SECHS
ORGELSTÜCKE
von
CESAR FRANCK
BAND II
neu revidiert
von
OTTO BARBLAN
Die Revision ist Eigentum des Verlegers
10240
C. F. PETERS CORPORATION
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Komponiert 1860-62.

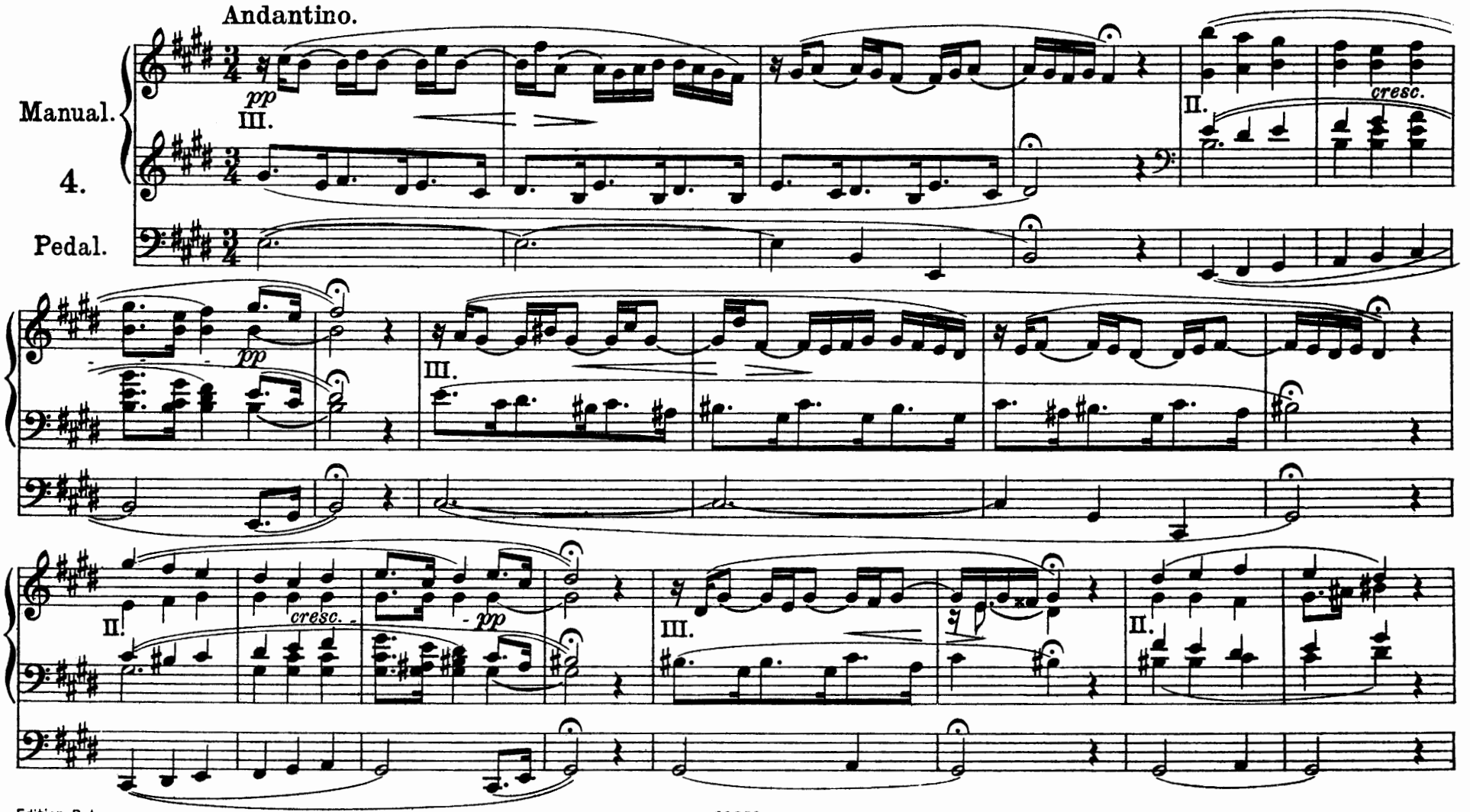
Pastorale.

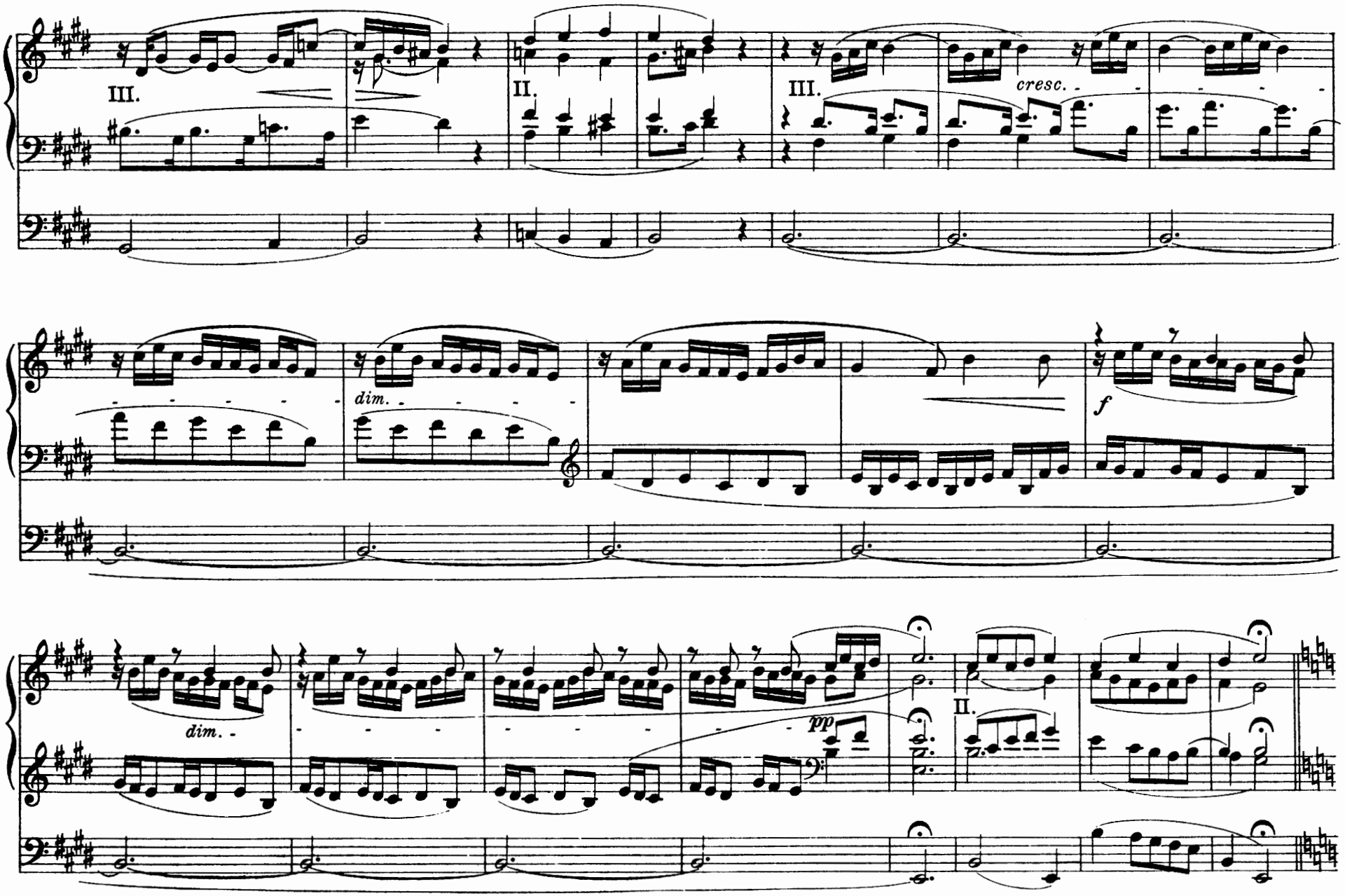
A son ami Monsieur Aristide Cavaillé Coll.

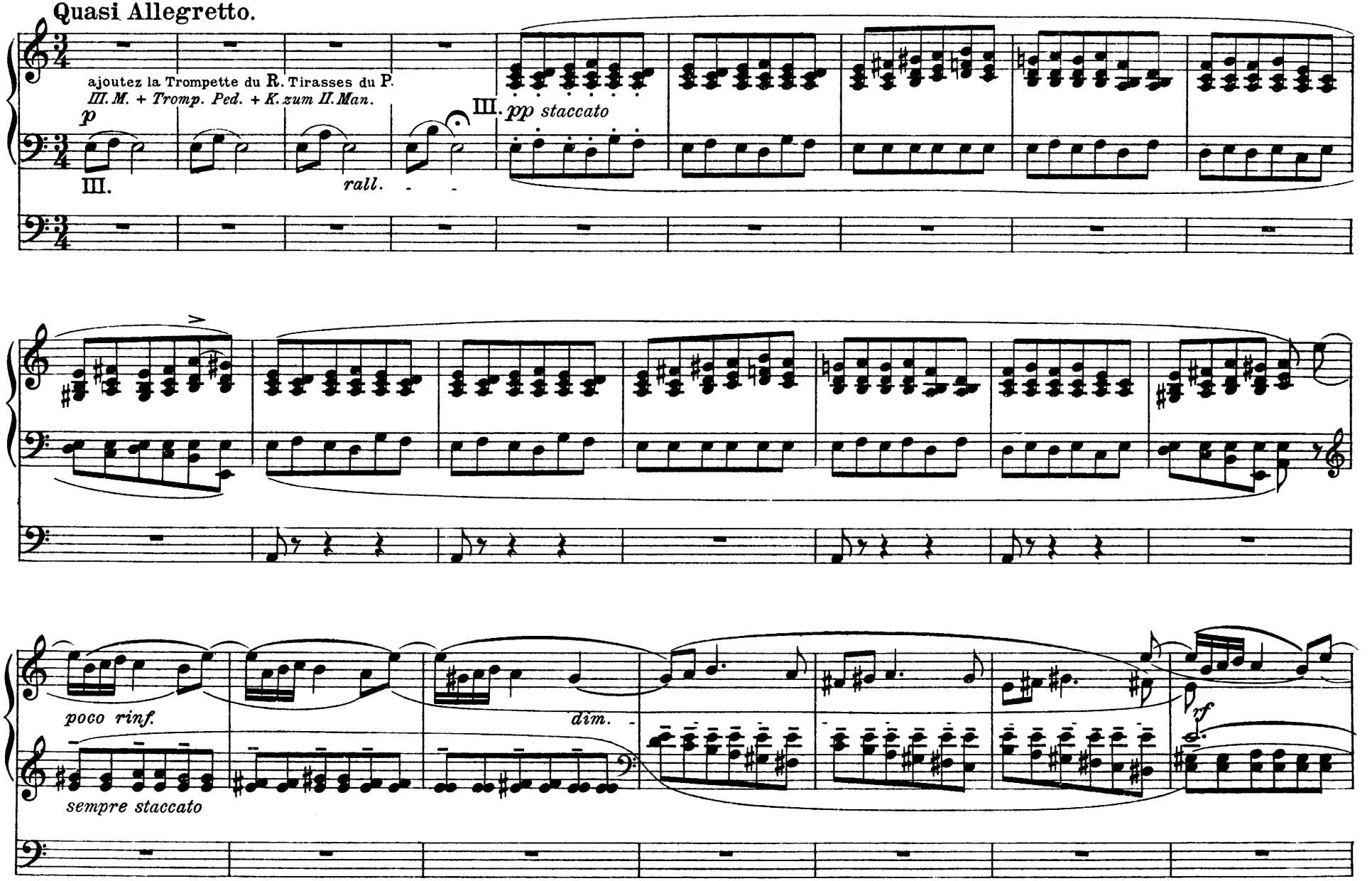
Récit (III): Hautbois, Flûte de 4′, Bourdon de 8′.
Positif (II): Bourdons de 8′ et de 16′.
Pédale: Bourdons de 8′ et de 16′.
Accouplement du **Récit** au **Positif.**

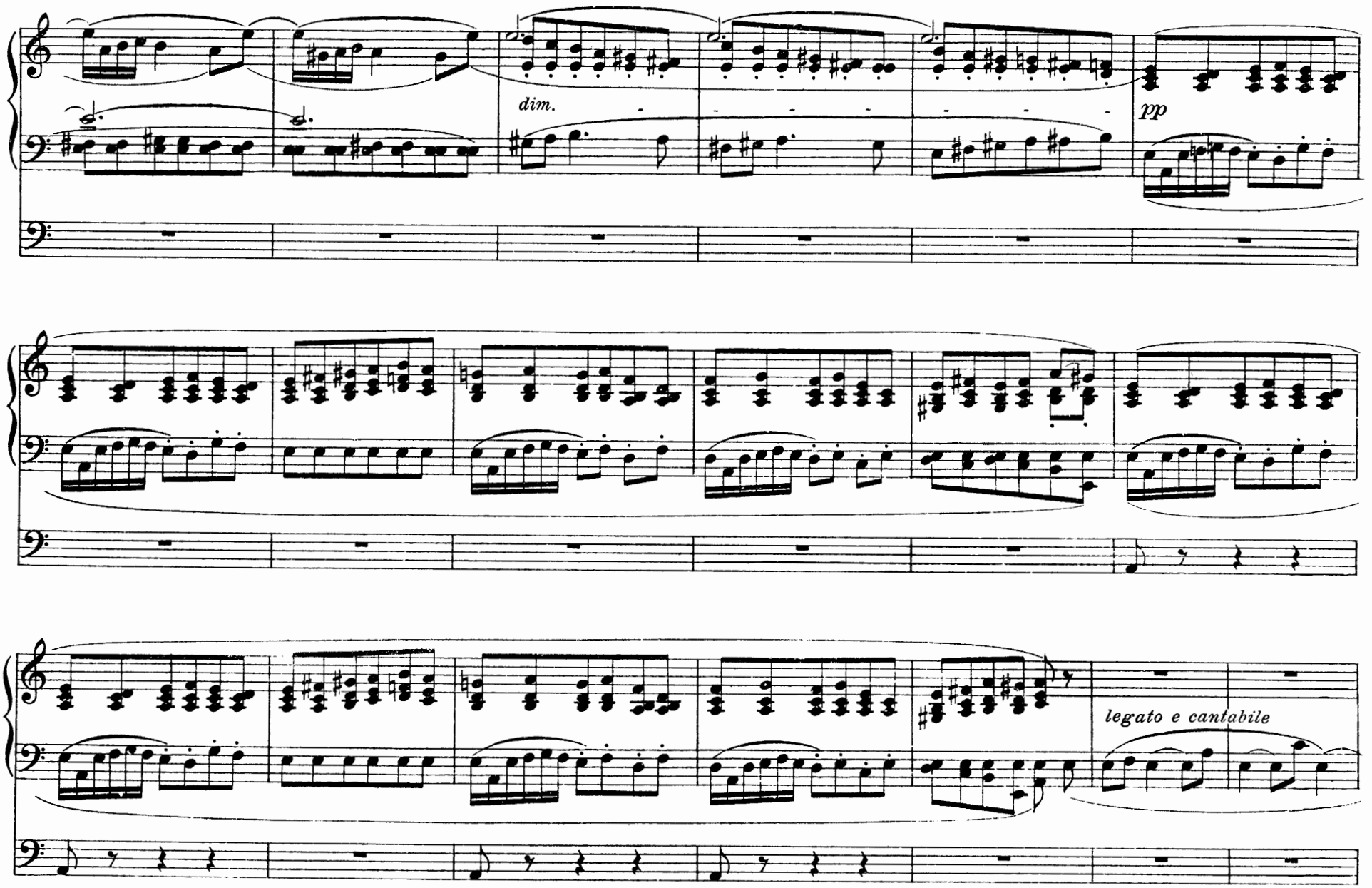
III. Man.: Oboe, Bd. 8′ und Fl. 4′.
II. Man.: Bd. 8′ und 16′.
Pedal: Bd. 8′ und 16′.
Man. Kopp. II + III.

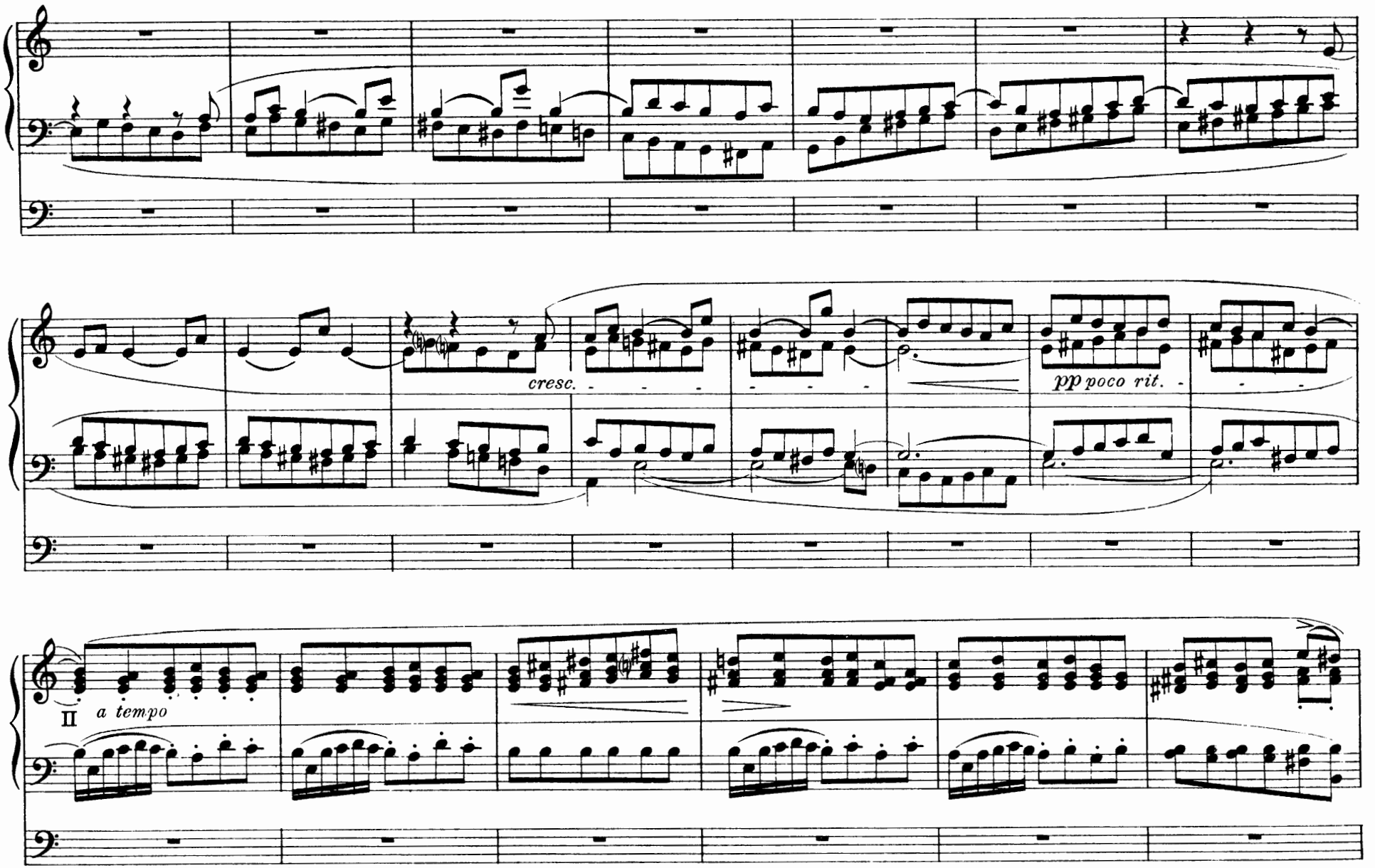
César Franck, Op. 19.

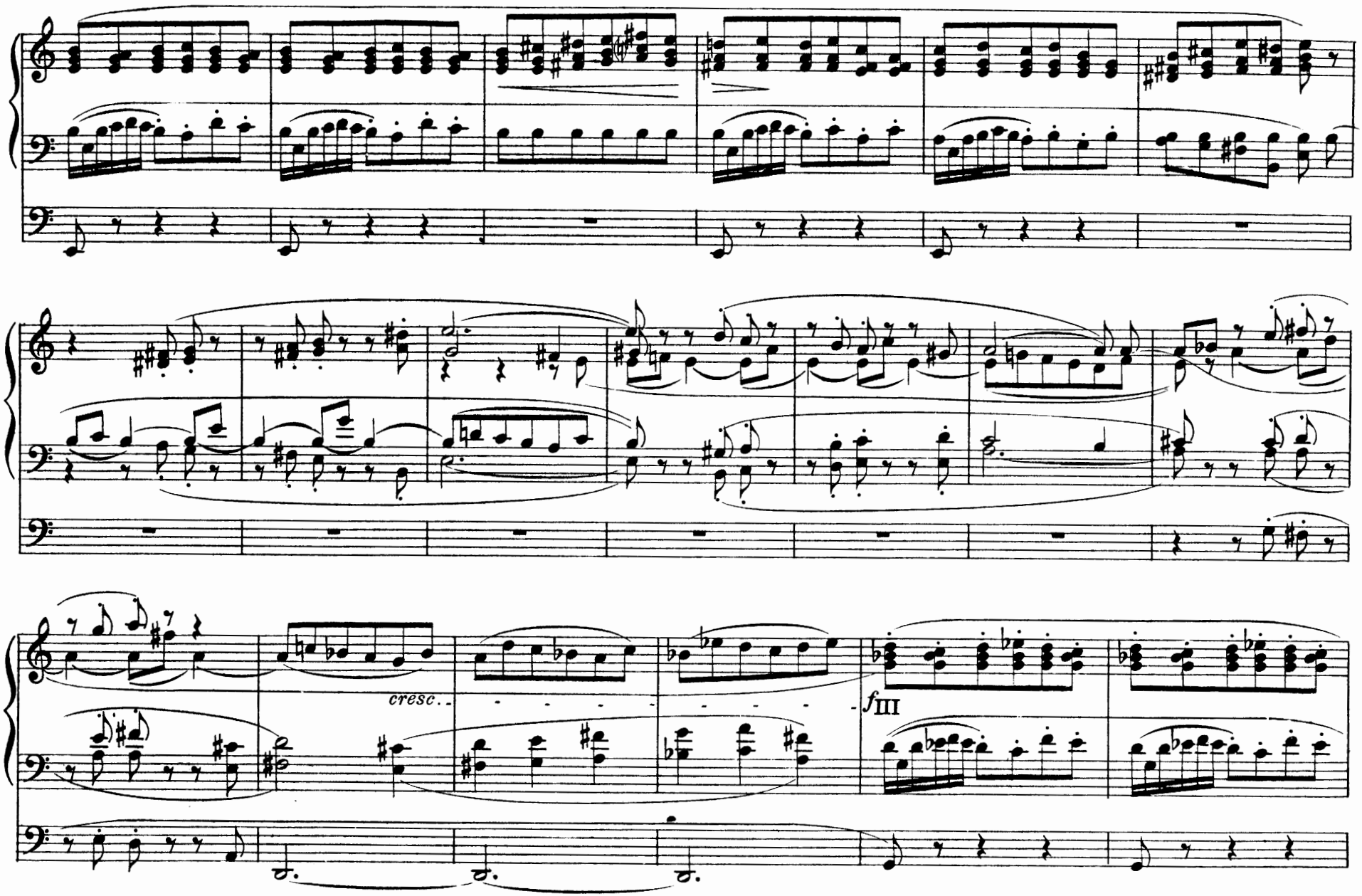


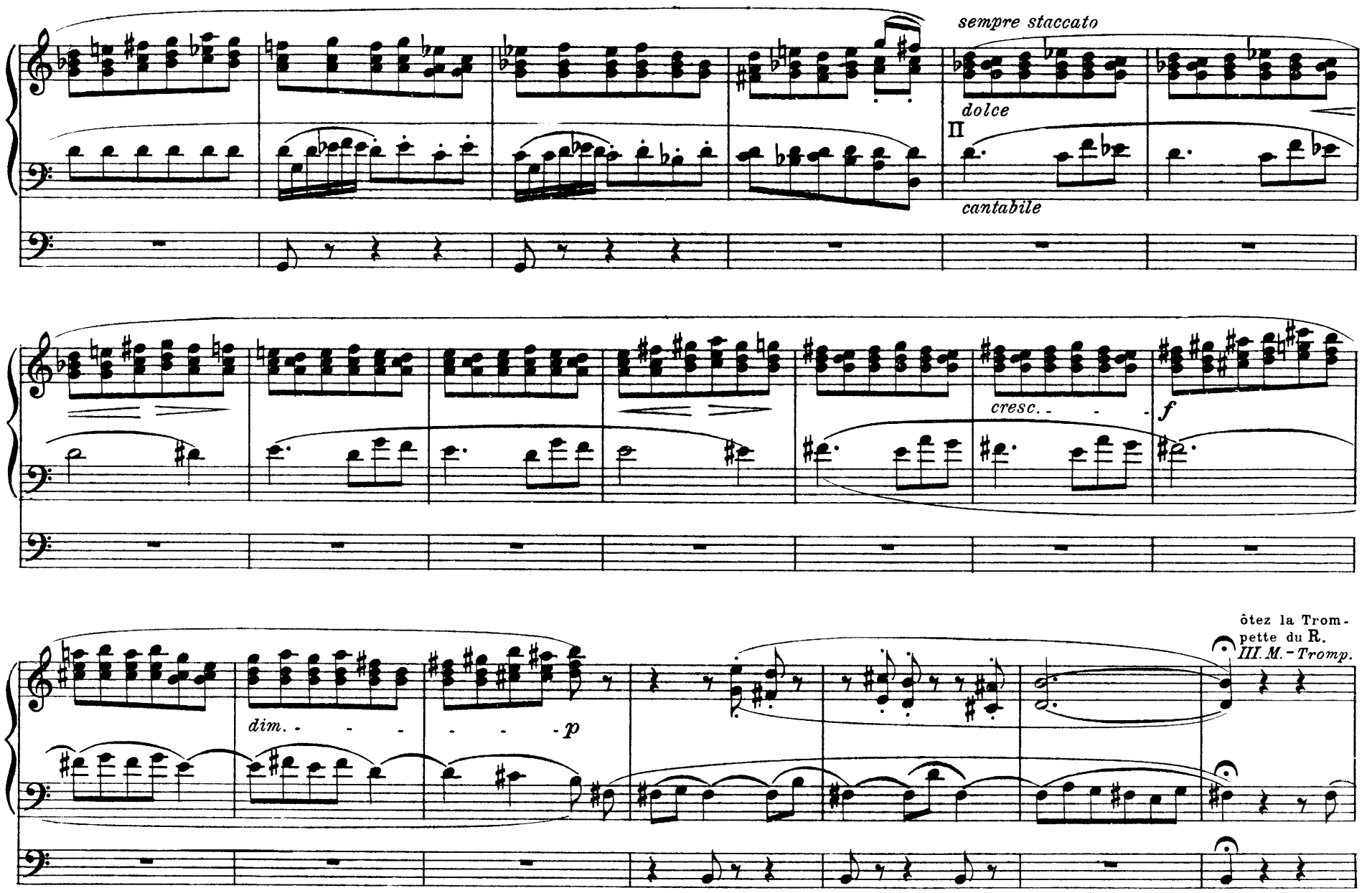

III.
II.
III.
cresc.
dim.
f
dim.
pp
II.

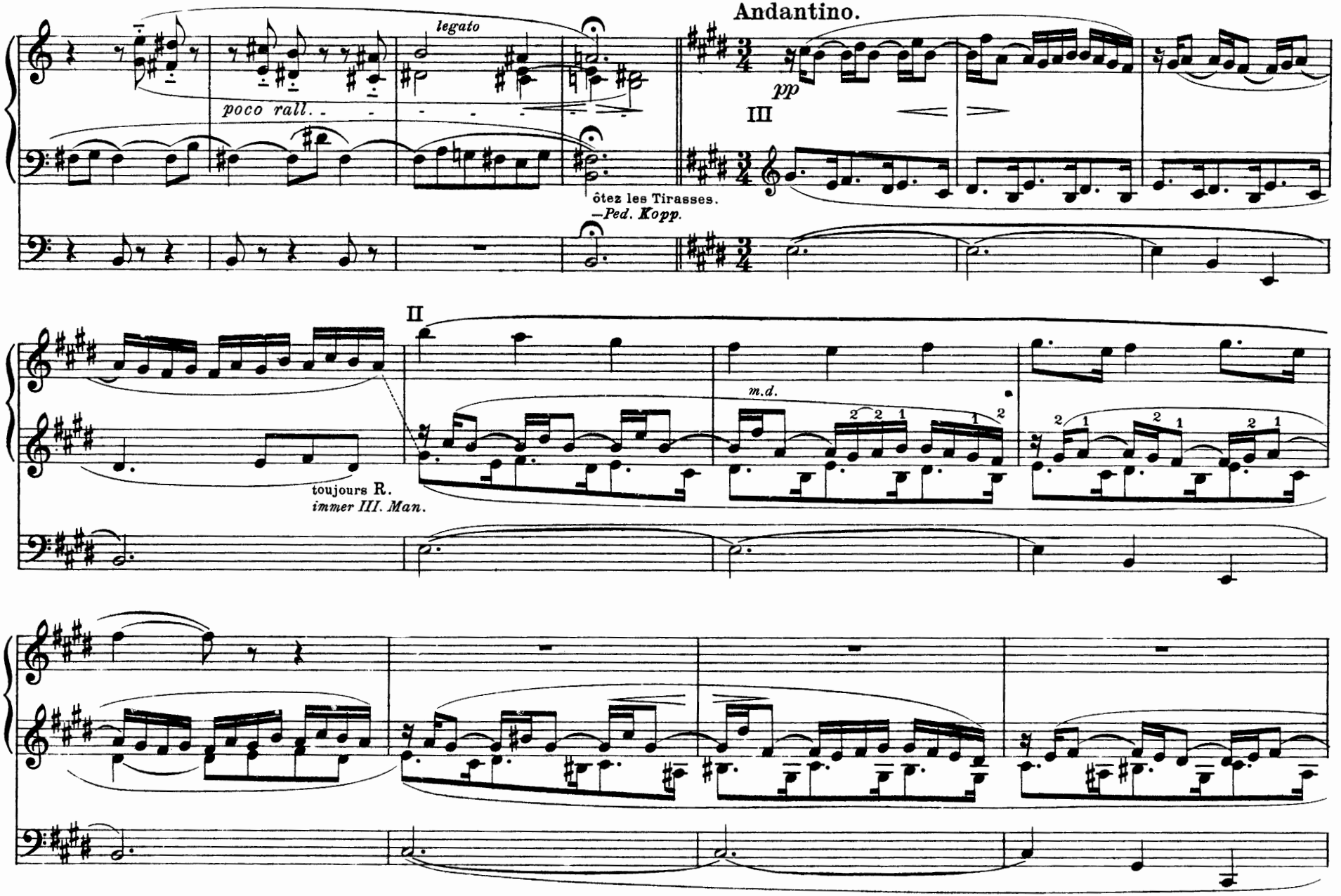

Quasi Allegretto.
ajoutez la Trompette du R. Tirasses du P.
III. M. + Tromp. Ped. + K. zum II. Man.
p
III.
rall.
III.
pp staccato
poco rinf.
dim.
sempre staccato
rf

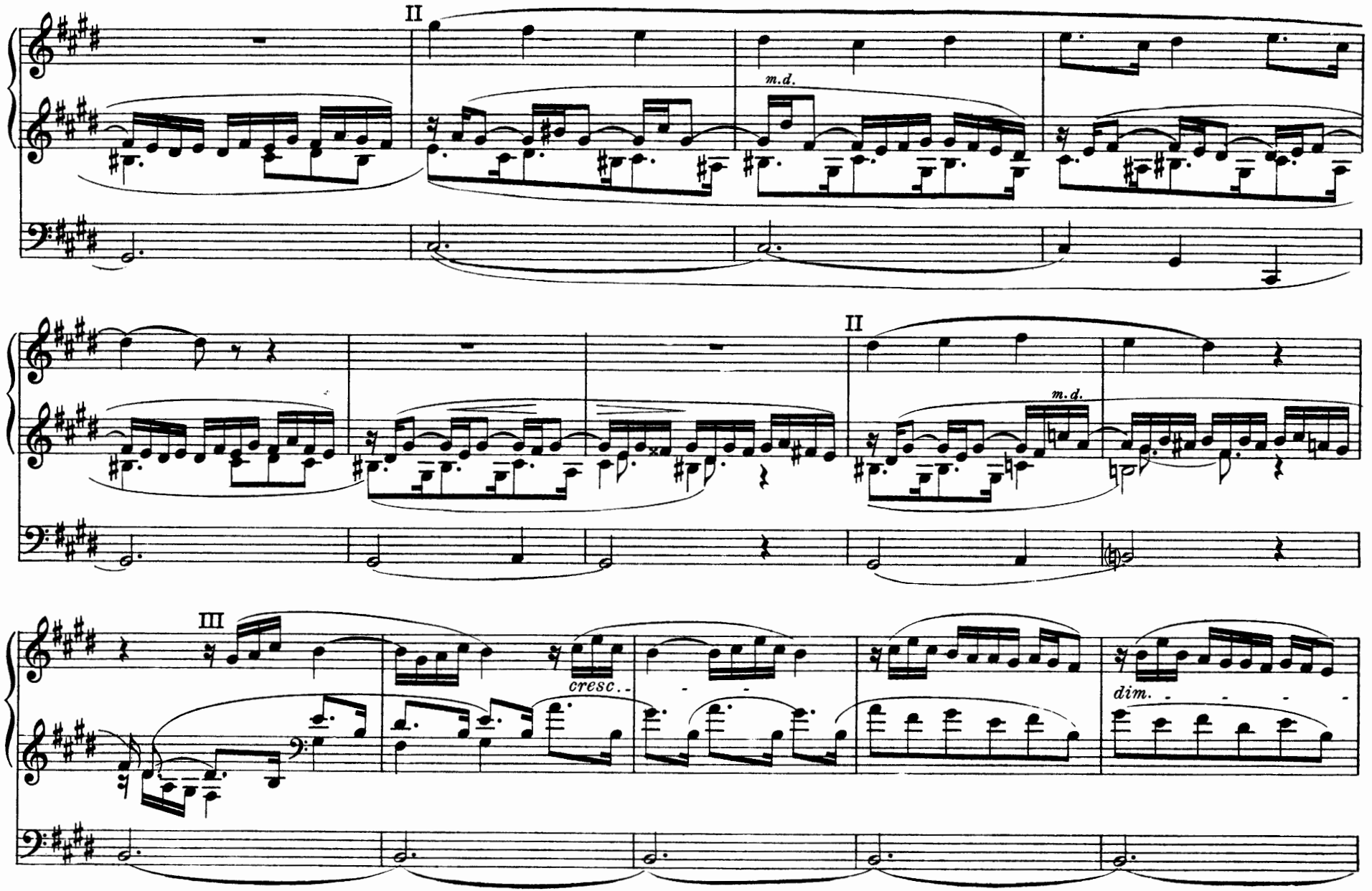

dim.
pp
legato e cantabile

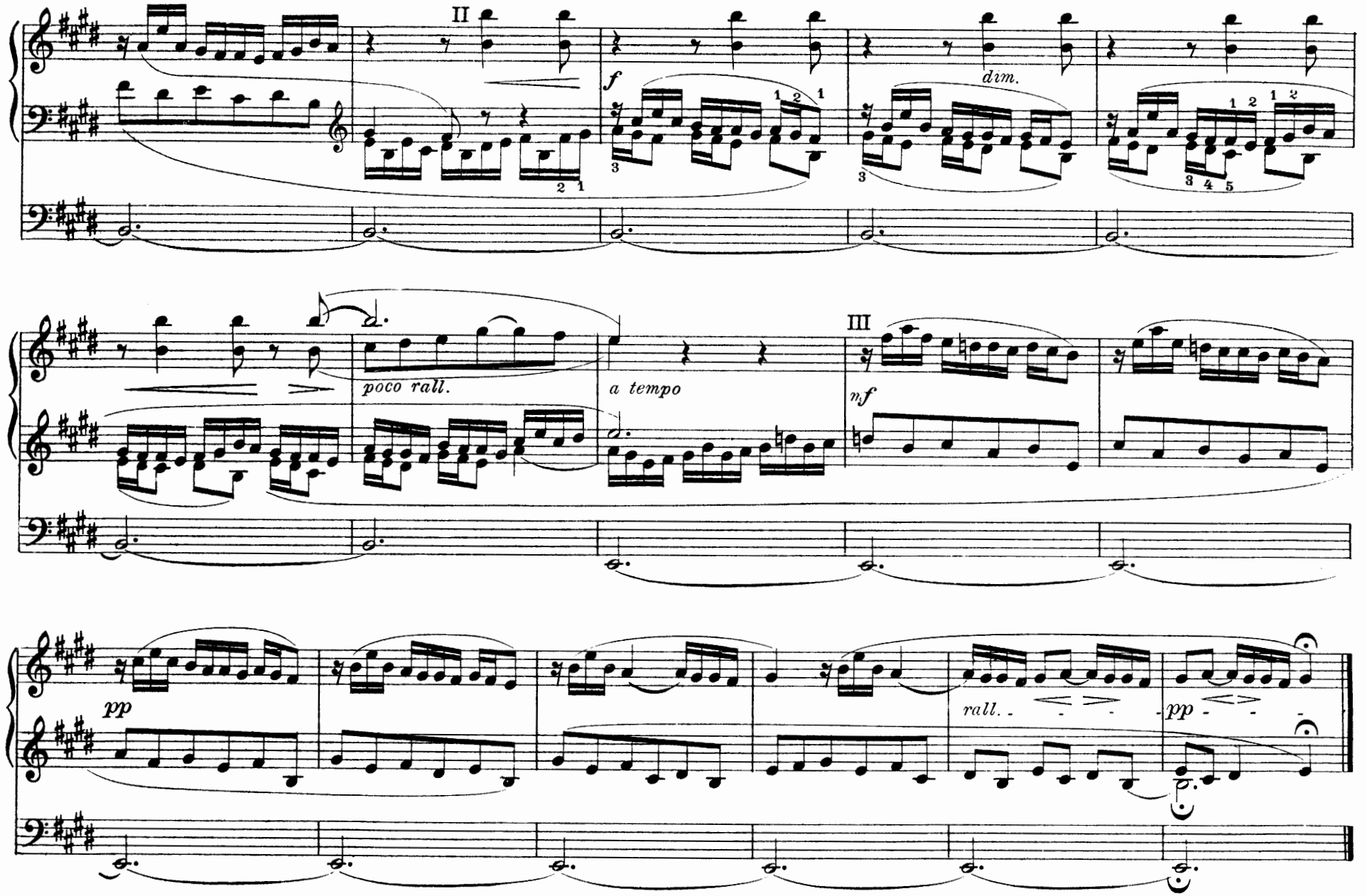

cresc.
pp poco rit.
II
a tempo


cresc.
f III


sempre staccato
dolce
II
cantabile
cresc. - - -
f
dim. - - - - - - p
ôtez la Trom-
pette du R.
III. M. - Tromp.


Andantino.
legato
poco rall.
pp
III
ôtez les Tirasses.
—Ped. Kopp.
II
m.d.
toujours R.
immer III. Man.


II
m.d.
II
m.d.
III
cresc.
dim.


II
f
dim.
poco rall.
a tempo
III
nf
pp
rall.
pp

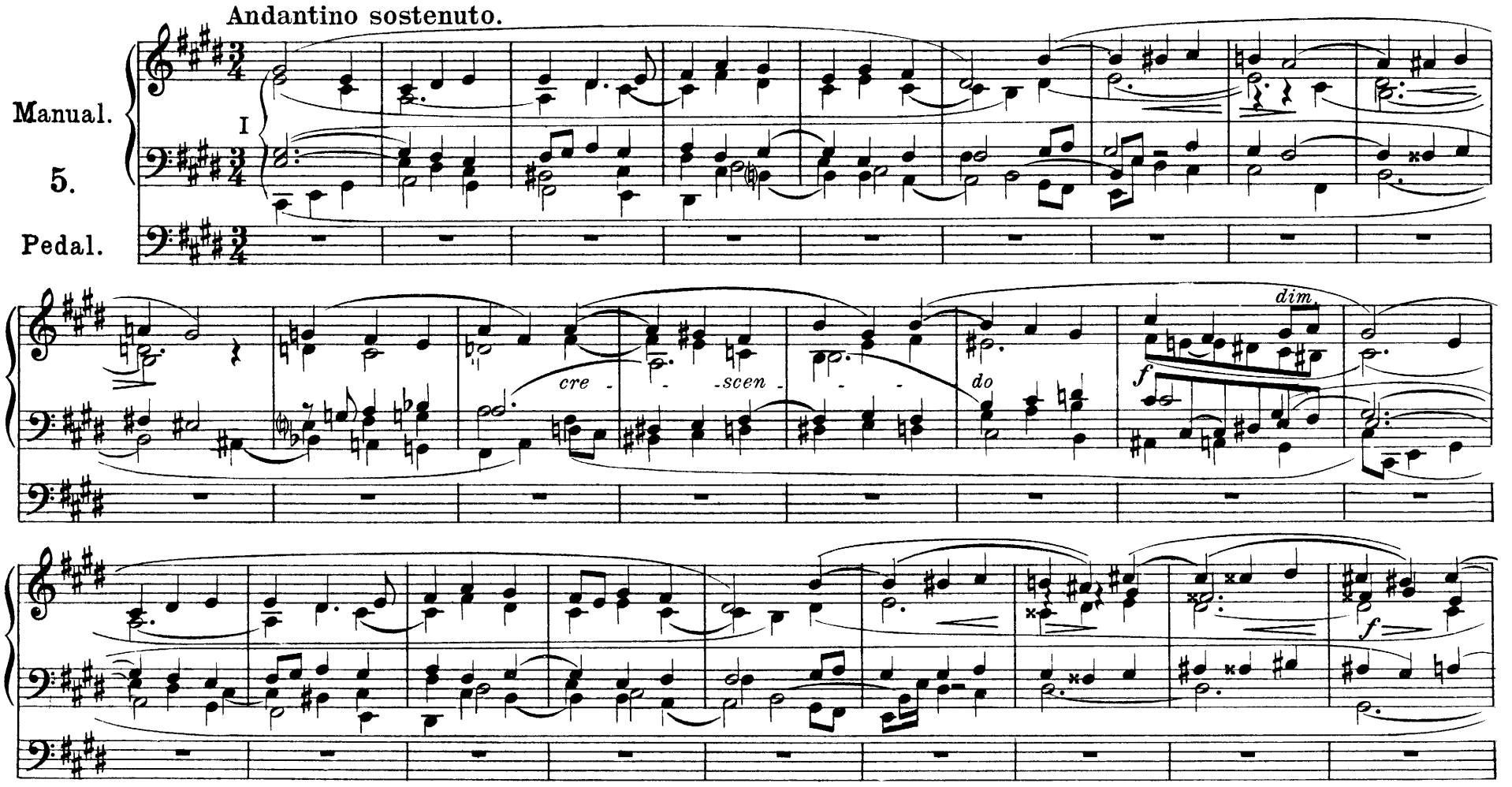
Prière.

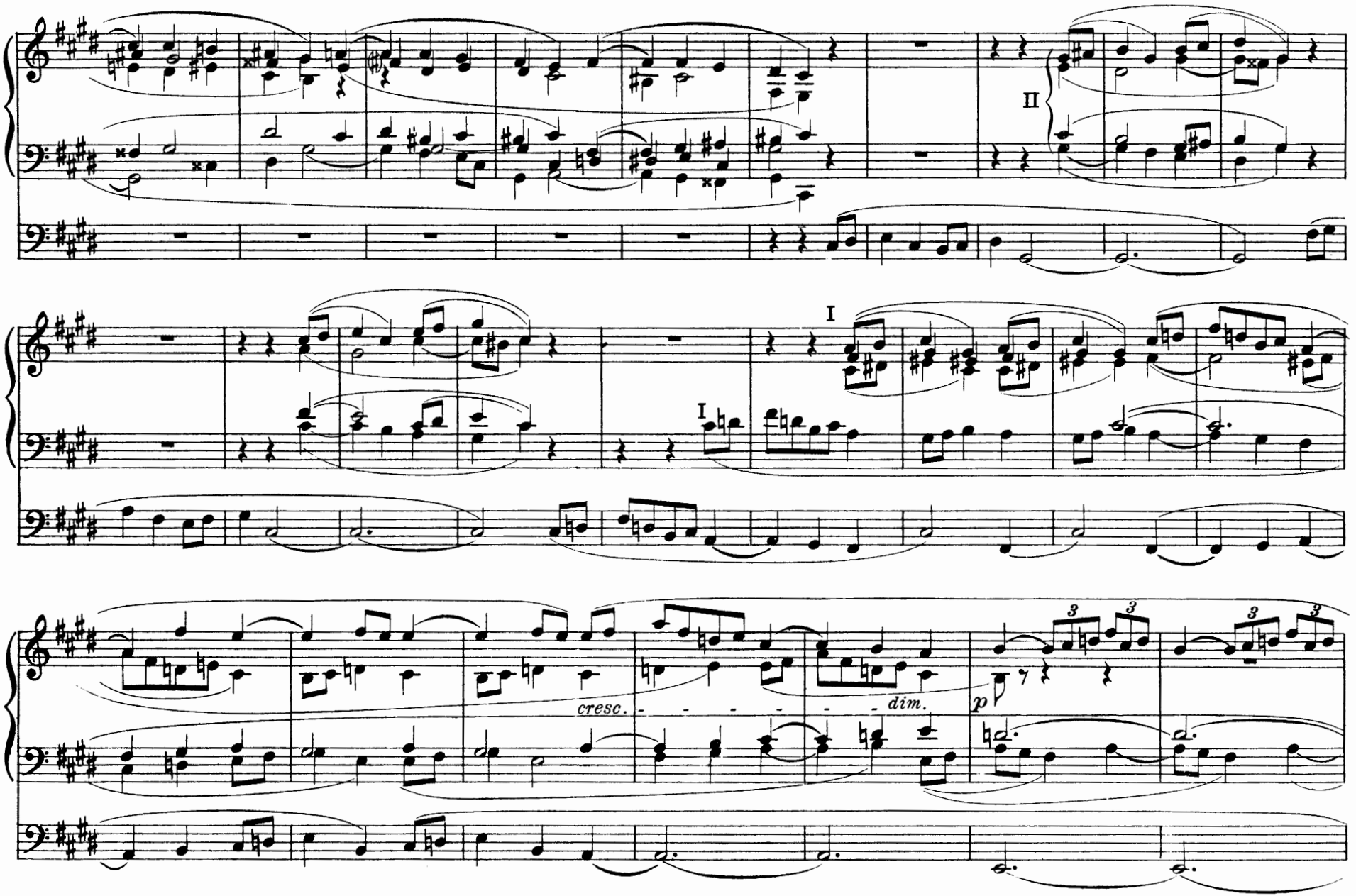
A son maître Monsieur Benoist.

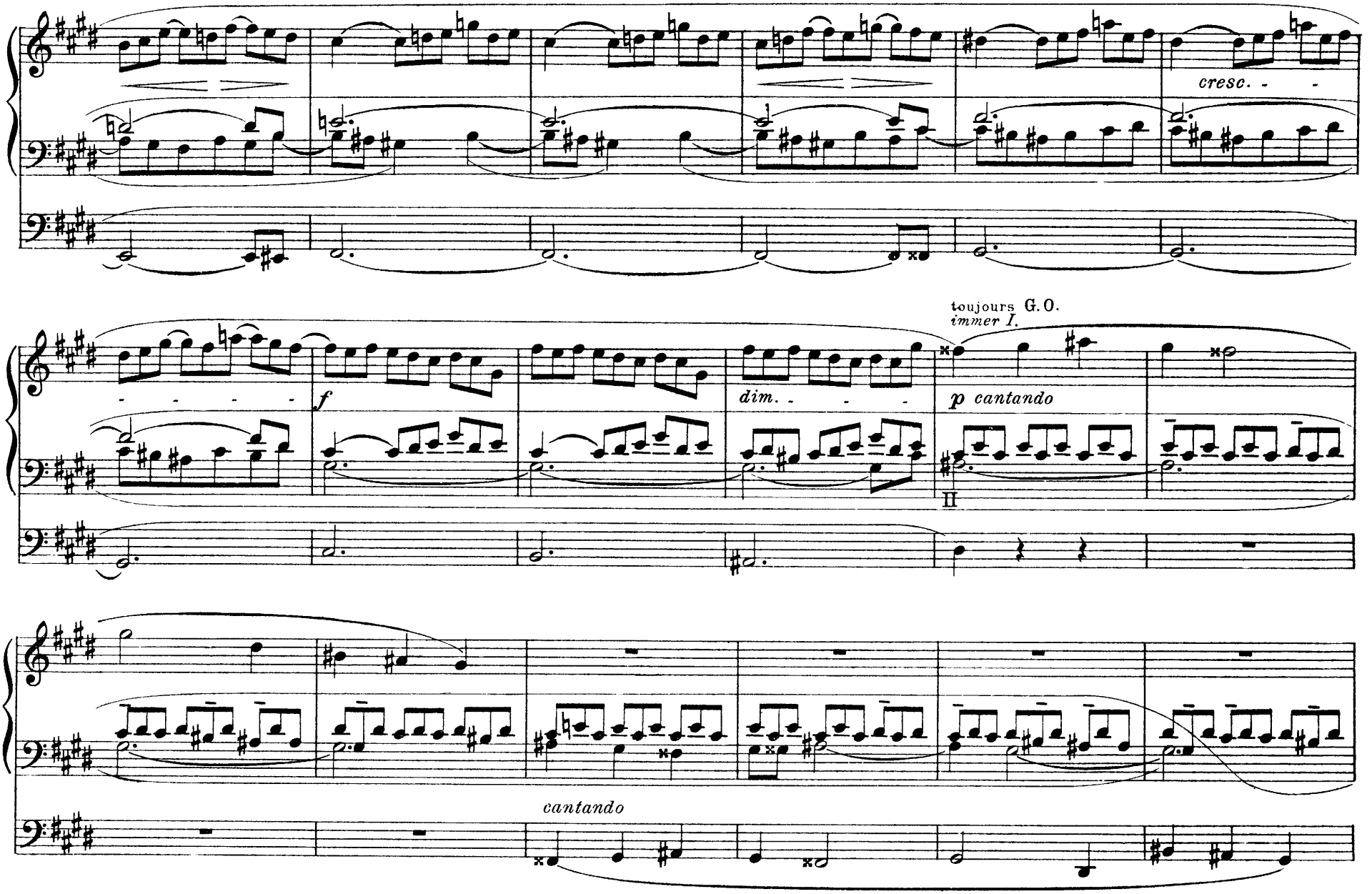
Récit (III): Fonds de 8′ et Hautbois.
Positif (II): Fonds de 8′.
Grand Orgue (I): Fonds de 8′.
Pédale: Fonds de 8′ et de 16′.
Claviers accouplés.
Tirasses du **Grand Orgue**.

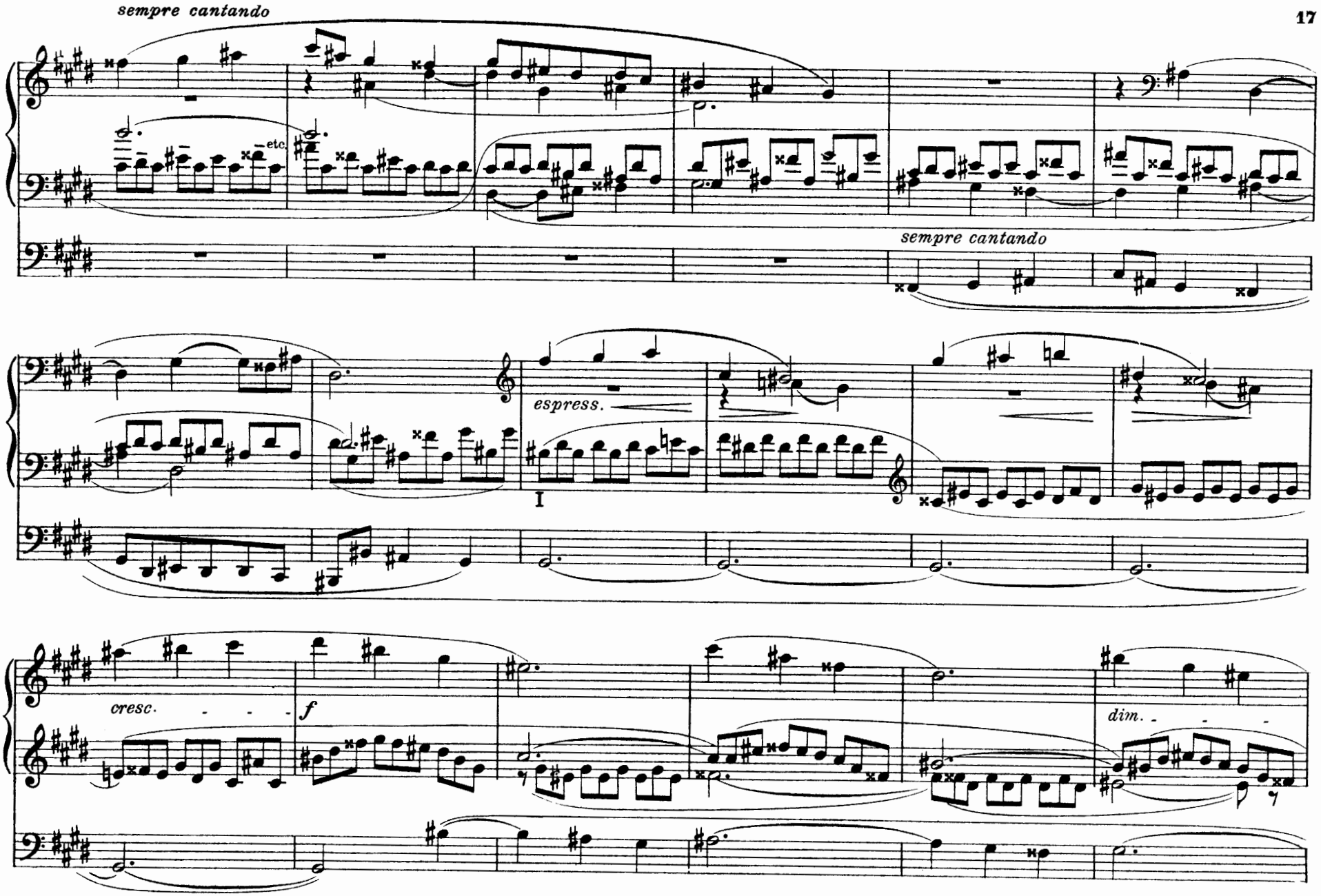
III. Man.: 8′ Grundstimmen und Oboe.
II. Man.: 8′ Grundstimmen.
I. Man.: 8′ Grundstimmen.
Pedal: 8′ und 16′ Grundstimmen.
Alle Manual-Kopp.
Alle Pedal-Kopp.

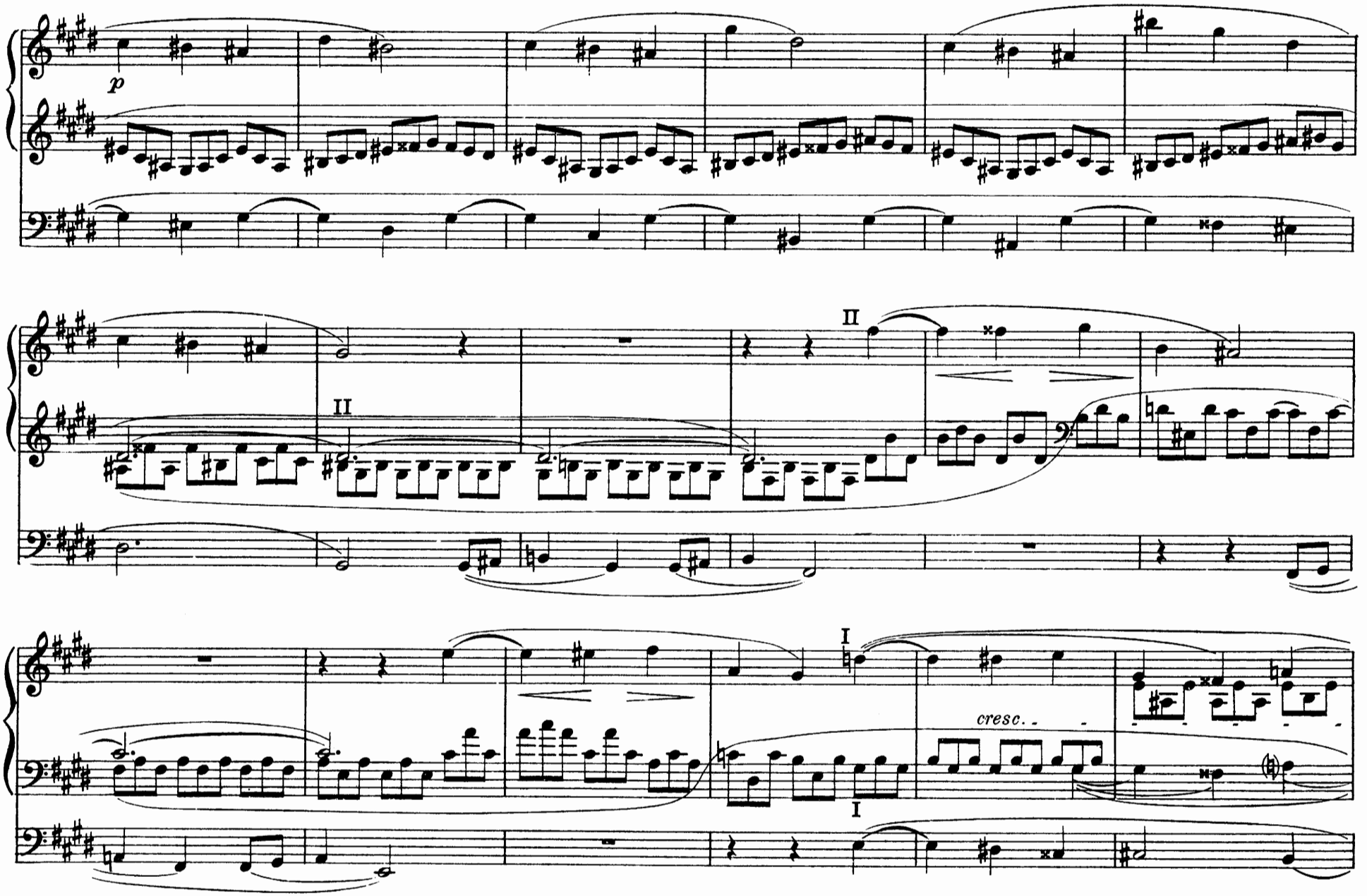
Op. 20.

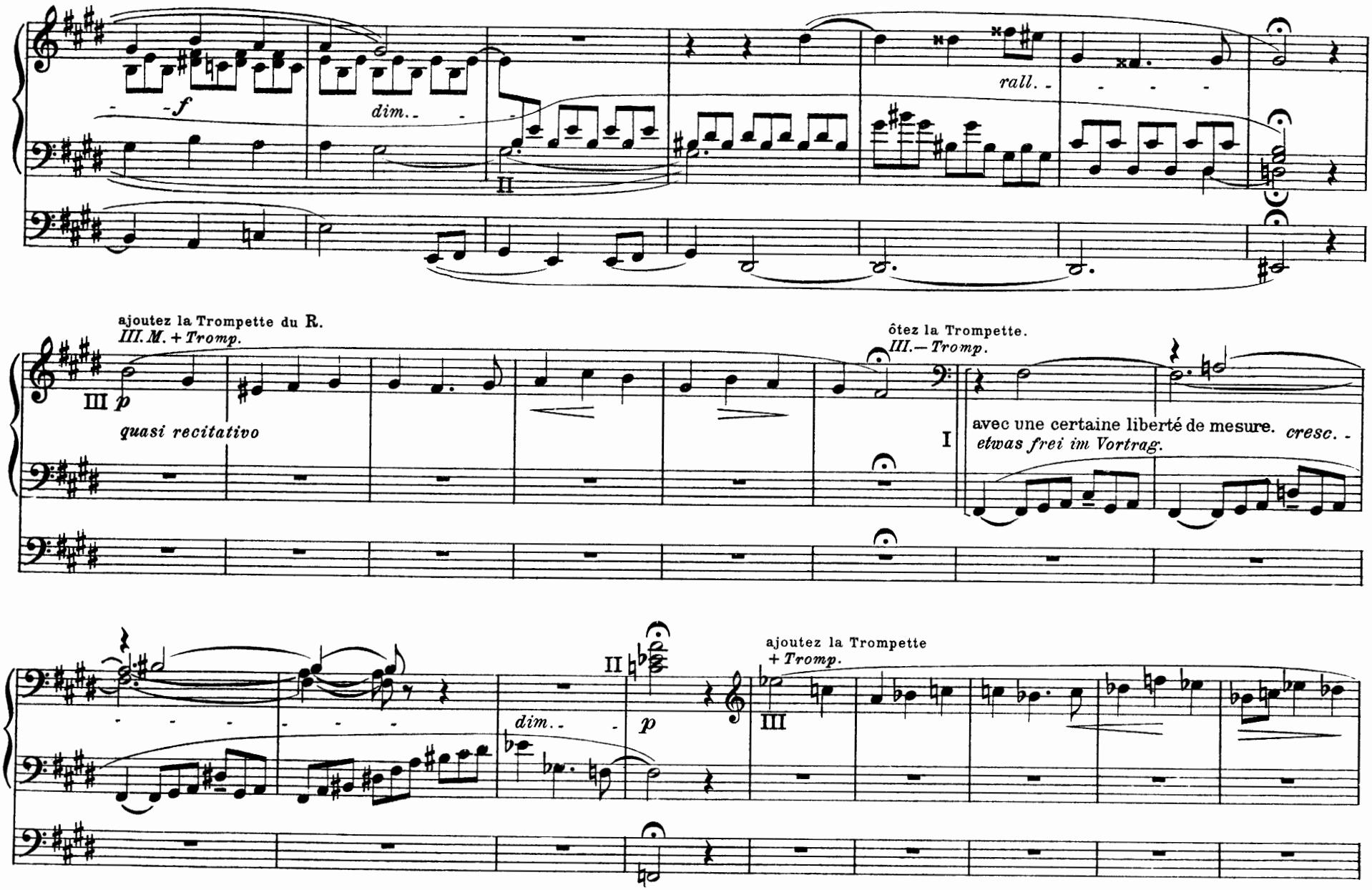



II
I
I
cresc.
dim.
p
3
3
3
3


cresc.
toujours G.O.
immer I.
f
dim.
p cantando
II
cantando


sempre cantando
etc.
sempre cantando
espress.
I
cresc.
f
dim.


p
II
II
I
I
cresc.


f
dim.
II
rall.
ajoutez la Trompette du R.
III. M. + Tromp.
III p
quasi recitativo
ôtez la Trompette.
III.— Tromp.
I
avec une certaine liberté de mesure.
etwas frei im Vortrag.
cresc.
II
dim.
p
ajoutez la Trompette
+ Tromp.
III

ôtez la Trompette du R.
III. - Tromp.

I

toujours avec une certaine liberté de mesure.
noch immer etwas frei im Vortrag.

f

mf

p

II

rall.

III

p

III

mf

dim.

cresc.

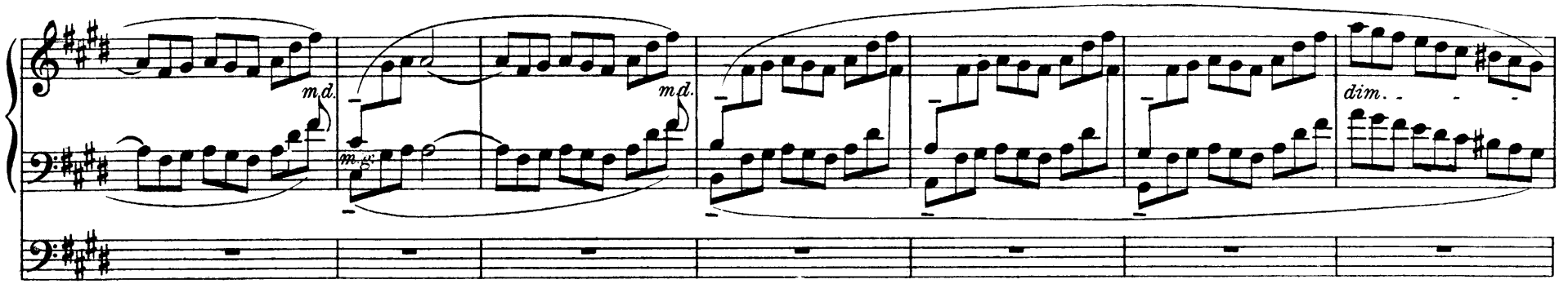
f

rall.

I

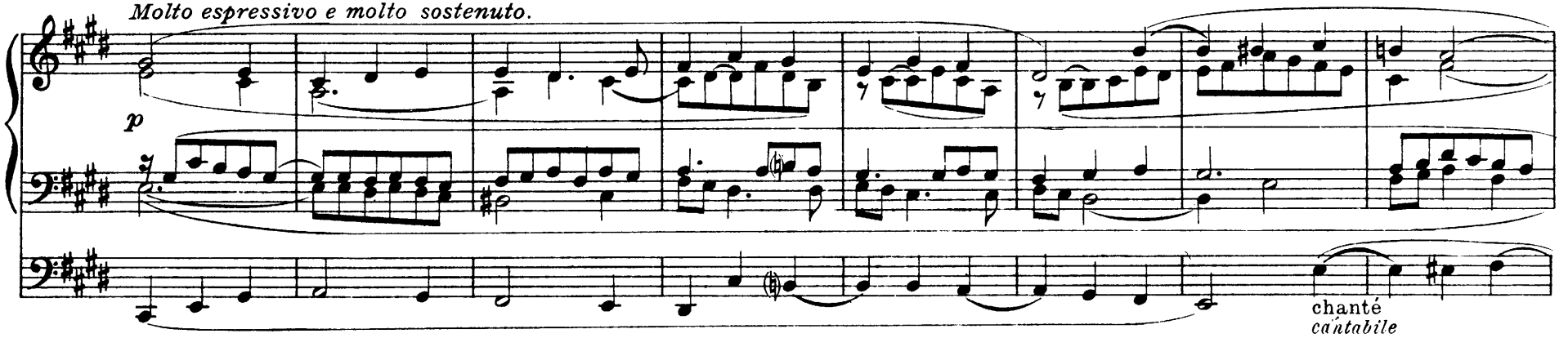
très mesuré.
sehr bestimmt im Takt.

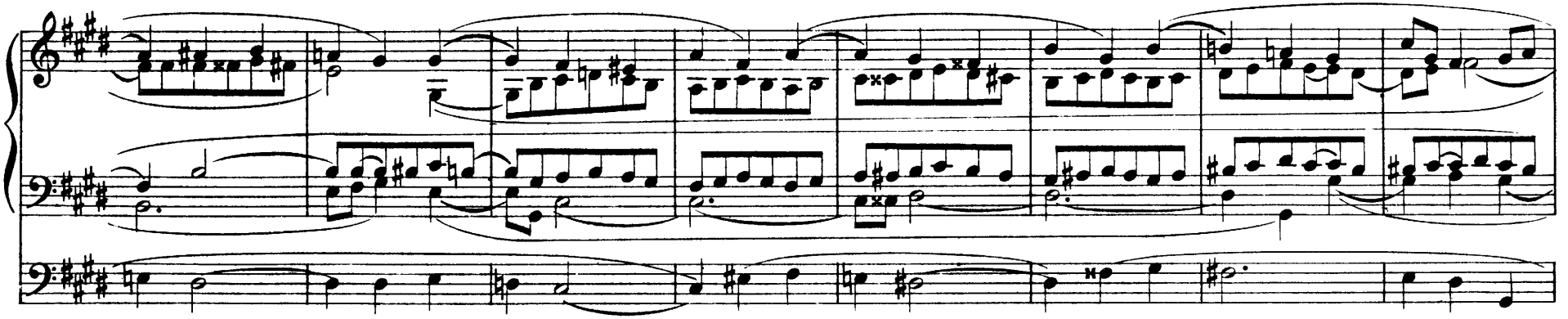
f a tempo



Très expressif et très soutenu.

Molto espressivo e molto sostenuto.



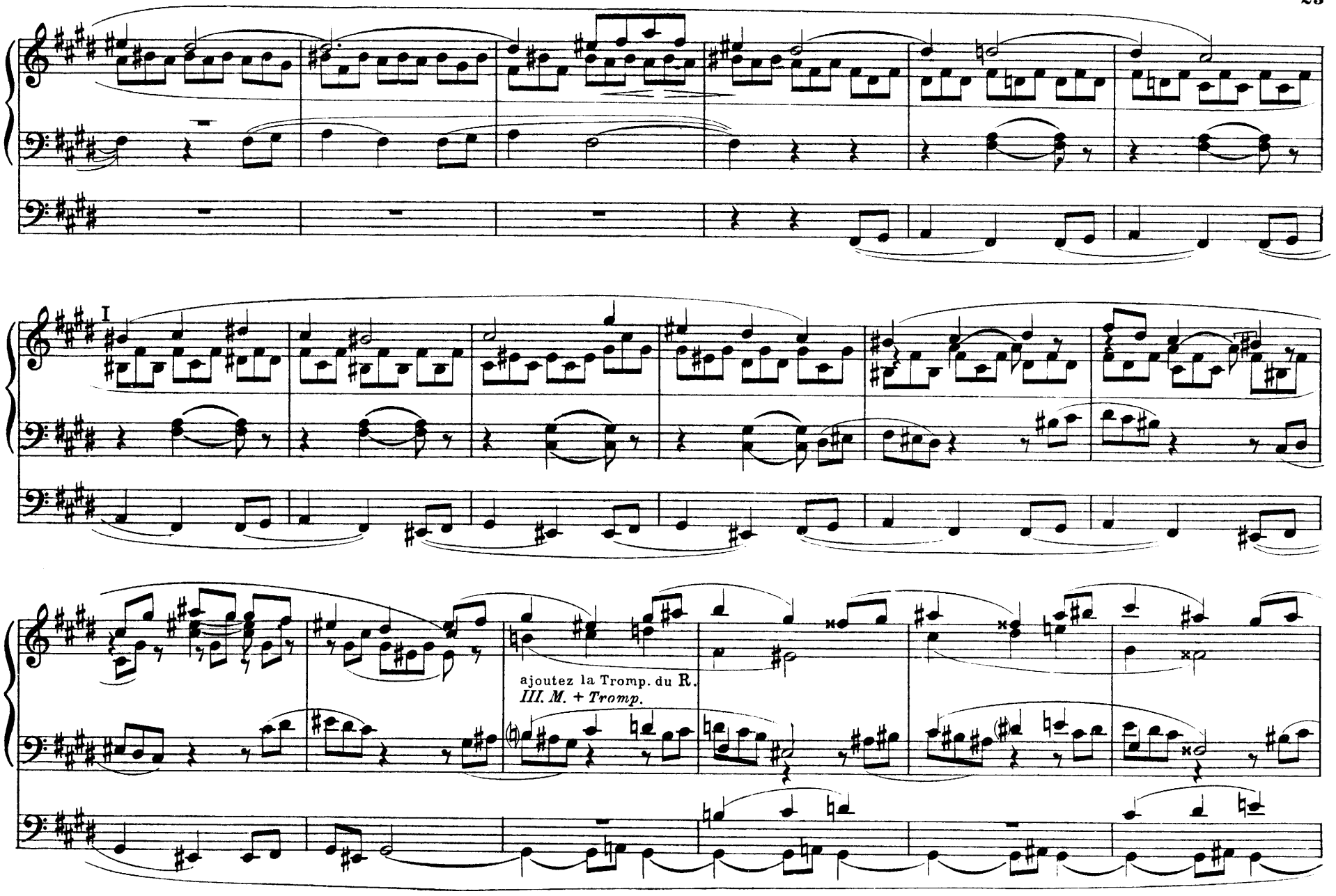


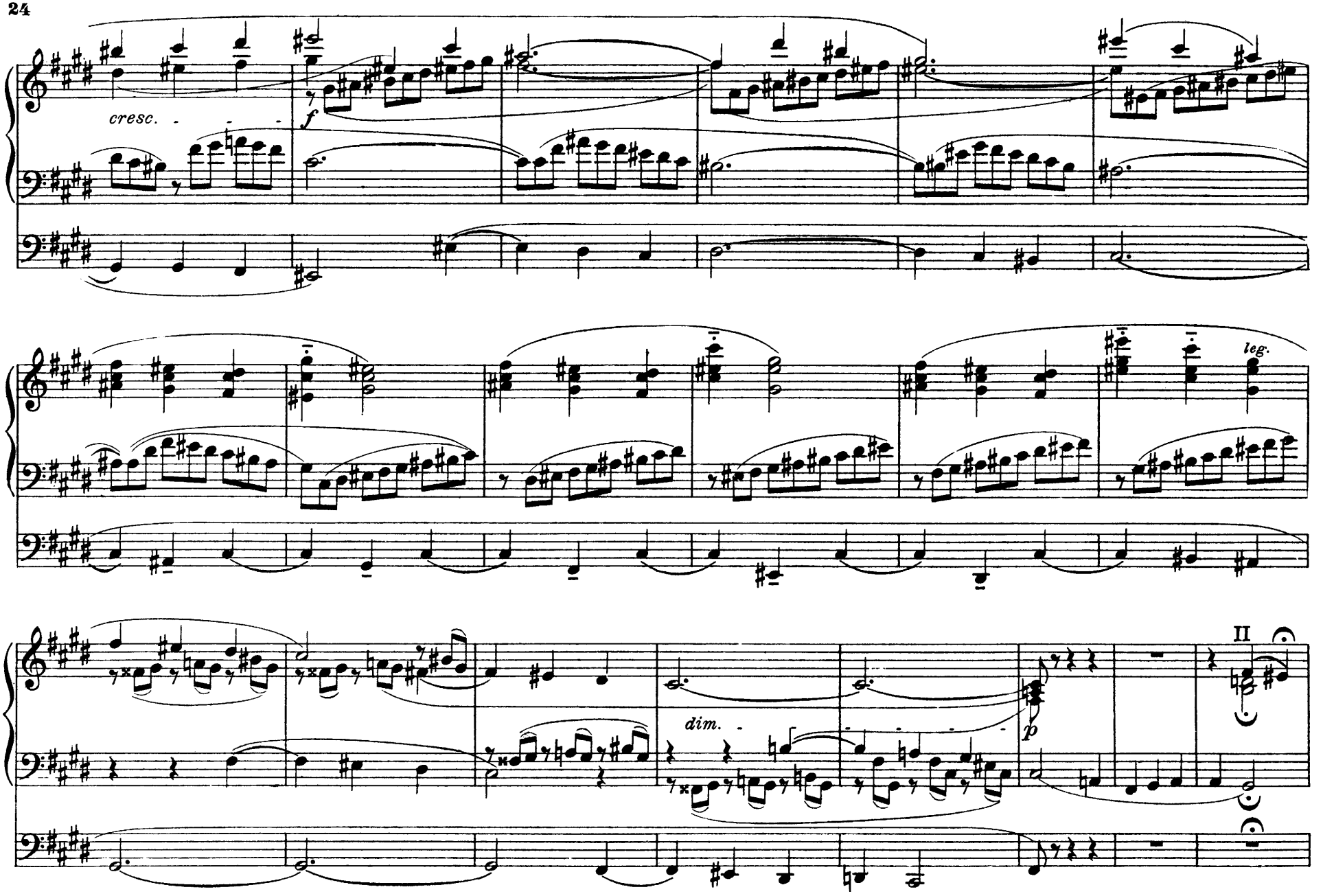
ajoutez la Trompette du R.
III. M. + Tromp.

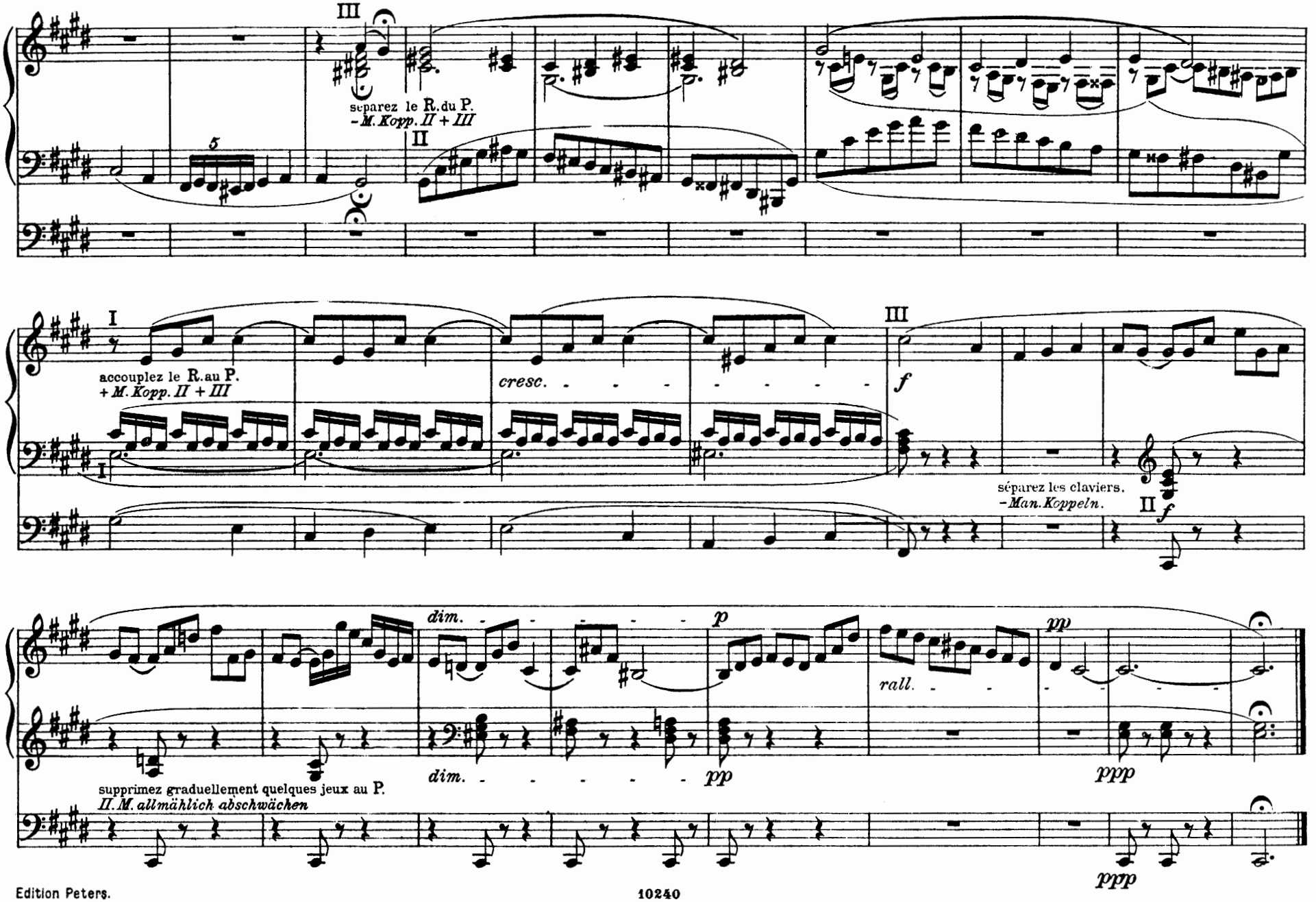
cresc. - - - - - - - - *f* *dim.*

ôtez la Tromp: du R.
— Tromp. vom III. M.

II


I
ajoutez la Tromp. du R.
III. M. + Tromp.


cresc.
f
leg.
dim.
p
II


III
séparez le R. du P.
- M. Kopp. II + III
II
I
accouplez le R. au P.
+ M. Kopp. II + III
cresc.
III
f
séparez les claviers.
- Man. Koppeln.
II
f
dim.
p
rall.
pp
dim.
pp
ppp
supprimez graduellement quelques jeux au P.
II. M. allmählich abschwächen
ppp

Final.

A son ami Monsieur Lefébure-Wely.

Récit (III): Fonds et Anches de 4′, 8′ et 16′.
Positif (II): Fonds et Anches de 4′, 8′ et 16′ sans Prestant.
Grand Orgue (I): Fonds et Anches de 4′, 8′ et 16′ sans Prestant.
Pédale: Fonds et Anches de 4′, 8′ et 16′.
Claviers accouplés.
Tirasses du **Positif** et du **Grand Orgue.**

III. Man.: 4′, 8′ und 16′ Grund- und Zungenstimmen × (× mit Vorbehalt!)
II. Man.: 4′, 8′ und 16′ Grund- und Zungenstimmen × (ohne Oct. 4′?)
I. Man.: 4′, 8′ und 16′ Grund- und Zungenstimmen × (ohne Oct. 4′?)
Pedal: 4′, 8′ und 16′ Grund- und Zungenstimmen. ×
Alle Man.-Kopp.
Ped.-Kopp. zum I. und II. Man.

Op. 21.

Allegro maestoso.

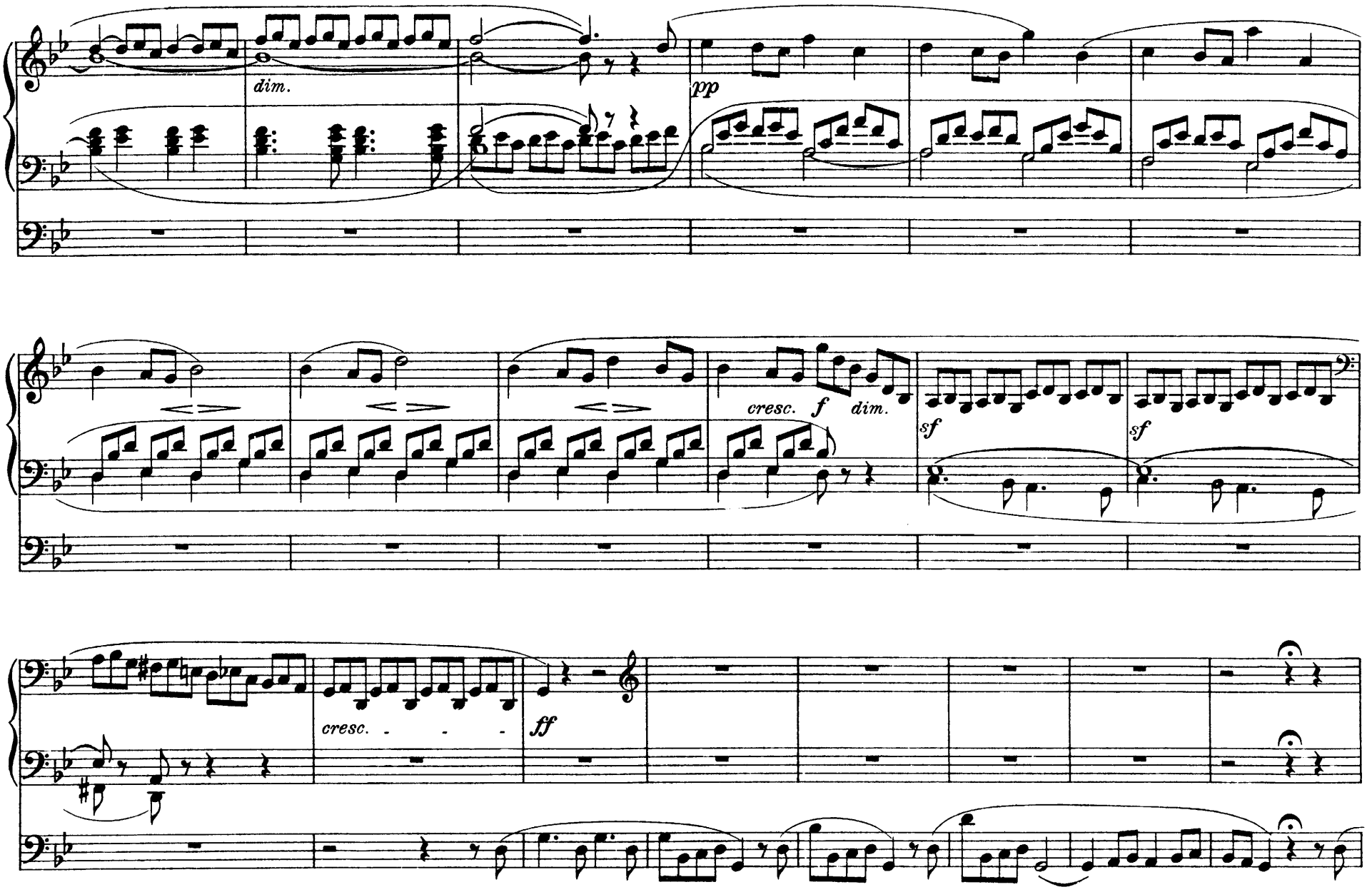
Manual.

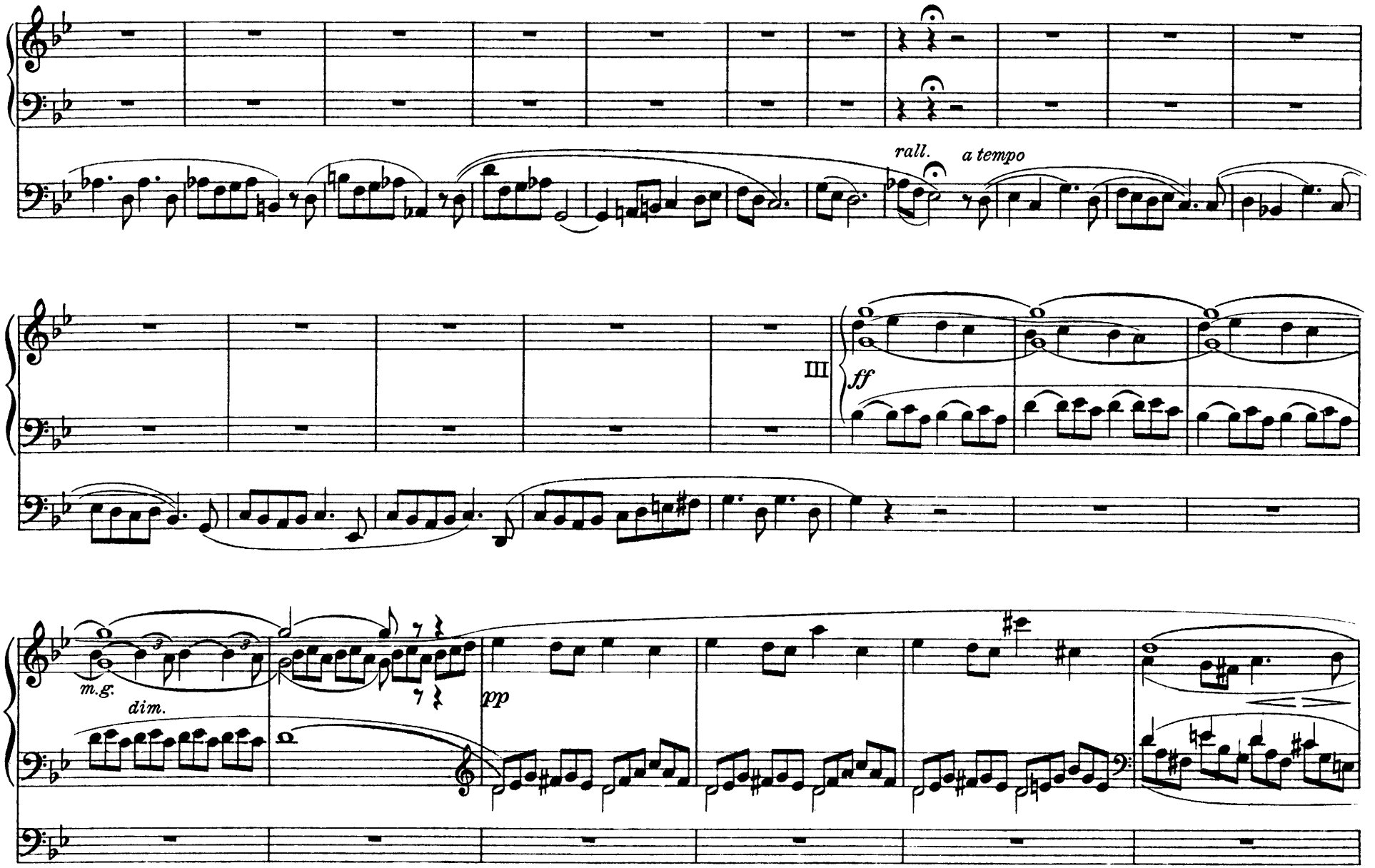
6.

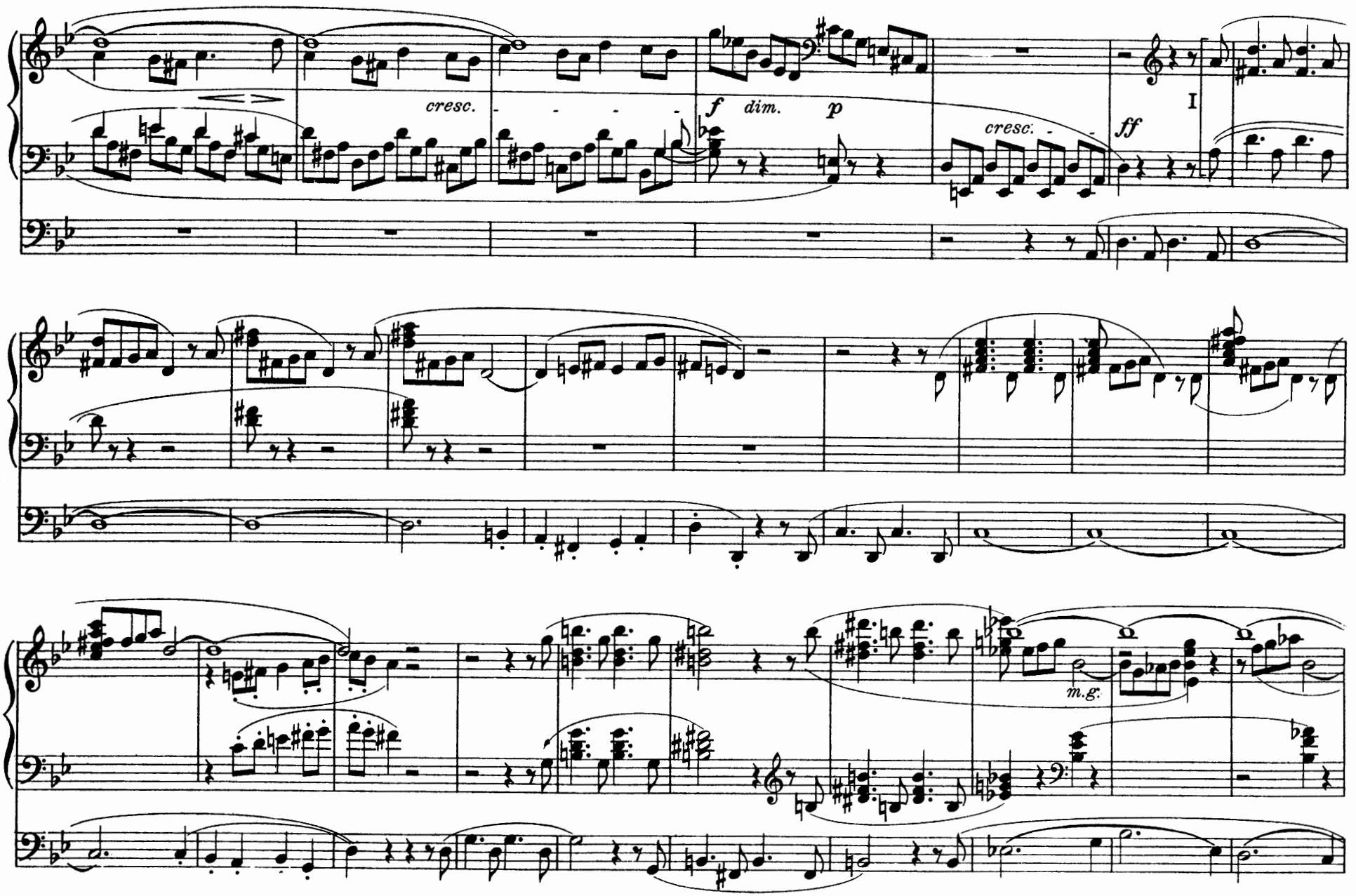
Pedal.

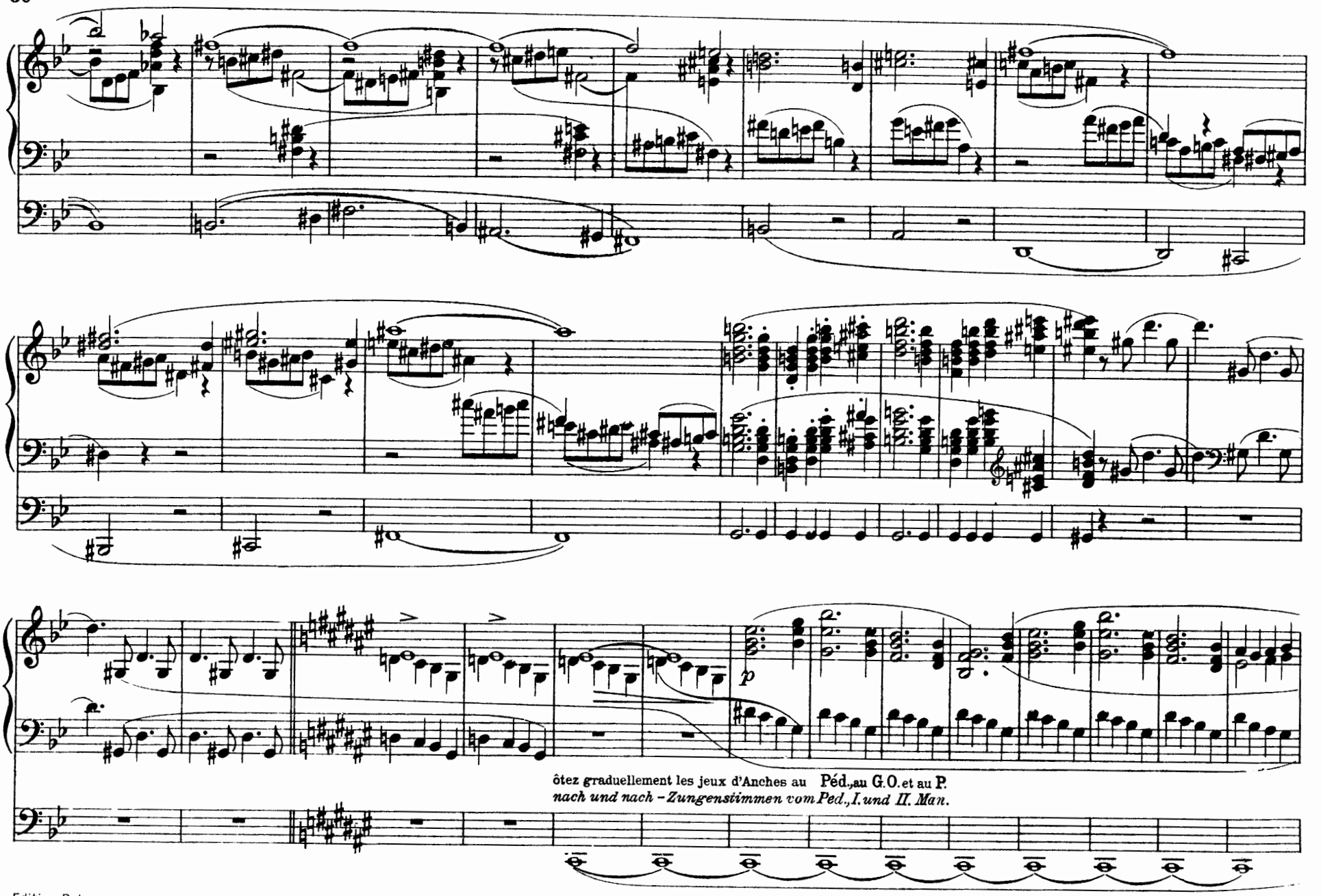
III

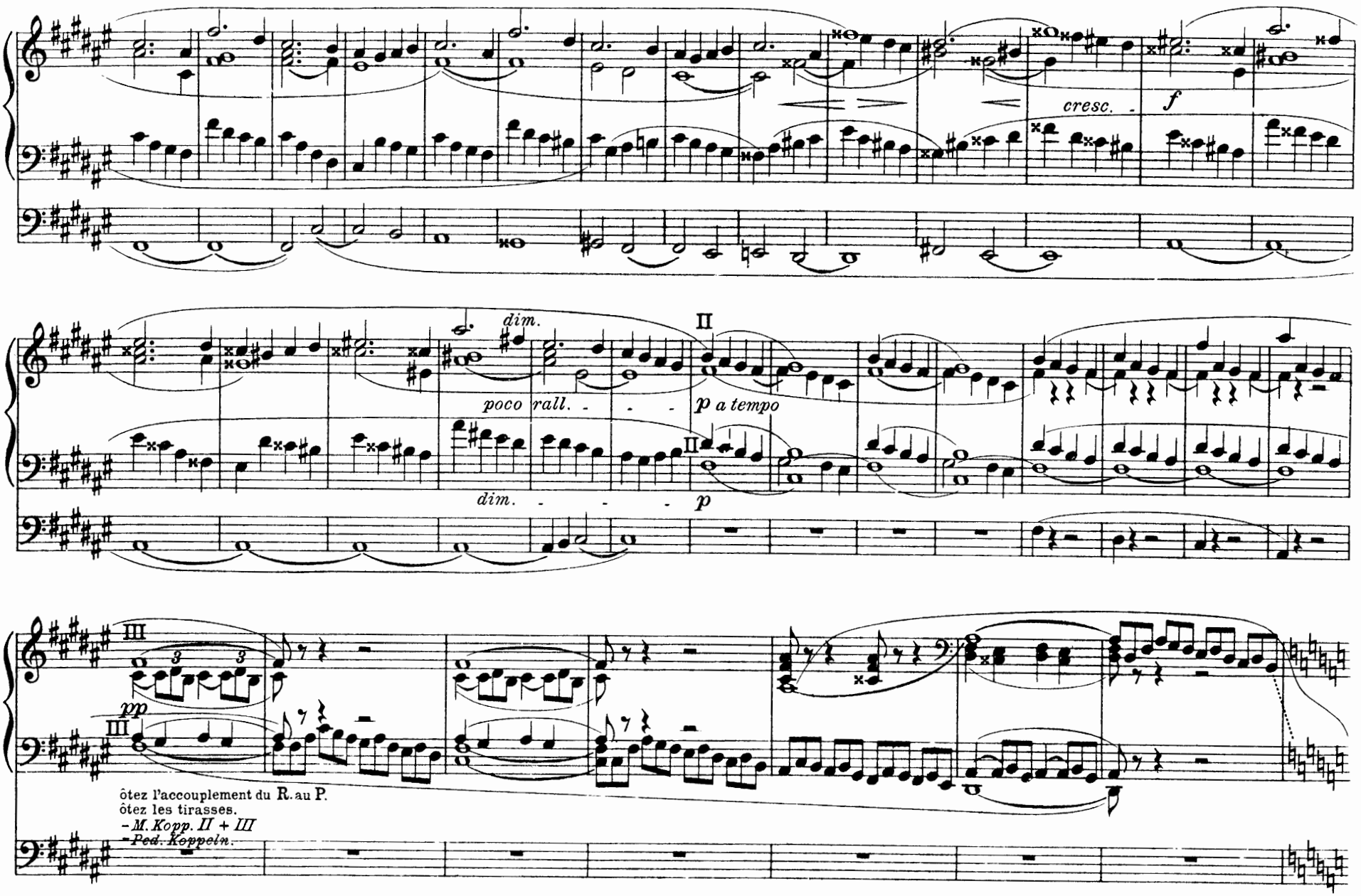
ff

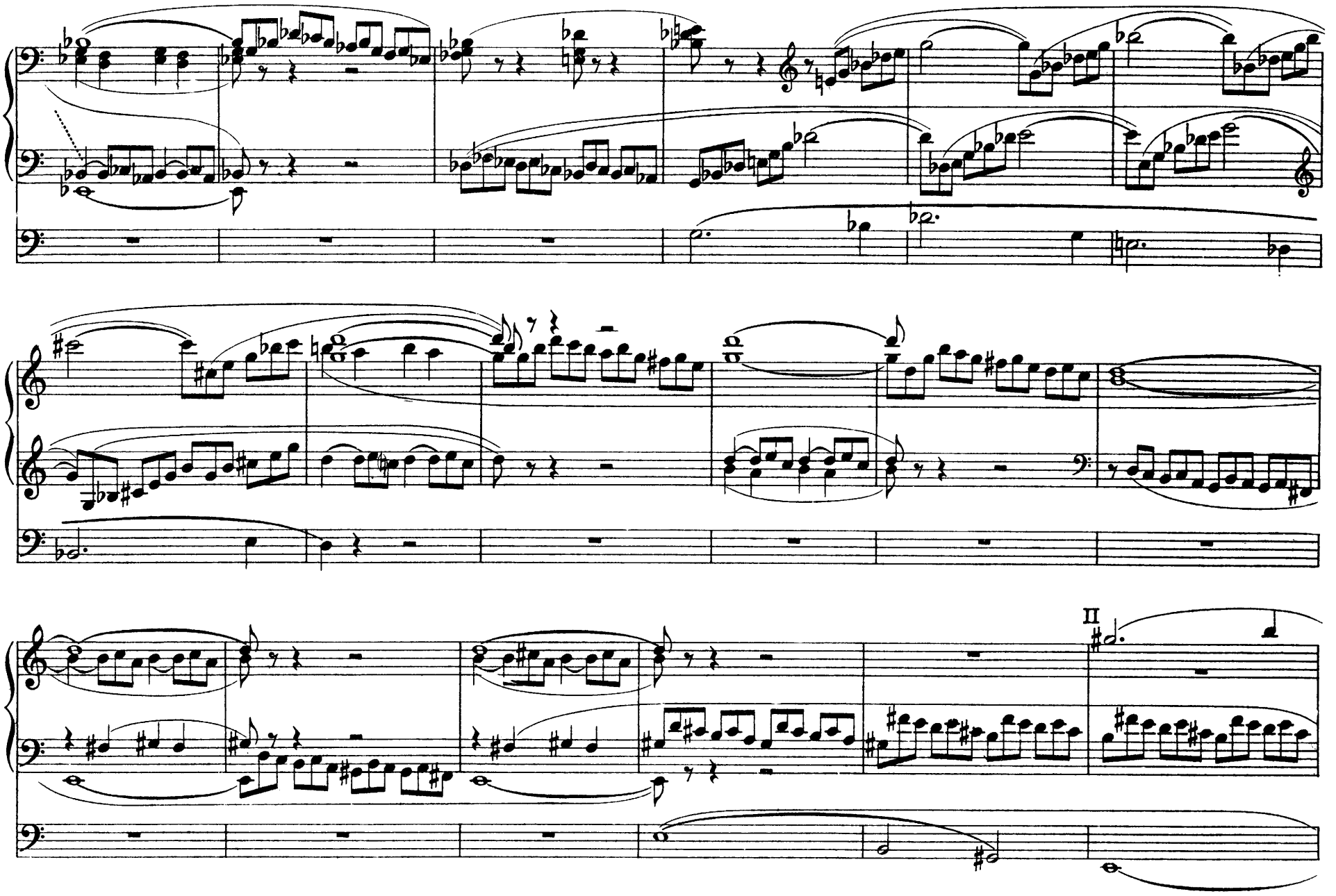

dim.
pp
cresc.
f
dim.
sf
sf
cresc.
ff

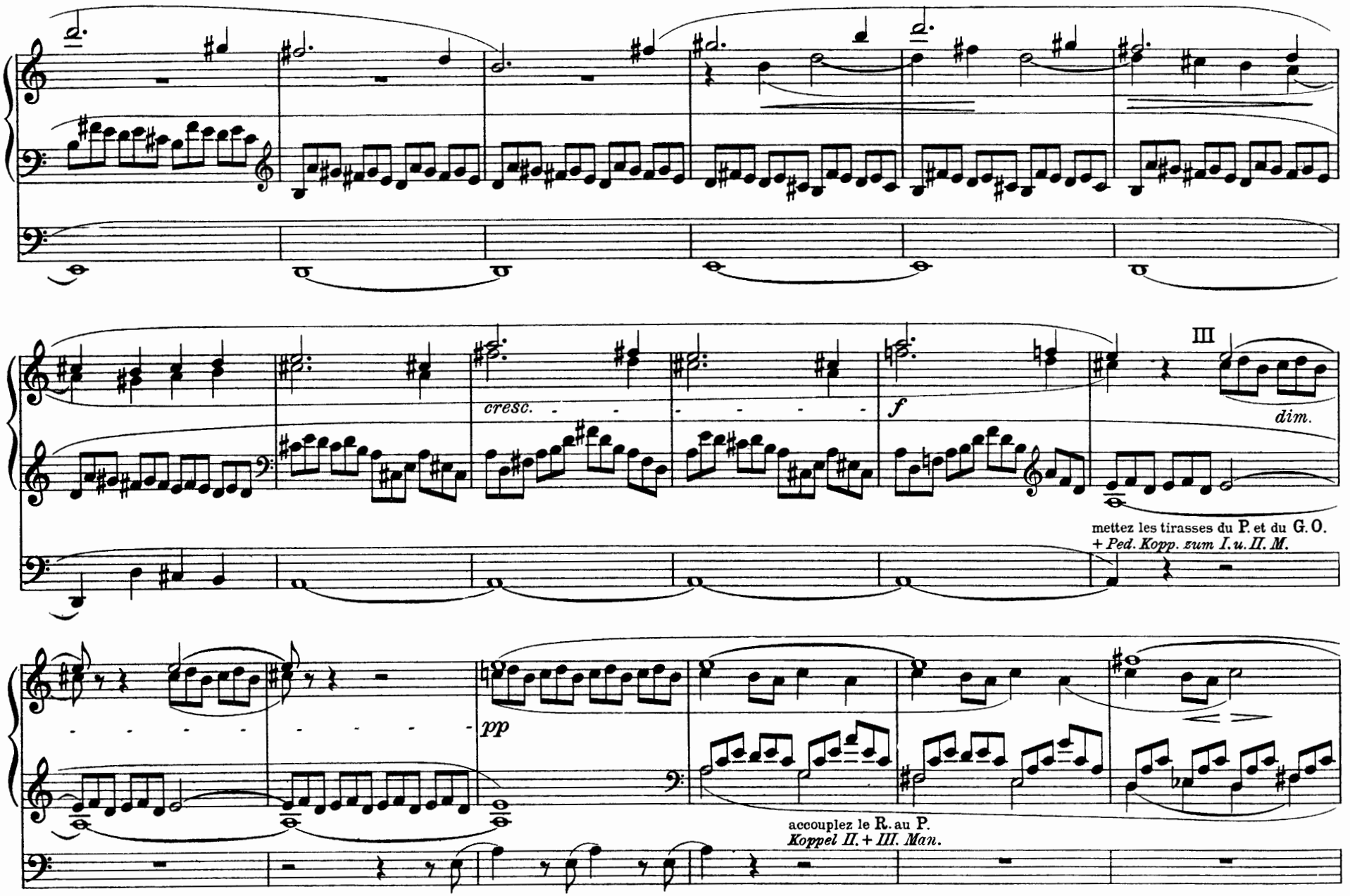

rall.
a tempo
III
ff
m.g.
dim.
pp

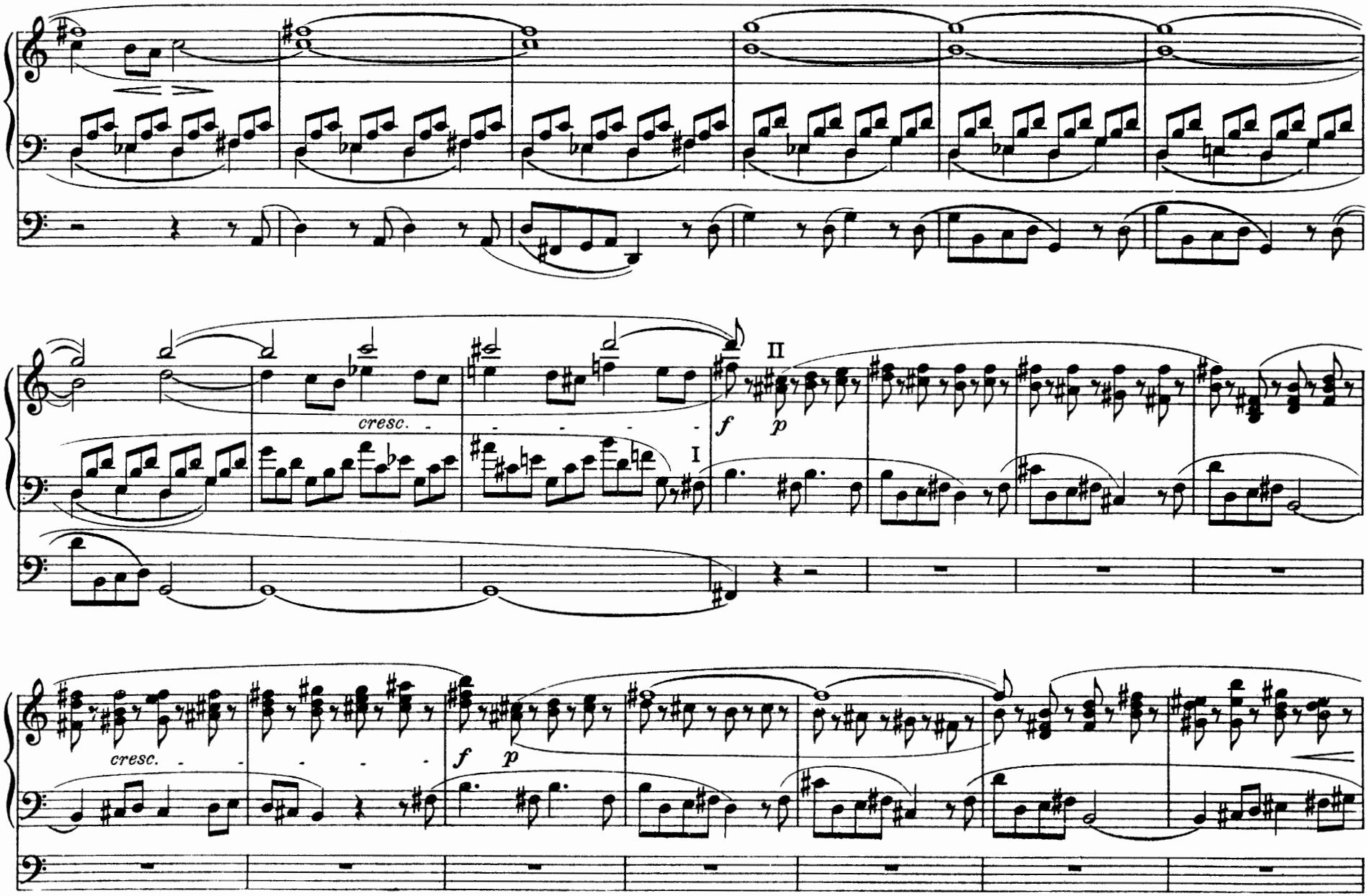

cresc.
f
dim.
p
cresc.
ff
I
m.g.

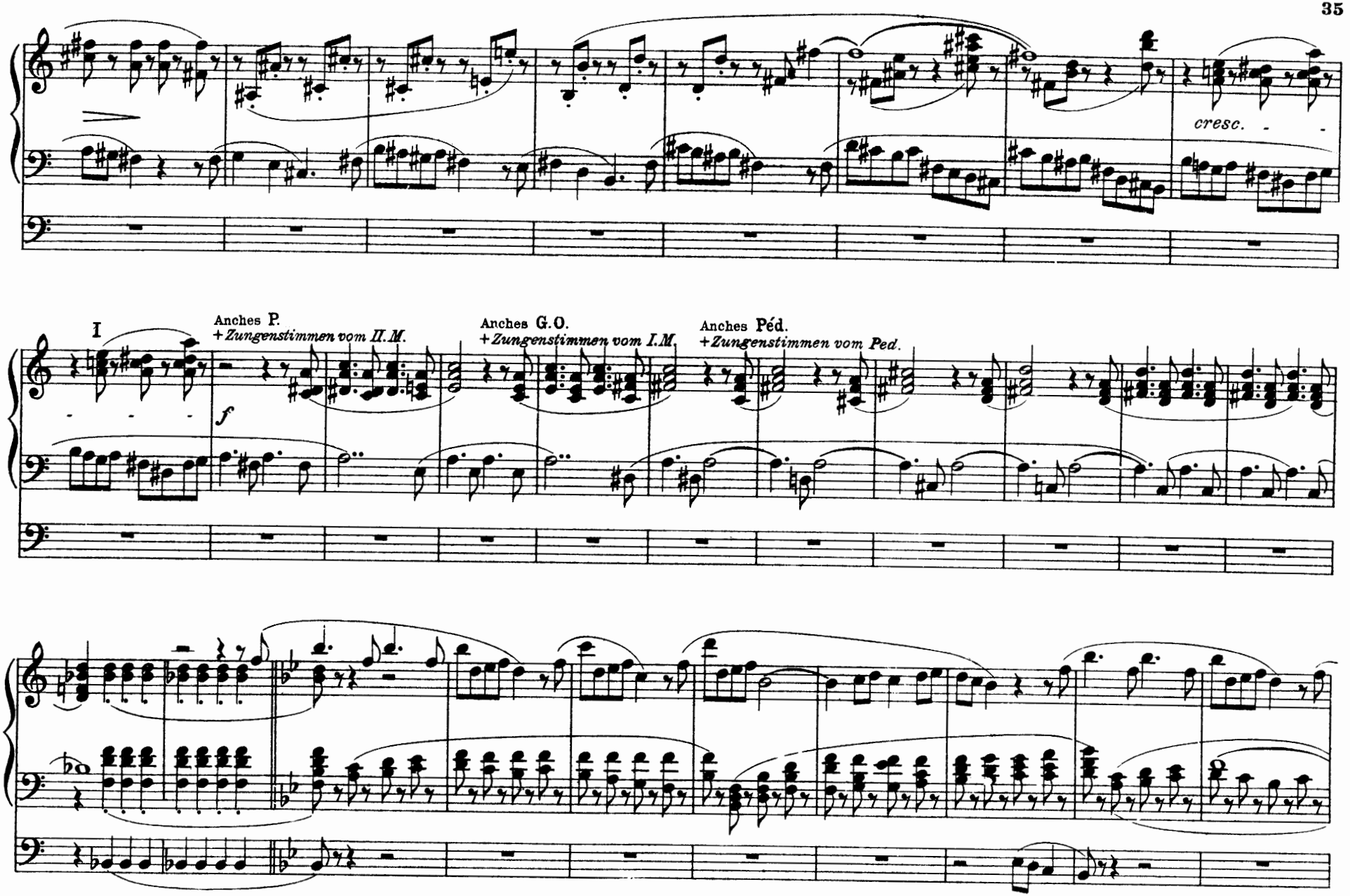

p
ôtez graduellement les jeux d'Anches au Péd.,au G.O.et au P.
nach und nach - Zungenstimmen vom Ped., I. und II. Man.

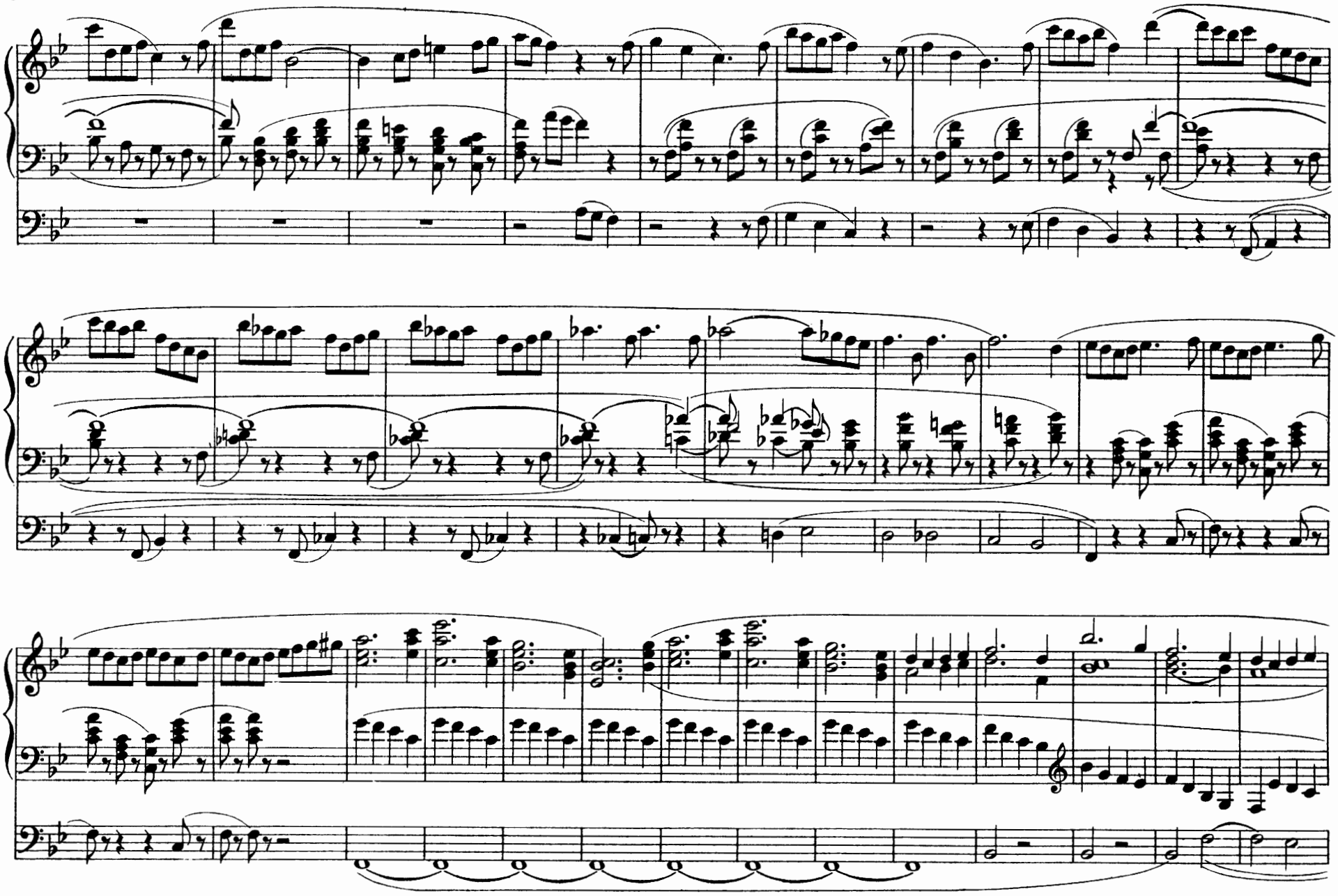

cresc.
f
dim.
poco rall.
II
p a tempo
dim.
p
III
pp
III
ôtez l'accouplement du R. au P.
ôtez les tirasses.
- M. Kopp. II + III
- Ped. Koppeln.

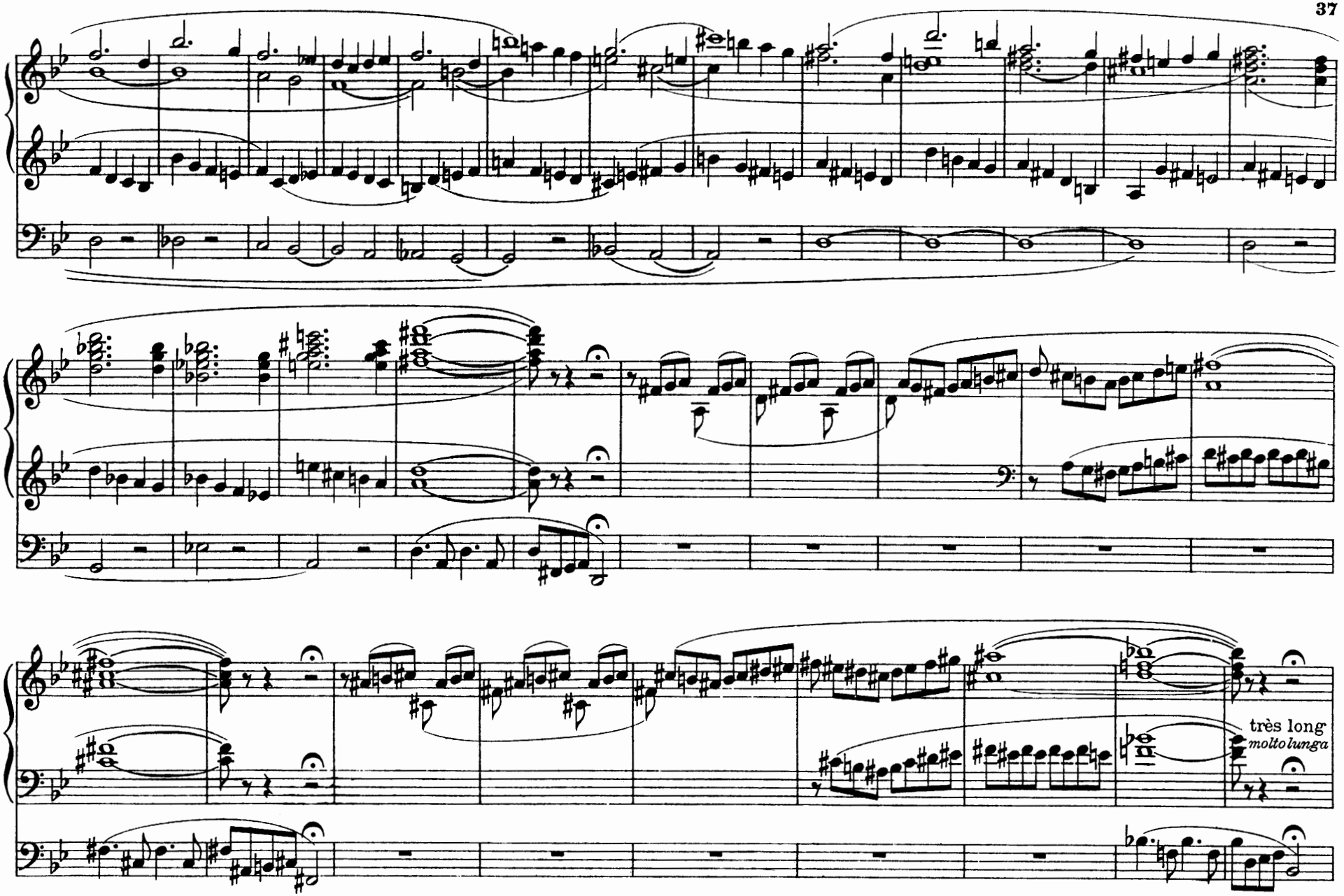
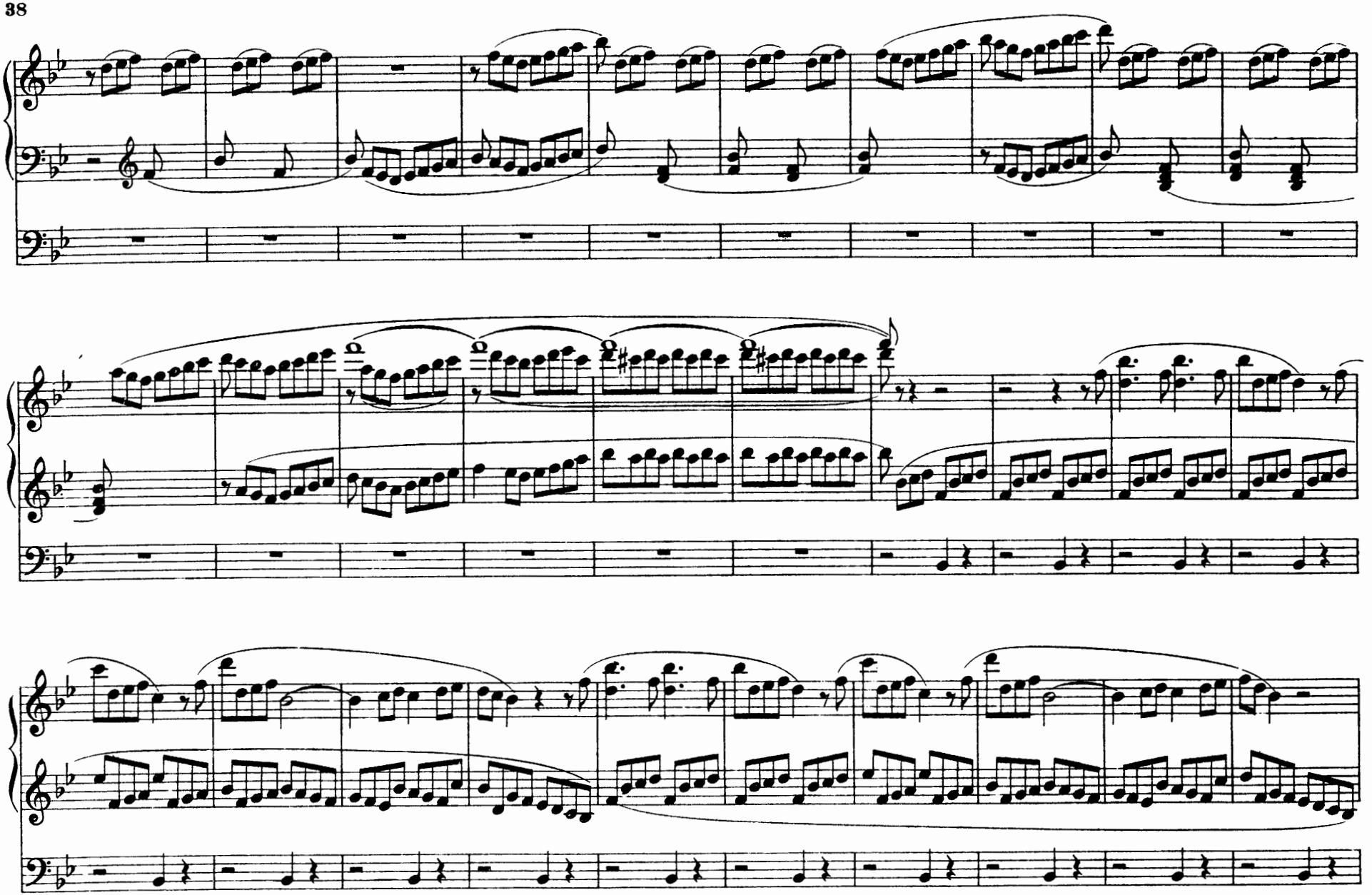
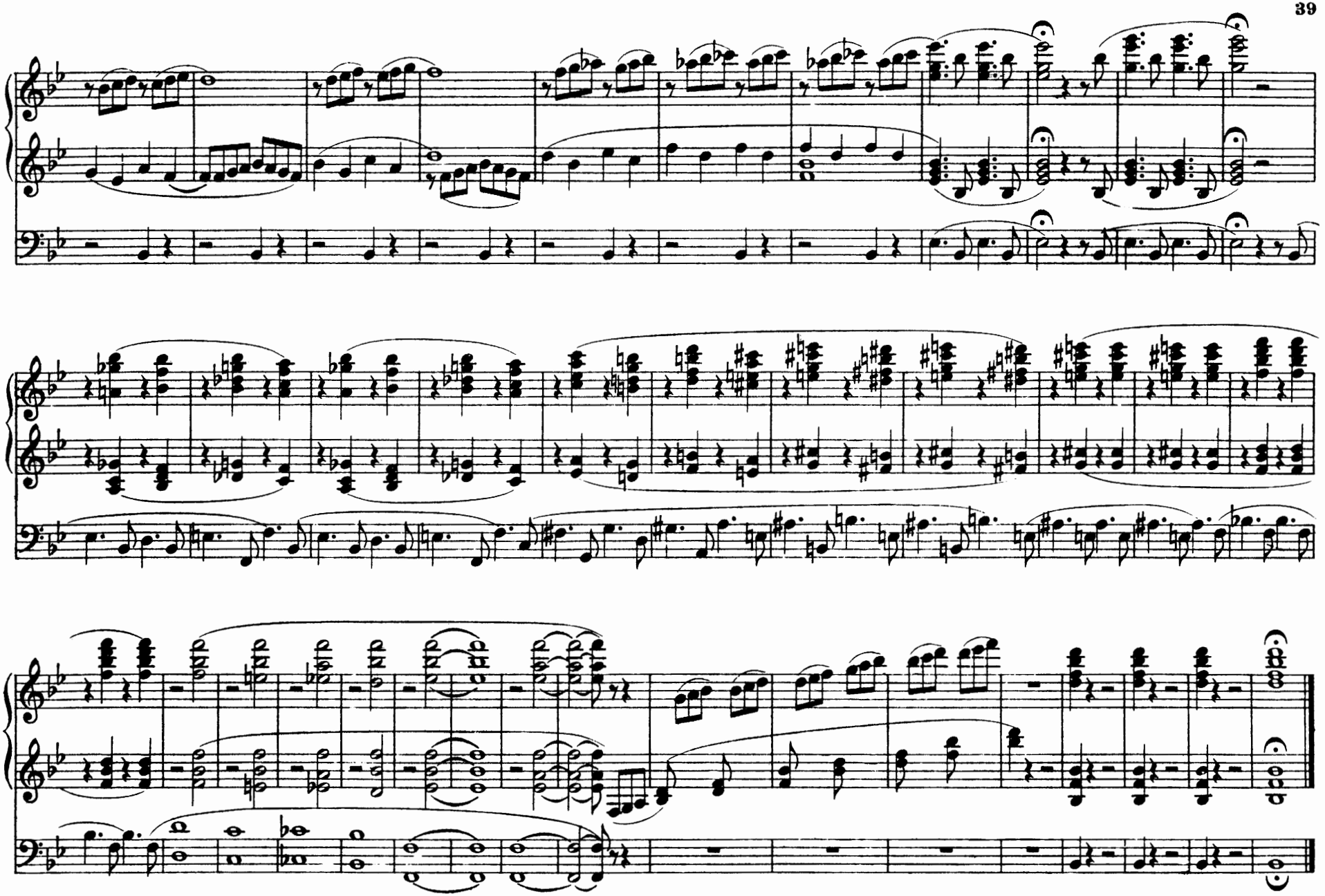

II


cresc.
f
III
dim.
mettez les tirasses du P. et du G. O.
+ Ped. Kopp. zum I. u. II. M.
pp
accouplez le R. au P.
Koppel II. + III. Man.


cresc.
II
I
f
p
cresc.
f
p


cresc.
I
Anches P.
+Zungenstimmen vom II.M.
f
Anches G.O.
+Zungenstimmen vom I.M.
Anches Péd.
+Zungenstimmen vom Ped.




très long
molto lunga