

# Original Compositions

for the

# Organ.

*Organ*  
XXIX

- |   |   |  |
|---|---|--|
| 1. TWO INTRODUCTORY VOLUNTARIES<br>GEORGE J. BENNETT 1/-  | 43. MENUETTO.....BERTHOLD TOURS 1/-   | 88. ALLEGRO VIVACE IN D.....C. T. SPEER 1/-  |
| 2. THREE ANDANTES.....HAMILTON CLARKE 2/-   | 44. POSTLUDE.....BERTHOLD TOURS 1/-   | 89. PRELUDE AND FUGUE IN E MINOR C. V. STANFORD 1/6  |
| 3. POSTLUDE (CHRISTMAS).....DR. GARRETT 1/6   | 45. FANTASIA IN C MINOR.....W. S. HOYTE 1/6   | 90. POSTLUDE IN C.....H. J. STARK 1/-  |
| 4. ANDANTE CON MOTO.....DR. GARRETT 1/-   | 46. FOUR SHORT VOLUNTARIES.....KATE WESTROP 1/6                                     | 91. ALLEGRETTO PASTORALE IN A AND FUGUE IN<br>D MINOR.....C. STEGGALL 1/6                        |
| 5. INTERLUDE FOR ADVENT.....OLIVER KING 1/-   | 47. CONCERT FANTASIA AND FUGUE.....W. G. WOOD 2/-                                   | 92. OFFERTOIRE IN F.....C. E. STEPHENS 1/-   |
| 6. { PRELUDE FOR LENT. Op. 10. No. 2 OLIVER KING }<br>FANTASIA ON A THEME BY HER-<br>MANN GOETZ. Op. 20.....OLIVER KING } 1/- | 48. SONATA IN D MINOR.....CHARLES H. LLOYD 2/6                                      | 93. CONCERT-FANTASIA IN D MINOR SIR R. P. STEWART 1/6  |
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| 12. POSTLUDE IN C MINOR.....DR. STEGGALL 1/-  | 54. POSTLUDE IN B <sup>b</sup> .....JOHN E. WEST 1/-                                | 99. THEME IN A.....F. W. HIRD 1/-  |
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| 26. THREE PRELUDES.....JOHN E. WEST 1/-   | 68. SONATINA IN C.....C. J. FROST 1/6   | 113. } TWELVE CHARACTERISTIC PIECES  |
| 27. { COMMUNION IN D <sup>b</sup> .....B. LUARD SELBY }<br>PRELUDIUM E FUGHETTA.....B. LUARD SELBY } 1/-                      | 69. ANDANTE MODERATO IN A.....DR. GARRETT 1/6                                       | TO Books 1, 2, 3.....RHEINBERGER each 1/6  |
| 28. INTRODUCTION AND FUGUE.....DR. GLADSTONE 1/-  | 70. PRELUDE IN C MINOR.....F. E. GLADSTONE 1/-                                      | Book 4.....RHEINBERGER 2/-   |
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| 37. ANDANTE IN B <sup>b</sup> AND SHORT POSTLUDE<br>B. LUARD SELBY 1/-  | 79. RELIGIOUS MARCH IN E <sup>b</sup> .....G. A. MACFARREN 1/-                      | 125. ADAGIO.....OTTO DIENEL 1/-  |
| 38. SARABANDE.....B. LUARD SELBY 1/-  | 80. ANDANTE IN G AND MARCH.....G. A. MACFARREN 1/-                                  | 126. ANDANTE PASTORALE.....ALGERNON ASHTON 1/6   |
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| 40. ANDANTE GRAZIOSO.....DR. C. S. HEAP 1/-   | 82. ANDANTE IN D.....H. S. OAKELEY 1/-  | 128. MINUETTO.....GEORGE CALKIN 1/-  |
| 41. FANTASIA IN C.....BERTHOLD TOURS 1/6  | 83. PRÆLUDIUM ET FUGA.....OUSELEY 1/-   | 129. POSTLUDE.....GEORGE CALKIN 1/-  |
| 42. ALLEGRETTO GRAZIOSO.....BERTHOLD TOURS 1/-  | 84. PRELUDE IN C <sup>#</sup> MINOR.....W. PARRATT 6d.                              | 130. NUPTIAL MARCH.....B. LUARD SELBY 1/-  |
|   | 85. POSTLUDE IN C MINOR.....E. PROUT 1/-  | 131. SIX SHORT PIECES (Nos. 1, 2, 3).....W. G. WOOD 1/6  |
|   | 86. ANDANTE IN E <sup>b</sup> AND POSTLUDE IN C.....F. J. READ 1/-                  | 132. SIX SHORT PIECES (Nos. 4, 5, 6).....W. G. WOOD 1/-  |
|   | 87. ANDANTE SERIOSO IN D MINOR.....C. REINECKE 6d.                                  | 133. MONOLOGUES (Nos. 1 to 3).....J. RHEINBERGER 1/-   |
|   |   | 134. MONOLOGUES (Nos. 4 to 6).....J. RHEINBERGER 1/6   |
|   |   | 135. MONOLOGUES (Nos. 7 to 9).....J. RHEINBERGER 1/6   |
|   |   | 136. MONOLOGUES (Nos. 10 to 12).....J. RHEINBERGER 1/6   |

- 2 *ff* Full Organ.
- f* The same, without Mixtures.
- mf* Open Diapason 8ft! or full Choir Organ.
- p* Two or three soft Stops.
- pp* Salicional or Vox Angelica 8ft!
- Pedal in accordance with Manual Stops.

# MONOLOGUES

## I.

Josef Rheinberger Op. 162.  
Book I.

*Con moto.* ♩ = 116.

*ff*

*ff*

*rit.* - - - *a tempo*

cello m  
6  
C697  
v.25

*rit.* *a tempo*

# II.

*Poco agitato.* ♩ = 80.

The musical score is written for piano and consists of three systems of staves. Each system contains a grand staff with a treble clef and a bass clef. The first system begins with a dynamic marking of *f* and a tempo instruction of *Poco agitato.* with a quarter note equal to 80 beats per minute. The music is characterized by intricate melodic patterns, frequent accidentals (sharps, naturals, and flats), and extensive use of slurs to connect notes across measures. The key signature changes from one sharp (F#) to one flat (Bb) during the piece. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and ties.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a piano accompaniment and a vocal line. A triplet of eighth notes is marked with a '3' above it. The system concludes with a measure containing a fermata and the number '5' in the upper right corner.

Second system of musical notation, continuing the grand staff. It features a piano accompaniment and a vocal line. A 'rit.' (ritardando) marking is placed above the staff in the final measure.

Third system of musical notation, continuing the grand staff. It features a piano accompaniment and a vocal line. The tempo marking 'a tempo' is placed above the staff. A triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation, continuing the grand staff. It features a piano accompaniment and a vocal line. A 'rit.' (ritardando) marking is placed above the staff. The system concludes with a double bar line and fermatas.

### III.

*Andante tranquillo.* ♩ = 72.

The musical score is written for piano and consists of three systems of staves. Each system contains a grand staff with a treble clef and a bass clef. The first system includes dynamic markings 'p' (piano) and 'sempre legatissimo' (always most legato). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score features flowing, legato lines with frequent slurs and ties, characteristic of the 'Andante tranquillo' tempo.

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef. The music features a complex melodic line in the treble staff with many slurs and ties, and a more rhythmic accompaniment in the grand staff.

The second system continues the musical piece with the same three-staff layout. The melodic line in the treble staff remains highly active with many slurs, while the grand staff accompaniment provides a steady harmonic and rhythmic foundation.

The third system includes performance markings. The word *a tempo* is written above the treble staff, and *rit.* (ritardando) is written below the treble staff. The music shows a change in tempo and dynamics, with the melodic line becoming more pronounced and the accompaniment supporting it.

The fourth system concludes the piece on this page. It features a *rit.* marking above the treble staff. The melodic line in the treble staff has a final flourish, and the grand staff accompaniment provides a concluding harmonic structure.

# THE ORGAN WORKS

OF

## JOHN SEBASTIAN BACH,

EDITED BY

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

Book I.  
EIGHT SHORT PRELUDES AND FUGUES .... s. d. 2 6

In this edition much help is offered towards a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The Preface contains many useful hints.

Book II.  
PRELUDES, FUGUES, AND TRIO .... s. d. 3 0

The second book of the new edition of Bach's Organ Works 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. Appended to the preface is a suggested metronomic rate for each movement.

Book III.  
PRELUDES, FUGUES, AND FANTASIA .... s. d. 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. There is, as usual, in this Edition a Preface containing interesting particulars of the several works.

Book IV.  
SONATAS FOR TWO MANUALS AND PEDAL s. d. 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 s. d. 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 .... s. d. 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. Necessary fingering and other marks to help to effective performance are inserted, and the Preface contains various notes and suggestions relative to the history, structure, and treatment of the several works.

Book VII.  
PRELUDES AND FUGUES .... s. d. 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. Valuable suggestions are as usual given for the treatment of the several works.

Book VIII.  
PRELUDES AND FUGUES .... s. d. 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Bridge 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. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

Book IX.  
TOCCATAS, PRELUDES, AND FUGUES .... s. d. 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. These compositions unite to make the ninth book one of the most attractive of the series. The Preface draws attention to many points of interest to the student.

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# MONOLOGUES

(For two Manuals)

## IV.

Josef Rheinberger Op. 162.  
Book II.

*ff* Full Organ.  
*f* The same, without Mixtures.  
*mf* Open Diapason 8<sup>f</sup> or full Choir Organ.  
*p* Two or three soft Stops.  
*pp* Salicional or Vox Angelica 8<sup>f</sup>  
 Pedal in accordance with Manual Stops.

*Andantino.* ♩ = 80.

The musical score is written for two manuals and a pedal. It features a grand staff with treble and bass clefs, and a separate bass clef staff for the pedal. The tempo is marked *Andantino* with a quarter note equal to 80 beats per minute. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into three systems. The first system begins with a *mf* dynamic and a *p* marking in the bass line. The second system continues the melodic and harmonic development. The third system includes a trill (*tr*) in the right hand. The piece concludes with a final cadence in the pedal staff.

System 1 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass with eighth notes and chords.

System 2 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music includes a trill (tr) in the treble staff and continues with melodic and rhythmic patterns in all staves.

System 3 of a musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music features a melodic line in the treble with slurs and a rhythmic accompaniment in the bass with eighth notes and chords.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of B-flat major (two flats). The music features a complex texture with many beamed notes and slurs. The top staff has a melodic line with many slurs. The middle staff has a more rhythmic accompaniment. The bottom staff has a bass line with some rests.

The second system of musical notation consists of three staves, continuing the piece. The notation is similar to the first system, with treble, alto, and bass clefs and a key signature of two flats. The melodic lines in the top and middle staves continue with various slurs and beamed notes. The bottom staff provides a steady bass accompaniment.

The third system of musical notation consists of three staves, concluding the piece. The notation remains consistent with the previous systems. The top staff ends with a final cadence. The middle and bottom staves also conclude their respective parts. The piece ends with a double bar line.

V.

*Andante amabile.* ♩ = 116.

The musical score is written for piano and consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system is marked *p* and *Andante amabile.* ♩ = 116. The second system includes markings *mf* and *rit.* The third system is marked *a tempo* and *p*. The music features flowing eighth-note patterns in the right hand and harmonic accompaniment in the left hand.

The first system of music consists of three staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bottom staff is a separate bass line with a bass clef. The music is in a key with one sharp (F#) and a common time signature. It features a complex melodic line in the treble clef with many slurs and ties, and a more rhythmic accompaniment in the bass clef.

The second system of music continues the piece. It includes performance markings: *rit.* (ritardando) above the treble clef staff in the third measure, *a tempo* above the treble clef staff in the fourth measure, and *p* (piano) below the bass clef staff in the fourth measure. The notation is similar to the first system, with a grand staff and a separate bass line.

The third system of music concludes the page. It includes performance markings: *rit.* above the treble clef staff in the second measure and *a tempo* above the treble clef staff in the third measure. The notation continues with a grand staff and a separate bass line.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a dynamic marking of *mf*. The middle and bottom staves are in bass clef and contain accompaniment with eighth and sixteenth notes, some beamed together.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and dynamic markings of *p* and *pp*. The middle and bottom staves are in bass clef and contain accompaniment with eighth and sixteenth notes, some beamed together.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a dynamic marking of *rit.*. The middle and bottom staves are in bass clef and contain accompaniment with eighth and sixteenth notes, some beamed together.



# VI.

*Largo espressivo.* ♩ = 76.

*p*

*canto fermo*

*mf*

System 1 of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices.

System 2 of a musical score, continuing the piece. It maintains the same three-staff structure and key signature as the first system. The melodic development continues with various phrasing and articulation marks.

System 3 of a musical score, the final system on this page. It concludes the musical phrase with a final cadence. The notation includes various ornaments and dynamic markings throughout.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a complex texture with many beamed notes and slurs, particularly in the upper staves.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music continues with intricate melodic lines and harmonic support.

The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music features a complex texture with many beamed notes and slurs, particularly in the upper staves.

The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major. The music concludes with a *rit.* marking above the middle staff. The system ends with a double bar line and repeat signs.

# THE ORGAN WORKS

OF

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EDITED BY

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

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*ff* Full Organ.  
*f* The same, without Mixtures.  
*mf* Open Diapason 8f! or full Choir Organ.  
*p* Two or three soft Stops.  
*pp* Salicional or Vox Angelica 8f!  
 Pedal in accordane with Manual Stops.

# MONOLOGUES

(For two Manuals)

## VII.

Josef Rheinberger, Op. 162.  
 Book III.

*Con moto.* ♩ = 72.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has two sharps (F# and C#). The first staff contains a melodic line with a trill (tr) in the second measure. The second and third staves contain accompaniment with eighth-note patterns.

Second system of musical notation, continuing the piece. It features similar instrumentation and key signature. The melodic line continues with various intervals and rests. The accompaniment maintains a steady eighth-note rhythm.

Third system of musical notation. The melodic line shows more complex intervals and phrasing. The accompaniment continues with eighth-note patterns, including some beamed sixteenth notes.

Fourth system of musical notation. It includes tempo markings: *rit.* (ritardando) in the first measure and *a tempo* in the second measure. The melodic line features a mix of eighth and sixteenth notes. The accompaniment continues with eighth-note patterns.



First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The system contains five measures of music with various note values and rests.

Second system of musical notation, continuing the piece with five measures of music. It includes a variety of rhythmic patterns and melodic lines across the grand staff.

Third system of musical notation, featuring five measures. The notation includes a change in the bass clef staff from a common time signature to a 3/4 time signature in the fifth measure.

Fourth system of musical notation, concluding the page with five measures. The word "rit." (ritardando) is written above the music in the fifth measure, indicating a deceleration. The system ends with a double bar line.

# VIII.

For one or two Manuals.

*Allegretto.* ♩ = 66.

The musical score is written for three systems, each containing three staves. The top staff of each system is in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked *Allegretto* with a quarter note equal to 66 (♩ = 66). The first system includes dynamic markings *mf* and *mf.*. The score features various musical notations including slurs, ties, and accidentals.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of D major (indicated by four sharps: F#, C#, G#, D#). The top staff features a melodic line with a triplet of eighth notes in the fourth measure and a fermata over the final note. The middle staff provides harmonic support with chords and some melodic fragments. The bottom staff contains a rhythmic accompaniment of eighth notes, some marked with an 'x'.

The second system continues the piece with three staves. The top staff has a melodic line with a triplet of eighth notes in the fourth measure. The middle staff shows a change in the bass line, with a double bar line and a new clef (bass clef) in the fifth measure. The bottom staff continues the eighth-note accompaniment with 'x' marks.

The third system concludes the piece with three staves. The top staff features a melodic line with a fermata over the final note. The middle staff has a bass line with a double bar line and a sharp sign in the eighth measure. The bottom staff continues the eighth-note accompaniment with 'x' marks.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Some notes are marked with an 'x'.

Second system of musical notation, consisting of three staves. The notation continues with similar complex rhythmic patterns and melodic lines across the treble, alto, and bass staves.

Third system of musical notation, consisting of three staves. The final measure of the system includes the marking "rit. -" (ritardando), indicating a deceleration of tempo. The system concludes with a double bar line.

# IX.

*Andante.* ♩ = 63.

*p espress.*

*p*

*mf*

*p*

*mf*

The musical score is written for piano and consists of four systems. Each system contains three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 63 beats per minute. The dynamics range from piano (p) to mezzo-forte (mf). The music features flowing melodic lines with frequent slurs and ties, and a steady accompaniment in the bass. The first system begins with a piano dynamic and an expressive marking. The second system introduces a mezzo-forte dynamic. The third system returns to piano, and the fourth system features mezzo-forte dynamics.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *p*. The music features flowing eighth-note passages in the upper staves and more static accompaniment in the lower staves.

Second system of musical notation. It consists of three staves. The key signature remains three flats. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *pp*. The third staff has a dynamic marking of *pp*. The music continues with similar textures, showing a shift in dynamics and phrasing.

Third system of musical notation. It consists of three staves. The key signature remains three flats. The first staff has a dynamic marking of *rit.*. The second staff has a dynamic marking of *P*. The third staff has a dynamic marking of *mf*. The tempo marking *a tempo* is placed above the first staff. The music shows a return to a more regular tempo after the previous system's dynamics.

Fourth system of musical notation. It consists of three staves. The key signature remains three flats. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *rit.*. The third staff has a dynamic marking of *pp*. The music concludes with a final cadence in the upper staves and a sustained note in the lower staves.

597264

# THE ORGAN WORKS

OF  
JOHN SEBASTIAN BACH,

EDITED BY

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

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*ff* Full Organ.  
*f* The same, without Mixtures.  
*mf* Open Diapason 8ft<sup>t</sup> or full Choir Organ.  
*p* Two or three soft Stops.  
*pp* Salicional or Vox Angelica 8ft<sup>t</sup>  
 Pedal in accordance with Manual Stops.

# MONOLOGUES

## X.

Josef Rheinberger Op. 162.  
 Book IV.

*Con moto.* ♩ = 60.

The musical score is presented in three systems. Each system consists of three staves: a top staff with a treble clef, a middle grand staff with both treble and bass clefs, and a bottom staff with a bass clef for the pedal. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked 'Con moto' with a quarter note equal to 60 beats per minute. The first system begins with a dynamic marking of *f* (forte) in the grand staff. The music is highly polyphonic, with multiple voices moving in parallel motion and complex harmonic relationships. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a complex texture with many beamed notes and slurs. The top staff has a melodic line with frequent sixteenth and thirty-second notes. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a more rhythmic, bass-line-like part.

The second system continues the musical piece with three staves. It maintains the same key signature and time signature. The notation is dense, with many slurs and ties across measures. The top staff continues its melodic development, while the middle and bottom staves provide a rich harmonic and rhythmic foundation.

The third system of the musical score also consists of three staves. The notation remains complex and detailed. The top staff features a series of slurred notes, and the middle and bottom staves continue to provide a dense accompaniment. The system concludes with a final note in the bottom staff.

*a tempo*

*rit.* *ff*

This system contains the first three measures of the piece. The piano part begins with a *rit.* (ritardando) marking, followed by a *ff* (fortissimo) marking. The bass part features a melodic line with some rests and a final half-note chord.

This system contains measures 4 through 7. The piano part continues with intricate melodic lines and arpeggiated figures. The bass part provides a steady accompaniment with some melodic movement.

This system contains measures 8 through 10, ending with a double bar line and repeat signs. The piano part features a final melodic flourish, and the bass part concludes with a sustained chord.

# XI.

*Lento.* ♩ = 58.

*ff*

*mf*

*rit.* - - - *a tempo*

*p*

*ff*

*ff*

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef line below. The music is in a key with four sharps (F#, C#, G#, D#) and a common time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece. It features dynamic markings *p* and *mf*. The notation includes complex chordal structures and melodic lines.

Third system of musical notation, concluding the page. It features dynamic markings *ff* and *pp*. The music includes various articulations and rests.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain complex piano accompaniment with many chords and melodic lines. The bottom staff contains a single melodic line. Dynamic markings include *pp* and *ff*.

Second system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain complex piano accompaniment. The bottom staff contains a single melodic line. Dynamic markings include *pp* and *ff*.

Third system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain complex piano accompaniment. The bottom staff contains a single melodic line. Dynamic markings include *p*, *ff*, and *pp*.



# XII.

*Maestoso.* ♩ = 96.

The musical score consists of three systems, each with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The first system includes a *ff* dynamic marking. The second system includes a *tr* (trill) marking. The third system includes a *tr* marking. The score features complex melodic lines with many slurs and ties, and a steady bass line.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and includes a trill-like figure in the fourth measure. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a steady eighth-note accompaniment.

The second system continues the musical piece with three staves. The top staff shows more complex melodic passages with slurs and a trill marked 'tr' in the second measure. The middle staff continues with harmonic accompaniment, and the bottom staff maintains the eighth-note accompaniment.

The third system concludes the page with three staves. The top staff features a melodic line with various rhythmic values and slurs. The middle staff provides harmonic accompaniment, and the bottom staff continues with the eighth-note accompaniment.

The first system of music consists of three staves. The top staff is in treble clef, the middle in piano clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble with slurs and a piano accompaniment in the middle and bass staves. A trill (tr) is marked in the piano part.

The second system continues the piece. It features a trill (tr) in the treble staff and a triplet (3) in the piano staff. The piano accompaniment in the middle and bass staves provides harmonic support.

The third system shows further development of the melodic and piano parts. A triplet (3) is present in the piano staff. The piano accompaniment in the middle and bass staves continues with a steady rhythm.

The fourth system concludes the piece. It features a triplet (3) in the piano staff and a ritardando (rit.) marking in the treble staff. The piano accompaniment in the middle and bass staves ends with sustained chords.

# THE ORGAN WORKS

OF

## JOHN SEBASTIAN BACH,

EDITED BY

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

### BOOK I.

EIGHT SHORT PRELUDES AND FUGUES .... 2 6

In this edition much help is offered towards a correct and effective rendering of Bach's Organ Music. The distribution of the parts between the two hands is clearly shown. The notes most conveniently played by the right hand are printed on the *upper*, and those best taken by the left hand on the *lower*, of the two manual staves. The pedalling is indicated where necessary. Marks of expression and phrasing are added occasionally, and suggestions for the effective use of the organ are given throughout. The Preface contains many useful hints.

### BOOK II.

PRELUDES, FUGUES, AND TRIO .... 3 0

The second book of the new edition of Bach's Organ Works 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. Appended to the preface is a suggested metronomic rate for each movement.

### 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. There is, as usual, in this Edition a Preface containing interesting particulars of the several works.

### 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. Necessary fingering and other marks to help to effective performance are inserted, and the Preface contains various notes and suggestions relative to the history, structure, and treatment of the several works.

### 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. Valuable suggestions are as usual given for the treatment of the several works.

### BOOK VIII.

PRELUDES AND FUGUES .... 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Bridge 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. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

### 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. These compositions unite to make the ninth book one of the most attractive of the series. The Preface draws attention to many points of interest to the student.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.