To Her Grace
The Duchess of Marlborough.

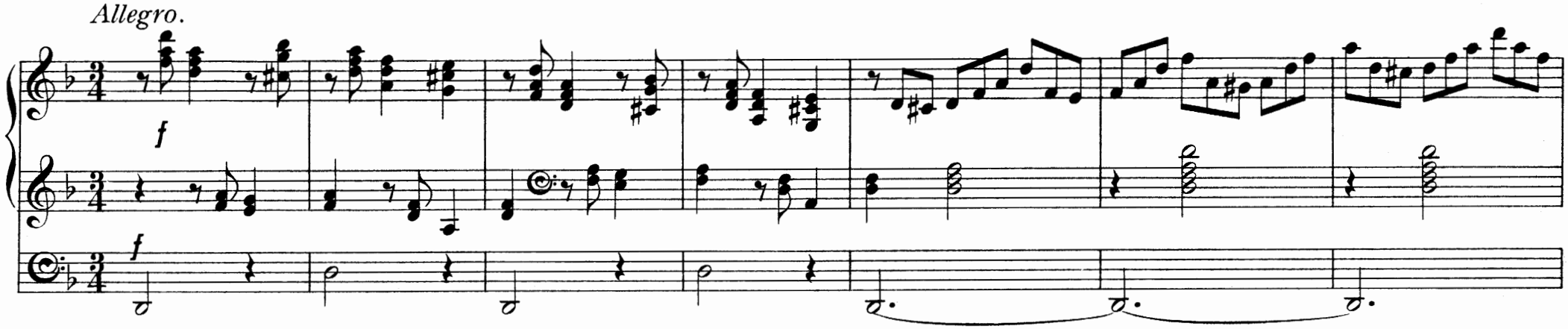
FANTASIA

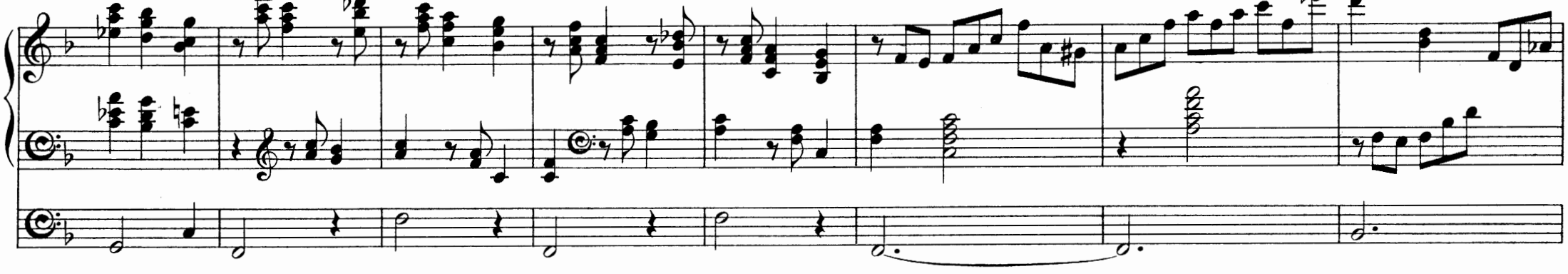
Composed for the Opening of the New Organ at Blenheim Palace.

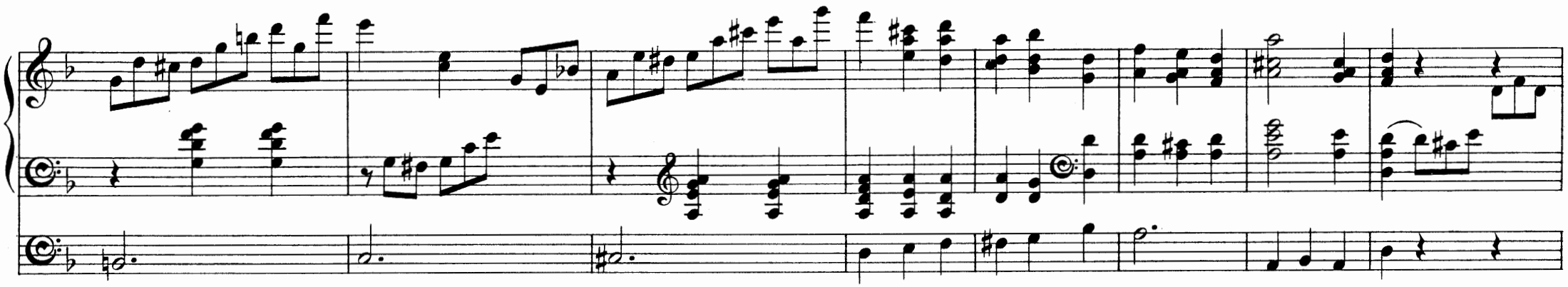
(May 1891.)

E. Silas, Op. 117.

Allegro.







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p

8 ft Stops

R L R L

p

Sw.

*)

Gt Organ

Gt Organ

Gt Organ

ff

*) add a prominent Stop for the subject.

P Sw.

PP

P

Moderato.

P

R

f

Allegro. (*In the Character of a Cadenza.*)

Sw.

mf

Vivace.

cresc.

f

Reeds

Allegro.(Tempo I.)

f

8 & 4 ft Stops.

Gt Organ

*) add a prominent Stop for the subject.

James the Second's March, about 1690, (harmonised by E. Silas.)

Moderato.

p

tr

3

ff

ff

tr

3

LONDON: NOVELLO & Co
Engravers & Printers

THE ORGAN WORKS
OF
JOHN SEBASTIAN BACH,
EDITED BY
J. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon.

Book I.

EIGHT SHORT PRELUDES AND FUGUES 2 6

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

Book II.

PRELUDES, FUGUES, AND TRIO 3 0

The second book of the new edition of Bach's Organ Works is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated. Appended to the preface is a suggested metronomic rate for each movement.

Book III.

PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue. There is, as usual, in this Edition a Preface containing interesting particulars of the several works.

Book IV.

SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.

SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.

PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player. Necessary fingering and other marks to help to effective performance are inserted, and the Preface contains various notes and suggestions relative to the history, structure, and treatment of the several works.

Book VII.

PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition. Valuable suggestions are as usual given for the treatment of the several works.

Book VIII.

PRELUDES AND FUGUES 3 0

Bach's Organ Works, Book VIII., contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the Bridge Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation. Interesting particulars of the several compositions are given in the Preface, and suggestions for performance are added.

Book IX.

TOCCATAS, PRELUDES, AND FUGUES 3 0

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