

Air

(from Suite No. 3)

J. S. BACH

arr. Gordon Phillips

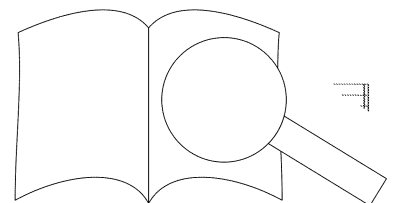
Manual

I (Solo)

II

Pedal

PROBE PARTITUR
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Sanctify us by thy Goodness

(from Cantata No. 22)

J. S. BACH

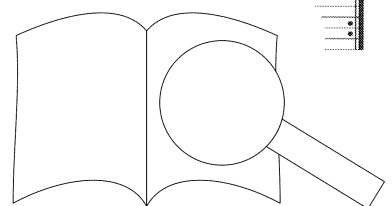
arr. P. K.

The musical score is for the hymn "Der Herr ist mein Fels in der Not". It is written for a three-part setting: Manual (Treble and Bass Clef), Pedal (Bass Clef), and Organ (Treble and Bass Clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into two systems. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The Organ part is indicated by a large 'O' in the background of the score.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Right Hand), Bass Clef (Left Hand), and a separate Bass Clef line at the bottom. The key signature is one flat (B-flat). The Treble Clef part features a melody with eighth and sixteenth notes. The Bass Clef part provides a harmonic accompaniment. The bottom Bass Clef line is mostly empty, suggesting a simplified or alternative version of the piece. A large, diagonal watermark reading 'PREVIEW' is overlaid on the right side of the image. Below the watermark, the text 'Quality may be reduced • Can' is visible.

Levl. gemindert • Evaluation

The musical score is written for three staves. The top staff uses a treble clef and a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The middle staff uses a bass clef and the same key signature, featuring a simpler melodic line. The bottom staff is a bass clef staff that remains mostly empty, with only a few notes visible at the beginning. A large, diagonal watermark reading 'BEER' is overlaid across the center of the page.



Jesu, Joy of Man's Desiring

(from Cantata No. 147)

J. S. BACH

arr. P. K.

I 8'
II 8' 4' $2\frac{2}{3}$ '
III 8' 4'
Ped. 16' 8'

Manual

Pedal

III (or I) R.H.

I

II 3

I (3)

ent can equally effectively be played on two manuals throughout, with the choral
op. can be omitted; the arrangement can be further simplified by leaving out the choral
an octave lower than notated here.

Sheep may Safely Graze

(from Cantata No. 208)

I Flute
II Accompaniment
III Solo Stop

J. S. BACH
arr. Stainton de B. Taylor

Manual

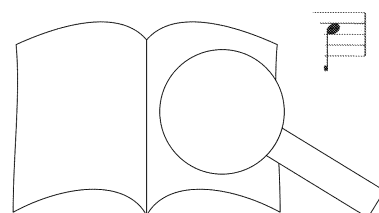
Pedal

II

III

* G.

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Prière à Notre-Dame

(from *Suite Gothique*)

Récit [Sw.] Gambe et Voix céleste
Gd. Orgue [Gt.] Flûte ou Bourdon 8'
Pédale Basses douces 8', 16'

L. BOËLLMANN

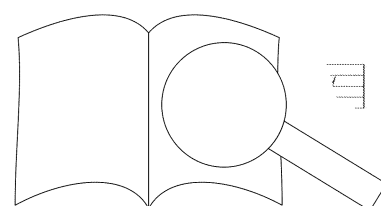
Très lent

Manual

R. *pp*

Pedal

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Ave Maria

I Solo
 II Light 8' 4'
 Ped. Soft 16' 8'

BACH / GOUNOD
 arr. Christopher Morris

Moderato

Manual

II *p*

Pedal

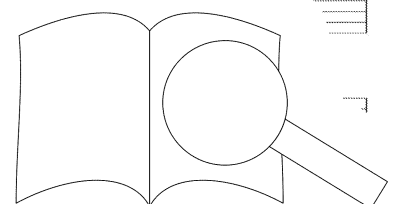
(II)

(*p*)

I (Solo)

mp

p



Aria

(from Concerto Grosso No. 12)

G. F. HANDEL
arr. C. H. Trevor

Larghetto

I (Solo)

Manual

p *legato*

Pedal

p *non legato*

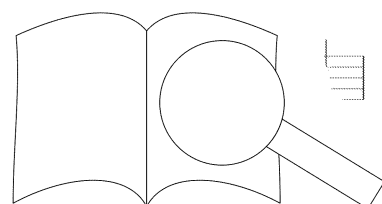
(Man.)

I

II

non legato

Some quavers may be lightly dotted (♫) if preferred. The original is in E major.



Air

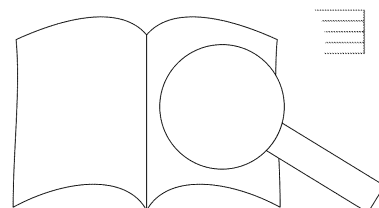
(from *Water Music*)

G. F. HANDEL
arr. Christopher Morris

Andante

Manual I – II

Pedal



Greensleeves

(adapted from an old air)

R. VAUGHAN WILLIAMS

arr. Stanley Roper

ed. Christopher Morris

Andante moderato (2 slow beats)

Manual

II *p*

Pedal

* 8'

* or II to Ped only

pp

mp

cantabile

I

to Wallace M. Coursen Jnr.

Prelude on 'Brother James's Air'

- * Solo 8' Reed
 Sw. Soft Strings 8' & 4'
 Gt. Claribel or 8' Flute + Sw.
 * Ch. Flutes 8' & 4' + Sw.
 Ped. Soft 16' + Sw.

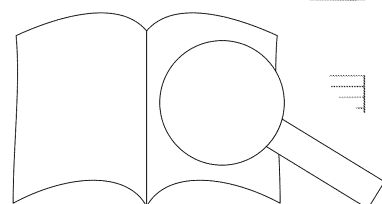
SEARLE WRIGHT

Tranquillo (♩ = c.70)

Manual Sw. *p*

Pedal

* Ti. may be played on two manuals.



Hornpipe

(from *Water Music*)

I	8' 4' 2' Mixt.
II	Trumpet
III	8' 4' 2'
Ped.	16' 8', cpld. to I

G. F. HANDEL

arr. Christopher Morris

Allegro moderato

This movement can be played on two or three manuals. Dynamics are editorial.

Prince of Denmark's March

JEREMIAH CLARKE

arr. C. H. Trevor

Manual

I (Tpt.) *tr*

f

II

7

tr

II

tr

Pedal

13

tr

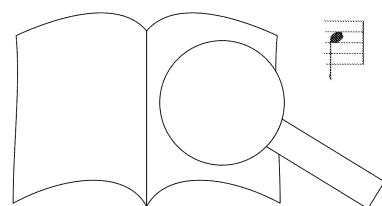
rall. (last time)

tr

II

19

nal is for manuals only. This extended arrangement can be simplified and reduce
-8, 17-24, 1-8, 41-8, and 1-8. Alternatively, for a more full-textured version use b



Trumpet Tune

HENRY PURCELL

arr. C. H. Trevor

Maestoso

Manual

I (Tpt.)

f

Pedal

The original is for manuals only.

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Prélude

(from the *Te Deum*)

MARC-ANTOINE CHARPENTIER

arr. Christopher Morris

Manual

Pedal

I (Tpt.)

f

II

couplet

2nd couplet

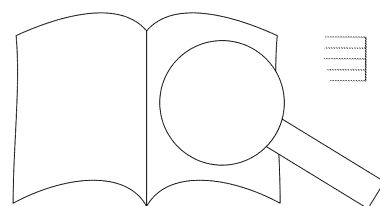
Fine

1st couplet

II

mf

The dotted quavers, double dots, and semiquavers are editorial and represent the *notes inégales* which would have been used in Charpentier's original.



Trumpet Voluntary

(Op. 6 No. 5)

JOHN STANLEY

arr. David Willcocks

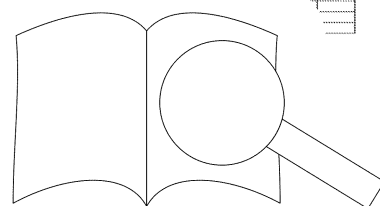
Manual

I (Tpt.)

II

Pedal

can be reduced in length by omitting the repeat and observing the *D.C. ad lib.*
repeat in the original, which is for manuals and is mainly in two parts only (mode
of *Voluntarys*, ed. Denis Vaughan, OUP). Crossed slurs and symbols in square brackets



La Marche

G. F. HANDEL
arr. Donald Burrows

Allegro maestoso

Manual

I (Tpt.)

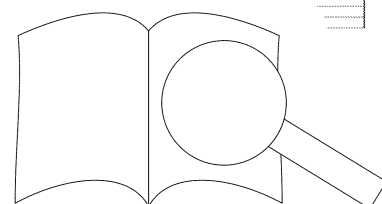
ff

II

f

Pedal

This arrangement may be played throughout with both hands on one man
in which case the bracketed chords are to be omitted.



Bridal March

(from *Lohengrin*)

RICHARD WAGNER

arr. Robert Ashfield

Con moto moderato

Manual

Sw. (reed)

p

Manuals uncpd. throughout

Gt.

p

L.H.

Pedal

Gt. to Ped.

Gt.

Optional cut to ⊕ (p. 55)

(Gt.) *mf*

p

mf

mf

Nun Danket Alle Gott

(from Cantata No. 79)

J. S. BACH
arr. C.H. Trevor

Maestoso

Manual II

I (Solo reed)

Pedal

Fanfare

WILLIAM MATHIAS

(1987)

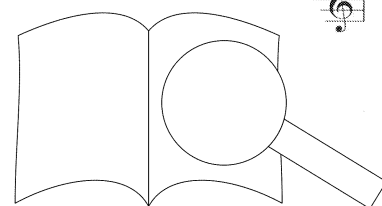
Moderato e maestoso (♩ = c.104)

Manual

1 *f*

Pedal

Commissioned for the Inaugural Concert for the Christie Organ at the Memorial Hall.



March

LOUIS LEFÉBURE-WÉLY

arr. Christopher Morris

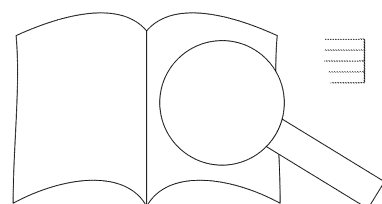
Allegro moderato

Manual

I **f**

Pedal

Orig. manuals only.



Wedding March

(from *A Midsummer Night's Dream*)

FELIX MENDELSSOHN

arr. Robert Ashfield

Allegro vivace

Manual

* Solo

f

Pedal

Gt.

ff

Gt.

ff

tr

Solo

Gt.

f

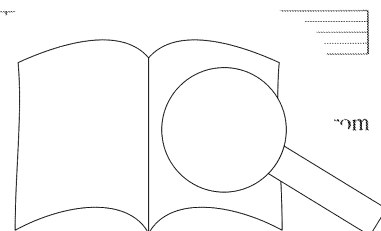
Solo

f

(Gt.)

f

The marked 'Solo' are to be played wherever possible on a solo reed, either from the
 an, .sages are, however, so arranged that where an independent reed is not available, th
 ent. The Sw. to Gt. and Sw. to Pedal couplers are to be drawn throughout.



Arrival of the Queen of Sheba

(Sinfonia from *Solomon*)

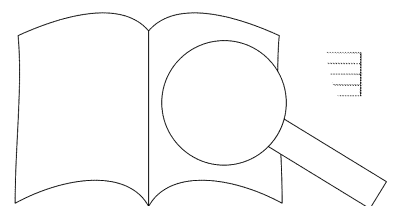
G. F. HANDEL
arr. E. W. Maynard

Allegro moderato

Manual

Pedal

sempre stacc.



Grand March

(from *Aida*)

GIUSEPPE VERDI
arr. Christopher Morris

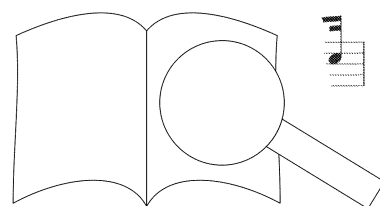
Allegro maestoso

Manual

ff

Tpt.

Pedal



Crown Imperial

(Coronation March, 1937)

'In beawtie beryng the crone imperiall'

(William Dunbar, 1465–1520)

WILLIAM WALTON

arr. Herbert Murrill

Allegro reale (♩ = 126)

Manual

Sw. *mp*
(with soft reed)

Pedal

Sw. to Ped.

add

incorporates the cuts made by the composer in 1963. A shorter version can be
(fourth system), cutting back from bar 4 of p. 97 to bar 2 of p. 93, and continuin

to Geoffrey and Pam Coffin

Trumpet Tune

ANDREW CARTER

Crisply (♩ = 70)

Manual

Gt. + Sw. *f*

Pedal

Tpt.

Sw.

poco rall.

March

HENRY PURCELL

arr. C. H. Trevor

Maestoso

Manual

I

ff

Pedal

Maestoso

tr

tr

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