

I. Der Pilgerstab *the pilgrim's staff*

Carl Rütli (2003)

$\text{♩} = \text{ca. } 96$
legato

Ped. *mf* (Prinz. 16' + Octave 8')

5

10

14

19 Great: Prinz. 8' *mf*

24

29

34

38

p Swell: Ged. 8' (or on 2 man.)

44

50

55

poco acc.

59

a tempo
mf Great
mf

II.

6

Die Traumvision

the visionary dream

MUSIC **RUH**

♩ = ca. 69

Swell: 8' schwebend (Swell closed)

Musical score for measures 6-7. The score is in 3/4 time and B-flat major. It features a grand staff with treble and bass clefs. The right hand is mostly silent, with a few notes in measure 7. The left hand plays a simple bass line. Dynamics include *pp* and *pp* 16' Sw/Ped.

Musical score for measures 8-14. The score continues in the same key and time signature. The left hand plays a more active bass line with some chords. Dynamics include *pp*.

Musical score for measures 15-21. The score continues in the same key and time signature. The left hand plays a more active bass line with some chords. Dynamics include *p*.

Musical score for measures 22-28. The score continues in the same key and time signature. The right hand has some chords in measures 22-24. The left hand plays a simple bass line. Dynamics include *mp*. Pedal markings include Sw, Gr. 8' + Sw/Gr, and mp.

III. An fließenden Wassern

by flowing waters

♩. = ca.64

Swell: Ged. 8' (a bit clearer than Great)

p Great: Flöte 8'

First system of the musical score, measures 1-2. It features a treble and bass staff with a grand staff. The treble staff contains a melodic line with eighth notes, and the bass staff contains a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8.

3

Second system of the musical score, measures 3-4. It continues the melodic and rhythmic patterns from the first system.

5

Third system of the musical score, measures 5-6. It continues the melodic and rhythmic patterns from the first system.

7

Fourth system of the musical score, measures 7-8. It continues the melodic and rhythmic patterns from the first system.

9

Musical score for measures 9-10. Treble and middle staves show a continuous eighth-note pattern. The bass staff is empty.

11

Musical score for measures 11-12. Treble and middle staves show a continuous eighth-note pattern. The bass staff has a melodic line starting at measure 11. *mp* 8' (no 16')

13

Musical score for measures 13-14. Treble and middle staves show a continuous eighth-note pattern. The bass staff has a melodic line starting at measure 13.

15

Musical score for measures 15-16. Treble and middle staves show a continuous eighth-note pattern. The bass staff has a melodic line starting at measure 15.

17

Musical score for measures 17-18. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a continuous eighth-note pattern. The left hand has a bass line with a dotted half note in measure 17 and a half note in measure 18, with a slur connecting them.

19

Musical score for measures 19-20. The right hand continues with eighth notes. The left hand has a dotted half note in measure 19 and a half note in measure 20, with a slur connecting them.

21

Musical score for measures 21-22. The right hand continues with eighth notes. The left hand has a dotted half note in measure 21 and a half note in measure 22, with a slur connecting them.

23

Musical score for measures 23-24. The right hand continues with eighth notes. The left hand has a dotted half note in measure 23 and a half note in measure 24, with a slur connecting them.

65

Musical score for measures 65-66. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a complex, flowing melodic line with many beamed eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes, including a prominent bass line with a long note in the second measure.

67

Musical score for measures 67-68. The right hand continues with its intricate melodic pattern. The left hand accompaniment includes chords and a bass line with a long note in the second measure.

69

Musical score for measures 69-70. The right hand maintains the complex melodic texture. The left hand accompaniment features chords and a bass line with a long note in the second measure.

71

Musical score for measures 71-72. The right hand continues with the melodic line. The left hand accompaniment includes chords and a bass line with a long note in the second measure.

73

poco a poco rit.

- reed

Ped.

75

- Mixturen

Ped.

- Mixturen

77

- 2'

- 4'

Ped.

- 2'

- 4'

a tempo

on 2 man. (8' / 8')

80

p

82

poco rit

pp 8'

IV. Der Baum the tree



♩ = ca.69
Great: Fonds 16', 8', 4'

f Swell (closed): Gedackt 8'
sempre legato

pp

f

Ped: Fonds (16', 8', 4') Great/Ped.

9 Great

(Sw)

16 Great

(Sw)

22

Swell

V.

Ursus, der tote Zeuge

Ursus, the dead witness



$\text{♩} = \text{ca. } 76$

tempo rubato *legato*

man. *p* Fl. 8'

4

Swell (closed): 8'

6

acc poco a poco

8

10

13

rit poco a poco

18

a tempo poco meno

24 $\text{♩} = \text{ca. } 40$

Bourd. 16' + Fl. 8'

30

poco accelerando

a tempo poco più mosso

36 $\text{♩} = 96$

fff Tutti

39

42

45

Musical score for measures 45-47. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 45 starts with a treble clef and a grand staff. Measure 46 features a 9/4 time signature change. Measure 47 features an 8/4 time signature change. The bass line consists of eighth-note chords with some notes marked with an 'x'.

48

Musical score for measures 48-50. The piece is in 4/4 time with a key signature of three sharps. Measure 48 starts with a treble clef and a grand staff. Measure 49 features a 9/4 time signature change. Measure 50 features an 8/4 time signature change. The bass line consists of eighth-note chords with some notes marked with an 'x'.

51

Musical score for measures 51-53. The piece is in 4/4 time with a key signature of three sharps. Measure 51 starts with a treble clef and a grand staff. Measure 52 features a 9/4 time signature change. Measure 53 features an 8/4 time signature change. The bass line consists of eighth-note chords with some notes marked with an 'x'.

54

Musical score for measures 54-56. The piece is in 4/4 time with a key signature of three sharps. Measure 54 starts with a treble clef and a grand staff. Measure 55 features a 10/4 time signature change. Measure 56 features an 8/4 time signature change. The bass line consists of eighth-note chords with some notes marked with an 'x'. A large slur covers measures 55 and 56, with the word "accelerando" written above it.

56

58

* Cluster: press down white keys between the written notes by the wrist

60

63

66

70

74 **poco più mosso**

Man: Great: Bourd. 16' + Fl. 8'

76

78

80

Man: Great + Cromhorn 8' + Larigot 1 1/3' (or any other droll registration)

VITA

Das Leben des Hl. Fridolin in musikalischen Bildern

Der Orgelsuite *Vita* liegen Episoden aus der Lebensbeschreibung des Hl. Fridolin (*Vita Sancti Fridolini* nach Balther von Säckinggen) zugrunde. Hier in Kürze Fridolins Lebensgeschichte:

Fridolin verbrachte seine Jugend als Sohn adeliger Eltern im 4./5. Jahrhundert in Irland. Er wurde Priester, verschenkte sein ganzes Erbe und lebte einige Jahre als Wanderprediger. Plötzlich aber zog es ihn weg von Irland auf den Kontinent, um dort die Alemannen zu missionieren. Sein erstes Reiseziel aber war Poitiers, wo sein grosses Vorbild, der Hl. Hilarius, begraben war. Die Grabeskirche des Hl. Hilarius fand er in erbärmlichem Zustand vor. Eines Nachts erschien ihm im Traum der Hl. Hilarius und gab ihm den Auftrag, die Grabes-Kirche wiederherzustellen und seine Gebeine neu zu bestatten. Auch zeigte er ihm im Traumgesicht eine Insel auf dem Rhein, auf der Fridolin ein Kloster gründen werde. Hilarius forderte ihn auf, als Reliquien Partikel seiner Gebeine auf den Weg mitzunehmen. Der Bischof von Poitiers, dem er diese Vision erzählte, setzte Fridolin als Abt des neuen Klosters ein und beauftragte ihn, mit königlicher Unterstützung das Kloster neu aufzubauen.

Als diese Aufgabe vollbracht war, zog es Fridolin weiter, Flussläufen entlang, um seine versprochene Insel zu finden. Unterwegs baute er einige neue Klöster und Kirchen zu Ehren des Hl. Hilarius. In Chur gaben ihm Einheimische Auskunft über eine Rhein-Insel, die noch unbewohnt sei, das heutige Säckinggen. Voll Freude war er, als er diese Insel endlich fand; doch die Bauern der Umgebung vertrieben ihn wieder, da sie die Insel als Weideplatz für ihr Vieh betrachteten. Fridolin wandte sich an den König (Chlodwig) und erhielt von ihm die Insel schriftlich als Geschenk. Nun konnte Fridolin auf Säckinggen seine Klostergründung weiterführen. Seine eigentliche Aufgabe, die Missionierung der Alemannen, erreichte er vor allem durch sein liebevolles, geduldiges Wesen.

Die *Vita* und spätere Überlieferungen berichten auch von Wundern, die durch den Hl. Fridolin geschahen. Zwei davon sind in der Orgel-Suite *Vita* vertont: Das Baumwunder und das Wunder des auferweckten Ursus aus Glarus.

VITA

music about the life of Saint Fridolin

The organ suite VITA is based on portions of the biography of Saint Fridolin (Vita Sancti Fridolini after Balther of Säckinggen). This is an abridged version of Fridolin's biography:

Fridolin grew up in Ireland as the son of noble parents in the 4th and 5th century. He became a priest, gave away all his property and wandered around Ireland as a preacher for some time. But then he decided to go to the Continent in order to convert the Alemannics. First he went to Poitier where his idol Saint Hilarius' grave was. The church of Saint Hilarius was in a miserable condition. One night Saint Hilarius appeared in a dream and called him to restore the church and to bury the mortal remains of Hilarius in a honourable grave. And then he showed Fridolin in this vision an island in the river Rhine on which Fridolin should found a monastery. Hilarius also encouraged Fridolin to keep some bones of Hilarius and to keep them in a reliquary. Fridolin told the bishop of Poitier about this vision, who then appointed Fridolin abbot of the new monastery and engaged him to restore the building with royal support.

When the restoration was finished Fridolin left and wandered along rivers in order to find his dream island. On his way he built several monasteries in honour of Saint Hilarius. When he arrived in Chur (Switzerland) he asked some habitants about an island on the river Rhine which still wasn't occupied. They described him the island of Säckinggen. Fridolin was of course very happy when he finally found this island and he started to install himself there; but the farmers of this area drove him away as they regarded the island as pasture land for their cattle. Fridolin went to see king Chlodwig and got the island in a document as a royal donation. Now Fridolin was able to go on with founding the monastery. More and more he even succeeded in his original plan to convert the Alemannics thanks to his loving and patient character.

The biography and other texts tell also about miracles done by Saint Fridolin. Two of them are set to music in this organ suite: the miracle of the tree (IV) and the miracle of Ursus, the dead witness (V). Carl Rütli (2003)