

T. ECILIA ERIES

OF

COMPOSITIONS FOR THE ORGAN

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| 201. Madrigal | C. Harris | 255. Choral Prelude "on St. Flarfen" | Seth Bingham |
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| 222. Berceuse | Cuthbert Harris | 276. Arabesca | M. Mauro-Cottone |
| 223. The Seraph's Strain | J. Frank Frysiner | 277. Sicilian Love Song | M. Mauro-Cottone |
| 224. Finale on a Tonic Pedal | T. F. H. Candlyn | 278. In Memoriam | Will C. Macfarlane |
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| 231. Allegro con Grazia | Bargiel-Ward | 285. { Andantino Pastorale | Gustave Ferrari |
| 232. Norwegian Dance | Grieg-Sanders | { Invocation | Charles Gounod |
| 233. March in D minor | Rene L. Becker | 286. Canzonetta | Frances McCollin |
| 234. Lullaby | Wagner-Dickinson | 287. Solemn Procession | H. L. Baumgartner |
| 235. Consolation | Liszt-Goldsworthy | 288. Pensee d'Automne | Philip James |
| 236. Funeral March of a Marionette | Gounod-Banks | 289. Idylle Angelique | Rene L. Becker |
| 237. Musette | J. J. McGrath | 290. Cantabile | E. Harold Geer |
| 238. Barcarole | P. W. S. Smale | 291. Polonaise | Tschaikowsky-Stewart |
| 239. Postlude in F Major | Rene L. Becker | 292. Counter-Theme | Seth Bingham |
| 240. Postlude in D Major | Rene L. Becker | 293. Clair De Lune | Rene L. Becker |
| 241. Aria | Seth Bingham | 294. Scherzino | Harry L. Vibbard |
| 242. Finale | Gustave Ferrari | 295. Serenata | Rene L. Becker |
| 243. Sur La Riviere | Rene L. Becker | 296. Christmas Eve | C. W. Dieckmann |
| 244. Carillon | Leo Sowerby | 297. Ballade | Herbert Sanders |
| 245. Pastorale | Bach-Geer | 298. Chansonette | Charles O. Banks |
| 246. A Woodland Idyll | S. T. Reiff | | |
| 247. Serenade | Edwin Grasse | | |
| 248. All Souls Day | Lassen-Barnes | | |
| 249. Sur Le Nil | Rene L. Becker | | |
| 250. Elegy | G. W. Chadwick | | |
| 251. Marche Heroique | T. F. H. Candlyn | | |
| 252. Meditation | Lucien G. Chaffin | | |
| 253. Prayer | B. J. Hecker | | |
| 254. A Joyous March | Leo Sowerby | | |

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BALLADE

HERBERT SANDERS

New York: THE H. W. GRAY CO: Sole Agents for NOVELLO & COMPANY, LIMITED: London

MANUAL

Andante con moto

Sw. Oboe *p*

rall.

a tempo

p Ch.

PEDAL

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major and includes various melodic and harmonic lines.

To CODA

Second system of musical notation, including a guitar instruction: *Gt. coup. to Sw.* and a tempo marking: *rall.* The system contains complex rhythmic patterns and melodic lines.

Third system of musical notation, continuing the piece with intricate melodic and harmonic development.

Fourth system of musical notation, concluding the piece with a *ten.* (tension) marking and a *rall.* (rallentando) instruction.

Sw. *mf*
Gt. *mf*
Sw. to Ped.

This system contains the first four measures of the piece. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Pedal markings are shown as curved lines with a diamond symbol at the bottom of the page.

Gt.
Gt. to Ped.

This system contains measures 5 through 8. The right hand continues its melodic development, and the left hand maintains its accompaniment. A guitar-like texture is indicated by the 'Gt.' marking. Pedal markings are present at the bottom.

rall. a tempo

This system contains measures 9 through 12. The tempo changes from 'rall.' (rallentando) to 'a tempo' (return to original tempo) between measures 10 and 11. The musical texture remains consistent with the previous systems. Pedal markings are present at the bottom.

molto cresc.

This system contains the final four measures (13-16) of the piece. The right hand features a more active melodic line, and the left hand accompaniment becomes more complex. The instruction 'molto cresc.' (molto crescendo) is placed above the staff. Pedal markings are present at the bottom.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex chordal textures with many accidentals and slurs.

Second system of musical notation, consisting of three staves. It includes performance markings: *a tempo* above the top staff, *rall.* above the middle staff, and *Sw. p* above the middle staff. The notation continues with complex chords and slurs.

Gt. to Ped. in

Third system of musical notation, consisting of three staves. It includes the marking *Gt.* above the middle staff. The notation features complex chords and slurs.

Fourth system of musical notation, consisting of three staves. It includes the marking *f* above the middle staff and *cresc.* above the middle staff. The notation features complex chords and slurs.

Gt. to Ped. Open Diap. 16'

First system of musical notation, featuring a grand staff with treble, bass, and a lower bass clef. The music includes various chords and melodic lines with slurs and accents.

Second system of musical notation, including a *dim.* (diminuendo) marking. The notation continues with complex harmonic structures and melodic passages.

Sw. Concert Fl. 8'

Third system of musical notation, including the instruction *Ch. Melodia 8'* and *Ch. to Ped. Bourdon 16'*. The system shows intricate chordal textures and melodic lines.

Fourth system of musical notation, concluding with the instruction *rall. D.C.* (ritardando, Da Capo). The system features a final melodic flourish and a return to the beginning.

First system of the musical score, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the upper voice and a supporting bass line. The key signature is one sharp (F#).

Second system of the musical score. It includes the instruction "Sw. Vox Celeste" and "molto rall." in the right-hand part. The notation features complex textures with some notes enclosed in rectangular boxes.

Third system of the musical score. It includes the instruction "a tempo" and "Aeoline". The notation shows a return to a more rhythmic feel with some notes enclosed in rectangular boxes.

Fourth system of the musical score. It includes the instruction "Vox H. with Trem." and "molto rall.". The notation features a melodic line with tremolos and a supporting bass line.