

# SCHOTT & CO'S ORGAN JOURNAL.

No.		
1.	Prayer and Festival March	H. J. Stark . . .
2.	{ Largo	Handel . . .
		Gavotte
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
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)	

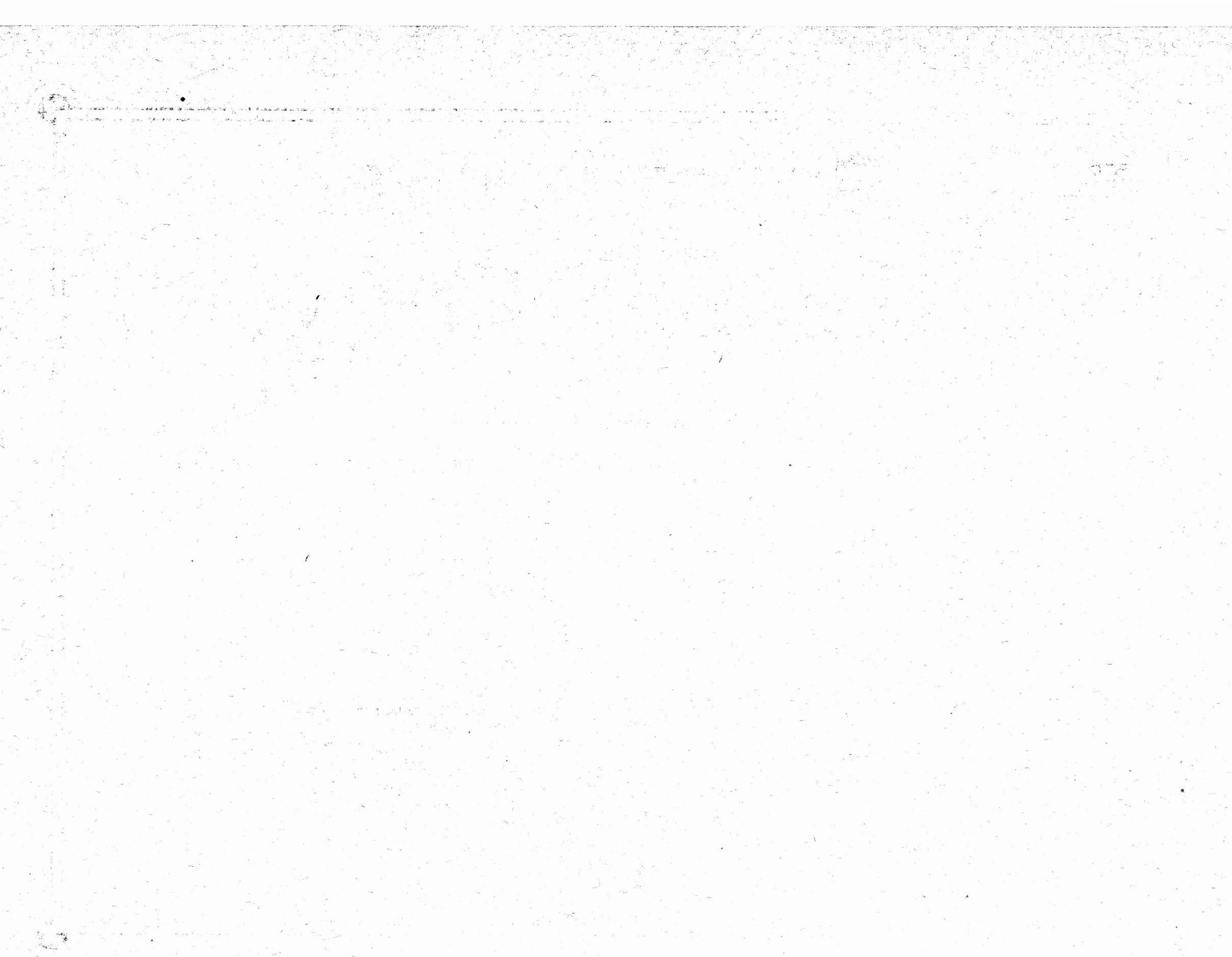
No.		
18.	Marche Religieuse in B minor	Wm. Faulkes
19.	Élévation in B minor	" "
20.	Pastorale in E	" "
21.	Toccata in D minor	" "
22.	Cantilène in A	" "
23.	Offertoire in E minor	" "
24.	Communion in G	" "
25.	Andante affettuoso in B flat	" "
26.	Élégie in F minor	" "
27.	Scherzo in A	" "
28.	Méditation 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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# Pieces for the Organ

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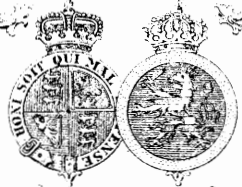
## WILLIAM FAULKES

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

	Net.		Net.		Net.
Marche Religieuse in B minor . . . . .	1 6	Communion in G . . . . .	1 0	March in C . . . . .	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  
F. W. AUSTIN. Esq. Mus. Bac., Dunelm.  
(Organist of the Parish Church, Wallasey.)

# CANTILENE.

WM. FAULKES.

Moderato. (♩ = 42.)

Sw. Oboe & O. D. (trem.)

Ch. soft sf!

soft 16 & 8f!

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in bass clef with the same key signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is heavily ornamented with slurs and ties.

Second system of musical notation, consisting of three staves. It continues the piece from the first system. A notable feature is a measure in the middle staff marked with an 'R' above a note, possibly indicating a repeat or a specific performance instruction. The notation remains dense with slurs and ties.

Third system of musical notation, consisting of three staves. This system concludes the piece with a final cadence. The notation continues to be highly detailed with many slurs and ties across the staves.

*poco rit.* *a tempo*

*ten.*

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over the first two measures, marked *poco rit.*, and another slur over the last two measures, marked *a tempo*. The middle staff is in bass clef and contains a bass line with a slur over the first two measures, marked *ten.*. The bottom staff is in bass clef and contains a simple bass line with quarter notes.

Gt. Diaps. to Sw.

*mp*

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over the first four measures and a slur over the last two measures, marked *mp*. The middle staff is in bass clef and contains a bass line with a slur over the first four measures and a slur over the last two measures. The bottom staff is in bass clef and contains a simple bass line with quarter notes.

Più mosso.

Gt. to Ped.

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with a slur over the first four measures and a slur over the last four measures, marked *Più mosso.*. The middle staff is in bass clef and contains a bass line with a slur over the first four measures and a slur over the last four measures. The bottom staff is in bass clef and contains a simple bass line with quarter notes, marked *Gt. to Ped.*

First system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain complex melodic and harmonic lines with many accidentals. The bottom staff contains a simpler bass line.

add 16 f!

Second system of musical notation, consisting of three staves. The top two staves continue the complex melodic and harmonic lines from the first system. The bottom staff contains a bass line with several rests.

16 f! in.

Third system of musical notation, consisting of three staves. The top two staves feature complex melodic and harmonic lines with many accidentals. The bottom staff contains a bass line with several rests.



First system of musical notation, consisting of a grand staff with treble and bass clefs. It contains six measures of music with various note values and accidentals.

A single staff of musical notation with a bass clef, containing six measures of music with long note values and slurs.

Second system of musical notation, consisting of a grand staff with treble and bass clefs. It includes dynamic markings such as *p* and *Sw 8ft*.

A single staff of musical notation with a bass clef, containing four measures of music with long note values and slurs.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. It includes performance instructions such as *Gt. O. D. (uncoup.) rit.*, *Ch.*, and *Tempo I.*

A single staff of musical notation with a bass clef, containing four measures of music with long note values and slurs.

Sw.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a melodic line marked 'Sw.' (Sostenuto) and features a long slur over the first two measures. The middle staff is in bass clef and contains a complex accompaniment with many beamed eighth and sixteenth notes. The bottom staff is also in bass clef and contains a simpler bass line with quarter and eighth notes.

The second system continues the musical piece. The top staff shows the continuation of the melodic line with various rhythmic patterns and slurs. The middle staff's accompaniment remains intricate, with frequent beaming and dynamic markings. The bottom staff provides a steady bass line with occasional rests and changes in rhythm.

The third system concludes the page's musical notation. The top staff features a melodic phrase that ends with a final note. The middle staff's accompaniment continues with its characteristic rhythmic complexity. The bottom staff ends with a few final notes, including a half note and a quarter note.

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower clef (likely C1). The key signature is three sharps (F#, C#, G#). The top staff contains a melodic line with various note values and rests. The middle staff features a complex rhythmic pattern with many sixteenth notes, some beamed together. The bottom staff has a simple bass line with quarter notes.

The second system continues the piece. The top staff has a triplet of eighth notes marked with a '3' above it. The middle staff continues with intricate sixteenth-note patterns. The bottom staff remains a simple bass line. A key signature change occurs in the middle of the system, moving from three sharps to two sharps (F#, C#).

The third system concludes the page. The top staff features a series of chords, with the final measure marked 'Ch. Dul.' (Chord Dulcissimo). The middle staff has a melodic line that ends with a fermata. The bottom staff has a simple bass line. A dynamic marking of 'p' (piano) is present in the final measure of the middle staff.





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VON

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Eigenthum der Verleger.

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