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ORGAN MISCELLANY

arranged
PAGES from Popular Composers by **W. T. Best.**

Nr. 1. *Scarlatti*, Romanza „O cessate di piagarini“

» 2. *Silas*, Allegretto in A minor, Op. 23 . . .

» 3. *Bach*, Sarabande

» 4. *Schubert*, Grand March, Op. 40, Nr. 3 . . .

» 5. *Benedict*, Marche des Templiers, Op. 56 . . .

» 6. *Boëly*, Pavane

» 7. *Beethoven*, Andante con moto

» 8. *Lulli*, Rigaudon

» 9. *Chopin*, Polonaise, Op. 40, Nr. 1

» 10. *Bach*, Fugue in A minor

» 11. *Beethoven*, Tempo ordinario d'un minuetto . . .

» 12. *Schubert*, 3 military Marches. Op. 51 . . .

» 13. *Spohr*, Larghetto (from Op. 150)

» 14. *Mendelssohn*, Prelude & Fugue. Op. 35, Nr. 6 . . .

» 15. *Hummel*, Polonaise. Op. 70, Nr. 5

» 16. *Dussek*, Larghetto (from Op. 48)

» 17. *Ph. E. Bach*, La Xénophone et la Sybille . . .

» 18. *Rakoczy*-March

» 19. *Rameau*, Rigaudon „Dardanus“

» 20. *Dussek*, Adagio (from Sonata Op. 77)

» 21. *J. S. Bach*, Chorus „Look down, O Lord“ . . .

» 22. *Weber*, Air with Variations (from Op. 60) . . .

» 23. *Lefébure-Wely*, Offertoire

» 24. *Schumann*, Tournament-March (from Op. 85) . . .

» 25. *J. S. Bach*, Chorus „Enter not into judgment“ . . .

» 26. *Schumann*, Evening Song and Slumber Song . . .

» 27. *Beethoven*, Alla Marcia (from Sonata Op. 101) . . .

» 28. *Löwe*, Festival-Overture „Gutenberg“ Op. 55 . . .

» 29. *Gariboldi*, Prière

» 30. *Adam*, Rêverie religieuse on popular themes . . .

Nr. 31. *Braga*, La Serenata

» 32. *Schumann*, Romance, Op. 94 (A)

» 33. *Weber*, Euryanthe, Wedding March

» „ Oberon, March

» 34. *Händel*, Air: Lascia ch'io pianga

» 35. *Hummel*, Andantino, Op. 92 (E)

» 36. *Weber*, Euryanthe, Dance at arms

» 37. *Schumann*, Traumerei, Op. 15

» „ Winterzeit, Op. 68

» 38. *Fesca*, Romance, Op. 56 (G)

» 39. *J. S. Bach*, Sicilienne (G-min)

» „ Air (D)

» 40. *Gluck*, Alceste, Religious March

» „ Iphigénie, Hymn of Priestesses

» 41. *Spohr*, Jessonda, Dance at arms

» 42. *Schumann*, Études symphoniques, Finale . . .

» 43. *Best*, „La Garde passe“ Military March . . .

» 44. *Bach*, Gigue (A)

» 45. *Händel*, Sailors' Dance

» 46. *Lefébure-Wely*, Romance sans Paroles

» 47. *Weber*, Air with Variations (A)

» 48. *Bach*, Chromatic Fantasia and Fugue

» 49. *Rossini*, Priests' March (Semiramide)

» 50. *Spohr*, Andante con Variazioni, Op. 58

» 51. *Schubert*, Allegretto (A flat.) Op. 94, Nr. 2 . . .

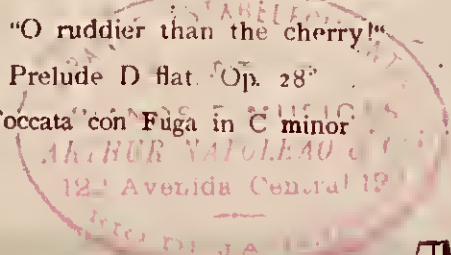
» 52. *Beethoven*, Adagio (Moonlight Sonata)

» 53. *Handel*, Recit. and Air of Polyphemus,

» „O ruddier than the cherry!“

» 54. *Chopin*, Prelude D flat. Op. 28

» 55. *Bach*, Toccata con Fuga in C minor



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POLONAISE

F. CHOPIN, Op:40, N°1.

Transcribed for the Organ
by W. T. BEST.

Allegro con brio.

Gt Reed-work. Full Sw.coupled

MANUALE.

PEDALE.

Gt Reed-work. Full Sw. coupled

MANUALE.

PEDALE.

ff 16.8. with Reeds 16.8. *ff*

Handwritten musical score for Gt Reed-work. Full Sw. coupled. The score is written for MANUALE and PEDALE. It features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings like *ff* and *f*. The manuscript includes numerous handwritten annotations, such as "Gt Reed-work. Full Sw. coupled", "MANUALE.", "PEDALE.", and "*ff* 16.8. with Reeds 16.8. *ff*". There are also handwritten numbers like "3" and "2" indicating specific measures or groups of notes. The notation is in treble and bass staves with a key signature of one sharp (F#).

Stich u. Druck von B. SCHOTT'S SÖHNE in MAINZ.

23957

3 = 7. 17 = 23, 33 = 40, 49 = 56, 9, 11, 25, 27, 28, 30, 31, 41, 42, 44, 46 = 48, 57
 $u \in \text{II}, \text{III}, k \in \text{II}, \text{III}, p \in \text{II}, p \in \text{III}$

al D-27: 48

c.l 3=7 17=23 35=38,40 49=55 9,10,11,12 25=31 41,42,44 41,52,62

Handwritten musical score on four systems. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The key signature is D major (two sharps). The score is heavily annotated with handwritten corrections and markings.

System 1: Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. Both staves feature triplet markings (3) and slurs. A handwritten '3' is at the top right.

System 2: Treble and bass staves. Treble staff has a 'ten.' (tension) marking. Bass staff has a 'ff' (fortissimo) marking. A handwritten '48/24' is on the right.

System 3: Treble and bass staves. Treble staff has a 'f' (forte) marking. Bass staff has a '3' marking. A handwritten 'R' is at the end of the bass staff.

System 4: Treble and bass staves. Treble staff has a 'f' (forte) marking. Bass staff has a '3' marking. A handwritten 'R' is at the end of the bass staff.

Handwritten Annotations:

- System 1: *f*, *ten.*, *ff*, *3*, *48/24*
- System 2: *f*, *3*, *R*
- System 3: *f*, *3*, *R*
- System 4: *f*, *3*, *R*



Trumpet solo

Trumpet solo

ritenuto *Tempo* *ff*

Sw. *mf* *f* *ten.*

ff Gt. *ff*

Sw. *mf* *cresc* *poco* *a poco* *f* *ten.*

mf *f*

Handwritten notes: *83*, *61*, *TPA*, *RIT*, *61*, *ten.*

This musical score is written for piano and bass. It consists of four systems of staves. The first system has three staves: a grand staff (treble and bass clef) and a separate bass staff. The second system also has three staves, with the grand staff and a separate bass staff. The third system has two staves: a grand staff and a separate bass staff. The fourth system has three staves: a grand staff and a separate bass staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features complex chords, often with triplets (indicated by a '3' over a group of notes), and dynamic markings such as *ff* (fortissimo) and *f* (forte). A 'R' marking appears in the second system, likely indicating a repeat or a specific performance instruction. The notation includes various musical symbols such as notes, rests, beams, and slurs.

This page contains four systems of musical notation for a piano piece. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. The piece concludes with a double bar line and a fermata.

NEW ORGAN ARRANGEMENTS

BY
W. J. WESTBROOK



No.

1. *Neukomm, Ch. S.* Chorus "Le Jour s'éteint", from Hymne de la Nuit.
2. *Rheinberger, J.* Agnus Dei, from Requiem, Op. 60.
3. *Kalkbrenner, F.* Andante.
4. *Neukomm, Ch. S.* "Solo: Ces flots d'or", from Hymne de la Nuit.
5. *Rheinberger, J.* "Requiem aeternam dona eis Domine", from Requiem, Op. 60.
6. *Raff, J.* Festival-March, Op. 139.
7. *Ascher, J.* The Queen's March, Op. 62.
8. *Gounod, Ch.* Elegy.
9. *Vieuxtemps, H.* Romance, Op. 40, No. 1.
10. *Ascher, J.* Contemplation, Op. 54, No. 1.
11. *Merkel, G.* Adagio, Op. 51.
12. *Wagner, R.* Walter's Price Song, from "The Mastersingers".
13. *Wagner, R.* Quintet from "The Mastersingers".
14. *Goltermann, G.* Heroic March, Op. 73.
15. *Schubert, Fr.* Ave Maria.-Hymn. to the Virgin.
16. *Leybach, J.* Meditation and Prayer.
17. *Leybach, J.* Pastorale and Idylle.
18. *Leybach, J.* Evening Prayer, Andante religioso.
19. *Leybach, J.* Andante con espressione.
20. *Donizetti, G.* Offertoire. Ave Maria,
21. *Beethoven, L.* Larghetto. Violin-Concerto,
22. *Mendelssohn, F.* Andante. Violin Concerto,
23. *Stradella, A.* Air d'Eglise. Pietà Signore,
24. *Viotti, J. B.* Adagio from 22nd Violin Concerto.
25. *Bach, J. S.* Cradle-Song; from Christmas Oratorio.
26. *Ascher, J.* Fanfare. Op. 40.
27. *Giordani, T.* Caro mio ben.
28. *Rossini, G.* La Charité.
29. *David, Fel.* Hymne à la Nuit. (Le Désert)
30. *Svendsen, J. S.* Romance, Op. 26
31. *Rubinstein, A.* Allegro moderato. Op. 10.

No.

32. *Mozart, W. A.* Un aura amorosa (Cosi fan tutte).
33. *Lachner, F.* Festival-March from "Catharina Cornaro".
34. *Rossini, G.* Quoniam.
35. *Wagner, R.* Huldigungsmarsch.
36. *Bordèse, L.* David singing before Saul.
37. *Mozart, W. A.* Non più di fiori (Tito).
38. *Goltermann, G.* Nocturne, Op. 48.
39. *Cherubini, L.* Lauda Sion.
40. *Cherubini, L.* O Deus, ego amo te.
41. *Ernst, H. W.* Elegie. Op. 10.
42. *Wagner, R.* Overture to: "The Mastersingers".
43. *Spontini, G.* Romance from "Milton."
44. *Goltermann, G.* Religioso, Op. 53, No. 2.
45. *Mozart, W. A.* Aria: Zeffiretti (Idomeneo).
46. *Righini, L.* Larghetto (Gerusalemme liberata).
47. *Wagner, R.* Charfreitagsmusik (Parsifal).
48. *Goldmark, C.* Bridal Song (Wedding Symphony).
49. *Widor, Ch. M.* Allegro Cantabile.
50. *Widor, Ch. M.* Marche Nuptiale.
51. *Händel, G. F.* Air: Guardian Angel (Time and Truth).
52. *Mozart, W. A.* Dulcissimum convivium (Litany in E flat).
53. *Mozart, W. A.* Agnus Dei (Litany in E-flat).
54. *Widor, Ch. M.* Serenade.
55. *Widor, Ch. M.* Nocturne.
56. *Widor, Ch. M.* Scherzando.
57. *Mozart, W. A.* Andante cantab. (Concerto Op. 121).
58. *Ravina, H.* Concert-March, Op. 14.
59. *Mendelssohn, F.* Lied ohne Worte, Op. 119.
60. *Herz, H.* Grand national March, Op. 166.
61. *Bazzini, A.* Preghiera (Military Concerto, Op. 42).
62. *Merkel, G.* Romanze, Op. 66.
63. *Spohr, L.* Barcarolle, Op. 135, No. 1.

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