

KOLLEKTION

Orgelraritäten der Romantik 56

Freie Stücke zum Eingang 1

Organ rarities of the romantic period 56
Ingoing voluntaries 1

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Orgelraritäten der Romantik 56

Freie Stücke zum Eingang 1

Organ rarities of the romantic period 56

Ingoing voluntaries 1

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Die Stücke wurden der Reihe „Ingoing Voluntaries“ entnommen
The pieces were taken from the series „Ingoint Voluntaries“
(Augener, London, 1913)

ANDANTINO IN B.

Sw. Diap. with Gamba & Celestes 8.

Gt. Diapns. 8 ft.

Ch. Soft 8.ft.

Ped. Soft 16.

Sw. to Ped.

Andantino.

B. Luard-Selby.

MANUAL.

Sw.

molto legato

Ch.

PEDAL.

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Gt. *mf*

Gt. to Ped.

Sw.

poco rall.

a tempop

Ch.

Gt. to Ped. in

Sw. to Ped.

NOËL LANGUEDOCIEN IN F MINOR.

Sw. Vox Humana, Ged. 8 Trem.

Gt. Clarabella 8.

Ch. Gamba and Ged. 8.

Ped. Bourdon, 16, 8.

Alexandre Guilmant:
(arranged by Dr A. E. Hull.)

Andante con moto. (♩ = 66.)

MANUAL.

PEDAL.

The musical score is written for a three-manual organ. The first system shows the initial chords and a melodic line in the upper manual. The second system continues the melodic development. The third system introduces a new melodic line in the middle manual, marked with a 'Ch.' (Chorus) and a 'p' (piano) dynamic. The fourth system concludes the piece with sustained chords in the upper manual and a rhythmic pattern in the pedal. The score includes various musical notations such as treble and bass clefs, key signature of three flats (F minor), time signature of 2/4, and dynamic markings like p, pp, and Sw. The score is divided into four systems, each with three staves for the manuals and one for the pedal. A large orange watermark 'www.bnote.de' is visible across the middle of the score.

SOLEMN PRELUDE IN G.

Sw. Voix Celeste.
Gt. Flute. 8.
Ch. Orchestral Oboe.
Ped. Bourdon 16.8.

To C. Charlton Palmer D. Mus:
(Organist of Canterbury Cathedral.)

Arthur W. Pollitt.

Tempo Rubato. *Broadly.* (♩ = 69.)

MANUAL.

Sw.

poco rall.

PEDAL.

The first system of the musical score is for the Manual and Pedal. The Manual part is in G major, 4/4 time, and begins with a 'Sw.' (Swell) marking. The Pedal part is in G major, 4/4 time, and begins with a 'poco rall.' (poco rallentando) marking. The score is written for a four-part organ setting.

Ch.

Sw. (Soft 8.)

poco rall.

The second system of the musical score continues the Manual and Pedal parts. The Manual part is in G major, 4/4 time, and begins with a 'Ch.' (Chorus) marking. The Pedal part is in G major, 4/4 time, and begins with a 'Sw. (Soft 8.)' (Swell, Soft 8th) marking. The score is written for a four-part organ setting.

poco rall.

poco accel. e cresc.

The third system of the musical score continues the Manual and Pedal parts. The Manual part is in G major, 4/4 time, and begins with a 'poco rall.' (poco rallentando) marking. The Pedal part is in G major, 4/4 time, and begins with a 'poco accel. e cresc.' (poco accelerando e crescendo) marking. The score is written for a four-part organ setting.

ANDANTE TRANQUILLO.

Gt. Diaps. (*p*)
Sw. Diaps. 8 ft.
Ch. Clarinet.
Ped. Bourdon.
Sw. to Ped.

A. J.
8.12.10.

Claude W. Parnell.

Andante ma non troppo. ♩ = 80.

MANUAL.

p sempre con tranquillità

PEDAL.

p

Sw. (Gedackt only.)

pp *ad lib.*

Ch. (clar.) *ad lib.*

Sw. (Diaps.)

a tempo *p*

Sw.

ANDANTE IN B FLAT.

Sw. Open Diap. 8. alone.

Gt. 8 ft. *mf*

Ch. Flute. 8. 4.

Ped. 16. 8. *mf* to Gt.

Sw. to Gt.

T. G. Osborn.

Andante. ♩ = 72.

MANUAL.

Sw. *p*

PEDAL.

Sw. *p*

rit. a tempo Gt. *mf*

più mf *f* *cresc.*

en do *ff* *p* Sw.

reduce Gt. to *p*

ELEVATION IN E FLAT.

Gt. Soft stops.
Sw. Soft stops.
Ped. 16, 8 to Gt.
Sw. to Gt.

Albert Renaud.
Op.129, N° 3.

Andante.

MANUAL.

Gt. *p*

PEDAL.

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PRELUDE IN G.

Sw. Soft. 8. ft. & Oboe.

Gt. 8 ft. *mp*.

Ch. Dulciana or Unda Maris. 8.

Ped. 16. 8. to Gt.

Sw. to Gt.

To Herbert Walton. Esq.
Glasgow Cathedral.

Rather brightly. ♩ = 100

A. Eaglefield Hull.

MANUAL. Gt. *mp*

PEDAL.

Sw.

espressivo

leave Gt. to Ped.on.

Lento. Tempo I.

rall.

Gt. to Ped.in.

Gt. to Ped.

FRIEDENSHOFFNUNG.

Sw. Oboe or Stringtone.8.
 Gt. Soft stops.8.
 Ch. Gedackt.8.(or Unda Maris.)
 Ped. 16.8. *mp*.
 No couplers.

E.N.Hay.

Maestoso.

MANUAL.

PEDAL.

Gt. *p*

mp

Ch. with Trem.

Sw.

Gt.

16 ft.off.

ANDANTE CON MOTO

Gt. Small Open.to Sw.
Ch.Flute 8.
Sw.Diaps.
Ped.16.8.to Gt.

Clifford Dawson.

Andante con moto.

MANUAL.

PEDAL.

Gt.

Ch.

Sw.

Sw.

Ch. Gamba

add Reeds

Sw.

rit.

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ANDANTE IN C.

Sw. Soft stops.

Gt. Small Op. Dp. 8. *mp*

Ped. Bourdon, 16. to Sw.

J. Rheinberger.

Sostenuto. ♩ = 60.

MANUAL.

Sw. *p*

PEDAL.

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mp

p

pp

dim.

Sw.

Gt. *mp*

VOLUNTARY IN B FLAT

Gt. Small Open, to Sw.

Sw. to Oboe

Ch. Clarinet

Ped. 16 and 8 to Gt.

Clifford Dawson

Con moto $\text{♩} = 69$

MANUAL

PEDAL

legato

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Gt.

Ch.

Sw.

PRELUDE IN A FLAT

Sw. Voix Celeste, 8.
Gt. (or Ch.) String and Gedackt tone, 8.
Ped. Bourdon, 16, to Swell.
Sw. to Gt.
Andante. ♩ = 80.

Alex. Guilmant.
(arrd by Dr. A. E. Hull.)

MANUAL.

p Sw. *cresc.*

PEDAL.

Gt. (or Ch.)

Sw. *p* *cresc.* Sw.

f *p*

BERCEUSE IN C

Soft Sw. Gt. or Ch.
Ped. 16 uncoupled.

To Sydney H. Nicholson. Esqre. M.A. Mus. Bac.
Manchester Cathedral.

Slight colour changes may be
made at a) b) c) d) e) f) g)

A. Eaglefield Hull.

Andante con grazia.

MANUAL.

Sw. *sempre pp*

PEDAL.

poco rit.

a)

b)

* The piece may conclude here.

WOHIN?

Sw. Ged. Str. 8 *p*.
 Gt. Diapns. 8 *mf*.
 Ch. Solo stop
 Ped. 16 *p*. to Sw.

E.N. Hay

Senza rigore di tempo (from ♩ = 92 to 100)

MANUAL

PEDAL

Ch. Solo

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