

THE  
**Organist's Repertoire**

Works of Famous Authors

Carefully Revised and Provided with Registration

By SUMNER SALTER, S. P. WARREN, W. J. WESTBROOK, and others

*THIRD SERIES*

- ADAMS, T. Overture in C minor and major (Newly arranged and edited by F. Flaxington Harker) .85
- BACH, J. S. Choral Prelude "Allein Gott in der Höh' sei Ehr'" (To God on high alone be praise) (Ed. by Sumner Salter) .35
- Chorale, "Wachet auf, ruft uns die Stimme" (Ed. by Sumner Salter) .35
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- ➔ LISZT, F. Arcadelt Ave Maria, (Arr. by F. F. Harker) .35
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- WESTERHOUT, N. VAN. Ronde d'Amour (Arr. by Frederic York) .40

(Prices apply to U. S. A.)



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Revised and edited  
by F. Flaxington Harker

# "Ave Maria" by Arcadelt

(16th Century)

Gt. Melodia, Viol. d' Amour 8'

Sw. Lieblich Gedackt 8', Flauto Traverso 4' (Sw. to Gt.)

Ch. Viol da Gamba 8'

Ped. Bourdon 16'

4 min

Franz Liszt

Sw - Ped  
Ch - Schal Nachtz  
Gt 1  
Pedal

Andantino  
dolcissimo (Bells in the distance)

Manuals

Sw. *ppp*

1 2 1 3 2 1 2 1 2 3 1 2

*pp*  
Ch.

Pedal

*legato*

5 3 8 4 2 4 2 4 2 4 2



System 1: Treble and bass staves. Treble clef has a dotted line with the number 8 above it. The music features complex chordal textures and melodic lines. A handwritten 'G+' is visible in the middle of the system.

System 2: Treble and bass staves. Treble clef has a circled number 3. The music continues with similar textures. Fingering numbers 2, 1, 2 are written above the final notes of the treble staff.

*sempre legato*

System 3: Treble and bass staves. Treble clef has a circled number 3. The music is marked *mf* and *sempre legato*. The bass clef has a circled number 3. Dynamics include *pp* and accents (^) are present.

System 4: Treble and bass staves. The music continues with complex textures. Accents (^) and dynamic markings (V) are used throughout the system.



First system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain a piano accompaniment with chords and melodic lines. The bottom staff is a single bass clef staff. Dynamics include *f* Gt. and accents (^). There are also markings for *v* and *^* on the bottom staff.

Second system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef staff. Dynamics include *p* Sw. and fingerings (4, 5, 4, 3, 2, 3, 1, 5, 2). There are also markings for *v* and *^* on the bottom staff.

Third system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef staff. Dynamics include *f* Gt., *p* Sw., and *Ch. pp*. There are also markings for *v* and *^* on the bottom staff.

Fourth system of musical notation. It consists of three staves. The top two staves are joined by a brace and contain a piano accompaniment. The bottom staff is a single bass clef staff. Dynamics include *mf* Sw. and a circled number (2). There is a handwritten note "fix Chimes" on the right side.



*Sw-St. Diak*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a treble clef staff with a *p Sw.* dynamic marking and a bass clef staff with a *mf comp. lera* marking. The second system has a treble clef staff with a *pp Ch.* marking and a bass clef staff with a *St. Chines* marking. The music features chords and melodic lines with various articulations.

Second system of musical notation, continuing the grand staff and bass staff from the first system. It features complex chordal textures in the treble clef staff and a more rhythmic bass line in the bass clef staff. There are some fingerings indicated above the notes.

Third system of musical notation. The grand staff continues with a *mf St. Chr* marking in the treble clef staff and a *pp Sw.* marking in the bass clef staff. The music shows a transition in dynamics and texture.

Fourth system of musical notation, the final system on the page. It features a *ppp* dynamic marking in the grand staff. The music concludes with sustained chords in the treble clef staff and a final bass line. There are some handwritten notes and markings throughout the system.



# RECITAL SERIES

## OF

# ORGAN TRANSCRIPTIONS

### FIRST SERIES

1. **D'AMBROSIO, A.** Canzonetta, Op. 6 (*Koch*)
2. **ARENSKY, A.** Phantom Waltz, "But lately in dance" (*Clough-Leigher*)
3. —Barcarolle (*Kraft*)
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5. **BIZET, G.** Adagietto, from the Suite "L'Arlésienne," No. 1 (*Fricker*)
6. —Minuetto, from the Suite "L'Arlésienne," No. 1 (*Fricker*)
7. —Prelude, from the Suite "L'Arlésienne," No. 1 (*Fricker*)
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9. **FAURÉ, G.** Chant sans Paroles (*Clough-Leigher*)
10. **FIBICH, Z.** A Melody (*Nevin*)
11. —A Pensive Mood (*Nevin*)
12. —Intermezzo (*Nevin*)
13. —Song Without Words (*Nevin*)
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18. —Prelude, from the Bohemian Suite, Op. 60 (*Rogers*)
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20. **GODARD, B.** Pan (*Federlein*)
21. **GOLTERMANN, G.** Cantilena, from the Violoncello Concerto No. 1, in A Minor, Op. 14 (*York*)
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23. **GRETCHANINOFF, A. T.** Autumn Song, Op. 3, No. 3 (*Gaul*)
24. —Cradle-Song (*Federlein*)
25. **GRIEG, E.** Chorale, "Gedanken-voll ich wandere," Op. 66, No. 18 (*Lindquist*)
26. —Nocturne, Op. 54, No. 2 (*Lindquist*)
27. —Peasant's Song, Op. 65, No. 2 (*Lindquist*)
28. —Shepherd Boy, Op. 54, No. 1 (*Lindquist*)
29. **HADLEY, H.** Entr'acte, from "The Atonement of Pan" (*Kraft*)
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### SECOND SERIES (Continued)

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52. Dance of the Candy Fairy
53. Dance of the Reed-Flutes
54. March
55. Miniature Overture
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### THIRD SERIES

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- \*88. **TOMPKINS, G.** Lullaby (*Barnes*)
- \*89. **WIDOR, C. M.** Scène de Bal (*Clough-Leigher*)
- \*90. **WRIGHT, M. T.** Love Song (*Barnes*)

\*In preparation

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