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ALBUM FOR ORGANISTS.

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CONCERT MUSIC for the ORGAN,

WITH PEDALING AND REGISTRATION.

BY

EUGENE THAYER.

FOR ONE PERFORMER.

- | | | | |
|---|-----------|----------------|----|
| 1.—SIXTH ORGAN CONCERTO. | - - - - - | Handel. | 10 |
| 2.—CHORAL VARIATIONS, IN <i>E FLAT</i> . | - - - - - | Henry Smart. | 8½ |
| 3.—THREE ADAGIOS. OP. 256. | - - - - - | Volckmar. | 8½ |
| 4.—VARIATIONS ON "NUREMBURG." OP. 28. | - - - - - | Eugene Thayer. | 7½ |
| 5.—VARIATIONS ON "GOD SAVE THE KING." OP. 1. | - - - - - | Edw. Fisher. | 7½ |
| 6.—VARIATIONS ON "PLEYEL'S HYMN." OP. 1. | - - - - - | Ch. Gerrish. | 6 |
| 7.—TWO CANONS ON A CHORAL THEME. | - - - - - | Aug. Haupt. | 6 |
| 8.—VARIATIONS ON THE "SICILIAN HYMN." OP. 29. | - - - - - | Eugene Thayer. | 6 |
| 9.—FUGUE, IN <i>C MAJOR</i> . | - - - - - | Aug. Haupt. | 8½ |
| 10.—VARIATIONS ON "AULD LANG SYNE." OP. 30. | - - - - - | Eugene Thayer. | 6 |

FOR TWO PERFORMERS.

- | | | | |
|--|-----------|----------------|-----|
| 11.—VARIATIONS ON THE "SICILIAN HYMN." OP. 27. | - - - - - | Eugene Thayer. | 10 |
| 12.—FANTASIE, IN <i>D MINOR</i> . OP. 87. | - - - - - | Adolph Hesse. | 12½ |
| 13.—FESTINTRADE, (FESTIVAL OVERTURE). OP. 76. | - - - - - | Volckmar. | 12½ |
| 14.—VARIATIONS ON "NUREMBURG." OP. 25. | - - - - - | Eugene Thayer. | 10 |
| 15.—VARIATIONS ON "AULD LANG SYNE." OP. 26. | - - - - - | Eugene Thayer. | 10 |

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Boston: J. C. HAYNES & CO.

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RICHARDSON, PRINTER, BOSTON.

SIXTH ORGAN CONCERTO.

Arranged by W.T. Best.

ORGANIST'S ALBUM No I.

Pedaling and Registration by Eug. Thayer.

HÄNDEL.

Allegro.

Tutti. *ten.* *ten.*

Manuale. *ff* Gt. Full without reeds.

Pedale. Ped. full to Gt. *ff* no reeds.

Org. *mp* Gt.

ten. *ten.* mixtures off.

p Ch. 8 & 4 ft.

3

mp
Gt.

Tutti.
Gt. Full.

ff

The musical score is written for guitar and piano. It consists of four systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system shows a more complex melodic line in the treble staff and a bass staff with a steady accompaniment. The fourth system features a melodic line in the treble staff and a bass staff with a strong, full accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

ff Gt. ten.

Org. Sw. p 8 & 4 ft. ten. ten. ten. ten. Gt. to 15th p

tr. tr. tr. tr. tr. tr. tr. tr. tr. Gt. mp

0 V

p Sw. Tutti. 5

add mixtures Gt.

Org. Sw. *p*

Gt. to 15th *p*

This musical score is for a piano and guitar piece, page 6. It consists of four systems of music. The first system shows a piano introduction with a treble and bass staff. The second system continues the piano part. The third system introduces the guitar part, marked with *Tutti.* and *ten.* in the treble staff, and *ff Gt. Full.* in the bass staff. The fourth system continues the guitar part, also marked with *ten.* in the treble staff. The score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The piano part features a melodic line in the treble and a supporting bass line. The guitar part enters in the third system with a rhythmic pattern in the treble and a bass line.

ten. 7

ten.

Larghetto. String and Flute tone 8 ft.

Gt. *p* Manuals coupled.

Ped. Soft 16 & 8 to Ch.

Org. *mp*

Sw. (flute)

Ch. *p*

Sw.

Ch.

Sw.

Ch. *p*

ten.

0

This musical score is for a piano and orchestra, spanning measures 1 to 16. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The orchestra part includes staves for strings, woodwinds, and brass.

Measures 1-4: The piano part features a trill (tr) in the right hand and a steady eighth-note accompaniment in the left hand. The strings enter with a rhythmic pattern. A chime (Ch) is indicated in measure 4.

Measures 5-8: The piano part continues with the trill and accompaniment. The strings maintain their rhythmic pattern. A trill (tr) appears in the piano right hand in measure 8.

Measures 9-12: The piano part features a trill (tr) in the right hand. The strings continue with their rhythmic pattern. A trill (tr) appears in the piano right hand in measure 12.

Measures 13-16: The piano part features a trill (tr) in the right hand. The strings continue with their rhythmic pattern. A trill (tr) appears in the piano right hand in measure 16.

Orchestra parts:

- Strings (Sw.):** Enter in measure 1 with a rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Guitar (Gt.):** Enter in measure 13 with a rhythmic pattern. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Organ (Org.):** Enter in measure 13 with a rhythmic pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Woodwinds (Sw. (Oboe)):** Enter in measure 13 with a rhythmic pattern. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Performance markings: The score includes various performance markings such as *tr* (trill), *Ch* (chime), *Tutti.* (Tutti), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *Sw.* (strings).

This musical score is for a section titled "Tutti. 9". It is written for three main instruments: Chorus (Ch.), Organ (Org.), and Guitar (Gt.). The score is arranged in three systems, each with a grand staff (treble and bass clefs).

- System 1:**
 - Chorus (Ch.):** Starts with a piano (*p*) dynamic. The melody is simple, with some rests.
 - Organ (Org.):** Features a series of chords and single notes, often marked with accents (^) and breath marks (v). Dynamics include *p* and *mf*.
 - Guitar (Gt.):** Plays a melodic line with a *mf* dynamic, featuring some chromatic movement.
- System 2:**
 - Chorus (Ch.):** Continues with a piano (*p*) dynamic.
 - Organ (Org.):** More complex passages with many accents (^) and breath marks (v). Dynamics range from *p* to *mf*.
 - Guitar (Gt.):** Melodic lines with dynamics like *mf* and *mp*.
- System 3:**
 - Chorus (Ch.):** Ends with a piano (*p*) dynamic.
 - Organ (Org.):** Features a melodic line with a *mp* dynamic, including a trill (tr) and a crescendo (cres.) marking.
 - Guitar (Gt.):** Melodic lines with dynamics like *mf* and *mp*.

The score includes various musical notations such as accents (^), breath marks (v), and dynamic markings (*p*, *mf*, *mp*) to guide the performers. The overall texture is a blend of vocal harmony and instrumental accompaniment.

Sw.
pp

First system of musical notation, featuring a piano (pp) section with a swell (Sw.) marking. The notation includes treble and bass staves with various musical symbols and dynamics.

Tutti
mf Gt.
p {Sw.
mf 0 0 0 0
p

Second system of musical notation, marked "Tutti". It includes a guitar (Gt.) part with a mezzo-forte (mf) dynamic and a piano (p) section with a swell (Sw.) marking. The notation includes treble and bass staves with various musical symbols and dynamics.

pp Sw.
attacca

Third system of musical notation, featuring a piano (pp) section with a swell (Sw.) marking and an "attacca" instruction. The notation includes treble and bass staves with various musical symbols and dynamics.

Allegro moderato.
Tutti
Gt. 8 & 4 ft.
f 0 0 0 0
16 & 8 to Gt.
ten. *ten.*
45366

Fourth system of musical notation, marked "Allegro moderato." and "Tutti". It includes a guitar (Gt.) part with a forte (f) dynamic and a tenor (ten.) part. The notation includes treble and bass staves with various musical symbols and dynamics.

Org. Sw. Ch.

mf Sw. *mf*

0 0 v v

ten. ten. Gt. (Trompet.)

mp *mp* Ped. to Ch.

v v v

Gt. ten. ten.

mf *mf*

Tutti Sw. Ped. to Gt.

ff *ff*

v v v v

12

Org.

p Ch.

Gt. *ff*

Tutti

Orch^a & Org.

mp Gt.

mp

Org.

Ch.

Ped. to Ch.

Tutti

f Gt.

Ped. to Gt.

Sw. *mf*



Org. 13

Sw

mf

mf Gt. to 15th

ten.

mf

ten.

ten.

Tutti.

Gt. *ff* Full.

ff

v 0 v v v

rall.

v 0 v 0 v 0 v

Fine.

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VOCAL.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

Alone and from home. S'g and Cho. Bb. 2. F to F. Frank Stanley. 40	Little Brown Jug. Song and Chorus. C. 2. E to E. Eastburn. 30
And eyes will watch for thee. Ab. 3. d to Fb. Alth. H. Hassler. 30	Little Bud loveliness. C. 3. c sharp to E. Mack. 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. Danks. 40	Loved and lost. Eb. 2. Eb to F. A. H. Rosewig. 40
Beautiful Blue Danube. D. 4. c sharp to A. F. Branson. 50	Make yourself at home. Song and Cho. G. 2. d to E. A. Hawthorne. 35
Arranged from the popular Danube Waltzes by Strauss.	Nellie's secret. Song and Chorus. Eb. 3. Eb to F. H. Millard. 30
Birdie's Ball. D. 1. d to D. A. Street. 25	No one to love. Ab. 3. c to F. W. B. Harvey. 35
Blind Girl's dream. A. 3. E to G. F. Branson. 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. Persley. 35
Blue-eyed darling, whisper yes. D. 2. d to E. H. P. Danks. 30	Only waiting. Eb. 3. Eb to F. G. Kunkle. 50
'Cause Birdie told me so. G. 2. d to E. E. Mack. 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. Mack. 40
Columbia the Gem of the Ocean. A. 3. d sh to F sharp. Shaw. 30	Our good old friends. Song and Chorus. G. 2. d to E. A. Hawthorne. 30
Come when you will I've a welcome. A. 3. c sharp to E. Lansdon. 40	Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. Millard. 30
Died in the streets. Song and Chorus. Eb. 2. F to F. Estaburn. 30	Our sweethearts at home. Song and Cho. G. 2. d to E. Winner. 35
Dance me, papa, on your knee. Bb. 3. d to E. H. P. Danks. 30	Pretty as a picture. Song and dance. A. 3. F to F sharp. Bishop. 35
Don't forget to write me, darling. G. 2. d to D. Lauder. 40	Sung with great success by Mlle. Aimée.
Dying Nun. Alto. Eb. 2. Bb to C. Brewster. 25	Robin, pretty Robin. Eb. 3. F to G. M. Loesch. 50
Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. Winner. 35	Rock beside the sea. Ab. 3. Eb to F. C. C. Converse. 40
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. Winner. 35	Slumber not darling. Song and Cho. A. 3. E to F sharp. Persley. 35
Gates are ever open. S'g and Cho. F. 2. d to F. Alice Hawthorne. 30	Somebody's darling slumbers here. C. 4. c to E. J. M. Muller. 30
A companion song to "Gates ajar."	Song of Jokes. Medley. D. 2. d to F sharp. Sep. Winner. 35
Good-bye Liza Jane. Comic. D. 3. d to F sharp. Eddie Fox. 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. Butterfield. 35
Guess who? F. 3. d to F. Frank Howard. 35	Ten little Injuns. Comic Song and Cho. G. 2. d to E. Sep. Winner. 30
Sung with great success by Lotta.	Trust to Luck. D. 2. d to F sharp. W. P. Cunningham. 35
Great Centennial Song. C. 2. G to E. Howard Paul. 30	We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. Eastburn. 35
Happy Hours. Song and Chorus. G. 3. d to E. H. Millard. 40	What care I. G. 2. b to E. Alice Hawthorne. 35
He's going away to leave me. G. 2. d to G. C. J. Miers. 30	What do Birdies dream of. Eb. 2. c to Eb. Theo. T. Crane. 30
How sweet are the roses. D. 2. d to D. Alice Hawthorne. 35	What is home without a mother. D. c sharp to D. A. Hawthorne. 30
I am dreaming of the loved ones. Eb. 2. Eb to C. Alice Hawthorne. 35	What the candle told me was true. S'g & Cho. D. 2. d to F sh. Merton. 35
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. Mack. 40	Answer to "Letter in the Candle."
The words of poor little Charlie Ross.	When mother married pap. Comic S'g and Cho. A. 2. E to E. Eastburn. 30
In my swift boat. Ab. 3. d to F. Concome. 35	When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. Huntley. 30
Just as of old. Song and Cho. G. 2. d to E. A. Hawthorne. 35	Whispering Hope. Duet. Eb. 3. A. Hawthorne. 40
Katy Avourneen. D. 3. D to F sharp. J. E. Johnson. 30	Whisper softly, tell me darling. F. 3. c to G. V. Keraty. 35
Kissing thro' the bars. G. 2. d to D. J. Wood, Jr. 35	Would I were with thee. F. 3. c to F. C. Boselli. 35
Listen to the mocking bird. S'g and Cho. G. 3. d to E. A. Hawthorne. 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. Staub. 35

INSTRUMENTAL.

Ada. Meditation. Ab. 4. Meiningen. 75	Memorial March. C. 3. Illustrated. E. Mack. 50
April Shower Mazurka. F. 4. E. Mack. 50	Minnie Waltz. F. 2. " 35
Banjo. Imitation for Piano. A. 3. H. C. Harris. 30	Mocking Bird Schottish. G. 3. " 30
Bird of the Forest. Eb. 4. An elegant parlor piece. Carl Leduc. 50	" " Transcription. C. 4. C. Kinkel. 50
Birdie's Waltz. F. 1. E. Mack. 20	Mocking Bird. Easy arrangement. G. 2. C. Everest. 20
Black Swan set of Cotillions. G. 2. Sep. Winner. 35	" " March. F. 3. E. Mack. 30
Blue Bird Polka Mazurka. C. 3. F. Brandis. 30	" " Variations. G. 3. C. Grobe. 50
Blue Bird Echo Polka. Eb. 4. Mary Morrison. 30	" " Waltz. F. 3. E. Mack. 30
Blushing Morn Polka. Eb. 4. Carl Meyer. 50	" " Transcription. A. 4. B. Richards. 60
Centennial March. Illustrated. Eb. 4. E. Mack. 50	" " Gr. Fantasia, in "Auld Lang Syne." Hoffman. 1.00
Introducing National Airs of United States.	Perhaps the most popular Piano piece ever published.
Centennial Gallop. C. 3. John Solan. 30	Mocking Bird Rondo. Eb. 3. E. Mack. 30
Charity. Variations on Glover's Song. Eb. 4. C. Grobe. 50	" " Polka. F. 3. " 30
Chasseur Grand March. Eb. 3. E. Mack. 75	" " Quick Step. F. 3. Aug. Schaffer. 50
Chesney Wold Quadrille. F. 3. F. Green. 50	Mozart's Oxen Waltz. C. 3. Arranged by E. Mack. 40
Chicago Fire Bells. Fantasia. Ab. 4. Clara H. Saylor. 40	With the story of its composition.
Chick Waltz. G. 2. E. Mack. 40	Music of the Waves. Ab. 5. John Werum. 50
Cinderella. Descriptive fantasia. C. 4. " 60	Music on the Water. A moonlight reverie. Db. 5. A. P. Wyma. 75
Come Along Scottisch. Eb. 3. " 35	Companion to "Silvery Waves."
Contraband Scottisch. G. 2. S. Winner. 40	Natalie Waltz. Simplified. Moonbeams. G. 1. E. Mack. 20
Cracovienne. Fantasia. Eb. 6. W. V. Wallace. 1.50	Nellie Grant's Wedding March. Bb. 3. " 40
Dance of May Queen. Db. 5. Theo. Moelling. 60	Nevada Grand March. Ab. 4. W. F. Meyer. 35
Emma Mazurka. F. 3. C. J. Miers. 35	No One to Love. Brilliant variations. Eb. 4. C. Grobe. 60
Empire March. G. 2. Converse. 30	Old Hundred. Variations. G. 4. E. Mack. 50
Evening Song to Virgin. Variations. Eb. 4. C. Grobe. 50	Orphan's Prayer. Fantasia. Eb. 4. E. Mack. 50
Fairies Carol. Reverie. F. 3. A. H. Rosewig. 35	Patchwork Polka. Bb. 2. Walters. 30
Five Finger March. C. 1. E. Mack. 20	Paul and Virginia Waltz. Eb. 3. E. Mack. 40
Five Finger Waltz. F. 1. " 20	Peri Waltz. Simplified. F. 1. " 20
Florence Galop. G. 3. C. J. Miers. 30	Pleyel's German Hymn. Variations. G. 4. Grobe. 50
Fortification Storm March. Bb. 3. G. Piefke. 35	Purling Brook. Fantasia. Bb. 3. E. Mack. 50
Freeburg Grand March. Eb. 3. W. T. Meyer. 30	Ray of Sunshine. Ab. 4. Carl Leduc. 50
Grant's (General) Grand March. F. 2. E. Mack. 40	As its name intimates a 'Ray of Sunshine.' What more could be said.
Grains of Gold. Morceau. Ab. 3. Carl Meyer. 60	Rock Beside the Sea. Variations. Ab. 4. C. Grobe. 60
Hancock's (General) Grand March. Bb. 3. S. Winner. 40	Sardinian Shepherd Boy. Reverie. G. 4. E. Mack. 50
Hawthorne Scottische. F. 3. J. T. Quigg. 30	Satanella, or Devil's Call Galop. A. 3. A. M. Schacht. 40
Heidelberg March. F. 2. C. C. Converse. 30	Silver Cloud Polka Brillante. G. 4. Carl Le Duc. 50
Her bright smile haunts me still. Ab. 4. Ch. Grobe. 50	Soldado. Fantasia with variations. F. 4. E. Mack. 50
Variations on Wrighton's popular song.	Sounds from the Ringing Rocks. F. 4. B. Fr. Walters. 50
Home, Sweet Home. Variations. Ab. 5. E. Mack. 60	A Romantic Fantasy which charms all hearers.
" " " F. 4. op. 207. C. Grobe. 50	Tit-Tat-Toe Scottisch. Illustrated. G. 2. Marion Florence. 35
" " (Moonbeams.) F. 2. E. Mack. 20	Tolling Bell. A musical delineation. Ab. 4. C. C. Grobe. 60
I would not live away. Variations. F. 3. C. Grobe. 50	Descriptive of approaching Mount Vernon.
Jolly Brother's Galop. Simplified. G. 1. E. Mack. 20	Tom Thumb's Grand Wedding March. Eb. 3. E. Mack. 40
Last Rose of Summer. Variations. Eb. 4. C. Grobe. 50	University March. D. 2. C. C. Converse. 30
Little Mischievous Scottisch. G. 2. F. Drayton. 35	Wings of a Dove. Variations. Bb. 4. Ch. Grobe. 50
Memory's Dream. Waltz Reverie. Eb. 4. J. E. Muller. 50	Yankee Doodle. Variations. Eb. 4. C. Grobe. 60
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