

# OPERTORIES and RECITAL PIECES

for the

## ORGAN

Georg Schumann, At Evening . . . . .	40
Carl Bohm, Prologue . . . . .	40
Carl Bohm, Melody . . . . .	40
Carl Bohm, Romance . . . . .	40
Harvey B.Gaul, Eventide. A Meditation . . . . .	40
Harvey B.Gaul, Legend . . . . .	50
Frank Lynes, Revery . . . . .	40
J. B. Zerlett, Meditation . . . . .	30
Rudolf Friml, Contemplation . . . . .	40
Charles Dennée, Berceuse . . . . .	30
James H. Rogers, Madrigal . . . . .	50 net
Edward Elgar, Sursum Corda. (Elevation.) . . . . .	50
Johannes Pache, Meditation . . . . .	40
Dunham, Henry M. Meditation . . . . .	40
Lynes, Frank Canzonetta . . . . .	50
Edward d'Evry, Serenade in E $\flat$ . . . . .	50
Edward d'Evry, Nocturnette. (Moonlight) . . . . .	50
John H. Major, Intermezzo in E . . . . .	50
Edward Bairstow, Evening Song . . . . .	60
Gatty Sellars, Repose . . . . .	50
T. W. Hanforth, Melody in C . . . . .	50
Frank Idle, Berceuse in D . . . . .	50
Alfred Hollins, Cantilène in A flat . . . . .	50
René L. Becker, Melodie élégiaque . . . . .	50
E. S. Hosmer, Supplication . . . . .	50

The ARTHUR P. SCHMIDT Co.

BOSTON  
120 Boylston St.

NEW YORK  
8 West 40th St.

## FROM ORGAN RECITAL PROGRAMMES

		<i>Played by</i>
Bairstow, Edward C.	Evening Song	{ Clarence Eddy { James T. Quarles
Cole, Rossetter G.	Op. 30, Rhapsody	{ Edwin Arthur Kraft { Harrison M. Wild
Cole, Rossetter G.	Op. 28, Fantasie Symphonique	{ Edward Kreiser { Clarence Eddy
D'Evry, Edward	Nocturnette (Moonlight)	{ Edward Kreiser { Wesley Ray Burroughs
Faulkes, W.	Op. 128, No. 1, Festival March in D	Edward Kreiser
Faulkes, W.	Op. 128, No. 5, Canzona in F	Edwin Arthur Kraft
Faulkes, W.	Op. 152, Overture in C Minor	Roland Diggle
Foote, Arthur	Op. 29, No. 1, Festival March	{ Abram Ray Tyler { Edwin Arthur Kraft
Foote, Arthur	Op. 29, No. 3, Pastorale	Dr. William C. Carl
Foote, Arthur	Op. 50, No. 6, Nocturne	{ Sumner Salter { Samuel Baldwin
Foote, Arthur	Op. 71, No. 1, Cantilena in G	Edward Johnston
Foote, Arthur	Op. 71, No. 7, Toccata	Edward Kreiser
Friml, Rudolf	Nuptial Song (Orange Blossoms)	Henry Hall Duncklee
Harrison, Julius	Canzone	Clarence Eddy
Harrison, Julius	Supplication	Clarence Eddy
Harrison, Julius	Gloria In Excelsis	Clarence Eddy
Johnson, Bernard	Aubade in D $\flat$	Clarence Eddy
Johnson, Bernard	Canzonetta in E	H. S. Schweitzer
King, Oliver	Intermezzo from "Wedding Suite," Op. 120	Dr. H. J. Stewart
Lynes, Frank	Op. 58, No. 4, Nuptial March	Roland Diggle
Mansfield, Purcell J.	Op. 16, An Evening Meditation	Henry Hall Duncklee
Sellars, S. Gatty	At Twilight, Idylle	Henry Hall Duncklee
Sellars, S. Gatty	Repose	Roland Diggle
Sellars, S. Gatty	The Angelus	Henry Hall Duncklee
Torjussen, Trygve	Op. 3, No. 2, Legende	James T. Quarles
Torjussen, Trygve	Op. 3, No. 4, Vision	{ Clifford Demarest { James T. Quarles
Truette, Everett E.	Op. 29, Suite in G Minor	{ Edwin Arthur Kraft { Dr. William C. Carl

# MADRIGAL

Prepare. Swell Oboe, St. Diap. and Tremolo (Vox Humana ad lib.)  
 Choir Soft 8ft. Flute  
 Pedal. Soft 16 (Bourdon or Lieblich Gedackt) Ch. coupler ad lib.

JAMES H. ROGERS

The musical score is presented in three systems, each consisting of three staves. The top staff is for the Oboe, the middle for the Choir, and the bottom for the Pedal. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes dynamics *p* and *Ch.*, and a *Sw.* marking above the Oboe staff. The second system continues the musical development. The third system includes dynamics *mf*, *rit.*, and *a tempo* markings, and features a complex, multi-measure rest in the Oboe staff.

*tranquillo*

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a piano accompaniment, and a bass staff with a simple bass line. The tempo is marked *mp a tempo*. The first measure of the piano accompaniment has a fermata. The second measure of the piano accompaniment has a *pp* dynamic marking.

Second system of musical notation. It consists of three staves. The first measure of the piano accompaniment has a *mf* dynamic marking. The second measure has a *p* dynamic marking. The third measure has a *mp poco rit.* marking, and the fourth measure has a *pp* dynamic marking.

Third system of musical notation. It consists of three staves. The first measure of the piano accompaniment has a *a tempo poco cresc.* marking. The second measure has a *poco accel.* marking. The third measure has a *rit.* marking. There are slanted lines above the piano accompaniment staff indicating these tempo changes.

Fourth system of musical notation. It consists of three staves. The first measure of the piano accompaniment has a *p a tempo* marking. The piano accompaniment features a series of chords with a moving bass line.

8

*rall. poco a poco* *pp*

This system shows the first four measures of a musical passage. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a melodic line in the upper register with a decrescendo hairpin. A measure rest is indicated by a dashed box above the staff, starting at measure 8. The dynamic marking *pp* is present in the second measure.

*poco animato*

*mf* Strings, with *voix celeste* and tremolo  
Sw. both hands

This system contains measures 5 through 8. The tempo marking *poco animato* is at the beginning. The dynamic marking *mf* is in the first measure. The text "Strings, with *voix celeste* and tremolo" and "Sw. both hands" is written across the staves. The music consists of a dense, tremolo-like texture in the upper register and a supporting bass line.

This system contains measures 9 through 12. It continues the dense, tremolo-like texture from the previous system. The melodic line in the upper register is highly active, while the lower staves provide harmonic support with sustained chords and moving bass lines.

Ch. add Clar.  
Ch. to Ped.off

This system contains measures 13 through 16. The texture remains dense. In the final measure, there are performance instructions: "Ch. add Clar." in the upper right and "Ch. to Ped.off" in the lower right. The music concludes with a final chord and a few notes in the bass line.

Sw.

First system of musical notation with three staves. The top staff contains a complex melodic line with many slurs and ornaments. The middle staff is labeled 'Sw.' and contains a rhythmic accompaniment. The bottom staff contains a simple bass line.

*p* *rallentando* *molto dim.*

Second system of musical notation with three staves. The top staff continues the melodic line. The middle staff is marked with *p*, *rallentando*, and *molto dim.*. The bottom staff continues the bass line.

*a tempo* *rit.* *piu rit.* *molto dim.*

Sw.

Third system of musical notation with three staves. The top staff features a five-measure rest and a five-measure melodic phrase. The middle staff is marked with *Sw.*, *rit.*, *piu rit.*, and *molto dim.*. The bottom staff continues the bass line.

Lento Tempo I

Sw. oboe, St. diap. vox humana *mf*

Ch.

Clar. off Ch.

Ch. to Ped.

Fourth system of musical notation with three staves. The top staff is marked *Lento* and *Tempo I*. The middle staff is marked *mf* and *Ch.*. The bottom staff is marked *Ch. to Ped.*. The system includes various dynamics and performance instructions.

*poco animato*

*cresc.*

*poco tranquillo*

*mf* *rit.* *mp*

*piu tranquillo*

*pp* *p*

*pprall.* *St. diap. alone* *Ch. dulc. alone* *Ch. both hands*

# Evening Song

ED. C. BAIRSTOW

Adagio  
Ch. & Ft.  
pp  
Sw. reed & ft.  
legato  
dim  
cresc.

A.P. 8018-2

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# NOCTURNETTE

(MOONLIGHT)

EDWARD D'EVRY

III Swell: 8 ft. p  
II Great: 8 ft. p. Swell coupled  
I Choir: Violes d'Orchestre, with trem.  
Pedal: 16. p, coupled to Swell

Andante  
III  
rit  
pp  
II

A.P. 8080-6

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# Intermezzo in E

JOHN H. MAJOR

Prepare  
Swell. Oboe & Sub Octave (or 16 ft.)  
Great. 4 ft. Flute  
Choir. Dulciana  
Pedal. Bourdon  
Couplers. Swell to Great  
(Choir to Pedal)

MANUAL  
PEDAL  
Sw.  
Choir  
a tempo

A.P. 8722-2

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# Twilight

Rudolf Friml, Op. 36, No. 2  
Transcribed by William Faulkes

PREPARE Sw. Oboe & O. D.  
Gt. S. D.  
Ch. Dul.

Moderato  
Ch.  
Manual.  
Pedal.  
p  
Sw.  
Soft 16 Ft (Coupl. to Ch.)

A.P. 8078

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