

COMPOSITIONS
BY
Russian Composers
TRANSCRIBED FOR ORGAN BY
JAMES H. ROGERS



A. GLAZOUNOW. PRELUDE [<i>in D\flat major</i>]	.50
P. TSCHAIKOWSKY. ANDANTE CANTABILE [<i>in B\flat major</i>]	.60
A. LIADOW. FUGA CROMATICA [<i>in G minor</i>]	.60
A. GRETCHANINOW. MEDITATION [<i>in B minor</i>]	.50
A. ILJINSKY. BERCEUSE [<i>in G\flat major</i>]	.40
S. YOUFEROFF. ELEGIE [<i>in F major</i>]	.50
A. RUBINSTEIN. SPHÄRENMUSIK—MUSIC OF THE SPHERES [<i>in A\flat major</i>]	.50
A. GLAZOUNOW. IN MODO RELIGIOSO [<i>in E\flat major</i>]	.50



NEW YORK : G. SCHIRMER

Prepare. { Swell: Full except Mixtures & Cornopean.
Great: Open Diap. 8'.
Pedal: 16' & 8'.

In modo religioso.

A. Glazounow.

Sw. to Gt. & Ped.

Andante mosso.

The musical score is written for three parts: Manual I, Manual II, and Pedal. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Andante mosso'. The score consists of four systems of music. The first system begins with a 'Gt.' (Great) marking in the Manual I part and a 'Sw.' (Swell) marking in the Manual II part. The second system continues the melodic line in Manual I with 'Gt.' and 'Sw.' markings. The third system features a 'Sw.' marking in Manual I, a 'cresc.' (crescendo) marking in Manual II, and 'mf dim.' (mezzo-forte, diminuendo) markings in the Pedal part. The fourth system concludes with a 'p' (piano) marking in the Pedal part.

mf Sw.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with slurs and accents, starting with a dynamic marking of *mf* and a *Sw.* (swell) instruction. The second staff provides a bass line with sustained notes and slurs.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and bass line patterns with slurs and accents.

add Full Sw. Gt. Gt. *f*

Third system of musical notation. The first staff includes the instruction "add Full Sw. Gt." above it. The second staff has "Gt. *f*" written below it, indicating a guitar part with a forte dynamic. The music continues with melodic and bass line development.

sempre cresc.

Fourth system of musical notation. The first staff includes the instruction "*sempre cresc.*" (sempre crescendo) above it. The music concludes with sustained notes and slurs in both the upper and lower staves.

add 8' & 4' to Gt.

This system contains two staves of music. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with various note values and rests, including a long slur. The lower staff is in bass clef and contains a bass line with notes and rests. The instruction "add 8' & 4' to Gt." is written in the right margin.

off Sw. Mixtures & Cornopean.

f

Sw.

This system contains two staves of music. The upper staff is in treble clef with a key signature of two flats. It begins with a dynamic marking of *f* (forte). The lower staff is in bass clef. The instruction "off Sw. Mixtures & Cornopean." is written in the right margin. A slur is present over the lower staff in the final measure.

reduce Sw. to 8' & 4'.

mf

cresc.

8' off Ped.

This system contains two staves of music. The upper staff is in treble clef with a key signature of two flats. It features a dynamic marking of *mf* (mezzo-forte) and a *cresc.* (crescendo) marking. The lower staff is in bass clef. The instruction "reduce Sw. to 8' & 4'." is written in the right margin. A slur is present over the lower staff in the final measure.

f

mf dim.

p

This system contains two staves of music. The upper staff is in treble clef with a key signature of two flats. It features dynamic markings of *f* (forte), *mf dim.* (mezzo-forte diminuendo), and *p* (piano). The lower staff is in bass clef. A slur is present over the lower staff in the final measure.

Music for the Pipe Organ, Selected from the Catalogue of G. Schirmer, New York

BARTLETT, HOMER N. , Op. 116. 4 Compositions:		GUILMANT, ALEX. , Berceuse (Lullaby), A \flat and Prière (Prayer), A \flat	60	RAFF, J. , Cavatina, D (Westbrook-Warren)	50
No. 1. Allegretto espressivo, G	75	— Pastorale from first Sonata Op. 42	50	RHEINBERGER, JOS. , Cantilena, F, from Sonata XI. Op. 148	35
" 2. Meditation, E	50	— Torchlight March (S. P. Warren)	1 00	— Intermezzo, B, from Sonata VI. Op. 116	40
" 3. Grand Fantasia, Cm.	75	— Compositions revised by S. P. Warren:		ROUSSEAU, SAM'L , Double Thème varié	1 25
" 4. Andante (Evening Harmonies)	50	No. 39. Sonata No. 1, D minor, Op. 42	2 00	SAINT-SAËNS, C. , Compositions, rev. and Registration indicated by S. P. Warren:	
— Op. 149. Toccata, E	1 25	" 40. Sonata No. 2, D major, Op. 50	1 25	No. 1. Rhapsodie No. 1, in E	50
— Vorspiel (Overture) to "Lohengrin," by R. Wagner. Transcription	50	" 41. Sonata No. 3, C minor, Op. 56	1 25	" 2. Rhapsodie No. 2, in D	60
— March and Chorus from "Tannhäuser," by R. Wagner. Transcription	75	" 42. Sonata No. 4, D minor, Op. 61	1 75	" 3. Rhapsodie No. 3, in Am.	60
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BATISTE, E. , Voix céleste. Andante	50	Sonata No. 6, Bm., Op. 86 <i>net</i> ,	1 60	" 5. Elévation or Communion, in E	35
BOSSI, M. ENRICO , Op. 78. Etude Symphonique	1 00	HARRISS, CH. A. E. , Three Pieces:		SALOMÉ, TH. , Offertory, D \flat	40
BRISSON, FR. , Pavane favorite (Louis XIV.), arr. by Wm. H. Squires	65	No. 1. Allegro pomposo, Gm.	75	SCHNEIDER, J. , 44 Pedal Studies. Revised and edited by S. P. Warren <i>net</i> ,	2 00
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— Op. 38. Andante from Beethoven's Sonata Op. 28. Transcription	50	LEFÈBURE-WÉLY, A. , Offertory, E \flat	60	— Spring Song and Scherzo	50
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" 2. On the Coast	75	MASCAGNI, P. , Intermezzo from "Cavalleria Rusticana" (Ch. H. Morse)	25	SMITH, EDGAR B. , Processional March	50
" 3. The Holy Night. (Noël)	65	MASTER-PIECES for the Organ. A Collection of 21 Organ Works selected chiefly from the Programs of Alex. Guilmant. Edited by Wm. C. Carl. Flex. cloth <i>net</i> ,	2 00	SPARKS, P. B. , Scherzo and Adagio	50
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Elégie et Marche solennelle 1 50 TOURS, B. , Allegretto grazioso (S. P. Warren) 35 WAGNER, RICH. , Grand March from "Rienzi," arr. by Edgar S. Kelley 65 — March and Chorus from "Tannhäuser." Arr. by S. Jackson 75 WARREN, S. P. , Transcriptions: <i>Bargiel, W.</i> , March fantastica. Op. 4 No. 6 60 <i>Beethoven</i> , Overture <i>Egmont</i> 1 00 <i>Costa, M.</i> , March from "Eli" 50 <i>Mendelssohn</i> , Old German Song: "Es ist in den Wald" 35 <i>Mendelssohn</i> , Overture <i>Midsummer Night's Dream</i> 1 50 <i>Mendelssohn</i> , Nocturne from "Midsummer Night's Dream" 60 <i>Mendelssohn</i> , Scherzo from "Midsummer Night's Dream" 1 15 <i>Ulrich</i> , Adagio from Symphonie triomphale 65 <i>Vogt, J.</i> , Night Song 30 <i>Wagner</i> , Introduction and Bridal Chorus from "Lohengrin" 1 00 <i>Wagner</i> , Prelude "Die Meistersinger von Nürnberg." Concert-Paraphrase 1 50 <i>Wagner</i> , To the Evening Star, from "Tannhäuser" 50 <i>Wagner</i> , Overture <i>Tannhäuser</i> 1 75 <i>Weber</i> , Overture <i>Euryanthe</i> 1 15 <i>Weber</i> , Overture <i>Oberon</i> 1 00 WIDOR, CH. M. , Pastorale from 2d Organ Symphony (S. P. Warren) 60 WILKINS, HERVE D. , "Auld Lang Syne." Paraphrase 75 YORK, F. L. , Two Transcriptions <i>Grieg, Edv.</i> , In the Morning; from the Suite "Peer Gynt" Op. 46 50 <i>Volkman, Rob.</i> , Allegretto from Serenade Op. 63 50