

# ORIGINAL COMPOSITIONS

FOR THE

## Organ

BY

### J. BAPTISTE CALKIN.

Nº 1; ANDANTE..... (VARIED.).....	1 .. 0	Nº 7, HARVEST THANKSGIVING MARCH.....	} 1 .. 6
2. HOMMAGE A MOZART.....	} 2 .. 0	TWO-PART SONG WITHOUT WORDS.....	
CHORAL FUGUE.....		} 2 .. 0	* 8, MINUETTO.....
3. MARCHE RELIGIEUSE.....	} 2 .. 0		9. ANDANTE CON MOTO. OP. 101.....
ALLEGRETTO.....		} 2 .. 0	10. FOR HOLY COMMUNION.....
4. ANDANTE ESPRESSIVO.....	} 2 .. 0		
ORGAN STUDY ON PLEYEL'S HYMN TUNE.		} 2 .. 0	
HOMMAGE A HAYDN.....	} 2 .. 0		
5. ALLEGRETTO RELIGIOSO.....		} 2 .. 0	
MINUET AND TRIO.....	} 2 .. 0		
6. FESTAL MARCH.....		} 2 .. 0	
HOMMAGE A MENDELSSOHN.....			

\* From the Organist's Quarterly Journal.

Nº 8.

*Reduced Price 1/.*

London & New York  
NOVELLO, EWER & CO

# Minuetto.

J. BAPTISTE CALKIN, Op. 90.

Intrada. ♩ = 144.

Gt. Org. Full.

Sw. Full without mixt.

The musical score consists of three systems, each with three staves. The top staff of each system is for the Great Organ (Gt. Org.), and the middle and bottom staves are for the Swell (Sw.). The first system is marked 'Gt. Org. Full' and 'Sw. Full without mixt.'. The second system is marked 'Gt. Org.' and 'Sw.'. The third system is marked 'Gt. Org.' and 'Sw.'. The music is in G major and 3/4 time, with a tempo of 144 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings.

Gr. Org.

This system contains a grand organ part. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of chords and moving lines in both hands. The key signature has two sharps (F# and C#).

**TRIO.**

Choir 8 feet. Swell Reed. Choir

Reduce Sw. to Reed & Open D. Subbass only or 16 Metal Open.

This system is marked 'TRIO.' and includes instructions for the organ console. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of chords and moving lines. The key signature has two sharps.

Sw. Reed. Sw. both. Choir

This system continues the musical piece. The upper staff is in treble clef and the lower staff is in bass clef. The music includes various textures and dynamics. The key signature has two sharps.

Sw.

This system concludes the piece. The upper staff is in treble clef and the lower staff is in bass clef. The music features a final cadence. The key signature has two sharps.

Choir.  
p without Reed.  
Reed.

This system features a grand staff with three staves. The top staff is for the Choir, the middle for the Reed instrument, and the bottom for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part includes dynamic markings such as *p* and *without Reed*.

Sw.  
Choir.

This system continues the musical score. It includes a *Sw.* (Swell) marking above the piano part and a *Choir.* marking above the choir part. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Sw.  
in Reed.

This system shows the piano part with a *Sw.* marking and a *in Reed* marking. The piano accompaniment continues with complex chordal textures and melodic fragments.

Choir.  
Reed.

The final system on the page includes *Choir.* and *Reed.* markings. The piano accompaniment concludes with a series of chords and a final melodic flourish in the right hand.

G! Org. Full.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as accents (^) and slurs. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a steady bass line with quarter and eighth notes.

The second system continues the musical composition with three staves. The top staff maintains the melodic focus with various rhythmic patterns and articulations. The middle and bottom staves continue to provide harmonic and bass support, with the bottom staff showing a consistent rhythmic pattern.

The third system concludes the page with three staves. The top staff features more complex melodic passages with slurs and ties. The middle and bottom staves provide the final harmonic and bass support for this section, ending with a final cadence.

# THE ORGANIST'S QUARTERLY JOURNAL

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(To be continued.)