

THE  
**Organist's Repertoire**

Works of Favorite Authors

Carefully Revised and Provided with Registration

By W. T. BEST, S. P. WARREN, W. J. WESTBROOK, and others

*FIRST SERIES.*

1.	Bargiel, W., Marcia Fantastica,	60
2.	Batiste, E., Offertoire in F, Op. 36, No. 1,	50
3.	do. Offertoire in E, Op. 36, No. 2,	60
4.	Costa, M., March from "Eli" (Chipp),	50
5.	Flagler, J. V., Variations on an American Air,	75
6.	do. Home sweet home, Transcription,	75
7.	Fumagalli, P., Marcia villanesea (Rustic March),	75
8.	Gounod, C., Marche funèbre d'une Marionette,	50
9.	Guilmant, A., Torchlight March in F.	1 00
10.	Henselt, A., Ave Maria (H. N. Bartlett),	35
11.	Kullak, Th., Pastorale,	35
12.	Lemmens, J., Allegretto in B,	50
13.	do. Christmas Offertory,	60
14.	do. Fantasia in A minor,	50
15.	do. Grand Fantasia (The Storm) in E minor,	1 20
16.	Meyerbeer, G., Torchlight March No. 1 in B,	
	(H. Thunder),	1 00
17.	Raff, J., Cavatina,	50
18.	do. March from Lenore Symphony	
	(H. R. Shelley),	50
19.	Smart, H., Andante grazioso,	35
20.	Sparks, P. B., Scherzo,	50
21.	Thomas, A., Entr'acte Gavotte from "Mignon,"	50
22.	do. Romance from "Mignon,"	50
23.	Tours, B., Allegretto grazioso,	35
24.	Verdi, G., Grand March from "Aïda"	
	(H. R. Shelley),	50
25.	Widor, C. M., Pastorale,	60



NEW · YORK  
**G. SCHIRMER**



# PASTORALE.

by Theodore Kullak.

Revised by  
S. P. WARREN.

*Registration.*

Swell: Soft 8' with Oboe. (16' Reed or Bourdon ad lib.)  
 Great: Diapasons. Sw. Coupler.  
 Choir: Flute 8'  
 Pedal: Soft 16' & 8' Gt. Coupler.

Arr. for Organ by W. T. BEST.

*Allegretto.*

System 1: Treble and bass clefs. Treble clef contains a guitar part starting with a forte (*f*) dynamic and a trill (*tr*) in the final measure. Bass clef contains a piano accompaniment. A label "Gt. (full to mixtures)" is placed above the first measure of the guitar part.

System 2: Treble and bass clefs. Treble clef features a piano (*p*) accompaniment and a guitar part with a switch (*Sw.*) and a mezzo-piano (*mp*) dynamic. A label "Gt. (Diap. as before.)" is present. Bass clef contains a piano accompaniment with fingering numbers 1 and 2. A label "V" is placed below the first measure of the bass line.

System 3: Treble and bass clefs. Treble clef features a piano accompaniment with a crescendo (*cresc.*) and a guitar part with a forte (*f*) dynamic and a trill (*tr*). A label "Gt. (full to mixtures.)" is placed above the guitar part. Bass clef contains a piano accompaniment.

System 4: Treble and bass clefs. Treble clef contains a guitar part with a forte (*f*) dynamic. Bass clef contains a piano accompaniment.

System 5: Treble and bass clefs. Treble clef features a piano (*p*) accompaniment with a switch (*Sw.*) and a mezzo-piano (*mp*) dynamic. A label "Ch." is placed above the first measure. A label "Gt. (Diap.)" is placed above the guitar part. A label "cresc." is placed above the piano accompaniment. A label "tr." is placed above the guitar part. A label "pp" is placed above the final measure. Bass clef contains a piano accompaniment with a label "(off Gt. coupler.)" and a mezzo-piano (*mp*) dynamic. A label "Ch." is placed above the final measure.

First system of the musical score. It features a grand staff with three staves. The top staff contains piano accompaniment with chords and arpeggios. The middle staff has a guitar part with notes and rests, marked with *pp* and *mp*. The bottom staff is a bass line with notes and rests. Dynamic markings include *pp* and *mp*. Performance instructions include *Sw.* and *Gt.*.

Second system of the musical score. The grand staff continues with piano accompaniment, guitar, and bass. Dynamics range from *sf* to *p*. Performance instructions include *dim.*, *Gt. sf*, *Sw. sf*, *Gt. f*, *p Gt.*, and *p*.

Third system of the musical score. The grand staff continues. Dynamics include *pp*, *mf*, and *a tempo*. Performance instructions include *Ch.*, *Gt.*, *rit.*, and *Sw. (Reeds. or Ch. Clarinet.)*. A tempo change to *a tempo* is indicated. A section marked *16 & 8* begins.

Fourth system of the musical score. The grand staff continues. Dynamics include *mf* and *f*. Performance instructions include *Sw.*, *cresc.*, and *Gt.*.

Fifth system of the musical score. The grand staff continues. Dynamics include *f* and *mf*. Performance instructions include *Sw.*, *cresc.*, and *Gt.*. The system concludes with the instruction *Ped. & Gt.*

Sw.

Ch. add Clar. 8'

off Coupler.

Gt. pesante.

f

f

Gt. p Sw. cresc.

Ch. p

Gt. Sw. Gt.

Sw. Gt. Sw. pp (off Oboe.) pp Ch.

Flute 8'

rallentando.

(Oboe.) Sw. mf

a tempo.

SEP 23

NOV 5 54

MAR 1 57

Organoire

Careful attention

By W. T. others

- |     |  |      |    |
|-----|--|------|----|
| 26. | Chauv  | by   |    |
|     | A.   |      | 40 |
| 27. | Guilm  | er)  | 60 |
| 28. | de   | :    | 50 |
| 29. | Götze,   | vell | 40 |
| 30. | Guilmant, A., Op. 84. Grand Chorus in March form                 |      | 75 |
| 31. | Callaerts, J., Intermezzo  |      | 60 |
| 32. | Rousseau, S., Prélude et Cantilène                               |      | 60 |
| 33. | Mendelssohn, F., Wedding March, arr. by Sam. Jackson             |      | 50 |
| 34. | Franck, César, Andantino   |      | 50 |
| 35. | La Tombelle, F. de, Marche Pontificale                           |      | 75 |
| 36. | Dubois, Th., Cantilène Nuptiale.                                 |      | 50 |
| 37. | Ceuppens, V., Prière   |      | 35 |
| 38. | Marchant, A. W., Grand Chœur in D                                |      | 50 |
| 39. | Pierné, G., Op. 7. Sérénade in A                                 |      | 50 |
| 40. | Mailly, A., Invocation   |      | 35 |
| 41. | Hauser, M., Wiegenlied (Cradle-Song), arr. by Frederic York      |      | 35 |
| 42. | Rubinstein, A., Preghiera (Prayer), arr. by F. Flaxington Harker |      | 60 |
| 43. | Lacroix, E., Grand Chœur in D                                    |      | 75 |
| 44. | Debat, G. P., Andante Séraphique                                 |      | 75 |
| 45. | Franck, César, Cantabile   |      | 50 |
| 46. | Hollins, A., Prelude in G  |      | 40 |
| 47. | Wesley, S. S., Holsworthy Church Bells                           |      | 60 |
| 48. | Bibl, R., Op. 64, No. 5. Vision                                  |      | 40 |
| 49. | Gigout, E., Grand Chœur Dialogué (Grand Responsive Chorus)       |      | 60 |



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