



Organ Solos Suitable -- for -- Recitals.



	S.	D.		S.	D.		S.	D.		S.	D.	
1. WOLSTENHOLME, W.	Cantilene in A $\flat$	- 2 0	43. VINCENT, CHARLES	Choeur Ecclesiastique	1 6	85. HOLLINS, ALFRED	Prayer and Funeral			126. SMART, H.	Three Andantes	- 2 0
2. VINCENT, CHARLES	Sunset Melody	- 1 6	44. SANDERS, HERBERT	Short Postlude	- 1 6		March	- - - -	1 6	127. Do.	Con Moto in B flat	- 1 6
3. Do.	Allegro Pomposo in D	1 6	45. HARPER, ED. E.	Legend in B $\flat$	- 1 0	86. Do.	Prelude and Postlude	1 6		128. DRIFFILL, W.	Suite in F Minor	- 3 0
4. HOLLINS, ALFRED	Finale (Overture)	- 1 6	46. Do.	Prelude to Evensong	- 1 0	87. Do.	Wedding March	- 1 6		129. WOLSTENHOLME, W.	An Irish Phantasy	- 2 6
5. WOLSTENHOLME, W.	{ Pastorale in D - - - } Romanza in A minor	2 0	47. HENNIKER, LEONARD	Triumphal March	- 1 0	88. D'EVRY, E.	Cantilene	- - - -	1 6	130. MANSFIELD, P. J.	Concert Allegro	- 2 0
6. REED, WILLIAM	Cantilene in B minor	1 6	48. DUNCAN, ED.	Postlude in G	- 1 6	89. DE SOYRES, P.	Fantasia on Original			131. Do.	<u>Pastorale Fantastique</u>	1 6
7. Do.	Festival March	- 2 0	49. Do.	Prelude in C	- 1 6		Theme - - - -	1 6		132. Do.	Impromptu in G Minor	1 0
8. GLADSTONE, F. E.	Jubilant March	- 2 0	50. Do.	Prelude "Toulon"	- 1 0	90. DRIFFILL, W.	Allegro Maestoso	- 1 6		133. Do.	Morceau a la Musette	2 0
9. DUNCAN, ED.	Nuptial March	- 2 0	51. EDWARDS, A. H.	Berceuse	- 1 0	91. Do.	Romance	- - - -	1 6	134. RUDDOCK, A.	Andante Cantabile	- 1 6
10. PRICE, E. L.	Barcarolle in G	- 2 0	52. JEBOULT, H. A.	Postlude Impromptu	- 1 0	92. Do.	Toccata	- - - -	1 6			
11. VINCENT, CHARLES	Toccata in A minor	- 2 0	53. SPEDDING, J. D.	Romance	- 1 6	93. DUNCAN, ED.	Maestoso Moderato	- 1 6				
12. PEARCE, CHARLES W.	Triumph Song	- 2 0	54. VINCENT, CHARLES	Postlude Maestoso	- 1 6	94. Do.	March of Rosicrucians	1 6				
13. WOLSTENHOLME, W.	Barcarolle	- 2 0	55. Do.	Impromptu Grazia	- 1 0	95. FAULKES, WILLIAM	Allegretto Cantabile	- 1 6				
14. Do.	{ Air du Nord - - - } Prelude in B $\flat$	2 0	56. Do.	Meditation	- - - -	96. Do.	Berceuse in A $\flat$	- 1 6				
15. Do.	Lied	- - - -	57. WOLSTENHOLME, W.	Minuet and Trio	- 2 0	97. Do.	Minuet and Trio in B minor	- - - -	1 6			
16. Do.	Allegretto Scherzando	2 0	58. CRACKEL, H.	Barcarolle	- - - -	98. Do.	Theme with Variations	1 6				
17. Do.	Prelude in F	- - - -	59. JORDAN, WARWICK	Minuet and Trio	- 2 0	99. Do.	Carillon in C	- - - -	2 0			
18. VINCENT, G. F.	Con Eleganza	- - - -	60. TOZER, FERRIS	Concluding Voluntary	1 6	100. Do.	Pastorale in F	- - - -	1 6			
19. STURGES, ED. J.	Meditation	- - - -	61. HOPKINSON, W. H.	Village Pastorale	- 1 6	101. VINCENT, G. F.	Allegretto Cantabile	- 2 0				
20. DUNCAN, ED.	Berceuse	- - - -	62. MOTTRAM, C. H. G.	Christmas Pastorale	- 1 0	102. FAULKES, WILLIAM	Concert Overture in D	2 6				
21. REED, WILLIAM	Grand Choeur	- 1 6	63. SCARLATTI, DOM.	Siciliano	- - - -	103. Do.	Fantasia in E minor	- 2 0				
22. HARPER, E. E.	Flight of the Soul	- 1 0	64. MEALE, J. A.	Cantilene in A $\flat$	- 1 0	104. Do.	Grand Choeur in C	- 1 6				
23. BOTTING, H.	Caprice in B $\flat$	- 1 6	65. HARDEBECK, C. G.	Andante con Grazia	- 1 0	105. Do.	Impromptu in E	- 1 0				
24. DRIFFIELD, T.	Cavatina	- - - -	66. HOPKINSON, W. H.	Postlude	- - - -	106. Do.	" G	- 1 0				
25. NOBLE, T. T.	Nachspiel	- 1 6	67. SAINT-GEORGE, G.	Siciliano	- - - -	107. Do.	Jubilant March in D	- 1 6				
26. HAIGH, T.	Grand Choeur	- 1 6	68. Do.	Sainte Madone	- 1 0	108. Do.	Larghetto in D $\flat$	- 1 6				
27. VINCENT, CHARLES	Con Grandezza	- 1 0	69. Do.	Mennetto	- - - -	109. GRAY, ALAN	Andante Sostenuto	- 1 0				
28. BELL, W. H.	Minuet and Trio	- 1 6	70. VINCENT, G. F.	Serenade (Night Song)	1 6	110. Do.	Short piece in D major	1 0				
29. EDWARDS, A. H.	Alla Marcia in D	- 1 6	71. CULWICK, J. C.	Prayer and Praise	- 1 6	111. Do.	Andante Grazioso	1 0				
30. HOLMES, C. E. M.	Chant sans Paroles	- 1 0	72. WIEGAND, A.	Gran Marcia	- 2 0	112. HAIGH, T.	Lied	- - - -	1 0			
31. WHITE, L. MEADOWS	Melody in F	- 1 0	73. Do.	Meditation on the Lake	2 0	113. Do.	Siciliano	- - - -	1 0			
32. EDWARDS, A. H.	Celestial Chorus	- 1 6	74. Do.	Pastorale	- - - -	114. HARPER, ED. E.	Ballade in C minor	- 2 0				
33. TWINNING, W. L.	Berceuse	- - - -	75. Do.	Prayer on the Ocean	- 2 0	115. MARCHANT, A. W.	Grand Choeur in D	- 1 0				
34. VINCENT, G. F.	Coro Grandioso	- 2 0	76. Do.	The Storm	- 3 0	116. VINCENT, CHARLES	The Voice of Spring					
35. Do.	Meditation Sym-		77. JACKSON, B.	Berceuse and Abend-			(Postlude)	- 1 0				
	phonique	- 2 0		lied	- - - -	117. WARE, D. H. S.	Reverie	- - - -	1 0			
36. Do.	Meditation D'Espoir	- 2 0	78. Do.	March Joyeuse	- 2 0	118. WHEELDON, H. A.	Berceuse	- - - -	2 0			
37. Do.	Minuet Moderne	- 2 0	79. Do.	Meditation	- - - -	119. Do.	Cantique du Soir	- 2 0				
38. CRACKEL, H.	Caprice in G minor	- 1 6	80. Do.	Reverie	- - - -	120. Do.	Cantique du Matin	- 2 0				
39. DUNCAN, ED.	Pastorale	- - - -	81. Do.	Variations on Hymn		121. Do.	Carillon	- - - -	2 0			
40. Do.	Festival Piece	- - - -		tune St. Theodulph	2 0	122. Do.	Meditation	- - - -	2 0			
41. Do.	Finale	- - - -	82. HOLLINS, ALFRED	Elegy and Berceuse	- 1 6	123. Do.	Nocturne	- - - -	2 0			
42. WOODS, F. C.	Grand March	- - - -	83. Do.	Morning and Evening	1 0	124. Do.	Postlude in D	- - - -	2 0			
			84. Do.	Pastorale and Com-		125. PULLEIN, J.	Romance	- - - -	1 0			
				munion	- - - -							

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

To Fräulein Erna Utz, Wiesbaden, Germany.

Prepare. { Solo - Tubas 8 ft. & 4 ft.
Sw. - Viole d'orchestre & V. Celeste.
Gt. - Hohl Flute, 8 ft.
Ch. - String Gamba, 8 ft. & Dulciana.
Ped. - Bourdon, 16 ft. coup. to Sw.

Pastorale Fantastique.

Purcell James Mansfield, Op. 5.

Introduction.
Andante. (M.M. ♩ = 56.)

Manual. *pp* [Sw.] *rall. e dim.*

Pedal. *pp*

Allegretto ma non troppo. (M.M. ♩ = 76.)

pp *rall.* *a tempo* *p* [Ch.] [Gt.]

[Gt.] [Ch.]

First system of the musical score. It features 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 contains melodic lines with various ornaments and is marked with *p* (piano) and *rall. molto* (rallentando molto). It includes bracketed labels *[Gt.]* and *[Ch.]* above specific measures. The middle and bottom staves provide harmonic support with chords and moving bass lines.

Second system of the musical score. It continues the three-staff format. The top staff has a treble clef and is marked *a tempo*. The middle staff has a bass clef and is marked *p*. The bottom staff has a bass clef. This system includes a section labeled *Ch.* (Chorus) and a dynamic marking *p coup. to Ch.* (piano coupé to Chorus).

Third system of the musical score. It continues the three-staff format. The top staff has a treble clef and is marked *Più lento.* (Piu lento). The middle staff has a bass clef and is marked *pp* (pianissimo). The bottom staff has a bass clef and is marked *pp* and *[coup. to Ch.]*. This system includes a section labeled *Gt. Op. Diap.* (Guitar Opus Diapason) and a dynamic marking *mp* (mezzo-piano). It also includes a bracketed label *[Gt.]* above a measure in the top staff.

First system of the musical score. It features a grand staff with piano accompaniment in the left hand and guitar/solo parts in the right hand. The piano part includes markings for "[Full Gt.]" and "[Full Ped.]" in the first measure. The guitar part has a "2" marking above the first measure. The tempo marking "allargando" appears in the middle of the system, and "[Solo Tuba.]" is marked above the right hand in the final measure. The system concludes with the tempo marking "a tempo".

Second system of the musical score. The piano part begins with a "[Solo]" marking above the first measure, followed by a "[Gt.]" marking. The system includes dynamic markings of "ff" and "dim.". The tempo marking "sempre legato" is placed above the right hand in the final measure. The system concludes with a double bar line.

Third system of the musical score. The piano part begins with the instruction "[Reduce Gt. and Sw. gradually to pp]". The system includes the tempo marking "rall." and the lyrics "en - [Ch] - tan - do". A marking "[Gt. to Ped. off.]" is placed below the right hand in the final measure. The system concludes with a double bar line.

Tempo I.

Sw. Oboe with Trem.

[Add Piccolo]
2 ft.

pp [Ch. Dulc. only.] *rall.* - - *p a tempo*

pp [coup. to Ch.]

[Gt. Stop^d Diapason.] [Sw.]

f *p*

[Gt.] [Sw.]

accelerando e cresc. *f* (ad lib.)

The musical score is written for a piano and strings ensemble. It consists of three systems of music. The first system begins with a piano introduction marked 'Tempo I.' and 'pp' (pianissimo). The piano part includes a dulciana (Ch. Dulc. only.) and a string section. The string section starts with a 'rall.' (rallentando) and then returns to 'a tempo'. The second system introduces a guitar (Gt. Stop^d Diapason.) and a string section. The guitar part is marked 'f' (forte) and the string section is marked 'p' (piano). The third system continues the guitar and string section, with the guitar marked 'f' and the string section marked '(ad lib.)' (ad libitum). The score includes various musical notations such as dynamics, articulation, and performance instructions.

[Gt.]

ad lib.

a tempo

mf

[Add Stop^dDiap to Ch.]

[Sw.]

pp

rall.

[Ch.]

pp

rall. molto

[16 ft. only.]

Lento. [Sw. Vox Humana with trem.]

pp

rall.