

Elegy.

CHARLES E. STEPHENS

Op.15. No. 1.

Alla marcia, lento non troppo, maestoso.

Manual.

mp

Great Diapasons, Coupled to Swell with Oboe.

Pedal.

8 & 16ft.

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Andante cantabile.

W. REA.

Manual.

p Choir 8ft.

Sw. 8ft Reed.

Pedal.

Soft 16 & 8ft.

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Gloria Patri.

From the Service in E.

J. BARNBY.

Allegro moderato. M. $\text{♩} = 76$.

Manual.

Gt. Org.

Pedal.

The first system of musical notation is for the Manual and Pedal. It consists of three staves. The top staff is the Manual part, written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest, followed by a series of chords and moving lines. The middle staff is the Great Organ part, written in bass clef with the same key signature and time signature. It also begins with a whole rest, followed by chords and moving lines. The bottom staff is the Pedal part, written in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a series of chords and moving lines.

The second system of musical notation continues the piece. It consists of three staves. The top staff is the Manual part, written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest, followed by a series of chords and moving lines. The middle staff is the Great Organ part, written in bass clef with the same key signature and time signature. It begins with a whole rest, followed by chords and moving lines. The bottom staff is the Pedal part, written in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a series of chords and moving lines.

The third system of musical notation continues the piece. It consists of three staves. The top staff is the Manual part, written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a whole rest, followed by a series of chords and moving lines. The middle staff is the Great Organ part, written in bass clef with the same key signature and time signature. It begins with a whole rest, followed by chords and moving lines. The bottom staff is the Pedal part, written in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a series of chords and moving lines.

To Miss May Mc CREDIE.

Offertoire.

TEMPO DI MENUETTO.

Allegretto.

BRUCE STEANE.

Manual.

Pedal.

f Gt.

Gt. to Ped.

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Andante Grazioso.

(Sorrow.)

J. BARNBY.

M. ♩. = 42.

Manual.

Gt. Diaps.

Pedal.

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Sw. Stop Diap. & Reed.

Gt.

Allegretto. (Joy.)

J. BARNBY.

M. ♩ = 92.

Manual.

Sw. Diaps & Reed.

Pedal.

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cres. *f*

Andante con variazioni.

W. REA.

Manual. *Sw. p*

Pedal.

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The musical score is presented in three systems. The first system shows the Manual part (treble and bass staves) and the Pedal part (bass staff). The Manual part begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The Pedal part begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A watermark 'www.bnote.de' is visible across the middle of the score.

To Miss May Mc CREDIE.

MARCH.

BRUCE STEANE.

Tempo di marcia.

Manual.

Pedal.

Manual. *f* Sw. 3 3 3 3 3 3 Gt. 3

Pedal. Gt. to Ped.

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rall. Sw. Sw.

Andantino alla Canone.

CHARLES E. STEPHENS.
Op. 15. No. 2.

Sempre legatissimo.

Manual.

p 7
Gt. Open Diapason, Coupled to Swell with Diapasons and Principal.

Pedal.

8 & 16ft.

am. *p* *cres.*

dim. *cres.*

To Miss May M^c CREDIE.

Prelude and Fuga.

(On the name "Bach" A la Homage. G.F. Handel.)

BRUCE STEANE.

Andante moderato. M. ♩ = 92.

Manual.

f Gt. coup. to Full-Sw.

Pedal.

f Gt. to Ped

Sw.

Gt.

Sw.

Gt. Ped. off.

Gt.

Gt. to Ped.

Larghetto.

W. REA.

Manual. *Gt. Org.
8ft. work.*

Pedal.

p Sw.

increase the Sw.

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p Sw.

Ch.

Sw.

Ch.

Sw.