

Herrn PAUL MEDER
Organist zu St. Petri in Hamburg

Zwei Concertstücke

für

ORGEL

von

FERDINAND THIERIOT

Op. 85.

№ 1. Passacaglia
Pr. 1 M. 50 Pf.

№ 2. Festhymne
Pr. 2 M. —

LEIPZIG, J. RIETER-BIEDERMANN.

Passacaglia

(in freier Form)

Ped. Principalbass 16'; Subbass 16'; Gedacktbas 16'; Octavbass 8'; Flötenbass 8'; Cello 8'
 Man. III. Geigenprincipal 8' Concertfl. 8'; Liebl. Ged. 8'; Traversfl. 4' Flauto dolce 4'
 Man. II. Viola d'amour 8'; Salicional 8'; Gedackt 8'; Bifra 8'; Flöte 4'
 Man. I. Dolce 8'; Bourdon 8'; Gemshorn 8'; Quintatön 8'; Hohfl. 8'; Hohfl. 4'; Rohrfl. 4'
 Manualcoppel III zu II.

Ferd. Thieriot, Op. 85 No 1.

Poco Adagio

Manual

Pedal. *p*

III

Schwellung zu.

- Octavbass 8'

Schwellung auf.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, including performance instructions: **II** in the treble staff and **+ Pc II** in the middle staff.

Third system of musical notation, including performance instructions: **I** and **mf II** in the treble staff; **+ Pc I** and **- Pc II** in the middle staff; and **+ Principal 8' des II. Man.** and **II** in the bass staff.

Fourth system of musical notation, including performance instructions: **II. M. + Viola 4'** and **+ Oct 4'** in the treble staff; **+ Mc II-I** in the middle staff; **+ Gemshorn 4'**, **+ Principal 8'**, **+ Gambe 8' des I Man.**, and **Pedal + Octave 8'** in the bass staff.

III. Man. - Geigenprincipal 8'
- Concertflöte 8'
- Traversflöte 4'

I + Octave 2'
II + Bourdon 16'

III. Man. - Geigenprincipal 8'
- Concertflöte 8'
- Traversflöte 4'

I + Octave 2'
II + Bourdon 16'

cresc.

+ Oct. 4' des I. M.
Pedal + Violon 16' u. 8'

cresc.

Pedal + Oct. 4'
I + Cornet I + Mixtur u. Quinten.

Pedal + Oct. 4'
I + Cornet I + Mixtur u. Quinten.

f

f

III. M. + Oboe 8'
+ Liebl. Ged 16'

I. Man. - Octave 2' - Mixtur u. Quinten
- Cornet
II. Man. - Bourdon

III. Man. + Geigenpr. 8'
Concertfl. 8' Fugara 4'
Traversfl 4' + Voix céleste

III. M. + Oboe 8'
+ Liebl. Ged 16'

I. Man. - Octave 2' - Mixtur u. Quinten
- Cornet
II. Man. - Bourdon

III. Man. + Geigenpr. 8'
Concertfl. 8' Fugara 4'
Traversfl 4' + Voix céleste

III *pp*

pp

Schwellung zu

p

Pedal + Principal 32'
+ Fagott 16'

Pedal + Principal 32'
+ Fagott 16'

III. Man. - Oboe

mf

+ I Oct. 2', Cornet,
+ II Piccolo 2',
+ Mixtur Quinten.
+ Cymbel.

+ Pc II - Pc I

f

I + Trompete 8'

+ Pc I

+ TUTTI.

poco rit.

II - Tutti

II. Man. Abstossen *a tempo*

p

- Pc I

bis auf mehrere schwache 8'

II+Principal 8'
II+4'

cresc.

3 *I*

II - 4'

- Principal 8'

III - Liebl Ged. 16'
- Fugara 4'

dim

p

- Pc II

p

- Mc III-II

II schwach

Pedal - Principal 16'
- Cello 8'

2.

III

III + Liebl. Ged. 16'

III

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic lines.

III - Geigenpr. 8'
Ped. - Subbass 16'

+ Pc III

Third system of musical notation, including performance instructions for violin and pedal.

-Flötenbass 8'

III-Concertfl. 8'

-Flöte 4'

rit.

-Liebl. Ged 8'
-Liebl. Ged 16'
nur voix céleste
oder Aeoline.

Fourth system of musical notation, concluding the piece with a *rit.* marking and specific performance instructions for various instruments.