THE NEW ORGANIST

A COLLECTION OF

ORIGINAL COMPOSITIONS AND TRANSCRIPTIONS

OF MODERATE DIFFICULTY

By GEORGE E. WHITING

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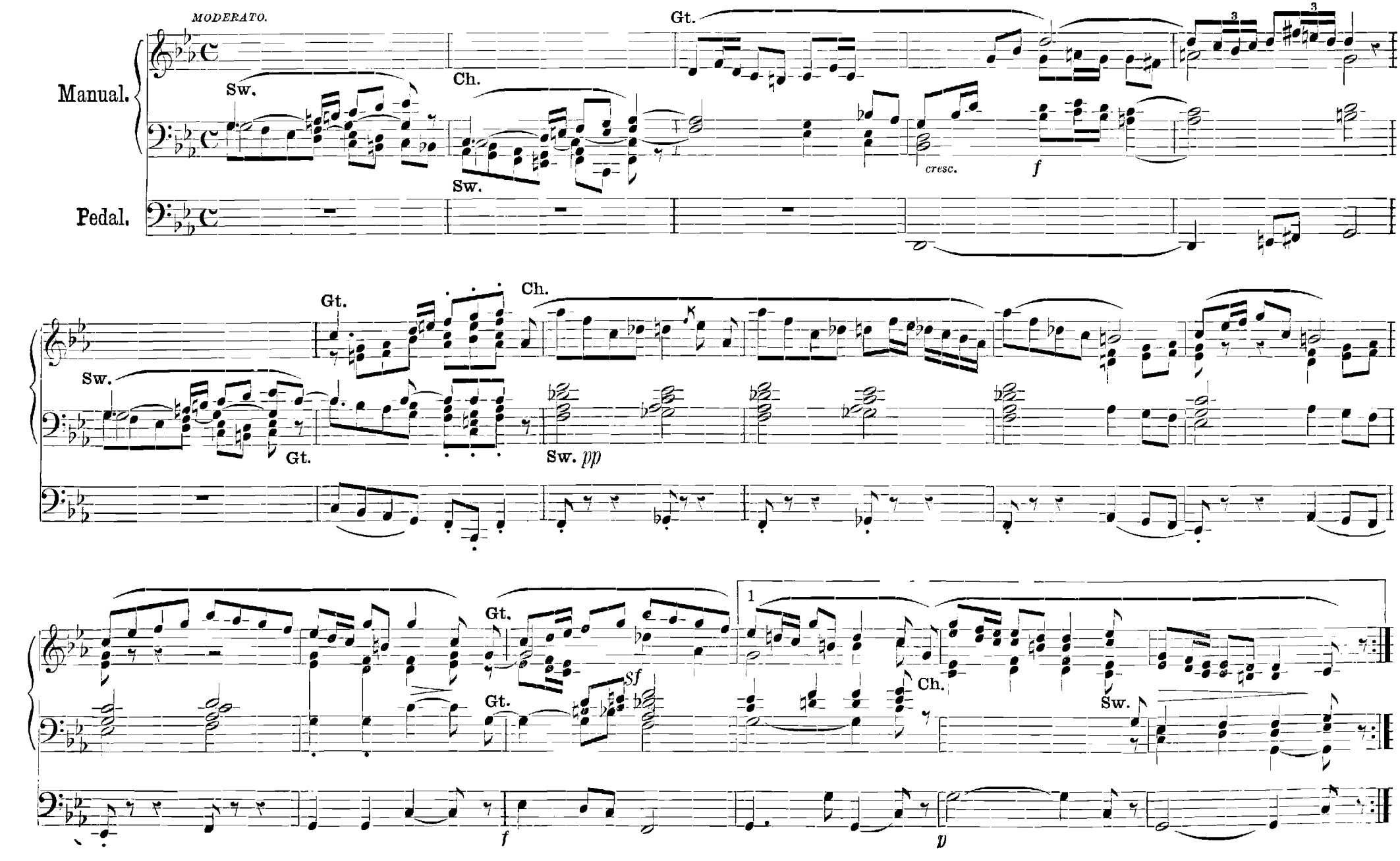
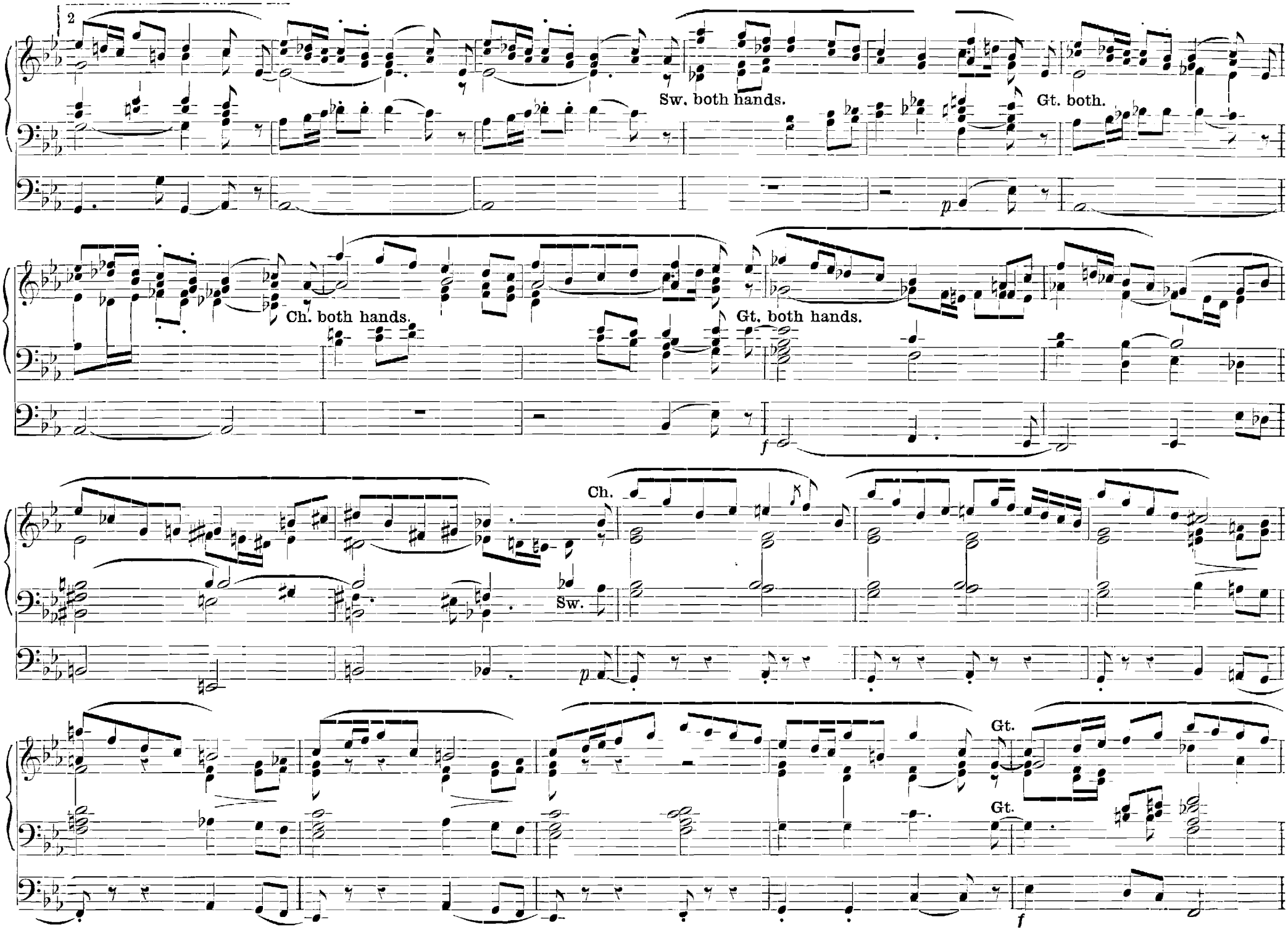
PRELUDE.

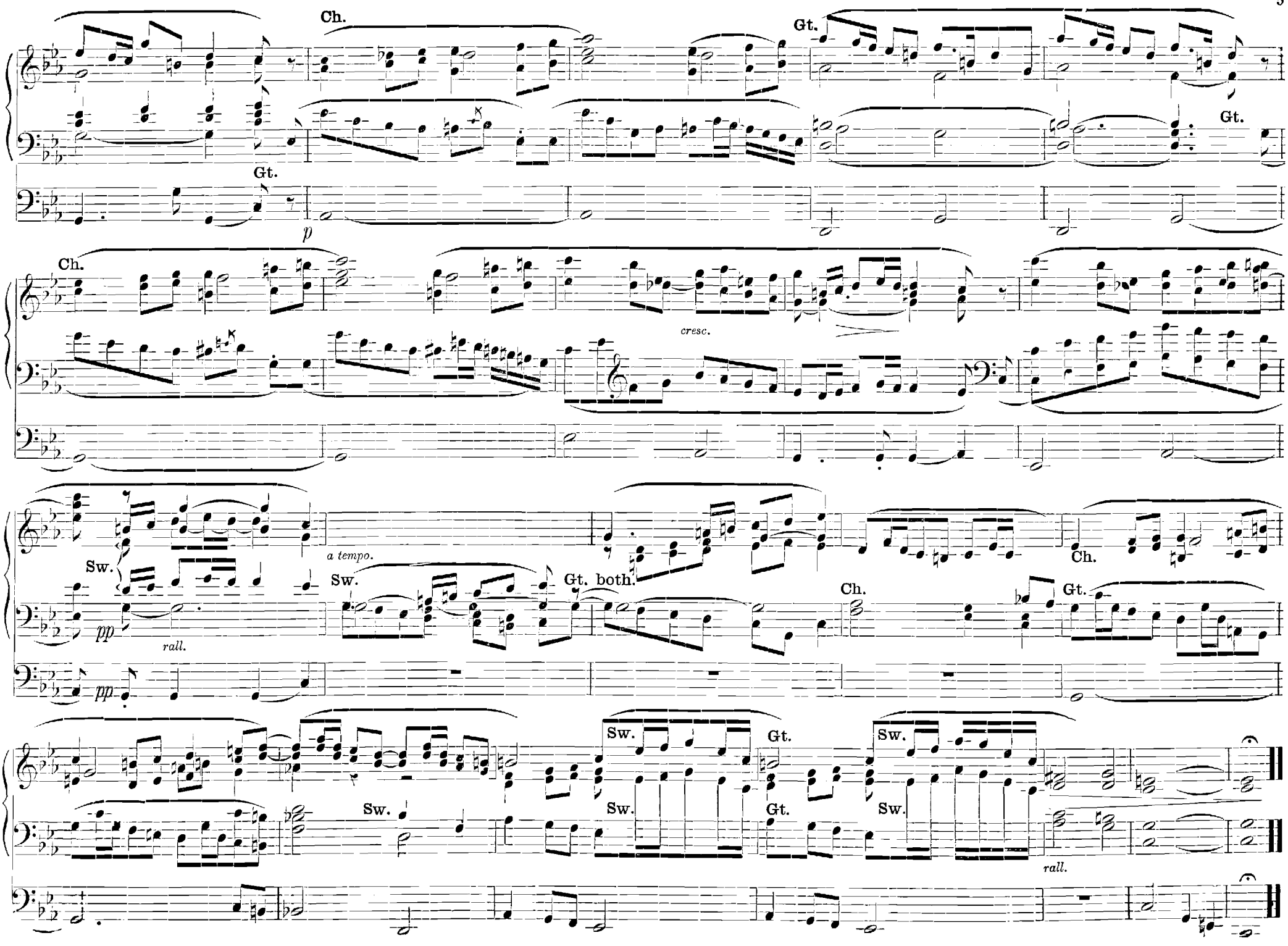
G. E. WRITING.

Draw the Stops as follows:—

Sw. 8 & 4 ft. *P.* (Diapason, Octave and a very soft-toned Oboe.)
Gt. 8 & 4 ft. *MF.* (Flutes of 8 & 4 ft. with the Gamba of 8 ft.)
Ch. 16, 8 & 4 ft. *MP.* (A very soft Bourdon, should there be one, with Flue-stops of 8 & 4 ft.)
Ped. 16 & 8 ft. coupled to Sw: (in the *F* passages couple Pedals to Gt.



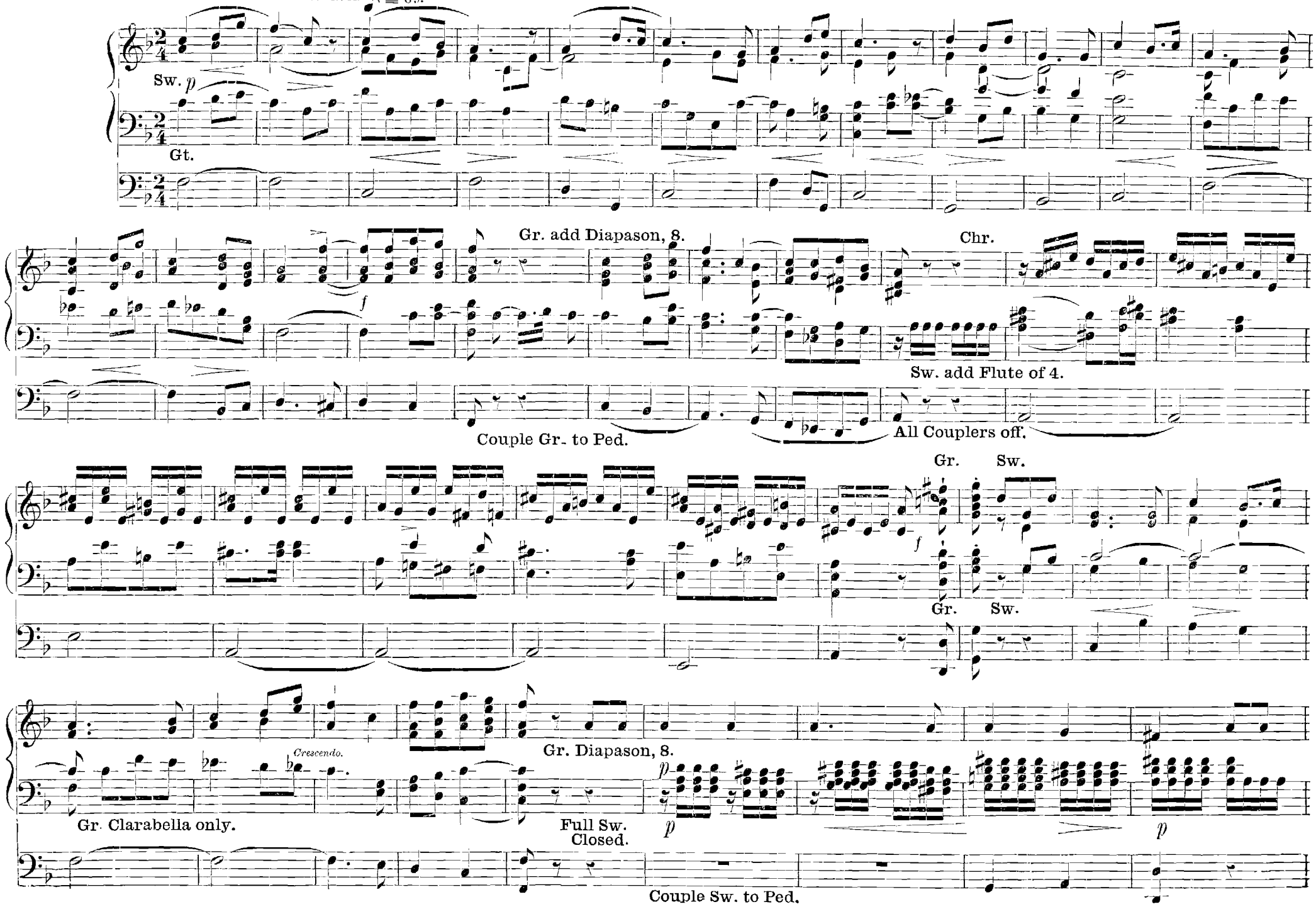

2
Sw. both hands.
Gt. both.
p
Ch. both hands.
Gt. both hands.
f
Ch.
Sw.
p
Gt.
Gt.
f

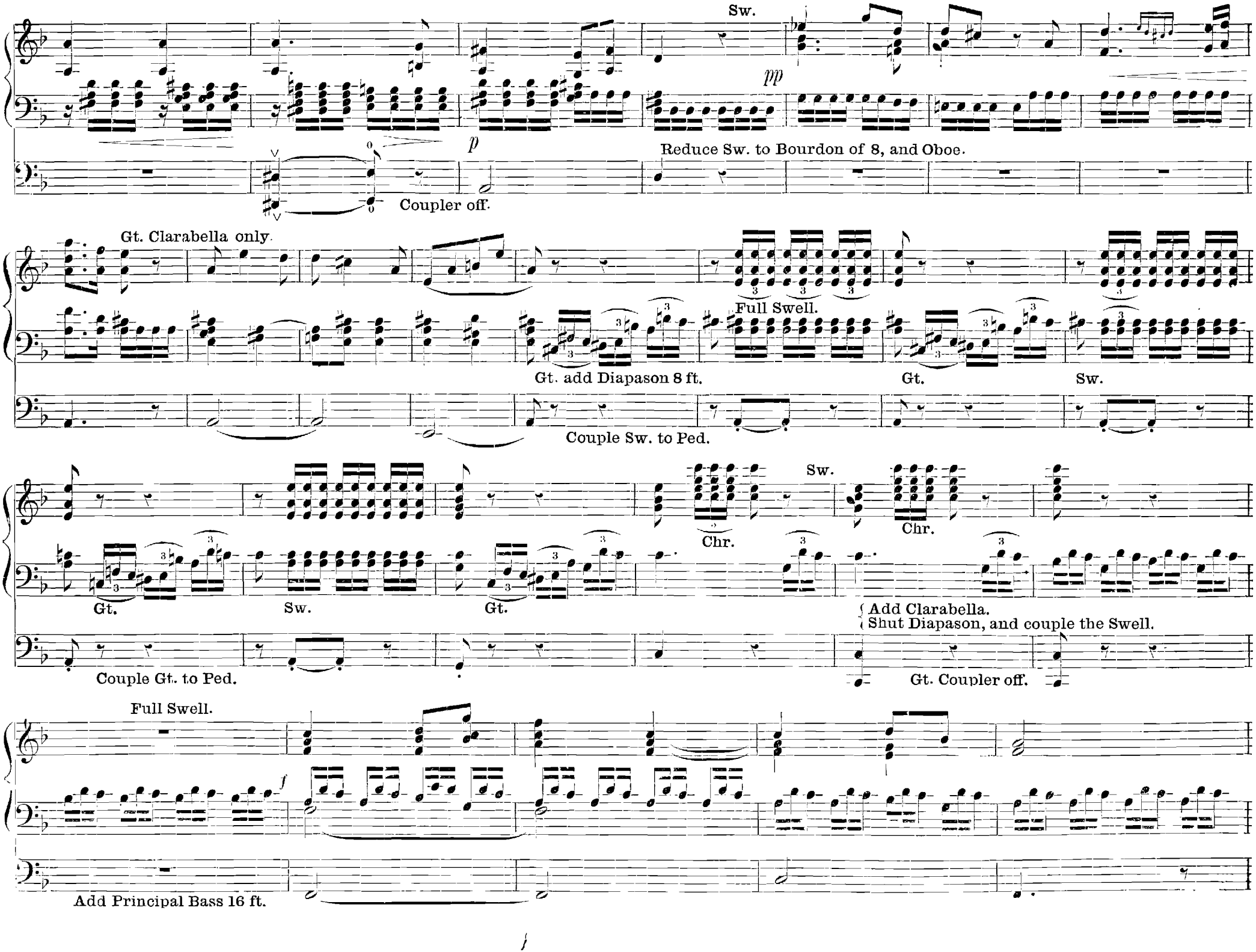

Ch.
Gt.
Gt.
Gt.
p
Ch.
cresc.
Sw.
a tempo.
Sw.
Gt. both.
Ch.
Ch.
Gt.
pp
rall.
pp
Sw.
Gt.
Sw.
Sw.
Gt.
Sw.
Sw.
Gt.
Sw.
rall.

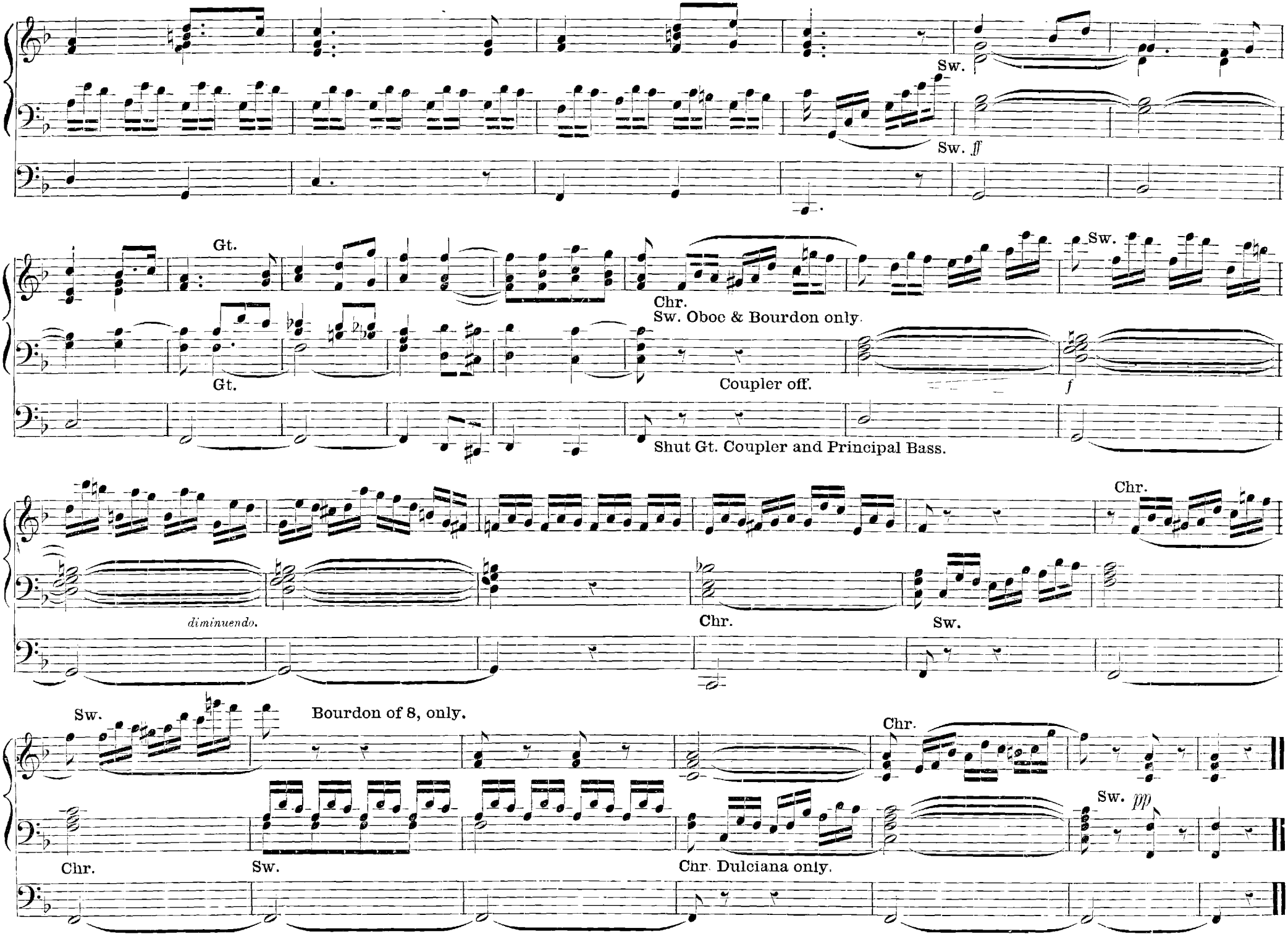
ANDANTINO. From GADE'S C Minor Symphony, Abbreviated, and Transcribed for the Organ.

Prepare the Stops as follows — **Great.** Hohlflute, or Clarabella, 8 ft.— **Chr.** Flute of 8, Gemshorn of 4.— **Sw.** Bourdon of 8, and Oboe.— **Ped.** Bourdon, 16 ft. Chr. coupled to Ped.

ANDANTINO GRAZIOSO. M. M. ♩ = 69.




Sw.
pp
p
Reduce Sw. to Bourdon of 8, and Oboe.
Coupler off.
Gt. Clarabella only.
Full Swell.
Gt. add Diapason 8 ft.
Gt.
Sw.
Couple Sw. to Ped.
Sw.
Chr.
Chr.
Gt.
Sw.
Gt.
Add Clarabella.
Shut Diapason, and couple the Swell.
Couple Gt. to Ped.
Gt. Coupler off.
Full Swell.
f
Add Principal Bass 16 ft.

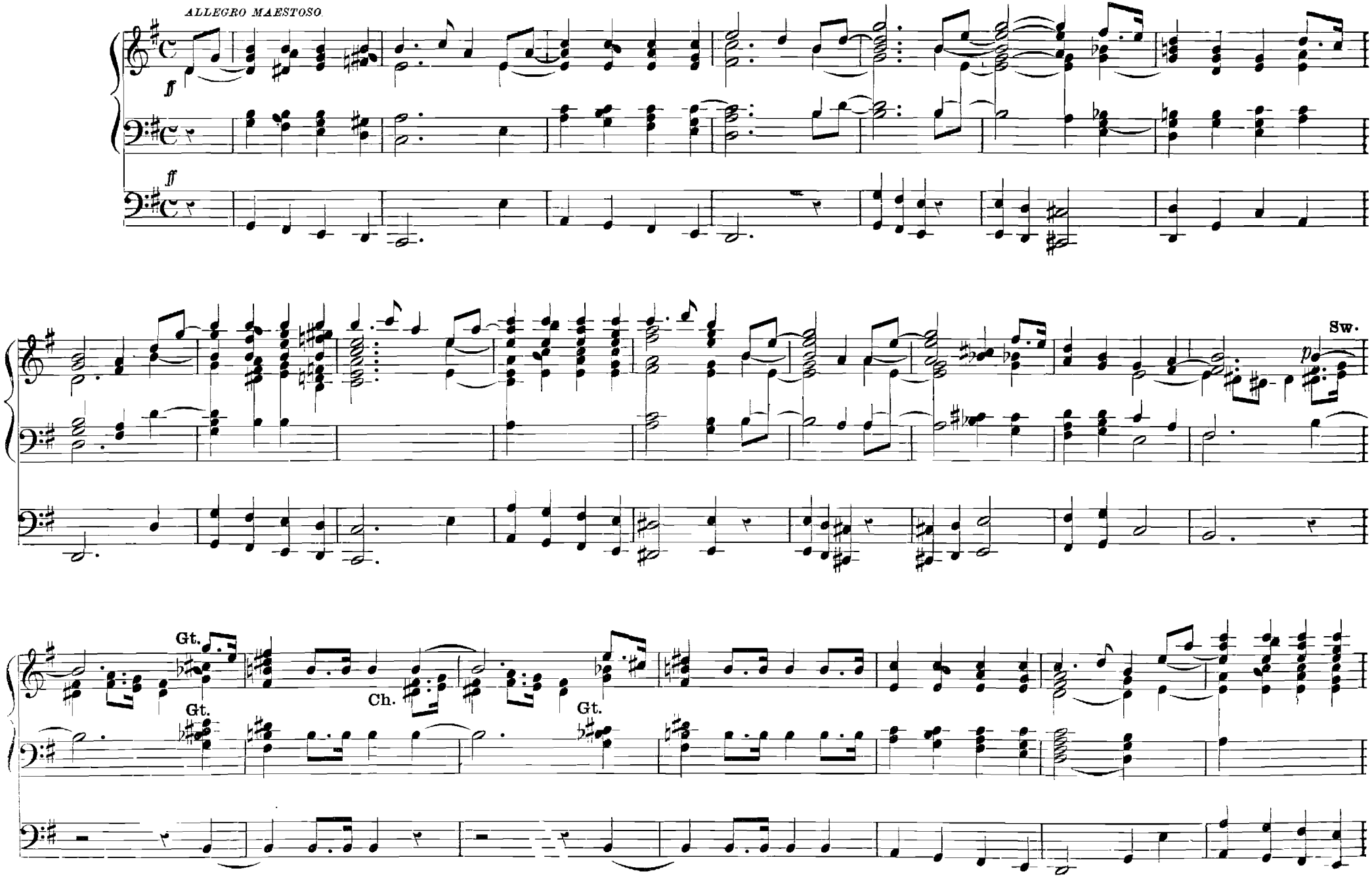

Sw.
Sw. ff
Gt.
Gt.
Chr.
Sw. Oboe & Bourdon only.
Coupler off.
Sw.
f
Shut Gt. Coupler and Principal Bass.
Chr.
diminuendo.
Chr.
Sw.
Sw.
Bourdon of 8, only.
Chr.
Sw. pp
Chr.
Sw.
Chr. Dulciana only.

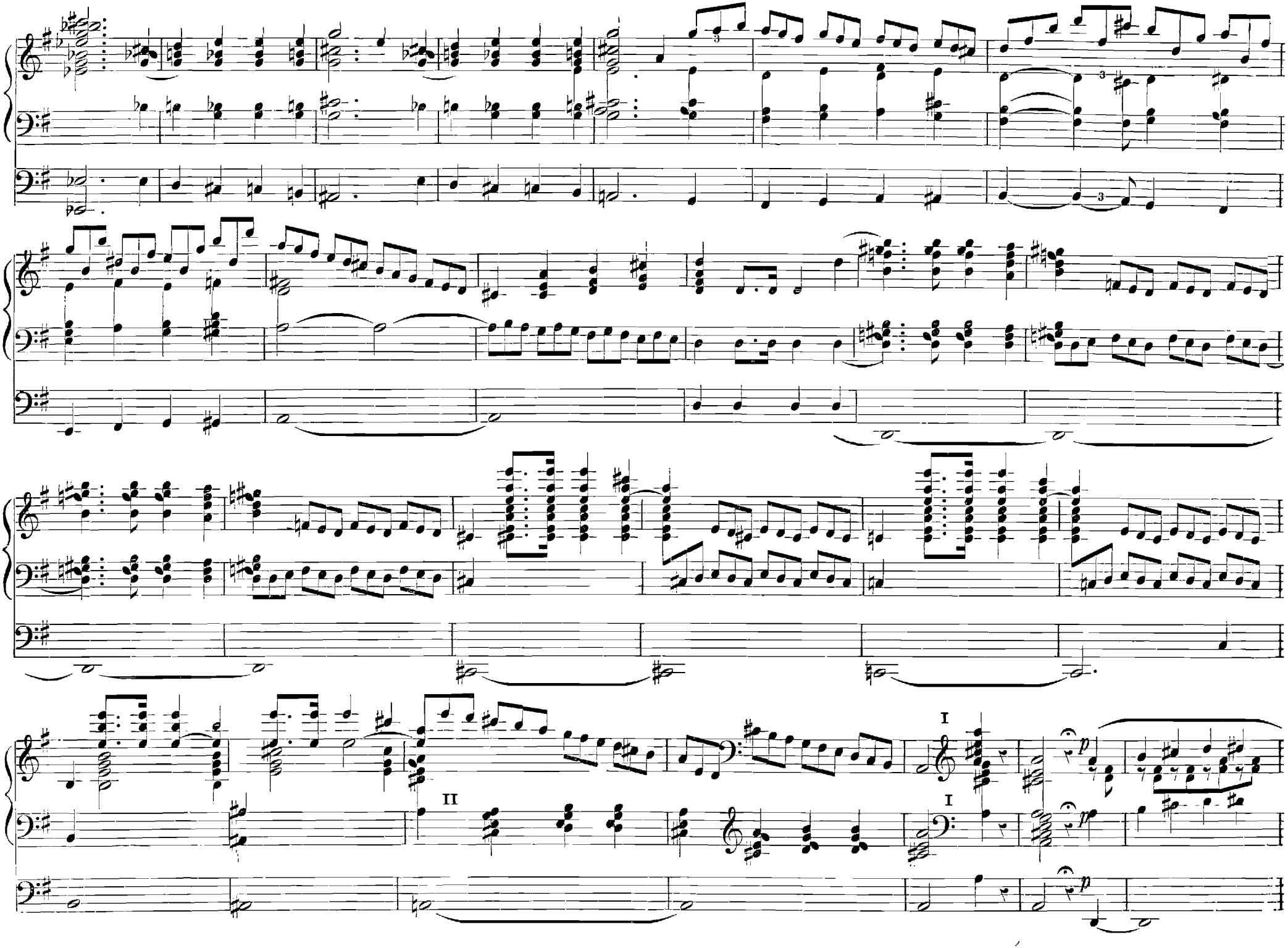
POSTLUDIUM.

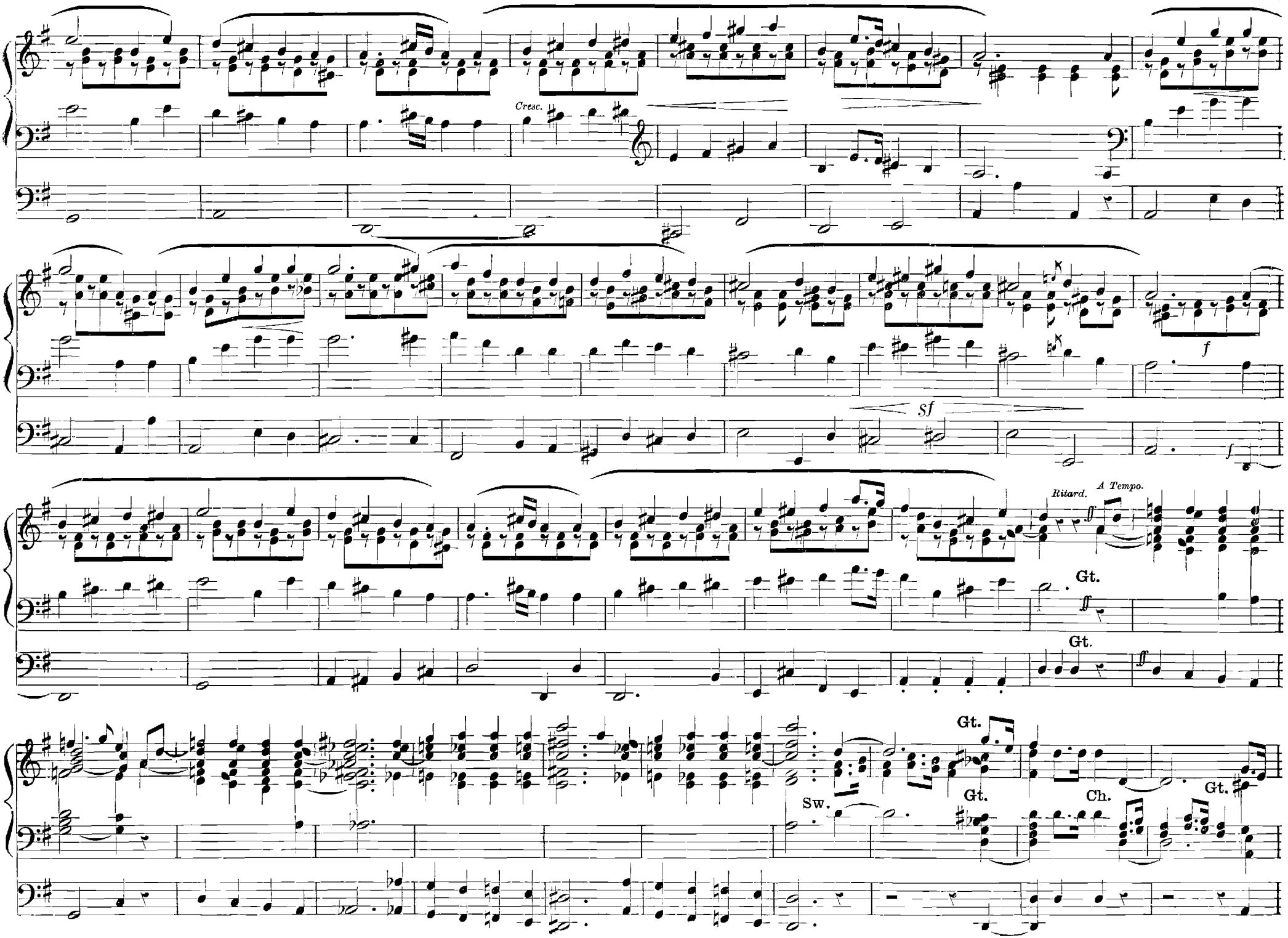
G. E. WHITING.

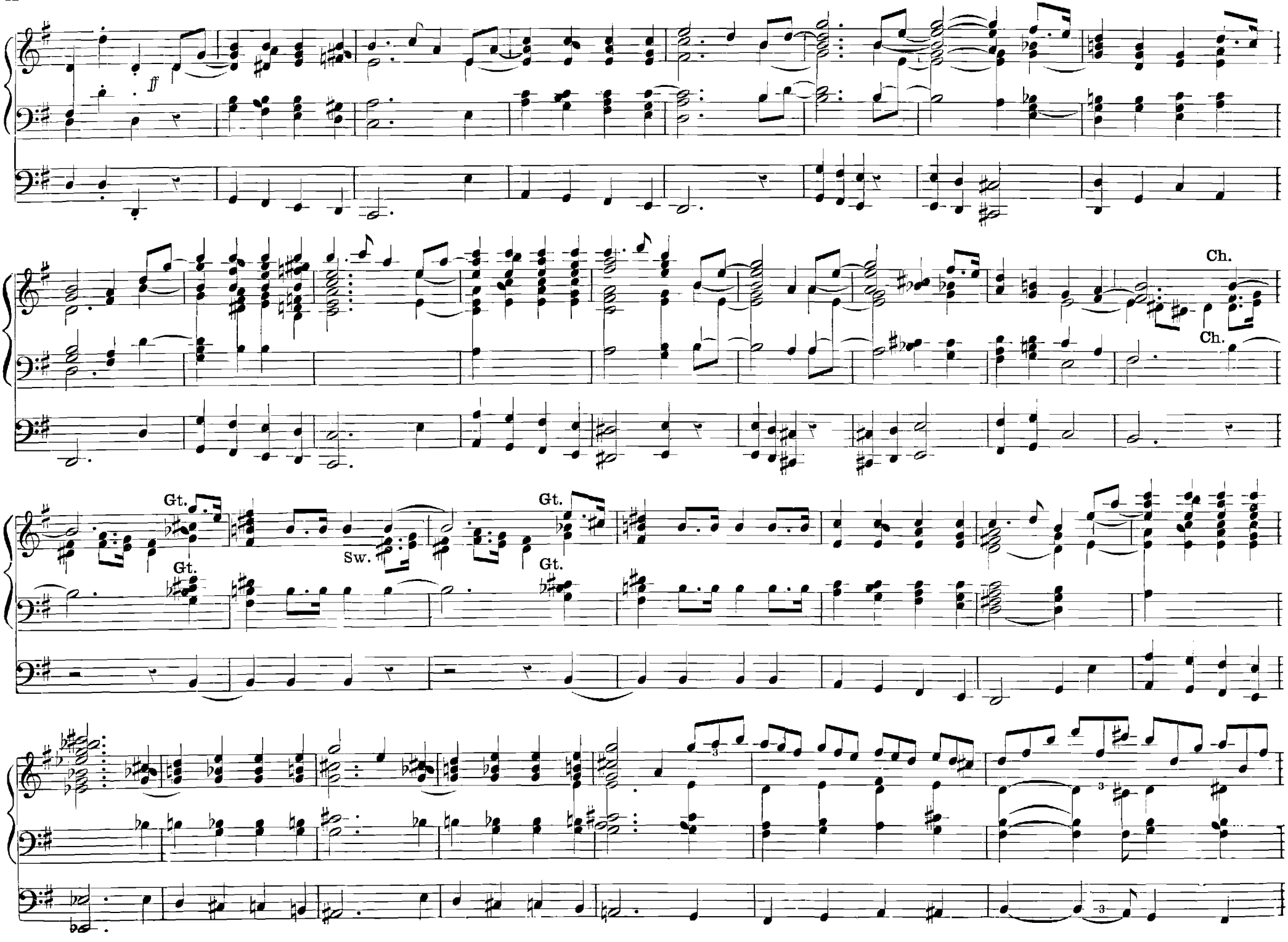
Full Great Organ; Choir coupled to Swell, Ch: 8 and 4 ft. Sw: 16, 8 and 4 ft.

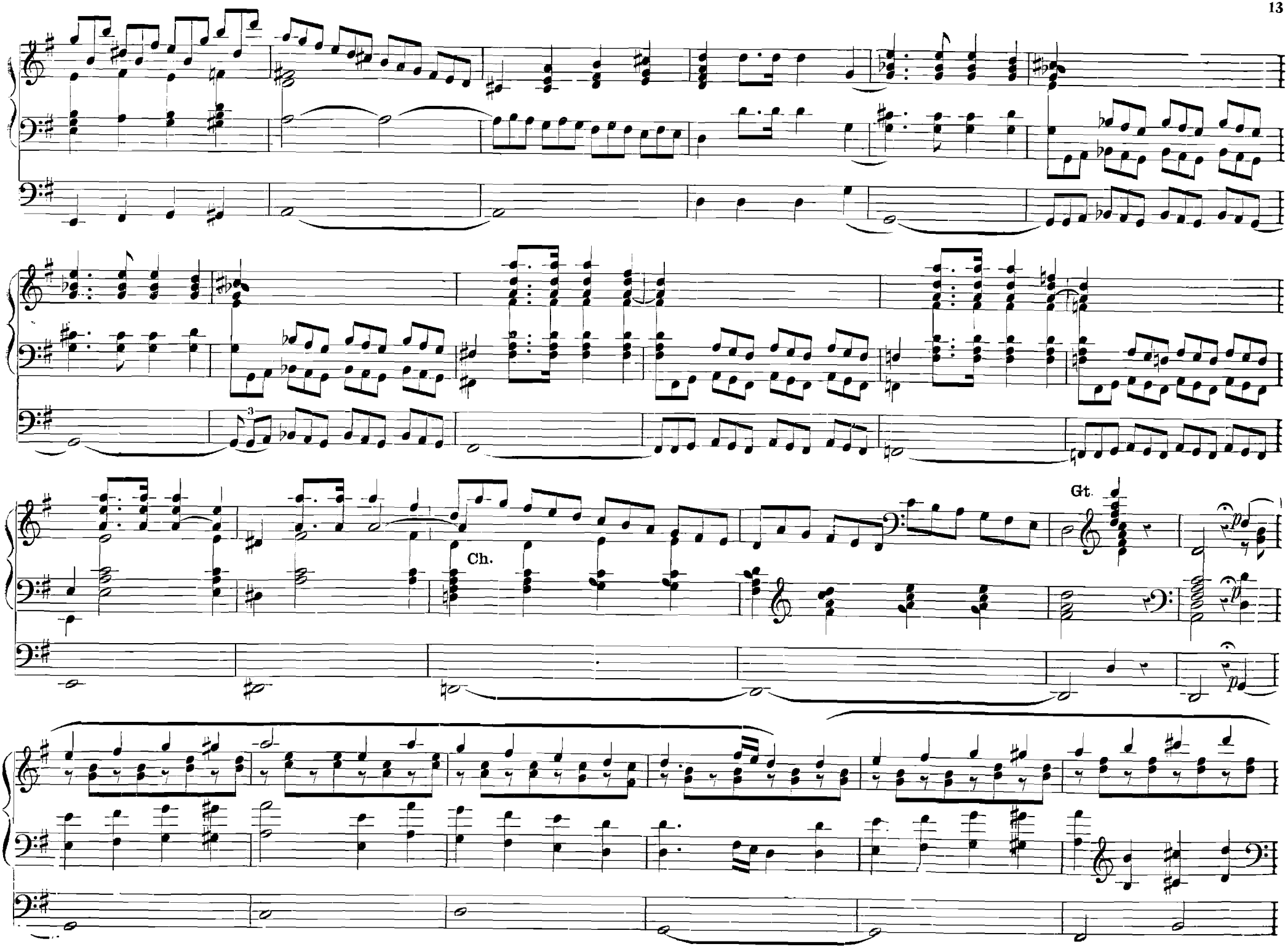
ALLEGRO MAESTOSO.

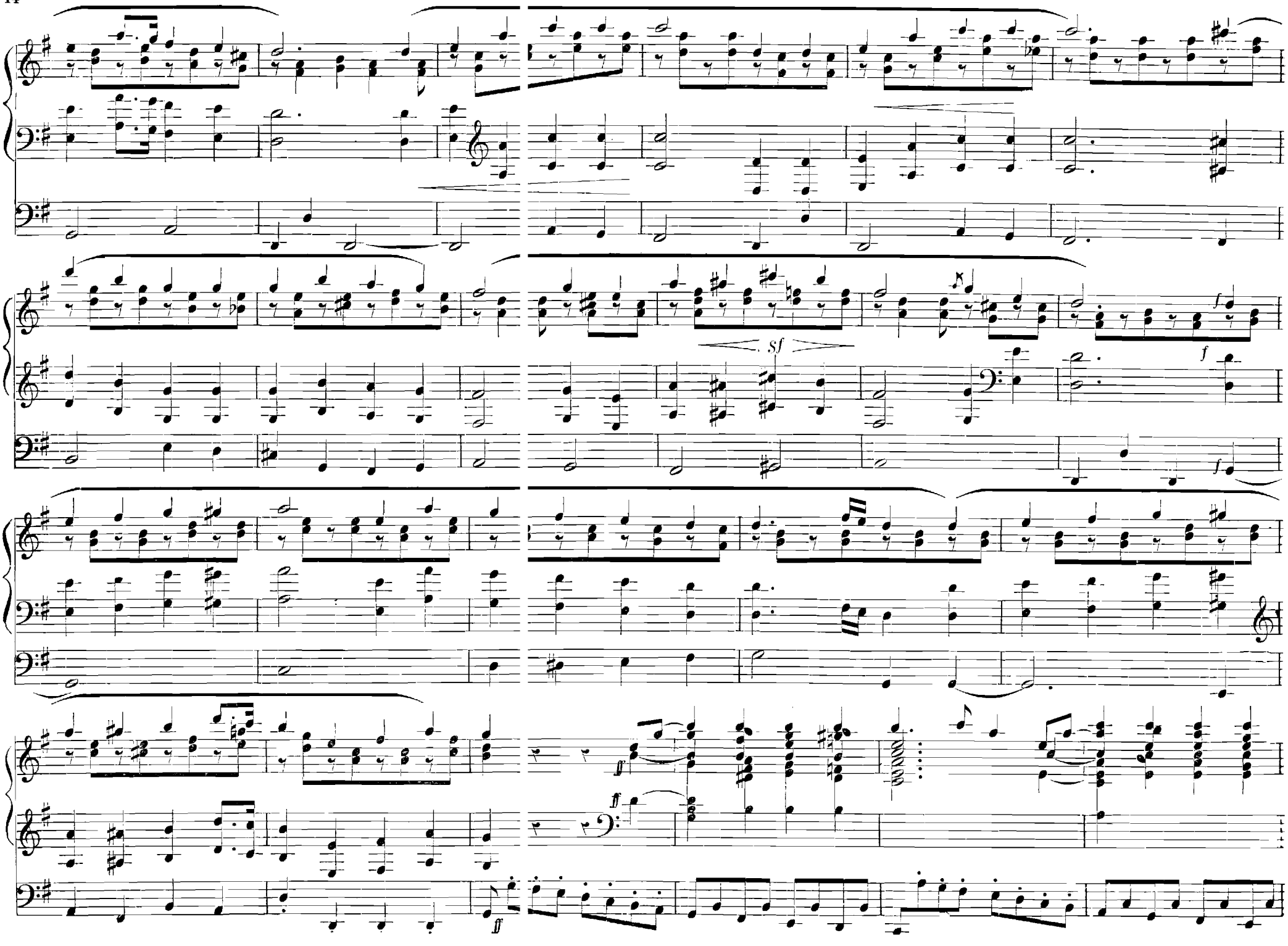


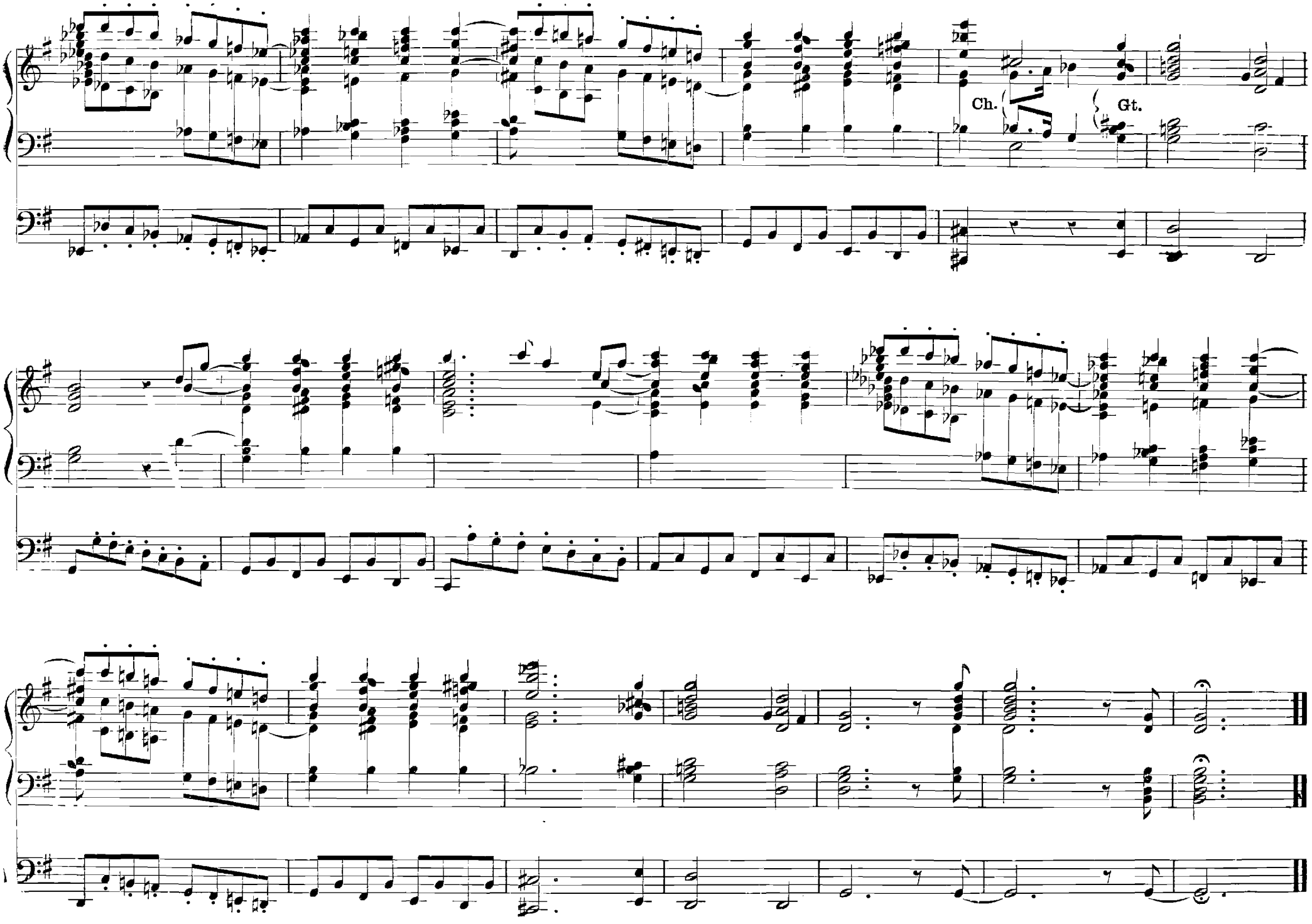

I
II
I
p
p
p


Cresc.
f
Sf
f
Ritard.
A Tempo.
Gt.
Gt.
Gt.
Gt.
Sw.
Ch.
Gt.


ff
Ch.
Ch.
Gt.
Gt.
Sw.
Gt.
Gt.


Ch.
Gt.


sf
f
f
f
ff
ff

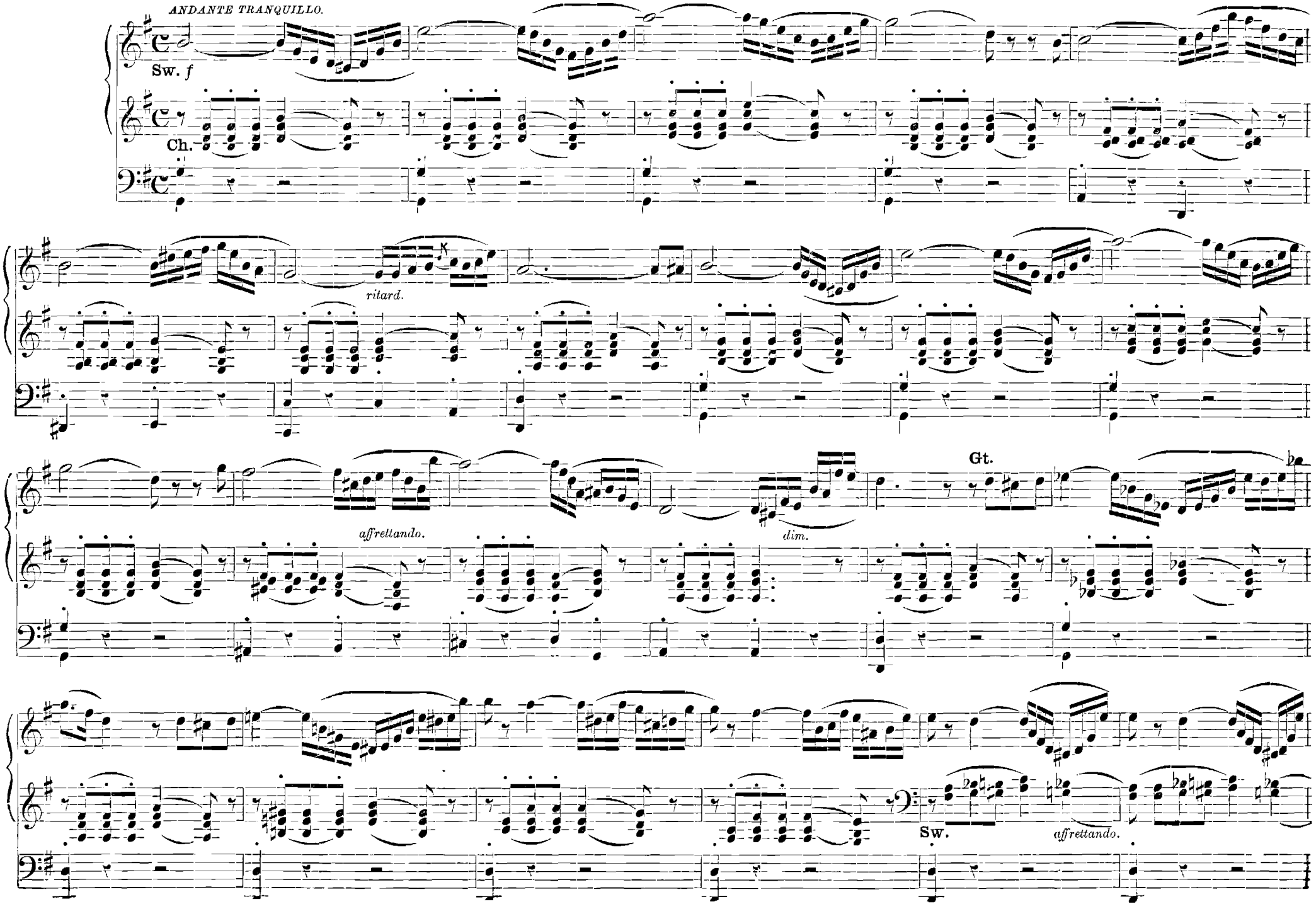

Ch.
Gt.

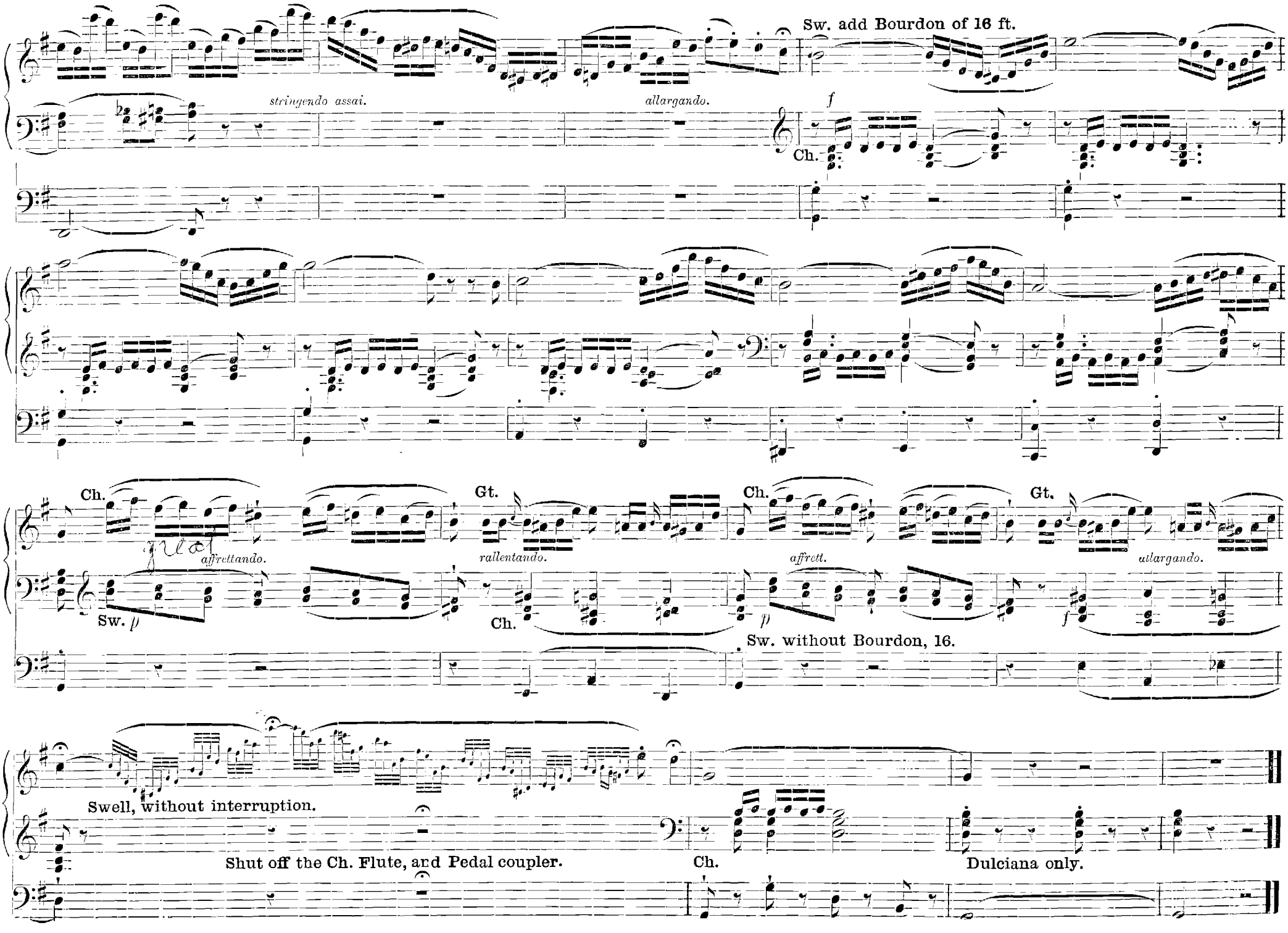
PRELUDE. STUDY IN REGISTRATION.

J. A. PETRALI.

Gt. Clarabella, or Hohlflute, (8 ft.) — **Ch.** Bourdon (8), Dulciana (8), Flute, (4). — **Sw.** Oboe (8), Principal (4). — **Ped.** Bourdon, Ch. coupled.

ANDANTE TRANQUILLO.

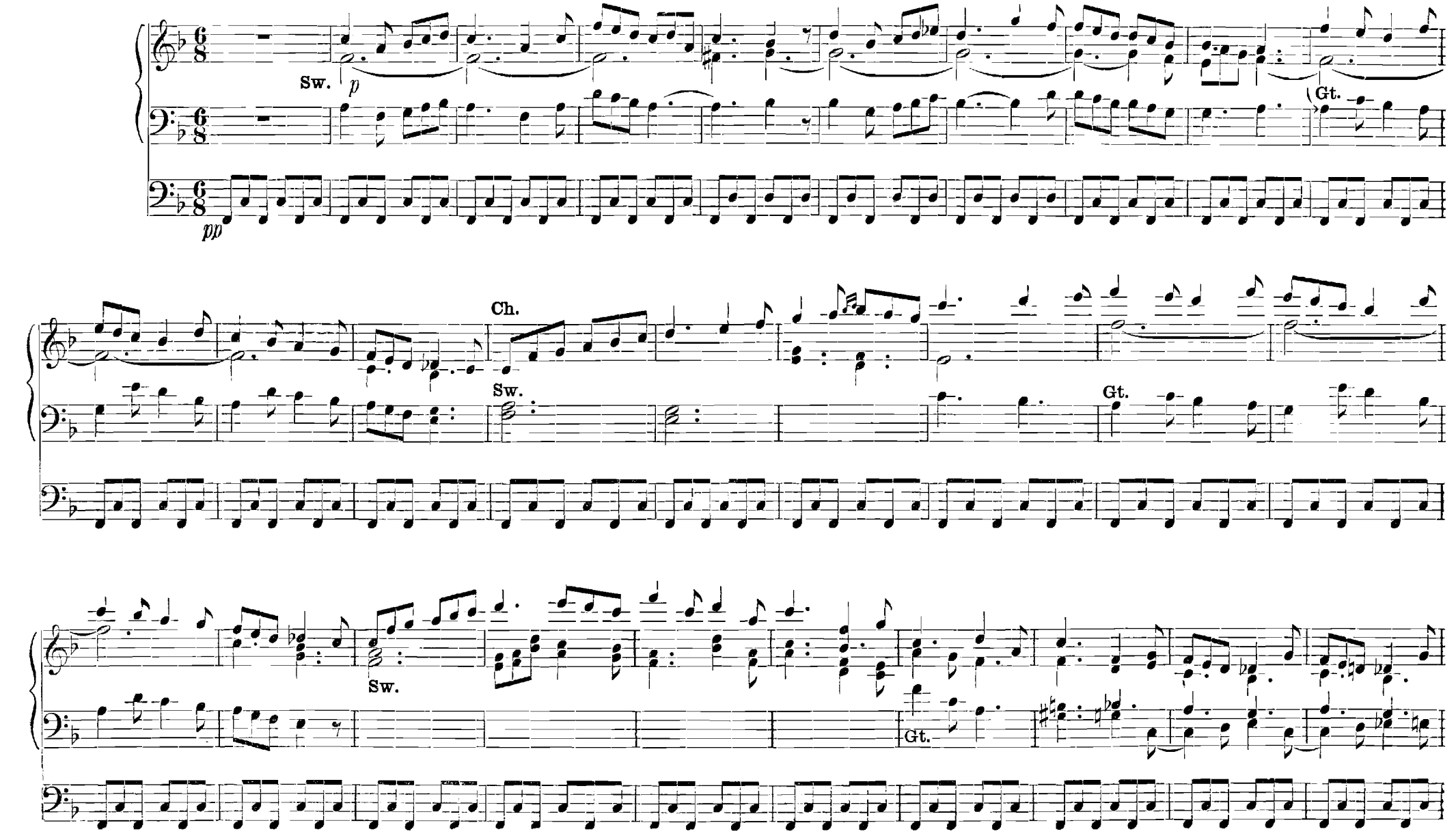


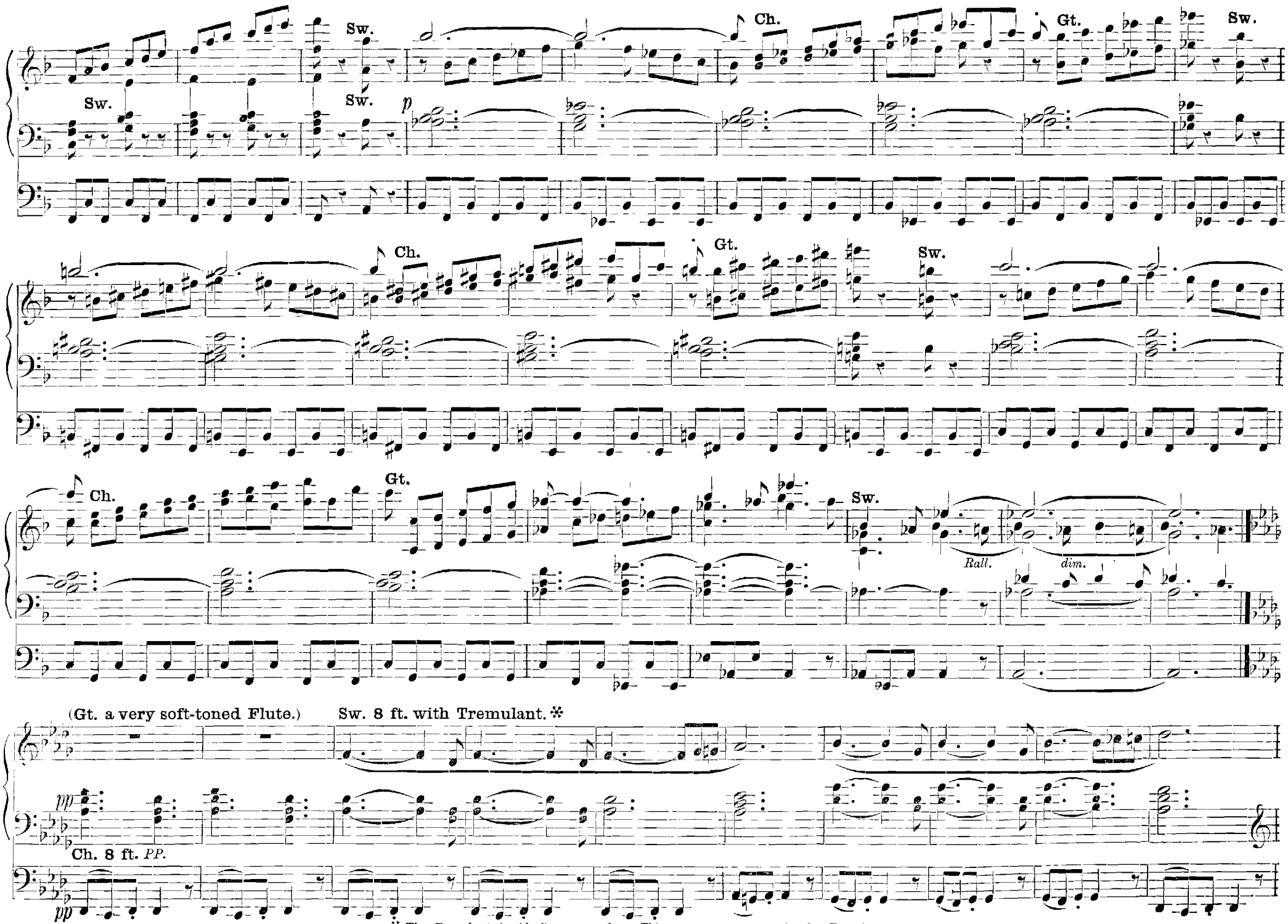

Sw. add Bourdon of 16 ft.
stringendo assai.
allargando.
f
Ch.
Ch.
affrettando.
Gt.
rallentando.
Ch.
affrett.
Gt.
allargando.
Sw. p
Ch.
p
f
Sw. without Bourdon, 16.
Swell, without interruption.
Shut off the Ch. Flute, and Pedal coupler.
Ch.
Dulciana only.

PASTORALE.

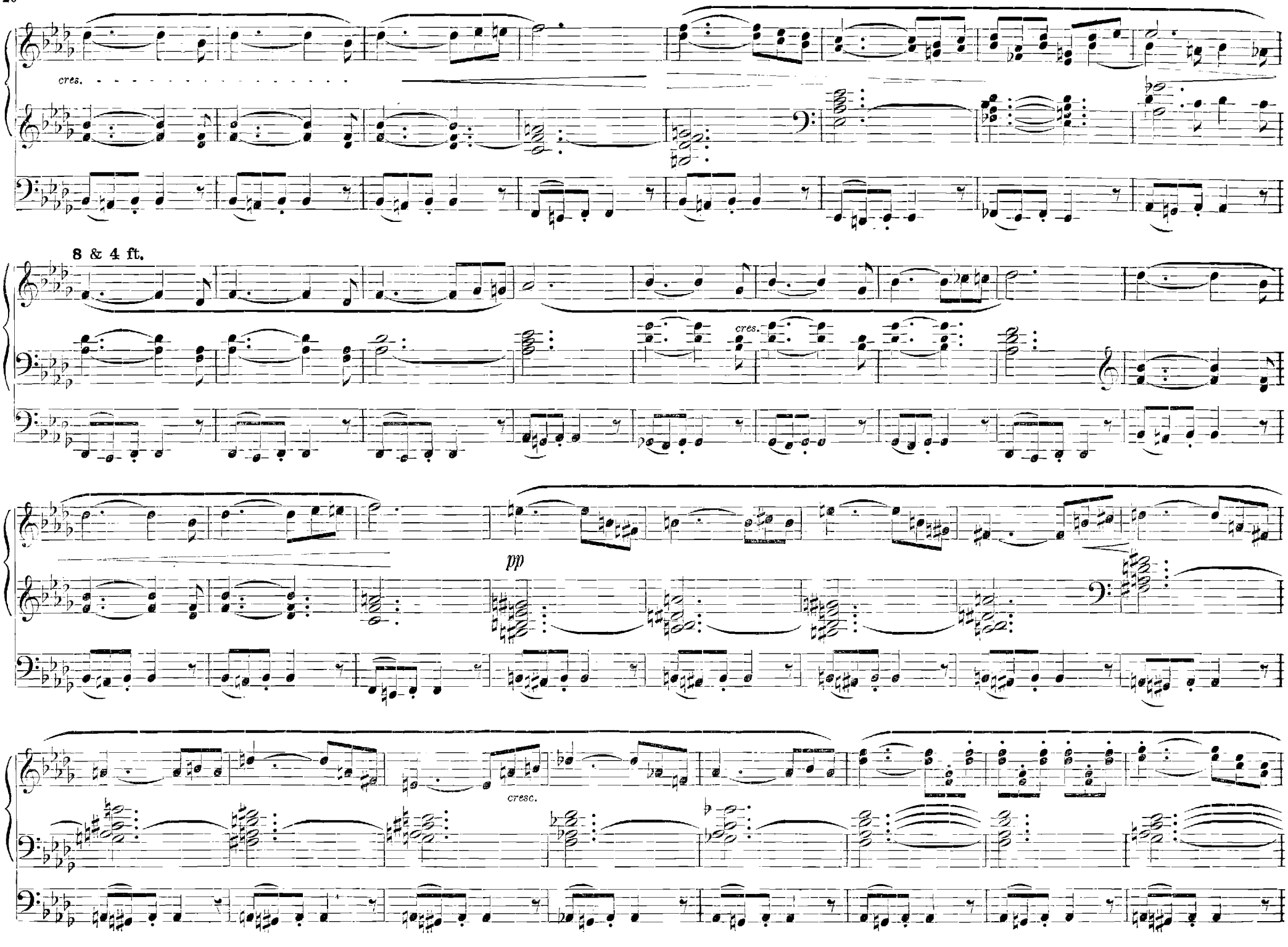
G. E. WHITING.

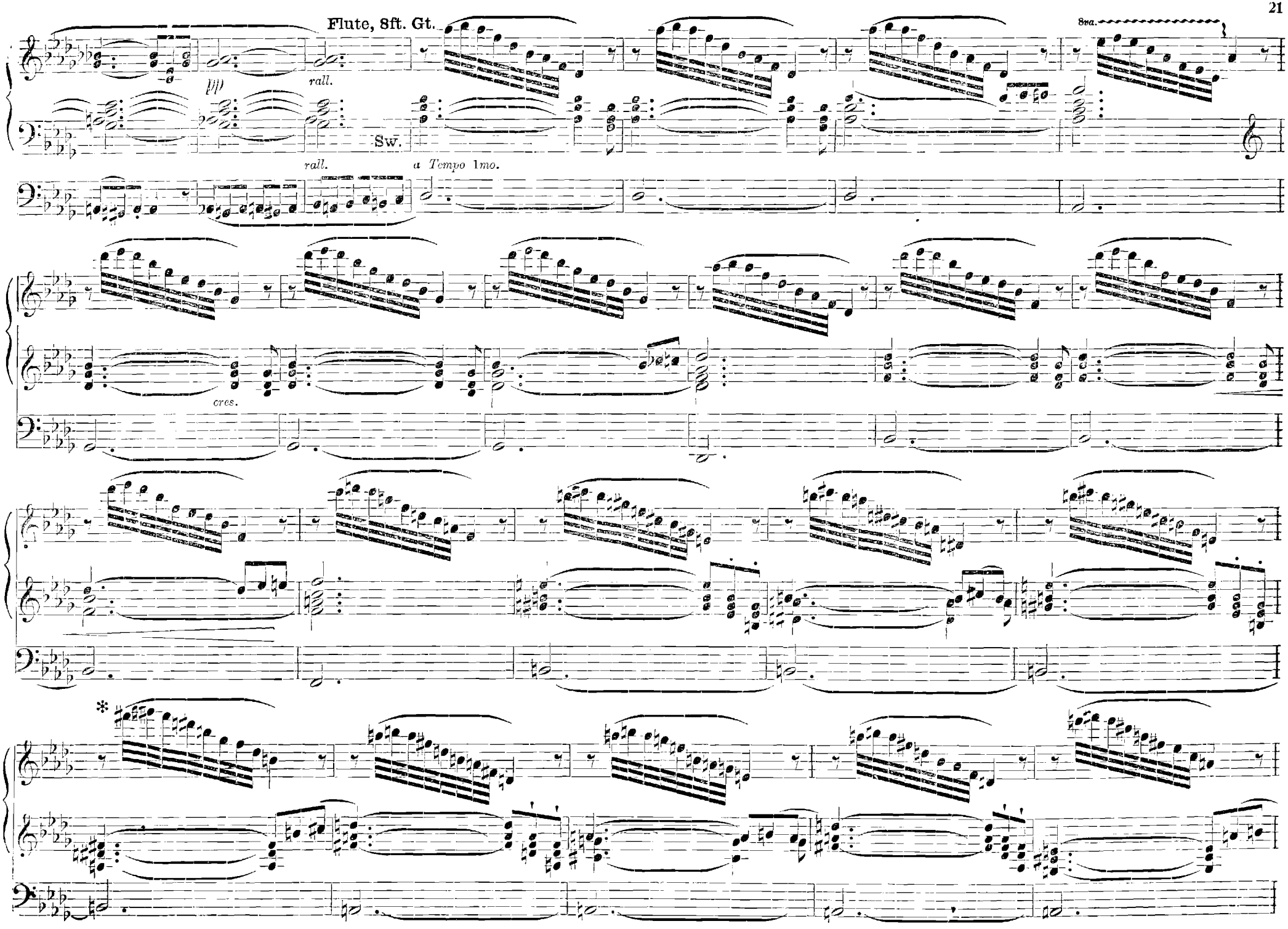
Arrange the Stops as follows:—**Sw.** 8 ft. *P.* (The open Diapson, with some other soft 8 ft.) **Gt.** 8 ft. *MP.* (The Gamba, with a soft 8 ft. Flute.) **Ch.** 8 & 4 ft. (Flutes, both; or Dulciana and soft 4ft. Flute.) **Ped.** 8 ft. (must be *PP.*) NOTE.—*Should a PP 8 ft. stop be wanting in the Pedal Manual, the effect can be obtained by substituting a 16 ft. stop, and playing the Pedal part an octave above.*



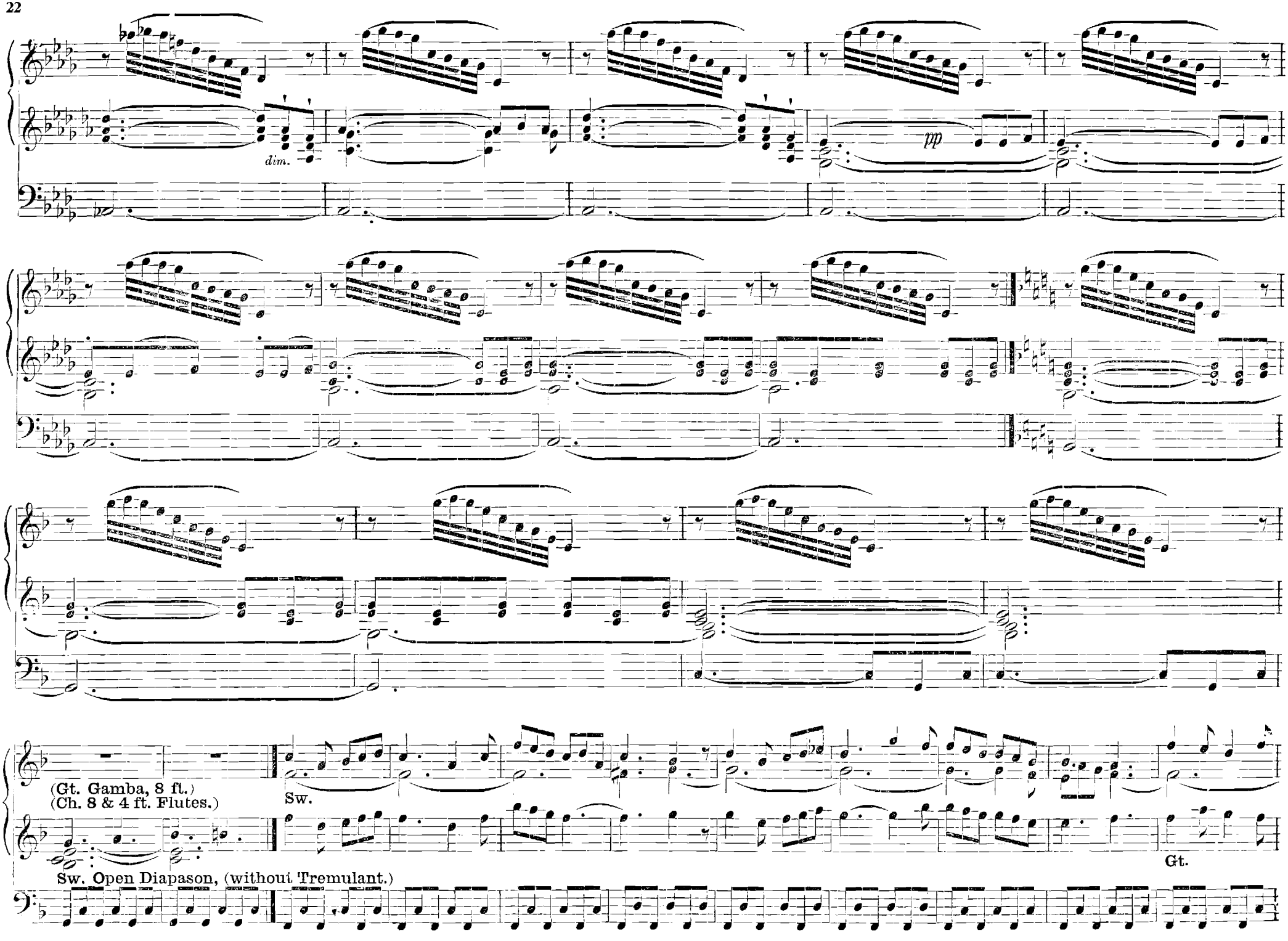


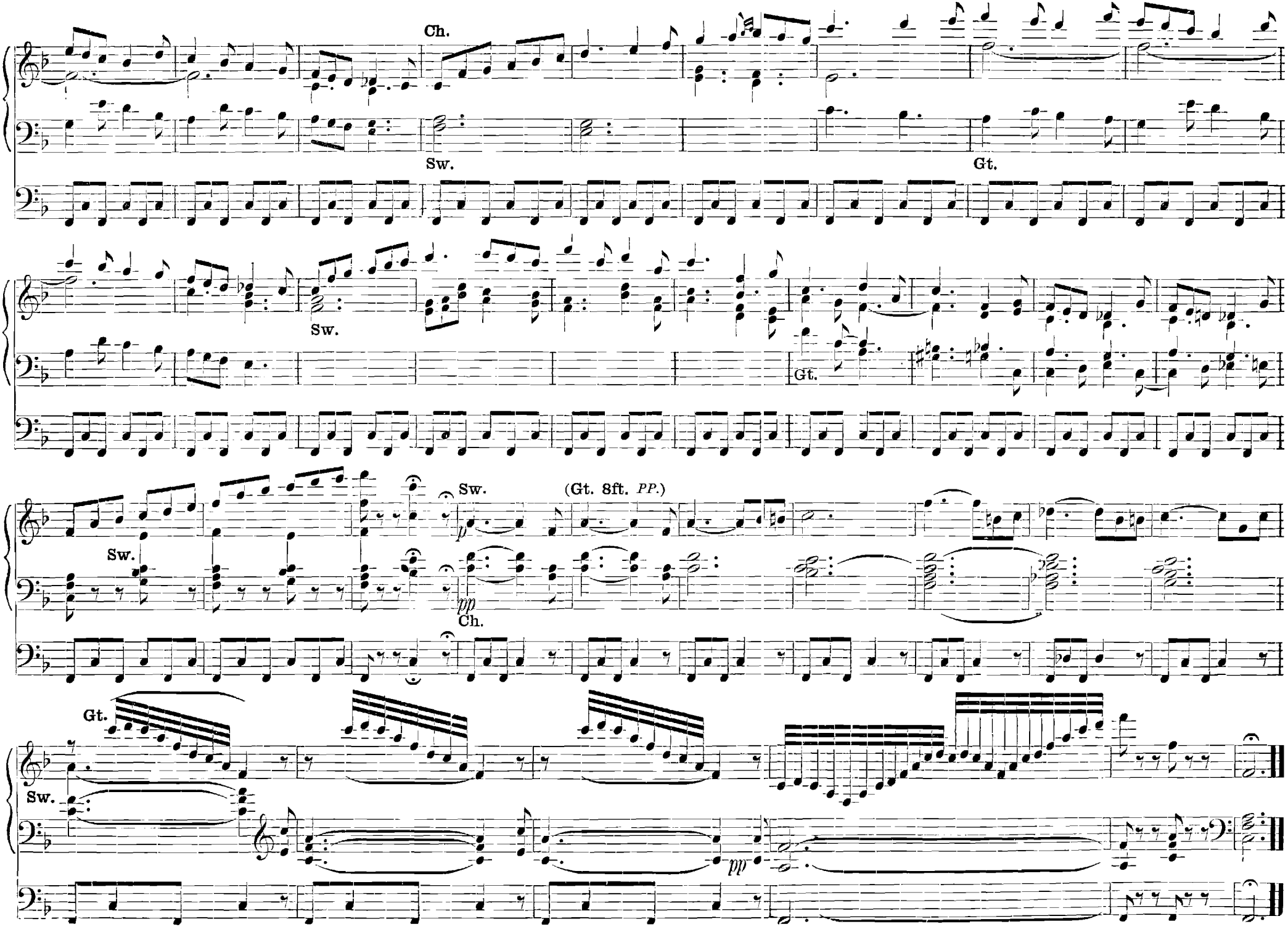
✲ The *Tremulant* should vibrate very fast.—This passage was written for the *Vox Humana*.


cres.
8 & 4 ft.
cres.
pp
cresc.



✲ For Organs without the G♯, play this bar an octave lower.

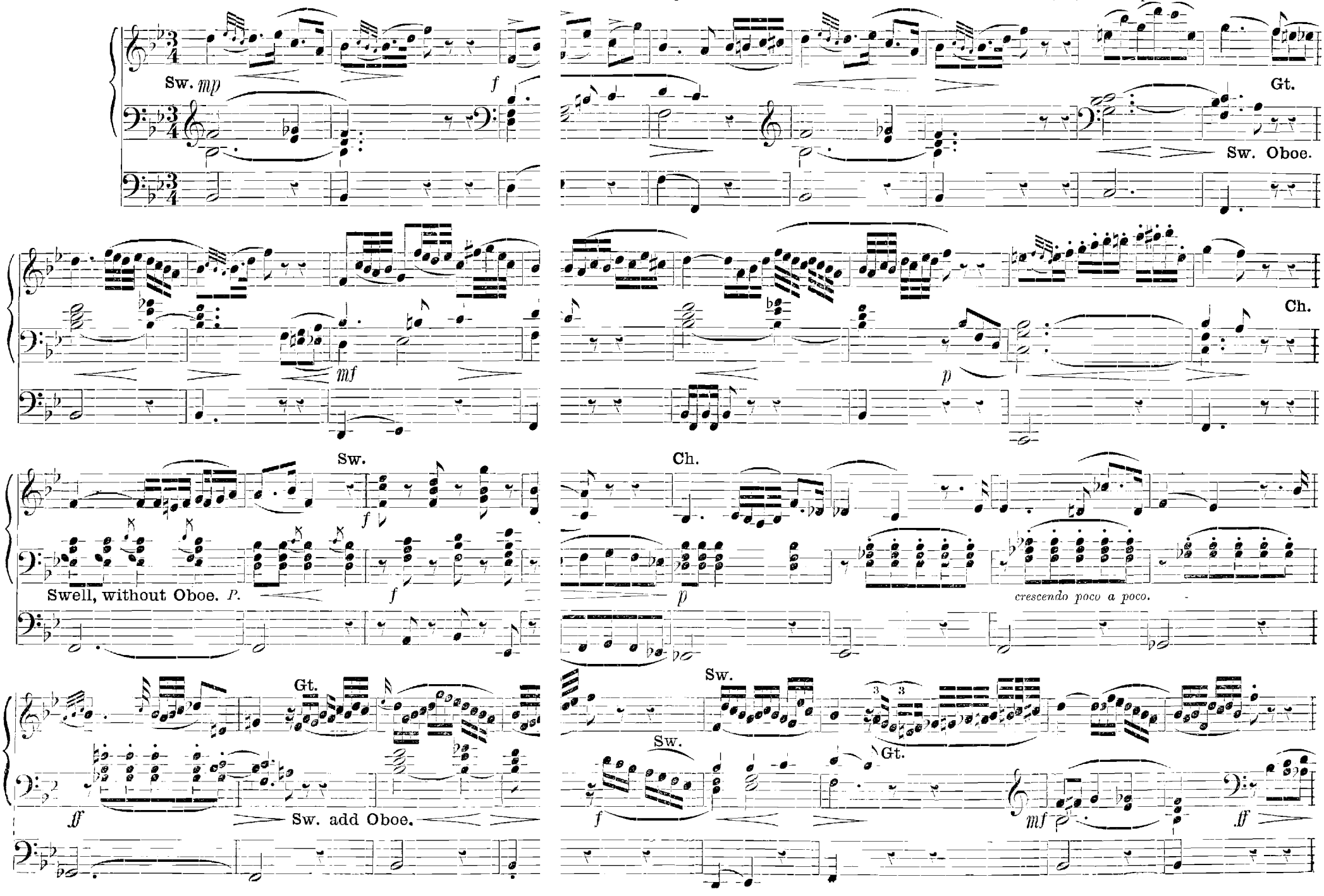

dim.
pp
(Gt. Gamba, 8 ft.)
(Ch. 8 & 4 ft. Flutes.)
Sw.
Gt.
Sw. Open Diapason, (without Tremulant.)

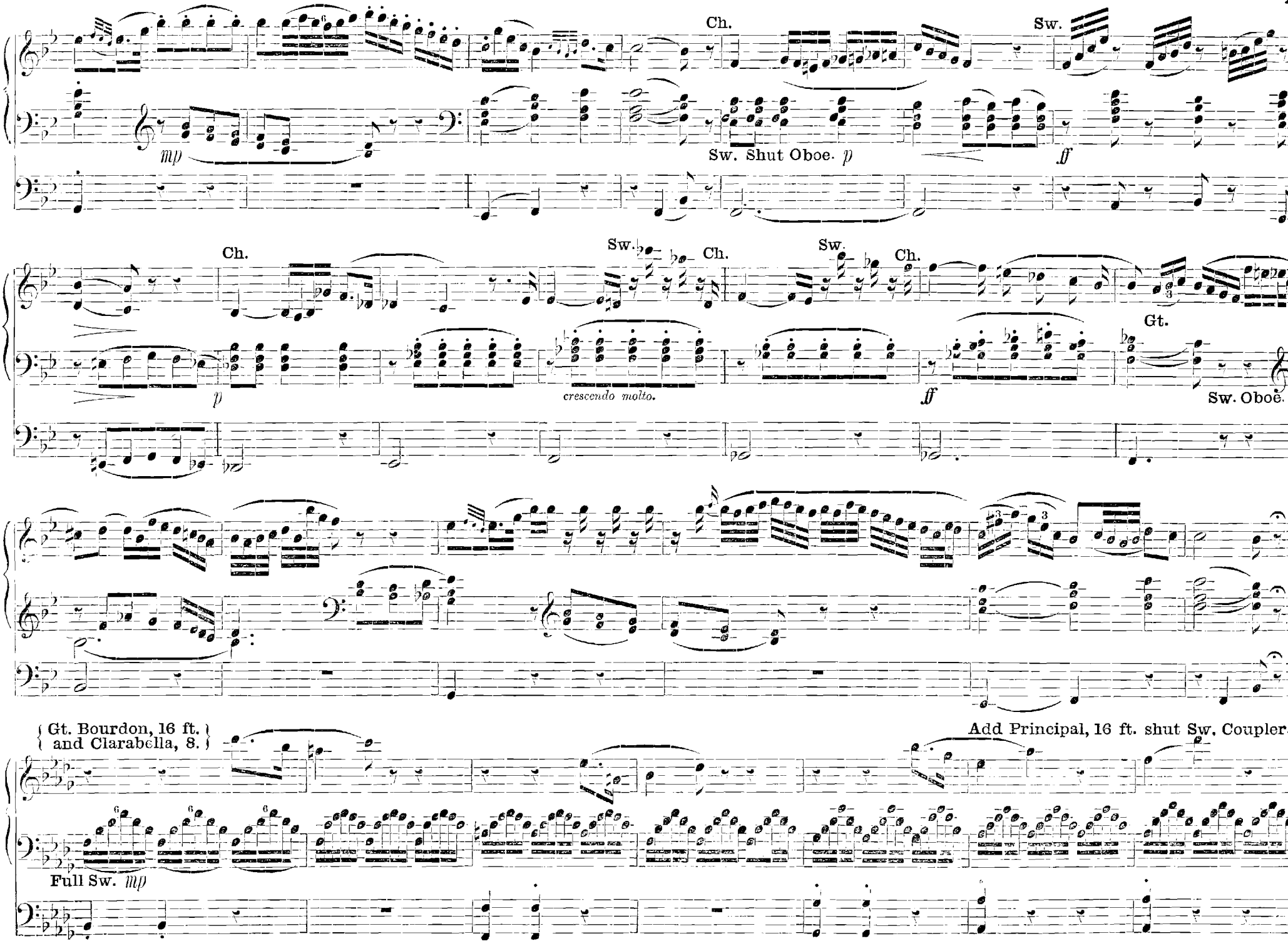

Ch.
Sw.
Gt.
Sw.
Gt.
Sw.
(Gt. 8ft. PP.)
Sw.
Ch.
Gt.
Sw.

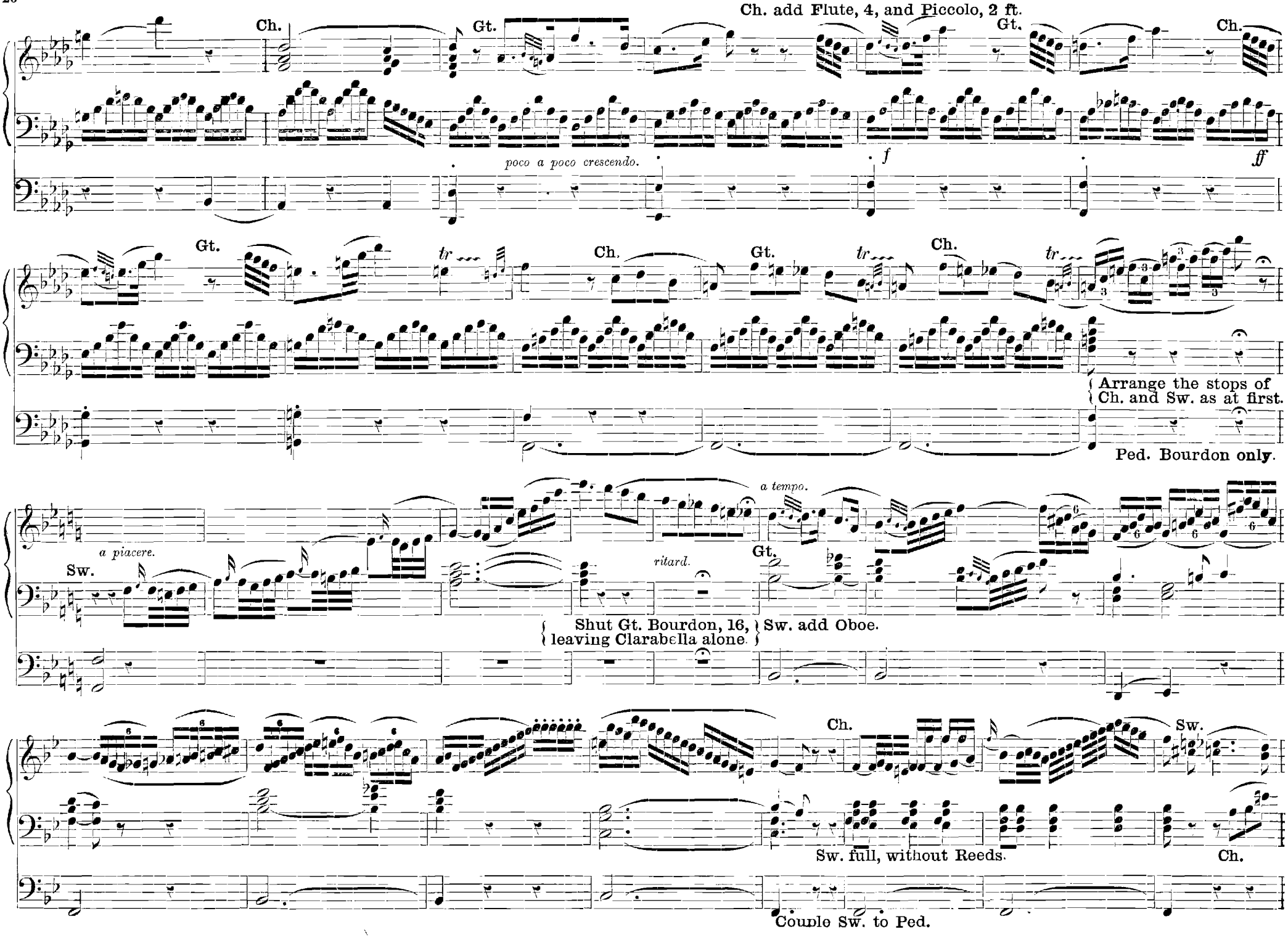
ADAGIO CANTABILE.

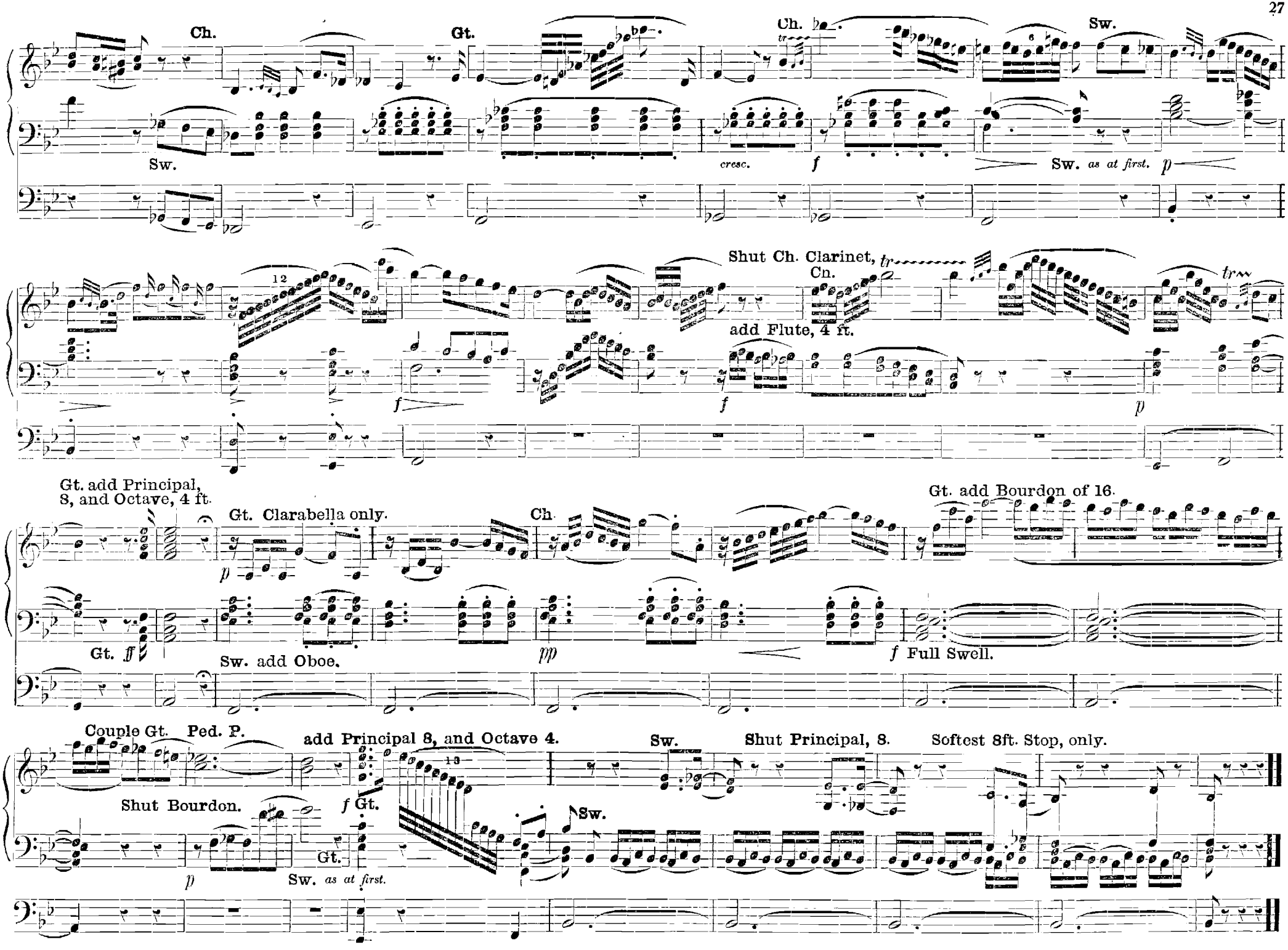
HAYDN.

Gt. *Gedackt* 8, and Flute, 4 ft. — **Ch.** Flute, 8 ft. Clar[inet] — **Sw.** Principal, 8, Bourdon, 8, Violina or Flute of 4. — **Ped.** Bourdon, 16, Swell coupler.



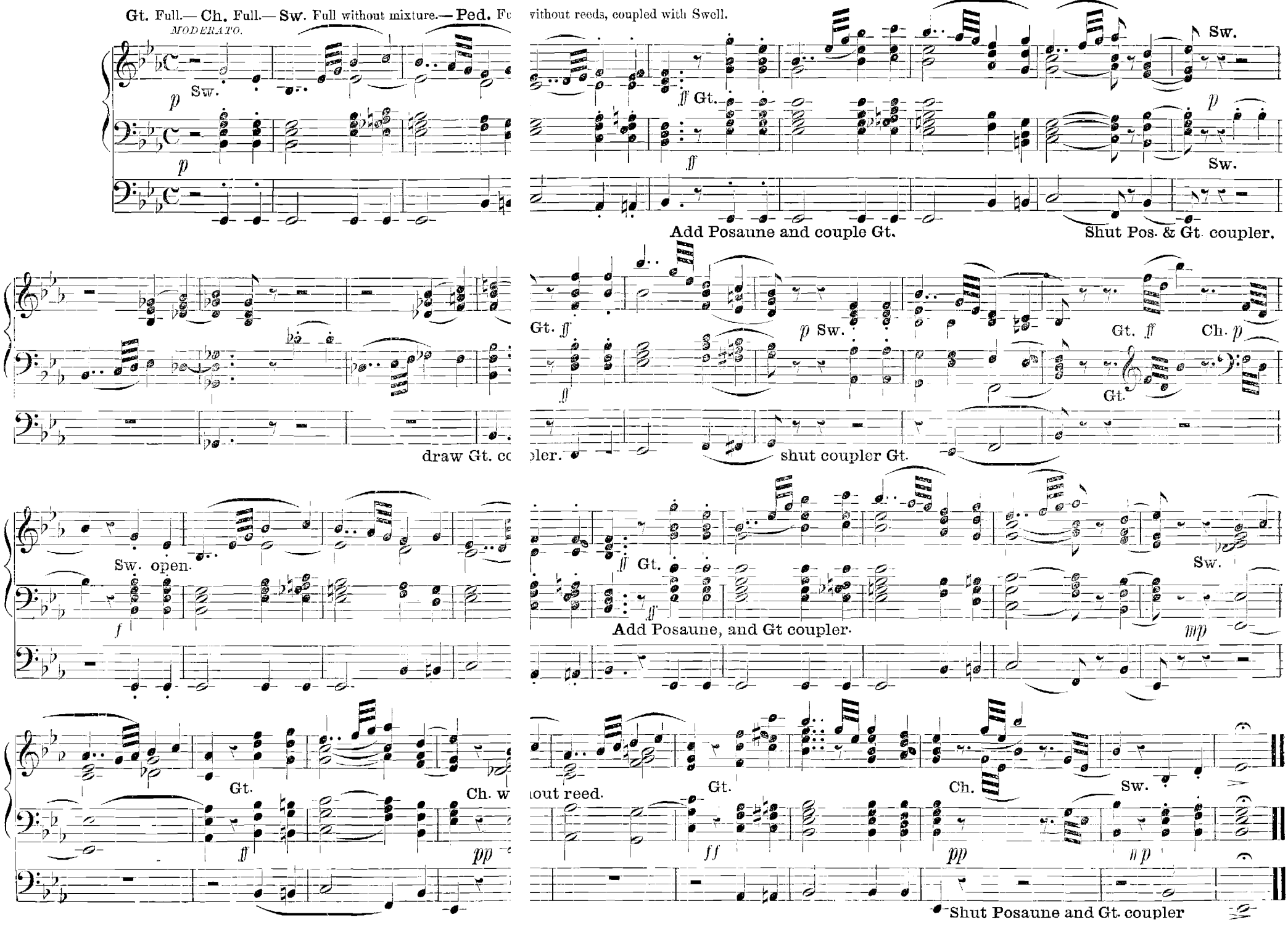

Ch.
Sw.
mp
Sw. Shut Oboe. p
ff
Ch.
Sw.
Ch.
Sw.
Ch.
Gt.
p
crescendo molto.
ff
Sw. Oboe.
Gt. Bourdon, 16 ft.
and Clarabella, 8.
Add Principal, 16 ft. shut Sw. Coupler.
Full Sw. mp


Ch. add Flute, 4, and Piccolo, 2 ft.
Ch.
Gt.
Gt.
Ch.
poco a poco crescendo.
f
ff
Gt.
tr
Ch.
Gt.
tr
Ch.
tr
Arrange the stops of Ch. and Sw. as at first.
Ped. Bourdon only.
a tempo.
a piacere.
Sw.
ritard.
Gt.
Shut Gt. Bourdon, 16, leaving Clarabella alone.
Sw. add Oboe.
Ch.
Sw.
Sw. full, without Reeds.
Ch.
Couple Sw. to Ped.


Ch.
Gt.
Ch.
Sw.
Sw.
cresc.
f
Sw. as at first. p
12
Shut Ch. Clarinet, tr
Cn.
add Flute, 4 ft.
f
f
p
Gt. add Principal, 8, and Octave, 4 ft.
Gt. Clarabella only.
Ch.
Gt. add Bourdon of 16.
p
Gt. ff
Sw. add Oboe.
pp
f Full Swell.
Couple Gt. Ped. P.
add Principal 8, and Octave 4.
Sw.
Shut Principal, 8.
Softest 8ft. Stop, only.
13
Shut Bourdon.
f Gt.
Sw.
Gt.
p
Sw. as at first.

MARCH.

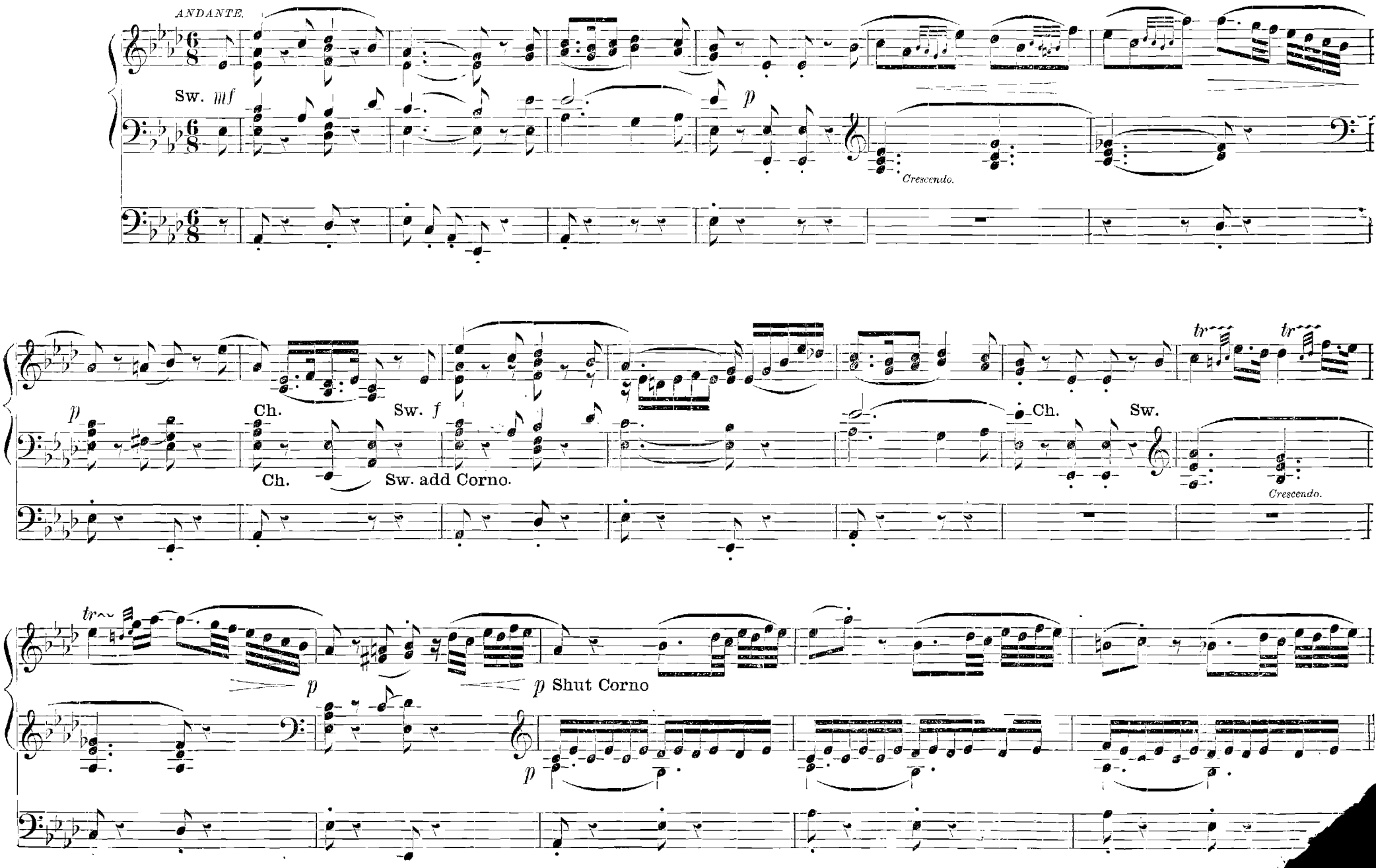
V. A. PETRALI.

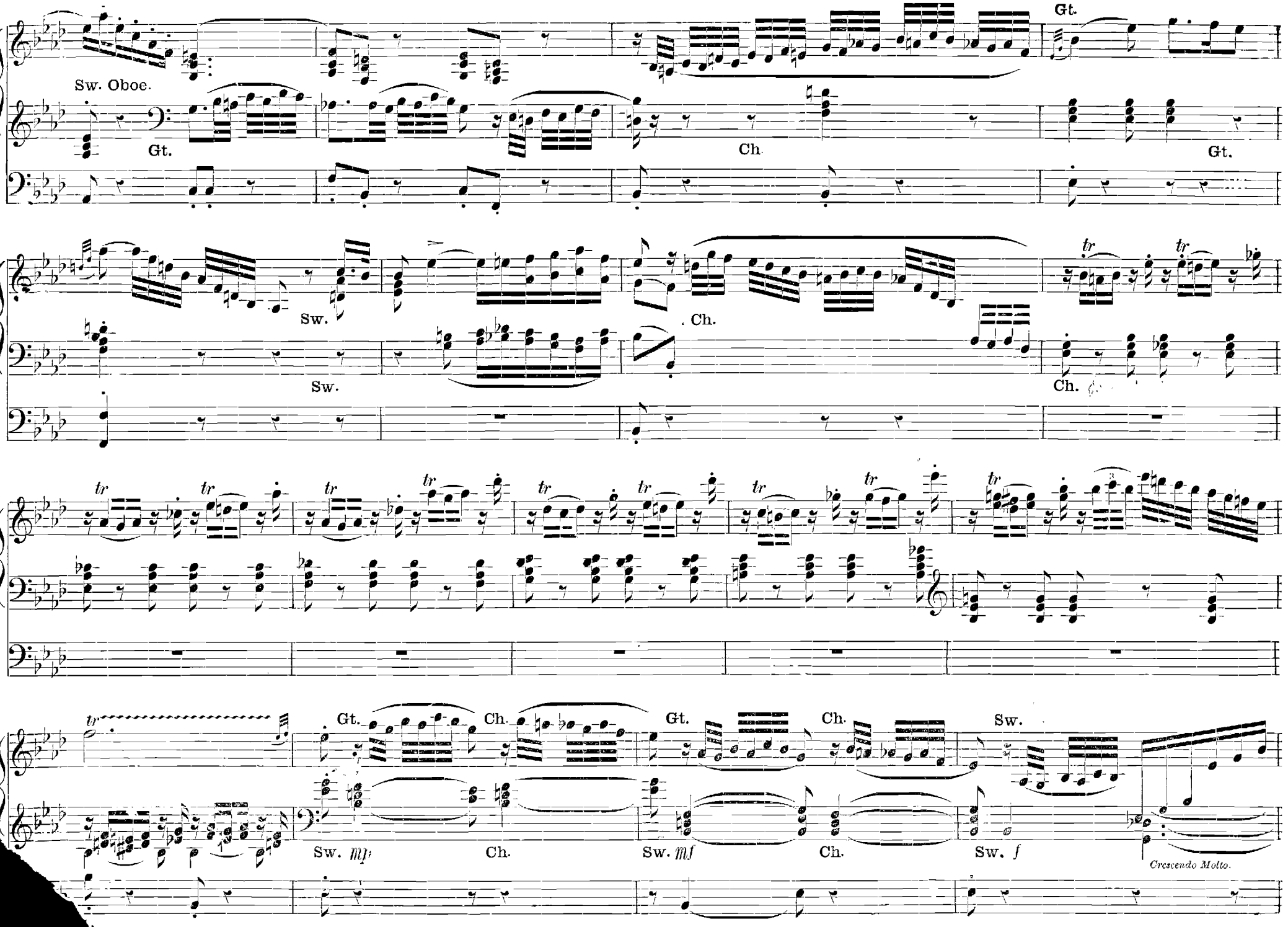


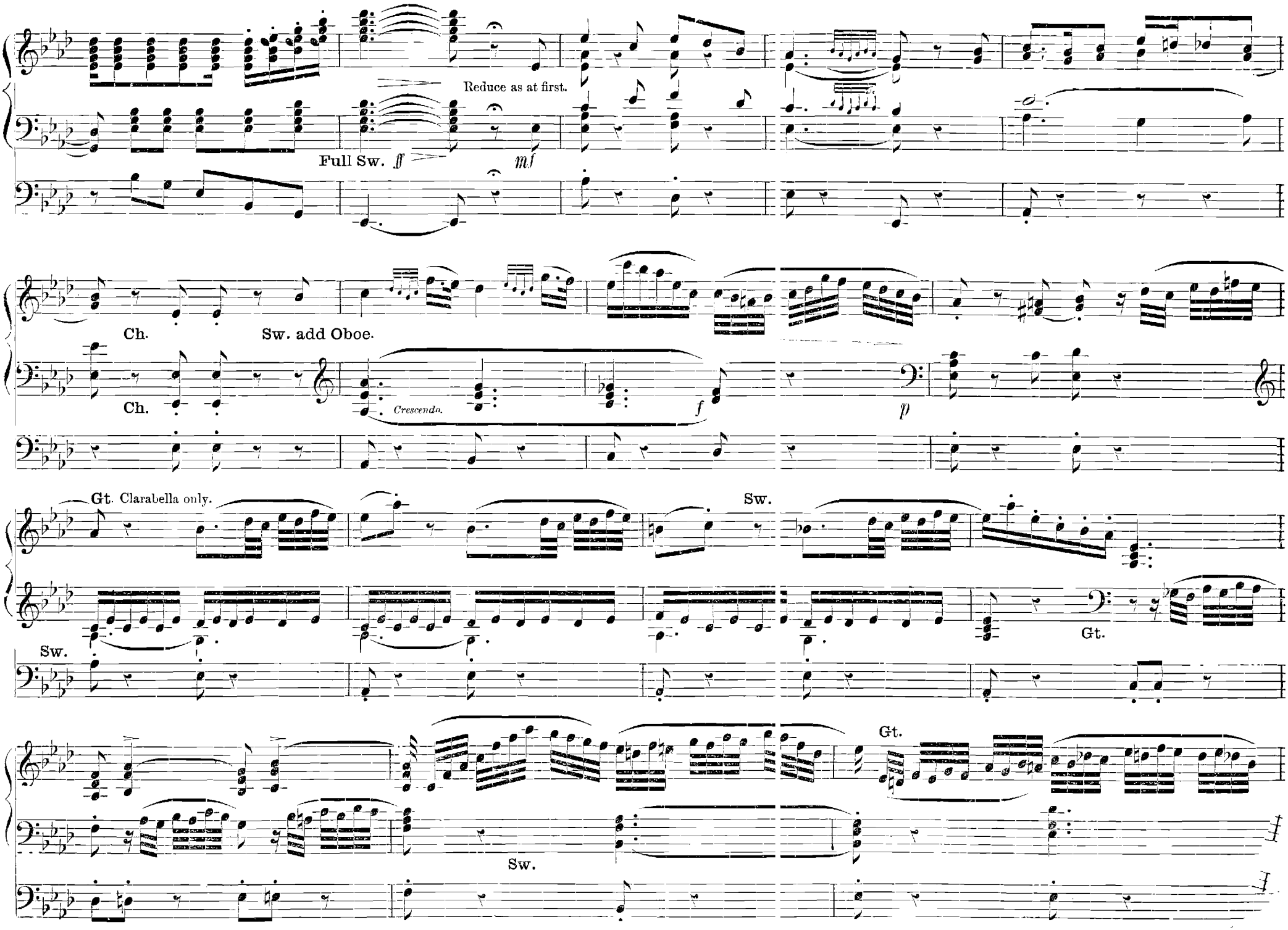
ROMANZA.

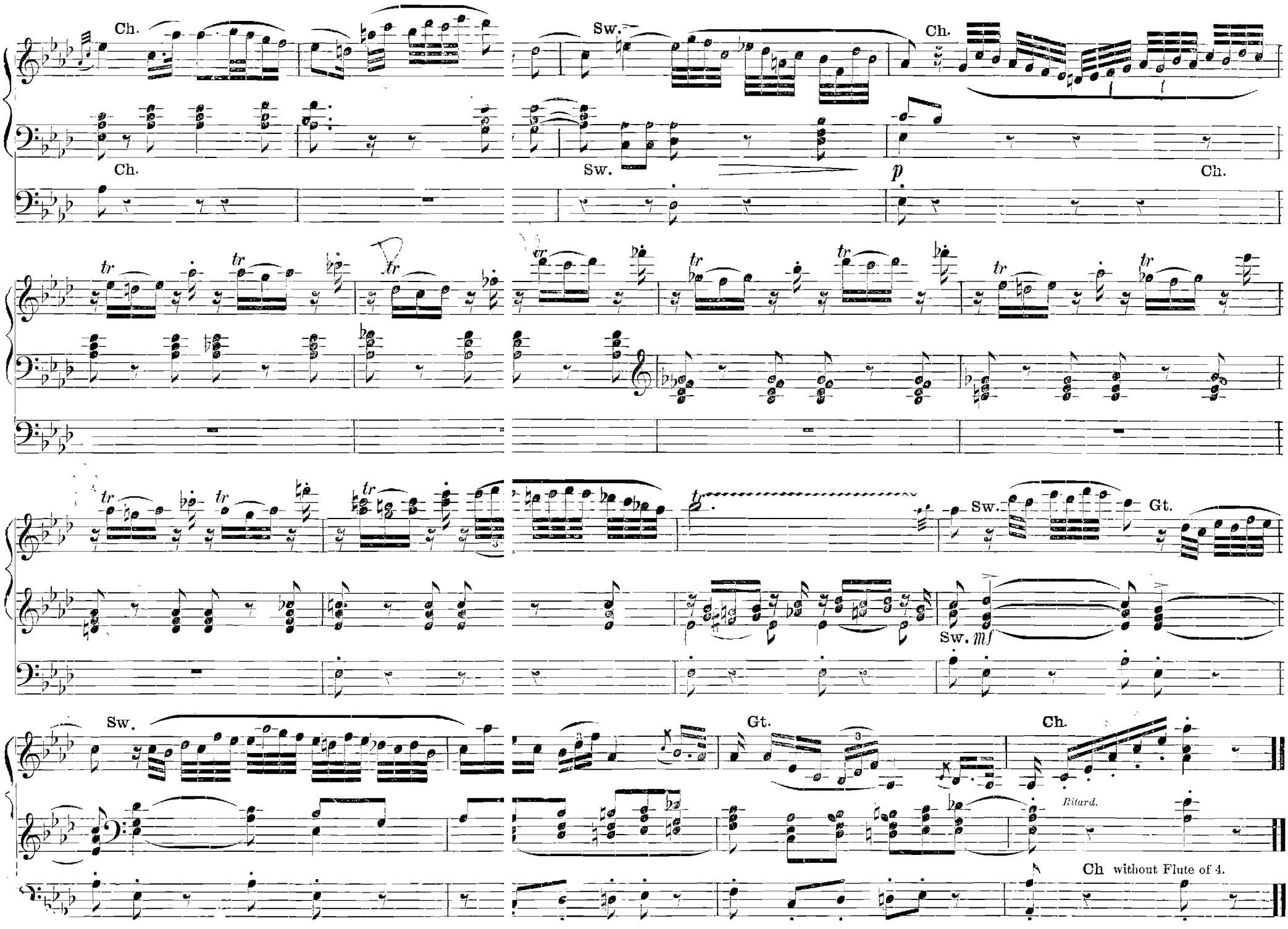
MOZART

Arrange the Stops as follows — **Gt.** Gedackt 8, Flute 4.— **Ch.** Viola 8, Dulciana 8, Flute 4.—**Sw.** Principal 8, Bourdon 8, Octave 4.— **Ped.** Principal 16.




Sw. Oboe.
Gt.
Ch.
Gt.
Sw.
Ch.
Sw.
Ch.
Gt.
Ch.
Gt.
Ch.
Sw.
Sw. mp
Ch.
Sw. mf
Ch.
Sw. f
Crescendo Molto.

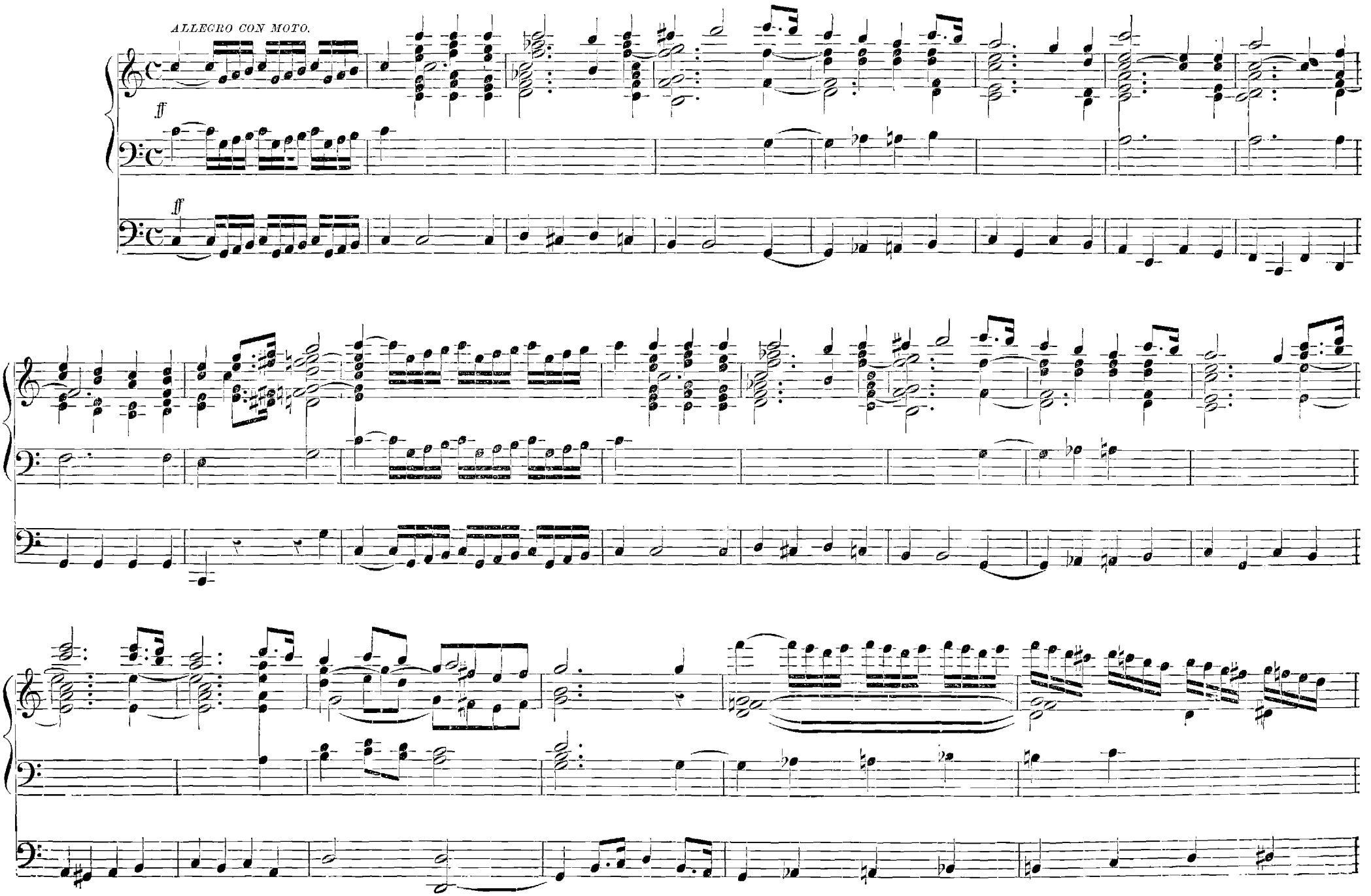

Reduce as at first.
Full Sw.
ff
mf
Ch.
Sw. add Oboe.
Ch.
Crescendo.
f
p
Gt. Clarabella only.
Sw.
Sw.
Gt.
Gt.
Sw.

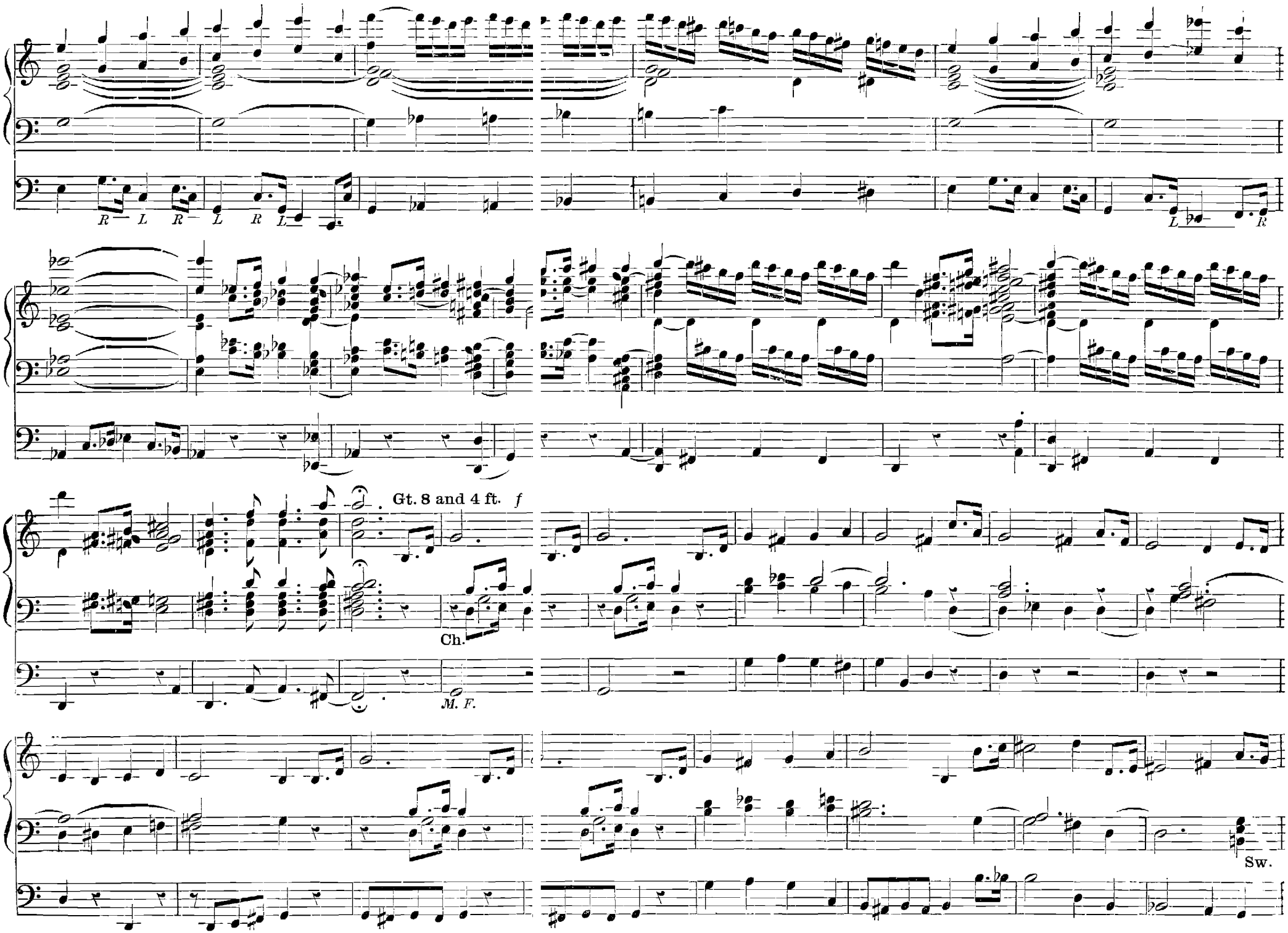

Ch.
Ch.
Sw.
Sw.
Ch.
p
Ch.
tr
Sw.
Gt.
Sw. mf
Sw.
Gt.
Ch.
Ritard.
Ch without Flute of 4.

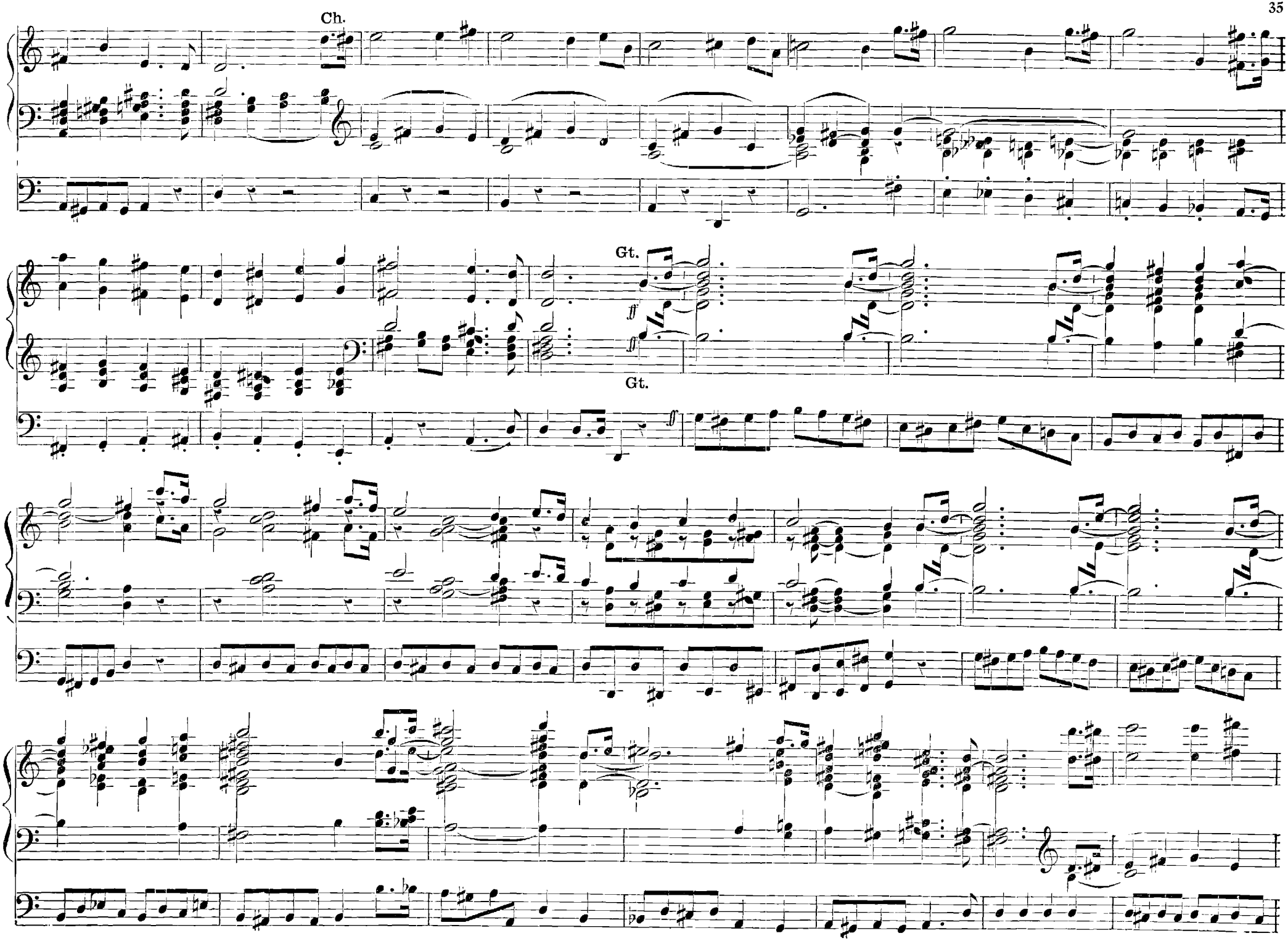
POSTLUDIUM.

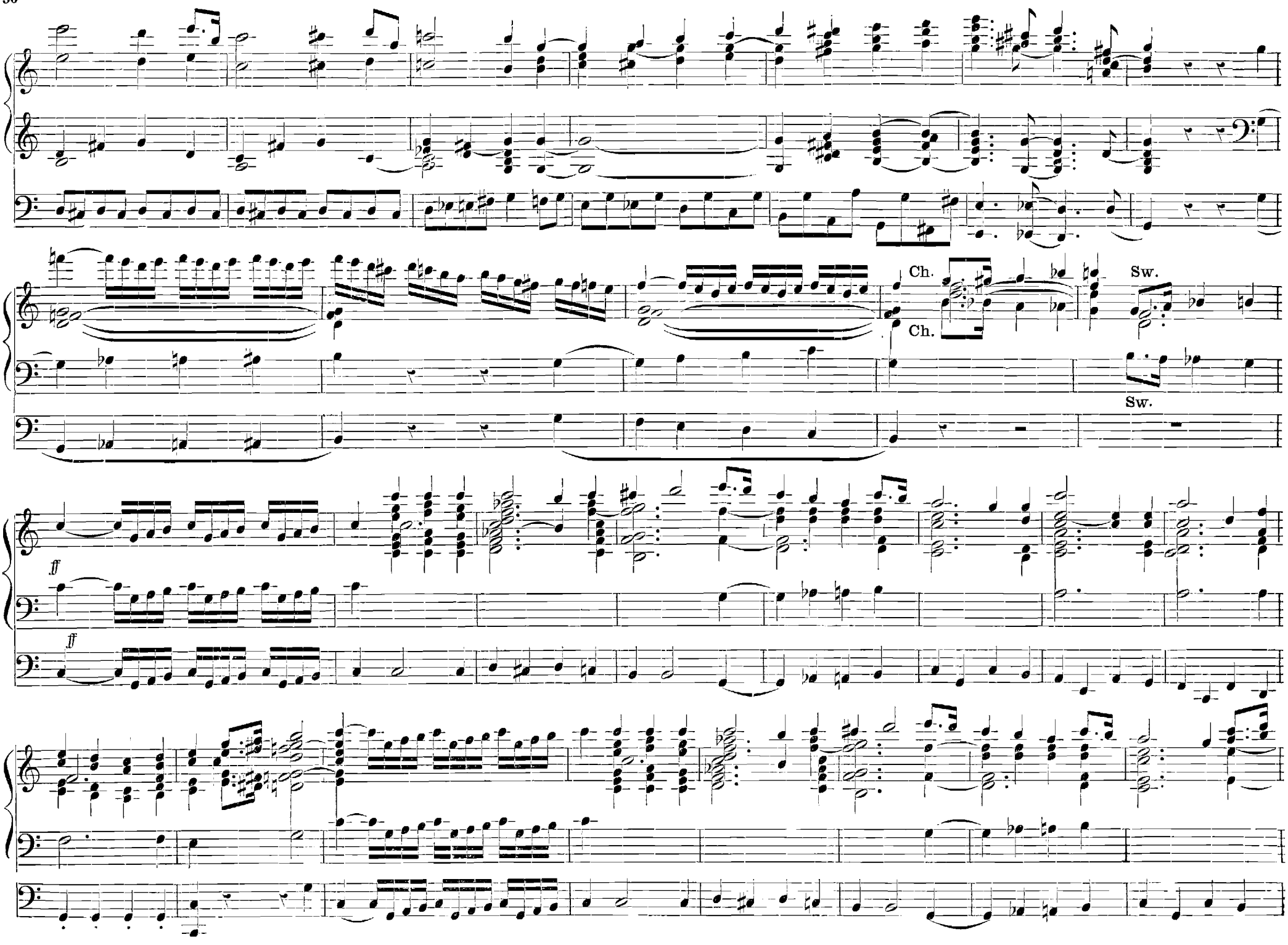
G. E. WHITING.

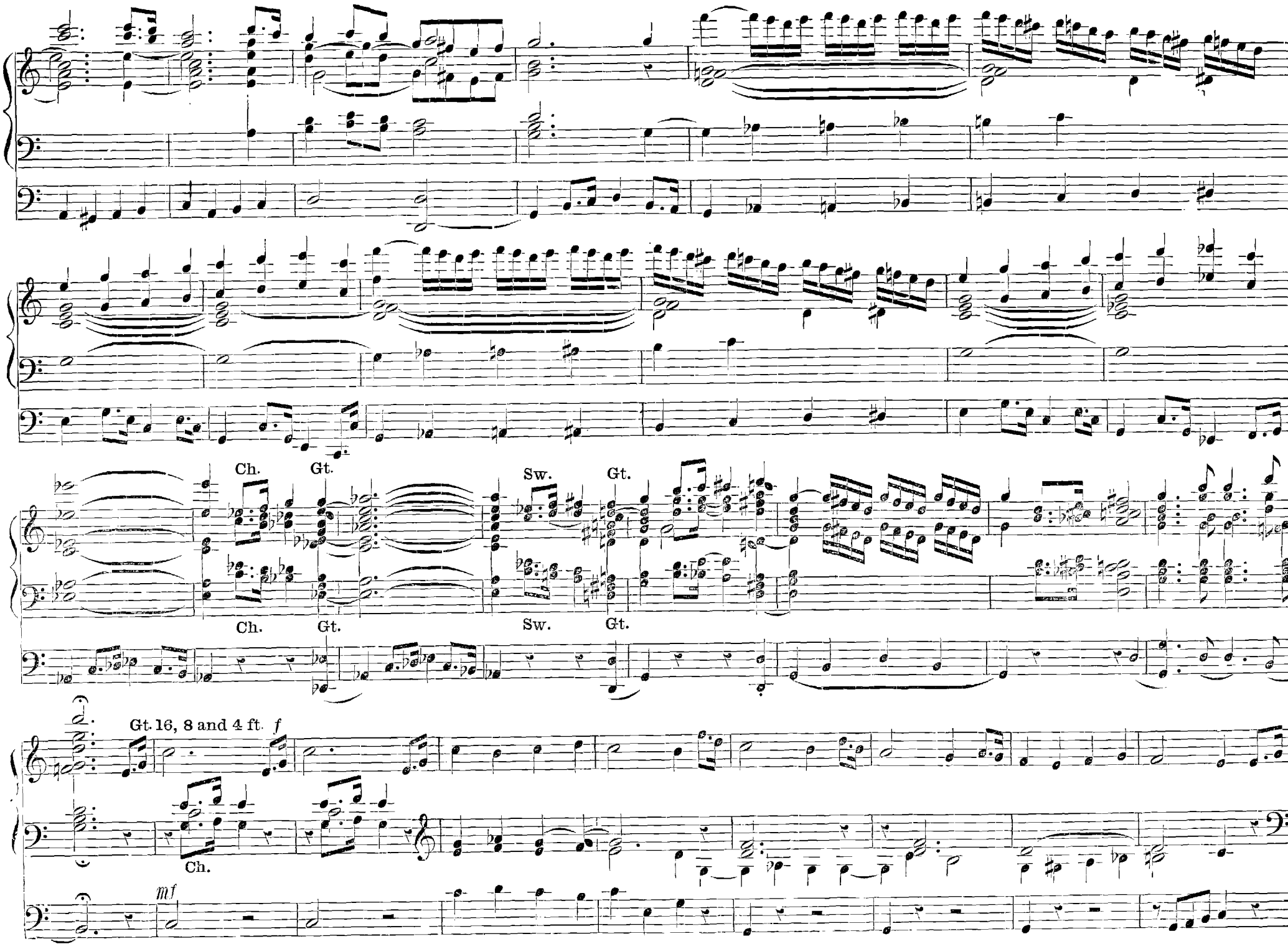
Arrange the Stops as follows.— Full Gt. Organ.— Ch. 8 and 4 ft. *F.* (Flutes.)— Sw. *M. P.* (Reeds.) At the first and second pauses, reduce the Gt. Manual to 8 and 4 ft. foundation stops only.

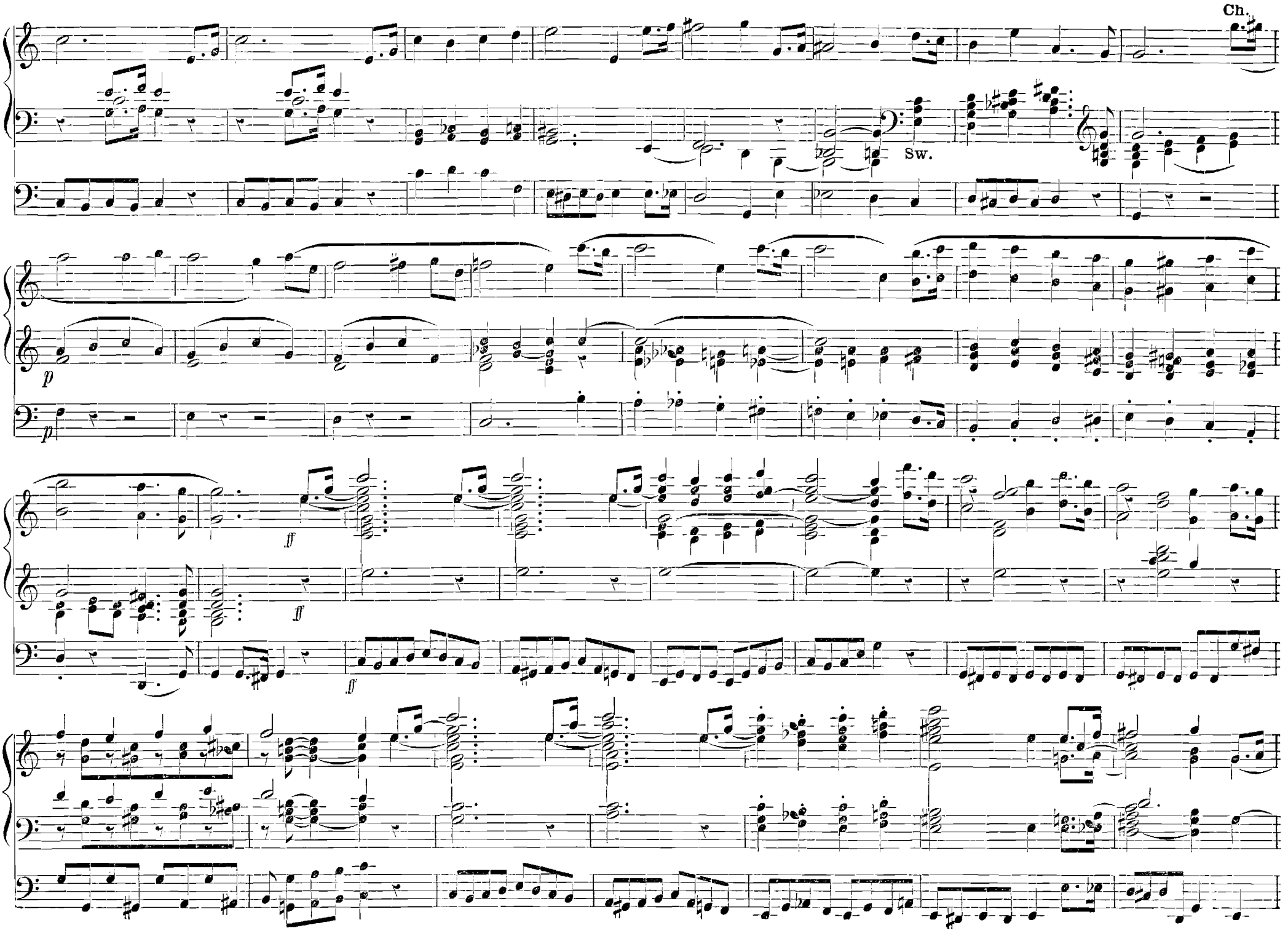


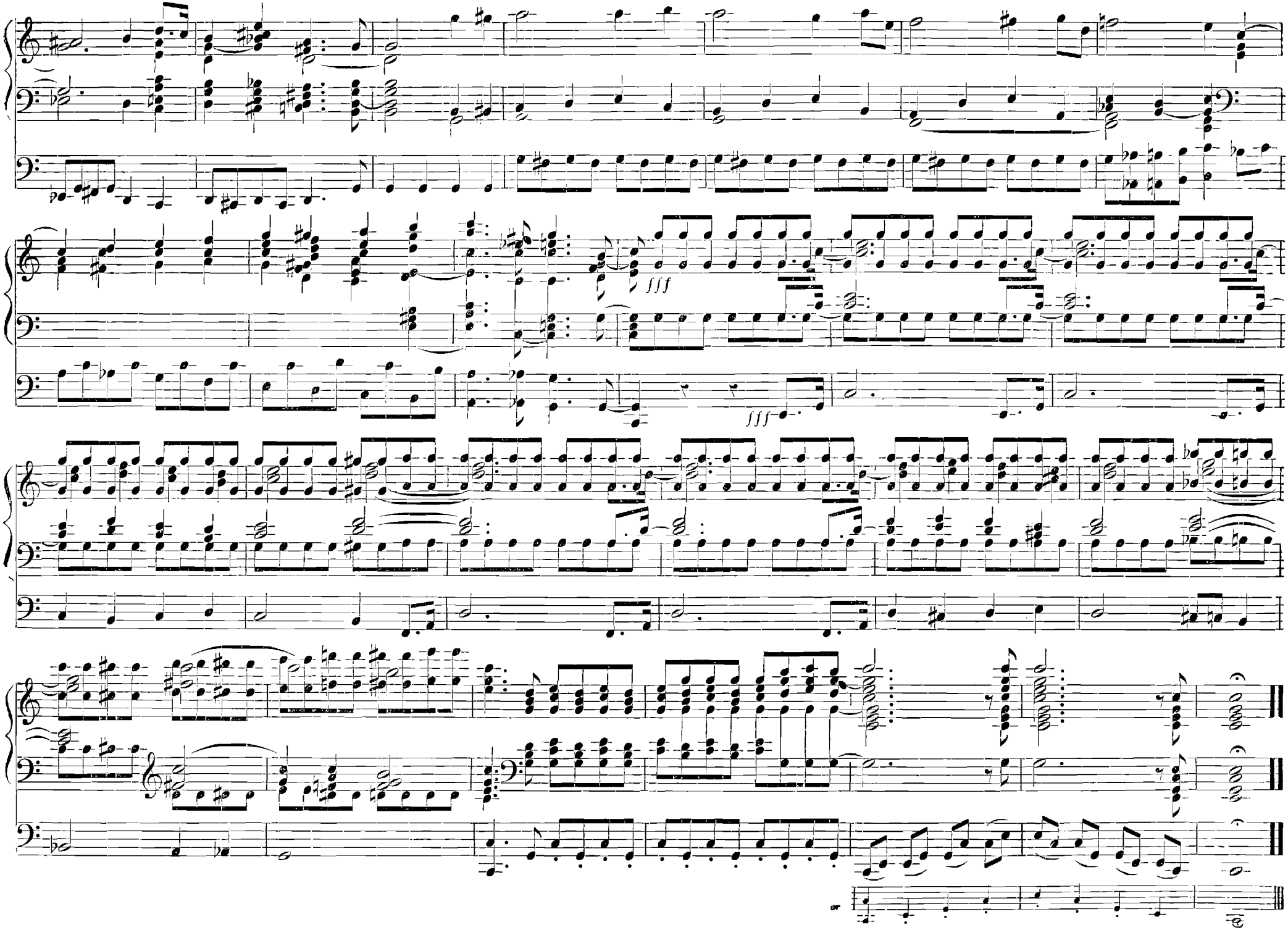

R L R L R L
L R
Gt. 8 and 4 ft. f
Ch.
M. F.
Sw.


Ch.
Gt.
ff
ff
Gt.


Ch.
Ch.
Sw.
Sw.
ff
ff


Ch.
Gt.
Sw.
Gt.
Ch.
Gt.
Sw.
Gt.
Gt. 16, 8 and 4 ft.
f
Ch.
mf


Ch.
Sw.
p
p
ff
ff
ff

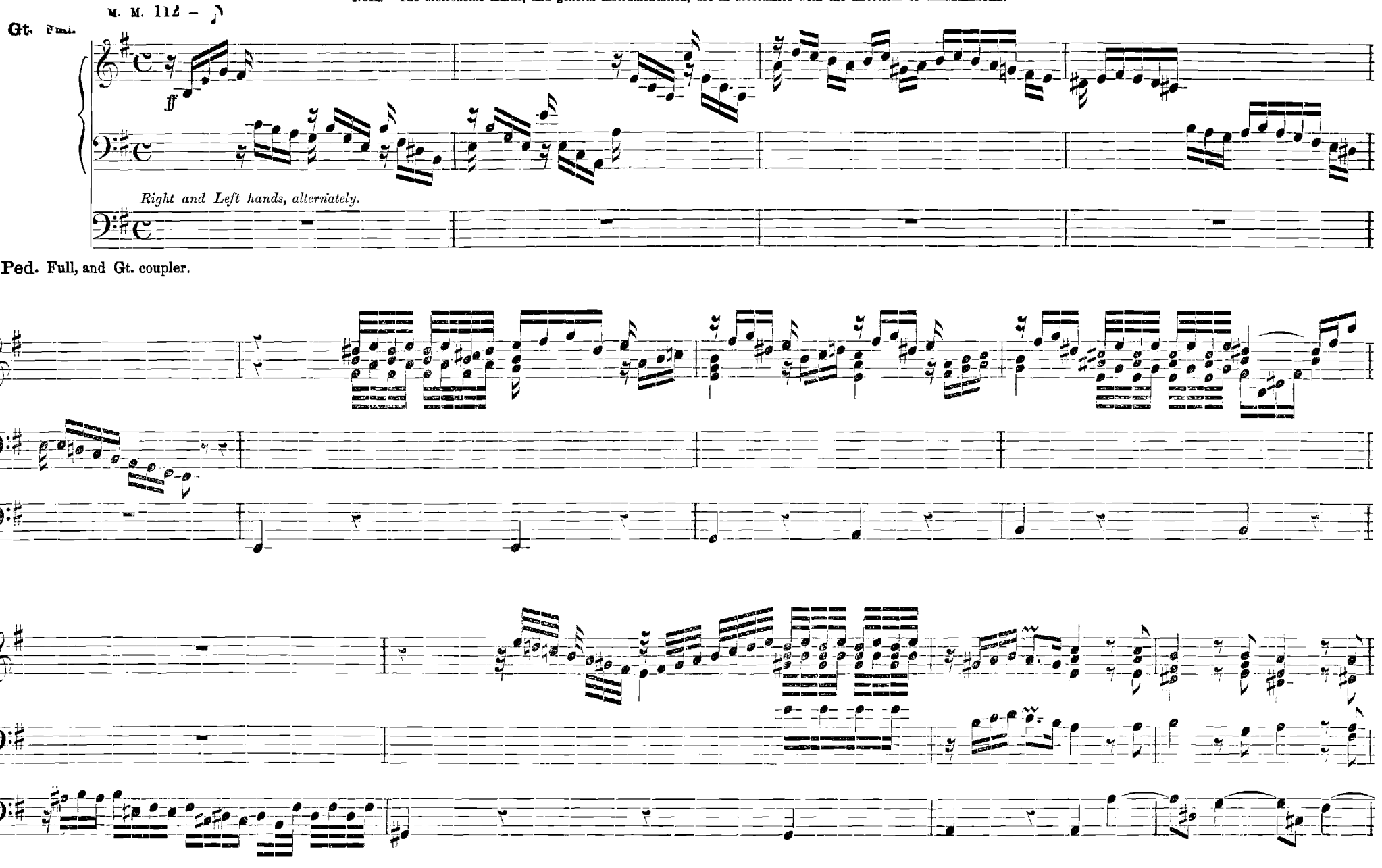

fff
fff

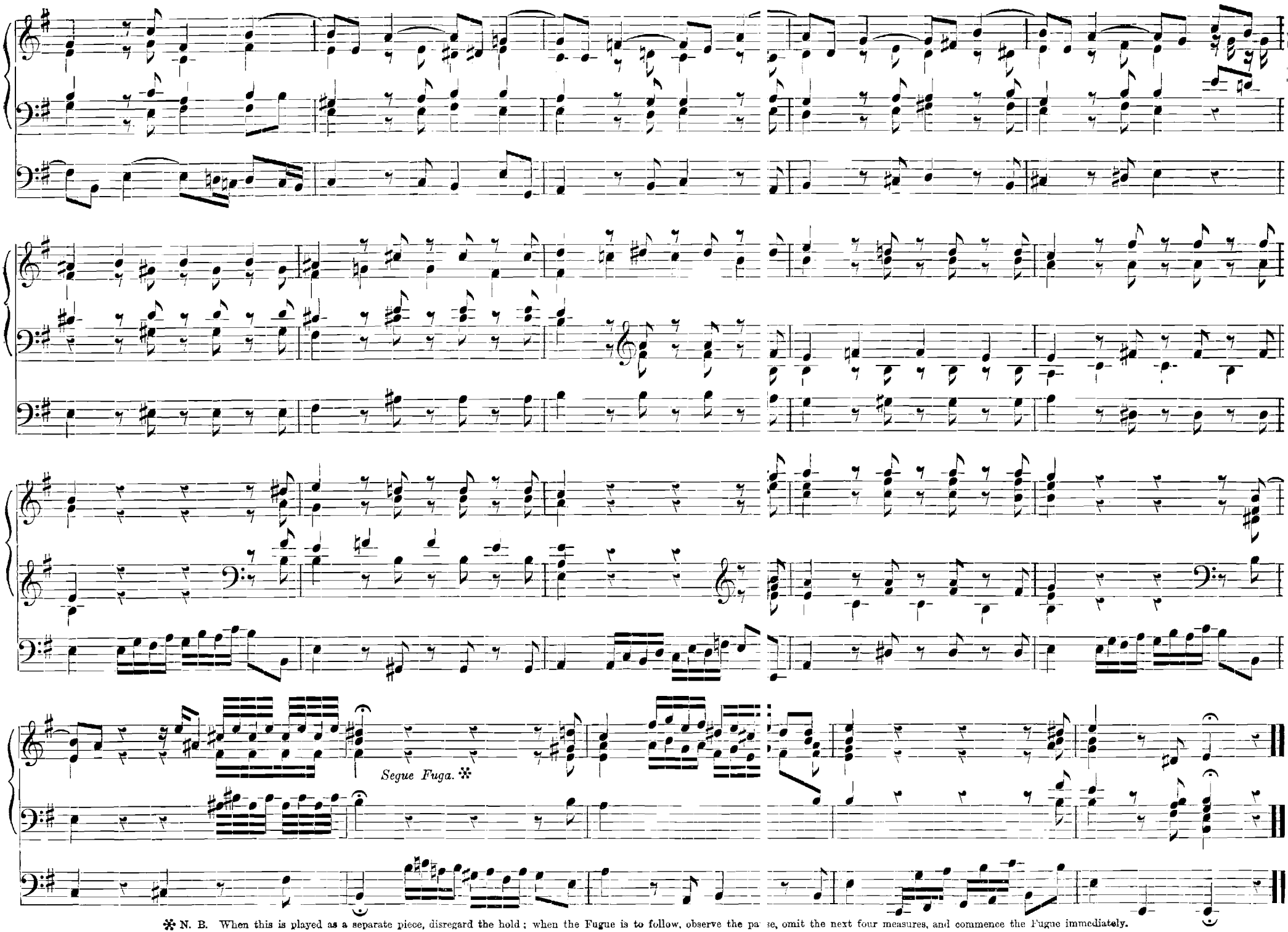
CELEBRATED PRELUDE AND FUGUE,

IN E MINOR.

J. S. BACH.

NOTE.—The Metronome marks, and general instrumentation, are in accordance with the directions of MENDELSSOHN.



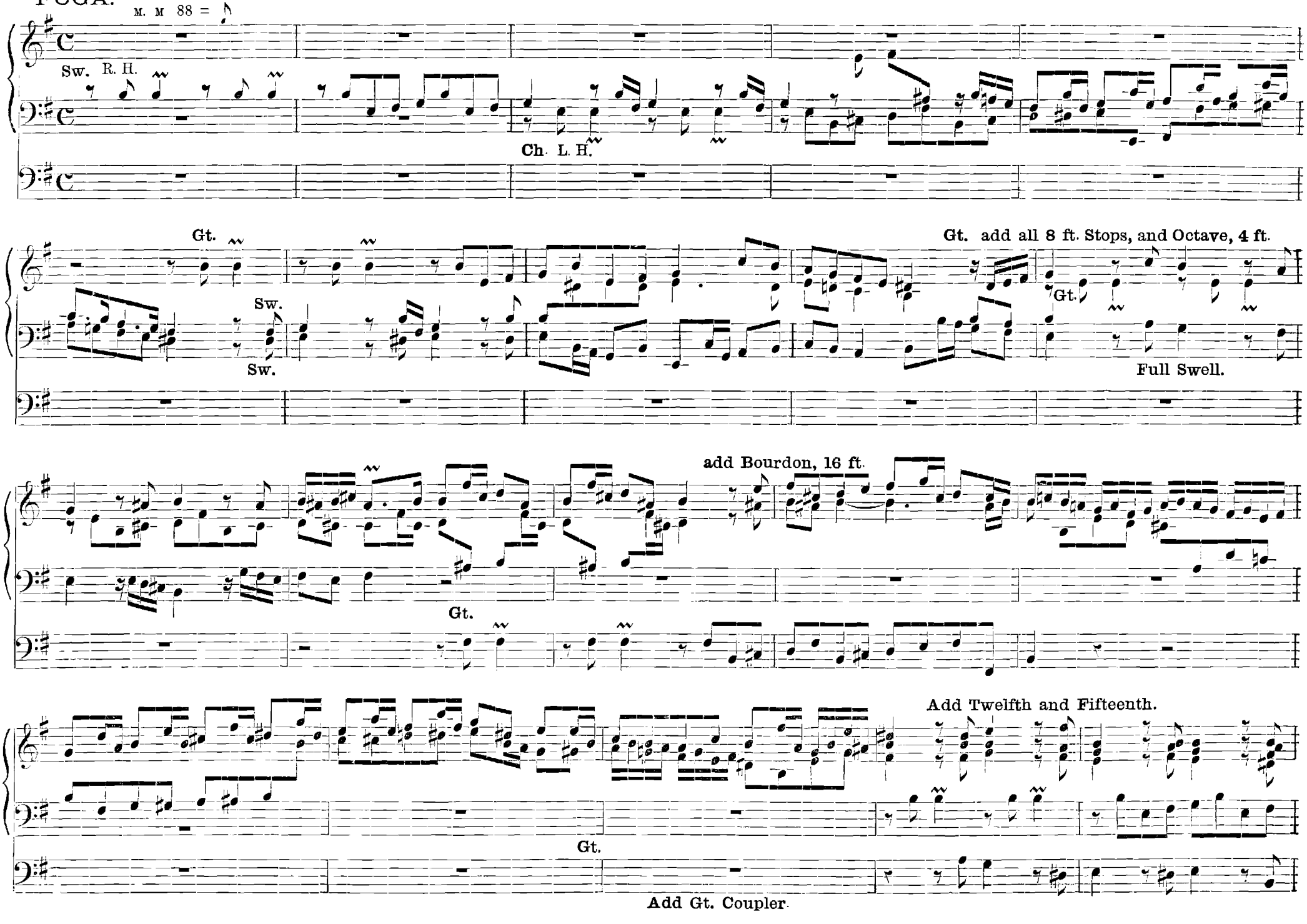


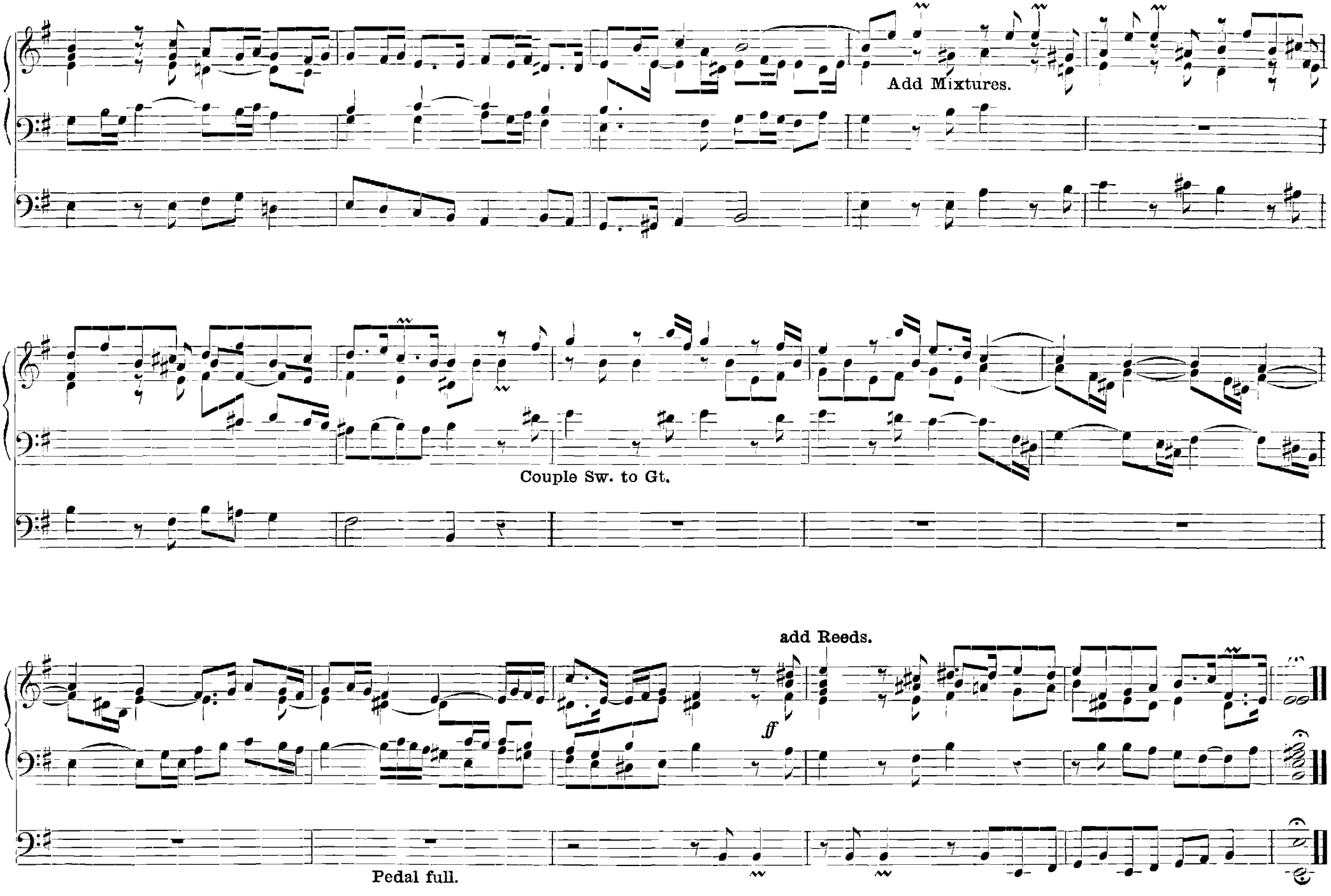
✲ N. B. When this is played as a separate piece, disregard the hold; when the Fugue is to follow, observe the pause, omit the next four measures, and commence the Fugue immediately.

Gt. Diapason, 8 ft only.—**Sw.** Bourdon, 8 ft. Octave, 4 ft. Oboe, 8 ft.—**Ch.** Full, without reed.—**Ped.** Principal, 16, and Violoncello, 8 ft —coupled to Ch.

FUGA.

M. M 88 = ♪



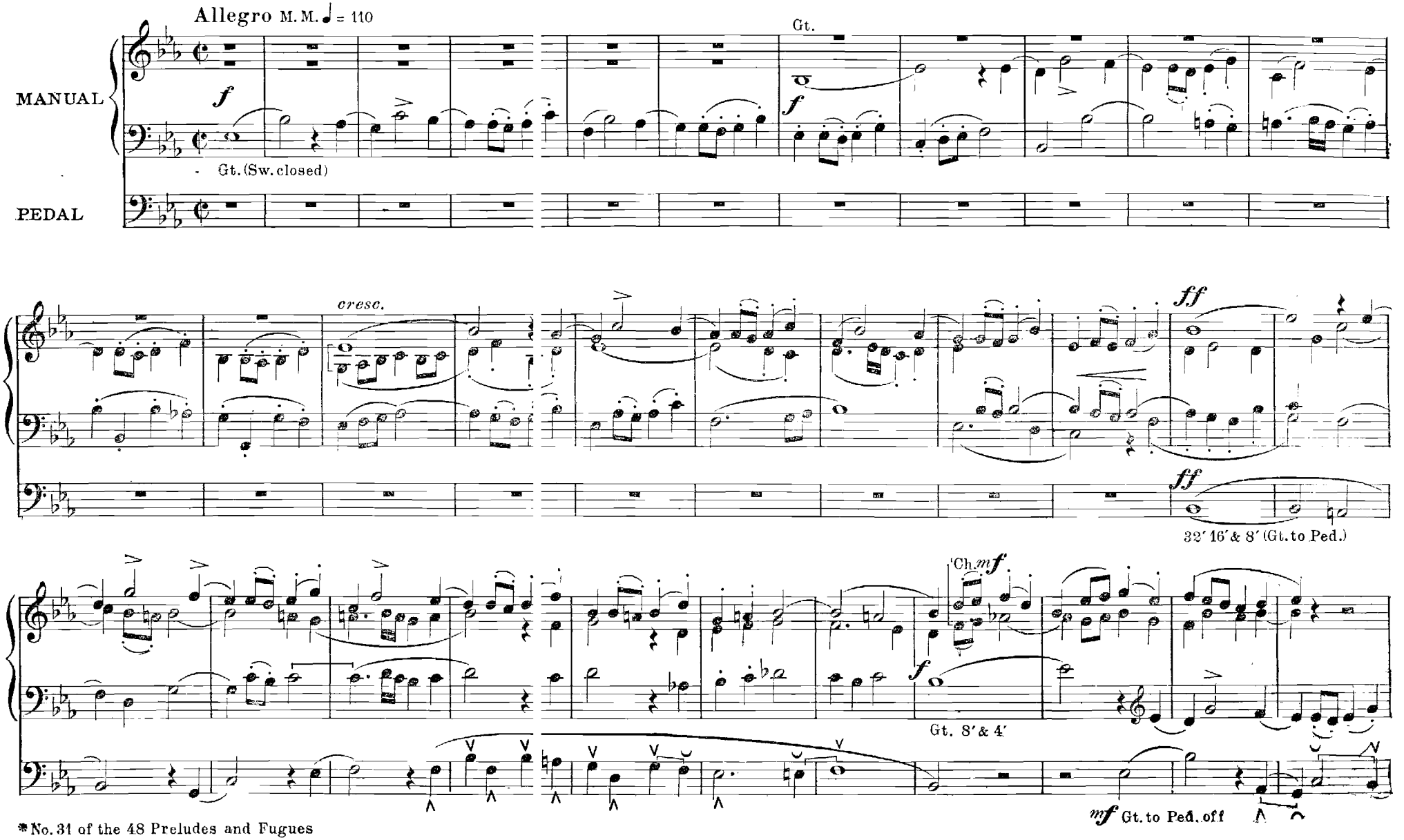


NOTE.—In originality of theme, masterly development, refined taste, and poetic meaning, this exquisite Fugue stands almost unrivalled.—*Opinion of* MENDELSSOHN.

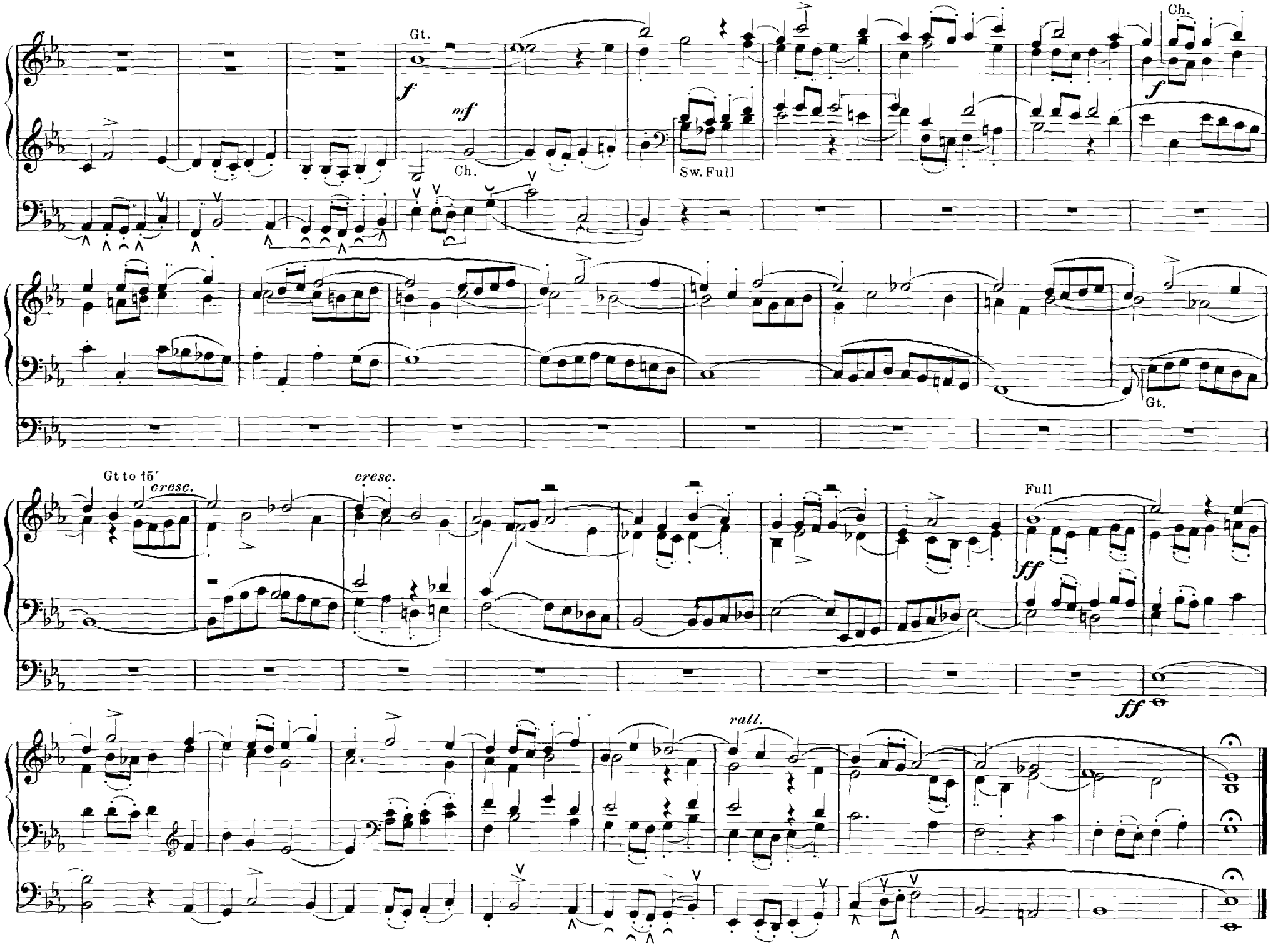
FUGUE IN E FLAT MAJOR*

Registration { Sw. Full / Gt. to 15′ (Sw. to Gt.) / Ch. 8′ & 4′ (*mf*) / Ped. (*f*) }

J. S. BACH
Arranged by Geo. E. Whiting

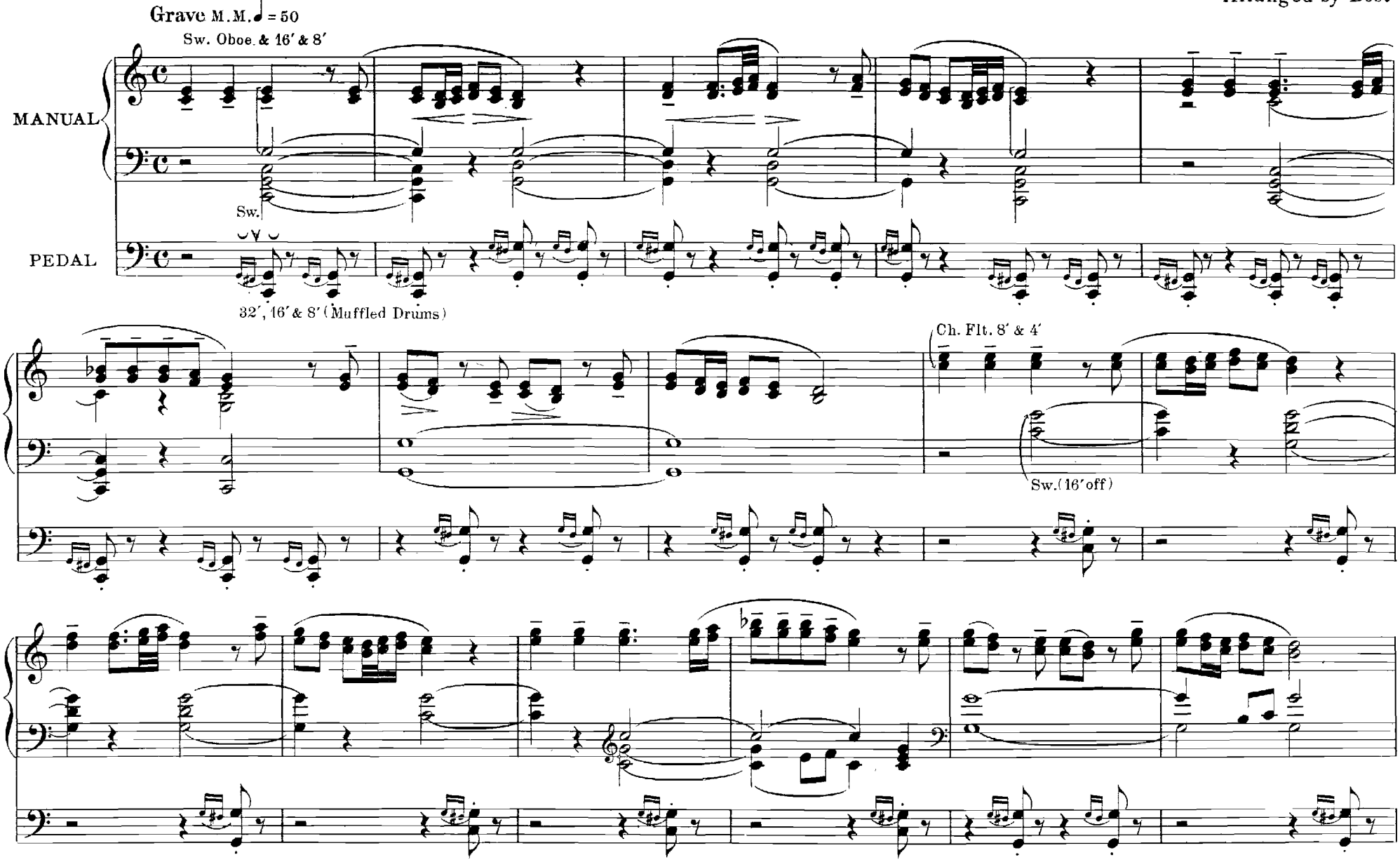


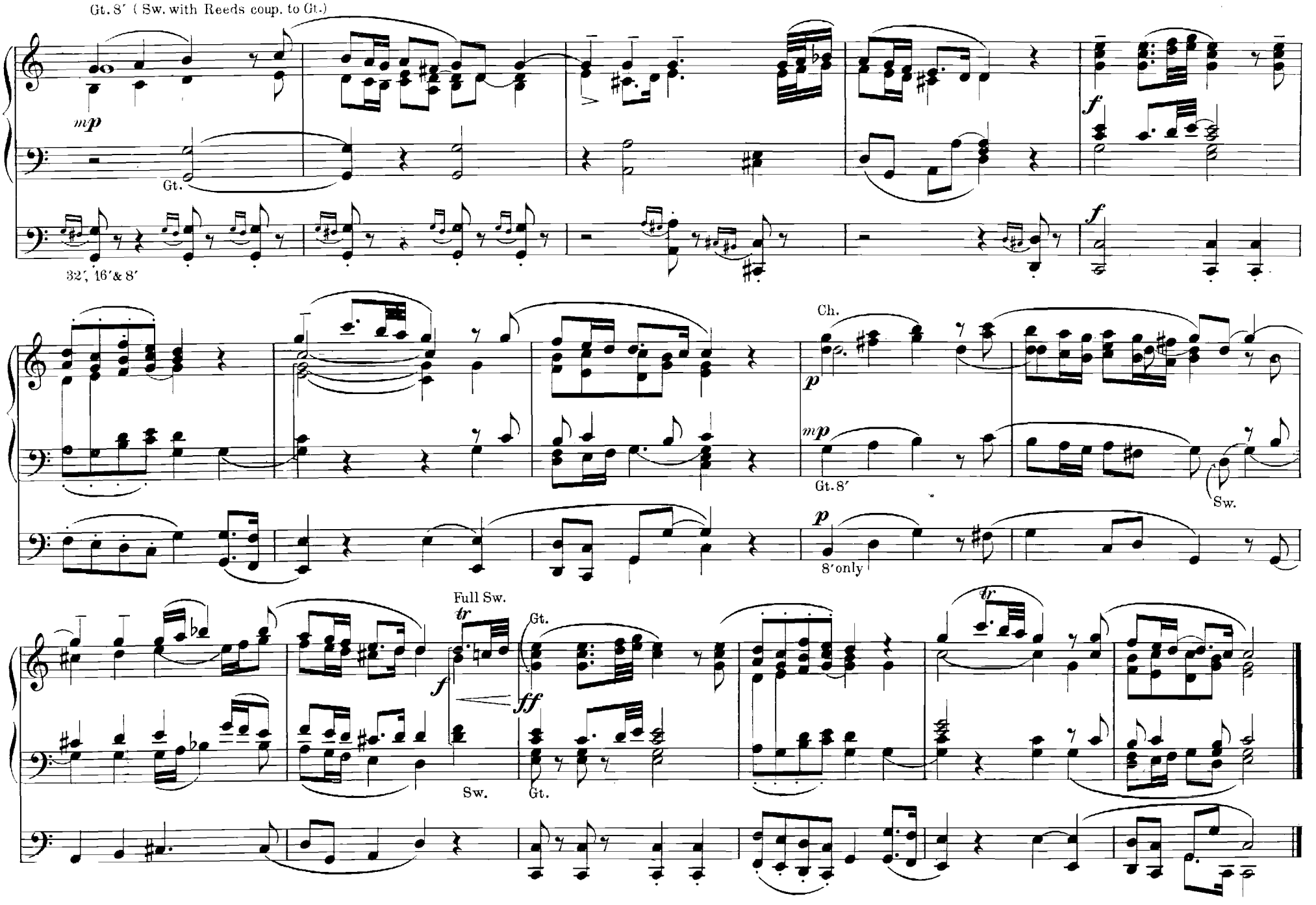
*No. 31 of the 48 Preludes and Fugues


Gt.
f
mf
Ch.
Sw. Full
Ch.
f
Gt.
Gt to 15′
cresc.
cresc.
Full
ff
ff
rall.

"The Dead March in Saul"

G. F. HANDEL
Arranged by Best



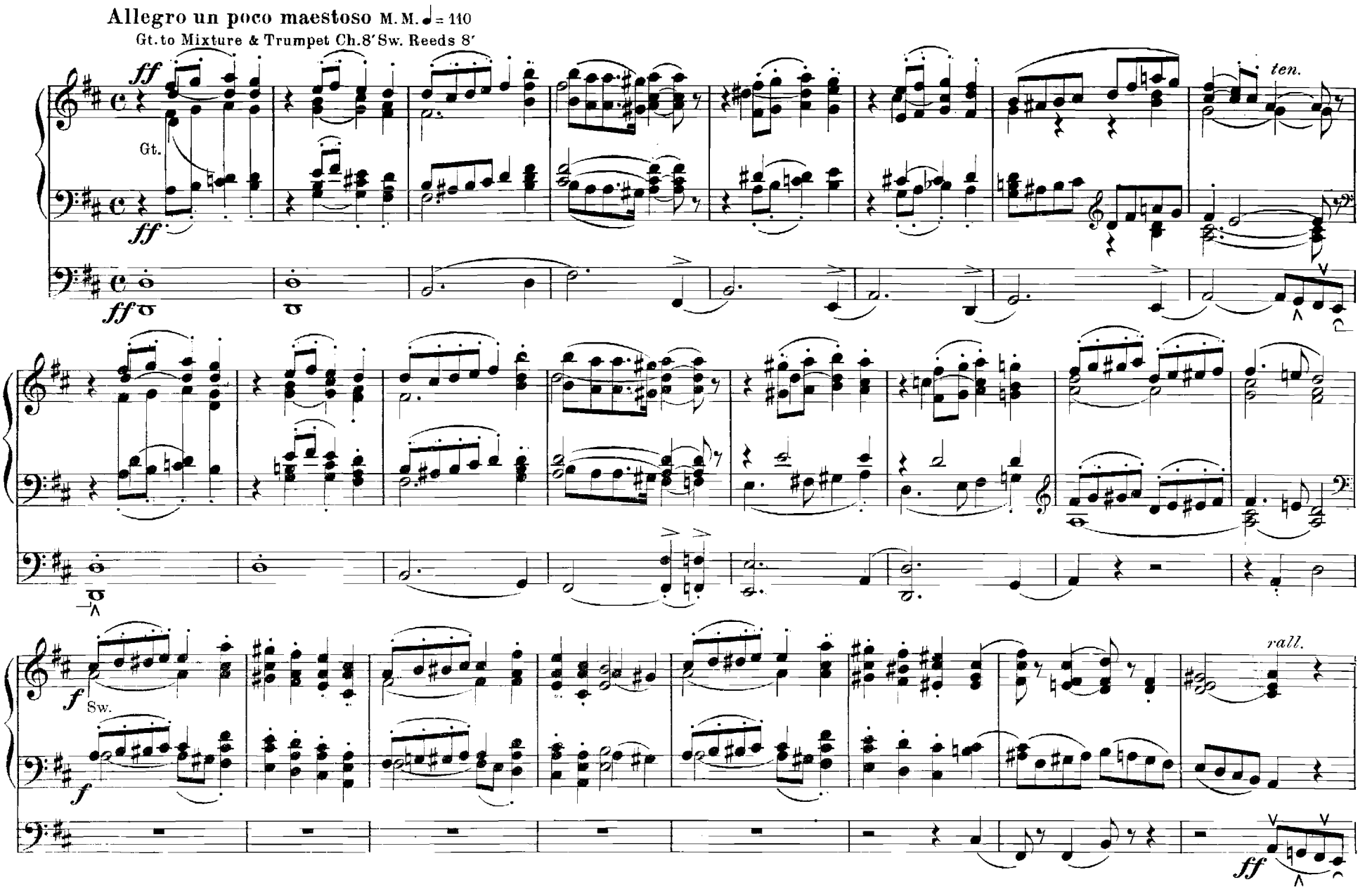

Gt. 8′ (Sw. with Reeds coup. to Gt.)
mp
Gt.
32′, 16′ & 8′
f
Ch.
p
mp
Gt. 8′
Sw.
p
8′ only
Full Sw.
tr
f
Sw.
Gt.
ff
Gt.
tr

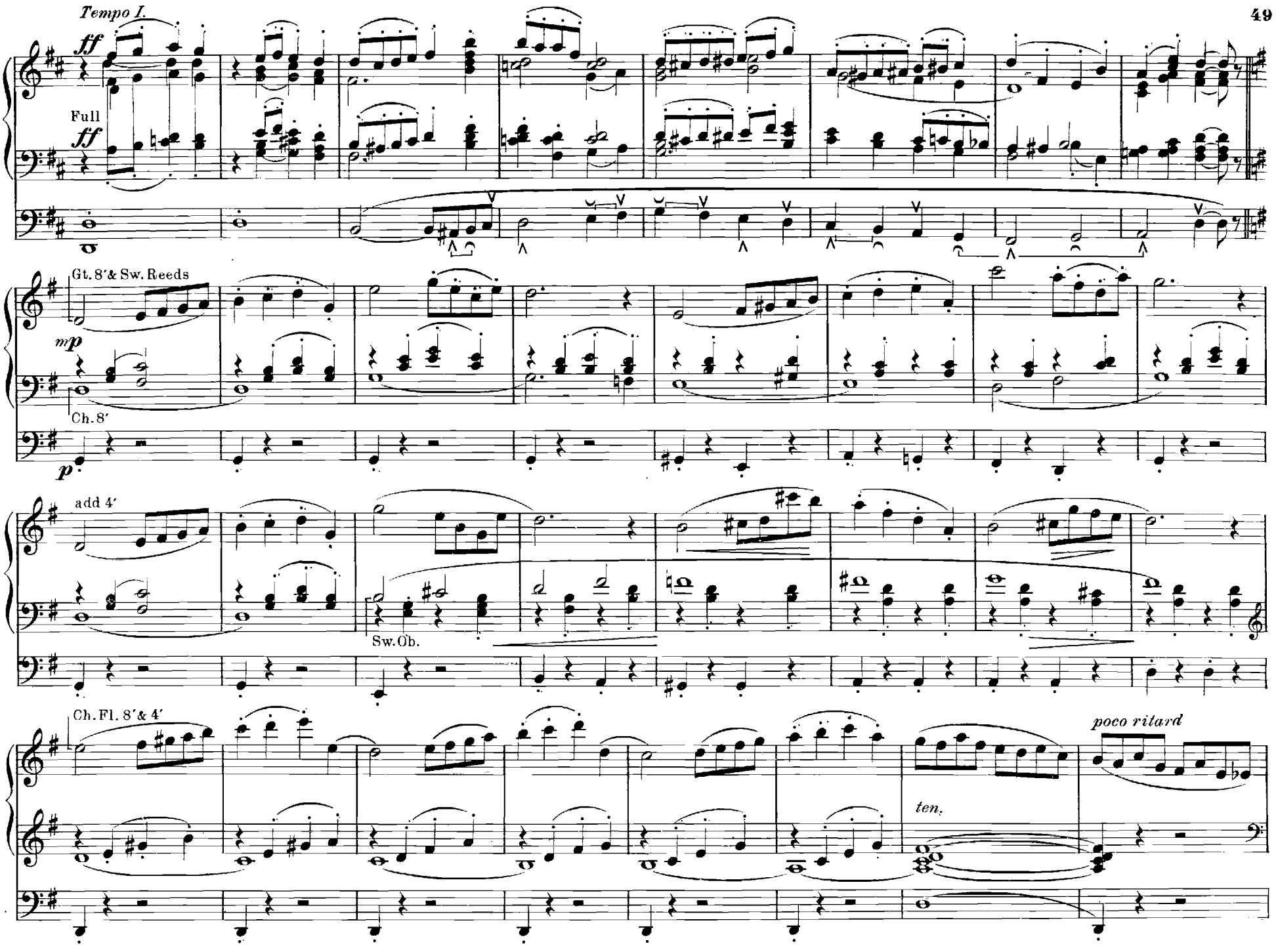
POSTLUDE

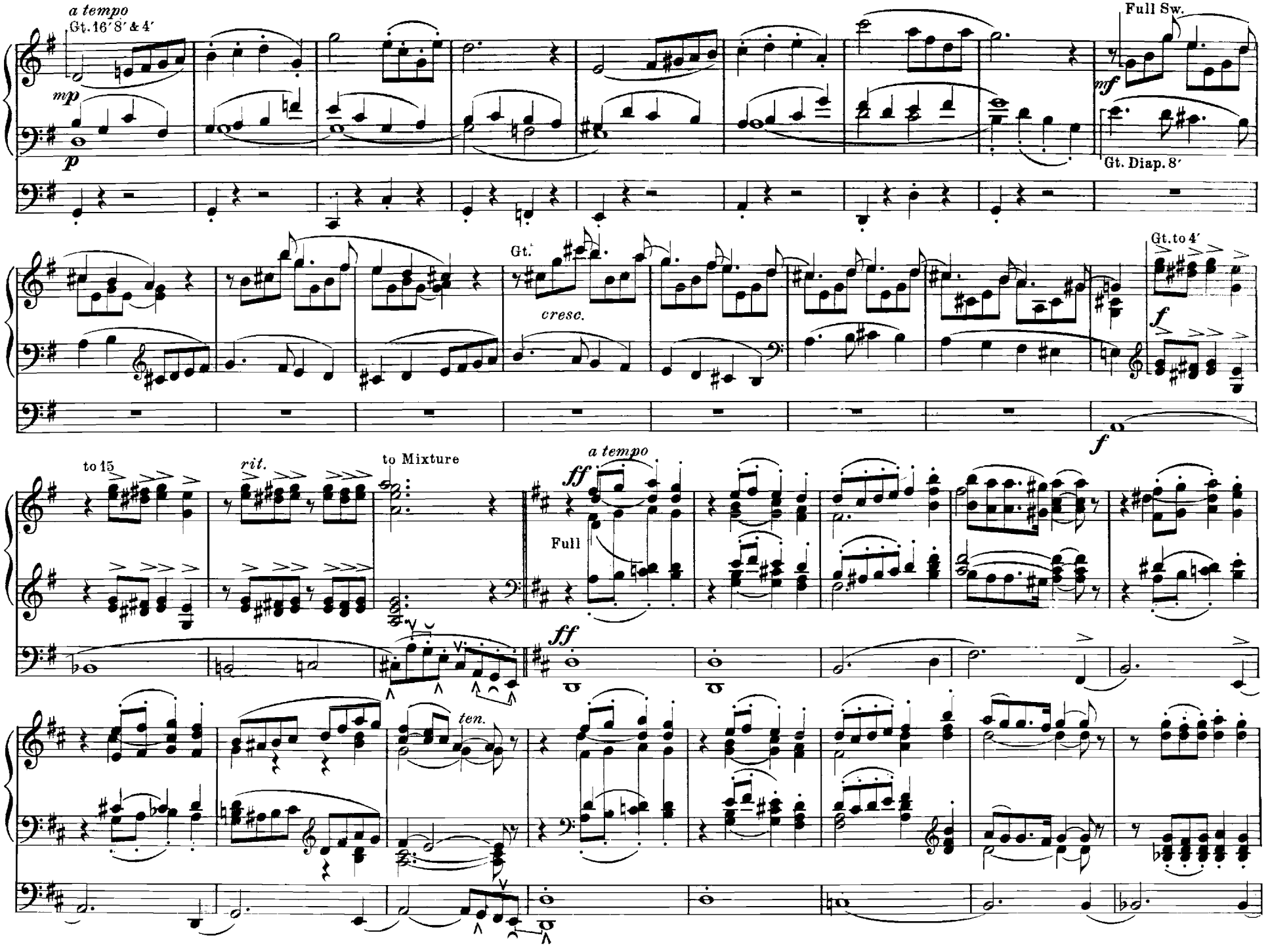
BERTHOLD TOURS

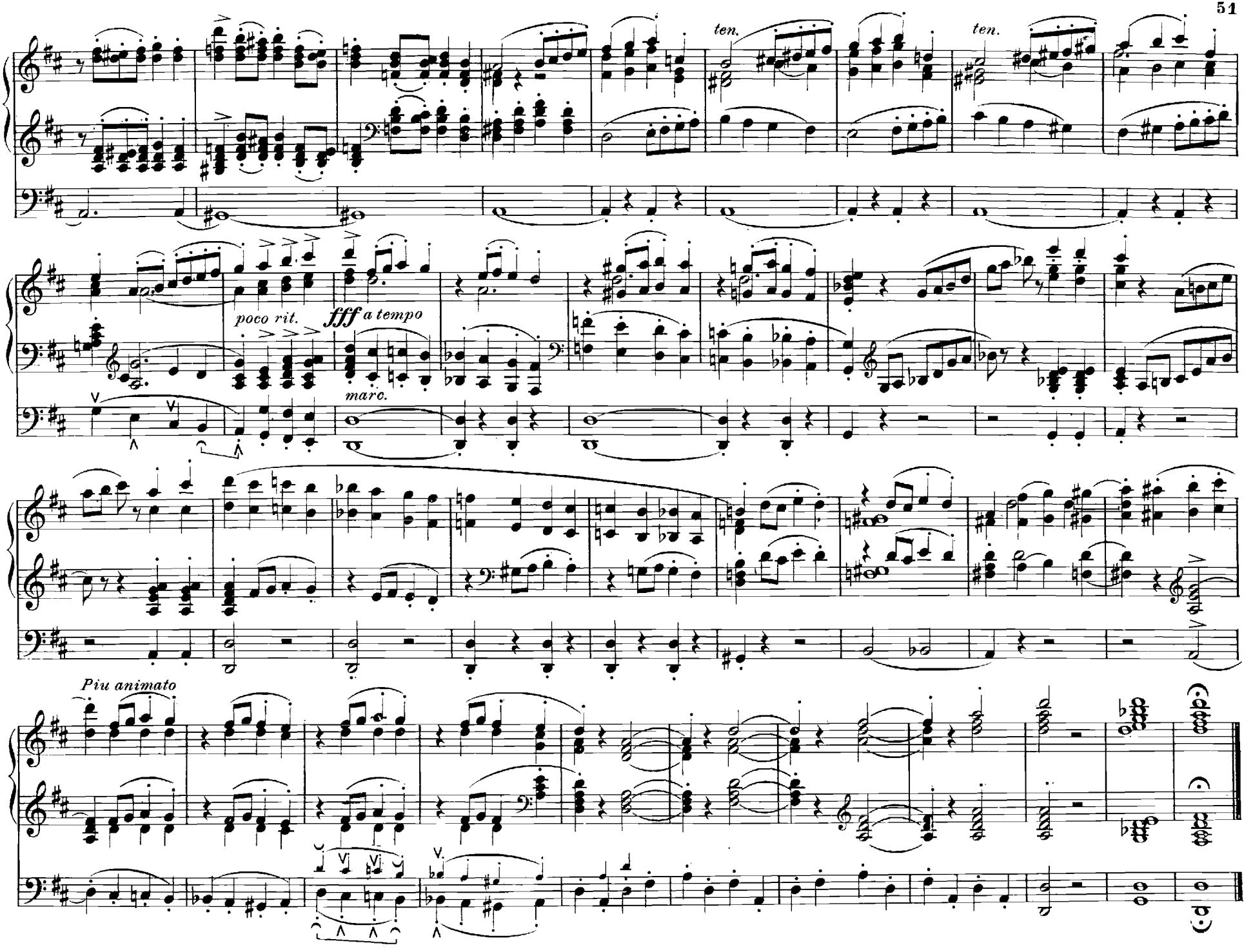
Edited by GEO. E. WHITING

Note-The author of the piece was of Dutch extraction and for many years had charge of the publications of Novello & Co. London. Mr. Tours was a Violinist, which accounts for some of the awkward progressions in this fine Postlude. I have ventured to change and I hope improve some of these progressions.




Tempo I.
ff
Full
ff
Gt. 8′ & Sw. Reeds
mp
Ch. 8′
p
add 4′
Sw. Ob.
Ch. Fl. 8′ & 4′
ten.
poco ritard


a tempo
Gt. 16′ 8′ & 4′
mp
p
Full Sw.
mf
Gt. Diap. 8′
Gt.
cresc.
Gt. to 4′
f
f
to 15
rit.
to Mixture
a tempo
ff
Full
ff
ten.

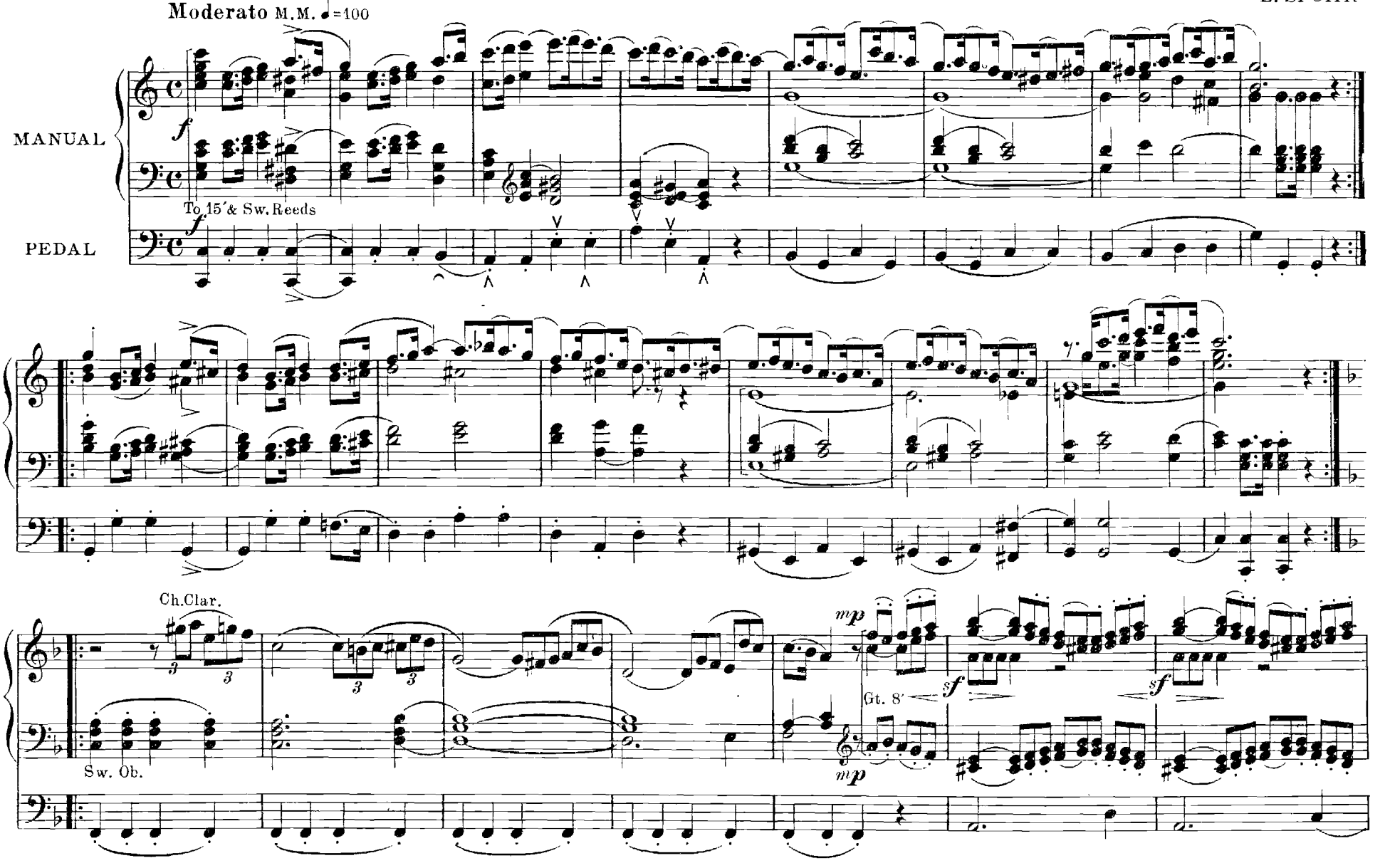

ten.
ten.
poco rit.
fff a tempo
marc.
Piu animato

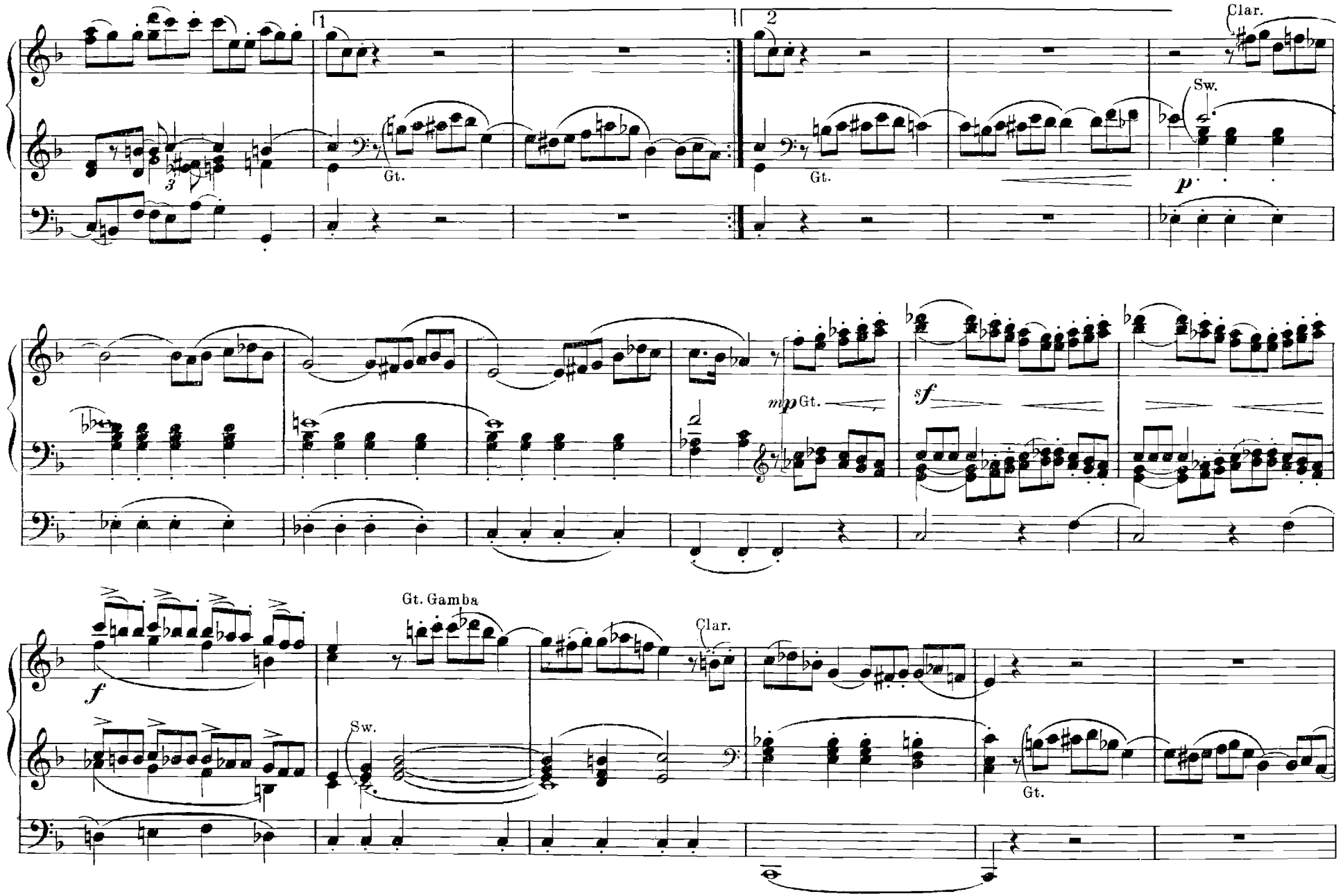
March in C

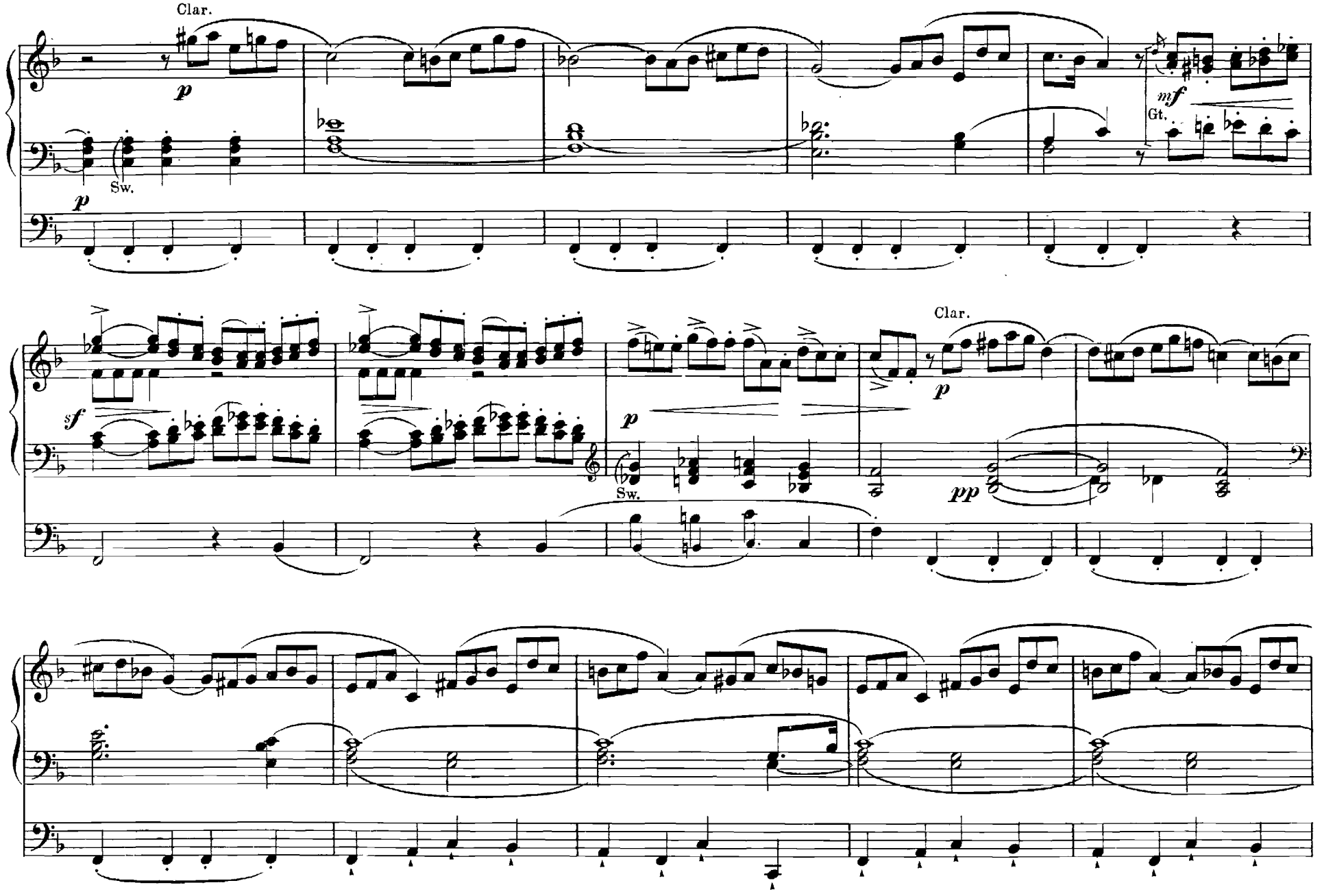
From the Notturno for Wind Instruments

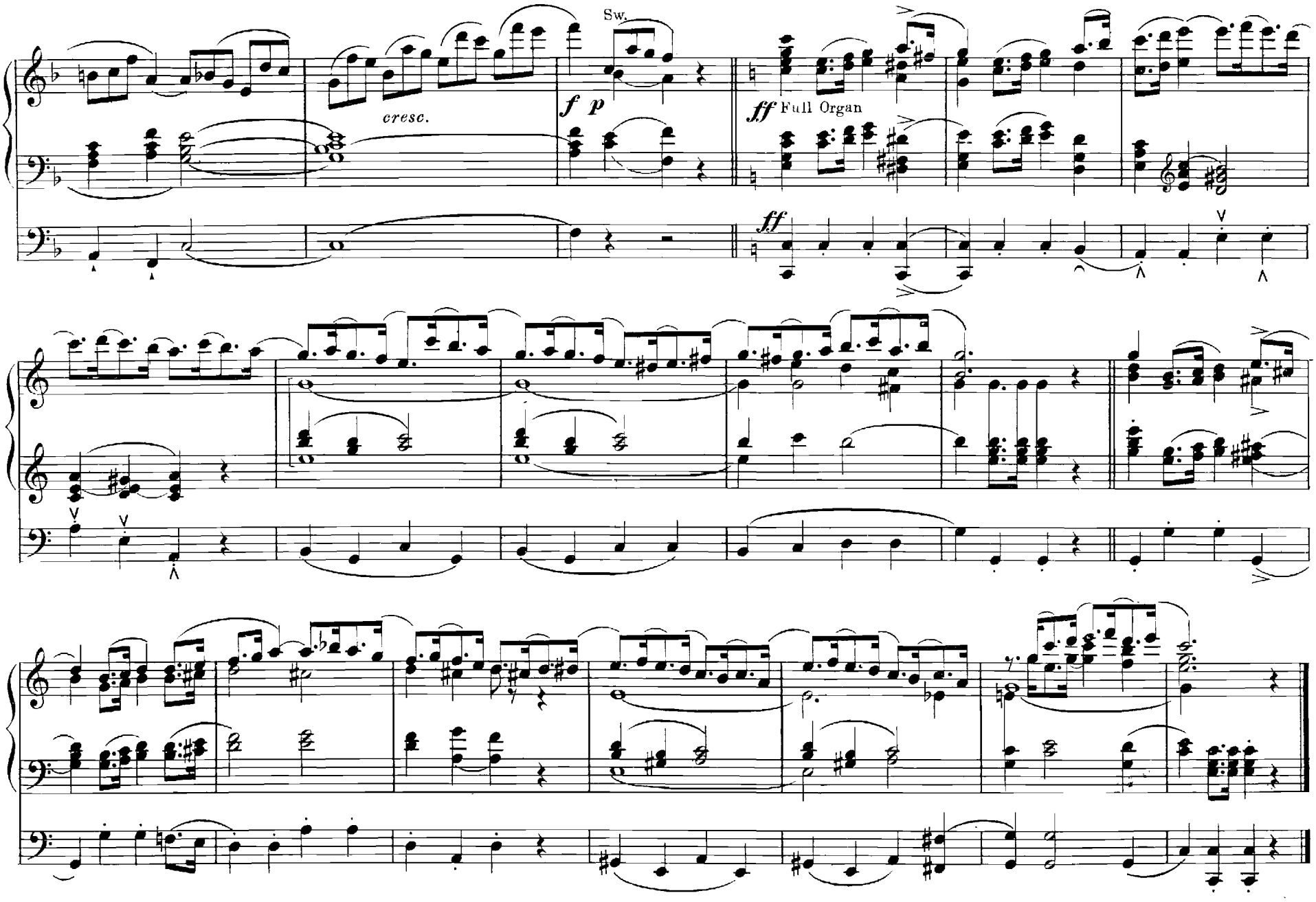
Edited by Geo. E. Whiting

L. SPOHR




1
2
Clar.
Sw.
Gt.
Gt.
p
mp Gt.
sf
Gt. Gamba
Clar.
f
Sw.
Gt.


Clar.
p
Sw.
p
mf
Gt.
sf
p
Sw.
Clar.
p
pp

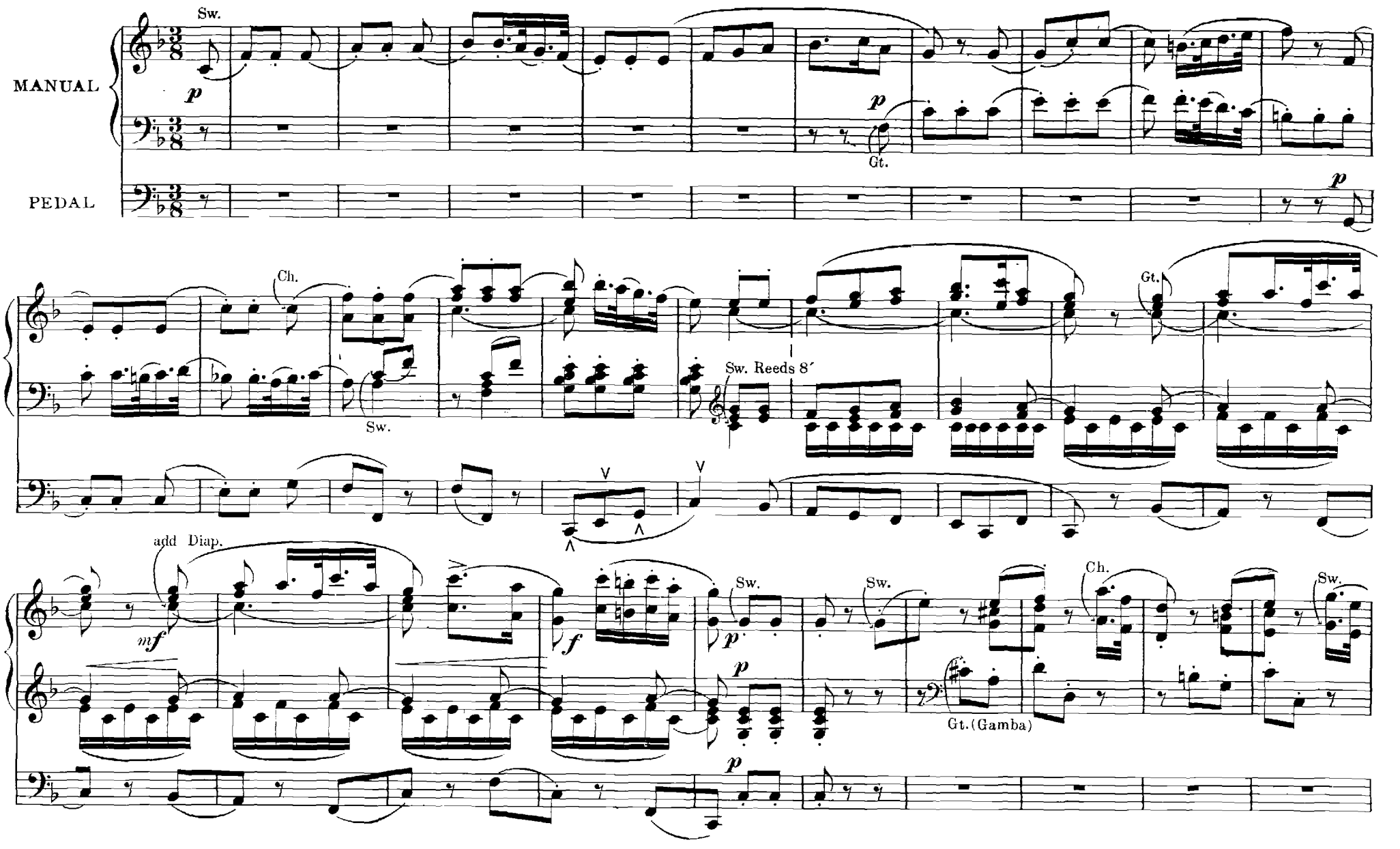

Sw.
cresc.
f p
ff Full Organ
ff

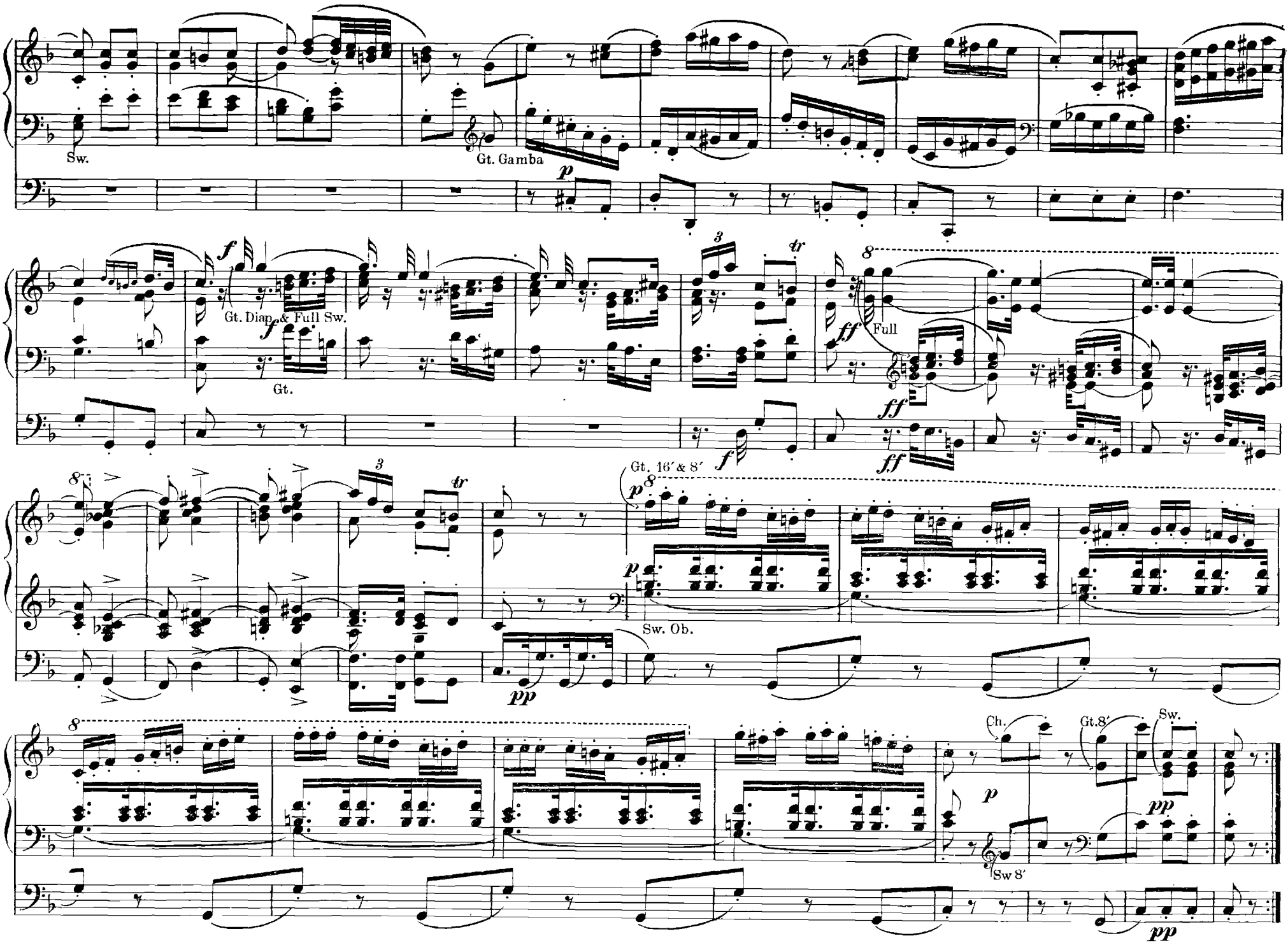
Andante from the Symphony in C, No.1

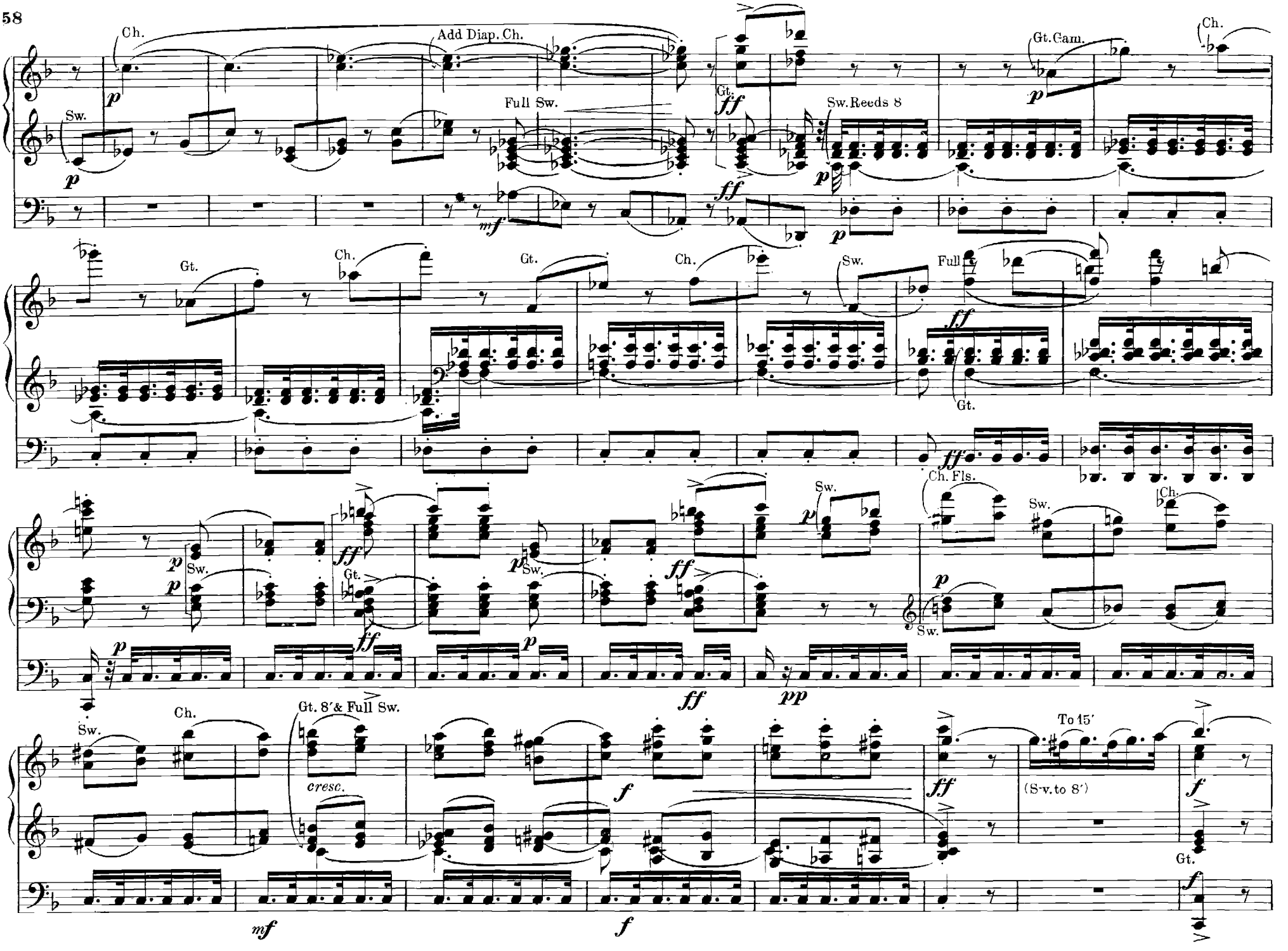
Registration: Sw: with Oboe
Gt: Gamba
Ch: Soft Fls. 8′ & 4′
Ped: 16′ & 8′

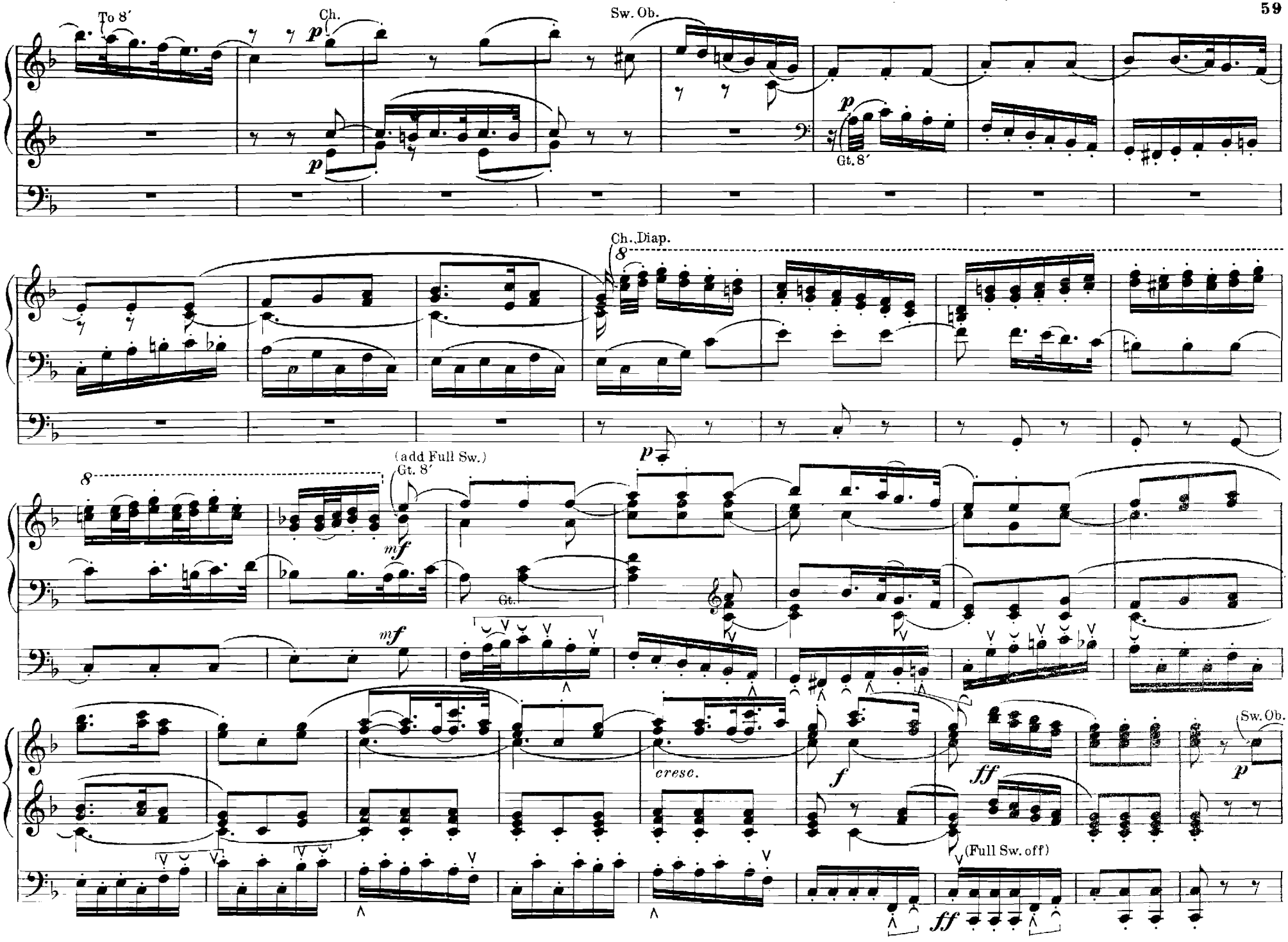
L. van BEETHOVEN
Organ arrangement by Geo. E. Whiting

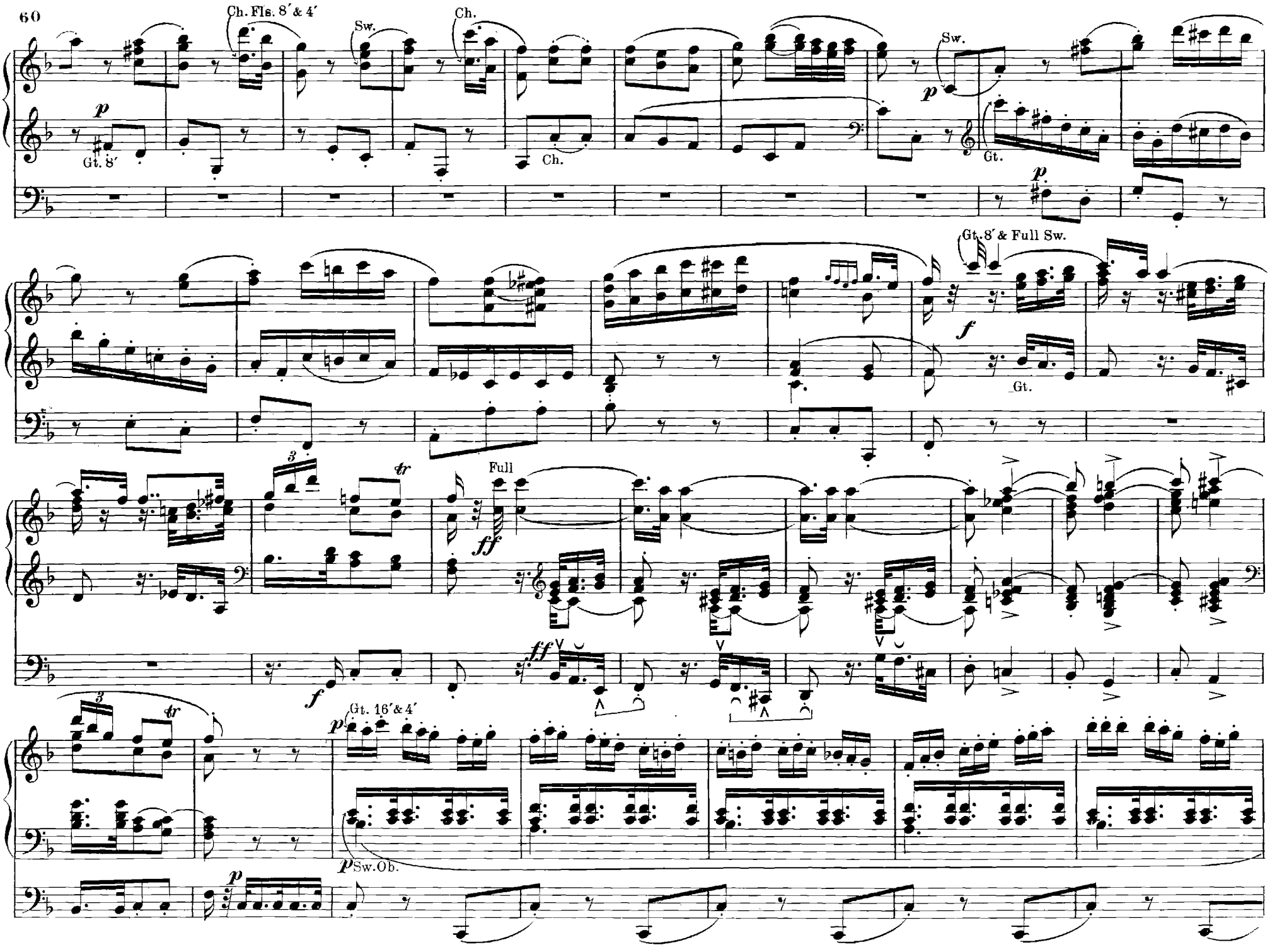
Cantabile con moto M.M. ♪=72

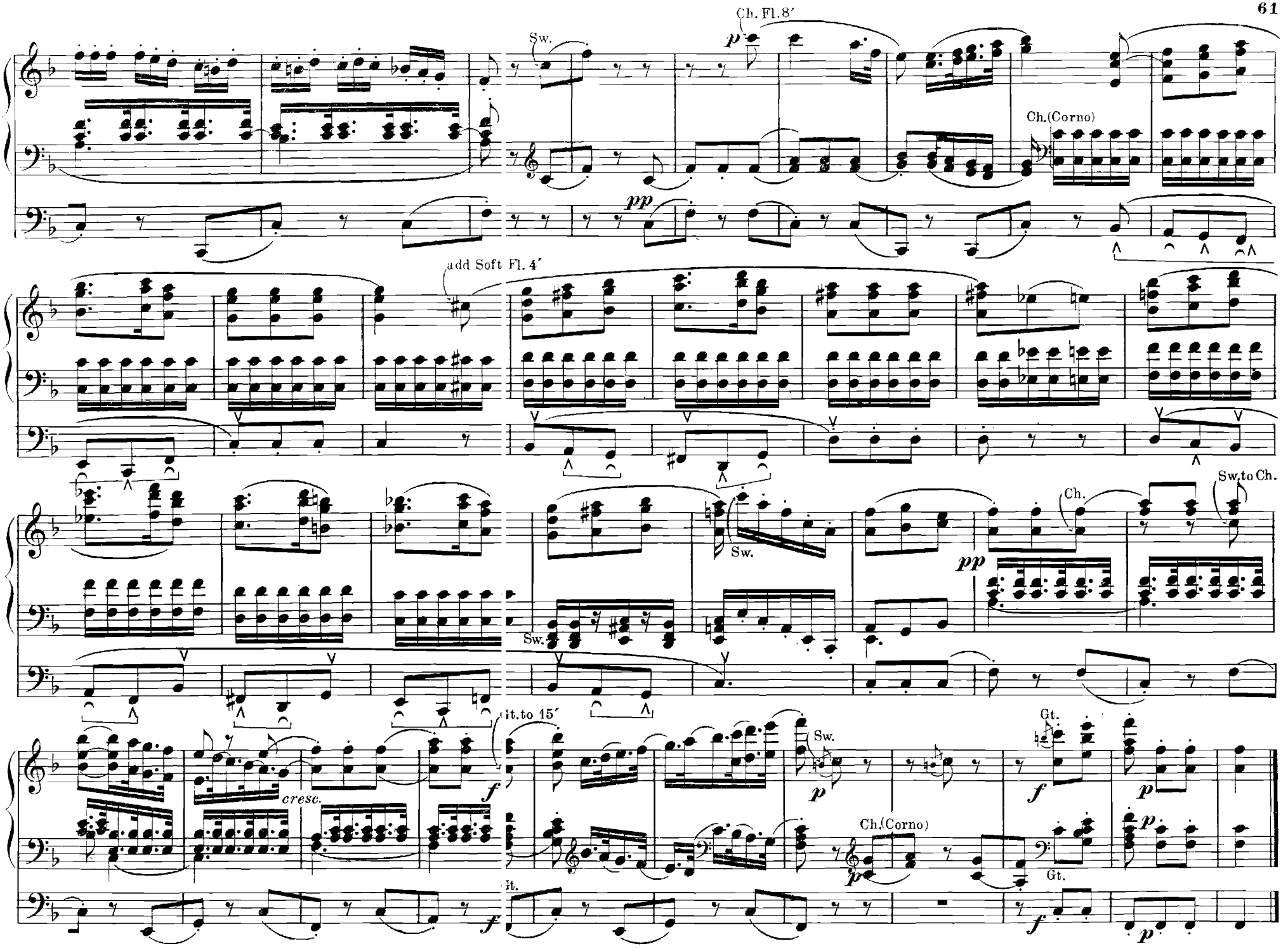



Sw.
Gt. Gamba
Gt. Diap. & Full Sw.
Gt.
Full
Gt. 16′ & 8′
Sw. Ob.
Ch.
Gt. 8′
Sw.
Sw 8′


Ch.
Add Diap. Ch.
Gt.
Gt. Cam.
Ch.
Sw.
Full Sw.
Sw. Reeds 8
Gt.
Ch.
Gt.
Ch.
Sw.
Full
Gt.
Ch. Fls.
Sw.
Ch.
Sw.
Gt.
Sw.
Sw.
Ch.
Gt. 8′& Full Sw.
cresc.
To 15′
(S-v. to 8′)
Gt.


To 8′
Ch.
Sw. Ob.
Gt. 8′
Ch., Diap.
(add Full Sw.)
Gt. 8′
Gt.
cresc.
(Full Sw. off)
Sw. Ob.


Ch. Fls. 8′ & 4′
Sw.
Ch.
Sw.
Gt. 8′
Ch.
Gt.
Gt. 8′ & Full Sw.
Gt.
Full
Gt. 16′ & 4′
Sw. Ob.

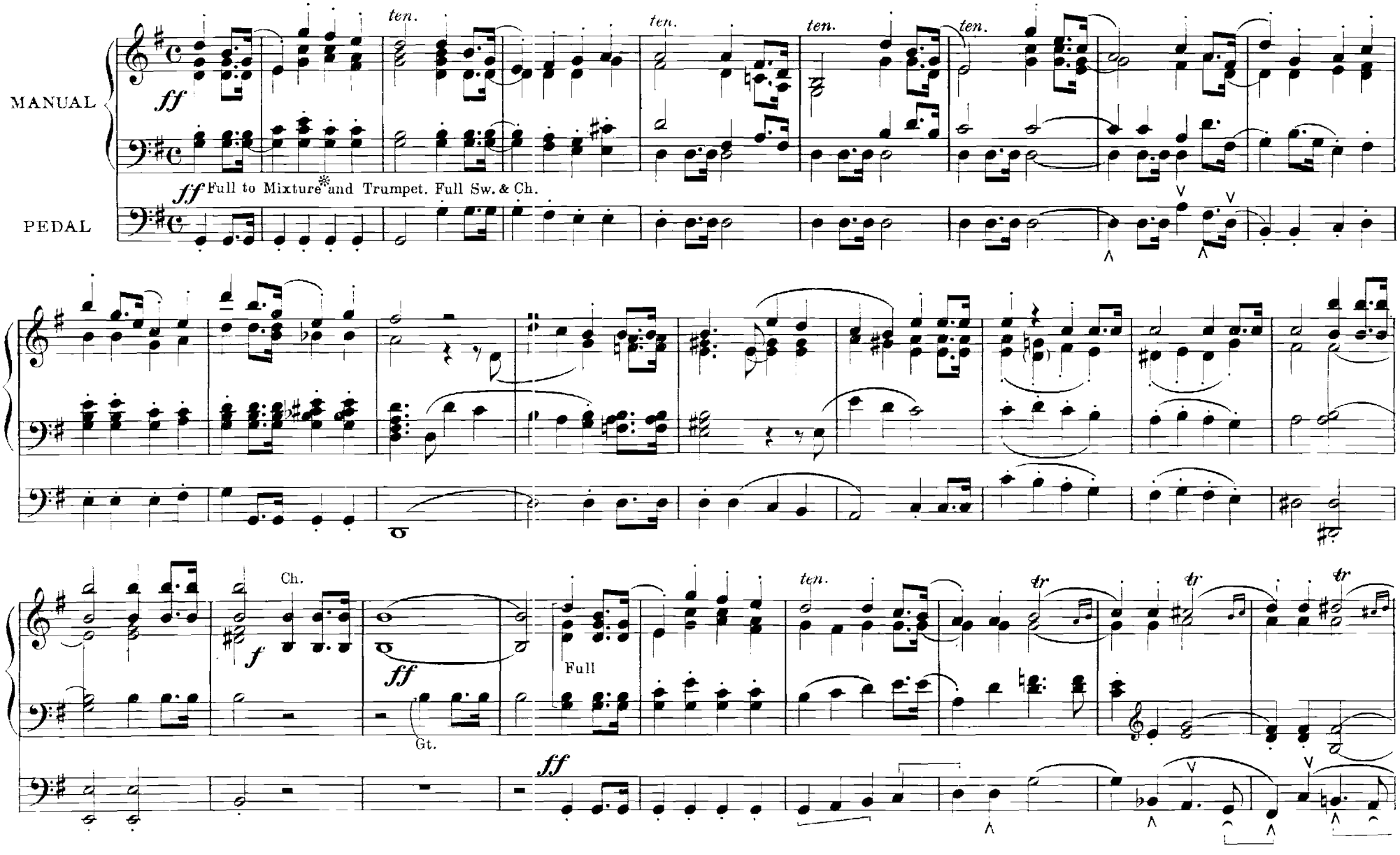

Ch. Fl. 8′
Sw.
Ch.(Corno)
add Soft Fl. 4′
Sw.
Ch.
Sw. to Ch.
Gt. to 15′
cresc.
Sw.
Gt.
Ch.(Corno)
Gt.

"Be not Afraid." Chorus from "Elijah"

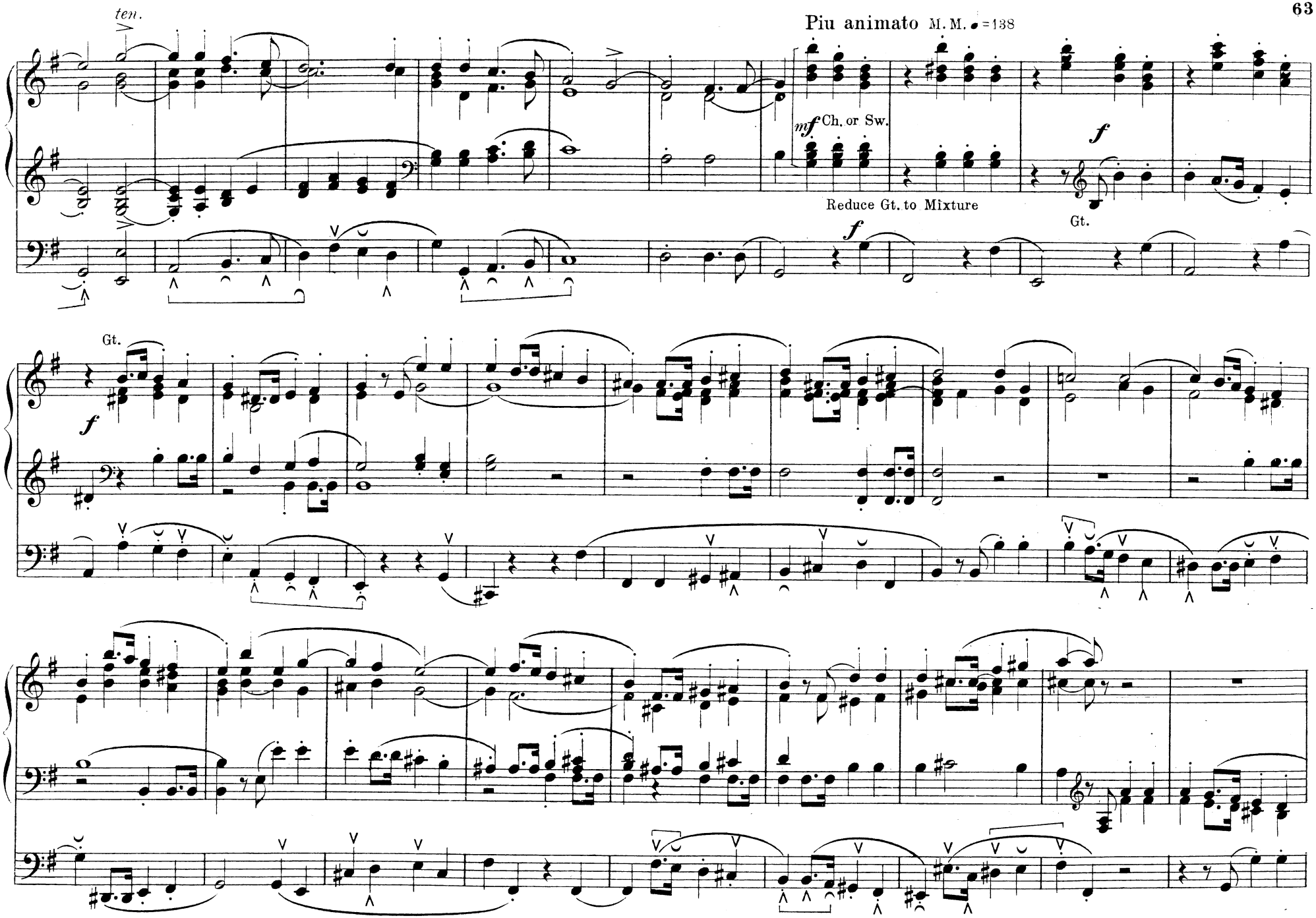
Edited by Geo. E. Whiting

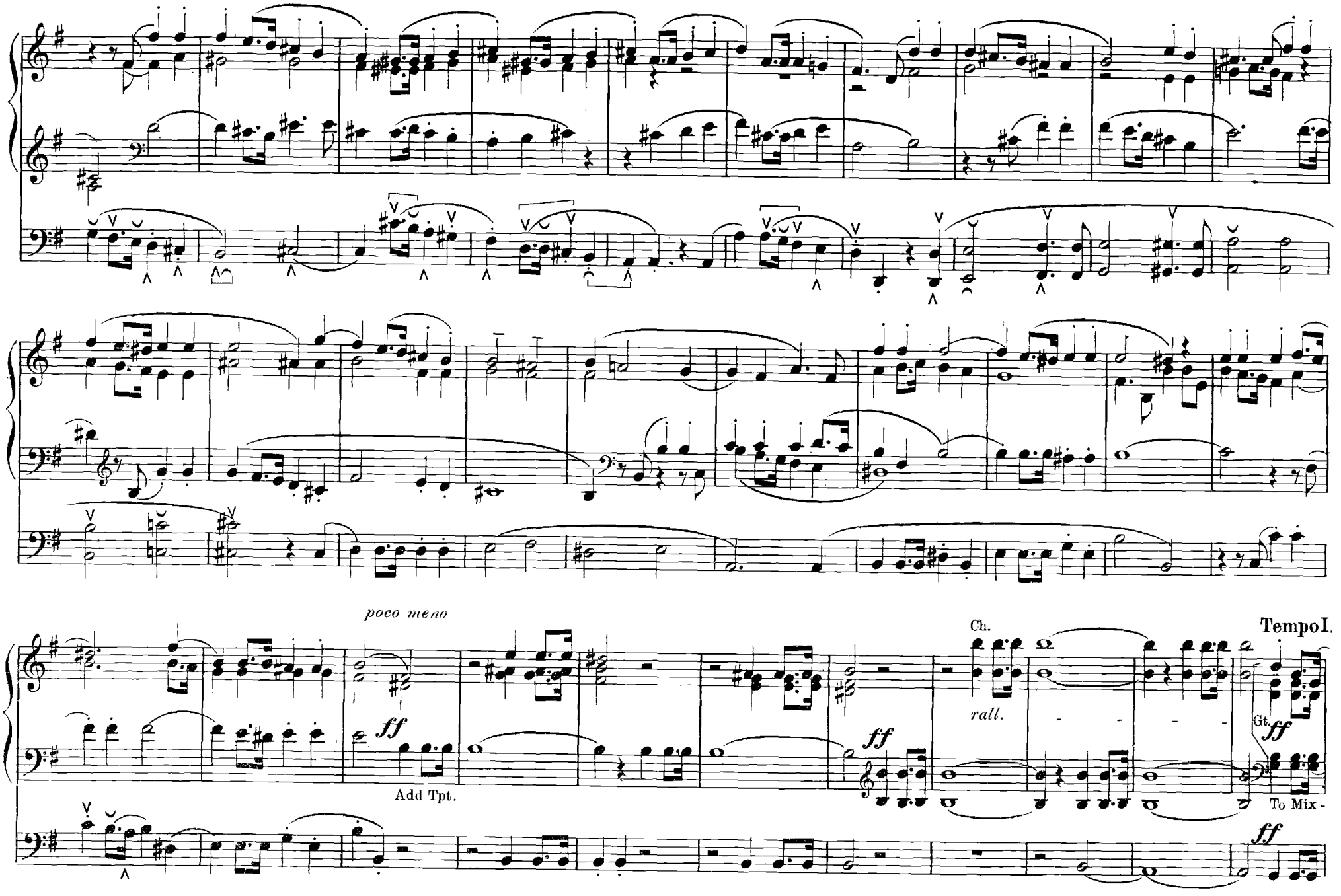
F. MENDELSSOHN

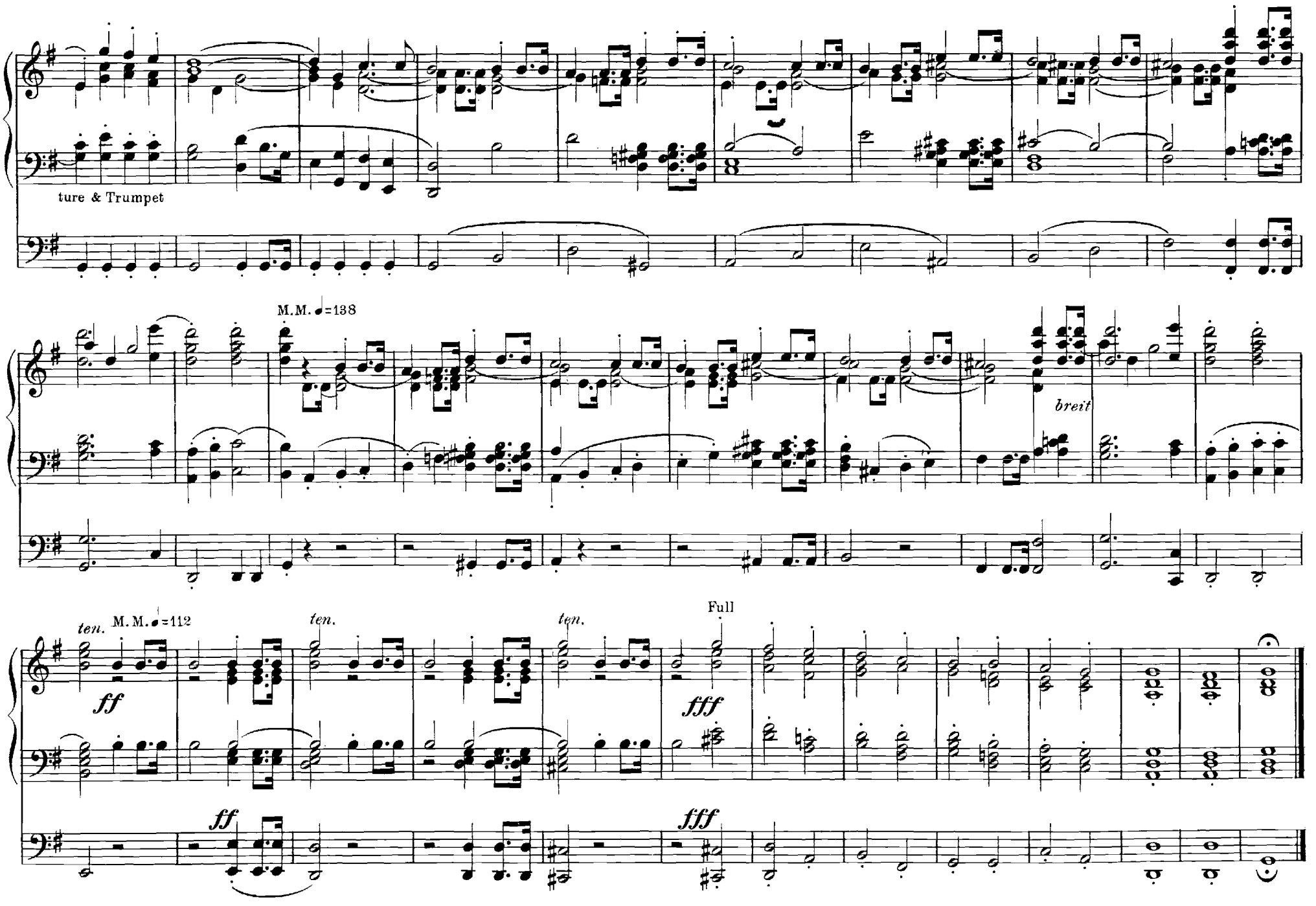
Allegro maestoso ma moderato M.M. ♩ = 112



*Note. On Large Organs with more than one Mixture stop of 3 ranks on it the 2d (or 3d) Mixture stops also Clarion and 16 ft. Trumpet until the Finale.


ten.
Piu animato M. M. ♩=138
mf Ch. or Sw.
Reduce Gt. to Mixture
f
Gt.
f
Gt.
f


poco meno
ff
Add Tpt.
ff
Ch.
rall.
Tempo I.
Gt.
ff
To Mix -
ff

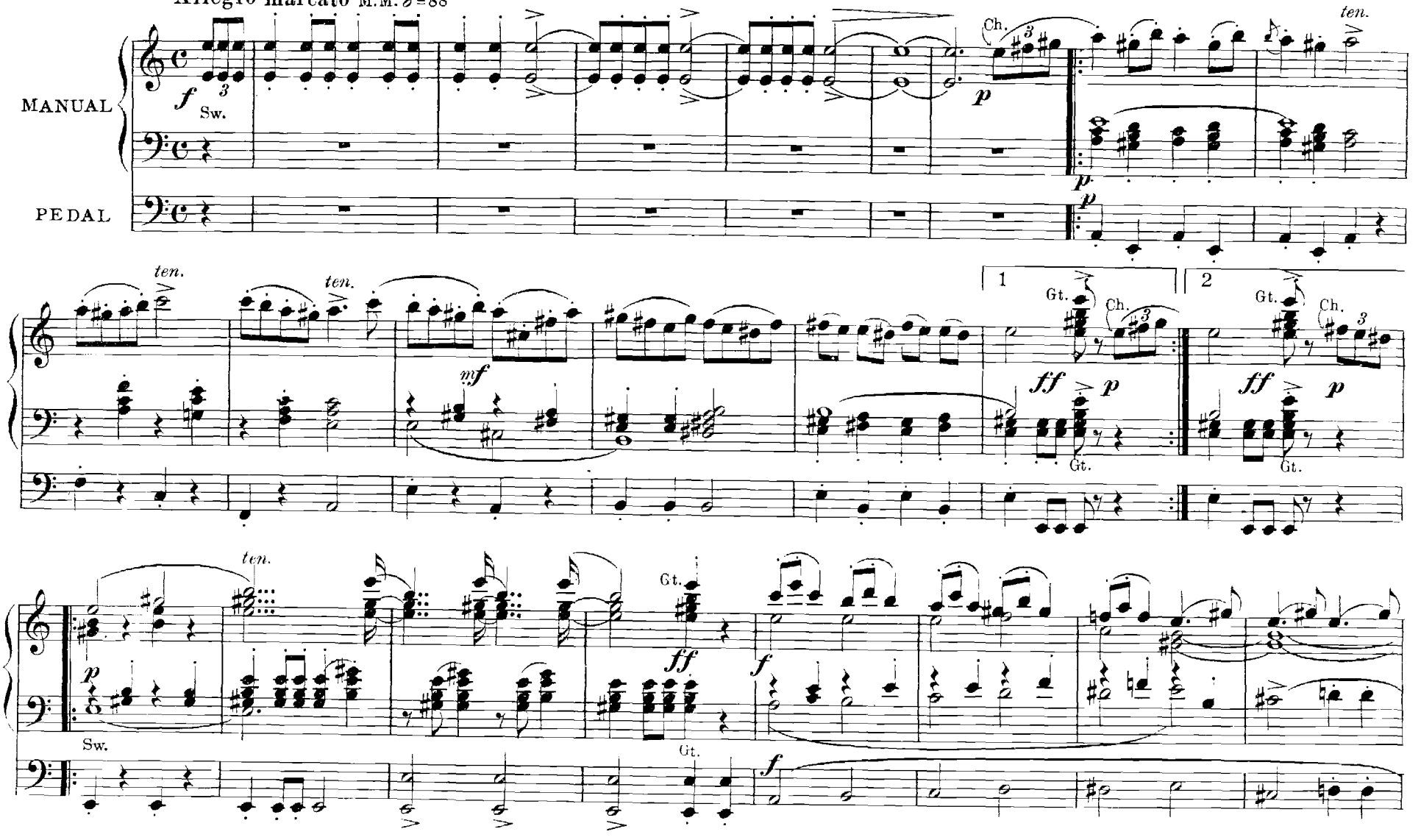

ture & Trumpet
M.M. ♩=138
breit
ten.
M.M. ♩=112
ten.
ten.
Full
ff
fff
ff
fff

Hungarian March

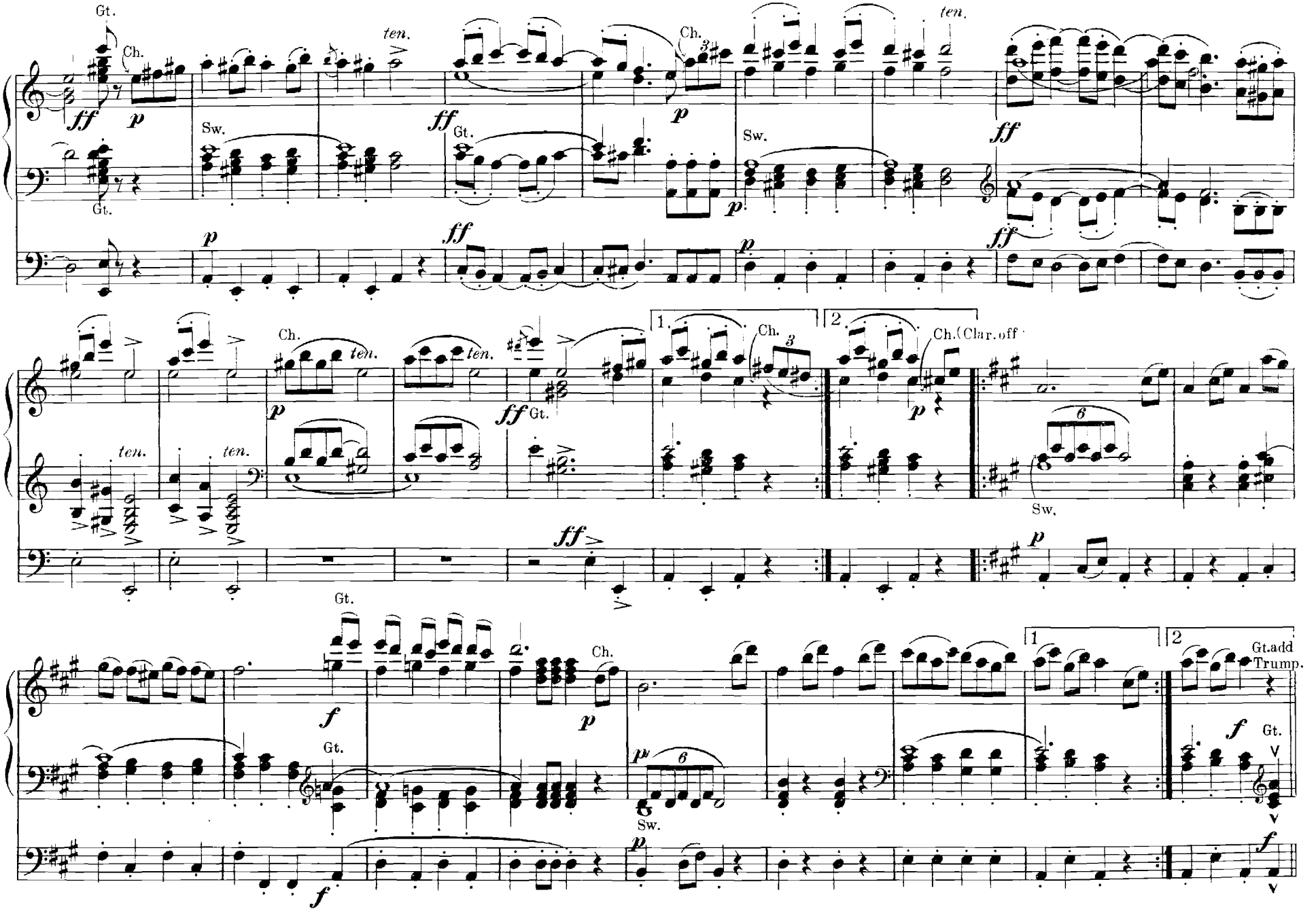
Registration: Sw: Reeds 8′
Gt: to Mixture
Ch: Clar. 8′ & 2′ (Sw. to Ch.)
Ped: Double Diap. 16′ & 8′

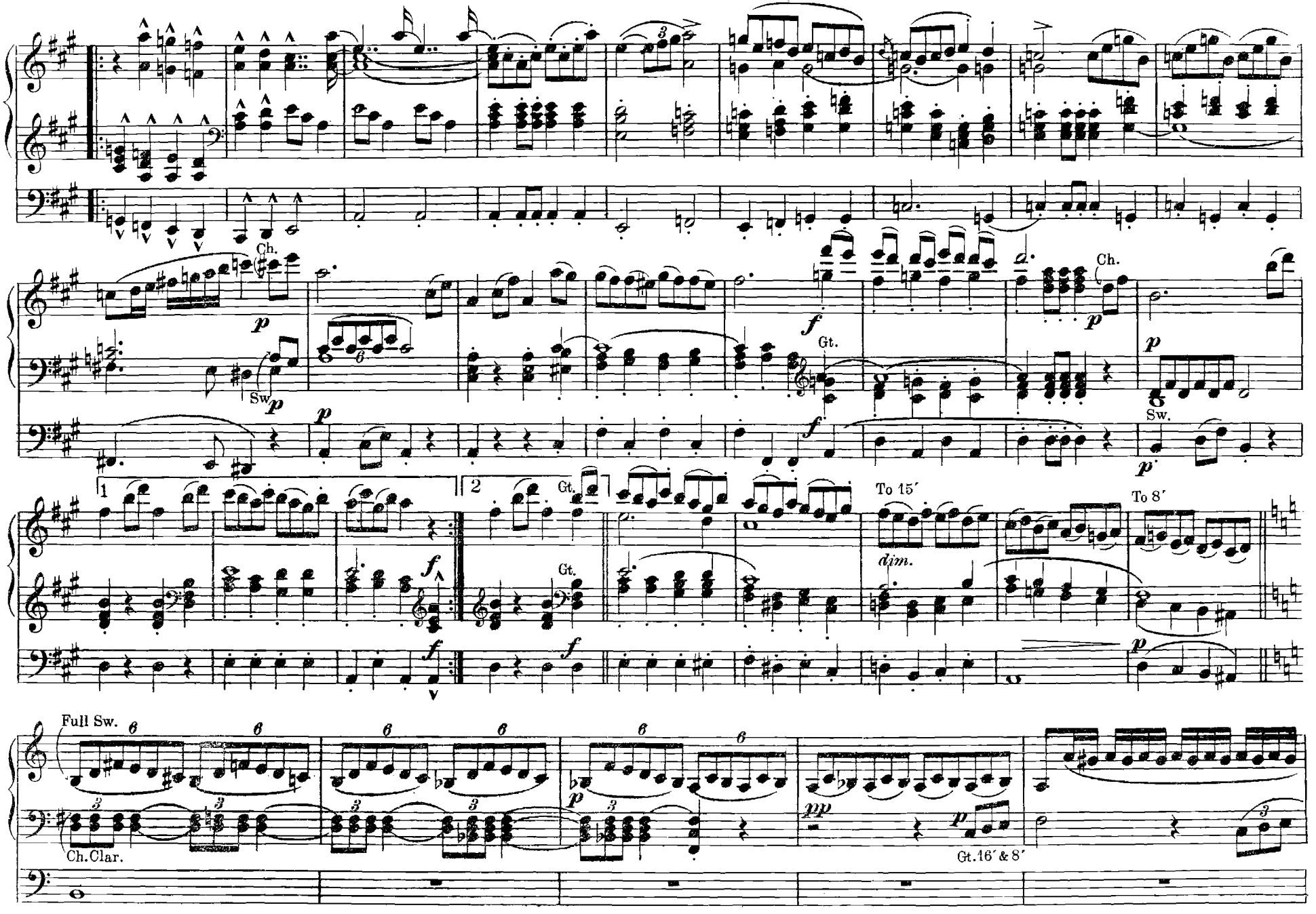
HECTOR BERLIOZ
Organ arrangement by Geo. E. Whiting

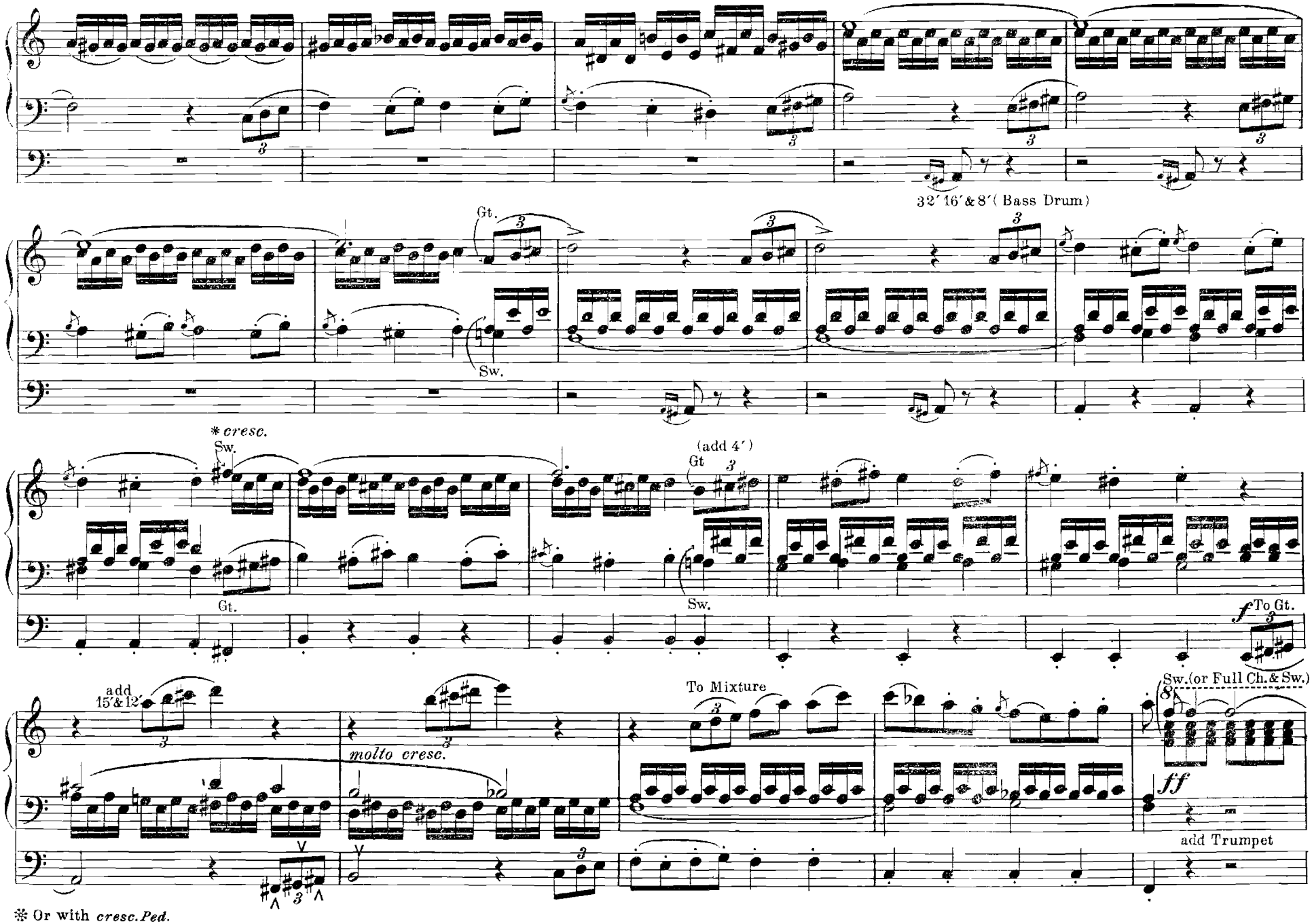
Allegro marcato M.M. ♩=88



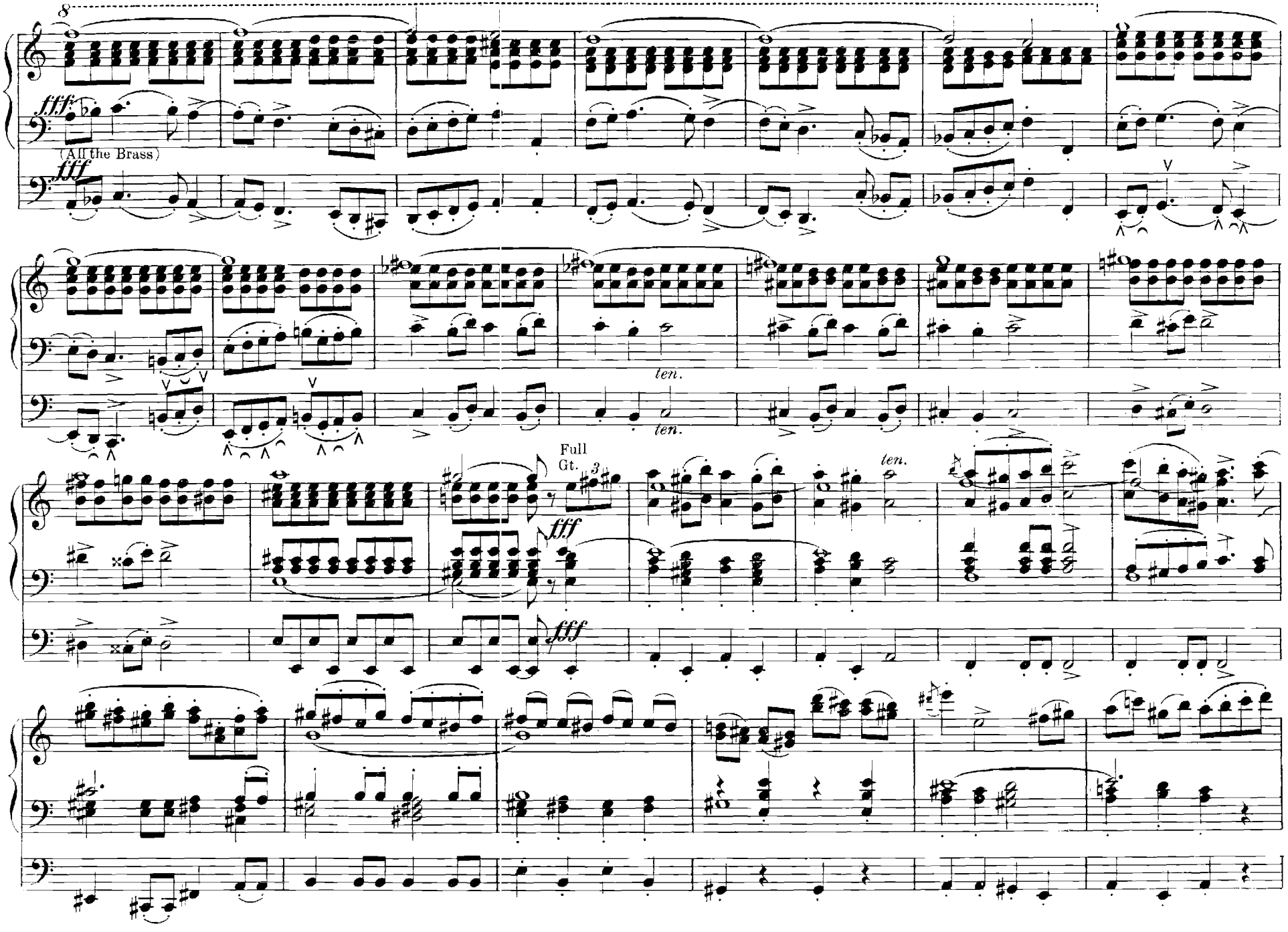
This transcription is from the *Full Score* of Berlioz' arrangement of *The National March of Hungary*.

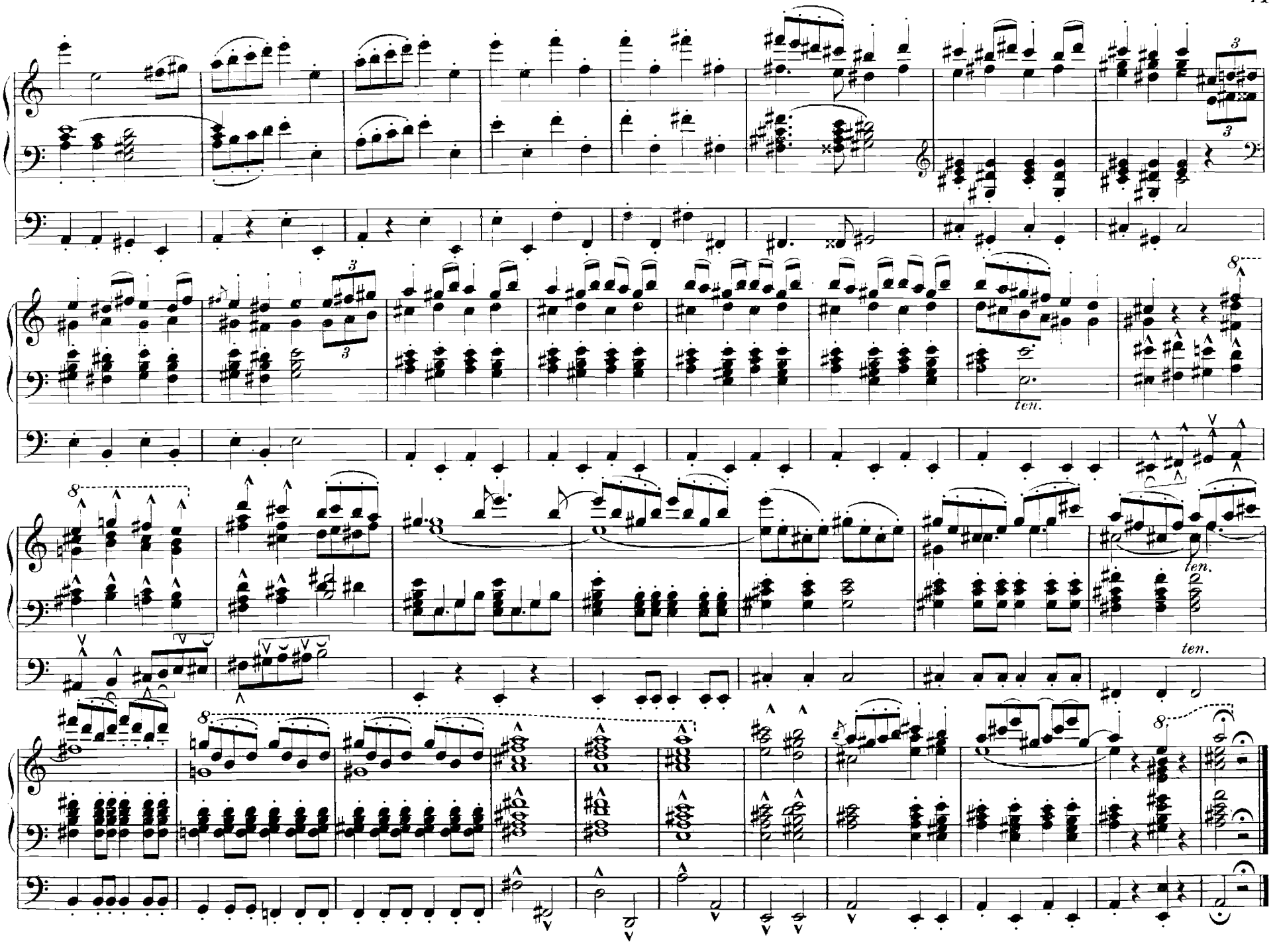

Gt.
Ch.
ten.
Sw.
Gt.
Ch.
Sw.
ten.
Ch.
ten.
ten.
Gt.
1.
Ch.
2.
Ch.(Clar.off
Sw.
Gt.
Ch.
Gt.
Sw.
1
2
Gt.add
Trump.
Gt.


Ch.
Sw.
Gt.
Ch.
Sw.
1
2
Gt.
To 15′
dim.
To 8′
Full Sw.
Ch.Clar.
Gt.16′ & 8′



※ Or with *cresc.Ped.*


8
fff
(All the Brass)
fff
ten.
ten.
Full
Gt.
3
fff
ten.
fff

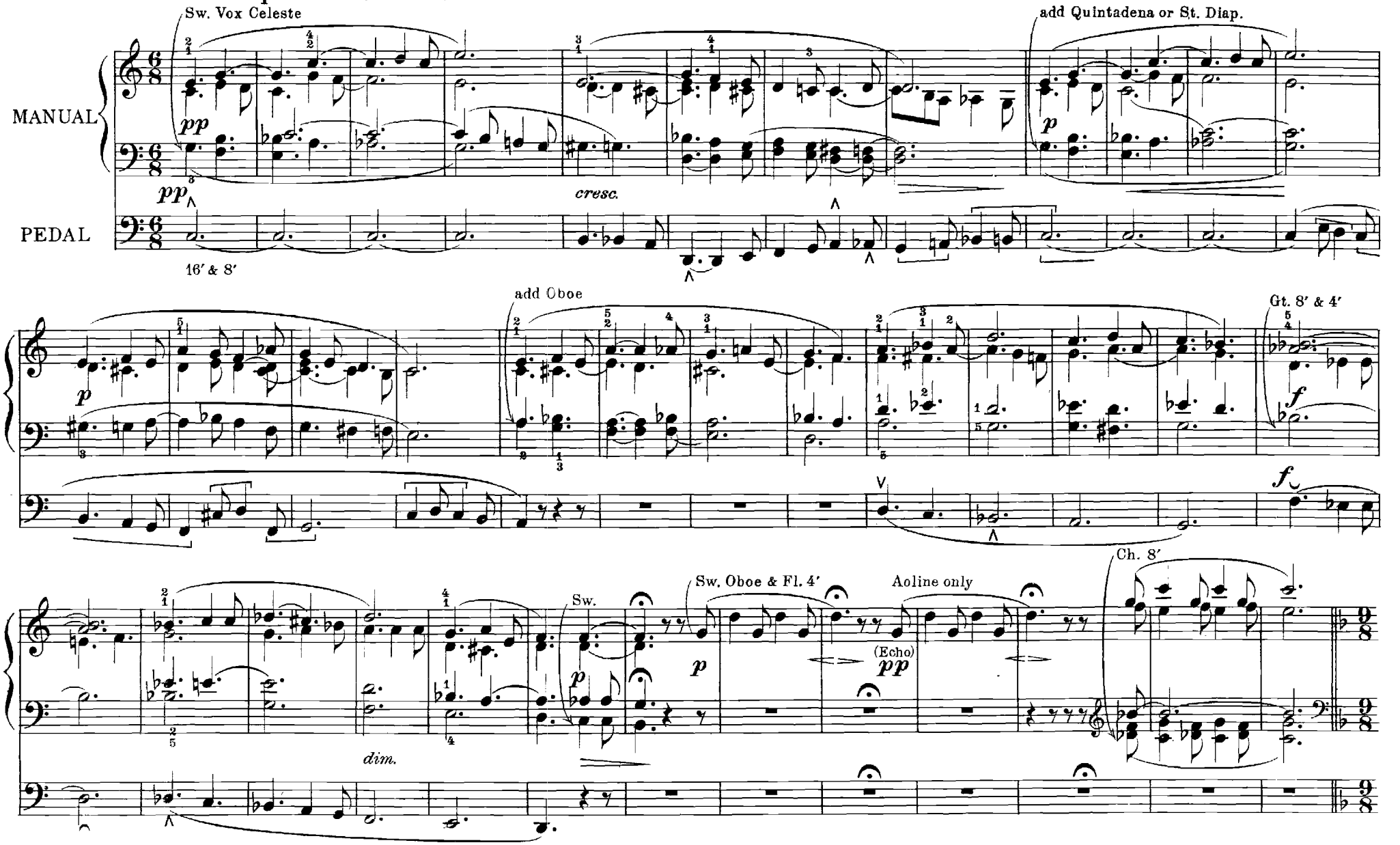

ten.
ten.
ten.

ALPINE FANTASY AND STORM

Edited by GEO. E. WHITING

I. V. FLAGLER

Andante expressivo M. M. ♩. = 50



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Allegretto M. M. ♩. = 60

Sw. Oboe

p *pp* Ch. Dulª *pp*

f *pp* (Echo) *p* Ob. *f* *pp* (Echo)

p Ob. *f* *pp* (Echo) *f* Ob. *f* *pp* (Echo)

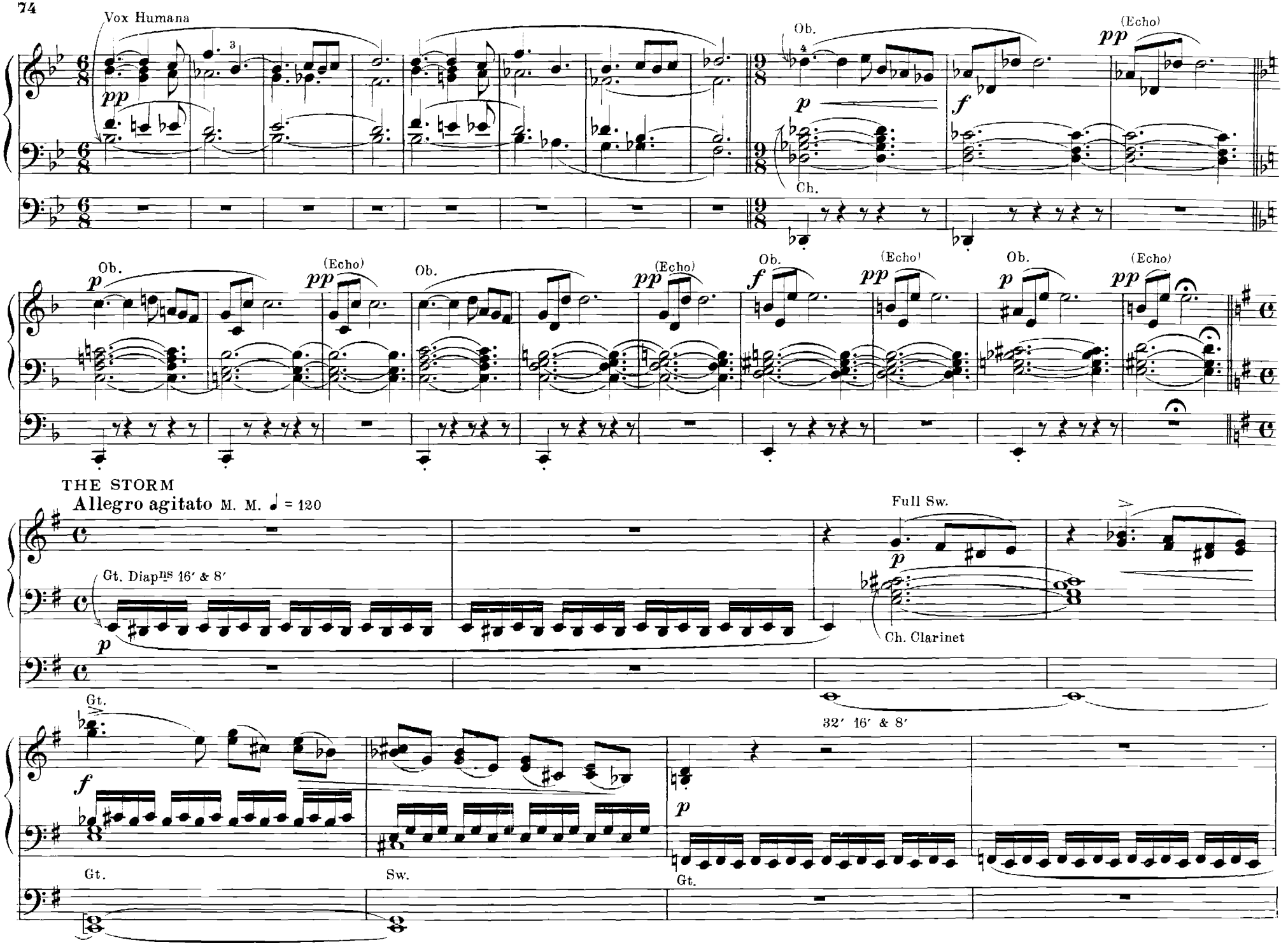
L' Stesso Tempo

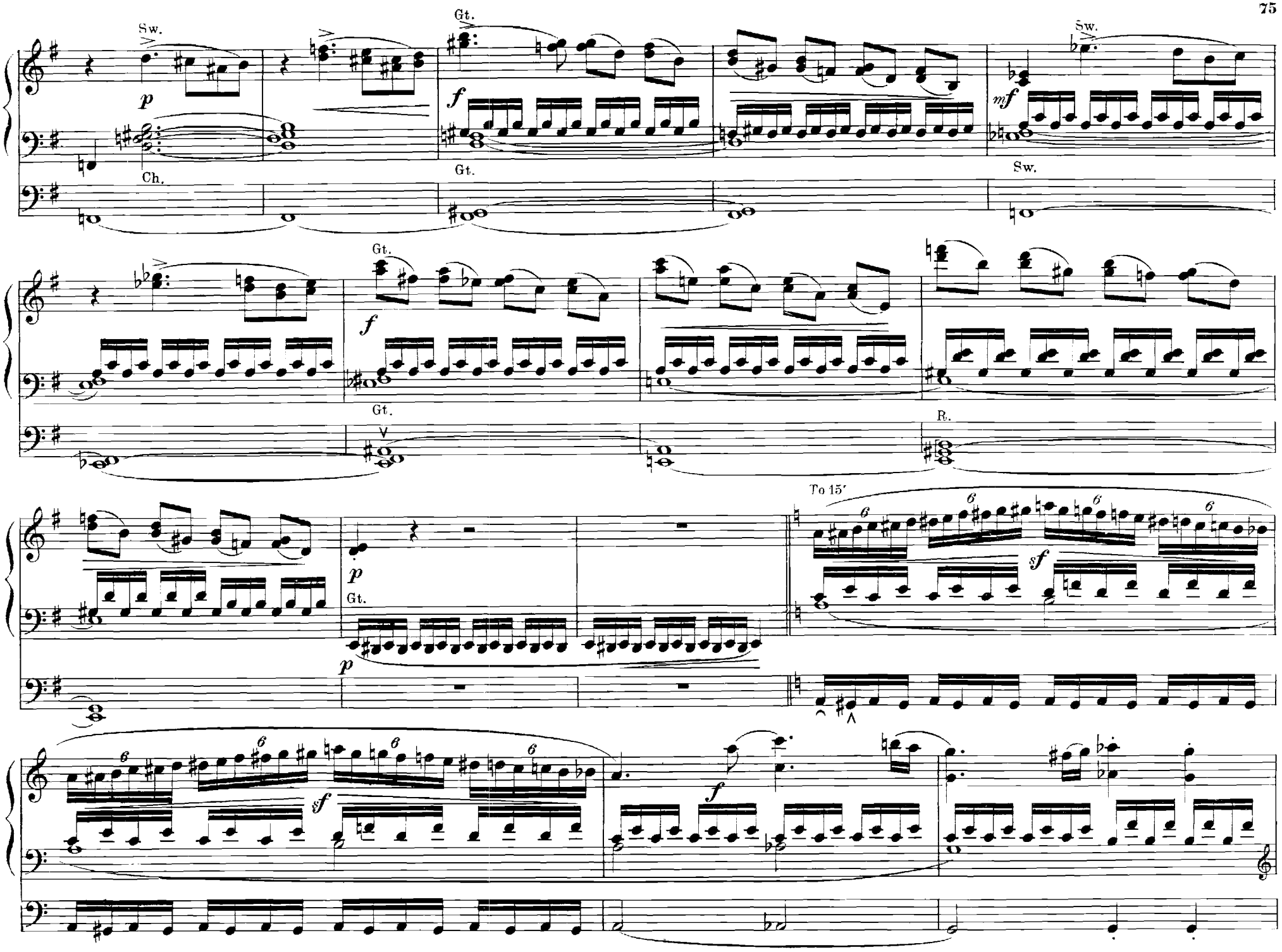
Sw. Vox Celeste

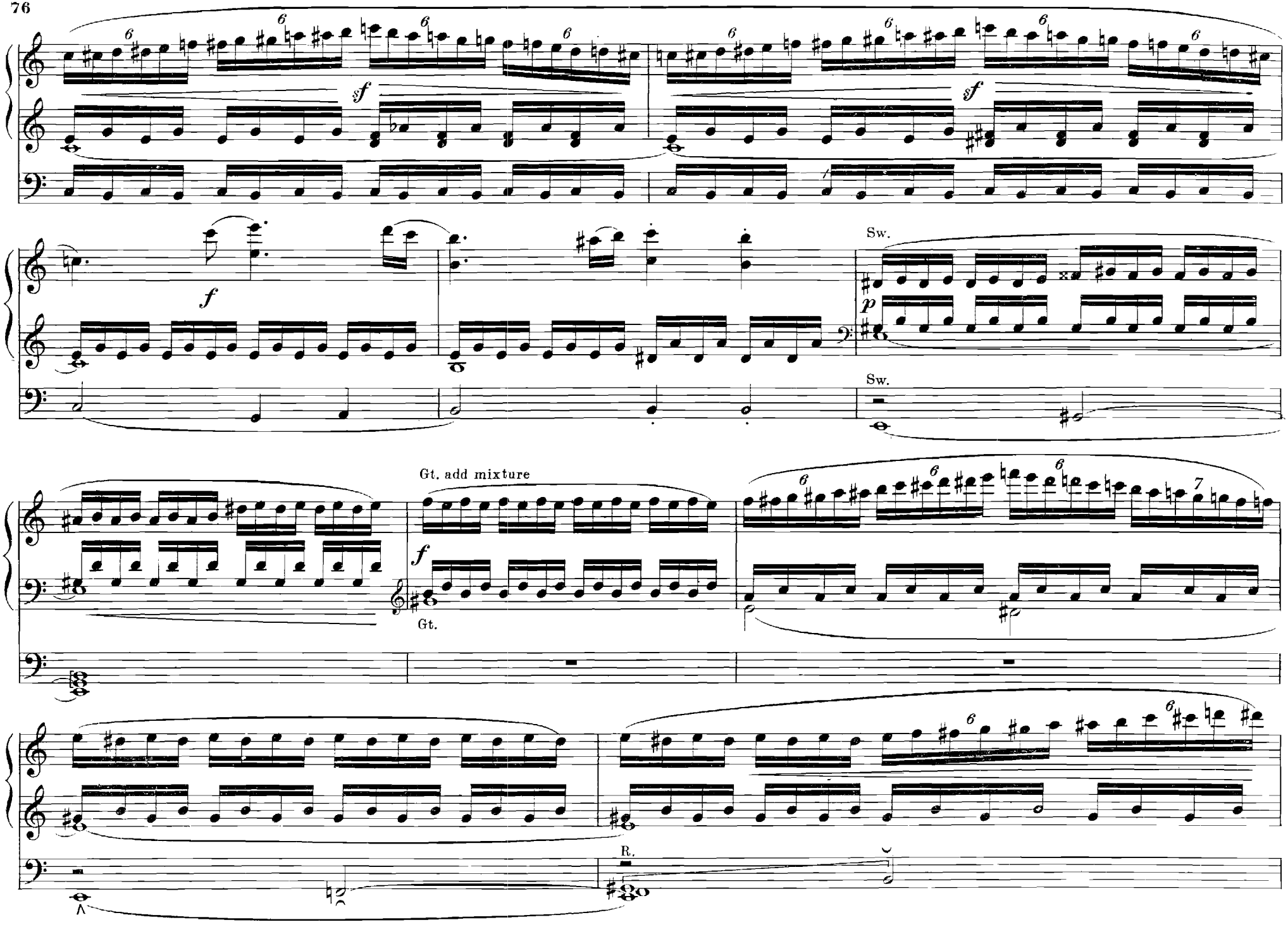
p Ob. *pp* (Echo) Ob.

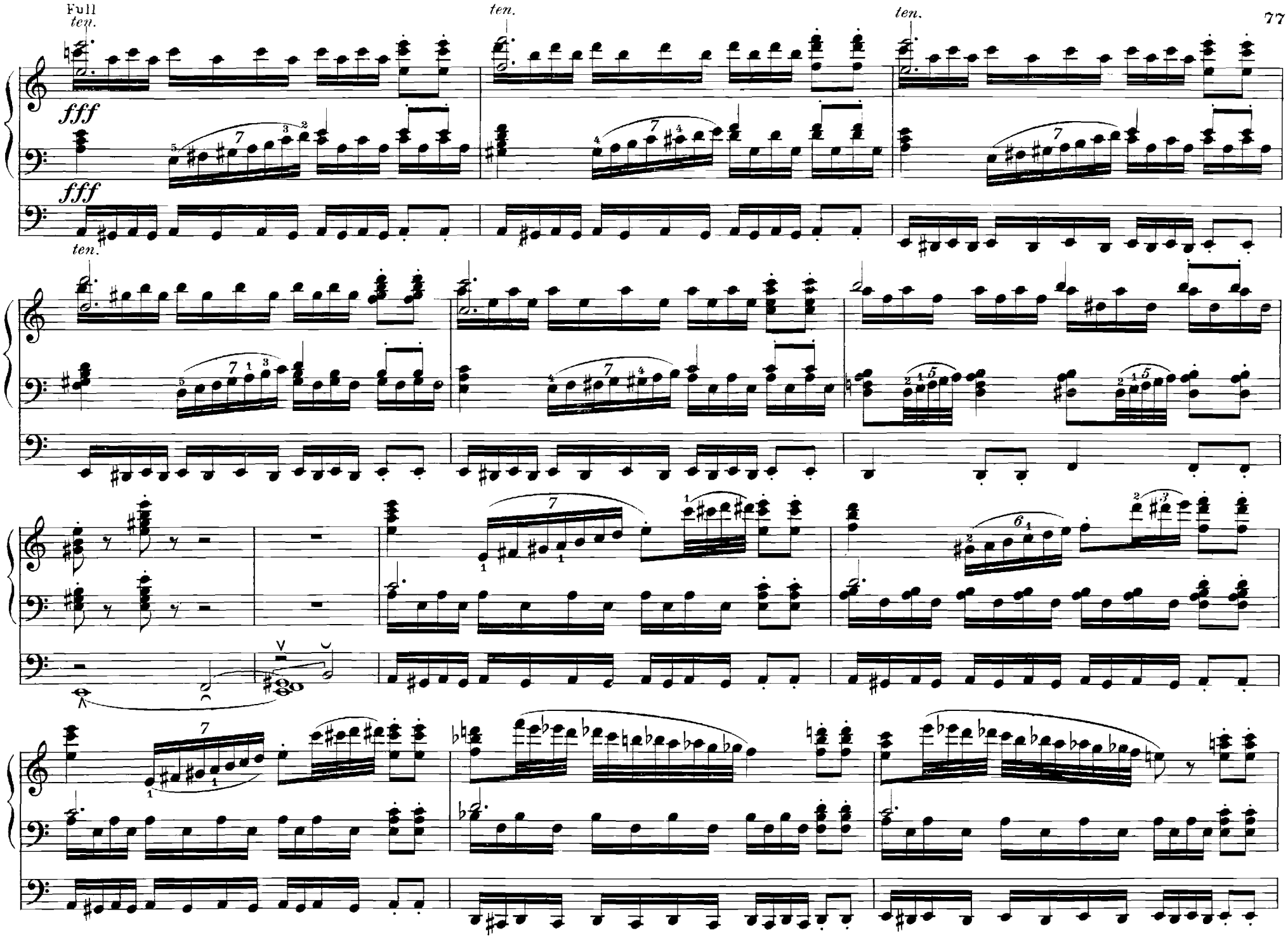
Ch.

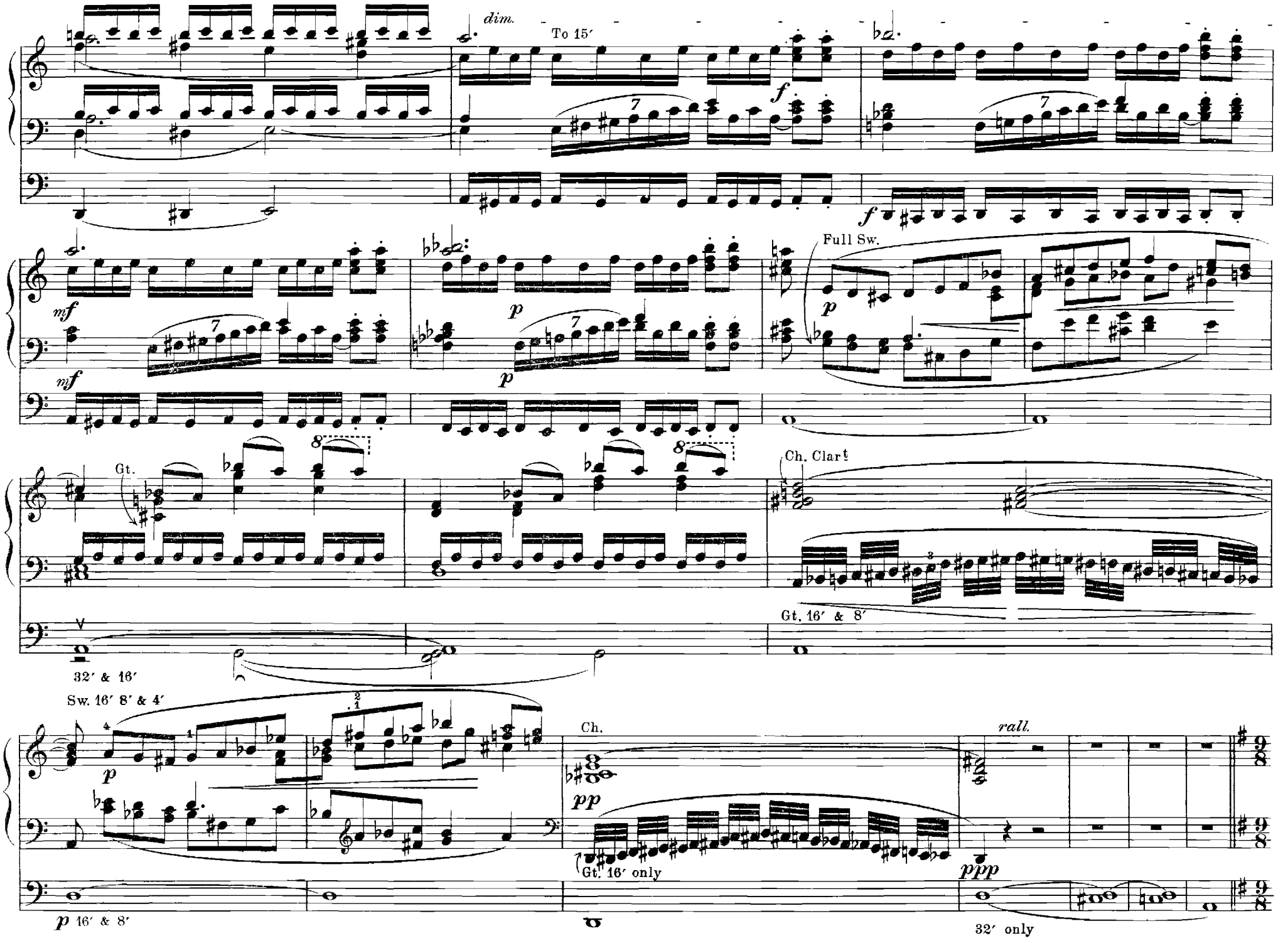
pp (Echo) *p* Ob. *f* *pp* (Echo) *p* Ob. *f* *pp* (Echo)

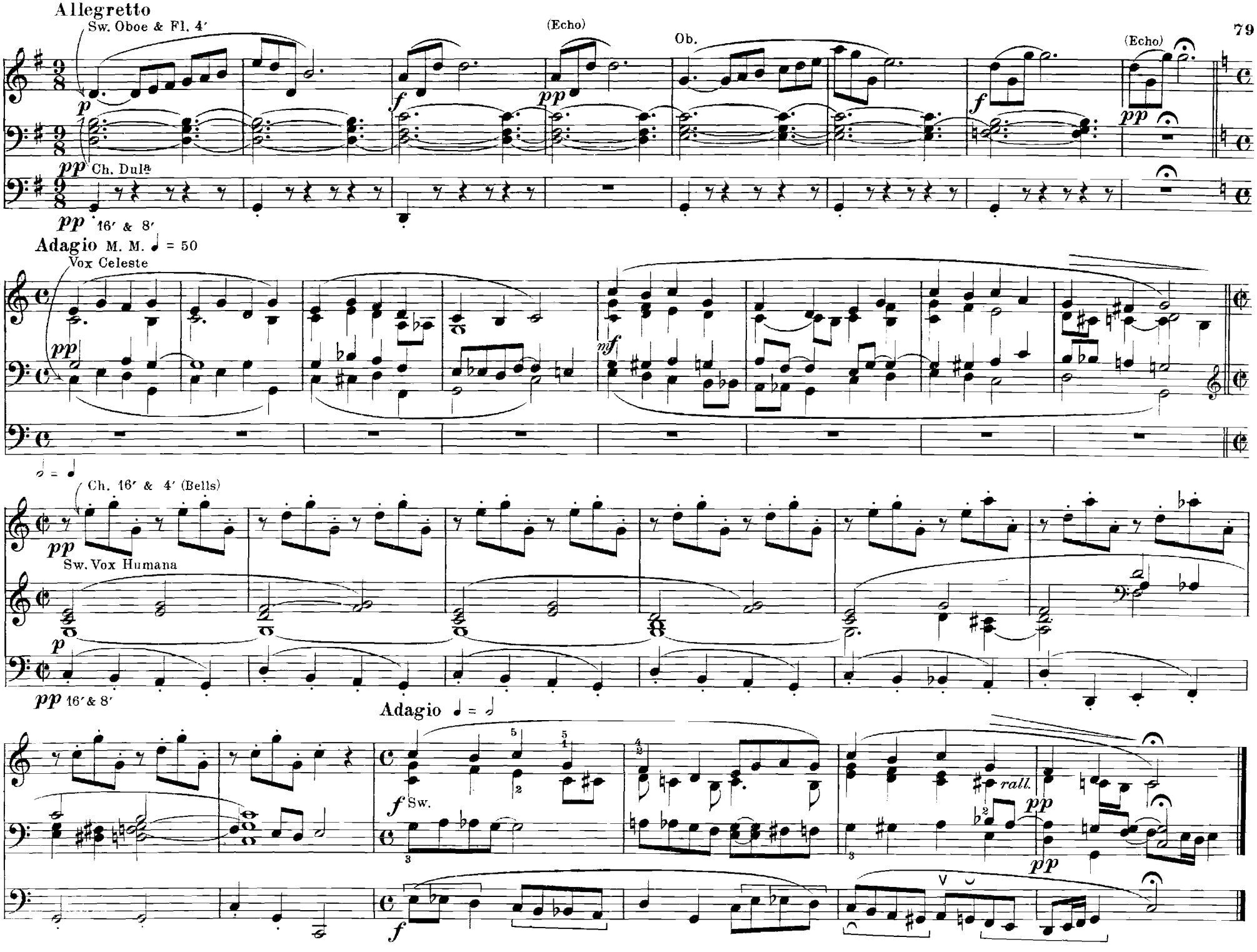

Vox Humana
pp
Ob.
p
Ch.
f
(Echo)
pp
Ob.
p
(Echo)
pp
Ob.
(Echo)
pp
Ob.
f
(Echo)
pp
Ob.
p
(Echo)
pp
THE STORM
Allegro agitato M. M. ♩ = 120
Gt. Diapns 16′ & 8′
p
Full Sw.
p
Ch. Clarinet
Gt.
f
32′ 16′ & 8′
p
Gt.
Sw.
Gt.


Sw.
Gt.
Sw.
Ch.
Gt.
Sw.
Gt.
Gt.
R.
To 15'
Gt.


sf
sf
f
Sw.
p
Sw.
Gt. add mixture
f
Gt.
R.


Full
ten.
fff
fff
ten.
ten.
ten.
ten.


dim.
To 15′
f
mf
p
Full Sw.
Gt.
Ch. Clar.
Gt. 16′ & 8′
32′ & 16′
Sw. 16′ 8′ & 4′
Ch.
rall.
pp
ppp
Gt. 16′ only
p 16′ & 8′
32′ only


Allegretto
Sw. Oboe & Fl. 4′
(Echo)
Ob.
(Echo)
Ch. Dulª
16′ & 8′
Adagio M. M. ♩ = 50
Vox Celeste
Ch. 16′ & 4′ (Bells)
Sw. Vox Humana
16′ & 8′
Adagio
Sw.
rall.

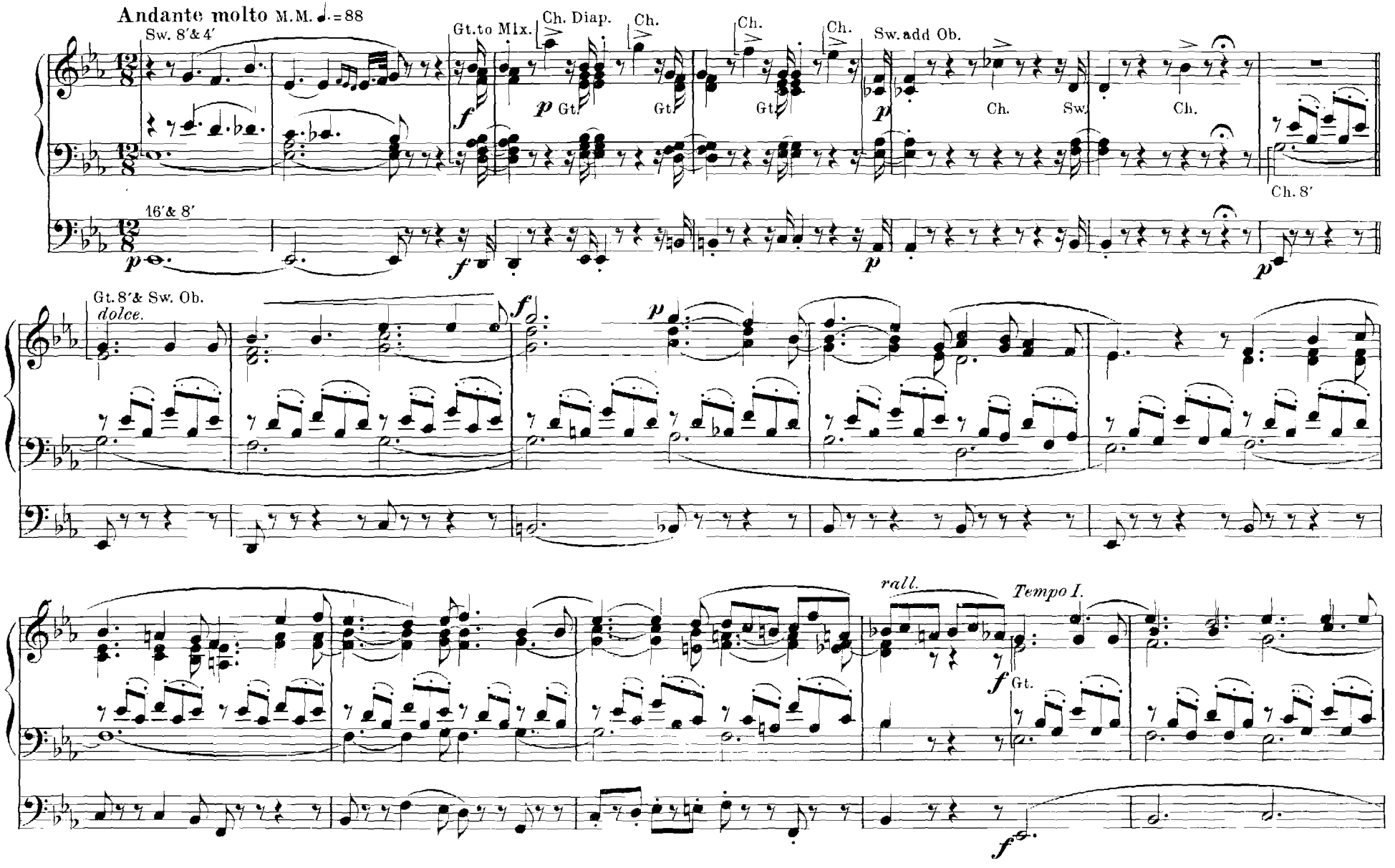
CHARITY

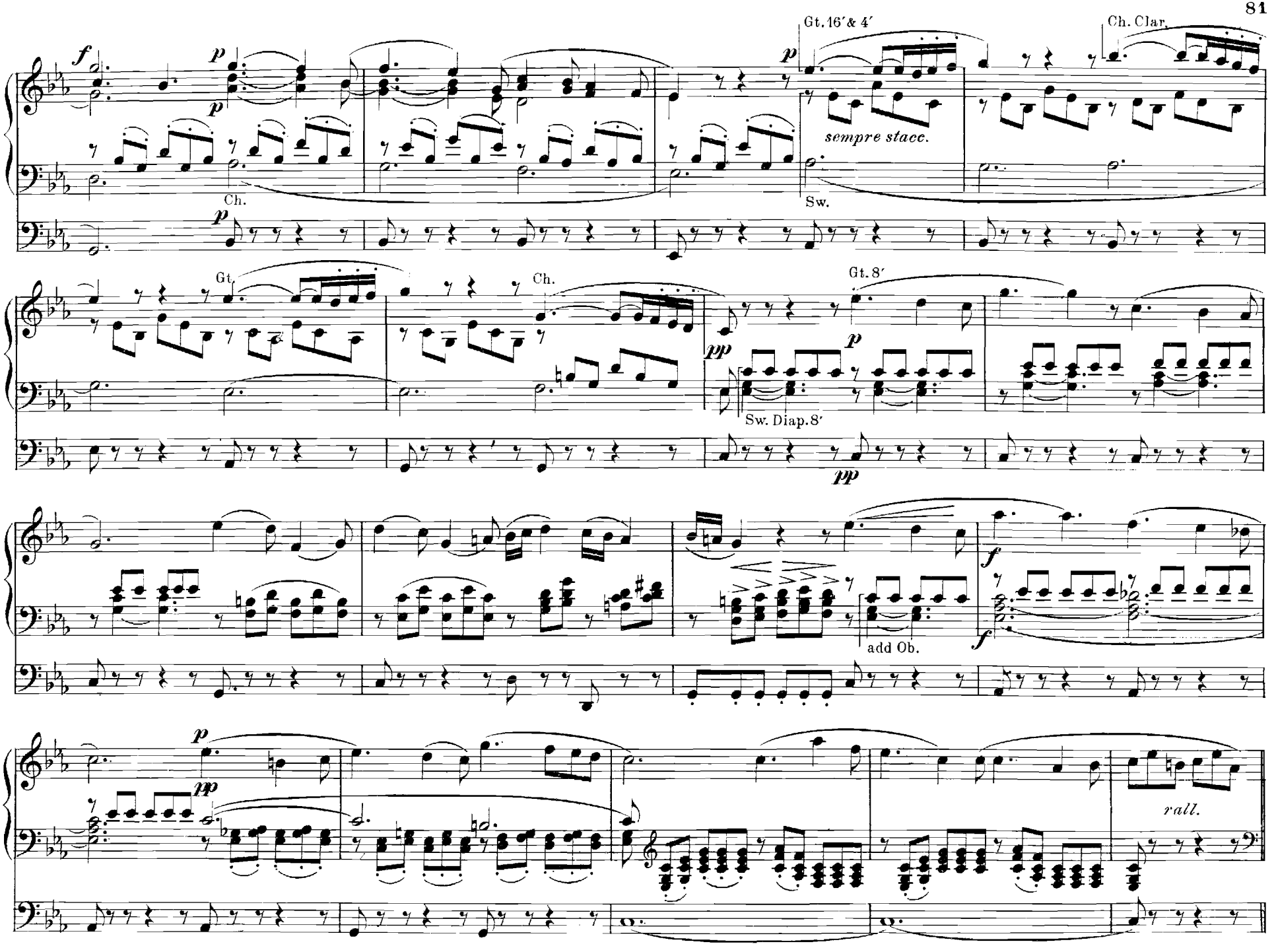
La Charite

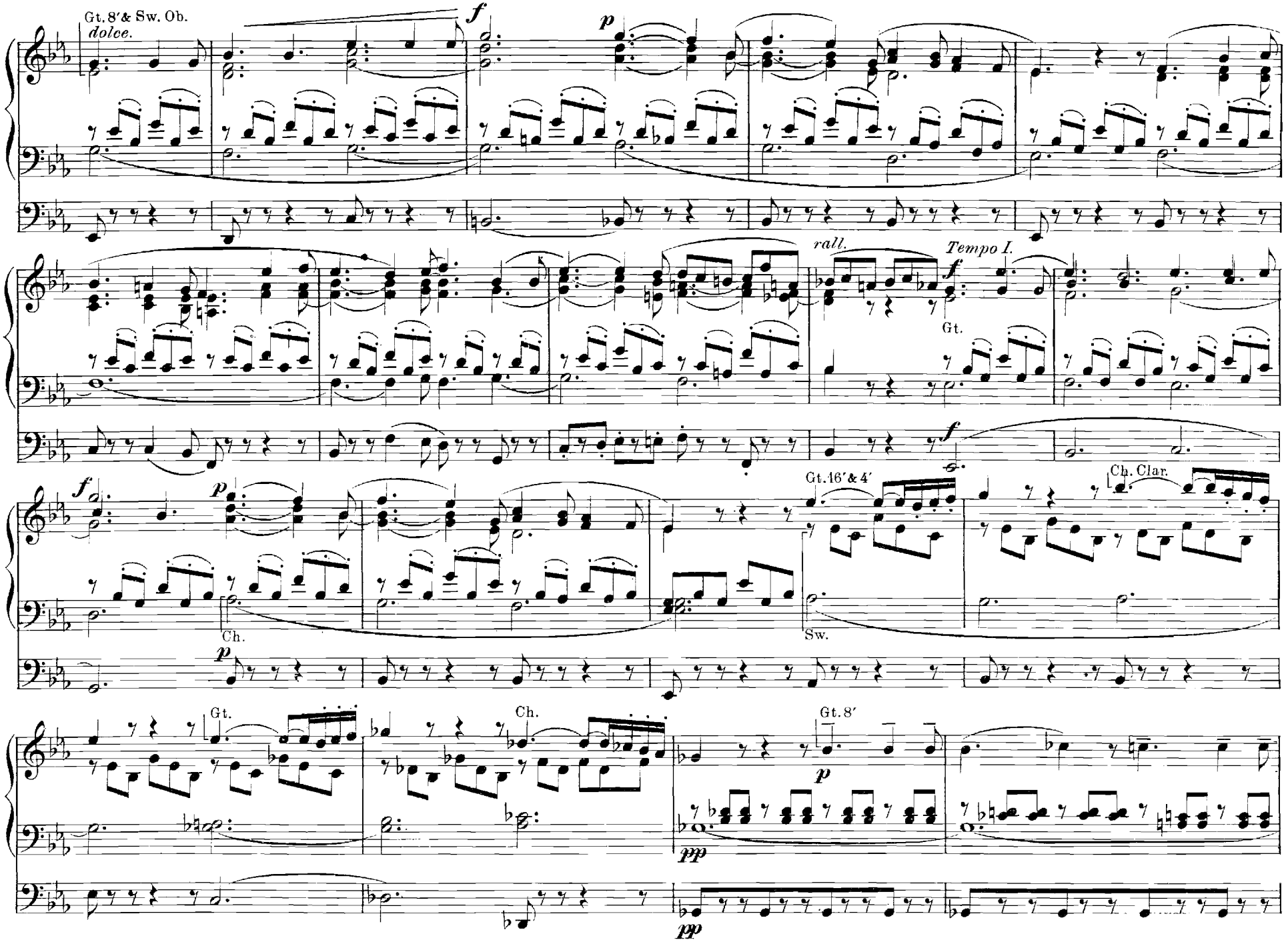
G. ROSSINI

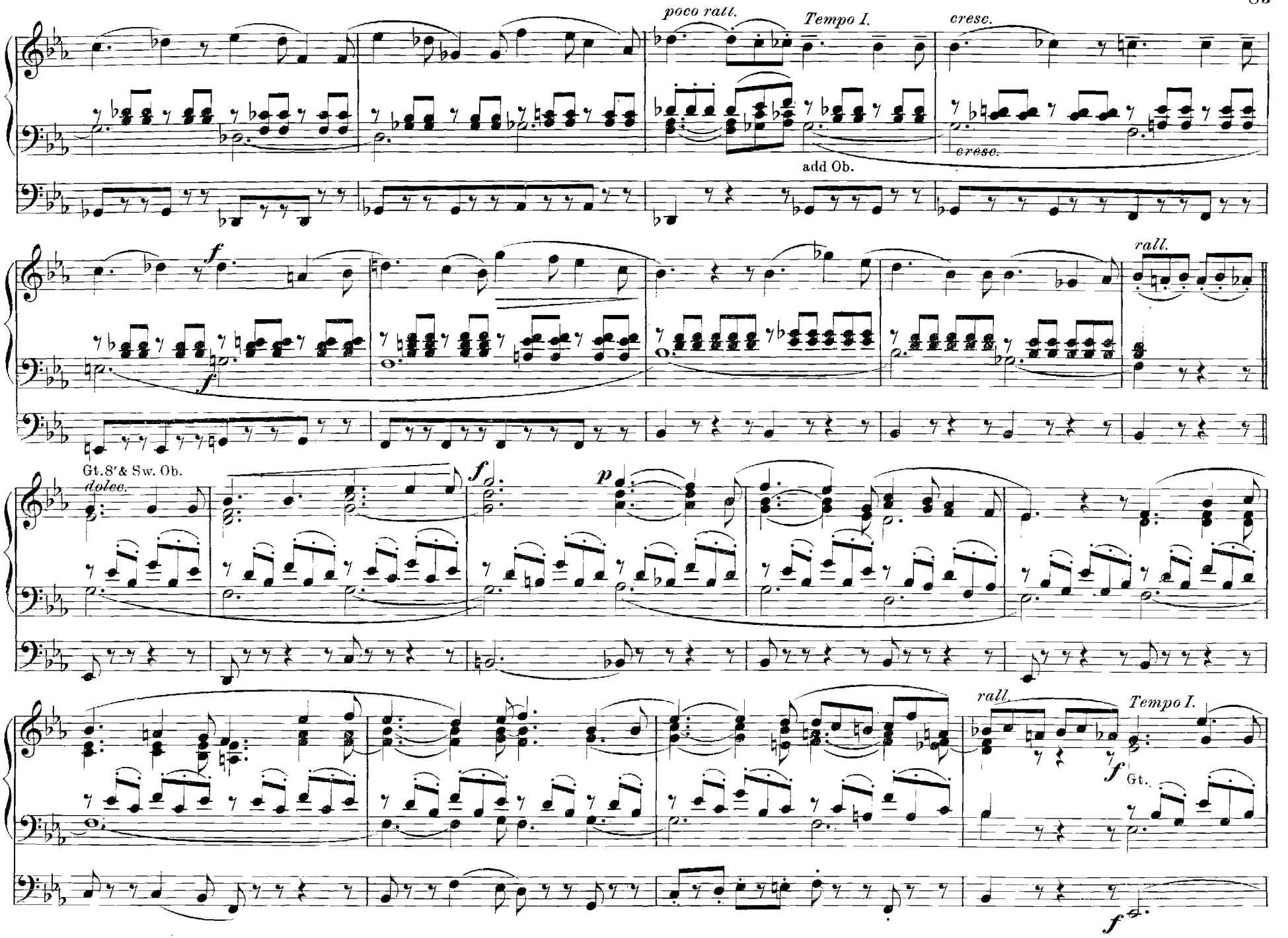
Organ arrangement by Geo. E. Whiting

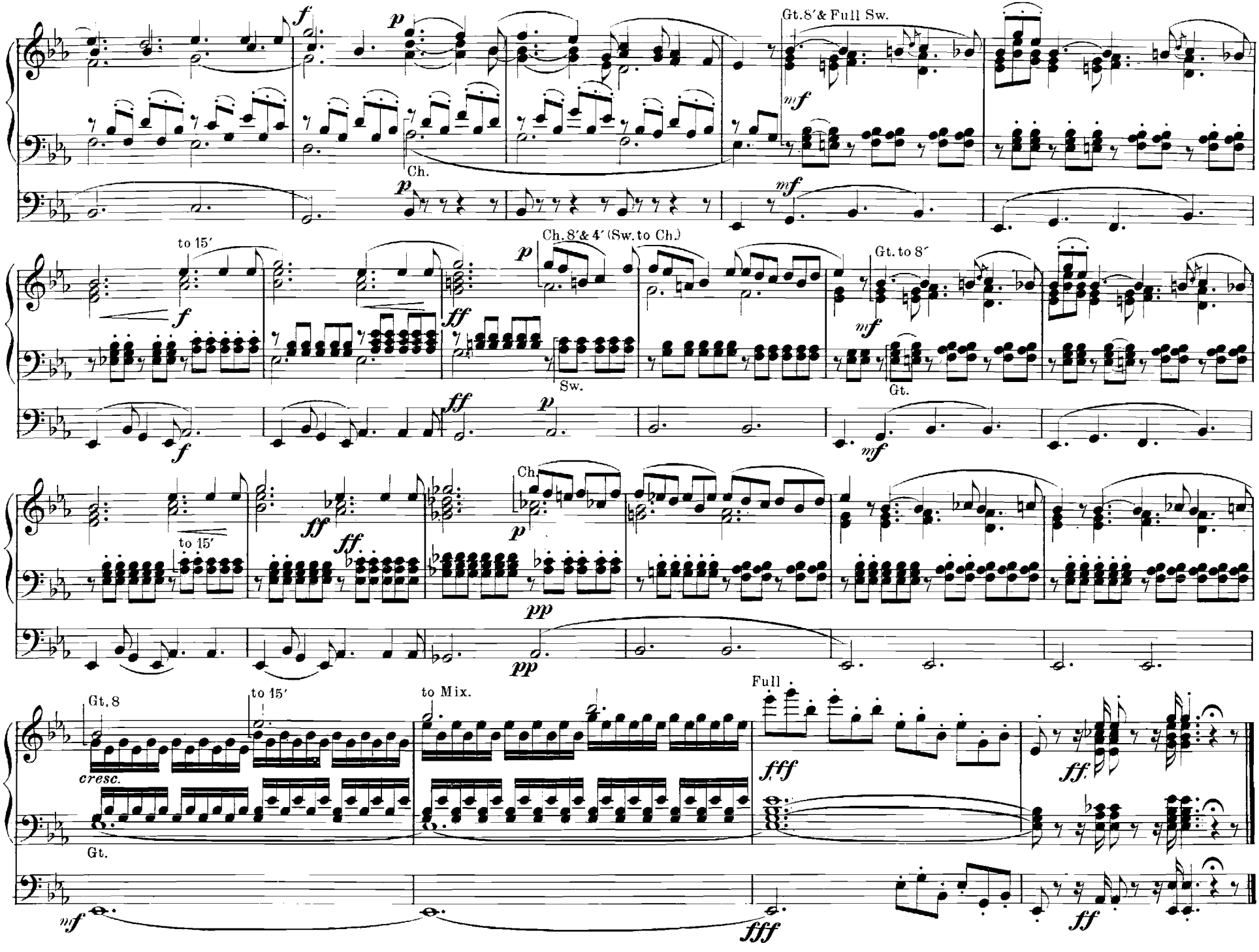
Note-Although this piece was originally for Female voices with Piano accompaniment, the present arrangement has often been used by the Editor in Recitals with great success.




Gt. 16′ & 4′
Ch. Clar.
sempre stacc.
Ch.
Sw.
Gt.
Ch.
Gt. 8′
Sw. Diap. 8′
add Ob.
rall.


Gt. 8′ & Sw. Ob.
dolce.
f
p
rall.
Tempo I.
f
Gt.
f
p
Gt. 16′ & 4′
Ch. Clar.
Ch.
Sw.
p
Gt.
Ch.
Gt. 8′
p
pp
pp


poco ratt.
Tempo I.
cresc.
cresc.
add Ob.
f
f
rall.
Gt. 8′ & Sw. Ob.
dolce.
f
p
rall.
Tempo I.
f
Gt.
f


Gt. 8′ & Full Sw.
Ch.
to 15′
Ch. 8′ & 4′ (Sw. to Ch.)
Sw.
Gt. to 8′
Gt.
Ch.
to 15′
Gt. 8
to 15′
to Mix.
Full
cresc.
Gt.