

No. _____

SCHOTT & CO'S

ORGAN JOURNAL.

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|-----|---|--|
| 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 . . . |
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(Mus. Doc.) |
| 16. | The City of Night | Lawrence Kellie . . . |
| | (arranged by E. H. Lemare) | |
| 17. | La Melodia, Romanza | Ch. Gounod . . . |
| | (transcribed by Dr. Spark) | |

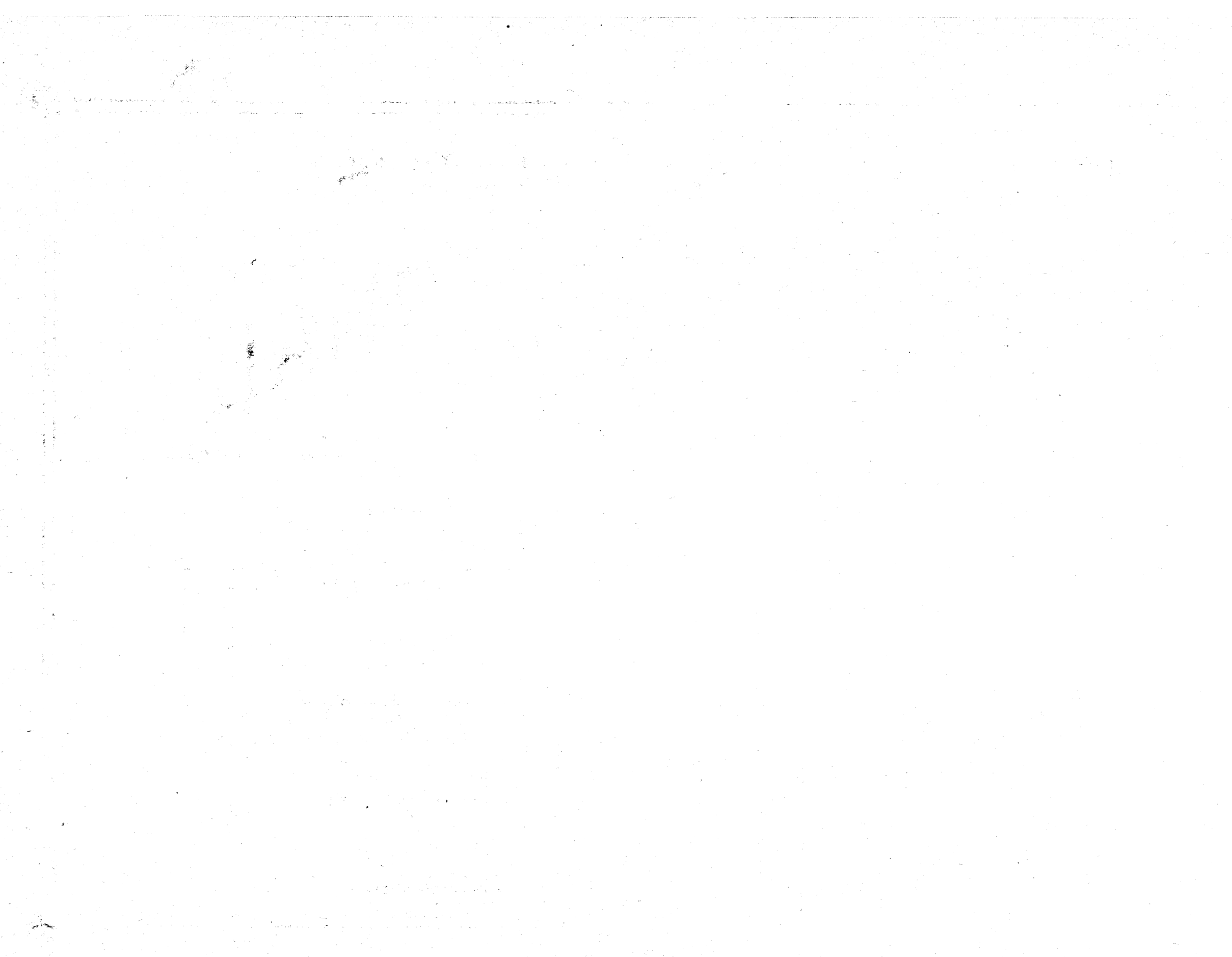
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|-----|--------------------------------|-------------|
| No. | | |
| 18. | Marche Religieuse in B minor | Wm. Faulkes |
| 19. | Élévation in B minor | " " |
| 20. | Pastorale in E | " " |
| 21. | Toccata in D minor | " " |
| 22. | Cantilène in A | " " |
| 23. | Offertoire in E minor | " " |
| 24. | Communion in G | " " |
| 25. | Andante affettuoso in B flat | " " |
| 26. | Élégie in F minor | " " 1.50. |
| 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 Benedictiōn 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

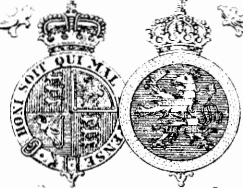
composed
by

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
W. DAWSON, Esq.

ELÉGIE.

WM. FAULKES.

Adagio. (♩ = 52)

mp
Gt. 16, 8 & 4 f!

add Sw. reeds

Sw. reeds off.

8, 16 & 32 f!

Ch. 8 & 4 f! Flutes

Gt. O. Diap. coup. to Sw. Reed.

soft 8 & 16 f!

Musical score system 1, featuring piano accompaniment and guitar parts. The piano part consists of two staves: the upper staff in treble clef and the lower staff in bass clef. The guitar part is on a single staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The system includes the following annotations: "Gt. S. D. & 16 ft! (uncoupled)" with an arrow pointing to a guitar chord, "Ch." with an arrow pointing to a piano chord, and "Gt." with an arrow pointing to a guitar chord. A "Sw." (Swell) marking is present in the piano's lower staff.

Musical score system 2, continuing the piano and guitar parts. It features similar piano accompaniment and guitar notation. Annotations include "Ch." with an arrow pointing to a piano chord, "Gt." with an arrow pointing to a guitar chord, and another "Ch." with an arrow pointing to a piano chord.

Musical score system 3, featuring a change in tempo and texture. The piano part now includes a diaphragm (Diaps.) section. The guitar part is marked "Gt. to Ped." (Guitar to Pedal). The tempo instruction is "Poco più mosso." (A little more slowly). The system includes the following annotations: "Poco più mosso." and "Gt. Diaps." above the piano part, and "Gt. to Ped." below the guitar part.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain a complex melodic line with many sixteenth and thirty-second notes. The bottom staff contains a bass line with mostly quarter and eighth notes. The key signature has three flats.

Second system of musical notation. It consists of three staves. The top two staves continue the melodic line from the first system. The bottom staff continues the bass line. There are dynamic markings: *Sw. Reed.* with an accent mark above a note in the top staff, and *rit.* in the middle staff. The key signature has three flats.

Third system of musical notation. It consists of three staves. The top staff begins with the tempo marking **Tempo I.** and the instruction **Ch.** (Chords). The top staff features a series of chords with moving inner voices. The middle staff has a bass line with long notes and rests. The bottom staff continues the bass line. There is a *Sw.* marking in the middle staff. The key signature has three flats.

The first system of music consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of three flats and a 3/4 time signature. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. The bottom staff is a single bass clef line with a few notes, likely representing a low-frequency accompaniment or a specific instrument's part.

The second system continues the musical notation. It includes several performance instructions: *Grt.* (Guitar) above the first staff, *(Gt. (4, 8 & 16 ft!))* below the first staff, *f add Sw. Reeds. (4, 8 & 16 ft!)* above the second staff, and *8, 16 & 32 ft!* below the third staff. The notation remains complex with many beamed notes.

The third system concludes the page. It includes performance instructions: *dim.* (diminuendo) above the first staff, *(reduce to 8 & 16 ft! Diaps.)* below the first staff, and *Sw. (O. D. Oboe & 16 ft! Bourdon)* above the second staff. The music features a mix of rhythmic patterns and sustained notes.

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CH. H. RINCK

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