

Organ Solos Suitable for Recitals

0 PEARCE, CHARLES W.	Fantasia "O Quanta Qualia"	45	211 POWELL, OWEN	Grand Chœur	45	254 FAULKES, WILLIAM	March in E♭	45
1 KING, OLIVER	Suite	75	212 DRIFFILL, W. R.	Minuet in C	45	255 Do.	Rhapsody on Old French Carols	60
2 MANSFIELD, P. J.	Concert Toccata	75	213 HALSEY, ERNEST	Andante Piacevole	25	256 DRIFFILL, W. R.	Intermezzo	45
3 SELLARS, S. G.	La Garde. Marche Militaire	60	214 STURGES, E. J.	Caprice	45	257 GOSTELOW, F.	Meditation	30
4 JACKSON, B.	Eventide	30	215 CRACKEL, H.	Second Caprice	30	258 Do.	Fantaisie Symphonique	60
5 RICHARDS, H. W.	An Idyll	45	216 HALSEY, ERNEST	Canzonetta	30	259 FAULKES, WILLIAM	Communion	30
6 BURGESS, M. GORDON	Impromptu in E minor	60	217 KITCHENER, F.	Dawn of Spring	45	260 BECKER, RENÉ L.	Toccata	60
7 HOLLOWAY, H.	Allegretto Grazioso	60	218 BELLERBY, E. J.	First Sonata	90	261 POLLITT, A. W.	Impromptu	45
8 CUSTARD, R. GOSS	Serenade No. 2	30	219 MANSFIELD, P. J.	Grand Chœur No. 2, in B♭	45	262 HACKETT, H.	Marche Gothique	45
9 CRACKEL, H.	Grand Chorus	45	220 WATLING, H. F.	Pastorale	25	263 HALSEY, ERNEST	Pastorale	45
0 PORTER, A. P.	Postlude in F minor	60	221 POLLITT, A. W.	Canzona	45	264 ROBINS, A.	Romance	25
1 BELLERBY, E. J.	Scherzo d'Inganno	45	222 HALSEY, ERNEST	Aubade	30	265 DIGGLE, R.	Grand Chœur Impériale	45
2 DE SOYRES, P.	Andante Grazioso	45	223 FAULKES, W.	Liebeslied	25	266 HALSEY, ERNEST	Passacaglia in D minor	45
3 STURGES, E. J.	Reverie	45	224 DRIFFILL, W. R.	Allegro con Spirito	45	267 JACKSON, B.	Adoration	30
4 HALSEY, ERNEST	Nocturne in E minor	45	225 Do.	Berceuse	30	268 PALMER, C. CHARLTON	Rhapsodie on a Hymn Tune	45
5 MASSEY, F. J.	Grand Chœur in D	60	226 Do.	Allegro Vivace	45	269 ROWLEY, ALEC.	Berceuse in A	30
6 HALSEY, ERNEST	Grand Chœur in D	45	227 HOLLOWAY, H.	Novellette No. 1	30	270 RICHARDSON, G. C.	Berceuse	45
7 BURGESS, M. GORDON	Second Impromptu	45	228 FAULKES, W.	Barcarolle	45	271 BARRETT-WATSON, R.	The Stream of Life	60
8 MANSFIELD, P. J.	Concert Scherzo in F	75	229 BURGESS, M. GORDON	Postlude in G minor	45	272 MANSFIELD, P. J.	Concert Overture in C	75
9 Do.	Sérénade Romantique	60	230 HALSEY, ERNEST	Serenade	45	273 ROBINS, ALBERT	Commemoration March	60
0 HACKETT, H.	Chœur Triomphale	45	231 HENNIKER, L.	Grand Chœur	45	274 HALSEY, ERNEST	Impromptu in D	45
1 PLANT, A. B.	Fantasia on "Pange Lingua"	60	232 ANDREWS, G. W.	Poco Agitato	30	275 Do.	Caprice	45
2 HATHAWAY, J. W. G.	Intermezzo	30	233 FAULKES, W.	Cortège	45	276 Do.	Intermezzo	30
3 MCLEAN, W. J.	Chanson	25	234 Do.	Polonaise in E minor	30	277 SELBY, B. LUARD	Nocturne	30
4 DRIFFILL, W. R.	Cantaline	15	235 Do.	Grand Chœur alla Händel	30	278 HAIGH, T.	Concert Toccata	75
5 PERRY, W. H.	Reverie	30	236 HACKETT, H.	Abendlied	30	279 POLLITT, ARTHUR W.	Finale Jubilante	60
6 HAIGH, T.	Nocturne	45	237 POLLITT, A. W.	Triumphal March	45	280 PEARCE, CHARLES W.	Phantasy on the National Anthems of the Allies	60
7 STUYCK, J.	Marche Triomphale	45	238 WATLING, H. F.	Cantilène	30			
8 HALSEY, ERNEST	Choral Prelude	25	239 HALSEY, ERNEST	Berceuse	30			
9 SELBY, B. LUARD	Idyll	45	240 MANSFIELD, P. J.	Second Impromptu in G minor	45			
0 ANDREWS, G. W.	March	45	241 PORTER, A. P.	Chanson de Nuit	45			
1 HATHAWAY, J. W. G.	Three Pieces: Zephyros Euroclydon Eirene	75	242 BURGESS, M. GORDON	Song of Triumph	30			
2 CRACKEL, H.	Pastorale	25	243 FRICKER, H. A.	Andante Grazioso	45			
3 POLLITT, A. W.	Marche Gothique	45	244 RICHARDSON, G. C.	Grand Chœur Maestoso	60			
4 POWELL, OWEN	Toccata	45	245 PALMER, C. CHARLTON	Minuet	25			
5 HALSEY, ERNEST	Reverie	30	246 BURGESS, M. GORDON	Pastoral Song	45			
6 BURGESS, M. GORDON	Allegro Pomposo	45	247 FAULKES, WILLIAM	Fanfare	45			
7 HALSEY, ERNEST	Chant Joyeux	25	248 HALSEY, ERNEST	Passacaglia in C minor	30			
8 JOHNSON, B.	Lullaby	30	249 HOLLINGHAM, E. H.	Barcarole	45			
9 Do.	Passamezzo	45	250 POLLITT, A. W.	Scherzo	45			
0 HUNT, A. H.	A Song in the Morning	30	251 MANSFIELD, P. J.	Reverie	45			
			252 HANCOCK, CHARLES	Solemn March	45			
			253 HALSEY, ERNEST	Sonata in G minor	75			

G. SCHIRMER

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Organ Solos *Suitable for* Recitals.

	S.	D.			
BURGESS, GORDON - Concert Allegro	-	-	2	0	
BLAIR, HUGH - Short Sonata in G Major, Op. 8, No. 3	2	0			
HAIGH, T. - Introduction and Fugue in D minor	1	6			
COLBORN, A. G. - Postlude in A minor	1	0			
DUNCAN, ED. - The Angelus	1	6			
PLANT, A. B. - Nocturne	1	6			
JACKSON, B. - Variations on "Holy, Holy, Holy"	2	0			
HOLLOWAY, H. - Melody	1	6			
HALSEY, ERNEST - Toccata in C minor	2	0			
PEARCE, CHARLES W. Fantasia "O Quanta Qualia"	1	6			
KING, OLIVER - Suite	2	6			
MANSFIELD, P. J. - Concert Toccata	2	6			
SELLARS, S. G. - La Garde Militaire	2	0			
JACKSON, B. - Eventide	1	0			
RICHARDS, H. W. - An Idyll	1	6			
BURGESS, M. GORDON Impromptu E minor	2	0			
HOLLOWAY, H. - Allegretto Grazioso	2	0			
CUSTARD, R. GOSS - Serenade No. 2	1	0			
CRACKEL, H. - Grand Chorus	1	6			
PORTER, A. P. - Postlude in F. minor	2	0			
BELLERBY, E. J. - Scherzo d'Inganno	1	6			
DE SOYRES, P. - Andante Grazioso	1	6			
STURGES, E. J. - Reverie	1	6			
HALSEY, ERNEST - Nocturne in E minor	1	6			
MASSEY, F. J. - Grand Chœur in D	2	0			
HALSEY, ERNEST - Grand Chœur in D	1	6			
BURGESS, M. GORDON Second Impromptu	1	6			
MANSFIELD, P. J. - Concert Scherzo in F.	2	6			
MANSFIELD, P. J. - Sérénade Romantique	2	0			
HACKETT, H. - Chœur Triumphale	1	6			
PLANT, A. B. - Fantasia on "Pange Lingua"	2	0			
HATHAWAY, J. W. G. Intermezzo	1	0			
MCLEAN, W. J. - Chanson	0	9			
DRIFFILL, W. R. - Cantaline	0	6			
PERRY, W. H. - Reverie	1	0			
HAIGH, T. - Nocturne	1	6			
247. STUYCK, J. - Marche Triumphale	1	6			
248. HALSEY, ERNEST - Choral Prelude	0	9			
249. SELBY, B. LUARD - Idyll	1	6			
250. ANDREWS, G. W. - March	1	6			
251. HATHAWAY, J. W. G. Three Pieces: Zephyros Euroclydon Eirene	2	6			
252. CRACKEL, H. - Pastorale	0	9			
253. POLLITT, A. W. - Marche Gothique	1	6			
254. POWELL, OWEN - Toccata	1	6			
255. HALSEY, ERNEST - Reverie	1	0			
256. BURGESS, M. GORDON Allegro Pomposo	1	6			
257. HAESY, ERNEST - Chant Joyeux	0	9			
258. JOHNSON, B. - Lullaby	1	0			
259. JOHNSON, B. - Passamezzo	1	6			
260. HUNT, A. H. - A Song in the morning	1	0			
261. POWELL, OWEN - Grand Chœur	1	6			
262. DRIFMILL, W. R. - Minuet in C	1	6			
263. HALSEY, ERNEST - Andante Piacevole	0	9			
264. STURGES, E. J. - Caprice	1	6			
265. CRACKEL, H. - Second Caprice	1	0			
266. HALSEY, ERNEST - Canzonetta	1	0			
267. KITCHENER, F. - Dawn of Spring	1	6			
268. BELLERBY, E. J. - First Sonata	3	0			
269. MANSFIELD, P. J. - Grand Chœur No. 2, in Bb	1	6			
270. WATLING, H. F. - Pastorale	0	9			
271. POLLITT, A. W. - Canzona	1	6			
272. HALSEY, ERNEST - Aubade	1	0			
273. FAULKES, W. - Liebeslied	0	9			
274. DRIFFILL, W. R. - Allegro con Spirito	1	6			
275. DRIFFILL, W. R. - Berceuse	1	0			
276. DRIFFILL, W. R. - Allegro Vivace	1	6			
277. HOLLOWAY, H. - Novellette No. 1	1	0			
278. FAULKES, W. - Barcarolle	1	6			
279. BURGESS, M. GORDON Postlude in G minor	1	6			
280. HALSEY, ERNEST - Serenade	1	6			
281. HENNIKER, L. - Grand Chœur	1	6			
282. ANDREWS, G. W. - Poco Agitato	1	0			
283. FAULKES, W. - Cortège	1	6			
234. FAULKES, W. - Polonaise in E minor	1	0			
235. FAULKES, W. - Grand Chœur alla Handel	1	0			
236. HACKETT, H. - Abendlied	1	0			
237. POLLITT, A. W. - Triumphal March	1	6			
238. WATLING, H. F. - Cantilene	1	0			
239. HALSEY, ERNEST - Berceuse	1	0			
240. MANSFIELD, P. J. - Second Impromptu in G minor	1	6			
241. PORTER, A. P. - Chanson de Nuit	1	6			
242. BURGESS, M. GORDON Song of Triumph	1	0			
243. FRICKER, H. A. - Andante Grazioso	1	6			
244. RICHARDSON, G. C. Grand Chœur Mæstoso	2	0			
245. PALMER, C. CHARLTON Minuet	0	9			
246. BURGESS, M. GORDON Pastoral Song	1	6			
247. FAULKES, WILLIAM Fanfare	1	6			
248. HALSEY, ERNEST - Passacaglia in C minor	1	0			
249. HOLLINGHAM, E. H. Barcarole	1	6			
250. POLLITT, A. W. - Scherzo	1	6			
251. MANSFIELD, P. J. - Reverie	1	6			
252. HANCOCK, CHARLES Solemn March	1	6			
253. HALSEY, ERNEST - Sonata in G minor	2	6			
254. FAULKES, WILLIAM March in Eb	1	6			
255. Do. Rhapsody on Old French Carols	2	0			
256. DRIFFILL, W. RALPH Intermezzo	1	6			
257. GOSTELOW, F. - Meditation	1	0			
258. Do. Fantaisie Symphonique	2	0			
259. FAULKES, WILLIAM Communion	1	0			
260. BECKER, RÉNÉ L. - Toccata	2	0			
261. POLLITT, A. W. - Impromptu	1	6			
262. HACKETT, H. - Marche Gothique	1	6			
263. HALSEY, ERNEST - Pastorale	1	6			
264. ROBINS, A. - Romance	0	9			
265. DIGGLE, R. - Grand Chœur Imperiale	1	6			

To James Tomlinson, Esq. (Organist of the Town Hall, Preston.)

Rhapsodie on Old French Carols.

William Faulkes.

Maestoso. ♩ = 76.

Manual. Gt. Full (coupled to Full Sw.)

Pedal. *ff*

mp Ch. 8 & 4 ft.

ff

f Gt. to 15th.

L. Sw.

R. *mf*

Gt. 8 ft.

32 ft.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The first two staves contain a complex melodic and harmonic texture with many beamed notes and slurs. The third staff contains a simple bass line. A dynamic marking of *f* is present, along with the instruction "L. Sw. (Full)" in the right-hand part.

Second system of musical notation, continuing the three-staff format. The first two staves feature dense chordal textures and melodic lines. The third staff continues the bass line. Dynamic markings include *Gt. ff* in the first staff, *Ch. mp* in the second staff, and *ff* in the third staff.

Third system of musical notation. The first two staves continue the complex texture. The third staff has a dynamic marking of *ff*. The system concludes with a *Ch. to Ped.* instruction and a fermata over the final notes.

Sw. Reed.

Ch. to Ped.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves contain complex chordal and melodic passages. The third staff has a few notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A marking "Ch." is present in the second measure of the third staff. A "mf Gt. to Ped." marking is at the end of the system.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with the instruction "poco accel." above it. The middle staff is a grand staff with a treble clef and contains a bass line with the instruction "Gt. 8 ft. (coup to Full Sw.)" above it. The bottom staff is a bass clef staff. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The word "cresc." is written across the middle staff. The word "do." is written above the bottom staff. The system ends with a "to Prin." (to Principle) instruction.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a melodic line with triplets, with the instruction "to 15th." above it. The middle staff is a grand staff with a treble clef and contains a bass line with triplets. The bottom staff is a bass clef staff. Dynamics include *ff* (fortissimo) and "Full." (Full). The instruction "Tempo I." is written above the top staff. The system ends with a "32 ft." (32 feet) instruction.

rall e dim.

p Sw. Vox Humana. (trem.)

“Chantons! je vous en prie.”

3/4

3/4

3/4

Ch. Fl.

L.

Sw.

L.

Ch. *mp*

Fl.

rall.

Ch.
soft 8 ft.

mp

Sw. Reed.

Gt.
f

ff poco accel.

ff

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a time signature of 7/8. The first two measures are marked *fff* (fortissimo). The third measure is marked *a tempo*. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.

Second system of the musical score. It consists of three staves. The first part of the system is in 7/8 time. A double bar line is followed by a change to 6/8 time, indicated by the time signature $\frac{6}{8}$. The tempo is marked *Allegretto* with a quarter note equal to 76 (♩. = 76). The dynamic marking *f* (forte) is present. The notation includes chords, arpeggios, and melodic lines with slurs and ties.

Third system of the musical score. It consists of three staves. The notation includes chords, arpeggios, and melodic lines with slurs and ties. The system concludes with two measures marked with accents (^) and a dynamic marking *L.* (piano).

“Les Bourgeois de Chastres.”
(with 32 ft.)

This system contains the first system of music. It features a piano accompaniment in the upper staves and a vocal line in the lower staff. The piano part consists of sustained chords in the right hand and a rhythmic bass line in the left hand. The vocal line begins with a rest followed by a melodic phrase starting on a half note. The tempo marking is *f* (forte).

ff Full Sw. Gt. *ff*

This system continues the piano accompaniment and the vocal line. The piano part has a more active texture with sixteenth-note patterns in the right hand. The vocal line continues with a melodic line. A guitar part is introduced in the lower staff, marked *ff* and *Gt.*. The tempo marking is *ff* (fortissimo).

reduce to 15 th.

This system continues the piano accompaniment and the guitar part. The piano part features a complex texture with many chords. The guitar part continues with a melodic line. The instruction "reduce to 15 th." is written above the guitar staff. The tempo marking is *ff*.

dim.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests, marked with a *dim.* (diminuendo) dynamic. The middle staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a common time signature, showing a simple rhythmic pattern of quarter notes.

Full.
ff

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various note values and rests, marked with a *Full.* dynamic. The middle staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a common time signature, showing a simple rhythmic pattern of quarter notes. The *ff* (fortissimo) dynamic is indicated in both the middle and bottom staves.

Molto maestoso. (♩ = ♩.)
ff

"A minuit fut fait un rev'eil"

Trombone.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values and rests, marked with a *Molto maestoso.* (♩ = ♩.) dynamic. The middle staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a 4/4 time signature, showing a simple rhythmic pattern of quarter notes. The *ff* (fortissimo) dynamic is indicated in both the middle and bottom staves. The text "A minuit fut fait un rev'eil" is written below the bottom staff. The word "Trombone." is written to the right of the bottom staff.

Tuba.

L.

ff

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are grand staff notation (treble and bass clefs). The fourth staff is a bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A double bar line with repeat dots is present at the end of the first measure. The dynamic marking *ff* is placed above the second measure.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are grand staff notation (treble and bass clefs). The fourth staff is a bass clef. The music continues with complex rhythmic patterns. A dynamic marking *fff* is placed above the first measure of the second system. A measure rest of 14 measures is indicated above the first measure of the second system.

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are grand staff notation (treble and bass clefs). The fourth staff is a bass clef. The music continues with complex rhythmic patterns. The system concludes with a double bar line.

POPULAR RECITAL PIECES FOR THE ORGAN

Published by THE VINCENT MUSIC CO., LTD., 60, BERNERS STREET, LONDON, W.

To the Rev^d Father Wilfrid Burnham, of the London Oratory.

No 124.

Meditation in A minor.

(on an old French Noël.)

E. d'Evry.

Prepare: (Swell Obos.
Gt Clarabella.
Ch. Dulciana.
Ped Soft 16 & 8.

Con moto ma tranquillo.

Manual. Ch. *cresc. poco a poco* *sf*

Pedal.

Gt

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2214

Price 1/6 net.

Inscribed to Mr. A. L. DIETZ, Atlantic City, New Jersey, U.S.A.

Cantilene in A flat.

W. WOLSTENHOLME.

Allegretto.

Solo manual 8ft

Man. of 8ft only *pp sempre legato*

Soft 16 and 8ft.

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581

Price 2/- net

Finale. (En forme d'Ouverture.)

Alfred Hollins

Mae'soso.

7 *ff* Full 16 ft off Full. *ff* 16 ft off Full

Copyright, Charles Vincent 1900

589

Price 1/6 net.

Dedicated to my esteemed friend Dr A. L. PEACE, Organist of St Georges Hall, Liverpool.

Ballade in C minor.

Programme Annotation.

This composition is constructed upon two subjects, quite distinct in character, but both full of great charm and power. It commences with a kind of prelude sixteen bars in length, which is used again towards the end of the movement, when it is rather implied by imitation as a kind of Coda, bringing the Ballade to an ending. The first subject is a delightful melody in the key of C minor, with a subdued arpeggio accompaniment. After the first statement, or introduction of this subject, an episode occurs in the relative major key built entirely upon the first four bars of the first subject. The second subject of a full and dignified character is then introduced in the key of F major. The two subjects are then freely used, and with admirable effect. The whole piece gives opportunity for bringing out the great variety obtainable on a fine Organ.

Ed. E. Harper.
MIS. D. T. C. D.

Con spirito, ma moderato.

Manual. Gt

Pedal. Gt to Ped.

Sw. *Reduce Gt.* *Sw. to Ped only.*

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1444 B

Price 2/- net.