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BY

RALPH H. BELLAIRS

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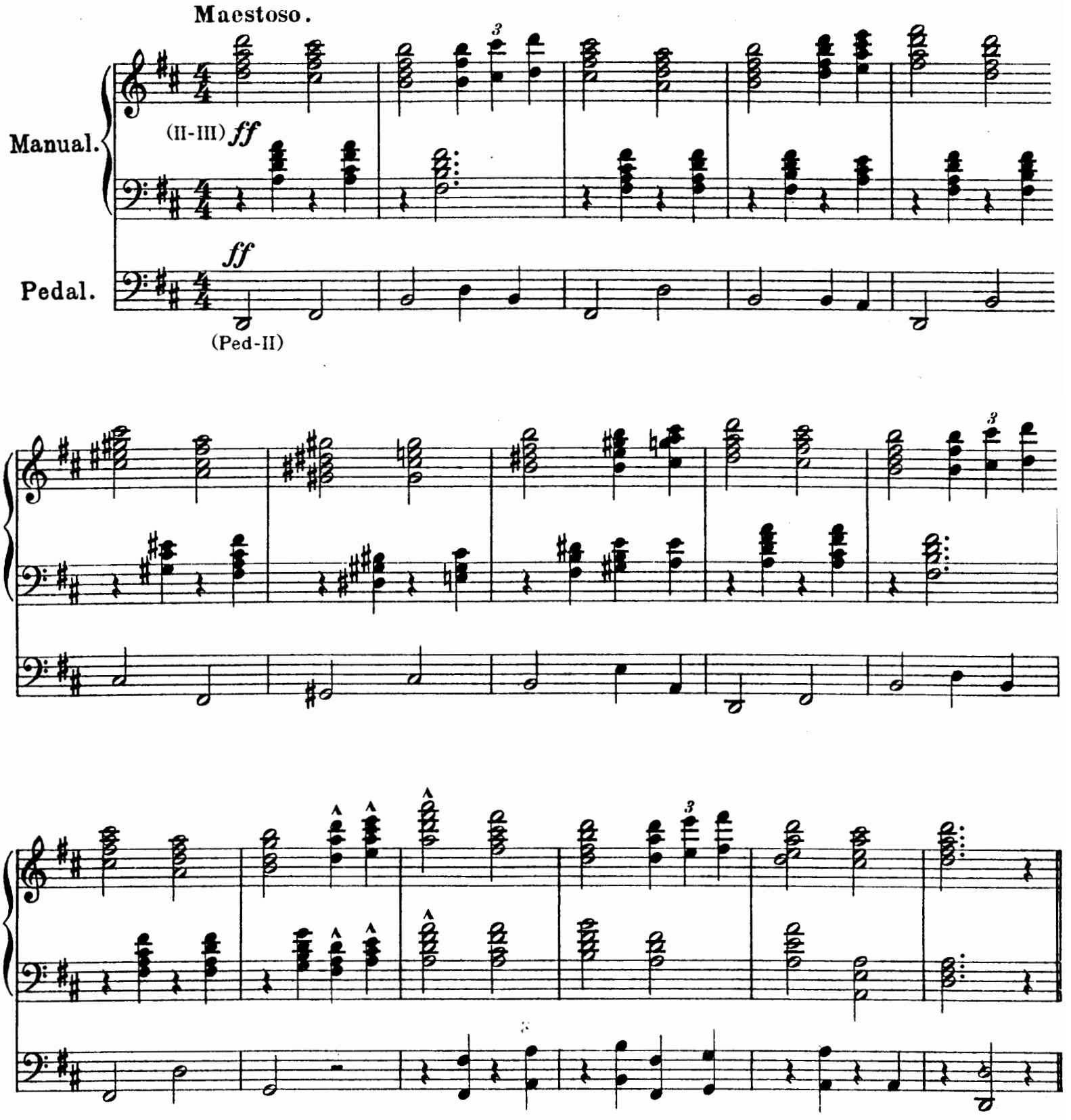
LES NOCES D'OR.

CHORAL.

Arranged for Organ by
RALPH H. BELLAIRS.

C. CHAMINADE



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J

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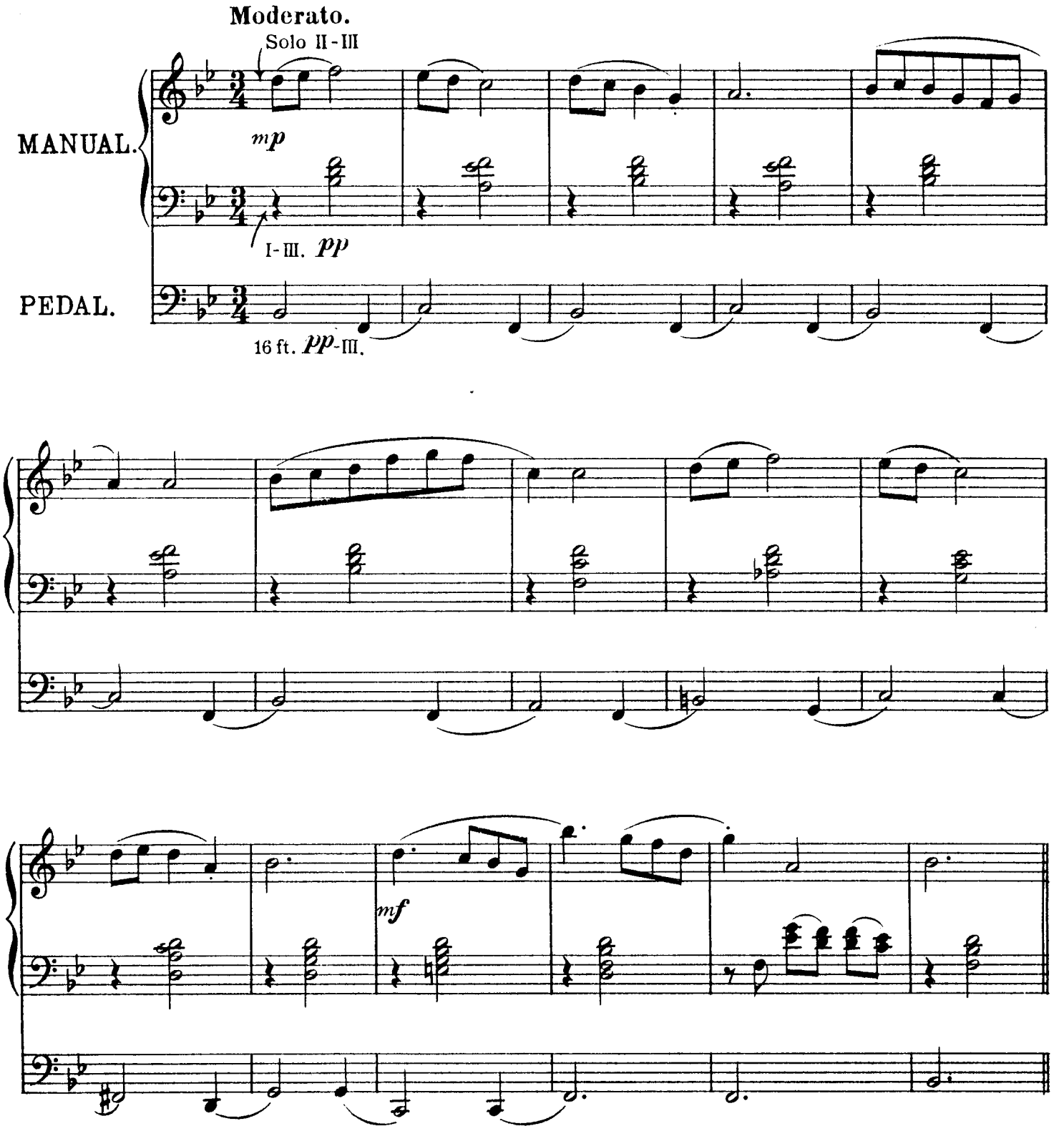

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III 16, 8, *pp* with Octave coupler.

mp

I Clar. *mp*

Ped.-III

pochiss. rit.

a tempo

III both hands

II

p

III

III *più f*

II-III *più f*

f II both hands.

II *ff slentando*

III *f*

f

III *mf*

II *mf*

più *f*

f

ff

II *slentando*

p

III *pp*

p

III 16, 8, *pp* with Octave coupler.

mp

I Clar. *mp*

Ped. III

pochiss. rit.

a tempo

III both hands

II *mf*

III *pp*

pp

Ped. *pp*

II III

II *mf* II

pp I

I II

I III

rit.

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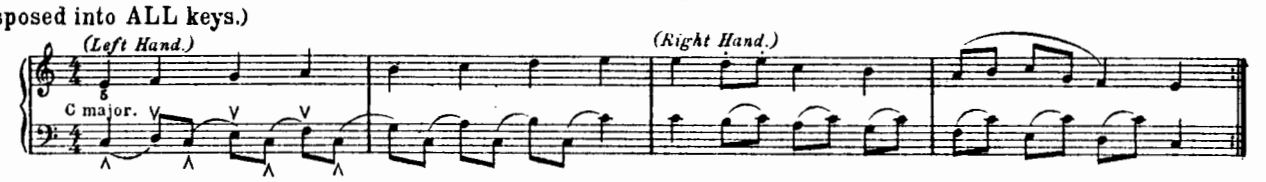
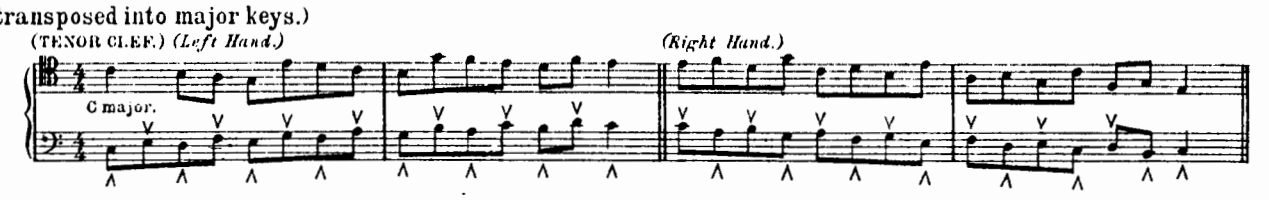
Extracts from
DAILY STUDIES for the ORGAN
by Dr RALPH H. BELLAIRS. F. R. C. O.

TWO PART STUDIES.

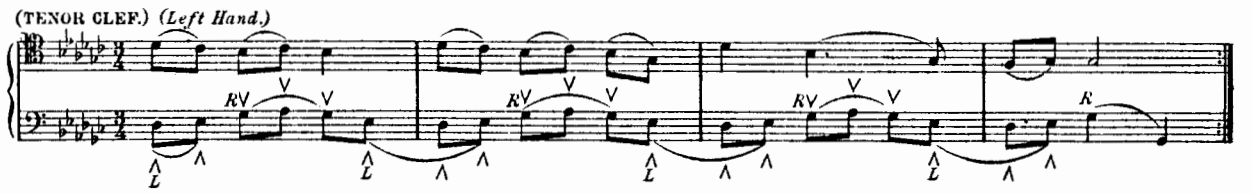
I. (To be transposed into ALL keys.)



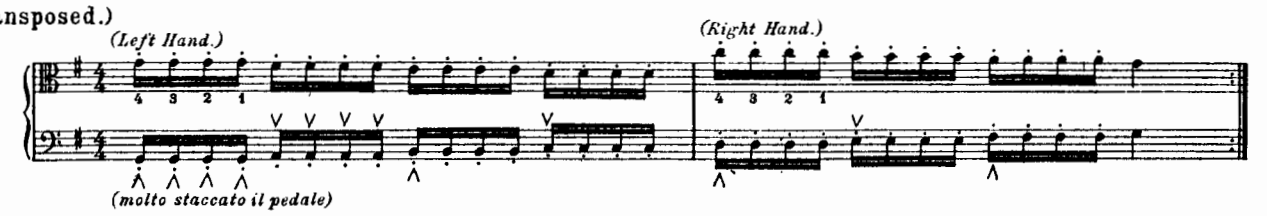
VII. (To be transposed into major keys.)



VIII a.

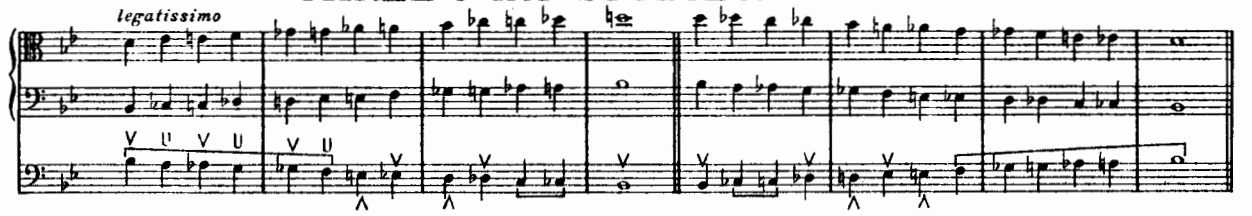


X. (To be transposed.)

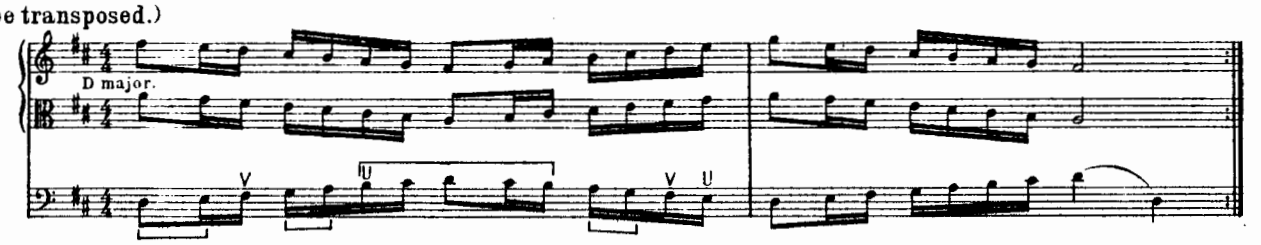


THREE PART STUDIES.

XIII.

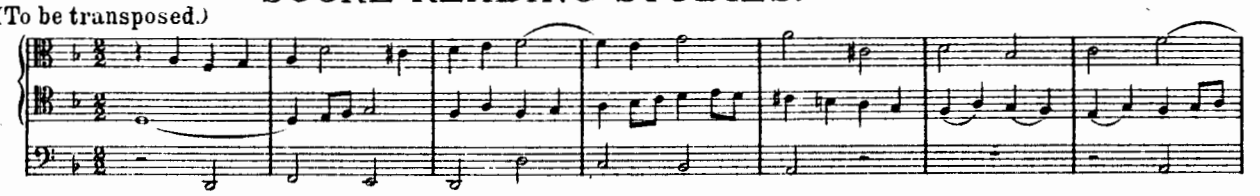


XVII. (To be transposed.)

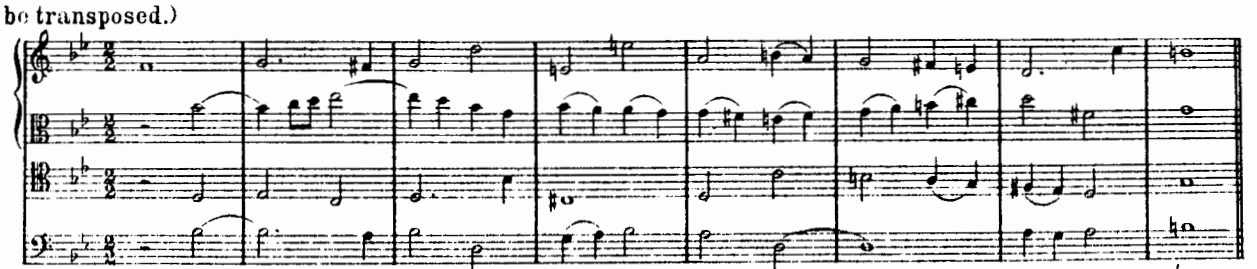


SCORE READING STUDIES.

XXVIII. (To be transposed.)



XXXI. (To be transposed.)



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To A. HERBERT BREWER Esq.r Mus. Doc.

PROSPICE.

TONE POEM.

RALPH. H. BELLAIRS.

Allegro brillante.

MANUAL.

ff II-III

ff

PEDAL.

(Ped-II)

mf

mf

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DAILY STUDIES FOR THE ORGAN

BY

RALPH H. BELLAIRS F.R.C.O., &c.

Price 2s. net.

THE object of these studies, which are for the most part in two or three parts, is to provide students and teachers with the essential materials of ***organ technique***, as distinct from mere ***key board*** technique which is (common to both organ and pianoforte), in the ***simplest possible form.***

Thus, the studies are ***contrapuntal from the outset***, and will enable students to rapidly develop ***independence of hands and feet.*** The alto and tenor clefs, familiarity with which is necessary to all who seek eminence as organists, are freely used even in the simplest figures, so that the eye may spontaneously adopt them in the ***earlier*** stages of work, and so be spared much special labour later on.

Transposition is another point which is greatly in evidence in these pages. The student who begins the practice of transposition by interval in elementary two-part work will find the way smoothed out for more elaborate and difficult work at a more advanced stage.

Score-reading in two, three and four parts is provided for throughout the book. Students who can *read* and *transpose freely* the examples provided will have little further trouble in store in this direction.

These studies represent the sifting of an enormous field of organ music from that of J. S. Bach to the writers of the modern schools. The compiler hopes that they may be the means of saving much precious time and trouble to teachers and students of the organ.

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