



Arrangements and Original Compo- sitions for Organ

Edited by **John White**

W. Sterndale Bennett, Barcarole from the fourth Concerto (Op. 19) arr. by Chas. Steggall	75
J. Baptiste Calkin, Harvest Thanksgiving March	50
— Two-part Song without words	35
C. Carter, The Chimes of Dunkerque, transcr. by E. H. Turpin	75
Ch. Gounod, Marche romaine, arr. by Edward f. Rimbault	35
Lefebure-Wély, The Nuns' Hymn	35
Alphonse Mailly, Pâques fleuries (Palm Sunday)	35
f. Mendelssohn, Spring Song, transcr. by John White	60
— Song without words, Op. 85, No. 6, transcr. by John White	50
J. Rheinberger, Vision	35
J. Guy Ropartz, Sortie (Postlude)	75
C. Saint-Saëns, Le Cygne (The Swan), transcr. by Alex. Guilmant	35
— fantasia	75
Walter Spinney, Berceuse (Cradle Song)	50
Paul Wachs, Hosanna	60
Ch. M. Widor, Andante cantabile from Symph. IV.	50



New York G. Schirmer

Pâques Fleuries.

(Palm Sunday.)

Prepare: { Sw. Voix céleste.
Ch. Dulciana.
Gt. St. Diap. 8' to Sw.
Ped. Bourdon 16' to Ch.

ALPHONSE MAILLY.
Edited by John White.

Andantino.

Manual. *p* Sw.

Pedal. *p*

The first system of music features three staves. The top staff is the Manual, with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. A dynamic marking of *p* is placed above the first note. The middle staff is the Pedal, with a bass clef and a key signature of one sharp. It contains a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). The bottom staff is a grand staff with a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2).

The second system continues the musical notation. The Manual staff has a treble clef and a key signature of one sharp. It features a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). The Pedal staff has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). The grand staff at the bottom has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2).

The third system continues the musical notation. The Manual staff has a treble clef and a key signature of one sharp. It features a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). A dynamic marking of *rit.* is placed above the first note. The Pedal staff has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). The grand staff at the bottom has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2).

The fourth system continues the musical notation. The Manual staff has a treble clef and a key signature of one sharp. It features a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). A dynamic marking of *mf* is placed above the first note. The Pedal staff has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2). The grand staff at the bottom has a bass clef and a key signature of one sharp, containing a series of chords: a whole note chord (F#2, C3, G2), a half note chord (F#2, C3, G2), and a quarter note chord (F#2, C3, G2).

1

Gt. *p* *mf* *f* *mf*

add Melodia to Ch.

This system contains the first four measures of the piece. The top staff is for guitar, starting with a *p* dynamic and moving through *mf*, *f*, and *mf*. The middle staff is for piano, featuring a melodic line with slurs and accents. The bottom staff is for bass, with a simple accompaniment. A rehearsal mark '1' is placed above the first measure. The instruction 'add Melodia to Ch.' is written above the piano staff in the second measure.

p a tempo Sw.

This system contains measures 5 through 8. The top staff features a melodic line with a *p a tempo* marking and a 'Sw.' (Swell) instruction. The piano and bass staves continue their respective parts. The piano staff has a slur over measures 6 and 7.

p

This system contains measures 9 through 12. The top staff begins with a *p* dynamic. The piano and bass staves continue their parts. The piano staff has a slur over measures 10 and 11.

rit. add Oboe to Sw. off Gt. to Sw. add 8' to Gt.

This system contains measures 13 through 16. The top staff begins with a *rit.* (ritardando) marking. The piano staff has a slur over measures 14 and 15. The bottom staff has a slur over measures 14 and 15. The system concludes with performance instructions: 'add Oboe to Sw.', 'off Gt. to Sw.', and 'add 8' to Gt.'

Sw. *mf a tempo* *cresc.* *sempre cresc.*

Gt.

f *p* *f* *p* *f*

Sw. add Flute 4' *mf* *cresc.* *sempre cresc.*

f *Gt.* *Sw.* *f* *Gt.* *Sw.* *ff*

add
Cornopean
to Sw.

add 8' to Ped.

Reduce Sw. to Voix Céleste.

sempre dim.

dim. e rit.

ten.

Reduce Ped. to Bourdon 16.

a tempo ma calando

cresc.

p Reduce Ch. to Dulciana

Ch.

dim.

dim. e rit.

St. Diap. or Viola *pp*

Dolce 8'

pp rit. e smorz.

Sw. coupled

Sw.

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