

C-dur  
1. Fantasi  
Pr, U

**R.** Fonds de 8 pieds et Hautbois.  
**P.** Fonds de 8 pieds.  
**G. O.** Fonds de 8 pieds.  
**Ped.** Fonds de 8 et 16 pieds.  
Claviers accouplés. Tirasses.

**Poco lento**

**a tempo**

*poco rall.*

\*På dessa ställen utföres basstämman lämpligen med pedalen, "registrerad" endast med pedalkoppel till den manual som användes.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass. A dynamic marking **G. O.** is present above the treble staff.

Musical notation system 2, continuing the piece with similar melodic and bass lines.

Musical notation system 3, including a dynamic marking *dim.* and a section marked **G. O.** with a key signature change to one flat.

Ajoutez les jeux d'anches du **R** et les Fonds de 16 pieds.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a bass line in the bass.

Musical notation system 5, including a dynamic marking *poco rall.* and a repeat sign at the end of the system.

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## 2. Adagio

ur *Fantasi C-dur*  
Po, U, B

César Franck

**R.** Voix humaine, Bourdon, Flûte et Gambe de 8 pieds.

**P.** Bourdon de 16.

**Ped.** Bourdon de 16, 8 et 32.

Accouplement du

**R** au **P**

Man.

con Ped.

pp

più cresc. pp

con Ped.

P R P

\*)

P R rall.

\*)

\*) Om dessa båda noter utelämnas, kan hela kompositionen spelas manualiter, t. ex. med Salicional 8' o. Rörflöjt 8' eller Rörflöjt 8' och Flöjt 4'.

## A-moll och e frygisk

## 3. Fantasi

I, U

Johann S

(Ped.)

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\*) Kompositionen är här starkt förkortad. I den klaver-utgåva, ur vilken den hämtats, har den alla-breve-takt. Vid den användning, som här blivit föreslagen, torde  $\text{♩} = 72$  kunna bliva ett lagom tempo. Kraftig registrering anbefalles.

## 4. Nu lämna vi stoftet åt graven

De ungas hymnarium nr 154

U

Albert Rik

$\text{♩} = 58$   
(I)  
(II) *p*  
(Ped.)

\*) Det följande intill  $\lceil$  kan utelämnas.

5. Mir

ud råda

Johann Sebastian Bach

Ett större antal  $\text{trill}$  och  $\text{trill}$  ha här utelämnats, likaså  $\text{trill}$  vid frassluten. Koralsens senare del kan även repeteras (jfr. Postl. I n:r 15a).  
Tempoförslag:  $\text{trill}$  = 69. Svag registrering, event. med överstämmen på särskild man.

<sup>2)</sup> Sv. Ps. 624 i 1937 års psalmbok.

G-dur  
6. Kyrie  
I, Pr, U, B

François Coupe

(Ped.)

7. Ricercare  
I, U

Georg Reutter

(Ped.)

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\*) Det följande intill ] kan utelämnas.



E-moll  
8. Fuga  
I, Pr, U

Alessandro Scarlatti

9. Kyrie eleison  
över en gammalkyrklig melodi  
I, Pr, U

David Wikander

Principal- o. flöjtst. 8' o. 4' (event. + Fl. 2 i II).  
8'. P. k. II. Unis. k. II + I.

**Adagio**

\*) Reprisanordningen av utg.

\*\*) Kompositionen kan även utföras med endast en manual och pedal.

II  
+ P. k. I

II  
- P. k. I

II  
+ P. k. I

I (solostämman)  
II

II I II

Ped.  
I reg. som från början rit.

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## 10. Så snart är det med oss förbi\*)

I, Pr, U

Albert Runbäck

*p eller mf*

\*Ped.

1. 2.

\*\*)

D-dur

## 11. Arioso

I, Pr, U

Daniel Olson

**Andante serio**

**I mf**

(Ped.)

\*) Pedalens "stämma" kan event. utelämnas.

\*\*) Omtagning av koralens senare del bör helst ej förekomma.

Musical notation for the first system, featuring treble and bass staves. The piece is in G major (one sharp). The first system concludes with a *rit.* marking.

Musical notation for the second system, starting with the instruction **I a tempo** and a *p* dynamic marking. The system includes two staves.

Musical notation for the third system, including a *p* dynamic marking and a small inset system on the right side.

Musical notation for the fourth system, including *p* and *mp* dynamic markings and a *rit.* marking.

Musical notation for the fifth system, starting with the instruction **a tempo** and a **mf** dynamic marking.

Musical notation for the sixth system, continuing the piece with treble and bass staves.

Musical notation for the seventh system, starting with the instruction **Poco lento** and a *ritardando* marking. The system includes two staves and concludes with a *rit.* marking.

## 12. Så skön går morgonstjärnan fram

Sv. Ps. 319<sup>\*)</sup>

I, Pr, U

Albert Runbär<sup>7</sup>

*p-mf*

Ped.

1. 2.

Man.

The musical score is written for piano and consists of several systems. The first system includes a tempo marking of quarter note = 72 and a dynamic marking of *p-mf*. The piece is in G major (one sharp) and 3/4 time. The score includes a first ending and a second ending. A watermark 'www.gehrmans.se' is visible across the middle of the page. The score concludes with a 'Man.' (Manic) marking.

\*) Sv. Ps. 554 i 1937 års psalmbok.

## H-moll och h dorisk

## 13. Adagio

ur *Sonat* h-moll

I, Pr, Po, U

G. F. Händel: Sonata da Camera för flöjt eller oboe med besiffrad bas. Satt för orgel av F. W. Franke (Ed. Bote & G. Bock, Berlin); bearb. av Albert Rimbäck.

Georg Friedrich

Ped. quasi pizzicato

rit.

Kompositionen, som utgör sonatens första sats, har i Frankes utgåva tempo-beteckningen Largo. För att undvika förväxling med Händels allbekanta "Largo" har stycket här givits namnet Adagio. Tempo-förslag: ♩ = 63. De två sista takterna här tillfogats av A. R. i stället för det ursprungliga dominantslutet.

# 14. Preludium

I, U

Valdemar Söderho'

Grave

mf  
(Ped.)

(Ped.)

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# 15. Melodia funébre

I, U

Daniel C

**Larghetto**

*I mf*

(Ped.)

*rit.*

*rit.*

**Lento**

*rit.* *mf* *f* *rit.*



A-dur  
16. Andante funébre  
I, U

Albert Ri

*mf*

*Ped.*

*\*) KORAL*

*(Ped.)*

*Man.*

*(Ped.)*

*Man.*

*(Ped.)*

*Man.*

*(Ped.)*

\*) Gleeurpska Kb. 585.



Fiss-moll och fiss dorisk

17. Preludium

I, U

.rsson



# 18. Preludium

I, U

Valdemar Söd

*Poco lento*

*I mf*

Ped.

*II p*

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E-dr  
19. Pr

Kaspar Ferdinand Fischer

**Andante**

*mp*

(Ped.)

(Ped.)

# 20. Cantus funébris

1914 års hymnarium II: 350

Pr, Po, U

Albert Rur'

*Stilla*

*p*

Man.

*rit.*

*Fine*

*Tempo I*

*rit.*

*p*

*D. C. al Fine*

Ciss-moll  
21. Prière  
(Bön)  
I, Pr, U

Césr

**R.** Fonds de 8 pieds et  
Hautbois.  
**P.** Fonds de 8 pieds.  
**G.O.** Fonds de 8 pieds.  
**Ped.** Fonds de 8 et de  
16 pieds.  
Claviers accouplés. Ti-  
rasses du **G.O.**

Andantino sostenuto

**G.O.**

\*) (con Ped.)

*rit.*

\*) Hela detta inledande avsnitt av kompositionen skall, enligt originalet, dock utföras manualiter. Omtagning kan ske från början eller från [

H-dur  
22. Andante  
ur Grande pièce Symphonique  
Pr, Po, U

Céc

R. Fonds et jeux  
d'Anches.  
P. Cromorne, Bourdon  
8, Flûte 8.  
G.O. Fonds 8 et 16.  
Ped. Fonds 8 et 16.  
Tirasses du G.O.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a dynamic marking of **P.** (piano). The middle staff is in bass clef and contains a bass line with a dynamic marking of **R. p Ped.** (Régulation piano, Pedal). The bottom staff is also in bass clef and contains a lower bass line. The key signature is D major (two sharps) and the time signature is common time (C).

The second system continues the musical score. It features a piano accompaniment on the left with treble and bass staves, and a separate melodic line on the right. The piano part includes a dynamic marking of **P.** and a triplet of eighth notes. The melodic line on the right also features a triplet of eighth notes.

The third system shows the piano accompaniment and a melodic line. The piano part includes a triplet of eighth notes. The melodic line on the right also features a triplet of eighth notes.

The fourth system features a piano accompaniment and a melodic line. The piano part includes a triplet of eighth notes. The melodic line on the right has dynamic markings of **P.**, **R.**, and **P.** (piano, Régulation, piano).

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has three sharps (F#, C#, G#). The first staff has dynamic markings 'R.' and 'P.' alternating. The second staff has a 'P.' marking. The third staff has a 'P.' marking. The music features a mix of eighth and sixteenth notes with some rests.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature has three sharps. The first staff has a 'P.' marking. The music continues with eighth and sixteenth notes.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature has three sharps. The first staff has a 'P.' marking. The music continues with eighth and sixteenth notes.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature has three sharps. The first staff has dynamic markings 'R.', 'P.', and 'R.'. The second staff has 'P.' and 'R.' markings. The music continues with eighth and sixteenth notes.

Fifth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature has three sharps. The first staff has dynamic markings 'R.' and 'P.'. The second staff has a 'rall.' marking. The music continues with eighth and sixteenth notes.



# Giss-moll

## 23. Legend

I, Pr, Po, U, B

Emil Sjö

*Andante con solennità*

*p*

*mf*

*p*

*mf*

*p*

*rit.*

*mf a tempo*

*dim.*

*p*

*pp*

*\*)Ped.*

*\*)Anvisningarna ang. pedalens användning ha införts av utg.*



F-dur

## 24. Requiem

över den gammalkyrkliga requiem-antifone

I, Pr, U

Jäck

♩ = 60

Överstämman event. å särskild manual.



(Ped.)



## 25. År och vänner flykta

Sv. Ps. 330:3\*)

I, U

Albert Runbäck

mp - mf

Ped.

\*) Sv. Ps. 2 i 1937 års psalmbok.

d dorisk

eludium

(Voluntary)

I, U

William Walond

\*) Det följande intill ] kan utelämnas.

## 27. Fughetta elegiaca

I, U

Man. I och II ungefär jämnstarka  
med skillnad i klangfärg.

Harald C

$\text{♩} = 60$

tema martellato

Ped.

\*) Det följande intill ] kan event. utelämnas.

*un poco marcato*

**Pesante**  
*ritard.*

*molto ritard.*

28. Gud, lär mig dock besinna<sup>\*)</sup>

I

Albert Runbäck

mf  
Ped. f

www.gehrmans.se

\*) Sv. Ps. 540 i 1937

B-dur

## 29. Fughetta

Pr, U, B

Gottlieb Muffat

||:

(Ped.)

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Two systems of musical notation for piano. The first system consists of two staves (treble and bass) with a key signature of two flats and a 4/4 time signature. The second system continues the piece, ending with a double bar line and repeat dots.

### 30. Nenia

I, U

Ottfrid Berg

Musical score for '30. Nenia' by Ottfrid Berg. The score includes performance instructions such as 'Sostenuto' and 'Ped.'. It features various musical notations including dynamics, articulation, and fingering. The score is divided into sections marked with Roman numerals I and II. A large watermark 'www.gehrmans.se' is overlaid diagonally across the page.



Till Oskar Lindberg

## 31. Gammal Dalakoral

från Boda

Pr, Po, U, B

Göst

Innerligt *mp* *rit.*

Ped.

*a tempo marc.* *mf*

olika klangfärger *mp*

1.

\*) Följande avsnitt intill (☺) kan användas som ett kortare Pr, Po, eller B.

pp  
Man.

Ped.

mf  
Ped.

mf  
Ped.

f

rit.

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G-moll, g dorisk samt d frygisk

32. Largo

I, U

Albert P

$\text{♩} = 72$

*f*

(Ped.)

*mf*

*f*

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Till Albert Runbäck

## 33. In memoriam

I, Pr, U

Gösta 7

*Stilla*

*mp*

Ped.

*f*

Man. P

*pp*

Man.

*f* *pp*

ed.

Man. Ped.

Ess-dur  
34. Preludium

I, U

Johann Kaspar Ferdinand Fischer

Något långsamt

(Ped.)

\*) 1.

2.

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## . Larghetto

I, Pr, U, B

Thure V. Olsson

Man.

\*) Reprisanordningen av utg.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a *Fine* marking at the end of the system.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It continues the piece with various rhythmic patterns.

Third system of musical notation, concluding with a *D. C. al Fine* instruction.

### 36. Lär mig, du

♩

Albert Runbäck

Fourth system of musical notation, beginning with the tempo marking *Andante* and dynamic markings *mf* and *mp*. It includes first and second endings and a *rit.* (ritardando) marking.

\*) Sv. Ps. 572 i 1937 års psalmbok.

## C-moll och c dorisk

## 37. Toccata

I, U

Georg Muffat

**Moderato**

*f*  
(Ped.)

*molto rit.*

netta

Gottlieb Muffat

**Adagio**

\*) Repristecknet samt de två efterföljande takterna tillfogade av utg.; i originalet följer en fuga efter toccatans dominantslut.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of two staves with various notes, rests, and accidentals.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, with notes and rests.

Third system of musical notation, including a grand staff and a smaller system to the right. A large watermark "www.gehrmans.se" is overlaid diagonally across the page.

Fourth system of musical notation, including a grand staff and a smaller system to the right. A large watermark "www.gehrmans.se" is overlaid diagonally across the page. The word "(Ped)" is written below the first staff.

Fifth system of musical notation, including a grand staff and a smaller system to the right. A large watermark "www.gehrmans.se" is overlaid diagonally across the page.

Sixth system of musical notation, including a grand staff and a smaller system to the right. A large watermark "www.gehrmans.se" is overlaid diagonally across the page.

Seventh system of musical notation, including a grand staff and a smaller system to the right. A large watermark "www.gehrmans.se" is overlaid diagonally across the page. The word "rit." is written above the second staff.



# Ass-dur

## 39. Sursum corda

I, U

Waldem

Andante sostenuto (quasi adagio)

The musical score is written for piano and includes the following elements:

- Tempo and Mood:** Andante sostenuto (quasi adagio)
- Key Signature:** G major (one sharp)
- Time Signature:** 3/4
- Dynamic Markings:** *mf*, *cresc.*, *dim. e rit.*
- Articulation:** Man. (Mancato), (Ped.) (Pedal)
- Ornaments:** A trill is present in the right hand near the end of the first system.
- Tempo Change:** The piece concludes with a section marked **Tempo I**.

## F-moll och f dorisk

## 40. Preludium

I

Georg Friedrich Händel

Adagio ♩ = 69

*f*

(Ped.)

\*) Det följande intill 7 kan utelämnas.

## 41. Våra stunder ila\*\*)

I, U

Albert Runb<sup>o</sup>

mp

Ped.

2)

Ped. event. non legato

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\*) Preludiet kan börja här. I så fall kan pedalen undvaras. Om den användes, kan överstämman härifrån utföras av solostämman.

\*\*\*) Sv. Ps. 570 i 1937 års psalmbok.



## 42. Mitt rätta hem i himlens höjd

Sv. Ps. 546: 5, 6<sup>\*\*\*)</sup>

U, B

The main musical score is divided into several systems. The first system includes a 'Ped.' (pedal) marking. The second system has a first ending bracket labeled '(I)' and a second ending bracket labeled '(II)'. The third system contains a double bar line with a repeat sign and a marking '\*\*)' above it. The fourth system begins with a treble clef and a first ending bracket labeled '1'. The fifth system continues the melodic and harmonic development. The sixth system concludes with a 'rit.' (ritardando) marking. A large watermark 'www.gehrmans.se' is overlaid diagonally across the middle of the page.

\*) Vid B förutsättes ljusare registrering med utelämnande av 16' i ped.

\*\*\*) Det följande intill 1 kan utelämnas.

\*\*\*\*) Sv. Ps. 273 i 1937 års psalmbok.