

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

THOMAS ADAMS.

Born (in London?) September 5, 1785. Pupil of Dr. Busby. Organist of Carlisle Chapel, Lambeth, 1802; St. Paul's, Deptford, 1814; St. George's, Camberwell, 1824; and St. Dunstan's, Fleet Street, 1833. Died in London, September 15, 1858. Composer of Church Music, Pieces for the Organ and Pianoforte, &c.

Adams was one of the most remarkable organists and extempore performers of his day.

AIR VARIED.



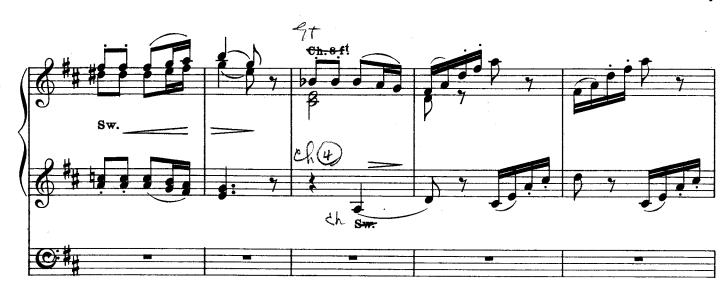


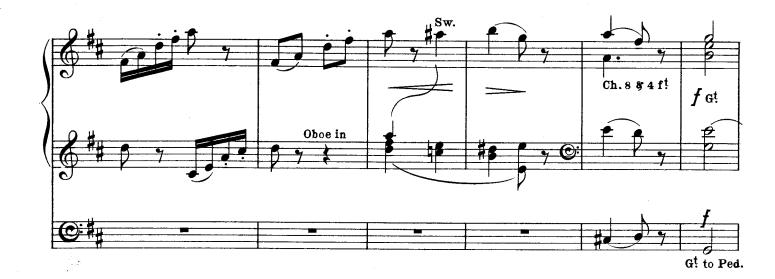


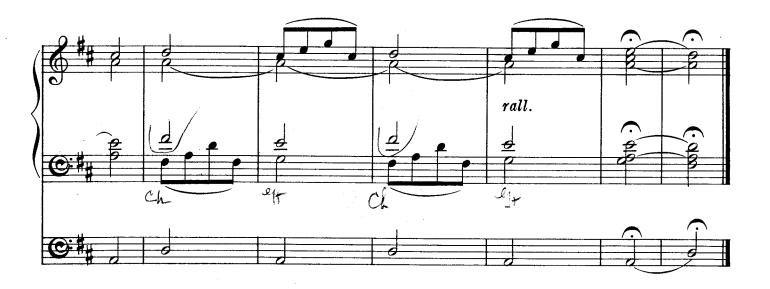












THE	ORGAN	WORKS
	OF	
JOH	N SEBASTIA	AN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., AND JAMES HIGGS, Mus. BAC., Oxon.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (See the Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ Student.

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, 3. in E minor.

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6. in G minor.

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Frelude in C major.
Frelude in C major.
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