

TEN ADAGIOS.

FOR THE

Organ,

IN THE FREE STYLE.

COMPOSED BY



C. G. HOEPNER.

Ent. Sta. Hall.

*Price 5/-
or singly 2/- each.*

London, EWER & CO. Newgate St

I INTRODUCTORY REMARKS.

In order to play these Adagios properly, we should have an Organ with at least two rows of keys; though they may be played upon an instrument with only one row, but the desired effect cannot be produced. To give the pieces their proper colouring, I have adopted the following signs, *ppp* a single stop; *pp* 2 or 3 stops; *p* 3, 4, or 5 stops; *mf* 4, 5, or 6 stops, according to their respective strength or power, being open or stopped; *f* the 8 feet stops of the Gt. Org. with a reed stop; *ff* the 16, 8, & 4 feet stops of the Gt. Org. *fff* the full Gt. Org. *sf* the sudden gush of a note or chord, which is practicable on the Organ in two ways; 1st by having the row of keys not in use a little louder than the other, and playing the note or chord on both rows at once; 2nd when a soft stop is on, by pulling out a loud stop, as Principal, at the note or chord marked *sf*. In order to bring forth a *crescendo*  it is necessary to begin with the soft stops, and gradually to pull on the louder ones; and a *decrescendo*  is produced in the contrary way, by pushing back the loud stops first, and so on. The stops must be pulled on or pushed off gradually, not with a jerk. The following marks require precision in execution, \wedge means that the stop is to be pulled on quickly, and \vee to be pushed off quickly, in order to mark time, or an introduction of different harmonies. P means that one hand plays alone, to allow the other time to draw on or push off the stops. P draw the Pedal coupler. \dagger push off the same. P alter the mixture. R.S. Reed stops.

To give directions how every piece should be performed would be going too far, I think one instance will suffice, and therefore take N^o 3, which will enable the Student to comprehend the whole. The *pp* is executed with a stopped 8 feet stop, and a Flute (4 ft.) stop. At the sign P add an open 8 feet stop. From the 9th bar play on the Gt. Org. with 8 feet Principal and 4 feet Gemshorn, or Gemshorn failing take another 4 feet stop. At the 13th bar go back to the Swell. At the sign P one hand plays while the other draws on all 8 feet stops with Trumpet in the Gt. Org. Up to the present 16 and 8 feet Pedal stops have been necessary. With the beginning of the 17th bar go back to the Gt. Org. if possible without a break. At the moment when one hand takes the first chord the other must draw on the Pedal coupler as otherwise the Pedal would be too weak for the keys. At the end of the 20th bar at the sign \dagger the Pedal must be pushed off. At bar 21 one hand plays alone on the Swell while the other pushes off the stops of the Gt. Org. up to the two softest 8 feet stops. At the moment when the 2nd quaver of the 23rd bar is touched the loud stop of the Swell must be pushed off, in order to produce the *p* and *pp*. At the 25th bar we go over to the Gt. Org. and at every crotchet in the next two bars where the \wedge is placed, a stop must be drawn after the rules of the *crescendo*. At bar 28 go back to the Swell. At bar 30 go to the Gt. Org. and at bar 32 only one hand plays while the other prepares for the *ppp* on the Swell, at which the Harmonica, Salicional, or 8 feet Gamba can be used. At the rest at the end of bar 37 one hand must draw on a soft 8 feet stop on the Swell, and the other a reed stop on the Gt. Org. in order to bring out the Melody, which lies in the Tenor. At the end of bar 41 the left hand plays on the Swell, and at the end of bar 43 again on the Gt. Org. At bar 46 one hand plays alone on the Swell, while the other prepares for the *f* on the Gt. Org. At the beginning of bar 47 the loudest stops are pushed off to produce the *ppp*. At the beginning of bar 48 draw on the Pedal coupler. The last two notes are played on the Swell.

Where there is no Pedal coupler one or two Pedal stops must be employed.

On the performance of the Adagio is to be remarked in general, that the chords must be struck with precision, not in arpeggio as many Pianoforte players are in the habit of doing. Want of precision produces a very bad effect on the Organ.

By 8 feet stops are to be understood Diapasons, and stops of similar pitch. By 4 feet stops the Principal, Flute, and other stops an octave above the Diapason. By 16 feet stops Double Diapasons are understood, usually found in the Pedals only.

Where there is a Choir Organ it can be used occasionally instead of the Swell.

No 1.

pp *Swell.* $\text{♩} = 58.$

PEDALS.

Gt Org: *f*

Swell. *p*

*Gt Org: * Cres-*

* As this *cres.* rises up to the Full Org: it is necessary to draw on several stops for the Pedals.
Ten Adagios. Hoepner.

cen do. *fff* 3

fff

Swell. *pp*

p

Gt Org: Swell. *fff p pp p fff p pp p fff p pp p*

Gt Org: *fff*

* At the *pp* the loud stops are put off, and at the *p* put on again.
Ten Adagios. Hoepner.

$\text{♩} = 63.$

Swell.

No 2.

*ppp**pp**p*

PEDALS.

Gt Org:

*mf**ff*

Swell.

Gt Org:

*pp**ff*

This musical score is for a piece titled "Trio Adagio" by Hoepner. It is written for three staves: a piano (Pn), an organ (Org), and a cello/bass (Cb/Bs) part. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into six systems. The first system shows the piano and organ parts. The second system includes a "Swell" marking and a piano (*p*) dynamic. The third system features a "Gt Org:" marking and a fortissimo (*ff*) dynamic. The fourth system continues the piano and organ parts. The fifth system includes a "Swell." marking and a pianissimo (*pp*) dynamic. The sixth system concludes with a "ppp" dynamic and a repeat sign. The organ part is marked with a "Gt Org:" and a "ff" dynamic. The piano part is marked with a "Swell." and a "pp" dynamic. The cello/bass part is marked with a "ppp" dynamic.

$\text{♩} = 54$
Swell.

Nº 3.

pp *p*

PEDALS.

Gt Org: *p*

Swell.

Gt Org: *f*

Swell. *p* *pp* *pp* Gt Org: *pp*

7

Swell.

Gt Org:

pp

ppp

Swell.

pp

Gt Org. R.S.

Swell.

pp

Swell.

Gt Org. R.S.

Swell.

pp

ppp

f

Swell.

ppp

$\text{♩} = 56.$

Gt Org:

Nº 4.

p

sf

sf

sf

PEDALS.

mf

sf

Swell.

Gt Org:

Swell.

Gt Org:

The musical score is written for a grand organ. It consists of five systems of staves. The first system has three staves: a top staff for the Great Organ (Gt Org) in treble clef, a middle staff for the left hand in bass clef, and a bottom staff for the pedals in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The tempo is marked as 'Ten Adagios. Hoepner.' and the metronome marking is a quarter note equals 56. The score includes various dynamic markings such as *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins, and a 'Swell.' marking. The notation includes many beamed sixteenth and thirty-second notes, particularly in the right hand and pedals. The piece ends with a final chord in the right hand.

* As the left hand is at work here the right hand must take the notes G & A on the Swell also, in order to bring out the *Sf*

Swell. *ritard:* *Gt Org: stringendo.* *ff*

a tempo. *ritard:*

a tempo. ** sf* *sf* *sf*

Swell. *mf*

Gt Org:

* The *sf* in this and the two following bars is to be taken at the commencement with the full chord.
 Ten Adagios, Hoepner.

$\text{♩} = 52.$

Gt Org:

Swell.

Nº 5.

PEDALS.

The musical score is written for piano and Great Organ. It consists of five systems of staves. The piano part is written in a grand staff (treble and bass clefs), and the Great Organ part is written in a single staff. The tempo is marked as Adagio, with a quarter note equal to 52 beats. The key signature is one flat (B-flat). The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), and *ppp* (pianississimo). It also features swell markings and organ swell indications. The piano part includes a section labeled 'PEDALS.' at the beginning. The Great Organ part includes a section labeled 'Gt Org:' at the beginning. The score is titled 'Nº 5.' and 'Ten Adagios. Hoepner.'

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for three parts: Treble (Gt), Bass (Gt), and Cello/Double Bass (Ct). The key signature has one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *pp* (pianissimo) and *Swell.* (Swell). The melody is primarily in the Treble part, with the Bass and Cello parts providing harmonic support. The score is divided into measures by bar lines, and the music concludes with a final cadence.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for three parts: Gt Org (Great Organ), Swell, and a third part (likely Piano or Violoncello). The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Gt Org part is marked with *p* (piano) and *pp* (pianissimo). The Swell part is marked with *pp*. The third part is marked with *p*. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for Piano (P), Organ (Gt Org), and Voice (Soprano, Alto, Tenor, Bass). The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The organ part provides harmonic support with chords and single notes. The vocal parts enter with the melody. The score includes dynamic markings such as *pp*, *ppp*, *f*, and *ppp*, and performance instructions like "Swell." and "Gt Org: R.S.". The piece concludes with a final chord in the piano and organ parts.

No 6.

PEDALS.

The musical score is written for piano and organ. It consists of five systems of staves. The piano part is written in treble and bass clefs, and the organ part is written in a single staff. The key signature is one sharp (F#). The time signature is 12/8. The tempo is marked $\text{♩} = 92$. The score includes various dynamics and articulations, such as *pp*, *mf*, *f*, *p*, *mf*, *f*, *pp*, and *f*. It also features *Swell.* markings and *Gt Org.* markings. The score is titled "No 6." and "PEDALS." is written at the beginning of the first system.

This musical score is for a piece titled "Ten Adagios, Hoepner." It is written for a grand organ, with the upper staves representing the Great Organ (Gt Org.) and the lower staves representing the Swell. The score is divided into five systems, each with three staves. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by a slow, flowing tempo (Adagio). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes several "Swell." markings, indicating sections where the Swell organ is used. There are also "Gt Org." markings, indicating sections where the Great Organ is used. The score is written in a standard musical notation style, with a treble and bass clef for each staff. The notation is clear and legible, with a focus on the melodic and harmonic lines of the organ. The score is a single page, numbered 13 in the top right corner. The title "Ten Adagios, Hoepner." is printed at the bottom of the page.

Gt Org.

Swell.

Gt Org.

Swell.

Gt Org. R.S.

Swell.

Gt Org. *mf* Sw! *pp* Gt Org. *mf* Sw! Gt Org. *f*

Swell.

Gt Org.

Swell.

Gt Org.

No. 7.

PEDALS.

The musical score is written for piano, grand organ (Gt Org), and pedals. It consists of five systems of staves. The first system includes a piano part with a 'Swell.' marking and a 'pp' dynamic, a grand organ part with a 'f' dynamic, and a pedal part. The second system continues the piano and grand organ parts, with a 'mf' dynamic for the grand organ. The third system features a piano part with a 'Swell.' marking and a 'ppp' dynamic, and a grand organ part. The fourth system shows the grand organ part with a 'Gt Org:' marking. The fifth system includes a piano part with a 'Swell.' marking and a 'pp' dynamic, and a grand organ part with a 'f' dynamic. The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

mf

Swell.

ppp

Gt Org:

Sw!

pp

p

*sf

* The *sf* is not to be executed on the 1st but on the 2nd crotchet with the whole chord.
 Ten Adagios. Hoepner.

♩ = 60
Gt Org:

Nº 8.

p Swell.

Swell.

pp

PEDALS.

Gt Org:

p Swell. *pp*

Gt Org:

f

The musical score is written for three staves. The first system includes the following markings: *Swell.*, *Gt Org: R.S.*, and *Sw. ppp*. The second system includes *Gt Org:* and *Swell.*. The third system includes *Swell.* and *ppp*. The fourth system includes *Gt Org:* and *f*. The score concludes with a double bar line and a final note on the lower staff.

$\text{♩} = 69.$
Swell.

No. 9.

PEDALS

Gt Org:

*pp**mf**mf*

Swell.

Swell.

Gt Org:

Swell.

Gt Org: ff *pp**mf**pp**mf**f**ff**ff*

Swell.

Gt Org:

Swell.

Swell.

Gt Org.
R. S.

Swell.

Swell.

Gt Org. Swell.

Gt Org. \oplus

mf *f*

ff *ff*

p Swell.

p Gt Org:

$\text{♩} = 52.$
Swell.

Nº 10

PEDALS.

The musical score is written for piano and organ. It consists of five systems of staves. The first system includes a treble and bass staff for piano, with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked as Adagio, with a metronome indication of 52 beats per minute. The first system also includes a separate staff for pedals. The second system continues the piano part. The third system introduces the organ part, marked 'Gt Org.' and 'f'. The fourth system continues the organ part, with a 'Swell.' marking. The fifth system concludes the piece, with a final chord marked with a cross symbol.

ppp *pp*
 PED 8 ft. PED 16 & 8 ft.
 Gt Org: Swell. Gt Org: Gt Org: R.S.
 f *f* Swell. *p*
 Swell. *p*
 Swell
 Gt Org: *f* *ppp* *f*

* Those who are not able to play on both rows of Keys with one hand must get the upper part played by a 2^d person.

Ten Adagios Heener

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