

BOSTON MUSIC COMPANY EDITION

No. 196

E. S. BARNES

Op. 25

SUITE

No. 2

FOR ORGAN



n. .75



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• BIRD •

SUITE

No. 2

FOR ORGAN

By

E. S. BARNES

Op. 25

I
PRÉLUDE

II
ANDANTE

III
SCHERZO

IV
FINALE

n. .75



BOSTON, MASSACHUSETTS

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SUITE

(No 2)

Prepare { Foundation stops throughout all Manuals
(Fonds sur tous les claviers)
All Unison Couplers
(Tirasses G-O. et R.
Acc. R. au G-O., P. au G-O.)

I. Prélude

EDWARD SHIPPEN BARNES, Op. 25

Moderato

Gt.
G.P.R.

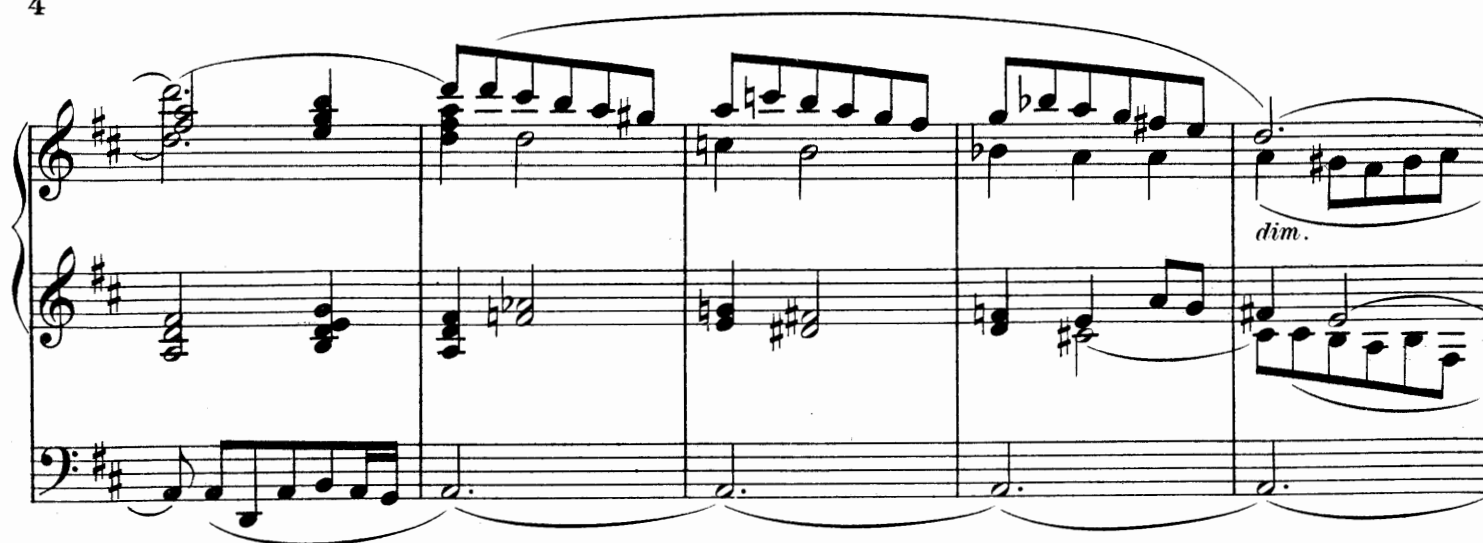
Manuals

Pedal

mf

cresc.

f



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in D major (two sharps). The right hand plays a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the right hand towards the end of the system.



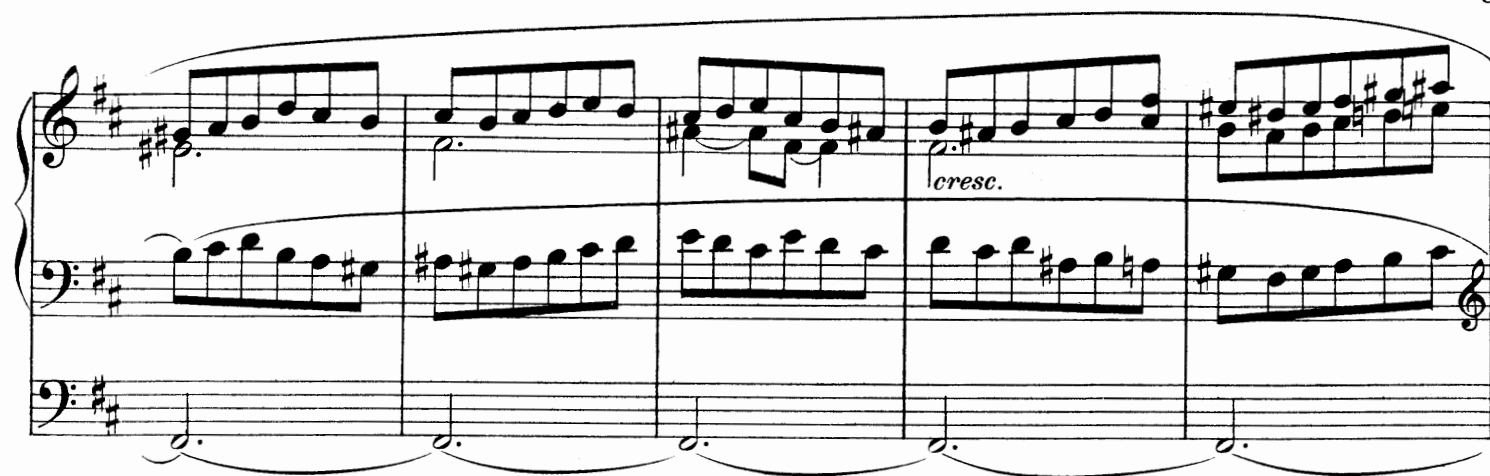
Second system of musical notation. It begins with a *poco rit.* (poco ritardando) marking. The right hand features a melodic line with a *più f* (più forte) marking. The system concludes with an *a tempo* marking, indicating a return to the original tempo.



Third system of musical notation. The right hand includes a *cresc.* (crescendo) marking. The system ends with a *f* (forte) dynamic marking in both the right and left hands.



Fourth system of musical notation. It begins with the instruction "Full Sw. to Gt. R. plein au G.-O." (Full Sw. to Gt. R. plein au G.-O.). The right hand features a *f* (forte) dynamic marking. The system concludes with a *f* (forte) dynamic marking in both the right and left hands.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a *cresc.* (crescendo) dynamic. The bass staff contains a supporting line with eighth notes. The grand staff is in G major (one sharp).



Second system of musical notation. The treble staff features a melodic line with a repeat sign and a first ending bracket. The bass staff contains a supporting line. The grand staff is in G major. Dynamics include *ff* (fortissimo) in the middle of the system.



Third system of musical notation. The treble staff contains a melodic line with a *dim.* (diminuendo) dynamic. The bass staff contains a supporting line. The grand staff is in G major. Dynamics include *dim.* and *cresc. poco a poco* (crescendo poco a poco).



Fourth system of musical notation. The treble staff contains a melodic line with a *p.* (piano) dynamic. The bass staff contains a supporting line. The grand staff is in G major. Dynamics include *p.*

ff

Sw.
R.

Gt.
G.P.R.

off Gt. to Ped.
Ôtez Tir. G.-O.

Gt.
G.P.R.

ff

add Gt. to Ped.
Tir. G.-O.

molto rit.

cresc.

fff

Detailed description: The musical score consists of four systems of staves. The first system has three staves (treble, middle, and bass clef). The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a middle clef and a key signature of two sharps. The third staff has a bass clef and a key signature of two sharps. The first system includes dynamics like *ff* and performance instructions such as 'Sw. R.', 'Gt. G.P.R.', and 'off Gt. to Ped. Ôtez Tir. G.-O.'. The second system continues the musical notation with various note values and rests. The third system includes a *ff* dynamic and the instruction 'add Gt. to Ped. Tir. G.-O.'. The fourth system starts with a *cresc.* marking, followed by a *molto rit.* instruction, and ends with a *fff* dynamic. The score is written in a formal, professional style with clear notation and instructions.

II. Andante

Prepare { Swell: Soft accompanying stops
 Récit: *Jeux doux d'accompagnement*
 Great: *f*
 Grand-Orgue *f*
 Choir: Clarinet (Tremulant)
 Positif: *Clarinette (Tremblant)*
 Pedal: Soft 16' and 8' (Sw. to Ped.)
 Pedale: 16' et 8' *pp* (Tir. du R.)

Andante quasi Adagio

Manuals

Pedal

Ch. *p* *P.*

Sw. *pp* *R.*

pp

Gt. *f*
G.-O.

Sw. *pp*
R.

Gt. to Ped.
Tir. G.-O.

f

legato

Gt. *f*
G.-O.

Sw. *pp*
R.

Gt. *mf* très lié
G.-O.

cresc.

f

mf

First system of musical notation, measures 1-2. The music is in G major (one sharp) and 2/4 time. The right hand features a complex, flowing melody with many accidentals. The left hand has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present in measure 2.

Second system of musical notation, measures 3-4. Measure 3 includes a *cresc.* (crescendo) marking. Measure 4 features a forte (*f*) dynamic marking. The right hand continues its intricate melodic line, while the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 5-7. Measure 5 has a forte (*f*) dynamic. Measure 6 includes a *Sw. to Ped. only* instruction with the French translation *Tir. du R. seulement* below it, and a *mp* (mezzo-piano) dynamic. Measure 7 has a *Sw. R. p* instruction above the staff and a *Ch. P. mp* instruction below the staff. The right hand shows a change in texture, and the left hand has a *p* (piano) dynamic marking in measure 6.

Fourth system of musical notation, measures 8-9. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. The system concludes with a final chord in the right hand.

Off Clarinet
Ôtez la
Clarinette

Gt. *mf*
G.-O.

Sw. *p*
R.

Gt to Ped.
mf Tir. G.-O.

rall.

Gt. G.-O.

Sw. *pp*
R.

a tempo

Sw., Flute or St. Diap.
R., Flute de 8' *p*

dolce
Ch. *très doux*
P.

Off Gt. to Ped.
Ôtez Tir. G.-O.

Ch. to Ped. only
Tir. du P. seulement

pp

rit.

ppp
Ch.
P.

III. Scherzo

Prepare { Swell: String-tone and soft Voix Céleste
 Récit: Gambes, Salicional, Célestes
 Great: Doppelflöte 8' (Sw. & Ch. to Gt.)
 G.-O. Flûte 8', Acc. du R. et du P.
 Choir: Soft Flute 8'
 Positif: 8' et 4' (P)
 Pedal: Bourdons 16' and 8' (Sw. & Gt. to Ped.)
 Pedale: 16' et 8' Bourdons, Tir. du R. et du G.-O.

Allegro

Manuals

Gt.
G.P.R.

Pedal

rit. molto rit.

a tempo

Gt.
G.P.R.

Sw.
R p

Gt.
G.P.R.

Gt.to Ped.
Tir.G.-o.

cresc.

dim.

The musical score is written for guitar and piano. It consists of four systems of music. The first system begins with the tempo marking 'a tempo' and a piano dynamic marking 'Sw. R p'. The guitar part is indicated by 'Gt. G.P.R.'. The second system continues the piano accompaniment. The third system features a guitar part labeled 'Gt. G.P.R.' and a piano part labeled 'Gt.to Ped. Tir.G.-o.'. The fourth system includes a piano part marked 'cresc.' and a guitar part marked 'dim.'.

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains several chords and a melodic line. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment. Annotations include *dim.* (diminuendo) above the first measure of the top staff, *Sw. R.* (switch right) above the fourth measure, and *off Gt. to Ped. Ôtez Tir. G.-O.* (off guitar to pedal, remove guitar) below the fifth measure.

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the eighth-note accompaniment. Annotations include *Sw. to Ch.* (switch to church) above the first measure, *Ch. P. R.* (church pedal right) above the second measure, *legato Gt. G.P.R.* (legato guitar, guitar pedal right) above the third measure, and *p* (piano) below the first measure of the bottom staff.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the eighth-note accompaniment. There are no specific annotations for this system.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the eighth-note accompaniment. Annotations include *Gt. G. P. R.* (guitar, guitar pedal right) above the first measure, and *Gt. to Ped. Tir. G.-O.* (guitar to pedal, remove guitar) below the fourth measure.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first six measures. The bass clef staff contains a rhythmic accompaniment. Dynamics include *dim.* and *molto dim.*. A marking *Sw. R. p* appears above the final measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the rhythmic accompaniment. A marking *Sw. R. p* appears above the first measure of the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a rhythmic accompaniment. A marking *Sw. R. p* appears above the first measure of the treble staff. A marking *Gt. or Solo (Sw. Coupled) G.-O. f* appears above the first measure of the bass staff. A marking *Sw. to Ped. Tir. du R. seulement* appears below the first measure of the bass staff. A marking *pp 16' & 8'* appears below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a rhythmic accompaniment. A marking *Sw. R.* appears above the first measure of the treble staff.

Ch. (off Sw. coupler)
P. (sans R)

Sw. (p)
R.

Sw. R.

Sw. R.

Gt. G.O.

Sw. to Ch.

Ch. P, R.

Sw. R. pp

IV Finale

Prepare {
 Swell: full
 Récit: *plein*
 Great: *f* (Sw. to Gt.)
 Grand-Orgue: *Fonds, f, Acc. du R. et du P.*
 Choir: full, except reeds (Sw. to Ch.)
 Positif: *Fonds, Acc. du R.*
 Pedal: *f* (all Couplers)
 Pedale: *f Toutes les Tirasses*

Allegro

non legato

Manuals

Sw. (box closed)
R.

Pedal

Ped. G. P. R.

The musical score is written for Manuals and Pedal. The key signature is one sharp (F#) and the time signature is 6/4. The score is divided into three systems. The first system is marked 'Allegro' and 'non legato'. The second system includes a 'cresc.' (crescendo) marking and a 'Sw. open Boite ouverte' instruction. The third system continues the musical development. The Pedal part is marked 'Ped. G. P. R.' and 'Gt. f'.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines, with a long horizontal slur spanning across the measures.

Second system of the musical score. It includes the instruction *rall.* (rallentando) and *dim.* (diminuendo). A section is marked *a tempo* with *Ch. P.R.* (Chorus Piano Right). The system shows complex chordal textures and melodic movement.

Third system of the musical score, continuing the musical themes. It includes a *dim.* (diminuendo) instruction. The notation features dense chordal structures and flowing melodic lines.

Fourth system of the musical score. It includes the instruction *Flûtes, G. P. R. reduce Gt. & Sw. to Flutes* and *Gt. G. P. R. espressivo*. A specific instruction *off Gt. to Ped. ôtez Tir. G.-o.* is written below the staff. The system concludes with a *p* (piano) dynamic marking and a long horizontal slur.

add Sw. Voix Céleste (tremulant)
P.R., Voix Céleste (tremblant)

Ch.
P.
legato

Ch. & Sw. to Ped.
Ped. P. R.

cresc.

Gt.
G.P.R.

Ch.
R.P.

add Full Sw.
R. Plein *a tempo*

rit.

ff Gt.
G.P.R.

marcato e non legato

Ped. legato
fff Anches du Ped

Ped. Reeds

First system of musical notation, piano accompaniment. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music features complex chordal textures and arpeggiated figures in the upper staves, while the lower staff provides a steady bass line with some melodic movement.

Gt. Reeds
Anches G. P. R.

Second system of musical notation, piano accompaniment. It continues the complex textures from the first system. The lower staff has a more active role with some melodic lines.

poco rit. - - - *fff a tempo, ma maestoso*

fff

Third system of musical notation, piano accompaniment. The texture remains dense with many chords. The lower staff continues its melodic and harmonic support.

legato

Full Organ
Plein orgue
tr.

Fourth system of musical notation, piano accompaniment. This system concludes the piece with a final cadence. The upper staves have some melodic lines, and the lower staff provides a solid foundation.

rit.

tr.

sfz

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STEGGALL, Cantilène.....	(Pollitt)
HAMBOURG, Volkslied.....	(Pollitt)
RICHTER, Intermezzo I.....	(Westbrook)
FAULKES, Spring Song, Op. 113, No. 1.....	(Faulkes)
DUPONT, Gavotte in G minor, Op. 37.....	(Best)
HENSELT, La Gondola.....	(Best)
BENEDICT, Marche des Templiers, Op. 56.....	(Goss-Custard)
WAGNER, Am stillen Herd (Mastersingers).....	

Vol. VII. GRAY ALBUM

CHOPIN, Nocturne in E♭, Op. 9, No. 2.....	(Faulkes)
BACH, Air and Sicilienne.....	(Best)
ELGAR, Dream Children, Op. 43, No. 1.....	(Atkins)
WAGNER, Albumblatt in C.....	(Westbrook)
KLEIN, Offertoire in E♭, Op. 16, No. 10.....	
GUILMANT, Third Nuptial March, Op. 90.....	
BELLERBY, Cradle Song and Angel Choir.....	
SCHUTT, Romance, Op. 38, No. 2.....	(Pollitt)
CHOPIN, Prelude in D♭, Op. 28, No. 15.....	(Best)
LUCAS, Meditation, Op. 27, No. 1.....	(Westbrook)
BEETHOVEN, Larghetto: (Violin Concerto).....	(Westbrook)
CROOKES, Berceuse.....	(King Hall)
HAYDN, Andante from Surprise Symphony.....	(Faulkes)
RICKMAN, Réverie du Soir.....	
MENDELSSOHN, On Wings of Music.....	
GREY, Prière à la Vierge.....	(Lemare)
FAULKES, Autumn Song.....	(Goss-Custard)
RUBINSTEIN, Rêve Angélique.....	(Guilmant)
WAGNER, Tristan and Isolde: Love-Death.....	
HANDEL, "See, the Conquering Hero".....	

Vol. VIII. SILVER ALBUM

TSCHAIKOWSKY, Miniature Overture.....	(Goss-Custard)
CARSE, Meditation.....	(Goss-Custard)
MARTINI, Gavotte.....	(Guilmant)
RUBINSTEIN, Barcarolle, Op. 30.....	(Faulkes)
GUILMANT, Mélodie, Op. 17.....	
MASON, Slumber Song.....	(Pollitt)
BARNES, Swing Song.....	(Pollitt)
GREY, Grande Marche Triomphale.....	(Lemare)
WAGNER, Prayer from Tannhäuser.....	(Best)
HANDEL, Lascio ch'io pianga.....	(Westbrook)
MOZART, Andante, Op. 121.....	
RICKMAN, Mélodie Lyrique.....	
KLEIN, First Meditation.....	(Faulkes)
CHOPIN, Nocturne, Op. 9, No. 1.....	(Westbrook)
WAGNER, Parsifal: Good Friday Music.....	(Goss-Custard)
OEHME, Woodland Rest.....	(Pollitt)
ELLIOTT, Sabbath Eve.....	
FAULKES, Grand Chœur in D.....	
TOOTELL, Intermezzo.....	
WAREING, Hornpipe.....	

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