



# ORGAN MUSIC

No.	Price						
5844	.50	A Twilight Lullaby.....	N. HERBERT CALEY	6042	.60	Afterglow .....	CHAS. S. SKILTON
5845	.50	Idylle.....	N. HERBERT CALEY	6072	.60	Prelude and Toccata.....	WILLIAM BERWALD
5846	.50	In Waning Light.....	MABEL PALLATT	6074	.60	Loneliness (Meditation).....	CÉSAR BORRÉ
5849	.50	Supplication.....	RENÉ L. BECKER	6113	.60	Night of Spring.....	CHAS. R. CRONHAM
5852	.50	Plantation Memories (Negro Melody).....	RENÉ L. BECKER	6114	.60	Cantilena e Musetta.....	M. MAURO-COTTONE
5853	.50	Marche de Fête (Festival March).....	RENÉ L. BECKER	6115	.60	Cortége Triumphant.....	H. J. STEWART
5854	.50	Pastorella.....	RENÉ L. BECKER	6116	1.50	Sketches from Nature (A Suite).....	JOS. W. CLOKEY
5855	.50	Song of Joy.....	RENÉ L. BECKER	6117	1.50	The Enchanted Isle (A Suite).....	R. DEANE SHURE
5856	.50	In Chapel.....	RENÉ L. BECKER	6090	.75	The Chimes of St. Mark's (Venice).....	ANT. RUSSOLO
5857	.50	Chant sans Paroles .....	KOPYLOFF-SILVER	6173	.75	Variations on a Xmas Carol.....	M. MAURO-COTTONE
5858	.50	Pagcant (A. Recessional).....	EDWARD F. JOHNSTON	6174	.60	Christmas Fantasy in March Form.....	ROLAND DIGGLE
5859	.50	{Prelude (F# minor)} {Reverie .....	ALFRED J. SILVER	6233	.60	Peace of God.....	R. DEANE SHURE
5860	.50	Berceuse.....	JÄRNEFELT-SILVER	6186	.50	The Cuckoo.....	A. ARENSKY-NEVIN
5867	.50	Meditation (Notre Damede Consolation).....	ALFRED J. SILVER	6256	.50	A Dream Mood .....	S. C. FOSTER-NEVIN
5868	.60	Reverie Interrompue.....	TCHAIKOVSKY-SILVER	6257	.60	At Evening.....	L. B. Mc WHOOD
5869	.60	Tristesse.....	REBIKOFF-SILVER	6326	.50	Kidron, Brook of Sorrow.....	R. DEANE SHURE
5876	.50	Evening Shadows & Lullaby.....	de LAUNAY-McKINLEY	6227	.50	Spirit Wind.....	R. DEANE SHUPE
5903	.50	Starlight.....	ROBERT W. WILKES	6334	1.00	Ave Maris Stella of Nova Scotia Fishing Fleet.....	HARVEY GAUL
5904	.50	Minuet in F# Min.....	ROBERT W. WILKES	6403	.50	Minuet.....	VALENTINI-CRONHAM
5913	.50	Ave Maria.....	J. LEWIS BROWNE	6404	.75	Grotesquerie.....	CHARLES R. CRONHAM
5994	.60	Easter with the Pennsylvania Moravians HARVEY GAUL		6420	.60	A Gothic Cathedral	PRATELLA-WEAVER
6001	.60	Caprice Poétique.....	ROLAND DIGGLE	6421	.75	All Saints' Day of the Pennsylvania Croatsians HARVEY GAUL	
6002	.60	Under the Stars.....	HUMPHREY J. STEWART	6466	.40	Voice of the Descending Dove.....	R. DEANE SHURE
6003	.60	The Flight of the Bumble-Bee RIMSKY-KORSAKOFF-NEVIN		6467	.50	Cloud On Sinai.....	R. DEANE SHURE
6040	.50	Chanson Joyeuse.....	T. ALLEN CLEAVER	6471	.75	Legend of Saint Michael.....	ROLAND DIGGLE
6041	.50	Chanson Pathetique.....	T. ALLEN CLEAVER	6474	.50	Crinolina .....	MARY DOWNEY
6532	.60	Emmanuel.....	CARLO ROSSINI	6476	.50	Florete Flores (Bloom Flowers).....	MARY DOWNEY
6533	.60	Chapel of San Miguel.....	EDWIN STANLEY SEDER	6548	.60	A Sylvan Idyll .....	GORDON BALCH NEVIN
				6551	.60	Sundown .....	WILLIAM M. FELTON

\*Except Canada and Foreign

PRINTED IN THE U.S.A.

**J. FISCHER & BRO.,**

119 WEST 40th STREET,

**NEW YORK**



# Easter with the Pennsylvania Moravians

HARVEY GAUL

Registration  
Swell: Orchestral Oboe  
Great: Gemshorn  
Choir: Melodia  
Pedal: Soft 16'

## Larghetto Mistico

Manual

Pedal

Sw. Vox Celeste

Gt. 10

Ch.

ppp

pp

Sw. Vox Humana

Gt. 10

Gt. 10

Gt. 11

## Adagio

Sw. Oboe alone

Ch. Melodia

ppp

People who have visited the Pennsylvania Moravians, have been enthralled with their Easter Daybreak Services. Just before dawn at Lititz, Nazareth, or Emaus, the village band goes to the cemetery. The town rises and follows, the band playing the old German hymns. H.G.

Copyright, 1928, by J. Fischer & Bro.

British Copyright Secured

Mechanical and all other rights reserved

Sw. Strings

8va.....

Ch.

Gt. Gemshorn

11

Ch.

This system contains three staves. The top staff is for Sw. Strings, starting with a treble clef and a 3/4 time signature, then changing to 5/4. It features a series of chords and a melodic line with a dotted line above it labeled '8va.....'. The middle staff is for Ch. (Chorus), starting with a bass clef and a 3/4 time signature, then changing to 5/4. It contains a melodic line with a '11' above it. The bottom staff is for Gt. Gemshorn, starting with a bass clef and a 3/4 time signature, then changing to 5/4. It contains a melodic line.

\* Tempo di Chorale

8.....

Sw.

Oboe, soft Diapason and Bourdon

con marcia

sempre marcato

Ch. Dulciana 16'

Ped. 16 ft. uncoupled

This system contains three staves. The top staff is for Sw. (Soft), starting with a treble clef and a 4/4 time signature. It features a series of chords. The middle staff is for Ch. Dulciana 16', starting with a bass clef and a 4/4 time signature. It contains a melodic line with the instruction 'sempre marcato'. The bottom staff is for Ped. 16 ft. uncoupled, starting with a bass clef and a 4/4 time signature. It contains a melodic line with the instruction 'con marcia'.

Gt. Gamba or Gemshorn

Gt.

mp

This system contains three staves. The top staff is for Gt. Gamba or Gemshorn, starting with a bass clef and a 4/4 time signature. It features a series of chords. The middle staff is for Gt. (Guitar), starting with a bass clef and a 4/4 time signature. It contains a melodic line with the instruction 'mp'. The bottom staff is for mp, starting with a bass clef and a 4/4 time signature. It contains a melodic line.

\* To get the effect of a distant Band

Sw. Full

Solo Tuba

*mf* Gt. Diapason

This system contains three staves. The top staff is for piano accompaniment, the middle for guitar, and the bottom for bass. The piano part features chords and melodic lines. The guitar part is marked *mf* and plays a steady accompaniment. The bass part provides a rhythmic foundation. A Solo Tuba part is indicated in the upper right, with notes appearing in the piano staff.

Sw.

Solo Reed

Gt.

This system contains three staves. The piano part includes a section marked 'Sw.' (Swell). The guitar part is marked 'Gt.' and provides accompaniment. The bass part continues the rhythmic pattern. A Solo Reed part is indicated in the upper middle, with notes appearing in the piano staff.

Solo

Gt. *ff*

This system contains three staves. The piano part features a section marked 'Solo' with a triplet of chords. The guitar part is marked *ff* (fortissimo) and plays a more active accompaniment. The bass part continues the rhythmic pattern. The Solo part is indicated in the upper left, with notes appearing in the piano staff.

The first system of music consists of three staves. The top two staves are for piano accompaniment, with the right hand playing chords and the left hand playing a more active line. The bottom staff is a bass line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is marked with accents (A) and slurs.

The second system of music consists of three staves. The top two staves are for piano accompaniment. The bottom staff is a bass line. A guitar part (Gt.) is introduced in the middle of the system. The tempo is marked *Adagio*. The key signature changes to one flat (Bb), and the time signature changes to 5/4. The music includes slurs and accents.

The third system of music consists of three staves. The top two staves are for piano accompaniment. The bottom staff is a bass line. The tempo is marked *molto rit.* and the dynamics are *Sw. Strings* and *p*. The key signature has one flat (Bb), and the time signature is 5/4. The music includes slurs, accents, and triplets.

# Come Prima

The musical score is arranged in three systems. The first system features a piano accompaniment with a treble and bass clef, and a Sw. Orchestral Oboe part. The second system includes piano accompaniment and parts for Gt. Gemshorn, Ch., Gt., Sw. Strings, and Ch. Melodia. The third system continues the piano accompaniment. Performance markings include *ten.* (tension), *rall.* (rallentando), and *Ped. uncoupled*. The score is written in a key signature of two flats and a 4/4 time signature.

*8va*.....

*allargando*

Full Sw.

Sw. to Gt.  
*ff*

*molto rit.*

The first system of music consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a dotted line and the annotation '8va'. The music features a melodic line with several slurs and a triplet of eighth notes. The middle staff is in treble clef with a key signature of two flats (Bb and Eb) and a common time signature. It contains a series of chords and slurs, with annotations 'Full Sw.' and 'Sw. to Gt. ff'. The bottom staff is in bass clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a triplet of eighth notes. The tempo marking 'allargando' is placed above the first measure, and 'molto rit.' is placed above the final measure.

Tempo di Chorale-*Maestoso*

Gt. Diapason

*allargando*

The second system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a series of chords with a slur and the annotation 'Gt. Diapason'. The middle staff is in treble clef with a key signature of two flats and a common time signature, also featuring a series of chords with a slur and the annotation 'allargando'. The bottom staff is in bass clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a triplet of eighth notes. The tempo marking 'Tempo di Chorale-Maestoso' is placed above the first measure.

The third system of music consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a series of chords with a slur. The middle staff is in treble clef with a key signature of two flats and a common time signature, also featuring a series of chords with a slur. The bottom staff is in bass clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a triplet of eighth notes.







# ORGAN MUSIC

No.	*		
4365	.50	Sunday Morning on Glion. . . .	BENDEL-STANLEY
4027	.40	Elegy. Arr. by R.K. Biggs . . . .	EDV. GRIEG
4026	.40	Arabesque. Arr. by R.K. Biggs . . .	G. KARGANOFF
2392	.50	Wedding March. . . . .	G. Mac MASTER
4349	.40	Marche Nocturne. Arr. by R.K. Biggs	G. Mac MASTER
4461	.50	Une Larme. (A Tear) . . . . .	M. P. MOUSSORGSKY
4025	.50	Notturmo. Arr. by R.K. Biggs . . .	E. NAPRAWNIK
4023	.50	Menuet. Arr. by R.K. Biggs . . . .	I. J. PADEREWSKI
4156	.40	Rococo. . . . .	S. PALMGREN
4392	.40	Serenade. Arr. by Arthur Davis . . .	A. RUBINSTEIN
4022	.40	Madrigale. Arr. by R.K. Biggs . . .	A. SIMONETTI
4508	.50	Broken Melody, The Arr. by E.S. Short	VAN BIENE
4024	.40	Prelude to "Traviata" Arr. by R.K. Biggs	G. VERDI
3309	.40	Serenade. . . . .	TITL-VINCENT
3850	1.00	Six Compositions (Cplt.) . . . . .	H. SANDIFORD TURNER
3868	.70	Souvenir Nuptiale. . . . .	H. SANDIFORD TURNER
1698	.30	Andante con moto. . . . .	GEO. H. LOUD
1810	.40	Marche Militaire . . . . .	GEO. H. LOUD
1813	.30	Melody (F) . . . . .	GEO. H. LOUD
1814	.30	Reverie (E) . . . . .	GEO. H. LOUD
1253	.40	Berceuse (Thome) . . . . .	Transcribed by R. BARRETT
1260	.40	Berceuse (Godard) . . . . .	Transcribed by R. BARRETT
1352	.40	Largo (Handel) . . . . .	Transcribed by R. BARRETT
1353	.40	Wedding March (Mendelssohn) Trans. by	R. BARRETT
1512	.40	Lakme. Introd. 3d Act (Delibes) Trans. by	R. BARRETT
1523	.40	Hosanna . . . . .	PAUL WACHS

No.	*		
3869	.40	Morning Offering (Prelude)	H. SANDIFORD TURNER
3870	.40	Now that Daylight (Offertory, No. 1) . .	H. S. TURNER
3871	.50	Song of Triumph (Postlude) . . . . .	H. SANDIFORD TURNER
3872	.40	Adoration (Prelude) . . . . .	H. SANDIFORD TURNER
3873	.40	Now it is Evening (Offertory, No. 2) . .	H. S. TURNER
3874	.50	Thanksgiving (Postlude) . . . . .	H. SANDIFORD TURNER
3657	.50	Tavanay (Minuet) . . . . .	HENRY B. VINCENT
3690	.50	Oralaine (Gavotte) . . . . .	HENRY B. VINCENT
3691	.50	En Route (Scherzo) . . . . .	HENRY B. VINCENT
3632	.40	Highland Scene. . . . .	WRIGHT-ALLWOOD
2701	.40	Morning Thought . . . . .	H. J. WRIGHTSON
2702	.40	Caprice . . . . .	H. J. WRIGHTSON
2703	.40	March . . . . .	H. J. WRIGHTSON
2704	.40	Vespers . . . . .	H. J. WRIGHTSON
2705	.40	Badinage . . . . .	H. J. WRIGHTSON
1167	.50	Offertory for Christmas Season. . . .	R. BARRETT
1185	.40	Gavotte (B) (Handel) . . . . .	Transcribed by R. BARRETT
1186	.40	The Lost Chord (Sullivan) Transcribed by	R. BARRETT
1187	.40	Ave Maria (Schubert) . . . . .	Transcribed by R. BARRETT
1252	.50	Caprice (Bizet) . . . . .	Transcribed by R. BARRETT
1576	.40	The Swan (Saint-Saens) . . . . .	Transcribed by R. BARRETT
1719	.40	Intermezzo (Mascagni) . . . . .	Transcribed by R. BARRETT
2898	.40	Reve Charmant . . . . .	GASTON De LILLE
2893	.40	Berceuse . . . . .	E. GILLET
1846	.40	Intermezzo "Forget me not" . . . . .	A. MACBETH
2559	.40	The Virgin's Prayer . . . . .	J. MASSENET

\* Except Canada and Foreign



**J. FISCHER & BRO.**

PRINTED IN THE U. S. A.

3, New Street, Birmingham, England

**NEW YORK**