



## PREFATORY NOTE.

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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.

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### 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.

*Immu*

# AIR VARIED.

From N° 6 of Six Pieces for the Organ  
Dedicated to Thomas Attwood.

Thomas Adams.

*Solo* ③  
*Sw. obal*  
*et. - D. F*  
*Ch. Clar ④*  
*Ped. O. et.*

MANUAL.

PEDAL.

*Andante. ♩ = 54.*

*Solo mp Sw. 8 & 4 ft*

*sw (Ch.)* *rf*

*mp*

*16 & 8 ft soft (Sw coupd)*

*tr*

*Solo (sw.)*

*(Ch.)*

*Sw*  $\text{♩} = 68.$   
*Sh. (or G♯) soft Reed.*

*Sw 8 ft*  
*legato*



*tr*



♩ = 69.  
Ch. 8 & 4 ft.

97.

*mf* Sw. Reed.

16 & 8 ft. soft (uncoup<sup>d</sup>)

3



$\text{♩} = 60.$

*Solo* *p sw. 8 f!*

Ch. 8 f!

5

*Solo* *sw.*

$\text{♩} = 72.$

***ff*** *Gt Full without Reeds.*

***ff*** *Gt to Ped.*

First system of musical notation, measures 1-4. The system consists of three staves. The top two staves are joined by a brace and contain a complex melodic line with many beamed sixteenth and thirty-second notes. The bottom staff contains a simpler bass line with quarter and eighth notes.

Second system of musical notation, measures 5-8. Measures 5-7 continue the complex melodic pattern. Measure 8 features a trill (tr) on the top staff. The bottom staff continues with a steady bass line.

Third system of musical notation, measures 9-12. Measures 9-11 continue the melodic development. Measure 12 shows a change in the bass line. To the right of the system, there are handwritten notes: "sw (6)", "qt", and "(2)".

Fourth system of musical notation, measures 13-16. Measure 13 includes the instruction "mp Sw. to Oboe". Measure 14 has a handwritten "qt" above it. Measure 15 includes "mp Ch. 8 & 4 ft". Measure 16 includes "mp" and "Ch. to Ped." below the staff. To the left of the system, there are handwritten notes: "Sw. (6)" and "Gen (4)".



First system of musical notation. The top staff (treble clef) contains a melodic line with a handwritten *gt* above it and a *Ch. 8 ft* marking. The middle staff (treble clef) has a *Sw.* marking. The bottom staff (bass clef) has a *Ch. 4* marking and a *Ch. Sw.* marking. The key signature is two sharps (F# and C#).

Second system of musical notation. The top staff (treble clef) has a *Sw.* marking. The middle staff (treble clef) has an *Oboe in* marking. The bottom staff (bass clef) has a *Ch. 8 & 4 ft* marking and a *f Gt* marking. The key signature is two sharps (F# and C#).

Gt to Ped.

Third system of musical notation. The top staff (treble clef) has a *rall.* marking. The middle staff (bass clef) has a *Ch* marking and a *gt* marking. The bottom staff (bass clef) has a *Ch* marking and a *gt* marking. The key signature is two sharps (F# and C#).

# THE ORGAN WORKS

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