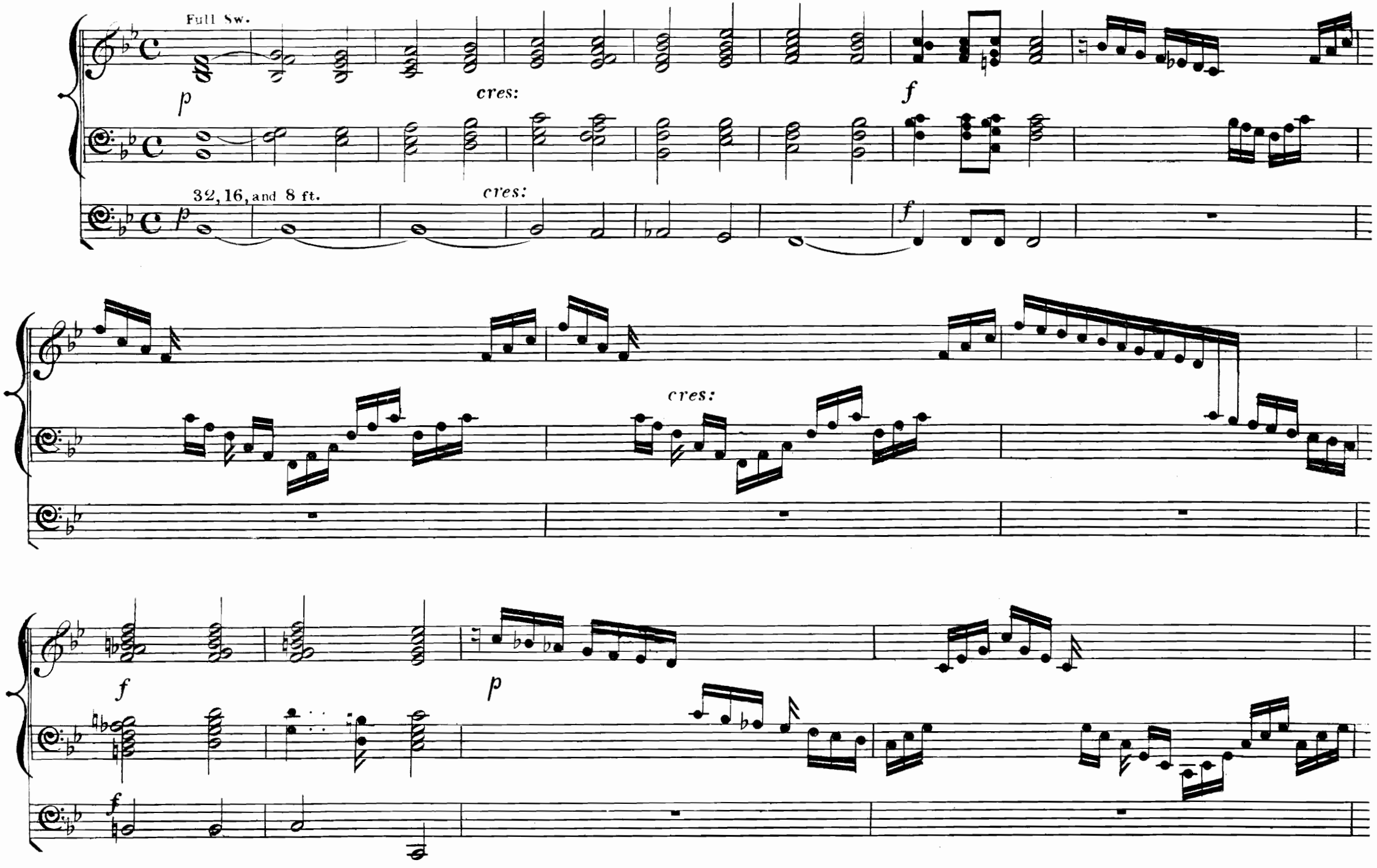
Prelude, and Air with Variations.

FROM THE SUITES DE PIECES.

HANDEL.



cres:

f

f

ALLEGRO MODERATO.

Sw.

Gt.

Sw.

Gt.

Sw.

Gt.

f

Sw.

p

hr

Gt.

f

L.

Ch.

p

p

Gt.

f

f

f

Ch.

p

Gt.

f

Sw.

p

Gt.

f

f

f

f

f

AIR.

Oboe Solo.

p

p

VAR. 1.

Gt.

mf Sw. Reeds.

mf 16 and 8 ft.

p Ch Viola.

Gt.

mf

Sw.

mf

p Ch.

VAR. 2.

Sw.

mf

Gt.

f

Gt.

f

Sw.

mf

cres:

Gt.

f

f

f

VAR. 3.

Clarionet Solo.

p Sw.

p

VAR. 4.

Gt.

mf Sw.

cres:

mf

VAR. 5.

f Gt.

f

p Sw.

f Gt.

ff

ff

Andante.

G MAJOR.

FROM THE BALLET MUSIC
TO "ROSAMUNDE."

F. SCHUBERT.

Andante un poco assai.

Clarionet.

Sw.

pp

L.

Sw.

pp

Flute.

p

Clar.

p

Oboe.

Fl.

Clar. Ob. Fl. Clar.

p *p*

Fl. Ob. Fl. Clar.

mf *p* *fp*

Ob. Ob. Fl.

fp *pp* *pp*

Moderato. (♩ = 116.)
Sw. with Oboe.

Serenade.

STEPHEN HELLER

p

Tempo.

rall:

p Sw. Reeds

16 and 8 ft.

(Sw. coupled.)

Tempo.

Sw.

rall:

Gt.

cres:

1

2

Sw.

Gt.

Sw.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

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The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

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Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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Andante.

MOZART.

Sw. with Oboe.

Fl. Ch.

Clarionet.

Sw.

Gt.

Prelude and Fugue.

G MINOR.

FROM THE 48 PRELUDES AND FUGUES. Nº 40.

BACH.

Largo.

mf

Gt. 16 and 8 ft. Diapasons. Pedal 32,16 and 8 ft.

mf

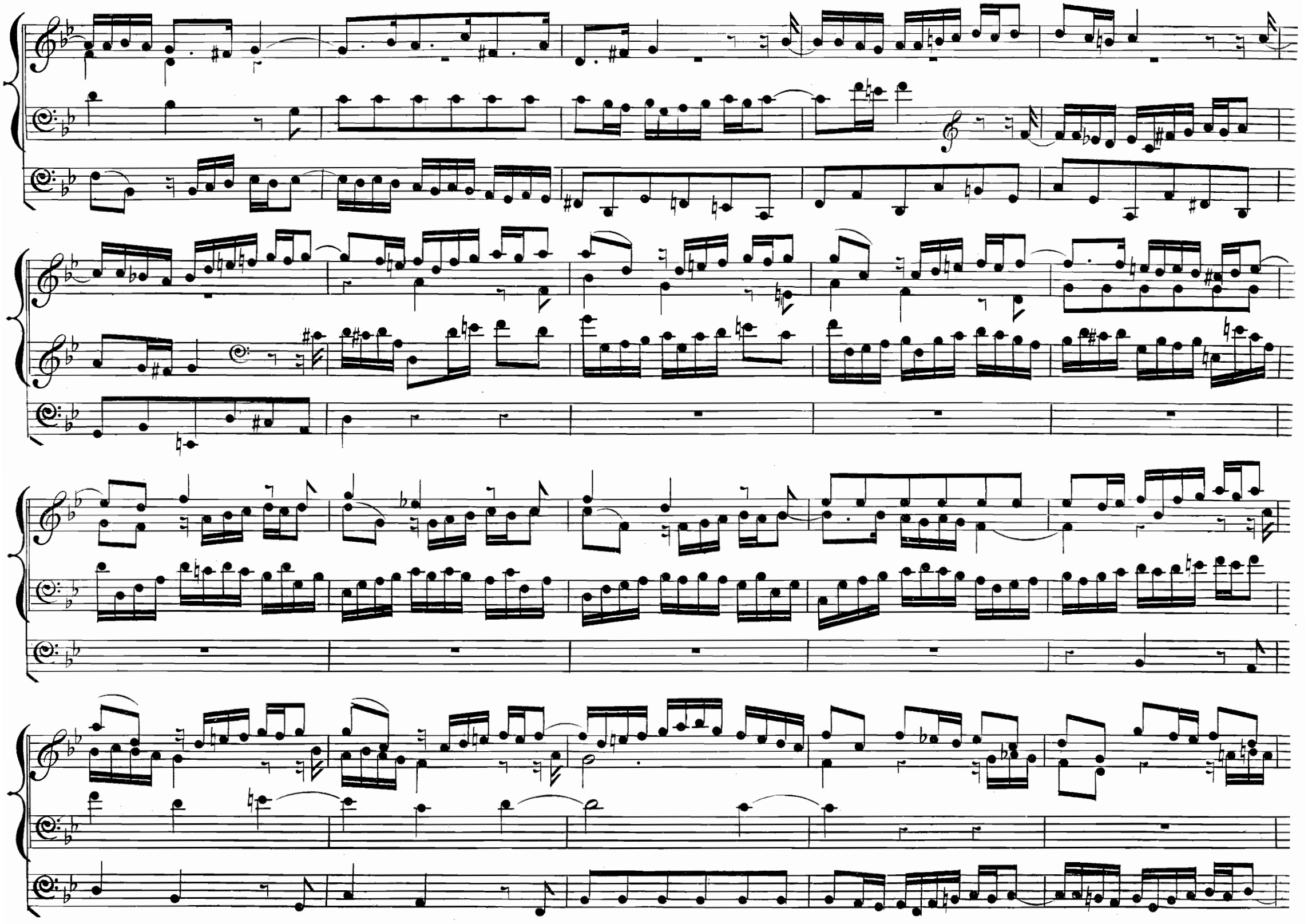
ANDANTE SERIOSO.

mf Gt.

mf

mf

mf



cres:

Finale.

Vivace.

Ob.

p Clar. Fag.

Cor. *p*

Fl. Pic. Ob. Clar.

f Fag.

f Contra Fag. Trombone.

Ob. *p*

f

f

First time f; Second time pp.

Clar.

Cor.

Fag.

Cor.

Fag.

First time f; Second time pp.

Second time *pp*

Fl.

f

Second time *pp*

f

Ob.

p Clar. Fag.

Cor.

p

Fl. Picc. Ob. Clar.

f Fag.

f Contra Fag. Trombone.

Ob.

p

f

f

p Fag. dolce.

Clar.

p cres: sf p

1 2

Clar.

p

p

Ob.

Fl.

p

p

p

Fl. Picc. Ob. Clar.

f Fag.

f Contra Fag. Trombone.

Ob.

p

Fl. Picc. Clar.

f

f

Clar.

p

p

pp Clar. Fag.

Ob.

pp Clar.

Ob.

Clar.

Ob.

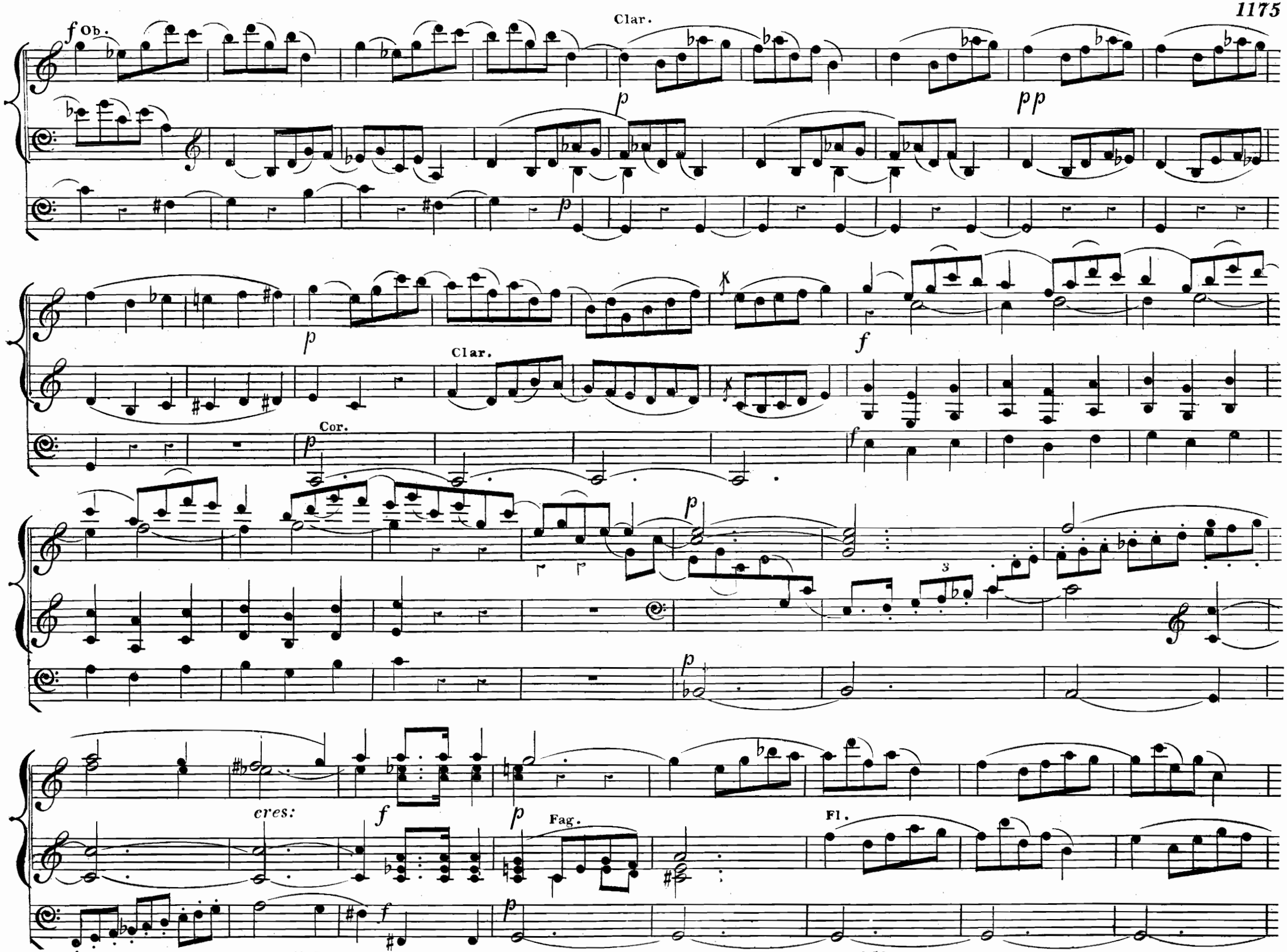
Clar.

pp

cres:

f Fag.

f


f Ob.
Clar.
p
pp
p
Clar.
f
Cor.
p
f
p
3
p
cres:
f
p
Fag.
Fl.
f
p

p Fag. cres: sf sf sf

sf sf sf

Clar. dim: Cor. Clar.

sf p Fag. p Fag.

sf

p Ob. Cor. Fag. Clar. cres:

f ff

f ff

FROM THE ANTHEM
"HAVE MERCY UPON ME."

CHORUS.

"Thou shalt make me hear of joy and gladness."

HANDEL.

Allegro moderato.

Gt.

f Voci.

Viol.

f

L.

L.

Viol.

f Voci.

f Soprani.

f Tenori.

L.

ff

ff

Adagio.

Evening Music.

OP: 99. Nº 12. *Tempo di minuetto.* R. SCHUMANN.

(Cor.)

Open Diapason Gt.

Sw. Reeds.

Sw.

Gt.

Gt.

8 and 8 ft.

Sw.

Gt.

Gt.

Sw.

Sw

Gt

Sw.

Ch

p Ch Flute 8 ft.

pp Sw. Oboe.

Sw.

p Ch.

Ch.

p 8 ft.

Sw.

Ch.

Sw.

Sw.

Gt.

Sw.

Sw.

f

Gt.

Sw. Reeds.

Gt.

p

p 16 and 8 ft.

Sw. Viol di Gamba.

pp

p

Violon 16 ft Solo.

Sw. Reeds.

p

Gt.

sf

sf

cres:

dim:

Viol di Gamba.

pp

p

Gt

f

Sw. Reeds.

Gt.

Sw.

Gt.

Gt.

16 and 8 ft.

Gt.

Sw.

Sw.

Gt.

Sw.

Cor.

Gt.

Sw.

p Sw.

pp

Sw.

pp

16 ft.

Allegretto Scherzoso.

R. SCHUMANN.

(Sw. with Reeds. Ch. Flutes 4 ft. alone.
Gt. open Diapason. Sw. coupled to Gt.)

cres:

Gt.

Gt.

Ch. Viol di Gamba.

add 16 ft. to Gt.

Sw.

f Gt.

sf

sf

sf

sf

sf

Ch.

p

Gt.

Sw.

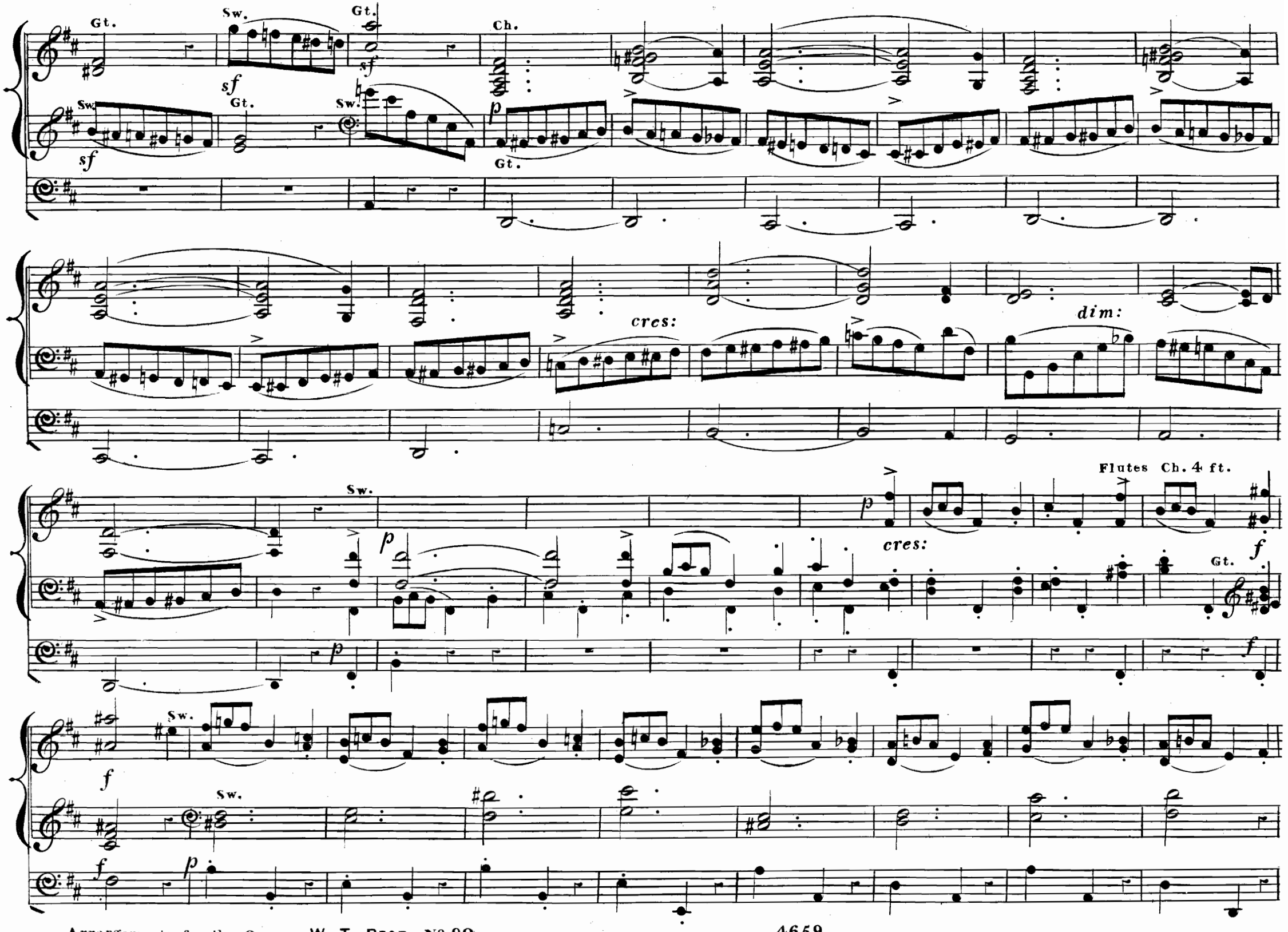
f

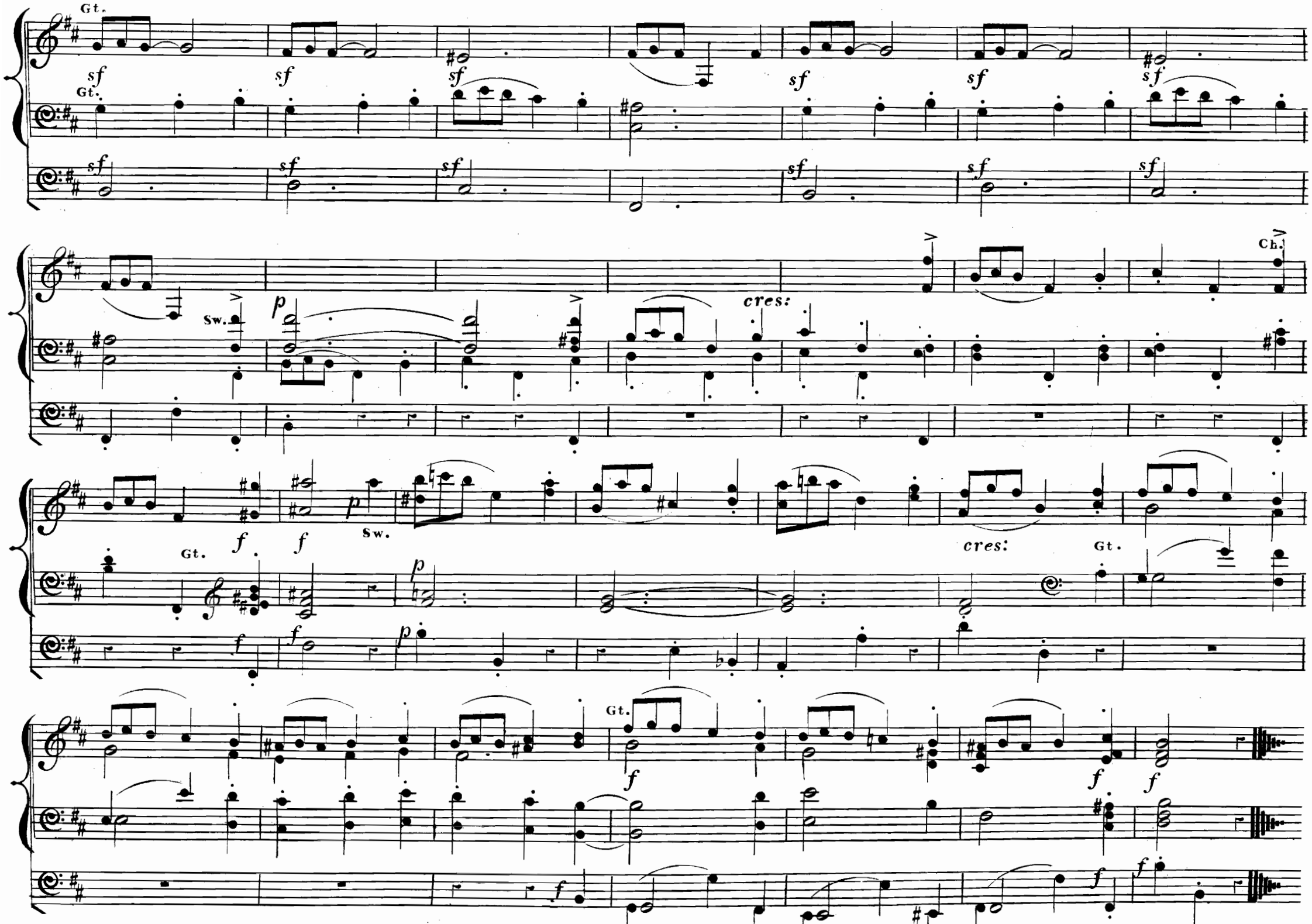
Gt.

sf

sf

sf


Gt.
Sw.
Gt.
Ch.
sf
sf
Sw.
Gt.
Sw.
sf
p
Gt.
cres:
dim:
Sw.
p
p
cres:
Flutes Ch. 4 ft.
Gt.
f
f
Sw.
f
Sw.
f
p


Gt.
sf
Gt.
Sw.
p
cres:
Ch.
f
Gt.
Sw.
p
cres:
Gt.
Gt.
f

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Andante Pastorale, in A ..... D. Hemingway
Offertory or Communion, in D ..... J. Hamilton Clarke
Air Varié, in B flat ..... G. B. Lissant
Andante con moto, in E flat ..... E. Townshend Driffield
Prelude, in G minor ..... Dr. W. H. Sangster

PART XXXV.

Minuet, in A minor ..... Dr. Spark
Gavotte, in D ..... Dr. Spark
Introduction and Fugue, in C ..... J. Wrigley
March Lyro, in F ..... J. Whitaker
Sonata, in D flat (First movement) ... Charlton T. Speer

PART XXXVI.

Andante espressivo ..... James Stimpson
Allemande ..... Frederic Archer
Andante ..... Dr. J. V. Roberts
Postlude ..... W. H. Wale
March ..... W. A. C. Cruickshank
Andante grazioso ..... George Smith

PART XXXVII.

Festive March, in D ..... Henry Smart
Adagio (Continuation of Sonata) ..... Charlton T. Speer
Minuet ..... Dr. Arthur Carnall
Andante Moderato ..... Dr. Garrett

PART XXXVIII.

Prelude and Fugue, in C ..... Wm. Power O'Donoghue
Rousseau's Dream (varied) ..... Thos. Craddock
Easy Prelude, in F ..... Ignace Gibsone
Prelude, in F ..... H. Houseley

PART XXXIX.

Pastorale, in D ..... Gustav Merkel
Finale of Sonata in Part XXXVII. ... Charlton T. Speer
Andante (Introductory Voluntary) ..... H. Cardini Cole
Andante Pastorale ..... Albert E. Bishop
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Ch. Dulciana.

mp Gt. Diapasons.

pp

mp 32, 16 and 8 ft.

p 1st Couplet.

Sw. with Oboe.

p

Gt.

mp

mp

Ch. Dulciana.

pp

2nd Couplet.

p Sw. Cornet.

p

3

3

cres:

dim:

Gt.

mp

mp

Ch. Dulciana.

pp

3rd Couplet.

p Sw. Reeds.

Ch.

pp

Sw. (opened.)

f

Gt.

mp

mp

Ch. Dulciana.

pp

p

4th Couplet.

Sw. Cornet.

Sw.p

cres:

p

Gt.

mp

mp

Ch. Dulciana.

pp

5th Couplet.

p

Full Sw.

Sw.

p

cres:

Gt.

p

mp

mp

Ch. Dulciana.

pp

pp

rall:

"VOM FELS ZUM MEER."
(FROM CRAG TO SEA.)

Triumphal March.

F. LISZT.

ALLEGRO VIVACE E CON FUOCO.

TUTTI. *ff* *ten:* *ten:* *ten:* *ten:*

ff *ten:* *ten:* *ten:* *ten:*

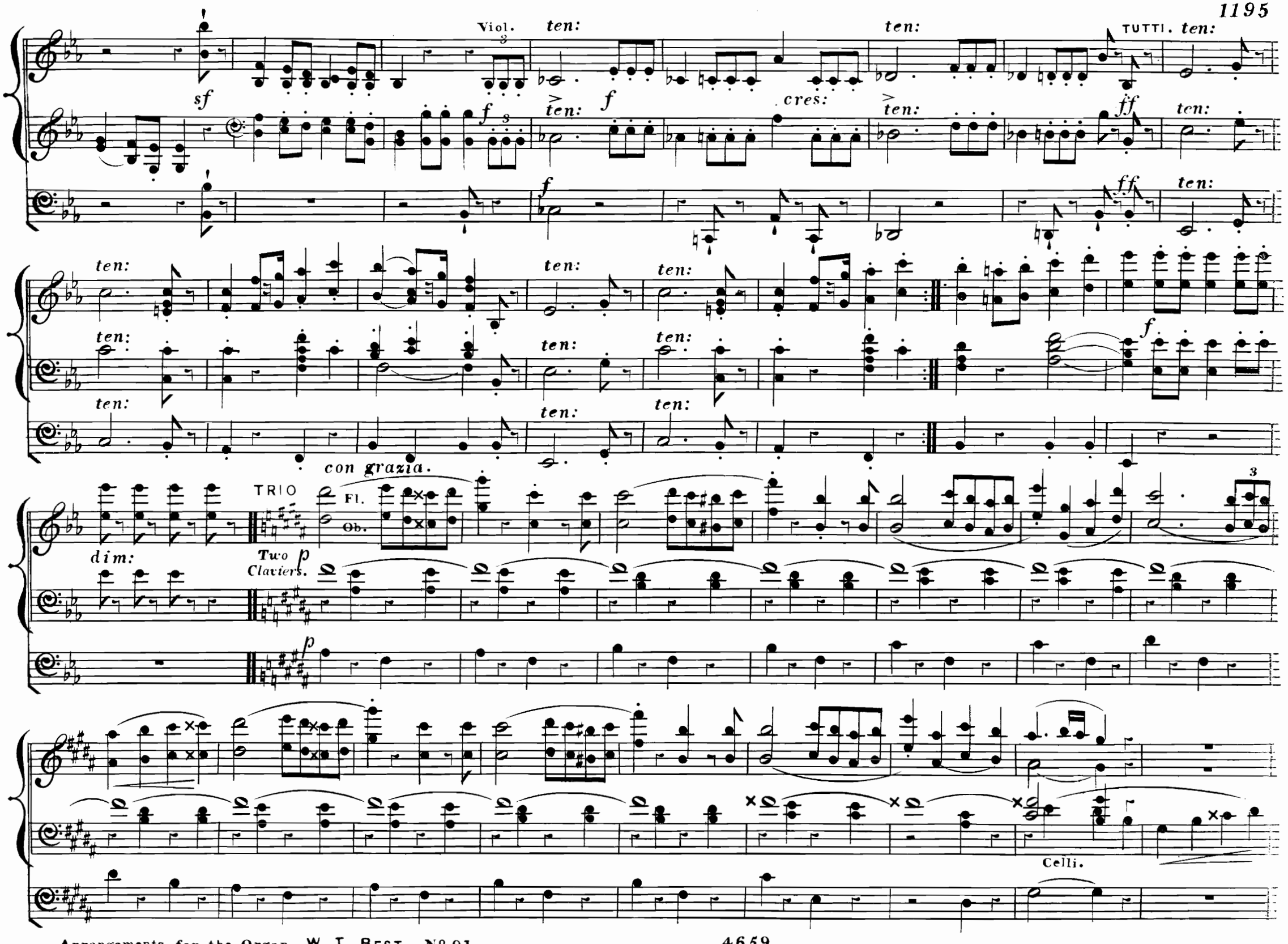
ff *ten:* *ten:* *ten:* *ten:*

ff

ff

Clar. Ob.

f Cor. *sf* *sf* *f* *sf*


Viol.
ten:
TUTTI.
sf
f
cres:
ff
con grazia.
TRIO
Fl.
Ob.
dim:
Two Claviers.
p
Celli.

Two Claviers.
Viol. Celli.

Ob. Fl.

mf molto espressivo.

Viol.

Fag. Bassi.

tranquillo.

espressivo.

Fl.
Clar.

Viol.

p p p p

1 1

Three Claviers.

Ob. Fl. Ob. Fl. Ob. Fl. Ob. 3

m p hr

m p

Fl. Ob. Fl. Ob. 1 Ob. 2

hr hr Celli. hr

Viol.

Fl. Viol.

TUTTI.

Cor. Tr.

ten:

Clar. Ob.

Cor.

3

f *sf* *sf* *f*

ten: *cres:* *ten:* *ff* *ten:* *ten:*

ten: *ten:* *ff* *ten:* *ten:*

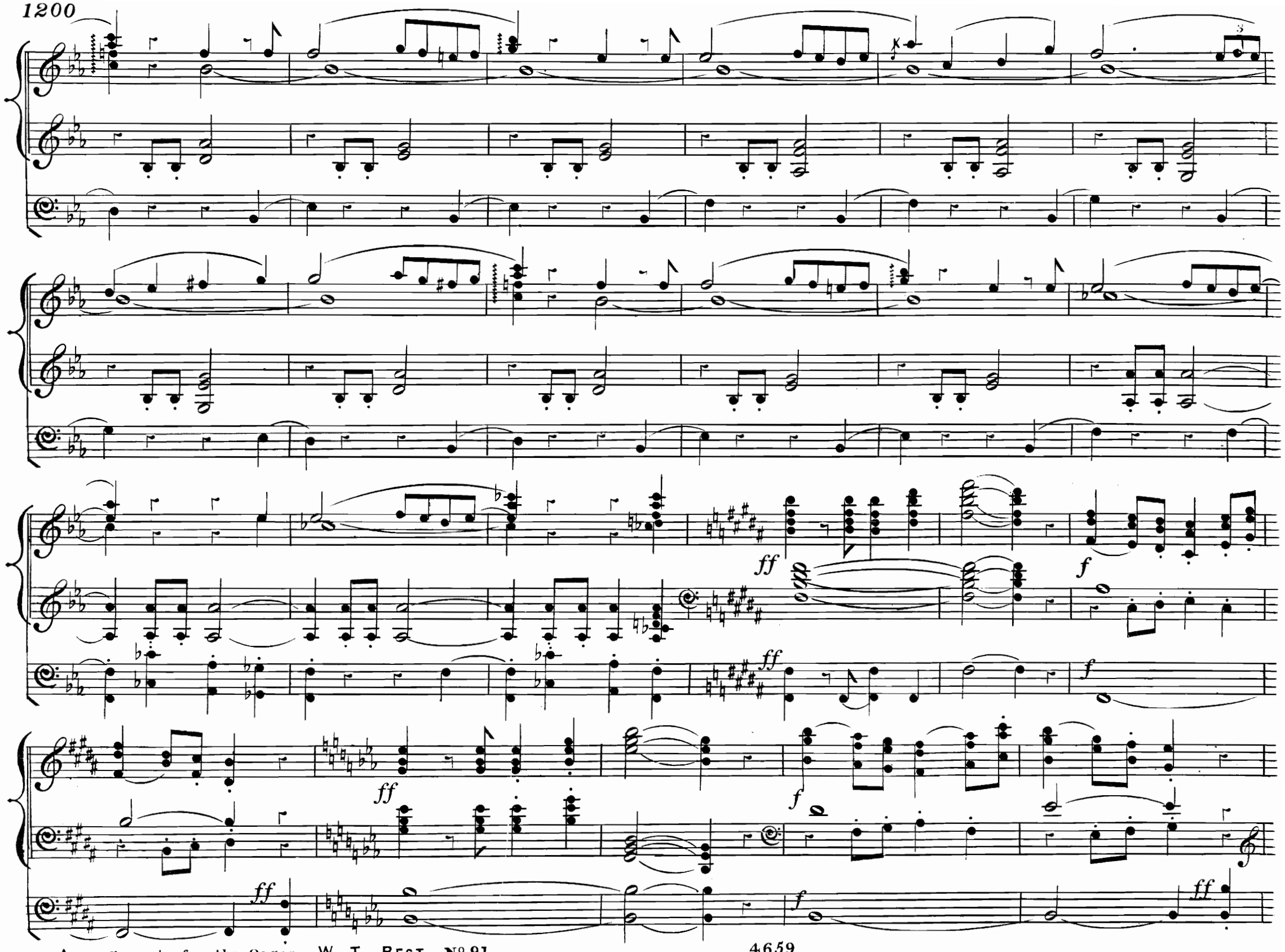
ten: *ten:* *ten:*

CODA.

ten: *ten:* *ten:* *ten:*

poco a poco animato. *ff*

ff


ff
f
ff
f
ff
f
ff
f
ff

Trom.

Trom.

ff

f

ff

f

ff

Stringendo.

sempre. ff

ff

CHORUS

"God is my King."

BACH.

Animoso.

Trombe. *f*

Oboi.

Voci.

Fl.

Voci. *Two Claviers.* *f*

Bassi.

Voci.

p Voci.

p

cres:

Tr.

f

Voci.

f

Un poco Allegro.

mf

mf

mf Voci.

mf

Voci.

Tr.

Oboi.

Fl.

Voci.

Voci.

Tr.

Tr.

Ob.

Fl.

Viol.

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FROM THE SIXTH VIOLONCELLO SONATA.

Gavotte.

BACH.

Allegretto.

f

p Diapasons.

f

f

p

cres:

f

p

f

GAVOTTE Nº 2.

p

mf

mf

(MUSETTE.)

L.

p

f

L.

f

f

f

f

p

cres:

f

p

f

Bourrée.

FROM THE THIRD VIOLONCELLO SONATA. BACH.

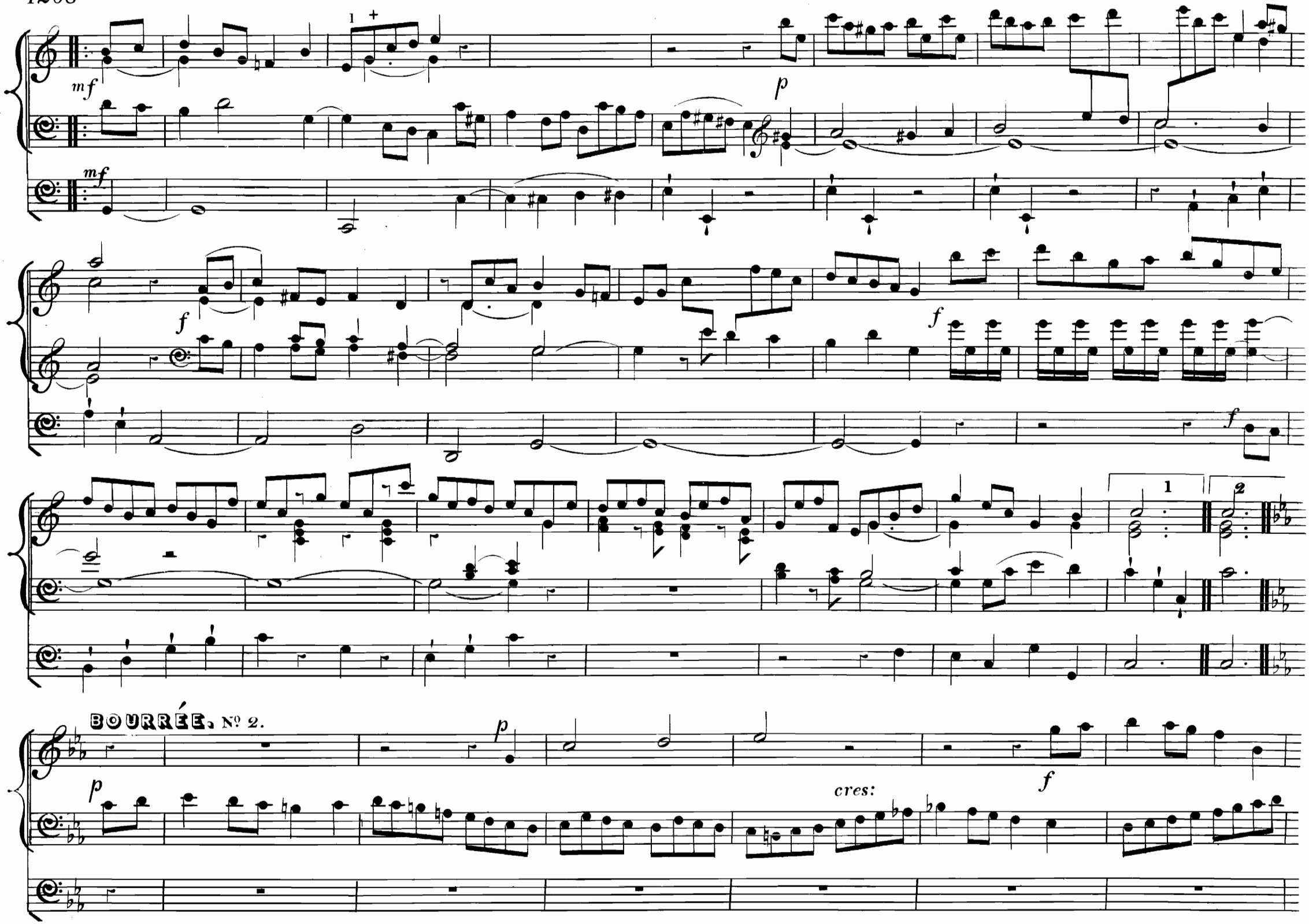
Allegro.

f

f

p Diapasons.

p


mf
p
f
BOURRÉE. Nº 2.
cres:

dim:

p

cres:

f

L.

mp

mp

p

f

p

p

dim:

1.

2.

f

f

p

f

f

f

rit:

ff

ff

Gavotte.

FROM THE OPERA OF ORPHÉE.

GLUCK.

Andantino.

Viol.

p

mf

p

mf

p

Ob.

dolce.

p

1.

p

2.

p

Viol.

p

mf

mf

p

p

Clar.

f

f

f

ten:

ten:

Viol.

p

p

mf

p

mf

p

Gavotte.

FROM THE OPERA OF IPHIGÉNIE EN AULIDE.

GLUCK.

Grazioso.

p *hr*

p

hr

mf

p

mf

mf

p

mf *hr*

mf

Fine.

p dolce.

p

p

1.

2.

p

p

1

2

p

D. C.
SENZA
REPLICA.

Minuet.

HANDEL.

Allegro Moderato.

Ch. *p*

f SOLO.

Sw. *pp*

Ch. *p* *hr*

Gt. *f*

Ch. *p*

f SOLO.

Gt. *f* *f* *f*

f *f* *f*

Adagio.

Adagio ma non troppo.

Sw. *p* *cres:* *f* *p* Ch. *p*

f *f*

Sw. *p* *f* Gt. Viola. *f* Sw. Ch. *p*

f *f*

Sw. *cres:* *f* *f* Sw. *sfp* *sfp* *sfp* *sfp* *sfp*

f

p Ch. *p* *sf* Gt. *p*

sf *p*

sf p sf p Ch. p Sw. cres:

sf p sf p

f dim: p Sw. espress: Ch. p

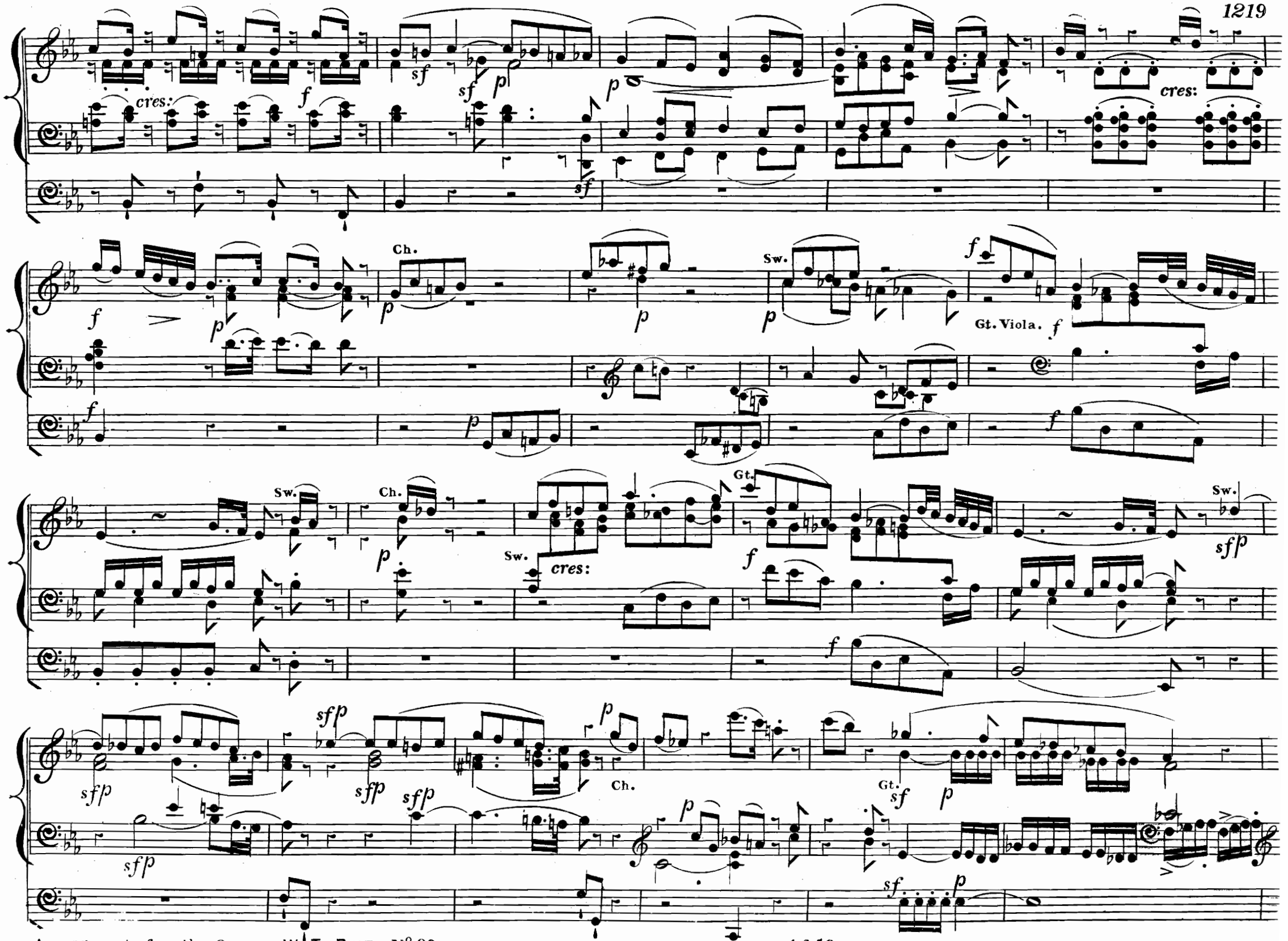
f p

agitato.

Gt.

Sw. p mf Ch. pp Sw. p

pp


cres:
Ch.
Sw.
Gt. Viola.
Gt.
Sw.
Ch.
Sw.
cres:
Ch.
Gt.

sf p sf p p Ch.

sf p sf p

p Sw. L. cres: f dim: p f dim: p

f p f p f p

Sw. p espress: p

Ch.

Sw agitato.

Gt. p Sw.

mf

Ch.

pp

Sw.

mp

cres:

f

p

f Gt.

p Ch.

Sw.

p

f

p

Sw.

p

pp

dim:

pp sw.

p

1222 FROM THE ANTHEM,
"IN THE LORD PUT I MY TRUST."

CHORUS. — "Behold the wicked bend their bow."

HANDEL.

ALLEGRO.

Viol Ob.

f

Voci.

f

mf

mf

mf

mf

f

f

f

Viol. Ob.

sf

Adagio.

Adagio cantabile.

p Sw. Viola.

cres:

Ch. Fl.

p

Fl.

f *p*

Sw.

Cor.

Viol.

Cor.

p

Fl.

Viol.

cres:

f

p Viol.

Viol.

p

f

f

Oboe.

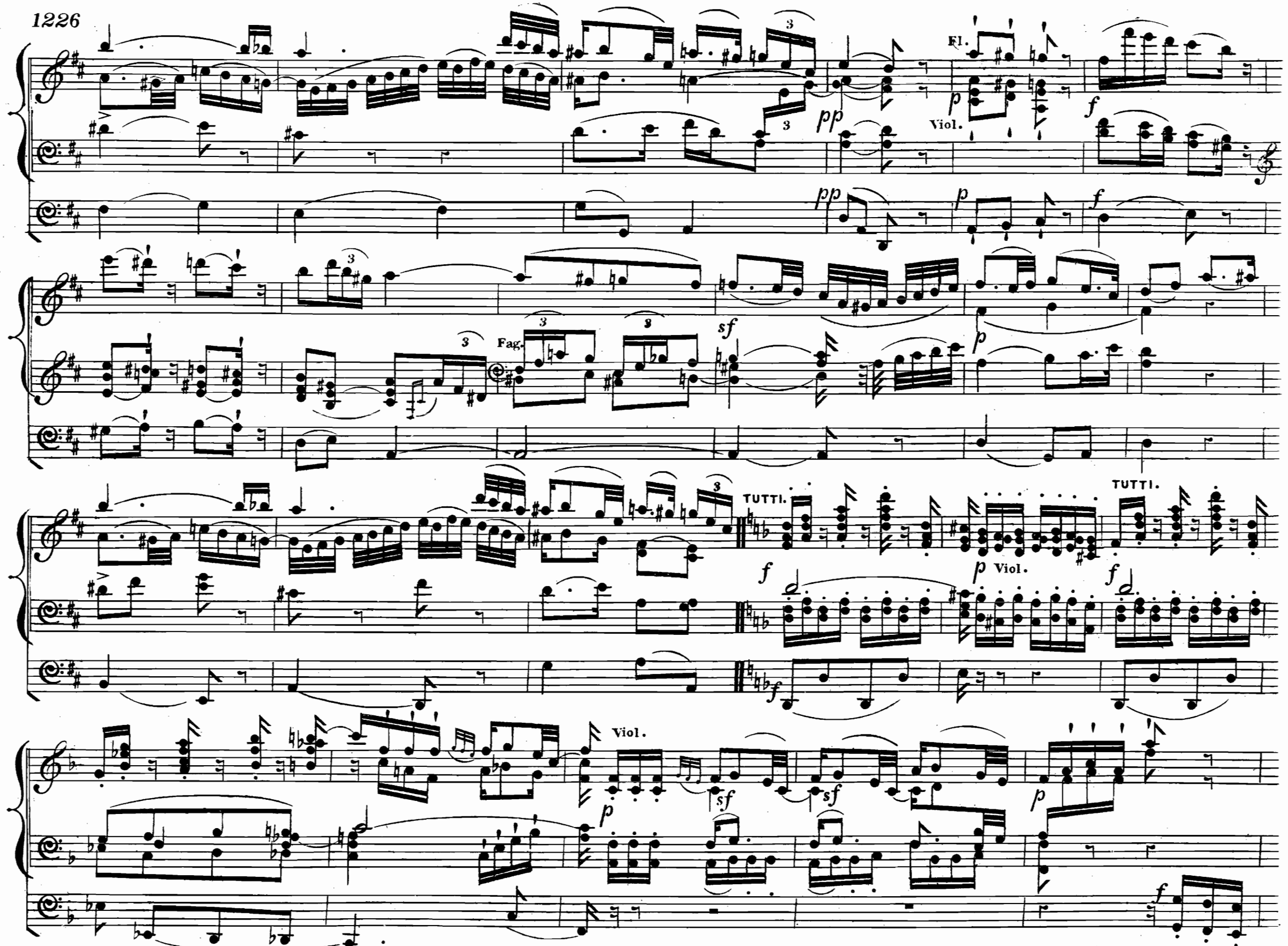
p

p

sf

Viol

p


Fl.
Viol.
Fag.
TUTTI.
Viol.
TUTTI.
Viol.

Fl. Ob.

Ob.

Fag.

Fag.

Viol.

Viol.

TUTTI.

Viol.

TUTTI.

Viol.

Ob. Viol. Cor. Viol. Ob. Cor. Viol. Fl. Viol. Fl. Ob. Viol. Fag. Fag. Ob. Viol. Fl. Viol.

Fl.

p Viol.

p

pp

Fl.

p

Oboi.

Fl.

Oboi.

Fag.

dolce.

Viol.

p

Ob.

p

Fl.

pp

pp

p (8 ft.)

pp

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