

THE

# Organist's Repertoire

WORKS OF FAVORITE AUTHORS, REVISED BY  
**DUDLEY BUCK, S.P. WARREN**  
 AND OTHERS.

1. Tours, B. Allegretto grazioso.....	35¢
2. Smart, H. Andante grazioso.....	35.
3. Widor, C.M. Pastorale.....	60.
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5. do Offertoire in E $\frac{1}{2}$ op. 36. N <sup>o</sup> 2.....	60.
6. Sparks, P.B. Scherzo.....	50.
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12. Kullak, Th. Pastorale.....	35.
13. Raff, J. March from LEONORA. Symphony. Arr. by Shelley.	50.
14. Gounod, C. Marche funèbre d'une Marionette.....	50.
15. Meyerbeer, G. Torchlight March. (Fackeltanz.) N <sup>o</sup> 1. in B $\flat$ Arr. by Hy. Thunder.	100.
16. Guilmant, A. Torchlight March in F.....	100.

NEW-YORK, G. SCHIRMER.

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# TORCHLIGHT MARCH. (FACKELTANZ N<sup>o</sup> 1.)

Registration. { GT: Full with Reeds.  
SW: Diapasons with 8' Reed.  
CH: 8' (Sw. Coupler.)  
PED: 16 & 8' (Gt. & Ch. Couplers.)

G. MEYERBEER.  
Transcribed for the Organ by H.G. THUNDER.  
Edited by SAMUEL P. WARREN.

*Allegro moderato.*

MANUAL.

Gt. *ff* with Trumpets.

PEDAL

16 & 8' Couple to Gt.

(Reeds off)

Ch. Gt. Ch. Gt.

(off Gt. & Ped. Coupler.)

Sw. (Reed)

Ch reduced to *p*

Sw. *3* *3*  
Gt. Ch. Gt. Ch. *3* *3*

This system contains the first four measures of the piece. The top staff features a melodic line with slurs and accents, including a triplet of eighth notes. The middle staff is for guitar, with a 'Gt.' label and a 'Ch.' (chord) label above a dense chordal texture. The bottom staff provides a bass line with eighth notes and rests.

Sw. full. *poco a poco* Gt. *3*

This system contains measures 5 through 8. The top staff continues the melodic line, marked 'Sw. full.' and 'poco a poco'. The middle staff shows the guitar part with a 'Gt.' label and a triplet of eighth notes. The bottom staff continues the bass line.

This system contains measures 9 through 12. The top staff features a melodic line with slurs and accents. The middle staff shows the guitar part with a 'Gt.' label and a triplet of eighth notes. The bottom staff continues the bass line.

*tr* *tr* *tr* *ff* Gt. full. *3* *3* *3*  
Gt. & Ped. Coupler.  $\wedge$   $\vee$   $\wedge$   $\vee$

This system contains the final four measures of the piece. The top staff features a melodic line with slurs and accents, including a triplet of eighth notes. The middle staff shows the guitar part with a 'Gt. full.' label and a triplet of eighth notes. The bottom staff continues the bass line. The system concludes with a 'Gt. & Ped. Coupler.' instruction and a series of slurs and accents.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures of chords and melodic lines.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including performance instructions: *Sw. (Diapasons & Oboe.)*, *Gt. Flutes.*, *Ch. Clar.*, and *off Gt. & Ped. Coupler.* The system concludes with a *p* dynamic marking.

Fourth system of musical notation, featuring *Sw.*, *Ch.*, and *Gt.* markings, and including triplet markings (3) over certain notes.



Sw. (Diapasons & Oboe.)  
Gt. Flutes.  
Ch. Clar.  
Sw.  
Gt.  
off Gt. & Ped. Coupler.  
*p*

This system contains the first three staves of the score. The top staff is for Sw. (Diapasons & Oboe.), the middle staff is for Gt. Flutes and Ch. Clar., and the bottom staff is for off Gt. & Ped. Coupler. The music begins with a piano (*p*) dynamic. The Ch. Clar. part features a triplet of eighth notes.

Ch. Full.

This system contains the next three staves. The top staff continues the Sw. part with triplet markings. The middle staff continues the Gt. Flutes and Ch. Clar. part. The bottom staff continues the off Gt. & Ped. Coupler part. The Ch. Full. marking appears above the top staff.

Gt. *ff*  
Gt. *ff* with Trumpets.  
16 & 8' Coupler to Gt.  
Gt. Coupler.

This system contains the next three staves. The top staff continues the Sw. part. The middle staff continues the Gt. Flutes and Ch. Clar. part, with a *ff* dynamic marking. The bottom staff continues the off Gt. & Ped. Coupler part, with a 16 & 8' Coupler to Gt. marking. The Gt. Coupler. marking is placed below the bottom staff.

This system contains the final three staves of the score. The top staff continues the Sw. part. The middle staff continues the Gt. Flutes and Ch. Clar. part. The bottom staff continues the off Gt. & Ped. Coupler part.

The first system consists of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and chords, with some notes beamed together.

The second system continues the musical piece with three staves. It features similar complex rhythmic patterns and chordal textures as the first system, with various articulations and dynamics.

The third system of musical notation, also in three staves, shows a continuation of the intricate musical texture. The notation includes many beamed notes and complex chordal structures.

The fourth system of musical notation includes three staves and specific performance instructions. The middle staff has a bracketed section labeled "Ch with Sw Coupler." and another section labeled "Gt.". The bottom staff has the instruction "off Coupler." and "(Gt. Coupler.)" at the end of the system.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle and bottom staves are bass clefs. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first measure of the top staff contains the instruction *Gt. ff* (Tubas ad lib.) and a chord. The middle staff begins with the instruction *Con vigore.* and contains a melodic line with triplets and accents. The bottom staff contains a bass line with triplets and accents. The system concludes with a complex chordal passage in the top staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The middle and bottom staves continue their melodic and bass lines with triplets and accents. The top staff has rests in the first two measures, followed by a complex chordal passage in the final measure.

Third system of musical notation. The middle and bottom staves continue with their respective parts, including triplets and accents. The top staff has rests in the first two measures and a complex chordal passage in the final measure.

Fourth system of musical notation. The middle and bottom staves continue with their respective parts, including triplets and accents. The top staff has rests in the first two measures and a complex chordal passage in the final measure.

First system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain a grand staff with treble and bass clefs. The bottom staff is a separate bass clef line. The music is in a key with four flats and a 3/4 time signature. It features complex chordal textures with many beamed notes and accents. A triplet of eighth notes is marked with a '3' and an accent in the bottom staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The music continues with similar complex textures and rhythmic patterns.

Third system of musical notation. It continues the piece with the same three-staff layout. The bottom staff features a triplet of eighth notes marked with a '3' and an accent.

Fourth system of musical notation. It includes several annotations: 'Ch. (15th with 8' Fl.)' above the first measure of the top staff, 'p' (piano) in the bottom staff, 'Sw.' (Sustentando) above the first measure of the top staff and above the first measure of the bottom staff, and 'legato e dolce.' (legato and dolce) in the bottom staff. The system concludes with a final measure in the bottom staff.

*p* (off Couplers.)



Sw. *f*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and a dynamic marking of *Sw. f*.

Ch.  
Sw.

Second system of musical notation, including a *Ch.* marking and a *Sw.* marking.

*poco a poco cresc.* to Full Organ.

Third system of musical notation, featuring a crescendo marking and the instruction *to Full Organ.*

Gt.  
*Sw. lower...*

Fourth system of musical notation, including a *Gt.* marking and the instruction *Sw. lower...*

Gt. & Ped. Coupler.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of chords and rhythmic patterns, with some notes marked with accents.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has more complex rhythmic patterns, including sixteenth notes and beams. The bottom two staves provide harmonic support with chords and bass lines.

Third system of musical notation. The top staff contains a melodic line with eighth notes. The middle staff has a section labeled "(Reeds off)" with a fermata over a chord. The bottom staff continues the bass line with eighth notes.

Fourth system of musical notation, the final system on the page. It features a grand staff with three staves. The top staff has a melodic line with eighth notes. The middle staff has a section with a fermata over a chord. The bottom staff continues the bass line with eighth notes.

First system of musical notation. It 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 has two flats. The music features a complex texture with many sixteenth and thirty-second notes, including some triplets.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats. The music features a complex texture with many sixteenth and thirty-second notes, including some triplets. The middle staff has the instruction *ff* (Reeds) and the word *cresc.* below it.

Third system of musical notation. It 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 has two flats. The music features a complex texture with many sixteenth and thirty-second notes, including some triplets. The bottom staff has several accents (^) and slurs.

Fourth system of musical notation. It 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 has two flats. The music features a complex texture with many sixteenth and thirty-second notes, including some triplets. The bottom staff has several accents (^) and slurs.

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