

# SONATA.

(Prelude, Variations and Toccata, on a German Chorale.)

Oliver King, Op. 71.

*Grave.*

Full Org.

Gt to Ped.

Ch Org. Voix Celeste both hands

Gt Org.

Bourdon 16 ft

Gt to Ped.

*Moderato.*

Sw.

Sw. Diap<sup>s</sup> only

Sw.

Sw. Diap<sup>s</sup> only

*Andantino.*

Ch. Org Soft 8 f!

The first system of the *Andantino* section is written for a grand staff. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the *Andantino* section. The melodic line in the treble clef shows some chromatic movement and rests. The bass clef part continues with a steady accompaniment. The system concludes with a fermata over the final note of the treble clef part.

*Allegretto.*

Sw. Diaps & Oboe

The *Allegretto* section begins with a grand staff. The treble clef part is characterized by frequent triplet markings over eighth notes. The bass clef part has a more rhythmic accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4.

Bourdon.

The fourth system of the *Allegretto* section continues the triplet-based melody in the treble clef. The bass clef part features a prominent Bourdon line, which is a sustained low note. The system ends with a fermata over the final notes of both staves.

*Andante.*

Ch. Clar.

Ch. Clar.

G! open Diap.

Violone 16 ft

Rt! foot.

This system contains three staves. The top staff is for Clarinet (Ch. Clar.), the middle for Organ Diapason (G! open Diap.), and the bottom for Violone (Violone 16 ft). The music is in 6/4 time with a key signature of one sharp (F#). The tempo is marked *Andante*. The bottom staff includes a dynamic marking of *Rt! foot.* (Right foot).

*Allegretto.*

Ch. Org. 8 & 2 ft

Ch. Org. 8 & 2 ft

G! Org. Fl. a Pavillon 8 ft (or strong Gamba.)

8 ft

This system contains three staves. The top staff is for Organ (Ch. Org. 8 & 2 ft), the middle for Organ Flute (G! Org. Fl. a Pavillon 8 ft (or strong Gamba.)), and the bottom for Organ (8 ft). The tempo is marked *Allegretto*. The music is in 6/4 time with a key signature of one sharp (F#).

Ch. Org.

This system contains three staves. The top staff is for Organ (Ch. Org.), the middle for Organ, and the bottom for Organ. The tempo is *Allegretto*. The music is in 6/4 time with a key signature of one sharp (F#).

This system contains three staves. The top staff is for Organ, the middle for Organ, and the bottom for Organ. The tempo is *Allegretto*. The music is in 6/4 time with a key signature of one sharp (F#).

*Molto Adagio quasi Marche Funebre.*

Full Org.

Full Ped. coupd to Gt Org

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The first system includes the instruction 'Full Org.' above the top staff and 'Full Ped. coupd to Gt Org' above the bottom staff. The music features complex textures with many beamed notes and rests. The second and third systems contain several triplet markings (indicated by a '3' in a circle) over groups of notes. The overall mood is solemn and slow, consistent with the 'quasi Marche Funebre' (quasi funeral march) character.

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat. The music features complex chordal textures and melodic lines with various articulations.

Second system of musical notation, consisting of three staves. It continues the piece with similar complexity, including triplets and slurs. The bottom staff shows a more active melodic line.

*Poco più Allegro.*

Sw. Vox Humana with Sub Octave Coupler and tremulant.

Third system of musical notation, consisting of three staves. The top staff has a key signature change to two sharps (D major). The music is characterized by rhythmic patterns and sustained chords.

Ch. Stopped Diap. 8 ff

Fourth system of musical notation, consisting of three staves. The bottom staff is a single-line bass line with a key signature of two sharps.

Bourdon & Ch. Ped.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#). The first staff contains a melody with a fermata and a *rall.* marking. The second staff features a complex accompaniment with many sixteenth notes and slurs. The third staff has a simple bass line. A *a tempo* marking appears in the second measure of the first staff.

Second system of musical notation, continuing from the first. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The tempo is marked *Molto Adagio.* and there is a *rall.* marking in the second ending. The notation includes various chords, slurs, and a *Full Ped.* instruction at the end of the system.

Third system of musical notation, continuing from the second. It features a grand staff and a bass staff. The music is in a key with one flat (Bb). The notation includes various chords, slurs, and accents.

This musical score is for a piano piece, consisting of four systems of three staves each. The notation is complex, featuring a variety of rhythmic patterns and harmonic textures. Key elements include:

- System 1:** The upper two staves (treble clef) feature dense chordal textures with frequent triplets. The lower staff (bass clef) provides a steady accompaniment with eighth-note patterns.
- System 2:** Continues the dense texture, with the upper staves showing more intricate voicings and the lower staff maintaining its accompaniment.
- System 3:** Shows a slight change in texture, with the upper staves having more space between notes, though still maintaining a complex harmonic structure.
- System 4:** The final system, which concludes with a sustained chord in the upper staves and a final cadence in the lower staff.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It includes various musical notations such as triplets, slurs, and dynamic markings.

*Allegro vivace.*

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 7/8 time signature. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many eighth and sixteenth notes, some beamed together. There are several slurs and accents throughout. A dynamic marking 'f' is present. A performance instruction 'Gt Org. Gambas & Flutes 8 & 4 ft with Full Sw. coupd' is written in the first measure of the top staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music continues with similar rhythmic complexity. A dynamic marking 'f' is present. A performance instruction 'Trombone 16ft' is written in the first measure of the bottom staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music concludes with various rhythmic patterns and slurs.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes a trill marking (*tr*) and the instruction "Trombone off Ped." below the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a trill marking (*tr*) and various musical notations.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes the instruction "Sw. Org." above the staff and "Trombone" and "Trombone off" below the staff.

Harmonic Flute 8 ft

*decresc.*

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various ornaments and slurs. The middle staff is in bass clef and contains a bass line with chords and some melodic fragments. The bottom staff is in bass clef and contains a simple bass line. The tempo marking *decresc.* is placed above the first measure of the top staff.

Sw. Org.

Harm. Flute

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in bass clef and contains a bass line with chords. The bottom staff is in bass clef and contains a simple bass line. The tempo marking *decresc.* continues from the first system. The instrument marking *Sw. Org.* is placed above the top staff, and *Harm. Flute* is placed above the middle staff.

Sw.

G<sup>t</sup> Org.

G<sup>t</sup> Gamba

Violone 16 ft

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in bass clef and contains a bass line with chords. The bottom staff is in bass clef and contains a simple bass line. The tempo marking *decresc.* continues from the first system. The instrument marking *Sw.* is placed above the top staff, *G<sup>t</sup> Org.* is placed above the middle staff, *G<sup>t</sup> Gamba* is placed below the middle staff, and *Violone 16 ft* is placed below the bottom staff.

Trombone

The fourth system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in bass clef and contains a bass line with chords. The bottom staff is in bass clef and contains a simple bass line. The tempo marking *decresc.* continues from the first system. The instrument marking *Trombone* is placed below the bottom staff.

First system of musical notation, featuring a grand staff with three staves. The top staff contains complex chordal textures with many beamed notes. The middle and bottom staves have a more rhythmic, bass-line-like character with some melodic movement.

Second system of musical notation, continuing the grand staff. The top staff shows intricate harmonic patterns, while the middle and bottom staves provide a steady accompaniment.

Third system of musical notation. The top staff continues with complex textures. The middle staff has a melodic line with some rests. The bottom staff is mostly empty, with a few notes. The text "L.H." is written in the middle of the system.

Fourth system of musical notation. The top staff has a melodic line. The middle staff has a rhythmic accompaniment. The bottom staff has a few notes. The text "Couple" is written at the end of the system.

couple Solo Organ to Peds.

Trombone

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major. The upper staves feature a melodic line with eighth and sixteenth notes, while the lower staves provide harmonic accompaniment. The instruction *cresc. e rall.* is written above the right side of the system.

Second system of musical notation, continuing from the first. It features the same three-staff structure. The instruction *Full Organ.* is written above the middle staff. The melodic line continues with more complex rhythmic patterns, including some triplets and slurs.

Third system of musical notation, concluding the piece. It features the same three-staff structure. The instruction *ritard. assai.* is written above the right side of the system. The music ends with a final cadence in G major, marked with a double bar line and repeat dots.

# ARRANGEMENTS FROM THE SCORES OF THE GREAT MASTERS

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	Prelude and Fugue in G minor	
	(No. 40) ..	Bach
	Finale in C ( <i>Notturmo</i> ) ..	Spohr
90	Chorus, "Thou shalt make me hear" ..	Handel
	Evening Music (Op. 99) ..	Schumann
	Allegretto Scherzoso (Op. 99) ..	Schumann
91	Chaconne ( <i>La Favorite</i> ) ..	Couperin
	Marche Triomphale ..	Liszt
	Chorus, "God is my King" ..	Bach
92	Gavotte (6th V'cello <i>Sonata</i> ) ..	Bach
	Bourrée (3rd V'cello <i>Sonata</i> ) ..	Bach
	Gavotte ( <i>Orphée</i> ) ..	Gluck
	Gavotte ( <i>Iphigénie</i> ) ..	Gluck
	Minuet ( <i>Alex. Severus</i> ) ..	Handel
93	Adagio (3rd <i>Quintett</i> ) ..	Mozart
	Chorus, "Behold! the wicked" ..	Handel
	Adagio ( <i>Symphony</i> , "Letter Q") ..	Haydn
94	Scherzo (7th <i>Symphony</i> ) ..	Beethoven
	Overture, <i>Messiah</i> ..	Handel
95	Andante ( <i>Sonata</i> , Op. 12) ..	Beethoven
	Chorus, "Go your way" ..	Handel
	Chorus, "Tell it out" ..	Handel
96	Grand March in G minor (Op. 40) ..	Schubert
	Bourrée ( <i>Pastor Fido</i> ) ..	Handel
97	Passacaille in B minor ..	Couperin
	Triumphal March ..	Hatton
	Echo ( <i>Piano Works</i> ) ..	Bach
98	Andante in A ( <i>Bagatelles</i> ) ..	Beethoven
	Menuet Favori ..	Mozart
	Fugue in A minor ( <i>Piano Works</i> ) ..	Bach
99	Baptismal Song ..	Meyerbeer
	Air with Variations in A ..	Haydn
	Romanza in F (Op. 50) ..	Beethoven
100	Allegretto ( <i>Gratulations—Menuett</i> ) ..	Beethoven
	Allegretto in A (Viol. <i>Sonata</i> ) ..	Handel
	Prelude and Fugue—on the name of	Bach

# 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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