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# ORGAN VOLUNTARIES

*By*

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## ORGAN VOLUNTARIES

It cannot be said that the Organ Voluntary, regarded as an integral part of the musical service of the Church, receives the attention or respect which is its due. Even among organists themselves there is a regrettable tendency to regard it as a purely 'voluntary' matter, whilst clergy and laity alike look upon it as a legitimate background for conversation and movement, apart from actual departure from the building.

Now it is not to be claimed that organ music before and after a service is on the same footing as, say, the Psalms or the Anthem. These are specifically provided for in the rubrics, whilst organ voluntaries are not so much as mentioned. But neither are architecture and painting, both of which are universally allowed to be of aesthetic importance in providing mood for worship, and it seems difficult to understand why instrumental music should be regarded from the lower and purely utilitarian standpoint. The answer probably is that while other arts are static, music is transitory, and therefore seems to be of only passing importance.

Very little thought, however, is required to show the futility of this idea, and the writer knows of at least one Cathedral in which a carefully chosen and prepared piece of organ music was heard in place of an anthem. There is a good deal to be said for this when vocal resources are scanty, and provided the work selected is suitable and adequately performed.

Let us consider the voluntary, and note some points which should characterize it, apart from purely recital work.

The introductory voluntary calls for the most consideration. It should never be forgotten that it provides the first music heard by the congregation, and that unless worshippers come late, or nearly so, they cannot escape it, as they can the concluding voluntary. In the opinion of some people it is better to dispense with a set piece at the beginning of the service, and to rely on a short prelude or



extemporization just long enough to cover the entry of the clergy and choir, and to set the atmosphere of the service, i.e. penitential or festal as the case may be. It is often forgotten (a) that the organist is usually responsible for keeping order in the vestry before service, (b) that unless bell-ringing ceases altogether at least five minutes before the service begins, an intolerable cacophony is set up between organ and bells, and (c) that even in the best-ordered choirs last-minute alterations in the service are sometimes unavoidable. These must call for the presence of the organist, unless messages are to be conveyed to the choir stalls and organ-console after the service has begun, a practice which is to be deprecated on all grounds if it can be in any way avoided. It may be urged too that it is not always possible to synchronize the end of the voluntary with the entry of the choir, involving either an entire break or 'cut'—perhaps the best plan—or a coda not intended by the composer, liable to sound out of place, and therefore inartistic. Finally, the supply of good and really suitable music for introductory voluntaries is not unlimited, although there is more than is often realized. Choral Preludes cannot be played at every service, and it is here that the difficulty arises. Anything 'tune-y' and suggesting an organ recital will be out of place, and taken all round, the selection of suitable opening voluntaries for constantly recurring services calls for as much thought and care on the part of the organist as any of the choir music. It may certainly be said that no 'set' introductory voluntary is better than an unsuitable one.

The old 'middle' voluntary is now almost extinct and need not be considered except that it affords us an opportunity to enter a plea for occasional silence. It is degrading to a noble art such as music to use it as a mere convenience for covering the sound of footsteps, and filling up odd gaps in the service. Clergy, sidesmen, and others should really be able to proceed from the choir stalls to the lectern or nave in a dignified manner and without an organ accompaniment.

The concluding voluntary is much more easily arranged. Care must be taken that it shall be fitting, and that a Lenten service is

not followed by a piece of the French *Grand Chœur* type. On the other hand, at Festivals an austere composition of the severely contrapuntal order is almost as unsuitable, though perhaps not quite. Generally speaking, provided everything vulgar or trivial is avoided, the organist may freely draw on as wide a repertoire as possible. In some churches a short recital after Evensong is customary, and in such cases there are many quiet pieces with which to conclude, for which it might be difficult to find a suitable place elsewhere. An extemporization should very seldom, if ever, take the place of a good concluding voluntary.

The list of organ music to be played should be printed in the Parish Magazine or posted on a notice-board. This is sound policy for two reasons. Firstly, it helps to create interest among the more musical of the congregation, and secondly, it keeps the organist up to the mark. Few players care to advertise themselves as playing poor music, or to become notorious for unrehearsed performances of good music.

It is unwise to attempt large-scale works intended for a large and up-to-date organ on an instrument of inadequate resources. This does not mean that the absence of a fourth, or even of a third manual, pedal reeds, and so on is entirely to debar the player from performing works which may have been written with these luxuries in view: but a sense of proportion and artistic fitness is necessary. Such a sense will prevent works calling for a large pedal organ such as the F major Toccata of Bach, the greater movements of Widor, Karg-Elert, and others being caricatured on small and possibly worn-out organs with only one or perhaps two pedal stops, poor and out-of-tune reeds, and no proper facilities for stop-control. Much 'point' will be given to voluntaries if they are selected with regard to the services at which they are to be played. Choral Preludes make much more appeal if they are based on tunes sung at the same service. The Church seasons, too, should be kept in mind. For Christmas the pieces based on carol tunes are almost legion, and for Easter there are several good pieces based on 'O Sons and Daughters' and other seasonable tunes. At Epiphany



can be played (in addition to Dubois's well-known *Marche des Rois Mages*) the Finale to Merkel's Sixth Sonata, and other pieces based on the 'Morning Star' Chorale. In Lent and Passiontide there are numerous pieces based on 'O Sacred Head', 'Pange Lingua', 'Vexilla Regis', and other suitable texts: at Ascensiontide Guilmant's March on 'Lift up your Heads' and the less-known but fine Prelude and Fugue by Tombelle on the Ascension prose 'Solemnis haec festivitas': for Dedication Festival there is a fine piece by C. W. Pearce, based on 'Urbs Beata'. Organists interested in Plain-song will find plain-song themes associated with various feasts and seasons, treated in the pieces contained in Guilmant's *Liturgical Organist*, Tournemire's *L'Orgue mystique*, and various other collections.

At weddings and funerals pieces are often specially requested, and the organist has not entire freedom of choice, but even here there is no necessity to confine the organ music to the usual hackneyed 'arrangements'. Thus, at weddings Guilmant's *Marche Nuptiale* (from Book 8 of *Pieces in Different Styles*) and Wolstenholme's 'Carillon in B flat' might more often be heard, to mention only two: and at funerals the Adagio from Mendelssohn's Second Sonata and any of the pieces in the *Little Organ Book* in memory of Hubert Parry are eminently suitable.

It is much to be wished that those in authority would invariably refuse requests for 'I'll Walk beside You' and other secular selections, which are sometimes made at weddings taking place in church. It is true that the usual *Wedding March* by Mendelssohn and the equally usual *Bridal March* from Lohengrin are entirely secular in origin, but long usage and custom have combined to place these in a different category.

In some churches it is usual for the organ to be played during the administration in the Holy Communion service. In such cases the music must never obtrude itself on the worshippers. Given a good organ, and the right organist, a very quiet extemporization is best here, but the player must be imbued with the spirit of worship, and willing to efface his own personality. Failing these conditions

it is far better for the organ to be silent, or for a quiet hymn to be sung. In a volume of articles by the distinguished French composer M. Camille Saint-Saëns, the following pertinent passage occurs:

'A mediocre improvization is always endurable when the organist is imbued with the idea that music in the church should be in accordance with the office, aiding it in meditation and prayer: and if the organ in this spirit gives out nothing worthy of notation—a harmonious sound rather than well-defined music—it will be as with those old church windows which charm us more than the modern glass, although the figures are scarcely to be distinguished. It would be better, whatever anyone may say, than a fugue by a great master, because that only is good in Art, which is in its place.'

To the writer this so exactly sums up the case for occasional extemporization in church, that he makes no apology for quoting it intact.

Voluntaries should be chosen on their merits and suitability, and not by the composer's name. Thus the 'Jig' Fugue by Bach, the scherzo-like Prelude on 'Jesus Christus unser Heiland', and one or two other Bach items are surely recital pieces pure and simple, and should be kept as such. Similarly, a good many pieces which appear in recital programmes given in church are more suitable as voluntaries, lacking as they often do the elements of colour and rhythm expected in a recital programme. Many choral preludes belong to this class, and with certain other works get included in recital programmes mainly because of their composers' reputation. There must obviously be a wide border-line between what is clearly suitable and as clearly unsuitable, but a strong plea is entered for much more care and consideration than the matter usually receives.

The following lists of organ music do not claim in any way to be exhaustive, but it is hoped they may draw attention to some works which are not only suitable but are seldom heard. Certain works



(especially foreign) may be unobtainable for the time being, but an inquiry from Messrs. Novello, Schott, Chester, or the United Music publishers will be most likely to produce copies, should such be available. Prices are constantly changing, and therefore are not given. Very few transcriptions are included, not because they are necessarily unsuitable but in order to save space. One of the chief purposes of these lists is to draw attention to the vast amount of organ music which exists, but is seldom heard. Transcriptions—especially the popular ones—on the other hand, are more frequently used than either their value or necessity warrants.

The following abbreviations are used:

Y.B.P.	Year Book Press, 4, 5, and 6, Soho Sq., London W. 1.
N.	Novello & Co. Ltd., 160 Wardour St., London W. 1.
S. & B.	Stainer & Bell Ltd., 58 Berners St., London W. 1.
O.U.P.	Oxford University Press, Music Dept., 36 Soho Sq., London W. 1.
C.	J. & W. Chester Ltd., 11 Gt. Marlborough St., London W. 1.
Aug.	Augener Ltd., 18 Gt. Marlborough St., London W. 1.
Cramer	J. B. Cramer & Sons, Ltd., 139 New Bond St., London W. 1.
Paxton	W. Paxton & Co. Ltd., 95 New Oxford St., London W.C. 1.
Schott	Schott & Co. Ltd., 48 Gt. Marlborough St., London W. 1.
Williams	Joseph Williams Ltd., 29 Enford St., Marylebone, London W. 1.
Lengnick	Alfred Lengnick & Co. Ltd., 14 Berners St., London W. 1.
Ashdown	Edwin Ashdown Ltd., 19 Hanover Sq., London W. 1.
Elkin	Elkin & Co. Ltd., 20 Kingly St., Regent St., London W. 1.
Boosey	Boosey & Hawkes, 295 Regent St., London W. 1.
Laudy	Laudy & Co., Haddon St., Regent St., London W. 1.
Bosworth	Bosworth & Co. Ltd., Haddon St., Regent St., London W. 1.
Faith Press	22 Buckingham St., London W.
U.	United Music Publishers, 1, Montague St., London W.C.

*Note.* Publishers' names in brackets signifies that the work referred to can probably be obtained from them.

### Degrees of difficulty

E = Easy.	MD = Moderately difficult.
ME = Moderately easy.	D = Difficult.
M = Moderate.	VD = Very difficult.
I = Suitable as introductory Voluntary.	
C = Suitable as concluding Voluntary.	

Composer	Title	Publisher	Grade	Type	Remarks
Alwood, R.	Two 16th-century Pieces	N.	E	C	Both quite short.
Andriessen, H.	Toccata	(U.)	D	C	'Stark' and bold.
Andrews, Mark	Passacaglia	(U.)	D	C	Begins and ends quietly.
Alcock, W. G.	Sonata (2nd Movement)	(N.)	MD	I	Introduces 'Eine feste Burg'.
	Sonata, Finale	(N.)	D	C	Begins and ends quietly.
	Impromptu in G	(N.)	MD	C	
	Fantaisie—Impromptu	(N.)	D	C	
	Toccata in D	(N.)	M	C	On two staves only.
	12 Short Introductory Voluntaries	(N.)	E	I	Loud middle section.
	Introduction and Passacaglia	O.U.P.	D	C	Quite short—needs delicacy.
Antalfy, D.	Intermezzo	Bosworth	M	I	Quite possible on a small organ.
Arne, T.	No. 1 of 2 Tunes	Cramer	E	I	
	Invention in C	Cramer	ME	C	
	Concerto in B flat	Faith Press			
	(ed. by A. Farmer)				
Arensky	Basso Ostinato	N. C.	M	I or C	Mostly quiet.
(Transcriptions)	Souvenir March		M	C	Only available in pianoforte score. Very fine march but little known.
Allen, G. B.	Berceuse, Op. 30	Lengnick	M	I	3 manuals required.
Attwood, T.	Variations on 'Christians Awake'	N.	MD	C	Useful for Christmas.
Archer, Stuart	2 Pieces	N.	E-M	C	No. 1 useful for funerals.
	L'Angelus	Paxton	E	I	Needs delicate stops.
	4 Pieces	S. & B.	E-M	I or C	Quiet except no. 4.
	5 Variations on 'Gala Water'	(Paxton)			Also useful for recitals.
	6 Variations on Irish Air	O.U.P.	MD	C	Two movements—can be played separately.
	Voluntary in D		ME	C	
Adams, T.	Air Varied	N.	ME	C	
Boyce, Wm	Short Prelude and Fugue	Cramer	M	C	2 manuals only required.
	2 Voluntaries	N.	M	C	Quite short.



Composer	Title	Publisher	Grade	Type	Remarks
Bartishill, J. Barclay, A. Bach, J. S.	2 Pieces Allegro Appassionata Adagio from Violin Sonata Adagio from 6th Brandenburg Concerto 10 Arrangements from Cantatas 12 Transcriptions from Vocal Works by Harvey Grace 4 Sacred Songs, arr. Bernard Jackson	N. S. & B. Cramer O.U.P. O.U.P. O.U.P. O.U.P.	E-ME D E MD MD EM	I or C C I I C I	Both short. Old English. Needs a large organ. Trio-form throughout. A most useful collection and mostly easy to play.
	<i>Little Organ Book</i> <i>Book 15</i>	N.	ME-D	I or C	Mostly quite short and very useful for seasonal use.
	<i>Book 16</i> Six Schubler Preludes 3 Kyries, pp. 23, 28 Trio on 'To God on high', p. 40 To God on high, p. 41 Our Father, p. 61 Christ Our Lord, p. 62 In deepest need, p. 69 In deepest need, p. 72 Jesus Christ, p. 80	N.	M MD MD MD MD MD D MD MD	I C I C I or C I C I C	Not often heard except no. 1. No. 3 especially fine. Manuals only. Manuals only. Trio. Needs 4-ft. pedal. Seldom heard. Manuals only.
	<i>Book 17</i> Fantasia, p. 1 By the waters of Babylon, p. 8 Deck Thyself, p. 22 O Lamb of God, p. 32		M-D M M MD	C I I C	Suitable for Whitsuntide. Needs good pedal organ. Some ornaments may be omitted. Needs a large organ. Seldom heard.

Now thank we, p. 40 From God, p. 43 Come now, p. 46  Come now, p. 49  Come now, p. 52 To God on high, p. 60 Jesus Christ, p. 74  Come God, p. 82 Before Thy throne, p. 85  <i>Book 18</i> O God and Lord, p. 2 O God and Lord, p. 3 To God on high, p. 7  To God on high, p. 11 By the waters, p. 13 From East to West, p. 23 The Dear Jesus, p. 24 The day is joyful, p. 26 By Adam's fall, p. 28 A strong Fortress, p. 30 Have pity, p. 35 Praised be Thou, p. 39 God's Son is come, p. 41 God's Son is come, p. 42 So fervently I long for Thee, p. 53  In Thee have I put my trust, p. 59 Good Christian men rejoice, p. 61 Blessed Jesu, pp. 70, 71	D ME M  M  M MD MD  M ME  ME E E  M D ME M M E MD E ME ME M E  MD ME ME	C I I  C  C I C  C I  I I C  I I C or I C C C C C I C C I C  C  C I	Expressive—4-ft. pedal solo. Very poignant and expres- sive. Trio form. Sombre in character. Needs adequate pedal organ. Suitable for Passiontide. Needs pedal reed. Based on 'Veni Creator'. Bach's last composition.  In canon form. Probably the easiest of Bach's fugues. Manuals only. Double pedal throughout. Only 20 bars long. Intimate in feeling. Short. Very little work for pedal. Useful for Lent. Very bright.  Manuals only. The well-known 'Passion Chorale'. Manuals only. Needs a facile technique. Very useful for Christmas. Two short pieces. Very suitable.
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Composer	Title	Publisher	Grade	Type	Remarks
Bach, J. S. (cont.)	Magnificat (Fugue), p. 75		MD	C	Introduces 'Tonus Perigrinus'.
	Mortify us. Now rejoice, p. 80	C.	M MD	I C	Needs brilliant treatment. 'Luther's' hymn.
	<i>Book 19</i> All Glory, Laud, p. 2	N.	M	C	Most useful for Palm Sunday.
	All Glory, Laud, p. 7		MD	C	Most useful for Palm Sunday.
	Our Father, p. 12		E	C	Suitable for Christmas.
	From High Heaven, p. 14		M	C	Suitable for Christmas.
	From High Heaven, p. 16		E	C	Suitable for Christmas. Very bright.
	From High Heaven, p. 19		MD	C	
	From High Heaven (canons), p. 73		MD	I or C	One or more can be played separately.
	We followers of Christ, p. 28		ME	I	Trio form.
	We believe, p. 30		D	I	5 parts—double pedal.
	Sleepers, wake (published separately)	Y.B.P.	M	I or C	Contained in book 16 already mentioned.
	6 <i>Trio Sonatas</i>	N.	M-D		As a whole, these are more suitable for recitals, but the slow movements of nos. 1, 3, 4, and 6 make good introductory voluntaries.
	<i>Preludes and Fugues</i>				Many of these are among the greatest organ music extant, and can be freely drawn on for concluding voluntaries. They are much more played than
	<i>Book 1</i>				
	No. 3 in E mi.		E	C	
	<i>Book 2</i>				
	Allabreve in D.		ME	C	

Canzona in D mi.	M	I			the chorale preludes; therefore a few of the lesser-known examples only are included here.
E mi. (short)	M	C			This (if played with sufficient dignity) is a useful piece for funeral and memorial services.
Trio in D mi.	D	I			
<i>Book 3</i> Fantasia in C mi. Fugue only in B mi.	M M				
A ma.	MD				Not long, and useful for a short voluntary.
F mi.	MD				Quiet and serene in character.
Prelude in E flat (St. Ann)	MD				
<i>Book 7</i> C mi., p. 64	MD	C			Spacious in feeling—suited to a large building.
C ma., p. 74 G ma., p. 80	MD	C			Lengthy, but fine and seldom played.
<i>Book 8</i> E mi., p. 98	M-MD	C			Solid and majestic. Fugue in 3 parts.
G mi., p. 120	D MD	C C			Brilliant. Has a very rhythmic subject.
<i>Book 9</i> Adagio in A mi., p. 142 Fantasia in G	D MD	C C			Prelude and Fugue may be played as separate pieces.
	M MD	I C			Conclude at bar 22. Needs good diapason work.



Composer	Title	Publisher	Grade	Type	Remarks
Bach, J. S. (cont.)		O.U.P.			
	Fugue in F (following toccata) Sarabande from Second 'Cello Suite, arr. Roper		MD MD	C I or C	Not often heard.
	<i>Book 10</i> Toccata and Fugue (Dorian)		M-D	C	Fugue eminently suitable as a voluntary.
	Fugue (following Passacaglia)		D	C	Not often heard.
	Fugue in C mi., p. 230		MD	C	On two subjects from Corelli.
	Six-part Fugue from 'Das musika- lische Opfer', arr. A. V. Butcher	N.	D	C	
	<i>Book 12</i> Fantasia with imitation		E	C	Little known, but useful. Early work.
	Fugue in D		E	C	Little known, but useful.
	Fugue in G		M	C	Early work.
	Fugue in C		ME	C	Little known, but useful. Early work.
	Aria in F		D	I	For manuals only.
	Pastorale in F and pieces following Transcription, 'The Art of Fugue', nos. 1, 3, 4, 5, 9. A. V.	O.U.P.	ME-MD D	I C	In trio form. Very attractive.
	2 Chorale Preludes (ed. Henry Ley)	O.U.P.	MD	I	Suitable for Lent and Pas- siontide. No. 1 based on 'Heinlein'.
Bach, W. Friedman	Concerto in D mi. Fugue	N.	M	C	Quite effective on a moderate- sized, or even small organ.
	Largo		E	I	
	Finale		M	C	
	Elegy		MD	I or C	
Ball, Thalben Bairstow, E. C.	Sonata in E flat	Y.B.P. O.U.P.			

1st movement					
Fugue			MD	C	Ends quietly.
Prelude in C. Collard Mountrie			D	C	Needs a reed on pedal.
Legend in A flat		S. & B.	MD	C	Mostly quiet, but needs a good organ.
Toccata Prelude on 'Pange Lingua'		Aug.	D	C	
Piece on 'Vexilla Regis'		Aug.	M	I or C	
Elegy in B flat mi.		Aug.	M	I or C	
Marche in C mi.		Durand (N.)	MD	C	Contains some original har- mony.
Lamento		Durand (N.)	ME	I	Contains some original har- mony.
Toccata		Durand (N.)	MD	C	Contains some original har- mony.
Toccata in B flat		H. W. Gray (N.)	D	C	Founded on an 'ite missa est'.
Rhapsody		Fromont (N.)	D	C	4 short attractive movements. On carol tunes.
Petite Suite		Durand (N.)	E-M	I or C	
Christmas Fantasy		N.	MD	C	Needs a fair-sized organ.
March for a Church Festival		N.	MD	C	Transcription by W. T. Best.
Solemn March		N.	D	C	Calls for 3 manuals.
Largo from Piano Sonata in A		N.	M	C	Old English.
Prelude on 'Rorate Coeli'		H. W. Gray (N.)	MD	C	Old English.
Counter Theme		N.	M	C	
100th Psalm		N.	M	C	
Voluntary in D mi.		N.	M	C	
Selected Organ Music (ed. A. V. Butcher)		Hinrichsen Edition			
Toccata for a Double Organ		N.	MD	C	Useful short pieces for Christmas.
Album of Noels		Costellat (N.)	M	I or C	
Toccata in B mi.		N.	MD	C	Several attractive and suit- able pieces.
Album of 12 Pieces		Leduc (N.)	E-MD	I or C	Useful for Christmas.
Offertoire on Noels		Durand (N.)	ME	C	Good for civic and other occasions.
Marche Héroïque		Durand (N.)	MD	C	



Composer	Title	Publisher	Grade	Type	Remarks
Bossi, Ed. ( <i>cont.</i> )	Pieces (2 books) 6 Pieces	Peters Durand (N.)	E-D E-MD	I or C I or C	Several useful numbers. Nos. 1, 3, 5, and 6 useful as voluntaries.
Bonnet, J. Borowski, F.	12 New Pieces Sonata 1 in A mi.	Leduc Laudy	Varying M	I or C C	Nos. 1, 3, 4, and 12 useful. First and last movements useful.
Bourgeois, L. Bridge, Frank	Suite Suite for Pentecost Allegro con spirito 3 Pieces	Laudy (U.) N. Winthrop Rogers	M E-M M E-M	I or C I C I	Last movement an effective march. Useful for Whitsuntide.
Brewer, Herbert	Adagio in E Andantino in F mi. 'Paeon of praise' Eventide Rhapsody in G mi. Postlude in G Marche Militaire 3 Sonatas	N. Schirmer (1914) Aug. Aug. Lengnick Aug. Y.B.P. Breitkopf	ME ME D E MD ME M M-D	I I or C C I I or C C C	No. 3 a good concluding voluntary. Works up to <i>ff</i> in middle.
Bryson, Ernest Burrows, B. Buck, Percy	Chaconne in E mi. Prelude and Fugue in C 6 Preludes on Chorales 2 Choral Preludes Prelude and Fugue in E mi. 11 Choral Preludes Fugue in A flat mi. Prelude and Fugue on 'O Trau- rigkeit'	N. Breitkopf O.U.P. N. O.U.P. N. N. N.	M M E-M E D E-MD D M	C C I or C I C I or C I or C C	Begins and ends quietly. A good piece for weddings. These contain several loftily conceived movements.
Buxtehude, D.	Fantaisie and Fugue	Heinrichsen (N.)	M-D	C	Suitable for Church seasons. Based on Christmas themes.
Brahms, J.					Most suitable. Quiet almost throughout. Suitable for Lent.
Bubeck, T. L.					Fantaisie and Fugue may be played apart. Russian composer.

Cameron, G. Candlyn, T. H.	Fantasia on 'S. Denio' Scherzo on 'In dulci jubilo'	N. O. Ditson	MD E	C C	A useful easy piece for Christmas.
Cocke, N.	Tuba Tune	Fischer (N.)	ME	C	Needs a good solo reed.
Groft, D. W. Cooke, Dr. Ben.	Sonata Rhapsody Sonata Drammatica	B. P. Schmidt H. W. Gray (N.)	M-D M-D	C	Both sonatas mainly useful for recitals, but contain movements quite suit- able for Church use.
Darke, Harold	Tuba Tune Interlude and Paeon Angelus and Trio Voluntary in D Introduction and Fugue in C mi.	S. & B. S. & B. S. & B. N. N.	D M-D ME M M	C I C C	Needs a good reed. Paeon, short but brilliant. 2 short and quiet pieces. In fugal style. In style of Handel.
Davies, Walford Dallier, H.	3 Chorale Preludes Fantasy in E Solemn Melody 6 Preludes for All Saints	N. O.U.P. N. Leduc (N.)	E-D M ME MD	I or C I I I or C	No. 1 based on 'St. Peter'. Loud middle section.
David, J. N.	5 Invocations	Lemoine (U.)	D	I or C	On bell themes. Nos. 1, 4, and 6 particularly good.
Diggle, Roland	Preludes on 'Pange Lingua' and 'Veni Creator'	(U.)	D	C	Needs a good organ and taste- ful playing. Very modern.
Debussy, C. (Transcription) Dupré, Marcel	Choral—Werk, Bk. 1 Fantaisie. Improptu Andante from String Quartet 15 Verses	Breitkopf O. Ditson (N.) Durand (N.) (N.)	M-D M M M-D	C I I or C	Very modern. Based on a descending minor scale. Needs delicate stops.
Dunhill, T. F.	3 Preludes and Fugues Chiddingfold Pieces 4 Original Pieces	Leduc (N.) S. & B. N.	VD M M	C I or C I or C	Several based on liturgical themes. Very difficult, but worth while.
Dubois, Th.	Album of 12 Pieces	Leduc (N.)	E-MD	C	All quite short. Published separately. No. 4 specially useful for 'I'. Includes some useful pieces.



Composer	Title	Publisher	Grade	Type	Remarks
Dubois, Th. (cont.)	Album of New Pieces	Leduc (N.)	E-MD		Includes some useful pieces.
	Messe de Mariage	Leduc (N.)	MD		A useful suite for weddings.
Dvořák, Anton (Transcriptions)	Largo from 'New World' Symphony	Lengnick	ME	I	
	Reverie, op. 85, no. 6	Lengnick	M	C	Possible, but perhaps better for recitals.
	Légende, op. 59, no. 4	Lengnick			Possible, but perhaps better for recitals.
Eyken, Van	Sonata in A mi.	Breitkopf	M-D	I or C	Slow movement, useful introductory voluntary.
Eberlin, J. E.	Toccata and Fugue in D mi.	N.	MD	C	Short Fugue with striking subject.
Egerton, A.	Prelude on 'Veni Emmanuel'	O.U.P.	M-D	C	Useful for Advent.
Elgar, Edward (Transcriptions)	Sonata in G	(N.)	MD	I or C	4 movements, all good.
	Imperial March	N.	MD	C	Useful for civic occasions.
	'Nimrod' (Enigma Var.)	N.	E	I	
	'Angels Farewell' (Gerontius)	N.	ME	I	
	Sonata 2, 1st movement	Keith Prowse	ME	C	Not often heard.
	Folk Carol Suite	S. & B.	M	I or C	Some useful pieces for Christmas.
Erlebach, R.	Sonata for Organ	Senart (Paris) (U.)	M-D	I or C	On liturgical themes. 3 movements, all in free rhythm, modern in style.
Erb, M. J.					
Farrar, Ernest	Prelude on a Ground Bass	Aug.	E	C	Short and useful.
Faulkes, W.	3 Choral Preludes	Aug.	E-M	I or C	On 'O sons and daughters'.
	Rhapsody in G mi.	Schott	M-D	C	For Easter.
	Toccata in D mi.	Schott	D	C	On 'Leoni' tune.
	Finale Concertante in F	Schott	MD	C	Suitable for weddings.
	Fantasia on Carols	N.	MD	C	For Christmas.
Francis, G. T.	Lament	O.U.P.	ME	I	For funerals, &c.

Frank, César	3 Pieces	(N.)	M-D	I or C	No. 2 (Cantabile) quiet.
	Fantaisie in C	(N.)	M	I	
	Pièce Symphonique	(N.)	D		The 'Andante' good as introductory voluntary.
	Prière	N.	D	I	Should be heard much oftener.
	5 Pieces				Not often heard.
(Transcription)	Larghetto from String Quartet	Leduc (N.)	E-M	I or C	Nos. 1 and 2 less played than No. 3. All are good.
	3 Chorales	O.U.P.	MD	I	
	Capriccio	Durand (N.)	M-D	C	Energetic and forceful.
Frescobaldi, G.	Passacaglia in B flat	N.	D	C	
	Fugue in A mi.	(N.) or (U.)	D	C	
	Organ Sonata	O.U.P.	MD	C	
Fumagalli, P.		Aug. (Cecilia, Bk. 33)	MD	I or C	Short finale fugato.
Gade, N.	3 Pieces	Aug.	M	I or C	
Garrett, G.	Fantaisie Overture	N.	MD	C	Begins quietly.
Gibbons, O.	2 Voluntaries	N.	E-M	C	Old English Organ Music, Bk. 31.
Gilbert, N.	Postlude in A	Cramer	M	C	Modal, but rhythmic.
Gigout, E.	6 Pieces	Durand (N.)	M-D	I or C	Introduction and theme fugue particularly fine.
	6 Pieces	Costellat (N.)	M-D	I or C	All good and useful. Published separately.
	10 Pieces	Leduc (N.)	E-D	I or C	Includes well-known Toccata and Christmas Rhapsody.
Goodhart, A. M.	Dorian March	(N.)	D	C	Handelian style.
Gritton, E.	Fantasia in G mi.	S. & B.	D	C	Handelian style.
Greene, Dr.	Voluntary in C mi.	N.	MD	C	Needs a good diapason organ. Russian school.
Glazounow, A.	2 Pieces	Bosworth	MD	C	On 'Ave Maris Stella'.
	Prelude and Fugue in D	(N.)	MD	C	Style of Rheinberger.
Grace, Harvey	Meditation (from 2 monologues)	N.	ME	I	Concludes with 'S. Anne's' tune.
	Fantasy, op. 9	S. & B.	MD	C	
	Epilogue	N.	D	C	



Composer	Title	Publisher	Grade	Type	Remarks
Grace, Harvey (cont.)	3 Psalm tune Postludes 10 Compositions (2 Bks.)	N. Schott	ME E-MD	C I or C	On 'Martyrs' 'London New' and 'Old tooth'. Several attractive and useful pieces.
Gray, Alan	Rhapsody no. 1 in G Fantasia in A 3 Fantasias Fantasia in D Choral Preludes A Ground 4 Sonatas 6 Idylls Introduction and Passacaglia 2 Preludes and Andante	N. S. & B. S. & B. Cramer S. & B. S. & B. N. S. & B. S. & B. Aug.	D M D M M-D MD M-D M-D MD M-MD	C I C C I or C C I or C I or C C	Loud middle section. Each published separately. All on well-known tunes.
Guilmant, Alex.	Introduction and Fugue in F mi. Pieces in different styles, 18 books The Practical Organist, 12 books The Liturgical Organist, 10 books Noels, 4 books Sonatas, 1 to 7	Aug. N. or Schott	D E-D	C	No. 1 based on 'S. Anne's' tune.  The works of this composer are so numerous that it is impossible to mention them except in a general way. <i>The Liturgical Organist</i> consisting of pieces mainly founded on plain-chant, is perhaps the best for voluntary purposes, but the other books should not be overlooked. All of them contain one or more pieces possible as voluntaries. Of the sonatas, nos. 1 and 5 are the best, especially the Choral and Fugue from the latter.

Hamand, L. A.  
Hainworth, A.  
Handel

(Transcriptions)

Harwood, Basil

Harris, W. H.

Head, R.  
Hermann, H.

Herzogenburg, H.

3 Miniatures Sonata in C Concertos, 2 books	Aug. N. Paxton and others	M-D D M-D	I or C C C	Contains a chorale, varied. Contains many effective and suitable movements.
Overture 'Saul' Athaliah Overture Overture Occasional Overture Otho Prelude and Fugue in F mi.	N. N. N. N. Leonard Gould & Boulter	M-D M-D M-D M-D E-M	C C C C C	From 8th Harpsichord Suite.
Fugue in C mi. Fugue in A mi. 2 Preludes on Old English Psalm Tunes	Cramer Cramer O.U.P.	M ME ME	C or I C I	Quiet and intimate. Ends quietly.
Paeen Requiem Aeternam Dithyramb Sonata in C sharp mi. 8 Pieces, op. 58	N. N. N. Schott N.	D M D M-MD E-MD	C I C I or C I or C	Useful for funerals.  Mostly short, varying in mood.
Communion in F 2 Sketches (A ma.—F ma.) 2 Meditations 4 Short Pieces Fantasy on 'Babylon's Streams' Sonata	N. N. O.U.P. N. S. & B. N.	E MD MD M D M-D	I I I or C I C I or C	No. 4 best kept for recitals. Last movement founded on a ground bass.
Impromptu on Old 124th Fantasia on an English Folk Tune Flourish for an Occasion A Fancy Prelude on 'Franconia' 7 Little Pieces	S. & B. O.U.P. N. N. Williams (N.) (N.)	E D D M MD E-M	I or C C C C C I or C	Original studies in diatonic discords.
Fantasia on 'Nun Danket'	(N.)	M	I or C	In 3 sections, playable separately.



Composer	Title	Publisher	Grade	Type	Remarks
Hesse, A.	Toccata in A flat	Aug. (Cecilia, Bk. 8)	MD	C	Worth reviving, and the same book contains a march on 'Adoro te', by Chauvet.
Hollins, A.	Meditation in C	N.	M	I	Original, and well worth playing.
Howells, H.	'Evening' in C	Vincent Co.	ME	I	Original, and well worth playing.
	Psalms Preludes, Bk. 1	N.	M-D	I or C	Original, and well worth playing.
	Psalms Preludes, Bk. 2	N.	M-D	I or C	More difficult than the Psalm Preludes.
Higgs, H. M.	3 Rhapsodies	Aug.	D	I or C	Useful short pieces.
	6 Pieces	Aug. (Cecilia, Bk. 6)	E-M	I or C	Useful short pieces.
	Miniatures	N.	E-M	I	
	5 Introductory Voluntaries	Lengnick	E	I	
	No. 1 of 3 Pieces	Ascherberg	E	I	
	Sursum Corda	N.	E	I	
	Alla Marcia in G	N.	ME	C	
	Elegiac Romance	N.	D	I	
	Miniature Suite	Ascherberg	E	I	Needs 4 manuals, if possible. First movement, suitable for introductory voluntary.
Jongen, J.	Prière in E	O.U.P.	M	I	Refined writing.
	Prière in B	Durand (N.)	MD	I	Refined writing.
	Cantabile in G	Durand (N.)	MD	I	Refined writing.
	Choral	Durand (N.)	M	C	Quite short.
	Offertoire in G	(N.)	MD	C	
	Larghetto in A flat		MD	I	
	Marche Religieuse		MD	C	Published by 'Procure général de Musique', Arras. (N.)

Jacob, Georges	Prelude Elegiac	Aug. Schirmer	ME	I	Another piece in same book.
	Requiem	Leduc (N.)	ME	I	3 movements, suitable for voluntaries.
	Symphony in E		D	I or C	Several useful numbers.
James, Philip	12 Pieces	Leduc (N.)	E-MD	I or C	Based on a theme from Francks D mi. Symphonic.
	Meditation in 'St. Clothilde'	O. Ditson (N.)	ME	I	Suitable for Armistice-tide. 3 quite useful movements. On an 'Agnus Dei'.
Jenkins, Cyril	Lament	Paxton	E	I	First movement founded on 'Ratisbon' tune.
Jumel, Paul	Sonata in D mi. Andante	Aug. Schola-Cantorum (N.)	M-D	I or C	Composed for Dutch Royal Wedding, Sept. 1936.
King, Oliver	Sonata in D	N.	MD	C	
Koop, Olivier	Wilhelmus Prelude	Alsbach (U.)	MD	C	
Kinson, C. H.	Elegy	S. & B.	ME	I	6 modern pieces on plain-song themes.
	Choral Preludes	S. & B.	M	C	Very useful for Christmas.
	Variations	S. & B.	M-MD	C	As a whole, less elaborate than op. 65.
	Cathedral Windows	Elkin	D	I or C	Most useful—published in 6 books.
Karg-Elert, S.	'In dulci jubilo'	N.	D	I or C	Most useful—published in 2 books.
	20 Short Preludes and Postludes	(N.)	E-MD	C	Useful, quite short pieces. 12 fairly simple pieces.
	66 Choral Improvisations	(N.)	E-VD	I or C	On tune 'Vulpus'. Middle section makes a short and beautiful introductory voluntary.
	10 Characteristic Pieces, op. 86	(N.)	E-D	I or C	
	2 Festival Preludes, op. 75	N.	D	C	
	14 Short Interludes	Heinrichsen	E-ME	I or C	
	Sempre Simpliciter (a books)	Paxton	M	C	
	Symphonic Choral, op. 87, no. 1	(N.)	MD	C	



Composer	Title	Publisher	Grade	Type	Remarks
Karg-Elert, S. (cont.)	Fugue and Canzona, op. 85, no. 3	(N.)	D	C	On the intonation to the creed. End at p. 7. Useful for Trinity Sunday. These make useful short voluntaries.
Krause, Paul	Short Pedal Studies, op. 83	(Aug.)	M-D	I or C	Bright and tuneful.
Krebs, J. L.	Improvisations (Set 1) 3 Characteristic Pieces, op. 18 Fugue in G Toccata in F Prelude 'O God hear my sighing' Pièce Symphonique	(N.) or (U.) (N.) or (U.) N. Cramer Cramer Leduc (N.)	M-D M MD MD ME D	I C C C I C	Style of Franck.
Lyon, James	Sonata in C mi. Sonata in E mi. Tuba Tune Adagio from Symphony in G mi. Carillon	S. & B. S. & B. Cramer N.	MD D ME M	I or C I or C C I	3 useful movements. 3 useful movements. Needs a good solo reed.
Ley, H. G.	Toccata di Concerto Fantasia on 'Hanover' Fantasia Fugue Marche Solennelle Fantasie and Fugue, op. 99 Fantasia on 'Aberystwyth' Postlude in C mi. Elegy 'Ite missa est' Sonata 1 (Pontificale)	N. N. N. N. N. Schott O.U.P. O.U.P. O.U.P. N. N.	D M-D D MD D D D MD-D ME MD MD	I C C C C C C C I C	Works up to 'f'. Contains well-known March Pontificale. Slow movement introduces 'O sons and daughters'.
Leeds, G. Lemmens, J.	Sonata 2 ('O Filii') Sonata 3 (Pascalle) Fugue on 'Ad Nos'	N. N. Breitkopf (N.)	MD MD D	I or C I or C I or C	The last part of the fantasia. Needs a large organ.

(Transcription) Lloyd, C. H.	Variations on 'Crucifixus' from Bach's B mi. Mass Prelude and Fugue on Bach 'Sposalizio' Postlude in E flat Sonata in D mi. Short piece in A ma. Short piece in E flat called 'Dialogue' 3 Pieces Offertoire on French melody Allegro Symphonique	(N.) or (U.) (N.) Schott N. N. N. N. N.	D MD-D M M MD E E	C C I C I or C	Useful for weddings. Not often heard.
Lovelock, W. Luard-Selby, B.	Fantasy, Prelude Prelude and Fugue in A flat Prelude on 'Narenza' Toccata in D mi. Sonata in D mi.	Cramer N. S. & B. N. Williams N. Aug.	M M MD D D	I or C C C	Very useful.
Mailly, A.	'Musical Offering' in C 'Musical Offering' in G Suite Mariale Suite	Chester Chester O.U.P. Durand (N.)	M MD MD M-D	I I I or C I or C	Two fine, but seldom-played pieces. Very brilliant. (Cecilia, series, Bk. 16). First movement makes a useful voluntary. Modern harmony and style. Modern harmony and style. 4 pieces, suitable for feasts of B.V.M.
Malingreau, P. de	Toccata in E 3 Pieces, op. 54 4 New Pieces 4 Pieces Sonatas 1-9	Chester (N.) Chester Laudy (N.) (N.)	D M-MD M M-D E-M	C I or C I I or C I or C	Nos. 2 and 3 useful as introductory voluntaries. Typifying Good Friday and Easter morning.
Malling, Otto Mawet, L. Merkel, G.	25 Short Chorale Preludes	(N.)	E-M	I or C	No. 6 in E mi. the best, but all are useful, if not inspired. On 2 staves only. Quite short.



Composer	Title	Publisher	Grade	Type	Remarks
Martin, L. Saint-Maquaire, A.	Suite cyclique Symphony in E flat	Leduc (N.) Hamellet (N.)	M-D M-D	I or C C	Needs a modern organ. First and last movements. Reminder for recitals only.
Messner, H.	3 Rhapsodies on Carols	Costellat (N.)	M-D	C	Useful for Christmas, little known.
Milford, Robin	6 Easter Meditations	O.U.P.	MD	I or C	Modern in outlook.
Matthey, U.	Choral Prelude on 'St. Columba' Pastorale	O.U.P. Zanibù Padora, Italy (U.)	ME MD	I I	Very little known in this country.
Mendelssohn	6 Sonatas	N.	ME-D	I or C	Very brilliant.
Mulet, H.	3 Preludes and Fugues Carillon-Sortie	N. Procure Général Arras (N.)	ME-MD D	I or C C	10 pieces—several striking numbers.
Murray, Gregory	Offertoire-Funèbre Byzantine Sketches	(N.) Leduc (N.)	ME E-D	I I or C	Needs a good solo reed.
Mozart	Trumpet Voluntary	Compton Organ Co.	MD	C	Not so often heard as no. 1. Striking in harmony.
Müller, Zurich P.	Fantasia in F mi., No. 1 Fantasia in F mi., No. 2 Toccata in C	N. N. Schott	D D D	C C C	Difficult, but worth playing.
Nicholson, S. H.	Impromptu no. 1 in A flat	S. & B.	M	I	
Nicholl, H. Wadham	March and Trumpet Fugue Prelude and Fugue in A flat	Breitkopf (N.) (N.)	D D	C C	
Noble, T. T.	Nachspiel Theme and Variations Intermezzo in A flat Prelude Solennel Prelude on St. Anne Prelude on Dundee Prelude on Picardy	Schirmer Aug. S. & B. O.U.P. O.U.P. O.U.P. O.U.P.	MD M M M M ME	C C I I C C I	

Solemn March in E mi. (Dedicated to Rheinberger)	N.	MD	C	
3 Liturgical Preludes	O.U.P.	ME	I	
Sonata in E	Aug.	D	C	
Toccata in D mi.	Institute for the Blind	D	C	
Overture in A mi.	Paxton	MD	C	
Studies on Old English Hymn Tunes	Vincent	M	I or C	
Chorale Preludes	N.	ME-D	I or C	In 2 books, very useful.
Toccata and Fugue	N.	D	C	
Fantasia and Fugue	N.	MD	C	
3 Chorale Fantasias	N.	M-D	C	Not played so much as the Preludes.
Elegy in A flat	N.	E	I	Useful for funerals.
Prelude (Preston)	Text Book Press	E	I	From the <i>Little Organ Book</i> .
Suite Modale	(U.)	ME-D	I or C	Not often heard.
Elegy	(U.)	D	I	Good for requiems, &c.
Toccata, Fugue, and Hymn on 'Ave Maris Stella'	(U.)	D	C	
Short Sonata	Cramer	ME	C	In one movement only.
Sonata in G mi.	(U.) or (N.)	MD	I or C	Not often heard.
Toccata and Fugue in A mi.	Durand (N.)	D	C	2 fine and large-scale movements.
6 Carol Preludes	O.U.P.	ME	I or C	Mostly quiet, and useful for Christmas.
5 Meditations on Evening Hymns Prelude and Fugue in G mi.	O.U.P.	ME	I	Short opening movement.
Sonata in D mi.	S. & B.	D	C	Combines tunes 'Richmond' and 'Gerontius'.
Preludio Cantico	S. & B.	MD	C	'Ceclia', Bk. 64. Also contains Prelude and Fugue in C by Reger.
Toccata on Sanctorum Meritis	Aug.	ME	C	



Composer	Title	Publisher	Grade	Type	Remarks
Pearce, C. W. (cont.)	Fantasia on 'Urbs Beata'	Winthrop Rogers	MD	C	Useful for dedication festivals.
Ponsonby, Noel	5 Fancies	O.U.P.	E	I	
Porter, Ambrose	Fugue in C mi.	N.	D	C	
	2 Chorale Preludes	S. & B.	M	I or C	
Purcell, H.	Toccata in A	Cramer	MD	C	
(arrangements from)	'Bonduca' Suite	N.	MD	C	Ends with an effective trumpet tune. Mainly for quiet stops.
	A Ground	Cramer	E	C	
	Dido's Lament	O.U.P.	E	I	
	Chaconne in F	Cramer	M	C	
	Chacony in G mi.	Aug.	M	C	
	Trumpet Tune and Air	S. & B.	MD	C	
	Trumpet Voluntary	Ashdown	MD	C	
Quef, Ch.	Album of 12 Pieces	Leduc (N.)	E-MD	I or C	Some tasteful and useful pieces.
	3 Pieces	Durand (N.)	E-M	I or C	No. 1 based on carol tune by Marot.
Ravel, M.	Petite Pastorale	Durand (N.)	ME	I	Transcription from 'Ma Mère l'oye'.
Ravanello, O.	4 Pieces, op. 39	Aug.	E-MD	I or C	'Cecilia', Bk. 68. Ends with a dignified march.
Reger, Max	Prelude and Fugue in C	Aug.	D	C	An early work.
	Chorale Preludes	Zote and Bock (N.)	ME-D	I or C	In 3 books each containing much good material.
	Ave Maria from op. 63, Bk. 2	(N.)	ME	I	Also contains a fine Passacaglia. Not too difficult.
	5 Pieces, op. 69	Aug.			
	Variation and Fugue on 'God save the King'	J. A. Verlag, München	D	C	
Reubke, Julius	Sonata on 94th Psalm	O.U.P.	D	C	Fugue makes a very fine voluntary.

Rheinberger, Josef	20 Sonatas	N.	M-D	I	Practically the whole of Rheinberger's organ works are suitable for Church use, and they depend much more on good playing than on a large or up-to-date organ. The various Trios are especially good as introductory voluntaries, and the 24 Fughettas as short postludes.
	10 Trios, op. 49	N.	ME		
	24 Short Fughettas	(N.)	M-MD		3 good pieces.
	12 Pieces, op. 156	(N.)	M		Ritter's works are seldom heard now, but are worth playing.
	12 Monologues, op. 162	(N.)	M-MD		Finale in toccata style.
	12 Meditations, op. 167	(N.)	M-MD		Written for a '3 Choirs Festival'
	12 Pieces, op. 174	(N.)	M		On 'Kingsfold' tune.
	6 Short Pieces	(N.)	MD		Nos. 2 and 4 suitable as introductory voluntaries.
	Fugue in F mi.	Aug.	MD		Nos. 1, 2, and 4 suitable as voluntaries.
Rideout, Percy	Forest Studies	Elkin	M-D		Useful for Advent.
Ritter, A. G.	Sonata in D mi., op. 11	Peters, no. 2735	M		Useful for Christmas.
	Sonata in A mi., op. 23	(N.)	MD		
	Pastorale	Breitkopf	D		
	Ostinato	Williams	M		
		Cramer	MD		
Richardson, Arnold	Epinikion	S. & B.	D		
Ross, Colin	Rhapsody on Old English tune	Cramer	D		
Rootham, C. B.	Rustic Suite	Paxton	ME		
Rowley, Alec	Heroic Suite	Ashdown	M		
		N.	M		
		N.	ME		
Ropartz, Guy	Prelude on 'Veni Emmanuel'	Durand (N.)	M		
	Andante Religioso	Durand (N.)	M		
	Rhapsody on 2 carols	Durand (N.)	MD		
	Introduction and Allegro	Durand (N.)	MD		
	3 Meditations	Y.B.P.	ME		
	Largo and Fugue in A mi.	Cramer	MD		
	Intro. and Fugato in G mi.		M		
	Largo and Fugue (on whole tone scale)	A. & C. Black	MD		
Russell, Wm.					Old English organ music. Old English organ music.



Composer	Title	Publisher	Grade	Type	Remarks
Salomé, R.	10 Pieces 10 New Pieces	Leduc (N.) Leduc (N.)	E-MD E-D	I or C I or C	Nos. 2, 5, 8, and 10 suitable. 'Pièce symphonique' good concluding voluntary.
Saint-Saëns, C.	Sonata in C mi.	(N.)	MD	I or C	Has a good introduction and fugue.
	7 Improvisations, op. 150	Durand (N.)	E-M	I or C	All very refined and scholarly.
	3 Preludes and Fugues, Set I	Durand (N.)	M	I or C	Some of the preludes can be used separately as introductory voluntaries.
	3 Preludes and Fugues, Set II	Durand (N.)	M	I or C	An original march.
	Marche Religieuse	Durand (N.)	M	C	Requires 3 manuals.
	Fantaisie in E flat	Costallat	MD	C	Rather long, but quiet and musically.
	Fantaisie in D flat	Durand (N.)	MD	I	
	Fantaisie in C	Durand (N.)	M	C	
	3 Rhapsodies	Durand (N.)	M-MD	I or C	On Breton carol-tunes.
	Prelude	Durand (N.)	M	I	Needs good colouring.
	Intro. and Passacaglia	(U.)	D	C	Effective work by a Norwegian writer.
	Prelude and Cantabile	(U.)	M	I or C	Both short, modern in harmony.
	6 Organ Chorales	Schott, no. 2265	MD	I or C	Needs a modern outlook.
	6 Short Preludes and Intermezzi	Schott, no. 2221	MD	I or C	Needs a modern outlook.
	Toccata and Fugue in C	N.	M	C	
	Processional	Cramer	M	C	Based on tune of A. & M. no. 657.
	4 Versets on 'Salve Festa Dies'	Cramer	MD	C	As short interludes, or 2 complete piece.
	6 Tone Studies	(N.)	E-M	I or C	As interludes, or in groups of 2 or 3.
	4 Versets on 'Corde Natus'	Williams	E-M	I or C	As interludes, or in groups of 2 or 3.

Schumann, R.	6 Canons, op. 56	Aug. or N.	M-MD	I	No. 6 suitable as introductory voluntary.
	4 Sketches, op. 58	Aug. or N.	M	C	Nos. 1 and 2 suitable as concluding voluntary.
	6 Fugues on BACH	N.	M-D	C	All suitable except perhaps no. 5.
	Suite	(N.)	MD	I or C	'Schola Cantorum' series. All movements useful, except perhaps no. 3.
	Petite suite scholastique	(N.)	M-D	I or C	'Schola Paroissiale' series. On 2 staves only.
	Sonata in F	N.	MD	I or C	All 3 movements useful.
	Fantasia and Fugue in E mi.	N.	MD	C	
	March in B flat	N.	M	C	
	Nocturne	O.U.P.	ME	I	Needs sympathetic playing.
	Con Moto in B flat	Ashdown	D	C	
	In form of an overture	Ashdown	D	C	
	12 Short and Easy Pieces	N.	E-M	I or C	
	An Easter Alleluia	O.U.P.	MD	C	
	March from Suite for Organ	O.U.P.	D	C	
	Chorale and Fugue	O.U.P.	D	C	
	Lament	N.	M	I	
	Sonata in F mi.	Aug.	MD-D	I or C	3 scholarly movements.
	Fantasia 'For all the Saints'	Boosey	MD	C	Useful for All Saints-tide.
	In modo dorico	S. & B.	M	C	Less known than some of the other works.
	Fantasia and Toccata in D mi.	Houghton	D	C	Fugue quite short and can be played separately.
	Fantasia and Fugue in D mi.	S. & B.	MD	C	Most useful.
	6 Short Preludes and Postludes (Bk. I)	S. & B.	E-M	I or C	
	6 Short Preludes and Postludes (Bk. II)	S. & B.	E-M	I or C	Most useful.



Composer	Title	Publisher	Grade	Type	Remarks
Stanford, C. V. (cont.)	Sonatas 1 and 5 Sonatas 2, 3, 4	Aug. S. & B.	M-D	I or C	These sonatas contain much fine music, but the movements are on the lengthy side. Sonata 2 treats the Easter 'O Fili', also the Marscellaise, Sonata 3 treats 'S. Mary' and 'Hanno' tunes, Sonata 4 treats 'S. Patrick's Breastplate'. Published separately. 'Marcia Eroica' requires a tuba. Published separately. Of moderate length only.
Statham, H.	4 Intermezzi	N.	ME-M	I or C	
Stainer, J.	3 Preludes and Fugues	N.	M	C	
	Te Deum Laudamus	Boosey	D	C	
	Fantasia on Parry's tune 'Intercessor'	S. & B.	ME	C	
	6 Occasional Preludes	S. & B.	M	I or C	Useful for seasons indicated.
	Rhapsody in C	Cramer	D	C	
	Rhapsody on a Ground Bass	N.	D	C	
	6 Pieces	N.	E-M	I or C	No. 4 'on a bass', well worth playing.
	Toccata for the flutes	Cramer	M	C	Old English.
	'A Fancy' in F	Cramer	M	C	Old English.
	Voluntary in E mi.	Cramer	M	C	Prelude and Fugue.
	Largo and Fugue in C	Cramer	M	C	
	Suite in D	Bosworth	M	C	Includes a 'trumpet tune' in D.
	A Tune for the Flutes	Cramer	MD	C	
	Introduction and Fugue in G ma. (ed. by C. W. Pearce)	Hammond & Co. or Weekes	MD	C	
Swelinck, P.	Fantasia on Notes of the 'Cuckoo'	N.	M	C	Contrapuntal style.
Steggall, C.	Postlude in C mi.	N.	MD	C	Based on 'Christchurch' tune.
Stephens, C. E.	Elegy and Andantino	N.	M	I	

Stewart, Hylton	5 Short and Easy Pieces	N.	E	I or C	All based on hymn tunes. No. 3 only loud.
Smyth, Ethel	5 Short Choral Preludes	N.	M	I or C	'C' clefs used in places.
Sumsion, H.	Introduction and Theme	O.U.P.	MD	C	Ends quietly.
Tallis, T.	Funeral Music	Curwen	E	I or C	On 'Third mode' melody.
Tatum, J. A.	3 Short Pieces	Williams	E	I or C	No. 1 on 'Orientis partibus'.
Thorne, E. H.	Variations on 'S. Luke'	N.	M	C	
	Toccata and Fugue in C mi.	Donajowski	MD	C	Also contains Toccata and Fugue by E. M. Lott.
Thiman, Eric	Sonata in F mi.	N.	MD	I or C	Short pieces, can be played in pairs.
	8 Interludes	N.	E	I	
Tombelle, F. de la	Pieces for Organ, op. 23, bk. 2	Costellat (N.)	E-MD	I or C	Sonata. Contains well-known Toccata in E mi.
	Pieces for Organ, op. 23, bk. 4	Costellat (N.)	M-D	I or C	Contains useful Prelude and Fugue in D on an Ascensiontide theme.
	Pieces for Organ, op. 23, bk. 5	Costellat (N.)	MD	C	
Tomblings, Philip	Intermezzo	O.U.P.	MD	C	Based on Arcadelt's 'Ave Maria'.
Tomlinson, J.	Angelus	S. & B.	MD	I	3 pieces with colour and individuality.
Toulemoude, A.	'In Ireland' Impressions	Burns & Oates	E-M	I	In style of Franck.
Tournemire, Ch.	Pièce Symphonique	Schola Cantorum (N.)	MD	C	
Urteaga, L.	Final in A	Lazcano Lisbon (U.)	ME	C	An effective movement by Spanish composer. On 2 staves only.
Vale, W. S.	Prelude in G mi.	N.	M	I	In 5/4 time. Loud middle section.
Vadon, Jean	5 Marches for Religious Festivals	Schola Paroissiale (N.)	M	C	On 2 staves. Useful pieces, but some rearrangement necessary on organ with pedals.



Composer	Title	Publisher	Grade	Type	Remarks
Vierne, Louis	Messe Basse	Schola Paroissiale (N.)	E-MD	I or C	On 2 staves only. All quiet except no. 6.
	24 Pieces in Free Style in 2 books	Durand (N.)	E-D	I or C	On 2 staves. Some of Vierne's best work.
	Pièces de Fantaisie, in 4 books	Lemoine (N.)	M-D	I or C	Harder as a whole than the pieces in free style, but several well worth playing. These works call for a first-class player and are very difficult. They contain some magnificent movements, quite suitable for voluntaries as well as recitals.
	Symphony in D, no. 1	U.	M-VD	I or C	
	Symphony in E mi., no. 2	U.	M-VD	I or C	
	Symphony in F sharp mi., no. 3	U.	M-VD	I or C	
	Symphony in G mi., no. 4	Schirmer	M-VD	I or C	
	Symphony in A, no. 5	U.	M-VD	I or C	
	Symphony in B, no. 6	U.	M-VD	I or C	
Vierne, René	3 Offertoires	Schola Paroissiale (N.)	M-D	I	On 2 staves only. Some rearrangement necessary for organ with pedals.
Vries, H. de	Interludes on 'Pange Lingua'	Schola Paroissiale (N.)	ME	I or C	
	Postlude in C mi.	N.	M	C	} 2 works by a Dutch composer.
	Postlude in A ma.	N.	M	C	
Wadely, F.	3 Short and Easy Postludes	N.	E-M	C	Useful in Lent.
Wallace, J. E.	Fantasia on 'Heinlein'	N.	M-D	C	Mostly quiet.
Walmisley, T.	Prelude and Fugue in E mi.	N.	MD	C	Can be played <i>p</i> throughout without loss of effect.
Wareing, H.	Savoyard Chant	N.	M	C	Quiet and refined throughout.
	Angelus	Lenigick	M	I	
Walker, Ernest	Prelude and Fugue in D	S. & B.	ME	I or C	Have character and refinement. In 2 books.
	10 Preludes on Lady Margaret Hall Hymn-tunes	N.	E-MD	I or C	Old English organ music.
Walond, Wm.	Introduction and Toccata in G	Cramer	MD	C	
	Voluntary in D mi.	N.	M	C	

Waters, C. F.	Introit in G	Cramer	E	I	On a Bourgeois Psalm melody.
	Postlude	Cramer	ME	C	On 'Nun Danket'.
	Romance	O.U.P.	ME	I	
	Fanfare	O.U.P.	E	C	Needs a good solo trumpet.
Weitz, Guy	Christmas Rhapsody	N.	MD	C	Ends quietly.
	Symphony for Organ	Chester	D-VD	I or C	3 movements, all on plain-song themes.
Wesley, Samuel	Symphonic Movement	Chester	VD	C	
	Fugue in C	Aug.	MD	C	'Cecilia', Bk. 11.
	3 Short Pieces	N.	E-ME	C	
	Prelude and Fugue in A	N.	D	C	The composer's finest organ work.
	Allegro Fugato in F	Cramer	ME	C	Song and Fugue can be played separately.
	Introduction and Fugue in C sharp mi.	N.	D	C	Theme and variations.
	Choral Song and Fugue	N.	MD	C	A large-scale work.
	Larghetto in F sharp mi.	N.	MD	C	A large-scale work.
	Fantasia in F	N.	D	C	On 'Nowell' and 'Wendell'.
	Song of Triumph	N.	M	C	In 3 movements.
	Fantasy on 2 Carols	N.	D	C	On St. Michael, Burford, and Winchester New.
	Sonata in D mi.	N.	MD	I or C	
	3 Chorale Preludes	N.	MD	I or C	
Widor, C. W.	Pastoral Melody and Lament	Hamel, Paris, or (N.) or (U.)	E-VD		These, like the Vierne symphonies, call for a first-class organ and performer.
	Symphonies 1-8				The first and last movements, especially those in symphonies 4-8, make magnificent concluding voluntaries. Some of the slow and quiet movements are not only suitable but easy to play.



Composer	Title	Publisher	Grade	Type	Remarks
Widor, C. W. ( <i>cont.</i> )	Symphonie Romane, op. 73		M-D	I or C	4 movements, all based on an Easter plainsong. Not so difficult as the other works.
Willan, Healey	Prelude and Fugue in B mi.	N.	M	C	Quite short.
	Prelude and Fugue in C mi.	N.	M-D	C	On bigger scale than above.
	Prelude on 'Andernach'	O.U.P.	M	C	Needs a good organ.
	Prelude on 'Puer Nobis'	O.U.P.	ME	I	Brilliant. Needs a pedal reed.
	Epilogue	N.	M	C	Quiet treatment of a carol tune.
Whitlock, Percy	Introduction	N.	M-D	C	Useful, and only moderate in length.
	Passacaglia and Fugue	O.U.P.			
	7 Sketches on Verses from Psalms	O.U.P.	M-D	I or C	Long and elaborate, but very fine.
	5 Short Pieces	O.U.P.	M-D	I or C	In 2 books.
	Sonata in C mi.	O.U.P.	M-D	I or C	All useful except possibly no. 4.
Williams, R. Vaughan	4 Extemporisations	O.U.P.	M-MD	I or C	Very fine. Movements 1, 2, and 4 suitable for Church use.
	2 Fantaisie Chorales	O.U.P.	D	C	Nos. 3 and 4 make useful voluntaries.
	3 Reflections	O.U.P.	E-M	I	
	Plymouth Suite	O.U.P.	MD	I or C	Movements 1, 2, and 5 good as voluntaries.
	Preludes on Hymn Tunes (2 books)	O.U.P.	ME-D	I or C	Very useful. On well-known tunes.
	2 Hymn Tune Preludes	O.U.P.	E-M	I	'Transcriptions on 'Eventide and 'Dominus regit me'.
	Prelude on Gibbon's Song 13	O.U.P.	M	I	
	Carol and Musette	O.U.P.	ME	I	

Wolstenholme, W.	3 Pieces on Welsh Tunes	S. & B.	M	I or C	No. 3 treats 'Hyfrodol'.
	Epilogue	N.	MD	C	Brilliant but dignified.
	Sonata in style of Handel	Lengnick	MD	I or C	
	Sonata in F mi.	Lengnick	D	I or C	3 movements, not often heard.
	Andantino and Finale	N.	M	I or C	Finale calls for good solo trumpet.
Wood, Charles	7 Short Preludes	Ashdown	E-M	I or C	Useful short pieces.
	Prelude and Fugue in A mi.	Lengnick	D	C	
	3 Sketches	Lengnick	E-M	I or C	Nos. 2 and 3 suitable as voluntaries.
	Festival Toccata in B flat	Lengnick	MD	C	Contains 2 pedal solos.
	Fantasia in E	N.	E-D	C	Sections can be played separately.
Wood, W. G. Wood, F. H.	Prelude in C	N.	M	C	Needs good diapasons.
	Grand Chœur on 4th tone	Vincent	M	C	
	Prelude in B flat	Vincent	ME	I	Together with an 'Air du Nord' in same copy.
	Prelude and Fugue in G mi.	Y.B.P.	M-MD	C	Does not require a large organ.
	16 Preludes on English and Scottish Psalm Tunes	S. & B.	E-MD	I or C	In two books. Scholarly and most useful.
Wood, W. G. Wood, F. H.	3 Preludes on Melodies from Genevan Psalter	S. & B.	E-M	I or C	Less known than above.
	Variations and Fugue on 'Winchester Old'	S. & B.	MD	C	Final Fugue can be played separately.
	Toccata in D mi.	N.	D	C	
	Series in Kent (Suite)	S. & B.	E-MD	I or C	First and last movements suitable.
	Series in Northumberland	S. & B.	MD	C	First and last movements suitable.
Yon, Pietro	Scenes on the Wye	S. & B.	M-D	I or C	All 4 movements suitable.
	Fantasia on 'Dominus regit me'	S. & B.	M	C	
	Echo (Double Canon)	Fischer	ME	I	
		New York			



Composer	Title	Publisher	Grade	Type	Remarks
Yon, Pietro (cont.)	Elegia	Paston	M	I	Very brilliant. In trio form throughout. For Christmas—on 'Adeste Fideles'. In 3 movements.
	Toccata in D	Schirmer	D	C	
	1st Sonata	Schirmer	D	I or C	
	Prélude Pastorale	Schirmer	M	C	
	Sonata Romantica	Fischer (N.)	D	I or C	

## COLLECTIONS

- Attention is drawn to the following collections of organ music:
- The Village Organist* (N.). Many books each containing only easy music. Playable on small 2-manual organ.
- The Organists' Library* (Lengnick). 18 pieces by Salomé, Dubois, &c. Mostly easy to moderately difficult.
- Gregorian Album*, 2 volumes (Leduc, Paris). Short interludes in the various modes by E. Gigout. Generally easy.
- Historical Organ Recitals* (Schirmer). 5 volumes of pieces ranging from pre-Bach to modern. Edited by J. Bonnet. A valuable collection.
- Au Pied d'autel* (Nancy Dupont-Metzner, or through Novello). 60 pieces on 2 staves by Guy Ropartz. Many deal with French carol tunes, and all have interest. Very useful as voluntaries.
- Albums for Organ, and Selected Pieces for Organ*. From Novello's catalogues. Many attractive and useful pieces, some of which have been included in foregoing lists. (Novello.)
- L'Orgue Moderne* (Leduc or Novello). A French collection edited by Widor. Some 38 books containing many excellent and little-known works.
- Old Masters for the Organ* (Peter's ed. 3065). A collection from pre-Bach composers. Edited by Straube.
- Little Organ Book* (Year Book Press). In memory of Hubert Parry. A collection of quiet pieces by first-rate English composers. Most useful for funeral and memorial services.
- Modern Organ Composers* (Augener). Several books edited by Eaglefield Hull, containing pieces by composers of distinction both English and Foreign.
- Liber Organi* (Edition Schott 1343 and 1344). A collection of pieces by early French writers.
- Modern Spanish Organ Music* (John Church Co., New York). A number of useful short pieces by Urteaga, Torres, &c.
- Spanish Composers' Organ Album* (Boston Music Co.). Rather longer and more elaborate pieces by Spanish composers.
- Anthology or Modern Organ Compositions by Spanish Composers*. Edited by R. P. Otano (from Chester, London). Contains many interesting and little-known pieces.
- Contemporary Masters of the Organ*. 8 volumes edited by J. Joubert (Senart, Paris). A very extensive collection of pieces of varying merit. Books 7 and 8, consisting almost wholly of 3-stave work, contains a number of valuable pieces by composers little known in England. These books are well worth getting.

