

3

Compositionen

für
Orgel

von

Johannes Pache.

OP. 183.

Nº1. Gebet (Prayer) Pr. ~~80 Pf.~~
40 Cts.

Nº2. Nocturne in A Pr. ~~80 Pf.~~
40 Cts.

Nº3. Meditation Pr. ~~80 Pf.~~
40 Cts.



Eigenthum des Verlegers für alle Länder

Arthur P. Schmidt.

BOSTON
146 Boylston Street.

LEIPZIG.

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MEDITATION.

Sw. Sal. St. Diap. 8 ft. P.
Gt. (or Choir) 8 ft. Gamba *mf.* coupled to Sw.
Ped. Bourdon coupled to Sw.

Nicht schnell. (Moderato.)

O. M. (sanfte Stimmen 8 Fuss).
Sw. (soft 8 ft. P.)

JOHANNES PACHE, Op. 183. N° 3.

Manual.

p U. M. (sanfte 4 Fuss, Gemshorn oder Gamba 4 Fuss).
Gt. (soft 4 ft. with Gamba *mf.*).

Pedal.

p Bourdon coupled to Sw.



U.M. *mf*
Gt.

U.M.

This system contains three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a long slur spanning across the first two measures. The middle staff is in bass clef and contains block chords and some moving lines. The bottom staff is also in bass clef and contains a simple bass line with quarter and eighth notes.



O. M. 8' (dunkel)
Sw. soft 8 ft. P.

U. M. 8' (hell)
Gt. 8 ft. Gamba *mf*

Gt. to Ped. off.

This system contains three staves. The top staff is in treble clef with a key signature of two sharps. It has a melodic line with a slur. The middle staff is in bass clef and contains a melodic line with a slur. The bottom staff is in bass clef and contains a bass line with a slur. There are some rests and specific articulation marks throughout.



This system contains three staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with a slur. The middle staff is in bass clef and contains a melodic line with a slur. The bottom staff is in bass clef and contains a bass line with a slur. The system concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation, featuring piano (p) and first/second endings (I., II.).

Second system of musical notation, continuing the piece, featuring piano (p) and first/second endings (I., II.).

Third system of musical notation, continuing the piece, featuring piano (p) and first/second endings (I., II.).

O. M. (sanfte Stimmen 8')
Sw. (soft 8 ft. P.)

U. M. (sanfte 4')
Gt. (soft 4 ft.)

Bourdon coupled to Sw.

Fourth system of musical notation, featuring organ stops (O. M., U. M., Sw., Gt., Bourdon) and piano (p) dynamics.

First system of musical notation. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. In the upper right, there are markings: "O.M." and "Sw." followed by the instruction *etwas stärker. cresc.*

Second system of musical notation. It continues the complex texture. In the middle, there are markings: "U. M. Gt." followed by *mf*. In the lower middle, there is a marking: "Gt. to Ped".

Third system of musical notation. In the upper left, there are markings: "O. M. 8' (dunkel)" and "Sw. soft 8 ft. P.". In the middle, there are markings: "U. M. 8' (hell)" and "Gt. 8 ft. Gambamf" followed by *mf*. In the lower middle, there is a marking: "Gt. to Ped. off."

Fourth system of musical notation. The texture continues with various dynamic markings. In the middle right, there is a marking: *pp*. In the lower right, there is a marking: *pp*.

Mrs. H. H. A. Beach. *M* \$

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