

ORGAN MISCELLANY



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| 1. LUCIEN G. CHAFFIN, Op. 3. EURYDICE: A PHANTASY | 75 |
| 2. E. R. KROEGER. MARCHE PITTORESQUE | 75 |
| 3. RUSSELL KING MILLER, Op. 7. FESTIVAL MARCH | 75 |
| 4. R. HUNTINGTON WOODMAN. EPITHALAMIUM (WEDDING HYMN) | 75 |
| 5. S. ARCHER GIBSON. ELEGY | 75 |
| 6. JOHN HYATT BREWER. A SPRINGTIME SKETCH | 75 |
| 7. S. ARCHER GIBSON. FANTASIA AND FUGUE | 75 |
| 8. HARRY ROWE SHELLEY. FANFARE D' ORGUE | 75 |
| 9. ——— MINUETTO (DANSE LOUIS QUATORZE) | 75 |
| 10. ——— ADAGIO CANTABILE | 75 |
| 11. JOHN A. WEST. ANDANTE RELIGIOSO | 60 |
| 12. CLIFFORD DEMAREST. CANTILENA | 75 |



NEW YORK: G. SCHIRMER

Sw. Bourdon 16'
Flute 4'
Tremulant

Ch. Dulciana

Ped. 16'
Coup. Ch.

Minuetto.

(Danse Louis Quatorze.)

Harry Rowe Shelley.

Tempo di Minuetto.

Manual.

Pedal.

The first system of music features a grand staff with a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef part provides a harmonic accompaniment with chords and moving lines. Below the grand staff is a single bass clef staff with a simple melodic line.

The second system continues the musical piece. The grand staff shows more complex rhythmic patterns in the treble clef, including sixteenth-note runs. The bass clef accompaniment remains consistent. The single bass clef staff below continues with its melodic line.

The third system concludes the page's musical content. It features similar rhythmic and melodic elements as the previous systems. The grand staff and the single bass clef staff both show the final notes of the system.

System 1: Treble and Bass staves with piano accompaniment. The treble staff features a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a steady accompaniment of chords. A separate bass line below shows a simple harmonic progression of half notes.

System 2: Treble and Bass staves with piano accompaniment. The treble staff continues the melodic line, ending with a note marked *ten.* The bass staff accompaniment changes in the final measures. A separate bass line below continues the harmonic progression.

System 3: Treble and Bass staves with piano accompaniment. The treble staff features a melodic line with notes marked *ten.* and *ten.* The bass staff accompaniment is dense with chords. A separate bass line below continues the harmonic progression. The system concludes with a double bar line and a key signature change to three flats.

(add Flute 4' to Ch.)

Ch. *ten.* *tr* *tr*

Ch. *ten.* *tr* *tr*

This system contains the first system of music. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first staff has a 'Ch.' marking above the first measure. The second staff has 'Ch.' above the first measure. The first staff contains notes with 'ten.' and 'tr' markings. The second staff contains notes with 'ten.' and 'tr' markings. The bass staff contains a few notes.

ten. *tr* *tr* *ten.*

ten. *tr* *tr* *ten.*

This system contains the second system of music. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first staff contains notes with 'ten.' and 'tr' markings. The second staff contains notes with 'ten.' and 'tr' markings. The bass staff contains a few notes.

tr *tr* *ten.* *tr* *tr*

tr *tr* *ten.* *tr* *tr*

This system contains the third system of music. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first staff contains notes with 'tr' and 'ten.' markings. The second staff contains notes with 'tr' and 'ten.' markings. The bass staff contains a few notes.

staccato

(registration as at first.)

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with several slurs and accents, with the word "ten." appearing above the staff. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats, containing dense chordal accompaniment. The bottom staff is a bass clef with a key signature of two flats, containing a simple bass line.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The melodic line in the top staff continues with slurs and accents, including another "ten." marking. The accompaniment in the middle and bottom staves remains consistent in style.

Third system of musical notation, the final system on the page. It maintains the three-staff format. The melodic line in the top staff concludes with a final flourish and a "ten." marking. The accompaniment in the middle and bottom staves provides a steady harmonic and rhythmic foundation.

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

<p>BARTLETT, HOMER N., Op. 116. Compositions: No. 1. Allegretto espressivo, G 75 " 2. Meditation, E 50 " 3. Grand Fantasia, Cm. 75 " 4. Andante (Evening Harmonies) 50 — Op. 149. Toccata, E 1 25 — Vorspiel (Overture) to "Lohengrin," by R. Wagner. Transcription 50 — March and Chorus from "Tannhäuser," by R. Wagner. Transcription 75</p> <p>BARTSCHMID, A., Coronation March, from "Die Folkunger," by E. Kretschmer. Transcription 50</p> <p>BATISTE, E., Voix céleste. Andante 50</p> <p>BOSSI, M. ENRICO, Op. 78. Etude Symphonique 1 00</p> <p>BRISSON, FR., Pavane favorite (Louis XIV.), arr. by Wm. H. Squires 65</p> <p>BRISTOW, G. F., Op. 45. 6 Organ Pieces 1 25</p> <p>BUCK, DUDLEY, Op. 22. Gr. Sonata, E\flat 1 50 — Op. 23. Concert Variations on the "Star-spangled Banner" 75 — Op. 26. Triumphal March 65 — Op. 27. Impromptu. Pastorale 50 — Op. 28. Studies in Pedal-Phrasing. New and revised Edition net, 1 50 — Op. 35. Rondo-Caprice 60 — Op. 37. Overture to <i>William Tell</i>. 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