

ORGAN MISCELLANY



- | | |
|---|----|
| 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 |
| 13. HARRY ROWE SHELLEY. COMMUNION IN E _b MAJOR | 50 |
| 14. ——— MÉLODIE DU SOIR | 75 |
| 15. ——— PRÉLUDE ROMANESQUE | 60 |
| 16. ——— BERCEUSE (LULLABY) | 60 |
| 17. ——— MARCHE MILITAIRE | 75 |
| 18. ——— PRIÈRE (PRAYER) | 50 |

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Fanfare d'Orgue.

Étude de Concert.

Harry Rowe Shelley.

Full organ without heavy reeds and mixtures.

Manual. Pedal.

Allegro brillante. *ten.*

molto rall. *non legato*

The image displays a musical score for piano, organized into three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three sharps (F#, C#, G#). The first system includes dynamic markings 'ten.' (tension) above and below the grand staff. The second system features complex chordal textures and melodic lines. The third system continues the musical development with various articulations and dynamics. The notation includes notes, rests, and slurs, indicating a continuous musical piece.

This page of musical notation consists of three systems, each with three staves (treble, middle, and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as chords, arpeggios, and repeat signs. The first system features a complex melodic line in the treble staff with many beamed notes and a bass line with a few notes. The second system shows a more active bass line with many beamed notes and a treble staff with chords. The third system includes a first and second ending, marked with '1.' and '2.' respectively, leading to a final cadence.

This musical score is for a piano and voice piece, page 6. It consists of four systems of staves. The piano part is written for grand piano (treble and bass clefs), and the voice part is written for a single voice (treble clef). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

System 1: The piano part features a complex, rhythmic melody in the right hand with many accidentals and a steady bass line. The voice part has a melodic line with some rests.

System 2: The piano part continues with similar complexity. The voice part has three measures marked *ten.* (tenuto), indicating sustained notes. The piano part has a sequence of notes numbered 1 through 5 in the right hand.

System 3: The piano part features a melodic line in the right hand with a *legato* marking. The voice part has a melodic line with some rests.

System 4: The piano part continues with a melodic line in the right hand. The voice part has a melodic line with some rests.

[illegible]

a tempo *non legato* *ten.* *ten.*

The musical score is written for piano and consists of four systems of three staves each. The key signature is A major (three sharps) and the time signature is 4/4. The first system is marked *a tempo* and *non legato*. The second system continues the piece. The third system features *ten.* (tension) markings above and below the staff. The fourth system concludes the piece with a final cadence. The notation includes various chords, arpeggios, and melodic lines with slurs and ties.

This musical score page, numbered 9, contains four systems of music for piano. Each system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The first system features complex, dense chordal textures in the right hand, often with multiple notes beamed together, while the left hand provides a more rhythmic accompaniment. The second system continues this style with intricate voicings and some sustained notes. The third system shows a more active right hand with rapid chordal movement. The fourth system concludes with a 'rit.' (ritardando) marking, indicating a gradual deceleration of the tempo. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Full Org.

a tempo

legato

ten. *ten.* *ten.*

ten. *ten.* *ten.*

Più vivo.

8 3

Detailed description of the musical score: The score is for an organ piece. The first system (measures 1-6) is marked 'Full Org.' and 'a tempo'. It features a treble staff with chords and a bass staff with a 'legato' line. The second system (measures 7-12) continues the organ parts with 'ten.' markings. The third system (measures 13-18) is marked 'Più vivo.' and includes an 8-measure rest and a 3-measure triplet. The score is written in G major (one sharp) and 4/4 time.

This image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The music is in G major (one sharp) and 3/4 time. The tempo markings 'allargando' and 'a tempo' are present. The violin part features a prominent melodic line with a 'Maestoso' marking. The piano part provides harmonic support with chords and arpeggios. The score is presented in a clear, professional layout with standard musical notation.

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To W.L. Raynes
Festival March
Tempo di Marcia
Alan Gray

Manuals
Pedal

Sw. Reeds
Box open
f
dim.

Sw. with 15th & Oboe gen.
p
Gt. Soft s. coup.
staccato
p
stacc.

Sw.
Gt. >
Gt.

21515 c
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Price 75 cents

Edited by Frederic York
Sw String Tone & Voix Célestes
Gt Melodia
Ch Lieblich Gedackt
Ped Bourdon 16 (coupled to Sw)
Barcarolle
William Faulkes, Op. 104, No 2

Manuals
Pedal

Con moto
p Sw.

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Assigned, 1908, to G. Schirmer
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Price 60 cents

To my friend Guy Michell
Chant de Bonheur
Edwin H. Lemare, Op. 62

Manuals
Pedal

III. Swell: (Oboe s. Lieblich s. & Trem.)
II. Great: (Diapason s.) - III
I. Choir: (Dulciana s. & Unda Maris s.)
Pedal: (Soft 16) - I

Andantino (♩ = 80)
III mp
I p sempre legato
rit. a tempo

21346 c
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To my friend E. H. Lemare
Canzona della Sera
E. d'Evry

Manuals
Pedal

Andante con moto ma tranquillo
pp
Coup. vo Ch.

Sw. Oboe & Trem.

21174 c
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