

A COMPLETE METHOD
for
THE MODERN ORGAN

Affording a thorough course of systematic training in
the manual and pedal technique of the organ, in a
series of specialized studies, partly composed
for this work, and partly selected from the
best organ literature extant

BY

H. E. PARKHURST

Price \$250 net

CARL FISCHER
Cooper Square
NEW YORK

BOSTON
380-382 Boylston Street

CHICAGO
L.B. Malecki & Co.

Contents.

	Page
INTRODUCTION	
FIRST SECTION:	
Pedal Studies	1
SECOND SECTION:	
Manual Exercises	18
Sixteen Etudes in two, three, and four part harmony . . .	24
THIRD SECTION:	
Ten Bagatelles for one hand and pedals.	39
FOURTH SECTION:	
Fifteen Trios for two manuals and pedals:	
1. Prelude	<i>H. E. P.</i> 51
2. Meditation	<i>H. E. P.</i> 53
3. Impromptu	<i>H. E. P.</i> 56
4. Pastorale	<i>Bach.</i> 58
5. Grazioso	<i>H. E. P.</i> 61
6. Vorspiel	<i>H. E. P.</i> 63
7. Menuet	<i>H. E. P.</i> 66
8. Gavotte	<i>H. E. P.</i> 68
9. Abschied	<i>H. E. P.</i> 72
10. Remembrance	<i>H. E. P.</i> 76
11. Regret	<i>Rheinberger.</i> 80
12. Cantilène.	<i>H. E. P.</i> 83
13. Andantino	<i>Mendelssohn.</i> 86
14. Idyl	<i>H. E. P.</i> 90
15. Intermezzo	<i>H. E. P.</i> 94

	Page
FIFTH SECTION:	
Thirty short studies in all the major and minor keys. . .	97
SIXTH SECTION:	
Eighteen advanced studies selected from the works of representative composers:	
Prelude	<i>Rinck.</i> 160
“Grave” and “Adagio” from Second Organ Sonata . . .	<i>Mendelssohn.</i> 166
Gavotte	<i>arr. from Gluck.</i> 170
Swedish Wedding March	<i>Söderman.</i> 172
Andante.	<i>Silas.</i> 176
Grand Choeur	<i>Salomé.</i> 182
Nocturne	<i>Chopin.</i> 186
Prelude	<i>Rinck.</i> 190
Prelude	<i>J. Lemmens.</i> 195
Gavotte	<i>arr. from Gluck.</i> 198
Aria from Orchestral Suite in D.	<i>Bach.</i> 202
Postlude.	<i>Rinck.</i> 204
Finale from Fourth Organ Sonata	<i>Mendelssohn.</i> 208
Fanfare.	<i>J. Lemmens.</i> 214
Fantasia (first two movements).	<i>Merkel.</i> 220
Praeludium.	<i>Bach.</i> 225
Triumphal March.	<i>J. Lemmens.</i> 232
Andante and Allegro from Second Organ Sonata. <i>Händel.</i>	238
DEFINITION OF MUSICAL TERMS	252

Introduction.

A work, of the dimensions indicated in the title of this volume, naturally falls into three parts. The first requirement in an organist's career, in whatever direction, is an adequate technique in manual and pedal. Manual technique is far less exacting in the organ than in the piano; but is largely off-set by the difficulties presented by the organ's two distinctive features—the pedals and the stops—of which, from a mechanical point of view, the former are the more difficult.

The chief aim of this first part of the entire work is to afford such a mastery of the instrument, on its more mechanical side, as will be an ample preparation for success on the higher and more artistic plane of organ interpretation, wherein the *sentiment* of the art can find full expression in the countless effects of which the instrument is capable. Mere skill in execution involves no sentiment; it is but a means to an end, the channel through which sentiment is to flow; and an organist is as complete a failure who is full of sentiment but devoid of technique, as is one with perfect technique and lacking sentiment.

Executive skill is therefore of prime importance, in the same sense that the substructure of any material edifice is of prime importance. The matter of last and crowning significance, for which all foundation work is preparatory, is never to be reached except by following the logical and unalterable order in all permanent constructive work in whatsoever art.

The consideration of the more artistic features of interpretation is therefore confessedly a secondary matter in the present volume, the main thought being that of correct manual and pedal execution. But it is not necessary to ignore completely some of the effects that will not divert attention from our main thought. A small amount of registration, and the alternate and simultaneous use of different

keyboards, will initiate the pupil into the elementary art of expression, cultivate his taste, and afford pleasing variety in his daily practice.

The directions here given for registration are of the most general sort, and chiefly confined to the indication of the keyboard -- Great (*Gt.*), Choir (*Ch.*) and Swell (*Sw.*)—and to the use of *f* and *p*, as suggestive of loud and soft effects, leaving the specification of stops to the teacher, according to the equipment of the organ in use.

For the benefit of such as may be obliged to dispense with the guidance of an instructor, a few explanations regarding the nature of the stops will aid them in selecting such as are suitable for soft effects, and for solo passages.

Organ stops differ from each other in three ways—in pitch, in quality of tone or *timbre*, and in power. A majority of them have a pitch that conforms to that of the piano. These are called "8-foot" stops, because the lowest pipe in the stop—the lowest C on the key-board—is eight feet long. On each bank there are also one or two stops sounding an octave higher; these are the 4-foot stops. There may also be found on each bank a stop two octaves higher—a 2-foot stop. A "Mixture" stop, usually found on Great and Swell, is a combination of from two to five sets of small and high-pitched pipes, the pipes of each key being tuned to the intervals of a common chord, as will be discovered by playing the lowest C. The effect of this stop by itself is extremely shrill, but it adds to the full organ a brilliancy attainable in no other way, and is usually to be held in reserve until all the other stops are drawn. Every organ of moderate size has also one or more 16-foot stops, an octave lower than the 8-foot; probably one in the Great and one in the Swell, with one or two for the pedals.

The **8**-foot stops, having the normal pitch, can be used singly or combined, according to one's taste. The **4**-foot stops give brilliancy to the undertone of **8**-foot stops, but in the combination the **8**-foot tone must preponderate. Never combine a loud **4**-foot with a soft **8**-foot stop. The **2**-foot stops, having a piercing tone, must be only used with a sufficient volume of **8**-and **4**-foot stops to prevent its undue assertion. The **16**-foot, in the manual, is commonly used with a considerable volume of the higher toned stops; otherwise, the effect is "thick." The pedal is commonly coupled to the manual that is being played, with the addition of a softer or louder **16**-foot pedal stop, according to the volume of tone in the manual.

As a help to registration, the following are approximately correct:

pp = one very soft stop.

p = **2-5** soft stops.

mf = a few soft stops with **2-4** louder ones.

f = two-thirds to three-quarters of the full power of organ.

ff = full organ.

To become familiar with the quality of the various **8**-foot stops, it is well to practice an exercise on one, then on another, and on their various combinations, sometimes also combining the different banks by means of the "couplers"—as Sw. to Gt., Ch. to Gt., or Sw. to Ch. The reed stops—Oboe, Clarinet and Trumpet—must be used with discretion, their peculiar quality making them, as a rule, unfit for playing the full harmony, so that they are used rather to reinforce other stops; and even when used in solo, it is often well to add another stop; as, for example, reinforcing the Trumpet with the Diapason. Organs vary, however, so much, that absolute rules in regard to this cannot be given. When two banks are used simultaneously, as in rendering a solo and accompaniment, the solo must properly assert itself, and at the same time have sufficient support from the accompaniment. The solo stops are mostly on the Great and Choir organs, almost the only one in the Swell, in the smaller organs, being the Oboe. In the case of solo and accompaniment, the pedal is to be coupled to the accompanying bank, and it is

usually safe to keep it coupled to the Swell organ, as it simplifies the registration in passing from Great to Swell, in the manual.

In all the earlier studies of this book, the arrangement of stops can be made at the outset, so that in general only a change of key-board and a coupling and uncoupling of pedal to Great are necessary.

As already remarked, the chief aim of this volume is to afford mechanical mastery of manual and pedal; and it must be ever kept in mind that the three most fundamental elements of correct execution are correct fingering, correct pedaling and a *perfect legato*.

The contents of this volume will be found not only more interesting to the pupil, but more educating to his taste, by being partially compiled from a variety of sources—excerpts from standard composers, either original organ compositions, or transcriptions that fully befit the genius of the instrument.

On the foundation gained in the mastery of this volume (Part I) the pupil can carry on his study to definite ends. The full scope of the organ is comprised in its more limited use in church service, which gives occasion for Part II,—"The Organ in Church;" and in the fuller exploitation of all its marvelous resources in the interpretation of the highest and most elaborate compositions for the "King of Instruments," which calls for Part III,—"The Organ in Concert," as the conclusion of this entire work.

The contents of the present volume are divided into several very distinct sections, according to the special feature of technique that is involved in each; and it is advised to practice more or less of these sections simultaneously, postponing the more difficult portion of each section for later practice.

This work is designed for those who have had a preliminary course in piano playing; this is essential for successful organ study; without it, one's efforts will be clumsy and laborious; and, unless one be quite advanced as a pianist, it is well to continue his piano study, at least on its technical side, in connection with the organ. For those who have had no piano instruction, and cannot conveniently make a study of that instrument, an elementary course upon the reed organ is recommended.



FIRST SECTION.

PEDAL STUDIES.

H. E. PARKHURST.

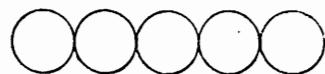
The success of one's career as an organist depends largely upon his skill in pedal technique, not only for the more difficult work of concert performance, but for the less exacting requirements of church work. Any amount of manual dexterity cannot compensate for defective pedalling. It is to the pedals that the fundamental tones of the harmony are entrusted, and their prominence demands the utmost exactness and clearness.

The following exercises, grouped according to the distinctive muscular movement involved, should be thoroughly mastered, but not practised too long at a time, some of them requiring a motion of the feet that would easily overtax the muscles.

It is advised to practise exercises in different sections at the same time, in order to avoid unnecessary monotony. They should be played slowly at first, and the tempo increased gradually, so as to develop a rapid and accurate execution. At the beginning it will be necessary to look at the pedals while playing; but as soon as possible one must find the notes without this assistance, except at the more difficult points.

The most important feature of good pedalling is that it should be *legato*—the tones closely connected, the lack of this quality being more detrimental in organ playing than in piano performance, and more conspicuous in the pedal part than elsewhere, except in the melody. *Legato* may be defined by saying that it means that the successive tones exactly touch, neither overlapping nor with an interval of time between them. It can be illustrated thus

Perfect Legato.



Defective Legato.



It is best to practise the exercises with the pedal coupled to the Octave stop of the Great Organ manual, which gives a pitch sufficiently high to make all inaccuracies evident, and more agreeable to the ear.

The player should sit over the middle of the pedal board, which will also be the middle of the manual, and should be near enough to the pedals to reach the lowest and the highest note without shifting his position.

The markings, to show the proper use of the feet, are as follows:

- ^ signifies the toe, or front part of the foot.
- υ signifies the heel

These marks, placed *above* the notes, indicate the right foot; placed *below* they are for the left foot.

In some of the later exercises and in the Studies, a dash(—)is sometimes used, either above or below a series of notes, indicating that all the notes included under the dash are to be played by one foot, either left or right, the pupil determining for himself the use of heel or toe.

It is advisable not to practice pedal exercises longer than fifteen minutes at a time, as the muscles become very weary and the labor monotonous and less profitable. By interspersing them, ten minutes at a time, with other practice, the best results will be gained.

It is first necessary to acquire the proper "touch," which should be light, yet firm, and this will be gained in the first set, 1-16. The motion here is principally at the ankle, making a slight depression of the front part of the foot, and sitting close enough to the pedals to press them with the ball of the foot, and not with the extreme point.

EXERCISES (1-16) for toe of alternate feet.

1.

Bass clef, common time.

2.

Bass clef, common time.

3.

Bass clef, common time.

4.

Bass clef, common time.

5.-6.

Bass clef, common time.

Bass clef, common time.

Bass clef, common time.

8.

Bass clef, common time.

10.

Bass clef, common time.

11.

Bass clef, common time.

12.



13.



14.



15.



16.



EXERCISES (17-34) for toe and heel of each foot

In this use of the feet there is greater difficulty in securing a perfect legato. At first the tones are apt to overlap, or to be disconnected. In beginning these exercises let the alternate raising and lower-

ing of heel and toe be as slight as possible; and after a perfect connection of the tones has been secured, raise toe and heel much higher, which will give strength and elasticity to the muscles.

17. play each exercise four times

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.-28.

29.

30.



EXERCISES (35-42) for taking a larger interval with one foot

It sometimes greatly simplifies the pedalling to take two notes, at an interval of a third, with one foot. With a little practice this can be done | with close connection of the tone.

35. Closely connected



36.



37.



38.



39.



40.





EXERCISES (43-48) for twisting the feet.

The muscular movement involved in these exercises is a very unusual one, and the pupil is cautioned not to practise it long at a time, otherwise he will find his muscles are lame, compelling him to desist from pedal work until they have recovered. The twisting of the feet

here required, is not called for in any ordinary use of them, so that the muscles are weak. At first play slowly, and increase the speed gradually.



45.

Handwritten musical score for bassoon part, page 9, measure 45. The score consists of three staves of music. The first two staves begin with a bass clef, while the third staff begins with a tenor clef. Measures 45 through 48 are shown. Measure 45 starts with a bass note followed by a series of eighth notes. Measures 46 and 47 continue with eighth-note patterns. Measure 48 begins with a bass note followed by eighth-note pairs.

46.

Handwritten musical score for bassoon part, page 9, measure 46. The score continues from measure 45. The bass clef is present on the first two staves. Measures 46 through 48 are shown. Measure 46 features a bass note followed by eighth-note pairs. Measures 47 and 48 continue with eighth-note patterns.

47.

Handwritten musical score for bassoon part, page 9, measure 47. The score continues from measure 46. The bass clef is present on the first two staves. Measures 46 through 48 are shown. Measure 47 features a bass note followed by eighth-note pairs. Measures 48 and 49 continue with eighth-note patterns.

48.

Handwritten musical score for bassoon part, page 9, measure 48. The score continues from measure 47. The bass clef is present on the first two staves. Measures 48 through 51 are shown. Measure 48 features a bass note followed by eighth-note pairs. Measures 49 and 50 continue with eighth-note patterns. Measure 51 concludes the section.

EXERCISES (49-52) for changing from toe to heel.

To get the foot into the right position it is sometimes necessary to change from toe to heel, or from heel to toe, on the same note. The note is to be held down firmly, and the change to be made quickly.

49. repeat twice

50.

51.

52.

EXERCISES (53-59) for greater movement of the feet.

The following exercise accustom one to larger intervals, and to greater displacement of the feet. As much as possible avoid looking at the pedals.

53. Alternate feet throughout

54.

55.

56.

57.

58.

59.



EXERCISES (60-62) for crossing the feet.

One foot will occasionally be passed in front of the other, sometimes behind, according to convenience

Alternate feet throughout.

60.



61.



62.



EXERCISES (63-66) for long distances with each foot.

These are among the most fatiguing of all pedal exercises, involving considerable leg-motion. They are of great assistance in fixing

63.

The musical score for Exercise 63 consists of three staves of music. The first staff starts with a bass clef and a common time signature. It features a continuous sequence of eighth-note pairs, with vertical strokes under some notes and small 'A' symbols above others, indicating specific pedal positions. The second staff begins with a bass clef and a common time signature, showing a similar pattern of eighth-note pairs with pedaling markings. The third staff continues the pattern with a bass clef and a common time signature, also featuring eighth-note pairs and pedaling markings. The word "etc." appears at the end of each staff to indicate repetition.

64.

The musical score for Exercise 64 consists of two staves of music. The first staff starts with a bass clef and a common time signature. It features a continuous sequence of eighth-note pairs, with vertical strokes under some notes and small 'A' symbols above others, indicating specific pedal positions. The second staff continues the pattern with a bass clef and a common time signature, also featuring eighth-note pairs and pedaling markings.

65.

The musical score for Exercise 65 consists of two staves of music. The first staff starts with a bass clef and a common time signature. It features a continuous sequence of eighth-note pairs, with vertical strokes under some notes and small 'A' symbols above others, indicating specific pedal positions. The second staff continues the pattern with a bass clef and a common time signature, also featuring eighth-note pairs and pedaling markings.

66.

The musical score for Exercise 66 consists of two staves of music. The first staff starts with a bass clef and a common time signature. It features a continuous sequence of eighth-note pairs, with vertical strokes under some notes and small 'A' symbols above others, indicating specific pedal positions. The second staff continues the pattern with a bass clef and a common time signature, also featuring eighth-note pairs and pedaling markings.

EXERCISES (67-69) for taking adjacent notes with the toe of one foot.

In high signatures it is often necessary to take two adjacent black keys with one foot, which is done by sliding the foot along and slightly rolling it over. Care must be taken not to have both notes sound at once.

67. in G \flat throughout: play each one twice

Musical score for Exercise 67 consisting of two staves of bass clef music in G-flat major (three flats). The first staff shows eighth-note patterns where the first note of each pair is marked with an 'A' below it and the second with an upward-pointing '^'. The second staff shows similar patterns with 'A' and '^' markings. The music consists of six measures of eighth-note pairs.

68.

Musical score for Exercise 68 consisting of three staves of bass clef music in G-flat major (three flats). The first staff shows eighth-note patterns with 'A' and '^' markings. The second staff shows sixteenth-note patterns with 'A' and '^' markings. The third staff shows eighth-note patterns with 'A' and '^' markings. The music consists of six measures of eighth-note pairs.

69.

Musical score for Exercise 69 consisting of three staves of bass clef music in G-flat major (three flats). The first staff shows eighth-note patterns with 'A' and '^' markings. The second staff shows sixteenth-note patterns with 'A' and '^' markings. The third staff shows eighth-note patterns with 'A' and '^' markings. The music consists of six measures of eighth-note pairs.

EXERCISES (70-75) for double pedals.

Double pedals are of very infrequent use, but are sometimes necessary, either for increasing the volume of tone, in very full organ, or for performing a melody with the right foot, while the left foot

gives the fundamental bass of the composition, the sustained harmony being played on the manual.

The page contains six staves of musical notation for organ, labeled 70 through 75. Each staff is in bass clef and consists of two five-line staves. The music is primarily composed of quarter notes and eighth notes, with some sixteenth-note patterns. Pedal markings (upward and downward arrows) are placed above the notes to indicate which pedal to use at different times. The exercises transition from simple harmonic patterns to more complex melodic and harmonic structures.

EXERCISES (76 - 85) in pedal trills

Pedal trills are the rarest requirement in technique; but, although, in themselves considered, they are almost useless, their mastery ensures strength, agility, delicacy of touch and the ability for sustained effort, such as can be gained from no other form of exercise. The first of the following exercises are preliminary, and are to be played slowly, with the most perfect evenness, and with the accent placed on the left or right foot, as indicated.

The accent of an organ tone may sometimes be gained by a slight break between it and the following tone; but in the case of trills, ei-

ther on the manual or on the pedals, it must be secured by the slightest possible *prolongation* of the tone. With practice one will be able thus to throw the accent on either the lower or the upper tone. In performing the trill, the feet are to be held motionless at the ankle and the action is entirely that of the limbs, with the front part of the feet constantly in contact with the pedals. To become accustomed to this action, the preliminary exercises should be practised in the same way.

76.



77.



78.



79.



80.



begin trill with the left foot.

81. 

begin trill with the right foot.

82. 

83. 

SECOND SECTION.

MANUAL EXERCISES AND ETUDES IN TWO, THREE AND FOUR PART HARMONY.

H. E. PARKHURST.

The organ and the piano, in manual technique, are very much alike, yet with important points of difference. Not only is the "touch" dissimilar, but the manner of tone production in the organ is such, that the player is obliged to be more scrupulous in regard to *legato* than is the pianist; for in the piano the much misused "loud pedal" covers a multitude of non-legato sins. By the manner of tone production in the piano, the sound, a soon as the key is struck, begins to diminish in volume, whereas in the organ it retains its full force as long as the key is pressed; thus the silence between successive tones that should be connected is more marked in the organ than in the piano. Hence, in organ playing there must be a precision of legato to which only the most thoroughly trained pianists are accustomed. It results that the great majority of piano players, on taking up the organ, are obliged to correct a serious deficiency which had hitherto escaped their notice.

This being the case, it is well to begin on the organ with the very

simplest exercises, irrespective of the student's piano proficiency. If he finds that he has not mastered this most important requisite, it will be best for him to do so at the very beginning of his organ work.

The criticism sometimes passed upon an organist, that his playing sounds like that of a pianist, is almost entirely due to his deficiency in *legato*. He will also find far more necessity of changing the fingers upon the keys while pressing them, than he ever experienced in piano playing, and most careful attention should be given to the exercises on that point.

Nothing need be said about the position of the hand, as it is assumed that the pupil has already mastered the first elements of technique.

The first exercises have reference to the most fundamental requirement of organ-playing — the *legato* style — and the pupil will at the same time become accustomed to the peculiarity of organ "touch."

1. Right hand.



2. Left hand.



3. Right hand.



4. Left hand.



5. Right hand.



Left hand.



7.



8.



9.



10.

11. play three times

It is often necessary to play a series of double notes with one hand as in the last exercise, wherein two or more notes in succession must be struck by the same finger. It is impossible to play such notes *legato*, as the finger must first drop one note before taking the next. But, the other notes, struck by different fingers, can and must be, closely *legato*. This involves a very different action of the fingers of the same hand, which at first is quite difficult, but needs to be mastered. The fingers should be practised in such exercises as follow, until the correct motions become instinctive and easy.

To secure complete independence of the fingers for such passages, let that one finger that strikes successive notes *drop the first note as soon as struck*, and be raised well above the key, before striking the

next, while the other fingers hold the keys down firmly and produce a perfect *legato*. It is very difficult for some players to acquire this double action, and it may be necessary to play the exercises at first as slowly as if they were in whole notes, but when the movement has been mastered, they can be played more and more rapidly.

The following illustrates the process; and after becoming accustomed to the movement, let the finger playing successive notes be kept longer and longer on each key, until the pupil is able to hold it to the very instant that it must strike the next key. This secures the nearest approach possible to *legato* in striking successive notes with the same finger, and needs to be mastered in both hands.

to be played first thus,
and repeated four times:

to be played first thus,
and repeated four times:

to be played first thus,
and repeated four times:

to be played first thus,
and repeated four times:

Play the above *very slowly* at first, and gradually increase the value of the repeated note, until it reaches as nearly to its full value

as possible before it is dropped.

In the following, the true legato is possible in only one part. The two other parts are to be played as in the foregoing exercises. Let

In the following make a perfect legato in both parts wherever possible.

A method of obtaining perfect legato in a slow movement is to change the fingers on the keys while still pressing them. This should be practised in each hand separately and afterward in both together.

In such a succession of chords, when the series is ascending the lowest key is held, while the others are dropped. In a descending series, the highest is held, and the others dropped.

In playing the following exercises, let the pupil determine for him-

self which notes can be played legato, remembering that the connection can be perfect when a finger can be drawn from a black key to an adjoining white one.

The image shows four staves of musical notation for organ, likely from a technical exercise book. Each staff consists of five horizontal lines (staves) and vertical bar lines dividing them into measures. The notation includes various note heads (circles, squares, triangles) and rests. Below each note head is a number indicating the finger used to play it. The staves are arranged vertically, with the top two staves in treble clef and the bottom two in bass clef. The fingering numbers are typically two-digit numbers where the first digit represents the finger and the second represents the octave. For example, '1' means the first finger of the hand, and '4' means the fourth finger. Some staves also include sharps or flats above the staff to indicate key signature changes.

All the foregoing exercises should be practised until the correct movement of the fingers becomes instinctive and easy, and the principles of fingering here illustrated should be applied in all subsequent studies. Such technical exercises as are here given, with oth-

ers of the same sort if necessary, can be as well practised on the piano: and the pupil is again reminded that his ultimate success as an organist largely depends upon his careful attention to the fingering.

SIXTEEN ETUDES.

IN TWO, THREE AND FOUR PART HARMONY.

H. E. PARKHURST.

The duets can be played on either one or two banks; in the latter case, contrasting stops, such as Flute (8 ft) and Oboe, should be used. The other Etudes are to be played on one bank, with a variety of registration.

A very important adjunct of every organ is the "swell pedal," by which the tone from the stops in the Swell organ—and in the more modern instruments, from those in the Choir and Great organs—can be made louder or softer. Being operated by the right foot, it must sometimes be dispensed with, even though it could be effectively used, if both feet are essential for the pedal part of the music; and sometimes the pedal part can be simplified, so as to be played, in a given passage, by the left foot alone.

In the following Studies, however, with no pedal part, there is no such difficulty, and the pupil should here accustom himself to its correct use. It is often misused by being fully opened or closed abruptly, whereas its best effects are in the more gradual *crescendos* and

diminuendos, and in the occasional slight touch of emphasis. No small part of the skillful interpretation of organ music depends upon the delicate effects of shading produced by the swell pedal.

The use of staccato is comparatively infrequent in organ music, but wherever it properly occurs it should never be slighted, as its effect of accentuation is at times very necessary.

While perfect legato in all the parts is desirable, it is often impossible: but if the melody and the bass are smoothly connected, the lack of connection in the middle parts is less felt and often unobserved. It is a common mistake of pupils to suppose, that what is written on the upper staff must be played by the right hand, and what is on the lower staff by the left hand. The location of the notes must not be regarded as determining which hand is to play them. The teacher should also instruct the pupil in the art of phrasing, which often requires such a separation of the tones as to make the fingering very much easier.

Prelude.

Un poco vivace

1. {
 2. {

Andante.

2. {
 3. {
 4. {

dim.

Allegretto.

3.

espress.

dim.

4

Impromtu.

Vivace.

4.

Meditation.

Menuet.

Andantino.

6.



Tranquillo.

Andante

Albumblatt.

Tranquillo

8.

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

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

3 3 1 4 5 43 32 5 2 1 3 2 2 3 4 5 4 5 1 5 1

21 3 5 4 2 3 1 4 5 4 5 4 2 3 2 3 2 5 4 2 3 1

Idylle.

Allegretto ma non troppo.

9.

mf 3 8 5 3 5 4 1 3 8 2 1 3 5 3 2 3 2 2 1 3 5 3

2 1 3 8 1 3 8 2 1 3 5 3 2 3 2 2 1 3 5 3

4 5 2 1 4 8 2
 3 3 5 4 5 4| 1 2 1 4
 5 2 3 5 3 4
 cresc.
 3 1 5 2 1 3 4 2

3 1 2 1 3 4 2 1 8 2 1 3 1 2 1 3 4 2 1
 4 2 1 4 2 1 3 1 2 1 3 4 2 1 3 1 2 1 3 4 2 1

5 2 1 4 5 4 1 4 2 1 5 1 4 2 1 5 1 4 2 1 5 1 4 2 1
 rit. a tempo

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

Night Song.

Larghetto

Larghetto.

10.

3

4

2

3 4 2

2

34

5 4 3 4 2 3

2 3

3 4

3 2 3 4

32

3

4

3 1 3 5 2 1

4

4

24

3 4 4

3 1 3 5 2 1

5 4 3 2 1 5

rit. a tempo

3 2 1 4

3

8

2

2

5 3 1

5 3 2

45

45

2 1

5

2 1

1

1

rit.

Reverie.

Un poco adagio

11.

14589

Bagatelle

Moderato

12.

poco rit.

a tempo

13. 45

Nocturne.

Andante

13.

Scherzo.

Allegretto.

14.

mf

53

54

55

Serenata

Andante.

15.

p

p

p

p

dim - in - u - en

do

rit.

Cantilène.

Grazioso.

THIRD SECTION.

TEN BAGATELLES FOR ONE HAND AND PEDALS.

H. E. PARKHURST.

These pieces will promote the independent action of hands and feet—a difficulty that is considerably greater in the case of the left hand than of the right. The pedals can be coupled either to the manual used by the hand, or to any other, but there must be an e-

qual balance of tone. The registration can be varied in the different pieces, with the use of only the softer stops throughout, and with no 16 ft. pedal stop.

Andantino.

1.

Right hand.

Reverie.

2. Un poco lento.

Left hand.

Left hand.

1 2 3 4 5

cresc.

dim.

12



Impromptu.

3. Andante.
Right hand.

Melodie.

4.

Moderato

Left hand.

Moderato

Left hand.

4.

rit.

a tempo

rit.

Allegretto.

5.

Right hand.

Meditation.

6. Andante.

Left hand.

1 2 3 4 5

rit. pp a tempo rit.

Remembrance.

Espressivo.

7. Right hand.

Etude

Moderato.

8. Left hand.

Gavotte.

9. *Un poco vivace.*

Right hand.

rall. *a tempo*

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

Serenade.

Andante e serioso.

10.

Left hand.

1, 2, 5
4, 2, 1, 2
4, 5
2, 4, 1
1, 1, 2
2, 4, 5
4, 5
2, 2
1, 2

FOURTH SECTION.

FIFTEEN TRIOS FOR TWO MANUALS AND PEDAL.

H. E. PARKHURST.

In the performance of these Trios, every combination of the different key boards can be used—Great and Choir, Great and Swell, Choir and Swell—with such selections of stops as will give proper balance of tone and contrast of color.

At the point marked * near the close of most of the Trios, a change of key board can be introduced, either by reversing the hands on the manuals used up to that point, or by using the third manual for the right hand. The pedal should be coupled to the manual used by the left hand, with the addition of a soft 16 ft. pedal stop. Careful attention should be given to the fingering and to the pedal marks,

to ensure the most perfect legato in all parts.

The terms “Andante,” “Allegro,” etc., at the beginning of these Trios and of all subsequent Studies, suggest the proper tempo for their most effective performance after they have been fully learned. But at first everything should be practised *very slowly*, and the tempo gradually increased only as one can maintain the same accuracy. It is the worst and commonest fault of pupils to practice their lesson too fast.

It is advised to postpone the most difficult of these Trios for later practice.

1. Prelude.

H. E. P.

Moderato.

Manuals

Pedal

Musical score for piano, page 52, featuring three staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures 1-5. Fingerings: 4, 2, 1; 2, 1; 2, 1; 4, 2; 1.
- Middle Staff:** Treble clef, key signature of one sharp (F#). Measures 1-5. Fingerings: 2, 1; 1, 2; 1, 2; 1, 2; 1, 2.
- Bottom Staff:** Bass clef, key signature of one sharp (F#). Measures 1-5. Fingerings: 1, 2; 3, 4; 4; 5, 3; 5, 3.

The score concludes with a dynamic marking *rit.* and a final measure ending on a half note.

a tempo

4 2 2 4 1 1 2

rit.

2. Meditation.

H. E. P.

Andante.

p

4 2 4 1 2 4 1

^ ^ ^ ^ ^ ^ ^

Musical score page 54, first system. Treble clef, key signature of two sharps. The score consists of three staves. The top staff has eighth-note patterns with dynamic markings. The middle staff has eighth-note patterns with grace notes and dynamic markings. The bottom staff has sustained notes and grace notes.

Musical score page 54, second system. Treble clef, key signature of two sharps. The score consists of three staves. The top staff has sixteenth-note patterns with dynamic markings. The middle staff has eighth-note patterns with dynamic markings. The bottom staff has sustained notes and grace notes.

Musical score page 54, third system. Treble clef, key signature of two sharps. The score consists of three staves. The top staff has sixteenth-note patterns with dynamic markings. The middle staff has eighth-note patterns with dynamic markings. The bottom staff has sustained notes and grace notes.

A musical score for three staves. The top staff is treble clef, the middle staff is alto clef, and the bottom staff is bass clef. All staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). The music consists of two measures of rest followed by a measure of eighth-note patterns. Measure 4 starts with a half note, followed by a measure of eighth-note patterns, and ends with a measure of eighth-note patterns.

3. Impromptu.

H. E. P.

Moderato.



Musical score for the second system:

- Treble Staff:** F^{\cdot} , F .
- Bass Staff:** C , C . Fingerings: 3, 1, 2, 3, 2, 3, 1.
- Pedal:** C , C .

Musical score for the third system:

- Treble Staff:** F^{\cdot} , F .
- Bass Staff:** C , C . Fingerings: 5, 5, 4, 5, 3, 3, 1, 3.
- Pedal:** C , C .

Musical score page 57, first system. Treble clef, key signature of one sharp. The music consists of three staves. The top staff has a single note followed by a sixteenth-note pattern. The middle staff has a sixteenth-note pattern. The bottom staff has sustained notes. Measure numbers 1 through 8 are indicated above the top staff.

Musical score page 57, second system. Treble clef, key signature of one sharp. The music consists of three staves. The top staff has a sixteenth-note pattern. The middle staff has a sixteenth-note pattern. The bottom staff has sustained notes. Measure numbers 1 through 8 are indicated above the top staff.

Musical score page 57, third system. Treble clef, key signature of one sharp. The music consists of three staves. The top staff has a sixteenth-note pattern. The middle staff has a sixteenth-note pattern. The bottom staff has sustained notes. Measure numbers 1 through 8 are indicated above the top staff. A 'rit.' (ritardando) instruction is present in the middle staff.

a tempo

4. Pastorale.

BACH.

Andante.



The image displays three staves of musical notation, likely for a keyboard instrument, arranged vertically. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (1, 2). Bass staff has eighth-note pairs (2, 1). Bottom staff has a dotted half note. Measure 2: Treble staff has eighth-note pairs (3, 2). Bass staff has eighth-note pairs (1, 2). Bottom staff has a dotted half note. Measure 3: Treble staff has eighth-note pairs (2, 1). Bass staff has eighth-note pairs (1, 3). Bottom staff has a dotted half note. Measure 4: Treble staff has eighth-note pairs (1, 1). Bass staff has eighth-note pairs (4, 3). Bottom staff has a dotted half note. Measure 5: Treble staff has eighth-note pairs (2, 1). Bass staff has eighth-note pairs (1, 3). Bottom staff has a dotted half note. Measure 6: Treble staff has eighth-note pairs (1, 1). Bass staff has eighth-note pairs (4, 3). Bottom staff has a dotted half note.



5. Grazioso.

H. E. P.

Poco Adagio.

The musical score consists of three staves of piano notation. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. The key signature is four flats. The time signature is 3/4 throughout. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a sixteenth-note pattern. The third staff begins with a quarter note. Measure numbers 1 through 8 are indicated above the staves. Various note heads are marked with numbers such as 3, 4, 5, and 1. Dynamic markings include a breve with a vertical stroke, a wavy line, and a symbol resembling a stylized 'A'. The notation is highly rhythmic and technical, typical of a virtuoso piano piece.

62

63

64

6. Vorspiel.

H. E. P.

Con moto.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

8

2

rit.

a tempo

*

3

4 3 1

(3)

4

2 1

4 8

4

1

2

3

4

5

molto rit.

(8)

7. Menuet.

H. E. P.

Quasi Allegretto.

The musical score consists of three staves of music for piano, arranged vertically. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music is in common time (indicated by a '4' in the top staff). Measures are numbered 1 through 12 above the staves. Measure 1 starts with a treble clef, a key signature of two flats, and a '3' indicating 3/4 time. Measure 2 starts with a bass clef and a '4'. Measure 3 starts with a bass clef and a '3'. Measure 4 starts with a bass clef and a '2'. Measure 5 starts with a bass clef and a '1'. Measure 6 starts with a bass clef and a '5'. Measure 7 starts with a bass clef and a '4'. Measure 8 starts with a bass clef and a '3'. Measure 9 starts with a bass clef and a '2'. Measure 10 starts with a bass clef and a '1'. Measure 11 starts with a bass clef and a '5'. Measure 12 starts with a bass clef and a '4'. The music features eighth and sixteenth note patterns, with various dynamics and rests. The notation includes slurs, grace notes, and accidentals like flats and sharps.

A musical score for piano, featuring three staves. The top staff uses a treble clef, has two flats in the key signature, and consists of a series of quarter notes. The middle staff also uses a treble clef and two flats, showing eighth-note patterns with various fingerings (2, 4, 1, 5, 1, 3). The bottom staff uses a bass clef and two flats, with sustained notes and grace notes. Measure numbers 1 through 8 are indicated above the top staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major (two flats). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs and a sixteenth-note pattern in the bass staff. Measure 12 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs and a sixteenth-note pattern in the bass staff.

68

8. Gavotte.

H. E. P.

Quasi Allegretto.

The image shows three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation is in common time and uses a treble clef for the top two staves and a bass clef for the bottom staff.

Staff 1 (Top): This staff contains three measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measure 2 begins with a half note, followed by eighth-note pairs. Measure 3 starts with a quarter note, followed by eighth-note pairs. Various performance markings like '3', '2', '4', '3', '8', and '9' are placed above the notes.

Staff 2 (Middle): This staff contains three measures. Measure 1 consists of eighth-note pairs. Measure 2 begins with a half note, followed by eighth-note pairs. Measure 3 starts with a quarter note, followed by eighth-note pairs. Performance markings include '1', '3', '4', '3', '4', and '4'.

Staff 3 (Bottom): This staff contains three measures. Measure 1 starts with a dotted half note followed by a quarter note. Measure 2 starts with a dotted half note followed by a quarter note. Measure 3 starts with a dotted half note followed by a quarter note. Performance markings include '7', '8', and '9'.

Musical score for piano, page 10, measures 11-12. The score consists of two staves: treble and bass. The treble staff uses a treble clef, a key signature of one sharp (F#), and common time. The bass staff uses a bass clef, a key signature of one flat (B-flat), and common time. Measure 11 begins with a forte dynamic. Measure 12 starts with a forte dynamic. Measure 13 begins with a forte dynamic. Measure 14 begins with a forte dynamic.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats), then to G major (one sharp), and back to B-flat major. Measure 1 starts with a forte dynamic (f). Measures 2-4 show sixteenth-note patterns. Measure 5 begins with a forte dynamic (f). Measures 6-7 show eighth-note patterns.

Sheet music for three staves, measures 1-10. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

9. Abschied.

H. E. P.

Lento ma non troppo.

The musical score consists of three staves of piano music. The first staff (treble clef) begins with a key signature of one flat and a 3/8 time signature. It features six measures of music, with the first measure containing three groups of three eighth-note strokes. The second staff (bass clef) begins with a key signature of one flat and a 3/8 time signature. It contains five measures of music, with the first measure featuring a single eighth note followed by a sixteenth-note rest. The third staff (treble clef) begins with a key signature of one flat and a 3/8 time signature. It contains five measures of music, with the first measure featuring a single eighth note followed by a sixteenth-note rest. The music is marked "Lento ma non troppo." and includes dynamic markings such as "3" and "2".

Musical score for piano, three staves, measures 1 through 5.

Staff 1 (Treble Clef):

- Measure 1: $\text{F} \rightarrow \text{G}$, $\text{A} \rightarrow \text{B}$, $\text{C} \rightarrow \text{D}$, $\text{E} \rightarrow \text{F}$, $\text{G} \rightarrow \text{A}$.
- Measure 2: $\text{A} \rightarrow \text{B}$, $\text{C} \rightarrow \text{D}$, $\text{E} \rightarrow \text{F}$, $\text{G} \rightarrow \text{A}$.
- Measure 3: $\text{B} \rightarrow \text{C}$, $\text{D} \rightarrow \text{E}$, $\text{F} \rightarrow \text{G}$, $\text{A} \rightarrow \text{B}$.
- Measure 4: $\text{C} \rightarrow \text{D}$, $\text{E} \rightarrow \text{F}$, $\text{G} \rightarrow \text{A}$.
- Measure 5: $\text{D} \rightarrow \text{E}$, $\text{F} \rightarrow \text{G}$, $\text{A} \rightarrow \text{B}$.

Staff 2 (Bass Clef):

- Measure 1: $\text{D} \rightarrow \text{E}$, $\text{F} \rightarrow \text{G}$, $\text{A} \rightarrow \text{B}$.
- Measure 2: $\text{E} \rightarrow \text{F}$, $\text{G} \rightarrow \text{A}$.
- Measure 3: $\text{F} \rightarrow \text{G}$, $\text{A} \rightarrow \text{B}$.
- Measure 4: $\text{G} \rightarrow \text{A}$.
- Measure 5: $\text{A} \rightarrow \text{B}$.

Staff 3 (Bass Clef):

- Measure 1: $\text{D} \rightarrow \text{E}$.
- Measure 2: $\text{E} \rightarrow \text{F}$.
- Measure 3: $\text{F} \rightarrow \text{G}$.
- Measure 4: $\text{G} \rightarrow \text{A}$.
- Measure 5: $\text{A} \rightarrow \text{B}$.

Measure numbers 1, 3, 5, and 7 are indicated above the staff.

Three staves of musical notation for three voices (Soprano, Alto, Bass) in common time, key signature of one flat. The notation includes various note heads, stems, and bar lines. Measure 1 starts with a tempo marking "a tempo". Measures 2-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns. Measures 8-9 show sixteenth-note patterns.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Measures 1-8. Includes slurs and grace notes.
- Staff 2 (Bass Clef):** Measures 1-8. Features eighth-note patterns.
- Staff 3 (Bass Clef):** Measures 1-8. Shows sustained notes and eighth-note patterns.
- Staff 4 (Treble Clef):** Measures 1-8. Contains eighth-note patterns and rests.
- Staff 5 (Bass Clef):** Measures 1-8. Shows eighth-note patterns and rests.
- Staff 6 (Bass Clef):** Measures 1-8. Features eighth-note patterns and rests.

Dynamics and performance instructions:

- Measure 1: Measure number 1 above staff 1.
- Measure 2: Measure number 2 above staff 1.
- Measure 3: Measure number 3 above staff 1.
- Measure 4: Measure number 4 above staff 1.
- Measure 5: Measure number 5 above staff 1.
- Measure 6: Measure number 6 above staff 1.
- Measure 7: Measure number 7 above staff 1.
- Measure 8: Measure number 8 above staff 1.
- Measure 1: *rit.* (ritenando) below staff 4.
- Measure 2: *a tempo* below staff 4.
- Measure 3: Measure number 3 above staff 4.
- Measure 4: Measure number 4 above staff 4.
- Measure 5: Measure number 5 above staff 4.
- Measure 6: Measure number 6 above staff 4.
- Measure 7: Measure number 7 above staff 4.
- Measure 8: Measure number 8 above staff 4.
- Measure 1: *rit.* (ritenando) below staff 6.
- Measure 2: Measure number 2 above staff 6.
- Measure 3: Measure number 3 above staff 6.
- Measure 4: Measure number 4 above staff 6.
- Measure 5: Measure number 5 above staff 6.
- Measure 6: Measure number 6 above staff 6.
- Measure 7: Measure number 7 above staff 6.
- Measure 8: Measure number 8 above staff 6.
- Measure 1: *lento* (largo) below staff 6.

10. Remembrance.

H. E. P.

Un poco Larghetto.

Three staves of musical notation for piano, labeled 10. Remembrance. in H. E. P. style. The notation is in 3/8 time, A major (three sharps). The top staff starts with a rest followed by eighth-note pairs. The middle staff has eighth-note pairs with dynamics 1, 1, 5, 3, 2, 1, 2, 1. The bottom staff has eighth-note pairs with dynamics 1, 3, 5, 2, 1, 2, 1.

Musical score for piano, three staves, page 77. The score consists of three staves, each with a treble clef, a key signature of two sharps, and a common time signature. The first staff features a dynamic range from forte to piano. The second staff contains sixteenth-note patterns with various fingerings (e.g., 1, 4, 5, 2, 3, 4). The third staff includes eighth-note patterns with fingerings like 1, 2, 3, 4, 5. The score concludes with a final measure ending on a dominant seventh chord.

Three staves of musical notation for piano, page 78.

Top Staff: Treble clef, two sharps. Fingerings: 8, 4, 8, 5 4 2, 3.

Middle Staff: Bass clef. Fingerings: 5 4 2, 1 2, 4, 5 4.

Bottom Staff: Bass clef. Fingerings: 2 4 1 3, 2 1 4, 3 4, 1, 3, 3, 1, 3.

Musical score for three staves in G major, 2/4 time. The top staff consists of treble, alto, and bass clef staves. The middle staff consists of bass and tenor clef staves. The bottom staff consists of bass and tenor clef staves. The score features various note heads, stems, and bar lines. Measure numbers 3, 4, 5, and 8 are indicated above specific measures. Fingerings such as 3, 1 3, 5 2, 4, 1 3, 4, 1, 3 5, 1 1, 2 1, 4 2 1, and 8 are shown above certain notes. The bass staff in the middle section includes a measure with a single note followed by a fermata.

11. Regret.

RHEINBERGER.

Andantino.

The musical score consists of three staves of piano music. The top staff uses a treble clef, a key signature of five flats, and a common time signature. The middle staff uses a bass clef, a key signature of five flats, and a common time signature. The bottom staff uses a bass clef, a key signature of five flats, and a common time signature. Each staff contains six measures of music, with various note heads and stems, some with numerical markings (e.g., 1, 2, 3, 4, 5) indicating specific fingerings or techniques. The overall tempo is marked as Andantino.

4

5

8

12. Cantilène.

H. E. P.

Andantino.

The musical score for 'Cantilène' is composed of three staves of music in 2/4 time with a key signature of two flats. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff another bass clef. The score is divided into three systems. The first system starts with a rest followed by a melodic line. The second system begins with a bass line. The third system continues the melodic line from the first system. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 8. Measure numbers 1, 2, 3, 4, 5, and 8 are also present above certain notes.

Musical score for piano, three staves, key signature of four flats, time signature common time.

Staff 1 (Treble Clef):

- Measures 84-85: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 86-87: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 88-89: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 90-91: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 92-93: Treble clef, 3 flats. Measures end with a fermata over the bass staff.
- Measures 94-95: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Staff 2 (Bass Clef):

- Measures 84-85: Bass clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 86-87: Bass clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 88-89: Bass clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 90-91: Bass clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 92-93: Bass clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 94-95: Bass clef, 4 flats. Measures end with a fermata over the bass staff.

Staff 3 (Treble Clef):

- Measures 84-85: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 86-87: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 88-89: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 90-91: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 92-93: Treble clef, 4 flats. Measures end with a fermata over the bass staff.
- Measures 94-95: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Measure 96: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Measure 97: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Measure 98: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Measure 99: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Measure 100: Treble clef, 3 flats. Measures end with a fermata over the bass staff.

Musical score for three voices (Treble, Bass, Alto) in 2/4 time. The key signature is one flat (B-flat). Fingerings are indicated above the notes in the upper two staves.

Staff 1 (Treble):

- Measures 1-2: Eighth-note pairs followed by a quarter note with a fermata.
- Measure 3: Eighth-note pairs followed by a sixteenth-note group (5, 4).
- Measure 4: Sixteenth-note pairs followed by a sixteenth-note group (1).
- Measure 5: Sixteenth-note pairs followed by a sixteenth-note group (5, 4).
- Measure 6: Sixteenth-note pairs followed by a sixteenth-note group (1).

Staff 2 (Bass):

- Measures 1-2: Eighth-note pairs.
- Measure 3: Sixteenth-note pairs (1).
- Measure 4: Sixteenth-note pairs (3).
- Measure 5: Sixteenth-note pairs (1).
- Measure 6: Sixteenth-note pairs (3).

Staff 3 (Alto):

- Measures 1-2: Eighth-note pairs.
- Measure 3: Eighth-note pairs.
- Measure 4: Eighth-note pairs.
- Measure 5: Eighth-note pairs.
- Measure 6: Eighth-note pairs.

13. Andantino.

Adapted from fourth Organ Sonata
MENDELSSOHN.

The musical score for "13. Andantino." is composed of six staves of piano music. The top two staves are in treble clef, and the bottom four are in bass clef. The time signature is 6/8. The music includes various note patterns such as eighth-note chords and sixteenth-note figures. Dynamic markings include 'A' and 'L'. Fingerings are indicated above the notes in several places. The score is adapted from the fourth Organ Sonata by Mendelssohn.

Musical score page 87, first system. Treble and bass staves. Measures 1-6. Fingerings: 3, 4; 1, 8; 1, 5; 4; 2, 1, 4; 5; 1, 1; 2.

Musical score page 87, second system. Treble and bass staves. Measures 7-12. Fingerings: 4; 3, 1; 4; 3, 1, 2; 5, 1; 4; 1, 1; 4; 1. Text: reverse keyboards.

Musical score page 87, third system. Treble and bass staves. Measures 13-18. Fingerings: 2, 3; 2; 5; 4; 2, 3, 4.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Measures 88-90 show eighth-note patterns. Measure 91 starts with a bass note followed by eighth-note pairs. Measure 92 has a bass note with a fermata, followed by eighth-note pairs. Measure 93 has a bass note with a fermata, followed by eighth-note pairs. Measure 94 has a bass note with a fermata, followed by eighth-note pairs. Measure 95 has a bass note with a fermata, followed by eighth-note pairs.
- Staff 2 (Bass Clef):** Measures 88-90 show eighth-note patterns. Measure 91 starts with a bass note followed by eighth-note pairs. Measure 92 has a bass note with a fermata, followed by eighth-note pairs. Measure 93 has a bass note with a fermata, followed by eighth-note pairs. Measure 94 has a bass note with a fermata, followed by eighth-note pairs. Measure 95 has a bass note with a fermata, followed by eighth-note pairs.
- Staff 3 (Treble Clef):** Measures 88-90 show eighth-note patterns. Measure 91 starts with a bass note followed by eighth-note pairs. Measure 92 has a bass note with a fermata, followed by eighth-note pairs. Measure 93 has a bass note with a fermata, followed by eighth-note pairs. Measure 94 has a bass note with a fermata, followed by eighth-note pairs. Measure 95 has a bass note with a fermata, followed by eighth-note pairs.

change keyboards

rit.

14. Idyl.

H. E. P.

Con Espressione.

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is two flats. The time signature varies between common time (indicated by '8') and 9/8. The music is marked "Con Espressione". The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and slurs. Fingerings are indicated above the notes in each staff. The first staff begins with a rest followed by eighth-note pairs. The second staff starts with a bass note followed by eighth-note pairs. The third staff begins with a bass note followed by eighth-note pairs.

Three staves of musical notation for piano, showing three measures of music with dynamic markings and fingerings.

Measure 1: Treble clef, two flats. Fingerings: 3, 2, 1, 2, 3. Dynamic: *poco rit.*

Measure 2: Treble clef, two flats. Fingerings: 1, 2, 3, 4, 5. Dynamic: *a tempo*

Measure 3: Treble clef, two flats. Fingerings: 2, 1, 2, 3, 4, 5. Dynamic: *a tempo*

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Starts with a dotted half note. Measures include pairs of eighth notes with fingerings (e.g., 2 1), a sixteenth-note pattern, a measure with a sharp, followed by a measure with a double sharp. Dynamic markings: *poco rit.*, *a tempo*.
- Staff 2 (Bass Clef):** Measures show eighth-note patterns and sixteenth-note patterns. Fingerings: 2, 1, 4, 1, 2, 5.
- Staff 3 (Treble Clef):** Measures show eighth-note patterns and sixteenth-note patterns. Fingerings: 3, 2, 2, 1, 4, 1, 1, 1, 2, 5, 3, 1, 2, 4.

The image displays three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and a bass clef, while the middle and bottom staves use a bass clef. The music is in 2/4 time, indicated by a '2' at the beginning of each measure. The notation is highly technical, featuring sixteenth-note patterns, grace notes, and various dynamic markings such as 'rit.' (ritardando) and dynamic arrows. Fingerings are indicated by numbers above or below the notes, often with arrows pointing to specific fingers. The bass clef staves also include harmonic markings like ♮ and ♯, and a 'rit.' instruction is present in the middle staff.

15. Intermezzo.

H. E. P.

Andante con moto.

The musical score for "15. Intermezzo." is composed of three systems of piano music. The top system includes treble, bass, and alto staves. The middle system also includes treble, bass, and alto staves. The bottom system includes bass and alto staves. All staves are in 6/8 time with a key signature of four sharps. Fingerings are indicated above the notes. The music features various note patterns, including sixteenth-note chords and eighth-note pairs.

The image shows three staves of sheet music, likely for a piano or harpsichord. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time with a key signature of two sharps. The music consists of six measures per staff. Measure 1: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note pairs. Middle staff has a dotted half note followed by a quarter note. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs. Measure 4: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note pairs. Middle staff has a dotted half note followed by a quarter note. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Middle staff has eighth-note pairs. Measures 7-12 follow a similar pattern, with some variations in note values and dynamics. Measures 13-18 continue the pattern, with measure 18 concluding the page.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Features a melodic line with grace notes and dynamic markings like p (piano) and f (forte). Fingerings (1-5) are indicated above the notes.
- Staff 2 (Bass Clef):** Shows rhythmic patterns with sixteenth-note figures and grace notes. Fingerings (1-5) are indicated above the notes.
- Staff 3 (Bass Clef):** Shows rhythmic patterns with sixteenth-note figures and grace notes. Fingerings (1-5) are indicated above the notes.

The score concludes with a *rit.* (ritardando) instruction.