

# ORIGINAL ORGAN COMPOSITIONS

## A. HERBERT BREWER

|                                        |     |
|----------------------------------------|-----|
| Solitude, An Impression, Meditation on | NET |
| the name of Bach ....                  | 1/6 |
| Elegy, Introduction and Fugato ....    | 1/6 |

## W. RALPH DRIFFILL

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| Andantino .... | 2/- |
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## ERNEST FARRAR

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| Prelude & Variations on a Ground Bass. |     |
| Op. 22.                                | 1/6 |

## HERBERT HOWELLS

|                             |     |
|-----------------------------|-----|
| Rhapsody. Op. 17, No. 1.... | 1/6 |
| Rhapsody. Op. 17, No. 2.... | 1/6 |
| Rhapsody. Op. 17, No. 3.... | 1/6 |

## GEORGE OLDROYD

|                                         |            |
|-----------------------------------------|------------|
| <u>A Canticle. Deus Misereatur</u> .... | <u>1/6</u> |
|-----------------------------------------|------------|

AUGENER LTD.

63 CONDUIT STREET (Regent Street Corner),  
57 HIGH STREET, MARYLEBONE & 18 GREAT MARLBOROUGH STREET,  
LONDON, W. 1.



## A CANTICLE

(DEUS MISEREATUR)

Sw. Oboe  
Gt. Clarabella (to Sw.)  
Ch. Gamba  
Ped. Bourdon

The registration is merely suggestive

George Oldroyd

**MANUAL**

**Moderato** *p espressivo* *poch. rit.* **Adagio** *Sw. pp Celestes*

**PEDAL**

**Moderato I<sup>o</sup>** *poch. rit.* **Adagio** *Sw. mp*

**Moderato con anima** *poch. rit.* *Sw. rit.* *Gt. small O.D. to Sw. 4 ft.* *Ch. Gamba* *Gt. to Ped.*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 2/4. The music features a melody in the treble and a bass line in the bass. A *cresc.* (crescendo) marking is present above the treble staff.

Second system of the musical score. It continues the grand staff. The tempo/mood markings *agitato* and *con molto passione* are present. The dynamic *f* (forte) is marked. The tempo changes to 3/2. The dynamic *ff* (fortissimo) is marked, followed by *allargando poco a poco* (rushing slowly) and a *reduce* instruction.

Third system of the musical score. The tempo marking *Adagio* is present. The dynamics *dimin.* (diminuendo) and *ritard.* (ritardando) are marked. The instruction *Sw. pp Celestes* (Soft Celestes) is present.

Fourth system of the musical score. The dynamics *p* (piano) and *ritard.* are marked. The instruction *Full Sw.* (Full Swell) is present. The *reduce* instruction is repeated. The instruction *Ch. Gamba or Clarinet* (Chamber Gamba or Clarinet) is present. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

## Moderato con anima

Gt. to Sw. *mf* *cresc. poco a poco* *add* *add*

Gt. to Ped. *con molto passione* *cresc.*

**Tempo I** *ff* *poco rit.* *gradually reduce* *Gt. to O.D. and harm. fl.*

*dim.* *ritard.* *Sw. to 4 ft. and Ob.* *Gt. small O.D.* *Gt.* *Gt. O.D. (large) to Sw.* *molto rit.* *dim.*

Gt. Ped in to 18 O.D.

*ad lib.*  
Sw. to 4 ft.

Ch. Clarinet

*p*

Ch. Soft 8 ft.

*ritard.*

Sw. Celestes and 4 ft.

Bourdon 16 ft. uncoupled

**Poco più Lento**

Gt. Clar. Solo

*ritard.*

Sw.

*con molt'*

*espressione*

*v* Ch. Gamba

reduce Sw.

*estinto*

Ch. soft flute

Sw. Celestes

*pp* *ppp* *pppp*

Soft 32



# ORIGINAL ORGAN COMPOSITIONS

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