

Pieces for the Organ

composed

by

WILLIAM PAULKES

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

No.		No.		No.		No.	
1.	Fantasia in E flat	20	19. Élévation in B minor	10	37. Rhapsodie in G minor	20	
2.	Menuetto in G minor	16	20. Pastorale in E	16	38. Prelude and Fugue in D minor	20	
3.	Andante Pastorale in A	16	21. Toccata in D minor	20	39. Overture in F	20	
4.	Wedding Chorus in E flat	16	22. Cantillène in A	16	40. Berceuse in G	10	
5.	Réverie in B major	16	23. Offertoire in E minor	16	41. Barcarolle in G	16	
6.	Offertoire in B minor	16	24. Communion in G	10	42. Nuptial Postlude in F	16	
7.	Allegretto cantabile in F sharp	16	25. Andante affettuoso in B flat	16	43. Gavotte and Musette in G	16	
8.	Marche Pontificale in D flat	20	26. Élégie in F minor	16	44. Meditation in D	20	
9.	Legend and Finale in E flat	20	27. Scherzo in A	20	45. Pedal Etude in E flat	20	
10.	Offertoire in G	16	28. Méditation in E flat	10	46. Intermezzo in C	16	
11.	Postlude in G	16	29. Grand Chœur in D	16	47. Sombre March in C minor	20	
12.	Mélodie in A flat	16	30. March in C	20	48. Serenata in C	16	
13.	Concert Fugue in E flat	20	31. Cantillène Pastorale in A minor	16	49. Prelude and Fugue in G minor	20	
14.	Communion in F	16	32. Caprice in B flat	16	50. Finale Concertante in F	20	
15.	Processional March in F	20	33. Marriage Benediction in D flat	10	51. Nocturne in F	16	
16.	Sonata in D minor	30	34. Romance in D	10	52. Barcarolle in E minor	16	
17.	Offertoire in F	16	35. Offertoire in C minor	20	53. Minuet and Trio in D minor	16	
18.	Marche Religieuse in B minor	16	36. Theme (varied) in G major	20	54. Meditation in A	16	
					55. Fugal Fantasy in B flat	20	

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by

WILLIAM FAULKES

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

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1. Fantasia in E flat	2 0	19. Élévation in B minor	1 0	37. Rhapsodie in G minor	2 0
2. Menuetto in G minor	1 6	20. Pastorale in E	1 6	38. Prelude and Fugue in D minor	2 0
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14. Communion in F	1 6	32. Caprice in B flat	1 6	50. Finale Concertante in F	2 0
15. Processional March in F	2 0	33. Marriage Benediction in D flat	1 0	51. Nocturne in F	1 6
16. Sonata in D minor	3 0	34. Romance in D	1 0	52. Barcarolle in E minor	1 6
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MAYENCE, B. SCHOTT'S SÖHNE.

LONDON,

PARIS,

BRUXELLES,

To
CHAS. H. FOGG. Esq.
(Organist of S. Mary's Church, Crumpsall, Manchester.)

MARRIAGE BENEDICTION.

WM. FAULKES.

Adagio. (♩ = 40.)

Sw. O. D. & Vox Angelica with Bourdon 16 f!

Ch. Clarabella 8 f!

16 f! in.

p Soft 16 f! (Coup. to Sw.)

Sw. O. D. Oboe & Bourdon 16 f! (trem.)

Ch.

Coup. to Ch. (Sw. to Ped. off.)

The musical score is written for organ and consists of three systems. Each system has three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/8. The tempo is marked 'Adagio' with a quarter note equal to 40 beats. The first system includes registrations for 'Sw. O. D. & Vox Angelica with Bourdon 16 f!', 'Ch. Clarabella 8 f!', and '16 f! in.'. The second system includes 'p Soft 16 f! (Coup. to Sw.)' and 'Sw. O. D. Oboe & Bourdon 16 f! (trem.)'. The third system includes 'Ch.' and 'Coup. to Ch. (Sw. to Ped. off.)'. The music features flowing melodic lines in the upper staves and a steady accompaniment in the lower staves.

The first system of musical notation consists of three staves. The top two staves are connected by a brace on the left and contain treble clef notation with a key signature of three flats. The bottom staff is connected by a brace on the left and contains bass clef notation with the same key signature. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staff.

The second system of musical notation consists of three staves. The top two staves are connected by a brace on the left and contain treble clef notation with a key signature of three flats. The bottom staff is connected by a brace on the left and contains bass clef notation with the same key signature. This system includes several triplet markings (indicated by a '3' above the notes) in both the upper and lower staves.

The third system of musical notation consists of three staves. The top two staves are connected by a brace on the left and contain treble clef notation with a key signature of three flats. The bottom staff is connected by a brace on the left and contains bass clef notation with the same key signature. The music concludes with a final flourish in the upper staves. A text instruction "G! Open Diapason." is written below the bottom staff towards the right side of the system.

First system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is in bass clef with the same key signature. The music features a complex texture with many beamed notes and slurs. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of three flats. The bottom staff is in bass clef with the same key signature. The music continues with similar complexity. Annotations include 'p' (piano) and 'O. D. Vox Angelica & Bourdon 16 f!' in the middle of the system. In the bottom staff, there are markings 'Sw.' and 'Sw. to Ped.'.

Third system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of three flats. The bottom staff is in bass clef with the same key signature. The system concludes with a double bar line. Annotations include 'Ch.' (Chorus) at the beginning, '16 f! in.' in the bottom staff, 'Sw.' in the middle staff, and 'dim.' (diminuendo) above a block of notes in the middle staff. The system ends with a piano 'p' dynamic marking.

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VON

CH. H. RINCK

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