

72  
INTERLUDES  
FOR THE  
ORGAN

BY  
GORDON BALCH NEVIN

*Price 50 Cents*

CHICAGO  
CLAYTON F. SUMMY CO., 429 So. Wabash Ave.  
Weekes & Co., London.

# PIPE ORGAN

Graded on a Scale of 1 to 7

GRADE

|                                              |                                                                                                                                                        |
|----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Adams, Mrs. Crosby</b>                    |                                                                                                                                                        |
| 2                                            | Our Shepherd. Song arr. by the composer..... .50                                                                                                       |
| <b>Anderson, Henry F.</b>                    |                                                                                                                                                        |
| 4                                            | An Elegy ..... .75                                                                                                                                     |
| <b>Aubert, Louis</b>                         |                                                                                                                                                        |
| 3-4                                          | Nocturne (from Op. 7). Arr. by Alden Barrell ..... .30                                                                                                 |
| <b>Avery, Stanley</b>                        |                                                                                                                                                        |
| 5                                            | Festoso ..... .75                                                                                                                                      |
| 5                                            | Scherzo ..... .75                                                                                                                                      |
| <b>Bach, J. S.</b>                           |                                                                                                                                                        |
| 4                                            | "The Walk to Jerusalem" Chorale—Finale from the Cantata "Jesus nahm zu Sich die Zwölfe" ..... .40                                                      |
| Arranged for Organ by Frederick H. Griswold. |                                                                                                                                                        |
| <b>Balfe, M. W.</b>                          |                                                                                                                                                        |
| 5                                            | Overture to Bohemian Girl. Transcribed by Jas. Watson. 1.50                                                                                            |
| <b>Barnes, A. L.</b>                         |                                                                                                                                                        |
| 3                                            | Reverie ..... .50                                                                                                                                      |
| 5                                            | Toccata. Bb..... 1.50                                                                                                                                  |
| <b>Blum, Elias</b>                           |                                                                                                                                                        |
| 3                                            | Andantino ..... .50                                                                                                                                    |
| <b>Bohm, Carl</b>                            |                                                                                                                                                        |
| 3                                            | Still as the Night. Arr. by Gordon B. Nevin..... .50                                                                                                   |
| <b>Canfield, J. Mary</b>                     |                                                                                                                                                        |
| 3                                            | Berceuse. Arranged by Gatty Sellars ..... .40                                                                                                          |
| <b>Clokey, Joseph W.</b>                     |                                                                                                                                                        |
| 4-5                                          | Fireside Fancies—The Cat—A Cheerful Fire—Grandmother Knitting—Grandfather's Wooden Leg—The Kettle Boils—Old Aunty Chloe—The Wind in the Chimney.. 2.00 |
| <b>Davis, A.</b>                             |                                                                                                                                                        |
| 3                                            | Berceuse ..... .65                                                                                                                                     |
| <b>De Lamarter, Eric</b>                     |                                                                                                                                                        |
| 4                                            | Suite (In Miniature)—Prelude—Adagietto—March ..... 1.00                                                                                                |
| <b>De Lille, Gaston</b>                      |                                                                                                                                                        |
| 3                                            | Rêve Charmante. Berceuse. Transcribed by Alice L. Doty. .50                                                                                            |
| <b>Dett, R. Nathaniel</b>                    |                                                                                                                                                        |
| 3                                            | The Deserted Cabin. From "Magnolia Suite." Arr. by Gordon B. Nevin..... .60                                                                            |
| 3                                            | Mammy. From "Magnolia Suite." Arr. by Gordon B. Nevin ..... .50                                                                                        |
| 2-3                                          | His Song. From "In the Bottoms." Arr. by Gordon B. Nevin ..... .50                                                                                     |

GRADE

|                                                      |                                                                           |
|------------------------------------------------------|---------------------------------------------------------------------------|
| <b>Dickinson, Clarence</b>                           |                                                                           |
| 3                                                    | Berceuse ..... .60                                                        |
| 3                                                    | Madrigale. (A. Simonetti).... .50                                         |
| 4                                                    | Toccata from Oedipe a Thèbes. (Mereaux) ..... .65                         |
| <b>Doty, Alice L.</b>                                |                                                                           |
| 3                                                    | Four Pieces ..... 1.00                                                    |
| Contents—Romanza, Improvisation and two Offertories. |                                                                           |
| <b>Dubois, Th.</b>                                   |                                                                           |
| 6                                                    | Fantasie Triomphale. For Grand Organ and Orchestra. Full Score ..... 2.50 |
| The same transcribed for Organ alone ..... 1.25      |                                                                           |
| <b>Dunham, Arthur</b>                                |                                                                           |
| 3                                                    | Pastorale ..... .75                                                       |
| 3                                                    | Romanza. D..... .60                                                       |
| <b>Etherington, Charles L.</b>                       |                                                                           |
| 3                                                    | An Old Irish Air..... .40                                                 |
| <b>Faulkes, Wm.</b>                                  |                                                                           |
| 3                                                    | Grand Choeur, in Ab..... .75                                              |
| 3                                                    | March, in Bb..... .75                                                     |
| 3                                                    | Pastorale, in F..... .75                                                  |
| <b>Foerster, Ad.</b>                                 |                                                                           |
| 4                                                    | Prelude, in Db..... .50                                                   |
| <b>Fulton, M.</b>                                    |                                                                           |
| 3                                                    | Oriental Air. Arr. by Clarence Eddy. .... .50                             |
| <b>Gaul, Harvey B.</b>                               |                                                                           |
| 3                                                    | Cantique d'Amour..... .60                                                 |
| <b>Gaynor, Jessie L.</b>                             |                                                                           |
| 3                                                    | Reverie. Transcribed by Walter Keller ..... .50                           |
| <b>Gleason, Frederick Grant</b>                      |                                                                           |
| 3                                                    | Vorspiel to Otho Visconti. Op. 7..... .50                                 |
| <b>Goodwin, Hugo</b>                                 |                                                                           |
| 4                                                    | In Olden Times..... .50                                                   |
| 4                                                    | Told by the Camp-Fire (Legend) ..... .75                                  |
| <b>Groom, Lester</b>                                 |                                                                           |
| 3-4                                                  | Slumber Song ..... .60                                                    |
| <b>Groton, Frederic</b>                              |                                                                           |
| 4-5                                                  | Afterglow ..... .50                                                       |
| <b>Havens, C. A.</b>                                 |                                                                           |
| 3                                                    | Cantilena. Op. 41..... .50                                                |
| 3                                                    | Offertoire. G minor. Op. 194.. .50                                        |
| <b>Heller, Stephen</b>                               |                                                                           |
| 3                                                    | Il Penseroso. Op. 45, No. 16. Transc. by Harvey B. Gaul.. .40             |
| <b>Hopkins, H. P.</b>                                |                                                                           |
| 4                                                    | In the Park..... .60                                                      |

(Continued on inside of back cover.)

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## PREFACE

In the course of any church service there occur pauses or short intermissions during which it is advisable, indeed almost essential, that the organist render a brief interlude upon the organ. These pauses generally take place at the time of reception of the offering, the announcement of the responsive reading—(while the people are locating the announced selection,) and— in the liturgical services— while the officiating clergyman is moving from alter-rail to alter, to the pulpit, etc.

The organist who is able to supply instantly during these pauses a few measures of unobtrusive but *attractive and technically correct* music will contribute much to the smooth progress of the service. To do this requires either fair proficiency in the art of improvisation or the use of a collection of material so prepared as to be instantly available for the purpose.

Realizing that at this time the study of improvisation is practically a negative quantity, this collection of Seventy-Two Interludes for the Organ has been prepared.

These Interludes are written in every key in general use, four interludes to each major key, and two interludes to each minor key; they are arranged in "clock-wise" rotation (each major key being followed by its relative minor key) working progressively up through the added sharp keys and then down through the flats. Therefor, not only is it possible to instantly "fill-in" with music in any desired key, but the scope of the interlude may be expanded by using either the relative dominant or sub-dominant keys—which will be found succeeding and preceeding respectively the given key. (Of course for the first key in the book, the key of C major, it will be necessary to turn to the back of the book for the sub-dominant key- F- major, and conversely! The principal remains the same however.)

This feature of the work together with the key-index provided on each page and the compact size of the volume fit the collection to occupy a place upon the music-rack of the organ where it may be turned to at a moment's notice for a few bars of interludial music.

The few registration hints are merely suggestive and may be — in fact *should* be — varied at the discretion of the performer.

That this work may be of aid to all who have at heart the interest of good organ playing is the hope of —

*Gordon Balch Nevin*

# Seventy-two Interludes for the Organ

C MAJOR

1.

GORDON BALCH NEVIN

*Larghetto tranquillo*

Interlude 1, *Larghetto tranquillo*. The score is in C Major, 2/4 time. It features a piano (mp) accompaniment with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, with some rests. The bass line consists of a steady eighth-note pattern. The piece ends with a final chord.

2.

*Andante*

Interlude 2, *Andante*. The score is in C Major, 3/4 time. It features a piano (mp) accompaniment with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, with some rests. The bass line consists of a steady eighth-note pattern. The piece ends with a final chord.

Strings, Vox Humana

Interlude 3, *Andante*. The score is in C Major, 3/4 time. It features a piano (mp) accompaniment with a melody in the right hand and a bass line in the left hand. The melody is composed of eighth and sixteenth notes, with some rests. The bass line consists of a steady eighth-note pattern. The piece ends with a final chord.

*dim. e rit.*

*Andantino alla recit.*

*mf*

*dim.*

## 4.

*Adagio*

*mf*

## A MINOR

## 5.

*Con moto moderato*

*mp*

A Minor

*Grazioso*

*p*

Flutes, trem.

## G MAJOR

## 7.

G Major

*Andante*

Sw.

Sw. Vox Humana

## 8.

*Largamente*

Sw. *mp*

Sw. Strings and Gedeckt

Ch. (Clar.) *mf*

*Affrettando*

*mp* *rit.*

## 10.

*Alla notturno*  
Flutes 8'-4'

*mp* *ten.*

Celesta or soft Flute

## 11.

E MINOR

*Largo*

*f* *ten.*

E Minor

*Con rubato*

Ch.

*simile*

Sw. Sal. Diap. Flute

## D MAJOR

## 13.

*Con tenerezza*

French Horn, or Diapason

D Major

Soft 8ft.

15.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is written in the bass staves. The music is in a simple, folk-like style with a clear melody and a supporting bass line.

Adagio

16.

Vox Humana

Soft 8ft.

G. E. S. Co. 1912-20

# B MINOR

17.

9

*Con moto moderato*



Ch. Diapason  
alla pizz.  
Violone and Bourdon

*Supplichevole*

18.

Ch. Flute Celeste

# A MAJOR

19.

*Risoluto*  
Ch. Full



*f* Sw.

## 20.

*Brillante*

Measure 20 is marked *Brillante*. It features a piano introduction with a treble and bass staff. The treble staff begins with a *mf* dynamic and contains a triplet of eighth notes. The bass staff has a triplet of eighth notes. The measure concludes with a *cresc.* (crescendo) marking in the treble and a *dim.* (diminuendo) marking in the bass.

## 21.

*Lento semplice*

Measure 21 is marked *Lento semplice*. It features a piano introduction with a treble and bass staff. The treble staff is labeled *Strings* and the bass staff is labeled *8ft. Flute*. The measure concludes with a *cresc.* (crescendo) marking in the treble and a *dim.* (diminuendo) marking in the bass.

*Alla pastorale*

Oboe

Dulciana

## F# MINOR

## 23.

*Adagio cantabile*

F# Minor

Strings *mf*

Flute *mp*

*Lamentando*

Music score for piece 24, *Lamentando*. The score is in 3/4 time, key of E major (three sharps). It features a guitar (Gt.) and piano accompaniment. The guitar part has a melodic line with a triplet of eighth notes in the third measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *sf* (sforzando) and *mp* (mezzo-piano). The piece concludes with a final chord in the piano.

E MAJOR

25.

*Con moto moderato*  
E Major

Music score for piece 25, *Con moto moderato*. The score is in 3/8 time, key of E major (three sharps). It features strings and a clarinet (Clar). The strings play a rhythmic pattern of eighth notes. The clarinet has a melodic line with a triplet of eighth notes in the first measure. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The piece concludes with a final chord in the piano.

*Adagio sostenuto*

*mp* *rit.*

Soft Open Diap.

27.

*Molto largo*

Ch.

*tr* *tr*

Sw.

Sw. Strings - *mp*  
Ch. 8-4ft. Flutes - *p*

*tr* *tr* *tr*

28.

*Con calore*

Sw.

Sw. Strings and Ged.

14

C# MINOR

29.

*Maestoso*

C# Minor

Gt. *f*

Sw. *mf*

*mf*

30.

*Pensivo*

Sw. *mp*

Sw. Strings *mp*

31.

B MAJOR

*Animato*

B Major

Gt. *mp*

with Sw. *mf*

*Dolce e moderato*

First system of music for piano, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first staff (treble clef) begins with a *mf* dynamic. The second staff (bass clef) has a *mf* dynamic. The third staff (bass clef) has a *mf* dynamic. A star symbol is placed at the end of the first staff in measure 4.

Second system of music for piano, measures 5-8. The first staff (treble clef) begins with a *mp* dynamic. The second staff (bass clef) has a *mp* dynamic. The third staff (bass clef) has a *mp* dynamic. A star symbol is placed at the end of the first staff in measure 8.

★ = Optional ending

## 33.

*Romanza espressivo*

First system of music for piano and clarinet, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part (treble and bass staves) begins with a *p* dynamic. The clarinet part (bass staff) begins with a *mp* dynamic. The piano part features triplets in measures 1 and 3. The clarinet part has a *mp* dynamic. A *Sw.* (Swell) marking is present in the piano part in measure 1.

Second system of music for piano and clarinet, measures 5-8. The piano part (treble and bass staves) begins with a *mf* dynamic. The clarinet part (bass staff) begins with a *mp* dynamic. The piano part features triplets in measures 5 and 7. The clarinet part has a *mp* dynamic. A *Sw.* (Swell) marking is present in the piano part in measure 5. A *dim.* (diminuendo) marking is present in the piano part in measure 7. A *p* (piano) marking is present in the piano part in measure 8. The clarinet part has a *mp* dynamic.

## 34.

*Largo*

Ch.

Ch. Unda Maris, or Aeoline

Measure 34 is in G# minor, common time (C). The tempo is *Largo*. The music features a vocal line (Ch.) and a piano accompaniment. The vocal line consists of a series of eighth and quarter notes, while the piano accompaniment features a steady eighth-note bass line and chords in the right hand.

G# MINOR

## 35.

*Con dolore*  
*mp*

G# Minor

*mf*

Sw. Strings, Oboe, Vox Humana

Measure 35 is in G# minor, 3/4 time. The tempo is *Con dolore*. The music features a piano accompaniment (Sw. Strings, Oboe, Vox Humana) and a vocal line. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The vocal line consists of a series of eighth and quarter notes.

*mp*

Measure 36 is in G# minor, 3/4 time. The music features a piano accompaniment and a vocal line. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The vocal line consists of a series of eighth and quarter notes.

## 36.

*Grave e inflexible*

Sw. *mf*

Measure 37 is in G# minor, 4/4 time. The tempo is *Grave e inflexible*. The music features a piano accompaniment (Sw.) and a vocal line. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The vocal line consists of a series of eighth and quarter notes, with some triplets indicated by a '3' over the notes.

37.

17

G $\flat$  MAJOR.*Mysterioso*

French Horn

Clarinet and French Horn

38.

*Adagio*

Oboe

Gamba

Violone - 16 - 8 - ft

39.

*Calmato*

Sw Strings

mp

Clarinet

Gamba

Clarinet

rit.

*Nobile*

Music score for piece 40, titled "Nobile". The score is written for guitar (Gt.) and piano (mf). It features a treble and bass staff for the piano, and a single staff for the guitar. The key signature is E-flat major (three flats). The tempo is marked "Nobile". The score consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic development.

E<sup>b</sup> MINOR

## 41.

*Patetico*

Music score for piece 41, titled "Patetico". The score is written for voice (Vox Humana) and piano. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is E-flat minor (three flats). The tempo is marked "Patetico". The score consists of two systems of music. The first system has a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melodic and harmonic development. A small inset shows the key signature "E<sup>b</sup> Minor".

*Con moto moderato*

Sw. *mp*

Violone Bourdon, — alla pizz.

D $\flat$  MAJOR*Andante*

43.

D $\flat$  Major

Ch.

Ch. Flute Celeste

44.

*Adagio pastorale*

Soft 8ft.

This musical score for exercise 44, titled "Adagio pastorale", is written for piano in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score consists of two systems of three staves each. The first system includes a treble staff with triplet eighth-note figures, a grand staff with sustained chords, and a bass staff with a single note marked with an accent (>) and a fermata. The second system continues the melodic lines in the treble and grand staves, with the bass staff providing harmonic support.

45.

*Moderato*

Sw. Diap. *mf*

This musical score for exercise 45, titled "Moderato", is written for piano in 3/4 time with a key signature of three flats. It consists of two systems of three staves each. The first system features a treble staff with a melodic line, a grand staff with chords, and a bass staff with a steady eighth-note accompaniment. The second system continues the piece, with the treble staff showing more complex rhythmic patterns and the bass staff maintaining the accompaniment.

46.

*Alla canzonetta*  
Diap.

Concert Flute

This musical score for exercise 46, titled "Alla canzonetta", is written for piano in 6/8 time with a key signature of three flats. It consists of two systems of three staves each. The first system shows a treble staff with a lively melody, a grand staff with chords, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, with the grand staff providing harmonic texture.

## 47.

B $\flat$  MINORB $\flat$  Minor*Larghetto*

Sw.

Sw. Aeoline, Ged., Quintadena

rit.

## 48.

*Lento cantabile*

Oboe

Dulciana

## 49.

Ab MAJOR

*Molto tranquillo*Sw.  
mp

Celesta, or 8ft. Flute

Gamba

## 50.

*Lento assai*

Ch.

Ch. Flutes-8-4-2ft.

*Adagio non troppo*

Sw.  
*mp*

*mp*

Sw.  
*mp*

*mp*

## 52.

*Con amabile*

*mf*

Cello

*mf*

Cello

## F MINOR

*Andante grazioso*

Sw. (Flugel Horn)

Gt. with thumb

Ch.

Gt. Clarabella

Sw. pp

Gt. Clarabella

## 54.

*Dolce a morendo*  
Ch. Flutes and Diap.

Sw. Cornopean, or Diapason and Oboe

Ch. Flutes and Diap.

Sw. Cornopean, or Diapason and Oboe

## E♭ MAJOR

55.

*Con fervore*

E♭ Major

Musical score for piece 55, titled "Con fervore". The score is in E♭ Major and 4/4 time. It features a guitar (Gt.) part in the upper staff, marked *mp* (mezzo-piano), and a piano (Sw.) part in the lower staff, marked *mf* (mezzo-forte). The guitar part includes triplets and a large slur over the first two measures. The piano part also includes triplets and a large slur over the first two measures.

56.

*Sempre adagio*

Musical score for piece 56, titled "Sempre adagio". The score is in E♭ Major and 3/4 time. It features a piano (Sw.) part in the upper staff, marked *mf* (mezzo-forte), and a French Horn part in the lower staff, marked *mf* (mezzo-forte). The piano part includes a large slur over the first two measures. The French Horn part includes a large slur over the first two measures.

Soft Diap. Ch. or Gt.

57.

*Con molto espressione**mp*

Musical score for piece 57, titled "Con molto espressione". The score is in E♭ Major and 3/4 time. It features a piano (Sw.) part in the upper staff, marked *mp* (mezzo-piano), and a French Horn part in the lower staff, marked *mf* (mezzo-forte). The piano part includes a large slur over the first two measures. The French Horn part includes a large slur over the first two measures.

French Horn

Continuation of the musical score for piece 57. The score is in E♭ Major and 3/4 time. It features a piano (Sw.) part in the upper staff, marked *mf* (mezzo-forte), and a French Horn part in the lower staff, marked *mp* (mezzo-piano). The piano part includes a large slur over the first two measures. The French Horn part includes a large slur over the first two measures.

French Horn

*p*

*ten.*

*rit.*

This system shows the French Horn and piano accompaniment. The French Horn part begins with a series of chords and then moves to a melodic line with a tenuto mark and a ritardando. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*dim.*

*rall*

This system continues the French Horn and piano accompaniment. The French Horn part features a melodic line with a diminuendo and a rallentando. The piano accompaniment continues with harmonic support.

58.

*Con moto moderato*

Clarinet

Soft Diap. or French Horn

This system introduces the Clarinet and Soft Diap. or French Horn parts. The Clarinet part has a melodic line with a tenuto mark. The Soft Diap. or French Horn part provides harmonic support with chords and moving lines in both hands.

This system continues the Clarinet and Soft Diap. or French Horn parts. The Clarinet part has a melodic line with a tenuto mark. The Soft Diap. or French Horn part provides harmonic support with chords and moving lines in both hands.

## C MINOR

59.

27

*Allegretto grazioso*

C Minor

60.

*Grave*



Sw. Vox Humana



Gt. - *f*



*Romanzo espressivo*  
Unda Maris

Flute

## 64.

*Grave*

Strings  
*mp*

## 65.

G MINOR

*Placido*

Oboe

Ch. Flute

Sw. G Minor

## 66.

*Adagio*

Sw. *mf*

Gt. Diapason - *f*

## 67.

F MAJOR

*Alla pastorale*

F Major

Cor. Anglais

Concert Flute

*rit.*

## 68.

*Misterioso*

Ch.

Ch. Flute Celeste

*Larghetto amabile*

Flute

*mp*

Oboe, or Cor Anglais

The musical score is arranged in four systems, each with three staves. The top staff is for the Flute, the middle staff is for the Oboe or Cor Anglais, and the bottom staff is for the Piano. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked *Larghetto amabile*. The piano part begins with a mezzo-piano (*mp*) dynamic. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs, indicating a flowing and expressive piece.

*Supplichevole*

mf

Ch. mp

This musical score for exercise 70, titled 'Supplichevole', is written for piano in 4/4 time. It features a treble and bass staff. The melody in the treble staff is characterized by a series of chords and single notes, while the bass staff provides a steady accompaniment. A dynamic marking of 'mf' (mezzo-forte) is present at the beginning.

## D MINOR

## 71.

*Largo molto*

Sw.

mf

3

Ch. mp

This musical score for exercise 71, titled 'Largo molto', is written for piano in 3/4 time. It features a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes. The bass staff provides a steady accompaniment. A dynamic marking of 'mf' (mezzo-forte) is present at the beginning.

D Minor

rit.

This section continues the musical score for exercise 71. It features a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes. The bass staff provides a steady accompaniment. A dynamic marking of 'rit.' (ritardando) is present.

## 72.

*Dolente*

Ch.

Ch. Unda Maris

This musical score for exercise 72, titled 'Dolente', is written for piano in 4/4 time. It features a treble and bass staff. The melody in the treble staff is characterized by a series of chords and single notes, while the bass staff provides a steady accompaniment. A dynamic marking of 'Ch.' (crescendo) is present at the beginning.

## GRADE

|     |                                                                                                                                                                           |      |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
|     | <b>Howard, Geo. H.</b>                                                                                                                                                    |      |
| 3   | Marche Solenelle.....                                                                                                                                                     | .85  |
|     | <b>Keller, Walter</b>                                                                                                                                                     |      |
| 3   | Romanza, in G.....                                                                                                                                                        | .50  |
|     | <b>Lester, William</b>                                                                                                                                                    |      |
| 4   | A Southland Song. Op. 30, No. 1                                                                                                                                           | .60  |
|     | <b>Lippa, K. O.</b>                                                                                                                                                       |      |
| 3   | Serenade .....                                                                                                                                                            | .50  |
|     | <b>Liszt, Franz</b>                                                                                                                                                       |      |
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