

ORIGINAL  
ORGAN COMPOSITIONS

JOSEPH JONGEN

1. Prélude élégiaque et Pensée d'Automne <sup>NET</sup> 1/-

EAGLEFIELD HULL

2. Paraphrase on 2 Grieg Melodies ... 1  
3. Variations Poétiques .... 1 -  
4. Toccata on "Corde Natus" .. 1 -  
5. Fantasia on an old English Carol ... 1 -  
6. Prelude, Berceuse and Réverie .... 1 -



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25 CONDUIT STREET (Regent Street Corner), W. 16 NEWGATE STREET, E.C.  
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LONDON

# XI. PRELUDE IN G.

Sw. Soft. 8. ft. & Oboe.

To Herbert Walton. Esq.

Gt. 8 ft. *mp*.

Glasgow Cathedral.

Ch. Dulciana or Unda Maris. 8.

Ped. 16. 8. to Gt.

Sw. to Gt.

Rather brightly. ♩=100

A. Eaglefield Hull.

MANUAL. *Gt. mp*

PEDAL.

Sw.

*espressivo*

leave Gt. to Ped.on.

*rall.* Lento. Tempo I. *Gt.*

*rall.* *Gt. to Ped.*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A *crescendo* marking is placed below the grand staff.

Second system of musical notation, continuing the piece. It includes the same three-staff structure. The right hand continues with intricate melodic patterns. A *rall. e dim.* marking is present in the middle of the system, and a bracket labeled *L.H. Sw.* spans the end of the system.

Third system of musical notation. The top staff begins with the tempo marking *Poco lento.* and the instruction *Solo stop.* above it. The bottom staff has the instruction *espressivo* below it. The music shows a transition to a slower, more expressive style.

Fourth system of musical notation. The tempo marking *Adagio.* is placed above the right hand. The system includes dynamic markings: *Ch. ppp* and *Sw. ppp* in the middle, and *ppp* at the bottom right. A *rall. molto* marking is located below the grand staff.

## XX.

## 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)

\*

c)

Ch. (or Gt.) *p*

*segue*

This section consists of two systems of music. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The second system is a single bass clef staff with a rhythmic accompaniment. The word "segue" is written below the second system.

d)

e)

This section consists of two systems of music. The first system has a treble clef staff with a melodic line and a grand staff with a harmonic accompaniment. The second system is a single bass clef staff with a rhythmic accompaniment.

f)

L.H. Solo

This section consists of two systems of music. The first system has a treble clef staff with a melodic line and a grand staff with a harmonic accompaniment. The second system is a single bass clef staff with a rhythmic accompaniment. The words "L.H. Solo" are written below the first system. There are triplet markings above the treble staff in the second system.

g)

Sw.

*ritard. ed estinto*

This section consists of two systems of music. The first system has a treble clef staff with a melodic line and a grand staff with a harmonic accompaniment. The second system is a single bass clef staff with a rhythmic accompaniment. The words "Sw." and "ritard. ed estinto" are written below the first system.

# VIII RÊVERIE

Sw. Cel. 8. *pp*  
 Gt. Soft flute, 8.  
 Ch. Clarinet or Gamba 8.  
 Ped. Soft 16. to Sw.

Poco allegretto con tempo rubato.

A. Eaglefield Hull

MANUAL

Sw. *pp* *poco cresc.*

PEDAL

*poco rit.* *a tempo* *poch. rit.*

*a tempo* *cresc.* Sw. Ch. (or Gt.) *mp con espress.*

Sw. (or Gt.) *poch. rit.* *pp* Sw. Ch.

This system contains the first two systems of music. The top system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The bottom system has a bass clef staff with a single-line accompaniment. Performance markings include 'Sw. (or Gt.)', 'poch. rit.', 'pp', and 'Ch.'.

*ppp* *rit.* Sw. (or Gt.) *p* *a tempo primo* *rit. molto*

This system contains the third and fourth systems of music. The top system continues the melodic and piano accompaniment from the previous system. The bottom system continues the single-line accompaniment. Performance markings include 'ppp', 'rit.', 'Sw. (or Gt.) p', 'a tempo primo', and 'rit. molto'.

*a tempo*

This system contains the fifth and sixth systems of music. The top system continues the melodic and piano accompaniment. The bottom system continues the single-line accompaniment. A performance marking of 'a tempo' is present.

*L.* *rit. molto* *Lento molto* *mp* Ch. Sw. *pp* *pp*

This system contains the seventh and eighth systems of music. The top system continues the melodic and piano accompaniment. The bottom system continues the single-line accompaniment. Performance markings include 'L.', 'rit. molto', 'Lento molto', 'mp Ch.', 'Sw. pp', and 'pp'.

# MODERN ORGAN COMPOSERS

EDITED BY

## A. EAGLEFIELD HULL

BOOK I.—No. 10221

E. C. BAIRSTOW .....Toccata-Prelude  
G. FERRARI .....Interlude  
S. KARG-ELERT .....Pastorale, Recitativo  
& Corale

BOOK II.—No. 10222

A. M. GOODHART.....Study  
E. BULLOCK .....Voluntary  
A. E. HULL.....Variations poétiques

BOOK III.—No. 10223

J. K. PYNE .....Impromptu elegiac  
E. C. BAIRSTOW .....Prelude  
E. BECK-SLINN .....Postlude

BOOK IV.—No. 10224

S. KARG-ELERT.....Pastel, No. 2  
O. OLSSON .....Sestetto  
B. LUARD SELBY.....Improvisation

BOOK V.—No. 10225

O. OLSSON .....Berceuse  
E. C. BAIRSTOW.....Elegy  
A. E. HULL.....Toccatina

BOOK VI.—No. 10226

A. W. POLLITT .....Three Preludes  
A. E. HULL .....Fantasia  
S. KARG-ELERT .....Pastel, No. 1

BOOK VII.—No. 10227

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A. M. GOODHART.....Third Study upon a cypher  
G. FERRARI .....Prélude

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O. OLSSON .....Fantasia cromatica  
W. STEFFLANGSTON Overture à la Handel

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T. G. OSBORNE.....Allegro moderato

BOOK X.—No. 10230

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A. W. POLLITT .....Ballade in G minor

BOOK XI.—No. 10231

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C. W. PARNELL.....Allegro Vivace  
L. A. HAMAND .....Toccatà

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J. BRAHMS.....Fugue in A flat minor  
A. RENAUD.....Reverie in A  
C. DAWSON .....Allegro scherzando

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