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Adagio

Felix Mendelssohn, 1809–1847
ed. David N. Johnson

The musical score is written for piano in 3/8 time, B-flat major. It consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a first fingering (I) and a piano (pp) dynamic. The second system has a second fingering (II) and a piano (pp) dynamic. The third system has a first fingering (I) and a second fingering (II). The fourth system has a first fingering (I) and a second fingering (II).

For a manuals only version, see p. 154

From Sonata I, Op. 65

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Abide with Me

with opt. instrument

I: Solo stop or Instrumentalist
 II: Flutes 8', 4'
 Ped: 16', 8'

J. S. Bach, 1685–1750
 ed. David N. Johnson

Poco largo; expressively and lyrically

The musical score is arranged in three systems. Each system consists of three staves: a treble clef staff for the solo stop or instrumentalist (I), a grand staff (treble and bass clefs) for the piano (II), and a separate bass clef staff for the optional instrument. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system includes dynamic markings *mp* for the soloist and *p* for the piano, and performance instructions *molto legato* and *p detached*. Trills (*tr*) are indicated above notes in the soloist part. The second system begins at measure 6, and the third system begins at measure 10. The score concludes with repeat signs at the end of each system.

“Bist du bei mir,” BWV 508

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Part extractions for C and B^b instruments can be found on page 182–183.

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Air on the G String

with opt. instrument

I: Solo stop or Instrumentalist
 II: Flutes 8', 4'
 Ped: 16', 8'

J. S. Bach, 1685–1750
 ed. David N. Johnson

Larghetto

The musical score is arranged in three systems. The first system (measures 1-4) features a treble clef staff with two parts: I (Solo stop or Instrumentalist) and II (Flutes 8', 4'). The bass clef staff contains the pedal part. The tempo is marked 'Larghetto'. The key signature has one sharp (F#). The time signature is 2/2. The first system includes a trill (tr) in the first violin part. The second system (measures 5-8) continues the violin and pedal parts. The third system (measures 9-12) continues the violin and pedal parts. The score includes various musical notations such as slurs, trills, and dynamic markings.

Based on "Air" from *Orchestral Suite No. 3*, BWV 1068

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Prelude in C Major

David N. Johnson

Slowly; in a flexible tempo (♩ = c. 60)

The musical score is presented in three systems. Each system consists of a grand staff (treble and bass clefs) and a separate bass clef line. The first system includes a dynamic marking of *mp* and a tempo instruction: "Slowly; in a flexible tempo (♩ = c. 60)". The music is in 4/4 time and is in C major. The score includes various musical notations such as notes, rests, and slurs.

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Allegro

I: 8', 4', 2'
II: 8', 1'

G. F. Handel, 1685–1759
ed. David N. Johnson

Man. (L.H. separate manual +16', *ad lib.*)

From Violin Sonata in A Major, HWV 361

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Jesu, Joy of Man's Desiring

with opt. instrument

I: Solo stop or Instrumentalist
 II: 8', 4'
 Ped: II/Ped.

J. S. Bach, 1685–1750
 ed. David N. Johnson

* I: Solo, *mp*, or Instrumentalist

*May be performed on three manuals, with the LH playing the soft (*p*) passages on the Swell, and the mezzoforte (*mf*) passages on the Positiv or Choir.

From BWV 147

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Part extractions for C and B^b instruments can be found on page 188–191.

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Suite in D Major

with opt. instrument

I: Flute 8' or 4'
II: Flute 8'

attr. Leonardo Vinci, 1690–1730
ed. David N. Johnson

I. Prelude

Allegretto

Solo stop or Instrumentalist

detached

The musical score is presented in two systems, each with two staves. The first staff (I) is in treble clef and the second staff (II) is in bass clef. The key signature is D major (two sharps) and the time signature is 2/2. The score begins with a first measure marked '1' and 'detached'. The first staff contains a melodic line with eighth and sixteenth notes, including triplet markings. The second staff contains a bass line with quarter and eighth notes, starting with a *p stacc.* dynamic marking. The score is divided into four measures per system, with measure numbers 4, 8, and 12 indicated at the start of their respective systems. The notation includes various note values, rests, and triplet markings throughout.

From Sonata in D Major for Flute and Basso Continuo

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Part extractions for C and B \flat instruments can be found on page 192–195.

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March

G. F. Handel, 1685–1759
ed. David N. Johnson

f non legato

From *An Occasional Oratorio*, HWV 62

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Trumpet Voluntary

with opt. trumpet

I: Trumpet, *ad lib*: playing with Instrumentalist
 II: 8', 4', 2'

William Goodwin, d. 1784
 ed. David N. Johnson

Allegretto

+Tpt.
I

detached

II

7

-Tpt.

II

13

+Tpt.
I

-Tpt.

+Tpt.
I

(II)

II

(II)

19

tr

tr

-Tpt.

tr

II

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Part extractions for C and B \flat instruments can be found on page 198–199.

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Processional in D Major

David N. Johnson

Maestoso

ff detached

I

+ 16'

legato

(F# opt.)

p

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Hornpipe

I: Trumpet 8'
 II: Principals 8', 4', 2', Mixture
 Ped: 16', 8'; II/Ped.

G. F. Handel, 1685–1759
 ed. David N. Johnson

Allegretto

II } *f* detached and crisp

From *Water Music*, Suite 2, HWV 349

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Finale from Concerto No. 5

G. F. Handel, 1685–1759
ed. David N. Johnson

Presto

The musical score is written for two hands (I and II) and a separate bass line. The time signature is 12/8. The key signature has one flat (F major). The tempo is marked **Presto**. The first system includes dynamic markings *f* detached and *mp*. The score consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line.

From Organ Concerto in F Major, Op. 4, No. 5, HWV 293

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Adagio

for Manuals only

Felix Mendelssohn, 1809–1847
arr. David N. Johnson

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat major). It consists of three systems of music. The first system begins with a piano (*p*) dynamic marking. The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes. The second system continues this texture, with some melodic ornamentation in the right hand. The third system concludes the piece with a double bar line and the word "Fine" written above the staff.

For a version with pedal, see p. 6.

From Sonata I, Op. 65, No. 1

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Ah, Holy Jesus, Bless Us Here Today

First Setting

SCHÖNSTER HERR JESU
setting, David N. Johnson

Slowly

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic marking. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and chords. The piece concludes with a double bar line at the end of the fourth system.

Tune: *Münster Gesangbuch*, 1677

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The Prince of Denmark's March

for Manuals only

I: Solo Trumpet
II: Principals 8', 4', 2'

Jeremiah Clarke, 1674–1707
ed. David N. Johnson

The musical score is written for two manuals (I and II) in G major (one sharp) and 4/4 time. It consists of four systems of music. The first system is marked 'I' and 'detached' with a trill (tr) over the first measure. The second system is marked 'II' and has trills (tr) over the first and third measures. The third and fourth systems continue the melody and accompaniment. The bass line features a steady accompaniment of chords and moving lines. The treble line features a melodic line with trills and slurs.

For a version with pedal, see p. 82.

From *A Choice Collection of Ayres for the Harpsichord or Spinett*, London, 1700

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