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Music Department.

# Organ Recital Music

WITH  
REGISTRATION AND PEDALING

## EUGENE THAYER.

1. Ave Maria .....	EUGENE THAYER .....	5
2. Andante con varia Op.52.....	CALKIN .....	6
3. Canzona in A min. ....	GUILMANT .....	
4. Minuet and Trio in E min. ....	CALKIN .....	
5. Evening Prayer .....	EUGENE THAYER .....	
6. Andante Cantabile .....	REA .....	5
7. Allegretto in G. maj. Op. 62. ....	CALKIN .....	
8. Festival Prelude .....	EUGENE THAYER .....	
9. Andante in A. maj. ....	BERVON .....	
10. Homage à Mendelssohn .....	CALKIN .....	
11. Fantasie in C min. Op.35. <i>for two performers</i> .....	HESSE .....	
12. Festival Postlude .....	EUGENE THAYER .....	

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# ORGAN RECITAL MUSIC.

## No. 1. AVE MARIA.

EUGENE THAYER.

*Adagio religioso.*

Oboe & Gedekt 8ft. Tremolo *ad*

MAN. II.

MAN. III.

PEDAL.

Soft string and flute tone 8ft.

Bourdon 16ft. cop to Man. III.

The first system of the musical score consists of three staves: MAN. II. (right hand), MAN. III. (left hand), and PEDAL. (pedal). The key signature is one flat (B-flat) and the time signature is 3/4. The MAN. II. staff has a treble clef and contains a melodic line with some rests. The MAN. III. staff has a bass clef and contains a complex accompaniment of sixteenth-note chords, with some notes marked with a '6' and a slur. The PEDAL. staff has a bass clef and contains a simple bass line with notes marked with a '0' and a slur. The text 'Soft string and flute tone 8ft.' is written below the MAN. III. staff, and 'Bourdon 16ft. cop to Man. III.' is written below the PEDAL. staff. The tempo/mood is 'Adagio religioso' and the instrumentation includes 'Oboe & Gedekt 8ft. Tremolo ad'.

*libitum.)*

The second system of the musical score continues the three-staff arrangement. It features the same key signature and time signature. The MAN. II. staff continues the melodic line. The MAN. III. staff continues the sixteenth-note accompaniment. The PEDAL. staff continues the bass line. The tempo/mood is 'libitum.)'.

The third system of the musical score continues the three-staff arrangement. It features the same key signature and time signature. The MAN. II. staff continues the melodic line. The MAN. III. staff continues the sixteenth-note accompaniment. The PEDAL. staff continues the bass line.

The fourth system of the musical score continues the three-staff arrangement. It features the same key signature and time signature. The MAN. II. staff continues the melodic line. The MAN. III. staff continues the sixteenth-note accompaniment. The PEDAL. staff continues the bass line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a treble clef staff with a melodic line and a bass clef staff with a complex accompaniment of chords and eighth notes. The lower staff contains a few notes with dynamic markings 'v' and '0'.

Second system of musical notation. It features the same three-staff structure as the first system. The grand staff continues with similar melodic and accompanimental parts. The lower staff has notes with dynamic markings 'v' and '0'. On the right side of the system, there are two text labels: "MAN. I. Flöte 8ft." and "MAN. II.".

Third system of musical notation. It continues the three-staff format. The grand staff shows more complex melodic and harmonic development. The lower staff includes notes with dynamic markings 'v' and '0'.

Fourth system of musical notation. It maintains the three-staff structure. The grand staff features a more active melodic line. The lower staff has notes with dynamic markings 'v' and '0'. The text "con espress:" is written in the left margin of the grand staff.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features complex melodic lines with slurs and ties, and a bass line with sustained notes.

Second system of musical notation, consisting of three staves. Similar to the first system, it contains intricate melodic passages and a supporting bass line.

Third system of musical notation, consisting of three staves. The notation continues with complex rhythmic and melodic patterns.

Fourth system of musical notation, consisting of three staves. It includes performance instructions: *Ritard.* (Ritardando) in the first measure and *a tempo.* (allegretto) in the second measure. A box labeled **MAN. III.** is present in the first measure. The system concludes with a fermata over the final notes.

MAN. II.

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 treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with many beamed notes. The bottom staff contains a bass line with some rests and notes. There are dynamic markings like 'v' and '0' and some slurs.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The melodic line in the treble staff continues with similar rhythmic patterns. The accompaniment in the grand staff remains dense with beamed notes. The bottom staff continues with its bass line. Dynamic markings and slurs are present throughout the system.

MAN. I. MAN. II.

Third system of musical notation. This system is divided into two parts. The first part, labeled 'MAN. I.', features a long, sustained chord in the grand staff. The second part, labeled 'MAN. II.', resumes the accompaniment. The treble staff continues with its melodic line, and the bottom staff continues with its bass line. Dynamic markings and slurs are used to indicate phrasing.

Fourth and final system of musical notation on this page. It continues the three-staff structure. The melodic line in the treble staff shows some trills and slurs. The accompaniment in the grand staff and the bass line in the bottom staff continue with their respective parts. The system concludes with a final cadence.

Musical score system 1, featuring two staves labeled "MAN. I." and "MAN. II." and a third staff below. The music is in a key with one flat and a 7/8 time signature. The first staff contains a complex melodic line with many beamed notes. The second staff provides harmonic support with chords and moving lines. The third staff has a simpler bass line. A fermata is placed over the final measure of the first staff.

Musical score system 2, continuing the piece. It features two staves and a third staff below. The notation includes various rhythmic patterns and dynamic markings such as accents and hairpins. A fermata is present over the final measure of the first staff.

Musical score system 3, continuing the piece. It features two staves and a third staff below. The music continues with complex rhythmic patterns and dynamic markings. A fermata is present over the final measure of the first staff.

Musical score system 4, the final system on the page. It features two staves and a third staff below. The music concludes with sustained chords and a final cadence. A fermata is present over the final measure of the first staff.

# Selections from our New and Very Popular Catalogue.

## ITALIAN SONGS.

1. **Variazioni di Concerto**, (Variations on Carnival of Venice.)  
Eb, E-E alt. . . . . *Benedict.* 10
2. **L'Ombra d'una Rosa**, (The Spirit of the Rose.) E, D-F.  
Campana. 4
3. **Alla Stella confidente**, (The love Star.) F, E-G. *Robaudi.* 6½
4. **L'Amor funesto**, (The fatal Love.) E, E-E. . . . . *Donizetti.* 5
5. **O fanciulle O Giovinetti**, (Love and Spring.) C, G-G.  
Campana. 4
6. **Sempre conte**, (Ever with thee.) G, E-F. . . . . *Campana.* 5
7. **Si colmi il calice**, (Come, fill the wine-cup full,) from Macbeth.  
Bb, F-B. . . . . *Verdi.* 5
8. **Vicino al mar**, (Near the sea.) DUETT. E, Sop. and Cont.  
Campana. 5
9. **Ora Divina**, (Blissful moments.) DUETT. G, Sop. and Cont.  
Campana. 5

## FRENCH SONGS.

1. **O Pere inexorable**, (Oh, unrelenting father.) Bruschino.  
C, E-B. . . . . *Rossini.* 6½
2. **Elisabeth, reine de Hongroise**, (Elizabeth of Hungary.)  
G, D-G. . . . . *Bordèse.* 6
3. **Ah! do mon dernier jour**, (Ah! yonder rises slow).  
JOAN OF ARC. Bb, C-F. . . . . *Bordèse.* 10

## ENGLISH SONGS.

1. **Fie! Annette**. F, D-F. . . . . *Gatty.* .40
2. **Say, Bird of Summer**. E, D-F. . . . . *Gabrielle.* .30
3. **My dear and only Love**. Eb, E-E. . . . . *Sullivan.* .50
3. **Of what is my Darling dreaming?** D, D-D. . . . . *Philp.* .30
5. **Drifting**. Bb, B-F. . . . . *Claribel.* .30
6. **The Maiden's Rose**. F, C-F. . . . . *Hutton.* .35
7. **The Bird that came in Spring**. F, F-C. . . . . *Benedict.* .50
8. **So the Story goes**. G, D-G. . . . . *Molloy.* .30
9. **There's nothing like a fresh'ning breeze**. C, G-C.  
*Randegger.* .35
10. **Maid of Athens**. G, E-A. . . . . *Allen.* .40
11. **Living Poems**. F, C-F. . . . . *Sullivan.* .50
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13. **When we are old and gray**. F, D-F. . . . . *Dolby.* .35
14. **Unspoken**. F, C-D. . . . . *Gatty.* .35
15. **Rose-Marie**. Bb, F-D. . . . . *Molloy.* .35
16. **Aubade**. Ab, F-F. . . . . *Coven.* .50
17. **Speed on, my bark**. Eb, B-E. . . . . *Leslie.* .40
18. **Walter, the Woodman**. D, A-D. . . . . *Hutton.* .50
19. **The Diver**. Eb, A-C. . . . . *Loder.* .50
20. **I'm a Forester free**. Eb, A-E. . . . . *Reyloff.* .35
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27. **The Vedette**. F, F-D. . . . . *Watson.* .75
28. **A free lance am I**. Eb, D-E. . . . . *Campana.* .60
29. **Mary Morison**. Bb, F-F. . . . . *Sullivan.* .40
30. **Love laid his sleepless head**. E, D-F. . . . . *Sullivan.* .40

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5. **When leaflets from the roses fall**. . . . . .25
6. **Killarney**. . . . . .25
7. **Sweet roses of Spring**. . . . . .25
8. **Jessie Green**. . . . . .25
9. **Oh, let me be a child again**. . . . . .25
10. **Dear mother, lay me down to sleep**. . . . . .25
11. **Thrown on the world**. . . . . .25
12. **No home but has a darling there**. . . . . .25
13. **When your silver locks were gold**. . . . . .25
14. **The old ark on the strand**. . . . . .35
15. **Don't let the old folks suffer**. . . . . .25
16. **Dar's a meetin' here to-night**. . . . . .25
17. **Old Aunt Jemima**. . . . . .25
18. **Speak to Me**. . . . . .25
19. **Kaloolah**. . . . . .30

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