

OF

## COMPOSITIONS FOR THE ORGAN

<p>101. Indian Idyll . . . . .</p> <p>102. Variations in the Olden Style . . . . .</p> <p>103. Souvenir Rococho . . . . .</p> <p>104. The Ebon Lute . . . . .</p> <p>105. Canzonetta . . . . .</p> <p>106. Orientale . . . . .</p> <p>107. Wind and the Grass . . . . .</p> <p>108. Cantilene . . . . .</p> <p>109. Prelude in D . . . . .</p> <p>110. Chant for Dead Heroes . . . . .</p> <p>111. Allegro . . . . .</p> <p>112. Novelte . . . . .</p> <p>113. Danse de la Fée Dragee . . . . .</p> <p>114. Danse Arabe . . . . .</p> <p>115. Danse des Miriltons . . . . .</p> <p>116. To an American Soldier . . . . .</p> <p>117. Eventide . . . . .</p> <p>118. Berceuse . . . . .</p> <p>119. Praeludium . . . . .</p> <p>120. Bourrée . . . . .</p> <p>121. Menuett . . . . .</p> <p>122. Cantabile . . . . .</p> <p>123. Dirge . . . . .</p> <p>124. Adagio Cantabile in A<sup>b</sup> . . . . .</p> <p>125. Overture to the Messiah . . . . .</p> <p>126. Chanson des Alpes . . . . .</p> <p>127. 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Kraft</p> <p>Carleton Bullis</p> <p>Tschaikowsky Arr. by G. B. Nevin</p> <p>Tschaikowsky Arr. by G. B. Nevin</p> <p>Van Denman Thompson</p> <p>George H. Fairclough</p> <p>Arr. by E. A. Kraft</p> <p>Koresitchenko. Arr. by E. A. Kraft</p> <p>Jarnefeld. Arr. by G. B. Nevin</p> <p>Handel. Arr. by E. A. Kraft</p> <p>Bach. Arr. by E. A. Kraft</p> <p>Saint-Saens. Arr. by E. A. Kraft</p> <p>J. G. Veaco</p> <p>Beethoven - Mansfield</p> <p>Handel. Arr. by E. H. Geer</p> <p>T. F. H. Candlyn</p> <p>T. F. H. Candlyn</p> <p>Paul Held</p> <p>Paul Held</p> <p>William Oetting</p> <p>Edwin Lemare</p> <p>A. Lansing</p> <p>Arr. by E. A. Kraft</p> <p>Grieg. Arr. by E. A. Kraft</p> <p>R. G. Hailing</p> <p>W. C. Steere</p> <p>Arr. by Herbert Sanders</p> <p>Leo Sowerby</p> <p>F. L. Lawrence</p> <p>T. F. H. Candlyn</p> <p>H. A. Chambers</p> <p>F. E. Ward</p> <p>Gustav Ferrari</p> <p>Edwin H. Lemare</p> <p>Gustave Ferrari</p> <p>Edwin H. Lemare</p> <p>J. W. Clokey</p> <p>H. E. Hyde</p> <p>Eric Delamarter</p> <p>Eric Delamarter</p> <p>H. E. Hyde</p> <p>E. Delamarter</p> <p>Eric Delamarter</p> <p>Eric Delamarter</p> <p>Dvorak - Sanders</p> <p>Guilmant - Dickinson</p> <p>Guilmant - Dickinson</p> <p>Guilmant - Dickinson</p> <p>Gustave Ferrari</p> <p>H. W. Sage</p> <p>Carl Whitmer</p> <p>Gordon B. Nevin</p> <p>Edwin H. Lemare</p> <p>Edwin H. Lemare</p> <p>Paul Held</p> <p>A. L. Scarmotin</p> <p>Herbert Saunders</p> <p>W. P. Zimmerman</p> <p>W. P. Zimmerman</p> <p>W. P. Zimmerman</p> <p>W. P. Zimmerman</p> <p>W. P. Zimmerman</p>	<p>174. A Spring Day . . . . .</p> <p>175. In a Cloister Garden . . . . .</p> <p>176. Ecstasy . . . . .</p> <p>177. Adagio . . . . .</p> <p>178. Aria "Pur Dicesti" . . . . .</p> <p>179. Canzonetta . . . . .</p> <p>180. Romanza . . . . .</p> <p>181. Inspiration . . . . .</p> <p>182. Romance Triste . . . . .</p> <p>183. Serenade . . . . .</p> <p>184. Scene Religieuse . . . . .</p> <p>185. La Fileuse . . . . .</p> <p>186. 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Dieckmann</p> <p>Grieg - Thompson</p> <p>Pierne - Gaul</p> <p>Dudley Peele</p> <p>Dudley Peele</p> <p>T. F. H. Candlyn</p> <p>H. L. Baumgartner</p> <p>C. Demorest</p> <p>G. Ferrari</p> <p>J. F. Frysinger</p> <p>H. C. Banks</p> <p>Liszt - Goldsworthy</p> <p>W. P. Zimmerman</p> <p>Miles I' A Martin</p> <p>H. C. Banks Jr.</p> <p>Paderewheski - Dickinson</p> <p>Cuthbert Harris</p> <p>J. Frank Frysinger</p> <p>T. F. H. Candlyn</p> <p>Wm. Schroeder</p> <p>W. P. Zimmerman</p> <p>Chopin - Dickinson</p> <p>Seth Bingham</p> <p>Charles O. Banks</p> <p>T. F. H. Candlyn</p> <p>Bargiel - Ward</p> <p>Grieg - Sanders</p> <p>Rene L. Becker</p> <p>Wagner - Dickinson</p> <p>Liszt - Goldsworthy</p> <p>Gounod - Banks</p> <p>J. J. McGrath</p> <p>P. W. S. Smale</p> <p>Rene L. Becker</p> <p>Rene L. Becker</p> <p>Seth Bingham</p> <p>Gustave Ferrari</p> <p>Rene L. Becker</p> <p>Leo Sowerby</p> <p>Bach - Geer</p>
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NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

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248. All Souls Day	Lassen-Barnes	324. Goblin Dance	Dvorak-Dickinson
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303. Evening Snow at Fujikawa.	C. H. Marsh	379. Behind the Clouds	H. D. Phillips
304. A Young Girl in the Wind	C. H. Marsh	380. Cradle Song	Paul Held
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306. Wind in the Pine Trees	Mountain Joseph W. Clokey	382. Cherubs at Play	F. McCollin
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To Henry Anderson Esq., Emmanuel Church, Cleveland, Ohio

# The Wind and the Grass

An Impression for Organ

HARVEY B. GAUL

New York The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited London

**Allegro moderato**  
Ch. melodia with tremulant

Manuel *pp*

15

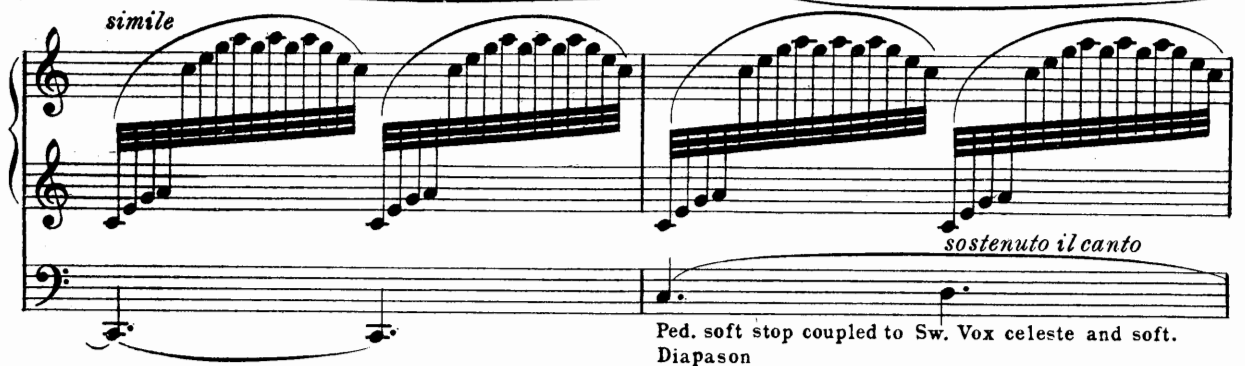
Pedal Ped. Bourdon uncoupled



*simile*

*sostenuto il canto*

Pedal. soft stop coupled to Sw. Vox celeste and soft. Diapason



First system of musical notation. The upper staff (treble clef) contains a series of four arpeggiated chords, each with a slur above it. The lower staff (bass clef) contains a simple bass line with a few notes.

Second system of musical notation. The upper staff continues with four arpeggiated chords. A measure rest of 8 measures is indicated at the beginning. The lower staff continues with a bass line. The instruction *poco cresc.* is written below the bass staff.

Third system of musical notation. The upper staff continues with four arpeggiated chords. The first two are numbered 14, and the last two are numbered 14. The lower staff continues with a bass line.

Fourth system of musical notation. The upper staff continues with four arpeggiated chords. The first two are numbered 15, and the last two are numbered 15. The lower staff continues with a bass line.

First system of musical notation. It consists of a grand staff with two treble clefs and one bass clef. The upper two staves contain a complex melodic line with many notes, each note having a small circle above it, all under a large slur. The lower staff contains a bass line with a few notes, starting with a dynamic marking *f*.

Second system of musical notation. Similar to the first, but with dynamic markings *rit* and *a priori* above the upper staff. The bass line continues with a few notes.

Third system of musical notation. Continuation of the complex melodic line in the upper staves and the bass line in the lower staff.

Fourth system of musical notation. The upper staves have measures numbered 13, 14, and 15. A bracket above the first two measures is labeled with the number 8. The bass line continues with a few notes.

First system of musical notation. The upper staff (treble clef) features four measures of a sixteenth-note arpeggiated figure, each under a slur and marked with the number 17. The lower staff (bass clef) contains a few notes, including a half note with a sharp sign.

Second system of musical notation. The upper staff (treble clef) features four measures of a sixteenth-note arpeggiated figure, each under a slur and marked with the number 14. The lower staff (bass clef) contains a few notes, including a half note with a sharp sign.

Third system of musical notation. The upper staff (treble clef) features four measures of a sixteenth-note arpeggiated figure, each under a slur. The lower staff (bass clef) contains a few notes, including a half note with a sharp sign and the dynamic marking *f*.

Fourth system of musical notation. The upper staff (treble clef) features four measures of a sixteenth-note arpeggiated figure, each under a slur. The lower staff (bass clef) contains a few notes, including a half note with a flat sign and the dynamic marking *a poco cresc.*. The word *rit.* is written above the first measure of the upper staff and below the first measure of the lower staff.

First system of musical notation. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff contains a complex melodic line with many sixteenth notes, some beamed together, and several slurs. The bass clef staff contains a simpler accompaniment line with dotted rhythms. A dynamic marking 'f' is present at the end of the system.

Second system of musical notation. It features a grand staff and a bass clef staff. The grand staff has a melodic line with slurs and a dynamic marking 'f'. A 'glizzando' instruction is written above the staff, with a dashed line and the number '8' indicating a glissando over eight notes. The number '22' is also present near the end of the melodic phrase. The bass clef staff has a few notes and a fermata.

Ch. melodia Harp or Flute

Third system of musical notation. It consists of a grand staff and a bass clef staff. The grand staff contains a melodic line with slurs and a dynamic marking 'f'. The number '8' is written above the staff, indicating a glissando. Below the grand staff, the text 'Add Vox Humana to Sw.' is written. The bass clef staff contains a few notes.

Fourth system of musical notation. It consists of a grand staff and a bass clef staff. The grand staff contains a melodic line with slurs and a dynamic marking 'f'. The number '8' is written above the staff, indicating a glissando. The bass clef staff contains a few notes.

The image displays a musical score for piano accompaniment, organized into four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staves feature a complex melodic line with a series of notes beamed together, often grouped under a large slur. Above these notes, there are markings that appear to be fingerings or articulations, possibly indicating a specific performance technique. The lower staves provide a harmonic foundation with a few notes, often connected by a long slur. The score is divided into measures by vertical bar lines. The first system includes a measure with a dotted line and the number '8' above it, suggesting an 8-measure phrase. The second system also has a similar marking. The third system has a measure with a dotted line and the number '8' above it. The fourth system does not have such a marking. The overall style is that of a classical or early 20th-century piano piece.



First system of musical notation. It consists of three staves. The top staff is a grand staff with two treble clefs, containing a complex melodic line with many notes and accidentals (flats and sharps) under a large slur. The middle staff is a single treble clef with a similar melodic line. The bottom staff is a bass clef with a few notes and a slur.

Second system of musical notation, similar to the first, with three staves and complex melodic lines in the upper staves.

Third system of musical notation. It features a grand staff with two treble clefs. The first staff is labeled "Gt." and the second "Ch.". Above the first staff, there is a bracket with the number "8" and a dashed line, indicating an eight-measure phrase. Below the first two staves, the text "Gt. Gemshorn Ch. to Gt." is written. The bottom staff is a bass clef.

Fourth system of musical notation, similar to the third, with a grand staff and a bass staff. It includes a bracket with the number "8" above the first staff.

8

Gt. Ch.

Gt. Ch.

This system contains the first two measures of the piece. It features a grand staff with two treble clefs and one bass clef. The upper two staves are for guitar (Gt.) and chamber horn (Ch.), both playing a sixteenth-note scale with a slur and a fermata marked '8'. The lower staff is for the piano accompaniment, with a bass clef and a single note in each measure.

8

14

Gt. Ch.

Gt. Ch.

Ped. 16' Uncoupled

This system contains measures 3 and 4. Measures 3 and 4 feature the guitar and chamber horn playing a sixteenth-note scale with a slur and a fermata marked '8'. Measure 4 includes a '14' above the guitar staff. The piano accompaniment continues in the bass clef. A pedal instruction 'Ped. 16' Uncoupled' is written below the piano staff.

Gt. Ch.

Gt. Ch.

This system contains measures 5 and 6. Measures 5 and 6 feature the guitar and chamber horn playing a sixteenth-note scale with a slur and a fermata marked '8'. The piano accompaniment continues in the bass clef.

12 glizzando 29

Gt. Ch.

Ch. melodia

Sw. strings

*pp*

This system contains measures 7 and 8. Measure 7 features the guitar and chamber horn playing a sixteenth-note scale with a slur and a fermata marked '8', with a '12' above the guitar staff and the instruction 'glizzando'. Measure 8 features the chamber horn playing a sixteenth-note scale with a slur and a fermata marked '8', with a '29' above the staff. The piano accompaniment continues in the bass clef. The system concludes with a piano part marked 'pp' and 'Sw. strings'.



# ECILIA



# ERIES

OF

## COMPOSITIONS FOR THE ORGAN

- |   |                           |  |                     |
|---|---------------------------|--|---------------------|
| 1. Cantilena in D                             | H. A. Matthews            | 51. Concert Overture in D Minor            | H. A. Matthews      |
| 2. Postlude No. 1 in C                        | H. W. Wareing             | 52. Adagio                                 | Matthew Camidge     |
| 3. Scherzo No. 1                              | H. W. Wareing             | 53. Gavotta                                | Matthew Camidge     |
| 4. Grand Chorus in B                          | John A. West              | 54. Elevation                              | Gustav Mehner       |
| 5. Bridal Procession                          | John A. West              | 55. Humoreske                              | Frank E. Ward       |
| 6. Allegro Quasi Marcia                       | R. G. Cole                | 56. Night                                  | John W. Worth       |
| 7. Andante Religioso                          | Clifford Demarest         | 57. Allegro (From "Sonata in               | Mark Andrews        |
| 8. Cradle Song                                | Edward Kreiser            | 58. Evensong C Minor," No. 2)              | Mark Andrews        |
| 9. Minuet                                     | J. S. Bach                | 59. Scherzo                                | Mark Andrews        |
| 10. Minuet                                    | Boccherini                | 60. Finale                                 | Mark Andrews        |
| 11. Sketch in F minor Chanson Triste          | H. B. Gaul                | 61. Triumphant March                       | T. Tertius Noble    |
| 12. Sketch in D <sup>b</sup> Mélodie Mignonne | H. B. Gaul                | 62. Serenade                               | H. A. Wheeldon      |
| 13. Lenten Meditation                         | H. B. Gaul                | 63. The Minster Bells                      | H. A. Wheeldon      |
| 14. Fughetta                                  | Harvey B. Gaul            | 64. A Prayer for Peace                     | Paul Held           |
| 15. Scherzo No. 2                             | H. W. Wareing             | 65. Elevation in G major                   | E. Lang             |
| 16. Berceuse                                  | Alex. Ilynsky             | 66. La Brume (The Mist)                    | Harvey B. Gaul      |
| 17. March on Easter Themes                    | M. Andrews                | 67. From the Southland                     | Harvey B. Gaul      |
| 18. Cantabile                                 | Clifford Demarest         | 68. First Minuet (From Suite L'Arlesienne) | Bizet               |
| 19. Canzonetta                                | Mark Andrews              | 69. Grand Choeur                           | Robert G. Hailing   |
| 20. Vespérale                                 | Frank Treat Southwick     | 70. Scherzo                                | Stanley T. Reiff    |
| 21. Communion                                 | E. H. Lemare              | 71. April                                  | Harvey B. Gaul      |
| 22. Nocturne in D                             | R. F. Mailland            | 72. Prelude                                | Blumenfeld          |
| 23. Intermezzo                                | William Y. Webbe          | 73. Liebesträume                           | Liszt               |
| 24. Prologue                                  | William Y. Webbe          | 74. Largo                                  | Bach                |
| 25. Les Cloches de Ste. Marie                 | F. Lacey                  | 75. Preghiera                              | Paul Held           |
| 26. Prière Du Matin                           | Frederic Lacey            | 76. Hymnus                                 | Paul Held           |
| 27. Cradle Song                               | Frederic Lacey            | 77. Sunshine and Shadow                    | Clement R. Gale     |
| 28. Night Song                                | A. W. Kramer              | 78. Reverie                                | Clarence Dickinson  |
| 29. Concert Caprice                           | E. Kreiser                | 79. Andante Serioso                        | Clarence Dickinson  |
| 30. Canzona                                   | Clifford Demarest         | 80. Canzona                                | Clarence Dickinson  |
| 31. Chant Celeste                             | J. S. Matthews            | 81. Bell Symphony                          | Purcell             |
| 32. Prayer                                    | Russell S. Gilbert        | 82. Largo                                  | Handel              |
| 33. Romance in C                              | Frederick Maxson          | 83. Indian Legend                          | Horace Alden Miller |
| 34. Vorspiel. Act III, "Die Meistersinger"    | Wagner                    | 84. Marche Slave                           | Tschaikowsky        |
| 35. Festive March                             | Frederick Maxson          | 85. Novelette in F Major                   | Schumann            |
| 36. Triumphant March                          | J. M. Dickinson           | 86. Nocturne in G Major                    | Chopin              |
| 37. Passacaglia and                           | Daniel Gregory Mason      | 87. Chanson Triste                         | Tschaikowsky        |
| 38. Fugue                                     |                           | 88. Death of Ase                           | Grieg               |
| 39. Mélodie                                   | Tschaikowsky              | 89. Cornelius March                        | Mendelssohn         |
| 40. Sunrise                                   |                           | 90. Chorale-Fantasia on "Bristol"          | J. E. West          |
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| 43. Thanksgiving                              |                           | 93. Meditation                             | R. G. Hailing       |
| 44. Sunset (Harp and Organ)                   | Clifford Demarest         | 94. Allegro Molto                          | Tschaikowsky        |
| 45. Finale in C Major                         | Homer C. Humphrey         | 95. Marche Funèbre                         | Tschaikowsky        |
| 46. Yasnaya Polyana                           | Harvey B. Gaul            | 96. Menuetto                               | Haydn               |
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