

ORIGINAL COMPOSITIONS,  
 FOR THE  
**Organ,**  
 BY  
**HENRY SMART.**

Nº 1. CHORAL WITH VARIATIONS.....	1. 6	Nº 13. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NºS 9 to 12	2. 6
2. TWO TRIOS.....	1. 6	*14. PRELUDE IN A & POSTLUDE IN C.....	1. 0
3. GRAND SOLEMN MARCH.....	2. 0	*15. PRELUDE IN E <sup>b</sup> INTRODUCTORY VOLUNTARY IN B <sup>b</sup> ANDANTE GRAZIOSO.....	1. 6
4. ANDANTE..... Nº 1 IN G. MAJOR.....	1. 6	*16. POSTLUDE IN D.....	1. 6
5. ANDANTE..... Nº 2 IN A. MAJOR.....	1. 6	*17. TWELVE SHORT INTERLUDES.....	1. 6
6. ANDANTE..... Nº 3 IN E. MINOR.....	1. 6	*18. MARCH IN G.....	1. 0
7. SIX SHORT AND EASY PIECES. NºS 1 & 2.....	1. 6	*19. EASY PRELUDES Nº 1 IN F. Nº 2 IN G.....	1. 0
8. D <sup>o</sup> ..... D <sup>o</sup> ..... 3 & 4.....	1. 6	*20. MINUET IN C.....	1. 6
9. D <sup>o</sup> ..... D <sup>o</sup> ..... 5 & 6.....	1. 6		
10. AIR WITH VARIATIONS & FINALE FUGATO.....	3. 0		
11. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NºS 1 to 4.....	2. 6		
12. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. NºS 5 to 8.....	2. 0		

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Nº 12.

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Nº 5.

HENRY SMART

Andante grazioso.

MANUALE

Swell 8 ft.

PEDALE.

The musical score is arranged in three systems. Each system contains three staves: a top staff with a treble clef and a bottom staff with a bass clef, both in 3/4 time. The middle staff is a separate bass line. The first system includes the instruction 'MANUALE' and 'Swell 8 ft.'. The second system continues the piece. The third system includes the instruction 'Gt. Org. 8 ft.'. The music features a variety of note values, including eighth and sixteenth notes, and rests, with some notes beamed together. The overall mood is 'Andante grazioso'.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a complex texture with many beamed notes and slurs. The top staff has a melodic line with frequent sixteenth and thirty-second notes. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a more rhythmic, bass-like line.

The second system continues the musical piece with three staves. The notation is dense, with many slurs and beamed notes. The top staff continues the melodic development, while the middle and bottom staves provide a solid harmonic and rhythmic foundation. The overall texture remains intricate and detailed.

The third system of the score includes a dynamic marking "Swell." in the first measure of the middle staff. The music continues with complex textures and slurs. The bottom staff features a prominent bass line with long slurs. The system concludes with a final chord in the bottom staff.



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). The middle and bottom staves are in bass clef with the same key signature. The music features a complex texture with many beamed notes and slurs, particularly in the upper staves. The bottom staff has a more sparse, rhythmic accompaniment.

The second system continues the musical piece with similar notation. It features dense melodic lines in the upper staves and a steady accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

The third system concludes the page with a double bar line at the end. The musical texture remains consistent with the previous systems, showing intricate melodic development and harmonic support.

N<sup>o</sup> 6.

QUASI PASTORALE.

HENRY SMART.

Andante tranquillamente.

MANUALE

PEDALE

Swell soft. 8 ft

Soft 16 ft. coupled to Swell.

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a complex texture with multiple voices and instruments, including a piano accompaniment and a vocal line. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a repeat sign.

The second system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. This system includes the instruction "add Oboe." above the top staff and "Choir, stopped diapason & 4 ft flute" above the middle staff. The music continues with the same complex texture as the first system, featuring a piano accompaniment and a vocal line. The system concludes with a repeat sign.

The third system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues with the same complex texture as the previous systems, featuring a piano accompaniment and a vocal line. The system concludes with a repeat sign.

The image displays a musical score for piano, organized into three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key signature of one sharp (F#) and a time signature of 7/8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The first system features a complex texture with multiple voices in the grand staff and a steady bass line. The second system continues this texture, with some notes in the grand staff being beamed together. The third system concludes with a *poco ritard.* marking and a *Swell* instruction, indicated by a curved arrow pointing to a specific note in the grand staff. The bass staff in the third system shows a simple, rhythmic accompaniment.

Choir stopped Diapason or 4<sup>th</sup> flute, 8<sup>va</sup> lower.

First system of musical notation, featuring three staves (treble, alto, and bass clefs) with various notes and rests. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes slurs and dynamic markings.

Swell without Oboe.

Second system of musical notation, continuing the piece with three staves. It includes a 'Swell without Oboe' instruction and various musical notations such as slurs and dynamic markings.

Choir

Swell *pp*

*poco ritard.*

Third system of musical notation, concluding the piece with three staves. It features a 'Choir' instruction, a 'Swell pp' instruction, and a 'poco ritard.' instruction. The notation includes slurs and dynamic markings.

N<sup>o</sup> 7.

Andante con moto quasi allegretto.

HENRY SMART

MANUALE.

Choir 8 f.

PEDALE.

The musical score is arranged in three systems. Each system contains three staves: a top staff in treble clef (Manuale), a middle staff in bass clef (Manuale), and a bottom staff in bass clef (Pedale). The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system includes the instruction 'Choir 8 f.' and the second system includes 'Swell 8 & 4 f.'. The score concludes with a final cadence in the top staff.

First system of musical notation, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef staff contains a series of chords. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. The treble clef staff includes a section labeled "Choir" with a curved arrow pointing to a specific melodic phrase. The word "ritard." is written at the end of the system. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff begins with the instruction "a tempo" and a curved arrow. The word "Choir" is written below the first few notes. The bass clef staff continues the accompaniment.



Musical score for measures 126-132. The system consists of three staves: Treble, Bass, and Bass. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and slurs. The Treble staff has a melodic line with frequent sixteenth-note runs. The Bass staff provides harmonic support with chords and moving lines.

Musical score for measures 133-139. The system consists of three staves: Treble, Bass, and Bass. The key signature is two sharps. A dynamic marking "Swell." is present in measure 135, with a hairpin indicating a crescendo. The music continues with intricate melodic and harmonic patterns.

Musical score for measures 140-146. The system consists of three staves: Treble, Bass, and Bass. The key signature is two sharps. The music concludes with sustained chords in the Bass staff and melodic fragments in the Treble staff.



Nº 8.

HENRY SMART.

Andante moderato.

MANUALE.

G! Org. 8 f!

PEDALE.

The musical score is arranged in three systems. Each system contains three staves: a top staff in treble clef (Manuale), a middle staff in bass clef (Manuale), and a bottom staff in bass clef (Pedale). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the instruction 'G! Org. 8 f!' in the upper left of the first staff. The music consists of flowing sixteenth-note passages in the upper staves and sustained, often dotted, notes in the lower staves. The second and third systems continue this texture with various melodic and harmonic developments.

Swell 8 & 4 f!

Swell

This system contains the first system of a musical score. It features three staves: a treble staff with a treble clef and a key signature of one sharp (F#), and two bass staves with bass clefs and the same key signature. The music is written in a common time signature. The first staff contains a melodic line with various note values and rests, including a prominent slur over the first four measures. The second staff provides harmonic support with chords and moving lines. The third staff contains a simple bass line. Performance markings include 'Swell 8 & 4 f!' with an arrow pointing to a specific measure in the first staff, and 'Swell' with an arrow pointing to a measure in the second staff. Brackets are used to group measures across the staves.

This system contains the second system of the musical score, continuing the three-staff format. The notation is consistent with the first system, showing melodic development in the treble staff and harmonic accompaniment in the bass staves. The music continues with similar note values and rests, maintaining the melodic and harmonic flow.

G<sup>t</sup> Org.

This system contains the third system of the musical score. It follows the same three-staff structure. The notation continues, with the treble staff showing further melodic progression. A performance marking 'G<sup>t</sup> Org.' with an arrow points to a measure in the second staff, indicating the introduction of the Great Organ. The system concludes with a final cadence in the treble staff.

Gt. Org.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with various note values and rests. The middle staff is in bass clef with the same key signature and contains a bass line. The bottom staff is also in bass clef with the same key signature and contains a lower bass line. A bracket labeled "Gt. Org." spans the first two staves. The music concludes with a double bar line.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line. The middle staff is in bass clef with the same key signature and contains a bass line. The bottom staff is also in bass clef with the same key signature and contains a lower bass line. The music concludes with a double bar line.

Swell

The third system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line. The middle staff is in bass clef with the same key signature and contains a bass line. The bottom staff is also in bass clef with the same key signature and contains a lower bass line. A bracket labeled "Swell" spans the first two staves. The music concludes with a double bar line.

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	Allegro con moto, Quintett, Op. 18 ... .. .	Mendelssohn
33	Larghetto ... .. .	L. Spohr
	Counterpoint on a Chorale "Wer nur den lieben Gott lässt walten" ... .. .	V. Klauss
	Gloria Patri ... .. .	S. Wesley
	Recit., Air, and Chorus, "O thou that tellest"	Handel
34	Quartett ( <i>Lauda Sion</i> ) ... .. .	Mendelssohn
	Recitative and Air, "The people that walked"	Handel
	Andante, Op. 27 ... .. .	Spohr
35	Adagio, Op. 125, No. 1 ... .. .	F. Schubert
	Panis Omnipotentia, from the Litany in B $\flat$ ...	Mozart
	Regina Cæli ... .. .	Ant. Caldara
36	O come let us worship ... .. .	Mendelssohn
	Come down, and in the dust ( <i>Fall of Babylon</i> )	Spohr
	Adjiciat Domine ( <i>Non nobis Domine</i> ) ... ..	Mendelssohn

C. 100 1/2

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Nº 13.

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Nº 9.

HENRY SMART.

Grazioso.

MANUALE.

PEDALE.

The musical score is arranged in three systems. The first system is labeled 'MANUALE.' and 'PEDALE.' and includes a 'Swell 8 ft.' marking. It consists of three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a separate bass clef staff for the pedal. The time signature is 6/8. The music is characterized by flowing, melodic lines with frequent slurs and ties, and a steady harmonic accompaniment. The second and third systems continue the piece, maintaining the same instrumental and rhythmic structure.

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 one flat (B-flat). The grand staff contains a melodic line with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. A dynamic marking *mf* is present in the first measure. A performance instruction "Swell with reed" is written above the grand staff. A specific instruction "Gt. Org. 8 ft." is written below the grand staff. The separate bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the three-staff format. The melodic line in the grand staff continues with similar rhythmic patterns. A performance instruction "Choir Clarinet." is written above the grand staff. A dynamic marking *Swell* is written below the grand staff. The separate bass staff continues with its rhythmic accompaniment.

Third system of musical notation, continuing the three-staff format. The melodic line in the grand staff concludes with a final chord. A performance instruction "Gt. Org." is written above the grand staff. The separate bass staff concludes with a final chord.

Choir

This system contains three staves of music. The top staff is in bass clef and features a melodic line with a 'Choir' annotation above it. The middle staff is in treble clef and contains a complex accompaniment with many sixteenth notes. The bottom staff is in bass clef and provides a harmonic foundation with eighth and sixteenth notes.

*poco rit.*

This system contains three staves of music. The top staff is in treble clef and shows a melodic line with a 'poco rit.' (poco ritardando) marking. The middle staff is in treble clef and continues the accompaniment. The bottom staff is in bass clef and provides the harmonic support.

*a tempo.*

without reed

This system contains three staves of music. The top staff is in treble clef and features a melodic line with an 'a tempo.' marking. The middle staff is in treble clef and includes the instruction 'without reed'. The bottom staff is in bass clef and provides the harmonic support.



Choir

This system contains three staves of music. The top staff is a vocal line with a 'Choir' marking above it. The middle and bottom staves are piano accompaniment. The music is in a key with one flat and a 3/4 time signature. It features a melodic line in the voice and a more rhythmic accompaniment in the piano.

This system continues the musical piece with three staves. The piano accompaniment in the middle and bottom staves becomes more complex, with some chords and arpeggios. The vocal line in the top staff continues its melodic path.

*poco ritard.* Swell

This system concludes the piece with three staves. The tempo marking *poco ritard.* is placed above the piano part, and the *Swell* marking is placed above the vocal part. The music ends with a final chord and a fermata.

EVENING PRAYER

HENRY SMART

N° 10.

Andante solennelle.

MANUALE.

Choir Dulciana.

PEDALE.

Swell 8 f<sup>t</sup>

System 1: Organ and Choir. The organ part features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* is present. The choir part is indicated by a bracket on the right side of the system.

System 2: Organ and Choir. The organ part continues with melodic and harmonic development. A dynamic marking of *mf* is present. The choir part is indicated by a bracket on the right side of the system.

System 3: Organ and Choir. The organ part continues with melodic and harmonic development. A dynamic marking of *mf* is present. The choir part is indicated by a bracket on the right side of the system.

First system of musical notation, 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 consists of a complex piano accompaniment with many beamed notes and a simple bass line of quarter notes.

Second system of musical notation, 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. The music includes a piano accompaniment and a melodic line in the upper staff. A dynamic marking "Swell with Oboe" is present at the beginning of the system.

Third system of musical notation, 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. The music includes a piano accompaniment and a melodic line in the upper staff. A dynamic marking "Choir" is present at the end of the system.

First system of musical notation, featuring a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines with various articulations. A 'Swell' marking is present above the top staff in the latter half of the system.

Second system of musical notation, featuring a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps. The music includes chords and melodic lines. A 'Gt. Org.' marking is above the top staff, and an 'Oboe off.' marking is above the middle staff. A 'Swell' marking is above the bottom staff.

Third system of musical notation, featuring a grand staff with three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps. The music includes chords and melodic lines. A 'poco rit.' marking is above the top staff.

N<sup>o</sup>. 11.

PRELUDE.

HENRY SMART

Allegro moderato.

MANUALE.

G<sup>t</sup> Org. *mf*

PEDALE.

The musical score is arranged in three systems. Each system contains three staves: a top staff in treble clef for the right hand (Manuale), a middle staff in bass clef for the left hand (Manuale), and a bottom staff in bass clef for the pedal (Pedale). The time signature is 3/4. The first system includes the tempo marking 'Allegro moderato.' and the dynamic marking '*mf*'. The notation features various note values, including eighth and sixteenth notes, and rests, with some notes beamed together. The piece concludes with a final cadence in the third system.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The middle staff is in bass clef and features a continuous eighth-note accompaniment with a slur over the entire line. The bottom staff is also in bass clef and contains a sparse accompaniment of quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The middle staff is in bass clef and features a continuous eighth-note accompaniment with a slur over the entire line. The bottom staff is also in bass clef and contains a sparse accompaniment of quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The middle staff is in bass clef and features a continuous eighth-note accompaniment with a slur over the entire line. The bottom staff is also in bass clef and contains a sparse accompaniment of quarter and eighth notes.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff is in bass clef and features a bass line with chords and moving lines. The bottom staff is also in bass clef and contains a simple bass line with quarter and eighth notes. The system is divided into eight measures by vertical bar lines.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle staff features a more active bass line with sixteenth-note patterns. The bottom staff continues the simple bass line. The system is divided into eight measures.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff features a bass line with sixteenth-note patterns and some chords. The bottom staff continues the simple bass line. The system is divided into eight measures.



The first system of music consists of three staves. The top staff is in treble clef and contains a series of chords and melodic fragments. The middle staff is in bass clef and features a continuous eighth-note accompaniment with a slur over the entire line. The bottom staff is also in bass clef and contains a simple harmonic line with dotted rhythms.

The second system continues the three-staff structure. The top staff shows more complex chordal textures. The middle staff maintains the eighth-note accompaniment with various slurs and ties. The bottom staff continues the harmonic line, with some notes marked with a flat sign.

The third system concludes the musical piece on this page. It follows the same three-staff format. The top staff has a melodic line with a final cadence. The middle staff's accompaniment ends with a slur. The bottom staff's harmonic line concludes with a final note.

The first system of music consists of seven measures. The upper staff (treble clef) features a melodic line with eighth-note runs and slurs. The middle staff (bass clef) provides a harmonic accompaniment with chords and slurs. The lower staff (bass clef) contains a simple bass line with eighth notes and rests.

The second system of music consists of seven measures. The upper staff (treble clef) continues the melodic development with various chordal textures. The middle staff (bass clef) maintains the accompaniment with slurs. The lower staff (bass clef) features a steady bass line with dotted rhythms.

The third system of music consists of seven measures. The upper staff (treble clef) shows a melodic line with a *poco ritard.* marking above the fifth measure. The middle staff (bass clef) continues the accompaniment with slurs. The lower staff (bass clef) features a bass line with dotted rhythms. The system concludes with a double bar line.

## N° 12.

## FUGHETTA.

HENRY SMART

Moderato.

MANUALE.

G<sup>t</sup> Org. full.

PEDALE.

The musical score is written for organ, with a 'MANUALE' (Manual) section and a 'PEDALE' (Pedal) section. The tempo is 'Moderato'. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system shows the beginning of the piece, with a 'Gt Org. full.' marking. The second system continues the melody and accompaniment. The third system concludes the piece. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings like 'Gt Org. full.'.

First system of musical notation, measures 1-6. It features a grand staff with treble, bass, and a lower bass line. The music includes various notes, rests, and accidentals such as flats and sharps.

Second system of musical notation, measures 7-12. It continues the piece with similar notation, including a trill (tr) in the treble clef and a slur in the bass clef.

Third system of musical notation, measures 13-18. It concludes the piece with a trill (tr) in the treble clef and a double bar line at the end of the system.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across measures. The middle staff is in bass clef and contains a bass line with similar rhythmic patterns, including some trills marked with 'tr'. The bottom staff is also in bass clef and provides a harmonic accompaniment with longer note values and some rests.

The second system of musical notation continues the piece with three staves. The top staff in treble clef shows a continuation of the melodic theme with trills and slurs. The middle staff in bass clef has a more active bass line with frequent sixteenth-note patterns. The bottom staff in bass clef maintains a steady accompaniment with some longer note values and rests.

The third system of musical notation concludes the piece with three staves. The top staff in treble clef features a melodic line that ends with a trill marked 'tr'. The middle staff in bass clef has a bass line that includes a 'ritard.' (ritardando) marking above it, indicating a gradual deceleration. The bottom staff in bass clef provides a final accompaniment. The system ends with a double bar line and repeat dots.

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# Prelude.

Molto moderato. M. M. ♩ = 69.

HENRY SMART.

*p* Choir Salpional 8

Gt Org

Gt Org *ff*

Swell

Swell

add Oboe.

Detailed description: This is a musical score for a prelude, likely for a concert band or orchestra. It is written in 3/8 time and consists of three systems of music. The first system features a piano part with a 'Choir Salpional 8' and a guitar part. The second system continues the piano and guitar parts, with a guitar solo section marked 'Gt Org' and 'ff'. The third system introduces an oboe part, marked 'add Oboe.', and includes dynamic markings like 'Swell' and 'ff'. The score is in a key with two sharps (D major) and a 3/8 time signature. The tempo is 'Molto moderato' with a metronome marking of ♩ = 69.



Choir

Swell.

Choir

This system contains the first system of music, featuring a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word "Choir" appears above the first staff and below the second staff. The instruction "Swell." is placed above the first staff.

tr

This system contains the second system of music, continuing the grand staff notation. It features a trill (tr) marking above a note in the top staff.

Gt Org.

Swell without Oboe.

This system contains the third system of music. It includes the instruction "Gt Org." above the top staff and "Swell without Oboe." below the middle staff.

Swell.

pp

poco rit.

This system contains the fourth system of music. It includes the instruction "Swell." above the top staff, "pp" (pianissimo) below the middle staff, and "poco rit." (poco ritardando) below the bottom staff.

# Postlude.

HENRY SMART.

Con spirito, ma moderato. ♩ = 78.

6! Orff full. (with Swell coupled throughout)

*mf* (16.8.4 & 2 F!)

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are piano accompaniment in bass clef. The music is in 3/4 time and begins with a treble clef. The tempo is marked 'Con spirito, ma moderato' with a quarter note equal to 78 beats per minute. The dynamic is marked 'mf' (mezzo-forte) with a note that it is for the first, second, fourth, and eighth editions. A performance instruction '6! Orff full. (with Swell coupled throughout)' is written above the first few measures.

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are piano accompaniment in bass clef. The music continues from the first system with similar rhythmic patterns and harmonic structures.

*cresc. sempre*

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are piano accompaniment in bass clef. The music concludes with a dynamic marking of 'cresc. sempre' (crescendo sempre) written above the final measures.

Full.

This system contains the first system of music, consisting of three staves. The top staff is a treble clef with a complex melodic line featuring many accidentals and slurs. The middle and bottom staves are bass clefs, providing harmonic support with chords and moving lines. A dynamic marking 'Full.' is placed above the middle staff in the third measure.

*mf*

This system contains the second system of music, also with three staves. The top staff continues the melodic development with intricate patterns. The middle and bottom staves continue the harmonic accompaniment. A dynamic marking '*mf*' is placed above the middle staff in the second measure.

This system contains the third system of music, with three staves. The top staff features a series of chords and melodic fragments. The middle and bottom staves provide a steady accompaniment. There are no dynamic markings in this system.

Full to the end.

This system contains the fourth and final system of music on the page, with three staves. The top staff concludes the melodic line. The middle and bottom staves provide the final accompaniment. A dynamic marking 'Full to the end.' is placed above the middle staff in the third measure.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and rests. The middle staff is in bass clef and features a complex accompaniment with many beamed notes and chords. The bottom staff is also in bass clef and provides a steady bass line with occasional rests.

The second system continues the musical piece. The top staff shows a continuation of the melodic theme. The middle staff has a dense texture of chords and moving lines. The bottom staff maintains a consistent rhythmic pattern with some melodic movement.

The third system of the score. The top staff features a more active melodic line with frequent sixteenth notes. The middle staff is highly textured with many overlapping notes and chords. The bottom staff continues with a steady bass line.

The final system on the page. The top staff concludes the melodic phrase with sustained notes. The middle staff has a rich harmonic texture with many chords. The bottom staff ends with a few final notes and rests.



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FOR THE

## Organ

BY

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# Prefude.

HENRY SMART.

Andante serioso.

*G!* O! all 8 and 16 ft flue work.

16 ft coupled to G!

full Swell.

full Swell.

*dim.*

Ped. coupled & Swell.

The musical score is written for piano and consists of three systems. The first system includes a treble and two bass staves. The second system continues the piece with similar staves. The third system also features treble and two bass staves. The music is in a minor key and common time. Performance instructions include 'Andante serioso', 'full Swell.', and 'dim.'. Pedal markings are present at the bottom of the first and third systems.

61 0<sup>tr</sup>

61 0<sup>tr</sup>

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the upper register and a more active bass line. The tempo/mood is indicated as *61 0<sup>tr</sup>*.

*poco animato*

Choir all 8 & 4 *ff*

This system contains the next two staves. The tempo/mood is marked *poco animato*. A dynamic marking *ff* is present. A note in the bass staff is marked with an '8', and a note in the treble staff is marked with a '4', likely indicating a measure rest or a specific rhythmic value. The instruction "Choir all 8 & 4 *ff*" is written above the staff.

Coupled to Choir.

This system contains the third and fourth staves. The instruction "Coupled to Choir." is centered above the staves. The music continues with complex rhythmic patterns and chordal textures.

This system contains the final two staves of music on the page. The music concludes with sustained chords and melodic fragments in both hands.

First system of musical notation, featuring a grand staff with three staves (treble, middle, and bass clefs). The music consists of complex chords and melodic lines.

Second system of musical notation. It includes the instruction **Tempo I.** and *full Swell.* in the upper right. A *Swell.* instruction is placed below the middle staff, and *Coupled to Swell.* is placed below the bass staff.

Third system of musical notation. It features the instruction *Gl Org* in the upper right and another *Gl Org* instruction below the middle staff.

Fourth system of musical notation. It includes the instruction *Swell soft 16.8 and 4!* placed above the middle staff.

# Introductory Voluntary.

HENRY SMART.

**Con moto.**

The musical score is divided into three systems, each with three staves (treble, middle, and bass clefs). The first system is for piano, with dynamics *cl 0.8 ft* and *Soft 16 ft*. The second system is for organ, with dynamics *Choir 8 ft* and *Swell 8 ft Reed.*. The third system is also for organ, with dynamics *Swell 8 ft without Reed* and *Swell.*. The music is in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The piano part features flowing eighth-note patterns, while the organ parts provide harmonic support with sustained chords and moving lines.

Add Reed 8 f!

g! 0.

Swell.

This system contains piano accompaniment for the first system. It features a treble and bass clef. The treble clef part has a melodic line with many beamed notes and rests. The bass clef part has a more rhythmic accompaniment. There are dynamic markings 'g! 0.' and 'Swell.'.

Choir.

Swell.

Swell.

ritard. - -

This system includes a choir part in the treble clef and piano accompaniment in the bass clef. The choir part has a melodic line with some rests. The piano accompaniment has a rhythmic pattern. Dynamic markings include 'Swell.', 'Swell.', and 'ritard. - -'.

a tempo

g! 0.

(coupled)

This system shows piano accompaniment. The tempo is marked 'a tempo'. There are dynamic markings 'g! 0.' and '(coupled)'.

ritard.

This system continues the piano accompaniment. It ends with a 'ritard.' marking.

# Andante grazioso.

HENRY SMART.

(Swell 8 ft)

(Soft 16 ft)

Choir Clarinet

This system contains the first system of music, featuring a grand staff with treble and bass clefs. The tempo is marked 'Andante grazioso'. The first system includes a 'Swell 8 ft' instruction and a 'Soft 16 ft' instruction. A 'Choir Clarinet' part is indicated at the end of the system.

Gt. 8ft

Gt. 8ft

This system continues the musical score. It features a grand staff with treble and bass clefs. The second system includes two 'Gt. 8ft' instructions, one above the treble staff and one below the bass staff.

Gt. Harmonic, Flute or Bourdon 8 ft

Swell Oboe.

This system continues the musical score. It features a grand staff with treble and bass clefs. The third system includes a 'Gt. Harmonic, Flute or Bourdon 8 ft' instruction above the treble staff and a 'Swell Oboe.' instruction below the bass staff.

This system contains the final system of music on the page, featuring a grand staff with treble and bass clefs. It continues the melodic and harmonic development of the piece.



First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has one sharp (F#).

Second system of musical notation. Includes the instruction "Swell." above the first measure and "G! Org." above the third measure. The grand staff continues with accompaniment.

Third system of musical notation. Includes the instruction "Choir." above the first measure and "Oboe off." in the bass clef staff. The grand staff continues with accompaniment.

Fourth system of musical notation. Includes the instruction "Swell." above the first measure, "Choir Bourdon 8 ft only." above the fifth measure, and "ritard." in the grand staff. The system concludes with a double bar line.

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# Postlude.

Allegro pomposo.

HENRY SMART.

Full. Gt Org. coupled to Full Swell throughout.

Swell.

Gt Org.

This system contains the first 12 measures of the piece. It features a grand staff with treble, middle, and bass clefs. The music is in G major and 3/4 time. The first measure is marked 'Full. Gt Org. coupled to Full Swell throughout.' A 'Swell.' instruction is placed over the first six measures, and 'Gt Org.' is written above the staff in the seventh measure.

Swell.

Gt Org.

Swell.

Gt Org. Full to 2 ft

This system contains measures 13 through 24. It continues the musical themes from the first system. 'Swell.' is written above the staff in the 13th and 19th measures. 'Gt Org.' is written above the staff in the 16th measure, and 'Gt Org. Full to 2 ft' is written above the staff in the 21st measure.

Full.

This system contains the final 12 measures of the piece, from measure 25 to the end. It begins with the instruction 'Full.' written above the staff in the first measure of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady bass accompaniment. A performance instruction "Gt ORG. full to 2 ft" is written above the right-hand staff.

Second system of musical notation, continuing the piece. The right hand features intricate melodic patterns and arpeggiated figures, while the left hand maintains a rhythmic accompaniment with some rests.

Third system of musical notation, showing further development of the musical themes. The right hand has dense chordal textures, and the left hand continues with a consistent bass line.

Fourth system of musical notation, the final system on the page. It includes trills marked "tr" in the left hand and concludes with a final cadence in the right hand.

Choir 8 f!

Choir.

This system contains the first system of music. It features a vocal line for the choir and a piano accompaniment. The piano part has a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of several measures of chords and moving lines.

Swell.

This system contains the second system of music. It continues the vocal and piano parts. The piano accompaniment features a prominent bass line with a 'Swell.' marking. The system ends with a double bar line.

Swell.

G! Org.

Full to 2 f!

G! Org. 8 f!

This system contains the third system of music. It includes a 'G! Org.' (Great Organ) part. The piano accompaniment has a 'G! Org. 8 f!' marking. The system concludes with a 'Full to 2 f!' marking. The music is dense with chords and moving lines.

Full.

This system contains the fourth and final system of music on the page. It features a 'Full.' marking. The piano accompaniment continues with a strong bass line and complex chordal textures. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and melodic lines in both hands.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. The word "Swell." is written above the treble staff and below the bass staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. The instruction "Gt Org. 8 ft" is written above the treble staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. The instruction "Gt Org." is written below the bass staff.

Full to 2 fl

This system contains the first system of music, featuring a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have bass clefs. The music consists of a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voices. A dynamic marking 'Full to 2 fl' is present in the second measure.

Add mixtures.

This system contains the second system of music, continuing the grand staff notation. The melodic line in the upper voice is highly active, with many slurs and ties. The lower voices provide harmonic support with chords and moving lines. A dynamic marking 'Add mixtures.' is located in the fourth measure.

Choir.

dim

Choir.

This system contains the third system of music. It features a prominent melodic line in the upper voice, with a 'dim' (diminuendo) marking in the fifth measure. The lower voices have rests in several measures, suggesting a choir entry. The system ends with a 'Choir.' marking in the final measure.

This system contains the fourth and final system of music on the page. It continues the grand staff notation with complex melodic and harmonic textures. The music concludes with sustained chords in the lower voices.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble staff and a complex accompaniment in the grand and bass staves. A 'Swell.' instruction is placed above the treble staff in the final measure, and another 'Swell.' instruction is placed above the grand staff in the second measure.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with melodic and accompanimental lines. A 'G! Org.' instruction is placed above the treble staff in the second measure, and another 'G! Org. 8 ft' instruction is placed above the grand staff in the second measure. A 'Full to 2 ft' instruction is placed above the grand staff in the fourth measure.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with melodic and accompanimental lines. A 'Full.' instruction is placed above the grand staff in the fourth measure, and a 'Swell.' instruction is placed above the grand staff in the eighth measure.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The music continues with melodic and accompanimental lines. A 'G! Org.' instruction is placed above the grand staff in the second measure.



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#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some longer notes with slurs. The middle staff is a treble clef, primarily containing block chords and some moving lines. The bottom staff is a bass clef, providing a harmonic foundation with a mix of quarter and eighth notes.

The second system continues the piece with three staves. The top staff shows more complex rhythmic patterns with sixteenth notes and slurs. The middle staff has a more active role with moving lines and some rests. The bottom staff maintains a steady accompaniment with quarter notes and some half notes.

The third system features three staves. The top staff has a melodic line with some grace notes and slurs. The middle staff is dominated by block chords, some of which are beamed together. The bottom staff continues with a rhythmic accompaniment of quarter and eighth notes.

The fourth and final system on the page consists of three staves. The top staff has a melodic line that concludes with a few notes. The middle staff features a series of block chords, some with slurs. The bottom staff provides a final accompaniment with quarter and eighth notes, ending with a few sustained notes.





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9.

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*poco ritard.*

12.

Swell, soft 8 ft

Choir, soft 8 ft

*ritard.*

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BY

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# MARCH.

*Allegro moderato e pomposo.*

HENRY SMART.

Full, G<sup>t</sup> Org. coupled to Swell

The first system consists of three staves. The top two staves are for piano, with a treble and bass clef. The bottom staff is for organ, with a bass clef. The music is in 2/4 time and G major. The piano part features a rhythmic melody with eighth and sixteenth notes, while the organ provides a harmonic accompaniment with chords and moving lines.

8 & 16 ft

The second system continues the musical notation with three staves. It includes piano and organ parts. The organ part has a specific instruction: "8 & 16 ft". The piano part continues its rhythmic melody, and the organ provides accompaniment.

CRUSE.

The third system concludes the musical notation with three staves. It includes piano and organ parts. The organ part has a specific instruction: "CRUSE.". The piano part continues its rhythmic melody, and the organ provides accompaniment.

Full.  
Full, Swell.

This system contains the first system of music, consisting of a grand staff (treble and bass clefs) and a single bass clef line below. The music is in G major and 4/4 time. The grand staff features a melody in the right hand and a bass line in the left hand. The single bass clef line contains a lower bass line. Performance markings include 'Full.' and 'Full, Swell.'.

Gt Org. Full.  
Gt Org. Full.

This system contains the second system of music, consisting of a grand staff and a single bass clef line below. The music continues in G major and 4/4 time. The grand staff features a melody in the right hand and a bass line in the left hand. The single bass clef line contains a lower bass line. Performance markings include 'Gt Org. Full.'.

This system contains the third system of music, consisting of a grand staff and a single bass clef line below. The music continues in G major and 4/4 time. The grand staff features a melody in the right hand and a bass line in the left hand. The single bass clef line contains a lower bass line.

Full, Swell.

G♯ Org. Full.

G♯ Org. Full.

This system contains the first two systems of a musical score. The first system is a grand staff with a treble and bass clef. The second system is a single bass clef staff. The music is in G major and 4/4 time. The first system includes dynamic markings 'Full, Swell.' and 'G♯ Org. Full.'.

This system contains the third system of the musical score, which is a grand staff with a treble and bass clef. The music continues in G major and 4/4 time.

∨ Full Swell closed.

This system contains the fourth system of the musical score, which is a grand staff with a treble and bass clef. The music concludes in G major and 4/4 time. A dynamic marking '∨ Full Swell closed.' is present at the beginning of the system.



First system of musical notation. It consists of a grand staff (treble and bass clefs) and a single bass clef line below. The grand staff contains complex piano accompaniment with many chords and melodic lines. The single line contains a bass line with eighth and sixteenth notes. Annotations include "Gt. Org. 8 ft" above the grand staff and "Swell." below the single line, with a curved arrow pointing to the start of the swell.

Second system of musical notation, continuing the grand staff and single bass clef line from the first system. The piano accompaniment continues with similar complexity, and the bass line continues with rhythmic patterns.

Third system of musical notation. The grand staff and single bass clef line continue. An annotation "Gt. Org. Full." is placed above the grand staff, indicating a change in organ registration. The piano accompaniment and bass line conclude the system.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain piano accompaniment with chords and melodic lines. The bottom staff contains a single melodic line. The key signature has one sharp (F#).

Second system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain piano accompaniment. The bottom staff contains a single melodic line. The key signature has one sharp (F#). A dynamic marking **8 & 16 Ft.** is present in the second measure of the piano part.

Third system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain piano accompaniment. The bottom staff contains a single melodic line. The key signature has one sharp (F#). Dynamic markings include **CRSC.** in the first measure, **Full.** in the fourth measure, and **Full, Swell.** in the eighth measure.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The bottom-most staff is also in bass clef. The music features complex chordal textures with many beamed notes and slurs. There are two instances of the instruction "G<sup>t</sup> Org. Full." with arrows pointing to specific measures in the top and bottom staves.

Second system of musical notation, continuing the piece. It consists of three staves in the same layout as the first system. The music continues with dense chordal patterns and melodic lines across all staves.

Third system of musical notation, the final system on the page. It consists of three staves. The music concludes with sustained chords in the upper staves and a final melodic phrase in the lower staff.



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# Easy Prelude for M. F. Stops.

HENRY SMART.

Con moto.

First system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and B-flat major. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The grand staff provides harmonic support with chords and moving lines. The bottom bass staff has a simple bass line. A registration mark 'Gt Org. 8 8 16 ft' is placed above the grand staff.

Second system of the musical score. It follows the same three-staff layout. The melodic line in the treble staff continues with similar rhythmic patterns. A registration mark 'Gt Org.' is placed above the grand staff. The instruction 'Swell with reeds.' is written above the grand staff, indicating a dynamic change.

Third system of the musical score. It continues the three-staff layout. The melodic line in the treble staff shows some chromatic movement. The instruction 'Swell.' is written above the grand staff, indicating a further dynamic change.

Gt Org.

Gt Org.

This system contains the first two systems of music. The top system has a grand organ part in the upper staff and a piano accompaniment in the lower two staves. The organ part features a melodic line with various ornaments and rests, while the piano accompaniment provides harmonic support with chords and moving lines. The organ part is marked 'Gt Org.' at the beginning and end of the system.

*Poco ritard.* *a tempo*

This system contains the third and fourth systems of music. The organ part continues with similar melodic patterns. The tempo markings '*Poco ritard.*' and '*a tempo*' are placed above the organ staff. The piano accompaniment continues with harmonic support. The organ part is marked 'Gt Org.' at the beginning of the system.

Swell.

This system contains the fifth and sixth systems of music. The organ part features a melodic line with various ornaments and rests. The tempo markings '*Poco ritard.*' and '*a tempo*' are placed above the organ staff. The piano accompaniment continues with harmonic support. The organ part is marked 'Gt Org.' at the beginning of the system.

*Poco ritard. al Fine.*

This system contains the seventh and eighth systems of music. The organ part features a melodic line with various ornaments and rests. The tempo markings '*Poco ritard.*' and '*al Fine.*' are placed above the organ staff. The piano accompaniment continues with harmonic support. The organ part is marked 'Gt Org.' at the beginning of the system.



# Easy Prelude for soft Stops.

HENRY SMART.

*Molto moderato.*

The musical score is presented in three systems, each consisting of three staves. The top staff of each system is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The music is characterized by flowing, arpeggiated patterns in the right hand and steady, rhythmic accompaniment in the left hand. The first system begins with a melodic line in the right hand and a bass line in the left hand. The second system continues the melodic development with some chromaticism. The third system concludes the piece with a final cadence. The tempo marking 'Molto moderato' is placed above the first system.



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voices. The system concludes with a fermata over a final chord.

The second system continues the musical piece. It features similar melodic and harmonic textures to the first system, with intricate phrasing and dynamic markings. The system ends with a fermata over a final chord.

The third system of the score shows further development of the musical themes. The upper voice continues with flowing melodic lines, while the lower voices provide a steady accompaniment. The system concludes with a fermata over a final chord.

The final system of the score is marked with the instruction *Poco ritard.* (slightly slower). The music features a more sustained and expressive quality. The system concludes with a fermata over a final chord.

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# Minuet.

HENRY SMART.

Allegro moderato. ♩ = 112.

Swell 46 8 & 4 ft.

The musical score is presented in three systems, each with three staves. The top staff of each system is in treble clef, and the bottom two staves are in bass clef. The first system includes a 'Swell' instruction with a dynamic marking of 46, 8, and 4 feet. The second system features a 'triumphant' hairpin marking. The third system is marked 'Gt Org. 8 ft.' and includes a key signature change to one sharp (F#) in the final measure. The music is in 3/4 time and consists of a single melodic line with a supporting bass line.

Closed Full Swell coupled.

add G! Org. 16, 4 & 2 ft.

The first system of music features a treble staff with a melodic line and a piano accompaniment in the bass staff. The organ part is indicated by the instruction 'add G! Org. 16, 4 & 2 ft.' and is written in a separate staff below the piano accompaniment.

The second system continues the musical piece with similar notation for the treble and bass staves, and the organ part.

G! Org. Full to 2 ft. with Full Swell coupled.

The third system includes a double bar line. The organ part instruction is updated to 'G! Org. Full to 2 ft. with Full Swell coupled.' The notation continues across the treble, bass, and organ staves.

The fourth system concludes the page with further musical notation for the treble, bass, and organ parts.

First system of musical notation, measures 1-8. It features a grand staff with treble and bass clefs. The music includes a first ending bracketed with '1.' and a second ending bracketed with '2.'. The key signature has one sharp (F#).

Second system of musical notation, measures 9-16. It includes a 'Sw.' (Swell) marking with a hairpin symbol above the treble staff and another below the bass staff. The music continues with complex chordal textures.

Third system of musical notation, measures 17-24. It features a 'Gr. Org.' (Great Organ) marking with a hairpin symbol below the bass staff. A dynamic marking 'ff' is present above the treble staff. A performance instruction '6! Org. 8 ft. with Sw. coupled.' is written above the treble staff.

Fourth system of musical notation, measures 25-32. It includes 'tr' (trills) markings above several notes in the treble staff. A performance instruction 'add 16, 4 & 2 fl.' is written below the bass staff. The system concludes with a double bar line and repeat signs.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures of complex, flowing passages in both hands.

Second system of musical notation. It includes a grand staff with treble and bass clefs. A dynamic marking *↑Swell with soft 8 ft. Oboe.* is placed above the treble staff, and *↓Choir Dulciana.* is placed below the bass staff. The music continues with intricate textures.

Third system of musical notation, continuing the grand staff with treble and bass clefs. The music features a variety of rhythmic patterns and melodic lines.

Fourth system of musical notation. It includes a grand staff with treble and bass clefs. A dynamic marking *↑Sw.* is placed above the treble staff. The word *Choir.* is written in the left margin of the system. The music concludes with a final cadence.

Choir soft 8 & 4 ft.

This system contains the first system of music, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for grand piano with a grand staff. A dynamic marking of *soft* is present, along with a registration mark for 8 and 4 feet.

Echo or Swell *pp*.  
Choir.  
1.  
2.  
Swell.

This system contains the second system of music. It includes a vocal line with a first and second ending. The piano accompaniment continues. Dynamic markings include *pp* (pianissimo) and *Swell.* (swell). A registration mark for 8 and 4 feet is also present.

Choir.  
Swell.  
Choir.  
G! Org. 8 ft.

This system contains the third system of music. It features a vocal line and piano accompaniment. Dynamic markings include *Choir.* and *Swell.*. A registration mark for Great Organ 8 feet is present.

add 16 ft. 4 & 2 ft.

This system contains the fourth system of music. The piano accompaniment continues. A registration mark for 16, 4, and 2 feet is present.



Sw. 16, 8 & 4 ft.

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and features a more active, rhythmic line. The tempo is marked 'Sw.' (Ad libitum) and the dynamics are '16, 8 & 4 ft.'.

The second system continues the musical piece. It features similar notation to the first system, with a treble and bass clef. A 'pizzicato' marking is present above the treble staff in the fifth measure. The music concludes with a double bar line and repeat dots.

G! Org. 8 ft.

Coupled to G!

The third system includes an organ part. The top staff is in treble clef and is marked 'G! Org. 8 ft.'. The middle staff is in bass clef and contains the main accompaniment. The bottom staff is also in bass clef and is marked 'Coupled to G!'. The organ part features a melodic line with various ornaments and dynamics.

Closed Full Swell coupled.

add G! Org. 8, 4 8 2 ft.

add G! Org. 8, 4 8 2 ft.

Full Org.

*poco ritenuto*

Coupled to G!



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Improvisata en Forme d'Ouverture. E. Townshend Driffield.  
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Andante Espressivo. George Gardner.  
Sonata da Chiesa. Edwin Edwards.  
Præludium et Fuga. William Hepworth.  
(To be continued.)

# ORIGINAL COMPOSITIONS

FOR THE

## Organ

BY

### HENRY SMART.

Nº 1. CHORAL WITH VARIATIONS .....	1/6	13. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES, Nºs 9 to 12 .....	2/6
2. TWO TRIOS .....	1/6	14. PRELUDE IN A AND POSTLUDE IN C .....	1/0
3. GRAND SOLEMN MARCH IN E FLAT .....	2/0	15. PRELUDE IN E FLAT .....	} 1/6
4. ANDANTE Nº 1 IN G MAJOR .....	1/6	INTRODUCTORY VOLUNTARY IN B FLAT .....	
5. ANDANTE Nº 2 IN A MAJOR .....	1/6	ANDANTE GRAZIOSO .....	
6. ANDANTE Nº 3 IN E MINOR .....	1/6	16. POSTLUDE IN D .....	1/6
7. SIX SHORT & EASY PIECES Nºs 1 & 2 .....	1/6	17. TWELVE SHORT INTERLUDES .....	1/6
8. Dº Dº 3 & 4 .....	1/6	18. MARCH IN G .....	1/0
9. Dº Dº 5 & 6 .....	1/6	19. EASY PRELUDES Nº 1 IN F. Nº 2 IN G .....	1/0
10. AIR WITH VARIATIONS & FINALE FUGATO .....	3/0	20. MINUET IN C .....	1/6
11. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES, Nºs 1 to 4 .....	2/6	21. FESTIVE MARCH IN D .....	1/6
12. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES, Nºs 5 to 8 .....	2/0	22. POSTLUDE IN E FLAT .....	1/6

*Numbers 14 to 22 from the Organist's Quarterly Journal.*

*Nº 21.*

*Reduced Price 1/6*

London & New York  
NOVELLO, EWER & CO



# Festive March.

HENRY SMART

**Allegro moderato.**

The musical score is arranged in four systems, each with three staves. The top staff is the piano part, the middle two are the organ part, and the bottom is the bass line. The score includes various performance instructions such as 'Swell Flue Work up to 4 ft. with Oboe.', 'soft 16 & 8 ft.', 'sempre stacc.', 'add other 8 ft. Reeds.', 'sempre cresc.', 'Full Swell.', 'Gt. Org. Solo Tromba.', 'Gt. Org. mf', 'Gt. Org. Full.', 'Solo Tromba.', and 'Full'. The key signature is one sharp (F#) and the time signature is common time (C). The score concludes with a final cadence in the piano part.

Choir 8ft.

First system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains vocal lines with lyrics, and the lower staff contains piano accompaniment. The key signature is one sharp (F#).

Second system of musical notation, continuing the vocal and piano parts from the first system.

Gt.Org. Full.  
Solo Tromba.  
mf

Third system of musical notation, introducing the Great Organ and Solo Trombone parts. The organ part is marked 'Full' and the trombone part is marked 'Solo Tromba.' and 'mf'.

ff  
Full.

Fourth system of musical notation, featuring a fortissimo (ff) dynamic marking and the instruction 'Full.' for the organ part.



*f* Gt.Org.soft 8 ft.with Swell Reed coupled in unison 8 octave.

Solo Tromba.

Choir soft 8 & 4 ft.

This system contains the first system of music. It features a piano part with a treble and bass clef. The organ part is indicated by a bracketed line above the piano staff. The choir part is indicated by a bracketed line below the piano staff. The music is in a key with two sharps (D major) and a 4/4 time signature. The first measure is marked with a forte *f* dynamic. The organ part is marked with a crescendo hairpin and the instruction "Gt.Org.soft 8 ft.with Swell Reed coupled in unison 8 octave." The piano part has a section marked "Solo Tromba." The choir part is marked "Choir soft 8 & 4 ft." and has a decrescendo hairpin.

1. 2.

Swell. Swell.

This system contains the second system of music. It features a piano part with a treble and bass clef. The organ part is indicated by a bracketed line above the piano staff. The music is in a key with two sharps (D major) and a 4/4 time signature. The first measure is marked with a first ending bracket labeled "1." and a second ending bracket labeled "2." The organ part has two sections marked "Swell." with decrescendo hairpins.

Solo Clar. Swell. Solo. Gt.Org. *p*

Swell reed. Gt.Org. Choir.

This system contains the third system of music. It features a piano part with a treble and bass clef. The organ part is indicated by a bracketed line above the piano staff. The choir part is indicated by a bracketed line below the piano staff. The music is in a key with two sharps (D major) and a 4/4 time signature. The first measure is marked with a piano *p* dynamic. The organ part has a section marked "Solo." and a section marked "Swell reed." with a decrescendo hairpin. The choir part has a section marked "Choir." with a decrescendo hairpin.

1. 2. Solo Tromba

add up to 2 ft. Swell.

Gt.Org.

This system contains the fourth system of music. It features a piano part with a treble and bass clef. The organ part is indicated by a bracketed line above the piano staff. The music is in a key with two sharps (D major) and a 4/4 time signature. The first measure is marked with a first ending bracket labeled "1." and a second ending bracket labeled "2." The organ part has a section marked "Solo Tromba." and a section marked "Swell." with a decrescendo hairpin. The organ part is also marked "Gt.Org." and "add up to 2 ft." with a decrescendo hairpin.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains piano accompaniment with chords and melodic lines. The separate bass staff contains a single melodic line. Annotations include "Gt. Org." with an upward-pointing arrow above the grand staff and "Gt. Org. Full." with a downward-pointing arrow above the separate bass staff.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. Annotations include "Solo Tromba." with an upward-pointing arrow above the grand staff, "mf" (mezzo-forte) above the grand staff, "Gt. Org." above the grand staff, and "ff" (fortissimo) above the grand staff. The separate bass staff has a "Full." annotation above it.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. Annotations include "Solo Clarinet." with an upward-pointing arrow above the grand staff, "Choir soft 8 ft." above the grand staff, and "Choir." above the separate bass staff.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. This system contains piano accompaniment and a single melodic line in the separate bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation. Includes the instruction "Swell Reeds." with an upward-pointing arrow above the staff, and "Gt. Org. 8ft. with Swell coupled." with a downward-pointing arrow below the staff.

Third system of musical notation. Includes the instruction "Solo Clarinet." above the staff and "Choir" below the staff.

Fourth system of musical notation, concluding with first and second endings marked "1." and "2." above the staff.

Full Swell closed.

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features a series of chords and melodic lines. The instruction "Full Swell closed." is written above the first few measures.

*sempre cresc.* **f** Gt.Org. Solo Org. Tromba Gt.Org. Full

Gt.Org. up to 2 ft.

This system contains the next two staves. It begins with the instruction "sempre cresc." and a dynamic marking of "f". The top staff has a "Gt.Org." marking with an upward-pointing arrow. The bottom staff has a "Gt.Org. up to 2 ft." marking with a downward-pointing arrow. The system concludes with "Solo Org. Tromba" and "Gt.Org. Full" markings.

Gt.Org. Solo Tromba. *mf* **ff** Full.

This system contains the third and fourth staves. The top staff features a triplet of eighth notes marked with a "3" above it. The bottom staff also has a triplet marked with a "3" below it. The system includes markings for "Gt.Org.", "Solo Tromba.", a dynamic marking of "mf", and "ff" above the final measure, with "Full." below it.

This system contains the final two staves of music on the page. It continues the musical themes established in the previous systems, with various chordal textures and melodic lines in both staves.

First system of musical notation, measures 1-5. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns and chordal structures.

Second system of musical notation, measures 6-10. It continues the musical themes from the first system, with a 'dim.' (diminuendo) marking above the staff in measure 9.

Third system of musical notation, measures 11-15. This system features a prominent melodic line in the treble clef with a slur and a triplet of eighth notes in measure 15.

Fourth system of musical notation, measures 16-20. It concludes the page with a 'Solo Org. Tuba.' instruction in measure 18. The system ends with a double bar line and a fermata over the final notes.

# MARCHES FOR PIANOFORTE (SOLO).

				s. d.				s. d.		
Allen, Alfred B.	March of the Choristers	...	...	3	0	Mendelssohn (continued)	Funeral March composed for a military band	...	3	0
Barry, C. A.	Birthday March	...	...	3	0	"	Wedding March	...	2	6
Barnby, J.	Bride's March, "Rebekah"	...	...	3	0	"	Marche Funèbre, "Lieder ohne Worte"	...	1	0
Beethoven	Military March, "King Stephen"	...	...	2	0	"	Hero's March	...	2	0
"	Religious March,	...	...	1	0	"	Pilgrims' March	...	2	0
"	Triumphal March,	...	...	1	0	"	March, "Abraham"	...	2	0
"	Turkish March, "Ruins of Athens"	...	...	1	6	Moliqne, B.	3 Marches—2 of Mozart, 1 of Gluck	...	2	0
Benedict, Sir Julius	Malcolm (Marche Triomphale)	...	...	4	0	Novello, V.	Funeral March, Op. 23	...	4	0
Brabham, James	March of the Pilgrims	...	...	3	0	Oakeley, H. S.	The Edinburgh March	...	4	0
Calkin, J. B.	Festal March	...	...	3	0	"	5 Marches—No. 1, "Hasten to the fight," No. 2, "Union," No. 3, "The Battle Field," No. 4, "The United Band," No. 5, "On the March," Complete, 58, or Singly	...	4	0
Egghard, Jules	Festal March, performed at the marriage of H. R. H. the Princess Louise and the Marquis of Lorne	...	...	3	0	Ouseley, The Rev. Sir	March, "St. Polycarp"	...	2	0
Elvey, Sir George	March to Calvary, "Redemption"	...	...	4	0	Frederick	The Abyssinian March	...	3	0
Gounod, Ch.	Marche Solennelle	...	...	4	0	Sloman, R.	March in G	...	2	0
"	Wedding March, No. 1	...	...	4	0	Smart, Henry	March in D	...	3	0
"	Wedding March, No. 2	...	...	4	0	"	Recessional March	...	3	0
Handel	Dead March, "Saul"	...	...	1	6	Thorne, J. F.	March	...	4	0
Hiller, Ferdinand	March, dedicated to the Volunteers of Great Britain	...	...	3	0	Wesley, Dr. S. S.	Grande Marche de Concert	...	3	0
Jacoby, S.	Marche des Bohémiens Russes	...	...	2	6	Wollenhaupt	Marche Hongroise	...	3	0
Krüger, W.	March of King David's Army, "David and Absalom"	...	...	4	0	"	Grande Marche Militaire	...	3	0
Longhurst, W. H.	March composed in celebration of the visit of the painter Cornelius to Dresden	...	...	5	0	Wagner	March, "Tannhäuser," F. Spindler	...	4	0
Mendelssohn	War March, "Athalie"	...	...	3	0	"	"	...	3	0
"	"	...	...	4	0	Zimmermann, Agnes	Marche	...	5	0
"	"	...	...	4	0	"	"	...	2	6

# MARCHES FOR PIANOFORTE (DUET).

				s. d.	
Calkin, J. B.	Marche Religieuse	...	...	4	0
"	Festal March	...	...	4	0
Gounod, Ch.	March to Calvary, "Redemption"	...	...	5	0
"	Wedding March, No. 1	...	...	4	0
"	Wedding March, No. 2	...	...	4	0
"	Marche Solennelle	...	...	5	0
Mendelssohn	Hero's March, Op. 22	...	...	3	0
"	Wedding March, Op. 61	...	...	3	0
"	War March of the Priests from "Athalie," Op. 74	...	...	4	0

The above sold at half-price.

# MARCHES FOR THE ORGAN.

				Net.	
Adam, Adolphe	Marche Religieuse	...	...	2	0
Alexander, Alfred	March	...	...	2	0
Beethoven	Military March, Posthumous	...	...	2	0
"	Triumphal March (Tarpeja)	...	...	2	0
"	Grand March in D (Op. 45)	...	...	2	0
"	Funeral March (Op. 26)	...	...	2	0
Best, W. T.	March (Egmont)	...	...	2	0
"	March for a Church Festival, in D major	...	...	3	0
"	Wedding March	...	...	3	0
"	Funeral March	...	...	3	0
Cherubini	Marche Religieuse, composed for the Coronation of Charles X.	...	...	1	3
Chopin	Funeral March from Piano-forte Sonata	...	...	2	0
Calkin, J. B.	Marche Religieuse	...	...	2	0
"	Festal March	...	...	2	0
Carter, William	Harvest Thanksgiving March	...	...	1	6
Carter, George	Processional March, "Placida"	...	...	2	0
Collin, Charles	Grand Festival March	...	...	2	0
Dusseck	Three Marches	...	...	2	6
Gounod, Ch.	Marche Funèbre, Sonata, Op. 74, four hands	...	...	1	6
"	March to Calvary, "Redemption," Dr. G. C. Martin	...	...	2	0
"	Marche Solennelle	...	...	1	6
"	Wedding March, No. 1	...	...	2	0
"	Wedding March, No. 2	...	...	2	0
Handel	March, "Scipio," W. T. Best	...	...	2	0
"	March, "Ode, St. Cecilia's Day"	...	...	2	0
"	March, "Hercules"	...	...	2	0
"	Funeral March, "Samson"	...	...	2	0
"	Dead March, "Saul"	...	...	2	0
"	March, "Joshua"	...	...	2	0
Hatton, J. L.	Triumphal March	...	...	1	6
Hiles, Dr. H.	A Festival March	...	...	2	0
Jekyll, C. S.	Grand March	...	...	2	0
Liszt	Triumphal March, "Vom Fels zum Meer"	...	...	3	0
Léfebure-Wély	Two Marches, each	...	...	2	0
Meyerbeer	Schiller March	...	...	2	0
"	Coronation March, "Le Prophète,"	...	...	2	0

Many of the above Marches are contained, with several other pieces, in Numbers of Best's Arrangements, &c.

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# HENRY SMART.

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2. TWO TRIOS .....	1/6	14. PRELUDE IN A AND POSTLUDE IN C .....	1/0
3. GRAND SOLEMN MARCH IN E FLAT .....	2/0	15. PRELUDE IN E FLAT .....	} 1/6
4. ANDANTE Nº 1 IN G MAJOR .....	1/6	INTRODUCTORY VOLUNTARY IN B FLAT .....	
5. ANDANTE Nº 2 IN A MAJOR .....	1/6	ANDANTE GRAZIOSO .....	
6. ANDANTE Nº 3 IN E MINOR .....	1/6	16. POSTLUDE IN D .....	1/6
7. SIX SHORT & EASY PIECES Nºs 1 & 2 .....	1/6	17. TWELVE SHORT INTERLUDES .....	1/6
8. Dº Dº 3 & 4 .....	1/6	18. MARCH IN G .....	1/0
9. Dº Dº 5 & 6 .....	1/6	19. EASY PRELUDES Nº 1 IN F. Nº 2 IN G .....	1/0
10. AIR WITH VARIATIONS & FINALE FUGATO .....	3/0	20. MINUET IN C .....	1/6
11. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES, Nºs 1 to 4 ..	2/6	21. FESTIVE MARCH IN D .....	1/6
12. TWELVE SHORT & EASY PIECES IN VARIOUS STYLES, Nºs 5 to 8 ..	2/0	22. POSTLUDE IN E FLAT .....	1/6

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# Postlude

HENRY SMART.

*Andante lento.* ♩ = 54.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a slow, flowing style with long notes and ties. Annotations include: "Gt Org. up to 2 ft!" on the top staff, "Sw. with 8 ft. reed coupled." on the middle staff, and "Gt Org." on the bottom staff. A bracket under the middle staff indicates "16 ft with manuals coupled as required".

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with similar slow, flowing notes. Annotations include: "Choir 8 ft" on the top staff, and "Swell" markings on the middle staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music concludes with a final chord. The word "Segue." is written at the end of the bottom staff.

*Allegro.* ♩ = 120.

Gt Org. 8 ft coupled to Sw. 8 & 4 ft!

add up to 2 ft!

add mistures.

Full Org.

The image shows a musical score for organ, consisting of four systems of staves. Each system has three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The music is in a minor key and 4/4 time. The first system starts with a tempo marking of 'Allegro' and a quarter note equal to 120. The second system includes the instruction 'add up to 2 ft!'. The third system includes 'add mistures.'. The fourth system includes 'Full Org.'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'ff'.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. The middle and bottom staves are bass clefs. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, consisting of three staves. It continues the musical piece with similar complex rhythmic patterns and phrasing.

Third system of musical notation, consisting of three staves. It includes performance instructions: "Sw.-full (closed)" in the first staff, "Choir" in the second staff, and "G! Org. 8 f! with Swell reed coupled" in the third staff.

Fourth system of musical notation, consisting of three staves. It includes performance instructions: "Swell" in the first staff, "Choir" in the second staff, and "G! Org." in the third staff.

Full Gt Org.

This system contains three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a melodic line with eighth-note patterns and some slurs. The middle staff is in bass clef and contains a dense accompaniment of sixteenth-note chords. The bottom staff is in bass clef and contains a simple bass line with quarter notes and rests.

This system continues the musical piece with three staves. The top staff has a melodic line with various intervals and slurs. The middle staff provides a complex accompaniment with sixteenth-note chords. The bottom staff continues the bass line with quarter notes and rests.

This system continues the musical piece with three staves. The top staff features a melodic line with slurs and eighth-note patterns. The middle staff has a dense accompaniment of sixteenth-note chords. The bottom staff continues the bass line with quarter notes and rests.

This system concludes the musical piece with three staves. The top staff has a melodic line with slurs and eighth-note patterns. The middle staff has a dense accompaniment of sixteenth-note chords. The bottom staff continues the bass line with quarter notes and rests.

The musical score is arranged in four systems, each with three staves. The first system shows the initial piano accompaniment. The second system includes the vocal line with the instruction *sempre dim.* and a dynamic change to *down to 8 ft*. It also features a *Full Swell* instruction and a *Choir* entry. The third system contains *Swell* markings and a *Gt or Solo* instruction. The fourth system includes *Choir or Solo.* and *Gt Org.* markings, with a *Gt Org. 8 ft* instruction at the bottom.



couple Swell

add up to 2 ft!

This system contains the first two systems of music. The first system has a treble and bass staff. The second system has a single bass staff. The music is in a minor key and features complex chordal textures and melodic lines.

add mixtures

trump

This system contains the third and fourth systems of music. The third system has a treble and bass staff. The fourth system has a single bass staff. The music continues with similar textures, including a section marked 'trump'.

trump

This system contains the fifth and sixth systems of music. The fifth system has a treble and bass staff. The sixth system has a single bass staff. The music continues with similar textures, including a section marked 'trump'.

Full Gt Org.

Swell soft 8 ft reed

This system contains the seventh and eighth systems of music. The seventh system has a treble and bass staff. The eighth system has a single bass staff. The music concludes with a section marked 'Swell soft 8 ft reed'.

Choir soft 8 & 4 ft

Gt Org 8 ft! Swell coupled

Swell

Choir

*poco ritard.*

*Poco meno Allegro. ♩ = 96.*

Gt Org.

Full Gt Org.

# THE ORGANIST'S QUARTERLY JOURNAL

EDITED BY WILLIAM SPARK, MUS. DOC.

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Prelude. Walter Macfarren.  
Fugue. Op. 63. Philip Tietz.  
Præludium et Fuga. Rev. Sir F. Ouseley.  
Prelude. Arthur E. Dyer.  
Andante. J. Hamilton Clarke.

- PART XII.—2s. 6d.**  
Larghetto. T. M. Mudie.  
Postlude, in D. Henry Smart.  
Andantino. Gustav Merkel.  
Allegro Vivace. F. W. Hird.  
Introductory Voluntary. W. H. Barnett.  
Prelude and Fugue. Professor Grædener.  
Andante, No. 2. Dr. W. H. Sangster.  
Prelude. Alex. S. Cooper.

- PART XIII.—2s. 6d.**  
Concertstück, in F minor. H. F. Degenhardt.  
Prelude, in G. Dr. Spark.  
Fantasia, in D. Philip Tietz.  
Introductory Voluntary, in A. Arthur Page.  
Impromptu, in A minor. C. J. Frost.  
Choral-Vorspiel (Nos. 1 and 2). Dr. R. Papperitz.  
Andante Cantabile, in G. Wm. Wright.

- PART XIV.—2s. 6d.**  
Prelude, in D, and March, in B flat minor. E. Silas.  
Pastorale, in F. T. M. Pattison.  
Religious March, in E flat. G. A. Macfarren.  
Easy Prelude for M.F. stops, in F. Henry Smart.  
Easy Prelude for Soft stops, in G. Henry Smart.  
Prelude, in G. Frederic Archer.  
Motivo, in B flat. Frederic Archer.  
Moderato, in F. Gustav Merkel.  
Pastorale, in A. Gustav Merkel.

- PART XV.—2s. 6d.**  
Allegretto Grazioso. Berthold Tours.  
Marcia, in G. Henry Smart.  
Fugue. Carl Piutti.  
Secular March, in A. Sir G. A. Macfarren.  
Trio for Soft stops. G. Kühmstedt.  
Fantasia. Horace Wadham Nicholl.

- PART XVI.—2s. 6d.**  
March Triomphale. Alex. Guilman.  
Andante con moto. C. J. Hargitt.  
Sonata, in F. (First movement). E. Silas.  
Pastorale, in E flat. Philip Tietz.  
Adagio, in D. Arthur Johnson.  
Postlude, in A. H. J. Stark.

## VOLUME III. PRICE 21s.

- PART XVII.—2s. 6d.**  
Twelve Short Interludes for soft stops for use between the Offertory Sentences, or at Confirmation. Henry Smart.  
Andante, in B flat. Continuation of the Sonata in Part XVI. E. Silas.  
Concluding Voluntary Fugato. Philip Tietz.  
Offertoire, in F. Robert Hainworth.  
Prelude, in C minor. F. E. Gladstone.

- PART XVIII.—2s. 6d.**  
Voluntary, in D minor and F. Dr. S. S. Wesley.  
Andante, in D. Sir H. Oakeley.  
Allegro Moderato. Completion of Sonata. E. Silas.  
Air with Variations and Finale, in A. A. Page.
- PART XIX.—2s. 6d.**  
Solemn March. Charles E. Horsley.  
Introductory Voluntary. Dr. Verrinder.  
Postlude, in D. Berthold Tours.  
Romance, in G. R. Forsey Brion.  
March, in F. J. H. Wallis.  
Andante Pastorale. James Tomlinson.  
March. J. Pattinson.

- PART XX.—2s. 6d.**  
Orgelstücke. F. G. Werner.  
Andante, in C. (The Lake). Dr. Spark.  
Grand Offertoire, in A. Hamilton Clarke.  
Larghetto, in C. Ch. J. Frost.  
St. Stephen's Fugue. Robert Fieldwick.  
Moderato assai, in G minor. Philip Tietz.
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Lied ohne Worte. Frederick Lux.  
Andante. J. W. Gritton.  
Concert-Fantasia. Johann Worping.  
Andante. Charles H. Shepherd.  
Postlude. Arthur E. Dyer.

- PART XXII.—2s. 6d.**  
Offertorium, in F. C. A. Barry.  
12 Short and Easy Preludes, in various keys. A Bord.  
Allegro Marziale, in C. F. E. Gladstone.  
Andante, in F. J. H. Wallis.  
Prelude and Fugue, in E minor. W. Wilmore.
- PART XXIII.—2s. 6d.**  
Fugue, in C minor. E. Silas.  
Andante con moto, in F. J. F. Barnett.  
Andante, in G. J. Stimpson.  
Twelve Short and Easy Preludes, in various keys. C. C. Moldenhauer.  
Postlude, in C. Humphrey J. Stark.

- PART XXIV.—2s. 6d.**  
Prelude—Andante serioso. Henry Smart.  
Variations on the Chorale "Windsor." Sir G. A. Macfarren.  
Offertorium or Postlude, in B flat. Dr. Spark.  
Andante, in G. Inglis Bervon.  
Allegretto cantabile, in F. J. Tomlinson.

## VOLUME IV. PRICE 21s.

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Marche Triomphale, in E flat. F. Archer.  
Two Preludes, No. 1, in A; No. 2, in G. Ludwig Thäl.  
Concert Fantasia, in G. Leopold de Prins.  
Andante, in E flat. F. J. Read.
- PART XXVI.—2s. 6d.**  
Prelude. Ludwig Richter.  
Maestoso alla Marcia. F. W. Hird.  
Sonata. Op. 16. P. H. Rüfer.  
Andante. C. J. Frost.

- PART XXVII.—2s. 6d.**  
Andante con moto (Continuation of Sonata). P. H. Rüfer.  
Allegro vivace, in D. Charlton T. Speer.  
Fantasia on St. Ann's Hymn Tune. Op. 93. E. Silas.  
Fugue, in G minor. E. F. Gaebler.

- PART XXVIII.—2s. 6d.**  
Fantaisie sur deux Melodies Anglaises ("Home, sweet home," "Rule Britannia"). Alex. Guilman.  
Allegro Maestoso—Finale of Sonata in G minor. P. H. Rüfer.  
Prelude and Postlude, in C. C. J. Frost.

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Quintour, in A. A. W. Bach.  
Pastorale, in F. Hamilton Clarke.  
Postlude, in B flat. W. H. Barnett.  
Prelude and Fugue, in E minor. C. V. Stanford.

- PART XXX.—2s. 6d.**  
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Larghetto, in G minor. J. E. Richardson.  
Andante, in F. Ed. A. Sutton.  
Minuet—In the Ancient Style. Hamilton Clarke.  
Minuetto—Per un Organo di Salone. Ed. Silas.

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Andante. H. H. Battley.  
Postlude. Arthur Carnall.  
Prelude and Fugue. Jacob Bradford.  
Andante con moto. E. H. Turpin.  
Fugue, in D minor. Fred. Archer.

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Minuet. Henry Smart.  
Fantasia. W. S. Hoyte.  
Andante Sostenuto. John Wrigley.  
Minuetto, Op. 90. J. Baptiste Calkin.

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March, in C minor. Geo. B. Allen.  
Elegy, in A minor and major. Charles Goodban.  
Menuetto, in G minor and major. Berthold Tours.  
Prelude e Fuga, in G. A. Moricani.  
Concluding Voluntary. Arthur Johnson.  
Easy Voluntary, in G. Dr. Spark.

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Melody, in E minor. E. Silas.  
Andante Pastorale, in A. D. Hemingway.  
Offertory or Communion, in D. Hamilton Clarke.  
Air Varié, in B flat. G. B. Lissant.  
Andante con moto, in E flat. E. Townshend Driffield.  
Prelude, in G minor. Dr. W. H. Sangster.

- PART XXXV.—2s. 6d.**  
Minuet, in A minor. Dr. Spark.  
Introduction and Fugue, in C minor and major. J. Wrigley.  
March Lyro, in F. J. Whitaker.  
Sonata, in D flat. (First movement). Charlton T. Speer.

- PART XXXVI.—2s. 6d.**  
Andante espressivo. James Stimpson.  
Allemande. Frederic Archer.  
Andante. Dr. J. V. Roberts.  
Postlude. W. H. Wale.  
March. W. A. C. Cruickshank.  
Andante grazioso. George Smith.

- PART XXXVII.—2s. 6d.**  
Festive March, in D. Henry Smart.  
Adagio. Continuation of Sonata in Part XXXV. Charlton T. Speer.  
Minuet. Dr. Arthur Carnall.  
Andante Moderato. Dr. Garrett.

- PART XXXVIII.—2s. 6d.**  
Prelude and Fugue, in C. Wm. Power O'Donoghue.  
Rousseau's Dream (Varied). Thos. Craddock.  
Easy Prelude, in F. Ignace Gibson.  
Prelude, in F. H. Houseley.

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Pastorale, in D. Gustav Merkel.  
Finale of Sonata in Part XXXVII. Charlton T. Speer.  
Andante (Introductory Voluntary). H. Cardini Cole.  
Andante Pastorale. Albert E. Bishop.  
Andante. Wm. Greenwood.  
Introduction and Andante. Dr. Hiller.

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Allegretto, in A. Gustav Merkel.  
Allegro, in D. Gustav Merkel.  
Fugue, in B flat. E. W. Healey.  
Communion, No. 1, in D. Ferris Tozer.  
Communion, No. 2, in B flat. Ferris Tozer.  
Festal March, in E flat. Dr. C. S. Heap.

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Overture, in C. Op. 123. G. Merkel.  
Andante. Rich. I. Monkton.  
Postlude. Lr. John Naylor.  
Andante. Dr. Hiles.  
Fantasia. Charles J. Frost.

- PART XLII.—2s. 6d.**  
Prelude for the Diapasons, in G. T. L. Forbes.  
Alla Marcia Funebre, in C minor. Reinhold Succo.  
Postlude, in D. Sydney R. Coles.  
Four Short Introductory Voluntaries. Arthur Johnson.  
Postlude, in C. H. Cardini Cole.

- PART XLIII.—2s. 6d.**  
Postlude, in E flat. Henry Smart.  
Andante, in G. Hamilton Robinson.  
Introduction and Fugue, in F. Mrs. Mounsey Bartholomew.  
Introduction and Allegro, in D. Dr. Spark.

- PART XLIV.—2s. 6d.**  
Three Short Pieces. Gustav Merkel.  
Andante Religioso, in E flat. W. Mullineux.  
Idylle, in G. L. Samson.  
Sonatina, in C. Charles Joseph Frost.

- PART XLV.—2s. 6d.**  
Prelude and Fugue. J. E. P. Aldous.  
Soft Movement. Dr. C. S. Heap.  
Flute Fantasia. Inglis Bervon.  
Réverie religieuse. Dr. J. Dunne.

- PART XLVI.—2s. 6d.**  
Elegie. Reinhold Succo.  
Prelude for the Diapasons. E. W. Healey.  
Prelude and Fugue. E. H. Turpin.  
In Memoriam. G. J. Bennett.

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Postlude, in F. Dr. J. V. Roberts.  
Andante, in B flat. Jas. T. Pye.  
Fantasia, in C. Dr. Arthur Carnall.  
March, in C. R. H. Heath.  
Andante, in F. Arthur W. Marchant.

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Prelude for Soft Stops, in E flat. Gustav Merkel.  
Introductory Voluntary, in E. J. M. Doughty.  
Morceau pour les Carillons, in F. Dr. Spark.  
Festal March, in C. D. Hemingway.  
Introduction and Fugue, in E flat. Dr. Geo. Dixon.

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Three Hymn-Tunes. Arranged as Interludes. F. W. Hird.  
Toccata, in D. Reinhold Succo (Berlin).  
Andante Religioso, in A. M. J. Monk.  
Basso ostinato, by Zelter, as a Passacaglia. Geo. Hepworth.

- PART L.—5s.**  
Introductory Voluntary, in G. J. More Smieton.  
Short Postlude, in E flat. George Hepworth.  
Andante moderato, in G minor. George Gardner.  
Prelude and Fugue, in C minor. Dr. W. Creser.  
Larghetto, in D. James Bryant.  
Short Prelude, in F. Oliver Brooksbank.

- PART LI.—5s.**  
Fuga, in D. Reinhold Succo (Berlin).  
Minuet, in C. James T. Pye.  
Two short and easy Preludes (No. 1, in B flat; No. 2, in E flat). Charles Joseph Frost.  
Andante Tranquillo, in G. W. Owen Jones.  
Romanzo, in A. H. Houseley.

- PART LII.—5s.**  
Postlude, in E flat. C. W. Pearce.  
Andante, in F. J. Alsop.  
Fughetta, in C. Wm. Hepworth.  
Gavotte, in G. W. Blakeley.  
Fugue on the name of B-A-C-H. W. Conradi (Schwerin).  
Concluding Voluntary, in A. Hermann Lott.

- PART LIII.—5s.**  
Fantasia on Mendelssohn's "Volkslied," in D. G. Hepworth.  
Prelude, in D minor. Franklin Harvey.  
Prayer, in F. Edwin Evans.  
Prelude, in G. J. Benson.  
Fugue, in E flat. E. W. Healey.

- PART LIV.—5s.**  
Andante, in G. Dr. J. C. Tiley (1872).  
Passacaglia in C. Dr. J. C. Tiley (1876).  
Prelude for the Diapasons, in C sharp minor. J. Katterfeldt.

- Homage à Smart, Variations on the Hymn-tune "Lancashire." J. Matthews.  
Motive-Fantasy, in D. W. Conradi (Schwerin).  
Andante cantabile, in E flat. James L. Gregory.
- PART LV.—5s.**  
Sonata, in D minor. Otto Dienel (Berlin).

- PART LVI.—5s.**  
Prelude and Fugue. Dr. J. C. Tiley.  
Characteristisches Tongemälde. Characteristic Piece. (Pastorale.) G. Hepworth.  
Variations on the Choral "Nun danket alle Gott." Dr. J. T. Pye.  
Two Short and Easy Postludes. Dr. C. J. Frost.

## VOLUME VIII.

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Voluntary, in B flat. Slow Movement, with Variations. Horton Allison, Mus. Doc.  
Postlude, in D. J. W. Hudson, Mus. Bac.  
Intermezzo, in A. Charles W. Pearce.  
Thematical Prelude, in E minor. W. Conradi.  
Postlude; Counterpoint on a Hymn Tune. W. N. Watson.

- PART LVIII.—5s.**  
Andante. Dr. J. C. Tiley.  
Sonata for Four Hands and Pedals. George Hepworth.  
Short Easy Postlude, in D. Dr. Spark.

- PART LIX.—5s.**  
Concert-Satz. Otto Dienel.  
Allegretto. W. Wolstenholme.  
Postlude, Introduction, and Fugue. The Hon. Adela Douglas Pennant.  
Postlude, in G. G. B. Gilbert.

- PART LX.—5s.**  
Fantasia in Three Movements. Dr. Spark.  
Impromptu. W. Henry Maxfield.  
Fantasia on Mozart's celebrated Duet from "Il Flauto Magico." George Hepworth.  
Fantasia. Julius Katterfeldt.  
Postlude. Fred. J. Read.

- PART LXI.—5s.**  
Andante Espressivo. Dr. Spark.  
Introductory Voluntary on the Russian Hymn. Dr. James T. Pye.  
Andante. J. H. Wallis.  
Fugue. Four voices. Dr. J. C. Tiley.  
Concert-Aria. Edwin Evans.

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Improvisata en Forme d'Ouverture. E. Townshend Driffield.  
Postlude, in D. W. Conradi.  
Andante Espressivo. George Gardner.  
Sonata da Chiesa. Edwin Edwards.  
Præludium et Fuga. William Hepworth.

(To be continued.)