

# Pieces for the Organ

composed  
by

## WILLIAM FAULKES

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

No.	Net.	No.	Net.	No.	Net.
1. Fantasia in E flat . . . . .	2 0	16. Sonata in D minor . . . . .	3 0	31. Cantilène Pastorale in A minor . . . . .	1 6
2. Menuetto in G minor . . . . .	1 6	17. Offertoire in F . . . . .	1 6	32. Caprice in B flat . . . . .	1 6
3. Andante Pastorale in A . . . . .	1 6	18. Marche Religieuse in B minor . . . . .	1 6	33. Marriage Benediction in D flat . . . . .	1 0
4. Wedding Chorus . . . . .	1 6	19. Élévation in B minor . . . . .	1 0	34. Romance in D . . . . .	1 0
5. Rêverie . . . . .	1 6	20. Pastorale in E . . . . .	1 6	35. Offertoire in C minor . . . . .	2 0
6. Offertoire in B minor . . . . .	1 6	21. Toccata in D minor . . . . .	2 0	36. Theme (varied) in G major . . . . .	2 0
7. Allegretto cantabile . . . . .	1 6	22. Cantilène in A . . . . .	1 6	37. Rhapsodie in G minor . . . . .	2 0
8. Marche Pontificale . . . . .	2 0	23. Offertoire in E minor . . . . .	1 6	38. Prelude and Fugue in D minor . . . . .	2 0
9. Legend and Finale . . . . .	2 0	24. Communion in G . . . . .	1 0	39. Overture in F . . . . .	2 0
10. Offertoire in G . . . . .	1 6	25. Andante affettuoso in B flat . . . . .	1 6	40. Berceuse in G . . . . .	1 0
11. Postlude in G . . . . .	1 6	26. Élégie in F minor . . . . .	1 6	41. Barcarolle in G . . . . .	1 6
12. Mélodie in A flat . . . . .	1 6	27. Scherzo in A . . . . .	2 0		
13. Concert Fugue in E flat . . . . .	2 0	28. Méditation in E flat . . . . .	1 0		
14. Communion in F . . . . .	1 6	29. Grand Chœur in D . . . . .	1 6		
15. Processional March in F . . . . .	2 0	30. March in C . . . . .	2 0		

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To  
**JAMES M. PRESTON. Esq.**  
(Organist of S. George's Church, Newcastle-on-Tyne.)

# ANDANTE PASTORALE.

WM. FAULKES.

ORGAN.

(♩ = 72.)

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

*p*

Ch. Clarabella.

Bourdon, 16f! (Coup. to Ch.)

Ch.

Sw.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in bass clef with the same key signature. The bottom staff is also in bass clef with the same key signature. The music is written in a style typical of early 20th-century organ literature, with various note values, rests, and dynamic markings.

The second system of musical notation continues the piece. It includes several performance instructions:   
- **G! Diaps. Coup. to Sw. (trem.in.)**: A dynamic marking *mf* is placed above the staff, and a bracket indicates a change in registration from Diapason to Swell (tremolo in).   
- **Add O. D. 16f! (Coup. to G!)**: A dynamic marking *mf* is placed below the staff, and a bracket indicates the addition of an Organ Diapason 16 feet (Coup. to G!).

The third system of musical notation includes further performance instructions:   
- **Ch. Add Flute 4f!**: A dynamic marking *mp* is placed above the staff, and a bracket indicates the addition of a Flute 4 feet.   
- **Sw. Add Corneopean.**: A dynamic marking *mp* is placed below the staff, and a bracket indicates the addition of a Cornopean to the Swell.   
- **Ch. to Ped.**: A dynamic marking *mp* is placed below the staff, and a bracket indicates the change of the Chorus to Pedal.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left. The key signature has three sharps (F#, C#, G#). The music features complex rhythmic patterns with many beamed notes and rests. A dynamic marking **G!** is placed above the top staff in the second measure. A **G!** to Ped. marking is placed above the bottom staff in the fourth measure.

Second system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left. The key signature has three sharps. A dynamic marking **Add Full Sw.** is placed above the top staff in the fourth measure. A dynamic marking **Add 32f!** is placed below the bottom staff in the first measure.

Third system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left. The key signature has three sharps. A dynamic marking **Reduce Sw. to Oboe.** is placed above the top staff in the fourth measure. A dynamic marking **dim.** is placed to the right of the top staff in the eighth measure.

32 ft. off.

*mp*

Sw.

Sw.

This system contains three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a melodic line in the treble and a supporting line in the bass. A dynamic marking of *mp* is present. A '32 ft. off.' instruction is at the beginning. Two 'Sw.' (Swell) markings are present, one above and one below the treble staff.

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

*p*

Ch. 8ft. only.

Bourdon 16ft. (Coup. to Ch.)

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a melodic line in the treble and a supporting line in the bass. A dynamic marking of *p* is present. A 'Sw. O. D. & Oboe. (trem.)' instruction is above the treble staff. A 'Ch. 8ft. only.' instruction is below the middle staff. A 'Bourdon 16ft. (Coup. to Ch.)' instruction is below the bottom staff. There are also markings for 'L.' and 'R.' on the middle staff.

Sw.

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a bass clef with a key signature of two sharps. The bottom staff is a bass clef with a key signature of two sharps. The music features a melodic line in the treble and a supporting line in the bass. A 'Sw.' (Swell) marking is present at the end of the system.



Ch.

First system of musical notation, featuring 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 consists of a complex melodic line in the upper register and a supporting bass line. A 'Ch.' marking is present at the beginning.

Second system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef with the same key signature. The music continues with similar melodic and harmonic textures. A 'rall.' marking is present towards the end of the system.

Sw.

Ch.

Third system of musical notation, featuring three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef with the same key signature. The music concludes with a 'Sw.' marking in the top staff and a 'Ch.' marking in the middle staff. The bottom staff ends with a 'Soft 32 f!' dynamic marking.

Soft 32 f!

No. \_\_\_\_\_

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1. Prayer and Festival March . . . *H. J. Stark* . . .
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  11. Pastorale . . . . . *H. J. Stark* . . . . .
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  16. The City of Night . . . . . *Lawrence Kellie* . . . . .  
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  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 . . . . . " "
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  35. Offertoire in C minor . . . . . " "
  36. Theme (varied) in G-major . . . . .
  37. Overture in F . . . . .

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