

BOSTON MUSIC COMPANY

# Selected Organ Compositions

## SERIES I

Compositions marked by an asterisk (\*) are especially effective for concert and recital purposes.

Beaumont, A. S.	Lullaby (Arr. by A. J. Eyre)	.50	Fumagalli, Polibio	*Capriccio, "La Chasse," Op. 257 (Aug. Ed. No. 5853)	.50
Bellerby, E. J.	*Sonata, No. 1	1.50	—	*Sonata, in D major, Op. 269 (Aug. Ed. No. 8733)	.50
<b>BLUE ORGAN ALBUM</b>	Twenty Compositions	1.25	<b>GOLDEN ORGAN ALBUM</b>	Twenty Compositions	1.25
Borch, Gaston	Entrée Solennelle, Op. 60 (Aug. Ed. No. 5869)	.50	<b>GRAY ORGAN ALBUM</b>	Twenty Compositions	1.25
Bossi, C. Adolfo	6 Pieces for the Organ, Op. 37 (B. M. Co. Ed. No. 184)	.60	<b>GREEN ORGAN ALBUM</b>	Twenty Compositions	1.25
Botting, H.	*Caprice, in B $\flat$	.60	Grieg, Edvard	Organ Album (Arr. by Birkedal-Barfod)	1.25
Brahms, J.	*Fugue, in A $\flat$ minor (Aug. Ed. No. 10232)	.50	Haight, T.	Grand Chorus	.75
<b>BROWN ORGAN ALBUM</b>	Twenty Compositions	1.25	—	Nocturne	.60
Büsser, Henri	*Prelude and Fugue, in D min.	.60	Halsey, E.	*Scherzo, in F major	.90
—	* " " " " E $\flat$	.60	Händel, G. F.	*Toccatà, in C minor	.90
Carroll, Marcus H.	Offertory, in C	.50	—	Flute Sonata (Arr. by F. W. Franck)	.75
Coleridge-Taylor, S.	*Ethiopia Saluting the Colors, (Aug. Ed. No. 6106d)	1.00	Hardebeck, C. G.	Largo from "Xerxes" (Arr. by E. Douglas)	.50
Crackel, H.	*Caprice, in G minor	.60	Henniker, L.	Andante con grazia	.50
Darcieux, F.	Noël Bressan (Arr. by A. H. Ryder)	.50	Hesse, Adolph	Grand Chorus	.60
d'Evry, E.	*Cradle Song	.50	—	*Variations on an Original Theme, in A $\flat$ , Op. 34 (Aug. Ed. No. 8736)	.50
Douglas, Ernest	*Prelude and Allegro quasi Fantasia	.60	—	*Variations on an Original Theme, in A major, Op. 47 (Aug. Ed. No. 5837)	.50
Driffield, E. T.	*Air with Variations, in B minor (Aug. Ed. No. 5853)	.50	Hollins, A.	Prelude and Postlude	.60
—	Cavatina, in D	.50	Hood, Helen	Romance, Op. 19	.60
Driffill, W.	*Suite, in F minor	1.50	Hull, A. Eaglefield	*Variations Poétiques (Aug. Ed. No. 10222)	.50
Elgar, Edward	In Hammersbach	.60	Jordan, Warwick	*Prelude & Fugue, in E min. (Aug. Ed. No. 5806)	.50
Faulkes, William	*Barcarolle	.60	Karg-Elert, Sigfrid	*Three Pastels, Op. 92 (Aug. Ed. No. 5802)	1.00
—	Carillon, in C	.90	Langgaard, R. I.	*Fantasia patetica	1.25
—	Communion, in E, Op. 101, No. 3	.50	—	*Toccatà	.75
—	*Concert Overture, in D major	1.50	Lee, E. Markham	Reverie	.60
—	Fanfare	.60	Liszt, Franz	Five Consolations, (Arr. by H. B. Gaul)	.60
—	*Fantasia, in E minor	.90	Malling, Otto	Birth of Christ, Op. 48	.75
—	5 Pieces for the Organ, Op. 101 (B. M. Co. Ed. No. 182)	.60	—	Death and Resurrection, Op. 54	1.00
—	Impromptu, in E	.40	—	Festivals of the Church Year, Op. 66, Bks. I, II	1.00
—	March, in C, Op. 101, No. 2	.60	—	From the Life of Christ, Op. 63, Bks. I, II	1.25
—	Melody, in D $\flat$ , Op. 101, No. 4	.60	—	Holy Offices, Op. 88	1.25
—	Pastorale, in G, Op. 101, No. 1	.60	—	Holy Virgin, Op. 70, Bks. I, II	1.00
—	Postlude, in B $\flat$ , Op. 101, No. 5	.50	—	Paulus, Op. 78, Bks. I, II	1.00
—	Rhapsody on French Carols	.75	—	Psalms of David, Op. 89	1.25
Fauré, Gabriel	Adagietto (Arr. by Ch. Quef)	.50	—	Requiem, Op. 75, Bks. I, II	1.25
—	Romance, No. 3 (Arr. by Ch. Quef)	.50	—	Seven Last Words, Op. 81, Bks. I, II	1.25
			—	Three Magi Kings, Op. 84, Bks. I, II	1.50

The Boston Music Company

26 & 28 West St., Boston, Mass.

## BOOKS OF INTEREST TO ORGANISTS<sup>®</sup>

### The Organ Accompaniment of the Church Services

By H. W. Richards

1.50

Because of the subject and the thorough-going excellence of its handling, this book is a necessity to the accompanist of Anglican services. At the same time, organists in other fields will find in this manual a rich store of helps, and it will hasten the effective application of the student's technic to the actual conditions of an organist's vocation.

From the large number of testimonials received we quote the following:

Warren Andrews, New York: "I consider the work a most valuable one and shall advise my students to purchase and read it."

George A. Burdett, Boston: "I can most heartily endorse the work. It is incisive and discriminating."

William C. Carl, New York: "If we had more admirable and scholarly books of this sort, the standards of church music would be speedily raised".

Clarence Eddy, New York: "I especially recommend the book to every organist and choirmaster."

S. Harrison Lovewell, Quincy, Ill.: "May the book be widely purchased and accomplish its purpose."

Everett E. Truette, Boston: "I consider the work invaluable to young organists."

### Organ Playing: Its Technique and Expression

By A. Eaglefield Hull

2.00

It is no immoderate claim to say that this book is the first treatise of its kind dealing exhaustively with *both* the technical and æsthetic sides of organ performance. The author's outlook takes account of organ playing as a living art, rooted in the past but now developing new phases that call for recognition and educational record. Over 180 musical examples from older and modern sources are included in his pages, with diagrams, copious lists of selected organ compositions, a glossary, and specifications and art illustrations of cathedral and concert instruments.

### A Plain-song Service-Book

By Ernest Douglas

1.00

For use in Protestant Episcopal Churches. (THIRD EDITION, REVISED AND ENLARGED).

### Exercises for the Training of the Boy's Voice

By Ernest Douglas

.60

Well-tested exercises which, with little explanation and in a short time will bring about the results of tone-formation and flexible response of the boys' voices.

THE BOSTON MUSIC COMPANY, BOSTON, MASS.

## NEW ORGAN LITERATURE

### THE BOSTON MUSIC CO. ORGAN ALBUMS

Vol. V, "BROWN ALBUM." Just published

1.25

IN these collections, especially compiled for The Boston Music Co., the balance between church and concert numbers, originals and arrangements, and older and modern composers has been kept in mind. The demand for such organ miscellanies is constant, but has seldom been so accurately met as in this series.

#### Contents of Preceding Volumes:

##### Vol. I, "RED ALBUM." 1.25

- |                           |   |
|---------------------------|---|
| 1. ELGAR—Salut d'amour    | 11. WOLSTENHOLME—The Question               |
| 2. WIDOR—Serenade         | 12. ASCHER—Contemplation                    |
| 3. SCHYTTÉ—Berceuse       | 13. SCHUMANN—Evening Song                   |
| 4. GREY—Hymne céleste     | 14. SCHUBERT—Military March (Op. 51, No. 1) |
| 5. FAULKES—Rameaux        | 15. LEFEBURE-WELY—Romance sans paroles      |
| 6. GOUNOD—Berceuse        | 16. FAULKES—Berceuse                        |
| 7. LACHNER—Marche célèbre | 17. LEMMENS—Finale (Grand Chorus)           |
| 8. SVENDSEN—Romance       | 18. TSCHEIKOWSKY—Chant sans paroles         |
| 9. RAVINA—Adoremus        | 19. MERKEL—Pastorale for Christmas          |
| 10. BRAGA—Serenata        | 20. RACHMANINOFF—Prelude                    |

##### Vol. II, "BLUE ALBUM." 1.25

- |   |  |
|---|--|
| 1. GOUNOD—Meditation ( <i>Ave Maria</i> ) | 11. LEFEBURE-WELY—Venite adoremus                        |
| 2. LEMMENS—Triumphal March                | 12. MERKEL—Idylle  |
| 3. ELGAR—Sursum corda                     | 13. LEYBACH—Pastorale                                    |
| 4. FAULKES—Nuptial Postlude in F          | 14. BEETHOVEN—Adagio ( <i>Moonlight Sonata</i> )         |
| 5. GREY—Chant triomphal                   | 15. LISZT—Sposalizio                                     |
| 6. STIEHL—Impressions du soir             | 16. ERNST—Élégie   |
| 7. EVANS—Sunday Morning                   | 17. BAZZINI—Preghiera                                    |
| 8. ASCHER—Fanfare                         | 18. KLEIN—Meditation                                     |
| 9. VERUKTEMPS—Romance                     | 19. HUMPERDINCK—Hänsel und Gretel ( <i>Angel Scene</i> ) |
| 10. MARCHANT—Cantilene                    | 20. WAGNER—Elizabeth's Prayer                            |

##### Vol. III, "GREEN ALBUM." 1.25

- |   |  |
|---|--|
| 1. ARENSKY—Près de la mer                   | 11. SCHUBERT—Ave Maria                           |
| 2. D'ÉVRY—Au soir                           | 12. GOUNOD—Nazareth                              |
| 3. GOLDMARK—Bridal Song                     | 13. CHAUVET—Cloches du soir ( <i>Andantino</i> ) |
| 4. ELGAR—Gavotte in A                       | 14. NEVIN—Narcissus                              |
| 5. LEMMENS—Fanfare                          | 15. CHOPIN—Polonaise in A                        |
| 6. GOSS-CUSTARD—Evening Song                | 16. SPOHR—Adagio                                 |
| 7. WAGNER—Prelude to Lohengrin              | 17. MOSZKOWSKI—Romance sans Paroles              |
| 8. SHAND—Meditation                         | 18. LISZT—Canzonetta                             |
| 9. MENDELSSOHN—Andante from Violin Concerto | 19. WIDOR—Allegro cantabile                      |
| 10. FAULKES—Minuet and Trio                 | 20. WAGNER—Pilgrims' Chorus                      |

##### Vol. IV, "YELLOW ALBUM." 1.25

- |  |                                       |
|--|---------------------------------------|
| 1. WAGNER—The Mastersingers ( <i>Prelude</i> ) | 11. ELGAR—Romance                     |
| 2. GUILMANT—Chant du Matin ( <i>Blutte</i> )   | 12. HARWOOD—Andante from Sonata       |
| 3. TSCHEIKOWSKY—Andantino, from Op. 23         | 13. GREY—Chant angélique              |
| 4. MOSZKOWSKI—Menuet, Op. 77                   | 14. MERKEL—Romanza, Op. 66            |
| 5. SCARLATTI—O cessate ( <i>Romanza</i> )      | 15. GOUNOD—Hymne à St. Cécile         |
| 6. COUPERIN—Sarabande grave                    | 16. FAULKES—Meditation in D           |
| 7. BLUMENTHAL—Le chemin du Paradis             | 17. BACH—Cradle Song                  |
| 8. LEMMENS—Prière                              | 18. HANDEL—O, Ruddier than the Cherry |
| 9. ADAM—Cantique de Noel                       | 19. SCHUMANN—Romance, Op. 94          |
| 10. BERLIOZ—Rakoczy-March                      | 20. WIDOR—Marche Nuptiale             |

### The Organist and Choirmaster's Register and Service Record

Compiled by J. H. Strickland King

1.50

A very convenient and time-saving means of recording choir attendance, payments, addresses and (Episcopal) service programs. Space for twelve months' entries.

Useful handbooks of organ literature are: the Special List of Organ Music in Augener's Edition; the Guide to the Organ Music published by G. Schirmer; A Catalogue of Organ Collections (including Reed Organ Collections); The G. Schirmer Catalogue of Imported Organ Music. Any one, or all, of these will be sent gratis, upon request.

THE BOSTON MUSIC COMPANY .: BOSTON, MASS.

WILHELM HANSEN EDITION.

# Bei kirchlichen Handlungen

Stimmungsbilder für die Orgel

zum Gebrauch bei Gottesdiensten oder zum Concertvortrage

Componirt

von

**O F F O M A L L E N G.**

Op. 88.

1. Bei der Taufe.
2. Bei der Hochzeit (Hochzeitsmarsch).
3. Beim Abendmahle.
4. Bei der Beerdigung (Frauermarsch).

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER. — PROPRIÉTÉ POUR TOUS PAYS.  
AUFFÜHRUNGSRECHT VORBEHALTEN. — DROITS DE REPRÉSENTATION RÉSERVÉS.

KJØBENHAVN & LEIPZIG.

**WILHELM HANSEN, MUSIK-FORLAG.**

KRISTIANIA. **NORSK MUSIK-FORLAG.**

(BRØDRENE HALS · WARMUTH · WILHELM HANSEN.)

PARIS.

Dépositaires exclusifs pour la France  
**ROUART LEROLLE et Cie**  
18 Boulevard de Strasbourg.

BRUXELLES.

Dépositaire exclusif pour la Belgique  
**J. B. KATTO**  
46-48 rue de l'Ecuyer

# 1. Bei der Taufe.

Moderato.

OTTO MALLING, Op. 88.

Man. III.

Man. II.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first five measures feature a complex texture with many accidentals. The sixth measure has a *rit.* (ritardando) marking. The seventh measure has a *mp* (mezzo-piano) marking. The system concludes with a fermata over the final notes.

The second system of the musical score consists of three staves. It continues the piece with a similar texture. The dynamics remain *p* and *mp*. The music features various rhythmic patterns and accidentals. The system ends with a fermata.

The third system of the musical score consists of three staves. It continues the piece with a similar texture. The dynamics remain *p* and *mp*. The music features various rhythmic patterns and accidentals. The system ends with a fermata.

Man. III. *p*  
Man. I. *mp*  
*pp* Man. III.  
*cresc.* -  
*cresc.* -

This system contains three staves. The top staff is for the right hand, starting with a piano (*p*) dynamic and marked 'Man. III.'. The middle staff is for the left hand, starting with a mezzo-piano (*mp*) dynamic and marked 'Man. I.'. The bottom staff is a bass line. The system concludes with a crescendo (*cresc.*) marking in both the middle and bottom staves.

Man. I. *f*

This system contains three staves. The top staff is for the right hand, marked 'Man. I.' and *f*. The middle staff is for the left hand, also marked *f*. The bottom staff is a bass line. The system concludes with a crescendo (*cresc.*) marking in the bottom staff.

This system contains three staves. The top staff is for the right hand, the middle for the left hand, and the bottom for the bass line. The system concludes with a crescendo (*cresc.*) marking in the bottom staff.

Man. III.

pp

Man. I. mp

p

This system contains the first system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and ties. The middle staff has a bass clef and contains a bass line with chords and slurs. The bottom staff has a bass clef and contains a simple bass line. Dynamics include *pp* in the first measure, *p* in the final measure, and *Man. I. mp* in the final measure.

pp

Man. III.

cresc. -

cresc. -

This system contains the second system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and ties. The middle staff has a bass clef and contains a bass line with chords and slurs. The bottom staff has a bass clef and contains a simple bass line. Dynamics include *pp* in the third measure, *Man. III.* in the fourth measure, and *cresc. -* in the final measure of both the middle and bottom staves.

Man. I.

f

f

This system contains the third system of music. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and ties. The middle staff has a bass clef and contains a bass line with chords and slurs. The bottom staff has a bass clef and contains a simple bass line. Dynamics include *Man. I.* in the fourth measure and *f* in the fifth measure of both the middle and bottom staves.

First system of musical notation, consisting of three staves (treble, grand staff, and bass). The music features complex chordal textures and melodic lines with various articulations and slurs.

Second system of musical notation, consisting of three staves. This system includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The notation continues with intricate harmonic and melodic development.

Third system of musical notation, consisting of three staves. This system concludes the page with *rit.* markings and a final cadence. The music features sustained chords and melodic fragments.

# 2. Bei der Hochzeit. (HOCHZEITSMARSCH.)

Maestoso.

Man. I.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a forte (*ff*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes, often beamed together. The second staff provides harmonic support with chords and moving lines. The third staff has a few notes, with a *ff* dynamic marking.

The second system continues the piece with three staves. The top staff features a melodic line with a *ten.* (tenuto) marking. The middle and bottom staves continue the harmonic accompaniment. The dynamics remain consistent with the first system.

The third system concludes the piece with three staves. The top staff includes a *Man. II.* marking and features a triplet of eighth notes. The middle staff also has a triplet of eighth notes. The bottom staff continues the bass line. The dynamic marking *mf* (mezzo-forte) is present in the middle staff.



Man. I. Man. II. Man. I. Man. II.

The first system of music consists of two staves for piano accompaniment and two staves for Man. I and Man. II. The piano part features a triplet in the right hand and a triplet in the left hand. The Man. I part has a triplet in the right hand. The Man. II part has a triplet in the right hand. Dynamics include *f* and *mf*.

Man. I. Man. II.

The second system of music consists of two staves for piano accompaniment and two staves for Man. I and Man. II. The piano part features a triplet in the right hand and a triplet in the left hand. The Man. I part has a triplet in the right hand. The Man. II part has a triplet in the right hand. Dynamics include *f* and *mf*.

Man. I.

The third system of music consists of two staves for piano accompaniment and two staves for Man. I. The piano part features a triplet in the right hand and a triplet in the left hand. The Man. I part has a triplet in the right hand. Dynamics include *f* and *cresc.*

ff

ff

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a forte (*ff*) dynamic marking. The music features complex chordal textures and melodic lines with various articulations.

Tempo I.

*rit. molto*

*ff*

*rit. molto*

This system contains the next two staves of music. The upper staff begins with a *rit. molto* (ritardando molto) marking. The lower staff also begins with a *rit. molto* marking. A forte (*ff*) dynamic marking appears in the middle of the system. The music continues with complex textures and melodic lines.

*ten.*

This system contains the final two staves of music on the page. The upper staff begins with a *ten.* (tenuissimo) dynamic marking. The music concludes with complex textures and melodic lines.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the system.

The second system of the musical score consists of three staves. It continues the piece with similar notation to the first system. The top staff has a triplet of eighth notes. The middle staff has a triplet of sixteenth notes. The bottom staff has a triplet of eighth notes. The key signature remains two flats.

The third system of the musical score consists of three staves. It concludes the piece with a final cadence. The top staff has a triplet of eighth notes. The middle staff has a triplet of sixteenth notes. The bottom staff has a triplet of eighth notes. The key signature remains two flats.

L'istesso tempo.

Man. III.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The first system contains five measures. The grand staff has a *pp* dynamic marking. The bass staff has a *pp* dynamic marking. Fingerings are indicated with numbers 1-5. The notation includes various note values, slurs, and ties.

Second system of musical notation, continuing from the first system. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps. The second system contains five measures. The grand staff has a *pp* dynamic marking. The notation includes various note values, slurs, and ties.

Third system of musical notation, continuing from the second system. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three sharps. The third system contains five measures. The grand staff has a *pp* dynamic marking. The bass staff has a *pp* dynamic marking. The notation includes various note values, slurs, and ties.

First system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are in bass clef with the same key signature. The music features a melodic line in the upper voice and a harmonic accompaniment in the lower voices.

Second system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of three sharps. The middle and bottom staves are in bass clef with the same key signature. The system includes dynamic markings such as *mf* and *Man. II.* (Mancina II).

Third system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The middle and bottom staves are in bass clef with the same key signature. The system includes dynamic markings such as *f* and *cresc.* (crescendo).

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*ff*) dynamic. The first staff contains a series of chords and melodic lines, with some notes beamed together. The second and third staves provide harmonic support with chords and moving lines. The system concludes with a fermata over the final notes.

**Tempo I.**

The second system continues the piece. It features a *rit. molto* (ritardando molto) marking above the first staff and below the second staff. The music is marked *ff* (fortissimo) in both staves. The notation includes various rhythmic values and dynamic markings. The system ends with a fermata.

The third system of the score continues the musical development. It includes a *ten.* (tension) marking above the first staff. The music features complex chordal structures and melodic lines across all three staves. The system concludes with a fermata.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed eighth and sixteenth notes, often grouped with slurs. There are several rests throughout the system.

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. This system is characterized by a dense texture of chords and moving lines, with many notes beamed together. There are some triplets indicated by a '3' over the notes.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats. This system continues the complex texture, featuring many triplets and slurs. The music concludes with a final chord in the top staff.

### 3. Beim Abendmahle.

Moderato.

The musical score is arranged in three systems, each with three staves. The top staff is for the piano, the middle for the organ, and the bottom for the bass. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Moderato'. The score includes various performance markings: 'Man. III.' and 'Man. I.' for organ manuals, 'pp' (pianissimo) and 'mp' (mezzo-piano) for dynamics, and 'ten.' (tension) for the piano. The first system features a piano introduction with 'pp' and 'ten.' markings. The second system shows a more active piano part with 'pp' and 'mp' dynamics. The third system includes a complex organ part with 'Man. III.' and 'Man. I.' markings, 'pp' and 'mp' dynamics, and a fingering chart:  $\begin{matrix} 1 & 1 & 1 \\ 2 & 4 & 4 \\ 5 & 4 & 5 \end{matrix}$ . The score concludes with a final chord in the piano part.



Man. III. Man. III. Man. I.

pp mp p pp mp

Man. I.

pp

Detailed description: This system contains the first six measures of the piece. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a minor key. The first measure is marked 'Man. III.' and 'pp'. The second measure is marked 'Man. III.' and 'mp'. The third measure is marked 'Man. III.' and 'p'. The fourth measure is marked 'pp'. The fifth measure is marked 'Man. I.' and 'mp'. The sixth measure is marked 'pp'. The grand staff contains complex chordal textures and melodic lines, while the separate bass staff provides a simple harmonic accompaniment.

Man. III. Man. I. Man. III.

pp mp pp

Detailed description: This system contains measures 7 through 12. The first measure is marked 'Man. III.' and 'pp'. The second measure is marked 'Man. I.' and 'mp'. The third measure is marked 'Man. III.' and 'pp'. The music continues with similar textures and dynamics as the first system, with the grand staff and separate bass staff.

pp rit. mp Man. I. pp Man. III.

Detailed description: This system contains the final measures of the piece, from measure 13 to the end. The first measure is marked 'pp'. The second measure is marked 'pp' and 'rit.'. The third measure is marked 'mp'. The fourth measure is marked 'Man. I.'. The fifth measure is marked 'pp'. The sixth measure is marked 'Man. III.'. The piece concludes with a final chord in the grand staff and a simple bass line in the separate bass staff.

# 4. Bei der Beerdigung. (TRAUERMARSCH.)

The musical score is arranged in three systems, each with three staves. The first system features a piano introduction with dynamics *p* and *mf*, and markings for *Man. III.* and *Man. I.*. The second system continues the piano accompaniment with a *mf* dynamic. The third system includes a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic, with *Man. I.* markings. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

14483

First system of musical notation, consisting of three staves (treble, bass, and a lower bass staff). The music is in a key with three flats and a 3/4 time signature. It features complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece with similar complex textures and melodic development across the three staves.

Third system of musical notation, featuring dynamic markings and specific performance instructions. The markings include *mf*, *p*, and *ff*. The instructions are *Man. II.*, *Man. III.*, and *Man. I.*. The system concludes with *ff Fine.*

L'istesso tempo.

Man. III.

*p dolce*

Man. I.

*mf*

*p*

Man. III. 1. 2.

*p*

Man. I.

*mf*

Man. III.

*pp*

dim. p p p

This system contains the first three measures of the piece. The music is written for three staves: Treble, Bass, and a lower Bass staff. The first measure features a *dim.* (diminuendo) marking. The second and third measures are marked with *p* (piano). The key signature has three flats, and the time signature is 3/4.

Man. I. mf p

This system contains measures 4 through 7. Measure 6 is marked with *Man. I.* and *mf* (mezzo-forte). The lower Bass staff has a *p* (piano) marking. The music continues with various chordal textures and melodic lines.

Man. III. dim. p pp

This system contains measures 8 through 12. Measure 8 is marked with *Man. III.* and *dim.* (diminuendo). Measures 9 and 10 are marked with *p* (piano), and measure 11 is marked with *pp* (pianissimo). The piece concludes with sustained chords in the final measure.

Marcia D.C. al Fine.



BOSTON MUSIC COMPANY

# Selected Organ Compositions

## SERIES II

Compositions marked by an asterisk (\*) are especially effective for concert and recital purposes.

Mansfield, P. J.	*Concert Scherzo, in F major	1.15	Reger, Max	Part II: Toccata; Fugue; Romanze; Pre- lude; Fugue	1.00
Matthison-Hansen, H.	*Sérénade Romantique	.75	—	*Variations on an Original Theme, Op. 73	2.00
Mendelssohn, F.	*Six Symphonies		—	Op. 127, Introduction Passacaglia and Fugue	2.00
Merkel, Gustav	1. In C; 2. In G minor; 3. In D; 4. In G; 5. In F; 6. In E $\flat$	ea. 1.00	—	Op. 129, Nine Pieces, Bks. I, II	1.50
Modern Organ Composers (Hull)	Funeral March (Arr. by E. Douglas)	.50	Renaud, Albert	*Reverie, in A (Aug. Ed. No. 10232)	.50
Nevin, Ethelbert	Adagio, in E major, Op. 35 (Aug. Ed. No. 8706)	.50	—	Four Pieces, Op. 129 (Aug. Ed. No. 5827) comp.	1.00
—	*Sonata, in G minor, Op. 42 (Aug. Ed. No. 5821)	.75	Rheinberger, Josef	*Fantasia-Sonata, in A $\flat$ , Op. 65 (Aug. Ed. No. 8701)	.50
—	Bks. I-XII (Aug. Ed. Nos. 10221-10232)	ea. .50	—	*Sonata, in C minor, Op. 27 (Aug. Ed. No. 8703)	.50
—	At Twilight (Arr. by A. H. Ryder)	.50	Roze, Raymond	Wedding March	.75
—	Misericordia (Arr. by Purcell Mansfield)	.60	Ryder, Arthur H.	*Carillon-Allegretto, Op. 3, No. 1	.75
—	Narcissus (Arr. by R. Goss-Custard)	.75	—	Nocturne, Op. 3, No. 2	.60
—	Ophelia (Arr. by Purcell Mansfield)	.50	Schumann, R.	Träumerei (Arr. by Alex. Guilmant)	.30
—	O! That we Two were Maying (Arr. by R. Goss-Custard)	.60	Sjögren, Emil	Legends ( <i>Religious Moods</i> ) in all keys	
—	The Rosary (Arr. by R. Goss-Custard)	.60	—	Part I: C major to G $\sharp$ minor	1.50
—	Shepherd's Tale (Arr. by Purcell Mansfield)	.50	Smart, Henry	Part II: F major to E $\flat$ minor	1.50
—	Slumber Song (Arr. by E. H. Lemare)	.50	Soyres, P. de	Three Andantes	1.25
—	Time enough ( <i>Rechte Zeit</i> ) (Arr. by R. Goss- Custard)	.60	Svendsen, J. S.	*Andante grazioso	.60
—	Wedding Prelude and Intermezzo (Arr. by R. Goss-Custard)	.60	—	*Fantasia on Original Theme	.75
Noble, T. Tertius	Nachspiel, Op. 14	.60	Szalit, P.	Andante Funèbre (Arr. by G. Matthison- Hansen)	.50
Olsson, O.	Berceuse (Aug. Ed. No. 10225)	.50	Tours, Berthold	Intermezzo (Arr. by A. H. Ryder)	.50
—	*Fantasia Chromatica (Aug. Ed. No. 10228)	.50	Transcription Album	*Gavotte Moderne (Arr. by E. Douglas)	.50
—	*10 Variations, "Ave Maris Stella" (Aug. Ed. No. 5809)	1.00	Tschaikowsky Organ Album	8 Pieces by Noted Composers (B. M. Co. Ed. No. 183)	.60
Paderewski, I.	Melodie ( <i>Chant du Voyageur</i> ) (Arr. by Gaul)	.60	—	12 Celebrated Pieces	1.50
Ravenello, Oreste	Quattro Pezzi, Op. 39 (Aug. Ed. No. 5858)	.50	Twinning, W. L.	Autumn Song (Arr. by Edwin Arthur Kraft)	.50
RED ORGAN ALBUM	Twenty Compositions	1.25	Vincent, G. F.	Berceuse	.60
Reed, Wm.	Grand Choeur	.60	Watling, H. F.	*Meditation Symphonique	.90
Reger, Max	52 Easy Voluntaries for the Organ on tradi- tional Evangelical Chorals, Op. 67, Bks. I, II, III	1.50	—	Cantilene	.60
—	Largo, Op. 93b (Violin and Organ)	.75	—	3 Wedding Marches (Arr. by E. Douglas) (B. M. Co. Ed. No. 181)	
—	Prelude and Fugue, in F $\sharp$ minor	.75	—	1. Bridal March ( <i>Lohengrin</i> ); 2. Wedding March ( <i>Midsummer Night's Dream</i> );	
—	School of Trios. Bach's Two-voiced Inven- tions (Arr. by Reger and Straube)	.75	Wiegand, A.	3. *Assembly March ( <i>Tannhauser</i> ) comp.	.60
—	*10 Pieces for the Organ, Op. 69		Wolstenholme, W.	*Gran Marcia del Rey d'España	.60
—	Part I: Prelude; Fugue; Basso ostinato; Moment musical; Capriccio	1.00	—	*Irish Fantasy	1.50
			—	Lied	.75
			—	Prelude, in G, and Communion	.50
			YELLOW ORGAN ALBUM	Twenty Compositions	1.25

The Boston Music Company

26 & 28 West St., Boston, Mass.

## THE ORGAN WORKS OF OTTO MALLING

Malling is known to organists in this country by a few of his writings, for example, his "Shepherds in the field" and his "Easter Morning" but his monumental series of organ compositions illustrating other Scriptural subjects is not so familiar, because of their comparatively inaccessibility heretofore—a condition now removed by THE BOSTON MUSIC CO.'s. acquisition of the Sole Agency for America.

To all organists, in Protestant or Catholic churches, who take care to adapt their solo numbers to the church season, Malling's musicianly works throw open a treasury of finely imaginative and original expressions of devotional thought and revered event. For recitals too, with the added opportunity for program annotation, these works have direct application. We would call attention to the variety of other numbers suited to performance in the Passion-tide and Easter season.

### CHRISTUS, 12 Mood-pictures for the Organ (comprising Op. 48, 63 & 54)

#### Op. 48. The Birth of Christ comp. .75

No. 1. *The Shepherds in the Field*; 2. *The Three Wise Men of the East (March)*; 3. *Bethlehem (Based on the Christmas Melody "Holy Night")*

#### Op. 63. From the Life of Christ. 2 Bks. ea. 1.25

Bk. I: No. 4. *The Flight into Egypt*; 5. *The Temptation*; 6. *Ephata*.

Bk. II: No. 7. *The Daughter of Jairus*; 8. *Christ stilleth the tempest*; 9. *Christ's Entry into Jerusalem*

#### Op. 54. The Death and Resurrection of Christ. comp. 1.00

No. 10. *Gethsemane*; 11. *Golgotha*; 12. *Easter Morning*

#### Op. 70. The Holy Virgin. 2 Bks. ea. 1.00

Bk. I: No. 1. *The Annunciation*; 2. *Mary and Elizabeth*; 3. *The Holy Night*.

Bk. II: No. 4. *Christ's Presentation in the Temple*; 5. *Mary finds Jesus among the Doctors*; 6. *At the Foot of the Cross*

#### Op. 75. A Requiem for the Organ. 2 Bks. ea. 1.25

Bk. I: No. 1. *Give them rest*; 2. *Day of Wrath*; 3. *Watch, therefore*.

Bk. II: No. 4. *The Faith*; 5. *Peace*; 6. *Therefore did my heart rejoice: Give them rest*.

#### Op. 78. Paulus. 2 Bks. ea. 1.00

Bk. I: No. 1. *Saul rages against the Disciples*; 2. *On the way to Damascus*; 3. *Saul's sight is restored, and he is converted*.

Bk. II: 4. *Paul preaches the Gospel, and suffers persecution*; 5. *The People worship Paul*; 6. *The Gift of love*

#### Op. 81. The Seven Words from the Cross. 2 Bks. ea. 1.25

Bk. I: No. 1. *The March to Golgotha*; 2. *The Second and Third Words*.

Bk. II: No. 3. *"I thirst"*; 4. *"It is finished"*; *"Father, into Thy Hands"*; 5. *Epilogue (The Darkness) with chorus, ad lib.*

#### Op. 84. The Magi-Kings (Christmas Cycle) 2 Bks. ea. 1.50

Bk. I: No. 1. *Introduction: Christmas-eve* 2. *"Where is He born?"* 3. *The High Priests, and Scribes*; 4. *Bethlehem (No. 2 of op. 48, q. v.)*; Bk. II: No. 5. *Adoration*; 6. *Herod*; 7. *Return of the Magi*

#### Op. 88. The Holy Offices. comp. 1.25

1. *Baptism*; 2. *Wedding March*; 3. *Communion*; 4. *Funeral March*

#### Op. 89. Postludes to the Psalms of David comp. 1.25

1. *The Twenty-third Psalm (The Lord is my Shepherd)*; 2. *The Thirty-third Psalm (Praise the Lord with harp)*.

#### Op. 66. The Festivals of the Church Year. 2 Bks. ea. 1.00

Bk. I: No. 1. *Christmas-eve*; 2. *Christmas-day*; 3. *The Day after Christmas*; 4. *New Year's Day*; 5. *Maundy-Thursdlay*; 6. *Good Friday*; Bk. II: No. 7. *Easter-day*; 8. *The Day after Easter*; 9. *Day of Penitence*; 10. *Ascension-day*; 11. *Pentecost*; 12. *The Day after Pentecost*.

The 12 compositions Op. 66 listed above, arranged by the Composer for Reed Organ comp. 1.25

## BOOKS THAT REENFORCE THE CHOIR-DIRECTOR'S EFFORTS

### THE PARISHIONAL CHOIR

30 ANTHEMS FOR MIXED VOICES [n. 1.25]

Compiled and Edited by ARTHUR H. RYDER

In this Anthem-book, just issued after most careful preparation by a church musician of long and varied experience, we present a collection of numbers having uncommon adaptability, effective for limited choral resources, and at the same time worthy of interspersion among more elaborate selections in the best programs.

A striking combination of strong features has been thoughtfully striven for: 17 of the numbers are copyright originals, to be had in no other compilation, and 5 are new arrangements; a fair proportion of standard (but not hackneyed) selections is included; nearly all of the anthems lend themselves to the best prevailing taste of Protestant churches, including Episcopal and non-trinitarian services; 24 are suited to year-round employment as general anthems, while simultaneously the special application of most of the material to stated occasions and seasons is possible and fitting; 11 of the numbers require no soloists. A useful classification is provided, pointing out anthems of quiet character, those having more dynamic intensity, short anthems, and selections suitable for use as responses, invocations, morning anthems, vesper music, for communion, harvest, various festivals, and the seasons of the Church Year.

#### CONTENTS

Bach, Johann Sebastian	Grant us to do with zeal	King, Oliver	Arise, O Jerusalem
Barnby, Joseph	My God, I thank Thee	Knight, G. H.	Peace I leave with you
Beethoven, L. van	If one should say, "I love the Lord"	Saint-Saëns, C.	Come unto Me, all ye that labor
Borch, Gaston	Looking unto Jesus	Saint-Saëns, C.	Jesu, Word of God Incarnate
Bullard, Frederick Field	Immanuel's Land	Stainer, John	I am the Bread of Life
Colburn, Arthur G.	Save us, O Lord, while waking	Sullivan, Arthur	Turn Thy Face from my sins
Elliott, J. W.	O Most Merciful, hear us	Sullivan, Arthur	The Lord is nigh
Fibich, Zdenek	Bow down Thine ear, O Lord	Sydenham, E. A.	O give thanks unto the Lord
Franke-Harling, W.	The Lord's Prayer	Thorne, E. H.	Beloved, now are we the Sons of God
Franke-Harling, W.	Vesper Hymn	Tours, Berthold	O Saving Victim
Garrett, G. M.	Our soul on God with patience waits	Tozer, Ferris	Hide not Thy Face from me
Gaul, Harvey B.	Bread of the World	Tozer, Ferris	The Lord hath comforted His people
Gounod, Charles	Hear us, O Saviour	Turner, Edmund	There is Mercy with Thee
Händel, Georg Friedrich	Holy art Thou	Young, Fred H.	The Lord is my Shepherd
		Young, Fred H.	Give ear, O Shepherd of Israel
			O Lord, Thou art great and glorious

*Third Edition, Revised and Enlarged*

### A PLAIN-SONG SERVICE BOOK

FOR THE EPISCOPAL CHURCH [n. 1.00]

By ERNEST DOUGLAS

This book occupies a distinctive place, serving an ideal which includes recognition of plain-song's rightful share in the most churchly type of service—a recognition endorsed by the choir directors who have exhausted the supply of the first two editions. It constitutes a complete and independent choir-manual of the music to the entire liturgy, comprising the choral service and canticles of Morning and Evening Prayer, with Litany, the Merbecke Communion Service, the Missa de Angelis (the latter two with traditionally appropriate organ harmonization) a complete musical setting of Requiem, Occasional Anthems, the Burial Office, Processionals, etc.

The author's organ treatments of plain-song exhibit a purity of harmonization within the church modes that in itself would serve to confer an unrivaled value. Alternative Anglican settings for the Benedictus, Magnificat and Nunc dimittis are provided also, with a pointing that excels in flexibility. The influence of this book, in its preceding editions, has already been noticeable in the furtherance of plain-song's appreciation and more extensive use, in which influence the factors of absolute authenticity, completeness and convenience have united in fortunate measure.