

# 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 (arranged by E. H. Lemare)	Lawrence Kellie . . .
17.	La Melodia, Romanza (transcribed by Dr. Spark)	Ch. Gounod

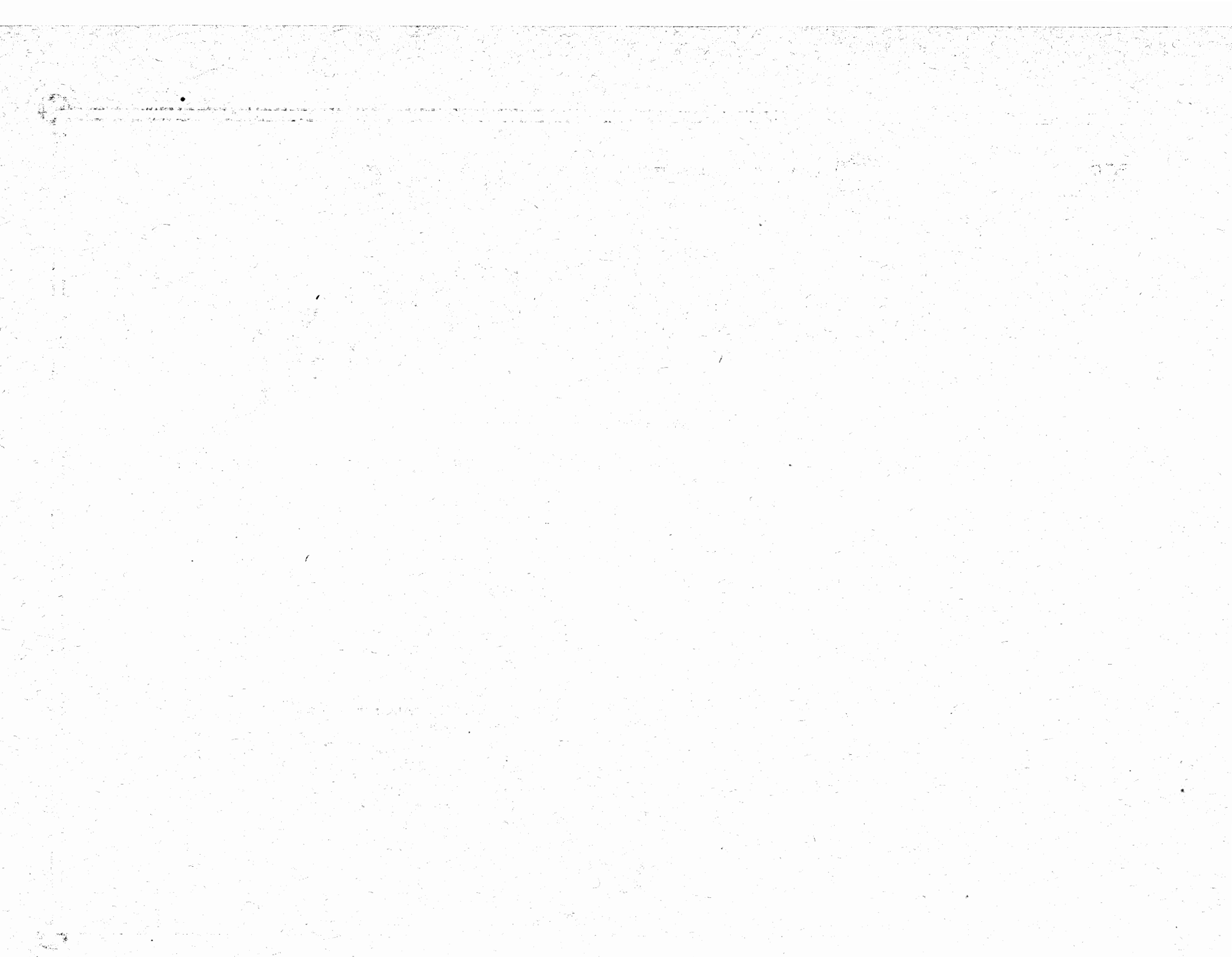
No.		
18.	Marche Religieuse in B minor	Wm. Faulkes
19.	Élévation in B minor	" "
20.	Pastorale in E	" "
21.	Toccata in D minor	" "
22.	Cantilène in A	" "
23.	Offertoire in E minor	" "
24.	Communion in G	" "
25.	Andante affettuoso in B flat	" "
26.	Élégie in F minor	" "
27.	Scherzo in A	" "
28.	Méditation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

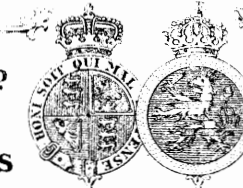
## WILLIAM FAULKES

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

	Net.		Net.		Net.
<b>Marche Religieuse</b> in B minor . . . . .	1 6	<b>Communion</b> in G . . . . .	1 0	<b>March</b> in C . . . . .	2 0
<b>Élévation</b> in B minor . . . . .	1 0	<b>Andante affettuoso</b> in B flat . . . . .	1 6	<b>Cantilène Pastorale</b> in A minor . . . . .	1 6
<b>Pastorale</b> in E . . . . .	1 6	<b>Élégie</b> in F minor . . . . .	1 6	<b>Caprice</b> in B flat . . . . .	1 6
<b>Toccata</b> in D minor . . . . .	2 0	<b>Scherzo</b> in A . . . . .	2 0	<b>Marriage Benediction</b> in D flat . . . . .	1 0
<b>Cantilène</b> in A . . . . .	1 6	<b>Méditation</b> in E flat . . . . .	1 0	<b>Romance</b> in D . . . . .	1 0
<b>Offertoire</b> in E minor . . . . .	1 6	<b>Grand Chœur</b> in D . . . . .	1 6	<b>Offertoire</b> 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 & 8 f!

The musical score is written for piano and woodwind. It consists of two systems of three staves each. The top staff of each system is for the woodwind (Sw. Oboe & O. D. (trem.)), the middle staff is for the right hand of the piano, and the bottom staff is for the left hand. The key signature is two sharps (F# and C#) and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 42 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Ch. soft sf!' and 'soft 16 & 8 f!'.

First system of musical notation. It consists 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 with many beamed notes and slurs across the staves.

Second system of musical notation. It consists of 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. A fermata is placed over a note in the middle staff, with the letter "R." written above it. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. It consists of 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 complex rhythmic patterns and slurs.

*poco rit.* *a tempo*

*ten.*

The first system of the musical score consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has three sharps (F#, C#, G#). The tempo markings *poco rit.* and *a tempo* are placed above the first and second measures of the top staff, respectively. The dynamic marking *ten.* is placed above the first measure of the middle staff. The music features complex rhythmic patterns with many slurs and ties.

Gt. Diaps. to Sw.

*mp*

The second system of the musical score consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has three sharps. The instruction *Gt. Diaps. to Sw.* is written above the top staff, with a bracket indicating a change in the guitar part. The dynamic marking *mp* is placed above the top staff in the final measure. The music continues with complex rhythmic patterns and slurs.

*Più mosso.*

Gt. to Ped.

The third system of the musical score consists of three staves. The top staff is in treble clef, and the middle and bottom staves are in bass clef. The key signature has three sharps. The tempo marking *Più mosso.* is placed above the first measure of the top staff. The instruction *Gt. to Ped.* is written above the bottom staff. The music features triplets in the top staff and continues with complex rhythmic patterns and slurs.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music is in a key with two sharps (F# and C#) and a common time signature. It features complex melodic lines with many accidentals and slurs.

add 16 f!

Second system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music continues with complex melodic lines and slurs. The bottom staff contains several measures with rests.

16 f! in.

Third system of musical notation, consisting of three staves. The top two staves are joined by a brace on the left. The music continues with complex melodic lines and slurs. The bottom staff contains several measures with rests.





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 four measures. The middle staff is in bass clef and provides harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and contains a simple, steady bass line.



The second system continues the musical piece with the same three-staff layout. The top staff shows further development of the melodic theme, with various rhythmic patterns and slurs. The middle and bottom staves continue their respective harmonic and bass line parts, maintaining the overall texture of the piece.



The third system concludes the page's musical notation. It features the same three-staff structure, with the top staff ending on a melodic phrase and the accompaniment staves providing a final harmonic and bass foundation.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is in bass clef and features a complex, flowing line of sixteenth notes, often beamed in groups of four or six. The bottom staff is in bass clef and contains a simple line of quarter notes, mostly whole notes, with some rests.

The second system of musical notation also consists of three staves. The top staff has a treble clef and key signature of three sharps. It begins with a triplet of eighth notes marked with a '3' above the notes. The middle staff continues with intricate sixteenth-note patterns, including some beamed sixteenth-note pairs. The bottom staff remains in bass clef with a simple quarter-note accompaniment.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps. It features a melodic line with eighth and sixteenth notes, some beamed together. The middle staff continues with sixteenth-note patterns. The bottom staff is in bass clef with a simple quarter-note accompaniment. In the final measure of this system, there is a dynamic marking 'p' (piano) and a performance instruction 'Ch. Dul.' (Chord Dulcissimo) written above the staff.





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VON

## CH. H. RINCK

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