



NOVELTIES
FOR THE
ORGAN

RARE, ANCIENT
AND
MODERN COMPOSITIONS.

COLLECTED AND EDITED
BY

WILLIAM C. CARL

VOL. II

PRICE ONE DOLLAR

THE JOHN CHURCH COMPANY

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PREFACE.

The cordial reception given to Volume I of "Novelties for the Organ," has induced the editor to comply with urgent requests for another collection of Organ Music suitable for use at the church service. It has been the sole aim to select pieces considered to be of practical value, and those which can be used either as Preludes to the service, or at the Offertory. For the Prelude, the *Andante Pastorale*, Charles Edward Stephens; *Andante in A major*, Jonathan Battishill; *Prière*, Paul Jumel; *Andante in G major*, George Marsden; *Adagio*, Franz Liszt and the *Andante* from the 2nd Organ Symphony by Matthison-Hansen, are recommended.

While as Offertories,—the *Cantabile*, Samuel Wesley; *Choral-Vorspiel*, Buxtehude; *Evening Rest*, Rudolph Bibl; *Verse*, Aloys Clausmann; *Pastorale*, Aloys Klein; *Intermezzo*, Krujjs; *Prière-Berceuse*, Loret; *Ave Maria*, Saunders; *Adagio*, Arthur Page; *Berceuse*, Olsen, and *Andante Cantabile*, Jules Stoltz, are suggested.

The pieces are registered for Organs of American build, and the pedaling is indicated with the point A for the toe, and the \smile for the heel. When placed above the note, the indication is for the right foot, and when below for the left foot.

The registration suggested can not always be adhered to, and is only intended to give a hint as to tonal effects in following the ideas of the composer.

WILLIAM C. CARL.

Director of the Guilman Organ School
in the City of New York.

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BIOGRAPHICAL.

BATTISHILL, JONATHAN

Composer and organist, born in London, England, in May, 1738; died at Islington, England, December 10, 1801 and was buried in St. Paul's Cathedral. Was deputy organist under Dr. Boyce of the Chapel Royal, Conductor and Accompanist at Covent Garden. Compositions include an opera anthems, glee's, songs, and pieces for the piano-forte and organ

☞/☞

BIBL, RUDOLPH

Viennese composer and organist, born in Vienna, January 6, 1832, died there August 2, 1902. Received the appointment as Court Organist 1863, in 1898 Court Kapellmeister. Composer of music for the church and organ.

☞/☞

BUXTEHUDE, DIETRICH

Born in Helsingör, Denmark, 1639, died at Lübeck, March 9, 1707, as organist at the Marienkirche, a post held since 1668. Was famed far and wide for his organ playing. J. S. Bach walked fifty miles from Arnstadt to attend the celebrated musical services (Abend-Musiken) established by him in 1673. As a composer he excelled in instrumental fugue and suite. Wrote many chorals and organ pieces.

☞/☞

CLAUSSMANN, ALOÏS

Organist of the Cathedral at Clermont, Farrant, France one of the most progressive of modern French composers and organists. His works cover an extensive range of organ literature.

JUMEL, PAUL

Born in Paris, France, in 1877, died at Arcachon in 1898. Studied at the Paris Conservatory where he received First Prize in Harmony.

☞/☞

KLEIN, FRANZ ALOÏS

An excellent organist and composer of real merit; born at Romanswiller, Lower Alsacia, October 2, 1849, and died at Strassburg, January 16, 1889; organist at Rouen Cathedral; later at Church of the Immaculate Conception, Elbeuf.

☞/☞

KRUIJS, M. H. VAN'T

Born March 8, 1861, in Oudewater, Holland. Pupil of his father. In 1877 student under Nikolai in the Hague. In 1881 became organist and music director in Winterswyk, and in 1884 received appointment as organist and Professor in Rotterdam. Compositions include an opera, overtures, symphonies, choruses, and organ sonatas.

☞/☞

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. 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 Ecole de Musique religieuse in Paris, and afterwards 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.

LISZT, FRANZ

Born at Raiding, near Ödenberg, Hungary, October 22, 1811, and died at Bayreuth, July 31, 1886. The compositions of this great artist-composer, are principally for the orchestra, piano-forte, voice and organ.



MARSDEN, GEORGE

Organist, composer and conductor, born at Stalybridge, Cheshire, England, April 11, 1843. Pupil of Ferdinand Hiller and others. Graduated Mus. Bac., 1876, Mus. Doc., 1882, Cambridge. Organist of St. Thomas Church, Werneth, and resident of Manchester, England. Conductor of a private orchestra and principal of the Oldham School of Music.



MATTHISON-HANSEN, HANS

Organist and composer, born at Flensburg, Denmark, February 6, 1807, died at Roeskilde, January 7, 1890. For many years organist of the Roeskilde Cathedral, an important position. Compositions include an oratorio, several symphonies for organ, fantasias, and smaller pieces.



OLSEN, OLE

Born at Hammerfest, Norway, July 4, 1851, and resides in native country. Compositions include suites for the piano-forte, and string orchestra, and many smaller pieces.



PAGE, ARTHUR

Organist and composer, born at Ipswich, England, March, 3, 1846. Pupil of Dr. Burnett; organist and choirmaster at St. Mary's, Nottingham, since 1867. Composer of many part-songs, cantatas, piano-forte and organ pieces.

SAUNDERS, JOSEPH GORDON

Graduated Mus. Bac., 1872, Mus. Doc., 1878, Oxford. Professor of Harmony and piano-forte at Trinity College, London.



STEPHENS, CHARLES EDWARD

Born at London, March 18, 1821, and died there July 13, 1892. Pupil of Potter, Hamilton and Beagrove. 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.



STOLTZ, JULES

Born in Paris, in 1848, and died there in 1906. Studied at the famous Niederwege School and with Fauré, Gigout, Messager; was organist of St. Germain des Pres from 1892 to time of death.



WESLEY, SAMUEL

Born at Bristol, England, February 24, 1766, died in London, October 11, 1837. From an early age he excited great interest among musicians by his extraordinary genius of music. He became the greatest organist of his time, and the first Englishman to make known the music of Bach. Compositions include a church service, anthems, sonatas for the piano-forte and organ music.

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No 1. Pastorale in G major.

Prepare { Sw. Oboe 8'.
 Gt. Flute 8'.
 Ch. Geigen Principal 8'.
 Ped. Bourdon 16'.

Edited by William C. Carl.

ALOYS KLEIN.

Allegretto. Sw.

Manuals. Ch.

Pedals.

riten.

legato

Gt.

pp

musical notation

Gt.

cresc.

m.g.

Gt. to Ped.

musical notation

Gt. - Flute 8'

Sw.

pp

Ch.

L.H.

allargando

off Gt. to Ped.

musical notation

First system of musical notation. It includes a vocal line with lyrics "al - lar -" and a piano accompaniment. The piano part features a triplet of eighth notes. The system concludes with a *cresc.* marking.

Second system of musical notation. It includes a vocal line with lyrics "gan - do", a part for "Sw. oboe 8'", a guitar part labeled "Gt.", and a piano accompaniment. The piano part includes a *dim.* marking. The system concludes with the instruction "off Gt. to Ped."

Third system of musical notation. It includes a vocal line with lyrics "ppp", a part for "Sw. oboe 8'", a piano part with a *dim.* marking, and a string part with a *pp* marking. The system concludes with a *pp* marking.

Sw. Vox Humana 8'. St. Diap. 8'. Tremolo.
 Gt. Flutes 8' and soft open Diap. 8'.
 Prepare { Ch. Concert Flute 8'.
 Ped. 16' and 8'.

No 2. Verset.

Edited by William C. Carl.

ALOYS CLAUSSMANN.

Manuals.

Pedals.

Manuals.

Pedals.

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Gt. (or Ch.) Flute 8.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is also a treble clef with the same key signature and contains a similar melodic line. The bottom staff is a bass clef with the same key signature and contains a bass line with quarter and eighth notes. A large brace on the left side groups the top two staves together.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with eighth and sixteenth notes. The middle staff is also a treble clef with the same key signature and contains a similar melodic line. The bottom staff is a bass clef with the same key signature and contains a bass line with quarter and eighth notes. A large brace on the left side groups the top two staves together.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and contains a melodic line with eighth and sixteenth notes. The middle staff is also a treble clef with the same key signature and contains a similar melodic line. The bottom staff is a bass clef with the same key signature and contains a bass line with quarter and eighth notes. A large brace on the left side groups the top two staves together.

Musical score for measures 1-4. The system consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex texture with multiple voices and a dense harmonic structure. A large slur encompasses the first two staves across all four measures. The bass staff contains a single melodic line with a few notes.

Musical score for measures 5-8. The system consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The music continues with a similar complex texture. A large slur encompasses the first two staves across all four measures. The bass staff contains a single melodic line.

Musical score for measures 9-12. The system consists of three staves: two treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#). The music features a complex texture with multiple voices and a dense harmonic structure. A large slur encompasses the first two staves across all four measures. The bass staff contains a single melodic line. Performance markings include *dim. e rall.* and *pp*.

{ Sw: Vox Celeste 8' Salicional 8'
 Gt: Flute 8'
 Ch: Clarinet 8'
 Ped: Bourdon 16'

No 3. Evening Rest.

Edited by William C. Carl.

RUDOLPH BIBL, Op. 87.

Manuals.

Pedals.

pp

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Musical score for the first system. It consists of three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and ties. The middle staff is labeled 'Gt.' and contains a guitar part with chords and single notes. The bottom staff is labeled 'Sw.' and contains a string part with chords and single notes. A large brace on the left side groups all three staves together.

Musical score for the second system. It consists of three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and ties. The middle staff is labeled 'Gt.' and contains a guitar part with chords and single notes. The bottom staff is labeled 'Sw.' and contains a string part with chords and single notes. A large brace on the left side groups all three staves together.

Musical score for the third system. It consists of three staves: a top staff in treble clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and ties. The middle staff is labeled 'Gt.' and contains a guitar part with chords and single notes. The bottom staff is labeled 'Ch: Clarinet 8'' and contains a clarinet part with chords and single notes. A large brace on the left side groups all three staves together.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with slurs and ties. A brace groups both staves.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with slurs and ties. A brace groups both staves. The label "Gt." is written above the bass staff.

in Bando

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with slurs and ties. A brace groups both staves. The label "Sw." is written above the treble staff. The label "ppp" is written below the bass staff. The label "ten." is written above the bass staff.

Sw: Flutes 8'.
 Gt: 8' and 4'.
 Prepare { Ch: Geigen Principal 8'.
 (Ped: Bourdon 16'.

No 4. Andante from the Second Organ Symphony.

Edited by *William C. Carl.*

H. MATTHISON-HANSEN.

Andante. M.M. $\text{♩} = 60.$

Manuals.

Pedals.

System 1: This system contains the first two staves of music. The top staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Instrumentation labels include *Gt. R.H.* (Guitar Right Hand) and *Sw.* (Swell).

System 2: This system contains the next two staves of music. The top staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *mf* (mezzo-forte). Instrumentation labels include *Gt.* (Guitar).

System 3: This system contains the final two staves of music. The top staff is a grand staff with a treble clef and a bass clef. The bottom staff is a single bass clef. The music concludes with complex rhythmic patterns. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Instrumentation labels include *Ch.* (Chorus), *Gt.* (Guitar), and *Sw.* (Swell). Performance directions include *rit.* (ritardando) and *a tempo*.

Vox Humana 8'
Sw: St. Diap. Tremolo
a tempo

The first system of the musical score consists of two staves. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dynamic marking of *mf* and includes a *Ch.* (Chorus) marking. The piano accompaniment features a tremolo effect in the right hand, indicated by a 'Sw.' marking. The system concludes with a *p* (piano) dynamic marking.

The second system continues the vocal and piano parts. The vocal line features various note values and rests, with a *rit.* (ritardando) marking. The piano accompaniment maintains the tremolo texture in the right hand and provides harmonic support with chords and moving lines in the left hand. The system ends with a *p* dynamic marking.

The third system continues the composition. The vocal line includes a *rit.* marking and a *sw* (sustained) marking. The piano accompaniment continues with the tremolo effect and harmonic accompaniment. The system concludes with a *p* dynamic marking.

{ Sw: Oboe 8'.
 Gt: Flute 8'.
 Prepare Ch: Concert Flute 8'.
 Ped: Bourdon 16'.

No 5. Intermezzo.

Edited by William C. Carl.

M. H. VAN'T KRUIJS.

Andante.

Manuals. *mf* *p* Ch. Sw.

Pedals. *p* Sw.

Gt. *p* Sw.

Pedals. *p* Sw.

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Sw. *a tempo*
poco accel. cresc.
poco rit.
p
p a tempo
Gt.
poco rit.
poco rit.

Gt.
p tranquillo
p

Sw.
pp
ppp
pp
ppp