

BOOK. 4.

TRANSCRIPTIONS,  
*from the Works of*  
FELIX MENDELSSOHN BARTHOLDY,  
FOR THE  
*Organ,*  
BY  
GEO. CALKIN.

*Ent. Sta. Hall.*

*Reduced Price 2/-*

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London & New York  
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# Nº1. AS THE HART PANTS. (42<sup>nd</sup> PSALM.)

Sw. to Prin.  
Gt.(coupled) Claribel & Flute.  
Ped. 16 to Sw.

*Lento e sostenuto.*

The musical score is written for piano and voice. It begins with the tempo marking *Lento e sostenuto.* The piano part starts with a dynamic of *p* (piano) and includes markings for *sf* (sforzando) and *f* (forte). The vocal line includes the lyrics "CRE - - - - -" and "CRE - - - - -". The score includes performance instructions such as "CRESC." (Crescendo) and "Sw." (Swell). The guitar part is indicated by "Gt." and includes a dynamic marking of *p*.

CRE - - - scen - - - do *f*

- scen - - - do

add Open

couple to Gt. *f*

(in Open & Flute Gt.) *sf*

Sw. *f*

Gt

off coupler

Gt

couple to Gt.

*cresc.*  
cre - - - scen - - - do

Full  
Reeds  
*f* *ff* *ff* *sf*

*sf* *ff*  
Reduce to Open & Clar.  
\*

sempre senza Open

add double.

dim.

Sw.

*p*

*p*

senza double

This system contains the first system of a musical score. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first measure is marked 'sempre senza Open'. The second measure has a 'dim.' marking. The third measure has an 'add double.' marking. The fourth measure has a 'Sw.' marking. The fifth and sixth measures have a '*p*' marking. The seventh measure has a 'senza double' marking. The system ends with a double bar line.

Flute & Clar.

*f*

*5f*

G!

Sw.

*f*

G!

This system contains the second system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first measure has a '*f*' marking. The second measure has a '*5f*' marking. The third measure has a 'G!' marking. The fourth measure has a 'Sw.' marking. The fifth measure has a '*f*' marking. The sixth measure has a 'G!' marking. The system ends with a double bar line.

*5f*

*f*

*p*

Sw.

This system contains the third system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music is in a minor key. The first measure has a '*5f*' marking. The second measure has a '*f*' marking. The third measure has a '*p*' marking. The fourth measure has a 'Sw.' marking. The system ends with a double bar line.

# Nº 2. THE LORD HATH COMMANDED.

QUINTETT.

(42<sup>nd</sup> PSALM.)

Sw. Open D  
G<sup>♯</sup> Dul. or Clari  
Ped. Bourdon to G<sup>♯</sup>

*Allegro moderato.*

The musical score is presented in three systems, each with three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The first system begins with the tempo marking *Allegro moderato.* and dynamic markings *Sw. mf* and *sf*. The second system continues the vocal and piano accompaniment. The third system features a *Solo soft add Oboe* section, with a *G<sup>♯</sup>* marking in the piano part. The piano accompaniment consists of chords and arpeggiated figures in the right hand and a bass line in the left hand.

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with various dynamics: *cresc.*, *f*, *p*, and *f*. The middle staff is in treble clef and contains a series of chords. The bottom staff is in bass clef and contains a bass line.

Second system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a dynamic marking of *mf* and a hairpin crescendo. The middle staff is in treble clef and contains a series of chords, with a dynamic marking of *mf* and a hairpin crescendo. The bottom staff is in bass clef and contains a bass line.

Third system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains a melodic line with a dynamic marking of *Solo*. The middle staff is in bass clef and contains a series of chords, with a dynamic marking of *Gt*. The bottom staff is in bass clef and contains a bass line.

First system of musical notation. It consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two flats. The system includes dynamic markings such as *f* and *Sw.* (Sforzando).

Second system of musical notation. It consists of three staves. The top staff features a melodic line with a *Solo* marking above it. The middle and bottom staves are a grand staff with piano accompaniment. Dynamic markings include *f*, *p*, and *sf*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line. The middle and bottom staves are a grand staff with piano accompaniment. Dynamic markings include *sf*, *p*, and *CRSC.* (Crescendo).



First system of musical notation. It consists of three staves. The top staff is a treble clef with a melodic line. The middle and bottom staves are grand staff notation (treble and bass clefs) with chordal accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). A guitar part is indicated by a *Gt* symbol and an upward-pointing arrow.

Second system of musical notation. It consists of three staves. The top staff has a *Solo* marking above it. The middle staff features a *Sw.* (switch) marking with a downward-pointing arrow. A guitar part is indicated by a *Gt* symbol and an upward-pointing arrow.

Third system of musical notation. It consists of three staves. The top staff has a *f* (forte) dynamic marking. The middle staff features a *Sw.* (switch) marking with a downward-pointing arrow. A guitar part is indicated by a *Gt* symbol and an upward-pointing arrow.

Fourth system of musical notation. It consists of three staves. The top staff has a *Solo* marking above it. The middle staff features a *Sw.* (switch) marking with a downward-pointing arrow. The bottom staff has a *Sw.* (switch) marking with a downward-pointing arrow. The system includes tempo markings: *poco ritard.* (poco ritardando) and *a tempo*. A guitar part is indicated by a *Gt* symbol and an upward-pointing arrow. The system concludes with a *p* (piano) dynamic marking.

Sw. to Prin. with Reeds.(Open )

G<sup>t</sup> Open DPed.16 Open to G<sup>t</sup>N<sup>o</sup> 3. WHY, MY SOUL ART THOU SO VEXED.( 42<sup>nd</sup> PSALM.)*Allegro maestoso assai.*

N<sup>o</sup> 4. TRUST THOU IN GOD.( 42<sup>nd</sup> PSALM.)*Più animato.*

*Molto Allegro vivace.*

The first system of the musical score consists of three staves. The top two staves are joined by a brace on the left and represent the piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff is a single line. The music is in 2/4 time and features a key signature of one sharp (F#). The piano part is characterized by dense, rhythmic chords and arpeggiated figures. The single staff contains a melodic line with eighth and sixteenth notes.

The second system of the musical score consists of three staves. The top two staves are joined by a brace on the left and represent the piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff is a single line. The music continues in 2/4 time with the same key signature. The piano part maintains its dense, rhythmic texture. The single staff continues with its melodic line, showing some rests.

The third system of the musical score consists of three staves. The top two staves are joined by a brace on the left and represent the piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff is a single line. The music continues in 2/4 time with the same key signature. The piano part features more complex chordal structures and arpeggios. The single staff has a more active melodic line with some slurs.

The fourth system of the musical score consists of three staves. The top two staves are joined by a brace on the left and represent the piano accompaniment. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff is a single line. The music continues in 2/4 time with the same key signature. The piano part shows further development of its rhythmic patterns. The single staff concludes with a melodic phrase that ends with a long note.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is a grand staff (treble and bass clefs) with piano accompaniment, featuring chords and moving lines in both hands. The bottom staff is a bass clef with a single melodic line.

The second system of musical notation continues the piece. It features similar notation to the first system, with a treble clef staff for the melody, a grand staff for piano accompaniment, and a bass clef staff for a lower melodic line. The piano part includes various chordal textures and arpeggiated figures.

The third system of musical notation shows further development of the musical themes. The treble clef staff continues with melodic motifs, while the piano accompaniment in the grand staff becomes more complex with dense chordal structures. The bass clef staff provides a steady rhythmic and harmonic foundation.

The fourth system of musical notation concludes the page. It features a final melodic phrase in the treble clef staff, a grand staff with piano accompaniment that includes some large, sustained chords, and a bass clef staff with a concluding melodic line. The system ends with a double bar line.

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 Prelude and Fugue, in C minor. Dr. W. Creser.  
 Larghetto, in D. James Bryant.  
 Short Prelude, in F. Oliver Brooksbank.

**PART LI.—5s.**  
 Fuga, in D. Reinhold Succo (Berlin).  
 Minuet, in C. James T. Pye.  
 Two short and easy Preludes (No. 1, in B flat; No. 2, in E flat). Charles Joseph Frost.  
 Andante Tranquillo, in G. W. Owen Jones.  
 Romanzo, in A. H. Houseley.

**PART LII.—5s.**  
 Postlude, in E flat. C. W. Pearce.  
 Andante, in F. J. Alsop.  
 Fughetta, in C. Wm. Hepworth.  
 Gavotte, in G. W. Blakeley.  
 Fugue on the name of B-A-C-H. W. Conradi (Schwerin).  
 Concluding Voluntary, in A. Hermann Lott.

**PART LIII.—5s.**  
 Postlude, in E flat. Julius Katterfeldt (Schwerin).  
 Fantasia on Mendelssohn's "Volkslied," in D. G. Hepworth.  
 Prelude, in D minor. Franklin Harvey.  
 Prayer, in F. Edwin Evans.  
 Prelude, in G. J. Benson.  
 Fugue, in E flat. E. W. Healey.

**PART LIV.—5s.**  
 Andante, in G. Dr. J. C. Tiley (1872).  
 Passacaglia in C. Dr. J. C. Tiley (1870).  
 Prelude for the Diapasons, in C sharp minor. J. Katterfeldt.  
 Hommage à Smart, Variations on the Hymn-tune "Lancashire." J. Matthews.  
 Motive-Fantasy, in D. W. Conradi (Schwerin).  
 Andante cantabile, in E flat. James L. Gregory.

**PART LV.—5s.**  
 Sonata, in D minor. Otto Dienel (Berlin).  
**PART LVI.—5s.**  
 Prelude and Fugue. Dr. J. C. Tiley.  
 Characteristic Tongemælde. Characteristic Piece. (Pastorale). G. Hepworth.  
 Variations on the Choral "Nun danket alle Gott." Dr. J. T. Pye.  
 Two Short and Easy Postludes. Dr. C. J. Frost.

## VOLUME VIII.

**PART LVII.—5s.**  
 Voluntary, in B flat. Slow Movement, with Variations. Horton Allison, Mus. Doc.  
 Postlude, in D. J. W. Hudson, Mus. Bac.  
 Intermezzo, in A. Charles W. Pearce.  
 Thematical Prelude, in E minor. W. Conradi.  
 Postlude; Counterpoint on a Hymn Tune. W. N. Watson.

**PART LVIII.—5s.**  
 Andante. Dr. J. C. Tiley.  
 Sonata for Four Hands and Pedals. George Hepworth.  
 Short Easy Postlude, in D. Dr. Spark.

**PART LIX.—5s.**  
 Concert-Satz. Otto Dienel.  
 Allegretto. W. Wolstenholme.  
 Postlude, Introduction, and Fugue. The Hon. Adela Douglas Pennant.  
 Postlude, in G. G. B. Gilbert.

**PART LX.—5s.**  
 Fantasia in Three Movements. Dr. Spark.  
 Improptu. W. Henry Maxfield.  
 Fantasia on Mozart's celebrated Duet from "Il Flauto Magico." George Hepworth.  
 Fantasia. Julius Katterfeldt.  
 Postlude. Fred. J. Read.

**PART LXI.—5s.**  
 Andante Espressivo. Dr. Spark.  
 Introductory Voluntary on the Russian Hymn. Dr. James T. Pye.  
 Andante. J. H. Wallis.  
 Fugue. Four voices. Dr. J. C. Tiley.  
 Concert-Aria. Edwin Evans.

**PART LXII.—5s.**  
 Improvisata en Forme d'Ouverture. E. Townshend Driffield.  
 Postlude, in D. W. Conradi.  
 Andante Espressivo. George Gardner.  
 Sonata da Chiesa. Edwin Edwards.  
 Præludium et Fuga. William Hepworth.  
 (To be continued.)