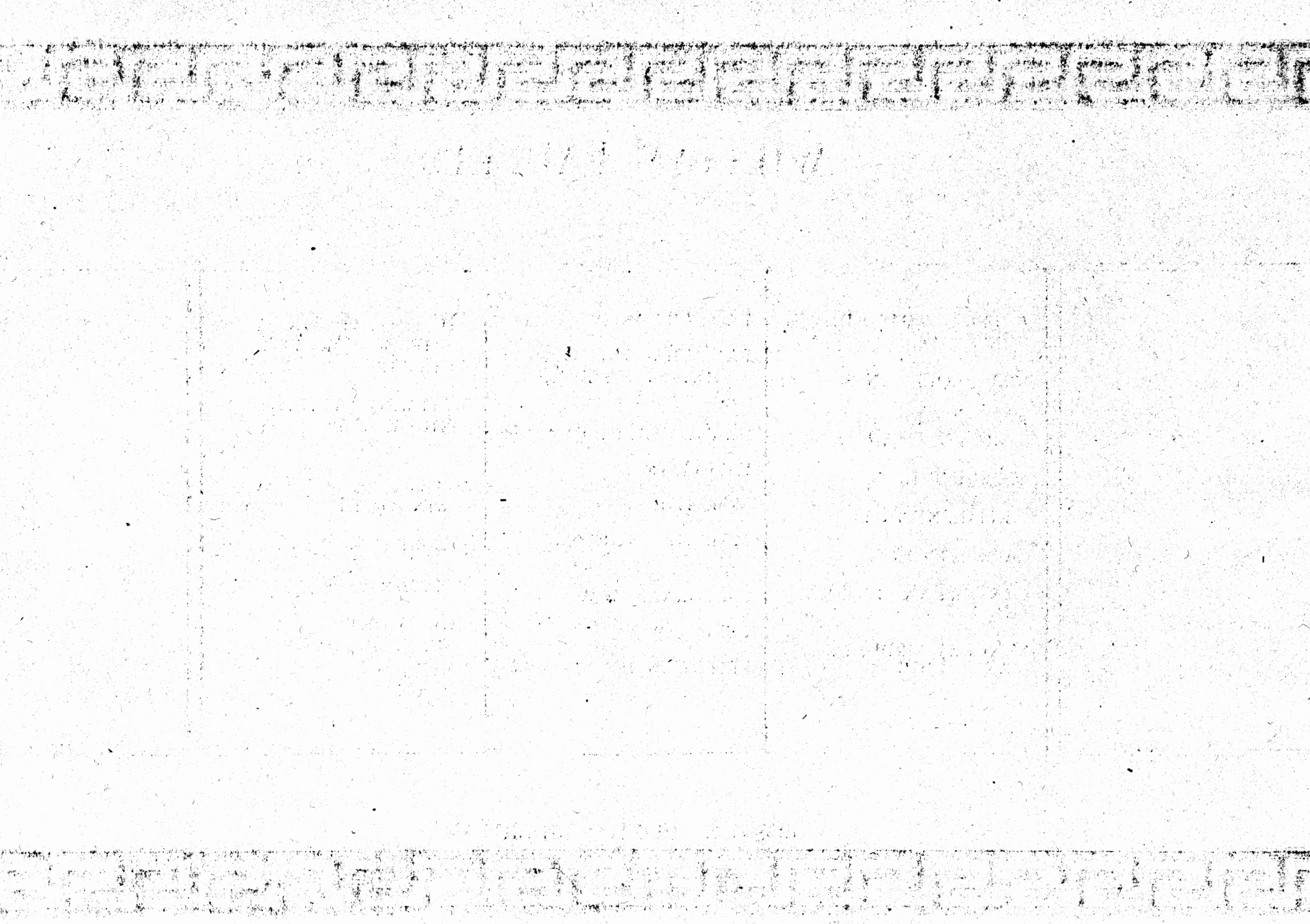
WILLIAM FAULKES
COMPOSITIONS FOR THE ORGAN

ALLEGRO SYMPHONIQUE IN F MIN. $ .75	FANTASIA IN D $1.00	RHAPSODIE ON A THEME FOR PENTECOST $ .75	
BARCAROLLE IN B♭ .75	FANTASIA ON OLD CHRISTMAS CAROLS No. 2, Op. 121 .75	SCHERZO SYMPHONIQUE IN D, Op. 123, No. 2 .75	
BARCAROLLE IN E MIN., Op. 104, No. 2 .60	GRAND CHŒUR IN A .75	SONATA No. 2 IN A MIN., Op. 106 1.50	
BERCEUSE IN D♭ .50	IDYLLE IN D♭ .50	THEME (VARIED) IN E♭ .75	
CANTILÈNE IN B♭ .75	MARCH IN E♭ .75	TOCCATA IN F 1.25	
CAPRICCIO IN A .75	MARCHE NUPTIALE IN E .75	TWO SHORT SKETCHES (MATINS—EVEN SONG) .75	
CONCERT OUVERTURE IN E♭ 1.25	PASTORALE IN A .50		
CONCERT PRELUDE AND FUGUE .75	POSTLUDE IN E♭ .75		
	PRIÈRE IN D .60		

NET PRICE
85
NO DISCOUNT

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.



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BERCEUSE IN D♭	.50
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CAPRICCIO IN A	.75
CONCERT OUVERTURE IN E♭	1.25
CONCERT PRELUDE AND FUGUE	.75
FANTASIA IN D	$1.00
FANTASIA ON OLD CHRISTMAS CAROLS No. 2, Op. 121	.75
GRAND CHŒUR IN A	.75
IDYLLE IN D♭	.50
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RHAPSODIE ON A THEME FOR PENTECOST	$ .75
SCHERZO SYMPHONIQUE IN D, Op. 123, No. 2	.75
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THEME (VARIED) IN E♭	.75
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TWO SHORT SKETCHES (MATINS—EVEN SONG)	.75

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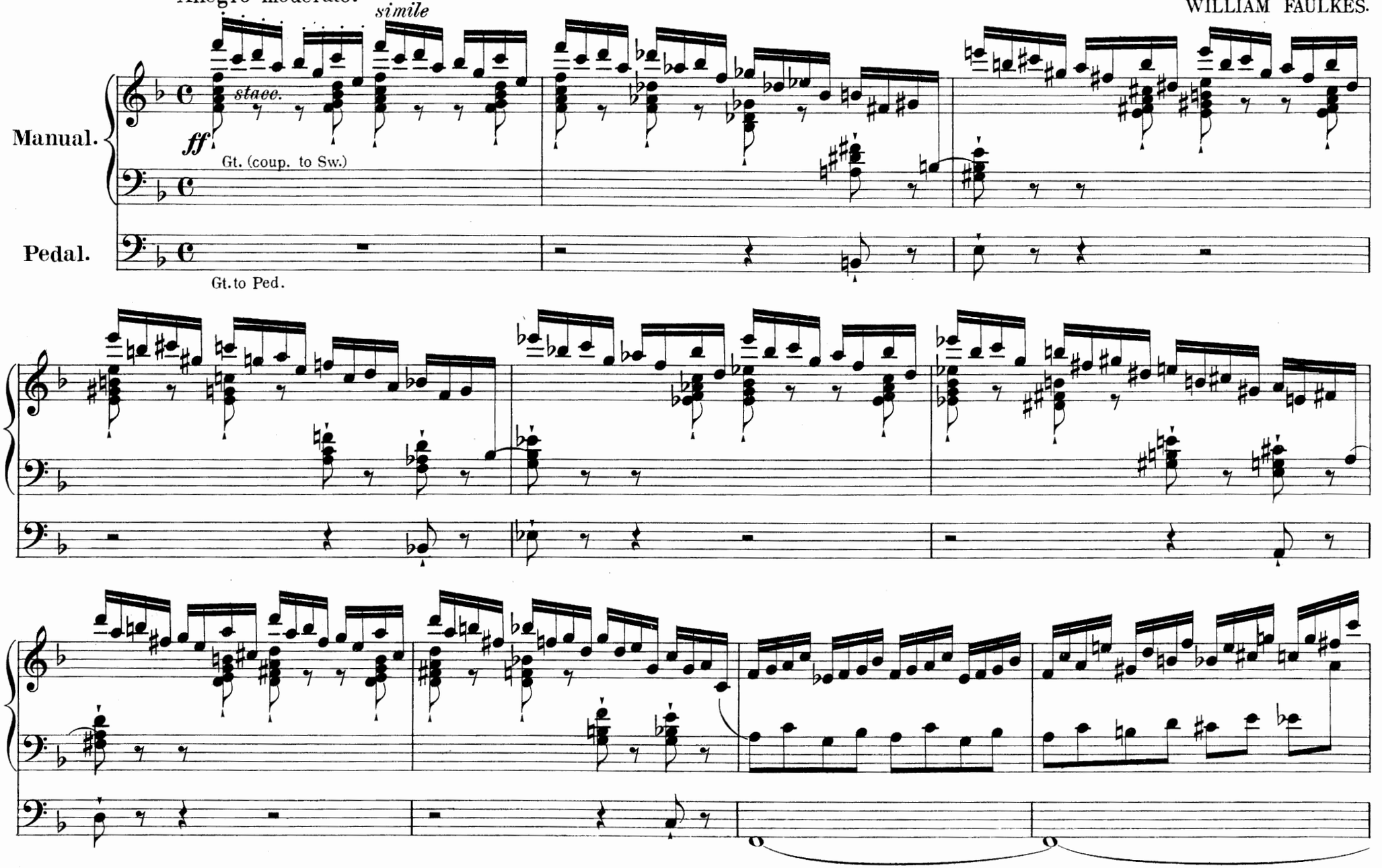
To Clarence Eddy. Esq. (Chicago.)

Toccata.

Allegro moderato.

WILLIAM FAULKES.



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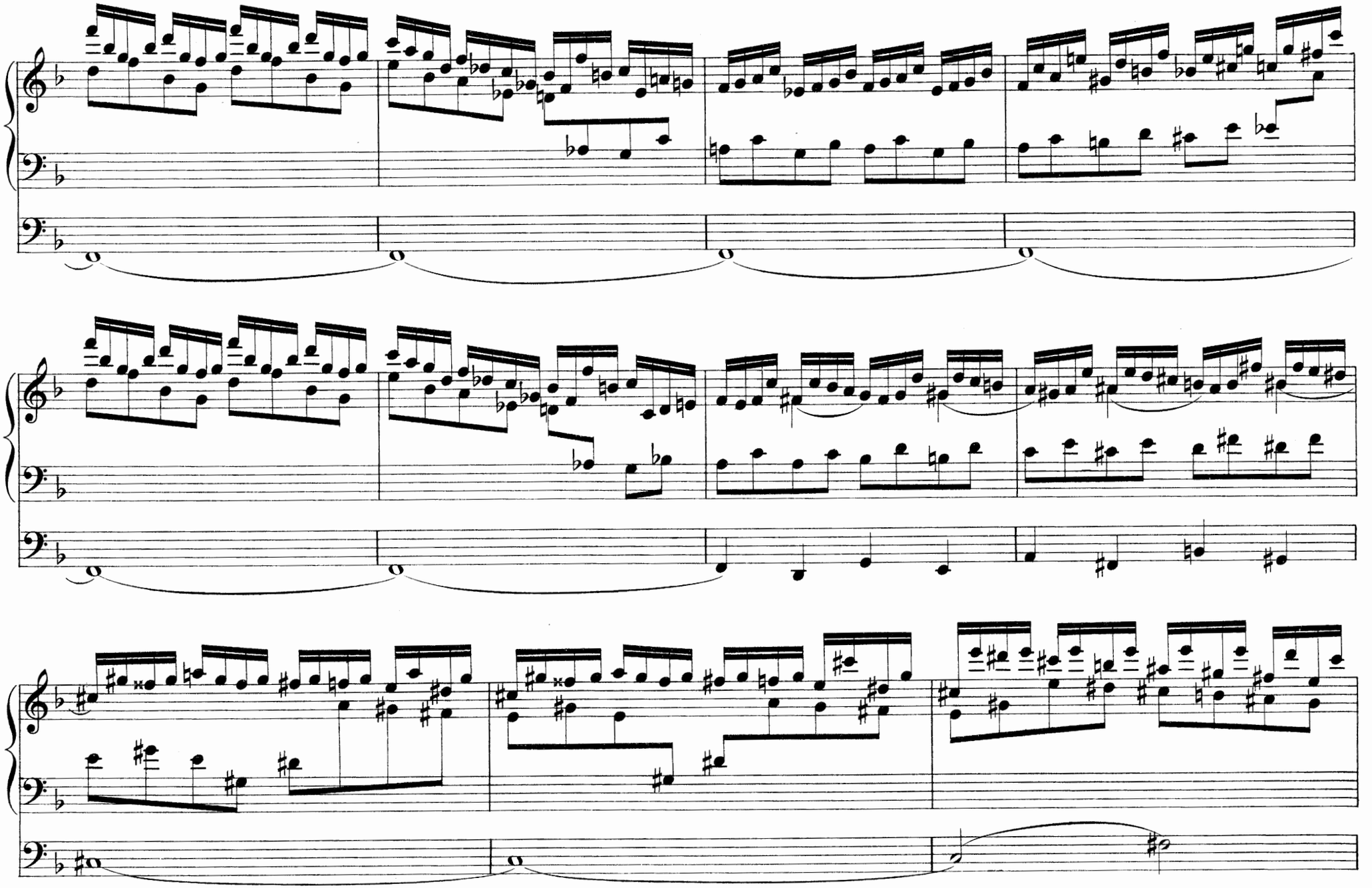
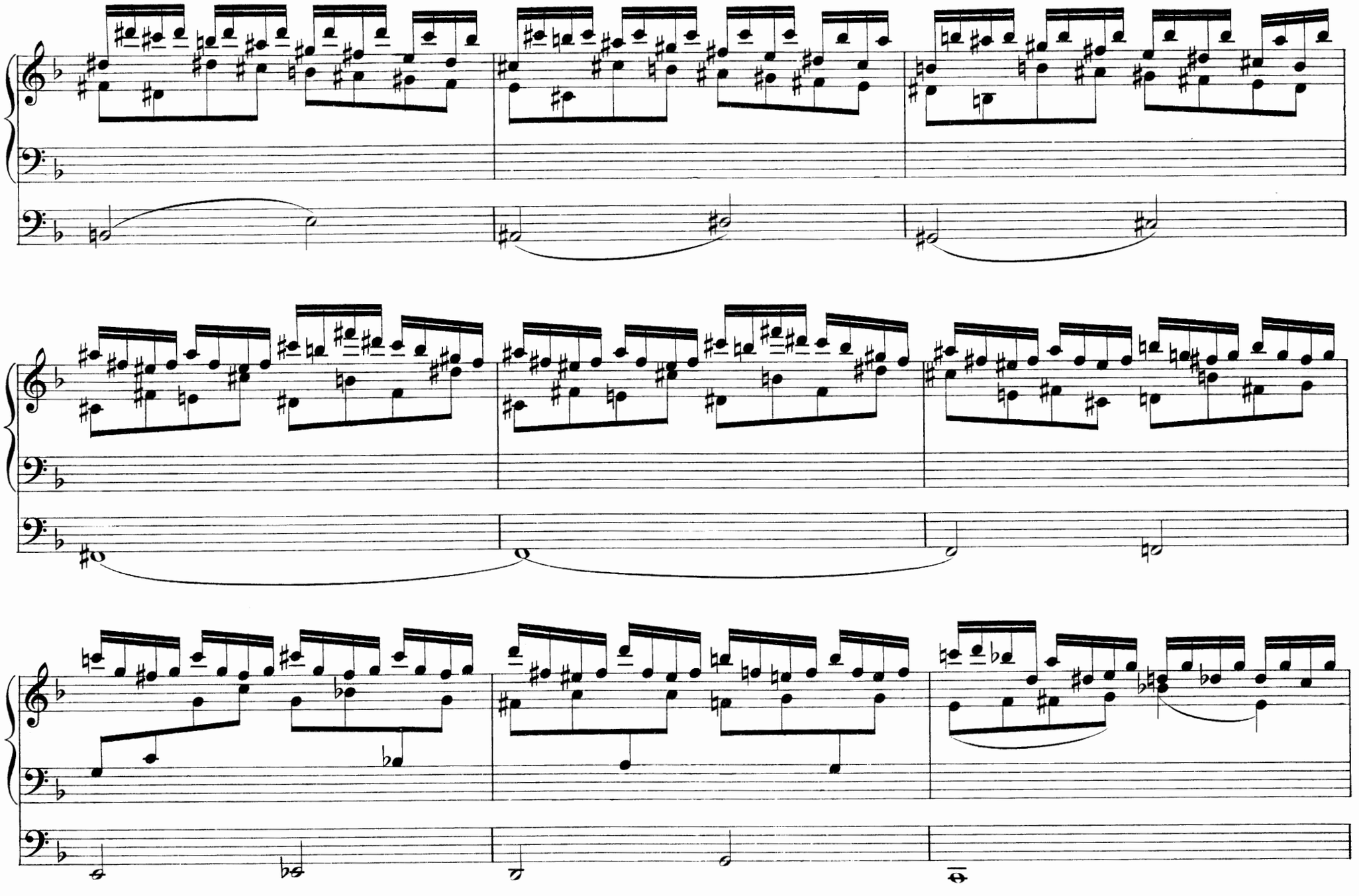
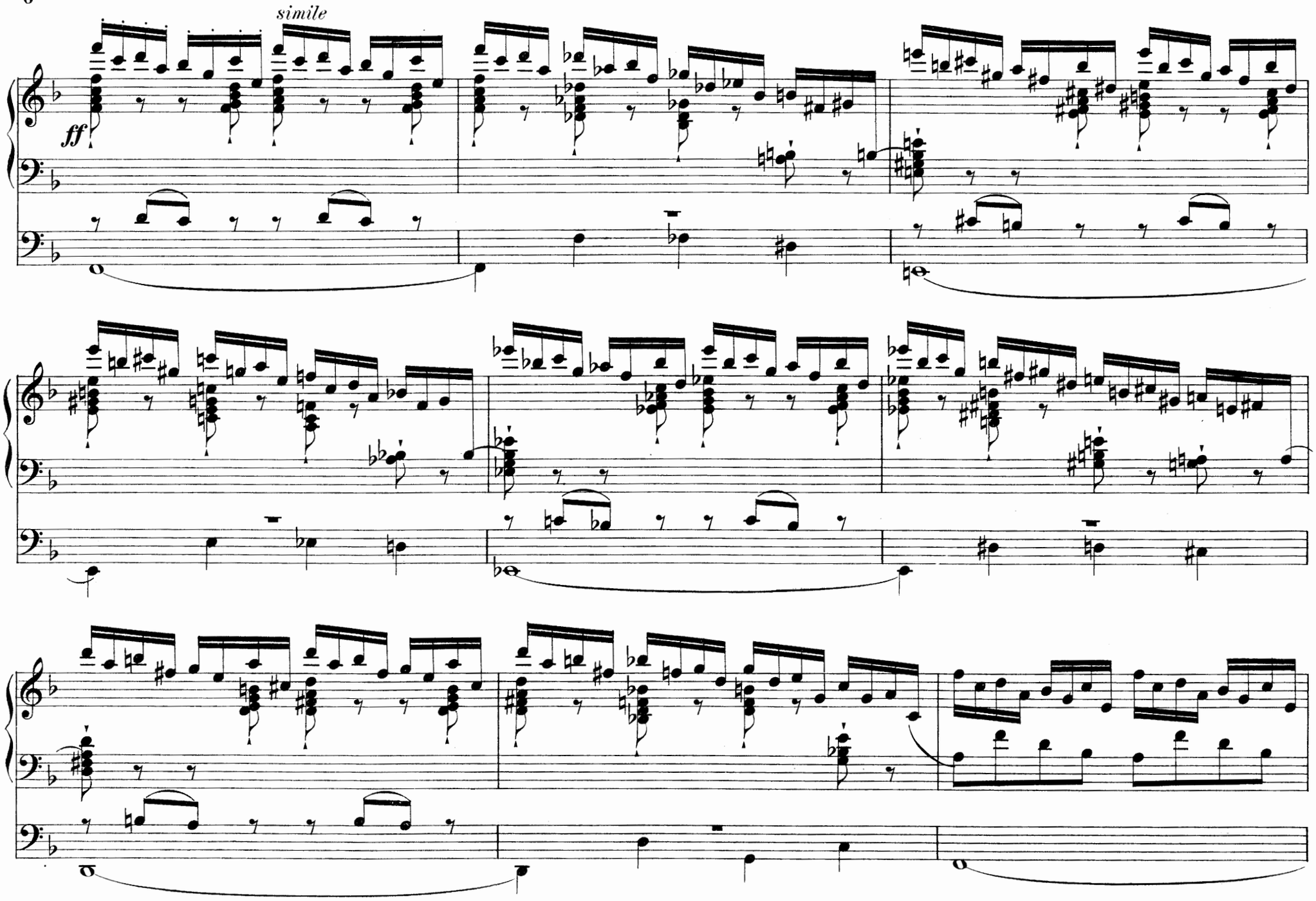
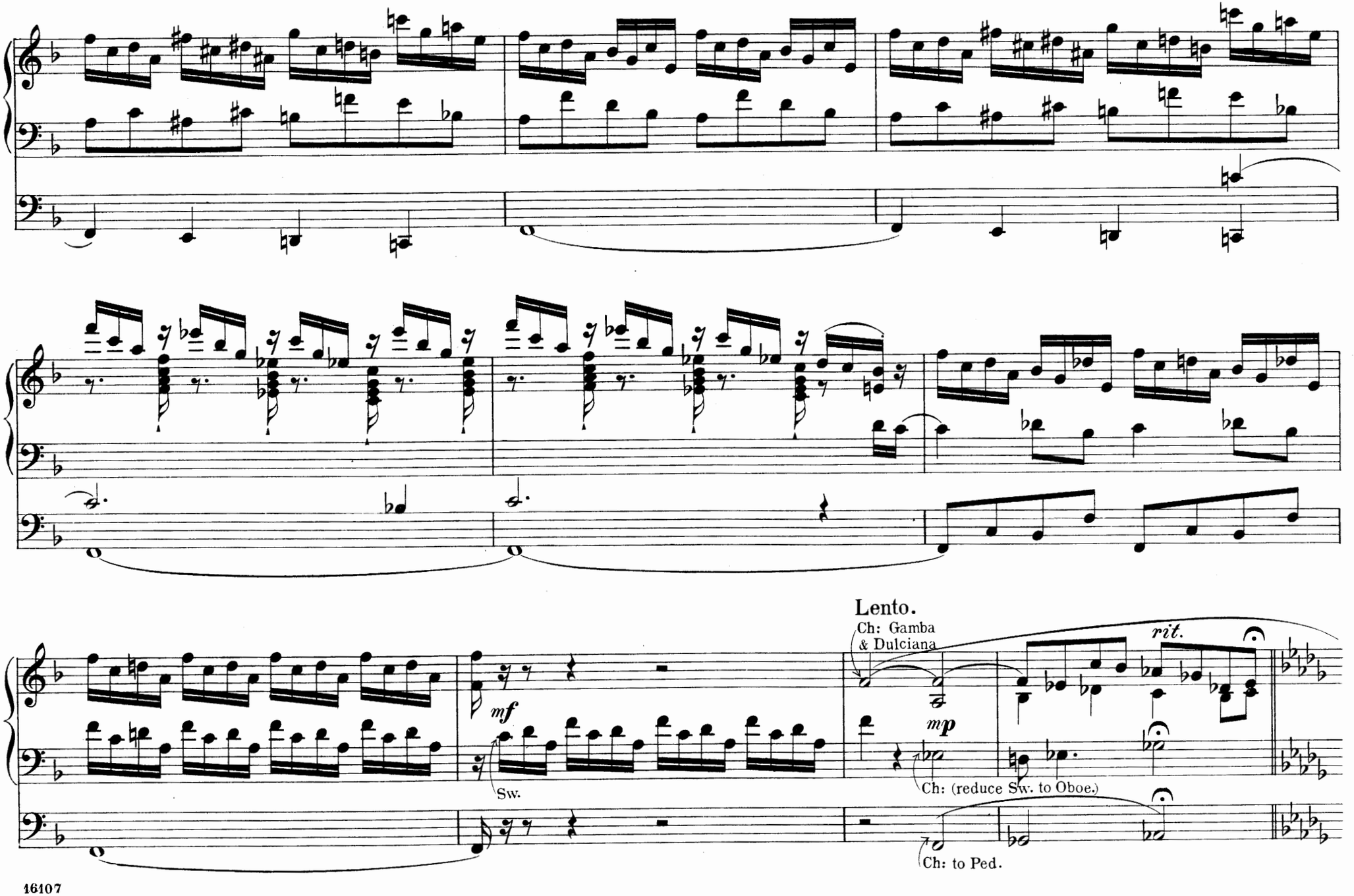
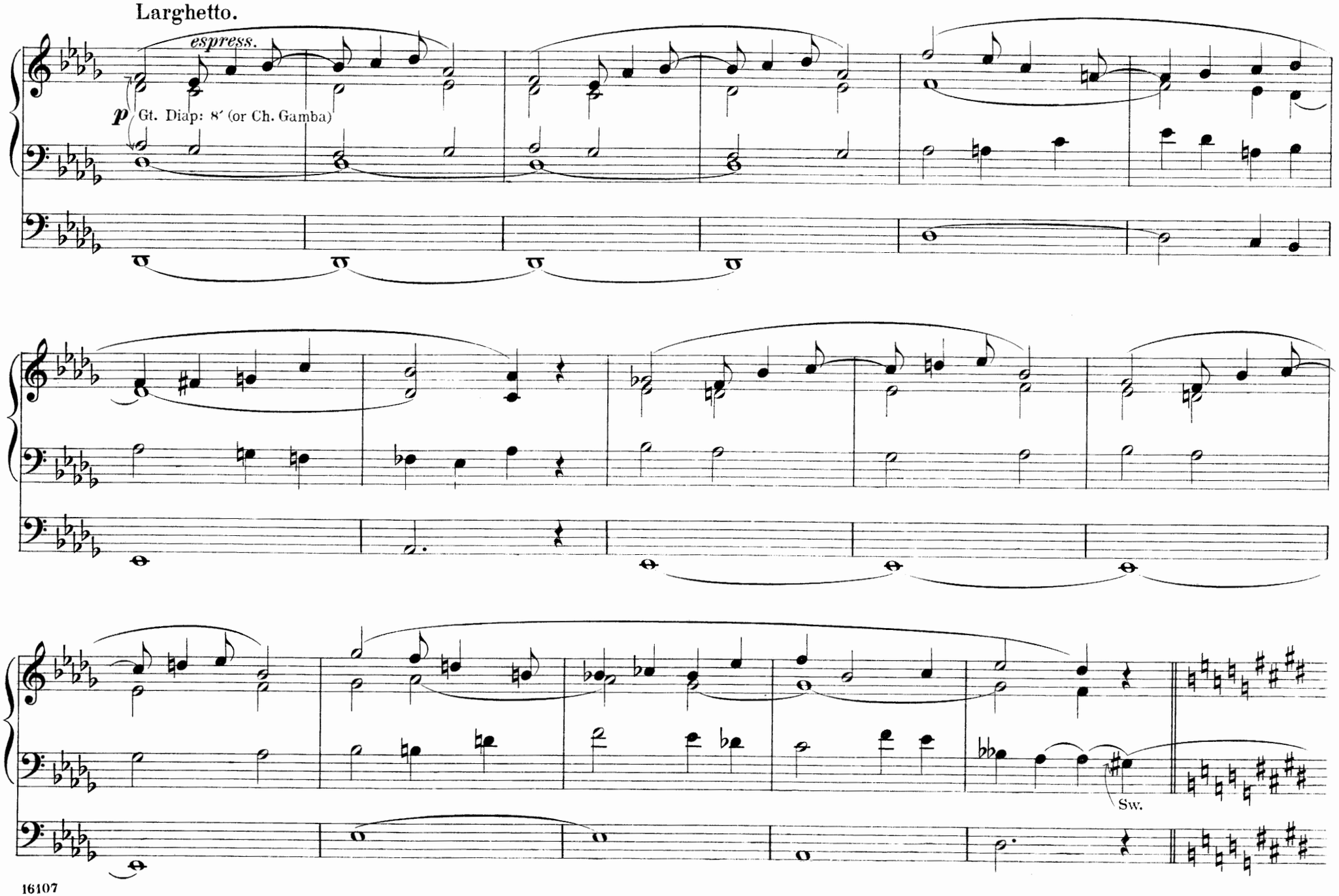
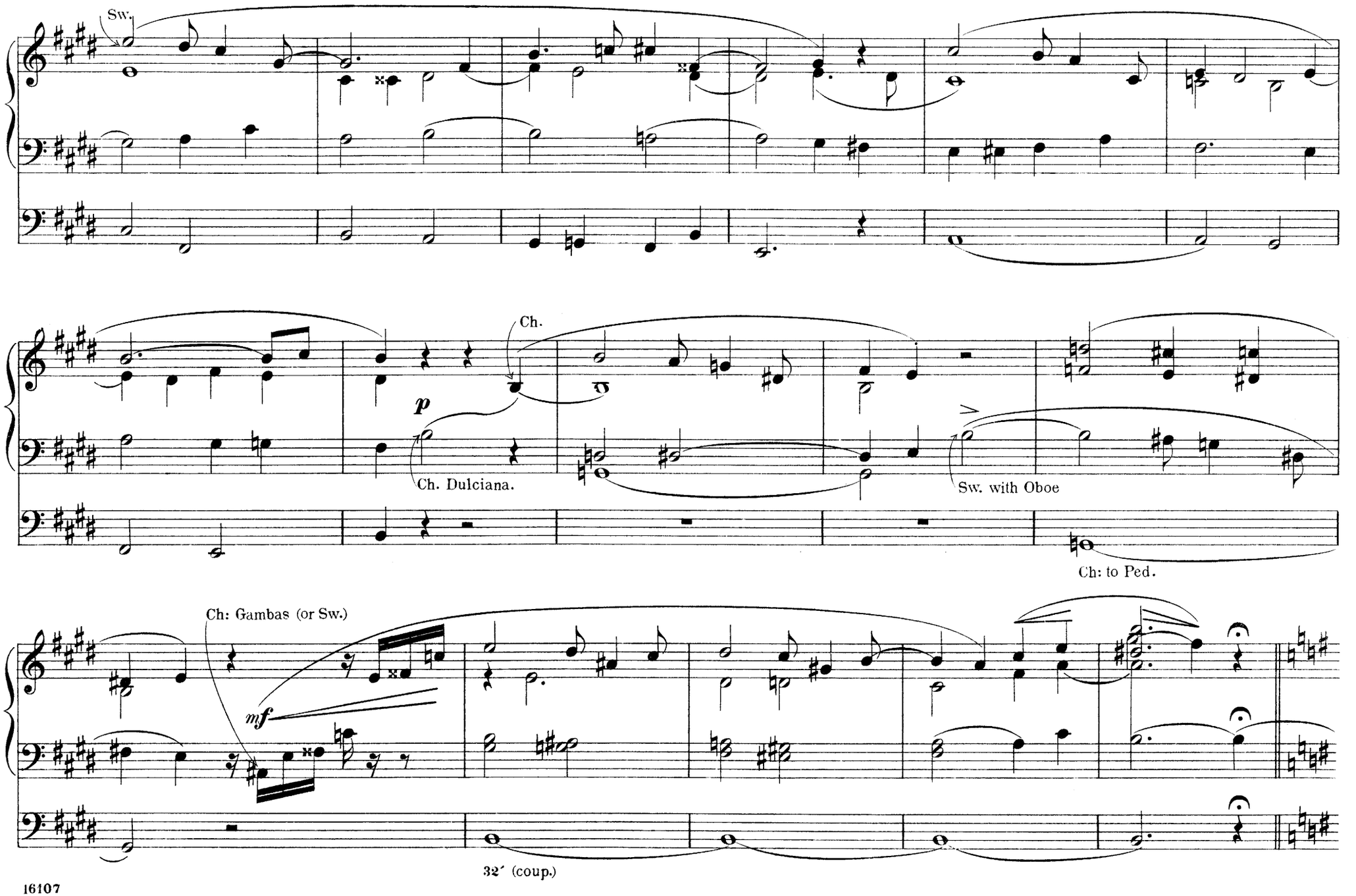


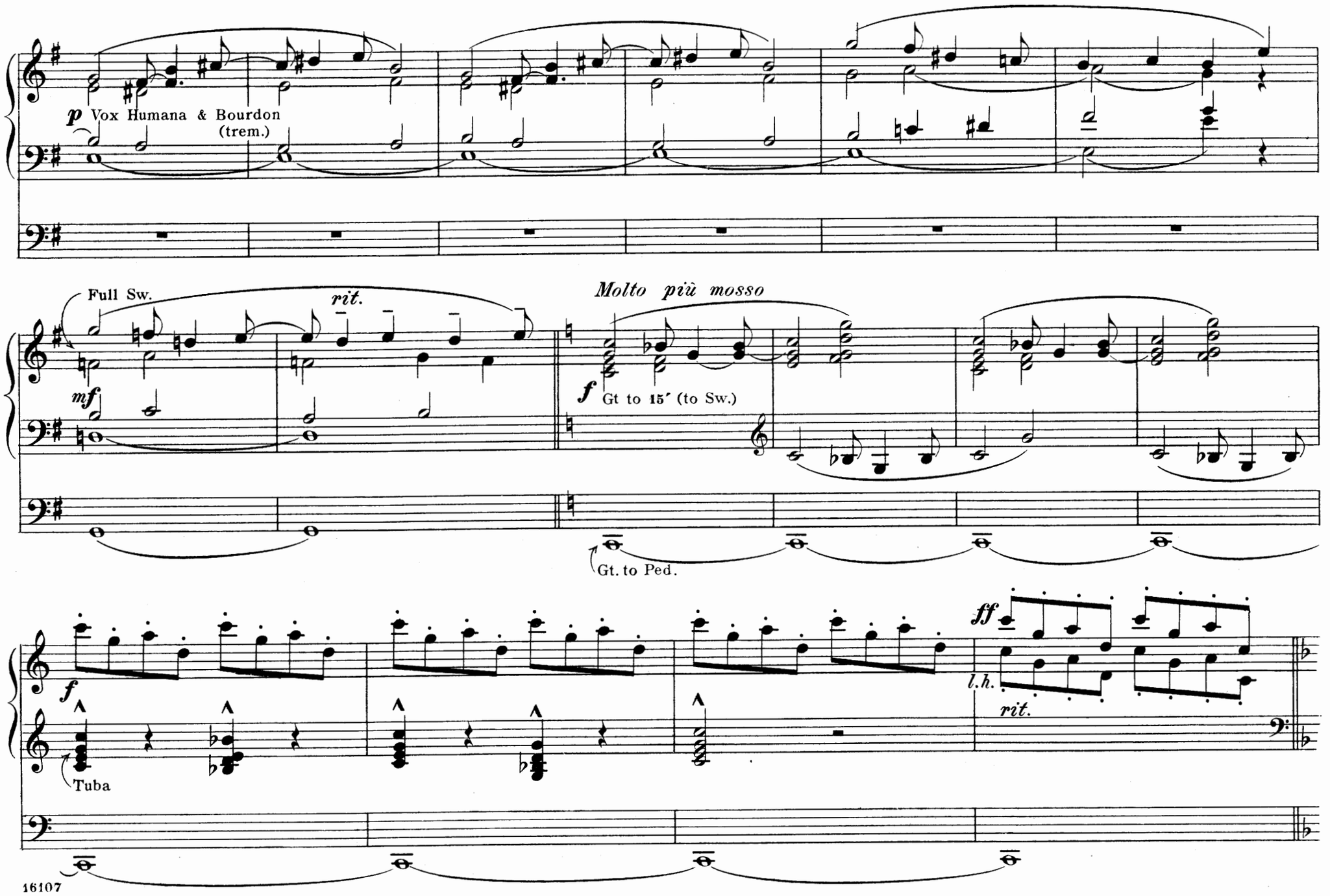


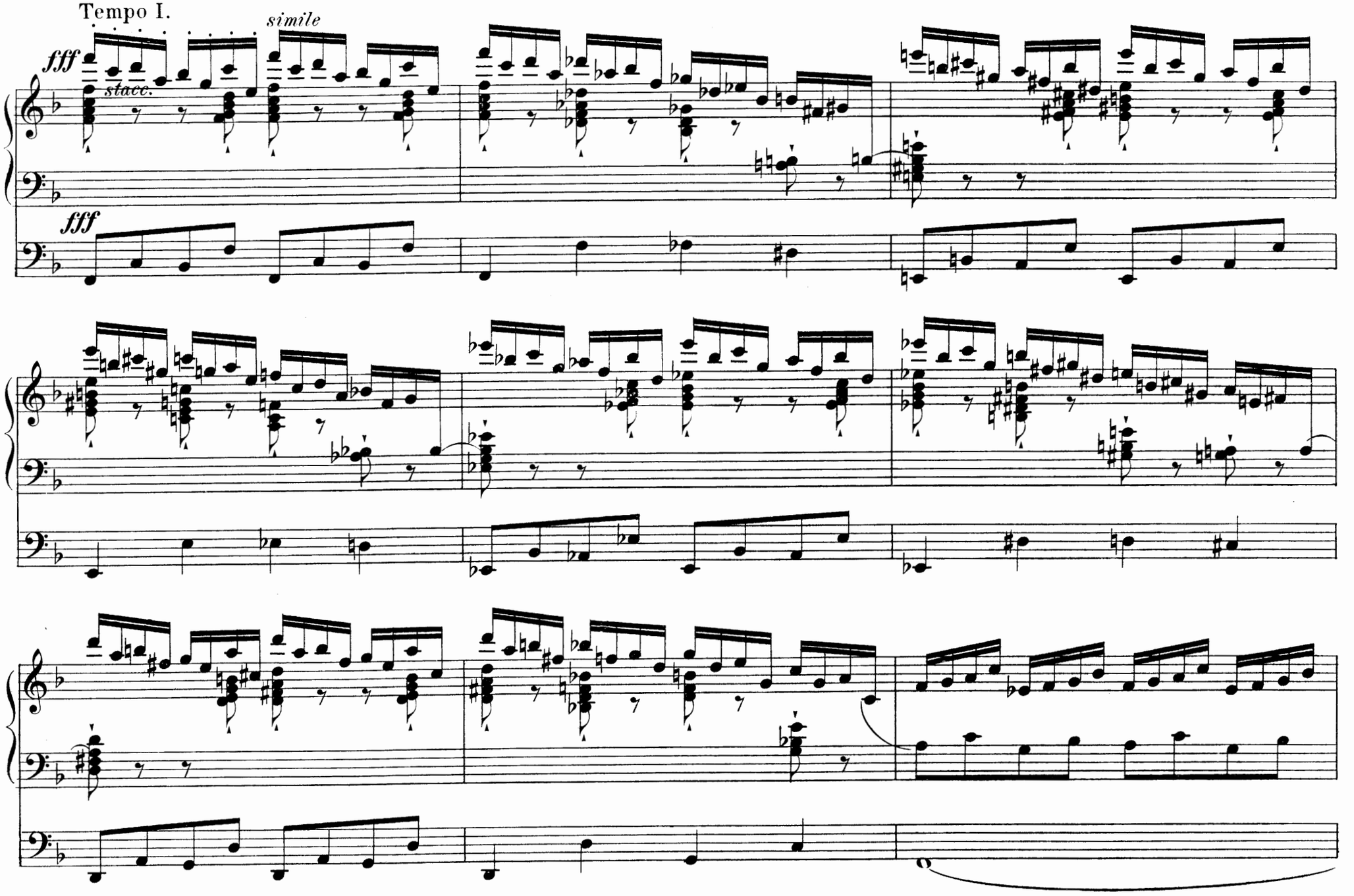

simile
ff

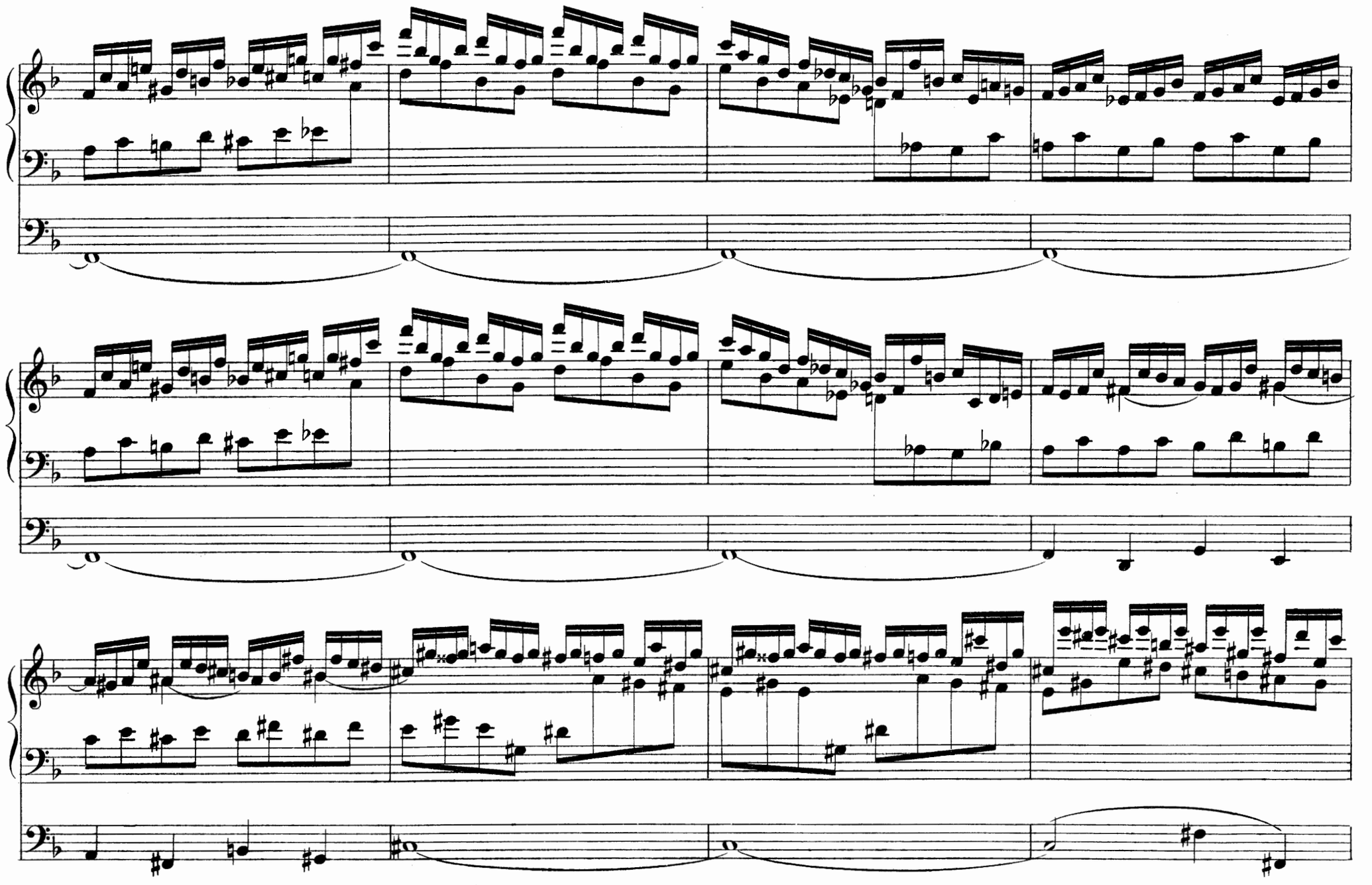

Lento.
Ch: Gamba
& Dulciana
rit.
mf
Sw.
mp
Ch: (reduce Sw. to Oboe.)
Ch: to Ped.

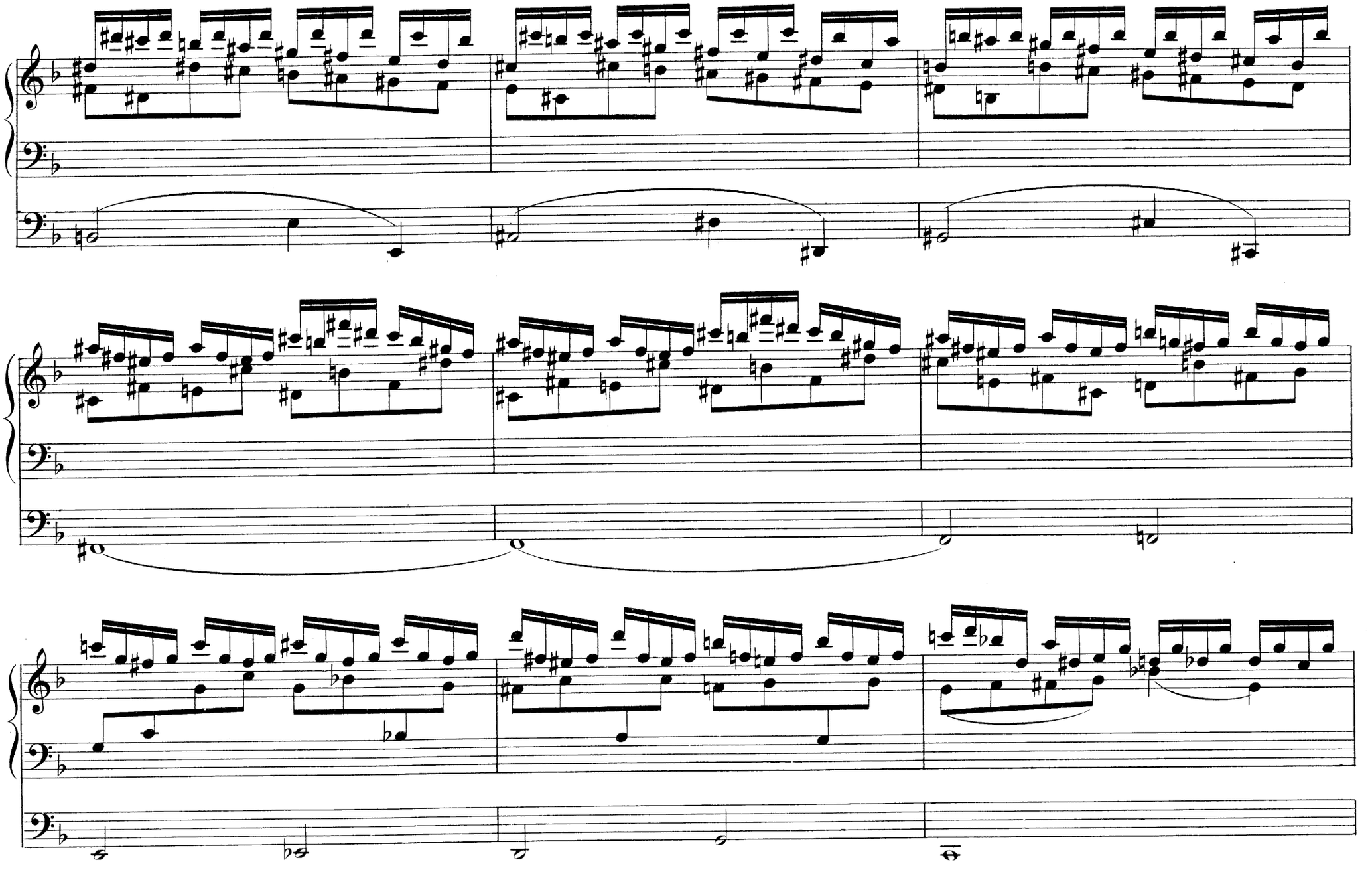

Larghetto.
espress.
p
Gt. Diap: 8′ (or Ch. Gamba)
Sw.

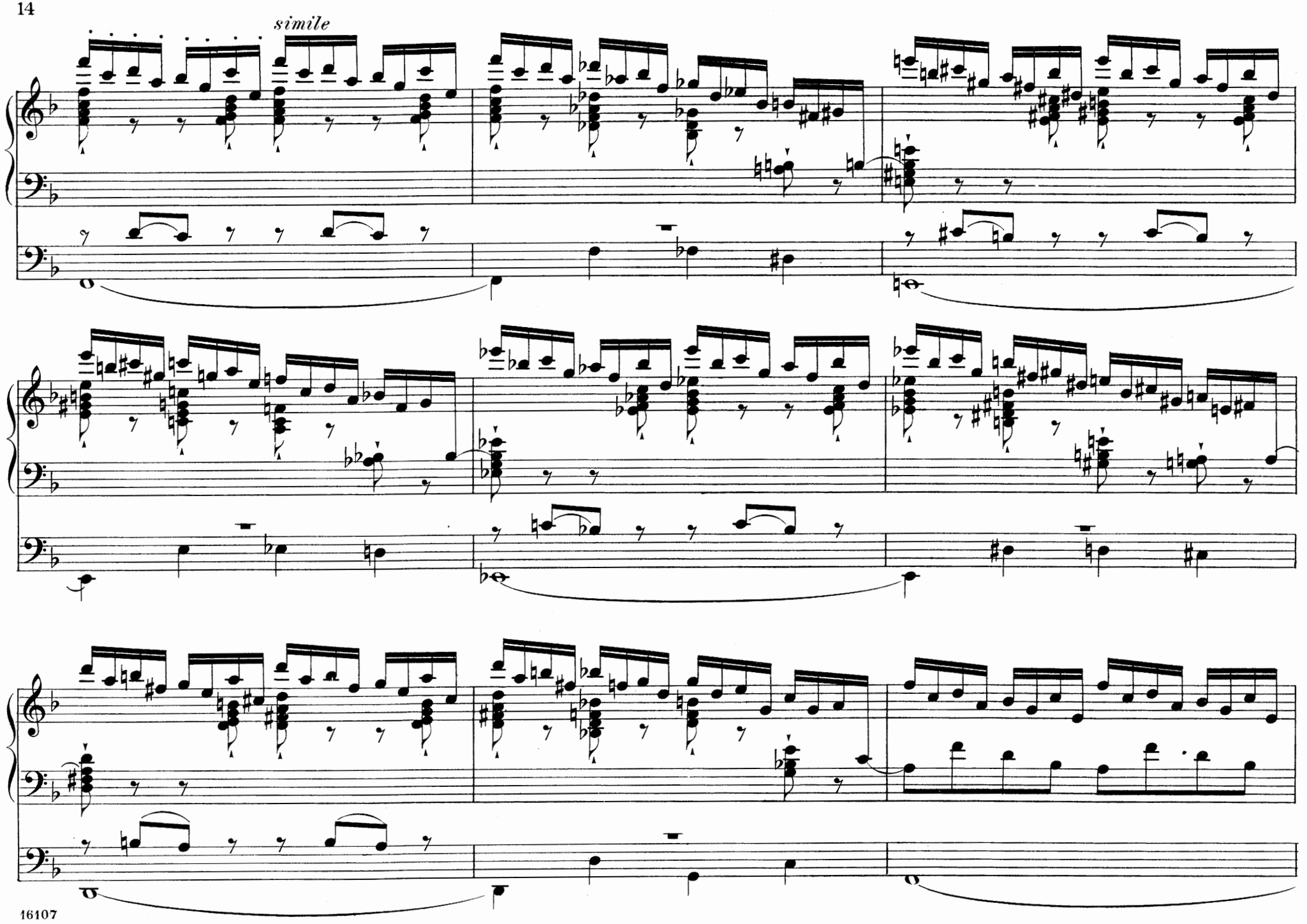

Sw.
Ch.
p
Ch. Dulciana.
Sw. with Oboe
Ch: to Ped.
Ch: Gambas (or Sw.)
mf
32′ (coup.)

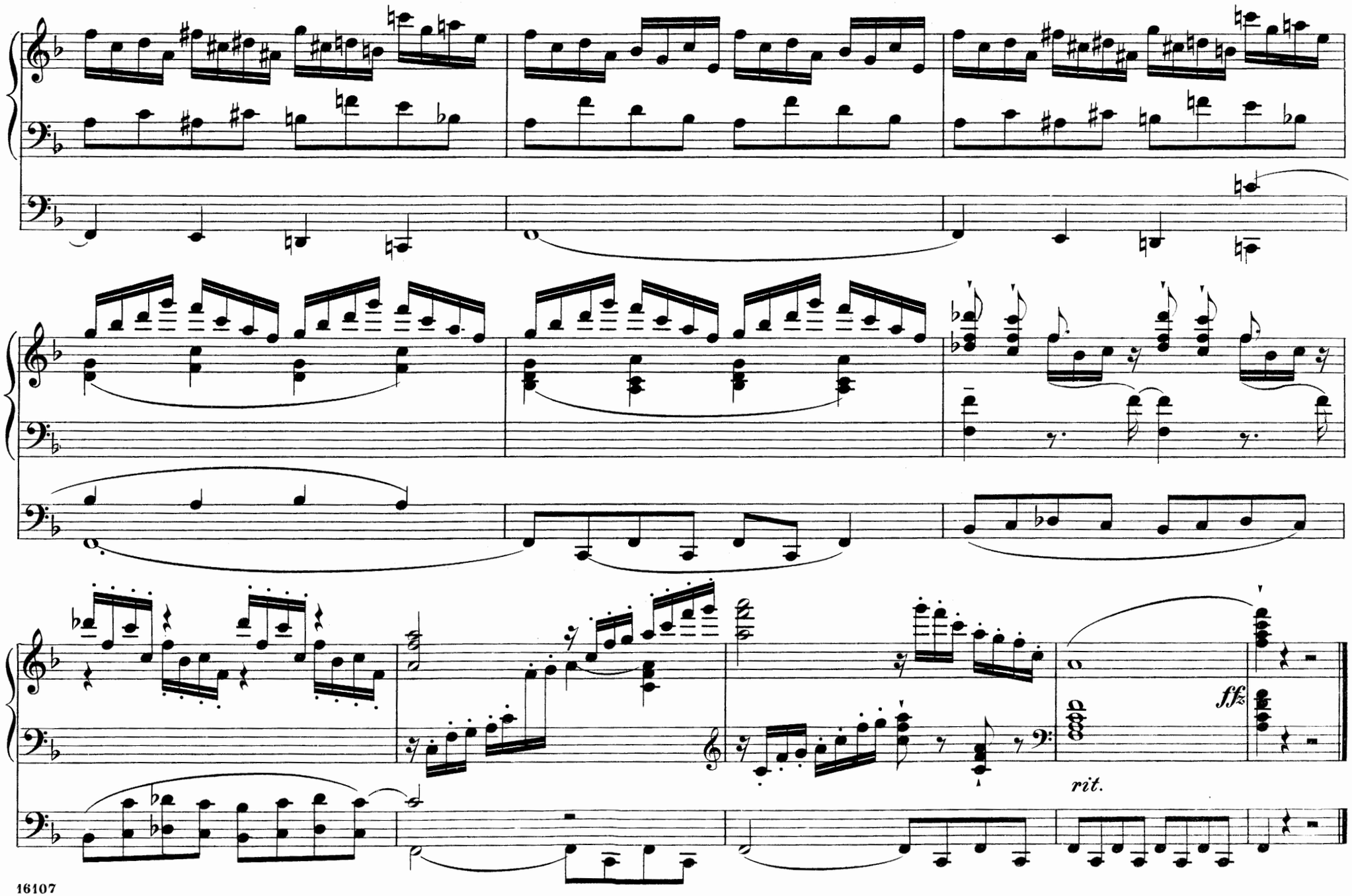

p Vox Humana & Bourdon
(trem.)
Full Sw.
rit.
mf
Molto più mosso
f Gt to 15′ (to Sw.)
Gt. to Ped.
f
Tuba
ff
l.h.
rit.


Tempo I.
simile
fff
stacc.
fff






simile


sfz
rit.

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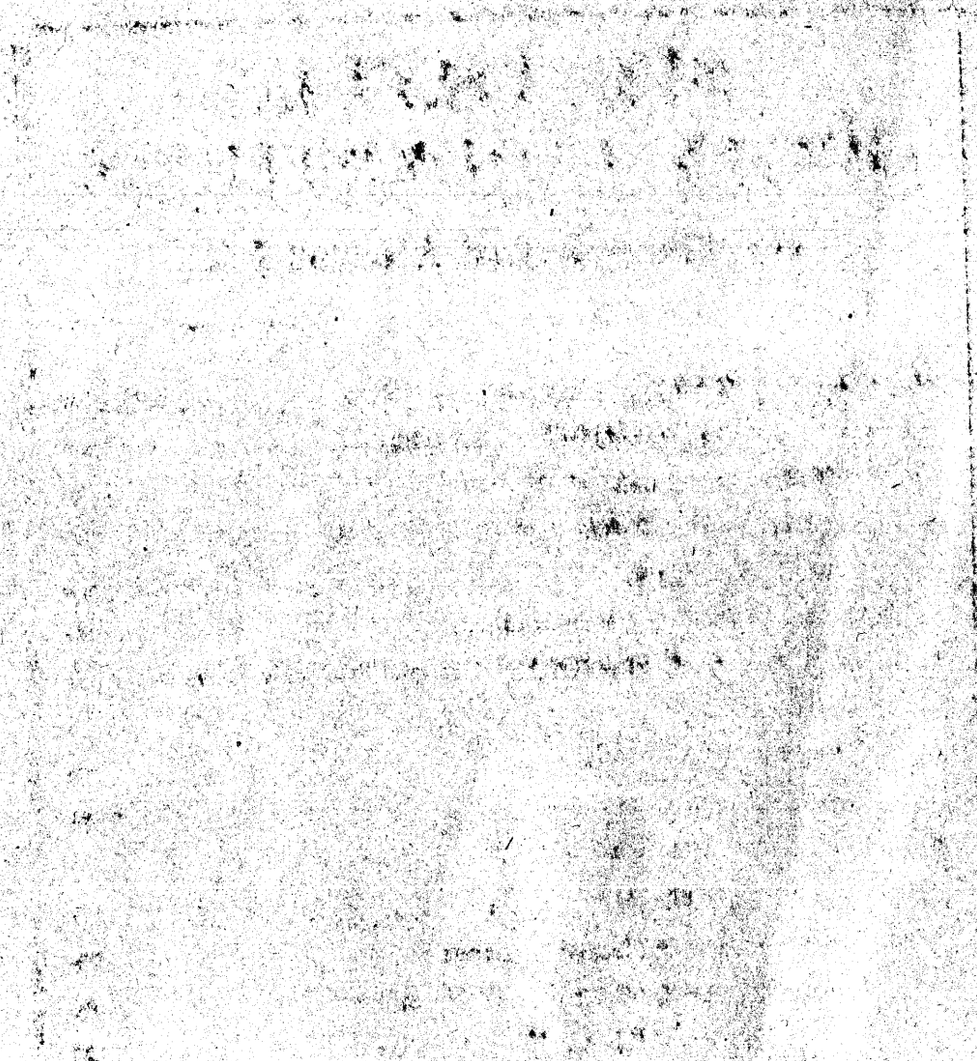

THE ORGAN

A COMPLETE METHOD FOR THE STUDY OF TECHNIQUE AND STYLE

BY

PERCY C. BUCK, M.A., Mus. Doc., Oxon.

Price, $1.50 net

This new method which the eminent organist of Worcester Cathedral has written for his instrument, has certain very positive advantages that differentiate it from others. In the first place it represents the ripe experience of one of the most distinguished English organists of the present day—in other words, it is essentially modern as regards ideas and their presentation. Then, as the author himself says in the preface to his book, "I have confined myself almost entirely to the task of providing practical material for the student who wishes to learn to play the organ"—that is, the practical application of every principle is shown in living musical example. And finally, though the textual portion of the work is noticeably small in volume, every iota of descriptive and explanatory matter is to the point, and everything not directly relating to the practical side of organ tuition, such as organ history and organ building, has been rigorously excluded. The only assumption made as to the student's previous knowledge is a fair acquaintance with the elements of piano-playing; *i.e.*, the major and minor key-signatures, fingering of the scales, etc. Of especial interest, as coming from a musician of Dr. Buck's standing and reputation, are the chapters on accompaniment, extemporising, solo playing, specifications, and a list of pieces illustrating particular difficulties, together with a short dictionary of German terms used in modern organ-music.

To sum up, this method is undoubtedly the ideal one for any student who wishes to learn to play the organ—properly, with a very direct return of efficiency and thoroughness of understanding to compensate him for the time and energy he expends.

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