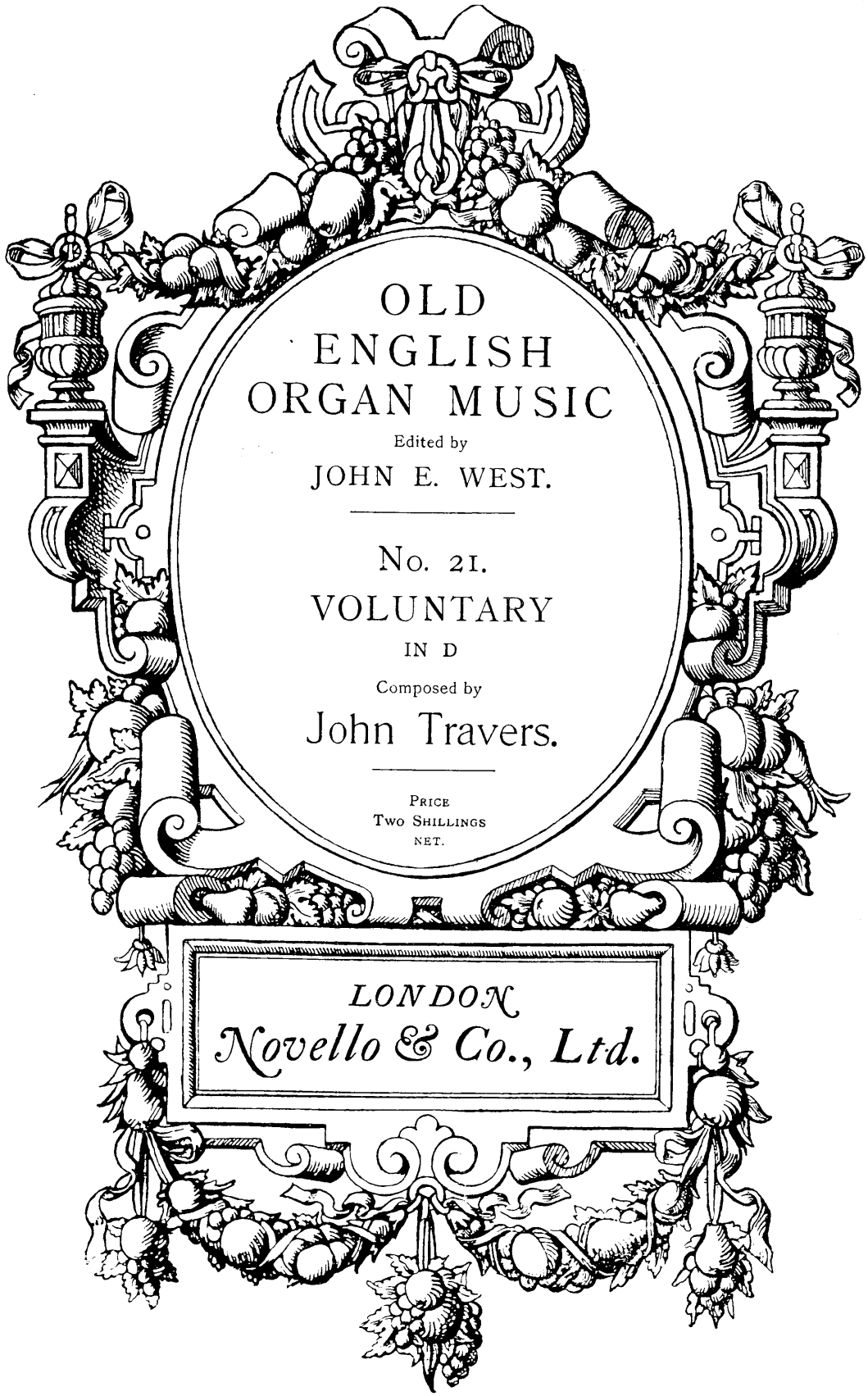
Table of Contents.

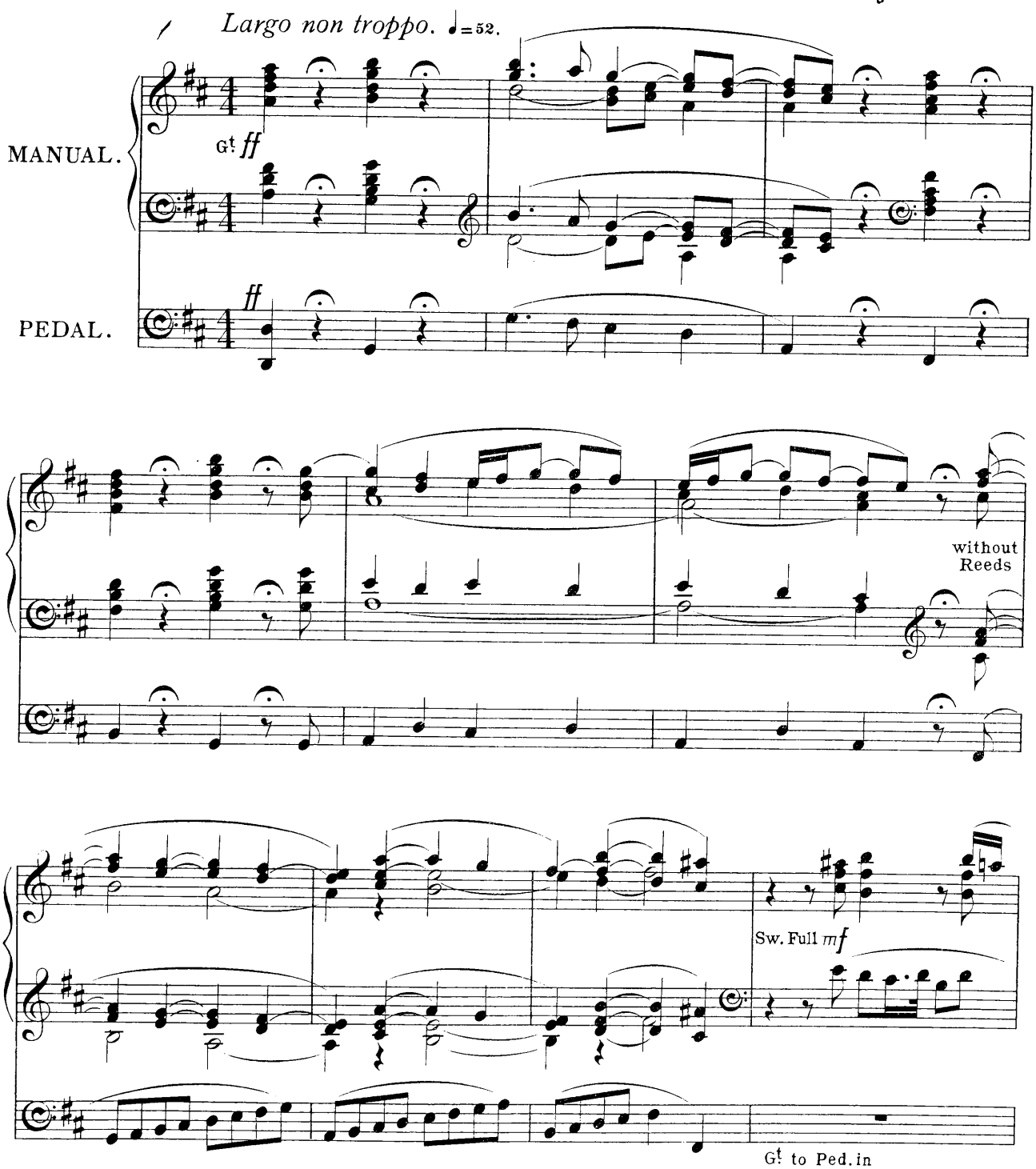
Travers, John.	Voluntary in D.
Adams, Thomas	Prelude.
Bennett, John	Adagio.
Walond, William	Diapason Movement.
Attwood, Thomas	1. Dirge.
	2. Cathedral Fugue.
Alwood, Richard	Voluntary.
Redford, John	"Glorificamus."
Bull, John Dr.	1. "Vexilla Regis Prodeunt."
	2. Fantasia on the Flemish Chorale "Laet Ons Met Herten Reijne."
Felton, William	Concerto in E Flat.
Rogers, Benjamin Dr.	Prelude.
Roseingrave, Thomas	Allegro Moderato.
Wesley, Samuel	Largo.
Adams, Thomas	Andante Pastorale.
Hine, William	Finale.
Gibbons, Christopher Dr.	Verse (For a "Double Organ.")
Dupuis, T. S. Dr.	Larghetto, Allegretto, and Fug
Russell, William	Voluntary in D Minor.



Copyright, 1906, *by Novello and Company, Limited.*

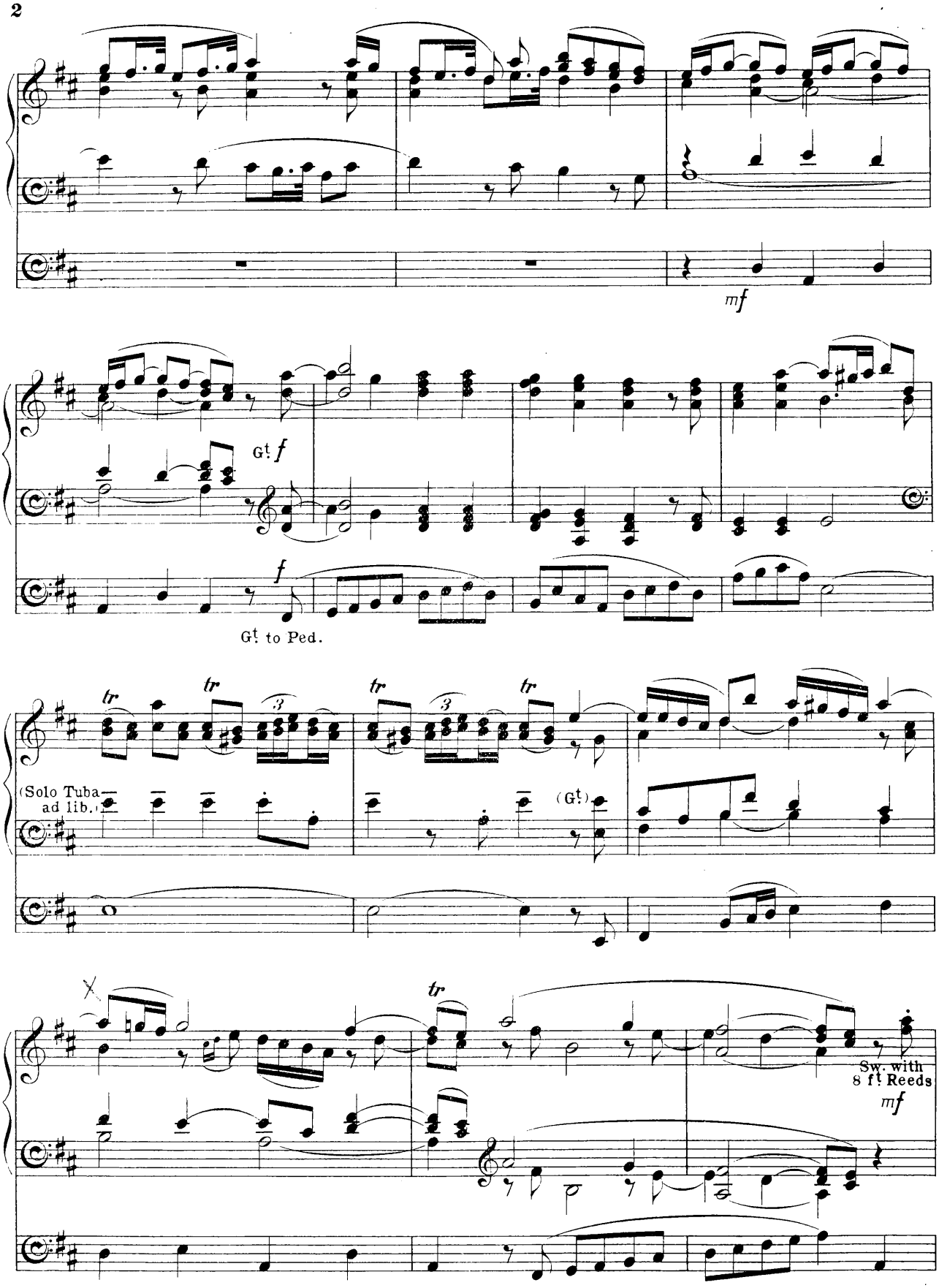
VOLUNTARY in D major.

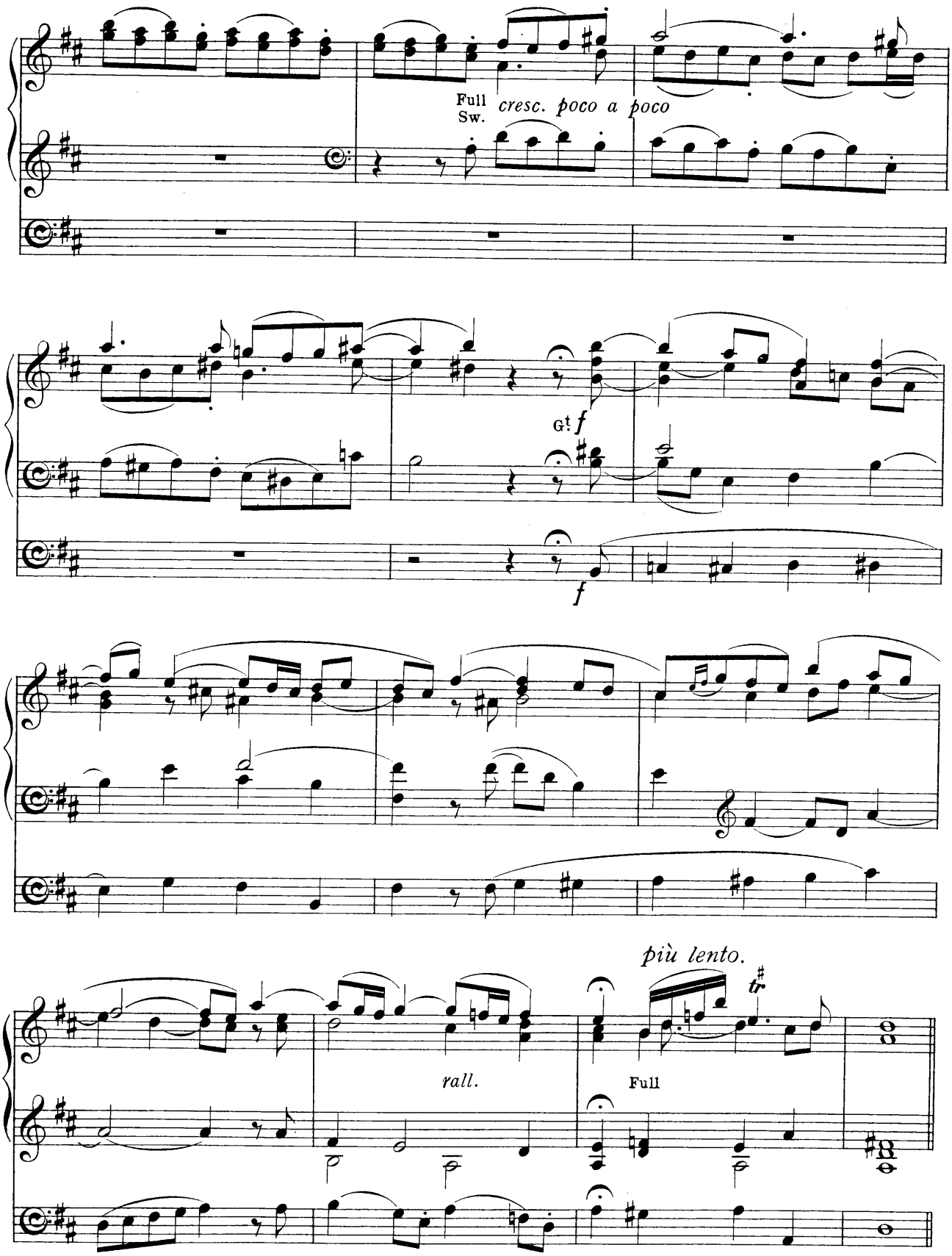
John Travers.



12275

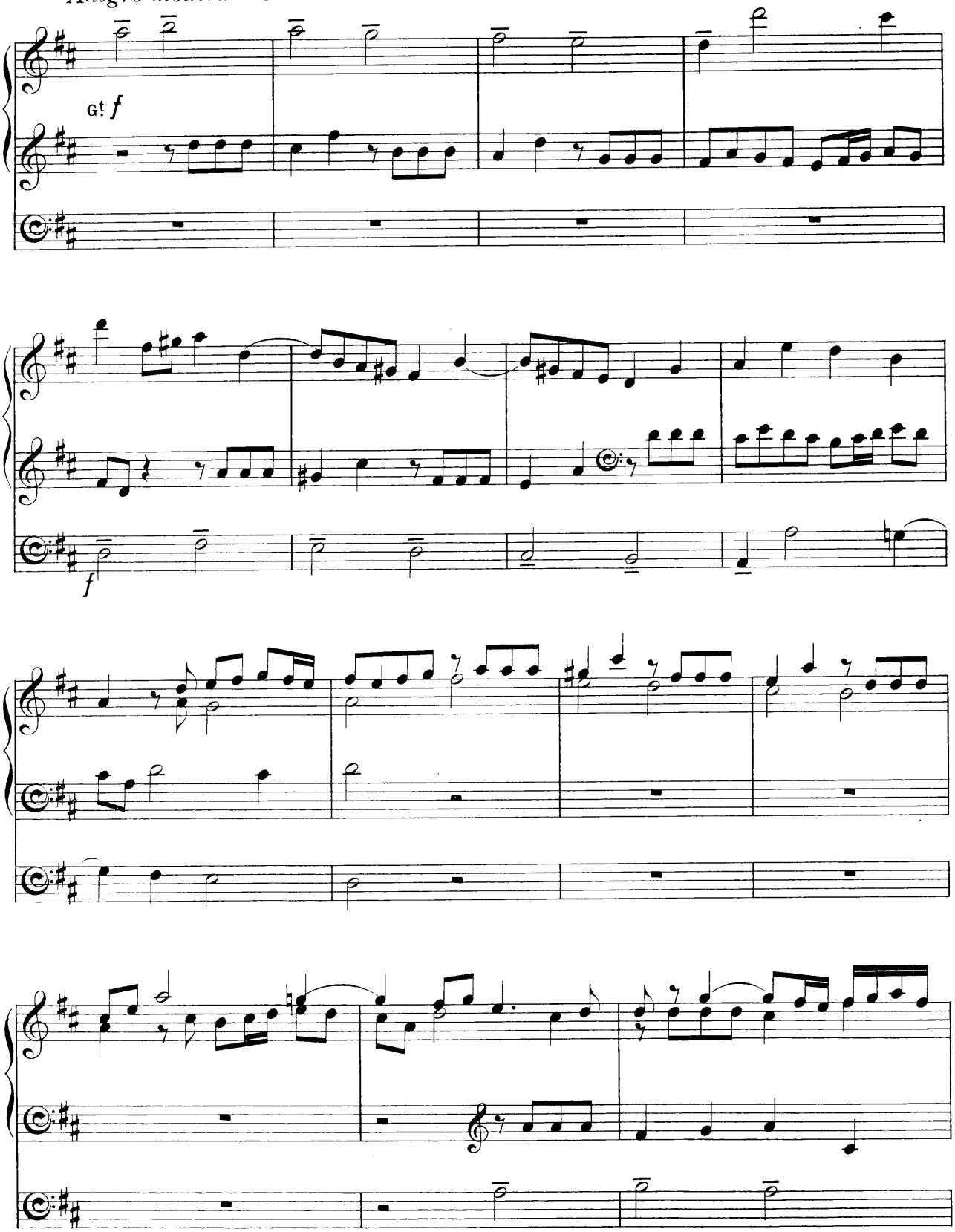
Copyright, 1906, by Novello & Company, Limited.

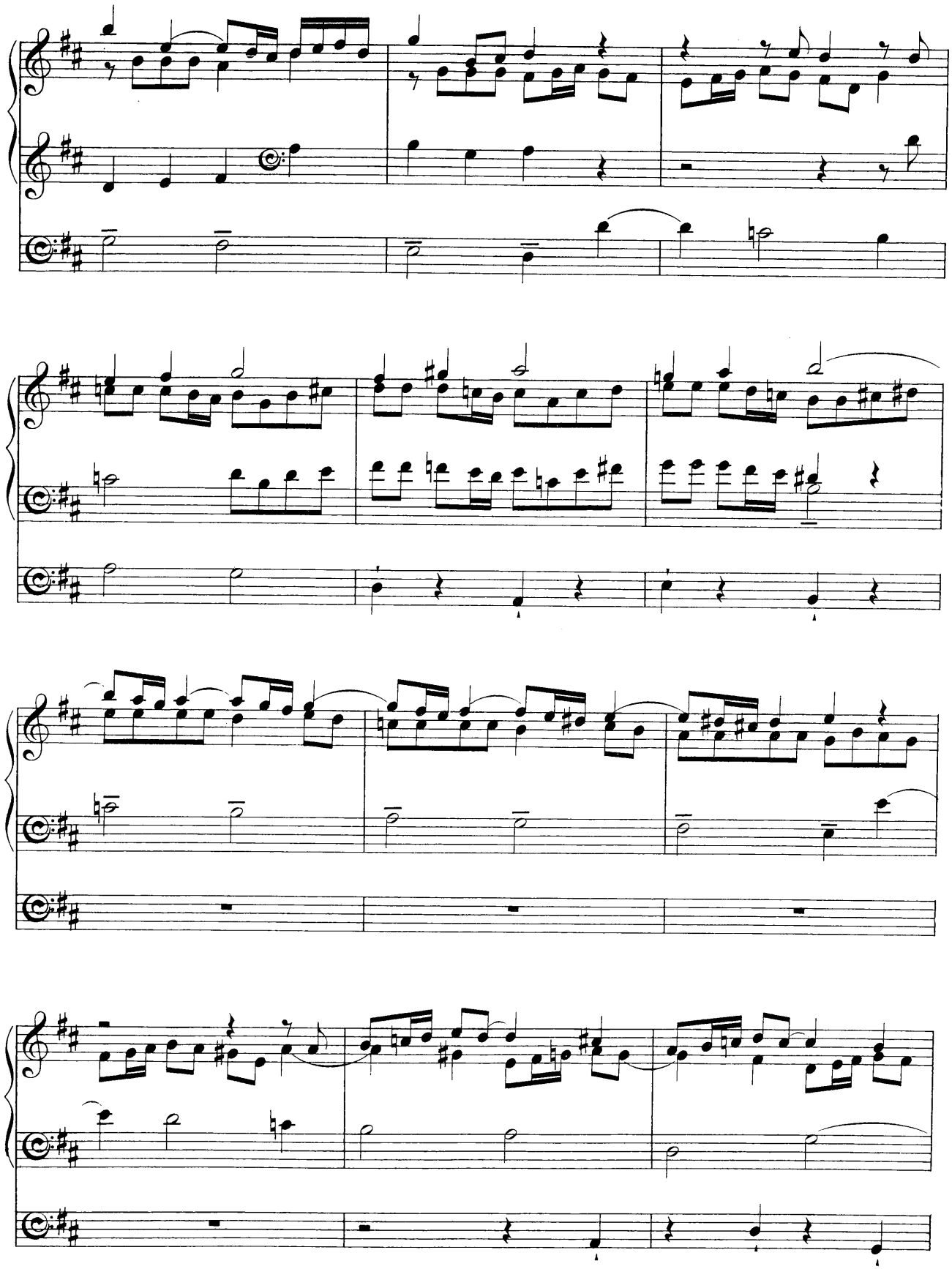

mf
Gt. f
f
Gt. to Ped.
tr
(Solo Tuba ad lib.)
(Gt.)
Sw. with 8 ft Reeds
mf

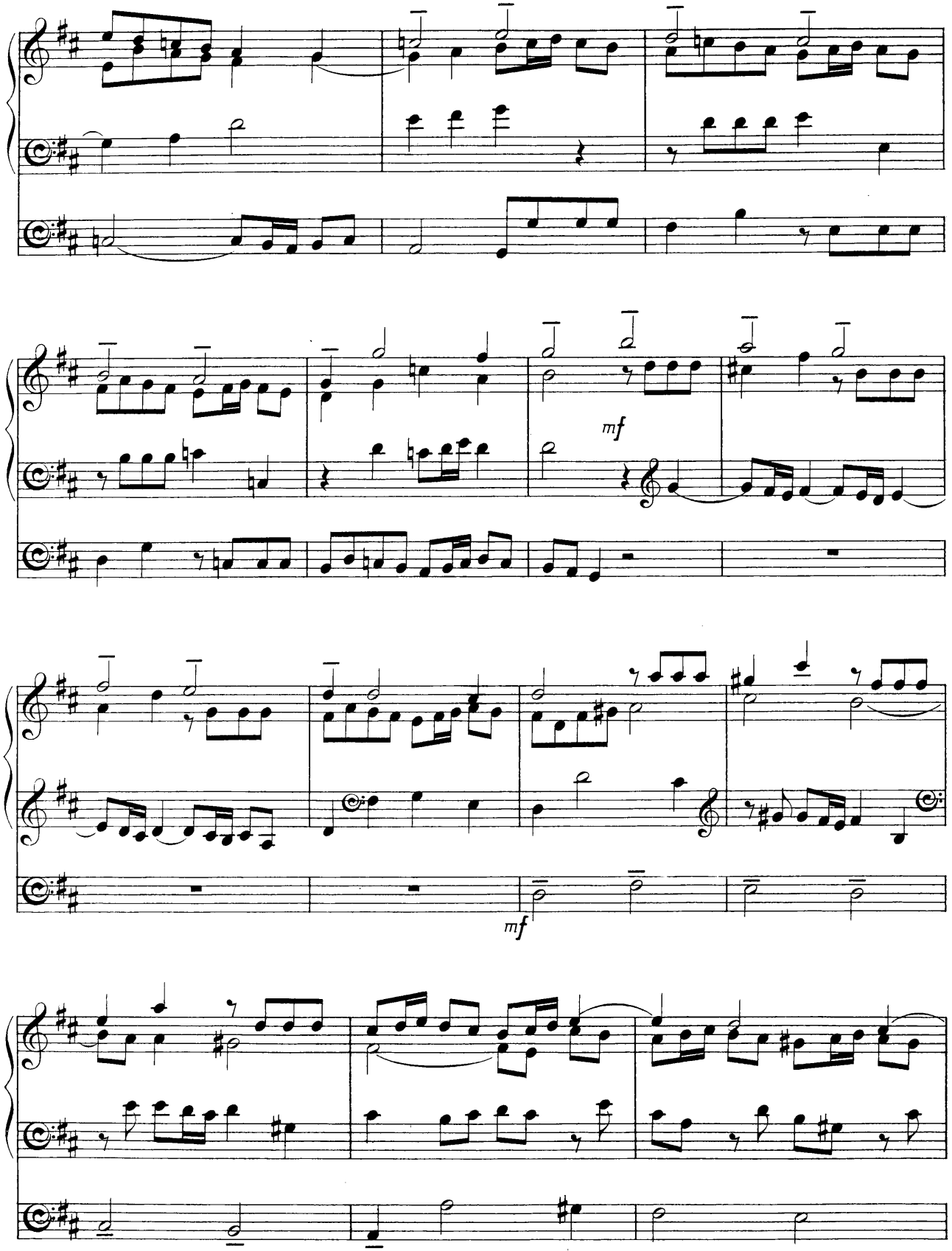

Full
Sw.
cresc. poco a poco
Gt f
f
più lento.
rall.
Full

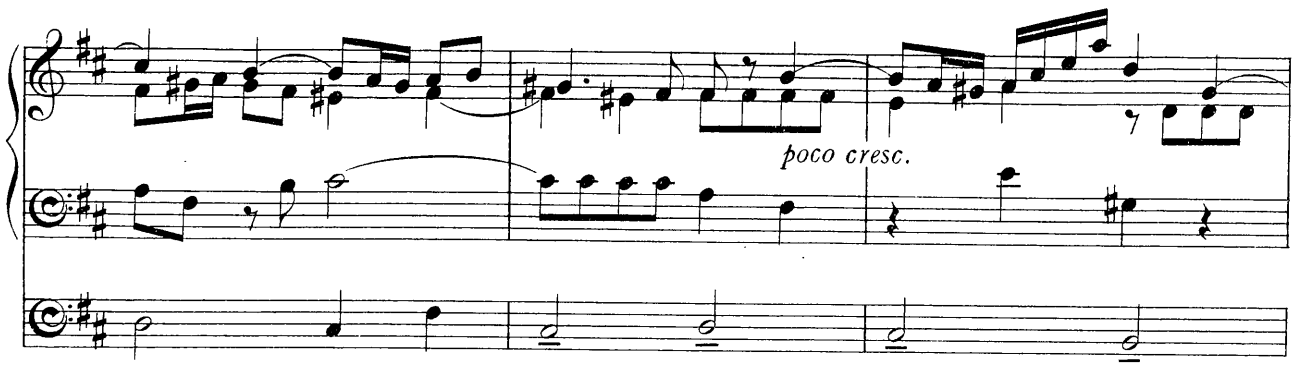
FUGUE.

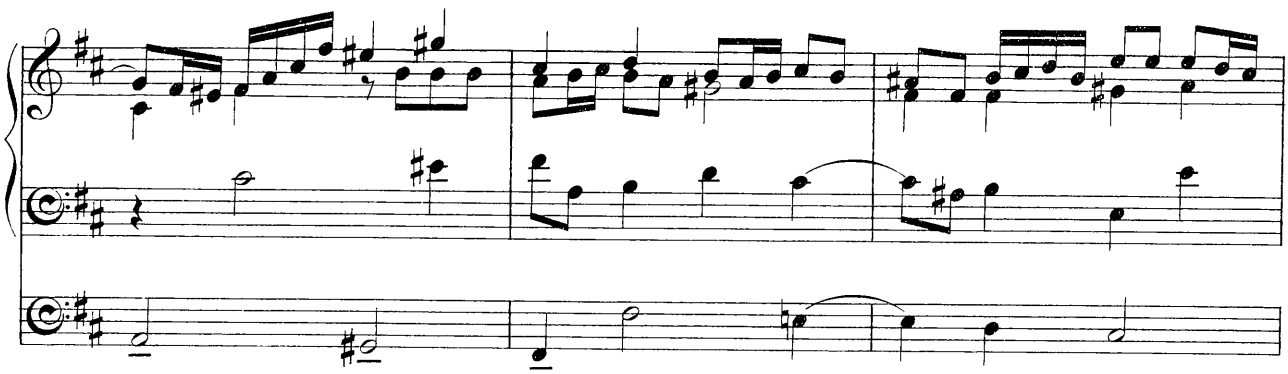
Allegro moderato. ♩ = 92.

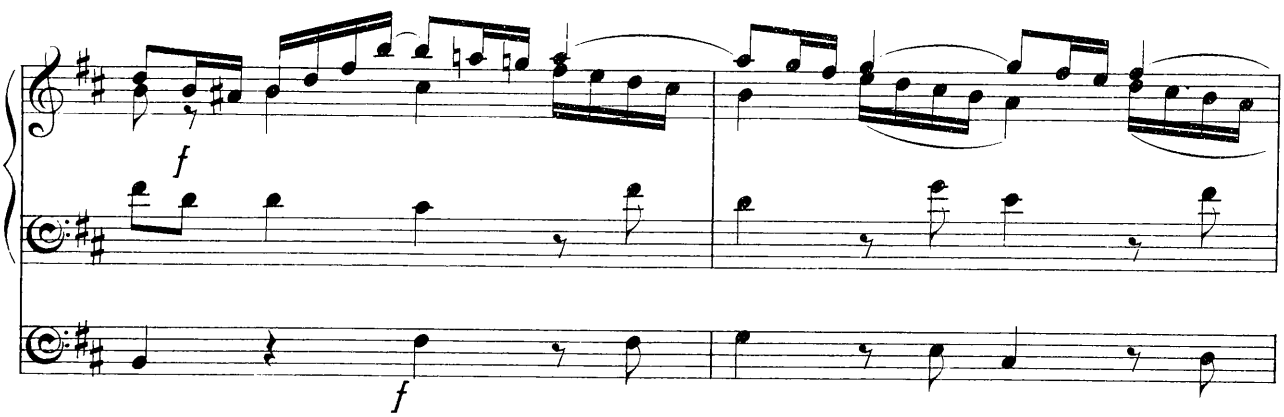


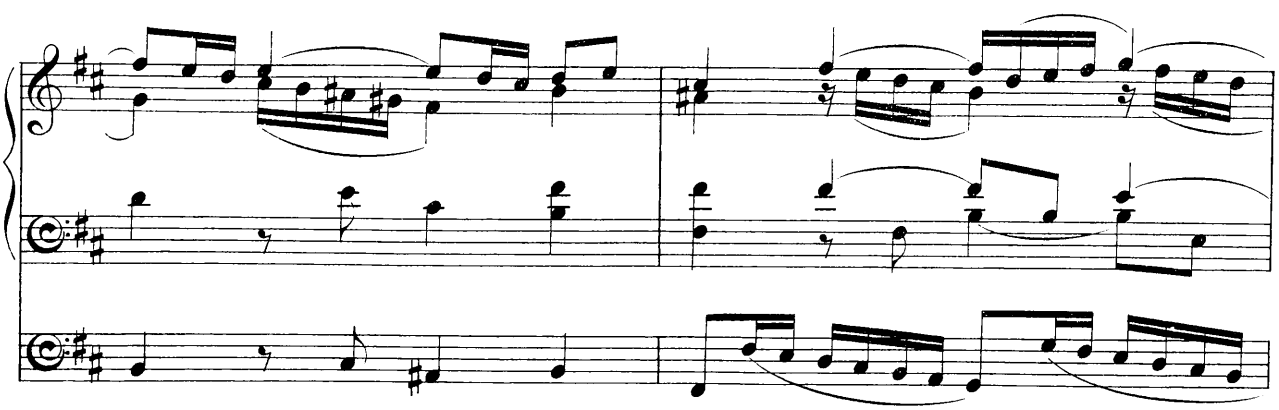


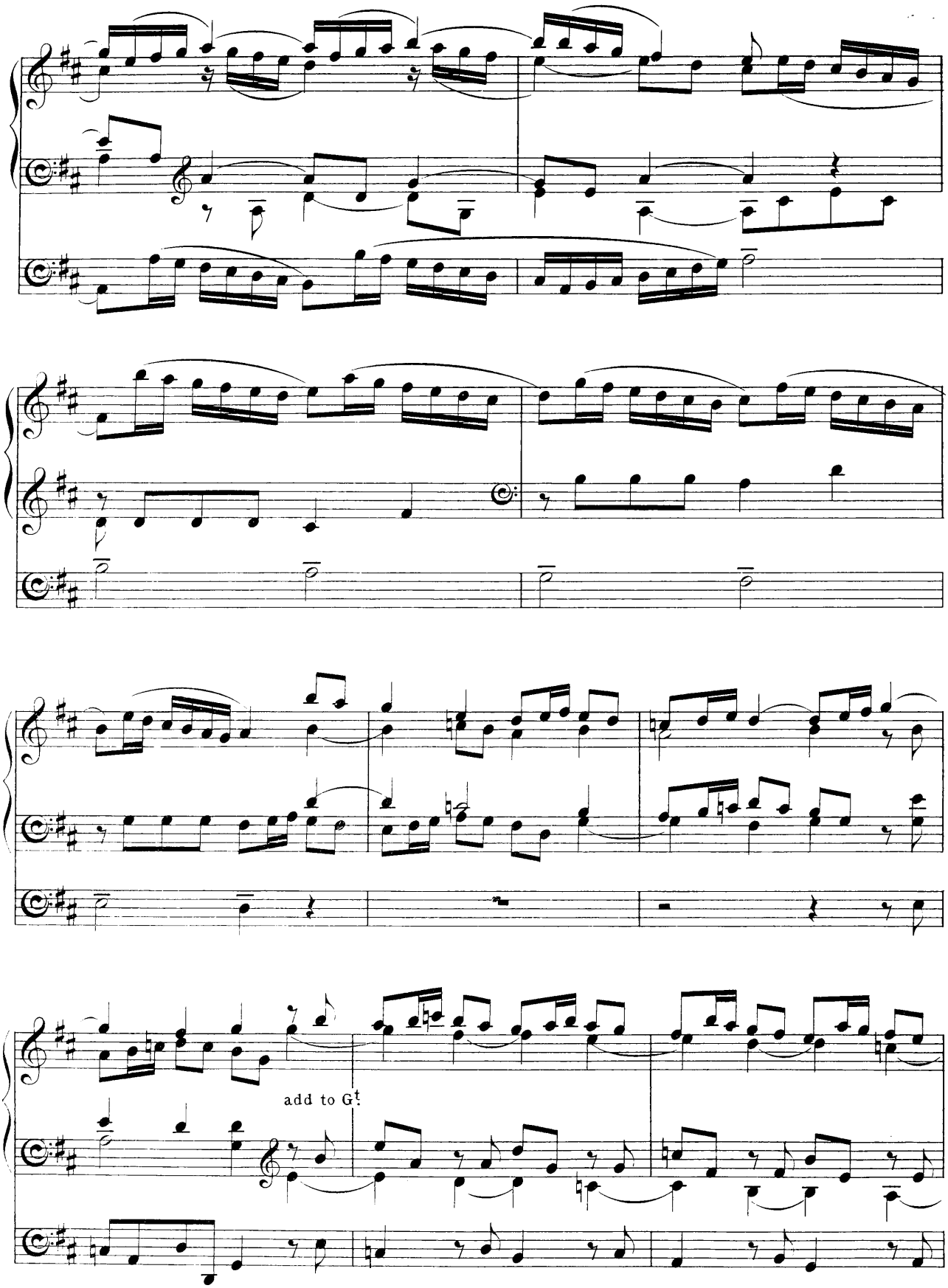

mf
mf

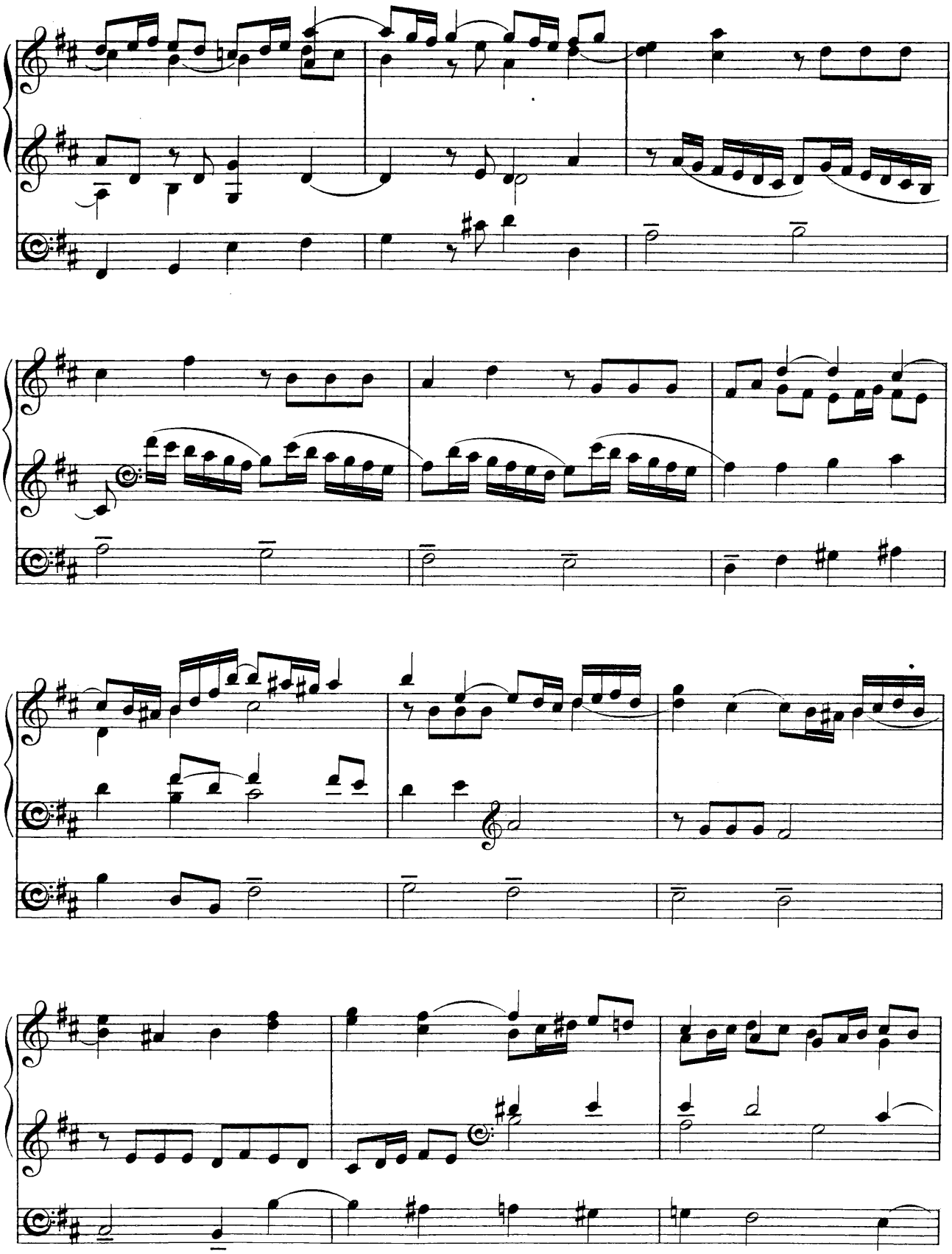

poco cresc.

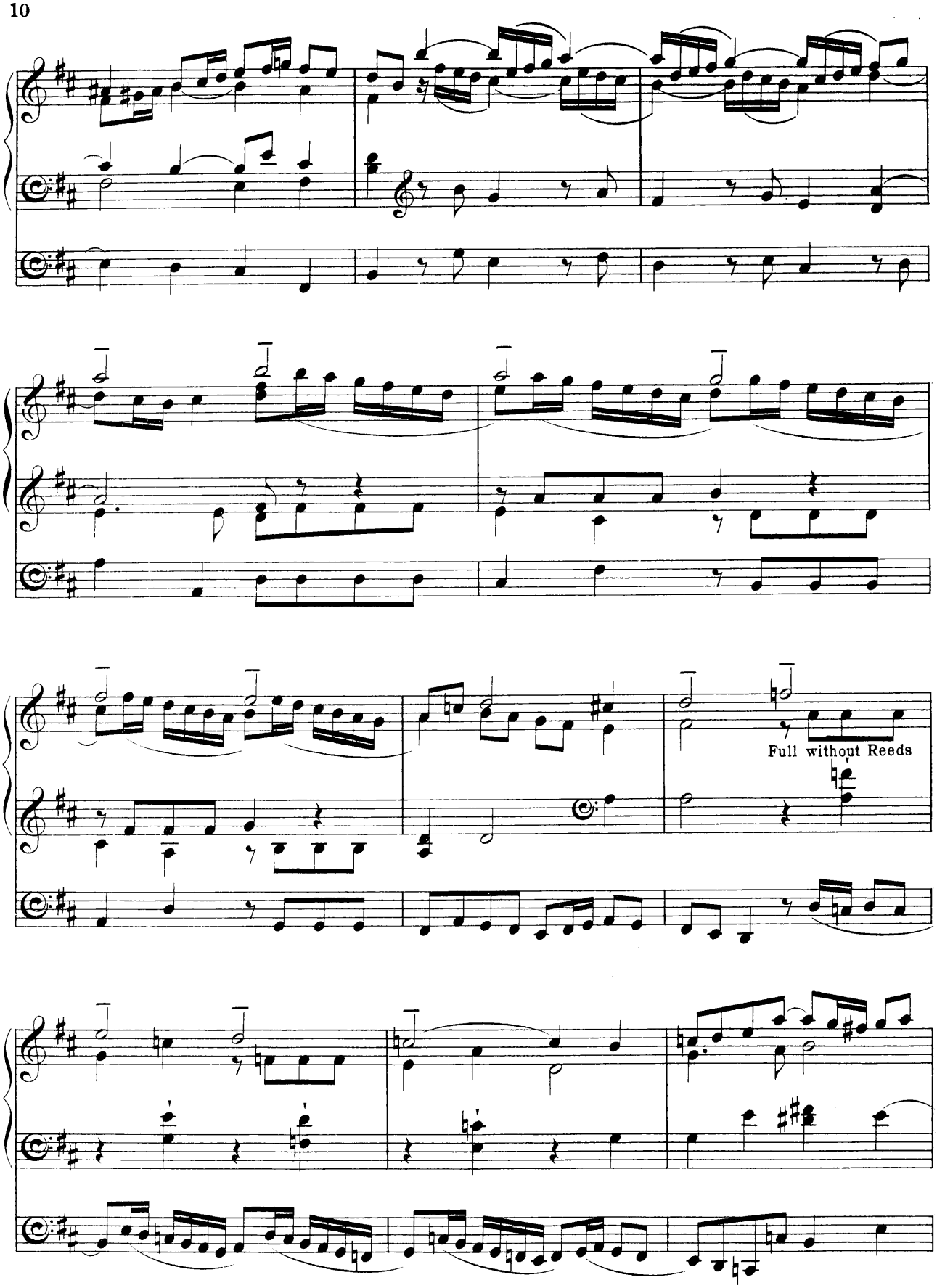


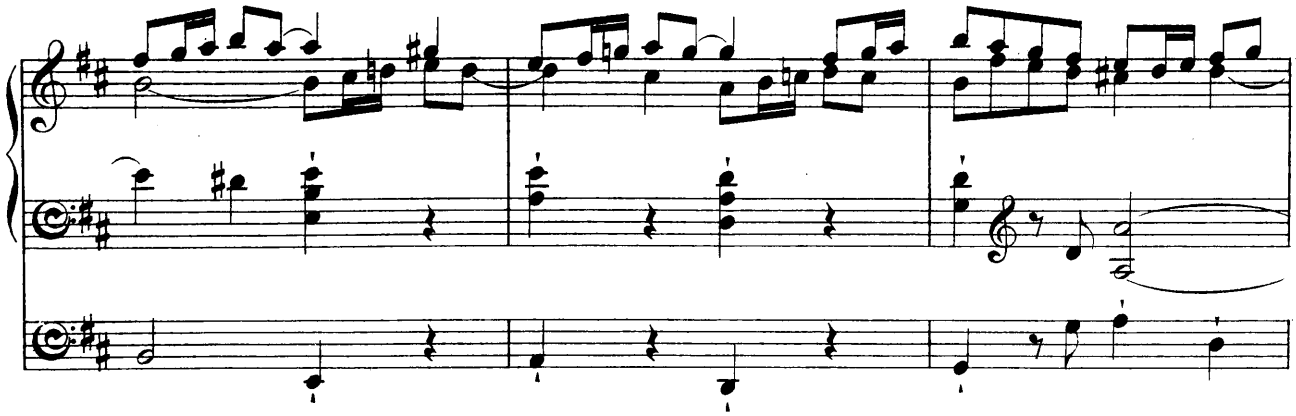

f
f

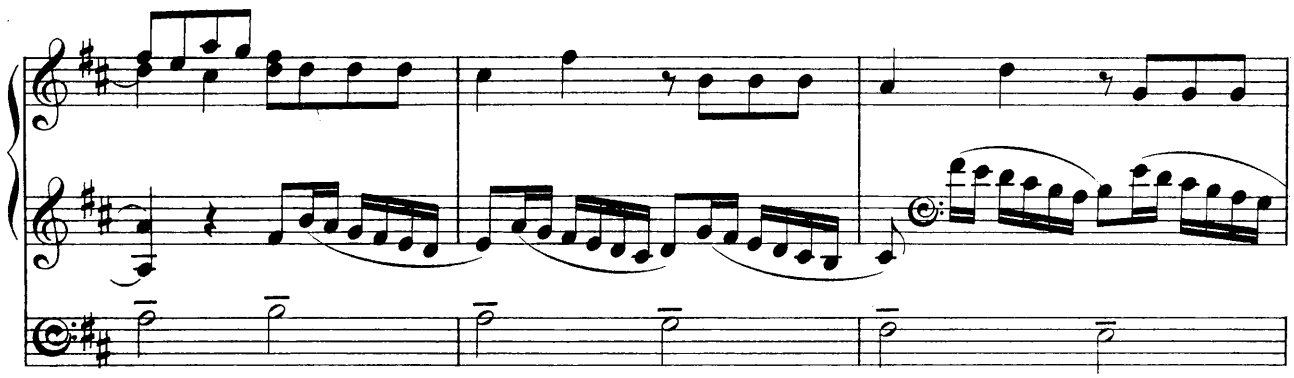



add to G!

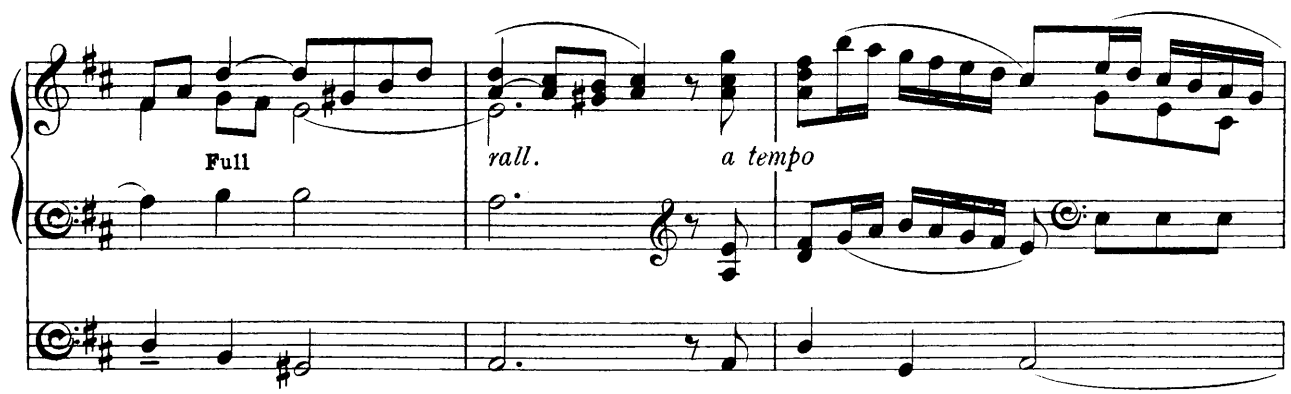


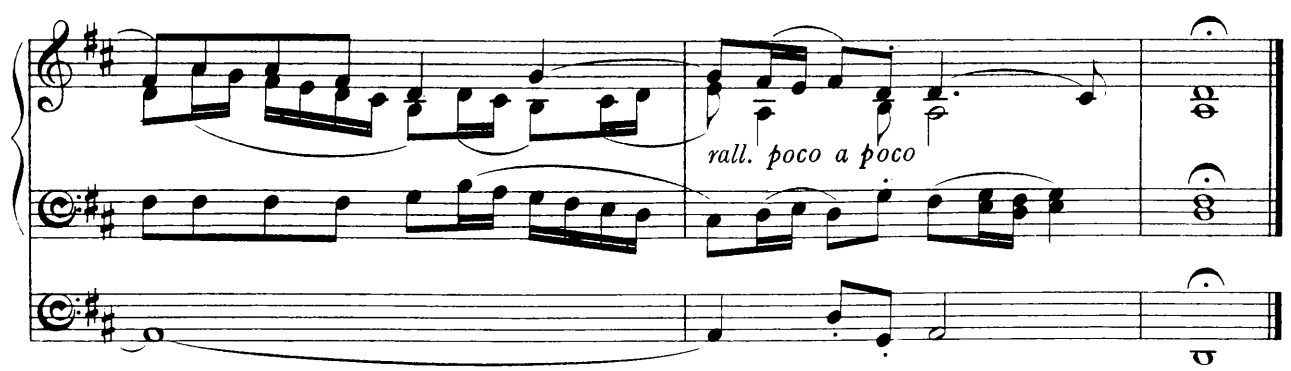

Full without Reeds





add Ped. Reeds





Novello & Company, Ltd. Engravers & Printers.

12275

ORGAN TRANSCRIPTIONS

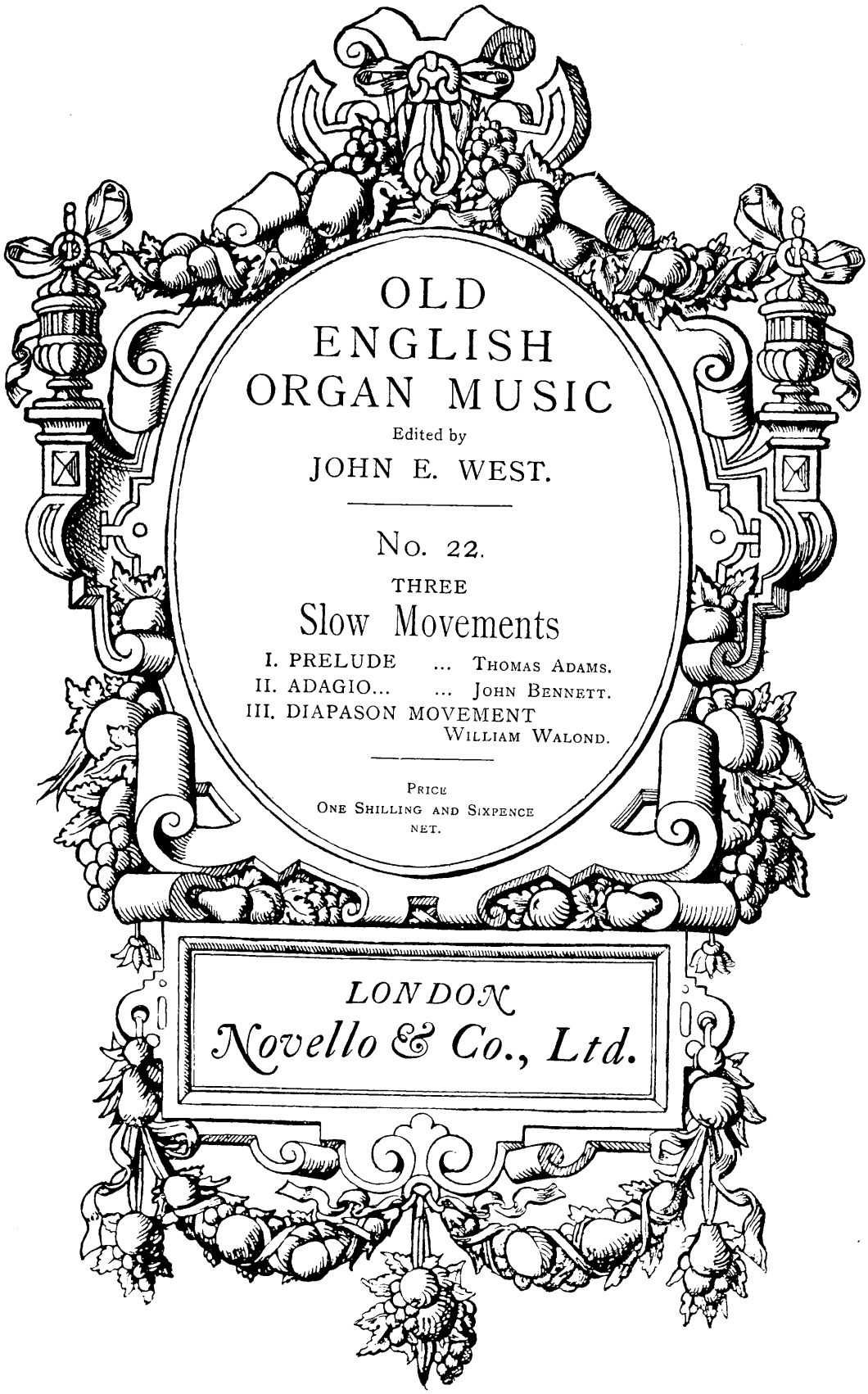
BY

A. HERBERT BREWER.

			s.	d.
No. 1.	PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	EDWARD ELGAR	2	0
,, 2.	FUNERAL MARCH (From the Music to "Grania and Diarmid")	,, ,,	2	0
,, 3.	CHANSON DE NUIT	,, ,,	2	0
,, 4.	CHANSON DE MATIN	,, ,,	2	0
,, 5.	PASSACAGLIA (From "A Song of Judgment")	C. H. LLOYD	2	0
,, 6.	CANTO POPOLARE (From "In the South")	EDWARD ELGAR	2	0
,, 7.	CANTIQUE D'AMOUR	THEO. WENDT	1	6
,, 8.	AVE MARIA IL LAMENTO	ADOLPH HENSELT	2	0

(To be continued.)

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.



Copyright, 1906, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

THOMAS ADAMS.

Born (in London ?) September 5, 1785. Pupil of Dr. Busby. Organist of Carlisle Chapel, Lambeth, 1802; St. Paul's, Deptford, 1814; St. George's, Camberwell, 1824; and St. Dunstan's, Fleet Street, 1833. Died in London, September 15, 1858. Composer of Church Music, Pieces for the Organ and Pianoforte, &c.

Adams was one of the most remarkable organists and extempore performers of his day.

JOHN BENNETT.

Born 1735 (?). Appointed Organist of St. Dionis Backchurch, Fenchurch Street, in succession to Dr. Burney, 1752. Died 1762 (?).

WILLIAM WALOND, Mus.B., Oxon.

On being admitted to the privileges of the University of Oxford, June 25, 1757, he was described as "organorum pulsator," but the place of his organ appointment was not stated. He took his degree of Mus.B. on July 5 of the same year.

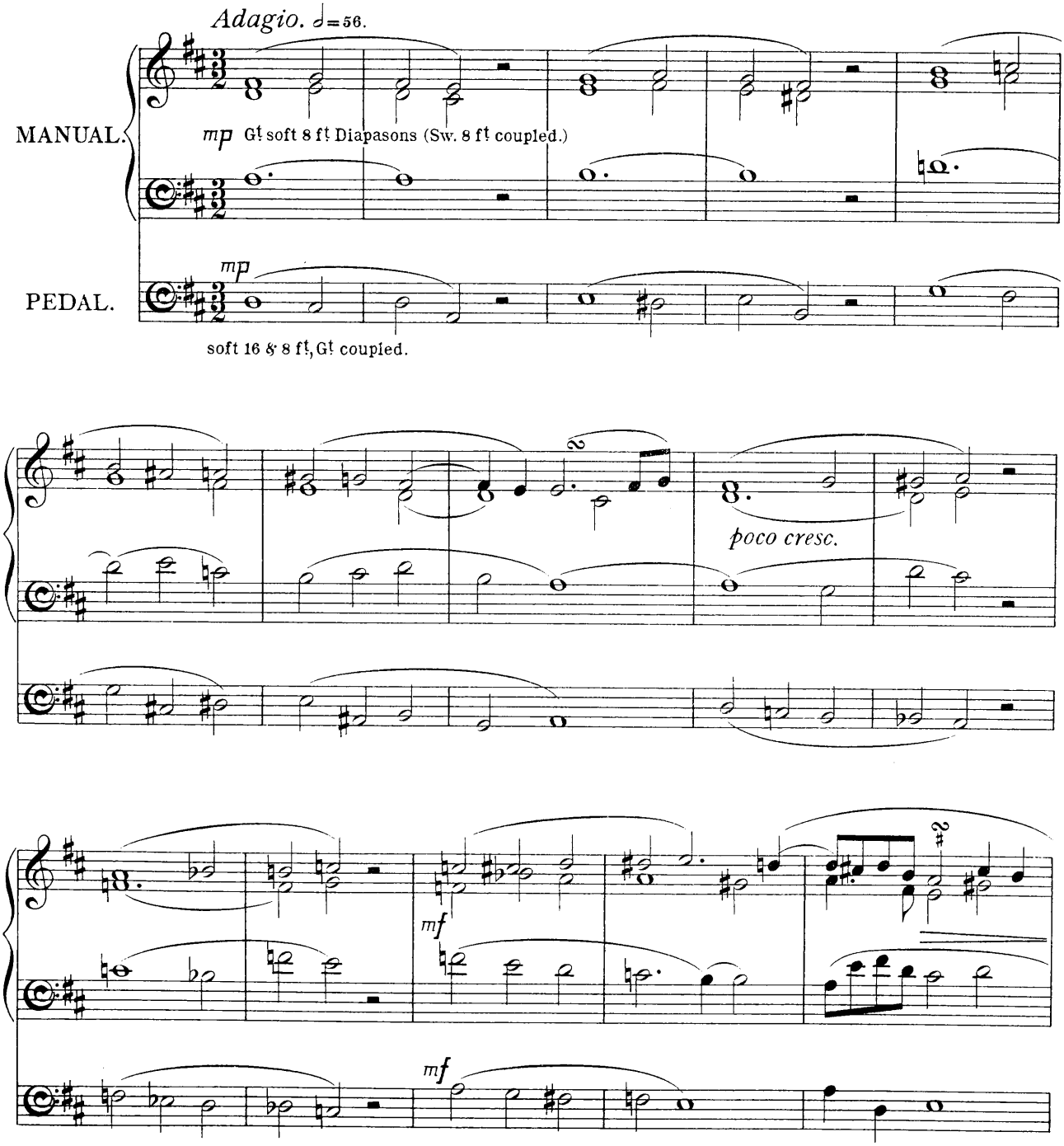
Composer of a setting of Pope's "Ode on St. Cecilia's Day," Organ Pieces, &c.

THREE SLOW MOVEMENTS.

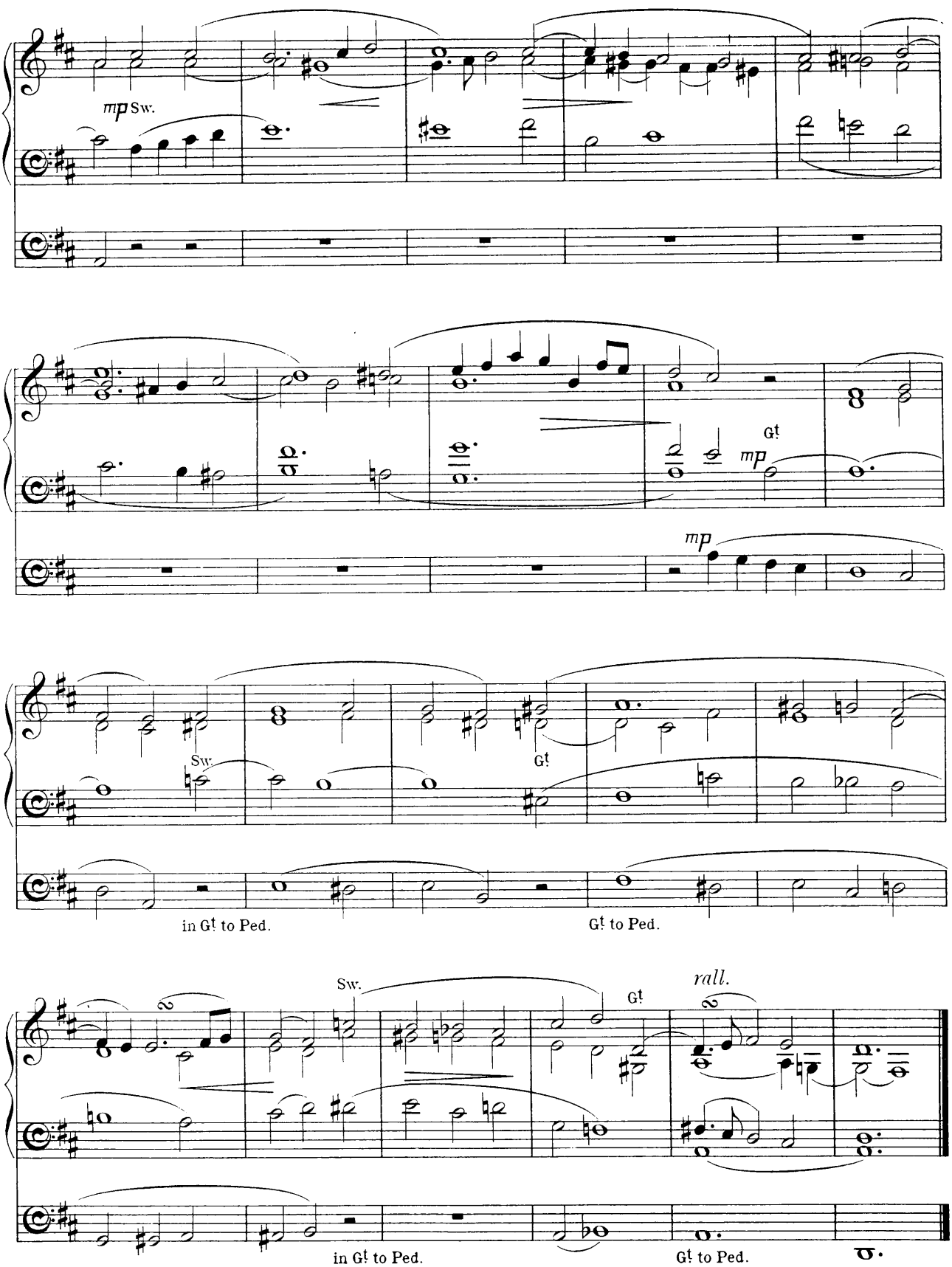
From
"Twelve Voluntaries"

(I.) PRELUDE.

Thomas Adams.



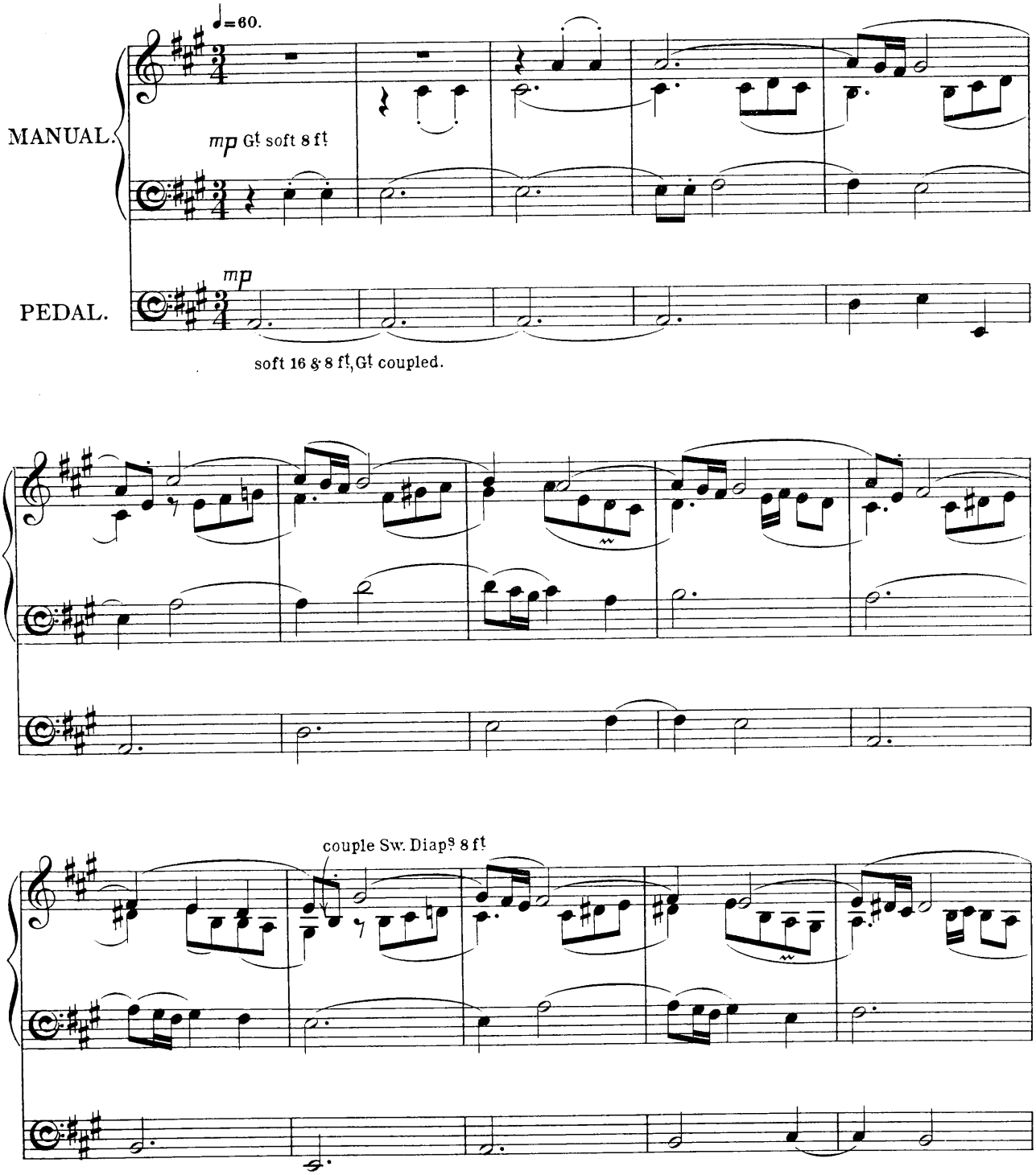
Copyright, 1906, by Novello & Company, Limited.


mp Sw.
Gt
mp
mp
Sw.
Gt
in Gt to Ped.
Gt to Ped.
Sw.
Gt
rall.
in Gt to Ped.
Gt to Ped.

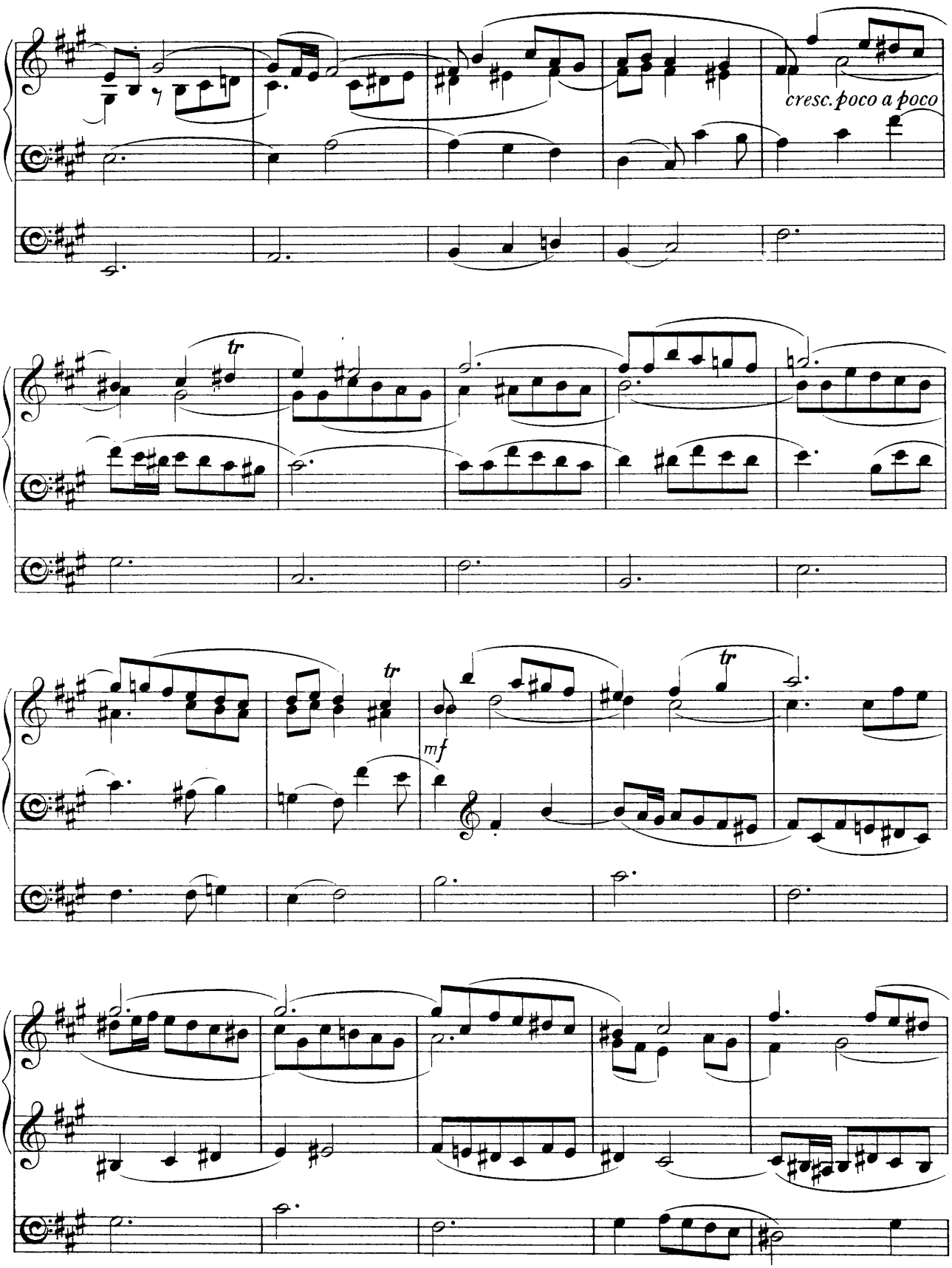
(II.) ADAGIO.

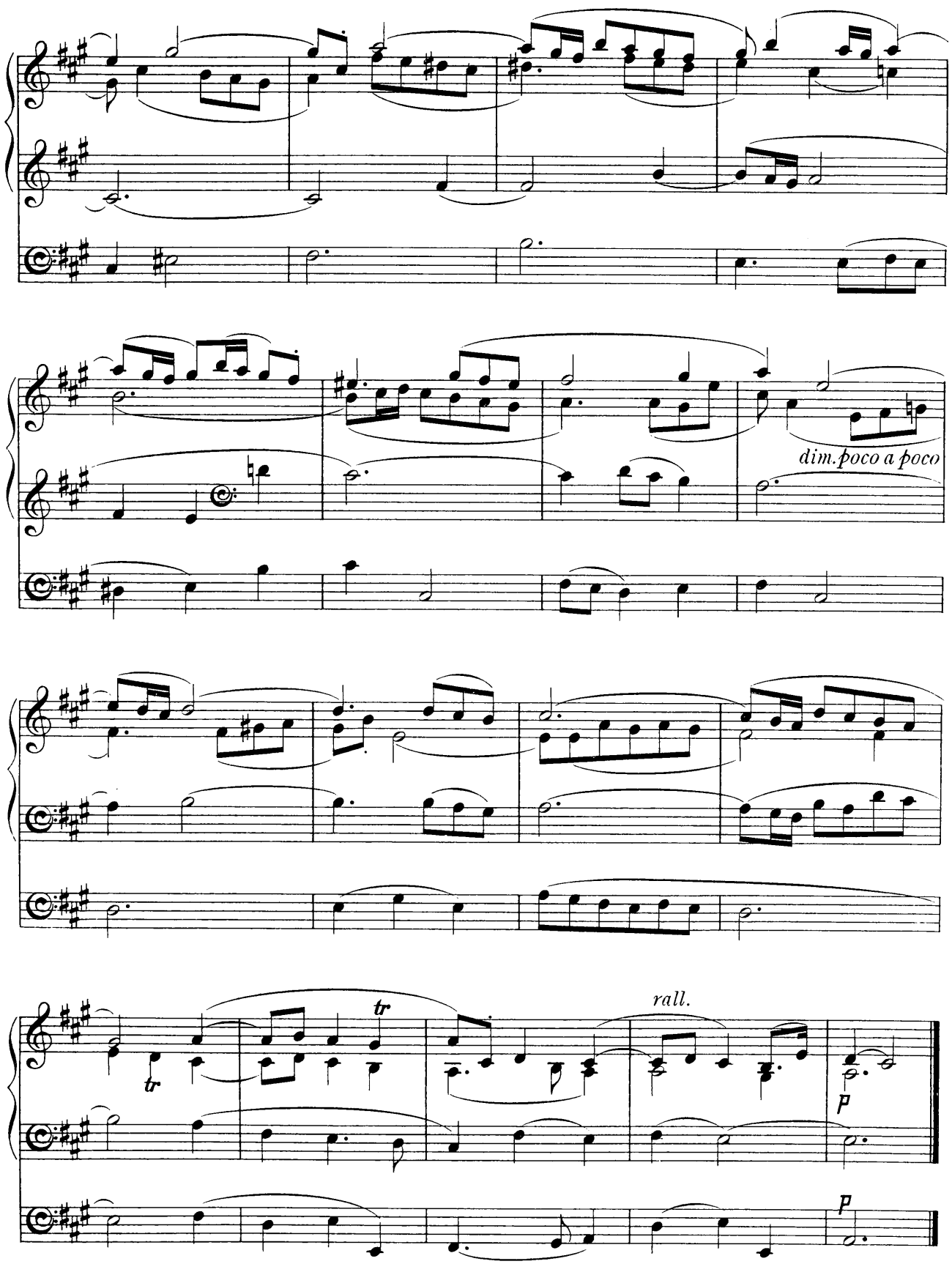
From "Ten Voluntaries for the Organ or Harpsichord."

John Bennett.



Copyright, 1906, by Novello & Company, Limited.

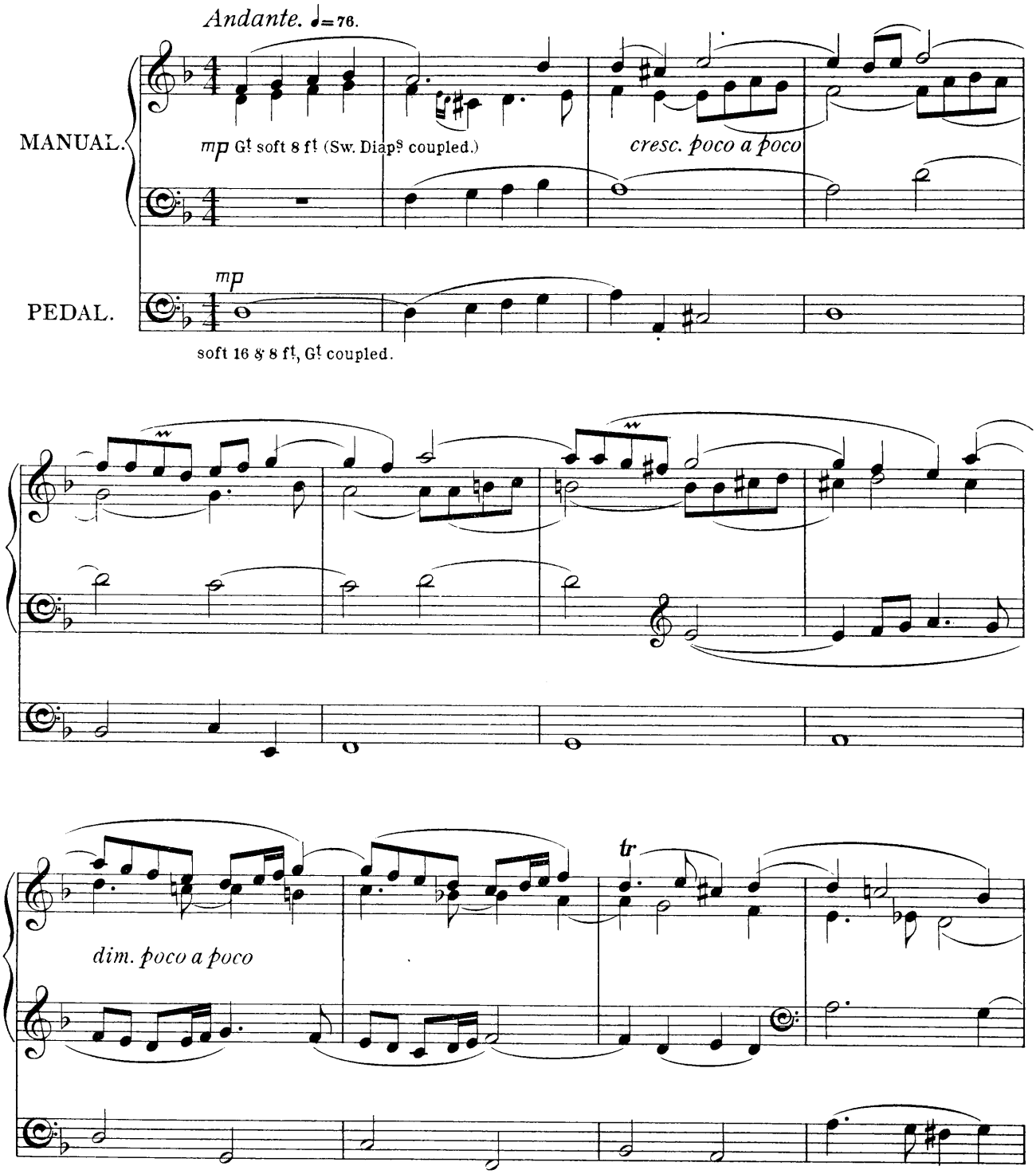

cresc. poco a poco
tr
tr
tr
mf


dim. poco a poco
rall.
p
p

(III.) DIAPASON MOVEMENT.

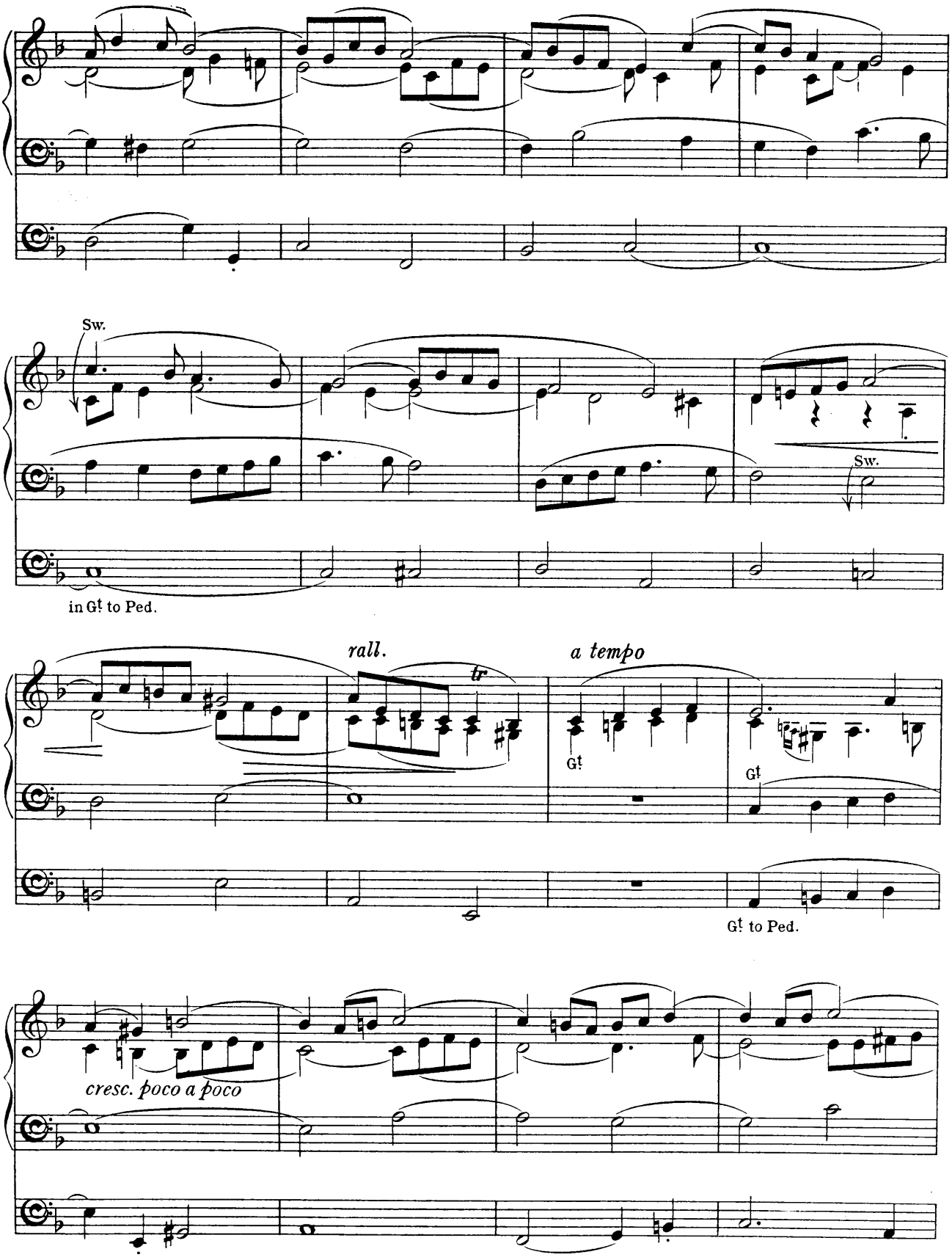
From "Ten Voluntaries for the Organ or Harpsichord."

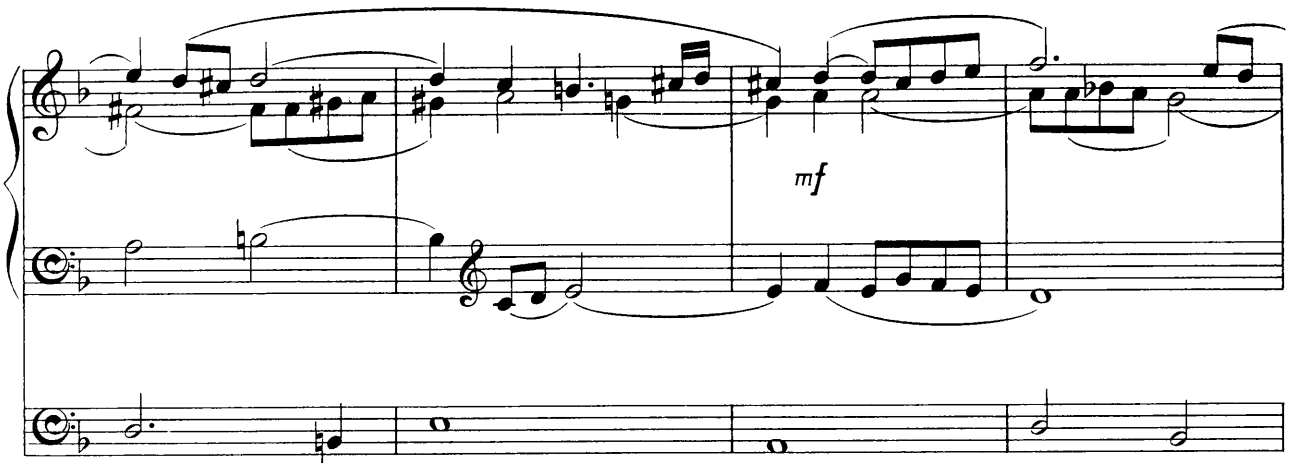
William Walond.

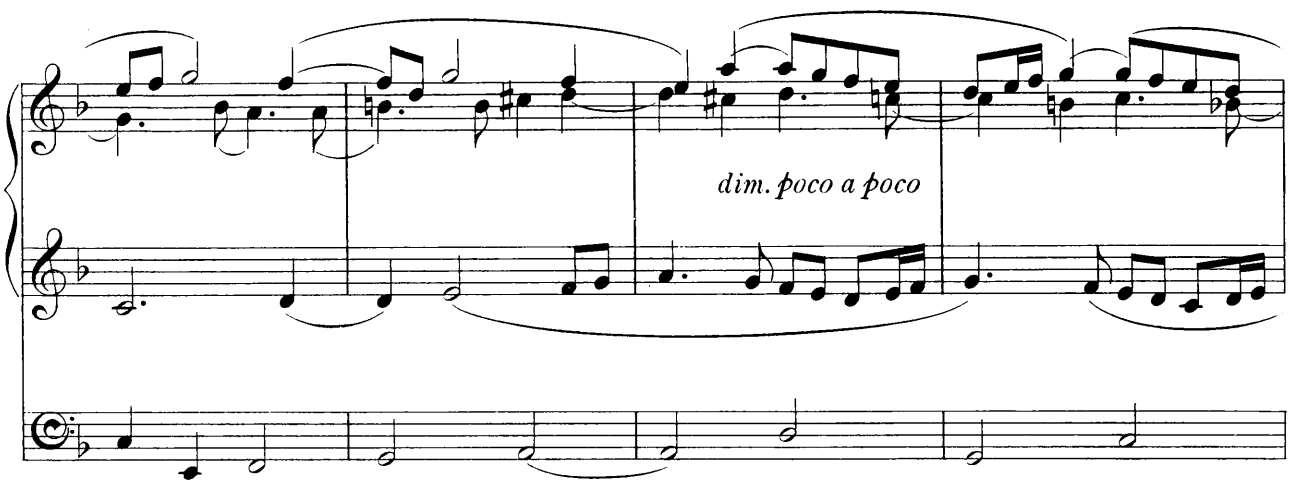


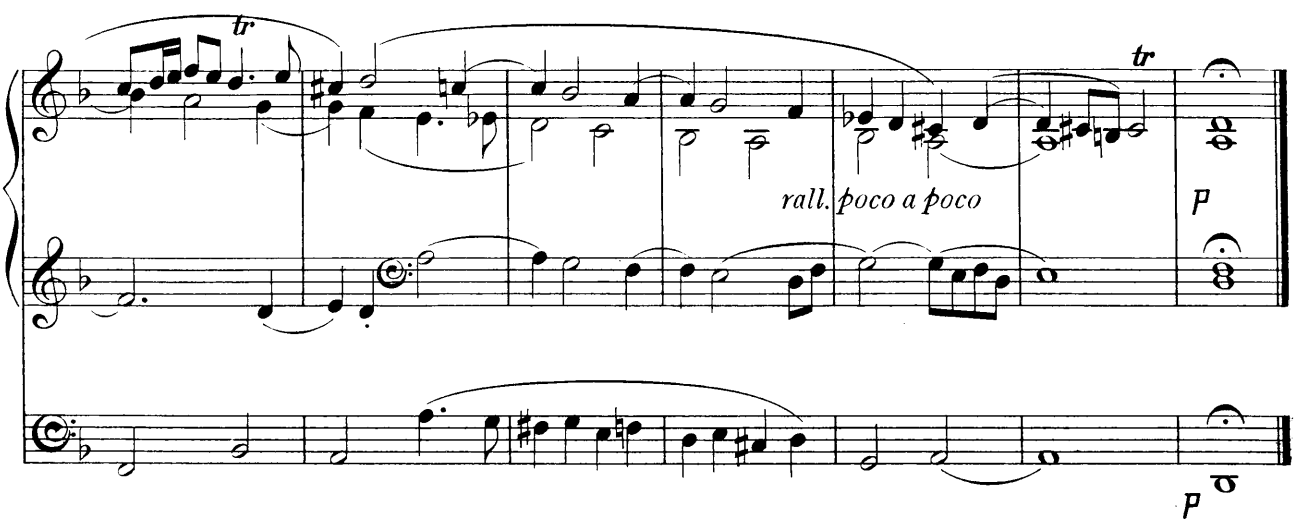
12272

Copyright, 1906, by Novello & Company, Limited.


Sw.
in G! to Ped.
rall.
tr
a tempo
G!
G!
Sw.
G! to Ped.
cresc. poco a poco







Novello & Company, Ltd. Engravers & Printers.

12272

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 23.

TWO PIECES

No. 1. DIRGE.

No. 2. CATHEDRAL FUGUE.

Composed by

Thomas Attwood.

PRICE
ONE SHILLING AND SIXPENCE
NET.

LONDON
Novello & Co., Ltd.

Copyright, 1906, *by Novello and Company, Limited.*

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

THOMAS ATTWOOD.

Born in London, November 23, 1765. Chorister in the Chapel Royal and pupil of Nares and Ayrton. Afterwards studied at Naples and Vienna (in the latter city under Mozart). Some time after his return to England he was appointed Assistant-Organist to Reinhold at the church of St. George the Martyr, Queen Square, Holborn, and one of the Chamber Musicians and Page to the Prince of Wales. Succeeded John Jones as Organist of St. Paul's Cathedral, 1796. Appointed Composer to the Chapel Royal, 1796. Organist of the King's Private Chapel, Brighton, 1821. Organist of the Chapel Royal, 1836. Died at 17, Cheyne Walk, Chelsea, March 24, 1838. Buried in the Crypt of St. Paul's Cathedral. Composer of Church Music, Organ pieces, Music for the Drama, Glees, Songs, &c.

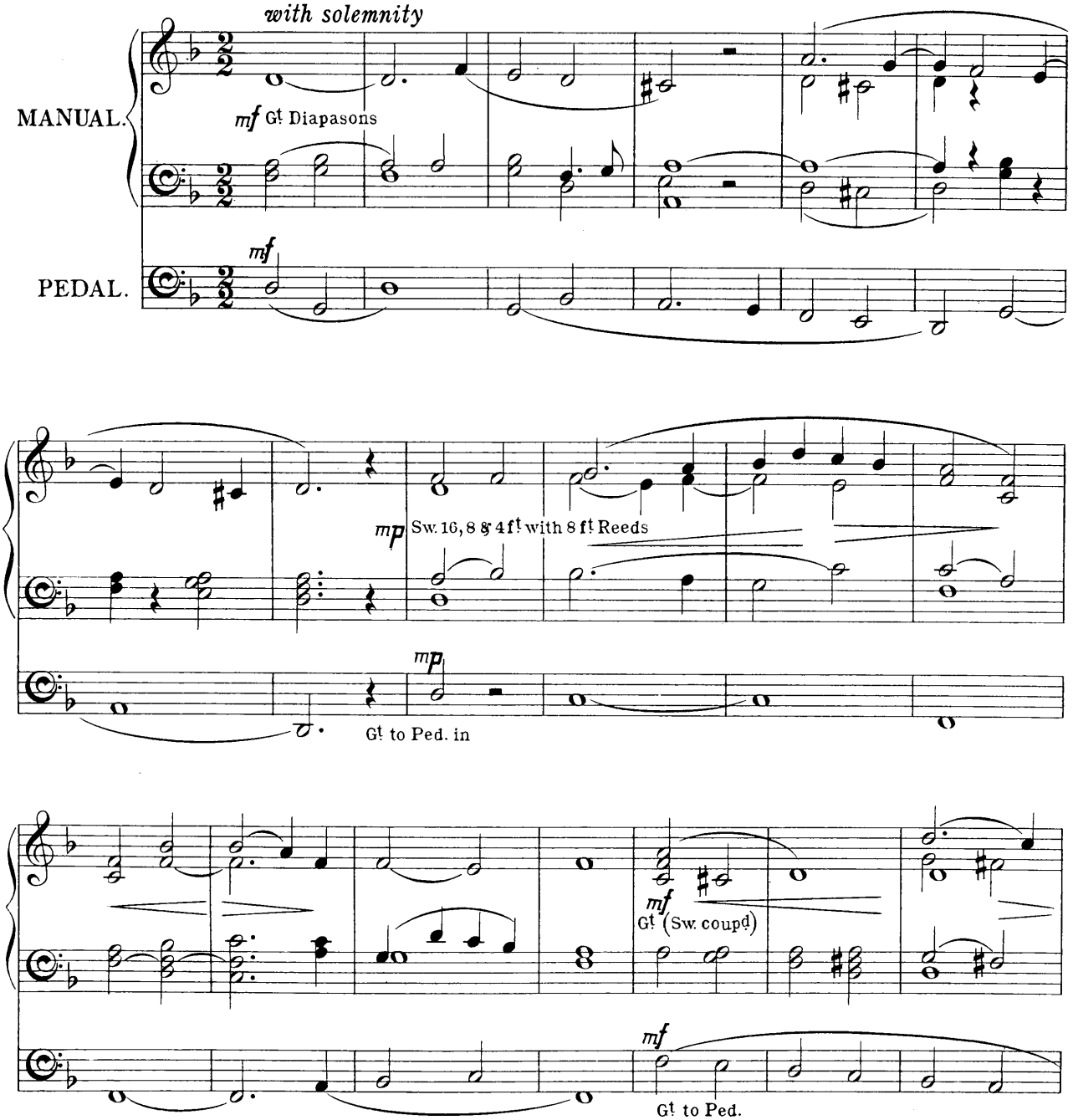
Mendelssohn honoured Attwood with his intimate friendship, and when in England was on more than one occasion his guest at his villa in Norwood. During these visits Mendelssohn sometimes accompanied Attwood to St. Paul's, and at the end of service delighted the congregation with his magnificent organ-playing.

TWO PIECES.

I. DIRGE.*

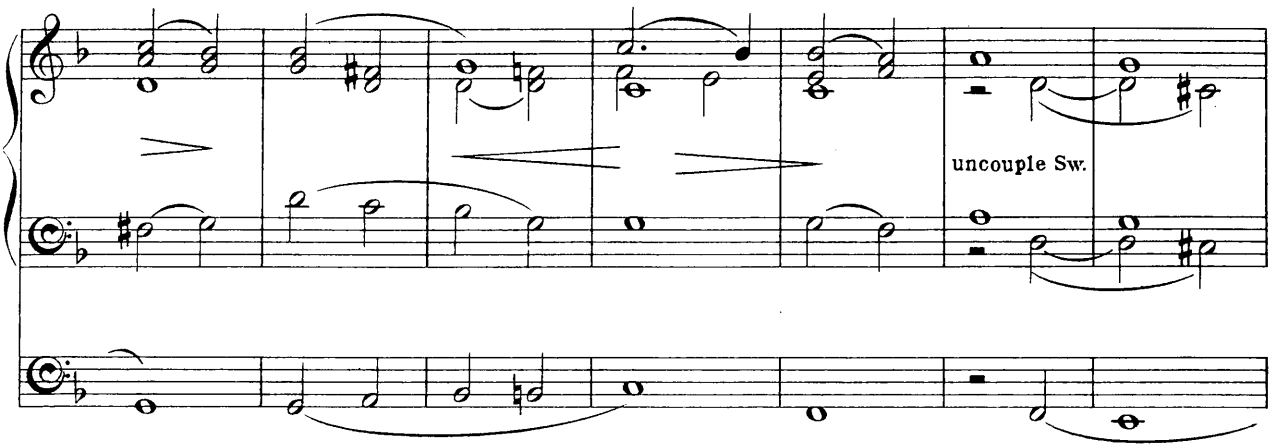
Largo assai. ♩ = 42.
with solemnity

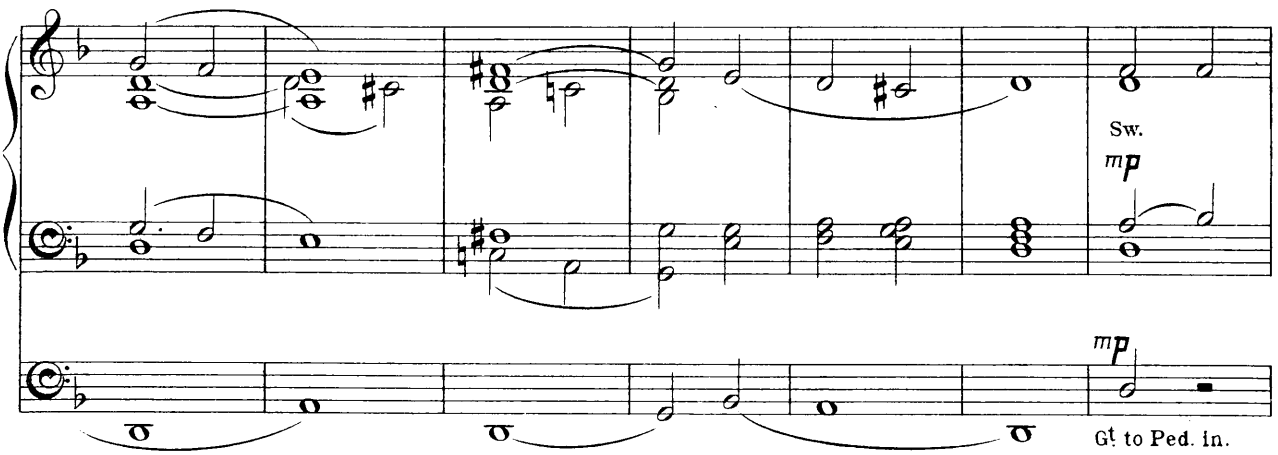
Thomas Attwood.

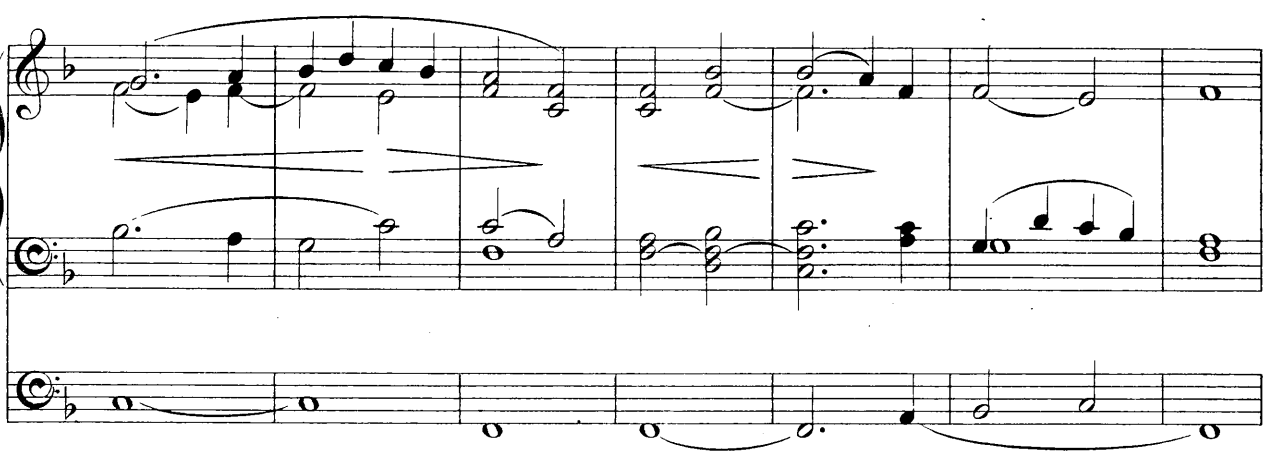


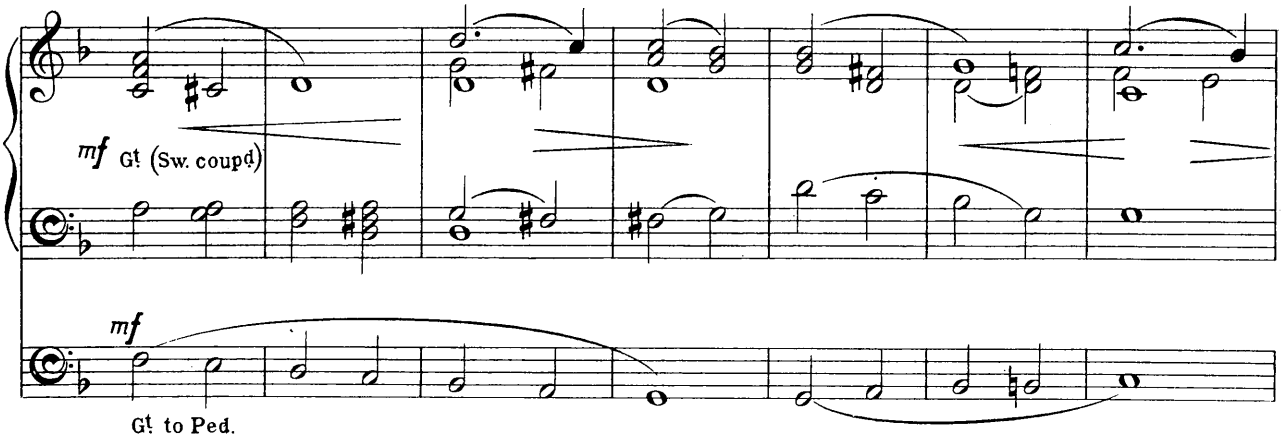
* Composed for the Funeral Service of Lord Nelson in St Paul's Cathedral, January 9th, 1806, and performed by the Composer on that occasion.

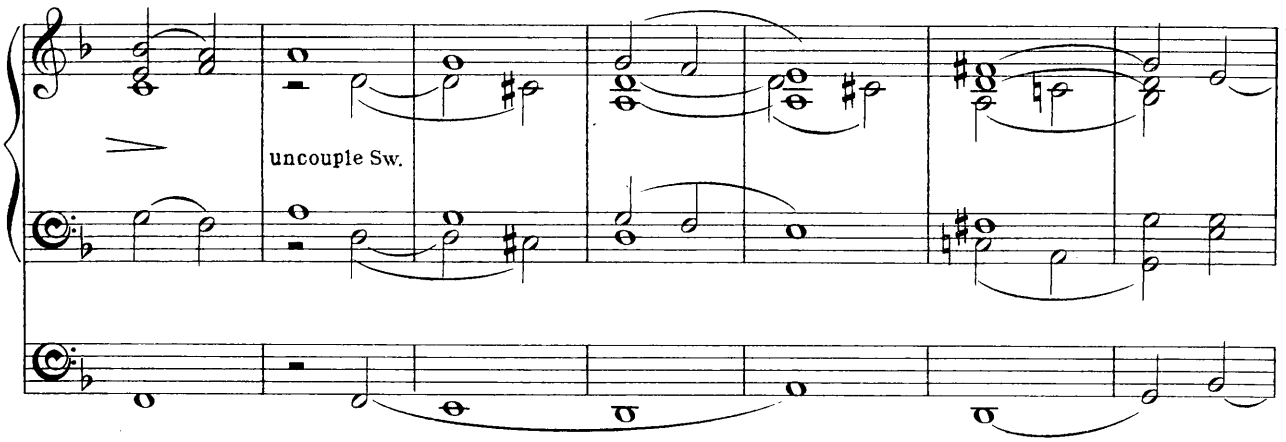
Copyright, 1906, by Novello & Company, Limited.

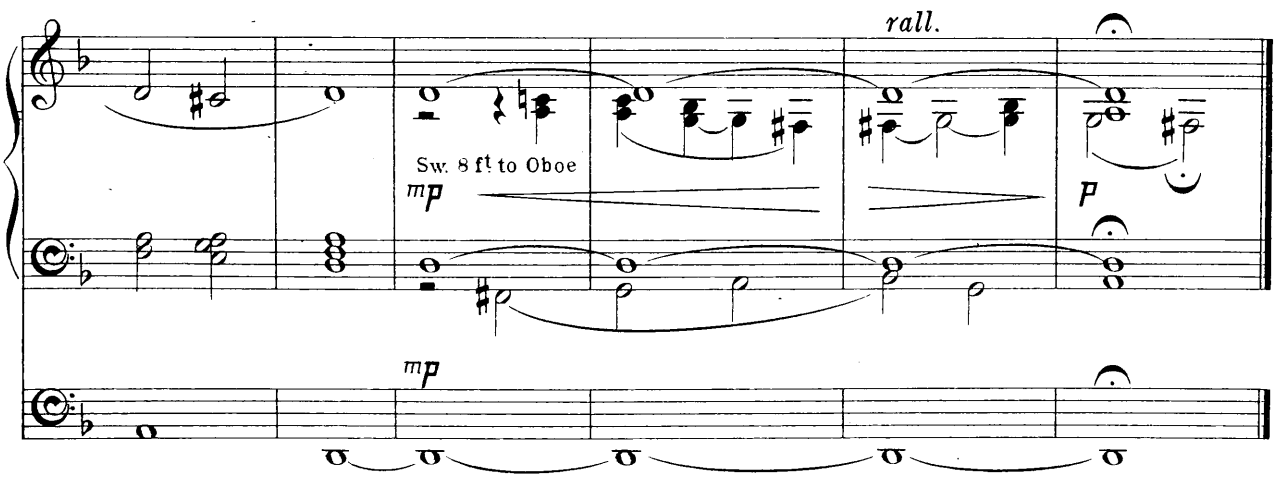

uncouple Sw.


Sw.
mp
mp
Gt to Ped. in.



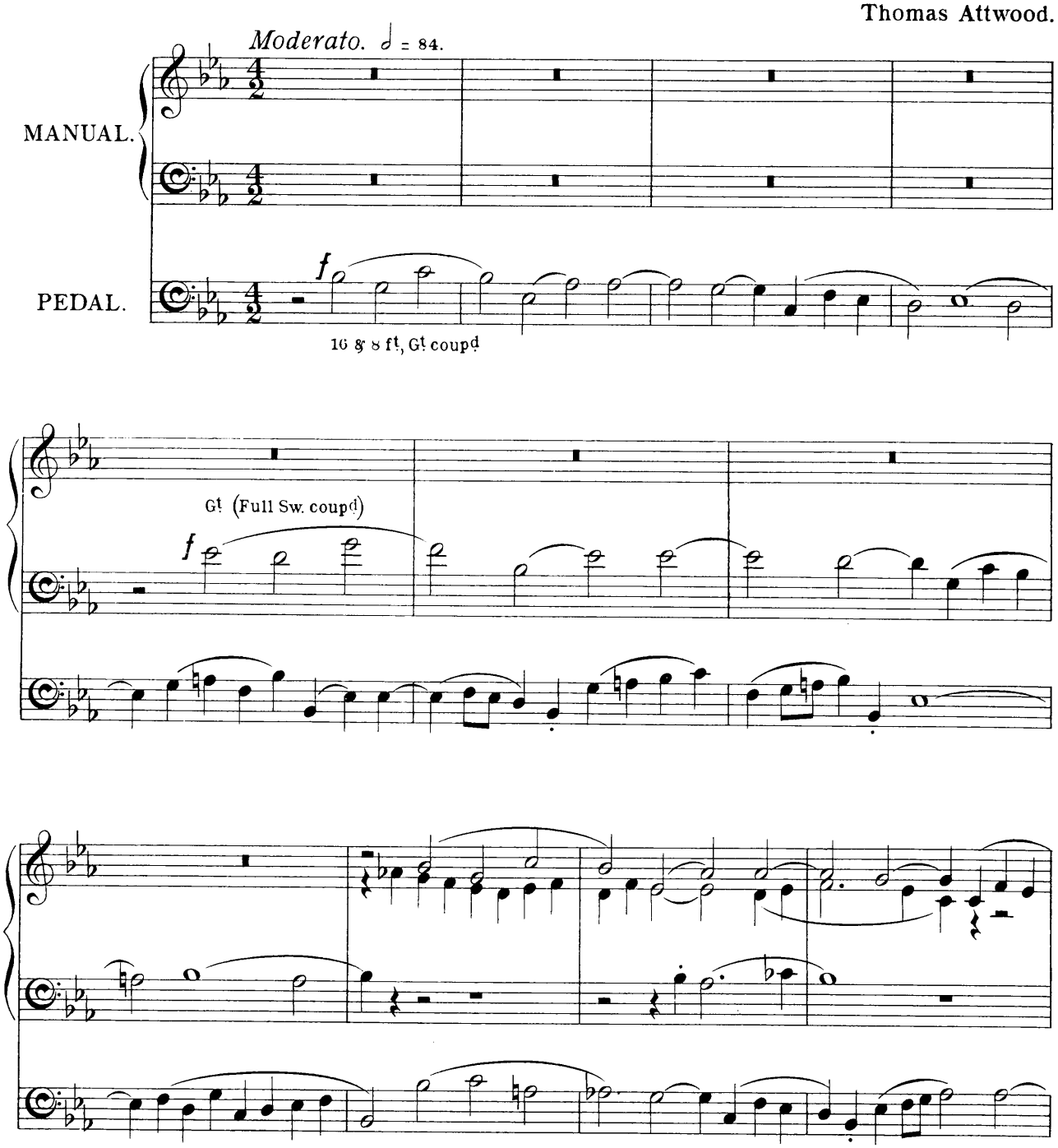

mf Gt (Sw. coupd)
mf
Gt to Ped.


uncouple Sw.


rall.
Sw. 8 ft to Oboe
mp
p
mp
Gt to Ped. in.

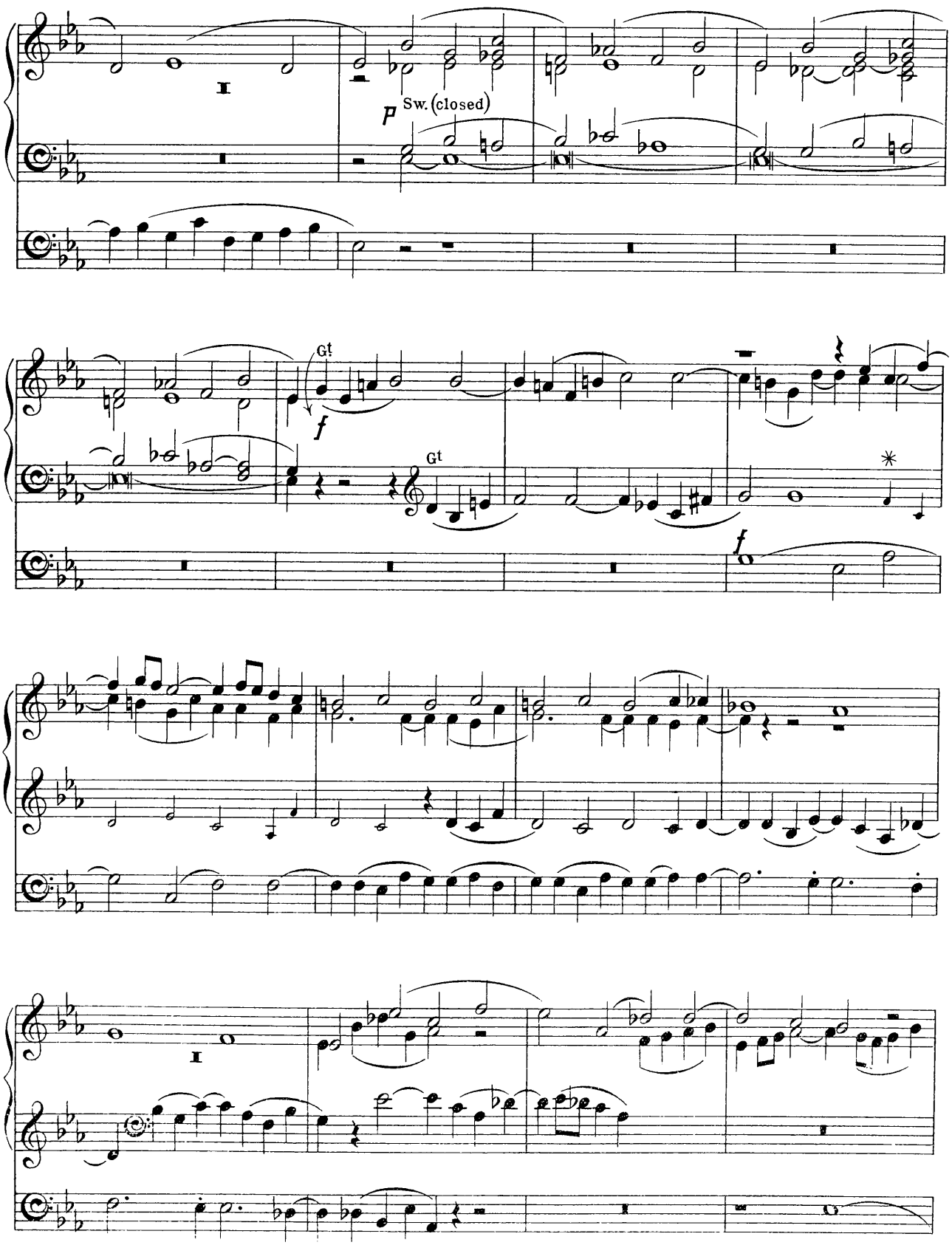
II. CATHEDRAL FUGUE.

Thomas Attwood.

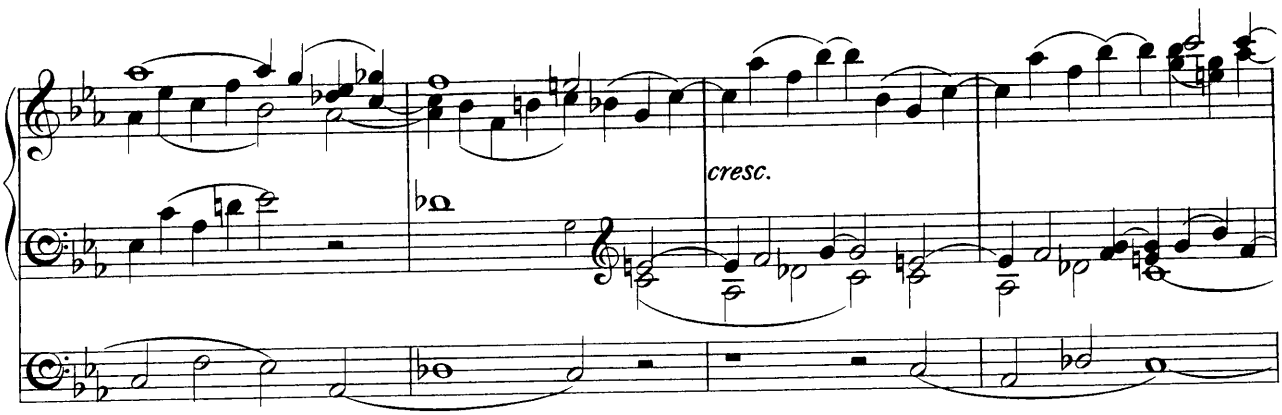


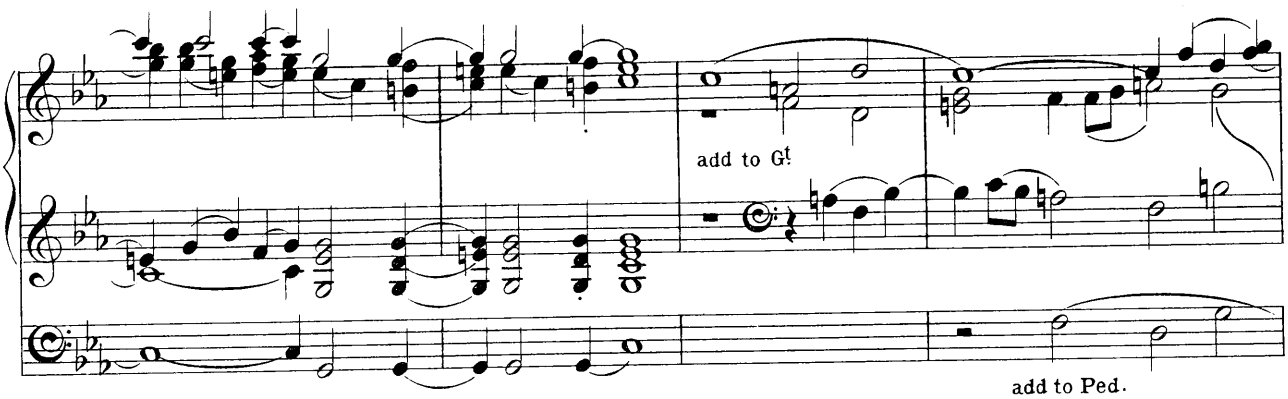
12271

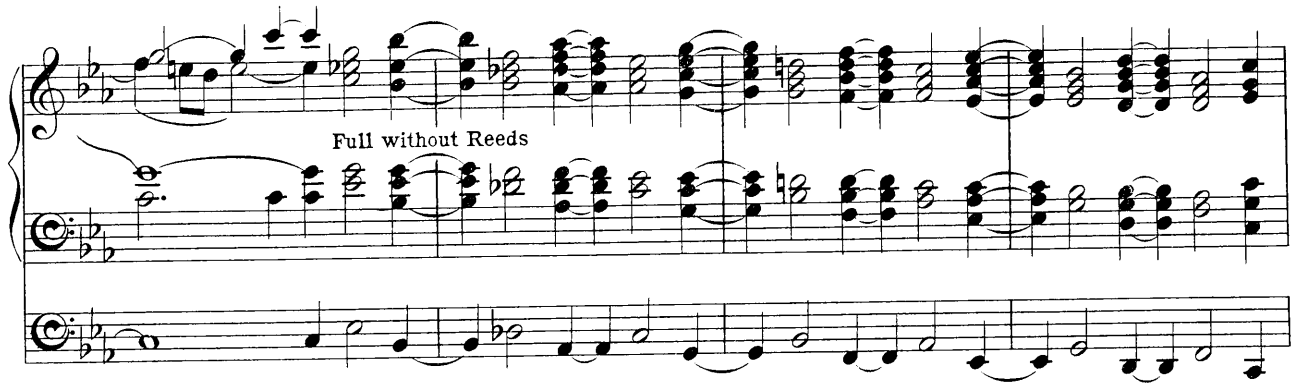
Copyright, 1906, by Novello & Company, Limited.

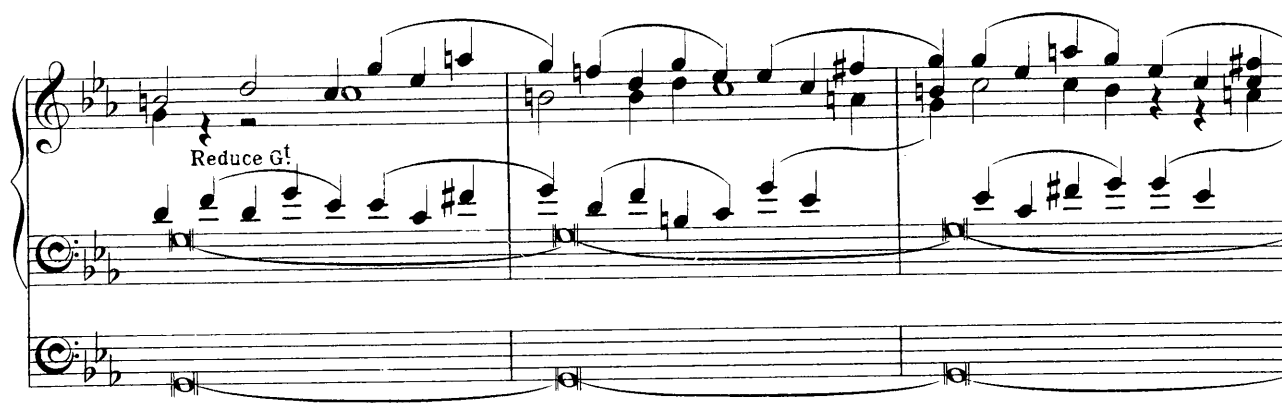


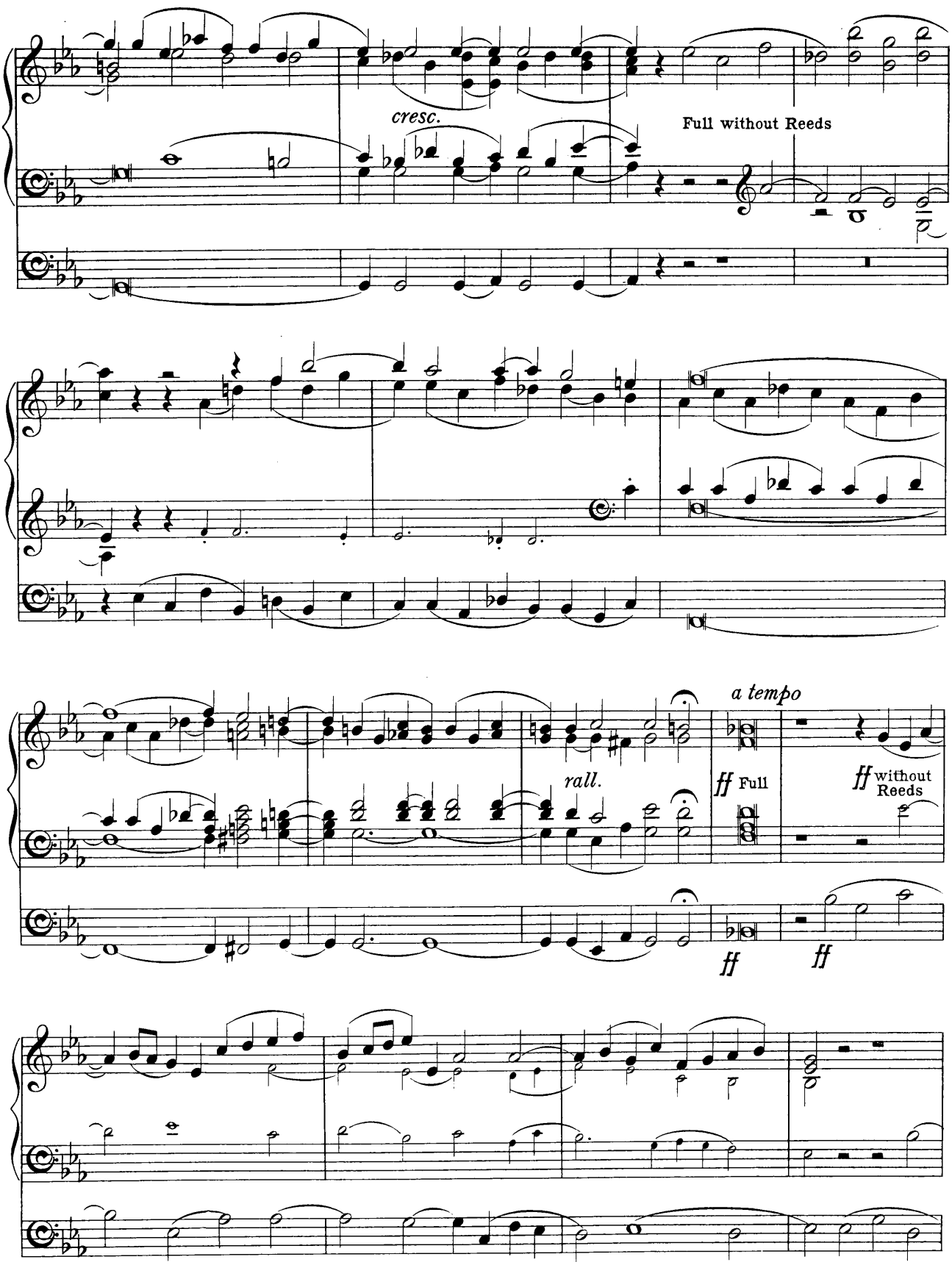
* The small notes have been added by the Editor.

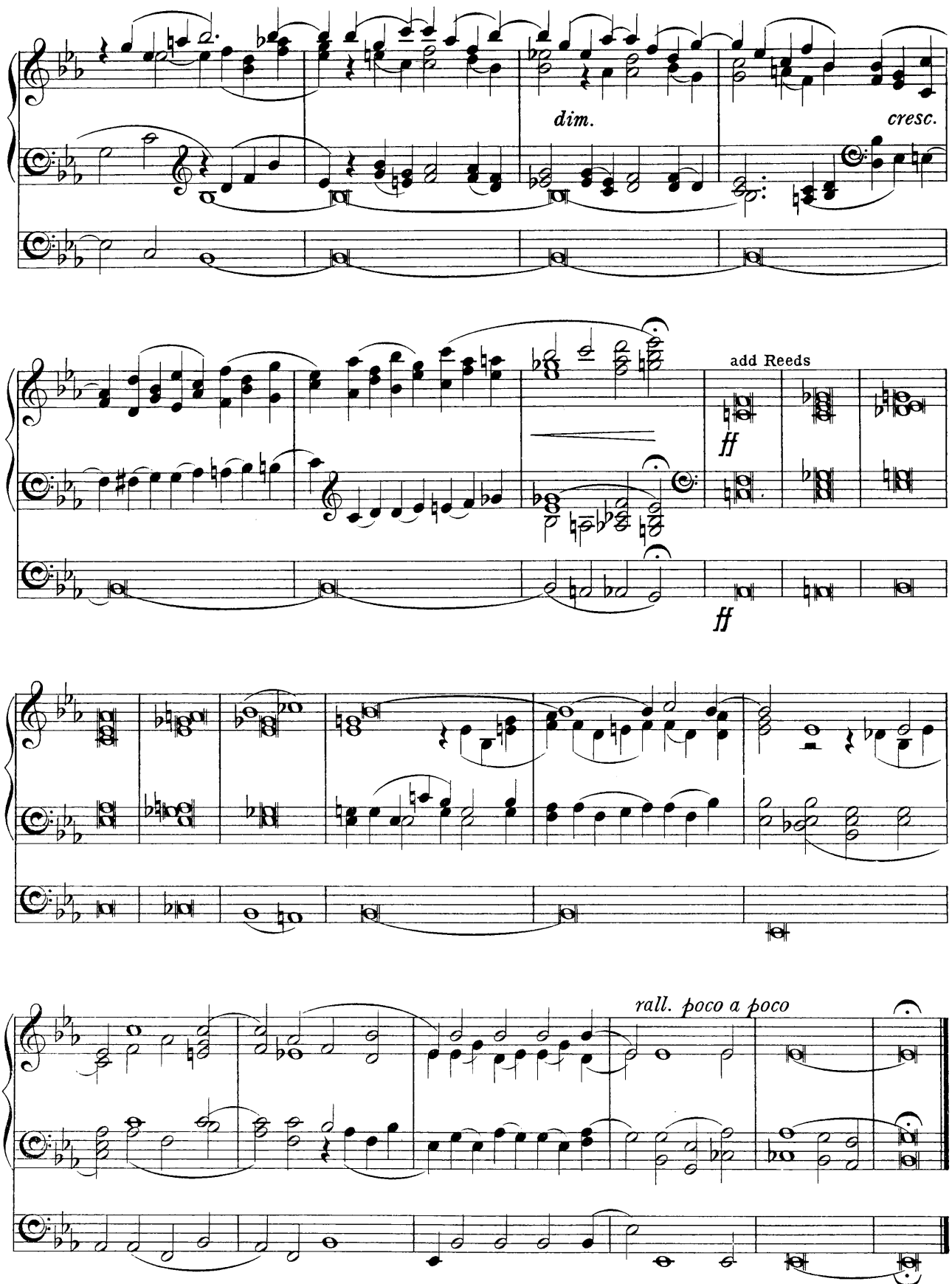

cresc.


add to G!
add to Ped.


Full without Reeds

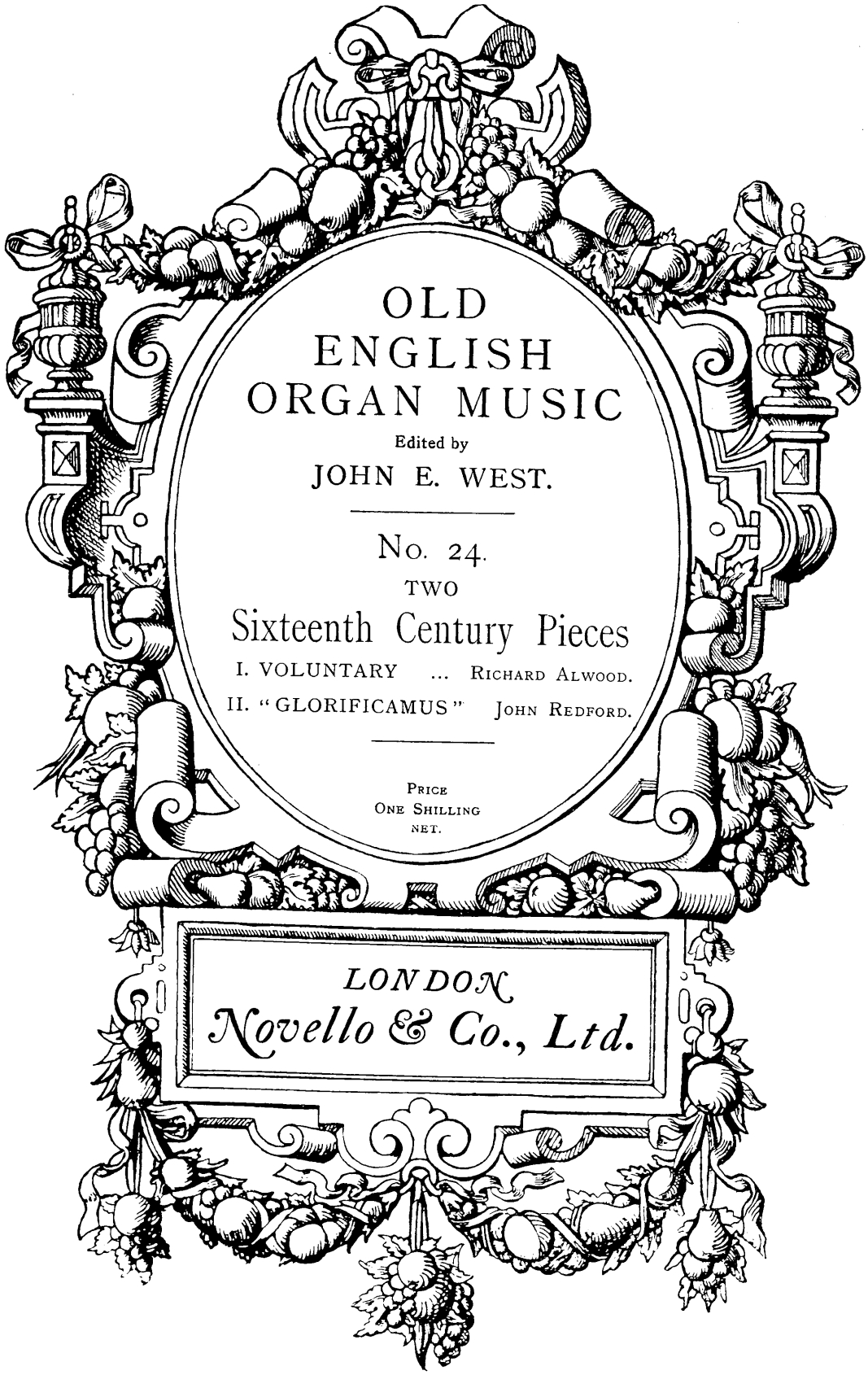

Reduce G!


cresc.
Full without Reeds
rall.
a tempo
ff Full
ff without Reeds
ff
ff



Novello & Company, Ltd. Engravers & Printers.

12271



Copyright, 1906, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

RICHARD ALWOOD.

In a MS. collection of Part-books preserved in the Music School, Oxford, he is described as "priest," but no particulars of his life appear to be known.

A few vocal and instrumental compositions by him are extant in MS.

JOHN REDFORD.

Organist, Almoner, and Master of the Boys of St. Paul's Cathedral in the latter part of Henry the Eighth's reign. Composer of Church Music, pieces for the Organ, &c. Author of a Morality, entitled "The Play of Wit and Science," and some poems.

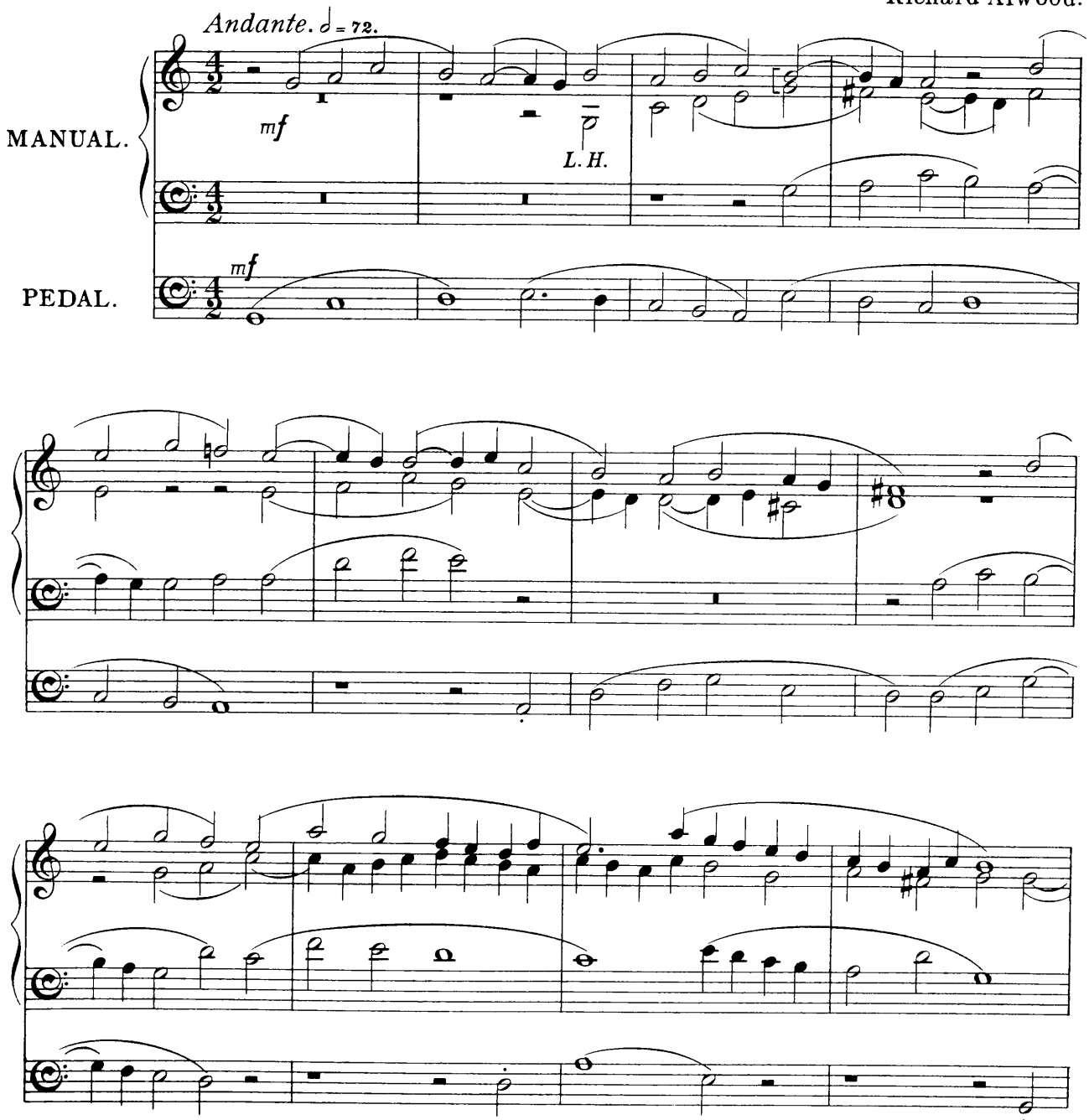
There are some commendatory lines upon Redford in Tusser's "Five Hundred Points of Husbandrie."

TWO SIXTEENTH CENTURY PIECES.

I.
VOLUNTARY.

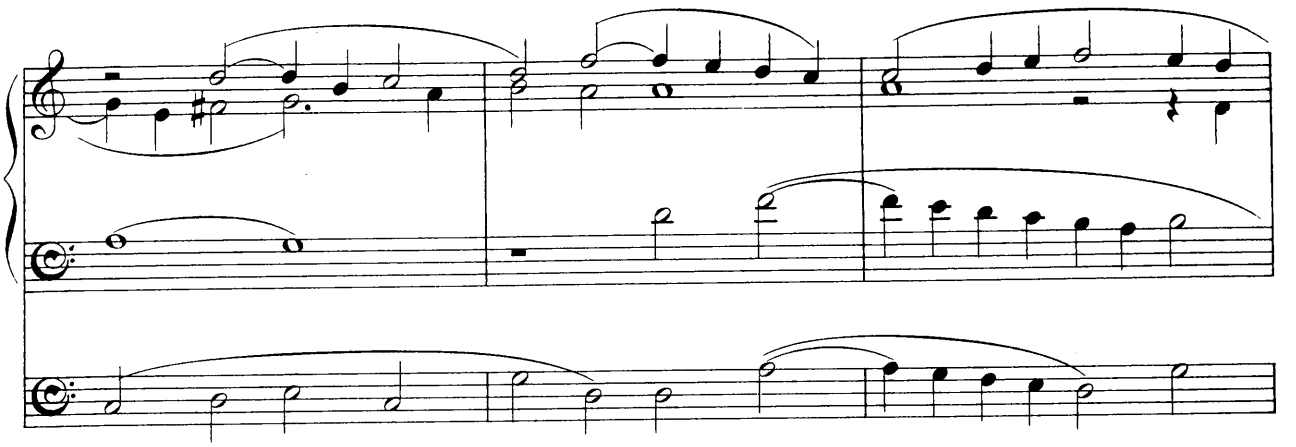
From a Manuscript in the British Museum.

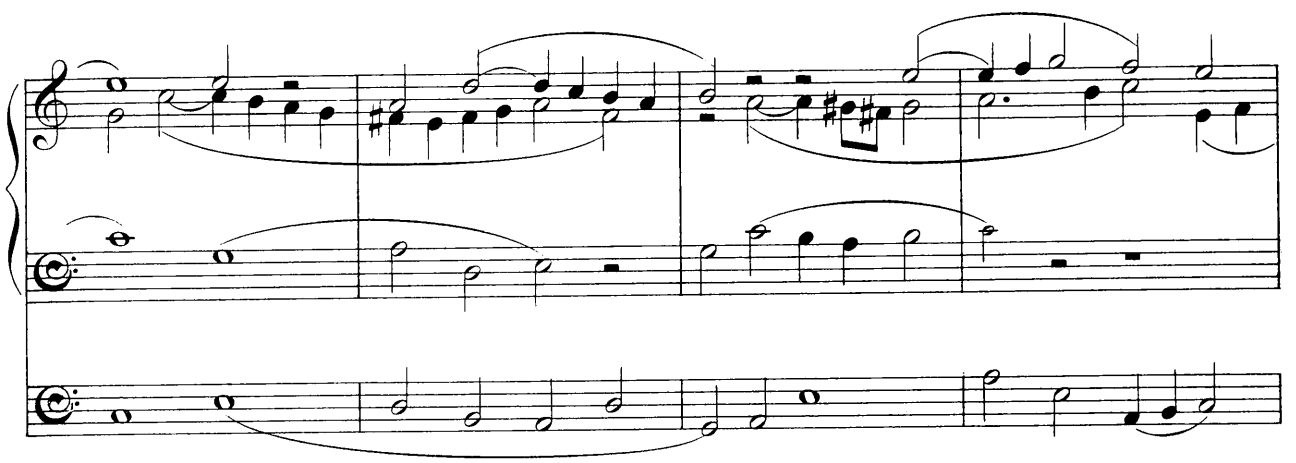
Richard Alwood.

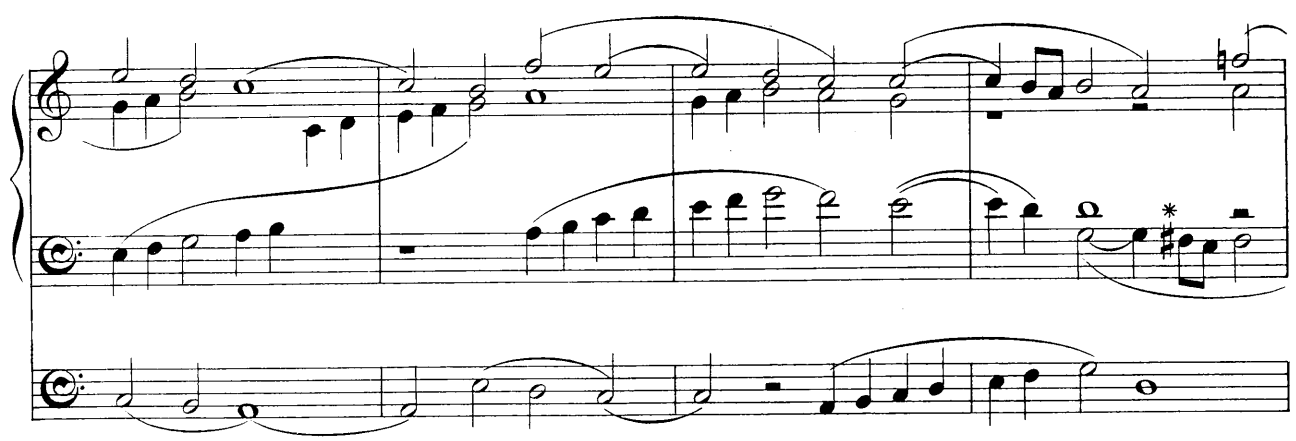


12314a

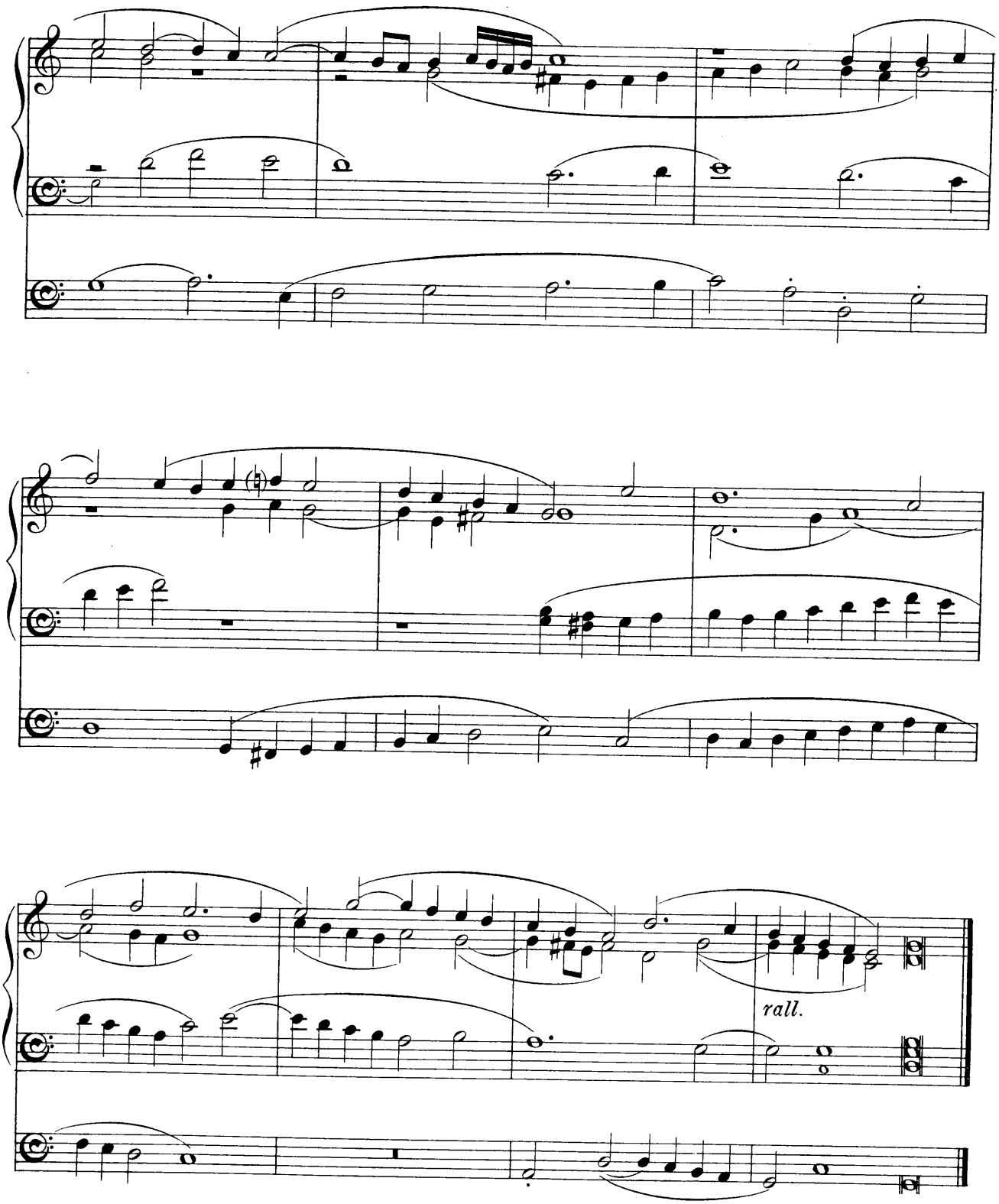
Copyright, 1906, by Novello & Company, Limited.







* This note is F♯ in the MS. Its combination with the F♮ in the upper part is not an unusual one in music of this period.

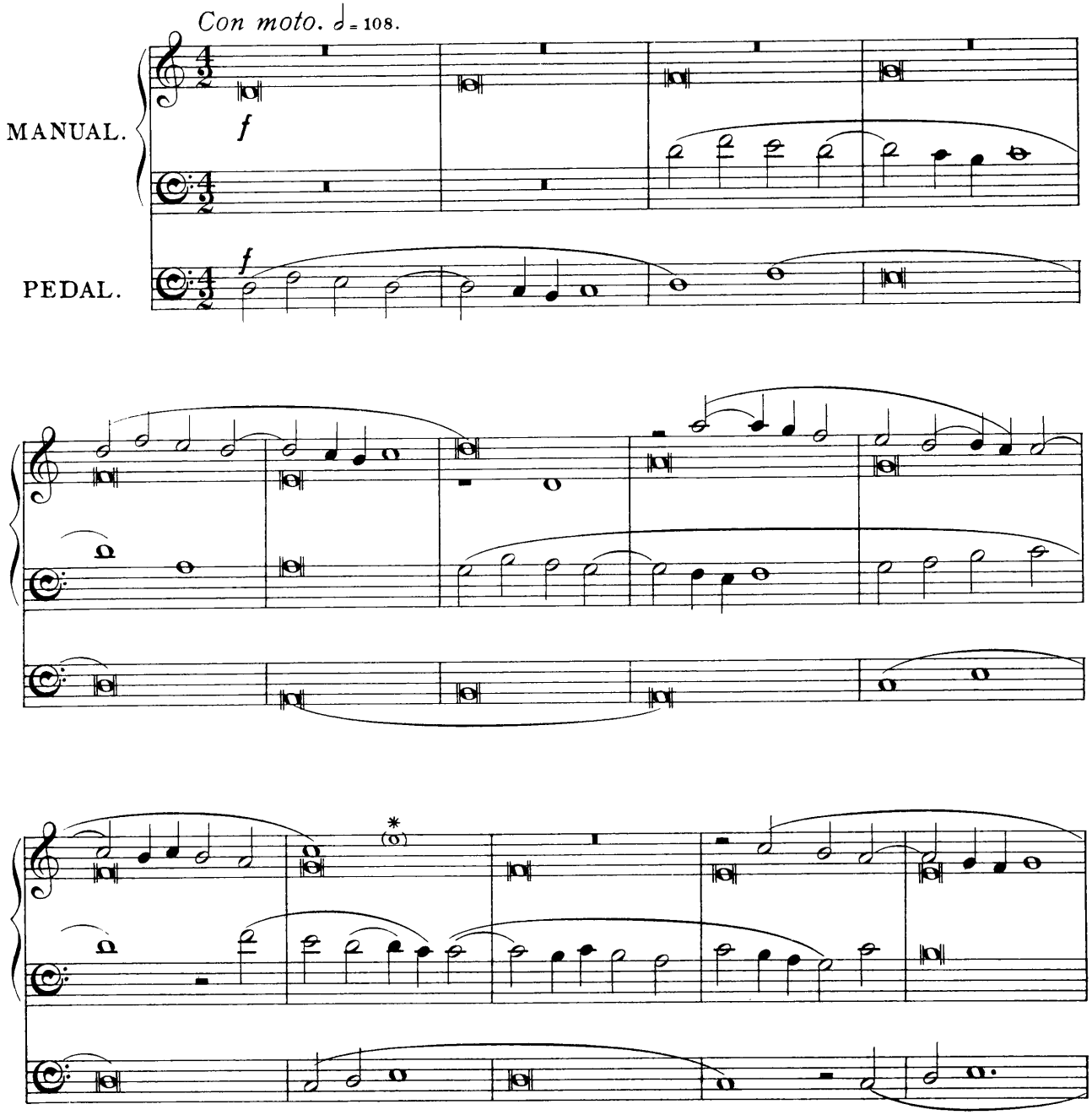

rall.

II.

"GLORIFICAMUS."

From a Manuscript in the
British Museum.

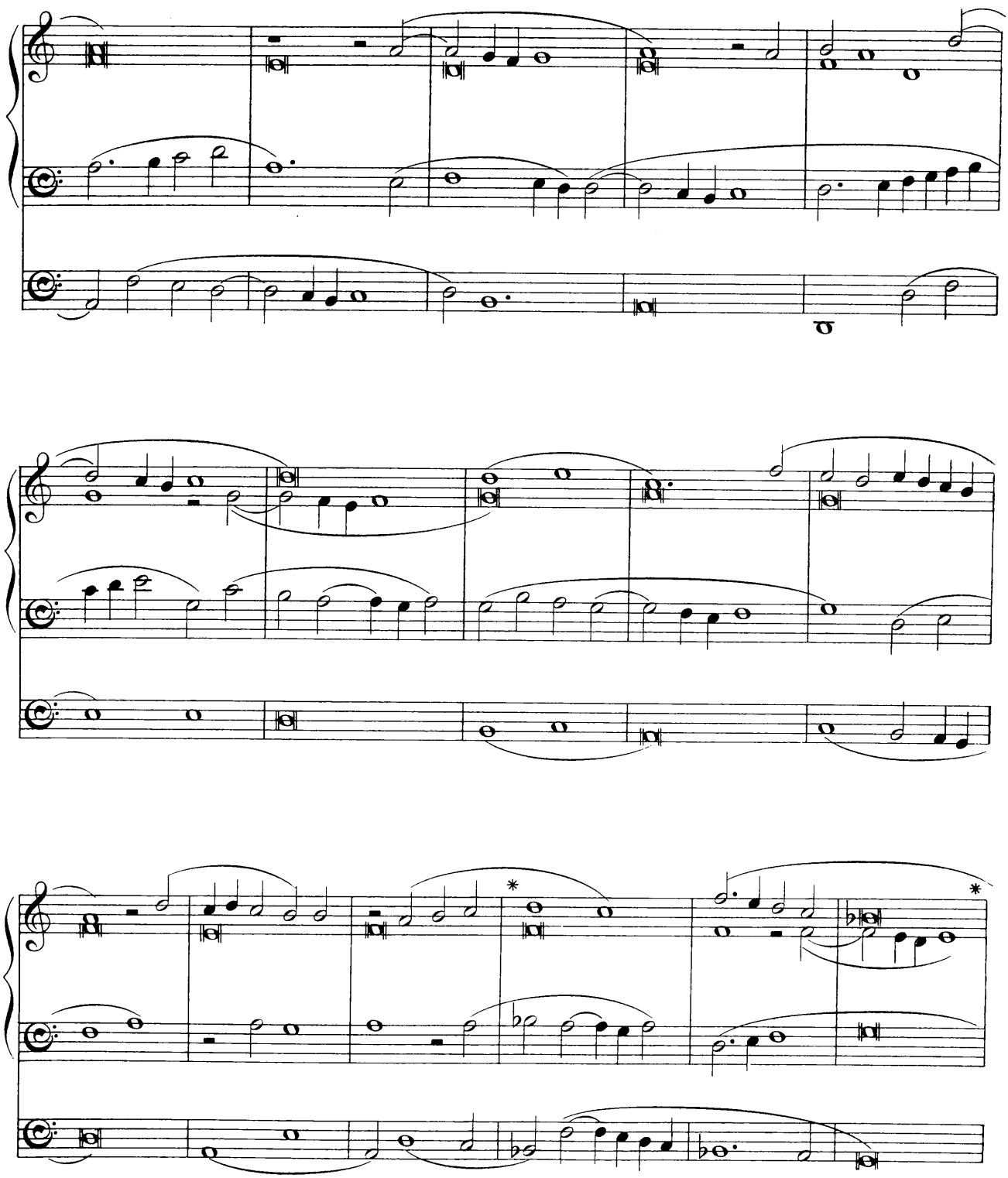
John Redford.



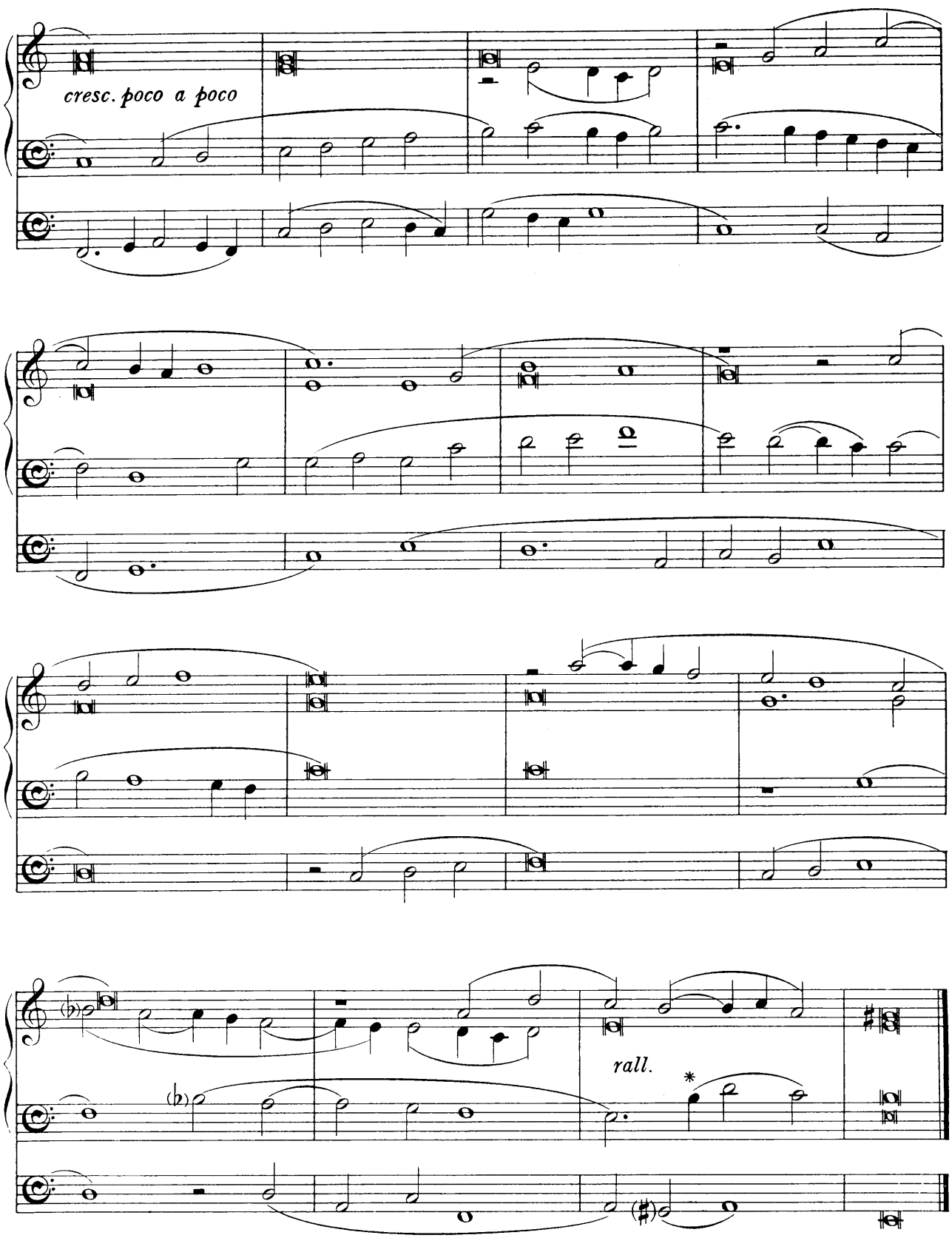
* This E appears in the MS., but the progression with the Bass is doubtful.

12314ª

Copyright, 1906, by Novello & Company, Limited.



* The flats are wanting to the B$^{s}_{?}$ in these 3 bars of the MS.



* These last four notes are an octave lower in the MS.

12314a

Novello & Company, Ltd. Engravers & Printers.

OLD ENGLISH ORGAN MUSIC

Edited by

JOHN E. WEST.

No. 25

TWO PIECES

No. 1. "VEXILLA REGIS PRODEUNT."

No. 2. FANTASIA ON THE FLEMISH CHORALE "LAET ONS MET HERTEN REIJNE."

Composed by

Dr. John Bull.

PRICE
ONE SHILLING AND SIXPENCE
NET.

LONDON
Novello & Co., Ltd.

Copyright, 1906, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

JOHN BULL. Mus.D., Cantab et Oxon.

Born *circa* 1563. Chorister of the Chapel Royal under William Blitheman. Organist of Hereford Cathedral, 1582. Organist of the Chapel Royal, 1591. First Gresham Professor of Music, 1596-1607. "Went beyond the seas without license," 1613, and became Organist of the Chapel Royal, Brussels. Afterwards Organist of the Cathedral, Antwerp. Died March 13, 1628. Buried in Antwerp Cathedral. Composer of Church Music, Madrigals, pieces for Organ and Virginals, &c.

Dr. Bull has sometimes been mentioned as a possible composer of our National Anthem.

TWO PIECES.

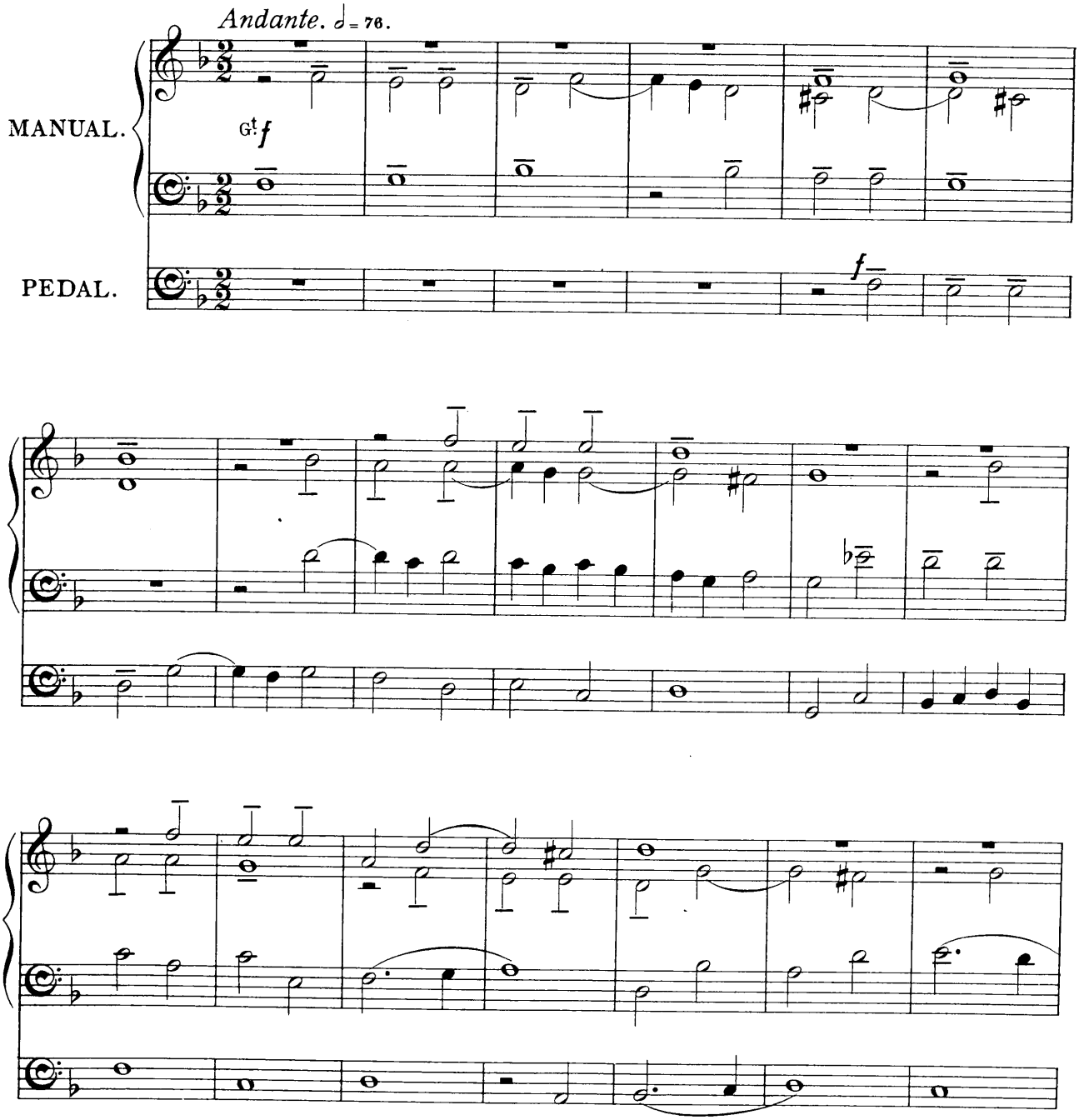
I.

"VEXILLA REGIS PRODEUNT."

(PART III.)

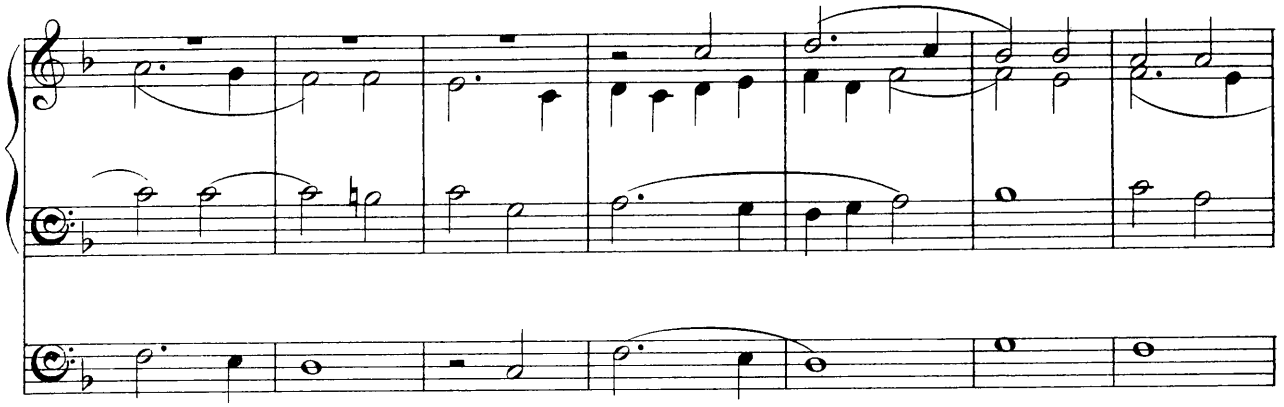
From a Manuscript in the British Museum.

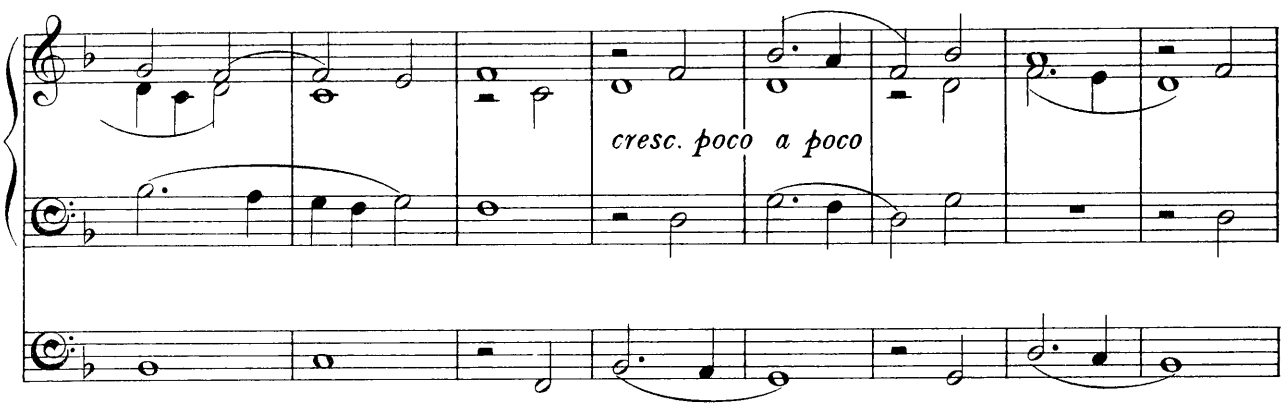
Dr John Bull.

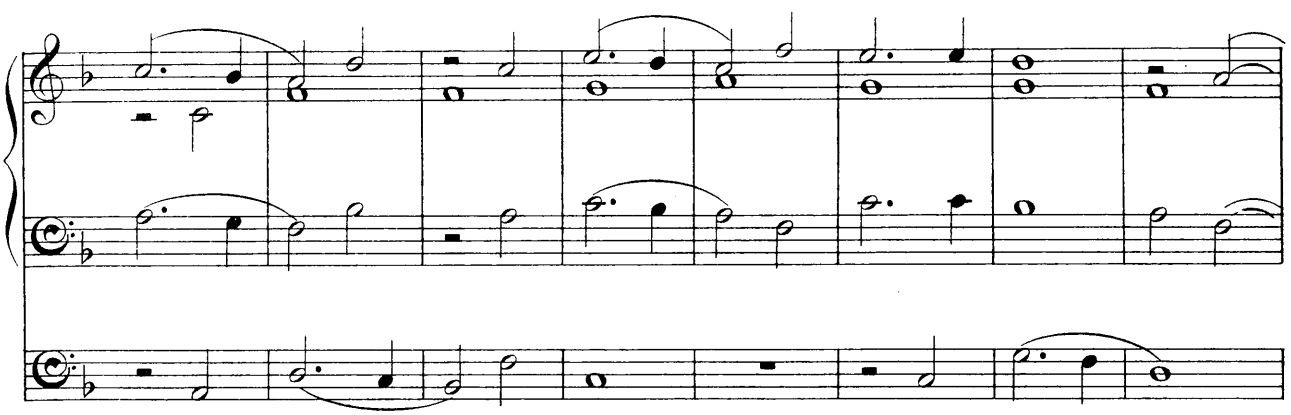


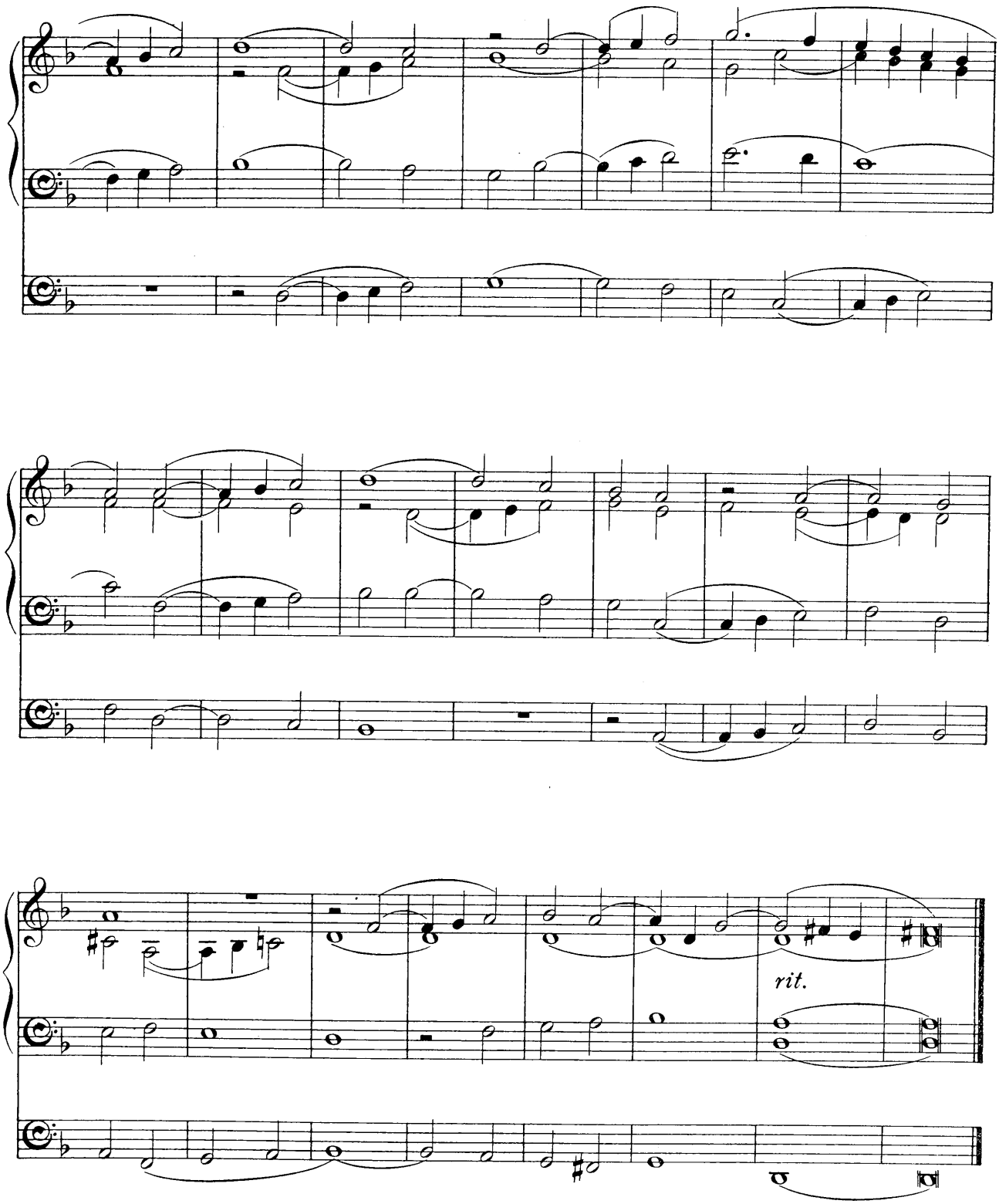
12314 b

Copyright, 1906, by Novello & Company, Limited.




cresc. poco a poco




rit.

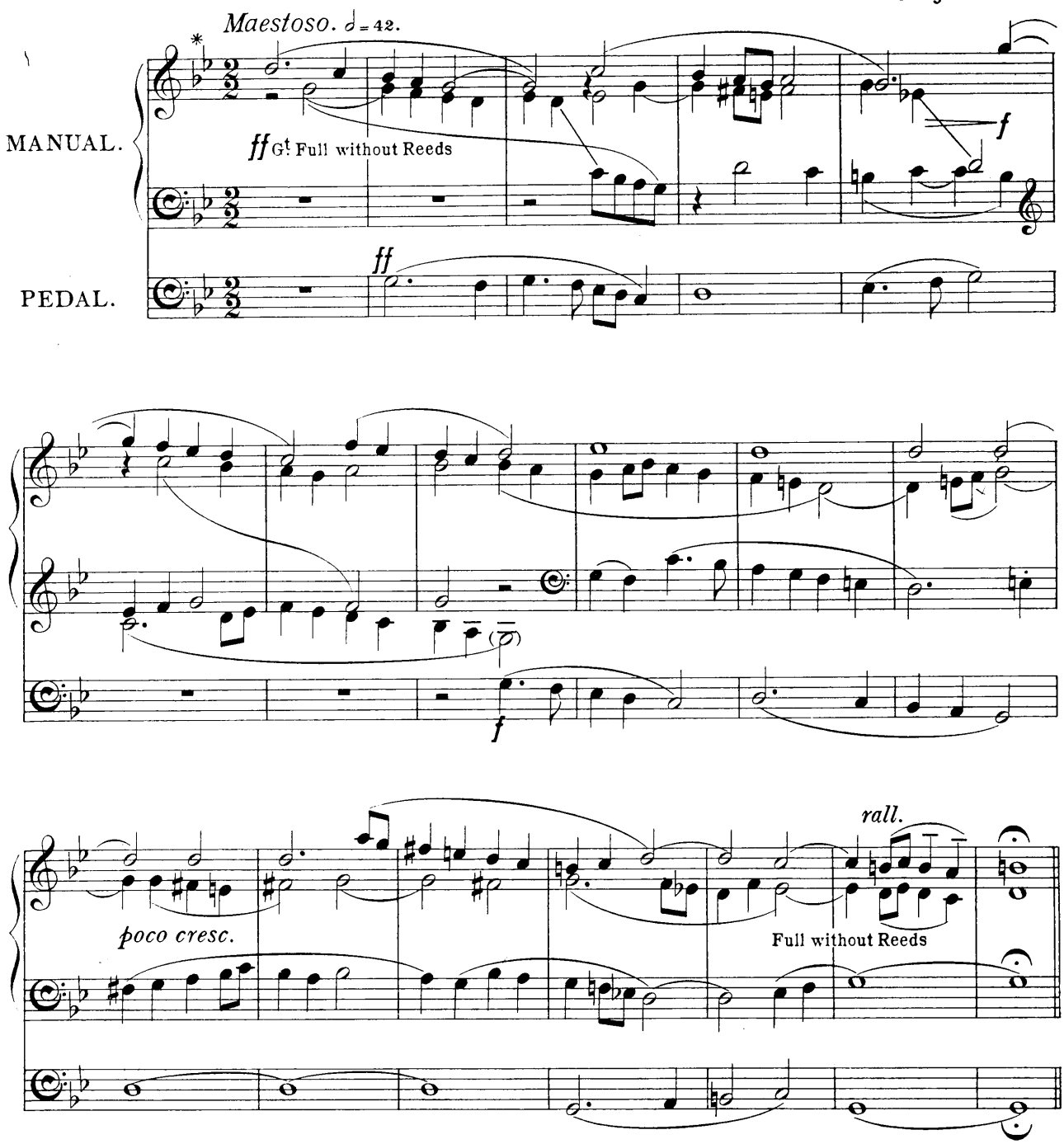
II.

FANTASIA

ON THE FLEMISH CHORALE—"LAET ONS MET HERTEN REIJNE."

From a Manuscript in the
British Museum.

Dr John Bull.

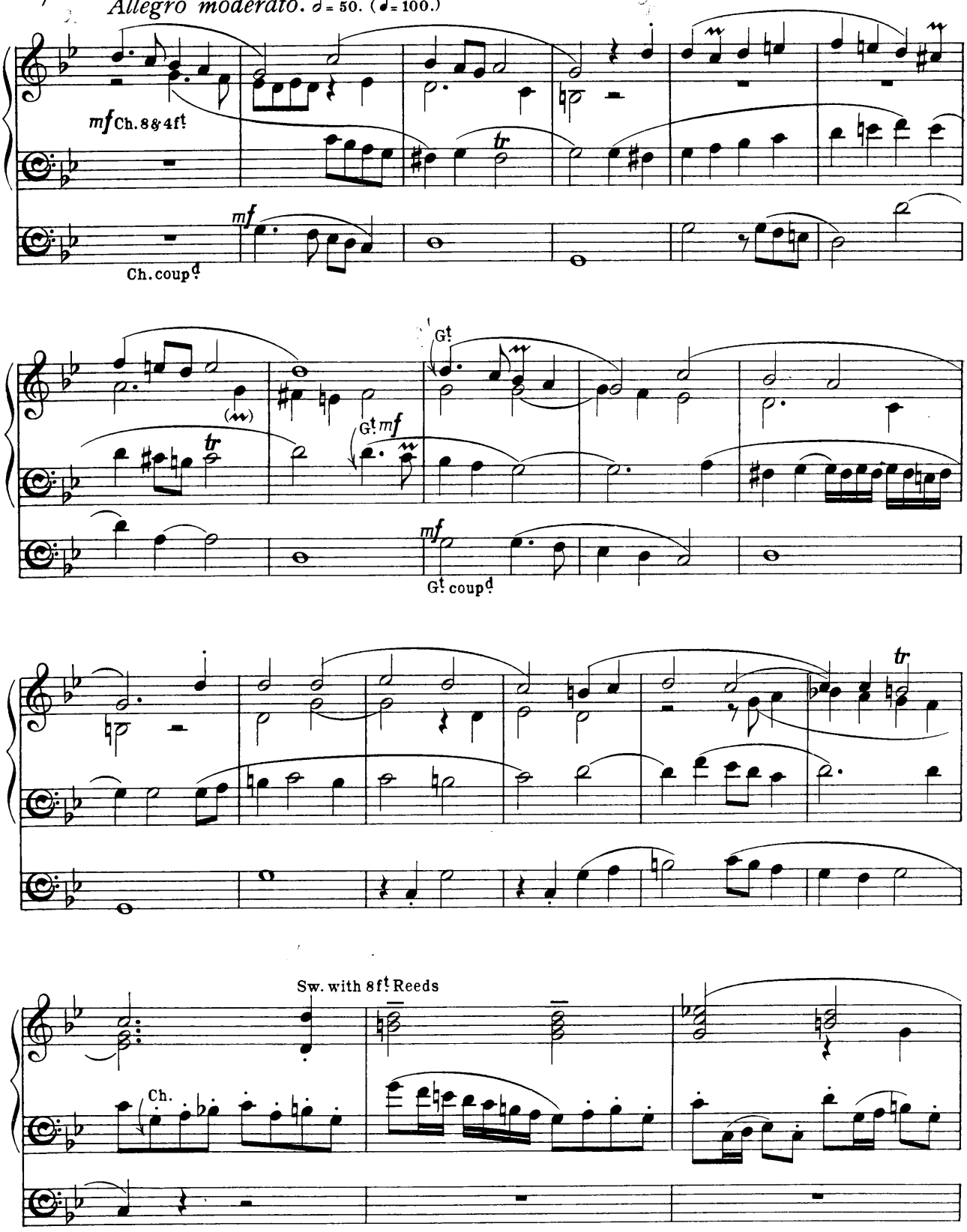


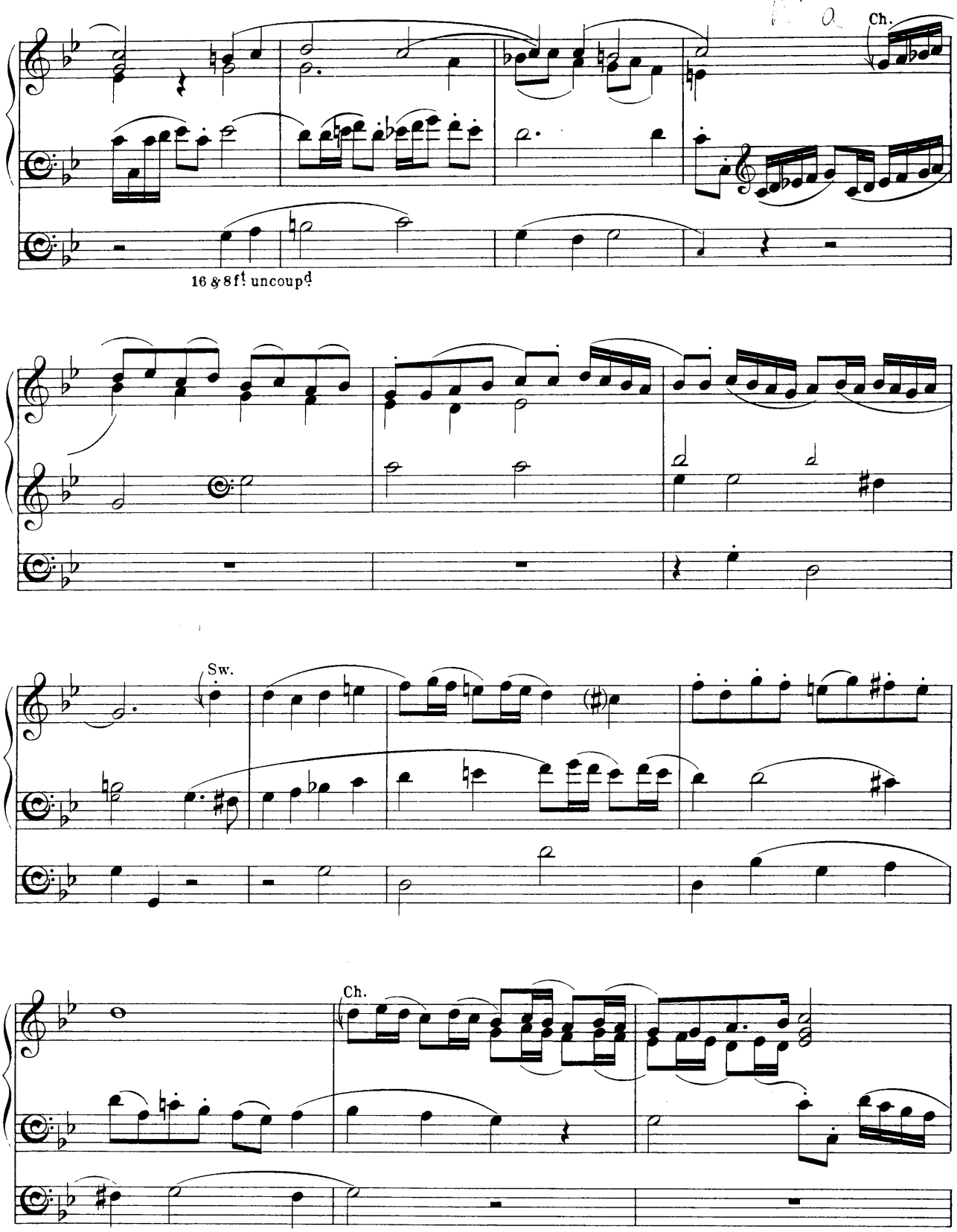
* The original key signature is one flat.

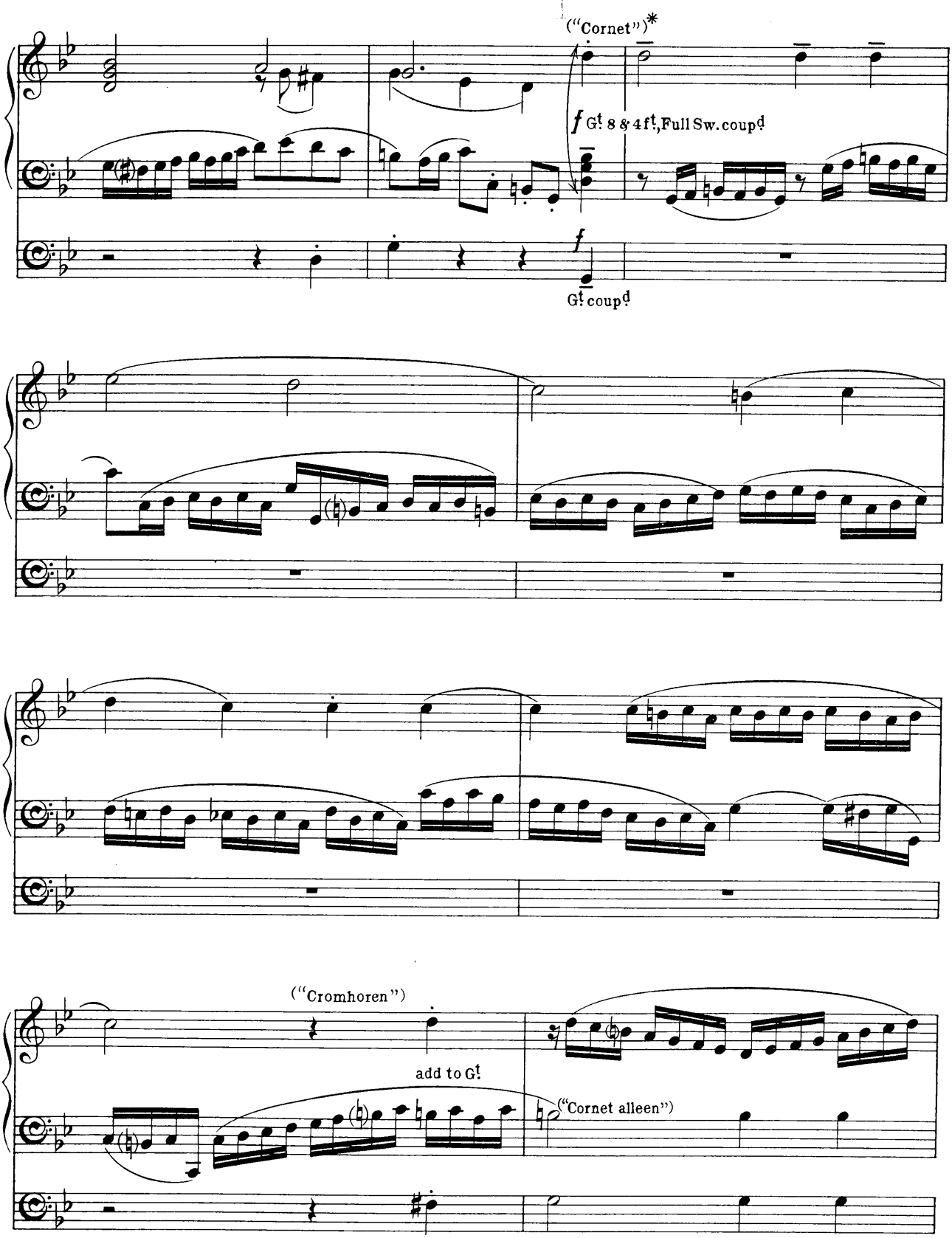
Copyright, 1906, by Novello & Company, Limited.

"LAET ONS MET HERTEN REIJNE."

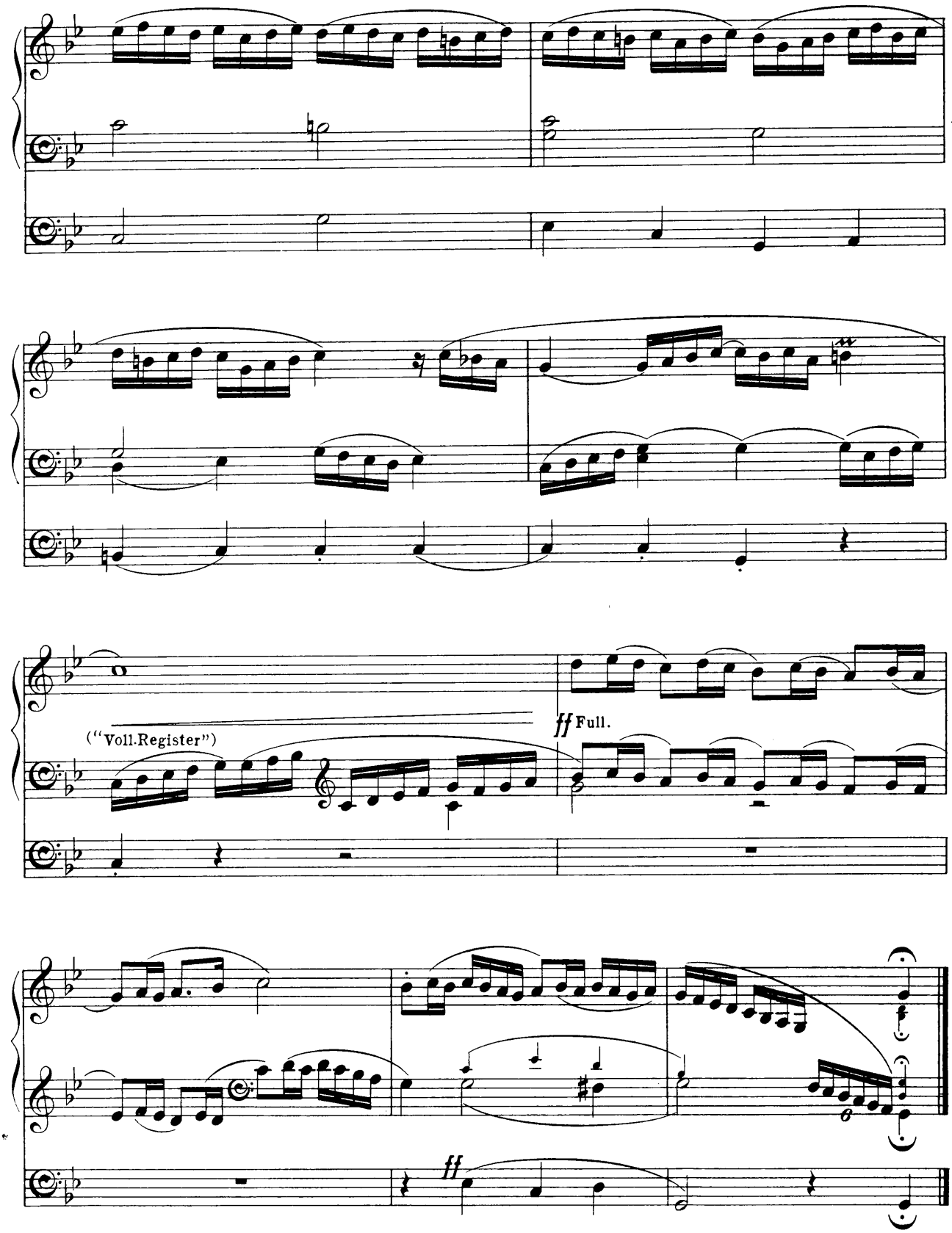
Allegro moderato. ♩= 50. (♩= 100.)




Ch.
16 & 8 ft uncoupd
Sw.
Ch.

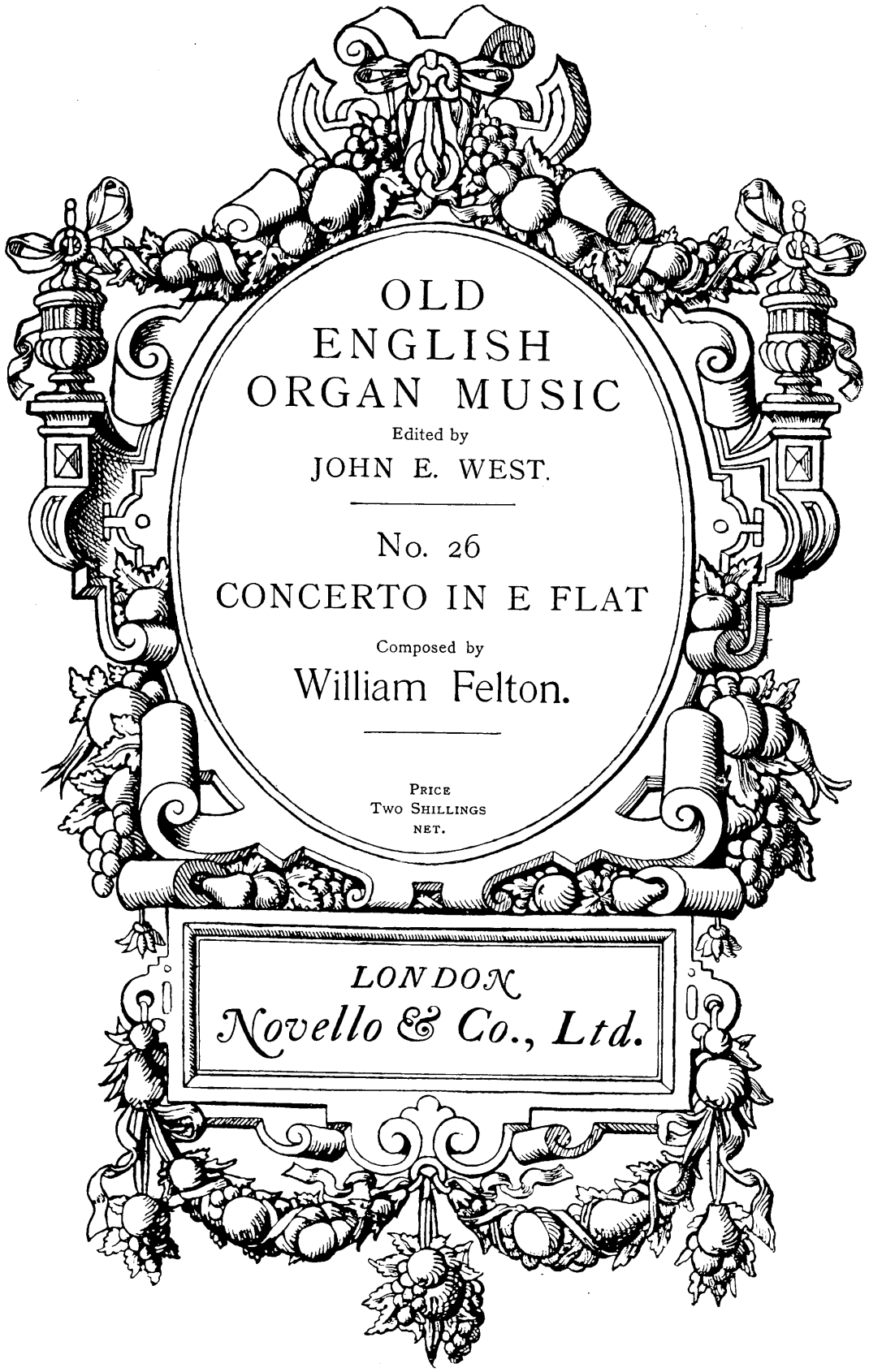


* The quaint stop indications here given in brackets are those of the original MS.



Novello & Company, Ltd. Engravers & Printers.

12314b



Copyright, 1906, *by Novello and Company, Limited.*

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

REV. WILLIAM FELTON, M.A., OXON.

Born 1713. Vicar-Choral and Sub-Chanter of Hereford Cathedral, 1741; Custos of the Vicars-Choral, 1769. Vicar of Norton Canon, 1751—1769, and Chaplain to the Princess Dowager of Wales. Died December 6, 1769. Buried in the vestibule of the Lady Chapel, Hereford Cathedral.

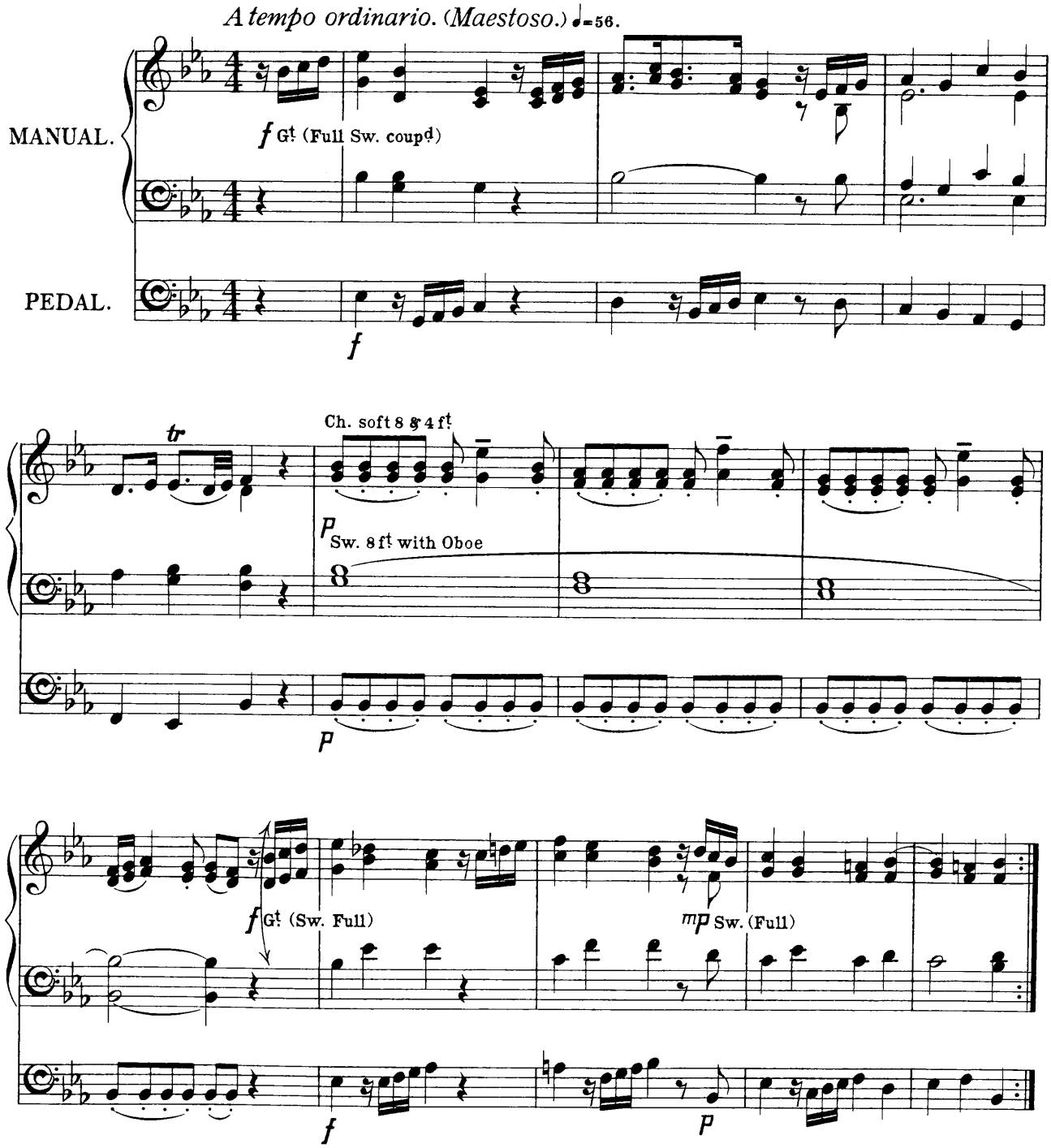
Composer of Church Music, Concertos for the Organ or Harpsichord, Lessons for the Harpsichord, a Glee, "Fill, fill the glass," &c. "Felton's Gavot" enjoyed a long popularity, and his well-known Single Chant in C minor is still included in most collections.

He was considered an excellent performer on the organ and harpsichord.

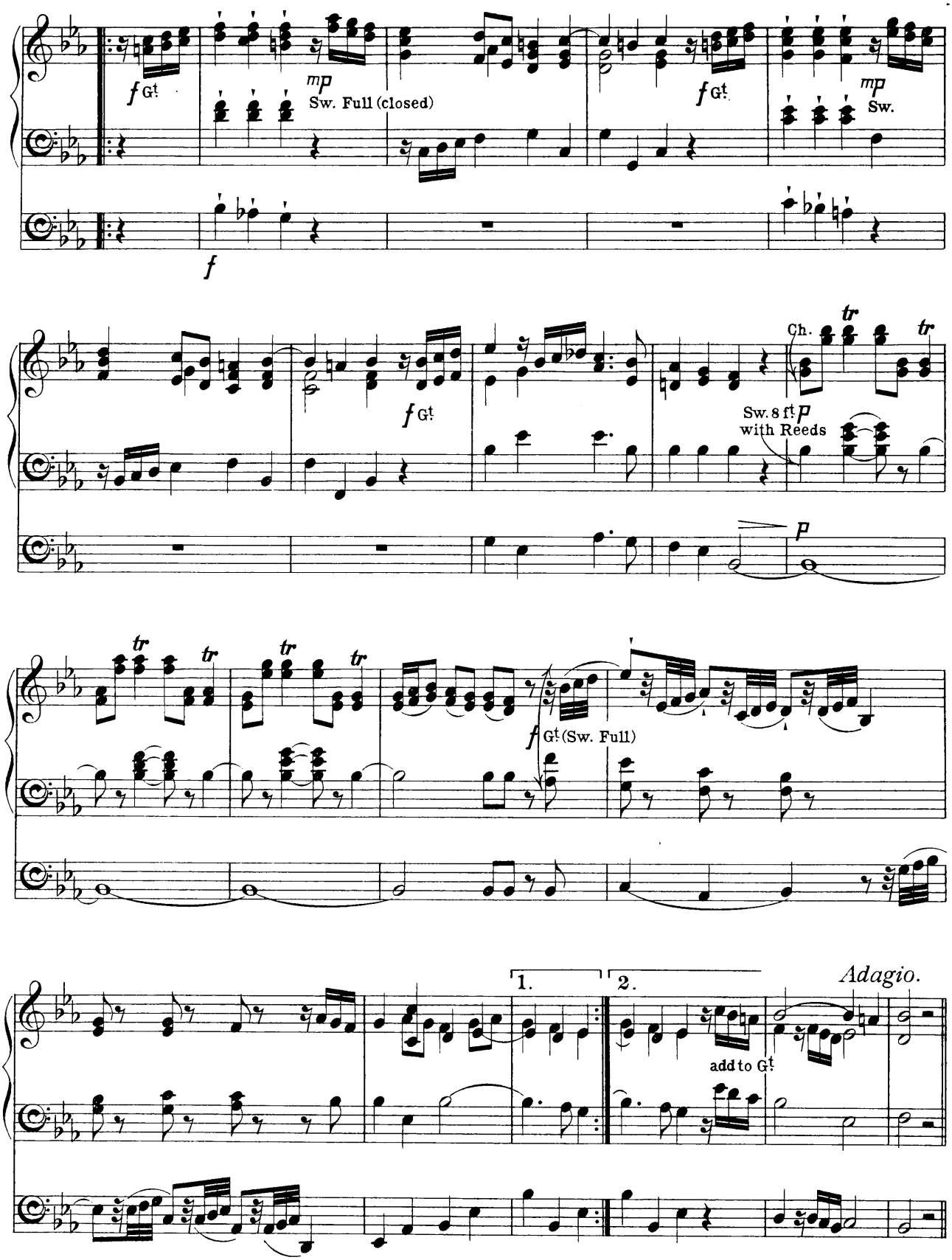
CONCERTO in E flat.

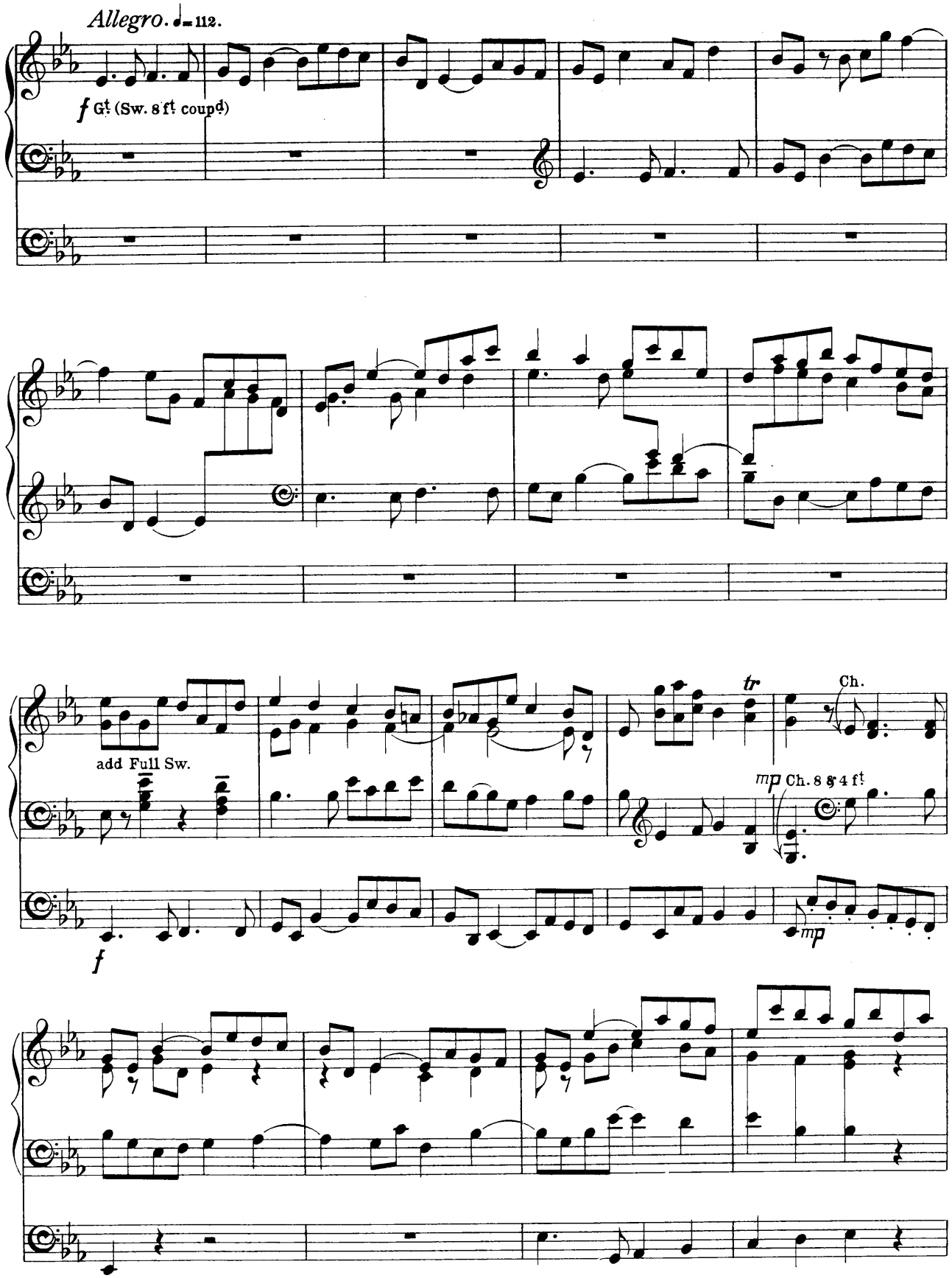
"Six Concerto's for the Organ
or Harpsichord .... Opera Prima"
Nº V.

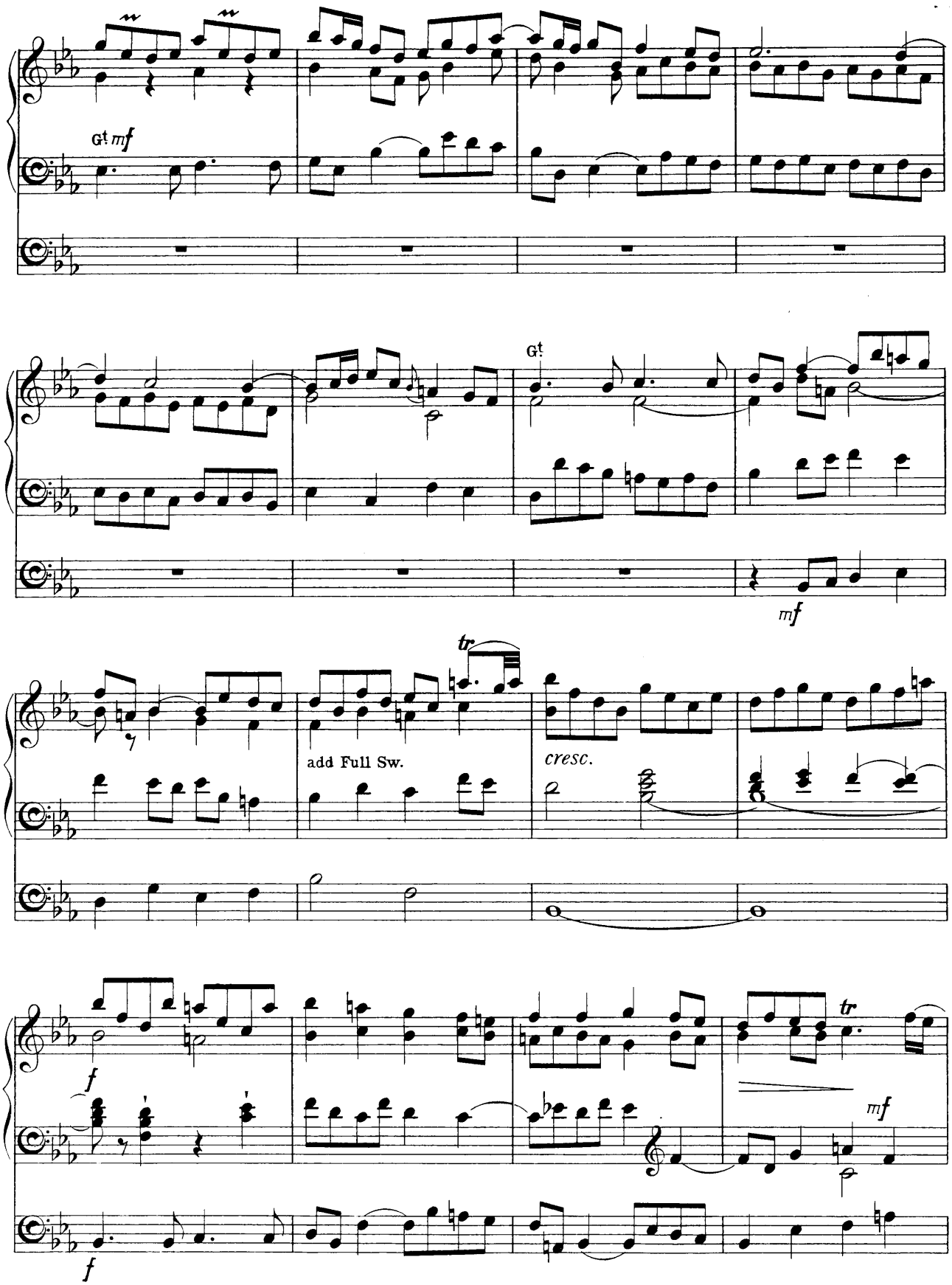
William Felton.

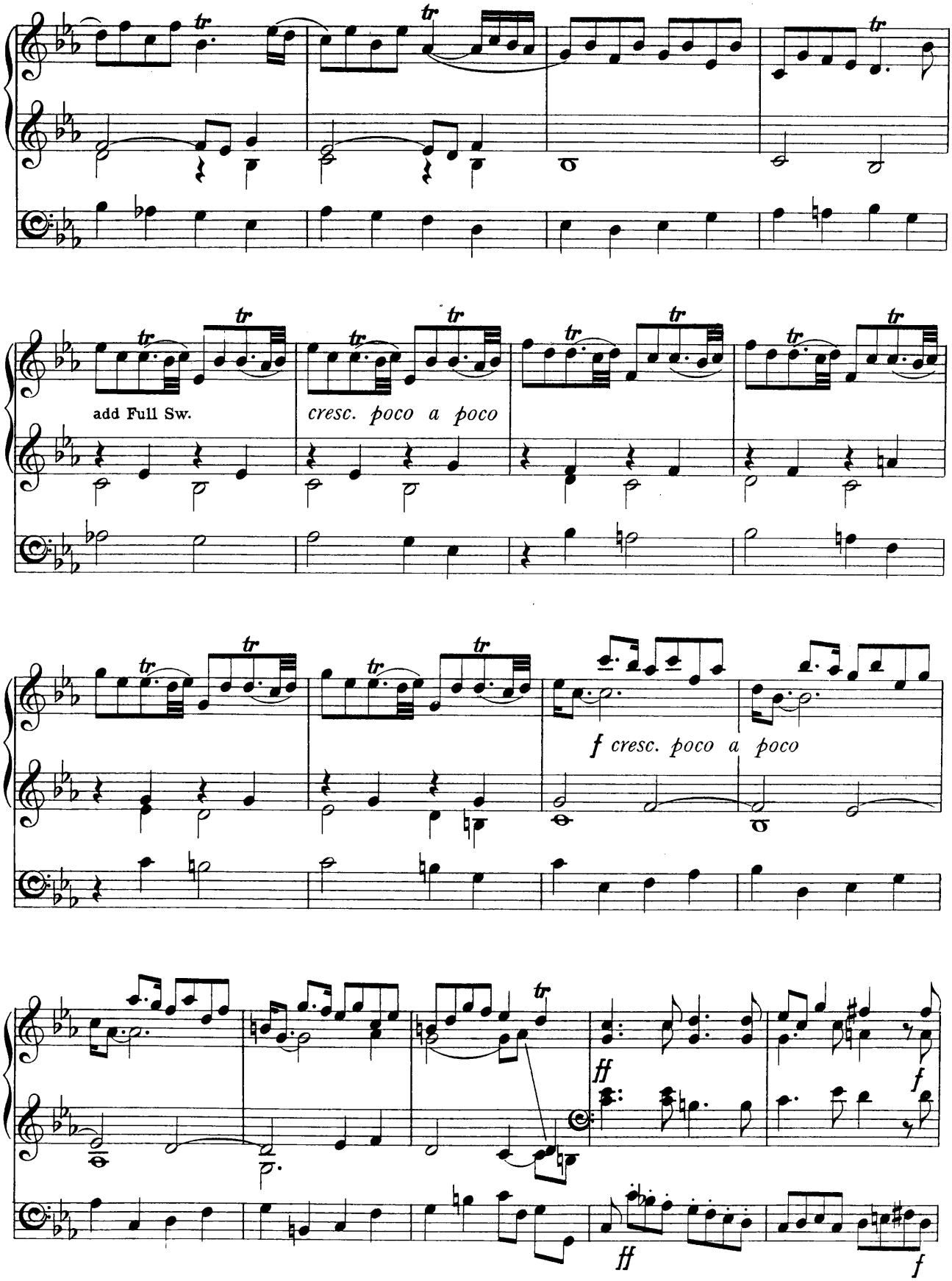


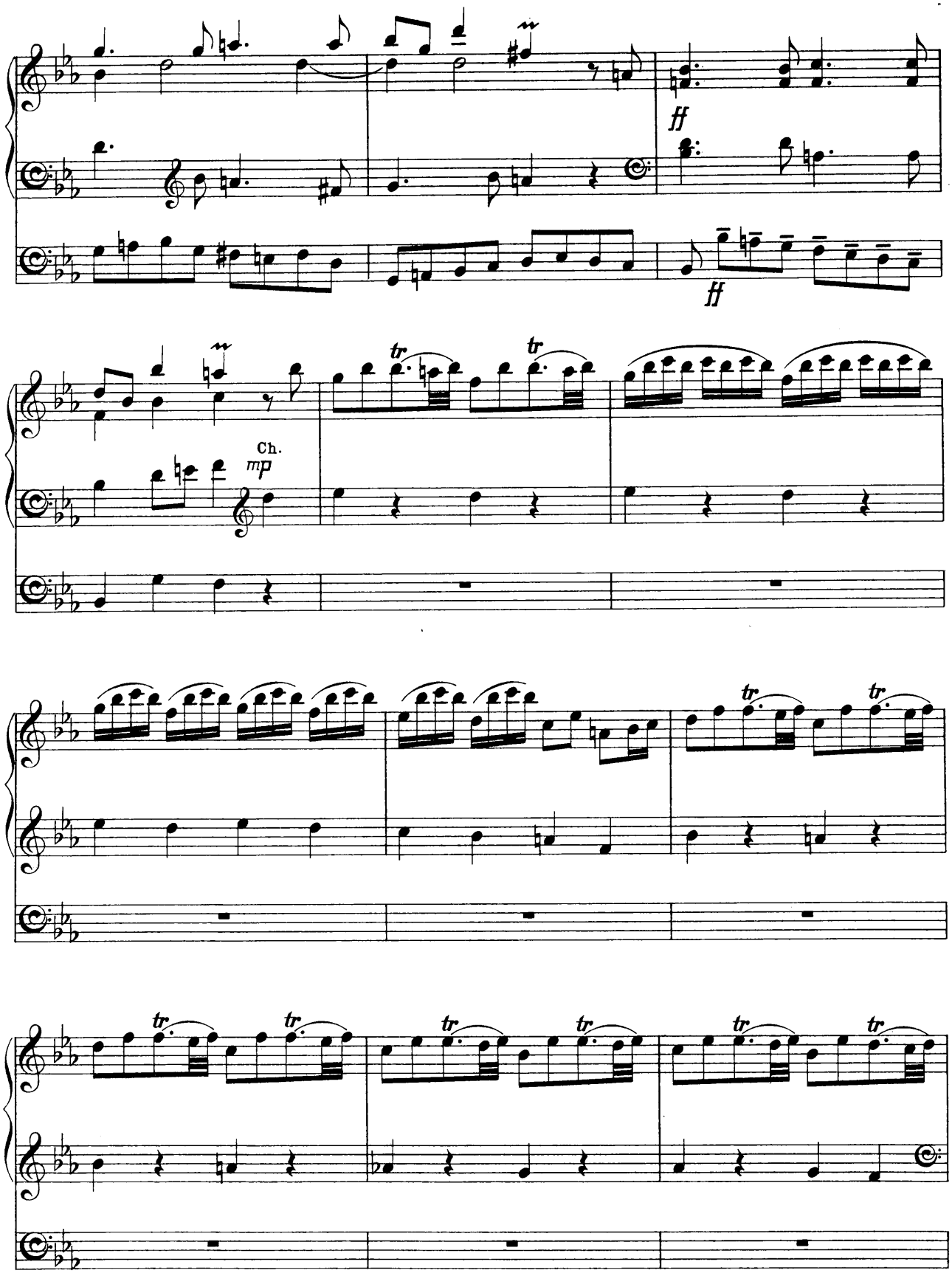
Old English Organ Music Nº 26. *Copyright, 1906, by Novello & Company, Limited.*

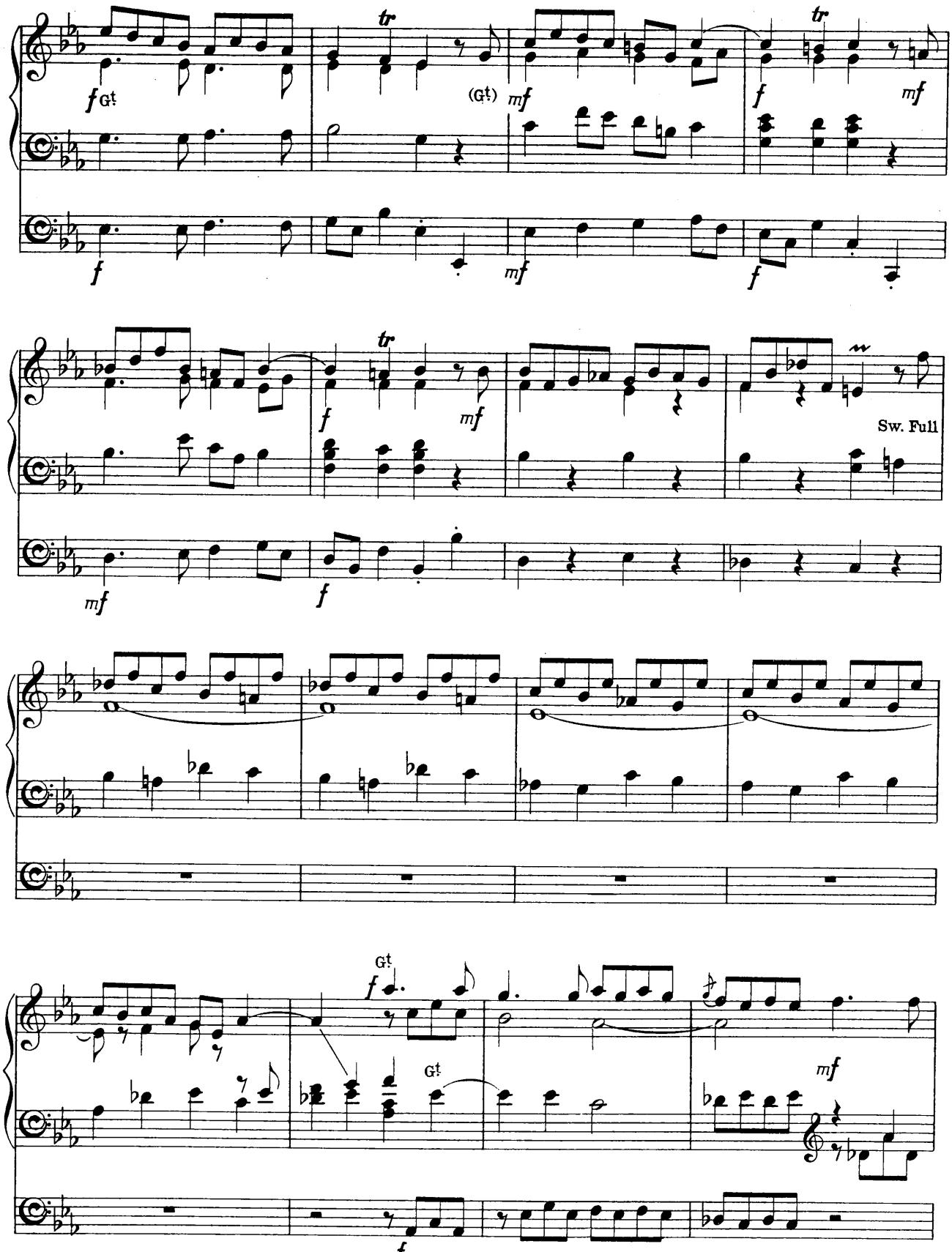

f Gt.
mp
Sw. Full (closed)
f Gt.
mp
Sw.
f
Ch.
tr
Sw. 8 ft
with Reeds
p
f Gt. (Sw. Full)
1.
2.
Adagio.
add to Gt.

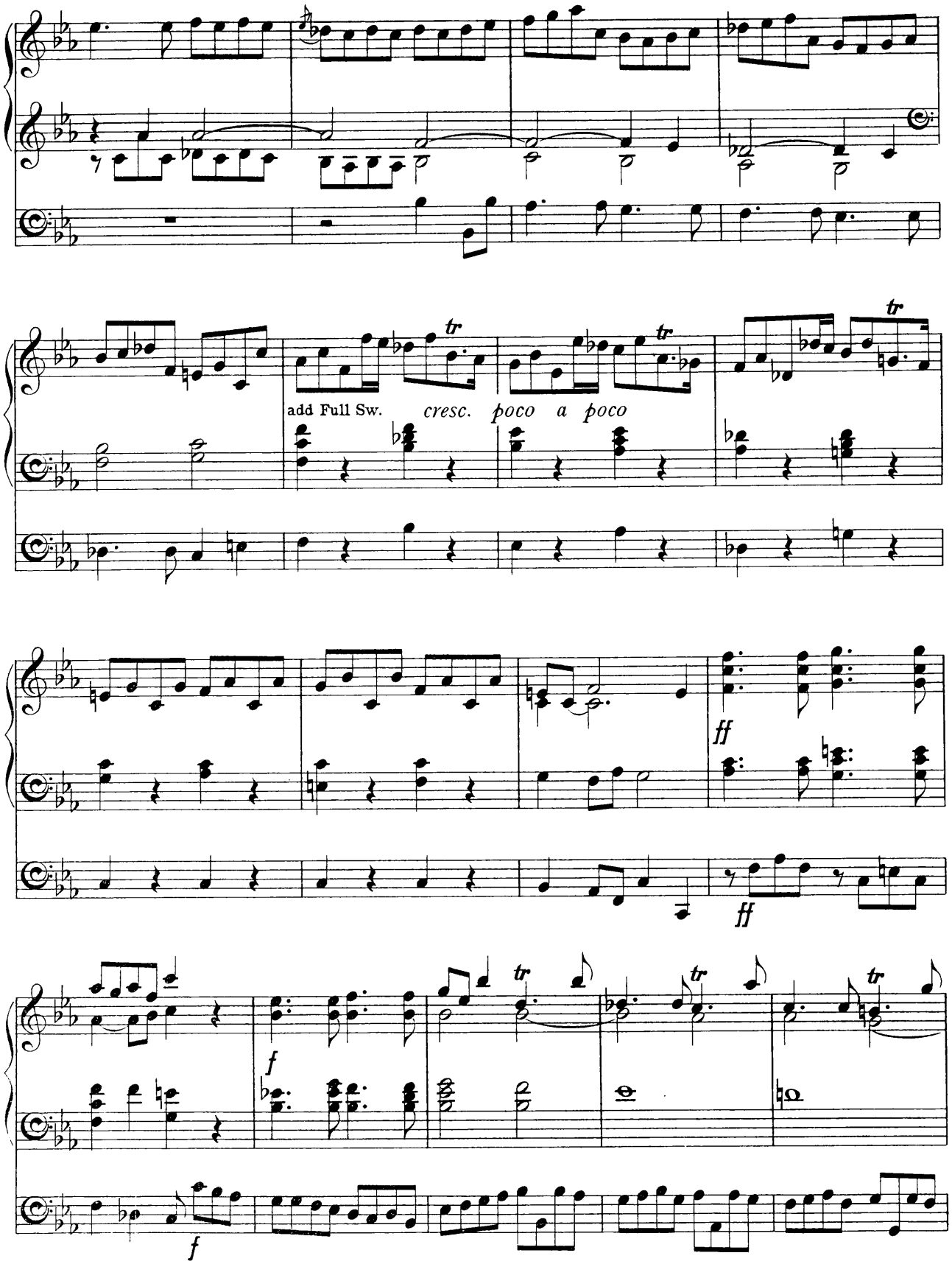

Allegro. ♩= 112.
f Gt. (Sw. 8 ft coupd)
add Full Sw.
tr
Ch.
mp Ch. 8 & 4 ft
f
mp

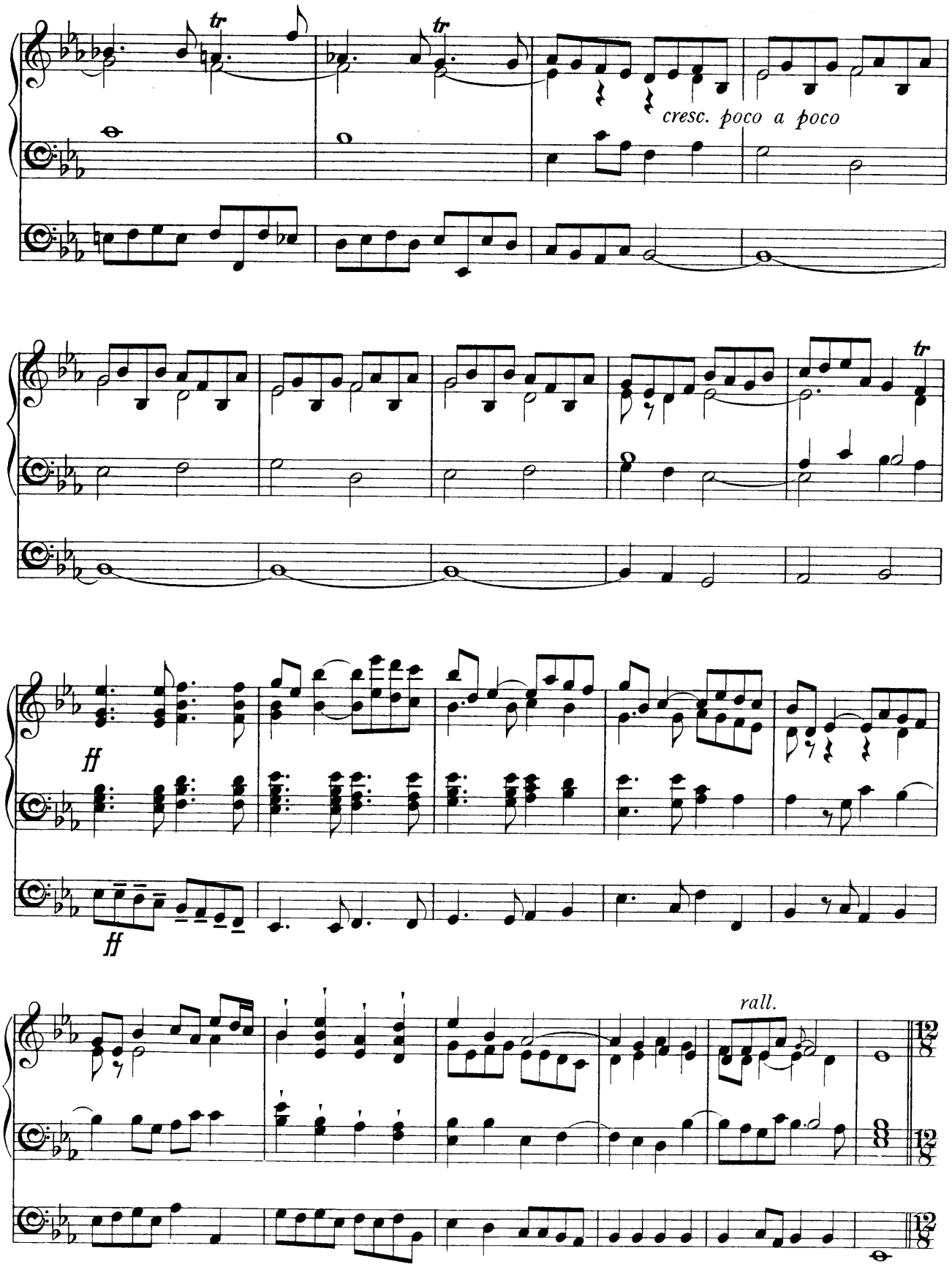

Gt mf
Gt
mf
tr
add Full Sw.
cresc.
f
tr
mf
f

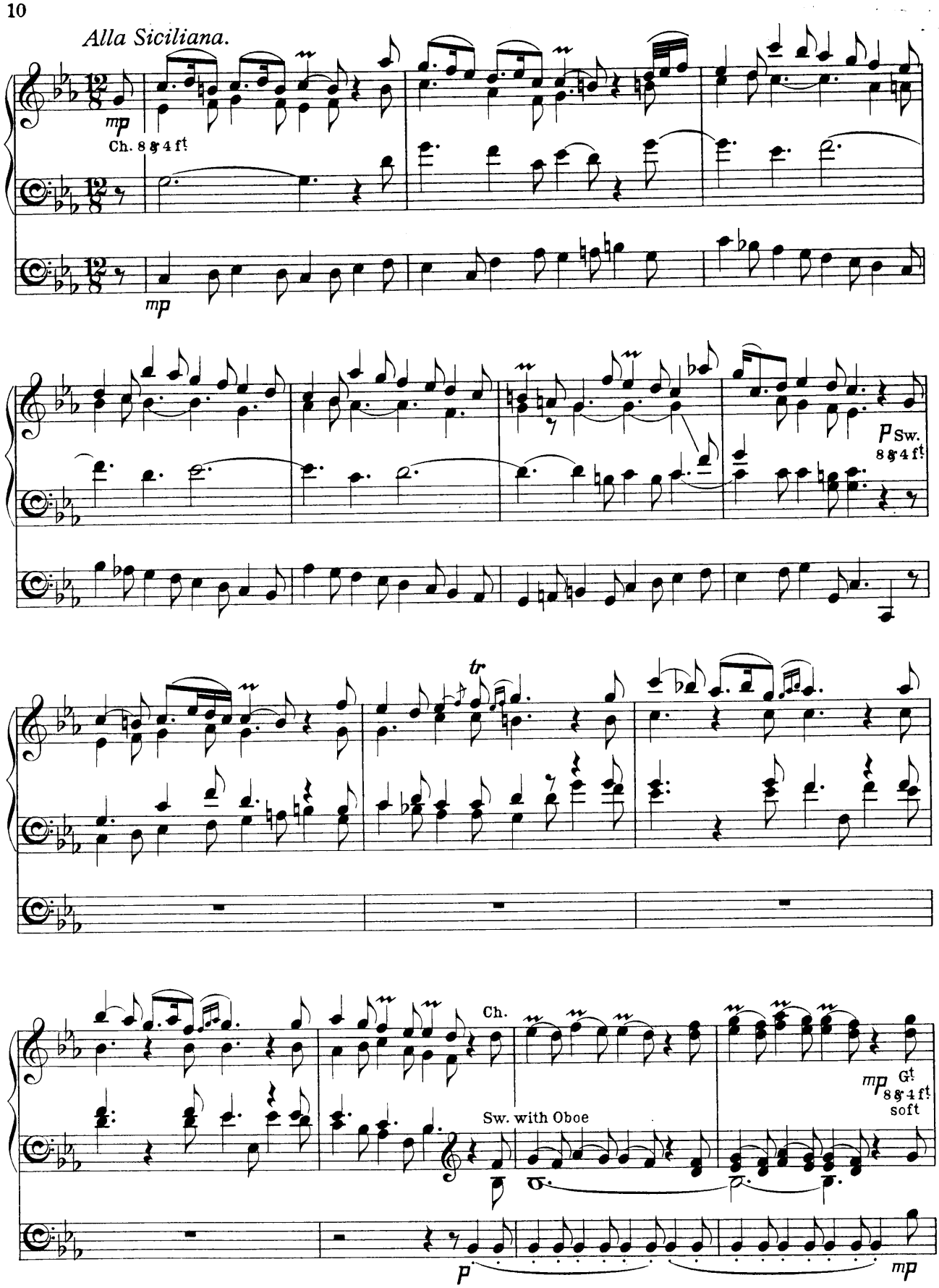

add Full Sw.
cresc. poco a poco
f cresc. poco a poco
ff
f
ff
f

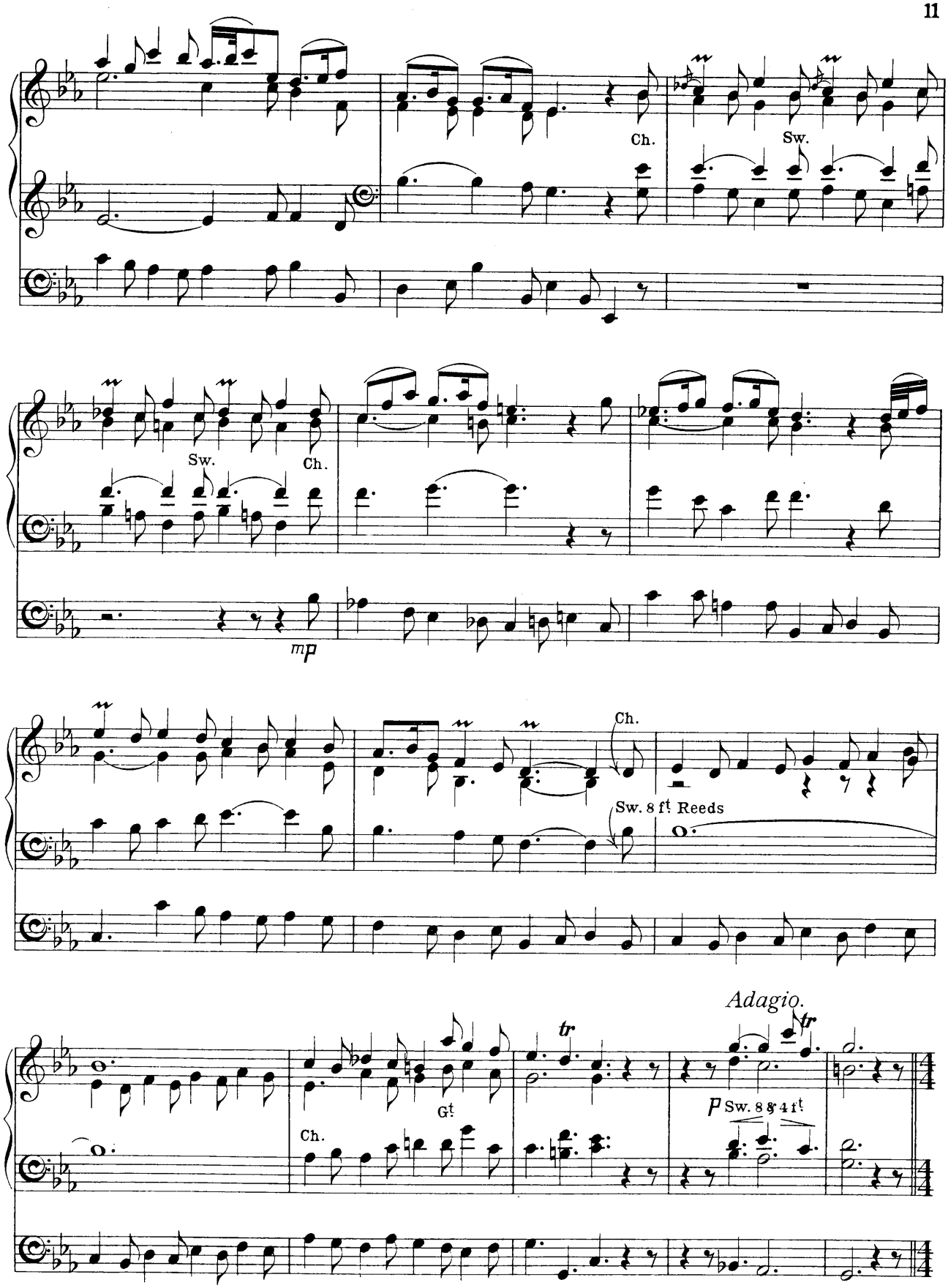

ff
ff
Ch.
mp
tr
tr
tr
tr
tr
tr
tr
tr
tr
tr

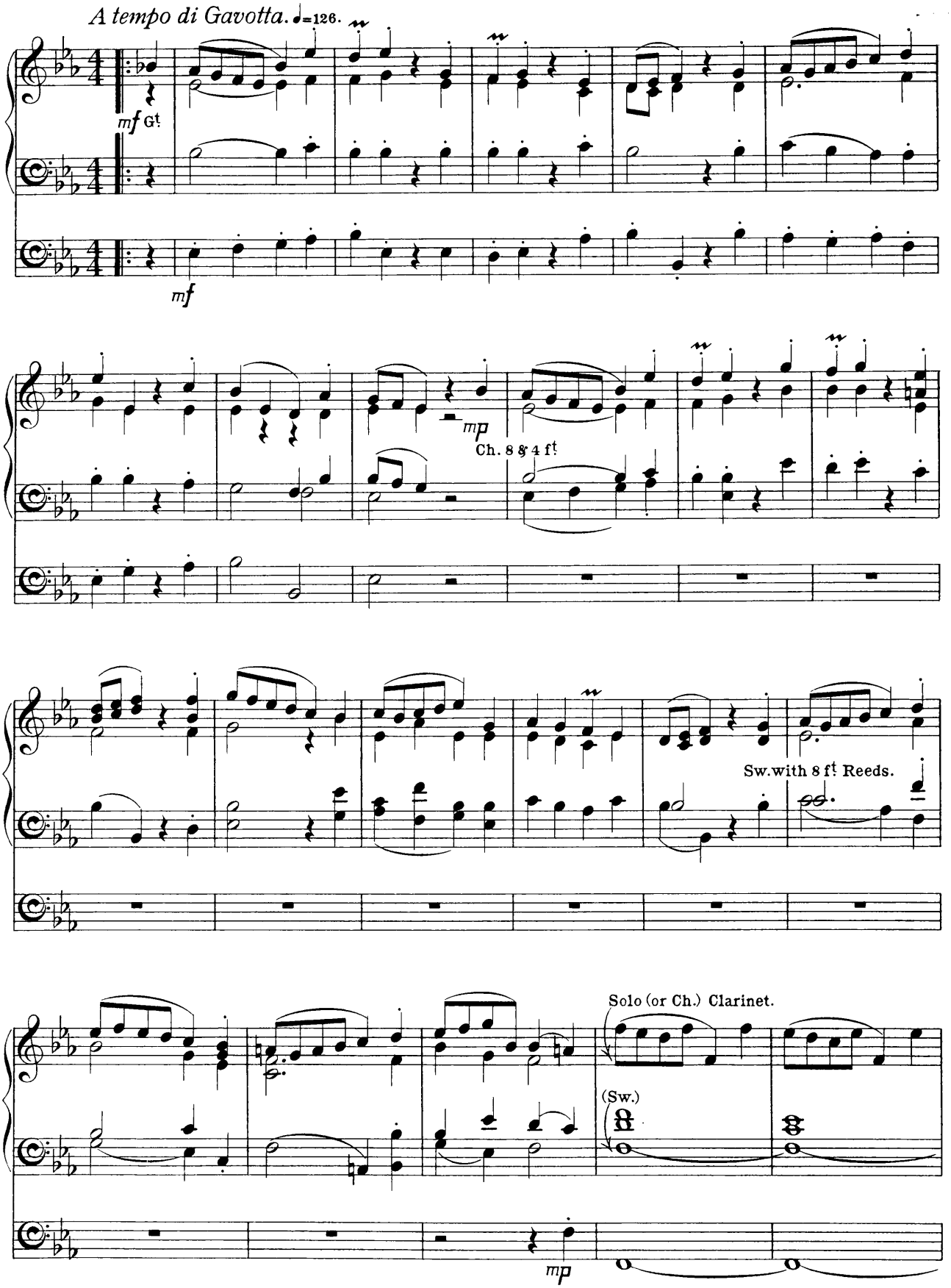

f Gt
tr
(Gt)
mf
f
mf
f
mf
f
tr
f
mf
Sw. Full
mf
f
Gt
f
Gt
mf
f

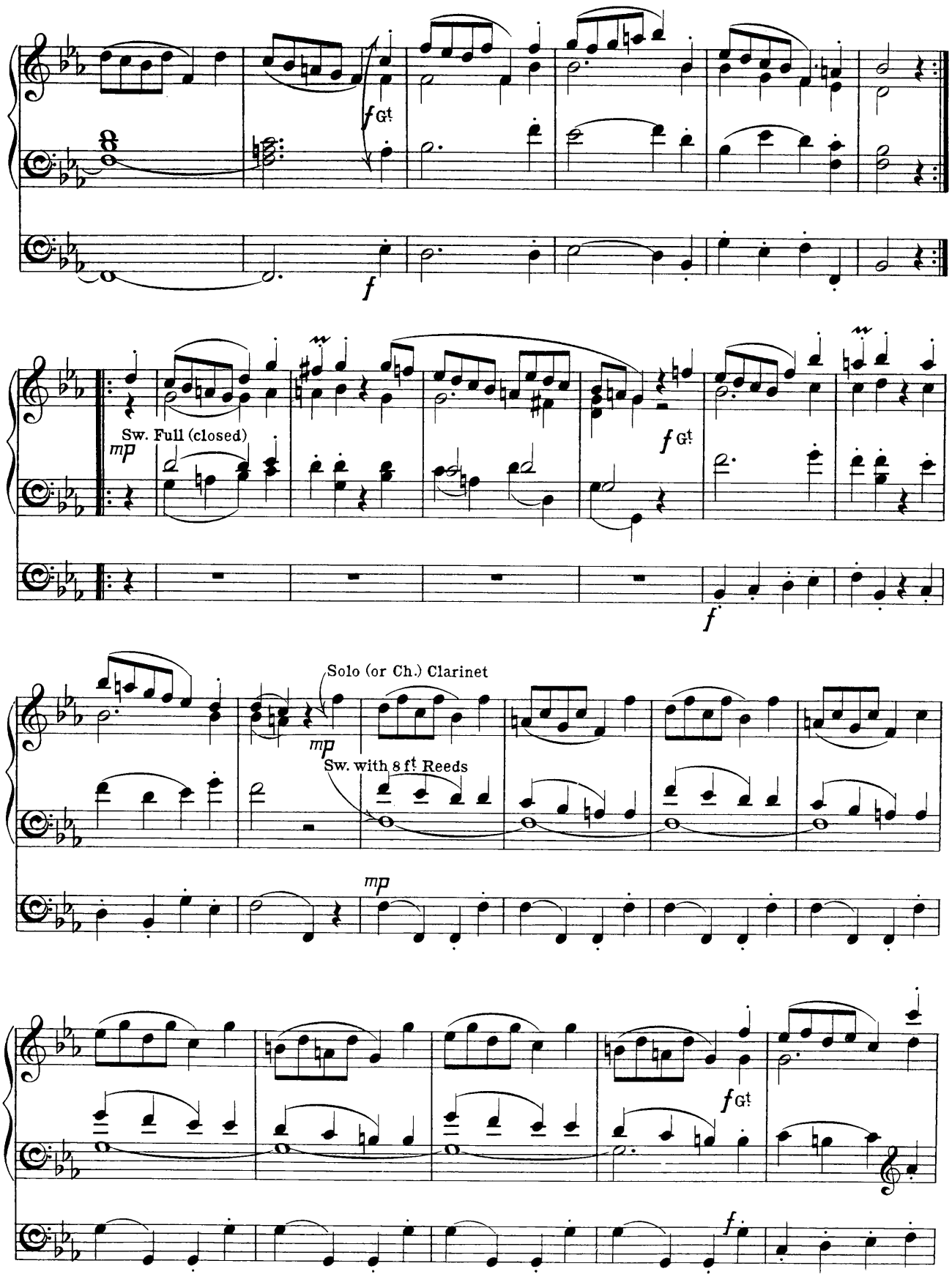

add Full Sw.
cresc. poco a poco
ff
ff
f
f

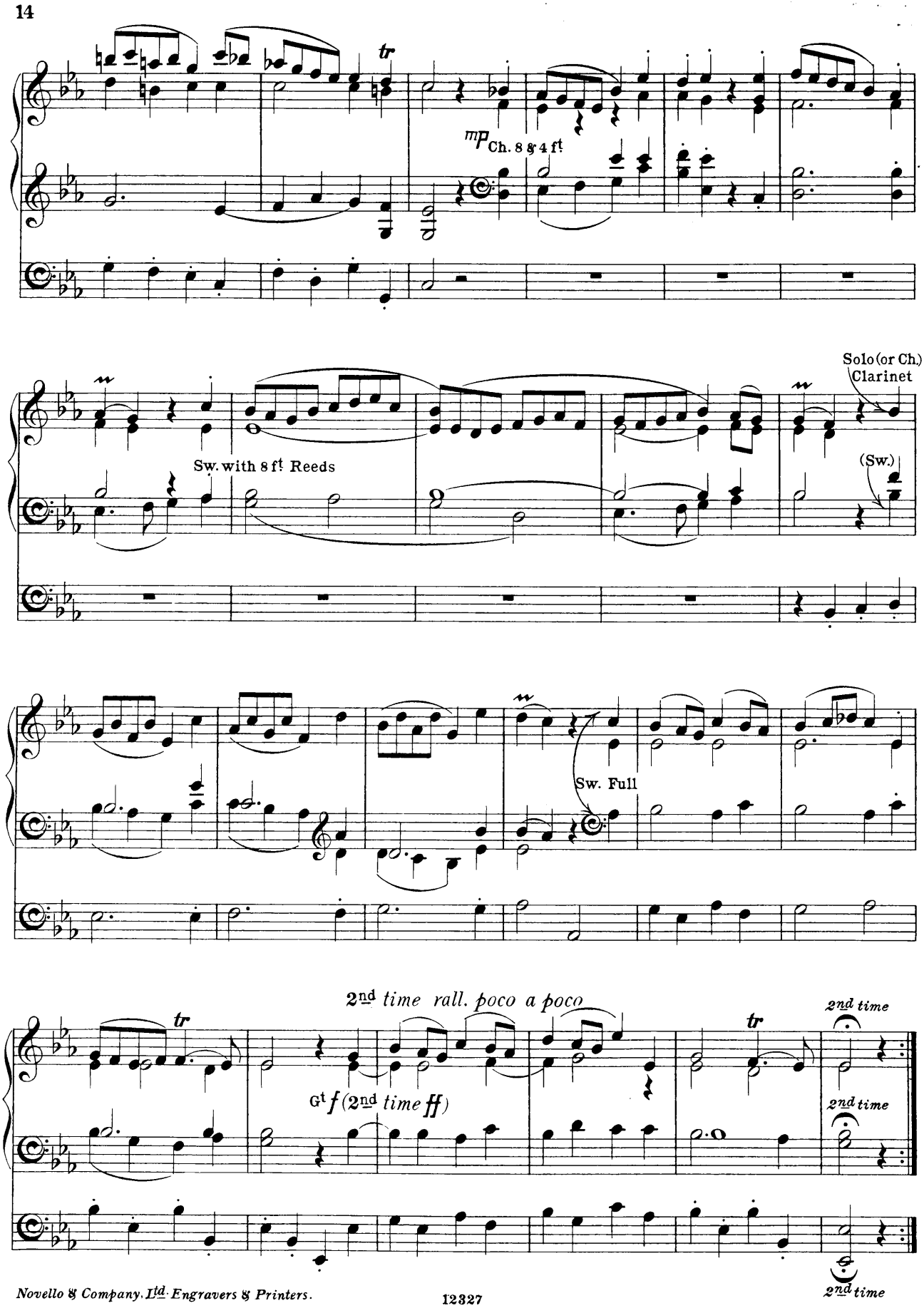

tr
tr
cresc. poco a poco
tr
ff
ff
rall.

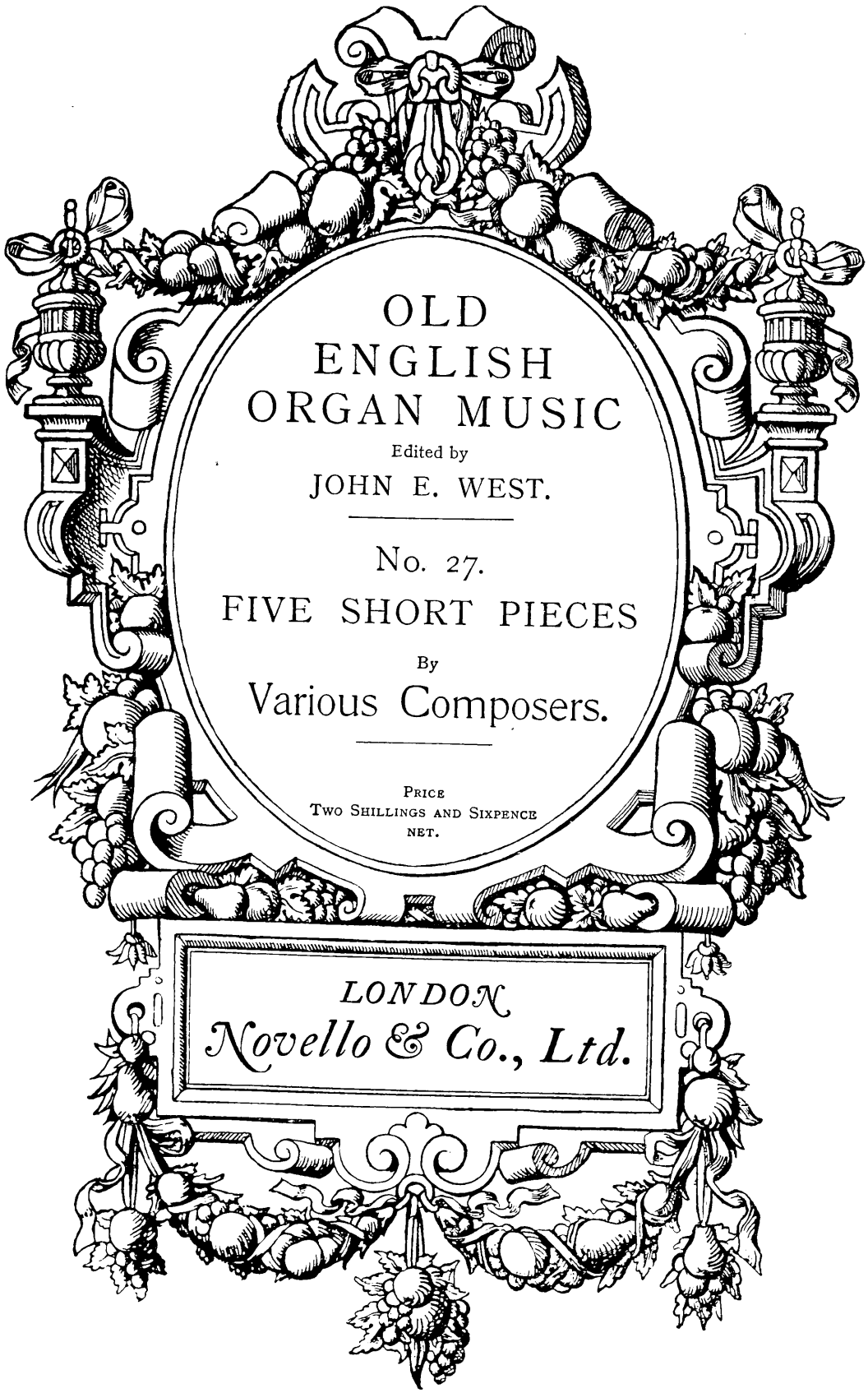

Alla Siciliana.
mp
Ch. 8 & 4 ft
mp
p Sw.
8 & 4 ft
tr
Ch.
Sw. with Oboe
mp Gt
8 & 4 ft
soft
p
mp


Ch.
Sw.
Sw.
Ch.
mp
Ch.
Sw. 8 ft Reeds
Adagio.
tr
tr
Gt
Ch.
P Sw. 8 & 4 ft


A tempo di Gavotta. ♩=126.
mf Gt.
mf
mp
Ch. 8 & 4 ft.
Sw. with 8 ft. Reeds.
Solo (or Ch.) Clarinet.
(Sw.)
mp


f Gt
f
Sw. Full (closed)
mp
f Gt
f
Solo (or Ch.) Clarinet
mp
Sw. with 8 ft Reeds
mp
f Gt
f


tr
mp Ch. 8 & 4 ft
Solo (or Ch.) Clarinet
Sw. with 8 ft Reeds
(Sw.)
Sw. Full
2nd time rall. poco a poco
tr
tr
2nd time
2nd time
Gt f (2nd time ff)
2nd time



Copyright, 1906, by Novello and Company, Limited

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

BENJAMIN ROGERS, Mus. B. Cantab., Mus. D. Oxon.

Son of Peter Rogers (a Lay Clerk of St. George's Chapel, Windsor). Born at Windsor, 1614. Chorister in St. George's Chapel, Windsor, and afterwards Lay Clerk there. Organist of Christ Church Cathedral, Dublin, 1639. Returned to England, on account of the Rebellion, and was again Lay Clerk of Windsor until 1644, when the choir was disbanded. At the Restoration he became Organist of Eton College, and, for the third time, Lay Clerk of Windsor, also Assistant Organist there to Dr. Child. Organist and "Informator Choristarum" of Magdalen College, Oxford, 1664. Dismissed by the College, 1685, being allowed a pension of thirty pounds. Died in Oxford, June, 1698. Buried at St. Peter-le-Bailey, Oxford.

Composer of Church Music, Glees, Instrumental Music, and the Hymn "Te Deum Patrem colimus," which is sung annually, on May 1 at early morning, on the Magdalen Tower.

THOMAS ROSEINGRAVE.

Son of Daniel Roseingrave (Organist of St. Patrick's and Christ Church Cathedrals, Dublin). Born at Dublin about 1685. Pupil of his father. Studied also at Rome, at the expense of the Dean and Chapter of St. Patrick's Cathedral, Dublin. Composer to the King's Theatre, London, 1720. Organist of St. George's, Hanover Square, 1725-1737. Latterly became insane, and died in London, 1750 (?).

Composer of Church Music, Six Cantatas, a Concerto and other pieces for the Harpsichord, Voluntaries for the Organ, Solos for the German Flute, Songs, &c.

SAMUEL WESLEY.

Son of Charles Wesley, the eminent hymn-writer, and nephew of John Wesley—founder of the "Wesleyan Methodists." Born at Bristol, February 24, 1766. Pupil of David Williams (Organist of St. James's Church, Bath), Bean, Kingsbury, and W. Cramer. Met with an accident in 1787, which severely injured his skull, and to some extent permanently affected his brain. Conducted the Birmingham Musical Festival, 1811. Organist of Camden Chapel (now St. Stephen's Parish Church, Camden Town), 1824, having been unsuccessful in obtaining the posts at the Foundling Hospital (1798) and St. George's, Hanover Square (1824). Died at Islington, October 11, 1837.

Composer of two Oratorios ("Ruth" and "The Death of Abel," Part I.), a Mass, the famous "In Exitu Israel" and other Latin Church music, a Morning and Evening Service in F, Odes, Glees, Duets, Songs, Symphonies, Overtures, Violin Concertos, a Violin Sonata, Organ Concertos, Chamber Music, Pianoforte pieces, Organ pieces, &c. Wesley was an ardent admirer of the works of J. S. Bach, and their introduction to England was mainly due to his influence. In 1810-13 he issued, in conjunction with C. F. Horn, the first English edition of Bach's "Wohltemperirte Clavier." He was one of the greatest organists of his day, and possessed remarkable gifts as an extemporist.

THOMAS ADAMS.

Born (in London?) September 5, 1785. Pupil of Dr. Busby. Organist of Carlisle Chapel, Lambeth, 1802; St. Paul's, Deptford, 1814; St. George's, Camberwell, 1824; and St. Dunstan's, Fleet Street, 1833. Died in London, September 15, 1858.

Composer of Church Music, Pieces for the Organ and Pianoforte, &c.

Adams was one of the most remarkable organists and extempore performers of his day.

WILLIAM HINE.

Born at Brightwell, Oxfordshire, 1687. Chorister in Magdalen College, Oxford, and afterwards Lay Clerk there (1705). Pupil of Jeremiah Clark in London. Organist of Gloucester Cathedral, 1710. Died August 28, 1730. Buried in the Cathedral Cloisters.

Composer of some Church Music and an Organ Voluntary, the whole of which was published after his death, and by his widow, under the title of "Harmonia Sacra Glocestriensis." He was joint composer, with Henry Hall, junr., of the Morning Service known as Hall and Hine in E flat, Hine's contribution being the Jubilate. A single Chant by him, in the key of G, is to be found in many Collections.

CONTENTS.

No.			Page
1.	PRELUDE	*Dr. Benjamin Rogers*	1
2.	ALLEGRO MODERATO	*Thomas Roseingrave*	2
3.	LARGO	*Samuel Wesley*	6
4.	ANDANTE PASTORALE	*Thomas Adams*	9
5.	FINALE	*William Hine*	11

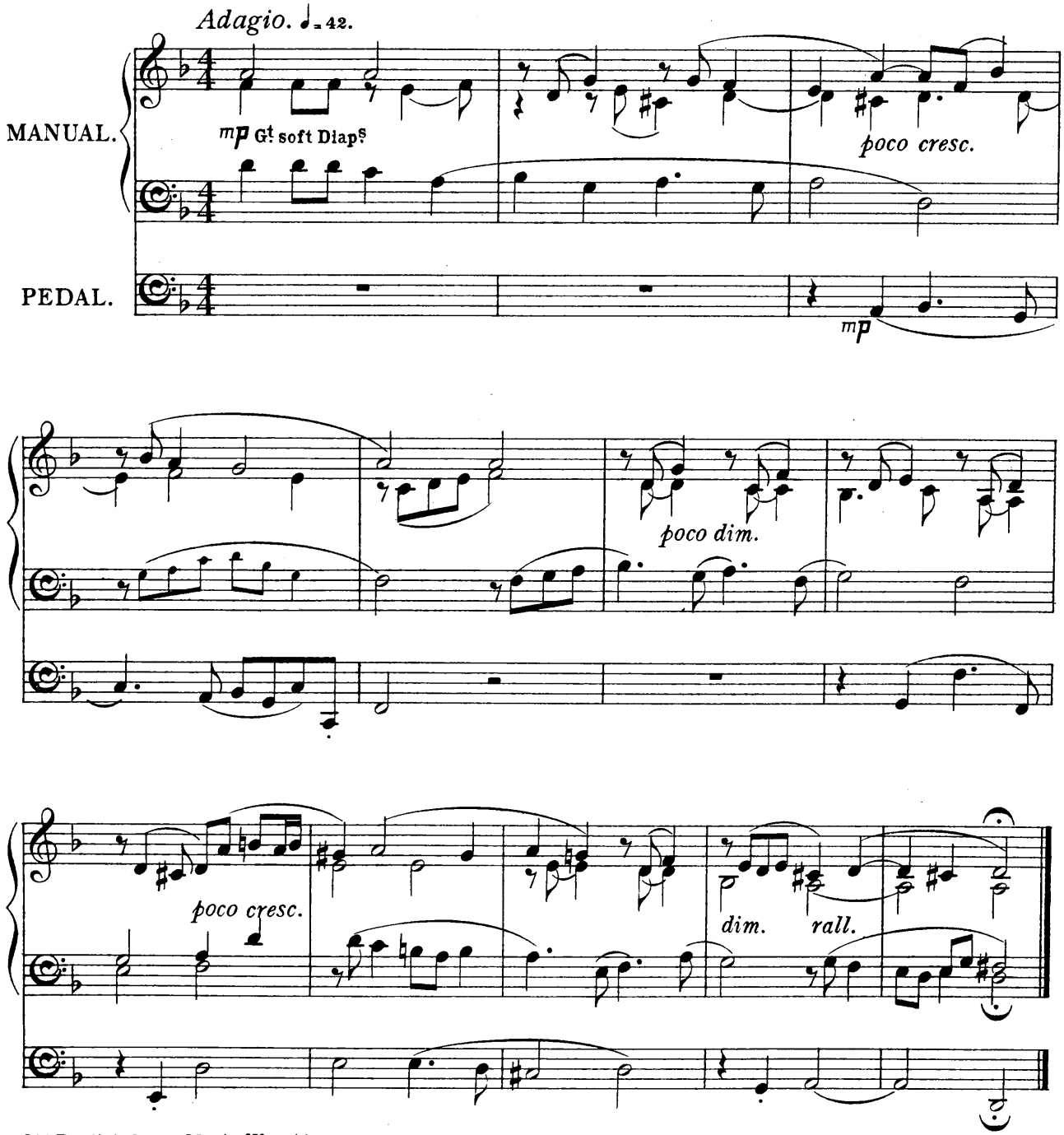
FIVE SHORT PIECES BY VARIOUS COMPOSERS.

I.

PRELUDE.

From a MS. in the Library
of the Royal College of Music.

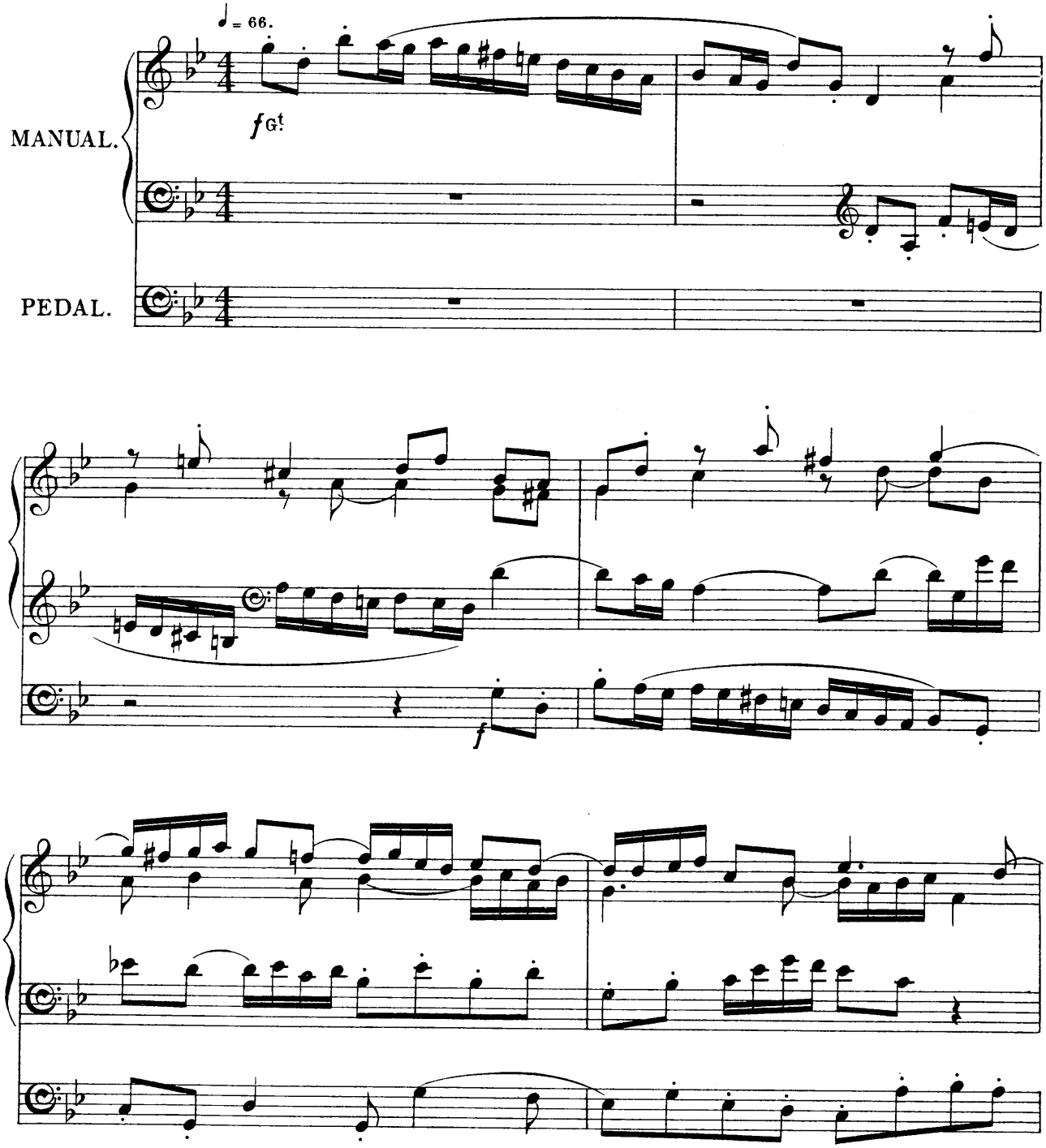
Dr Benjamin Rogers.



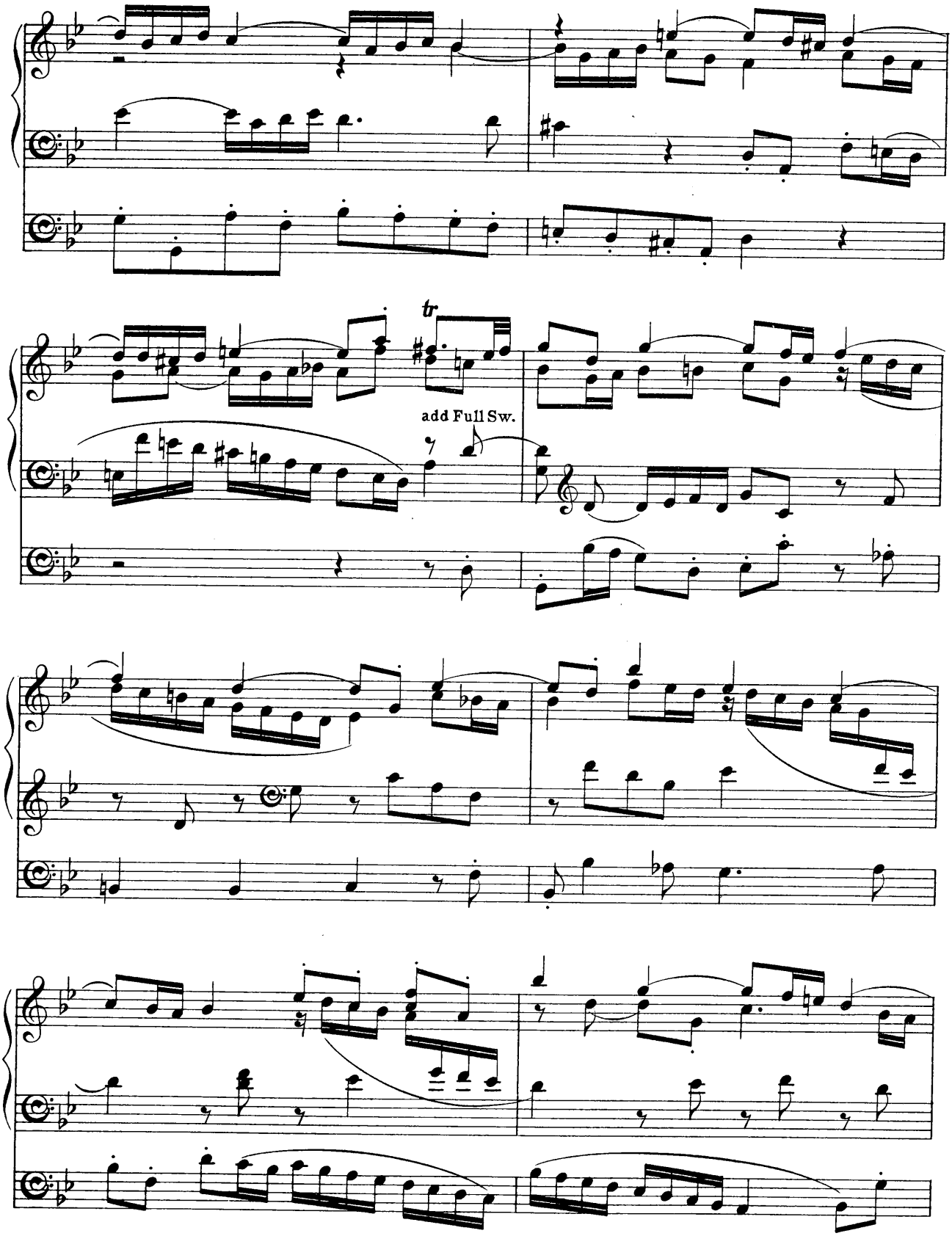
Copyright, 1906, by Novello & Company, Limited.

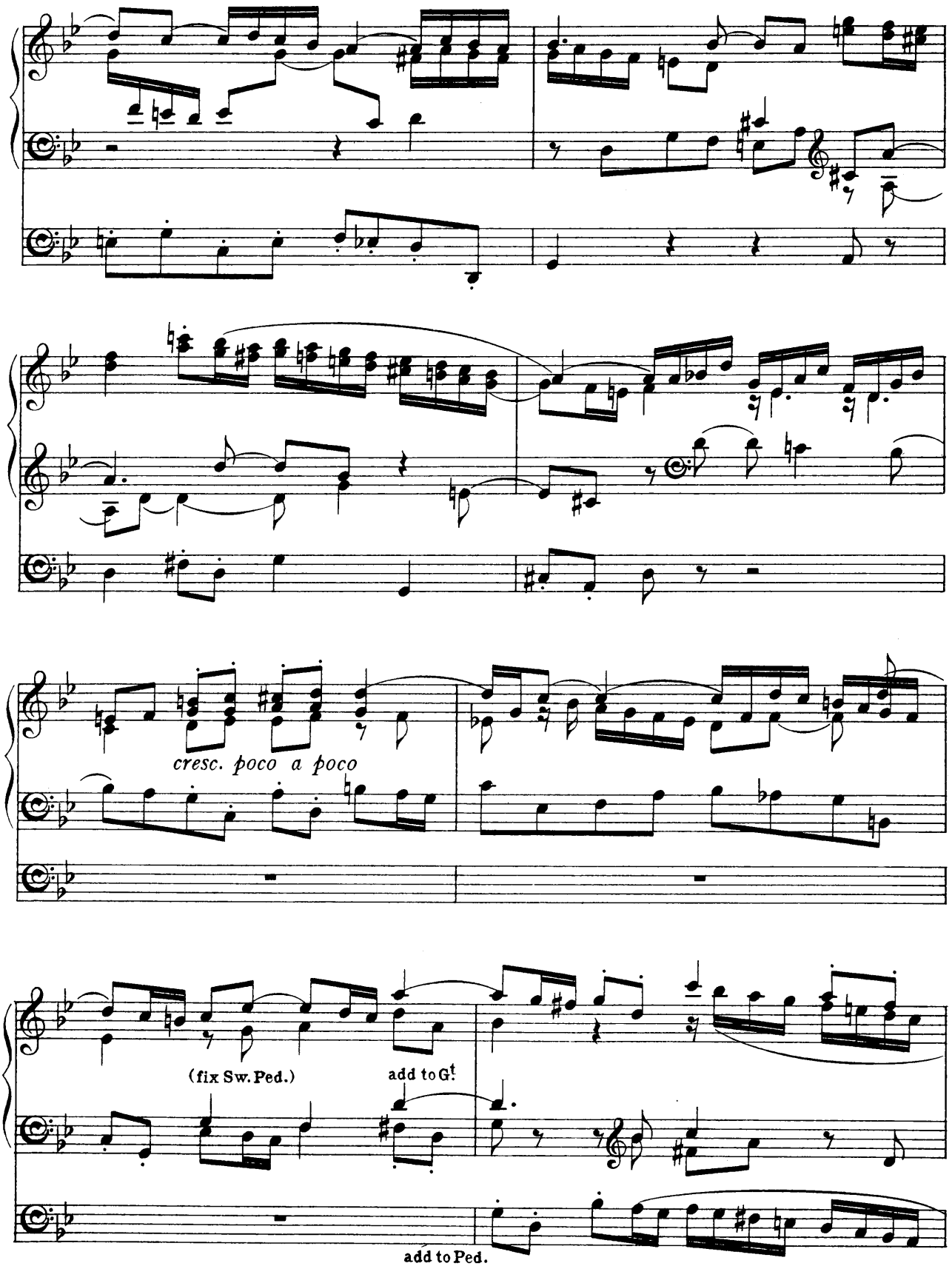
II.
ALLEGRO MODERATO.

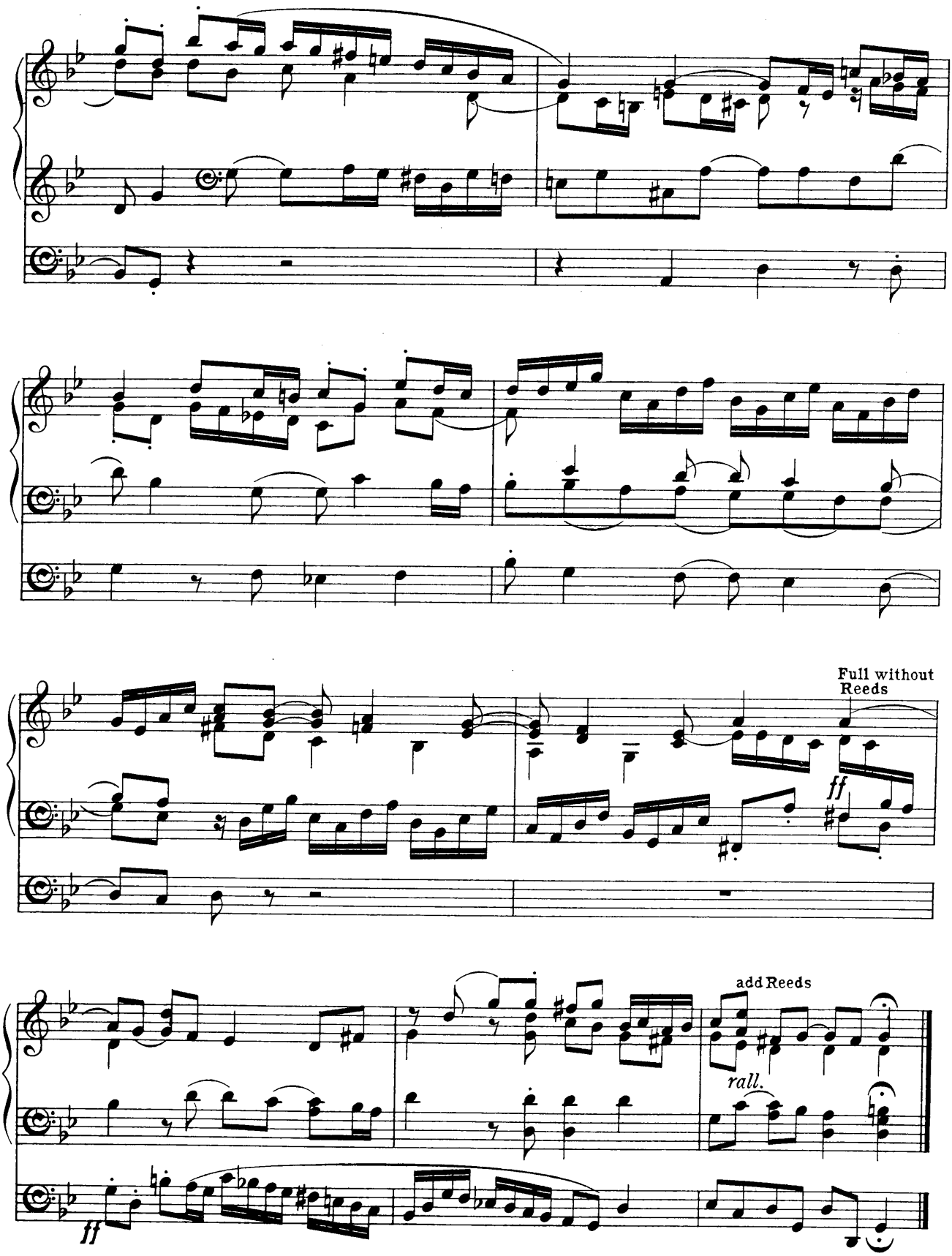
Thomas Roseingrave.



Copyright, 1906, by Novello & Company, Limited.


tr
add Full Sw.


cresc. poco a poco
(fix Sw. Ped.)
add to Gt
add to Ped.

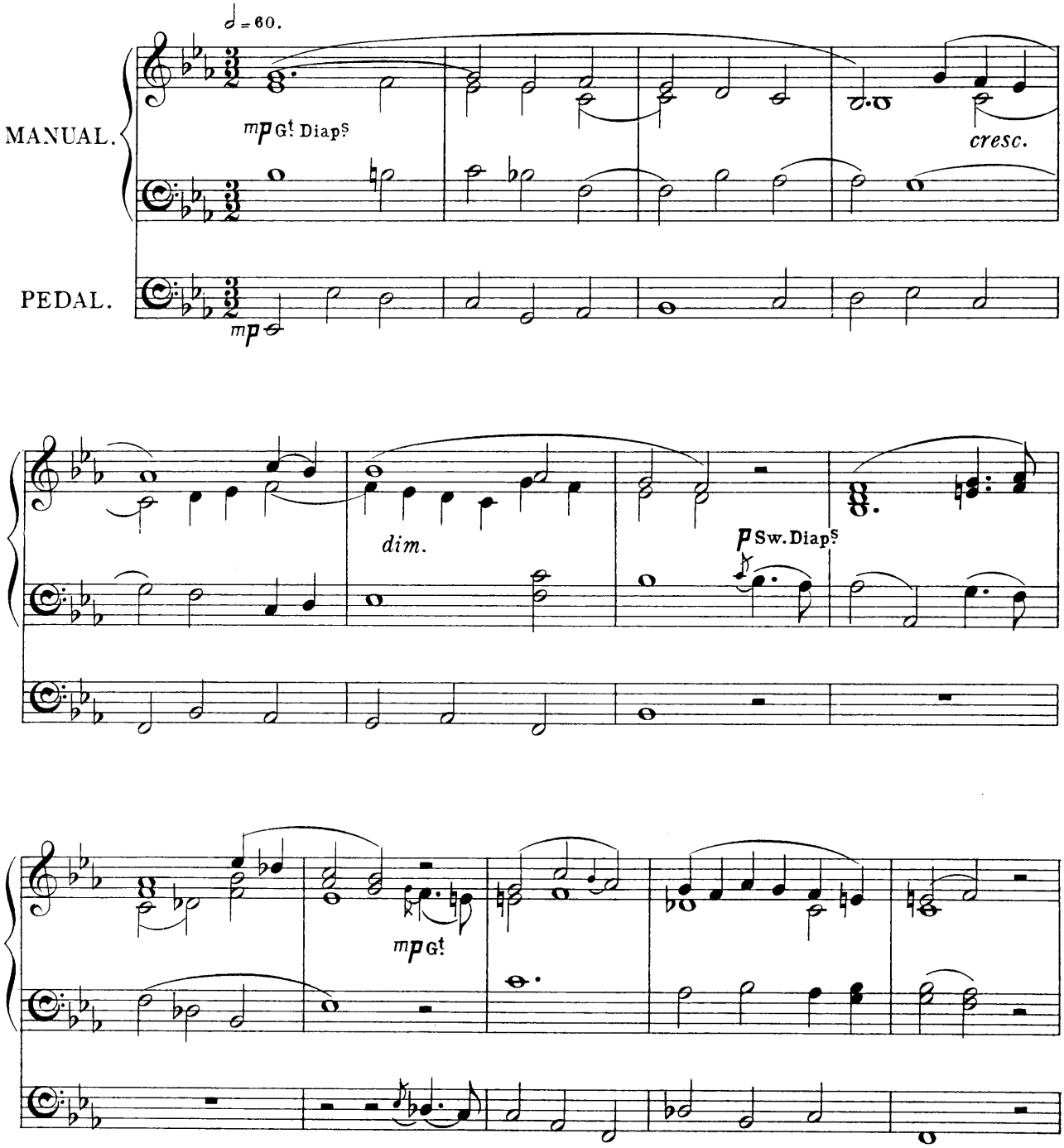

Full without Reeds
ff
add Reeds
rall.
ff

III.

LARGO.

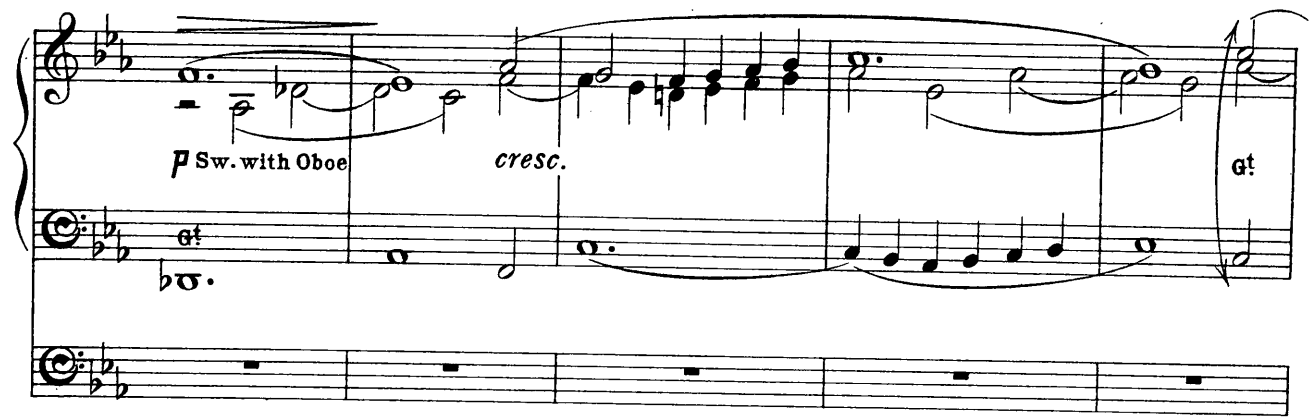
From a Voluntary, Op. 6, No. 7.

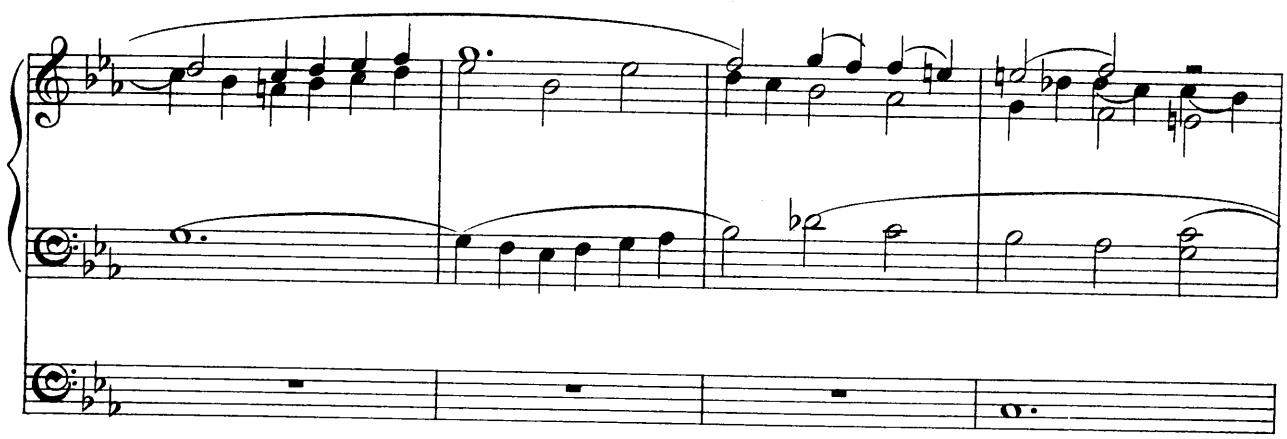
Samuel Wesley.

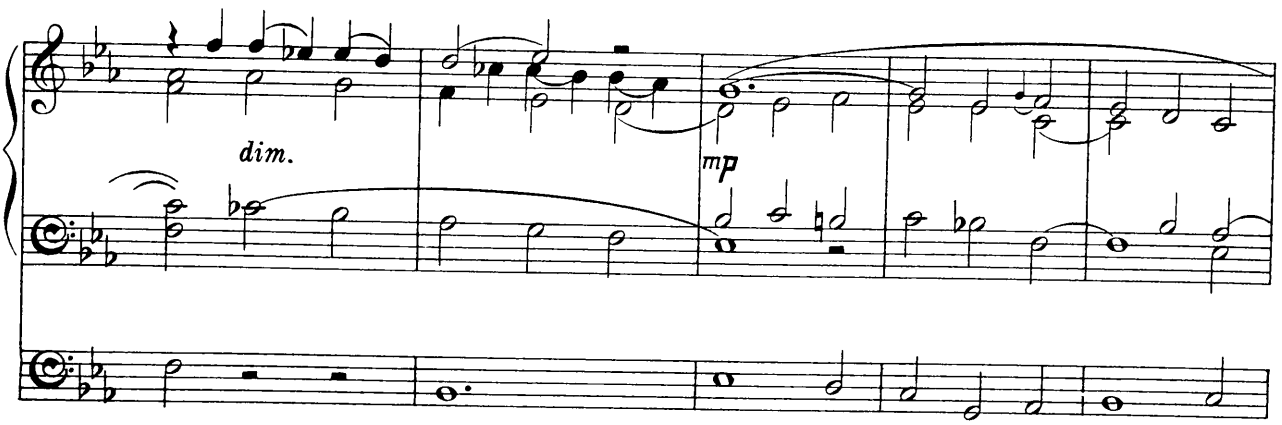


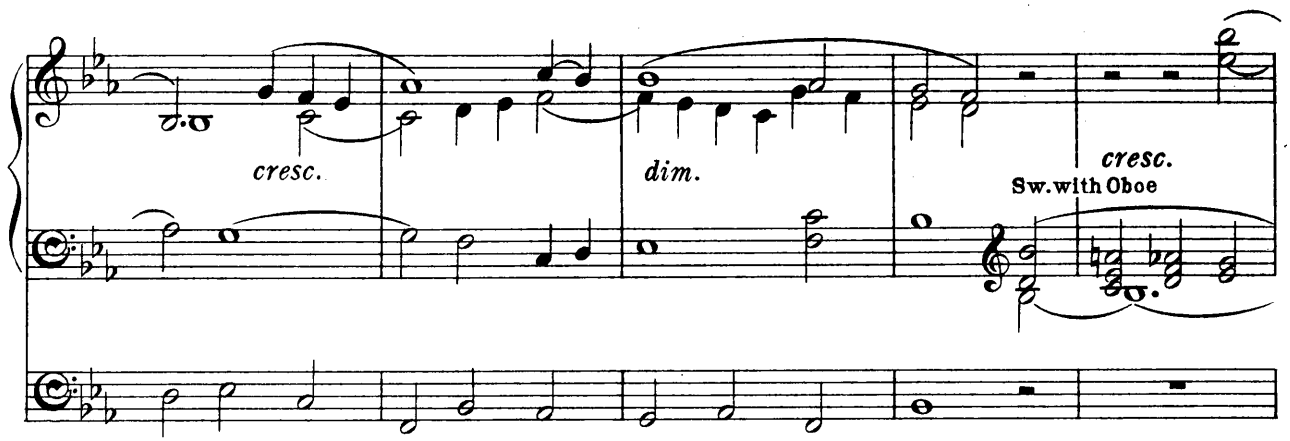
12383

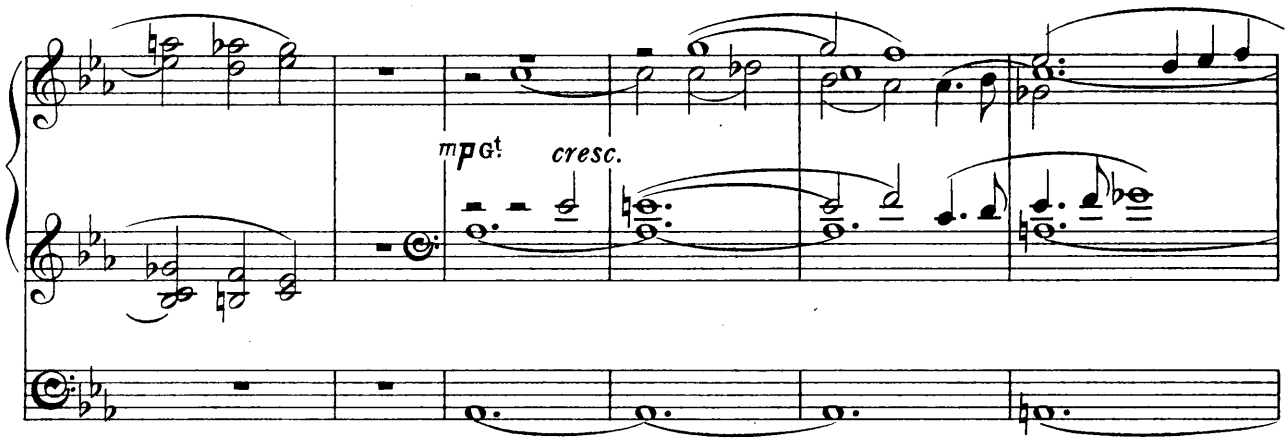
Copyright, 1906, by Novello & Company, Limited.

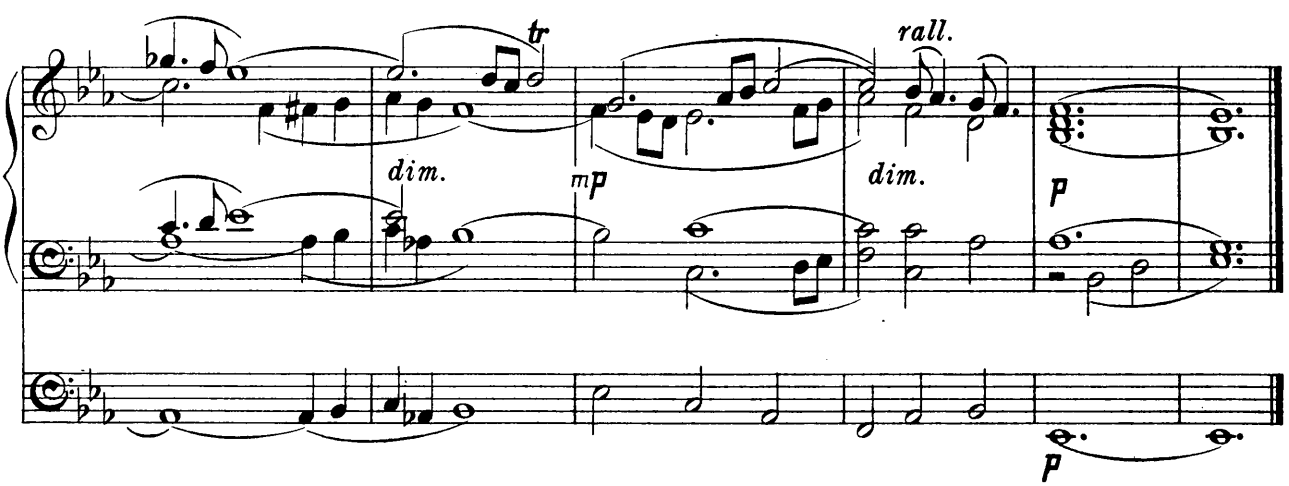

p Sw. with Oboe
cresc.
gt
gt




dim.
mp

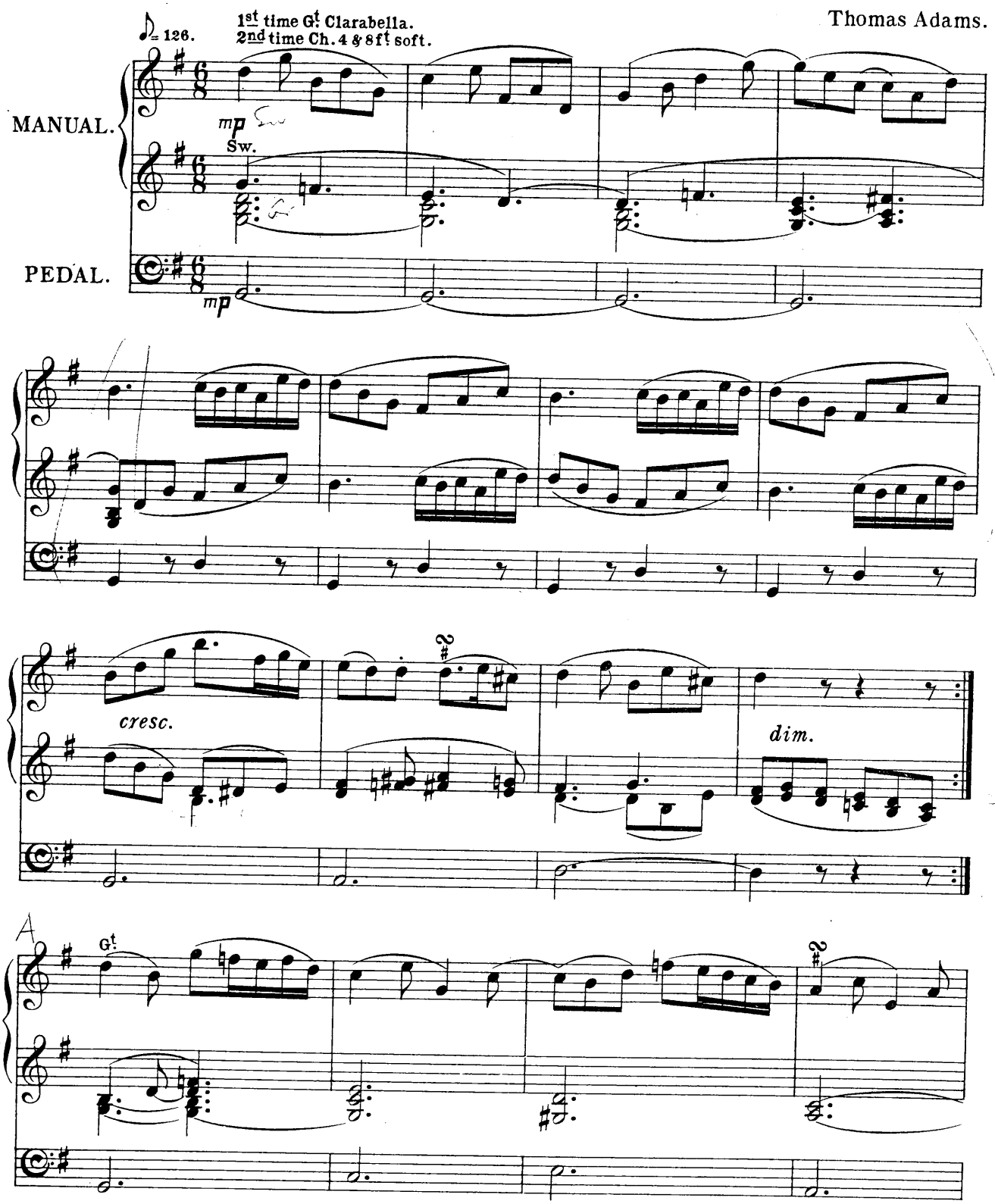

cresc.
dim.
cresc.
Sw. with Oboe


mp Gt
cresc.


tr
rall.
dim.
mp
dim.
p
p

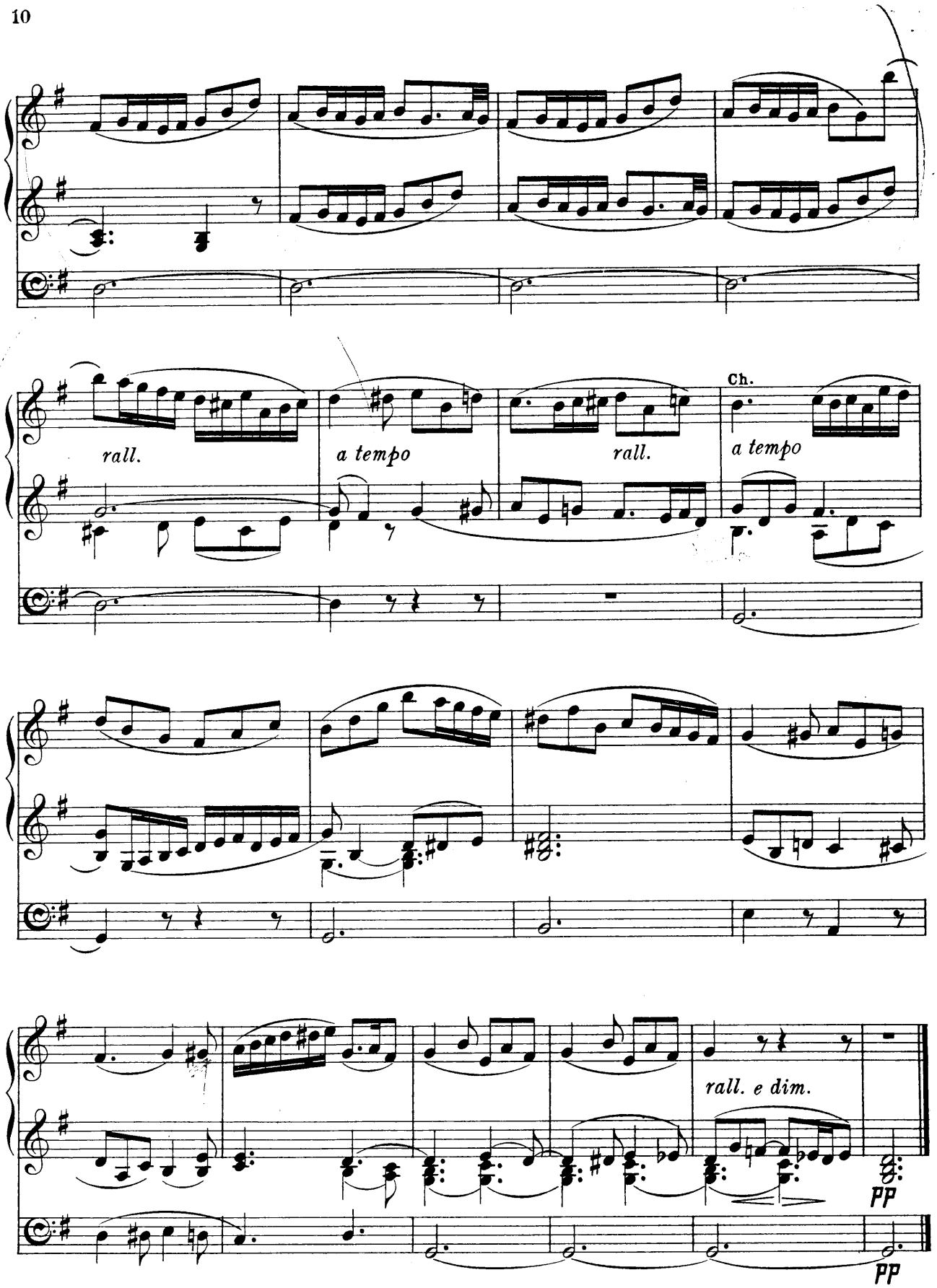
IV.
ANDANTE PASTORALE.

Thomas Adams.



12383

Copyright, 1906, by Novello & Company, Limited.


rall.
a tempo
rall.
Ch.
a tempo
rall. e dim.
pp
pp

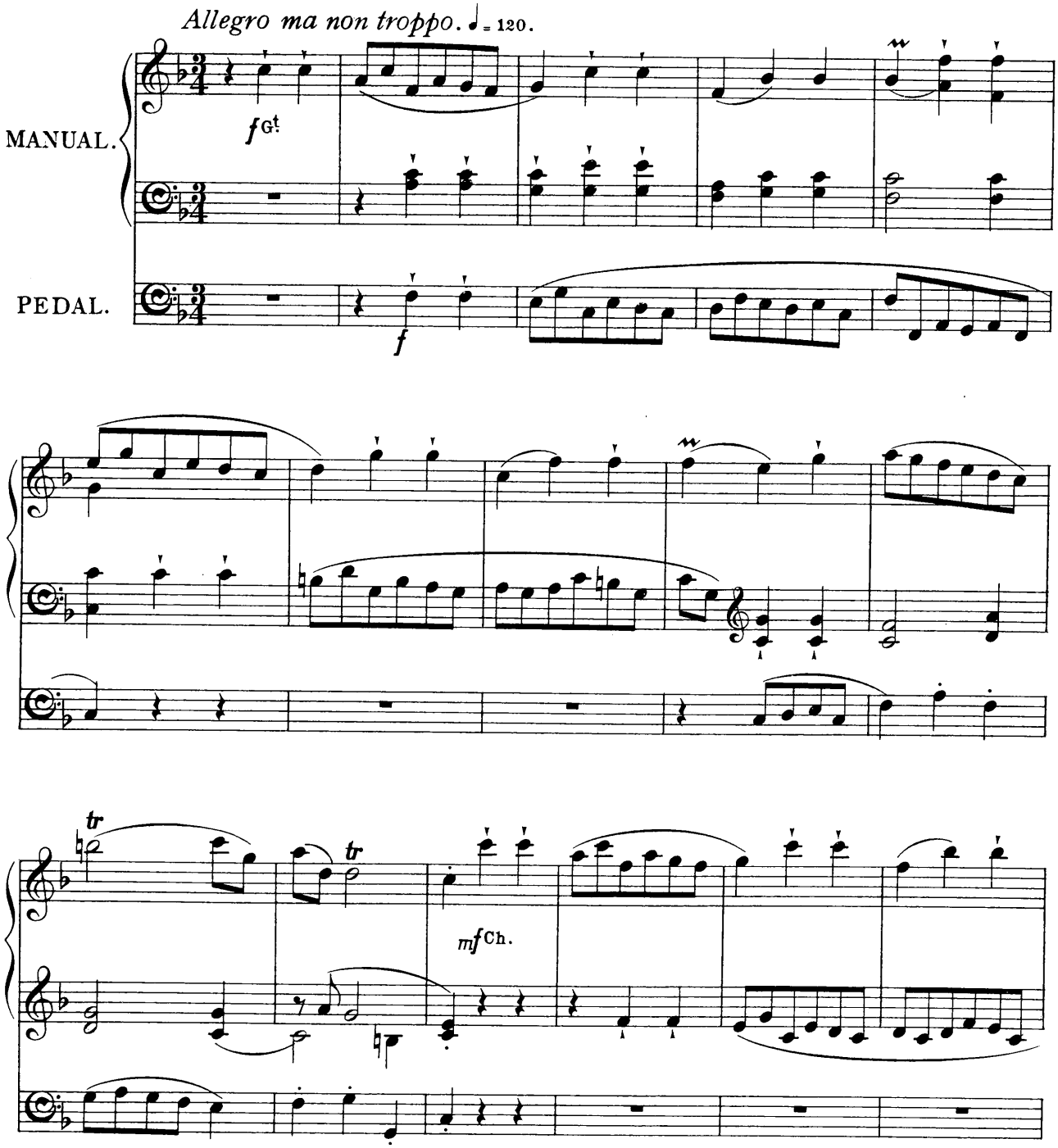
V.

FINALE.

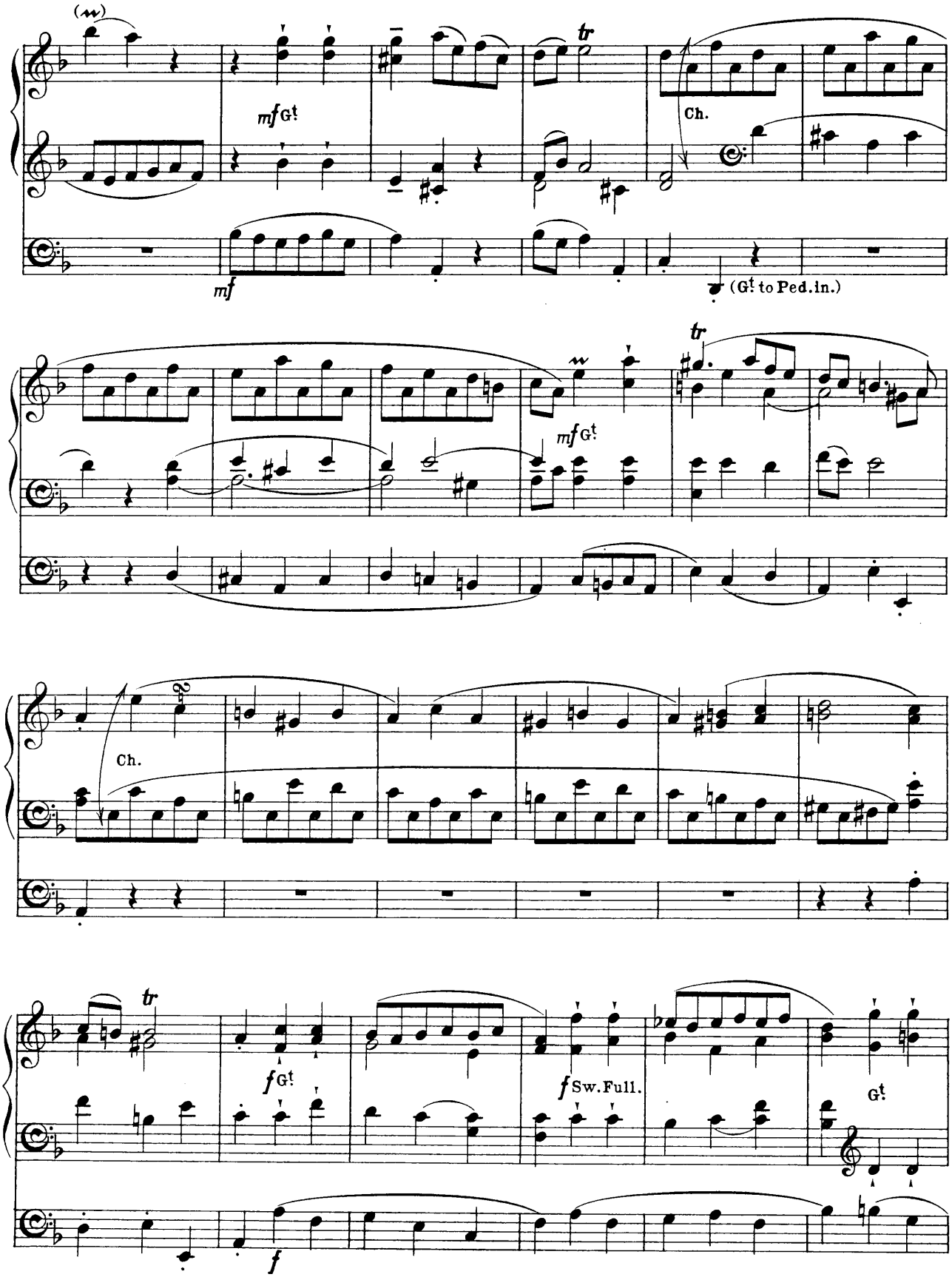
From a Voluntary published in Hine's "Harmonia Sacra Glocestriensis." 1731 (?)

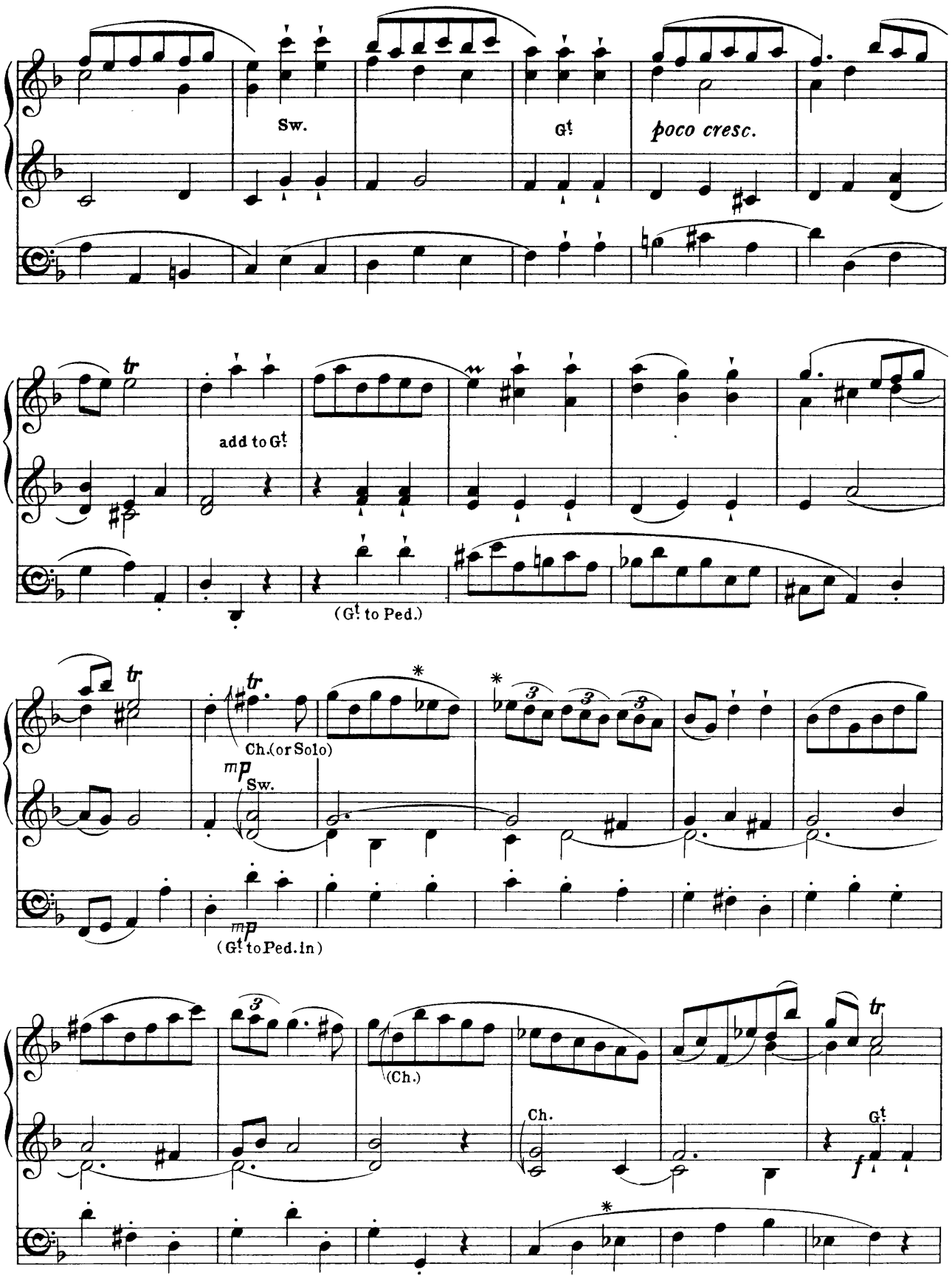
William Hine.

Allegro ma non troppo. ♩ = 120.

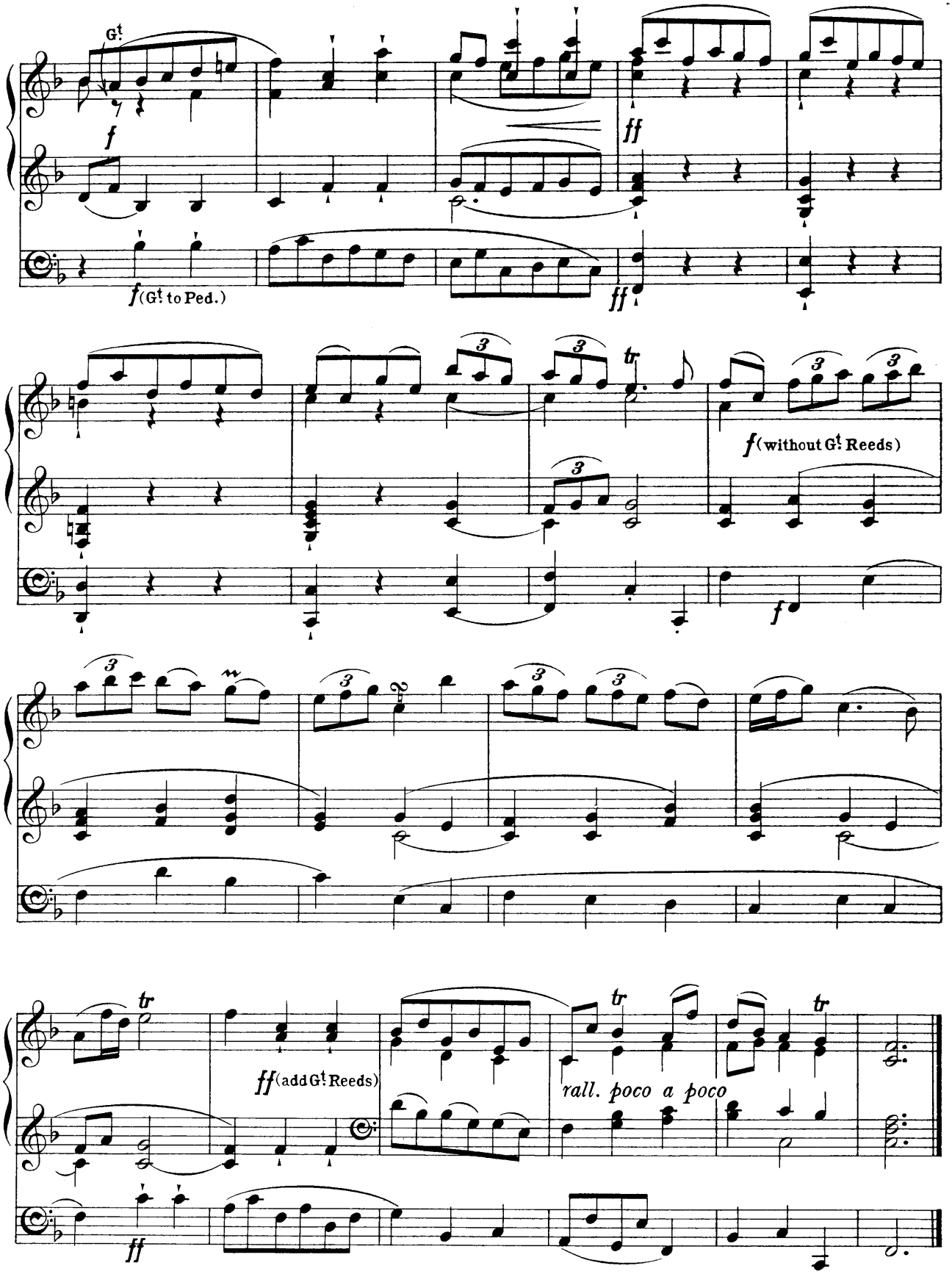


Copyright, 1906, by Novello & Company, Limited.

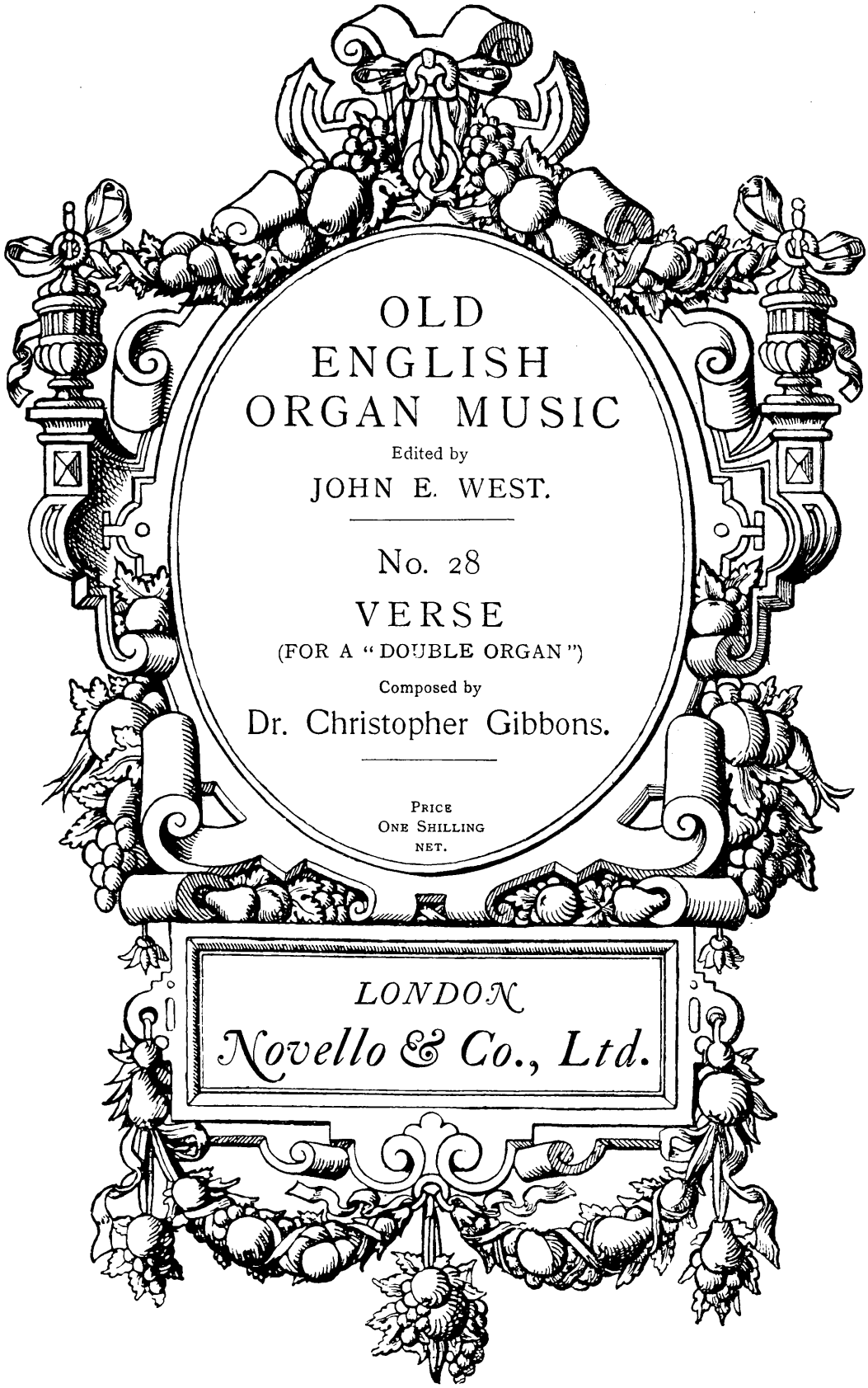

mf G!
Ch.
mf
(G! to Ped.in.)
mf G!
Ch.
f G!
f Sw. Full.
G!
f



* These flats are wanting in the original.



Novello & Company, Ltd. Engravers & Printers. 12383



Copyright, 1907, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

CHRISTOPHER GIBBONS, MUS.D. OXON. (PER LITERAS REGIAS).

Son of the famous Orlando Gibbons. Born 1615. Chorister in the Chapel Royal. Pupil of his uncle, Edward Gibbons, at Exeter. Organist of Winchester, Cathedral from 1638 until about 1644, when he joined the Royalist Army. At the Restoration he became Organist of Westminster Abbey and the Chapel Royal. Died October 20, 1676. Buried in the Abbey Cloisters.

Composer of Church Music, an Act Song (performed as his Degree Exercise), Music to a Masque, Organ pieces, &c.

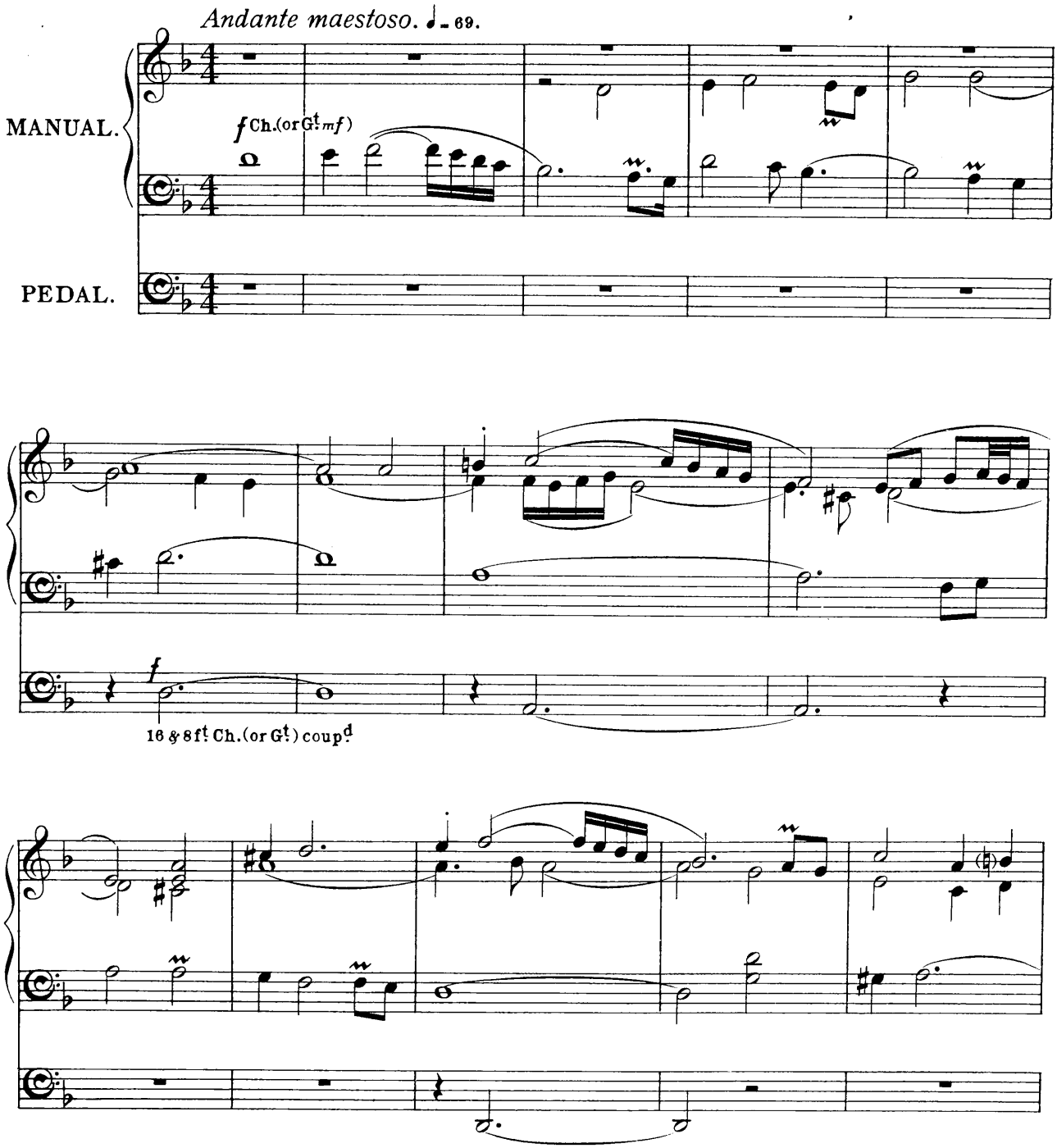
According to Anthony Wood he was "a grand debauchee. He would often sleep at Morning Prayer when he was to play the organ."

VERSE.

(for a "Double Organ.")

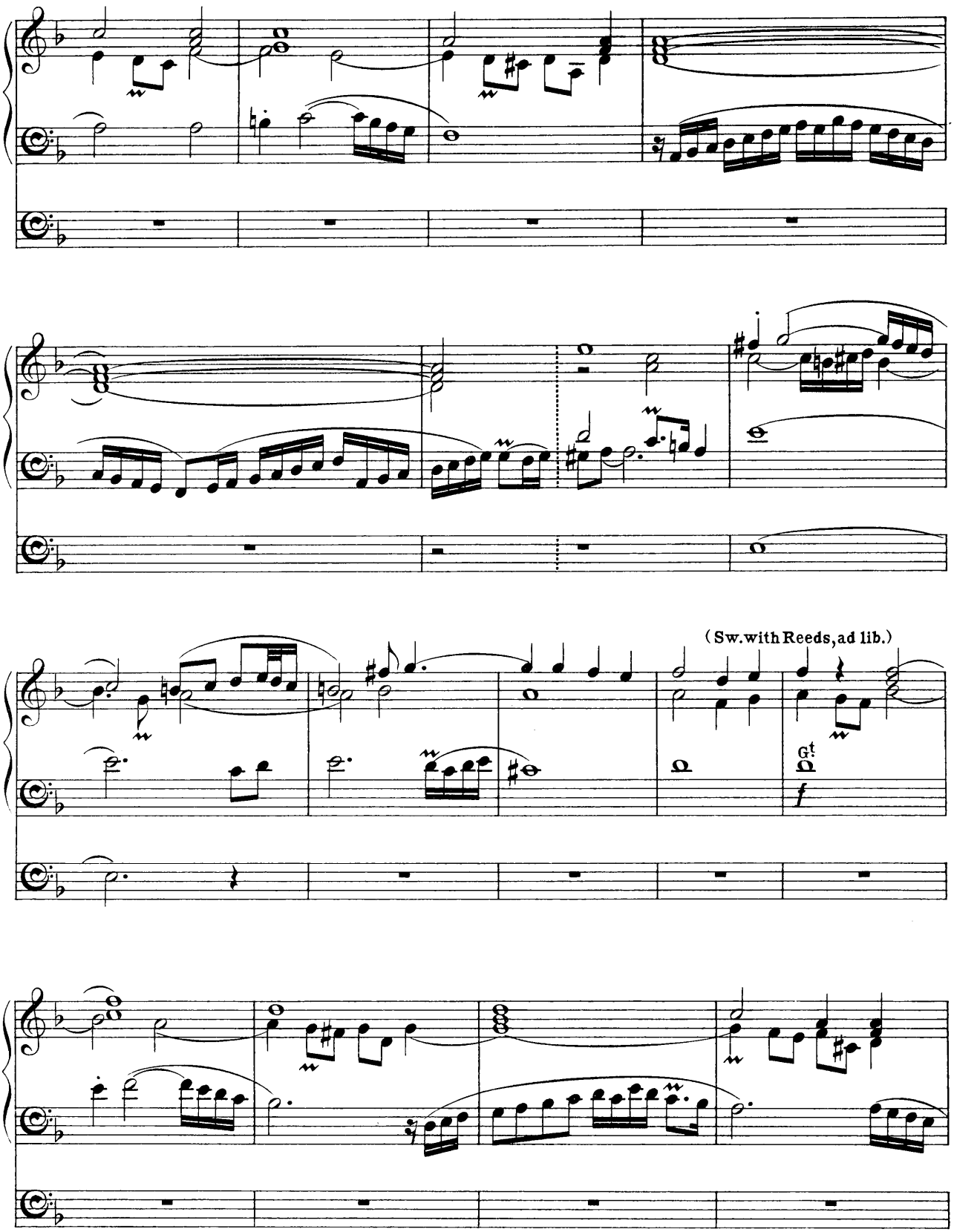
From a MS. in the British Museum.

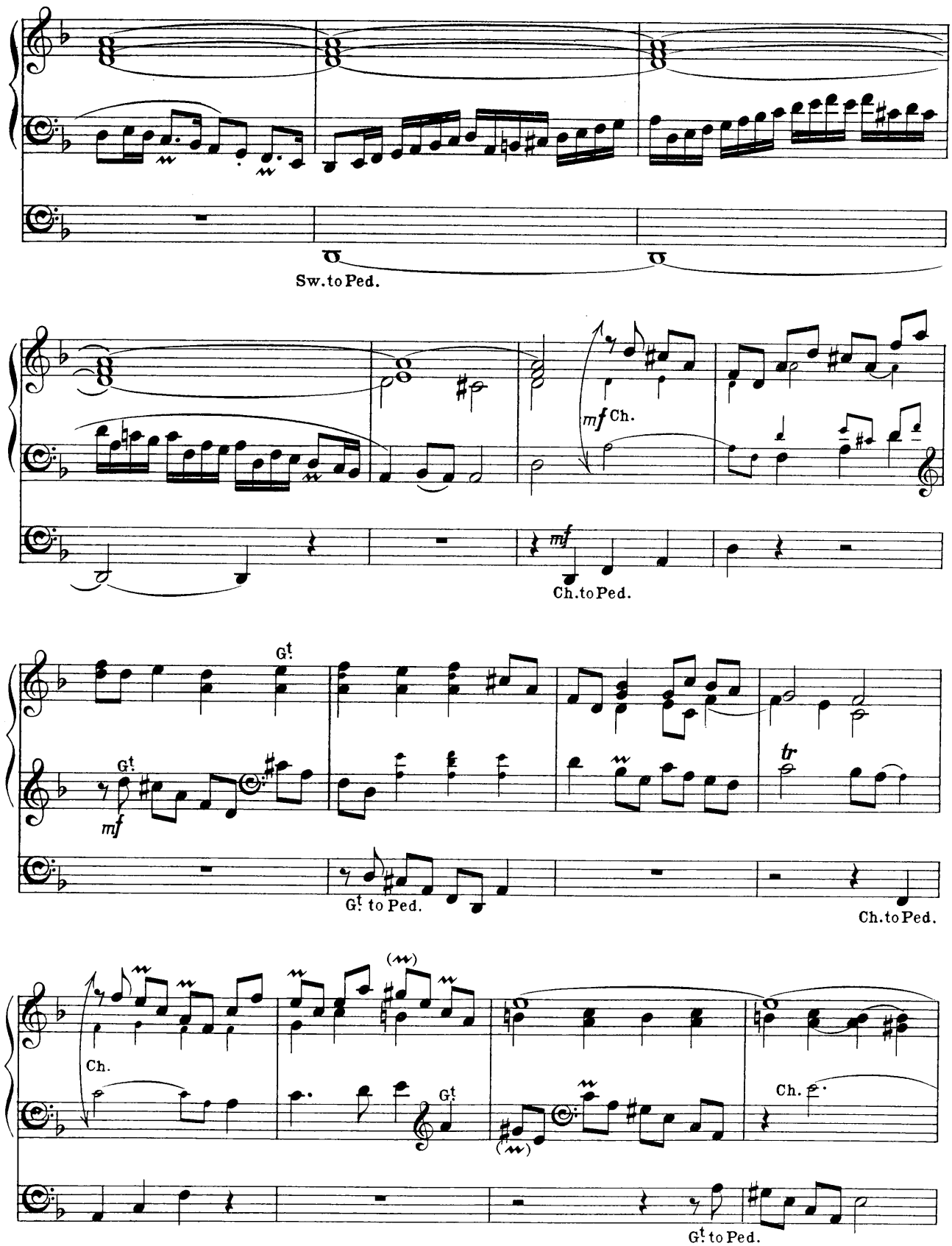
Dr Christopher Gibbons.

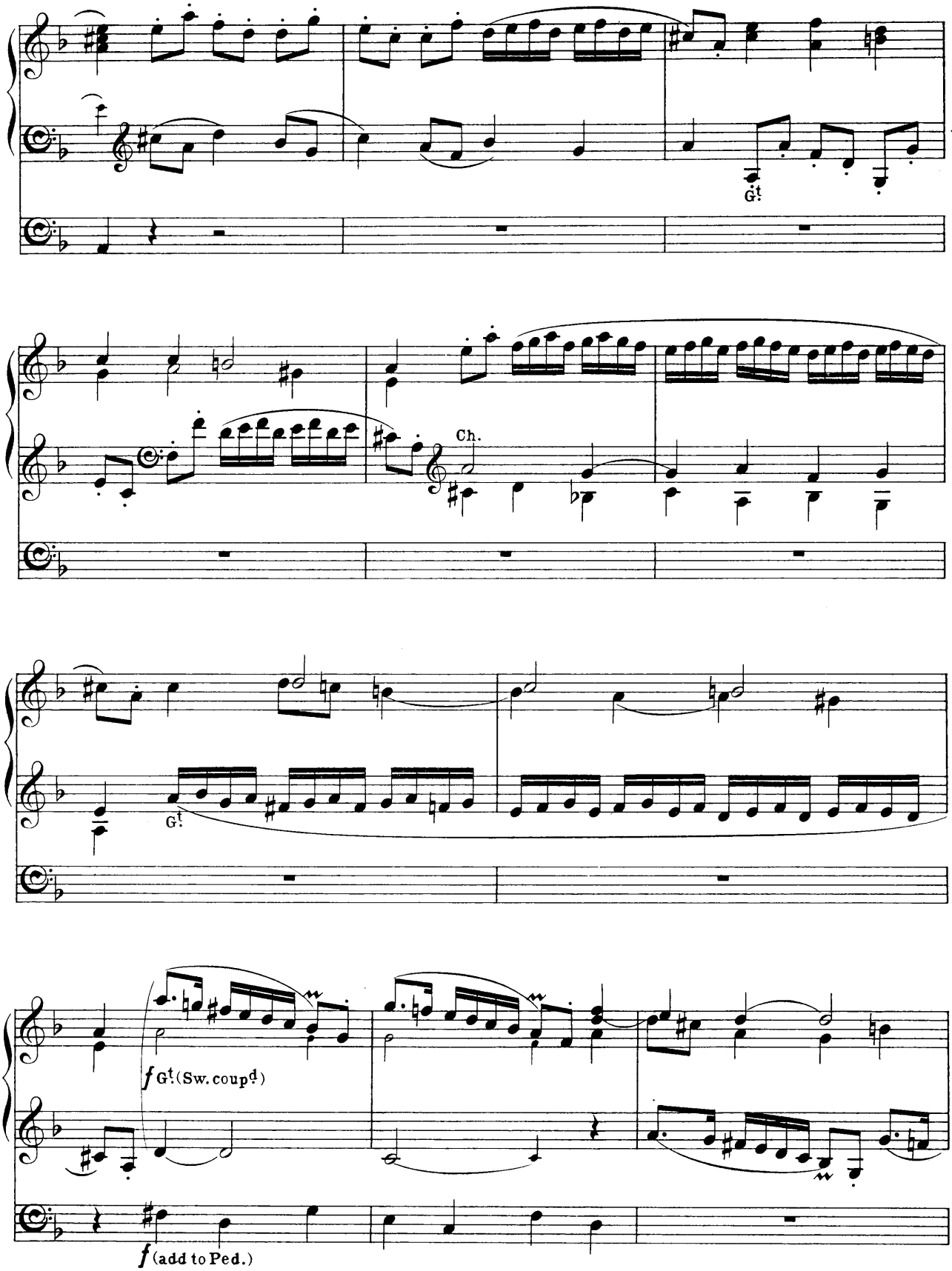


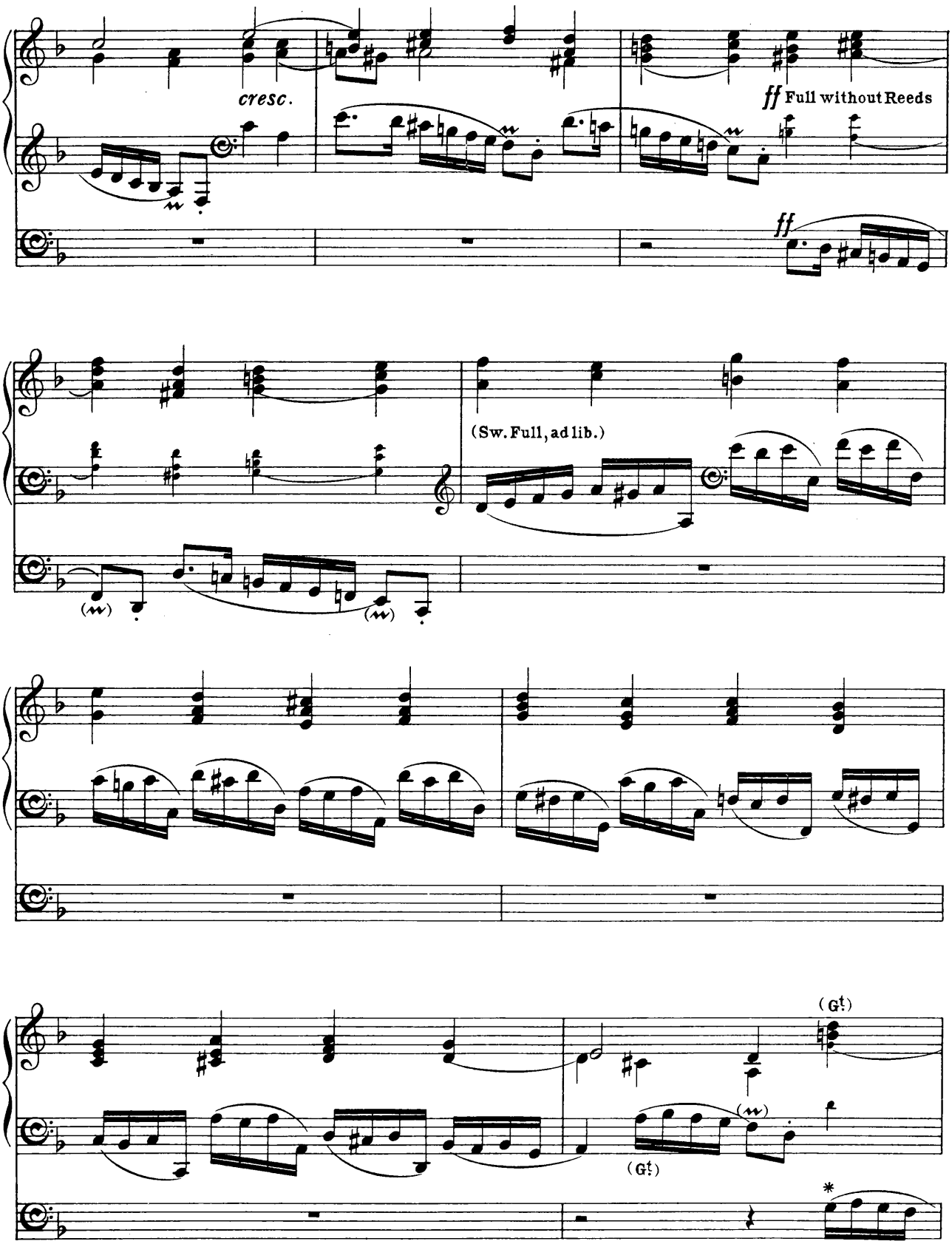
12421

Copyright, 1907, by Novello & Company, Limited.

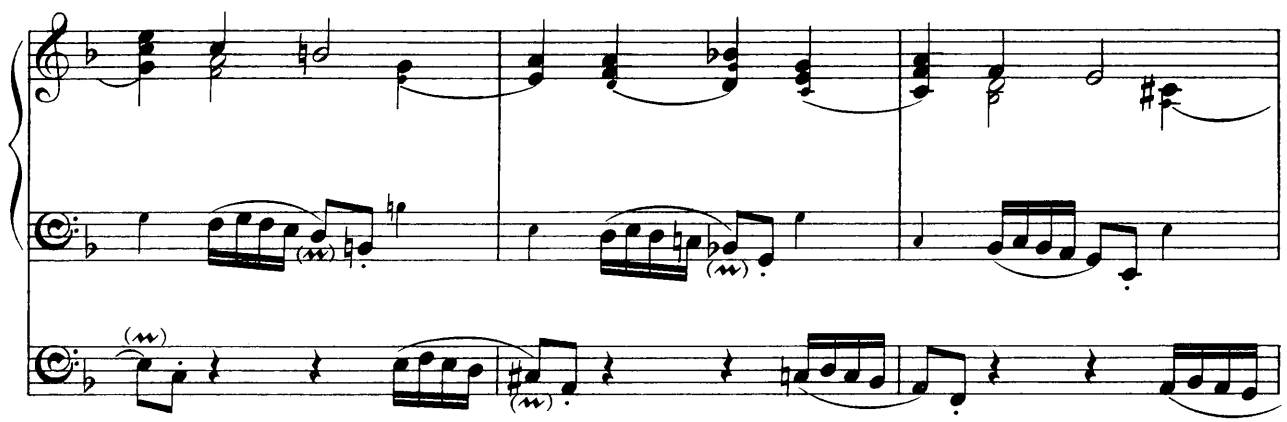

(Sw. with Reeds, ad lib.)
Gt.
f

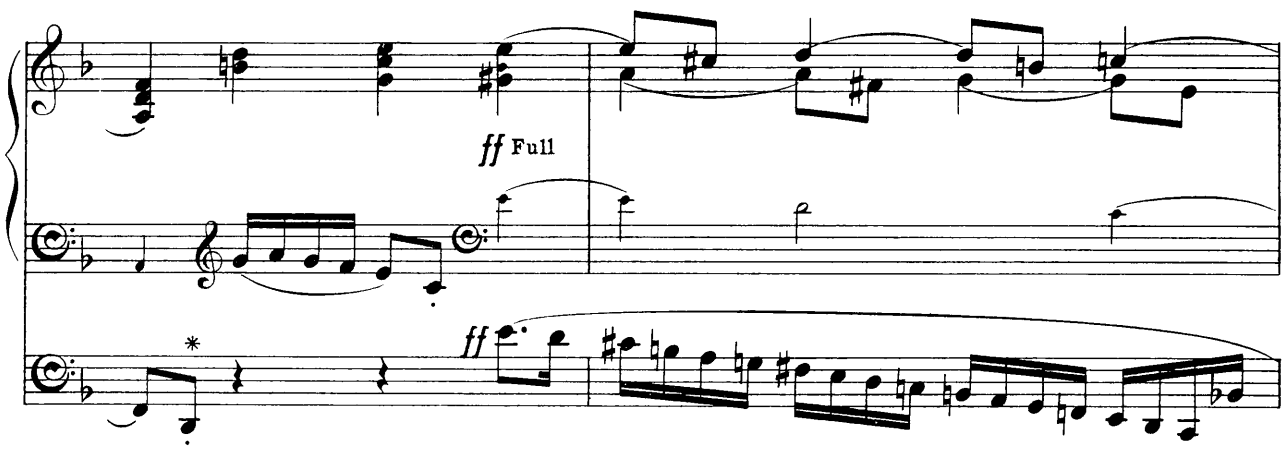

Sw. to Ped.
mf Ch.
mf
Ch. to Ped.
Gt.
Gt.
mf
Gt. to Ped.
tr
Ch. to Ped.
Ch.
Gt.
Ch.
Gt. to Ped.

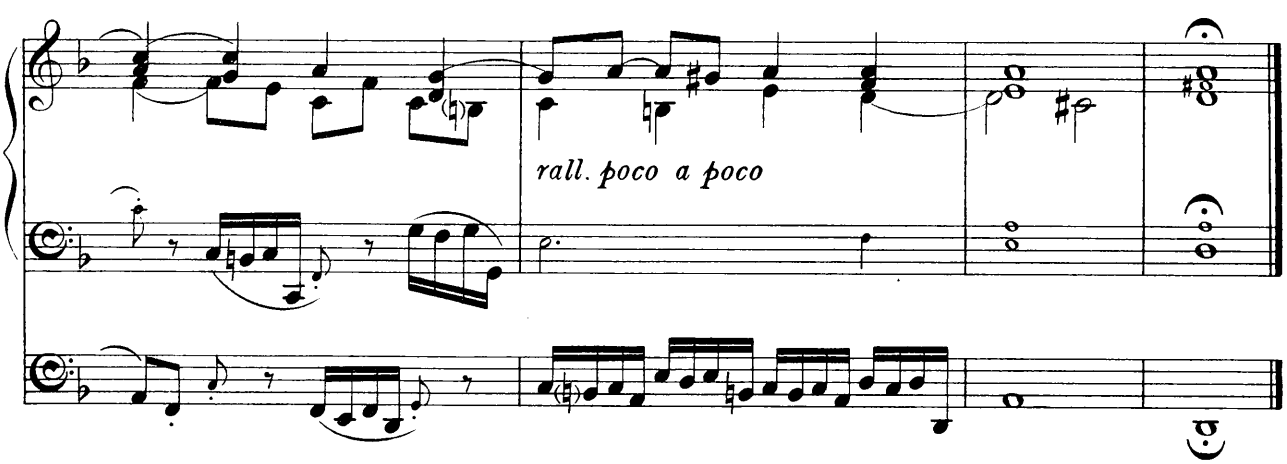

G.t.
Ch.
G.t.
f G.t. (Sw. coupd.)
f (add to Ped.)



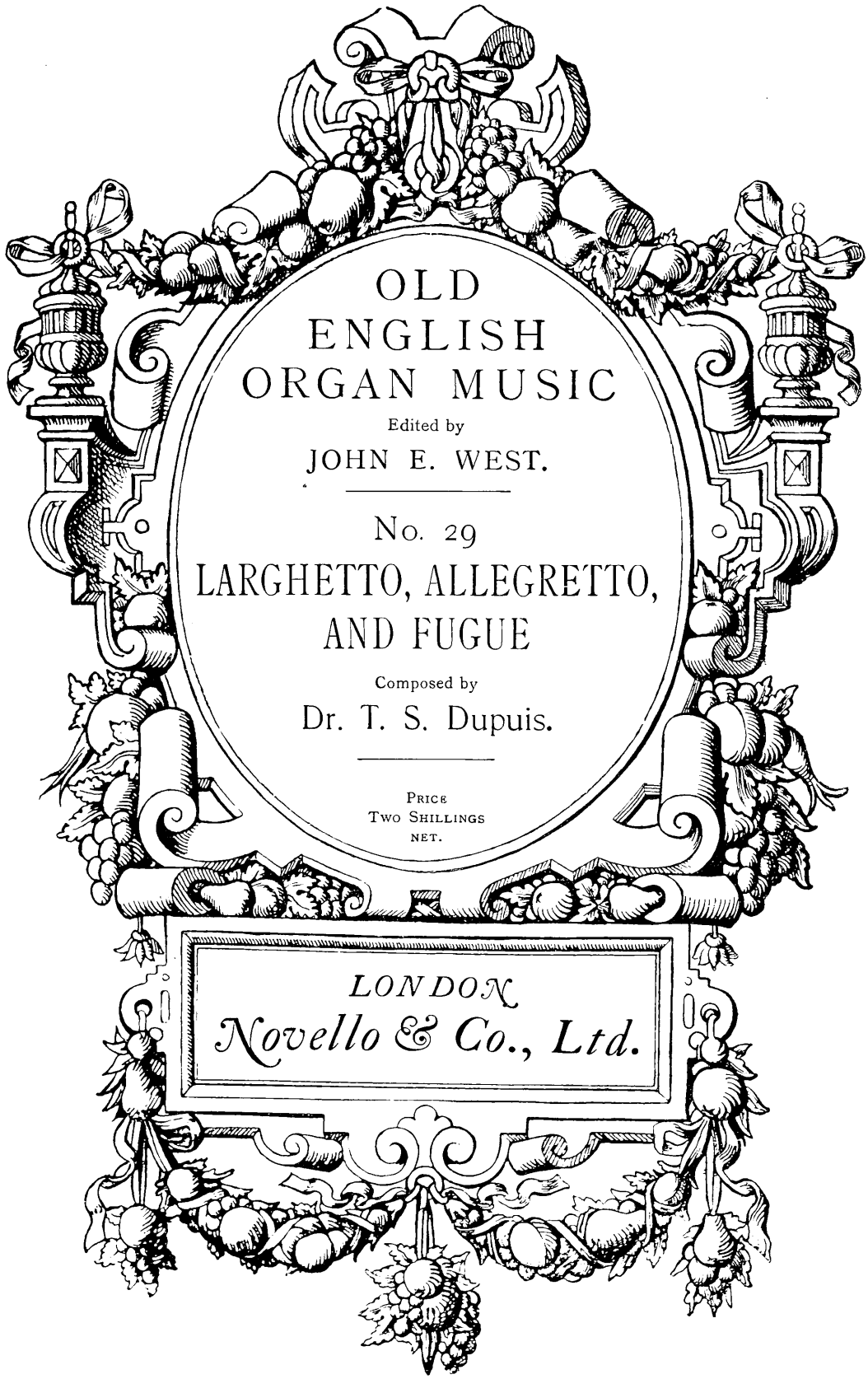
* The notes on the Pedal stave between the asterisks are given in the MS. an 8ve higher.







Novello & Company, Ltd. Engravers & Printers.



Copyright, 1907, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

THOMAS SANDERS DUPUIS, MUS.D., OXON.

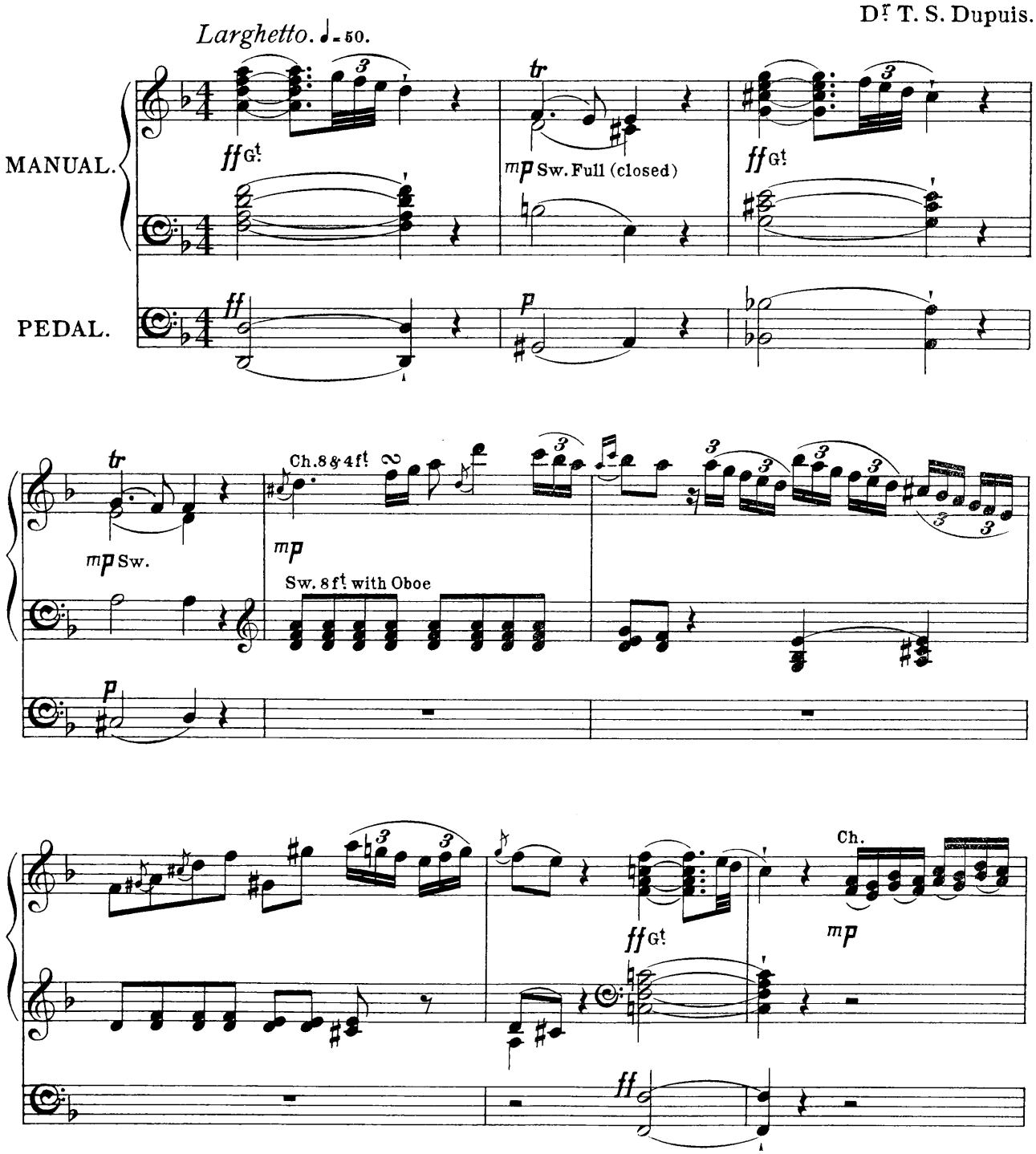
Born in London, of an old Huguenot family, November 5, 1733. Chorister in the Chapel Royal. Pupil of Bernard Gates and John Travers. Organist of Charlotte Street Chapel, 1773; Organist and Composer to the Chapel Royal, 1779. Died, through an overdose of opium, at King's Row, Park Lane, London, July 17, 1796. Buried in the West Cloister, Westminster Abbey.

Composer of Church Music, Organ Pieces, Pianoforte Pieces, Glees, Songs, &c.

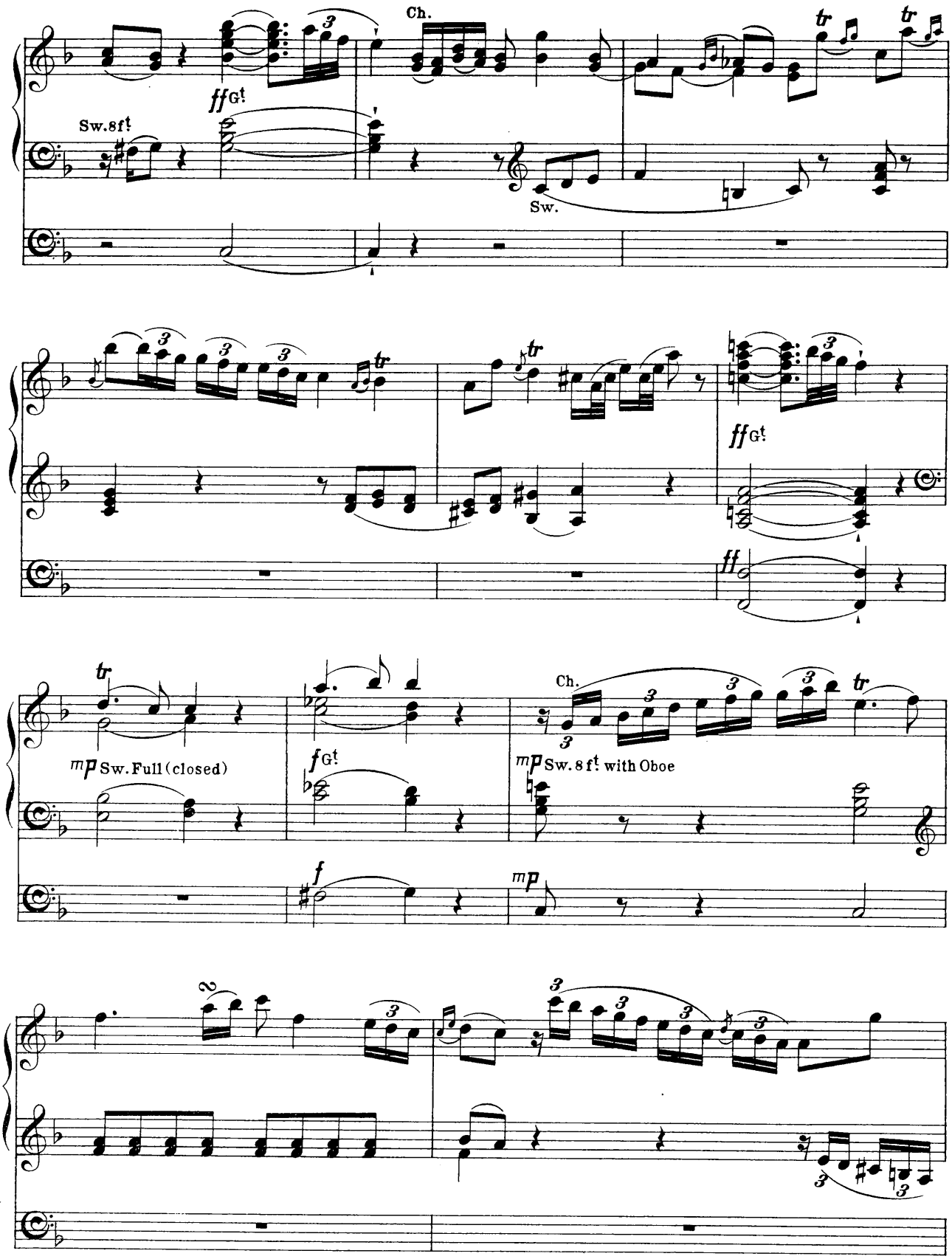
LARGHETTO, ALLEGRETTO and FUGUE.

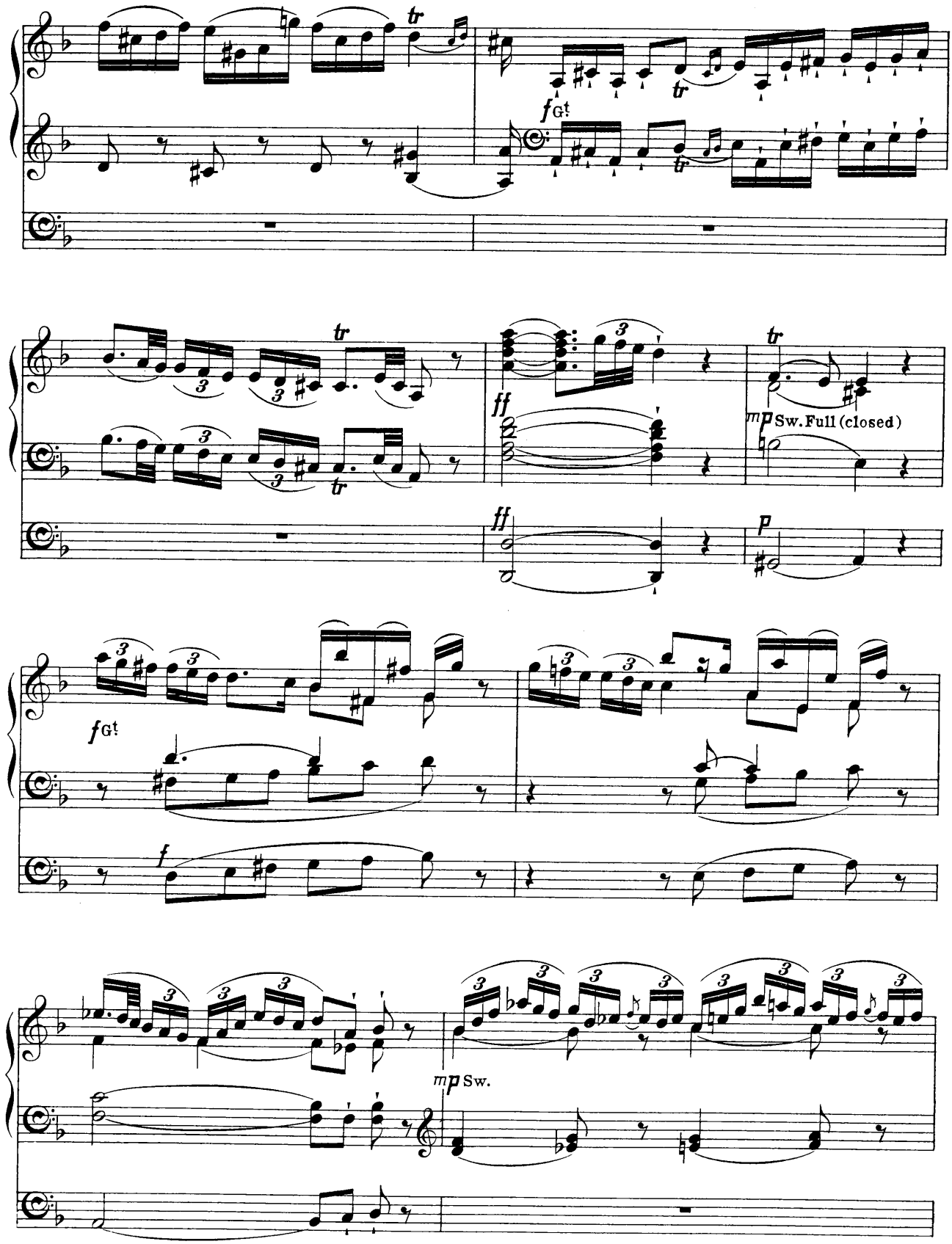
"A second set of pieces for the Organ. Op. X."
No. 1.

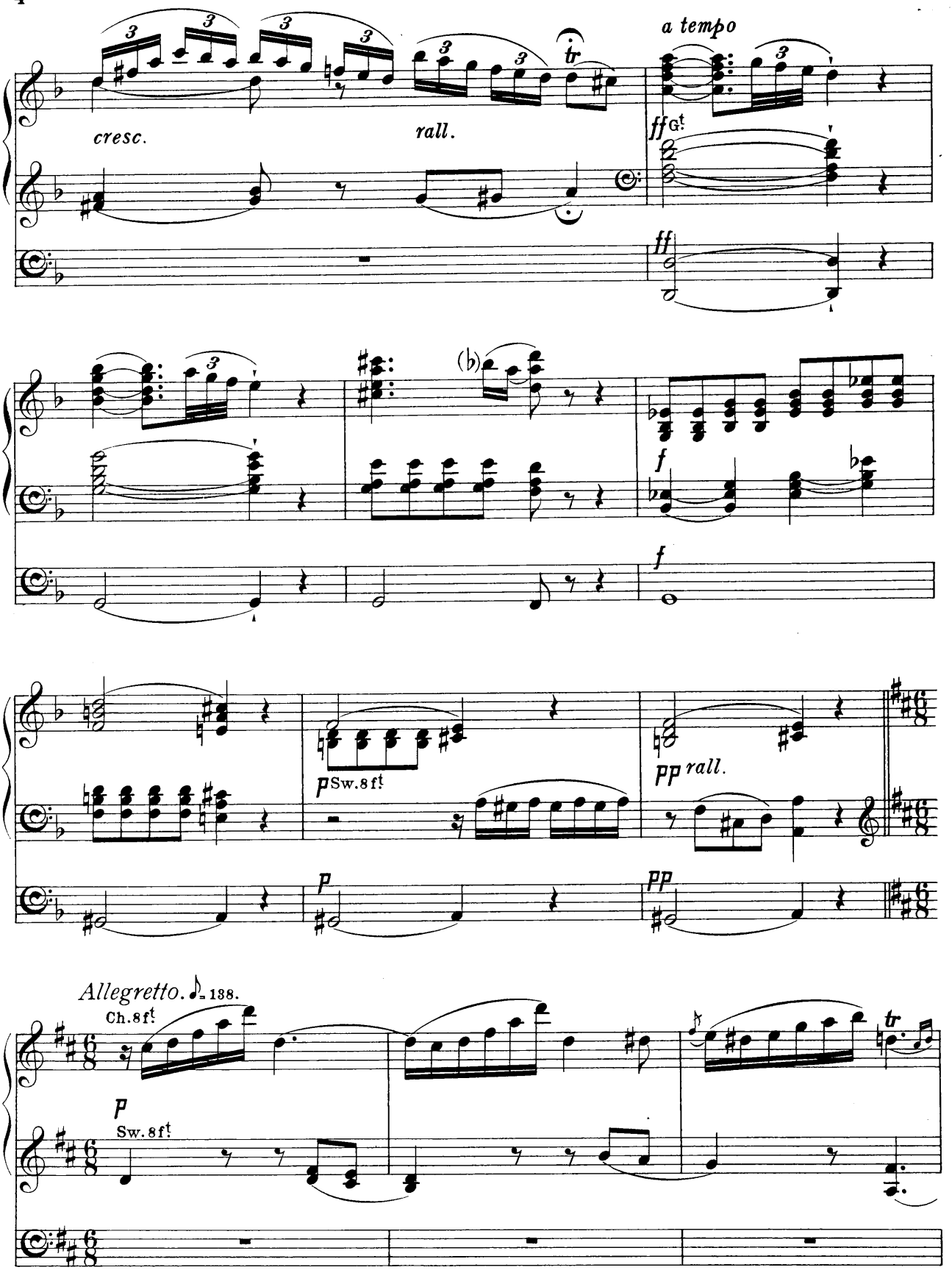
Dr. T. S. Dupuis.

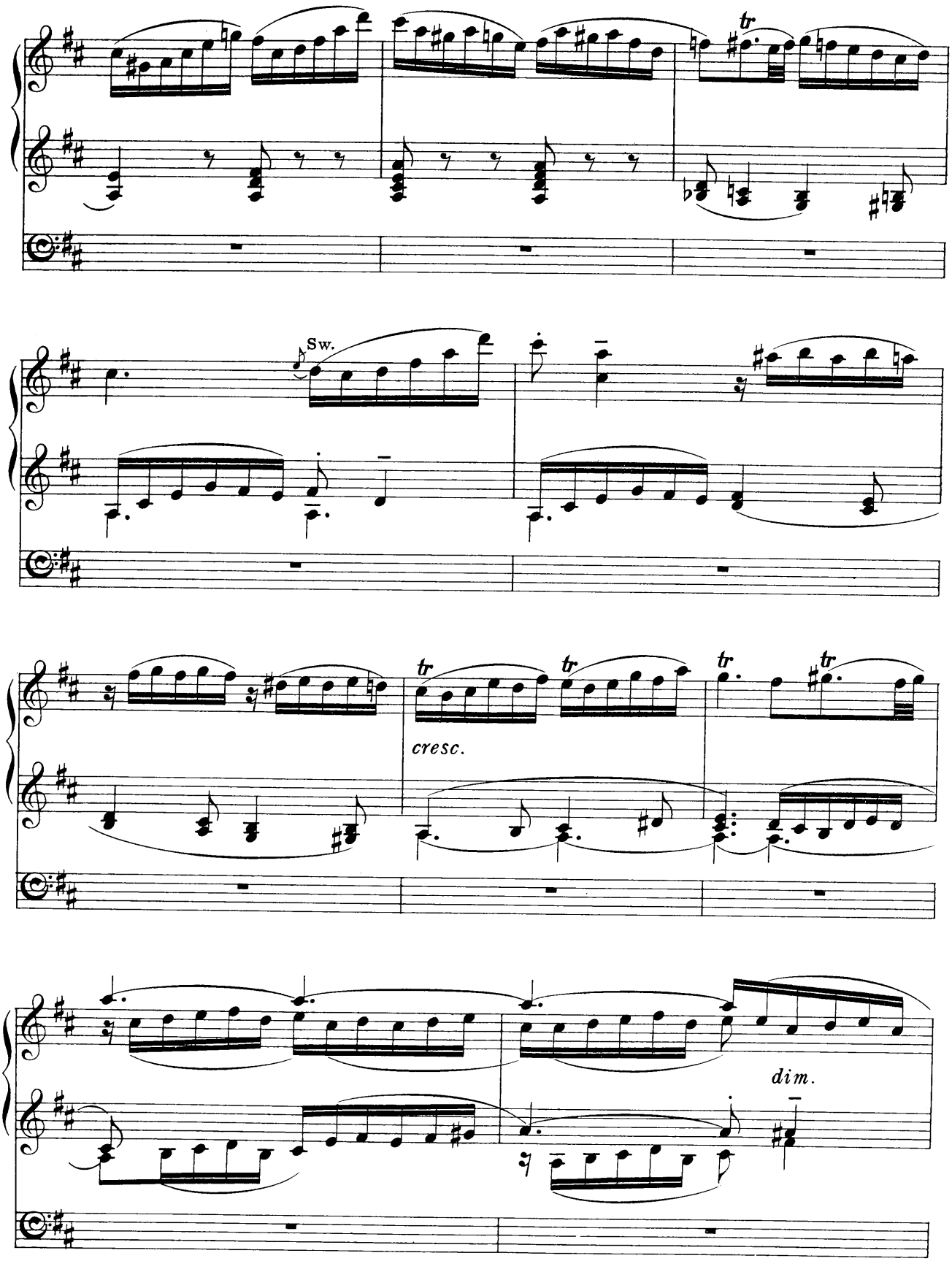


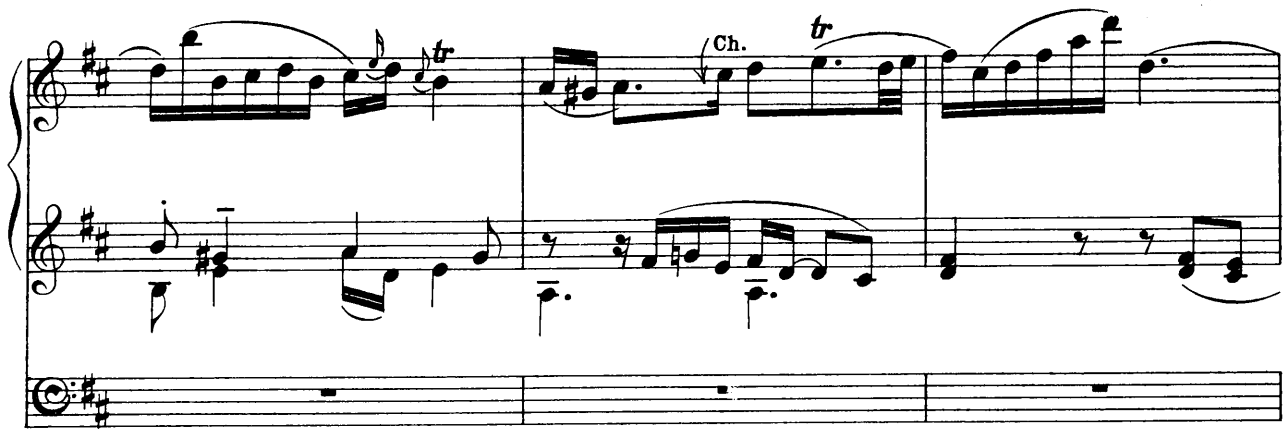
Copyright, 1907, by Novello & Company, Limited.

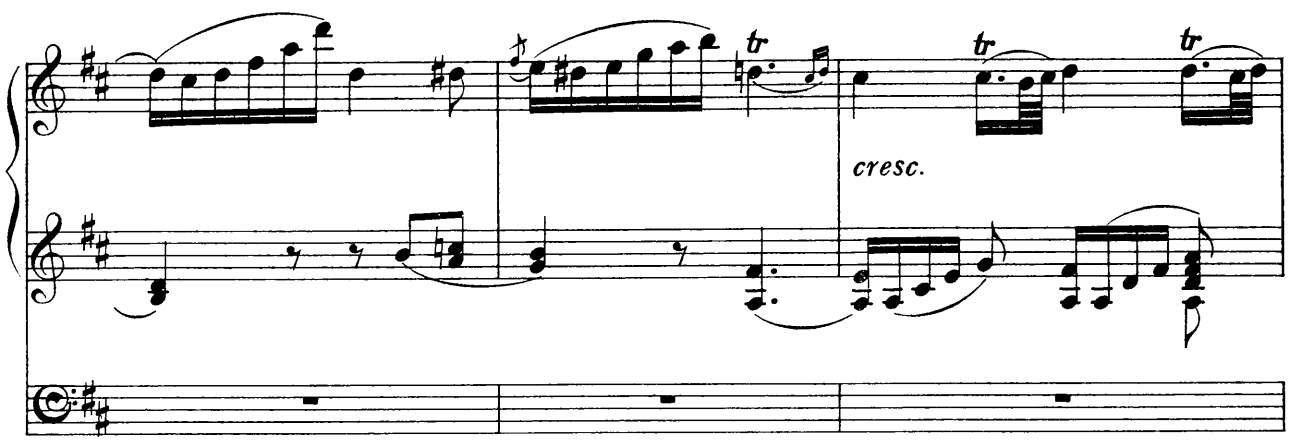

Ch.
ff G!
Sw. 8 f!
Sw.
ff G!
ff
tr
mp Sw. Full (closed)
f G!
Ch.
mp Sw. 8 f! with Oboe
f
mp

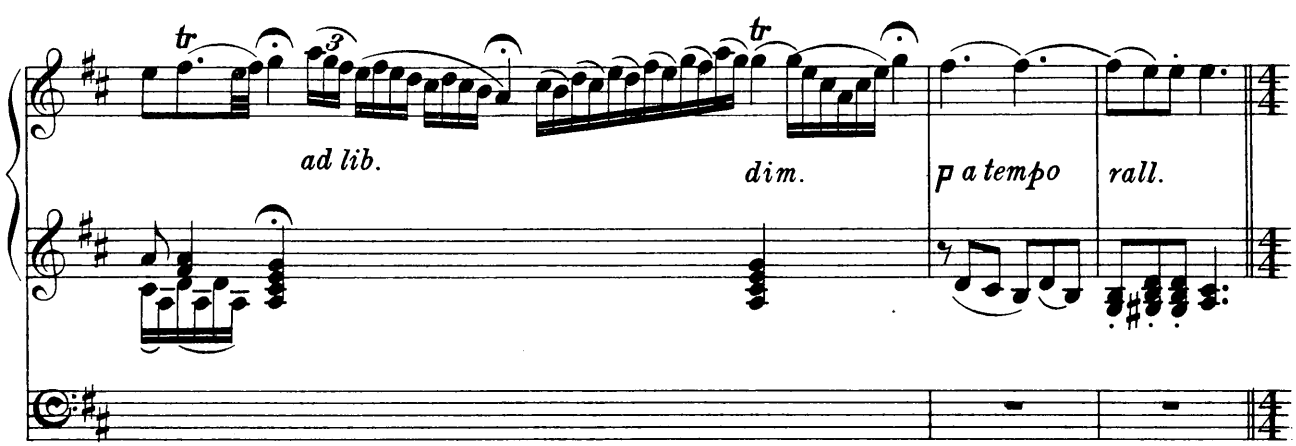

fGt
ff
mp Sw. Full (closed)
ff
p
fGt
f
mp Sw.


cresc.
rall.
a tempo
ff Gt
ff
f
f
p Sw. 8 ft
pp rall.
p
pp
Allegretto. ♪ = 138.
Ch. 8 ft
p
Sw. 8 ft

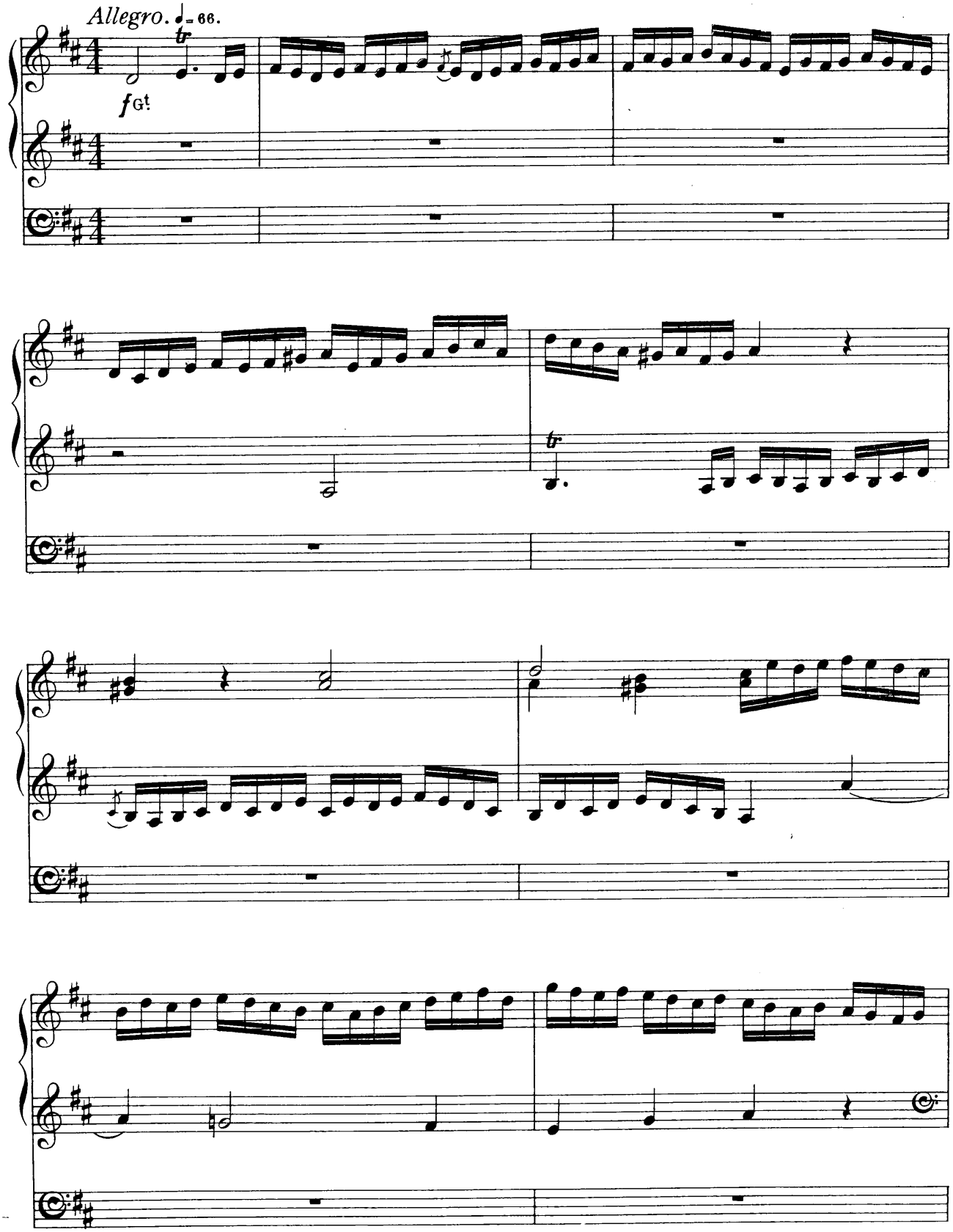

tr
Sw.
tr
tr
tr
tr
cresc.
dim.

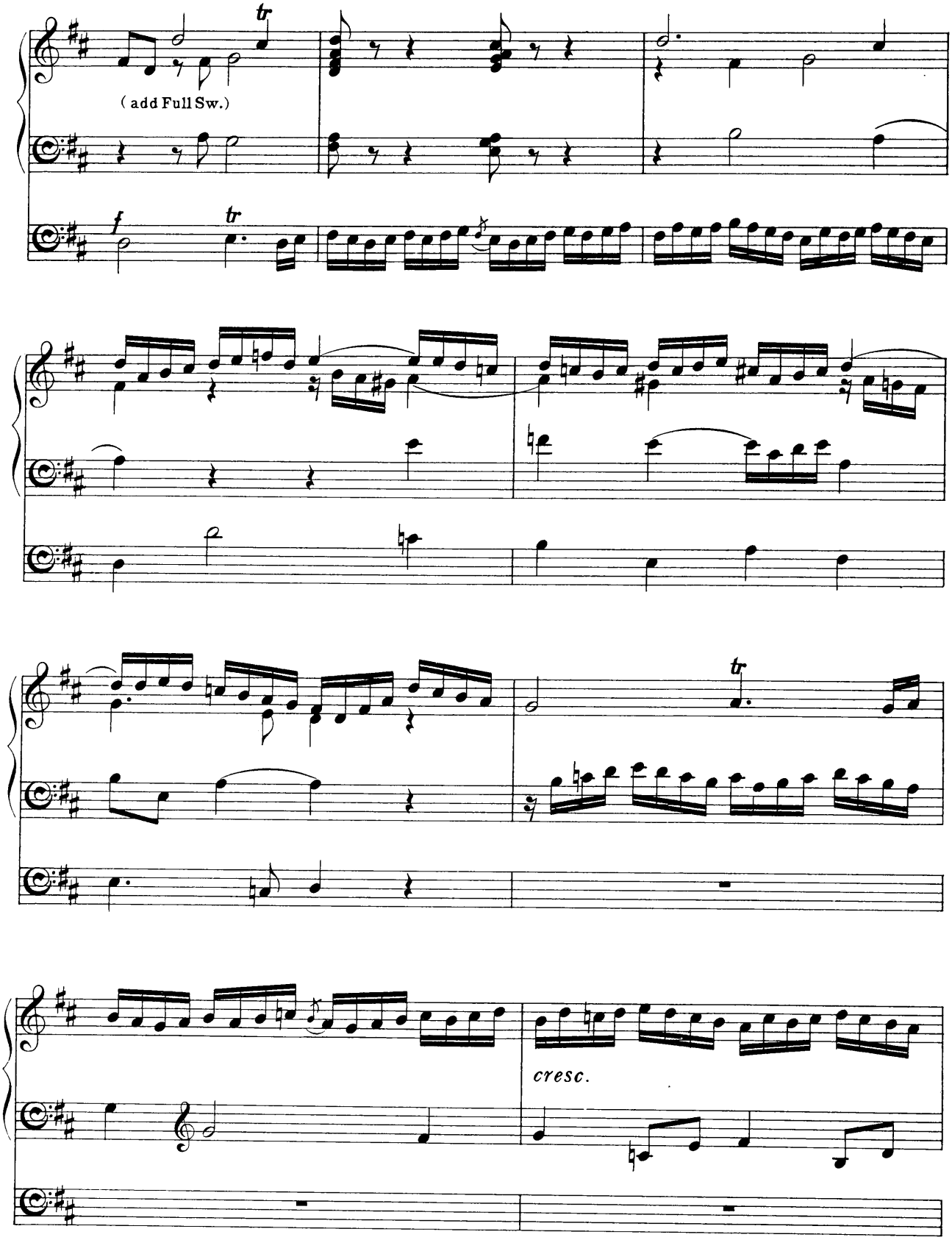

Ch.
tr
tr

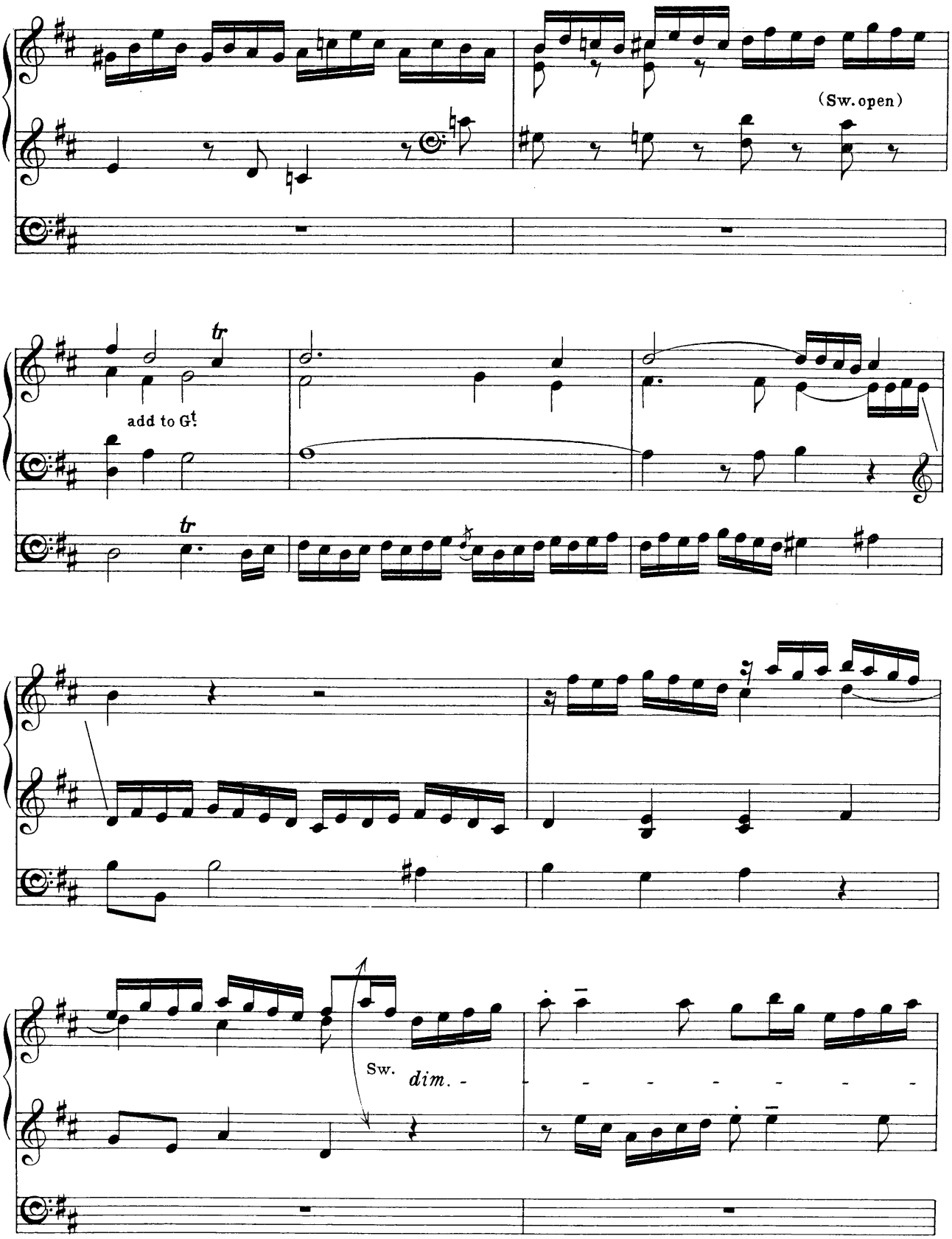

tr
tr
tr
cresc.

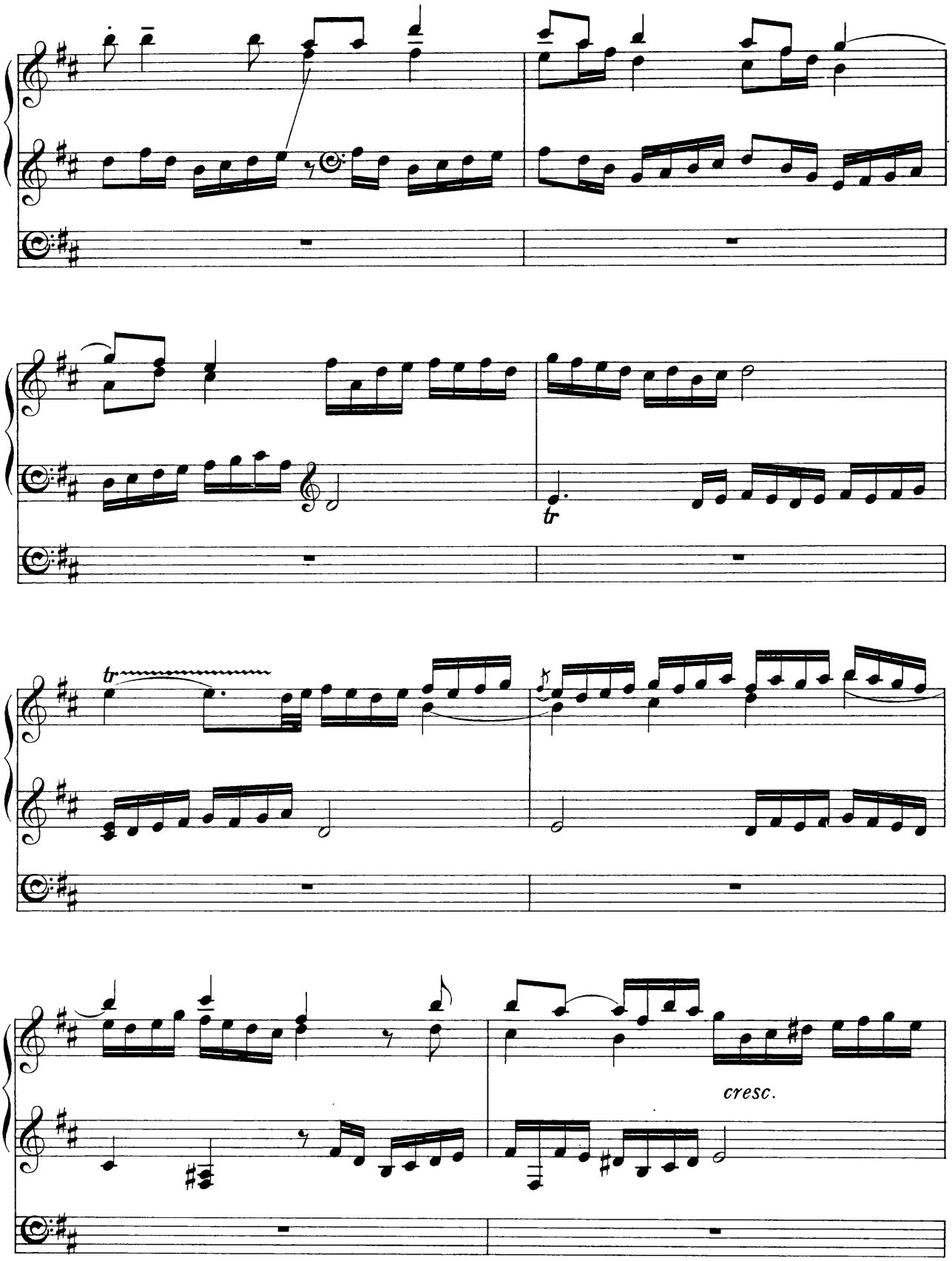

tr
3
ad lib.
tr
dim.
p a tempo
rall.

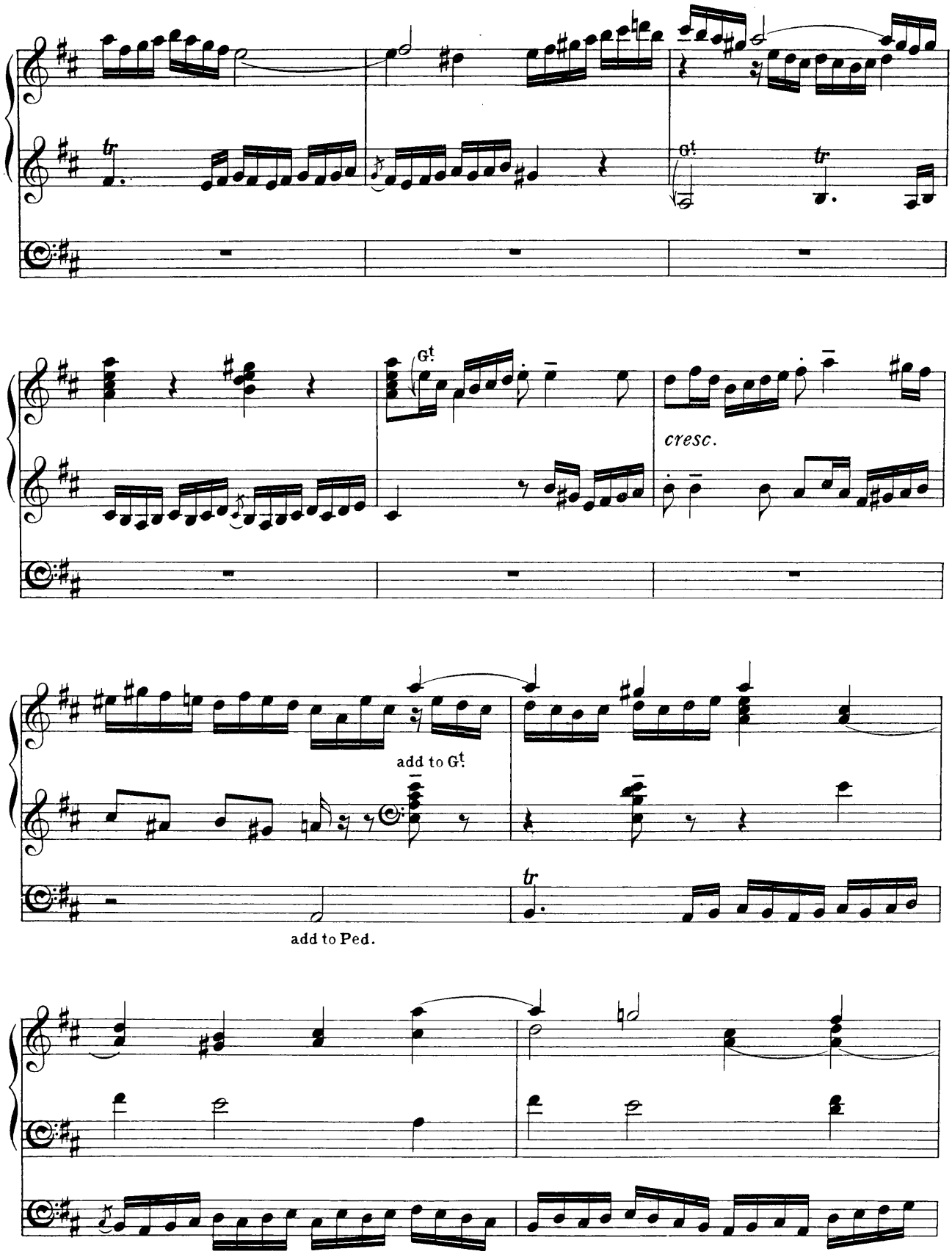
FUGUE.

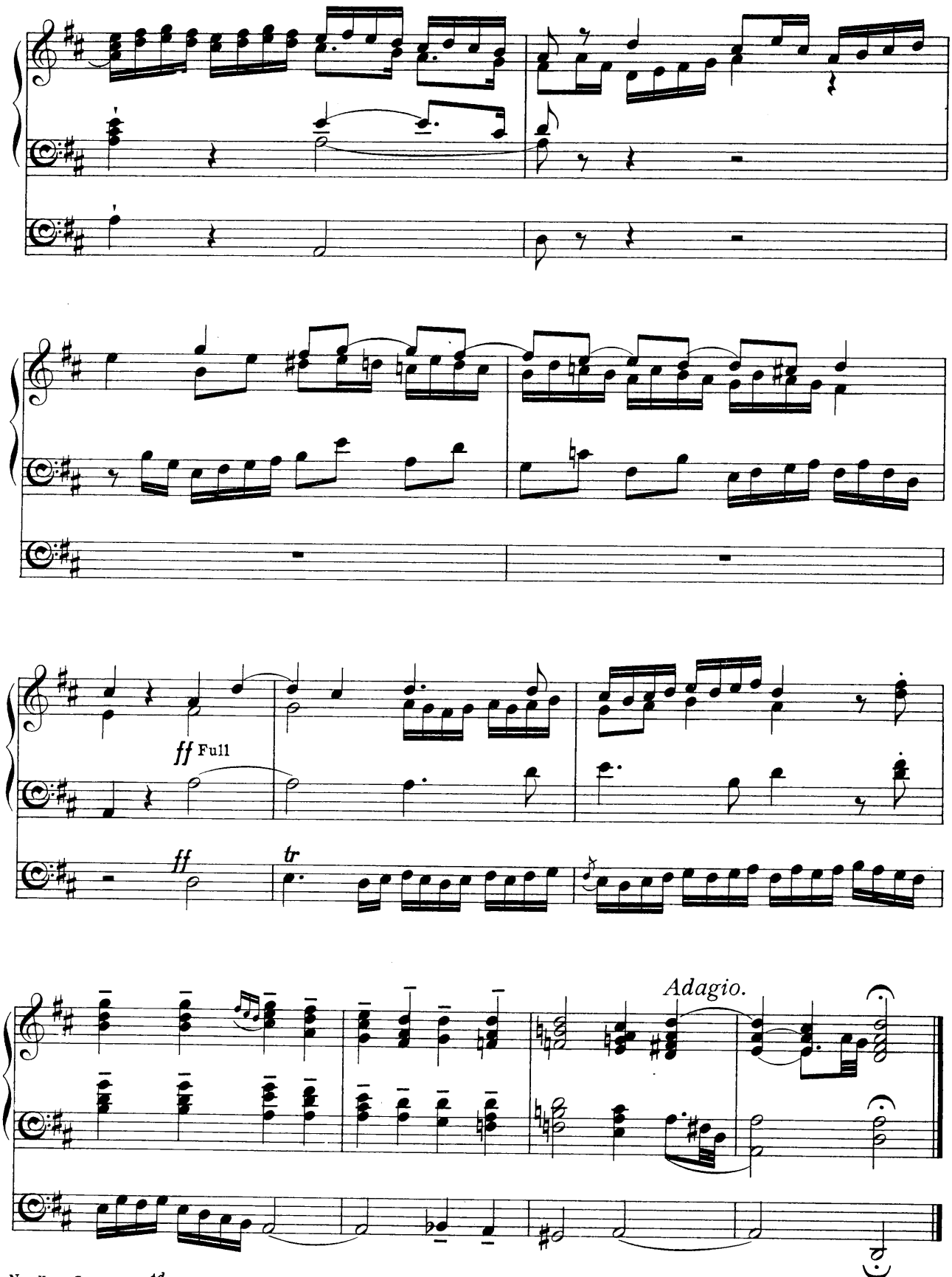



(add Full Sw.)
cresc.


(Sw. open)
tr
add to G!
tr
Sw.
dim.


tr
tr
cresc.


Gt.
Gt.
cresc.
add to Gt.
add to Ped.



Novello & Company, Ltd. Engravers & Printers.

12448

Compositions for the Organ

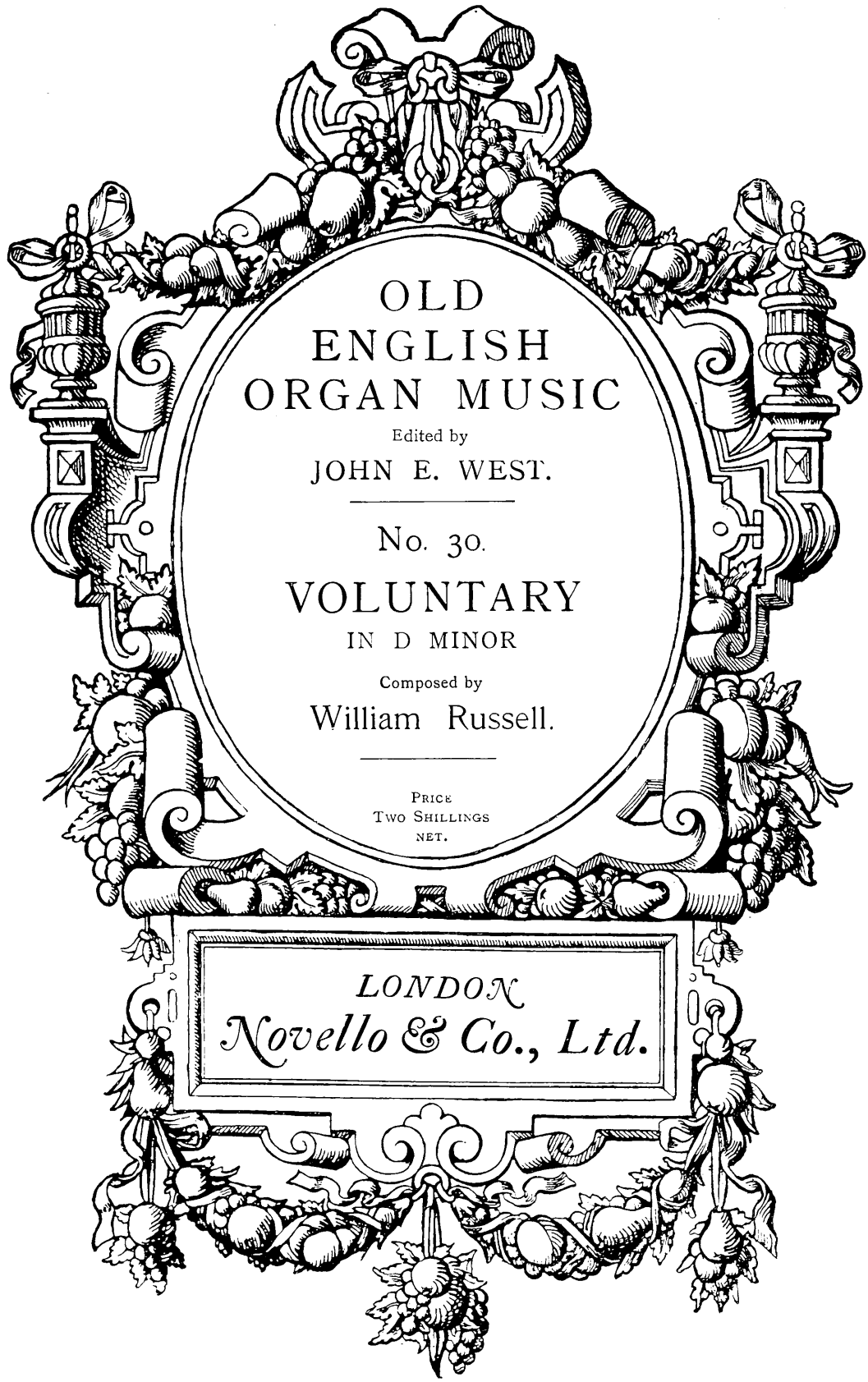
BY

E. SILAS.

	S.	D.
ALLEGRO MODERATO IN F	1	0
ANDANTE IN D	1	0
PRELUDE IN F MINOR	1	0
ANDANTE IN A FLAT	1	0
FANTASIA IN E MINOR	1	6
PASTORALE IN G	1	0
CANZONETTA IN E	1	0
ANDANTE IN C MELODY IN C	1	0
INTRODUCTION AND FUGUE IN D	1	0
PRELUDE IN D FUGUE IN C MINOR	1	0
MARCH IN B FLAT	1	0

	S.	D.
SONATA IN F	2	6
MINUETTO IN F	1	0
FANTASIA ON "ST. ANN'S" TUNE	1	6
MELODY IN E MINOR	1	0
FANTASIA IN D MINOR. OP. 117	2	0
FANTASIA IN F MINOR. OP. 118	2	6
ANTIPHON AND INTERLUDE. OP. 119	1	6
PRELUDE AND FUGUE IN D MINOR. OP. 120	1	6
CAPRICCIO. OP. 121	1	6
ELEGY ON THEMES BY HENRY PURCELL	1	0
GRAND FUNERAL MARCH (SCHUBERT). Arranged	1	0

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



Copyright, 1907, by Novello and Company, Limited.

PREFATORY NOTE.

THE Organ Music of the older English composers has for some years been much neglected, owing chiefly to its slight texture and the antiquated character of its registering, which make a *literal* performance of it unsuited to organs of the present day.

Some of it, however, is too good to be allowed to fall into oblivion. The character of its general outline is in no way destroyed by a judicious modification of details to suit modern requirements.

Probably some of the "filling in" which the thinness of certain passages now seems to demand was actually *intended* in performance.

The object of the present series is to provide a selection of the best of these pieces, adapted only so far as necessary to make them practicable and effective on modern organs.

J. W.

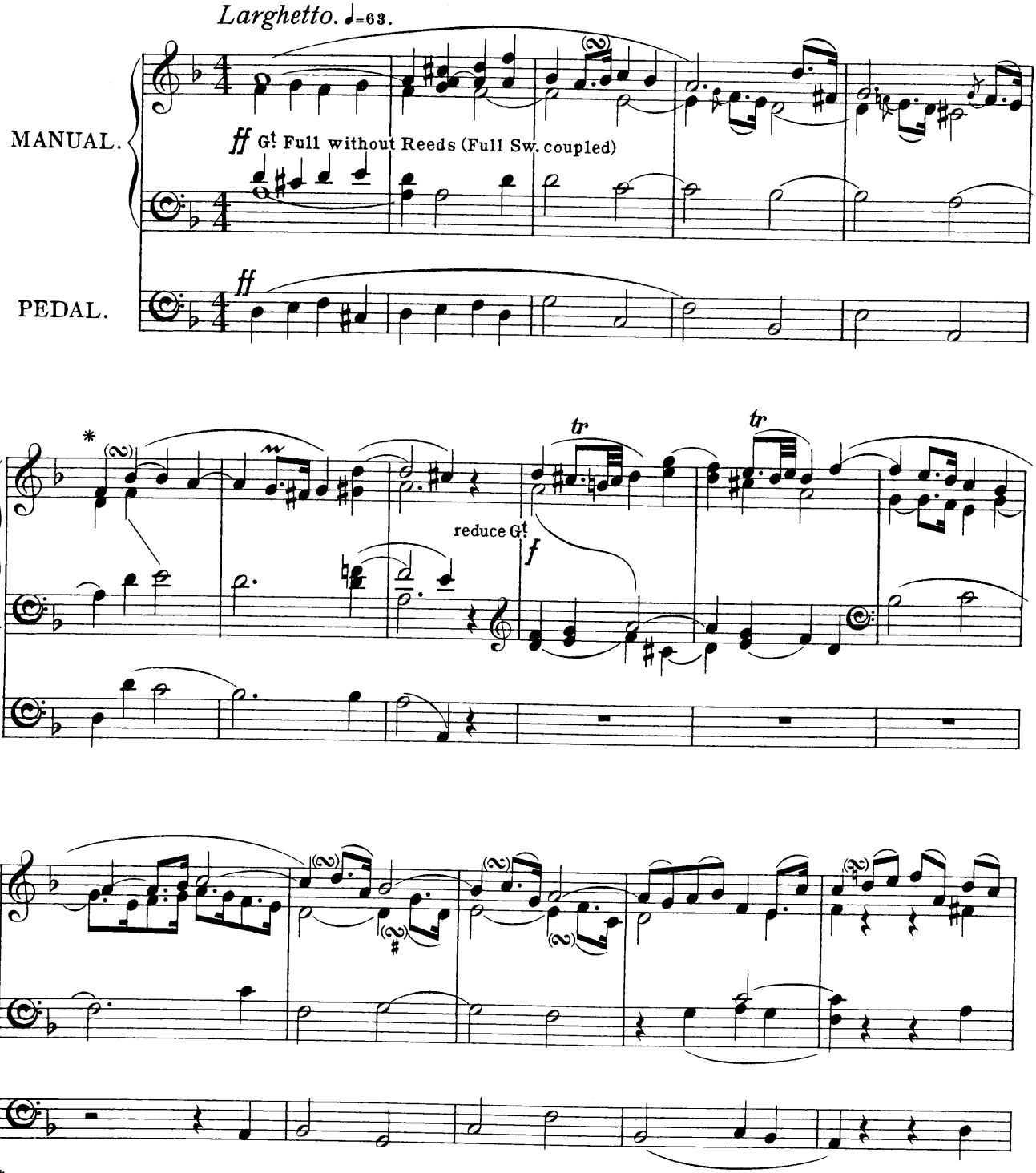
WILLIAM RUSSELL, Mus.B., Oxon.

Born (in London), 1777. Pupil of Cope, Shrubsole, Groombridge, and subsequently of Dr. Arnold. Organist of the Chapel, Great Queen Street, Lincoln's Inn Fields, 1793; St. Ann's, Limehouse, 1798; and Foundling Hospital, 1801. For some years pianist and composer at Sadler's Wells and pianist at Covent Garden. Died, November 21, 1813. Composer of two Oratorios ("The Redemption of Israel" and "Job"), Odes, a number of dramatic pieces, Glees, Songs and Organ Voluntaries.

VOLUNTARY in D minor.

"Twelve Voluntaries for the Organ"
Book 2, No. 11.

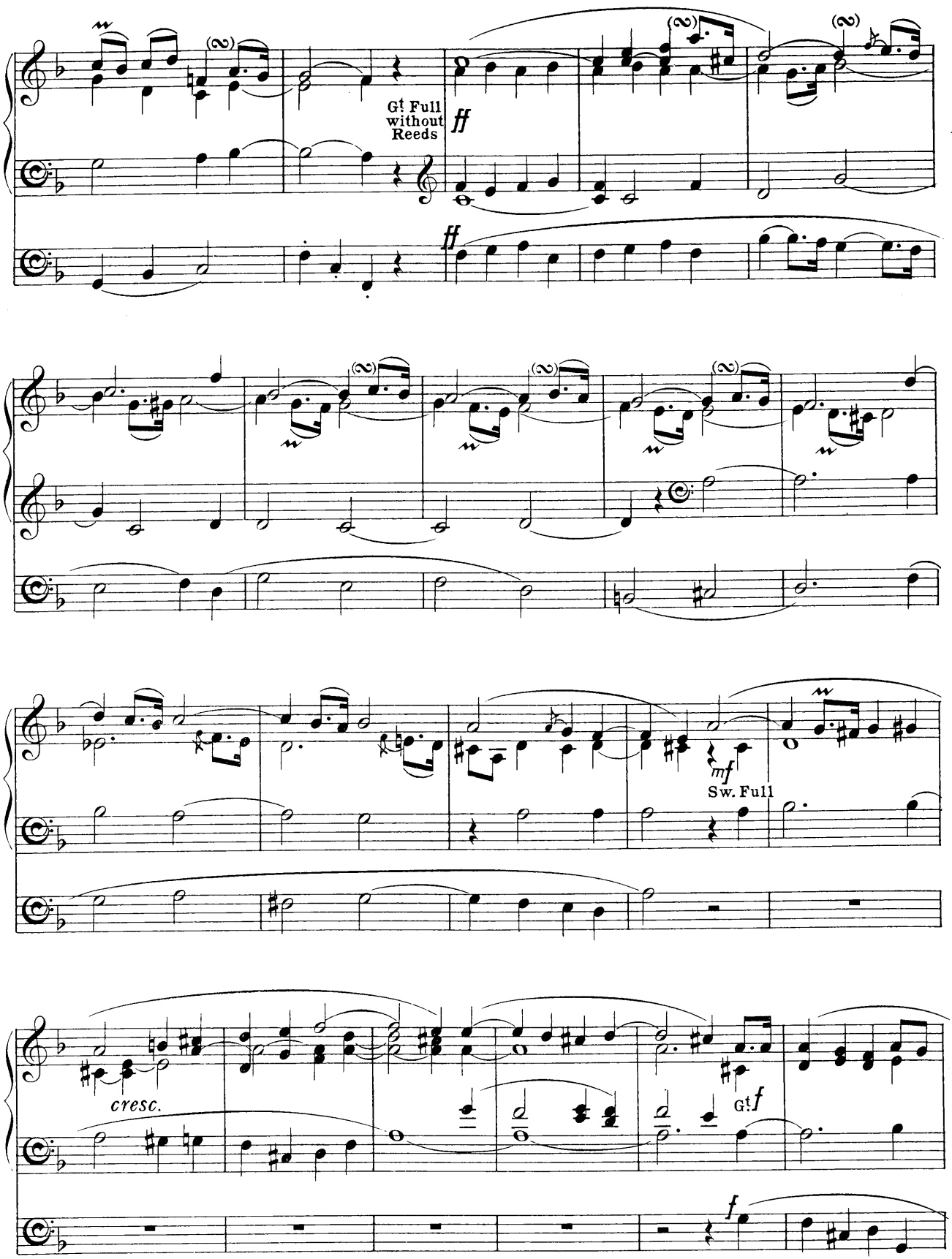
William Russell.

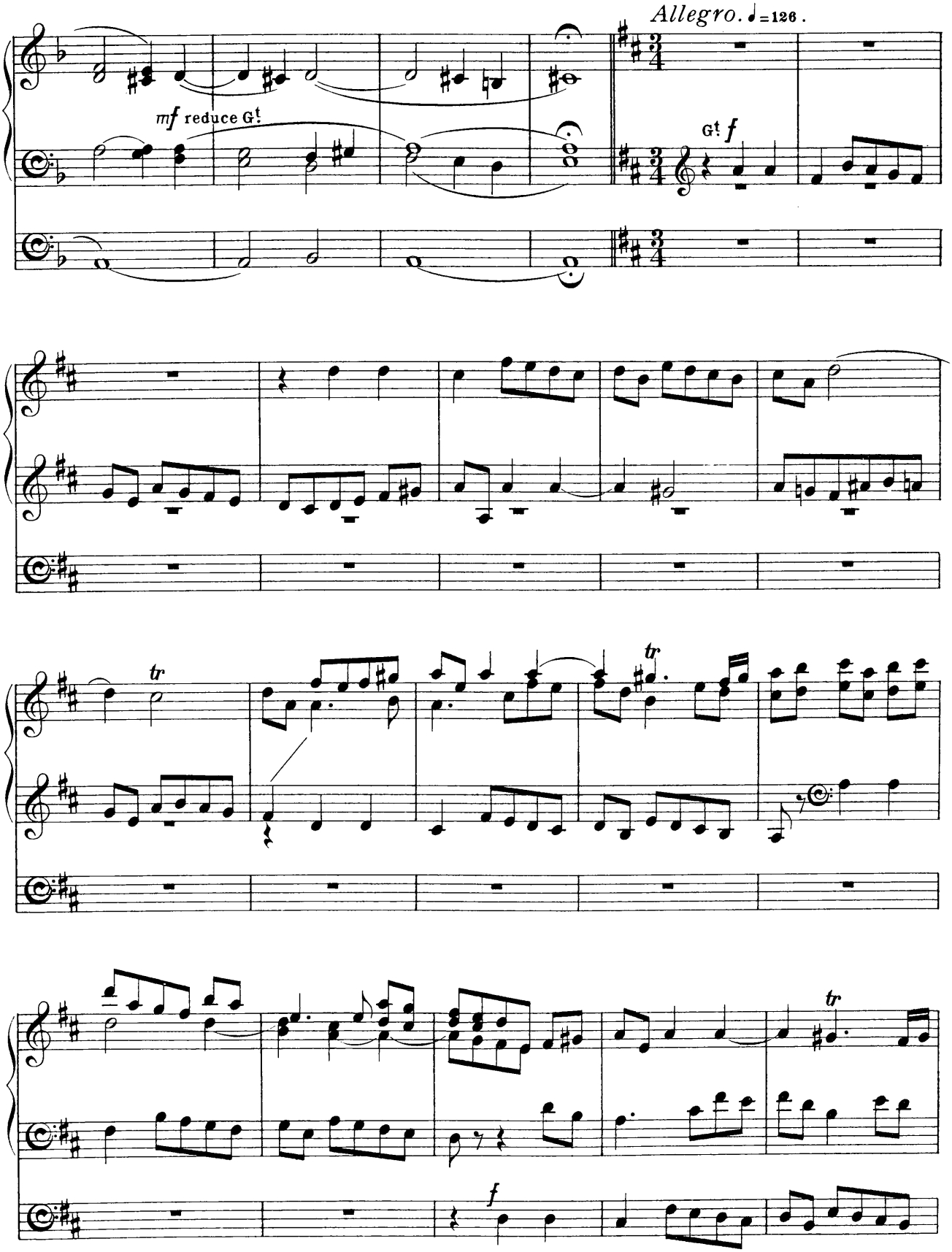


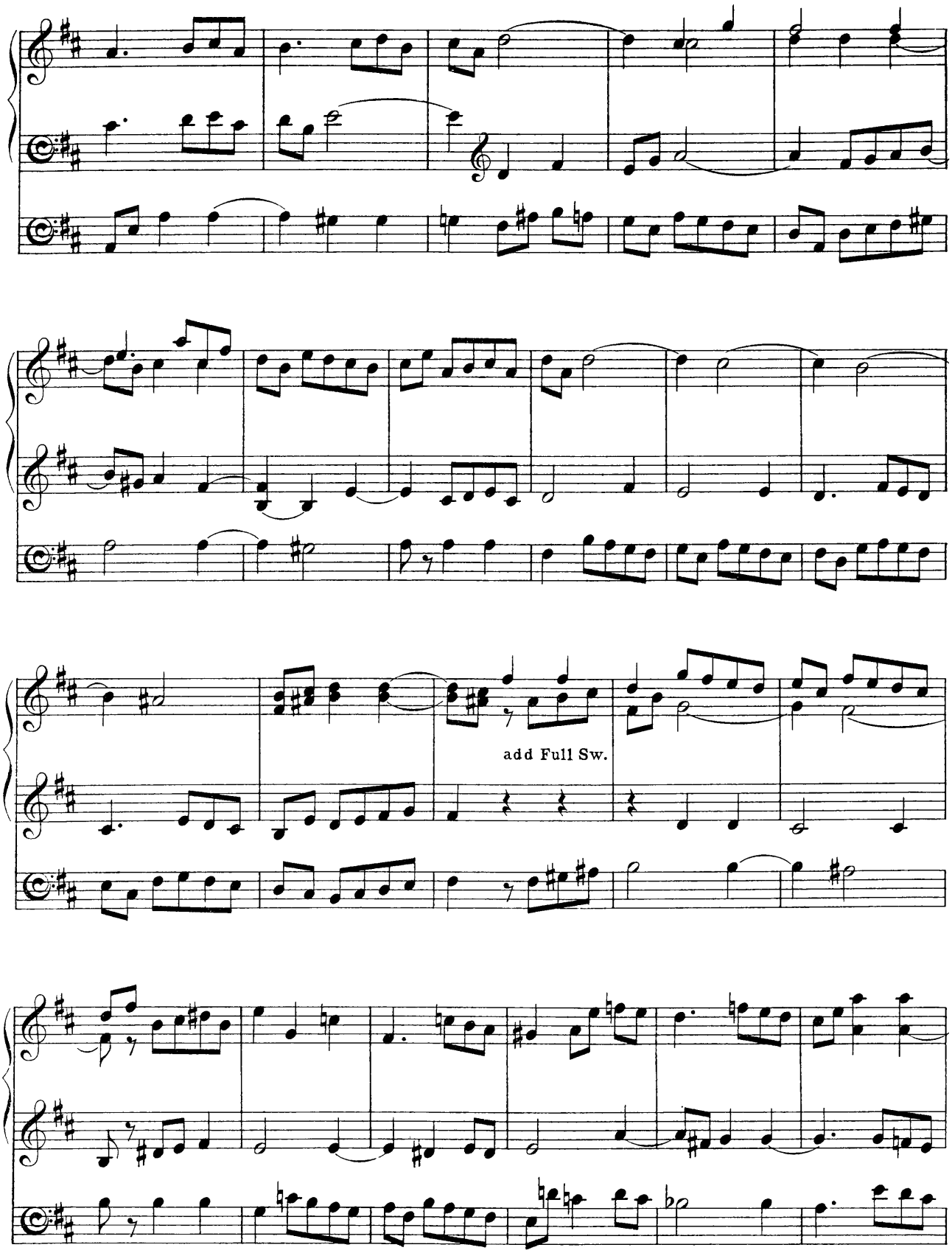
* Various *turns* included in the original Edition are here given in brackets, and may be omitted, if preferred.

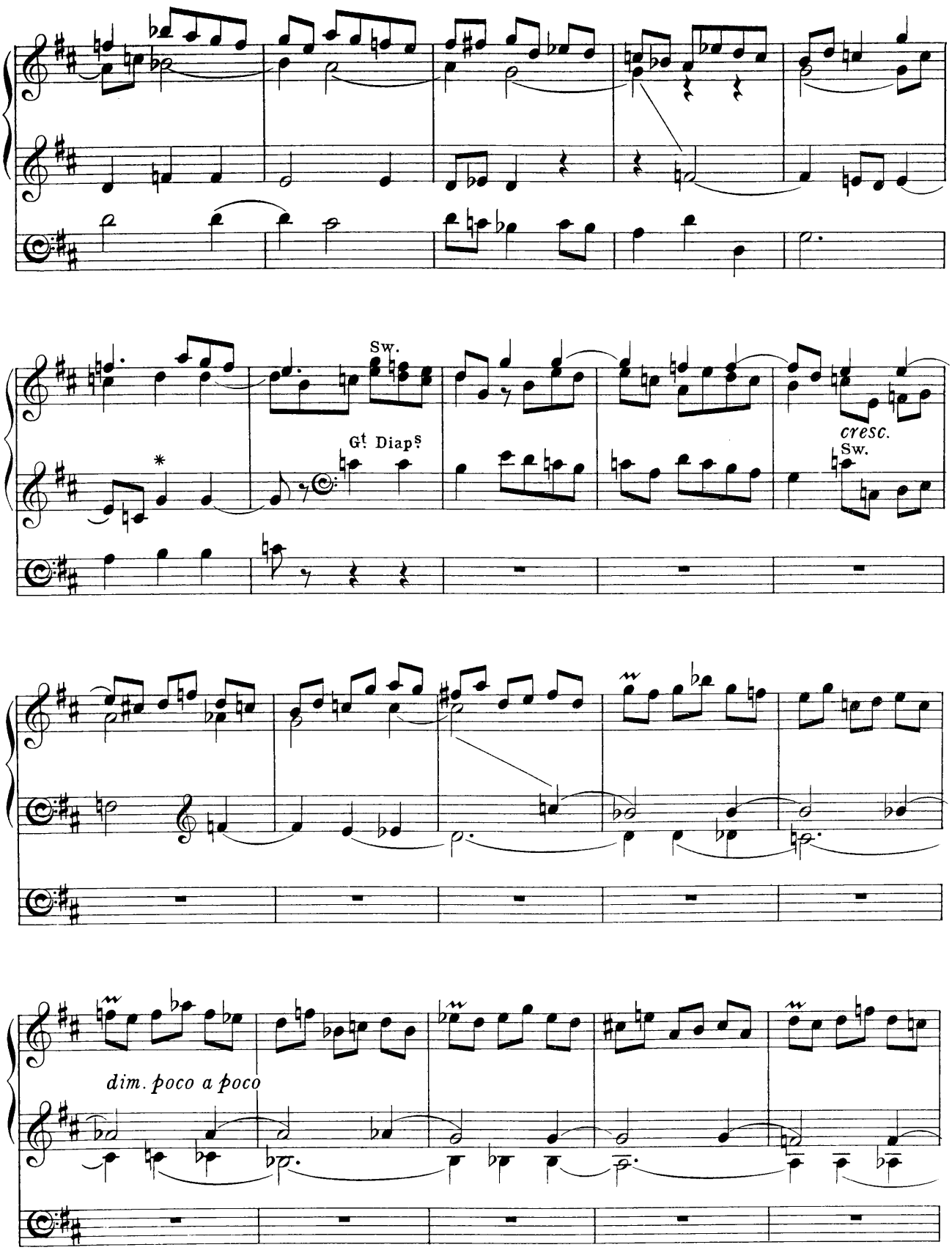
12535

Copyright, 1907, by Novello & Company, Limited.

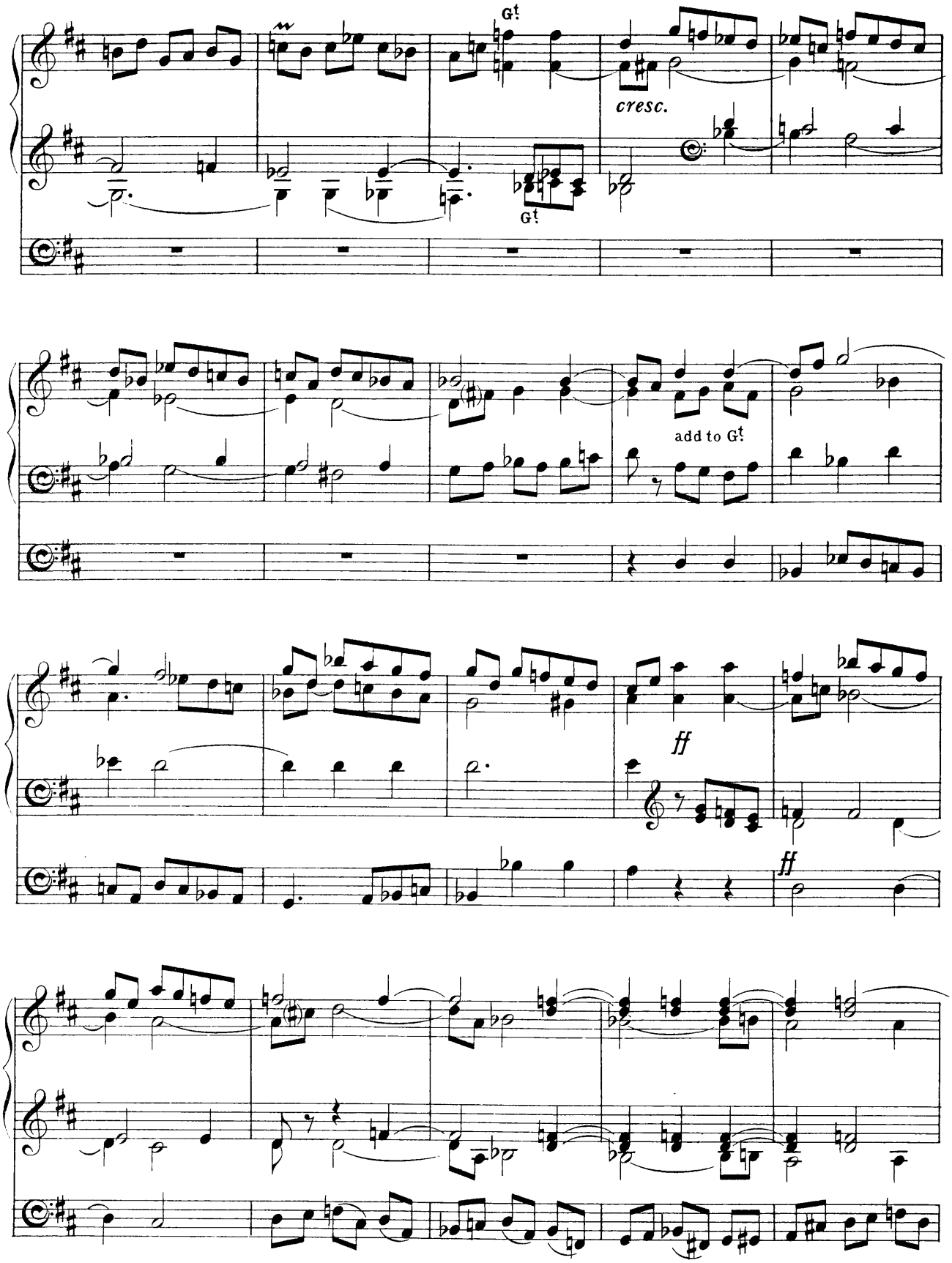

Gt Full
without
Reeds
ff
ff
mf
Sw. Full
cresc.
Gt f
f

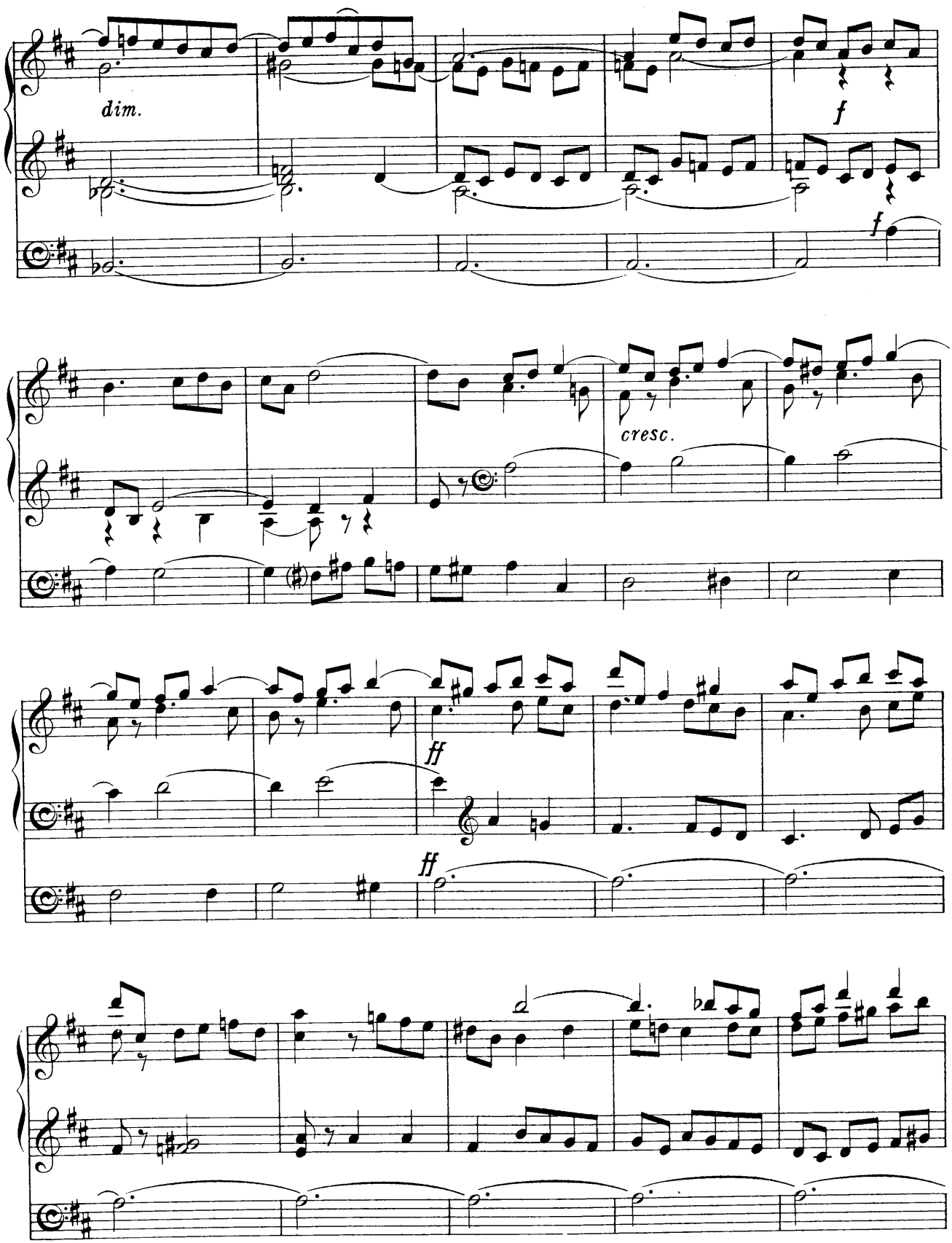

Allegro. ♩=126.
mf reduce Gt
Gt f
tr
tr
tr
f

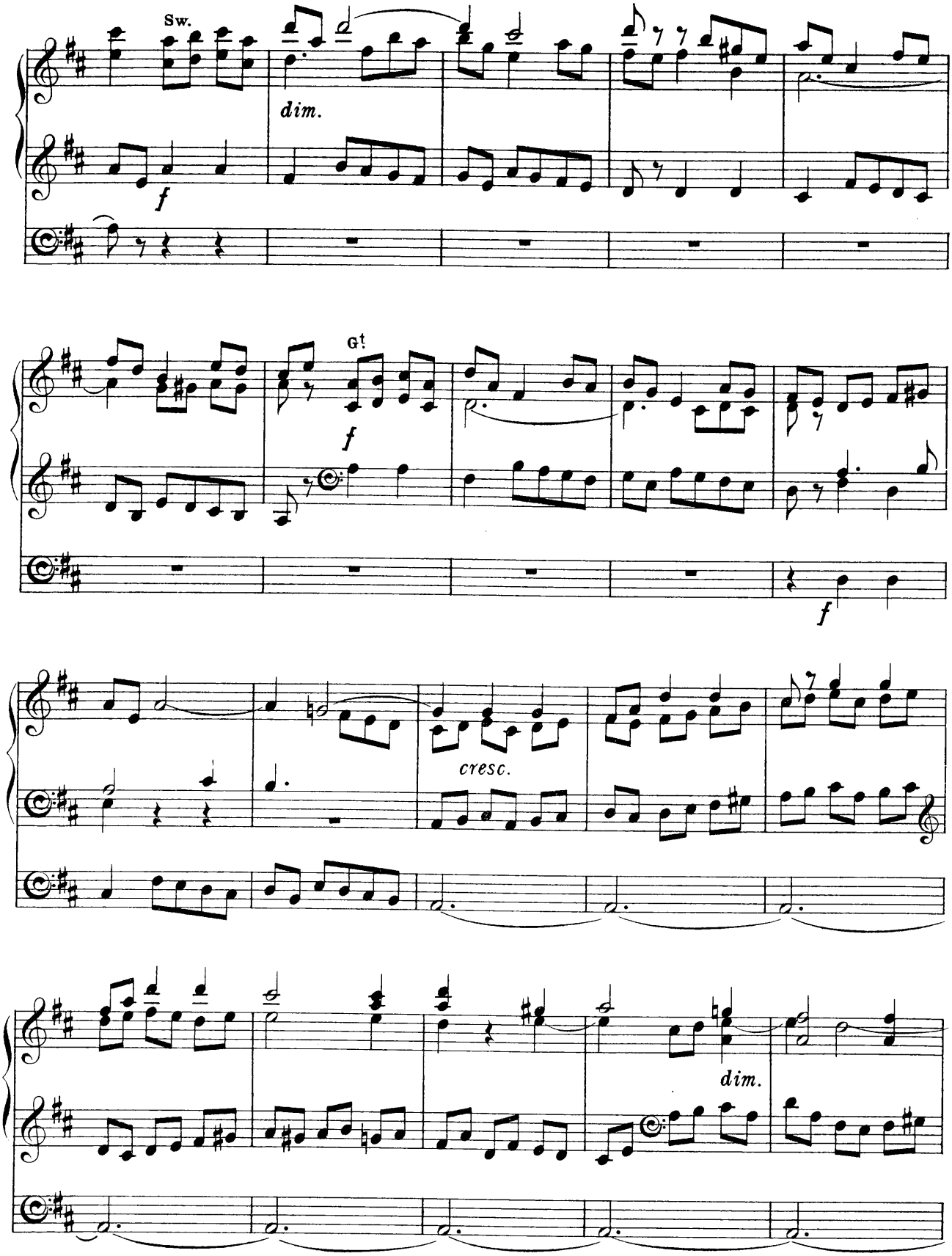

add Full Sw.

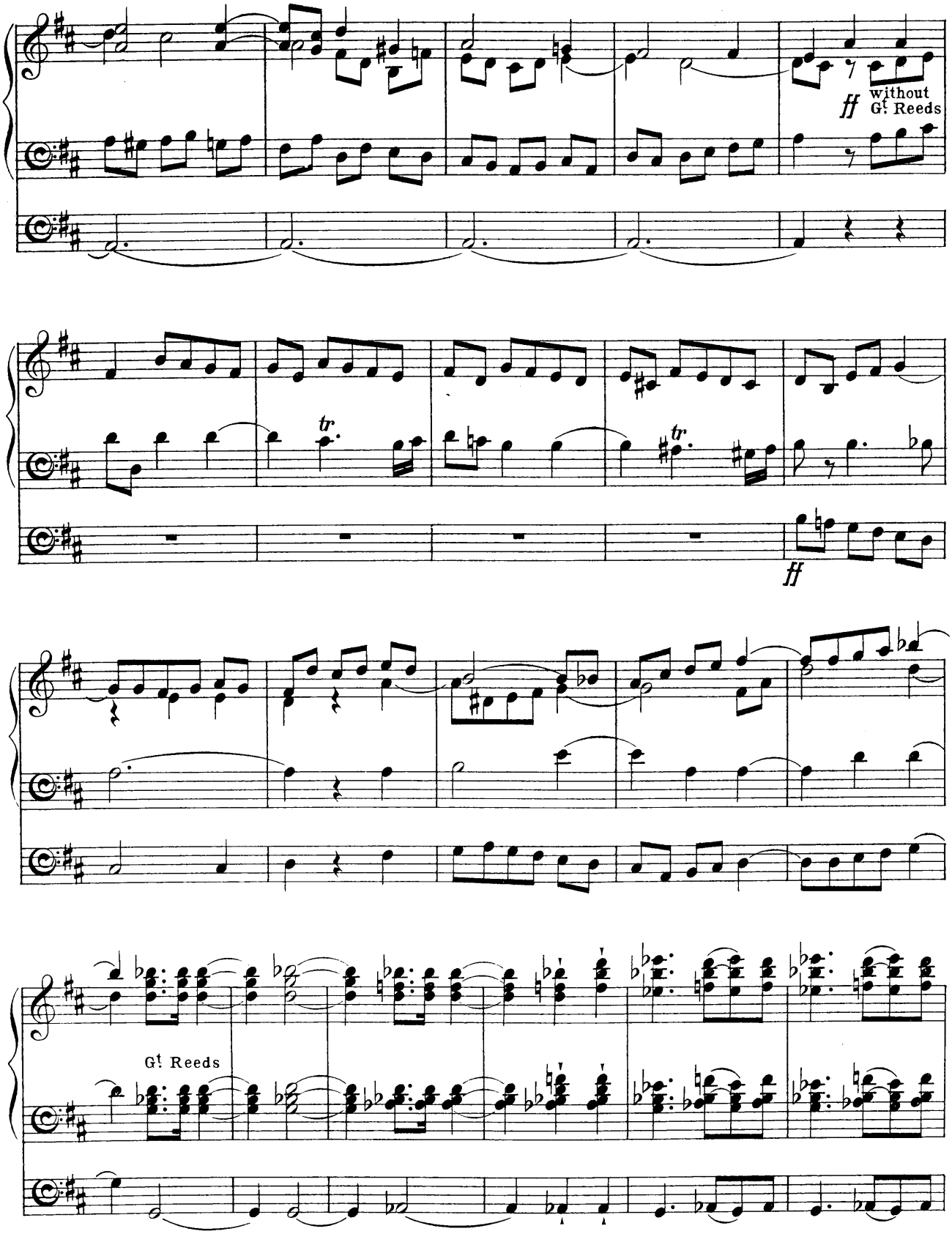


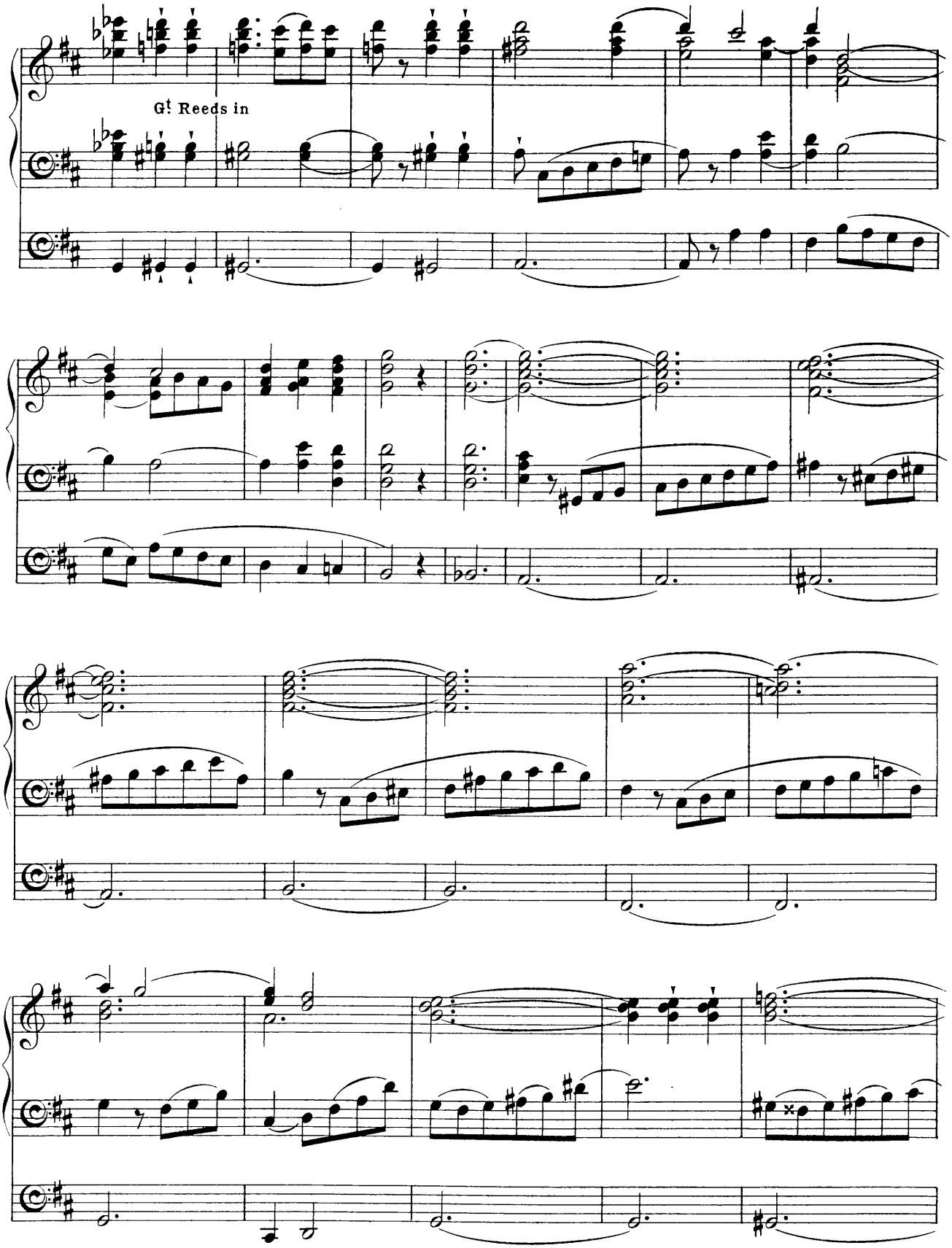
* This note is D in the original edition.

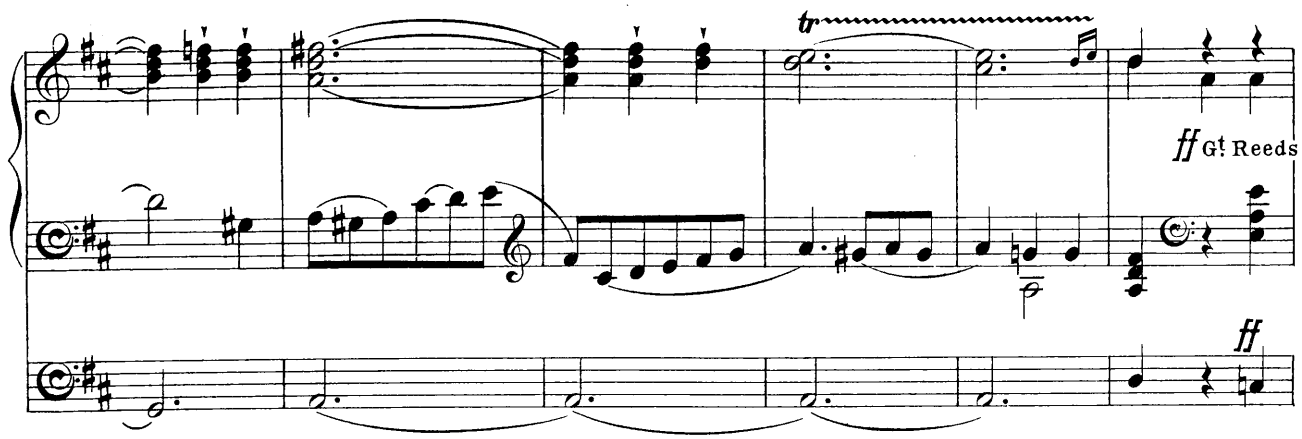

G!
cresc.
G!
add to G!
ff
ff

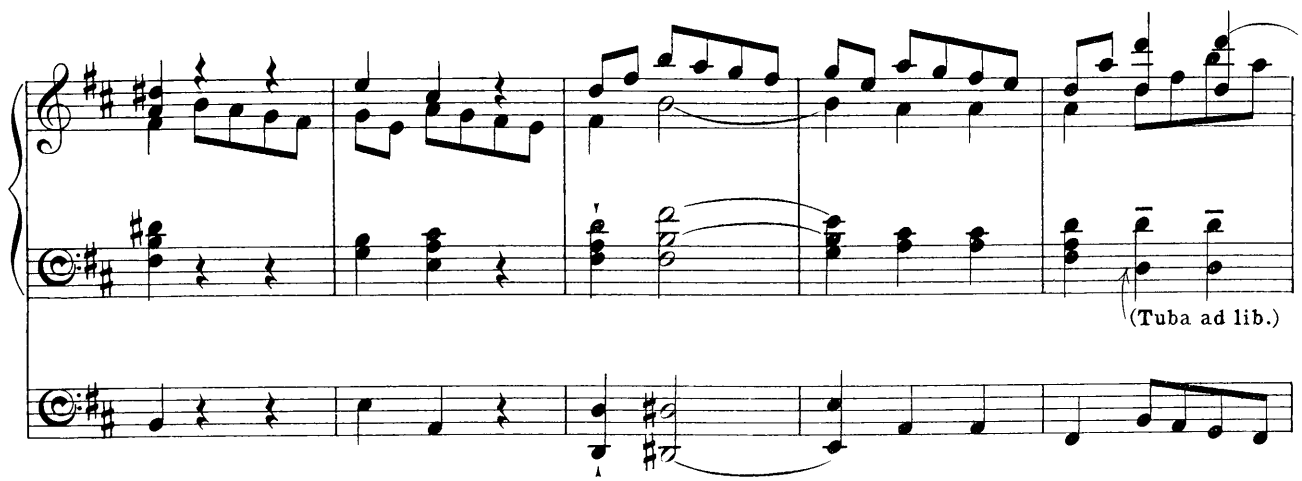

dim.
f
f
cresc.
ff
ff

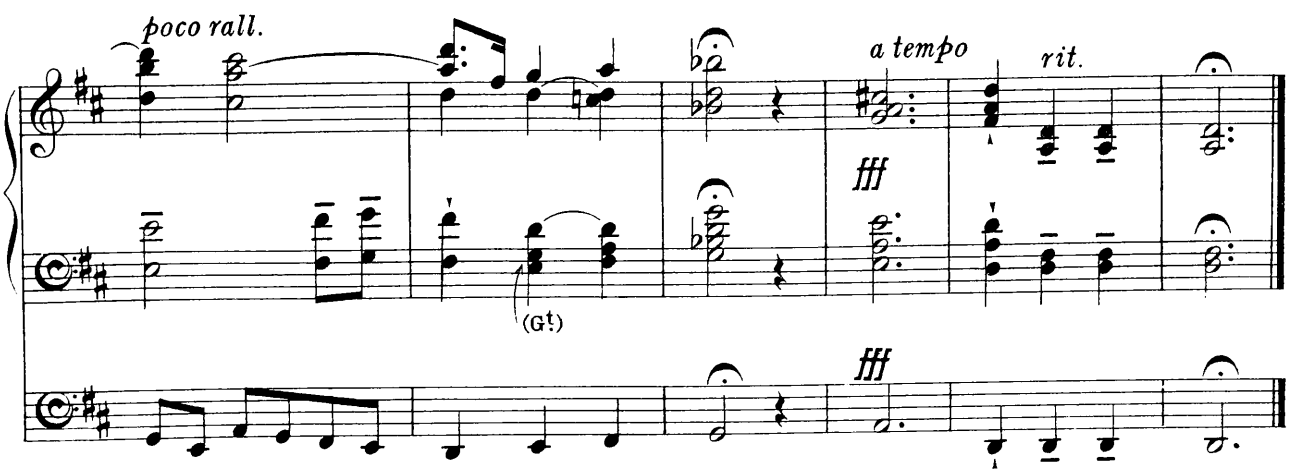

Sw.
dim.
f
Gt
f
f
cresc.
dim.


ff
without
Gt Reeds
tr
tr
ff
Gt Reeds


G! Reeds in







Novello & Company, Ltd. Engravers & Printers.

12535

ORIGINAL COMPOSITIONS

FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY

EDITED BY

G. M. GARRETT.

	s.	d.
1. ANDANTE IN G (3-4 TIME)	1	0
2. LARGHETTO WITH VARIATIONS IN F SHARP MINOR	1	0
3. ANDANTE IN E FLAT (2-4 TIME) ...	1	0
4. ANDANTE IN E FLAT (C TIME) ...	1	6
5. ANDANTE IN F	1	6
6. CHORAL SONG AND FUGUE IN C ...	1	6
7. VOLUNTARY (GRAVE AND ANDANTE)	1	0
8. ANDANTE CANTABILE IN G (C TIME)	1	0
9. INTRODUCTION AND FUGUE (C SHARP MINOR)	2	0
9A. DITTO DITTO (FIRST EDITION)	1	6
10. NATIONAL ANTHEM WITH VARIATIONS IN G	2	0

A SELECTION OF PSALM TUNES

ARRANGED AS STUDIES FOR THE ORGAN WITH PEDAL OBBLIGATO.

	s.	d.
11. PSALM TUNES (*St. Stephen, St. Matthew, 104th Psalm*)	1	6
12. DITTO (*St. David, St. Bride, St. Ann, 100th Psalm*)	1	6
13. PSALM TUNES (*Westminster, Angel's Hymn, Irish, St. Mary*)	1	6
14. DITTO (*Windsor, Liverpool, Bedford, Manchester*)	1	0

EDITED BY JOHN E. WEST.

	s.	d.
15. ANDANTE IN C	1	0

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.