




# HARRY ROWE SHELLEY



Original Compositions and Arrangements

FOR THE

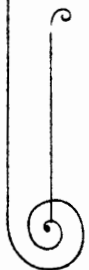
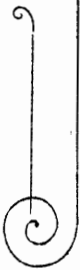
**O R G A N**



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NEW YORK  
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# RÊVERIE.

Gt. Org. Doppel Flöte 8'. (Rohr Flöte 8'.)  
Sw. Org. Oboe 8'.  
Ch. Org. Geigen Principal 8', Flute d'Amour 4'.  
Ped. Org. Cello 8', coup. to Sw.

Arranged for the Organ by  
HARRY ROWE SHELLEY

F. LACHNER.

Andante con moto.

This system contains the first two staves of the organ score. The top staff is labeled 'Manuals.' and contains two staves of music. The bottom staff is labeled 'Pedal.' and contains a single staff of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Andante con moto.' There are dynamic markings 'Sw.' and 'Gt.' in this system.

This system contains the next two staves of the organ score. The top staff is labeled 'Manuals.' and contains two staves of music. The bottom staff is labeled 'Pedal.' and contains a single staff of music. The key signature is one sharp (F#) and the time signature is 2/4. There is a 'cresc.' marking above the first staff and a 'p' marking below the second staff. A 'Sw.' marking is also present.

This system contains the final two staves of the organ score. The top staff is labeled 'Manuals.' and contains two staves of music. The bottom staff is labeled 'Pedal.' and contains a single staff of music. The key signature is one sharp (F#) and the time signature is 2/4. A 'p' marking is present below the second staff.

Ch.  
*p*  
Sw. *p*

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex texture with many beamed notes and slurs. A 'Ch.' marking is above the top staff, and 'Sw.' and 'p' markings are in the middle staff.

Sw. *f*

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with complex textures. A 'Sw.' marking and an 'f' dynamic marking are present in the middle staff.

Ch.  
Sw.

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with complex textures. 'Ch.' and 'Sw.' markings are present in the top and middle staves respectively.

Add Gt. Gamba 8'.  
Off Ch. Geig. Princ. Add Clarinet.

Ch. *rit. e dim.* Ch. *poco animato.* Gt.  
add Bourdon 16'

This system contains three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music concludes with various markings. 'Ch.' and 'Gt.' markings are above the top staff. 'Ch.' and 'poco animato.' markings are in the middle staff. 'Gt.' is above the bottom staff. 'add Bourdon 16'' is written below the bottom staff. The dynamic marking 'rit. e dim.' is also present in the middle staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with complex rhythmic patterns and melodic lines.

Third system of musical notation, marked with 'Ch.' and 'Sw.' above and below the staff respectively. It features a dense texture of notes and rests.

Fourth system of musical notation, marked with 'off Gt. Gamba.', 'off Ch. Clarinet. add Dulciana.', and 'add St. Diap. Sw.' on the right side. It includes a 'rit.' marking and various performance instructions.

Tempo I.

Ch. 6

Sw.

Sw.

Sw.

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef staff. The music features a complex melodic line in the top staff with trills (tr) and a steady bass line in the bottom staff.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle staff is a grand staff with a treble clef on the left. The bottom staff is a single bass clef staff. The music features a complex melodic line in the top staff with trills (tr) and a steady bass line in the bottom staff. The lyrics "ere - scen - do" are written below the middle staff, with a dynamic marking *f* at the end.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef staff. The music features a complex melodic line in the top staff with trills (tr) and a steady bass line in the bottom staff. The lyrics "ere - scen - do" are written below the middle staff, with a dynamic marking *p* at the end.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef. The separate bass staff contains a simple bass line.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef. The separate bass staff contains a simple bass line. A dynamic marking *f* is present in the first measure of the grand staff. A *Ch.* marking is above the first measure of the treble staff.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef. The separate bass staff contains a simple bass line. Performance instructions include *rit*, *a tempo.*, and *Sw.* in the treble staff, and *add tremolo. off St. Diap.* in the middle staff.



First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one flat (Bb). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns and dynamics. A hairpin crescendo is present in the middle staff. Annotations include "off trem." with a line pointing to a note in the middle staff and "Ch." with a line pointing to a note in the bottom staff.

Second system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and is marked "Gt.". The middle staff is in treble clef with a key signature of one sharp (F#) and contains a dense, rhythmic accompaniment. The bottom staff is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns and dynamics. A hairpin crescendo is present in the bottom staff.

Third system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#) and contains a dense, rhythmic accompaniment. The bottom staff is in bass clef with a key signature of one sharp (F#). The music features complex rhythmic patterns and dynamics. Annotations include "off Ob. Add St. Diap. Sw." with a line pointing to a note in the top staff, "morendo" in the middle staff, and "off Cello." with a line pointing to a note in the bottom staff.

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 — Broken Vows. 50  
 — Days of Yore. Ballad. Sop. or M.-Sop., each. 35  
 — Dearest Heart, Farewell! Romance 35  
 — Dreams. Ballad. Sop. D, M.-Sop. C, each. 25  
 — Expectation. Sop. or M.-Sop., each. 35  
 — False Love. Ballad. 35  
 — May Winds. Sop. or M.-Sop., each. 35  
 — Morning Serenade to Mignon. 50  
 — My Bride. Ballad. Sop. or M.-Sop., each. 25  
 — Tell me not. Waltz Song. Sop. Eb, M.-Sop. C, each. 50  
 — To-morrow. Ballad. Sop. D, M.-Sop. C, each. 35  
 — The Vision. 35  
 — Wooing. Ballad. Sop. F, M.-Sop. Eb, each. 35  
**Suppe, F. von**, Naught else? (Sonst nichts?) Bar. F, Ten. Ab, each. 65  
**SWEDISH SONG FROM A DALEKARLIAN DANCE.** Sop. or Alto, each. 35  
**Thallon, R.**, My Bonnie wee Rose. 35  
**Tosti, F. P.**, Ave Maria. i. e. Sop. A, M.-Sop. G, Alto F, each. 35  
 — Chanson de Fortunio. f. e. Sop. Eb, M.-Sop. Ab, Alto F, each. 50  
 — Dis-moi donc! (Tell me!) f. i. e. Sop. Ab, Alto F, each. 50  
 — Ideale. (My Ideal.) i. e. Sop. A, M.-Sop. G, Alto F, each. 40  
 — It came with the merry May, Love. (Ephemeral.) Sop. Ab, M.-Sop. F, Alto Eb, each. 50  
 — Ohé Mamà! (Love's Dream!) i. e. Sop. Eb, Alto D, each. 50  
 — Pghiera. (Prayer.) i. e. Sop. Eb, M.-Sop. D, Alto C, each. 50  
 — Yesterday. Sop. Eb, M.-Sop. D, Bar. C, Bass Bb, each. 65  
**Tours, B.**, The Gate of Heaven. Alto D, M.-Sop. Eb, Sop. F, each. 50  
 — Hymn to the Angels. Sacred Song. (With Harmonium or Organ ad lib.) Sop. Bb, Alto Ab, each. 60  
 — The three Singers. Sop. Eb, Alto C, each. 75  
**Vogrich, Max**, The Clover-Blossoms kiss thy feet. Ten. G, Bar., each. 35  
 — Happy am I. Sop. or Ten. C, Alto or Bar. Ab, each. 50  
 — Holy Night. Sop. or Ten. F, Alto or Bar. Eb, each. 50  
 — Thy true Heart. Bar. 30  
 — When in my Dreams I meet you. Sop. or Ten. E, M.-Sop. or Bar. C, each. 50  
 — When two Hearts drift asunder. Sop. or Ten. F, Alto or Bar. D, each. 50  
**Wagner, Rich.**, MEISTERINGER: Pogner's Address. e. g. Bass. 65  
 — RIENZI: Prayer. (Gebet.) Ten. Bb, Bar. Ab, Bass F, each. 50  
 — TANNHÄUSER: "O thou sublime sweet Evening Star." e. i. g. Bar. G, Bass Eb, Ten. A, each. 50  
 — WALKÜRE: Siegmund's Love Song. e. g. Ten. or Bar., each. 50  
**Wallnöfer, A.**, Spring Song. (Frühlingsgesang.) Sop. Bb, M.-Sop. Ab, each. 35  
**Walter, K.**, Proposal. Sop. Ab, M.-Sop. F, each. 35  
**Warmuth, C.**, Didst thou know! M.-Sop. 35  
**Watson, M.**, Voices of the Woods. Adapted to Rubinstein's Melody in F. Sop. G, Alto E, each. 50  
**Weber, C. M. v.**, ABU HASSAN: "O Fatima." i. e. Sop. F, Alto Eb, 35