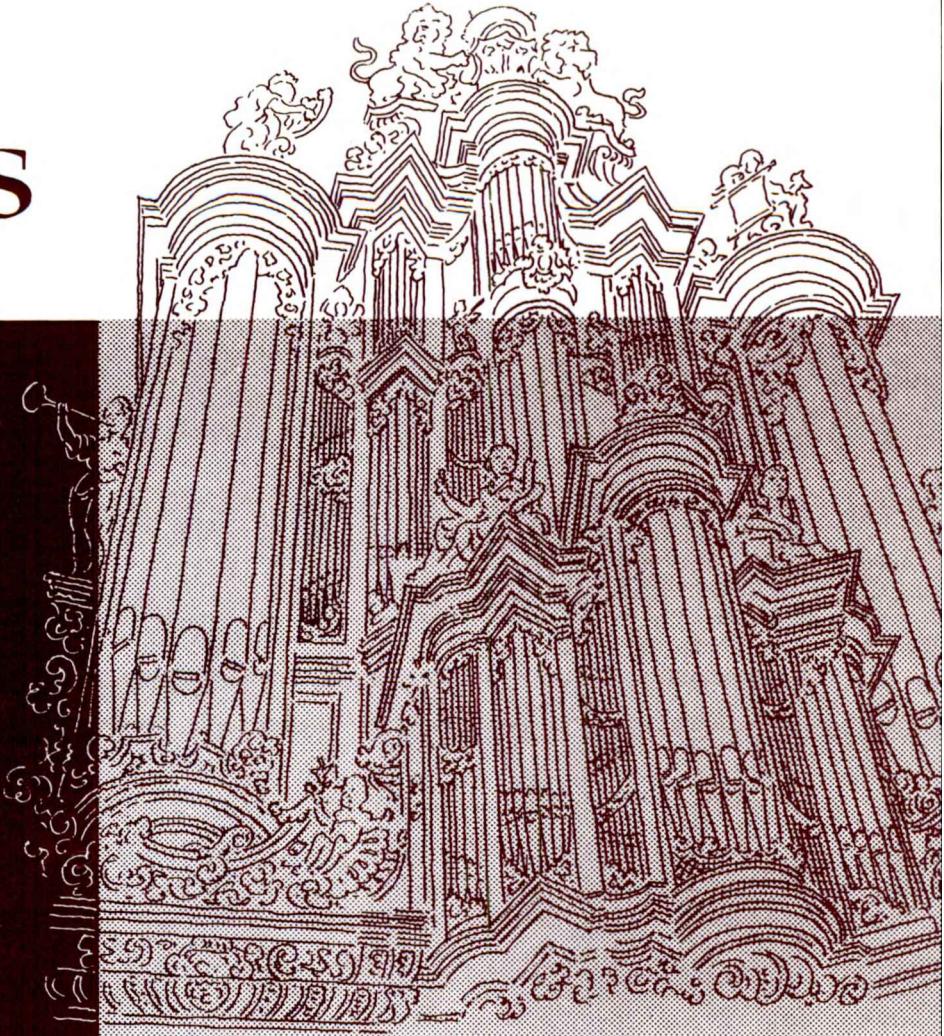


FLOR PEETERS

Little Organ Book



for BEGINNERS IN
ORGAN PLAYING

Includes Graded Exercises on Well-known Hymn Tunes

SUMMY-BIRCHARD INC.

FLOR PEETERS

LITTLE ORGAN BOOK

For

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Exclusively distributed by
Alfred Publishing co., Inc.

This One



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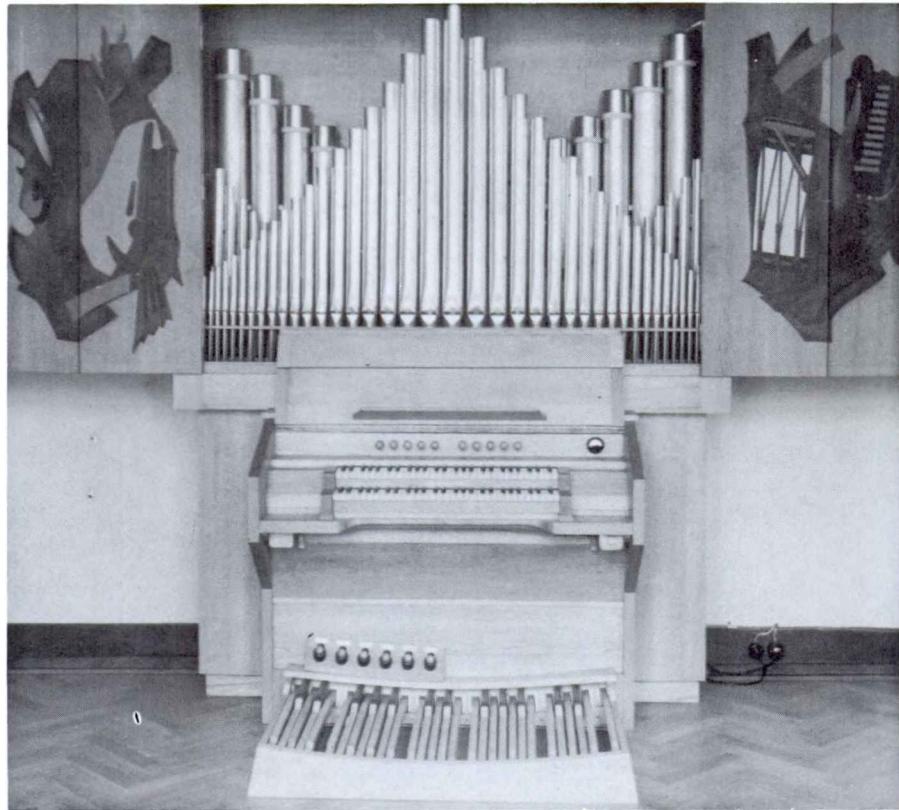
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Flor Peeters' Smallest Practice Organ



Instrument has five ranks of pipes available on each manual and in the pedal, with an extra rank in the pedal

Pipe Specifications for Practice Organ:

Rohrflöte 8'

Prestant 4'

Rohrflöte 4'

Octave 2'

Cimbel 3r

Extra rank for Pedal:

Resultantbas 16'

I. FOREWORD

THE INSTRUMENT

The organ is a many-voiced wind instrument. The wind pressure is supplied by a blower and bellows. The musical sound is produced directly by the organist who manipulates the keys and the stops at the console.

The console of a complete organ has two manuals and a pedal keyboard. Organ consoles for large organs often have three or four manuals and a pedal keyboard. Organs are usually designed for specific purposes and locations. If an organ for example, is to be used primarily for choir accompaniments in a particular church of given dimensions, it will be designed tonally for that purpose and given a physical shape for that place. If, on the other hand, it is to be used as a solo and ensemble instrument in a concert hall, the tonal and physical design will be different.

The principal parts of the organ are:

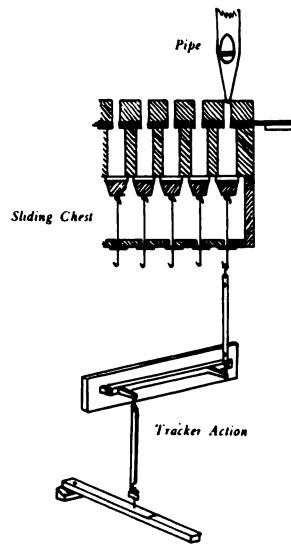
- 1) The **wind mechanism** (heavy pressure bellows, trunking, regulating bellows, etc.)
- 2) The **action**, (windchest, soundboard, pallets, manuals, etc.)
- 3) The **pipework** (sound-producing part of the organ)

Wind mechanism

What the lungs are for a singer, the bellows are for the organ, supplying as they do the compressed wind and holding it in readiness for use. The windtrunk or channel conducts the wind from the heavy-pressure bellows to the windchest and soundboard. An important element is the regulating bellows which serves to keep the wind at a steady pressure.

Action

The action includes the soundboard, the slides, pallets and stop mechanism. There are three types of action;



mechanical, operated by means of a lever; **pneumatic**, by **windpressure**; and **electric**, by means of electric magnets. The soundboard or chest is the heart of the organ where the mechanism of the action and that of the stops cooperate in producing sound from the pipes.

The **keyboards** and **pedals** consist of a certain number of keys the manipulation of which controls the action. Each stop has its own distinctive tone-color and pitch, while each keyboard has its own tone character owing to the distinctive family of stops it governs. The keyboards or manuals are placed in terrace formation. They can be coupled together and to the pedals. Thus we have manual and pedal couplers as well as octave and sub-octave couplers which raise or lower the pitch by an octave.

The usual keyboard arrangements are the following:

1) Organ with two manuals:

Swell or Choir – Upper keyboard
Great – Lower keyboard

2) Organ with three manuals:

Swell – Topmost keyboard
Great – Middle keyboard
Choir – Lowest keyboard

3) Organ with four manuals:

Solo – Topmost keyboard
Swell – Upper middle keyboard
Great – Lower middle keyboard
Choir – Lowest keyboard

Pipework

The pipes as the sources of musical sound, constitute the most important component of the organ. Pipes differ in form, dimension and material. The form may be cylindrical, conical or pyramidal. Material may be wood or metal of various kinds. Pipes are called **flues** (labials) or **reeds** (linguals) according to their distinctive tone quality or timbre. The pitch in flue-pipes is determined by the length, width and form of the pipe; in the reeds by the tongue and the boot.

A **register** (stop) is a series of organ pipes from the largest to the smallest, homogeneous in timbre and intensity, each pipe corresponding to a key on the manual. A drawstop or stop-key on the console brings the series into play. These registers or pipe series are divided into seven families, according to timbre. These families are: **Diapason, Flute, Bourdon, String, Mutation, Mixture, and Reed.** A pipe corresponds to each key, except in the case of the mixture where there is more than one pipe to each key.

The relative pitch of registers is expressed in terms of feet. The pitch of the eight-foot register (8') is that of the piano. Generally speaking, the pipe of the lowest C of an eight-foot register is eight feet long. A register half that length (4') will sound an octave higher, and a register double that length (16') will sound an

octave lower, and so on, according to the ordinary laws of acoustics.

A **mutation stop** is a register which does not produce the normal note of the key played, but a natural harmonic of that note. The nazard 2 2/3 (quint) produces the third natural harmonic or 12th.

The **mixtures** add combinations of super harmonics, varying in number according to the number of ranks engaged, the number being frequently indicated on the stop. Mixture 4r = four harmonics. Above a certain point on the keyboard, special modifications have to be employed by the builder as the harmonics would be of too high a pitch to be practicable or audible. These modifications are termed "breaks" or "returns".

Combination of a 4 to 5r mixture with indication of the breaks:

C	1 1/3	1	2/3	1/2
g ⁰	2	1 1/3	1	2/3
c ¹	2 2/3	2	1 1/3	1
g ¹	4	2 2/3	2	1 1/3
g ²	4	4	2 2/3	2

Combination of a 3r Cimbel with indication of the breaks:

C	1/4	1/6	1/8
c ⁰	1/3	1/4	1/6
f ⁰	1/2	1/3	1/4
c ¹	2/3	1/2	1/3
f ¹	1	2/3	1/2
c ²	1 1/3	1	2/3
f ²	2	1 1/3	1
c ³	2 2/3	2	1 1/3

Combinations.

There are two kinds of combinations: the "fixed" combination and the "free" combination.

The "fixed" combination is placed beneath the manuals in the form of a thumb-piston and when pressed brings on groups of stops. The thumb-pistons bear the labels: PP (pianissimo), P (piano), F (forte), FF (fortissimo) and T (tutti). These "fixed" combination pistons are falling into disuse in most modern organ building. They are called "fixed" because the organist may not change at will the stops governed by each of the pistons.

The "free" combinations on the other hand, are of greater benefit and importance. Like the fixed combination, these are usually found as thumb-pistons beneath the manuals, but unlike the fixed combination piston, the stops which each "free" piston brings on can be prepared at will by the organist. In this way he can prepare as many combinations of stops as there are pistons on the organ. In the case of a large instrument, these adjustable or "free" combinations can be of inestimable value in placing at the disposal of the organist the many tonal colors contained in the instrument. The "free" combination pistons are arranged in numerical sequence for pedal and each of the manuals. There are often combination pistons known as "general" pistons which control the entire tonal resources of the organ.

The Swell Pedal. A section of the instrument is enclosed behind a series of shutters which are capable of being gradually opened and closed by means of a foot level "swell pedal". By the use of this pedal, a controlled crescendo or diminuendo is made possible and greater expressiveness attained.

The General Crescendo pedal. (Roll-Schweller), gradually brings into play all the stops of the organ from the softest up to the full power of the instrument.

Finally, here follows a list of the names of the stops in general use, classified in families:

DIAPASONS:

Pristant 16', 8' or 4'
Diapason 16', 8' or 4'
Principal 16', 8' or 4'
Montre 8'
Contrebasse 16'
Octave 8', 4' or 2'
Doublette 2'

FLUTES:

Block flute 8', 4' or 2'
Clarabella 8'
Concert Flute 8'
Flute Traversiere 4'
Flageolet 2', 1'
Open Flute, Wood Flute 8'
Flute dolce 8'
Rohrflöte 8', 4'
Spitzflöte 8', 4' or 2'
Waldflöte 2'
Flute harmonique 8', 4'

STRINGS:

Gamba 8'
Violinbass 16'
Dolce 8'
Salicional 8'
Fugara 8', 4'
Spitzgamba 8'
Eoline 8'
Gemshorn 8', 4'
Viola 8'
Viola di gamba 8'
Cello 8'
Voix celeste 8'

BOURDONS:

(Gedeckt) Gedeckt
32', 16', 8', 4'
Bourdon 16', 8'
Sub-bass 32', 16'
Nachthorn 16', 8', 4', 2'
Quintenbass 16', 8'
Hohlflöte or Hohlpfeife
8', (4')

MUTATIONS:

Quint 10 2/3, 5 1/3,
2 2/3, 1 1/3
Grossnasat 5 1/3
Nazard 2 2/3
Grossterz 6 2/3
Tierce 3 1/5, 1 3/5
Septième (seventh)
4 4/7, 2 2/7, 1 1/7

MIXTURES:

Mixture 3, 4, 5, 6, 7 to
8 ranks and more
Plein Jeu 3, 4 or 5 R
Cimbal 3 to 7 R
Cornet 3 to 5 and 6 R
Progressio 3 to 5 R
Sharp mixture 3 to 5 R
Carillon 2 to 3 R
Rauschpfeife 3 to 7 R
Sesquialter 2 (to 3) R
Tertian 2 R

REEDS:

Trumpet 16', 8', 4'
Bombarde 32', 16'
Posaune 32', 16'
Clarion 4'
Zink 2'
Tuba 16', 8'
Dulcian 8'
Dulcian Regal 16'
Fagotte 16'
Bassoon 16'
Oboe 8' (4')
Horn 8'
Chalumeau 8', 4'
Cromorne 8'
Bärpfife 8', 4'
Ranket 16'
Sordun 32', 16'
Clarionet 8'
Cor anglais 8'
Vox humana 8'
Regal 8', 4'

The following chart is a scheme of fundamentals and mutation stops indicating the pitch they produce:

Stop in feet	Pitch in relation to note played	Harmonic Series					
		32'	16'	8'	4'	2'	1'
32'	two octaves lower	1st					
16'	one octave lower	2nd	1st				
10 $\frac{2}{3}$ '	a perfect fourth lower	3rd					
8'	normal pitch of note played	4th	2nd	1st			
6-2/5'	a major third higher	5th					
5 $\frac{1}{3}$ '	a perfect fifth higher	6th	3rd				
4-4/7'	a minor seventh lower	7th					
4'	one octave higher		4th	2nd	1st		
3-1/5'	one octave and a third higher		5th				
2 $\frac{2}{3}$ '	one octave and a fifth higher		6th	3rd			
2-2/7'	one octave and a seventh higher		7th				
2'	two octaves higher			4th	2nd	1st	
1-3/5'	two octaves and a third higher			5th			
1 $\frac{1}{3}$ '	two octaves and a fifth higher			6th	3rd		
1-1/7'	two octaves and a seventh higher			7th			
1'	three octaves higher				4th	2nd	1st

ELEMENTARY RULES FOR ORGAN PLAYING

Position at the Organ

Correct bodily position is of great importance because of its effect on the technique of performance.

The organist seated in the middle of the seat, must hold his body erect sufficiently inclined forward to se-



Flor Peeters
showing
correct
position
at Console
of an Organ

cure comfortable reach of the manuals. His posture remains quiet while playing with the elbows close to the

body and hands flexible and firm when in contact with the keys. The attack must be decisive with flexible elastic fingers. During solo pedal passages the hands may rest on the seat. The position of the feet is of equal importance. Generally speaking the knees and feet should be held close together, the feet maintaining contact with the pedals. During a prolonged rest, the right foot may be placed on the swell pedal. Attack and release must be quick and decisive.

How to Practice

Much time and effort are wasted by unprepared, unmethodical practice. Many players know a piece only after playing it over and over again. It is a mechanical manner of playing without intelligent grasp of the composition.

Analytic study must prevail. No matter how simple a composition, its structure should be analyzed before actual practice at the keyboard.

In the beginning, all playing should be **very slow**, each hand and the pedals separately. In polyphonic works the student must decide by previous study to which hand each section of an inner part is to be assigned.

Where finger and pedal marks are not supplied, the student should determine these only after careful study and actual trial. Once determined this fingering and pedalling should be memorized and permanently retained.

After practicing each hand and pedals separately, both hands may be practiced together; then each hand separately with the pedals; and finally, manuals and pedals combined.

REGISTRATION

For Choir Accompaniment

For Plain Chant registration, preference should be given to 8' stops of neutral tone-color, e.g., Bourdon 8', Gemshorn 8', Cor-de-Nuit 8', Clarabella 8', Flute à Cheminée 8', Soft Flute 8' (not the Harmonic Flute 8') or a soft old-style Principal 8'; with a Bourdon 16' in the pedals, all this nicely adapted to the strength of the choir that is to be accompanied. For the accompaniment of children's or women's choir, a soft 4' stop may be added, which is also advisable for a small mixed choir.

For a large body of singers (congregation) or for a large mixed choir, the organist may add according to the strength of the voices, the position of the organ, the size of the building, strong 8' and 4' stops, as well as 2', even mixtures on the Great, and sometimes also a soft 16' stops. Stops of a pronounced string quality should not be employed in the accompaniment; they sustain less successfully, attract too much attention, and lack the dignity and reverence proper to this essentially sacred music. A soft 16' pedal with a discreet 8' added best sustains the voices, and thus maintains pitch. Perhaps it is preferable in the case of the more elaborate melismatic melodies not to use the pedal, or at least to do so with great discretion. If chanters alternate with the choir it is well to use the pedal only at each entry of the choir.

For popular hymns and chorales the general rules for proportion are the same as those given for plain chant. It is advisable to accompany chorales sung by

a large group with a principal chorus of 8' and 4' and a mixture on the same keyboard. In case one wishes to play the melody in solo, use the foundation 8', 4', 2', plus a Cornet on the first manual or the solo, and 8' and 4' for the accompaniment of the second manual. The pedal should be registered with 16' and 8' stops, and also coupled to the second manual.

For Organ Literature

For organ works of the old and classic literature with a **cantus firmus** melody, use a Cornet 5 ranks, trumpet 8', or softer reeds such as Cromorne 8', Schalmeÿ 8', and Regal 8', either alone or with the addition to the soft reeds of a few mutation stops or a mixture.

Organo Pleno in the classic pre-Bach and Bach periods means generally Principals (Diapasons) 16', 8', 4' and 2', plus mixtures, cymbals and a few not-too-heavy reeds.

A combination of a string (not too small scale) a Salicional 8' and a Nazard 2 2/3' can be used with good results instead of a soft reed, as an Oboe. A Flute 8' (or Bourdon 8') with the same Nazard 2 2/3' is a good imitation of a Clarinet 8' or of a Cromorne 8'. When one mixes a modern Vox Humana 8' with a Rohrflote 4', a Nazard 2 2/3', or a Tierce 1 3/5' (or with the addition of both the latter) the sound is like that of a soft reed, with a color useful in the registration of old organ literature.

For the Old Masters and the classic literature, the organist should not use too many heavy reeds, as they make the polyphonic writing and the voice leading unclear. In Romantic and modern literature the Vox

Celeste 8' is used without tremolo and for harmonic passages only, never for melodic lines or solo. This stop should not be mixed with large flutes or mutation stops.

The registration must be adapted to the tempo of the music and to the place in which one is playing. In a large church the registration should be smaller and

clearer than in a concert hall where there is generally not so much reverberation.

The final guide to the art of registration should be what one learns through a good education in artistic taste, the study of organ specifications and organ literature of all styles, and the experience of playing different organs.

Index of Hymn Tunes and Original Compositions

Where hymn tunes are arranged in the form of chorales or chorale-preludes, the voice line which carries the tune is indicated as C. F. (Cantus Firmus).

No.	Title	Composer - Arranger	Form	Page
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1	Now, My Tongue, the Myst'ry Telling	Flor Peeters	C. F. in Sop.	8
2	God, My Father, Loving Me	Flor Peeters	C. F. in Bass	9
3	Father, We Thank Thee for the Night	Flor Peeters	C. F. in Sop.	9
4	O Sacred Head	Flor Peeters	C. F. in Tenor	10
5	O Sacred Head	J. Pachelbel	C. F. in Sop.	11
6	Invention	Flor Peeters	—	12
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4	Magnificat IV Toni	G. Carissimi	Verset	31
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6	O Sacred Head	J. Pachelbel	C. F. in Bass	34
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10	O Come, All Ye Faithful	Flor Peeters	C. F. in Sop.	42

<i>No.</i>	<i>Title</i>	<i>Composer - Arranger</i>	<i>Form</i>	<i>Page</i>
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3	O Sacred Head	Flor Peeters	C. F. in Sop.	62
4	Jesus Christ Is Risen Today	Flor Peeters	C. F. in Tenor	64
5	God, Father, Praise and Glory	Flor Peeters	C. F. in Tenor	67
6	Von Himmel hoch	F. W. Zachow	C. F. in Pedal	70
7	Jesus Christ Is Risen Today	Flor Peeters	C. F. in Pedal	72
8	Andante	J. L. Krebs	Three-part	75
9	Von Himmel hoch	J. Pachelbel	C. F. in Pedal	77
10	Unto Thee I Cry, O Lord Jesus	J. S. Bach	Ornamented	
			Melody in Sop.	80
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3	Herr Gott, lass dich erbarmen	H. Isaac	Chorale	92
4	Jesu meine Freude	J. S. Bach	Ornamented Mel.	94
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II. ELEMENTARY EXERCISES

Attack

Keep the hands motionless and the fingers in contact with the keys throughout the exercise. Practice hands separately at first.

(circa $\text{♩} = 66$)

1

2

3

Legato

Perfect legato playing is an elementary and essential factor in organ playing. There must be no break in the line as fingers pass from one note to another; nor must there be an overlapping of the tones.

(circa $\text{♩} = 66$)

1

2

3

4

Legato and staccato notes

Crossing of the thumb

Finger-crossing

A line over the figure indicates crossing *over* the finger.

A line under the figure indicates crossing *under* the finger.

1

2

4

The sheet music consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Both staves are in common time. The lyrics are written in a large, bold font below the notes.

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3
2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2
4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4
3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3
2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

Substitution

The substitution must be made immediately upon arriving at the new note.

4	5	5
3	4	4
2	3	3
1	2	2
	1	1

etc.

Transpose into all keys.

$$\begin{array}{r} 4 \\ 2 \\ \hline 3 \end{array} \quad \begin{array}{r} 5 \\ 3 \\ \hline 2 \end{array} \quad \begin{array}{r} 5 \\ 3 \\ \hline 2 \end{array} \quad \text{etc.}$$

$$\begin{array}{r} 5 \\ 3 \\ \hline 4 \end{array} \qquad \begin{array}{r} 4 \\ 2 \\ \hline 3 \end{array} \qquad \begin{array}{r} 5 \\ 3 \\ \hline 4 \end{array}$$

Transpose into all keys.

Transpose into all keys.

Glissando

Finger glissando, from black to white key.

1

2

etc.

etc.

The first staff (1) shows a continuous sequence of glissandos from black to white keys across ten measures. Fingerings like 1-1, 2-2, 3-3, etc., are indicated above the notes. The second staff (2) shows a similar sequence with fingerings like 5-5, 3-3, 4-4, etc. Below each staff, numbered fingerings indicate the starting point for each glissando: 5-5, 3-3, 4-4, 2-2 for staff 1; and 3-3, 4-4, 2-2, 1-1 for staff 2.

Glissando of the thumb

1 = base of the thumb. 1̄ = tip of the thumb.

1

2

The first staff (1) shows a continuous sequence of glissandos using the thumb, indicated by the number 1. The second staff (2) shows a similar sequence with fingerings like 1̄-1̄, 1̄-1̄, 1̄-1̄, etc. Below each staff, numbered fingerings indicate the starting point for each glissando: 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1, 1-1 for staff 1; and 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄, 1̄-1̄ for staff 2.

Rules for performance

- 1) A repeated note loses one half of its value in a quick or moderate tempo.

Example Allegro $\text{J} = 92$

Played

Fugue in E. J. S. Bach (Peters III)

Example Allegro $\text{J} = 80$

Played

- 2) In a slow tempo a repeated note loses a quarter of its value.

Example Adagio $\text{J} = 46$

Played

Choralprel: Christus der uns selig macht. J. S. Bach (Peters V)

Example Adagio $\text{J} = 54$

Played

3) A repeated note loses the value of the dot.

Moderato $\text{♩} = 108$

Example

Played

Canzona. J. S. Bach (Peters IV)

Andante con moto $\text{♩} = 72$

Example

Played

4) When two adjacent parts have a note in common, the latter of the two is treated as a tied note.

Choral in A. C. Franck.

Quasi Allegro $\text{♩} = 92$

Example

Played

5) In "Pleno" or in comparatively loud, strongly rhythmical passages, successive chords are played detached.

Toccata in F. J. S. Bach (Peters III)

Allegro $\text{♩} = 108$

Example

6) Skips of octaves, particularly downward skips are played detached at the end of phrases, when the first note occurs on the strong beat, and the second is followed by a rest.

Choralprel: Herr Christ, der einzige Gottes sohn. J. S. Bach (Peters V)

example: Adagio $\text{♩} = 72$

pedal part

Regarding more extended rules of performance and ornamentation see "Ars Organi" complete organ method in three parts. C.F. Peters Corp., N.Y.

III. TWO-PART MANUAL PLAYING

*Now, My Tongue, the Myst'ry Telling**

Moderato $\text{♩} = 92$

Flor Peeters

1 I Diapason 8'

* This melody is also known as a setting of *Tantum ergo Sacramentum*.

God My Father, Loving Me

Flor Peeters

2

Andante $\text{J} = 63$

III Flutes 8' 4' { III 4 1
II 2 3
II Cromorne 8' { II 5 2 1 2 3

3 1 3 2 3 5 1 2 3 1 1 3 4 3 1

rall.

Father, We Thank Thee for the Night

Flor Peeters

3

Andante con moto $\text{J} = 72$

III Oboe 8' { III 1
II Bourdon 8' Octave 4' { II 2 3 5 2 1 2 3 1 1 3 4 3 1

1 1 5 3 2 3 1 5 3 2 3 3 1

rall.

10

O Sacred Head

Flor Peeters

Cantabile ♩ = 69

II Flute 8'
Octave 2'

III
Cornopean 8'

*O Sacred Head*Sostenuto $\text{♩} = 54$

J. Pachelbel 1653-1706

III
Cromorne 8'
Nasard 2 $\frac{2}{3}$ '

II Quintad. 16'
Flute 4'

5

III 2

II

3

1 3 1

5 1 2 5 2

2 4 2

2 1

5 1 4

2 1 4

3

1

2 3 1

5 2 1 #2 1

2 3 1

5 2 3 1

4

rall.

3

4

3

3

1

1

1

1

12

*Invention*Allegro moderato $\text{J} = 80$

Flor Peeters

6 I Foundations
8' 4' 2'
Mixt.

Choralprel: Warum sollt ich mich denn grämen

played:

J. G. Walther 1684-1748

13

Choralprel: Warum sollt ich mich denn grämen

Andante $\text{♩} = 52$

played:

J. G. Walther 1684-1748

I Flute 8'
Nasard 2 2/3

II Bourdon 8'
Flute 4'

7

1 1 1 3
5 5 2 1 3 2 1 1
2 3 2 1 1
2 1 2 2 1 2 2 1
3 4 1 1 2 2 1 3 2
3 1 3 1 3 2 5 1 2 2 3
3 1 3 2 5 1 2 2 3

rall. 3 1 3 1 3 2 5 1 2 2 3

* The trill is represented by the following signs: ***~***, ***~~***, ***~~~***, or ***tr***, beginning always with the upper note in classical organ literature, up to the time of the Manheimer School. See study of ornamentation in "Ars Organica" complete organ method in 3 parts - C.F. Peters Corporation, New York.

Versus VI Toni

A. V. den Kerckhoven 1627-1673

Allegretto $\text{J} = 76$

8 II { Princ. 8' 4' 2' Mixt.

rall.

*Invention*Allegretto $\text{♩} = 96$

Flor Peeters

9

I Soft 8'
F1. 4' 2'
Quint 1 $\frac{1}{3}$

The sheet music contains four staves of musical notation for a solo instrument, likely a flute, in 6/8 time. The tempo is Allegretto at $\text{♩} = 96$. The instrumentation includes I Soft 8', F1. 4' 2', and Quint 1 $\frac{1}{3}$. The dynamics range from soft to forte, with specific fingerings indicated above the notes. The first staff begins with a dynamic 'I'. The second staff starts with a bass note. The third staff features a melodic line with grace notes. The fourth staff concludes with a dynamic marking 'rall.'

Partita: O Gott, du frommer Gott

J. S. Bach 1685-1750

Andante con moto ♩ = 58

10

Andante con moto ♩ = 58

II Trumpet 8' I
 Quintad. 16'
 Bourdon 8'
 Octave 4'

II. 1. 3. 1. 3.

(1) played: or

(2) played: or

M. & R. Co. 5091

IV. ELEMENTARY PEDAL EXERCISES

To indicate pedalling the following signs are used: \wedge for the toe, U for the heel. When printed above the note, the sign indicates the use of the right foot; below the notes, the left foot. *Attack*: by touching, attack and release the notes quickly and decisively. Keep the feet in contact with the keys. Never move the legs but only the feet so that the ankle acts as a fulcrum. For the following exercises keep knees and heels together.

(circa $\text{d} = 66$)

Exercises for alternate toes.

1

Exercises with different intervals (long pedals)

(circa $\text{J}=68$)

2

3

4

5

6

7

20

A musical score for a bassoon part, featuring five staves of music. The score is numbered 8 through 13. Measure 8 starts with a bass clef, a key signature of one sharp, and a common time signature. Measures 9 and 10 follow the same setup. Measure 11 begins with a treble clef. Measures 12 and 13 also begin with a treble clef. The music consists of eighth-note patterns. Measure 8 has two upward arrows above the first two notes. Measures 9 and 10 have two upward arrows above the first two notes. Measure 11 has two upward arrows above the first two notes. Measures 12 and 13 have two upward arrows above the first two notes.

Repeated notes.

14

15

Exercises with different intervals (long and short pedals)*

1

* The "long" pedals are the equivalent of the white notes on the manual keyboard and the "short" pedals are the same as the black notes on the manual keyboard.

A musical score for four bassoon parts (labeled 2, 3, 4) across five staves. The music consists of 12 measures. Measure 1: Part 2 has eighth notes with stems up; Part 3 has eighth notes with stems down; Part 4 has eighth notes with stems up. Measure 2: All parts have eighth notes with stems up. Measures 3-4: All parts have eighth notes with stems up. Measures 5-6: All parts have eighth notes with stems up. Measures 7-8: All parts have eighth notes with stems up. Measures 9-10: All parts have eighth notes with stems up. Measures 11-12: All parts have eighth notes with stems up.

2

3

4

*Four Pedal Studies (Toes Only)*Allegro moderato $\text{♩} = 92$

Flor Peeters

1 16' 8' Bassoon

Andante $\text{♩} = 66$

Flor Peeters

2 16' 8' 4' Bassoon

Andante con moto $\text{♩} = 69$

Flor Peeters

3 Subbas 16'
Flute 4'

Allegro $\text{J} = 84$

4 { Foundat.
16' 8' 4'
Mixt.
Trumpet 8'

Flor Peeters

The musical score consists of six staves of music for a bassoon. The key signature is one sharp (F#). The tempo is Allegro at $\text{J} = 84$. The dynamics include accents (indicated by small 'A' symbols) and a dynamic marking 'rall.' (rallentando) in the final measure. The first staff includes performance instructions: 'Foundat.', '16' 8' 4'', 'Mixt.', and 'Trumpet 8''. The score is attributed to 'Flor Peeters'.

V. THREE-PART PLAYING

Preparatory two-part exercises for each hand separately. The fingering above the notes applies to the right hand, below the notes, to the left hand.

Moderato $\text{♩} = 80$

1 Bourdon 8'

2 Flute 8'

Andante $\text{♩} = 69$

Andante ♩ = 72

C. F.

3 Diapason 8'

C. F.

5 3 4 3 4 1 5 1 4 4 3 5 1 2 4 1 - 1 5 - 2 4 3 4 3

1 3 2 3 5 3 4 2 3 1 5 3 2 4 2 1 2

A musical score for two voices. The top staff uses a soprano C-clef and a common time signature. The bottom staff uses a bass F-clef and a common time signature. The vocal parts are written in a conversational style, with each voice taking turns to sing. The lyrics are written in a mix of numbers and letters above the notes. The vocal parts are separated by a vertical bar line.

Allegretto ♫ = 80

A musical score for a single melodic line, likely for a bowed instrument like cello or bassoon. The score consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score includes various dynamics such as p (piano), f (forte), and mf (mezzo-forte). The first section ends with a repeat sign and a double bar line.

A musical score for two voices (Soprano and Alto) in G major, 2/4 time. The Soprano part starts with a melodic line featuring grace notes and slurs. The Alto part enters with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The music includes various dynamic markings like forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 10 are indicated above the staves. The vocal parts are separated by a thick vertical bar.

J. Habert 1833-1896

Allegro moderato $\text{d} = 84$

5 Principal 8' 4'

The music is composed of five staves of musical notation for an organ. The first staff is labeled "Principal 8' 4'" and has a treble clef. The subsequent staves have a bass clef. The tempo is marked as "Allegro moderato" with $\text{d} = 84$. Fingerings are indicated below each note, such as "3 5 4 1 2 1" and "5 3 4 2 1". The music features various dynamics and rests.

THREE-PART MANUAL PLAYING

Prelude

Andante $\text{d} = 58$

Flor Peeters

1 I Soft Foundation 8' 4'

1 I Soft Foundation 8' 4'

*Choralprel: Now, My Tongue **

Flor Peeters

Flor Peeters

Moderato $\text{♩} = 66$

2 I
Gemshorn 8'
Flute oct. 4'

The musical score consists of three staves of music for Gemshorn and Flute. The top staff is for the Gemshorn, indicated by a treble clef and a sharp sign. The bottom staff is for the Flute, indicated by a bass clef and a sharp sign. The middle staff is also for the Flute. The music is in common time. Fingerings are written above the notes, such as 3 over 1, 4 over 2, etc. Dynamics include accents and slurs. The tempo is marked as Moderato with a quarter note equal to 66.

* See note on page 8.

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Choralprel: Allein Gott in der Höh sei Ehr

F. W. Zachow 1663-1712

F. W. Zachow 1663-1712

Con moto $\frac{4}{=84}$

3 II
Rohrflöte 8'
Blockflöte 2'

Verset, Magnificat IV-Toni

G.Carissimi 1605 - 1674

Choralprel: Wie schön leuchtet der Morgenstern

D.Buxtehude 1637-1707

Con moto $\text{d.} = 58$

5 III Bourdon 8'
Quintad. 4'
Flute 1'

5 3 2 1 2 3 45 9 1 9 4 9 5

5 4 1 2 1 2 3 32 8: - 1 2 1 2 3 1 2 3 2 2

5

45

5

45

45

45

45

rall.

1 (ped.)

Choralprel: O Sacred Head

J. Pachelbel 1653-1706

Sostenuto $\text{d} = 50$

II Flutes 8' 2'
Quint 2 $\frac{2}{3}$

6

I Diapason 8'

The image shows three staves of musical notation, likely for a right-hand technique exercise. The notation consists of six measures per staff, with each measure containing six eighth-note strokes. The first two staves begin in common time (indicated by a 'C') and the third staff begins in 2/4 time (indicated by a '2'). The first two staves are in G major (one sharp), while the third staff is in A major (two sharps). The notation uses a unique system of numbers above the notes to indicate specific fingerings or stroke patterns. Measures 1-2: The first staff shows '2 4' over two measures, followed by '1 5'. The second staff shows '1 3' over two measures, followed by '1 5'. Measures 3-4: The first staff shows '1 3' over two measures, followed by '1 3'. The second staff shows '1 3' over two measures, followed by '1 3'. Measures 5-6: The first staff shows '1 3' over two measures, followed by '1 5'. The second staff shows '1 3' over two measures, followed by '1 5'. The third staff shows '1 5' over two measures, followed by '3 5'. Measure 7: The first staff shows '1 5' over two measures, followed by '3 5'. The second staff shows '1 3' over two measures, followed by '1 5'. The third staff shows '2 4 1 5' over two measures, followed by '2 1 -'. Measure 8: The first staff shows '1 3' over two measures, followed by '1 5'. The second staff shows '1 5' over two measures, followed by '2 4 1 5'. The third staff shows '4 2' over two measures, followed by '3 5'. Measure 9: The first staff shows '1 5' over two measures, followed by '1 5'. The second staff shows '1 5' over two measures, followed by '1 5'. The third staff shows '3 5' over two measures, followed by '1 5'. Measure 10: The first staff shows '1 3' over two measures, followed by '1 5'. The second staff shows '1 3' over two measures, followed by '1 5'. The third staff shows '1 3' over two measures, followed by '1 5'. Measure 11: The first staff shows '1 3' over two measures, followed by '1 5'. The second staff shows '1 3' over two measures, followed by '1 5'. The third staff shows 'rall.' (rallentando) over two measures, followed by '1 5'.

Choralprel: O Sacred Head

Flor Peeters

Piano sheet music in G minor (two sharps) and common time. The music consists of three staves:

- Staff 1:** Treble clef. Fingerings above the notes indicate a continuous eighth-note pattern. The first measure starts with a grace note followed by eighth notes. Subsequent measures show a mix of eighth and sixteenth notes. Measure numbers 1 through 5 are indicated below the staff.
- Staff 2:** Bass clef. Fingerings below the notes indicate a continuous eighth-note pattern. Measures 1 through 5 are indicated below the staff.
- Staff 3:** Treble clef. Fingerings above the notes indicate a continuous eighth-note pattern. Measures 1 through 5 are indicated below the staff.

Invention on "Veni Creator"

Flor Peeters

Andante $\text{♩} = 69$

8 I { Salic. 8'
Röhrfl. 4'
Octave 2'

Sheet music for piano, three staves. The top staff shows a melodic line with various hand positions indicated by numbers above the notes. The middle staff continues the melody with similar hand position markings. The bottom staff shows harmonic chords with specific fingering instructions below them. The music is in common time and includes dynamic markings like 'p' and 'rall.'

40

Fughetta on: Gottes Sohn ist kommen

J. S. Bach 1685-1750

Poco Allegro $\text{♩} = 72$

9

Bourdon 8'
Flute 4'
Octave 2'
Cymbel

II

3 4
5 4 1 5 -
2 3 1 4 1 3 5 3 11 - 3 4 1 2 1 1 4

2 1 1 2 1 2 5 1 1 3 5 1 3 4 1 1

1 4 1 1 1 5 1 1 2

4 1 1 3 2 1 5 3 4 1 ~ 5 1 2 4 3 5 3 1 1 3 5 5 4 2 5 3 1

3 2 1 5 2 4 1 5 2 4 1 4 1 5 1 1 5 4 2 5 3 1

rall.

Choralprel: O Come, All Ye Faithful

Flor Peeters

Moderato $\text{♩} = 69$

III Schalmey 8' Nasard $2\frac{2}{3}$

II Soft Flues 8' (4')

Solo

10

rall.

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VI. PEDAL EXERCISES FOR TOE AND HEEL

Attack

(circa $\text{J} = 66$)

1

2

3

44

4

5

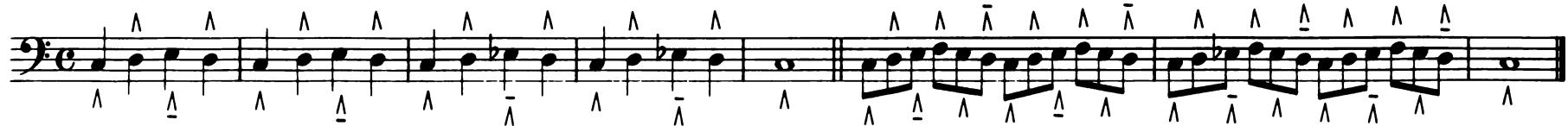
6

7

a) Crossings

The signs \bar{A} and \bar{U} indicate the crossing of the feet in front.

The signs \underline{A} and \underline{U} indicate the crossing from behind.



b) Substitutions. 1) of the feet. 2) of toe and heel.

1

2

c) Glissandos. (between short and long pedals)

Four pedal studies for toe and heel

Flor Peeters

Allegro $J=72$

1 Princip. 16' 8' 4'

Flor Peeters

Andante con moto $\text{J} = 86$

2 16' 4' 2'

The score is divided into six staves, each representing a different part of the ensemble. The top-most staff is the bassoon part for section 2. The subsequent staves represent sections 16', 4', and 2' respectively. The music features a variety of rhythmic patterns and dynamic markings, including accents (A) and umlauts (U). Measures are grouped by brackets to facilitate reading.

O Come, All Ye Faithful

Flor Peeters

Andante con moto $\text{♩} = 72$

3 Subbas 16' Flute 8' Soft Reed 4'

The score is organized into three systems. System 1 (measures 1-4) starts with a bass clef, a key signature of one flat, and a tempo of Andante con moto ($\text{♩} = 72$). It features sustained notes with grace notes and various dynamics indicated by 'A' (Accents) and 'U' (Unterbeats). System 2 (measures 5-8) begins with a treble clef and continues the musical line. System 3 (measures 9-12) concludes the piece with a bass clef and a final cadence.

Flor Peeters

Allegro energico ♫ = 88

4 Foundations
16' 8' 4'
Mixt. Reeds

Allegro energico ♩ = 88

4 Foundations
16' 8' 4'
Mixt. Reeds

The sheet music contains six staves of musical notation for a bassoon part. The music is in 3/4 time and has a tempo of ♩ = 88. The instrumentation is specified as 'Foundations' with '16' 8' 4'' and 'Mixt. Reeds'. The notation includes various notes (quarter, eighth, sixteenth), rests, and dynamic markings such as 'u' (upbow) and '^' (downbow). Articulation is indicated by small dots and dashes. The bassoon part is written in bass clef, and the key signature changes throughout the piece.

VII. TWO-PART MANUAL AND PEDAL PLAYING

Prelude

Sostenuto $\text{♩} = 80$

1

Right Hand 8'
Pedal 16'

Prelude

Moderato $\text{♩} = 84$

2

I Flutes 8'4'
Left Hand
Ped. Subbas 16'
Bas 8'

Invention

Andantino $\text{♩} = 92$

3

R. H.
Foundations Mutations
Ped. 16' 8' 4'

*God, My Father*Andante con moto $\text{♩} = 69$

Flor Peeters

I Princ. 8' 4'
L. H.

4

Ped.
Subbas 16'
Trumpet 8'

*Father, We Thank Thee*Con moto $\text{♩} = 80$

Flor Peeters

II Cromorne 8'
R. H.

5

Ped.
16' 8'

O Sacred Head

Flor Peeters

Cantabile $\text{♩} = 76$

II Flute 8' 4'
Octave 2'
R.H.

6
Ped.
Bassoon 16'
Flute 4'

Interlude

Moderato ♩ = 84

J. Habert 1833-1896

I Foundations

7

Ped.
16' 8"

Moderato ♩ = 84

I Foundations 8' 4'
L. H.

Ped. 16' 8'

7

Prelude

J. Habert 1833-1896

Allegro $\text{c}=\!72$

Octaves 8' 4'
Mixt.
R. H.

8
Ped. 16' 8' 4'

4

4

2

1

3 1 4

5

4 5 1 3

5 2

4

2

5

rall.

Largo

5

VIII. THREE-PART MANUAL AND PEDAL PLAYING

Jesus Christ Is Risen Today

Flor Peeters

1
 III Cornet 5r Andante $\text{♩} = 76$
 II Gedekt 8'
 Gemshoorn 4'
 Ped. 16' 8'

The musical score consists of two systems of music. The first system (measures 1-5) includes parts for III Cornet 5r (treble clef, 2/4 time), II Gedekt 8' and Gemshoorn 4' (treble clef, 2/4 time), and Ped. 16' 8' (bass clef, 2/4 time). The second system (measures 6-10) includes parts for III Cornet 5r (treble clef, 2/4 time) and Ped. 16' 8' (bass clef, 2/4 time). The score features various dynamics (1, 2, 3, 5, U, A) and performance instructions like 'Andante' and tempo '♩ = 76'.

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music is divided into measures by vertical bar lines. The top staff has a melodic line with various note heads (solid black, open, and dotted) and rests. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. Vocal markings are present on both staves, indicated by short horizontal lines with either an upward-pointing triangle (^) or a downward-pointing triangle (v). Measure 1: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 2: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 3: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 4: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 5: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 6: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 7: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 8: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 9: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 10: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 11: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 12: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 13: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 14: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 15: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 16: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 17: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 18: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 19: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note. Measure 20: Treble staff has a solid note, an open note, and a dotted note. Bass staff has a sustained note.

Musical score for three staves (Treble, Bass, and a third staff) in G major. The score consists of two systems of music.

The first system starts with a measure of eighth notes followed by measures with '3' above notes, then a measure with '3' above notes, and finally a measure with '4 2 1' above notes.

The second system starts with a measure of eighth notes followed by a measure with a '3' above notes, then a measure with a 'rall.' dynamic, and finally a measure with a '1' above notes.

Creator alme siderum

J. Titelouse 1563-1633

2

Moderato $\text{♩} = 69$

II Trumpet 8'

III Princip. 8' 4'

Brd. 16' 8'

Musical score page 60, measures 1-4. The score consists of three staves. The top staff has two measures of whole notes. The middle staff has four measures of eighth-note patterns with dynamics (f, p) and articulations (3, 2). The bottom staff has four measures of eighth-note patterns with articulations (A, U, A., U, A, U, A).

Musical score page 60, measures 5-8. The top staff has two measures of whole notes. The middle staff has four measures of eighth-note patterns with dynamics (p, f) and articulations (2, 2, 1, 4). The bottom staff has four measures of eighth-note patterns with articulations (A, U, A, U, A, U, A).

Musical score page 60, measures 9-12. The top staff has two measures of whole notes. The middle staff has four measures of eighth-note patterns with dynamics (f, f) and articulations (2, 2, 3, 4). The bottom staff has four measures of eighth-note patterns with articulations (U, A, U, A, A, U, A).

Musical score for two staves (Treble and Bass) across two systems:

System 1 (Measures 1-6):

- Treble staff: Measures 1-6. Fingerings: 4, 3, o, o, o, o.
- Bass staff: Measures 1-6. Fingerings: 5, 3, 5, 2, 5. Slurs: Measures 1-6.
- Grace notes in the bass staff.

System 2 (Measures 7-12):

- Treble staff: Measures 7-12. Fingerings: 5, 3, o, o, o, o.
- Bass staff: Measures 7-12. Fingerings: 3, 5, 2, 3, 1. Slurs: Measures 7-12. Dynamic: *rall.*
- Grace notes in the bass staff.

O Sacred Head

Flor Peeters

Musical score for two staves, measures 1-4.

Top Staff:

- Measure 1: Four eighth notes followed by a dotted half note.
- Measure 2: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).
- Measure 3: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).
- Measure 4: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).

Bottom Staff:

- Measure 1: Four eighth notes followed by a dotted half note.
- Measure 2: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).
- Measure 3: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).
- Measure 4: A sixteenth-note pattern (two groups of four) followed by a sixteenth-note pattern (two groups of three).

Performance Instructions:

- Measure 1: Slurs over measures 1-4.
- Measure 2: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.
- Measure 3: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.
- Measure 4: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.
- Measure 5: Slurs over measures 5-8.
- Measure 6: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.
- Measure 7: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.
- Measure 8: Numbered beams (4, 3, 2, 1) under the sixteenth-note patterns.

Text: rall.

Jesus Christ Is Risen Today

Flor Peeters

4

Andante con moto $\text{♩} = 84$

III Flute 8' 2'
Octave 4'

II Cromorne 8'

Ped. Subbas 16'
Flute 8'

Musical score for two staves, treble and bass, in G major (two sharps).

The score consists of two systems of music.

System 1:

- Measure 1: Treble staff - eighth notes (2, 3). Bass staff - eighth notes (3).
- Measure 2: Treble staff - sixteenth notes (4, 1, 3). Bass staff - eighth notes (2, 3).

System 2:

- Measure 1: Treble staff - eighth notes (2, 3). Bass staff - eighth notes (2, 3).
- Measure 2: Treble staff - sixteenth notes (1, 3). Bass staff - eighth notes (1, 3).

Performance markings include:
- Fingerings: '2', '3', '4', '1', '3', '2', '3', 'U', '^'.
- Brackets: Brackets under groups of notes in both staves.

The image shows four staves of sheet music for three voices. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music is in common time with a key signature of two sharps. Fingerings (1, 2, 3, 4) and slurs are indicated above the notes. The bass staff includes dynamic markings like *p* (piano), *f* (forte), and *rall.* (rallentando). The alto staff features grace notes and slurs. The bass staff has sustained notes and grace notes.

God Father, Praise and Glory

Flor Peeters

5
 II Foundations 8' 4' 2½'
 I Trumpet 8'
 Ped. 16' 8' (4')

Andantino ♩ = 66

Musical score for two staves, Treble and Bass, in 2/4 time, key signature of B-flat major (two flats).

The score consists of four systems of music:

- System 1:** Melodic patterns with grace notes and slurs. The Treble staff has a grace note at measure 1, and the Bass staff has a grace note at measure 2.
- System 2:** Eighth-note patterns with accents and grace notes. The Treble staff has grace notes at measures 1 and 2, and the Bass staff has grace notes at measures 1 and 2.
- System 3:** Melodic patterns with grace notes and slurs. The Treble staff has grace notes at measures 1 and 2, and the Bass staff has grace notes at measures 1 and 2.
- System 4:** Melodic patterns with grace notes and slurs. The Treble staff has grace notes at measures 1 and 2, and the Bass staff has grace notes at measures 1 and 2. Performance markings include 'A' and 'U' under specific notes.

Sheet music for piano, 2 staves. Treble clef, 3 flats. Bass clef.

Top Staff:

- Measure 1: 1, 3, 1
- Measure 2: 2
- Measure 3: 4, 1, 2
- Measure 4: 3
- Measure 5: 3, 1, 2

Bottom Staff:

- Measure 1: u
- Measure 2: u
- Measure 3: u
- Measure 4: u
- Measure 5: u
- Measure 6: u
- Measure 7: u
- Measure 8: u

Bottom Staff (continued):

rall.

Choralprel: Vom Himmel hoch

F. W. Zachow 1663-1712

6

II Bourdon 8'
Flute 4' 2'{ Bourdon 16'
Vox humana 8'
Flute 2'Allegro moderato $\text{♩} = 80$

The musical score for organ, page 6, features two staves of music. The top staff is divided into three voices by a brace: the top voice is labeled 'II Bourdon 8'', the middle voice is 'Flute 4' 2'', and the bottom voice is '{ Bourdon 16'', Vox humana 8'', Flute 2''. The bottom staff is also divided into three voices by a brace: the top voice is 'Bourdon 16'', the middle voice is 'Vox humana 8'', and the bottom voice is 'Flute 2''. The music is set in common time and is marked 'Allegro moderato' with a tempo of quarter note = 80. The score includes various dynamics and articulations, such as slurs, grace notes, and fermatas.

Jesus Christ Is Risen Today

Flor Peeters

7

I (& II & III)
Foundations 8' 4' 2'
Mixtures, Cymbels

Ped. 16' 8' 4' & I, II, III
& reeds 16' 8'

Allegro molto maestoso $\text{♩} = 96$ *ff non troppo legato**marcato*

Musical score for two staves, treble and bass, in G major. The score consists of two systems of music.

The first system starts with a treble clef, a key signature of one sharp, and a bass clef. The second system starts with a treble clef, a key signature of one sharp, and a bass clef.

Various musical markings are present, including dynamic signs (p, f), articulation marks (dots, dashes, vertical lines), and performance instructions (1, 2, 3, 4, 5, A, U, jo).

Measures are numbered 1 through 10.

74

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a key signature of one sharp. It consists of four measures. The second staff also uses a treble clef and has a key signature of one sharp. It consists of five measures. The third staff uses a bass clef and has a key signature of one sharp. It consists of six measures. Measures are numbered 1 through 6 above the staves. The bass staff includes lyrics "A" and "U" with arrows indicating vocal entry points.

Andante

J. L. Krebs 1804-1880

8

II Salic. 8'
Nasard 2½'Andante $J = 69$

I Flûte 8'

16' 8'

Score for J. L. Krebs' Andante, page 75. The score consists of four staves. The top two staves are grouped by a brace and have dynamics II and I above them. The first staff has a tempo of $J = 69$. The bottom two staves are grouped by a brace and have a tempo of $16' 8'$. The score includes various musical markings such as slurs, grace notes, and dynamic markings like '2', '3', '43', '2', and '3'. The bassoon part at the bottom has 'U' and 'A' markings under its notes.

Piano sheet music in G major, 2/4 time. The music consists of two staves. The top staff features a treble clef, a key signature of one sharp, and a bass clef. The bottom staff features a bass clef. Measure 1: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 2: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 3: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 4: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 5: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 6: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 7: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 8: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 9: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6). Measure 10: Treble staff has eighth-note pairs (1 2), (3 4). Bass staff has eighth-note pairs (3 4), (5 6).

Choralprel: Vom Himmel hoch

J. Pachelbel 1653-1706

9

II { Nachth. 8'
Octave 2'
Nachth. 1'

III Rohrfl. 8'
Spitzfl. 1½

Oboe 8'

Allegretto $\text{♩} = 52$

r. h.

l. h.

U

A

U

A

U

A

U

A

The musical score consists of three staves. The top staff is Treble clef, the middle staff is Bass clef, and the bottom staff is Pedal (Clefless). The key signature is one sharp. The time signature is 2/4.

Staff 1 (Treble):

- Measures 1-2: Fingerings 1, 2; dynamic 2 tr.
- Measure 3: Fingerings 1, 3; dynamic A.
- Measure 4: Fingerings 1, 2; dynamic 1.
- Measure 5: Fingerings 2, 4; dynamic 2.
- Measure 6: Fingerings 3, 1; dynamic 5.

Staff 2 (Bass):

- Measures 1-2: Fingerings 3, 1; dynamic 5.
- Measure 3: Fingerings 1, 2; dynamic A.
- Measure 4: Fingerings 2, 4; dynamic 5.
- Measure 5: Fingerings 3, 1; dynamic 5.

Staff 3 (Pedal):

- Measures 1-2: Fingerings A, A.
- Measure 3: Fingerings U, A.

Musical score for two staves, measures 79-80.

Top Staff:

- Measure 79:
 - Two measures of sixteenth-note patterns.
 - Measure 1 starts with a sixteenth-note pattern (2).
 - Measure 2 starts with a sixteenth-note pattern (1).
 - Measure 3 starts with a sixteenth-note pattern (3).
- Measure 80:
 - Two measures of sixteenth-note patterns.
 - Measure 1 starts with a sixteenth-note pattern (2).
 - Measure 2 starts with a sixteenth-note pattern (5).
 - Measure 3 starts with a sixteenth-note pattern (4).
 - Measure 4 starts with a sixteenth-note pattern (2).

Bottom Staff:

- Measure 79:
 - Two measures of eighth-note patterns.
 - Measure 1 starts with an eighth note (U).
 - Measure 2 starts with an eighth note (U).
- Measure 80:
 - Two measures of eighth-note patterns.
 - Measure 1 starts with an eighth note (U).
 - Measure 2 starts with an eighth note (U).

Performance Instructions:

- Measure 80, Measure 3: *rall.*
- Measure 80, Measure 4: *rall.*

Choralprel: Unto Thee I Cry, O Lord Jesus

J. S. Bach 1685-1750

10

Bourdon 8'
Cornet 5r

Gedeckt 8'
Fl. douce 4'

Soft. 16' 8'

Largo ♩ = 50

III 5

II 5 3 5 4 1 2 1 5 3 5 3 2 1 2 2 1 2 2

molto legato

(1) 2 3

(2) 3

1.

2.

3

1 3 2 1 4 5 2 4 1 5 1 4 1 5 1 2 2 1 5 3 5 4 1

1 3 4 4

1 3 4 4

1 3 4 4

1 3 4 4

1 3 4 4

1 3 4 4

1 3 4 4

1. Played: ♩

(2) Played: ♩

Sheet music for piano, featuring two staves. The top staff uses treble clef and has a key signature of three flats. The bottom staff uses bass clef and also has a key signature of three flats. The music consists of six measures. Measure 1: Treble staff has notes at 5, 5, 4, 5. Bass staff has notes at 1, 2, 1, 5, 5, 4, 1, 5. Measure 2: Treble staff has notes at 4, 4, 5, 5. Bass staff has notes at 2, 1, 5, 4, 1, 5, 5, 2, 1, 5, 1. Measure 3: Treble staff has notes at 1. Bass staff has notes at 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Measure 4: Treble staff has notes at 2. Bass staff has notes at 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. Measure 5: Treble staff has notes at 3. Bass staff has notes at 5, 3, 3, 1, 3, 2, 5, 2, 5, 2, 5, 2, 5, 1, 3, 5. Measure 6: Treble staff has notes at 3. Bass staff has notes at 5, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1.

molto rall.

IX. FOUR-PART MANUAL PLAYING

Holy God, We Praise Thy Name!

Flor Peeters

Andante $\text{♩} = 66$

I Princip.
16' 8' 4'
Mixt.

rall.

Versus IV-Toni

A. de Cabezon 1510-1566

Cantabile $\text{d} = 80$

2 I Rohrfl. 8'
Prestant 4'

I r.h.

3 2 4² 1 5 3 4³ 1 4 1
1 3 2 5 2 4 1 2 1 5 4
5 1 2 3 2 4 1 3 5 1 3 3 5 1 2 3 5 1 2 1 4 1 3 2
rall.

Versus I Toni

J. K. Kerll 1627-1693

Choralprel: Liebster Jesu, Wir sind hier

J. S. Bach 1685-1750

Adagio ♩ = 63

4

III Spitzgamba 8'
Bourdon 8'

(ped. ad libitum)

Versus V Toni

J. Pachelbel 1653-1706

Andante sostenuto $\text{♩} = 63$

Foundations
5 I 8' 4' 2'
Mixtures

I

II

III

1 2 3 4 5

35 4 2 1 5 3
 52 5 1 3 5 4 35 4 2 1 5
 1 2 1 1 1 1 2 1 52 4 2 1 5
 3 - - 5 3 2 3 1 2 1 52 4 2 1 5
 2 5 3 2 1 5 4 3 2 54 54 5 2 5 3 4
 1 1 1 1 1 1 2 1 5 3 4 2 1 1 1 1 1
 2 1 1 1 1 1 2 1 5 3 4 2 1 1 1 1 1
 45 23 - 4 54 5 1 3 5 2 1 5 1 3 5 4

allarg.

X. FOUR-PART MANUAL AND PEDAL PLAYING

*Choralprel: Now, My Tongue **

Flor Peeters

* See note on page 29.

M. & R. Co. 5091

Musical score for three staves:

- Treble staff: Treble clef, 3, 2 sharps.
- Bass staff: Bass clef, 5, 1 sharp.
- Bass staff (continuation): Bass clef, 5, 1 sharp.

Handwritten fingering and pedaling markings are present above the notes.

Sheet music for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one sharp. Fingerings are indicated below the notes: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Slurs are shown above the notes, and a dynamic marking 'rall.' is present in the upper staff.

*Dernier Kyrie **

F. Couperin 1632-1701

2

Andante $\text{d} = 54$

I Foundations 8' 4' 2'
Mixtures

Foundations
Ped. 16' 8' 4'
Mixt., Reeds 8' 4'

$\text{d} = 54$

* Based on last Kyrie of Mass. No. IV of the Gregorian Kyriale.

Sheet music for three staves (Treble, Treble, Bass). The top two staves are in common time, and the bass staff is in 2/4 time.

Treble Staff:

- Measure 1: Fingerings 3, 2, 5, 1, 4, 3 over notes. Slur over measures.
- Measure 2: Fingerings 5, 2, 5, 4, 3 over notes. Slur over measures.

Middle Staff:

- Measure 1: Fingerings 4, 4, 2, 1, 4, 5 over notes. Slur over measures.
- Measure 2: Fingerings 1/2, 5, 3, 2, 3, 4, 5 over notes. Slur over measures.

Bass Staff:

- Measure 1: Fingerings 1, U over notes.
- Measure 2: Fingerings U over notes.
- Measure 3: Fingerings 1, U over notes.

Sheet music for three staves (Treble, Treble, Bass). The top two staves are in common time, and the bass staff is in 2/4 time.

Treble Staff:

- Measure 1: Fingerings 5, 4, 1, 5, 3 over notes. Slur over measures.
- Measure 2: Fingerings 5, 4, 5 over notes. Slur over measures.
- Measure 3: Fingerings 4, 5, 4, 3, 2 over notes. Slur over measures.
- Measure 4: Fingerings 4, 1 over notes. Slur over measures.
- Measure 5: Fingerings 3, 1, 4, 2, 5, 2, 1, 2 over notes. Slur over measures. Dynamic: *rall.*

Middle Staff:

- Measure 1: Fingerings 5 over notes.
- Measure 2: Fingerings 1, 1, 1, 2 over notes.
- Measure 3: Fingerings 1, 2, 1, 2 over notes.

Bass Staff:

- Measure 1: Fingerings U over notes.
- Measure 2: Fingerings U over notes.
- Measure 3: Fingerings U over notes.

Herr Gott, lass dich erbarmen

H. Isaac (1450-1517)

3

Sostenuto $\text{♩} = 56$

II { Cromorne 8'
Cymb. 3r

III Rohrflöte 8'
Octave 2'

Ped. 16' 8'

Choralprel: Jesu meine Freude

J. S. Bach (1685-1750)

4

Largo $\text{♩} = 50$

II Bourdon 8'
Octave 4'

II Man.

Ped.

16' 8'

Musical score for piano, page 95, featuring three staves of music. The score consists of three systems of music, each with three staves. The top system starts with a treble clef, a bass clef, and a bass clef. The middle system starts with a treble clef, a bass clef, and a bass clef. The bottom system starts with a treble clef, a bass clef, and a bass clef. The music includes various note values (eighth notes, sixteenth notes), rests, and dynamic markings. Fingerings are indicated above the notes, such as '5 3', '4 1', '5', '1 2', '4', '2', '1 3', '3 5', '5 1', '4 2', '3 1', '3', '1 2', '1', '4 5', '1 3 2 1', '5 2', '5 3', '5 3', '1 2', '5 3', '4 1', '1 4', '2', '3 1', 'rall. molto', 'U', 'A', and 'A'. The score concludes with a bass clef and a bass clef.

Choralprel: Gelobet seist du, Jesu Christ

J. S. Bach 1685-1750

Con moto $\text{♩} = 72$

5

III Trumpet 8'

I Gemshorn 8'
Octave 4'

Ped. 16' 8'

1 3

$\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ 5 \end{matrix}$

$\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$

$\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$

$\begin{matrix} 3 \\ 4 \end{matrix}$

$\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ - \end{matrix}$

$\begin{matrix} 2 \\ 3 \end{matrix}$

1 5

U A

A U A

A

4

2

(1)

2

1 5

$\begin{matrix} 1 \\ 4 \end{matrix}$ 1 2

$\begin{matrix} 2 \\ 4 \end{matrix}$ 5

1 3 1 4

Musical score for piano, page 98, featuring two staves of music. The top staff uses treble and bass clefs, while the bottom staff uses a bass clef. The music consists of six measures. Measure 1: Treble staff has a rest, Bass staff has a eighth note. Measure 2: Treble staff has a eighth note, Bass staff has a eighth note. Measure 3: Treble staff has a eighth note, Bass staff has a eighth note. Measure 4: Treble staff has a eighth note, Bass staff has a eighth note. Measure 5: Treble staff has a eighth note, Bass staff has a eighth note. Measure 6: Treble staff has a eighth note, Bass staff has a eighth note.

The music is annotated with various performance markings:

- Measure 1: Treble staff has a wavy line under the first note.
- Measure 2: Treble staff has a '2' above the first note, a '5' above the second note, and a wavy line under the third note.
- Measure 3: Treble staff has a '2' above the first note, a '4' above the second note, and a '1' above the third note.
- Measure 4: Treble staff has a '1' above the first note, a '4' above the second note, and a '3' above the third note.
- Measure 5: Treble staff has a '1' above the first note, a '5' above the second note, and a '5' above the third note.
- Measure 6: Treble staff has a '3' above the first note, a '4' above the second note, and a '1' above the third note.
- Bass staff: Measures 1-3 have a wavy line under the notes. Measures 4-6 have a wavy line under the notes.
- Measure 1: Bass staff has a '1' below the first note.
- Measure 2: Bass staff has a '4' below the first note, a '2' below the second note, and a '3' below the third note.
- Measure 3: Bass staff has a '5' below the first note, a '5' below the second note, and a '5' below the third note.
- Measure 4: Bass staff has a '1' below the first note, a '3' below the second note, and a '4' below the third note.
- Measure 5: Bass staff has a '4' below the first note, a '5' below the second note, and a '1' below the third note.
- Measure 6: Bass staff has a '1' below the first note.
- Measure 1: Treble staff has a 'A' above the first note.
- Measure 2: Treble staff has a 'A' above the first note.
- Measure 3: Treble staff has a 'A' above the first note.
- Measure 4: Treble staff has a 'U' below the first note.
- Measure 5: Treble staff has a 'A' above the first note.
- Measure 6: Bass staff has a bracket under the last three notes.

1 2 (I)

$\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ - \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ - \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 2 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$

3 *rall.* (I) | 1

$\begin{matrix} 1 \\ 2 \end{matrix}$ $\begin{matrix} 1 \\ - \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 1 \\ 2 \\ 4 \\ 3 \end{matrix}$ $\begin{matrix} 2 \\ 1 \\ 5 \\ 4 \end{matrix}$ $\begin{matrix} 1 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ 5 \end{matrix}$ $\begin{matrix} 2 \\ 1 \end{matrix}$ $\begin{matrix} 2 \\ 5 \end{matrix}$ $\begin{matrix} 1 \\ 3 \end{matrix}$ $\begin{matrix} 8 \\ 8 \end{matrix}$ $\begin{matrix} U \\ - \end{matrix}$

100

Prelude and Fugue in C

J. S. Bach 1685-1750

Prelude
Allegro vivo $\text{♩} = 80$

6

I (& II, III)
Foundations 8' 4'
Mixt., Cymb.
Soft reeds 8' 4'

Ped. 16' 8' 4'
& I, II, III

Musical score for page 101, measures 1 through 4. The score consists of three staves: treble, bass, and bass. The treble staff has a key signature of one sharp. The bass staves have a key signature of one sharp. Measure 1: Treble staff has sixteenth-note patterns with fingerings 5, 2, 1. Bass staves have eighth-note patterns with fingerings 2, 1. Measure 2: Treble staff has sixteenth-note patterns with fingerings 5. Bass staves have eighth-note patterns with fingerings 2, 1. Measure 3: Treble staff has sixteenth-note patterns with fingerings 4, 1, 2. Bass staves have eighth-note patterns with fingerings 2. Measure 4: Treble staff has sixteenth-note patterns with fingerings 4. Bass staves have eighth-note patterns with fingerings 4.

Musical score for page 101, measures 5 through 8. The score consists of three staves: treble, bass, and bass. The treble staff has a key signature of one sharp. The bass staves have a key signature of one sharp. Measure 5: Treble staff has sixteenth-note patterns with fingerings 5, - (rest), 2, 1, 2, 1, 2. Bass staves have eighth-note patterns with fingerings 1, 3, 2. Measure 6: Treble staff has sixteenth-note patterns with fingerings 3, 5. Bass staves have eighth-note patterns with fingerings 2, 1, 2. Measure 7: Treble staff has sixteenth-note patterns with fingerings 1, 3, 2. Bass staves have eighth-note patterns with fingerings 3. Measure 8: Treble staff has sixteenth-note patterns with fingerings 4, 32, *tr*. Bass staves have eighth-note patterns with fingerings 1, 2, 3, 4, 3, 5, 1.

Piano sheet music for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 1: Treble staff has sixteenth-note patterns with fingerings 5, 2, 1 over two beats. Bass staff has eighth-note patterns with fingerings 2, 4. Bottom staff has quarter notes with a 'A' below it. Measure 2: Treble staff has sixteenth-note patterns with fingerings 5, 2, 1 over two beats. Bass staff has eighth-note patterns with fingerings 1, 3. Bottom staff has quarter notes with a '3' below it. Measure 3: Treble staff has sixteenth-note patterns with fingerings 5, 2, 1 over two beats. Bass staff has eighth-note patterns with fingerings 3, 5, 1. Bottom staff has quarter notes with a '1' below it.

Piano sheet music for three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 4: Treble staff has sixteenth-note patterns with fingerings 5, 2, 4 over two beats. Bass staff has eighth-note patterns with fingerings 3. Bottom staff has quarter notes with a '4' below it. Measure 5: Treble staff has sixteenth-note patterns with fingerings 4 over two beats. Bass staff has eighth-note patterns with fingerings 3. Bottom staff has quarter notes with a '3' below it. Measure 6: Treble staff has sixteenth-note patterns with fingerings 1, 2, 4 over two beats. Bass staff has eighth-note patterns with fingerings 3. Bottom staff has quarter notes with a '1' below it.

Sheet music for two staves, Treble and Bass, showing six measures of musical notation. The music consists of six measures, each starting with a vertical bar line. Fingerings (1, 2, 3, 4, 5) and slurs are indicated above the notes. Measure 1: Treble staff has a eighth note followed by a sixteenth-note pair (1), a quarter note (2), and another eighth note (1). Bass staff has a eighth note followed by a sixteenth-note pair (1), a quarter note (2), and another eighth note (1). Measure 2: Treble staff has a eighth note (5), a sixteenth-note pair (3), and another eighth note (1). Bass staff has a eighth note (2), a sixteenth-note pair (4), and another eighth note (2). Measure 3: Treble staff has a eighth note (5), a sixteenth-note pair (3), and another eighth note (1). Bass staff has a eighth note (2), a sixteenth-note pair (3), and another eighth note (2). Measure 4: Treble staff has a eighth note (5), a sixteenth-note pair (3), and another eighth note (1). Bass staff has a eighth note (2), a sixteenth-note pair (3), and another eighth note (2). Measure 5: Treble staff has a eighth note (5), a sixteenth-note pair (3), and another eighth note (1). Bass staff has a eighth note (2), a sixteenth-note pair (3), and another eighth note (2). Measure 6: Treble staff has a eighth note (5), a sixteenth-note pair (3), and another eighth note (1). Bass staff has a eighth note (2), a sixteenth-note pair (3), and another eighth note (2).

Fugue $\text{J} = 72$
Allegro moderato

I 3.

I, II, III, foundat. 8' 4' 2'
(Mixt. from II, III)

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in middle clef. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included:

- Measure 1:** Treble staff has sixteenth-note patterns with fingerings 4 2, 3 1, and 1 3. Bass staff has eighth-note patterns with fingerings 1 5, 1, 1 2, and 5.
- Measure 2:** Treble staff starts with a dynamic **tr**. Fingerings include 5, 1 2 1, 4 3 4 2, 5 4, 5, 1 3, 3 1 2, and 5 4.
- Measure 3:** Treble staff has fingerings 1 5, 1, 1 2, and 5. Bass staff has eighth-note patterns with fingerings 1 3 and 3.

The image shows two staves of piano sheet music. The top staff is in treble clef and the bottom staff is in bass clef. Fingerings are indicated above the notes: in the first measure, fingers 5, 3, 1, 3 play the treble notes, and 4, 1, 3 play the bass notes. In the second measure, fingers 4, 1, 3 play the treble notes, and 5, 1 play the bass notes. In the third measure, fingers 5, 2, 2, 4, 1, 3 play the notes. The tempo is marked as 45. The dynamic 'u' is shown above the bass notes in the middle section. The bottom staff has fingerings 3, 1, 4, 2, 1, 3. The top staff has a dynamic 'tr' over the notes in the fourth measure. The measure number 43 is shown above the notes in the fifth measure. The dynamic 'II (+III)' is shown above the notes in the sixth measure. The bottom staff has fingerings 3, 1, 4, 2, 1, 3.

Musical score for piano, page 106, featuring two staves:

- Top Staff:** Treble clef. Measures 1-3 show eighth-note patterns with dynamic markings like *p*, *f*, and *tr*. Measure 4 begins with a bass note followed by eighth-note chords. Fingerings include 1, 4, 5, 1, 4, 3, 1, and 4.
- Bottom Staff:** Bass clef. Measures 1-3 show eighth-note patterns with dynamic markings like *p*, *f*, and *tr*. Measure 4 begins with a bass note followed by eighth-note chords. Fingerings include 1, 4, 2, 1, 3, 2, 1, and 4.

The score includes various performance instructions such as dynamics (*p*, *f*, *tr*), fingerings (e.g., 1, 4, 5, 1, 4, 3, 1, 2, 1, 3, 2, 1, 4, 2), and slurs. The bass staff also features specific attack marks (U) and grace notes.

I + mixt.

rall.

A U

A U A

A U A

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