

ORGAN MISCELLANY



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|---|----|
| 1. LUCIEN G. CHAFFIN, Op. 3. EURYDICE: A PHANTASY | 75 |
| 2. E. R. KROEGER. MARCHE PITTORESQUE | 75 |
| 3. RUSSELL KING MILLER, Op. 7. FESTIVAL MARCH | 75 |
| 4. R. HUNTINGTON WOODMAN. EPITHALAMIUM (WEDDING HYMN) | 75 |
| 5. S. ARCHER GIBSON. ELEGY | 75 |
| 6. JOHN HYATT BREWER. A SPRINGTIME SKETCH | 75 |
| 7. S. ARCHER GIBSON. FANTASIA AND FUGUE | 75 |
| 8. HARRY ROWE SHELLEY. FANFARE D' ORGUE | 75 |
| 9. ——— MINUETTO (DANSE LOUIS QUATORZE) | 75 |
| 10. ——— ADAGIO CANTABILE | 75 |
| 11. JOHN A. WEST. ANDANTE RELIGIOSO | 60 |
| 12. CLIFFORD DEMAREST. CANTILENA | 75 |
| 13. HARRY ROWE SHELLEY. COMMUNION IN E _b MAJOR | 50 |
| 14. ——— MÉLODIE DU SOIR | 75 |
| 15. ——— PRÉLUDE ROMANESQUE | 60 |
| 16. ——— BERCEUSE (LULLABY) | 60 |
| 17. ——— MARCHE MILITAIRE | 75 |
| 18. ——— PRIÈRE (PRAYER) | 50 |

NEW YORK: G. SCHIRMER



Prepare: { Ch. Flute 8'
 Sw. Unda Maris
 (Sw. Sub- & super-coupler.)
 Ped. Soft 16'

Prière.

(Prayer.)

Harry Rowe Shelley.

Andante moderato.

Manual. Ch.

Pedal. Sw.

The first system of musical notation consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing a melodic line with various accidentals and a fermata over the final measure. The middle staff is a bass clef with a 3/4 time signature, containing a complex accompaniment of chords and arpeggios. The bottom staff is a bass clef with a 3/4 time signature, containing a simple bass line with a fermata over the final measure. The tempo marking 'Andante moderato' is positioned above the first staff.

The second system of musical notation continues the piece. It features the same three-staff layout. The melodic line in the top staff continues with a similar rhythmic pattern and includes a fermata. The accompaniment in the middle staff remains dense with chords and arpeggios. The bass line in the bottom staff continues with a steady, simple rhythm.

The third system of musical notation concludes the piece. It maintains the three-staff structure. The melodic line in the top staff ends with a fermata. The accompaniment in the middle staff and the bass line in the bottom staff also conclude with a fermata over the final measure.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb). The middle and bottom staves are grand staff notation (treble and bass clefs). The music features a melodic line in the treble and a complex accompaniment in the bass, including chords and arpeggiated figures. A dynamic marking of *pp* is present in the first measure.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb). The middle and bottom staves are grand staff notation. A *cresc.* marking is present above the middle staff. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb). The middle and bottom staves are grand staff notation. A *cresc.* marking is present above the middle staff. The system concludes with a final melodic phrase and accompaniment.

dim.

This system contains the first system of a musical score. It features a grand staff with a treble clef and a bass clef. The treble staff has a melodic line with a sharp sign on the second measure. The bass staff has a complex accompaniment with many beamed notes. A dynamic marking 'dim.' is placed above the treble staff in the fifth measure.

poco rit. a tempo

This system contains the second system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with a fermata over the eighth measure. The bass staff has a complex accompaniment. Dynamic markings 'poco rit.' and 'a tempo' are placed above the treble staff in the fifth and sixth measures, respectively.

rit. Sw.

This system contains the third system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with a fermata over the eighth measure. The bass staff has a complex accompaniment. Dynamic markings 'rit.' and 'Sw.' are placed above the treble staff in the fifth and eighth measures, respectively.



Music for the Pipe Organ, Selected from the Catalogue of G. Schirmer, New York

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Rondo-Caprice 60</p> <p>— Op. 37. Overture to <i>William Tell</i>. Transcription 1 25</p> <p>— Op. 38. Andante from Beethoven's Sonata Op. 28. Transcription 50</p> <p>— Op. 39. Overture to <i>Stradella</i>. Transcription 1 00</p> <p>— Op. 40. 2 Transcriptions from Schumann's "Pictures from the Orient." 50</p> <p>— Op. 51. Variations on a Scotch Air 1 00</p> <p>— Op. 52. At Evening. Idylle 50</p> <p>— Op. 59. The last Rose of Summer, varied 1 00</p> <p>— Op. 77. Second Sonata, Gm. 2 00</p> <p>— 4 Tone Pictures:</p> <p> No. 1. Sunshine and Shadow 50</p> <p> " 2. On the Coast 75</p> <p> " 3. The Holy Night. (Noël) 65</p> <p> " 4. Choral-March (in Canon Form) 75</p> <p>CHAUVET, CHAS. A., Andantino, D♭ (A. Guilmant) 40</p> <p>CLARK, SCOTSON, Chorus of Angels 60</p> <p>— Marche aux Flambeaux 50</p> <p>— Procession March 60</p> <p>— 15 Marches (with Pedal obligato). 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Westbrook) 40</p> <p>— Marche funèbre d'une Marionette (Best-Warren) 50</p> <p>GRIEG, EDVARD, Op. 14, No. 2. Pièce symphonique, arr. by N. H. Allen 1 00</p> <p>GRISON, JULES, Cantabile, G 65</p> <p>— Cantilena, A 75</p> <p>— Christmas Offertory, F 75</p> <p>— Grand Chœur, F 1 10</p> <p>GUILMANT, ALEX., The Practical Organist for Grand Organ with Pedal obligato. Revised and edited by S. P. Warren:</p> <p> Vol I. 28 Pieces. Flex. cloth net, 2 00</p> <p> " II. 22 Pieces. Flex. cloth net, 2 00</p>	<p>GUILMANT, ALEX., Berceuse (Lullaby), A♭ and Prière (Prayer), A♭ 60</p> <p>— Pastorale from first Sonata Op. 42 50</p> <p>— Torchlight March (S. P. Warren) 1 00</p> <p>— Compositions revised by S. P. Warren:</p> <p> No. 39. Sonata No. 1, D minor, Op. 42 2 00</p> <p> " 40. Sonata No. 2, D major, Op. 50 1 25</p> <p> " 41. Sonata No. 3, C minor, Op. 56 1 25</p> <p> " 42. 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