

# C. J. GREY

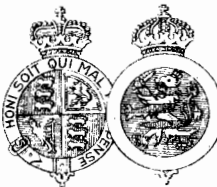
## MORCEAUX ORIGINAUX

POUR

# ORGUE

- |                             |   |
|-----------------------------|---|
| 1. HYMNE CÉLESTE.           | 12. SYMPHONY in F.                            |
| 2. CHANT TRIOMPHAL.         | 13. IDYLLE.                                   |
| 3. ANDANTE PASTORALE.       | 14. MARCHE NUPTIALE (in A-flat).              |
| 4. MARCHE SOLENNELLE.       | 15. TOCCATA.                                  |
| 5. BERCEUSE.                | 16. OUVERTURE.                                |
| 6. GRAND CHŒUR.             | 17. MEDITATION.                               |
| 7. CANTILÈNE DRAMATIQUE.    | 18. BARCAROLLE.                               |
| 8. SONATA. I. INTRODUCTION. | 19. OFFERTOIRE.                               |
| "    II. PASTORALE.         | 20. 2 <sup>nd</sup> GRAND CHŒUR.              |
| "    III. FINALE.           | 21. SALUT D'AMOUR by <i>E. Elgar</i> transcr. |
| 9. INTERMEZZO.              | 22. CHANT ANGÉLIQUE.                          |
| 10. OFFERTOIRE.             | 23. RÊVERIE.                                  |
| 11. FANTASIE SYMPHONIQUE.   | 24. PRIÈRE.                                   |
|                             | 25. GRANDE MARCHE TRIOMPHALE.                 |

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Pour tous Pays

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# PRIÈRE.

C. J. Grey.

*Lento.*  
Ch. Flute 8 ft  
*p*

Manual. Sw. Vox Angelica  
*pp*

Pedal. Soft 16 ft

First system of piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with four flats (B-flat major or D-flat minor). The first system includes a *dim.* (diminuendo) marking in the upper right.

Second system of piano accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The music is in the same key as the first system. A *Sw.* (Sostenuto) marking is present in the upper left.

Third system of piano accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The music is in the same key as the first system.

Fourth system of piano accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The music is in the same key as the first system.

Fifth system of piano accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The music is in the same key as the first system. A *soft 8ft Clari.in* marking is present in the upper right.

Ch.Vox Humana

Oboe (with trem.) and Diapason.  
Vox Angelica in.

P.Sw.(box closed.)

The first system of the musical score consists of three staves. The top staff is for the Ch.Vox Humana, showing a melodic line with various note values and rests. The middle staff is for the Oboe (with trem.) and Diapason, and the bottom staff is for the Vox Angelica in. The piano part includes a Pedal Swell (P.Sw.) with the instruction '(box closed.)'. The key signature has three flats, and the time signature is common time.

The second system continues the piano accompaniment. It features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, while the left hand provides a steady bass line. The key signature and time signature remain consistent with the first system.

The third system of the score includes a dynamic instruction 'Sw. cresc.' (Swell crescendo) in the piano part. The vocal lines continue with their melodic development. The piano accompaniment maintains its intricate rhythmic pattern.

The fourth system shows a continuation of the piano accompaniment with dense, flowing textures. The vocal parts are interspersed with the instrumental lines. The overall mood is sustained and expressive.

dim.

Sw.Salcional

The fifth and final system on this page concludes with a 'dim.' (diminuendo) instruction. It also features a 'Sw.Salcional' (Swell Salcional) instruction. The piece ends with a final cadence in the piano part. The key signature and time signature are maintained throughout.



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BY

# W. J. WESTBROOK

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10. *Ascher, J.* Contemplation, Op. 54, No. 1.
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46. *Righini.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
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54. *Widor, Ch. M.* Serenade.
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57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
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59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
60. *Herz, H.* Grand national March, Op. 166.
61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
62. *Merkel, G.* Romanze, Op. 66.
63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

## Gustav Merkel-Album

24 melodious Pieces selected and arranged by *W. J. Westbrook.*

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## Boëly-Album

15

Popular Pieces  
selected and arranged  
by  
**W. J. Westbrook**



Printed in Germany.

## Lefébure-Wely Album

25 melodious Pieces  
selected and arranged  
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# ORGAN MISCELLANY

arranged  
PAGES from Popular Composers by **W. T. Best.**

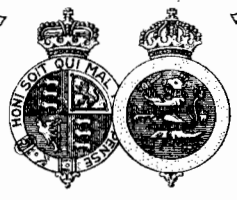
- Nr. 1. *Scarlatti*, Romanza „O cessate di piagarmi“
- › 2. *Silas*, Allegretto in A minor, Op. 23 . . . . .
- › 3. *Bach*, Sarabande . . . . .
- › 4. *Schubert*, Grand March, Op. 40, Nr. 3 . . . . .
- › 5. *Benedict*, Marche des Templiers, Op. 56 . . . . .
- › 6. *Boëly*, Pavane . . . . .
- › 7. *Beethoven*, Andante con moto . . . . .
- › 8. *Lulli*, Rigaudon . . . . .
- › 9. *Chopin*, Polonaise, Op. 40, Nr. 1 . . . . .
- › 10. *Bach*, Fugue in A minor . . . . .
- › 11. *Beethoven*, Tempo ordinario d'un minuetto . . . . .
- › 12. *Schubert*, 3 military Marches. Op. 51 . . . . .
- › 13. *Spohr*, Larghetto (from Op. 150) . . . . .
- › 14. *Mendelssohn*, Prelude & Fugue. Op. 35, Nr. 6 . . . . .
- › 15. *Hummel*, Polonaise. Op. 70, Nr. 5 . . . . .
- › 16. *Dussek*, Larghetto (from Op. 48) . . . . .
- › 17. *Ph. E. Bach*, La Xénophone et la Sybille . . . . .
- › 18. *Rakoczy*-March . . . . .
- › 19. *Rameau*, Rigaudon „Dardanus“ . . . . .
- › 20. *Dussek*, Adagio (from Sonata Op. 77) . . . . .
- › 21. *J. S. Bach*, Chorus „Look down o Lord“ . . . . .
- › 22. *Weber*, Air with Variations (from Op. 60) . . . . .
- › 23. *Lefébure-Wely*, Offertoire . . . . .
- › 24. *Schumann*, Tournament-March (from Op. 85) . . . . .
- › 25. *J. S. Bach*, Chorus „Enter not into judgement“ . . . . .
- › 26. *Schumann*, Evening Song and Slumber Song . . . . .
- › 27. *Beethoven*, Alla Maria (from Sonata Op. 101) . . . . .
- › 28. *Löwe*, Festival-Overture „Gutenberg“ Op. 55 . . . . .
- › 29. *Gariboldi*, Prière . . . . .
- › 30. *Adam* Rêverie religieuse on popular themes . . . . .

- Nr. 31. *Braga*, La Serenata . . . . .
- › 32. *Schumann*, Romance, Op. 94 (A) . . . . .
- › 33. *Weber*, Euryanthe, Wedding March . . . . .  
Oberon, March . . . . .
- › 34. *Händel*, Air: Lascia ch'io pianga . . . . .
- › 35. *Hummel*, Andantino, Op. 92 (E) . . . . .
- › 36. *Weber*, Euryanthe, Dance at arms . . . . .
- › 37. *Schumann*, Träumerei, Op. 15 . . . . .  
Winterzeit, Op. 68 . . . . .
- › 38. *Fesca*, Romance, Op. 56 (G) . . . . .
- › 39. *J. S. Bach*, Sicilienne (G-min) . . . . .  
Air (D) . . . . .
- › 40. *Gluck*, Alceste, Religious March . . . . .  
Iphigenie, Hymn of Priestesses . . . . .
- › 41. *Spohr*, Jessonda, Dance at arms . . . . .
- › 42. *Schumann*, Etudes symphoniques, Finale . . . . .
- › 43. *Best*, „La Garde passe,“ Military March . . . . .
- › 44. *Bach*, Gigue (A) . . . . .
- › 45. *Händel*, Sailors' Dance . . . . .
- › 46. *Lefébure-Wely*, Romance sans Paroles . . . . .
- › 47. *Weber*, Air with Variations (A) . . . . .
- › 48. *Bach*, Chromatic Fantasia and Fugue . . . . .
- › 49. *Rossini*, Priests' March (Semiramide) . . . . .
- › 50. *Spohr*, Andante con Variazioni, Op. 58 . . . . .
- › 51. *Schubert*, Allegretto (A flat.) Op. 94, Nr. 2 . . . . .
- › 52. *Beethoven*, Adagio (Moonlight Sonata) . . . . .
- › 53. *Handel*, Recit. and Air of Polyphemus,  
„O ruddier than the cherry!“ . . . . .
- › 54. *Chopin*, Prelude D flat. Op. 28 . . . . .
- › 55. *Bach*, Toccata con Fuga in C minor . . . . .

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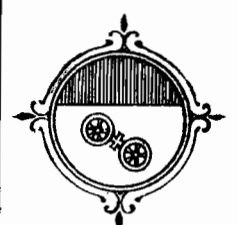


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# Pieces for the Organ

composed  
by


## WILLIAM FAULKES

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

No.	Net.	No.	Net.	No.	Net.
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
3. Andante Pastorale in A . . . . .	1 6	21. Toccata in D minor . . . . .	2 0	39. Overture in F . . . . .	2 0
4. Wedding Chorus in E flat . . . . .	1 6	22. Cantilène in A . . . . .	1 6	40. Berceuse in G . . . . .	1 0
5. Réverie in B major . . . . .	1 6	23. Offertoire in E minor . . . . .	1 6	41. Barcarolle in G . . . . .	1 6
6. Offertoire in B minor . . . . .	1 6	24. Communion in G . . . . .	1 0	42. Nuptial Postlude in F . . . . .	1 6
7. Allegretto cantabile in F sharp . . . . .	1 6	25. Andante affettuoso in B flat . . . . .	1 6	43. Gavotte and Musette in G . . . . .	1 6
8. Marche Pontificale in D flat . . . . .	2 0	26. Élégie in F minor . . . . .	1 6	44. Meditation in D . . . . .	2 0
9. Legend and Finale in E flat . . . . .	2 0	27. Scherzo in A . . . . .	2 0	45. Pedal Etude in E flat . . . . .	2 0
10. Offertoire in G . . . . .	1 6	28. Méditation in E flat . . . . .	1 0	46. Intermezzo in C . . . . .	1 6
11. Postlude in G . . . . .	1 6	29. Grand Chœur in D . . . . .	1 6	47. Sombre March in C minor . . . . .	2 0
12. Mélodie in A flat . . . . .	1 6	30. March in C . . . . .	2 0	48. Serenata in C . . . . .	1 6
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
18. Marche Religieuse in B minor . . . . .	1 6	36. Theme (varied) in G major . . . . .	2 0	54. Meditation in A . . . . .	1 6
				55. Fugal Fantasy in B flat . . . . .	2 0

No. 56. Romance, Op. 1 by *E. Elgar*, transcr. 2 0  
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 57. Spring Song in D . . . . . 1 6  
 58. Carillon . . . . . 1 6

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