

# *Historical Organ-Recitals*

Collected, Edited, and Annotated by

## JOSEPH BONNET

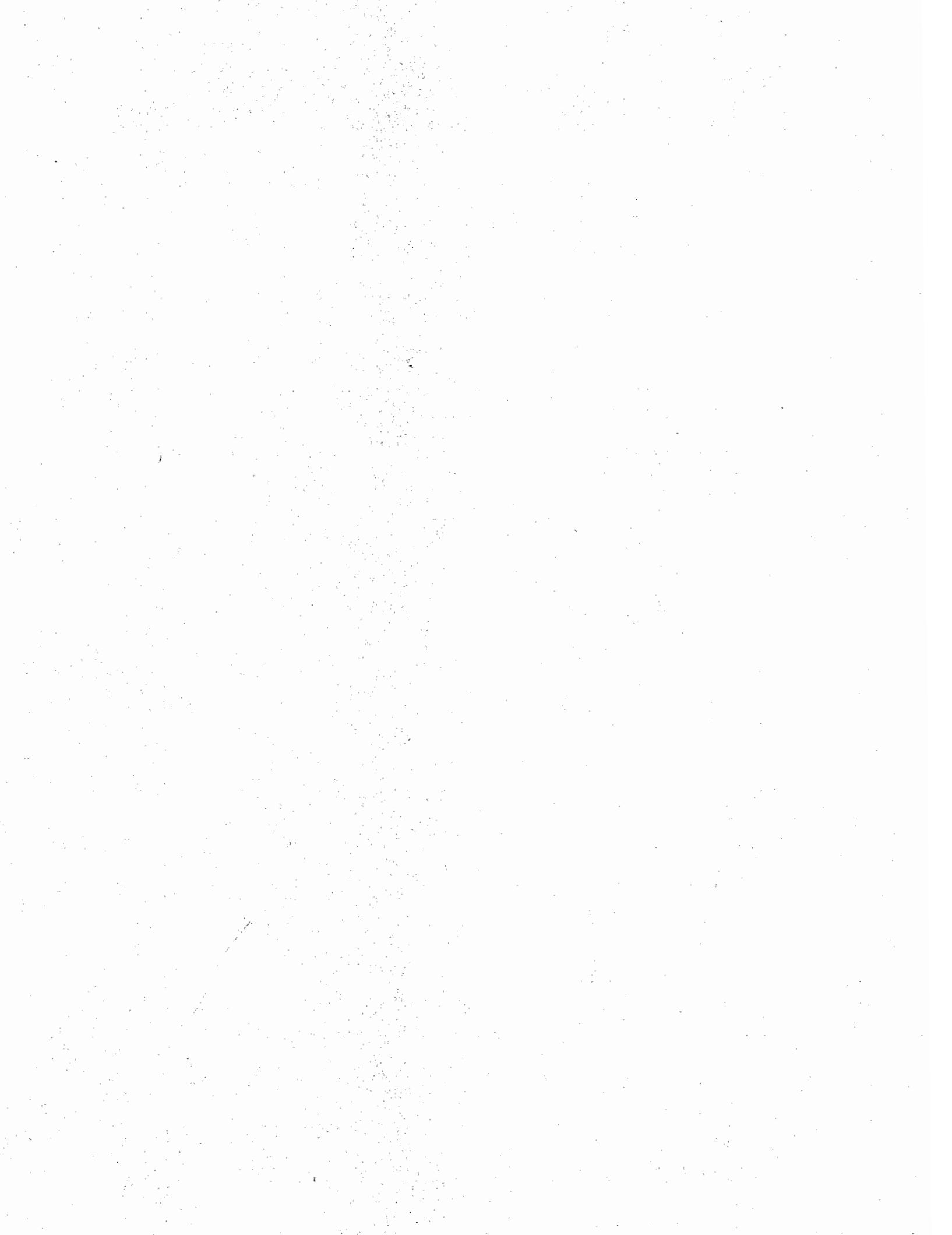
IN SIX VOLUMES

- I. Forerunners of Bach: Hofhaimer to Du Mage
- II. Johann Sebastian Bach
- III. Masters of the 18th and early 19th Centuries:  
Handel, Mozart, etc.
- IV. Three Composers of the Romantic Period:  
Schumann, Mendelssohn, and Liszt
- V. Modern Composers: Franck to Reger
- VI. Old Spanish Masters: Cabezón to Cabanilles

Price, each, \$2.00

(In U. S. A.)

G. SCHIRMER, INC. NEW YORK



JOSEPH BONNET

HISTORICAL  
ORGAN-RECITALS

IN SIX VOLUMES

VOL. VI

Old Spanish Masters

(Anciens Maîtres Espagnols)  
(1500–1700)

Eleven Pieces for Organ

Collected, Edited, and Annotated by  
JOSEPH BONNET

*Organist of St. Eustache, Paris  
Président de l'Institut Grégorien  
Professeur de la Classe Supérieure d'Orgue  
à l'École César-Franck*

Copyright, 1940, by G. Schirmer, Inc.  
International Copyright Secured

Printed in the U. S. A.

G. SCHIRMER, INC., NEW YORK



322211

A MON TRÈS CHER AMI  
LE RÉVÉREND PÈRE NÉMÉSIE OTAÑO  
EMINENT APÔTRE DE LA MUSIQUE D'ORGUE



## PREFACE

This volume, the sixth in the Historical Organ Recitals, is devoted entirely to the Spanish school from the 16th to the beginning of the 18th century. The compositions that I have here been able to bring together again are of incomparable beauty. Some are grandly and profoundly mystical, or suffused with powerful inspiration and truly romantic ardor; others have thoroughly classical charm and purity or alluring vividness.

One's heart is wrung with sadness and anguish to think of the artistic treasures destroyed along with the libraries in the course of the civil war in Spain. Who will ever be able to say how many music manuscripts may have been reposing in the churches awaiting publication to reveal to the world their glorious and beneficent beauty, and are now—alas—but a heap of ashes?

Father Anglès tells us that "the Spanish cathedrals always took special care of their archives of polyphonic vocal music, which they entrusted to the master of the chapel. There was nothing of the same care, however, expended on their organ music: this they neglected, as it was in the private and personal possession of the organist. Therein lies the secret of the irreparable loss of so much Spanish organ-music of the early period."<sup>1</sup>

Fortunately, beginning in 1895 Felipe Pedrell was able to publish in his collection *Hispaniae Schola Musica Sacra* the works of Antonio de Cabezón. In 1914 Father Villalba, the master of the chapel at the Escorial, edited a small *Antología de Organistas Clásicos*. Lastly, in 1927 Father Anglès began the publication of Cabanilles' complete organ works. One can judge of this music's interest by the three *Tientos* included in the present volume. We hope most sincerely that with God's aid and in better times this eminent musicologist, Father Anglès, can proceed with his project and bring it to a successful conclusion.

---

<sup>1</sup>Introduction to *Musici Organici Johannis Cabanilles Opera Omnia*, by Hyginii Anglès Pbri. (Vol. I).



## CONTENTS

	Page
<b>ANTONIO DE CABEZÓN (1510–1566)</b>	
Canción Religiosa ( <i>Christmas Carol</i> ) . . . . .	3
Diferencias sobre la Gallarda Milanesa . . . . .	6
Fuga a Cuatro ( <i>Double Canon</i> ) . . . . .	11
Ut Queant Laxis . . . . .	14
<b>FRAY TOMÁS DE SANTA MARÍA (15..–1570)</b>	
Cláusulas de I° Tono . . . . .	16
Cláusulas de VIII° Tono . . . . .	18
<b>SEBASTIÁN AGUILERA DE HEREDIA (1570–16..)</b>	
Obra de Octavo Tono Alto ( <i>Ensalada</i> ) . . . . .	20
<b>FRANCISCO CORREA DE ARAUJO (1581?–1663)</b>	
Tiento de Quarto Tono por E la mi a modo de Canción . . . . .	30
<b>JUAN BAUTISTA JOSÉ CABANILLES (1644–1712)</b>	
Tiento Lleno por B cuadrado . . . . .	37
Tiento de Falsas . . . . .	40
Tiento 5 <sup>to</sup> Tono, de Falsas . . . . .	43

## NOTES ON THE COMPOSERS AND THEIR WORKS PUBLISHED IN THIS VOLUME

**Antonio de Cabezón**, born at Castrillo de Matajudíos (Burgos) in 1510, blind from infancy; died in Madrid in 1566 as organist and cembalist to King Philip II of Spain. Cabezón was regarded as one of the foremost and most illustrious organists of his time. In the vigor of his works, the nobility and austerity of his conceptions, we have a reflection of the Spain of that epoch.

Felipe Pedrell does not say definitely that the *Canción Religiosa* is Cabezón's; but, as it formed a part of the *Libro de Cifra Nueva* collected and published by Venegas de Henestrosa in 1557, and as that collection was in great part made up of works by Philip II's organist, Pedrell does not deny with any greater definiteness that it is Cabezón's. This Christmas carol sings with tenderness and exquisite charm of the descent to earth of Christ, born of the Virgin Mary, for the redemption of mankind.

In the *Diferencias sobre la Gallarda Milanesa* we recognize the vigorous and firm style of Cabezón at his best. The emotion that he here attains is of the most powerful order. One can picture the son of Charles V relaxing from the cares of state by listening to pieces such as this played either in his Escorial palace or during his extensive travels, on which he was usually accompanied by his favorite musician.

The *Fuga a Cuatro* is in reality a double canon at the fourth below and at the octave—a composition, as André Pirro says, "of extraordinary workmanship". To shed perfect light on all the voices of the polyphony and to avoid confusing the inner ones, we have placed them on the two manuals and pedal with different timbres. Some time after this piece was composed Correa recommended in his *Facultad Orgánica* a similar procedure in the execution of certain of his pieces, and later still Nicolas de Grigny supplied the same kind of registration himself for the five-voiced fugues in his *Livre d'Orgue*.

In the magnificent paraphrase of a Gregorian hymn, *Ut Queant Laxis*, Cabezón shows his kinship with his illustrious contemporaries St. Theresa of

Avila, St. John of the Cross, and Tomás de Victoria. Here his music takes on accents of an ardent mysticism to which no listener can remain insensible.

The liturgical melody used in this piece really belongs to the hymn *Iste Confessor*. The hymn *Ut Queant Laxis* was composed in honor of St. John the Baptist by Paul the Deacon, a monk of Monte Cassino and a friend of Charlemagne. In the 11th century the Benedictine monk Guido d'Arezzo observed that the notes sung on the initial syllables of the half-lines formed the sequence of the first six degrees of the scale. He named each degree by the corresponding syllable (*ut, re, mi, fa, sol, la, si*) and thereby greatly facilitated the study of musical intervals.

Mode II

Ut que-ant la - xis Re - so - ná - re fi - bris,  
Mi - ra ge - stó - rum Fa - mu - li tu - ó - rum,  
Sól - ve pol-lú - ti Lá - bi - i re - á - tum, San - cte Jo - án - nes.

The music of the *Iste Confessor*, to which the words of the hymn *Ut Queant Laxis* were afterwards adapted, is as follows:

Mode II

Is - te Con - fés - sor Dó - mi - ni, ro - lén - tes  
Quem pi - e láu - dant pó - pu - li per ór - bem,  
Hac di - e lae - tus mé - ru - it be - á - tas Scán - de - re sé - des.

It will be noted that in the treatment of this melody Cabezón, like the other polyphonic composers of his time, frees himself from the limitations of the Gregorian modes. Modern tonality was already far along in its development at this time, and the demands of polyphony made him abandon the old modality. Gregorian chant, moreover, had lost much of its melodic purity in the 16th century, and was then clearly in decline. Only with the appearance of the studies undertaken in the 19th century by the Benedictines of Solesmes—and, since then, steadily pursued by them—could we see the Gregorian melodies restored to their beautiful and true original form.

**Fray Tomás de Santa María** (15...–1570), a Dominican of Castile, is the author of a keyboard method *Arte de Tañer Fantasía, assí para Tecla como Vihuela*<sup>2</sup> (1565), in which he gives numerous rules of technique: the placement of the hands, attack, touch, fingerings, rhythm, ornaments, etc. His compositions, mostly in the *ricercare* form, are written with great purity of style and are marked by exquisite serenity.

**Sebastián Aguilera de Heredia** (1570–16...), priest and organist at the cathedral of Saragossa, educated at the cathedral of Huesca... “His compositions are remarkable not only for the mastery they display in the imitative and fugal style, but also for the good taste and elegance of each melody in the polyphonic ensemble.”<sup>3</sup>

The *Obra de Octavo Tono Alto*, from the beginning, is distinguished by its air of pride and nobility. The word *Ensalada* (“salad”) explains the form of this piece, composed as it is of themes varied in character and rhythm—a sort of harmonious mélange, colorful and savory. The composition proceeds with warm enthusiasm: notice measures 93 ff. Thereafter sections in  $\frac{3}{4}$  and  $\frac{2}{4}$ , calmer and more reflective, afford a highly successful contrast. A powerful and irresistible inspiration animates the last part, from a little before the  $\frac{6}{4}$  to the conclusion of the work.

**Francisco Correa de Araujo** (1581?–1663), a Dominican, was organist of the Collegiate Church of Seville. Some historians say that he subse-

<sup>2</sup>“The Art of Improvising, both on Keyboard Instruments and on the Guitar”.

<sup>3</sup>Eslava, *Apuntes Biográficos* in his *Lira Sacro-Hispana*.

quently became Bishop of Segovia. Of the piece that is published herewith, Pirro has written as follows:

“A *Tiento* of the fourth tone shows us Correa as a serious composer. The laments therein are profound and limitless, like the laments of the Spanish composers who preceded him. He likes dissonant chords and slow, breathless rhythms. The movement of his measure grows lively only to be broken by a heavier shock. Sometimes the somber harmonies on which he lingers would be suitable accompaniment to the songs of captives, *llenas de dolor y sentimiento* (‘full of pain and sorrow’), of which Calderón speaks. It would seem that the musician wishes to remind us that

Siempre traen paces juradas  
La música y la tristeza<sup>4</sup>

and, looking ahead, we may say that he justifies Taine’s remark about the Spanish people: ‘What distinguishes them from all others is the need they feel for harsh and poignant sensation. Such is the mood they prefer: other moods seem to them uninteresting.’ This melancholy becomes feverish and leads to violence: the peroration of the *Tiento a modo de Canción* is tumultuous and rude.”<sup>5</sup>

This composition, calm and mystic at the beginning, ends in feverish romanticism. It seems to leap through time and space, beginning with Victoria and ending with Schumann.

It has not, to our knowledge, ever been published in its entirety since the edition in *cifra* (“tablature”) that the composer presented in his *Facultad Orgánica* (1626). Pirro gives a few fragments of it among the musical examples in his *L’Art des Organistes*.

The Spanish masters were the very first to publish treatises on keyboard technique, long before Diruta’s *Transilvano* (1597–1609). The following are the titles and dates of their principal works of an instructive nature known to us:

Fray Juan Bermudo (of the Minorite friars): *Declaración de Instrumentos Musicales* (1555)

Fray Tomás de Santa María: *Arte de Tañer Fantasía* (1565)

Hernando de Cabezón: *Obras de Musica para Tecla, Arpa y Vihuela de Antonio de Cabezón* (1578)

Francisco Correa de Araujo: *Facultad Orgánica* (1626)

<sup>4</sup>“Music and sorrow are always united in the closest bond.”

<sup>5</sup>André Pirro, *L’Art des Organistes* in *Encyclopédie . . . du Conservatoire*, ed. Lavignac, 2<sup>e</sup> Partie, Vol. 2.

In the preface to the edition of the works of Antonio de Cabezón (*Proemio al Lector en Loor de la Música*<sup>6</sup>), his son Hernando gives some indications "of the order to be followed in ascending and descending the keyboard". Bermudo, Santa María, and Correa discuss at length these questions of technique, and already employ all five fingers on the keyboard. One can scarcely imagine it possible, moreover, to execute the compositions of this period, often written in five or six voices, without the use of all five fingers.

---

**Juan Bautista José Cabanilles (1644–1712)** was born at Algesemi, near Valencia. He was a priest and organist at the cathedral of Valencia. Several historians spell his name Cavanillas and Cabanillas, and have claimed that he was also organist of the cathedral church of Urgel. Father Anglès, in the work cited, has restored to him his true name and furnished proof of his constant attendance at the Valencia post from 1665 until his death.

The **Tientos** ("preludes") published in the present volume are numbered II, XVI, and XV in the first volume of the Anglès collection.

The **Tiento** in B♭ is marked **Lleno**, which means "Full" (*Plein-Jeu*, "Mixtures"). It is my duty to point this out so that fellow-organists may

<sup>6</sup>"Prologue to the Reader in Praise of Music."

conform to the registration prescribed by the composer if they wish. Although it is my custom to remain scrupulously faithful to composers' intentions, I take the liberty of proposing a different registration for this work. In the first place, the registers that I use in this circumstance belong to the traditional classic organ. Also, I believe that the vividness and complete charm of this *Tiento* are thrown into sharper relief and enhanced by this registration. Lastly, in a recital of early Spanish music, the composition thus presented will afford an element of variety and contrast that would otherwise be lacking.

The theme of the **Tiento** in D minor foreshadows that of the Fugue in C♯ minor in Johann Sebastian Bach's *Well-Tempered Clavichord*, Book I, that of Liszt's Fantasy and Fugue in C minor (*Ad nos*), and that of César Franck's symphony. We notice here the exposition of the fugue with its four regular entries: tonic, dominant, tonic, dominant. The development in this work is magnificent, the *falsas* ("dissonances") lending it a sublime and profoundly moving character, as in the concluding **Tiento 5<sup>to</sup> Tono**. The latter is, however, sharply distinguished from the preceding by its air of pride and energy. Like the stones of the Escorial and of the Toledo cathedral, each chord rises towards heaven. It is the song of the real, enduring Spain. The mark of time disappears from this incomparable work: it is music of eternity.

# Canción religiosa

"De la Virgen que parió y del Niño que nació"  
 "De la Vierge qui enfanta et de l'Enfant qui naquit"

## Christmas Carol

Swell: Flutes 8', 4'  
 Great: Gedeckt, or soft Flute 8'  
 Choir: Flutes 8', 2'  
 Pedal: No stop, Sw. and Gt. to Ped. only  
 Sw. to Gt.

Récit. : Bourdon 8, Flageolet 2  
 Positif : Bourdon 8, Flûtes 8 et 4  
 Grand Orgue: Bourdon 8  
 Pédale : Tirasses G. O. et Positif seules  
 Positif accouplé au G. O.

Edited by Joseph Bonnet

Antonio de Cabezón  
 (1510-1566)

**Manuals**

Andante con moto  $d=80$

**Pedal**

Ch. Réc.

Gt. G.O.

Sw. Pos.

l.h. m.g.

r.h. m.d.

Copyright, 1940, by G. Schirmer, Inc.  
 International Copyright Secured  
 Printed in the U. S. A.

Ch.  
Réc.

Ch.  
Réc.

Gt.  
G.O.

Gt.  
G.O.

Ch.  
Réc.

l.h.  
m.g.

r.h.  
m.d.

Ch.  
Réc.

Sw.  
Pos.

Ch.  
Réc.

Ch.  
Réc.

Gt.  
G.O.

Gt.  
G.O.

Ch.  
Réc.

Ch.  
Réc.

Sw.  
Réc.

Sw.  
Pos.

Gt.  
G.O.

rall.

rit. molto

Ch.  
Réc.

Gt.  
G.O.

Sw.  
Pos.

Ch.  
Réc.

Ped. soft 16', uncoupled  
Ped. Soubasse 16, sans tirasses

# Diferencias sobre la Gallarda Milanesa

Variations on the Milanese Galliard

Variations sur la Gaillarde Milanaise

Swell: Full, (box closed)

Great: 16', 8', 4', 2'

Choir: 8', 4', 2'

Pedal: 32', 16', 8', 4'

Sw., Gt. and Ch. to Ped.

Sw. and Ch. to Gt.

Récit. : Grand Chœur. (Boîte fermée)

Positif : Fonds 8, 4, 2, Nazard 2 $\frac{2}{3}$

Grand Orgue: Fonds 16, 8, 4, 2

Pédale : Fonds 32, 16, 8, 4

Tirasses G. O., Pos. et Réc.

Accouplements Réc. au G. O.  
et Pos. au G. O.

Edited by Joseph Bonnet

Antonio de Cabezón  
(1510-1566)

**Maestoso**  $\text{♩} = 60$

**Manuals**

**Pedal**



Musical score page 8, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 1: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 2: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 3: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 4: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 5: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 6: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 7: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 8: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note.

Musical score page 8, measures 5-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 5: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 6: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 7: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 8: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note.

Musical score page 8, measures 9-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 9: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 10: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 11: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 12: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note.

Musical score page 8, measures 13-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 13: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 14: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 15: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note. Measure 16: Treble starts with a dotted half note followed by eighth-note pairs. Bass has a sustained note.

Musical score page 9, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 1: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has quarter notes.

Musical score page 9, measures 4-7. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 4: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 5: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 6: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 7: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. A bracket labeled "Sw. Réc." is shown over the bass staff in measure 7.

Musical score page 9, measures 8-11. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 8: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 9: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 10: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 11: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note.

Musical score page 9, measures 12-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. Measure 12: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 13: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 14: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note. Measure 15: Treble staff has eighth-note pairs followed by a dotted half note. Bass staff has eighth-note pairs followed by a dotted half note.

prepare Gt. and Ch. Mixtures and Ped. Reeds  
préparez Plein-Jeux Pos. et G. O. et Anches Péd.

ff

(b)

(b)

(b)

# Fuga a cuatro

## Double Canon

Swell: Soft Trumpet 8'  
 Great: 8', 4' (and Nazard 2 $\frac{2}{3}$ ' if available)  
 Choir: Corno di Bassetto 8'  
 Pedal: Soft Bourdon 16', Ch. to Ped.

Récit. : Trompette 8  
 Positif : Cromorne 8  
 Grand Orgue: Bourdon 8, Prestant 4, Quinte 2 $\frac{2}{3}$ ,  
 Doublette 2, Tierce 1 $\frac{3}{5}$   
 Pédale : Soubasse 16, Tirasse Récit.

Edited by Joseph Bonnet

Antonio de Cabezón  
 (1510 - 1566)

Andante  $\text{d} = 69$

Manuals {

Pedal {

Musical score for two voices (Soprano and Bass) in G clef, 2/4 time, and common time. The vocal parts are separated by a brace. Measure 1: Soprano has a dotted half note followed by eighth notes. Bass has eighth notes. Measure 2: Soprano has eighth notes. Bass has eighth notes. Measure 3: Soprano has eighth notes. Bass has eighth notes. Measure 4: Soprano has eighth notes. Bass has eighth notes. Measure 5: Soprano has eighth notes. Bass has eighth notes.

Musical score for two voices (Soprano and Bass) in G clef, 2/4 time, and common time. The vocal parts are separated by a brace. Measure 5: Soprano has eighth notes. Bass has eighth notes. Measure 6: Soprano has eighth notes. Bass has eighth notes. Measure 7: Soprano has eighth notes. Bass has eighth notes. Measure 8: Soprano has eighth notes. Bass has eighth notes.

Musical score for two voices (Soprano and Bass) in G clef, 2/4 time, and common time. The vocal parts are separated by a brace. Measure 8: Soprano has eighth notes. Bass has eighth notes. Measure 9: Soprano has eighth notes. Bass has eighth notes. Measure 10: Soprano has eighth notes. Bass has eighth notes. Measure 11: Soprano has eighth notes. Bass has eighth notes.

Musical score for two voices (Soprano and Bass) in G clef, 2/4 time, and common time. The vocal parts are separated by a brace. Measure 11: Soprano has eighth notes. Bass has eighth notes. Measure 12: Soprano has eighth notes. Bass has eighth notes. Measure 13: Soprano has eighth notes. Bass has eighth notes. Measure 14: Soprano has eighth notes. Bass has eighth notes.

Musical score for two voices (Soprano and Bass) and piano. The Soprano part consists of mostly eighth-note patterns. The Bass part has sustained notes and some eighth-note chords. The piano part provides harmonic support with sustained notes and eighth-note chords.

Continuation of the musical score. The Soprano and Bass parts show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. The piano part maintains its harmonic function with eighth-note chords.

Continuation of the musical score. The Soprano and Bass parts continue their rhythmic patterns. The piano part's harmonic role is consistent with the previous measures.

Final measures of the section. The Soprano and Bass parts are mostly sustained notes. The piano part features eighth-note chords. A "rit." (ritardando) instruction is placed above the piano staff in measure 14.

# Ut queant laxis

Manuals: Diapasons 16', 8', 4'

Pedal : 32', 16', 8', 4'

Sw. and Ch. to Gt.

Sw., Gt. and Ch. to Ped.

Claviers réunis: Fonds 16, 8, 4

Pédale : Fonds 32, 16, 8, 4

Tirasses

Edited by Joseph Bonnet

Antonio de Cabezón  
(1510 - 1566)

Lento e sostenuto  $\text{J} = 52$

**Manuals**

**Pedal**

Musical score page 15, measures 1-8. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music features various note values including eighth and sixteenth notes, with some notes connected by slurs. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-8 continue this pattern, with measure 8 ending on a half note.

Musical score page 15, measures 9-16. The top staff continues with a treble clef and one flat key signature. The bottom staff continues with a bass clef and one flat key signature. The music shows a more complex rhythmic pattern with sixteenth-note figures and sustained notes. Measure 16 ends with a half note on the bass staff.

Musical score page 15, measures 17-24. The top staff uses a treble clef and one flat key signature. The bottom staff uses a bass clef and one flat key signature. Measure 17 begins with a half note followed by a quarter note. Measures 18-20 show a series of eighth and sixteenth-note patterns. Measure 21 starts with a half note. Measures 22-24 continue the rhythmic patterns established earlier.

Musical score page 15, measures 25-32. The top staff uses a treble clef and one flat key signature. The bottom staff uses a bass clef and one flat key signature. Measure 25 begins with a half note followed by a quarter note. Measures 26-28 show a series of eighth and sixteenth-note patterns. Measure 29 starts with a half note. Measures 30-32 continue the rhythmic patterns established earlier, with a "rit." (ritardando) instruction indicated above the staff.

# Cláusulas de 1º Tono

Manuals: Bourdon 8', Small Open Diapason 8'  
Octave or Flute 4', Nazard 2 $\frac{2}{3}$ '  
Pedal : Bourdon 16', Flutes 8' and 4'

Claviers réunis: Bourdons 8, Montre douce 8,  
Prestant 4, Nazard 2 $\frac{2}{3}$   
Pédale : Soubasse 16, Flûtes 8 et 4

Edited by Joseph Bonnet

Fray Tomás de Santa María, O. P.  
(15.. -1570)

Manuals { Andantino  $\text{♩} = 60$

Pedal {

Musical score for piano, three staves. Measures 1-6. Treble staff: eighth notes. Bass staff: eighth notes. Middle staff: eighth notes.

Musical score for piano, three staves. Measures 7-12. Treble staff: eighth notes. Bass staff: eighth notes. Middle staff: eighth notes.

Musical score for piano, three staves. Measures 13-18. Treble staff: eighth notes. Bass staff: eighth notes. Middle staff: eighth notes. rit.

# Cláusulas de VIIIº Tono

Swell: Vox humana, tremulant  
 Choir: Dulciana 8', Flute 8'  
 Pedal: Soft 16' and 8'  
 Sw. to Ped.  
 Sw. to Ch.

Récit. : Régale 8, ou Voix humaine et Tremblant  
 Positif: Bourdon 8 et Flûte 8  
 Pédale: Soubasse 16, Bourdon 8  
 Réc. et Pos. accouplés  
 Tirasse Réc.

Edited by Joseph Bonnet

Fray Tomás de Santa María, O. P.  
 (15.. -1570)

Adagio e sostenuto  $\text{d} = 52$

**Manuals**

**Pedal**

*pp*

Sw. Réc.

Ch. Pos. *p*

Sw. Réc.

Musical score for two staves (treble and bass) in common time. The treble staff consists of six measures, starting with a dotted half note followed by eighth notes. The bass staff also has six measures, featuring a sustained note in the first measure and eighth-note patterns in the subsequent measures.

Musical score for two staves (treble and bass) in common time. The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has sustained notes in the first two measures, followed by eighth-note patterns. A dynamic marking "Ch. Pos." is placed above the bass staff in the fifth measure.

Musical score for two staves (treble and bass) in common time. The treble staff starts with a dotted half note followed by eighth-note pairs. The bass staff has sustained notes in the first two measures, followed by eighth-note patterns. A dynamic marking "rit." is placed above the treble staff in the eighth measure. A performance instruction "Sw. Pos." is placed above the bass staff in the seventh measure.

# Obra de Octavo Tono Alto

## Ensalada

Swell: Full without 16'  
 Great: 16'; 8'; 4'; Mixtures and Reeds 8'; 4'  
 Choir: Full without 16'  
 Pedal: 16'; 8'; 4'; Reeds 16', 8', 4'  
 Sw. and Ch. to Gt.  
 Sw. to Ch.  
 Sw. Ch. and Gt. to Ped.

Récit. : Grand Chœur sans 16  
 Positif : Grand Chœur sans 16  
 Grand Orgue: Fonds 16, 8, 4, 2. Plein-Jeux,  
 Cornets et Anches 8, 4  
 Pédales : Fonds et Anches 16, 8, 4  
 Claviers accouplés, Tirasses

Edited by Joseph Bonnet

Sebastián Aguilera de Heredia  
(1570-16..)

Allegro risoluto ed energico  $\text{d} = 58$

**Manuals**

**Pedal**

Musical score page 21, measures 1-4. The score consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. Measure 1: Treble staff has eighth notes (B, A, G, F#), Bass staff has eighth-note pairs (D, C). Measure 2: Treble staff has sixteenth-note pairs (G, F#), Bass staff has eighth notes (C, B). Measure 3: Treble staff has eighth notes (E, D, C), Bass staff has eighth notes (A, G). Measure 4: Treble staff has eighth notes (F#, E, D), Bass staff has eighth notes (B, A).

Musical score page 21, measures 5-8. The tempo is indicated as  $\text{♩} = 88$ . The score consists of three staves. Measure 5: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 6: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A). Measure 7: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 8: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A). Measure 9: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C).

Musical score page 21, measures 9-12. The score consists of three staves. Measure 9: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 10: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A). Measure 11: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 12: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A).

Musical score page 21, measures 13-16. The score consists of three staves. Measure 13: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 14: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A). Measure 15: Treble staff has eighth-note pairs (G, F#), Bass staff has eighth-note pairs (D, C). Measure 16: Treble staff has eighth-note pairs (E, D), Bass staff has eighth-note pairs (B, A).

(h)

Sw.  
Pos.

Gt.  
G.O.

Sw.  
Pos.

(h)

Sw.  
Pos.

Gt.  
G.O.

Sw.  
Pos.

Gt.  
G.O.

*animando*

Sw.  
Pos.

Gt.  
G.O.

*poco rit.*

*a tempo* ♩ = 58

93

Ch.  
Pos.

Sw.  
Réc.

off Ped. Reeds and Gt. to Ped.  
ôtez Anches Ped. et Tirasse G.O.

Gt.  
G.O.

Ch.  
Pos.

Gt. poco rit.  
G.O.

Lento ♩ = 60

Diapasons  
16', 8', 4'

32', 16', 8', 4'

(h)

$\text{o} = 60$

(5)

Sw.  
Pos.

r. h.  
m. d.

Gt.  
G. O.

Measures 26-27: Treble and Bass staves. Key signature changes from B major to A major at measure 27. Measure 26 ends with a fermata over the bass note.

Measures 28-29: Treble and Bass staves. Key signature changes to C major at measure 29. Measure 28 ends with a fermata over the bass note.

Allegretto  $\text{J} = 56$

add Sw. Mixtures and Gt. 2', off 16'  
+ Plein-Jeu Récit. + Doublettes Pos. et G. 0.-16p

Allegretto section: Treble, Bass, and Pedal staves. The Pedal staff starts with a fermata. Pedal instructions: Ped. off 32' and Ped. ôtez 32.

add Ch. or Gt. Mixture  
+ Plein Jeu Pos.

Chorale section: Treble and Bass staves. The Bass staff starts with a fermata.

Sw.  
Pos.

add Gt. 16'  
+ Fonds 16 G.O.

Gt.  
G.O.

add Full Swell  
+ Anches Récit.

poco rit.

add Ch. Reeds  
+ Anches Pos.

(h)

*a tempo, Maestoso e marcato*  $\text{d} = 50$

***ff***

add Gt. 8'; 4' and Ped. 16'; 8', 4' Reeds  
+ Anches 8, 4 G.O.

Anches 16, 8, 4 Ped.

***ff***

This section consists of two staves. The top staff is for the piano, showing a bass line and treble line with various dynamics and articulations. The bottom staff is for the organ, featuring a bass line. A dynamic marking 'ff' is placed above the organ staff. Text annotations provide specific organ registrations: 'add Gt. 8'; 4' and Ped. 16'; 8', 4' Reeds + Anches 8, 4 G.O.' and 'Anches 16, 8, 4 Ped.'

This section continues the musical style from the previous page. It features two staves: piano (top) and organ (bottom). The piano part includes a bass line and treble line. The organ part includes a bass line. A dynamic marking 'ff' is present above the organ staff.

*sempre marcato ed energico*  $\text{d} = 63$

This section continues the musical style from the previous page. It features two staves: piano (top) and organ (bottom). The piano part includes a bass line and treble line. The organ part includes a bass line. Dynamic markings 'Sw. Pos.' and 'Gt. G.O.' are shown with arrows pointing to specific notes in the organ part.

This section continues the musical style from the previous page. It features two staves: piano (top) and organ (bottom). The piano part includes a bass line and treble line. The organ part includes a bass line. Dynamic markings 'Sw. Pos.' and 'Gt. G.O.' are shown with arrows pointing to specific notes in the organ part.

Sw. Pos.

Gt. G.O.

Sw. Pos.

Sw. Pos.

Gt. G.O.

Sw. Pos.

Gt. G.O.

add 16' Reeds  
+ Anches 16

fff

allargando. molto riten.

\*In the original, from this measure to the end of the composition, the Manual is written an octave lower than it stands here.  
\*A partir de cette mesure jusqu'à la fin le manuel est écrit une octave plus bas dans l'original.

# Tiento de quarto tono por E la mi a modo de Canción

Solo : Corno di Bassetto (or Cor Anglais)

Swell : 8' and 4' Diapasons and Flutes

Great: Flutes 8' and 4', Open Diapason 8' (Small or *mf*)

Choir : Gedeckt, Flute 8', Flute 4', Nazard 2 $\frac{2}{3}$ ,  
Flute 2', Tierce 1 $\frac{2}{3}$

Pedal: 16', 8' (no Strings)

Sw. to Gt., Sw. and Gt. to Ped.

Solo : Ranquette 8

(ou Cor de Basset 8, ou Cor Anglais 8)

Récit. : Fonds 8 et 4 (sans Gambe)

Positif : Bourdon 8, Flûte 4, Nazard 2 $\frac{2}{3}$ ,  
Quarte de Nazard 2, Tierce 1 $\frac{2}{3}$

Grand Orgue: Fonds 8, 4 (sans Gambe)

Pédale : Fonds 16, 8 et 4  
Tirasses G. O. et Récit.

Récit. accouplé au G. O.

Edited by Joseph Bonnet

Francisco Correa de Araujo  
(1581?- 1663)

Andante  $\text{♩} = 54$

**Manuals**

**Pedal**

Gt.  
G.O.

original edition



*rit.* Maestoso e marcato  $\circ = 96$

add Full Swell, Gt. 16', 8', 4', 2' to Mixtures  
ajoutez le Grand Chœur du Récit., Fonds 16, 8, 4, 2 et Plein-Jeux du G.O.

**ff**

Ped. 32', 16', 8', 4'. Reeds 16', 8', 4'  
Ped. Fonds 32, 16, 8, 4. Anches 16, 8, 4.

Musical score page 33, measures 1-5. The score consists of two staves: treble and bass. The treble staff uses a G clef, and the bass staff uses a F clef. Measures 1-4 show a variety of note heads (circles, squares, diamonds) and stems. Measure 5 begins with a square note head followed by a diamond note head.

Musical score page 33, measures 6-10. The treble staff shows a continuous pattern of eighth notes. The bass staff shows a pattern of eighth notes with some slurs and rests. Measures 8 and 9 feature a dynamic symbol (V) above the staff.

Musical score page 33, measures 11-15. The treble staff shows a pattern of eighth notes with dynamic markings. The bass staff shows a pattern of eighth notes with dynamic markings. A dynamic marking (b) is placed below the bass staff in measure 15.

Musical score page 33, measures 16-20. The treble staff shows a pattern of eighth notes with dynamic markings. The bass staff shows a pattern of eighth notes with dynamic markings. A dynamic marking (b) is placed below the bass staff in measure 19. A ritardando instruction (*rit.*) is placed above the treble staff in measure 19. Measure 20 concludes with a final dynamic marking (c).

Andantino  $\text{♩} = 80$ 

Solo  $\text{♩}$   
 $\text{mf}$  senza rigore

(reduce Sw. to Flutes 8; 4' and Diapasons 8') (reduce Gt. to Flutes 8' and small Open Diapason 8')  
préparez au Récit.: Fonds 8, 4 et au G. O.: Fonds 8  $mf$

off Gt. to Ped.  
-Tirasse G.O.

Tranquillo  $\text{♩} = 76$ 

Sw. Rec.

$mf$

Ped. { 16', 8'  
Fonds 16, 8  $mf$

Gt. G.O.

Sw. Rec.

$\text{♩}$

Gt.  
G.O.

Gt.  
G.O. Gt. to Ped.  
Tirasse G.O.

**9**  
**4**

Allegro energico  $\text{d} = 84$

**f**

**9**  
**4**

Ped. 32', 16', 8', 4'

(h)

add Full Sw.; Gt. 16'; 8; 4'; 2' to Mixtures. Ch. to Gt.  
ajoutez le Grand Chœur du Récit., Fonds 16, 8, 4, 2 et Plein-Jeux G.O. accoupl. Réc. au Pos. et Pos. au G.O.

**9**  
**4**

(h)

(Gt.)  
(G.O.)

Sw.  
Pos.

off Gt. to Ped.  
Tirasse G.O.

(Gt. G.O.)

Sw. Pos.

$d = d \cdot$  preceding

Gt: ff  
G.O.

Gt. Reeds  
Anches Pos.(ou G. O.)

Gt. to Ped.  
Tirasse G. O.

ff Ped. Reeds  
Anches Ped.

# Tiento lleno por B cuadrado

One Manual : Reed (Corno di Bassetto 8'; or Oboe 8' with Quint 2 $\frac{2}{3}$ ', or Orchestral Oboe)  
 Another Manual: Cornet 5 Rks (or Gedeckt 8', Flute 4', Nazard 2 $\frac{2}{3}$ ', Flute 2', Tierce 1 $\frac{3}{5}$ )  
 Great : Gedeckt 8', Flute 4', (Nazard 2 $\frac{2}{3}$ ' if available)  
 Pedal : Bourdon 16', soft Flute 8'. No couplers.

Sur un clavier : Cornet 5 Rgs  
 Sur un autre clavier: Cromorne 8, ou Hautbois 8 et Quinte 2 $\frac{2}{3}$   
 Grand Orgue : Bourdon 8, Prestant 4 et Quinte 2 $\frac{2}{3}$  (ou Nazard)  
 Pédale : Soubasse 16, Bourdon 8 Claviers séparés

Edited by Joseph Bonnet

Juan Cabanilles  
(1644-1712)

Andantino con moto  $\text{♩} = 100$

Manuals {

Cornet

Meno mosso  $\text{♩} = 69$  25

poco rit.

senza rigore

\* Original version: low notes  $\text{♩}$ . instead of  $\text{♩} \text{♩} \text{♩}$  (bars 25, 29, 33, 37)

\* Version originale: basses  $\text{♩}$ . au lieu de  $\text{♩} \text{♩} \text{♩}$  (mesures 25, 29, 33, 37)

*a tempo*

(3)

29

*p* Ch. Flutes 8', 2'  
Pos.

*senza rigore*

*poco rit.*

*a tempo*

(3)

33

Gt.  
G.O.

*poco rit.*

*a tempo*

(3)

37

Ch.  
Sw Pos.

*poco rit.*

✓

*rit. molto*

38

*a 10 tempo* ♩ = 100

Cornet

*f* legato

Gt.  
G.O.

*f* Reed  
Cromorne

*p* Flutes 8', 2'

Gornet

legato (b)

Reed  
Cromorne

Flutes 8', 2' (b)

Cornet

*legato*

Flutes 8; 2'

Cromorne

Reed Cromorne

*legato*

*legato*

Cornet

*rit.*

*a piacere*

# Tiento de falsas

Manuals: Diapasons 8' and 4'  
Pedal : 16', 8', 4'

Claviers réunis: Fonds 8 et 4  
Pédale : Fonds 16, 8 et 4

Edited by Joseph Bonnet

Juan Cabanilles  
(1644-1712)

Andante serioso  $\text{♩} = 56$  (♩)

**Manuals**

**Pedal**

*senza rigore*

Musical score for three voices (Treble, Bass, Alto) in G major. The vocal parts are supported by a piano reduction. Measure 1: Treble starts with a sustained note followed by eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 2: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 3: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 4: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 5: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 6: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 7: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 8: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes.

Musical score for three voices (Treble, Bass, Alto) in G major. The vocal parts are supported by a piano reduction. Measure 5: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 6: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 7: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 8: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes.

Musical score for three voices (Treble, Bass, Alto) in G major. The vocal parts are supported by a piano reduction. Measure 9: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 10: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 11: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes. Measure 12: Treble has eighth notes. Bass has eighth notes. Alto has eighth notes.

Musical score page 42, measures 1-4. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1: Treble staff has eighth notes (G, A, B), Bass staff has eighth notes (E, F, G). Measure 2: Treble staff has eighth notes (A, B, C), Bass staff has eighth notes (F, G, A). Measure 3: Treble staff has eighth notes (B, C, D), Bass staff has eighth notes (G, A, B). Measure 4: Treble staff has eighth notes (C, D, E), Bass staff has eighth notes (A, B, C).

Musical score page 42, measures 5-8. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 5: Treble staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 6: Treble staff has eighth notes (E, F, G), Bass staff has eighth notes (C, D, E). Measure 7: Treble staff has eighth notes (F, G, A), Bass staff has eighth notes (D, E, F). Measure 8: Treble staff has eighth notes (G, A, B), Bass staff has eighth notes (E, F, G).

Musical score page 42, measures 9-12. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 9: Treble staff has eighth notes (A, B, C), Bass staff has eighth notes (F, G, A). Measure 10: Treble staff has eighth notes (B, C, D), Bass staff has eighth notes (G, A, B). Measure 11: Treble staff has eighth notes (C, D, E), Bass staff has eighth notes (A, B, C). Measure 12: Treble staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D).

Musical score page 42, measures 13-16. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 13: Treble staff has eighth notes (E, F, G), Bass staff has eighth notes (C, D, E). Measure 14: Treble staff has eighth notes (F, G, A), Bass staff has eighth notes (D, E, F). Measure 15: Treble staff has eighth notes (G, A, B), Bass staff has eighth notes (E, F, G). Measure 16: Treble staff has eighth notes (A, B, C), Bass staff has eighth notes (F, G, A). The instruction "rit." is written above the treble staff.

# Tiento 5<sup>to</sup> tono, de falsas

Manuals: 16', 8', 4', 2', Mixtures

Pedal : 32', 16', 8', 4', Reeds and Mixtures

Claviers réunis: Fonds 16, 8, 4, 2.

Plein-Jeux et Cymbales

Pédale

: Fonds 32, 16, 8, 4.

Mixtures et Anches 16, 8, 4

Edited by Joseph Bonnet

Juan Cabanilles

(1644-1712)

Grave  $\text{d} = 54$

Manuals {

ff Gt.  
G.O.

Pedal {

Musical score for two staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The bottom staff uses a bass clef and common time, starting with a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs (F#-G, A-G), Bass staff has eighth notes (D, E, F). Measure 2: Treble staff has eighth-note pairs (G-A, B-A), Bass staff has eighth-note pairs (E-F, G-F). Measure 3: Treble staff has eighth-note pairs (A-B, C-B), Bass staff has eighth-note pairs (F-G, A-G). Measure 4: Treble staff has eighth-note pairs (B-C, D-C), Bass staff has eighth-note pairs (G-A, B-A).

Musical score for two staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The bottom staff uses a bass clef and common time, starting with a key signature of one sharp. Measure 5: Treble staff has eighth-note pairs (C-D, E-D), Bass staff has eighth-note pairs (A-B, C-B). Measure 6: Treble staff has eighth-note pairs (D-E, F-E), Bass staff has eighth-note pairs (B-C, D-C). Measure 7: Treble staff has eighth-note pairs (E-F, G-F), Bass staff has eighth-note pairs (C-D, E-D). Measure 8: Treble staff has eighth-note pairs (F-G, A-G), Bass staff has eighth-note pairs (D-E, F-E).

Musical score for two staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The bottom staff uses a bass clef and common time, starting with a key signature of one sharp. Measure 9: Treble staff has eighth-note pairs (G-A, B-A), Bass staff has eighth-note pairs (E-F, G-F). Measure 10: Treble staff has eighth-note pairs (A-B, C-B), Bass staff has eighth-note pairs (F-G, A-G). Measure 11: Treble staff has eighth-note pairs (B-C, D-C), Bass staff has eighth-note pairs (G-A, B-A). Measure 12: Treble staff has eighth-note pairs (C-D, E-D), Bass staff has eighth-note pairs (A-B, C-B).

Musical score for two staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The bottom staff uses a bass clef and common time, starting with a key signature of one sharp. Measure 13: Treble staff has eighth-note pairs (D-E, F-E), Bass staff has eighth-note pairs (B-C, D-C). Measure 14: Treble staff has eighth-note pairs (E-F, G-F), Bass staff has eighth-note pairs (C-D, E-D). Measure 15: Treble staff has eighth-note pairs (F-G, A-G), Bass staff has eighth-note pairs (D-E, F-E). Measure 16: Treble staff has eighth-note pairs (G-A, B-A), Bass staff has eighth-note pairs (E-F, G-F).

Musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp), then to F major (one flat), and finally to E major (two sharps). Measure 1: Treble staff has eighth-note chords (C, G, C, G); Bass staff has eighth notes (C, C). Measure 2: Treble staff has eighth-note chords (G, D, G, D); Bass staff has eighth notes (D, D, D, D). Measure 3: Treble staff has eighth-note chords (F, C, F, C); Bass staff has eighth notes (A, A, A, A). Measure 4: Treble staff has eighth-note chords (E, B, E, B); Bass staff has eighth notes (B, B, B, B).

Musical score for two staves (treble and bass) in common time. The key signature changes from E major (two sharps) to A major (three sharps), then to D major (one sharp), and finally to G major (one sharp). Measure 5: Treble staff has eighth-note chords (E, B, E, B); Bass staff has eighth notes (B, B, B, B). Measure 6: Treble staff has eighth-note chords (A, E, A, E); Bass staff has eighth notes (E, E, E, E). Measure 7: Treble staff has eighth-note chords (D, A, D, A); Bass staff has eighth notes (A, A, A, A). Measure 8: Treble staff has eighth-note chords (G, D, G, D); Bass staff has eighth notes (D, D, D, D).

Musical score for two staves (treble and bass) in common time. The key signature changes from G major (one sharp) to E major (two sharps), then to D major (one sharp), and finally to C major (no sharps or flats). Measure 9: Treble staff has eighth-note chords (G, D, G, D); Bass staff has eighth notes (D, D, D, D). Measure 10: Treble staff has eighth-note chords (E, B, E, B); Bass staff has eighth notes (B, B, B, B). Measure 11: Treble staff has eighth-note chords (D, A, D, A); Bass staff has eighth notes (A, A, A, A). Measure 12: Treble staff has eighth-note chords (C, G, C, G); Bass staff has eighth notes (G, G, G, G).

Musical score for two staves (treble and bass) in common time. The key signature changes from C major (no sharps or flats) to G major (one sharp), then to F major (one flat), and finally to E major (two sharps). Measure 13: Treble staff has eighth-note chords (C, G, C, G); Bass staff has eighth notes (G, G, G, G). Measure 14: Treble staff has eighth-note chords (G, D, G, D); Bass staff has eighth notes (D, D, D, D). Measure 15: Treble staff has eighth-note chords (F, C, F, C); Bass staff has eighth notes (A, A, A, A). Measure 16: Treble staff has eighth-note chords (E, B, E, B); Bass staff has eighth notes (B, B, B, B).

Musical score for two staves (treble and bass) in common time. The key signature changes from C major to G major at the beginning of measure 4. Measures 1-3 show eighth-note patterns. Measure 4 begins with a bass note followed by eighth-note patterns.

Musical score for two staves (treble and bass) in common time. The key signature changes to F# major at the beginning of measure 5. Measures 5-8 show eighth-note patterns.

Musical score for two staves (treble and bass) in common time. The key signature changes to D major at the beginning of measure 9. Measures 9-12 show eighth-note patterns.



# SCHIRMER'S LIBRARY of Musical Classics

The Library Number is given in brackets: [1242]

## COMPOSITIONS FOR HARMONIUM

<b>HARKER'S HARMONIUM COLLECTION.</b>	43 pieces.
Operatic airs, national hymns, and selections from the great masters [1242]	1.00
<b>RICHARD WAGNER ALBUM.</b> A collection of 23 pieces. (Harker) [1283]	1.25

## COMPOSITIONS FOR PIPE ORGAN

<b>ALKAN, C. V.</b>	
Préludes and Prières. 10 pieces selected from Op. 64 and 66. (Franck-Boyd) [1469]	1.50
<b>BACH, J. S.</b>	
Eight Little Preludes and Fugues of the first master-period. (Widor-Schweitzer) [1456]	1.00
<b>BATISTE, E.</b>	
Quatre Grandes Offertoires de Sainte-Cécile, Op. 7, 8, 9, 10. (Rogers) [891]	1.00
<b>CLARK, S.</b>	
Fifteen Marches (with pedal obbligato). (Smith) [474]	1.75
<b>DUBOIS, T.</b>	
Ten Pieces. (Harker). With additional registration for the Hammond Organ by C. F. Paul [1479]	1.00
CONTENTS: I. Entrée (Prélude); II. Entrée, En Forme de Carillon (Prélude); III. Offertoire; IV. Offertoire; V. Élévation; VI. Élévation, Communion; VIII. Communion; IX. Sortie (Fughetta); X. Sortie.	
Twelve Pieces. (Morse) [649]	1.25
CONTENTS: 1. Prelude in F; 2. Offertoire in E; 3. Toccata in G; 4. Processional in D; 5. Offertoire in Eb; 6. Choral-Prelude in Am.; 7. Fantaisie in E; 8. Meditation in Eb; 9. March of the Magi King in E; 10. Offertoire in Eb; 11. Cantilène Nuptiale (Nuptial Song) in Ab; 12. Grand Chorus in Bb.	
<b>EYKEN, J. A. VAN</b>	
Three Sonatas (Cm., Dm., Am.) (White) [252]	1.25
<b>FRANCK, C.</b>	
Selected works. 10 pieces (Barnes) [1491]	2.50
CONTENTS: Andantino in Gm.; Cantabile in Bm.; Fantaisie in A; Fantaisie in C; Final in Bb; Grande Pièce Symphonique in F#-minor; Pastorale in E; Pièce Héroïque in Bm.; Prélude, Fugue et Variation in Bm.; Prière in C#-minor.	
<b>HARKER'S ORGAN COLLECTION.</b>	27 pieces, 2 vols. [1243/1244] each 1.00
CONTENTS: Vol. I: Best—March (For a Church Festival); Bibl—Pastorale, Op. 64, No. 4; Calkin—Minuetto; Callaerts—Méditation, Op. 20, No. 2; Debatis—Ponsan—Andante Séraphique; Franck—Cantabile; Hird—Theme in A (with Variations); Hollins—Prelude in G; Lacroix—Grand Chœur (Grand Chorus); Mailly—Méditation, and Toccata in Dm.; Merkel—Idylle, Op. 88, No. 3; Wesley—Holsworth Church Bells.	

All Schirmer Library volumes may be obtained in cloth bindings. Prices will be quoted on request.

## COMPOSITIONS FOR PIPE ORGAN (Continued)

### HARKER'S ORGAN COLLECTION (Continued)

CONTENTS: Vol. II: Best—Fantasia; Bibl—Vision, Op. 64, No. 5; Callaerts—Pastorale, Op. 20, No. 1; Devred—Prière-Offertoire, Op. 8; Gigout—Grand Chœur Dialogué (Grand Responsive Chorus); Grison—Communion, Andante Religioso, Op. 11; Hollins—Prelude in C; Arcadelt-Liszt—Ave Maria; Mailly—Cantilène, Christmas Musette, and Marche Solennelle; Marchant—Cantilène in Fm.; Merker—Shepherd's Song, Op. 88, No. 2; Seifert—Festival Postlude, Op. 32.

### LEFÉBURE-WÉLY, L. J. A.

Six Offertories. (Harker) [904]

1.50

### LEMAIGRE, E.

Twelve Pieces. (Morse) [650]

1.25

CONTENTS: Marche Solennelle in Db; Méditation in Ab; Pastorale in D; Alla Fuga in C; Elegy in Cm.; Capriccio in F; Andante Religioso in G; Melody in Eb; Prayer in Gb; Two Preludes (No. 1 in E, No. 2 in Am.); In Canon Form in F; Scherzo in G.

### MENDELSSOHN, F.

Three Preludes and Fugues, Op. 37; and, Six Sonatas, Op. 65.

Warren edition [227]

1.50

Lemare edition [976]

1.50

### MERKEL, G.

Album for Organ. 10 pieces (Boyd) [1488]

1.50

CONTENTS: Adagio (From the Second Sonata for Organ), Op. 42; Variations on a Theme by Beethoven, Op. 45; Christmas Pastorale, Op. 56; Allegretto in A, Op. 117; Andante in Am., Op. 122, No. 2; Postlude in C, Op. 134, No. 1; Pastorale, Op. 135, No. 1; Adagio molto, from the Sonata in Em., Op. 137; Prelude in D, Op. 156, No. 7; Adagio, from the Fantasie in Dm., Op. 176.

### RHEINBERGER, J.

Pastoral Sonata, in G. Op. 88 (Lemare) [960]

.75

Sonata, in Am. Op. 98 (Lemare) [961]

1.00

Sonata, in D<sub>b</sub>. Op. 154 (Lemare) [962]

1.25

### SCHNEIDER, J.

Forty-Four Studies, with especial regard to obbligato pedal-playing. Op. 48. (Warren) [210]

.75

## DICTIONARY OF HAMMOND-ORGAN STOPS

An introduction to playing the Hammond Electric Organ and a translation of pipe-organ stops into Hammond-Organ number arrangements

by STEVENS IRWIN

Endorsed by the HAMMOND ORGAN COMPANY

Price, \$1.50

G. SCHIRMER, INC.

A-974

NEW YORK