

# ALBUM FOR ORGANISTS.

A CHOICE COLLECTION OF

## CONCERT MUSIC for the ORGAN,

WITH PEDALING AND REGISTRATION.

BY

### EUGENE THAYER.

#### FOR ONE PERFORMER.

1.—SIXTH ORGAN CONCERTO.	- - - - -	<i>Handel.</i>	10
2.—CHORAL VARIATIONS, IN <i>E FLAT</i> .	- - - - -	<i>Henry Smart.</i>	8½
3.—THREE ADAGIOS. Op. 256.	- - - - -	<i>Volckmar.</i>	8½
4.—VARIATIONS ON "NUREMBURG." Op. 28.	- - - - -	<i>Eugene Thayer.</i>	7½
5.—VARIATIONS ON "GOD SAVE THE KING." Op. 1.	- - - - -	<i>Edw. Fisher.</i>	7½
6.—VARIATIONS ON "PLEYEL'S HYMN." Op. 1.	- - - - -	<i>Ch. Gerrish.</i>	6
7.—TWO CANONS ON A CHORAL THEME.	- - - - -	<i>Aug. Haupt.</i>	6
8.—VARIATIONS ON THE "SICILIAN HYMN." Op. 29.	- - - - -	<i>Eugene Thayer.</i>	6
9.—FUGUE, IN <i>C MAJOR</i> .	- - - - -	<i>Aug. Haupt.</i>	8½
10.—VARIATIONS ON "AULD LANG SYNE." Op. 30.	- - - - -	<i>Eugene Thayer.</i>	6

#### FOR TWO PERFORMERS.

11.—VARIATIONS ON THE "SICILIAN HYMN." Op. 27.	- - - - -	<i>Eugene Thayer.</i>	10
12.—FANTASIE, IN <i>D MINOR</i> . Op. 87.	- - - - -	<i>Adolph Hesse.</i>	12½
13.—FESTINTRADE, (FESTIVAL OVERTURE). Op. 76.	- - - - -	<i>Volckmar.</i>	12½
14.—VARIATIONS ON "NUREMBURG." Op. 25.	- - - - -	<i>Eugene Thayer.</i>	10
15.—VARIATIONS ON "AULD LANG SYNE." Op. 26.	- - - - -	<i>Eugene Thayer.</i>	10

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# CONCERT VARIATIONS ON THE CHORAL "NUREMBURG"

Organists' Album No. 4.

EUGENE THAYER, Op. 28.

*INTRADA.*  
*Maestoso. Full Organ.*

Manual.

Man 1.

Doppio.  
Ped to Man 1.

Pedal.

Man 2.

m/d

*ff*

Man 1.



TEMA. NUREMBERG.

Manual.

Man 2 8ft.

Senza Ped.

16, 8' and Soft 4 ft. no reeds.

Manual.

Man 1.

Pedal.

1ma

2da

Full to 15<sup>th</sup>

VAR. II.

Manual.

Man 1.

Pedal.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some rests. The bottom staff is a bass clef with the same key signature and time signature, containing a pedal line with eighth notes and rests. Vertical lines labeled 'V' are placed below the pedal staff at the beginning of each measure. The word 'Man 1.' is written above the middle staff.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some rests. The bottom staff is a bass clef with the same key signature and time signature, containing a pedal line with eighth notes and rests. Vertical lines labeled 'V' are placed below the pedal staff at the beginning of each measure. The word 'trmn' is written above the middle staff in the third measure.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some rests. The bottom staff is a bass clef with the same key signature and time signature, containing a pedal line with eighth notes and rests. Vertical lines labeled 'V' are placed below the pedal staff at the beginning of each measure.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with the same key signature and time signature, containing a bass line with eighth notes and some rests. The bottom staff is a bass clef with the same key signature and time signature, containing a pedal line with eighth notes and rests. Vertical lines labeled 'V' are placed below the pedal staff at the beginning of each measure. The words 'Ima' and '2da' are written above the top staff in the third and fourth measures, respectively. The word 'trmn' is written above the middle staff in the first measure.

*Adagio.* String and Flute tone 8 ft.

V.A.R. III.

Mantrel.

*p* Man 3.

Pedal.

Ped. Bourdon 16 ft coup to Man 3.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a bass line. The bottom staff is a bass clef with a pedal line, featuring notes marked with 'V' and '0'.

Second system of musical notation, consisting of three staves. The top staff is a treble clef with a melodic line. The middle staff is a bass clef with a bass line. The bottom staff is a bass clef with a pedal line, featuring notes marked with 'V' and '0'. The word "attacca." is written at the end of the system.

**MANUAL.**

*FINALE.*  
*Allegro.*  
*tr*

Third system of musical notation, consisting of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. The tempo and performance instructions are listed to the left of the staves.

Full Organ.  
Pedal tacet.

Fourth system of musical notation, consisting of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. A trill ornament is indicated above the top staff.

Fifth system of musical notation, consisting of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. A trill ornament is indicated above the top staff.



*Maestoso.*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The first two staves are marked with a forte dynamic (*ff*). The music features a steady eighth-note accompaniment in the bass clef staff and chords in the grand staff. There are accents (^) over several notes in the grand staff.

Second system of musical notation. It consists of three staves. The first two staves are marked with a piano dynamic (*ma.*). The music continues with the eighth-note accompaniment and chords. There are accents (^) over notes in the grand staff.

Third system of musical notation. It consists of three staves. The first two staves are marked with a piano dynamic (*2da*). The music continues with the eighth-note accompaniment and chords. There are accents (^) over notes in the grand staff.

Fourth system of musical notation. It consists of three staves. The music continues with the eighth-note accompaniment and chords. There are accents (^) over notes in the grand staff.





1<sup>ma</sup> 2<sup>da</sup> 9

*marcato.*

8<sup>a</sup>

*simili.*

8<sup>a</sup>

*ritardo - - - molto.*

*Doppio.*

# Oliver Ditson & Co., in Boston, New York, and Philadelphia.

Messrs. Oliver Ditson & Co., of Boston, beg to inform their customers and the musical public that they have recently purchased, at large expense, the entire stock of Engraved and Stereotyped Music Plates, Sheet Music, Music Books, Pianos, Instruments and good will of the old and well-known house of LEE & WALKER, of Philadelphia, and have established a branch house in that city, under the firm name of J. E. DITSON & CO. For several years the firm has had a large and successful branch house in New York city, under the firm name of CHARLES H. DITSON & Co.

The Lee & Walker catalogue embraced over 50,000 music and book plates, and among the most valuable copyrights now added to their former immense catalogue, Messrs. DITSON & Co. call attention to the following:—

## VOCAL.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

Alone and from home. S'g and Cho. Bb. 2. F to F. <i>Frank Stanley.</i> 40	And eyes will watch for thee. Ab. 3. d to Fb. <i>Albt. H. Hassler.</i> 30	
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40	Beautiful Blue Danube. D. 4. c sharp to A. <i>F. Branson.</i> 50	
Arranged from the popular Danube Waltzes by Strauss.		
Birdie's Ball. D. 1. d to D. <i>A. Street.</i> 25	Blind Girl's dream. A. 3. E to G. <i>F. Branson.</i> 40	
Blue-eyed darling, whisper yes. D. 2. d to E. <i>H. P. Danks.</i> 30	'Cause Birdie told me so. G. 2. d to E. <i>E. Mack.</i> 30	
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. <i>Shaw.</i> 30	Come when you will I've a welcome. A. 3. c sharp to E. <i>Lansdon.</i> 40	
Died in the streets. Song and Chorus. Bb. 2. F to F. <i>Eastburn.</i> 30	Dance me, papa, on your knee. Bb. 3. d to E. <i>H. P. Danks.</i> 30	
Don't forget to write me, darling. G. 2. d to D. <i>Lauder.</i> 40	Dying Nun. Alto. Eb. 2. Bb to C. <i>Brewster.</i> 25	
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. <i>Winner.</i> 35	Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. <i>Winner.</i> 35	
Gates are ever open. S'g and Cho. F. 2. d to F. <i>Alice Hawthorne.</i> 30	A companion song to "Gates ajar."	
Good-bye Liza Jane. Comic. D. 3. d to F sharp. <i>Eddie Fox.</i> 35	Guess who? F. 3. d to F. <i>Frank Howard.</i> 35	
Sung with great success by Lotta.		
Great Centennial Song. C. 2. G to E. <i>Howard Paul.</i> 30	Happy Hours. Song and Chorus. G. 3. d to E. <i>H. Millard.</i> 40	
He's going away to leave me. G. 2. d to G. <i>C. J. Miers.</i> 30	How sweet are the roses. D. 2. d to D. <i>Alice Hawthorne.</i> 35	
I am dreaming of the loved ones. Eb. 2. Eb to C. <i>Alice Hawthorne.</i> 35	I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. <i>Mack.</i> 40	
The words of poor little Charlie Ross.		
In my swift boat. Ab. 3. d to F. <i>Concone.</i> 35	Just as of old. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35	
Katy Avourneen. D. 3. D to F sharp. <i>J. E. Johnson.</i> 30	Kissing thro' the bars. G. 2. d to D. <i>J. Wood, Jr.</i> 35	
Listen to the mocking bird. S'g and Cho. G. 3. d to E. <i>A. Hawthorne.</i> 35		

Little Brown Jug. Song and Chorus. C. 2. E to E. <i>Eastburn.</i> 30	Little Bud loveliness. C. 3. c sharp to E. <i>Mack.</i> 30	
Loved and lost. Eb. 2. Eb to F. <i>A. H. Rosewig.</i> 40	Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35	
Nellie's secret. Song and Chorus. Eb. 3. Eb to F. <i>H. Millard.</i> 30	No one to love. Ab. 3. c to F. <i>W. B. Harvey.</i> 35	
Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35	Only waiting. Eb. 3. Eb to F. <i>G. Kunkle.</i> 50	
Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40	Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30	
Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. <i>Millard.</i> 30	Our sweethearts at home. Song and Cho. G. 2. d to E. <i>Winner.</i> 35	
Pretty as a picture. Song and dance. A. 3. F to F sharp. <i>Bishop.</i> 35	Sung with great success by Mlle. Aimée.	
Robin, pretty Robin. Eb. 3. F to G. <i>M. Loesch.</i> 50	Rock beside the sea. Ab. 3. Eb to F. <i>C. C. Converse.</i> 40	
Slumber not darling. Song and Cho. A. 3. E to F sharp. <i>Persley.</i> 35	Somebody's darling slumbers here. C. 4. c to E. <i>J. M. Muller.</i> 30	
Song of Jokes. Medley. D. 2. d to F sharp. <i>Sep. Winner.</i> 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35	
Ten little Injuns. Comic Song and Cho. G. 2. d to E. <i>Sep. Winner.</i> 30	Trust to Luck. D. 2. d to F sharp. <i>W. P. Cunningham.</i> 35	
We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. <i>Eastburn.</i> 35	What care I. G. 2. b to E. <i>Alice Hawthorne.</i> 35	
What do Birdies dream of. Eb. 2. c to Eb. <i>Theo. T. Crane.</i> 30	What is home without a mother. D. c sharp to D. <i>A. Hawthorne.</i> 30	
What the candle told me was true. S'g & Cho. D. 2. d to F sh. <i>Merton.</i> 35	Answer to "Letter in the Candle."	
When mother married pap. Comic S'g and Cho. A. 2. E to E. <i>Eastburn.</i> 30	When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. <i>Huntley.</i> 30	
Whispering Hope. Duet. Eb. 3. <i>Alice Hawthorne.</i> 40	Whisper softly, tell me darling. F. 3. c to G. <i>V. Keratry.</i> 35	
Would I were with thee. F. 3. c to F. <i>C. Bosetti.</i> 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. <i>Staub.</i> 35	

## INSTRUMENTAL.

Ada. Meditation. Ab. 4. <i>Meininger.</i> 75	April Shower Mazurka. F. 4. <i>E. Mack.</i> 50	
Banjo. Imitation for Piano. A. 3. <i>H. C. Harris.</i> 30	Bird of the Forest. Eb. 4. An elegant parlor piece. <i>Carl Leduc.</i> 50	
Birdie's Waltz. F. 1. <i>E. Mack.</i> 20	Black Swan set of Cotillions. G. 2. <i>Sep. Winner.</i> 35	
Blue Bird Polka Mazurka. C. 3. <i>F. Brandis.</i> 30	Blue Bird Echo Polka. Eb. 4. <i>Mary Morrison.</i> 30	
Blushing Morn Polka. Eb. 4. <i>Carl Meyer.</i> 50	Centennial March. Illustrated. Eb. 4. <i>E. Mack.</i> 50	
Introducing National Airs of United States.		
Centennial Gallop. C. 3. <i>John Solan.</i> 30	Charity. Variations on Glover's Song. Eb. 4. <i>C. Grobe.</i> 50	
Chasseur Grand March. Eb. 3. <i>E. Mack.</i> 75	Chesney Wold Quadrille. F. 3. <i>F. Green.</i> 50	
Chicago Fire Bells. Fantasia. Ab. 4. <i>Clara H. Saylor.</i> 40	Chick Waltz. G. 2. <i>E. Mack.</i> 40	
Cinderella. Descriptive fantasia. C. 4. <i>"</i> 60	Come Along Scottisch. Eb. 3. <i>"</i> 35	
Contraband Scottisch. G. 2. <i>S. Winner.</i> 40	Cracovienne. Fantasia. Eb. 6. <i>W. V. Wallace.</i> 1.50	
Dance of May Queen. Db. 5. <i>Theo. Moelling.</i> 60	Emma Mazurka. F. 3. <i>C. J. Miers.</i> 35	
Empire March. G. 2. <i>Converse.</i> 30	Evening Song to Virgin. Variations. Eb. 4. <i>Grobe.</i> 50	
Fairies' Carol. Reverie. F. 3. <i>A. H. Rosewig.</i> 35	Five Finger March. C. 1. <i>E. Mack.</i> 20	
Five Finger Waltz. F. 1. <i>"</i> 20	Florence Galop. G. 3. <i>C. J. Miers.</i> 30	
Fortification Storm March. Bb. 3. <i>G. Piefke.</i> 35	Freeburg Grand March. Eb. 3. <i>W. T. Meyer.</i> 30	
Grant's (General) Grand March. F. 2. <i>E. Mack.</i> 40	Grains of Gold. Morceau. Ab. 3. <i>Carl Meyer.</i> 60	
Hancock's (General) Grand March. Bb. 3. <i>S. Winner.</i> 40	Hawthorne Scottische. F. 3. <i>J. T. Quigg.</i> 30	
Heidelberg March. F. 2. <i>C. C. Converse.</i> 30	Her bright smile haunts me still. Ab. 4. <i>Ch. Grobe.</i> 50	
Variations on Wrighton's popular song.		
Home, Sweet Home. Variations. Ab. 5. <i>E. Mack.</i> 60	" " " F. 4. op. 207. <i>C. Grobe.</i> 50	
" " " (Moonbeams.) F. 2. <i>E. Mack.</i> 20	" " " F. 3. <i>C. Grobe.</i> 50	
I would not live away. Variations. F. 3. <i>E. Mack.</i> 20	Jolly Brother's Galop. Simplified. G. 1. <i>E. Mack.</i> 20	
Last Rose of Summer. Variations. Eb. 4. <i>C. Grobe.</i> 50	Little Mischievous Scottisch. G. 2. <i>F. Drayton.</i> 35	
Memory's Dream. Waltz Reverie. Eb. 4. <i>J. E. Muller.</i> 50	As popular as "Falling Leaves," by same author.	

Memorial March. C. 3. Illustrated. <i>E. Mack.</i> 50	Minnie Waltz. F. 2. <i>"</i> 35
Mocking Bird Schottish. G. 3. <i>"</i> 30	" " Transcription. C. 4. <i>C. Kinkel.</i> 50
Mocking Bird. Easy arrangement. G. 2. <i>C. Everst.</i> 20	" " March. F. 3. <i>E. Mack.</i> 30
" " Variations. G. 3. <i>C. Grobe.</i> 50	" " Waltz. F. 3. <i>E. Mack.</i> 30
" " Transcription. A. 4. <i>B. Richards.</i> 60	" " Gr. Fantasia, in'ding "Auld Lang Syne." <i>Hoffman.</i> 1.00
Perhaps the most popular Piano piece ever published.	
Mocking Bird Rondo. Eb. 3. <i>E. Mack.</i> 30	" " Polka. F. 3. <i>"</i> 30
" " Quick Step. F. 3. <i>Aug. Schaffer.</i> 50	Mozart's Oxen Waltz. C. 3. Arranged by <i>E. Mack.</i> 40
With the story of its composition.	
Music on the Waves. Ab. 5. <i>John Werum.</i> 50	Music on the Water. A moonlight reverie. Db. 5. <i>A. P. Wyman.</i> 75
Companion to "Silvery Waves."	
Natalie Waltz. Simplified. Moonbeams. G. 1. <i>E. Mack.</i> 20	Nellie Grant's Wedding March. Bb. 3. <i>"</i> 40
Nevada Grand March. Ab. 4. <i>W. F. Meyer.</i> 35	No One to Love. Brilliant variations. Bb. 4. <i>C. Grobe.</i> 60
Old Hundred. Variations. G. 4. <i>"</i> 50	Orphan's Prayer. Fantasia. Eb. 4. <i>E. Mack.</i> 50
Patchwork Polka. Bb. 2. <i>Walters.</i> 30	Paul and Virginia Waltz. Eb. 3. <i>E. Mack.</i> 40
Peri Waltz. Simplified. F. 1. <i>"</i> 20	Pleyel's German Hymn. Variations. G. 4. <i>Grobe.</i> 50
Purling Brook. Fantasia. Bb. 3. <i>E. Mack.</i> 50	Ray of Sunshine. Ab. 4. <i>Carl Leduc.</i> 50
As its name intimates a 'Ray of Sunshine.' What more could be said.	
Rock Beside the Sea. Variations. Ab. 4. <i>C. Grobe.</i> 60	Sardinian Shepherd Boy. Reverie. G. 4. <i>E. Mack.</i> 50
Satanella, or Devil's Call Galop. A. 3. <i>A. M. Schacht.</i> 40	Silver Cloud Polka Brillante. G. 4. <i>Carl Le Duc.</i> 50
Solitude. Fantasia with variations. F. 4. <i>E. Mack.</i> 50	Sounds from the Ringing Rocks. F. 4. <i>B. Fr. Walters.</i> 50
A Romantic Fantasy which charms all hearers.	
Tit-Tat-Toe Scottisch. Illustrated. G. 2. <i>Marion Florence.</i> 35	Tolling Bell. A musical delineation. Ab. 4. <i>C. Grobe.</i> 60
Descriptive of approaching Mount Vernon.	
Tom Thumb's Grand Wedding March. Eb. 3. <i>E. Mack.</i> 40	University March. D. 2. <i>C. C. Converse.</i> 30
Wings of a Dove. Variations. Bb. 4. <i>Ch. Grobe.</i> 50	Yankee Doodle. Variations. Eb. 4. <i>C. Grobe.</i> 60

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