



C. J. GREY

MORCEAUX ORIGINAUX

POUR

ORQUE



No.

1. HYMNE CÉLESTE.
2. CHANT TRIOMPHAL.
3. ANDANTE PASTORALE.
4. MARCHE SOLENNELLE.
5. BERCEUSE.
6. GRAND CHŒUR.
7. CANTILÈNE DRAMATIQUE.
8. SONATA. I. INTRODUCTION.
" II. PASTORALE.
" III. FINALE.
9. INTERMEZZO.
10. OFFERTOIRE.
11. FANTASIE SYMPHONIQUE.
12. SYMPHONY in F.
13. IDYLLE.
14. MARCHE NUPTIALE (in A-flat).
15. TOCCATA.
16. OUVERTURE.
17. MEDITATION.
18. BARCAROLLE.

No.

19. OFFERTOIRE.
20. 2nd GRAND CHŒUR.
21. SALUT D'AMOUR by *E. Elgar* transcr.
22. CHANT ANGÉLIQUE.
23. RÊVERIE.
24. PRIÈRE.
25. GRANDE MARCHE TRIOMPHALE.
26. ROMANZA.
27. PRIÈRE A LA VIERGE.
28. ANDANTE CANTABILE ET ALLEGRO.
29. CANZONE
30. INVOCATION
31. FANTASIA (in F-min. & maj.)
32. BOURRÉE
33. ANDANTE in G.
34. NOCTURNE
- *35. MARCHE MILITAIRE
- *36. JOY & SORROW
- *37. ELEVATION

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MARCHE MILITAIRE

C. J. Grey

Maestoso

MANUAL

Sw. full

PEDAL

16 & 8 ft

Gt full

Gt to Ped.

G♯ solo, Trumpet

Sw. (box closed)

G♯ to Ped off.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two flats (B-flat and E-flat). The first two measures show a melodic line in the treble clef and a bass line in the bass clef. The third measure is marked with 'G♯ solo, Trumpet' and shows a melodic line in the bass clef. The fourth measure is marked with 'Sw. (box closed)' and shows a series of chords in the bass clef. The fifth measure is marked with 'G♯ to Ped off.' and shows a melodic line in the bass clef.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the first system. The first two measures show a melodic line in the treble clef and a bass line in the bass clef. The third measure is marked with 'Sw. (box closed)' and shows a series of chords in the bass clef. The fourth measure is marked with 'G♯ to Ped off.' and shows a melodic line in the bass clef.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the second system. The first two measures show a melodic line in the treble clef and a bass line in the bass clef. The third measure is marked with 'Sw. (box closed)' and shows a series of chords in the bass clef. The fourth measure is marked with 'G♯ to Ped off.' and shows a melodic line in the bass clef.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the third system. The first two measures show a melodic line in the treble clef and a bass line in the bass clef. The third measure is marked with 'Sw. (box closed)' and shows a series of chords in the bass clef. The fourth measure is marked with 'G♯ to Ped off.' and shows a melodic line in the bass clef.

First system of musical notation, featuring a grand staff with three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The music includes a melodic line in the top staff and a rhythmic accompaniment in the middle and bottom staves.

Second system of musical notation, continuing the grand staff from the first system. It includes a *rit.* (ritardando) marking in the middle staff.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It includes a *tempo* marking, a *Gt. f* (Guitar forte) marking, and a *Sw. 8 ft* (Soprano Saxophone 8 feet) marking. The music features triplets in the top and middle staves.

Fourth system of musical notation, continuing the grand staff from the third system. It includes a *Gt. f* (Guitar forte) marking and continues with triplets in the top and middle staves.

Ch.
Sw.
Gt. *f*

This system contains three measures. The first measure features a melodic line in the upper voice labeled 'Ch.' and a piano accompaniment in the lower voice labeled 'Sw.'. The second measure continues the piano accompaniment with a triplet of chords. The third measure features a guitar part labeled 'Gt. *f*' with a triplet of chords.

Ch.
Sw.

This system contains three measures. The first measure features a melodic line in the upper voice labeled 'Ch.' and a piano accompaniment in the lower voice labeled 'Sw.'. The second measure continues the piano accompaniment with a triplet of chords. The third measure features a melodic line in the upper voice labeled 'Ch.' and a piano accompaniment in the lower voice labeled 'Sw.'.

Ch.
Sw.
Gt.

This system contains three measures. The first measure features a melodic line in the upper voice labeled 'Ch.' and a piano accompaniment in the lower voice labeled 'Sw.'. The second measure features a guitar part labeled 'Gt.' with a triplet of chords. The third measure features a melodic line in the upper voice labeled 'Ch.' and a piano accompaniment in the lower voice labeled 'Sw.'.

Gt. open diapason
meno mosso

This system contains three measures. The first measure features a melodic line in the upper voice labeled 'Gt. open diapason'. The second measure features a guitar part labeled 'Gt. open diapason' with a triplet of chords. The third measure features a melodic line in the upper voice labeled 'Gt. open diapason' and a piano accompaniment in the lower voice labeled '*meno mosso*'.

First system of musical notation, featuring a grand staff with three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The music is in a key signature of two flats (B-flat and E-flat). The top staff contains a melodic line with a slur over the first two measures. The middle staff contains a rhythmic accompaniment with chords and eighth notes. The bottom staff contains a simple bass line.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in a key signature of two flats. The top staff contains a melodic line with a slur over the first two measures. The middle staff contains a rhythmic accompaniment with chords and eighth notes. The bottom staff contains a simple bass line.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The music is in a key signature of two flats. The top staff contains a melodic line with a slur over the first two measures. The middle staff contains a rhythmic accompaniment with chords and eighth notes. The bottom staff contains a simple bass line.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The music is in a key signature of two flats. The top staff contains a melodic line with a slur over the first two measures. The middle staff contains a rhythmic accompaniment with chords and eighth notes. The bottom staff contains a simple bass line.

rit. Sw. full tempo I

This system contains the first three measures of the piece. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. Performance markings include 'rit.' at the beginning, 'Sw. full' in the second measure, and 'tempo I' at the start of the third measure.

This system contains measures 4 through 7. The right hand continues with a series of chords and melodic fragments, while the left hand maintains a steady eighth-note accompaniment.

G♯ full coup. to Sw. G♯ to Ped.

This system contains measures 8 through 11. It includes specific performance instructions: 'G♯ full coup. to Sw.' and 'G♯ to Ped.'.

This system contains measures 12 through 15. The right hand features a triplet of eighth notes in the final measure, marked with a '3' above the notes.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with one flat (B-flat) and a common time signature. The first staff features a melodic line with slurs and ties. The second staff contains chords and rests. The third staff has a simple bass line.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The melodic line in the first staff continues with similar phrasing and slurs. The accompaniment in the second and third staves provides harmonic support.

Third system of musical notation, concluding the page. It includes the same three-staff layout. The word "rall." is written above the second staff. The first staff ends with a fermata. The second and third staves conclude with chords and a triplet in the bass line. The system ends with a double bar line and repeat signs.

ORGAN MISCELLANY

arranged by **W. T. Best.**

PAGES from Popular Composers by

Nr. 1. *Scarlatti*, Romanza „O cessate di piagarmi“

- » 2. *Silas*, Allegretto in A minor, Op. 23
- » 3. *Bach*, Sarabande
- » 4. *Schubert*, Grand March, Op. 40, Nr. 3
- » 5. *Benedict*, Marche des Templiers, Op. 56
- » 6. *Boëly*, Pavane
- » 7. *Beethoven*, Andante con moto
- » 8. *Lulli*, Rigaudon
- » 9. *Chopin*, Polonaise, Op. 40, Nr. 1
- » 10. *Bach*, Fugue in A minor
- » 11. *Beethoven*, Tempo ordinario d'un minuetto
- » 12. *Schubert*, 3 military Marches. Op. 51
- » 13. *Spohr*, Larghetto (from Op. 150)
- » 14. *Mendelssohn*, Prelude & Fugue. Op. 35, Nr. 6
- » 15. *Hummel*, Polonaise. Op. 70, Nr. 5
- » 16. *Dussek*, Larghetto (from Op. 48)
- » 17. *Ph. E. Bach*, La Xénophone et la Sybille
- » 18. *Rakoczy*-March
- » 19. *Rameau*, Rigaudon „Dardanus“
- » 20. *Dussek*, Adagio (from Sonata Op. 77)
- » 21. *J. S. Bach*, Chorus „Look down o Lord“
- » 22. *Weber*, Air with Variations (from Op. 60)
- » 23. *Lefébure-Wely*, Offertoire
- » 24. *Schumann*, Tournament-March (from Op. 85)
- » 25. *J. S. Bach*, Chorus „Enter not into judgement“
- » 26. *Schumann*, Evening Song and Slumber Song
- » 27. *Beethoven*, Alla Maria (from Sonata Op. 101)
- » 28. *Löwe*, Festival-Overture „Gutenberg“ Op. 55
- » 29. *Gariboldi*, Prière
- » 30. *Adam* Rêverie religieuse on popular themes

Nr. 31. *Braga*, La Serenata

- » 32. *Schumann*, Romance, Op. 94 (A)
- » 33. *Weber*, Euryanthe, Wedding March
Oberon, March
- » 34. *Händel*, Air: Lascia ch'io pianga
- » 35. *Hummel*, Andantino, Op. 92 (E)
- » 36. *Weber*, Euryanthe, Dance at arms
- » 37. *Schumann*, Träumerei, Op. 15
Winterzeit, Op. 68
- » 38. *Fesca*, Romance, Op. 56 (G)
- » 39. *J. S. Bach*, Sicilienne (G-min)
Air (D)
- » 40. *Gluck*, Alceste, Religious March
Iphigenie, Hymn of Priestesses
- » 41. *Spohr*, Jessonda, Dance at arms
- » 42. *Schumann*, Etudes symphoniques, Finale
- » 43. *Best*, „La Garde passe,“ Military March
- » 44. *Bach*, Gigue (A)
- » 45. *Händel*, Sailors' Dance
- » 46. *Lefébure-Wely*, Romance sans Paroles
- » 47. *Weber*, Air with Variations (A)
- » 48. *Bach*, Chromatic Fantasia and Fugue
- » 49. *Rossini*, Priests' March (Semiramide)
- » 50. *Spohr*, Andante con Variazioni, Op. 58
- » 51. *Schubert*, Allegretto (A flat.) Op. 94, Nr. 2
- » 52. *Beethoven*, Adagio (Moonlight Sonata)
- » 53. *Handel*, Recit. and Air of Polyphemus,
„O ruddier than the cherry!“
- » 54. *Chopin*, Prelude D flat. Op. 28
- » 55. *Bach*, Toccata con Fuga in C minor

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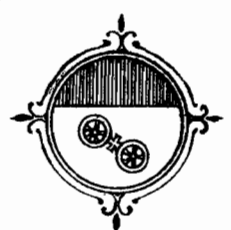
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| | | | | 55. Fugal Fantasy in B flat | 2 0 |

No. 56. Romance, Op. 1 by *E. Elgar*, transcr. 2 0
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 57. Spring Song in D 1 6
 58. Carillon 1 6

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NEW

ORGAN ARRANGEMENTS

BY

W. J. WESTBROOK

No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Prize Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria.-Hymn to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer, Andante religioso.
19. *Leybach, J.* Andante con espressione.
20. *Donizetti, G.* Offertoire. Ave Maria.
21. *Beethoven, L.* Larghetto. Violin-Concerto.
22. *Mendelssohn, F.* Andante. Violin Concerto.
23. *Stradella, A.* Air d'Eglise. Pietà Signore.
24. *Viotti, J. B.* Adagio from 22nd Violin Concerto.
25. *Bach, J. S.* Cradle-Song, from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
27. *Giordani, T.* Caro mio ben.
28. *Rossini, G.* La Charité.
29. *David, Fé.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

No.

32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
33. *Lachner, F.* Festival-March from "Catharina Cornaro".
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
46. *Righini.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
54. *Widor, Ch. M.* Serenade.
55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
58. *Ravina, H.* Concert-March, Op. 14.
59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
60. *Herz, H.* Grand national March, Op. 166.
61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
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63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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