

No. 10

Organ.
Torrata.

BLAKELEY.

London:

A. Weekes & Co. L^{TD}.

A Few Gems for the Organ (Three Stave).

(THIRD LIST.)

"THE WESTERN ORGANIST" SERIES.			Net.
No.			s. d.
1.	Pastorale-Nuptiale in E , by T. HAIGH, Mus.Doc.	1 6	
	A 6/8 time simple and melodious theme on the Swell Oboe. This modulates into a middle movement in A flat major in the same time, consisting of a Tenor melody with effective semiquaver accompaniment in the right hand.		
2.	Canzonetta in A flat , by T. HAIGH, Mus.Doc.	1 6	
	A flowing melody for Oboe solo, with a soft middle movement in F minor, requiring light and delicate playing.		
3.	Moment Musical in E flat , by T. HAIGH, Mus.Doc.	1 6	
	A clever little piece in <i>Berceuse</i> style. Requires a certain facility in execution.		
4.	Norway in G minor , by ALBERT H. EDWARDS, Mus.Doc.	1 6	
	A characteristic Allegretto of no great difficulty.		
5.	Canzonetta in G , by ALBERT H. EDWARDS, Mus.Doc.	1 6	
	A graceful Andante, necessitating careful attention to the phrasing.		
6.	Twilight in F , by ALBERT H. EDWARDS, Mus.Doc.	1 6	
	A rather slow movement of descriptive interest. Quite easy and suitable for any organ.		
7.	Cantabile in E flat , by WILLIAM FAULKES	1 6	
	A beautiful melody accompanied in the light French style, varied by a broad legato movement on the <i>Great</i> .		
8.	Communion in D , by WILLIAM FAULKES	1 6	
	A <i>Larghetto</i> voluntary. Quite simple, with beautiful devotional harmonies.		
9.	Sortie in A , by WILLIAM FAULKES	1 6	
	A very fine outgoing voluntary, to do full justice to which a three-manual organ is desirable.		
10.	Toccata in A , by W. A. BLAKELEY	1 6	
	An instantaneous success, pleasing alike to executant and listener. Contains brilliant semiquaver passages of no great difficulty, with a soft change into the key of F for <i>Choir</i> and <i>Swell</i> . Every organist should add this to his recital repertoire.		
11.	Andante Pastorale in E flat , by ERNEST HALSEY	1 6	
	A haunting melody, certain to appeal to the popular ear.		
12.	Chant Idyllique in D , by ERNEST HALSEY	1 6	
	A short voluntary for the quiet stops with interesting imitative passages.		
13.	Barcarolle in G minor , by WILLIAM FAULKES	1 6	
	A beautifully worked out piece, which would make a good recital solo. Fairly difficult.		
14.	Norwegian Cradle Song in D , by ERNEST HALSEY	1 6	
	A plaintive <i>Larghetto</i> melody of exceeding beauty.		
15.	Choric March in C , by ERNEST HALSEY	1 6	
	A fine, bold and original march—unhackneyed and melodious.		
16.	Pastorale in F , by J. F. HEYDE	1 6	
	Flows freely and tunelessly along without any difficulty. Specially suitable for church use.		

London: WEEKES & CO., 14, Hanover Street, W. 1.

Complete Organ List post free on request.

A Few Gems for the Organ (Three Stave)

(Seventh List.)

"THE WESTERN ORGANIST" SERIES.

			Net.
			s. d.
17.	PASSAMEZZO in F Bernard Johnson	1 6	
	A beautiful smooth-flowing melody, which is most cleverly worked out in an orchestral manner with independent parts. A capital recital piece.		
18.	EVENSENG in E Easthope Martin	1 6	
	Few melodies have been penned of a more haunting description. Piano, Violin and Pianeforte and Orchestral Arrangements are also published. Don't miss this number in a popular programme.		
19.	INTRADA e FUGA FESTIVE E. H. Smith	1 6	
	This favourite composer has here written a short arresting Introduction and a cheery Fugue.		
20.	FESTAL MARCH in C J. F. Heyde	1 6	
	A bright melodious March. Very effective and without difficulty.		
21.	CRADLE SONG in G T. Haigh	1 6	
	A simple and beautiful melody, accompanied for the most part on the Choir Organ by soft changing chords. Not difficult.		
22.	MELODIA OSTINATA in G Minor T. Haigh	1 6	
	A cleverly thought out composition. Written on classical lines, and exceedingly interesting. Recital Organists will welcome this number.		
23.	NOCTURNE in G E. J. Bellerby	1 6	
	A tender, plaintive theme. A rather more elaborate second movement with arpeggios lying easily for the hands. The theme accompanied by right-hand triplets bring this fascinating <i>night piece</i> to a conclusion.		
24.	PENSÉES DU SOIR H. F. Ellingford	1 6	
	A very melodious composition of the <i>berceuse</i> type by a well-known and clever writer. Quite simple.		
25.	CHORAL POSTLUDE in D E. J. Bellerby	1 6	
	An extempore voluntary founded on "St. Clement," the well-known tune set to the hymn, "The day Thou gavest, Lord, is ended." An organ piece of a most impressive character.		
26.	PRELUDE MODERNE in E flat P. J. Mansfield	1 6	
	This brilliant and versatile organist of the "younger generation" has here a composition which in the hands of even a moderate executant must quicken and exhilarate the most phlegmatic of audiences.		
27.	FESTIVE MARCH in B flat J. Hurst	1 6	
	A straightforward rousing March in B flat which will certainly appeal to the average listener.		

London: WEEKES & CO., 14, Hanover Street, W. 1.

Complete Organ List post free on request.

No 10.

The Western Organist.

A SERIES
OF
Modern Organ Music.

- | | | | |
|-----------------------------------|-------------------|---------------------------------------|-----------------|
| 1. Pastorale Nuptiale in E | T. HAIGH | 11. Andante Pastorale in E flat | ERNEST HALSEY |
| 2. Canzonetta in A flat | d° | 12. Chant Idyllique in D | d° |
| 3. Moment Musical in E flat | d° | 13. Barcarolle in G minor | WILLIAM FAULKES |
| 4. Norway in G minor | ALBERT H. EDWARDS | 14. Norwegian Cradle Song | ERNEST HALSEY |
| 5. Canzonetta in G | d° | 15. Choric March | d° |
| 6. Twilight in F | d° | 16. Pastorale in F | J. F. HEYDE |
| 7. Cantabile in E flat | WILLIAM FAULKES | 17. Passamezzo in F | BERNARD JOHNSON |
| 8. Communion in D | d° | 18. Evensong in E | EASTHOPE MARTIN |
| 9. Sortie in A | d° | 19. Intrada e Fuga Festivo | E. H. SMITH |
| 10. Toccata in A | W. A. BLAKELEY | 20. Festal March in C | J. F. HEYDE |

A. WEEKES & CO LTD. 14 HANOVER STREET, LONDON, W. 1.

CLAYTON F. SUMMY CO 429, S. Wabash Avenue, Chicago, U.S.A.

Printed in Great Britain.

Price 1/6 net.

TOCCATA.

WM ARTHUR BLAKELEY.

Allegro.

MANUAL.

Gt. *ff* (full Sw. to Gt.)

PEDAL.

ff

The musical score is written for a three-part organ system: Manual, Pedal, and a lower Pedal line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro.' The Manual part (top staff) features a rapid, ascending and descending scale-like pattern in the right hand, with a 'Gt. ff (full Sw. to Gt.)' instruction. The Pedal part (middle staff) provides a harmonic foundation with chords and moving lines. A third staff at the bottom continues the Pedal line with more complex rhythmic patterns. The score is divided into four measures, each with a repeat sign at the end.

This musical score is for a piano piece, page 3 of W. 4559. It is written in A major (three sharps) and 3/4 time. The score consists of three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The first system features a complex, flowing melody in the right hand, often beamed in eighth notes, and a bass line with chords and single notes. The second system continues the melodic development with more intricate phrasing and includes a section where the right hand has a more active, almost tremolo-like texture. The third system shows a continuation of the melodic lines, with the right hand maintaining a high level of activity and the bass line providing harmonic support. The piece concludes with a final cadence in the right hand and a sustained bass note.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a continuous melodic line with eighth and sixteenth notes, featuring several slurs. The middle staff is in bass clef with the same key signature, providing harmonic support with chords and some moving lines. The bottom staff is also in bass clef with the same key signature, featuring a more active melodic line with eighth notes and rests.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system, with some chromaticism and slurs. The middle staff continues the harmonic support. The bottom staff continues its melodic line, ending with a double bar line and a key signature change to one sharp (F#).

p Ch. Fl. 8ft.



Sw. Vox Humana or Oboe

16 & 8ft. *p*

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb). It contains a continuous melodic line with eighth and sixteenth notes, featuring several slurs. The middle staff is in treble clef with the same key signature, providing harmonic support with chords and some moving lines. The bottom staff is in bass clef with the same key signature, featuring a more active melodic line with eighth notes and rests.



The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat), containing a continuous eighth-note melody. The middle staff is an alto clef with a key signature of one flat, containing a harmonic accompaniment of chords and single notes. The bottom staff is a bass clef with a key signature of one flat, containing a simple bass line. The system is divided into four measures by vertical bar lines.



The second system of musical notation consists of three staves, continuing the piece from the first system. It features the same instrumental parts: a treble staff with a melodic line, an alto staff with harmonic accompaniment, and a bass staff with a bass line. The system is divided into four measures.



The third system of musical notation consists of three staves, concluding the piece. It features the same instrumental parts. The final measure includes a *rall.* (rallentando) marking above the treble staff. The system is divided into four measures.

This musical score is for a piece in A major, 4/4 time, consisting of 16 measures. It is written for guitar (Gt.) and piano (piano). The score is divided into three systems, each with a grand staff (treble and bass clef).

System 1 (Measures 1-4): The guitar part features a melodic line with a long slur over measures 1-4. The piano accompaniment consists of chords in the bass register, with a forte (*ff*) dynamic marking in measure 1.

System 2 (Measures 5-8): The guitar part continues the melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass register, with a forte (*ff*) dynamic marking in measure 5.

System 3 (Measures 9-12): The guitar part continues the melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass register, with a forte (*ff*) dynamic marking in measure 9.

The score concludes with a final measure (measure 16) featuring a long slur over the guitar part and a final chord in the piano accompaniment.

This musical score is for a piano piece, likely in 3/4 time, featuring a key signature of two sharps (F# and C#). The score is organized into three systems, each containing a grand staff (treble and bass clefs) and a single bass staff. The first system (measures 1-4) shows a complex melodic line in the treble with many beamed sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The second system (measures 5-8) continues the melodic development with more intricate phrasing and includes some chromaticism. The third system (measures 9-12) concludes the page with a final melodic flourish in the treble and a sustained bass line. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Full Sw.

Sw.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef with a key signature of two sharps. It contains a bass line with chords and single notes. The bottom staff is also in bass clef with a key signature of two sharps and contains a single melodic line with eighth notes. Above the first measure of the top staff is the text "Full Sw." and above the first measure of the middle staff is "Sw.".

Gt. to 4ft (Coup^d to Sw.)



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef with a key signature of two sharps. It contains a bass line with chords and single notes. The bottom staff is also in bass clef with a key signature of two sharps and contains a single melodic line with eighth notes. Above the first measure of the top staff is the text "Gt. to 4ft (Coup^d to Sw.)".

ff



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in bass clef with a key signature of two sharps. It contains a bass line with chords and single notes. The bottom staff is also in bass clef with a key signature of two sharps and contains a single melodic line with eighth notes. Above the first measure of the top staff is the text "*ff*".

A Few Gems for the Organ (Three Staves)

(Ninth List.)

"THE WESTERN ORGANIST" SERIES.

- CLAUDE W. PARNELL. NET
S. D.
28. **Quasi Andante Espressivo** 1 6
A composer whose name is becoming known as a conscientious writer. The phrasing will be found of considerable interest.
- PURCELL J. MANSFIELD.
29. **Idyll. Op. 66** 1 6
Another good example of this popular composer's work. The middle section, of a Berceuse-like character, forms a pleasing contrast to the first and third sections.
- LEONARD HENNIKER.
30. **Berceuse in F** 1 6
Melodious and flowing.
- H. F. ELLINGFORD.
31. **Album Leaf in A** 1 6
A useful piece for a one-manual organ; chiefly bringing out the diapason quality of tone.
- E. BARNARD.
32. **Fantaisie-Impromptu** 1 6
A good recital piece; presents a variety of tones from soft to full organ.
- CLIFFORD ROBERTS.
33. **Barcarolle in A flat** 1 6
Good contrasts in this piece are obtained by skilful modulation. The soft stops are used entirely.
- E. J. BELLERBY.
34. **Melody in A** 1 6
An expressive melody in which variety is obtained by changing manuals. Though laid out for a four-manual organ, it can be played on a two-manual.
- E. KNIGHT.
35. **Romance in D** 1 6
A haunting melody. In the recapitulation additional interest is obtained by a point of imitation in the chief theme.
- K. H. MACDERMOTT.
36. **An Alpine Village** 1 6
An interesting descriptive piece in which the sounds associated with a peaceful Alpine scene are skilfully depicted. Very useful for a popular programme.

London: WEEKES & CO., 14, Hanover Street, W. 1.

Complete Organ List post free on request.

A Few Gems for the Organ (Three Staves)

(Eleventh List.)

"THE WESTERN ORGANIST" SERIES.

- GEORGE LEAKE. NET
S. D.
46. **Military Postlude** 1 6
A fine straightforward composition, in $\frac{3}{4}$ time, with an air of "pomp and circumstance." First movement in B flat for Full Organ, well-contrasted 2nd movement on the Choir.
- LEONARD HENNIKER.
47. **Three Preludes** 1 6
(1) Andante Grazioso; (2) Andante Moderato; (3) Adagio e Solenne. Genuine Organ Music. Fresh, original, interesting, and well contrasted.
- ERNEST H. SMITH.
48. **Short Preludes on well-known Hymn Tunes** 1 6
Most interesting little preludes; each, one or two pages in length, on "St. James," "Winchester New," "Dix," "Victory," "London New."
49. **Fugal Fanfare** 1 6
A spirited little solo of 5 pages in fugal style. A popular number. Not difficult.
- CLAUDE W. PARNELL.
50. **Two Impromptus** 1 6
"Beyond these Voices" and "Angel Voices ever Singing." Easy, with very pleasing soft effects.
- LEONARD HENNIKER.
51. **Romance in E minor** 1 6
A most interesting and musicianly composition. Mod. difficult.
- J. DEAVILLE TURNER.
52. **Minuet in A** 1 6
An exceptionally popular number. Obtained the highest number of votes in plebiscite taken after performance at Glasgow Cathedral.
- F. R. RICKMAN.
53. **Allegro Maestoso** 1 6
"Flowing and melodious, and the workmanship shows considerable skill."
- C. W. PEARCE.
54. **A Processional Paternoster** 1 6
Variations on an original hymn-tune. A smooth flowing melody, the variations sincere in feeling and most effective.
(This series to be continued.)

London: A. WEEKES & CO. Ltd., 14, Hanover Street, W. 1.

Complete Organ List post free on request.

COLERIDGE-TAYLOR

3 IMPROMPTUS

FOR
ORGAN.

COMPLETE 3/- NET.
SEPARATELY 2/- NET EACH.

Prelude—For 8 ft. & 4 ft. with Swell.

Or, 8 ft. & 4 ft. with

Ped. 16 ft. & 8 ft. with

Compass: Or to 8 ft., Or to Ped.,

Or to Ped.

IMPROMPTU NO I.

Allegro, ma non troppo. $\text{♩} = 112$.

MUSICAL SCORE FOR IMPROMPTU NO I. The score is written for Organ, with staves for MANUALS and PEDAL. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro, ma non troppo' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'dim.'.

Prelude—

For 8 ft. & 4 ft. with Swell.

Or, 8 ft. & 4 ft. with

Ped. 16 ft. & 8 ft. with

Compass: Or to 8 ft., Or to Ped., Or to 8 ft.

IMPROMPTU NO II

Molto Moderato. $\text{♩} = 64$.

MUSICAL SCORE FOR IMPROMPTU NO II. The score is written for Organ, with staves for MANUALS and PEDAL. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Molto Moderato' with a quarter note equal to 64 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'dim.'.

Prelude—

For 8 ft. & 4 ft. with Swell.

Or, 8 ft. & 4 ft. with

Ped. 16 ft. & 8 ft. with

Compass: Or to 8 ft., Or to Ped., Or to 8 ft.

IMPROMPTU NO III.

Allegro molto. $\text{♩} = 144$.

MUSICAL SCORE FOR IMPROMPTU NO III. The score is written for Organ, with staves for MANUALS and PEDAL. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro molto' with a quarter note equal to 144 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'dim.'.