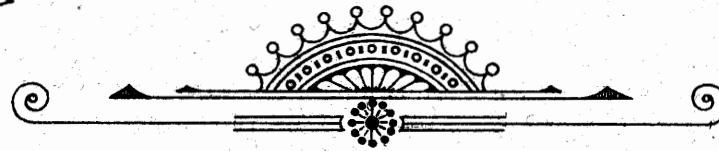


No. _____

SCHOTT & CO'S

ORGAN JOURNAL.



- No.
1. Prayer and Festival March . . . *H. J. Stark* . . .
 2. { *Largo* *Handel*
 Gavotte *Gluck*
 3. Fantasia in D minor *H. J. Stark*
 4. Voluntary *W. Russell*
 (*Mus. Bac. Oxon. 1812*)
 5. March of the Old Brigade (Barri) *W. S. Hoyte*
 6. { *Scherzo & Trio* (from Quartet, G min.) *Spohr*
 Marche Hongroise *Schubert*
 7. Sketch & Impromptu *Ch. Joseph Frost*
 8. Diapason Movement & Meditation *Ch. Joseph Frost*
 9. Introductory Voluntary & Study *Ch. Joseph Frost*
 10. Prelude & Motivo *Ch. Joseph Frost*
 11. Pastorale *H. J. Stark*
 12. Adagio *Spohr*
 13. Allegro *Handel*
 14. Festal March *Oliver King*
 15. Prelude & Fugue *F. E. Gladstone*
 (*Mus. Doc.*)
 16. The City of Night *Lawrence Kellie*
 (arranged by *E. H. Lemare*)
 17. La Melodia, Romanza *Ch. Gounod*
 (transcribed by *Dr. Spark*)

- No.
18. Marche Religieuse in B minor . . . *Wm. Faulkes*
 19. Élévation in B minor " "
 20. Pastorale in E " "
 21. Toccata in D minor " "
 22. Cantilène in A " "
 23. Offertoire in E minor " "
 24. Communion in G " "
 25. Andante affettuoso in B flat " "
 26. Élégie in F minor " "
 27. Scherzo in A " "
 28. Méditation in E flat " "
 29. Grand Chœur in D " "
 30. March in C " "
 31. Cantilène Pastorale in A minor " "
 32. Caprice in B flat " "
 33. Marriage Benediction in D flat " "
 34. Romance in D " "
 35. Offertoire in C minor " "
 36. Theme (varied) in G-major " "
 37. Overture in F " "

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MAYENCE
B. SCHOTT'S SÖHNE.

Pieces for the Organ



composed
by

WILLIAM FAULKES

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

Marche Religieuse in B minor	Net. 1 6	Communion in G	Net. 1 0	March in C	Net. 2 0
Élévation in B minor	1 0	Andante affettuoso in B flat	1 6	Cantilène Pastorale in A minor	1 6
Pastorale in E	1 6	Élégie in F minor	1 6	Caprice in B flat	1 6
Toccata in D minor	2 0	Scherzo in A	2 0	Marriage Benediction in D flat	1 0
Cantilène in A	1 6	Méditation in E flat	1 0	Romance in D	1 0
Offertoire in E minor	1 6	Grand Chœur in D	1 6	Offertoire in C minor	2 0
Theme (varied) in G-major		Overture in F			

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To
T. WESTLAKE-MORGAN. Esq.
(Organist of Bangor Cathedral.)

PASTORALE.

WM. FAULKES.

Andante. (♩ = 84)

p

Sw. 8ft!

p

8ft!
or coup: to Sw. only

System 1 of a musical score. It consists of three staves. The top two staves are joined by a brace on the left and contain treble clef notation with a key signature of three sharps (F#, C#, G#). The music features complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff is a bass clef line with a key signature of three sharps, containing sustained notes and some melodic movement.

System 2 of a musical score. It consists of three staves. The top two staves are joined by a brace on the left and contain treble clef notation with a key signature of three sharps. The music continues with intricate rhythmic patterns and triplets. The bottom staff is a bass clef line with a key signature of three sharps, featuring sustained notes and melodic lines.

System 3 of a musical score. It consists of three staves. The top two staves are joined by a brace on the left and contain treble clef notation with a key signature of three sharps. The music concludes with a triplet marked *rall.* (rallentando). The bottom staff is a bass clef line with a key signature of three sharps, containing sustained notes and melodic lines.

4

a tempo
Ch. Gamba

musical score system 1, featuring treble, grand staff, and bass staves. Includes dynamic marking *mp* and performance instruction *soft 16 f!*.

musical score system 2, featuring treble, grand staff, and bass staves. Includes performance instruction *Sw.*.

musical score system 3, featuring treble, grand staff, and bass staves.

musical score system 1, featuring treble and bass staves with dynamic markings *molto rit.* and *a tempo*.

musical score system 2, featuring treble and bass staves with dynamic marking *p* and triplet markings.

musical score system 3, featuring treble and bass staves with triplet markings.

First system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is in bass clef with the same key signature. The music features a complex melodic line in the upper staves with frequent triplets and a more rhythmic accompaniment in the lower staff.

Second system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of three sharps. The bottom staff is in bass clef with the same key signature. This system continues the melodic and rhythmic patterns from the first system, with prominent triplet markings.

Third system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of three sharps. The bottom staff is in bass clef with the same key signature. The music concludes with a final melodic flourish in the upper staves and sustained bass notes in the lower staff.

System 1: Treble and Bass staves. Treble staff contains a melodic line with triplets and slurs. Bass staff contains a bass line with slurs and a fermata.

System 2: Treble and Bass staves. Treble staff continues the melodic line with triplets. Bass staff includes the instruction "add soft 16ft" and a fermata. A "Ch. Gamba" marking is present at the end of the system.

System 3: Treble and Bass staves. Treble staff includes the instruction "Sw." and triplets. Bass staff includes the instruction "rall." and a fermata. A "Ch. Fl. 4ft" marking is present at the end of the system.

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CH. H. RINCK

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Dritter „ Op. 110.	n.
Vierter „ Op. 115.	n.
Fünfter „ Op. 117.	n.
Sechster „ Op. 119.	n.
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