



Organ Solos Suitable -- for -- Recitals.



		S.	D.
1.	WOLSTENHOLME, W.	Cantilene in A $\flat$	2 0
2.	VINCENT, CHARLES	Sunset Melody	1 6
3.	Do.	Allegro Pomposo in D	1 6
4.	HOLLINS, ALFRED	Finale (Overture)	1 6
5.	WOLSTENHOLME, W.	Pastorale in D (Romanza in A minor)	2 0
6.	REED, WILLIAM	Cantilene in B minor	1 6
7.	Do.	Festival March	2 0
8.	GLADSTONE, F. E.	Jubilant March	2 0
9.	DUNCAN, ED.	Nuptial March	2 0
10.	PRICE, E. L.	Barcarolle in G	2 0
11.	VINCENT, CHARLES	Toccata in A minor	2 0
12.	PEARCE, CHARLES W.	Triumph Song	2 0
13.	WOLSTENHOLME, W.	Barcarolle	2 0
14.	Do.	Air du Nord (Prelude in B $\flat$)	2 0
15.	Do.	Lied	2 0
16.	Do.	Allegretto Scherzando	2 0
17.	Do.	Prelude in F	2 0
18.	VINCENT, G. F.	Con Eleganza	2 0
19.	STURGES, ED. J.	Meditation	2 0
20.	DUNCAN, ED.	Berceuse	1 0
21.	REED, WILLIAM	Grand Choeur	1 6
22.	HARPER, E. E.	Flight of the Soul	1 0
23.	BOTTING, H.	Caprice in B $\flat$	1 6
24.	DRIFFIELD, T.	Cavatina	1 0
25.	NOBLE, T. T.	Nachspiel	1 6
26.	HAIGH, T.	Grand Choeur	1 6
27.	VINCENT, CHARLES	Con Grandezza	1 0
28.	BELL, W. H.	Minuet and Trio	1 6
29.	EDWARDS, A. H.	Alla Marcia in D	1 6
30.	HOLMES, C. E. M.	Chant sans Paroles	1 0
31.	WHITE, L. MEADOWS	Melody in F	1 0
32.	EDWARDS, A. H.	Celestial Chorus	1 6
33.	TWINNING, W. L.	Berceuse	1 6
34.	VINCENT, G. F.	Coro Grandioso	2 0
35.	Do.	Meditation Sym- phonique	2 0
36.	Do.	Meditation D'Espoir	2 0
37.	Do.	Minuet Moderne	2 0
38.	CRACKEL, H.	Caprice in G minor	1 6
39.	DUNCAN, ED.	Pastorale	1 0
40.	Do.	Festival Piece	2 0
41.	Do.	Finale	2 0
42.	WOODS, F. C.	Grand March	1 6

		S.	D.
43.	VINCENT, CHARLES	Choeur Ecclesiastique	1 6
44.	SANDERS, HERBERT	Short Postlude	1 6
45.	HARPER, ED. E.	Legend in B $\flat$	1 0
46.	Do.	Prelude to Evensong	1 0
47.	HENNIKER, LEONARD	Triumphal March	1 0
48.	DUNCAN, ED.	Postlude in G	1 6
49.	Do.	Prelude in C	1 6
50.	Do.	Prelude "Toulon"	1 0
51.	EDWARDS, A. H.	Berceuse	1 0
52.	JEBŒULT, H. A.	Postlude Impromptu	1 0
53.	SPEDDING, J. D.	Romance	1 6
54.	VINCENT, CHARLES	Postlude Maestoso	1 6
55.	Do.	Impromptu Grazia	1 0
56.	Do.	Meditation	1 0
57.	WOLSTENHOLME, W.	Minuet and Trio	2 0
58.	CRACKEL, H.	Barcarolle	1 0
59.	JORDAN, WARWICK	Minuet and Trio	2 0
60.	TOZER, FERRIS	Concluding Voluntary	1 6
61.	HOPKINSON, W. H.	Village Pastorale	1 6
62.	MOTTRAM, C. H. G.	Christmas Pastorale	1 0
63.	SCARLATTI, DOM.	Siciliano	1 0
64.	MEALE, J. A.	Cantilene in A $\flat$	1 0
65.	HARDEBECK, C. G.	Andante con Grazia	1 0
66.	HOPKINSON, W. H.	Postlude	1 0
67.	SAINT-GEORGE, G.	Siciliano	1 0
68.	Do.	Sainte Madone	1 0
69.	Do.	Menuetto	1 0
70.	VINCENT, G. F.	Serenade (Night Song)	1 6
71.	CULWICK, J. C.	Prayer and Praise	1 6
72.	WIEGAND, A.	Gran Marcia	2 0
73.	Do.	Meditation on the Lake	2 0
74.	Do.	Pastorale	2 0
75.	Do.	Prayer on the Ocean	2 0
76.	Do.	The Storm	3 0
77.	JACKSON, B.	Berceuse and Abend- lied	2 0
78.	Do.	March Joyeuse	2 0
79.	Do.	Meditation	2 0
80.	Do.	Reverie	2 0
81.	Do.	Variations on Hymn tune St. Theodulph	2 0
82.	HOLLINS, ALFRED	Elegy and Berceuse	1 6
83.	Do.	Morning and Evening	1 0
84.	Do.	Pastorale and Com- munion	1 6

		S.	D.
85.	HOLLINS, ALFRED	Prayer and Funeral March	1 6
86.	Do.	Prelude and Postlude	1 6
87.	Do.	Wedding March	1 6
88.	D'EVRY, E.	Cantilene	1 6
89.	DE SOYRES, P.	Fantasia on Original Theme	1 6
90.	DRIFFILL, W.	Allegro Maestoso	1 6
91.	Do.	Romance	1 6
92.	Do.	Toccata	1 6
93.	DUNCAN, ED.	Maestoso Moderato	1 6
94.	Do.	March of Rosicrucians	1 6
95.	FAULKES, WILLIAM	Allegretto Cantabile	1 6
96.	Do.	Berceuse in A $\flat$	1 6
97.	Do.	Minuet and Trio in B minor	1 6
98.	Do.	Theme with Variations	1 6
99.	Do.	Carillon in C	2 0
100.	Do.	Pastorale in F	1 6
101.	VINCENT, G. F.	Allegretto Cantabile	2 0
102.	FAULKES, WILLIAM	Concert Overture in D	2 6
103.	Do.	Fantasia in E minor	2 0
104.	Do.	Grand Choeur in C	1 6
105.	Do.	Impromptu in E	1 0
106.	Do.	" G	1 0
107.	Do.	Jubilant March in D	1 6
108.	Do.	Larghetto in D $\flat$	1 6
109.	GRAY, ALAN	Andante Sosténuto	1 0
110.	Do.	Short piece in D major	1 0
111.	Do.	Andante Grazioso	1 0
112.	HAIGH, T.	Lied	1 0
113.	Do.	Siciliano	1 0
114.	HARPER, ED. E.	Ballade in C minor	2 0
115.	MARCHANT, A. W.	Grand Choeur in D	1 0
116.	VINCENT, CHARLES	The Voice of Spring (Postlude)	1 0
117.	WARE, D. H. S.	Reverie	1 0
118.	WHEELDON, H. A.	Berceuse	2 0
119.	Do.	Cantique du Soir	2 0
120.	Do.	Cantique du Matin	2 0
121.	Do.	Carillon	2 0
122.	Do.	Meditation	2 0
123.	Do.	Nocturne	2 0
124.	Do.	Postlude in D	2 0

To be continued.

London :
THE VINCENT MUSIC CO., Ltd., 60 Berners Street, W.

U.S. America :
THOMAS J. DONLAN, Colonial Building, Boston.



Organ Solos Suitable for Recitals.



		S.	D.
1.	WOLSTENHOLME, W.	Cantilene in A	2 0
2.	VINCENT, CHARLES	Sunset Melody	1 6
3.	Do.	Allegro Pomposo in D	1 6
4.	HOLLINS, ALFRED	Finale (Overture)	1 6
5.	WOLSTENHOLME, W.	(Pastorale in D - - -) Romanza in A minor	2 0
6.	REED, WILLIAM	Cantilene in B minor	1 6
7.	Do.	Festival March	2 0
8.	GLADSTONE, F. E.	Jubilant March	2 0
9.	DUNCAN, ED.	Nuptial March	2 0
10.	PRICE, E. L.	Barcarolle in G	2 0
11.	VINCENT, CHARLES	Toccata in A minor	2 0
12.	PEARCE, CHARLES W.	Triumph Song	2 0
13.	WOLSTENHOLME, W.	Barcarolle	2 0
14.	Do.	(Air du Nord - - -) Prelude in B	2 0
15.	Do.	Lied	2 0
16.	Do.	Allegretto Scherzando	2 0
17.	Do.	Prelude in F	2 0
18.	VINCENT, G. F.	Con Eleganza	2 0
19.	STURGES, ED. J.	Meditation	2 0
20.	DUNCAN, ED.	Berceuse	1 0
21.	REED, WILLIAM	Grand Chœur	1 6
22.	HARPER, E. E.	Flight of the Soul	1 0
23.	BOTTING, H.	Caprice in B	1 6
24.	DRIFFIELD, T.	Cavatina	1 0
25.	NOBLE, T. T.	Nachspiel	1 6
26.	HAIGH, T.	Grand Chœur	1 6
27.	VINCENT, CHARLES	Con Grandezza	1 0
28.	BELL, W. H.	Minuet and Trio	1 6
29.	EDWARDS, A. H.	Alla Marcia in D	1 6
30.	HOLMES, C. E. M.	Chant sans Paroles	1 0
31.	WHITE, L. MEADOWS	Melody in F	1 0
32.	EDWARDS, A. H.	Celestial Chorus	1 6
33.	TWINNING, W. L.	Berceuse	1 6
34.	VINCENT, G. F.	Coro Grandioso	2 0
35.	Do.	Meditation Sym- phonique	2 0
36.	Do.	Meditation D'Espoir	2 0
37.	Do.	Minuet Moderne	2 0
38.	CRACKEL, H.	Caprice in G minor	1 6
39.	DUNCAN, ED.	Pastorale	1 0
40.	Do.	Festival Piece	2 0
41.	Do.	Finale	2 0
42.	WOODS, F. C.	Grand March	1 6

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49.	Do.	Prelude in C	1 6
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51.	EDWARDS, A. H.	Berceuse	1 0
52.	JEBOULT, H. A.	Postlude Impromptu	1 0
53.	SPEDDING, J. D.	Romance	1 6
54.	VINCENT, CHARLES	Postlude Maestoso	1 6
55.	Do.	Impromptu Grazia	1 0
56.	Do.	Meditation	1 0
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107.	Do.	Jubilant March in D	1 6
108.	Do.	Larghetto in D	1 6
109.	GRAY, ALAN	Andante Sostenuto	1 0
110.	Do.	Short piece in D major	1 0
111.	Do.	Andante Grazioso	1 0
112.	HAIGH, T.	Lied	1 0
113.	Do.	Siciliano	1 0
114.	HARPER, ED. E.	Ballade in C minor	2 0
115.	MARCHANT, A. W.	Grand Chœur in D	1 0
116.	VINCENT, CHARLES	The Voice of Spring (Postlude)	1 0
117.	WARE, D. H. S.	Reverie	1 0
118.	WHEELDON, H. A.	Berceuse	2 0
119.	Do.	Cantique du Soir	2 0
120.	Do.	Cantique du Matin	2 0
121.	Do.	Carillon	2 0
122.	Do.	Meditation	2 0
123.	Do.	Nocturne	2 0
124.	Do.	Postlude in D	2 0

To be continued.

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U.S. America :
THOMAS J. DONLAN, Colonial Building, Boston.

Suite in F minor.

Allegro Maestoso.

Programme Annotation.

This movement is in binary form. The 1st Subject, in the key of F minor, is somewhat massive in character, but leads into a restful melody in the key of A flat, being the 2nd Subject. A reference to the first subject in the key of A flat finishes the first part of the first movement. The development, which is not long, consists principally of 1st Subject matter. The Coda also is based on the 1st Subject idea, which is the dominant idea of the whole movement.

W. RALPH DRIFFILL, Op. 14.

Allegro maestoso e vivace. 88 = ♩

Manual. Gt. to 15th

Pedal.

The musical score is presented in three systems. The first system includes a 'Manual' part with a treble and bass staff, a 'Pedal' part with a single bass staff, and a 'Gt. to 15th' part with a treble and bass staff. The second system continues the 'Manual' and 'Gt.' parts. The third system continues the 'Manual' and 'Gt.' parts. The 'Pedal' part is only present in the first system. The score is in F minor, 2/2 time, and consists of 88 measures. The tempo is Allegro maestoso e vivace. The key signature has three flats (Bb, Eb, Ab). The time signature is 2/2.

Reduce to Principal, coupled to full Swell closed

ff

reduce organ.

rall.

Choir.

Soft 8 & 4 ft.

Sw.

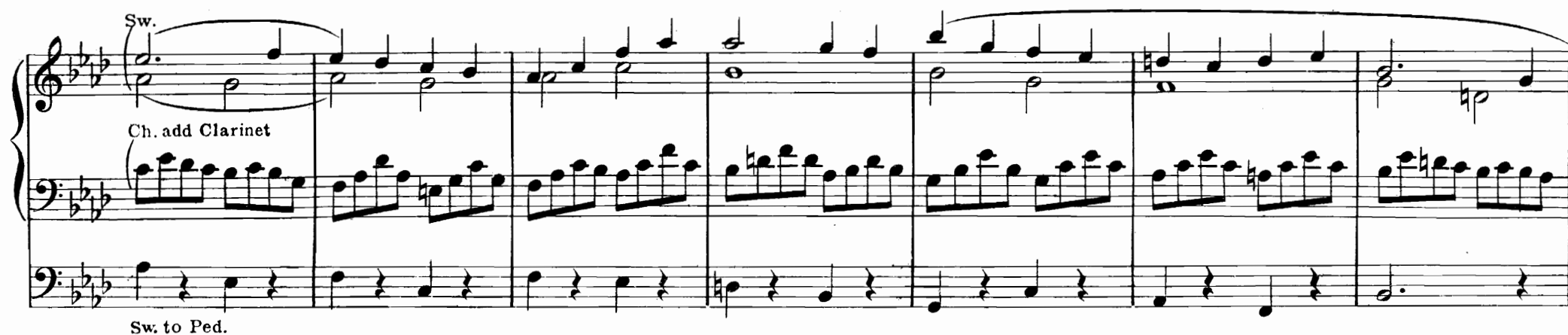
Tempo

Ch.

Sw.

Ch. add Clarinet

Sw. to Ped.

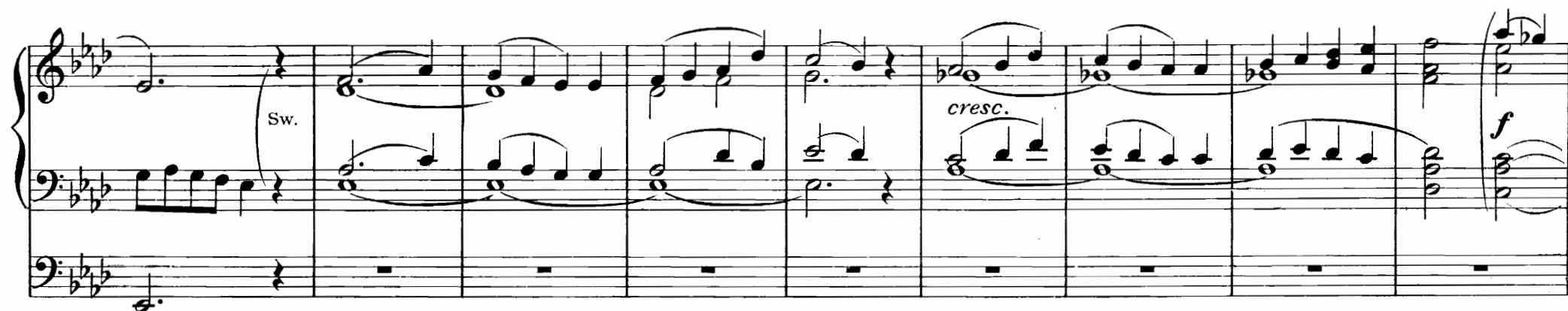


The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole note chord, followed by a series of eighth notes and quarter notes, some beamed together. The middle staff is in bass clef and contains a continuous eighth-note accompaniment. The bottom staff is also in bass clef and contains a sparse accompaniment with whole and half notes. The system concludes with a fermata over the final notes.

Sw.

cresc.

f



The second system of musical notation continues the piece. The top staff features a melodic line with a crescendo marking and a forte (*f*) dynamic. The middle staff provides a harmonic accompaniment with sustained notes. The bottom staff remains mostly silent, with a few notes at the beginning and end of the system.

Ch.

Sw.



The third system of musical notation shows further development. The top staff has a melodic line with a 'Ch.' marking. The middle staff has a more active accompaniment. The bottom staff has a few notes. The system ends with a fermata.

Gt. to 15th

Gt. to Ped.

Full Swell.

Gt. to Principal.
Reduce Swell.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes. The bottom staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes.



The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes. The bottom staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes.



The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes. The bottom staff is in bass clef and contains a few notes, mostly rests, and a small cluster of notes.

add full Sw.



First system of musical notation, featuring three staves (treble, bass, and a lower bass staff). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The upper staves contain complex chordal and melodic passages, while the lower bass staff provides a steady rhythmic accompaniment. A double bar line is present after the fifth measure.

Full Gt. & Sw.

rall. e cresc.



Second system of musical notation, continuing the piece with the same three-staff layout. The musical texture remains consistent with the first system, featuring rich harmonic support in the upper staves and a rhythmic foundation in the lower staves.



Third system of musical notation, concluding the piece. The notation includes a dynamic instruction at the beginning of the system. The musical material continues across the three staves, ending with a final cadence.

Reduce to Principal, coupled to full Swell closed.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many accidentals. The middle and bottom staves provide harmonic support with chords and some melodic fragments. A bracket on the right side of the middle staff is labeled "Swell with Oboe." and a bracket on the bottom staff is labeled "reduce Sw."

Second system of musical notation, continuing the grand staff. The top staff features a more active melodic line. A bracket on the right side of the top staff is labeled "Gt. 8 ft. Flute uncoupled". Below the system, the instruction "Sw. to Ped." is written.

Third system of musical notation, continuing the grand staff. The top staff has a melodic line with a bracket labeled "Sw." on the right side. The bottom staff has a simple bass line.

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music consists of flowing sixteenth-note passages in the upper staves and a more rhythmic, dotted-note accompaniment in the lower staves. A measure rest of 8 measures is indicated above the top staff in the fourth measure.

Second system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music includes a *rall.* (rallentando) section followed by a *ff* (fortissimo) section marked *Gt. Full organ*. The tempo changes to *a tempo* and then *poco ritenuto* (slightly slowing down). The organ part is characterized by sustained chords and a steady eighth-note accompaniment.

Third system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music is marked *accelerando to end of movement*. The left hand (L.H.) is indicated for the bottom staff. The system concludes with a final cadence in the right hand.

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Book I.

Seven Voluntaries.

- | | | | |
|--------|----------------------------|-----|----------------|
| No. 1. | Andante in A | ... | R. B. MOORE |
| 2. | Intermezzo | ... | J. D. SPEDDING |
| 3. | Andante in G major | ... | J. E. CAMPBELL |
| 4. | Minuet and Musette | ... | HARVEY GRACE |
| 5. | Evensong | ... | F. N. BAXTER |
| 6. | Andante in G major (No. 2) | ... | D. H. S. WARE |
| 7. | Moderato in B | ... | G. P. ALLEN |

Book II.

First Set of Three Pieces by G. F. VINCENT.

- | | |
|--------|-------------------|
| No. 8. | Petite Chœur in D |
| 9. | Pastorale in A |
| 10. | Melody in F |

Book III.

Second Set of Three Pieces by G. F. VINCENT.

- | | |
|---------|------------------------|
| No. 11. | Prelude in B minor |
| 12. | Slumber Song in E flat |
| 13. | Postlude in D |

Book IV.

Nine Voluntaries by GUSTAV MERKEL.

- | | | | |
|---------|--------------------|-----|-----------------------|
| No. 14. | Andante in G minor | 19. | Adagio for Soft Stops |
| 15. | Fughetta | 20. | Andante in B flat |
| 16. | Pastorale | 21. | Moderato |
| 17. | Fugue | 22. | Andante in A minor |
| 18. | Andante in G major | | |

Book V.

Cathedral Postludes.

- | | | | |
|---------|--------------------------------------|-----|-----------------|
| No. 23. | Postlude, D minor | ... | SELMAR MULLER |
| 24. | Concluding Voluntary for Two Manuals | ... | DR. W. VOLCKMAR |

(To be continued).

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- | | | | |
|-----|------------------------|-----|-------------------|
| 25. | Fugurtes Nachspiel | ... | KARL SEEGER |
| 26. | Postlude in E minor | ... | J. C. WEBER |
| 27. | Movement for Diapasons | ... | S. H. BODENSCHATZ |

Book VI.

Six Organ Pieces, by S. WESLEY (Ed. by E. DUNCAN).

- | | | | |
|---------|----------------------|-----|------------------|
| No. 28. | Prelude in C | 31. | Fughetta |
| 29. | Voluntary in E major | 32. | Andante con moto |
| 30. | Interlude | 33. | March in D major |

Book VII.

Seven Voluntaries by WILLIAM RUSSELL.

- | | | | | | | | |
|---------|-----------|-----|-----------|-----|-----------|-----|-------|
| No. 34. | Adagio | 36. | Fugue | 38. | Andantino | 40. | March |
| 35. | Andantino | 37. | Larghetto | 39. | Adagio | | |

Book VIII.

Eight Short Pieces by PURCELL, HUMFREYS & BLOW.

- | | | | |
|---------|---|-----|-------------|
| No. 41. | Minuet in G minor | ... | H. PURCELL |
| 42. | March in C major | ... | " " |
| 43. | Adagio in F minor | ... | " " |
| 44. | Moderato in C minor | ... | " " |
| 45. | Largo in D major | ... | P. HUMFREYS |
| 46. | Aria in C major | ... | DR. BLOW |
| 47. | Saraband in C major | ... | " " |
| 48. | Choral Prelude (the 100th Psalm Tune set as a lesson) | ... | " " |

Book IX.

- | | | | |
|---------|----------------------|-----|------------|
| No. 49. | Siciliano | ... | DR. ARNE |
| 50. | Fugue in F minor | ... | DR. BURNEY |
| 51. | Un poco Allegro | ... | DR. ARNE |
| 52. | Fuga—Alla Capella | ... | DR. NARES |
| 53. | Sonata—Un poco Largo | ... | DR. ARNE |
| 54. | Gavotte | ... | " " |

ORGAN MUSIC

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COLDWELL, D. G.			HENNIKER, L.			Four Short and Easy Pieces. Sets I, II, III, IV, and V ..	each 1 6		Chœur Ecclesiastique ..	1 6	
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