

Original Compositions
for the
Organ

No. 426.

MEDITATION

BY

HUGH BLAIR

(OP. 29, No. 1.)

PRICE ONE SHILLING NET.

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To
A. J. B. Littleton, Esq.

MEDITATION.

"When Evening's Shadows fall."

Hugh Blair, Op. 29, No 1.

MANUAL. *Andantino.* ♩ = 60.

Sw. *p*

cre - scen - do *dim.*

PEDAL.

Soft 16 ft Man. coupd

pp

cre - scen - do

Solo

dim. *mp* *cresc.* *mf*

mf

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voices. Performance markings include *cresc.* (crescendo) in the middle of the system and *dim.* (diminuendo) towards the end. The system concludes with the marking *rall.* (rallentando).

Second system of musical notation, continuing from the first. It features three staves in the same key signature. The tempo marking *a tempo* is placed at the beginning. Dynamic markings include *gt mf* (greater mezzo-forte) at the start, *cresc.* (crescendo) in the middle, and *f* (forte) at the end of the system.

Third system of musical notation, the final system on the page. It consists of three staves in the same key signature. The music continues with various melodic and harmonic textures. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system, and it ends with a *cresc.* (crescendo) marking.

First system of musical notation. The upper staff (treble clef) features a melodic line with a dynamic marking of *f* and a triplet of eighth notes. The lower staff (bass clef) provides harmonic accompaniment. The system concludes with a *dim.* marking and a *poco* tempo indication.

Second system of musical notation. The upper staff begins with *a poco* and includes markings for *allargando*, *Sw. p*, *rit.*, and *Lento.*. The lower staff continues the accompaniment. The system ends with a *P* dynamic marking.

Third system of musical notation, the final system on the page. It features *dim.*, *rit.*, and *pp* markings. The upper staff concludes with a double bar line and a fermata. The lower staff continues with a *pp* dynamic marking and a fermata.

Original Compositions for the Organ.

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282.	A CHRISTMAS PASTORAL.....B. LUARD-SELBY	1/6
283.	POSTLUDE.....F. E. GLADSTONE	1/1-
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285.	OFFERTOIRE IN F (No. 1).....HAMILTON CLARKE	1/1-
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295.	CONTEMPLATION.....H. A. WHEELDON	1/1-
296.	TRIUMPHAL SONG.....A. HERBERT BREWER	1/8
297.	CORONATION MARCH.....HERBERT W. WAREING	1/6
298.	OFFERTOIRE IN D.....OLIVER A. KING	1/6
299.	JUBILANT MARCH.....J. STAINER	1/6
300.	THREE SHORT PIECES.....W. H. BELL	1/6
301.	THREE LEGENDS: No. 1, IN G \sharp MINOR.....W. CRESER	1/1-
302.	THREE LEGENDS: No. 2, IN E.....W. CRESER	1/1-
303.	THREE LEGENDS: No. 3, IN E MINOR.....W. CRESER	1/6
304.	MINUET AND TRIO IN F.....WILLIAM FAULKES	1/6
305.	PRELUDE AND FUGUE.....E. H. THORNE	2/1-
306.	VARIATIONS ON THE TUNE "ST. LUKE" (JEREMIAH CLARKE).....E. H. THORNE	2/1-

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

(For continuation see other list)

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 309. CHACONNE IN C MINOR D. BUXTEHUDE 1/6
 310. CHORAL-PRELUDE "ALLEIN GOTT IN DER HÖH' SEI
 EHR" (G MAJOR ♯) J. S. BACH 1/-
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 EHR" (A MAJOR ♯) J. S. BACH 1/-
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 ZU UNS WEND" J. S. BACH 1/-
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 FRANK BRIDGE 1/-
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 377. CONCERT FANTASIA HERBERT W. WAREING 2/6
 378. FANTASIA ON OLD CHRISTMAS CAROLS
 WILLIAM FAULKES 1/6
 379. FANTASIA ON THE OLD MELODY "URBS BEATA"
 WILLIAM FAULKES 1/-
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 MEIN AUFENTHALT" B. LUARD-SELBY 1/6
 381. SCHERZO NUPTIALE BERNARD JOHNSON 1/-
 382. TWO CHORAL PRELUDES (SECOND SET)
 D. BUXTEHUDE 1/-
 383. CANZONET EDMUND T. CHIPP 1/-
 384. PASTORALE EDMUND T. CHIPP 1/6
 385. ANDANTE CON MOTO EDMUND T. CHIPP 1/-
 386. ANDANTE VARIED EDMUND T. CHIPP 1/-
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 CHARLES STEGGALL 2/-
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 400. TOCCATA IN F GEORG MUFFAT 1/6
 401. PRELUDE AND FUGUE IN B MINOR
 HEALEY WILLAN 1/-
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 S. KARG-ELERT 1/-
 404. TROIS IMPRESSIONS: II. CLAIR DE LUNE
 S. KARG-ELERT 1/-
405. TROIS IMPRESSIONS: III. LA NUIT
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 410. CIAONA IN D MINOR JOHANN PACHELBEL 1/6
 411. TOCCATA AND FUGUE IN D JOSEF SEGERT 1/-
 412. TOCCATA AND FUGUE IN C JOSEF SEGERT 1/6
 413. TOCCATA AND FUGUE IN D & G JOSEF SEGERT 1/-
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