



T.



ECILIA



ERIES

OF

COMPOSITIONS FOR THE ORGAN

- | | | |
|--|------------------------------|---|
| 1. Cantilena in D | <i>H. A. Matthews</i> | 39. Mélodie <i>Tschaikowsky</i> Arr. by <i>E. A. Kraft</i> |
| 2. Postlude No. 1 in C | <i>H. W. Wareing</i> | 40. Sunrise |
| 3. Scherzo | <i>H. W. Wareing</i> | 41. Rustic Dance } (From "A Pastoral Suite") |
| 4. Grand Chorus in B | <i>John A. West</i> | 42. Sunset } <i>Clifford Demarest</i> |
| 5. Bridal Procession | <i>John A. West</i> | 43. Thanksgiving } |
| 6. Allegro Quasi Marcia | <i>R. G. Cole</i> | 44. Sunset (Harp and Organ) <i>Clifford Demarest</i> |
| 7. Andante Religioso | <i>Clifford Demarest</i> | 45. } Finale in C Major <i>Homer C. Humphrey</i> |
| 8. Cradle Song | <i>Edward Kreiser</i> | 46. } |
| 9. Minuet <i>J. S. Bach</i> Arr. by <i>E. Douglas</i> | | 47. } Yasnaya Polyana <i>Harvey B. Gaul</i> |
| 10. Minuet <i>Boccherini</i> Arr. by <i>E. Douglas</i> | | 48. } |
| 11. Sketch in F minor Chanson Triste <i>H. B. Gaul</i> | | 49. Two Traditional Hebrew Melodies |
| 12. Sketch in D> Mélodie Mignonne <i>H. B. Gaul</i> | | Arr. by <i>T. Tertius Noble</i> |
| 13. Lenten Meditation | <i>H. B. Gaul</i> | 50. Reverie <i>John Hyatt Brewer</i> |
| 14. Fughetta | <i>Harvey B. Gaul</i> | 51. } Concert Overture in D Minor |
| 15. Scherzo No. 2 | <i>H. W. Wareing</i> | 52. } <i>H. A. Matthews</i> |
| 16. Berceuse <i>Alex. Ilynsky</i> Arr. by <i>H. B. Gaul</i> | | 53. Adagio <i>Matthew Camidge</i> Arr. by <i>T. T. Noble</i> |
| 17. March on Easter Themes | <i>M. Andrews</i> | 54. Gavotta <i>Matthew Camidge</i> Arr. by <i>T. T. Noble</i> |
| 18. Cantabile | <i>Clifford Demarest</i> | 55. Elevation <i>Gustav Mehner</i> |
| 19. Canzonetta | <i>Mark Andrews</i> | 56. Humoreske <i>Frank E. Ward</i> |
| 20. Vesperale | <i>Frank Treat Southwick</i> | 57. Night <i>John W. Worth</i> |
| 21. Communion | <i>E. H. Lemare</i> | 58. Allegro . (From "Sonata in <i>Mark Andrews</i> |
| 22. Nocturne in D | <i>R. F. Maitland</i> | 59. Evensong C Minor," No. 2) <i>Mark Andrews</i> |
| 23. Intermezzo | <i>William Y. Webbe</i> | 60. Scherzo " <i>Mark Andrews</i> |
| 24. Prologue | <i>William Y. Webbe</i> | 61. Finale " <i>Mark Andrews</i> |
| 25. Les Cloches de Ste. Marie | <i>F. Lacey</i> | 62. Triumphal March <i>T. Tertius Noble</i> |
| 26. Prière Du Matin | <i>Frederic Lacey</i> | 63. Serenade <i>H. A. Wheeldon</i> |
| 27. Cradle Song | <i>Frederic Lacey</i> | 64. The Minster Bells <i>H. A. Wheeldon</i> |
| 28. Night Song | <i>A. W. Kramer</i> | 65. A Prayer for Peace <i>Paul Held</i> |
| 29. Concert Caprice | <i>E. Kreiser</i> | 66. Elevation in G major <i>E. Lang</i> |
| 30. Canzona | <i>Clifford Demarest</i> | 67. La Brume (The Mist) <i>Harvey B. Gaul</i> |
| 31. Chant Celeste | <i>J. S. Matthews</i> | — 68. From the Southland <i>Harvey B. Gaul</i> |
| 32. Prayer | <i>Russell S. Gilbert</i> | 69. First Minuet (From Suite L'Arlesienne) |
| 33. Romance in C | <i>Frederick Maxson</i> | <i>Bizet</i> Arr. by <i>Walter Peck Stanley</i> |
| 34. Vorspiel. Act III, "Die Meistersinger" | | 70. Grand Choeur <i>Robert G. Hailing</i> |
| <i>Wagner</i> Arr. by <i>John E. West</i> | | 71. Scherzo <i>Stanley T. Reiff</i> |
| 35. Festive March | <i>Frederick Maxson</i> | 72. April <i>Harvey B. Gaul</i> |
| 36. Triumphal March | <i>J. M. Dickinson</i> | |
| 37. Passacaglia and } <i>Daniel Gregory Mason</i> | | |
| 38. Fugue | | |

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Increase Sw.

G♯ Diap.

allargando *sempre allargando*

G♯, Sw. coupled *rit.* *ff* G♯, Full Sw. coupled

G♯ to Ped. 3 3 3

sostenuto e poco rall. *Poco più mosso.*
Tempo rubato

Sw. Vox Celeste *ten.* *ten.* *ten.*

Sw. String tone *mp* *ten.* *ten.*

Ch. Salsicional Ch. Clarinet

Ped. Bourdon uncoupled

rit. *a tempo* *ten.* *ten.*

accel. *tenten.*

G♯ Gamba

Ped. 16 f♯ uncoupled

largamente
Sw.

Ch. Melodia

This system contains the first system of the musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a slow, expansive tempo. The grand staff contains a melodic line with various ornaments and a supporting bass line. The bottom staff has a simple bass line with long notes.

This system continues the musical score for Ch. Melodia. It maintains the same three-staff structure. The melodic line in the grand staff continues with similar phrasing and ornaments. The bass line in the bottom staff consists of long, sustained notes.

rit.
a tempo
Sw. Vox Humana
ten./ten. ten. ten. ten. ten. ten. ten. ten.

Ch. Clarinet

Vox Humana & soft Diap.
ten./ten. ten. ten.

G! Gamba or Gemshorn
Sw. coupled

This system marks a change in tempo and instrumentation. It features three staves. The top staff has a melodic line with various ornaments and a *rit.* marking. The middle staff has a complex accompaniment with *ten./ten.* markings. The bottom staff has a simple bass line. The tempo changes to *a tempo*.

Ch. Unda Maris

ppp

This system contains the final system of the musical score. It features three staves. The top staff has a melodic line with various ornaments and a *ppp* marking. The middle staff has a complex accompaniment with *ten.* markings. The bottom staff has a simple bass line. The tempo is *a tempo*.

Come prima.

Sw. Diap.

p

Ch. Clarinet

Ped. 16 f!

This system contains three staves. The top staff is the piano accompaniment, starting with a piano (*p*) dynamic. The middle staff is for the Ch. Clarinet, and the bottom staff is for the Pedal. The music is in 4/4 time and features a series of chords and melodic lines.

Sw. Oboe coupled 8^{ve} lower

ten. *ten.*

rall.

This system contains three staves. The top staff is for the Sw. Oboe, which is coupled to the piano 8^{ve} lower. The middle staff is the piano accompaniment, and the bottom staff is the Pedal. The music includes dynamic markings for *ten.* (tension) and *rall.* (rallentando).

Adagio risoluto.

Sw. Diap. & Oboe

add to Ch. 3

This system contains three staves. The top staff is for the Sw. Diap. & Oboe. The middle staff is the piano accompaniment, featuring triplet markings (3) and the instruction "add to Ch.". The bottom staff is the Pedal.

This system contains three staves, continuing the piano accompaniment and Pedal parts from the previous system. It features complex rhythmic patterns and dynamic markings.

allargando *a piacere*

ff add to Sw. **fff**

G♯ to Sw. G♯ to Ped.

poco rit. *rit. al fine*

Sw. String tone Sw. or Echo Oboe

Ch. Vox Humana Ch. Unda Maris

pp

Ped. soft 16 f! uncoupled

Vox Humana

pp *morendo* **ppp**

G♯ Gamba

Ped. Gamba Ped. 16 f!

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 Her love.
 The dark eye has left us.
 O ship that sailest slowly on.
 Beat, beat drums.
 — As the moon's soft splendour (Con. or Bar.)
 — Canceo Song —
 No. 1, in D flat (Con. or Bar.)
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