



Organ Solos suitable for Recitals.

		s.	♢.
1. WOLSTENHOLME, W.	Cantilene in A♭	2	0
2. VINCENT, CHARLES	Sunset Melody	1	6
3. Do.	Allegro Pomposo in D	1	6
4. HOLLINS, ALFRED	Finale (Overture)	1	6
5. WOLSTENHOLME, W.	Pastorale in D	2	0
	Romanza in A minor		
6. REED, WILLIAM	Cantilene in B minor	1	6
7. Do.	Festival March	2	0
8. GLADSTONE, F. E.	Jubilant March	2	0
9. DUNCAN, ED.	Nuptial March	2	0
10. PRICE, E. L.	Barcarolle in G	2	0
11. VINCENT, CHARLES	Toccata in A minor	2	0
12. PEARCE, CHARLES W.	Triumph Song	2	0
13. WOLSTENHOLME, W.	Barcarolle	2	0
14. Do.	Air du Nord	2	0
	Prelude in B♭		
15. Do.	Lied	2	0
16. Do.	Allegretto Scherzando	2	0
17. Do.	Prelude in F	2	0
18. VINCENT, G. F.	Con Eleganza	2	0
19. STURGES, ED. J.	Meditation	2	0
20. DUNCAN, ED.	Berceuse	1	0
21. REED, WILLIAM	Grand Choeur	1	6
22. HARPER, E. E.	Flight of the Soul	1	0
23. BOTTING, H.	Caprice in B♭	1	6
24. DRIFFILL, T.	Cavatina	1	0
25. NOBLE, T. T.	Nachspiel	1	6
26. HAIGH, T.	Grand Choeur	1	6
27. VINCENT, CHARLES	Con Grandezza	1	0
28. BELL, W. H.	Minuet and Trio	1	6
29. EDWARDS, A. H.	Alla Marcia in D	1	6
30. HOLMES, C. E. M.	Chant sans Paroles	1	0
31. WHITE, L. MEADOWS	Melody in F	1	0
32. EDWARDS, A. H.	Celestial Chorus	1	6
33. TWINNING, W. L.	Berceuse	1	6
34. VINCENT, G. F.	Coro Grandioso	2	0
35. Do.	Meditation Symphonique	2	0
36. Do.	Meditation D'Espoir	2	0
37. Do.	Minuet Moderne	2	0
38. CRACKEL, H.	Caprice in G minor	1	6
39. DUNCAN, ED.	Pastorale	1	0
40. Do.	Festival Piece	2	0
41. Do.	Finale	2	0
42. WOODS, F. C.	Grand March	1	6

		s.	♢.
43. VINCENT, CHARLES	Choeur Ecclesiastique	1	6
44. SANDERS, HERBERT	Short Postlude	1	6
45. HARPER, ED. E.	Legend in B♭	1	0
46. Do.	Prelude to Evensong	1	0
47. HENNIKER, LEONARD	Triumphal March	1	0
48. DUNCAN, ED.	Postlude in G	1	6
49. Do.	Prelude in C	1	6
50. Do.	Prelude "Toulon"	1	0
51. EDWARDS, A. H.	Berceuse	1	0
52. JEBOULT, H. A.	Postlude Impromptu	1	0
53. SPEDDING, J. D.	Romance	1	6
54. VINCENT, CHARLES	Postlude Maestoso	1	6
55. Do.	Impromptu Grazia	1	0
56. Do.	Meditation	1	0
57. WOLSTENHOLME, W.	Minuet and Trio	2	0
58. CRACKEL, H.	Barcarolle	1	0
59. JORDAN, WARWICK	Minuet and Trio	2	0
60. TOZER, FERRIS	Concluding Voluntary	1	6
61. HOPKINSON, W. H.	Village Pastorale	1	6
62. MOTTRAM, C. H. G.	Christmas Pastorale	1	0
63. SCARLATTI, DOM.	Siciliano	1	0
64. MEALE, J. A.	Cantilene in A♭	1	0
65. HARDEBECK, C. G.	Andante con Grazia	1	0
66. HOPKINSON, W. H.	Postlude	1	0
67. SAINT-GEORGE, G.	Siciliano	1	0
68. Do.	Sainte Madone	1	0
69. Do.	Menuetto	1	0
70. VINCENT, G. F.	Serenade (Night Song)	1	6
71. CULWICK, J. C.	Prayer and Praise	1	6
72. WIEGAND, A.	Gran Marcia	2	0
73. Do.	Meditation on the Lake	2	0
74. Do.	Pastorale	2	0
75. Do.	Prayer on the Ocean	2	0
76. Do.	The Storm	3	0
77. JACKSON, B.	Berceuse and Abendlied	2	0
78. Do.	March Joyeuse	2	0
79. Do.	Meditation	2	0
80. Do.	Reverie	2	0
81. Do.	Variations on Hymn tune St. Theodulph	2	0
82. HOLLINS, ALFRED	Elegy and Berceuse	1	6
83. Do.	Morning and Evening	1	0
84. Do.	Pastorale and Communion	1	6

		s.	♢.
85. HOLLINS, ALFRED	Prayer and Funeral March	1	6
86. Do.	Prelude and Postlude	1	6
87. Do.	Wedding March	1	6
88. D'EVRY, E.	Cantilene	1	6
89. DE SOYRES, P.	Fantasia on Original Theme	1	6
90. DRIFFILL, W.	Allegro Maestoso	1	6
91. Do.	Romance	1	6
92. Do.	Toccata	1	6
93. DUNCAN, ED.	Maestoso Moderato	1	6
94. Do.	March of Rosicrucians	1	6
95. FAULKES, WILLIAM	Allegretto Cantabile	1	6
96. Do.	Berceuse in A♭	1	6
97. Do.	Minuet and Trio in B minor	1	6
98. Do.	Theme with Variations	1	6
99. Do.	Carillon in C	2	0
100. Do.	Pastorale in F	1	6
101. VINCENT, G. F.	Allegretto Cantabile	2	0
102. FAULKES, WILLIAM	Concert Overture in D	2	6
103. Do.	Fantasia in E minor	2	0
104. Do.	Grand Choeur in C	1	6
105. Do.	Impromptu in E	1	0
106. Do.	" G	1	0
107. Do.	Jubilant March in D	1	6
108. Do.	Larghetto in D♭	1	6
109. GRAY, ALAN	Andante Sostenuto	1	0
110. Do.	Short piece in D major	1	0
111. Do.	Andante Grazioso	1	0
112. HAIGH, T.	Lied	1	0
113. Do.	Siciliano	1	0
114. HARPER, ED. E.	Ballade in C minor	2	0
115. MARCHANT, A. W.	Grand Choeur in D	1	0
116. VINCENT, CHARLES	The Voice of Spring (Postlude)	1	0
117. WARE, D. H. S.	Reverie	1	0
118. WHEELDON, H. A.	Berceuse	2	0
119. Do.	Cantique du Soir	2	0
120. Do.	Cantique du Matin	2	0
121. Do.	Carillon	2	0
122. Do.	Meditation	2	0
123. Do.	Nocturne	2	0
124. Do.	Postlude in D	2	0
125. PULLEIN, J.	Romance	1	0

		s.	♢.
126. SMART, H.	Three Andantes	2	0
127. Do.	Con Moto in B flat	1	6
128. DRIFFILL, W.	Suite in F Minor	3	0
129. WOLSTENHOLME, W.	An Irish Phantasy	2	6
130. MANSFIELD, P. J.	Concert Allegro	2	0
131. Do.	Pastorale Fantastique	1	6
132. Do.	Impromptu in G minor	1	0
133. Do.	Morceau a la Musette	2	0
134. RUDDOCK, A.	Andante Cantabile	1	6
135. VINCENT, CHARLES	Song of Dawn	1	6
136. BLAIR HUGH	Toccata	1	6
137. SIBLEY, CHURCHILL	A Song of Thanksgiving	1	0
138. D'EVRY, E.	Cradle Song	1	6
139. HAIGH, T.	Scherzo	1	6
140. JACKSON, B.	Nocturne	1	6
141. D'EVRY, E.	Nocturne	1	0
142. ELLIOTT, R. B.	Triumphal March	2	0
143. JACKSON, B.	Concert Fantasia	2	0
144. D'EVRY, E.	Reverie in E♭, and Postlude in G	1	6
145. HAIGH, T.	Theme and Variations	2	0
146. JACKSON, B.	Pastorale	1	0
147. CUSTARD, R. GOSS	Concert Allegretto	2	0
148. HARPER, E. E.	Abendlied	1	0
149. HALSEY, E.	Postlude alla Marcia in B♭	1	6
150. ELLIOTT, R. B.	Canzonet in B♭	1	6
151. JOHNSON, BERNARD	Morning song	2	0
152. CLARKE, W. HORATIO	A Cloister Reverie	1	6
153. SELBY, B. LUARD	Pastorale	1	0
154. KING, OLIVER	Ritornello	2	0
155. D'EVRY, E.	Meditation	1	6
156. CRACKEL H.	Fantasia	1	6
157. JACKSON, B.	Daybreak	2	0
158. HOLLOWAY, F. W.,	{ A PRELUDE }	2	0
	{ AN ETUDE }		
159. Do.	{ AN INTERLUDE }	2	0
	{ A POSTLUDE }		
160. CUSTARD, R. GOSS	Serenade	2	0

To be continued.

G. SCHIRMER, Ltd., 18, Berners Street, London, W.
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 THE BOSTON MUSIC CO., Boston, U.S.A.

To the memory of his Friend and former Master, EDWARD DEANE. Esq.
late Organist of S Mary Aldermary in the City of London.

Suggested Registering.

Solo Harmonic: Fl. & Vox Hum. with Trem.
Sw. Diaps.
Gt. Sft. Flute
Ch. Clarinet
Ped. Bourd. coup to Sw.

Melody in F.

Programme Annotation.

A melodious piece well calculated to display the solo stops of an Organ. The first theme appears in the tenor and afterwards with slight alteration in the treble, a second strain beginning in D minor is similarly treated. An effective passage of descending sixths leads to a repetition in which the second theme undergoes an ingenious harmonic transformation. Another appearance of the passage of descending sixths introduces the coda, in which variations of the themes are attractively worked out.

L. Meadows White.

Allegretto grazioso. ♩ = 112.

Manual.

Pedal.

The first system of the musical score is for the Manual and Pedal. It consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal clef. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 112. The key signature has one flat (F major). The time signature is 4/4. The Manual part starts with a 'Sw.' (Swell) marking and a 'p' (piano) dynamic. The bass line has a 'Solo' marking. The pedal part has a few notes in the first two measures.

The second system of the musical score continues the Manual and Pedal parts. It also consists of three staves. The Manual part has a 'Gt.' (Great) marking and a 'Ch.' (Chorus) marking. The bass line has a 'p' (piano) dynamic and a 'Sw.' (Swell) marking. The pedal part continues with a few notes.

System 1: Treble clef with a melodic line. Bass clef with accompaniment. Includes markings 'Sw.' and 'p Solo'.

System 2: Treble clef with melodic line. Bass clef with accompaniment. Includes markings 'Gt', 'Ch.', and 'Sw.'.

System 3: Treble clef with melodic line. Bass clef with accompaniment. Includes markings 'Gt' and 'Solo'.

Solo Viola & Trem.

Sw.

Ch.

Gt.

Stop Diap, Sw.

pp rit.

Solo Harm. Fl. and Viola.

Sw.

Ch.

This system contains three staves. The top staff is for Solo Harm. Fl. and Viola, showing a melodic line with slurs and a sharp sign. The middle staff is for Sw., featuring a rhythmic accompaniment with slurs. The bottom staff is for Ch., with a melodic line that begins in the second measure. The key signature has one flat, and the time signature is 3/4.

Solo Har. Fl. & Trem.

p

This system contains three staves. The top staff is for Solo Har. Fl. & Trem., with a melodic line and a piano (*p*) dynamic marking. The middle staff continues the melodic line with slurs. The bottom staff provides a rhythmic accompaniment. The key signature has one flat, and the time signature is 3/4.

Gt.

Ch.

Solo add Viola

p

This system contains three staves. The top staff is for Gt., with a melodic line and a sharp sign. The middle staff is for Ch., with a melodic line and a piano (*p*) dynamic marking. The bottom staff provides a rhythmic accompaniment. The key signature has one flat, and the time signature is 3/4.

First system of musical notation. It consists of three staves. The top staff is a single treble clef staff with a guitar icon (Gt) above it, containing a sequence of chords and melodic lines. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one flat (B-flat).

Second system of musical notation. It consists of three staves. The top staff features a harp icon (Har. Fl.) and contains a melodic line with various ornaments and dynamics. The middle and bottom staves are a grand staff with piano accompaniment. Annotations include "Sw. Stop Diap." above the top staff, "pp" and "rit." in the middle staff, and "Solo Har. Fl." above the top staff. The key signature has one flat.

Third system of musical notation. It consists of three staves. The top staff is a single treble clef staff with a guitar icon (Gt) above it, containing a melodic line. The middle and bottom staves are a grand staff with piano accompaniment. The key signature has one flat.

Ch. Sw. Solo Sw. Gt. Diap Solo

Sw. Solo Sw. Ch.

Gt. to Ped. Gt. to Ped. off

Detailed description: This system contains the first six measures of the piece. The right hand (RH) features a melodic line with various articulations: 'Ch.' (chords) in measures 1 and 6, 'Sw.' (sustained) in measures 2 and 5, and 'Solo' in measures 3 and 6. The left hand (LH) provides a steady accompaniment. A 'Gt. Diap' (Guitar Diapason) instruction is present in measure 5. Pedal markings 'Gt. to Ped.' and 'Gt. to Ped. off' are located below the bass staff.

p Sw. Sw.

Detailed description: This system contains measures 7 through 12. The right hand continues the melodic development with a 'p' (piano) dynamic marking in measure 7. 'Sw.' (sustained) markings are present in measures 11 and 12. The left hand maintains its accompaniment. The system concludes with a 'Gt. to Ped. off' marking.

Sw. Gt. Sw. Solo H. Fl. (both hands)

Ch. R.H. Sw. Gt. Ch. p

Gt. to Ped. Gt. to Ped. off

Detailed description: This system contains the final six measures (13-18). The right hand has a 'Solo H. Fl. (both hands)' instruction in measure 17. The left hand has a 'Ch.' (chords) marking in measure 17. Dynamics include 'p' (piano) in measure 17. Pedal markings 'Gt. to Ped.' and 'Gt. to Ped. off' are at the bottom. The system ends with a double bar line.