

Fughetta

sopra AGNUS DEI

"O DU GUDS LAM" par L.M. LINDEMANN

pour Harmonium où Orgue sans pédale obligée

P.S. RUNG-KELLER

Organiste de l'Eglise de Notre-Sauveur

Professeur du Conservatoire Hornemann (Copenhague)

Tempo giusto (♩=66)

ORGUE

ou

HARMONIUM

Ag - nus de - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis

poco cresc

dim.

This system contains two staves of music. The upper staff features a melodic line with various accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *dim.* is placed above the right side of the system.

p
mf

This system contains two staves of music. The upper staff begins with a dynamic marking of *p*. The lower staff begins with a dynamic marking of *mf*. Both staves contain complex musical notation with slurs and ties.

pp
p

This system contains two staves of music. The upper staff begins with a dynamic marking of *pp*. The lower staff begins with a dynamic marking of *p*. The notation includes various rhythmic values and slurs.

cresc.
f

This system contains two staves of music. The upper staff begins with a dynamic marking of *cresc.*. The lower staff begins with a dynamic marking of *f*. The music features intricate melodic and harmonic patterns.

mf
dimin.

This system contains two staves of music. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with a dynamic marking of *dimin.*. The notation includes slurs and ties across measures.

cresc.

This system contains two staves of music. The lower staff begins with a dynamic marking of *cresc.*. The music concludes with a final cadence in both staves.

dim. dim e rall

cresc.

dim. rit. dim.

cresc.

mf dim. ff maestoso

molto rall.

Andante religioso

pour Hármonium ou Orgue sans pédale obligée

Gambe et voix céleste
Bourdon 8

P.S.RUNG-KELLER

Molto cantabile espressivo (♩=52)

ORGUE
ou
HARMONIUM

mp

mf

mf

p

dim.

tranquillo

p

mp

cresc.

pf

mf

dim.

ritenuto

espress.

un poco più mosso (♩=60)

mp cresc.

p

mp *dim.* *mp*
mf

dim rall **Tempo I^o**
morendo pp *sempre*

p

pp

p *cresc.* *mf*

allargando *perdendosi.*
mp

Invocation

Transcrit d'après
 ESQUISSES OP. 5 N° 1 pour piano à 4 mains
 (Schott frères, Bruxelles)

Edouard SAMUEL
 Professeur d'harmonie pratique au Conservatoire Royal
 de Bruxelles

Andante religioso *semplice*

ORGUE
 ou
 HARMONIUM

fz *p* *p* *dolce*

mf sostenuto

calando *pp* *p*

8.

p *poco a poco* *cre.*

8.

più f
scen - do e strin - gen - do *agitato*

8.

ff *sfz* *dim.*

8.

p *espressivo*

Tranquillo

8.

p *Cel* *dim.* *p*

8.

dim. *calando* *pp*
smorzando

Ofertorio

Teclade I: Fonds de 8 (suaves)
Teclade II: Voz celeste, Gamba, Fluta dulce

José SANCHO MARRACO
Organiste et maître de chapelle de St Augustin, à Barcelone

Adagio (♩ = 108)

Adicionar Fondos de 4 y 16

ORGUE
OU,
HARMONIUM

p I *p* II *f*

FACILITÉ

f Adicionar Llenos *poco rall.* *pp* II

PED.

Quitar Llenos y Fondos 16 4 y 2

Adicionar Trompeta c^{te}
pp I p

II Quitar Trompeta c^{ta}

rall. I p

a Tempo

Adicionar Fondos de 4 y 16 sempre cresc.
II p mf

f fff

Adicionar Llenos y todos los Fondos
Trompeteria
fff
rall. molto

PED.

Trois petits préludes pour orgue ou harmonium

Henry SARLY

I. PRIÈRE

Andantino (♩ = 72 M)

p *dolce* *poco*

cresc. *p*

cresc. *anim e cresc.*

Revenez au mouvement.

dim poco a poco *p dolce* *dolce*

rinforz *mf* *animato*

animando *f*

f *allarg* *I° Tempo* *p dolce*

p *poco* *cresc*

pp *poco rit* *a Tempo* *pp*

II. IMPROVISATION

Moderato

dolce *p*

expressif *plus animé* *mf*

m.d. *m.g.* *m.d.* *dim.*

cédez et revenez au mouvement.

p dolce

plus animé mf a Tempo

III. CANON

Poco allegro cresc.

p legato dim.

cresc. dim. p

p

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a supporting bass line. Dynamics include *dim.* (diminuendo) and *cresc.* (crescendo).

Second system of musical notation. It continues the piece with similar melodic and bass lines. Dynamics include *rinforz.* (rinforzando) and *p* (piano).

Third system of musical notation. It features more complex chordal textures. Dynamics include *rinforz.*, *cresc.*, *dim.*, and *poco a.* (poco a tempo).

Fourth system of musical notation. It begins with the tempo marking *a Tempo*. Dynamics include *-poco*, *rit.* (ritardando), and *p*.

Fifth system of musical notation. It continues with melodic and bass lines. Dynamics include *cresc.* and *dim.*.

Sixth system of musical notation, the final system on the page. It concludes the piece with various musical notations including slurs and dynamic markings.

Fughette

Sur un thème du professeur Francois KRENN.
(Vienne Autriche)

Vincent SCHINDLER
Professeur de Musique, (Olmütz, Moravie)

Moderato

ORGUE
ou
HARMONIUM

The musical score is written for organ or harmonium and consists of six systems of music. The first system begins with a treble clef and a bass clef, with a 'MAN 1' marking above the treble staff. The tempo is 'Moderato' and the dynamics are 'ff' with a 'PED' (pedal) marking. The second system includes a 'MAN 2' marking above the treble staff. The third system continues the piece. The fourth system also continues. The fifth system includes a 'MAN 1' marking above the treble staff. The sixth system concludes the piece with a double bar line and repeat signs.

Méditation

Vincenz SCHINDLER
Organiste à Olmütz (Autriche)

ORGUE
OU
HARMONIUM

And^{te} sostenuto

p sempre legato

a Tempo

p

poco accel.

cresc.

f

a Tempo

ff *p*

S. PED.

mf *poco string.*

a Tempo

rit. *p*

PED.

Lento

p *pp*

Meiner ZELIEBTEIR FRAN

Mélodie

J. SCHMID

Organiste de la Cathédrale de Munich (Bavière)

Andante

ORGUE
ou
HARMONIUM

① ④

(E) (S) *p*

pp

mp *espressivo*

①

p

a Tempo

un poco riten.

p

3

p

pp

3

① ③

loco

mp

8