

Pieces for the Organ

composed
by

WILLIAM GAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

No.	Net.	No.	Net.	No.	Net.
1. Fantasia in E flat	2 0	16. Sonata in D minor	3 0	31. Cantilène Pastorale in A minor	1 6
2. Menuetto in G minor	1 6	17. Offertoire in F	1 6	32. Caprice in B flat	1 6
3. Andante Pastorale in A	1 6	18. Marche Religieuse in B minor	1 6	33. Marriage Benediction in D flat	1 0
4. Wedding Chorus	1 6	19. Élévation in B minor	1 0	34. Romance in D	1 0
5. Rêverie	1 6	20. Pastorale in E	1 6	35. Offertoire in C minor	2 0
6. Offertoire in B minor	1 6	21. Toccata in D minor	2 0	36. Theme (varied) in G major	2 0
7. Allegretto cantabile	1 6	22. Cantilène in A	1 6	37. Rhapsodie in G minor	2 0
8. Marche Pontificale	2 0	23. Offertoire in E minor	1 6	38. Prelude and Fugue in D minor	2 0
9. Legend and Finale	2 0	24. Communion in G	1 0	39. Overture in F	2 0
10. Offertoire in G	1 6	25. Andante affettuoso in B flat	1 6	40. Berceuse in G	1 0
11. Postlude in G	1 6	26. Élégie in F minor	1 6	41. Barcarolle in G	1 6
12. Mélodie in A flat	1 6	27. Scherzo in A	2 0		
13. Concert Fugue in E flat	2 0	28. Méditation in E flat	1 0		
14. Communion in F	1 6	29. Grand Chœur in D	1 6		
15. Processional March in F	2 0	30. March in C	2 0		

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To

J. HERBERT ENGLAND. Esq. F. R. C. O.

(Organist of S. Matthew's Church, Leeds.)

PROCESSIONAL MARCH.

WM. FAULKES.

Allegro. (♩ = 96.)

ORGAN.

mf Ch. Clarabella & Gamba 8f!

Bourdon & Violone 16f! (Coup. to Ch.)

Full Sw.
f
Sw. to Ped.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *f* and a 'Full Sw.' instruction. The lower staff has a 'Sw. to Ped.' instruction with a slur over the notes.

G^t Sf! (Coup. to Sw.)
cres - cen - do mollo
G^t to Ped.

This system contains the second two staves of music. The upper staff features a dynamic marking of *G^t Sf! (Coup. to Sw.)* and a *cres - cen - do mollo* instruction. The lower staff has a *G^t to Ped.* instruction with a slur over the notes.

ff Full to 15th

This system contains the final two staves of music. The upper staff begins with a dynamic marking of *ff* and the instruction 'Full to 15th'. The lower staff continues the musical notation.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The middle and bottom staves are in bass clef with the same key signature. They provide a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a repeat sign.

The second system begins with a *mp* dynamic marking and a 'Ch.' (Chorus) section. The top staff features a melodic line with a slur over several measures. The middle and bottom staves have sustained chords. Below the middle staff, the text 'Ch. to Ped.' is written above a staff of single notes, indicating a pedal point. The system ends with a double bar line.

The third system continues the musical piece. It features similar melodic and harmonic textures to the previous systems. The top staff has a melodic line with slurs. The middle and bottom staves provide accompaniment. The system concludes with the instruction 'Sw. Reeds sf!' (Soft Swell Reeds fortissimo) written above the bottom staff. The system ends with a double bar line.

Ch.

This system contains two staves of piano accompaniment and one staff for a choral part. The piano accompaniment consists of a treble and bass clef staff. The choral part is written in a single staff with a soprano clef. The music is in a key with two flats and a common time signature. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The choral part has a melodic line with some rests.

Add Flute 4f!

Sw. Reeds 8f!

This system contains two staves of piano accompaniment and one staff for flute and reeds. The piano accompaniment consists of a treble and bass clef staff. The flute and reeds part is written in a single staff with a soprano clef. The music is in a key with two flats and a common time signature. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The flute and reeds part has a melodic line with some rests.

Sw.

(Add Bourdon 16f! & 15th)

This system contains two staves of piano accompaniment and one staff for a Bourdon. The piano accompaniment consists of a treble and bass clef staff. The Bourdon part is written in a single staff with a soprano clef. The music is in a key with two flats and a common time signature. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The Bourdon part has a melodic line with some rests.

poco rit.

Sw. to Ped.

Gt 8f! (Coup. to Sw)

a tempo

Gt

Gt to Ped.



mf Ch. Clarabella & Gamba 8ft
Bourdon & Violone 16ft (Coup. to Ch.)

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various note values and rests. The middle staff is in bass clef and provides a harmonic accompaniment. The bottom staff is also in bass clef and contains a rhythmic pattern with rests. The music is in a minor key, indicated by a flat sign in the key signature.



The second system of the musical score continues the piece with three staves. The top staff features a melodic line with some chromaticism. The middle and bottom staves provide harmonic support with a consistent rhythmic pattern. The notation includes various note values, rests, and dynamic markings.



f Full Sw
Sw. to Ped.

The third system of the musical score includes a dynamic marking of *f* (forte) and a marking for *Full Sw* (Full Swell). The top staff continues the melodic line, while the middle and bottom staves provide harmonic support. The bottom staff includes a marking for *Sw. to Ped.* (Swell to Pedal), indicating a change in the organ's registration.

Musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by a long note with a wavy line above it, and then a final note. The piano accompaniment features chords and moving lines in both hands.

Annotations: *Gt* (above the vocal line), *Gt 8ft (Coup. to Sw.)* (below the piano left hand), *Gt to Ped.* (below the piano right hand), and the lyrics *eres - cen - do mollo* (under the vocal line).

Musical score for the second system, featuring a piano accompaniment on two staves. The key signature has one flat. The music is marked *ff Full.* and consists of dense chordal textures and moving lines in both hands.

Musical score for the third system, featuring a piano accompaniment on two staves. The key signature has one flat. The music continues with complex chordal textures and moving lines in both hands.

System 1 of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a Tuba staff. The grand staff contains complex chordal textures with many accidentals. The Tuba staff has a melodic line with notes marked with 'Tuba' and 'Gt to 15th'. A 'L.' marking is present in the grand staff. The system concludes with a fermata over the final notes.

System 2 of the musical score. It consists of three staves: a grand staff and a Tuba staff. The grand staff continues with complex textures. The Tuba staff has a melodic line with notes marked with 'Tuba' and 'Gt'. A 'Full' marking is placed above the grand staff, and a 'ff' (fortissimo) dynamic marking is placed below the Tuba staff. The system concludes with a fermata over the final notes.

System 3 of the musical score. It consists of three staves: a grand staff and a Tuba staff. The grand staff continues with complex textures. The Tuba staff has a melodic line with notes marked with 'Tuba' and 'Gt'. A 'ff' (fortissimo) dynamic marking is placed above the grand staff. The system concludes with a fermata over the final notes.

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CH. H. RINCK

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