

200

# THE PRACTICAL ORGANIST

SELECTIONS FROM THE WORKS OF THE  
GREAT MASTERS

ARRANGED AND EDITED

BY

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## PREFACE

This volume has been prepared for practical use in Church Services; nevertheless some of the selections may be heard acceptably in Concert performances.

Although not intended primarily as an instruction book,—for which purpose the services of a good teacher are of essential importance under every circumstance,—it has been thought desirable to carefully indicate the Pedaling, Registration, and Time.

The indications for the proper feet to be used on the pedals are fully given. The metronome numbers are given as guides to the correct time to be observed, but it is not advised that the student should thus practice throughout an entire piece.

Extreme care has been taken with the Registration, and the changes have been arranged so as to offer the least possible trouble and delay to the performer. The charming effects to be obtained by a judicious combination of Registers will doubtless be appreciated as the student advances; and if our hints should happily lead him to a higher enjoyment of his art, our ambition will be satisfied. The Registration has been marked for an organ of moderate size, in fact for one of that class more frequently found in our churches. Every intelligent organist will appreciate the facility with which this can be transferred and adapted to a larger instrument. For convenient reference, we print the scheme of an organ kept in view, and also some abbreviations and indications used in the course of the work.

### DESCRIPTION OF ORGAN FOR WHICH THE MUSIC WAS SPECIALLY REGISTERED:

Two Manuals and Pedals.      Compass of Manuals from CC to A, 58 Notes.      Compass of Pedals from CCC to D, 27 Notes.

#### GREAT ORGAN

1. Bourdon.....	16 feet
2. Open Diapason.....	8 "
3. Dulciana.....	8 "
4. Stopped Diapason, Bass.....	8 "
5. Melodia.....	8 "
6. Octave.....	4 "
7. Fifteenth.....	2 "
8. Mixture.....	2 ranks
9. Trumpet.....	8 feet

#### SWELL ORGAN

10. Open Diapason.....	8 feet
11. Keraulophon.....	8 "
12. Stopped Diapason, Bass.....	8 "

13. Stopped Diapason, Treble.....	8 feet
14. Flute Harmonique.....	4 "
15. Violina.....	4 "
16. Oboe.....	8 "
17. Bassoon.....	8 "
18. Tremulant.....	8 "

#### PEDAL ORGAN

19. Bourdon .....	16 feet
20. Flöte.....	8 "

#### MECHANICAL REGISTERS

21. Swell to Great.	Two COMPOSITION PEDALS
22. Great to Pedal.	1. Great Organ, Full.
23. Swell to Pedal.	2. Great Organ, Melodia, Dulciana, St. Diapason, Bass.
24. Bellows Alarm.	

### ABBREVIATIONS USED IN THIS WORK

Gr. Org.....	Great Organ
Sw. Org.....	Swell Organ
Ped.....	Pedals
R. H.....	Right Hand
L. H.....	Left Hand
B. H.....	Both Hands
Comp. Ped.....	Composition Pedal
p.....	Piano, soft
pp.....	Pianissimo, very soft
m. f.....	Mezzo-forte, moderately loud
f.....	Forte, loud
ff.....	Fortissimo, very loud
sf.....	Sforzando, forcing the sound
cresc.....	Crescendo, increasing the sound
dim.....	Diminuendo, diminishing the sound

rit..... Ritenuto, holding back the time  
ritard..... Ritardando, retarding the time  
accel..... Accelerando, quickening the time  
^ indicates that the toe must be used.  
U indicates that the heel must be used.

The above marks, when above the staff, are intended for the Right Foot, thus: —



The same marks, when below the staff, are intended for the Left Foot, thus: —



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# NIGHT SONG

1

Gr. Bourdon, St. Diap. Bass -

Sw. Keraulophon, St. Diap. Bass coupled to Gr. -

Ped. Bourdon, coupled to Sw -

Andante molto legato, ( $\text{d} = 60.$ )

JEAN VOGT

Manual

Gr. B.H.

Pedal

Gr. B.H.

rit. cres.

mf

pp

pp

Emerick N° 1.

2

*cres.*

*p*

*poco accel.*

*mf*

*pp*

*rit.*

*Gr. B.H.*

*cres.*

*Sw. R.H.*

*L.H.*

*rit.*

*Open Sw. slowly.*

*Gr. L.H. Bourdon and Op. Diap. in.*

*a tempo.*

*p*

*Sw. add Flute.*

*couplers in.*

*pp*

*Sw. closed.*

*Gr. R.H.*

Gr. R.H.

Sw. L.H. add Oboe. Sw. partly open.

Gr. B.H.  
couple Sw. to Gr.

*rit.*

Coupler in.

Gr. R.H.

Sw. L.H.

rit.

Sw. R.H. Oboe in. Sw. closed.

Gr. L.H.  
*rit.*

L.H.  
calando.

KIND JESUS  
CHORAL

Gr. Melodia, Dulciana, St. Diap. Bass.  
Sw. Op. and St. Diaps. Keraulophon.  
Ped. Bourdon, Flöte.

NIELS WILHELM GADE, Op. 36

Andantino ( $\text{♩} = 68$ )

Man.

Sw. B.H.

Ped.

Gr. R.H. (2d. time add Bourdon.)

Sw. L.H.

f

Gr. add  
Op. Diap.

Sw. B.H.

f

Gr. B.H.

p

Op. Diap in.

Sw. L. H.

pp

Sw. Op. Diap in. B.H.

## ADAGIO

5

Gr. Org. Dulciana, St. Diap. Bass, Op. Diap. 8<sup>ve</sup> 15<sup>th</sup>; Mixture.  
 Sw. Org. St. Diap. Oboe, Bassoon.  
 Ped. Bourdon, Flöte.

FRANZ SCHUBERT, Op. 125

(♩ = 76)

Man.

Pedal.

f Gr. B.H.

Sw. B.H.

f

p

Sw. RH.

Gr. reduced to Dulciana.

Gr. add Op. Diap. Op. Diap. in.

Sw. L.H.

Gr. R.H.      pp

Sw. L.H.

Bourdon in.

Sw. B.H.

Gr. R.H.

Sw. L.H.

Oboe in.

Gr. R.H. add Bourdon.

Sw. L.H. add Oboe.

Pedal. add Bourdon.

A

A

S.w. R.H.  
 Gr. L.H.  
 S.w. B.H.  
 Gr. B.H. Bourdon in. add Op. Diap. SW, 15th, Mixture S.w. B.H.  
 pp f p  
 Gr. B.H.  
 S.w. B.H.  
 f p

8

Gr. reduced to Dulciana.

Op Diap in

Gr. add. Op. Diap.

Sw. L.H.

pp

pp

Gr. R.H.

Oboe in.

Sw. B.H.

Gr. R.H.

## LARGHETTO

FROM THE SECOND SYMPHONY

9

Gr.Org. Melodia, Dulciana, St. Diap. Bass.

Sw. Org. Keraulophon, St. Diap. Bass.

Ped. Bourdon, Flöte.

LUDWIG VAN BEETHOVEN, Op. 36

(♩ = 76)

Man.      Sw. B.H.

Gr. B.H.

LH.      Sw. B.H.      add Oboe.      Man.

Gr.

F

ADAGIO IN A<sub>b</sub>

Gr.Org. Dulciana, St.Diap. Bass,  
 Sw.Org. St. Diap.  
 Ped. Bourdon coupled to Sw.

FELIX MENDELSSOHN

(♩ = 80)

Man. (Manual) has two staves: Sw. R.H. and Gr. L.H. Pedal has one staff.

Gr. B.H. (Great Bass Hand) is added in System 2.

Sw. R.H. add Flute in System 3.

Sw. add Oboe Bassoon in System 4.

Gr.add Melodia, Dulciana in in System 5.

Gr. R. H. add Dulciana.

Sw. L.H.

dim.

## INTERLUDE

Maestoso ( $\text{d} = 104$ )

JACQUES-LOUIS BATTMANN

Gr. Diaps. 8<sup>ve</sup> Bourdon.

Sw. Full. coupled to Gr. B.H.

Ped. e Man.

## A D AGIO

Gr. Org. Dulciana, St. Diap. Bass, Bourdon.  
 Sw. Org. St Diap Oboe, Bassoon.  
 Ped. Bourdon, Flöte.

JULIUS ANDRE  
 Arranged from Op. 16

(♩ = 63.)

Manual { Sw. R.H.  
Gr. L.H.

Pedal {

Gr. R.H.

senza Pedal.

Sw. L.H.  
Sw. B.H.

Sw. R.H.  
Gr. L.H.

Gr. R.H.  
Sw. L.H.

rit  
rit

## ANDANTE RELIGIOSO

Gr. Org. Dulciana St. Diap. Bass.  
 Sw.Org. Keraulophon St. Diap. Bass.  
 Ped. Bourdon.

FRANZ LISZT

Quasi adagio molto sostenuto. ( $\text{J}=60$ )

Man.      Sw. B. H.      Pedal

*a tempo*

Gr. L.H. sempre *p* sotto voce.

Gr. B. H.

14

3  
Sw. R.H. add op. Diap.  
Gr. L.H. couple to Sw.

open Sw.

3  
poco rall. *f*  
Gr. B.H.

sm or z.  
Sw. R.H. closed.  
Flute in.  
Open Diapin.  
Coupler in.

pp

G.R.H.

dolce.

Sw. L.H.

*ff*

poco a poco, rall. e sempre piu dolce.

Sw.B.H.

pp

ppp

ppp

Pppp

ppp

Pppp

## DEVOTION

Gr. Op. Diap. Bourdon, 8ve 15th,  
 Sw. Full, open.  
 Ped. Bourdon, Flöte.

HEINRICH LICHNER

Moderato ( $\text{♩} = 92$ )

Man. Sw.R.H.

Pedal Gr. L.H.

Sw. closed R.H.

Gr. all-above in. L.H.  
add. Mel. Dulc., St. Diap. Bass.

Gr.B.H.

Sw.B.H.

Gr. B.H. Full.

Sw. B.H. Oboe in.

dim. rull.

Gr. Full. B.H.

Sw.B.H.

HOLY! HOLY!  
HOLY LORD GOD OF HOSTS

FROM THE ORATORIO "THE LAST JUDGMENT"

Gr. Melodia, Dulciana. St. Diap. Bass. coupled.  
Sw. Keraulophon, Flute, St. Diap. Bass, coupled.

Ped. Bourdon coupled to Sw.

LOUIS SPOHR

Adagio. ( $\text{♩} = 69$ )

Manual: Sw.R.H., Tenor solo.

Pedal: Gr. L.H.

Chorus: Chorus, pp

Sw. B.H. Flute in add Tremulant.

Gr. L.H. couplers in.

pp, p, dim., cresc.

**L O R E L E Y**  
 (PARAPHRASE)  
 ON THE OLD GERMAN FOLK SONG

Gr. Org. Melodia, Dulciana, St. Diap. Bass. Op. Diap. Bourdon.  
 Sw. Org. Op. & St. Diaps. Keraulophon. Open.  
 Ped. Bourdon, Flöte, coupled to Gr.

JOSEPH NESVADBA, Op. 47

Andante sostenuto ( $\text{A}=92$ )

Manual

Gr.B.H.

Pedal

Sw. open B.H.

molto cres.

Sw. closed Diaps. in

Bourdon in  
Gr. B.H. op. Diap.

senza Pedale.

pp Sw. B.H.

f p Gr. B.H.

tr

Sw. add Diaps.

Gr. B.H. coupled to Sw.

19

Open Sw.  
slowly.

*p*

cres

Composition  
all couplers

Pedal.  
in.

*a tempo*

*p* Sw. R.H.  
dol.

Gr. L.H.

*mf* Sw. E.H.

close Sw. slowly.

20

ss marcato.

Gr. B.H. Full.

Gr. Comp. Pedal.

p cres

Gr. R.H.

Sw. L.H., add Oboe Bassoon.

sf

f p

Sw. R.H.

Gr. L.H.

Detailed description: This is a page from a musical score, numbered 20 at the top left. It consists of four systems of music, each with multiple staves. The first system (measures 1-4) features staves for Treble, Bass, and Double Bass. Dynamic markings include 'ss marcato.' and 'Gr. B.H. Full.'. The second system (measures 5-8) shows similar staves with dynamic 'Gr. Comp. Pedal.'. The third system (measures 9-12) includes dynamics 'p cres' and 'Gr. R.H.'. It also specifies 'Sw. L.H., add Oboe Bassoon.' The fourth system (measures 13-16) includes dynamics 'sf' and 'f p'. The score concludes with a final system of measures 17-20, featuring staves for Treble, Bass, and Double Bass, with a dynamic marking 'Gr. L.H.'

Sheet music for organ, page 21, featuring four staves of musical notation. The music is in common time and consists of measures 1 through 12.

**Staff 1:** Crescendo (cres.), dynamic  $p$ , dynamic *espress.*

**Staff 2:** Dynamic  $p$ , dynamic *rall.*, instruction "Gr. add Bourdon."

**Staff 3:** Dynamic *f*, dynamic  $p$ , instruction "Sw.", instruction "Gr."

**Staff 4:** Instruction "Open. Sw.", dynamic *ff*, instruction "Gr. BH Full.", dynamic  $p$ , instruction "Comp: Pedal.", dynamic *rit.*, instruction "close Sw.", instruction "Sw."

22

pp Sw. B.H. Diaps. in

cres

Gr. B.H.

cres

pp Sw. B. H. add Tremulant.

cres

pp Sw. R.H. Oboe in.

espress.

Gr. L.H. Melodia in.

Ped. Flöte in

# CHORUS OF HAPPY SPIRITS

Gr. Org. Melodia, St. Diap. Bass.  
Sw. Org. Op. Diap. Oboe, Bassoon.  
Ped. Bourdon, coupled to Sw.

C. W. von GLUCK

Andantino ( $\text{♩} = 76$ )

Man. Gr. R.H. dolce tranquillo.  
Sw. L.H.  
Pedal

p f p  
ores tr p  
p f p

## GOD IS A SPIRIT

Gr. Dulciana, St. Diaps Bass.  
Sw. Op & St. Diaps. Keraulophon.  
Ped. Bourdon.

WILLIAM STERNDALE BENNETT

(♩ = 63)

**Organ**

p Sw. R.H.

Man. Gr. L.H.

Ped. and Man.

Ped. & Man.

pp Op. & St. Diaps. in. Sw. R.H. add Op. Diap.

Gr. B. H. add Melodia, cres. Bourdon.

Man. Sw. B. H. Gr. L.H. Ped. & Man.

pp Sw. B. H. Op. Diap. in. Sw. add Op. & St. Diaps. cres.

Man. Gr. L.H. Ped. & Man.

dim. Sw. Open St. Diaps. in. cres. add Op. Diap.

Tranquillo Assai.

Man.

Musical score page 25, system 1. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{P}$ . The dynamics include  $\text{add St. Diap: cres}$ ,  $\text{ff}$ , and  $\text{Gr. B.H. Sw. coupled}$ . The instruction "Ped. & Man." is at the end of the measure.

Musical score page 25, system 2. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{P}$ . The dynamics include  $\text{Sw. R.H.}$  and  $\text{semper calando.}$  The instruction "Coupler in Man. Gr. L.H." is at the end of the measure.

Musical score page 25, system 3. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{pp}$  and  $\text{rall.}$  The dynamics include  $\text{Gr. B.H. Bourdon in.}$ ,  $\text{Sw. B.H.}$ ,  $\text{Diaps. in.}$ , and  $\text{Ped.}$

## INTERLUDE

Lugubre ( $\text{♩} = 80$ )

J. N. W. KÜHNE

Musical score for the Interlude. The score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is C major (no sharps or flats). The tempo is indicated as  $\text{♩} = 80$ . The dynamics include  $\text{Sw. Full without Reeds.}$ ,  $\text{Gr. Bourdon. Mel. Dulc.}$ ,  $\text{St. Diap..}$ ,  $\text{Bass.}$ , and  $\text{Ped. Full coupled to Gr.}$

## GRAND STUDY

Gr. Org. Full.

Sw. Org. Full, open.

Ped. Full, coupled to Gr. and Sw.

IN A MINOR, PEDAL OBBLIGATO

SIGISMUND von NEUKOMM

Maestoso ( $\text{D} = 92$ )

Man. {

Gr.B.H. {

Pedal {

Sw. R.H.

Gr. L.H. Trumpet Mixture, 15<sup>th</sup>, 8<sup>ve</sup> in.

senza Ped.

28

*tr.*

6

3

Gr. B.H.

Ted.

Musical score page 29, featuring four systems of music for three voices (Soprano, Alto, Bass) in G major. The score includes dynamic markings (e.g., *f*, *ff*, *ffz*), articulation marks (e.g., accents, staccato dots), and measure numbers (e.g., 1, 2, 3, 4). The vocal parts are separated by vertical bar lines, and the bass part includes harmonic indications below the staff.

Gr. Full.

L2:

ff

ff

## INTERLUDE

Alla Breve ( $\text{d}=84$ )

GUSTAV MERKEL

Manual

Gr. Diaps. Dulciana. Bourdon 8ve.

Pedal

Sw. Diaps. Oboe coupled to Gr.

Ped. Full coupled to Gr.

## MINUETTO

Gr. Op. Diap. Melodia, St. Diap. Bass.  
 Sw. Flute, Harmonique, St. Diap.  
 Ped. Bourdon, Flöte.

Larghetto. ( $\text{♩} = 60.$ )

KARL PHILIPP EMANUEL BACH

Man. (Sw. B.H.)

Pedal

Gr. B.H.

Sw. St. Diap in. add. 8ve Gr. B.H. couple Sw. to Gr.

Ped. Flöte in.

cres

Open. Sw.

add. Sw. Op. Diap and Oboe.

Ped. add Flöte.

rit tr

Sw. R.H.

f

Op. Diap. Oboe in.

Gr. L.H. Op. Diap. 8ve in.

Sw. BH. closed.

Flöte in.

## A D A G I O

Gr. Dulcina St. Diap. Bass.  
Sw. Op. Diap. Oboe. Bassoon.  
Ped. Bourdon Flöte.

DR. WILHELM VOLCKMAR, Op. 63

(♩ = 63)

Man. { Gr. B.H.  
Bass: senza Ped.

Sw. R.H. Gr. L.H.

Sw. B.H. Gr. B.H.  
Ped.

Sw. R.H. Gr. L.H.  
senza Ped.

Sw. B.H.  
Ped.  
Ped.

## EVENING PRAYER

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Keraulophon, St. Diap Bass.

Ped. Bourdon.

FELIX MENDELSSOHN

Andante ( $\text{J}=60$ )

Manual {

Sw. B.H.

Gr. L.H.

Pedal {

Ped. add Flöte.

Three staves of musical notation for organ, showing measures 35-38. The notation includes various note heads, stems, and small markings like '^' and 'tr'.

## INTERLUDE

Moderato ( $\text{♩} = 92$ )

GUSTAV MERKEL

Musical score for the Interlude, featuring two staves. The top staff shows a melodic line with dynamics and articulation marks. The bottom staff shows harmonic support. Text annotations include "Gr. Op. Diap. Bourdon.", "Sw. Violina Flute Diaps.", "coupled.", and "Ped. Bourdon Flöte coupled to Gr."

## A B E N D L I E D

Gr. Org. Dulciana, St. Diap. Bass.  
 Sw. Org. Keraulphon, St. Diap. Bass.  
 Ped. Bourdon, coupled to Sw.

ROBERT SCHUMANN

Adagio Espressivo e Legato ( $\text{♩} = 60$ )

Man. Gr. R.H.

pp Sw. L.H.

Pedal

Sw. R.H. add Flute.

Gr. L.H.

f

ff

ff

ff

Gr. Dulc. in add Mel.

Sw. L.H. Flute in

Melodia in add Dulciana.

## CHORAL

G. FARNABY (1592)  
Harmonized by William T. Best

Tempo Guisto (♩ = 72)

Gr. B.H. Full to 15th.

Ped. Full. couple to Sw. Full.

## O TASTE AND SEE

Gr. Dulciana St. Diap. Bass.

Sw. Diaps. Keraulophon.

Ped. Full.

GEORGE A. MACFARREN

Andante dolce. (♩ = 80.)

The musical score consists of four staves, each with a different organ stop assignment:

- Man.**: Treble clef, G major (2/4 time). Includes dynamics *p*, *pp*, and *cres*.
- Pedal**: Bass clef, G major (2/4 time).
- Gr. B.H.**: Treble clef, G major (2/4 time). Includes dynamics *p*, *pp*, and *f*.
- Sw. R.H.**: Treble clef, G major (2/4 time). Includes dynamics *p*, *pp*, and *p*.

Performance instructions include slurs, grace notes, and dynamic markings like *p*, *pp*, *f*, and *cres*. Measures are numbered at the bottom of each staff.

Two staves of musical notation. The top staff uses a treble clef and has three systems. The first system shows a dynamic *p*, a registration *L.h.*, and a registration *Sw.R.H.*. The second system shows a registration *Gr. Piano. Comp. Ped. L.H.*. The third system shows a dynamic *rit. dim.*. The bottom staff uses a bass clef and has three systems. The first system shows a dynamic *cres*. The second system shows a dynamic *ff* and a registration *Gr.B.H. Full.*. The third system shows a dynamic *pp* and a registration *Sw. B. H.*.

## INTERLUDE IN G

J. C. H. RINCK

*Andante* ( $\text{J} = 88$ )

The score consists of three staves. The top staff is in common time (C) and has a dynamic *mf*. It features a registration *Sw. Full coupled to Gr.* The middle staff is also in common time (C) and has a dynamic *p*. It features a registration *Gr. Bourdon Op. Diap. Octave B.H.* The bottom staff is in common time (C) and has a dynamic *p*. It features a registration *Ped. Full. coupled to Sw.* A dynamic *tr* is indicated above the middle staff. A dynamic *dim.* is indicated above the bottom staff. The notation includes various note heads and stems, with some notes having arrows pointing upwards or downwards.

## AVE MARIA

Gr. Org. Dulc. St. Diap. Bass.  
 Sw. Org. Keraulophon, St. Diap. Bass.  
 Ped. Bourdon.

JOHANNES BRAHMS Op. 12

(♩ = 96) Andante

Man. {

Pedal {

Sw. R.H.

Gr. L.H.

Gr. add Mel. Open Diap.

Gr. R.H. Op. Diap. in.

Sw. LH add Oboe, Bassoon.

Gr. Dulc. in.

Musical score page 41, featuring four systems of music. The score includes multiple staves for different instruments, with dynamics such as *Gr. add Dulc.*, *Op. Diap.*, *Gr. Op. Diap. in.*, *Sw. L.H.*, *Sw. L.H. Oboe in.*, *Gr. Dulc. in.*, and *Sw. B.H.*. Articulations like dots and dashes are also present.

Gr. add Dulc. Op. Diap.

Gr. Op. Diap. in.

Sw. L.H.

Sw. L.H. Oboe in.

Gr. Dulc. in.

Sw. B.H.

42

Gr. add Dulc.

Sw. open.

Melodia in.

Sw. closed.

Gr. R. H. add Mel. Op. Diap. 8ve 15 th.

f

Ped. add Flöte.

couple Sw. to Gr.

Gr. B.H.

couple Ped to Sw. &amp; Gr.

add Trumpet.

Gr. R.H. Trumpet 15th dy in

Sw. L. H.

all Couplers in.

Gr. Op. Diap. in.

Sw. L.H.

Gr. Melodia in.

close by degrees.

## ADAGIO

Gr. Org. Dulc. St. Diap. Bass.  
 Sw. Org. St. Diap. Bassoon, Oboe.  
 Ped. Flöte coupled to Sw.

LUDWIG VAN BEETHOVEN  
 Op. 10, No. 1

(♩ = 88)

Gr. B.H.  
 senza Ped.

Sw. R.H.

Gr. L.H.

Ped. ▲

Gr. B.H. add Open Diap.  
 Sw. B.H. Oboe in.

Gr.  
 Sw.

Gr.

senza Ped.

add Flute. Sw.R.H.

Gr. L H. Op. Diap in

open Sw.

*a tempo*

rit.

Sw. closed by degrees.

Gr. R.H.

Sw. L. H add Oboe, Bassoon.

Ped. ▲

O ISIS AND OSIRIS  
CHORUS FROM "THE MAGIC FLUTE"

Gr. Org. Melodia, Dulc. St. Diap. Bass, Op. Diap.

Sw. Org. Op. and St. Diaps. Oboe, Bassoon.

Ped. Bourdon, Flöte.

WOLFGANG AMADEUS MOZART

*Adagio (♩ = 69)*

*p*

Man.

Sw. B.H.

Sw. R.H.

Gr. L.H.

Ped.

Gr. Op. Diap. in.

Sw. open.

Couple Sw. to Gr. B.H.

Sw. R.H. closed.

Gr. L.H. add Op. Diap. coupler in.

47

Gr. Op. Diap in.

Sw. open.

*p*

Gr. B.H.

Sw. B.H. Op. Diap. Oboe in.

ANDANTE

(  $\text{♩} = 84$  )

JOHANN MICHAEL ANDING Op. 5

Sw. Op. Diap. Oboe, Bassoon.

Gr. Dulc. St. Diap. Bass, Bourdon.

Ped. Bourdon, Flöte.

## CHANT DU MATIN

Gr. Mel. Dulc. St. Diap. Bass, Bourdon,  
 Op. Diap. Octave. Sw. Full, Open. Ped. Full.  
 Poco Adagio. (♩ = 72.)

GUSTAV MERKEL

*f Legato.*  
*Gr. B.H.*

*p.cres* *Sw. B.H.* *cres*

*decreas.* *Sw. closed.* *cres* *Sw. R. H. open.*

*sf* *dim. rth.*

*Sw. closed Oboe in.* *Bourdon, Op. Diap. Sw. in.*

## ANDANTE

LUDWIG VAN BEETHOVEN, Op. 47

Gr. Org. Dulc. St. Diap. Bass.  
 Sw. Org. Flute. St. Diap. Bass.  
 Ped. Bourdon.

Man. S.R.H. Gr. L.H. tr

Gr. R.H.

Sw. L.H. add Op. & St. Diaps. Keraulophon.

Sw. B.H.

G.R.H.

SxLH

Emerick N° 4.

For repeat Sw. full both hands.

POSTLUDE IN E<sub>b</sub>

Gr. Org. Full.

Sw.Org. Full. Open. Ped. Full. coupled to Gr. & Sw.  
(Allo  $\text{J}=116$ )

ANTOINE-ÉDOUARD BATISTE

Man. {

senza Ped.

Ped. ^ ^ ^ ^

rull

*a tempo*

16

Handwritten musical score for three staves (Treble, Bass, and Alto) in 7/8 time, key signature of one flat. The score consists of four systems of music.

- System 1:** Eighth-note chords in all three voices.
- System 2:** Sixteenth-note chords in the Treble and Bass, with eighth-note chords in the Alto.
- System 3:** Eighth-note chords in the Treble and Bass, with sixteenth-note chords in the Alto.
- System 4:** Eighth-note chords in the Treble and Bass, with eighth-note chords in the Alto.

Various performance markings like dynamics, slurs, and grace notes are present.

Handwritten musical score for four voices. The vocal parts are labeled "Sw. B. H." and "Gr. B. H.". The score consists of four systems of music, each with a treble clef, a key signature of two flats, and a common time signature. The vocal parts sing eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and chords.

Continuation of the handwritten musical score from page 53, system 2. The vocal parts continue their eighth-note patterns, and the basso continuo part maintains its harmonic function with sustained notes and chords.

Continuation of the handwritten musical score from page 53, system 3. The vocal parts sing eighth-note patterns, and the basso continuo part provides harmonic support with sustained notes and chords.

Continuation of the handwritten musical score from page 53, system 4. The vocal parts sing eighth-note patterns, and the basso continuo part provides harmonic support with sustained notes and chords. The vocal parts end with a final cadence.

Musical score page 54, featuring four systems of music for three staves. The staves are separated by brace lines.

- System 1:** Treble clef, two sharps. Measures 1-5. The first measure has a single eighth note. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern.
- System 2:** Treble clef, one sharp. Measures 1-5. The first measure has a sixteenth-note pattern. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern.
- System 3:** Bass clef, one sharp. Measures 1-5. The first measure has a sixteenth-note pattern. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern.
- System 4:** Treble clef, one sharp. Measures 1-5. The first measure has a sixteenth-note pattern. The second measure has a sixteenth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a sixteenth-note pattern. The fifth measure has a sixteenth-note pattern.

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon) on five staves. The music is in common time, with a key signature of one flat. Measure 1 consists of eighth-note chords. Measures 2-4 show rhythmic patterns with eighth and sixteenth notes. Measures 5-7 feature eighth-note chords with bassoon entries. Measures 8-10 continue the eighth-note chord pattern. Measures 11-13 show eighth-note chords with bassoon entries. Measures 14-16 consist of eighth-note chords. Measures 17-19 show eighth-note chords with bassoon entries. Measures 20-22 consist of eighth-note chords. Measures 23-25 show eighth-note chords with bassoon entries. Measures 26-28 consist of eighth-note chords. Measures 29-31 show eighth-note chords with bassoon entries. Measures 32-34 consist of eighth-note chords. Measures 35-37 show eighth-note chords with bassoon entries. Measures 38-40 consist of eighth-note chords. Measures 41-43 show eighth-note chords with bassoon entries. Measures 44-46 consist of eighth-note chords. Measures 47-49 show eighth-note chords with bassoon entries. Measures 50-52 consist of eighth-note chords. Measures 53-55 show eighth-note chords with bassoon entries. Measures 56-58 consist of eighth-note chords. Measures 59-61 show eighth-note chords with bassoon entries. Measures 62-64 consist of eighth-note chords. Measures 65-67 show eighth-note chords with bassoon entries. Measures 68-70 consist of eighth-note chords. Measures 71-73 show eighth-note chords with bassoon entries. Measures 74-76 consist of eighth-note chords. Measures 77-79 show eighth-note chords with bassoon entries. Measures 80-82 consist of eighth-note chords. Measures 83-85 show eighth-note chords with bassoon entries. Measures 86-88 consist of eighth-note chords. Measures 89-91 show eighth-note chords with bassoon entries. Measures 92-94 consist of eighth-note chords. Measures 95-97 show eighth-note chords with bassoon entries. Measures 98-100 consist of eighth-note chords.

A I R  
FROM THE ORATORIO "LAZARUS"

Gr. Org. Dulciana St. Diap. Bass.  
Sw. Org. Keraulophon St. Diap. Bass.  
Ped. Bourdon.

FRANZ SCHUBERT

Andantino sostenuto. ( $\text{♩} = 63$ )

Man. (Manual) has two staves: Gr. R.H. (Great Right Hand) and Sw. L. H. (Swell Left Hand). Ped. (Pedal) has one staff.

Sw. B. H. (Swell Bassoon) and Gr. R.H. play eighth-note patterns. Sw. L. H. adds Oboe. Dynamics: p, pp.

Gr. coupled to Sw. (Great coupled to Swell) and Sw. L. H. play eighth-note patterns. Gr. (Great) and Sw. (Swell) are indicated above the staves. Dynamics: p, pp.

coupler in. (coupler in.) and Gr. B. H. (Great Bassoon) play eighth-note patterns. Sw. Obce in. (Swell Oboe in.) and Gr. L. H. (Great Left Hand) play eighth-note patterns. Dynamics: pp.

Sw. add Oboe.      Gr. R.H. add Melodia.

Sw. L.H.      Gr. L.H.

Sw. R.H.      Ped. add Flöte.

f      Sw. B.H.      Gr. B.H.      Op. Diap in.

add Op. Diap.

Sw. B.H.      Gr. R.H.

Sw. L.H.

Sw. R.H.      Gr. B.H.

Gr. L.H.

add Open Diap.

Op. Diap in.

Sw. B.H.

Sw.open add Op. Diap.

*mf*

Sw.closed. Op.Diap.in. *cres*

Gr. R.H.

Sw.open. closed slowly.

Sw.Oboe in.

Gr.L.H. Gr.R.H.

Sw.L.H.

Musical score page 59, system 1. The score consists of four staves. The top staff has two voices: 'Sw.' and 'Gr.'. The second staff has 'Sw. add Oboe.' and 'Sw. open.'. The third staff has 'f'. The fourth staff has 'Gr. Melodia in.' and 'Sw. closed.'. The vocal parts are connected by a brace.

Musical score page 59, system 2. The score consists of four staves. The top staff has 'Gr. R.H.'. The second staff has 'Sw. St. Drap.in.'. The third staff has 'Sw.' and 'Gr.'. The fourth staff has 'Sw. L.H.'. The vocal parts are connected by a brace.

Musical score page 59, system 3. The score consists of four staves. The top staff has 'Sw. Oboe in.'. The second staff has 'Gr. B.H.'. The third staff has 'pp'. The fourth staff has a single note. The vocal parts are connected by a brace.

Musical score page 59, system 4. The score consists of four staves. The top staff has 'Gr.'. The second staff has 'Sw. add Oboe.' and 'Sw. Oboe in.'. The third staff has 'Gr.'. The fourth staff has 'Ped. Flöte in.'. The vocal parts are connected by a brace.

## VOLKSLIED

Gr. Org. Melodia, St Diap Bass.  
Sw. Org. Flute, Violina, Bassoon, Oboe.  
Ped. Bourdon, Flöte.

FELIX MENDELSSOHN

$\text{J} = 88$

Manual      Sw. B.H.

Gr. B.H. Sw. open.

Sw. closed.      Sw. B.H.      Gr. BH

open Sw. slowly.      Gr. LH  
Coupler in

Oboe Bassoon in.  
(For repeat add Oboe, Bassoon, Sw. couple Gr. to Sw.)

PRELUDE IN B<sub>b</sub>

J. C. H. RINCK

Gr. Org. Melodia, St. Diap. Bass, Bourdon.

Sw. Org. St. Diap Keraudophon, Flute, Violina.

Modo  $\text{J} = 80$  Ped. Bourdon, Flöte, coupled to Gr. & Sw.

Man. (Treble clef) Sw. R.H.  
 Ped. (Bass clef) Gr. L.H.

tr  
Gr. L.H.  
Sw. L.H. open.  
Gr. B.H.  
Sw. R.H.  
close Sw. slowly.

## SLOW MARCH

Gr. Org. Full.

Sw. Org. Full, closed.

Ped. Full, coupled to Gr. &amp; Sw.

C. W. von GLUCK

Lento ( $\bullet = 84$ )

Manual (Gr. B.H.)

Pedal (Ped.)

Grand Organ (Gr.)

Swell Organ (Sw.)

couple Gr. to Sw. still open.

For repeat, the Gr. to Sw. Coupler in.

## ANDANTE IN C MINOR

A. L. LÖWE

Gr. Org. Melodia, St. Diap. Bass, Bourdon.

(♩ = 80)

Man.

Sw R.H.

Sw. closed  
B.H.

Ped.

Sw. Org. St. Diap. Keraul. Open.

Ped. Bourdon, Flöte.

Gr. B.H.

^ couple ^ Sw. to Gr.

Sw. St. Diap. Treble in. add Op.

&amp; St. Diaps.

Gr. BH. Sw. open.

close Sw. slowly.

LARGHETTO IN E<sub>b</sub>

Gr. Org. Dulc. St. Diap. Bass.  
Sw. Org. St. Diap. Oboe, Bassoon.

(♩ = 50)

JULIUS ANDRE

Man.      Gr. B.H.

Ped. Bourdon Flöte.

Gr. R.H. add Melo; Dulc. in.

Sw. L.H.

Gr. R.H.

Sw. L.H.

## TRÄUMEREI AND ROMANCE

Gr. Org: Bulciana, St. Diap. Bass.

Sw. Org: Violina, St. Diap. Bass.

Ped. Flöte.

ROBERT SCHUMANN

Andante espress: ( $\text{♩} = 80$ )

Manual {

Sw.R.H.  
Gr.L.H.

Pedal {

Sw. B.H.

ri - tar - dan - do. mo - ren - do.

Poco piu moto.

attaca  
la  
Romance.

**ROMANCE.**

Poco piu moto.

Gr. add Melodia.

Ped. add Bourdon.

Gr. Full. ff

Gr. reduced to Melodia Dulciana, St. Diap. Bass.

Full Organ. ff

Gr reduced to Melodia,  
Dulciana, St. Diap. Bass.

dim.

rall

Melodia in. For repeat Ped. Bourdon in.

D.C. del Traumerei  
al fine.

ANDANTE GRAZIOSO  
ARRANGED FROM STRING QUARTET N° 9

FRANZ JOSEF HAYDN

(♩ = 80)

Man.

Sw. St. Diap. Flute.

For repeat add Oboe.

Ped.

Gr. Dulciana, St. Diap. Bass. For repeat add Bourdon.

Ped. Flöte.

Oboe in. For repeat add Oboe.

Bourdon. For repeat add Bourdon.

cres

tr

dim.

A

A U A

U

A

A

A A A A A

Kett.  
Bom. To  
Gr. 16  
Bom. 8  
Open 4  
Flöte 8  
Flöte 4  
Flöte 8  
Flöte 4

## PRELUDE IN E MINOR

Gr. Org. Melodia, Dulciana, St. Diap. Bass.  
Sw. Org. Op. and St. Diaps. Keraulophon.  
Ped. Bourdon, Flöte.

add Celeste

J.C.H. RINCK

Andante ( $\text{♩} = 76$ )

Slowly

Man. (Manual) parts include:

- Sw. R.H.**: Includes instructions like "closed" and "open".
- Gr. L.H.**: Includes instructions like "closed" and "open".
- Pedal**: Includes instructions like "closed", "open", "Rit.", "Rit off", "Rit off Celeste", "Open 8 Flöte 8", and "Repeat".

Performance instructions include:

- Man. R.H.: "closed", "open", "Rit."
- Man. L.H.: "closed", "open", "Rit."
- Pedal: "closed", "open", "Rit.", "Rit off", "Rit off Celeste", "Open 8 Flöte 8", "Repeat".

## FUGHETTA IN C

Gr. Org. Op. Diap. Dulciana, Melodia, St. Diap. Bass.

Sw. Org. Op. and St. Diaps. Keraulophon, Open.

Ped. Bourdon, Flöte, coupled to Gr. and Sw.

J.E. REMBT

Andantino ( $\text{d} = 56$ )

Man. (Treble clef) 6/8

Sw. R.H. (Bass clef) 6/8

Gr. L.H. (Bass clef) 6/8

Pedal (Bass clef) 6/8

## ANDANTE

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Org. Keraulophon, St. Diap. Bass.

Ped. Bourdon, coupled to Sw.

LUDWIG VAN BEETHOVEN, Op. 26

*Musical score for organ, Op. 26, Andante movement. The score consists of five systems of music, each with multiple staves. The instruments listed in the score are: Man., Sw. B.H., Pedal, Cr. L.H., Sw.add Violina., Gr. L.H., and Gr. B.H. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte). The tempo is marked as '♩ = 76'. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them. The organ stops are indicated by labels above the staves: 'Man.', 'Sw. B.H.', 'Pedal', 'Cr. L.H.', 'Sw.add Violina.', 'Gr. L.H.', and 'Gr. B.H.'. The score is written in common time, with a key signature of two flats. The music is divided into measures by vertical bar lines. The first system starts with a measure for the Pedal, followed by measures for the Man. and Sw. B.H. The second system begins with a measure for the Pedal, followed by measures for the Man. and Sw.add Violina. The third system starts with a measure for the Pedal, followed by measures for the Man. and Gr. L.H. The fourth system starts with a measure for the Pedal, followed by measures for the Man. and Gr. B.H. The fifth system starts with a measure for the Pedal, followed by measures for the Man. and Gr. B.H. The score concludes with a final measure for the Pedal.*



## PRELUDE IN F MINOR

Gr. Org. Bourdon, Dulciana, St. Diap. Bass.

Sw. Org. Keraulophon, St. Diap. Oboe, Bourdon.

Ped. Bourdon, Flöte, coupled to Sw.

ANTOINE-ÉDOUARD BATISTE

Andantino ( $\text{♩} = 72$ )

Man. (Treble and Bass staves)

Pedal (Bass staff)

Sw. R.H., Gr. L.H. (Swell Box Registrations)

rall., a tempo. (Dynamic markings)

Gr. coupled to Sw. (Registration change)

Sw. B.H., Gr. B.H., Couplers in. (Swell Box Registrations)

Gr. Bourdon in. (Registration)

## ANDANTE

Gr. Org. Dulciana. St. Diap. Bass.  
 Sw. Org. Karaulophon. St. Diap. Bass.  
 Ped. Bourdon. coupled to Sw.

LUDWIG VAN BEETHOVEN, Op. 57

Molto moderato ( $\text{♩} = 60$ )

Musical score for Op. 57, Andante, featuring six staves of organ music. The score includes dynamics such as *p*, *pp*, *f*, and *ff*. Various registrations are indicated, including *Gr. Org.*, *Dulciana*, *St. Diap. Bass*, *Sw. Org.*, *Karaulophon*, *St. Diap. Bass*, and *Ped. Bourdon*. The music consists of six staves, with the first staff labeled "Manual" and "Senza Ped.". The score shows a variety of musical textures and harmonic changes, with annotations like "Gr. add Melodia. and gve.", "Sw. add Op: and St. Diap.", "Gr.", "Sw.", "Ped.", "Gr.", "Sw.", "Gr.", "Sw.", "Gr.", and "Sw." placed near specific notes or measures to guide performance.

## GRAND STUDY IN F

*(Pedal not used independently)*

Gr. Org. Melodia, Dulciana, St. Diap. Bass.

Sw. Org. St Diap Oboe, Basson, Open.

Ped. Full. coupled to Gr. and Sw.

SIGISMUND VON NEUKOMM

Andantino ( $\text{♩} = 80$ )

Man.

*mf* Sw. R.H.  
Gr. L.H.

*tr*

*f*

*p* Sw. closed.

A page of musical notation for two staves, treble and bass. The music consists of ten measures. Measure 1: Treble staff has two trill marks over eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Measure 1: *tr*, *tr*, *gr.*  
Measure 2: *sw.*, *gr.*  
Measure 3: *sw.*, *gr.*  
Measure 4: *sw.*, *gr.*  
Measure 5: *sw.*, *gr.*  
Measure 6: *gr.*, *sw.*, *gr.*  
Measure 7: *sw.*, *gr.*  
Measure 8: *sw.*, *gr.*  
Measure 9: *tr*, *gr.*

Sw. R.H.

Gr. B.H.

Gr. Full with reeds. ten. Sw. add. Flute. Oboe in  
Tut.

Sw. R.H. Open

Gr. L.H. reduced to Dulc:

tr

tr

Musical score for two staves (Treble and Bass) across eight measures. The notation includes:

- Measure 1:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.
- Measure 2:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note chords.
- Measure 3:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.
- Measure 4:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note chords.
- Measure 5:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords.
- Measure 6:** Treble staff has sixteenth-note pairs. Bass staff has eighth-note chords.
- Measure 7:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Includes instruction "Sw. closed."
- Measure 8:** Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Includes instruction "Gr. B. H. Full." and "(Tet.)"

Performance markings include "tr" (trill) and "b" (flat).

## POSTLUDIUM IN D

Gr. Org. Full.

Sw. Org. Open. Full.

Ped. Full. coupled to Gr. and Sw.

Maestoso.  $J=100$ .

GUSTAV MERKEL

Gr BH

Handwritten musical score page 78, featuring four systems of music for three voices (Soprano, Alto, Bass). The score is in common time with a key signature of one sharp. The vocal parts are separated by vertical bar lines. The score includes dynamic markings such as trills, slurs, and grace notes, as well as performance instructions like "rit." and "rit." The bass part includes a bass clef.

ANDANTE IN B $\flat$ 

Gr. Org. Dulciana St. Diap. Bass.

Sw. Org. Keraulophon Flute St. Diap. Bass.

Ped. Bourdon Flöte.

DR. WILHELM VOLCKMAR  
Op. 55

(=72)

Man.

Pedal

Sw.R.H. Gr.L.H. Gr.add Melodia. Sw.add Oboe.

Sw.L.H. add. Op. Diap.

Gr.R.H.

Sw.B.H.

Gr.B.H. coupled to Sw.

Gr.R.H. Melodia in.

Sw.L.H. Op. Diap. Flute in.  
Coupler in.

Flöte in.

*Gr. Org. Melodia, Dulciana, St. Diap. Bass.*  
*Sw. Org. St. Diap. Keraulophon.*  
*Ped. Bourdon, Flöte.*

*Ped. Bourdon*  
*Flöte 4*  
*Flöte 8*

## ANDANTE IN G

81

LEFEBURE-WELY

*d = 40*

The score consists of five systems of music for organ, each with two staves: Treble (Man.) and Bass (Pedal). The key signature is G major (one sharp). The tempo is marked *d = 40*.

- System 1:** Features the *Gr. Org.* (Grand Organ) with stops like Melodia, Dulciana, and Bass. Pedal markings include *A* and *U*.
- System 2:** Features the *Sw. Org.* (Swell Organ) with stops like St. Diap. and Keraulophon. Pedal markings include *A* and *U*. The instruction *Senza Ped.* is written above the bass staff.
- System 3:** Features *Gr. add Op. Diap.* (Grand addition Open Diapason) with stops like Basson. Pedal markings include *A*, *U*, and *rit.*
- System 4:** Features *Sw. add Oboe Basson.* Pedal markings include *A*, *U*, and *rit.*
- System 5:** Features *Gr. Op. Diap. in* (Grand Open Diapason in) and *Sw. R.H. Oboe in.* Pedal markings include *A*, *U*, and *rit.* The instruction *off leste* and *add Tremulant.* is written above the bass staff.

## ANDANTE IN G

Gr. Org. Bourdon, Op. Diap. St. Diap. Bass.

Sw. Org. Full Senza Reeds, Open.

Ped. Bourdon, Flöte, coupled to Gr. and Sw.

ADOLF HESSE

(♩ = 66)

Man. (treble) and Pedal (bass) parts. The organ parts include 'Sw. R.H.' and 'Gr. L.H.' markings. The pedal part includes 'A' and 'U' markings. The score continues with four more systems of music, each featuring different organ registrations and pedal markings.

The first section consists of three staves of musical notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is in G major (indicated by a sharp sign). The notation includes various note heads (solid black, open, etc.), rests, and grace marks (short vertical strokes). Dynamic markings such as 'U' (up) and '^' (up) are present. The music is divided into measures by vertical bar lines.

## INTERLUDE IN B MINOR

Gr. Melodia Dulciana St. Diap. Bass, Bourdon.

Sw. Op. Diap Oboe Basson Open and coupled to Gr.

Ped. Full coupled to Gr.

GUSTAV MERKEL

Modo (♩ = 104)

The second section is a single staff of musical notation in B minor, indicated by a sharp sign in the key signature. The treble clef is used. The notation includes various note heads, rests, and grace marks. The instruction "close Sw. slowly." is written near the end of the staff.

## MINUETTO

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Org. Op. and St. Diaps. Keraulophon.

Ped. Bourdon, coupled to Sw.

Tempo di Minuetto. ( $\text{♩} = 88$ )ma Molto mod<sup>o</sup> e graziosoLUDWIG VAN BEETHOVEN,  
Op. 30, No. 3

Manual

Gr. R.H.

Sw. L.H.

Pedal

Gr. B.H.

Sw. L.H.

Sw. B.H.

Gr. B.H. Gr. add Melodia.

Sw. L.H.

for repeat add Sw. Oboe, and Basson.

ENTRACTE  
FROM "KING MANFRED"

Gr. Org. Melodia. St. Diap Bass, 8ve 4 ft.

Sw. Org. St. Diap. Oboe. Open.

Ped. Full. coupled to Gr.

CARL REINECKE

Lento ( $\text{♩} = 69$ )

Manual

Sw.R.H.

Gr.L.H.

Pedal

*ten* close Sw. slowly.

Sw.R.H.

Gr.L.H.

Gr.Sve.in.

Sw.B.H.

*espress:*

Ped.Flöte.in. Ped.Bourdon.in. add Flöte. A

*dim.*

pp

Sw.Oboe Basson.in. A

oo  
add Oboe.  
L.H.

A A A A

dim. Oboe in. cres add Keraulophon.  
Gr.L.H.

A A A A A A

tr dim molto al..... pp  
St. Diap. in.

A U A A A A

mf  
add St. Diap. Oboe.

A A A A

dim.

Ped add Bourdon Flote in.  
A

A

cres-

add Oboe.

Open Sw. slowly.  
A

A

f

Oboe in.  
A

close Sw. slowly.  
A

Ped. coupler in.  
A

ppp  
A

St. Diap in.  
A

Ped (without register) coupled to Sw.  
A

## AVE VERUM IN D

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Org. Kerulophon, St. Diap. Bass, Oboe, Basson.

Ped. Bourdon, Flöte.

WOLFGANG AMADEUS MOZART

Larghetto ( $\text{d} = 66$ )

Manual

Pedal

Sw. R.H.

Gr. L.H.

Oboe in.

couple Sw. to Gr.

cresc. Open Sw.

Gr. B.H. add Op.

Diap.

add Melodia.

Sw. B.H.

Gr. Op. Diap in.

coupler in.

dim.

Sw. add Oboe.

Gr. R.H.

Sw. L.H.

A

U

cres

Gr.add Op.Diap.

couple Sw.to Gr.

Sw.R.H. Oboe in.

close Sw.slowly.

Gr.Op.Diap.in coupler in. A

## ANDANTE

GUSTAV MERKEL, Op. 47

(♩ = 72)

Sw.RH.  
Gr. Org. Dulciana. St. Diap. Bass.

Ped. Flöte coupled to Gr.

Sw. Org. St. Diap. Keraulophon.  
Gr. L. H.

tr

tr

Gr.add Op.Diap.

tr

Gr.add Op.Diap.

gr - Born 16 Trem  
open 8  
Flute 8-4

# ADAGIO

90

Gr. Org. Dulciana Bourdon St. Diap. Bass.

Sw. Org. St. Diap. Flute.

Ped. Bourdon coupled to Gr.

JOHANN MICHAEL ANDING, Op. 5

Man.  
Pedal

(♩ = 63)

Sw. R.H.  
Gr. L.H.

add open 8 Sal  
off Sal gr

Gr. add Melodia  
Sw. add. Op. Diap. Oboe Basson.  
Gr. B.H. couple Sw. to Gr.

dim.  
Gr. Coupler in. Bourdon in.  
Sw. L.H.

dim. e rall  
close  
Sw. Op. Diap. Oboe Basson in.  
coupler in. Gr. Melodia in.

## THEME

91

Gr. Org. Dulciana, St. Diap. Bass.  
coupled.  
Sw. Org. Op. Diap. Oboe, Basson.  
Ped. Flöte, coupled to Sw.

Adagio espressivo (♩ = 84)

ROBERT SCHUMANN, Op. 68

Adagio espressivo (♩ = 84)

coupled.

Man.

Pedal

Gr. L.H.

Sw. L.H.

Sw. R.H.

A

For repeat Gr. L.H. coupled to Sw.

For repeat Sw. R.H.

1.

2.

## FUGHETTA IN D

Gr. Org. Full.

Sw. Org. Full. Open.

Ped. Full. coupled to Gr. and Sw.

J. E. REMBT

Allo. Mod? ( $\text{♩} = 96$ )

Man.

Pedal

Musical score page 93, measures 1-4. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Measure 1: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 2: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 3: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 4: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted).

Musical score page 93, measures 5-8. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Measure 5: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 6: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 7: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 8: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). The bass staff includes vertical stems and small 'A' markings below the notes.

Musical score page 93, measures 9-12. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Measure 9: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 10: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 11: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 12: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). The bass staff includes vertical stems and small 'A' markings below the notes.

Musical score page 93, measures 13-16. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. Measure 13: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 14: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 15: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). Measure 16: Treble staff has eighth-note pairs (dotted), Bass staff has eighth-note pairs (dotted). The bass staff includes vertical stems and small 'A' markings below the notes.

CHORUS  
(TORMA O BELLA)

Gr. Org. Dulciana St. Diap. Bass.  
Sw. Org. St. Diap. Flute.  
Ped. Bourdon coupled to Sw.

Andantino ( $\frac{3}{8}$  88)

C. W. von GLUCK

The musical score consists of four systems of music, each with two staves: a treble staff and a bass staff. The first system starts with 'Sw. B.H.' in the treble staff and 'Man.' in the bass staff. The second system begins with 'Gr. coupled to Sw. add Oboe.' in the treble staff and 'Ped. add Flöte.' in the bass staff. The third system starts with 'Sw. R.H.' in the treble staff and 'Gr. L.H.' in the bass staff. The fourth system concludes with 'Gr. add Bourdon.' in the treble staff. The bass staff throughout all systems features continuous eighth-note patterns with grace notes. The score is labeled 'Andantino' with a tempo of  $\frac{3}{8}$  and 88 BPM. The title 'C. W. von GLUCK' is at the top right, and the vocal line '(TORMA O BELLA)' is centered above the staves.

Two staves of organ music. The top staff shows a treble clef, a bass clef, and a key signature of one sharp. It includes markings like "Sw.B.H.", "Gr.Bourdon in.", and "dim.". The bottom staff shows a bass clef and a key signature of one sharp. It includes markings like "Sw.R.H.", "Ped. coupler in.", and "dim.". Both staves have various performance instructions such as "A", "U", and "dim."

## POSTLUDE

MICHAEL HENKEL, Op. 26

All? Modo ( $\text{♩} = 100$ )

Three staves of organ music. The top staff is labeled "Man." and has a treble clef. The middle staff is labeled "Ped." and has a bass clef. The bottom staff is labeled "Ped." and has a bass clef. The music includes markings like "Gr. Org.", "Full. B.H.", and "Ped. coupled to Gr".

Three staves of organ music continuing from the previous page. The top staff is labeled "Man." and has a treble clef. The middle staff is labeled "Ped." and has a bass clef. The bottom staff is labeled "Ped." and has a bass clef. The music consists of continuous sixteenth-note patterns.

## ANDANTE CANTABILE

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Org. Keraulophon, St. Diap. Bass.

Ped. Bourdon, coupled to Gr.

LUDWIG VAN BEETHOVEN, Op. 112

(♩ = 76)

Man.

Pedal

Gr. B.H.

Sw. B.H.

Sw. add Diaps.

Oboe Basson.

Gr. B.H.

Gr. L.H.

couple Sw. to Gr.

Sw. reduced slowly to St. Diap. alone.

Sw. R.H.

Gr. B.H. add Melodia.

Sw. coupler in.

Gr. L.H.

Sw. B.H.

Sw. R.H.

Gr. Melodia in.

## PRELUDE IN G

Gr. Org. Dulciana St. Diap. Bass. 8ve 15<sup>th</sup> Mixture.) coupled.  
 Sw. Org. Op. & St. Diaps. Oboe. Bassoon. Open. Ped. Bourdon Flöte coupled to Gr.

GUSTAV MERKEL

Moderato (♩ = 96)

The musical score consists of four staves, each with a different instrument's part:

- Man (Mittelpfeife):** The top staff, containing two treble clef staves. It features continuous eighth-note patterns. Labels "Gr. B.H." and "Sw. B.H." are placed above the staves.
- Pedal:** The second staff from the top, containing one bass clef staff. It has sustained notes and grace notes indicated by small "A" and "U" symbols.
- Sw. B.H. (Schwartzpfeife):** The third staff from the top, containing one bass clef staff. It also has sustained notes and grace notes.
- Gr. (Grundtöne):** The bottom staff, containing one bass clef staff. It features sustained notes and grace notes.

Performance instructions and dynamics are scattered throughout the score:

- A curved arrow points from the Pedal staff to the Gr. staff, labeled "Ped. coupler in."
- A dynamic instruction "rull." is placed above the Gr. staff.
- A dynamic "dim." is placed above the Gr. staff.
- A dynamic "close Sw. slowly." is placed above the Gr. staff.
- A label "8ve 15<sup>th</sup> Mixture in." is placed near the end of the Gr. staff.

PRAELUDIUM IN E $\flat$ 

Gr. Org. Dulciana St. Diap. Bass. Bourdon.  
 Sw. Org. Op & St. Diaps. Oboe. Bassoon.  
 Ped. Bourdon. Flöte.

ROBERT SCHaab

Andante con moto ( $\text{d} = 92$ )

Man. (Treble) and Ped. (Bass) parts. Various registrations are indicated throughout the score, such as Sw. R.H., Gr. B.H., Sw. open B.H., Gr. L.H., and various additions like Op. Diap. and Flöte. Pedal dynamics include rit., a tempo, pp, and ff. The score also includes instructions for closing stops by degrees and coupling stops.

full - - - - - *pp* - - - - *u tempo*

Op Diap in. Oboe in.

Sw. R. H. add Oboe.

Gr. L. H. Op Diap in.

G.F.B.H.

Sw. Oboe.

Gr. L.H. add Op.Diap.

U A U A U A U A U A U A U A

Sw. Oboe in close Sw. slowly by degrees to *pp*

Gr. Op. Diap. Bourdon in.

Ped. Flöte in.

U A U A U A U A U A U A U A

## ELEGIE

Sw. St. Diap. Flute.  
Gr. Dulciana St. Diap. Bass.  
Ped. Bourdon coupled to Gr.

NIELS WILHELM GADE,  
Op. 19, No. 1

(♩ = 76)

Man.

Pedal

add Violina.

cresc.

fz

p add Oboe.

Dulciana in.

rit.

cresc

Gr. B.H. Sw open

dim.

*a tempo*

couple Sw. to Gr.

Gr. R.H. coupler in.

Sw. L.H.

Oboe in.

mf

dim.

Sw.R.H.  
add Oboe.

couple Sw.  
to Gr. B.H.

Gr. L.H. add Bourdon.

f

Sw.open.

Oboe in.  
Sw. R.H.

Bourdon in.  
Gr. L.H.

rit.

*pp*

Sw. Violina. Flute in.

Ped coupler in.

## OFFERTORIUM IN G

Gr. Org. Dulciana.  
Sw. St. Diap. Oboe.  
Ped. Flöte.

CARL T. ZEUNER

*Adagio (♩ = 76)*

Manual

Gr. R.H.

Pedal

Sw. L.H.

Sw. R.H. Open Oboe in

Gr. L.H.

close Sw. slowly

Gr. R.H.

Sw. L.H. add Op. Diap. Oboe A

Sw. R.H.

Open Sw.

Gr. add Melodia couple Sw. to Gr.

couple Sw. & Gr. to Ped

dim.

close Sw. slowly.  
all couplers in.

Gr. Dulciana in.

Sw. Op. Diap in L.H.

ad lib; *a tempo*

Oboe in.

rit.

Gr. Melodia in add Dulciana. L.H.

## ANDANTE CANTABILE

Gr. Org. Melodia, Dulciana, St. Diap. Bass.  
 Sw. Org. St. Diap. Flute.  
 Ped. Bourdon, Flöte.

LUDWIG VAN BEETHOVEN, Op. 97

(♩ = 72)

Man  
Sw. B.H.  
senza Ped.

Gr. B.H.  
Ped.

add Op. Diap. Keraulophon.

Gr.

## L A R G O

105

Gr. Org. Dulciana St. Diap. Bass.  
 Sw. Org. Violina, Keraulophon, St. Diap. Bass.  
 Ped. Bourdon, coupled to Sw.

LUDWIG VAN BEETHOVEN,  
 Op. 1, No. 2

*Man.* *Sw. R.H.* *senza Ped.* *Gr. L.H.*

*Sw. add Flute.*

*Gr. R.H. add Melodia.* *Sw. R.H.*

*Sw. L.H. add Op. & St. Diap.* *^* *^* *^* *^* *^* *^* *^* *^*

*Ped.* *^* *^* *^* *^* *^* *^* *^* *^*

*Gr. L.H.* *^* *^* *^* *^* *^* *^* *^* *^*

*^* *^* *^* *^* *^* *^* *^* *^*

*A* *A* *A* *A* *A* *A* *A* *A*

## ANDANTE

Gr. Org. Dulciana St. Diap. Bass.  
Sw. Org. Violina St. Diap. Bass.  
Ped Bourdon Flote

LUDWIG VAN BEETHOVEN,  
Op. 30, No. 2

(♩ = 76)

senza Ped.

Gr. L.H.

Sw. B.H.

Gr add Melodia.

Sw. Full. A A A A A A A A

Ped. A A A A A A A A

Sw. R.H.

Gr. L.H.

A A A A A A A A

Gr. R.H.

Sw. L.H.

A A A A A A A A

CHORUS  
(PUISSANTE DÉITÉ)

Gr. Org. Full.) coupled.

Sw. Org. Full

Ped. Full. coupled to Gr. and Sw.

C. W. VON GLUCK .

Lento ( $\text{♩} = 66$ )

A N D A N T E

JOHANN MICHAEL ANDING, Op. 5

( $\text{♩} = 69$ )

ANDANTE RELIGIOSO  
FROM FOURTH ORGAN SONATA

Gr. Org. Melodia, St. Diap. Bass.  
Sw. Org. St. Diap. coupled to Gr.  
Ped. Flûte.

2196

FELIX MENDELSSOHN,  
Op. 65, No. 4

(♩ = 80)

Man.

Pedal

Gr. L.H.

Gr. add Dulciana Op. Diap.

Sw. add Oboe. Basson.

Sw. L.H.

Ped add Bourdon.

Gr. R.H.

Gr. B.H.

Gr. RH coupler in

Sw. L. H.

Sw.

Gr.

Sw. R. H.

Gr. Op. Diap in.

gr Bm 16  
Flute 8-4  
Open 8

Dram

110  
Gr. Org. Op. Diap. coupled to Sw.  
Sw. Org. Op. Diap. Oboe Bassoon Open.  
Ped Bourdon Flote

# SOLEMN MARCH FROM "THE MAGIC FLUTE"

ACT II NO 9

add Sal 8

WOLFGANG AMADEUS MOZART

Andante ( $\text{♩} = 80$ )

Man.

Pedal

Gr. B.H.

Sw. B.H. closed.

Gr. B.H. Sw. open.

add Sal 8

Sw. B.H. closed.

Sw.R.H.

mf

Gr.L.H.

add Vol

Gr.BH.

sf

coupler in.

Sw.B.H.

Gr. B.H.add Melodia.

Op.Diap.in.

Sw. add Keraulophon.

and St.Diap.

Gr. Full.

Sw. open.

Sheet music for a musical score, page 111. The music is divided into four systems by brace lines.

**System 1:** Measures 1-4. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $sf$ . Articulations: *Gr.*, *Sw. B.H.*, *Sw.*, *Sw. B.H.*, *Sw.*, *Sw. B.H.*. The bass line consists of eighth-note patterns.

**System 2:** Measures 5-8. Dynamics:  $p$ . Articulations: *Gr.*, *Sw. B.H.*, *Sw. closed.*, *Sw. L.H.*. The bass line features eighth-note patterns with grace notes.

**System 3:** Measures 9-12. Dynamics:  $pp$ ,  $p$ ,  $p$ . Articulations: *Gr. B.H.*, *Comp. Ped.*, *Sw. B.H.*, *Gr. B.H.*, *Gr. Full.*, *Sw. open.*. The bass line includes sustained notes and eighth-note patterns.

**System 4:** Measures 13-16. Dynamics:  $p$ ,  $sf$ ,  $p$ ,  $sf$ . Articulations: *Gr.*, *G Sw. B.H.*, *Sw.*, *Sw. B.H.*, *Sw.*, *Sw. B.H.*. The bass line consists of eighth-note patterns.

## ANDANTE

Gr. Org. Dulciana. St. Diap. Bass. ) coupled.  
 Sw. Org. Bassoon. St. Diap. Bass.  
 Ped. Bourdon. Flöte.

DR. WILHELM VOLCKMAR, Op. 55

(♩ = 80)

Man. Gr. B.H.

Pedal

add Melodia Gr.

add. Op. Diap. Sw.

Sw. R.H. coupler in.

calando.

Gr. R.H. Dulc. in.

Gr. Op. Diap. in.

Sw. L.H.

add St. Diap. Sw.

U A

A U

A U

A

A

A

Sw. L.H.

## A D A G I O

113

Gr. Org. Dulciana, Bourdon, St. Diap. Bass.

Sw. Org. Keraulophon, St. Diap. Bass.

Ped. Bourdon coupled to Gr.

DR. WILHELM VOLCKMAR, Op. 55

(♩ = 76)

**Manual:** The first staff shows a continuous line of notes. The second staff shows sustained notes with grace notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Pedal:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Sw. B.H. (Sw. add Flute):** The first staff shows a continuous line of notes. The second staff shows sustained notes with grace notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr. L.H. Bourdon in.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr. B.H. add Bourdon:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Sw.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**calando.** The first staff shows a continuous line of notes. The second staff shows sustained notes with grace notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Sw. Oboe in. Open.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr. L.H.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Sw. Flute in.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

**Gr. Bourdon in.:** The first staff shows sustained notes. The second staff shows sustained notes. The third staff shows sustained notes. The fourth staff shows sustained notes.

## ANDANTE CANTABILE

Gr. Org. Dulciana, St. Diap. Bass.

Sw. Org. St. Diap. Flute.

Ped. Bourdon, coupled to Sw.

LUDWIG VAN BEETHOVEN,  
Op. 1, No. 3

(♩ = 63)

Man.

Sw. R. H.

Gr. L. H.

Pedal.

Gr. R. H.  
add Bourdon

Sw. Open  
L.H.

Sw. RH.  
closed.  
Oboe in.

Gr. L.H.  
Bourdon in.

A

## PREGHIERA

PRAYER

Gr. Org. Dulciana, Op Diap.      SW. Org. St. Diap. Keraulophon.) coupled. FROM "I PURITANI"  
 Ped. Flöte.

VINCENZO BELLINI

*L=66. Larghetto maestoso*

Man. (Campana.) Sw.B.H.  
 Pedal  
 St. Diap in.  
 Gr.L.H.  
 coupler in.  
 Sw. add Oboe.  
 Sw. R.H.  
 Oboe in  
 Sw. B H add Oboe  
 Sw.add Op.Diap.  
 Gr. Pia. Comp. Ped.  
 Sw. BH.  
 Gr.  
 Sw.  
 Ped. add Bourdon.

Gr.

Sw.

Gr. L.H.

Sw. B.H.

Gr. add Trumpet.  
and Op. Diap.

f

p Sw. L.H.  
Full. Open.

dim.

Gr. R.H. Trump in.

Sw. L.H. Open.

Sw. B.H.

Sw. R.H.

Gr. L.H.

p Sw. B.H.  
closed. Oboe.  
Bassoon in.

pp  
Sw.B.H.

(Campana)  
Violina, Flute,  
Op. Diapin.

St. Diap. in.

add Tremulant

( Here prepare Pia. Com. Pedal Gr.Org.)

Gr. Org.

G

Sw. L.H.

add Oboe

pp  
Sw. Oboe in

p  
add Oboe.

Flöte in.

GRAND STUDY IN C  
PEDAL OBLIGATO

Gr. Org. Full.  
Sw. Org. Full, Open.  
Ped. Full, coupled to Gr. and Sw.

SIGISMUND VON NEUKOMM

Andantino ( $\text{♩} = 80$ )

Man.

Pedal

A handwritten musical score for three voices (Soprano, Alto, Bass) across four staves. The score consists of two systems of music.

**Staff 1 (Soprano):** The first system begins with a treble clef, a key signature of one flat, and a common time signature. It features a soprano vocal line with several slurs and dynamic markings. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It continues the soprano's melodic line with slurs and dynamic markings.

**Staff 2 (Alto):** The first system begins with a bass clef, a key signature of one flat, and a common time signature. It contains an alto vocal line with slurs and dynamic markings. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It continues the alto's melodic line with slurs and dynamic markings.

**Staff 3 (Bass):** The first system begins with a bass clef, a key signature of one flat, and a common time signature. It contains a bass vocal line with slurs and dynamic markings. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It continues the bass's melodic line with slurs and dynamic markings.

**Musical Elements:** The score includes various musical markings such as slurs, dynamics (e.g.,  $\text{ff}$ ,  $\text{f}$ ,  $\text{mf}$ ,  $\text{mfp}$ ,  $\text{p}$ ,  $\text{pp}$ ), and performance instructions like 'U' and '^' under notes. There are also rests and various note heads (solid, hollow, etc.) throughout the piece.

couple Sw to Gr

## ANDANTE

JOHANN MICHAEL ANDING, Op. 5

(♩ = 69)

Sw. St Diap. Oboe.

Gr. Dulciana. Bourdon.

Ped. Flöte, coup'd ^ to ^ Gr.

PreludeCHANT DU BERGER  
(SHEPHERD'S SONG)

121

Gr. Org. St. Diap. Bass. Bourdon.

Sw. Org. Oboe Bassoon St. Diap. Bass. coupled to Gr.

Ped. Bourdon. coupled to Sw.

Ped  
Bass  
open  
ellwSw  
open  
ellw  
Gut  
Sal  
Cello  
Bell  
City  
PicBass  
open  
ellw  
Gut  
Sal  
Cello  
Bell  
City  
Pic

GUSTAV MERKEL

Allegretto

(♩ = 88)

*Man.* *Closed* *Gr. B.H.* *Sw. partly Open.*

*Sw. B.H. closed.*

*Ped. doppio.*

*Gr. add dulciana. Op. Diap.*

*Gr. Op. Diap. Bourdon m.*

*Sw. B.H.*

This image shows a handwritten musical score for organ, consisting of four systems of music. The score is written on five-line staves with a treble clef, a bass clef, and a bass staff. The key signature changes between systems. Various performance instructions are written in ink, often with arrows pointing to specific notes or chords. The instructions include:

- Open**: An instruction appearing in the first system.
- Gr. B.H.**: An instruction appearing in the first system.
- f**: Dynamics appearing in the second system.
- Closed**: An instruction appearing in the second system.
- R.H. coupler in.**: An instruction appearing in the second system.
- Sw. L.H. Open.**: An instruction appearing in the second system.
- pp**: Dynamics appearing in the third system.
- Sw. R.H. closed.**: An instruction appearing in the third system.
- Gr. L.H.**: An instruction appearing in the third system.
- mf**: Dynamics appearing in the fourth system.
- Open**: An instruction appearing in the fourth system.
- Gr. add Bourdon.  
also coupler.**: An instruction appearing in the fourth system.
- ff**: Dynamics appearing in the fifth system.
- Sw. add Keraulophon.**: An instruction appearing in the fifth system.
- Sw. B.H.**: An instruction appearing in the fifth system.
- Ped. doppio.**: An instruction appearing in the fifth system.

Handwritten musical score for two staves. The top staff is in common time, treble clef, and the bottom staff is in common time, bass clef. The score includes several performance markings and annotations:

- Open** (with a curved arrow pointing to a dynamic marking)
- Close** (with a curved arrow pointing to a dynamic marking)
- Gr. B.H.** (Grand Bourdon)
- Gr. L.H.** (Grand Left Hand)
- Sw. R.H. add Op. Diap.** (Swell Right Hand added Octave Diapason)
- Sw. B. H. Op. Diap in.** (Swell Bourdon Op. Diapason in)
- Y add Sal 8 Celeste** (written above the top staff)
- Sw. R.H. add Op. Diap.** (written above the bottom staff)
- pp** (pianissimo dynamic)
- A** (pedal or sustained note indicator)

CHORAL  
MEIN GOTT DAS HERZ

J. C. HARING

Mod<sup>o</sup> (♩ = 76)

The score consists of three staves:

- Sw. Full.coupled to Gr.** (Swell Full coupled to Grand Bourdon)
- Gr. B.H. Op. Diap. Bourdon.** (Grand Bourdon Op. Diapason Bourdon)
- Ped. Full.coupled to Sw.** (Pedal Full coupled to Swell)
- Sw. Opened by degrees.** (Swell opened by degrees)

Sw. closed by degrees.

The score continues with three staves:

- Sw. closed by degrees.**
- A** (pedal or sustained note indicator)

play in Admet

SEE THE CONQUERING HERO COMES  
FROM "JOSHUA" AND "JUDAS MACCABAEUS"

Raduje sa dace lioniske

Gr. Org. Dulciana. St. Diap. Bass. Bourdon. 15th.

Sw. Org. St. Diap.

Ped. Full. couple to Gr. &amp; Sw.

GEORGE FRIDERIC HANDEL

Moderato alla marcia ( $\text{d} = 63$ )

The score consists of five systems of music for organ and strings. The first system shows the bassoon part (Bassoon) and the strings (Strings). The second system shows the strings and the organ. The third system shows the organ and the strings. The fourth system shows the strings and the organ. The fifth system shows the organ and the strings. The score is in common time, key signature of one sharp, and includes dynamic markings such as *mf*, *p*, and *mf*.

**Musical Instructions:**

- Man.** (Bassoon): *mf* Gr. B.H.
- Sw. B.H.** (Strings): *p*
- Gr. add Melodia. Op. Diap.** (Organ): *mf*
- Sw. Open. Full. coupled to Gr.**

Gr. add Mixture. Trumpet.

*mf* sw.

Gr. Full.

## MELODY IN E

Gr. Dulciana St. Diap. Bass.

Sw. St. Diap. Oboe.

Ped. Bourdon, coupled to Gr.

ROBERT SCHUMANN

Andantino con eleganza. ( $\text{♩} = 72$ )

Man. dolce. Sw R.H.

Gr. L.H.

Pedal

couple Sw. to Ped.

dolce.

couple Sw. to Gr.

Ped. add Flöte.  
Sw. coupler in.

dolce.  
Sw. R. H.

Gr. L.H. coupler in.

Ped. coupler in.

Sw. B.H.  
add Op. Diap.

L.H.

Sw. R.H.

Gr. L.H. add Bourdon.

rail.

## INTERLUDE IN F

JACQUES-LOUIS BATTMANN

Allegretto ( $\text{♩} = 63$ )

S

Sw. Diaps Keraulophon Violina R. H.

Man. or Ped. Bourdon. coupled to Gr. Op. Diap.

## ABENDLIED

Gr. Dulciana. St. Diap. Bass. Bourdon.

Sw. Full.

Ped. Full. coupled to Gr.

FELIX MENDELSSOHN

Andante Sostenuto ( $\text{♩} = 66$ )

Man. (Gr. L. H.)

Pedal (Sw. R. H.)

LARGHETTO IN C  
FROM "VATER UNSER"

Gr. Melodia. St. Diap Bass. Dulciana. Bourdon.  
Sw. St. Diap. Oboe. Bassoon.  
Ped. Bourdon. Flöte.

FRIEDRICH HEINRICH HIMMEL

(♩ = 60)

Man.

Ped.

Gr. L.H.

Gr. B.H. Sw. coupled.

Open Sw.

close Sw.

Sw. R.H.

fz

p

Oboe in. Op. Diap. in.

Sw. R.H.

Gr. L.H. Bourdon in.

Sw. St. Diap. in. Gr Melod. in.

Ped Flöte in.

## I D Y L

Gr. Melodia St. Diap. Bass. Bourdon.  
 Sw. Op. Diap. St. Diap. Bass. Oboe. Bassoon.  
 Ped. Flöte Bourdon

GUSTAV MERKEL

Andante ( $\text{♩} = 72$ )

**Man.**

**Sw. R.H.**

**Gr. L.H.**

**Man.**

**cres**

**f**

**Sw. add Oboe.**

**dim.**

**Gr. R.H. Bourdon in.**

**Sw. L.H.**

**fz dim.**

**Sw.B.H. Oboein. add Flute.**

**Bourdon**  
**Gr.B.H add Op.Diap. couple Sw.to Gr.**

**plus**  
**Gr.B.H.**

**Ped and Man.**

**Ped. and Manual.**

131

Sw.B.H. (pp) plus Gr. B.H. (pp) Sw.B.H. (pp) cresc.

Gr.Op. Diap. Bourdon in. mf Sw.R.H. Oboe in.

Man. Sw.L.H. coupler in. add. Oboe. Gr.L.H.

f Gr.R.H. Sw.Open Op.Diap.in. Gr.L.H.

mf Sw.L.H. Sw.closed.

Sw. add Oboe. f Ped. and Man.

Detailed description: The image contains five systems of musical notation for an organ. System 1: Treble and bass staves. Dynamics include (pp), plus, (pp), and cresc. Stop indications: Sw.B.H., Gr. B.H., and Sw.B.H. System 2: Treble and bass staves. Dynamics include pp, mf, and p. Stop indications: Gr.Op. Diap. Bourdon in., Sw.R.H. Oboe in., and Man. Sw.L.H. coupler in. add. Oboe. System 3: Treble and bass staves. Dynamics include f and p. Stop indications: Gr.R.H., Sw.Open Op.Diap.in., and Gr.L.H. System 4: Treble and bass staves. Dynamics include mf and f. Stop indication: Sw.closed. System 5: Treble and bass staves. Dynamics include f. Stop indication: Ped. and Man. Various slurs, grace notes, and accidentals are present throughout the score.

ARIOSO  
FROM "ST PAUL"

Gr. Melodia. Dulciana. St. Diap. Bass.  
Sw. Open Diap. Oboe, coupled to Gr.  
Ped. Bourdon coupled to Gr.

Andante con moto ( $\text{♩} = 92$ )

FELIX MENDELSSOHN

The musical score consists of four staves. The top staff, labeled 'Man.', contains melodic lines with grace notes. The second staff, labeled 'Gr. R.H.', shows a continuous line of eighth notes. The third staff, labeled 'Sw. L.H.', features sustained notes and chords. The bottom staff, labeled 'Pedal', provides harmonic support with sustained notes and chords. Pedal points are marked with 'A' and 'U' below the bass staff. The score is in 3/8 time, key signature of B-flat major. The vocal part (Man.) has melodic lines with grace notes. The organ parts (Gr. R.H., Sw. L.H., Pedal) provide harmonic support with sustained notes and chords. Pedal points are marked with 'A' and 'U' below the bass staff.

cresc.

*ad lib.*  
*dim.*

Sw.R.H.  
L.H.  
Sw.B.H.  
or  
Gr. L.H. couplers in.

## PRELUDE

Gr. St. Diap. Bass. Octave.  
Sw. Diaps. Keraulophon  
Ped. Bourdon.

LEFÉBURE-WELY

Allegretto ( $\text{♩} = 100$ )

Man. Pedal.

Gr. R. H.  
Sw. L.H.

Sw. R. H add Obde.  
Gr. L. H. add Bourdon.

Sw. B.H.

*mpo*

*f*

*p rit.*

*a tempo.*

Gr. R.H. add 15th. Sw. in.

Sw. B.H. Open. Sw. closed. Sw. B.H. Open.

Gr. R.H. rit. dim. Sw. Open B.H.

## ANDANTE

Gr. Melodia, St. Diap. Bass.  
Sw. Op. Diap St. Diap. Bass. Oboe.  
Ped Flöte coupled to Sw.

F. L. PACHALY

(♩ = 66)

Man.

Pedal

Sw. R.H.

Gr. L.H.

f

mfp

A

Sw. Open R.H.

Gr. L.H. add Bourdon

pp

Sw. closed, B.H.

cresc

Gr L H

f

add Oboe.

p

close Sw. by degrees.

dim.

mp

Sw. B.H. Oboe in.

Gr. P.L.H.

Op. Diap. in.  
add Kerauophon.

Sw. B.H.

rull.

Gr. L.H. Bourdon in.

p

A A

This section of the score consists of five measures. The top staff uses a treble clef and a key signature of two flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Sw. add Op. Diap.

sf

A A A A A

This section of the score consists of five measures. The top staff uses a treble clef and a key signature of two flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

rull.

A

This section of the score consists of five measures. The top staff uses a treble clef and a key signature of two flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

dim.

Sw. B.H.

Op. Diap. in.

This section of the score consists of five measures. The top staff uses a treble clef and a key signature of two flats. The bottom staff uses a bass clef and a key signature of one flat. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

SONG WITHOUT WORDS  
(CONSOLATION)

Gr. Bourdon  
Sw. St. Diap. Oboe.) coupled  
Ped. Bourdon Flöte.

Adagio non troppo ( $\text{♩} = 66$ )

FELIX MENDELSSOHN  
Op. 30, No. 3

*mf Gr.B.H.*

*mfp Gr. B.H.*

*Gr. add Op. Diap.*

*dim.*

*Gr. B.H. cresc.*

*f*

*sf Open. Sw.*

*Sw. B.H.*

*dim.*

cresc      *f*      *p*      cresc      *f*      *sf*  
 Gr. B.H. Sw. closed.      add Melodia St. Diap. Bass.  
 A      A      A      A      A  
 Gr. R.H. Op. Diap. Bourdon in.  
 Sw. L.H.      Sw. B.H.      Gr. B.H.  
 A  
 cresc      *dim.* A      A      A      A      A      A  
 Gr. B.H.      Sw. Open.      Sw. B.H. Oboe in.  
 f add Op. Diap. Dulciana.      Tranquillo. close Sw. slowly.  
 A      A      A      A      A      A

## A D A G I O

Gr. Org. Dulciana. St. Diap. Bass.  
Sw. Org. St. Diap. Violina.  
Ped. Bourdon, coupled to Sw.

LUDWIG VAN BEETHOVEN  
Op. 2, No. 1

(♩ = 60)

Man. (Manual) has two staves: Treble and Bass. Pedal has one Bass staff.

Labels: Sw.R.H., Gr.L.H., Gr.R.H. add Melodia., Sw.add Op.Diap-Keraulophon., Open Sw., Sw.B.H. closed., Sw.add Flute., Reeds., Gr.L.H.

Three staves of musical notation for organ, showing various registrations and dynamics. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The notation includes various note heads, rests, and dynamic markings like  $\text{p}$ ,  $\text{f}$ , and  $\text{ff}$ . The middle staff features a prominent bassoon-like sound with a thick line under the notes.

*Sw. Flute Violina. Oboe in.*

*Gr. Melodia in.*

*rall dim.*

### INTERLUDE IN B $\flat$

JOHANN MICHAEL ANDING, Op. 5

Andante ( $\text{d}=66$ )

*Sw. Full.*

*Gr. Op. Diap. Bourdon.*

*Ped. Bourdon coupled to Gr.*

The score consists of three staves. The top staff is for the Sw. Full (Swell), the middle for the Gr. Op. Diap. Bourdon (Great Organ Diapason Bourdon), and the bottom for the Ped. Bourdon (Pedal Bourdon). The notation includes various note heads, rests, and dynamic markings. The Bourdon registration is marked with a specific symbol consisting of a triangle and a circle.

## LASCIA CH'IO PIANGA

(LEAVE ME TO Languish)

ARIA FROM "RINALDO"

Gr. Org. Dulciana, St. Diap. Bass.  
 Sw. Org. St. Diap. Oboe, Bassoon.  
 Ped. Flöte coupled to Gr.

GEORGE FRIDERIC HANDEL

Larghetto ( $\text{♩} = 58$ )

Man.

Pedal

Sw. R.H.

Gr. L.H.

Gr. coupled to Sw.

couplers in

Ped. add Bourdon.

Gr. B.H.

Sw. Oboe in  
add Tremulant.

Fine.

Tremulant in.

Gr. add Melodia.

mf Sw. add Oboe Bassoon.

mf A

For D.C. Melodia in couple Gr. to Ped.

tr

D.C.

Bourdon in.

A D.C.

## POSTLUDE IN C

Gr. Org. Full without reeds. ) coupled.  
Sw. Org. Full without reeds. )

GUSTAV MERKEL

Ped. Org. Full coupled to Sw. &amp; Gr.

Alla Breve ( $\text{d} = 56$ )

Gr Org

A

## ANDANTE IN A

Gr. Op. Diap. Bourdon.  
Sw. St. Diap. Oboe, coupled to Gr.  
Ped. Full, coupled to Sw.

CARL CZERNY

(♩ = 69)

Man.

Gr. B.H.

Ped.

Open Sw.

add Gr. gye 15th.

rit.

Gr. Full

Sw. B.H. closed.

## ADAGIO

Gr. Org. Op. Diap. Melodia, Dulciana, St. Diap. Bass.

Sw. Org. Full, senza Reeds, Open.

Ped. Bourdon, Flöte.

LUDWIG VAN BEETHOVEN  
Op. 27, No. 1

*(♩ = 58)*

Man.                            Sw. R.H.

Pedal                            Gr. L.H. Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ

                                  Sw. add Reeds.

                                  Gr. R.H.

                                  Sw. R.H.

                                  Gr. L.H. Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ

                                  tr

                                  Sw. R.H.

                                  Gr. L.H. Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ         Λ Λ Λ

                                  tr

                                  tr

                                  tr

                                  tr

                                  tr

LARGHETTO IN E $\flat$ 

Gr. Org. Melodia St. Diap. Bass.  
 Sw. Org. St. Diap. coupled to Gr.  
 Ped. Bourdon coupled to Sw.

ANTOINE-ÉDOUARD BÂTISTE

( $\text{♩} = 76$ )

Man.

Gr. B.H.

Pedal

*rit.*

*a tempo*

Sw. B.H. add Oboe Basson Tremulant.

*mf*

*dim.*

*p*

Gr. B.H. Sw. open.

Sw. closed.

Sw. B.H. Tremulant in.

Sw. R.H Open, add Flute, Oboe, Basson in.  
 Gr. L.H.

$\text{mf}$   
 Gr. add Dulc.  
 Op. Diap.

Sw. closed.  
 $\text{pp}$   
 Gr. Op. Diap in.

$f$   
 Gr. R.H.  
 cresc: poco a poco.

Sw. L.H.  
 make Sw. Full. slowly, and open by degrees.

rit. poco a poco.

mf

close Sw. slowly.

*a tempo*

Gr. R.H. Dulciana in...

Sw. L. H.

Ped. coupled to Sw.

mf

mf

rit.

*a tempo*

mf      dim.  
Sw. R.H. Open.  
Gr. L.H. add Op. Diap.  
close Sw. gradually.  
Gr. Op. Diap in.

mf  
Gr. R. H.  
Sw. L.H.

mf  
couple Gr. to Ped.

pp  
pp  
Sw. reduced to Keraulo!  
Gr. coupler in.  
Sw. coupler in.

## ADAGIO PASTORALE IN B MINOR

*Oft etwas*

Gr. Melodia St. Diap. Bass. *Ped.*  
*Bass 1/2*  
 Sw. Op. Diap. Oboe.  
 Ped. Bourdon coupled to Sw.

*Sw.*  
*Bass 8*  
*Ges. 8*  
*Sol. 8*  
*Cellos 8*

ROBERT FÜHRER

(♩ = 60)

Man. Sw. R.H. Sw. L.H. Pedal

add Ped 8

open 8

closed 8

Fine. Gr. B. H. add Bourdon.

Rit.

For repeat add Sw. Flute. St. Diap.  
 D.C. al Fine,

## LARGHETTO

Gr. Melodia, Dulciana, St. Diap. Bass, Op. Diap.

Sw. Full, with Reeds.

Ped. Full, coupled to Sw.

ROBERT FÜHRER

(♩ = 56)

Man.

Pedal

Gr. R.H. Op. Diap in.

reverse hands for repeat. Sw. L.H.

L.H.

Gr. B.H.

Sw. L.H. (reverse hands for repeat.)

ANDANTE  
FINALE OF SIXTH ORGAN SONATA

Gr. Org. Dulciana St. Diap. Bass.

Sw. Org. Kraulophon St. Diap.

Ped. Flöte

FELIX MENDELSSOHN  
Op. 65, No. 6

(♩ = 100)

Man.

Sw. R.H. piano e dolce.

Gr. L.H.

Pedal

Sw. BH

Gr. L.H.

Sw.R.H. add Oboe,  
Bassoon.

Gr. L.H. add Melodia.

Ped add Bourdon.

Sw.BH.

Gr. R.H. Melodia in.

NOCTURNE  
FROM "THE MIDSUMMER NIGHT'S DREAM" MUSIC

Gr. Dulciana. St. Diap. Bass.  
Sw. Op. Diap. Oboe. St. Diap. Bass.  
Ped. Bourdon, coupled to Sw.

FELIX MENDELSSOHN  
Op. 61, No. 5

Andante tranquillo ( $\text{♩} = 66$ )

Ped. coupled to Gr.

Musical score page 155, first system. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats). The tempo is indicated by a wavy line above the staff.

Measure 1: Dynamics include *mf*, *mf*, *p*, and *A*. The instruction "Sw.B.H. closed" is written near the end of the measure.

Measure 2: Dynamics include *A* and *Ped. couplers in.*

Musical score page 155, second system. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats).

Measure 1: Dynamics include *rerec*.

Measure 2: Dynamics include *A* and *U*. The instruction "Sw. R.H. Oboe in. add St. Diap. Keraulophon in." is written above the staff.

Measure 3: Dynamics include *A*. The instruction "Gr. L.H. Dulciana, Op. Diap in." is written below the staff.

Musical score page 155, third system. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats).

Measure 1: Dynamics include *p*. The instruction "Gr BH" is written above the staff.

Measure 2: Dynamics include *p*.

Measure 3: Dynamics include *p*.

Measure 4: Dynamics include *p*. The instruction "Sw. R.H." is written above the staff.

Measure 5: Dynamics include *p*. The instruction "Gr L.H." is written below the staff.

Musical score page 155, fourth system. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats).

Measure 1: Dynamics include *p*.

Measure 2: Dynamics include *p*. The instruction "Gr. R.H. add" is written above the staff.

Measure 3: Dynamics include *p*. The instruction "Dule:" is written above the staff.

Measure 4: Dynamics include *p*. The instruction "Sw. E.H." is written below the staff.

Measure 5: Dynamics include *p*. The instruction "Sw. R.H. Op. Diap. and Keraul. in." is written above the staff.

Measure 6: Dynamics include *p*. The instruction "Gr. L.H. Melodia in." is written below the staff.

Three staves of musical notation for organ, showing measures 156 through 163. The notation includes various note heads, stems, and bar lines, with dynamic markings like 'p' and 'tr'.

## CHORAL

THOMAS RAVENSCROFT (1582?-1635)  
Harmonized by William T. Best

Moderato (♩ = 72)

Gr. Op. Diap. Bourdon Octave.

Sw. Full.

Ped. Full, coupled to Gr.

I WAITED FOR THE LORD  
FROM "HYMN OF PRAISE"

157

Gr. Dulciana, St. Diap. Bass.

Sw. Flut. Violina. Keraulophon. Op. and St. Diaps.

Ped. Flöte.

Andante ( $\text{♩} = 100$ )

FELIX MENDELSSOHN, Op. 52

Man.

Sw. R. H.

Gr. L. H.

Pedal

A

Gr. B. H.

Sw. R. H. add Oboe.

cresc.

u

A

A

A

u

A

A

A

Sw. Oboe in.

Gt. B.H.

Sw. R.H.

Gr. R.H.

Sw. L.H. Violina. Flöte. Op. Diap. in.

Sw. R.H. to end.

Gr. L.H. to end.

Ped add Bourdon.

CHORAL  
FROM THE SCOTCH PSALTER. (1615)

Harmonized by William T. Best

Moderato ( $\text{♩} = 12$ )

Gr. Op. Diap. Bourdon Octave.

Sw. Full. coupled to Gr.

Ped. Full. coupled to Sw.

# LITANY FOR THE FEAST OF ALL SOULS

## TRANSCRIPTION

Gr. Melodia. St. Diap. Bass.

Sw. Org. Keraulophon. St. Diap. Bas.

Ped. Bourdon.

FRANZ SCHUBERT

Andante sostenuto ed espress: ( $\text{♩} = 68$ )

Man. { Gr. R.H.   
 Pedal { Sw. L.H.

rit.      dim.      a tempo  
pp

Sw BH      A