

Organ Solos Suitable for Recitals

1 WOLSTENHOLME, W.	Cantilene in A ₂	60	41 SANDERS, HERBERT	Short Postlude	45	87 HOLLINS, ALFRED	Wedding March	45	130 MANSFIELD, P. J.	Concert Allegro	60
2 VINCENT, CHARLES	Sunset Melody	45	45 HARPER, ED. C.	Legend in B ₂	30	88 D'EVERY, E.	Cantilene	45	131 Do.	Pastorale Fantastique	45
3 Do.	Allegro Pomposo in D	45	46 Do.	Prelude to Evensong	30	89 DE SOUVRES, P.	Fantasia on Original Theme	45	132 Do.	Impromptu in G minor	30
4 HOLLINS, ALFRED	Finale (Overture)	45	47 HENSHKER, LEONARD	Triumphal March	30	90 DEFFELL, W.	Allegro Maestoso	45	133 Do.	Morceau à la Musette	60
5 WOLSTENHOLME, W.	(Pastorale in D)	60	48 DUNCAN, ED.	Postlude in G	45	91 Do.	Romance	45	134 REDDOCK, A.	Andante Cantabile	45
6 REED, WILLIAM	(Romanza in A minor)	45	49 Do.	Prelude in C	45	92 Do.	Toccata	45	135 VINCENT, CHARLES	Song of Dawn	45
7 Do.	Cantilene in B minor	45	50 Do.	Prelude "Foulon"	30	93 DUNCAN, ED.	Maestoso Moderato	45	136 BRADB, HUGH	Toccata	45
8 GRADSTONE, F. E.	Festival March	60	51 EDWARDS, A. H.	Berceuse	30	94 Do.	March of Rosierucians	45	137 SHURRY, CHESTER	A Song of Thanksgiving	30
9 DUNCAN, ED.	Jubilant March	60	52 JEROUET, H. A.	Postlude Impromptu	30	95 FAULKES, WILLIAM	Allegretto Cantabile	45	138 D'EVERY, E.	Cradle-Song	45
10 PRICE, E. T.	Nuptial March	60	53 SPEDDING, J. D.	Romance	45	96 Do.	Berceuse in A ₂	45	139 HAIGH, T.	Scherzo	45
11 VINCENT, CHARLES	Bacchante in G	60	54 VINCENT, CHARLES	Postlude Maestoso	45	97 Do.	Minnel and Trio in B minor	45	140 JACKSON, B.	Nocturne	45
12 PEARCE, CHARLES W.	Toccata in A minor	60	55 Do.	Impromptu Grazia	30	98 Do.	Theme with Variations	45	141 D'EVERY, E.	Nocturne	30
13 WOLSTENHOLME, W.	Triumph Song	60	56 Do.	Meditation	30	99 Do.	Carillon in C	60	142 ELLIOTT, R. B.	Triumphal March	60
14 Do.	Bacchante	60	57 WOLSTENHOLME, W.	Minnel and Trio	60	100 Do.	Pastorale in F	45	143 JACKSON, B.	Concert Fantasia	60
15 Do.	(Air du Nord)	60	58 CRACKEL, H.	Bacchante	30	101 VINCENT, G. E.	Allegretto Cantabile	60	144 D'EVERY, E.	Reverie in F ₂ and Postlude in G	45
16 Do.	(Prelude in B ₂)	60	59 JORDAN, WARWICK	Minnel and Trio	60	102 FAULKES, WILLIAM	Concert Overture in D	75	145 HAIGH, T.	Theme and Variations	60
17 Do.	Lied	60	60 TOZER, FERRIS	Concluding Voluntary	45	103 Do.	Fantasia in E minor	60	146 JACKSON, B.	Pastorale	30
18 VINCENT, G. E.	Allegretto Scherzando	60	61 HOPKINSON, W. H.	Village Pastorale	45	104 Do.	Grand Chœur in C	45	147 CUSTARD, R. GOSS	Concert Allegretto	60
19 STURGES, ED. J.	Prelude in F	60	62 MOLLERAM, C. H. G.	Christmas Pastorale	30	105 Do.	Impromptu in E	30	148 HARPER, E. E.	Abendlied	30
20 DUNCAN, ED.	Con Eleganza	60	63 SCARLATTI, DOM.	Siciliano	30	106 Do.	" " G	30	149 HAUSEY, L.	Postlude alla Marcia in B ₂	45
21 REED, WILLIAM	Con Eleganza	60	64 MEALL, J. A.	Cantilene in A ₂	30	107 Do.	Jubilant March in D	45	150 ELLIOTT, R. B.	Canonet in B ₂	45
22 HARRIS, E. E.	Berceuse	30	65 HARBERCK, C. G.	Andante con Grazia	30	108 Do.	Fughetta in D ₂	45	151 JOHNSON, BERNARD	Morning Song	60
23 BOLLING, H.	Grand Chœur	45	66 HOPKINSON, W. H.	Postlude	30	109 GRAY, ALAN	Andante Sostenuto	30	152 CLARKE, W. HORATIO	A Cloister Reverie	45
24 DEFFELL, T.	Flight of the Soul	30	67 SAINT-GEORGE, G.	Siciliano	30	110 Do.	Short piece in D major	30	153 SELBY, R. LEARD	Pastorale	30
25 NORTON, T. T.	Capriccio in B ₂	45	68 Do.	Sainte Madonne	30	111 Do.	Andante Grazioso	30	154 KING, OLIVER	Ritornello	60
26 HAIGH, T.	Cavatina	30	69 Do.	Menuetto	30	112 HAIGH, T.	Lied	30	155 D'EVERY, E.	Meditation	45
27 VINCENT, CHARLES	Nachspiel	45	70 VINCENT, G. E.	Serenade (Night Song)	45	113 Do.	Siciliano	30	156 CRACKEL, H.	Fantasia	45
28 BELL, W. H.	Grand Chœur	45	71 CULWICK, J. C.	Prayer and Praise	45	114 HARPER, ED. E.	Ballade in C minor	60	157 JACKSON, B.	Daybreak	60
29 EDWARDS, A. H.	Con Grandezza	30	72 WILGAND, A.	Gran Marcia	60	115 MARCHANT, A. W.	Grand Chœur in D	30	158 HOLLOWAY, F. W.	(A Prelude) (An Etude) (An Interlude) (A Postlude)	60
30 HORNES, C. E. M.	Minnel and Trio	45	73 Do.	Gran Marcia	60	116 VINCENT, CHARLES	The Voice of Spring (Postlude)	30	159 Do.		60
31 WHITE, L. MEADOWS	Alla Marcia in D	45	74 Do.	Meditation on the Lake	60	117 WARE, D. H. S.	Reverie	30	160 CUSTARD, R. GOSS	Serenade	60
32 EDWARDS, A. H.	Chant sans Parole	30	75 Do.	Pastorale	60	118 WILFORD, H. A.	Berceuse	60	161 BURGESS, GORDON	Concert Allegro	60
33 EDWARDS, A. H.	Melody in F	30	76 Do.	Prayer on the Ocean	60	119 Do.	Cantique du Soir	60	162 BRADB, HUGH	Short Sonata in C major, Op. 8, No. 3	60
34 VINCENT, G. E.	Celestial Choro	45	77 JACKSON, B.	The Storm	90	120 Do.	Cantique du Matin	60	163 HAIGH, T.	Introduction and Fugue in D minor	45
35 Do.	Celestial Choro	45	78 Do.	Berceuse and Abendlied	60	121 Do.	Carillon	60	164 COLBORN, A. G.	Postlude in A minor	30
36 Do.	Berceuse	45	79 Do.	Marche Joyeuse	60	122 Do.	Meditation	60	165 DUNCAN, ED.	The Angelus	45
37 Do.	Coro Grandioso	60	80 Do.	Meditation	60	123 Do.	Nocturne	60	166 PRYSE, A. B.	Nocturne	45
38 CRACKEL, H.	Méditation Symphonique	60	81 Do.	Reverie	60	124 Do.	Postlude in D	60	167 JACKSON, B.	Variations on "Holy, Holy, Holy"	60
39 DUNCAN, ED.	que	60	82 Do.	Variations on Hymn-tune St. Theobald	60	125 PULLEN, J.	Romance	30	168 HOLLOWAY, H.	Melody	45
40 Do.	Méditation d'Espoir	60	83 Do.	Elegy and Berceuse	45	126 SMYTH, H.	Three Andantes	60	169 HAUSEY, FINEST	Toccata in C minor	60
41 Do.	Menuet Moderne	60	84 Do.	Morning and Evening	30	127 Do.	Con Moto in B flat	45			
42 WOODS, F. C.	Mennet Moderne	60	85 Do.	Pastorale and Communion	45	128 DEFFELL, W.	Suite in F minor	90			
43 VINCENT, CHARLES	Capriccio in G minor	45	86 Do.	Prayer and Funeral March	45	129 WOLSTENHOLME, W.	An Irish Phantasy	75			
	Pastorale	30		Prelude and Postlude	45						
	Festival Piece	60									
	Finale	60									
	Grand March	45									
	Chœur Ecclésiastique	45									


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N^o. 6. PRAYER AND FUNERAL MARCH 1/6



Organ Music

by

ALFRED HOLLINS.

1. MORNING AND EVENING	1/6	7. FINALE, En Forme d'Overture	1/6
2. PRELUDE AND POSTLUDE	1/6		
3. PASTORALE AND COMMUNION	1/6		
4. ELEGY AND BERCEUSE	1/6		
5. WEDDING MARCH	1/6		
<u>6. PRAYER AND FUNERAL MARCH</u>	1/6		

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LONDON,
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U. S. AMERICA.
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U

Prayer.

Alfred Hollins.

Adagio.

Gt. V. with Sw. coupled.

6.

p legato *cresc.*

This system contains the first six measures of the piece. It features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music is marked *p legato* and includes a *cresc.* (crescendo) instruction. The notation includes a variety of note values, rests, and slurs.

cresc.

This system contains measures 7 through 12. It continues the melodic and harmonic development from the first system, maintaining the *cresc.* (crescendo) instruction.

mf Sw.

This system contains measures 13 through 18. It includes a repeat sign at the beginning of the system and a *mf Sw.* (mezzo-forte with sostenuto) instruction. The notation features complex chordal textures and melodic lines.

System 1: Treble and bass staves with piano accompaniment. The treble staff features a melodic line with slurs and ties. The bass staff provides harmonic support. Performance markings include *Gt. p* and *Sw.*

System 2: Treble and bass staves. The treble staff continues the melodic line. The bass staff has a *rit.* marking. A new melodic line begins in the treble staff with a *pp* marking.

System 3: Treble and bass staves. The treble staff continues the melodic line. The bass staff has a *più lento pp* marking.

Funeral March.

Alfred Hollins.

Andante maestoso.

Gt. with Sw. coupled.

The musical score is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff begins with a *mf* dynamic and includes a triplet of eighth notes in both the treble and bass staves. The second system continues the grand staff and includes a *sf* dynamic marking. The third system includes a *p* dynamic marking and a *cresc.* (crescendo) instruction. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece features a slow, solemn tempo and includes several triplet figures.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The system contains several measures with triplets and dynamic markings *p* and *mf*. There are also accents (^) over some notes.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The system contains several measures with triplets and dynamic markings *poco rit.* and *a tempo*.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The system contains several measures with triplets and dynamic markings *sf* and *p*. The system concludes with a double bar line and a key signature change to three sharps.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with slurs and accents. The middle staff is in bass clef and contains a complex accompaniment with many beamed notes. The bottom staff is also in bass clef and contains a simpler accompaniment line. The instruction *p legato* is written in the first measure of the top staff.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and accents. The middle staff continues the complex accompaniment. The bottom staff continues the simpler accompaniment. The instruction *pp soft 8 ft.* is written in the middle staff in the third measure.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs and accents. The middle staff continues the complex accompaniment. The bottom staff continues the simpler accompaniment. The system concludes with a double bar line and a change in key signature to two flats (Bb).

Tempo I.

mf *sf* *p* *cresc.*

più lento

Sw. p *Sw. p più lento*

sf *pp*

USEFUL VOLUNTARIES

ARRANGED FOR THE



ORGAN



BY

Dr. C. W. Pearce, F.R.C.O.

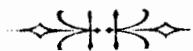
- BOOK I.** No. 1. HYMENEAL CHORUS - - - *Handel*
 No. 2. BRIDAL CHORUS - - - *Wagner*
 No. 3. GRACEFUL CONSORT - - - *Haydn*
 No. 4. WEDDING MARCH - - - *Mendelssohn*
- BOOK II.** No. 5. MARCH OF THE ISRAELITES *Sir M. Costa*
 No. 6. CHORUS OF ANGELS - - *Sir M. Costa*
 No. 7. MORNING PRAYER - - - *Sir M. Costa*
- BOOK III.** No. 8. VARIATIONS ON HYMN TUNE
 "LONDON NEW" - - - *Hy. Smart*
 No. 9. BARCAROLLE FROM THE 4th PIANOFORTE
 CONCERTO *Sir W. Sterndale Bennett*
- BOOK IV.** No. 10. MARCHE FUNEBRE - - - *Fr. Chopin*
 No. 11. TRAUER MARSCH - - *L. van Beethoven*
 No. 12. MARCIA FUNEBRE SULLA MORTE D'UN
 EROE - - - *L. van Beethoven*
 No. 13. SOLDIERS' FUNERAL MARCH
William Boyce. Mus. D. Cantab.
 No. 14. THE DEAD MARCH IN SAUL *G. F. Handel*
- BOOK V.** No. 15. PASTORAL SYMPHONY (CHRISTMAS) *Corelli*
 No. 16. GRAND CHŒUR "Gloria in Excelsis" *Mozart*
- BOOK VI.** No. 17. ALLELUIA CHORUS from The Messiah *Handel*
 No. 18. CHORUS: ALLELUIA, AMEN from
 Judas Maccabeus - - - *Handel*
 No. 19. ALLELUIA TO THE FATHER (Mount of
 Olives) - - - *Beethoven*
- BOOK VII.** No. 20. EASTER MUSIC from "La Resurrezione" *Handel*
 No. 21. COMMUNION FOR EASTER DAY arranged
 from the Messiah - - - *Handel*
 No. 22. FULL ORGAN POSTLUDE ON THE EASTER
 HYMN "Jesus Christ is risen to day"
Chas. W. Pearce

- BOOK VIII.** VOLUNTARIES FOR THE SEASON OF ADVENT.
 No. 23. FIRST SUNDAY: Chorus "And the Glory of
 the Lord" (Messiah) - - - *Handel*
 No. 24. SECOND SUNDAY: Chorus "Dies irae, dies illa"
 (Requiem) - - - *Mozart*
 No. 25. THIRD SUNDAY: Quartett "Recordare, Jesu pie"
 (Requiem) - - - *Mozart*
 No. 26. FOURTH SUNDAY: FULL ORGAN POSTLUDE
 on the Advent Hymn "Lo He comes in clouds
 descending" - - - *C. W. Pearce*
- BOOK IX.** VOLUNTARIES FOR EPIPHANY.
 No. 27. FIRST SUNDAY: On two Epiphany Hymns "As
 with gladness men of old" and "Earth has
 many a noble city." *Chas. W. Pearce*
 No. 28. SECOND SUNDAY: Quartett from Oratorio
 "Palestine" "Lo star-led chiefs" *W. Crotch*
 No. 29. THIRD SUNDAY: Choral Hymn "O Lord thy
 heavenly grace impart" *S. Elvey*
 No. 30. FOURTH SUNDAY: Chorus "And then shall
 your light" from Elijah *Mendelssohn*
- BOOK X.** No. 31. COMMUNION FOR THE FIFTH SUNDAY AFTER
 EPIPHANY, Andante in E, Op. 47. *Schubert*
 No. 32. VOLUNTARY FOR THE SIXTH SUNDAY AFTER
 EPIPHANY "See what love hath the Father"
 (St. Paul) - - - *Mendelssohn*
 No. 33. VOLUNTARY FOR SEPTUAGESIMA SUNDAY,
 Allegro in G, from the Overture to *Giustino*
Handel
 No. 34. VOLUNTARY FOR SEXAGESIMA SUNDAY, Adagio
 in A \flat (Sonata Pathetique) *Beethoven*

- BOOK XI.** No. 35. VOLUNTARY FOR QUINQUAGESIMA SUNDAY,
 Organ Piece in A minor *Samuel Wesley*
 No. 36. VOLUNTARY FOR THE FIRST SUNDAY IN LENT,
 For Full Organ on two Lenten Hymn Tunes
 "S. Mary" and "Windsor" *C. W. Pearce*
 No. 37. VOLUNTARY FOR THE SECOND SUNDAY IN
 LENT, Motett "I wrestle and pray" *Bach*
 No. 38. VOLUNTARY FOR THE THIRD SUNDAY IN LENT,
 Miserere "Have mercy upon me, O God"
 (from the Seventh Chanson Anthem) *Handel*
- No. 39. FOUR VOLUNTARIES FOR LENT AND EASTER.
 1. Mid-Lent Sunday, "Docti sacris insti-
 tutis" (Lauda Syon) *Mendelssohn*
 2. Passion Sunday, on Goss's Anthem,
 "O Saviour of the World" *C. W. Pearce*
 3. Palm Sunday, "O! Saving Victim"
S. E. L. Spooner-Lillingston
 4. Third Sunday after Easter, on Ouseley's
 Anthem, "How goodly are thy tents,
 O Jacob" - - - *C. W. Pearce*
- BOOK XII.** No. 40. VOLUNTARY FOR THE FOURTH SUNDAY
 AFTER EASTER - *Samuel Wesley*
 No. 41. VOLUNTARY FOR ROGATION SUNDAY (Kyrie
 Eleison) - - - *Mozart*
 No. 42. VOLUNTARY FOR SUNDAY AFTER ASCENSION
 (Alleluia) - - - *Battishill*
 No. 43. COMMUNION FOR WHITSUN DAY *Reinagle*
 No. 44. VOLUNTARY FOR TRINITY SUNDAY
 (All the Kings of the Earth) *Greene*

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