

Pieces for the Organ

composed

by

WILLIAM PAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

No.		No.		No.		No.	
1.	Fantasia in E flat	20	19. Élévation in B minor	10	37. Rhapsodie in G minor	20	
2.	Menuetto in G minor	16	20. Pastorale in E	16	38. Prelude and Fugue in D minor	20	
3.	Andante Pastorale in A	16	21. Toccata in D minor	20	39. Overture in F	20	
4.	Wedding Chorus in E flat	16	22. Cantillène in A	16	40. Berceuse in G	10	
5.	Réverie in B major	16	23. Offertoire in E minor	16	41. Barcarolle in G	16	
6.	Offertoire in B minor	16	24. Communion in G	10	42. Nuptial Postlude in F	16	
7.	Allegretto cantabile in F sharp	16	25. Andante affettuoso in B flat	16	43. Gavotte and Musette in G	16	
8.	Marche Pontificale in D flat	20	26. Élégie in F minor	16	44. Meditation in D	20	
9.	Legend and Finale in E flat	20	27. Scherzo in A	20	45. Pedal Etude in E flat	20	
10.	Offertoire in G	16	28. Méditation in E flat	10	46. Intermezzo in C	16	
11.	Postlude in G	16	29. Grand Chœur in D	16	47. Sombre March in C minor	20	
12.	Mélodie in A flat	16	30. March in C	20	48. Serenata in C	16	
13.	Concert Fugue in E flat	20	31. Cantillène Pastorale in A minor	16	49. Prelude and Fugue in G minor	20	
14.	Communion in F	16	32. Caprice in B flat	16	50. Finale Concertante in F	20	
15.	Processional March in F	20	33. Marriage Benediction in D flat	10	51. Nocturne in F	16	
16.	Sonata in D minor	30	34. Romance in D	10	52. Barcarolle in E minor	16	
17.	Offertoire in F	16	35. Offertoire in C minor	20	53. Minuet and Trio in D minor	16	
18.	Marche Religieuse in B minor	16	36. Theme (varied) in G major	20	54. Meditation in A	16	
					55. Fugal Fantasy in B flat	20	

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WILLIAM FAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

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1. Fantasia in E flat	2 0	19. Élévation in B minor	1 0	37. Rhapsodie in G minor	2 0
2. Menuetto in G minor	1 6	20. Pastorale in E	1 6	38. Prelude and Fugue in D minor	2 0
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13. Concert Fugue in E flat	2 0	31. Cantilène Pastorale in A minor	1 6	49. Prelude and Fugue in G minor	2 0
14. Communion in F	1 6	32. Caprice in B flat	1 6	50. Finale Concertante in F	2 0
15. Processional March in F	2 0	33. Marriage Benediction in D flat	1 0	51. Nocturne in F	1 6
16. Sonata in D minor	3 0	34. Romance in D	1 0	52. Barcarolle in E minor	1 6
17. Offertoire in F	1 6	35. Offertoire in C minor	2 0	53. Minuet and Trio in D minor	1 6
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MAYENCE, B. SCHOTT'S SÖHNE.

LONDON,

PARIS,

BRUXELLES,

To
CHAS. H. FOGG. Esq.
(Organist of S. Mary's Church, Crumpsall, Manchester.)

MARRIAGE BENEDICTION.

WM. FAULKES.

Adagio. (♩ = 40.)

Sw. O. D. & Vox Angelica with Bourdon 16 f!

Ch. Clarabella 8 f!

16 f! in.

p Soft 16 f! (Coup. to Sw.)

Sw. O. D. Oboe & Bourdon 16 f! (trem.)

Ch.

Coup. to Ch. (Sw. to Ped. off.)

The musical score is arranged in three systems, each with three staves (treble, bass, and a lower bass staff). The first system begins with a tempo marking of Adagio and a quarter note equal to 40 beats. The first two staves of the first system contain melodic lines with various registrations: 'Sw. O. D. & Vox Angelica with Bourdon 16 f!', 'Ch. Clarabella 8 f!', and '16 f! in.'. The third staff of the first system is a lower register line marked 'p Soft 16 f! (Coup. to Sw.)'. The second system continues the melodic development, with the first two staves featuring 'Sw. O. D. Oboe & Bourdon 16 f! (trem.)' and 'Ch.' registrations. The third staff of the second system is marked 'Coup. to Ch. (Sw. to Ped. off.)'. The score concludes with a final cadence in the third system.

The first system of musical notation consists of three staves. The top two staves are connected by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The top staff features a melodic line with eighth and sixteenth notes, often beamed together. The middle staff provides harmonic accompaniment with chords and moving lines. The bottom staff has a simple bass line with quarter and eighth notes.

The second system of musical notation also consists of three staves with the same clef and key signature arrangement. This system introduces triplet markings, indicated by a '3' above groups of three notes in both the top and middle staves. The melodic line in the top staff continues with more complex rhythmic patterns, including triplets and sixteenth notes. The middle staff's accompaniment includes chords and moving lines, also featuring triplet markings. The bottom staff continues with a steady bass line.

The third system of musical notation consists of three staves. The top two staves are connected by a brace on the left and contain treble clefs. The bottom staff has a bass clef. The music continues in the same key signature and time signature. The top staff features a melodic line with eighth and sixteenth notes. The middle staff provides harmonic accompaniment with chords and moving lines. The bottom staff has a simple bass line with quarter and eighth notes. At the end of the system, there is a specific instruction: **G! Open Diapason.**

First system of musical notation, featuring three staves. The top two staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is in bass clef with the same key signature. The music consists of flowing sixteenth-note passages in the upper staves and a more rhythmic bass line.

Second system of musical notation, featuring three staves. The top two staves are in treble clef with a key signature of three flats. The bottom staff is in bass clef with the same key signature. This system includes several performance instructions: *p* O. D. Vox Angelica & Bourdon 16 f! (written above the right-hand staves), *Sw.* (written below the left-hand staves), and *Sw. to Ped.* (written below the bass staff).

Third system of musical notation, featuring three staves. The top two staves are in treble clef with a key signature of three flats. The bottom staff is in bass clef with the same key signature. This system includes performance instructions: *Ch.* (written above the left-hand staves), *16 f! in.* (written below the left-hand staves), *Sw.* (written below the left-hand staves), *dim.* (written above the right-hand staves), and *p* (written below the right-hand staves).

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CH. H. RINCK

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