

For the Organ

MAI—PHI

MAILLY, ALPHONSE	NET
Cantilene. Edited by H. C. Macdougall	.35
MALLING, OTTO	
Bethlehem. Op. 48, No. 3. Edited by James H. Rogers	.35
Easter morning. Postlude in F. Op. 54, No. 3. Edited by William C. Carl	.35
MANNEY, CHARLES FONTEYN	
In fancy free. Op. 4, No. 2. Arranged by H. J. Stewart	.40
Prelude and Christmas pastoral. From <i>The Manger Throne</i> . Arranged by Richard K. Biggs	.40
MANSFIELD, ORLANDO A.	
Coro marziale	.40
Phansie, in G minor	.40
Vesper time	.40
MARCHOT, VICTOR	
Prelude, in E. Cortege	.35
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Angelus. From <i>Scenes Pittoresques</i> . Arranged by Mark Andrews	.40
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McCOLLIN, FRANCES	
Berceuse	.40
Rondo	.40
MEALE, JOHN ARTHUR	
Eventide. Op. 24. Edited by Hans Lichter	.40
MENDELSSOHN, FELIX	
Consolation. Song without words. Transcribed by Hans Lichter	.35
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Coronation march. <i>Marche du Sacre</i> , from <i>Le Prophete</i> . Arranged by F. A. W. Docker	.40
MORSE, ARTHUR CLEVELAND	
Mélodie mignonne. Transcribed by Edwin Arthur Kraft	.40
MÜLLER, CARL C.	
Lamento, in B minor. Op. 99, No. 2	.35
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Song without words	.40
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PHILLIPS, LOUIS BAKER	
Lullaby and prayer	.40

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(Swell: Full to 16' Reeds
 Great: Full (without 16')
 Choir: Full
 Prepare: Solo: Tuba 8'
 Pedal: 16' 8' *ff*
 Sw. & Ch. to Gt. Sw. to Ch.
 Sw., Gt. & Ch. to Ped.

FESTAL PROCESSION

GORDON BALCH NEVIN

Allegro con energia e brillante

MANUALS

f Gt.

PEDAL

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a dynamic marking of *f* (forte) in the right hand.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *cresc. poco a poco* (crescendo poco a poco) and a *ff* (fortissimo) marking. The right hand features a triplet of eighth notes.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A performance instruction is present: "reduce Sw.&Ch. add tremolos Gt.to Ped. off Ch.to Ped. off".

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The tempo marking "Meno mosso" is present. The music includes various chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures in the upper staves, and a single melodic line in the lower staff.

Second system of musical notation. The upper staves continue with chords and arpeggiated figures. The lower staff features a melodic line with a triplet of eighth notes. Dynamic markings include *Ch. mf* and *mf*. The instruction "Tuba(box closed)" is written below the lower staff.

Third system of musical notation. The upper staves continue with chords and arpeggiated figures. The lower staff features a melodic line with a triplet of eighth notes. A dynamic marking of *Sw.* is present.

Fourth system of musical notation. The upper staves continue with chords and arpeggiated figures. The lower staff features a melodic line with a triplet of eighth notes. The instruction "Tempo I" is written above the staff. The dynamic marking *Gt ff* is present. The instruction "Registration as at first" is written below the staff.



First system of musical notation, featuring a grand staff with three staves. The top staff contains complex chordal textures and melodic fragments. The middle staff has a bass line with some rests and moving lines. The bottom staff continues the bass line with more active movement.



Second system of musical notation. The top staff includes a triplet of eighth notes marked with a '3' and a dynamic marking of *mf* (mezzo-forte). The middle staff has a melodic line with eighth notes and rests. The bottom staff continues the bass line.



Third system of musical notation. The top staff features a triplet of eighth notes marked with a '3' and a dynamic marking of *mf*. The middle staff has a melodic line with eighth notes and rests. The bottom staff continues the bass line.



Fourth system of musical notation. The top staff includes a triplet of eighth notes marked with a '3' and a dynamic marking of *f* (forte). The middle staff has a melodic line with eighth notes and rests. The bottom staff continues the bass line.



First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music includes various notes, rests, and dynamic markings. The word "cresc." is written above the middle staff, and "poco a poco" is written below it. The dynamic "ff" appears on the top staff. A triplet of eighth notes is marked with a "3" above it.



Second system of musical notation. It continues the grand staff from the first system. The music features dense chordal textures and melodic lines across the three staves.



Third system of musical notation. It includes a grand staff with three staves. The music features triplet markings with a "3" above them. A star symbol (*) is placed above the middle staff. The text "(Solo Tuba or Great)" is written below the middle staff. The text "Gt. with Solo" is written above the middle staff. The dynamic "p." is written below the bottom staff.



Fourth system of musical notation. It features a grand staff with three staves. The music includes a triplet marking with a "3" above it. The text "Full organ" is written above the middle staff. The dynamic "ff" appears on the top staff. The dynamic "p." is written below the bottom staff.

★ Use small notes with four-manual organ.

NEW COMPOSITIONS AND ARRANGEMENTS FOR THE ORGAN

ALBUM LEAF

Price, 50 cents, net

ARTHUR TRAVES GRANFIELD, Op. 15, No. 1

Andante cantabile

Arranged by Roland Diggle

Sw. mp Ch. Thumb on Gt.

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GORDON BALCH NEVIN

Moderato (with steady rhythm)

Sw. mf Ch. add 8' Flute

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Solo Vox Humana & St. Diap.

(♩ = 92) rit. a tempo Soft Ch. Soft Bourdon

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W. BERWALD

Allegro con spirito (♩ = 80)

Gt. f

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For the Organ

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Offertory, in G		.60
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Nightingale and the rose, The. Transcribed by L. Courtade		.35
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Grand choeur, in G. Op. 68, No. 2. Edited by William C. Carl		.25
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Matin song		.40
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Vision fugitive		.40
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Processional march. From <i>John of Nepomuk</i>		.40

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