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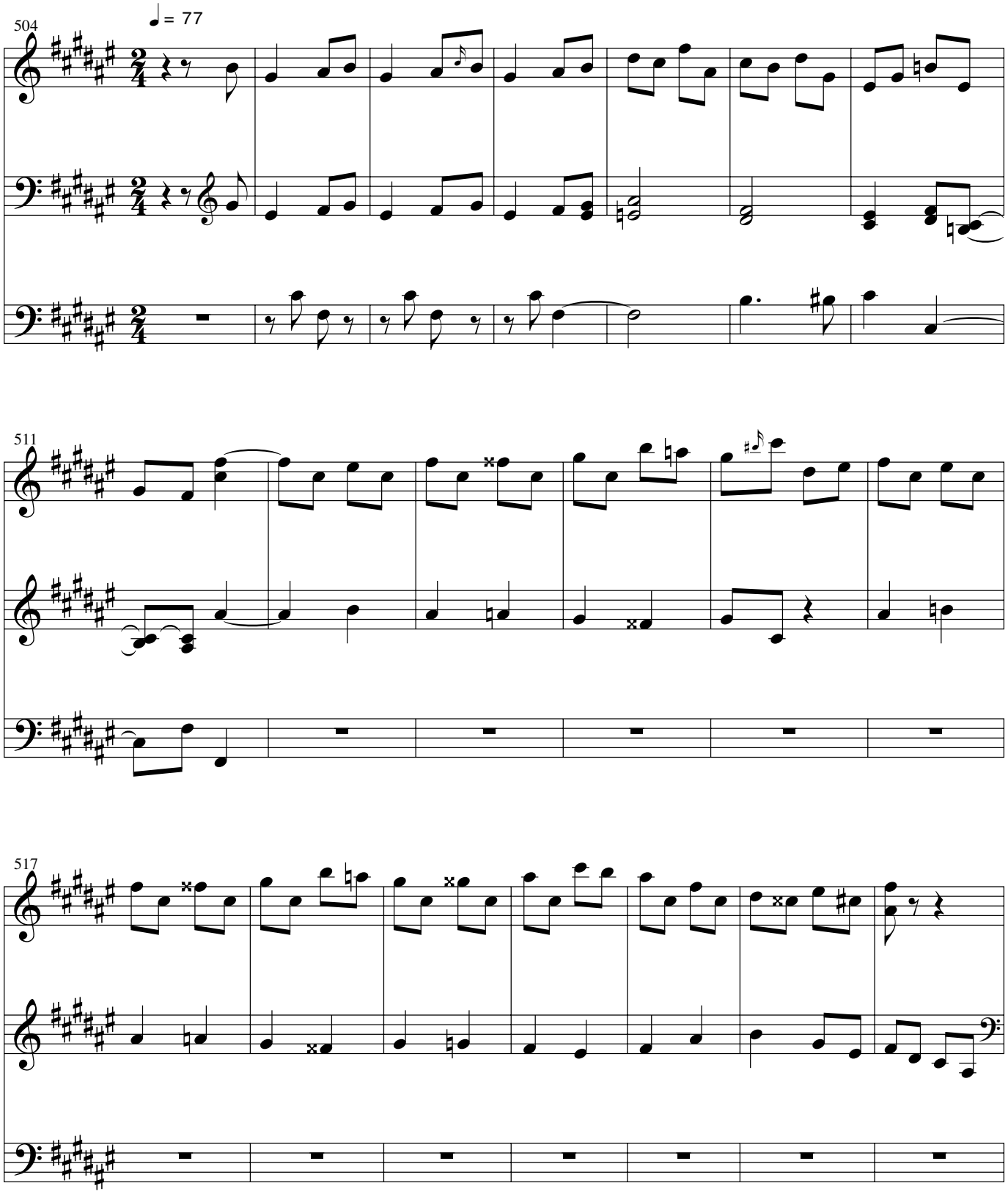

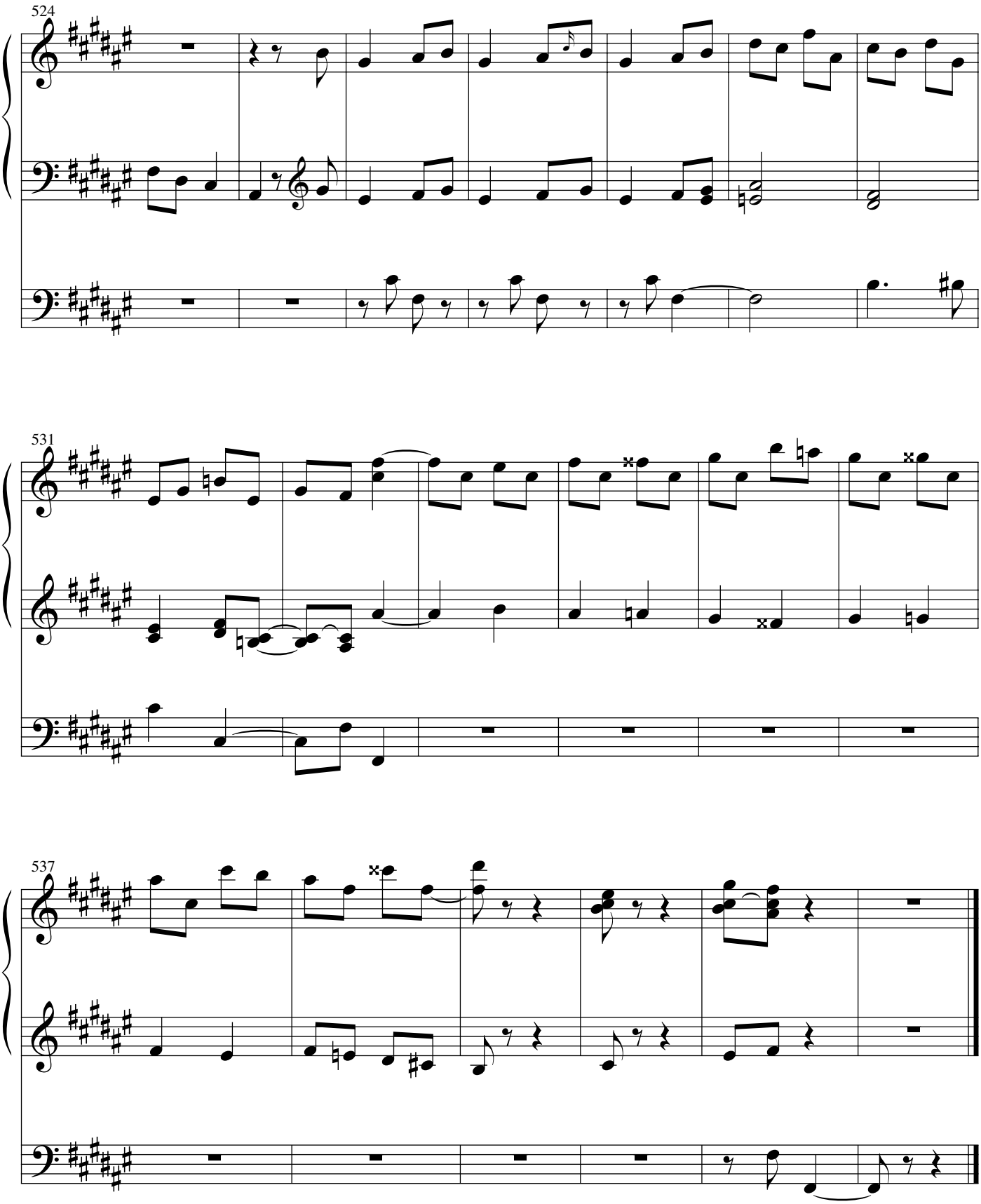
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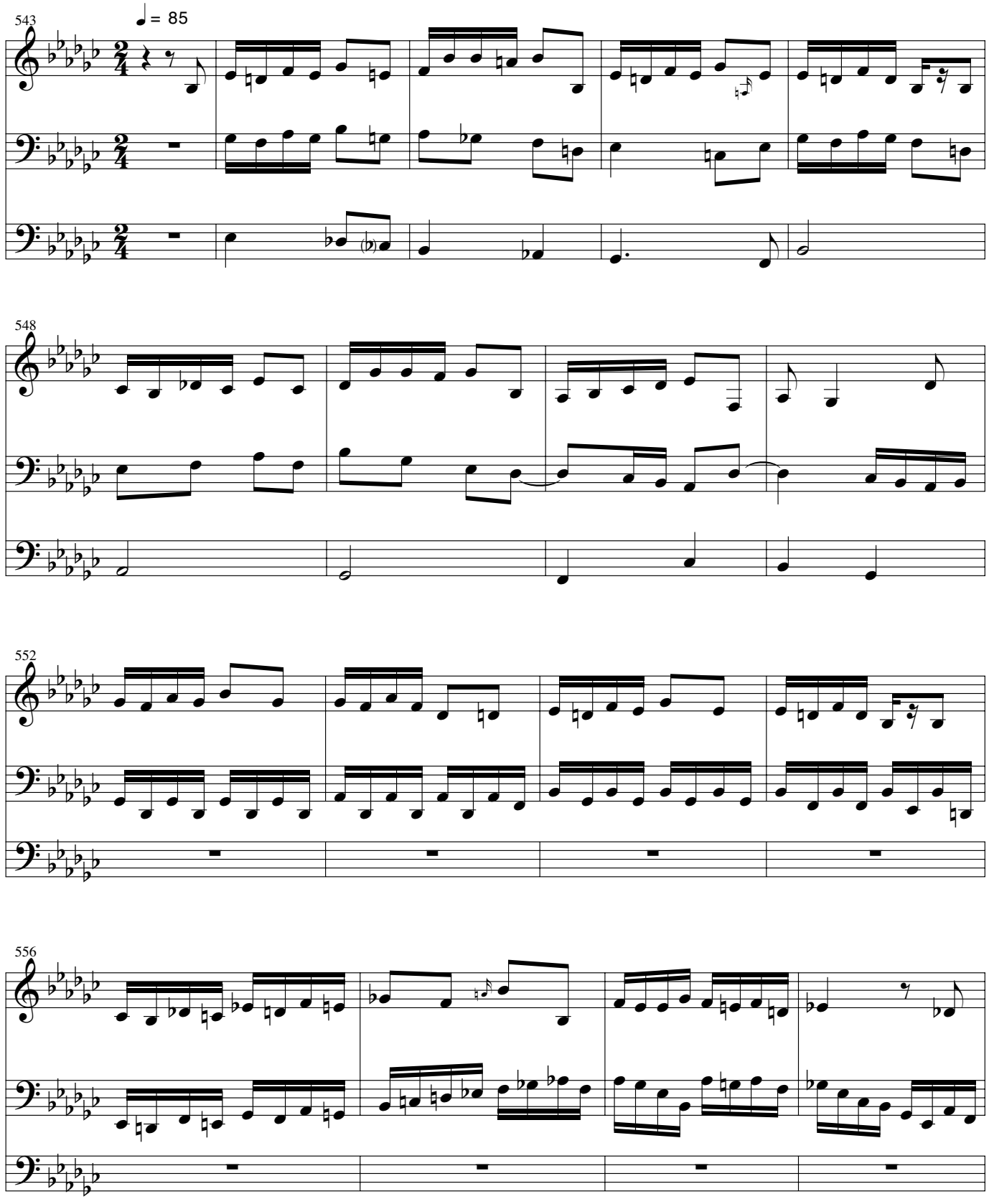

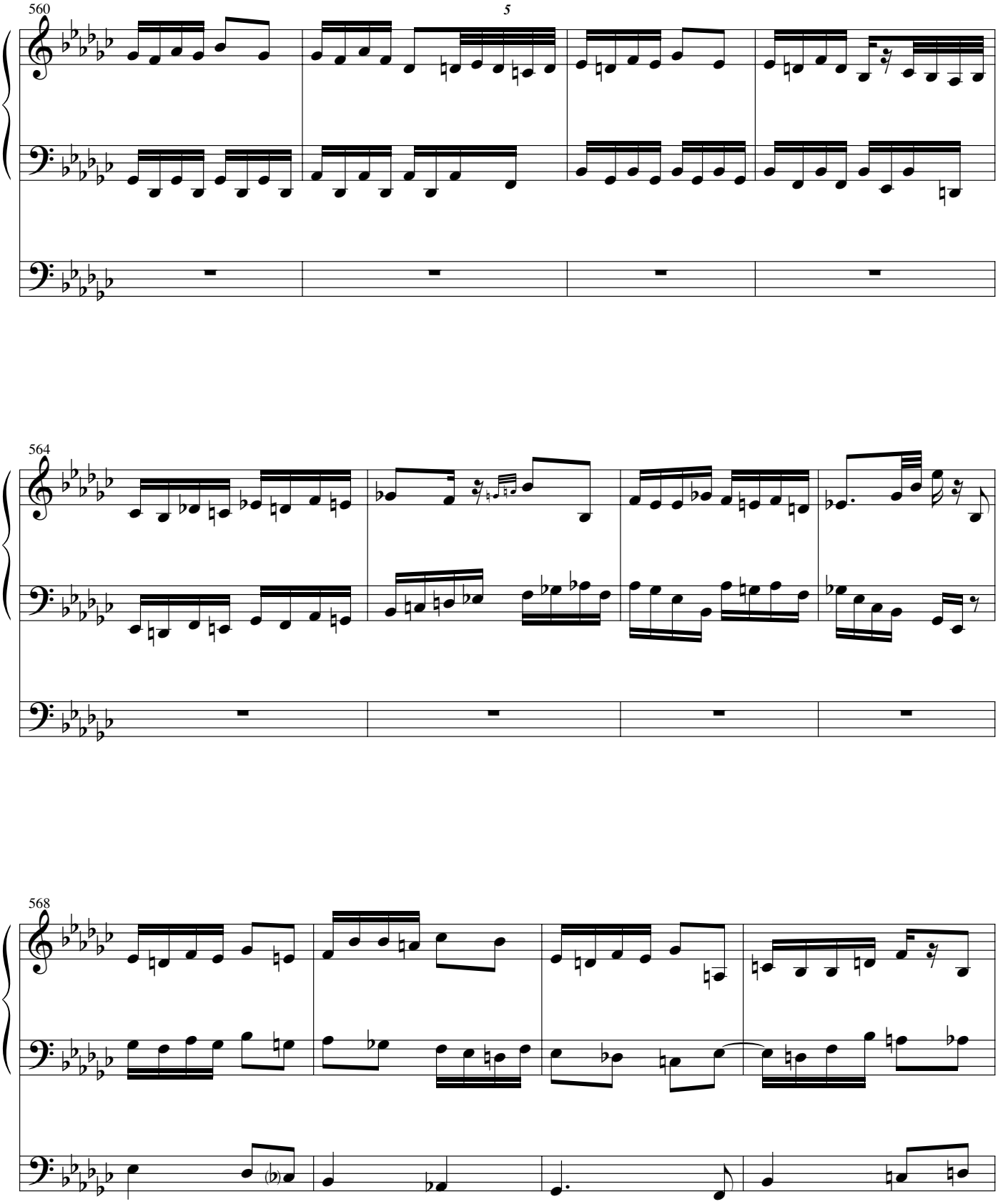
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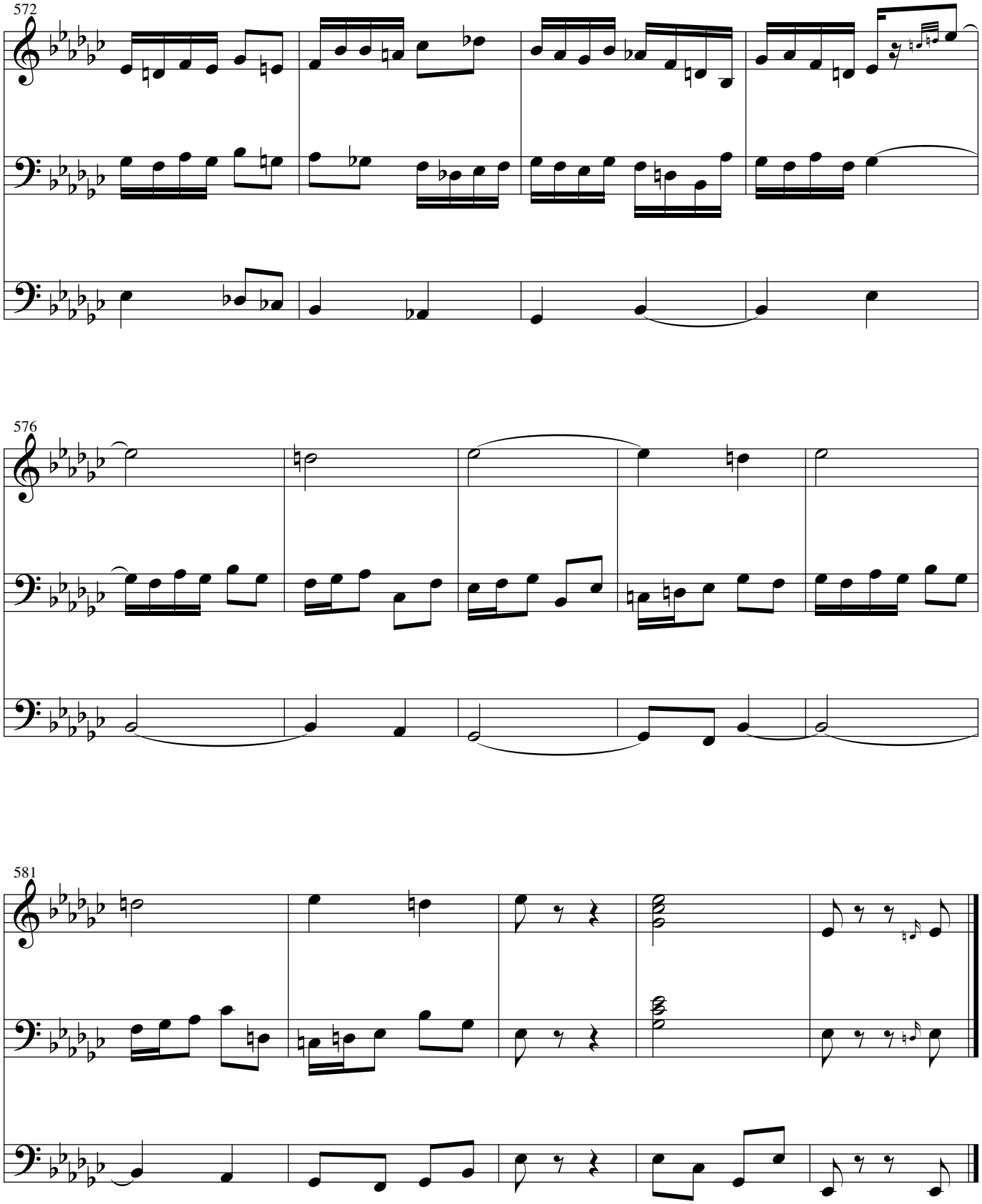
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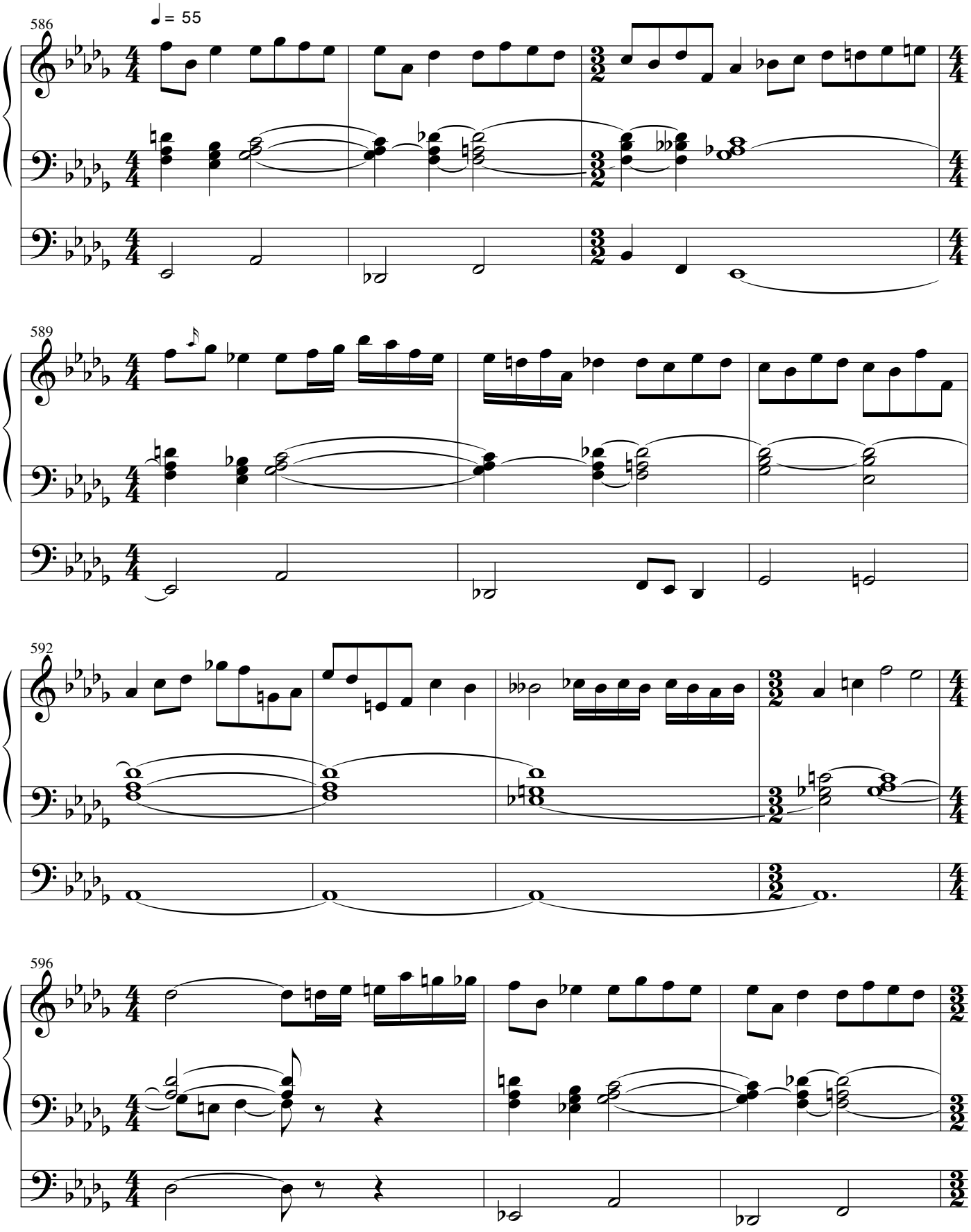

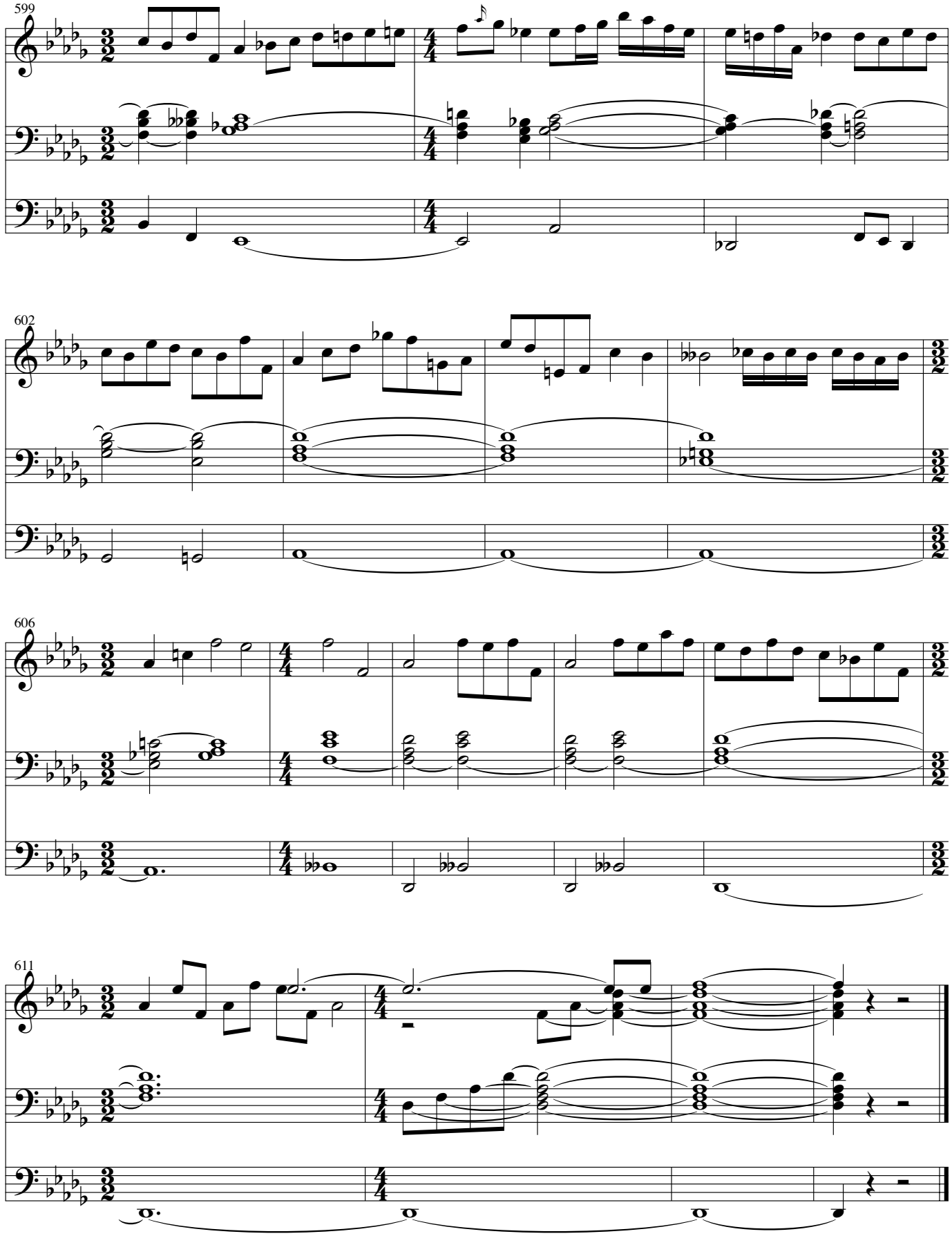
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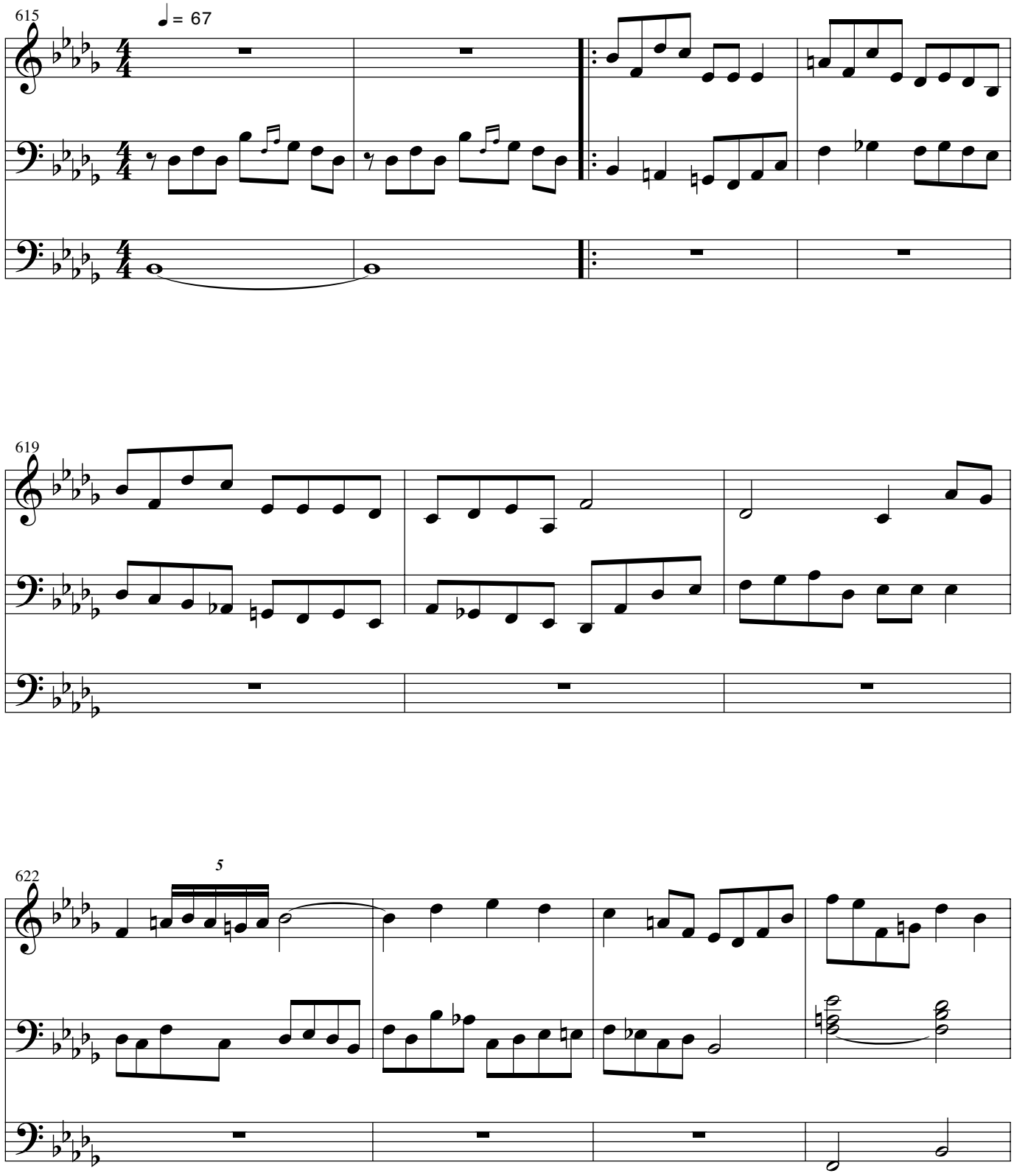

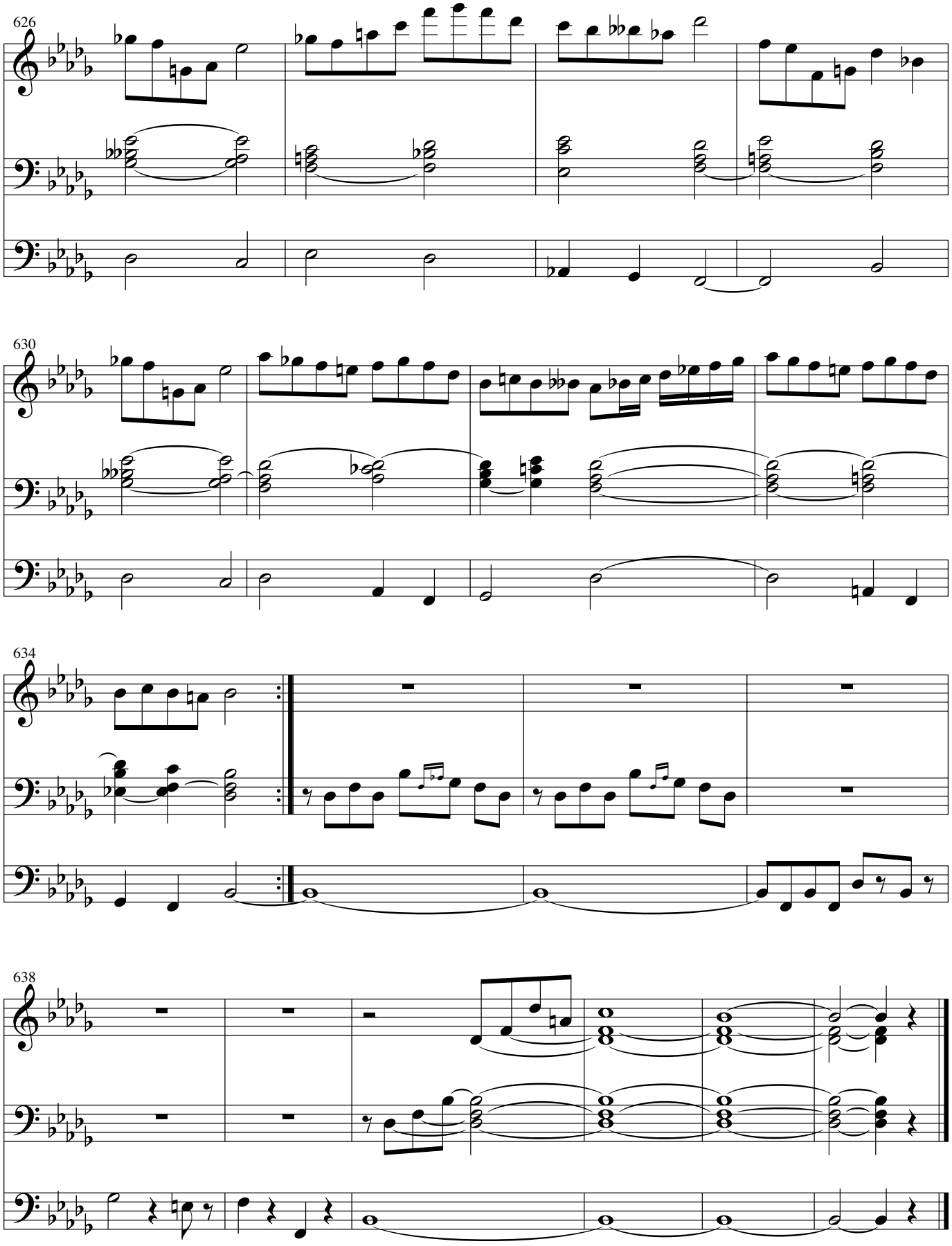
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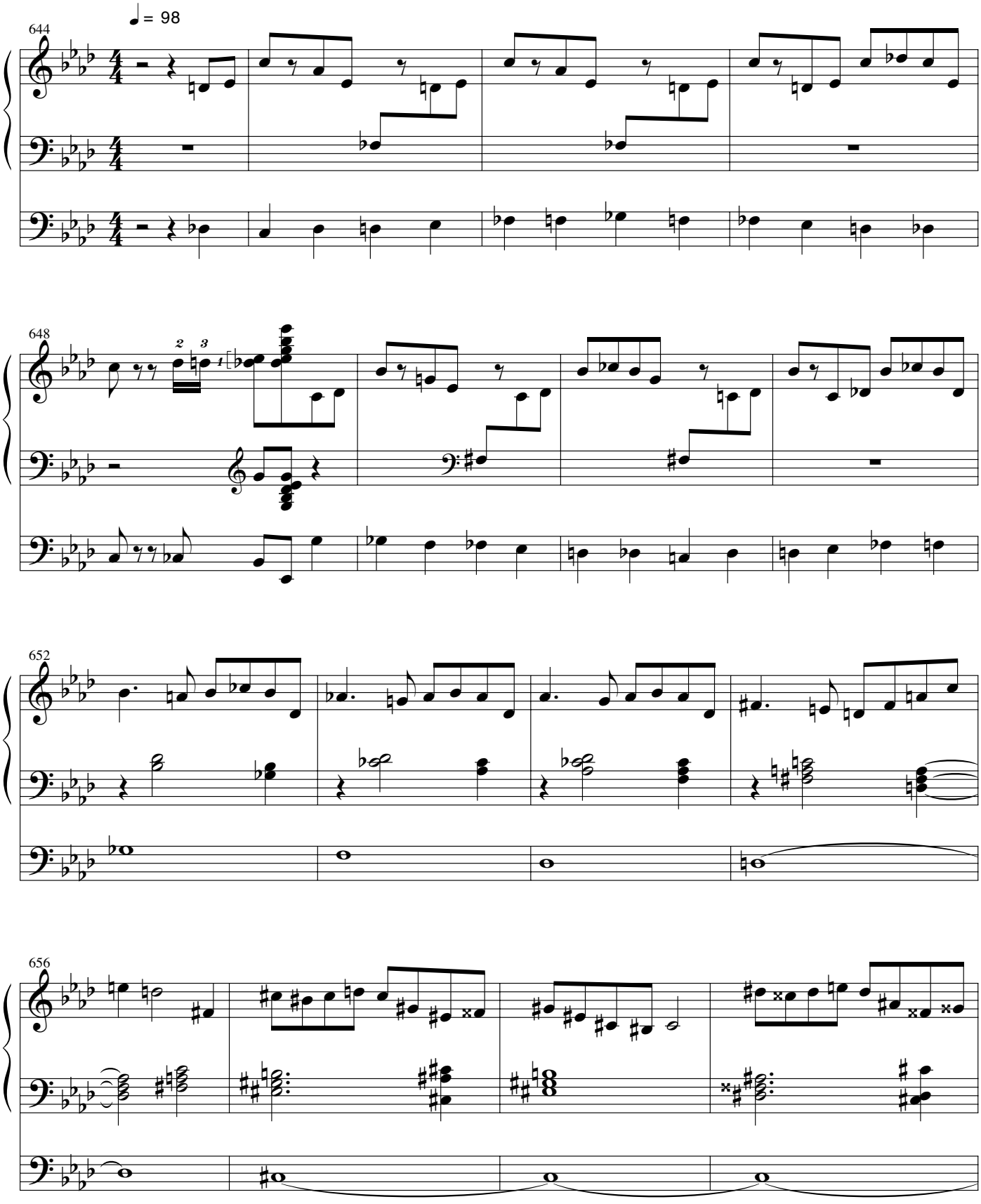

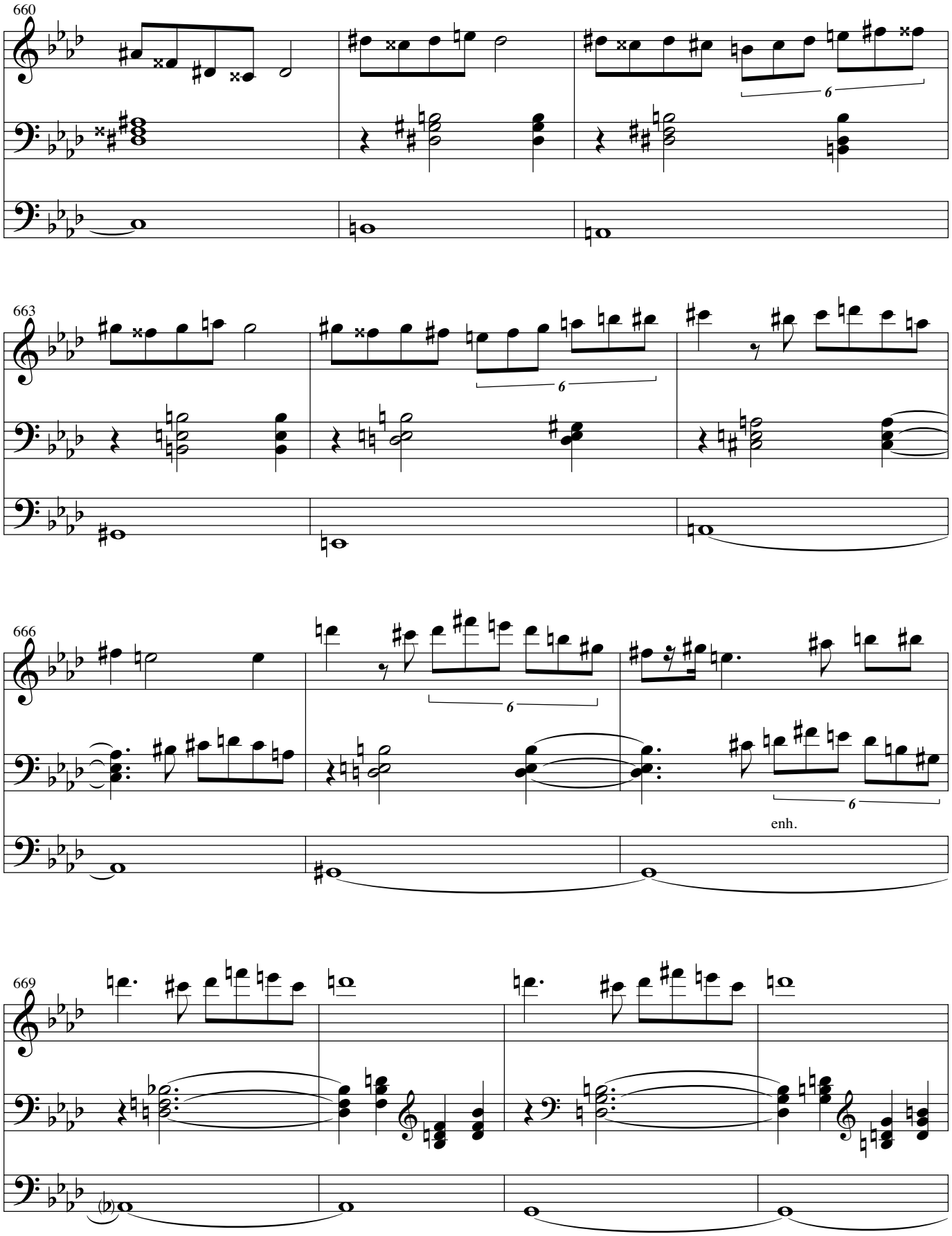
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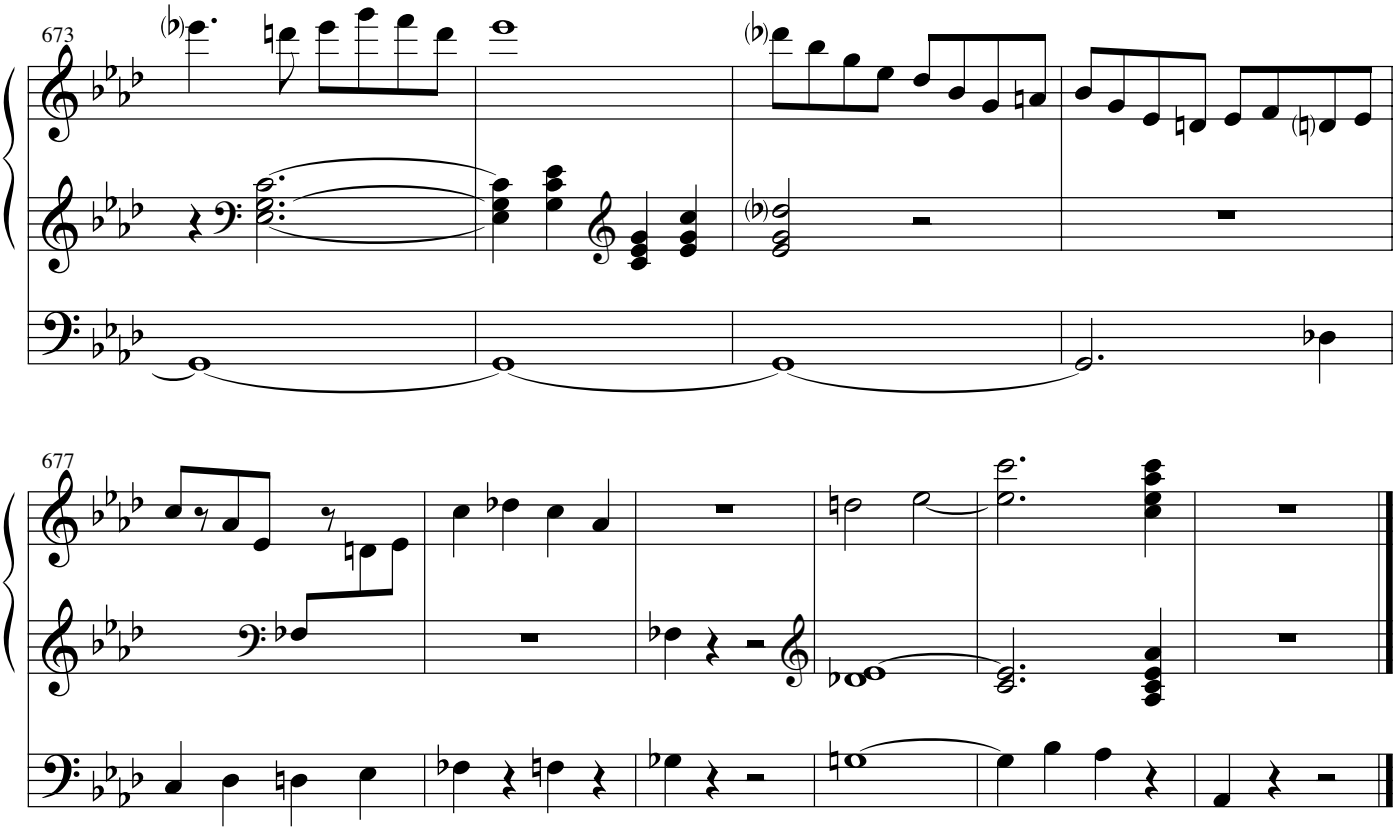

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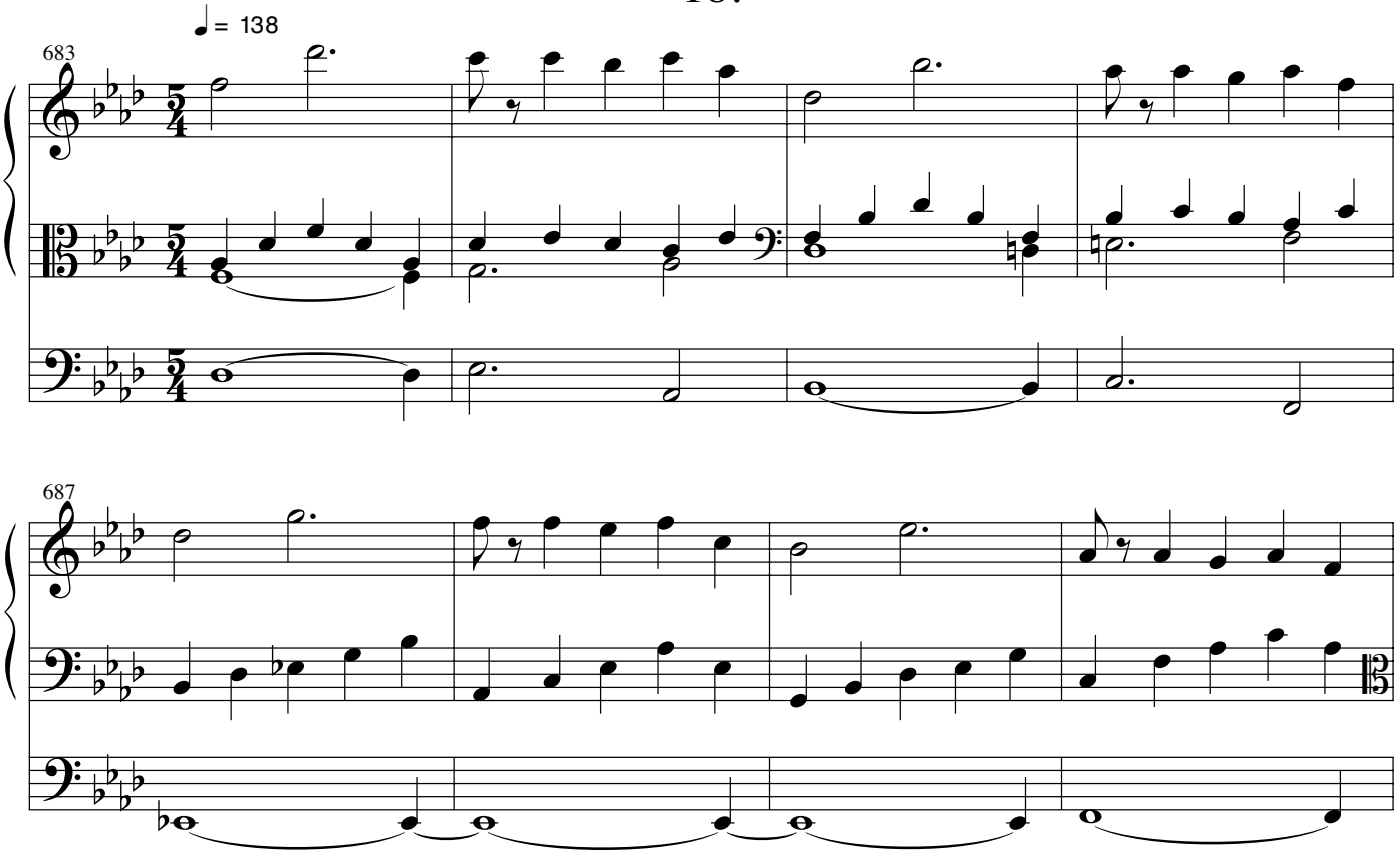

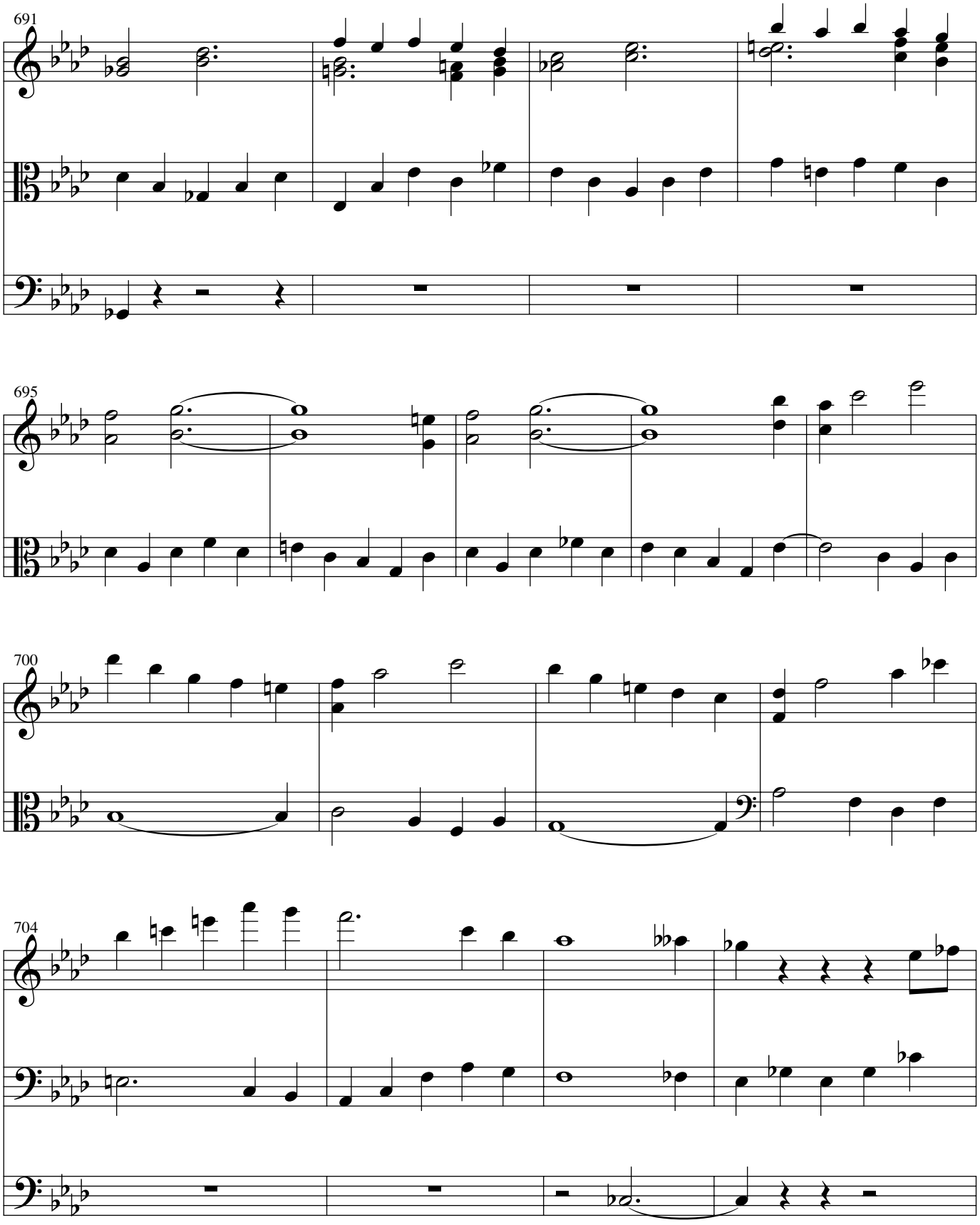
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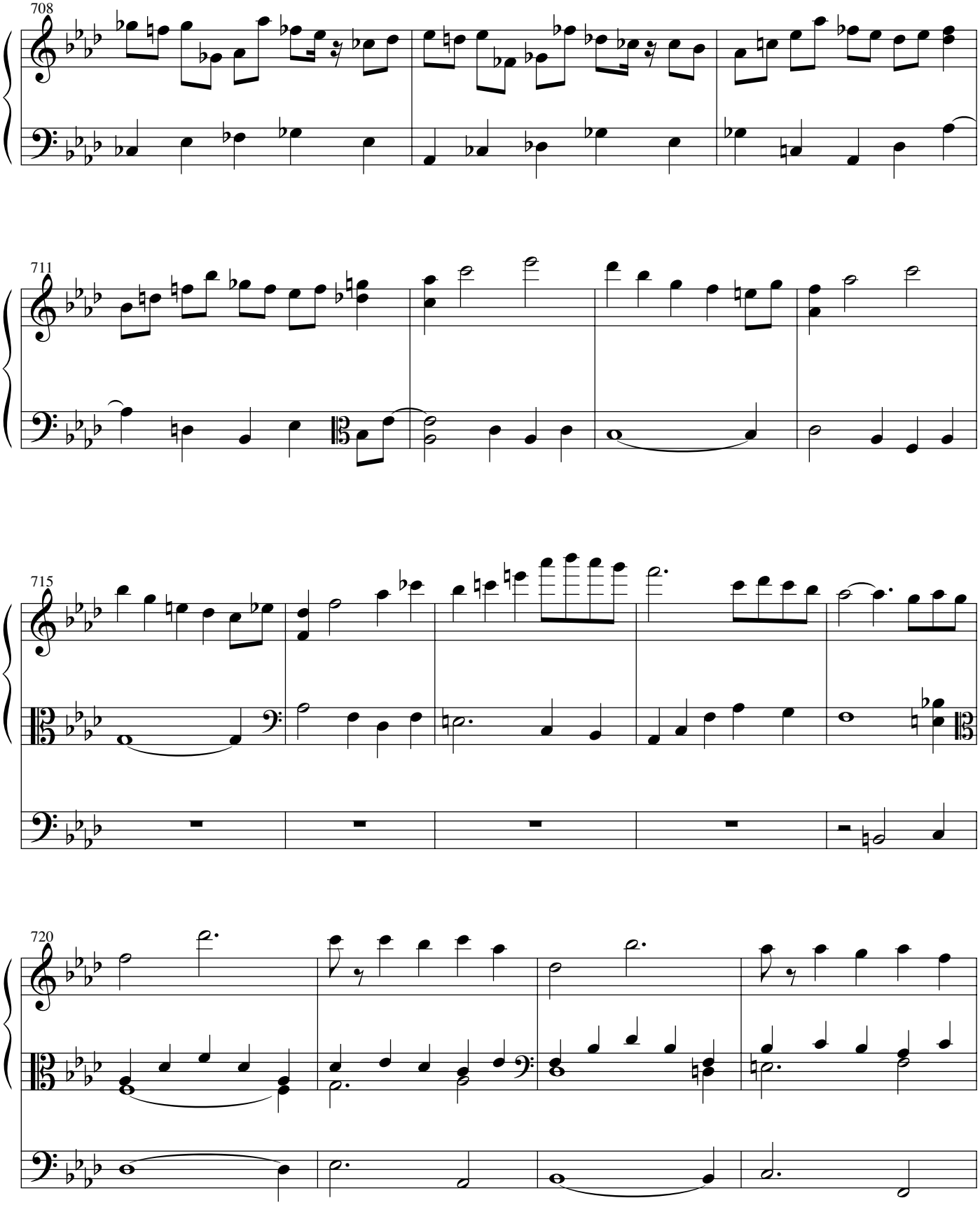
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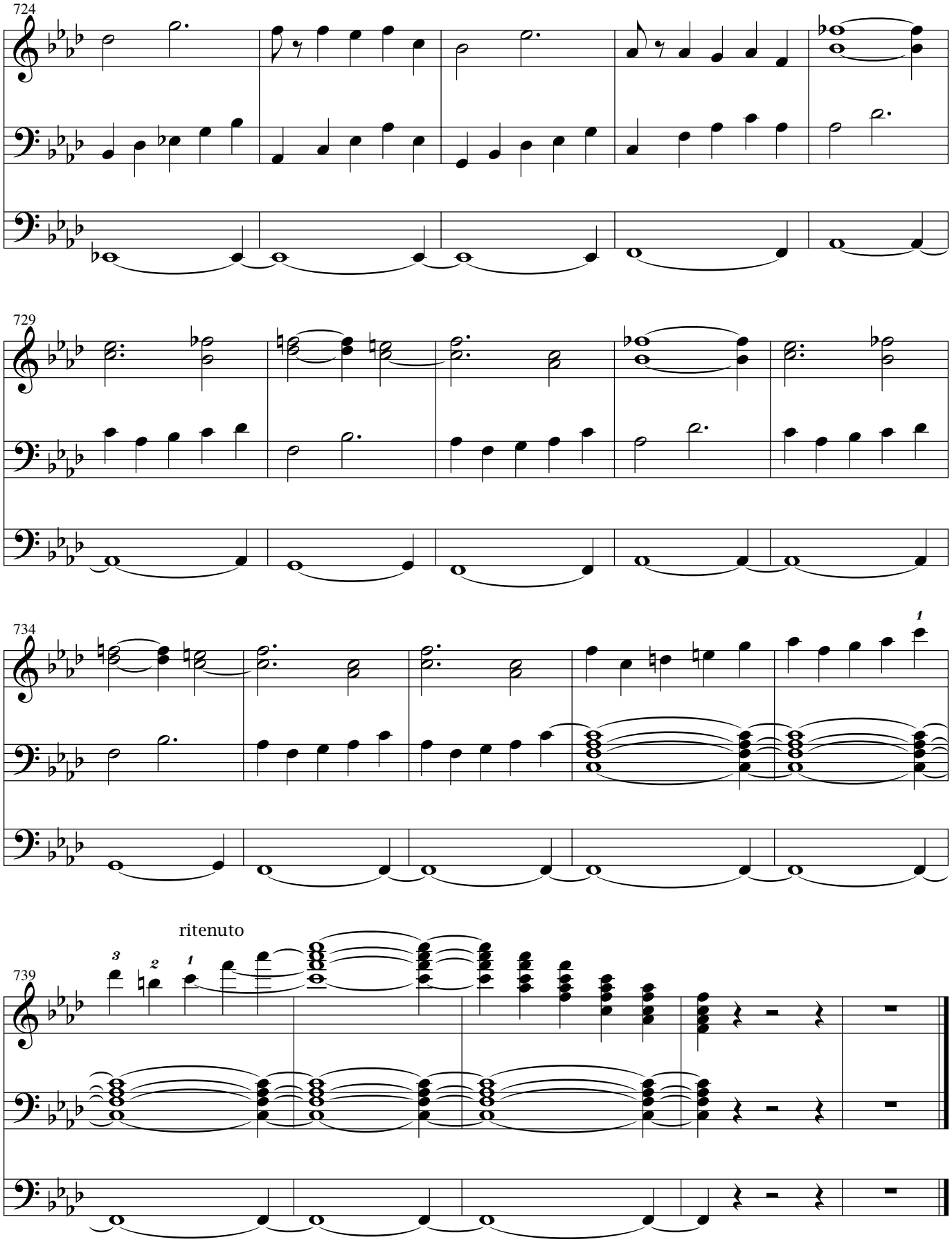
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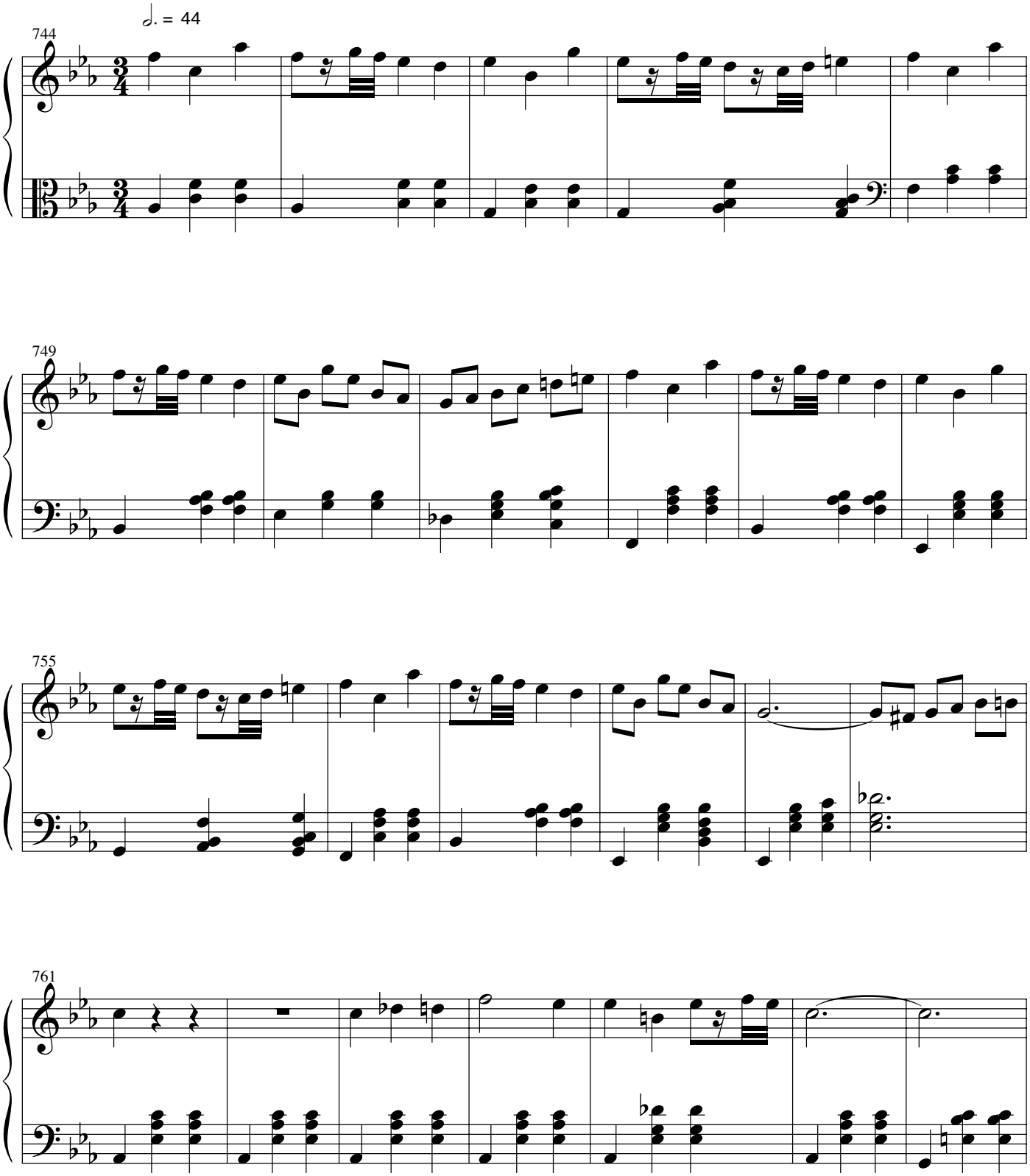

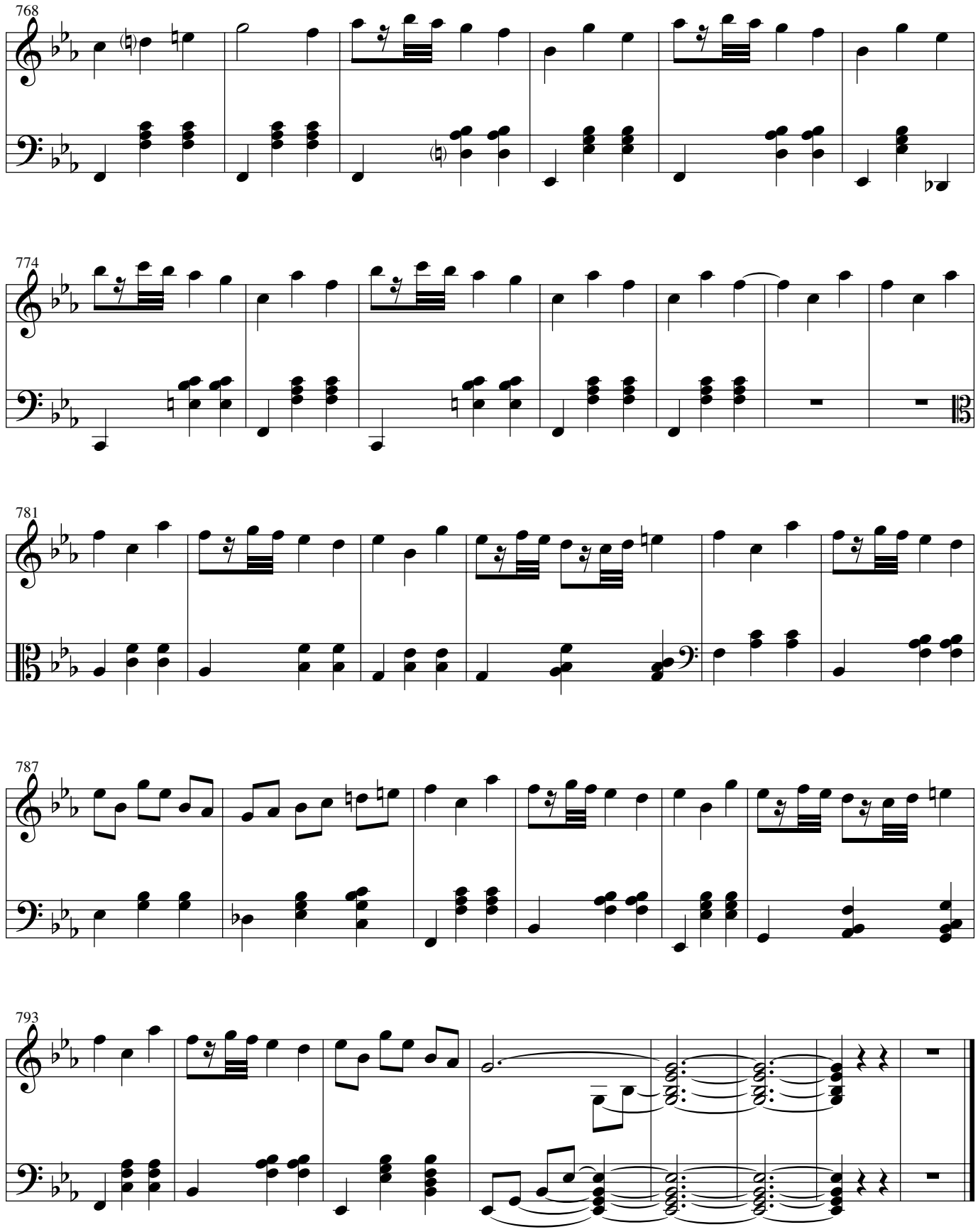
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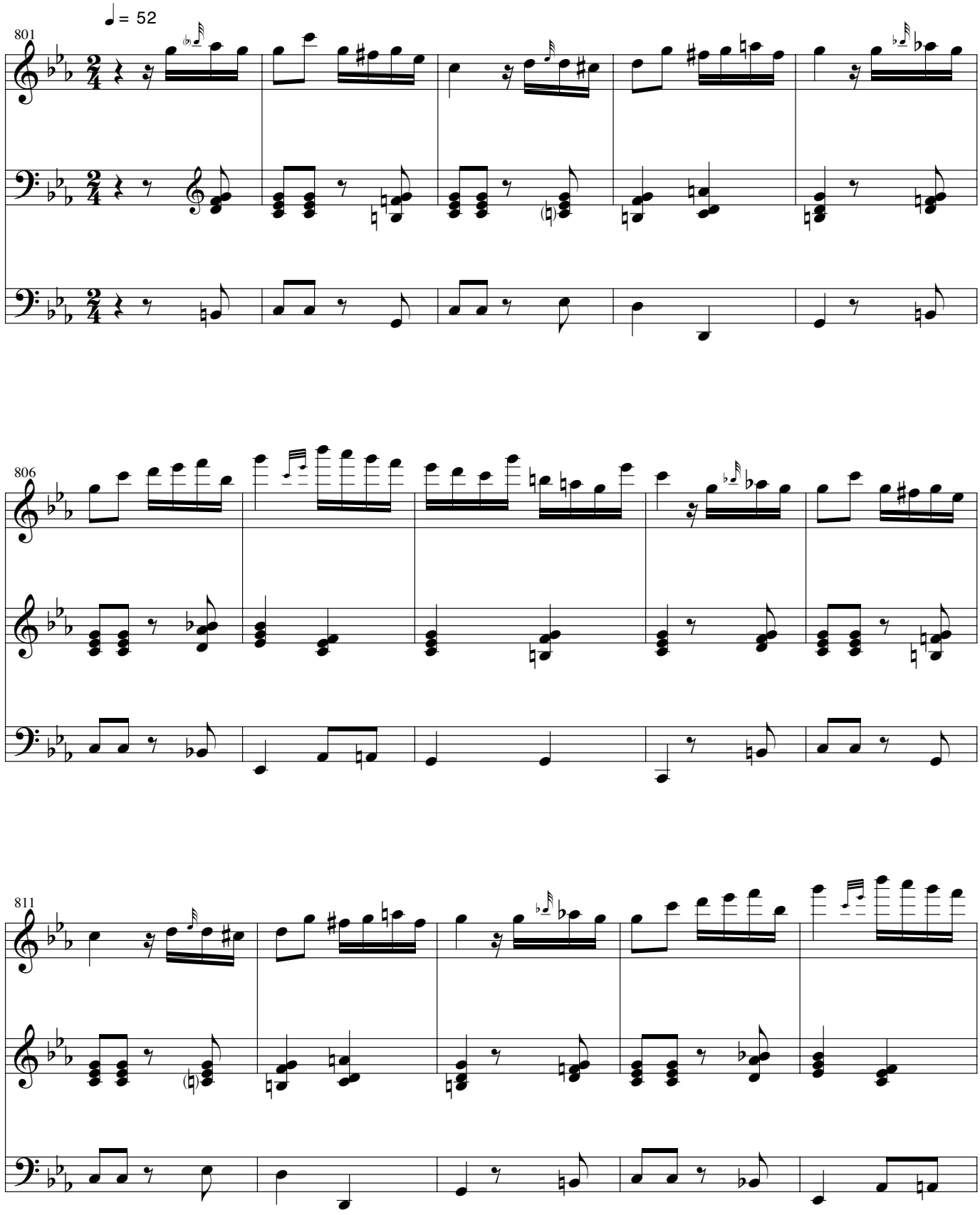

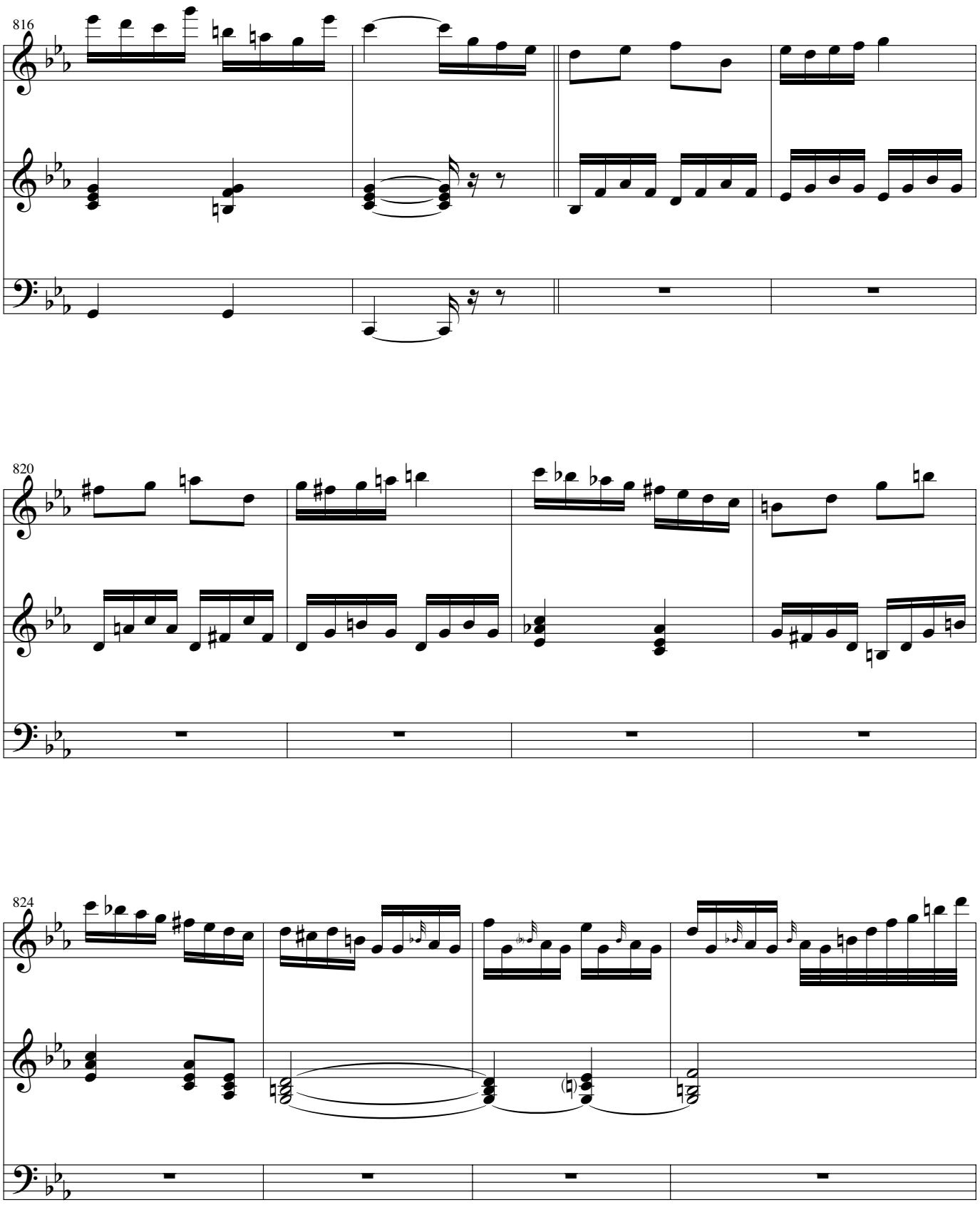
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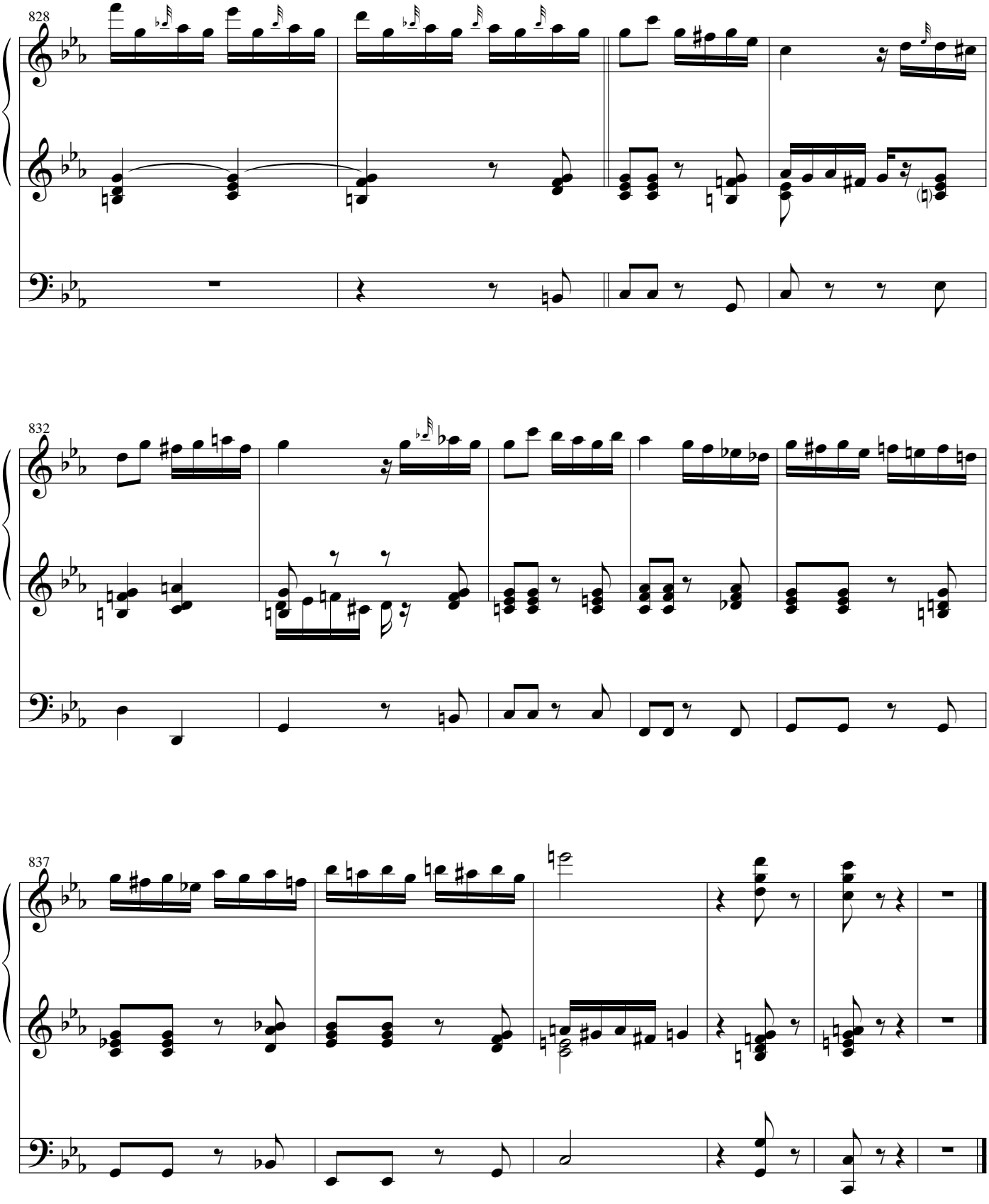
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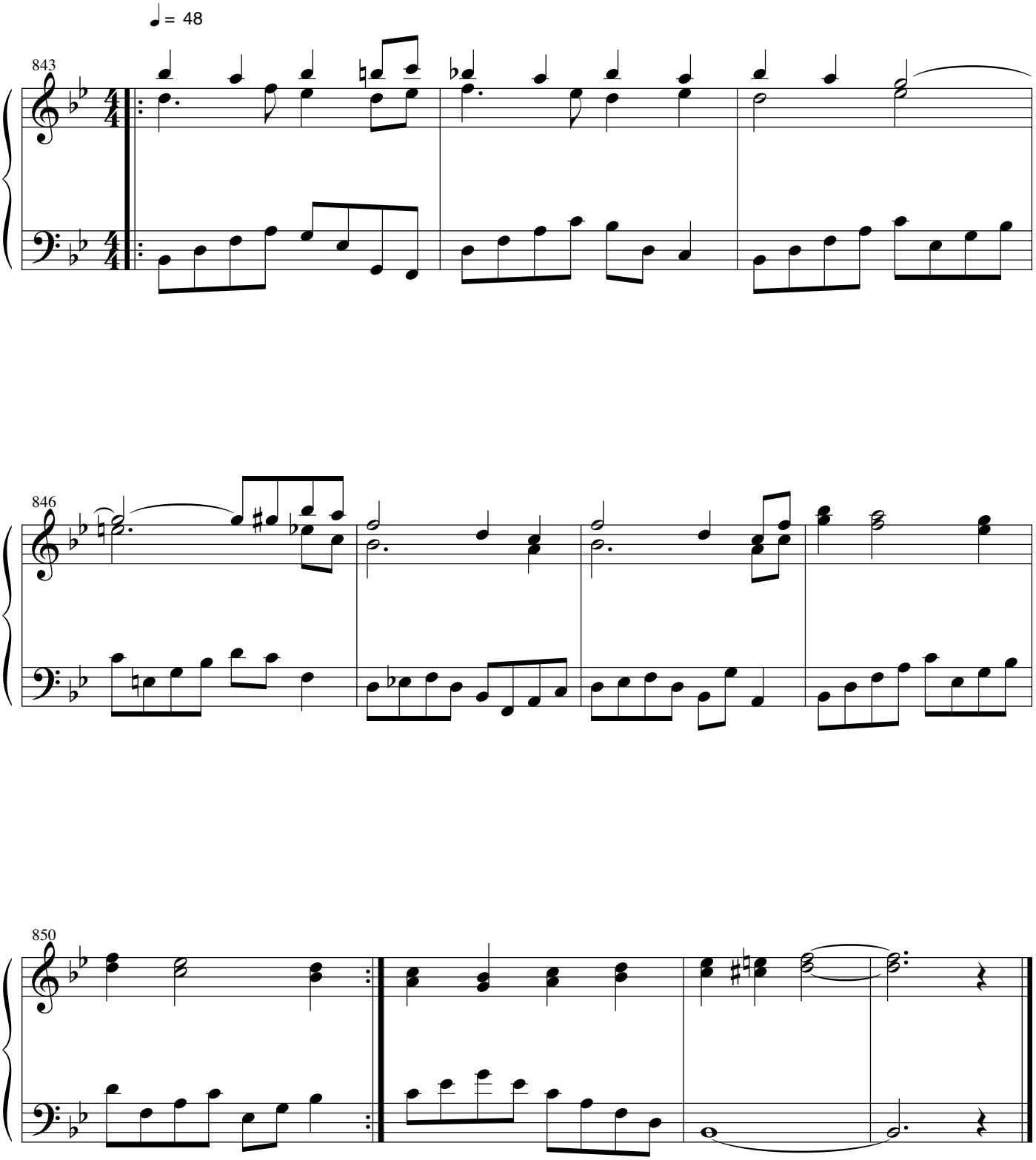

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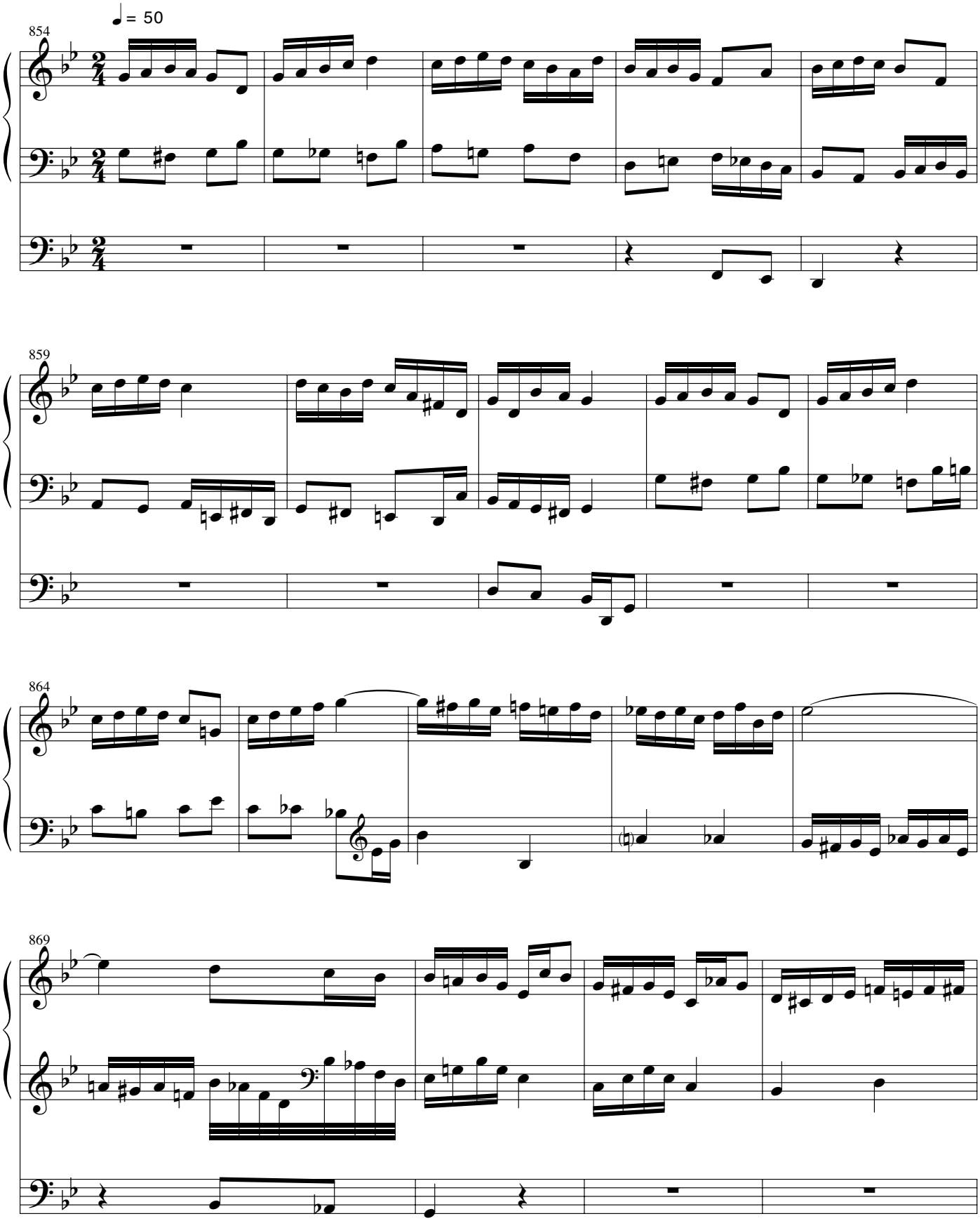

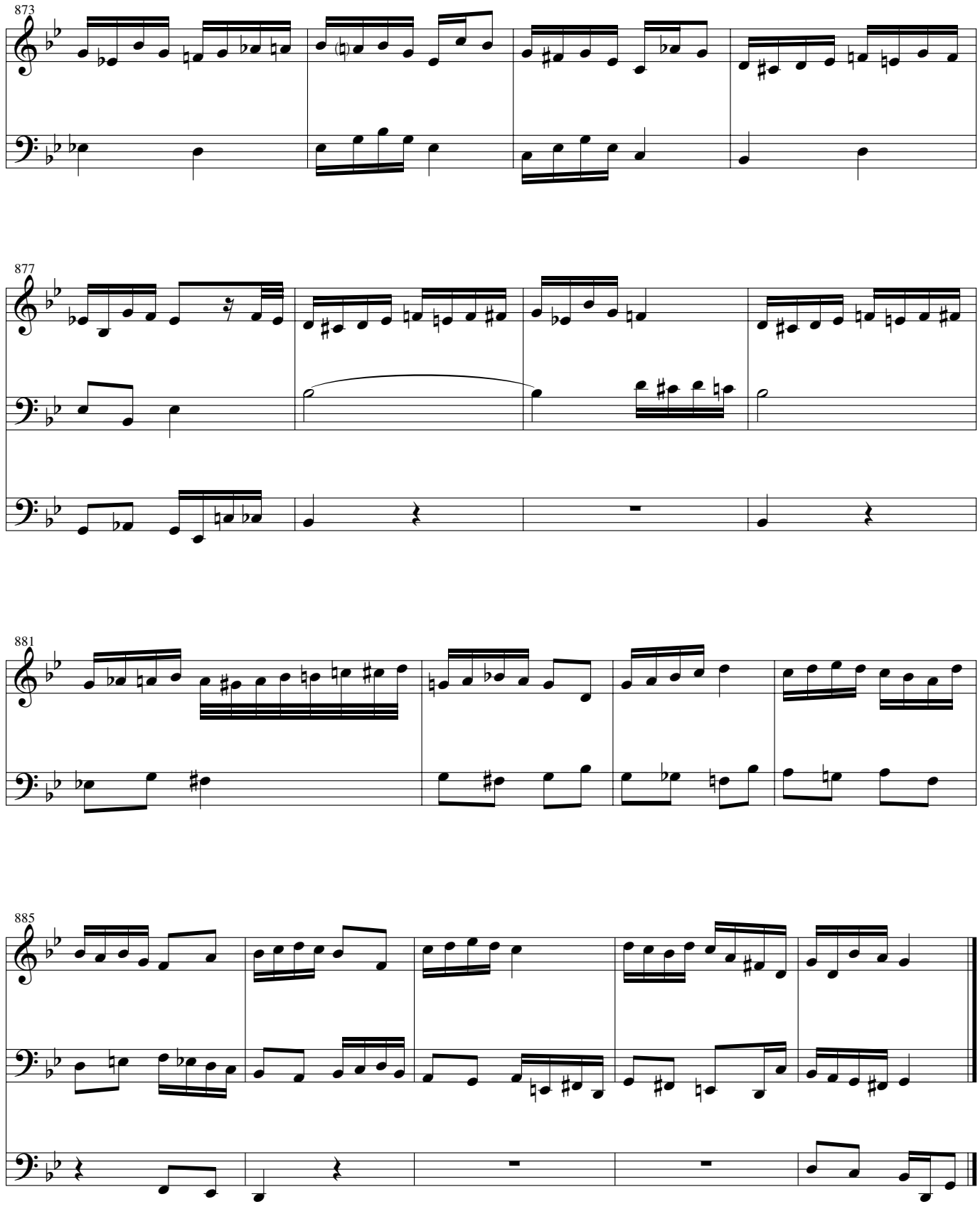
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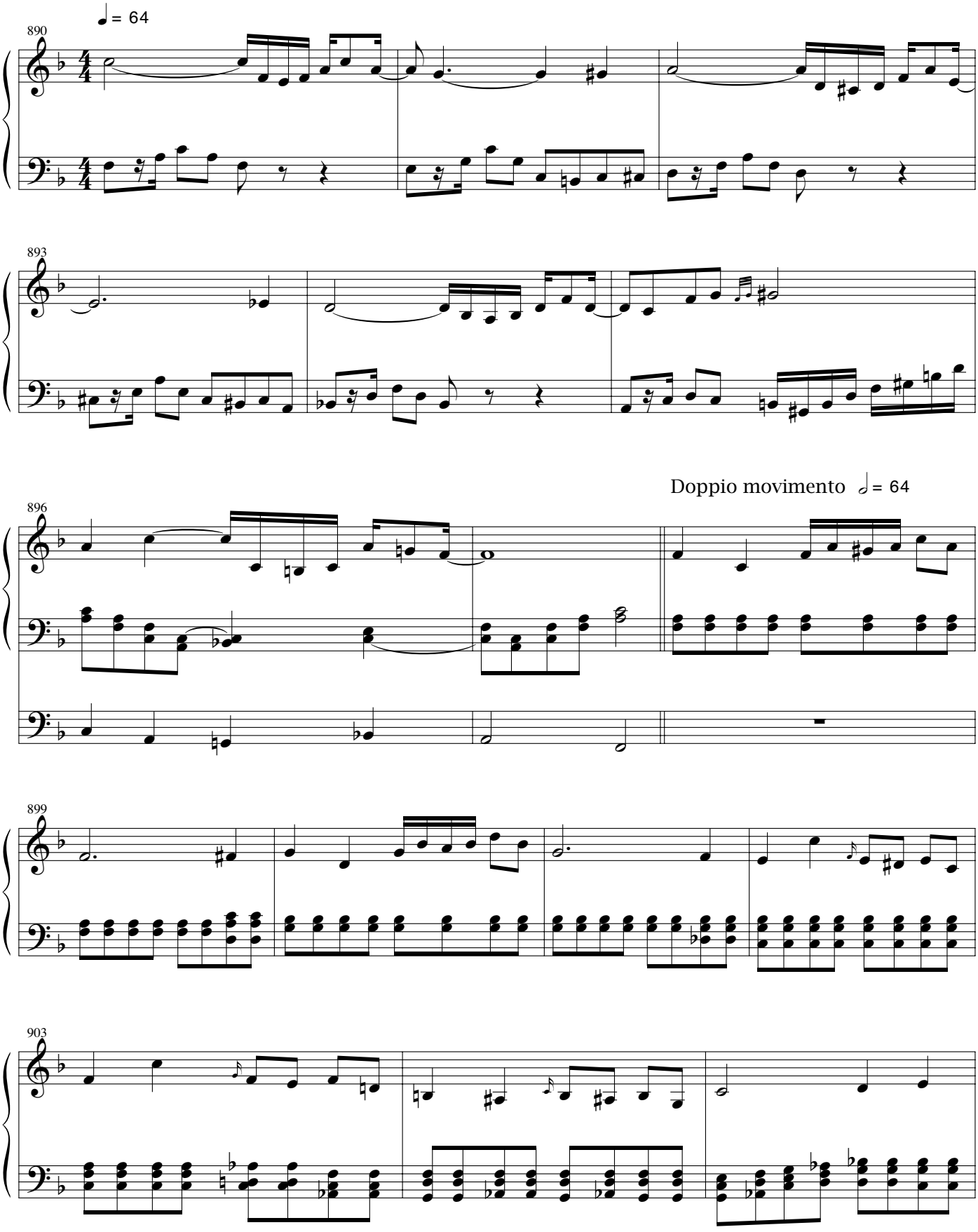

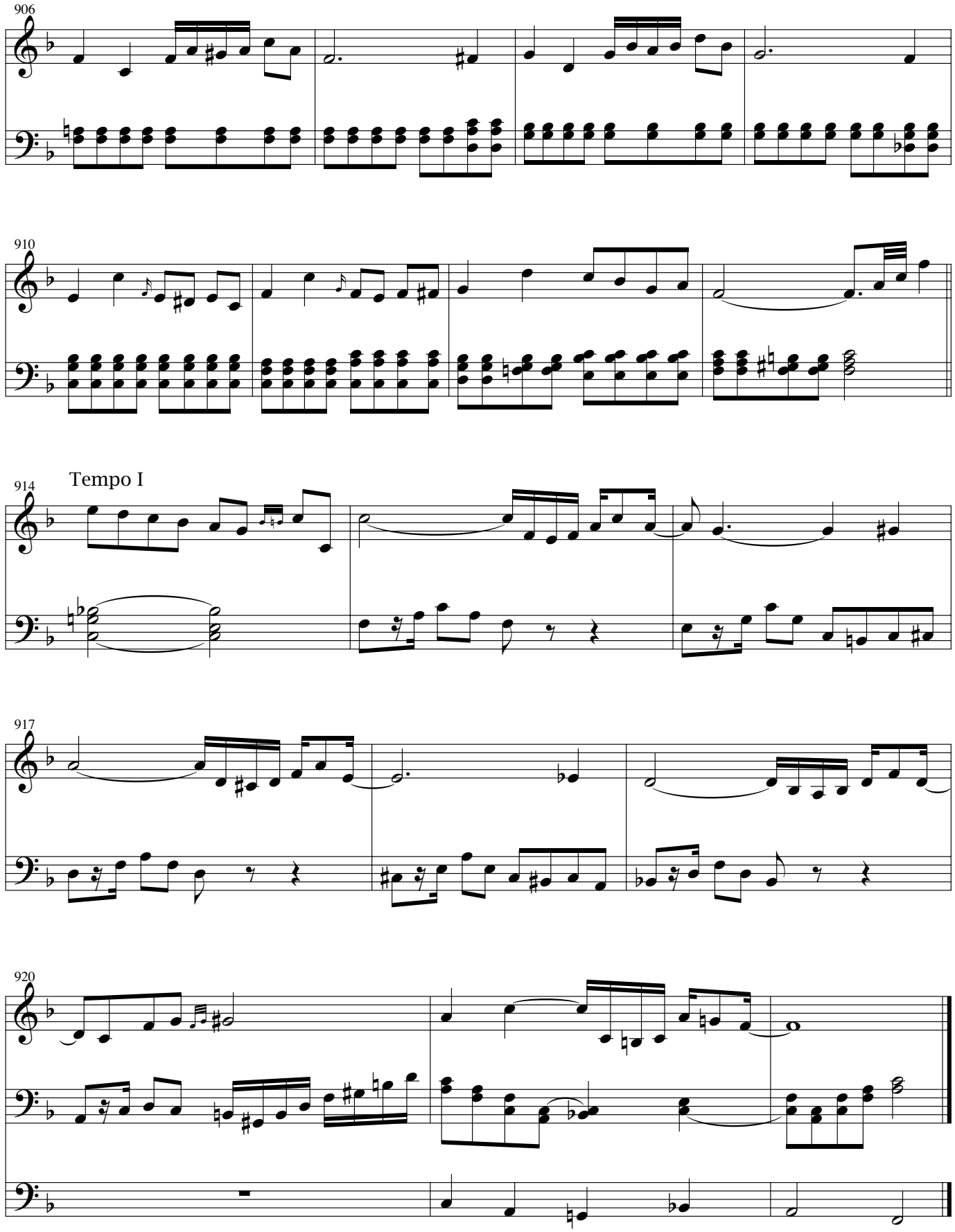
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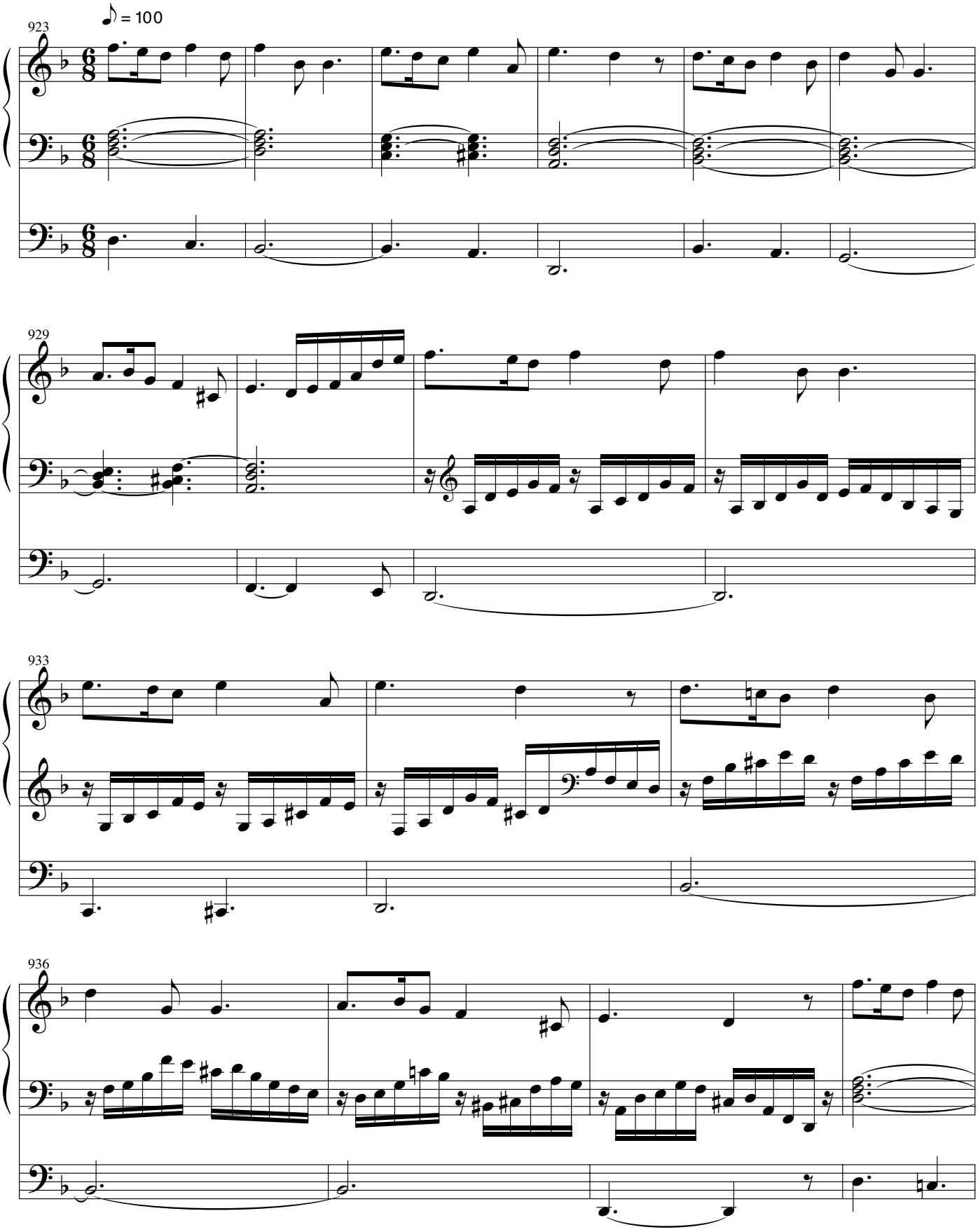

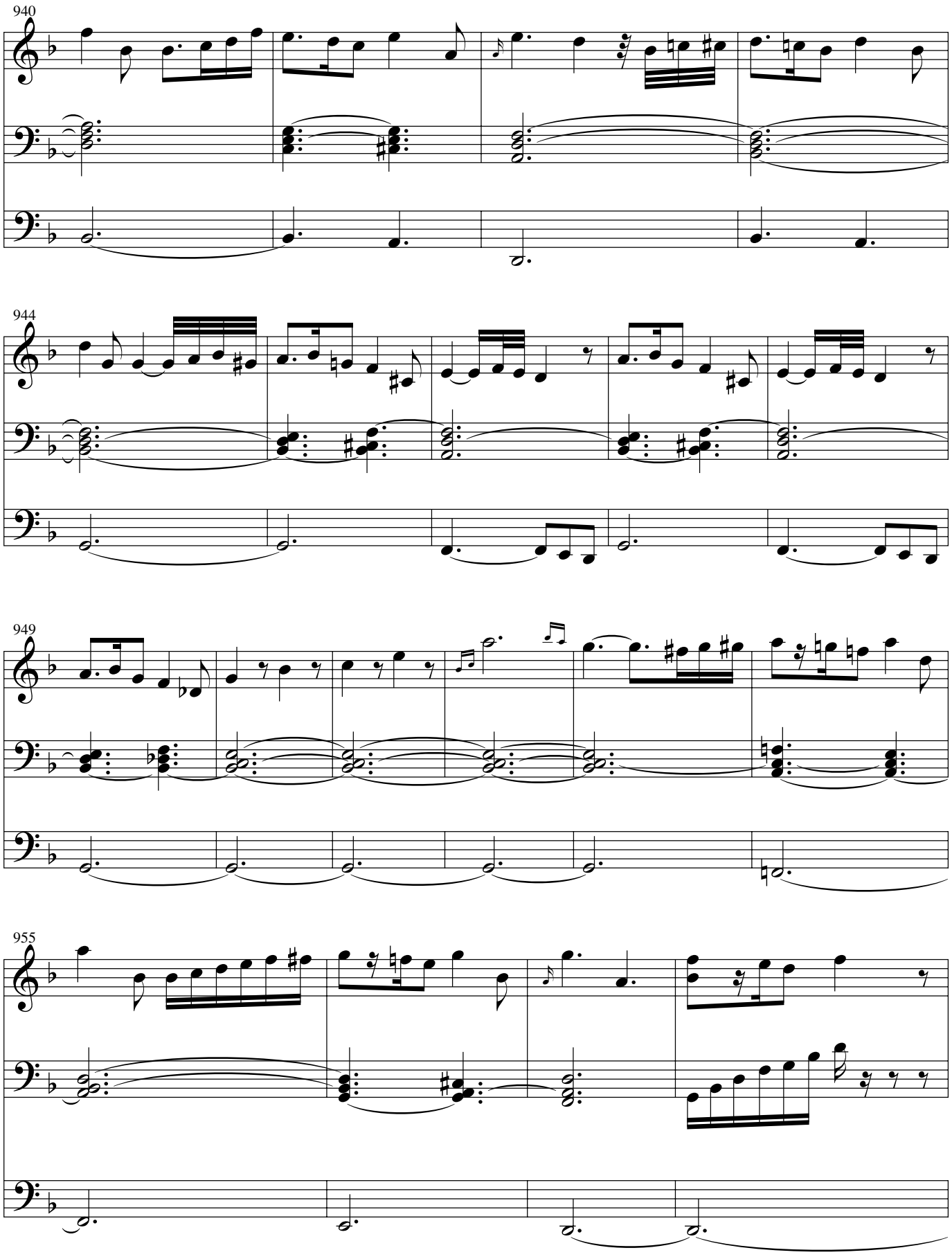
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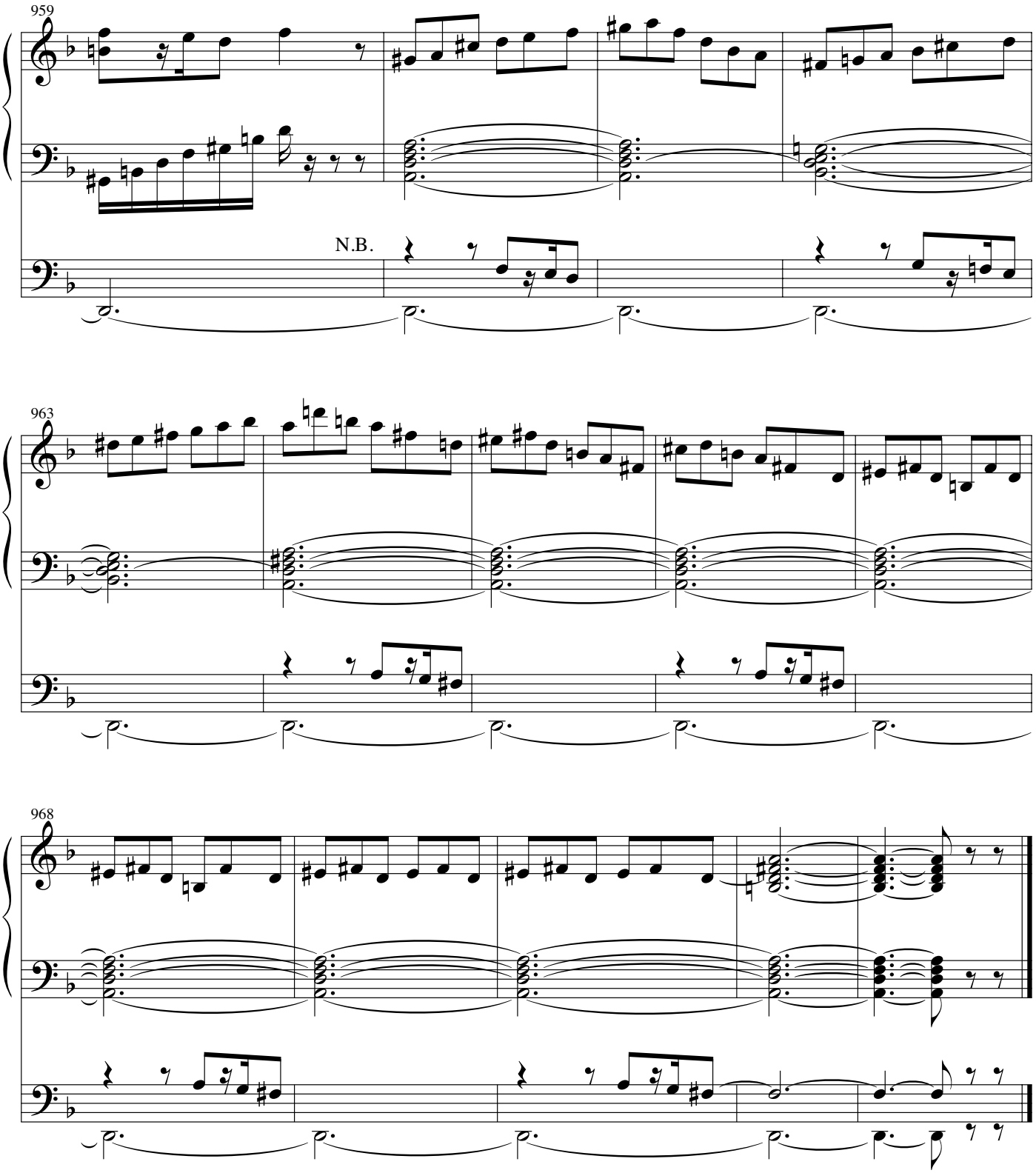

N.B. On organs which lack sufficient independence in the Pedal division (employed as it is here in the same octave as the notes held in the l.h.), one may relinquish low D after the first eighth note beat of m.960. Then, add it back in in the penultimate m. In addition, in the second halves of mm.961, 963, 965, 967 and 969, one may play a dotted quarter of low D tied to an eighth in the succeeding m.

Performance Notes

1. The end of the B major has the only fermata I left in place, owing to the piece's age as well as the fact that it ends with a ritenuto. Other fermatas are now written out in an approximation of how long I feel the final chords should be held.
2. I also eschewed the use of first and second ending repeats, writing out all such music in full. The repeats still in place can be considered optional when it comes to service playing or informal performance.
3. Similarly, formal sections can be repeated or omitted in consideration of time constraints. (Conversely, I recall that the coda of the F minor Prelude came into being only because I needed to fill in more time before the service started that morning!)
4. Between my still developing pedal technique and my often having to work with a less than reliable pedal division, the use of the pedal in some numbers will be found to be rudimentary or even non-existent. The addition of pedal from, say, m.9 of the E-flat major Prelude (or perhaps the upbeat thereto) might be considered judicious.
5. All of the Preludes can be played on a single manual, but separating out the melodic line in, say, the B minor, could be advisable. I always do so in the E major Prelude, even though the melody passes a lot from hand to hand.
6. Some notes about specific Preludes:
    a. The opening C major march is in ternary form, and some performers may choose to use differing registrations to contrast the two sections. If you do this, please note that mm.27 and 28 are formally still part of the B-section and should share its registration. (The A-section doesn't actually return until the upbeat to m.29.) Similarly, the last four mm. of the Prelude, although they refer to the music of the B-section, are clearly still part of A, and should maintain its registration. The final chord has been simplified. It originally included the two C's on either side of the held notes in the l.h., plus the G below the present r.h. chord.
    b. The end of the C-sharp minor Prelude is very unorganistic, and needs modification to work in a very reverberant room.
    c. The general notes mention the Papa Bear and Mama Bear versions of the B-flat major Prelude. (In the former, the l.h. takes the present r.h., while the r.h. plays the same notes an octave higher; the melody in thirds and sixths is taken by pedal non legato.) There is a Baby Bear version too, if you can play the pedal solo legato: in a registration at a medium volume, each hand takes one of the two obbligato lines which are found in the top staff.