

# For the Organ

## MAR — STE

<b>MARCHOT, VICTOR</b>	
PRELUDE, in E. <i>Cortège</i>	.40
<b>MASSENET, JULES</b>	
ELÉGIE. Transcribed by James H. Rogers	.30
<b>McCOLLIN, FRANCES</b>	
BERCEUSE	.60
RONDO	.60
<b>MÜLLER, CARL C.</b>	
LAMENTO, in B minor. Op. 99, No. 2	.40
POSTLUDE, in C. Op. 99, No. 1	.50
<b>NEVIN, GORDON BALCH</b>	
FESTAL PROCESSION	.60
—SONG WITHOUT WORDS	.60
<b>PIERNÉ, GABRIEL</b>	
CANTILÈNE, in Eb. Op. 29, No. 2	.50
<b>RACHMANINOFF, SERGE</b>	
PRELUDE, in C♯ minor. Transcribed by H. Clough-Leighter	.50
<b>RIMSKY-KORSAKOFF, NICOLAI</b>	
HYMN TO THE SUN, from <i>Le Coq d'Or</i> . Arranged by Gottfried H. Federlein	.60
IN SILENT WOODS. Arranged by Gottfried H. Federlein	.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 <i>The Deluge</i> . Transcribed by Alexandre Guilmant	.50
SWAN, THE ( <i>Le cygne</i> ). Transcribed by Alexandre Guilmant	.60
<b>SCHNECKER, P. A.</b>	
CRADLE SONG	.40
ELEGY, in Ab	.60
INTERMEZZO, in C	.50
NOCTURNE, in A minor	.60
POSTLUDE, in D	.60
PRELUDE, in C	.50
REVERIE	.50
TWILIGHT	.50
<b>SCHUMANN, ROBERT</b>	
CANON, in B minor. Edited by Everett E. Truette	.50
MELODY, in G minor Op. 20. Transcribed by James H. Rogers	.40
TRÄUMEREI AND ABENDLIED Arranged by Alexandre Guilmant	.40
<b>SPENCE, WILLIAM R.</b>	
ANDANTE PASTORALE, in A	.60
<b>STEBBINS, G. WARING</b>	
SPRING SONG	.60
<b>STEVENSON, FREDERICK</b>	
VISION FUGITIVE	.60

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# SONG WITHOUT WORDS

Prepare { Swell: Strings, Oboe, Ged. (trem.)  
 Choir: Dulciana, Concert Flute  
 Pedal: Soft 16' Ch. to Ped.

GORDON BALCH NEVIN

*(chords slightly detached)*

MANUALS *Ch. mp*

*Sw. molto espress.*

PEDAL *mf*

*rit.* *a tempo*

Sw.

(Ch. add Soft Diap)

(Sw. Cornopean or Oboe Diap. and Flutes)

This system contains the first two measures of the piece. The tempo is marked *rit.* (ritardando) for the first measure and *a tempo* for the second. The music features a complex texture with multiple voices in the upper register and a steady bass line. A dynamic marking *Sw.* (Sforzando) is present in the second measure. Performance instructions for woodwinds are provided: "(Ch. add Soft Diap)" and "(Sw. Cornopean or Oboe Diap. and Flutes)".

This system contains measures 3 and 4. The texture continues with intricate patterns in the upper voices and sustained notes in the lower voices. The woodwind parts are active, providing harmonic support and melodic lines.

This system contains measures 5 and 6. The musical intensity remains high, with dense chordal textures and active melodic lines across all staves.

*f* *dim.*

This system contains measures 7 and 8. The music concludes with a dynamic marking of *f* (forte) followed by *dim.* (diminuendo). The texture becomes more open and less dense than in the previous systems.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, rhythmic melody in the upper voice and a more melodic line in the lower voice.

Second system of musical notation, including performance directions: *rit.*, *accel.*, and *rit.*. It features a grand staff with treble and bass clefs. The upper voice has a melodic line with slurs, and the lower voice has a more rhythmic accompaniment. A choral part is indicated by "Ch." and "Ch. Flutes-8' & 4'".

Third system of musical notation, including performance directions: *a tempo Sw.*, *Prepare Sw. Vox Humana and Trem.*, and *Ch. reduce to Dulciana*. It features a grand staff with treble and bass clefs. The upper voice has a melodic line with slurs, and the lower voice has a more rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex, rhythmic melody in the upper voice and a more melodic line in the lower voice.

First system of musical notation, featuring a treble and bass clef with a grand staff. The music is in a key with four flats and a 2/2 time signature. It consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings *f* and *dim.* above the treble staff.

Third system of musical notation, continuing the piece. It includes dynamic markings *f* and *dim.* above the treble staff, and a *rit.* marking above the final measure.

*Meno mosso*

Fourth system of musical notation, marking the beginning of a new section. It includes the tempo marking *Adagio* above the treble staff. Performance instructions include *Ch.*, *Sw*, and *pp* above the treble staff, and *Sw. Aeoline* below the bass staff.

# FOR THE ORGAN

## STO—W

<b>STOJOWSKI, SIGISMUND</b>	
MELODY, in Ab. Op. 1, No. 1. Transcribed by R. G. Custard	.40
<b>STOUGHTON, R. SPAULDING</b>	
AUTUMN LEAVES	.50
NOCTURNE	.40
<b>STRAUSS, RICHARD</b>	
RÉVERIE. <i>Träumerei</i> . Transcribed by James H. Rogers	.40
<b>SZALIT, PAULA</b>	
INTERMEZZO. Op. 3, No. 3. Arranged by Richard K. Biggs	.30
<b>TCHAIKOVSKY, PETER ILYITCH</b>	
ANDANTE CANTABILE, from the <i>Fifth Symphony</i> . Arranged by Dr. C. W. Pearce	.60
CANZONETTA, in G minor. Op. 35. Arranged from the Violin Concerto by Harvey B. Gaul	.50
MÉLODIE, in Eb. Op. 42, No. 3. Arranged by Harvey B. Gaul	.50
SONG WITHOUT WORDS, in F. Op. 2, No. 3. Transcribed by Dr. C. W. Pearce	.60
<b>THOMÉ, FRANCIS</b>	
PRELUDE, in F. <i>Sous la feuille</i> . Op. 29. Transcribed by H. Clough-Leigher	.50
<b>TOFFT, ALFRED</b>	
SUNSET. Op. 46, No. 2. Arranged by Harvey B. Gaul	.40
<b>VODORINSKI, ANTON</b>	
PRELUDE, in C# minor. Op. 16. Arranged by Harvey B. Gaul	.50
<b>WACHS, PAUL</b>	
HOSANNA!	.60
PASTORALE, in G	.60
TRIUMPHAL MARCH ( <i>Entrée triomphale</i> )	.50
<b>WAGNER, RICHARD</b>	
CRADLE SONG. Transcribed by James H. Rogers	.40
DREAMS. <i>Träume</i> . Transcribed by C. S. Jeykl	.60
LENTEN PRELUDE ( <i>Parsifal</i> : Good Friday music, Act III)	
Transcribed by H. Clough-Leigher	.60
<b>WAREING, HERBERT W.</b>	
PASTORELLA, in Ab	.50
<b>WEST, JOHN A.</b>	
MEDITATION, in C	.60
POSTLUDE, in Bb	.60
<b>WHEELDON, H. A.</b>	
CAVATINA, in Ab	.60
PRELUDE, in G. <i>Berceuse</i>	.50
<b>WHITING, GEORGE E.</b>	
CANZONETTA, in A minor. Op. 59, No. 3	.75
MELODY, in Bb. Op. 59, No. 2	.60
PRELUDE, in Bb. Op. 59, No. 1	.60
<b>WOLSTENHOLME, W.</b>	
PRELUDE, in G. <i>Lied</i>	.50
<b>WOOD, CARL PAIGE</b>	
POSTLUDE, in C. Op. 6, No. 2	.60

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