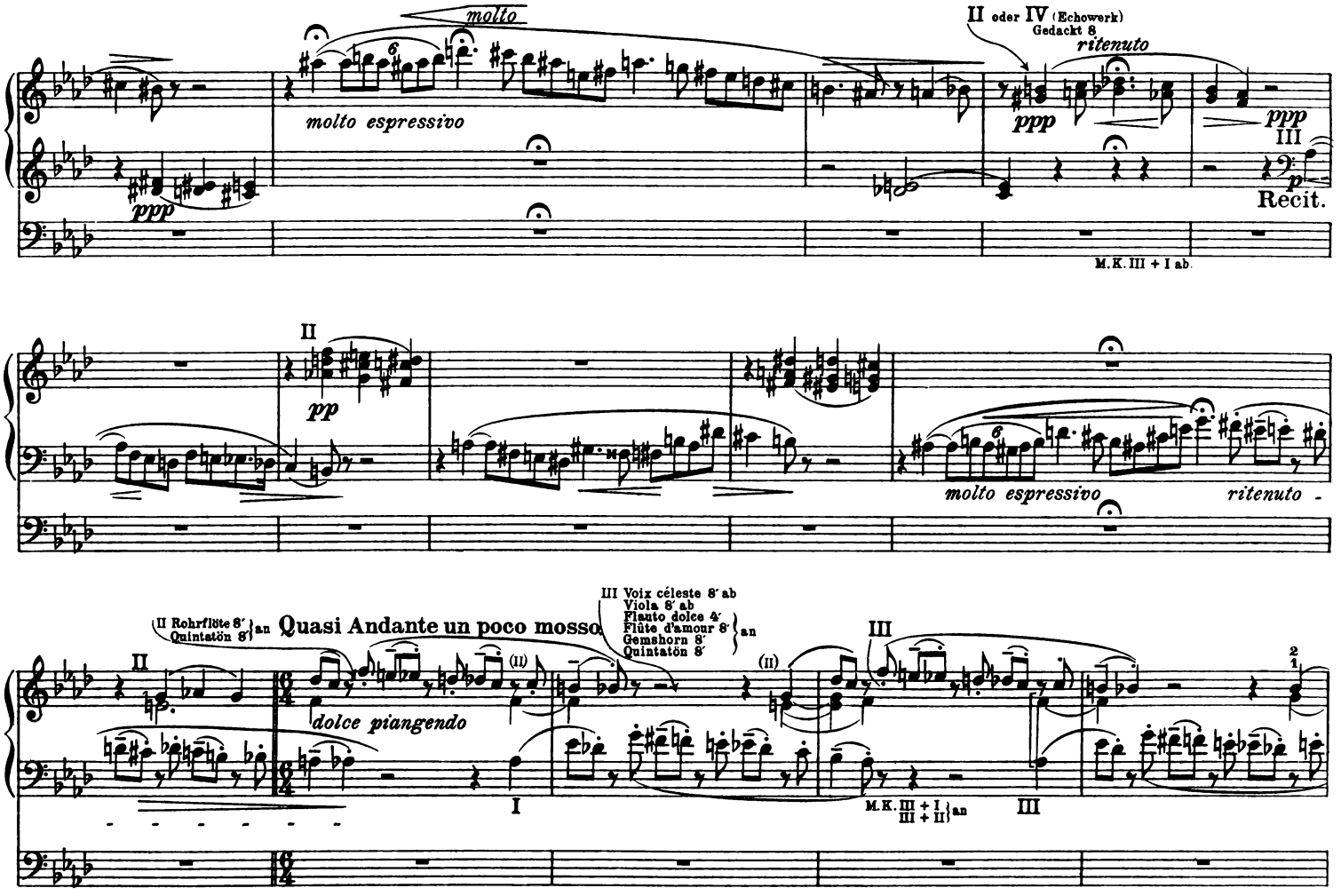

piano, gemendo
II
III
im III allmählich alles ab
bis auf Äoline 8'
poco a poco ritenuto molto e smorzando
ppp
III
Gedackt 16'
Gamba 16'
Gedackt 8'
Gemshorn 8'
Fl. d'amour 8'
Quintatön 8'
a.n.
III
P.K. III an. I Gemshorn 4'
Rohrflöte 4'
ab.

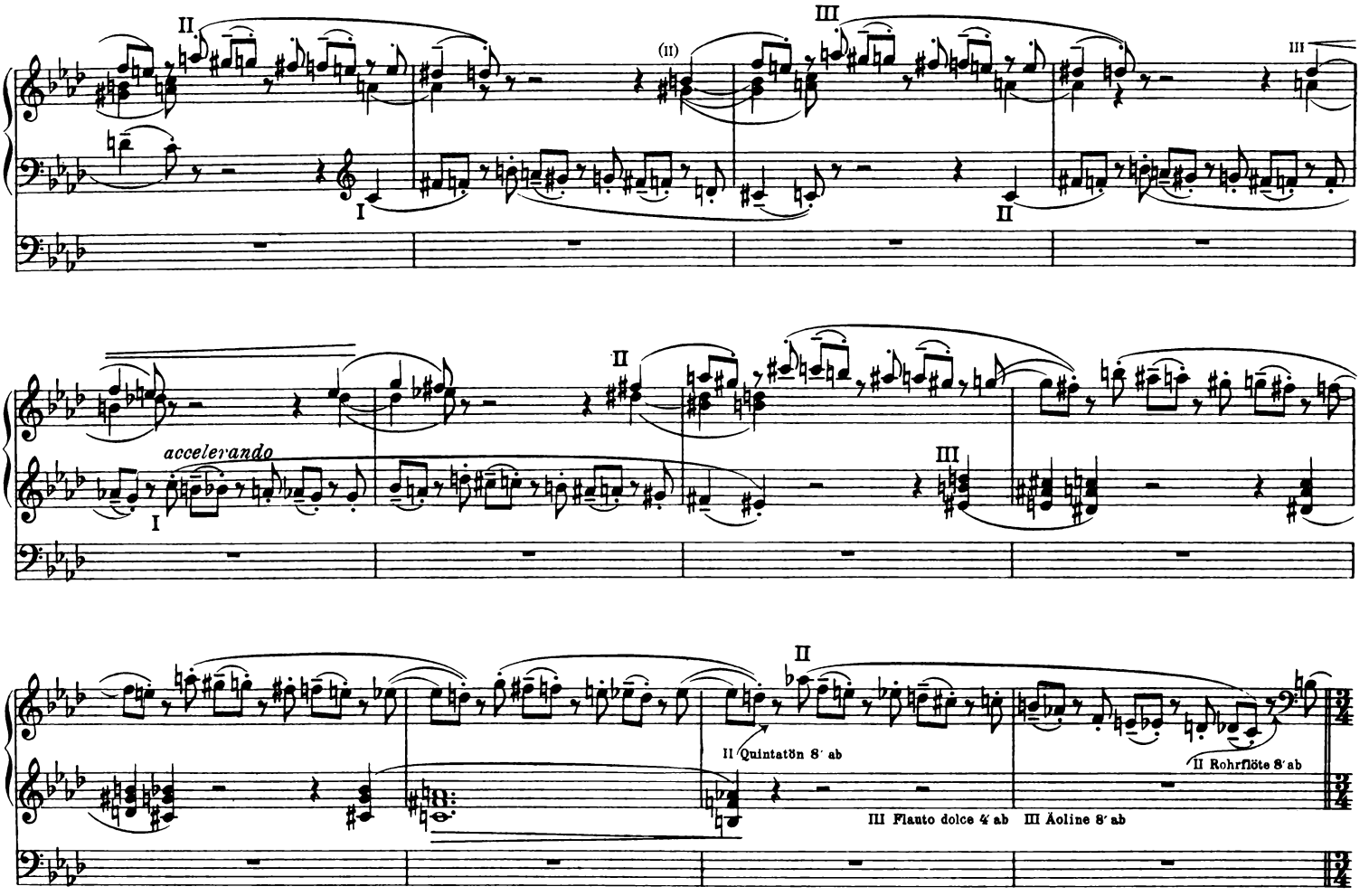

Sostenuto.
III
II
pp
poco a poco crescendo
I
Un poco più Andante.
mf
I
poco a poco
crescendo
f
sempre crescendo ed
accelerando
ff

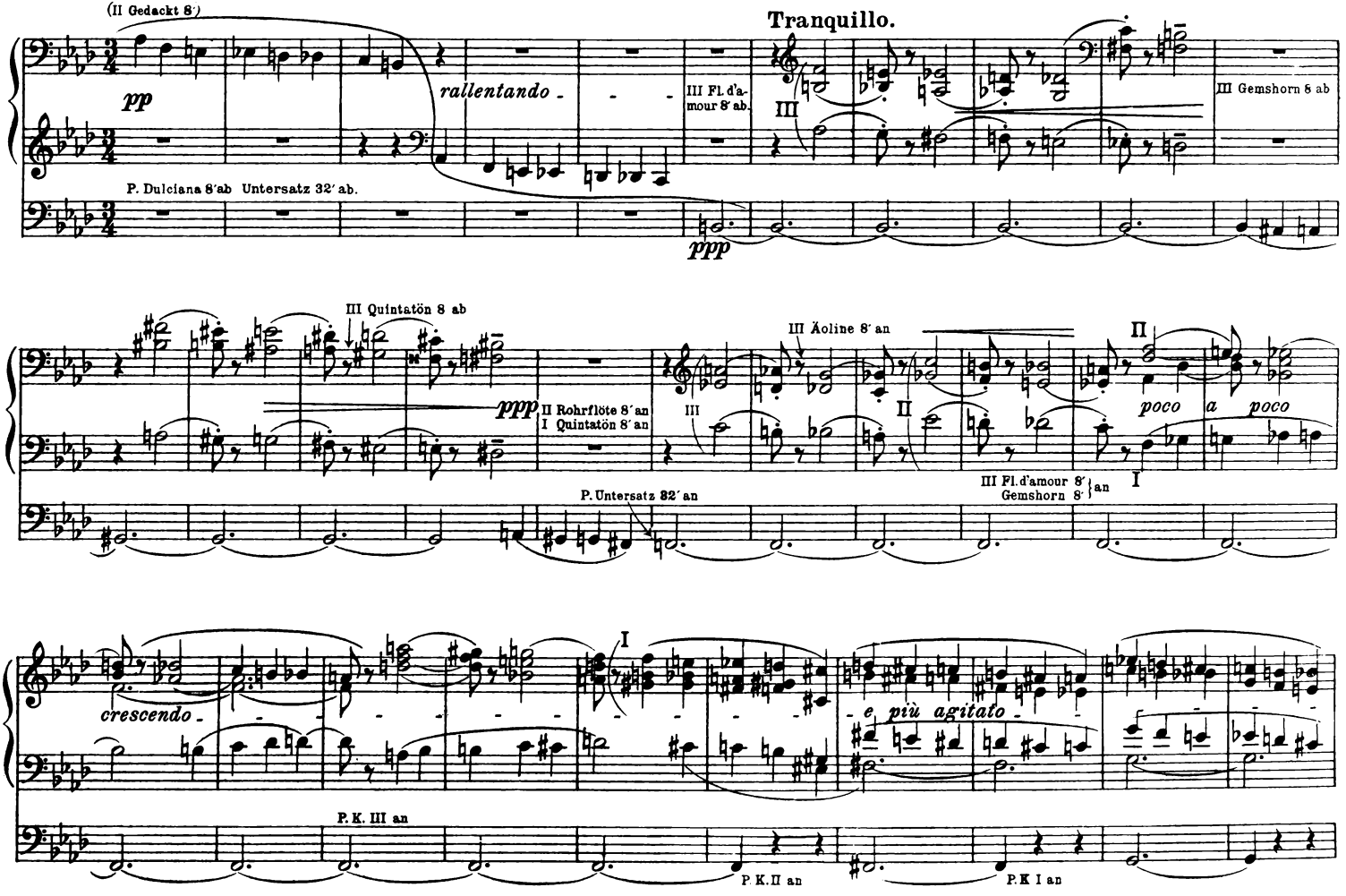

Allegro.
ff
alle gehalten

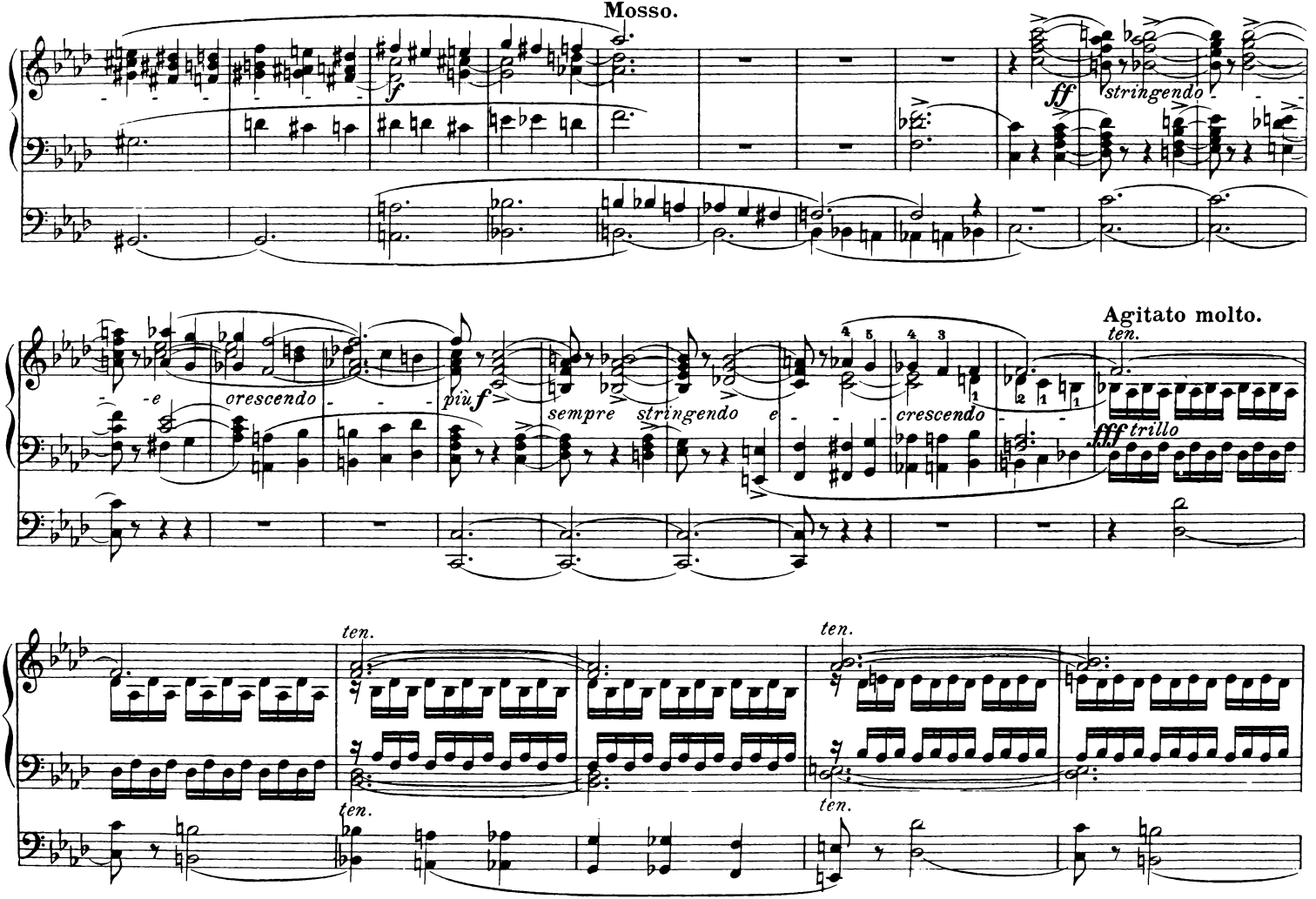

crescendo
stringendo
fff ritenuto
stringendo molto
sostenuto
stringendo molto
sostenuto
stringendo molto
seccamente
ritenuto molto
II
stringendo molto
I
sostenuto
II
stringendo
molto
III alles ab
bis auf Gedackt 8'

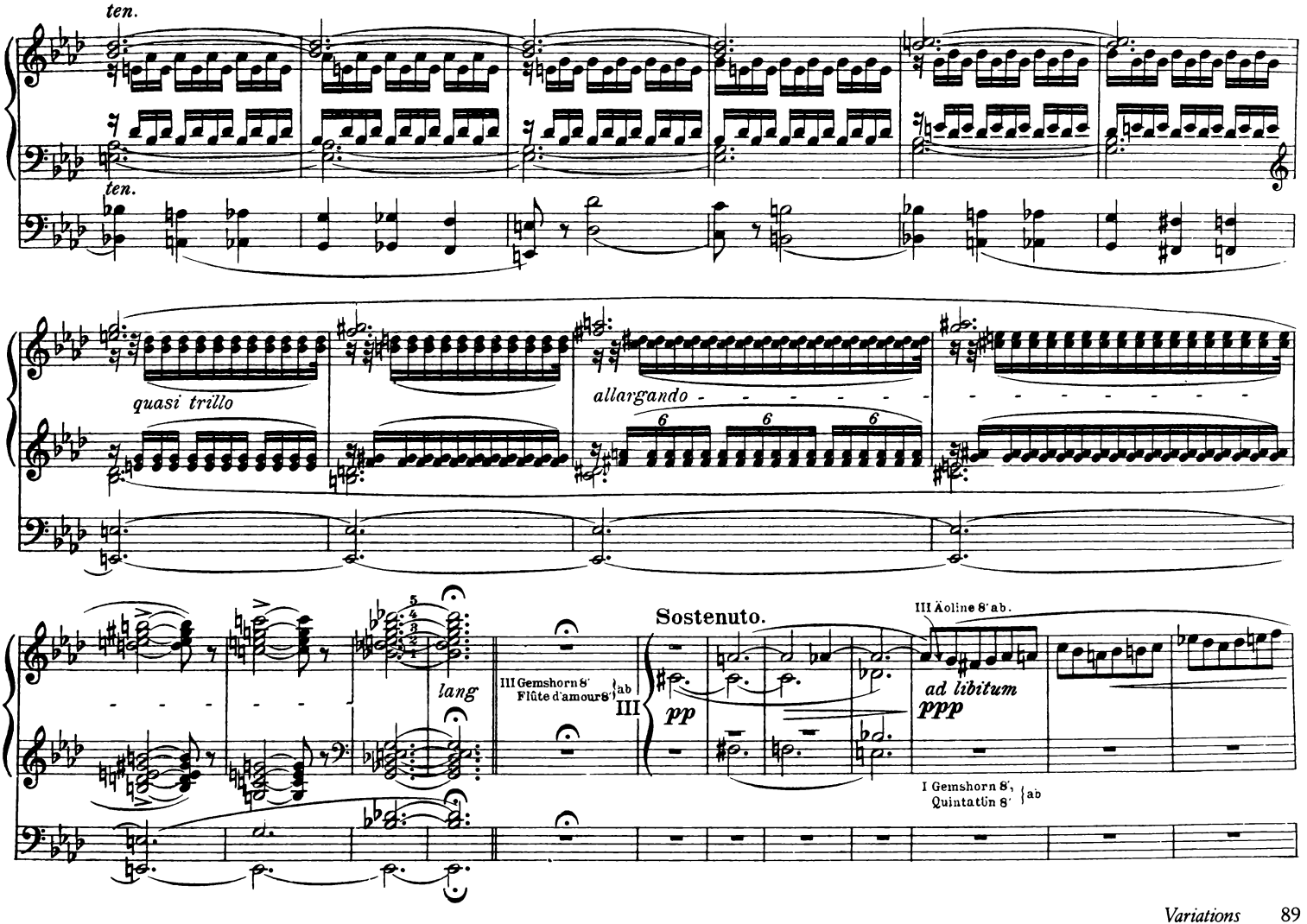

Sostenuto molto.
sostenuto
stringendo molto
seccamente
diminuendo
pp
II Rohrflöte 8'ab
P. K. I. II, III ab.
II p Andante flessibile.
gemendo
pp
rallent.
Più Tranquillo.
ritenuto
Lento.
poco
pp
III Äoline 8'
Voix céleste 8'
Viola 8'
an.
ppp
Recit.
M. K. III + II ab
II ppp
Gedackt 8' (sehr zart)

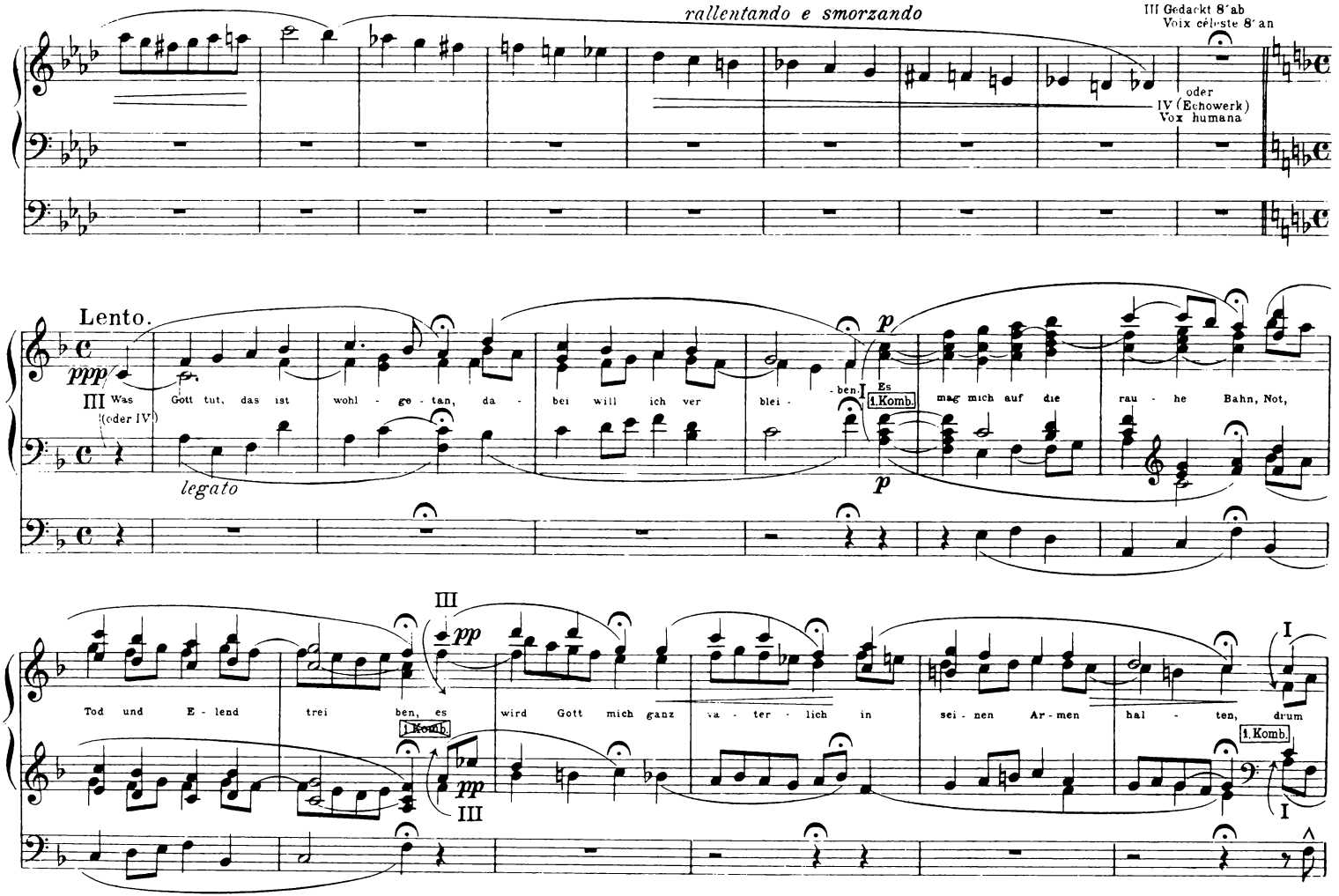

molto
molto espressivo
II oder IV (Echowerk)
Gedackt 8
ritenuto
ppp
III
p
Recit.
M.K. III + I ab.
II
pp
molto espressivo
ritenuto
(II Rohrflöte 8′ Quintatön 8′) an
Quasi Andante un poco mosso
III Voix céleste 8′ ab
Viola 8′ ab
Flauto dolce 4′
Flûte d'amour 8′
Gemshorn 8′
Quintatön 8′ an
dolce piangendo
I
M.K. III + I
III + II an
III

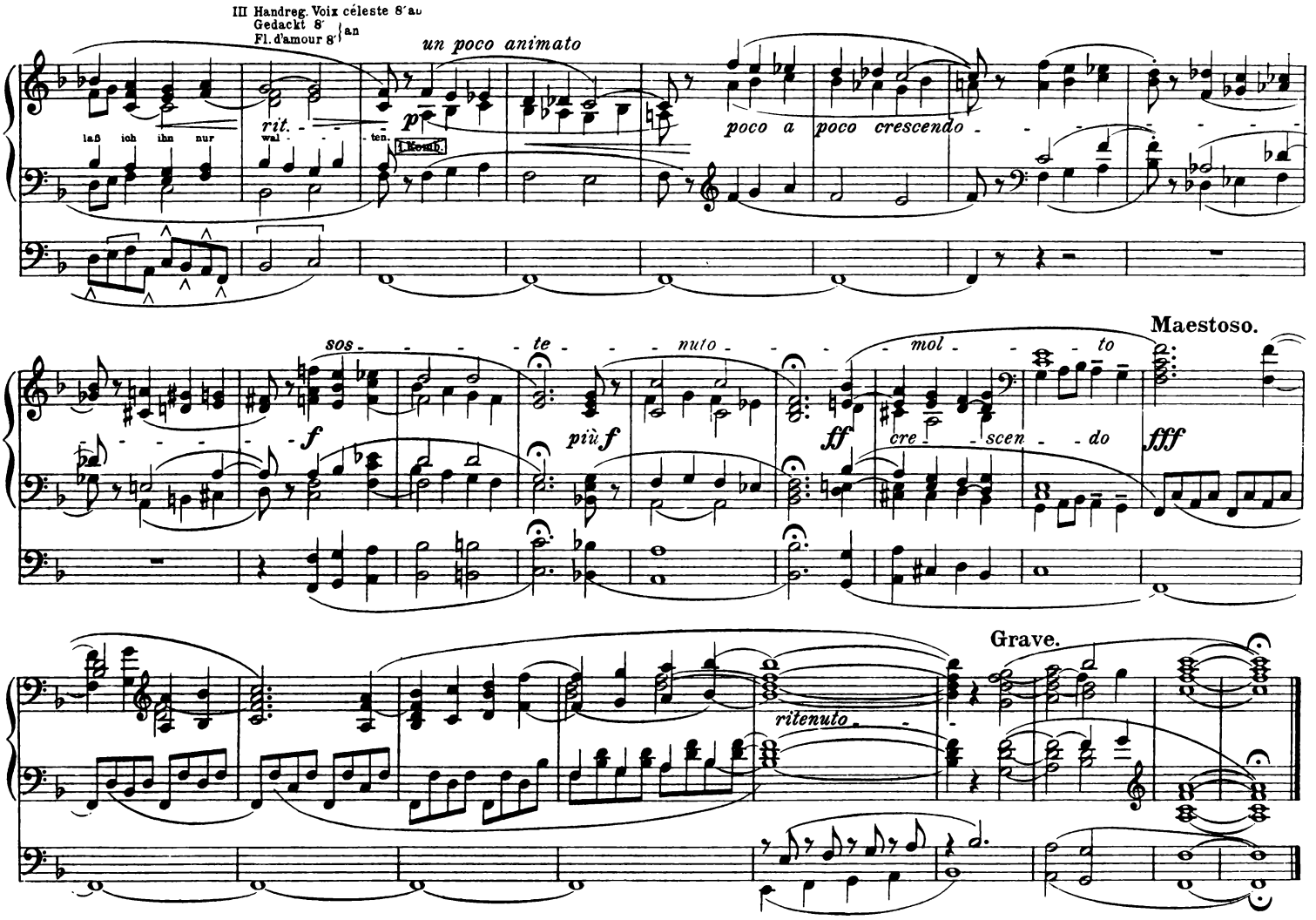

II
III
(II)
III
I
II
II
accelerando
I
III
II
II Quintatön 8′ ab
III Flauto dolce 4′ ab
III Äoline 8′ ab
II Rohrflöte 8′ ab


(II Gedackt 8′)
pp
rallentando
P. Dulciana 8′ab Untersatz 32′ ab.
Tranquillo.
III Fl. d'amour 8′ ab.
III Gemshorn 8 ab
ppp
III Quintatön 8 ab
ppp
II Rohrflöte 8′ an
I Quintatön 8′ an
III Äoline 8′ an
poco
a poco
P. Untersatz 32′ an
III Fl. d'amour 8′ an
Gemshorn 8′
crescendo
e più agitato
P. K. III an
P. K. II an
P. K. I an


Mosso.
f
ff
stringendo
orescendo
più f
sempre stringendo e
crescendo
Agitato molto.
ten.
fff trillo
ten.
ten.
ten.
ten.


ten.
ten.
quasi trillo
allargando
6
6
6
lang
III Gemshorn 8'
Flûte d'amours 8'
ab
III
Sostenuto.
pp
III Äoline 8' ab.
ad libitum
ppp
I Gemshorn 8',
Quintatön 8'
ab

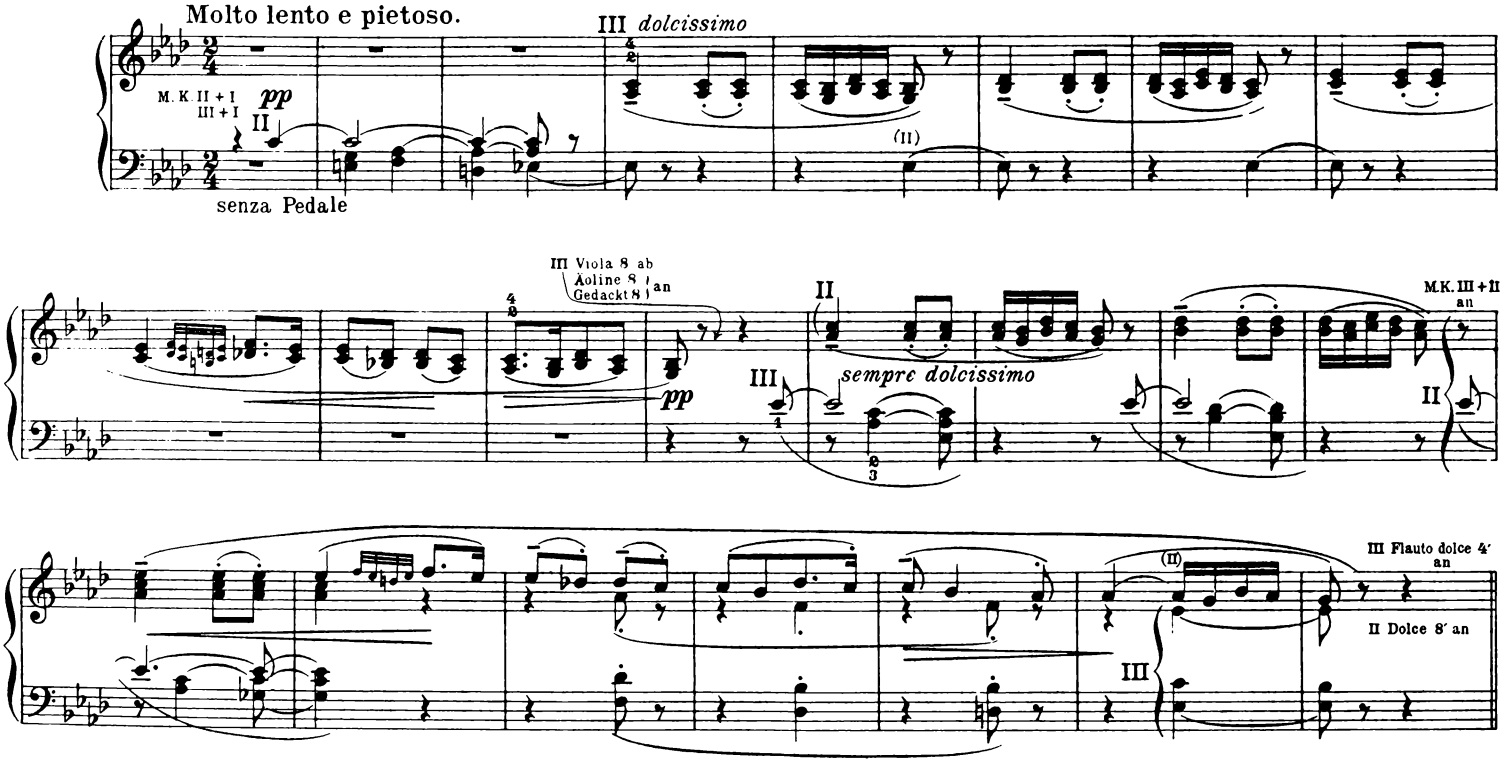

rallentando e smorzando
III Gedackt 8′ ab
Voix céleste 8′ an
oder
IV (Echowerk)
Vox humana
Lento.
ppp
III
(oder IV)
Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver blei - ben,
legato
I
Es
4. Komb.
p
mag mich auf die rau - he Bahn, Not,
III
pp
Tod und E - lend trei - ben, es wird Gott mich ganz va - ter - lich in sei - nen Ar - men hal - ten, drum
1. Komb.
4. Komb.
I

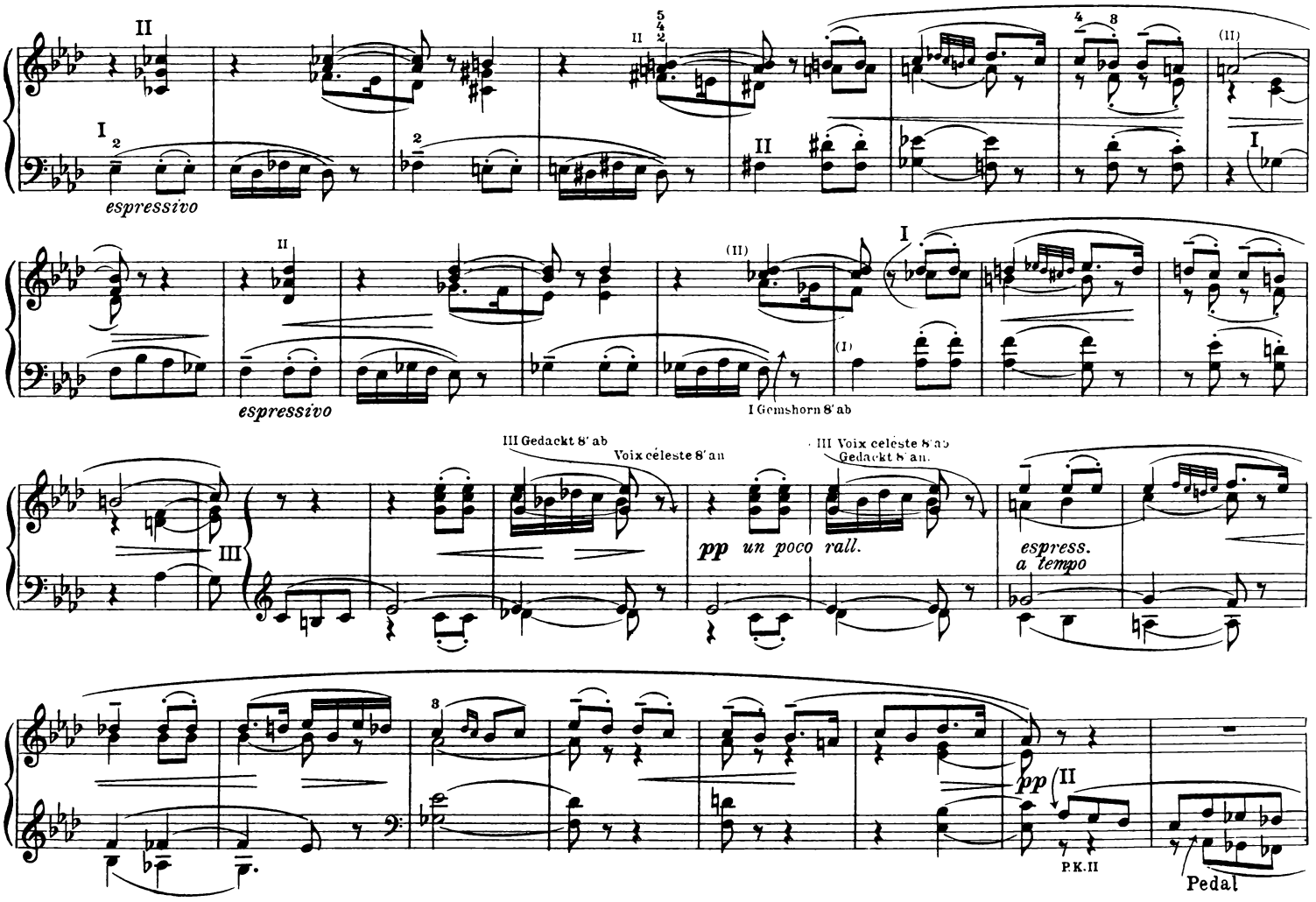

III Handreg. Voix céleste 8' an
Gedackt 8'
Fl. d'amour 8'
an
un poco animato
rit.
laß ich ihn nur wal - ten.
p
poco a poco crescendo
sos - te - nuto - mol - to
f
più f
ff
cre - scen - do
Maestoso.
fff
ritenuto
Grave.

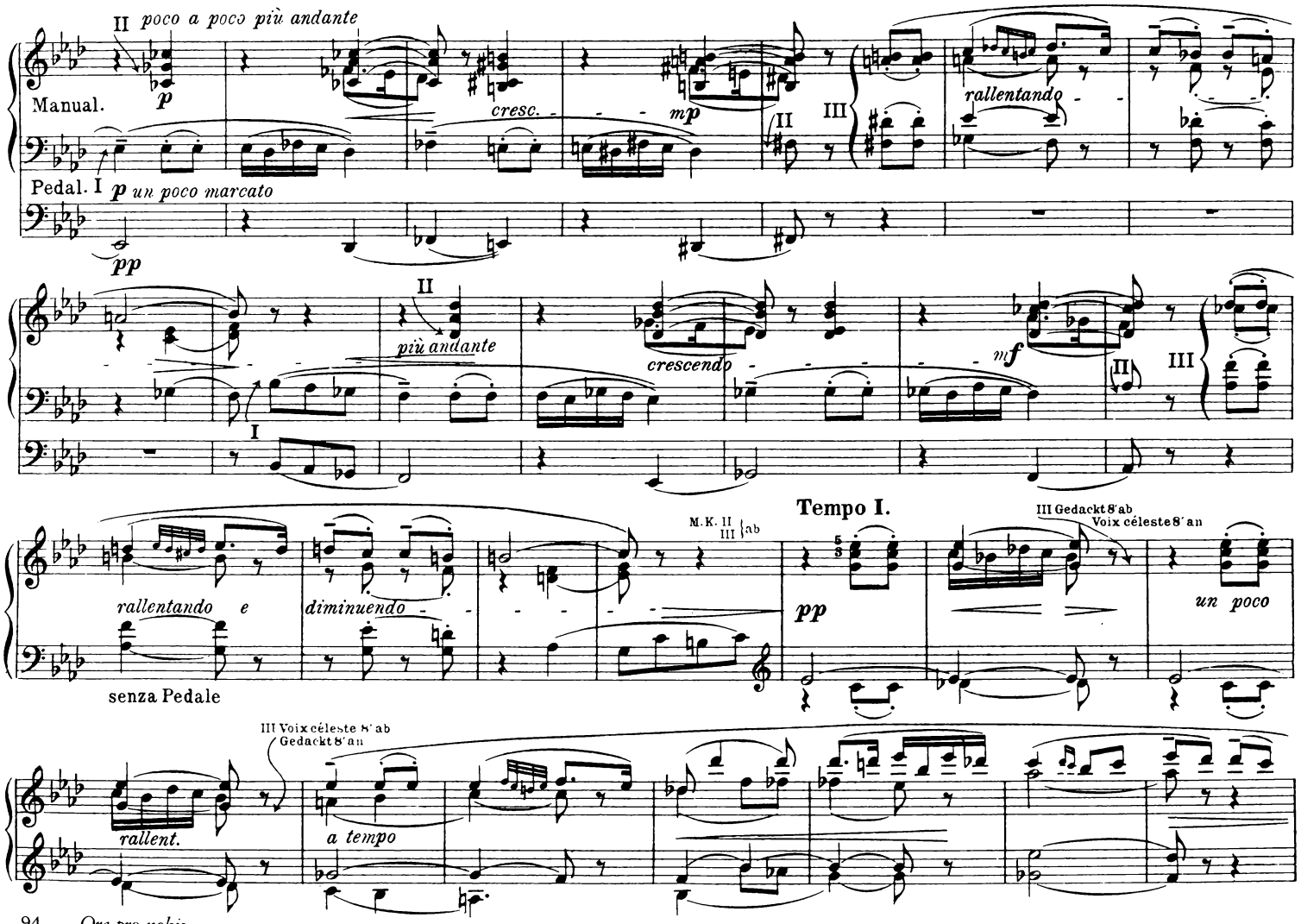
Ora pro nobis: Litany

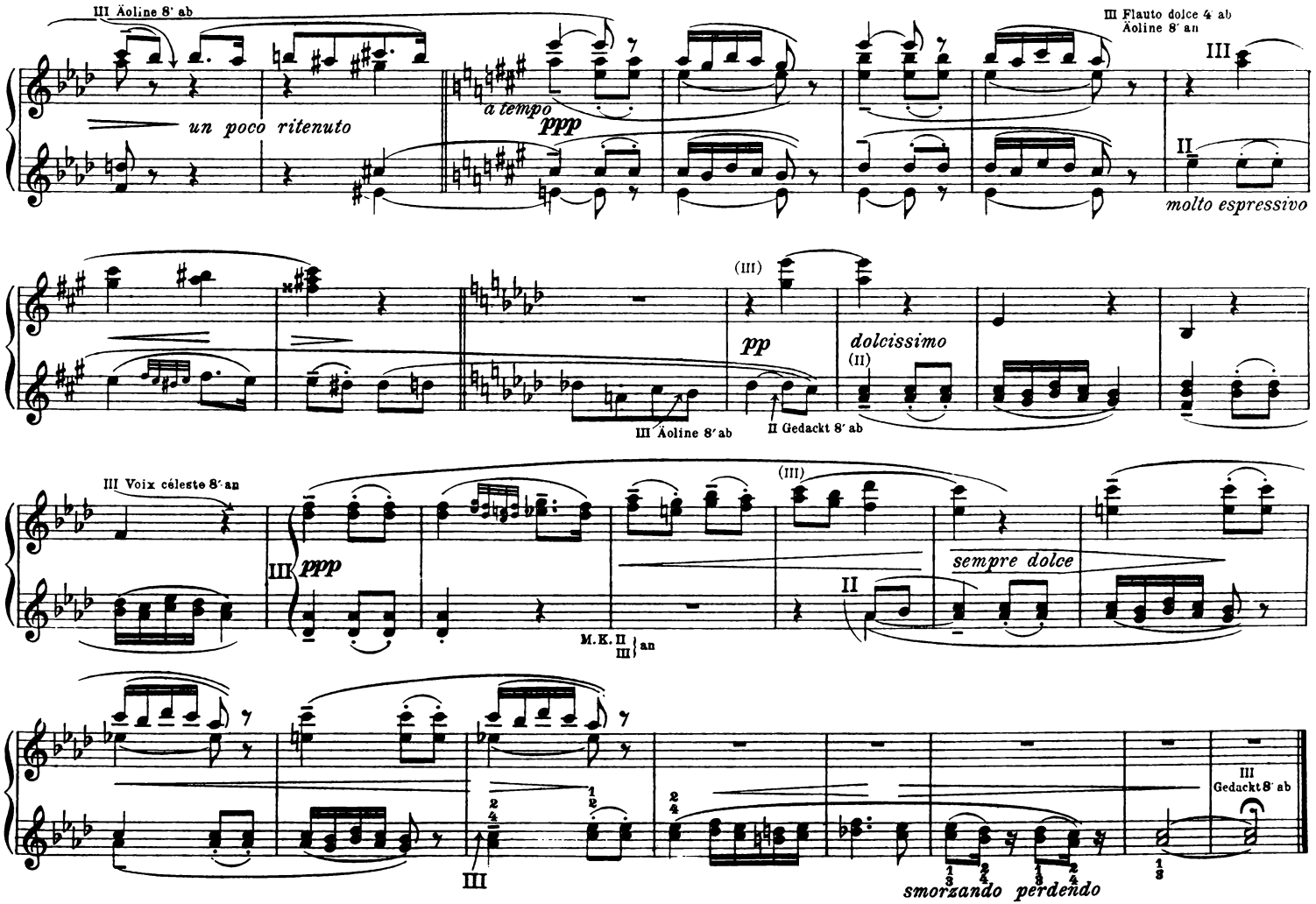
(R383 / 1864)

I. Gemshorn 8′, Dulciana 8′, Quintatön 8′
II. Gedackt 8′
III. Viola 8′ (Schweller geschlossen)
Ped: Liebl. Gedackt 16′
Dulciana 8′




espressivo
espressivo
I Gemshorn 8' ab
III Gedackt 8' ab
Voix céleste 8' an
III Voix céleste 8' ab
Gedackt 8' an
pp un poco rall.
espress.
a tempo
pp
P.K.II
Pedal


II poco a poco più andante
Manual.
p
cresc.
mp
II
III
rallentando
Pedal. I
p un poco marcato
pp
II
più andante
I
crescendo
mf
II
III
M.K. II
III
Tempo I.
III Gedackt 8'ab
Voix céleste 8'an
rallentando e
diminuendo
pp
un poco
senza Pedale
III Voix céleste 8'ab
Gedackt 8'an
rallent.
a tempo

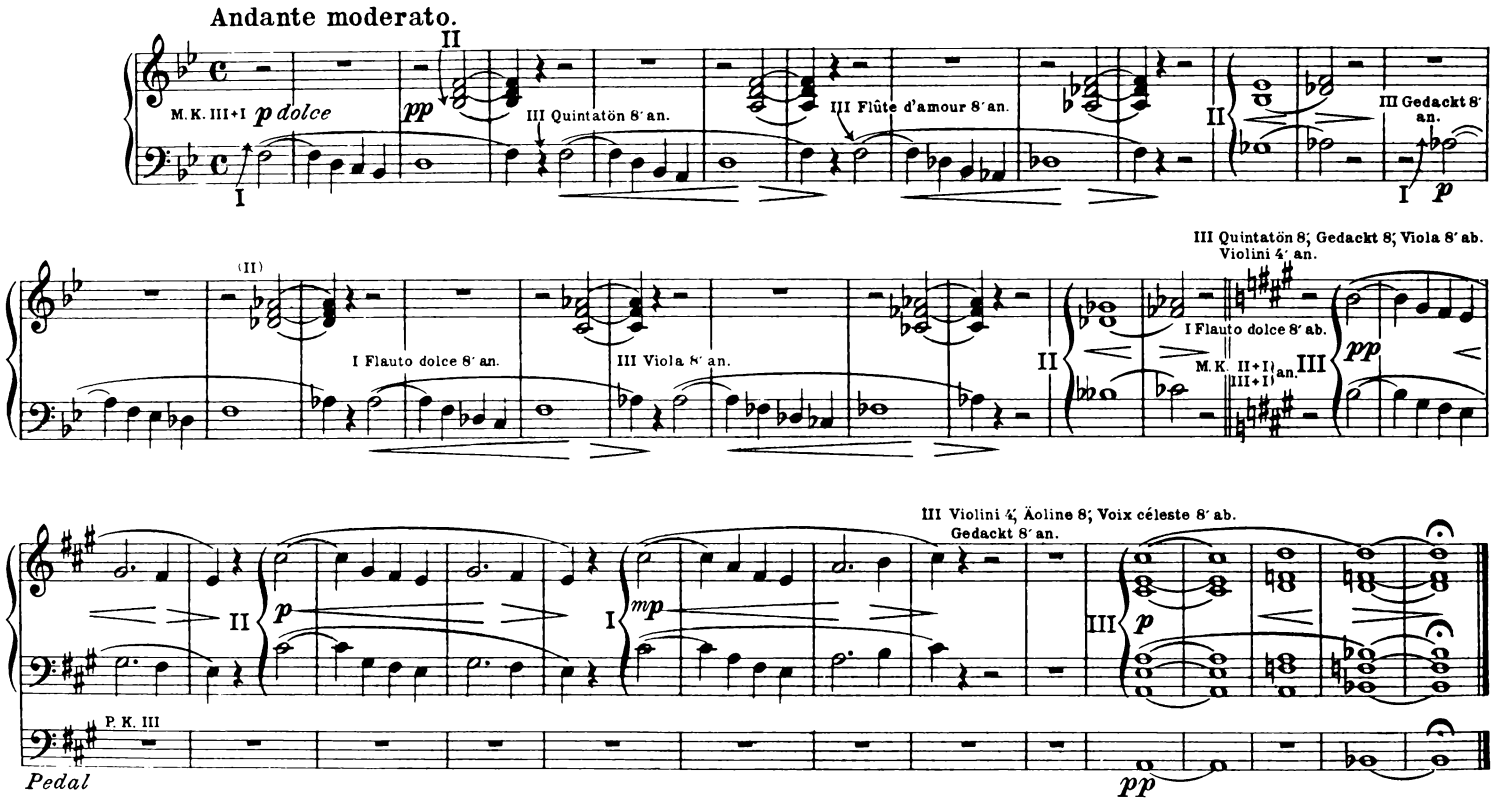

III Äoline 8′ ab
un poco ritenuto
a tempo
ppp
III Flauto dolce 4′ ab
Äoline 8′ an
III
II
molto espressivo
(III)
pp
dolcissimo
(II)
III Äoline 8′ ab
II Gedackt 8′ ab
III Voix céleste 8′ an
III
ppp
M.K. II
III } an
(III)
II
sempre dolce
III
III
Gedackt 8′ ab
smorzando perdendo

Messe pro organo

(R384 / 1879)

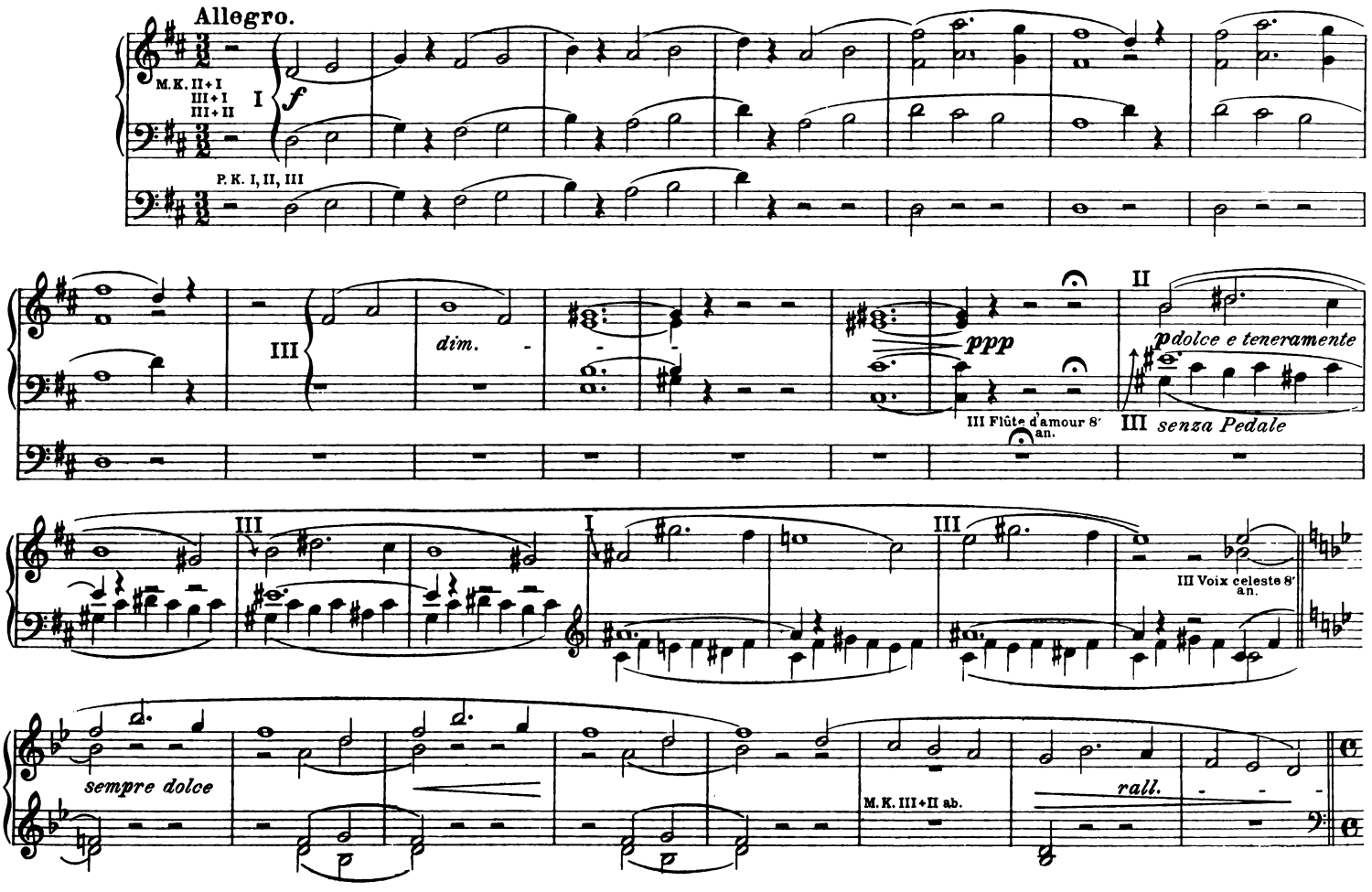
1. Kyrie

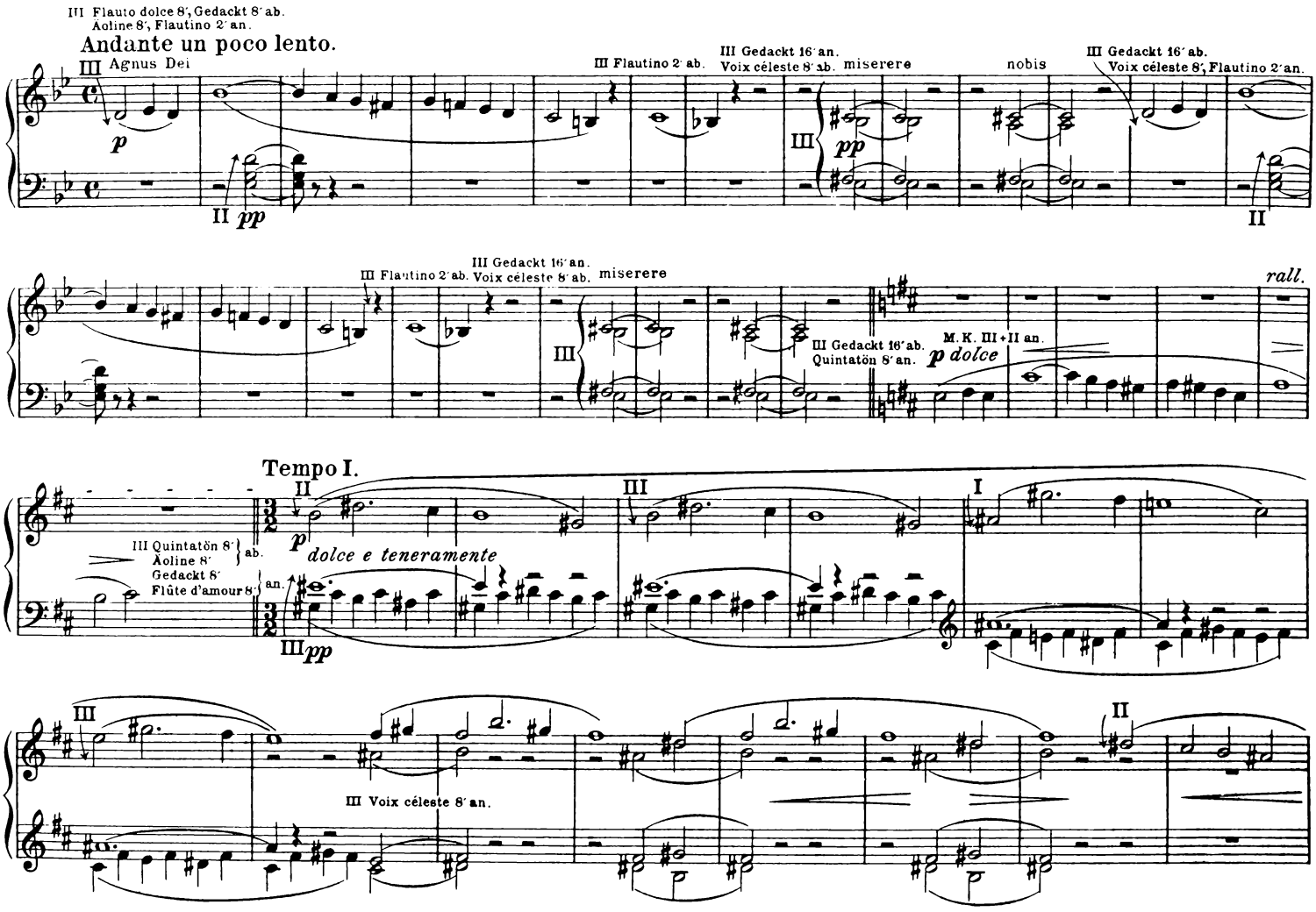
I. Dulciana 8′, II. Dolce 8′, III. Äoline 8′ Voix céleste 8′ Gemshorn 8′ Pedal: Lieblich Gedackt 16′

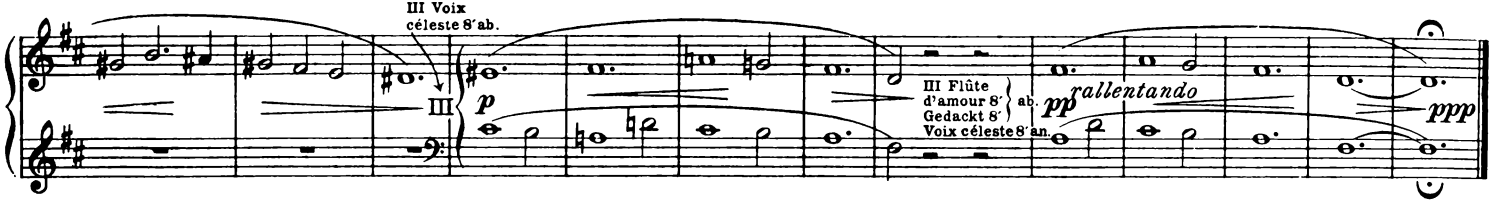


2. Gloria

I. Flauto dolce 8′, II. Dolce 8′, III. Gedackt 8′

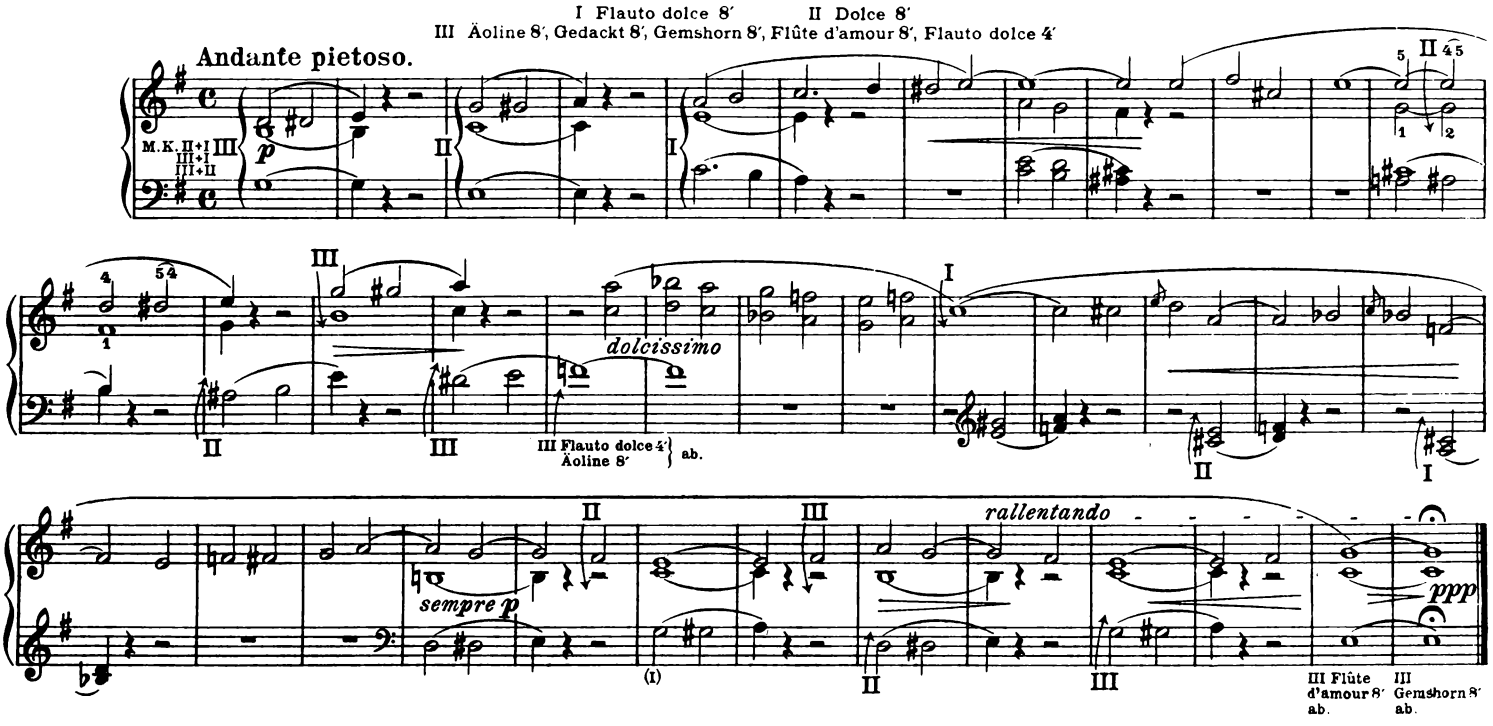



III Flauto dolce 8′, Gedackt 8′ ab.
Aoline 8′, Flautino 2′ an.
Andante un poco lento.
III Agnus Dei
p
II pp
III Flautino 2′ ab.
III Gedackt 16′ an.
Voix céleste 8′ ab.
miserere
III pp
nobis
III Gedackt 16′ ab.
Voix céleste 8′, Flautino 2′ an.
II
III Flautino 2′ ab.
III Gedackt 16′ an.
Voix céleste 8′ ab.
miserere
III
III Gedackt 16′ ab.
Quintatön 8′ an.
M. K. III + II an.
p dolce
rall.
Tempo I.
II
p
dolce e teneramente
III
I
III Quintatön 8′
Aoline 8′
Gedackt 8′
Flûte d'amour 8′
ab.
an.
III pp
III
III Voix céleste 8′ an.
II



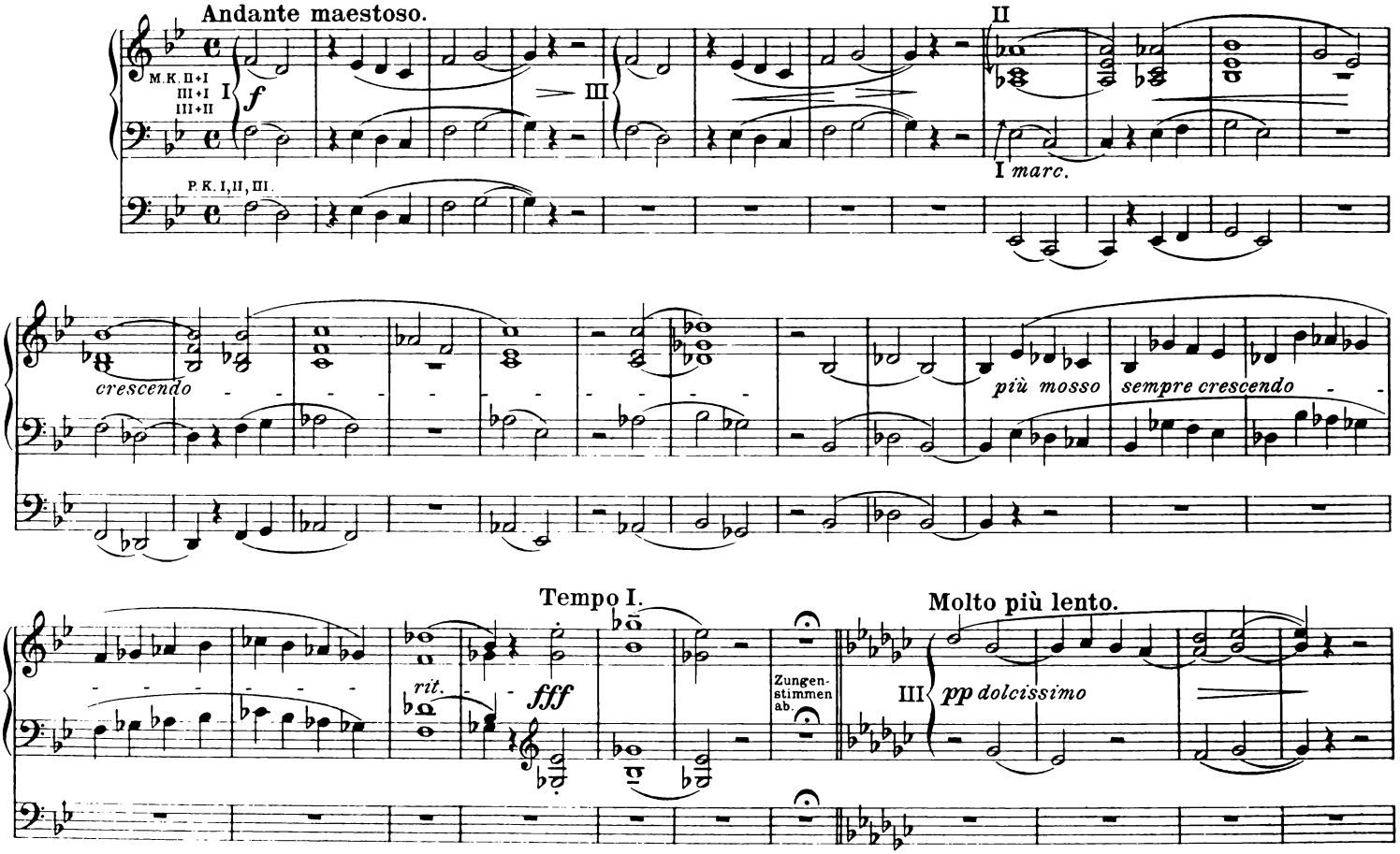
3. Graduale

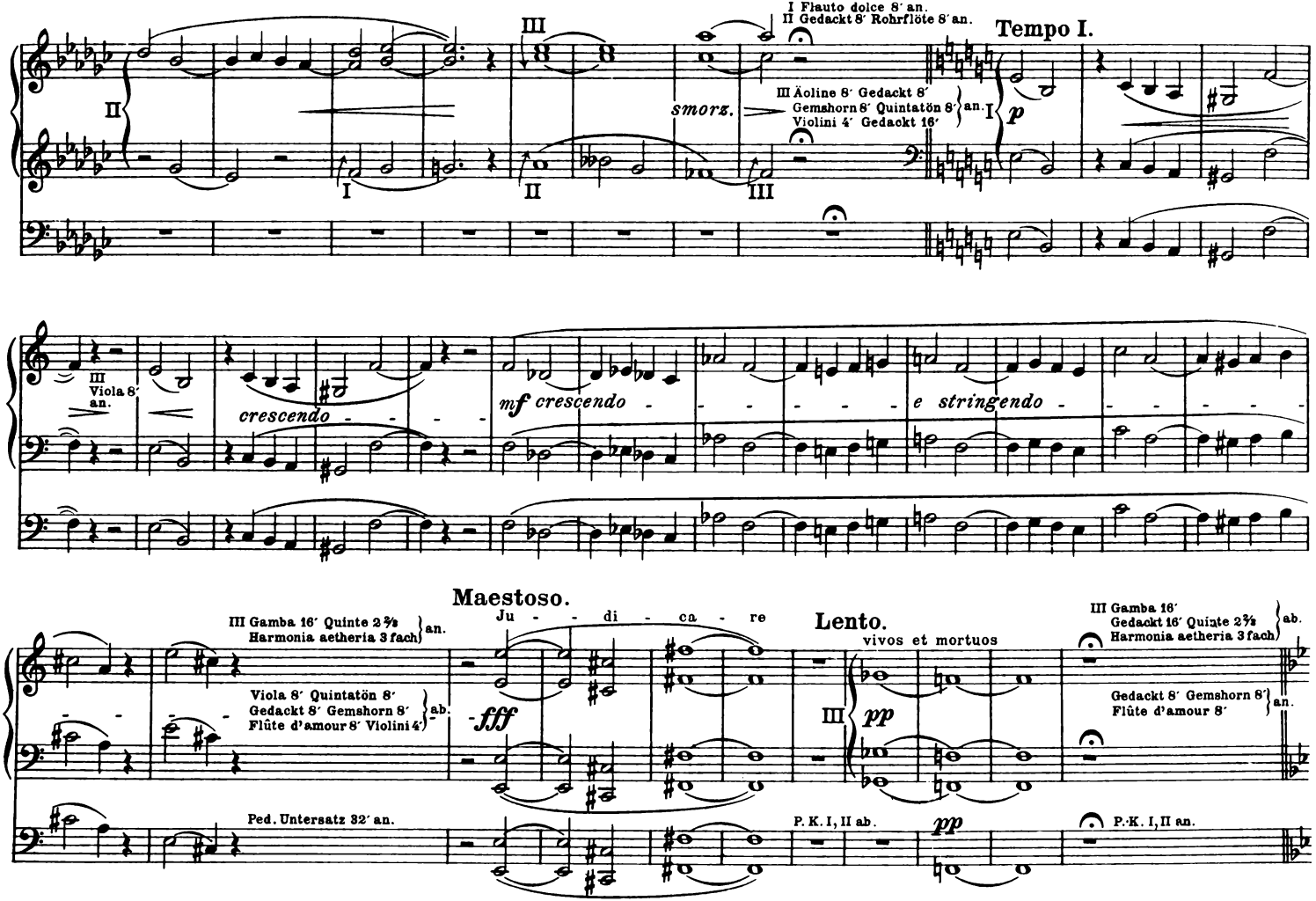
(optional)

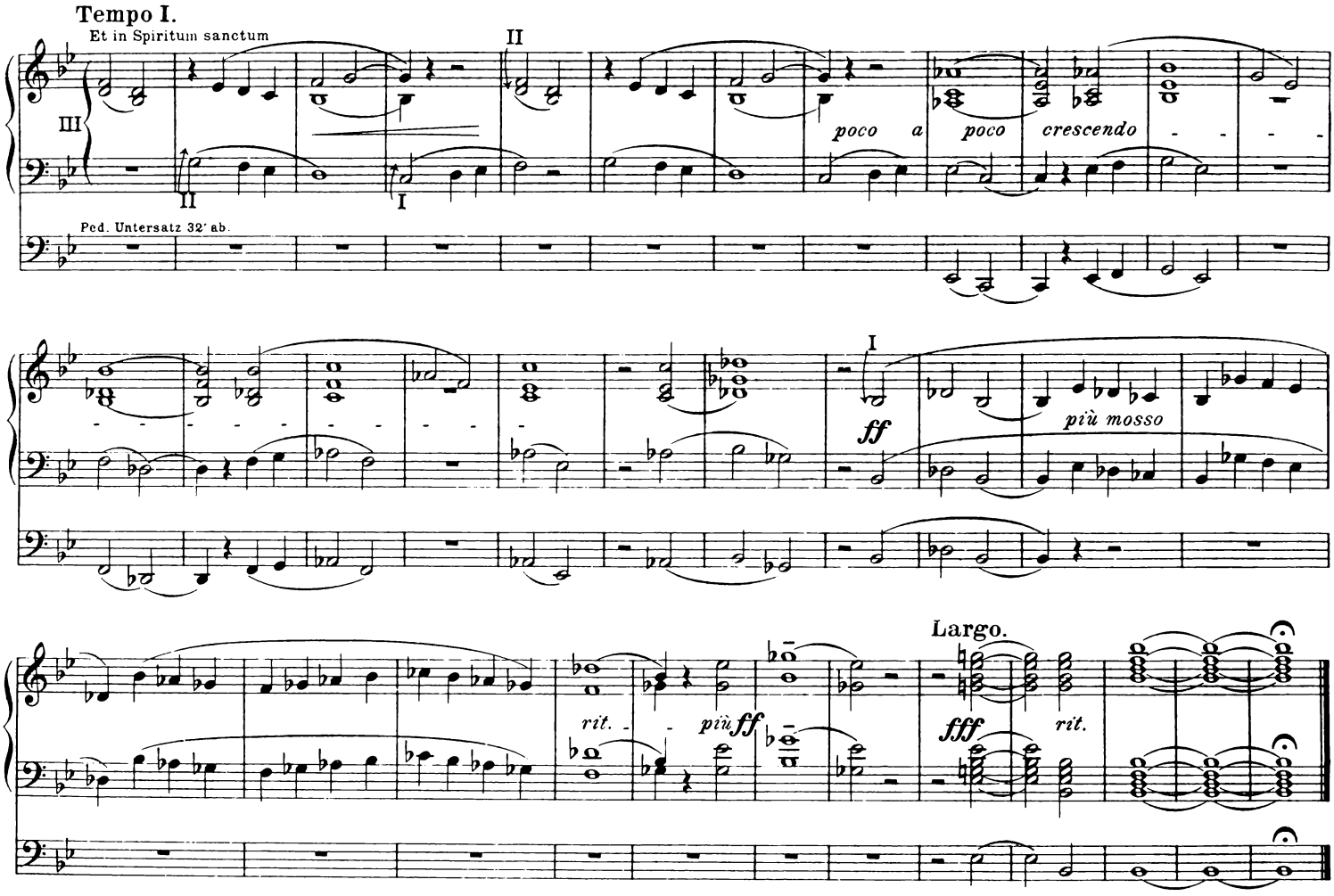


4. Credo

I Dulciana 8′ II Dolce 8′ III Flûte d'amour 8′
Pedal: Lieblich Gedackt 16′, Salicetbaß 16′, Dulciana 8′
In den Manualen und dem Pedal alle Zungenstimmen.

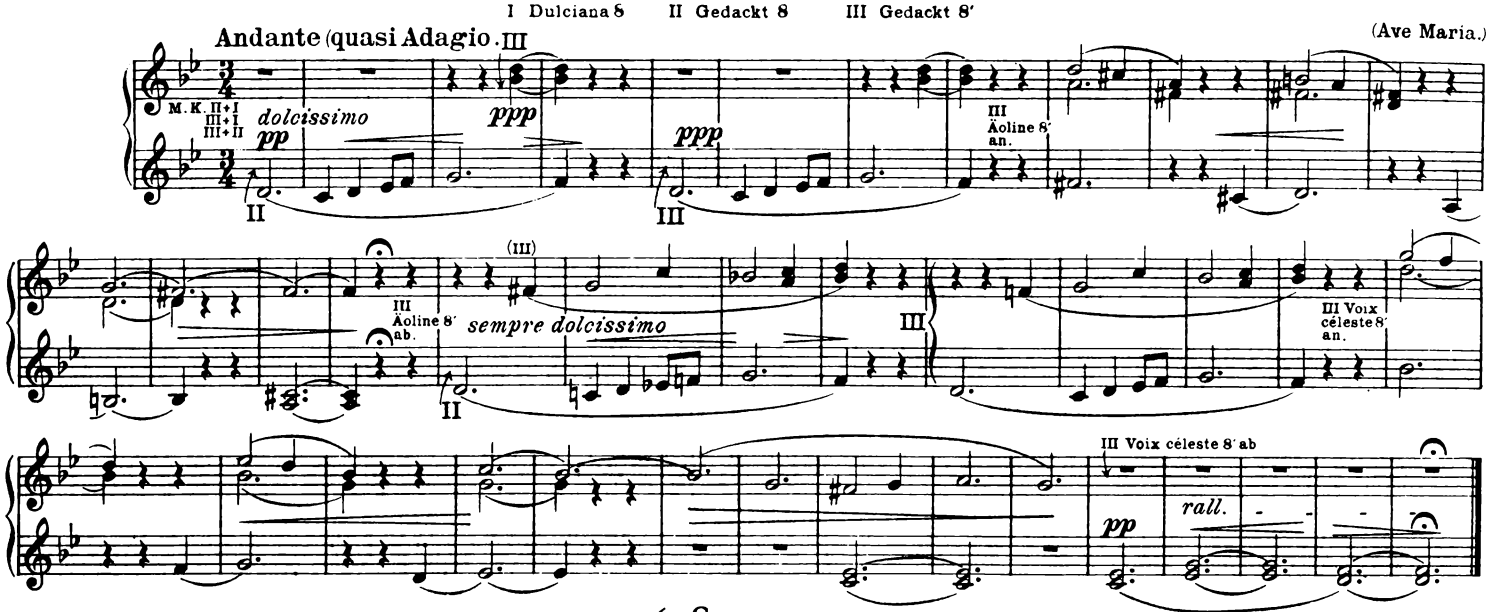



I Flauto dolce 8′ an.
II Gedackt 8′ Rohrflöte 8′ an.
Tempo I.
III Äoline 8′ Gedackt 8′
Gemshorn 8′ Quintatön 8′ } an.
Violini 4′ Gedackt 16′
smorz.
III Viola 8′ an.
crescendo
mf crescendo
e stringendo
Maestoso.
III Gamba 16′ Quinte 2⅔ Harmonia aetheria 3 fach } an.
Viola 8′ Quintatön 8′ Gedackt 8′ Gemshorn 8′ Flûte d'amour 8′ Violini 4′ } ab.
Ju - - di - ca - re
fff
Ped. Untersatz 32′ an.
Lento.
vivos et mortuos
pp
P. K. I, II ab.
III Gamba 16′ Gedackt 16′ Quinte 2⅔ Harmonia aetheria 3 fach } ab.
Gedackt 8′ Gemshorn 8′ Flûte d'amour 8′ } an.
P. K. I, II an.

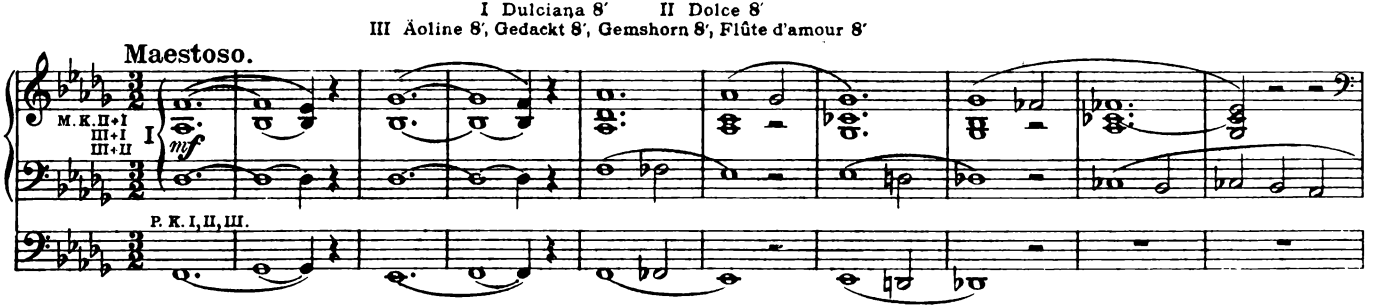

Tempo I.
Et in Spiritum sanctum
III
II
II
I
poco a poco crescendo
Ped. Untersatz 32′ ab.
I
ff
più mosso
Largo.
rit.
più ff
fff
rit.

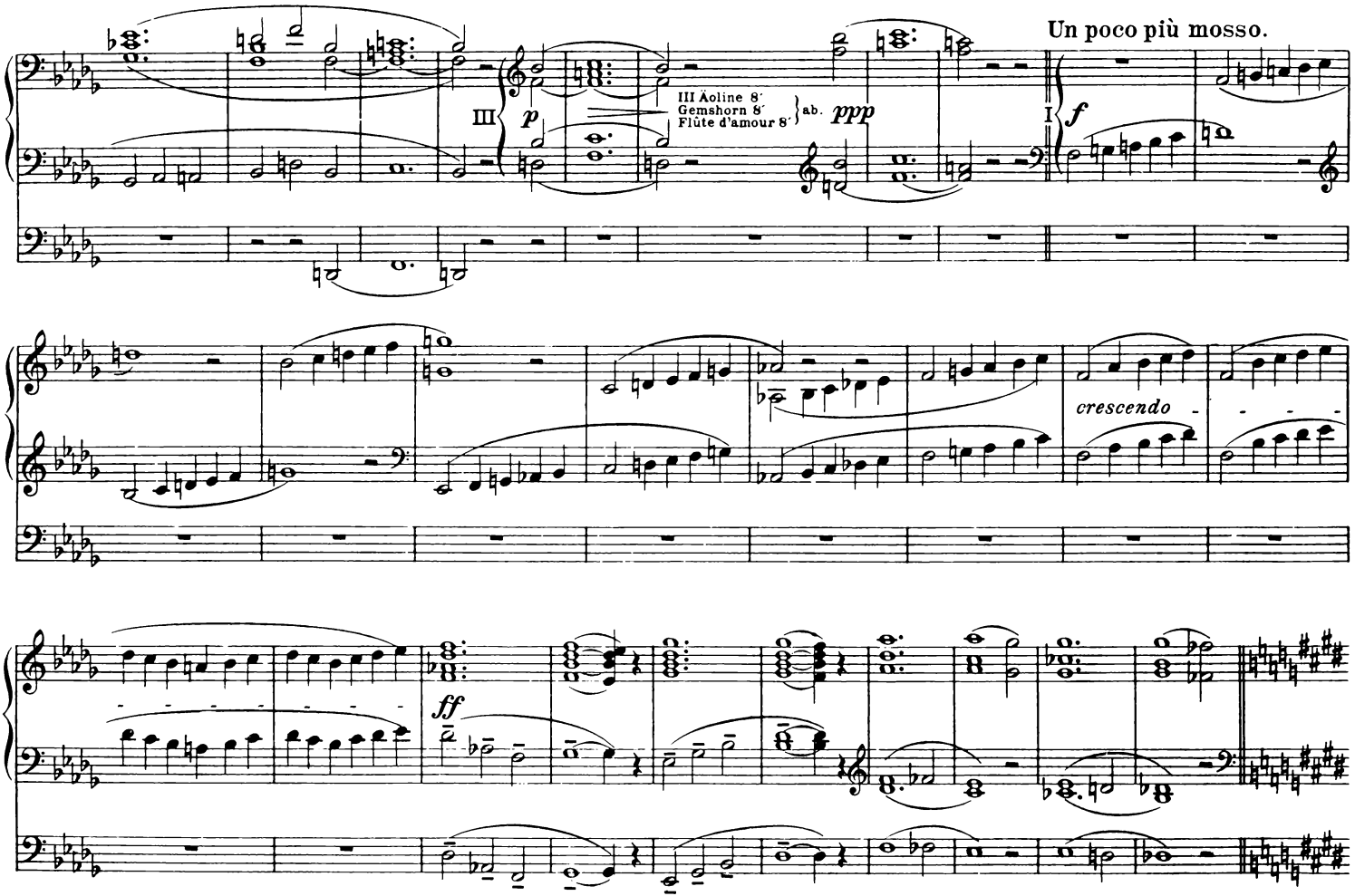
5. Offertorium

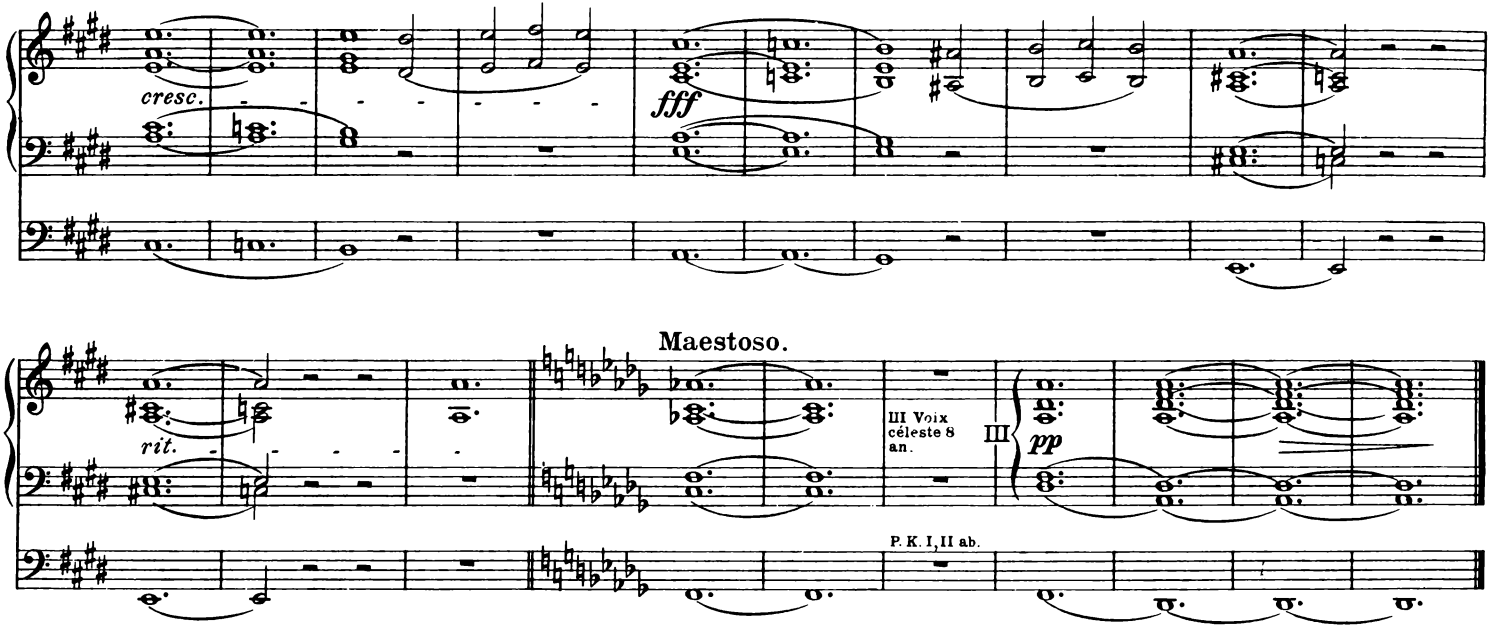
(optional)



6. Sanctus

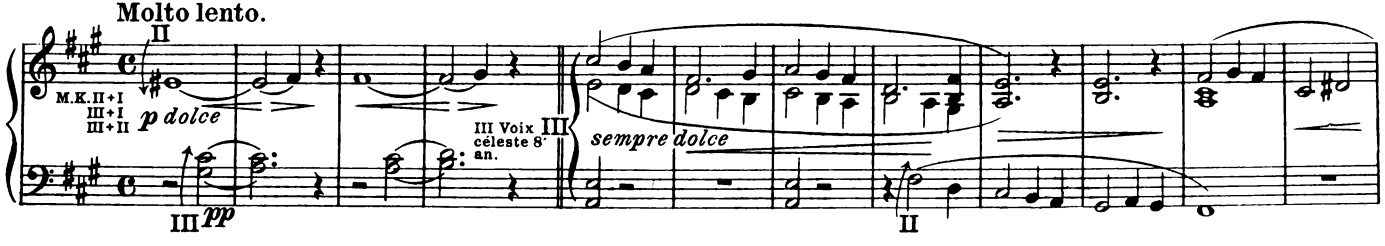


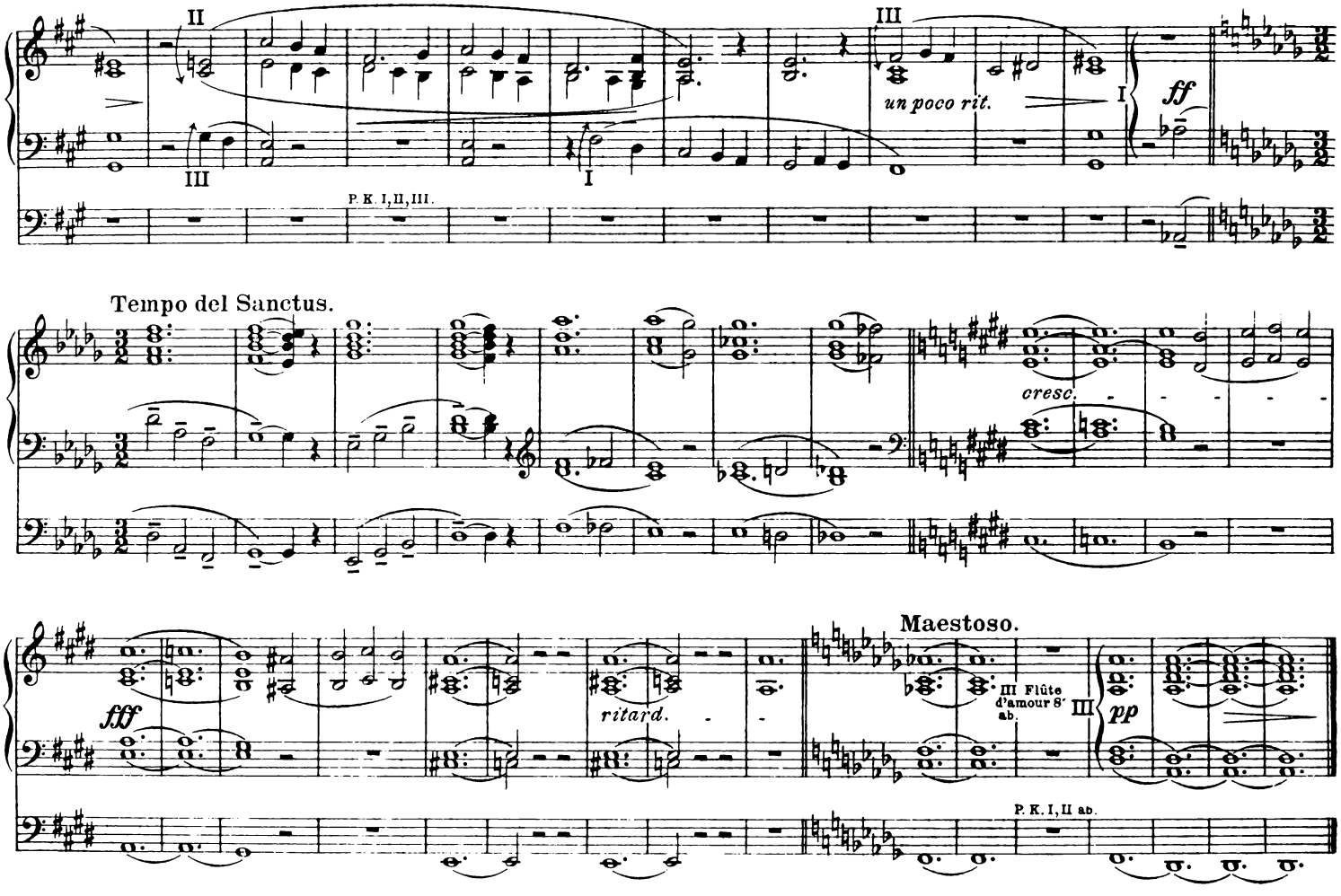

Un poco più mosso.
III
p
III Äoline 8′
Gemshorn 8′
Flûte d'amour 8′
ab.
ppp
I
f
crescendo
ff



7. Benedictus

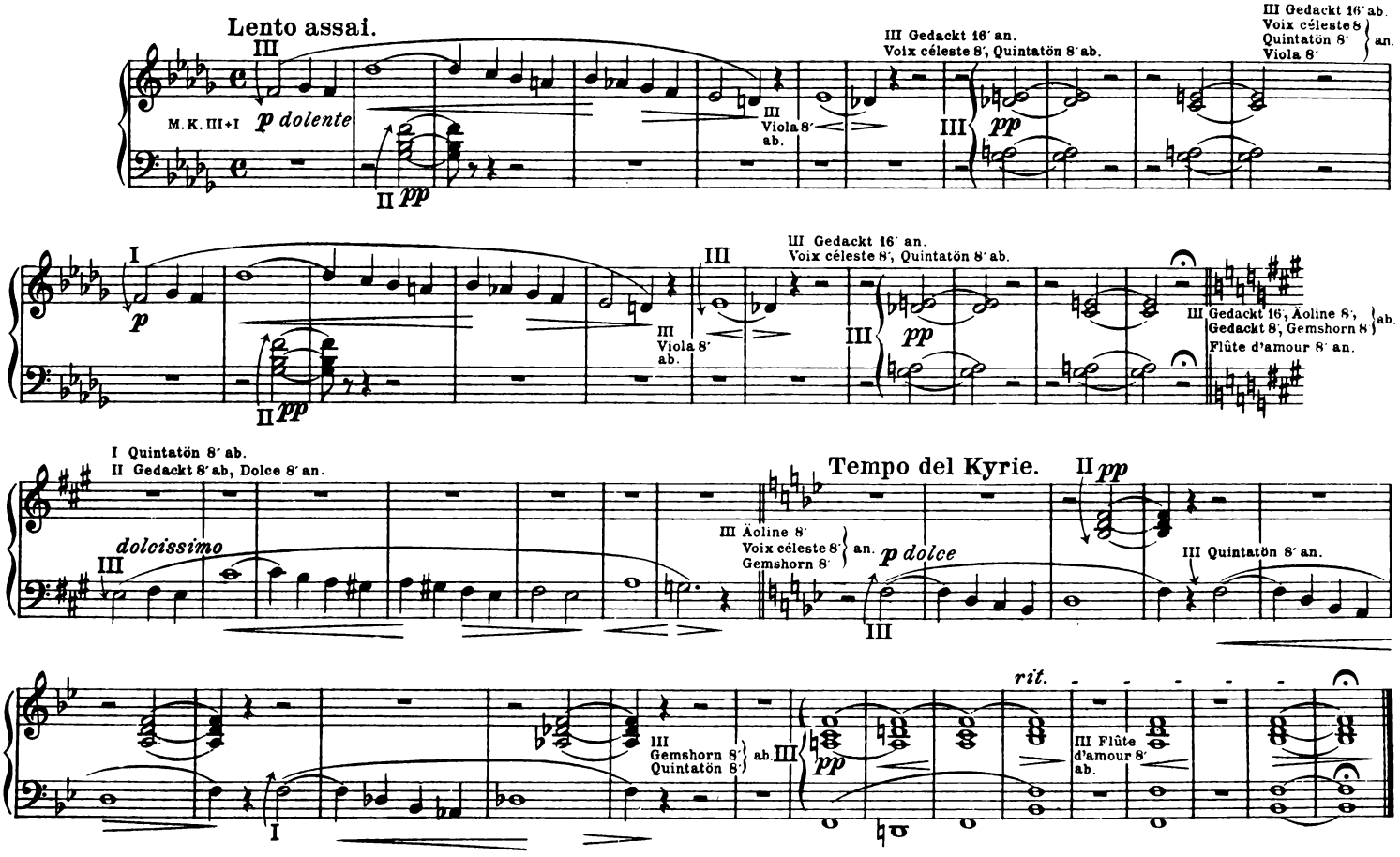
I Dulciana 8′ II Dolce 8′ III Gedackt 8′, Flûte d'amour 8′
Pedal: Lieblich Gedackt 16′




II
III
un poco rit.
I
ff
P. K. I, II, III.
Tempo del Sanctus.
cresc.
fff
ritard.
Maestoso.
III Flûte d'amour 8′ ab.
III
pp
P. K. I, II ab.

8. Agnus Dei

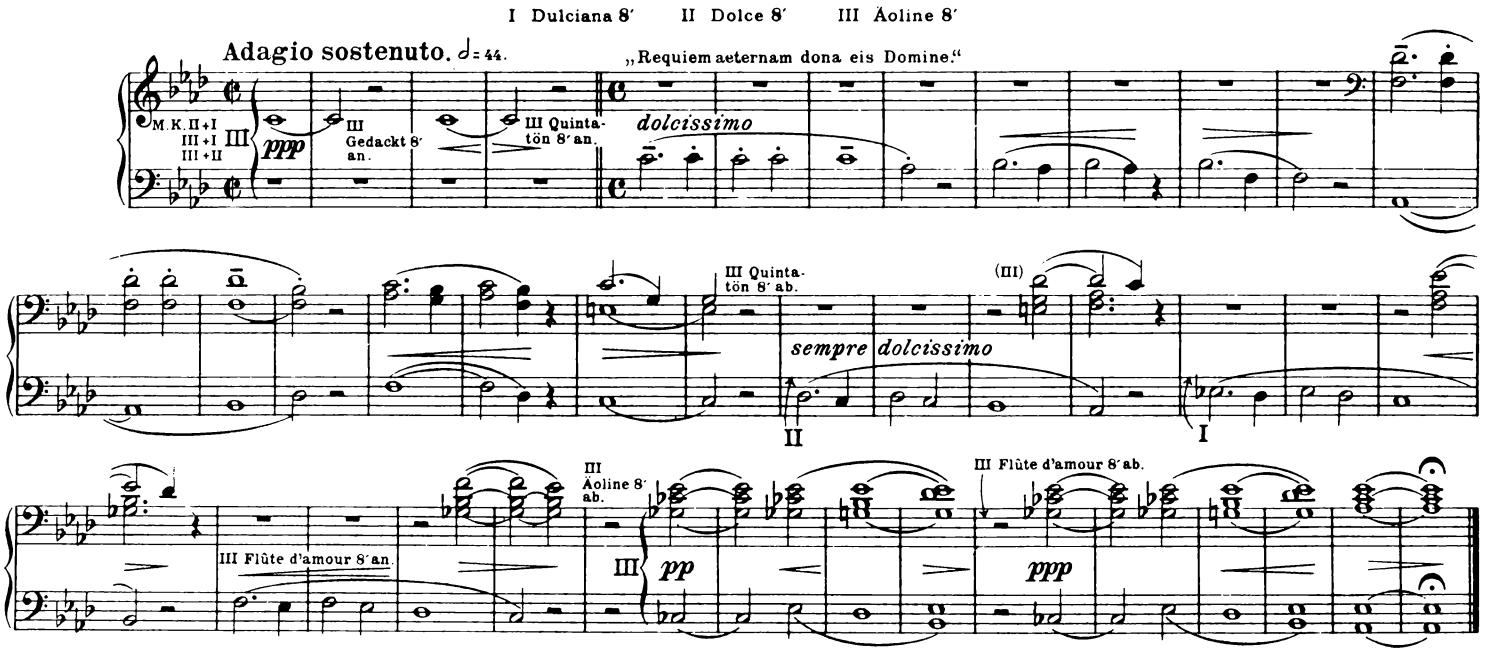
I Dulciana 8′, Quintatön 8′ II Gedackt 8′
III Äoline 8′, Voix céleste 8′, Gedackt 8′, Gemshorn 8′, Quintatön 8′, Viola 8′



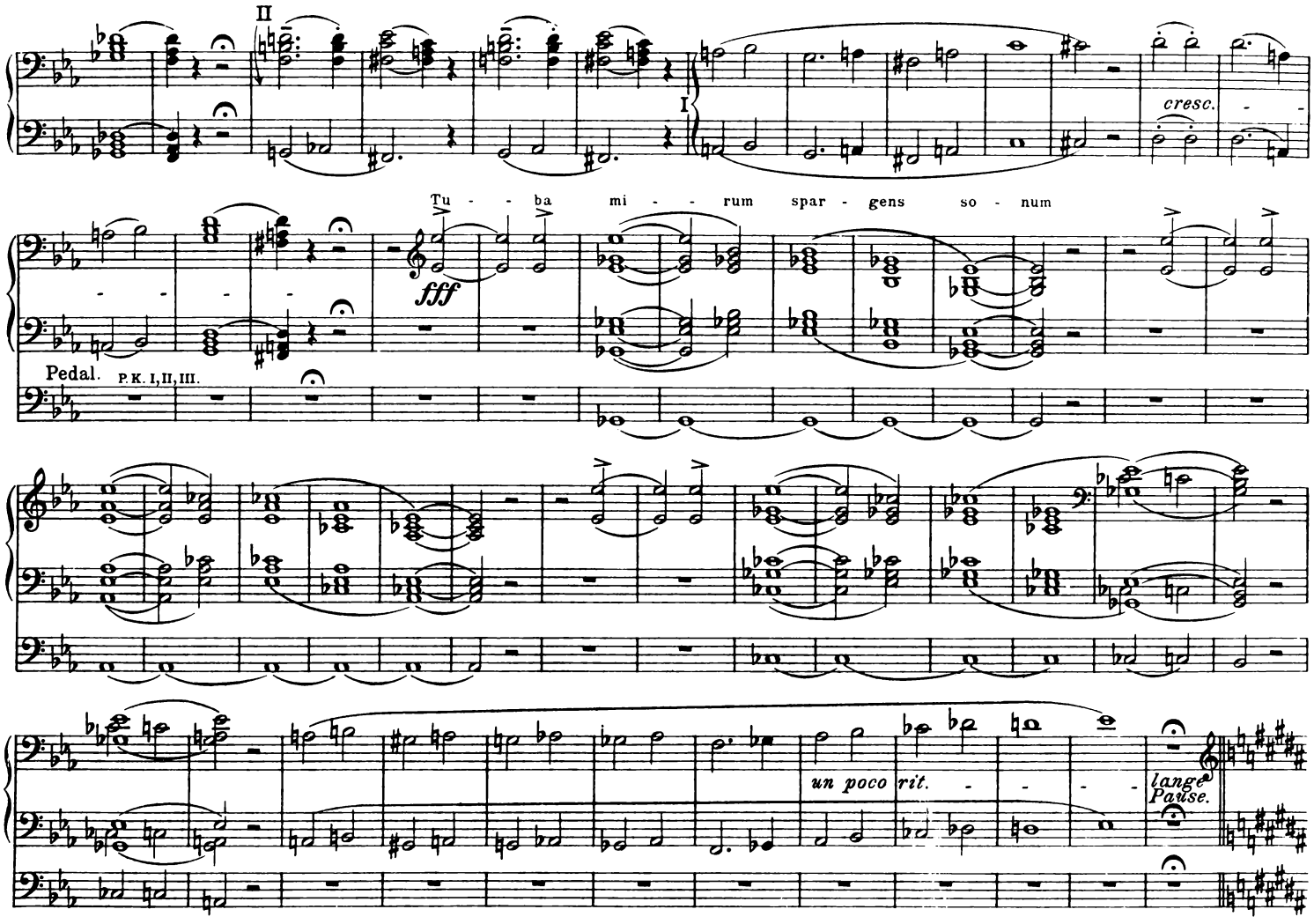
Requiem for the Organ

(R385 / 1883)

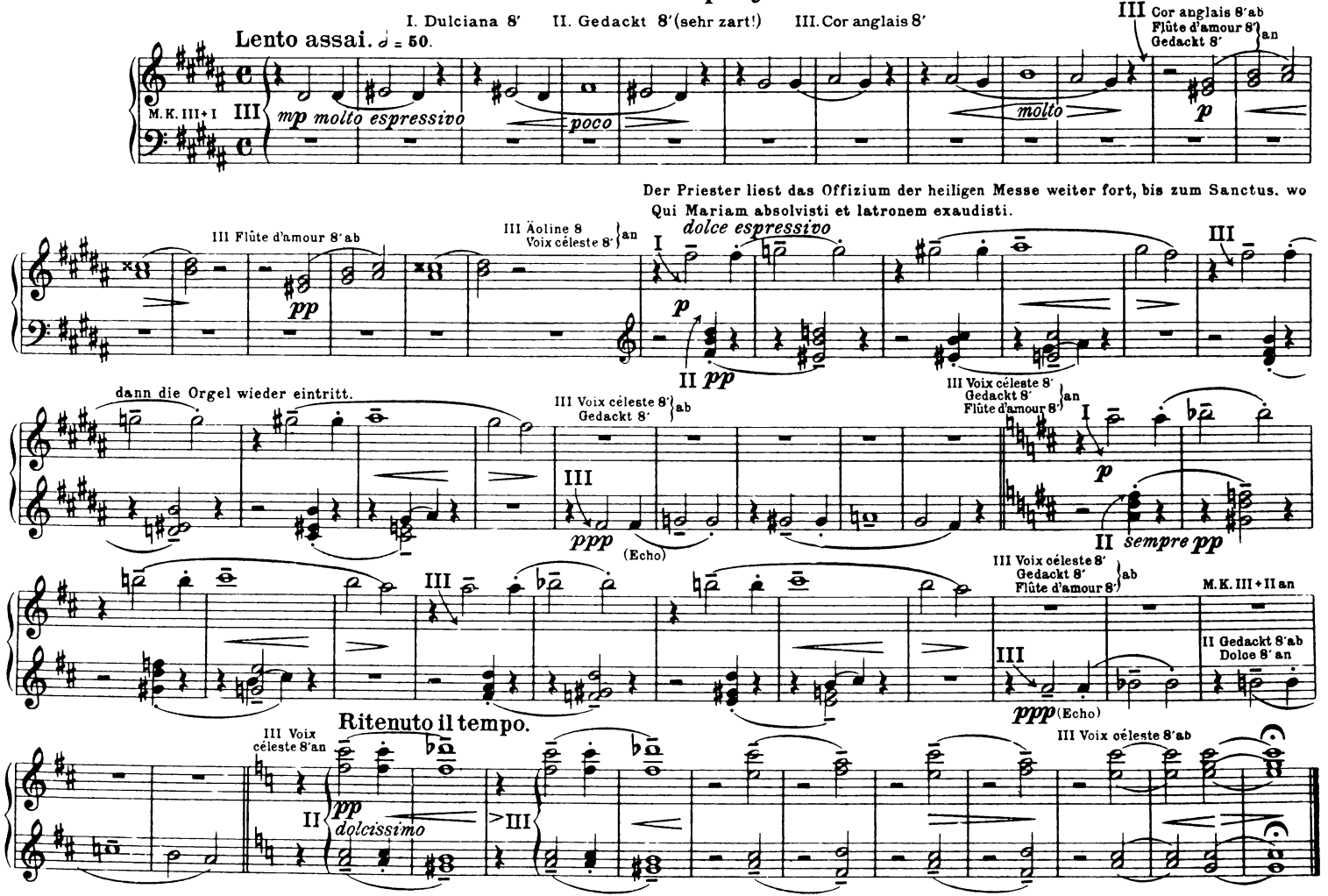
1. Requiem aeternam



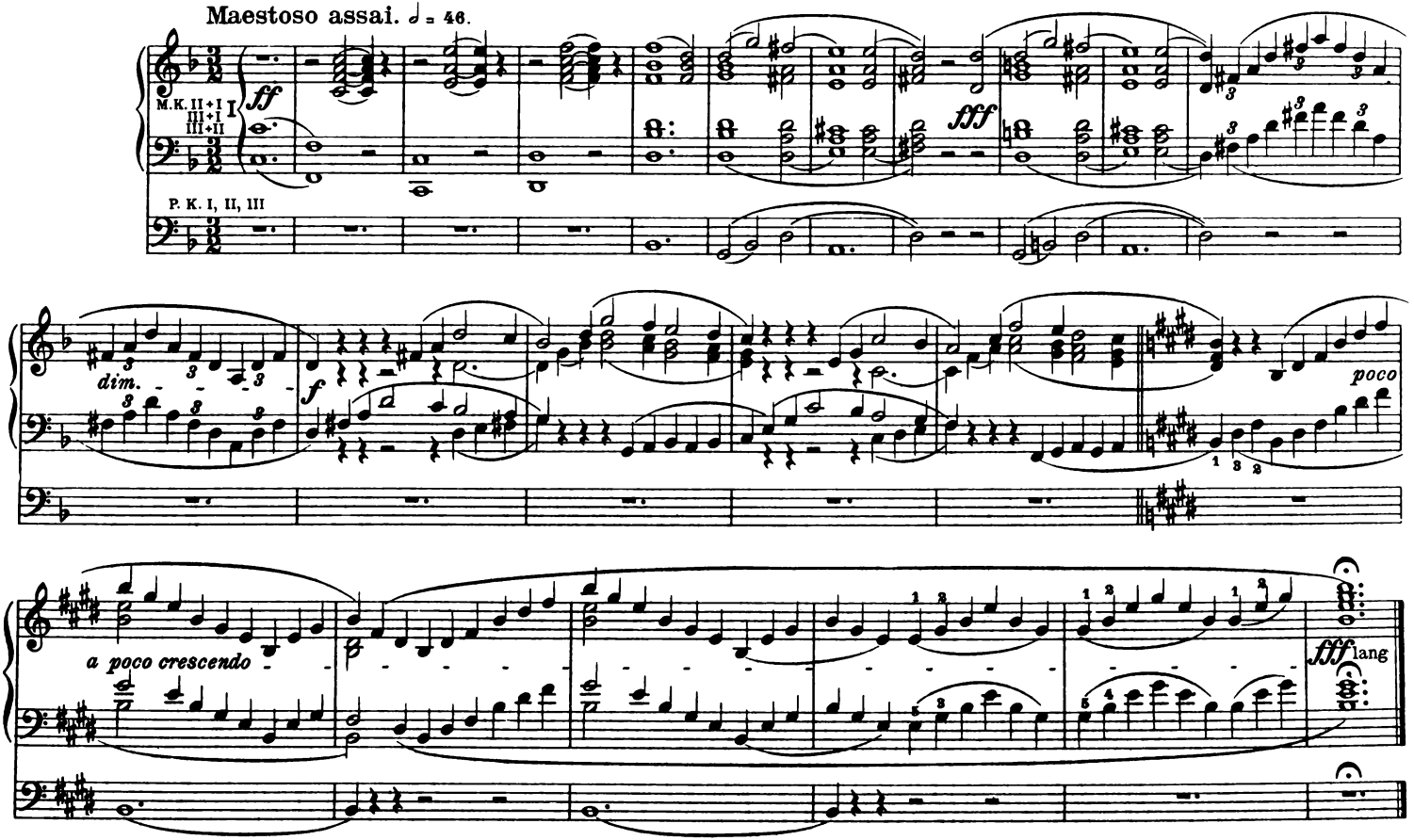
2. Dies irae


II
I
cresc.
Tu - - ba mi - - rum spar - gens so - num
fff
Pedal. P.K. I, II, III.
un poco rit. - - - -
lange Pause.

3. Recordare pie Jesu

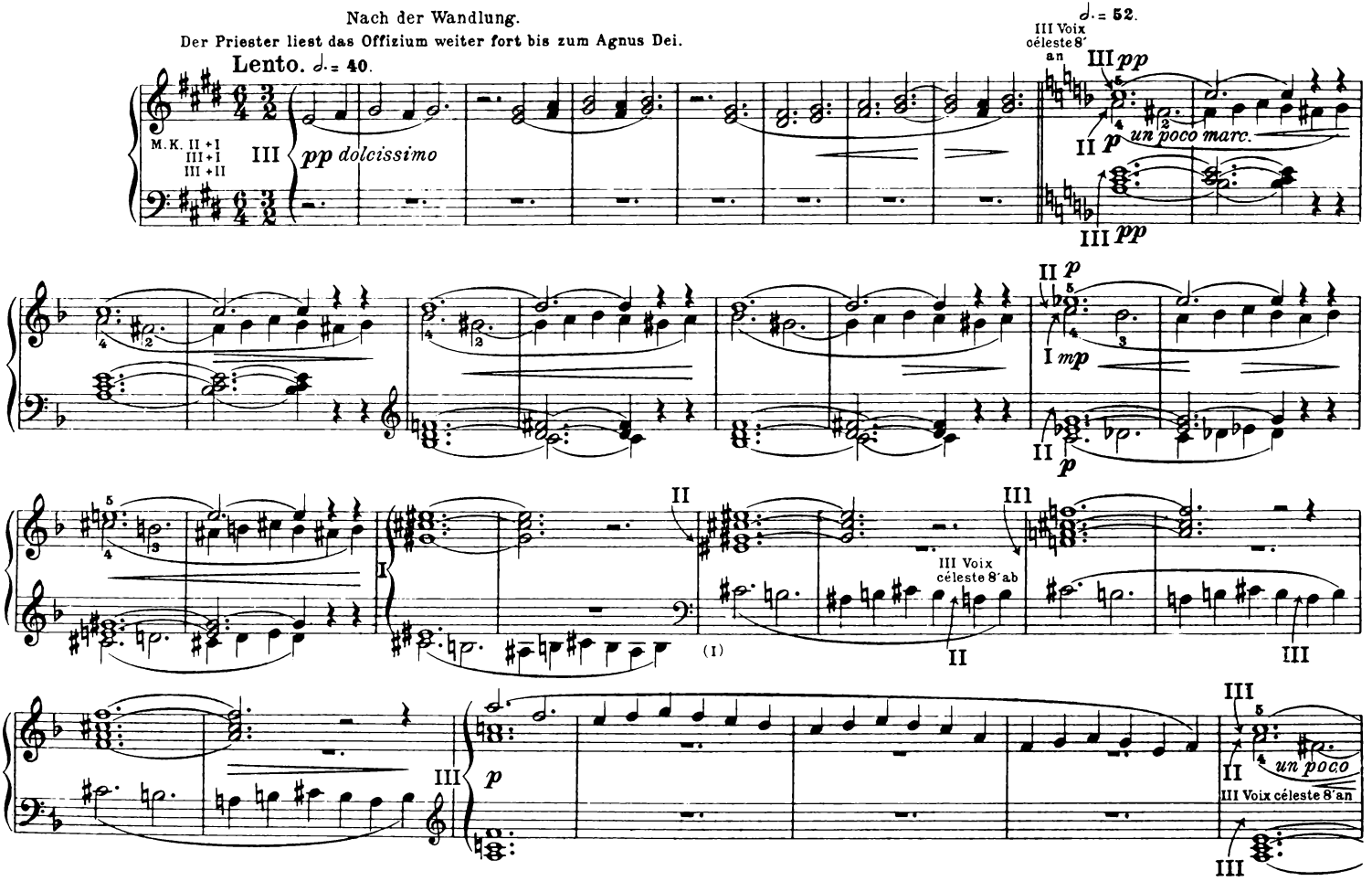


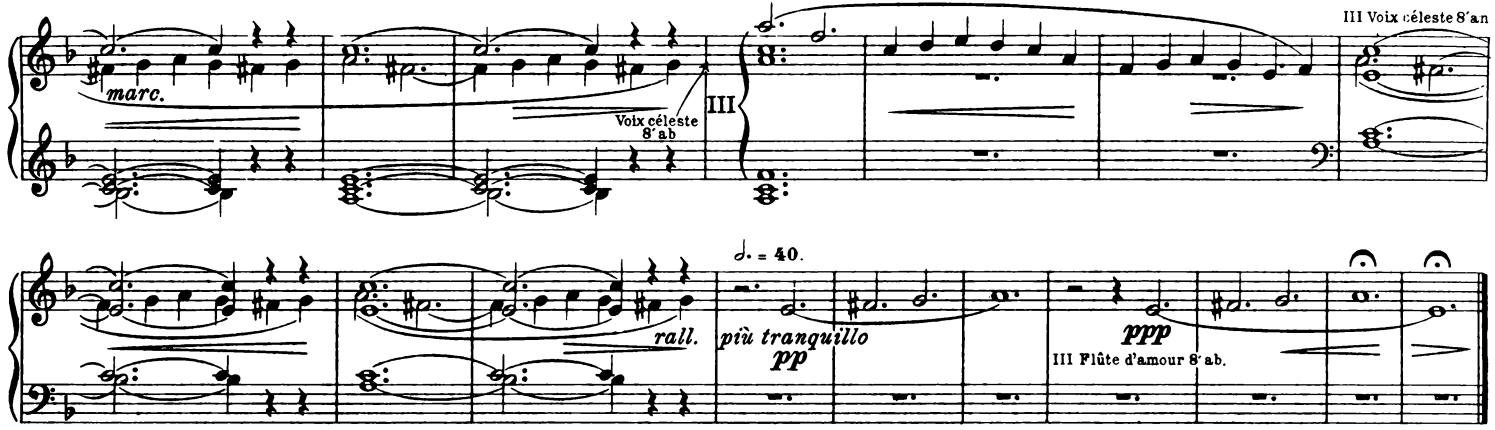
4. Sanctus


Maestoso assai. ♩ = 46.
M.K. II+I
III+I
III+II
P. K. I, II, III
dim.
poco
a poco crescendo
lang

5. Benedictus

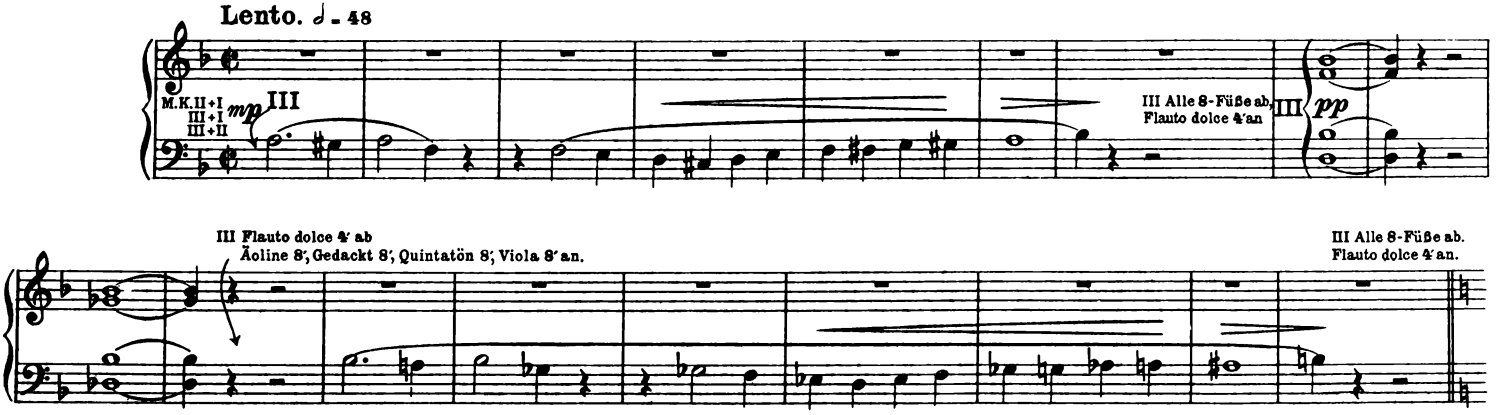
I. Dulciana 8′, Flauto dolce 8′ II. Gedackt 8′, Dolce 8′ III Flute d'amour 8′

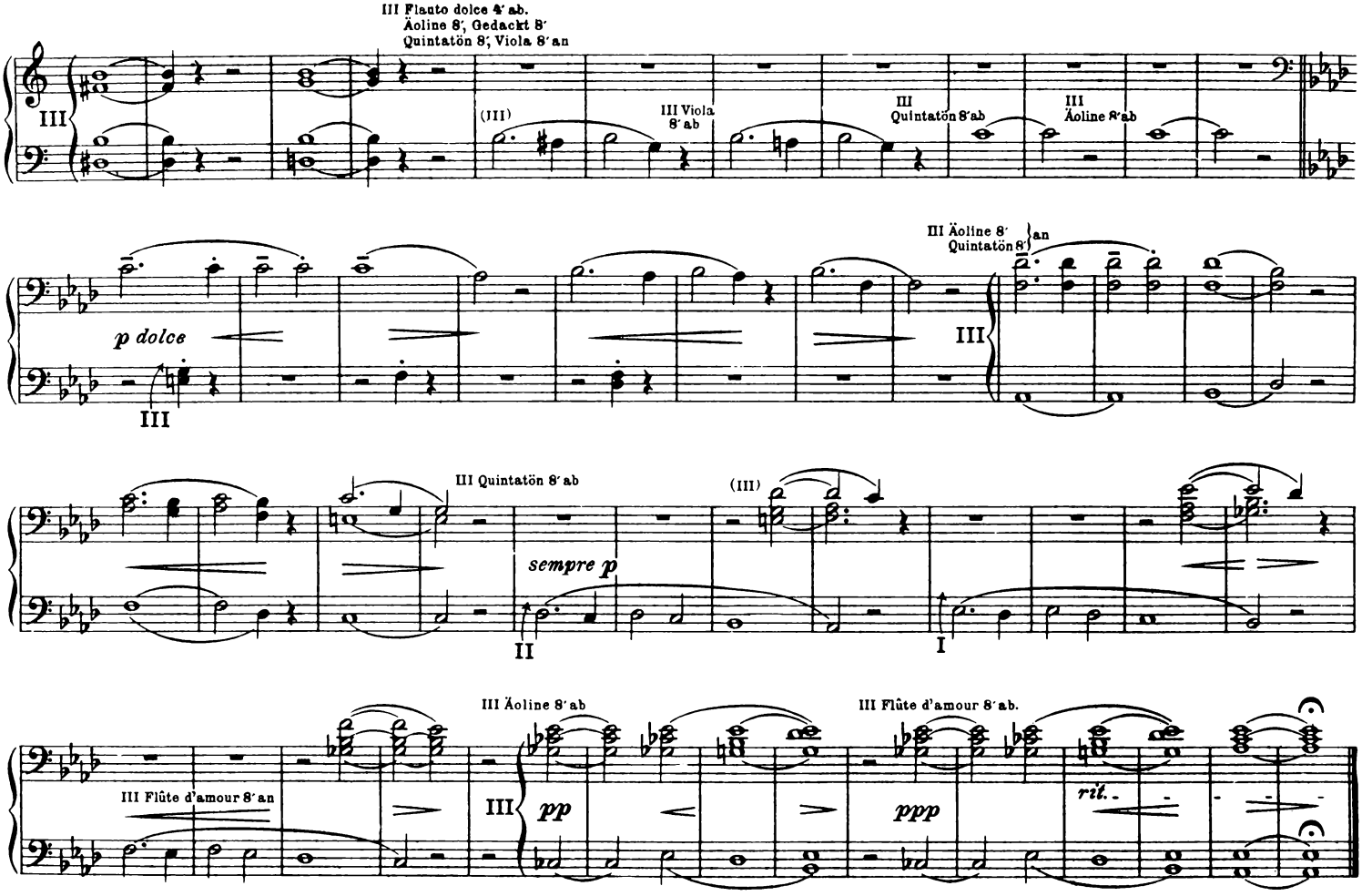




6. Agnus Dei

I. Dulciana 8′ II. Dolce 8′ III. Äoline 8′, Gedackt 8′, Quintatön 8′, Viola 8′



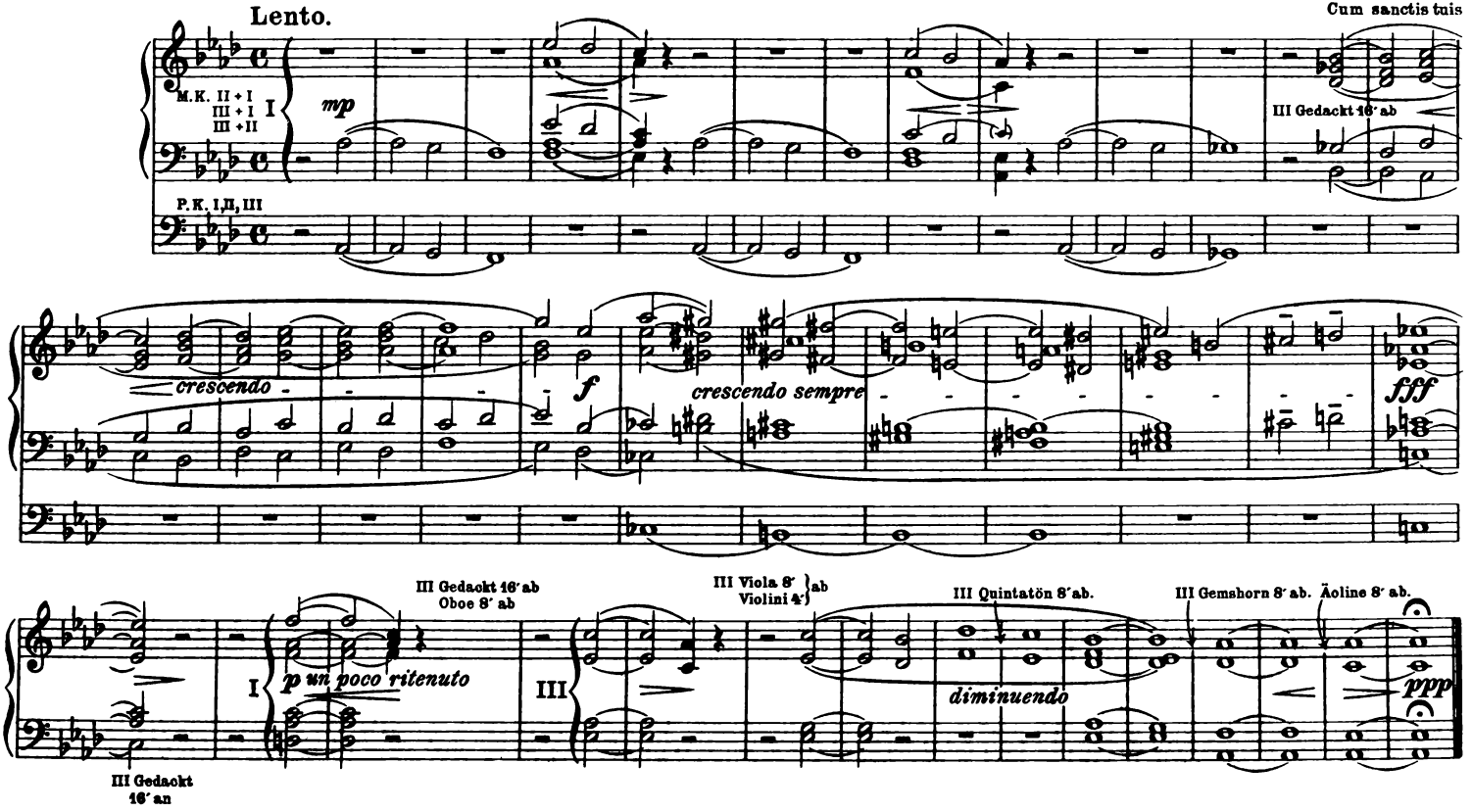

III Flauto dolce 4′ ab.
Äoline 8′, Gedackt 8′
Quintatön 8′, Viola 8′ an
III
(III)
III Viola 8′ ab
III Quintatön 8′ ab
III Äoline 8′ ab
p dolce
III
III Äoline 8′
Quintatön 8′ an
III
III Quintatön 8′ ab
sempre p
II
(III)
I
III Äoline 8′ ab
III Flûte d'amour 8′ an
III
pp
III Flûte d'amour 8′ ab.
ppp
rit.

7. Postludium

(optional)

I Dolce 8′, Flauto dolce 8′, Gemshorn 8′ II Dolce 8′, Gedackt 8′ III Äoline 8′, Gedackt 8′, Gemshorn 8′, Quintatön 8′, Viola 8′, Oboe 8′, Violini 4′, Gedackt 16′.

Pedal: Lieblich Gedackt 16′, Salicetbaß 16′, Subbaß 16′ Untersatz 32′ Dulciana 8′, Baßflöte 8′

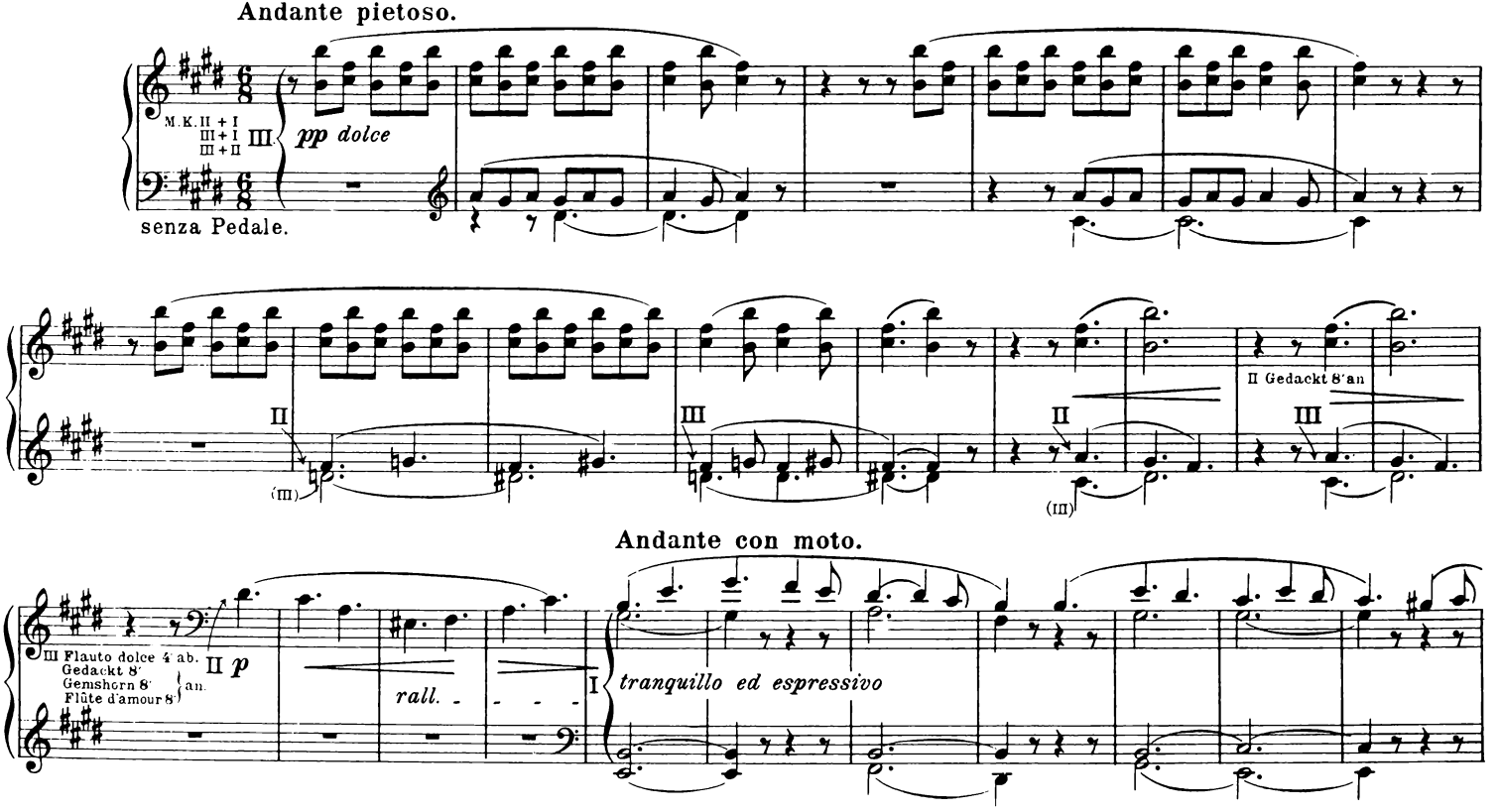


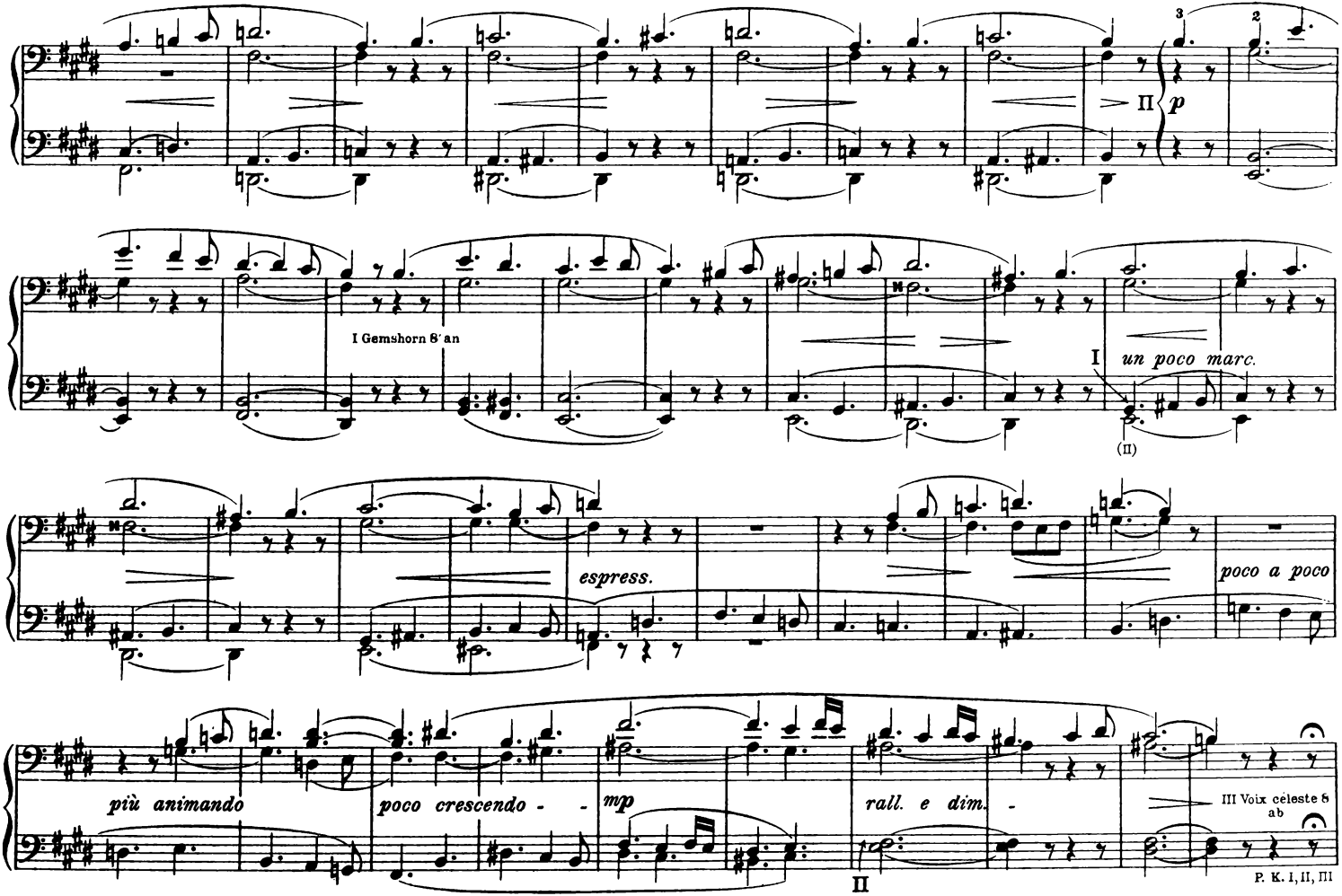
Angelus! Prière aux anges gardiens

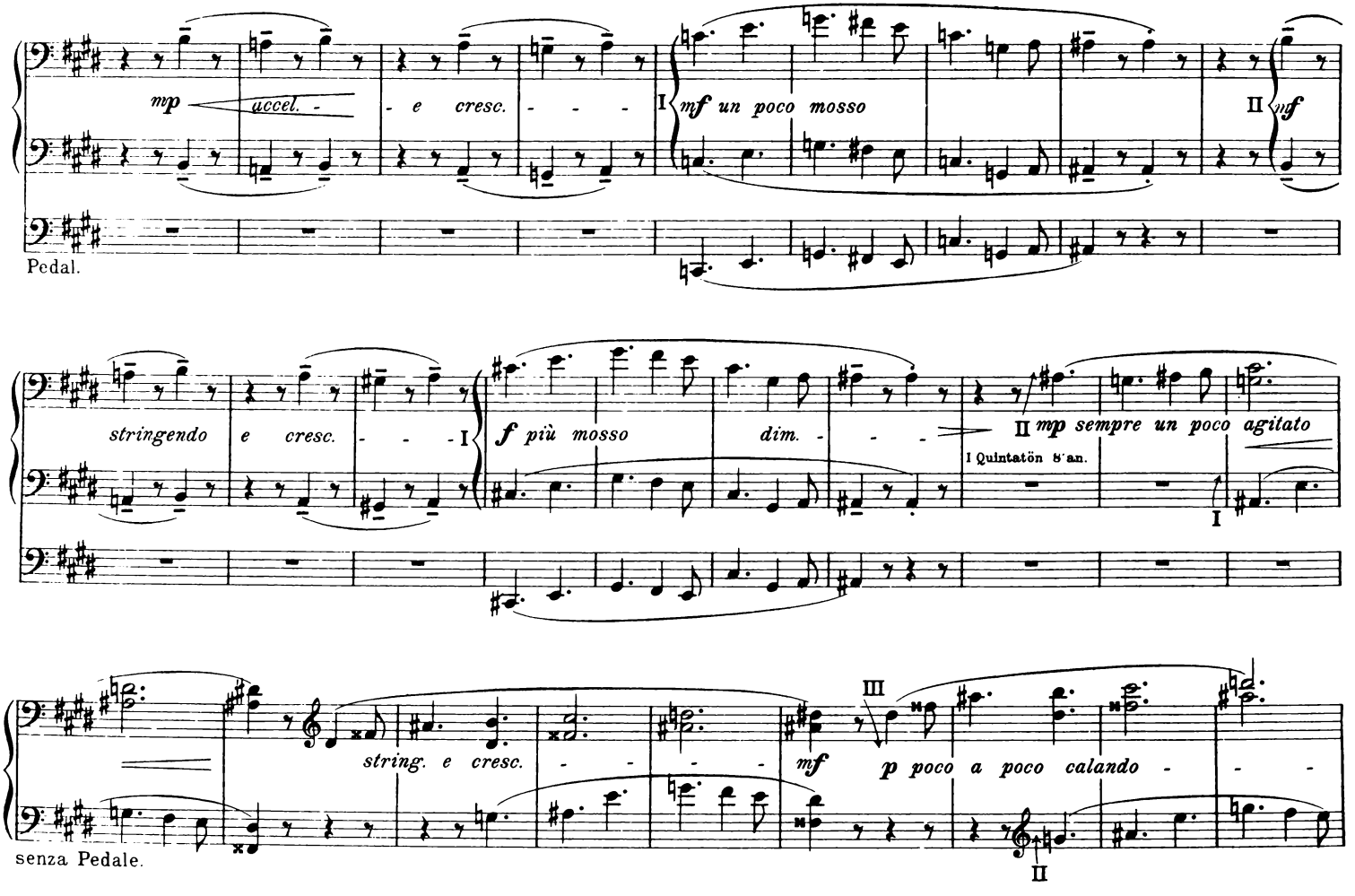
[An arrangement of No. 1 of *Années de pèlerinage: troisième année*]

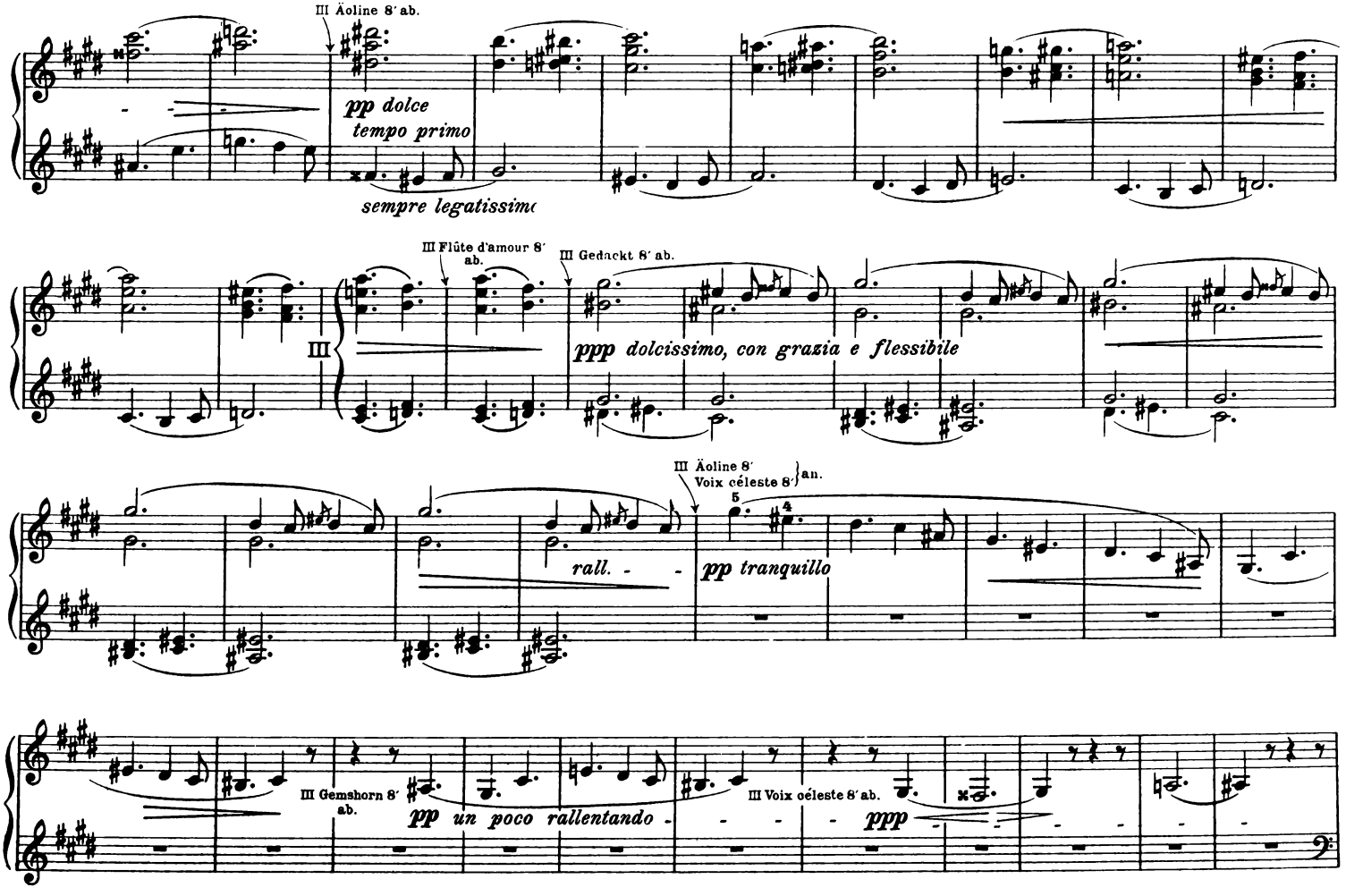
(R389 / 1877)

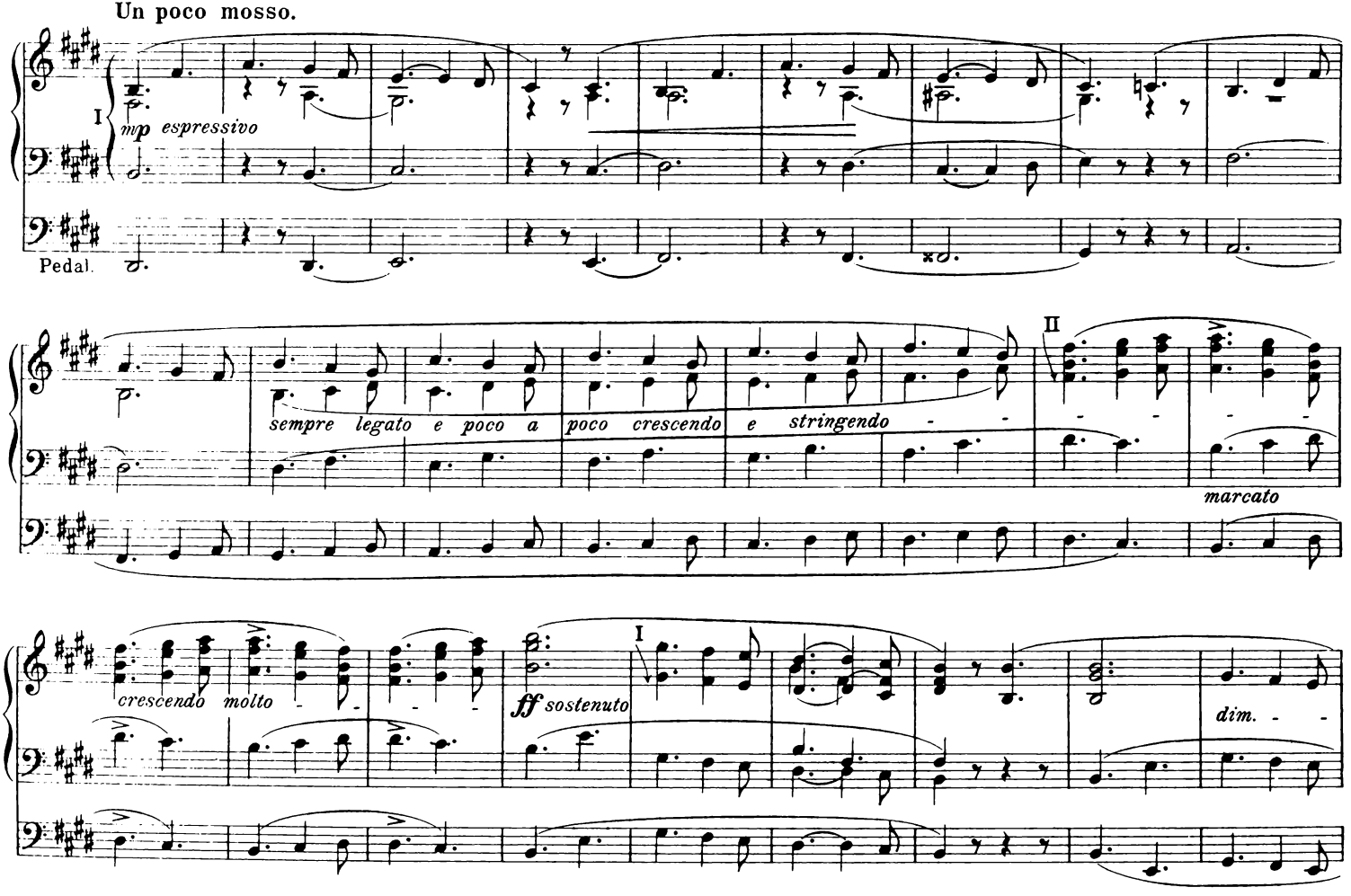
I. Dulciana 8′ Flauto dolce 8′ | II. Dolce 8′ | III. Äoline 8′ Voix céleste 8′ Flauto dolce 4′ | Pedal: Lieblich Gedackt 16′ Salicetbaß 16′ Dulciana 8′

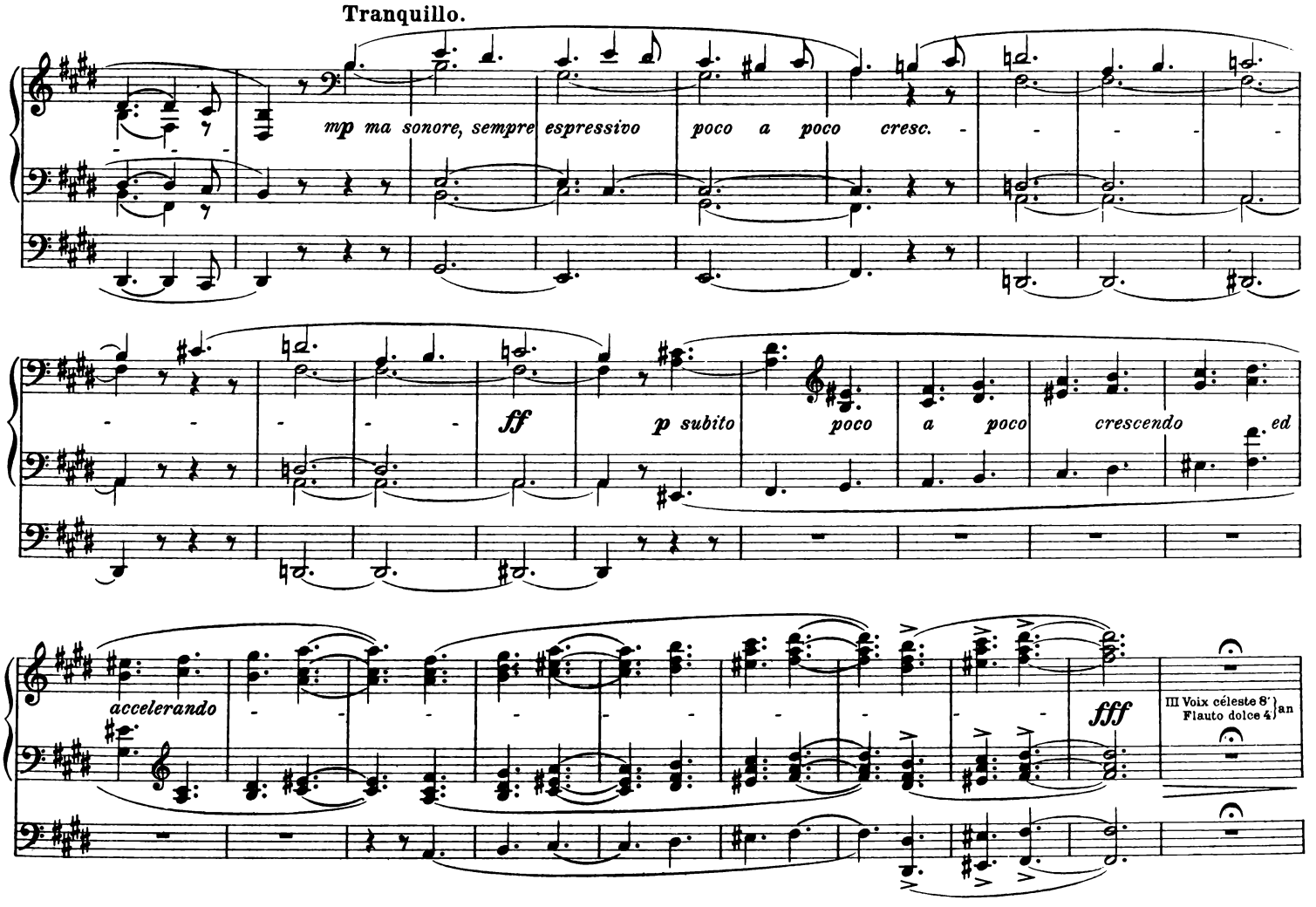


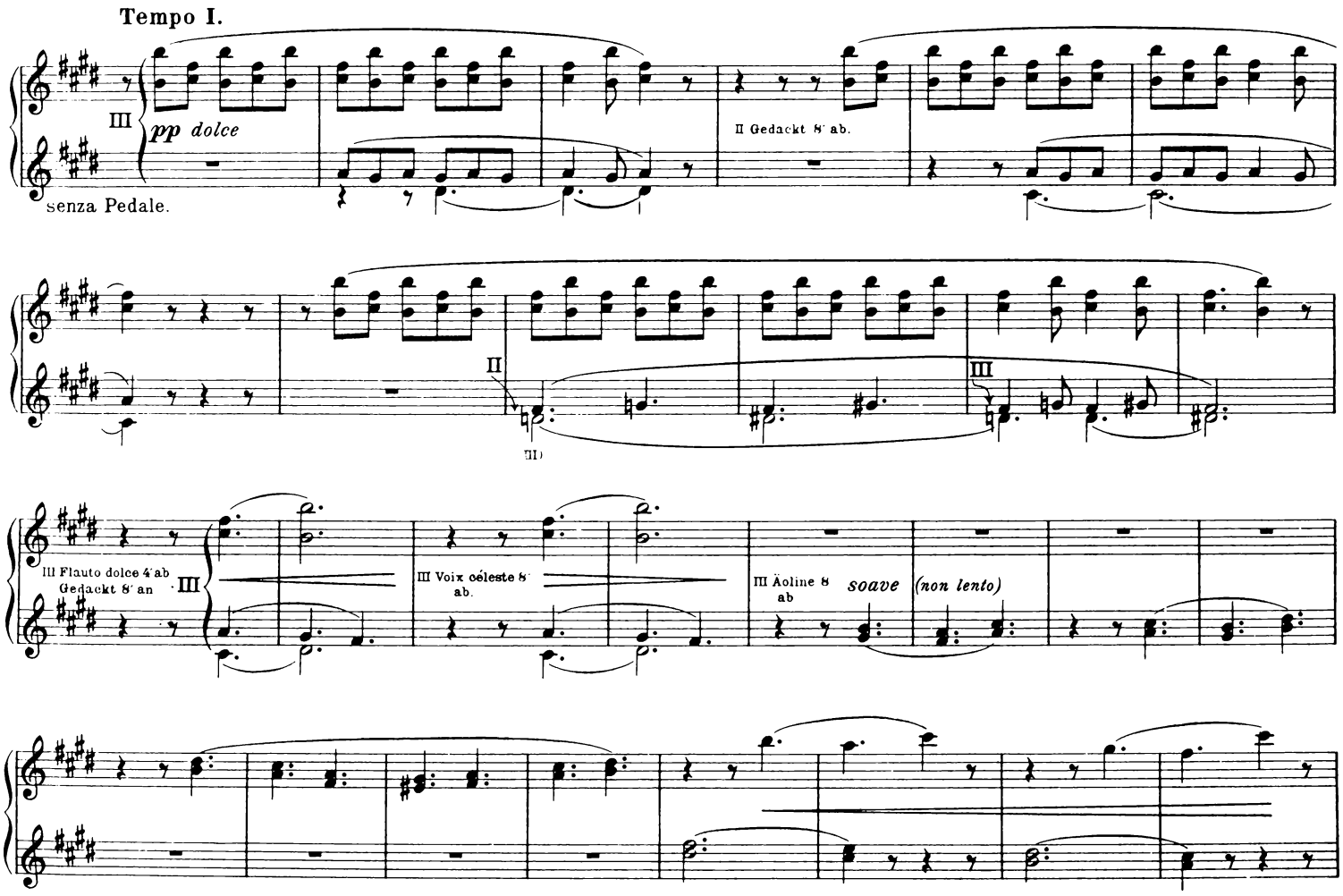

I Gemshorn 8′ an
I
un poco marc.
(II)
espress.
poco a poco
più animando
poco crescendo - -
mp
rall. e dim. -
III Voix céleste 8
ab
II
P. K. I, II, III

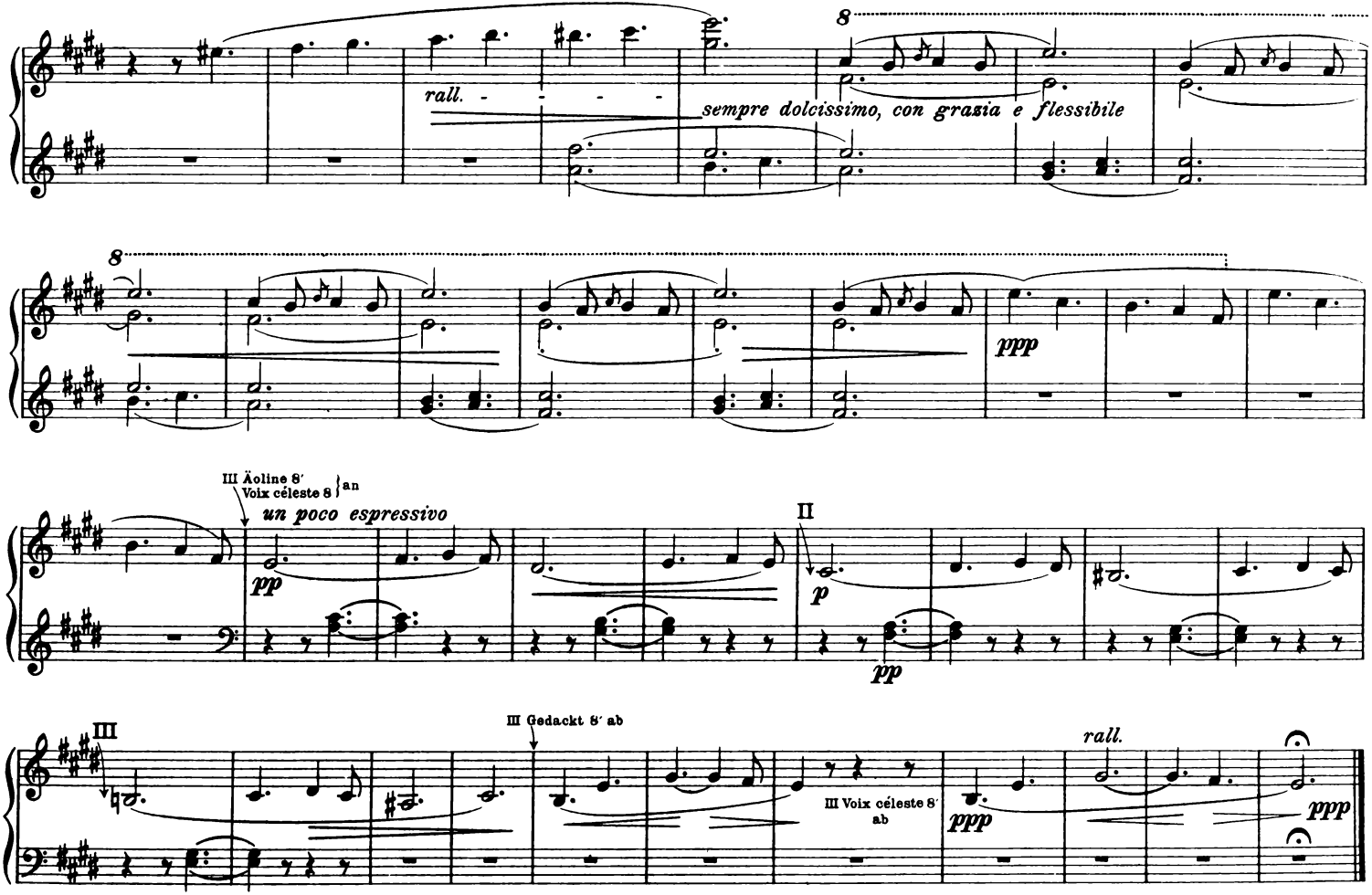

mp
accel. - - e cresc. - - - -
I
mf un poco mosso
II
mf
Pedal.
stringendo e cresc. - - - I
f più mosso
dim. - - -
II mp sempre un poco agitato
I Quintatön 8' an.
I
string. e cresc. - - - -
mf
III
p poco a poco calando - - -
II
senza Pedale.


III Äoline 8′ ab.
pp dolce
tempo primo
sempre legatissimo
III Flûte d'amour 8′ ab.
III Gedackt 8′ ab.
III
ppp dolcissimo, con grazia e flessibile
III Äoline 8′
Voix céleste 8′ } an.
rall. - -
pp tranquillo
III Gemshorn 8′ ab.
pp un poco rallentando - - - -
III Voix céleste 8′ ab.
ppp


Un poco mosso.
I
mp espressivo
Pedal.
sempre legato e poco a
poco crescendo e stringendo
II
marcato
crescendo molto
ff sostenuto
I
dim.


Tranquillo.
mp ma sonore, sempre espressivo
poco a poco cresc.
ff
p subito
poco a poco crescendo
ed
accelerando
fff
III Voix céleste 8'
Flauto dolce 4'
an

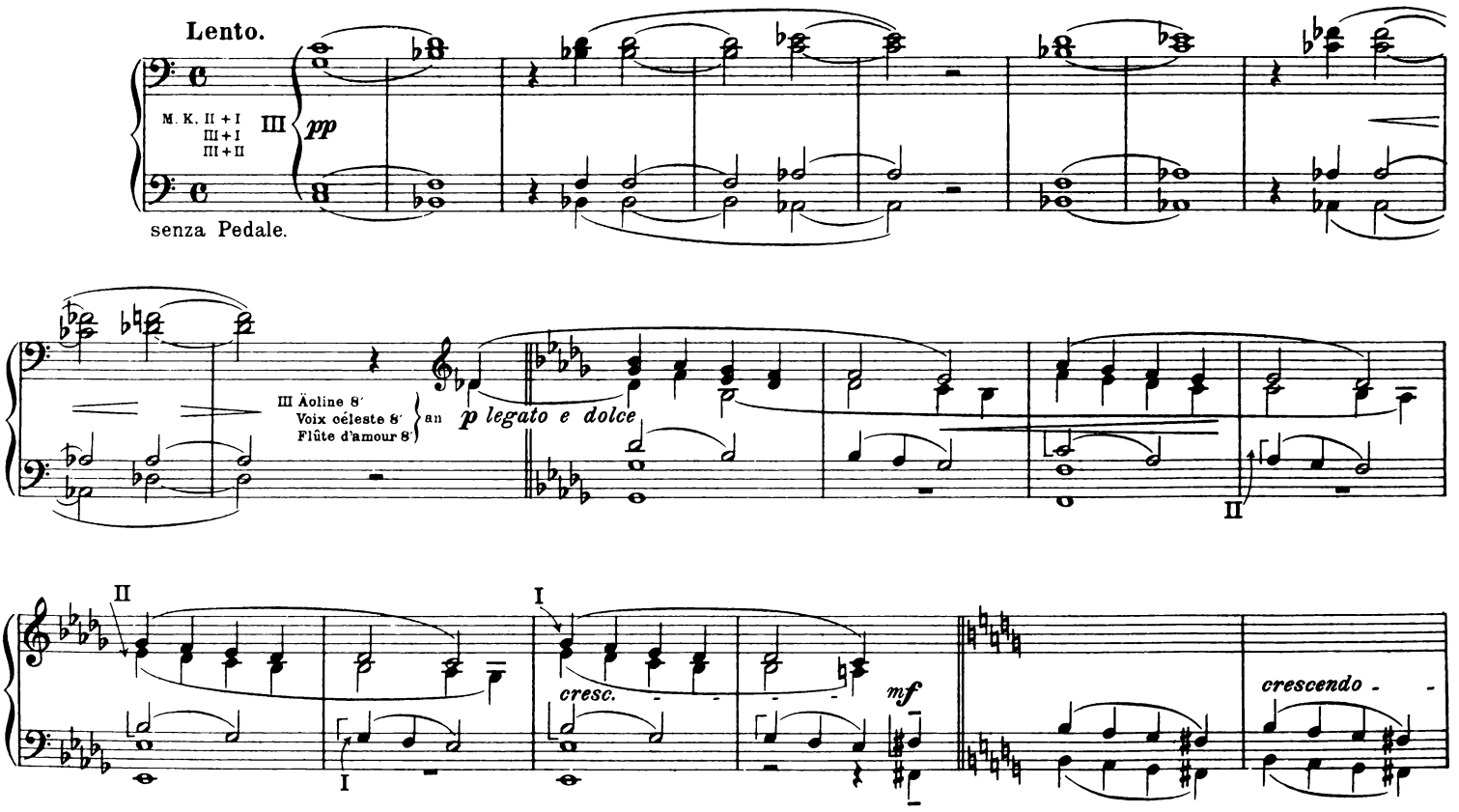

Tempo I.
III
pp dolce
senza Pedale.
II Gedackt 8' ab.
II
III)
III
III Flauto dolce 4' ab
Gedackt 8' an
III
III Voix céleste 8' ab.
III Äoline 8 ab
soave
(non lento)

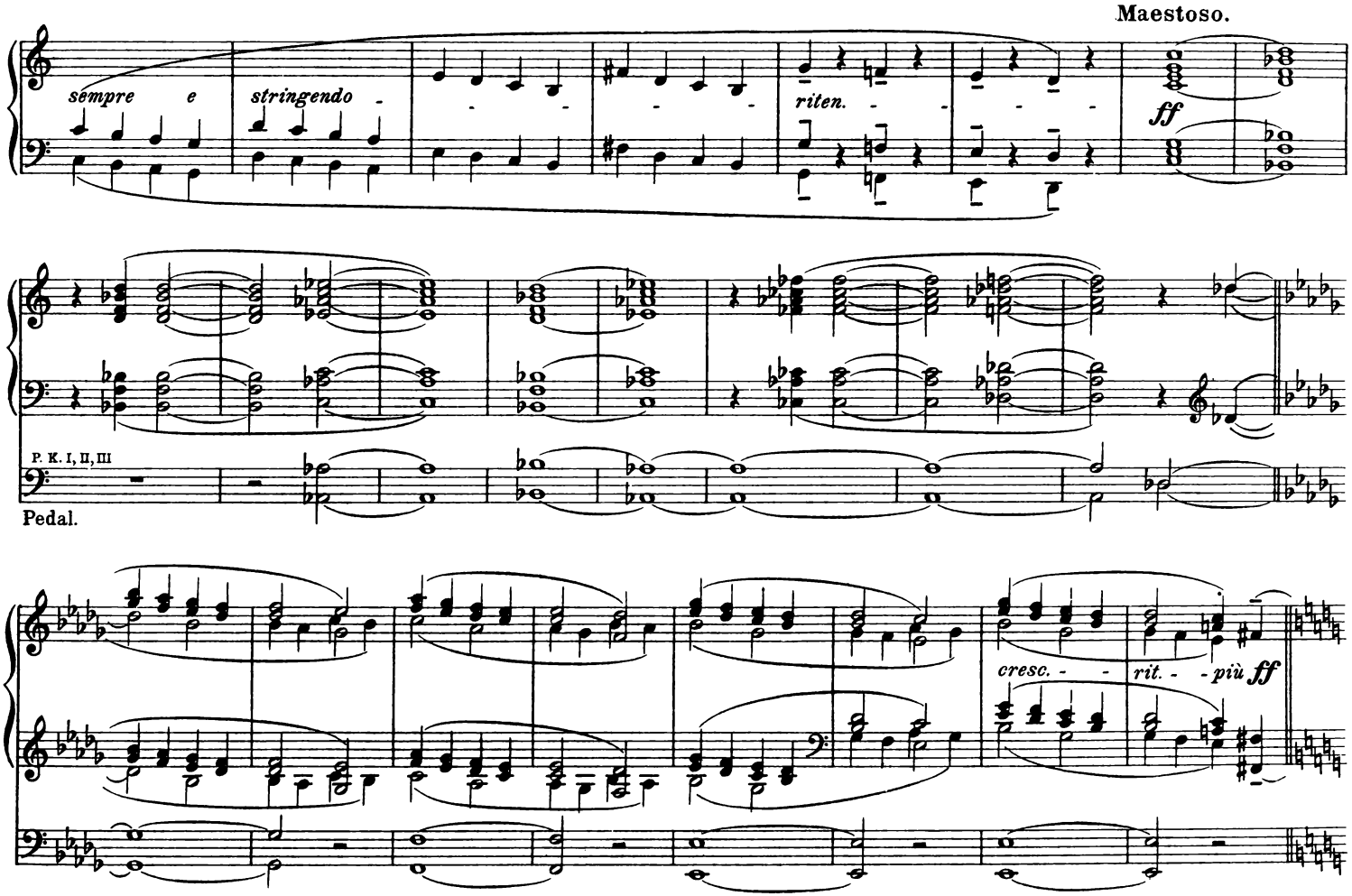

8
rall.
sempre dolcissimo, con grazia e flessibile
8
ppp
III Äoline 8′
Voix céleste 8′ } an
un poco espressivo
pp
II
p
pp
III
III Gedackt 8′ ab
III Voix céleste 8′ ab
ppp
rall.
ppp

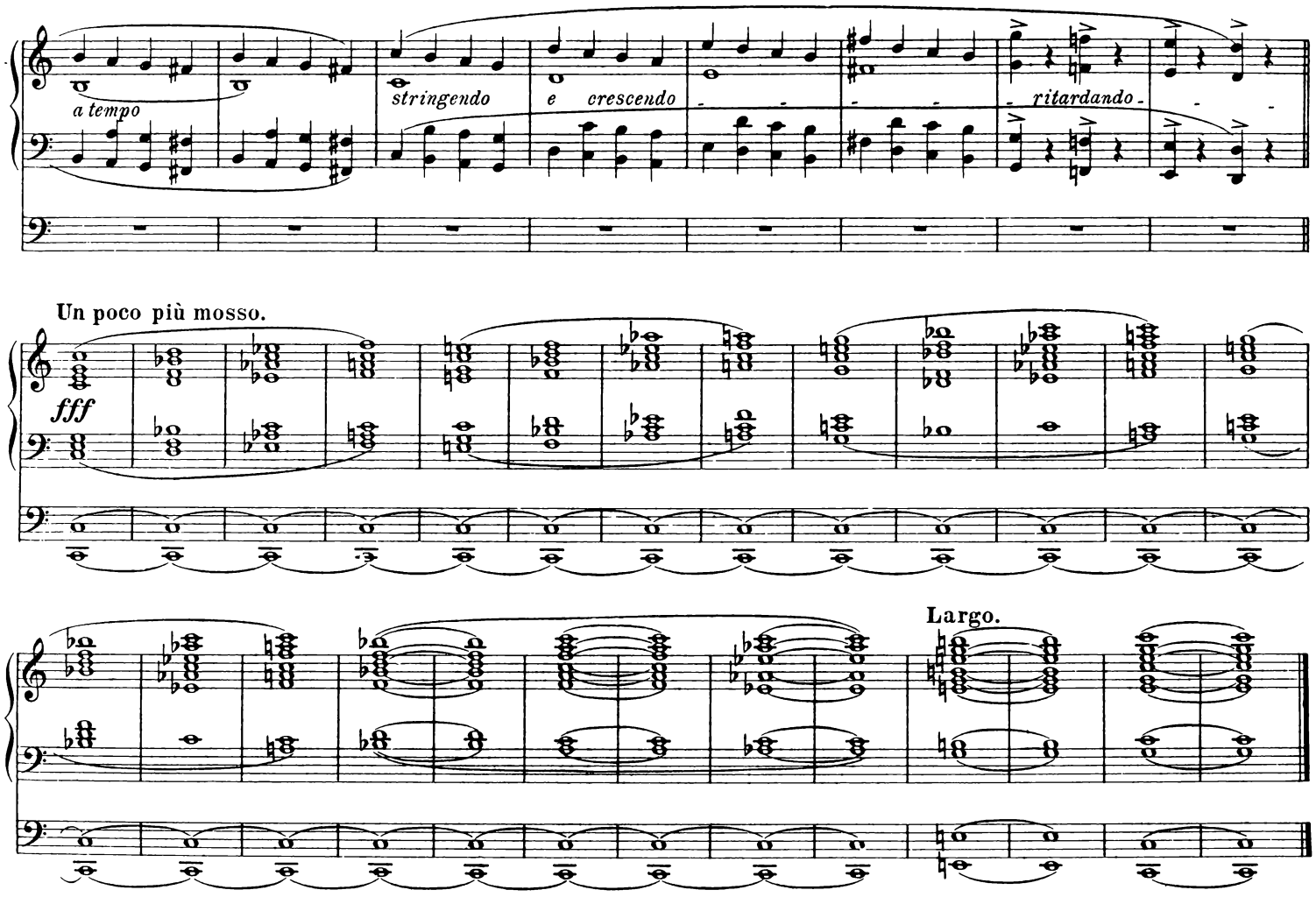
Introitus

(R390 / 1884: No. 1 of *Zwei Vortragstücke*)

I. Dulciana 8′ II. Dolce 8′ III. Gedackt 8′ Pedal: Lieblich Gedackt 16′
Gemshorn 8′ Dulciana 8′



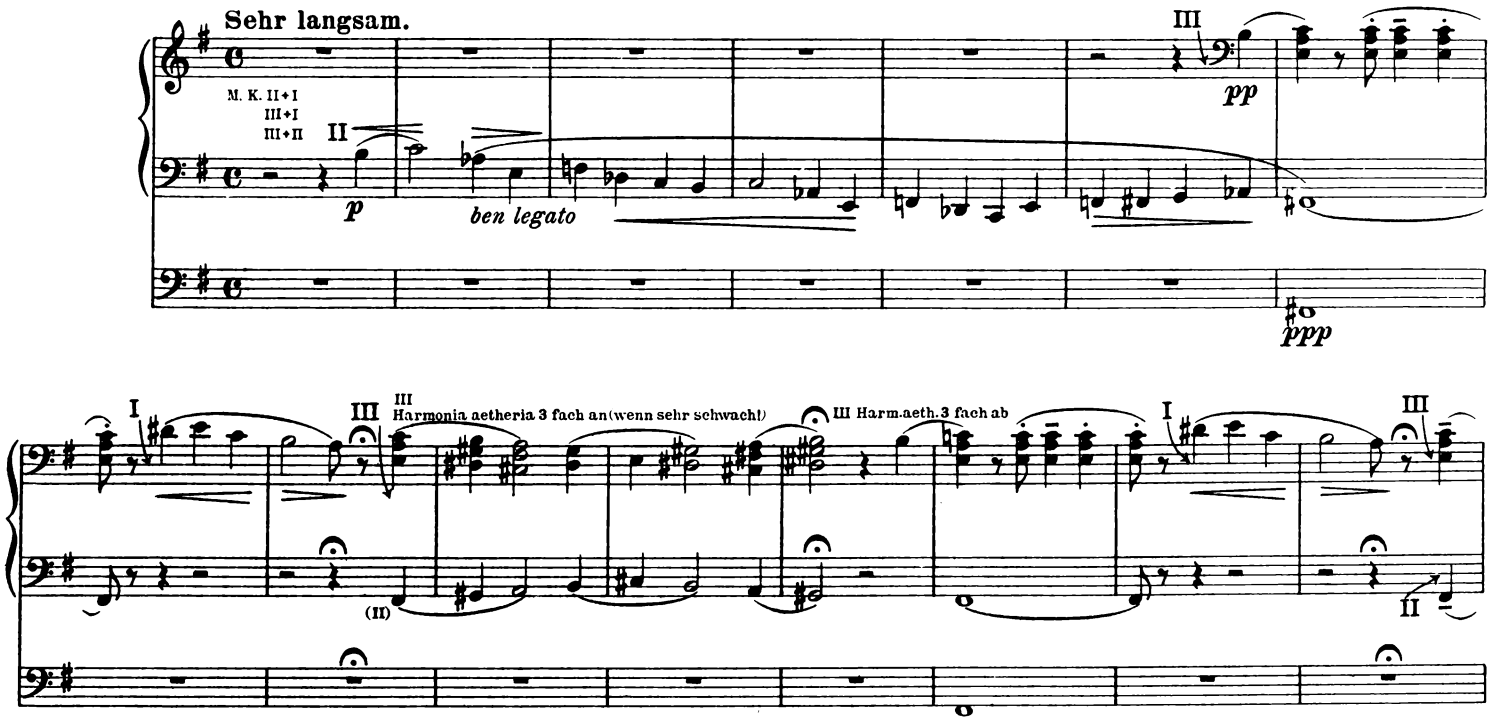

Maestoso.
sempre e
stringendo
riten.
ff
P. K. I, II, III
Pedal.
cresc.
rit.
più ff

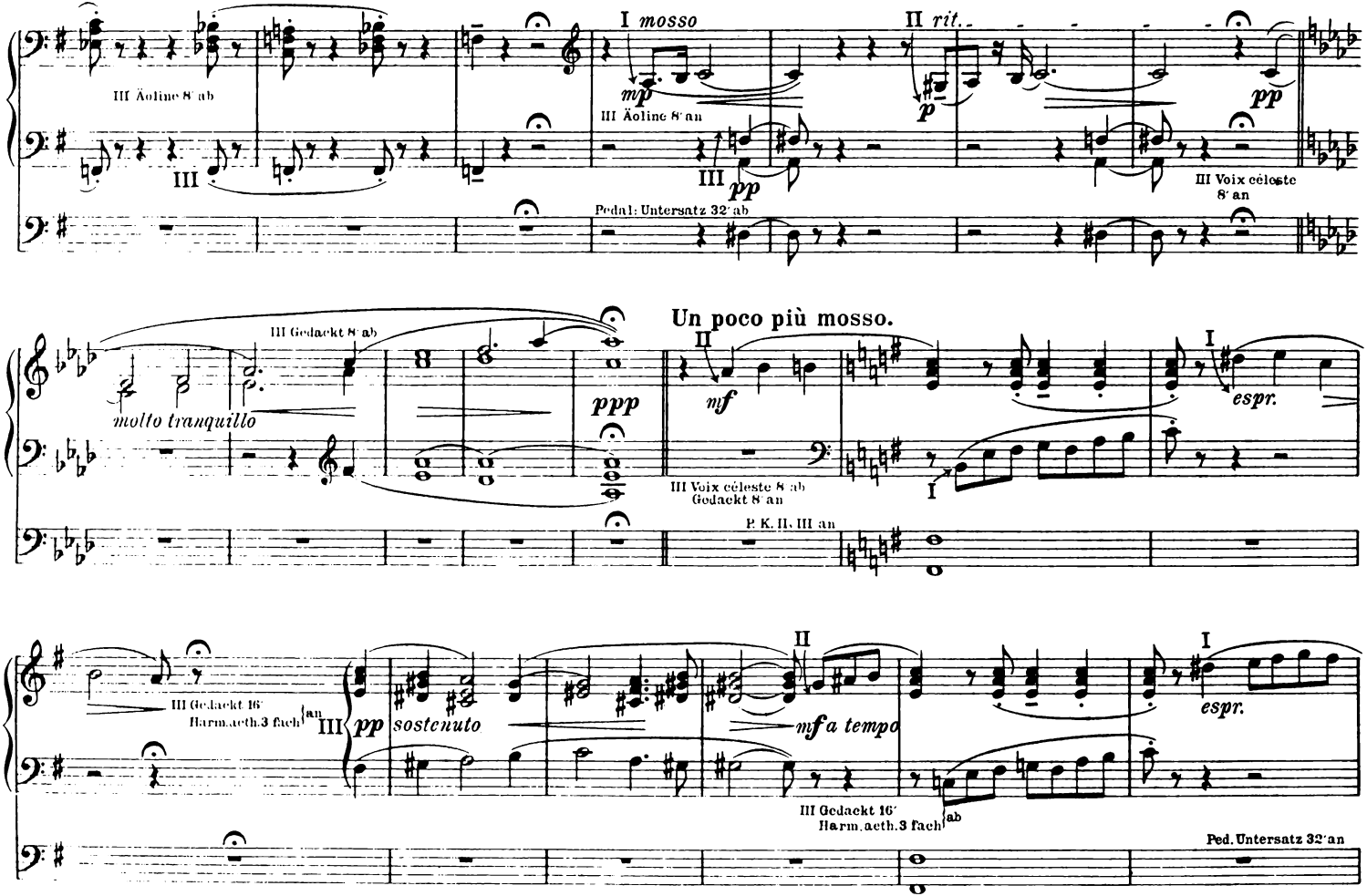

a tempo
stringendo
e crescendo
ritardando
Un poco più mosso.
fff
Largo.

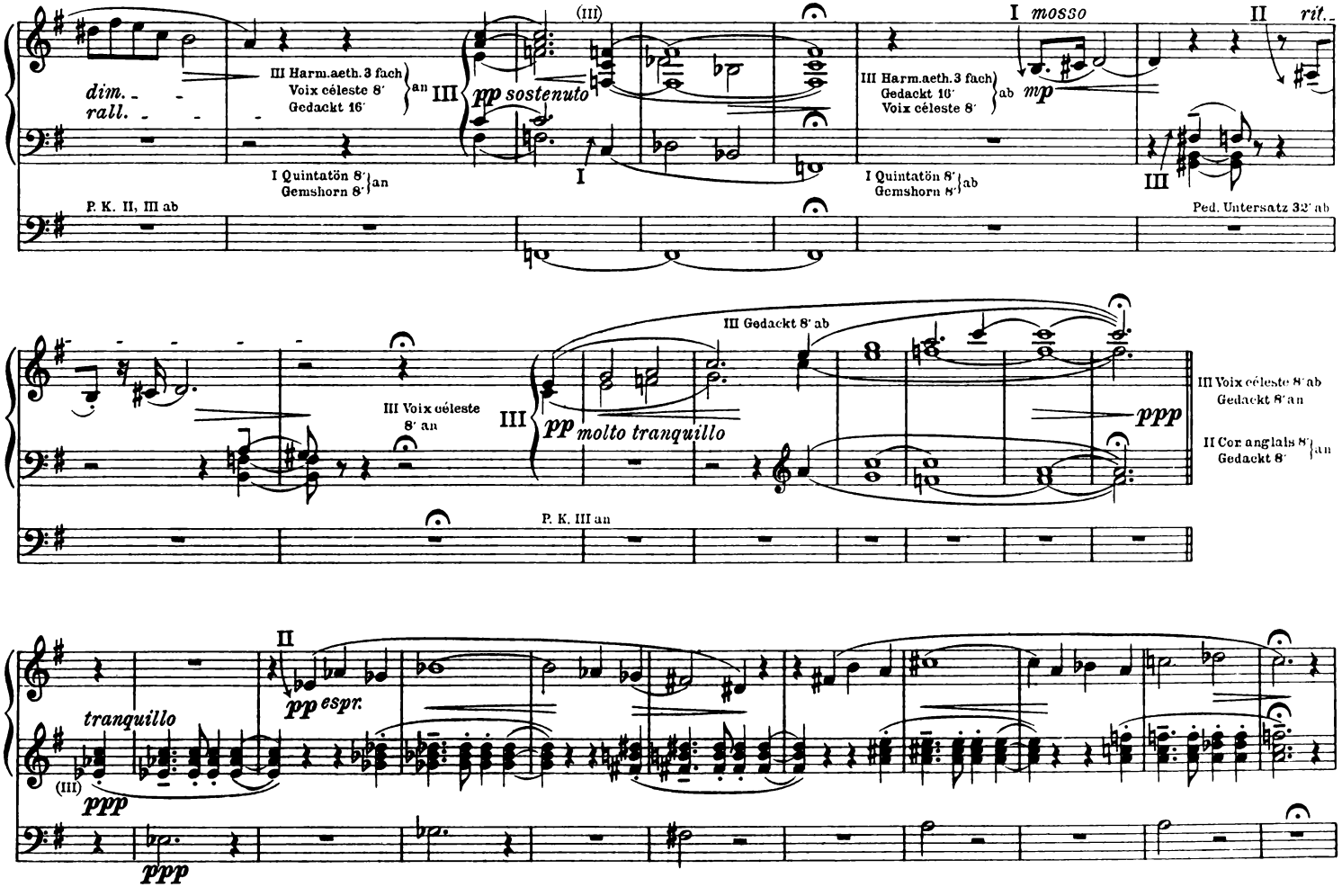
Trauerode

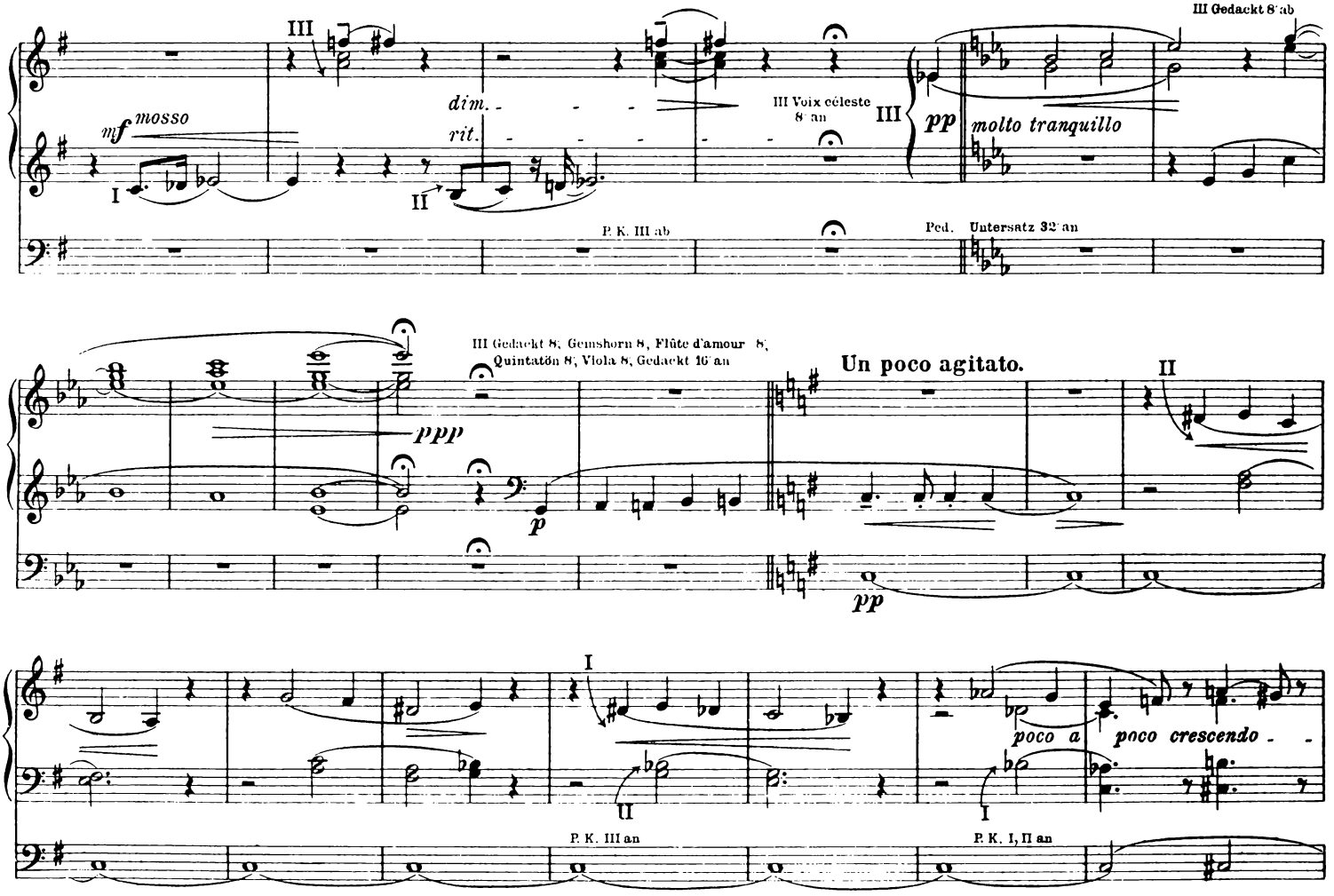
(R390 / 1860: No. 2 of *Zwei Vortragstücke*)

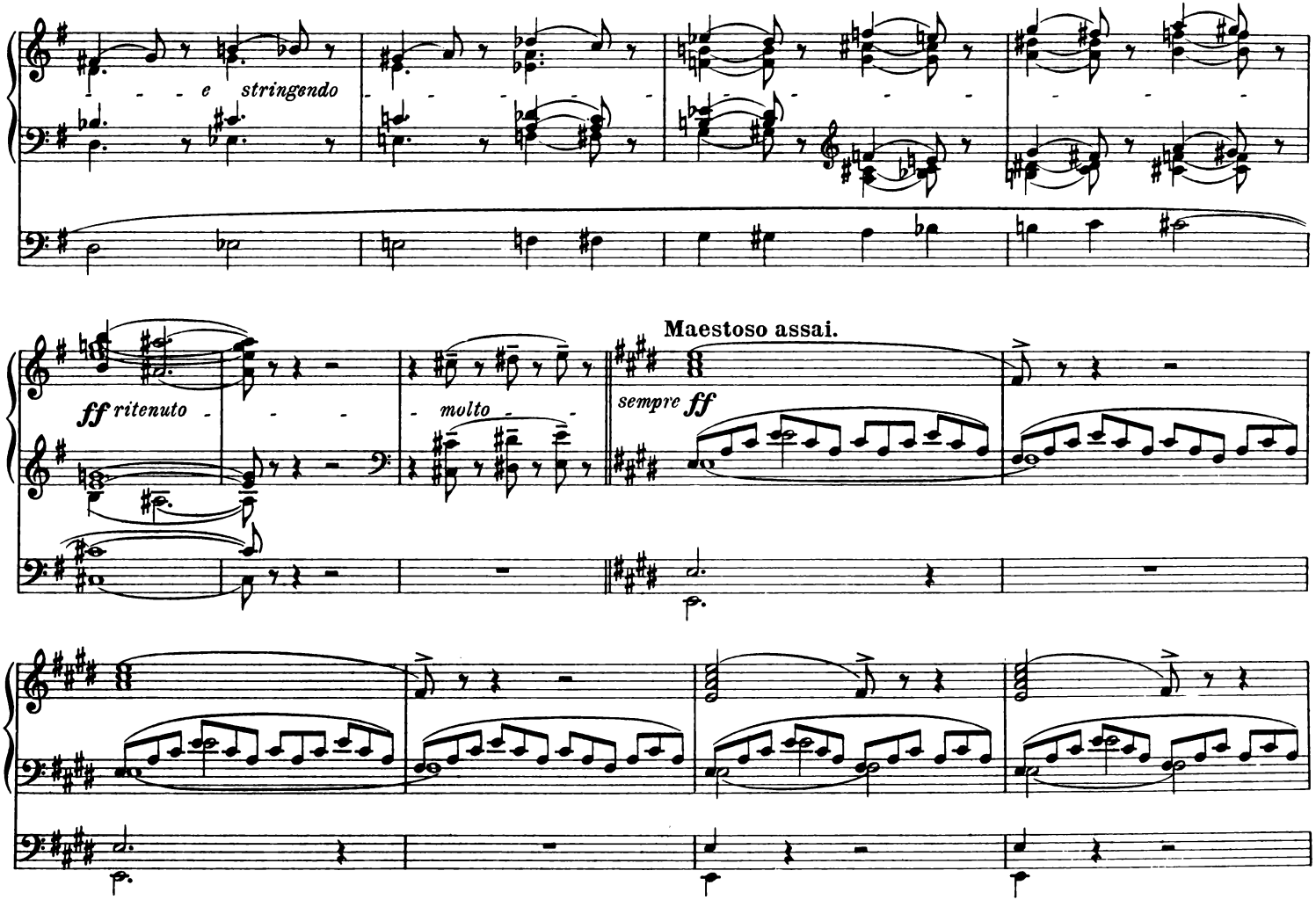
I. Dulciana 8′, II. Dolce 8′, III. Äoline 8′ Pedal: Lieblich Gedackt 16′
Quintatön 8′ Gedackt 8′ Untersatz 32′ (sehr schwach!)

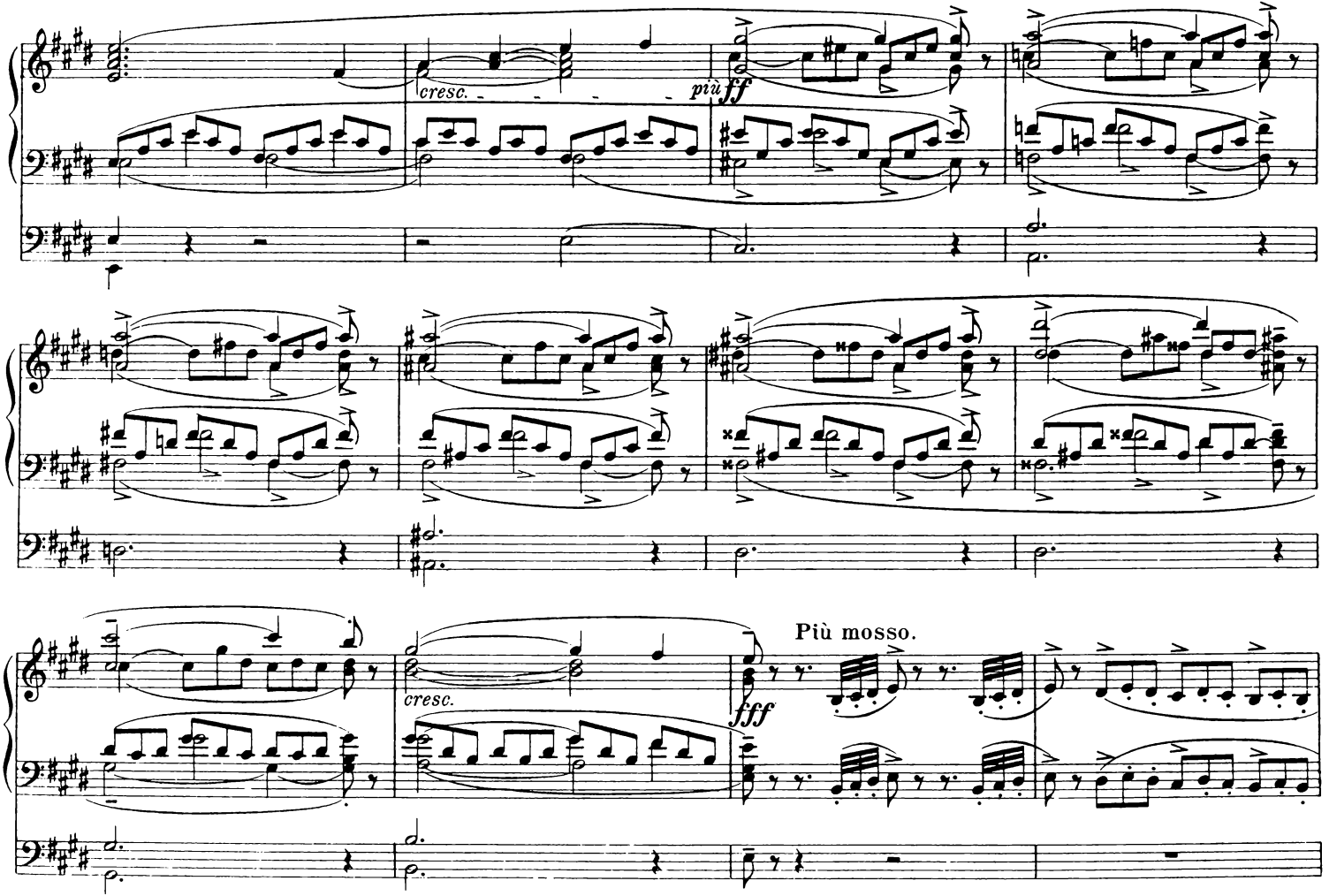


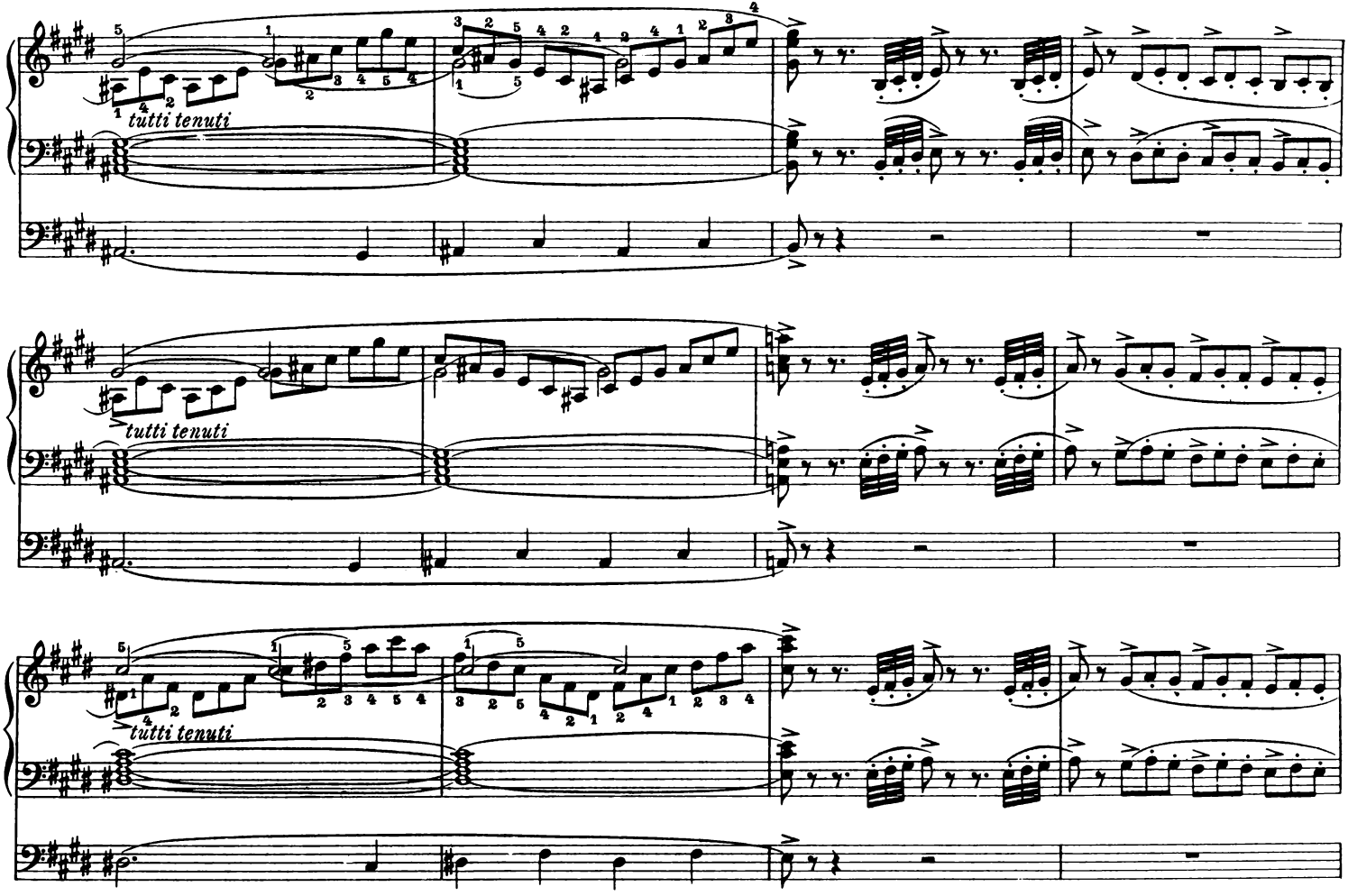

III Äoline 8′ ab
III
I mosso
mp
III Äoline 8′ an
III pp
II rit.
p
pp
III Voix céleste 8′ an
Pedal: Untersatz 32′ ab
III Gedackt 8′ ab
molto tranquillo
ppp
Un poco più mosso.
II
mf
III Voix céleste 8′ ab
Gedackt 8′ an
I
espr.
P. K. II. III an
III Gedackt 16′
Harm.aeth.3 fach
an
III
pp
sostenuto
II
mf a tempo
I
espr.
III Gedackt 16′
Harm.aeth.3 fach
ab
Ped. Untersatz 32′ an

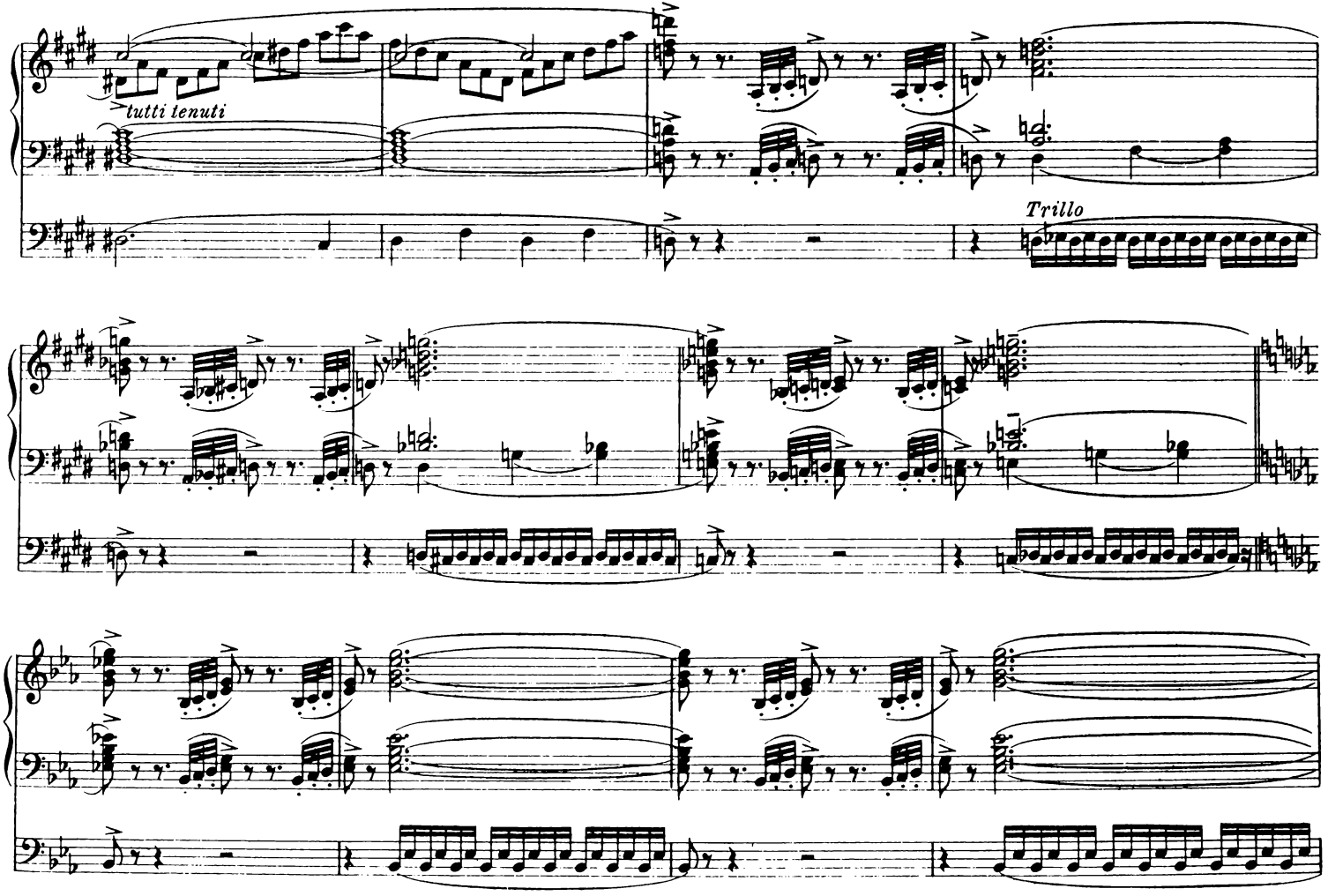

dim.
rall.
III Harm.aeth. 3 fach
Voix céleste 8'
Gedackt 16'
an
III
(III)
pp sostenuto
I
I Quintatön 8'
Gemshorn 8' an
P. K. II, III ab
I mosso
III Harm.aeth. 3 fach
Gedackt 16'
Voix céleste 8'
ab
mp
I Quintatön 8'
Gemshorn 8' ab
II
rit.
III
Ped. Untersatz 32' ab
III Gedackt 8' ab
III Voix céleste 8'
8' an
III
pp molto tranquillo
ppp
III Voix céleste 8' ab
Gedackt 8' an
II Cor anglais 8'
Gedackt 8' an
P. K. III an
II
tranquillo
pp espr.
(III)
ppp
ppp

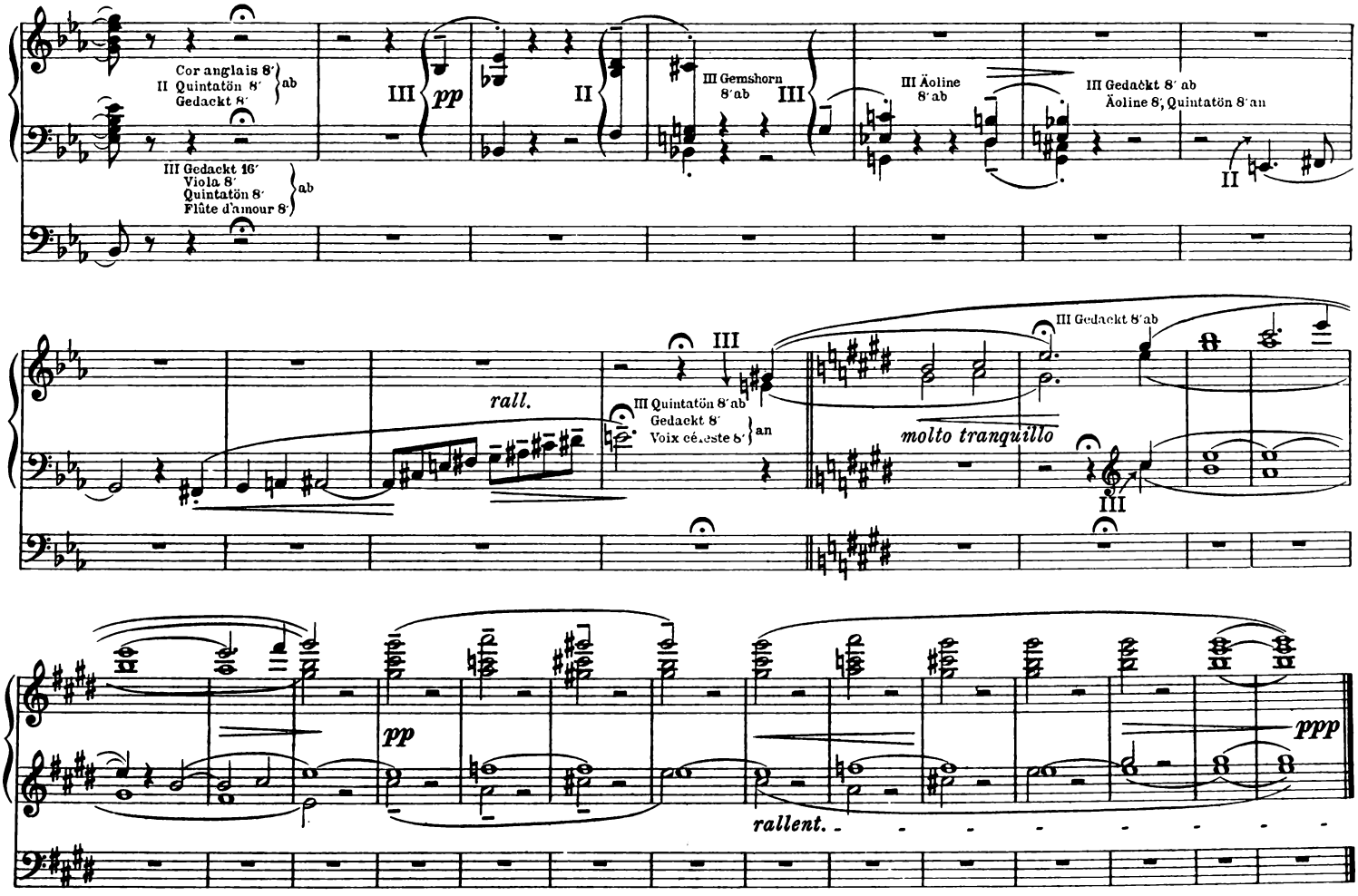

III Gedackt 8' ab
III
mf mosso
dim.
rit.
III Voix céleste 8' an
III
pp
molto tranquillo
I
II
P. K. III ab
Ped. Untersatz 32' an
III Gedackt 8', Gemshorn 8', Flûte d'amour 8',
Quintatön 8', Viola 8', Gedackt 16' an
ppp
p
Un poco agitato.
II
pp
I
poco a
poco crescendo
II
I
P. K. III an
P. K. I, II an


e stringendo
ff ritenuto
molto
Maestoso assai.
sempre ff


cresc.
più
ff
Più mosso.
fff
cresc.


tutti tenuti
tutti tenuti
tutti tenuti


tutti tenuti
Trillo


Cor anglais 8′
II Quintatön 8′
Gedackt 8′
ab
III Gedackt 16′
Viola 8′
Quintatön 8′
Flûte d'amour 8′
ab
III
pp
II
III Gemshorn
8′ab
III
III Äoline
8′ab
III Gedackt 8′ ab
Äoline 8′, Quintatön 8′ an
II
rall.
III
III Quintatön 8′ab
Gedackt 8′
Voix céleste 8′
an
III Gedackt 8′ab
molto tranquillo
III
pp
ppp
rallent.

Pio IX (Der Papsthymnus)

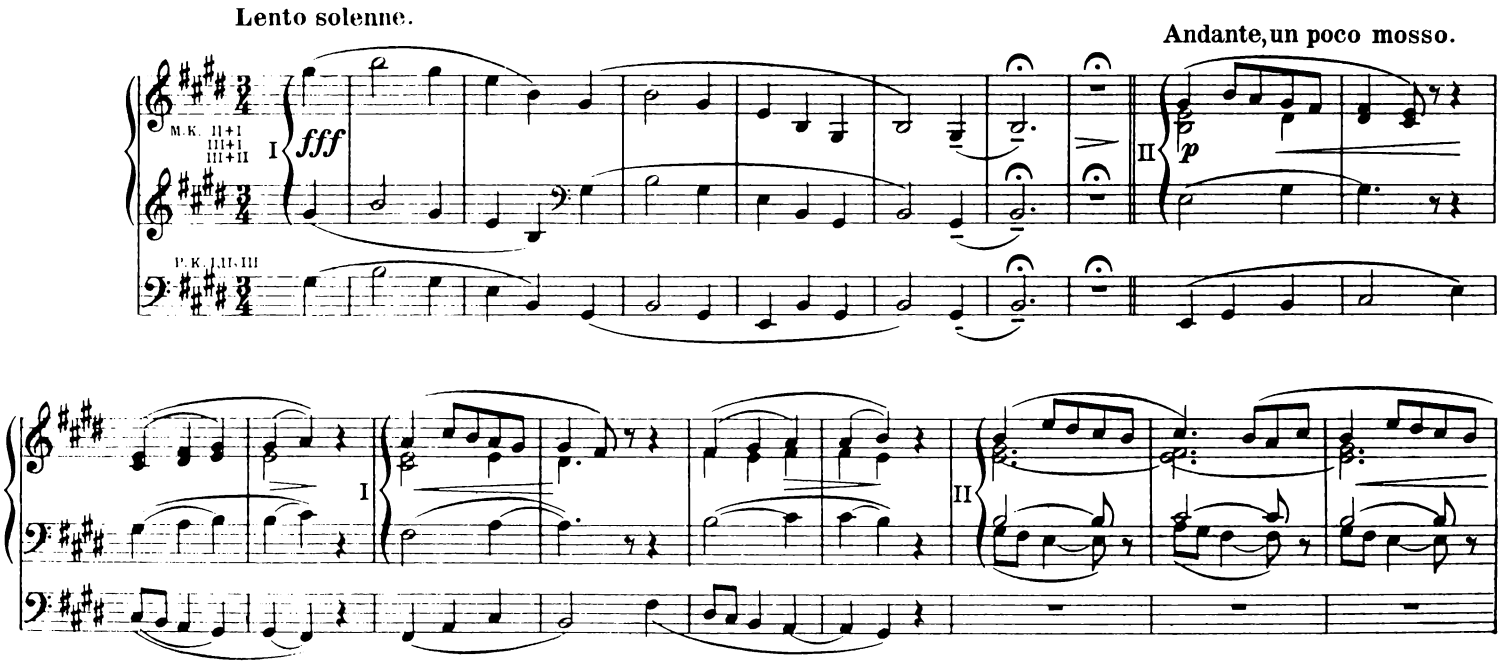
(R391 / *ca.* 1863)

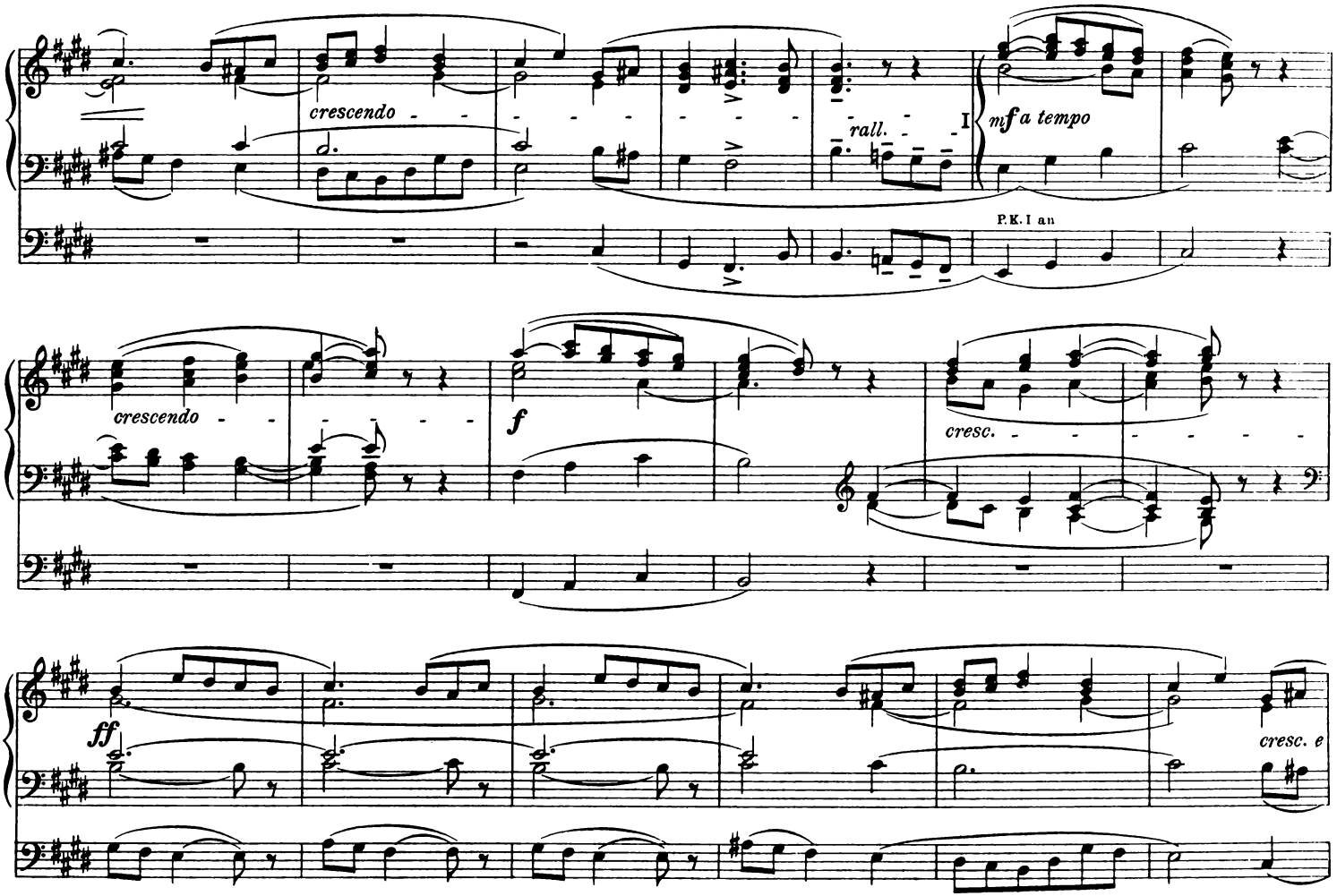
I. Dulciana 8′
Gemshorn 8′
Flauto dolce 8′

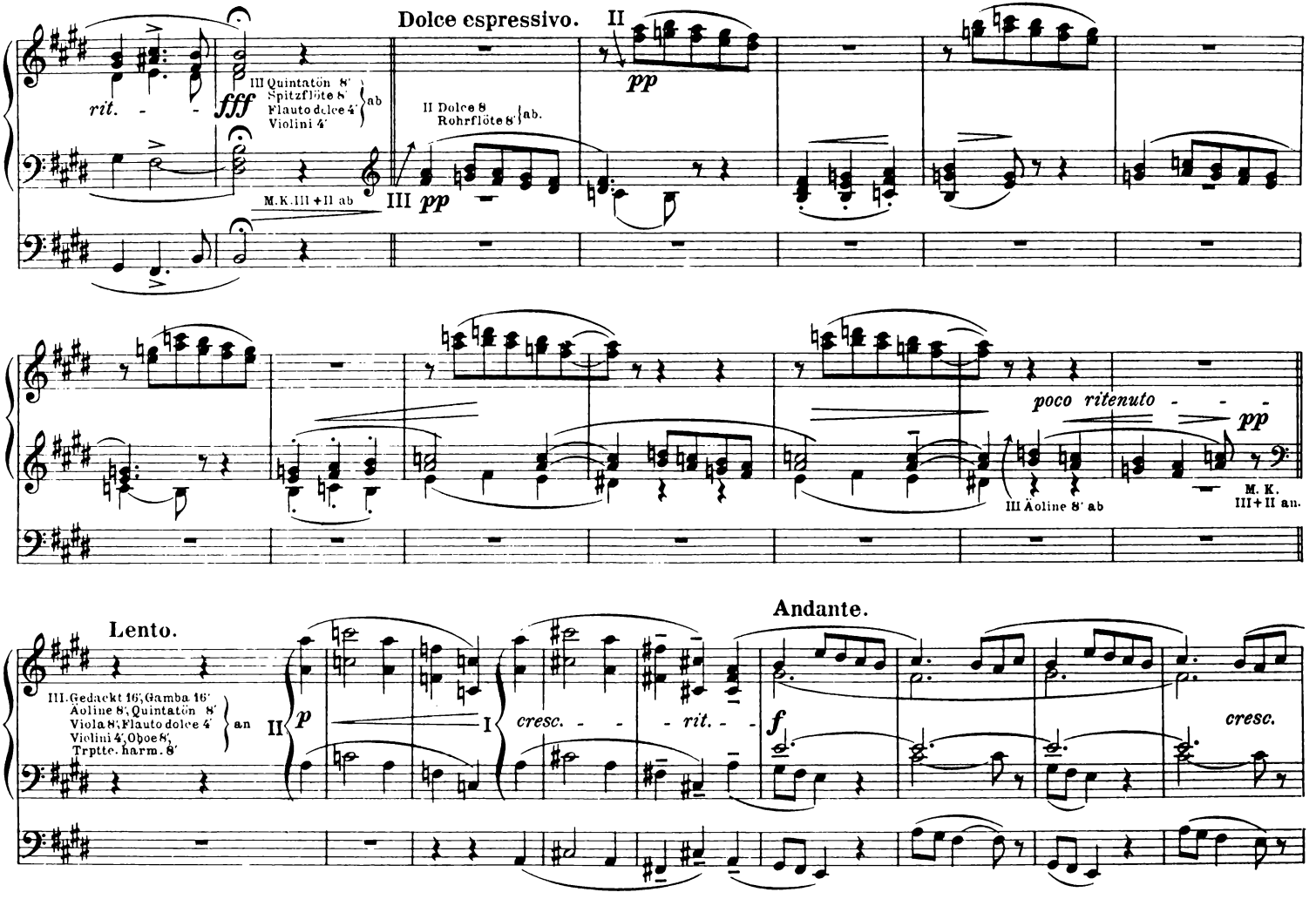
II. Dolce 8′
Gedackt 8′
Rohrflöte 8′

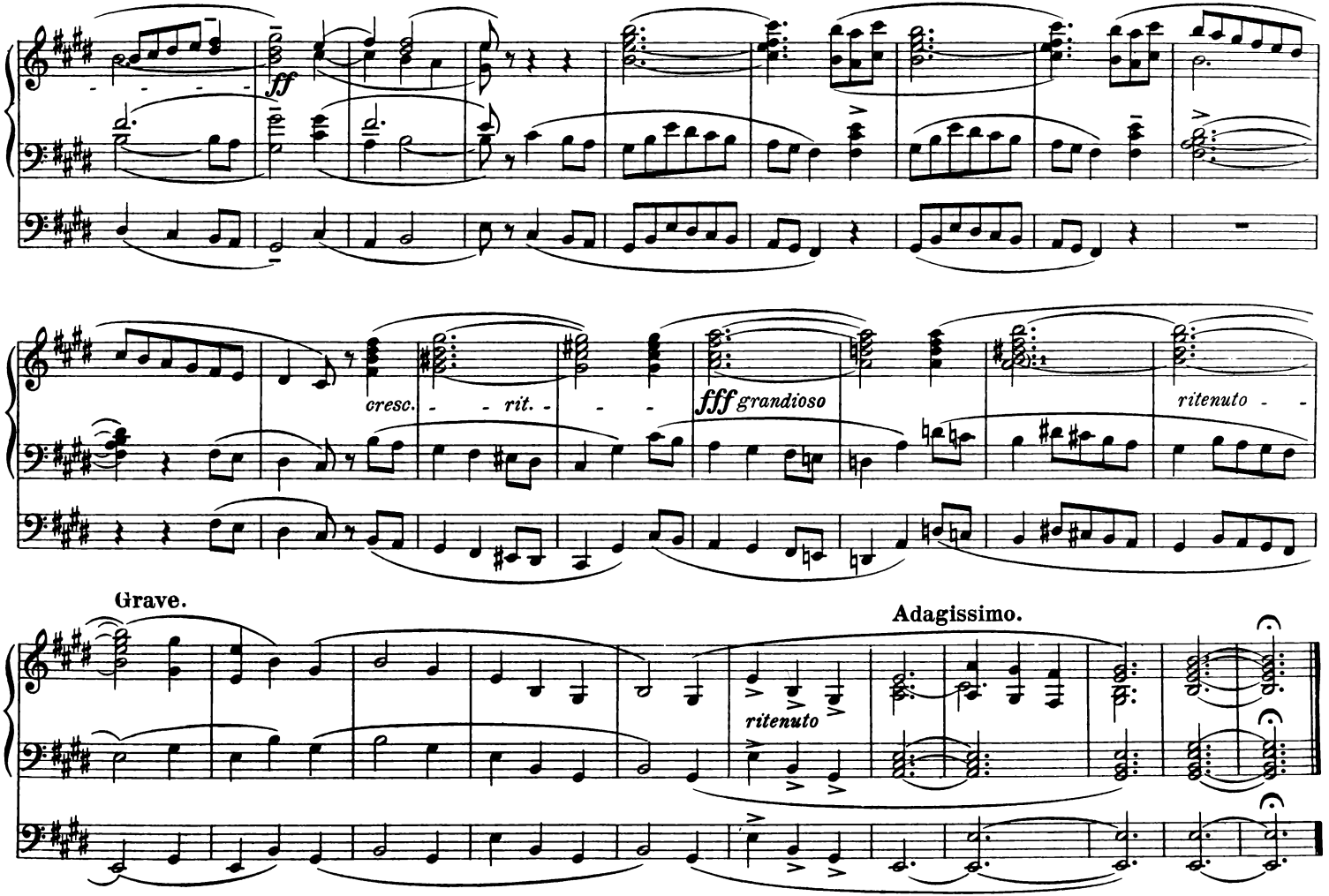
III. Äoline 8′
Gedackt 8′
Gemshorn 8′
Flûte d'amour 8′
Quintatön 8′
Spitzflöte 8′
Flauto dolce 4′
Violini 4′

Pedal: Lieblich Gedackt 16′
Salicetbaß 16′
Subbaß 16′
Dulciana 8′
Baßflöte 8′




crescendo
rall.
I
mf a tempo
P.K. I an
crescendo
f
cresc.
ff
cresc. e


Dolce espressivo.
II
pp
rit.
fff
III Quintatön 8'
Spitzflöte 8'
Flauto dolce 4'
Violini 4'
ab
II Dolce 8
Rohrflöte 8'
ab.
M.K. III + II ab
III pp
poco ritenuto
pp
III Äoline 8' ab
M. K.
III + II an.
Andante.
Lento.
III. Gedackt 16', Gamba 16'
Aoline 8', Quintatön 8'
Viola 8', Flauto dolce 4'
Violini 4', Oboe 8',
Trptte. harm. 8'
an
II
p
I
cresc.
rit.
f
cresc.

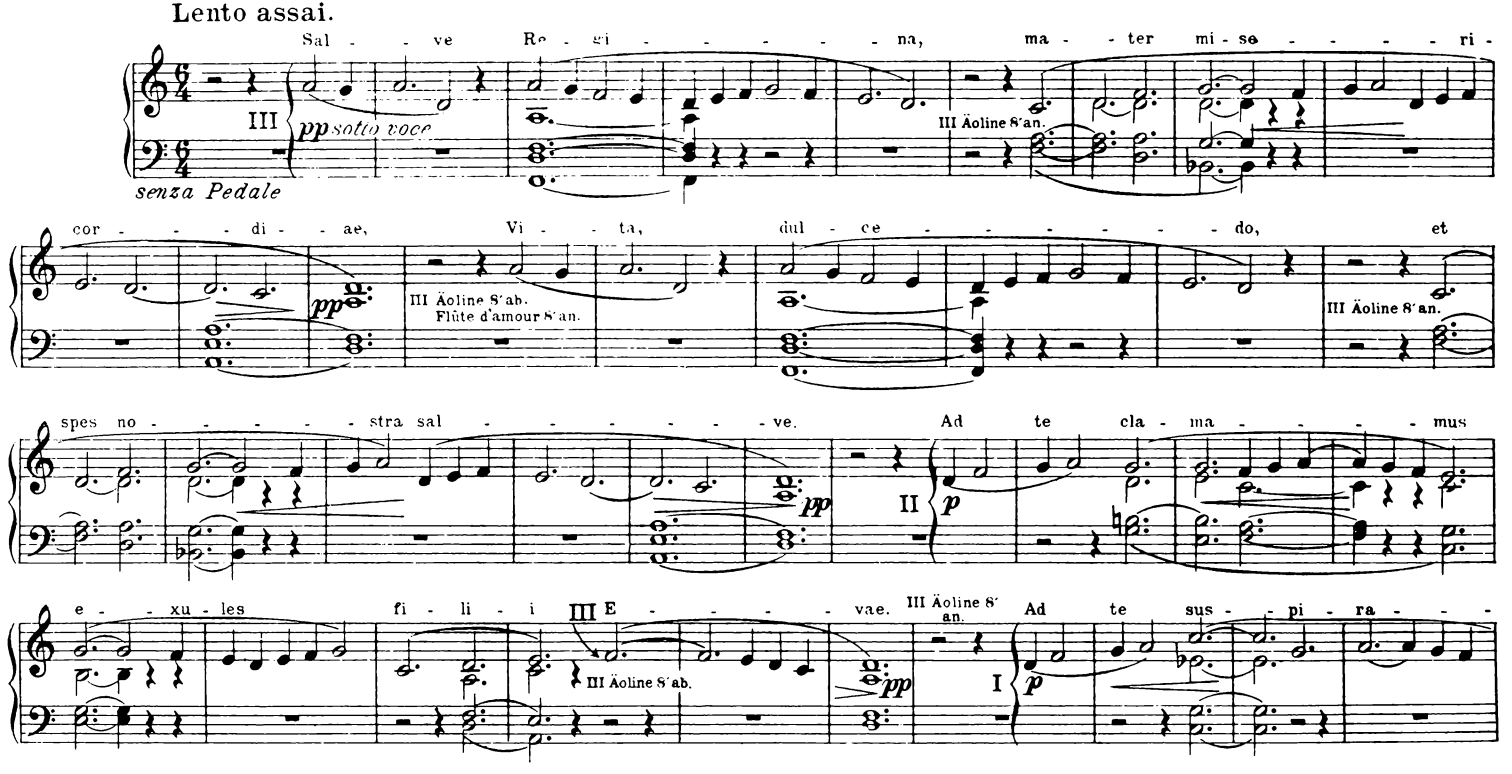

ff
cresc.
rit.
fff grandioso
ritenuto
Grave.
ritenuto
Adagissimo.

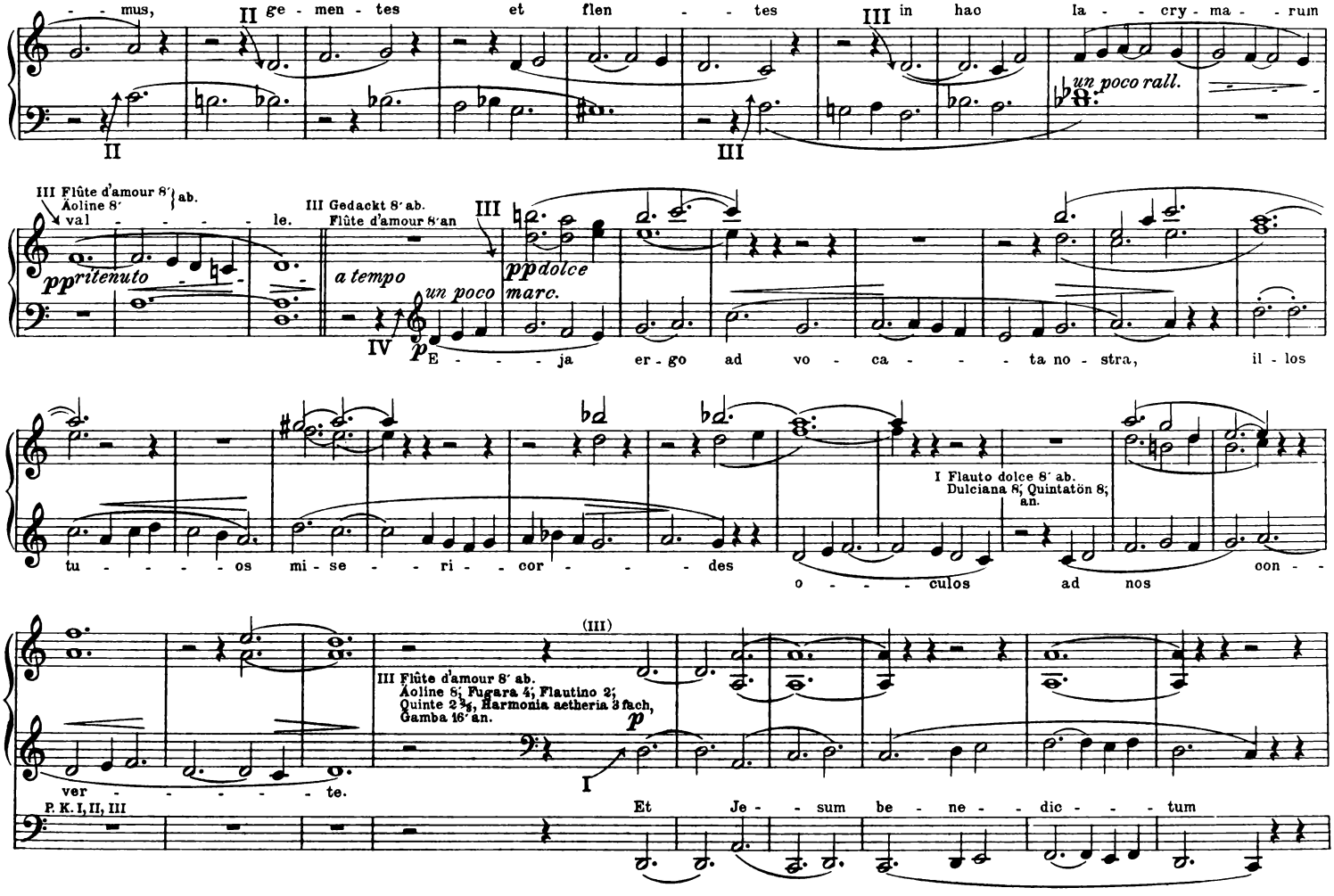
Salve Regina

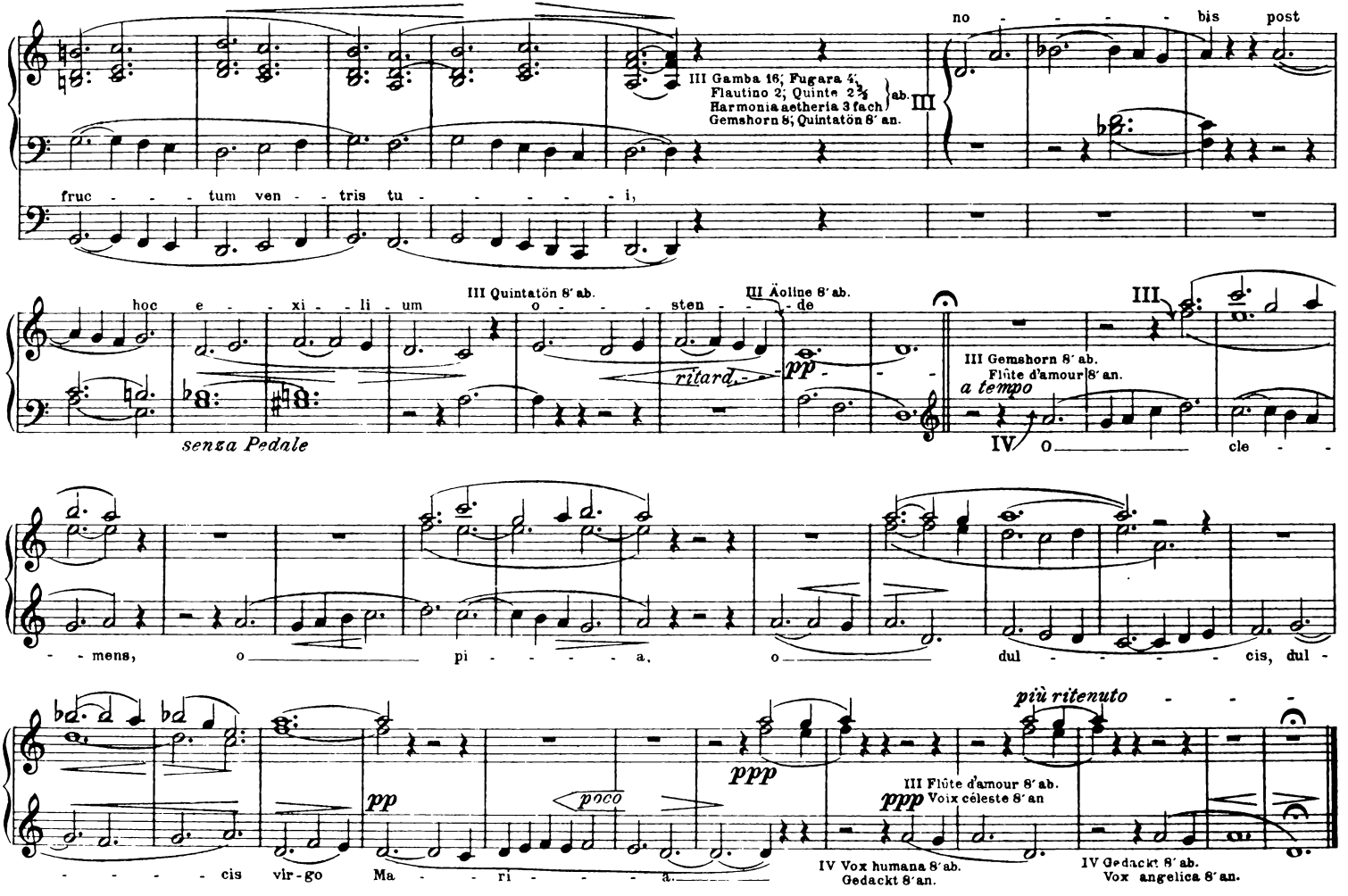
(R394 / 1877: No. 1 of *Zwei Kirchenhymnen)*

I. Flauto dolce 8′ II. Dolce 8′ III. Gedackt 8′ IV. (Fernwerk): Vox humana 8′

Pedal: Untersatz 32′ Gemshorn 16′
Lieblich Gedackt 16′ Dulciana 8′
Salicetbaß 16′ Baßflöte 8′
Subbaß 16′ Gemshorn 8′




- - mus, II ge - men - tes et flen - - tes III in hac la - - cry - ma - - rum
un poco rall.
III Flûte d'amour 8′ ab.
Äoline 8′
val - - - - - le.
ppritenuto
III Gedackt 8′ ab.
Flûte d'amour 8′ an
a tempo
un poco
ppdolce
marc.
IV
E - - - ja er - go ad vo - ca - - - ta no - stra, il - los
I Flauto dolce 8′ ab.
Dulciana 8; Quintatön 8; an.
tu - - - - os mi - se - - ri - - cor - - - des
o - - - culos ad nos con - -
(III)
III Flûte d'amour 8′ ab.
Äoline 8; Fugara 4; Flautino 2;
Quinte 2⅔, Harmonia aetheria 3 fach,
Gamba 16′ an.
p
I
ver - - - - - te.
P. K. I, II, III
Et Je - - sum be - ne - - dic - - - tum

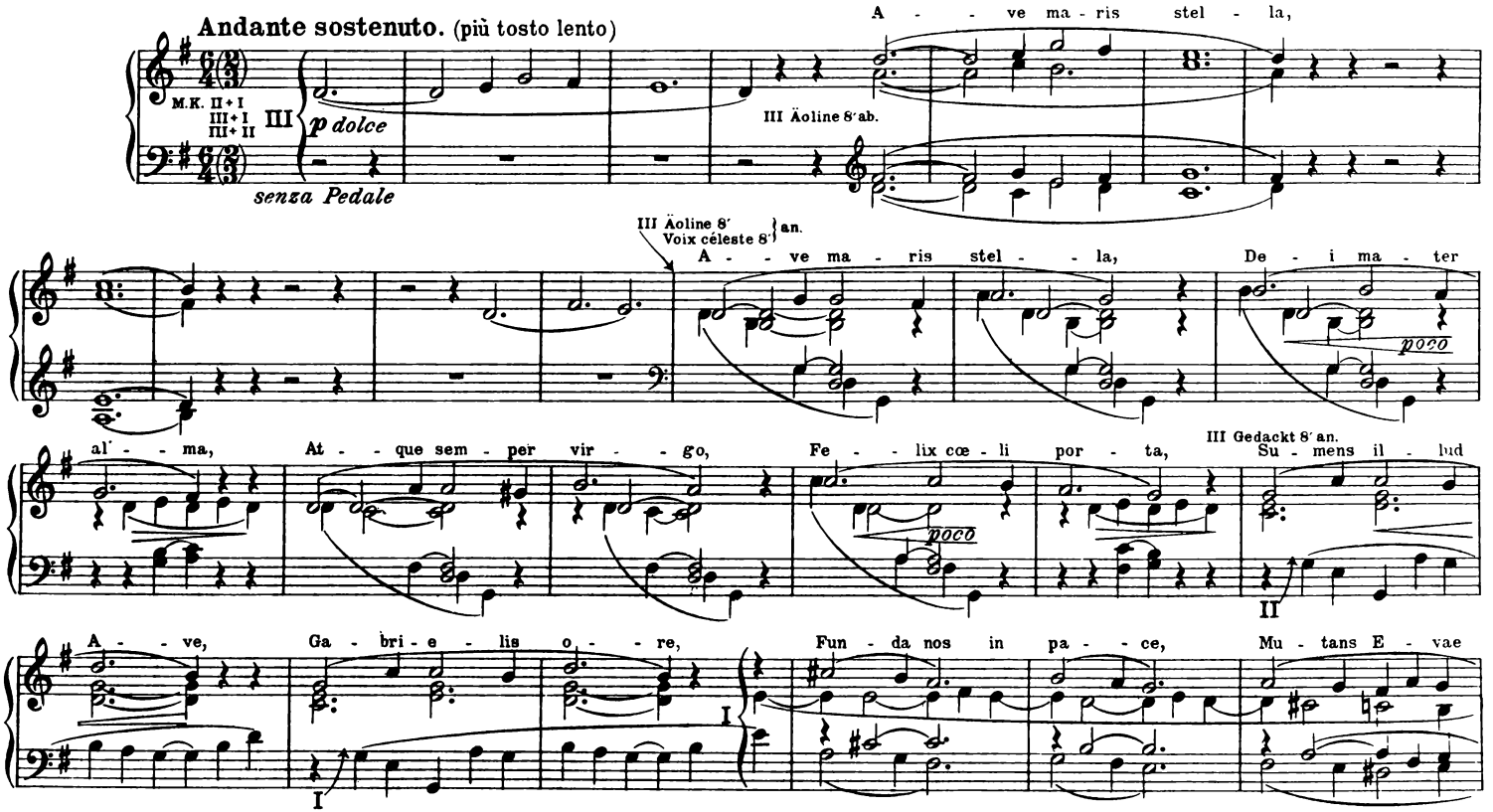


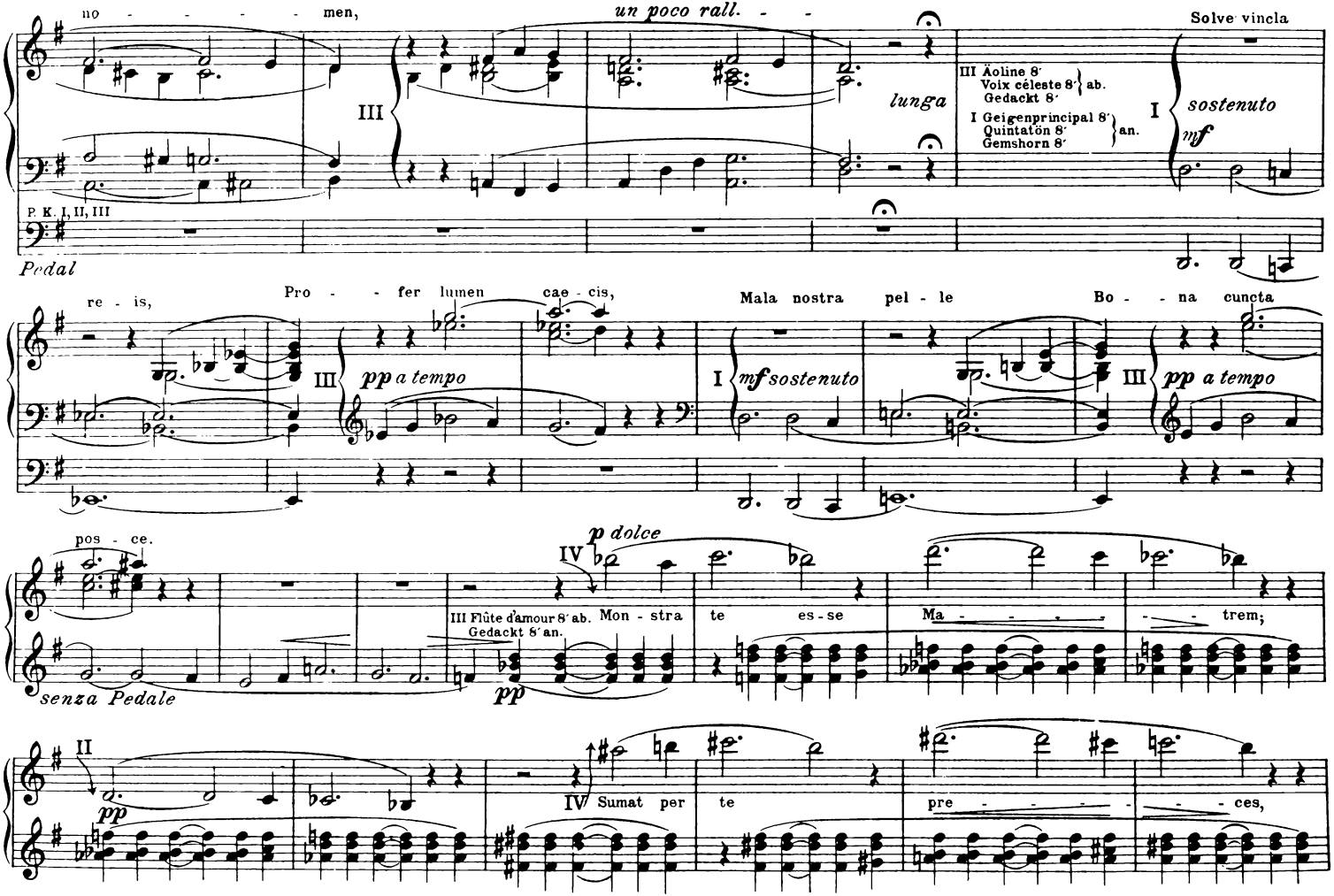
Dominica III Septembris in Festo septem Dolorum B.M.V.

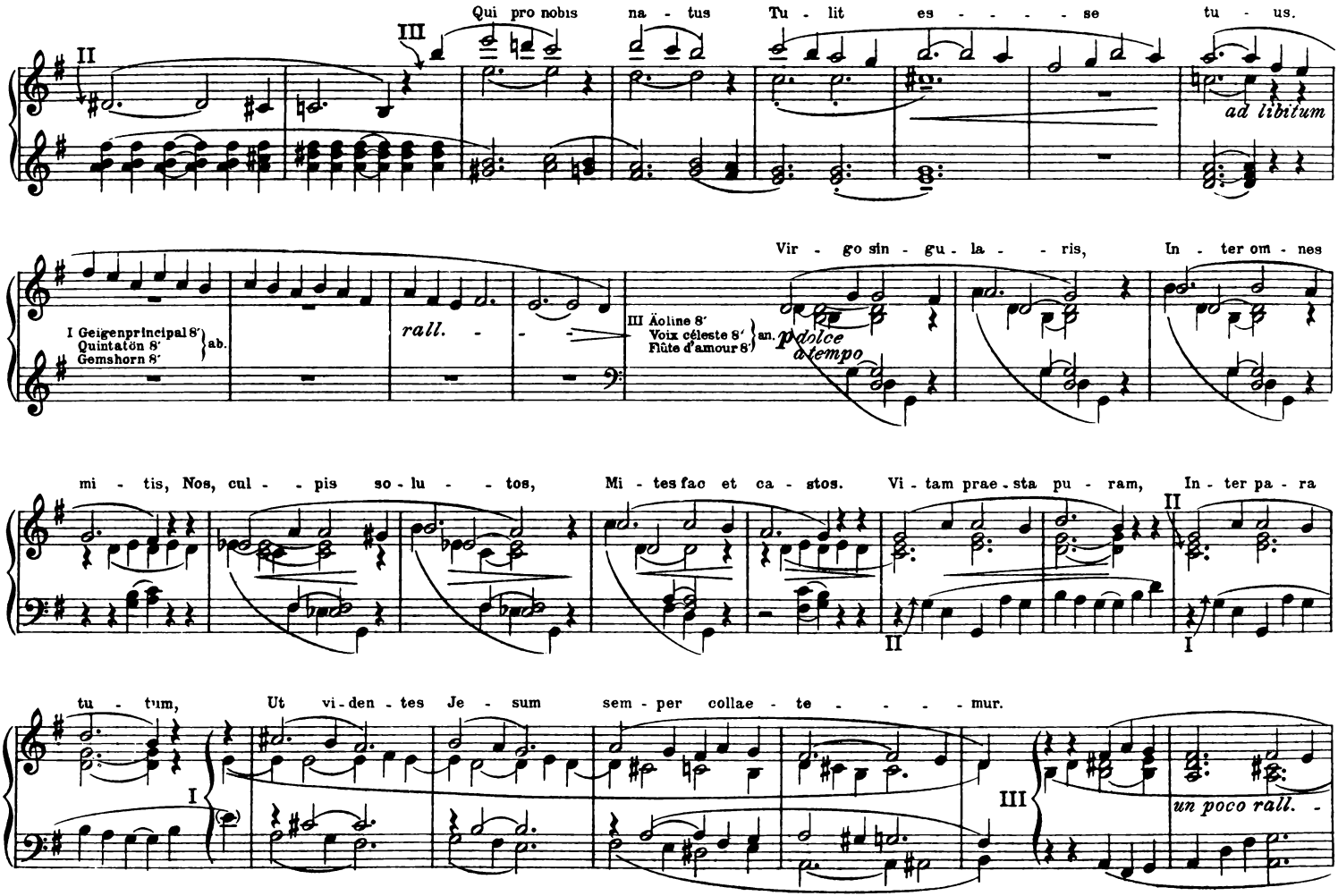
Ave maris stella

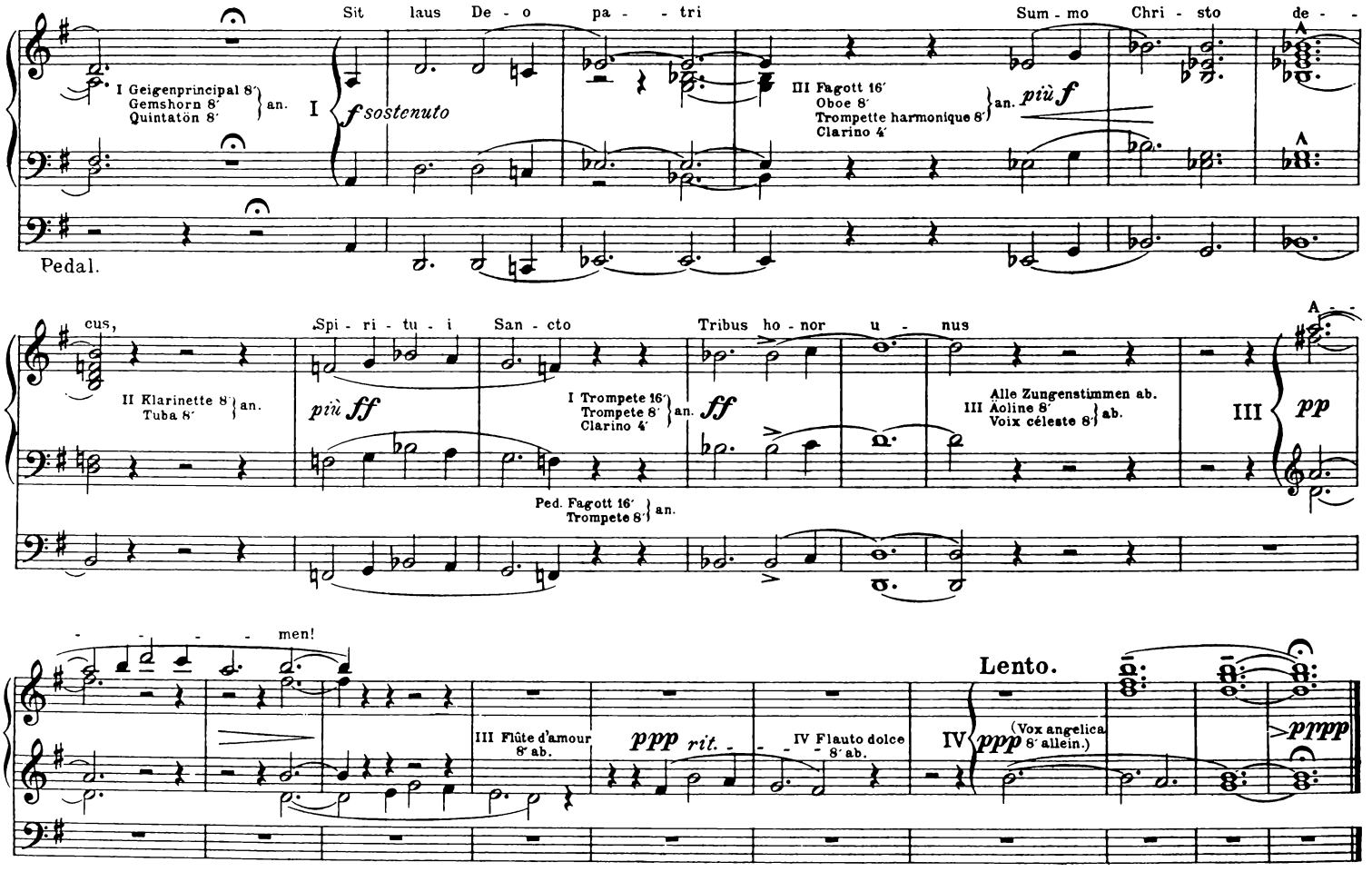
(R394 / 1868: No. 2 of *Zwei Kirchenhymnen)*

I. Dulciana 8′ II. Dolce 8′ III. Äoline 8′, Flûte d'amour 8′ IV. Vox angelica 8′
Flauto dolce 8′
Pedal: Lieblich Gedackt 16′ Dulciana 8′
Salicetbaß 16′ Baßflöte 8′
Subbaß 16′ Gemshorn 8′
Gemshorn 16′




no - - - - - men,
un poco rall. - -
lunga
Solve vincla
III Äoline 8′
Voix céleste 8′ } ab.
Gedackt 8′
I Geigenprincipal 8′
Quintatön 8′ } an.
Gemshorn 8′
I sostenuto
mf
P. K. I, II, III
Pedal
re - is,
Pro - - fer lumen cae - cis,
Mala nostra pel - le
Bo - - na cuncta
III pp a tempo
I mf sostenuto
III pp a tempo
pos - ce.
p dolce
IV
III Flûte d'amour 8′ ab.
Gedackt 8′ an.
Mon - stra te es - se
Ma - - - - - trem;
senza Pedale
pp
II
pp
IV Sumat per te
pre - - - - - ces,


Qui pro nobis na - tus Tu - lit es - - - - - se tu - us.
II
III
ad libitum
I Geigenprincipal 8′
Quintatön 8′
Gemshorn 8′
ab.
rall. - - -
III Äoline 8′
Voix céleste 8′
Flûte d'amour 8′
an.
Vir - go sin - gu - la - - ris, In - ter om - nes
p dolce
a tempo
mi - tis, Nos, cul - - pis so - lu - - tos, Mi - tes fac et ca - stos. Vi - tam prae - sta pu - ram, In - ter pa - ra
II
II
I
tu - tum, Ut vi - den - tes Je - sum sem - per collae - te - - - - mur.
I
III
un poco rall. -


Sit laus De - o pa - - tri
Sum - mo Chri - sto de - -
I Geigenprincipal 8′
Gemshorn 8′
Quintatön 8′
an.
I
f sostenuto
III Fagott 16′
Oboe 8′
Trompette harmonique 8′
an.
più f
Pedal.
cus,
Spi - ri - tu - i San - cto
Tribus ho - nor u - nus
II Klarinette 8′
Tuba 8′
an.
più ff
I Trompete 16′
Trompete 8′
Clarino 4′
an.
ff
Alle Zungenstimmen ab.
III Aoline 8′
Voix céleste 8′
ab.
III
pp
Ped. Fagott 16′
Trompete 8′
an.
- - - - - men!
Lento.
III Flûte d'amour 8′ ab.
ppp rit.
IV Flauto dolce 8′ ab.
IV
ppp
(Vox angelica 8′ allein.)
pppp

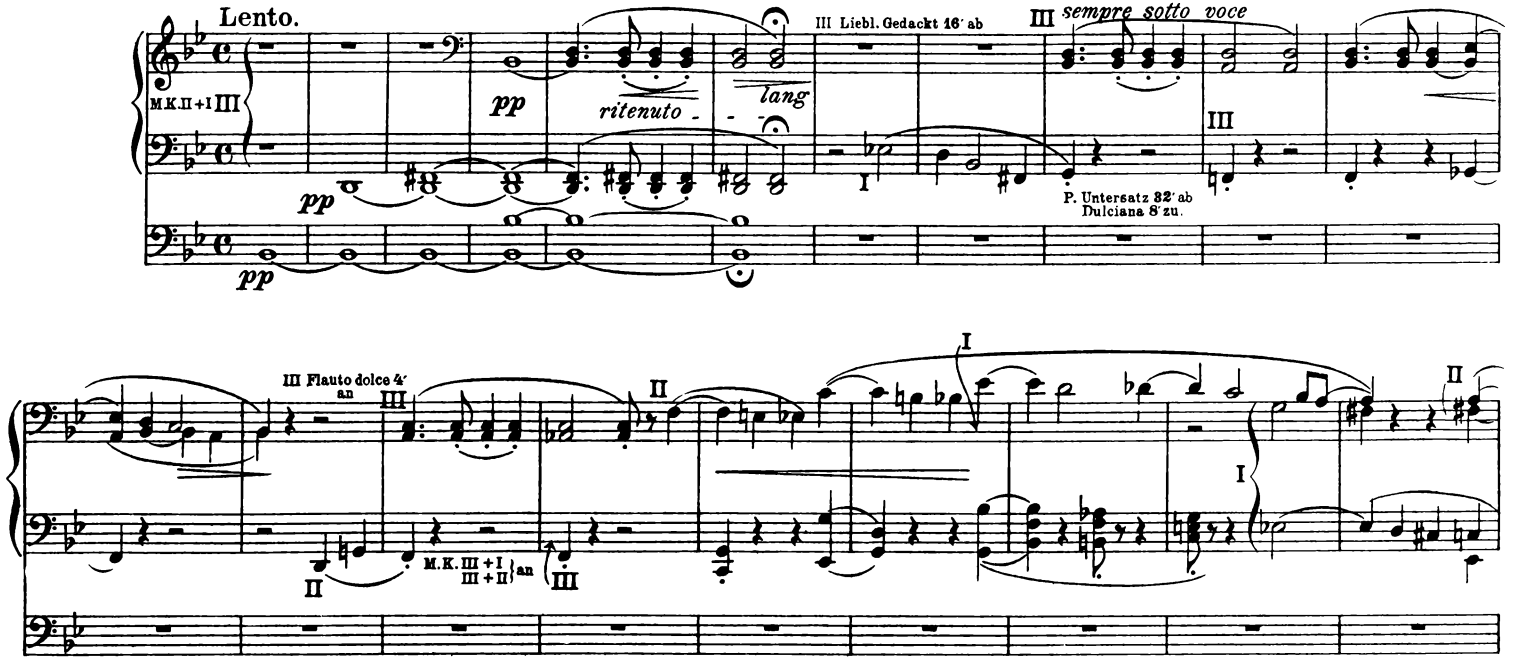
Evocation à la Chapelle Sixtine

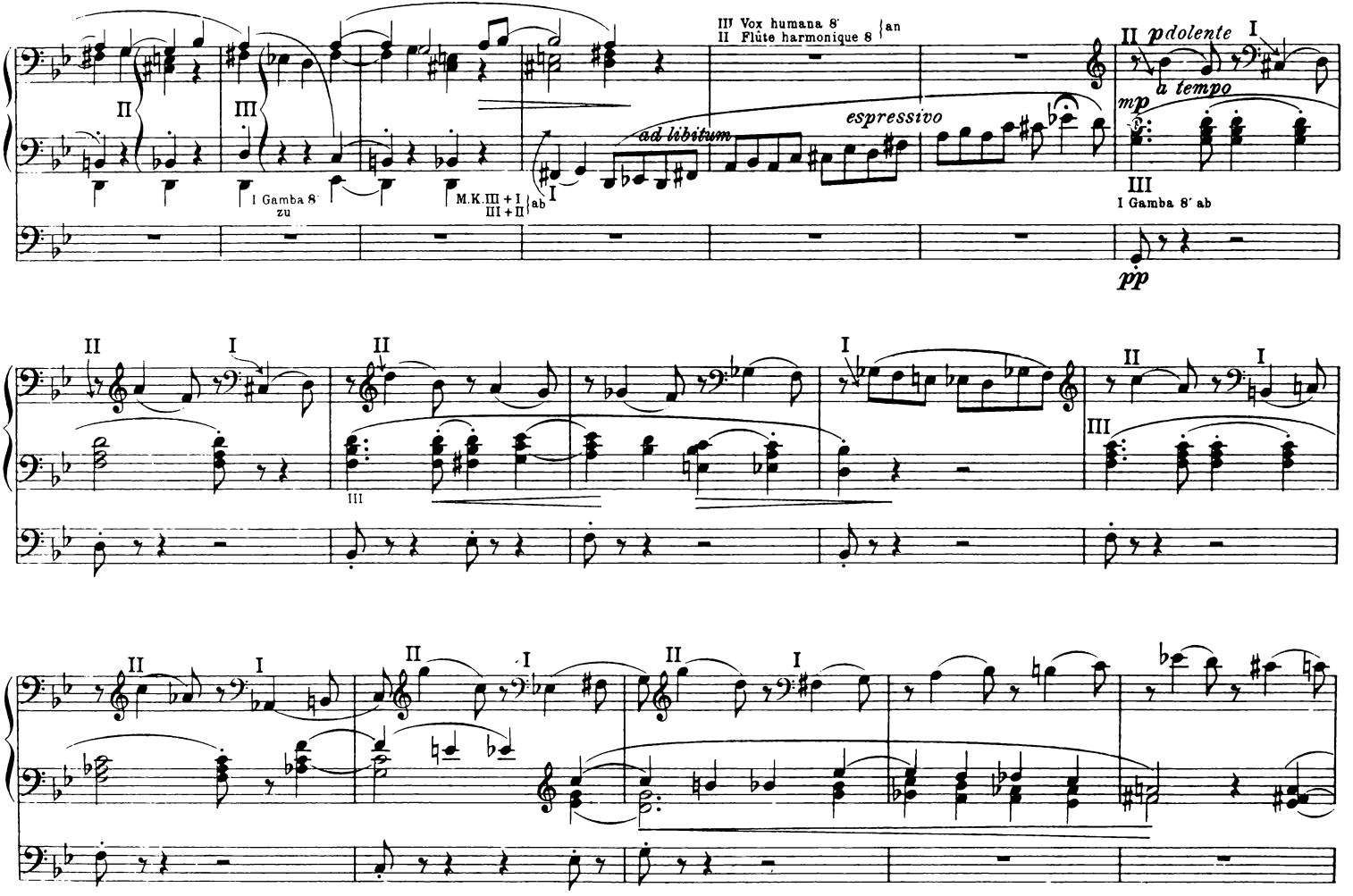
Based on Allegri's *Miserere* and Mozart's *Ave verum corpus*

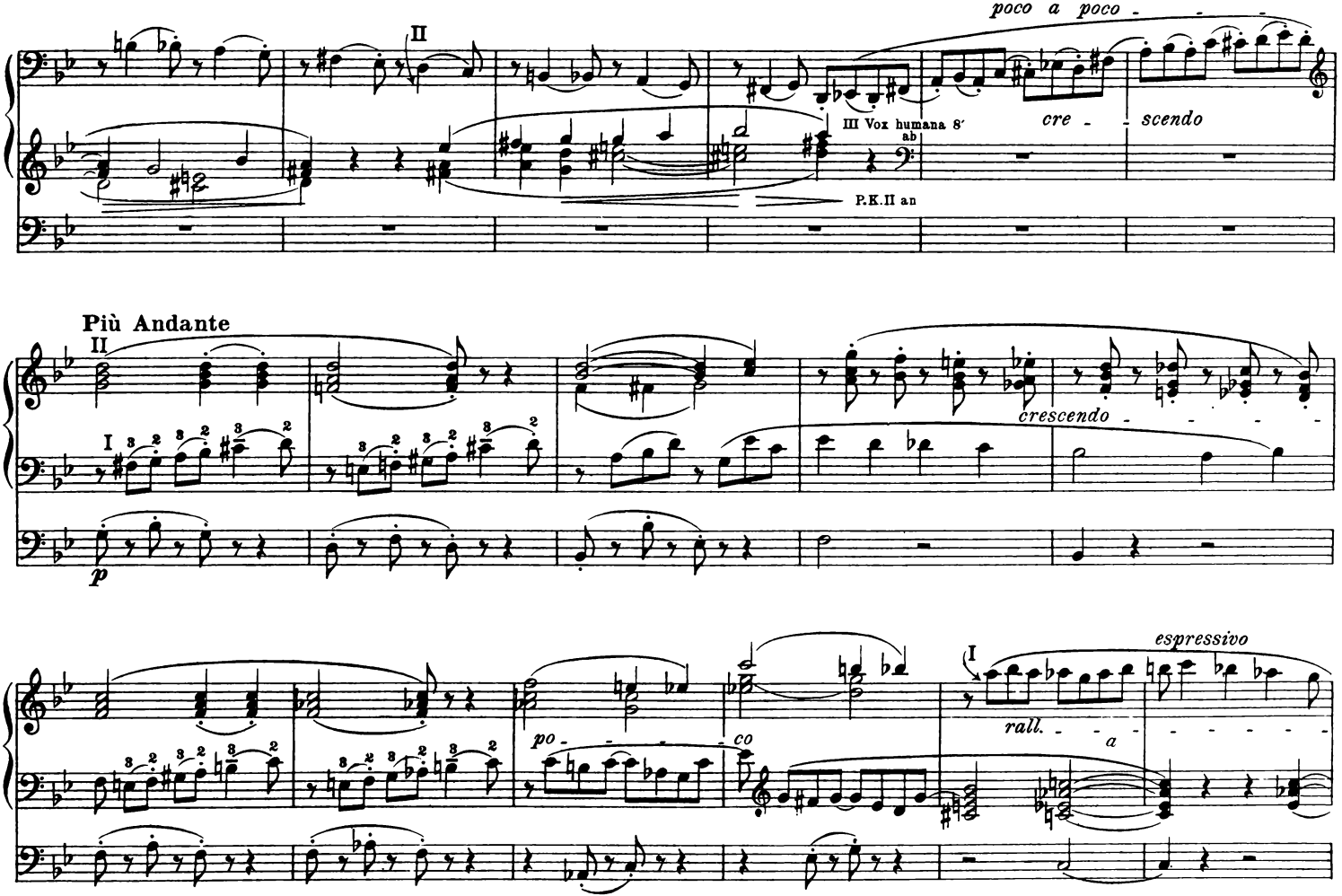
(R400 / 1862)

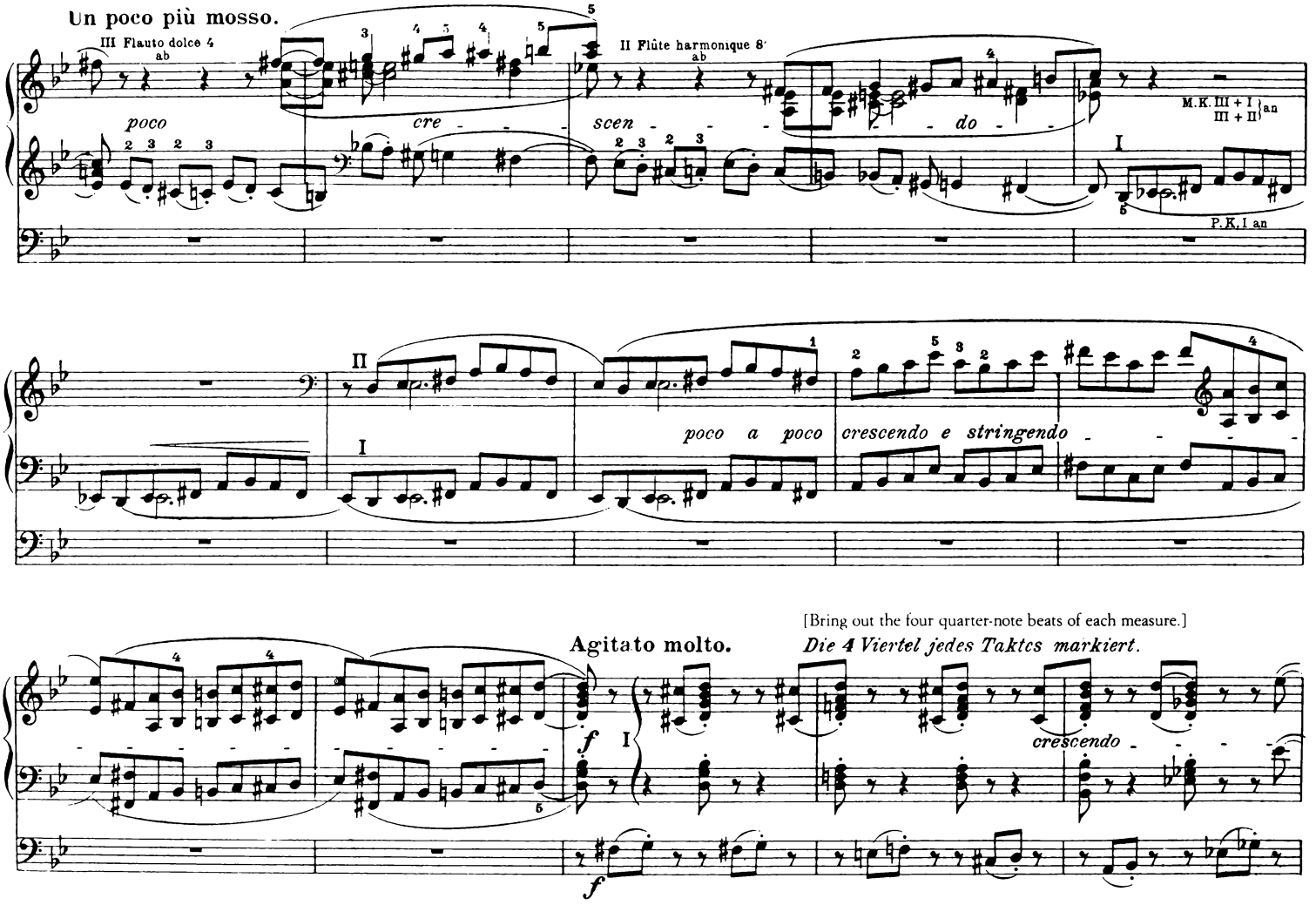
I. Gemshorn 8′
II. Dolce 8′, Gedackt 8′, Rohrflöte 8′, Quintatön 8′
III. Lieblich Gedackt 16′, Gedackt 8′, Äoline 8′
Ped. Untersatz 32′, Lieblich Gedackt 16′

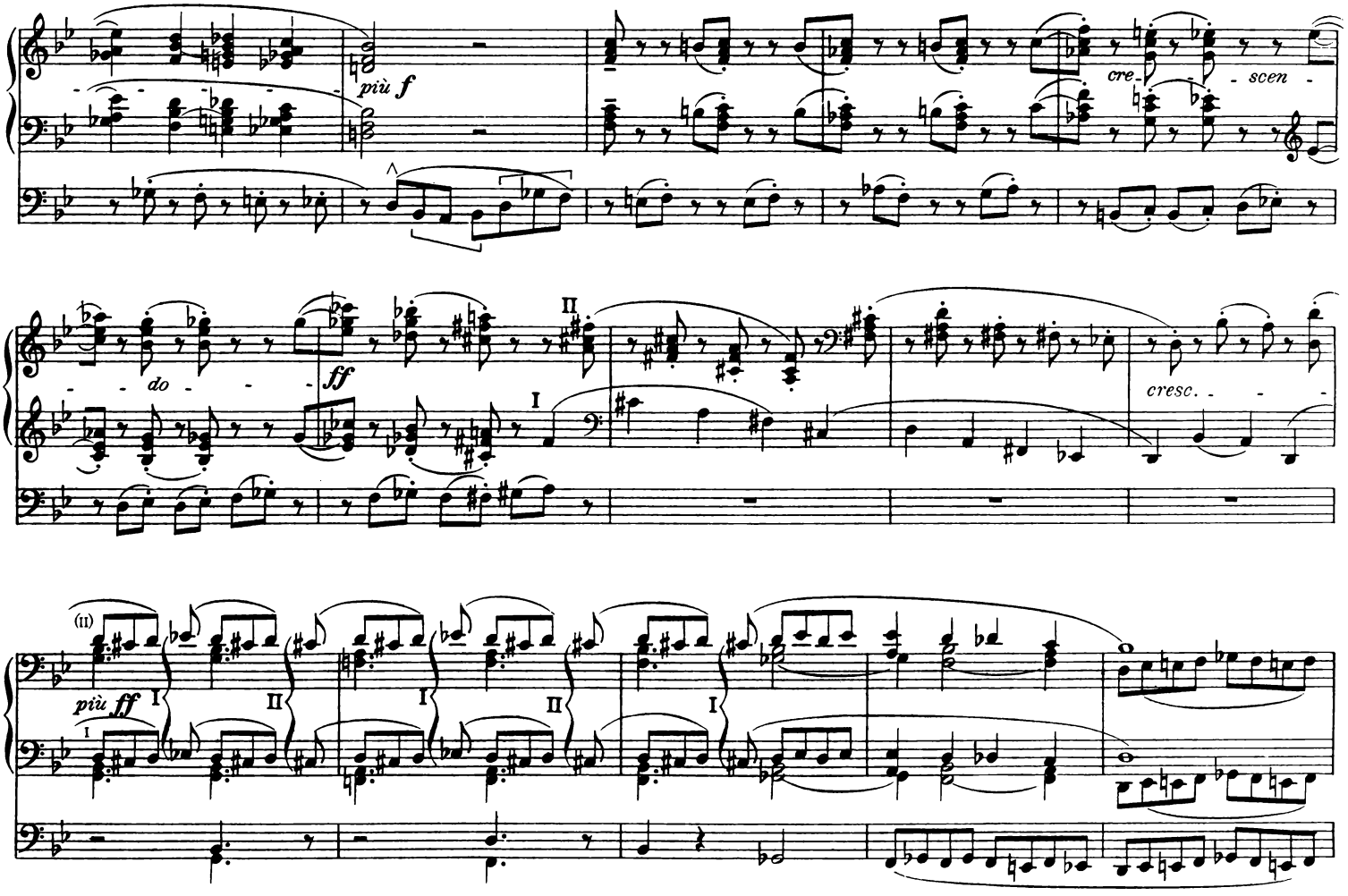
a) Miserere

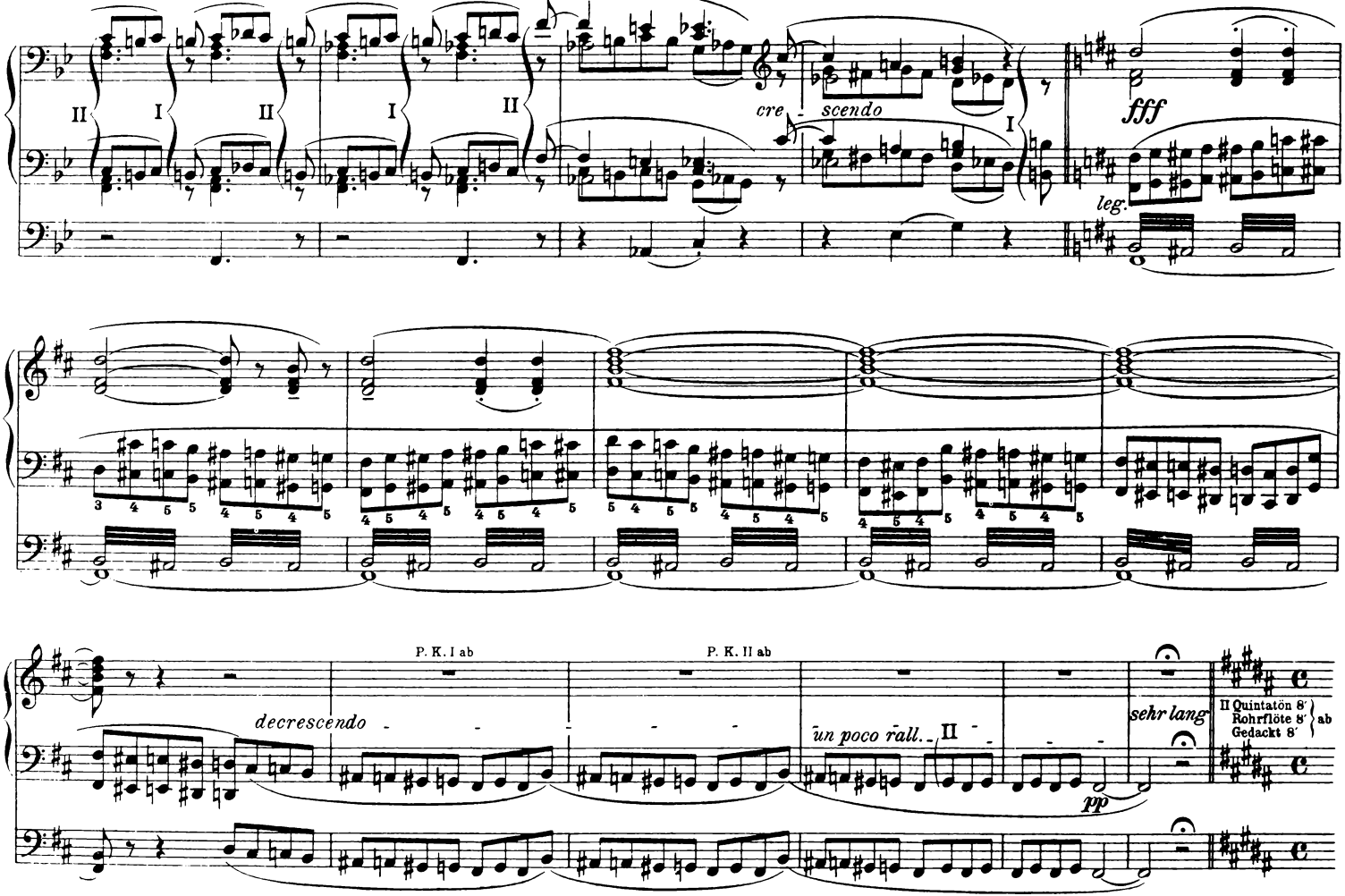


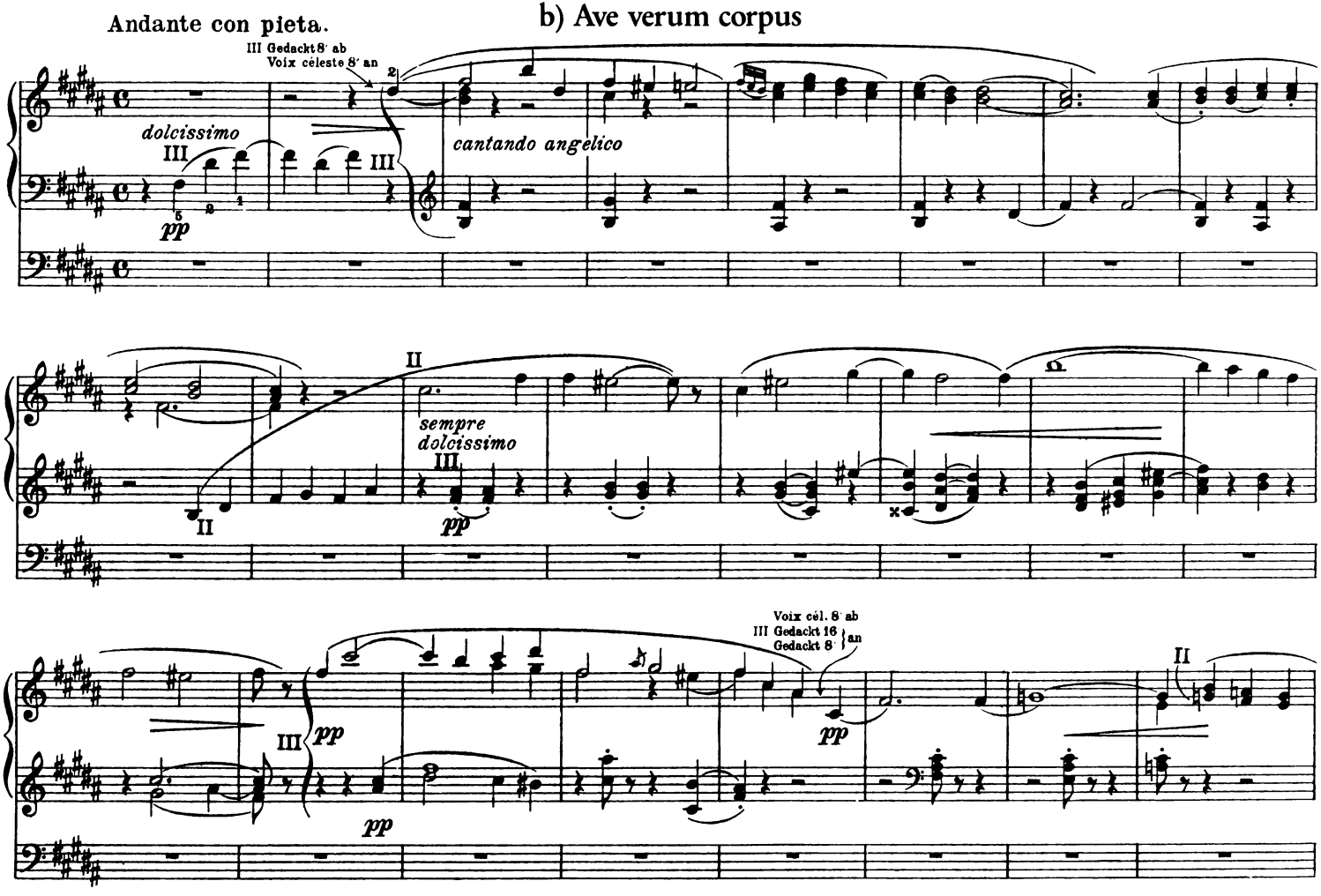

III Vox humana 8'
II Flûte harmonique 8' an
ad libitum
espressivo
II pdolente I
a tempo
mp
III
I Gamba 8' ab
pp
I Gamba 8' zu
M.K. III + I
III + II
ab

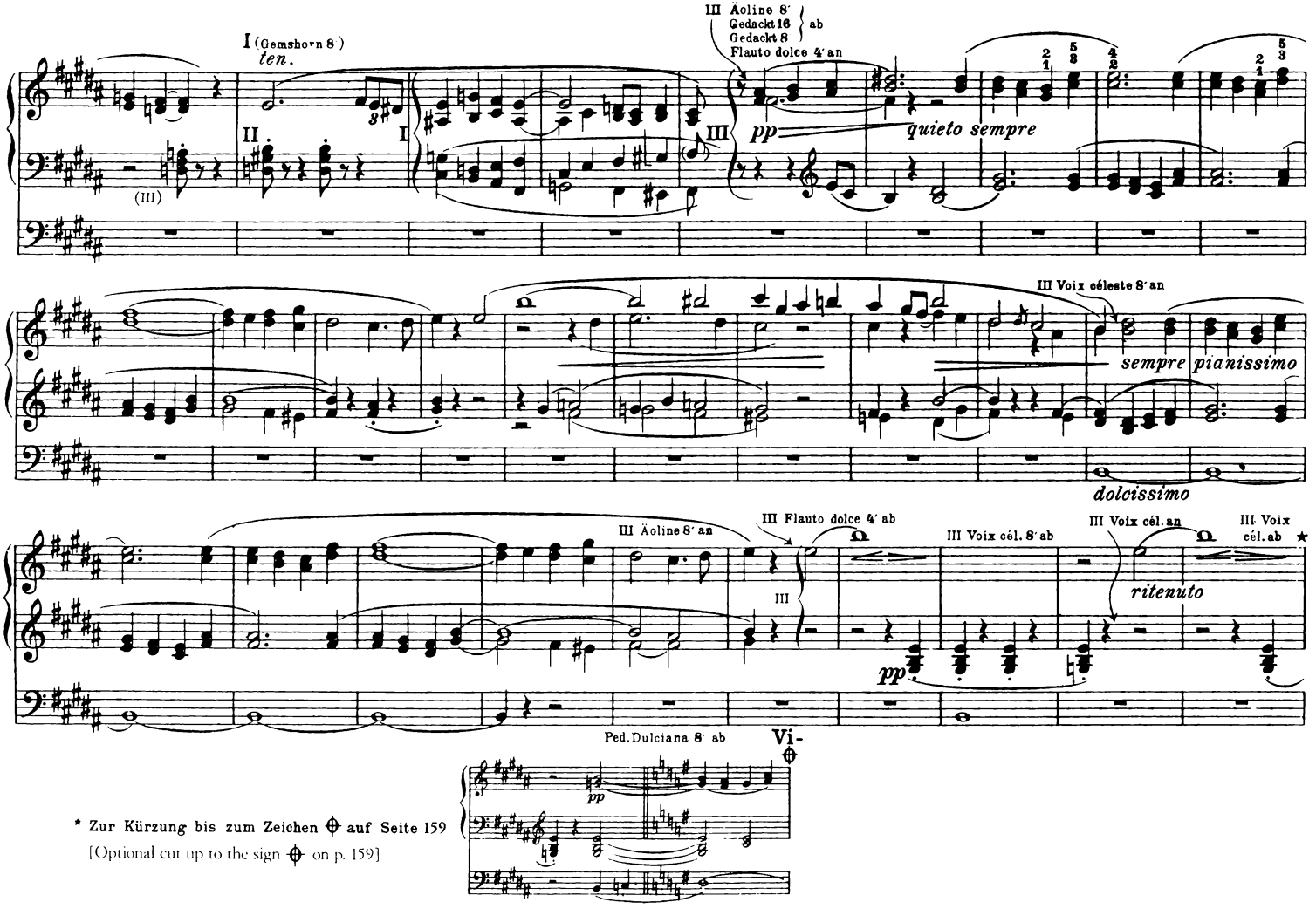

poco a poco
II
III Vox humana 8′
ab
cre - scendo
P.K.II an
Più Andante
II
I
crescendo
p
po - co
I
espressivo
rall. a


Un poco più mosso.
III Flauto dolce 4
ab
II Flûte harmonique 8'
ab
poco
cre - - -
scen - - -
- - do - -
M.K. III + I an
III + II
P.K. I an
poco a poco
crescendo e stringendo
[Bring out the four quarter-note beats of each measure.]
Agitato molto.
Die 4 Viertel jedes Taktes markiert.
crescendo

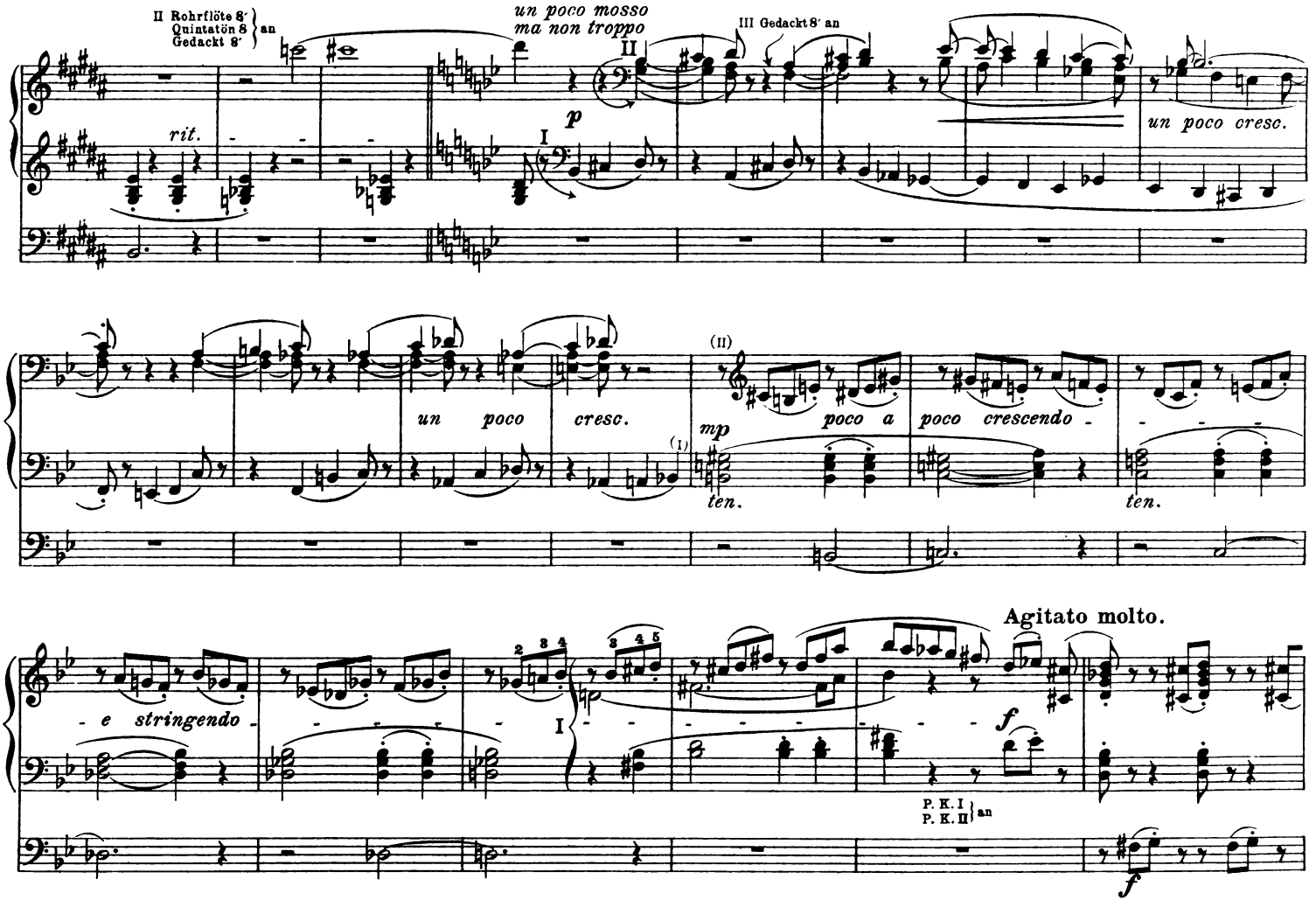

più f
cre - scen - do
ff
II
I
cresc.
(II)
più ff
I
II
I
II
I

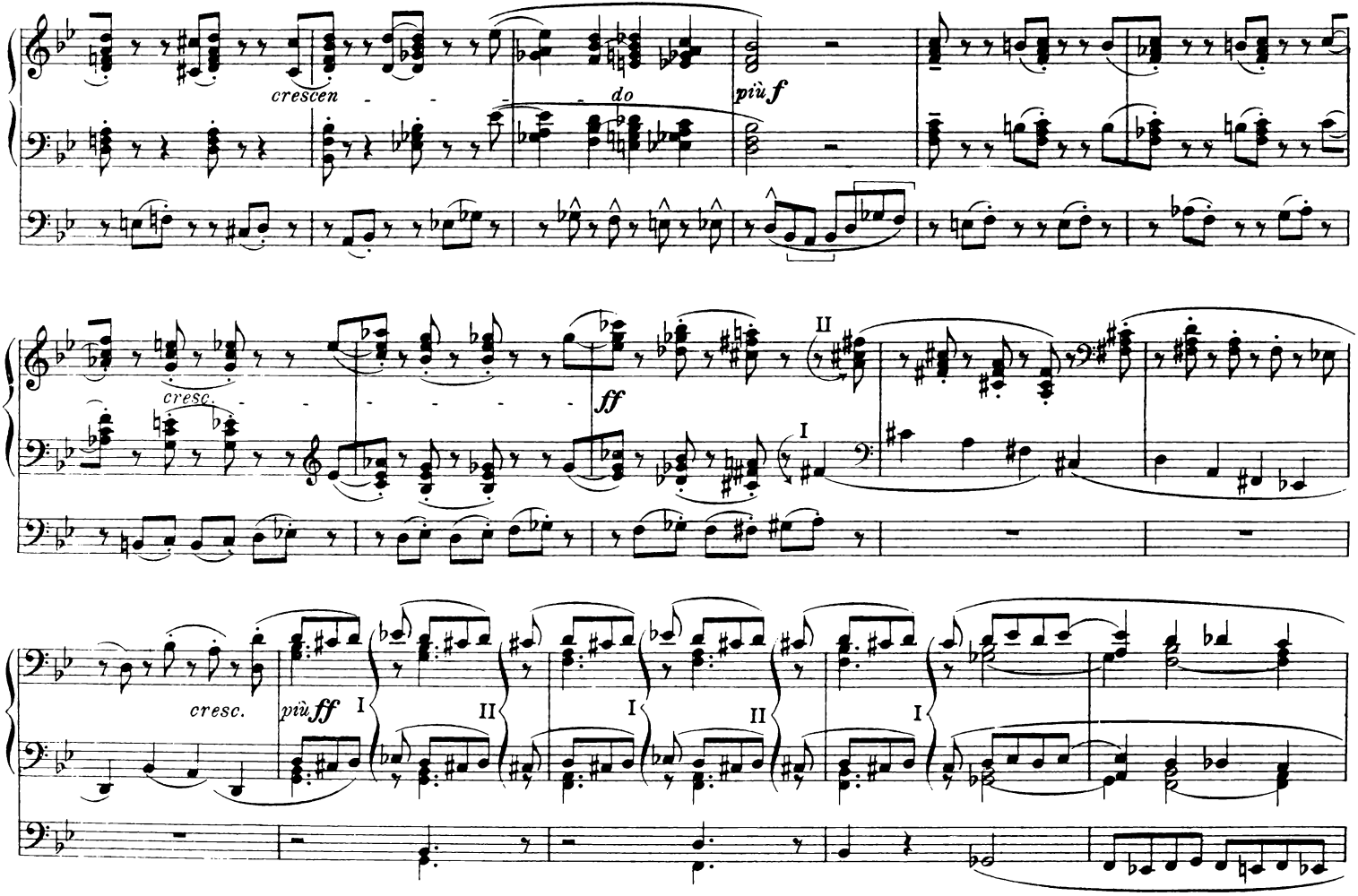

II I II I II
cre - scendo
I
fff
leg.
P. K. I ab
P. K. II ab
decrescendo
un poco rall.
II
pp
sehr lang
II Quintatön 8'
Rohrflöte 8'
Gedackt 8'
ab

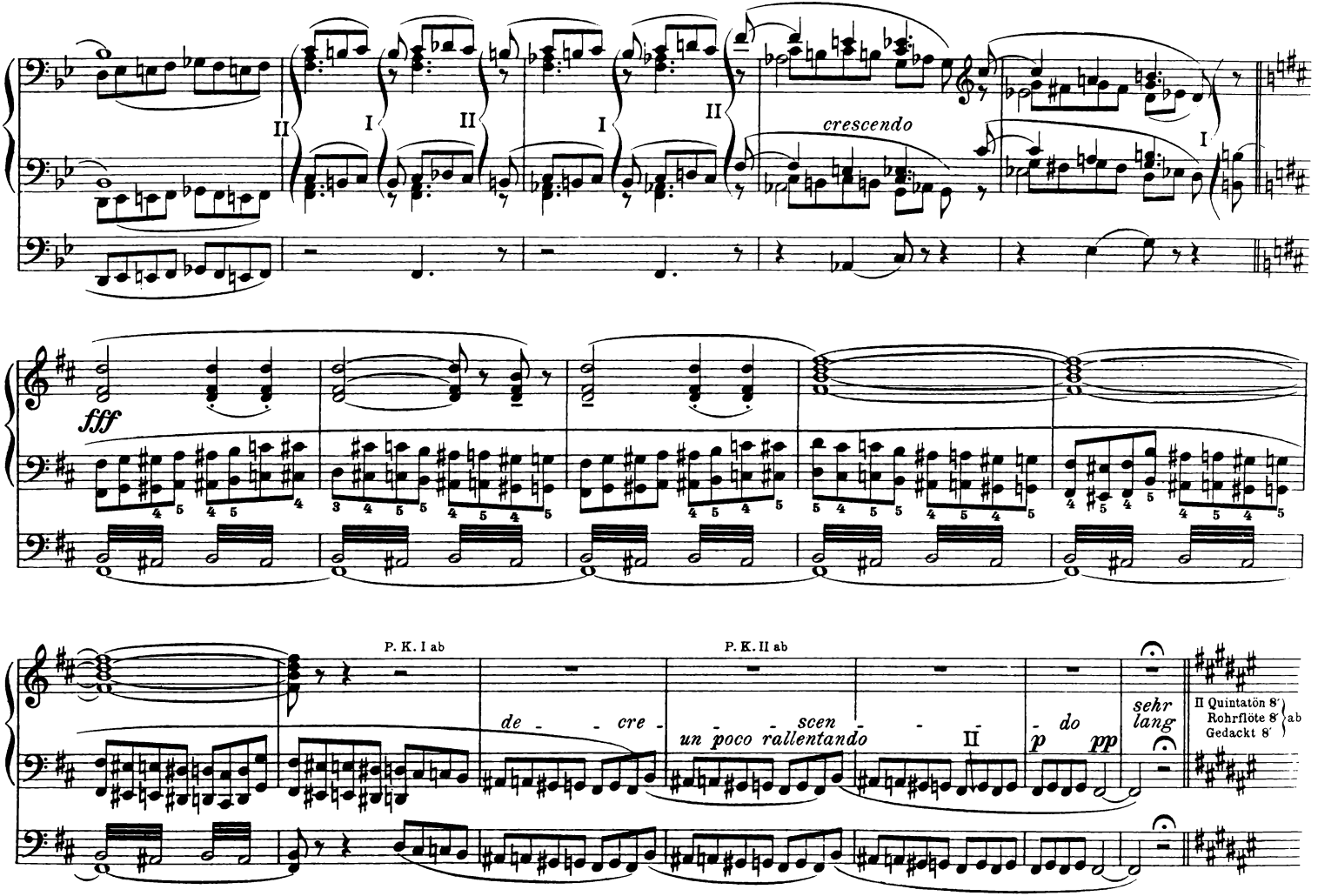

Andante con pieta.
b) Ave verum corpus
III Gedackt 8′ ab
Voix céleste 8′ an
dolcissimo
cantando angelico
pp
sempre
dolcissimo
Voix cél. 8′ ab
III Gedackt 16′
Gedackt 8′ an

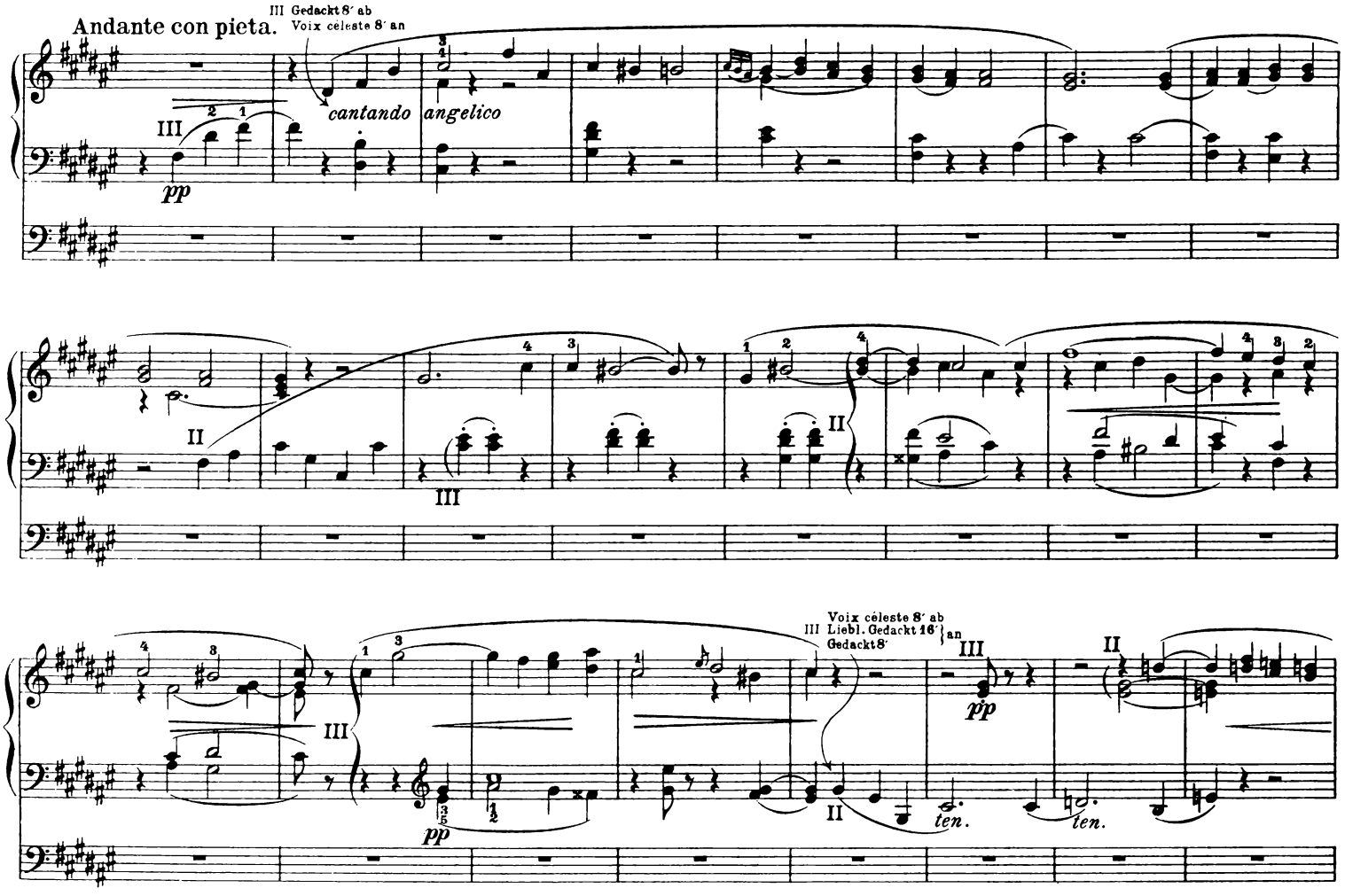


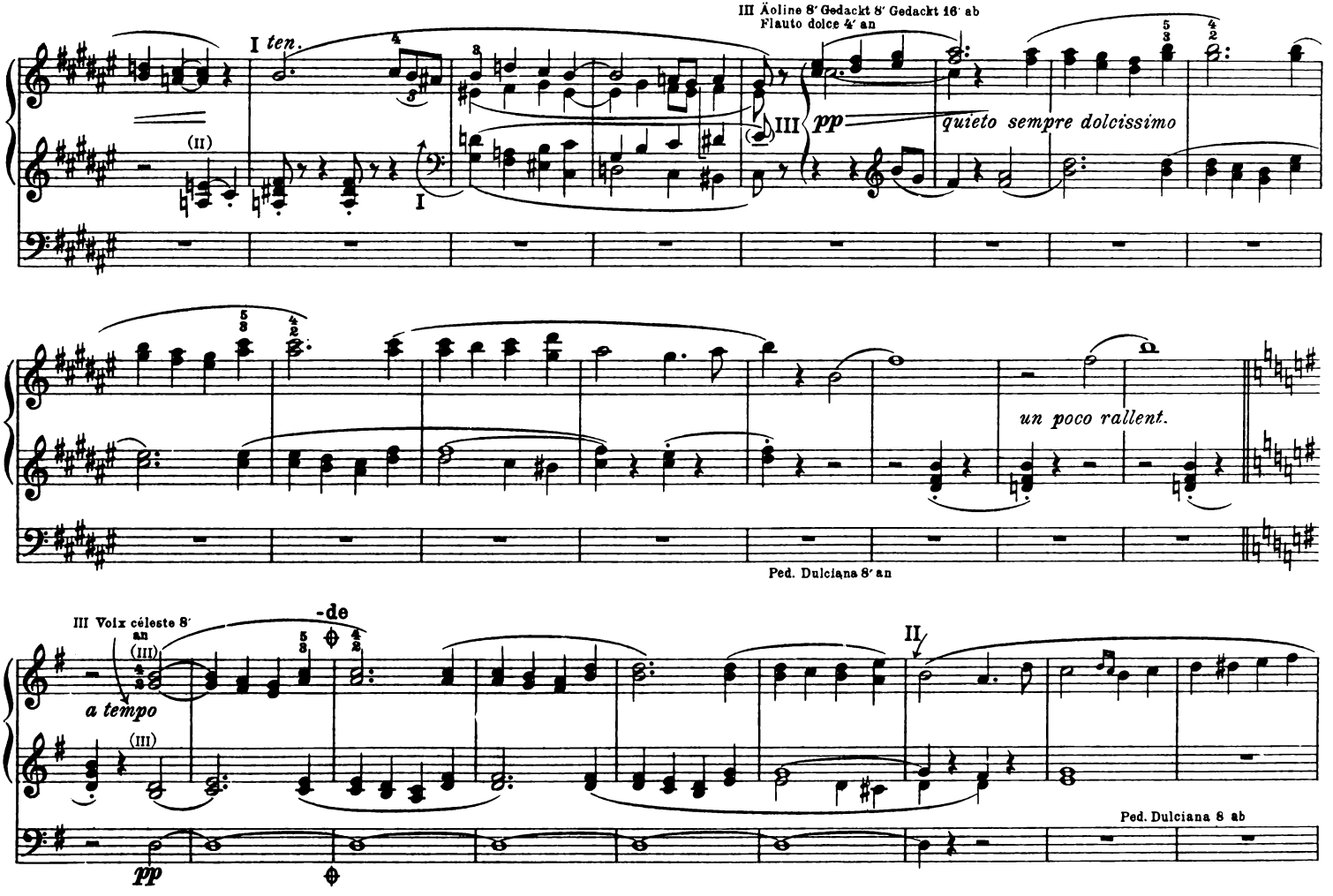
* Zur Kürzung bis zum Zeichen ⊕ auf Seite 159
[Optional cut up to the sign ⊕ on p. 159]

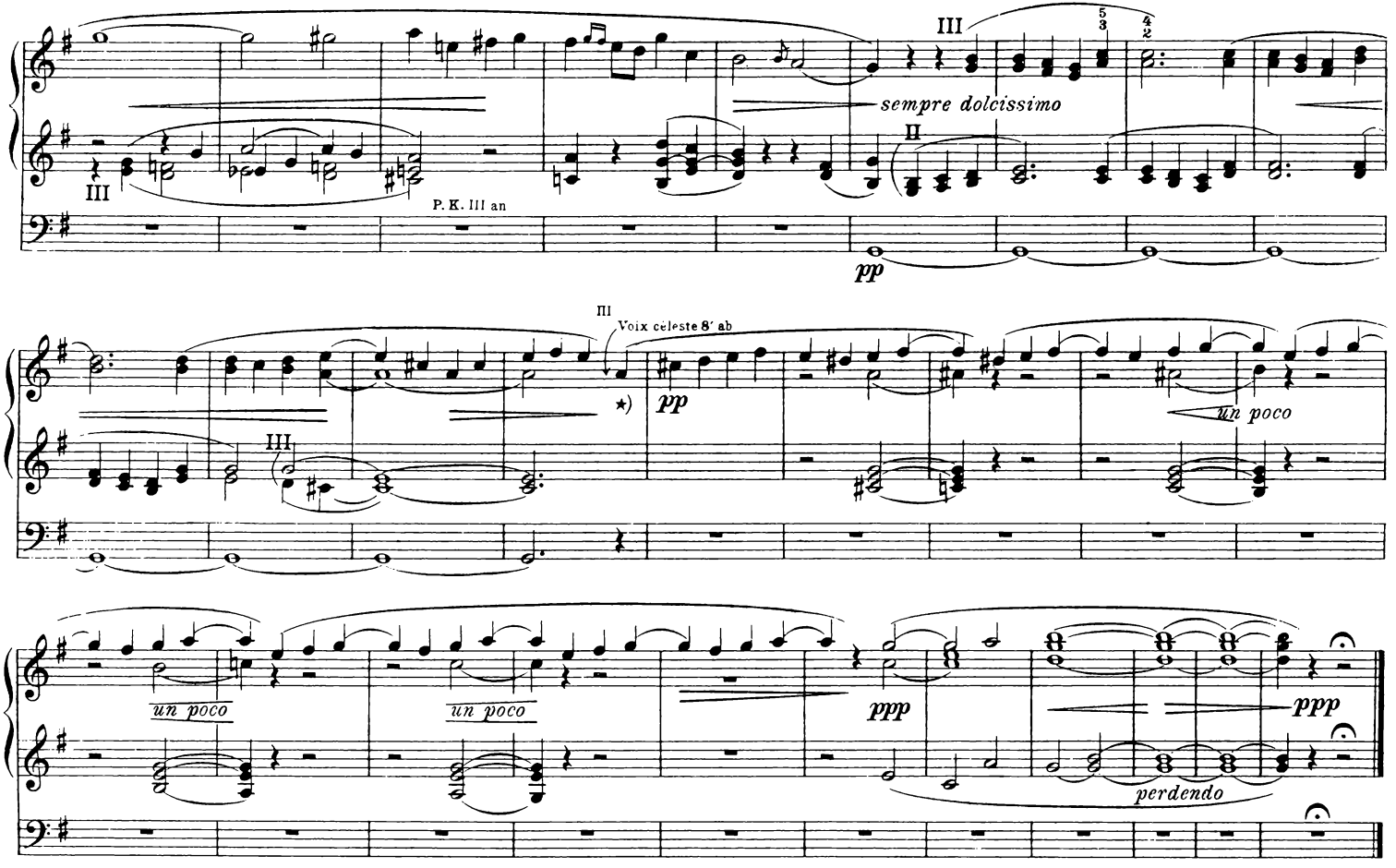

II Rohrflöte 8′
Quintatön 8
Gedackt 8′
an
un poco mosso
ma non troppo
III Gedackt 8′ an
rit.
un poco cresc.
un poco cresc.
(II)
mp
poco a poco crescendo
ten.
ten.
Agitato molto.
e stringendo
f
P. K. I
P. K. II
an
f


crescen
do
più f
cresc.
ff
II
I
cresc.
più ff
I
II
I
II
I


II
I
II
I
II
crescendo
I
fff
P. K. I ab
P. K. II ab
de - - cre - - scen - - - - do
un poco rallentando
II
p
pp
sehr lang
II Quintatön 8'
Rohrflöte 8'
Gedackt 8'
ab


Andante con pieta.
III Gedackt 8′ ab
Voix céleste 8′ an
cantando
angelico
pp
Voix céleste 8′ ab
III Liebl. Gedackt 16′ } an
Gedackt 8′
ten.
ten.

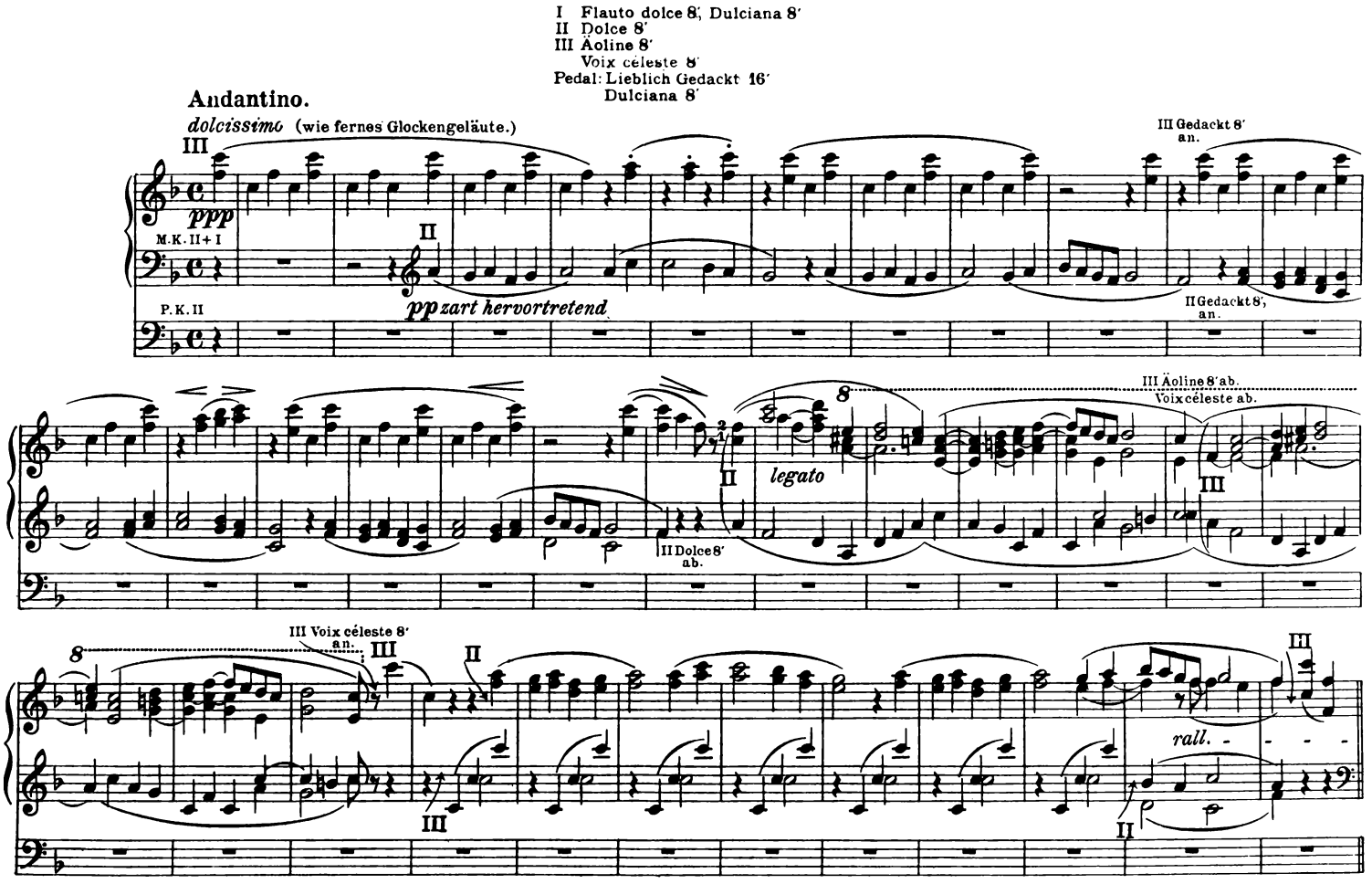

III Äoline 8′ Gedackt 8′ Gedackt 16′ ab
Flauto dolce 4′ an
I ten.
(II)
I
III
pp
quieto sempre dolcissimo
un poco rallent.
Ped. Dulciana 8′ an
III Voix céleste 8′
an
(III)
-de
a tempo
(III)
II
pp
Ped. Dulciana 8 ab

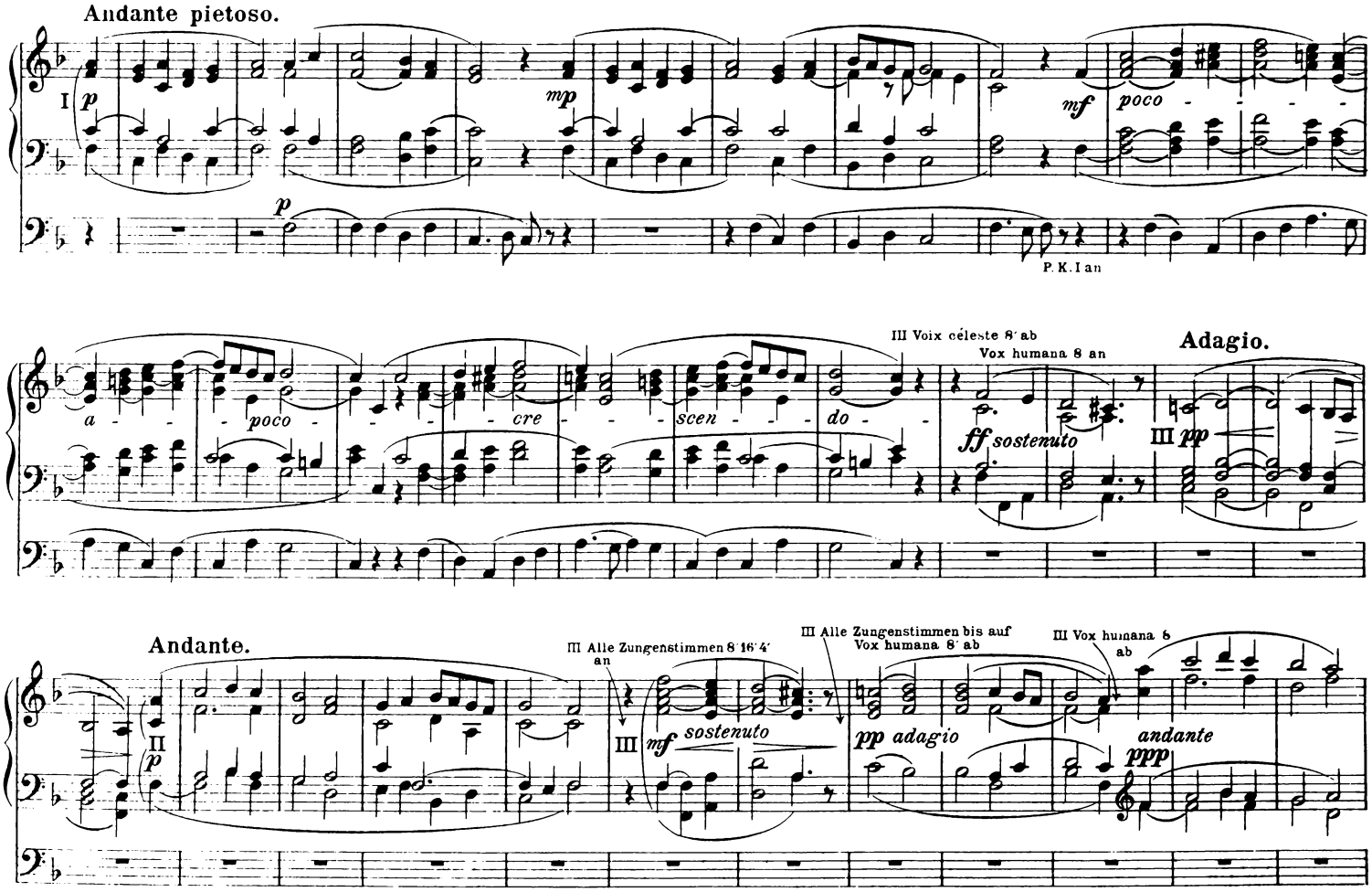


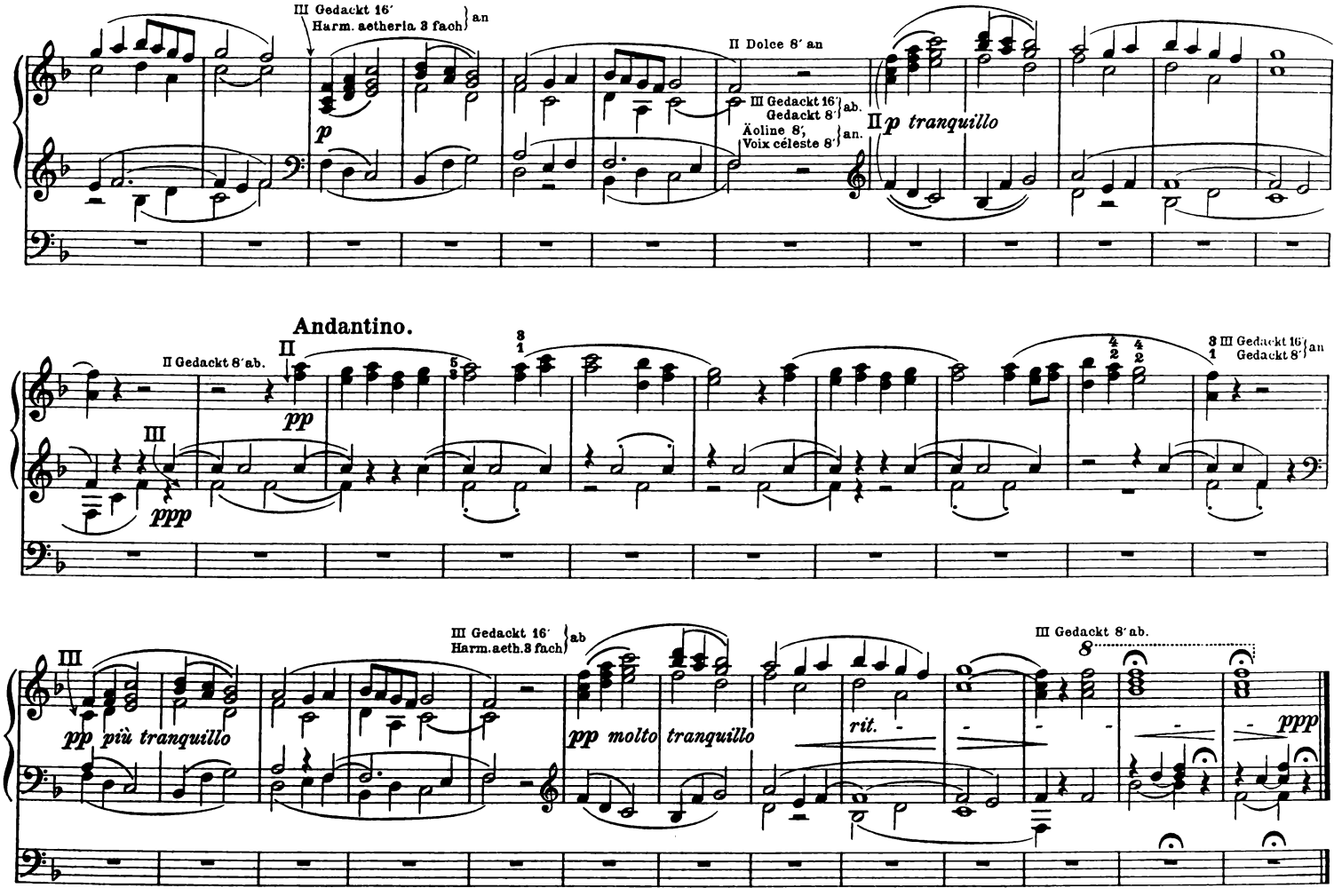
*) Vom vierten Viertel dieses Taktes an bis zum Schluß muß die ganze Stelle in der oberen Oktave *pp* erklingen und verhallen: etc.
[From the fourth quarter note of this measure to the end, this entire passage is to be played in the upper octave **pp** and fading away]

Ave Maria by Arcadelt

(R401 / 1862)



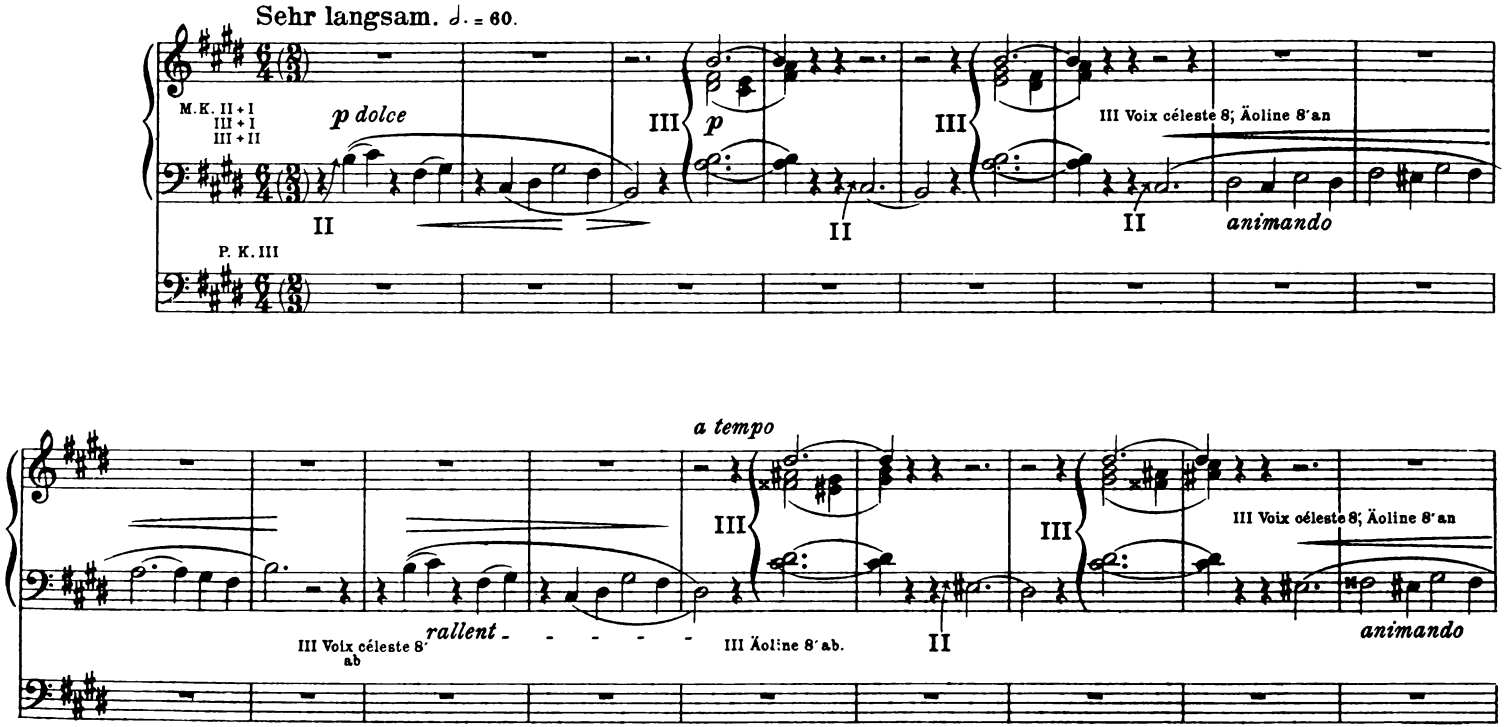

Andante pietoso.
I
p
mp
mf
poco
P. K. I an
a
poco
cre
scen
do
III Voix céleste 8' ab
Vox humana 8 an
ff sostenuto
Adagio.
III pp
Andante.
II
p
III Alle Zungenstimmen 8' 16' 4' an
III
mf sostenuto
III Alle Zungenstimmen bis auf Vox humana 8' ab
pp adagio
III Vox humana 8 ab
andante
ppp

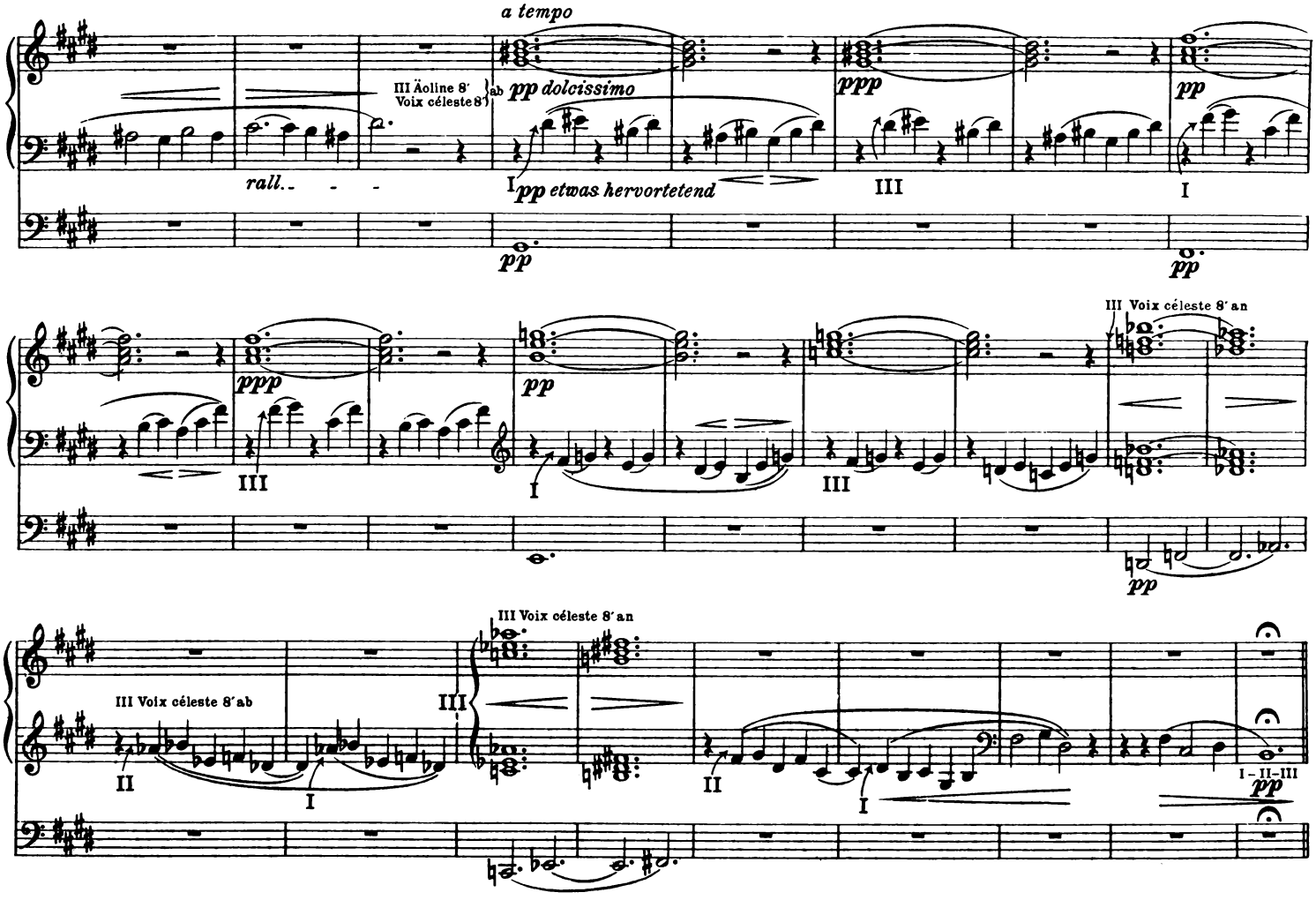

III Gedackt 16′
Harm. aetheria 3 fach } an
II Dolce 8′ an
III Gedackt 16′ } ab.
Gedackt 8′
Äoline 8′, } an.
Voix céleste 8′
II p tranquillo
Andantino.
II Gedackt 8′ ab.
II
pp
III
ppp
3 III Gedackt 16′ } an
1 Gedackt 8′
III
pp più tranquillo
III Gedackt 16′ } ab
Harm. aeth. 3 fach
pp molto tranquillo
rit.
III Gedackt 8′ ab.
8
ppp

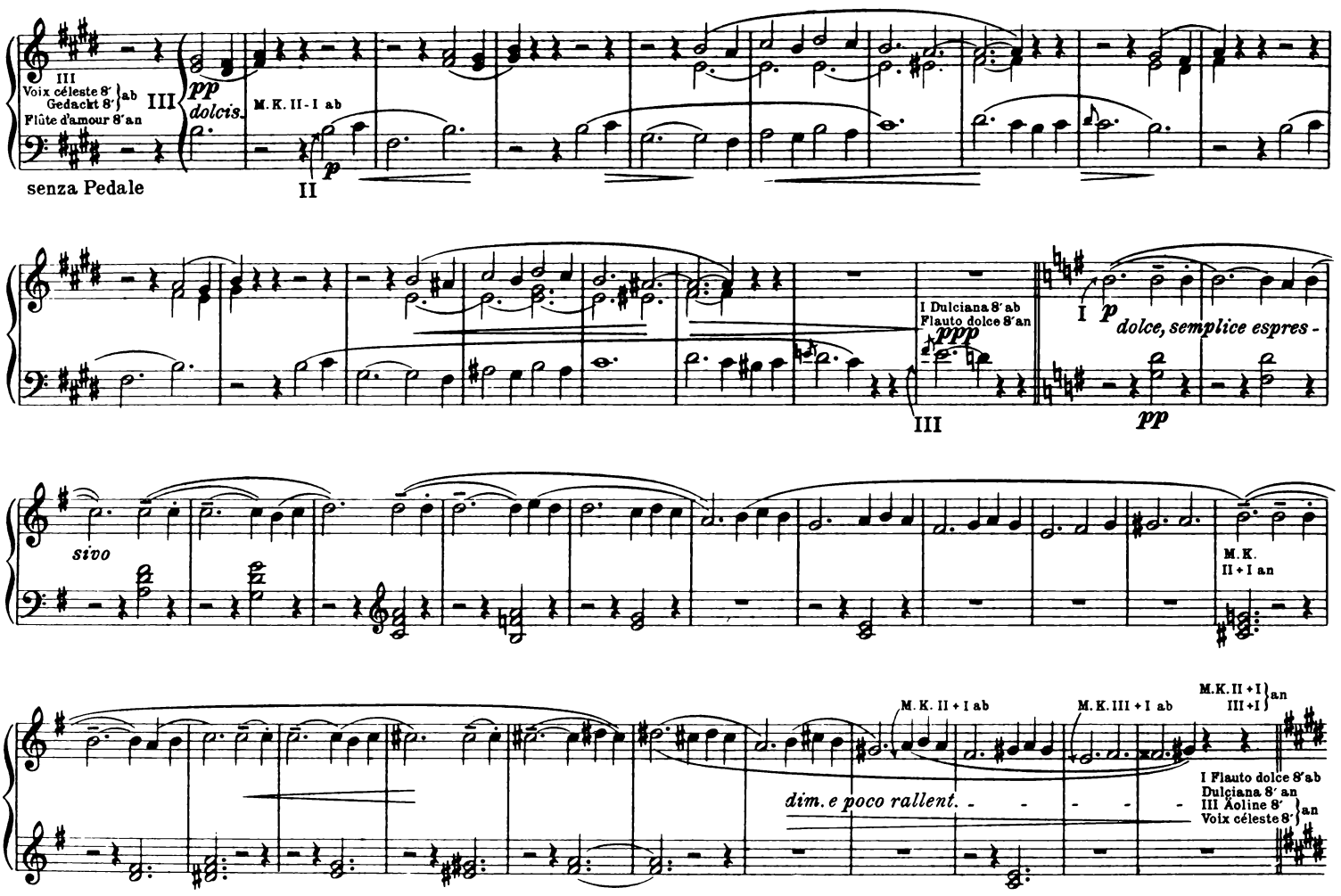
Zur Trauung

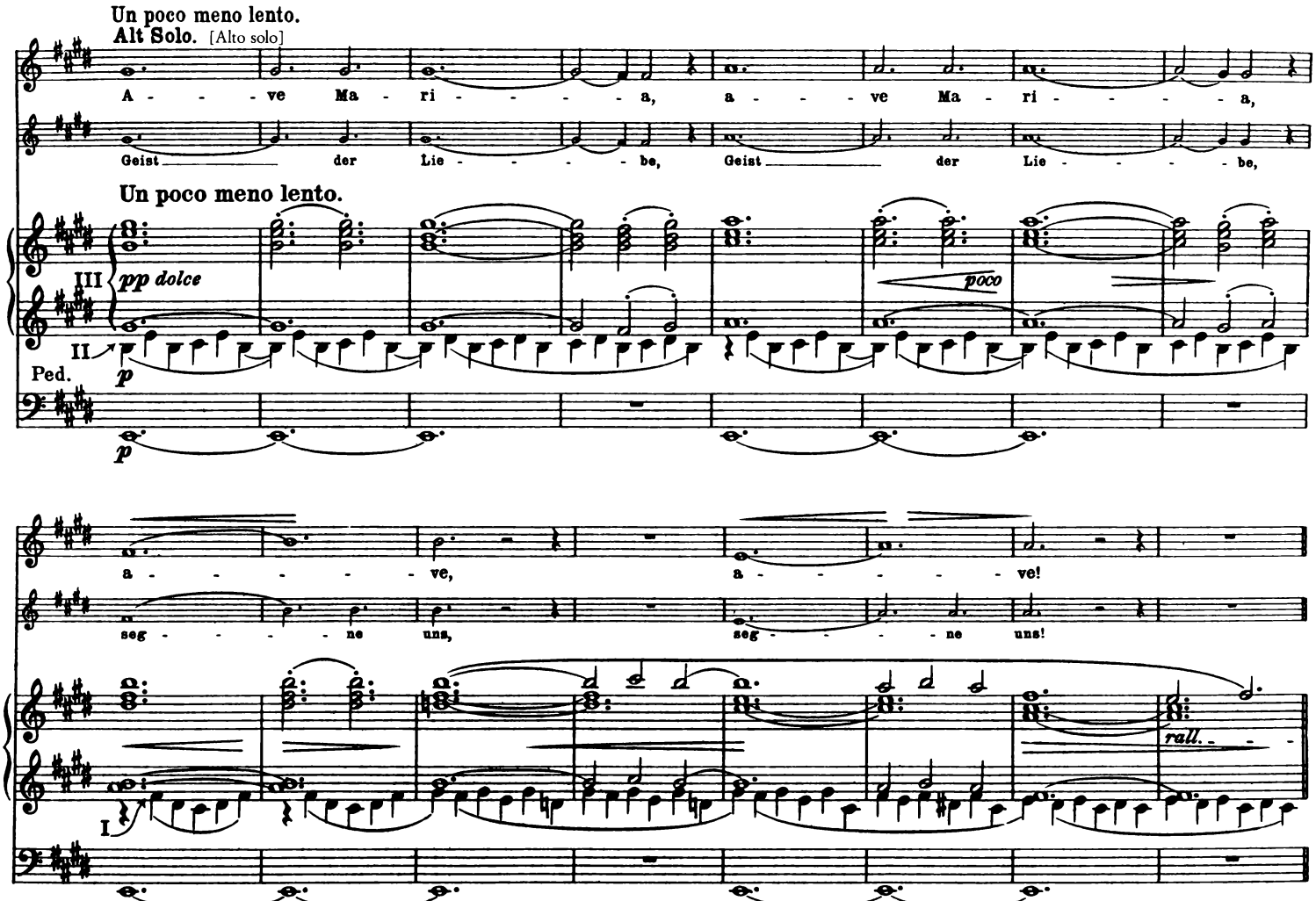
[An arrangement of No. 1, "Sposalizio,"
of *Années de pèlerinage: deuxième année, Italie*]
(R498 / 1883)

I. Dulciana 8′, II. Dolce 8′, III. Gedackt 8′, Pedal: Lieblich Gedackt 16′

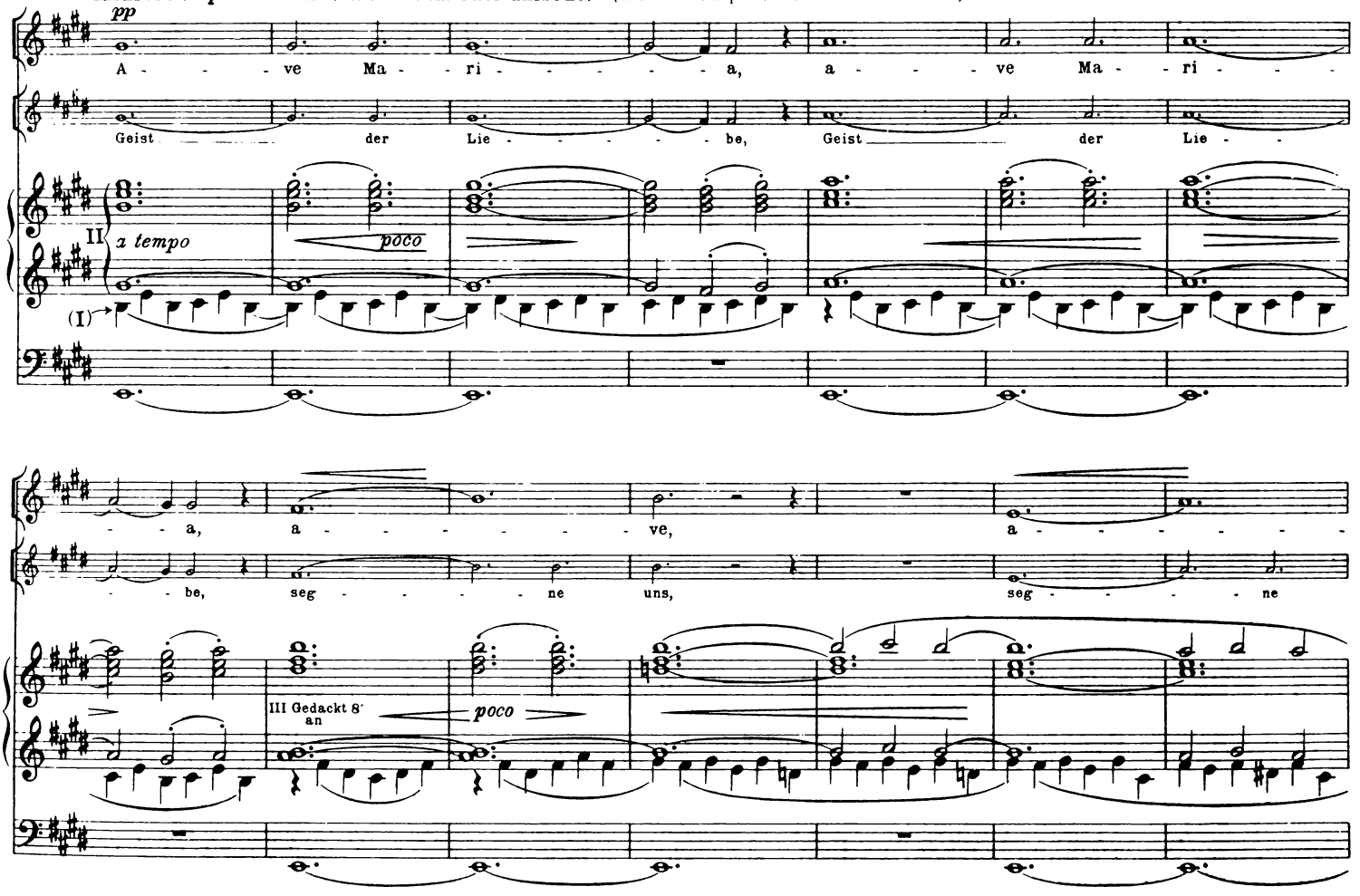


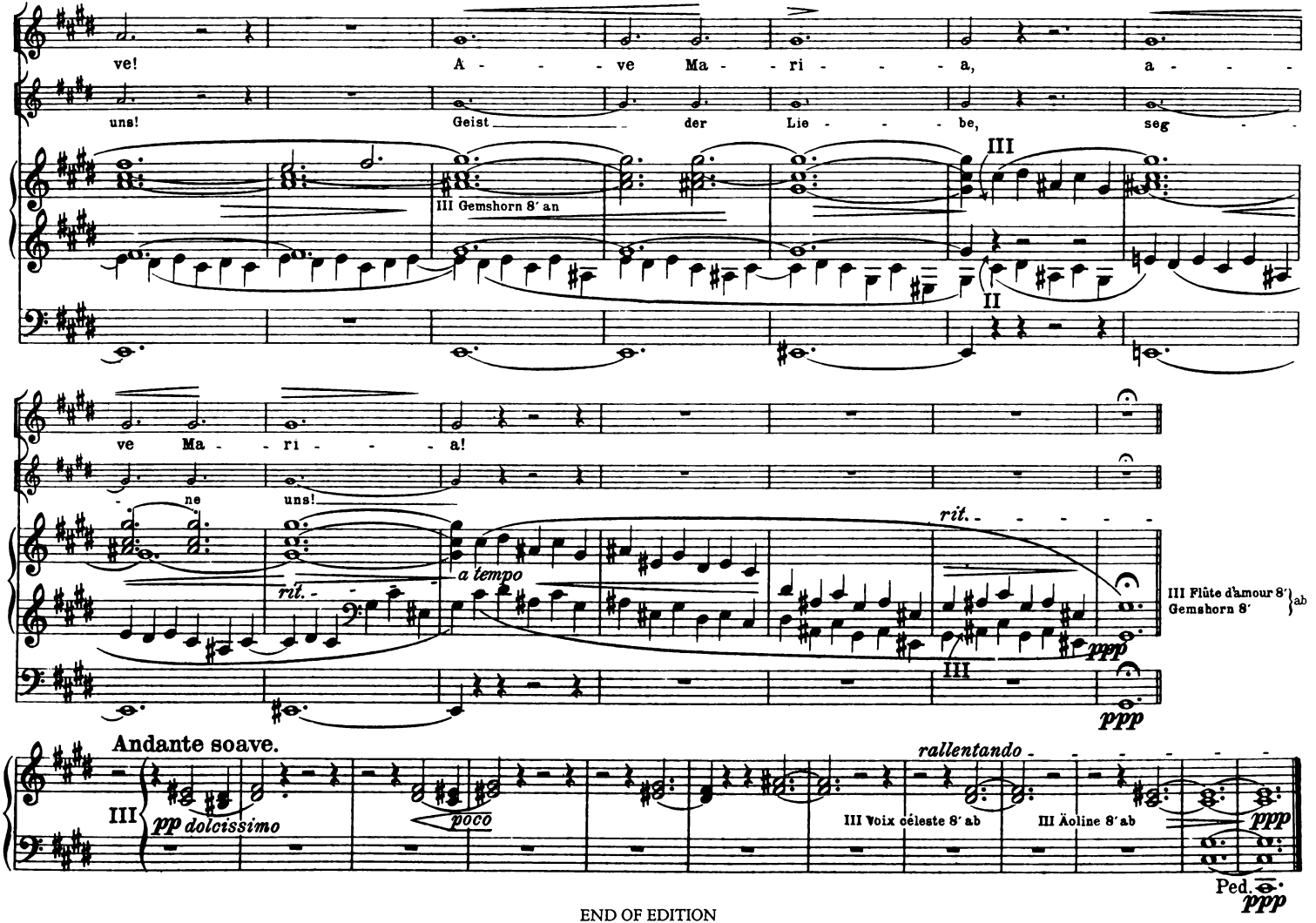

a tempo
III Äoline 8′
Voix céleste 8′
ab
pp dolcissimo
ppp
pp
rall.
I
pp etwas hervortetend
III
I
pp
pp
III Voix céleste 8′ an
ppp
pp
III
I
III
pp
III Voix céleste 8′ ab
III Voix céleste 8′ an
II
I
III
II
I
I – II – III
pp


III
Voix céleste 8'
Gedackt 8'
Flûte d'amour 8'an
ab
III
pp
dolcis.
M.K. II - I ab
senza Pedale
II
p
I Dulciana 8'ab
Flauto dolce 8'an
ppp
III
I
p
dolce, semplice espres -
pp
sivo
M.K.
II + I an
M.K. II + I ab
M.K. III + I ab
M.K. II + I
III + I
an
I Flauto dolce 8'ab
Dulciana 8'an
III Aoline 8'
Voix céleste 8'
an
dim. e poco rallent.


Un poco meno lento.
Alt Solo. [Alto solo]
A - - - ve Ma - ri - - - - - a, a - - - ve Ma - ri - - - - - a,
Geist der Lie - - - - - be, Geist der Lie - - - - - be,
Un poco meno lento.
III
pp dolce
poco
II
Ped.
p
p
a - - - - - ve, a - - - - - ve!
seg - - - - - ne uns, seg - - - - - ne uns!
I
rall.

Mehrere Sopran- und Altstimmen im Chor unisono. [two or more Soprano and Alto voices in unison]





END OF EDITION