

THE
Hopkins Album
(FAXTON'S EDITION, N° 22211)
Consisting of
Thirteen Voluntaries



DR EDWARD J. HOPKINS

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THE
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Thirteen Voluntaries
FOR THE
Organ
BY
DR. EDWARD J. HOPKINS

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Preface.



The thirteen pieces in this Album were originally written by Dr E.J. Hopkins for the Organist & Choir-master and the Anglican Organist. They are the latest organ compositions from his pen, and they represent the composer in his happiest and most matured style. He was beyond doubt the most accomplished ecclesiastical extempore player of his time. His improvised preludes to the Anthem alone drew crowds of admiring church musicians to the Temple Church on Sunday afternoons. These, his last written organ compositions, resemble more closely than any others his inimitable manner of preluding, for here he may indeed be said to have written as he played. Some of the titles of the pieces were suggested to the composer by us, his brother Editors, who, in presenting these admirable works to the public in one convenient volume, feel that they are conferring a real benefit upon church organists generally.

C.W.P. & C.V.



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Thirteen Voluntaries for the Organ

by
DR EDWARD J. HOPKINS.

Nº 1.

Prelude.

SWELL: Diaps. & Prin.

GREAT: Soft 8 ft., with Swell coupled.

PEDAL: Soft 16 ft. & 8 ft.

This Prelude is the last composition for the organ written by Dr Hopkins.

Andante. ♩ = 72.

Manual.

Sw.

Pedal.

First system: Grand staff (treble and bass clef) and a single bass staff. The music is in G major (one sharp) and 4/4 time. The first system consists of 8 measures.

Second system: Grand staff (treble and bass clef) and a single bass staff. The second system consists of 8 measures. A 'Gt' (guitar) entry is marked above the treble staff in the 6th measure.

Third system: Grand staff (treble and bass clef) and a single bass staff. The third system consists of 8 measures. A 'Sw' (soprano) entry is marked above the treble staff in the 6th measure.

^{*)} Solo on Great, ad lib.

Prepare { Gt. Soft 8 feet stops, with Swell coupled.
Swell, with Oboe.
Pedal, soft 16 and 8 feet Stops, with Gt. to Ped.

Introductory Voluntary in A. (No 1.)

E. J. HOPKINS.

Andante con moto. ♩ = 60.

Manual.

Pedal.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments marked with a '+' sign. The middle staff is in bass clef and provides harmonic support. The bottom staff is also in bass clef and contains a simple bass line. The system concludes with a 'rall.' (rallentando) marking and a 'Gt.' (Great) marking over a final note.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line from the first system, marked 'a tempo'. The middle and bottom staves continue their respective parts. The system ends with a 'rall.' (rallentando) marking.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line, marked 'rall.'. A 'Sw!' (Swell) marking is placed above the middle staff. The system concludes with a 'rall.' marking. Below the staves, the text 'Great to Pedal, in.' is written.

+ — + on Great Organ ad lib.

No 3.

Gt. St. Dⁿ with Sw^l coupled.
 Prepare. Sw^l with Hautboy.
 Ped. 16 ft & Sw^l coupled.

Introductory Voluntary in D. (No 1.)

E.J. HOPKINS.

Andante. M.M. ♩ = 66.

Manual.

Pedal.

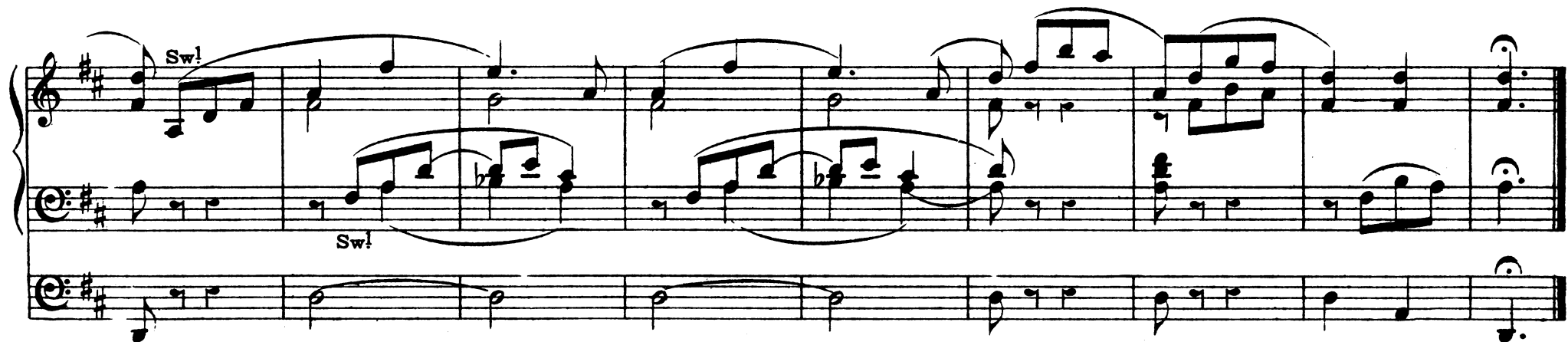
The musical score is written for three parts: Manual, Pedal, and a third part (likely a second Manual or Pedal). The key signature is D major (two sharps). The time signature is 2/4. The tempo is Andante, with a metronome marking of 66 beats per minute. The score consists of three systems of music. The first system shows the Manual and Pedal parts. The second system shows the Manual and Pedal parts. The third system shows the Manual and Pedal parts. The score includes various musical notations such as notes, rests, and accidentals.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a trill mark above one of the notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef and contains a single melodic line with eighth and sixteenth notes.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with the tempo marking *rall.* and then *a tempo.* followed by the instruction *Gt*. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and the instruction *Gt*. The bottom staff is in bass clef and contains a single melodic line with eighth and sixteenth notes.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with the instruction *Sw!*. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and the instruction *Sw!*. The bottom staff is in bass clef and contains a single melodic line with eighth and sixteenth notes.

No 4.

Manual, soft 8 feet stops.

Pedal, soft 16 & 8 feet stops.

Introductory Voluntary in A. (No 2.)

Dr. E. J. HOPKINS.

Andante.

Manual.

Pedal.

This musical score consists of three systems, each with three staves. The top staff of each system is in treble clef, and the bottom two staves are in bass clef. The key signature is D major, indicated by two sharps (F# and C#). The music features a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. Phrasing is indicated by slurs and ties. The first system includes a dynamic marking of f (forte) above the first measure of the top staff. The second system continues the melodic and harmonic development. The third system concludes with a final cadence, marked by a double bar line and repeat dots at the end of the top staff.

Dedicated to his old friend Dr Charles Vincent.

Nº 5.

Introductory Voluntary in D. (Nº 2.)

Great Stopped Diap. with Sw. Coupled
Swell Diaps.

Andante cantabile.

Manual.

p Swell

Pedal.

16 & 8 feet with Swell coupled

Gt.

Gt.

Gt. to Ped.

ral - - len - - tan - do

a tempo

Swell both hands dim.

p

dim. e rall.

G♯ to Ped in

The musical score is written for piano and consists of three systems of staves. The first system has a treble staff, a bass staff, and a grand staff. The second system has a treble staff, a bass staff, and a grand staff. The third system has a treble staff, a bass staff, and a grand staff. The score includes tempo markings 'ral - - len - - tan - do' and 'a tempo', dynamic markings 'dim.', 'p', and 'rall.', and performance instructions 'Swell both hands' and 'G♯ to Ped in'.

No 6.

Introductory Voluntary in G.

MANUAL: soft 8 feet stops.

PEDAL: soft 16 & 8 feet stops.

Andante.

Manual.

*p**legato*

Pedal.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, primarily featuring eighth and sixteenth notes with various beaming patterns and slurs. The middle staff is in bass clef with the same key signature, containing six measures of music with chords and single notes. The bottom staff is in bass clef with a key signature of one sharp, containing six measures of music with single notes and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, primarily featuring eighth and sixteenth notes with various beaming patterns and slurs. The middle staff is in bass clef with the same key signature, containing six measures of music with chords and single notes. The bottom staff is in bass clef with a key signature of one sharp, containing six measures of music with single notes and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, primarily featuring eighth and sixteenth notes with various beaming patterns and slurs. The middle staff is in bass clef with the same key signature, containing six measures of music with chords and single notes. The bottom staff is in bass clef with a key signature of one sharp, containing six measures of music with single notes and rests.

Gt. St. Dn. with Swell coupled.
Swell with 8 feet Reed.
Pedal 16 & 8 feet.

Introductory Voluntary in C.

E. J. HOPKINS.

Andante. ♩ = 80.

Manual.

Pedal.

The musical score is arranged in three systems. The first system shows the Manual and Pedal parts. The Manual part has a treble staff and a bass staff, while the Pedal part has a single bass staff. The tempo is marked 'Andante. ♩ = 80.' and the key signature is C major. The score includes various musical notations such as notes, rests, and dynamic markings like 'Swell.' and 'Gt.'.

The musical score consists of three systems, each with three staves. The top staff is for piano (treble clef), the middle for guitar (treble clef), and the bottom for double bass (bass clef). The key signature has one sharp (F#). The first system includes a 'Swell.' marking and a 'rall.' marking. The second system includes 'a tempo' and 'Gt. with Op.' markings. The third system includes 'Gt. St. Dn. only.' and 'Swell. pia. e rall.' markings. The score features various musical notations including slurs, ties, and dynamic markings.

Swell.

rall.

a tempo

Gt. with Op.

Sw.

Gt. St. Dn. only.

Swell. pia. e rall.

No 8.

Prelude in G.

For two Manuals but no Pedals.

Manual I. 16 & 8 feet Gedacts. Manual II. 8 feet soft Stops.

Andante. ♩ = 92.

E. J. HOPKINS.

II. Man.

I. Man. Solo

E. J. Hopkins. (Mus. Doc. Cantuar) Organist and Choirmaster of the Temple Church, London. Born London 1818.

Paxton

The musical score is written for piano and consists of four systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes treble and bass staves joined by a brace on the left. Various musical markings and hand changes are indicated throughout the piece.

System 1: The first system begins with a treble staff containing a series of eighth notes and a bass staff with chords. A slur covers the first two measures. A marking "II. Man." with a downward arrow is placed above the third measure of the treble staff.

System 2: The second system starts with a treble staff marked "rall." and a bass staff. A slur covers the first two measures. A marking "a tempo" is placed above the third measure. A marking "I. Man." with a downward arrow is placed above the fourth measure, followed by the word "legato".

System 3: The third system continues the piece. A marking "II. Man." with a downward arrow is placed above the fourth measure. A marking "I. Man." with a downward arrow is placed above the eighth measure.

System 4: The fourth system concludes the piece. It features a treble staff with a series of eighth notes and a bass staff with chords. The piece ends with a double bar line.

Communion.

Prepare: Gt. St. Diap. Sw. with Oboe

Ped: Soft 16 ft. with Sw. coupled.

EDW. J. HOPKINS.

Adagio tranquillo.

Manual.

Pedal.

The musical score is written for organ, featuring a Manual and Pedal part. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Adagio tranquillo." The score is divided into three systems. The first system shows the Manual and Pedal parts. The second system continues the Manual and Pedal parts. The third system includes a Manual staff with a "Swl." marking, a "Gt." marking, and a "L. H." marking. The Pedal staff continues the bass line. The score concludes with a final cadence in the Manual staff.

musical score for guitar and piano, page 21. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked *rall.* (rallentando). The guitar part is indicated by "Gt. with Swl. coupled" and "Gt." (Guitar). The piano part is indicated by "Swl." (Swell) and "Gt." (Guitar). The score consists of three systems of staves. The first system shows the piano part with a *rall.* marking and the guitar part with a *Swl.* marking. The second system shows the piano part with a *Gt.* marking and the guitar part with a *Gt.* marking. The third system shows the piano part with a *Swl.* marking and the guitar part with a *rall.* marking. The score ends with a double bar line.

Adagio Grazioso.

(Cello Solo.)

E. J. HOPKINS.

Prepare. G^t Gamba and S^t Dⁿ with Swell coupled.
Sw! 8 feet with Horn.
C^r S^t Dⁿ and Dulciana.
Ped. Bourdon 16, with Choir coupled.

♩ = 66

Sw!

C^r

Manual.

C^r

G^t

Pedal.

quasi pizzicato

First system of musical notation. The piano part is written on a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The guitar part is written on a single staff with a bass clef and the same key signature. The system contains 8 measures. Annotations include "Sw!" with a downward arrow pointing to a note in the piano's right hand in measure 4, "Cr" with an upward arrow pointing to a note in the piano's left hand in measure 4, and "Gt" with an upward arrow pointing to a note in the guitar staff in measure 6.

Second system of musical notation, continuing from the first system. It contains 8 measures. Annotations include "Sw!" with a downward arrow in measure 6, "Cr" with an upward arrow in measure 7, "Gt" with an upward arrow in measure 7, and "Cr" with a downward arrow in measure 8.

Third system of musical notation, concluding the piece. It contains 8 measures. Annotations include "Sw!" with a downward arrow in measure 1, "Cr" with a downward arrow in measure 2, "Gt" with an upward arrow in measure 2, "Cr" with a downward arrow in measure 3, "St Dⁿ only" with a downward arrow in measure 4, "Gt" with an upward arrow in measure 4, and "rall." in measure 7. The system ends with a double bar line.

No 11.

Funeral March.

Prepare. { Gt stopped Diapason with Swell coupled.
Sw. 8 feet stops, with Oboe Ch. 8 and 4 feet Flutes.
Pedal, soft 16 feet, with Sw. coupled.

"We commit the body of our dear Sister here departed to the ground."

EDWARD J. HOPKINS.

Manual.

Pedal.

Major? In sure and certain hope of the

Sw. Gt.

This system contains the first four measures of the piece. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked 'Sw.' (Slow). The guitar part is indicated by 'Gt.' with an upward-pointing arrow in measure 4.

Resurrection of eternal life."

Ch. Solo

Sw.

This system contains measures 5 through 8. The piano accompaniment continues with a similar texture. The melody in measure 8 is marked 'Ch. Solo' (Chorus Solo). The tempo remains 'Sw.' (Slow). The guitar part is indicated by 'Gt.' with an upward-pointing arrow in measure 6.

Sw.

Ch. 8 feet only

Gt. Sw.

This system contains measures 9 through 12. The piano accompaniment continues. The melody in measure 10 is marked 'Sw.' (Slow). The tempo remains 'Sw.' (Slow). The guitar part is indicated by 'Gt.' with an upward-pointing arrow in measure 10. The system ends with a double bar line in measure 12.

Swell 8 feet stops, with soft Reed.
Great stopped Diapason with Swell coupled.
Pedal 16 & 8 feet soft stops.

No 12.

Improvisation.

E. J. HOPKINS.

Manual. Pedal.

The Pedal part is intended as an Exercise for using the Left foot only, when the Right one is otherwise employed with the Swell Pedal.

E. J. Hopkins. Mus: Doc: Cantuar. Born London 1818. Organist & Choirmaster of the Temple Church. London.

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This musical score is arranged in three systems, each consisting of three staves. The top staff of each system is for guitar (Gt.) and the bottom two are for piano (Sw.). The key signature is B-flat major (two flats). The first system includes guitar-specific notation with 'Sw.' and 'Gt.' labels above the guitar staff. The second system features a '2' marking above the piano staff in the second measure, indicating a second ending. The third system includes a 'Sw.' label above the piano staff in the final measure. The music is characterized by flowing sixteenth-note passages and sustained chords.

This musical score is arranged in three systems, each consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is B-flat major (two flats). The first system features a complex piano accompaniment with many beamed sixteenth and thirty-second notes, and a guitar part with sustained notes and some grace notes. The second system continues this texture, with specific guitar techniques labeled 'Gt' and 'Sw.' (switch). The third system concludes the piece with a final cadence, marked by a double bar line and repeat dots. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

No 13. Selah.^{*)}

E. J. HOPKINS. Mus: Doc:

Close of Chant in A (Coda.) reduce

Manual.

Pedal.

*) Note. Dr Pearce has requested that I would write "a 20 bar Selah, i.e. a short Postlude or conclusion to the Psalms to be played whilst the Verger is conducting the Reader of the 1st Lesson to the Cathedral Lectern." In accordance with this request, the above "20 bars" have been written most readily. E. J. H.

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