ORIGINAL COMPOSITIONS

FOR THE

ORGAN

(NEW SERIES)

No. 114

PARTITA IN E

S. Karg-Elert

LONDON.
Novello & Co., Ltd.

MADE IN ENGLAND

SHORT PRELUDES

FOR THE

ORGAN.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

BOOK I.

No.			No.		
1.	Andante Grazioso ...	Thomas Adams	6.	Adagio Cantabile ...	Alfred Hollins
2.	Andante	W. G. Alcock	7.	Larghetto	Charles J. May
3.	Largamente ..	George J. Bennett	8.	Andante con Moto...	John E. West
4.	Andante Religioso ..	Myles B. Foster	9.	Andantino quasi Allegretto	John E. West
5.	Andantino	Alfred Hollins	10.	Andante	W. Wolstenholme

BOOK II.

No.			No.		
1.	Andante con Moto...	Thomas Adams	7.	Adagio	Charles J. May
2.	Con Moto	W. G. Alcock	8.	"Hymnus"—Andante e Sostenuto ...	John E. West
3.	Moderato	H. A. Chambers	9.	Andante Serioso ...	John E. West
4.	Marziale, poco Lento	Myles B. Foster	10.	Adagio ...	W. Wolstenholme
5.	Moderato	Alfred Hollins			
6.	Andantino	Alfred Hollins			

BOOK III.

No.			No.		
1.	Moderato e Legato ..	Thomas Adams	6.	"Song without Words"—Con Moto	Alfred Hollins
2.	Moderato	W. G. Alcock	7.	Andante	Alfred Hollins
3	Andante con Moto	George J. Bennett	8.	Andante Dolente ...	John E. West
4.	Andante	H. A. Chambers	9.	Andante Pastorale ...	John E. West
5.	Grazioso molto Espressivo	Myles B. Foster	10.	Adagio	W. Wolstenholme

BOOK IV.

No.			No.		
1.	"Elevation"—Andante e Legato	Thomas Adams	6.	Andantino	Arthur W. Marchant
2.	Andante Religioso	Myles B. Foster	7.	Con Moto Moderato	William Sewell
3.	"Simplicity"—Andante	Barry M. Gilholy	8.	Andante Amabile ...	William Sewell
4.	Largamente	R. G. Hailing	9.	Andante	Clement M. Spurling
5.	"Dialogue"– Andante Grazioso	Charles H. Lloyd	10.	Andante Sostenuto	F. Cunningham Woods

BOOK V.

No.			No.		
1.	"Invocation"—Andante Grazioso	Thomas Adams	6.	Poco Lento... ...	Charles H. Lloyd
2.	Andante con Moto	Percy E. Fletcher	7.	Andante Dolente ...	Arthur W. Marchant
3.	Poco Adagio	Myles B. Foster	8.	Andantino con Tenerezza	William Sewell
4.	Andante Espressivo ...	Ignace Gibsone	9.	Andante con Moto	Clement M. Spurling
5.	Adagio	Alfred Hollins	10.	Adagio Molto ...	F. Cunningham Woods

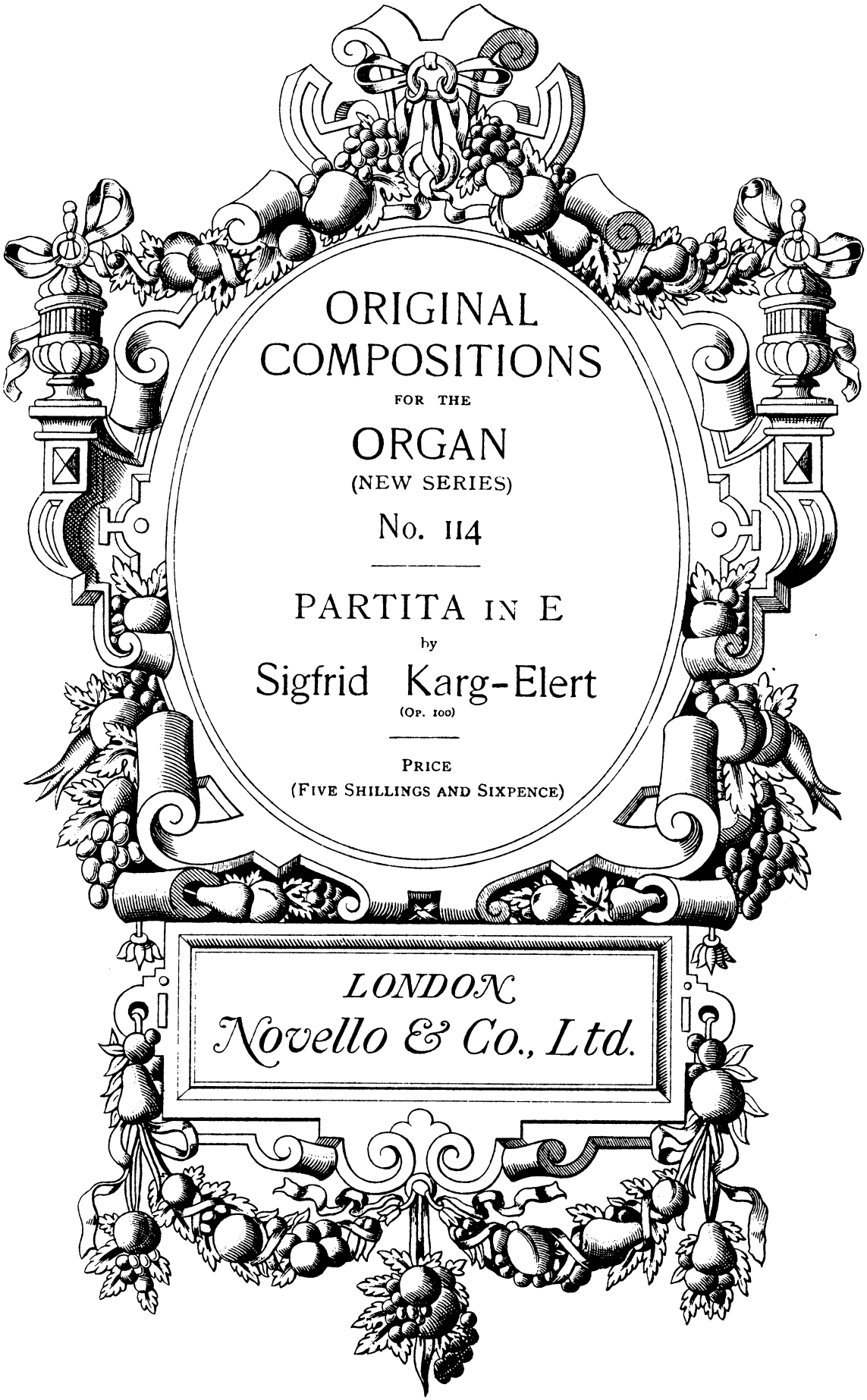
BOOK VI.

No.			No.		
1.	Dolente	Edmund T. Chipp	6.	Andante Religioso ..	Arthur W. Marchant
2.	Andante Sostenuto ...	Myles B. Foster	7.	Lento	Charles J. May
3.	Andantino	R. G. Hailing	8.	Larghetto	Albert Robins
4.	Con Moto	Alfred Hollins	9.	Adagio e Mesto	William Sewell
5.	"Communion"– Cantabile	J. Lemmens	10.	Andante Affetuoso ...	William Sewell

(July 1923.)

(Price One Shilling and Sixpence each Book.)

LONDON: NOVELLO AND COMPANY, LIMITED.



ORIGINAL COMPOSITIONS

FOR THE

ORGAN

(NEW SERIES)

No. 114

PARTITA IN E

by

Sigfrid Karg-Elert

(Op. 100)

PRICE

(FIVE SHILLINGS AND SIXPENCE)

LONDON

Novello & Co., Ltd.

MADE IN ENGLAND.

DIE vorgeschriebene Registrierung ist nicht als strikte bindend anzusehen, doch sollen tunlichst derselben *nahe kommende* Farben angestrebt werden. Verwendbar sind die 2-fuessigen Register auf Sw. und Ch. nur dann zu coloristischen Hellretouchierungen, wenn sie *sehr still* intoniert sind, in welchem Falle sie dann ihren primaeren Charakter verlieren und lediglich das Timbre der 8' Register metaphonieren. Falls 8' 2' in gewuenschter Eigenart nicht vorhanden, ist dieser Zwilling eventuell durch 16' 4' (*p*) zu ersetzen und eine Oktave hoeher zu spielen (sofern der Umfang zureicht und der 16' *locker* intoniert ist). Die angezeichten Stellen des Manualwechsels *sind durchaus beachtlich*, doch ist ein Tausch zwischen Sw. und Ch. in vielen Faellen moeglich. Ich liebe offene, schillernde, ja gelegentlich aggressive und karrikierende Farben (wo es die burleske Diktion erfordert); doch fasse man die Registrierungen je eines Stueckes *stets unter einem einheitlichen Gesichtspunkt* zusammen und lasse lieber gelegentlich "interessante" Kombinationen fallen, als dass der Charakter der Geschlossenheit verloren geht. Sofern diese Partita in einheitlicher Folge gespielt wird, ist die *mehrfache Wiederkehr* von extravaganten Farben (16' 4' oder 8' 2', Vox humana, Glocken oder Harfe, u.s.w.) tunlichst zu umgehen: es gibt auch eine Monotonie der Reize! Die Farben sind alsdann nicht (wie vorgeschrieben) auf das *Einzel*-stueck—sondern auf das *Ganze* abzustimmen.

S. K.-E.

ALTHOUGH the indicated registration is not to be regarded as strictly binding, an endeavour should be made to secure tone-colours approximating as nearly as possible to the tone of the stops which the player is directed to use. Stops of 2-ft. pitch on Swell or Choir may be used—to give a touch of brightness—only when they are quietly voiced, in which case they lose their primary character and simply brighten up the tone of the 8-ft. stops. If 8-ft. and 2-ft. stops of the right character are not available, this combination may be replaced by soft stops of 16-ft. and 4-ft. pitch, playing an octave higher (so far as the compass of the manual makes this possible, and if the double stop is lightly voiced). Attention should be paid throughout to the manual changes indicated, but Swell and Choir manuals are frequently interchangeable. I like open and radiant colours—even occasionally aggressive colours *en caricature* (when a burlesque diction is called for); nevertheless the stops for any given movement must always be chosen with a view to the unity of the whole, avoiding the use of "interesting" combinations which would tend to obscure this.

When all the movements of this Partita are played *seriatim* as one item, avoid as far as possible the frequently repeated use of extravagant colours (*e.g.*, 16-ft. plus 4-ft., or 8-ft. plus 2-ft.; or Vox humana; or Carillon or harp effects, etc.). Too much charm may be monotonous! Colours must in that case be well contrasted over the work as a whole, and not as indicated for the individual movements.

(*Translated by* G. S.)

CONTENTS

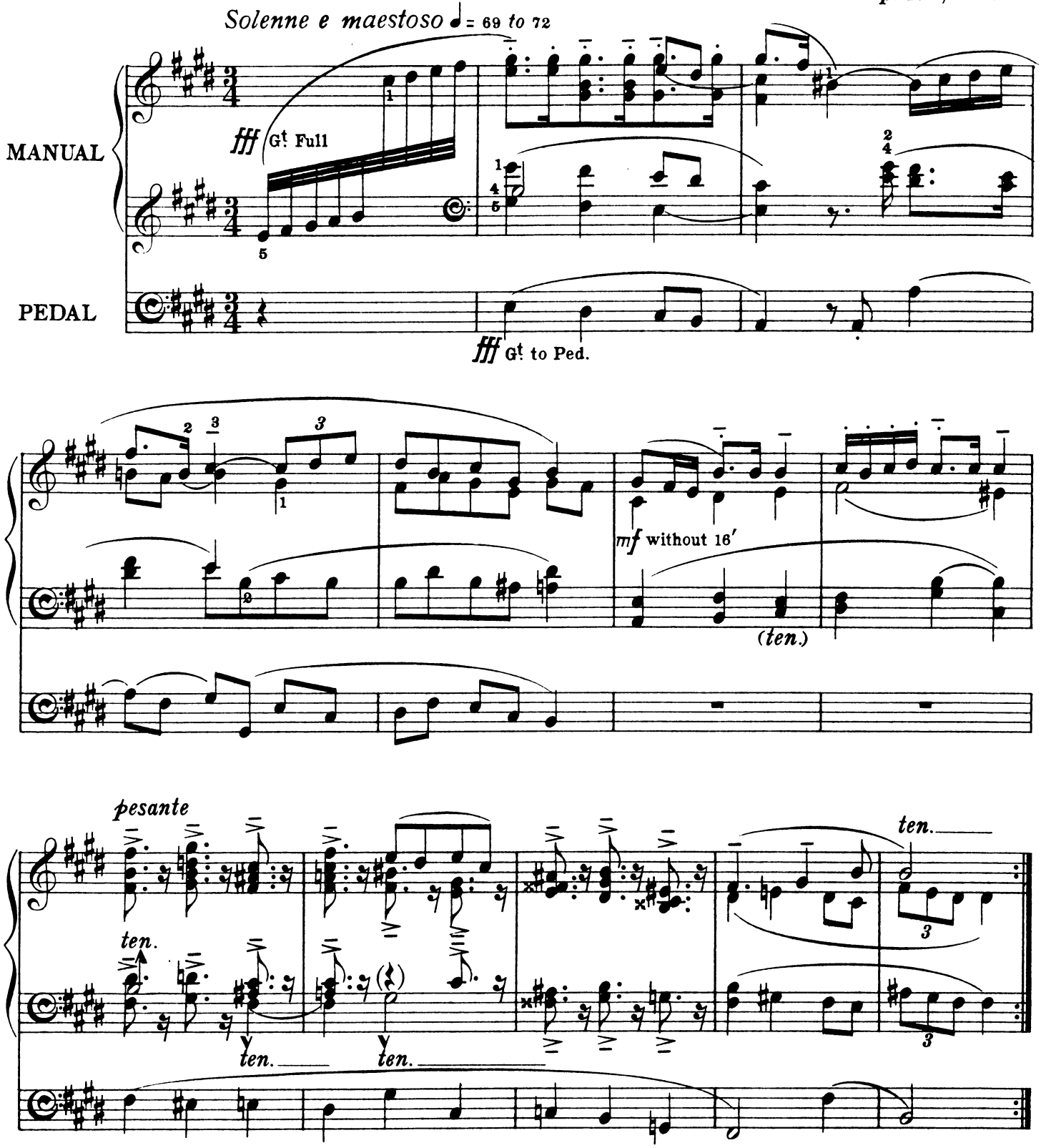
No.		Page
1.	Entrata	1
2.	Canzona	4
3.	Corrente e Siciliano	9
4.	Rigaudon (Alla Burla)	18
5.	Sarabande	26
6.	Gavotte e Carillon	32
7.	Finale quasi ritorno	40

To my friend Godfrey Sceats (London) with gratitude.

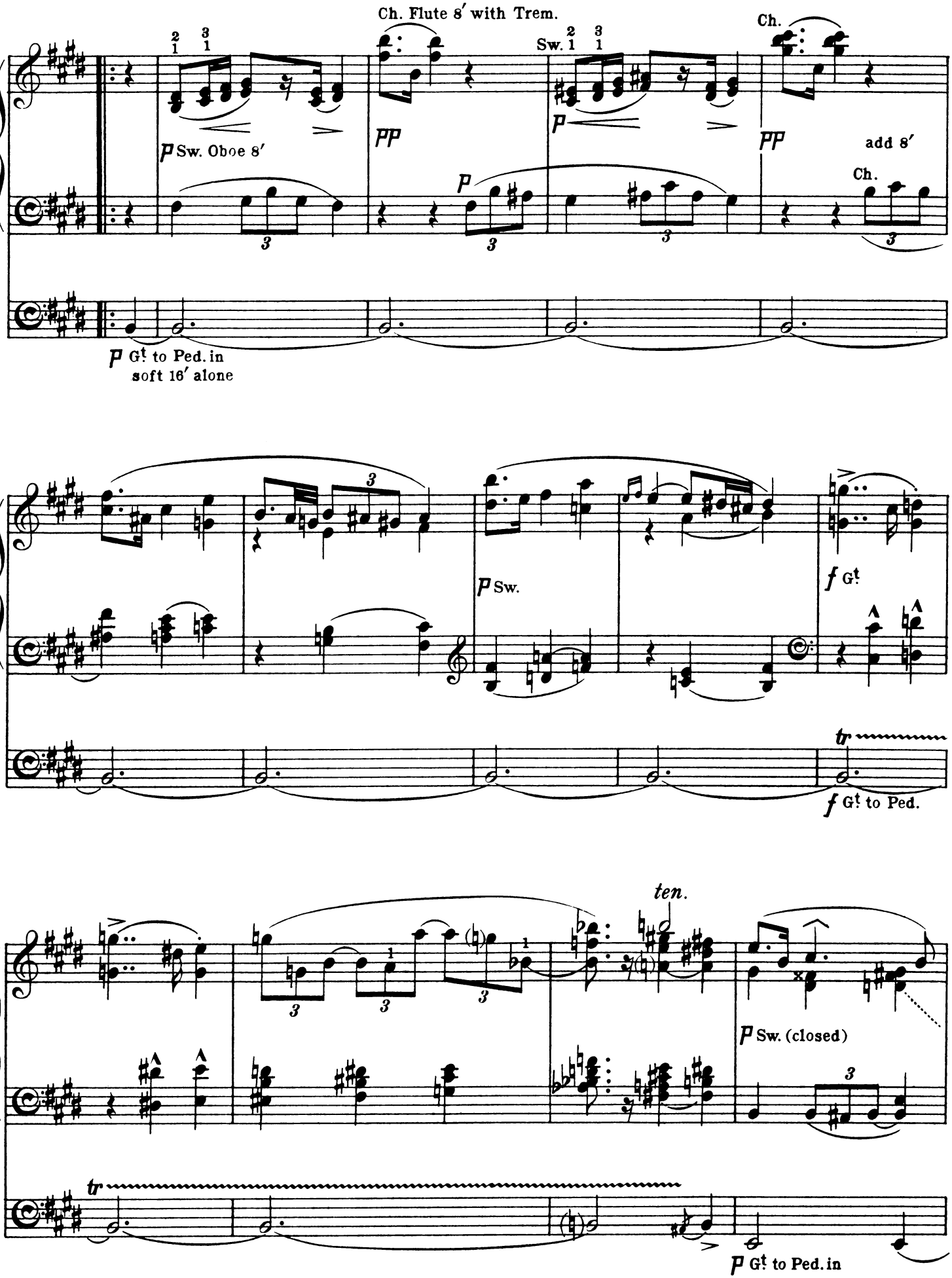
I. ENTRATA

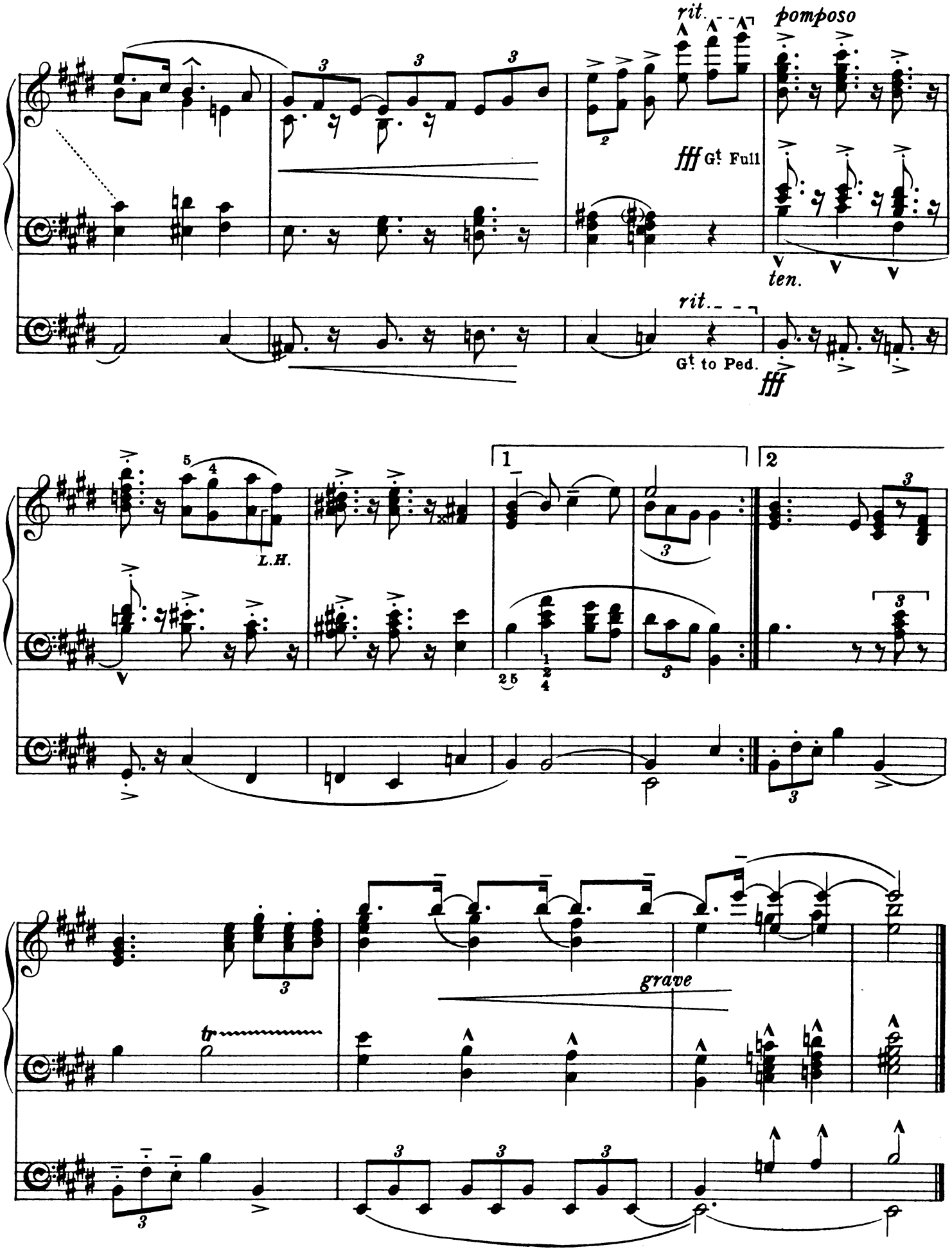
Sigfrid Karg-Elert

Op. 100, No. 1



Copyright, 1928, by Novello & Company, Limited


Ch. Flute 8′ with Trem.
Sw.
Ch.
p Sw. Oboe 8′
pp
p
pp
add 8′
Ch.
p Gt to Ped. in soft 16′ alone
p Sw.
f Gt
tr
f Gt to Ped.
ten.
p Sw. (closed)
tr
p Gt to Ped. in


rit.
pomposo
fff Gt Full
ten.
rit.
Gt to Ped.
fff
L.H.
1
2
grave
tr

To my friend Godfrey Sceats (London) with gratitude

II. CANZONA

Sigfrid Karg-Elert
Op. 100, Nº 2

Tranquillo e cantabile ♩ = 56

Sw. or Solo Reed 8′

mf

MANUAL

p Ch. 8′ & 4′ Flutes

PEDAL

p 16′ Ch. coupled

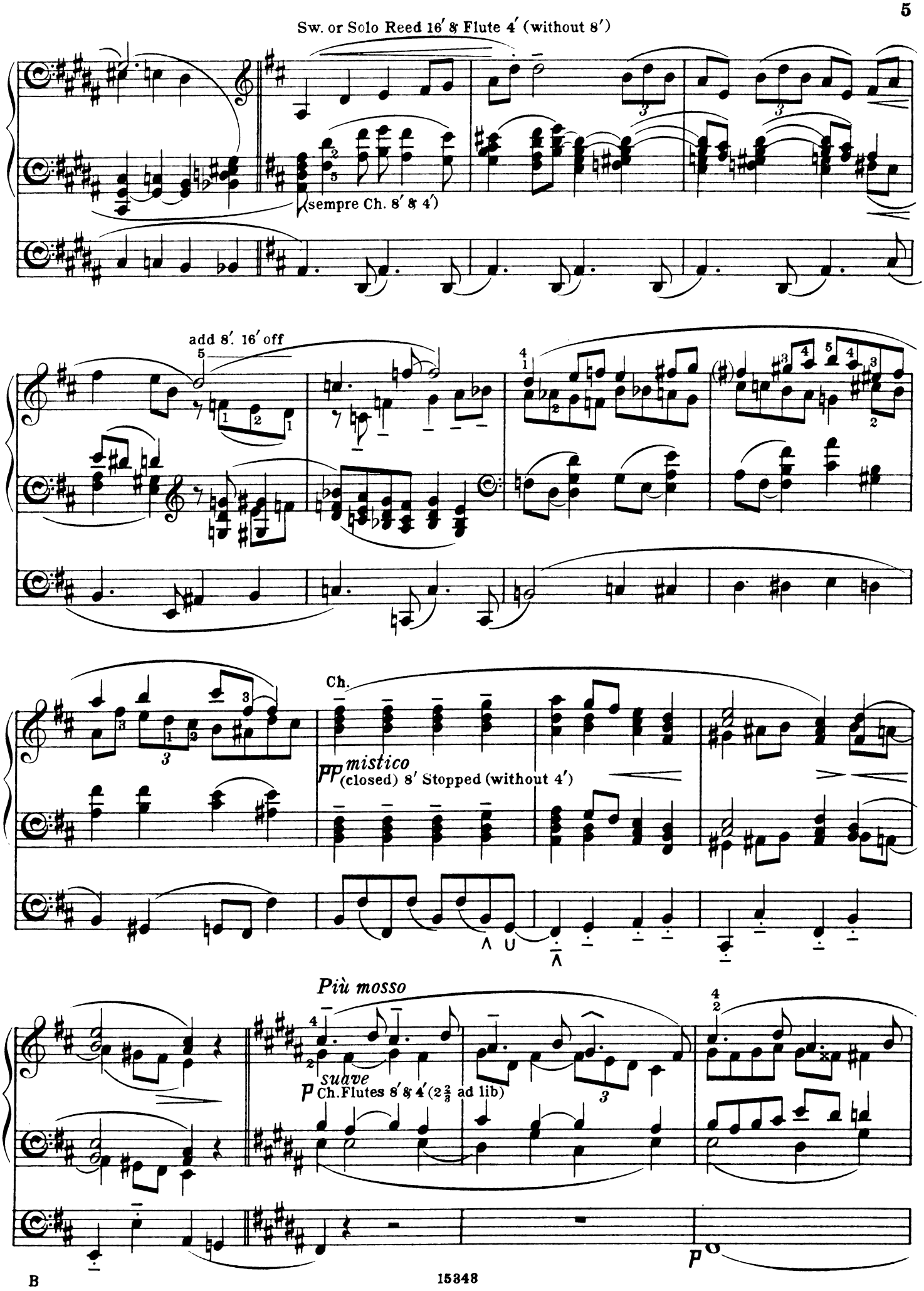
Ch.

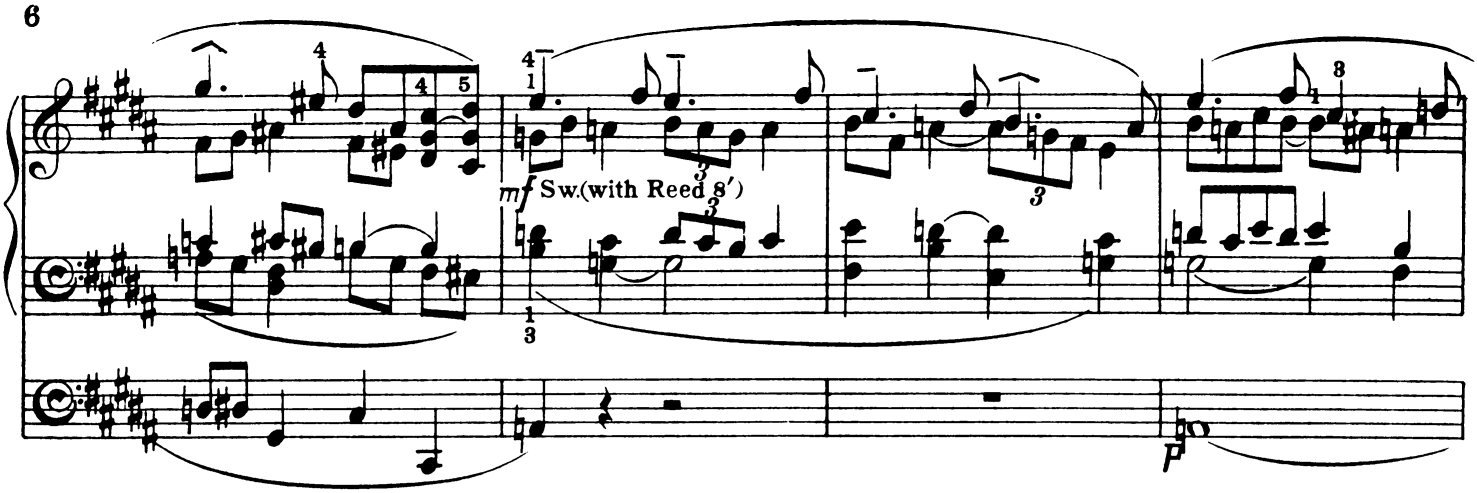
pp (closed)

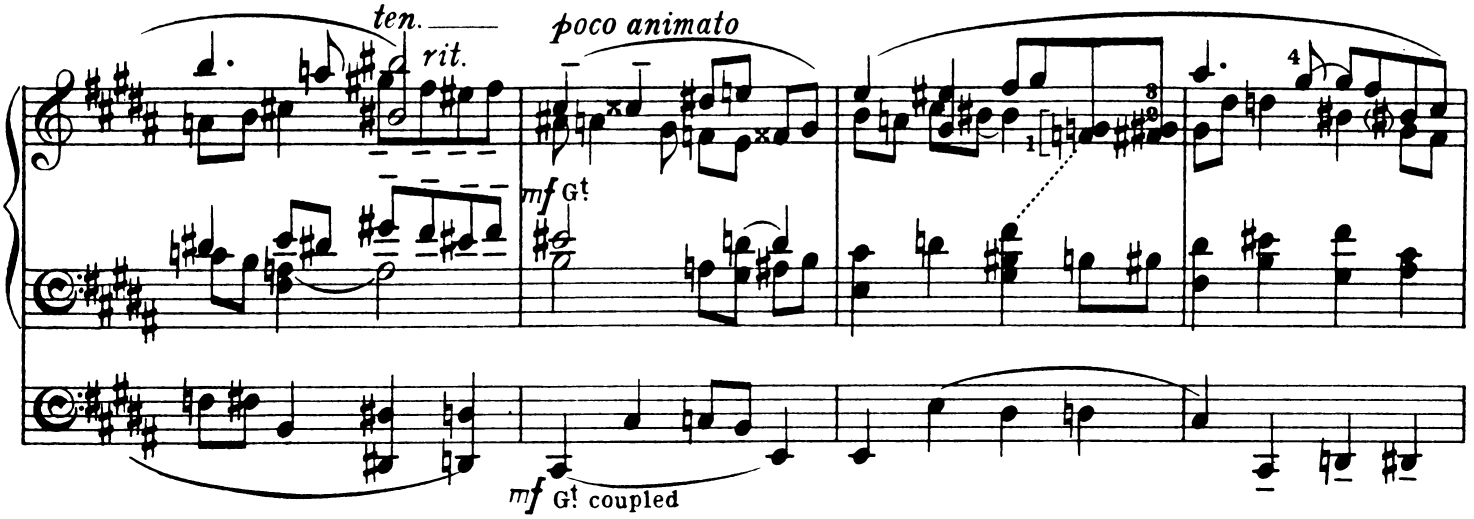
p

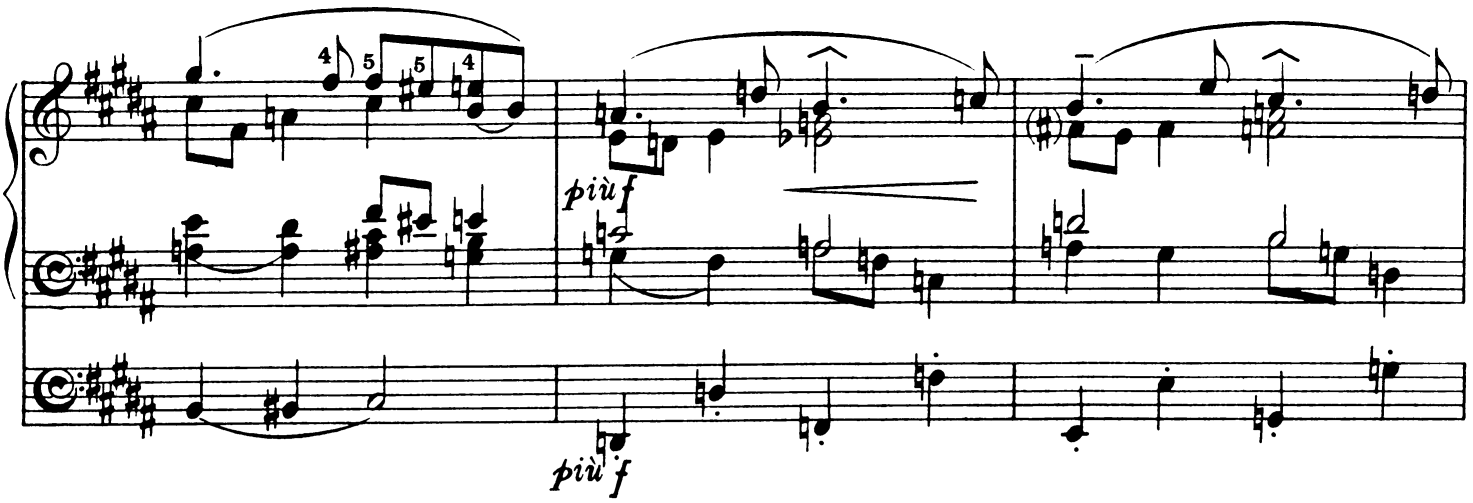
15843

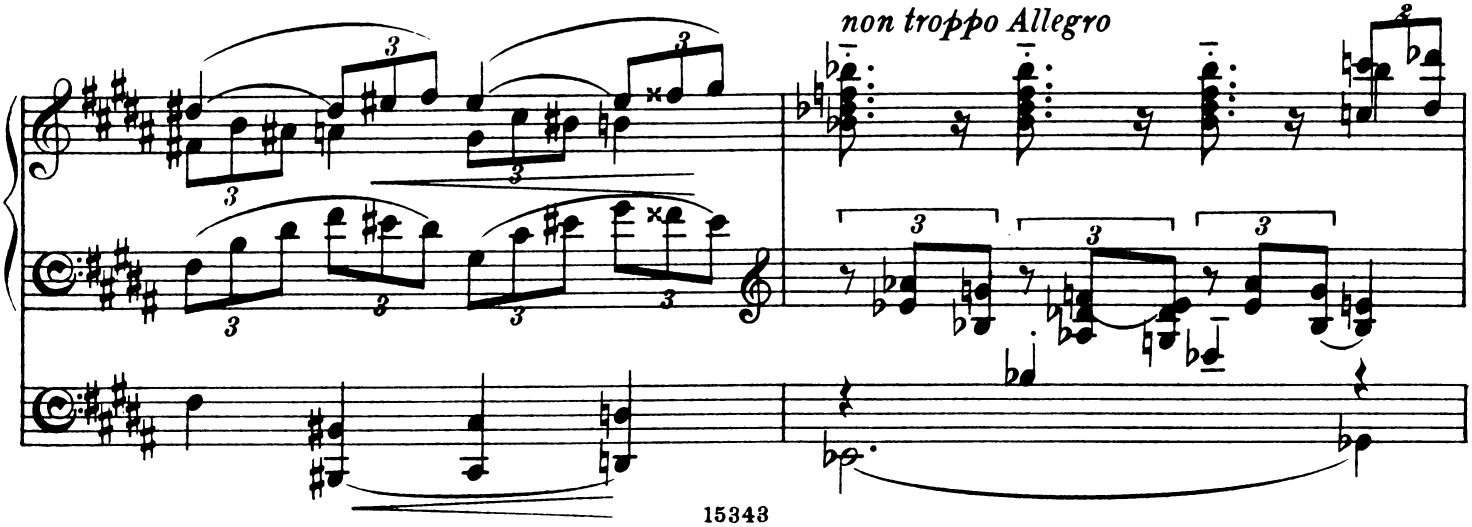
Copyright, 1928, by Novello & Company, Limited

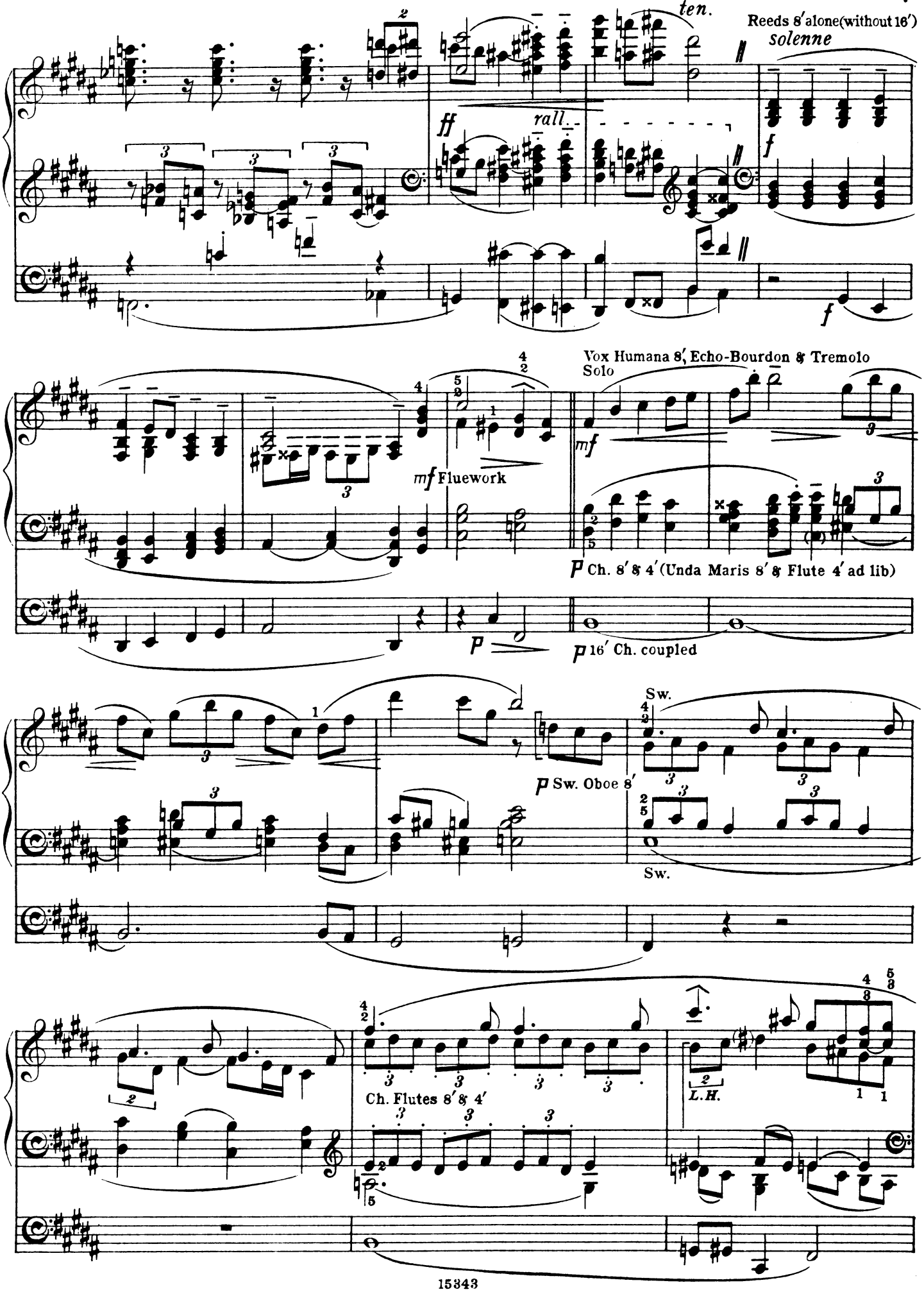

Sw. or Solo Reed 16′ & Flute 4′ (without 8′)
(sempre Ch. 8′ & 4′)
add 8′. 16′ off
Ch.
pp mistico
(closed) 8′ Stopped (without 4′)
Più mosso
p suave
Ch. Flutes 8′ & 4′ (2⅔ ad lib)
p

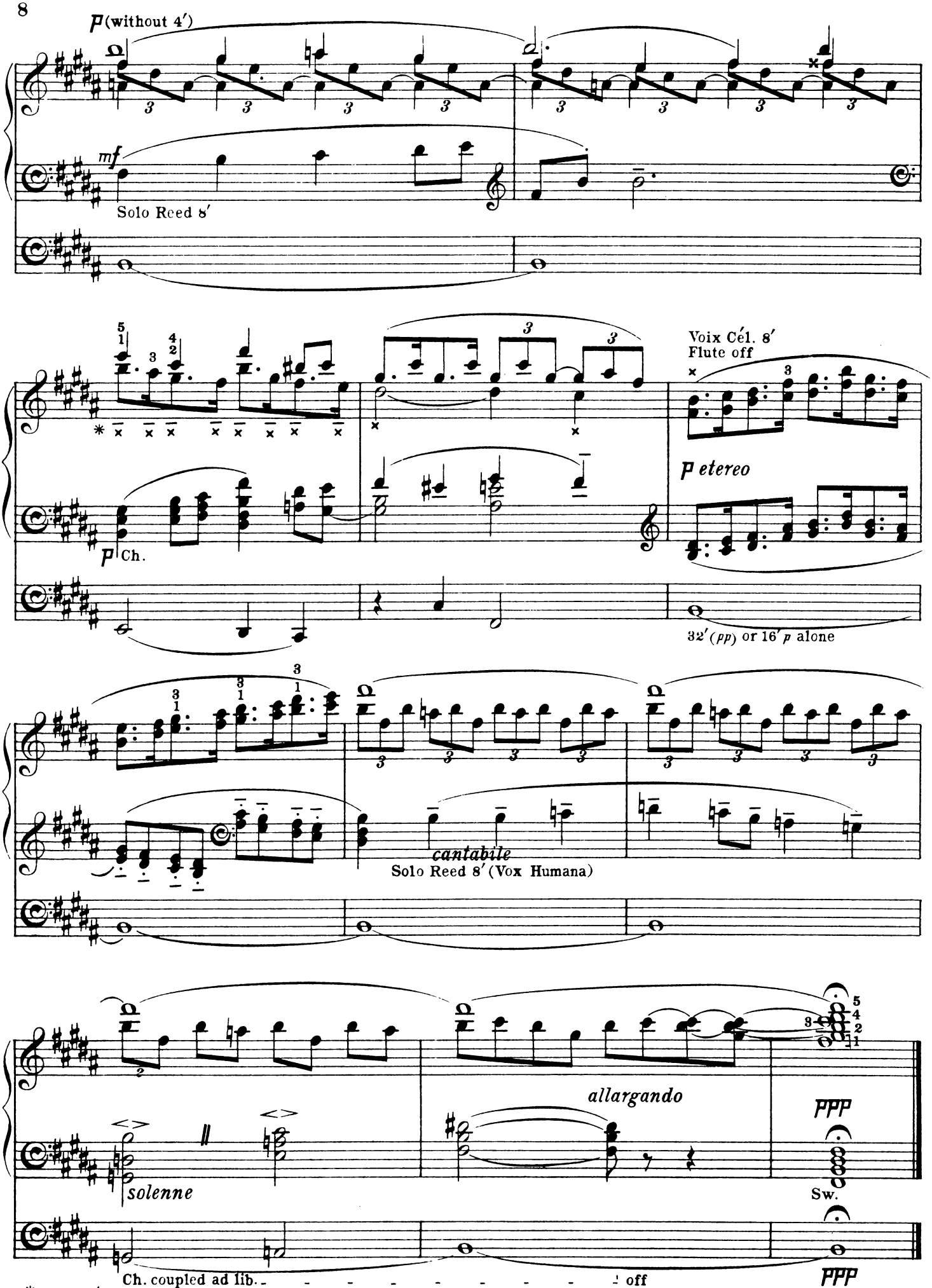

mf Sw.(with Reed 8′)
p


ten.
rit.
poco animato
mf G!
mf G! coupled


più f
più f


non troppo Allegro


ten.
Reeds 8′ alone (without 16′)
solenne
ff
rall.
f
f
Vox Humana 8′, Echo-Bourdon & Tremolo
Solo
mf
mf Fluework
p Ch. 8′ & 4′ (Unda Maris 8′ & Flute 4′ ad lib)
p
p 16′ Ch. coupled
Sw.
p Sw. Oboe 8′
Sw.
Ch. Flutes 8′ & 4′
L.H.


p (without 4′)
mf
Solo Reed 8′
Voix Cél. 8′
Flute off
p etereo
p Ch.
32′ (pp) or 16′ p alone
cantabile
Solo Reed 8′ (Vox Humana)
allargando
ppp
solennе
Sw.
Ch. coupled ad lib. - - - - - - - - - - - - off
ppp
* × × × 'O Sanctissima'

III. CORRENTE e SICILIANO

Sigfrid Karg-Elert
Op. 100, Nº 3.

Vivacissimo e leggiero ♩. = 72 to 80

MANUAL

P Ch. Flutes 8′ & 4′ *legato*

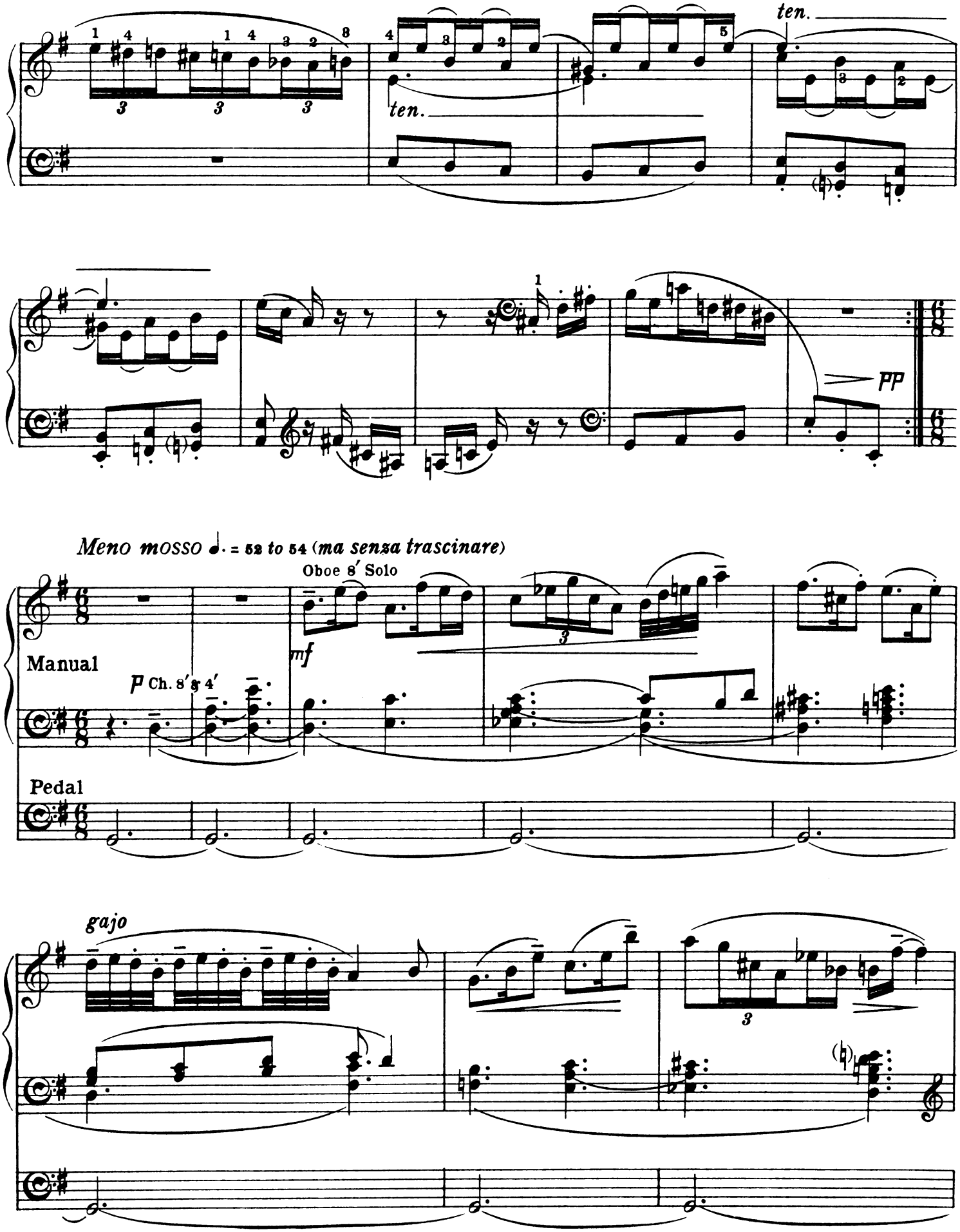
senza Pedale

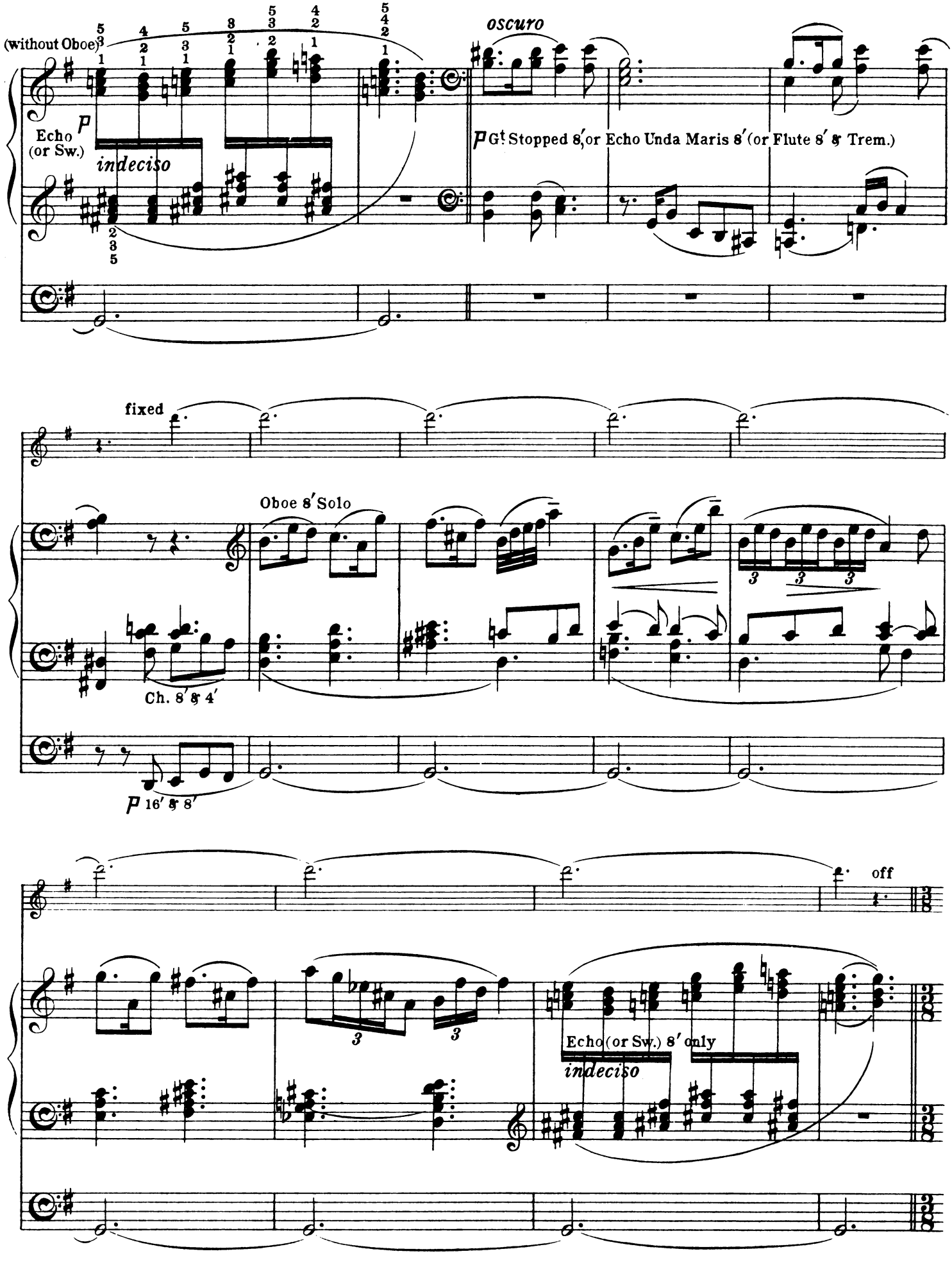
PP Sw. 8′ & 2′ (16′ *pp* ad lib.) (closed)

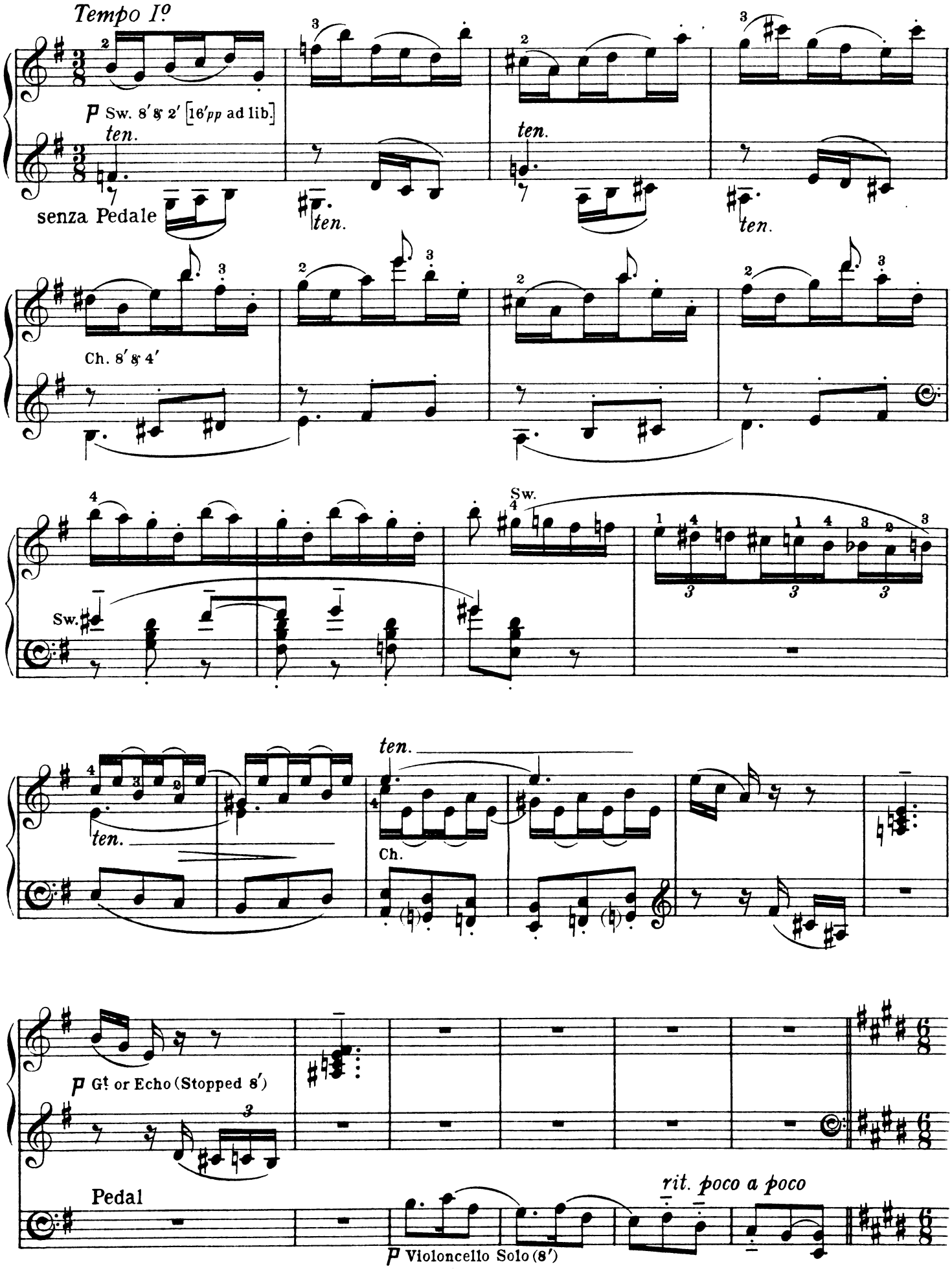
1st time Ch. (8′ & 4′)
2nd time Sw. (8′ & 2′) (16′ *pp* ad lib.)

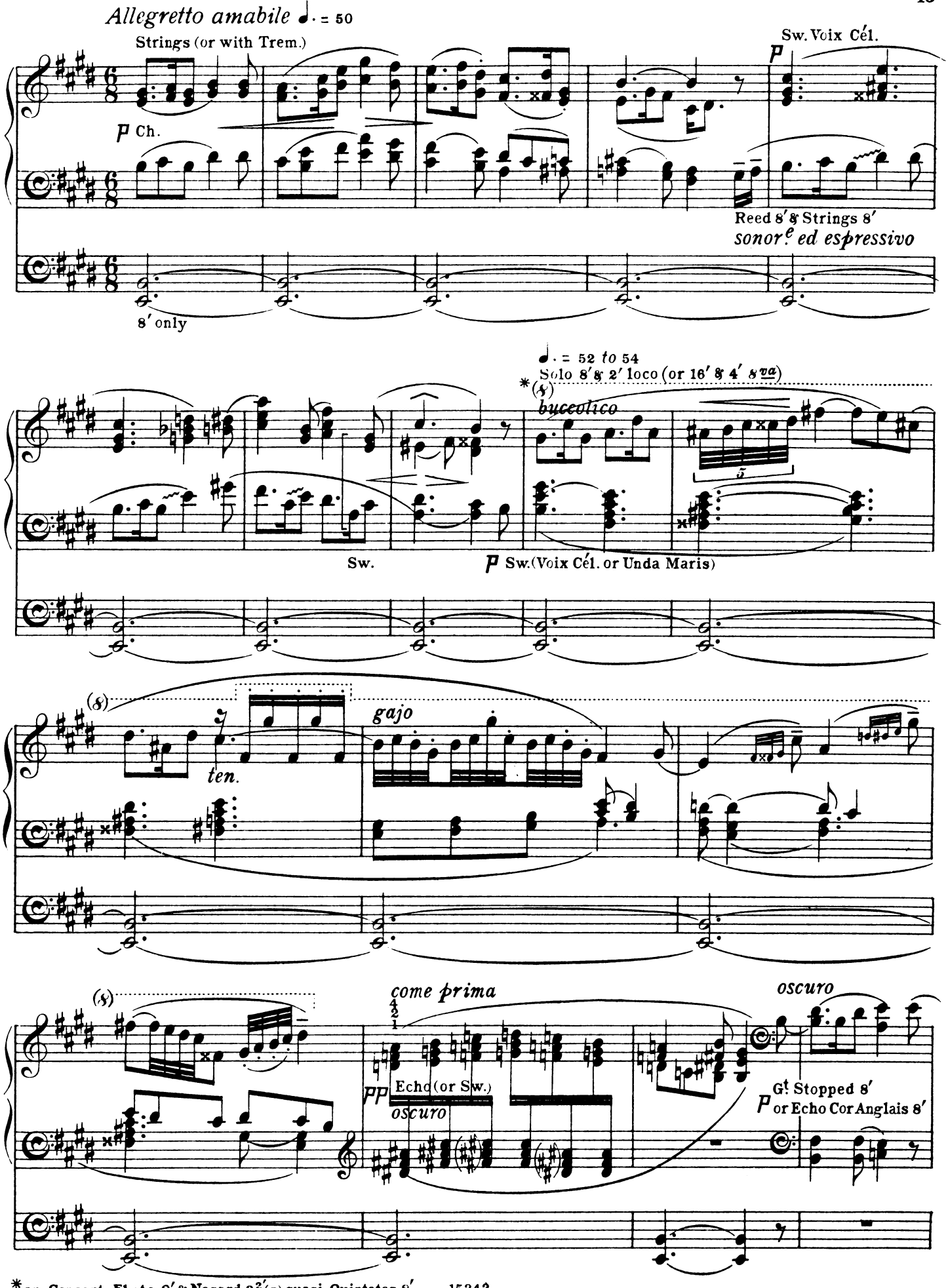
ten. *ten.* *ten.* *ten.*

15343
Copyright, 1928, by Novello & Company, Limited


ten.
ten.
pp
Meno mosso ♩. = 52 to 54 (ma senza trascinare)
Oboe 8′ Solo
mf
Manual
p Ch. 8′ & 4′
Pedal
gajo

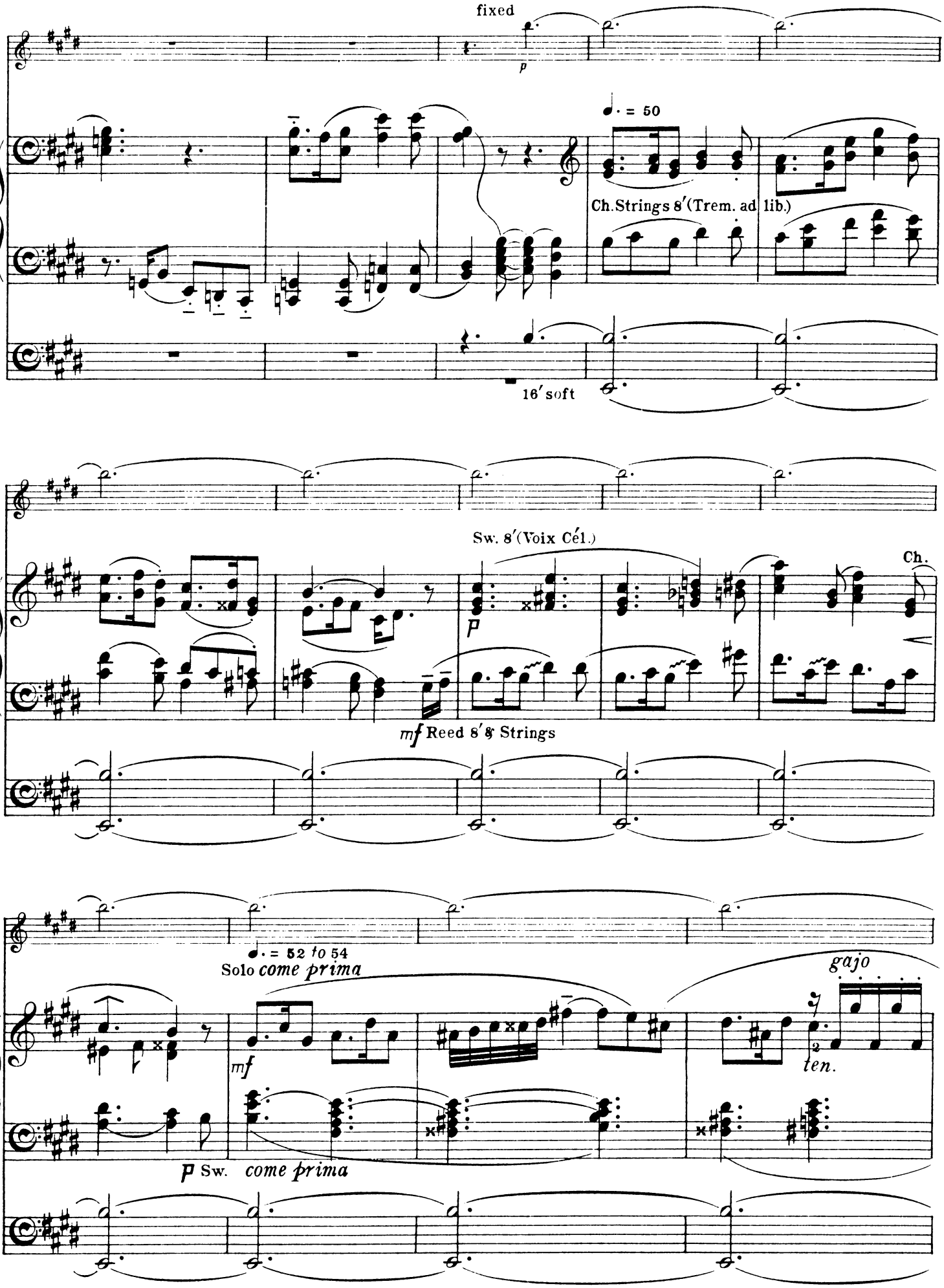

(without Oboe)
Echo (or Sw.)
p
indeciso
oscuro
p Gt Stopped 8′, or Echo Unda Maris 8′ (or Flute 8′ & Trem.)
fixed
Oboe 8′ Solo
Ch. 8′ & 4′
p 16′ & 8′
off
Echo (or Sw.) 8′ only
indeciso

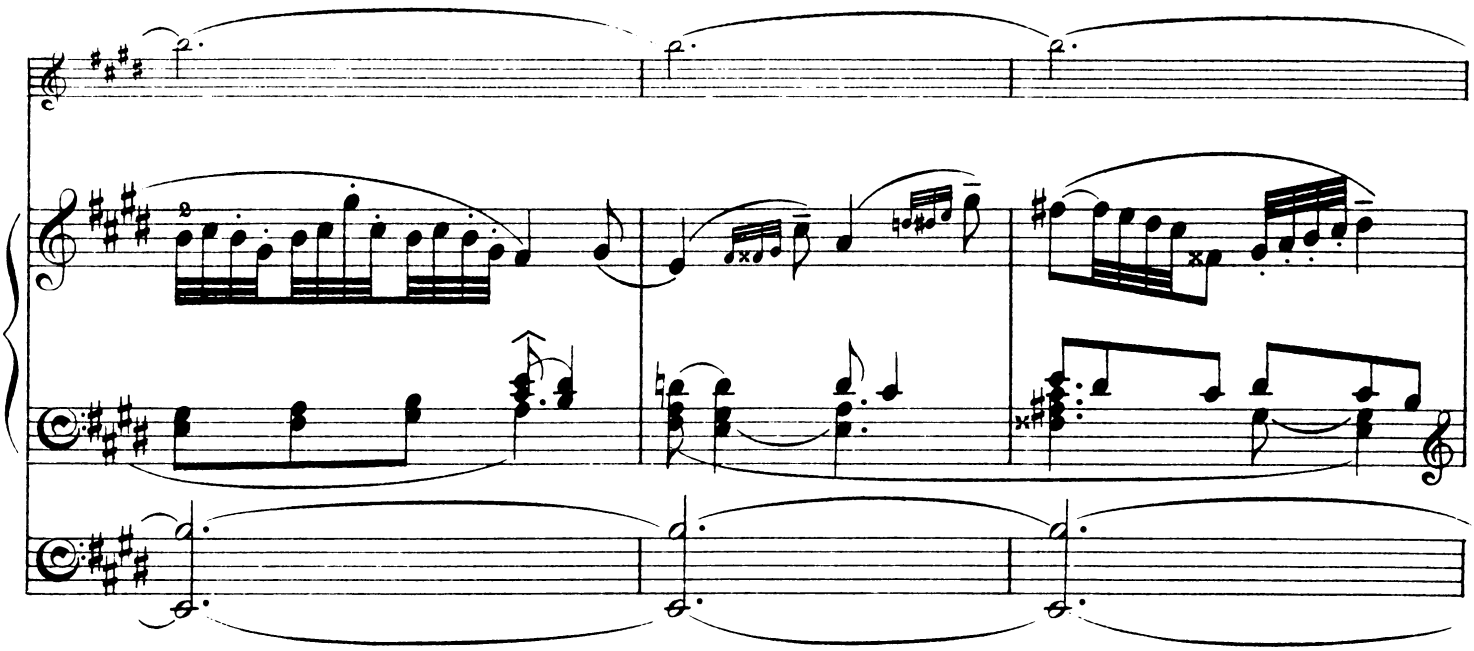

Tempo Iº
p Sw. 8′ & 2′ [16′pp ad lib.]
ten.
senza Pedale
Ch. 8′ & 4′
Sw.
Ch.
p Gt or Echo (Stopped 8′)
Pedal
rit. poco a poco
p Violoncello Solo (8′)

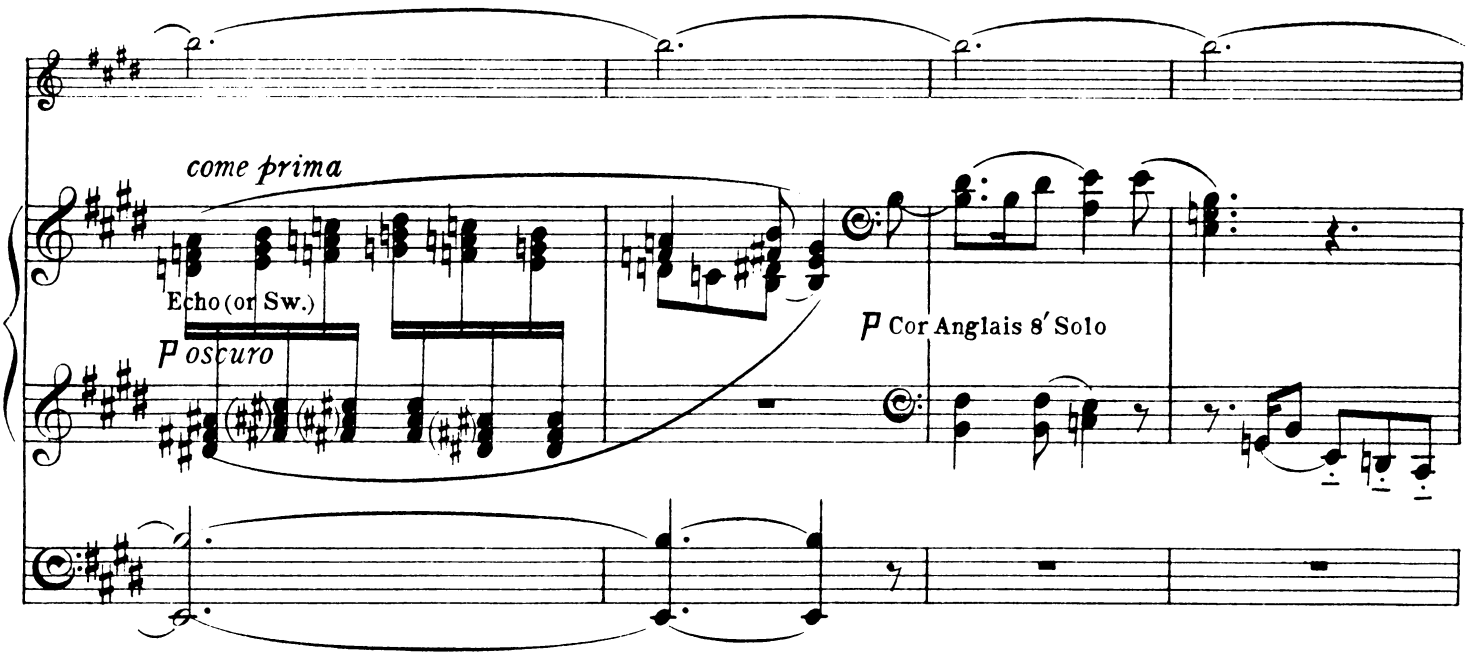


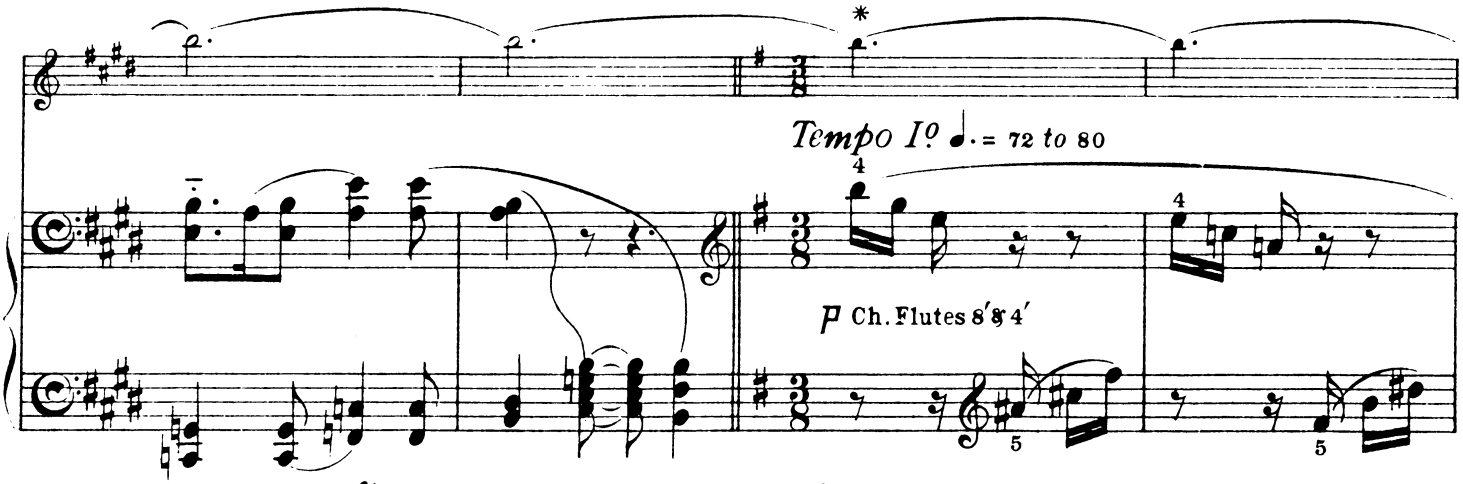
*or Concert-Flute 8′ & Nasard 2⅔′ (p), quasi Quintaton 8′

15343


fixed
p
♩. = 50
Ch. Strings 8′ (Trem. ad lib.)
16′ soft
Sw. 8′ (Voix Cél.)
Ch.
p
mf Reed 8′ & Strings
♩. = 52 to 54
Solo come prima
gajo
mf
ten.
p Sw. come prima

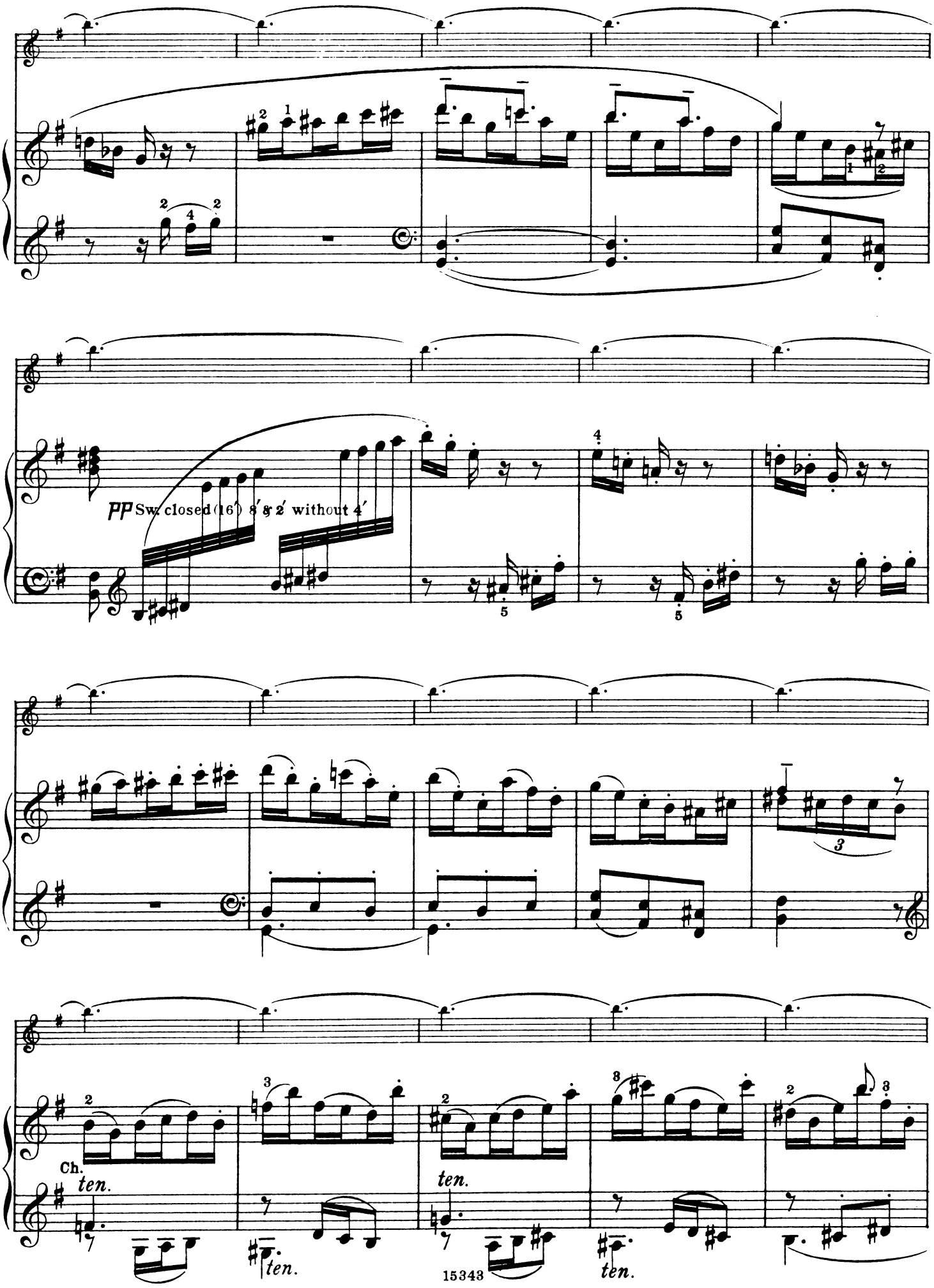


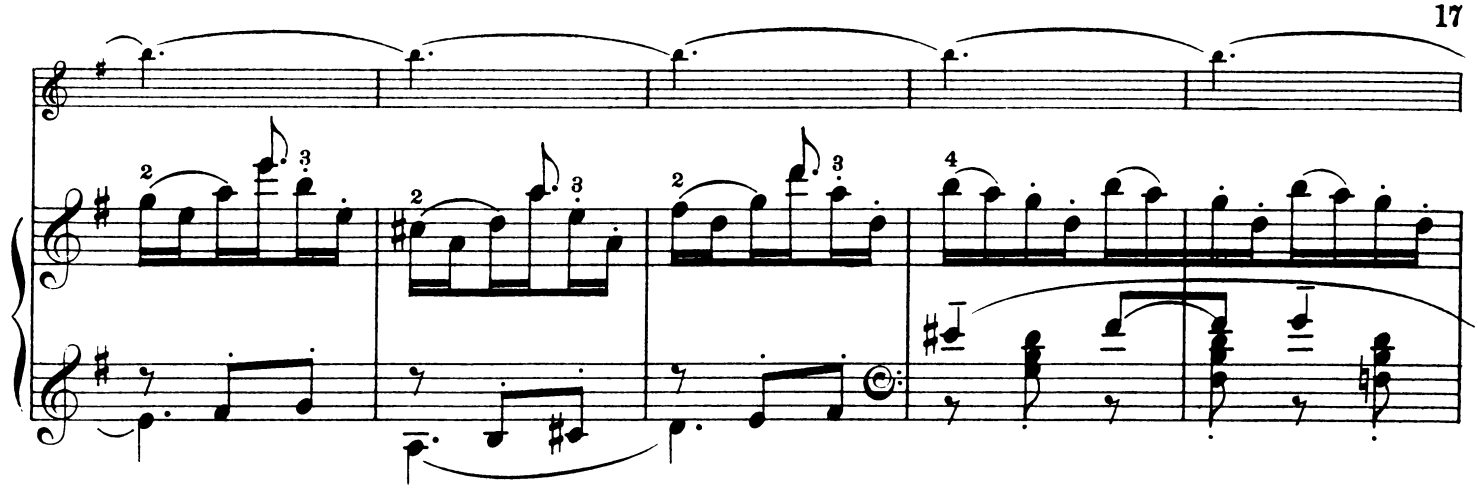


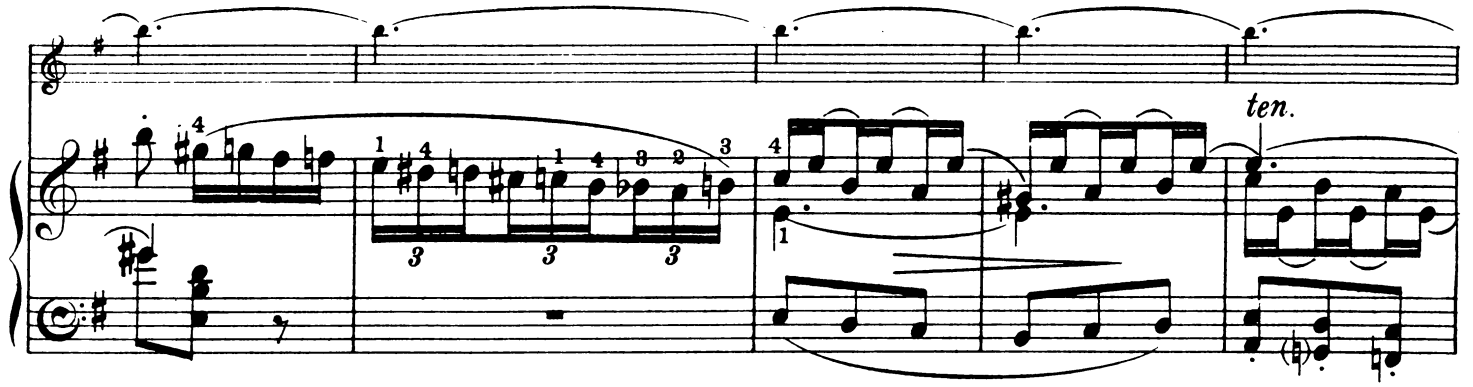


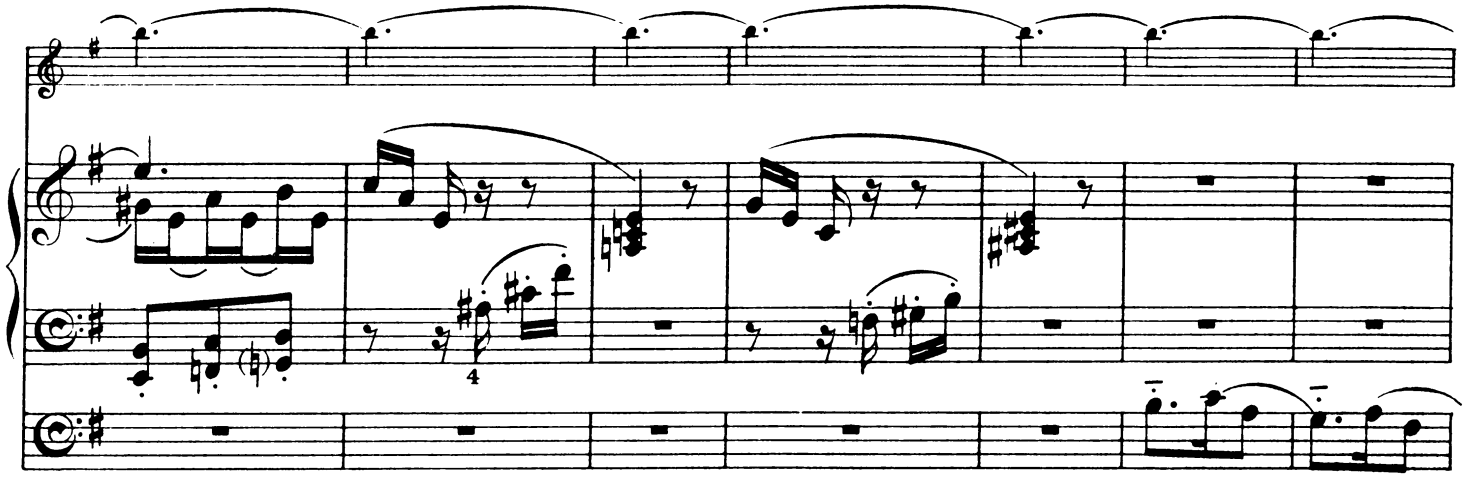
* *Sollte kein Manual für* *frei sein, so muss auf Ch. der Ton* *fixiert werder.*

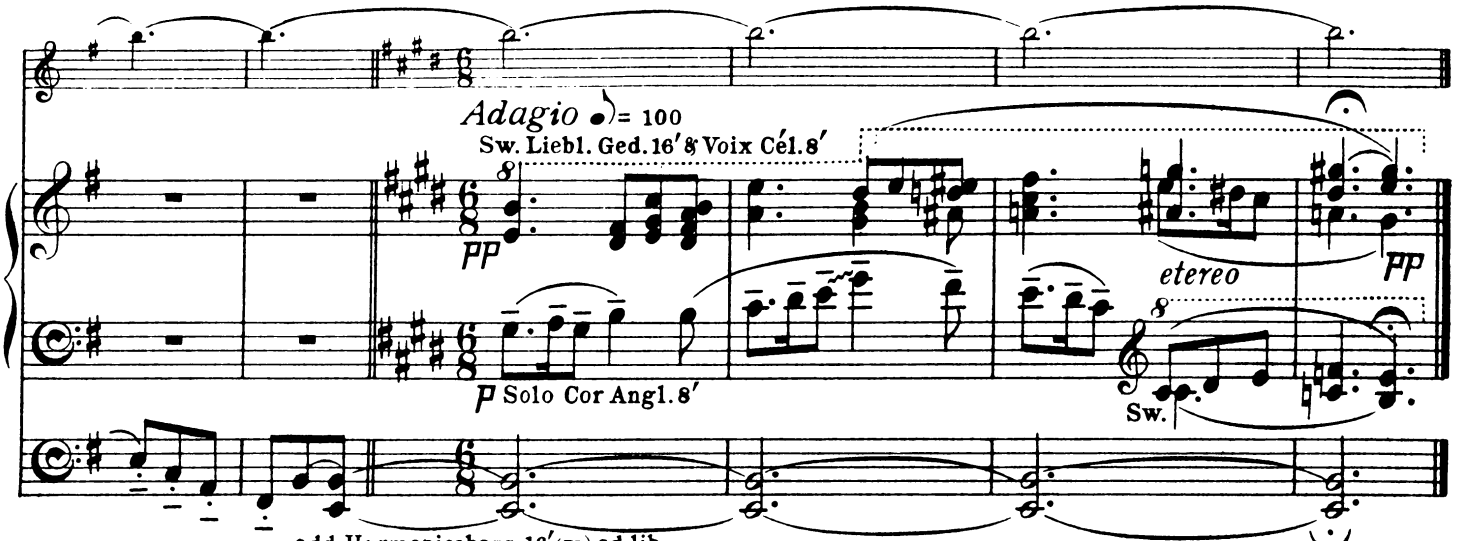
If a separate Manual cannot be spared for fix down the note on Choir Manual.


pp Sw. closed (16′) 8′ & 2′ without 4′
Ch.
ten.
ten.
ten.
ten.




ten.


Vcl. Solo (only)

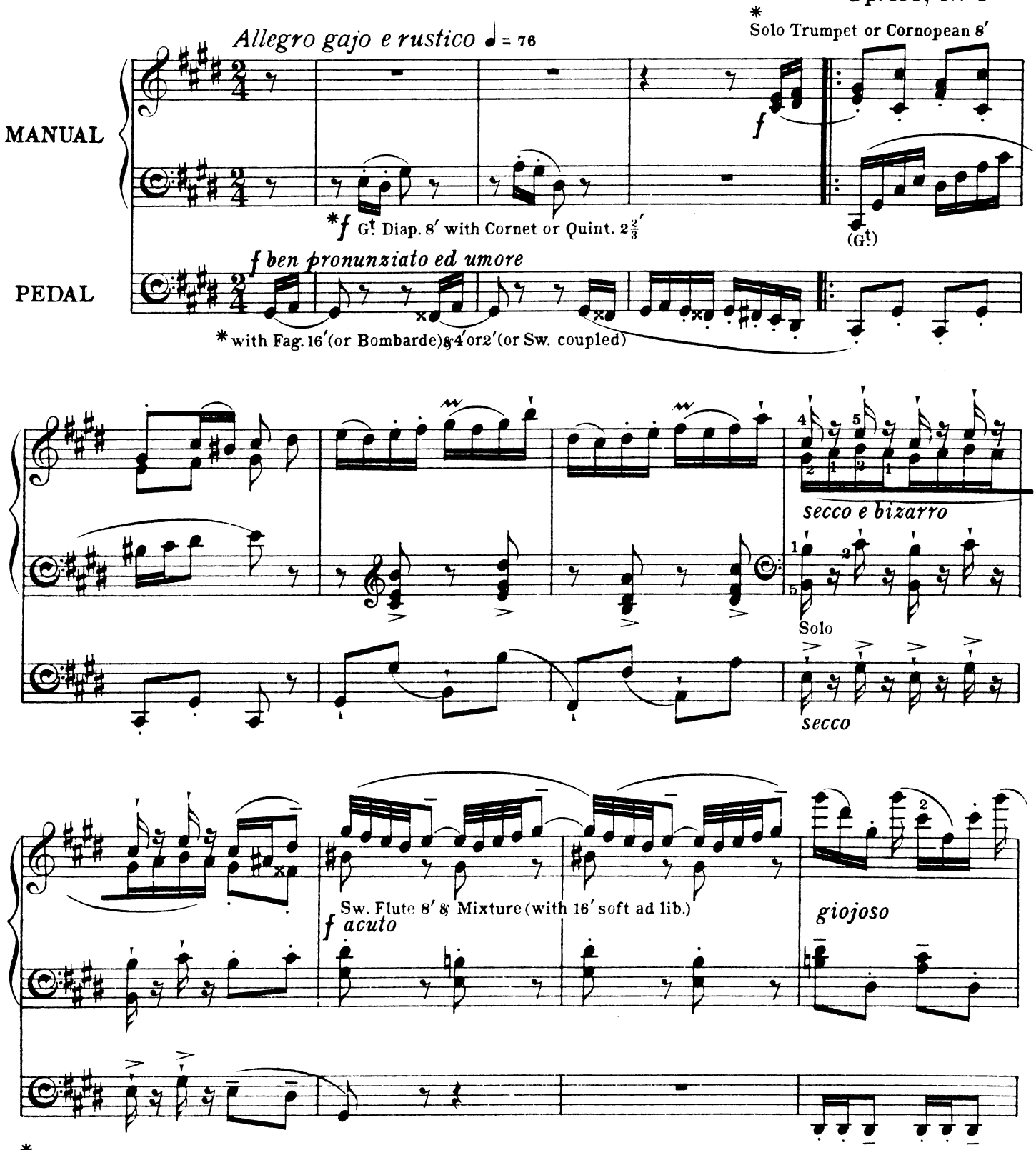

Adagio ♪= 100
Sw. Liebl. Ged. 16′ 8′ Voix Cél. 8′
pp
etereo
pp
p Solo Cor Angl. 8′
Sw.
add Harmonicabass 16′ (pp) ad lib.

To my friend Godfrey Sceats (London) with gratitude

IV. RIGAUDON

[ALLA BURLA]

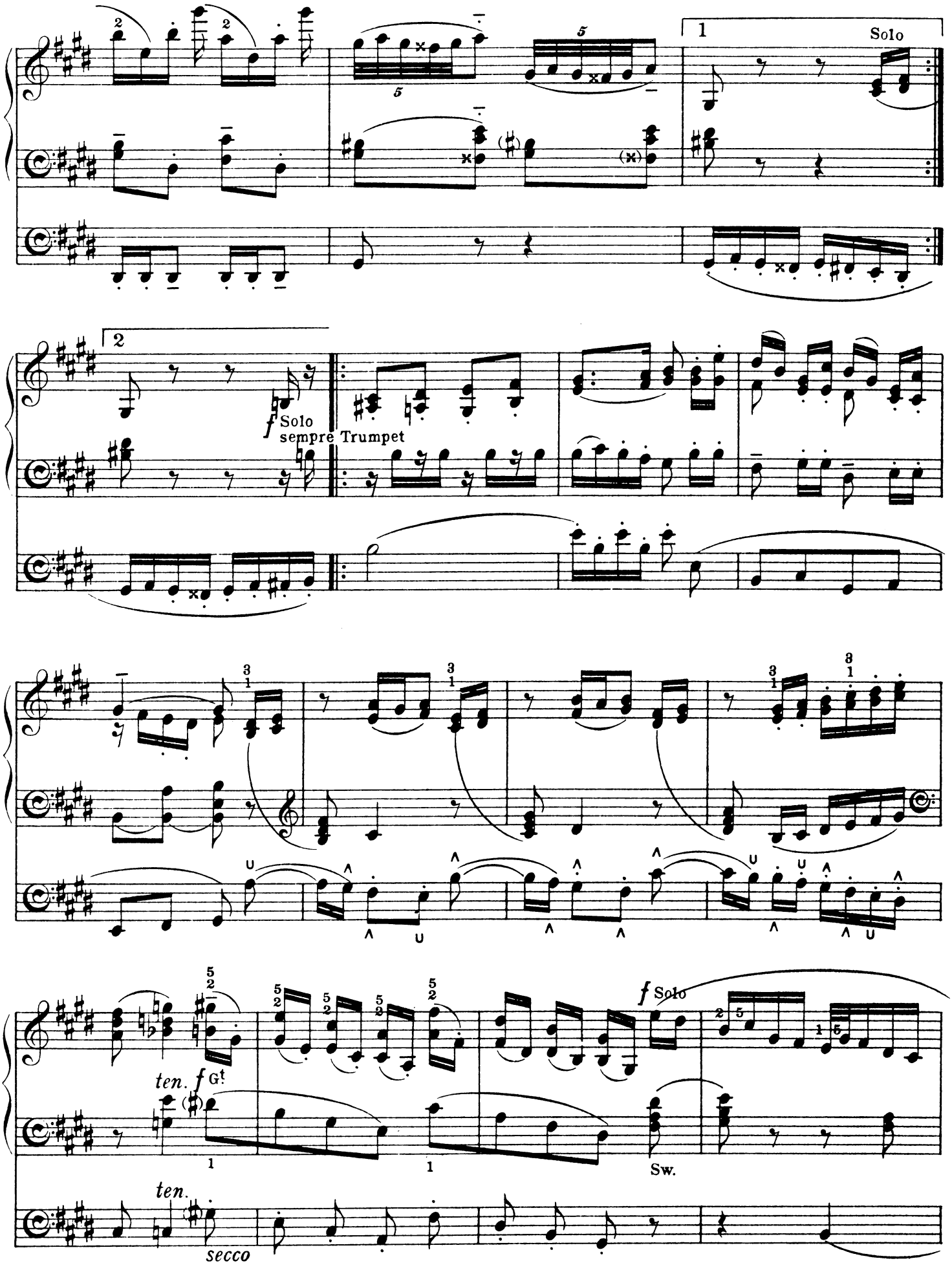
Sigfrid Karg-Elert
Op. 100, Nº 4

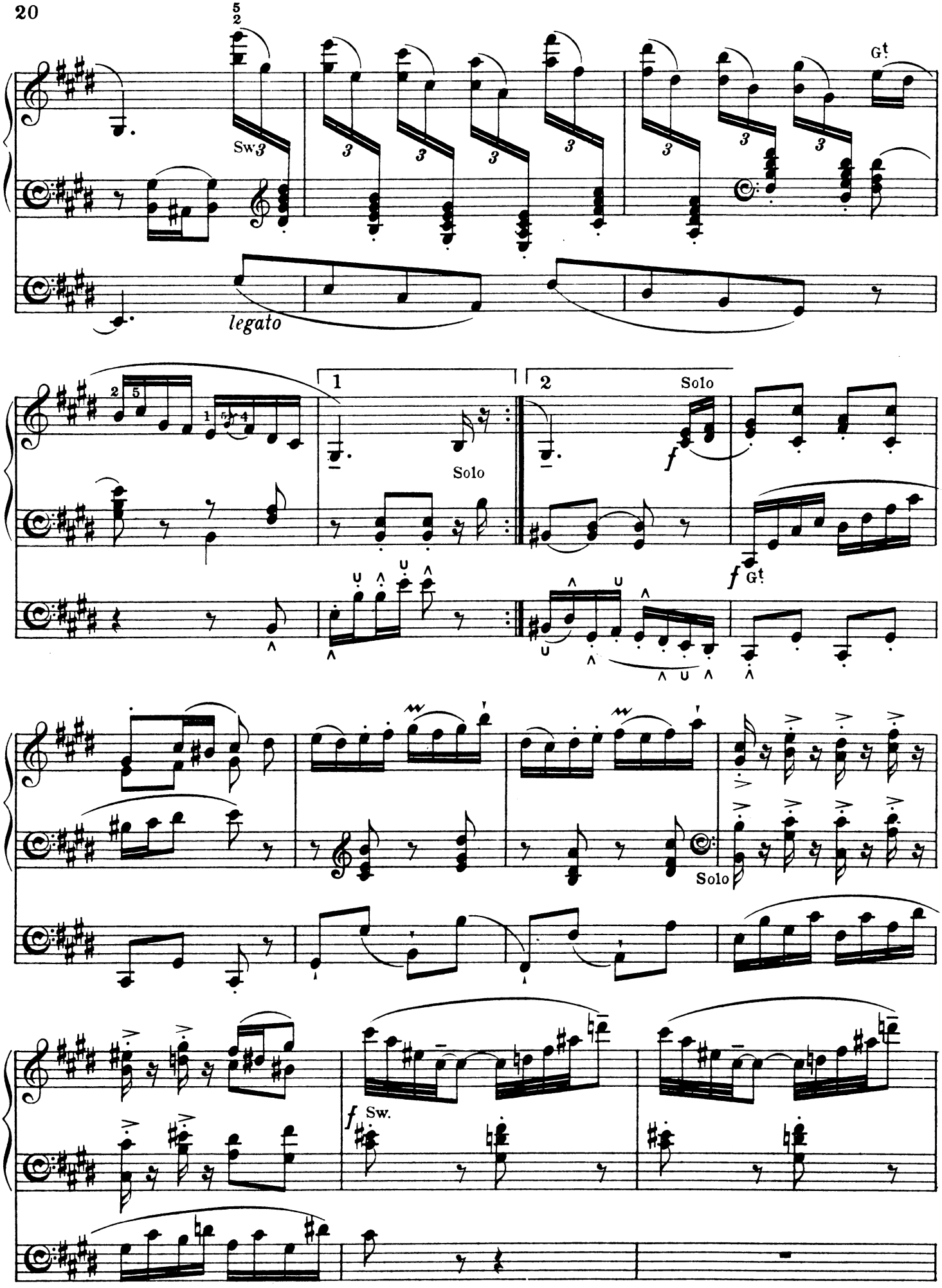


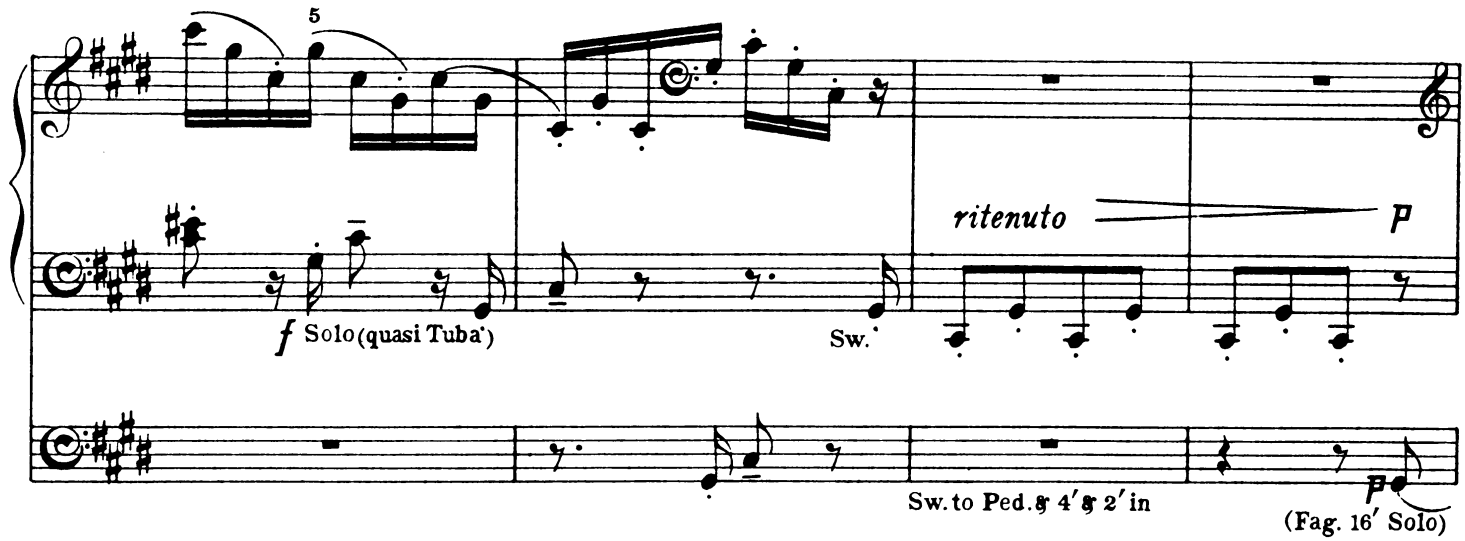
* *Die drei Manuale sind annähernd gleichstark aber deklamatorisch und coloristisch unterschiedlich zu registrieren. Bizarre Klangfarben sind erforderlich. Pedal mit 4′ oder Koppel zum Sw. (mit Mixtur) Alles ohne Streicher diese erst im Trio.*

The three Manuals to be about equally loud, but well contrasted in tone-colour—which should be *bizarre*. Pedals with 4′, or coupled to Swell with Mixture. No String tone should be used until the Trio is reached.

Copyright, 1928, by Novello & Company, Limited

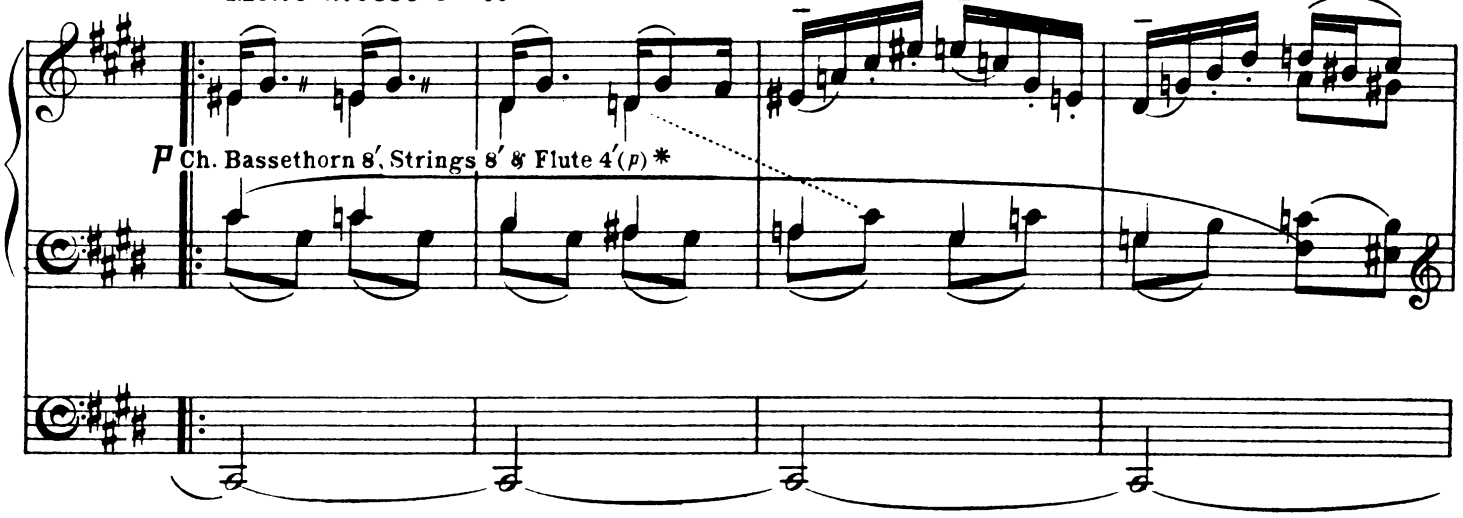

1
Solo
2
f Solo
sempre Trumpet
ten. f Gt
ten.
secco
f Solo
Sw.

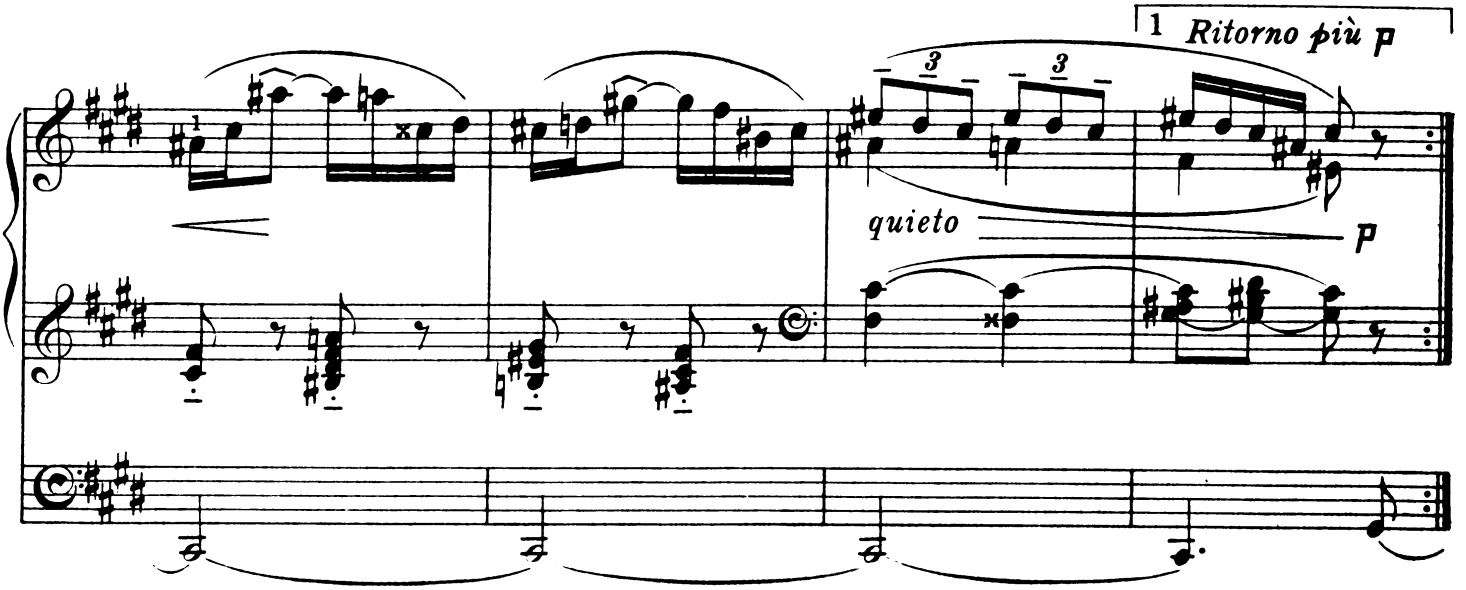

Sw.
Gt.
legato
1
2
Solo
Solo
f
f Gt.
Solo
f Sw.



TRIO

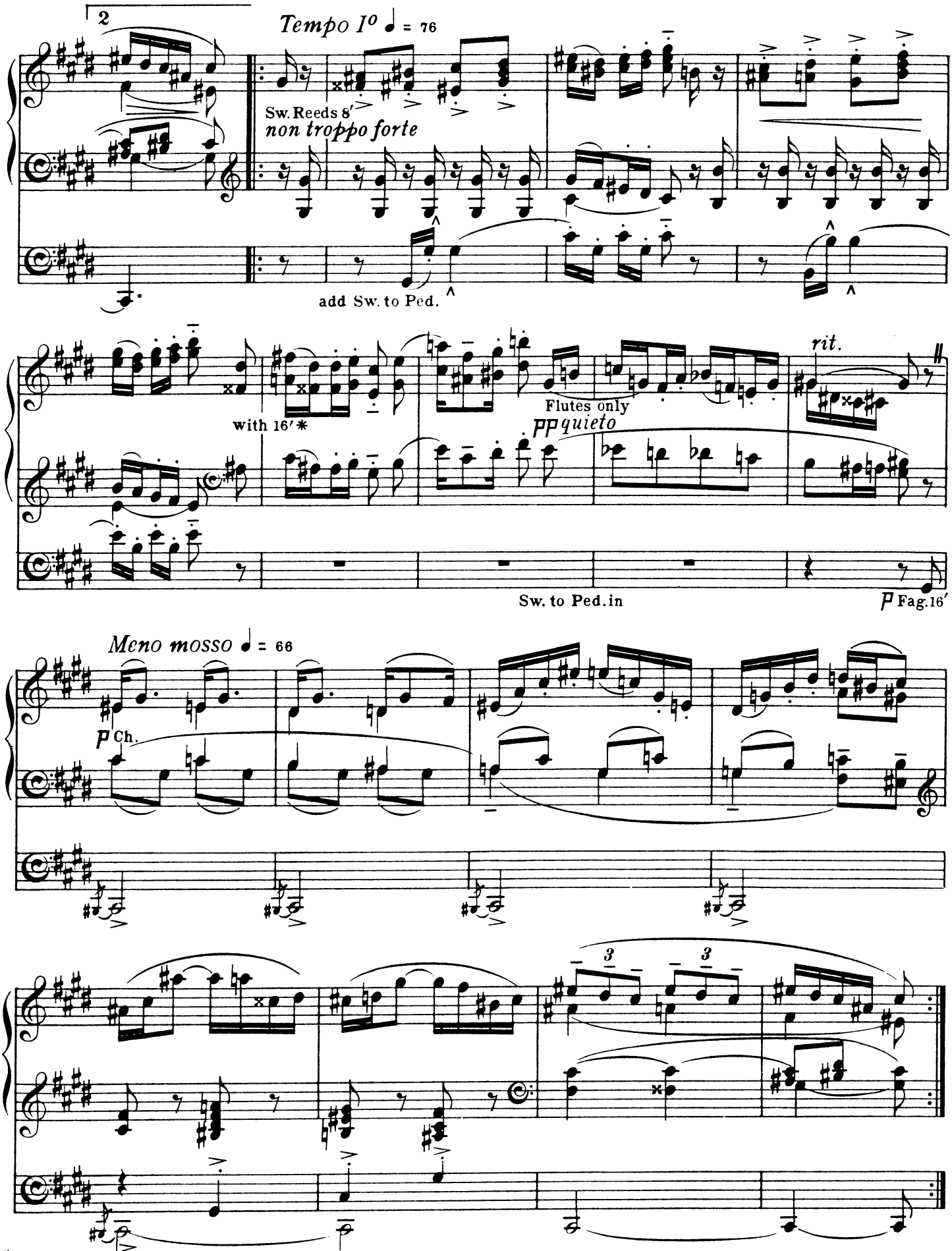
Meno mosso ♩ = 66





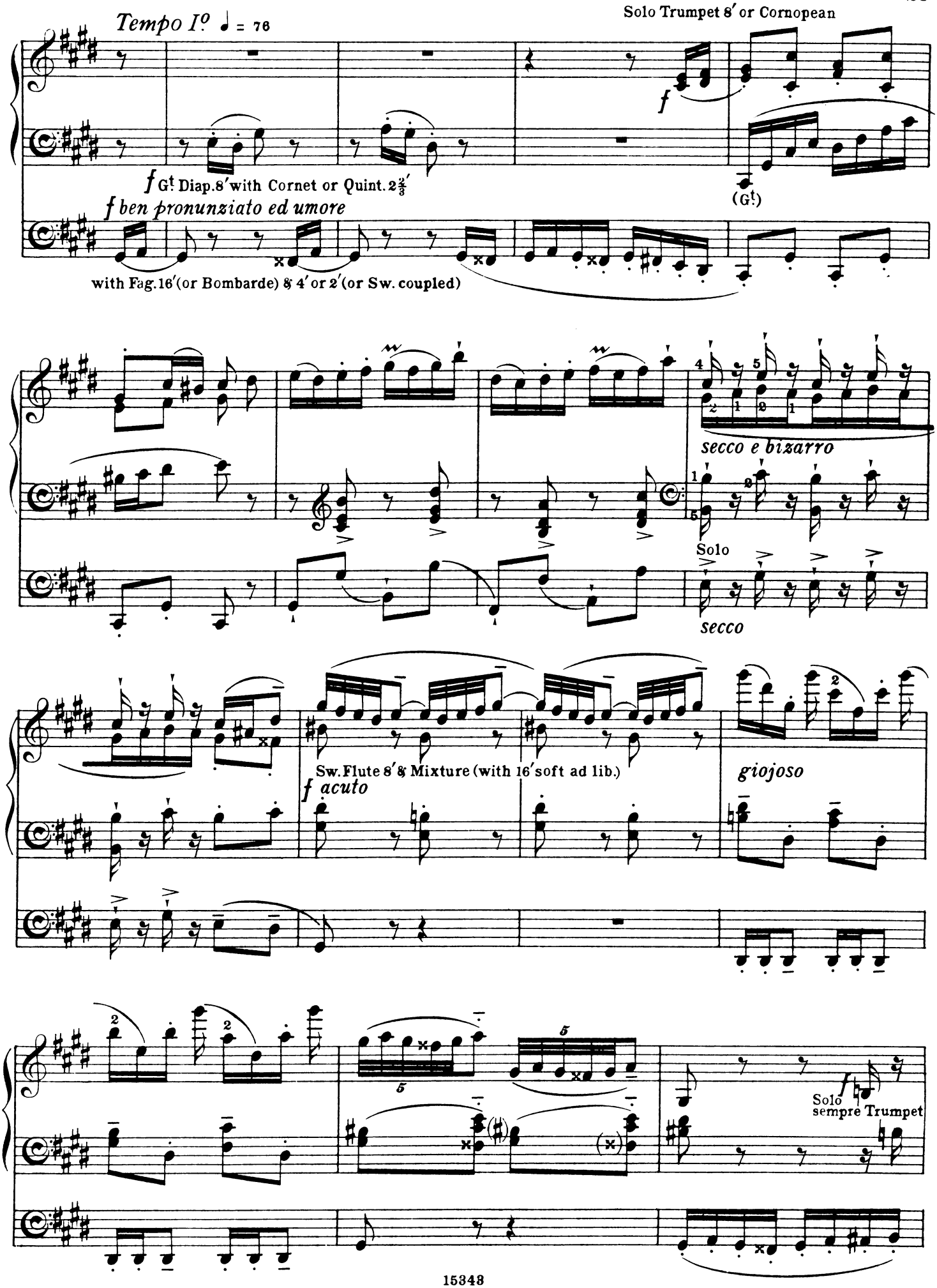
*Oder sanftes 16 füssiges Rohrwerk mit Vox Cœl. 8' und Flauto dolce 4' beide Hände eine Oktave höher (quast Rohrwerk 8', Vox Cœl. 4' und Flautino 2' p).

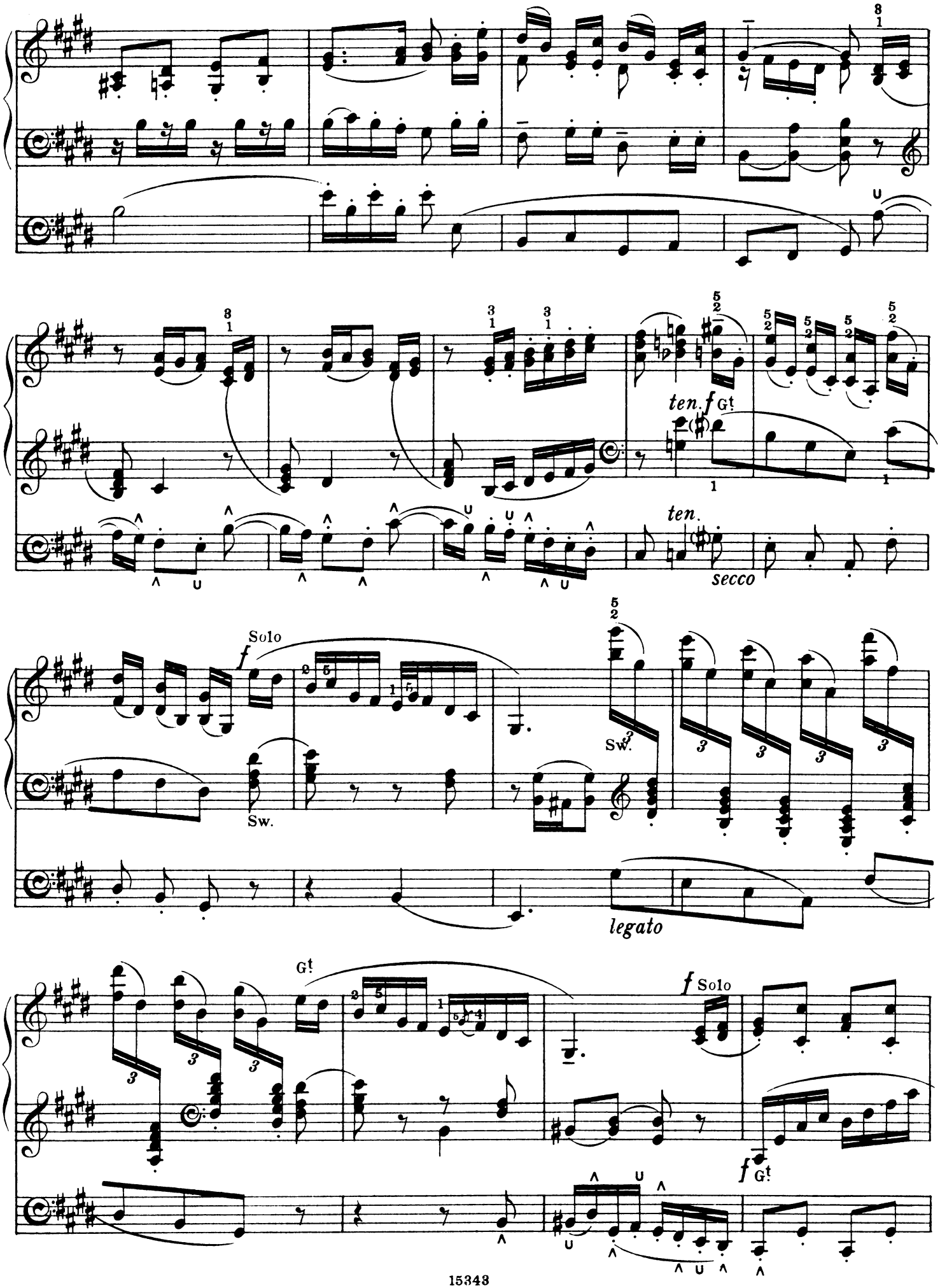
* Or a soft 16 f! Reed with 8 f! Voix Célestes and 4 f! Flauto dolce, both hands playing an octave higher (giving the effect of 8, 4 & 2 f! respectively).

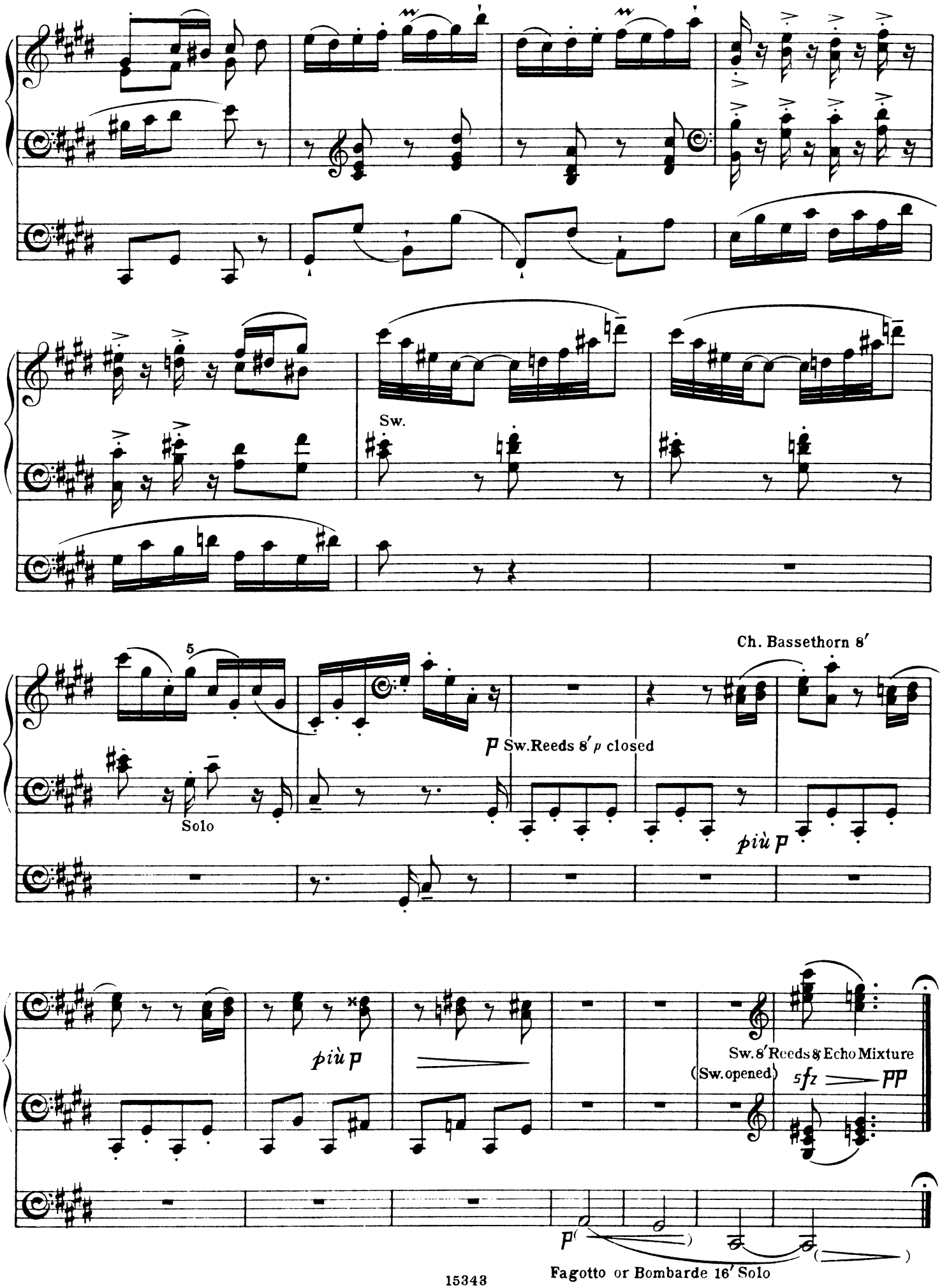


Eventuell Gt. Oktave 4′ und Flute 8′ p, eine Oktave tiefer (quasi Oktave 8′ und Flute 16′). Bei "quieto" = Oktave 4′ ab und loco zu spielen.

*Suggested registering: Gt., 4 ft. octave and 8 ft. Flute, played an octave lower (giving the effect of 8 & 16 ft. respectively). At *"quieto"* put 4 ft. octave in and play as written (*loco*).


Tempo I°
♩ = 76
Solo Trumpet 8′ or Cornopean
f
f G! Diap.8′with Cornet or Quint.2⅔′
f ben pronunziato ed umore
(G!)
with Fag.16′(or Bombarde) & 4′ or 2′(or Sw. coupled)
secco e bizarro
Solo
secco
Sw.Flute 8′& Mixture (with 16′soft ad lib.)
f acuto
giojoso
Solo
sempre Trumpet

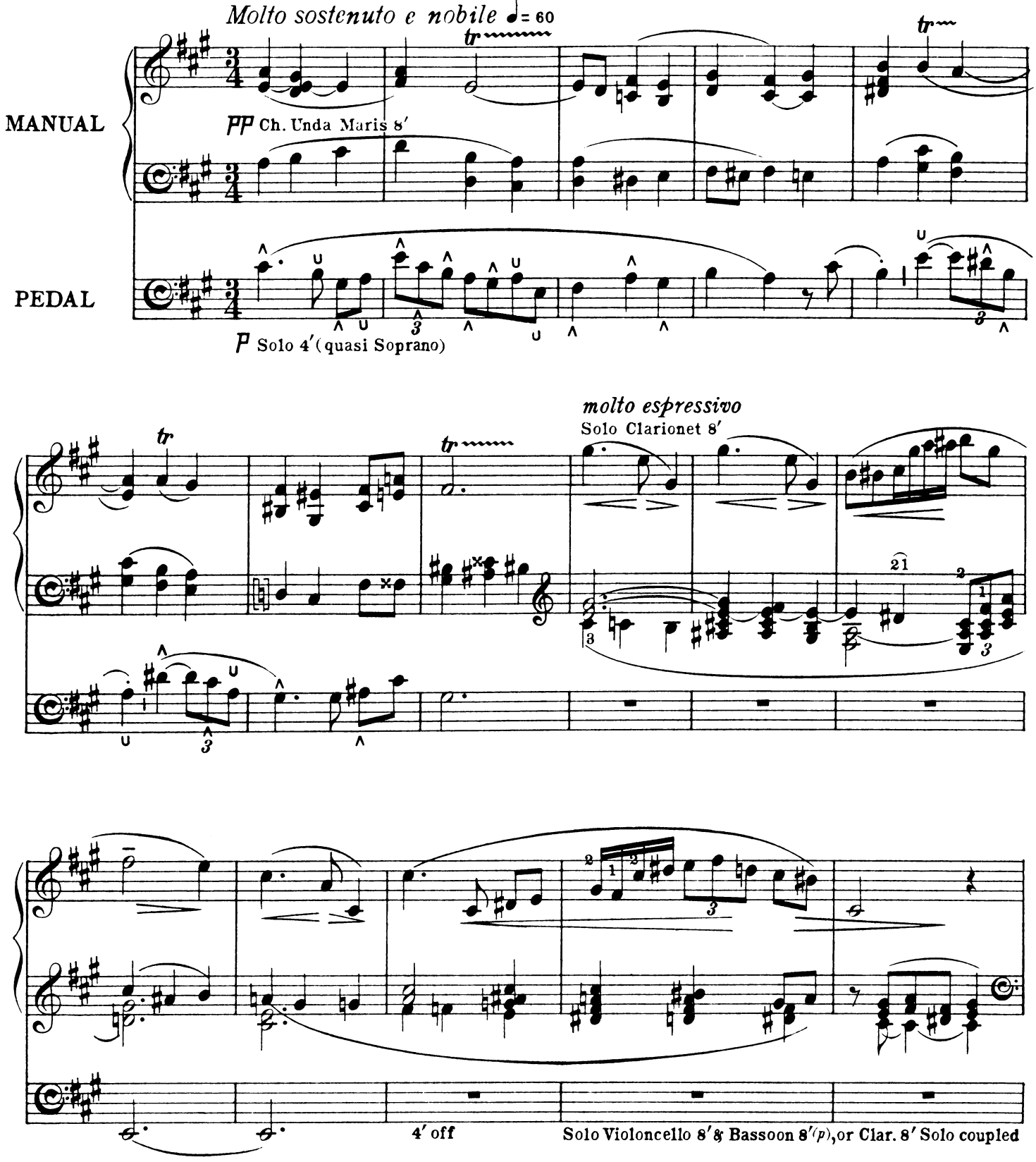

ten. f Gt
ten.
secco
Solo
f
Sw.
Sw.
legato
Gt
f Solo
f Gt


Sw.
5
Solo
Ch. Bassethorn 8′
p Sw.Reeds 8′ p closed
più p
più p
Sw.8′Reeds & Echo Mixture
(Sw.opened)
5fz
pp
p
Fagotto or Bombarde 16′ Solo

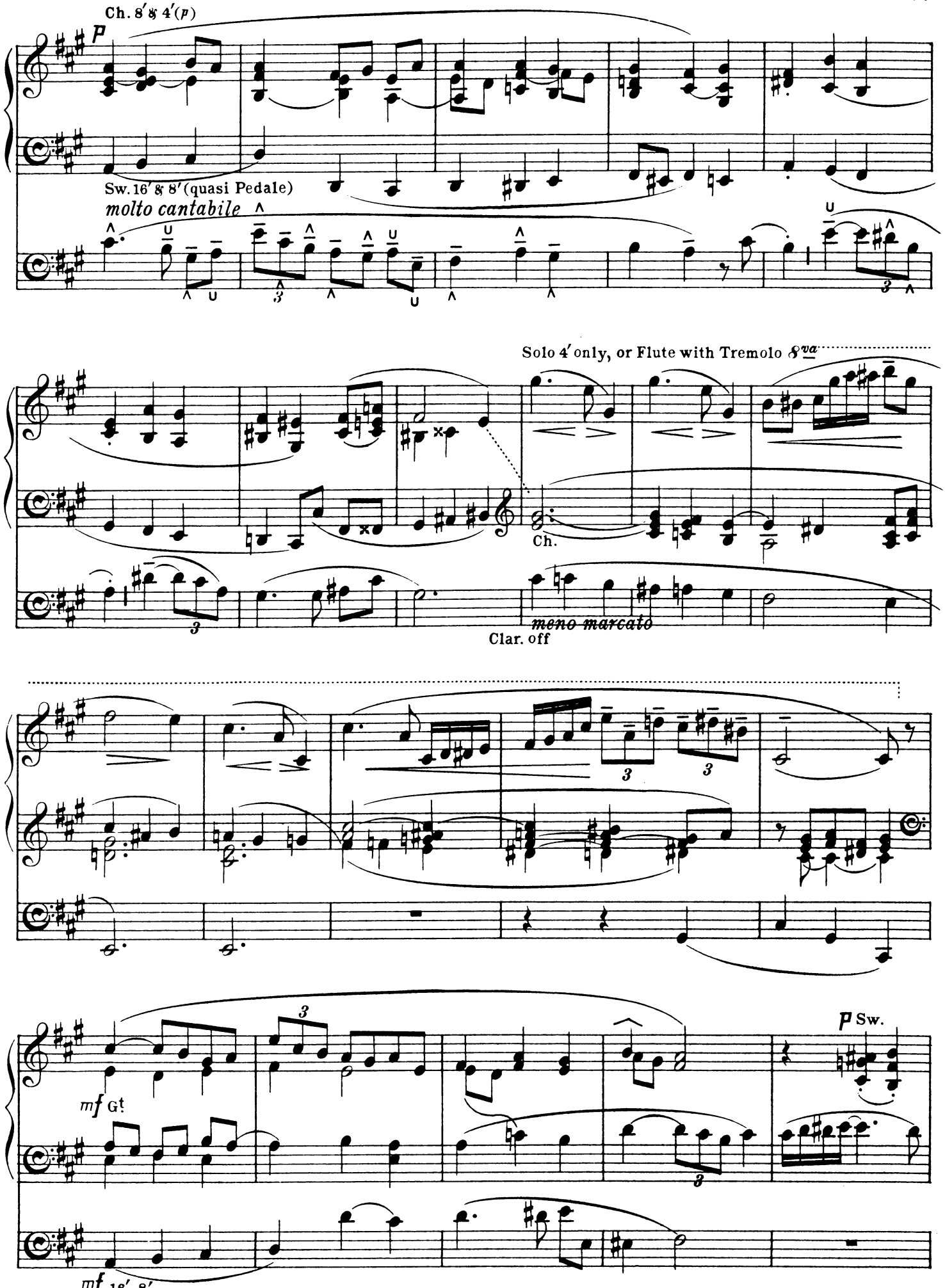
To my friend Godfrey Sceats (London) with gratitude

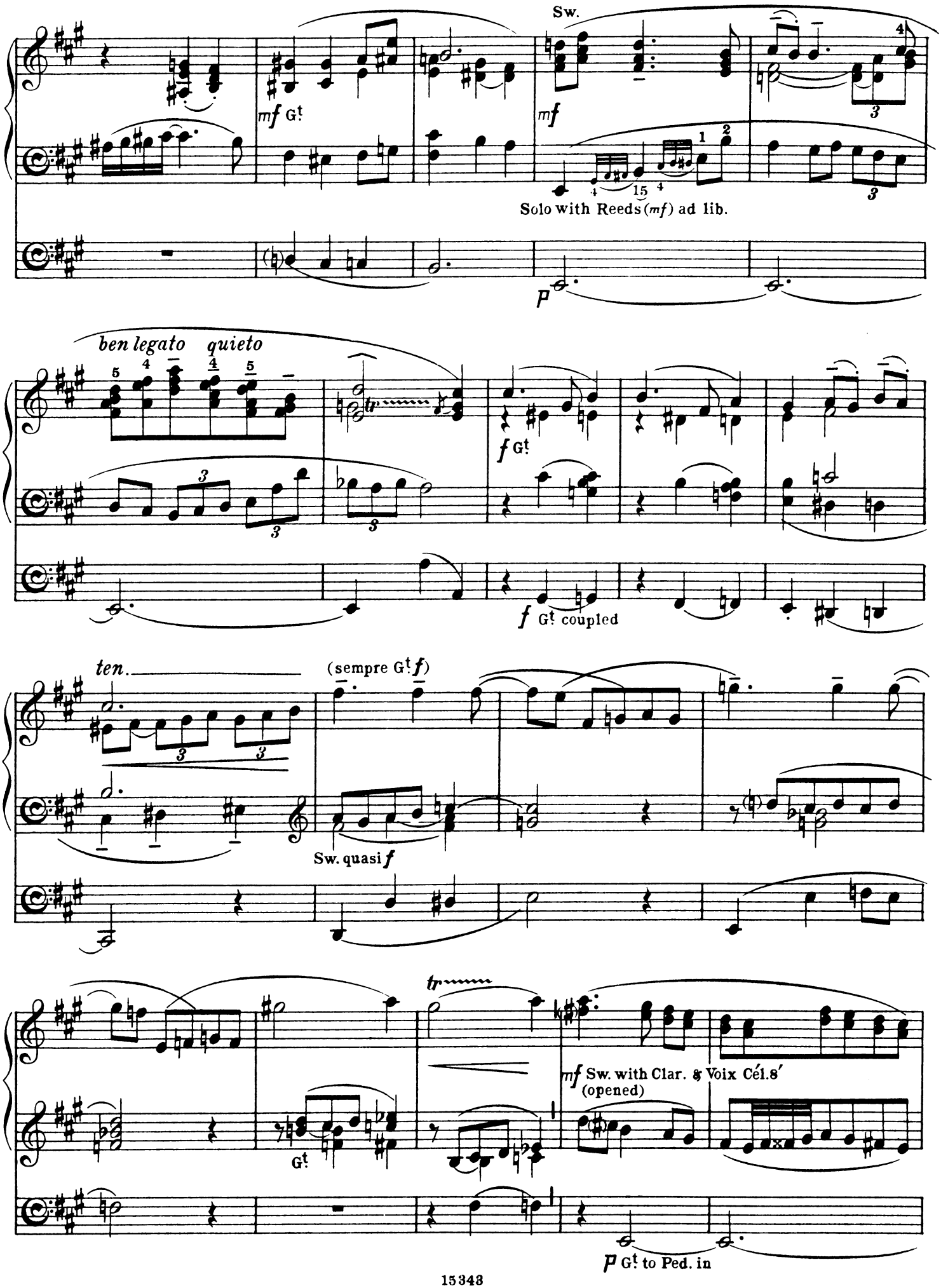
V. SARABANDE

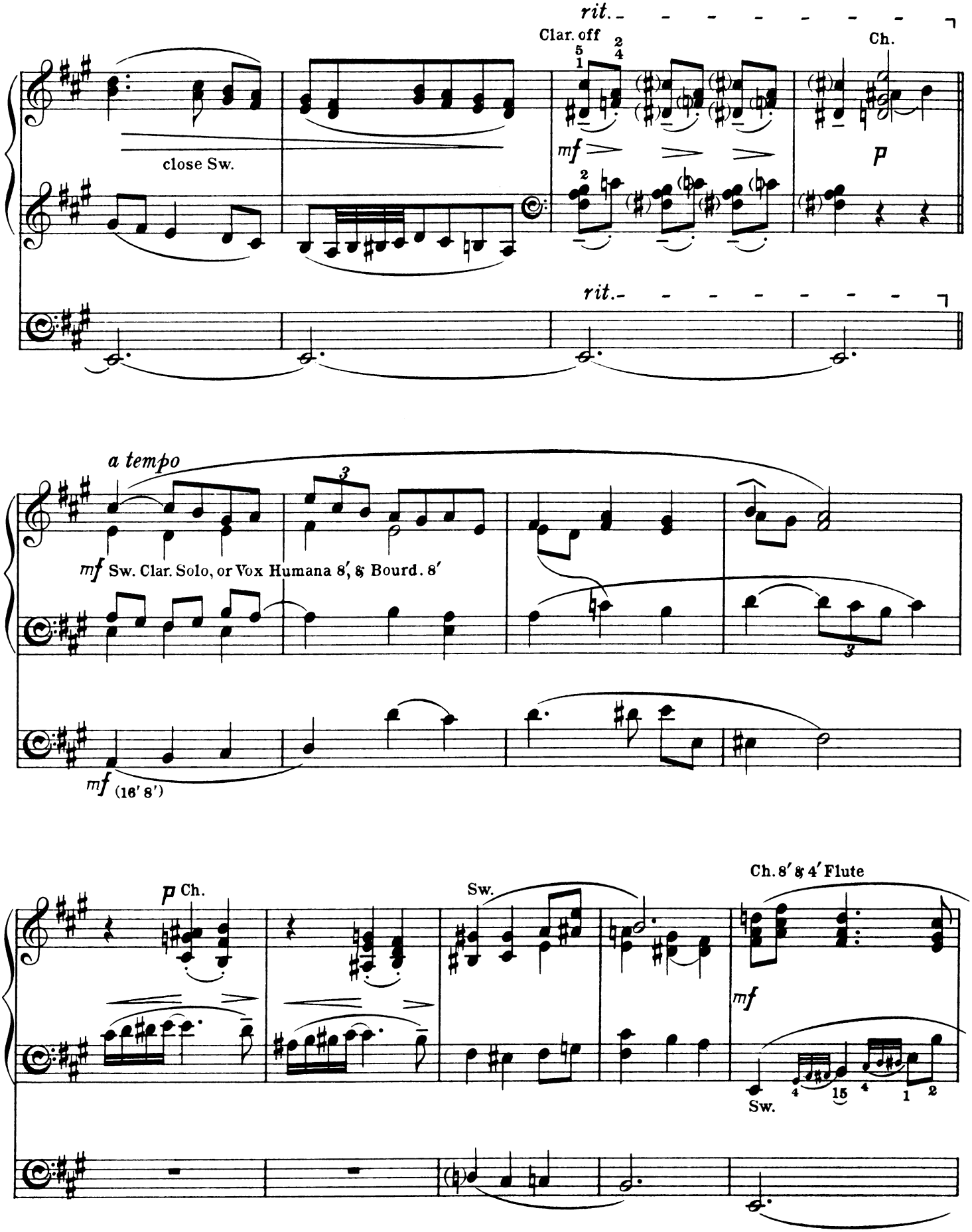
Sigfrid Karg-Elert
Op. 100, Nº 5

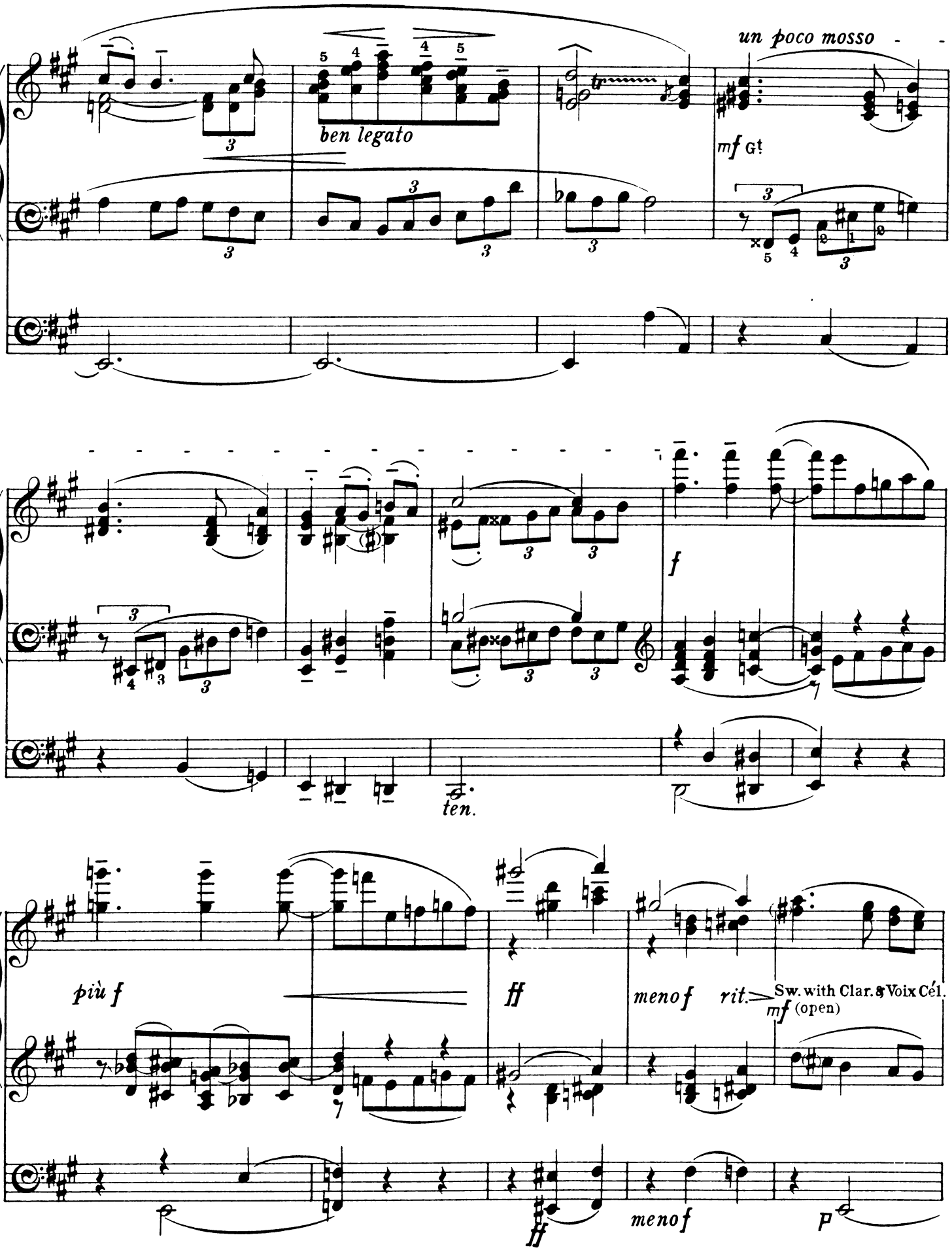


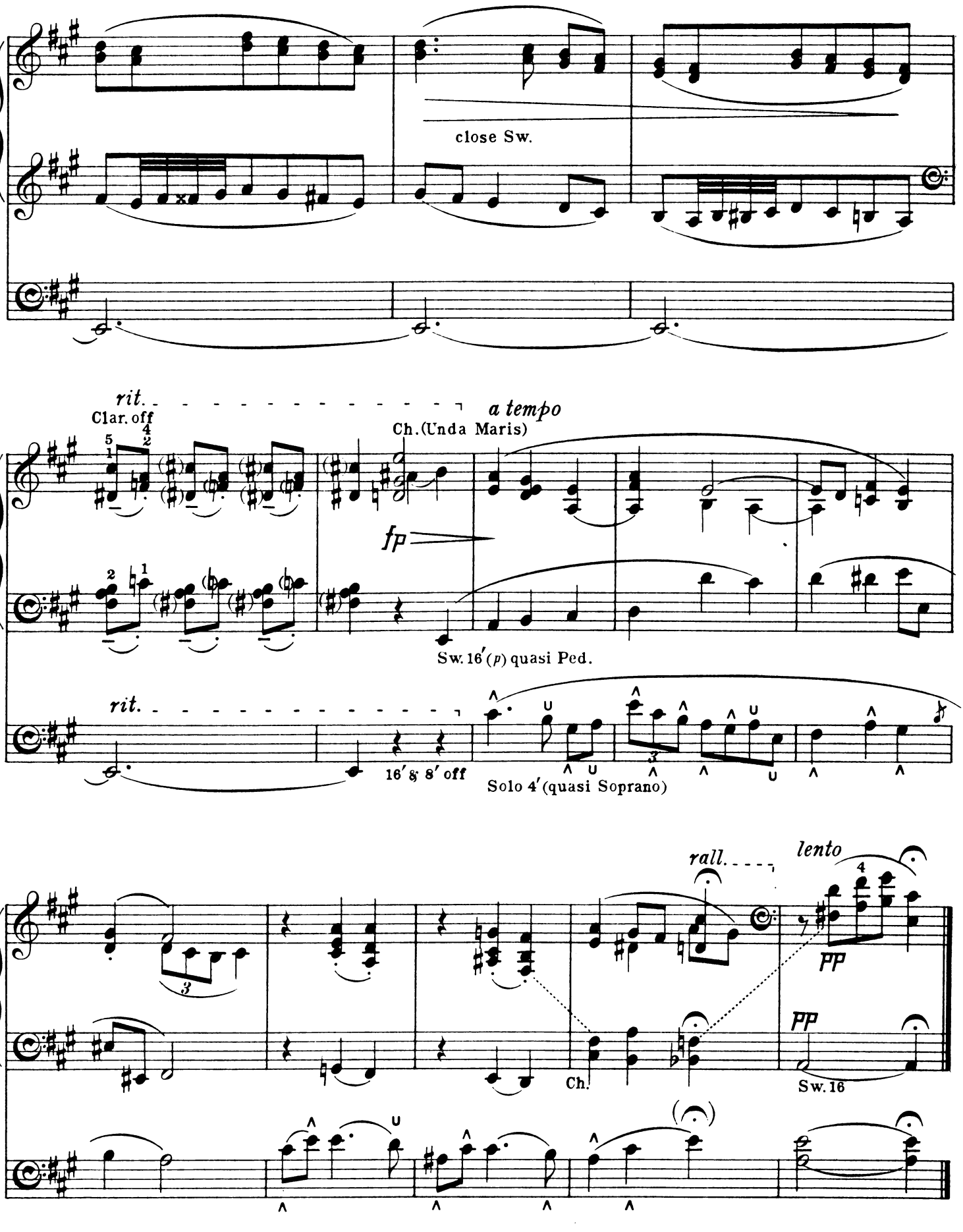
Copyright, 1928, by Novello & Company, Limited


Ch. 8′ & 4′ (p)
p
Sw. 16′ & 8′ (quasi Pedale)
molto cantabile
Solo 4′ only, or Flute with Tremolo 8va
Ch.
meno marcato
Clar. off
mf Gt
p Sw.
mf 16′ 8′


Sw.
mf Gt
mf
Solo with Reeds (mf) ad lib.
p
ben legato
quieto
f Gt
f Gt coupled
ten.
(sempre Gt f)
Sw. quasi f
tr
mf Sw. with Clar. & Voix Cél. 8′
(opened)
Gt
p Gt to Ped. in


rit.
Clar. off
Ch.
close Sw.
mf
p
rit.
a tempo
mf Sw. Clar. Solo, or Vox Humana 8′, & Bourd. 8′
mf (16′ 8′)
p Ch.
Sw.
Ch. 8′ & 4′ Flute
mf
Sw.

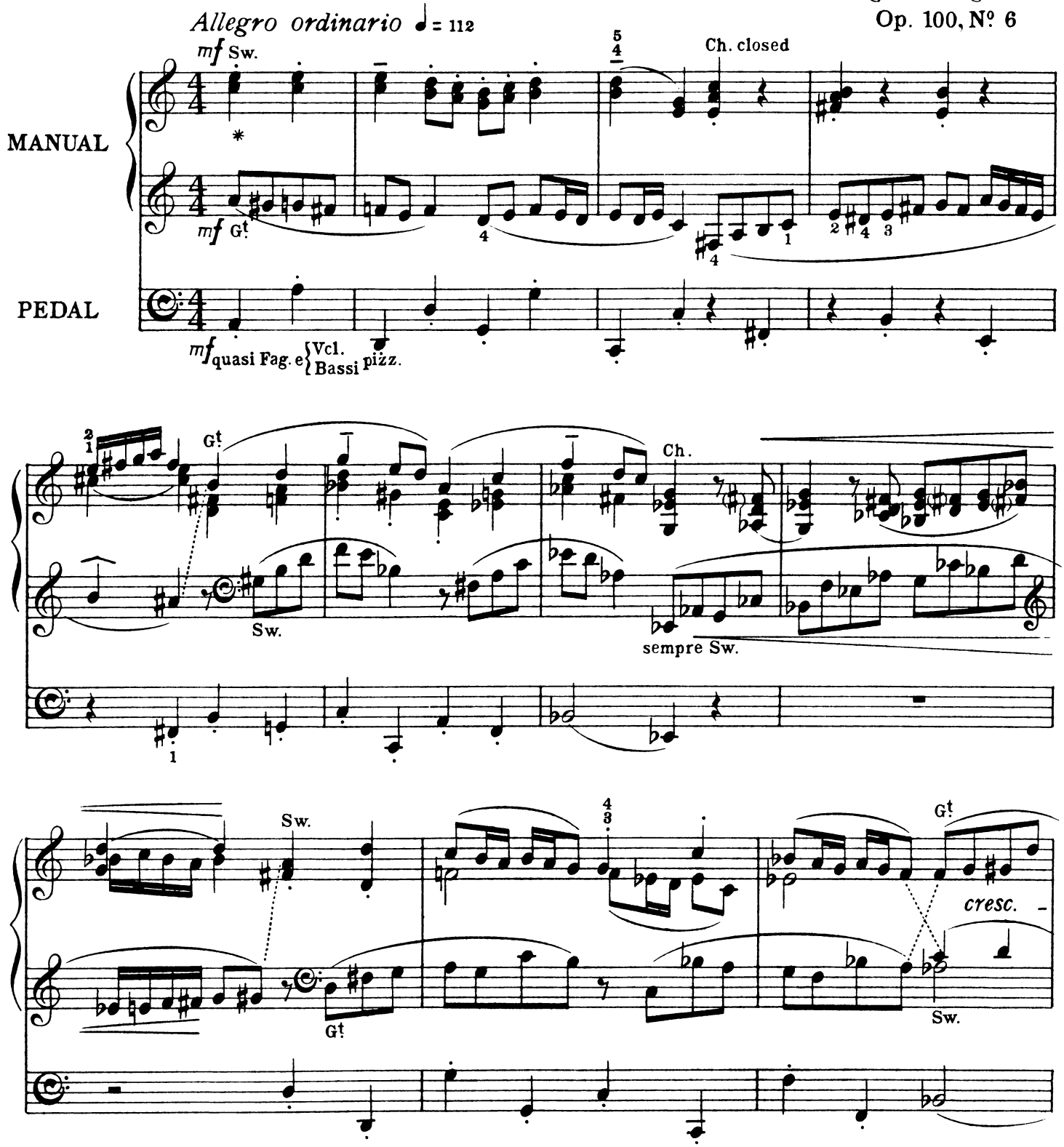

un poco mosso
ben legato
mf Gt
f
ten.
più f
ff
meno f
rit.
Sw. with Clar. & Voix Cél.
mf (open)
meno f
p


close Sw.
rit.
a tempo
Clar. off
Ch.(Unda Maris)
fp
Sw. 16′ (p) quasi Ped.
rit.
16′ & 8′ off
Solo 4′ (quasi Soprano)
rall.
lento
pp
pp
Ch.
Sw. 16

To my friend Godfrey Sceats (London) with gratitude

VI. GAVOTTE e CARILLON

Sigfrid Karg-Elert
Op. 100, Nº 6



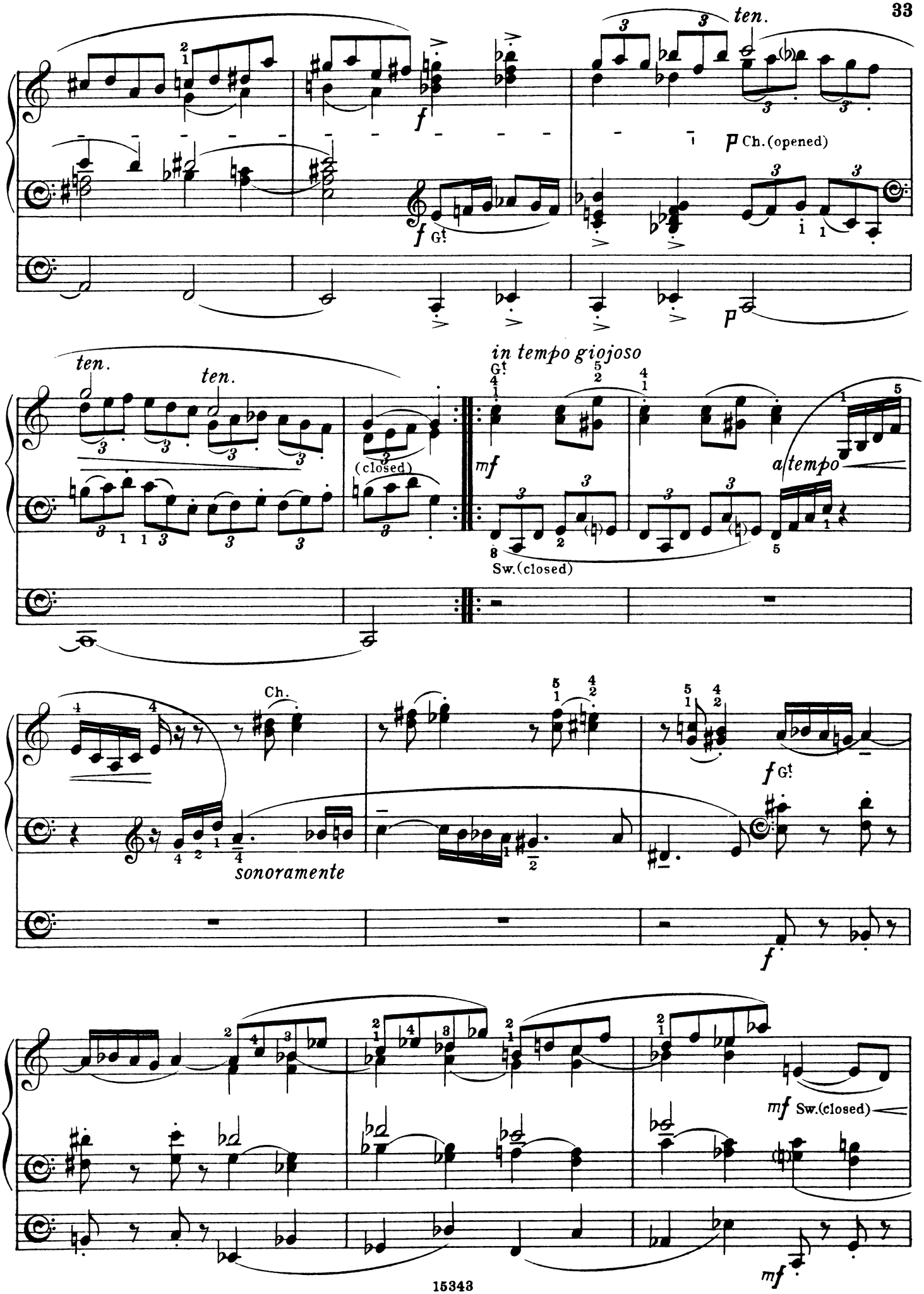
* *Sw. Orch. Oboe 8′ mf>p*
Gt Strings 8′ mf
Ch. Flutes 8′ & 4′ mf>p
Ped. 16′ Sw. coupled

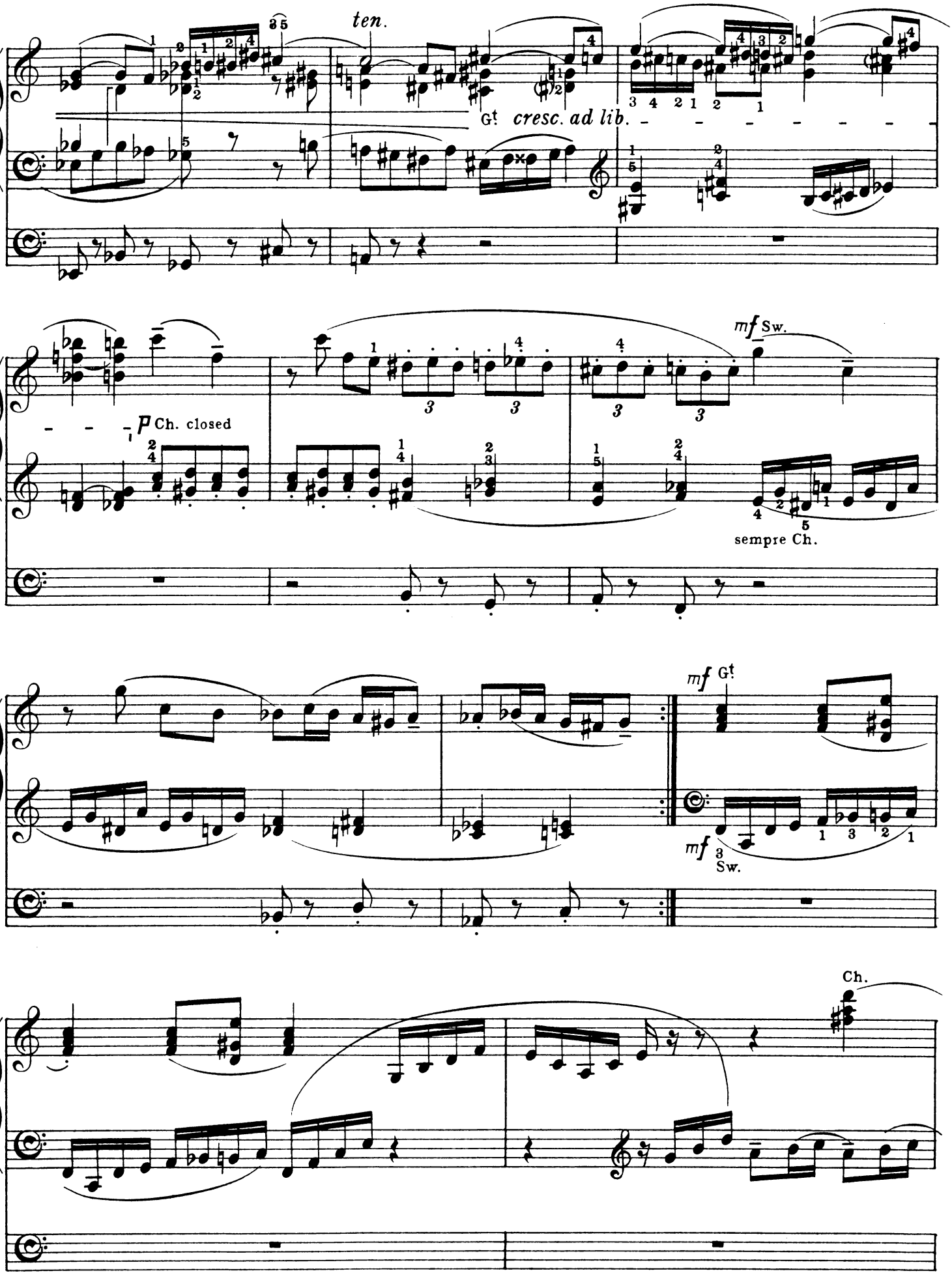
in gutausbalancierter Stärke aber deutlicher orchestraler Unterschiedlichkeit; Manualwechsel stets streng im Tempo.

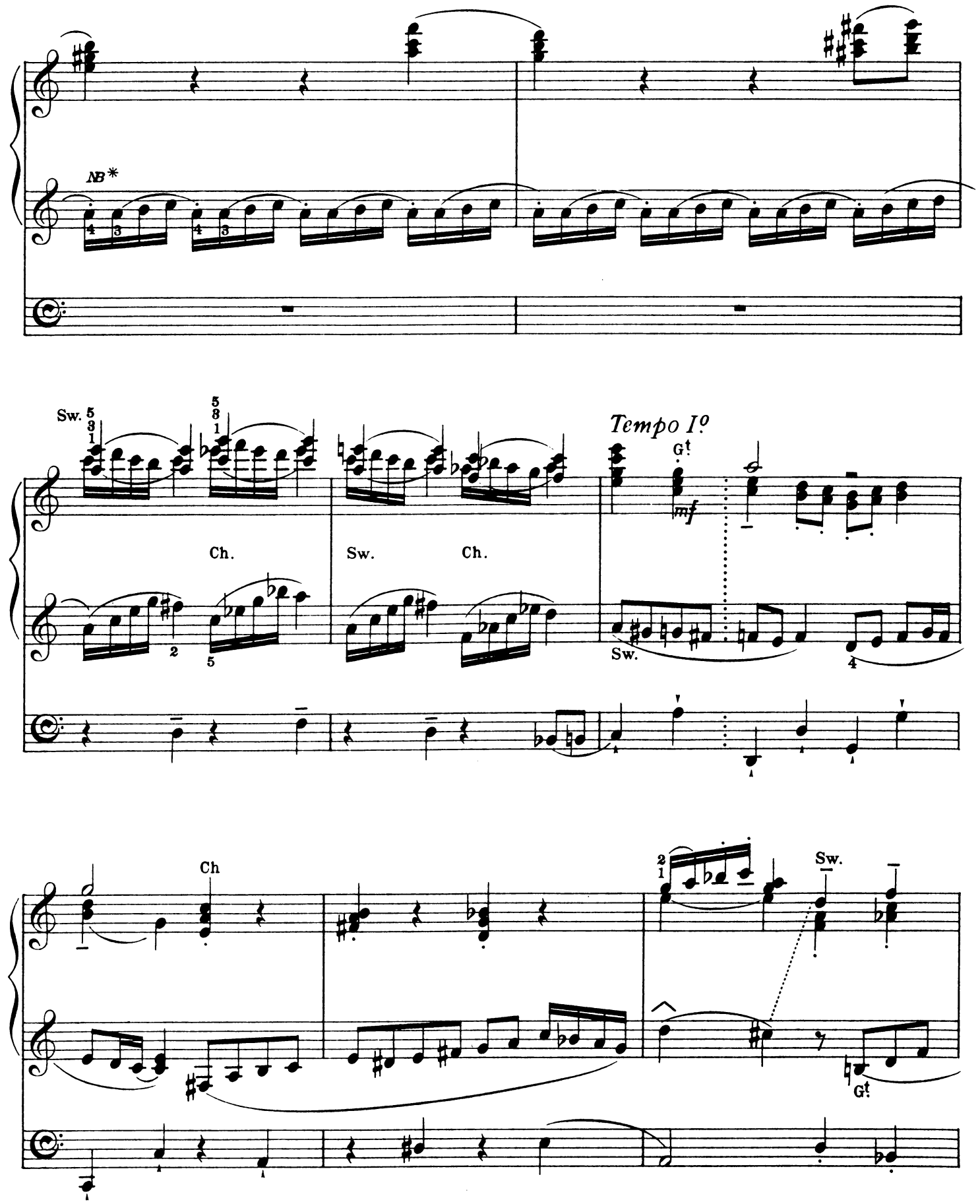
Well balanced as to power, but with well contrasted Orchestral tones. Changes of Manual must be made without breaks in the *tempo*, which must be strict.

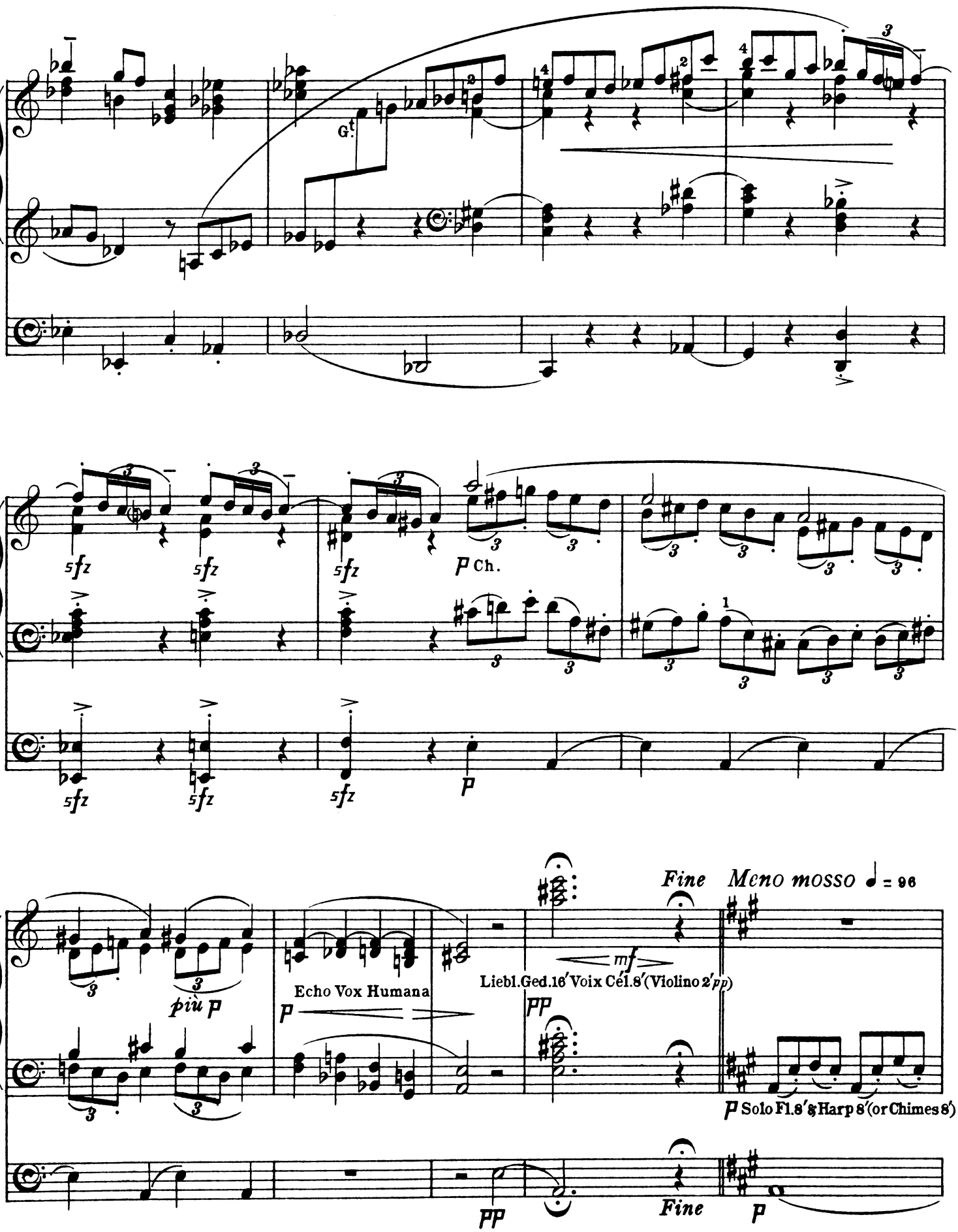
15343

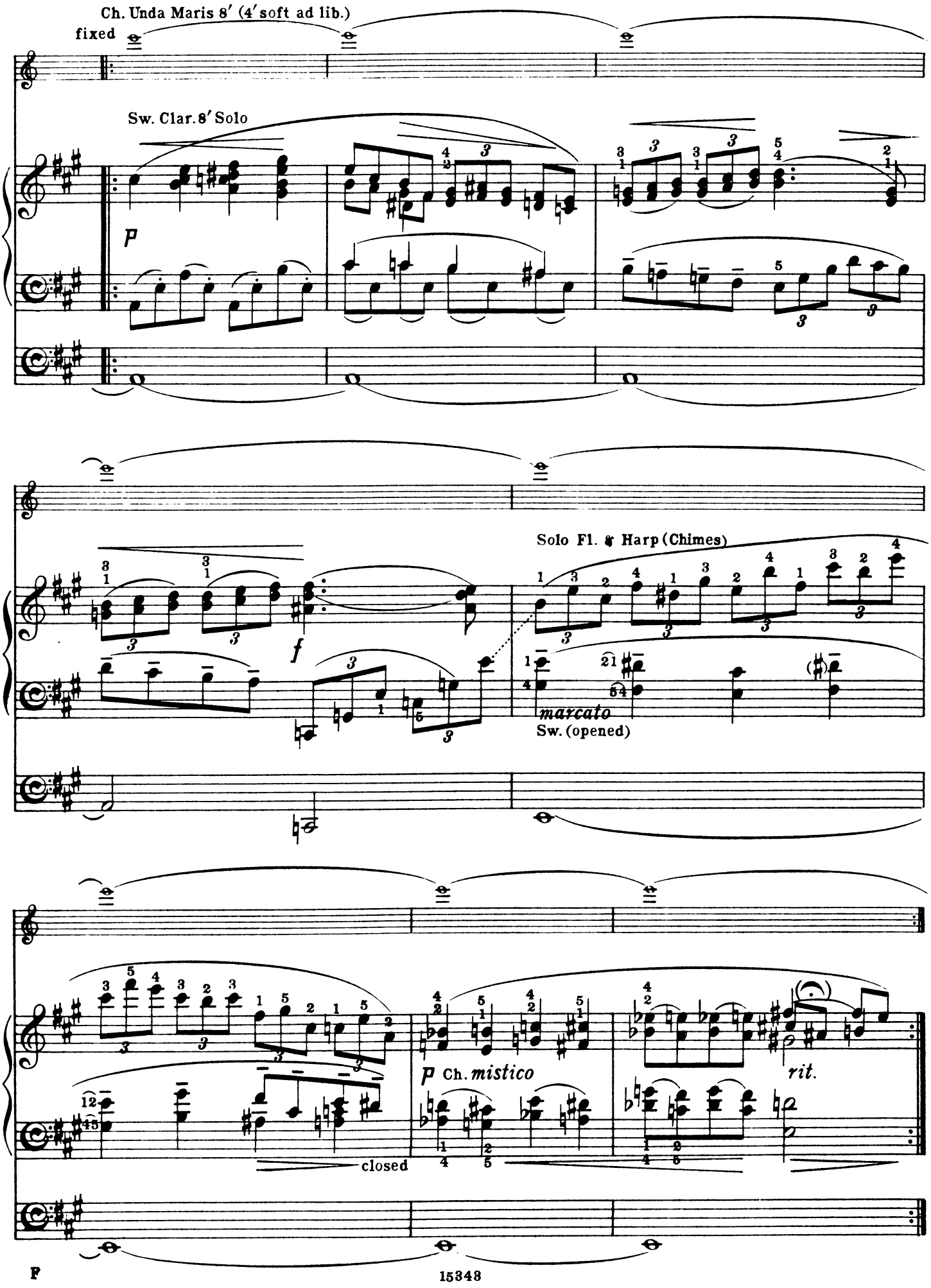
Copyright, 1928, by Novello & Company, Limited

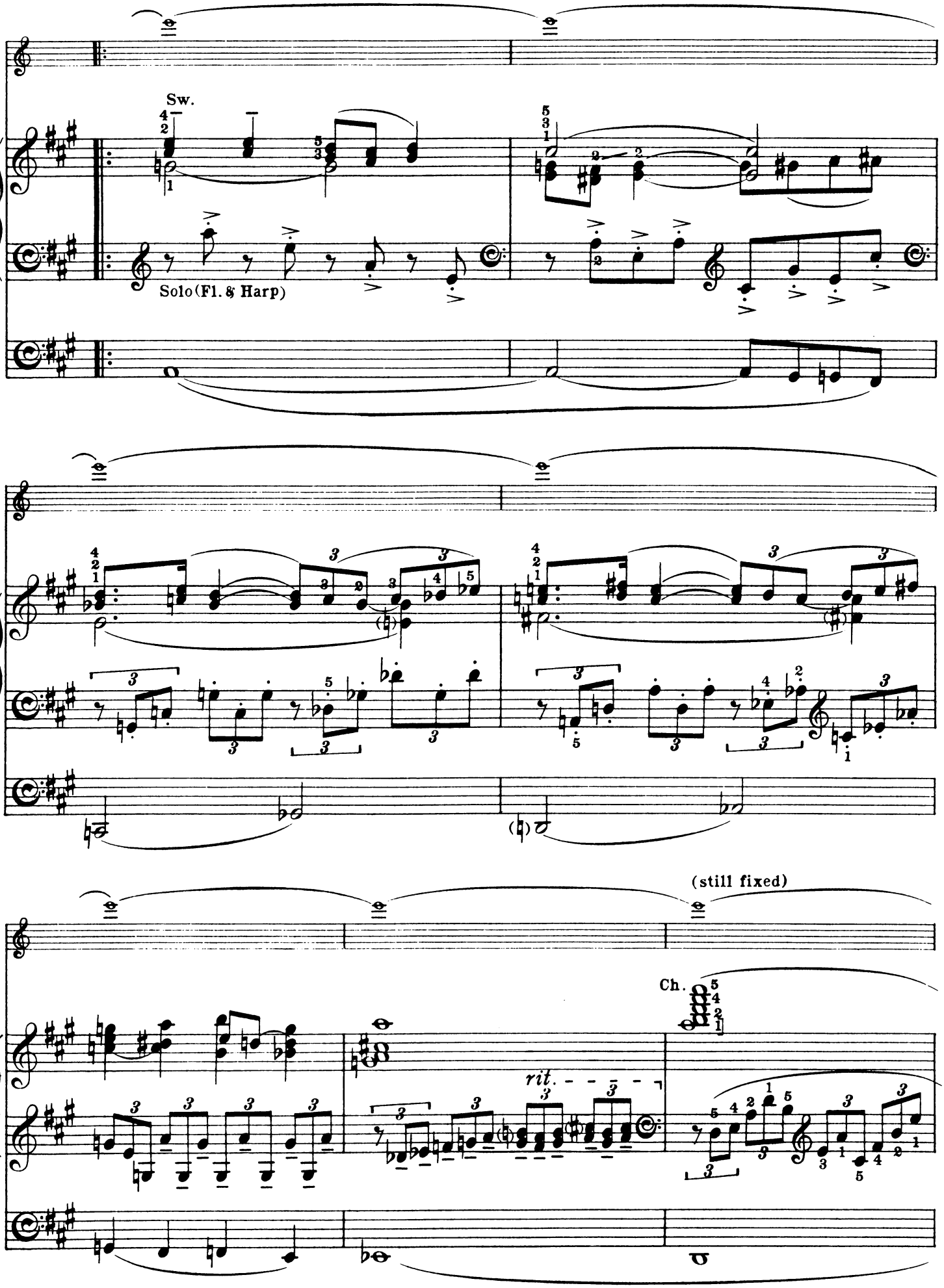

ten.
f
f Gt
p Ch.(opened)
p
ten.
ten.
(closed)
in tempo giojoso
Gt
mf
Sw.(closed)
a tempo
Ch.
sonoramente
f Gt
f
mf Sw.(closed)
mf

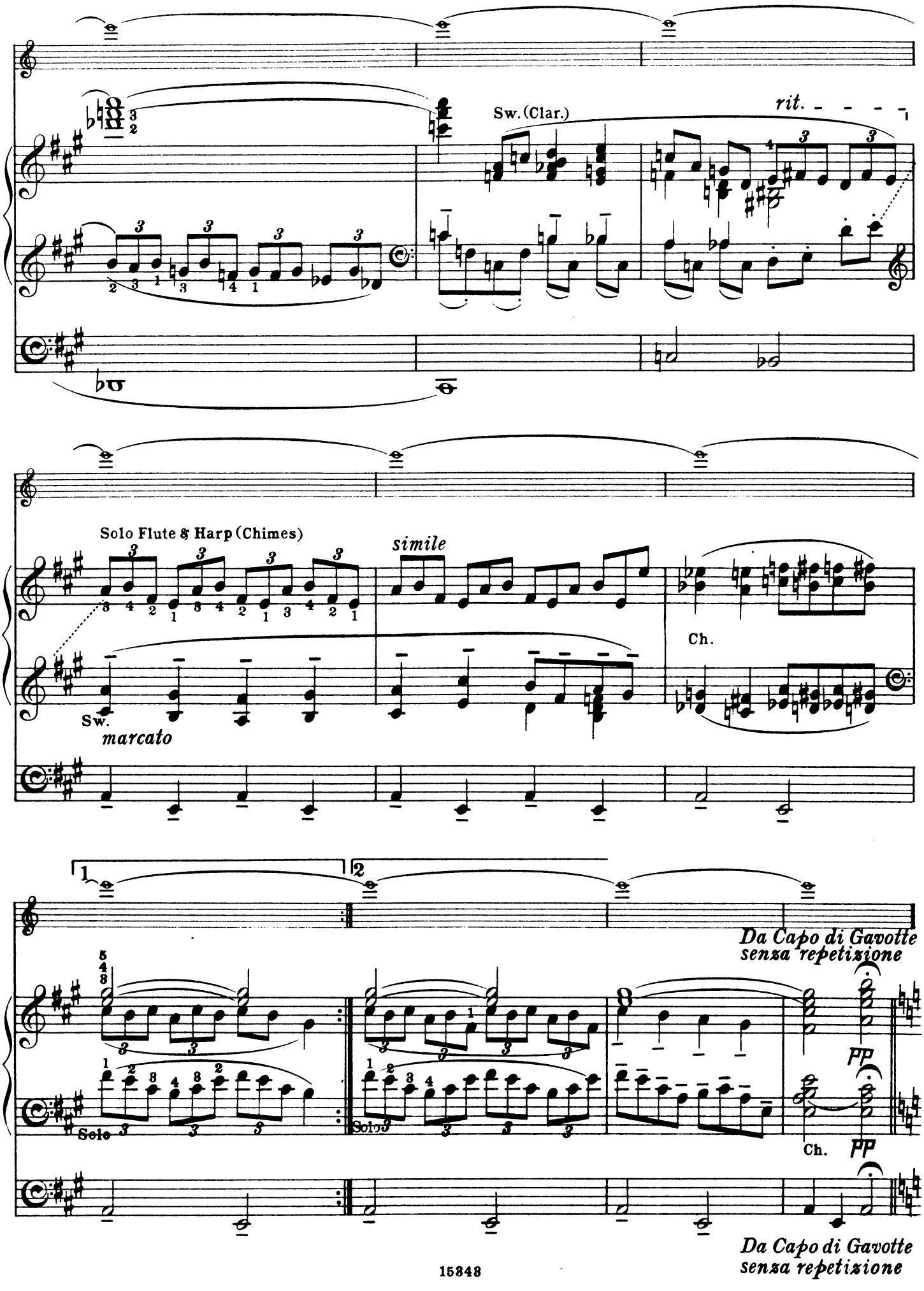

ten.
Gt cresc. ad lib.
p Ch. closed
mf Sw.
sempre Ch.
mf Gt
mf Sw.
Ch.


NB*
Sw.
Ch.
Sw.
Ch.
Tempo Iº
Gt
mf
Sw.
Ch
Sw.
Gt
NB.*
or
etc.


G.P.
5fz
5fz
5fz
p Ch.
5fz
5fz
5fz
p
più p
Echo Vox Humana
p
pp
mf
Liebl.Ged.16′ Voix Cél.8′ (Violino 2′ pp)
Fine
Meno mosso ♩ = 96
p Solo Fl.8′ & Harp 8′ (or Chimes 8′)
pp
Fine
p

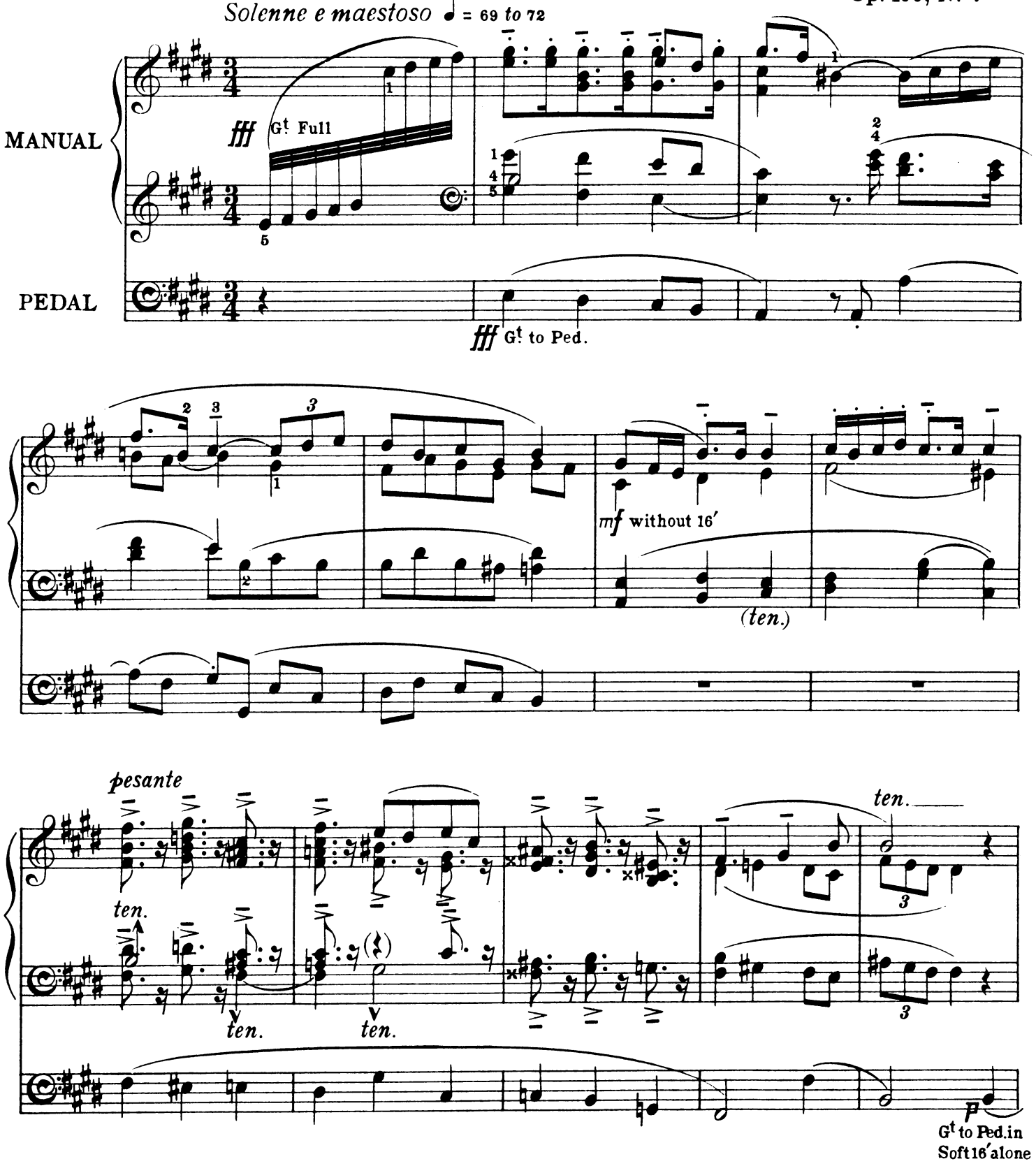

Ch. Unda Maris 8′ (4′ soft ad lib.)
fixed
Sw. Clar. 8′ Solo
p
f
Solo Fl. & Harp (Chimes)
marcato
Sw. (opened)
p Ch. mistico
rit.
closed


Sw.
Solo (Fl. & Harp)
(still fixed)
Ch.
rit.

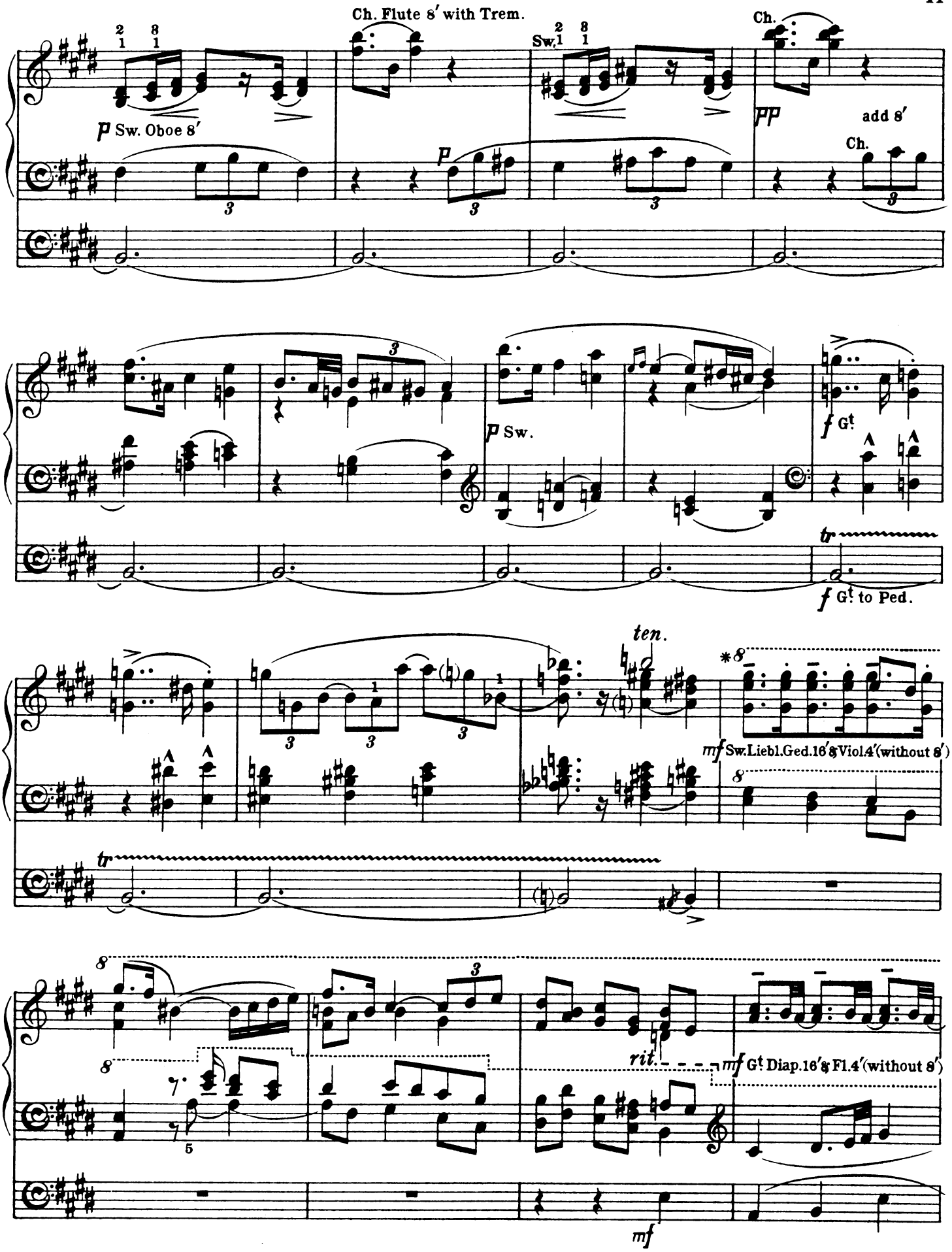

Sw.(Clar.)
rit.
Solo Flute & Harp (Chimes)
simile
Sw.
marcato
Ch.
1
2
Da Capo di Gavotte
senza repetizione
Solo
Solo
Ch.
PP
PP
Da Capo di Gavotte
senza repetizione

VII. FINALE quasi ritorno

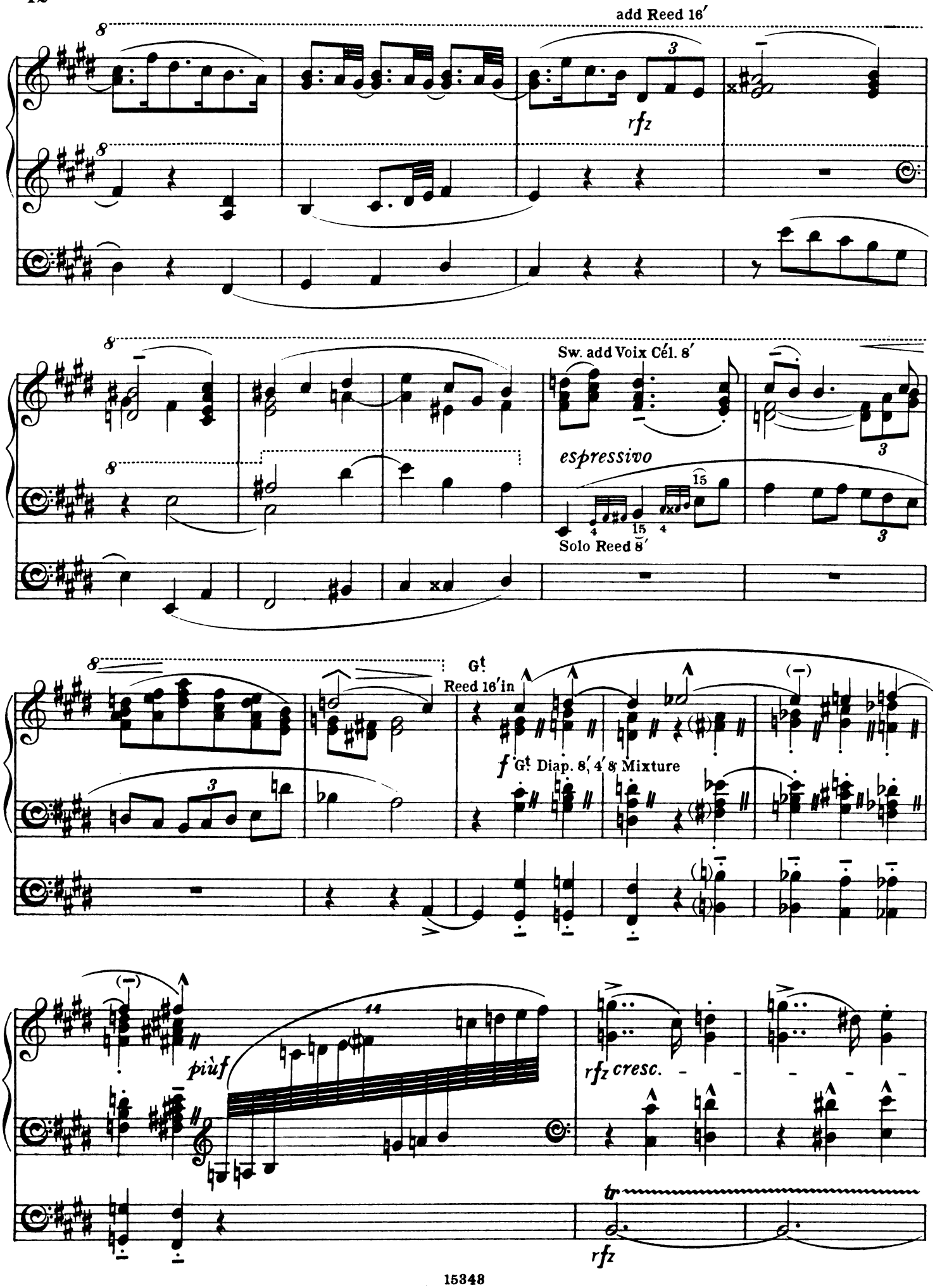
Sigfrid Karg-Elert
Op. 100, Nº 7

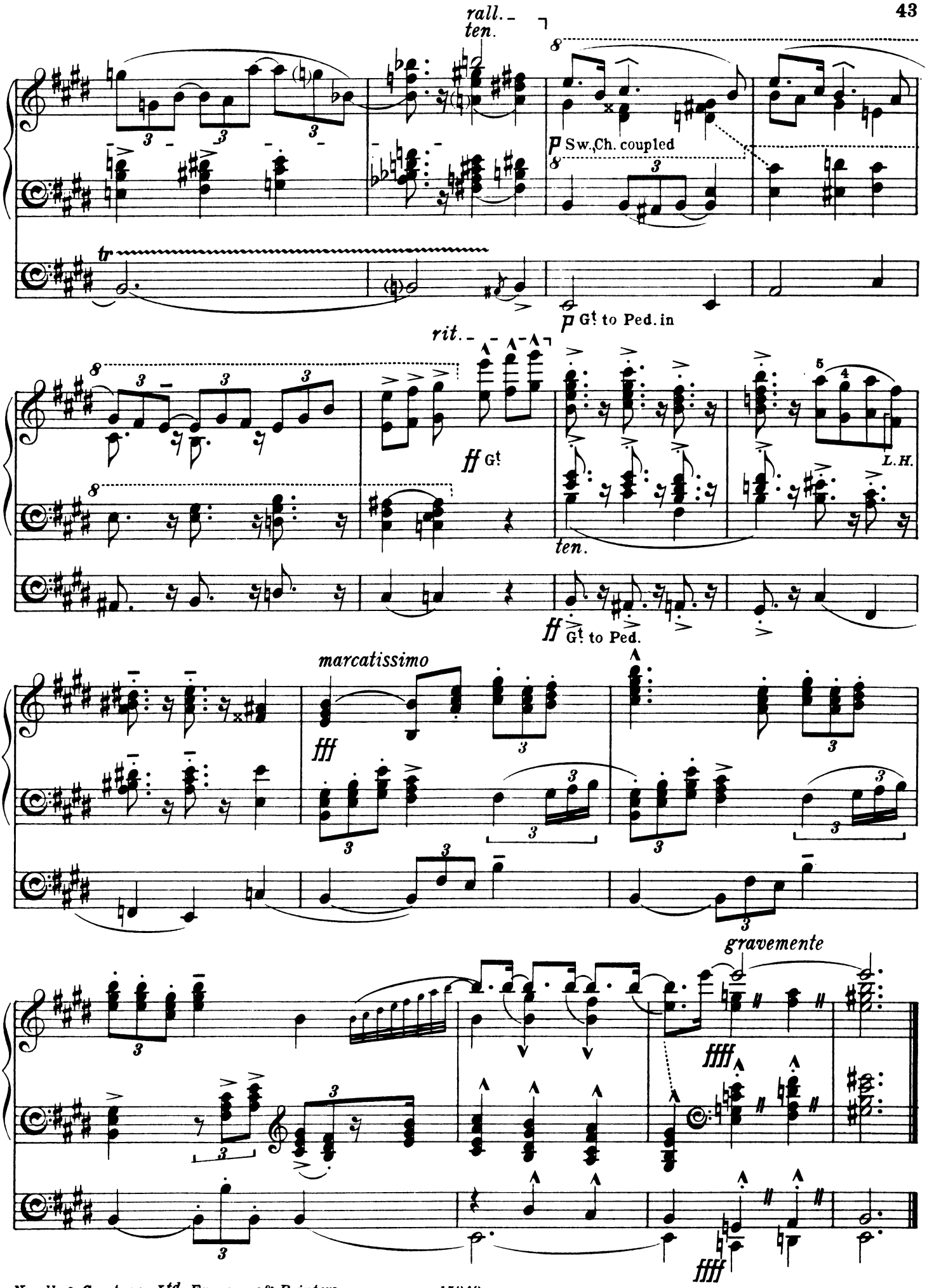


15848
Copyright, 1928, by Novello & Company, Limited



* *Die 8··· gelten nur bei 16′ füssiger Registrierung. Falls diese nicht möglich ist, wird alles "loco" gespielt.*
The indication *8···* only applies when there are 16 f! stops; otherwise all is to be played as written, *loco.*


add Reed 16′
rfz
Sw. add Voix Cél. 8′
espressivo
Solo Reed 8′
Gt
Reed 16′ in
f Gt Diap. 8′, 4′ & Mixture
piùf
rfz cresc.
tr
rfz


rall.
ten.
p Sw. Ch. coupled
tr
p Gt to Ped. in
rit.
ff Gt
L.H.
ten.
ff Gt to Ped.
marcatissimo
fff
gravemente
ffff
ffff

Original Compositions for the Organ

BY

EDWIN H. LEMARE.

		S.	D.
1.	PASTORALE No. 1, in E	2	0
2.	ANDANTINO in D flat	2	0
3.	ELEGY in G	2	0
4.	CONCERT FANTASIA on the tune "Hanover"	4	6
5.	GAVOTTE MODERNE in A flat	2	0
6.	REVERIE in E flat	3	0
7.	SYMPHONY in G minor	7	6
8.	INTERMEZZO in B flat	2	0
9.	ANDANTE CANTABILE	2	0
10.	MEDITATION IN D flat	2	0
11.	NOCTURNE in B minor	3	0
12.	CONTEMPLATION	3	0
13.	BERCEUSE in D	2	0
14.	RHAPSODY in C minor	3	0
15.	CHANSON D'ÉTÉ	2	0
16.	CAPRICE ORIENTALE	2	0
17.	CANTIQUE D'AMOUR	2	0
18.	FANTASIE FUGUE	3	0
19.	MADRIGAL	2	0
20.	IMPROMPTU in A	2	0
21.	SYMPHONY No. 2, in D minor	6	6
22.	ARCADIAN IDYLL (Serenade, Musette, Solitude)	3	0
23.	OVERTURE in F minor ("The Schenley")	4	6
24.	PASTORAL POEM	3	0
25.	LIEBESTRAUM	3	0
26.	SPRING SONG ("From the South")	2	0
27.	SOUTENIR (a Study on one note)	2	0
28.	TRAUMLIED	2	0
29.	RONDO CAPRICCIO (A Study in Accents)	3	0
30.	GRAND CORTÈGE (Finale)	3	0
31.	THE QUEST	2	0
32.	RUSTIC SCENE	3	0
33.	CARILLON (A Study in Legato Pedalling)	2	0
34.	CHANT SÉRAPHIQUE	2	0
35.	COMMUNION ("Peace")	2	0
36.	MINUET NUPTIALE	2	0

ROMANCE in D flat (in the RECITAL SERIES edited by E. H. LEMARE)			...	3 0
MARCHE SOLENNELLE	ditto	ditto		3 6
ALLEGRETTO in B minor	ditto	ditto		3 0
CHANT SANS PAROLES	ditto	ditto		3 0
SECOND ANDANTINO in D flat	ditto	ditto		2 0
TOCCATA DI CONCERTO	ditto	ditto		3 0
SUMMER SKETCHES	ditto	ditto		3 6
MARCHE HÉROÏQUE	ditto	ditto		3 0
SCHERZO FUGUE	ditto	ditto		3 0

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MARCH, 1929.

NOVELLO'S

ALBUMS FOR THE ORGAN.

(PRICE FIVE SHILLINGS AND SIXPENCE EACH); CLOTH, SEVEN SHILLINGS AND SIXPENCE EACH.

No. 1.—TWELVE SELECTED PIECES.

1.	Interlude	Th. Dubois
2.	Chanson de Matin	Edward Elgar
3.	Fantasia on the old melody "Urbs Beata"	W. Faulkes
4.	There is a green hill far away	Ch. Gounod
5.	Marche Triomphale	Alexandre Guilmant
6.	Ave Maria	A. Henselt
7.	Grand Chœur No. 2	Alfred Hollins
8.	Andantino in D flat	Edwin H. Lemare
9.	Chanson Triste	P. Tschaïkowsky
10.	Prelude to "Lohengrin," Act I.	R. Wagner
11.	Romanza	W. Wolstenholme
12.	Allegretto in E flat	W. Wolstenholme

No. 2.—TWELVE SELECTED PIECES.

1.	Chanson de Nuit	Edward Elgar
2.	Alla Marcia	Myles B. Foster
3.	Minuetto	Alexandre Guilmant
4.	Lied	H. Hofmann
5.	Barcarolle	H. Hofmann
6.	Spring Song	Alfred Hollins
7.	The Curfew	Edward J. Horsman
8.	Pastorale in E	Edwin H. Lemare
9.	Ave Maria d'Arcadelt	Franz Liszt
10.	Cantique d'Amour	Theo. Wendt
11.	The Seraph's Strain	W. Wolstenholme
12.	Le Carillon	W. Wolstenholme

No. 3.—TWELVE SELECTED PIECES.

1.	Scherzo in A flat	Edward C. Bairstow
2.	Melody	S. Coleridge-Taylor
3.	Serenade	H. Hofmann
4.	Bridal March	Alfred Hollins
5.	Berceuse	Edwin H. Lemare
6.	Melodie in E	S. Rachmaninoff
7.	Aubade	A. Stelezki
8.	Nocturne in C sharp minor	P. Tschaïkowsky
9.	Procession to the Minster ("Lohengrin")	R. Wagner
10.	Passacaglia	John E. West
11.	Fantasia upon the Plainsong Melody "Ad cœnam Agni"	Healey Willan
12.	Allegretto in A flat	W. Wolstenholme

No. 4.—TWELVE SELECTED PIECES.

1.	Arietta	S. Coleridge-Taylor
2.	Souvenir de Printemps	Joseph Holbrooke
3.	Andante in D	Alfred Hollins
4.	Pavane in A	Bernard Johnson
5.	Harmonies du Soir	Sigfrid Karg-Elert
6.	An Eton Memorial March	C. H. Lloyd
7.	Allegro alla Marcia	A. L. Peace
8.	Visione	J. Rheinberger
9.	Chant sans Paroles	P. Tschaïkowsky
10.	Prelude to Act III. ("Die Meistersinger")	R. Wagner
11.	Allegro Pomposo	John E. West
12.	Canzona	W. Wolstenholme

No. 5.—TWELVE SELECTED PIECES.

1.	Jour de Noces	J. Stuart Archer
2.	Festival Prelude on "Ein' feste Burg"	W. Faulkes
3.	Legend	Harvey Grace
4.	Allegretto Pastorale	H. M. Higgs
5.	Benediction Nuptiale	Alfred Hollins
6.	Sursum Corda	John Ireland
7.	Alla Marcia	John Ireland
8.	Adagio Cantabile	Edwin H. Lemare
9.	Fanfare	J. Lemmens
10.	Intermezzo	B. Luard-Selby
11.	Easter Morn	John E. West
12.	Finale in B flat	W. Wolstenholme

No. 6.—TWELVE SELECTED PIECES.

1.	Nocturne	Thomas F. Dunhill
2.	Postludium	William Faulkes
3	Andante Tranquillo	H. M. Higgs
4.	In Springtime	Alfred Hollins
5.	Madrigal	Edwin H. Lemare
6.	Triumphal March	J. Lemmens
7.	Allegro in B flat	Mendelssohn
8.	Choral Prelude on "Rockingham"	C. H. H. Parry
9.	Præludium Pastorale	J. Stainer
10.	Romance in F minor	Tschaïkowsky
11.	Romance in A flat	H. Sandiford Turner
12.	Festal Commemoration	John E. West

No. 7.—TWELVE SELECTED PIECES.

(FUNERAL MUSIC.)

1.	Funeral March (Pianoforte Sonata, Op. 26)	Beethoven
2.	Blest are they that mourn (Requiem)	Brahms
3.	Funeral March (Pianoforte Sonata, Op. 35)	Chopin
4.	Funeral March	William Faulkes
5.	Funeral March ("Saul")	Handel
6.	I know that my Redeemer liveth ("Messiah")	Handel
7.	Funeral March ("Lieder ohne Worte")	Mendelssohn
8.	O rest in the Lord ("Elijah")	Mendelssohn
9.	Marche Solennelle	Schubert
10.	Marche Funèbre	Tschaïkowsky
11.	Finale from "Symphonie Pathétique"	Tschaïkowsky
12.	Lament	John F. West

No. 8.—TWELVE SELECTED PIECES.

(CHRISTMAS MUSIC.)

1.	Chorale Prelude, "In dulci jubilo"	J. S. Bach
2.	Pastoral Symphony (Christmas Oratorio)	J. S. Bach
3.	Quem vidistis, pastores	W. T. Best
4.	Venite in Bethlehem	W. T. Best
5.	December—Christmas Morn	Frederic H. Cowen
6.	Fantasia on old Christmas Carols	William Faulkes
7.	For unto us a Child is born ("Messiah")	Handel
8.	Pastorale	Theodore Kullak
9.	Chorus of Shepherds	J. Lemmens
10.	Christmas Pastorale	Gustav Merkel
11.	A Christmas Pastoral	B. Luard-Selby
12.	Fantasy on two Christmas Carols ("The First Nowell" and "Good King Wenceslas.")	John E. West

No. 9.—TWELVE SELECTED PIECES.

(WEDDING MUSIC.)

1.	Wedding March	William Faulkes
2.	Happy Pair ("Alexander's Feast")	Handel
3.	Love Song—Liebeslied	Henselt
4.	Benediction Nuptiale	Alfred Hollins
5.	Bridal March	Alfred Hollins
6.	Minuet Nuptiale	Edwin H. Lemare
7.	Spring Song ("Lieder ohne Worte")	Mendelssohn
8.	Wedding March	Mendelssohn
9.	Bridal March and Finale ("The Birds" of Aristophanes)	C. Hubert H. Parry
10.	Finale ("Blest Pair of Sirens")	C. Hubert H. Parry
11.	Serenade ("Schwanengesang")	Schubert
12.	Bridal Chorus ("Lohengrin")	Wagner

(July 1925.)

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

RECITAL SERIES

collected - -
and edited by EDWIN H. LEMARE

Nos. 1 *to* 6, 7 *to* 12, 13 *to* 18, 19 *to* 24, 25 *to* 30, 31 *to* 36, 37 *to* 42, *and* 42 *to* 48, *in Eight Vols.*
Each 11*s.* 6*d.* *Or, separately :—*

1. WEBBER, AMHURST.—Scherzo Sinfonico. 3s.
2. WOLSTENHOLME, W.—Canzona, Minuet, and Trio. 3s. 6d.
3. CAPOCCI, FILIPO.—Toccata in E flat major. 3s. 6d.
4. LEMARE, E. H.—Romance in D flat. 3s.
5. D'EVRY, E.—Concert-Overture in F. 3s. 6d.
6. BOSSI, M. E.—Second Sonata (Op. 71). 4s. 6d.

---

7. HOLLINS. ALFRED.—Andante in D. 3s.
8. —— Grand Chœur. 3s. 6d.
9. WOLSTENHOLME, W.—Andantino and Finale in B flat. 3s. 6d.
10. WHEELDON, H. A.—(*a*) Cantilène ; (*b*) Grand Chœur. 3s. 6d.
11. LEMARE, E. H.—Allegretto in B minor. 3s.
12. —— Marche Solennelle. 3s. 6d.

---

13. D'EVRY, E.—(*a*) Meditation ; (*b*) Toccata. 3s. 6d.
14. WOLSTENHOLME, W.—(*a*) The Seraph's Strain ; (*b*) Le Carillon. 3s.
15. HOLLINS, ALFRED.—Concert-Overture in C minor. 3s.
16. WHEELDON, H. A.—Romance. 3s.
17. WOLSTENHOLME, W.—(*a*) Romanza ; (*b*) Allegretto. 3s.
18. HOLLINS, ALFRED.—Concert Rondo. 3s. 6d.

---

19. WEST, JOHN E.—Fantasia. 3s. 6d.
20. FOSTER, MYLES B.—Minuet in F. 2s.
21. MACPHERSON, CHARLES.—Fantasy Prelude. 3s.
22. LEMARE, EDWIN H.—Chant sans Paroles. 3s.
23. WOLSTENHOLME, W.—Fantasia in E. 3s. 6d.
24. PEARSALL, R. L. DE.—Introduction and Fugue. 2s.

---

25. LEMARE, EDWIN H.—Second Andantino in D flat. 2s.
26. BARNETT, JOHN FRANCIS.—Fantasia in F. 3s. 6d.
27. WHEELDON, H. A.—Canzona. 3s.
28. IRELAND, JOHN.—Elegiac Romance. 3s.
29. FAULKES, WILLIAM.—Nocturne in A. 3s.
30. HORSMAN, EDWARD J.—The Curfew. 2s.

---

31. BAIRSTOW, EDWARD C.—Scherzo in A flat. 2s.
32. FRICKER, H. A.—Concert-Overture in C minor. 3s. 6d.
33. JOHNSON, BERNARD.—Two Duologues. 3s.
34. WEST, JOHN E.—Song of Triumph. 3s. 6d.
35. LEMARE, EDWIN H.—Toccata di Concerto. 3s.
36. WILLAN, HEALEY.—Prelude and Fugue in C minor. 3s.

---

37. JOHNSON, BERNARD.—Overture in C sharp minor. 3s.
38. COVER, CLAUDE E.—Allegretto. 3s.
39. LEMARE, EDWIN H.—Marche Héroïque. 3s.
40. LEMARE, EDWIN H.—Summer Sketches. 3s. 6d.
41. CORBETT, FELIX.—Rêve d'Amour. 3s.
42. HOLLINS, ALFRED.—Morceau de Concert. 3s.

---

43. JOHNSON, BERNARD.—Pavane in A. 2s.
44. WEST, JOHN E.—Finale Jubilante. 3s.
45. TURNER, SANDIFORD H.—Scherzo in F minor. 3s.
46. GRACE, HARVEY.—Epilogue. 3s.
47. LEMARE, EDWIN H.—Scherzo Fugue. 3s.
48 TURNER, SANDIFORD H.—Rêverie in D flat. 3s.

(MAY, 1929) LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.