



NOVELTIES
FOR THE
ORGAN

RARE ANCIENT
AND
MODERN COMPOSITIONS.

COLLECTED AND EDITED
BY

WILLIAM C. CARL

VOL. I

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PREFACE.

Realizing the demand for a collection of Organ Music suitable for the Church service, as well as for Recital programmes, the editor has endeavored to bring together a set of pieces of moderate difficulty and length which can be utilized for Préludes or Offertoires at the regular services as well as for the festivals of the Church.— The Prière by Ambroise Thomas, is one of the few works written by the distinguished French composer for the organ,—the Easter Offertoire by Clément Loret, based on the ancient Carol "O Fillii et Filliae," will be useful for the Easter-tide, and the Noël Écossais, an ancient Christmas Carol in the Scotch style by Alexandre Guilmant, is one of most charming pieces for the Yule-tide season.— The Magnificat by Claussmann is especially suitable for Catholic service, and is one of his latest compositions for the organ.— The pieces are all registered for American organs, and the pedal workings are indicated with the point **A** for the toe, and **U** for the heel.— When placed above the note, it indicates the right foot to be used, and when below, the left foot.—

—In compiling the works contained in "NOVELTIES FOR THE ORGAN," it has been the aim of the editor to include only those which are practical, or can be used constantly in the church services.— In the succeeding volumes the same plan will be closely followed, with an earnest study of the demand and requirements of the day.

WILLIAM C. CARL.

BIOGRAPHICAL.

GUILMANT, FELIX ALEXANDRE

Born at Boulogne-sur-Mer, France, March 12, 1837, and now resides at Meudon, a suburb of Paris. Studied the organ with his father and afterwards became a pupil of Félics and Lemmens. Organist of La Trinité, Paris, for thirty years, and now professor of the organ at the Paris Conservatory. Professor at the Schola Cantorum, organist of the Trocadero, and president of the Guilmant Organ School. Renowned the world over for his marvelous organ-playing and improvisations. Has concertized in Russia, Spain, Italy, Germany, and three times in America, playing forty concerts at the St. Louis Exposition in 1904. His works include organ and orchestra, seven sonatas, and many organ pieces, songs, services, and piano-forte pieces. His pupils represent all countries, and those in America have recently organized a Guilmant Club.

✍

THOMAS, (CHARLES-LOUIS) AMBROISE

Born at Metz, August 5, 1811, and died at Paris, February 12, 1896. Educated at the Paris Conservatory where he later became director. His opera "Mignon" made him world-famous, and "Hamlet" produced two years afterwards (1868) has also enjoyed a large degree of success. Numerous operas, ballets, cantatas, a requiem, motets, male choruses, and organ music are among the published works of this gifted composer.

RAMEAU, JEAN-PHILIPPE

Born at Dijon, September 25, 1683, and died at Paris, September 12, 1764. One of the most distinguished of the French school of musicians and composers. Studied the organ under Marchand, and was one of the noted harmonists of his day. His compositions include numerous operas, theoretical works, and pieces for the clavecin. He was considered one of the foremost of French organists.

✍

WESLEY, CHARLES

Born at Bristol, England, December 11, 1757, and died at London, May 23, 1834. Nephew of John Wesley, the Methodist clergyman. Was organist in ordinary to George IV, and studied under Rooke and Boyce, afterward holding the post of organist at St. George's, London. His works include numerous songs, anthems, hymns, concertos and organ-pieces.

✍

CLAUSSMANN, ALOYS

Composer and organist of the Cathedral at Cleremont Farrant, France. One of the most progressive of modern French composers, his works covering an extensive range of organ music.

LORET, CLEMENT

Born at Termonde, Belgium, in 1833. Educated largely in his native city, and later at the Brussels Conservatory under Fétis and Lemmens, gaining the Premier Prix for organ in 1853. At the age of seven years, he played the offertories and sorties at the Parish Church in Termonde, and a year later was permitted to play the more difficult parts of the service. In 1857 he was engaged as professor at the École de Musique Religieuse, in Paris, and afterward became its director. Was organist at St. Louis D'Antin, Paris, for many years, and now resides at the Bois de Colombes. His compositions include sonatas, and many pieces for the organ and a Method for the organ.



STEPHENS, CHARLES EDWARD

Born at London, March 18, 1821, and died there March 19, 1891. Pupil of Potter, Hamilton, and Blagrove. Member of the Royal Society of Musicians, and held several important posts as organist. His works include symphonies, overtures, string quartettes, piano-forte pieces, church services, anthems, and organ pieces.



BOURGAULT-DUCOUDRAY, LOUIS ALBERT

Born at Nantes, France, February 2, 1840. Studied under Ambroise Thomas at the Paris Conservatory and was awarded the Grand Prix de Rome in 1865. His works include two operas, a symphony, several orchestral works, songs, and organ pieces. M. Ducoudray now resides in Paris.

DAUSSOIGNE-MEHUL, LOUIS-JOSEPH

Born at Givet, France, June 24, 1790, and died at Liege, March 10, 1875. Studied at the Conservatory under Méhul, and obtained the Grand Prix de Rome in 1809. Appointed director of the Liege Conservatory in 1827, where he remained as head of the institution for thirty-five years. His works include several operas, a cantata, and a choral symphony.



RICHMOND, WILLIAM HENRY

Organist and composer. Studied under Rhodes and Marsh. Organist of Holy Trinity, Knaresborough, then at the Pro-Cathedral in Dundee, and afterward at St. Michaels, Exeter, where he remained until shortly before his death. His works include church services, songs, piano-forte and organ pieces.



SAWYER, FRANK JOSEPH

Born at Brighton, England, June 19, 1857. Pursued his studies at the Leipzig Conservatory under Richter; later pupil and assistant to Dr. Bridge and organist at St. Patrick's, Hove, Brighton. As conductor, lecturer, organist, and composer he has gained fame. His works include an oratorio, cantata, orchestral works, part-songs, and organ pieces.



LUCAS, CLARENCE

Born in Canada in 1866. Educated at the Paris Conservatory under Theodore Dubois. Mr. Lucas has written two operas, and several organ pieces, songs, etc., and is well-known in London, where he now resides, as a musical critic.

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To *Alexandre Guilmant.*

No 1. Adagio.

Sw. Vox Celeste 8' Salicional 8'
 Gt. Flute 8'
 Ch. Geigen Principal 8'
 Ped. Bourdon 16' Sw. to Ped.

Prepare.

Edited by *William C. Carl.*

L. A. BOURGAULT-DUCOUDRAY.

Adagio.

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked 'Adagio'. The dynamics are marked 'pp' (pianissimo) and 'Sw. pp' (swell pianissimo). There are various musical notations including slurs, ties, and a triplet in the first measure of the top staff. The word 'Manuals.' is written below the first two staves, and 'Pedals.' is written below the third staff.

The second system of the musical score continues from the first system. It features the same three-staff layout (treble, alto, bass clefs) and 3/4 time signature. The dynamics include 'pp' and 'Ch. p' (chord piano). There are slurs and ties across the staves. The word 'Ch. to Ped.' is written at the end of the system, indicating a transition from chords to pedals.

Off Ch. to Ped.

Sw. *pp*

Gt. add, Open Diap. 8' Flutes 8' and 4'.

Gt. *mf*
mf
 Gt. to Ped.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains piano accompaniment with various chords and melodic lines. The lower staff is in bass clef and contains the flute part, which includes several slurs and dynamic markings such as *v* and *λ*.

(Ch. Concert Flute 8' alone.)

The second system continues the musical score. It features piano accompaniment in the upper staff and the flute part in the lower staff. The flute part includes a dynamic marking of *Ch. p* and a *tr* (trill) marking. The piano part includes a *p* dynamic marking. A vertical line is drawn across the staves, with the instruction "Off Gt. to Ped." written below it.

The third system of the musical score continues with piano accompaniment and flute parts. The piano part includes dynamic markings of *ppp* and *pp*. The flute part includes a *tr* marking and various slurs. The system concludes with a double bar line.

No 2. Elevation in A flat.

{ Sw. Vox Celeste 8' Salicional 8'
 Gt. Flute 8'
 Prepare. { Ch. Geigen Principal 8'
 Ped. Bourdon 16' - Ch.to Ped.

Edited by William C. Carl.

ETIENNE NICOLAS MÉHUL.

Poco Andante. $\text{♩} = 92$

Manuals.

Pedals.

Detailed description: This block contains the musical notation for the first system. It features three staves: a treble staff for the right hand, a bass staff for the left hand, and a separate bass staff for the pedals. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is 'Poco Andante' with a metronome marking of quarter note = 92. The music begins with a dynamic of *p* (piano). The treble staff contains a melodic line with some grace notes. The bass staff provides harmonic support with chords and single notes. The pedal staff has a simple accompaniment of single notes. A 'Sw.' (Swell) marking is present above the treble staff.

Detailed description: This block contains the musical notation for the second system. It features three staves: a treble staff for the guitar (Gt.), a bass staff for the swell (Sw.), and a separate bass staff for the pedals. The key signature remains two flats, and the time signature is 3/4. The music continues from the first system. The guitar part has a melodic line with some grace notes. The swell part provides harmonic support with chords and single notes. The pedal part has a simple accompaniment of single notes. A 'Sw.' (Swell) marking is present above the treble staff, and a dynamic of *p* (piano) is indicated.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are bass clefs. The piano accompaniment is marked with a piano (*p.*) dynamic. The guitar part, indicated by a bracket on the right, features a melodic line with a key signature change to one flat (F major) and includes a sharp sign (#) on the second staff.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are bass clefs. The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic. The guitar part, indicated by a bracket on the right and labeled "Gt.", features a melodic line with a key signature change to one flat and includes a sharp sign (#) on the second staff.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are bass clefs. The piano accompaniment is marked with a piano (*p.*) dynamic. The guitar part, indicated by a bracket on the right and labeled "Gt.", features a melodic line with a key signature change to one flat and includes a sharp sign (#) on the second staff.

a tempo

Sw. *p*

rit.

Ch.

This system contains a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked *a tempo*. The piano accompaniment features a steady bass line with chords. A *rit.* (ritardando) marking is present in the piano part. A *Ch.* (Chorus) marking is placed above the piano part. The system concludes with a fermata over the final notes.

Gt.

This system features a guitar line and piano accompaniment. The guitar part has a melodic line with some grace notes. The piano accompaniment continues with a steady bass line. The system ends with a fermata.

(Sw. off Vox Celeste and Salicional.
add Vox Humana 3' St. Diap. 8' and Tremolo.)

Sw. *p*

dim.

Gt.

Sw.

This system contains piano and guitar accompaniment. The piano part has a melodic line with a *dim.* (diminuendo) marking. The guitar part has a steady bass line. The system concludes with a fermata.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats and contains a melodic line with various notes and rests. The middle and bottom staves are in bass clef and contain a bass line with notes and rests. A dynamic marking of *pp* is present in the middle staff. A large slur encompasses the entire system.

Second system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain a bass line. A dynamic marking of *pp* is present in the middle staff, with a 'Sw.' (Swell) marking above it. A large slur encompasses the entire system.

Third system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain a bass line. Dynamic markings include *pp* in the middle staff, *p* in the bottom staff, and *ppp* in the top staff. A 'Ch.' (Chorus) marking is present in the middle staff. A large slur encompasses the entire system.

No 3. Easter Offertoire.

Founded on the ancient Easter Carol

“O FILII, I T FILAE.”

{ Sw. Oboe 8'
Gt. Doppie Flute 8'
Prepare. { Ch. Flute 8'
Ped. 16' and 8'. Sw. to Ped.

*O Filii, et Filiae,
Rex coelestis, Rex gloriae,
Morte surrexit hodie.*

Alleluia!

*Et Maria Magdalene,
Et Jacobi, et Salome,
Venerunt corpus migere.*

Alleluia!

*A Magdalene moniti,
Ad ostium monumenti,
Duo currunt discipuli.*

Alleluia!

Young men and maids rejoice and sing,
The King of heaven, the glorious King,
This day from death rose triumphing.
Alleluia!

And Magdalene, in company
With Mary of James and Salome,
T'embalm the corpse came zealously.
Alleluia!

By Mary told, at break of day,
His dear disciples haste away,
Unto the tomb wherein he lay.
Alleluia!

Edited by William C. Carl.

CLÉMENT LORET.

Allegretto. Sw. *mf*

Manuals. *mf* *pp* *mf*

Pedals.

pp
f
pp

This system contains three staves. The top staff is a treble clef with a melodic line featuring slurs and a dynamic marking of *pp*. The middle staff is a treble clef with a chordal accompaniment, and the bottom staff is a bass clef with a simple bass line. A dynamic marking of *f* appears in the middle of the system.

Gt.
pp

This system contains three staves. The top staff is a treble clef with a melodic line, labeled "Gt." at the beginning. The middle staff is a treble clef with a chordal accompaniment, and the bottom staff is a bass clef with a simple bass line. A dynamic marking of *pp* is present in the middle of the system.

Sw. Gt. Ch. Fi - li - i, et Sw.
Prepare. { Gt. Diaps. 8' Flutes 8' and 4' Sw. to Gt.
f Ch. mf p Sw. 8' and 4'
pp Sw. to Ped.

This system contains three staves. The top staff is a treble clef with a melodic line, labeled "Sw." at the beginning. The middle staff is a treble clef with a chordal accompaniment, and the bottom staff is a bass clef with a simple bass line. Dynamic markings include *f*, *Ch.*, *mf*, *p*, and *pp*. A bracketed instruction "Prepare." spans across the system, listing "Gt. Diaps. 8'", "Flutes 8' and 4'", and "Sw. to Gt.". A final instruction "Sw. to Ped." is at the end of the system.

Fi - li - ae, Rex coe - les - tis, Rex glo - ri - ae, Mor - te sur - rex - it ho - di - e, Al - le - lu - ia!

Musical score for the first system. It features a vocal line on a single staff and a guitar accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on a grand staff (treble and bass clefs). A dynamic marking of *f* is present. The text "Gt. to Ped." is written below the guitar staves.

Musical score for the second system. It includes woodwind parts and guitar accompaniment. The woodwind parts are for Sw. (Oboe 8') and Ch. Clarinet. The guitar part continues from the first system. A dynamic marking of *ff* is present. The text "Sw. (Oboe 8')", "Ch. Clarinet.", and "Gt." are written below their respective staves.

Musical score for the third system. It includes woodwind parts and guitar accompaniment. The woodwind parts are for Sw. and Cornopean 8'. The guitar part continues from the previous systems. A dynamic marking of *ff* is present. The text "Sw.", "Cornopean 8'", and "Gt." are written below their respective staves.