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Suite for Organ

Christopher Maxim

DO NOT COPY

Suite for Organ

Christopher Maxim

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Christopher Maxim

Christopher Maxim was born in Wrexham, North Wales in 1971. As a small child he drove his grandfather to distraction with his improvisations on his grandmother's piano. He joined the choir of St Margaret's Church in 1978 and, since then, his passion for choral and organ music has been central to his life. He began writing notated compositions in 1980.

Chris went on to be Organ Scholar and a prize winner at the University of Bristol, and afterwards held a Research Studentship at Cardiff University, completing his PhD in music in 1996. Following several years lecturing at Cardiff and the Royal Welsh College of Music and Drama, he moved to London and into the secondary education sector.

An active conductor and organist, Chris has been Director of Music at St Matthew's, Bethnal Green since 2003 and conducts the Giltspur Singers, a chamber choir based in the City of London.

Chris's music is performed around the world and has been broadcast on the radio in the USA and the UK. It has been featured in music festivals, recorded on several CDs, and is in the catalogues of a number of eminent publishing houses. Many pieces can be heard in performances available online.

His website is www.christophermaxim.co.uk

Suite for Organ

To Duncan Atkinson, Organist of St Anne's
with St Columba, Hoxton

I: Intrada

Christopher Maxim

Deciso

Man. *Gt. f*

Ped.



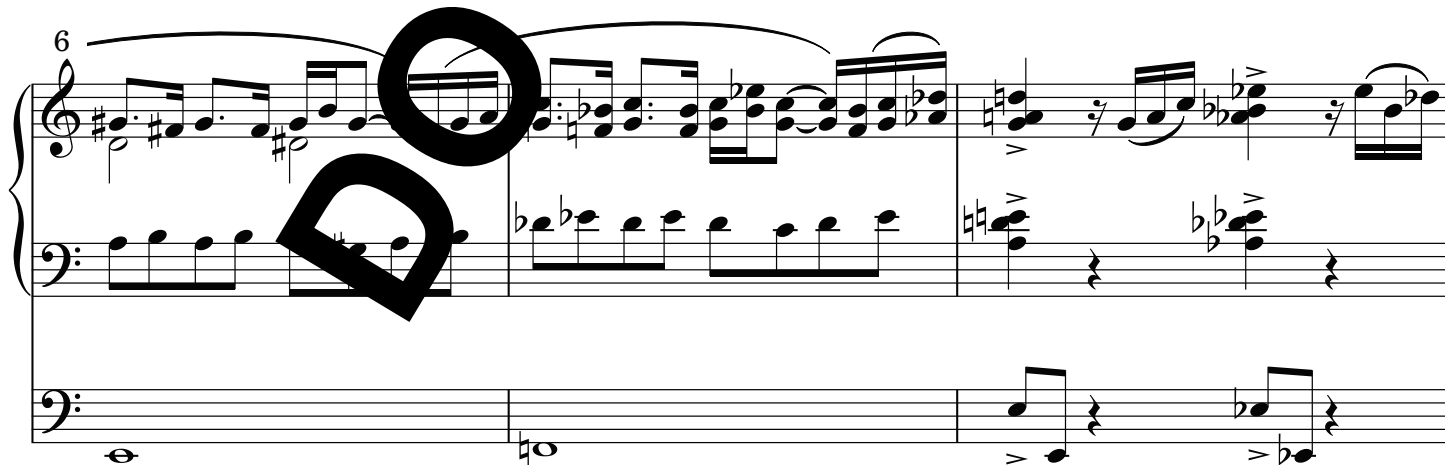
If there is a developed chorus on the Pedal Organ,
it should not be coupled to the manuals

3

Sw. meno *f*



6



9

Gt.

12

14

Sw.

17

This musical score is for guitar and piano. It consists of four systems of staves. The first system (measures 9-11) features a guitar part with a melodic line and a piano accompaniment with chords and a bass line. The second system (measures 12-13) continues the piano accompaniment. The third system (measures 14-16) includes a piano solo section marked 'Sw.' (Swell) and a guitar part. The fourth system (measures 17-19) concludes the piano accompaniment and guitar part. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. A large 'NOT COPY' watermark is overlaid diagonally across the page.

19

Measures 19-21. Treble and bass staves. Measure 19: Treble has chords (F#4, A#4, B4), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 20: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 21: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2).

22

mp Pos. or Sw.

Measures 22-24. Treble and bass staves. Measure 22: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 23: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 24: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2).

26

mf

Measures 26-28. Treble and bass staves. Measure 26: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 27: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 28: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2).

30

Measures 30-32. Treble and bass staves. Measure 30: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 31: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2). Measure 32: Treble has chords (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5), (F#4, A#4, B4, D5); Bass has (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2), (F#2, A2, B2).

R.H. on Gt.

33

5/4 4/4 4/4

36

5/4 4/4 4/4

39

5/4 4/4

41

poco *f* Pos. or Sw.

5/4 4/4 4/4

44

Measures 44-46 of a musical score. Measure 44 is in 4/4 time. Measures 45 and 46 are in 2/4 time. The score is written for piano with treble and bass staves. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

47

Measures 47-49 of a musical score. Measure 47 is in 4/4 time. Measures 48 and 49 are in 2/4 time. The score is written for piano with treble and bass staves. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

50

Measures 50-51 of a musical score. Measure 50 is in 4/4 time. Measure 51 is in 2/4 time. The score is written for piano with treble and bass staves. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

52

Measures 52-55 of a musical score. Measures 52-55 are in 4/4 time. The score is written for piano with treble and bass staves. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

54

Gt. *ff*

57

59

Do not copy

This musical score is for guitar and piano. It consists of three systems of staves. The first system (measures 54-56) features a guitar part with a forte (ff) dynamic and a piano accompaniment. The second system (measures 57-58) continues the piano accompaniment. The third system (measures 59-60) shows the guitar part with a sustain pedal (Sv) and the piano accompaniment. A large 'Do not copy' watermark is overlaid diagonally across the page.

62

64

66

68

Gt. più *f*

Still on Gt.

70

72

74

76

allargando molto

The musical score consists of three systems of three staves each. The first system (measures 70-71) features a melodic line in the Treble staff with a slur and a key signature change to one sharp. The second system (measures 72-73) shows a complex texture with many beamed notes in the Treble and Bass staves. The third system (measures 74-75) continues this texture. The fourth system (measures 76) begins with a key signature change to one flat and a tempo marking 'allargando molto'.

78

ff grandioso

ff

3

3

DO NOT COPY

To Richard Salmon, Organist of St Dunstan's, Stepney

II: Aria

Lento **Cantabile**

R.H. Reed

L.H. Stopped Diapason or Flute

Ped. 16' + 8'

Ped. legato

7

12

17

System 17-21: Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment.

22

System 22-26: Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

27

rall.

a tempo

R.H. add mutation(s) to reed

1 3 2 4 3 5 3 2 1

System 27-31: Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment. A large 'DRAFT' watermark is overlaid on the system.

L.H. + 4'
Couple L.H. manual to Ped.

32

System 32-36: Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a simple accompaniment.

36

40

44

48

1 3 2 4 3 5 3 2

DO NOT COPY

52

Measures 52-53 of a musical score. Measure 52 features a treble clef with a whole rest, a middle staff with a sequence of eighth notes (G4, A4, B4, C5, B4, A4, G4) with fingerings 1, 3, 2, 3, 2, 3, 1, 2, and a bass staff with a whole rest. Measure 53 continues with a treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and a middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4) with fingerings 1, 3, 2, 4, 3, 5, 3, 2. The bass staff has a whole rest.

54

Measures 54-55 of a musical score. Measure 54 has a treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and a middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). Measure 55 continues the treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and the middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). The bass staff has a whole rest.

57

Measures 57-58 of a musical score. Measure 57 has a treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and a middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). Measure 58 continues the treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and the middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). The bass staff has a whole rest.

60

Measures 60-61 of a musical score. Measure 60 has a treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and a middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). Measure 61 continues the treble clef melody (D5, E5, F#5, G5, F#5, E5, D5) and the middle staff with eighth notes (G4, A4, B4, C5, B4, A4, G4). The bass staff has a whole rest.

63

63

66

rit.

L.H. & Ped. back to original registration; (tremulant to reed)

66

69

L.H. original registration

a tempo

69

74

74

78

espress.....

82

espress.....

87

espress.....

91

espress.....

16

95

rit. ten..... esitando.....

98

accelerando rall. tando a tempo

102

rit.

III: Fugue

Scherzando

8'+2'

The first system of the fugue, measures 1-6. The music is in 6/8 time. The right hand (treble clef) plays a melody starting on G4, with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, 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G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, 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G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297,

29

34

40

45

51

DO NOT COPY

57

62

68

74

80

DO NOT COPY

The image displays a musical score for piano, spanning measures 57 to 80. The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat). The tempo and meter are not explicitly stated. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and ties across measures. A large, bold, black watermark reading "DO NOT COPY" is superimposed diagonally across the center of the page, partially obscuring the musical notation.

85

90

95

100

The musical score consists of four systems of staves, each with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score is marked with measure numbers 85, 90, 95, and 100 at the beginning of each system. The melody in the right hand is composed of eighth and quarter notes, often beamed together. The bass line in the left hand provides harmonic support with various note values and rests. A large, bold, black watermark with the words 'DO NOT COPY' is oriented diagonally from the bottom-left to the top-right, covering the central portion of the page.

105

110

115

rall.

a tempo

The musical score consists of three systems of staves. The first system (measures 105-110) features a Treble staff with complex chords and a Bass staff with a more active line. The second system (measures 110-115) continues the harmonic development. The third system (measures 115-120) includes a 'rall.' (ritardando) marking over measures 115-116, followed by a 'a tempo' marking. The notation includes various accidentals (sharps, flats, naturals) and slurs indicating phrasing.

120

125

130

DO NOT COPY

To Timothy Murray, Organist of Our Lady, Help of Christians, Blackheath

IV: Scena

Adagio

First system of the musical score. It consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle and bottom staves are in bass clef with a 3/4 time signature. The music features a mix of half notes, quarter notes, and eighth notes, with some rests. A large, bold, diagonal watermark reading "DO NOT COPY" is overlaid across the entire page.

Gt.+Sw. *mp*
Rich tone

7 R.H. Gt. rubato molto

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a 2/4 time signature. The middle and bottom staves are in bass clef with a 2/4 time signature. The music features a mix of half notes, quarter notes, and eighth notes, with some rests. A large, bold, diagonal watermark reading "DO NOT COPY" is overlaid across the entire page.

L.H. Sw.

Gt. to Ped. off

12

Third system of the musical score. It consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle and bottom staves are in bass clef with a 3/4 time signature. The music features a mix of half notes, quarter notes, and eighth notes, with some rests. A large, bold, diagonal watermark reading "DO NOT COPY" is overlaid across the entire page.

rubato sempre

Sw.

16 R.H. Gt.

4/4 3/4

Tempo primo
Add to Sw.

19 Gt. *mf*

poco accel. poco rall.

Gt. to Ped. on

3/4 3/4 3/4 3/4 3/4 3/4

25 R.H. Sw.

chato molto

L.H. Gt.

2/4 2/4 2/4 2/4 2/4

31

rubato sempre

Sw.

37

R.H. Gt.

Tempo primo

Add to Gt.

Gt. *f*

accel. (ma non troppo)

43

rall.

esitando...

accel. sempre

47

ff

fff

legato

52

rall. molto

Sw. 8' *ppp*

lunga

To Oliver Condry, Organist of St Paul's, Clapham

V: Toccata-Sortie

Spiritoso

The musical score is written for organ in 4/4 time, marked **Spiritoso**. It consists of three systems of music. The first system begins with a treble staff containing a whole rest and a bass staff with a whole rest. The second system features a treble staff with a whole note and a bass staff with a whole note. The third system features a treble staff with a whole note and a bass staff with a whole note. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings: *f* (forte), *Gt. f* (Grand Forte), *marcato*, *legato*.

Measure numbers: 4, 7.

This image displays a musical score for piano, spanning measures 10 through 19. The score is written for a grand piano, with a treble and bass staff for each system. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a complex texture with dense chordal accompaniment in the left hand and melodic lines in the right hand. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the center of the page, partially obscuring the musical notation.

The score is organized into four systems, each containing three staves (treble, bass, and a grand staff). The measures are numbered 10, 13, 16, and 19 at the beginning of each system. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

This image displays a musical score for piano, spanning measures 22 to 31. The score is written for a grand piano, with a treble and bass staff for each hand. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. A large, bold, black watermark reading "DO NOT COPY" is superimposed diagonally across the center of the page, partially obscuring the musical notation. The page number "29" is located in the top right corner.

22

25

28

31

34

36 Both hands on Pos. or Gt.

36 Both hands on Pos. or Gt.

38

39

41

poco rall.

Measures 41-42 of the musical score. The top staff is in bass clef with a key signature of one sharp (F#). It contains eighth notes and quarter notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes and quarter notes. A large diagonal watermark "NOT COPY" is overlaid on the page.

a tempo

43 R.H. on Pos. or Gt.

Measures 43-44 of the musical score. The top staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. A large diagonal watermark "NOT COPY" is overlaid on the page.

L.H. on Sw.

45

Scherzando

Measures 45-46 of the musical score. The top staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. A large diagonal watermark "NOT COPY" is overlaid on the page.

47

Measures 47-48 of the musical score. The top staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains eighth notes. A large diagonal watermark "NOT COPY" is overlaid on the page.

49

51

53

55

Poco più *f*

The musical score consists of four systems of three staves each (treble, middle, and bass clef). The key signature is one sharp (F#) and the time signature is 3/8. The melody in the right hand of the treble clef is characterized by eighth-note patterns, often beamed together. The left hand provides a steady eighth-note accompaniment. Measure numbers 49, 51, 53, and 55 are indicated at the start of their respective systems. A large, bold, black watermark reading 'DO NOT COPY' is oriented diagonally from the bottom-left to the top-right, covering the central portion of the page. At the bottom of the page, below the final system, the instruction 'Poco più *f*' is written.

Poco più *f* R.H. on Gt.

57

59

61

63

The musical score is written for the right hand on the guitar (R.H. on Gt.). It consists of four systems of music, each starting with a measure number (57, 59, 61, 63). The notation is in treble clef with a key signature of one flat (B-flat). The music features a series of eighth-note patterns in the right hand, often beamed together, and a bass line in the left hand. A large, diagonal watermark reading 'DO NOT COPY' is overlaid across the entire page.

65

67

69

71

DO NOT COPY

73

75

77

79

DO NOT COPY

The image displays a musical score for piano, spanning measures 73 to 79. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is one flat (B-flat), and the time signature is 8/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, bold, black watermark reading "DO NOT COPY" is oriented diagonally across the center of the page, partially obscuring the musical notation.

Both hands on Gt.

81

82

83

84

85

86

88

mf P or Sw.

89

90

mf

91

93

95

97

DO NOT COPY

99

This system contains measures 99 and 100. Measure 99 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of a dotted quarter note followed by an eighth note. Measure 100 continues the melody with a dotted quarter note and an eighth note. The bass clef part features a continuous eighth-note accompaniment. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the system.

101

This system contains measures 101 and 102. Measure 101 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of a dotted quarter note followed by an eighth note. Measure 102 continues the melody with a dotted quarter note and an eighth note. The bass clef part features a continuous eighth-note accompaniment. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the system.

103

This system contains measures 103 and 104. Measure 103 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of a dotted quarter note followed by an eighth note. Measure 104 continues the melody with a dotted quarter note and an eighth note. The bass clef part features a continuous eighth-note accompaniment. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the system.

105

This system contains measures 105 and 106. Measure 105 features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of a dotted quarter note followed by an eighth note. Measure 106 continues the melody with a dotted quarter note and an eighth note. The bass clef part features a continuous eighth-note accompaniment. A large, diagonal watermark reading "DO NOT COPY" is overlaid across the system.

107

Musical score for measures 107-108. Measure 107 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef has a half note G3, a quarter note A3, and a quarter note B3, all beamed together. Measure 108 features a treble clef with a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The bass clef has a half note C4, a quarter note D4, and a quarter note E4, all beamed together. A large, bold, diagonal watermark reading "DONOT COPY" is overlaid across the page.

109

Musical score for measures 109-110. Measure 109 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef has a half note G3, a quarter note A3, and a quarter note B3, all beamed together. Measure 110 features a treble clef with a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The bass clef has a half note C4, a quarter note D4, and a quarter note E4, all beamed together. A large, bold, diagonal watermark reading "DONOT COPY" is overlaid across the page.

110

Musical score for measures 111-112. Measure 111 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef has a half note G3, a quarter note A3, and a quarter note B3, all beamed together. Measure 112 features a treble clef with a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The bass clef has a half note C4, a quarter note D4, and a quarter note E4, all beamed together. A large, bold, diagonal watermark reading "DONOT COPY" is overlaid across the page.

112

Musical score for measures 113-114. Measure 113 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef has a half note G3, a quarter note A3, and a quarter note B3, all beamed together. Measure 114 features a treble clef with a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The bass clef has a half note C4, a quarter note D4, and a quarter note E4, all beamed together. A large, bold, diagonal watermark reading "DONOT COPY" is overlaid across the page.

114

roco rall.

Musical score for measures 115-116. Measure 115 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass clef has a half note G3, a quarter note A3, and a quarter note B3, all beamed together. Measure 116 features a treble clef with a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The bass clef has a half note C4, a quarter note D4, and a quarter note E4, all beamed together. A large, bold, diagonal watermark reading "DONOT COPY" is overlaid across the page.

p misterioso

legato

118

120

122

124

R.H. on Pos. or Gt. (***mp***)
Più marcato

126

Poco più *f*

This system contains measures 126 and 127. Measure 126 features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. Measure 127 continues the melody in the treble clef and the bass line in the bass clef. A dynamic marking of 'Poco più *f*' is present in measure 127.

128

Poco più *f*

This system contains measures 128 and 129. Measure 128 features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. Measure 129 continues the melody in the treble clef and the bass line in the bass clef. A dynamic marking of 'Poco più *f*' is present in measure 129.

130

This system contains measures 130 and 131. Measure 130 features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. Measure 131 continues the melody in the treble clef and the bass line in the bass clef.

132

This system contains measures 132 and 133. Measure 132 features a treble clef with a key signature of one sharp (F#) and a common time signature. The bass clef has a key signature of one sharp (F#) and a common time signature. Measure 133 continues the melody in the treble clef and the bass line in the bass clef.

R.H.: a contrasting timbre (e.g. Solo Trompette)

134

Poco *f*

136

138

140

This musical score page contains measures 134 through 140. It is written for piano (left hand) and right hand (right hand). The key signature is one sharp (F#). The tempo/mood is marked 'Poco f'. The score is divided into four systems, each starting with a measure number (134, 136, 138, 140). A large, diagonal 'DO NOT COPY' watermark is overlaid across the center of the page.

142

Both hands on Gt.

144

Both hands on Gt.

146

Both hands on Gt.

148

Both hands on Gt.

150

152

Con calore

ff Both hands oct.

155

ff

156

The musical score consists of six measures, numbered 150 to 156. The key signature has two flats (B-flat major), and the time signature is 4/4. Measures 150 and 151 show a melodic line in the right hand and a bass line in the left hand. Measure 152 is marked 'Con calore' and 'ff Both hands oct.', indicating a forte fortissimo octavo passage for both hands. Measures 153-156 continue this octavo passage. A large 'DO NOT COPY' watermark is overlaid on the score.

157

158

159

160

161

Measures 161-162: Treble and bass staves with a grand staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Both staves feature a sequence of eighth notes. The bass staff has a '6' written below it. The grand staff has a '6' written below it.

162

Measures 162-163: Treble and bass staves with a grand staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Both staves feature a sequence of eighth notes. The bass staff has a '6' written below it. The grand staff has a '6' written below it.

163 Cantando

Measures 163-164: Treble and bass staves with a grand staff. The treble staff has a key signature of one flat (Bb). The bass staff has a key signature of one flat (Bb). Both staves feature a sequence of eighth notes. The bass staff has a '6' written below it. The grand staff has a '6' written below it.

164

Measures 164-165: Treble and bass staves with a grand staff. The treble staff has a key signature of one flat (Bb). The bass staff has a key signature of one flat (Bb). Both staves feature a sequence of eighth notes. The bass staff has a '6' written below it. The grand staff has a '6' written below it.

165

Measures 165-166: Treble and bass staves with sixteenth-note patterns. The bass line includes a single note in measure 165 and a half-note in measure 166. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

166

Measures 166-167: Treble and bass staves with sixteenth-note patterns. The bass line includes a half-note in measure 166 and a half-note in measure 167. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

167

Measures 167-168: Treble and bass staves with sixteenth-note patterns. The bass line includes a half-note in measure 167 and a half-note in measure 168. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

168

Measures 168-169: Treble and bass staves with sixteenth-note patterns. The bass line includes a half-note in measure 168 and a half-note in measure 169. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

169

170

171

172

DO NOT COPY

v

173>

R.H. Solo *ff*

Measures 173-174: Treble clef, right hand solo, fortissimo (ff). The right hand plays a melodic line with a slur over measures 173 and 174. The left hand plays a bass line with sixteenth notes, marked with a '6' below the staff. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

174

Measures 174-175: Continuation of the previous system. The right hand continues the melodic line, and the left hand continues the bass line with sixteenth notes, marked with a '6' below the staff.

175.

Measures 175-176: Continuation of the previous system. The right hand continues the melodic line, and the left hand continues the bass line with sixteenth notes, marked with a '6' below the staff.

176

Measures 176-177: Continuation of the previous system. The right hand continues the melodic line, and the left hand continues the bass line with sixteenth notes, marked with a '6' below the staff. The system ends with a double bar line and a sharp sign (#) below the staff.

177

178

180 [#]_{tr}

181

6 6 6 6

6 6 6 6 6 6 6 6

6 6 6 6

6 6 6 6

182.

183

184

185

DO NOT COPY

The image displays a musical score for measures 182 through 185. Each measure is represented by a system of three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The piano part (grand staff) features a continuous eighth-note accompaniment in the bass register, with a '6' marking below the staff. The treble staff contains a single melodic line with a long, sweeping slur spanning the entire measure. The bass staff provides a simple harmonic foundation with a few notes. The notation includes various accidentals, such as flats and naturals, and a large, bold, diagonal watermark reading 'DO NOT COPY' is superimposed over the score.

186

Musical score for measures 186-187. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 6/8. The music features a continuous eighth-note pattern in the bass of the grand staff, with the number '6' written below it. The treble staff has a melodic line with some rests and a final half-note chord.

187

Musical score for measures 187-188. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 6/8. The music continues the eighth-note pattern in the bass of the grand staff, with the number '6' written below it. The treble staff has a melodic line with some rests and a final half-note chord.

188 Both hands either on Solo or on Gt. (with pedals)

Con fuoco

Musical score for measures 188-189. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 6/8. The music features a continuous eighth-note pattern in the bass of the grand staff, with the number '6' written below it. The treble staff has a melodic line with some rests and a final half-note chord.

189

Musical score for measures 189-190. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 6/8. The music continues the eighth-note pattern in the bass of the grand staff, with the number '6' written below it. The treble staff has a melodic line with some rests and a final half-note chord.

190

Measures 190 and 191 of a musical score. Measure 190 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3). Measure 191 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3).

191

Measures 191 and 192 of a musical score. Measure 191 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3). Measure 192 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3).

192

Measures 192 and 193 of a musical score. Measure 192 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3). Measure 193 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3).

193

ralle-ando

Measures 193 and 194 of a musical score. Measure 193 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3). Measure 194 features a treble staff with a series of chords (F#4, G#4, A4, Bb4, C5, D5, E5, F#5) and a bass staff with a series of chords (F#2, G#2, A2, Bb2, C3, D3, E3, F#3).

Drammatico

194

fff Tutti: Con forza

197

a temp

14 September 2003

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