



# C. J. GREY

## MORCEAUX ORIGINAUX


POUR

# ORQUE

- No.
1. HYMNE CÉLESTE.
  2. CHANT TRIOMPHAL.
  3. ANDANTE PASTORALE.
  4. MARCHE SOLENNELLE.
  5. BERCEUSE.
  6. GRAND CHŒUR.
  7. CANTILÈNE DRAMATIQUE.
  8. SONATA. I. INTRODUCTION.  
" II. PASTORALE.  
" III. FINALE.
  9. INTERMEZZO.
  10. OFFERTOIRE.
  11. FANTAISIE SYMPHONIQUE.
  12. SYMPHONY in F.
  13. IDYLLE.
  14. MARCHE NUPTIALE (in A-flat).
  15. TOCCATA.
  16. OUVERTURE.
  17. MEDITATION.
  18. BARCAROLLE.

- No.
19. OFFERTOIRE.
  20. 2<sup>nd</sup> GRAND CHŒUR.
  21. SALUT D'AMOUR by *E. Elgar* transcr.
  22. CHANT ANGÉLIQUE.
  23. RÊVERIE.
  24. PRIÈRE.
  25. GRANDE MARCHE TRIOMPHALE.
  26. ROMANZA.
  27. PRIÈRE A LA VIERGE.
  28. ANDANTE CANTABILE ET ALLEGRO.
  29. CANZONE
  30. INVOCATION
  31. FANTASIA (in F-min. & maj.)
  32. BOURRÉE
  33. ANDANTE in G.
  34. NOCTURNE
  - \*35. MARCHE MILITAIRE
  - \*36. JOY & SORROW
  - \*37. ELEVATION

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Printed in Germany.

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# ELEVATION FINALE

C.J. Grey

**Allegro maestoso**

MANUAL

*ff* G<sup>♯</sup> full

PEDAL

*ff* 16 & 8 f<sup>♯</sup> (coup to G<sup>♯</sup>)

Sw. full

*cresc.*

G<sup>♯</sup> to Ped. off

First system of a musical score in G major (one sharp). It consists of three staves: a treble staff with a melodic line featuring eighth and sixteenth notes, and two piano accompaniment staves (treble and bass) with chords and bass notes.

Second system of the musical score. It features a treble staff with a melodic line and two piano accompaniment staves. The tempo marking *rall.* is placed in the first measure, and *largamente* is placed in the second measure. The music transitions from eighth notes to a slower, more spacious feel.

Third system of the musical score, continuing the *largamente* section. It features a treble staff with a melodic line and two piano accompaniment staves. The music is characterized by wide intervals and a slow, expansive feel.

Fourth system of the musical score, concluding the *largamente* section. It features a treble staff with a melodic line and two piano accompaniment staves. The music maintains the slow, spacious character.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The system is divided into two measures. The first measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). The second measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). A fermata is placed over the final note of the treble staff in the second measure.

Second system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The system is divided into two measures. The first measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). The second measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). A fermata is placed over the final note of the treble staff in the second measure.

Third system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The system is divided into two measures. The first measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). The second measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). A fermata is placed over the final note of the treble staff in the second measure.

Fourth system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The system is divided into two measures. The first measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). The second measure contains a treble staff with a half note chord (F#4, C#5), a middle staff with a quarter-note melody (F#4, G4, A4, B4), and a bass staff with a half note chord (F#2, C#3). A fermata is placed over the final note of the treble staff in the second measure.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line in the lower staff, with various rhythmic values and articulation marks.

Second system of musical notation, continuing the piece with similar notation and structure to the first system.

Third system of musical notation, continuing the piece with similar notation and structure to the first system.

Fourth system of musical notation, featuring performance instructions: *rall.* (rallentando) in the first measure, *tempo I* (return to first tempo) in the second measure, *Gt full* (Guitar full) in the third measure, and *Gt to Ped.* (Guitar to Pedal) in the fourth measure. The notation includes complex rhythmic patterns and dynamic markings.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features complex chordal textures and melodic lines, with some notes beamed together.

Second system of musical notation, consisting of three staves. It includes performance instructions: *rit.* (ritardando) in the first measure, *tempo* above the staff, *Sw.* (Swell) with a hairpin symbol, and *cresc.* (crescendo) in the third measure. A marking *G♯ to Ped. off* is present in the bass staff.

Third system of musical notation, consisting of three staves. The music continues with similar complex textures and melodic patterns.

Fourth system of musical notation, consisting of three staves. It includes the instruction *G♯ to Ped.* in the bass staff.

Musical score system 1, featuring piano accompaniment. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. A *rit.* (ritardando) marking is present in the second measure of the grand staff.

Musical score system 2, featuring piano accompaniment. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked *largamente* and the dynamic is *p*. The instruction *senza reeds* is written in the first measure of the grand staff.

Musical score system 3, featuring piano accompaniment. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature.

Musical score system 4, featuring piano accompaniment. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has two sharps (F# and C#). The first measure of the grand staff has a whole note chord (F#4, C#5). The second measure has a half note chord (F#4, C#5). The third measure has a half note chord (F#4, C#5). The bass staff has a whole note chord (F#2, C#3) in the first measure, a half note chord (F#2, C#3) in the second measure, and a half note chord (F#2, C#3) in the third measure. The grand staff has a slur over the first two measures, and the bass staff has a slur over the first two measures.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has two sharps (F# and C#). The first measure of the grand staff has a whole note chord (F#4, C#5). The second measure has a half note chord (F#4, C#5). The third measure has a half note chord (F#4, C#5). The bass staff has a whole note chord (F#2, C#3) in the first measure, a half note chord (F#2, C#3) in the second measure, and a half note chord (F#2, C#3) in the third measure. The grand staff has a slur over the first two measures, and the bass staff has a slur over the first two measures.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has two sharps (F# and C#). The first measure of the grand staff has a whole note chord (F#4, C#5). The second measure has a half note chord (F#4, C#5). The third measure has a half note chord (F#4, C#5). The bass staff has a whole note chord (F#2, C#3) in the first measure, a half note chord (F#2, C#3) in the second measure, and a half note chord (F#2, C#3) in the third measure. The grand staff has a slur over the first two measures, and the bass staff has a slur over the first two measures.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has two sharps (F# and C#). The first measure of the grand staff has a whole note chord (F#4, C#5). The second measure has a half note chord (F#4, C#5). The third measure has a half note chord (F#4, C#5). The bass staff has a whole note chord (F#2, C#3) in the first measure, a half note chord (F#2, C#3) in the second measure, and a half note chord (F#2, C#3) in the third measure. The grand staff has a slur over the first two measures, and the bass staff has a slur over the first two measures.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The tempo marking is *rall.* (rallentando). The music features a melodic line in the upper treble staff and a more rhythmic line in the lower bass staff, with a large slur encompassing both. The grand staff ends with a double bar line.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is two sharps. The tempo marking is *tempo*. The instruction *add reeds ff* is written above the grand staff. The music features a melodic line in the upper treble staff and a rhythmic line in the lower bass staff. The grand staff ends with a double bar line.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is two sharps. The tempo marking is *rall.*. The music features a melodic line in the upper treble staff and a rhythmic line in the lower bass staff. The grand staff ends with a double bar line.

# ORGAN MISCELLANY

arranged by **W. T. Best.**

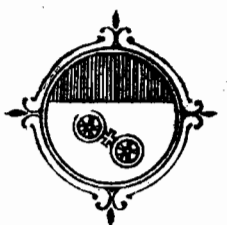
## PAGES from Popular Composers by

- 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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# Pieces for the Organ

composed  
by

## WILLIAM FAULKES

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

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1. Fantasia in E flat . . . . .	2 0	19. Élèvement 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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GROSSH. HESS. HOFMUSIKVERLEGER  
Printed in Germany.

# NEW

# ORGAN ARRANGEMENTS

BY

# W. J. WESTBROOK

No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Prize Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria.-Hymn. to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer, Andante religioso.
19. *Leybach, J.* Andante con espressione.
20. *Donizetti, G.* Offertoire. Ave Maria.
21. *Beethoven, L.* Larghetto. Violin-Concerto.
22. *Mendelssohn, F.* Andante. Violin Concerto.
23. *Stradella, A.* Air d'Eglise. Pietà Signore.
24. *Viotti, J. B.* Adagio from 22<sup>nd</sup> Violin Concerto.
25. *Bach, J. S.* Cradle-Song; from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
27. *Giordani, T.* Caro mio ben.
28. *Rossini, G.* La Charité.
29. *David, Fé.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

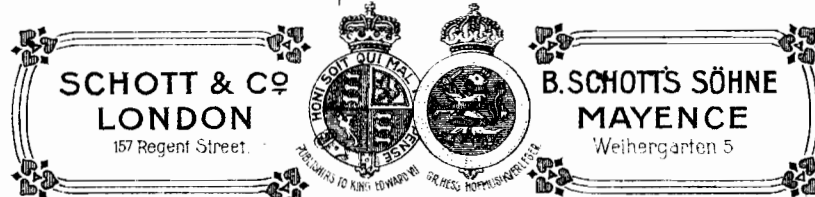
No.

32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
33. *Lachner, F.* Festival-March from "Catharina Cornaro".
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
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.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E-flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
54. *Widor, Ch. M.* Serenade.
55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
58. *Ravina, H.* Concert-March, Op. 14.
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.

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15

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