

Nº 1.

TO HIS FRIEND

W. T. Best.

THREE ANDANTE'S

FOR THE

Organ,

INTENDED AS

Introductory or Middle Voluntaries.

(Nº 1, IN A. Nº 2, IN F. Nº 3, IN C.)

BY

HENRY SMART.

End: Sto. Hall.

Price 3/each

London,

EDWIN ASHDOWN, HANOVER SQUARE.

N^o 1 OF
ANDANTES FOR THE ORGAN

BY
HENRY SMART.

Great Organ Soft 8 feet.
Swell..... 8 & 4 feet.
Choir 8 & 4 feet. (Flute.)

ANDANTE.

Manual.

Pedal.

The first system of the musical score consists of three staves. The top staff is the right-hand manual part, the middle staff is the left-hand manual part, and the bottom staff is the pedal part. The music is in 6/8 time with a key signature of one sharp (F#). The manual parts feature a 'Choir' effect, indicated by the text 'Choir.' in the middle staff. The pedal part provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system of the musical score consists of three staves. The top staff is the right-hand manual part, the middle staff is the left-hand manual part, and the bottom staff is the pedal part. The music continues in 6/8 time with a key signature of one sharp. The manual parts are marked 'Gt. Org.' (Great Organ), indicating the use of the 8-foot and 4-foot stops mentioned in the performance instructions. The pedal part continues with its accompaniment.

The third system of the musical score consists of three staves. The top staff is the right-hand manual part, the middle staff is the left-hand manual part, and the bottom staff is the pedal part. The music continues in 6/8 time with a key signature of one sharp. The manual parts are marked 'Gt. Org.' (Great Organ). The pedal part continues with its accompaniment.

Swell.

This system contains the first system of music, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music includes various note values, rests, and dynamic markings. A 'Swell.' instruction is placed above the middle staff.

add Reeds.

This system contains the second system of music, continuing the grand staff notation. It includes a 'add Reeds.' instruction on the right side, indicating the entry of reed instruments.

This system contains the third system of music, continuing the grand staff notation with various musical notations and dynamics.

Choir.
Choir.

This system contains the fourth system of music, which includes vocal parts. The top staff is labeled 'Choir.' and the middle staff is also labeled 'Choir.' below it. The bottom staff continues the piano accompaniment.

Choir.
Sw. with Reed.

This system contains the first two staves of music. The top staff is for the Choir, and the bottom staff is for the Sw. with Reed. The music is in a key with two sharps (F# and C#) and a common time signature. It features a melodic line with eighth and sixteenth notes, often beamed together, and a supporting bass line with longer note values.

This system contains the next two staves of music. The notation continues with similar melodic and harmonic patterns as the first system, maintaining the same key signature and time signature.

Swell.

This system contains the third and fourth staves of music. The top staff is marked with a 'Swell.' dynamic. The music continues with complex rhythmic patterns and melodic lines.

Gt. Org.
Gt. Org.

This system contains the final two staves of music on the page. The top staff is marked with 'Gt. Org.' and features more intricate melodic passages. The bottom staff continues the harmonic accompaniment.

Choir.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with various note values and rests, marked with a slur and a breath mark. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps, containing a complex accompaniment with many beamed notes and rests. The bottom staff is a bass clef with a key signature of two sharps, containing a simple bass line with few notes and rests.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, continuing the melodic line from the first system. The middle staff is a grand staff with a key signature of two sharps, continuing the complex accompaniment. The bottom staff is a bass clef with a key signature of two sharps, continuing the simple bass line.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of two sharps, continuing the complex accompaniment. The bottom staff is a bass clef with a key signature of two sharps, continuing the simple bass line. The word "Choir." is written at the end of the system, below the bottom staff.

The fourth system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps and a common time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of two sharps, continuing the complex accompaniment. The bottom staff is a bass clef with a key signature of two sharps, continuing the simple bass line.

Swell Reed solo.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The music features a 'Swell Reed solo' indicated by a curved line above the top staff. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. A 'Choir.' marking is present above the top staff. The notation includes various note values, rests, and dynamic markings.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. A 'Gt. Org.' marking is present above the top staff, and another 'Gt. Org.' marking is present below the middle staff. The notation includes various note values, rests, and dynamic markings.

The fourth system of the musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two sharps. The notation includes various note values, rests, and dynamic markings.

This musical score is for the piece "Andantes, No. 1" by Henry Smart. It is arranged for piano and choir. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system has three staves: a grand staff (treble and bass clefs) for the piano and a single staff for the choir. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and melodic lines. The choir part consists of a single melodic line. Performance markings include "Choir." at the beginning of the first system, "Swell." in the second and third systems, and "Gt. Org." at the end of the fourth system. The piece concludes with a final chord in the piano part.

Gt. Org.

The first system of musical notation for the Great Organ. It consists of three staves: a treble staff with a key signature of two sharps (F# and C#) and a common time signature, a middle staff, and a bass staff. The music features a variety of note values including eighth and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

The second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The notation includes complex rhythmic patterns and phrasing, with many notes beamed together and slurred across measures.

Sw. without Reeds.

ritard. al fine.

The third system of musical notation. It includes the instruction "Sw. without Reeds." with an arrow pointing to a specific passage in the middle staff. The notation continues with various note values and rests. The instruction "ritard. al fine." is written in the lower right corner of the system, indicating a deceleration towards the end of the piece.

The fourth and final system of musical notation. It concludes the piece with various note values and rests. The notation includes slurs and phrasing marks, leading to a final cadence. The piece ends with a double bar line.

ORGAN MUSIC

(CATALOGUE No. 2)

PUBLISHED BY

EDWIN ASHDOWN, HANOVER SQUARE.

BATISTE, EDOUARD

Organist of St. Eustache, Paris.

A SELECTION OF HIS COMPOSITIONS. Edited by William Spark, Mus. Doc.,
Organist of the Town Hall, Leeds.

	s.	d.
1. Four andantes	4	0
2. Two andantes	4	0
3. Grand offertoire in D minor	4	0
4. Grand offertoire in C minor	4	0
5. Grand offertoire in D	5	0
6. Grand offertoire in F	5	0
7. Grand offertoire in E minor	3	0
8. Grand offertoire for Easter Day, in A minor	4	0
9. Grand offertoire in F minor	4	0
10. Two elevations (F major and E flat major)	3	0
11. Six short loud and soft voluntaries (suitable for the opening and closing of Divine Service)	3	0
12. Two soft voluntaries (A minor and D minor)	3	0
13. Funeral march	3	0
14. Two processional marches	3	0
15. Offertoire in B flat	3	0
16. Offertoire in A	3	0
17. Two voluntaries	3	0
18. March, in E flat, and postlude	3	0
19. Three andantes	4	0
20. Elevation and two communions	4	0
21. Nine preludes	4	0
22. Offertoire in E major	4	0
23. Larghetto, in G, and eight short and easy preludes	3	0
24. Fourteen short and easy preludes (first set)	4	0
25. Fourteen short and easy preludes (second set)	4	0
26. Offertoire in A flat	3	0
27. Fourteen short and easy preludes (third set)	4	0
28. Marche funèbre de F. Chopin	2	0
29. Marche funèbre de F. Schubert	3	0
30. Marche triomphale de F. Ries	3	0
31. Offertoire in A minor	4	0
32. Marche héroïque de F. Schubert, in D	3	0
33. Marche héroïque de F. Schubert, in C	4	0
34. Offertoire in B minor	3	0
35. Offertoire in A flat	3	0
36. Offertoire in E minor	3	0
37. Grand Offertoire on a theme from the Kreutzer Sonata of Beethoven	2	6
38. Chorus. See the conquering hero (Judas Maccabæus). Transcription	2	6
39. Offertoire in G	3	0
40. Offertoire in F	3	0
41. Offertoire in E flat	3	0
42. Offertoire in A	3	0
43. Offertoire with fugue in G minor	3	0
44. Offertoire in E	3	0
45. Offertoire in A minor	3	0
46. The bell offertoire	3	0
47. Offertoire in E flat	3	0
48. Processional march and andante	3	0
49. Three short pieces	3	0
50. Postlude in C	3	0
51. Four short preludes	2	6
52. Grand offertoire in F major	3	0
53. Three short pieces	2	6
54. Communion and verset	3	0
55. Petit offertoire in F and élévation	3	0
56. Antienne, musette, and entreé de procession	3	0
57. Offertoire in A flat	3	0
58. Elevation, communion, and postlude	3	0
59. Processional march and offertoire in C	3	0
60. Communion and postlude	3	0
61. Three short pieces	2	6
62. Musette and communion	2	6
63. Three little preludes and a concluding voluntary	3	0
64. Processional voluntary, adagio and larghetto	3	0
65. Offertoire in D minor	3	0
66. Two pieces (Duet for oboe and clarinet and communion)	3	0
67. Easy march in D	2	6
68. Three pieces (larghetto, postlude and duet for oboe and clarinet)	3	0
69. Two pieces (prelude and short loud voluntary)	2	0
70. Processional march	2	6
71. Two pieces (allegretto and larghetto)	2	6
72. Offertoire in A major	3	0
73. Three pieces (communion, prelude and voluntary)	3	0
74. Introduction and fugue	3	0
75. Three preludes and communion	3	0
76. March in E flat	3	0
77. Offertoire in A minor	3	0
78. Petit offertoire in C minor	2	6
79. Four short voluntaries	3	0
80. Wedding March of Mendelssohn. Transcription	3	0
81. Grand offertoire in F minor (St. Cecilia)	3	0
82. Two communions, E major and E minor	3	0
83. Grand offertoire in F minor and major	4	0
84. Angelic voices. Two andantes	3	0
85. Fantasia. The storm	4	0
86. Offertoire in F major	3	0
Andante in E minor (from No. 2 of above series)	2	6
Andante in F (from No. 10 of above series)	2	0
The pilgrim's song of hope (the celebrated andante in G, extracted from No. 2 of above series)	2	6
The celebrated andante in G, edited by Frederic Archer (oblong)	3	0

BROWN, ARTHUR HENRY

Select compositions from the great masters, arranged with pedal *obbligato*:

1. Wedding March	Mendelssohn	3	0
2. March from "Tannhäuser"	Wagner	3	0
3. Marches from "Scipio" and Occasional Overture	Händel	3	0
4. Coronation March from "Prophète"	Meyerbeer	3	0
5. Dead March in "Saul;" See the conquering	Händel	3	0

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Select compositions, &c.—*continued*.

		s.	d.
6. Andantino from 11th Grand Symphony	Haydn	3	0
Waft her, angels, from "Jephtha"	Händel	3	0
7. As pants the hart, from "The Crucifixion"	Spohr	3	0
Where'er you walk, from "Semele"	Händel	3	0
8. My heart ever faithful (Mein gläubiges Herz frohlocket)	Bach	3	0
9. Andantino from 5th, and Andante from 4th Sonatas	Pleyel	3	0
10. The hero's march	Mendelssohn	3	0
11. Quis est homo, from "Stabat Mater"	Rossini	3	0
12. Air et chœur, from "La dame blanche"	Boieldieu	3	0
13. Grande marche héroïque in C	F. Schubert	3	0
14. Grande marche héroïque in D	F. Schubert	3	0
15. Overture, "Berenice"	Händel	3	0
16. Overture, "Sosarmes"	Händel	3	0
17. Overture, "Alcina"	Händel	3	0
18. Gavotte from Overture, "Otho"	Händel	3	0
19. La carità	Rossini	3	0
20. Angels ever bright, and Pious orgies	Händel	3	0
21. Ave Maria	F. Schubert	3	0
22. Aria. (Circa A.D. 1700)	Antonio Lotti	3	0
23. My soul thirsteth for God. Aria from 42nd Psalm	Mendelssohn	3	0
24. Gloria in excelsis, from Mass in G	Weber	3	0
25. Fac ut portem, from "Stabat Mater"	Rossini	3	0
26. Pietà signore, from oratorio, "San Giovanni Battista"	Stradella	3	0
27. Overture to "Julius Caesar"	Händel	3	0
28. Serenade	F. Schubert	3	0
29. Aria (1765)	Gluck	3	0
30. Aria from "Alcina"	Händel	3	0
31. Aria from "Artaserse" (1730)	Leonardo Vinci	3	0
32. Cantata	Alessandro Scarlatti	3	0
33. Aria (1769)	Gluck	3	0
34. Aria (1784)	Domenico Cimarosa	3	0
35. Diedi il coro, Aria	Händel	3	0
36. Siciliano	Long	3	0
37. Andante	Long	3	0
38. Aria (1763)	Padre Martini	3	0
39. Kyrie eleison, from Mass in G	Schubert	3	0
40. Aria (1767)	Gluck	3	0
41. "Sanctus" and "Hosanna" from Mass (Op. 43)	André	3	0
42. Last chorus from "Mount of Olives"	Beethoven	3	0
43. He shall feed his flock, from "Messiah"	Händel	3	0
44. Quoniam tu solus (1788)	Vincenzo Righini	3	0
45. Hallelujah chorus from "Messiah"	Händel	3	0
46. "Turn thy face," "Then shall I teach," "I will magnify Thee," from Anthems	J. Weldon	3	0
47. The heavens are telling, from "Creation"	Haydn	3	0
48. Andante and Allegretto from Violin Sonata in A major	Händel	3	0
49. Slow movement from Symphony (36)	Haydn	3	0
50. Andante con variazioni, from the Notturmo (Op. 34)	Louis Spohr	3	0
51. Wie nahte mir der Schlummer	C. M. von Weber	3	0
Aria	The Comte de St. Germain	3	0
52. Marche Solennelle (Op. 40)	F. Schubert	3	0
53. Adagio from the Notturmo (Op. 34)	Louis Spohr	3	0
54. Ave Maria, from "The Evening Service," Book 7	Cherubini	3	0
55. Overture to "Samson," and Minuet (1742)	Händel	3	0
56. The arm of the Lord	Haydn	3	0
57. Deh lascia o core, from "Astianatte" (1727)	Giovanni Buononcini	3	0
58. Gloria in excelsis, from Mass No. 2, in G	Schubert	3	0
59. Il pensier sta negli oggetti, Aria (1792)	Haydn	3	0
60. Gloria in excelsis, from Twelfth Mass	Mozart	3	0
61. How lovely are the messengers	Mendelssohn	3	0
62. Notturmo	F. Kalkbrenner	3	0
63. Che faro senza Euridice	Gluck	3	0
64. Aria in A flat	Louis Spohr	3	0
65. Cujus animam	Rossini	3	0
66. Air and Gavotte (from Orchestral Suite)	J. S. Bach	3	0

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1. Grand Overture in D, by E. H. Méhul	4	0
2. Overture, "La clemenza di Tito," by Mozart	4	0
3. Overture to "Orpheus," by Chr. Gluck	4	0
4. Overture to "Comus," by Dr. Arne	4	0
5. Overture to "The chaplet," by Dr. W. Boyce	4	0
6. Overture to "Pharamond," by Händel	4	0

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