

# For the Organ

## SECOND SERIES

<b>DAVIDOFF, CHARLES</b>		
ROMANCE SANS PAROLES (Arranged by Gottfried H. Federlein)	. . . . .	.60
<b>DEBUSSY, CLAUDE</b>		
ROMANCE (Transcribed by James H. Rogers)	. . . . .	.40
<b>DVOŘÁK, ANTON</b>		
HUMORESKE (Arranged by James H. Rogers)	. . . . .	.60
<b>FAULKES, WILLIAM</b>		
BERCEUSE, in G	. . . . .	.50
INTERMEZZO, in C	. . . . .	.40
PASTORALE, in E. Op. 155, No. 1	. . . . .	.60
POSTLUDE, in A. Op. 155, No. 2	. . . . .	.60
SCHERZO, in D minor. Op. 155, No. 3	. . . . .	1.00
<b>FRANCK, CÉSAR</b>		
ANDANTINO, in G minor	. . . . .	.60
VERSET, in F minor	. . . . .	.30
<b>HARKER, F. FLAXINGTON</b>		
LIEBESLIED (Idylle). Op. 3, No. 1	. . . . .	.60
NOCTURNE, in G minor. Op. 55, No. 2	. . . . .	.60
SERENADE, in A. Op. 3, No. 2	. . . . .	.75
<b>KRAMER, A. WALTER</b>		
MORNING SONG ( <i>Chanson matinale</i> ). Op. 28, No. 2	. . . . .	<b>NET</b> .60
<b>MASSENET, JULES</b>		
ELÉGIE (Transcribed by James H. Rogers)	. . . . .	.30
<b>MÜLLER, CARL C.</b>		
LAMENTO, in B minor. Op. 99, No. 2	. . . . .	.40
POSTLUDE, in C. Op. 99, No. 1	. . . . .	.50
<b>SAINT-SAËNS, CAMILLE</b>		
THE SWAN ( <i>Le Cygne</i> ). (Transcribed by A. Guilmant)	. . . . .	.60
<b>SPENCE, WILLIAM R.</b>		
ANDANTE PASTORALE, in A	. . . . .	.60
<b>STOJOWSKI, SIGISMUND</b>		
MELODY, in A♭. Op. 1, No. 1. (Transcribed by R. G. Custard)	. . . . .	.40
<b>STOUGHTON, R. SPAULDING</b>		
NOCTURNE	. . . . .	.40
<b>STRAUSS, RICHARD</b>		
REVERIE ( <i>Träumerei</i> ). (Transcribed by James H. Rogers)	. . . . .	.40
<b>TCHAIKOVSKY, PETER ILYITCH</b>		
ANDANTE CANTABILE (From the Fifth Symphony). (Arranged by Dr. C. W. Pearce)	. . . . .	.60
SONG WITHOUT WORDS, in F. Op. 2, No. 3. (Transcribed by Dr. C. W. Pearce)	. . . . .	.60
<b>WACHS, PAUL</b>		
PASTORALE, in G	. . . . .	.60
<b>WAGNER, RICHARD</b>		
CRADLE SONG (Transcribed by James H. Rogers)	. . . . .	.40
DREAMS ( <i>Träume</i> ). (Transcribed by C. S. Jeykll)	. . . . .	.60

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Prepare

Swell: Salsicional 8' Vox Céleste 16'  
 Great: Flute 8'  
 Choir: Clarinet 8'  
 Pedal: Dulciana 16'

# MORNING SONG

(CHANSON MATINALE)

A. WALTER KRAMER.  
 Op. 28, No 2

Andantino semplice

MANUALS

*mp*

PEDAL

Ch.

*p*

*mp*

*simile*

*calando*

*a tempo*

*simile*

Gt. Gamba

Lo stesso tempo

Ch. Flutes 8' & 4' *tranquillo*

Musical score for Ch. Flutes 8' & 4'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a piano part with dynamics *p* and *mp*, and a flute part with dynamics *p*. The flute part includes a melodic line with slurs and a final flourish.

Musical score for Gt. (Guitar). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a piano part with dynamics *mf* and a guitar part with a melodic line and a final flourish.

Musical score for Ch. (Chorus) and Sw. (Soprano). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a piano part with dynamics *pp* and *p*, and a vocal part with dynamics *pp* and *p*. The vocal part includes a melodic line with slurs and a final flourish.

Musical score for Gt. (Guitar). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a piano part with dynamics *mf* and a guitar part with a melodic line and a final flourish.

Ch. Sw. Gt.

*p* *cresc.* *rit.*

This system contains three staves of music. The top staff is for Chords (Ch.), the middle for Swells (Sw.), and the bottom for Guitar (Gt.). The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) indicated by a wedge-shaped hairpin, and ends with a ritardando (*rit.*) marking.

Tempo primo Sw. 16, 8 & 4

Ch. 8 *p* *simile*

This system contains three staves of music. The top staff is for Chords (Ch.), the middle for Swells (Sw.), and the bottom for Guitar (Gt.). The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a 'Tempo primo' marking. The middle staff has a piano (*p*) dynamic and a 'simile' marking. The bottom staff has a '7' above it, indicating a specific rhythmic pattern.

*calando*

This system contains three staves of music. The top staff is for Chords (Ch.), the middle for Swells (Sw.), and the bottom for Guitar (Gt.). The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. It features a 'calando' marking, indicating a gradual deceleration. There are 'x' marks above some notes in the middle and bottom staves.

*a tempo*

This system contains three staves of music. The top staff is for Chords (Ch.), the middle for Swells (Sw.), and the bottom for Guitar (Gt.). The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. It features an 'a tempo' marking, indicating a return to the original tempo. There are 'x' marks above some notes in the middle and bottom staves.

Gt. Gamba Sw.

*mp*

This system features a Gt. Gamba part in the upper staff and a Sw. part in the lower staff. The Gt. Gamba part begins with a melodic line in the treble clef, while the Sw. part provides harmonic support in the bass clef. A dynamic marking of *mp* is present in the second measure.

Gt. Sw.

This system continues the Gt. and Sw. parts. The Gt. part remains in the treble clef, and the Sw. part continues in the bass clef. The musical texture is consistent with the previous system.

Ch. Sw. Salicional 8.  
Vox Céleste 8.  
Più lento

*pp*

This system introduces a Ch. part in the upper staff. The Sw. Salicional 8. and Vox Céleste 8. parts are indicated by a bracket on the right. The tempo is marked *Più lento*. A dynamic marking of *pp* is shown in the lower right of the system.

*mp*<sub>2</sub> *p* *mf* *pp*

This system shows a continuation of the Ch. part in the upper staff. The lower staves feature a complex texture with multiple dynamic markings: *mp*<sub>2</sub>, *p*, *mf*, and *pp*. The music concludes with sustained chords in the upper staves and a melodic line in the lower staff.

# FOR THE ORGAN

## THIRD SERIES

<b>BIZET, GEORGES</b>	
ADAGIETTO, from L'Arlésienne Suite, No. 1. (Transcribed by Walter E. Young)	.40
<b>BOSLET, L.</b>	
FESTAL PRELUDE, in A. Op. 24	.50
<b>CALLAERTS, JOSEPH</b>	
PRELUDE, in D $\flat$ ( <i>Prière</i> ). Op. 22, No. 1	.50
<b>CHOPIN, FRÉDÉRIC</b>	
PRELUDE, in E minor. Op. 28, No. 4. (Transcribed by H. Clough-Leigher)	.30
<b>DUBOIS, THÉODORE</b>	
ANDANTINO-REVERIE. (Transcribed by James H. Rogers)	.50
<b>GOUNOD, CHARLES</b>	
PRELUDE, in A $\flat$ . ( <i>Ave Maria</i> ). (Based on First Prelude of Johann S. Bach). (Transcribed by H. Clough-Leigher)	.40
<b>GUILMANT, ALEXANDRE</b>	
INVOCATION, in B $\flat$	.50
<b>HOLLINS, ALFRED</b>	
PRELUDE, in A	.40
PRELUDE, in E ( <i>Berceuse</i> )	.40
<b>MALLING, OTTO</b>	
BETHLEHEM. Op. 48, No. 3	.50
<b>MARCHOT, VICTOR</b>	
PRELUDE, in E ( <i>Coriège</i> )	.40
<b>PIERNÉ, GABRIEL</b>	
CANTILÈNE, in E $\flat$ . Op. 29, No. 2	.50
<b>RACHMANINOFF, SERGE</b>	
PRELUDE, in C $\sharp$ minor. (Transcribed by H. Clough-Leigher)	.50
<b>RUBINSTEIN, ANTON</b>	
MELODY, in F. Op. 3, No. 1. (Transcribed by William Faulkes)	.60
<b>SAINT-SAËNS, CAMILLE</b>	
NIGHTINGALE AND THE ROSE, THE. (Transcribed by L. Courtade)	.40
PRELUDE TO "THE DELUGE." (Transcribed by Alexandre Guilmant)	.50
<b>SCHUMANN, ROBERT</b>	
MELODY, in G minor. Op. 20. (Transcribed by James H. Rogers)	.40
<b>THOMÉ, FRANCIS</b>	
PRELUDE, in F ( <i>Sous la Feuillée</i> ). Op. 29. (Transcribed by H. Clough-Leigher)	.50
<b>WHEELDON, H. A.</b>	
PRELUDE, in G ( <i>Berceuse</i> )	.50
<b>WOLSTENHOLME, W.</b>	
PRELUDE, in G ( <i>Lied</i> )	.50

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