





# "THERE IS A GREEN HILL FAR AWAY"

CH: GOUNOD.

*ANDANTE MODERATO.*

G. CALKIN.

MANUALE

PEDALE.

Sw: Diaps:

16 ft. coupled to G!

Cres:

Dim:

*p*

Stop Diap G!

Solo Reed

The musical score is written for organ and is divided into four systems. The first system includes the Manuale and Pedale parts. The Manuale part has a 'Sw: Diaps' instruction. The Pedale part has a '16 ft. coupled to G!' instruction. The second system includes the Manuale and Pedale parts, with a 'Cres:' instruction. The third system includes the Manuale and Pedale parts, with 'Dim:' and '*p*' instructions, and a 'Stop Diap G!' instruction. The fourth system includes the Manuale and Pedale parts, with a 'Solo Reed' instruction.

2

System 1: Treble clef, bass clef, and a lower bass clef. The key signature has three flats. The system contains five measures. Dynamics include *Cres:*, *Dim:*, *p*, and *Cres:*. A hairpin crescendo is shown in the first measure.

System 2: Treble clef, bass clef, and a lower bass clef. The system contains five measures. Dynamics include *p* and *Cres:*.

System 3: Treble clef, bass clef, and a lower bass clef. The system contains five measures. Dynamics include *Dim:*, *p*, and *Cres:*. A hairpin crescendo is shown in the second measure.

System 4: Treble clef, bass clef, and a lower bass clef. The system contains five measures. Dynamics include *p*, *Cres:*, *Dim:*, and *p*. A *Sw:* (swirl) marking is present in the fifth measure.

(Full Sw: ad lib:)

3

*p*

This system contains the first two measures of a musical piece. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a repeat sign in the first measure and a fermata over the second measure. The middle and bottom staves are in bass clef, with the middle staff playing a dense accompaniment of chords and the bottom staff playing a simple bass line. A dynamic marking of *p* (piano) is placed above the first measure.

This system contains the next two measures. The top staff continues the melodic line with a fermata in the second measure. The accompaniment in the middle and bottom staves continues with similar chordal textures.

*Cres* ..... *cen* ..... *do*

This system contains the third and fourth measures. The top staff has a melodic line with a fermata in the second measure. The middle staff has a dynamic marking of *Cres* (Crescendo) followed by a dashed line and *cen* (Crescendo) followed by another dashed line and *do* (Crescendo). The accompaniment continues in the middle and bottom staves.

*f* *Dim:* *p* Solo. *Gt*

This system contains the final two measures. The top staff has a melodic line with a fermata in the second measure. The middle staff has a dynamic marking of *f* (forte) followed by *Dim:* (Diminuendo) and then *p* (piano). The bottom staff has a dynamic marking of *p* and a marking *Gt* (Guitar) with a curved line indicating a guitar solo. The word *Solo.* is written above the top staff in the second measure.

4 *Molto espress.*

*p*

Solo.

cen ..... do

*molto.*

Gt.

Dim:

First system of musical notation. It consists of three staves: a treble clef staff, a bass clef staff, and a lower bass clef staff. The treble staff contains a melodic line with a slur and an upward-pointing arrow. The middle bass staff contains a guitar accompaniment with a 'Gt:' label and a dynamic marking 'p'. The lower bass staff contains a simple bass line.

Second system of musical notation. It consists of three staves. The treble staff has a slur and an upward-pointing arrow, with a 'Sw:' label. The middle bass staff has a 'Gt:' label. The lower bass staff continues the bass line.

Third system of musical notation. It consists of three staves. The treble staff has a slur and an upward-pointing arrow, with 'Gt:' and 'Sw:' labels. The middle bass staff has a 'Gt:' label. The lower bass staff continues the bass line.

Fourth system of musical notation. It consists of three staves. The treble staff has a slur and an upward-pointing arrow, with a 'Sw: Diaps:' label. The middle bass staff has a 'Sw: Diaps:' label. The lower bass staff continues the bass line. The system ends with a double bar line.

# Select Organ Movements The Organist's Journal,

Consisting of a Series of Pieces taken chiefly from the Scores of the Works of the Great Masters,

ARRANGED BY

**EDWARD J. HOPKINS.**

In One Volume, whole Cloth, price 18s.; or 22 Numbers, 1s. 3d. each.

No.	CONTENTS.	
1.	Pastorale	<i>Zipoli.</i>
	Gloria in excelsis (First Mass)	<i>Haydn.</i>
	Placido è il mar (Idomeneo)	<i>Mozart.</i>
2.	Kyrie Eleison (Second Mass)	<i>Haydn.</i>
	Motivo (from Op. 73)	<i>Beethoven.</i>
3.	Pignus futuræ (from a Litany)	<i>Mozart.</i>
4.	Benedictus (Requiem)	<i>Mozart.</i>
	Credo (First Mass)	<i>Haydn.</i>
5.	Quoniam tu solus (Second Mass)	<i>Haydn.</i>
	Agnus Dei (First Mass)	<i>Mozart.</i>
6.	Verdi prati, eselve Amene (Alcina)	<i>Handel.</i>
	Hallelujah Chorus (Messiah)	<i>Handel.</i>
	Propter Magnum	<i>Pergolesi.</i>
7.	Andante Movement (Symphony)	<i>Haydn.</i>
8.	Introduction	<i>Mozart.</i>
	Sede a Dextris (Dixit Dominus)	<i>Leo.</i>
	All Kings shall fall down before Him (from an Anthem)	<i>Dr. Boyce.</i>
9.	Zadock the Priest	<i>Handel.</i>
	What tho' I trace (Solomon)	<i>Handel.</i>
	Chorale (Passion Music)	<i>J. S. Bach.</i>
10.	Pastorale (Eighth Concerto)	<i>Corelli.</i>
	Psalm Tune	
	Come, gentle Spring (Seasons)	<i>Haydn.</i>
11.	He was despised (Messiah)	<i>Handel.</i>
	Adagio movement (from a Quartett, Op. 58)	<i>Spohr.</i>
12.	Marvellous, Lord, are Thy works (Seasons)	<i>Haydn.</i>
	Blest are the departed (Last Judgment)	<i>Spohr.</i>
13.	Te Deum laudamus	<i>Graun.</i>
14.	Let the bright Seraphim (Samson) Chorale	<i>Handel.</i>
	Seelig, seelig, wer dich liebet	<i>Graun.</i>
	Seelig, seelig, wer dich liebet	<i>Mozart.</i>
15.	Glory be to the Father (Jubilate)	<i>Handel.</i>
	Cum Sanctu Spiritu	<i>Clari.</i>
16.	Deus tibi (Motett)	<i>Mozart.</i>
17.	Slow movement (Concerto in C)	<i>Beethoven.</i>
18.	The dead shall live (from the Ode to St. Cecilia)	<i>Handel.</i>
19.	Adagio movement (from Op. 13)	<i>Beethoven.</i>
	Adagio movement (10th Sym.)	<i>Haydn.</i>
20.	When this scene of trouble closes (Calvary)	<i>Spohr.</i>
	Ah, grazie si rendano (La Clemenza di Tito)	<i>Mozart.</i>
21.	Benedictus (12th Mass)	<i>Mozart.</i>
22.	Praise His awful Name (Last Judgment)	<i>Spohr.</i>

LONDON: NOVELLO, EWER & CO., 1, BERNERS ST. (W.), AND 80 & 81, QUEEN ST. (E.C.)

(Second Edition, corrected by the Editor.)

A SERIES OF ARRANGEMENTS

BY

**FREDERIC ARCHER.**

In One Volume, whole Cloth, price 18s.; or in 22 Numbers, 2s. each.

No.	CONTENTS.	
1.	Largo (Piano Sonata in E flat, Op. 7)	<i>Beethoven.</i>
	Prelude and Fugue in A minor	<i>M. Brosig.</i>
	Andantino in A minor	<i>E. Batiste.</i>
	Allegretto Affetuoso	<i>R. Schumann.</i>
2.	Andante (Piano Sonata in E minor)	<i>Weber.</i>
	Introduction and Fugue (from a Fantasia)	<i>Kalkbrenner.</i>
	Andantino in G	<i>M. Brosig.</i>
3.	Andante (Sonata for Violin and Piano)	<i>M. Hauptmann.</i>
	Fantasia in G	<i>E. Bunnett.</i>
	Lied ohne Worte (No. 5, Book 6)	<i>Mendelssohn.</i>
	Adagio Maestoso	<i>Frederic Archer.</i>
	Fugue in D minor	<i>J. Keeble.</i>
4.	Andante in F (Op. 35)	<i>Beethoven.</i>
	March (from an Oratorio)	<i>C. Steggall.</i>
5.	Andante quasi Allegretto	<i>C. E. Stephens.</i>
	Introduction and Fugue in C minor	<i>E. F. Gaebler.</i>
	Andante Sostenuto in F	<i>E. Batiste.</i>
6.	Sketch in C minor	<i>R. Schumann.</i>
	Air varied	<i>H. Hiles.</i>
	"Ave Maria"	<i>A. Henselt.</i>
7.	Andantino in B flat	<i>Spohr.</i>
	Allegretto Scherzando (Sonata for Violoncello and Piano in D)	<i>Mendelssohn.</i>
	Gigue	<i>J. S. Bach.</i>
8.	Larghetto (Duet for Two Violins, Op. 150)	<i>Spohr.</i>
	March in "Tannhäuser"	<i>Wagner.</i>
	Andante in A	<i>M. Brosig.</i>
9.	Fugue in E minor	<i>F. Schubert.</i>
	Largo (Nocturne for Violin and Piano)	<i>A. Holmes.</i>
	Fugue in D major	<i>Frederic Archer.</i>
10.	Andante (Symphony in G minor)	<i>Mozart.</i>
	Minuet and Trio (Symphony in G minor)	<i>Mozart.</i>
	Andante (from a Mass)	<i>J. J. H. Verhulst.</i>
11.	Grand Fantasia in F	<i>Frederic Archer.</i>
	Allegro Maestoso. Andante con moto. Fuga e Finale.	
12.	Andante (Quintett in A)	<i>Mendelssohn.</i>
	Largo (Sonata in C minor)	<i>J. Woelfl.</i>
	Larghetto (from a Quartett)	<i>Rev. Sir F. A. G. Ouseley.</i>