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JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN FIVE VOLUMES

VOL. III

HANDEL, MOZART

and Masters of the
Eighteenth and Early Nineteenth Centuries

Eleven Pieces for Organ

Price, $2.00, net
(No Discount)

Collected, Edited and Annotated by
JOSEPH BONNET
Organist of St. Eustache, Paris
and of
La Société des Concerts du Conservatoire

G. SCHIRMER

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To Mrs. WILLIAM ANDREWS CLARK

NOTES ON THE COMPOSERS

George Frederick Handel.—The totality of Handel's works, vast as that of Bach, is very modest in point of organ-literature in comparison with that of the Cantor of Leipzig. This is one of our chief reasons for the regrettably scant presentation which we were able to accord to the works of this great genius. Our choice was yet further limited by the consideration that the very construction of certain among the organ-pieces fitted them almost optionally for either harpsichord or organ, an obbligato pedal-part being very rarely indicated—a deficiency due to the instruments at the Master's disposal. Admired and renowned as a virtuoso on the organ, and having, besides, to assume the cares and responsibilities of a Director of Opera, Handel, when writing his twenty concertos for organ and orchestra, took pains to throw into relief his fabulous virtuosity, for the purpose of attracting the public to his oratorios.

Louis-Claude d'Aquin, born in Paris, and a pupil of Nicolas Bernier and Elisabeth-Claude Jacquet de la Guerre, made his début at the age of twelve as organist of the Sainte-Chapelle. Later he was appointed to the post of organist at St. Paul's (Paris), where, only eighteen days before his death, and nearly an octogenarian, he still charmed his auditors, as the abbé de Fontenai relates in his memoirs.

In 1739 d'Aquin became organist of the Chapelle Royale. The King frequently expressed his satisfaction with him, and after a Mass, in the course of which d'Aquin had surpassed himself in the execution of variations on a sacred theme, Count d'Eu informed him that it had been for over a quarter of an hour the topic of conversation in His Majesty's apartment. To this same Count d'Eu was dedicated the "Livre de Noëls." When d'Aquin played these pieces for the Midnight Mass, all Paris thronged to hear them. The melodies (treated earlier by Le Bègue and Raison) are still sung in France during Christmastide; mothers teach them to their children from the cradle, and they are among the most touching of French traditional usages. D'Aquin treats them in a delicate, simple and graceful manner.

Padre Martini. Gavotta. The theme of this gavotte (taken from the 12th Sonata for organ) is well known among violinists, as it was subsequently transcribed for the violin. **Padre Martini,** a Franciscan, born at Bologna, was the most erudite musician of the eighteenth century in Italy, a master of counterpoint, a composer of many sonatas for the organ, of oratorios, and the author of a general history of music, which he carried back to the time of Adam! He owned a music library of great value.

Johann Ludwig Krebs took lessons for nine years of J. S. Bach in Leipzig, and was one of the Master's best pupils. Besides this, Bach was the teacher of the father of Krebs during his sojourn in Weimar.

Bach was fond of saying (with a play on both their names), "He was the best crab (Krebs) in the brook (Bach)."

Wolfgang Amadeus Mozart.—This Fantasie in F, chiefly known by the four-hand piano-arrangement which has been made of it, was composed in December, 1790. It begins with a solemn and dignified Adagio which serves as a brief introduction to the Allegro, which latter is divided into two parts, with the two classic themes of the symphonic Allegro. The Adagio reappears at the close, but in a clever modification which leads to a calm and peaceful conclusion.

Samuel Wesley was the greatest English organist of his time. An enthusiastic admirer of Bach's works, he devoted himself to bringing them before the public by playing them in his concerts and by publishing, in 1810, the first English edition of "The Well-tempered Clavichord." For organ, Wesley composed preludes, fugues, gavottes, etc., and eleven concertos with accompaniment of 2 violins, 'cello, bass, 2 horns, and 2 oboes; they are preserved in MS. in the British Museum.

Alexandre-Pierre-François Boëly, born at Versailles on April 19, 1785, was at first a student in the Paris Conservatoire, but only for a very short time; and it was, above all, through his zealous study of the great masters (more especially Bach and Scarlatti) that he acquired that admirable mastership and elevation of thought which make his organ-works the best in the first half of the nineteenth century. Boëly was organist at St. German l'Auxerrois, but his artistry was too

noble, too lofty, for that epoch; he was not understood. The teachings of Titelouze and de Grigny were already forgotten, and the French Organ School, formerly so brilliant, underwent—during the Revolution, the Empire, and the Restoration—a crisis surmounted only with the appearance of Lemmens and César Franck.

To-day we are in a position to admire Boëly's works. Here we may add what Saint-Saëns has to say about the collection of Noëls from which are taken the 3 numbers presented in this Volume:

"Boëly applied to the Gregorian melodies the processes through which J. S. Bach wrought with the German chorales. The issue was a great number of pieces perfectly adapted to the Catholic liturgy. The collection of Noëls of the sixteenth century, harmonized for the organ, places Boëly in the rank of the greatest musicians. To the naïveté indispensable to songs of the Nativity is conjoined an elevation, a perfection of style, which remind one of the illuminations of the Missals, of the statuettes in the cathedrals."

The Fantaisie and Fugue in B flat should be in the repertory of every organist. It commences with a lively prelude in B flat major (three-four time), which speedily gives way to the exposition of a most expressive fugue in B flat minor (in four-four time). The lively theme of the beginning reappears, but transformed into four-beat measure, and combines with the fugue-theme in the course of the development. The three-four time finally reëmerges at the close, and terminates the piece.

Of Beethoven there have been published Three Preludes for piano or organ. These are student-pieces—exercises in modulation in the major and minor keys. And one is seized by regret that the radiant glories of the Quartets and Symphonies of the grand Titan did not illumine the organ literature of his epoch.

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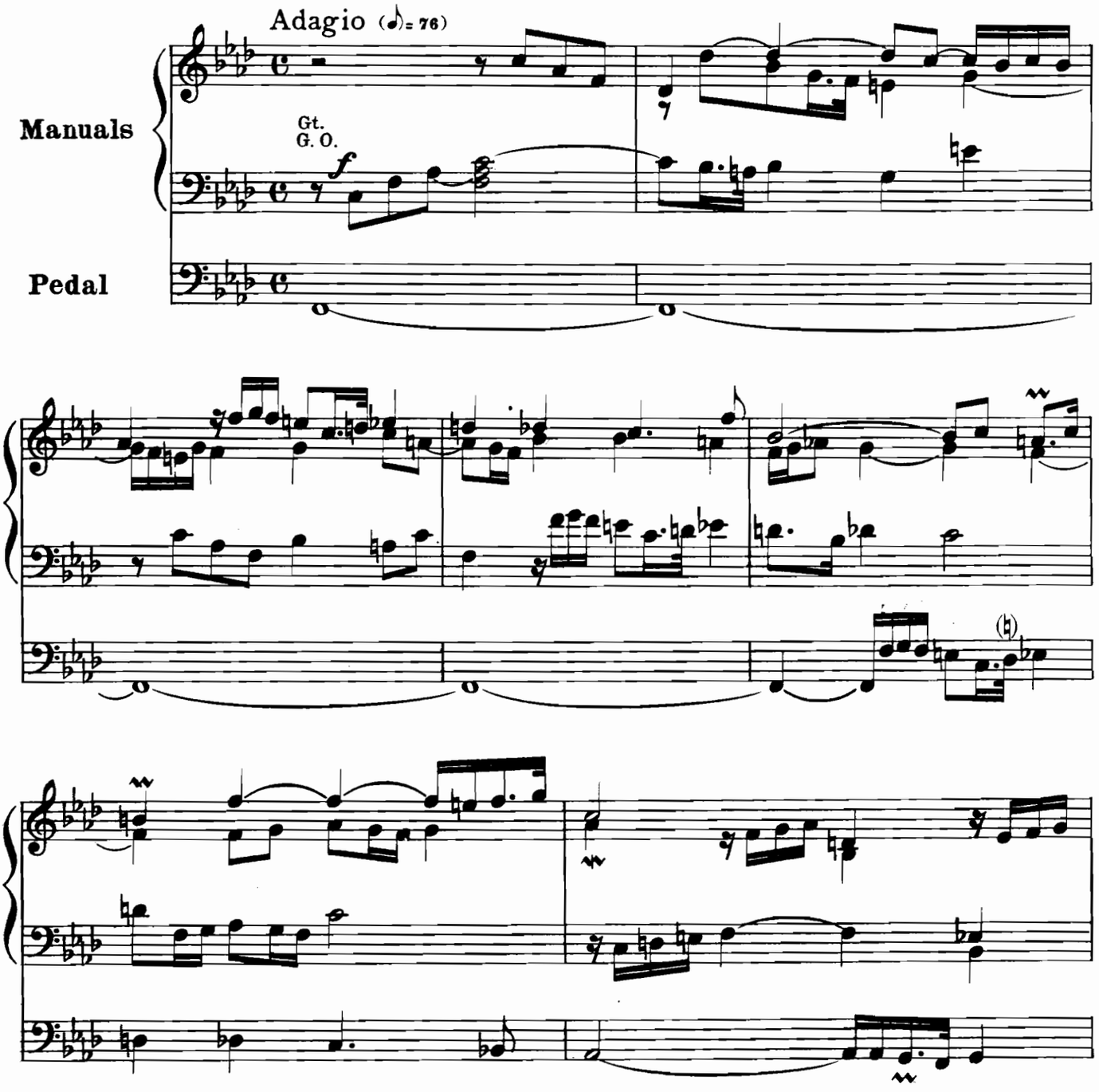
Prelude and Fugue in F minor

Manuals: * Foundation stops 8′ & 4′
Pedal : 16′, 8′

Claviers réunis: * Jeux de fonds de 8 et 4 p.
Pédale: Fonds de 16, 8 et 4 p.

G. F. Handel
(1685-1759)



* With organs possessing 32-foot registers on the pedal, the 16-foot manual registers may be added.

* Dans les orgues où il y a des jeux de 32 p. à la pédale, on peut ajouter les jeux de 16 pieds aux mains.

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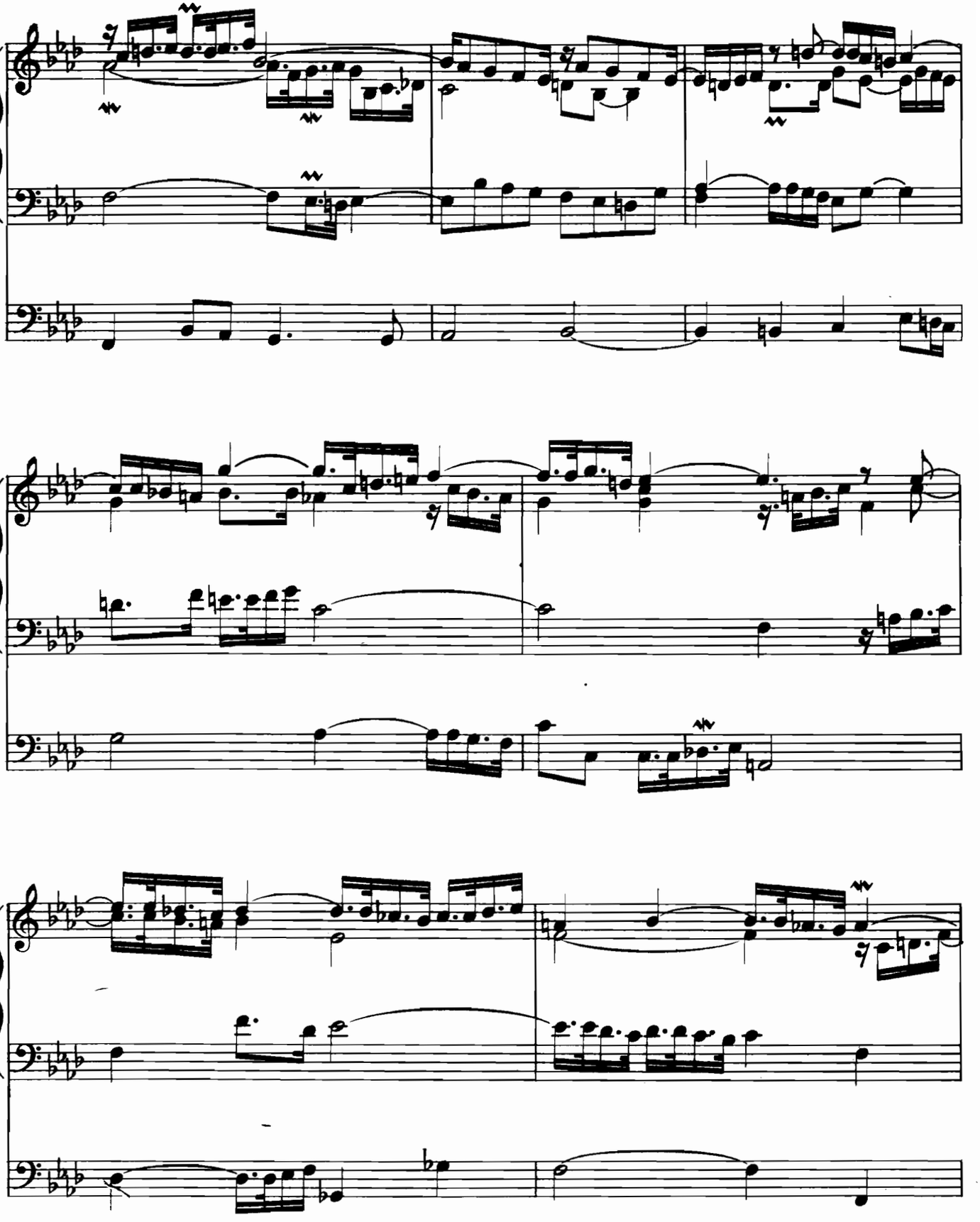
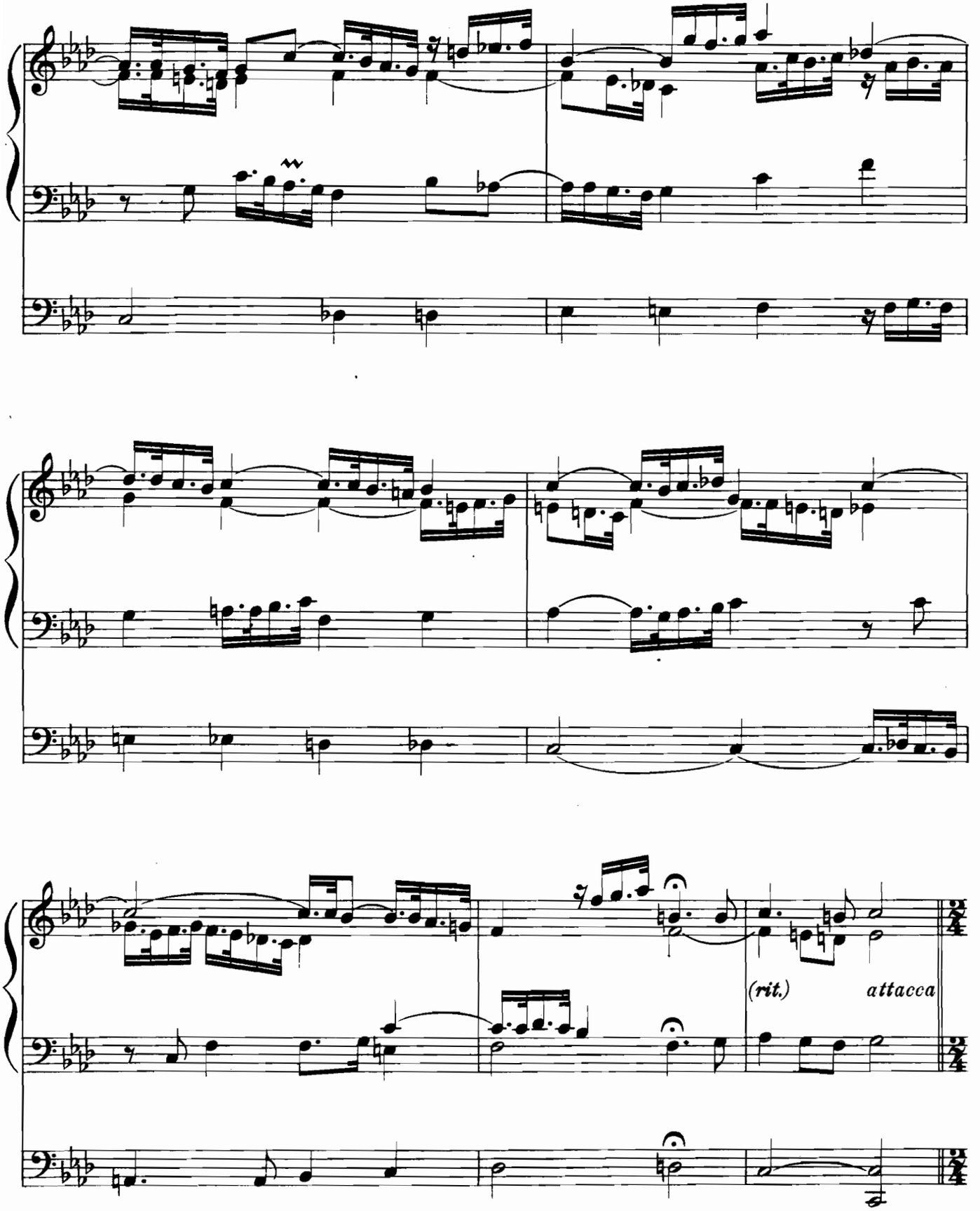


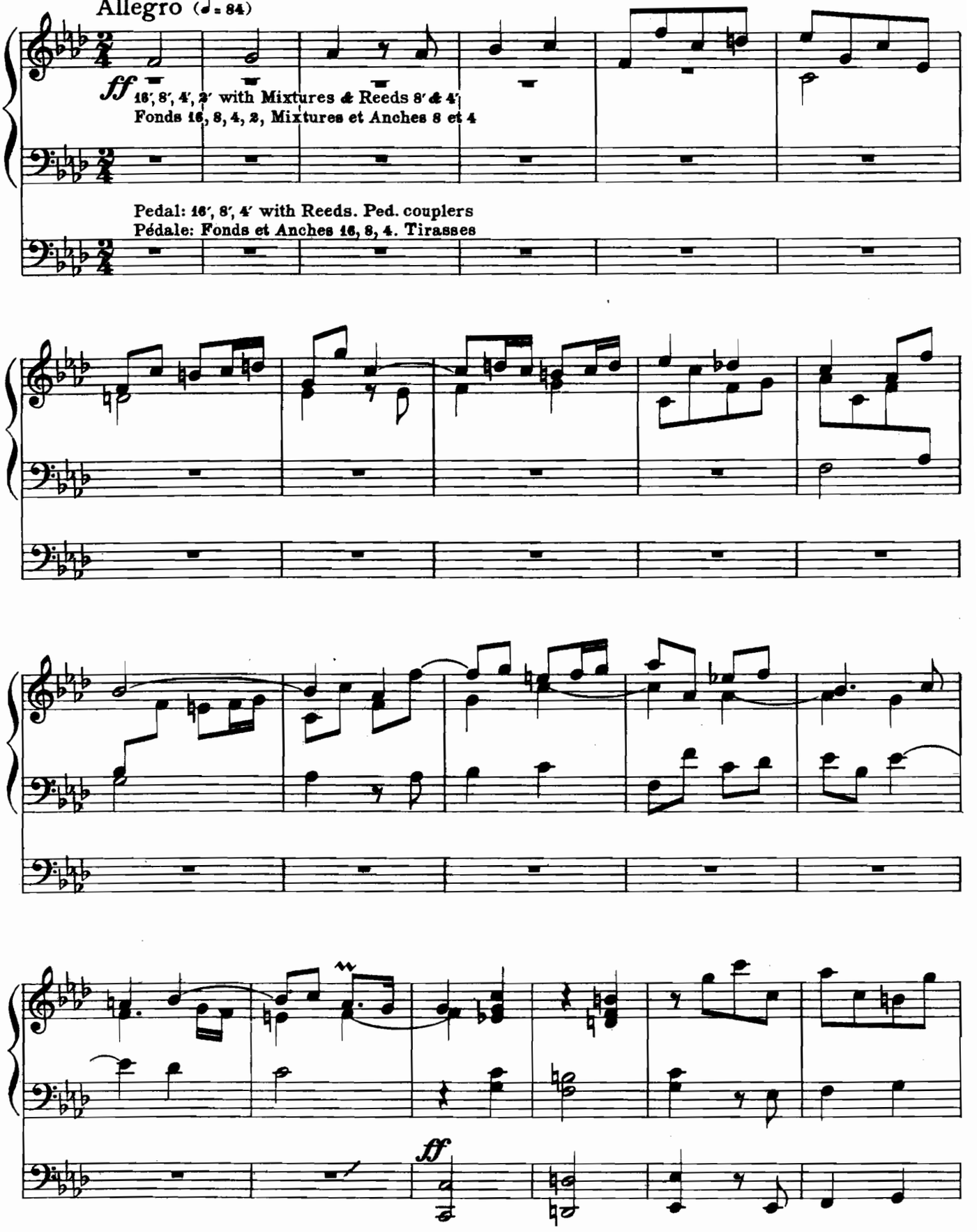

(rit.)
attacca

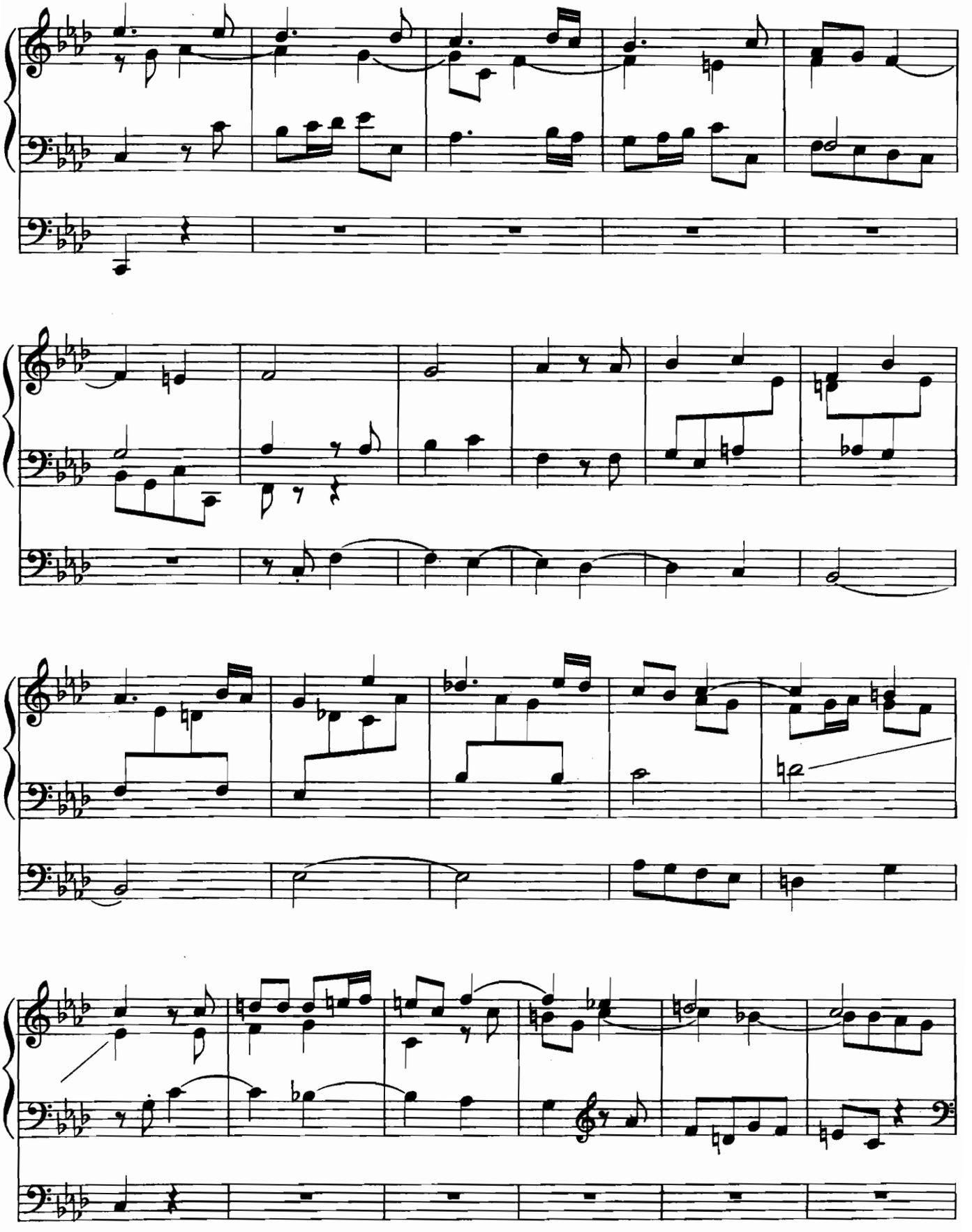
Fugue

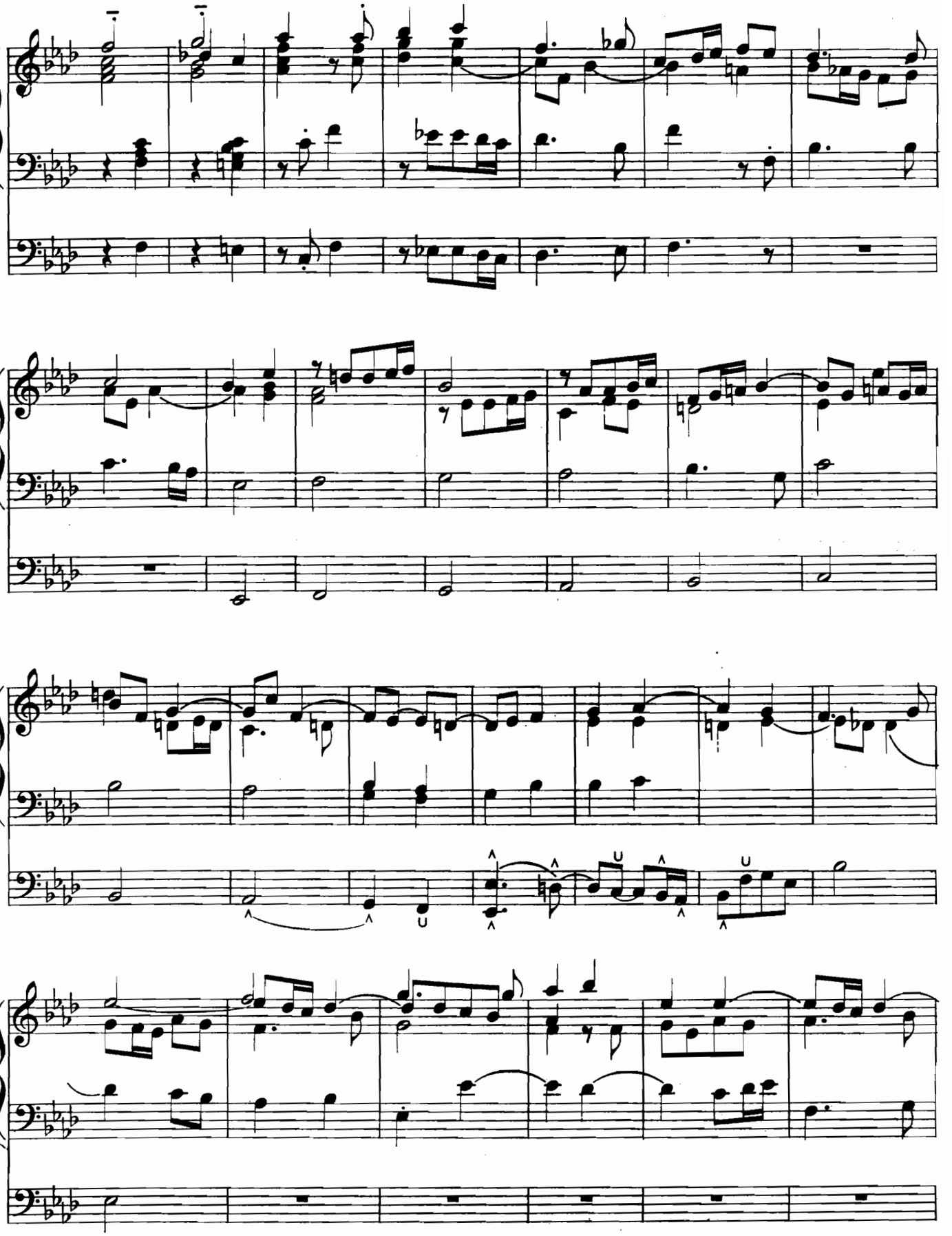
Allegro (♩ = 84)

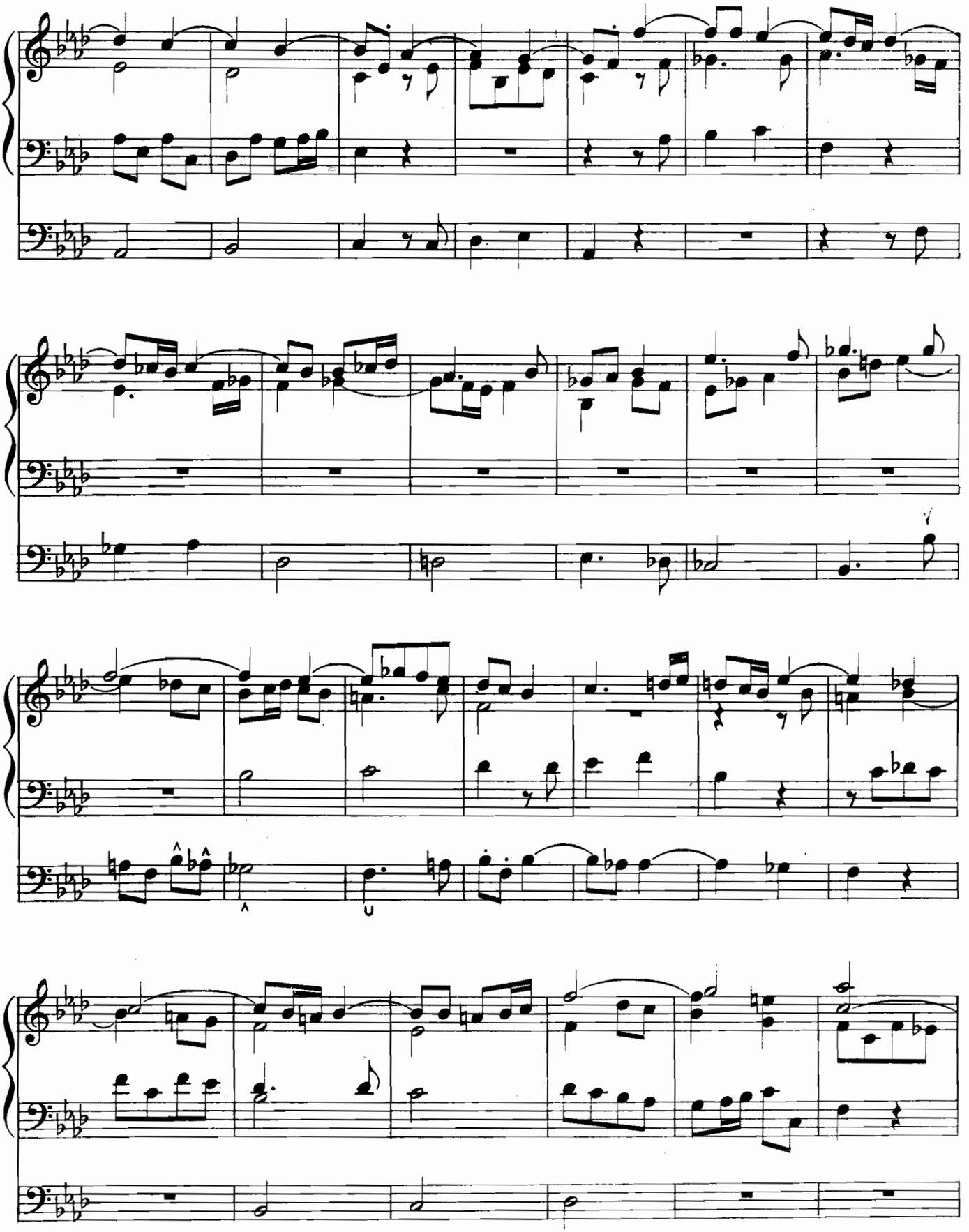
ff 16′, 8′, 4′, 2′ with Mixtures & Reeds 8′ & 4′
Fonds 16, 8, 4, 2, Mixtures et Anches 8 et 4

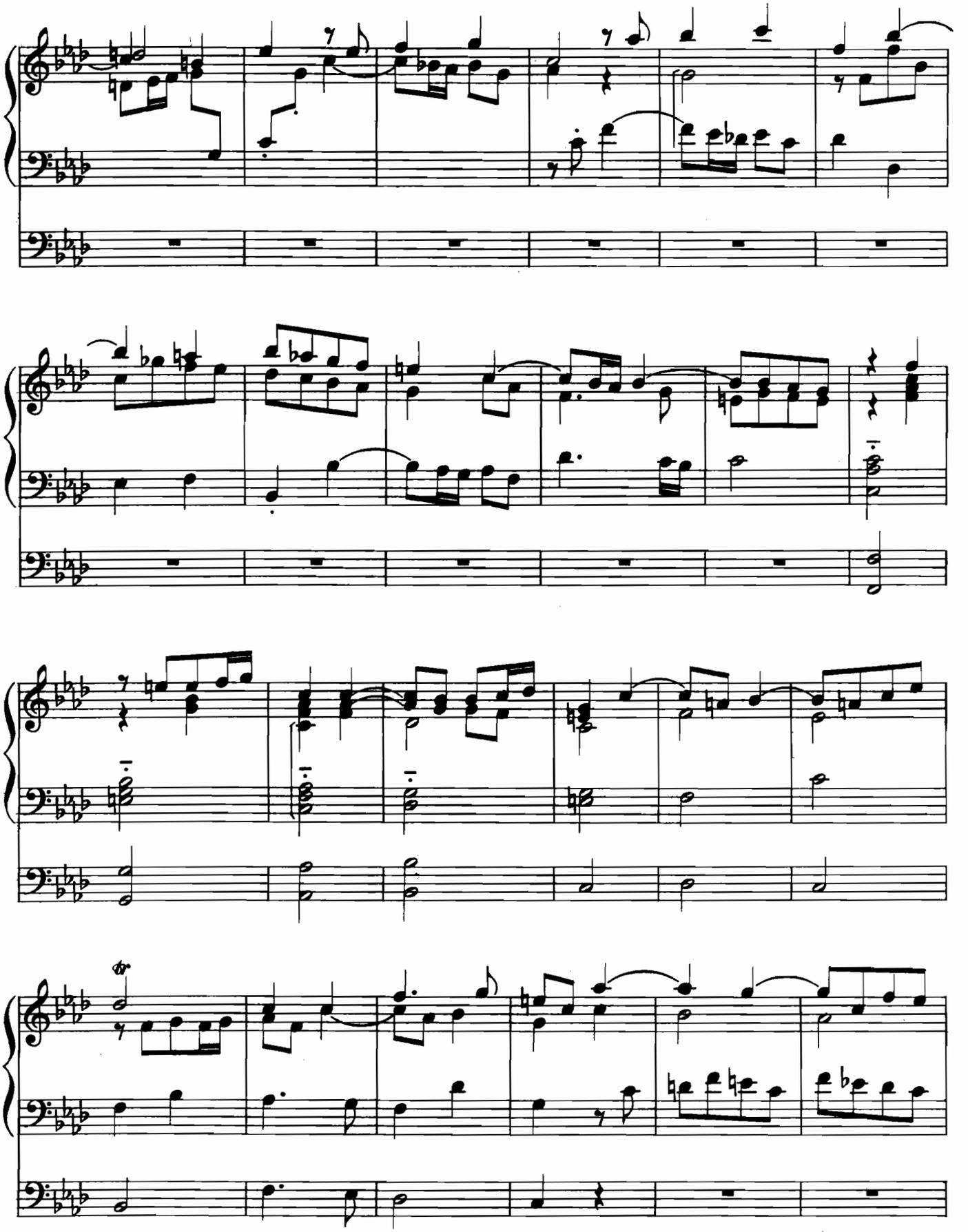
Pedal: 16′, 8′, 4′ with Reeds. Ped. couplers
Pédale: Fonds et Anches 16, 8, 4. Tirasses

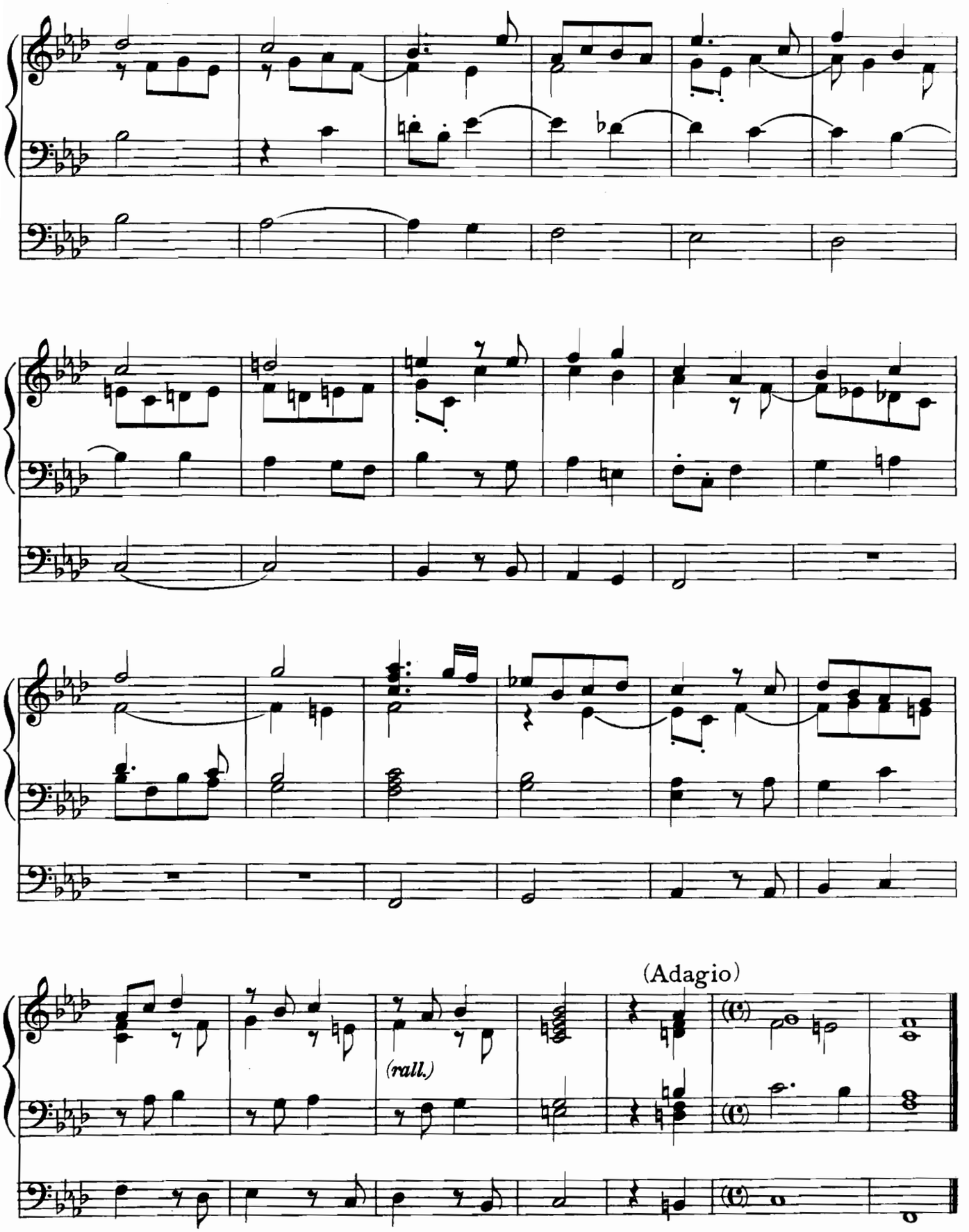











(Adagio)
(rall.)

Tenth Concerto

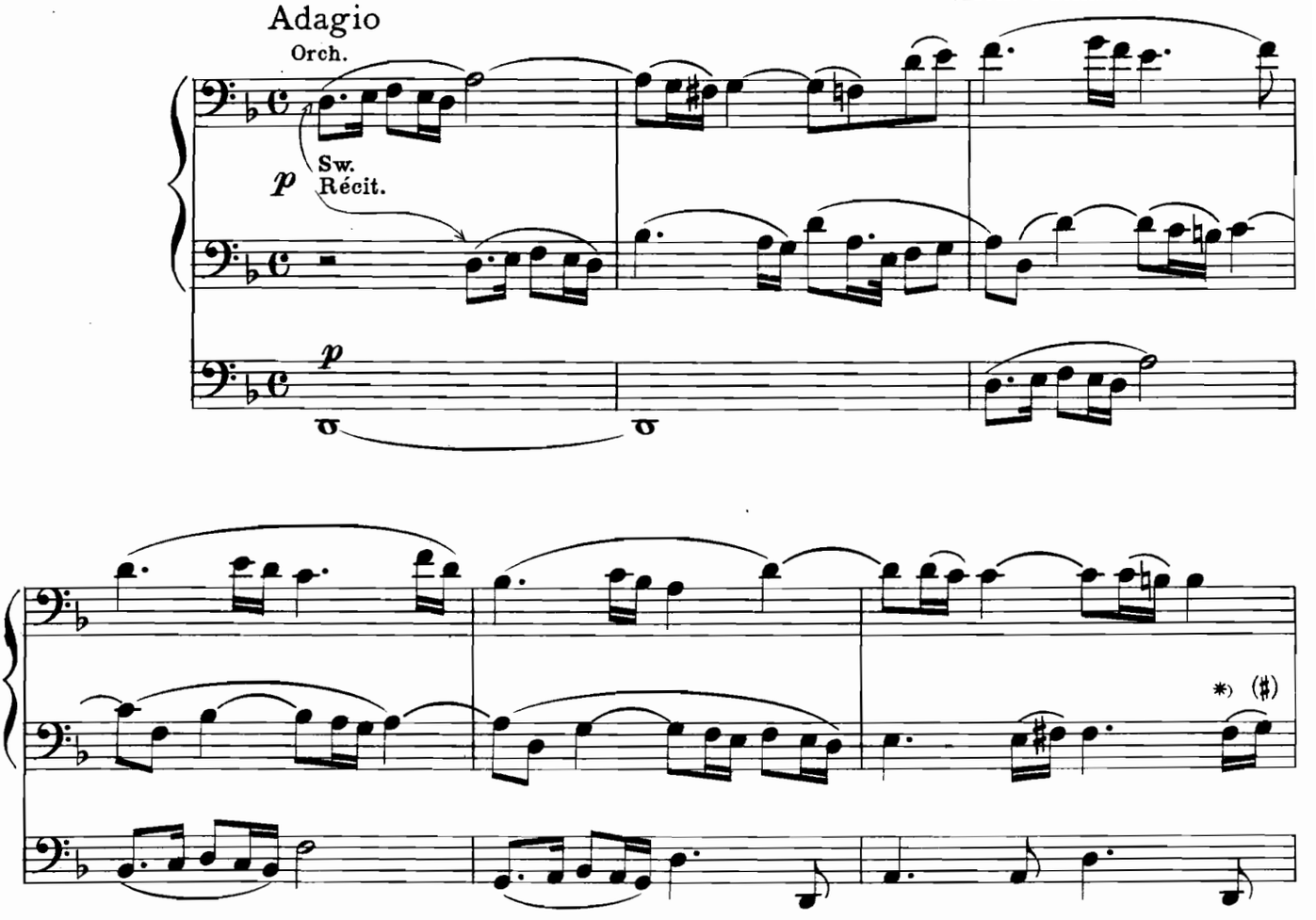
for Organ and Orchestra

Swell : Flute 8′, Salicional 8′, Open Diap. 8′, Oboe 8′
Great : St. & Open Diap. (Small) 8′
Choir : Flutes 8′ & 4′
Pedal: 16′ & 8′ with soft string 16′

Récit : Flûte, Viole de Gambe, Hautbois, Basson de 8 p. (Grand chœur préparé)
Posit. : Flûtes de 8 et 4 p.
G. O. : Bourdon et Montre de 8 p. (Gd chœur préparé)
Pédale: Bourdons de 16 et de 8 p. Violon de 16 p. Violoncelle de 8 p. (Jeux d'anches préparés)

G. F. Handel
(1685-1759)
Arranged with cadenzas for organ alone by
Alex. Guilmant

Edited by Joseph Bonnet



*) G in Arnold's edition, G sharp in Chrysander's.

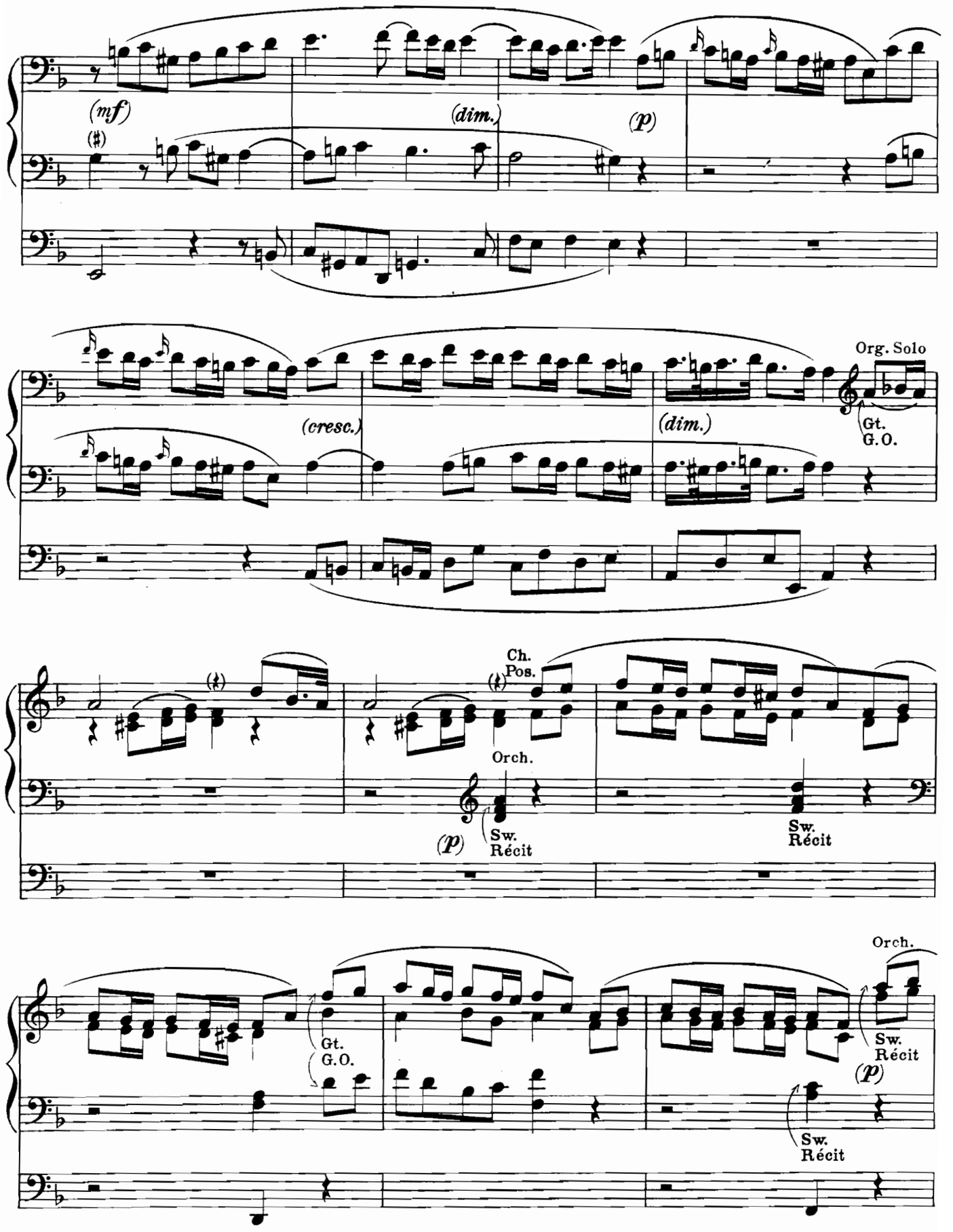
This concerto was written by Handel for Organ, 1st and 2d Violins, Viola and Bass, 2 Oboes and 2 Bassoons. In arranging it for Organ alone, it became necessary to make certain additions.

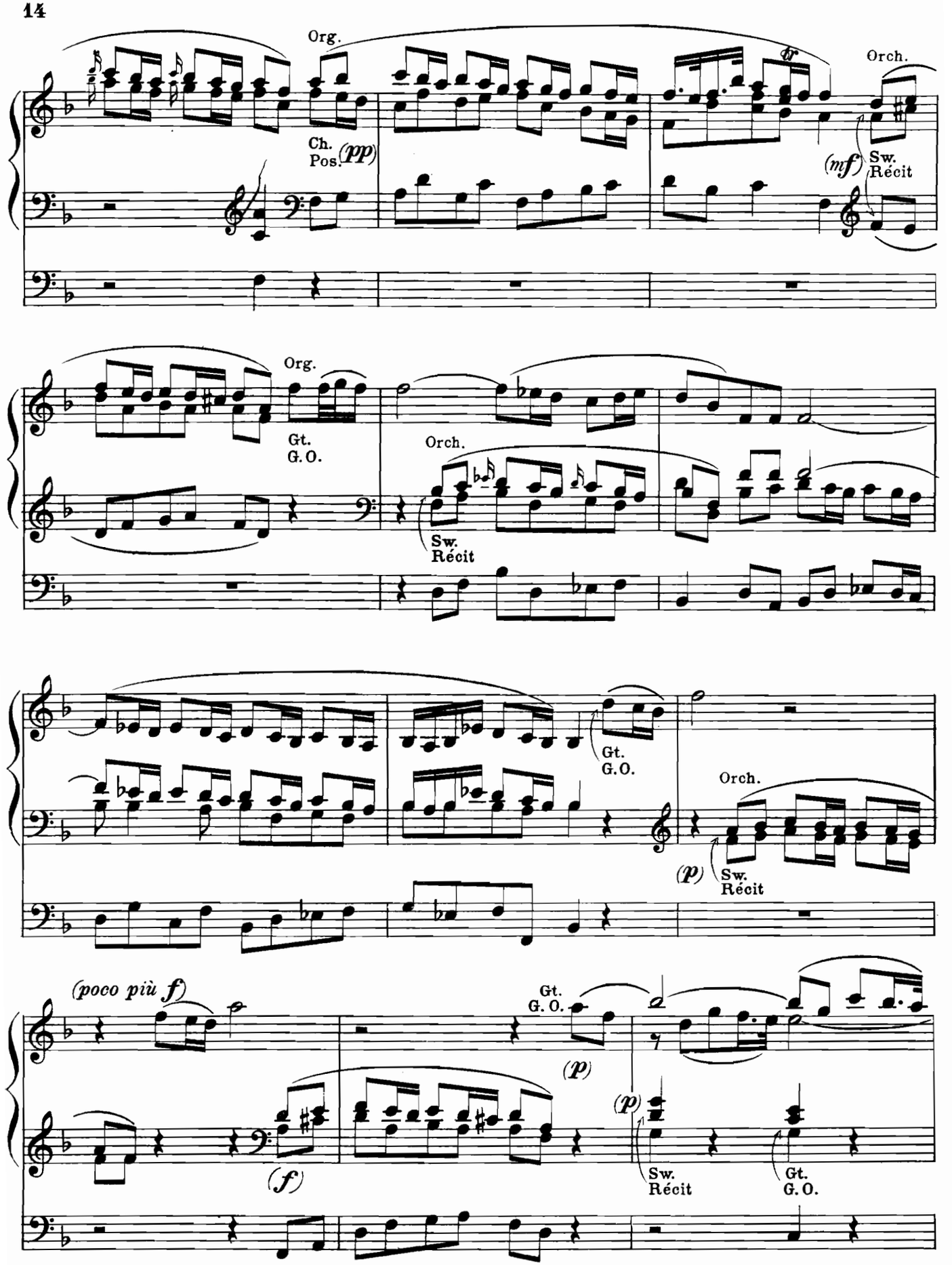
1st. The notes engraved in small characters are not in Handel's organ-part, but are necessary to complete the harmony; and in place of the composer's *ad libitum* a certain number of bars have been inserted by way of *Cadenza*.

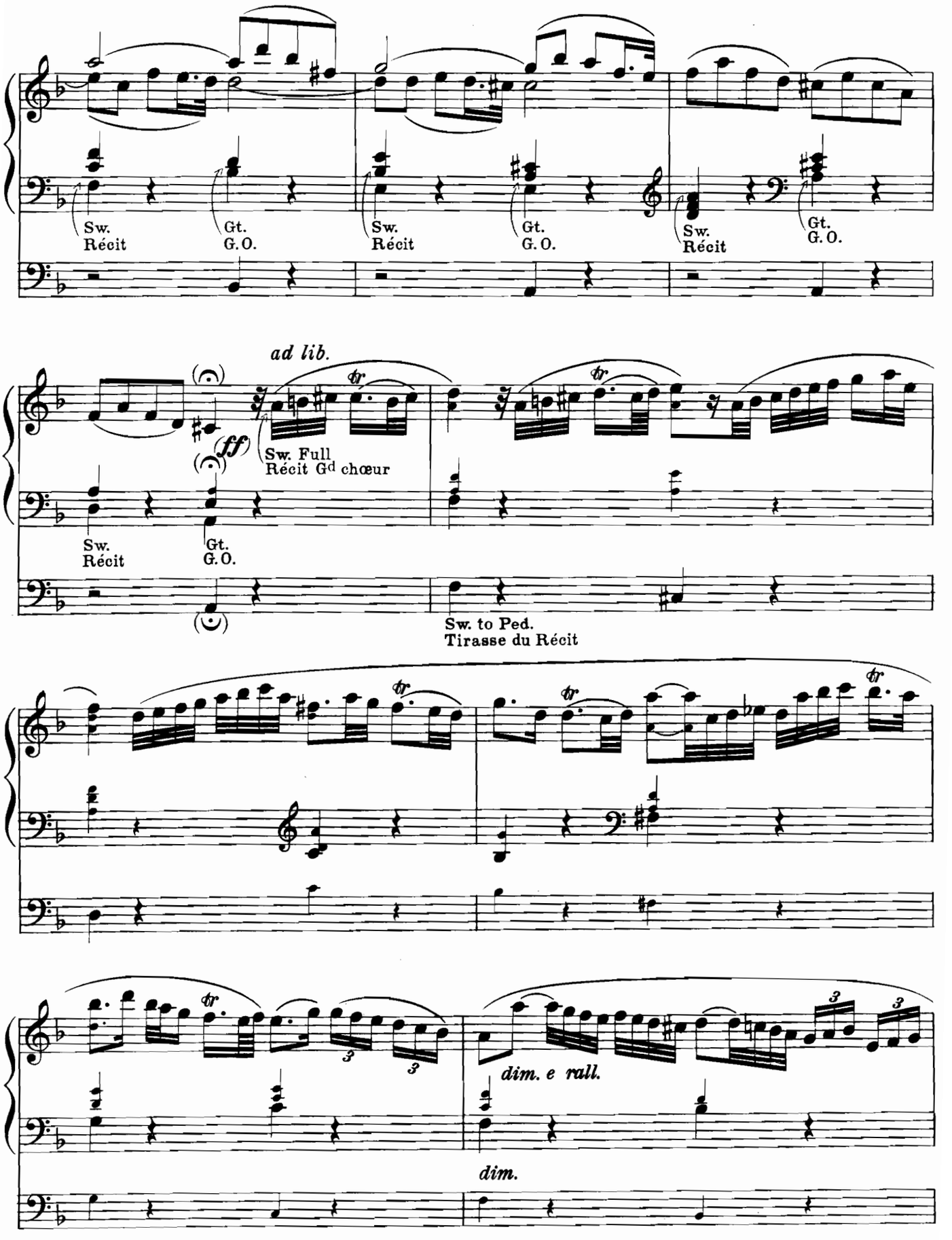
2d. The terms in parenthesis, the indications of keyboards and stops, ties, dots, etc., have been inserted as necessary to the proper execution of the work.

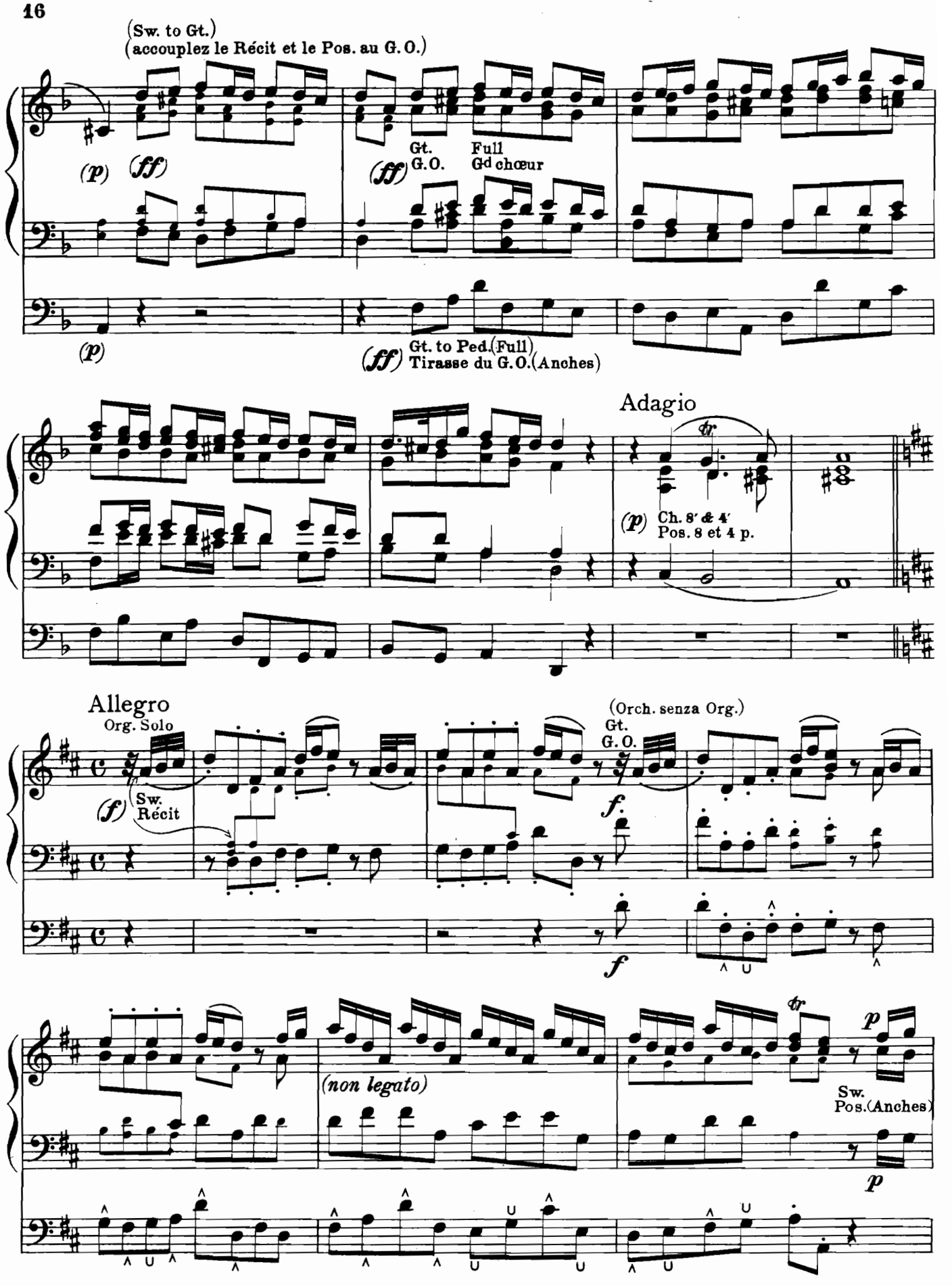
After the first *Allegro* in the score we come to *Organo ad libitum*. Here the *Air* from Handel's 12th Concerto for stringed instruments has been inserted to fill the gap, transposed and arranged for the Organ.

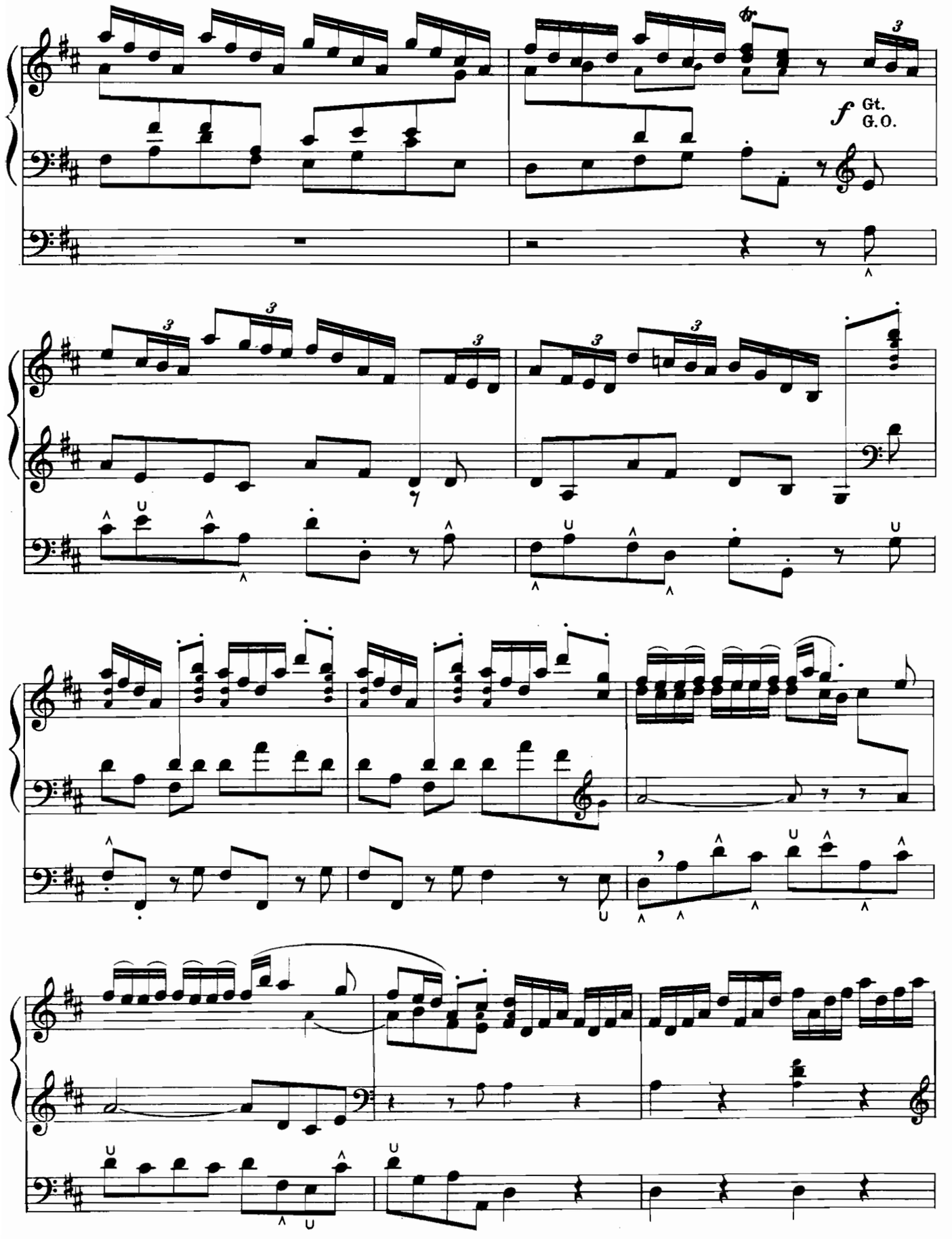
Alex. Guilmant

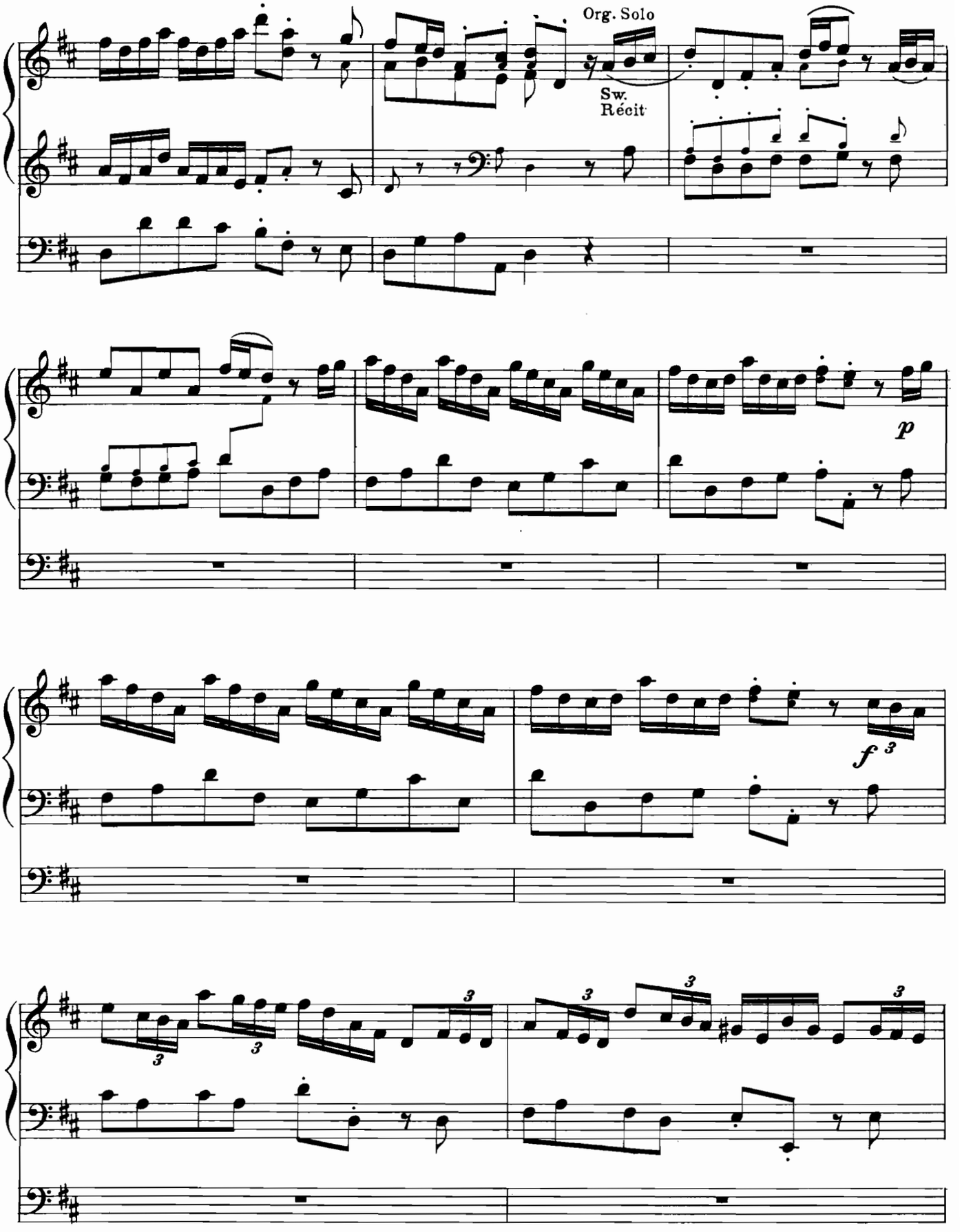

(mf)
(dim.)
(p)
(cresc.)
(dim.)
Org. Solo
Gt.
G.O.
Ch.
Pos.
Orch.
(p)
Sw.
Récit
Sw.
Récit
Orch.
Gt.
G.O.
Sw.
Récit
(p)
Sw.
Récit

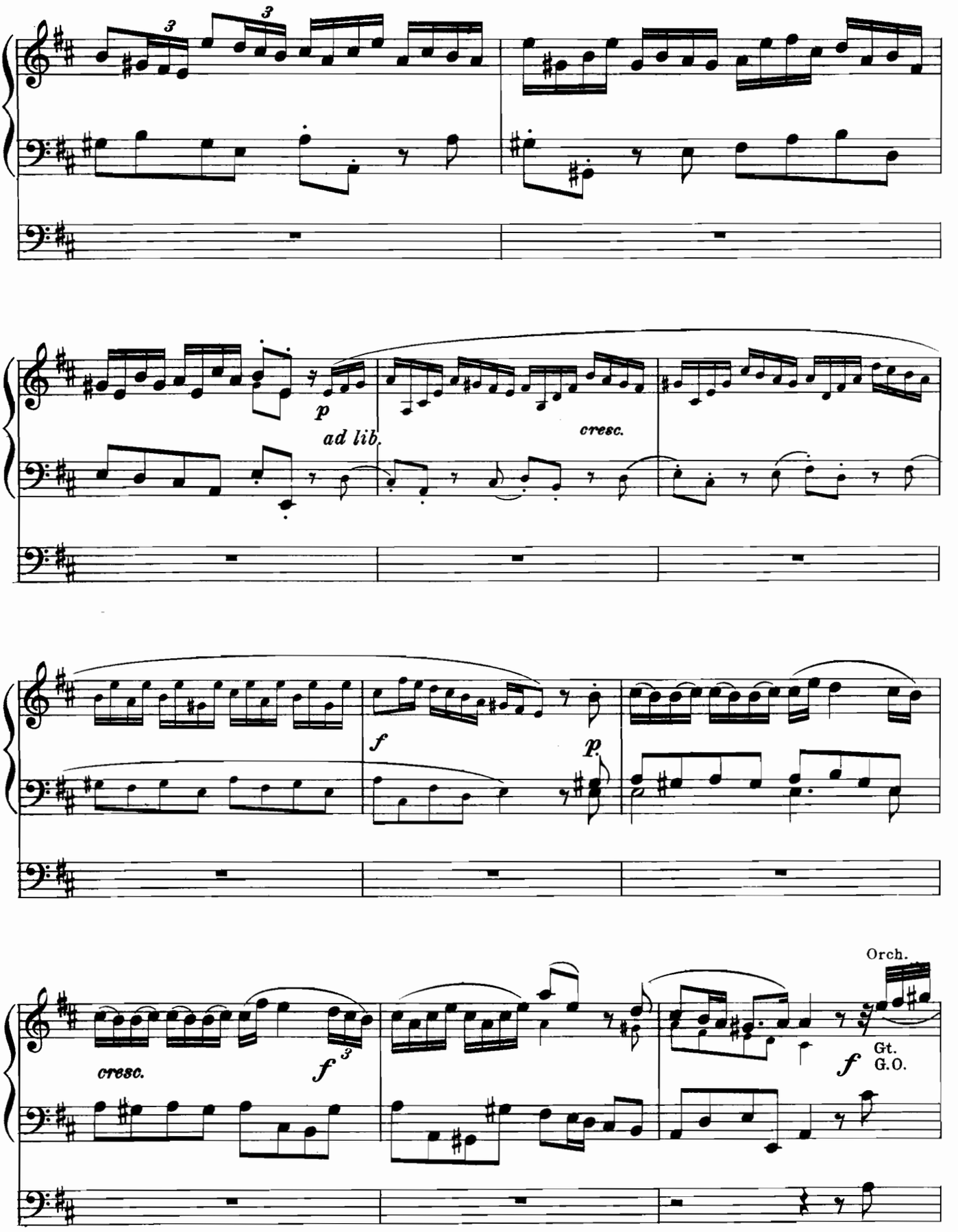

Org.
Ch. Pos.
(pp)
Orch.
(mf)
Sw. Récit
Org.
Gt. G.O.
Orch.
Sw. Récit
Gt. G.O.
Orch.
(p)
Sw. Récit
(poco più f)
Gt. G.O.
(p)
(f)
(p)
Sw. Récit
Gt. G.O.

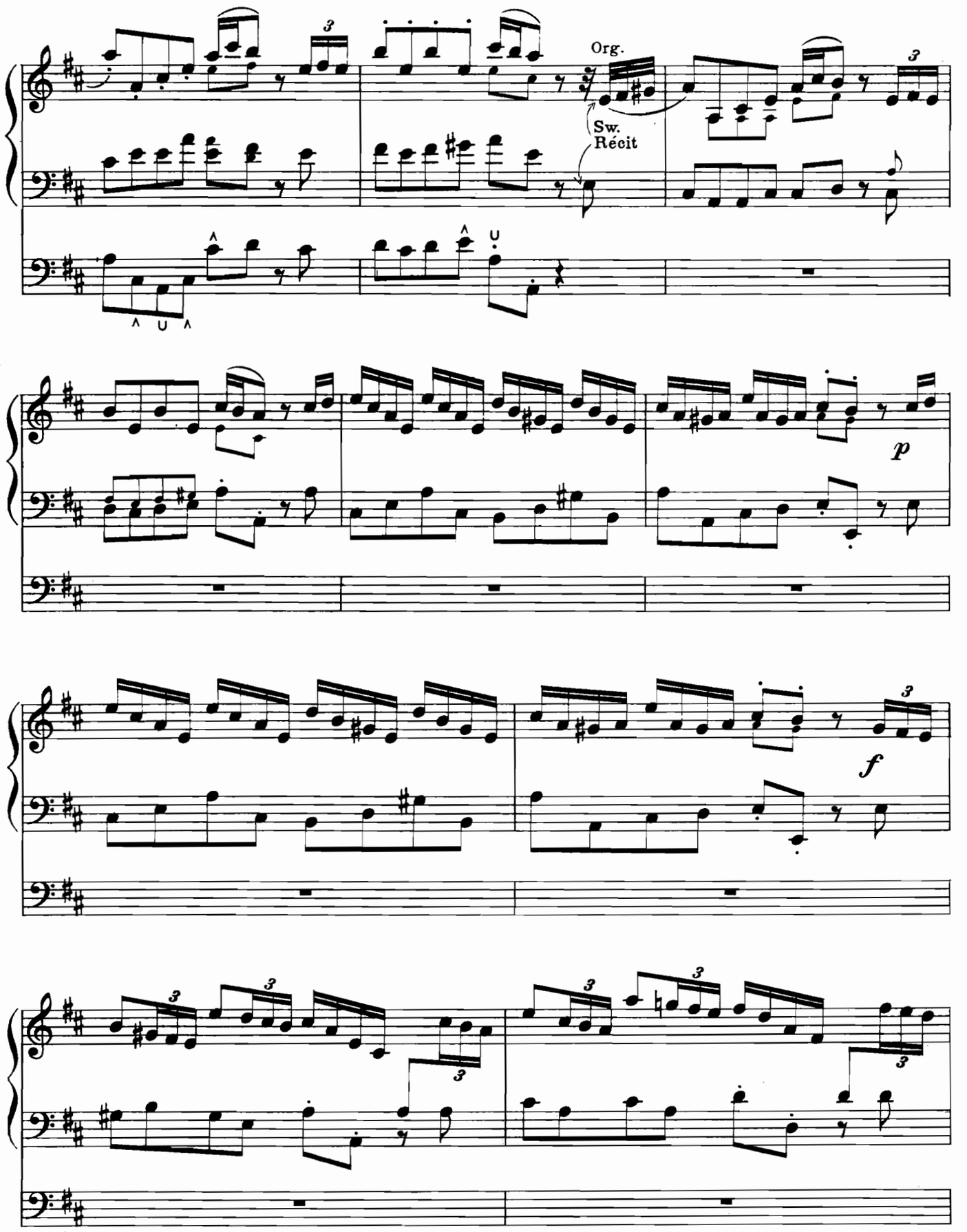

Sw.
Récit
Gt.
G. O.
Sw.
Récit
Gt.
G. O.
Sw.
Récit
Gt.
G. O.
ad lib.
tr
(ff)
Sw. Full
Récit Gd chœur
Sw.
Récit
Gt.
G. O.
Sw. to Ped.
Tirasse du Récit
tr
tr
tr
tr
3
3
3
3
dim. e rall.
dim.

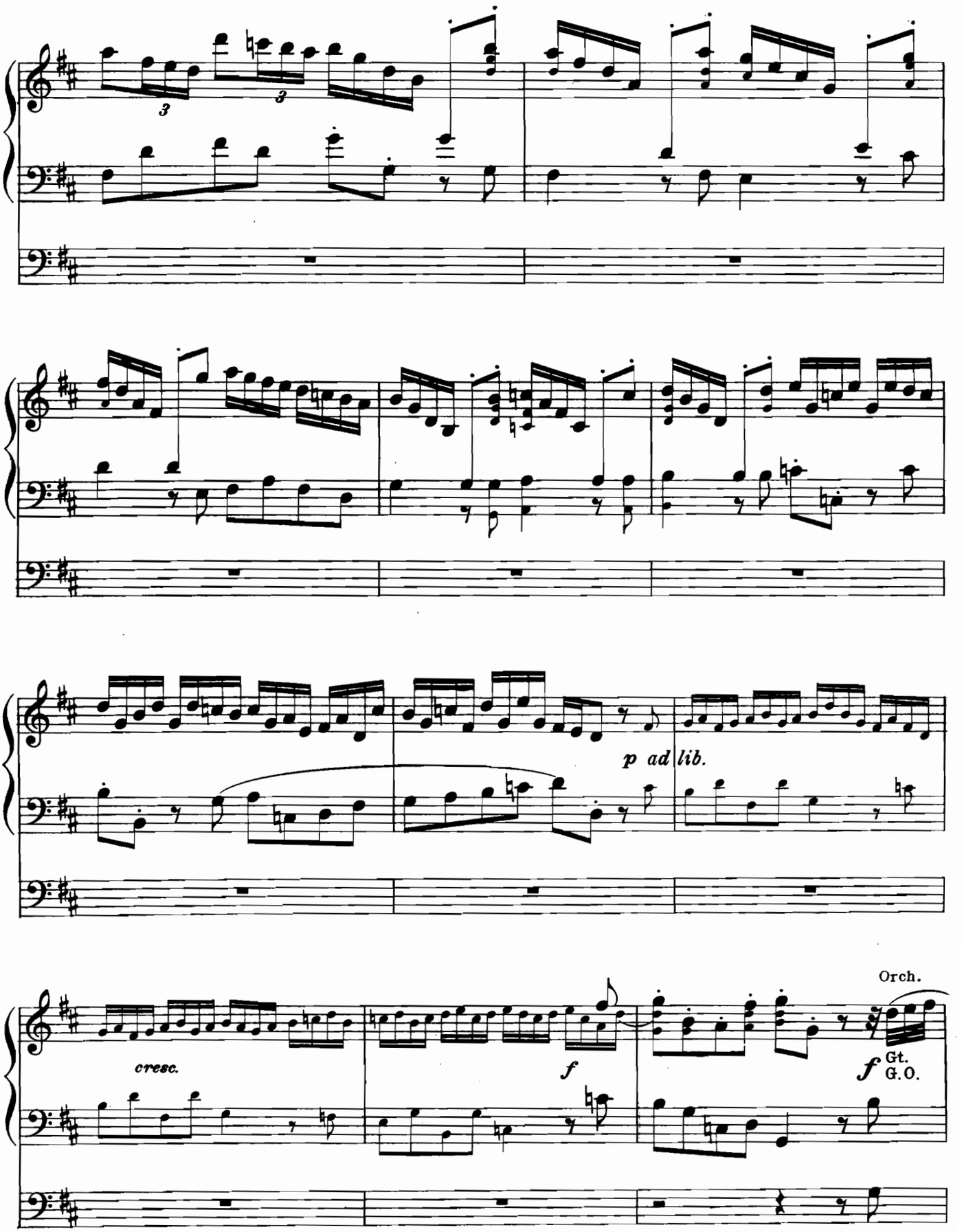

(Sw. to Gt.)
(accouplez le Récit et le Pos. au G. O.)
(p)
(ff)
Gt.
G.O.
Full
Gd chœur
(ff)
(p)
(ff)
Gt. to Ped.(Full)
Tirasse du G.O.(Anches)
Adagio
(p)
Ch. 8′ & 4′
Pos. 8 et 4 p.
Allegro
Org. Solo
(f)
Sw.
Récit
(Orch. senza Org.)
Gt.
G. O.
f.
f
(non legato)
p
Sw.
Pos.(Anches)
p

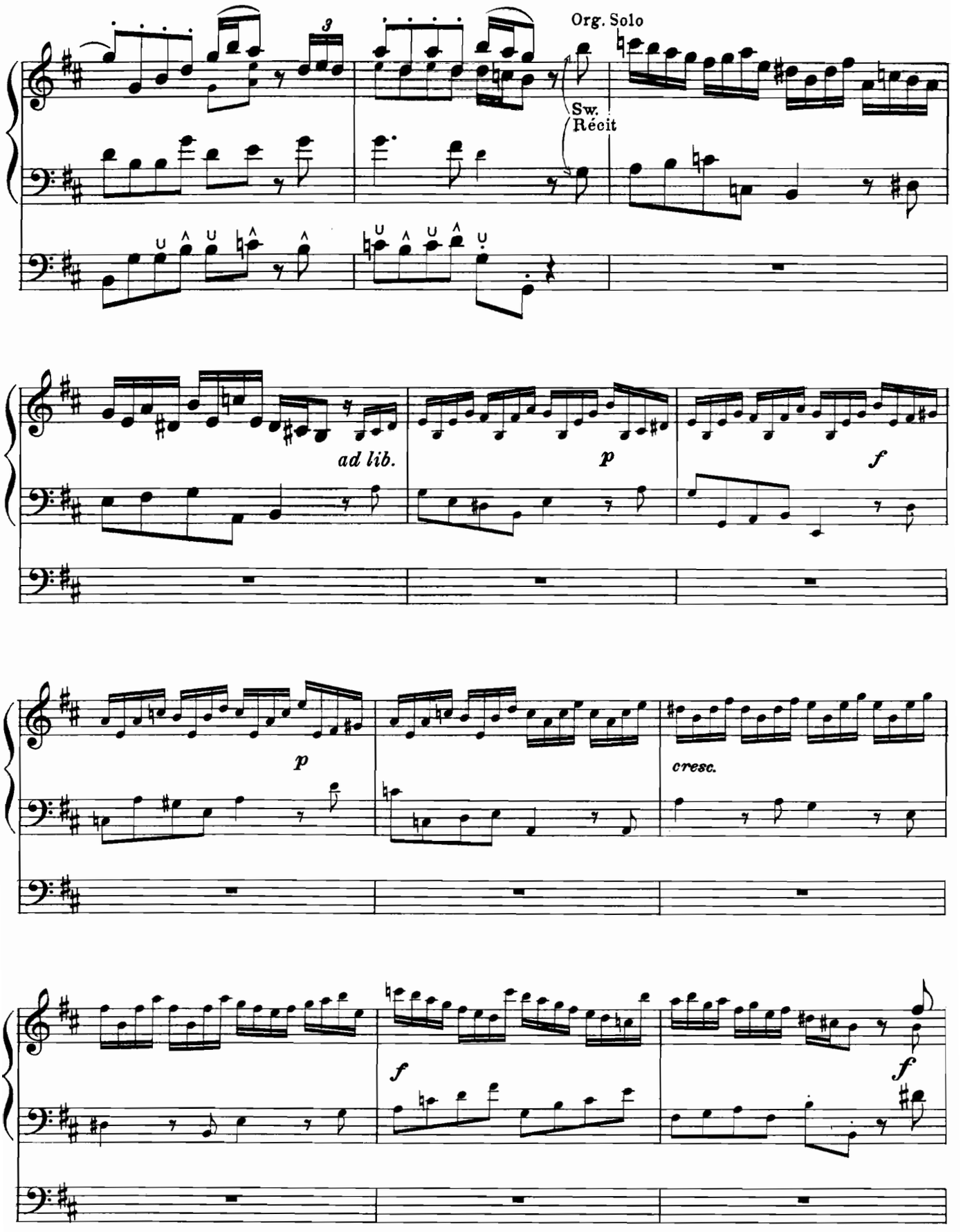

f Gt.
G.O.

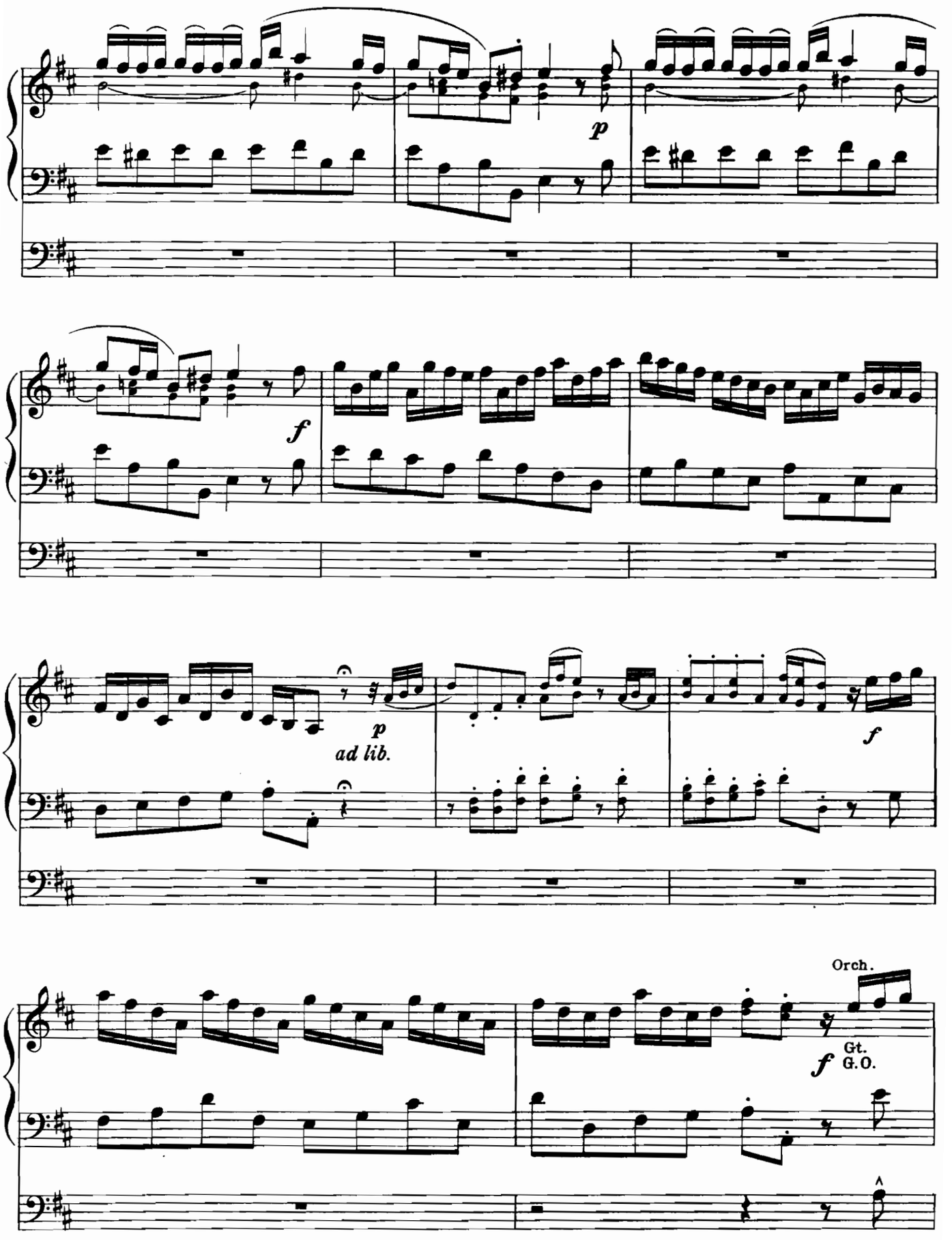

Org. Solo
Sw.
Récit
p
f 3

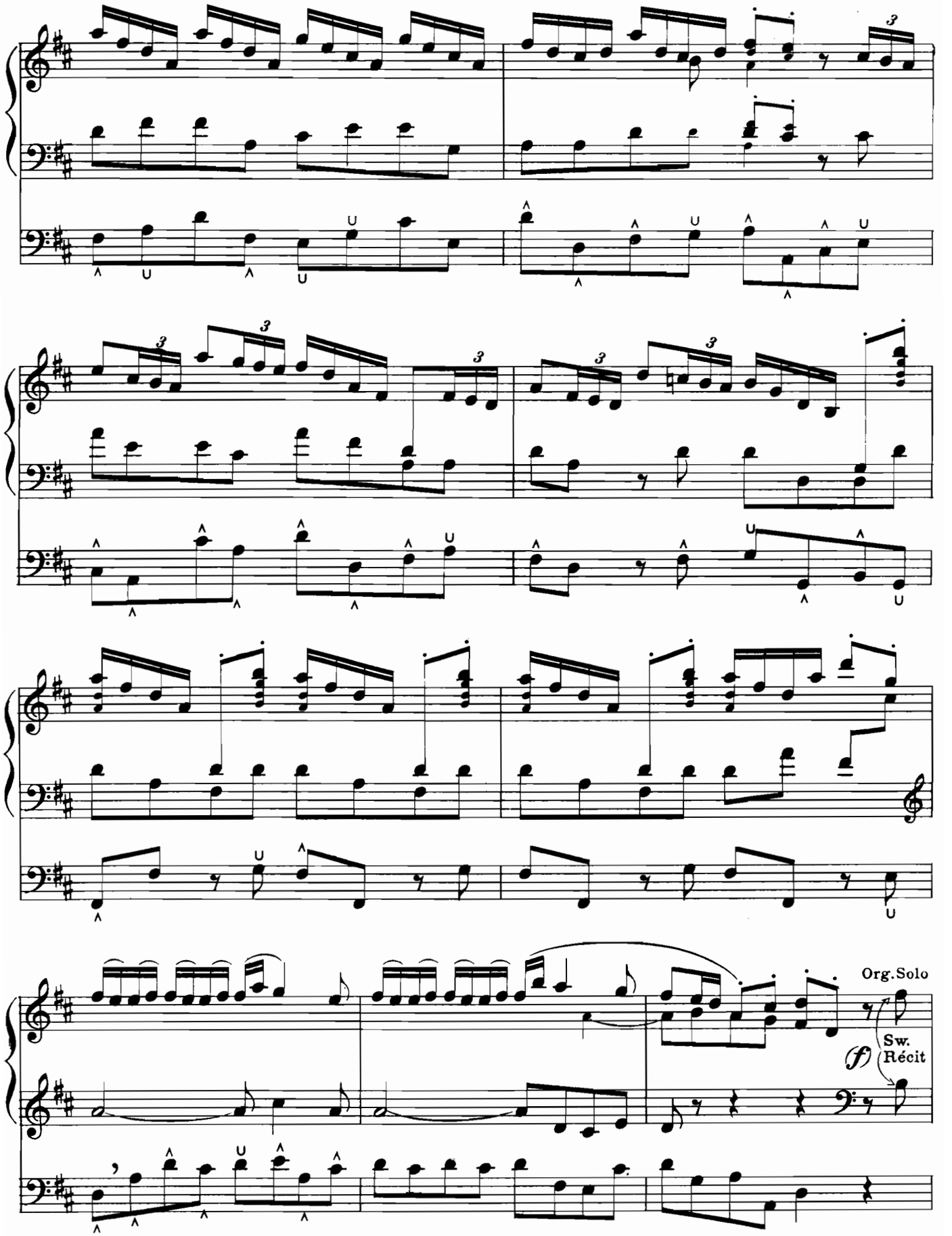

p
ad lib.
cresc.
f
p.
cresc.
f
Orch.
f
Gt.
G.O.

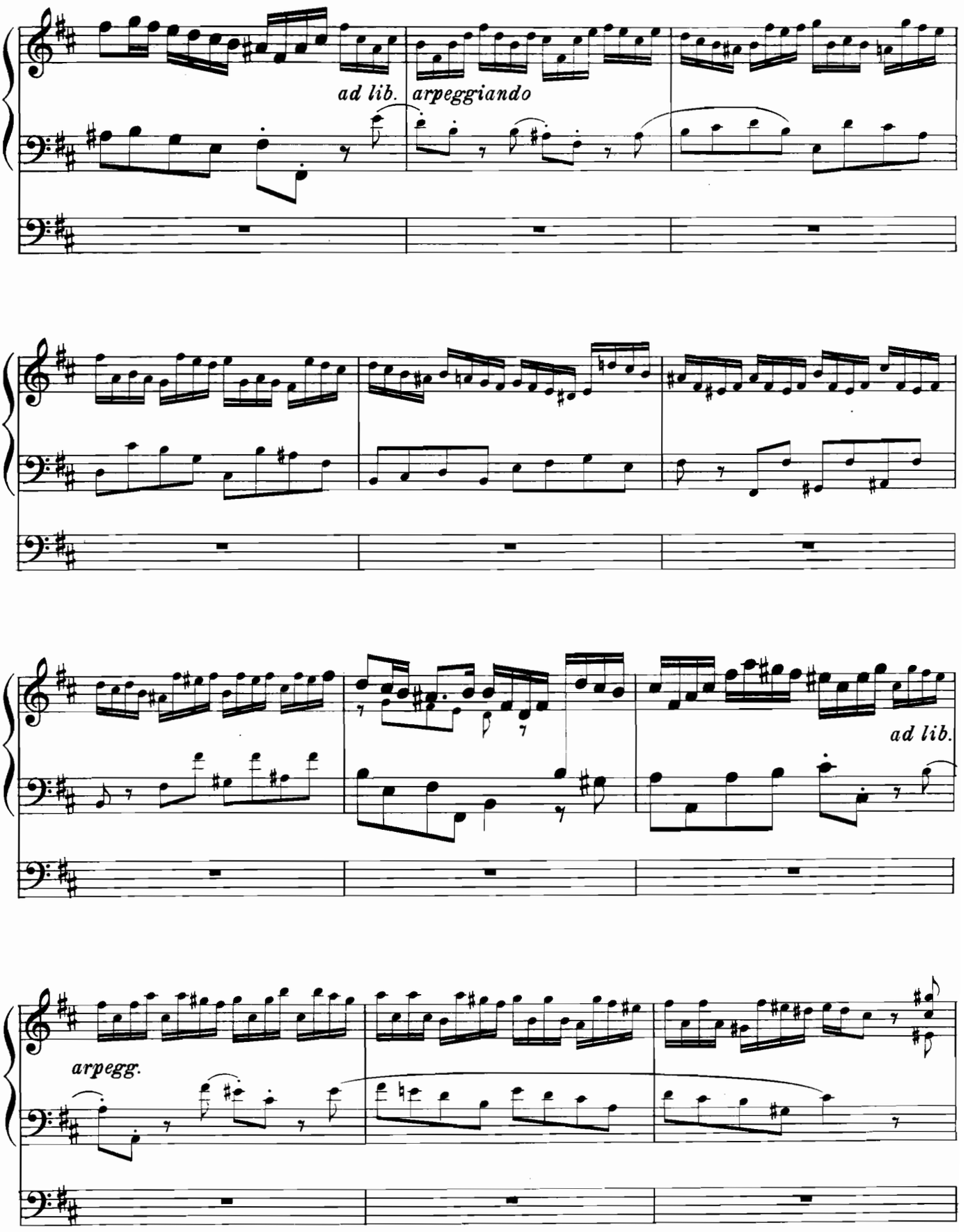

Org.
Sw.
Récit
p
f

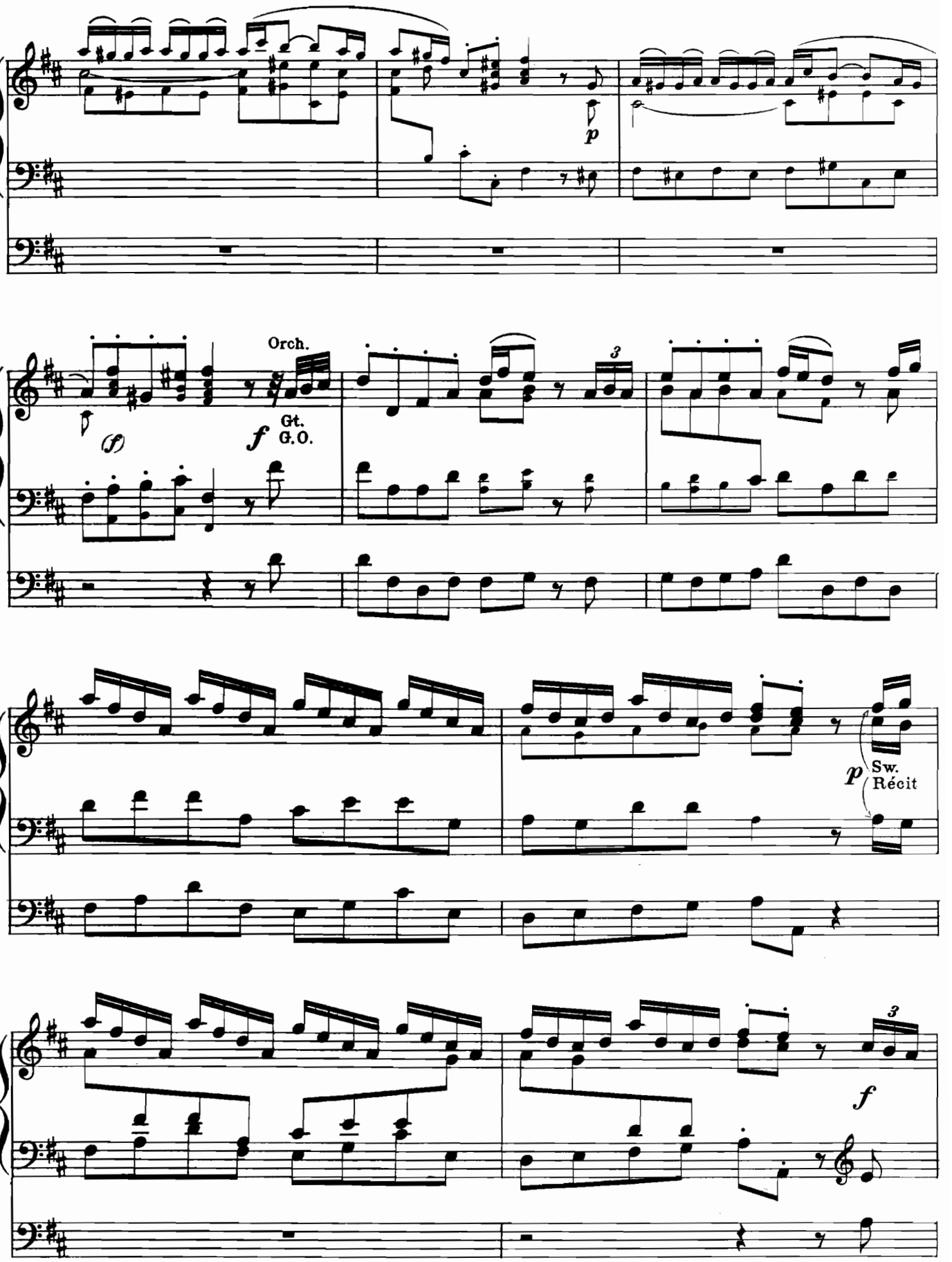

3
3
p ad lib.
cresc.
f
Orch.
f
Gt.
G.O.

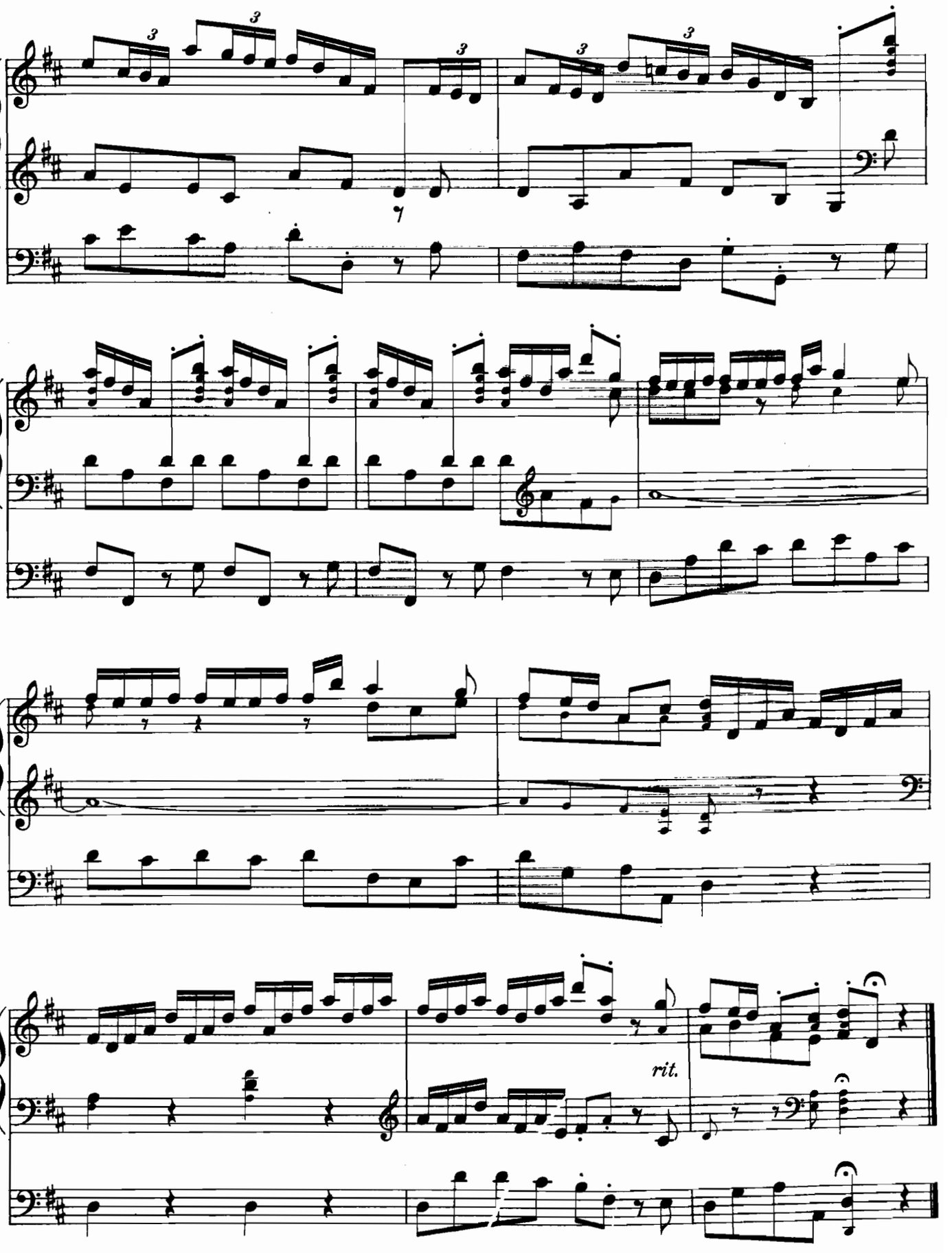

Org. Solo
Sw.
Récit
ad lib.
p
f
p
cresc.
f
f


p
f
p
ad lib.
f
Orch.
f
Gt.
G.O.


Org. Solo
(f)
Sw.
Récit


ad lib. arpeggiando
ad lib.
arpegg.


Orch.
(f)
f
Gt.
G.O.
3
p
Sw.
Récit
f
3

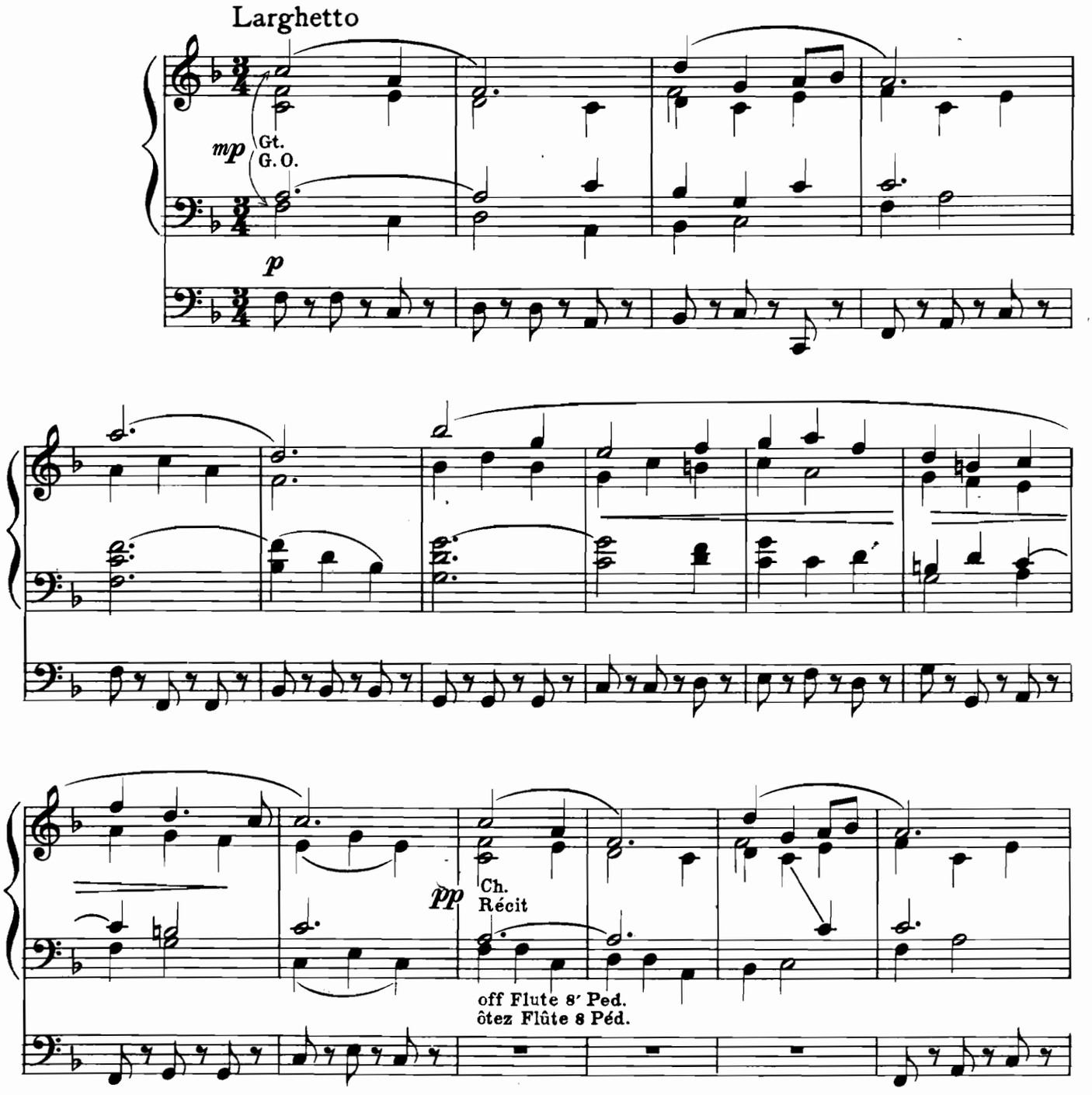

rit.

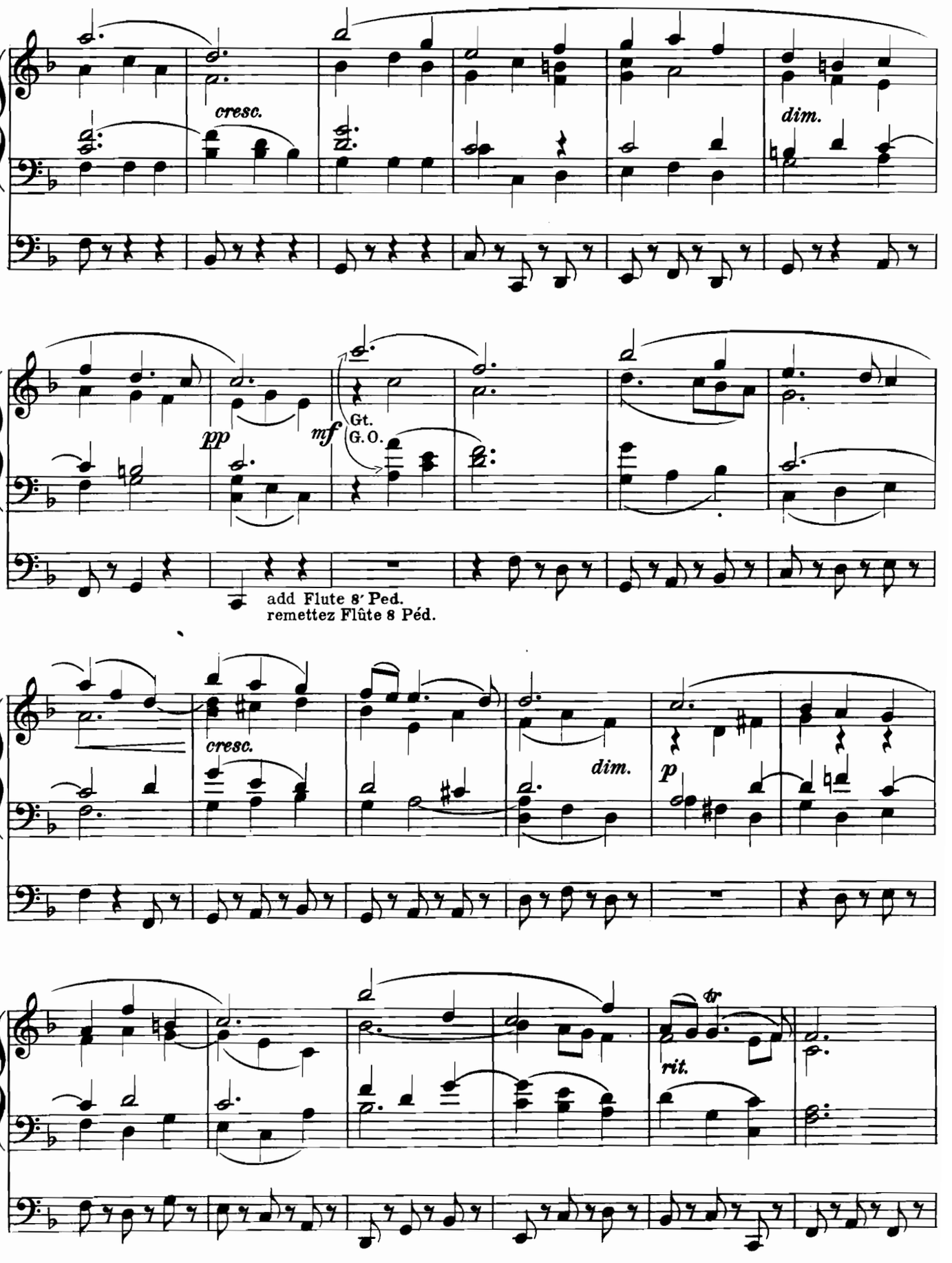
Aria

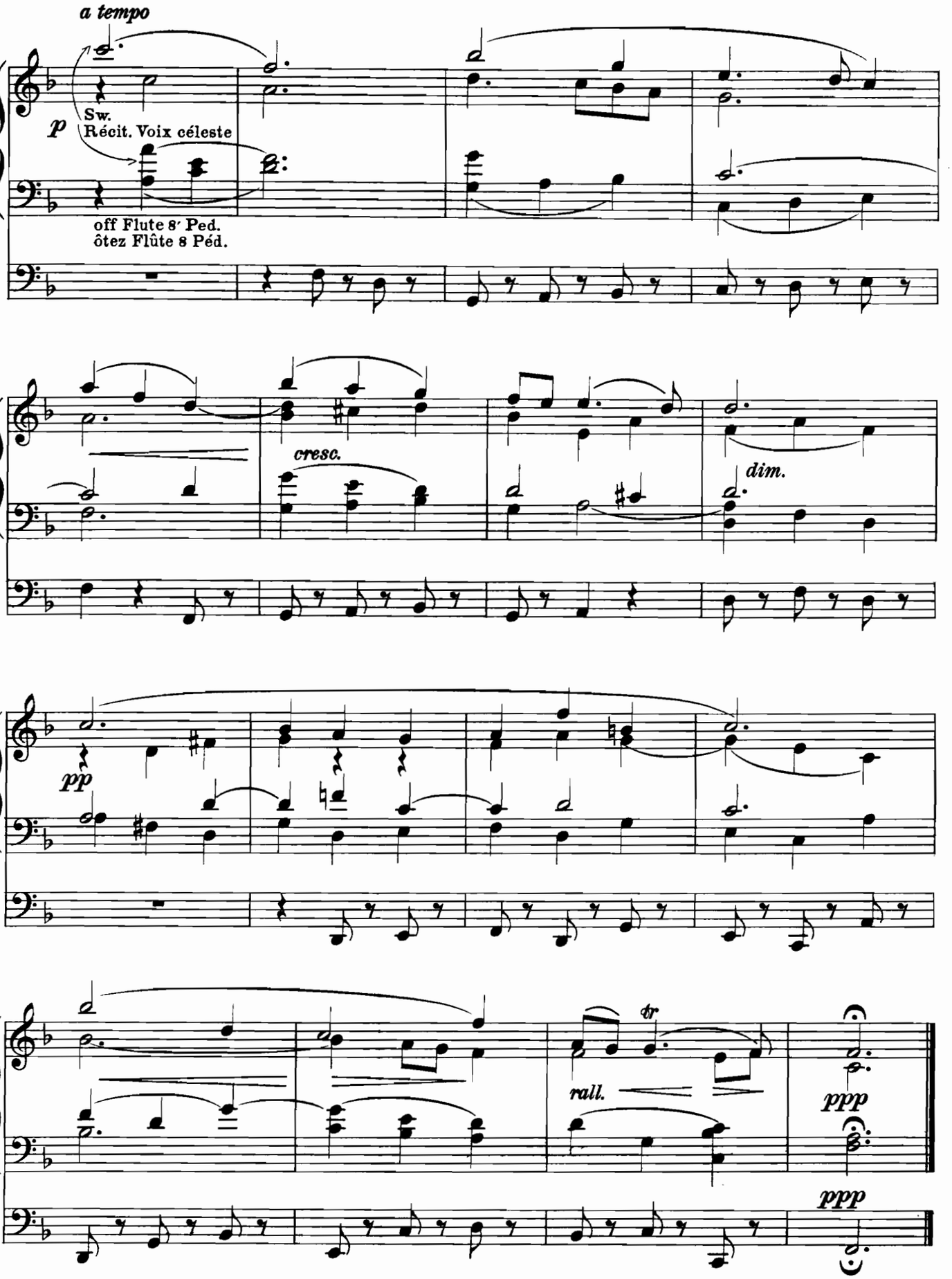
Swell: Voix céleste, Salicional 8′
Great: Small Op. Diap. 8′, Flute 8′
Choir: Flutes 8′ & 4′
Pedal: Bourdon 16′, Flute 8′

Récit : Flûtes 8 et 4
G. O. : Montre douce 8, Bourdon 8
Pédale: Soubasse 16, Flûte 8, Bourdon 8

G. F. Handel




cresc.
dim.
pp
mf
Gt.
G.O.
add Flute 8′ Ped.
remettez Flûte 8 Péd.
cresc.
dim.
p
tr
rit.

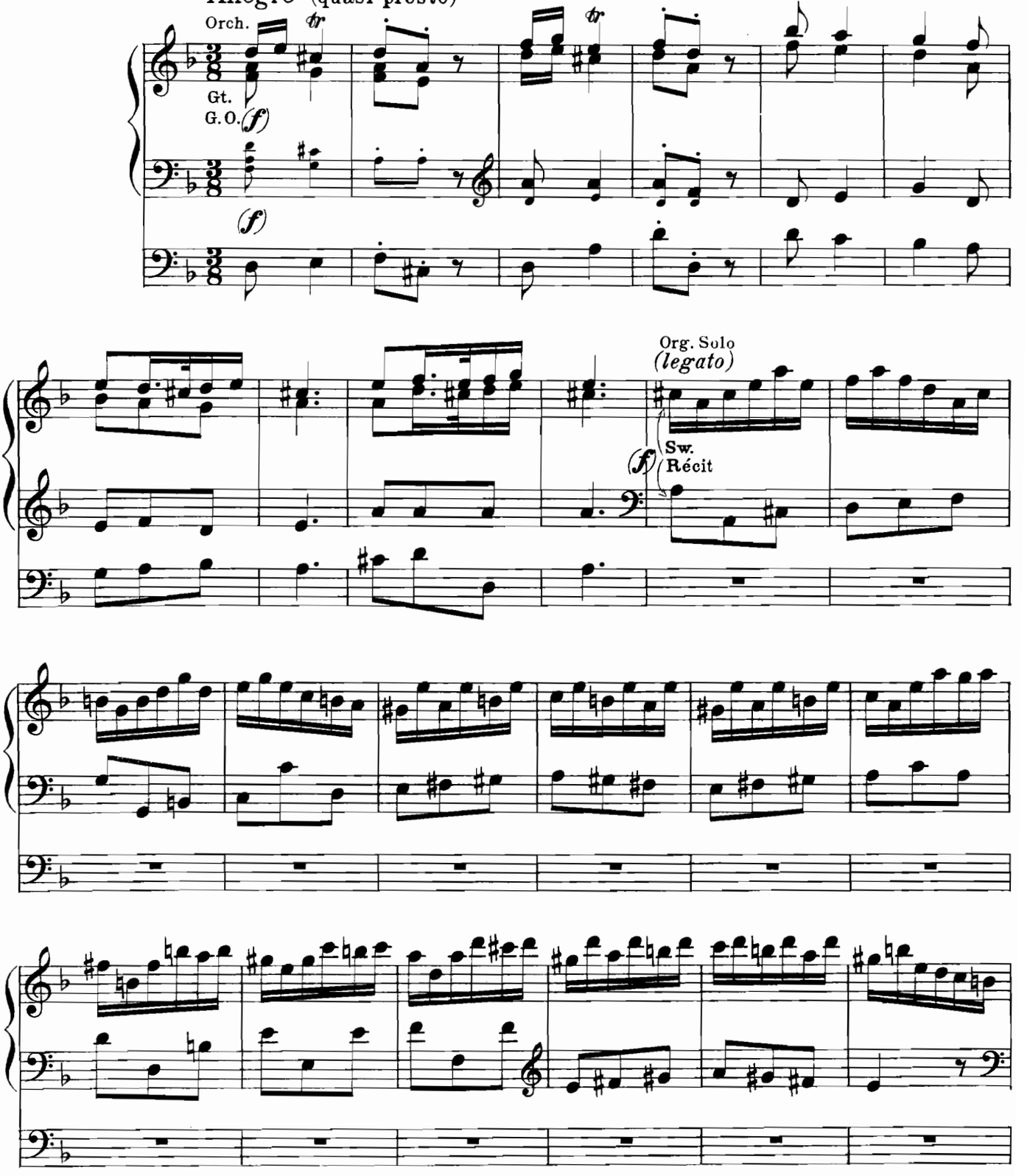

a tempo
p
Sw.
Récit. Voix céleste
off Flute 8′ Ped.
ôtez Flûte 8 Péd.
cresc.
dim.
pp
tr
rall.
ppp
ppp

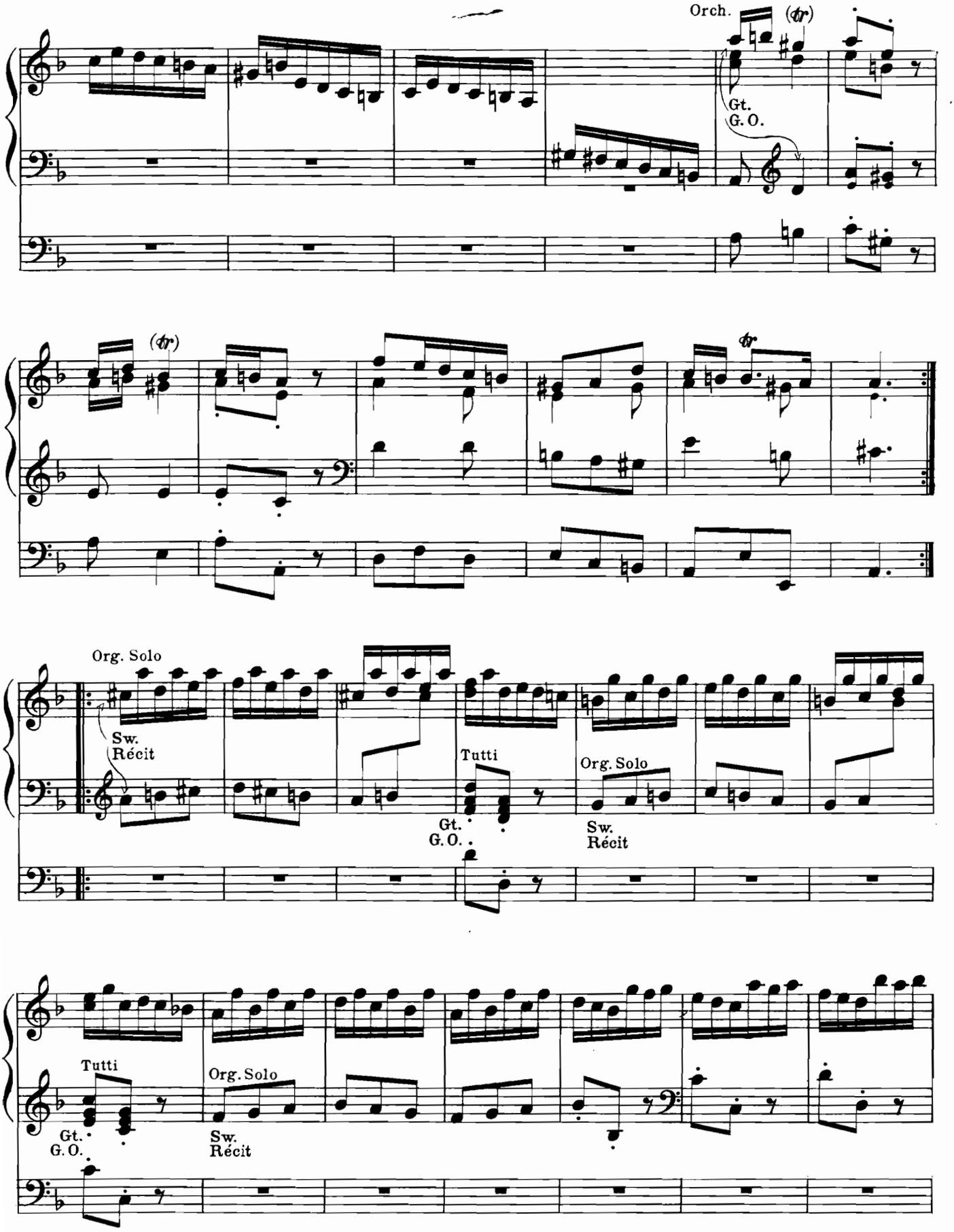
Swell: Full without 16′
Great & Choir: 16′, 8′, 4′, Reeds 8′, 4′
Pedal: 16′, 8′, 4′, with Reeds
Manual & Pedal couplers

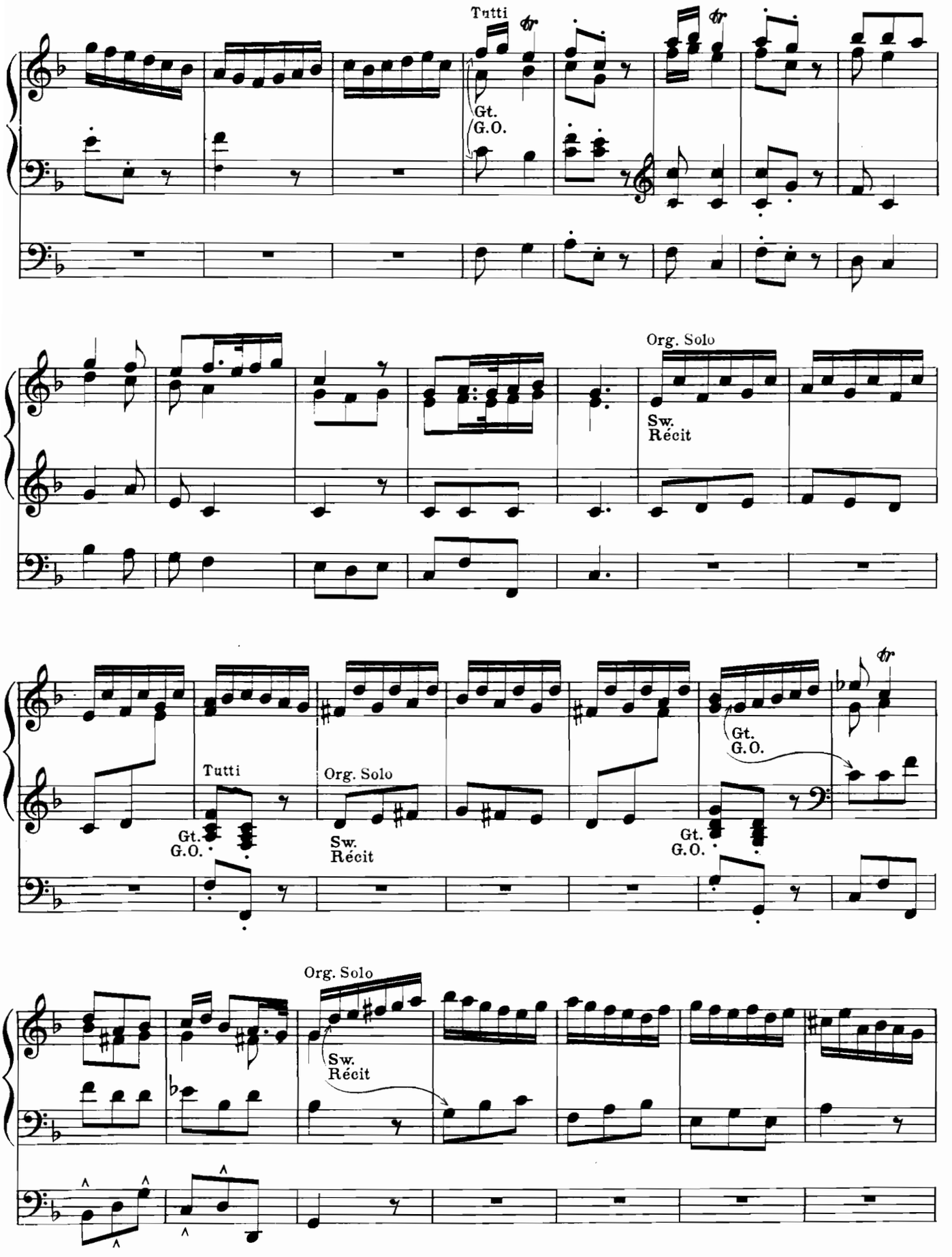
Récit : Grand chœur sans 16
Posit. : Fonds 16, 8, 4, Mixtures et Anches 8, 4
G. O. : Fonds 16, 8, 4, Claviers accouplés
Pédale: Fonds 16, 8, 4; Tirasses

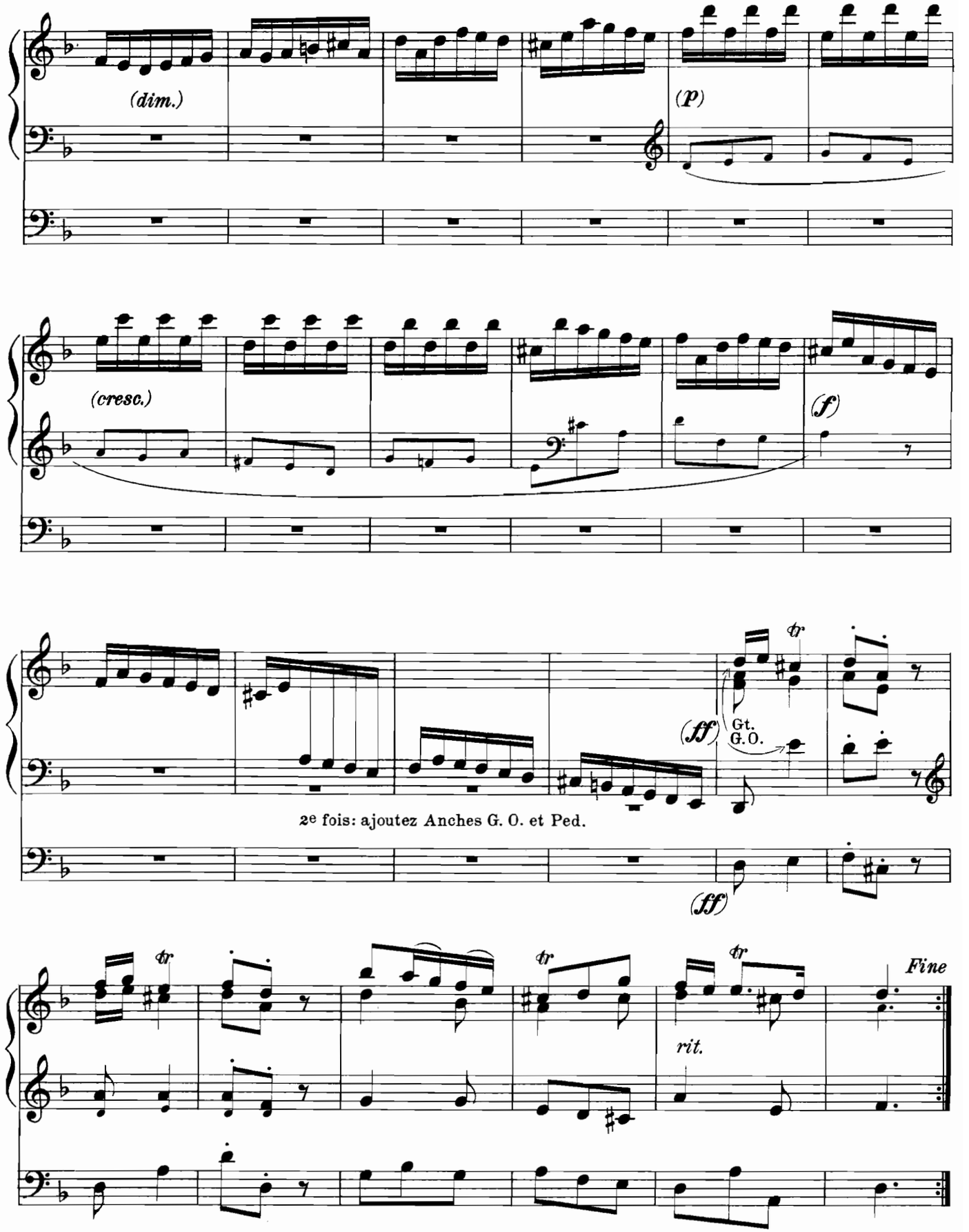
Allegro (quasi presto)

G. F. Handel




Orch.
(tr)
Gt.
G. O.
(tr)
tr
Org. Solo
Sw.
Récit
Tutti
Gt.
G. O.
Org. Solo
Sw.
Récit
Tutti
Gt.
G. O.
Org. Solo
Sw.
Récit


Tutti
Gt.
G.O.
Org. Solo
Sw.
Récit
Tutti
Gt.
G.O.
Org. Solo
Sw.
Récit
Gt.
G.O.
Gt.
G.O.
Org. Solo
Sw.
Récit


(dim.)
(p)
(cresc.)
(f)
(ff)
Gt.
G.O.
2e fois: ajoutez Anches G. O. et Ped.
(ff)
tr
tr
tr
tr
rit.
Fine

Noël sur les Flûtes

(Mélodies lorraines)

Christmas Carols from Lorraine

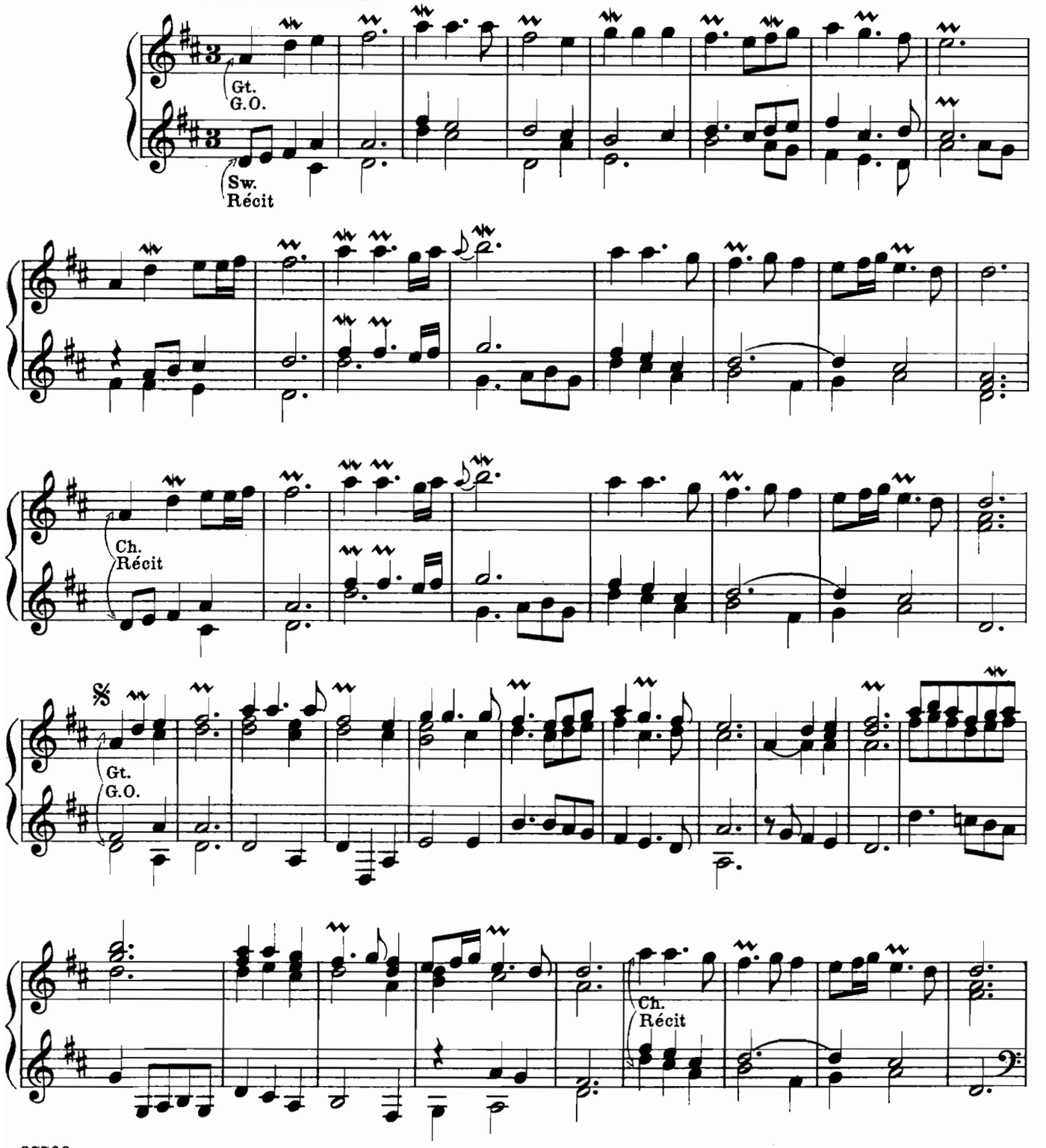
(To be played on the flute-stops)

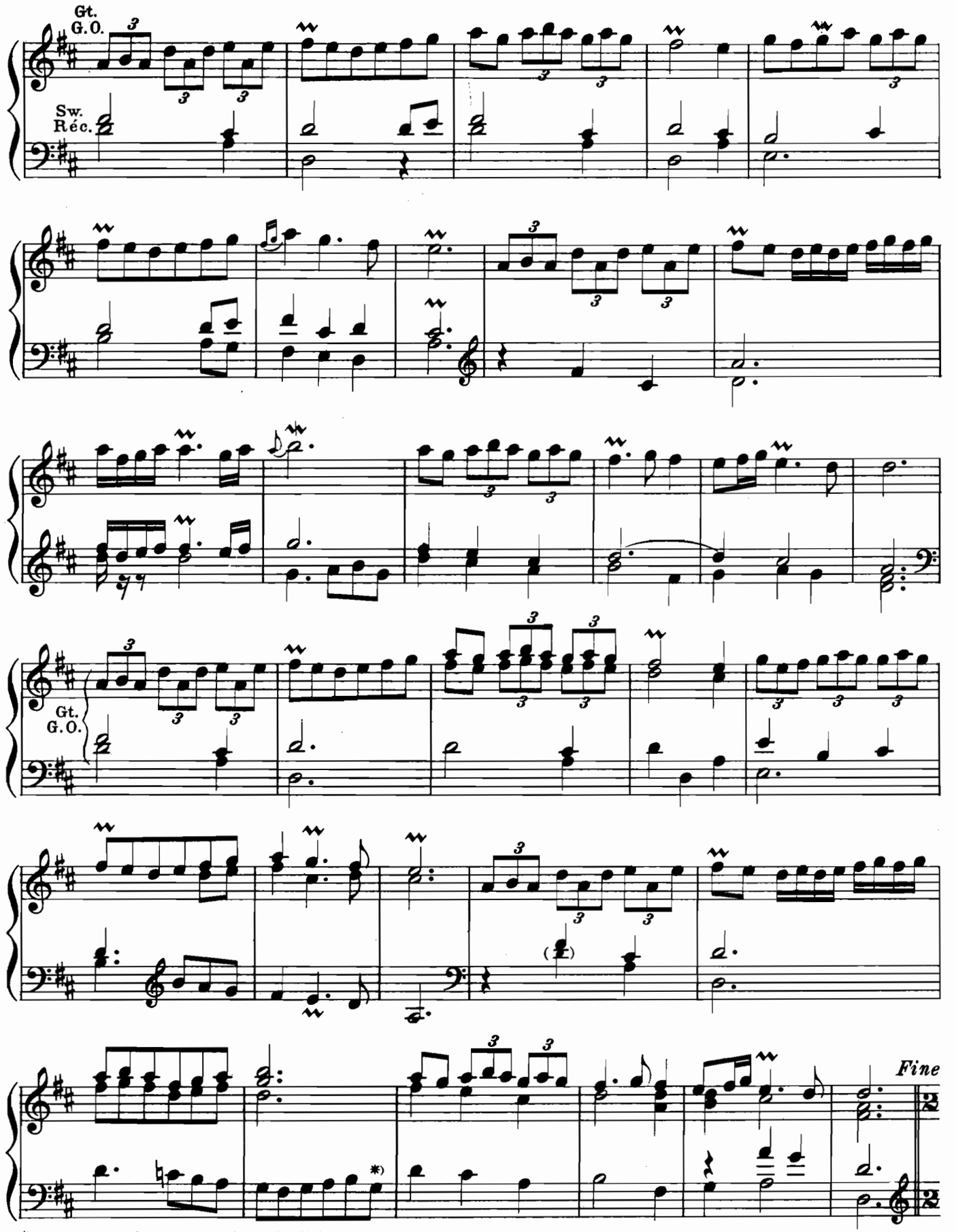
Swell : Flute 8′
Great : Flute 8′, Sw. & Ch. to Gt.
Choir : Concert-flute 8′
Pedal : No stop; Ch. to Ped. only

Récit : Flûte 8
Posit. : Flûte 8, Récit accouplé
G. O. : Flûte 8, claviers réunis
Pédale : Tirasse Récit seule

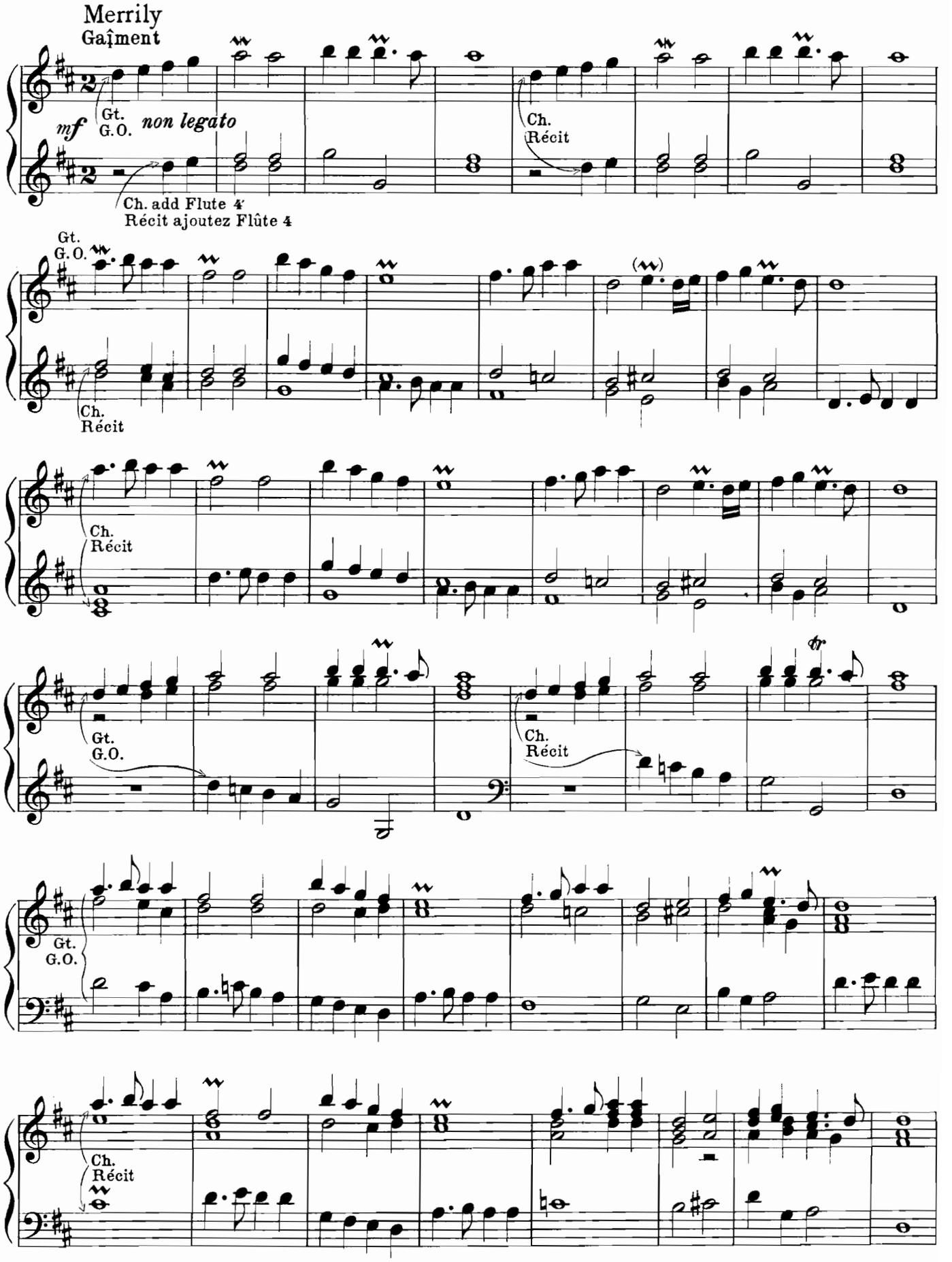
Louis-Claude d'Aquin
(1694-1772)

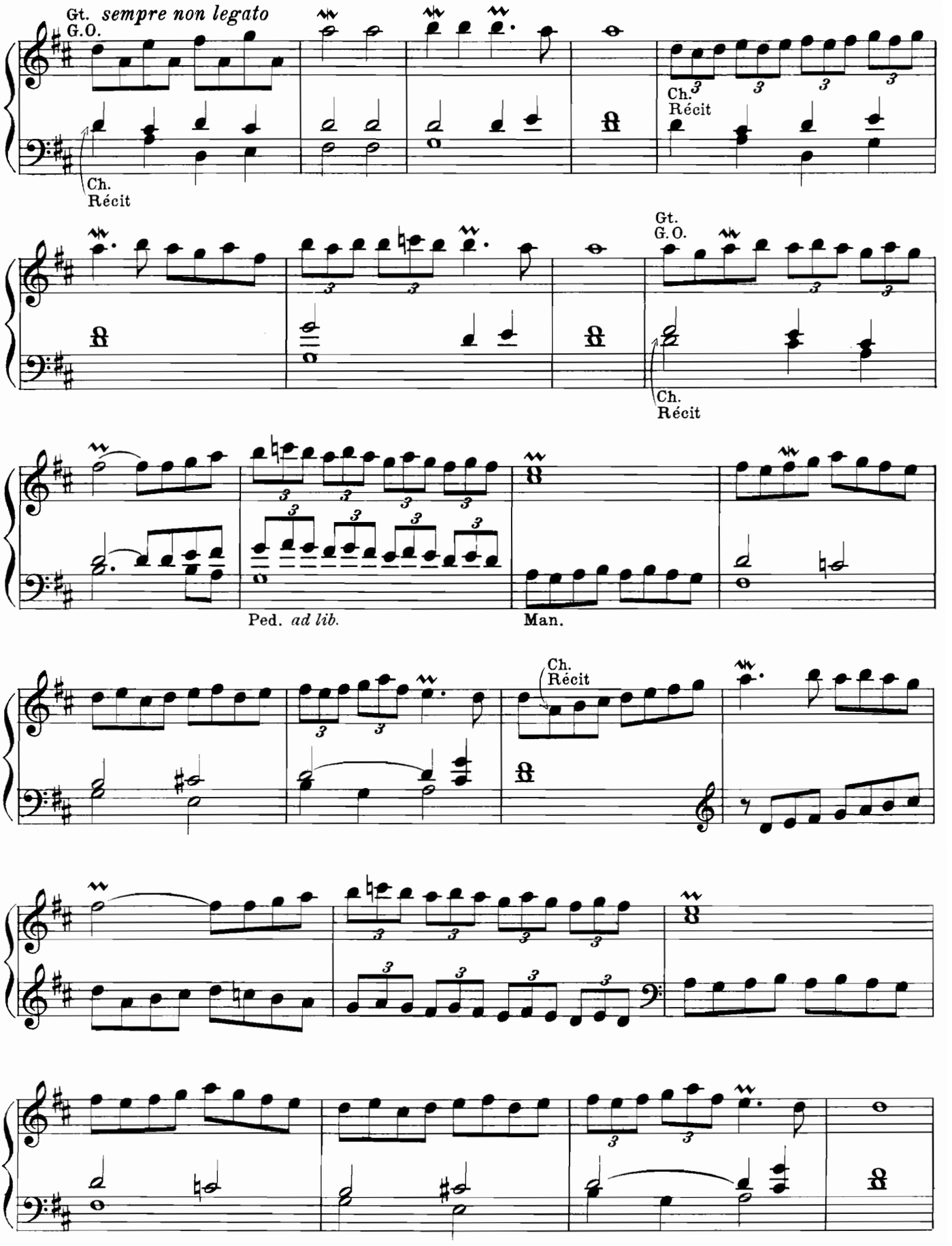
Very tenderly
Très tendrement

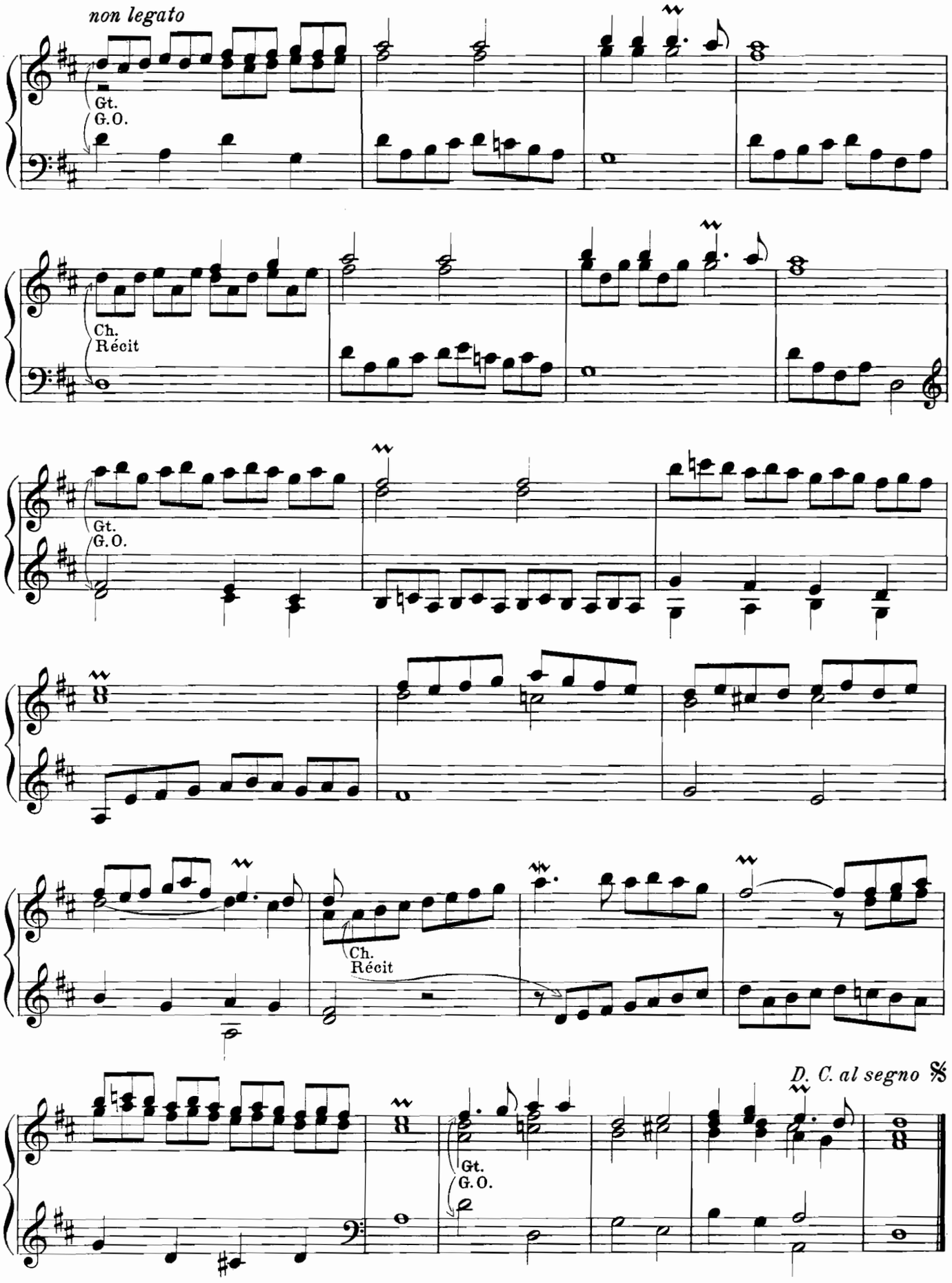




*) F instead of G in the original edition.
Un Fa au lieu d'un Sol dans l'édition originale.


Merrily
Gaîment
mf
Gt.
G.O.
non legato
Ch. add Flute 4'
Récit ajoutez Flûte 4
Ch.
Récit


Gt. sempre non legato
G.O.
Ch.
Récit
Ch.
Récit
Gt.
G.O.
Ch.
Récit
Ped. ad lib.
Man.
Ch.
Récit

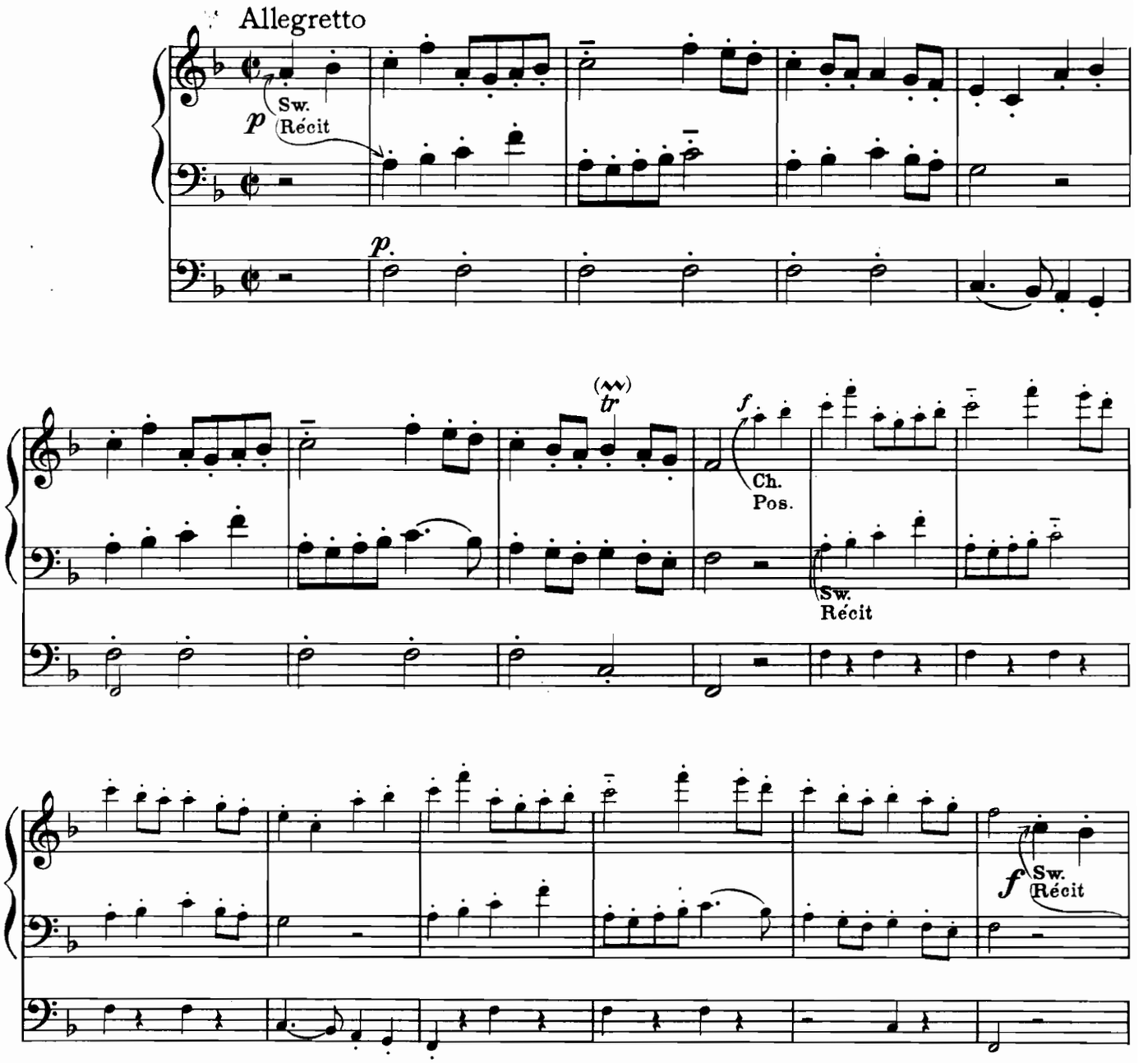

non legato
Gt.
G.O.
Ch.
Récit
Gt.
G.O.
Ch.
Récit
D. C. al segno 𝄋
Gt.
G.O.

Gavotta

Swell: Cornopean or Oboe & St. Diap. 8′
Choir: Flute 8′ & Piccolo 2′
Pedal: Soft 16′ & 8′

Récit: Trompette et Flute 8
Posit: Bourdon 8 et Octavin 2
Pédale: Jeux doux 16 et 8

Padre G. B. Martini
(1706-1784)
Arranged by Alex. Guilmant



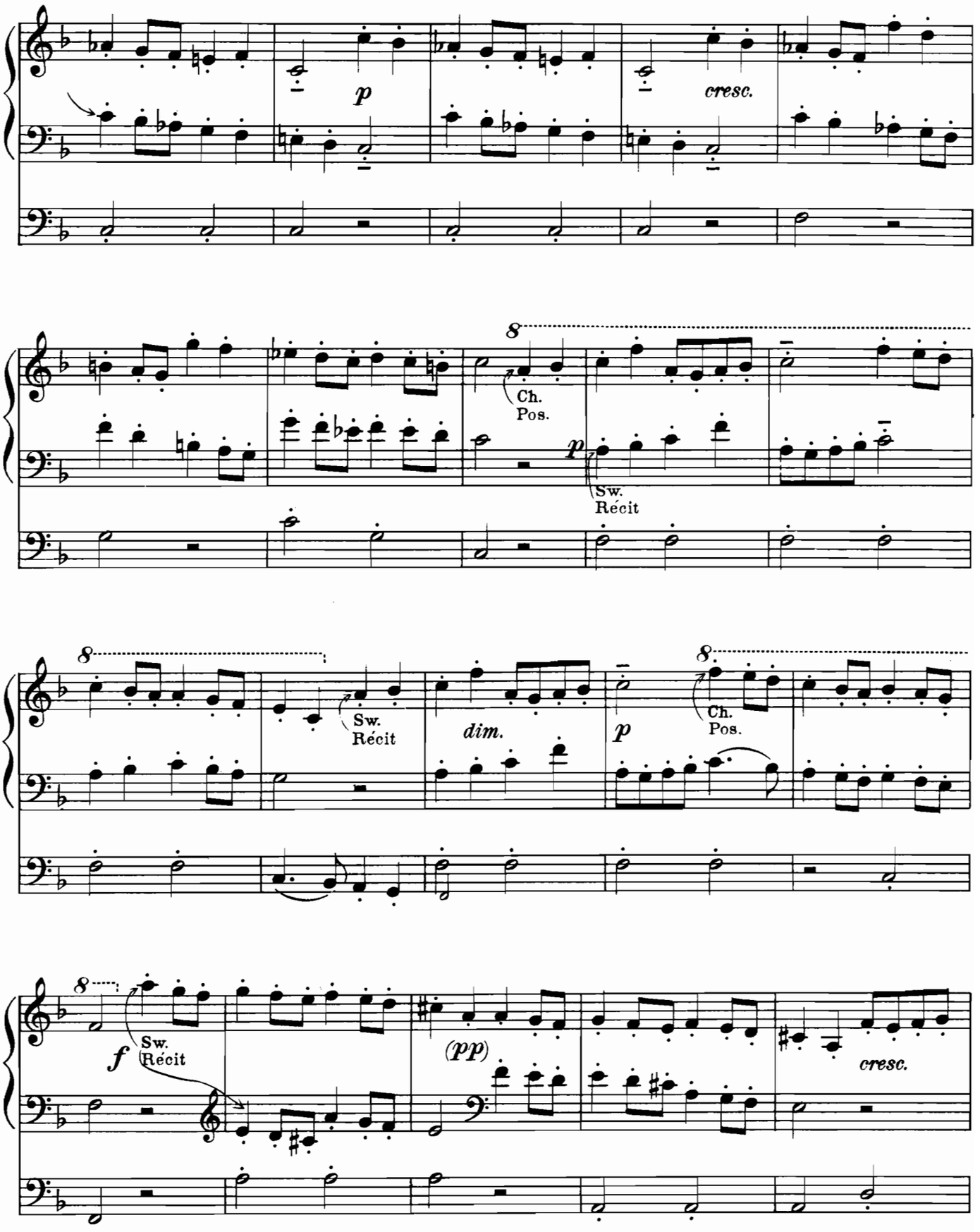
This Gavotte is taken from the 12th Sonata for Organ by Padre Mardini, published at Amsterdam in 1742 by le Cene.

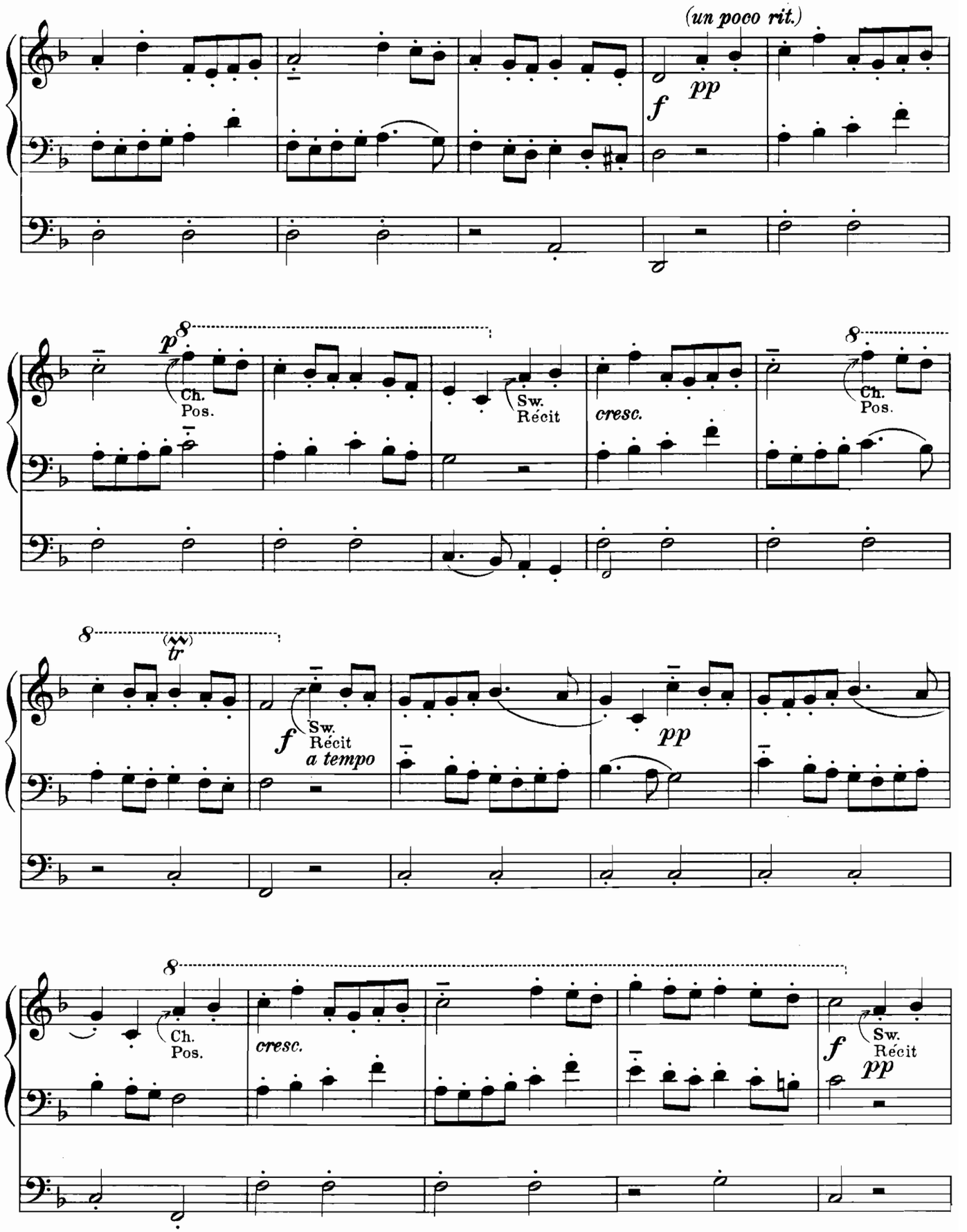
To the original are added the terms in parentheses, the ties and the dots. I have transposed certain passages an octave higher on account of the effect of the stops used on the Choir.

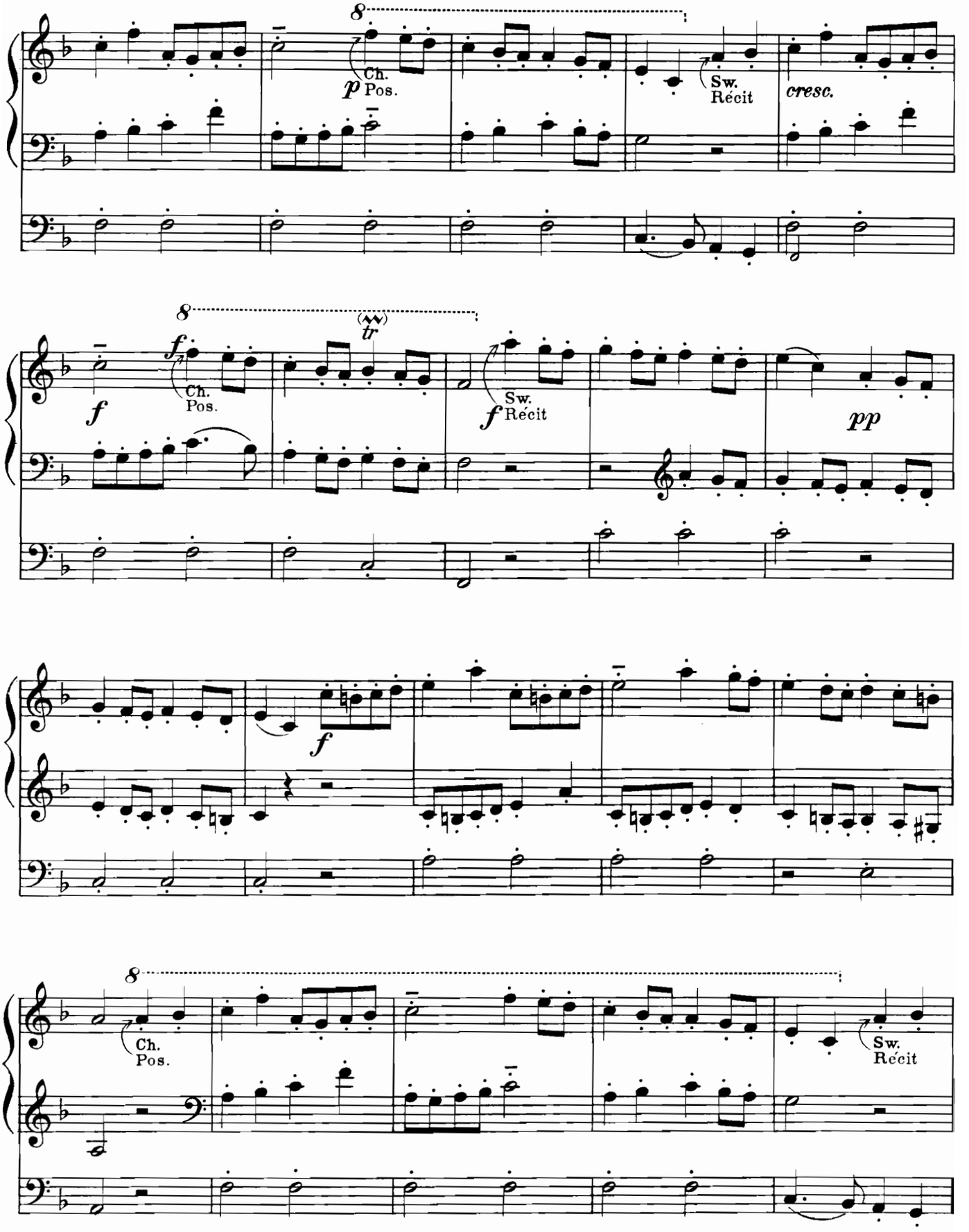
The notes engraved in small type are not by the author. I advise that that half-notes in the pedal-part should be played like quarters followed by a rest, as in meas. 9, 10 and 11. In meas. 5, and whenever the same passage recurs, only the lower note should be played.

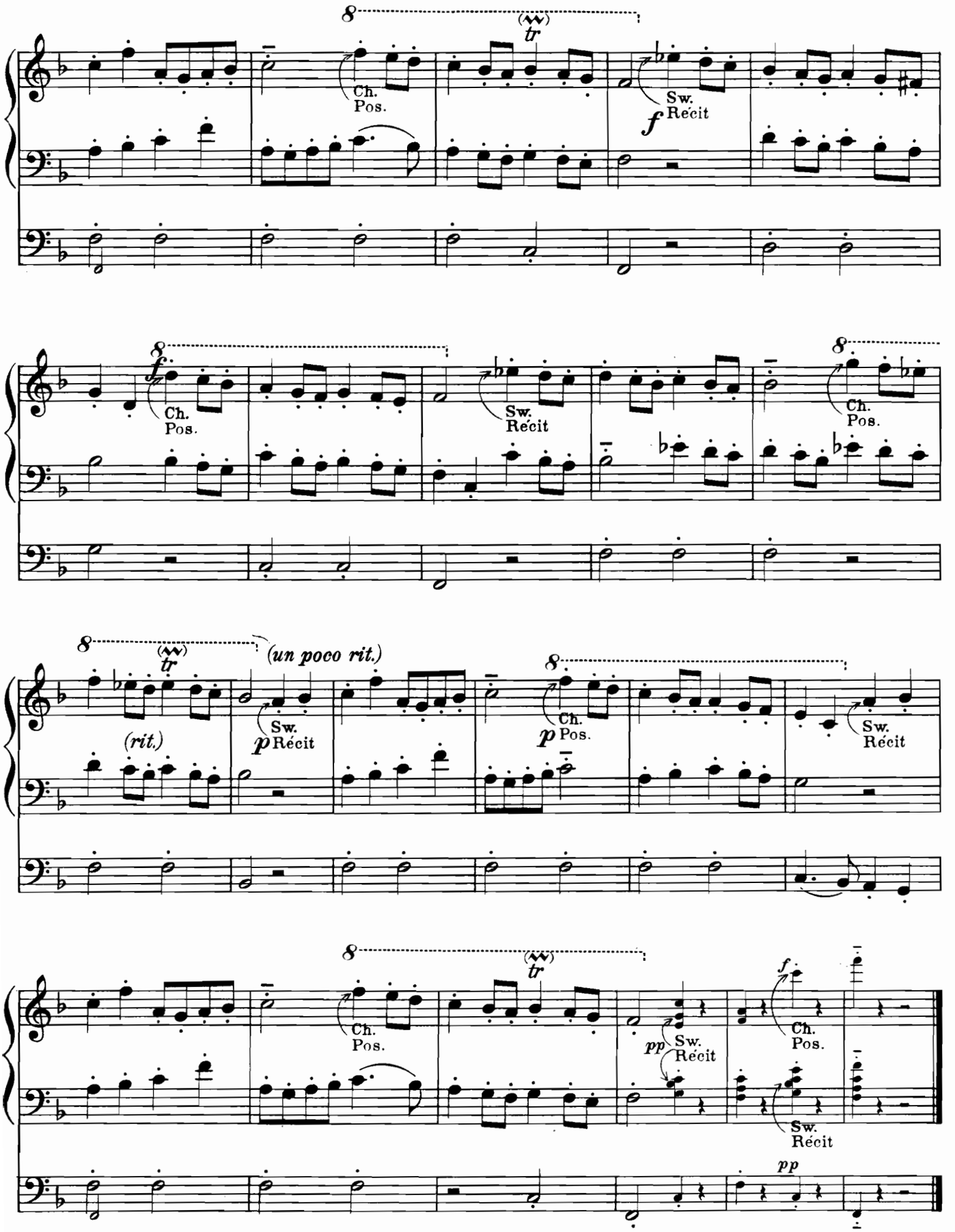
The pedal-part is not indicated by Padre Martini.

Alex. Guilmant


p
cresc.
8
Ch.
Pos.
p
Sw.
Récit
8
Sw.
Récit
dim.
p
8
Ch.
Pos.
8
f
Sw.
Récit
(pp)
cresc.


(un poco rit.)
f
pp
8
p
Ch.
Pos.
Sw.
Récit
cresc.
8
Ch.
Pos.
8
(tr)
f
Sw.
Récit
a tempo
pp
8
Ch.
Pos.
cresc.
f
Sw.
Récit
pp


8
p
Ch.
Pos.
Sw.
Récit
cresc.
8
f
tr
Ch.
Pos.
f
Sw.
Récit
pp
f
8
Ch.
Pos.
Sw.
Récit


8
tr
Ch.
Pos.
f
Sw.
Récit
8
f
Ch.
Pos.
Sw.
Récit
8
Ch.
Pos.
8
tr
(un poco rit.)
(rit.)
p
Sw.
Récit
8
p
Ch.
Pos.
Sw.
Récit
8
tr
Ch.
Pos.
pp
Sw.
Récit
f
Ch.
Pos.
Sw.
Récit
pp

Short Prelude and Fugue

C Major

Swell: 8′, 4′, 2′, Reeds 8′, 4′
Great: 16′, 8′, 4′, 2′, Reeds 8′, 4′, Sw. & Ch. to Gt.
Choir: 8′, 4′, 2′
Pedal: 16′, 8′, 4′, Reeds, Ped. couplers

Récit : Fonds et Anches 8, 4, 2
Posit. : Fonds et Anches 8, 4, 2
G. O. : Fonds 16, 8, 4, 2, Anches 8, 4, claviers réunis
Pédale: Fonds 16, 8, 4, Anches 8, 4, Tirasses

J. L. Krebs
(1713-1780)

Allegro

Gt.
G.O. *ff*

ff

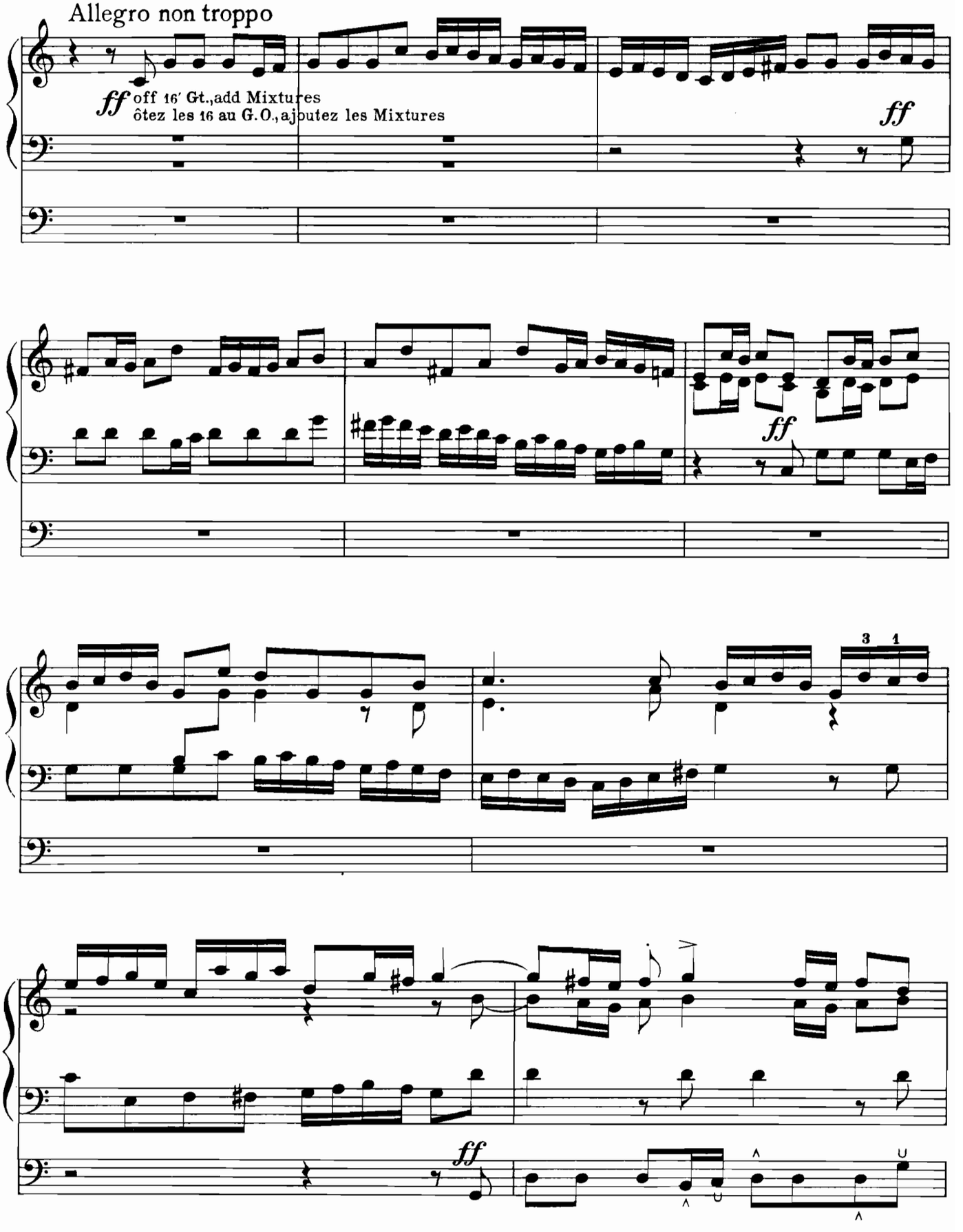
ten.

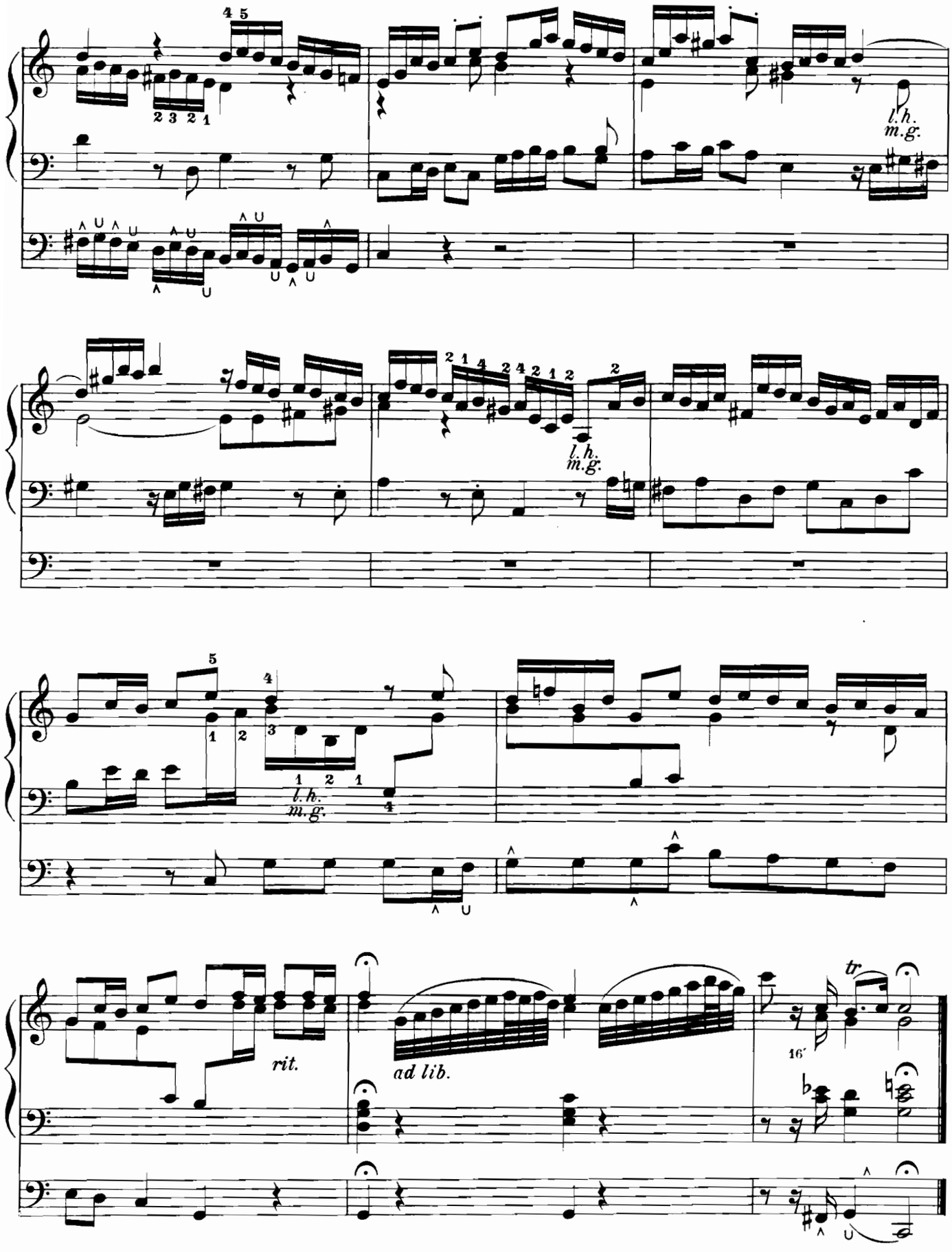
tr

attacca

Fugue

Allegro non troppo



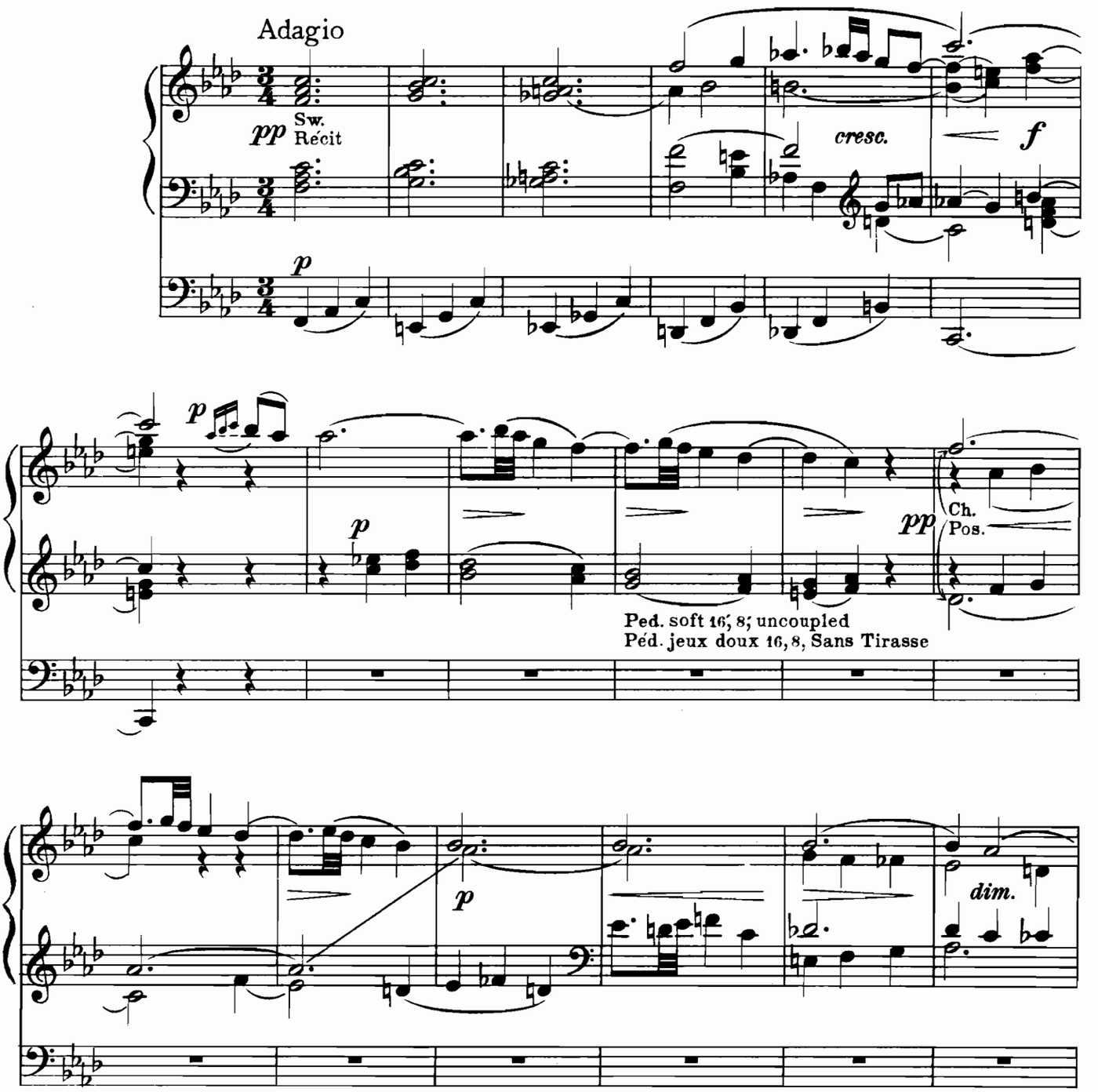

l.h.
m.g.
l.h.
m.g.
l.h.
m.g.
rit.
ad lib.
tr

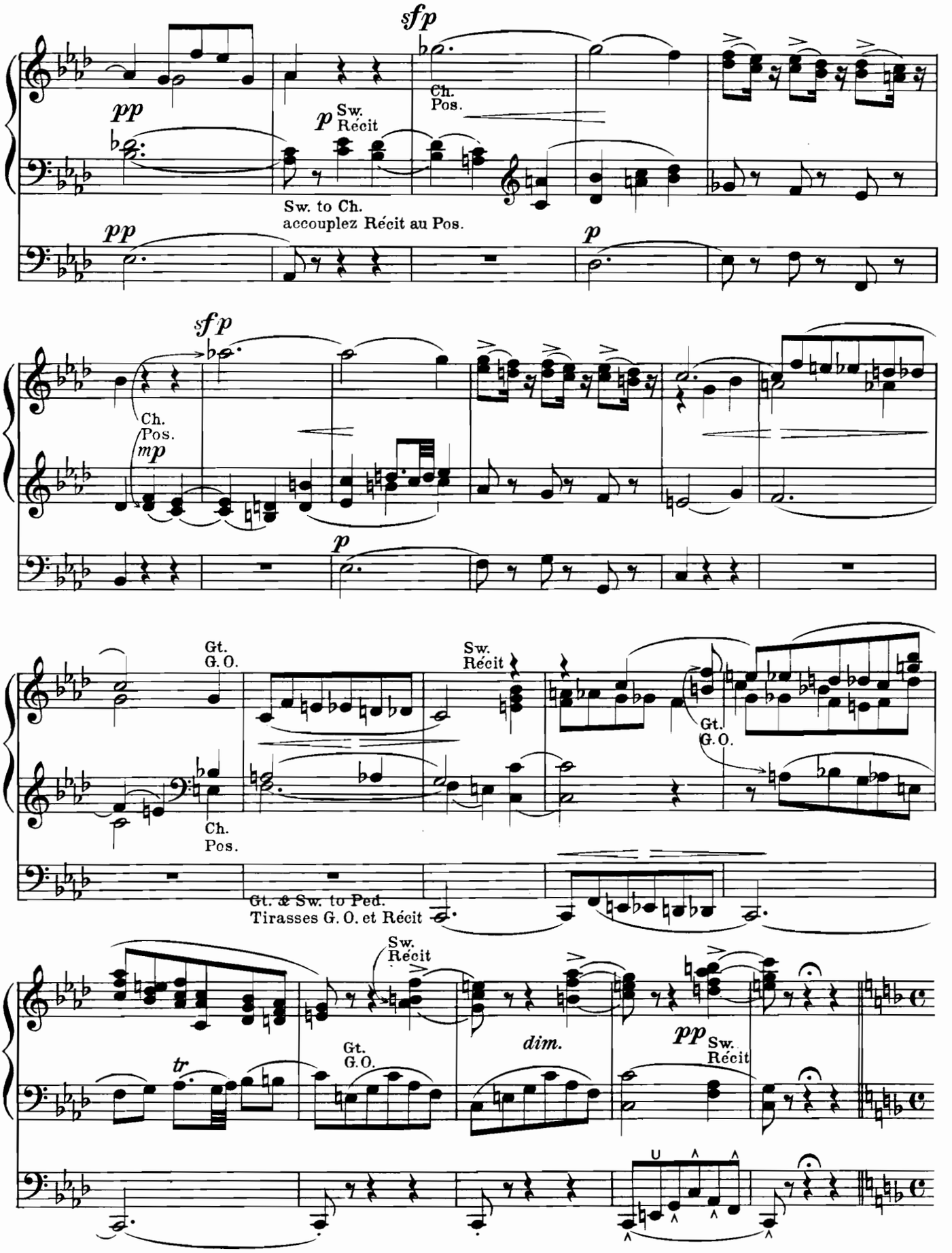
Fantasia
in F

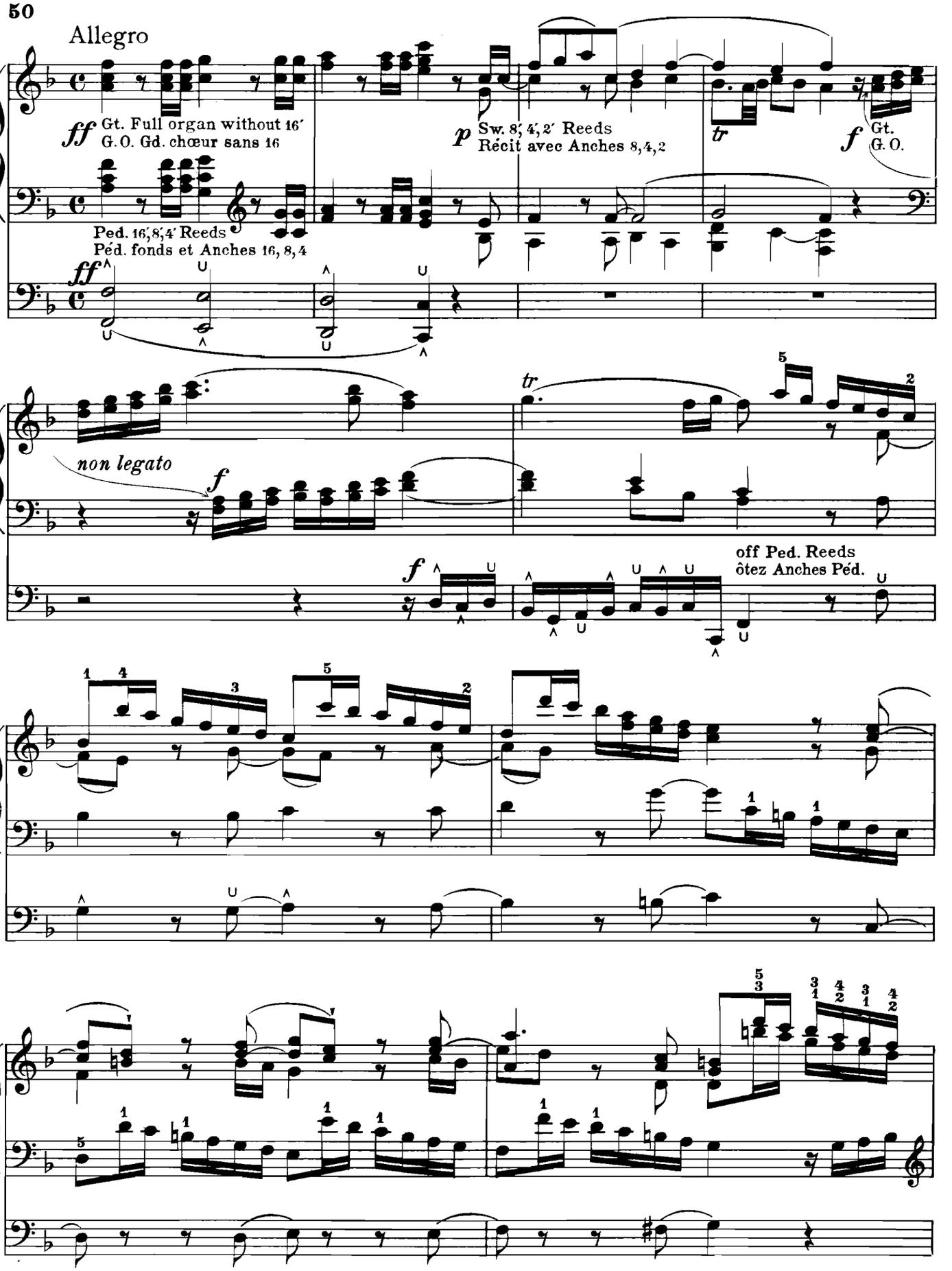
Swell: Strings 8′, St. Diap. 8′ (box closed)
Great: Flute 8′, Gemshorn 8′; Sw. & Ch. to Gt.
Choir: Concert-flute 8′ (box closed)
Pedal: Soft 32′, Bourdon 16′, Flute 8′, Violoncello 8′, Gt. & Sw. to Ped.

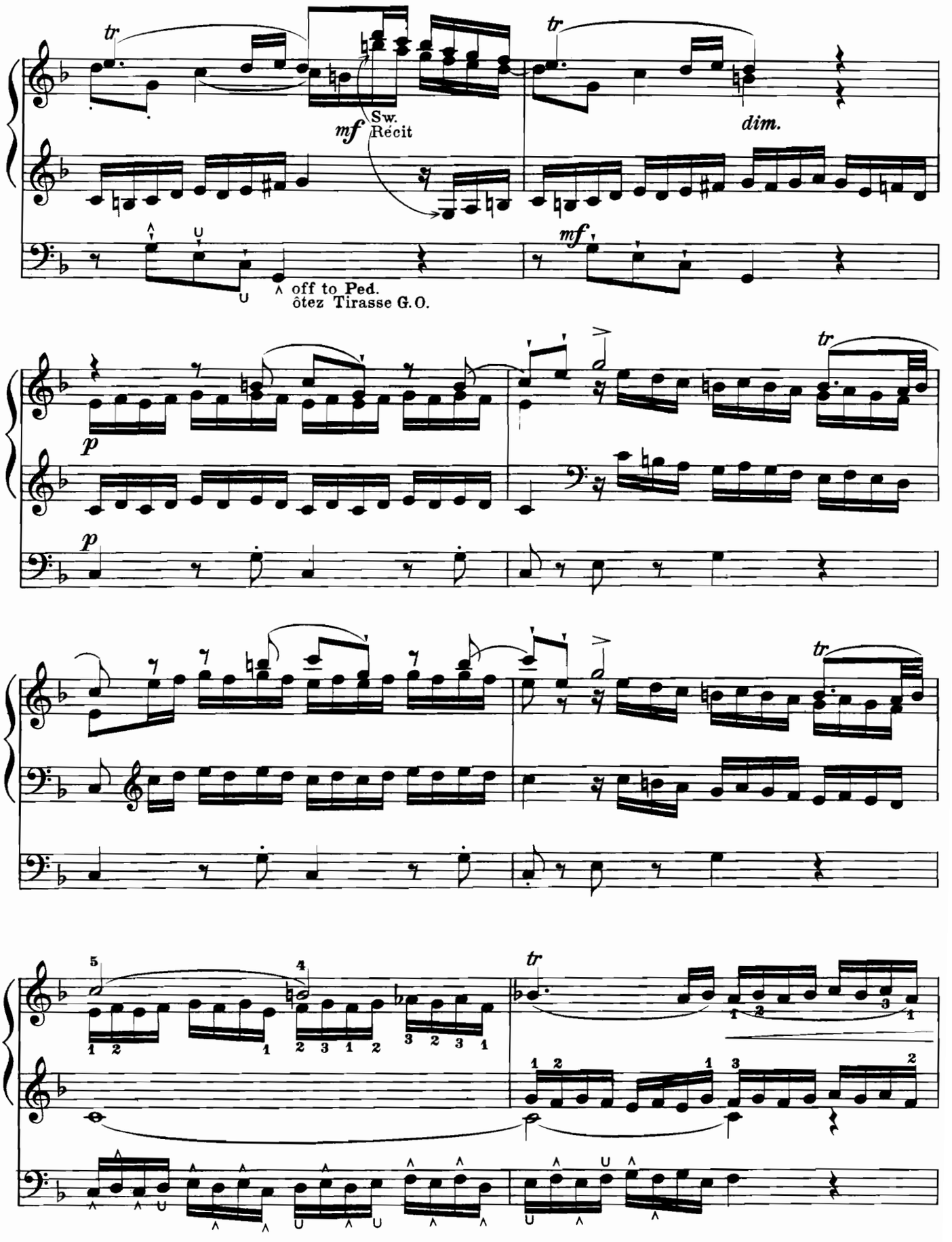
Récit : Fonds 8, Voix céleste (boîte fermée)
Posit. : Flûte 8 (boîte fermée)
G. O. : Bourdon 8, Flûte 8, Salicional 8 (claviers réunis)
Pédale: Bourdons 32, 16, 8, Flûtes 16, 8, Violoncelle 8, Tirasses G. O. et Récit

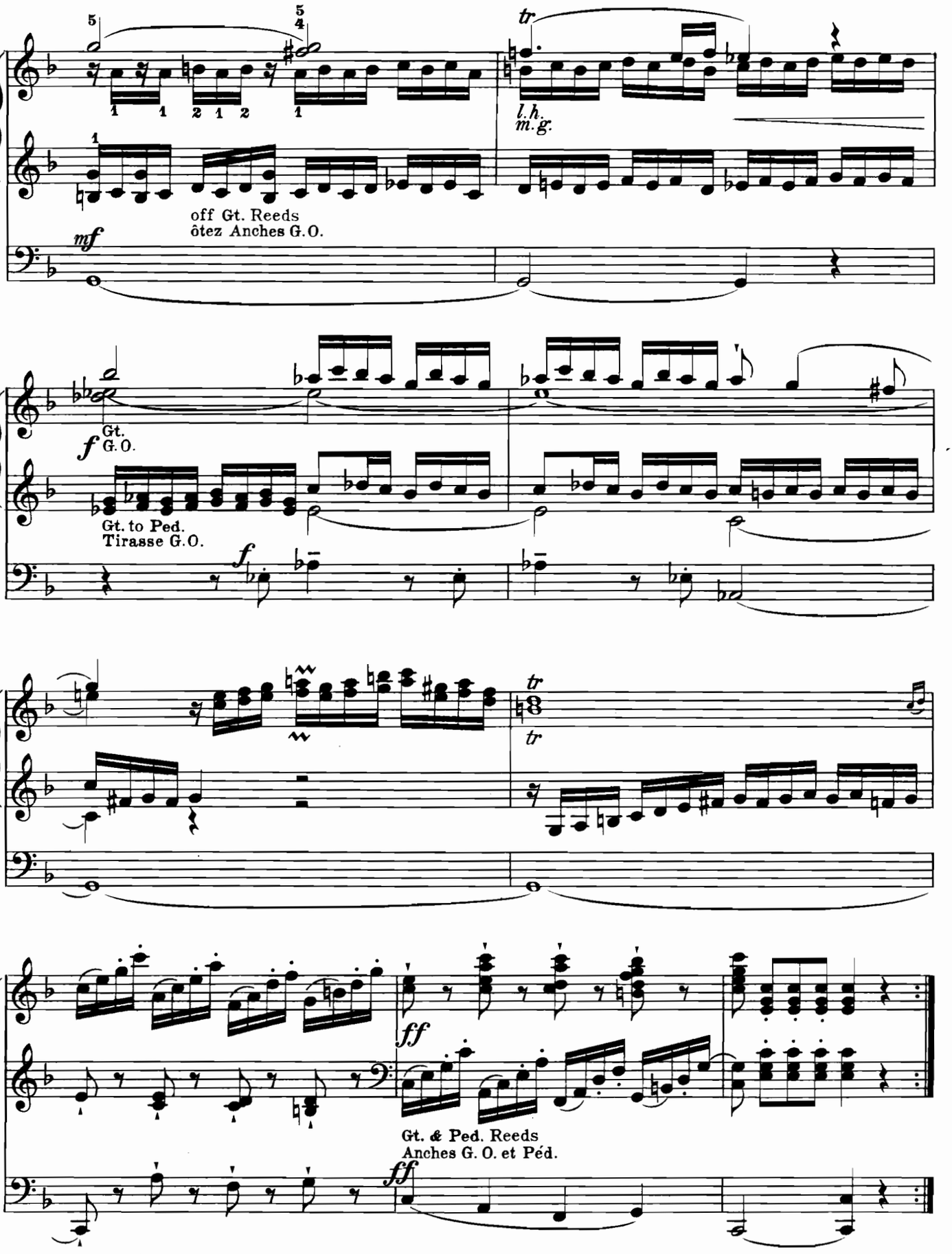
Wolfgang Amadeus Mozart
(1756 - 1791)

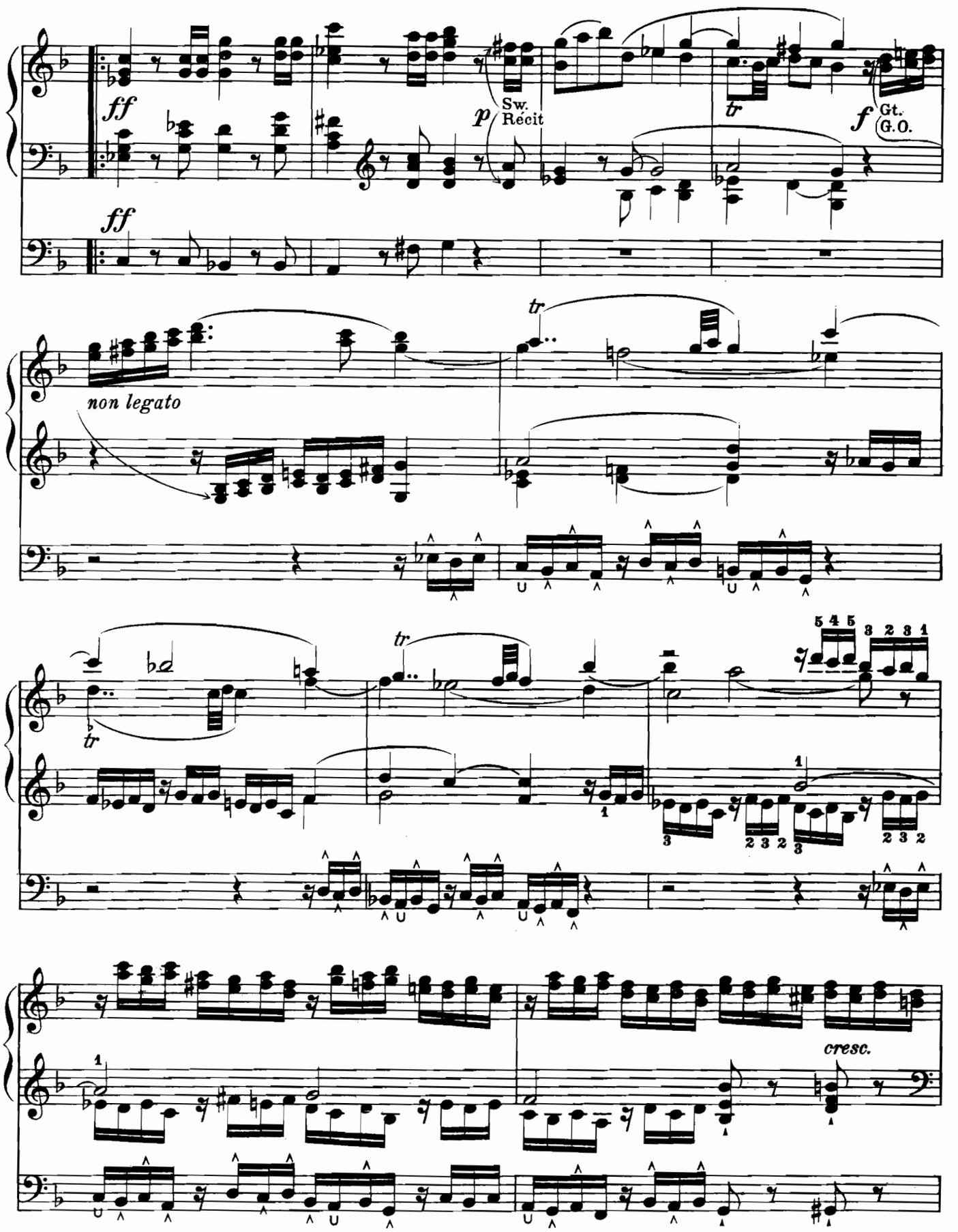


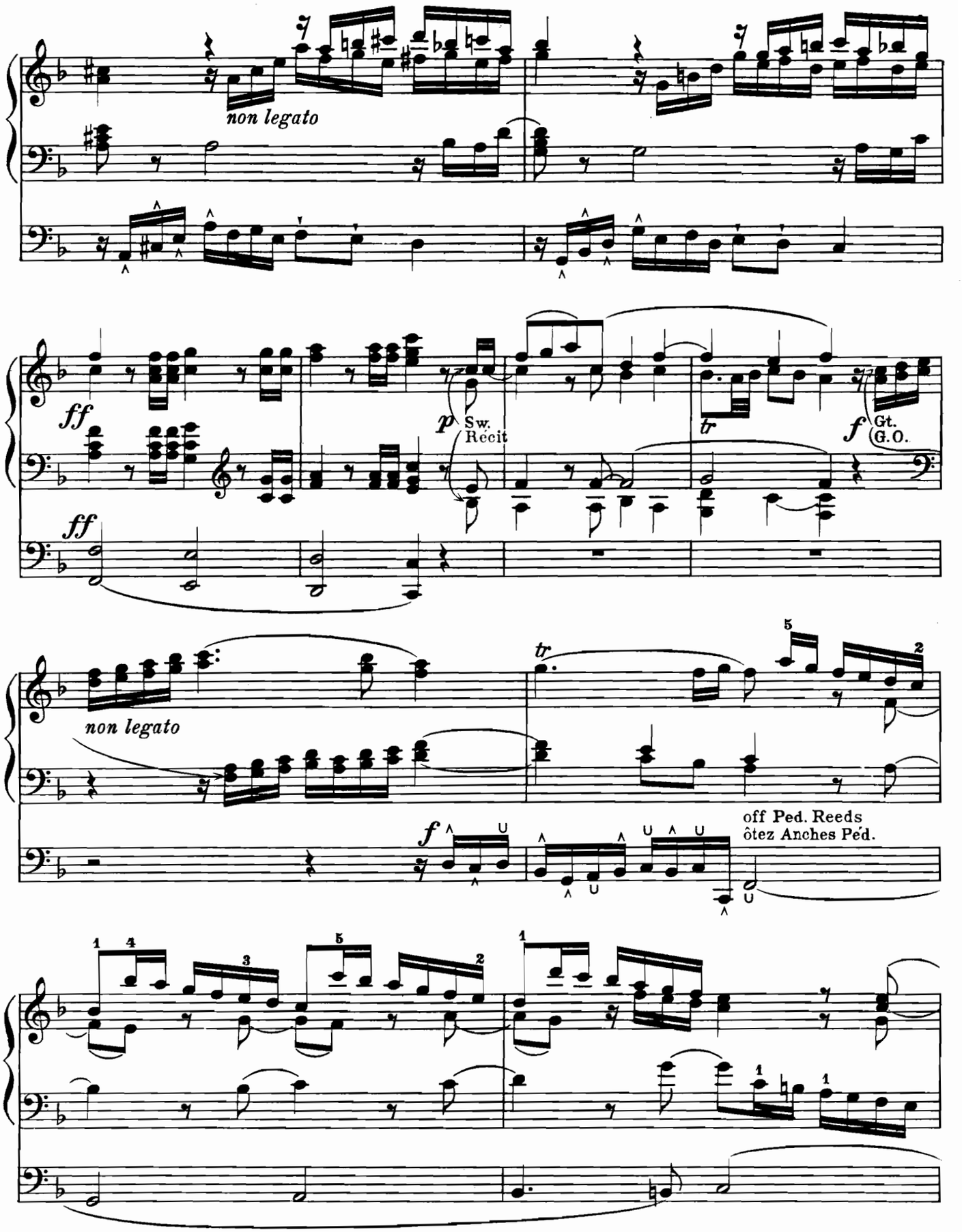

sfp
pp
p
Sw.
Récit
Ch.
Pos.
Sw. to Ch.
accouplez Récit au Pos.
pp
p
sfp
Ch.
Pos.
mp
p
Gt.
G. O.
Sw.
Récit
Gt.
G. O.
Ch.
Pos.
Gt. & Sw. to Ped.
Tirasses G. O. et Récit
Sw.
Récit
tr
Gt.
G. O.
dim.
pp
Sw.
Récit

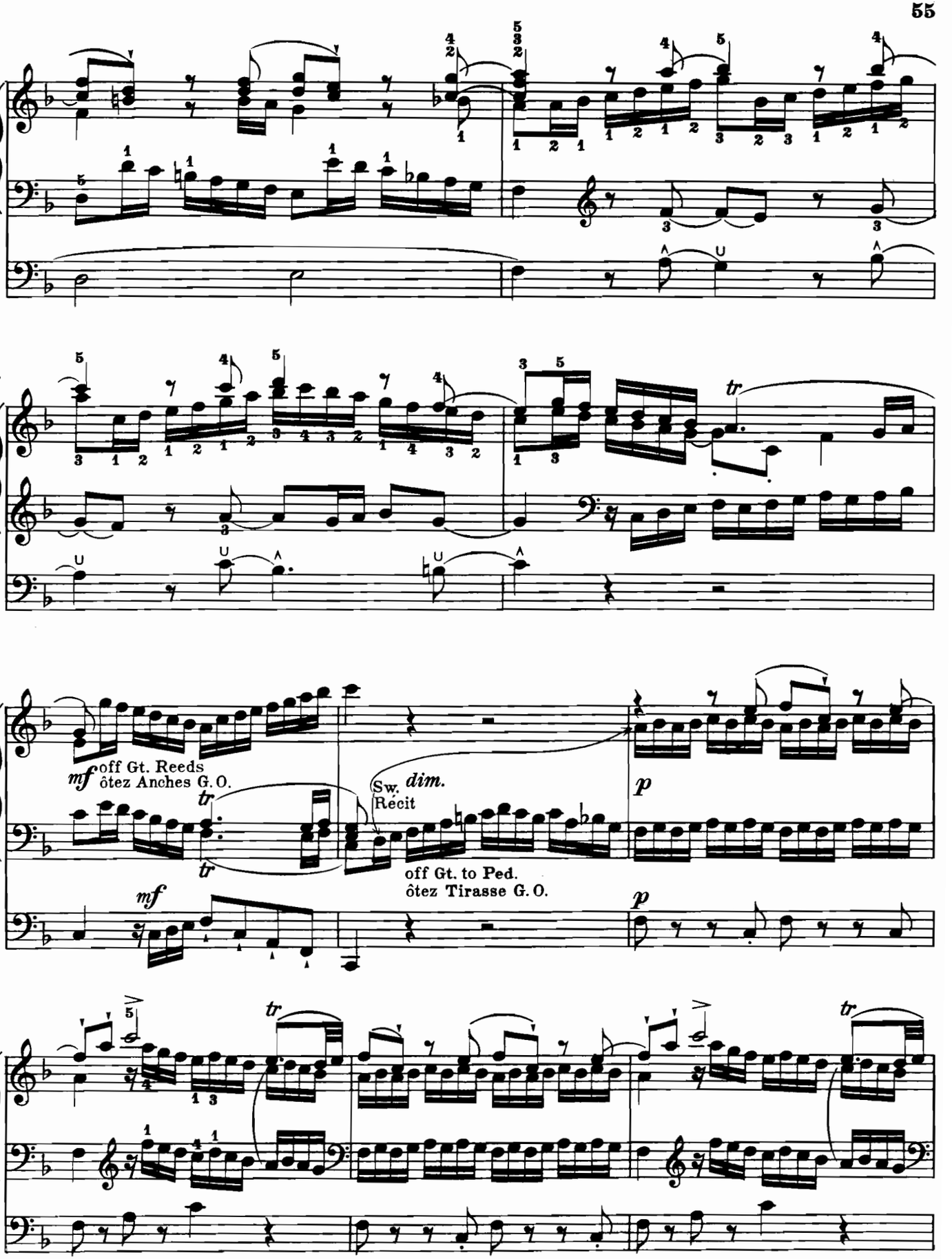

Allegro
ff Gt. Full organ without 16′
G. O. Gd. chœur sans 16
Ped. 16′, 8′, 4′ Reeds
Péd. fonds et Anches 16, 8, 4
p Sw. 8′, 4′, 2′ Reeds
Récit avec Anches 8, 4, 2
tr
f Gt.
G. O.
non legato
off Ped. Reeds
ôtez Anches Péd.

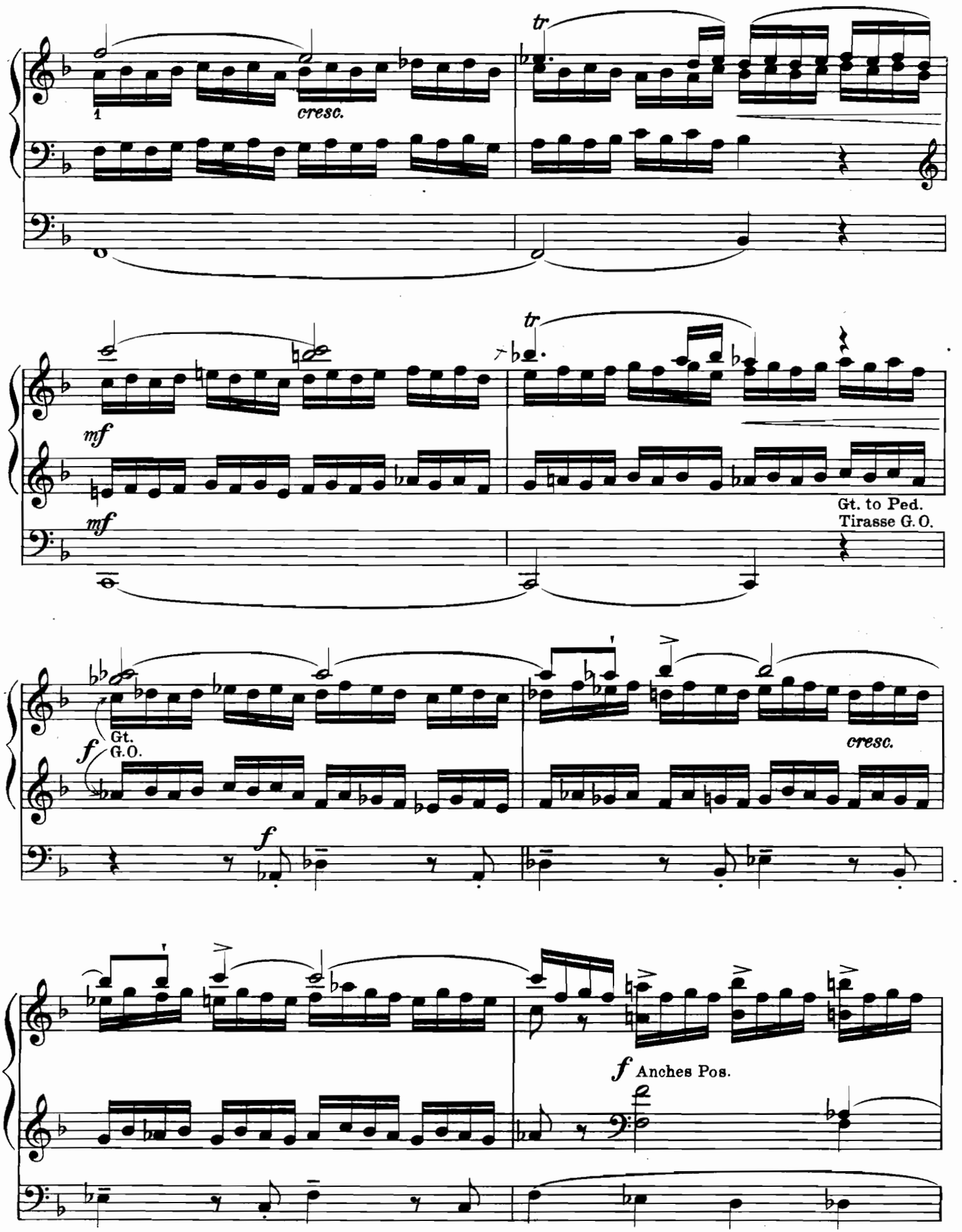

tr
mf Sw.
Récit
tr
dim.
mf
off to Ped.
ôtez Tirasse G.O.
p
tr
p
tr
tr

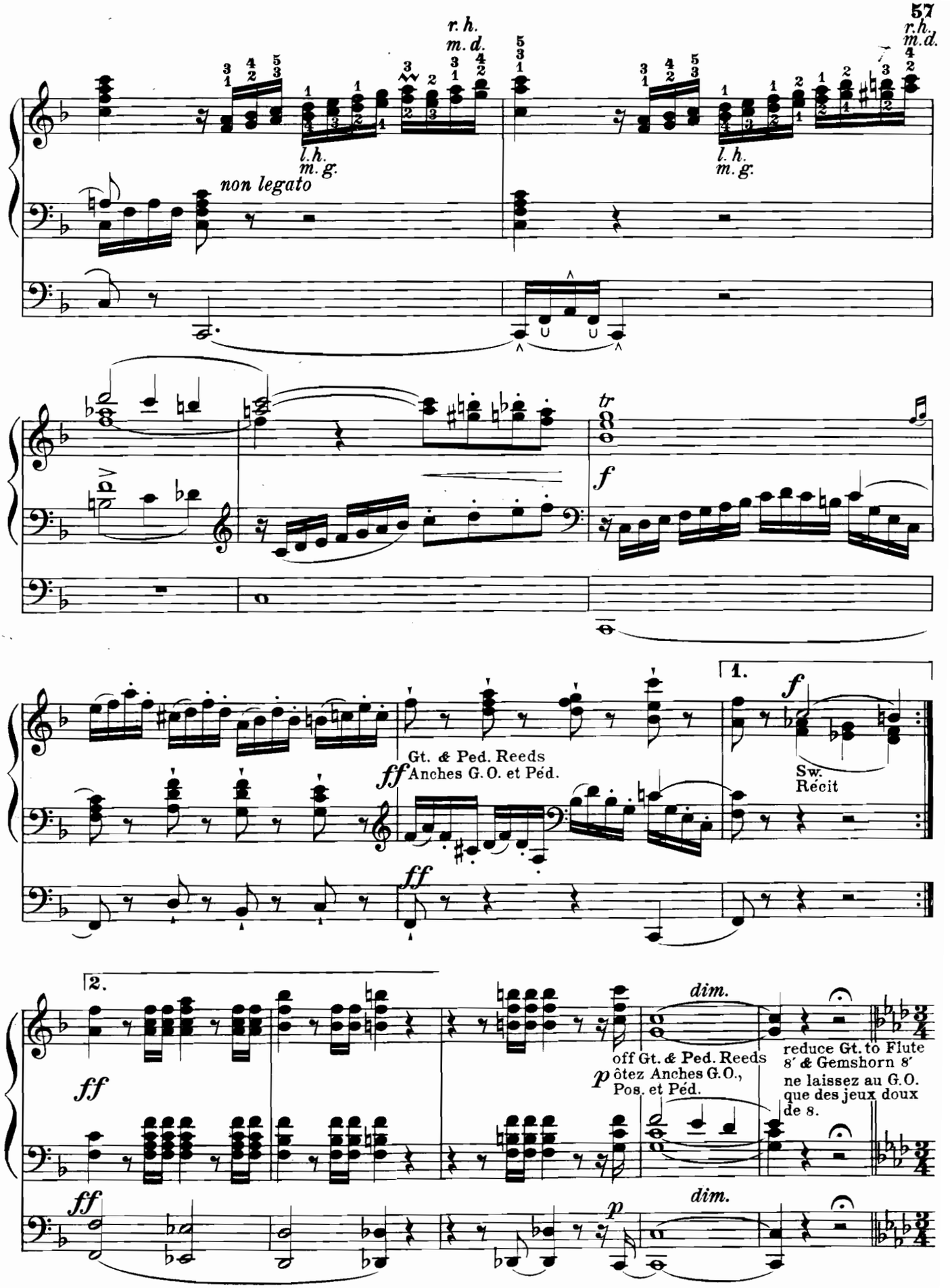

tr
l.h.
m.g.
off Gt. Reeds
ôtez Anches G.O.
mf
Gt.
G.O.
f
Gt. to Ped.
Tirasse G.O.
f
tr
tr
ff
Gt. & Ped. Reeds
Anches G. O. et Péd.
ff

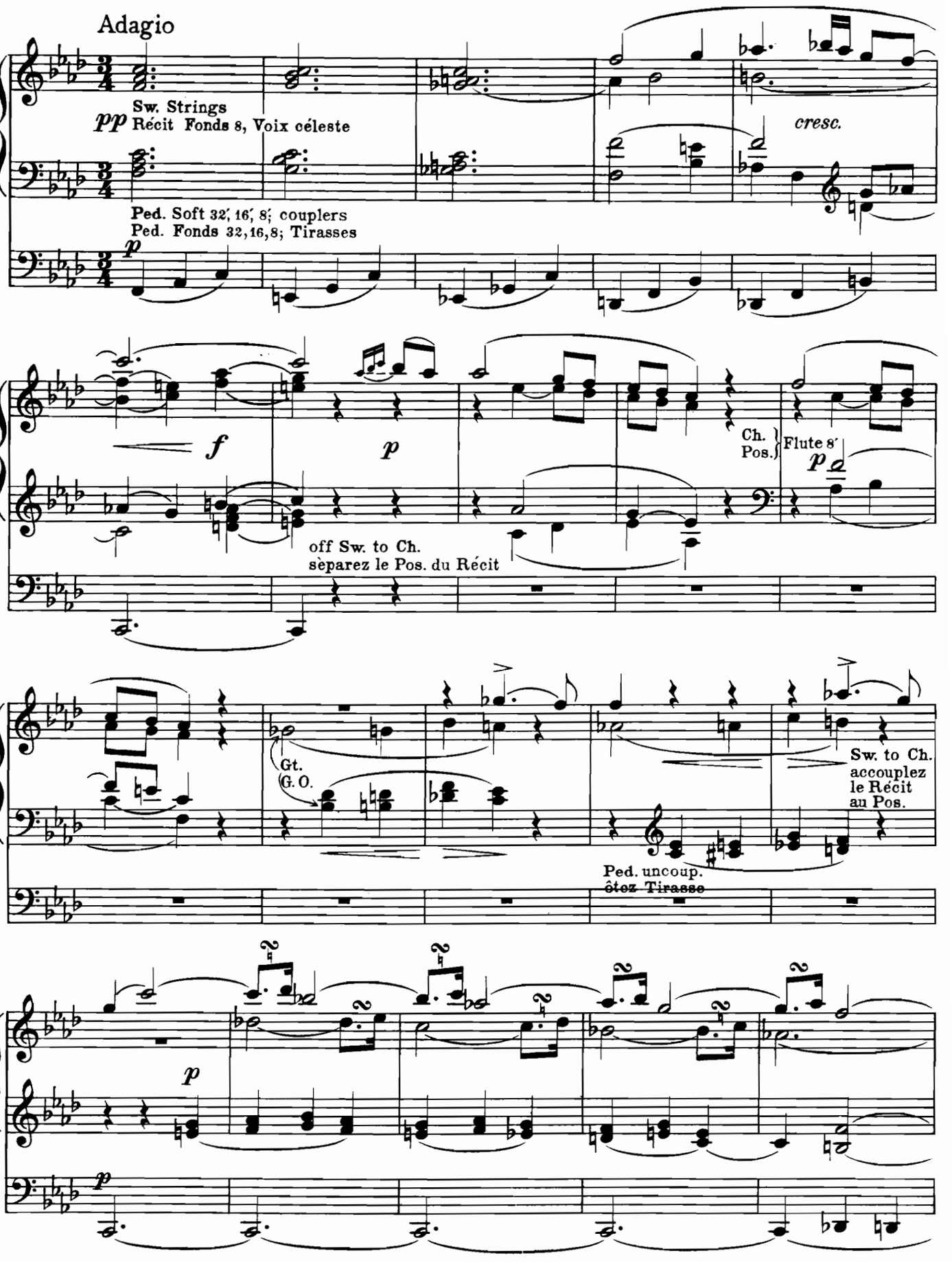

ff
ff
p
Sw.
Récit
tr
f
Gt.
G.O.
non legato
tr
tr
5 4 5
3 2 3 1
1
3
2 3 2
3
2 3 2
1
cresc.

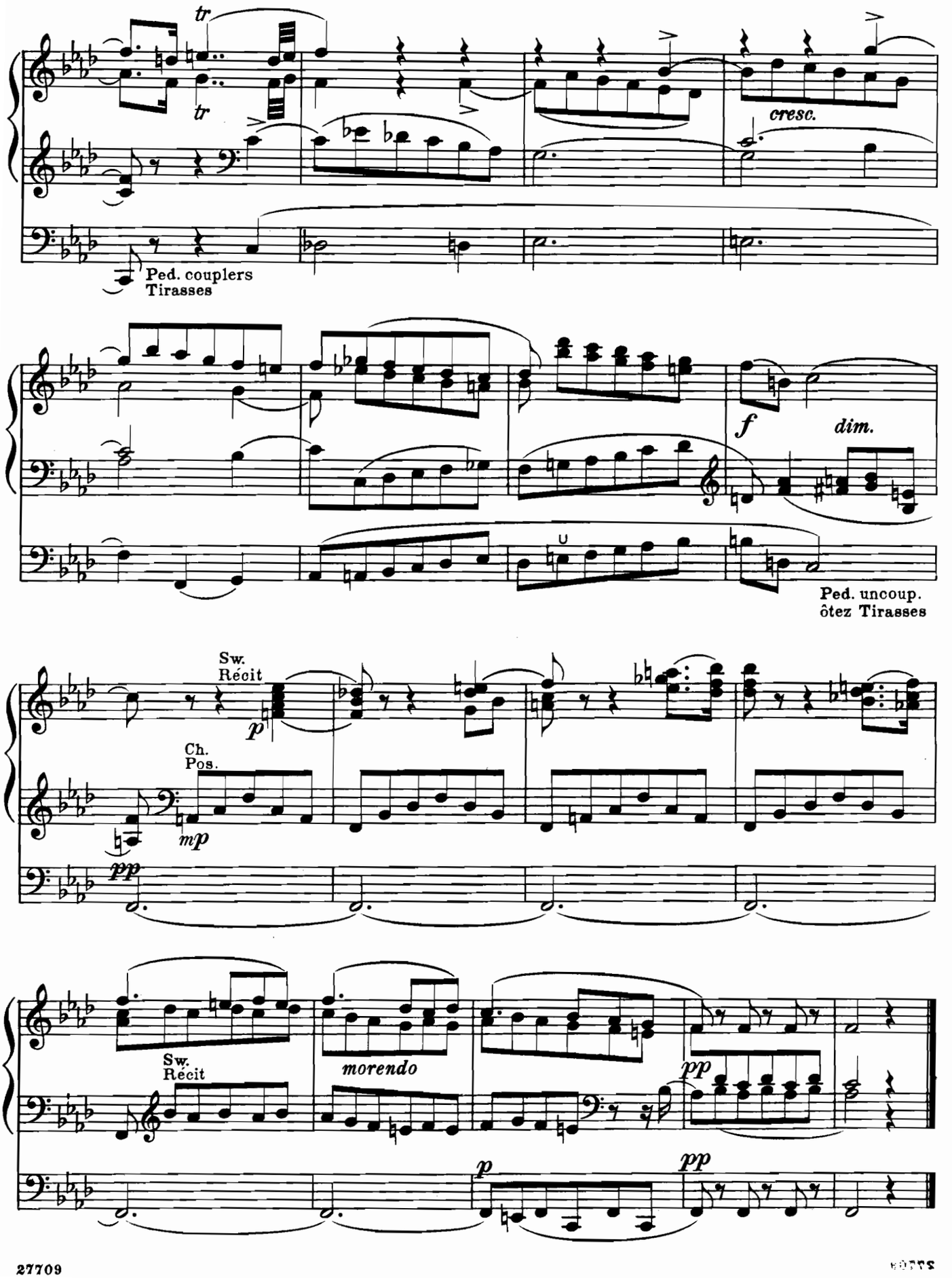

non legato
ff
p
Sw.
Récit
tr
f
Gt.
G.O.
ff
tr
non legato
f
off Ped. Reeds
ôtez Anches Péd.


mf off Gt. Reeds
ôtez Anches G. O.
Sw. dim.
Récit
off Gt. to Ped.
ôtez Tirasse G. O.
p
mf
p
tr


tr
1
cresc.
tr
mf
mf
Gt. to Ped.
Tirasse G.O.
Gt.
G.O.
f
cresc.
f
f Anches Pos.


r. h.
m. d.
l. h.
m. g.
non legato
tr
f
1.
ff
Gt. & Ped. Reeds
Anches G. O. et Péd.
Sw.
Récit
2.
dim.
p
off Gt. & Ped. Reeds
ôtez Anches G.O.,
Pos. et Péd.
reduce Gt. to Flute
8′ & Gemshorn 8′
ne laissez au G.O.
que des jeux doux
de 8.


Adagio
Sw. Strings
pp Récit Fonds 8, Voix céleste
cresc.
Ped. Soft 32′, 16′, 8′ couplers
Ped. Fonds 32,16,8; Tirasses
p
f
p
Ch. Pos.
Flute 8′
p
off Sw. to Ch.
sèparez le Pos. du Récit
Gt.
G. O.
Sw. to Ch.
accouplez
le Récit
au Pos.
Ped. uncoup.
ôtez Tirasse
p
p


tr
tr
cresc.
Ped. couplers
Tirasses
f
dim.
Ped. uncoup.
ôtez Tirasses
Sw.
Récit
p
Ch.
Pos.
mp
pp
Sw.
Récit
morendo
pp
p
pp

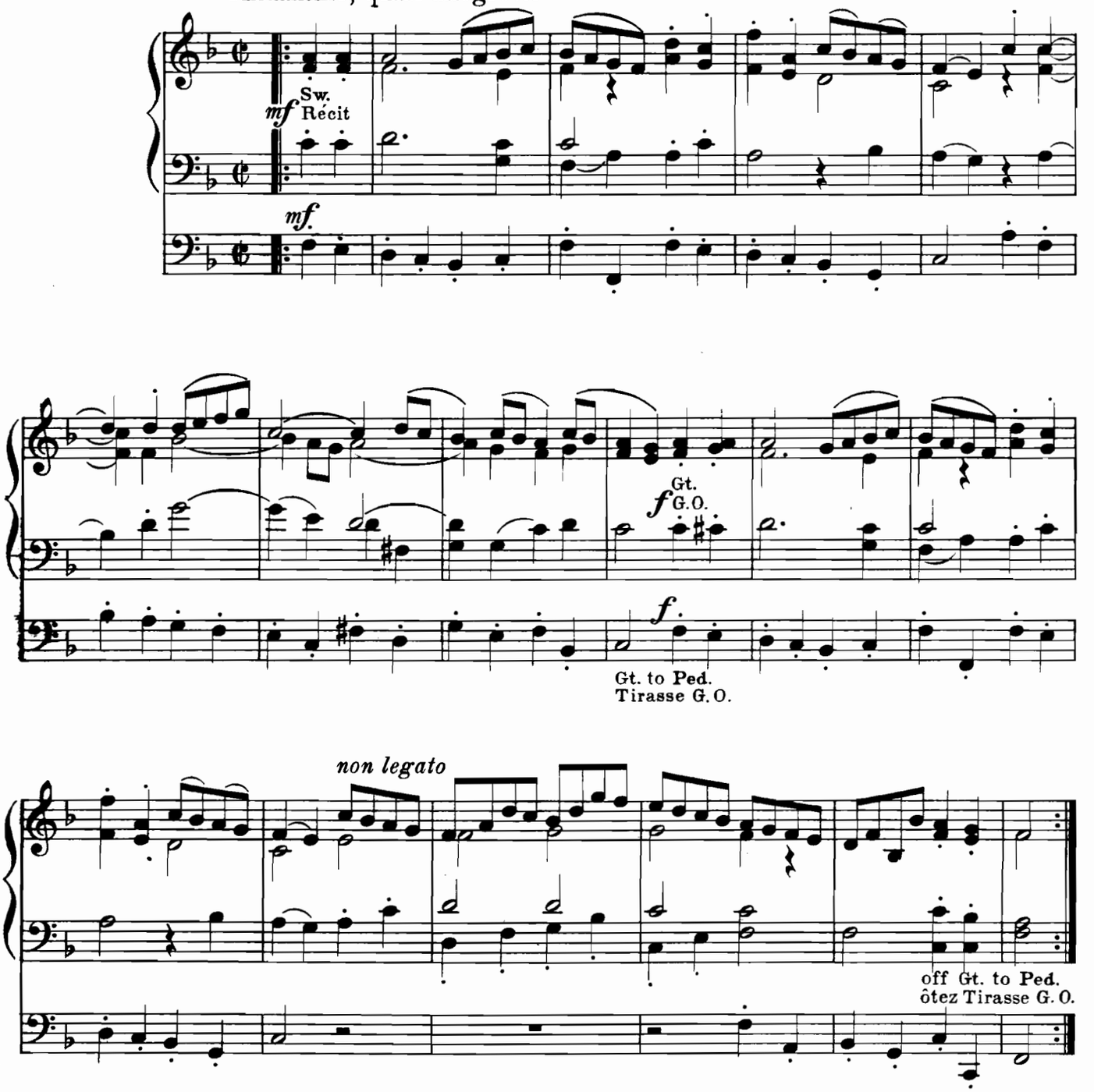
Gavotte

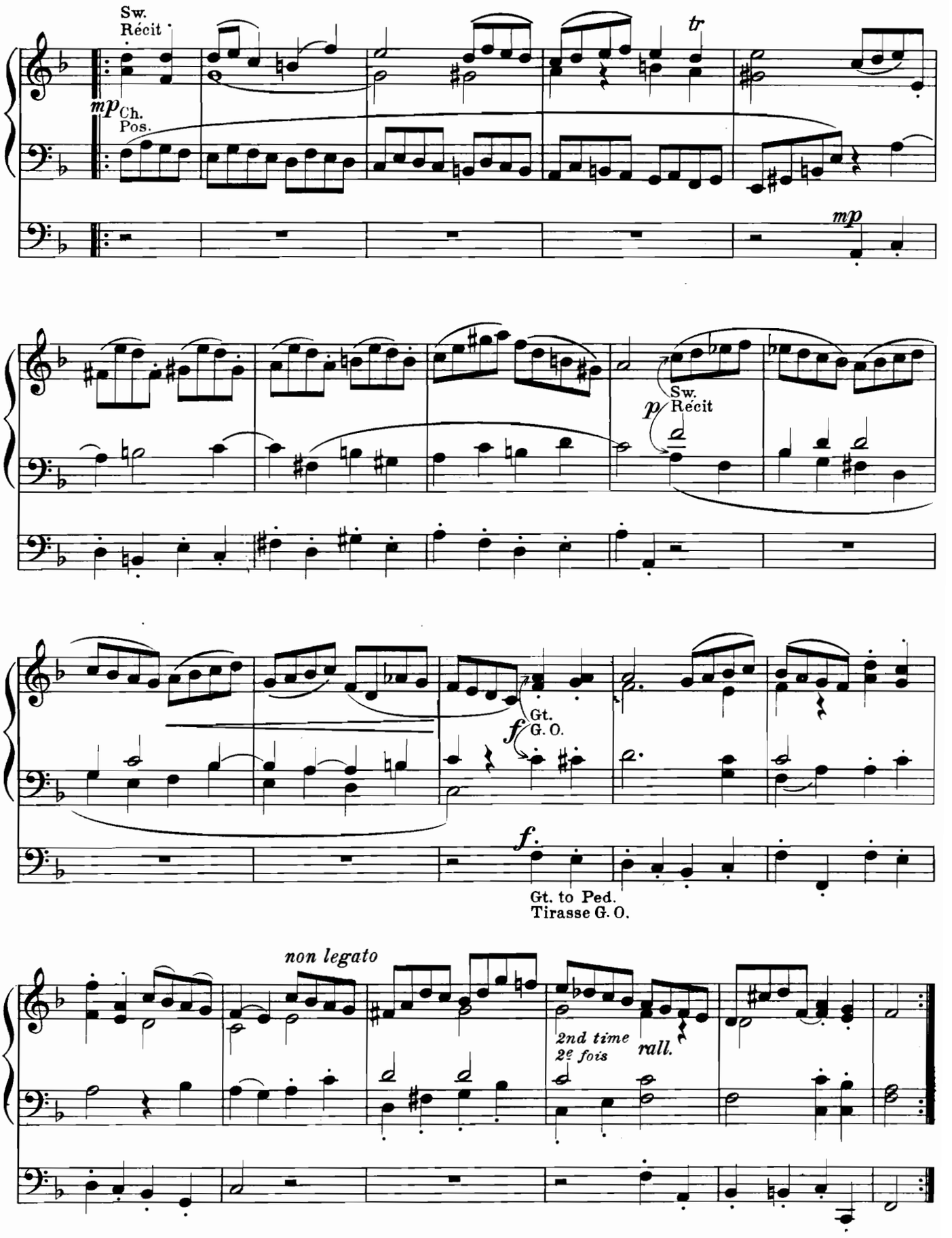
Swell: 8′, 4′, 2′, Oboe
Great: Flute 8′, Gemshorn 8′, small Op. Diap. 8′
Sw. & Ch. to Gt.
Choir: 8′, 4′; Sw. to Ch.
Pedal: 16′, 8′

Récit : Fonds 8, 4, 2, Hautbois
Posit. : Flûtes 8, 4, Salicional 8; Récit accouplé
G. O. : Flûte 8, Bourdon 8, Montre douce 8;
Claviers accouplés
Pédale: Fonds 16, 8

Samuel Wesley
(1766 - 1837)

Andantino, quasi allegretto




Sw.
Récit
mp
Ch.
Pos.
tr
mp
Sw.
Récit
p
Gt.
G. O.
f
f
Gt. to Ped.
Tirasse G. O.
non legato
2nd time
2e fois
rall.

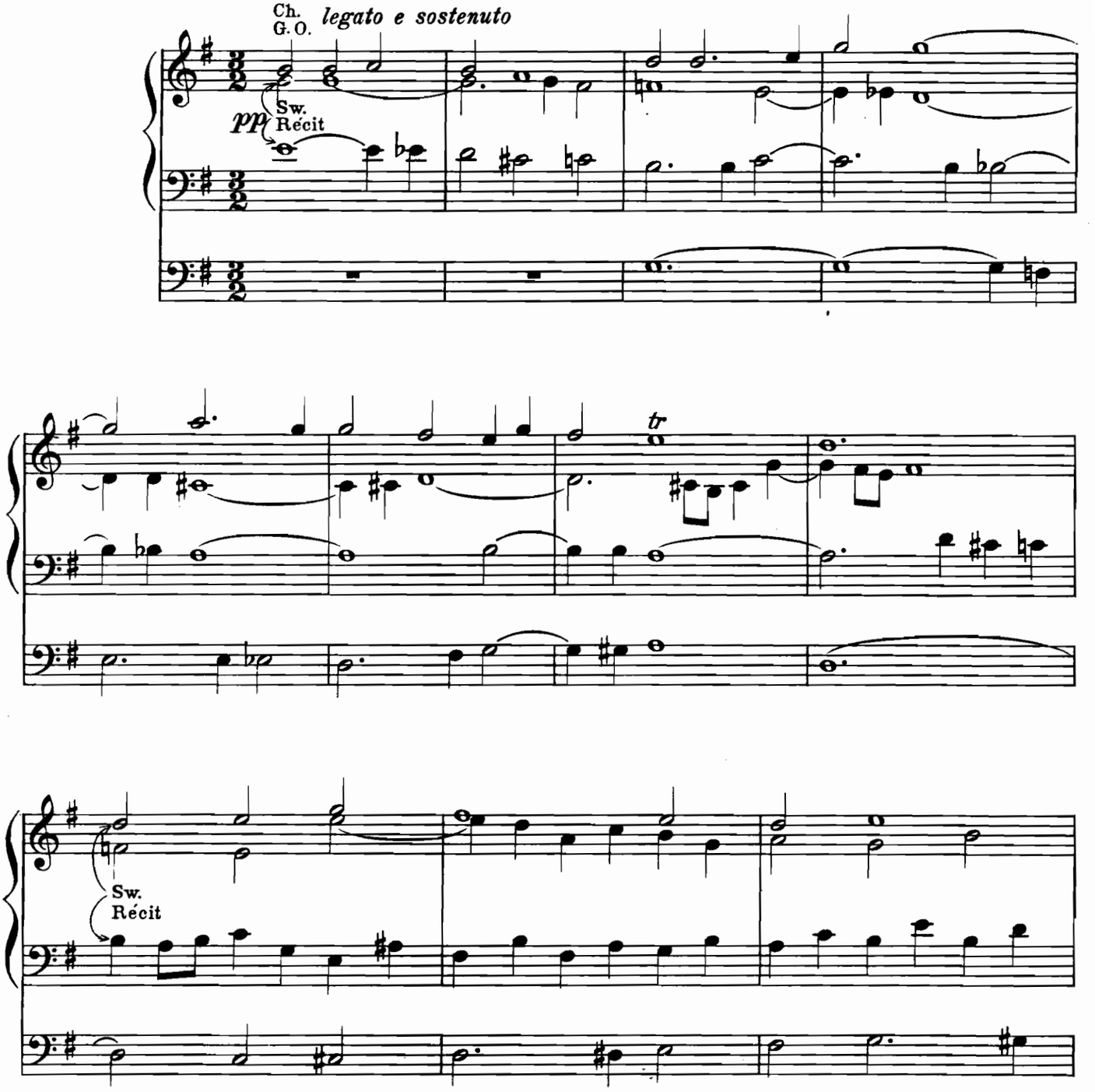
Prelude on the Gregorian Song
"Pange lingua"

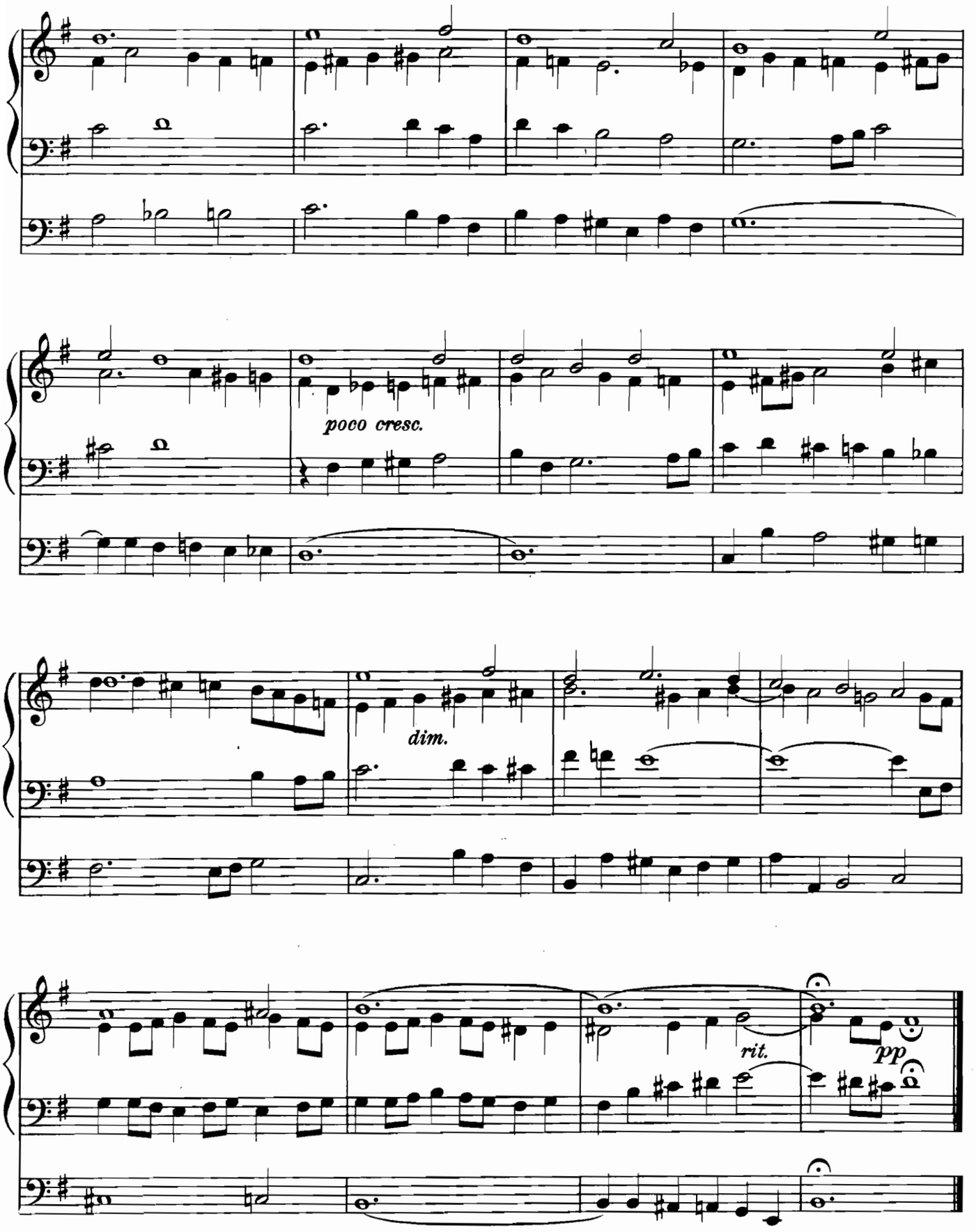
Swell: Strings 8′, Voix céleste & St. Diap. 8′
Choir: Concert-flute 8′; Sw. to Ch.
Pedal: Soft 16′ & 8′

Récit: Gambe 8, Voix céleste et Bourdon 8
Posit. ou G. O.: Flûte harmonique 8
(Récit accouplé)
Pédale: Soubasse 16, Bourdon 8

A.-P.-F. Boëly
(1785-1858)

Larghetto




poco cresc.
dim.
rit.
pp

Three Preludes

On Christmas Carols of the Sixteenth Century

(The melodies by Denizot)

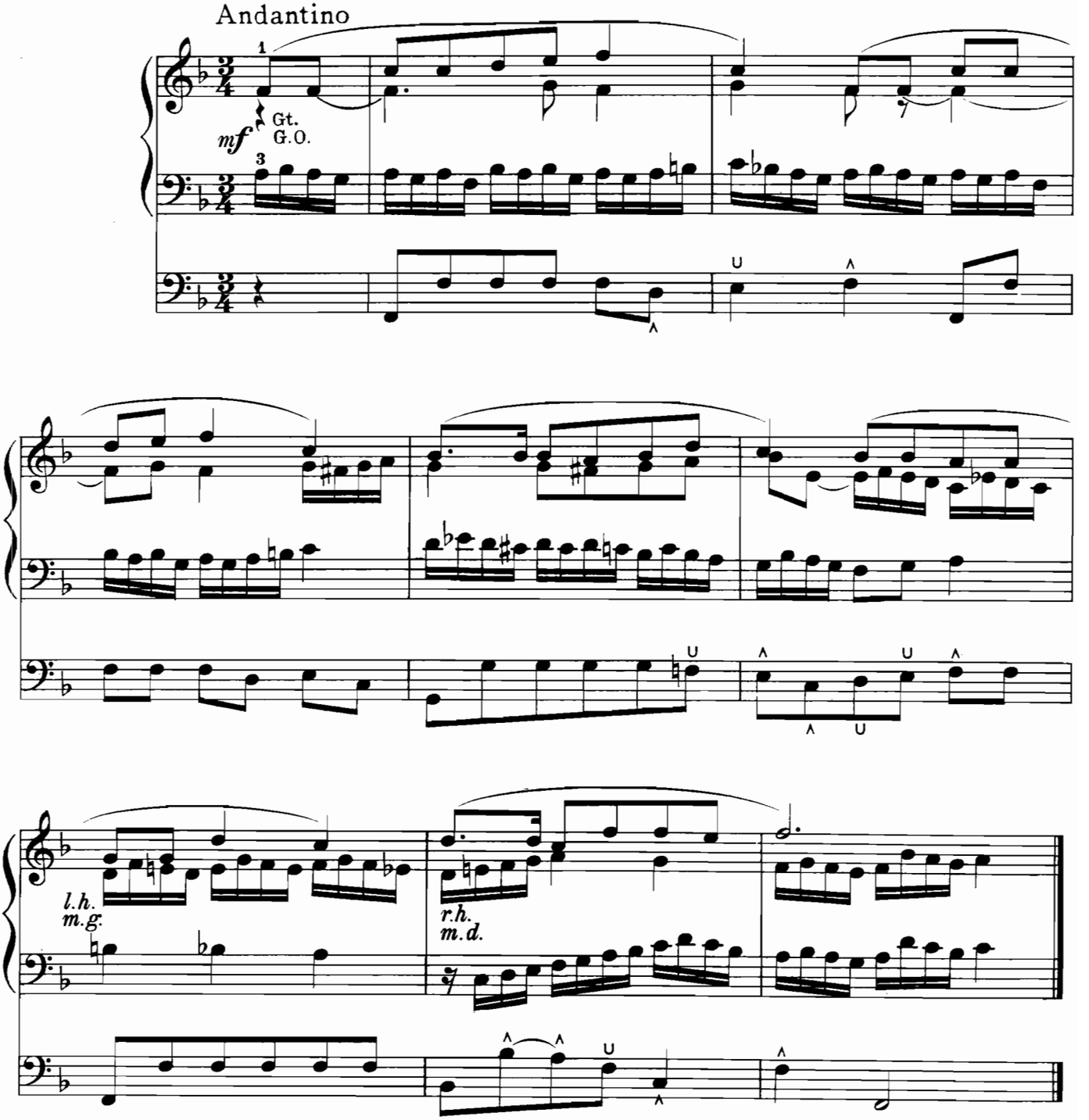
Swell (or Choir): Flutes 8′ & 4′
Great: Small Op. Diap., Flutes 8′ & 4′, Gemshorn
Pedal: 16′ & 8′

Récit (ou Posit.): Flûtes 8 et 4
G. O. : Flûte 8, Bourdon 8, Salicional 8
Pédale: Flûtes et Bourdons 16 et 8

A.-P.-F. Boëly

I "Seigneur Dieu ouvre la porte"

Andantino

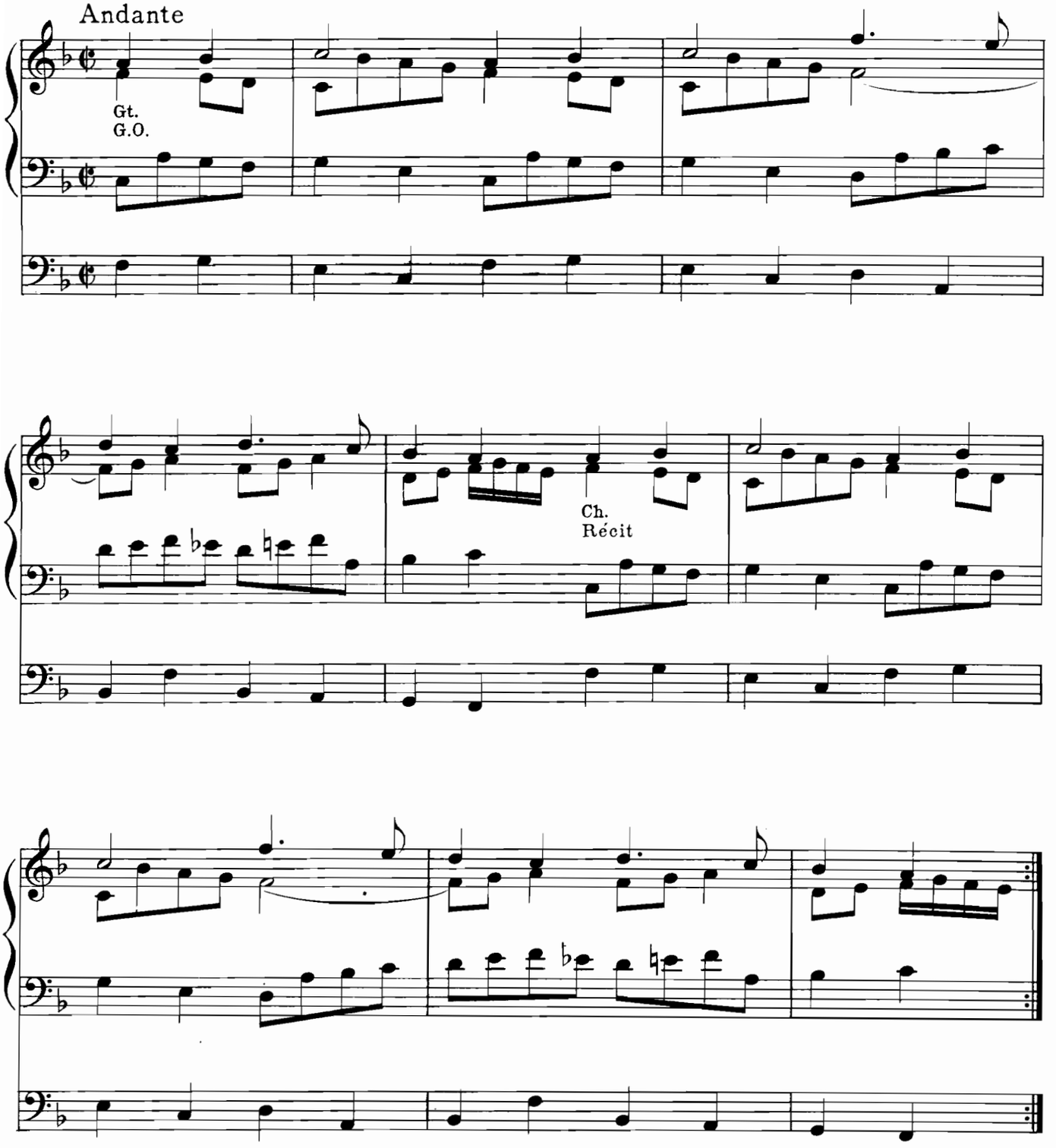


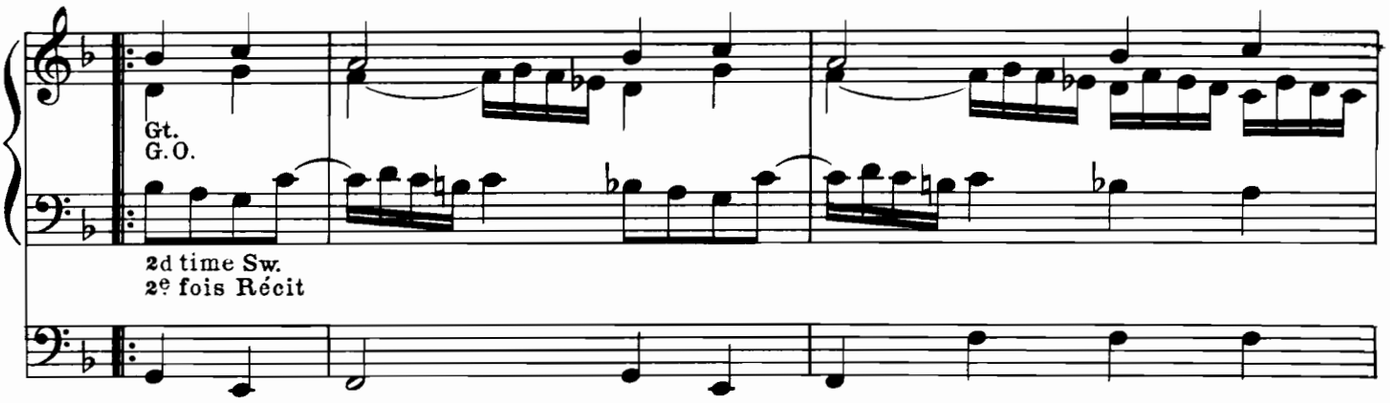
Swell : Salicional 8′, Op. & St. Diap. 8′
Great : Flute 8′, Gemshorn 8′, Sw. to Gt.
Choir : Flutes 8′ & 4′
Pedal: 16′ & 8′

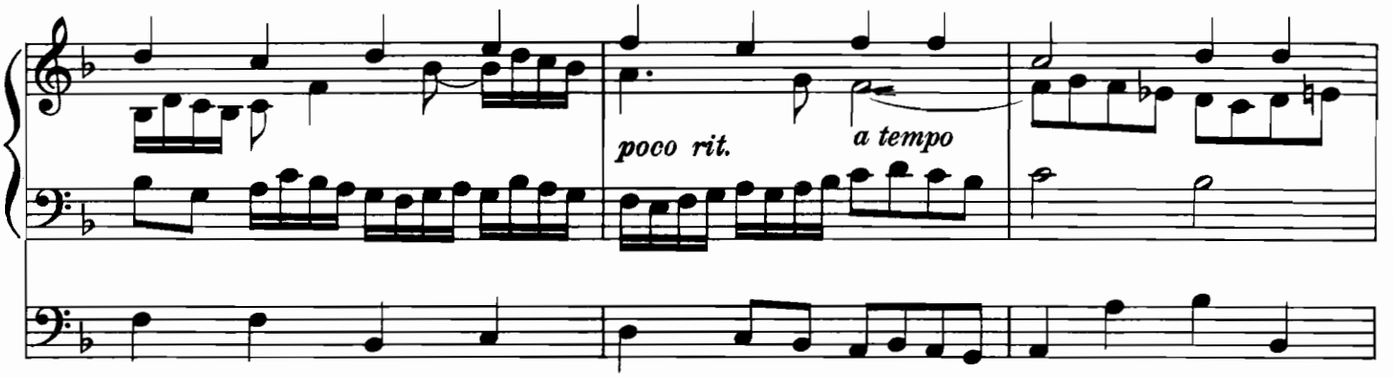
Récit : Flûtes 8 et 4
G. O. : Salicional 8 et Bourdon 8
Pédale: Soubasse 16, Bourdon 8

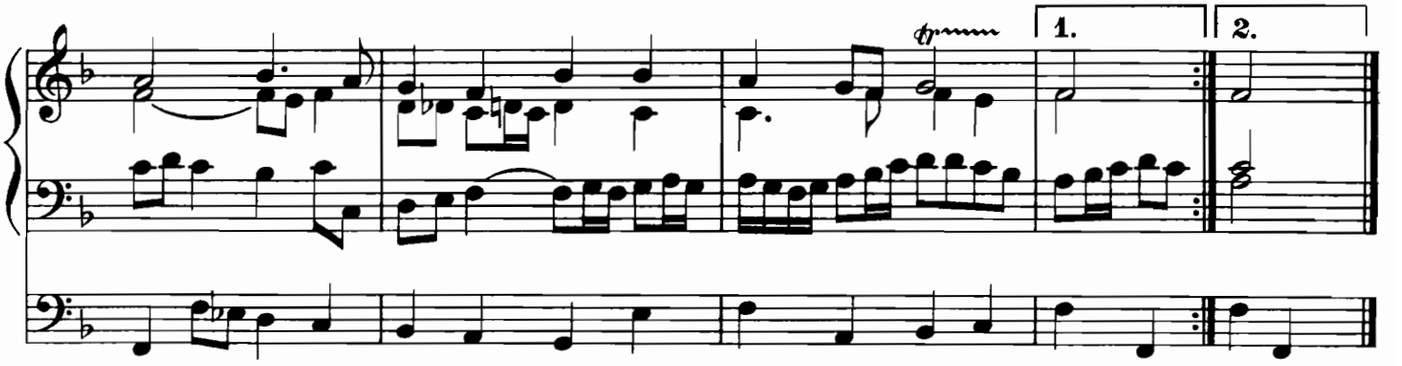
II "Le vermeil du soleil"

Andante



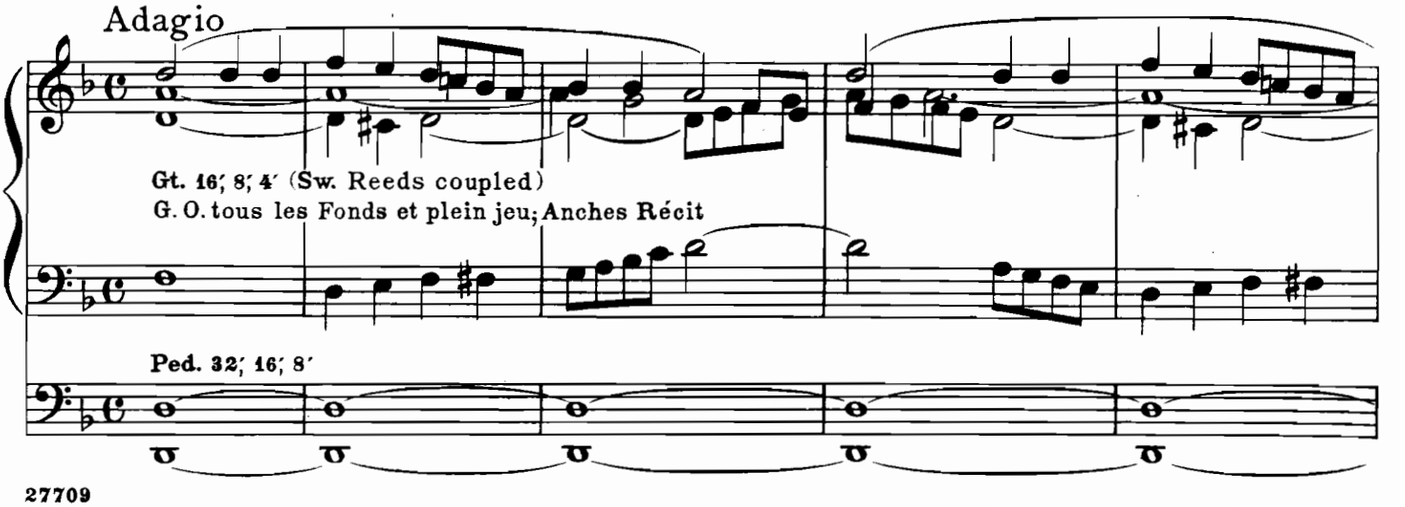


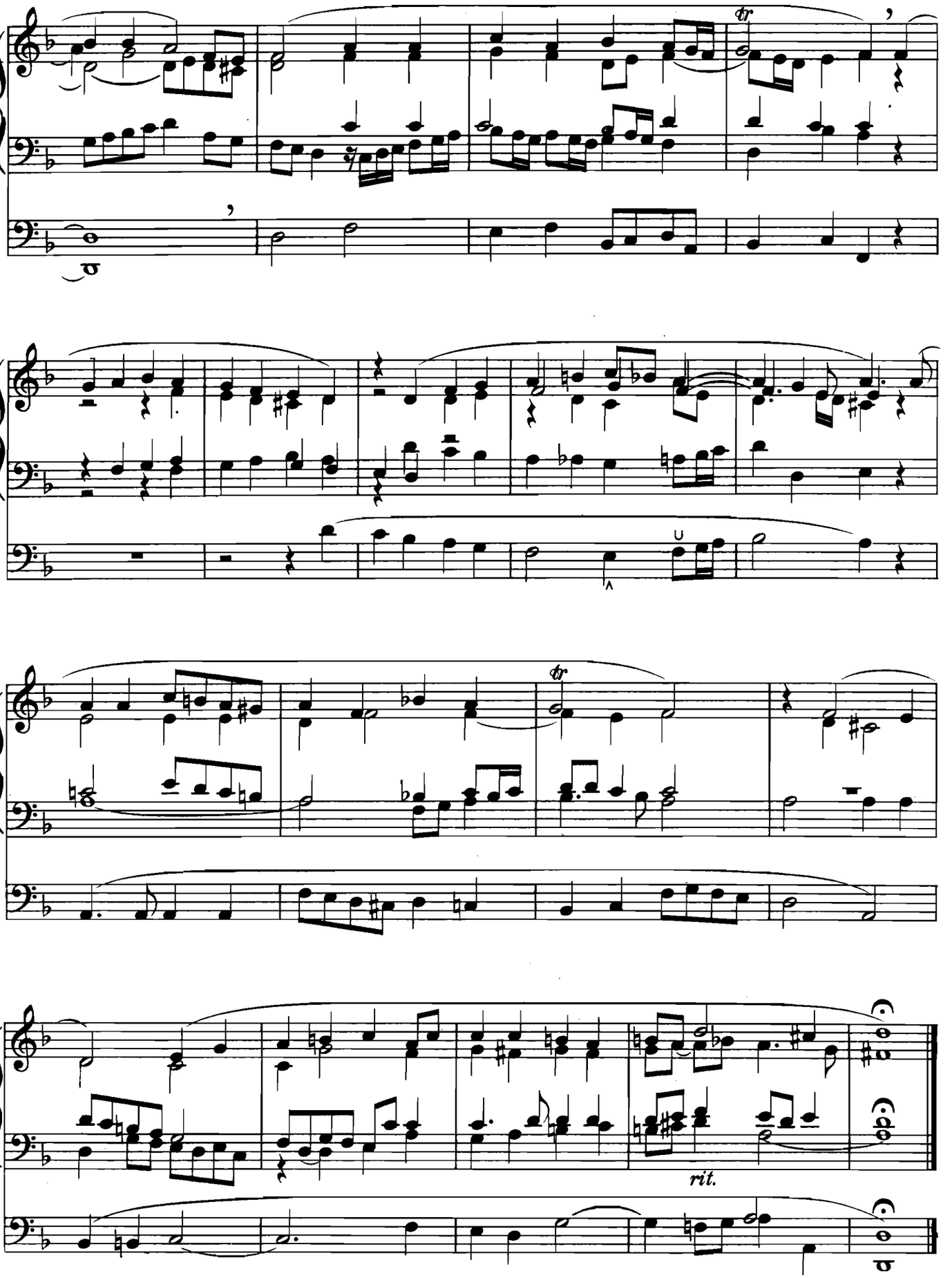




III "Lyre ce n'est pas en ce chant"

Adagio



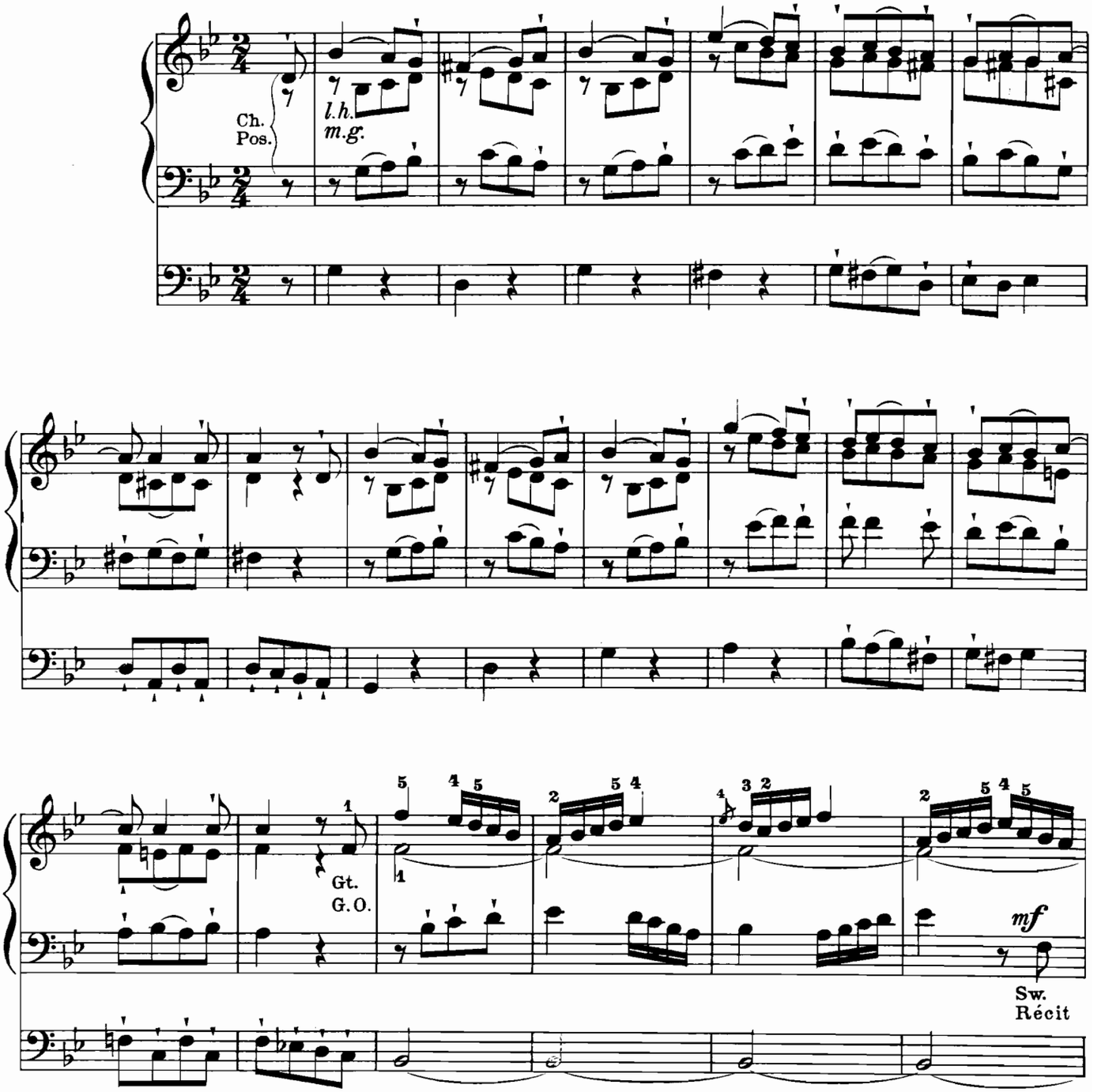

tr
tr
rit.

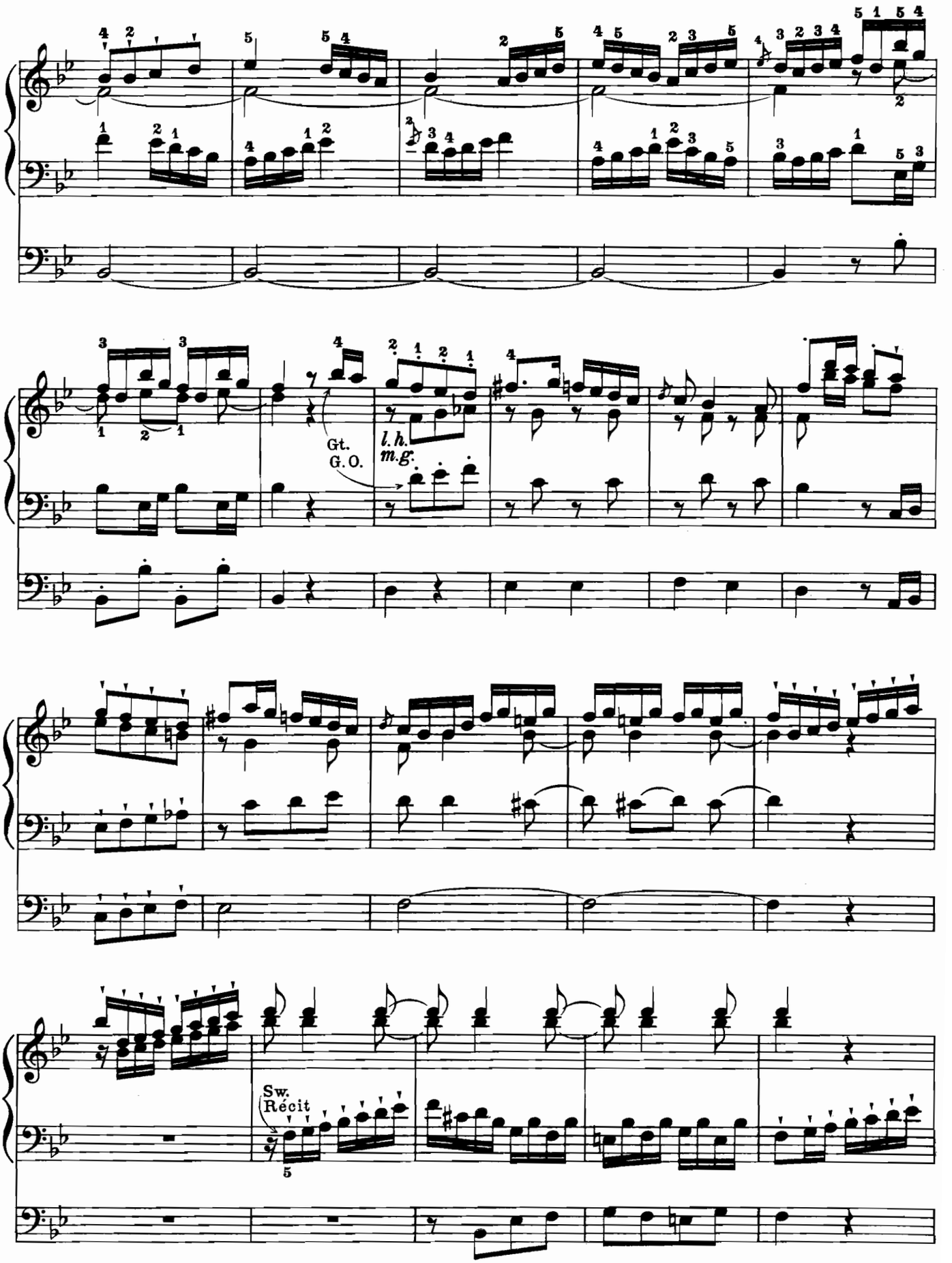
Andante con Moto

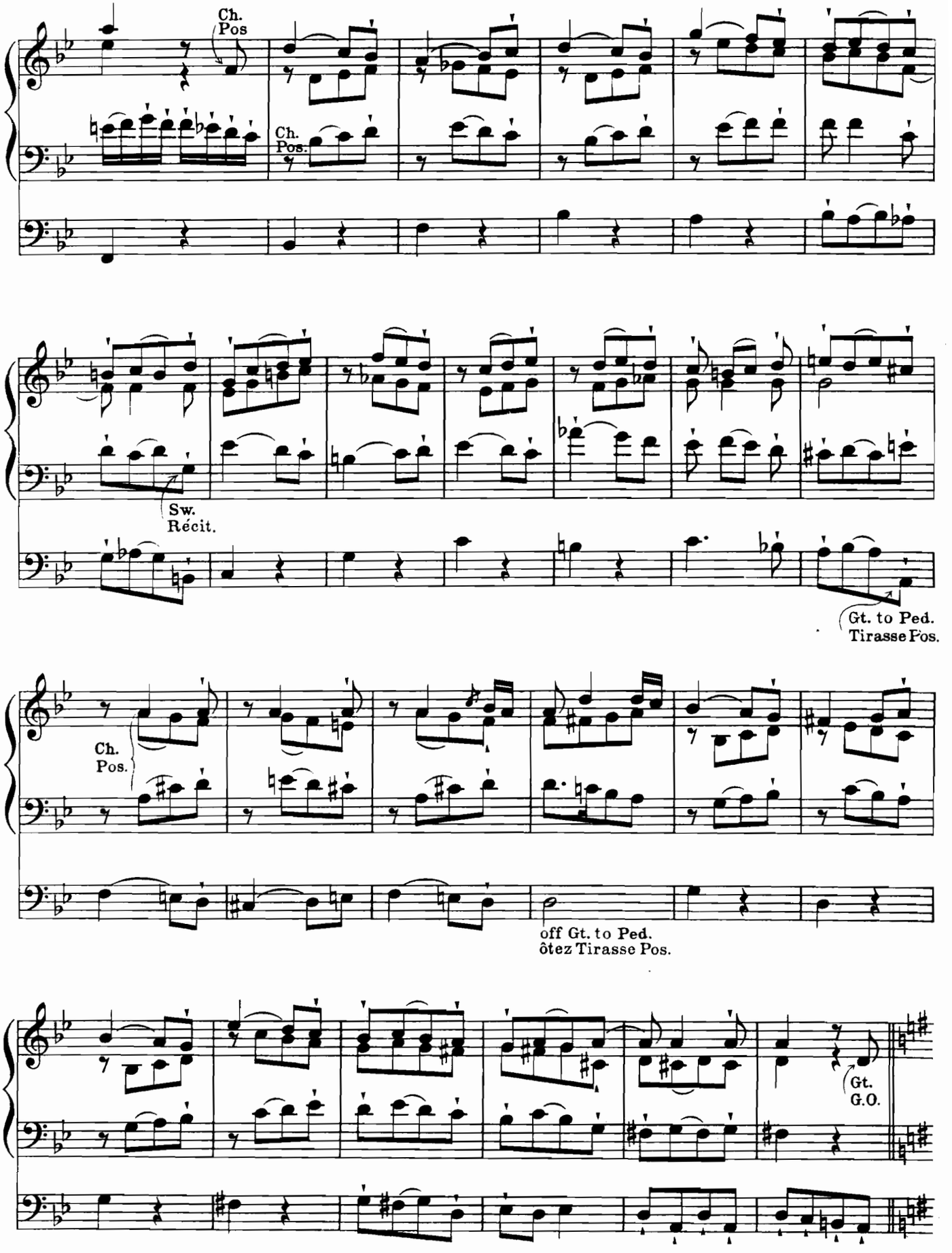
Swell: Cornopean 8′ & Flute 8′
Great: Flute 8′
Choir: Geigenprincipal 8′, Flute 8′, Dulciana 8′
Pedal: Bourdon 16′, Flute 8′

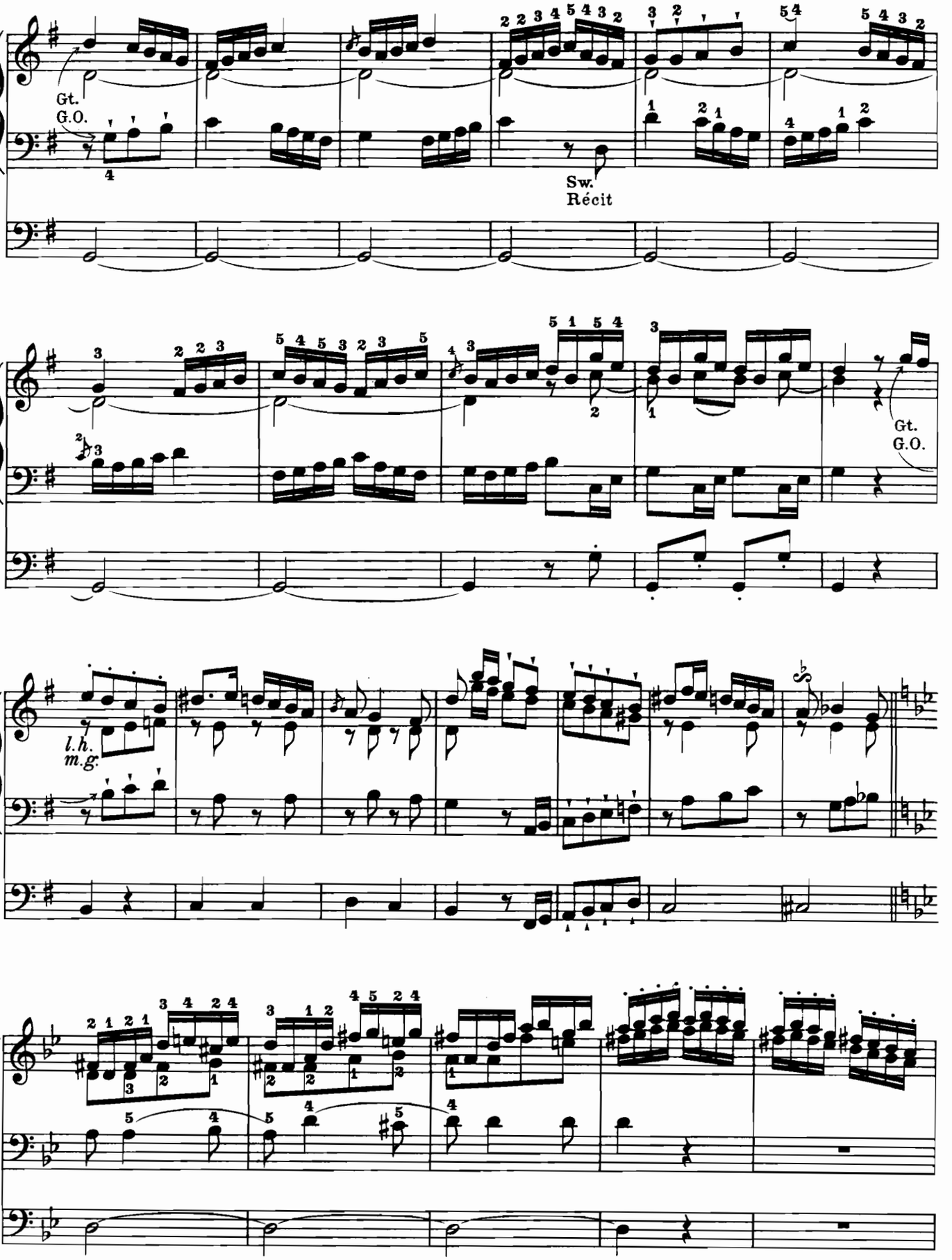
Récit : Trompette harmonique 8, Bourdon 8
Posit. : Bourdon 8, Flûte 8, Salicional 8, Montre douce 8
G. O. : Flûte harmonique 8
Pédale: Soubasse 16, Bourdon 8, Flûte 8

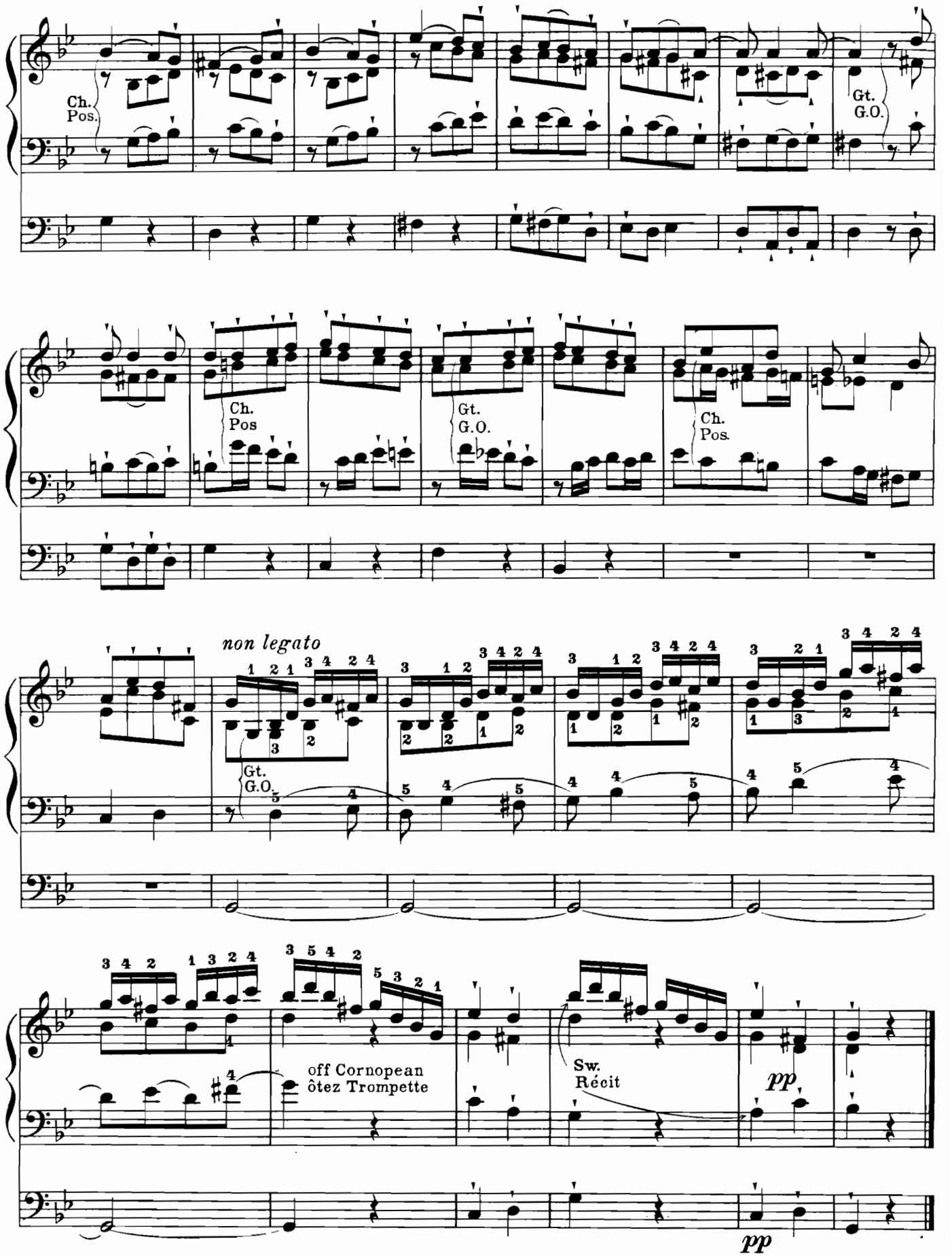
A.-P.-F. Boëly




Gt.
G.O.
l.h.
m.g.
Sw.
Récit


Ch.
Pos
Ch.
Pos.
Sw.
Récit.
Gt. to Ped.
Tirasse Pos.
Ch.
Pos.
off Gt. to Ped.
ôtez Tirasse Pos.
Gt.
G.O.


Gt.
G.O.
Sw.
Récit
Gt.
G.O.
l.h.
m.g.


Ch.
Pos.
Gt.
G.O.
Ch.
Pos
Gt.
G.O.
Ch.
Pos.
non legato
Gt.
G.O.
off Cornopean
ôtez Trompette
Sw.
Récit
pp
pp

Fantaisie and Fugue

in B flat

Swell : Full without 16′
Great : 8′, 4′, 2′, Mixtures & Reeds 8′, 4′. Sw. & Ch. to Gt.
Choir : 8′, 4′, 2′. Sw. to Ch.
Pedal: 16′ & 8′. Ch. & Sw. to Ped.

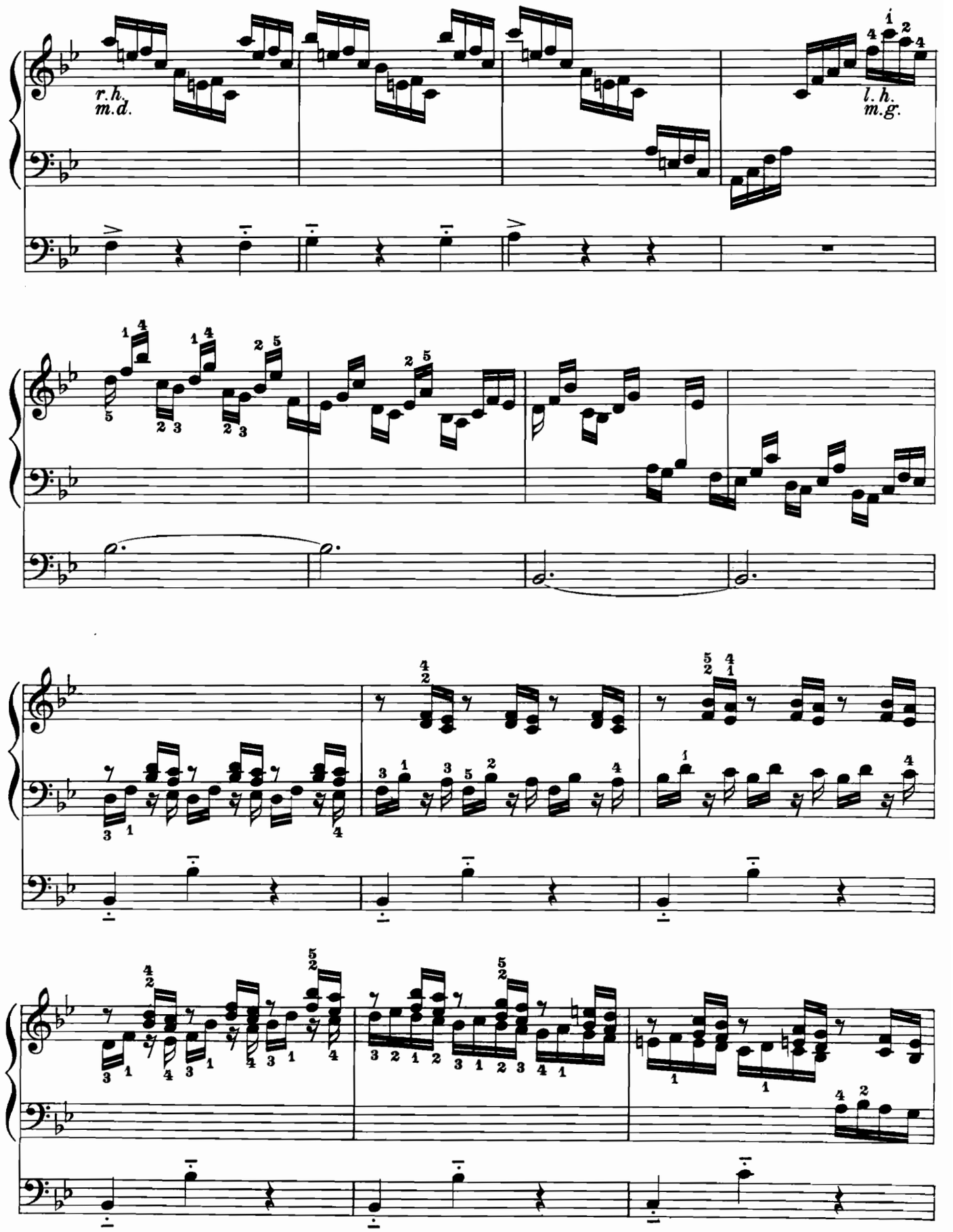
Récit : Fonds 8, 4, 2, Anches 8, 4, Mixtures
Posit. : Fonds 8, 4, Mixtures (Récit accouplé)
G. O. : Fonds 8, 4, Mixtures (R. et Pos. accouplés)
Pédale: Fonds 16, 8, Tirasses Pos. et Récit

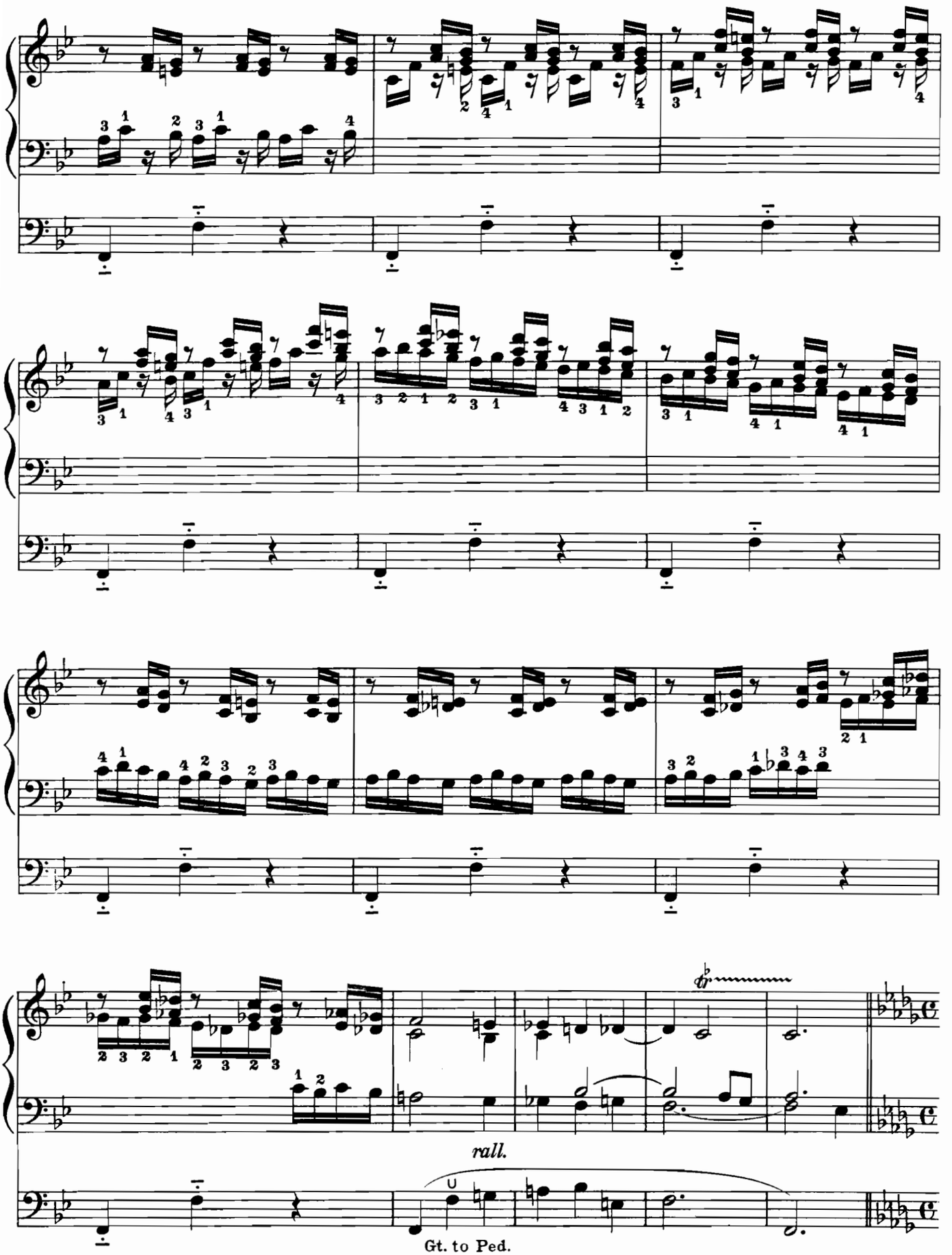
A.-P.-F. Boëly

Allegro

f Gt. G.O.

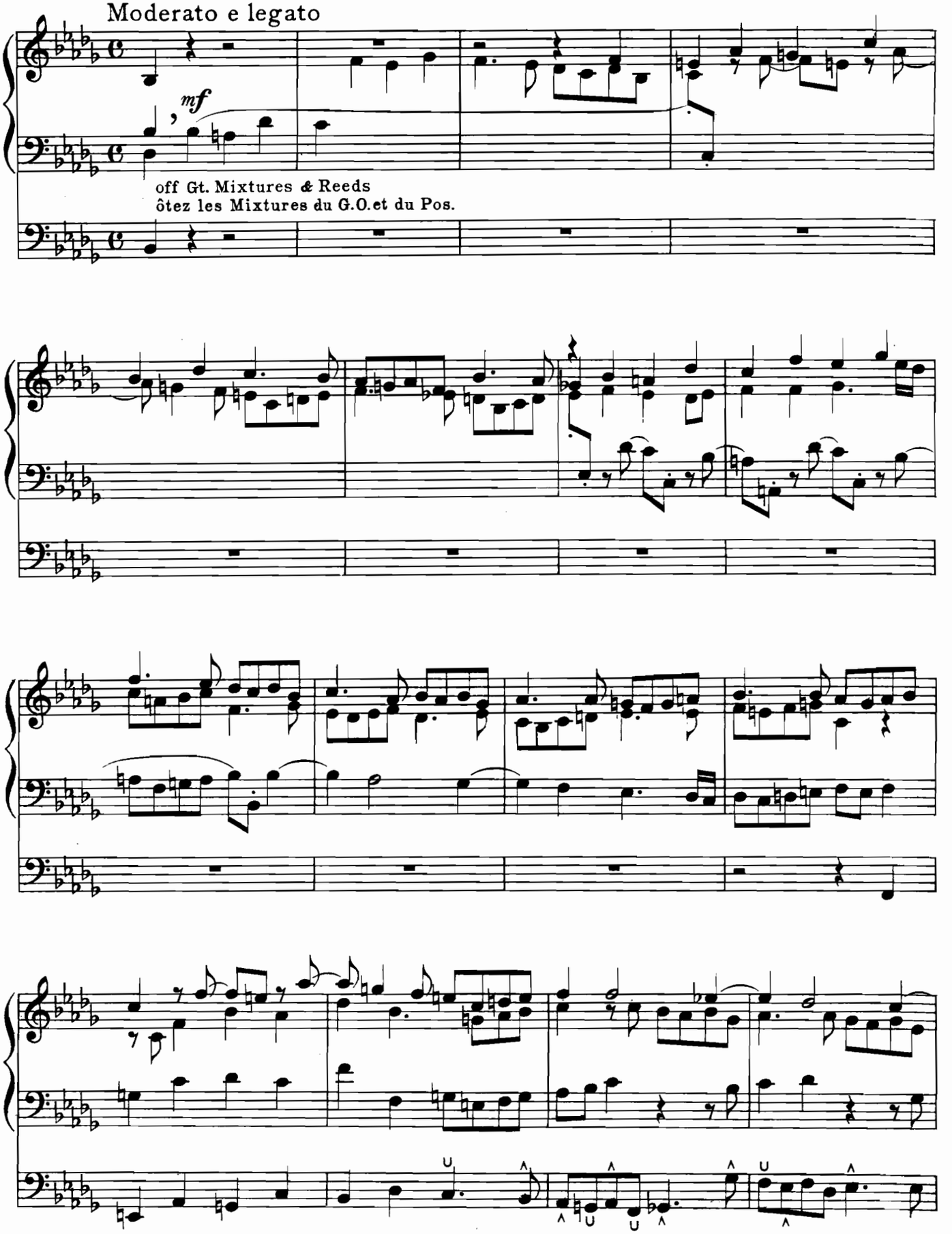
r.h. *m.d.* *l.h.* *m.g.*

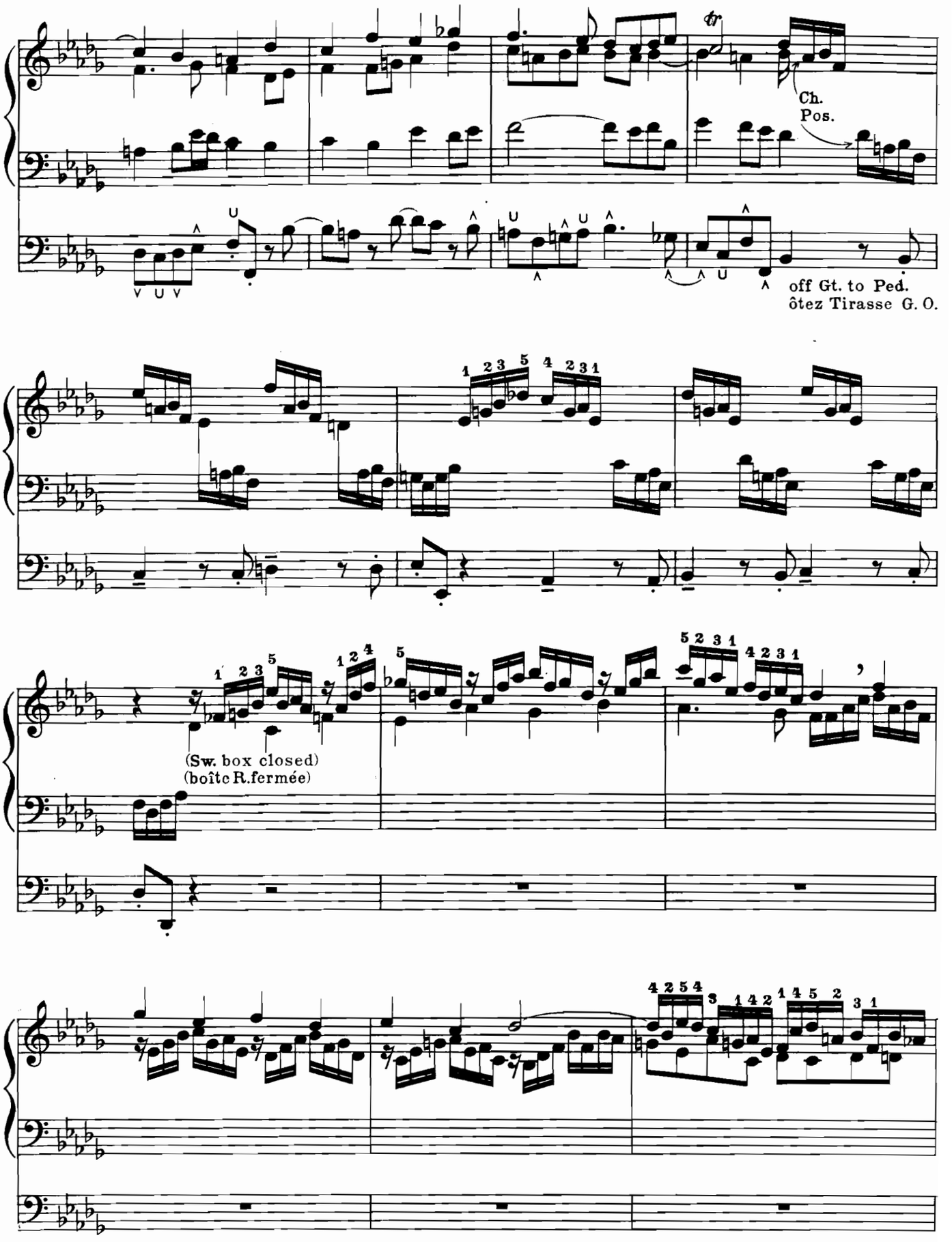

r.h.
m.d.
l.h.
m.g.

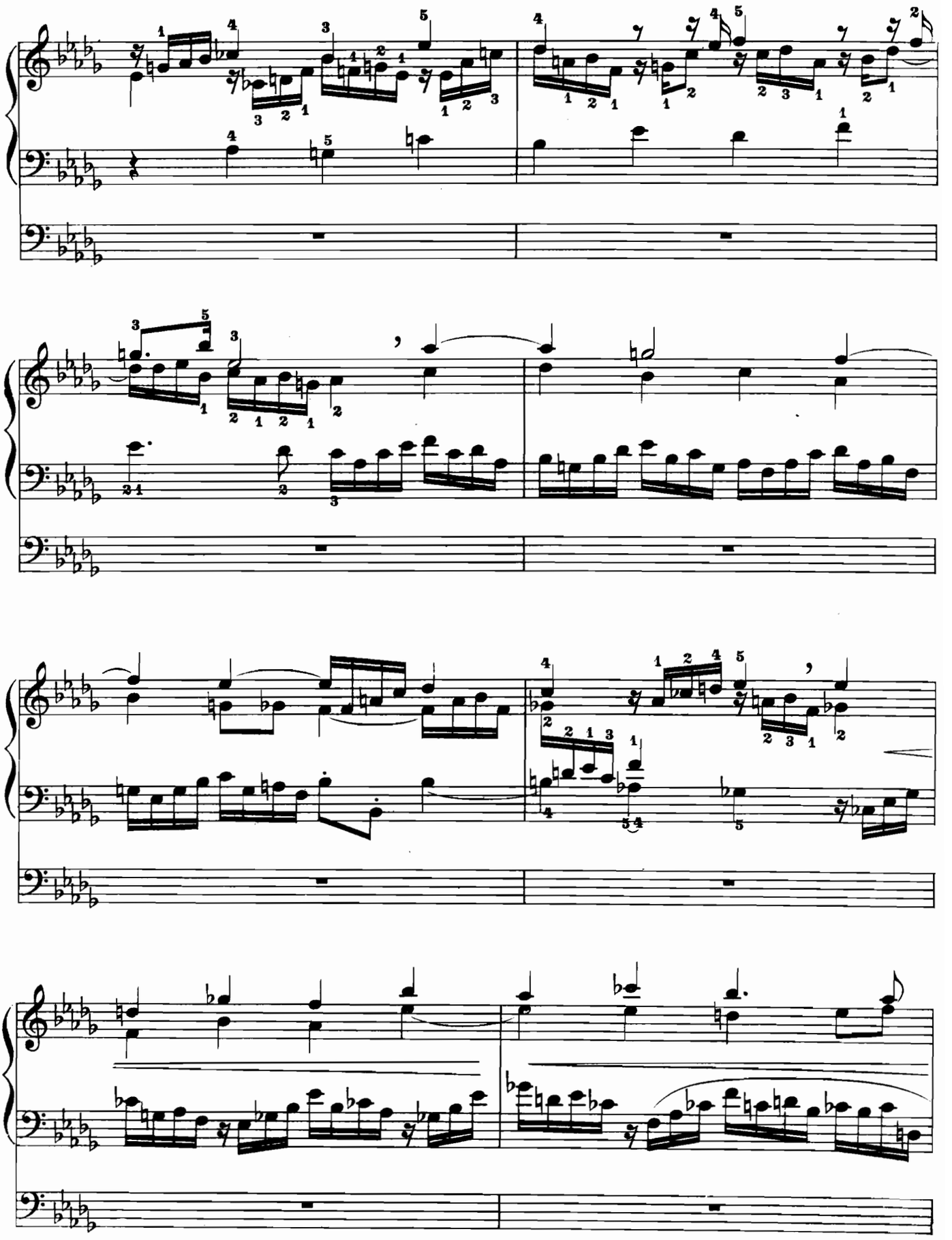

rall.
Gt. to Ped.
Tirasse G.O.

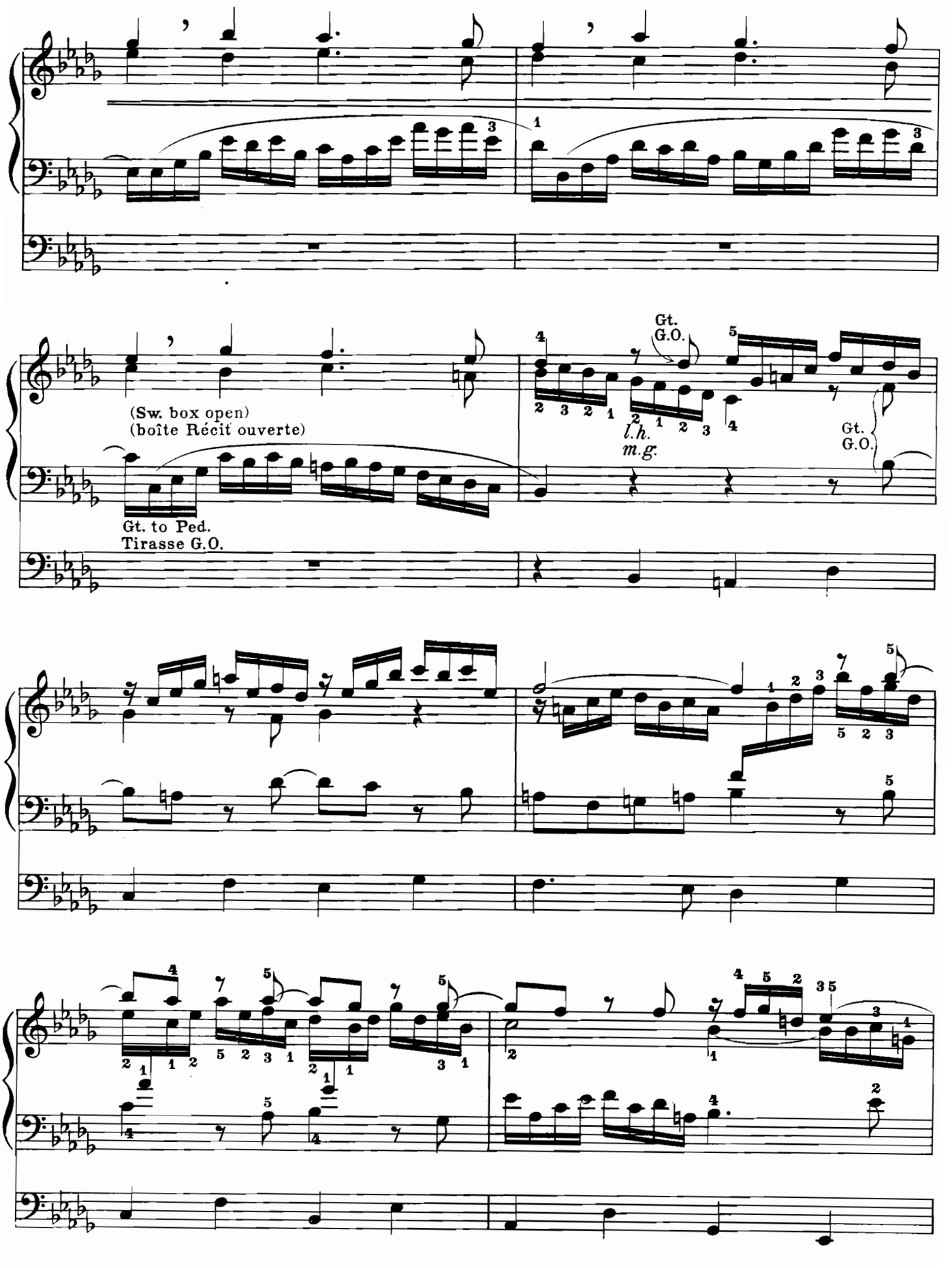
Fugue

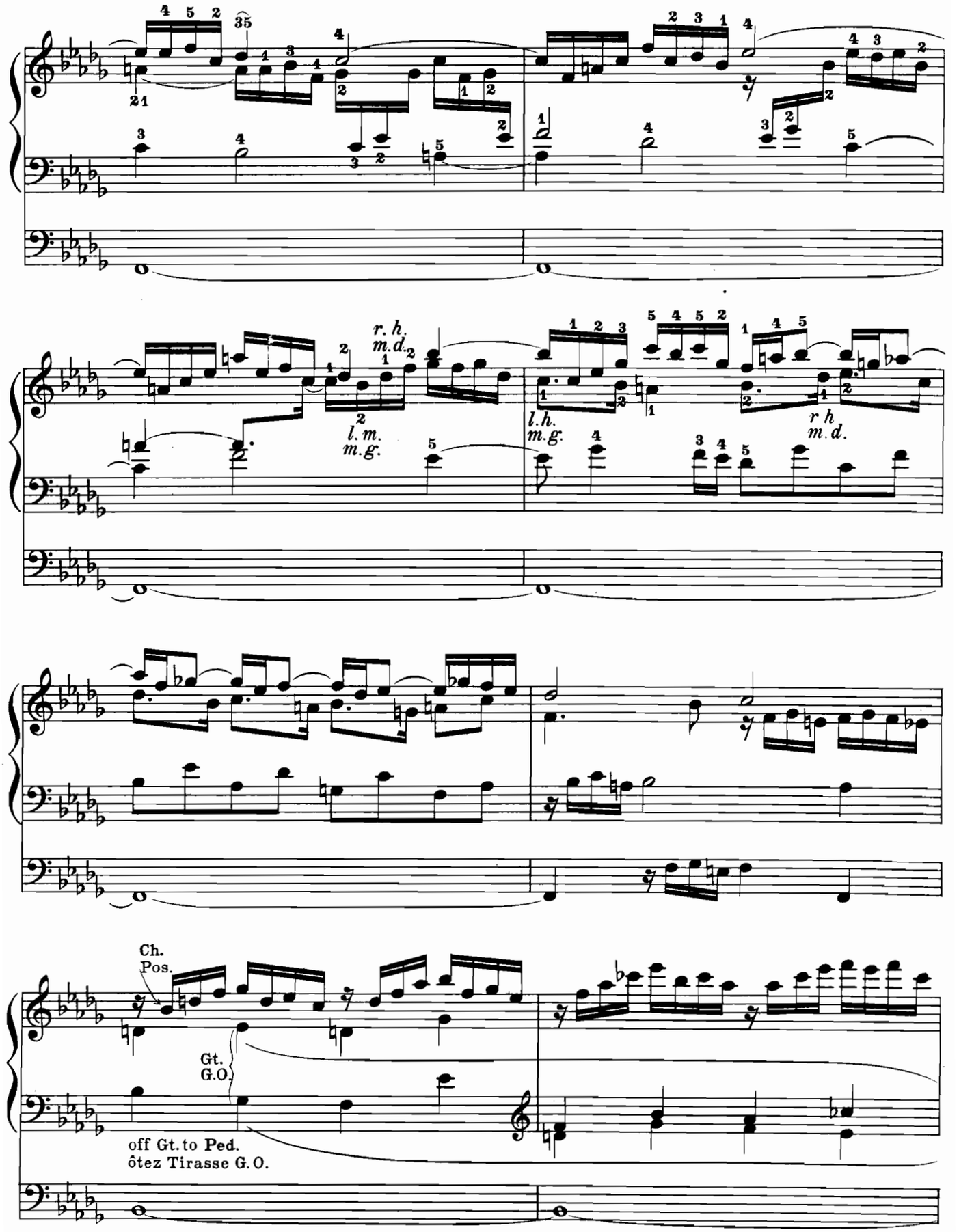
Moderato e legato

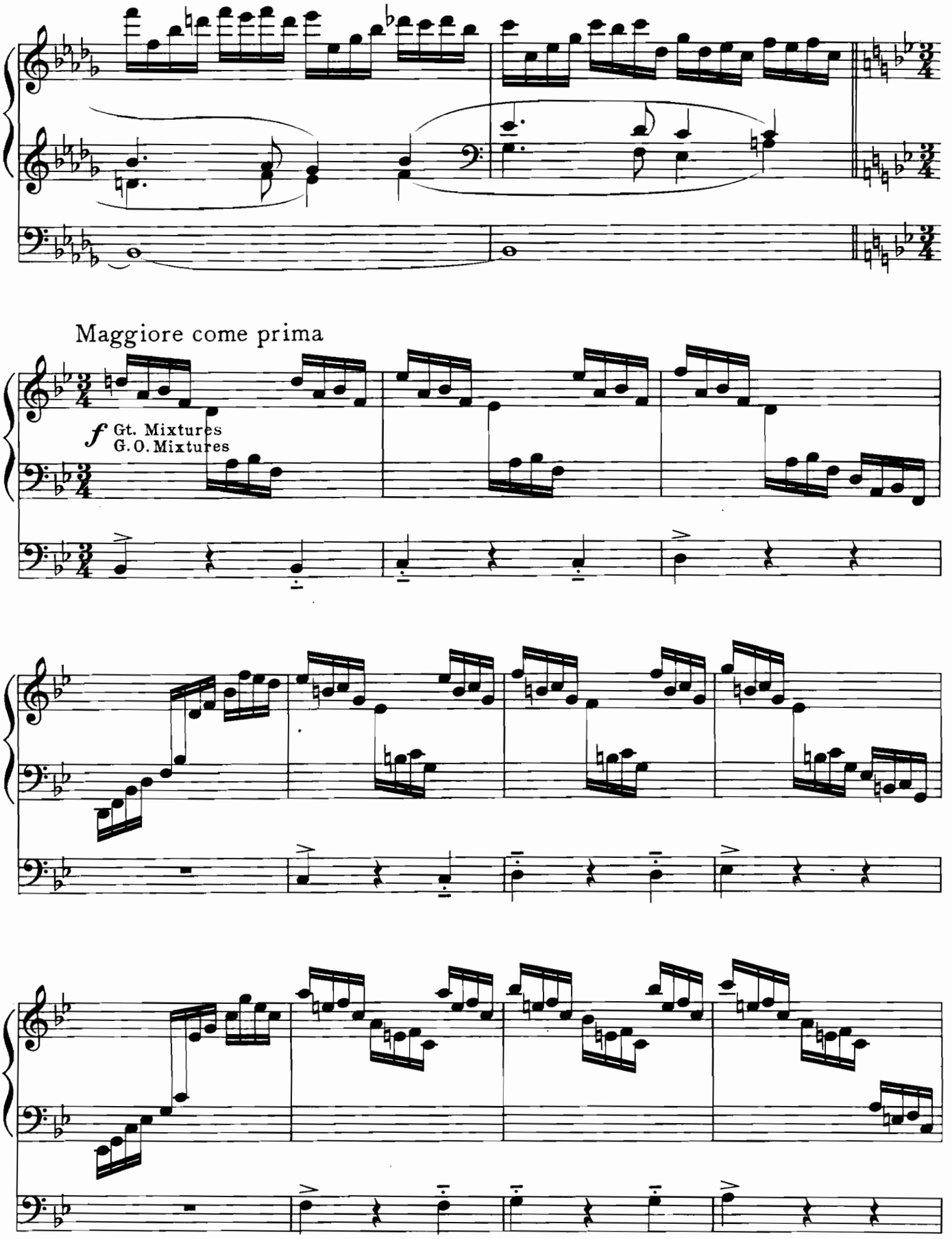


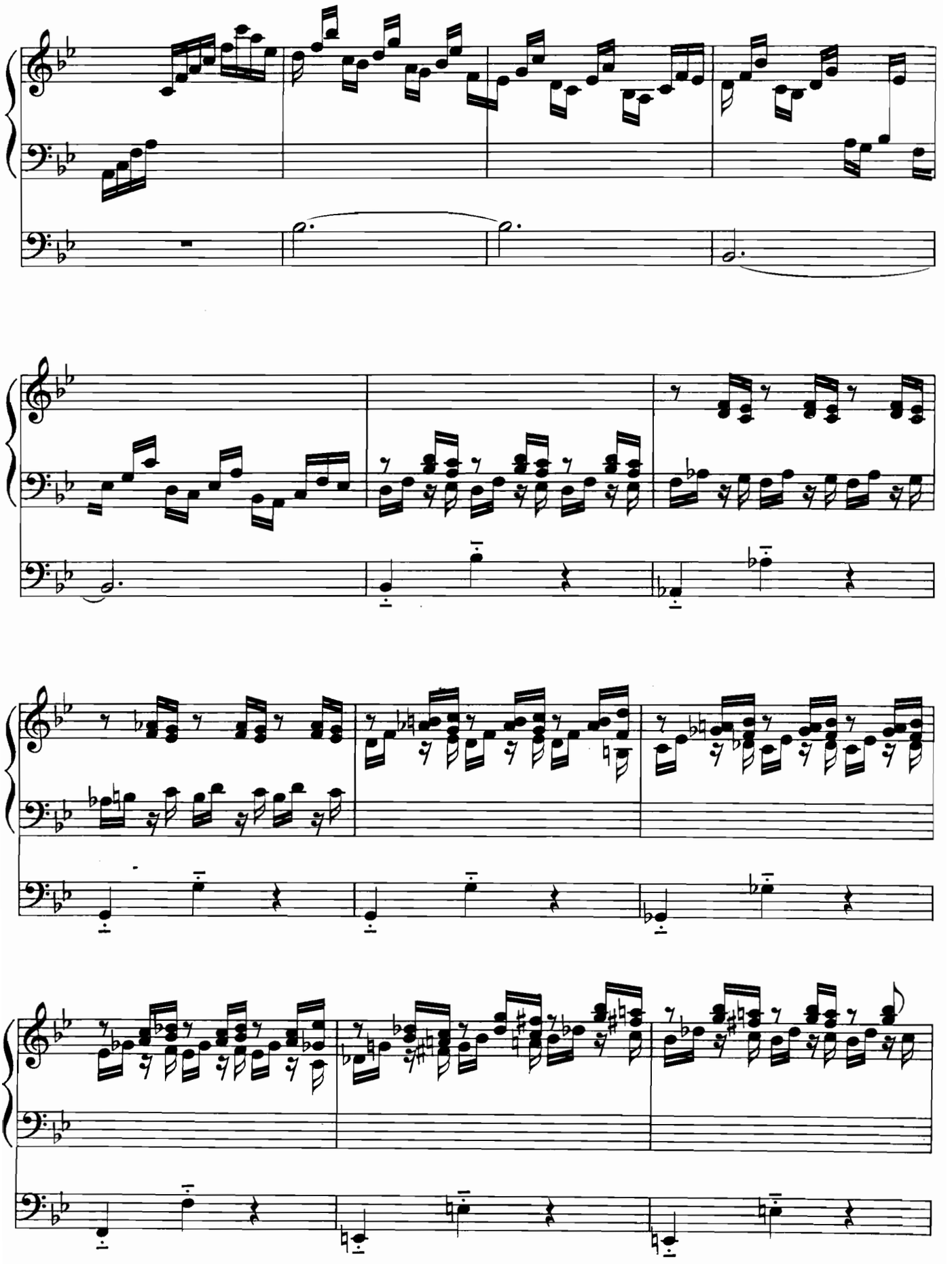

Ch.
Pos.
off Gt. to Ped.
ôtez Tirasse G. O.
(Sw. box closed)
(boîte R.fermée)

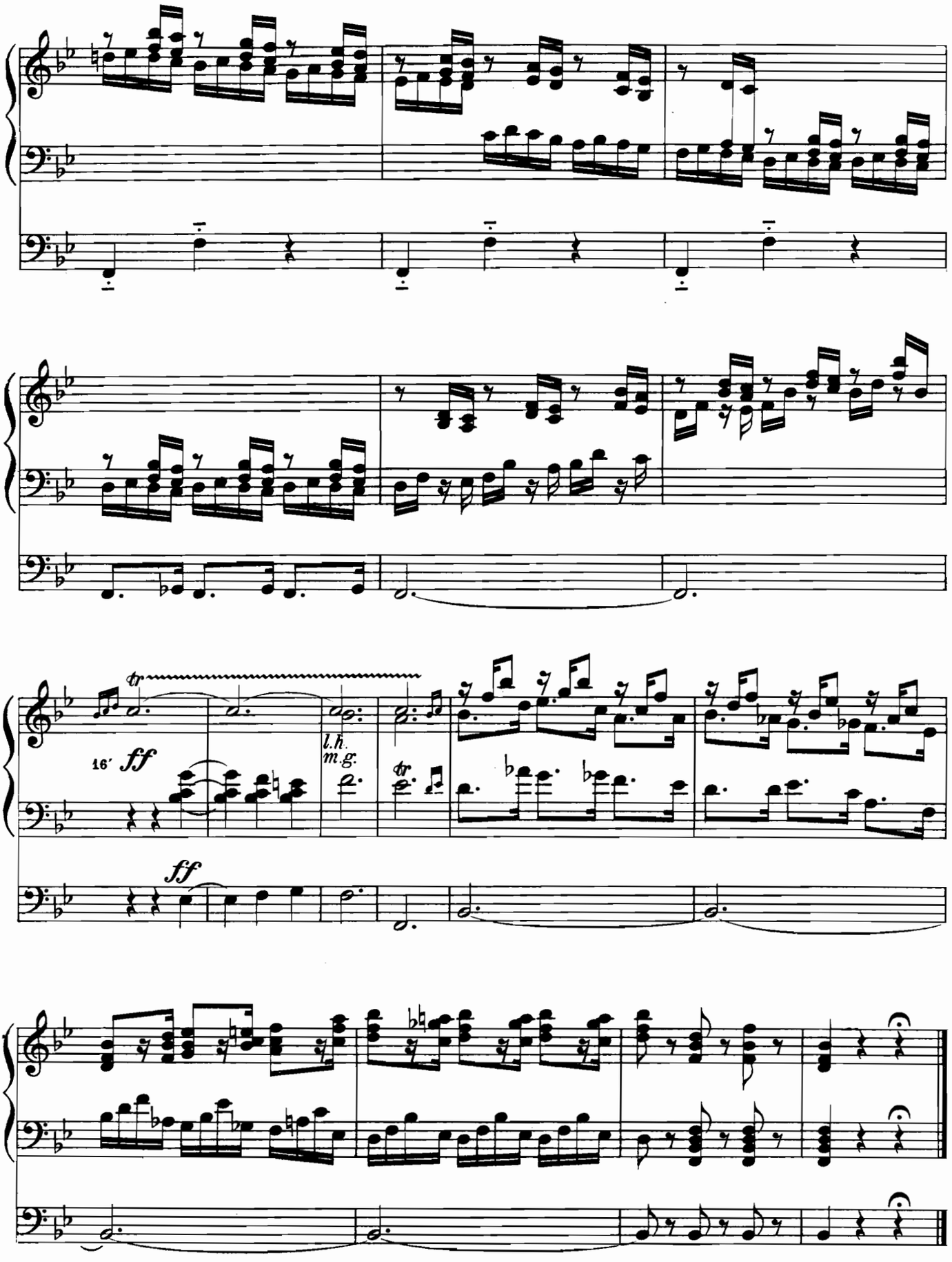



(Sw. box open)
(boîte Récit ouverte)
Gt. to Ped.
Tirasse G.O.
Gt.
G.O.
l.h.
m.g.
Gt.
G.O.


r. h.
m.d.
l. m.
m.g.
l.h.
m.g.
r h
m.d.
Ch.
Pos.
Gt.
G.O.
off Gt.to Ped.
ôtez Tirasse G.O.


Maggiore come prima
f Gt. Mixtures
G. O. Mixtures




16′ ff
l.h.
m.g.
ff