

Choice Organ Selections

Sixth Series

Whiting, George E.		KEY	
Gradual	Op. 57, No. 3	C# min.	.50
Postlude	Op. 57, No. 4	Gm-m	.60
Postlude in D	Op. 57, No. 2	D	.50
Processional	Op. 57, No. 5	F	.60
Requiem (Funeral March)	Op. 57, No. 1	G	.50
Toccata	Op. 57, No. 6	C	.75
Youferoff - Gaul			
Elegie.		F	.50
Malling, Otto			
Bethlehem	Op. 48, No. 3	D	.50
Three Wise Men of the East, The	Op. 48, No. 2	Fm-m	.50
Gaul, Harvey B.			
Noël Normandie		Em-m	.60
Frysinger, J. Frank			
Cantilene		A	.60
Baumgartner, H. L.			
Berceuse in E		E	.50
Lord, J. E. W.			
Fantasia (My Old Kentucky Home)		G	.75
Maxson, Frederick			
Madrigal in G		G	.50
A Springtime Fantasy		G	.60
Frysinger, J. Frank			
Laudate Domini (Festival Prelude)		G	.60
Diggle, Roland			
At Sunset		D $\flat$	.50
Legende Romantique		A	.50
Lewis, Leo R.			
Festival Processional in F		F	.65
Reiff, Stanley T.			
Melodie - Pastorale		F	.50
Sketch a la Minuet		B $\flat$	.50

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REQUIEM.

FUNERAL MARCH.

GEO. E. WHITING, Op. 57, No. 1.

Lento assai.

Gt. Fl. 8.
coupled to
Sw. Oboe.

16 & 8 ft. (*pp*)

Sw Vox Humana.

Gt. Double Diap. & Fl. 4 coup to Sw. Reeds.

First system of the musical score. It features three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It contains melodic lines with slurs and dynamic markings *mp* and *mf*. The middle staff is in bass clef, labeled "Gt.", and contains harmonic accompaniment. The bottom staff is also in bass clef, labeled *mp*, and contains a bass line with slurs and dynamic markings. An instruction "Add Diap." is written above the top staff towards the right.

Second system of the musical score. It features three staves. The top staff continues the melodic line. The middle staff is in bass clef, labeled *mf*, and contains harmonic accompaniment. The bottom staff is in bass clef, labeled *pp*, and contains a bass line. Instructions "Ch. Fl. 4. & Dul²" and "Sw. Cornopian." are written above the top and middle staves respectively.

Third system of the musical score. It features three staves. The top staff continues the melodic line. The middle staff is in bass clef, labeled *Ch.*, and contains harmonic accompaniment. The bottom staff is in bass clef, labeled *Sw.*, and contains a bass line. Instructions "Ch." and "Sw." are written above the top and middle staves respectively.

Fourth system of the musical score. It features three staves. The top staff continues the melodic line. The middle staff is in bass clef, labeled *Gt.*, and contains harmonic accompaniment. The bottom staff is in bass clef, labeled *Full Sw.*, and contains a bass line. Instructions "add Octave." and "cresc." are written above the top and middle staves respectively.

To 15. add Mixe

Gt.

f *cresc. molto.* *cresc.*

This system contains three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with several measures of eighth and sixteenth notes, some with accents. The middle staff has a bass clef and contains a guitar part (labeled 'Gt.') with chords and single notes. The bottom staff has a bass clef and contains a low-frequency line with long notes and rests. Dynamics include *f* and *cresc. molto.*

Full.

To Mixe To 15.

ff *f* *dim.*

This system contains three staves. The top staff continues the melodic line from the previous system. The middle staff has a bass clef and contains a piano part with chords and single notes. The bottom staff has a bass clef and contains a low-frequency line. Dynamics include *ff*, *f*, and *dim.*

To Octave. To Diap. To 8 ft.

mf *p* *pp*

dim. Sw. (Full Sw. off.)

This system contains three staves. The top staff continues the melodic line. The middle staff has a bass clef and contains a piano part. The bottom staff has a bass clef and contains a low-frequency line. Dynamics include *mf*, *p*, and *pp*. There are also markings for *dim.* and *Sw. (Full Sw. off.)*.

8 ft. Fl. Ch. (*pp*)

Vox Celeste.

This system contains three staves. The top staff continues the melodic line. The middle staff has a bass clef and contains a piano part. The bottom staff has a bass clef and contains a low-frequency line. Dynamics include *pp*. There are also markings for *Vox Celeste.*

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). The score is divided into four systems, each containing four measures. The first system shows a complex texture with many notes in the Treble and Bass staves, and a simpler line in the lower Bass staff. The second system continues this texture, with some notes in the lower Bass staff marked with '15' and '54'. The third system shows a change in the texture, with more sustained notes in the Treble and Bass staves. The fourth system concludes the piece with the lyrics 'mor - an - do.' written below the lower Bass staff.

mor - an - do.

To my friend
ALFRED G. ROBYN.

PRAYER.

EDWARD M. READ.

Andante. M. M. $\text{♩} = 63$

MANUAL. Sw. St. Diap. 8'. Sal. 8'. Vio. 4'.

PEDAL. Bour. 16'.

Vio. 4' off. Sw. $\frac{2}{3}$ Vox Humana, St. Diap. 8' and Trem.

Ch. (or Gt.) Mel. 8'.

rall.

cres. *con.* *do.*

*In the absence of a Vox Humana use either Cornopean,
Rt. Dup. 8' and Trem. or Oboe. St. D. 8'. Fl. 4' and Trem.

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MADRIGAL in G

Sw. St. Diap. 8' and Oboe 8' (Bourdon 16 also, ad lib.)
Gt. Dulciana 8' (Ch. soft 8)
Ped. No Stop drawn (or soft Dulciana 16)
Gt. to Ped. (Ch. to Ped.)

FREDERICK MAXSON

Andante $\text{♩} = 72$

MANUAL. Sw. *poco rit.* *a tempo*

PEDAL. *p* Gt. (or Ch. soft 8)

poco rit. *a tempo*

poco rit. *a tempo*

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To Mrs. E. O. WILKINSON, Organist Tremont Temple, Boston.

TOCCATINA.

GEO. E. WHITING, Op. 57, No. 6.

Allegretto quasi Allegro.

Gt. to 15.
Ch. Clart.
& 8 4 ft.

Sw. 8 4 & 2
with Reeds 8
& 4. Sw. to Gt.

Ped. 16 & 8
Gt. to Ped.

ten. *ten.* *ten.*

cresc. *cresc.* *ff* Open Sw. *ff*

ten. *ten.* *ten.*

f *ten.* *ten.*

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LAUDETE DOMINI FESTIVAL PRELUDE

Sw. Full
Gt. Full

J. FRANK FRYSSINGER

Maestoso

MANUAL. *ff* Gt. to Sw.

PEDAL. Full coupled to Gt.

rall.

Allegro Moderato

Full Gt. (Minus Reeds) to Sw.

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