



Organ Solos suitable for Recitals.

| | | s. | ♢. |
|------------------------|------------------------|----|----|
| 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 | 2 | 0 |
| | 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 | 2 | 0 |
| | 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 Choeur | 1 | 6 |
| 22. HARPER, E. E. | Flight of the Soul | 1 | 0 |
| 23. BOTTING, H. | Caprice in B♭ | 1 | 6 |
| 24. DRIFFILL, 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 Symphonique | 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. | ♢. |
|-----------------------|---------------------------------------|----|----|
| 43. VINCENT, CHARLES | Choeur Ecclesiastique | 1 | 6 |
| 44. SANDERS, HERBERT | Short Postlude | 1 | 6 |
| 45. HARPER, ED. E. | Legend in B♭ | 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. 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 |
| 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♭ | 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 Abendlied | 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 Communion | 1 | 6 |

| | | s. | ♢. |
|-----------------------|--------------------------------|----|----|
| 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♭ | 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♭ | 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 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 |
| 125. PULLEIN, J. | Romance | 1 | 0 |

| | | s. | ♢. |
|-------------------------|----------------------------------|----|----|
| 126. SMART, H. | Three Andantes | 2 | 0 |
| 127. Do. | Con Moto in B flat | 1 | 6 |
| 128. DRIFFILL, W. | Suite in F Minor | 3 | 0 |
| 129. WOLSTENHOLME, W. | An Irish Phantasy | 2 | 6 |
| 130. MANSFIELD, P. J. | Concert Allegro | 2 | 0 |
| 131. Do. | Pastorale Fantastique | 1 | 6 |
| 132. Do. | Impromptu in G minor | 1 | 0 |
| 133. Do. | Morceau a la Musette | 2 | 0 |
| 134. RUDDOCK, A. | Andante Cantabile | 1 | 6 |
| 135. VINCENT, CHARLES | Song of Dawn | 1 | 6 |
| 136. BLAIR HUGH | Toccata | 1 | 6 |
| 137. SIBLEY, CHURCHILL | A Song of Thanksgiving | 1 | 0 |
| 138. D'EVRY, E. | Cradle Song | 1 | 6 |
| 139. HAIGH, T. | Scherzo | 1 | 6 |
| 140. JACKSON, B. | Nocturne | 1 | 6 |
| 141. D'EVRY, E. | Nocturne | 1 | 0 |
| 142. ELLIOTT, R. B. | Triumphal March | 2 | 0 |
| 143. JACKSON, B. | Concert Fantasia | 2 | 0 |
| 144. D'EVRY, E. | Reverie in E♭, and Postlude in G | 1 | 6 |
| 145. HAIGH, T. | Theme and Variations | 2 | 0 |
| 146. JACKSON, B. | Pastorale | 1 | 0 |
| 147. CUSTARD, R. GOSS | Concert Allegretto | 2 | 0 |
| 148. HARPER, E. E. | Abendlied | 1 | 0 |
| 149. HALSEY, E. | Postlude alla Marcia in B♭ | 1 | 6 |
| 150. ELLIOTT, R. B. | Canzonet in B♭ | 1 | 6 |
| 151. JOHNSON, BERNARD | Morning song | 2 | 0 |
| 152. CLARKE, W. HORATIO | A Cloister Reverie | 1 | 6 |
| 153. SELBY, B. LUARD | Pastorale | 1 | 0 |
| 154. KING, OLIVER | Ritornello | 2 | 0 |
| 155. D'EVRY, E. | Meditation | 1 | 6 |
| 156. CRACKEL, H. | Fantasia | 1 | 6 |
| 157. JACKSON, B. | Daybreak | 2 | 0 |
| 158. HOLLOWAY, F. W., | { A PRELUDE } | 2 | 0 |
| | { AN ETUDE } | 2 | 0 |
| 159. Do. | { AN INTERLUDE } | 2 | 0 |
| | { A POSTLUDE } | 2 | 0 |
| 160. CUSTARD, R. GOSS | Serenade | 2 | 0 |

To be continued.

G. SCHIRMER, Ltd., 18, Berners Street, London, W.
 G. SCHIRMER, Inc., 3, East 43rd Street, New York.
 THE BOSTON MUSIC CO., Boston, U.S.A.

To the memory of his Friend and former Master, EDWARD DEANE. Esq.
late Organist of S Mary Aldermary in the City of London.

Suggested Registering.

Solo Harmonic: Fl. & Vox Hum. with Trem.
Sw. Diaps.
Gt. Sft. Flute
Ch. Clarinet
Ped. Bourd. coup to Sw.

Melody in F.

Programme Annotation.

A melodious piece well calculated to display the solo stops of an Organ. The first theme appears in the tenor and afterwards with slight alteration in the treble, a second strain beginning in D minor is similarly treated. An effective passage of descending sixths leads to a repetition in which the second theme undergoes an ingenious harmonic transformation. Another appearance of the passage of descending sixths introduces the coda, in which variations of the themes are attractively worked out.

L. Meadows White.

Allegretto grazioso. ♩ = 112.

Manual.

Pedal.

The first system of the musical score is for the Manual and Pedal. It consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal clef. The time signature is 4/4. The key signature has one flat (F major). The tempo is marked 'Allegretto grazioso' with a quarter note equal to 112. The music begins with a 'Sw.' (Swell) marking and a 'p' (piano) dynamic. The Manual part features a melody in the tenor register, with a 'Solo' marking and a 'p' dynamic. The Pedal part has a simple bass line.

The second system of the musical score continues the Manual and Pedal parts. It consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal clef. The time signature is 4/4. The key signature has one flat (F major). The music continues with the 'Solo' marking and 'p' dynamic. There are 'Gt.' (Great) and 'Ch.' (Clarinets) markings. The Pedal part continues with a simple bass line.

Sw. Solo

This system contains the first five measures of the piece. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. The key signature has one flat. The fifth measure is marked with a dynamic of *p* and the word *Solo*.

Gt. Ch. Sw.

This system contains the next five measures. The top staff is marked *Gt.* and the bottom two staves are marked *Sw.*. The music continues with the same melodic and rhythmic patterns. The key signature remains one flat.

Gt. Solo

This system contains the final five measures. The top staff is marked *Gt.* and the bottom two staves are marked *Solo*. The piece concludes with a final melodic flourish in the top staff and a sustained bass line.

Solo Viola & Trem.

Sw.

Ch.

Gt

Stop Diap, Sw.

pp rit.

Solo Harm. Fl. and Viola.

Sw.

Ch.

This system contains three staves. The top staff is for Solo Harm. Fl. and Viola, showing a melodic line with slurs and a sharp sign. The middle staff is for Sw., with a rhythmic accompaniment of eighth notes. The bottom staff is for Ch., with a simple bass line. The key signature has one flat, and the time signature is 3/4.

Solo Har. Fl. & Trem.

p

This system contains three staves. The top staff is for Solo Har. Fl. & Trem., with a melodic line and a piano (*p*) dynamic marking. The middle staff continues the Sw. accompaniment. The bottom staff continues the Ch. bass line. The key signature has one flat, and the time signature is 3/4.

Gt.

Ch.

Solo add Viola

p

This system contains three staves. The top staff is for Gt., with a melodic line. The middle staff is for Ch., with a melodic line and a piano (*p*) dynamic marking. The bottom staff continues the Ch. bass line. The key signature has one flat, and the time signature is 3/4.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a 'Gt' (Guitar) label above it, and two bottom staves with bass clefs. The music features complex rhythmic patterns with many rests and chords, typical of a guitar accompaniment.

Second system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The top staff contains a series of chords with a wavy line above them, labeled 'Sw. Stop Diap.' and 'Solo Har. Fl.'. The middle staff has a 'pp' (pianissimo) dynamic marking and a 'rit.' (ritardando) marking. The bottom staff continues the accompaniment.

Third system of musical notation. It consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The top staff features a melodic line with a 'Gt' label and an arrow pointing to a specific note. The middle and bottom staves provide harmonic support with chords and rhythmic patterns.

Ch. Sw. Solo Sw. Gt. Diap Solo

Sw. Solo Sw. Ch.

Gt. to Ped. Gt. to Ped. off

Detailed description: This system contains the first six measures of the piece. The right hand (RH) features a melodic line with various articulations: 'Ch.' (chords) in measures 1 and 2, 'Sw.' (sustained) in measures 2 and 4, 'Solo' in measures 3 and 6, and 'Gt. Diap' (diapason) in measure 5. The left hand (LH) provides a steady accompaniment with notes and rests. Pedal markings 'Gt. to Ped.' and 'Gt. to Ped. off' are placed below the LH staff at measures 5 and 6 respectively.

p Sw. Sw.

Detailed description: This system contains measures 7 through 12. The right hand continues the melodic development with 'p' (piano) dynamics and 'Sw.' (sustained) markings. The left hand maintains its accompaniment. The system concludes with a 'Sw.' marking in the final measure.

Sw. Gt. Sw. Solo H. Fl. (both hands)

Ch. R.H. Sw. Gt. Ch. *p*

Gt. to Ped. Gt. to Ped. off

Detailed description: This system contains the final six measures (13-18). It features 'Sw.' and 'Gt.' markings in the RH and 'Ch.' markings in the LH. A 'Solo H. Fl. (both hands)' section begins in measure 15, marked with 'p'. The system ends with 'Gt. to Ped.' and 'Gt. to Ped. off' markings.