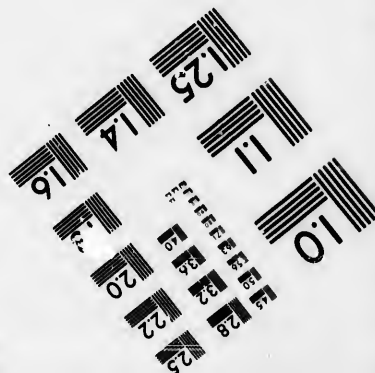
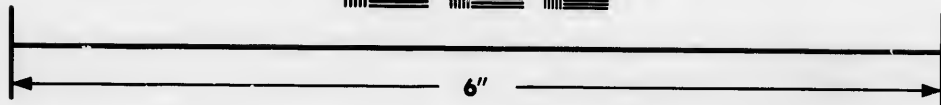
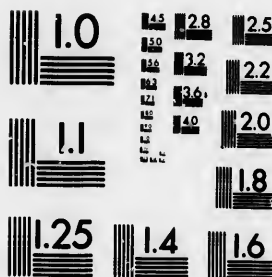


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1985

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction, or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- Coloured covers/
Couverture de couleur
- Covers damaged/
Couverture endommagée
- Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée
- Cover title missing/
Le titre de couverture manqué
- Coloured maps/
Cartes géographiques en couleur
- Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire)
- Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur
- Bound with other material/
Relié avec d'autres documents
- Tight binding may cause shadows or distortion along interior margin/
La reliure serrée peut causer de l'ombre ou de la distorsion le long de la marge intérieure
- Blank leaves added during restoration may appear within the text. Whenever possible, these have been omitted from filming/
Il se peut que certaines pages blanches ajoutées lors d'une restauration apparaissent dans le texte, mais, lorsque cela était possible, ces pages n'ont pas été filmées.
- Additional comments:
Commentaires supplémentaires:

- Coloured pages/
Pages de couleur
- Pages damaged/
Pages endommagées
- Pages restored and/or laminated/
Pages restaurées et/ou pelliculées
- Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées
- Pages detached/
Pages détachées
- Showthrough/
Transparence
- Quality of print varies/
Qualité inégale de l'impression
- Includes supplementary material/
Comprend du matériel supplémentaire
- Only edition available/
Seule édition disponible
- Pages wholly or partially obscured by errata slips, tissues, etc., have been refilmed to ensure the best possible image/
Les pages totalement ou partiellement obscurcies par un feuillet d'errata, une pelure, etc., ont été filmées à nouveau de façon à obtenir la meilleure image possible.

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

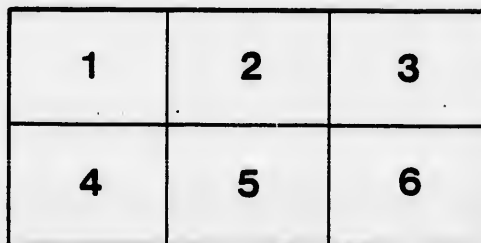
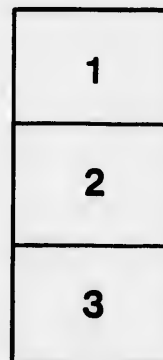
D. B. Weldon Library
University of Western Ontario
(Regional History Room)

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right end top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

D. B. Weldon Library
University of Western Ontario
(Regional History Room)

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier plat et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second plat, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaît sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

rrata
to

pelure,
n à

New Series of Organ Books

THE VILLAGE ORGANIST

A SERIES OF PIECES FOR CHURCH AND GENERAL USE

EDITED BY

J. STAINER and F. CUNNINGHAM WOODS.

PRICE 40 CENTS EACH BOOK.

Books 1 to 6, elegantly bound in One Volume, cloth, \$2.50; Books 7 to 12, elegantly bound in One Volume, cloth, \$2.50.

There exists already an abundant supply of original compositions and arrangements suitable for performance on large and comprehensive organs, but the many organists who have only a small instrument at their disposal often have some difficulty in finding short and easy Voluntaries suitable for their own use and the instruction of their pupils. It is hoped that "THE VILLAGE ORGANIST" may supply this want, so much felt by the valuable and zealous class of church-workers to whom the work is inscribed. The Editors have endeavoured to bring together a collection of pieces which they trust will prove to be at once simple, without being uninteresting, and effective where the instrumental resources are limited.

A. & S. NORDHEIMER

TORONTO

AND

HAMILTON.

[over]



CONTENTS.

BOOK 1.

1. Foster, Myles B.—The Good Shepherd.
2. Harvey W. Warder.—Andante.
3. Gaul, A. R.—Andante con moto.
4. Elvey, G. J.—Christmas Bells.
5. Hayes, Philip.—Minuet.
6. Gounod.—Judex, from *Mors et Vita*.
7. Harding, H. A.—Soft Voluntary.
8. Woods, F. Cunningham.—Slow March.
9. Stainer, J.—A Song of Praise.
10. Fellows, E. H.—Andante in G minor.

BOOK 2.

1. Woods, Cunningham F.—Allegretto.
2. Barnby, J.—Larghetto.
3. Harvey, W. Warder.—Adagio.
4. Gaul, A. R.—Concluding Voluntary.
5. Rimbault, Ed. F.—Introductory Voluntary.
6. Foster, Myles B.—Tempo di Minuetto.
7. Schubert.—Andante con moto, from Quartet in D minor
8. Bennett, William Sterndale.—Adagio.
9. McIntyre, Daniel—Introductory Voluntary.

BOOK 3.

1. Lloyd, C. H.—Andante Tranquillo.
2. Tozer, Ferris.—The Village March.
3. Mozart.—Romance, from Serenade for Strings.
4. Handel.—Gavotte, from *Semele*.
5. Tomlyn, Alfred, W.—An Evening Prayer.
6. Mendelssohn.—Heaven and the earth display, from *Athalie*.

BOOK 4.

1. Haynes, Battison.—Meditation.
2. Reynolds, W. John.—Allegro Moderato.
3. Schumann.—Funeral March, from Pianoforte Quintet (Op. 44).
4. Harris, Cuthbert.—Concluding Voluntary.
5. Turpin, E. H.—Introductory Voluntary.
6. Lloyd, C. H.—Solemn March.

BOOK 5.

1. Woods, F. Cunningham.—Agnus Dei.
2. Mozart.—Minuet, from 9th Pianoforte Sonata.
3. Gounod.—Jerusalem Cœlestis, from *Mors et Vita*.
4. Boundy, Kate.—Andante Grazioso.
5. Keen, Frederick A.—Allegro con brio.
6. Wolstenholme, W.—Communion.
7. Haydn.—Allegro, from Finale to the 9th Pianoforte Trio
8. Harris, Cuthbert.—Concluding Voluntary.

BOOK 6.

1. Foster, Myles, B.—O Salutaris Hostia.
2. Boyce.—Slow March, from the 4th Sonata.
3. Mendelssohn.—O great is the depth, from *St. Paul*.
4. Warriner, J.—Processional March.
5. Handel.—Largo, from *Xerxes*.
6. Spohr.—Forsake me not, Duet from *The Last Judgment*
7. Harvey, W. Warder.—Allegro Moderato.
8. Ould, Samuel.—Minuet.

1. West, John
2. Beethoven
3. Rowton, S
4. Brooksbar
5. Oesten, M
6. Haydn.—
7. Tomlyn, A
8. Southgate

1. Lloyd, C.
2. Couperin.
3. Keene, Fr
4. Tozer, Fe
5. Reynolds,
6. Mozart.—
7. Wolstenh
8. Schumann
9. Haynes, E

1. Woods, F
2. Fellows, E
3. Mendelsso
4. Cusins, W
5. Gaul, Alfr
6. Barnett, J
7. Tomlyn, A
8. Harris, Cu
9. Schubert.—
10. Callcott, V

1. Bunnett, E
2. Tozer Fer
3. Gounod.—
4. D'Evry, E
5. Lully.—Sl
6. Campbell,
7. Mozart.—
- of 4th Pia
8. Handel.—

1. Haynes, B
2. Boyce.—G
3. Boundy, K
4. Handel.—
5. Brooksbar
6. Chopin,—
7. Wolstenh
8. Bach, J. S
9. Macfarren

1. Guilmant,
2. Clarke, H
3. Steane, B
4. Coleridge-
5. Bayley, Cl
6. Booth, Jos
7. Reynolds,

CONTENTS.

BOOK 7.

1. West, John E.—Impromptu.
2. Beethoven.—Minuet, from Pianoforte Sonata (Op. 10,
3. Rowton, S. J.—Introductory Voluntary. [No. 3.]
4. Brooksbank, Oliver O.—March.
5. Oesten, Max.—Sunday Song.
6. Haydn.—Minuet and Trio, from Quartet (Op. 9, No. 1.)
7. Tomlyn, Alfred W.—Pastorale.
8. Southgate, T. L.—Religioso.

BOOK 8.

1. Lloyd, C. H.—Elegy.
2. Couperin.—Rondo, from No. 6 of Pièces de Clavecin.
3. Keene, Frederick A.—Andante Grazioso.
4. Tozer, Ferris.—Soft Voluntary.
5. Reynolds, W. John.—Allegretto Pastorale.
6. Mozart.—Andante in F, from String Quartet in D minor
7. Wolstenholme, W.—Meditation.
8. Schumann—Finale, from Pianoforte Trio (Op. 88.)
9. Haynes, Battison.—Canon.

D minor

BOOK 9.

1. Woods, F. Cunningham.—Larghetto.
2. Fellows, E. H.—Recessional March.
3. Mendelssohn.—All men, all things, from *Hymn of*
4. Cusins, W. G.—Allegro poco Maestoso. [Praise.]
5. Gaul, Alfred R.—Communion.
6. Barnett, John Francis.—Andante con moto.
7. Tomlyn, Alfred W.—Andante Religioso.
8. Harris, Cuthbert.—Evensong.
9. Schubert.—Minuet, from Quartet in G minor.
10. Callcott, W. H.—Melody in A.

ys.

ay, from
[Athalie.]

BOOK 10.

1. Bunnett, E.—Allegro moderato.
2. Tozer Ferris.—Opening Voluntary.
3. Gounod.—Choral, "While my watch I am keeping,"
4. D'Evry, E.—Meditation. [from *The Redemption*.]
5. Lully.—Slow air from Suite de Pièces.
6. Campbell, H. A. J.—Allegretto Pastorale.
7. Mozart.—Allegretto Grazioso, from the last Movement
of 4th Pianoforte Sonata.
8. Handel.—Hallelujah Chorus, from *The Messiah*.

e Quintet

BOOK 11.

1. Haynes, Battison.—Pastorale.
2. Boyce.—Gavotte, from the 12th Sonata for 2 Violins
3. Boundy, Kate.—Evensong. [and 'Cello.]
4. Handel.—Minuet, from the Organ Concerto in B flat.
5. Brooksbank, Oliver.—Allegretto. [No. 2, 2nd Set.]
6. Chopin.—Marche Funèbre (Op. 72, No. 2.)
7. Wolstenholme, W.—Communion.
8. Bach, J. S.—Prelude in E minor and Chorale.
9. Macfarren, G. A.—Andante con moto.

ita.

orte Trio

BOOK 12.

1. Guilmant, Alexandre.—Berceuse (Op. 77, No. 3.)
2. Clarke, Hamilton—Introductory Voluntary.
3. Steane, Bruce.—Prayer.
4. Coleridge-Taylor, S.—Melody.
5. Bayley, Clowes.—Eventide.
6. Booth, Josiah.—Postlude.
7. Reynolds, W. John.—Jubilant March.

Paul.

udgment

