

ORGAN

SERIES II.

of arranger appears in parentheses after the title of piece. Figures within brackets indicate number of volume in the B. M. Co. Edition

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NUEL ORGAN BOOK ea. Vol. n .60

Vol. I. [187a] 1. Liadow—Prelude; 2. Karganoff—Nocturne; 3. Pachulski—Chant sans paroles; 4.—Rachmaninoff—Serenade; 5. Rimsky-Korsakow—Romance; 6. Rebikoff—Berceuse; 7. Wrangell—Arabesque.

Vol. II. [187b] 1. Darcieux—Noël Bressan; 2. Faur—Adagio; 3. Faur—Romance; 4. Liszt—Consolation in D $\flat$; Paderewski—Melody; 6. Schumann—Träumerei; 7. Szalit—Intermezzo; 8. Tschaikowsky—Autumn Song.

Vol. III. [187c] 1. Chopin—Prelude, in D $\flat$; 2. Cui—Prelude, in A $\flat$; 3. Franzoff—Romance, in B $\flat$; 4. Rachmaninoff—Prelude, in C $\sharp$ minor; 5. Tschaikowsky—Romance, in F; 6. Wihtol—Berceuse,

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BOSTON, MASSACHUSETTS

THE BOSTON MUSIC COMPANY

To Arthur Davis, Esq., F.R.C.O.
Organist, Christ Church Cathedral, St. Louis

Concert Intermezzo

R. G. HAILIN

Allegretto, poco moderato *rit.* *riten.*

Manuals *mp* Sw. 8' with Oboe

Pedal 16', with Sw. coupled

a tempo *poco rit*

Copyright, 1917 by The Boston Music Co.
For all countries

a tempo

drum

rit.

mp Gt. soft 8' sostenuto

rit.

Gt. to Ped.

Tempo I

p Sw.

Sw. to Ped.

poco rit.

a tempo

rit.

The musical score consists of four systems, each with three staves (treble, bass, and a lower bass staff). The key signature is three flats (B-flat, E-flat, A-flat). The first system is marked 'Tempo I' and includes a 'p' (piano) dynamic and a 'Sw.' (Sostenuto) pedal instruction. The second system includes a 'poco rit.' (poco ritardando) instruction. The third system is marked 'a tempo'. The fourth system includes a 'rit.' (ritardando) instruction. The score is written for piano with treble and bass staves, and includes various musical notations such as notes, rests, and pedaling marks.

Meno mosso

p Ch. 8'

p

p rit

a tempo

Ch. Flute 8'

Sw. soft 8' with Trem.

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes the following markings: *accel.* (accelerando) above the right hand, *Sw. (Trem. off)* (Swell, Tremolo off) above the right hand, and *cresc.* (crescendo) above the right hand.

Second system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes the following markings: *a tempo* (allegretto) above the right hand, *poco f* (poco forte) above the right hand, *dim. poco a poco* (diminuendo poco a poco) above the right hand, and *rit.* (ritardando) above the right hand.

Third system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes the following markings: *Tempo I* (Tempo I) above the right hand, *mp* (mezzo piano) above the right hand, *Sw 8' with Oboe* (Swell 8' with Oboe) above the right hand, *rit.* (ritardando) above the right hand, and *riten.* (ritardando) above the right hand. Below the system, the text *16', with Sw. coupled* is written.

Fourth system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes the following markings: *a tempo* (allegretto) above the right hand, *p* (piano) above the right hand, and *drum* (drum) above the right hand.



First system of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The top staff contains a melodic line with a slur and the marking *poco rit.* above it. The middle staff has a bass line with a slur. The bottom staff has a long note with a slur.



Second system of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The top staff contains a melodic line with a slur and the marking *a tempo* above it. The middle staff has a bass line with a slur. The bottom staff has a long note with a slur.



Third system of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The top staff contains a melodic line with a slur and the marking *rit.* above it. The middle staff has a bass line with a slur. The bottom staff has a long note with a slur.



Fourth system of musical notation. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The top staff contains a melodic line with a slur and the marking *Più lento* above it. The middle staff has a bass line with a slur and the marking *pp* below it. The bottom staff has a long note with a slur. The system ends with a double bar line and a repeat sign.

ORGAN

SERIES I.

Name of arranger appears in parentheses after the title of piece. Figures within brackets indicate number of volume in the B. M. Co. E

B. M. CO. ORGAN ALBUM of Eight Transcriptions [183] n. .60

Darcieux—Noël Bressan	Paderewski—Melody
Fauré—Adagietto	Schumann—Träumerei
"—Romance	Szalit—Intermezzo
Liszt—Consolation, in D♭	Tschaikowsky—Autumn Song

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 3. Wagner—Assembly March, from "Tannhäuser"

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In Hammersbach .60

Faulkes, William

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 3. Communion, in E .50
 4. Melody, in D♭ .60
 5. Postlude, in B♭ .50

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Adagietto (Ch. Quef) .50
 Romance, No. 3 (Ch. Quef) .50

Fielitz, A. von

Berceuse (H. B. Gaul) .30

Grieg, Ed.

First Peer Gynt Suite (H. B. Gaul) [185] comp. r
 1. Morning Mood; 2. The Death of Åse; 3. Anitra's Dance
 4. In the Hall of the Mountain King

Händel, G. F.

Largo, from "Xerxes" (Ernest Douglas)

Hood, Helen

Op. 19, Romance

Lee, E. Markham

Reverie

Liszt, F.

Consolation, in D♭ (H. B. Gaul)
 Five Consolations (H. B. Gaul) [186] comp. r

Mendelssohn-Bartholdy, F.

Funeral March (Ernest Douglas)

Nevin, Ethelbert

At Twilight (A. H. Ryder)
 Misericordia (Purcell Mansfield)
 Narcissus (R. Goss-Custard)
 Ophelia (Purcell Mansfield)
 Oh, That We Two were Maying (R. Goss-Custard)
 The Rosary (R. Goss-Custard) n
 Shepherd's Tale (Purcell Mansfield)
 Slumber Song (E. H. Lemare)
 Time Enough [Rechte Zeit] (R. Goss-Custard)
 Wedding Prelude and Intermezzo (R. Goss-Custard)

Paderewski, I. J.

Melodie [Chant du voyageur] (H. B. Gaul)

Rôze, Raymond

Wedding March

Russian Composers

Seven Pieces (H. B. Gaul) [187] comp. r
 1. Liadow—Prelude; 2. Karganoff—Nocturne, 3. Pachulski—
 Chant sans Paroles; 4. Rachmaninoff—Serenade; 5. Rimsky
 Korsakow—Romance; 6. Rebikoff—Berceuse; 7. Wrangell—
 Arabesque

Ryder, Arthur H.

Carillon—Allegretto
 Nocturne

Schubert, Fr.

Marche Héroïque, in B minor (H. B. Gaul)

Schumann, R.

Träumerei (A. Guilmant)

Schytté, Ludvig

Nocturne (H. B. Gaul)

Szalit, Paula

Intermezzo (A. H. Ryder)

Tours, Berthold

Gavotte Moderne (Ernest Douglas)

Tschaikowsky, P. I.

Autumn Song (E. A. Kraft)

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