

À
Monsieur Clarence Eddy



*Double Thème
Varié*

pour
ORGUE

par
Samuel Rousseau

Pr. \$1.25



NEW YORK: G. SCHIRMER

Copyright, 1898, by G. Schirmer

Paris: A. Durand et Fils

Double Thème varié.

Prepare. {
 Swell: Soft 8' stops.
 Great: Full.
 Choir: 8' & 4' stops.
 Pedal: Full.
 Couplers: Gt. to Ped., Sw. to Ped., and Sw. to Gt.

Récit: Tous les fonds et anches.
Positif: Fonds de 8'.
G. Orgue: Fonds de 8' et anches.
Pédale: Fonds de anches, tirasse de G. O., tirasse Positif.

SAMUEL ROUSSEAU.

Maestoso. (♩ = 63)

Manuals. Great. Sw. (*Récit*)

ff largamente

Pedals. (*Boite fermée*)

rall. - - - *a tempo*

Choir. (*Positif.*)

poco rall. *a tempo*

Gt. *ff*

ff

(Boîte fermée)

a tempo

p Sw.
(Récit.)

poco rall.

Choir
(Positif)

(ôtez la tirasse et laissez seulement à la Pédale Bourdon de 16' & 8')

(Reduce Pedal to Soft 16' & 8')

(ôtez les anches du G.O.)
(off Gt. to Ped.)

Sw.
(Couple Sw. to Ch.)

Ch.

2. 2. 2. 2. 2. 2. 2. 2. 2. 2.

Gt. mezzo forte

allargando

Gt.

ff

Gt. to Ped.

Allegro. (♩ = 80)
(Boîte ouverte)

Full Sw. (open) (fermée) (closed)

This system contains the first two systems of music. The first system features a treble and bass staff with a grand staff bracket. The treble staff has a melodic line with slurs and ties, while the bass staff has a rhythmic accompaniment. The second system continues the same musical material. Annotations include 'Full Sw. (open)' with a bracket over the first two measures and '(fermée) (closed)' with a bracket over the last two measures.

This system contains the third and fourth systems of music. The treble staff continues with a melodic line, and the bass staff continues with a rhythmic accompaniment. The music is written in a grand staff format.

Ch. (Positif.) Sw. (Récit.) (closed) (fermée)

This system contains the fifth and sixth systems of music. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Annotations include 'Ch. (Positif.)' and 'Sw. (Récit.)' with brackets over the first two measures, and '(closed) (fermée)' with a bracket over the last two measures.

Sw. (Récit.) (Positif) Ch.

This system contains the seventh and eighth systems of music. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Annotations include 'Sw. (Récit.)' and '(Positif) Ch.' with brackets over the first two measures.

First system of musical notation. It consists of three staves. The top staff is in treble clef and contains a complex melodic line with many beamed notes and slurs. The middle staff is in bass clef and contains a simpler line with fewer notes. The bottom staff is also in bass clef and contains a line with mostly rests and occasional notes. A dynamic marking 'f' is present in the middle staff. Labels 'Gt.' and 'Ch.' are placed above the middle and top staves respectively.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and a 'Sw.' marking. The middle staff has a more active line with slurs and a 'Sw.' marking. The bottom staff has a line with rests and notes. A dynamic marking 'Gt.' is present above the top staff.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and a 'Ch.' marking. The middle staff has a melodic line with slurs and a 'Gt.' marking. The bottom staff has a line with rests and notes. A dynamic marking 'ff' is present in the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with slurs and a 'Ch.' marking. The middle staff has a melodic line with slurs and a 'Sw.' marking. The bottom staff has a line with rests and notes.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef. The middle staff contains a complex melodic line with many slurs and ties. The bottom staff contains a simpler bass line. A guitar part is indicated by a bracket labeled "Gt." above the top staff. A dynamic marking "Ch. più f" is written below the middle staff.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The middle staff continues with intricate melodic patterns and slurs. The bottom staff continues with its bass line. The guitar part "Gt." is also present.

Third system of musical notation, the final system on the page. It maintains the three-staff structure. The middle staff shows further development of the melodic material. The bottom staff concludes with a final bass line. The guitar part "Gt." is indicated at the beginning of the system.

(G. Orgue.)
Full Gt.

mezzo forte

Ch.

This system contains three staves of music. The top staff is in treble clef and features a complex melodic line with many beamed notes and slurs. The middle staff is in treble clef and contains a simpler accompaniment. The bottom staff is in bass clef and has a few notes. The key signature has two flats, and the time signature is 4/4.

p (Positif.)

Ch.

This system contains three staves of music. The top staff is in treble clef and has a few notes with slurs. The middle staff is in treble clef and features a dense, rhythmic accompaniment with many beamed notes. The bottom staff is in bass clef and has a few notes. The key signature has two flats, and the time signature is 4/4.

Sw. 8' & 4'.
Récit.

(ôtez la tirasse du Positif)

This system contains three staves of music. The top staff is in treble clef and has a few notes with slurs. The middle staff is in treble clef and features a dense, rhythmic accompaniment with many beamed notes. The bottom staff is in bass clef and has a few notes. The key signature has two flats, and the time signature is 4/4.

Sw. (Récit.)

(Positif) Ch.
Sw. (Récit.)
Ch. (Récit.)
Gt. (G.O.)
ff

Ch. (Positif)
Sw. (Récit.)
dimin.
(ôtez les anches du Récit.)

Laissez seulement au Positif Ch.
Flûte harm. et Bourdon de 8: (Positif)

Adagietto. (♩ = 69)

rall.
Soft 8 & 4.

pp
Sw. Vox Humana, St. Diap. & Tremulant.

Ch. (Positif)

pprall. - - molto rall.

Prepare Pedal organ.

(ôtez le 16 pieds à la Pédale et mettez Flûte de 4')

Flute 4' off all couplers.

a tempo

f

rall. molto

(Récit.)
Solo Clar.
(Positif.)
Ch.

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats. The first staff has a melodic line with slurs and accents. The second staff has a more complex texture with many beamed notes. The third staff has a simple bass line. Performance markings include *a tempo*, *f*, and *rall. molto*. A section is marked for Solo Clarinet and Chorus.

This system continues the musical score with three staves. The top staff features a dense texture of beamed notes. The middle staff has a melodic line with slurs. The bottom staff has a bass line with some slurs. The key signature remains consistent.

Sw.

(ôtez le 4 pieds, et mettez Bourdon de 16 et de 32 pieds.)

This system includes a section marked 'Sw.' (Swell). The music features a melodic line in the top staff and a bass line in the bottom staff. A specific instruction is given: '(ôtez le 4 pieds, et mettez Bourdon de 16 et de 32 pieds.)'. The system concludes with a fermata over the final notes.

a tempo

pp

Sw. Vox celestis (Récit.)

rall.

rall.

rall.

off Vox celestis

(off Ped. 4, draw soft 16')

(ôtez le tremblant.)

This system features a section marked 'Sw. Vox celestis (Récit.)' with a *pp* dynamic. It includes several *rall.* markings and a section marked 'off Vox celestis'. Performance instructions include '(off Ped. 4, draw soft 16\'' and '(ôtez le tremblant.)'. The system ends with a fermata.

Andantino. (♩ = 88)

(Récit. ôtez voix humaine, mettez tous les fonds de S' et anches.)

Positif: Fonds de S'

Sw. with Oboe

p

Gt.

(ôtez le 32 pieds, et mettez la tirasse du G. orgue et du Positif.)

Gt.

(add full Swell)

cresc. poco a poco

add Gt. & Ped.

(ajoutez le 16 pieds et le 4 pieds à tous les claviers.)

molto rall.

ff Full Organ

ff (Anches du G. orgue et de la Pédale)

Très largement.

Molto largamente (♩ = 69)

Musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A performance instruction is located at the end of the system: *(ôtez la ténasse du G.O. et les anches de la Pédale.)*

Musical score system 2, featuring a grand staff. The first measure is marked *mf* and *(Positif)*. A *Sws.* (Swell) marking is present in the bass staff. A *Ch* (Chorus) marking is present in the treble staff. A performance instruction at the bottom reads: *(off Gt. to Ped. & Pedal reeds.)*

Musical score system 3, featuring a grand staff. A *Gt.* (Guitar) marking is present in the middle of the system, with a dynamic marking of *ff*. A performance instruction at the bottom reads: *(tirsasse G.O. et Péd. et anches de la Pédale.)*

Musical score system 4, featuring a grand staff. The first measure is marked *rall.* (rallentando). The second measure is marked *allargando* (allargando). The system concludes with a double bar line.

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

<p>ARENKY, A., Op. 8. Scherzo, in A. 50</p> <p>AUS DER OHE, ADELE, Etude de Concert, in C. Original and Simplified Ed., each 75</p> <p>— Suite, Op. 2: No. 1. Bourrée. 40 No. 3. Menuet. 40 " 2. Sarabande 40 " 4. Gavotte. 50</p> <p>BARTLETT, H. N., Op. 1. Polka de Concert, in G. 75</p> <p>— Op. 125. Three Mazurkas: No. 1, in Am.; No. 2, in A; No. 3, in Cm., each 40</p> <p>BEMBERG, H., Entr'acte from the Opera "Elaine" 40</p> <p>BIZET, GEO., L'Arlesienne. 2 Suites de Concert. net. 1 00</p> <p>— Gems from "Carmen" (R. de Vilbac). net. 50</p> <p>BORODIN, A., Petite Suite: ●</p> <p>Rêverie, in D. 25</p> <p>Sérénade, in D. 25</p> <p>Nocturne, in G. 25</p> <p>BOROWSKI, F., Mazurka No. 1, in C. 35</p> <p>CHAMINADE, C., Air de Ballet No. 1, in G. Op. 30. 75</p> <p>— Arabesque, in Gm. Op. 61. 50</p> <p>— Barcarolle, in F. Op. 7. 50</p> <p>— Callirhoë. Air de Ballet No. 4. 50</p> <p>— Chaconne, in D. Op. 8. 50</p> <p>— Six Concert-Studies. Op. 35: No. 1. Scherzo, in C. 60 " 2. Autumn, in D. 75 " 3. Spinning Wheel (Fileuse), in E. 1 00 " 4. Appassionato, in Cm. 60 " 5. Impromptu, in F. 60 " 6. Tarantelle, in D. 75</p> <p>— Danse Pastorale. Air de Ballet No. 5. 60</p> <p>— Etude, in D. Op. 66. 50</p> <p>— Etude symphonique, in B. Op. 28. . . . 75</p> <p>— Gigue, in D. Op. 43. 75</p> <p>— Guitare, Caprice. Op. 32. 50</p> <p>— Libellules. Op. 24. 50</p> <p>— La Lisonjera. (The Flatterer.) Op. 50. 60</p> <p>— La Livry. Air de Ballet No. 6. Op. 51. 75</p> <p>— Menuet, in G. Op. 5. 75</p> <p>— La Morena, Caprice espagnol. Op. 67. 50</p> <p>— Pas des Amphores. Air de Ballet No. 2. 50</p> <p>— Pierrette. Air de Ballet. Op. 41. . . . 50</p> <p>— Scaramouche (The Clown), Caprice. Op. 56. 50</p> <p>— Scarf-Dance. (Der Schärpentanz.) Air de Ballet No. 3. 35</p> <p>— Sérénade, in D. Op. 29. 50</p> <p>— Les Sylvains (The Fauns). Op. 60. . . . 50</p> <p>— Toccata, in Cm. Op. 39. 75</p> <p>— Valse-Caprice, in D. Op. 33. 75</p> <p>— Les Willis (The Water-Sprites), Caprice. Op. 42. 75</p> <p>DOLMETSCH, V., Op. 41. Barcarolle, in Fm. 50</p> <p>— Op. 52. Air de Ballet, in F. 35</p> <p>— Op. 54. Au Crépuscule, Romance sans Paroles. 50</p> <p>— Op. 55. Mazurka mélodique, in D. . . . 50</p> <p>DURAND, A., Op. 94. 2me Mazurka, in A. 75</p> <p>— Op. 95. Bavarderie (Gossip), Impromptu-Caprice. 75</p> <p>ECHEVERRIA, J. M., 2d Mazurka, in A. 50</p> <p>GABRIEL-MARIE, La Cinquantaine, Air dans le Style ancien. 50</p> <p>— Sérénade badine. 50</p> <p>GANNE, LOUIS, La Czarine, Mazurka russe. 50</p> <p>— Lorraine-March. 50</p> <p>— Menuet Rose. 50</p> <p>— La Tzigane (The Gypsy), Mazurka hongroise. 50</p> <p>GODARD, BENJ., Op. 14. Les Hirondelles (The Swallows). 35</p> <p>— Op. 50. Pan, Pastorale. 50</p> <p>— Op. 80. 2me Barcarolle, in F. 65</p> <p>— Op. 103 No. 3. Gigue, in G. 50</p> <p>— Op. 103 No. 4. 4me Mazurka, in B. . . . 75</p> <p>— Op. 107 No. 12. En Route, Etude. . . . 85</p> <p>GRODZKY, B., Op. 1. 3 Morceaux: ●</p> <p>No. 1. Etude, in Fm. 40</p> <p>" 2. Petite Sérénade, in A. 40</p> <p>" 3. Barcarolle, in Gm. 50</p> <p>— Op. 5. Mazurka, in Gm. 50</p>	<p>HACKH, OTTO, Op. 151. 3 Scènes de Ballet:</p> <p>No. 1. Valse des Fleurs. 50</p> <p>" 2. La Reine des Bayadères. 50</p> <p>" 3. La Naïade. 50</p> <p>ILJINSKY, ALEX., Op. 13. Berceuse, in G. 25</p> <p>KARGANOFF, GÉNARI, Op. 4. Tarantelle, in G. 65</p> <p>— Op. 20 No. 3. Valse, in A. 50</p> <p>— Op. 20 No. 11. Berceuse, in D. 40</p> <p>— Près d'un Ruisseau. (By the Brookside.) 75</p> <p>KLEIN, BRUNO OSCAR, Op. 50. Italian Suite, in E minor. Complete. 2 00</p> <p>Singly: No. 1. Preludio, 50c.; No. 2. Canzonetta, 40c.; No. 3. Minuetto, 50.; No. 4. Alla Tarantella. 75</p> <p>— Op. 51. Eight Pieces: No. 1. Pensée poétique, in A. 25</p> <p>" 2. Berceuse, in G. 40</p> <p>" 3. Valse triste, in Fm. 50</p> <p>" 4. Valse lente, in A. 40</p> <p>" 5. Longing, in A. 25</p> <p>" 6. Consolation, in F. 40</p> <p>" 7. Intermezzo, in E. 50</p> <p>" 8. Vasantasena, in G. 40</p> <p>LACK, THEO., Op. 27. Bolero, in Am. . . . 50</p> <p>— Op. 58. Etude-Arabesque. 75</p> <p>— Op. 92. Le Chant du Ruisseau. (Song of the Brook). 50</p> <p>— Op. 97. Ariette, in F. 35</p> <p>— Op. 115. Berceuse-Rêverie. 35</p> <p>— Op. 118. Valse pour la Main gauche. . 60</p> <p>— Op. 130. Souvenir. Romance sans Paroles. 35</p> <p>— Op. 153. Valse-Tyrolienne. 50</p> <p>LIADOFF, A., Op. 5. Etude, in A. 50</p> <p>LIEBLING, L. M., Op. 1. Romance, in G. 25</p> <p>— Op. 2. Rêverie poétique, in C. 40</p> <p>— Op. 3. Petite Valse, in G. 40</p> <p>MASON, WM., Op. 45. Two Albumleaves. 40</p> <p>— Op. 47. Prélude mélodique, in Gm. . . . 50</p> <p>— Op. 48. Amourette, in B. 75</p> <p>MILLER, RUSSEL KING, Op. 5. Scherzo-Valse. 65</p> <p>MULDER, J., Op. 50 No. 1. 2d Boléro, in Dm. 50</p> <p>— Op. 53. 1st Bagatelle, in A. 50</p> <p>NÁPRAVNÍK, E., Op. 48 No. 1. Notturmo. (La Réminiscence de Chopin). 50</p> <p>— Op. 48 No. 2. Scherzo, in A. 65</p> <p>NEIDLINGER, W. H., Four Pieces: No. 1. Joie d'Amour, Valse-Caprice, F. 65</p> <p>" 2. Menuet antique, in G. 40</p> <p>" 3. Valse petite, in C. 40</p> <p>" 4. Mazurka, in A. 40</p> <p>PACHULSKI, H., Op. 1. Variations sur un thème original, in E. 1 25</p> <p>— Op. 3. Trois Pièces: Chant sans Paroles, in B. 40</p> <p>La Fileuse. (Spinning Song.) Impromptu, in Fm. 50</p> <p>— Op. 8 No. 2. Prélude, in F minor. . . . 40</p> <p>— Op. 8 No. 4. Prélude, in F major. . . . 25</p> <p>PADEREWSKI, I. J., Légende No. 2, in A. 90</p> <p>PIANIST'S TREASURY (THE). A Collection of 29 moderately difficult Pieces. Selected and fingered by Wm. Scharfenberg. net. 1 00</p> <p>PIERNÉ, G., Op. 22. Improvisata, in G. . . 50</p> <p>— Op. 31. Nocturne No. 1, in D. 50</p> <p>— Op. 32. Sérénade à Colombine. 50</p> <p>RAFF-ALBUM. 16 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each net. 50</p> <p>SAPPELLNIKOFF, W., Petite Mazurka. . 50</p> <p>SCHMOLL, A., 25 Melodious Pieces for Study and Recreation, each Number. . . . 25</p> <p>No. 1. Rose, Mazurka. 75</p> <p>" 2. Matilda, Schottisch. 75</p> <p>" 3. Lily, Polka. 85</p> <p>" 4. Emma, Waltz. 40</p> <p>" 5. The little Postillion, Galop. 40</p> <p>" 6. Song of the Miller Maid. 40</p> <p>" 7. Childish Tenderness. 40</p> <p>" 8. The Hunter's Horn. 40</p>	<p>SCHMOLL, A., 25 Melodious Pieces for Study and Recreation, each Number. . . . 25</p> <p>No. 9. Scherzetto. 40</p> <p>" 10. Return of the Gondolier. 40</p> <p>" 11. The Light Cavalry, Caprice militaire. 40</p> <p>" 12. Remembrance. Song without Words. 40</p> <p>" 13. Farandole. 40</p> <p>" 14. The mocking Echo. 40</p> <p>" 15. The Shepherd's Repose, Idyl. 40</p> <p>" 16. March of the Recruits. 40</p> <p>" 17. Spring Thoughts. 40</p> <p>" 18. The Bird's Nest. 40</p> <p>" 19. Saltarelle. 40</p> <p>" 20. Village Festival. 40</p> <p>" 21. Prayer. 40</p> <p>" 22. Pastorale. 40</p> <p>" 23. Polonaise. 40</p> <p>" 24. Cymbals and Castagnettes. Caprice espagnol. 40</p> <p>" 25. Kathinka, Varsoviana. 40</p> <p>STIEHL, HEINRICH, Op. 64. Gay Pictures. 10 Easy Pieces, each Number. . . . 25</p> <p>No. 1. Catch me! (Hasche mich!) 40</p> <p>" 2. Come along to the Dance. (Komm mit zum Tanz.) 40</p> <p>" 3. In Springtime. (Im Frühling.) 40</p> <p>" 4. Untiring Search. (Rastloses Suchen.) 40</p> <p>" 5. Graziosa. 40</p> <p>" 6. Marching on merrily. (Fröhliches Wandern.) 40</p> <p>" 7. Fisherman's Song. (Fischerlied.) . . . 40</p> <p>" 8. German Dance. (Deutscher Reigen.) 40</p> <p>" 9. Folk Song. (Volkslied.) 40</p> <p>" 10. Romance. 40</p> <p>Complete in 1 Book. 1 00</p> <p>TSCHAIKOWSKY-ALBUM. 17 Selected Pieces. With Portrait and Biographical Sketch. 2 Vols., each. net. 50</p> <p>VOGRICH, MAX, Six Etudes de Concert No. 1, in D major. 75</p> <p>" 2, in B major. 50</p> <p>" 3, in A minor. (Cantique orientale.) . . 50</p> <p>" 4, in B major (en Tierces). 50</p> <p>" 5, in E minor. 40</p> <p>" 6, in E minor. 85</p> <p>WESTERHOUT, N. van, Compositions: No. 1. Agitazione, in Am. 35</p> <p>" 2. Badinerie, in A. 50</p> <p>" 3. Bal d'enfants, in A. 35</p> <p>" 4. Fantasia, in B. 50</p> <p>" 5. Gavotta, in A. 50</p> <p>" 6. Gavotta, in Gm. 35</p> <p>" 7. Ma belle qui danse, in B. 50</p> <p>" 8. Menuetto, in G. 50</p> <p>" 9. Menuet et Musette, in A. 50</p> <p>" 10. Momento capriccioso, in E. 35</p> <p>" 11. Musette, in D. 50</p> <p>" 12. Ronde d'Amour, in A. 50</p> <p>HITING, ARTHUR, Bagatelles: No. 1. Caprice, in C. 50</p> <p>" 2. Humoreske, in E. 40</p> <p>" 3. Bagatelle, in E. 50</p> <p>" 4. Scherzino, in G. 40</p> <p>" 5. Idyl, in D. 40</p> <p>" 6. Albumleaf, in F. 50</p> <p>Complete in 1 Book. 2 00</p> <p>WRANGELL, BASILE, Op. 1. Six Pièces: No. 1. Pièce et Fugue, in E. 40</p> <p>" 2. Chanson naïve, in F. 25</p> <p>" 3. Arabesque, in E. 40</p> <p>" 4. Romance, in E. 40</p> <p>" 5. Berceuse, in G. 40</p> <p>" 6. Petite Valse, in C. 40</p> <p>— Op. 13. 3 Impromptus: No. 1. Une Vision d'Amour. 50</p> <p>" 2. Inquiétude. 40</p> <p>" 3. Réveil joyeux des Songes. 50</p> <p>YÓUFEROFF, SERGE, Op. 1 No. 3. Élégie, in F major. 40</p> <p>— Op. 1 No. 6. Fileuse (Spinning Song), in G major. 50</p> <p>ZIELINSKY, JAROSLAW de, Two Dance Movements: No. 1. Minuet, in F. 50</p> <p>" 2. Bourrée, in Am. (With Alternative). 50</p>
---	--	--