

THIRTY POSTLUDES

FOR THE

ORGAN

EDITED BY

WILLIAM C. CARL

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PREFACE

In the extensive development of modern organ literature, the proportion of compositions written for use as postludes in the church service is surprisingly small. There is abundant material for all other needs of the organ profession, but a scarcity of this important particular.

The need of filling this want has prompted the issue of this volume, and in his search for the very best material, the compiler has carefully examined the available organ literature of recent years to be found in London, Paris, Antwerp, Brussels and Copenhagen, as well as New York and Boston.

The pedaling is marked with the signs \wedge (toe) and \sqcup (heel), placed above the note for the right foot and below for the left.

Appreciation for the valuable assistance rendered by M. Alexandre Guilmant is gratefully acknowledged by the compiler.

WILLIAM C. CARL.

NEW YORK, May, 1900.

BIOGRAPHICAL NOTES.

Best, William Thomas. The most distinguished Organ virtuoso of the English School. Born at Carlisle, England, August 13, 1826; died Liverpool, May 10, 1897. Throughout the United Kingdom he was recognized as the foremost organist of his time, and his recitals were of the greatest service in the advancement of organ playing.

His influence in promoting uniformity in organ construction has been great. He retained the position as organist of St. George's Hall, Liverpool, from 1855 until his retirement in 1894.

His compositions include several works for orchestra; numerous anthems, services and part-songs; sonatas, fugues, studies and concert pieces for the organ, as well as many arrangements for this instrument, from the scores of the great masters.

Calkin, George. Born at St. Pancras, London, August 10, 1829. Organist for twenty-five years at St. Mark's, Regent's Park; Professor at the London Academy of Music, and for many years a violoncellist in the orchestra of the Philharmonic Society, Royal Italian Opera, and the Provincial Festivals, including that of Birmingham in 1846, when "Elijah" was first performed.

Calkin, John Baptiste. Composer, pianist and organist. Born in London, March 16, 1827. Has held the position of organist, precentor and choir master at Columba's College, Ireland; Woburn Chapel, London; Camden Road Chapel; and St. Thomas' Church, Camden Town. Member of the Council, Trinity College, London, and professor at the Guildhall School of Music. His compositions include several church services, anthems, part-songs, chamber music, and various pieces for organ as well as piano.

Callaerts, Joseph. Born in Antwerp, August 22, 1838. Pupil of Lemmens at the Brussels Conservatory, where he received the first prize in 1856. Organist of the famous Antwerp Cathedral and professor of the organ at the Royal Flemish Conservatory of Music. His compositions include an opera, a symphony, a piano trio, masses and cantatas, together with numerous works for the organ and piano.

Cappelen, Christian. Organist of Vor Frelsers Kirke at Bergen, Norway. One of the most noted of the Norwegian organists. Has written a number of works for the organ.

Chauvet, Charles-Alexis. One of the most distinguished of the French organists. Born at Marnes, France, June 7, 1837. Studied under Ambroise Thomas and Benoist, and in 1860 obtained the Premier Prix at the Conservatoire.

At the completion of "La Trinité" in Paris (1869), he was chosen as its organist, and held the position until his death, January 28, 1871, when he was succeeded by M. Alexandre Guilmant.

His published compositions include twenty organ pieces in four suites, and numerous works for the piano and organ.

Duncan, William Edmondstone. Composer, pianist, and organist. Born at Sale, Cheshire, England, in 1866. Studied under Sir Herbert Parry and Sir George Martin. Now professor at the Oldham College of Music in his native town. His compositions include an ode for chorus and orchestra, an opera, several church services, part-songs, organ pieces, together with a mass and several works for orchestra.

Frost, Charles Joseph. Organist and composer. Born at Westbury-on-Trym, England, June 20, 1848. Has held several important appointments as organist, and has been, since 1880, a professor of the organ at the Guildhall School of Music, London; is head of the music section in the Goldsmith's Institute, New Cross. Received the degree of Mus.D. in 1882 at Cambridge. His compositions include several oratorios, secular choral works, a symphony for orchestra, part-songs and organ pieces.

Guilmant, Félix Alexandre. Born at Boulogne-sur-mer, France, March 12, 1837, in which city his father (Jean Baptiste G.) held the position of organist of St. Nicholas Church for fifty years, and was his first teacher. His other masters were Gustav Carulli and Jacques Lemmens. M. Guilmant succeeded Chauvet as organist of La Trinité, Paris; is organist of the Trocadero, professor of the organ at the Conservatoire, president of the Schola Cantorum, and president of the Guilmant Organ School (New York). M. Guilmant is the most distinguished organist of the present day, and his interpretation of the works of Bach and Händel, together with his marvelous improvisations, have gained him a world-wide reputation. His compositions include six organ sonatas, several works for organ and orchestra, besides many pieces for the organ, piano, violin and the voice. M. Guilmant has made two extensive concert tours in America.

Lemmens, Jacques-Nicolas. Organist and composer of great repute. Born at Zoerle-Parwys, Belgium, Jan. 3, 1823, and died at Castle Linterport, Jan. 30, 1881. Studied under his father, also with Van der Broeck, Godineau, Michelot, Girschener and Fétis. Later, under a government stipend, he studied with Hesse in Breslau, and in 1849 was appointed professor of the organ at the Brussels Conservatory.

His compositions include an "École d'Orgue," several sonatas, improvisations, studies, etc., for the organ; two symphonies, pianoforte pieces, songs and anthems for the church service.

Loret, Clément. Born at Termonde, Belgium, in 1833. His father, a distinguished organ builder, secured for his son at the age of seven years the opportunity to play offertoires and sorties at the church of Notre Dame in that city. M. Loret studied under Deneffe, Fétis and Lemmens, and in 1853 obtained the Premier Prix d'Orgue at the Brussels Conservatoire. He is now the director of the "École de Musique Religieuse," and organist of St. Louis d'Antin, Paris.

His compositions include an "Organ School" in four volumes, and numerous pieces for the organ and pianoforte.

Malling, Otto. M. Malling holds the post of organist at the Helligaands Church in Copenhagen, Denmark. His compositions for the organ include "Christus," written in nine movements, and depicting incidents in the life of Christ.

Merkel, Gustav Adolf. Organist and composer. Born at Oberoderwitz, Saxony, Nov. 12, 1827, and died at Dresden, Oct. 30, 1885. Studied organ under Jul. Schneider, and counterpoint with Jul. Otto, and was aided by both Schumann and Reissiger. He held several important posts as organist in Dresden, and his published works include nine organ sonatas, three fantasias, thirty pedal studies, an organ school, and various organ and piano pieces, songs and motets.

Polleri, Giovanni Battista. Born in Genoa, Italy, in 1855. Began the study of the violin when four years old with his father Nicolas. At six played the violin in public. At seven began the study of the piano, and later the organ and composition. When twenty-two he came to this country, where he remained seven years, residing from 1880 to 1883 in Utica, N. Y., where he was organist of St. John's Church. In 1884 he returned to Italy, and since 1888 has been organist of the church of the Immaculate Conception in Genoa, and since 1898 "Direttore del Civico Istituti di Musica." He also occupies a prominent position in connection with the "Societa Genovese di Musica Sacra." His published works include preludes and fugues for the organ, shorter organ pieces, various organ compositions, three masses and other works.

Roberts, John Varley. Organist and composer. Born at Stanningley, near Leeds, Sept. 25, 1841. His musical talent was developed at an early age, and when twelve years old he was appointed organist of St. John's, Farsley, near Leeds. Received the degree of Mus. Doc. in 1876 at Oxford, and in 1882 was appointed to Magdalen College, Oxford, as organist and magister choristarum, where the music, under his direction, has gained a large degree of success.

His compositions include several services, anthems, part-songs and organ pieces.

Ropartz, J. Guy. Born at Guingamp, June 15, 1864. Studied under Dubois and Massenet at the Paris Conservatory, also with César Franck. Since 1894

director of Conservatory and concert conductor at Nancy. Composed music to Loti's "Pêcheurs d'Islande," chamber and orchestral music, organ pieces, songs, and a remarkable psalm with orchestra.

Salomé, Théodore César. Organist and composer. Born in Paris, Jan. 20, 1834, and died in St. Germain, July, 1896. Studied under Ambroise Thomas and Bazin at the Paris Conservatory, winning the second Grand Prix de Rome in 1861. Sub-organist at La Trinité for many years, playing the chancel organ. His works include a symphony, many organ pieces, and a sonata of merit.

Smart, Henry. Organist and composer. Born at London, Oct. 26, 1813, and died there July 6, 1879. He held several important positions, and was an authority on the organ. In 1877 he edited the Presbyterian Hymnal. The great organs at Leed's Town Hall and in St. Andrew's Hall, Glasgow, were erected from his specifications. His compositions include an opera, several cantatas, and many anthems, part-songs and organ pieces.

Tours, Berthold. Born in Rotterdam, Holland, Dec. 17, 1838, and studied at the Conservatories of Brussels and Leipzig. In 1861 he located in London, where many compositions for the church were written. His works also include those for the organ, pianoforte, and numerous part-songs. He died in London, March 11, 1897.

Volckmar, Wilhelm Valentin. Organ virtuoso and composer. Born at Hersfeld, Kassel, Dec. 26, 1812, and died at Homberg, Kassel, Aug. 27, 1887. His compositions include several organ concertos, twenty organ sonatas, an organ symphony, an organ school, numerous organ pieces, church music and songs.

West, John Ebenezer. Organist, composer, and conductor. Born at South Hackney, London, Dec. 7, 1863. Studied the organ under Sir J. Frederick Bridge and composition with Ebenezer Prout, receiving the degrees of R. A. M. and F. R. C. O. He holds the position of organist and choir-master at All Saints' Church, London. His compositions include several cantatas, anthems, part-songs, works for orchestra and organ pieces, including a sonata in D minor.



INDEX BY KEYS

KEY	PAGES
A	101, 132.
A minor	68.
A^b	33.
B^b	1, 39, 73, 88.
C	17, 50, 78, 122, 138.
C minor.	113.
D	5, 44, 56, 108.
E	62.
E^b	117, 145.
F	11, 21, 26, 36, 83, 95
G	24, 54, 126.

CONTENTS

		PAGE
Best, William Thomas.	CHRISTMAS POSTLUDE IN A. ("Sit Laus plena, sit sonora.")	132
do.	MARCH FOR A CHURCH FESTIVAL IN D	44
Calkin, George.	POSTLUDE IN A MINOR	68
Calkin, J. Baptiste.	FESTAL MARCH IN C. Op. 80	138
Callaerts, Joseph.	MARCHE SOLENNELLE IN E _b . Op. 20, No. 3	145
do.	MARCHE TRIOMPHALE IN E. Op. 30, No. 3	62
Cappelen, Christian.	POSTLUDE IN F. Op. 28, No. 7	21
do.	POSTLUDE IN C. Op. 28, No. 8	50
do.	POSTLUDE IN G. Op. 28, No. 11	126
Chauvet, Charles-Alexis.	GRAND CHŒUR IN C	78
Duncan, Edmondstone.	MARCH IN B _b . Op. 42, No. 3	73
do.	POSTLUDE IN C MINOR. Op. 20, No. 6	113
Frost, Dr. Charles Joseph.	POSTLUDE IN A _b	33
Guilmant, Alexandre.	GRAND TRIUMPHAL GHORUS IN A. Op. 47, No. 2	101
do.	POSTLUDE IN F. Op. 46, No. 2	11
Lemmens, Jacques.	POSTLUDE IN D	5
Loret, Clement.	POSTLUDE, "ALLELUIA!" IN E _b	117
Malling, Otto.	EASTER MORNING (Postlude in F). Op. 54, No. 3	36
Merkel, Gustav.	POSTLUDE IN G. Op. 134, No. 6	24
Polleri, Giovanni Battista.	FANTASIA IN F	26
Roberts, Dr. J. Varley.	POSTLUDE IN F	83
Ropartz, J. Guy.	POSTLUDE IN B _b	1
Salomé, Théodore.	GRAND CHŒUR IN G. Op. 68, No. 2	54
do.	GRAND CHŒUR IN C. Op. 68, No. 4	17
do.	GRAND CHŒUR IN F. Op. 68, No. 5	95
Smart, Henry.	POSTLUDE IN C	122
Tours, Berthold.	POSTLUDE IN D	56
Volckmar, Dr. W.	POSTLUDE IN D. Op. 368, No. 2	108
do.	POSTLUDE IN B _b . Op. 368, No. 8	39
West, John E.	POSTLUDE IN B _b	88

Prepare { Swell: Full
Great: Full (Sw. to Gt.)
Pedal: 16' and 8' (Gt. to Ped.)

POSTLUDE in B flat

J. GUY ROPARTZ

Edited by WILLIAM C. CARL

Moderato, with well defined rhythm

MANUAL

PEDAL

(Box closed)

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with triplets and quintuplets. The middle staff is a grand staff (treble and bass clefs) with a bass line. The bottom staff is a bass clef with a bass line. There are various musical notations including slurs, accents, and dynamic markings.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with slurs and accents. Above the staff, the text "(Box closed)" is written. The middle staff is a grand staff with a bass line. The bottom staff is a bass clef with a bass line. There are various musical notations including slurs, accents, and dynamic markings.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with slurs and accents. The middle staff is a grand staff with a bass line. The bottom staff is a bass clef with a bass line. There are various musical notations including slurs, accents, and dynamic markings. The word "Gt." is written above the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with slurs and accents. The middle staff is a grand staff with a bass line. The bottom staff is a bass clef with a bass line. There are various musical notations including slurs, accents, and dynamic markings.

(8' and 4' Flutes)

Sw. *p*

p

This system contains the first two measures of the score. The top staff features a melodic line for the 8' and 4' flutes. The middle and bottom staves provide harmonic support with chords and bass lines. A dynamic marking of *p* (piano) is present in the middle staff.

35

This system contains measures 3 and 4. The top staff continues the melodic line, with a measure rest of 35. The middle and bottom staves continue the harmonic accompaniment.

2 3

gradually crescendo to Full Organ

This system contains measures 5 and 6. The top staff has a measure rest of 2 and 3. The middle staff includes the instruction *gradually crescendo to Full Organ*. The bottom staff continues the bass line.

This system contains measures 7 and 8. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment with various chordal textures.

First system of musical notation. It features three staves: a grand staff (treble and bass clefs) and a separate staff for guitar labeled "Gt.". The grand staff contains piano accompaniment with chords and melodic lines. The guitar staff shows a complex rhythmic pattern with many beamed notes. A dynamic marking of *ff* (fortissimo) is present in the guitar staff.

Second system of musical notation, continuing the piano and guitar parts from the first system. The piano accompaniment includes various chordal textures and melodic fragments. The guitar part continues with its intricate rhythmic patterns.

Third system of musical notation. This system features a prominent melodic line in the treble clef of the grand staff, which is held over several measures. The piano accompaniment in the bass clef provides harmonic support. The guitar part continues with its characteristic rhythmic accompaniment.

Fourth system of musical notation, the final system on the page. It shows the concluding melodic phrase in the treble clef and the final chords in the piano accompaniment. The guitar part concludes with a final rhythmic figure.

Prepare { Swell: Full, without 16'
 Great: 8' and 4' (Gt. to Sw.)
 Pedal: 16' and 8' (Gt. to Ped.)

POSTLUDE in D

JACQUES LEMMENS

Edited by WILLIAM C. CARL

Animato

MANUAL

ff Gt. p Sw.

PEDAL

Gt. Sw.

2 3 4 5 1 2 4 1 2

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The first staff has several chords and melodic lines with fingerings: 4 2 / 2 1, 5 2, 4 2 / 2 1, and 3 5 / 2 4. The second staff has a melodic line with a slur. The third staff has a bass line with accents and slurs.

Second system of musical notation. It consists of three staves. The first staff has a melodic line with fingerings 3 2 and 2 (5), and a slur. The second staff has a melodic line with a slur. The third staff has a bass line with accents and slurs.

Third system of musical notation. It consists of three staves. The first staff has a melodic line with a slur and the marking "Sw.". The second staff has a melodic line with a slur and the marking "Gt.". The third staff has a bass line with accents and slurs.

Fourth system of musical notation. It consists of three staves. The first staff has a melodic line with a slur. The second staff has a melodic line with a slur. The third staff has a bass line with accents and slurs.

Sw.

This system contains the first system of music, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of several measures of chords and melodic lines. The label "Sw." is placed above the first measure of the top staff.

Gt.

pomposo

This system contains the second system of music. It features a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music includes a guitar part labeled "Gt." in the middle staff and a section marked "pomposo" in the bass staff. The notation includes various rhythmic values and accidentals.

This system contains the third system of music, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex chordal textures and melodic lines across all staves.

This system contains the fourth system of music, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music concludes with various rhythmic patterns and chordal structures.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has two sharps (F# and C#). The first staff contains a melodic line with a fermata over the first measure and a fingering '5 1' above the second measure. The second staff contains a bass line with a '4 5 4' fingering below the second measure and a '2 3 1 4' fingering below the third measure. The third staff contains a bass line with an accent (^) over the first measure.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The first staff continues the melodic line. The second staff continues the bass line with a '4 5 4' fingering below the second measure. The third staff continues the bass line with an accent (^) over the final measure.

Third system of musical notation. The first staff continues the melodic line. The second staff continues the bass line with an accent (^) over the final measure. The third staff continues the bass line with accents (^) over the second and third measures.

Fourth system of musical notation. The first staff continues the melodic line. The second staff continues the bass line with an accent (^) over the final measure. The third staff continues the bass line with an accent (^) over the final measure. The system includes performance instructions: 'Gt.' above the first staff in the third measure, 'Gt.' above the second staff in the fourth measure, and 'Sw.' below the second staff in the fourth measure.

System 1: Treble clef with a piano accompaniment. The bass line features a sequence of chords with accents (^) and a melodic line with a slur. A guitar part (Gt.) is indicated by a line pointing to a note in the second measure. The text "Sw." is written above the second measure.

System 2: Treble clef with a piano accompaniment. The bass line continues with chords and a melodic line. A guitar part (Gt.) is indicated by a line pointing to a note in the second measure. The text "Sw." is written below the second measure, and "Gt." is written below the third measure. Fingering numbers (4, 5, 4, 5, 4) are written above the notes in the third measure.

System 3: Treble clef with a piano accompaniment. The bass line features a sequence of chords with accents (^) and a melodic line. The text "cresc." is written above the fifth measure.

System 4: Treble clef with a piano accompaniment. The bass line features a sequence of chords with accents (^) and a melodic line. The text "poussez" is written above the fifth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It features similar complex melodic and bass line structures as the first system.

Third system of musical notation, continuing the piece. It features similar complex melodic and bass line structures as the first system.

Fourth system of musical notation, concluding the page. It features similar complex melodic and bass line structures as the first system. The tempo marking "Adagio." is placed above the staff. A dynamic marking "fff" is placed above the bass line. The instruction "add Tuba" is placed below the bass line. The system ends with a double bar line.

Prepare { Swell: 8' and 4' Flutes and Reeds
 Great: 16', 8' and 4' Stops, with Sw. coup.
 Choir: Soft 8' and 4'
 Pedal: 16' and 8'

POSTLUDE in F

Edited by WILLIAM C. CARL

ALEXANDRE GUILMANT
Op. 46, No 2

Allegro (♩=100)

MANUAL

f Gt.

PEDAL

45 45 4

12 12 1

3

Sw.

p

Ped. uncoupled

Ch.
p
Ped. uncoupled

This system contains the first two systems of a musical score. The top system features a treble clef with a melodic line and a grand staff with a bass clef. A 'Ch.' marking is present above the treble staff. The second system includes a 'Ped. uncoupled' instruction below the bass staff. The music is in a key with one flat and includes various dynamics and articulation marks.

p

This system continues the musical score with two systems. The top system has a treble clef and a grand staff with a bass clef. A 'p' dynamic marking is present. The second system continues the bass line with various articulation marks.

f
Gt.
Gt. to Péd.

This system contains two systems of music. The top system features a treble clef with a melodic line and a grand staff with a bass clef. It includes a 'Gt.' marking and a 'Gt. to Péd.' instruction. The music is marked with a forte 'f' dynamic and includes fingering numbers (5, 1, 2, 1) and articulation marks.

This system contains two systems of music. The top system features a treble clef with a melodic line and a grand staff with a bass clef. It includes fingering numbers (5, 1, 4, 1, 5, 2) and articulation marks. The second system continues the bass line with various articulation marks.