PICTURE MUSIC

A COLLECTION OF
CLASSIC AND MODERN COMPOSITIONS FOR THE ORGAN
ESPECIALLY ADAPTED FOR MOVING PICTURES
WITH PRACTICAL SUGGESTIONS TO THE ORGANIST

EDITED BY

LACEY BAKER, MUS.B.

VOLUME I

PRICE, TWO DOLLARS, NET

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Music

SOME REMARKS ON PICTURE PLAYING

This Series has been designed by the publishers for two reasons: firstly, to meet the growing demand from the more intelligent part of the audience for music that is intrinsically good, and (secondly) to provide music of such melodic attraction and simplicity of construction as will appeal to "the man in the gallery."

Each number has been chosen because of its proved efficiency, and the compiler, realizing from his own experience that the player is not (like the Sea Horse) endowed with independent eyes, capable of looking in opposite directions at the same time, has excluded all music calling for the undivided attention of the performer.

Inasmuch as every Film portrays a definite emotion, nebulous music has no *raison d'être* (except in neutral scenes), hence each selection has a dominant characteristic which will synchronize with and enhance the pictorial appeal.

The exigencies of sudden changes of sentiment have been carefully considered. The brevity of the musical phrases in all these pieces afford opportunities for a dignified termination whenever necessary.

. . . . . .

The accompaniment of a Film should be a musically sustaining *undercurrent*, always subsidiary. It should provide atmosphere and emotional color, but, under no circumstances, dominate. Cinema playing is not an organ recital, neither is it an occasion for the display of digital dexterity and pedal pyrotechnics. Opportunities for this occur in the unemotional Scenic Pictures, but, even then, the modest player will not egotistically shut off the view.

Just how much organ may be artistically used, must be left to the good taste of the executant, who, if he has a rational outlook, will realize that the Play's the thing, NOT the organ. A midway course must be steered between the Scylla of too much organ, which is an impertinence on the part of the player, and (what is worse) an annoyance to the audience, and the Charybdis of too little which is apt to be dull and depressing. As music is the handmaid of the Picture, and not the mistress, the thoughtful player will be very conservative in his use of the power of the instrument, relying on a liberal use of its tonal varieties to avoid drabness. By frequent changes of touch, he will hold the interest of his audience, and not be guilty of the *bêtise* of commandeering their attention by force of arms.

If it be thought that I am too insistent in suggesting a conservative accompaniment, I ask such of my colleagues who disagree with me, to visit a neighboring Playhouse and get the audience's viewpoint. After registering on themselves the effect of an aggressively booming organ and mentally noting its irritation, I think they will agree with me that my note of warning is neither superfluous nor ill-timed.

. . . . . .

It must not be forgotten that broad effects are called for in the Theatre, and much latitude is allowed the performer. Melodies should stand out, frequently doubled (orchestra fashion) and the Pedal treated generally as is the Double Bass, and not glued to the heel of the player. Also it must be remembered that the ecclesiastical, ultra legato school of playing is ineffective for Motion Pictures.

. . . . . .

Practically, the "theatre touch" is as far removed from the churchly style as is the rectangle from the arabesque. The reasons for this are obvious, but the attainment of the requisite lightness and vivacity (a composite touch, between the legato of the organ and the staccato of the piano) has proved a stumbling block to many excellent organists, who have been unable to free themselves from the conventional shackles of their ingrained ecclesiastical upbringing.

. . . . . .

The inherited traditions, and the "touch of linked sweetness, long drawn out," are not valuable assets, but, on the contrary, handicaps which must be ruthlessly eliminated if the church organist expects to make good in the elastic conditions necessarily prevailing in the Theatre.

. . . . . .

And it is not so much *what* is played as *how* it is played. Perhaps I may be pardoned if I relate here a personal incident which exemplifies this in a very human way? It was told me by a well-known organist (driven from Belgium after the wrecking of his historic church by the affable ambassadors of the gentle art of kultur) in the days of his transitional struggles in a new environment at the most brilliantly illuminated Picture House on Broadway. . . . I relate the episode in his attractively mixed French-English, but words are powerless to paint the complex emotions depicted on his mobile Gallic countenance! . . . . "*Ma foi!* A nightmare the most frightful. . . . I play an Aria of Bach . . . *tres charmant* . . . ze Manage run to me and say, 'CAN that church stuff . . . play "Kees me again"'. . . . *Mon Dieu! Que voulez vous!*" . . . . Now, the Manager was right, and I am sure (in the light of a larger experience), my friend has acquired the theatre art of so playing the classic as to earn the approval of the Gallery, which is an art only to be attained by watchful waiting with a sensitive finger held ever on the pulse of the public.

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The music, like the Film, must always be moving. Sustained chords, from the Theatre angle, are stagnant spots relegating the organist to the devotional surroundings of the Choir Stalls and the accompaniment of long-metre hymns. In the orchestra, if the melody be stationary, one or other of the inner parts is interestingly active: there are no "dead" places, and it is not a matter of difficulty for the player to keep his music alive by borrowing a leaf from the orchestra book, even if he do no more than change from one to another position of the chord. This does no injustice to the composer, and holds the interest of the hearer, for which desirable object all legitimate means must be utilized.

While a distracting restlessness and fussiness should be avoided, *movement* is palpably an indispensable requisite of a picture that moves.

. . . . . .

Many people (particularly the screen stars), prefer the unobtrusiveness of a subdued organ accompaniment to the more flamboyant playing of the orchestra, but the organist must be ever on the alert to avoid falling into an aimlessly monotonous rut of innocuous ineptitude. He must remember that his audience is made up of all grades of intelligence (and otherwise) and that it is far better to be interesting, than scholarly. The great majority of his hearers would rather listen to an old-time simple melody, played with feeling, than to a Bach Toccata performed with perfect academic precision. Rubinstein's reply to the friend who asked if his recital had been a success is illuminating. "Yes, and I dropped enough notes under the piano to make another Concert," meaning that it was soul that spelt success, not flawless technique.

. . . . . .

In cueing music for a serious film, the *inner* meaning of the Picture must be sensed and stressed. Often too elusive to portray pictorially, it can be immediately registered on the audience by a definitely suggestive theme—a theme, which may, for the moment, belie the face value of the passing film, but which will convey to the minds of the audience the underlying thought (too subtle for photography). A brilliant ball-room scene (for example), at the conclusion of which the heroine is to commit suicide, should be cued, not by a glittering Strauss waltz (which the face value of the film suggests), but by a Valse Triste, which will prophetically foreshadow th coming tragedy.

. . . . . .

It is just as necessary for the player to take the audience into his confidence, as it is for the scenario writer, and it is often more effectively done by the former than the latter, because the musical suggestion is stronger, more insistent, than the transient facial expression of the actor. Therefore, the player must read between the lines and paint what is in the mind of the actor, perhaps unrevealed, and sometimes apparently contradicted by the action, but which, nevertheless, is the real motif and the underlying dominant characteristic.

. . . . . .

In a tragic Play, even though the story be melancholy throughout, the accompanist should not add to the prevailing depression by continuously playing minor melodies, but should, as occasion offers, relieve the atmospheric tension with music of a lighter nature, than which nothing is better, nor more appropriate than a contemplative (not necessarily sedative) excerpt from the classics.

. . . . . .

Synchronization (timing the music to the varying screen sentiments at the precise instant they occur) must be rigidly adhered to. Of two evils, it is better to end a theme in the middle of a phrase when a new sentiment develops, than to kill the effect of the entrance of the new emotion (as so many organists do), by meticulously finishing the selection, in a pedantic adherence to "Form." As a matter of fact, "Form" (as taught by the schoolmen) and Rules and Regulations (as laid down in the text-books) have no place in Picture playing. There is only one rule, which is inexorable, that in every case the Picture *invariably* has the right of way. The player who has a logical conception of his work, will see that his playing fits the Film, and not be guilty of the bad art of carrying a selection into a new situation because it offends his sense of artistic propriety to promptly cut it off. Personally, I hold the opinion that a sudden stop is often more dramatically effective than a critically correct transition: it is certainly better than, for example, carrying the last few notes of a War Dance into the preliminary *Pourparlers* of a Peace Conference. Most of us can recall similarly inexcusable incongruities on the part of the accompanist.

. . . . . .

The writer makes no claim for originality in the foregoing remarks. Intimate association with the average Picture House has taught him that, while every department of Film production has improved by leaps and bounds in the course of the last decade, the music (save in certain specific instances) has signally failed to keep pace with it, and is to-day, ten years behind the Film, and five years beneath the normal intelligence of the audience. He makes no apology for asking for a more conscientious consideration: a less haphazard, hit or miss treatment of Pictures than they at present receive, and he has made these suggestions in the hope that some of the inconsistencies may be deleted, and the young organist aided in his aim to become a Picture Player, and not merely a player of pictures.

A. LACEY BAKER.

NEW YORK, August, 1919.

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INDEX TO VOLUME I

TITLES

		PAGE
ADAGIO. (*"Moonlight" Sonata*)	*Beethoven*	1
ARAB DANCE	*Tschaikowsky*	7
CANZONETTA	*Godard*	13
CANTABILE	*Saint-Saëns*	22
CHANSON TRISTE	*Tschaikowsky*	30
CORNELIUS MARCH	*Mendelssohn*	34
DANSE ARABE	*Tschaikowsky*	7
DEATH OF ASE. (*"Peer Gynt"*)	*Grieg*	42
FORLANE	*Aubert*	45
HUMORESQUE	*F. E. Ward*	47
MELODY	*Tschaikowsky*	53
MOONLIGHT SONATA. First Movement	*Beethoven*	1
"MY HEART AT THY SWEET VOICE"	*Saint-Saëns*	22
NOCTURNE IN G MINOR	*Chopin*	57
PRAYER	*Palestrina*	63

DESCRIPTIVE INDEX

	PAGE
CHURCH	59, 63
COMEDY	13, 47
DANCE	45
DEATH	42
GRIEF	30, 42, 57
HAPPINESS	13
LOVE SCENE	22
MARCH	34
NEUTRAL	53
ORIENTAL	7
PASTORAL	1
PRAYER	59, 63
SERIOUS THOUGHT	30

SYNOPSIS

ADAGIO (*"Moonlight" Sonata*) — *Beethoven* — PAGE 1

An effective number for a serious scene, where the action calls for thought, rather than dramatic movement. If it is too long, it may end at the third brace on page 4. (2 minutes). Time, 3½ minutes.

DANSE ARABE — *Tschaikowsky* — PAGE 7

Admirable for an Oriental picture. For a short Episode (one minute) a termination may be made at the bottom of page 8. Time, 3 minutes.

CANZONETTA — *Godard* — PAGE 13

Suitable for refined Comedy, or any Film calling for delicate music of a light and tripping genre. The Harp Stop may occasionally brighten up the left hand. A conclusion can be made at the third measure on the top of page 15 (one minute); or at the top of page 17 (third measure). Two minutes. Time, 4 minutes.

CANTABILE. (*"My heart at thy sweet voice"*) — *Saint-Saëns* — PAGE 22

This popular Aria will add to the interest of any Scene demanding dramatic intensity. It makes a perfect accompaniment for a Love Scene. For a pathetic episode, the last page and a half (three quarters of a minute) will be found admirable. For the arpeggios in the left hand, the Harp Stop is suggested. If the number be too long, it may commence on page 26, at the second brace. (Two minutes.) Time, 4 minutes.

CHANSON TRISTE — *Tschaikowsky* — PAGE 30

Always an effective number for thoughtful, contemplative scenes. The left hand, played arpeggio fashion on the Harp Stop, will add to the interest. If a short setting be necessary, it may end with the second brace at the top of page 31 (half minute), or may commence in the middle of page 32, a tempo (half minute). Time, 3 minutes.

CORNELIUS MARCH — *Mendelssohn* — PAGE 34

Perfect picture music by reason of the variety and directness of its melodies. Adapted for any procession of pomp. Owing to the brevity of its rhythmic phrases a termination is possible anywhere, when the scenic exigencies require it. Time, (without Repeats) 3½ minutes.

THE DEATH OF ASE — *Grieg* — PAGE 42

For tragedy and poignant grief, or any picture registering utter hopelessness. The Chimes, for the single notes in the left hand (last brace on page 43), will give an additional sombre color; thus treated, it makes an impressive funeral processional. Time, 3 minutes.

FORLANE — *Jaques Aubert* — PAGE 45

The Forlane is the favorite dance of the Venetian gondoliere. Excellently adapted for a country merry making, or any scene of a cheerful character. Time, 1½ minutes.

HUMORESQUE — *Frank E. Ward* — PAGE 47

Excellent comedy music and useful for a grotesque picture. May be curtailed to one minute by using only pages 51 and 52. Time, 3 minutes.

MELODY — *Tschaikowsky* — PAGE 53

This charming Melody will enhance any Film requiring light, graceful music of a tripping character. Time, 3 minutes.

NOCTURNE, IN G MINOR — *Chopin* — PAGE 57

Admirably adapted for Pictures registering Sorrow. If too long, it may end with the change of key on page 59 (two minutes), or, if a shorter setting is needed it may commence after the Chorale, on page 61. The middle movement (in three flats), can be used as a Prayer, or for an ecclesiastical scene. The Harp Stop, used occasionally for the left hand, will add to the effect. Time, 3 minutes.

PRAYER — *Palestrina* — PAGE 63

The austere harmonies of this little classic (one minute), will add to the dignity of a church picture. It will be useful also for any moment of solemnity.

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ADAGIO SOSTENUTO

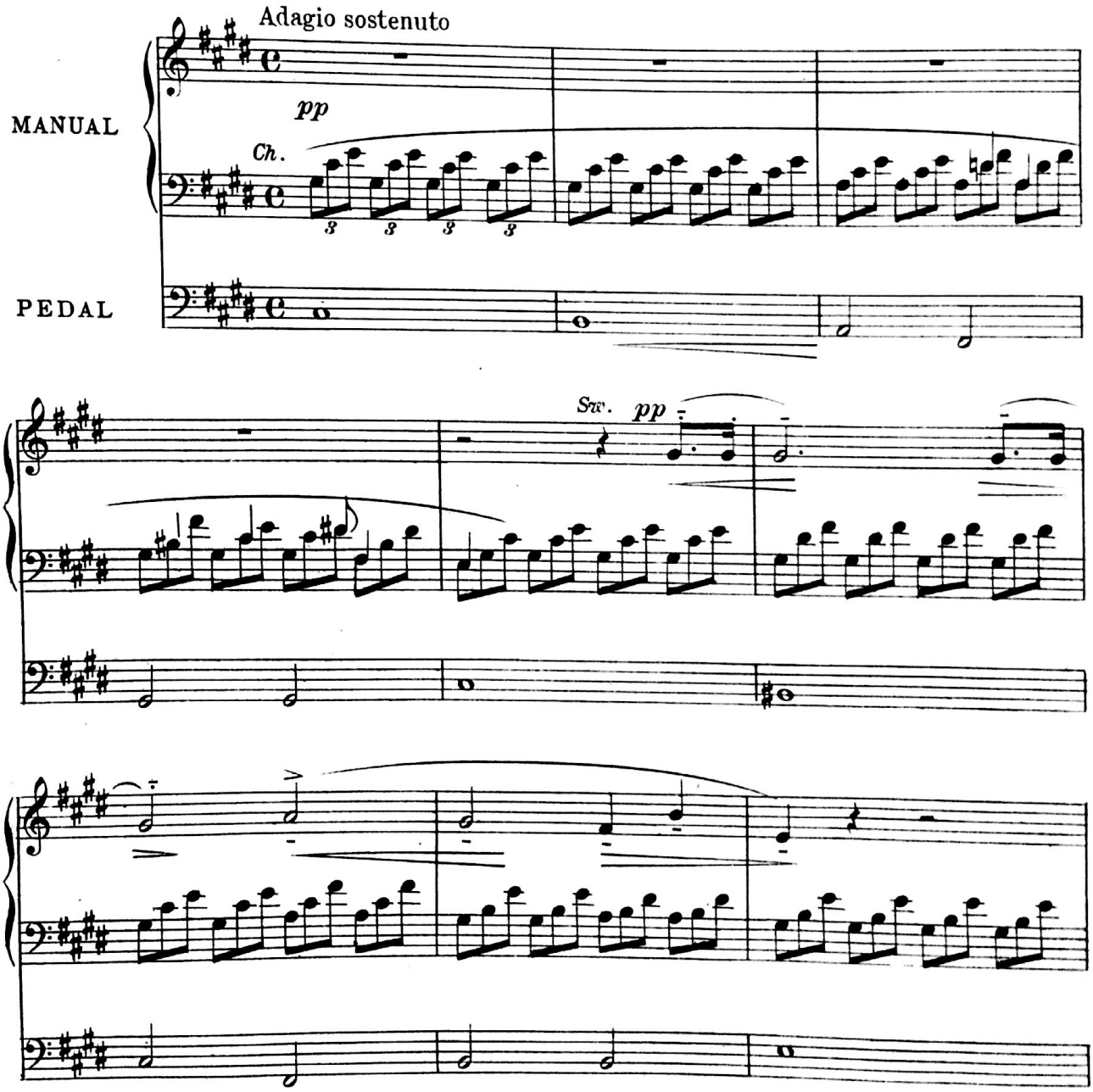
SONATA QUASI UNA FANTASIA

(*Known as the* *MOONLIGHT SONATA*)

Sw. *Soft Strings and Vox Humana, Sw. to Sw. 16′*
Gt. *Clarabella*
Ch. *Dulciana and Harp 4′, Ch. to Gt.*
Ped. *Gedacht 16′ and 8′, Dulciana 16′*

LUDWIG van BEETHOVEN
(1770–1827)
Edited by
CLARENCE DICKINSON

New York — The H.W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited — *London*



Historical Recital Series, No. 15

Note: *An historical commentary suitable for use with the numbers in this series will be found in "Excursions in Musical History" by Clarence and Helen A. Dickinson*

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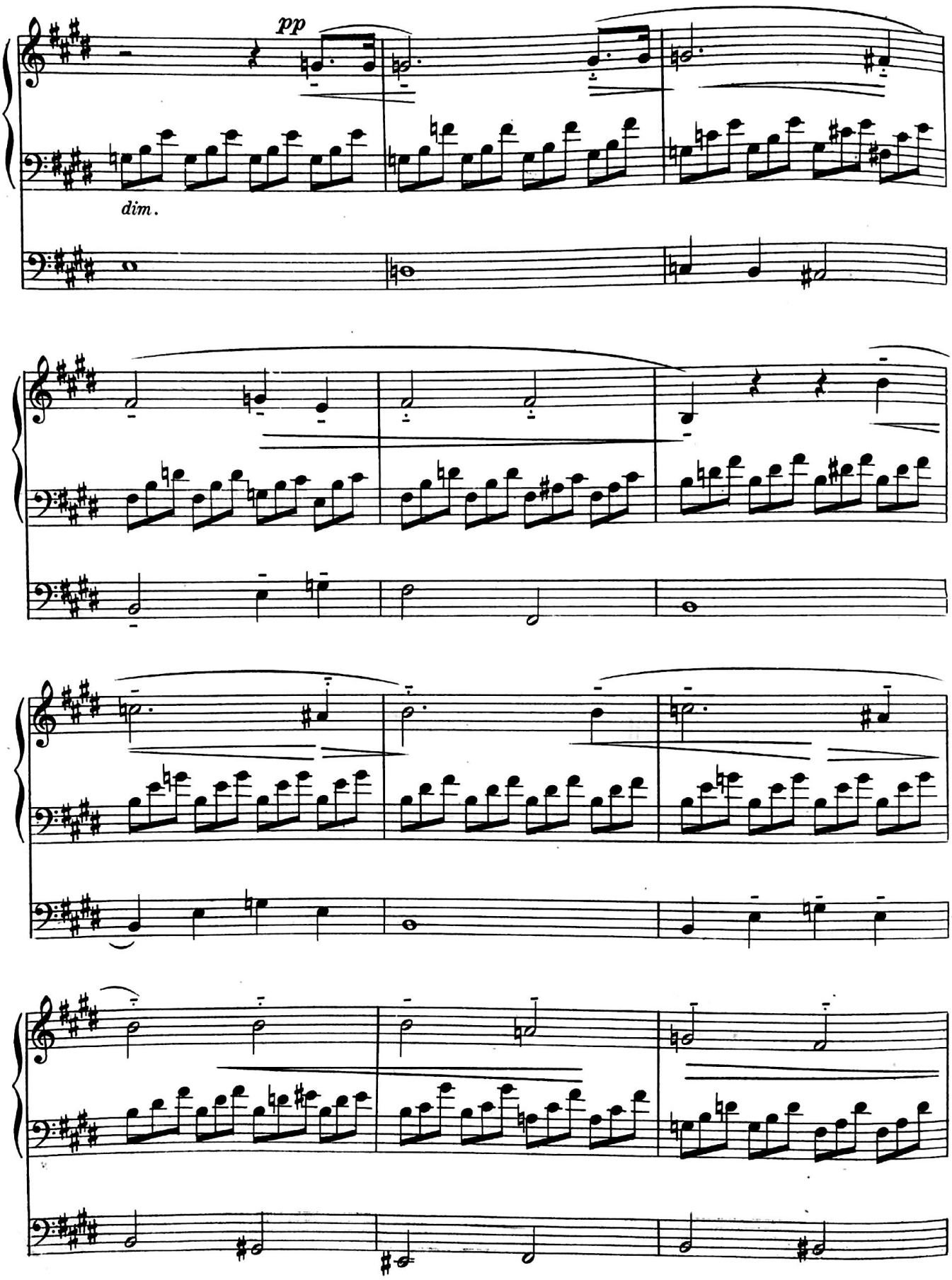

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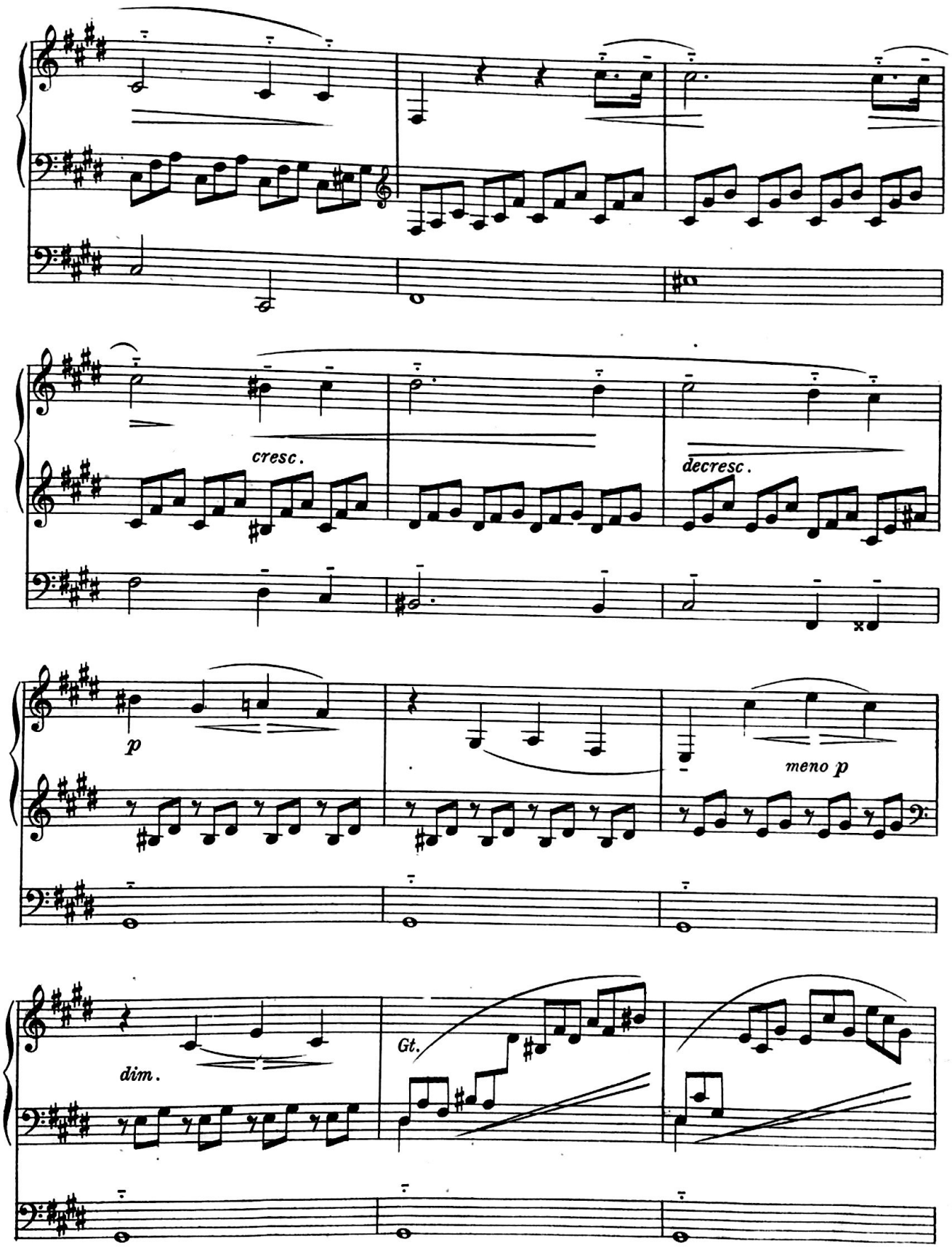

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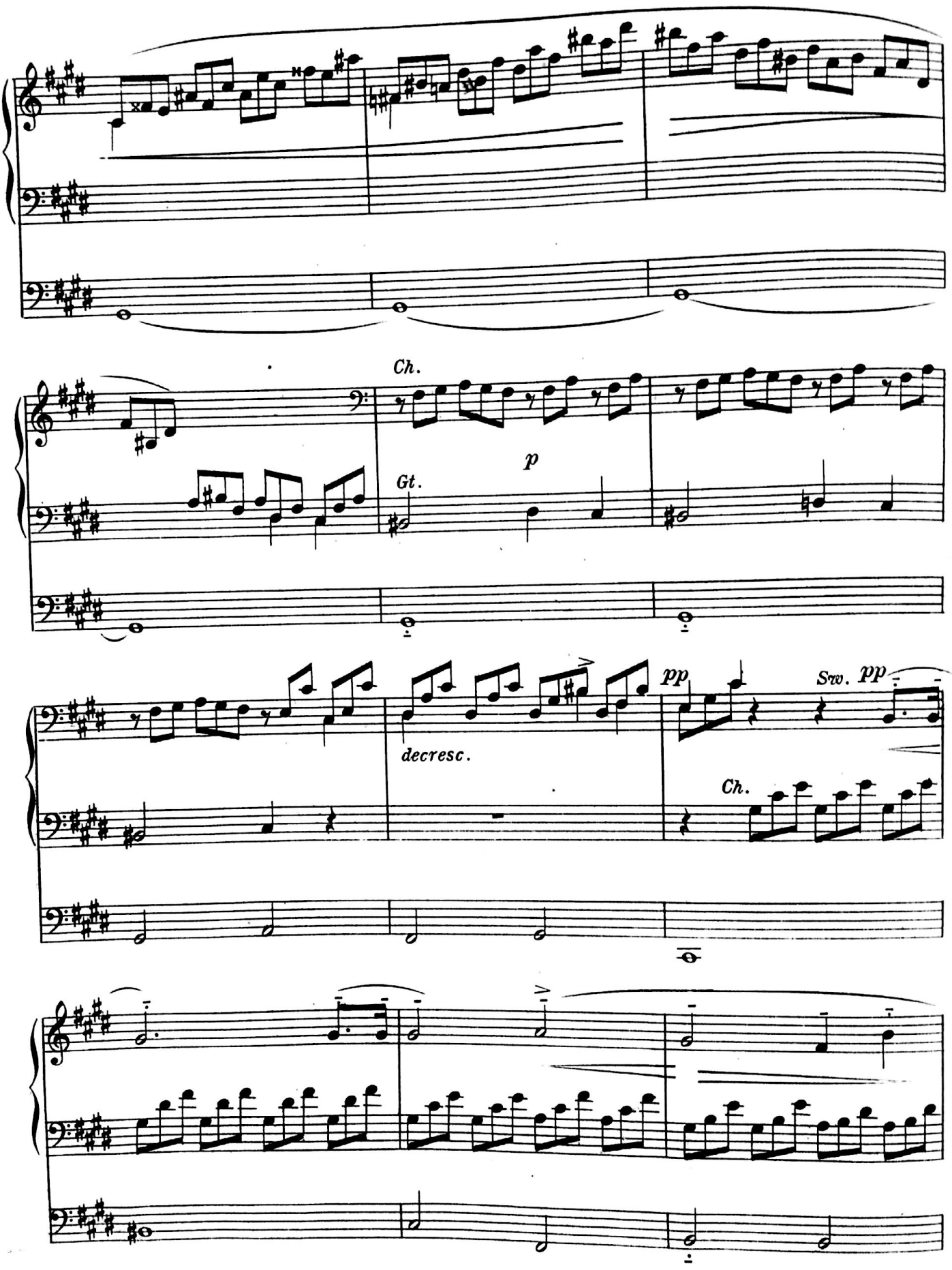
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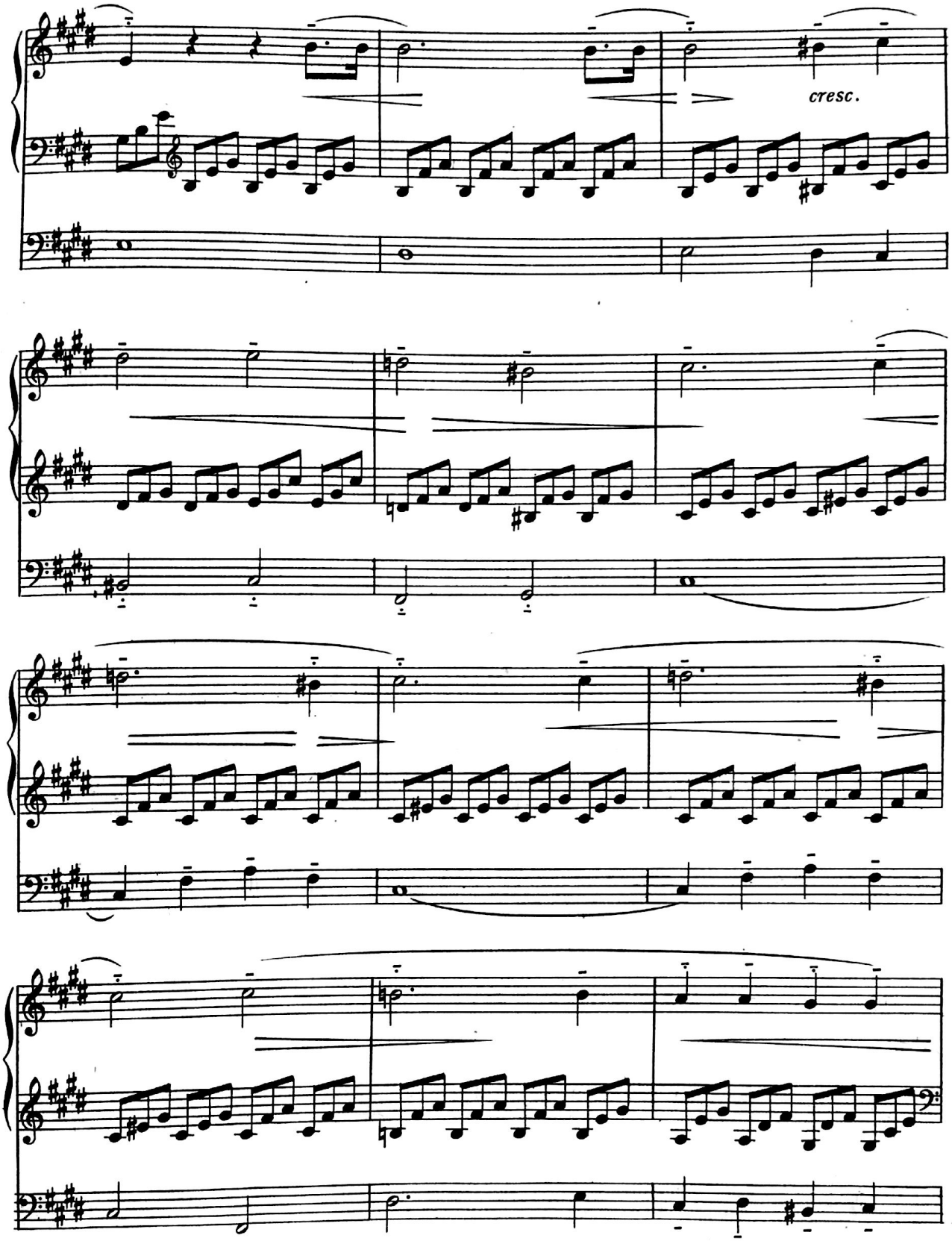

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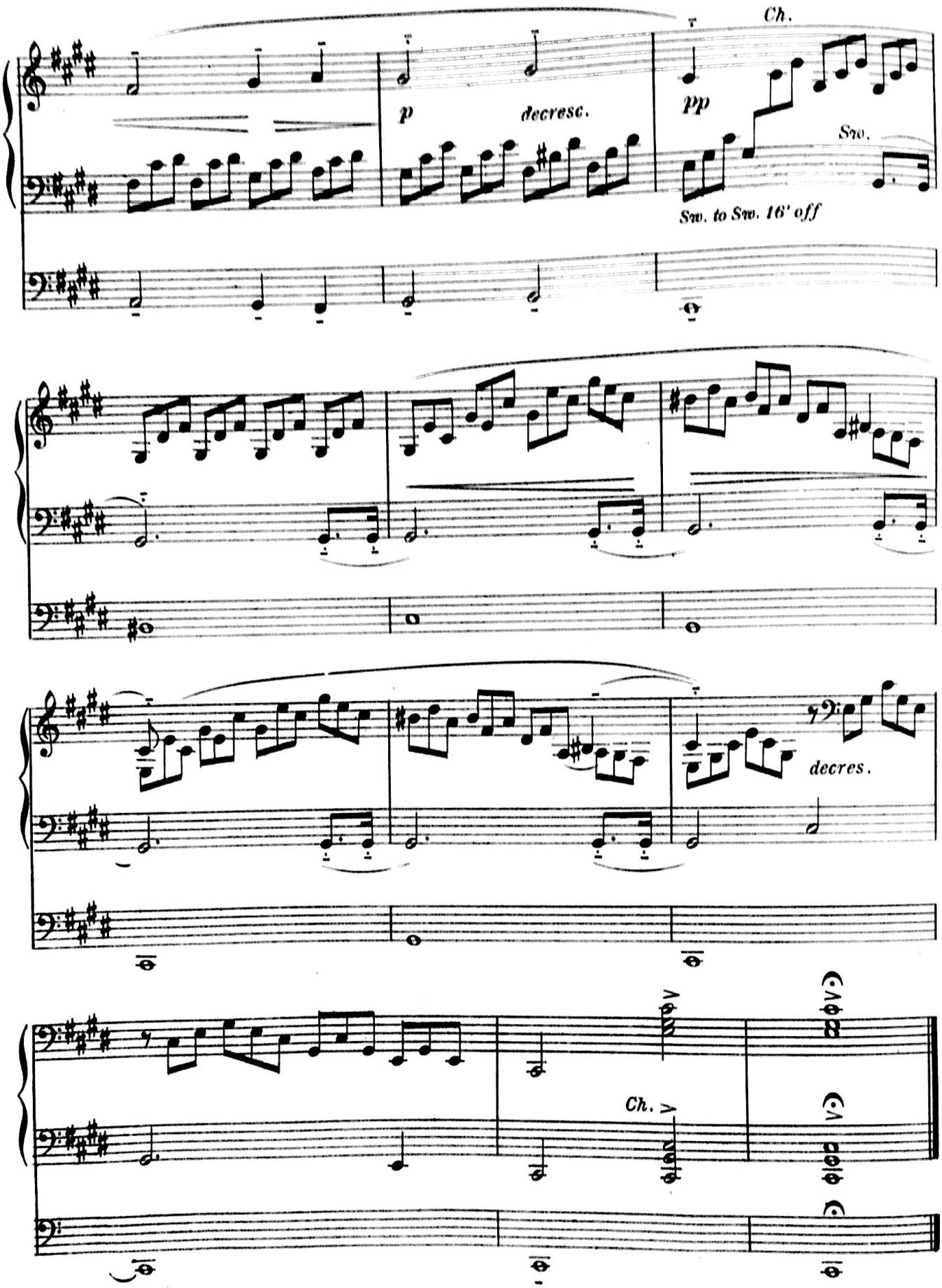

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II
Danse Arabe
("Arabian Dance")

Sw. Strings and Gedeckt
Gt. Erzahler, or soft 8′
Ch. Clarinet
Ped. Bourdon & Violone Uncoupled

P. I. TSCHAIKOWSKY (Op. 71 a)
Arr. for Organ by
Gordon Balch Nevin

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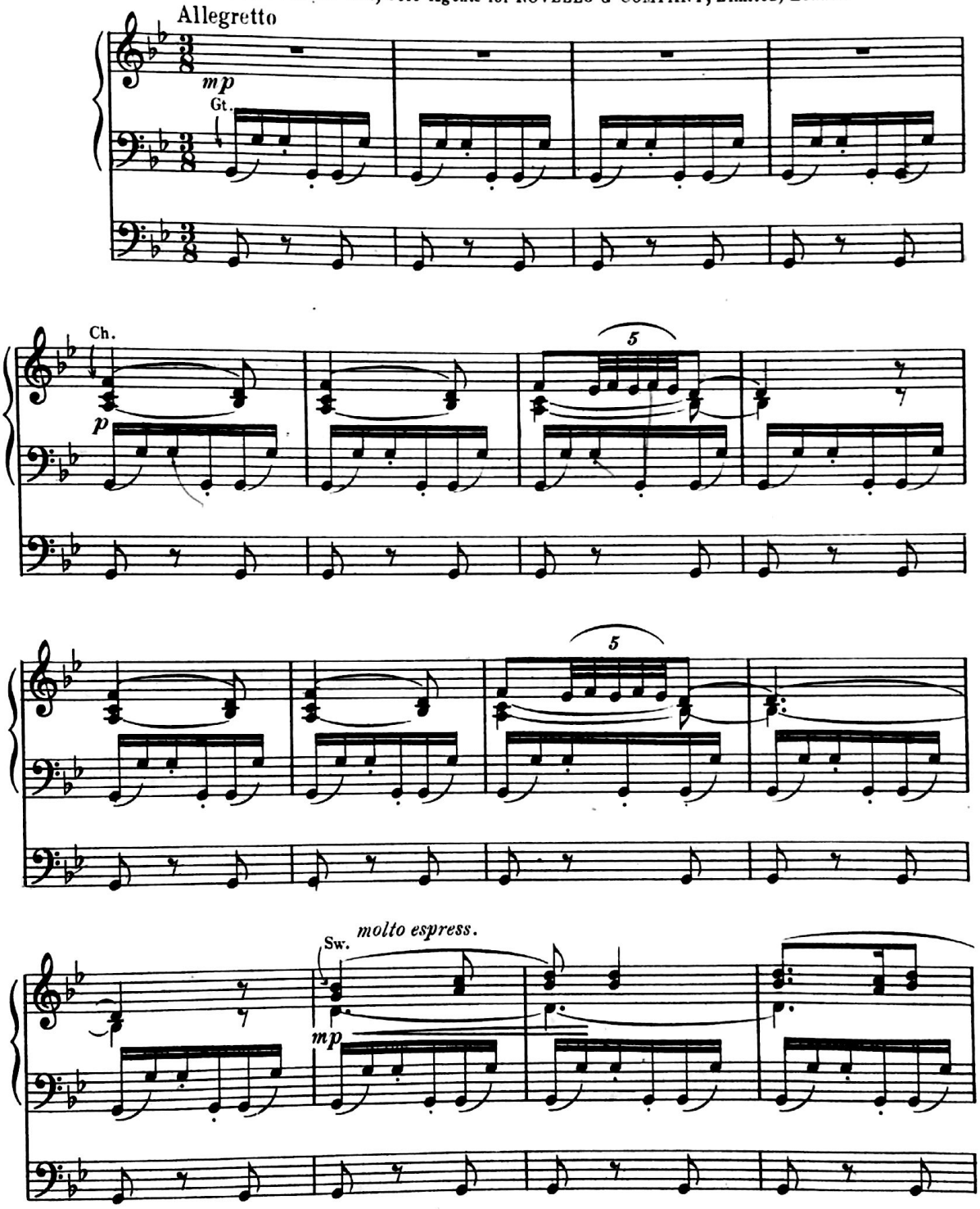

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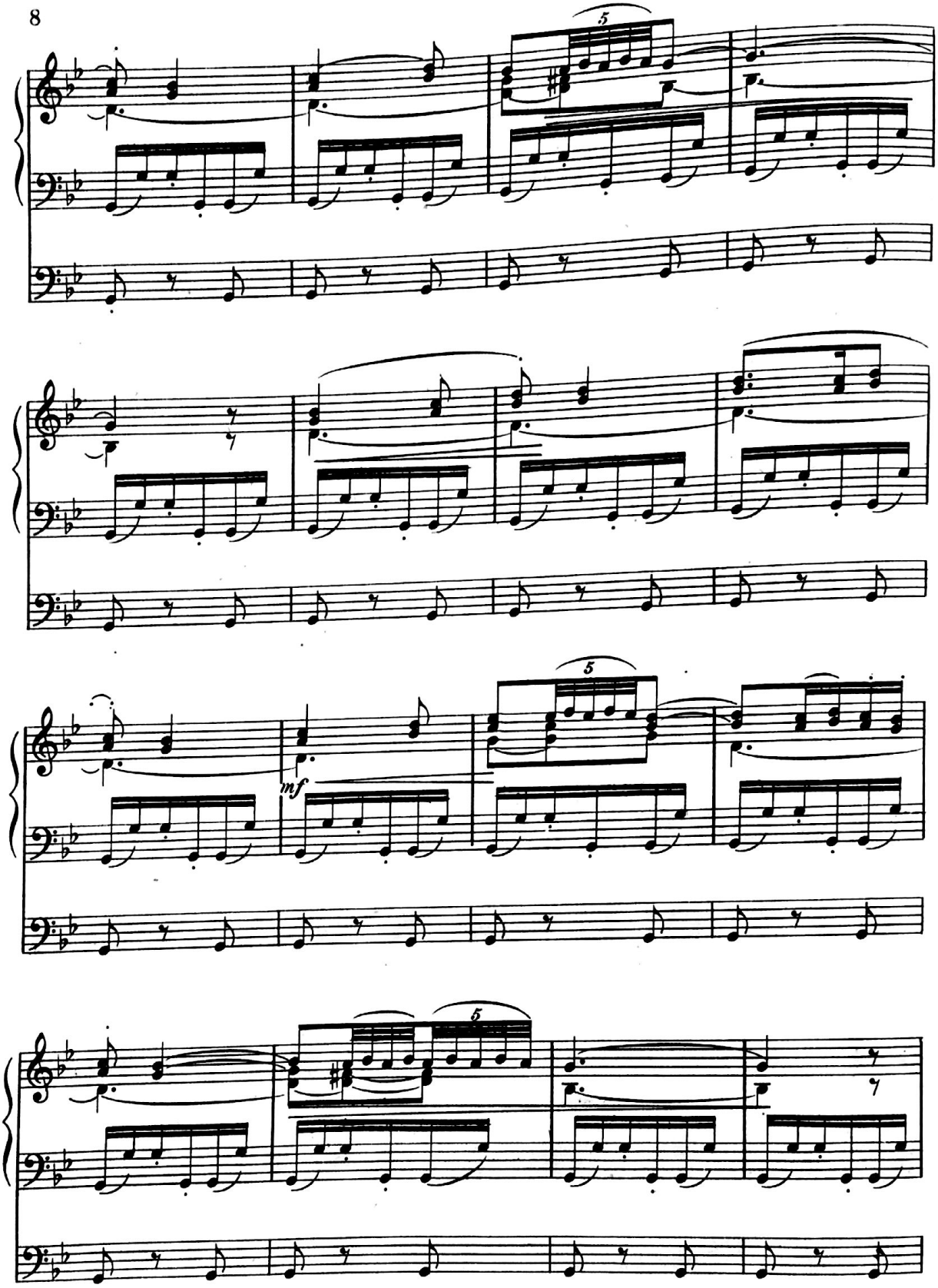

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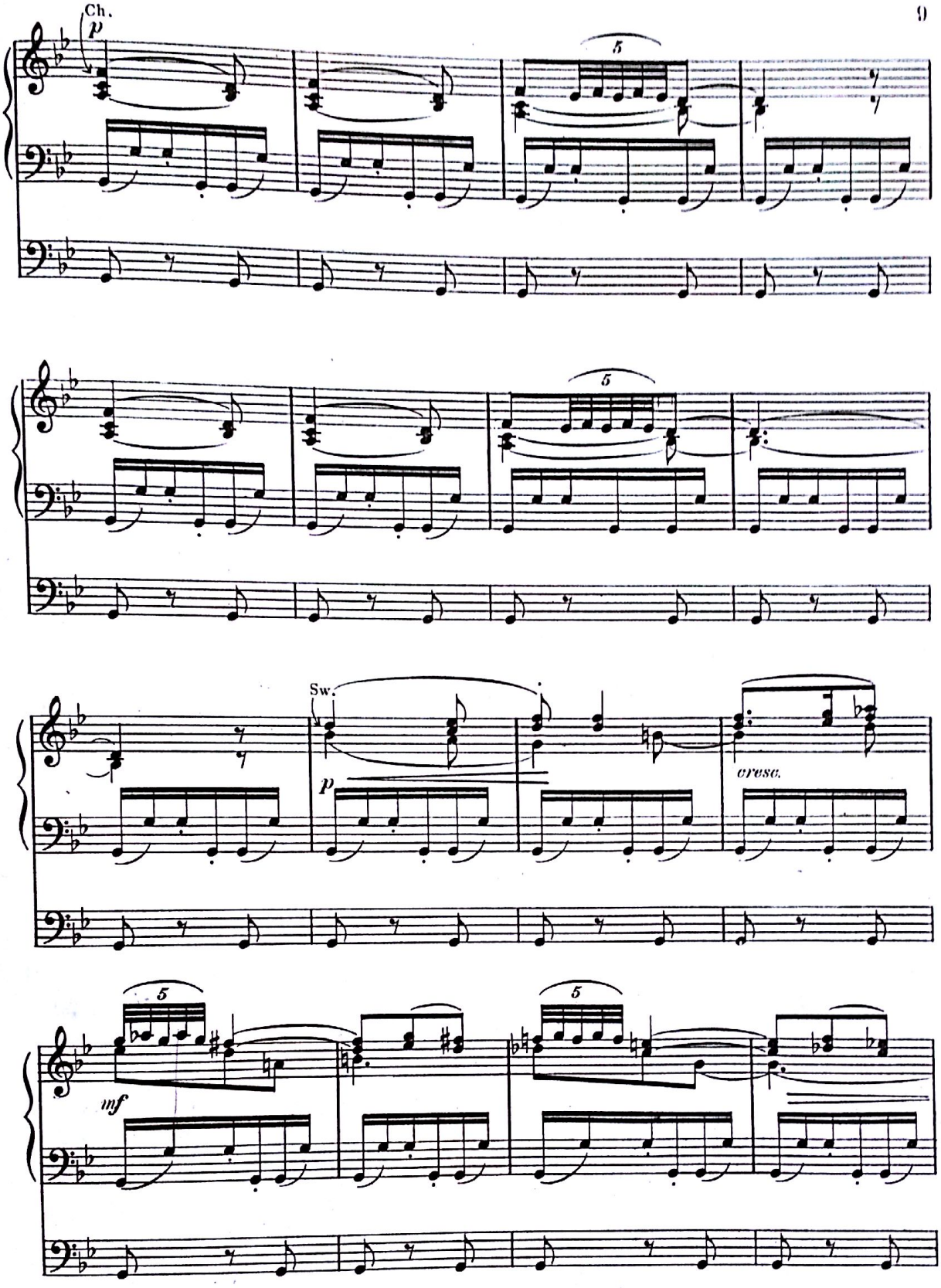

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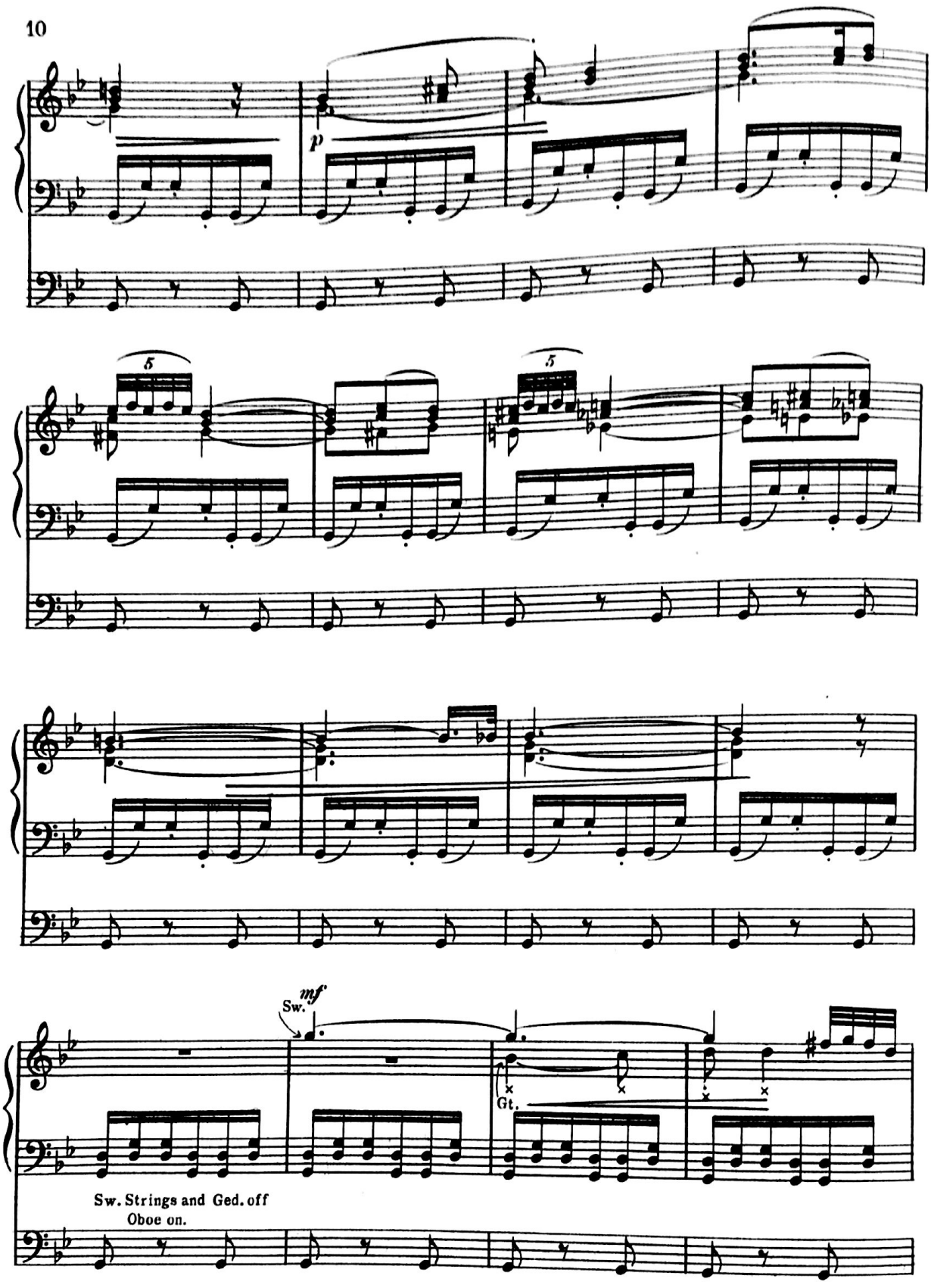

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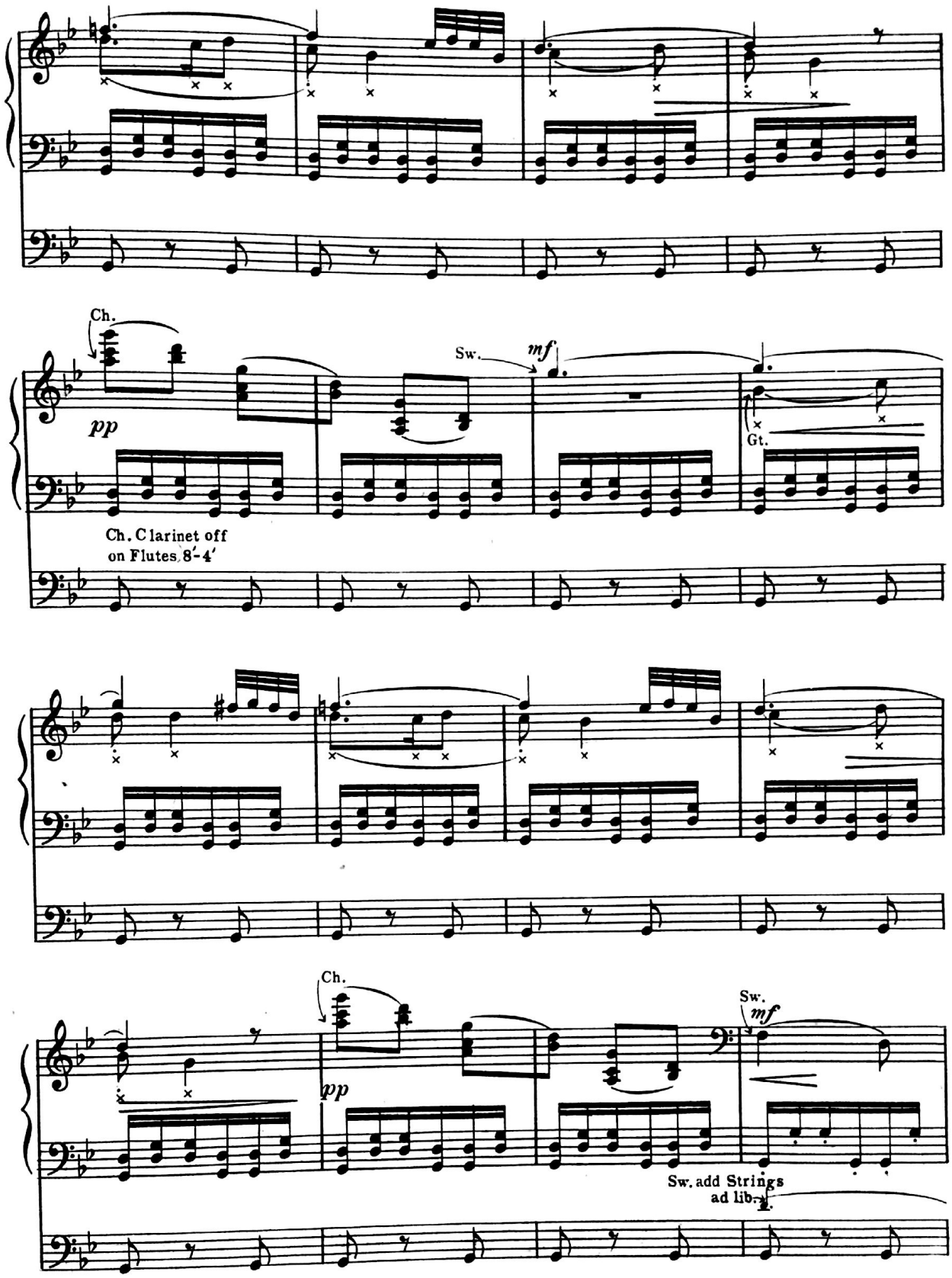

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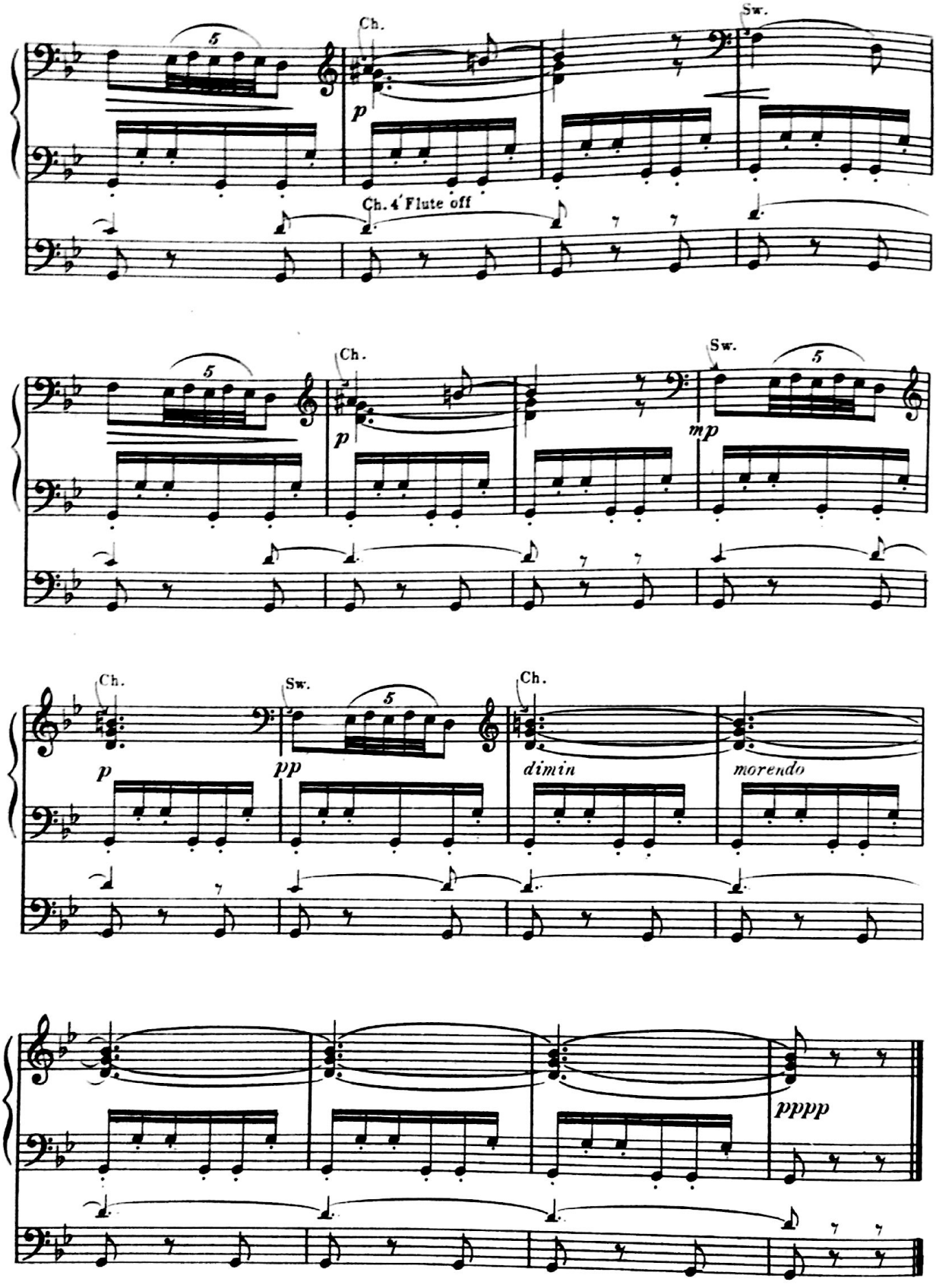

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Inscribed to Mr. Fred. E. Willson

Canzonetta

Sw. Strings & 4′ fl.
Gt. Maj. fl.-4′ fl.
Ch. 8′ fl.
Ped. 16′ Sw. to Gt.

GODARD
Transcribed by Charles O. Banks

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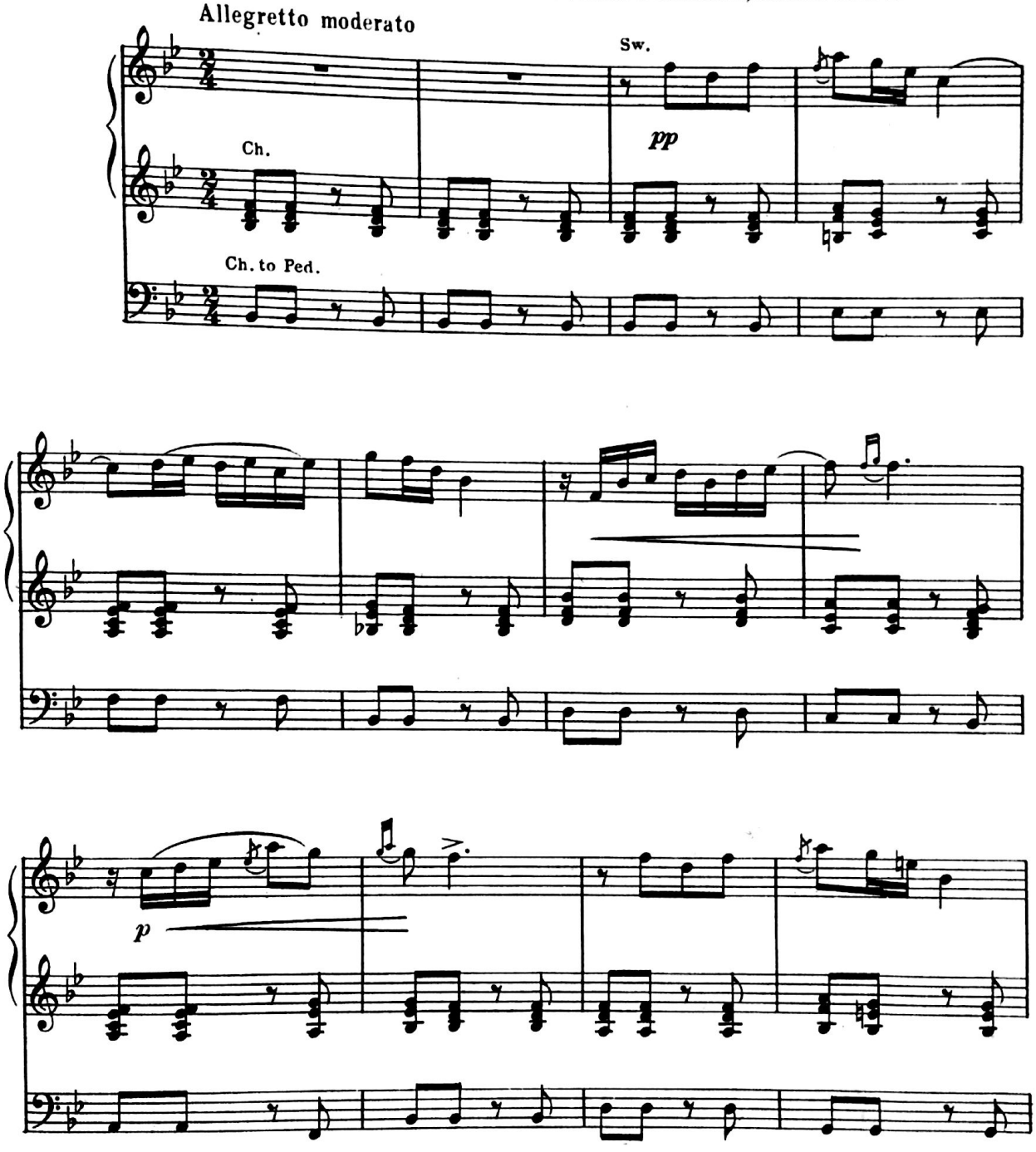

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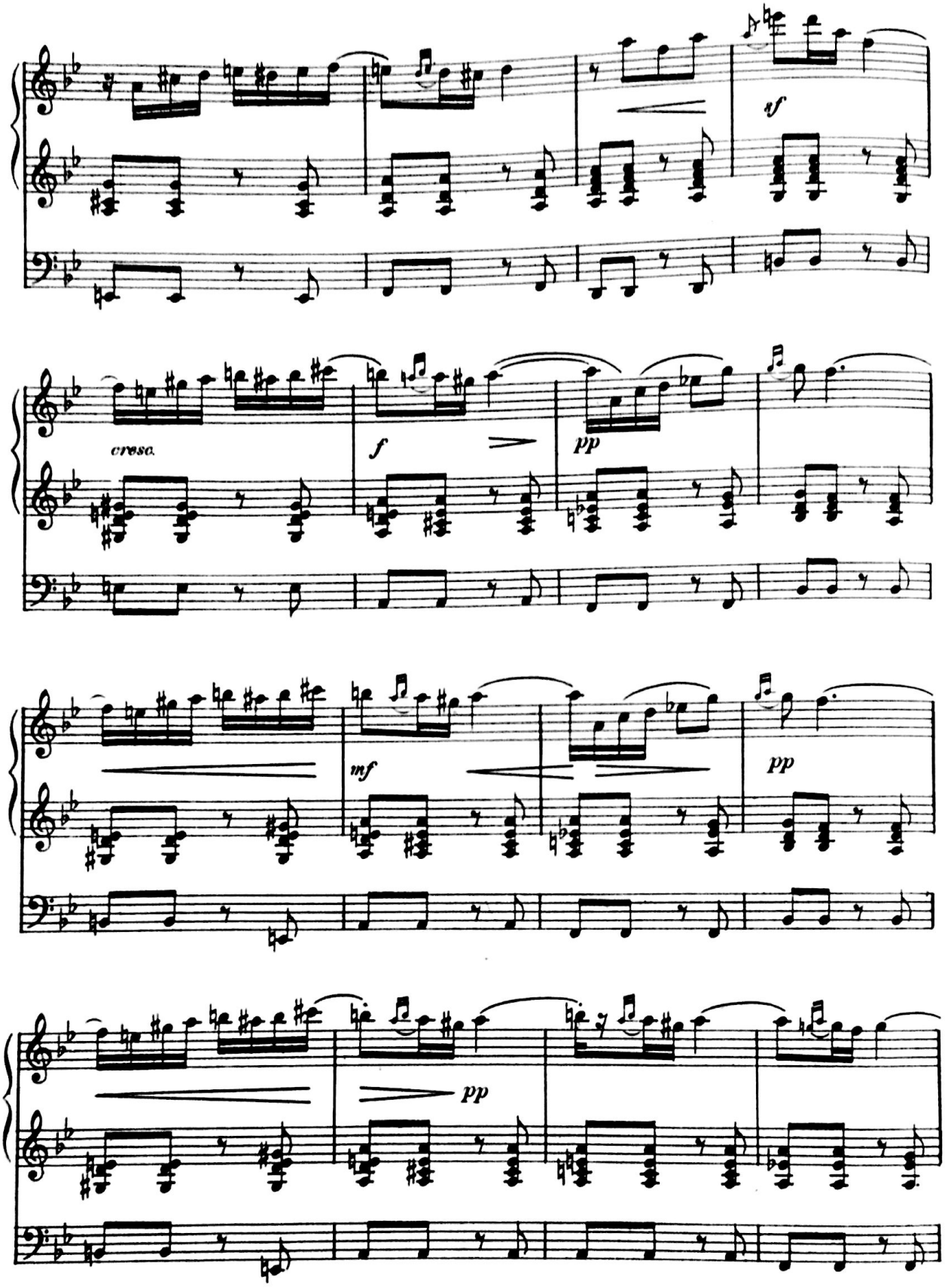

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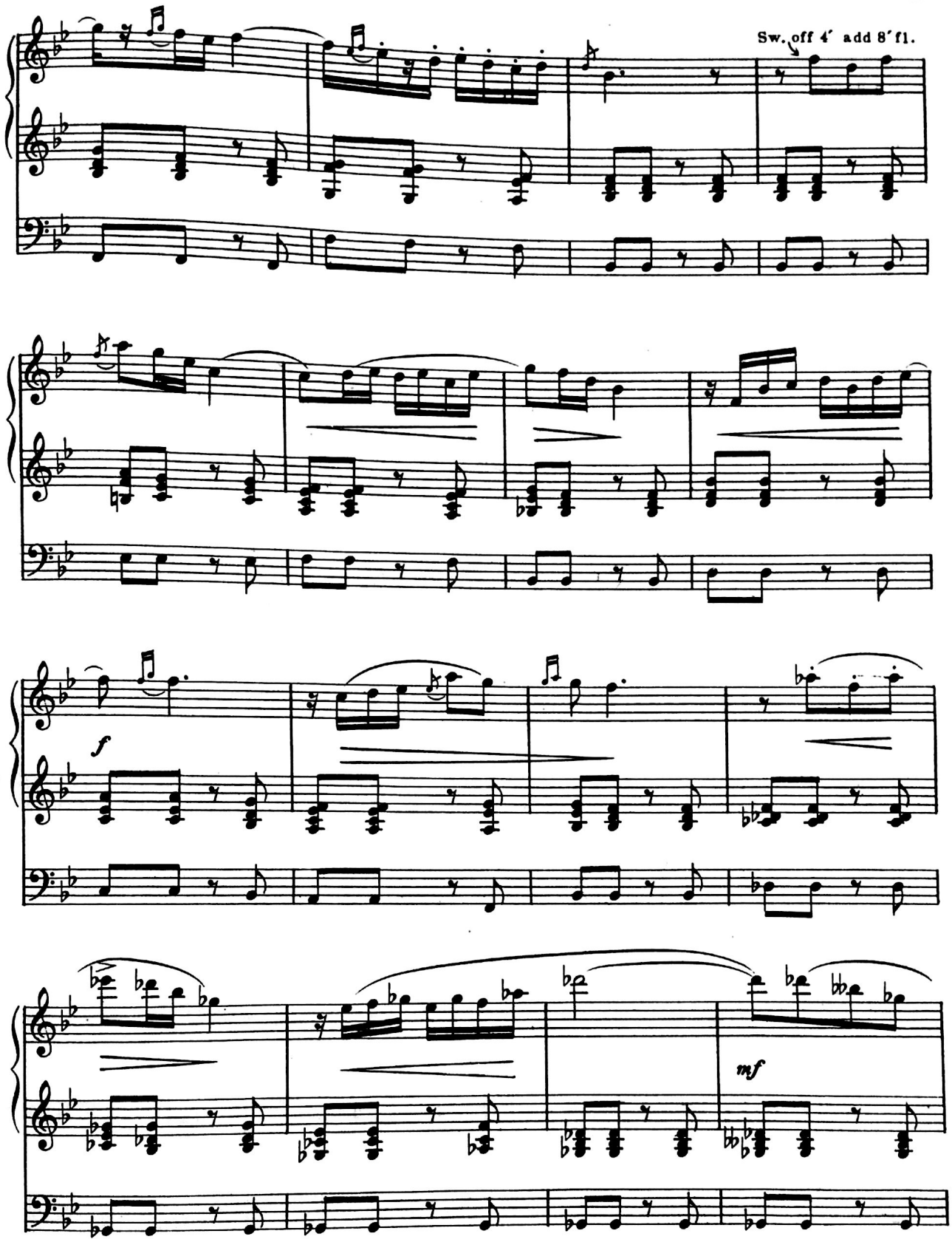

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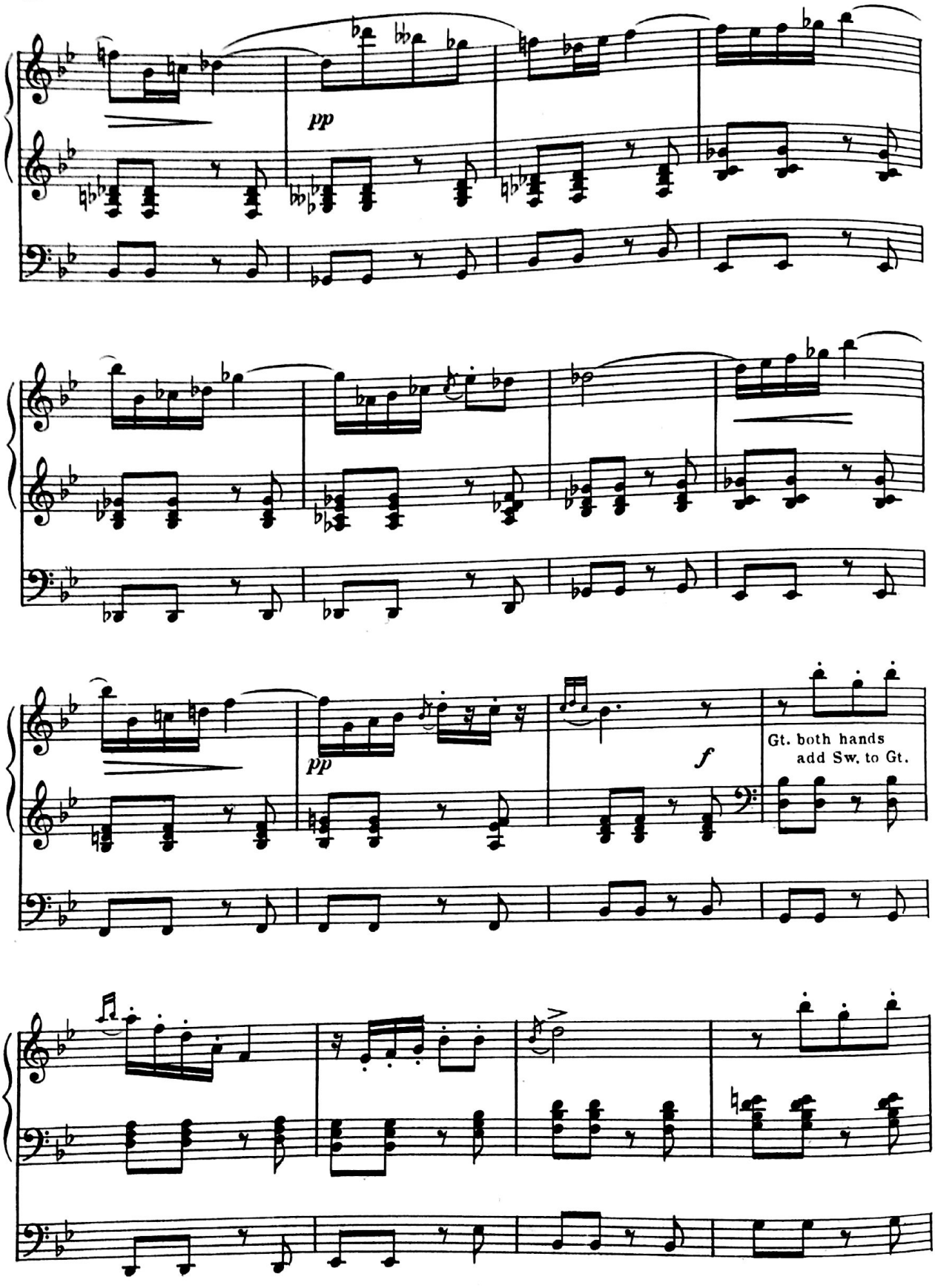

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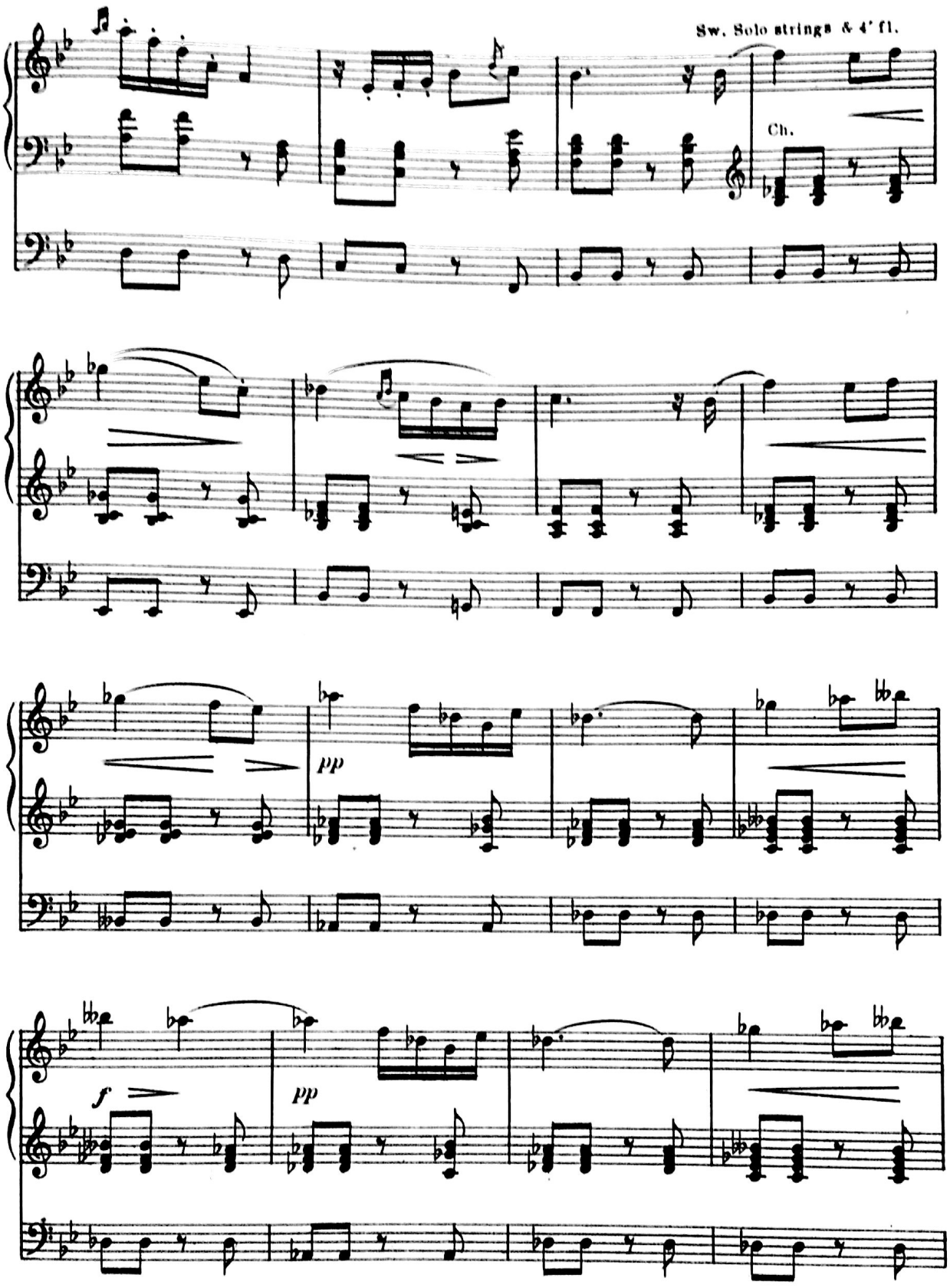

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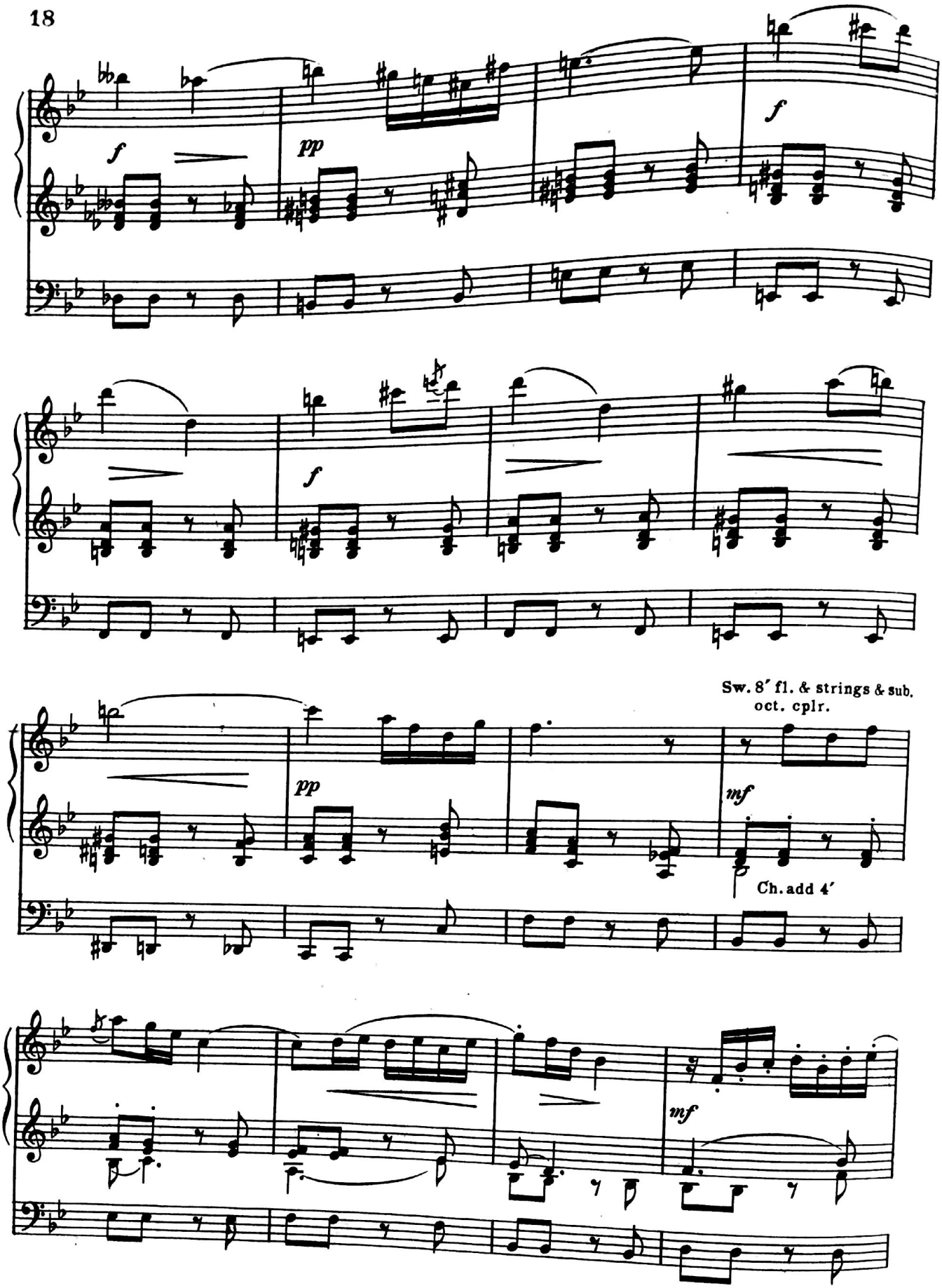

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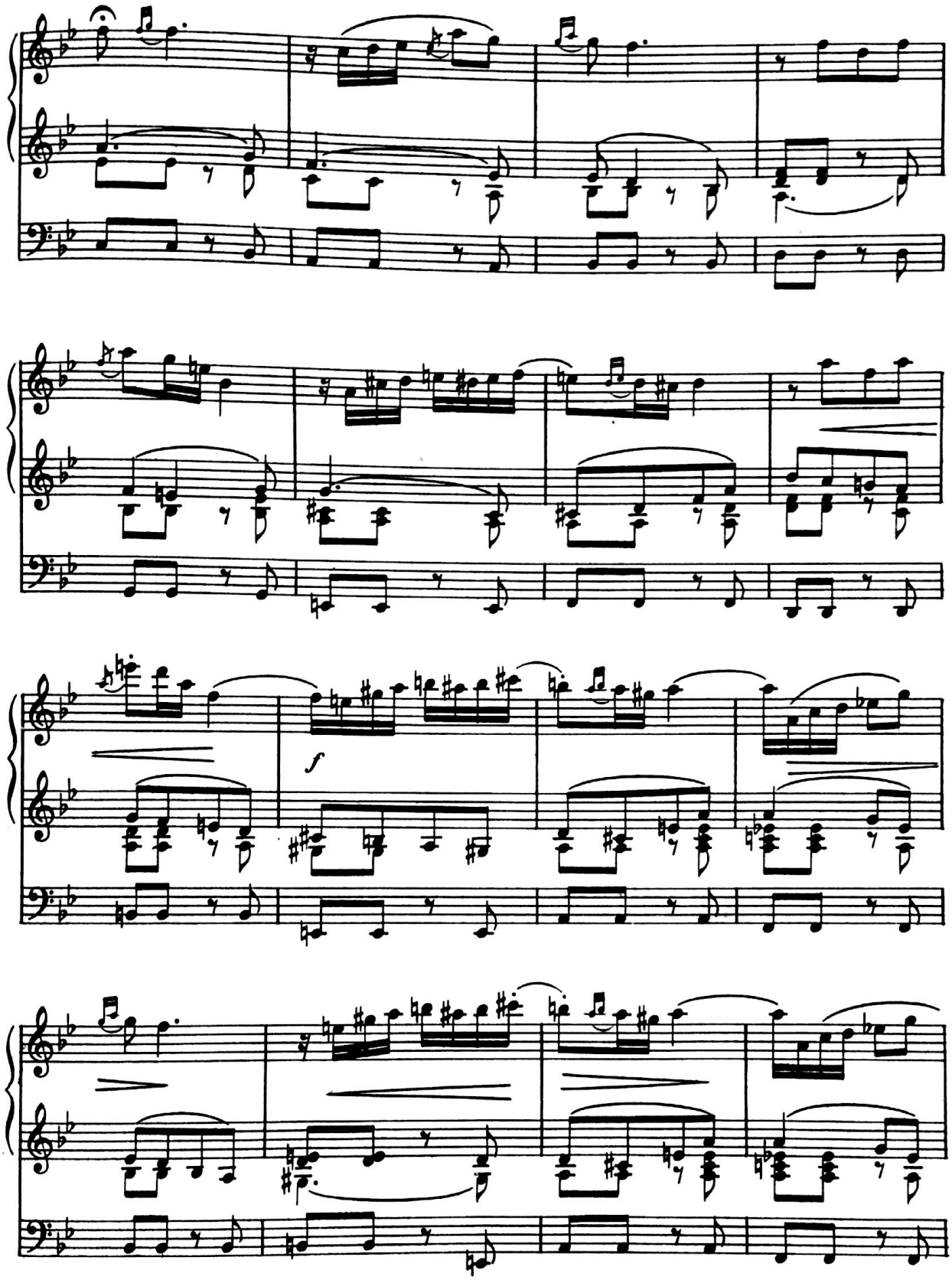

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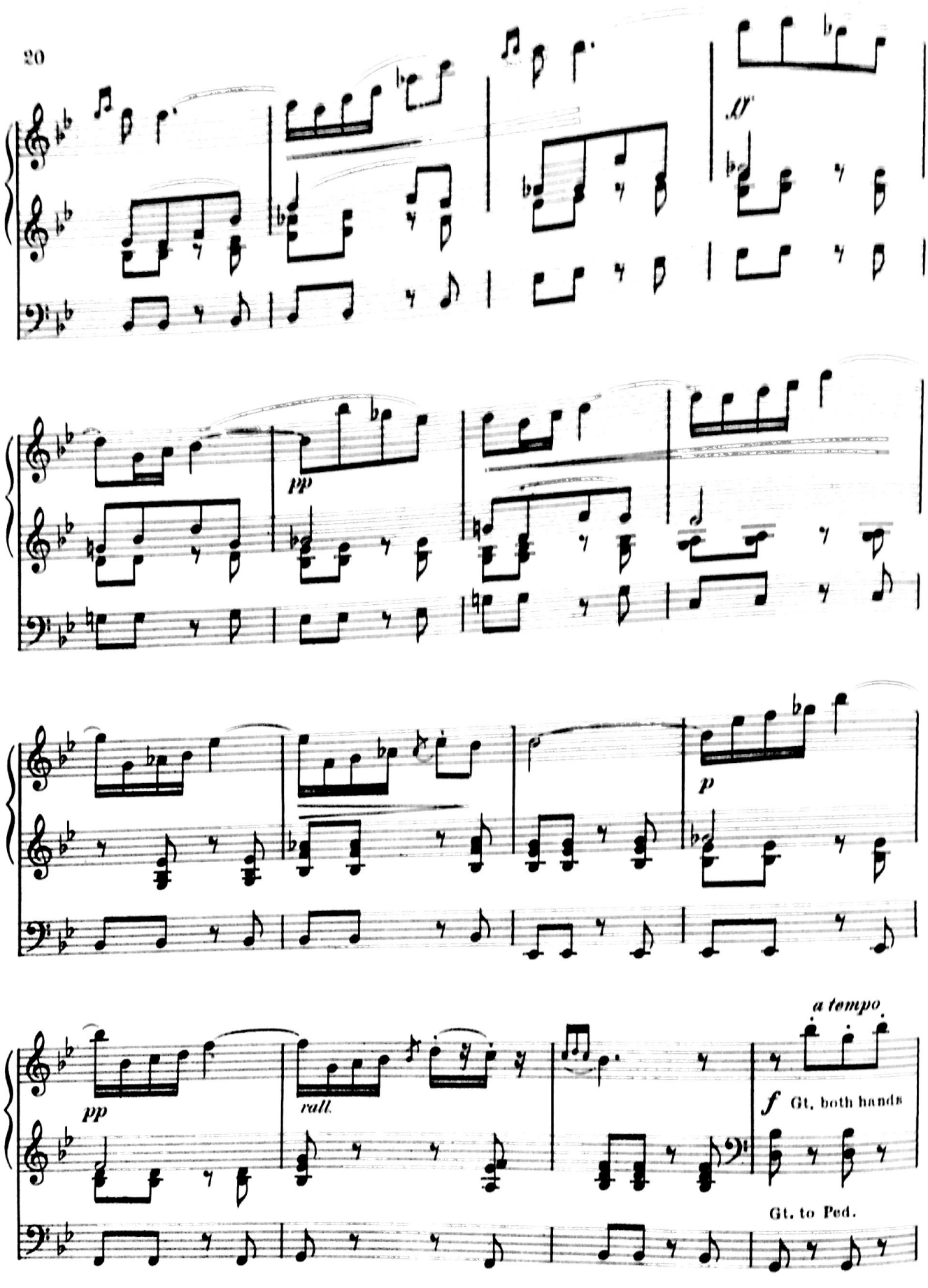

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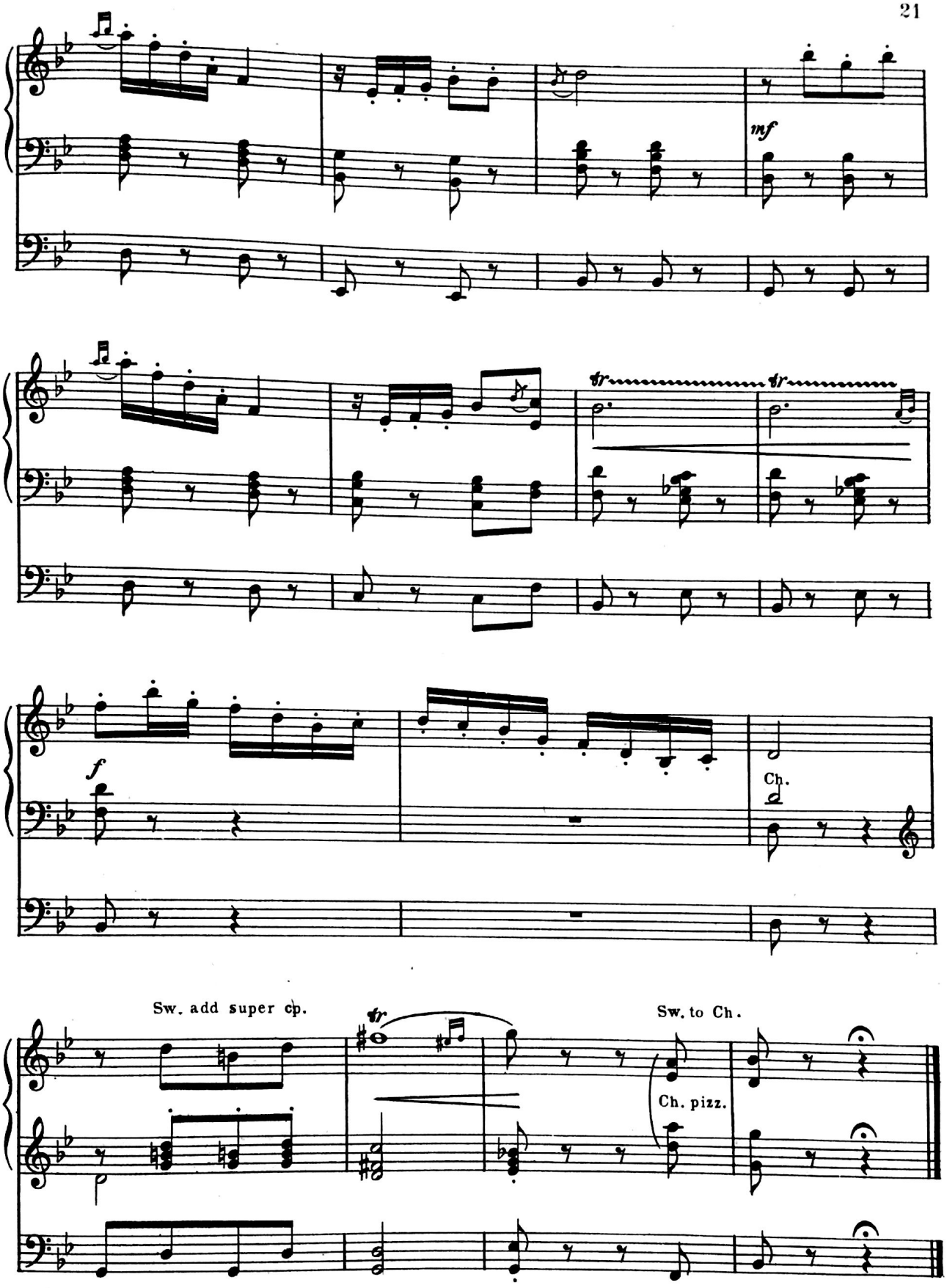

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Cantabile

From "Samson and Dalila"

Solo: Clarinet
Sw. Oboe and Vox Celestis
Gt. French Horn
Ch. Concert Flute 8′
Ped. Gedackt 16′ coupled to Ch.

CAMILLE SAINT-SAENS
Transcribed for organ by
Edwin Arthur Kraft

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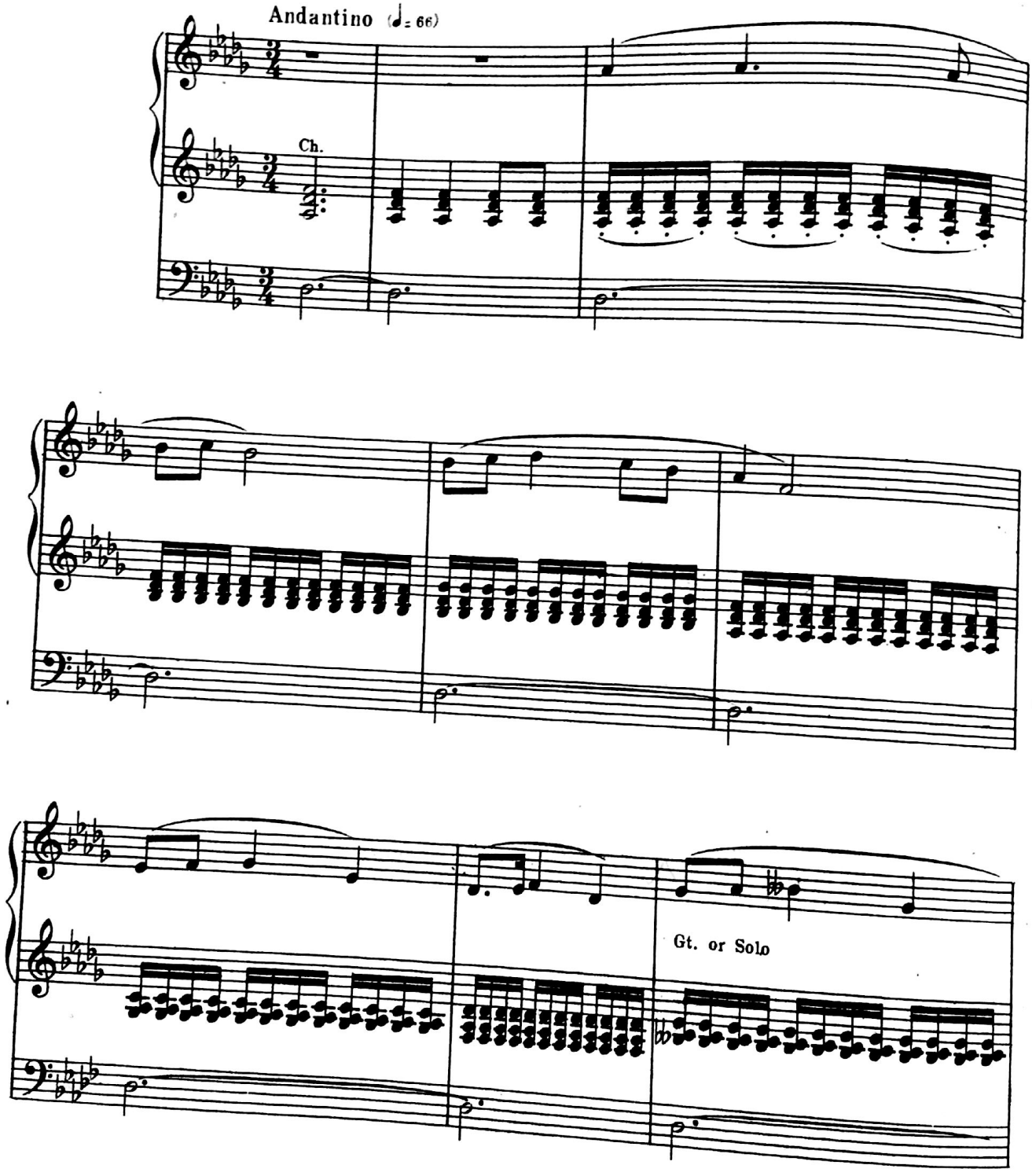

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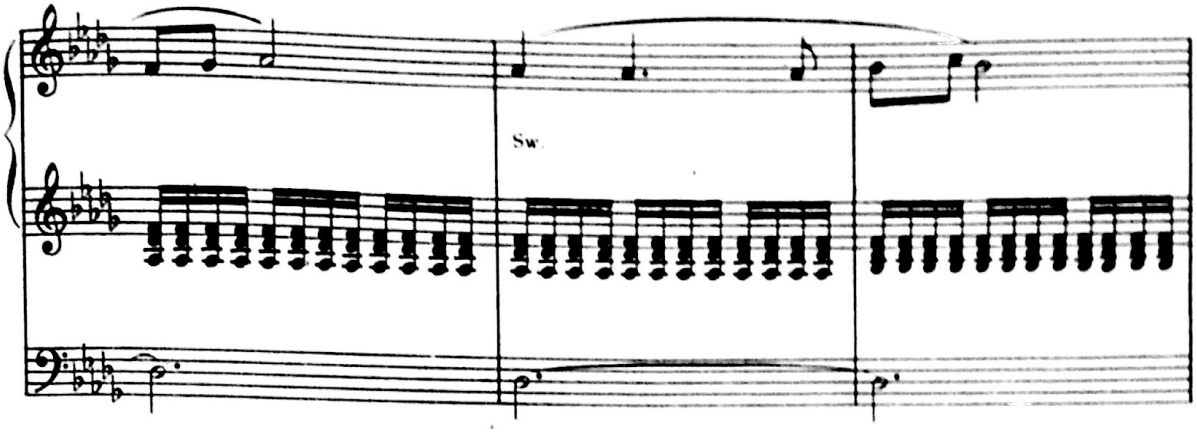

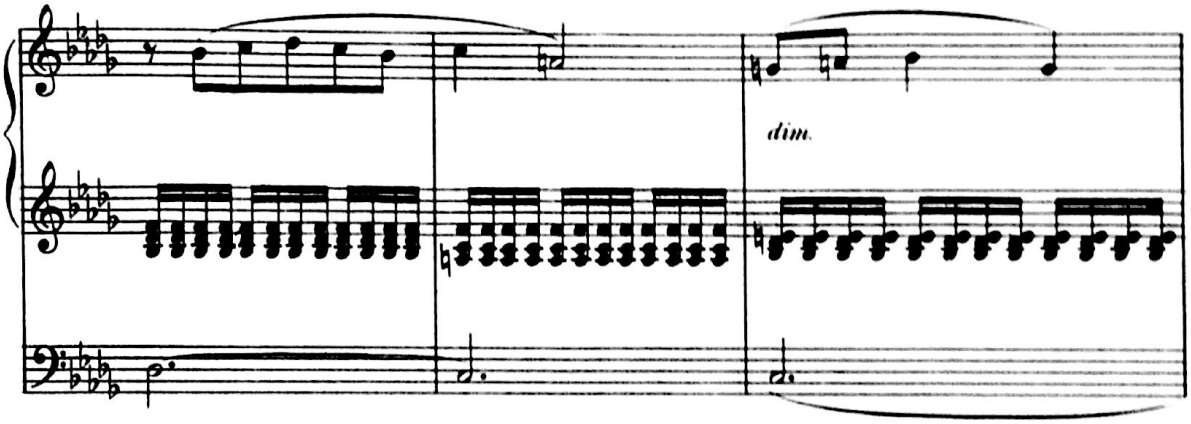

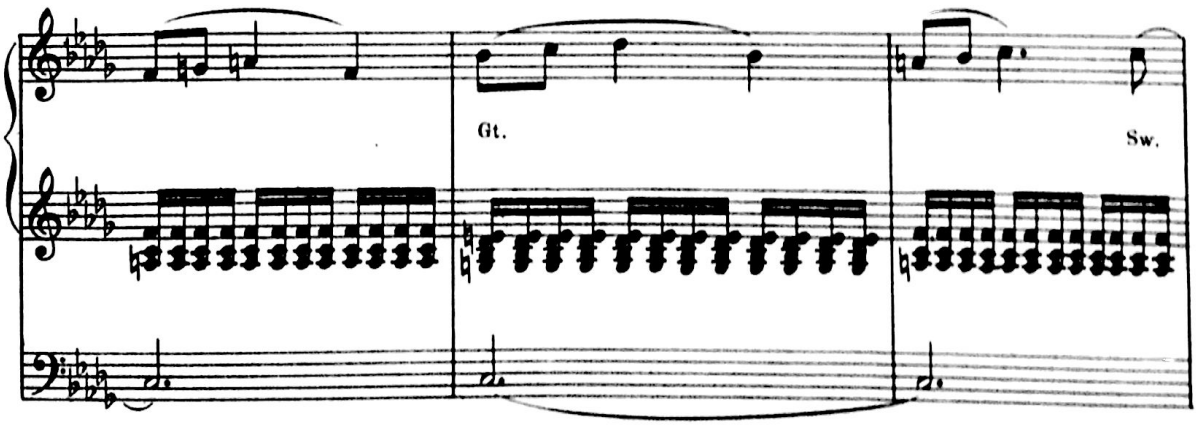

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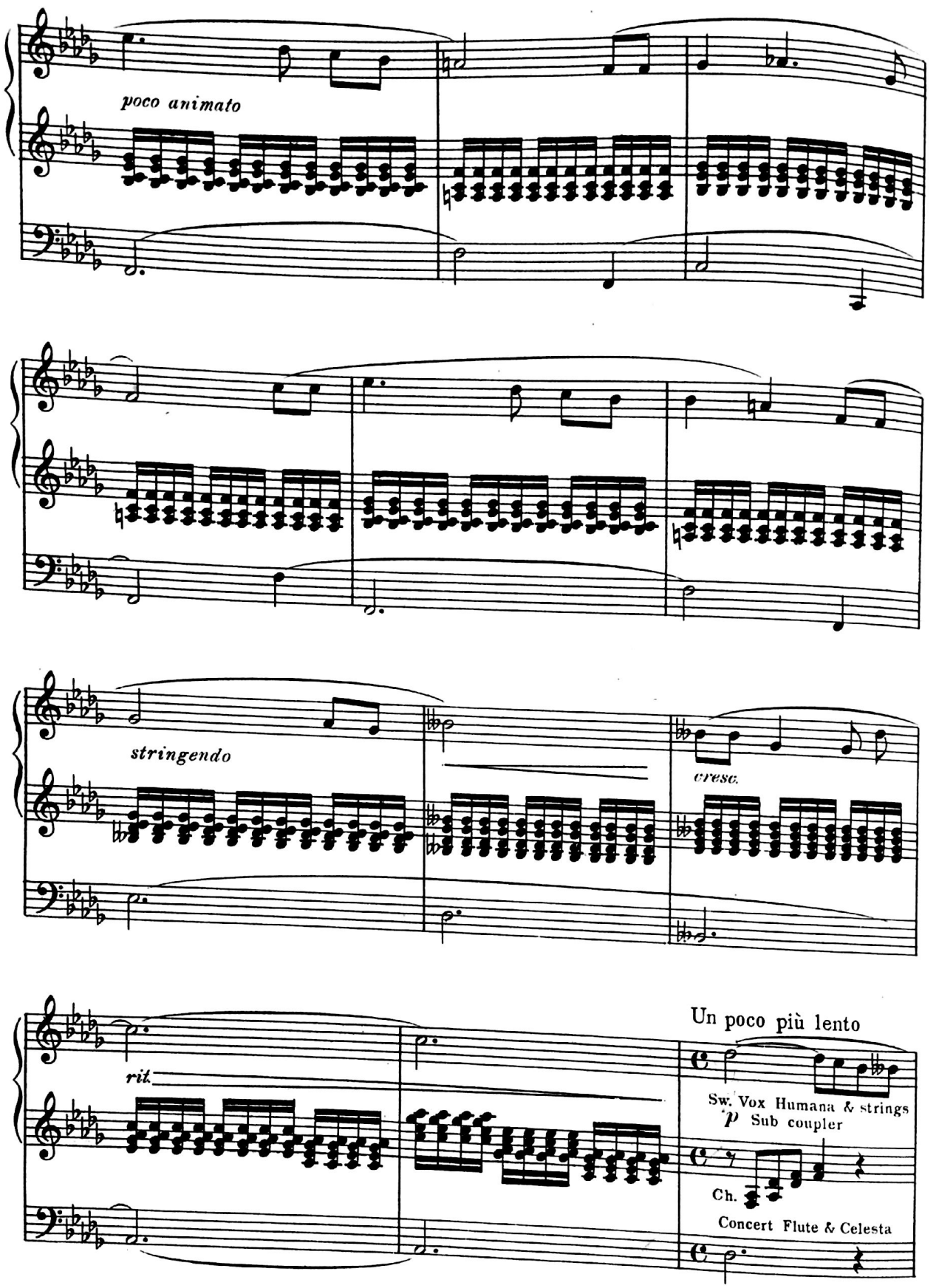

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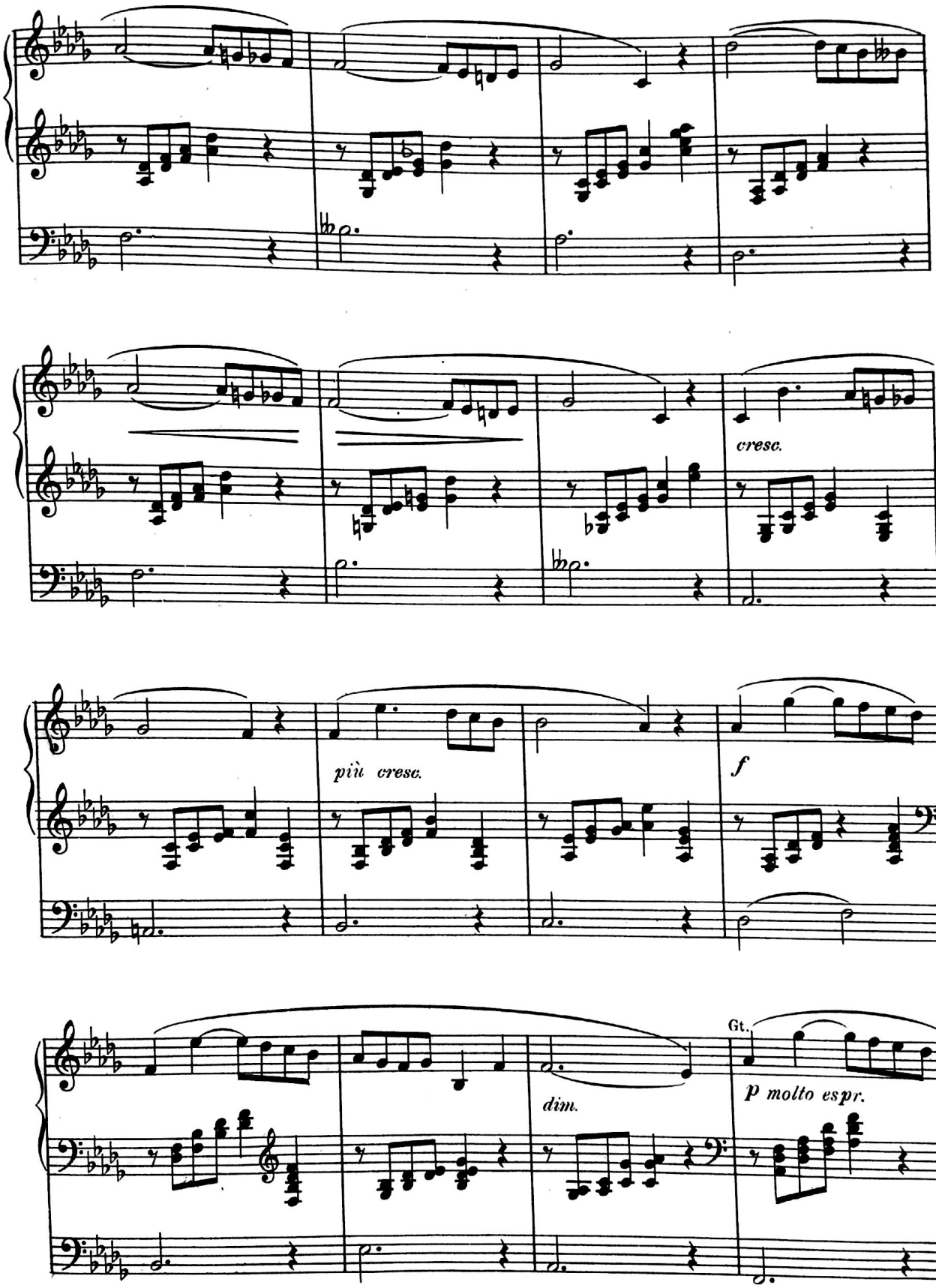

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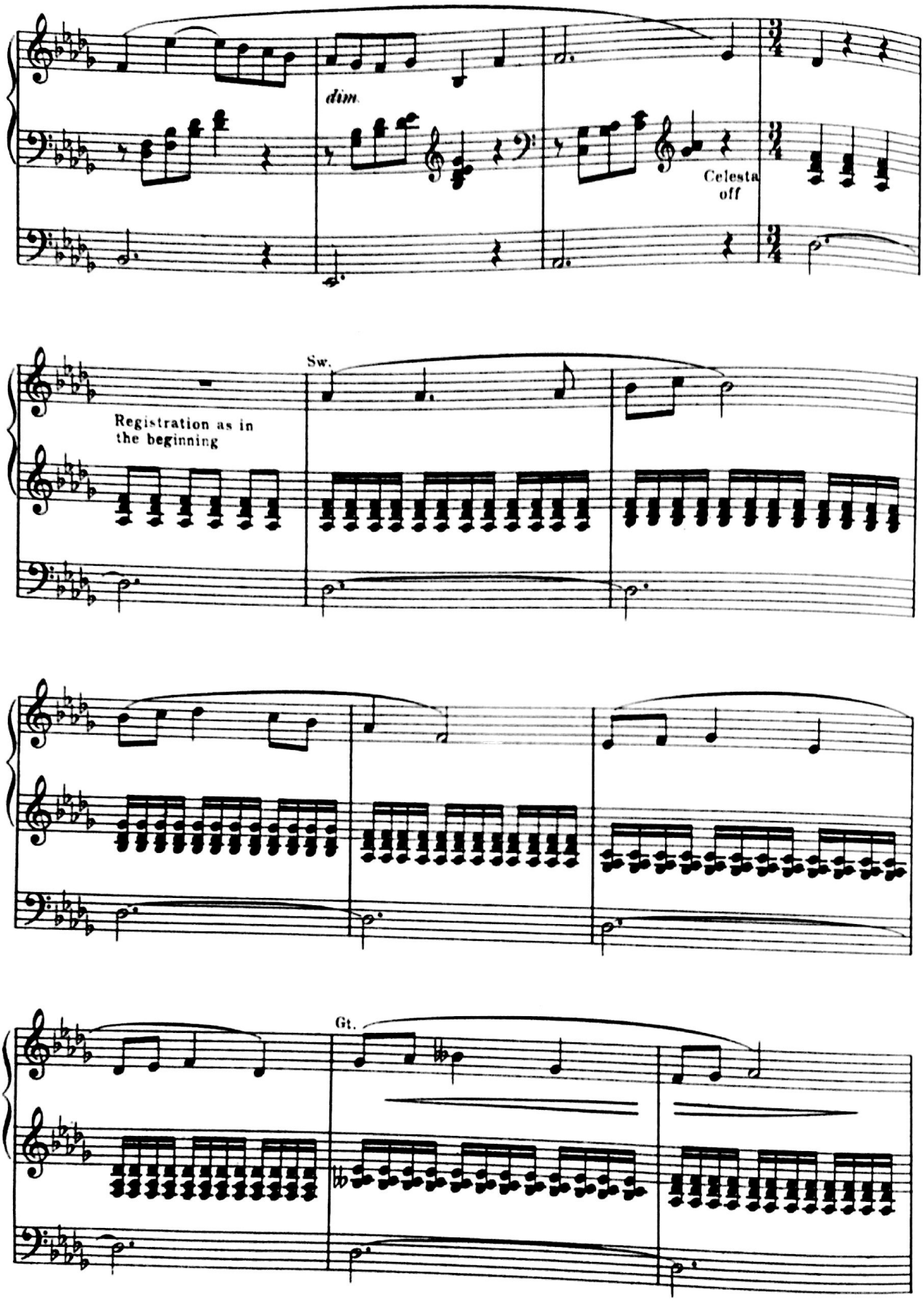

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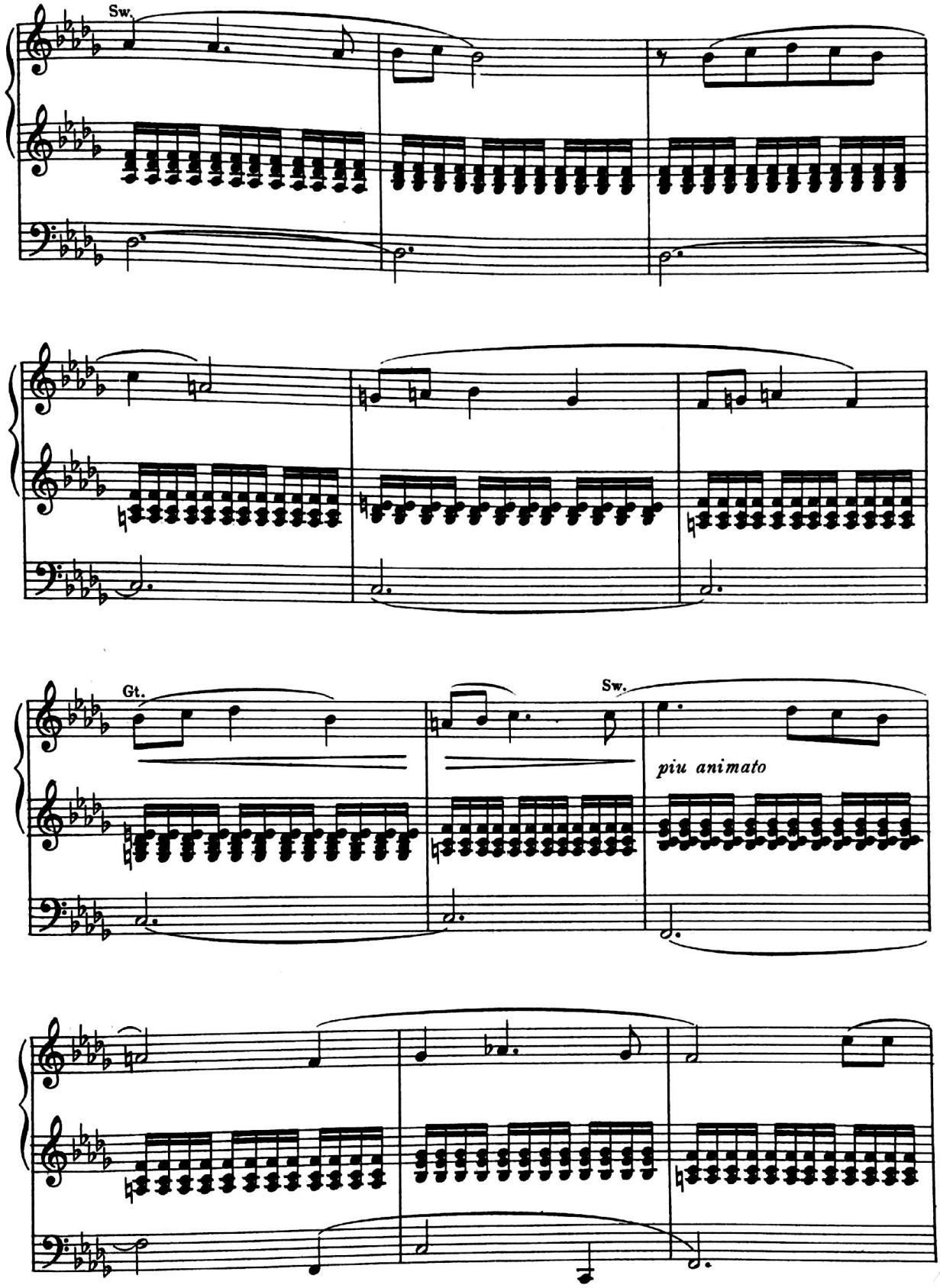

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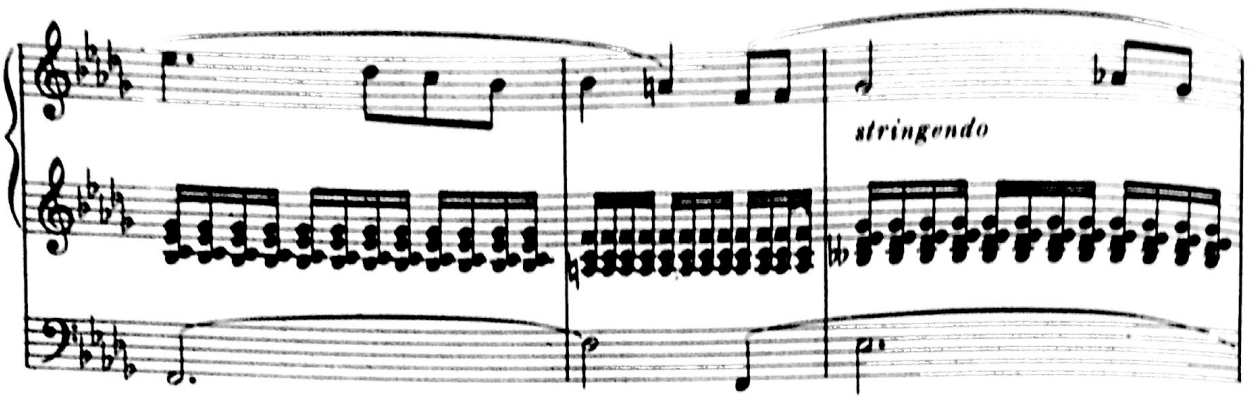

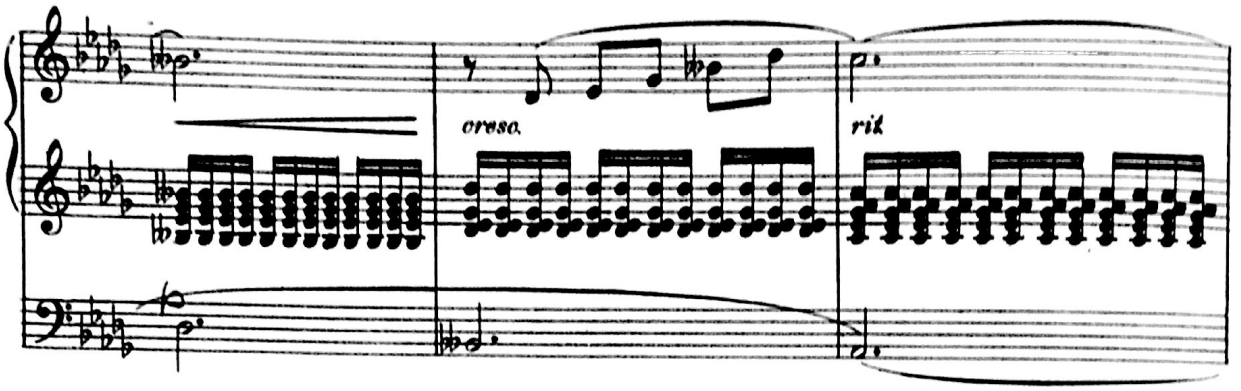

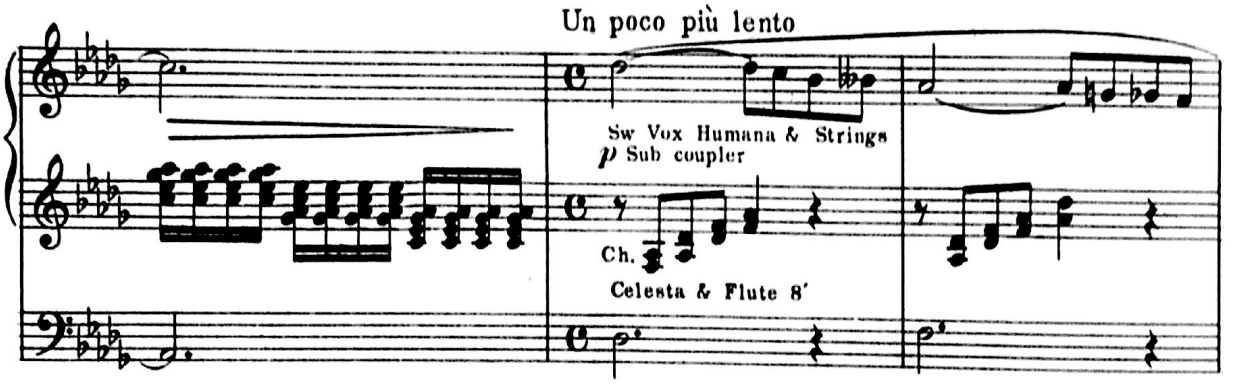

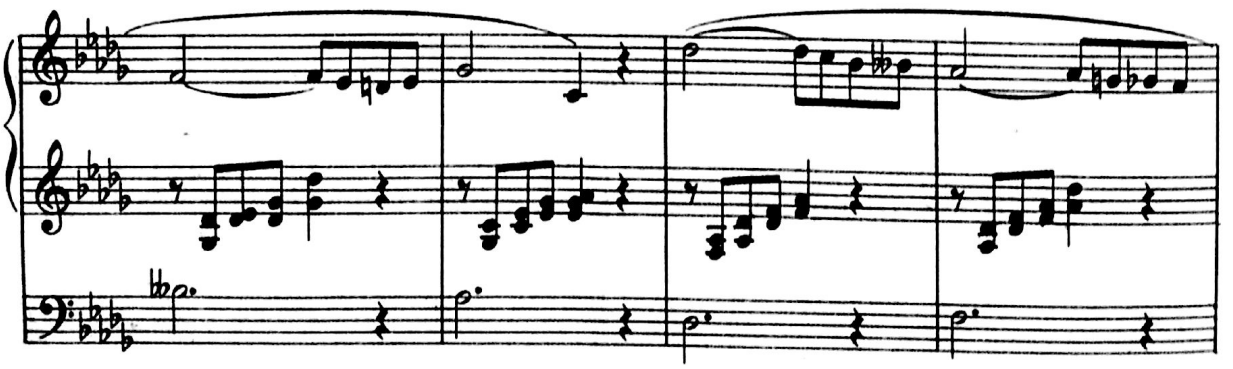

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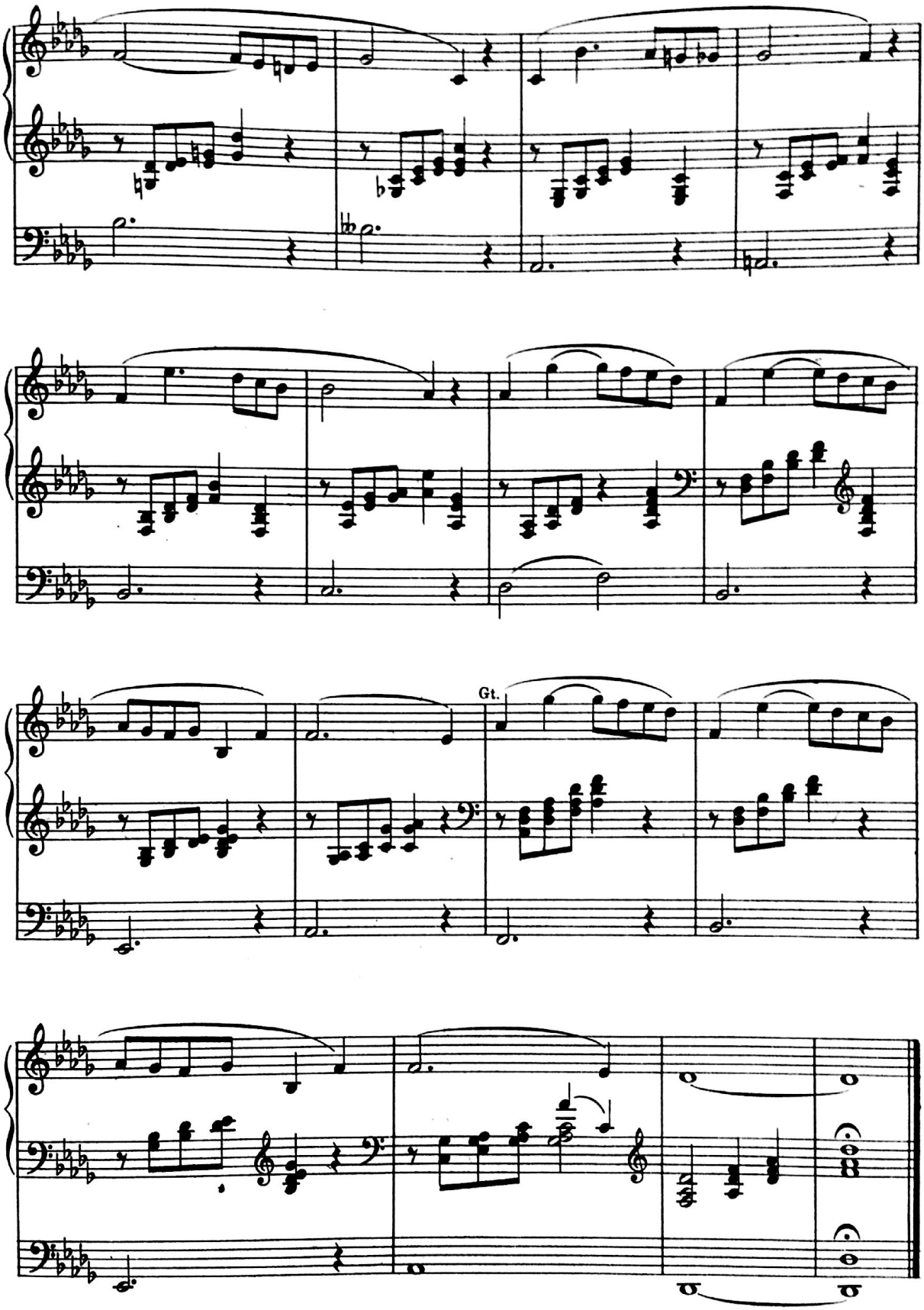

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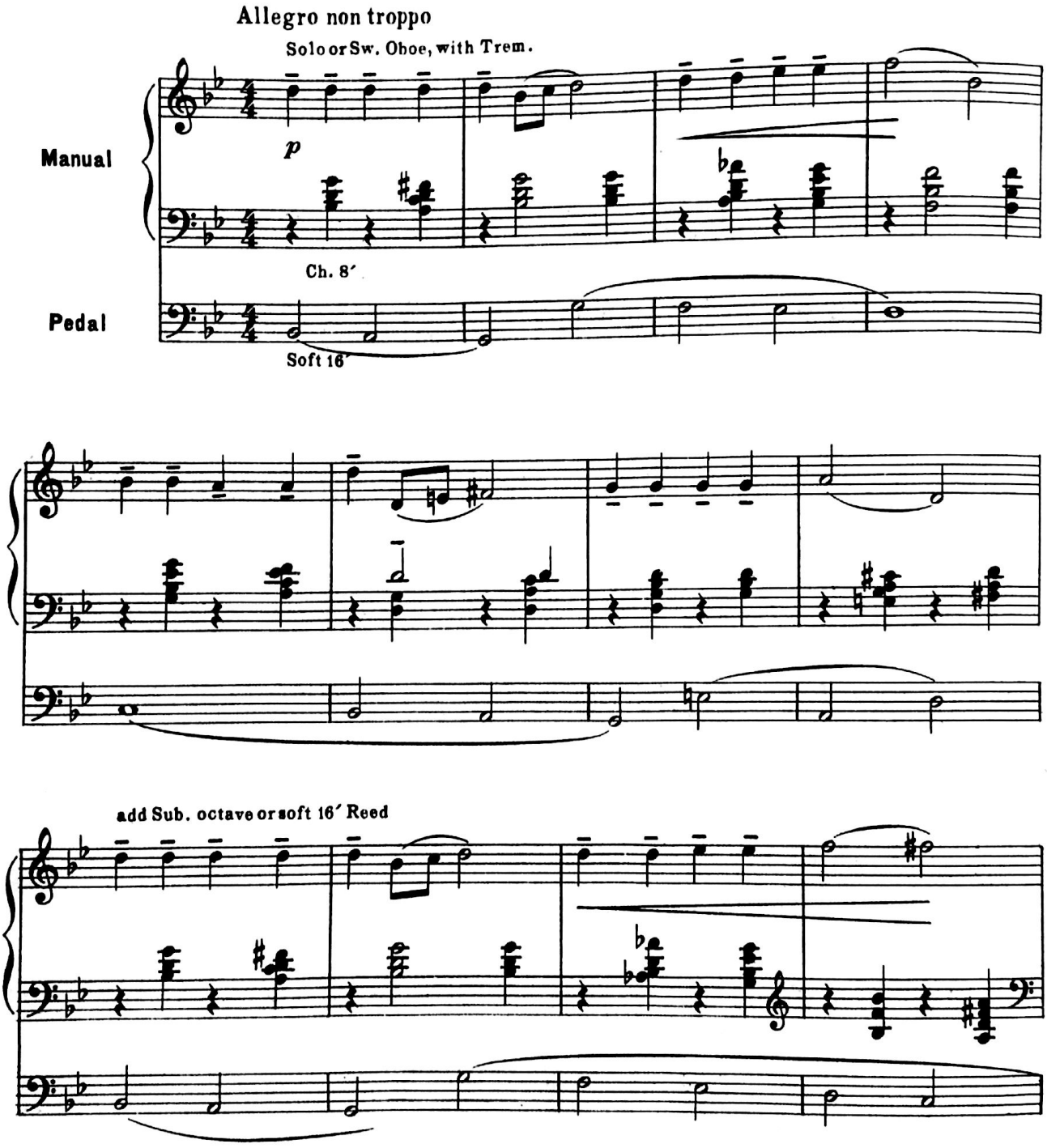
Chanson Triste

P. TSCHAIKOWSKY Op. 40, No 2
Arranged by John E. West

New York: The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited *London*



St. Cecilia Series No. 89

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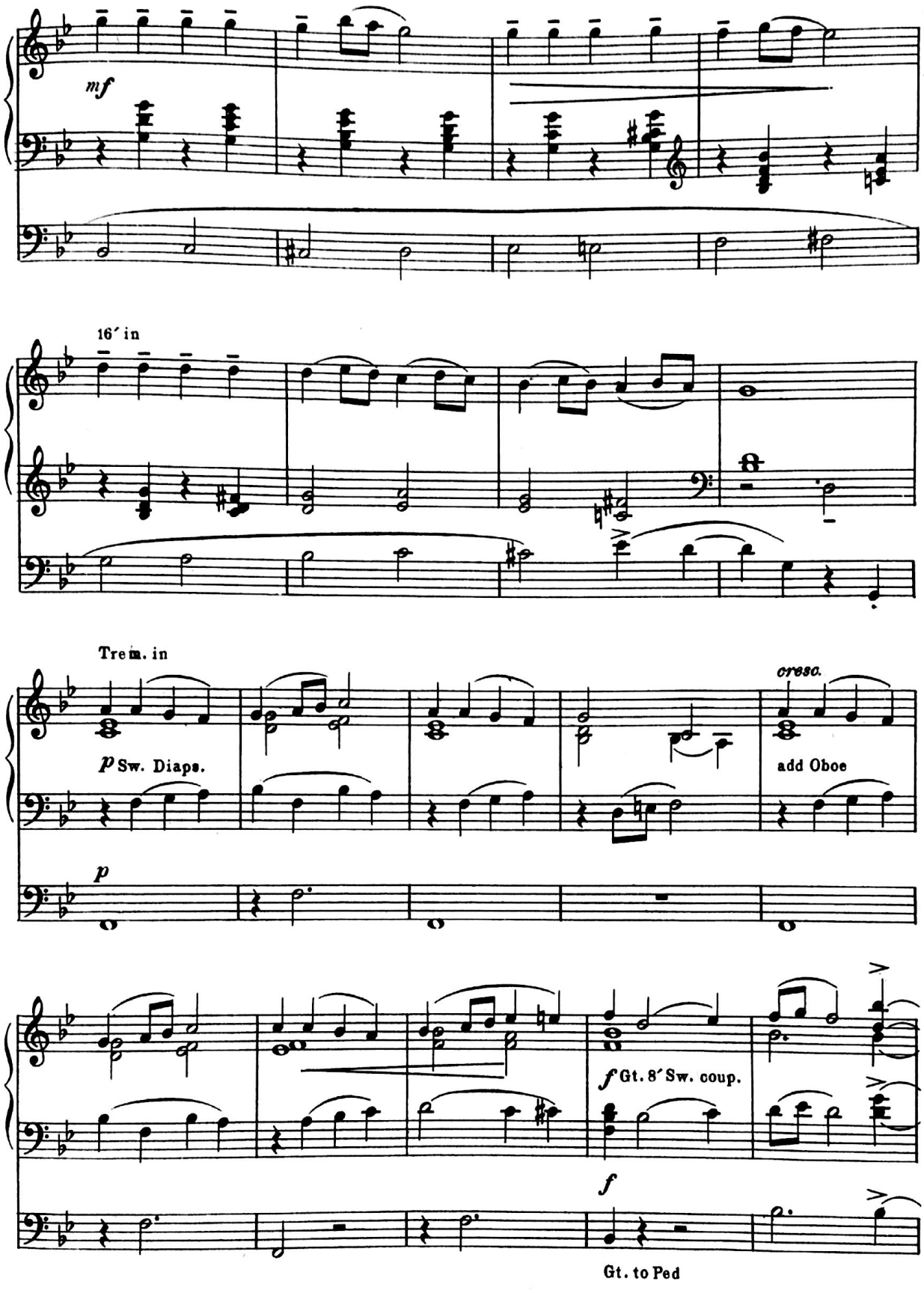

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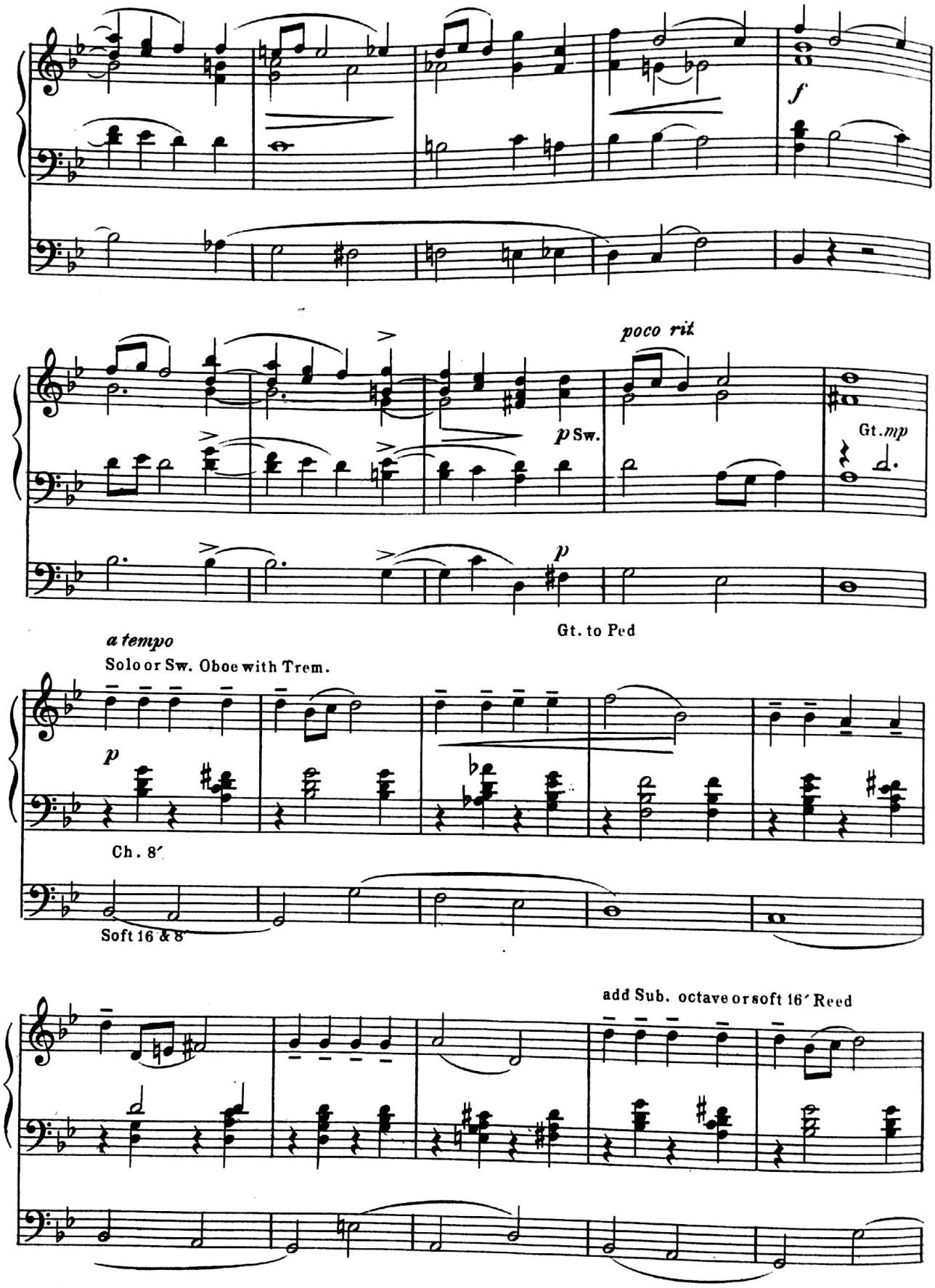

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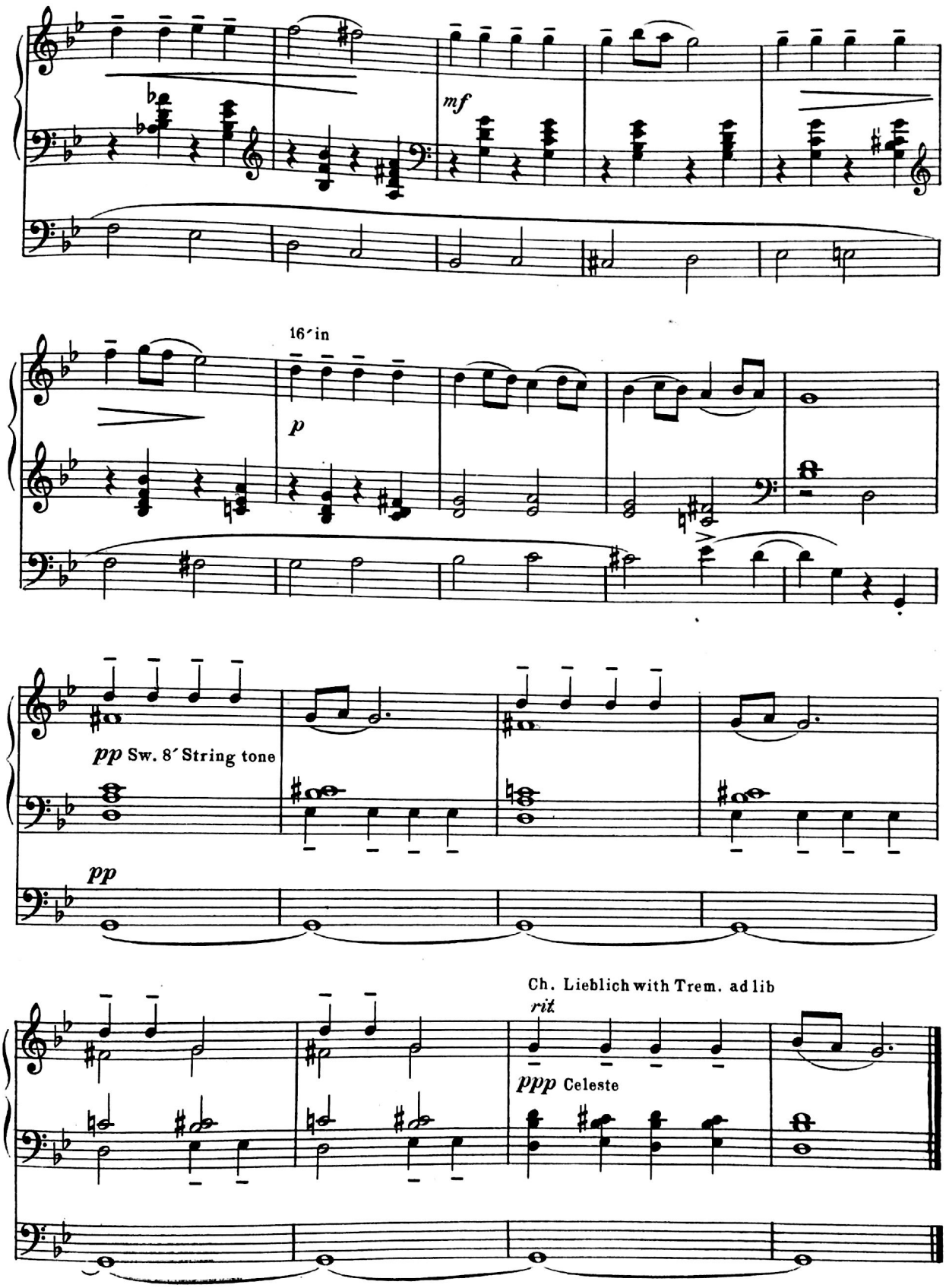

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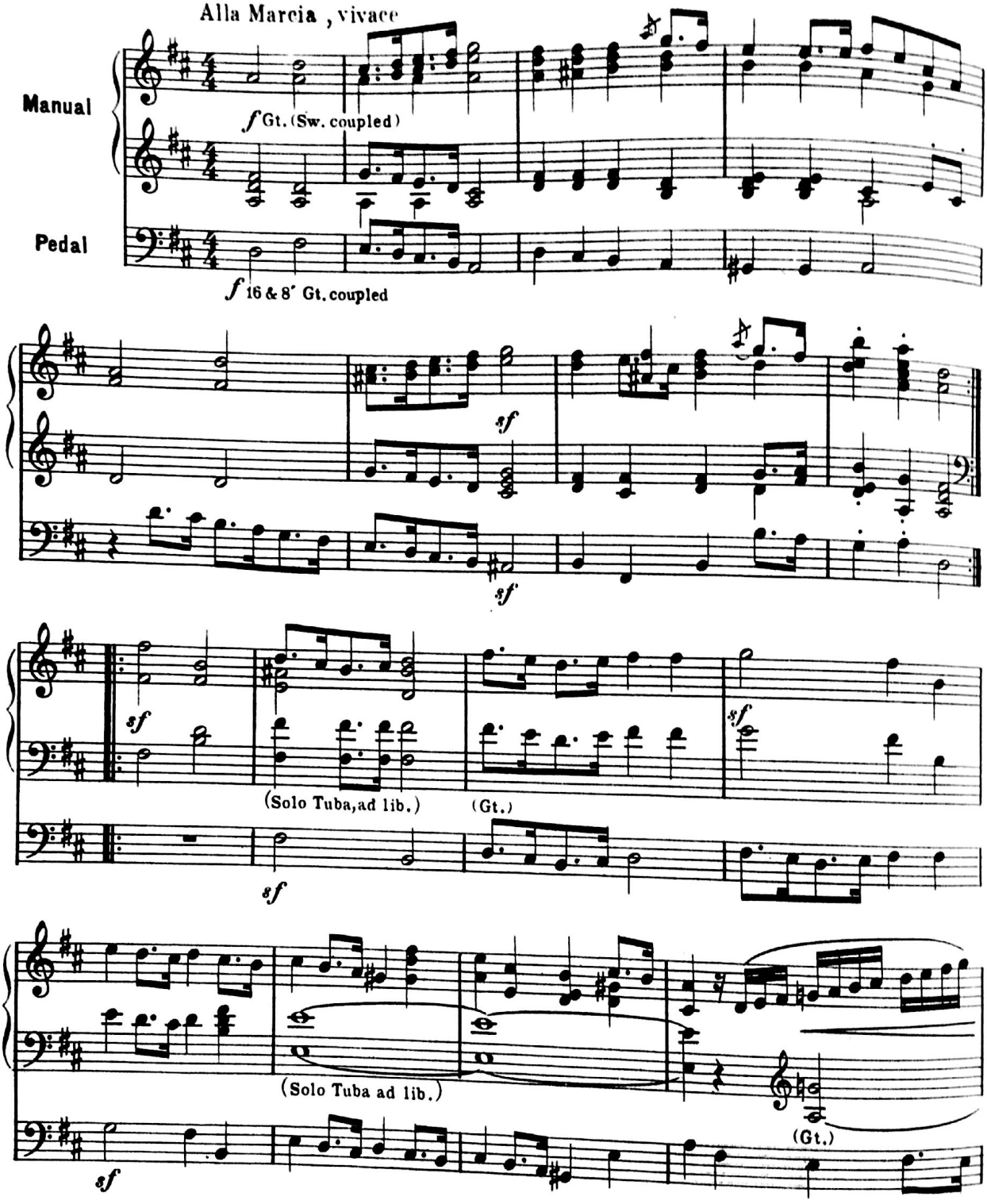
"Cornelius" March

F. MENDELSSOHN-BARTHOLDY, Op. 108
Arranged by John E. West

New York: The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited *London*



St. Cecilia Series No. 91

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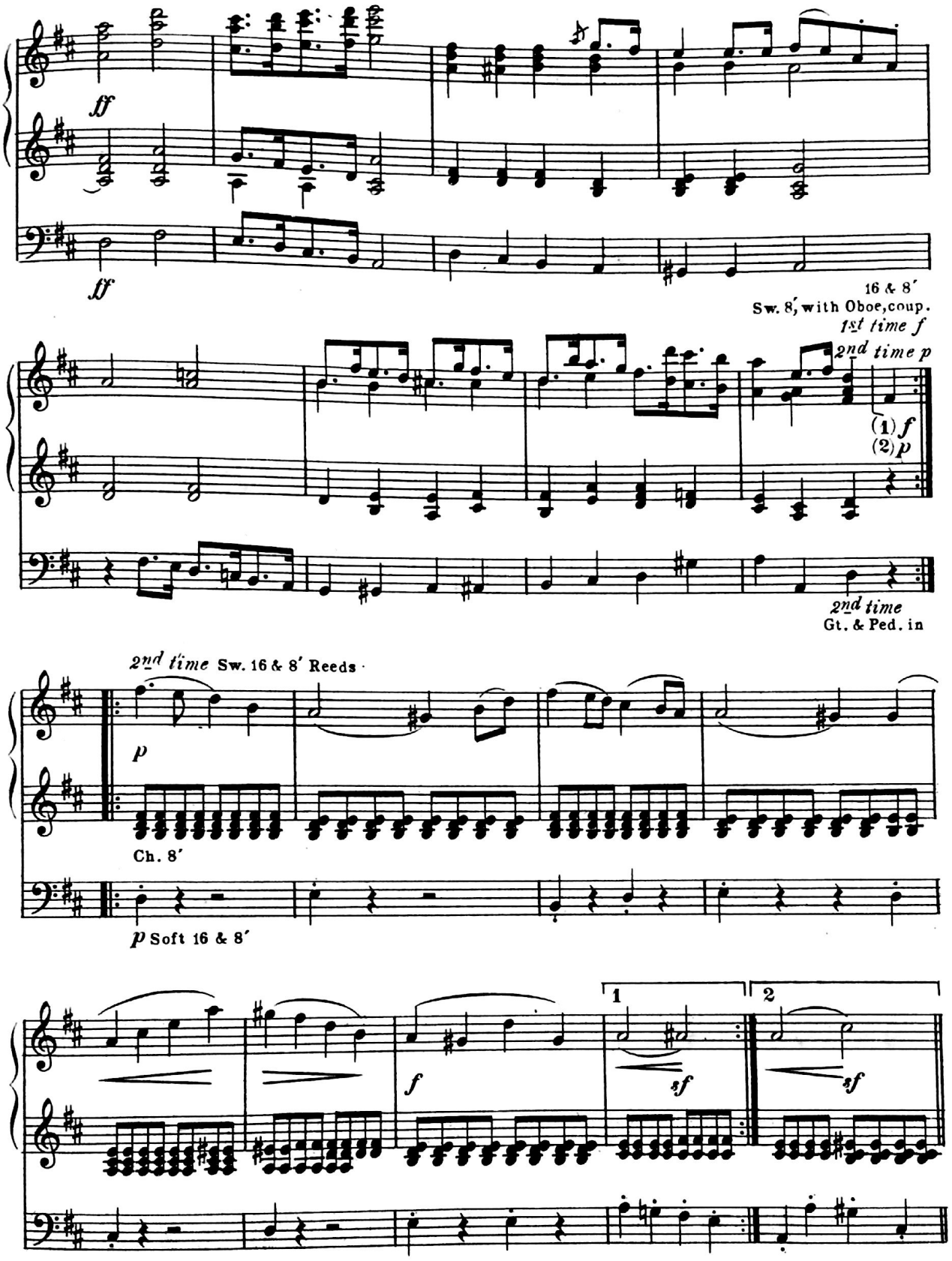

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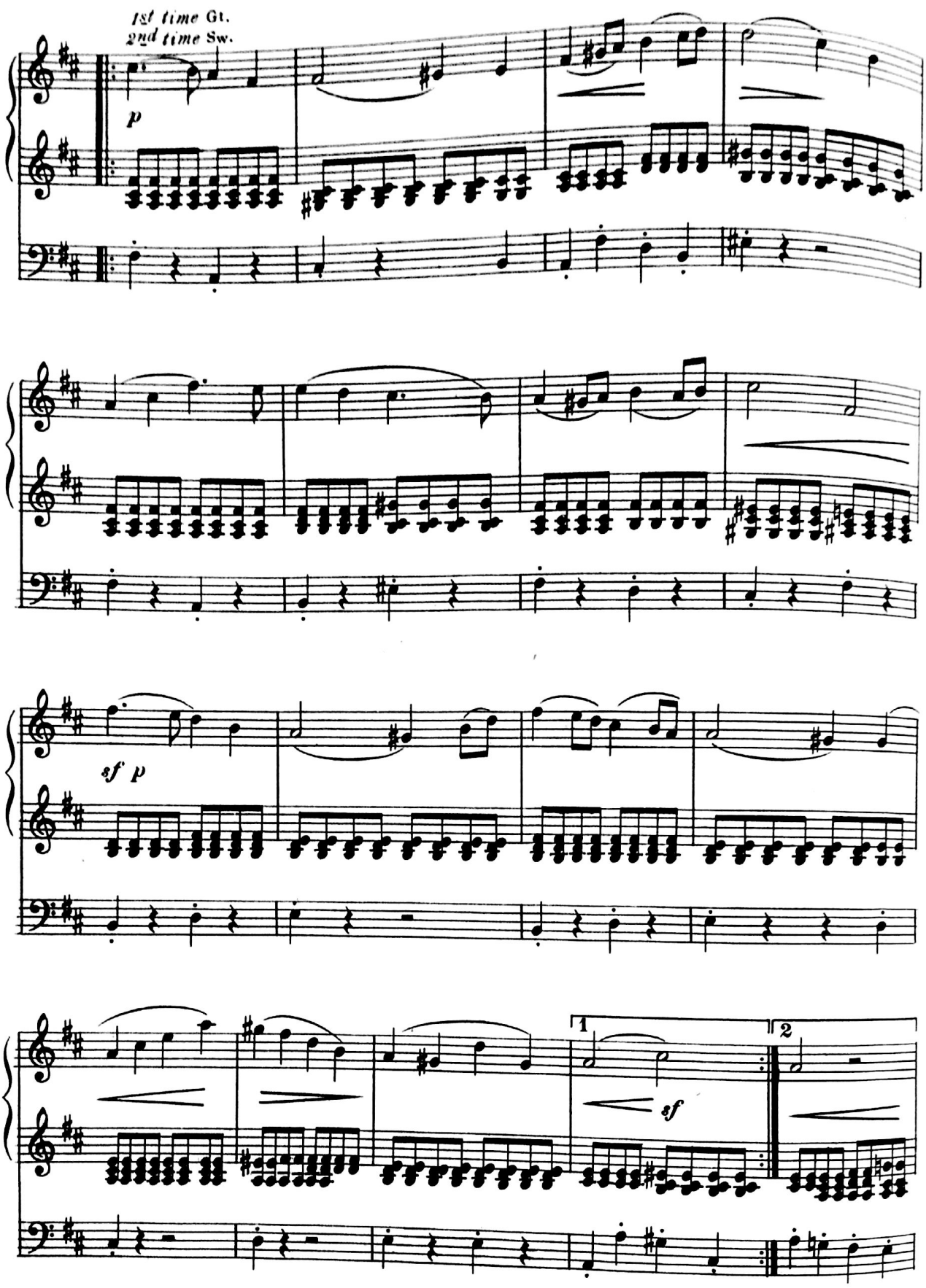

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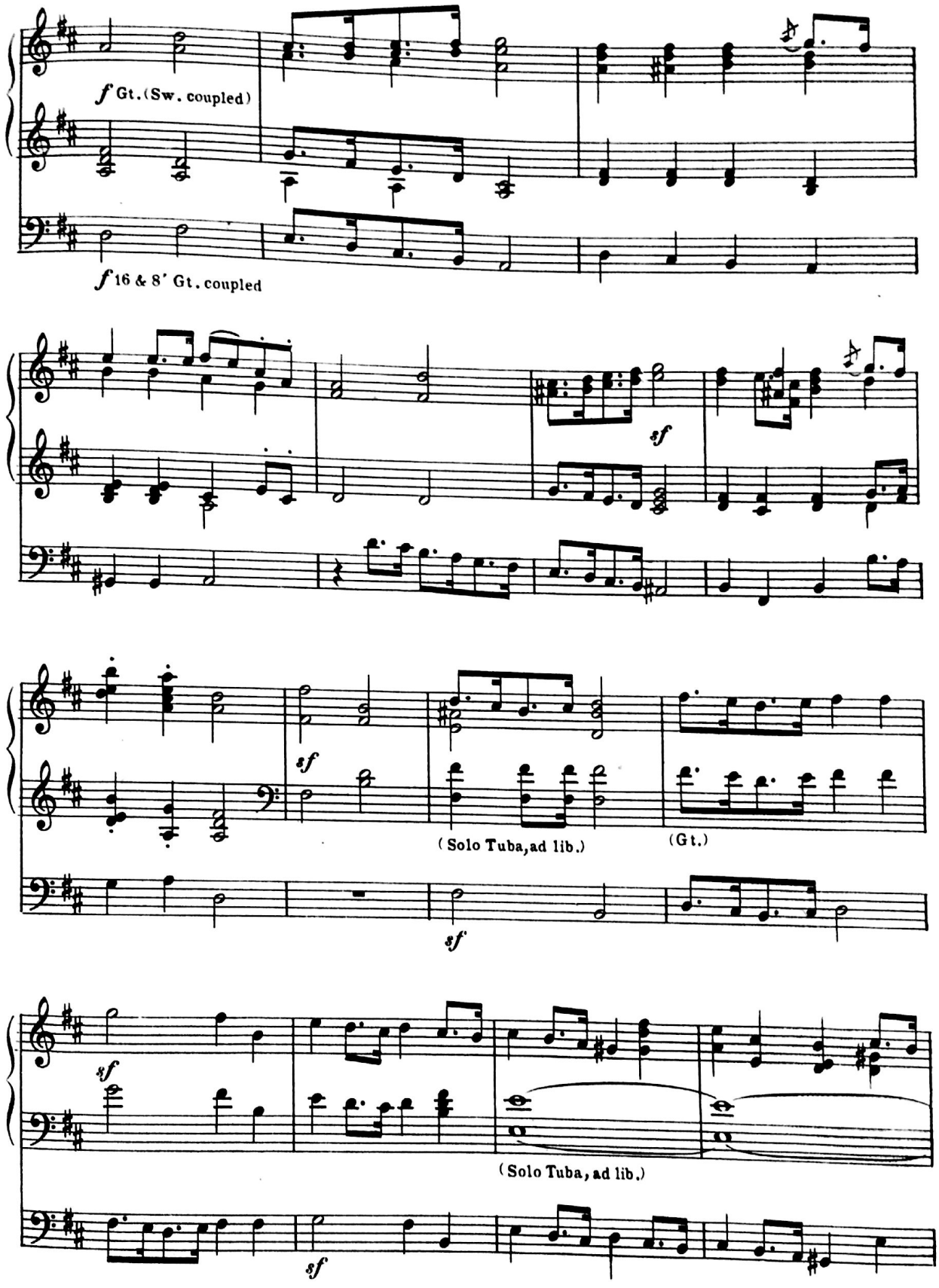

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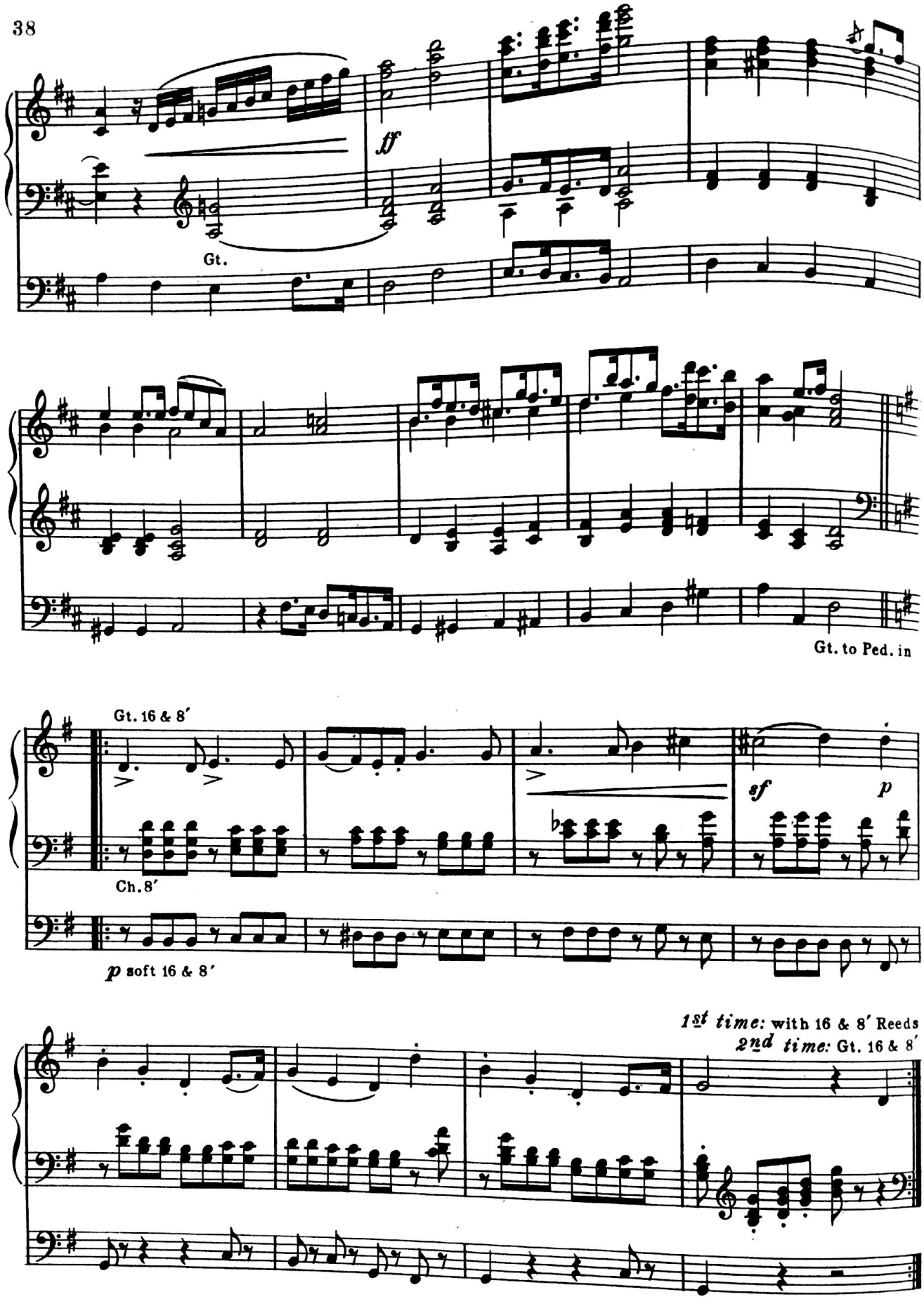

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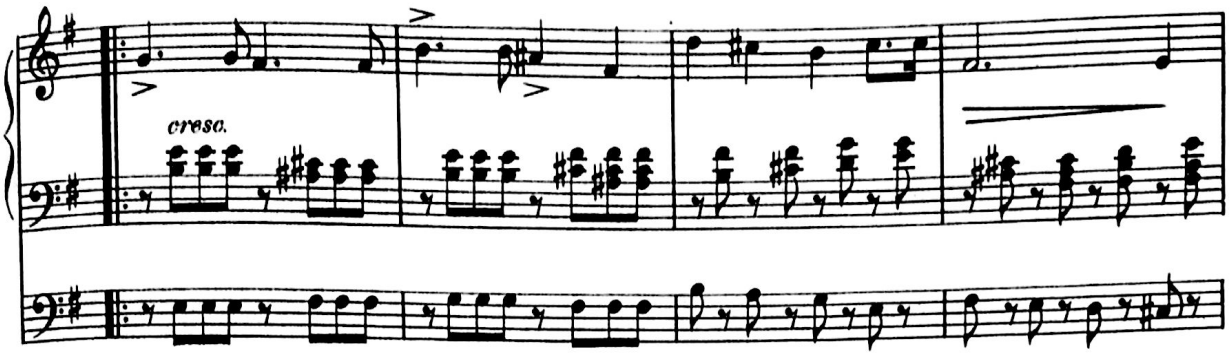

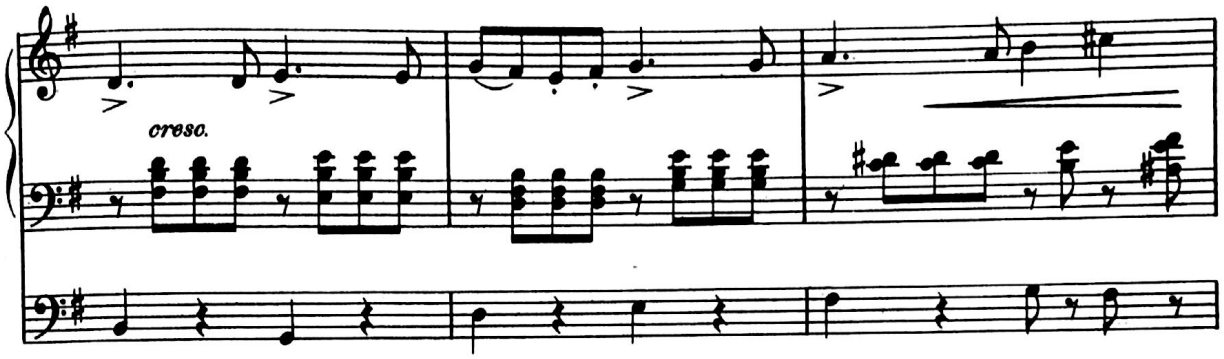

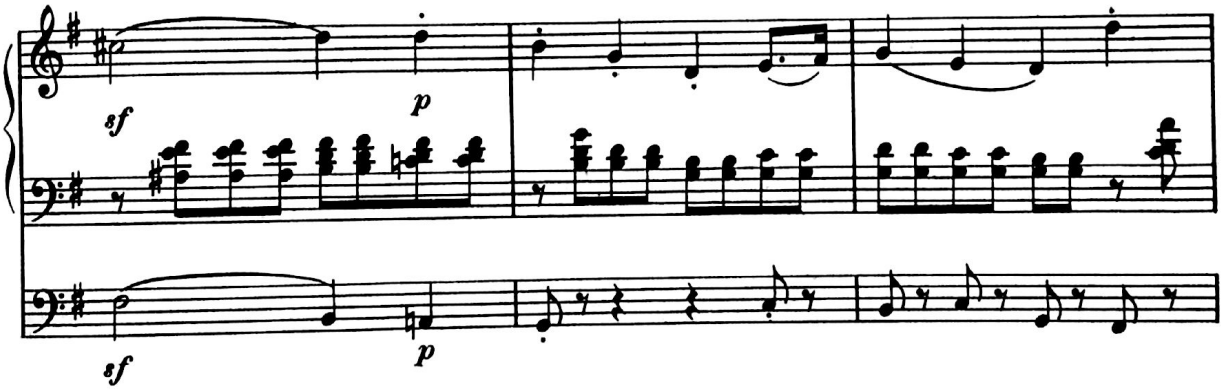

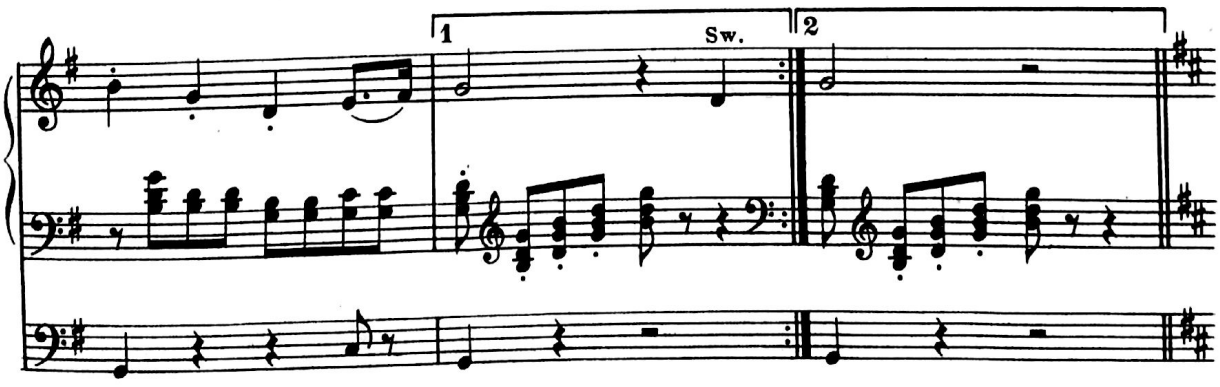

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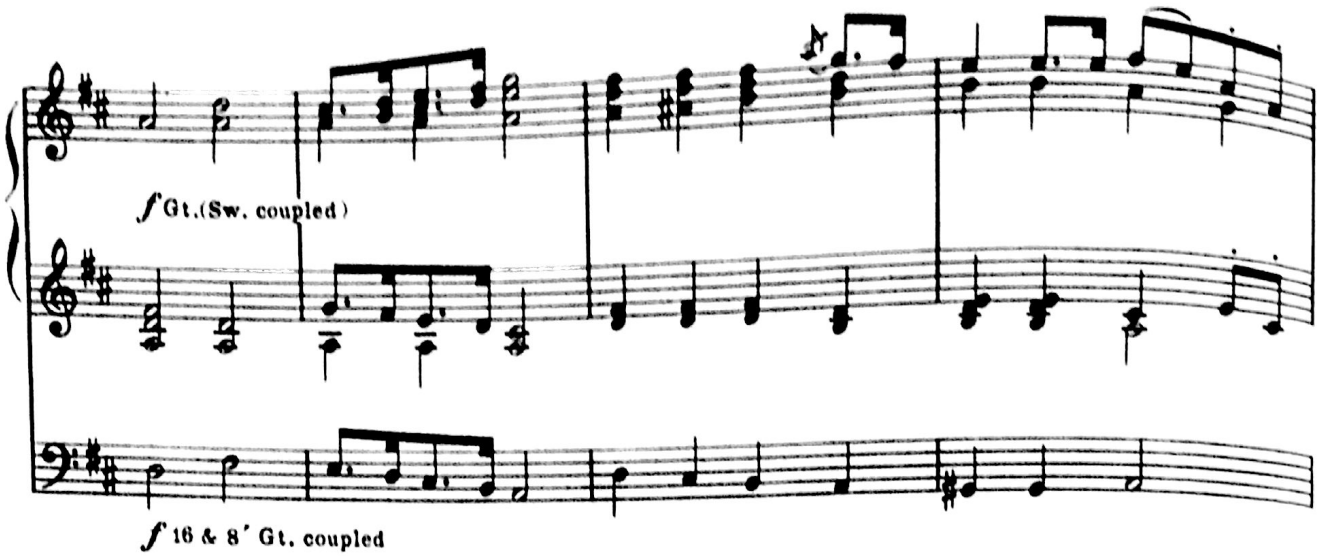

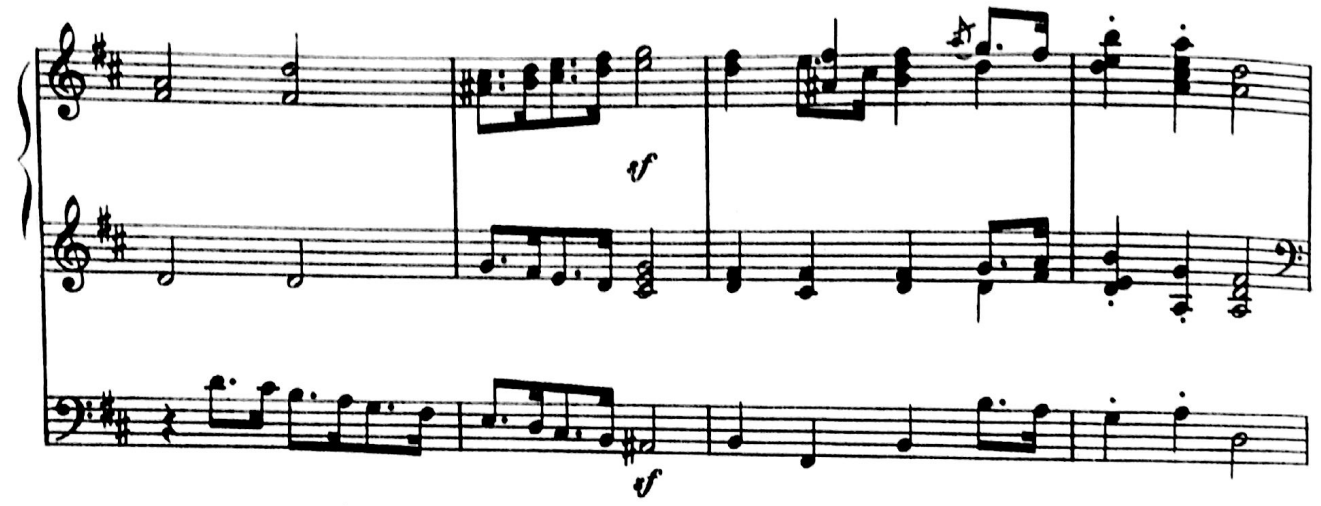

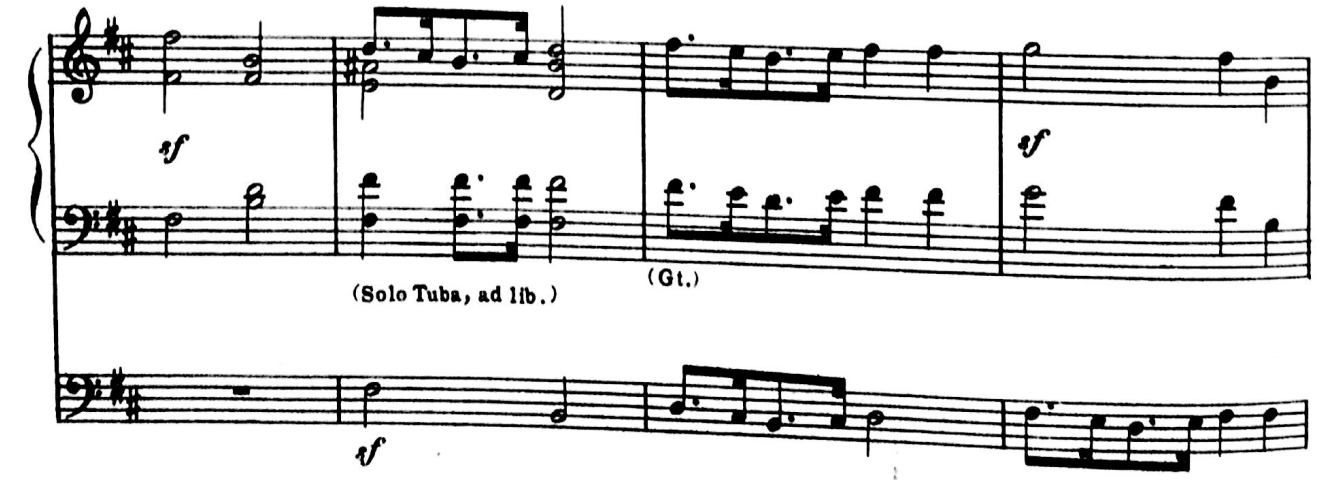

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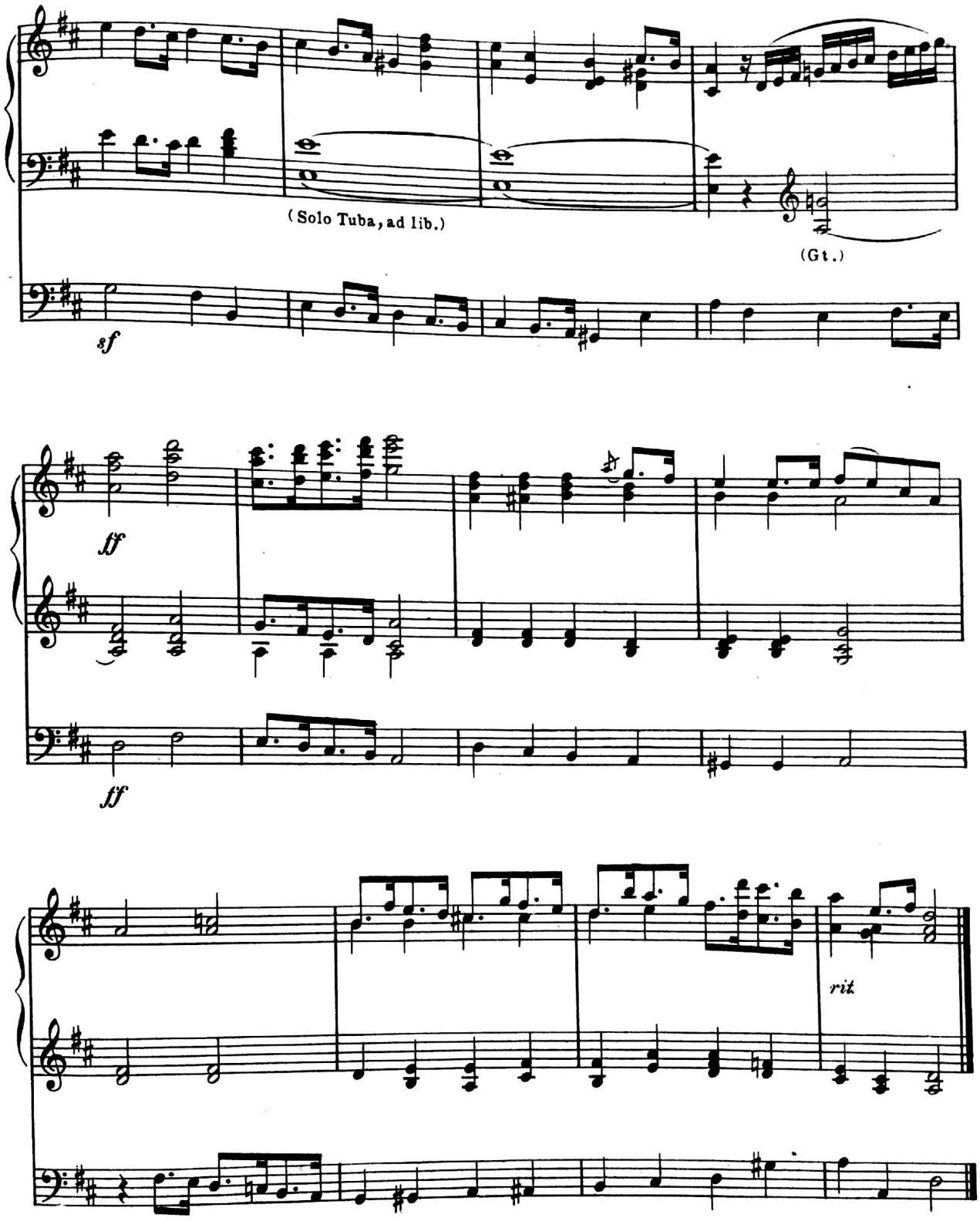

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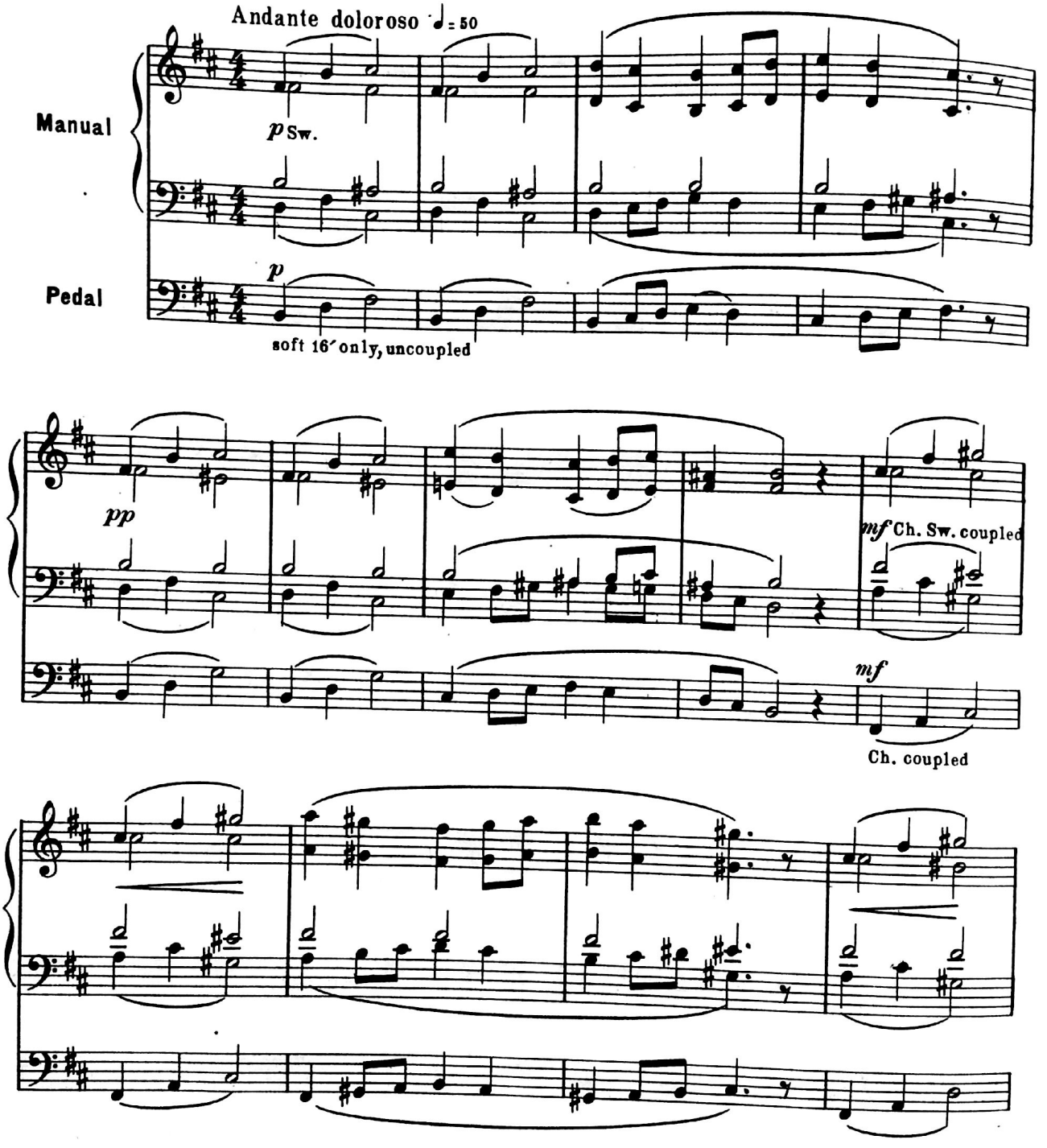
The Death of Ase

(Peer Gynt Suite, No. 1)

EDVARD GRIEG, Op. 46
Arranged by John E. West

New York: The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited *London*



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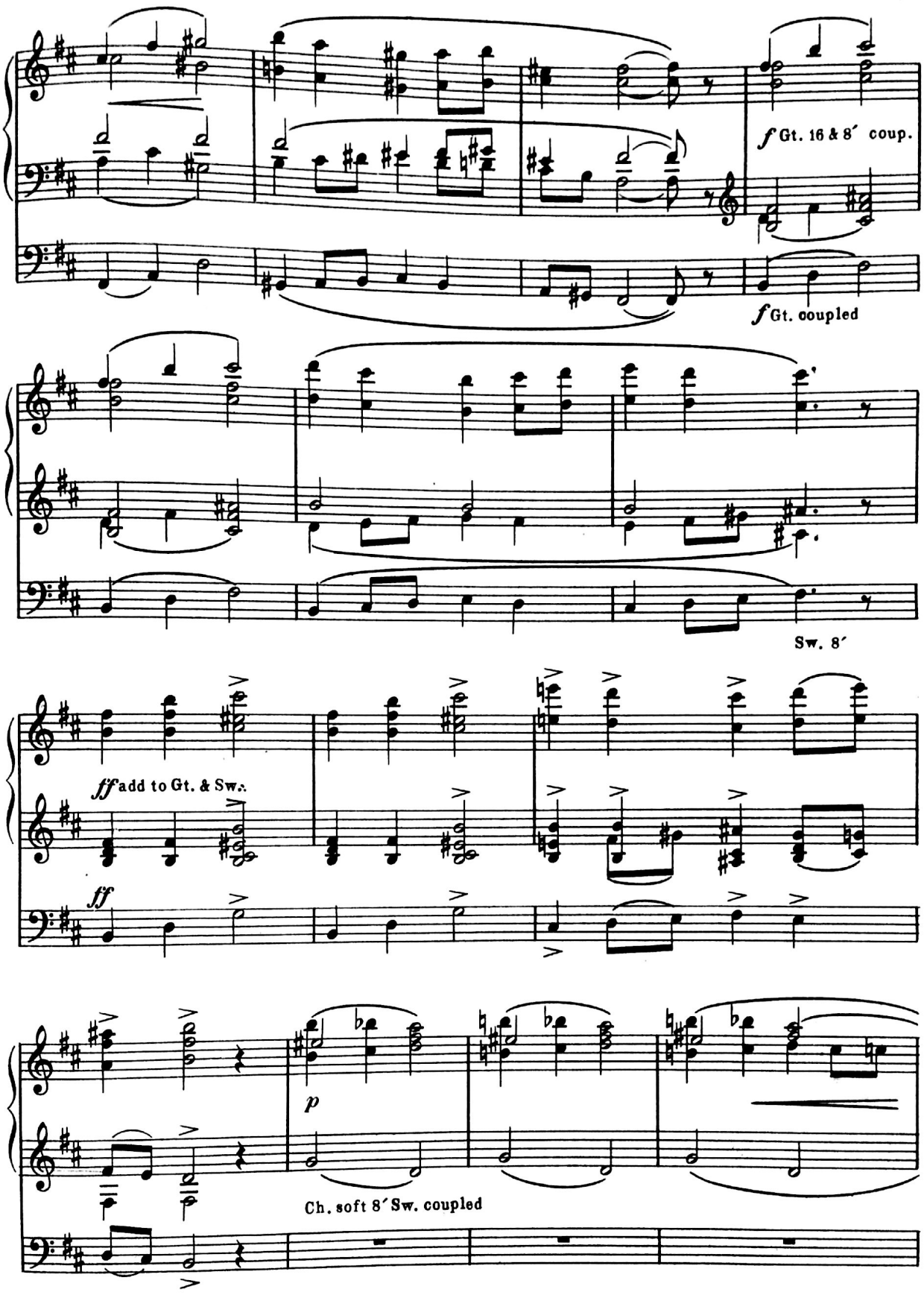

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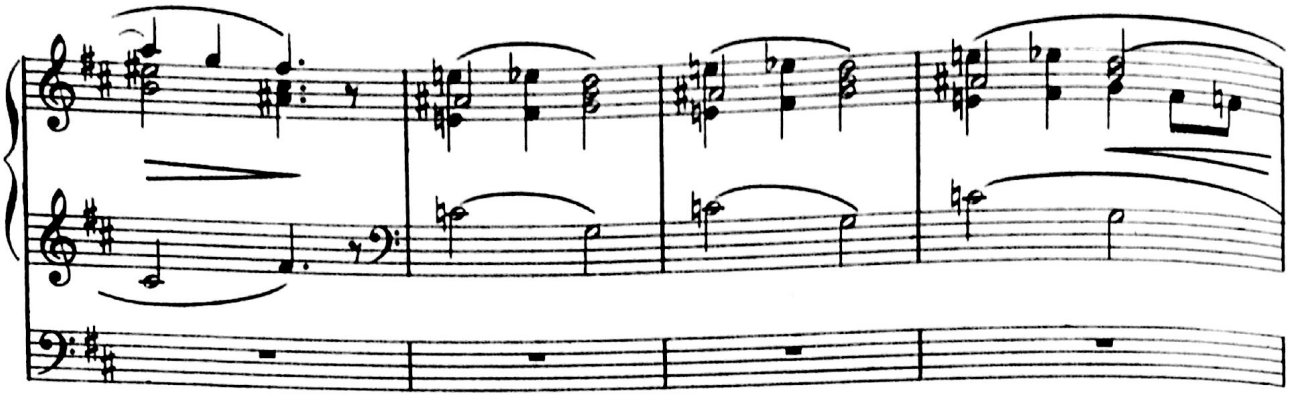
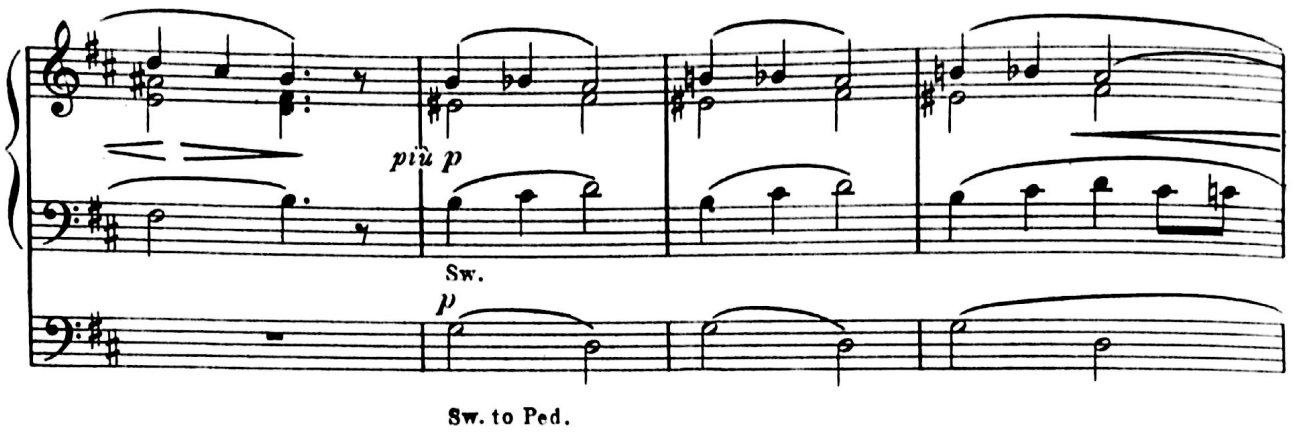
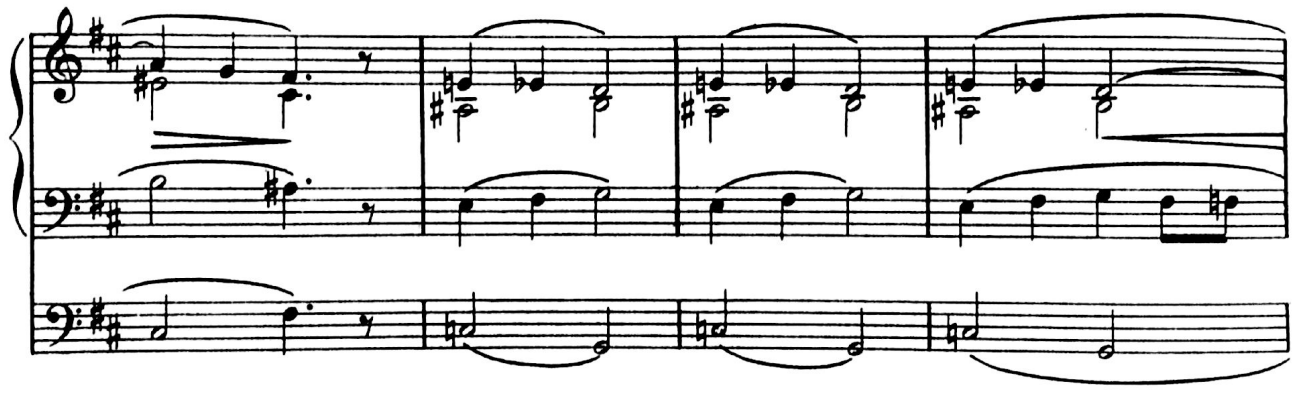
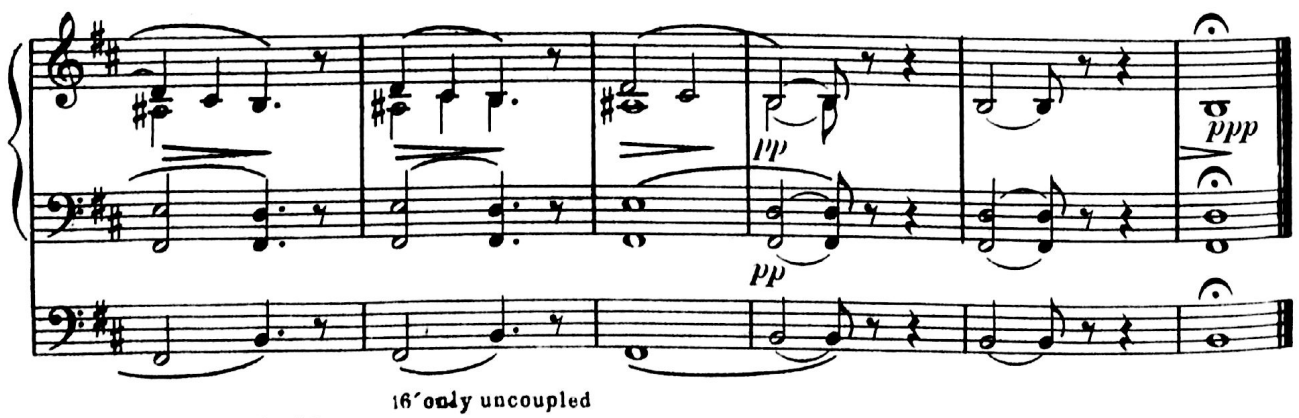




Sw. to Ped.





16′ only uncoupled

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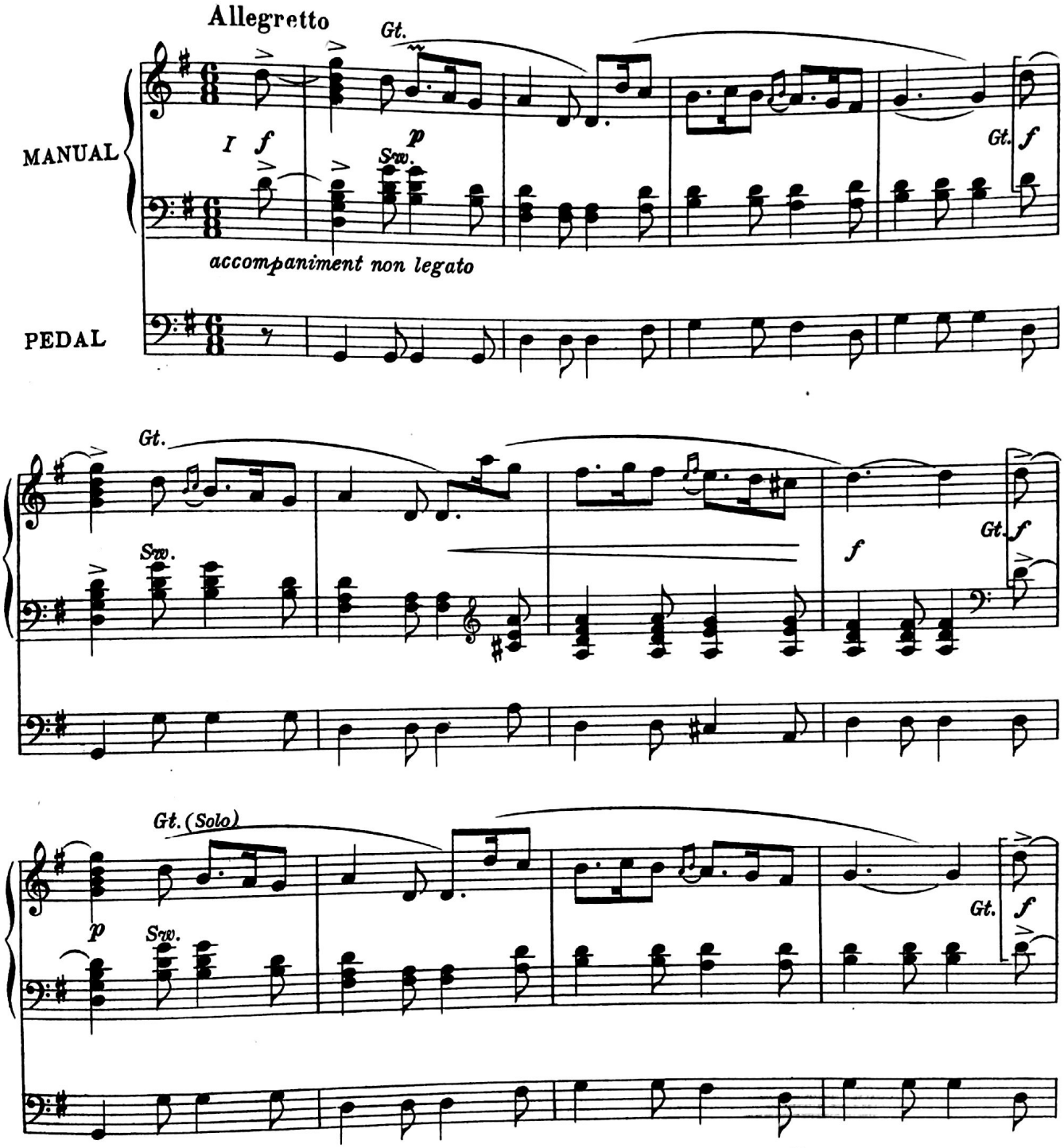
FORLANE

LA REINE DES PERIS

Solo *Philomela*
Swell *Flutes 8' and 4' coupled to Great*
Great *Flutes 8'*
Pedal *Bourdon 16', Strings 16' coupled to Swell*

JAQUES AUBERT
(1668-1753)
Edited by
CLARENCE DICKINSON

New York—The H.W. GRAY CO., Sole Agents for NOVELLO & CO., Ltd.—*London*



Note: An historical commentary for use with the numbers in this series will be found in "Excursions in Musical History" by Clarence and Helen A. Dickinson

Historical Recital Series No 20

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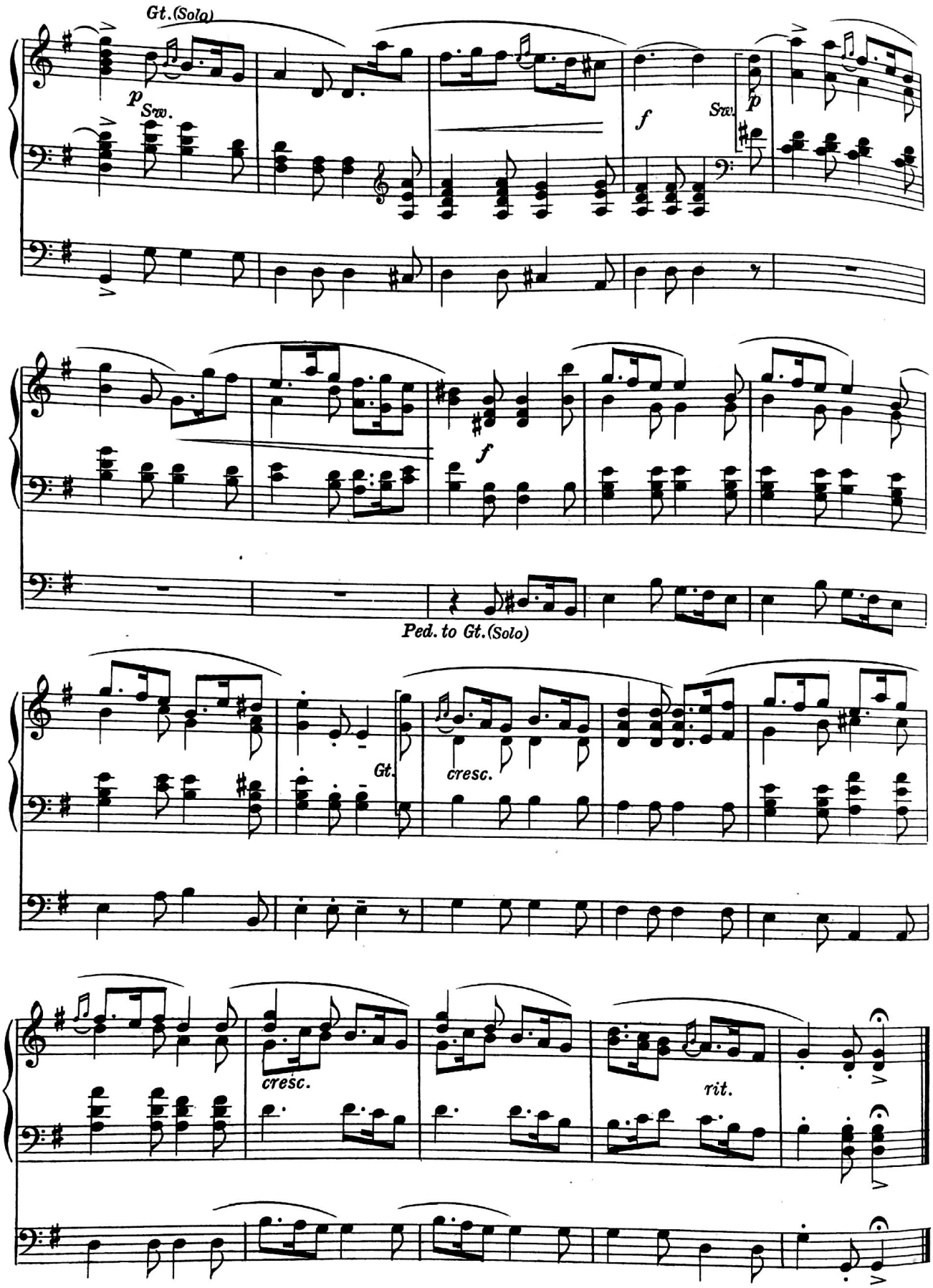

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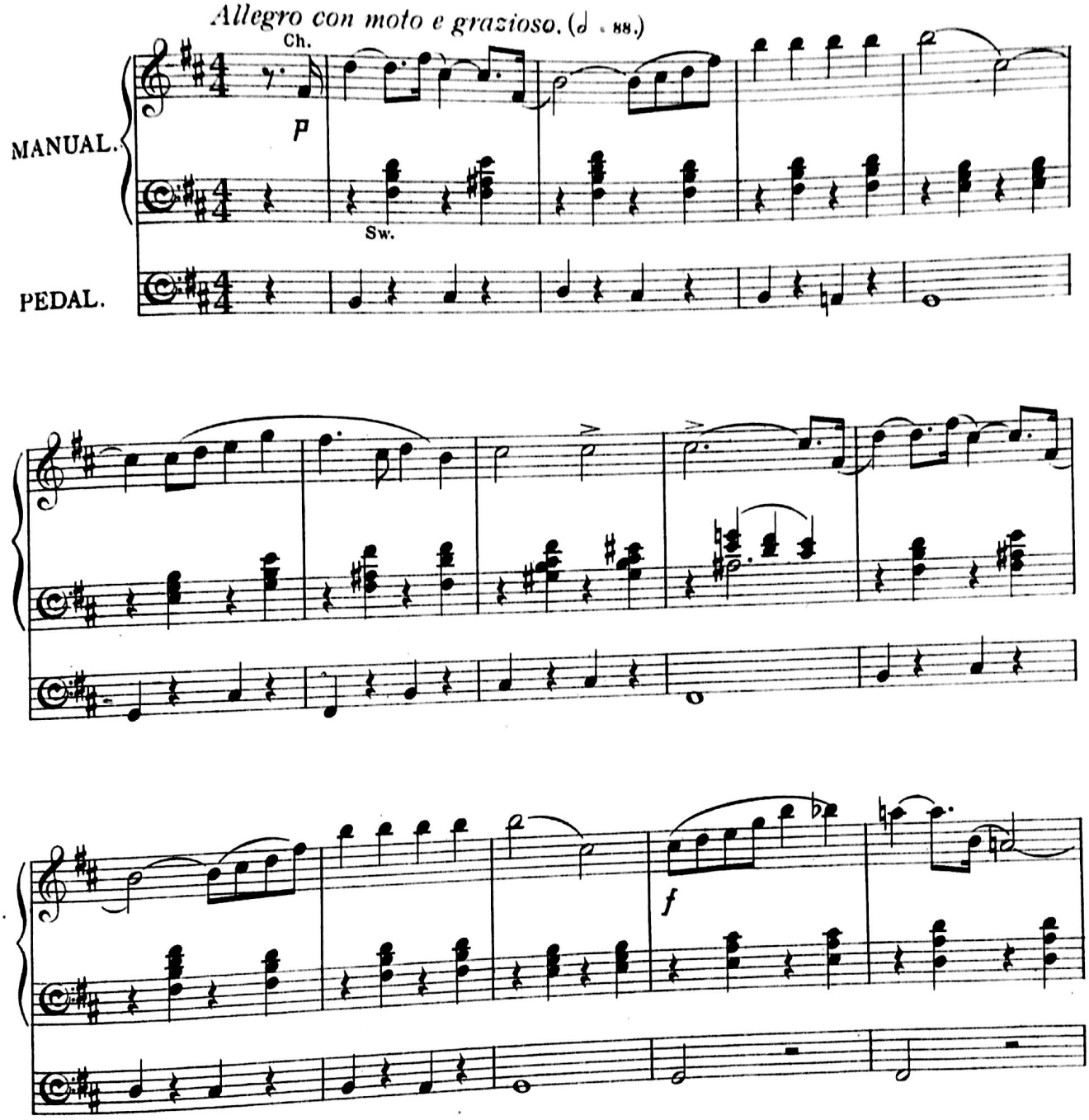
HUMORESKE.

Swell. Soft String and Spitzflute.
Choir. Orchestral Oboe and Soft String.
Great. Grassflute and Gedact.
Pedal. Soft.
Coupler. Sw. to G!

Frank E. Ward, Op. 33. Nº 1.

Allegro con moto e grazioso. (♩ = 88.)



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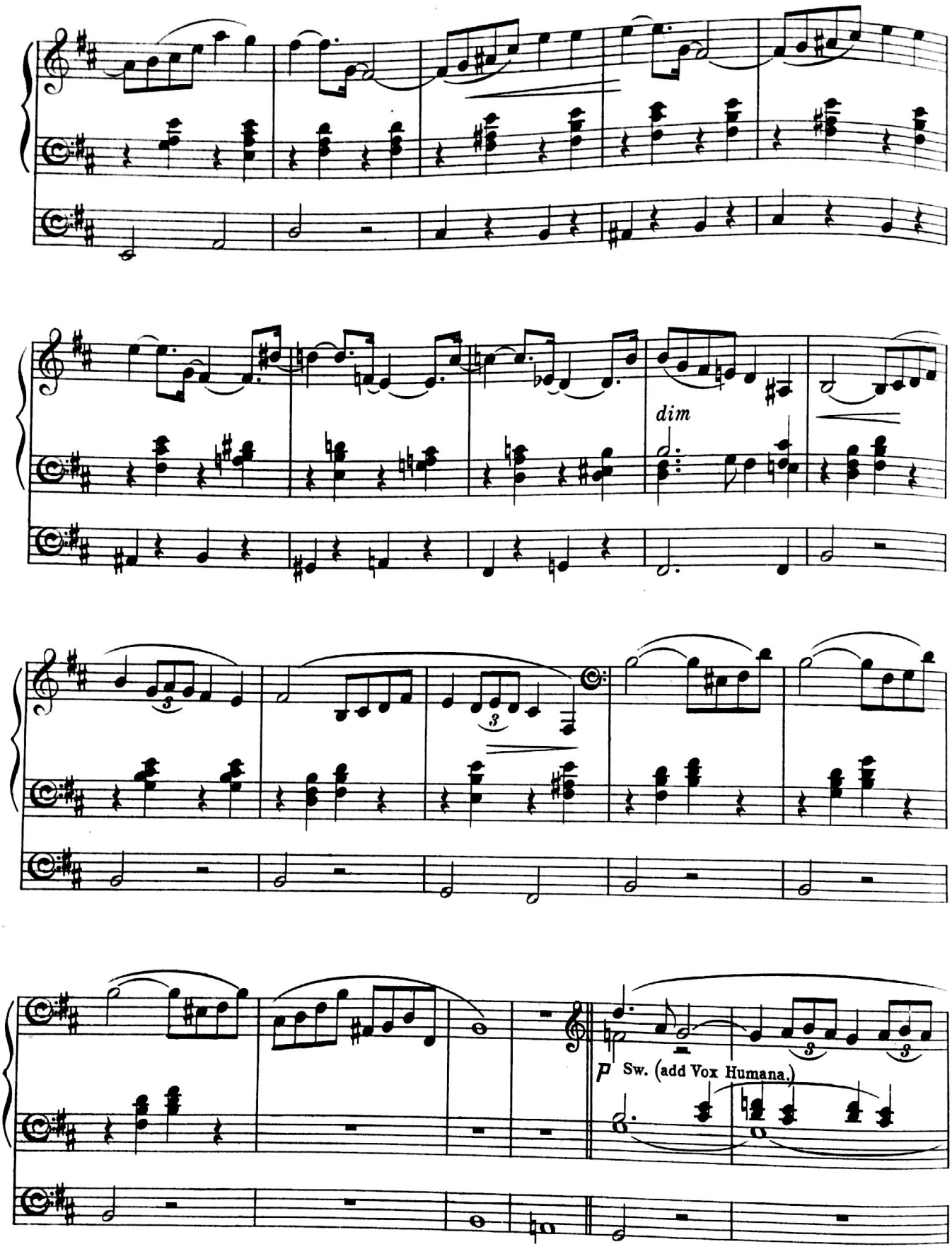

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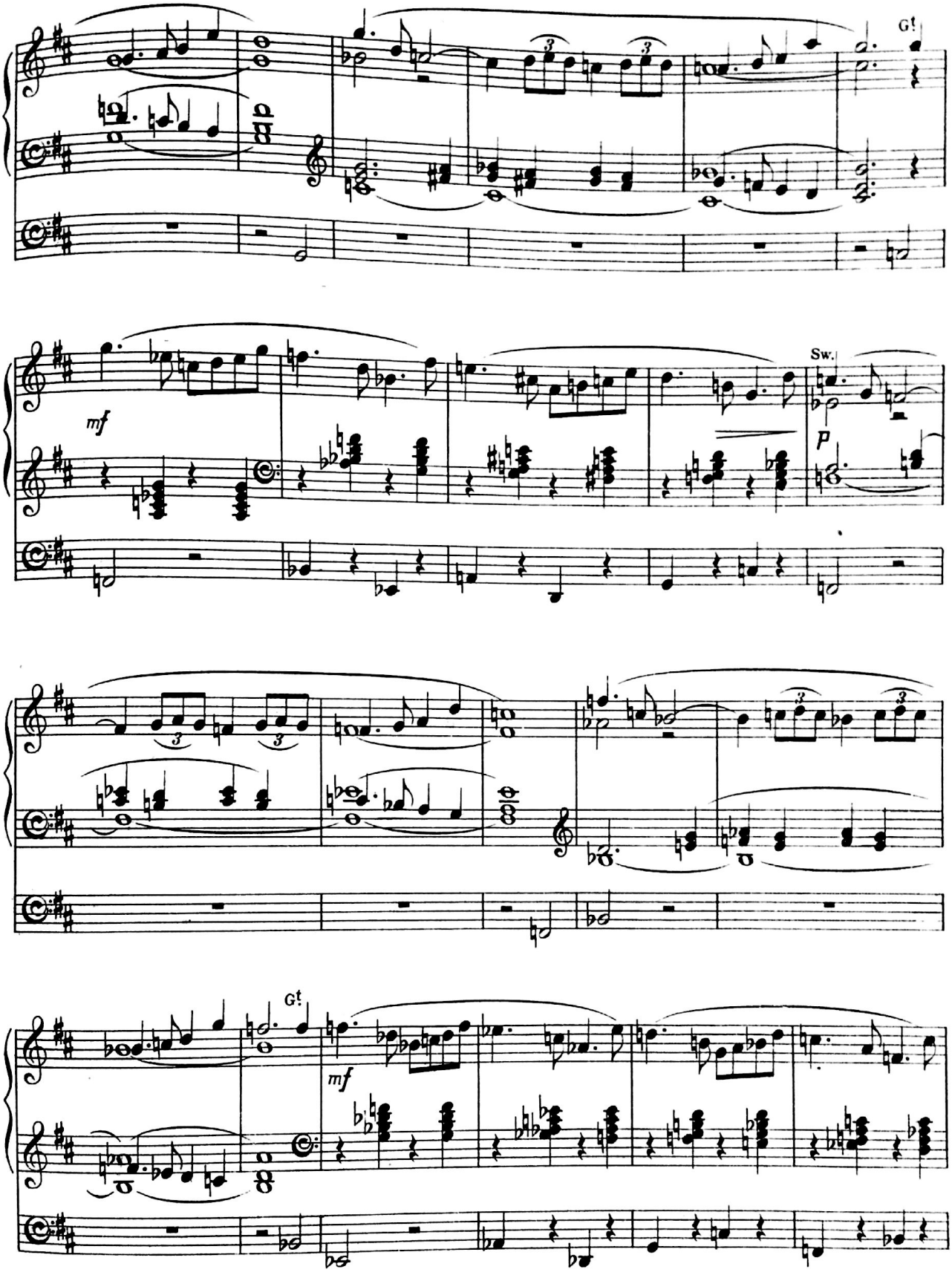

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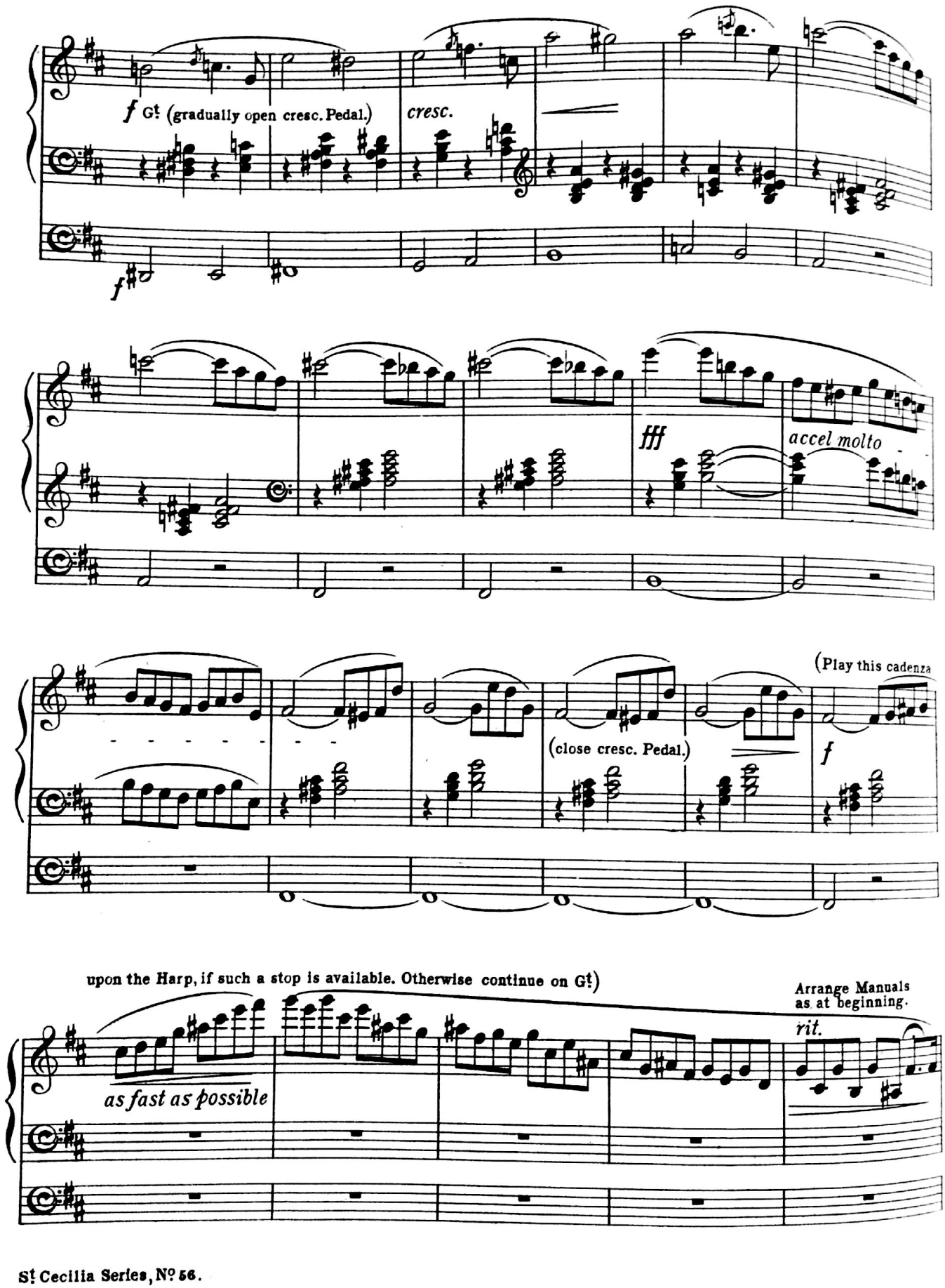

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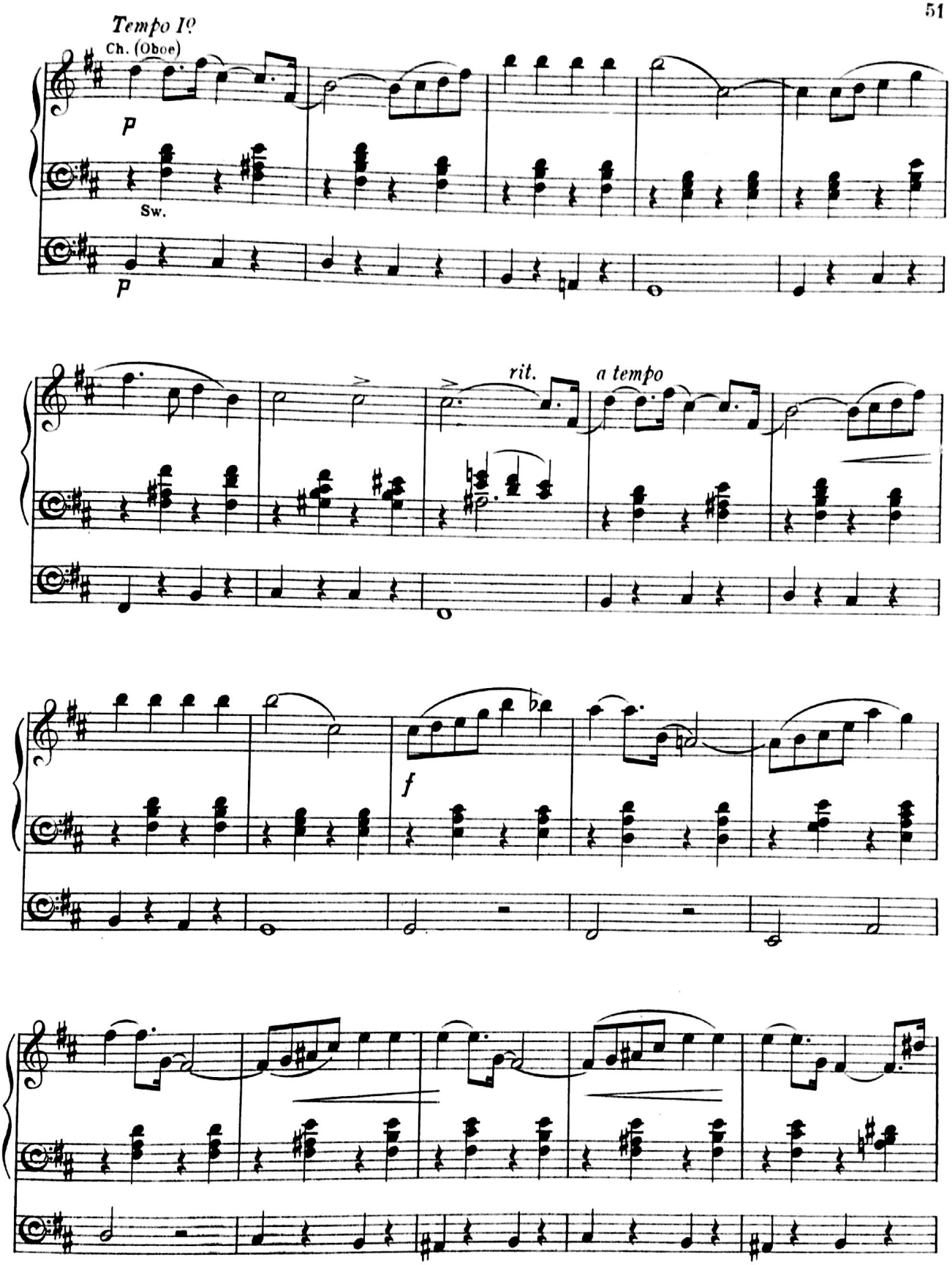

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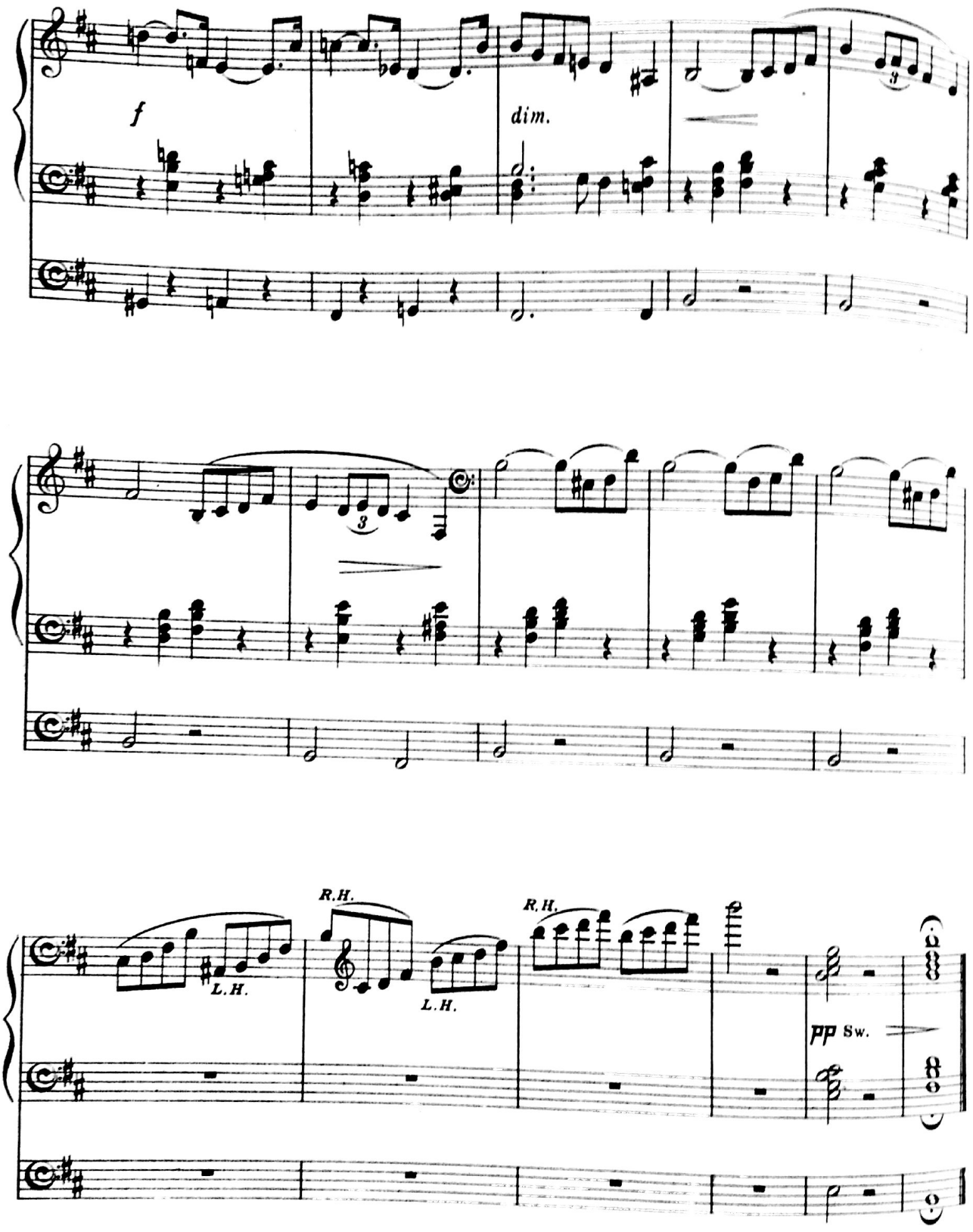

London: Novello & Company, Ltd. Engravers.

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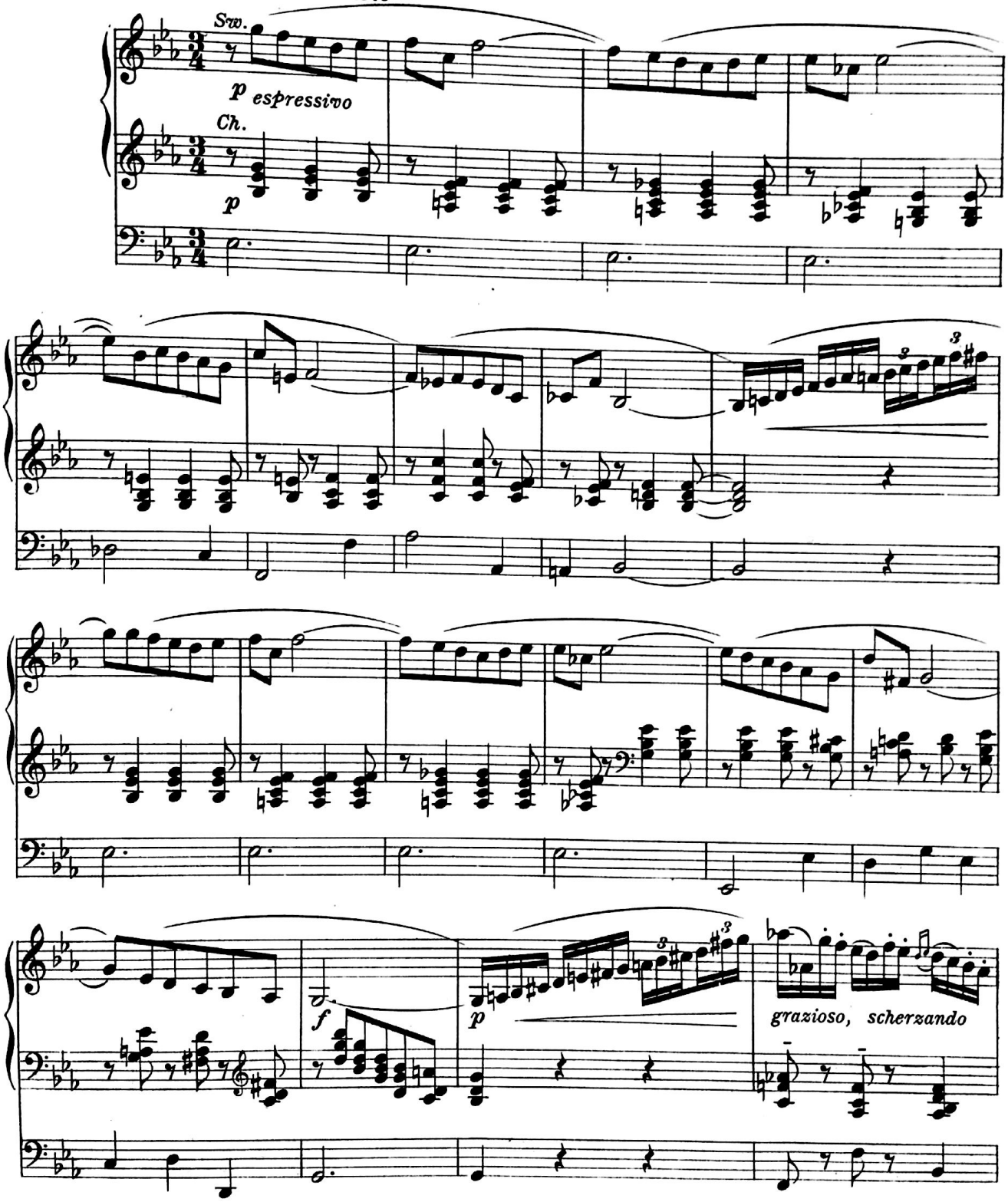
To Mr. ERNEST M. SKINNER, Boston, Mass.

MÉLODIE

Swell, *Oboe, Strings and Tremulant*
Great, *Flute, 8 ft.*
Choir, *Concert Flute 8 ft., or Melodia*
Pedal, *Bourdon 16 ft. coupled to Choir*

P. TSCHAIKOWSKY, Op. 42, № 3
Transcribed for Organ by
EDWIN ARTHUR KRAFT

Moderato con moto



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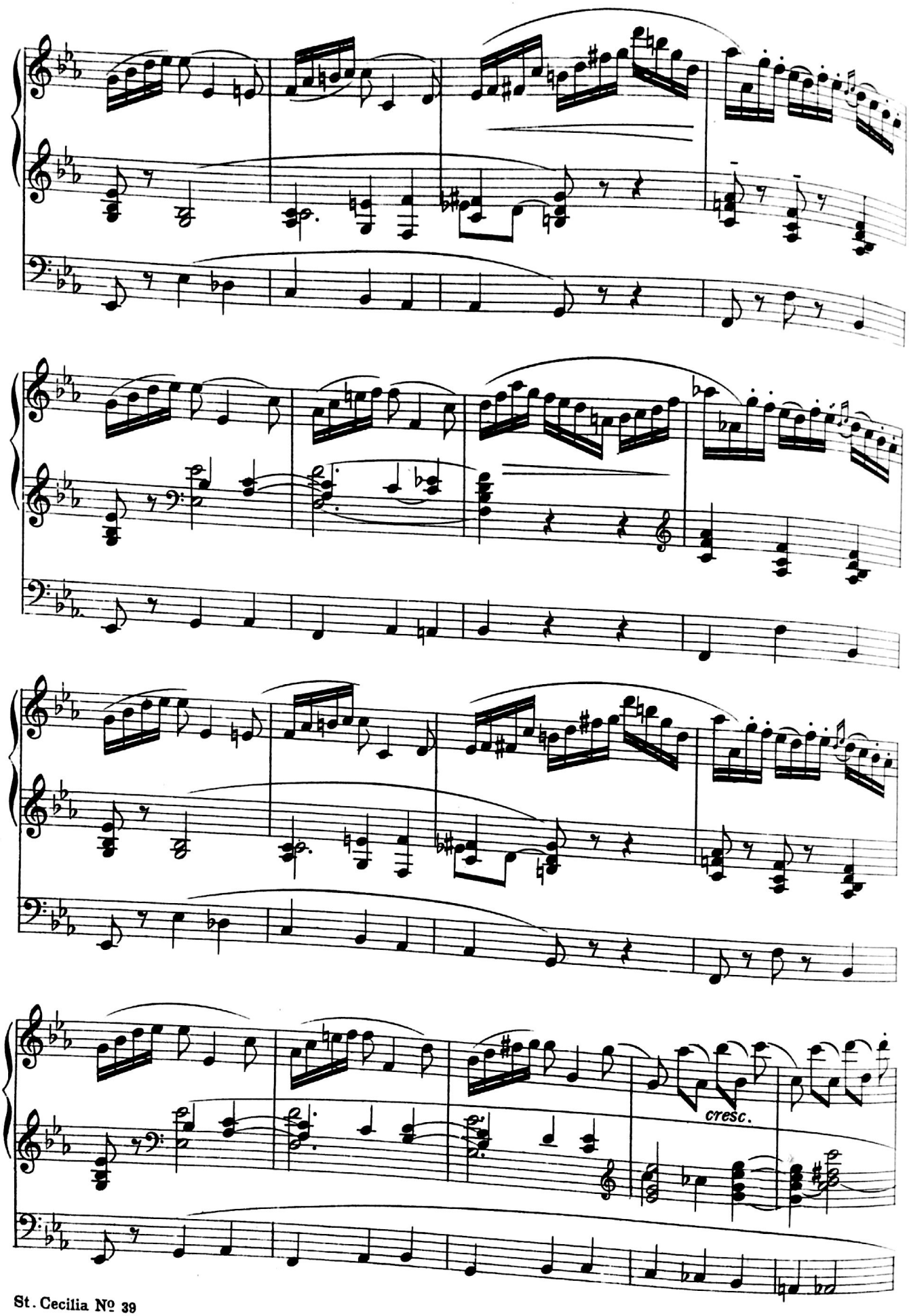

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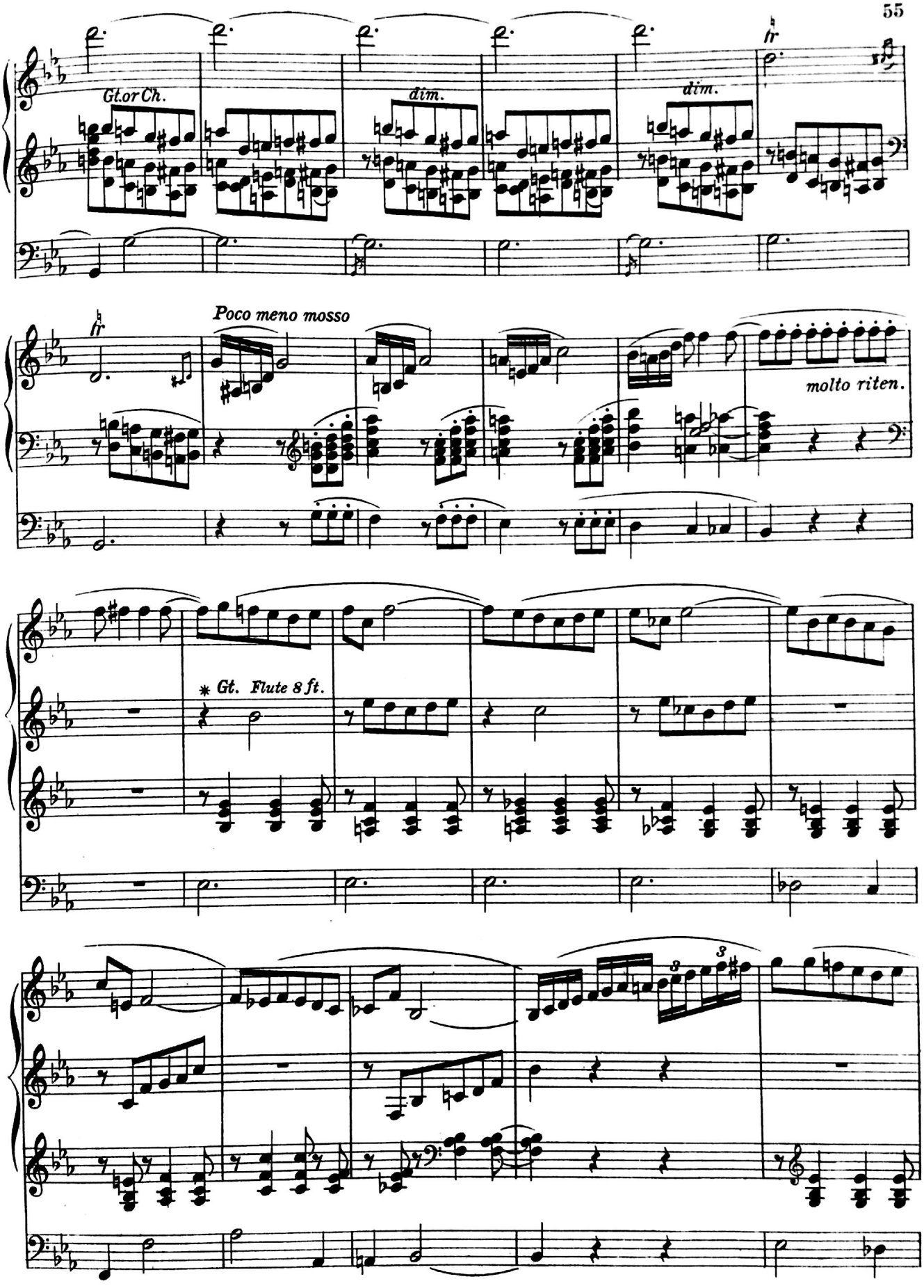
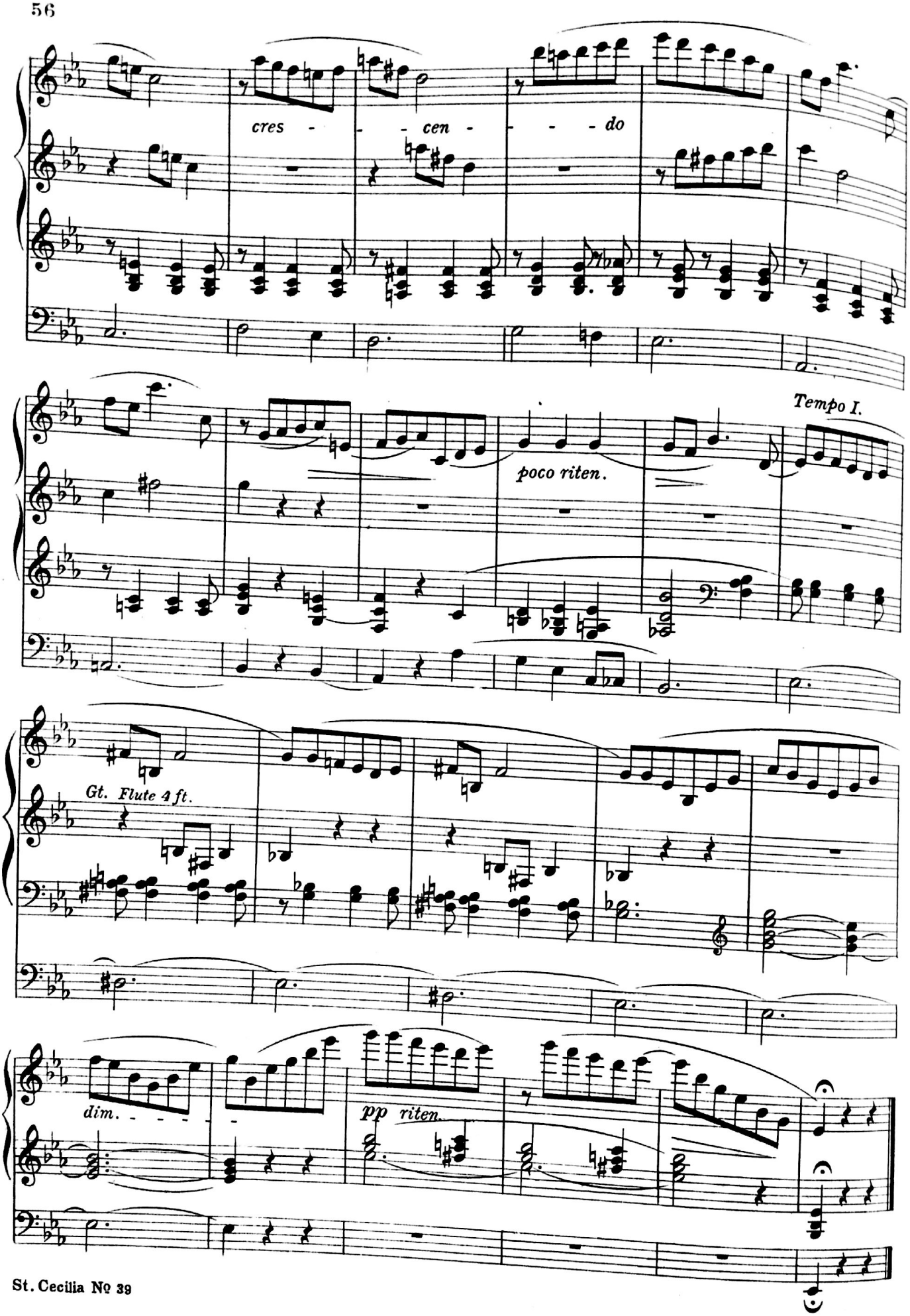


* *For small hands, this part may be omitted*

Scanned by CamScanner



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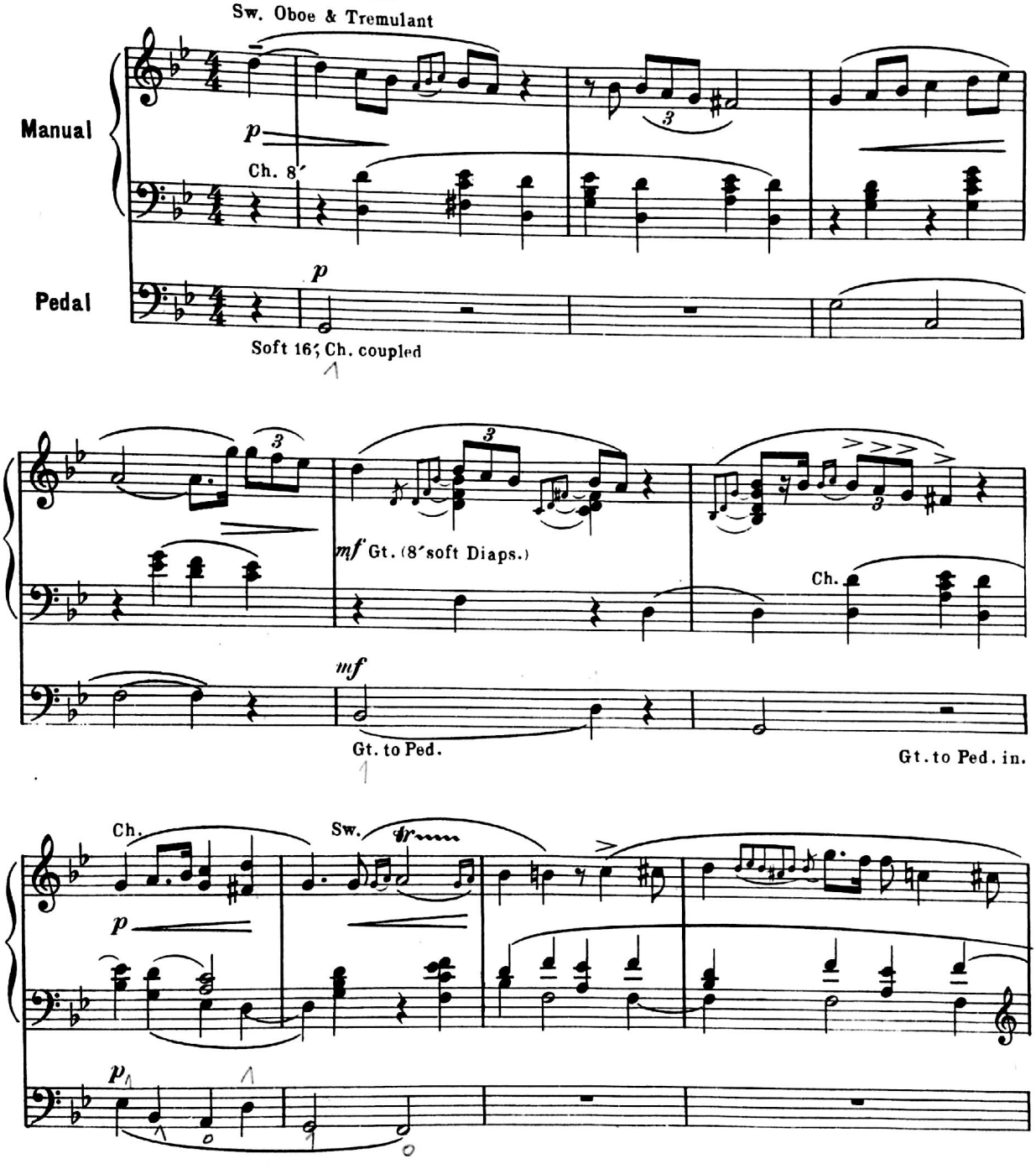
Nocturne in G minor

F. CHOPIN, Op. 37, No. 1
Arranged by John E. West

New York: The H. W. GRAY CO., Sole Agents for NOVELLO & COMPANY, Limited *London*

Andante sostenuto



St. Cecilia Series No. 88

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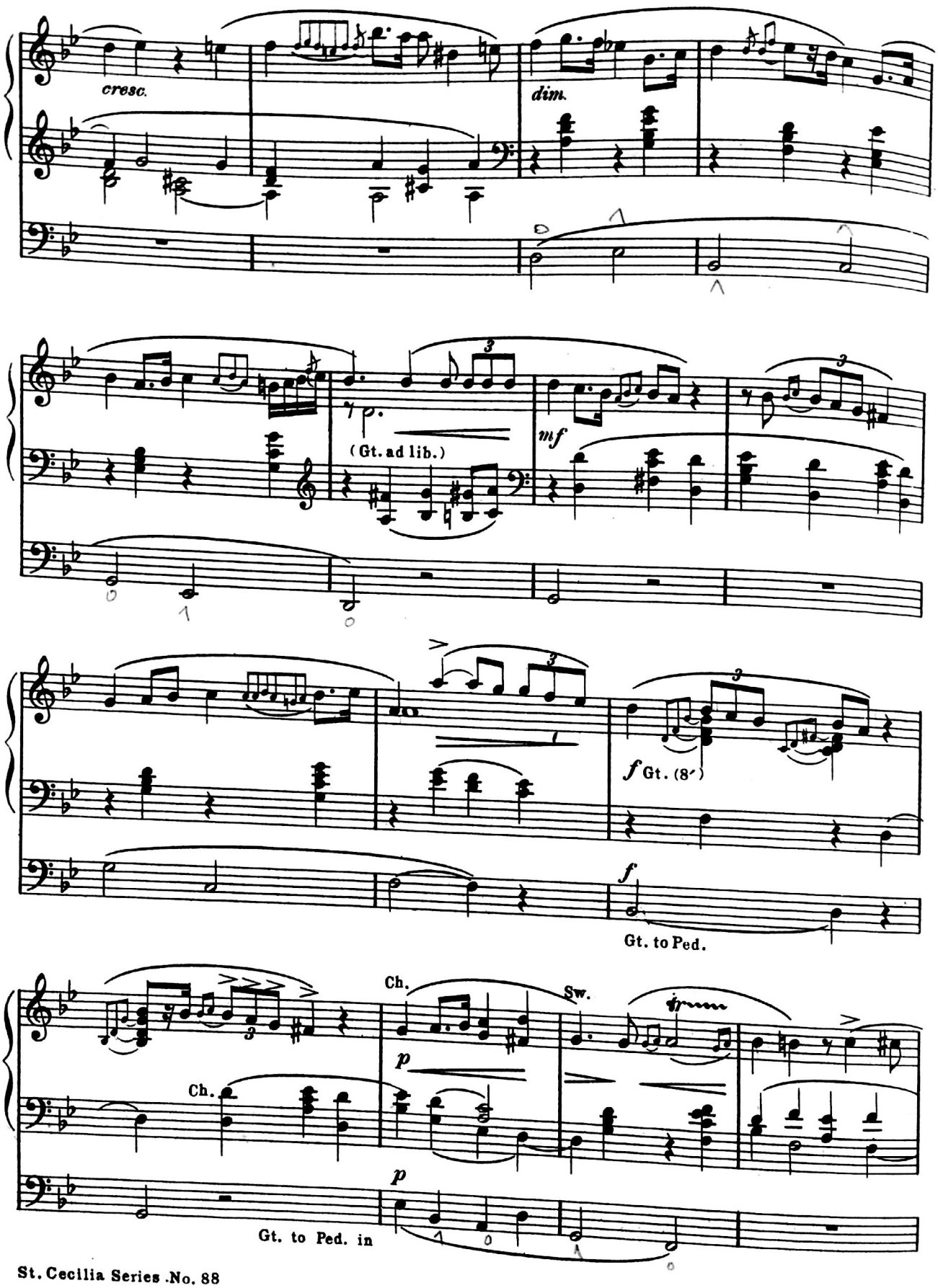

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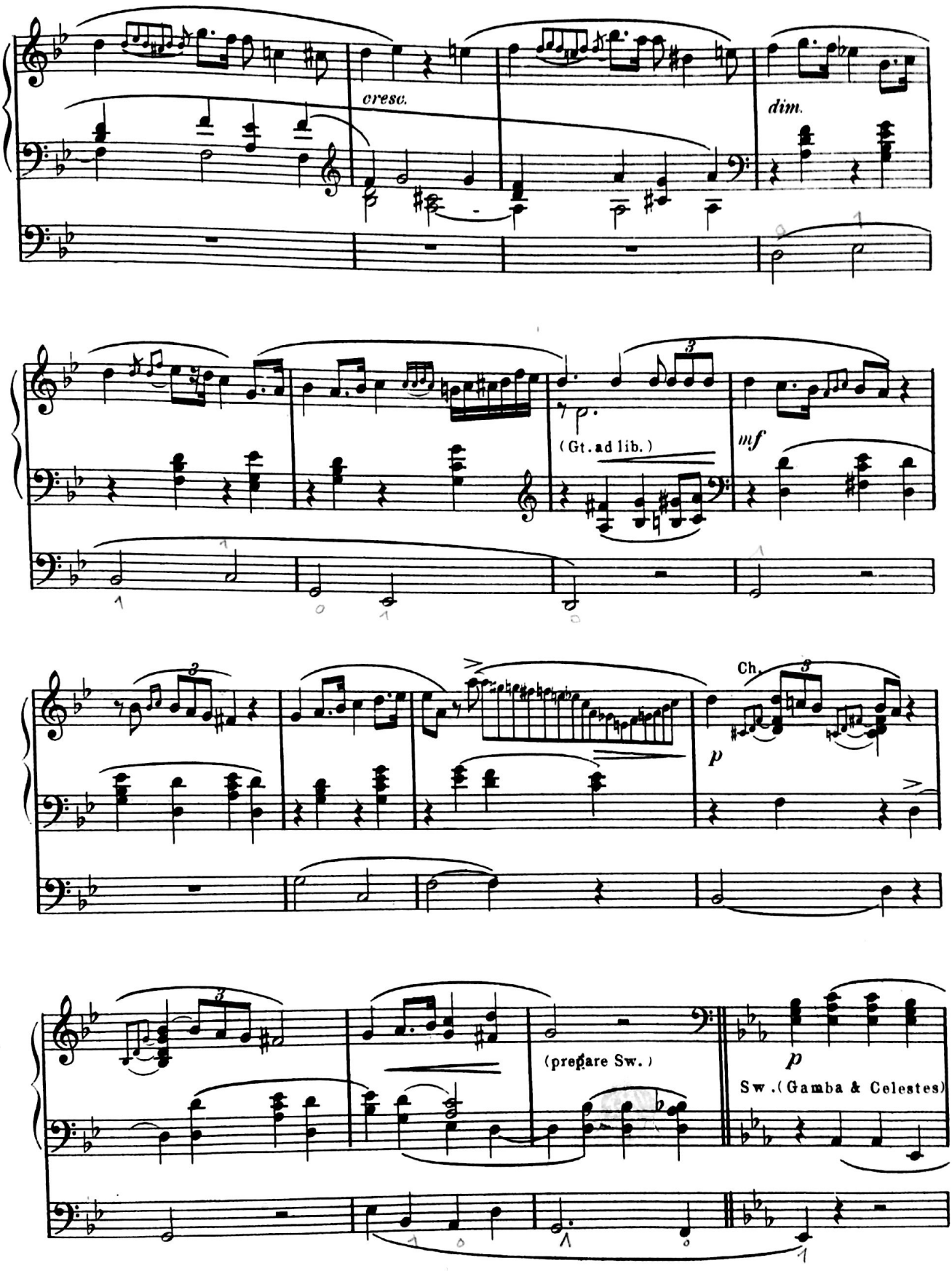

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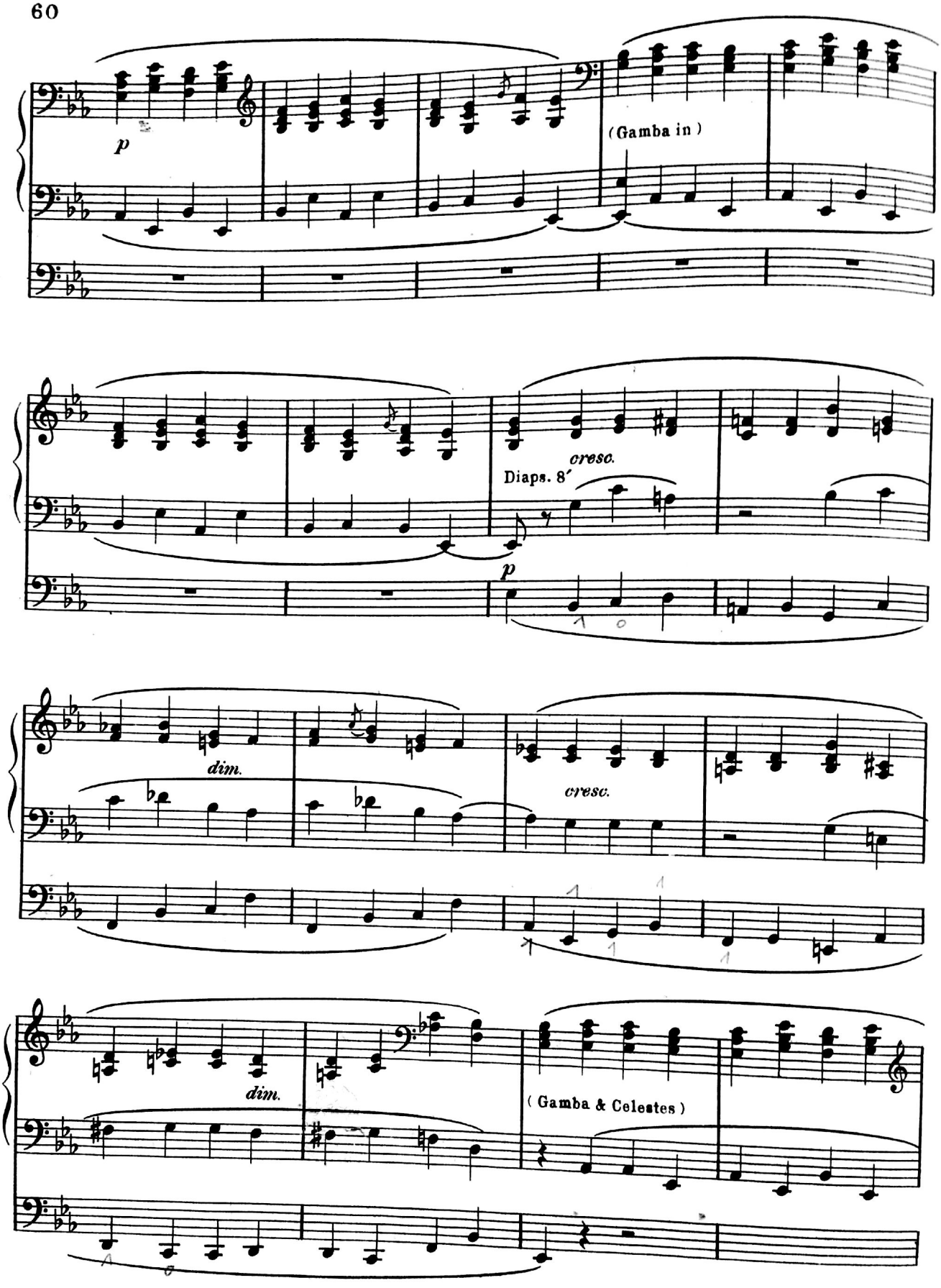

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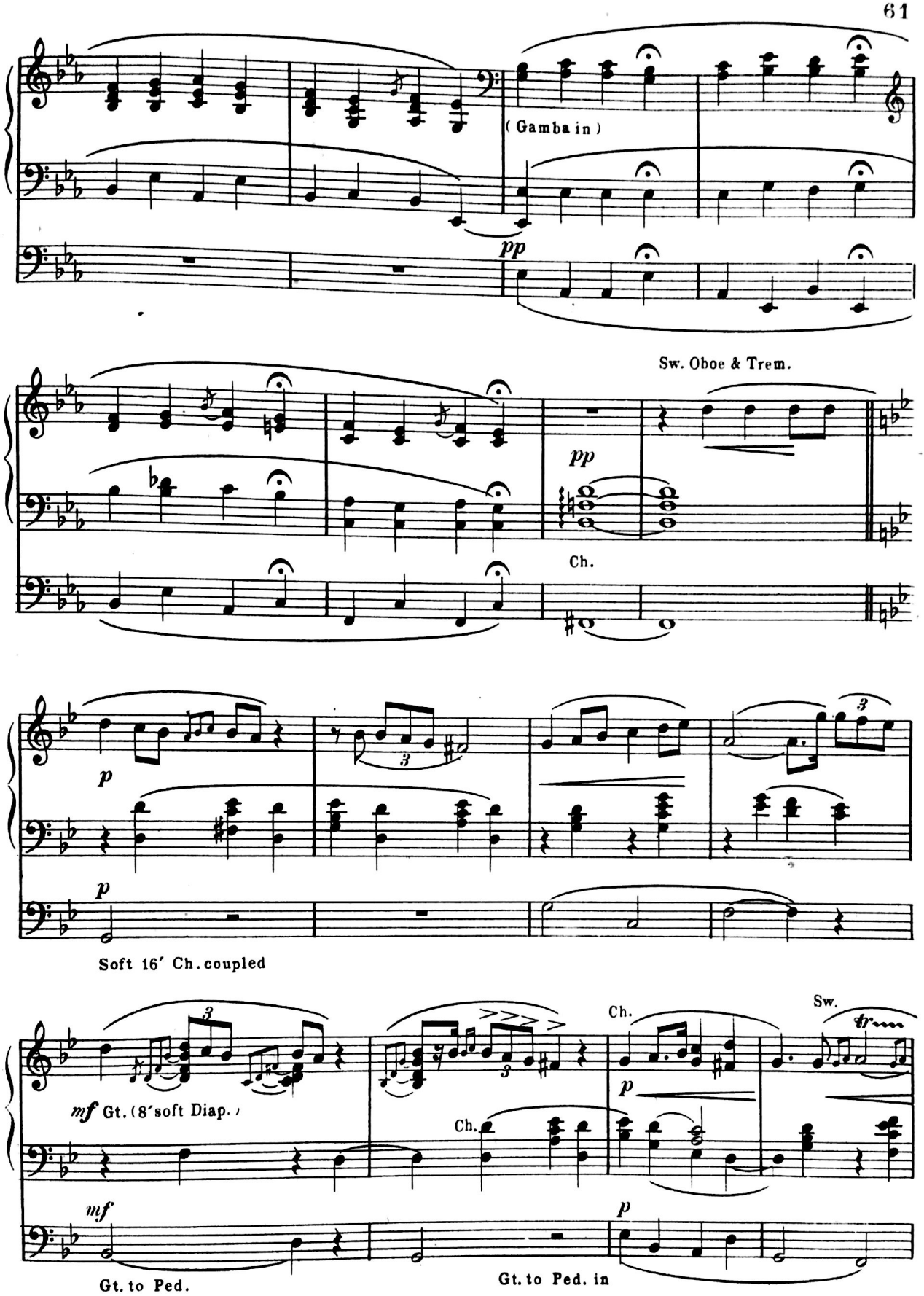

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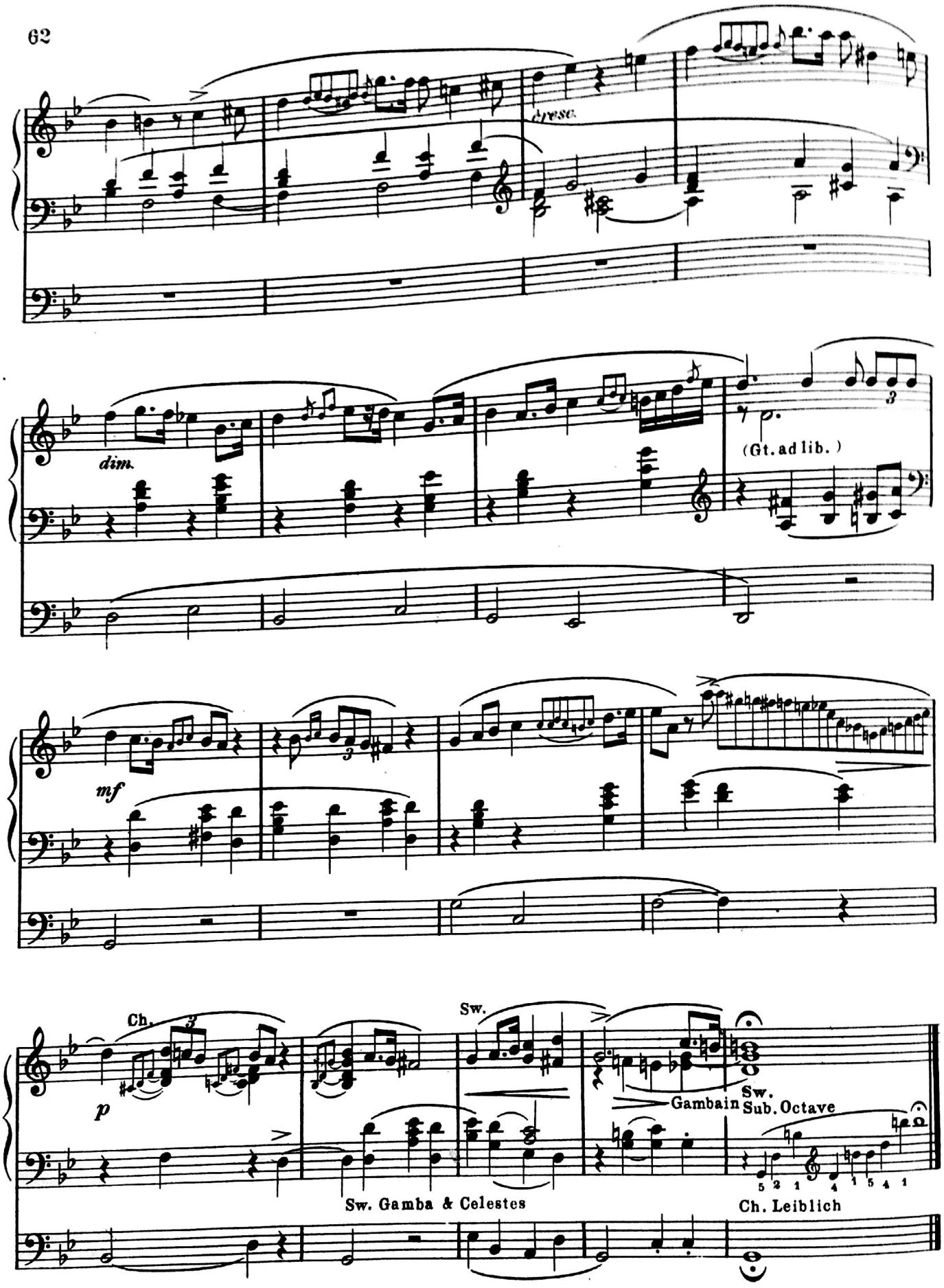

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PRAYER

ADORAMUS TE

Sw. *Viole d'Amour, Unda Maris, Vox Humana*
Echo *Vox Angelica, Vox Humana*

GIOVANNI PERLUIGI da PALESTRINA
(1526-1594)

Edited by
CLARENCE DICKINSON

New York — The H.W.GRAY Co., Sole Agents for NOVELLO & COMPANY, Limited — *London*

Andante religioso

MANUAL

Sw. *pp dolcissimo e molto legato*

riten.

Echo

a tempo

Sw. *pp*

rit.

dimin. e rit.

ppp

Historical Recital Series Nº 17

Note: *An historical commentary suitable for use with the numbers in this series will be found in "Excursions in Musical History" by Clarence and Helen A. Dickinson.*

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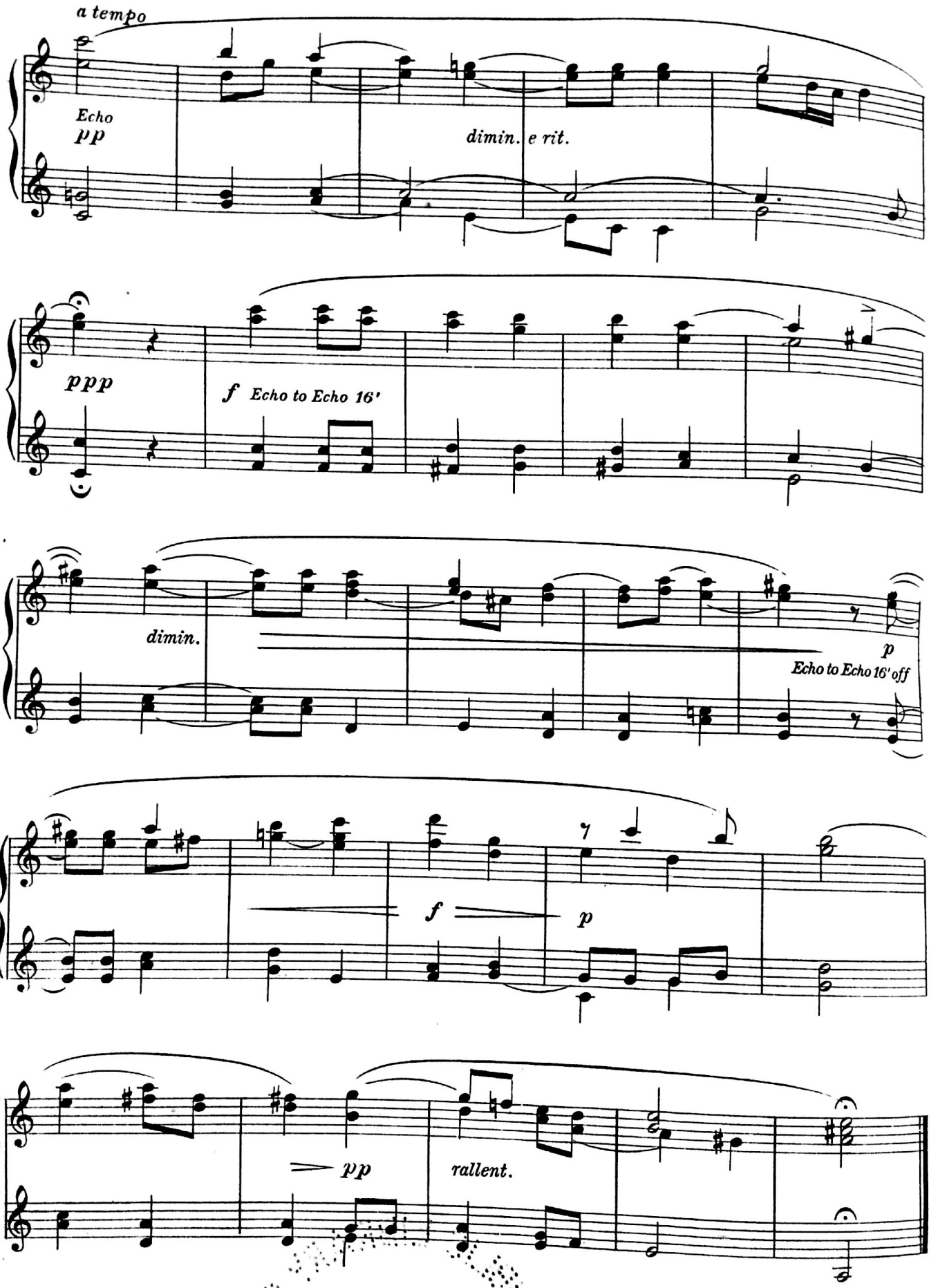

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