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## EDITOR'S NOTE

*This compilation edition is offered as a resource for church organists as well as student organists. Editorial articulation and ornamentation suggestions are indicated in parentheses. Registration suggestions are indicated in square brackets.*

Michael Burkhardt  
January 2011

## Voluntary in a

Anonymous

Allegro

Cornet

5

9

Cornet

13

16

Music: Anonymous (Late 18th century English collection by E. Kendall)  
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## Voluntary in a

Maurice Greene

Largo

[Diapasons]

4

8

12

Music: Maurice Greene, 1695/96-1755; from **Twelve Voluntaries** (Posthumous Opus, ca. 1779-80) (PD).  
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# Flute Solo and Gigue

George Frideric Handel

\*Hemiola: a regrouping of two measures of three beats into three measures of two beats.

**Music:** George Frideric Handel, 1685-1759; **Sonata for a Musical Clock** (PD).  
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# Fugue in C (1)

George Frideric Handel

Musical notation for measures 1-5. The piece is in C major and 3/4 time. The right hand begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand has whole rests.

Musical notation for measures 6-10. The right hand continues with quarter notes C5, B4, A4, G4, F4, E4, D4, and a half note C4. The left hand enters in measure 6 with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4.

Musical notation for measures 11-15. The right hand has a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand has a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4.

Musical notation for measures 16-20. The right hand has a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand has a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4.

Musical notation for measures 21-25. The right hand has a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand has a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, and a half note C4.

**Music:** George Frideric Handel, 1685-1759; **Six Fugues or Voluntaries for Organ or Harpsichord, Op. 3;** London, 1735 (PD).  
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## Fugue in C (2)

George Frideric Handel

The image displays the musical score for the second system of the Fugue in C by George Frideric Handel. The score is written in 4/4 time and consists of six systems of music, each with a treble and bass clef staff. The first system (measures 1-3) shows the beginning of the piece with a treble staff containing a melodic line and a bass staff with a simple accompaniment. The second system (measures 4-7) continues the melodic development in the treble and the accompaniment in the bass. The third system (measures 8-10) features a trill in the treble staff. The fourth system (measures 11-14) shows further melodic and harmonic progression. The fifth system (measures 15-17) includes another trill in the treble. The sixth system (measures 18-21) concludes the section with a final melodic phrase in the treble and a corresponding bass line.

Music: George Frideric Handel, 1685-1759; **Six Fugues or Voluntaries for Organ or Harpsichord, Op. 3**; London, 1735 (PD).  
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# Voluntary in G

Henry Heron

Allegro

The musical score is written for guitar and organ in G major, 4/4 time, and is marked 'Allegro'. It consists of six systems of music, each with a treble and bass staff. The first system includes a bracketed instruction for both instruments. The second system is marked with a '3' above the treble staff. The third system is marked with a '5' above the treble staff. The fourth system features a 'Solo' marking above the treble staff and a 'Ch.' marking below the bass staff. The fifth system is marked with a '9' above the treble staff and a 'Ch.' marking below the bass staff. The sixth system is marked with a '11' above the treble staff and a 'Solo' marking above the treble staff. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Music: Henry Heron, 18th century; **Ten Voluntaries for the Organ or Harpsichord, 1760 (PD)**.  
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# Voluntary in D (Fugue)

William Selby

[Allegro]

The musical score is written for guitar or full organ. It is in D major (two sharps) and 2/4 time. The tempo is marked [Allegro]. The score is divided into six systems, with measure numbers 7, 13, 19, 25, and 31 indicated at the beginning of their respective systems. The first system includes a bracketed instruction: { [Gt.] [Full Organ] }. The music is a complex fugue with multiple voices and intricate rhythmic patterns.

Music: William Selby, 1738-1798 (PD).  
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# Offertorio pastorale

Anonymous

Vivace

Organo aperto

[Ped.]

3

5

7

9

[Man.]

Music: Anonymous 18th century Italian (PD).  
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## Adagio

Antonio Vivaldi  
 Trans. by J. S. Bach

Senza Pedale a due Clav.\*

(I) *piano*

5 (II) *cantabile* (tr)

9 (tr)

13 (tr)

17 (tr)

\*Without pedal, on two keyboards

Music: Johann Sebastian Bach, 1685-1750, from **Concerto in a, BWV 593**;  
 transcribed from Antonio Vivaldi, 1678-1741, **Concerto in a for Two Violins, Op. 3, No. 8 (PD)**.  
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# Toccata all' Offertorio

Domenico Zipoli

[Allegro]

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The time signature is 4/4. The first system starts with a [Ped.] marking under the bass line. The second system begins with a measure number '4'. The third system begins with a measure number '7'. The fourth system begins with a measure number '10'. The music features a mix of chords and melodic lines in both hands, with a steady bass line and more active treble parts.

Music: Domenico Zipoli, 1688-1726; *Sonate d'Intavolatura per Organo e Cimbalo, Part I*, 1716 (PD).  
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## Fugue in d

Johann Pachelbel

The image displays the first 13 measures of the Fugue in d by Johann Pachelbel. The score is written for piano in common time (C) and the key of D major. It is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a series of chords in the bass and a melodic line in the treble. The first measure (measure 1) shows a D major triad in the bass and a D5 note in the treble. The second measure (measure 2) continues with a D major triad in the bass and a D5 note in the treble. The third measure (measure 3) features a D major triad in the bass and a D5 note in the treble. The fourth measure (measure 4) shows a D major triad in the bass and a D5 note in the treble. The fifth measure (measure 5) features a D major triad in the bass and a D5 note in the treble. The sixth measure (measure 6) shows a D major triad in the bass and a D5 note in the treble. The seventh measure (measure 7) features a D major triad in the bass and a D5 note in the treble. The eighth measure (measure 8) shows a D major triad in the bass and a D5 note in the treble. The ninth measure (measure 9) features a D major triad in the bass and a D5 note in the treble. The tenth measure (measure 10) shows a D major triad in the bass and a D5 note in the treble. The eleventh measure (measure 11) features a D major triad in the bass and a D5 note in the treble. The twelfth measure (measure 12) shows a D major triad in the bass and a D5 note in the treble. The thirteenth measure (measure 13) features a D major triad in the bass and a D5 note in the treble.

Johann Pachelbel, 1653-1706

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## Tocatta in F

Johann Pachelbel

The image shows the first seven measures of the Tocatta in F by Johann Pachelbel. The score is written for three staves: Treble, Middle, and Bass clefs. The key signature is one flat (F major/D minor) and the time signature is common time (C). Measure 1 starts with a piano dynamic and includes a [Ped.] instruction. Measure 3 features a triplet in the treble staff and a trill in the middle staff. Measure 5 shows a complex rhythmic pattern in the treble staff. Measure 7 continues the intricate melodic lines in the treble and middle staves. Pedal points are indicated by long horizontal lines under the bass staff notes in measures 1, 3, 5, and 7.

Music: Johann Pachelbel, 1653-1706 (PD).  
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