

375972



T.



ECILIA



ERIES

OF

## COMPOSITIONS FOR THE ORGAN

- |   |  |  |   |
|---|--|--|---|
| 1. Cantilena in D . . . . .                             | H. A. Matthews                             | 51. } Concert Overture in D Minor . . . . .          | H. A. Matthews                                |
| 2. Postlude No. 1 in C . . . . .                        | H. W. Wareing                              | 52. }  |   |
| 3. Scherzo . . . . .                                    | H. W. Wareing                              | 53. Adagio . . . . .                                 | Matthew Camidge . . . . . Arr. by T. T. Noble |
| 4. Grand Chorus in B . . . . .                          | John A. West                               | 54. Gavotta . . . . .                                | Matthew Camidge . . . . . Arr. by T. T. Noble |
| 5. Bridal Procession . . . . .                          | John A. West                               | 55. Elevation . . . . .                              | Gustav Mehner                                 |
| 6. Allegro Quasi Marcia . . . . .                       | R. G. Cole                                 | 56. Humoreske . . . . .                              | Frank E. Ward                                 |
| 7. Andante Religioso . . . . .                          | Clifford Demarest                          | 57. Night . . . . .                                  | John W. Worth                                 |
| 8. Cradle Song . . . . .                                | Edward Kreiser                             | 58. Allegro (From "Sonata in . . . . .               | Mark Andrews                                  |
| 9. Minuet . . . . .                                     | J. S. Bach . . . . . Arr. by E. Douglas    | 59. Evensong C Minor, " No. 2) . . . . .             | Mark Andrews                                  |
| 10. Minuet . . . . .                                    | Boccherini . . . . . Arr. by E. Douglas    | 60. Scherzo . . . . .                                | Mark Andrews                                  |
| 11. Sketch in F minor Chanson Triste . . . . .          | H. B. Gaul                                 | 61. Finale . . . . .                                 | Mark Andrews                                  |
| 12. Sketch in D <sup>b</sup> Mélodie Mignonne . . . . . | H. B. Gaul                                 | 62. Triumphal March . . . . .                        | T. Tertius Noble                              |
| 13. Lenten Meditation . . . . .                         | H. B. Gaul                                 | 63. Serenade . . . . .                               | H. A. Wheeldon                                |
| 14. Fughetta . . . . .                                  | Harvey B. Gaul                             | 64. The Minster Bells . . . . .                      | H. A. Wheeldon                                |
| 15. Scherzo No. 2 . . . . .                             | H. W. Wareing                              | 65. A Prayer for Peace . . . . .                     | Paul Held                                     |
| 16. Berceuse . . . . .                                  | Alex. Hlynsky . . . . . Arr. by H. B. Gaul | 66. Elevation in G major . . . . .                   | E. Lang                                       |
| 17. March on Easter Themes . . . . .                    | M. Andrews                                 | 67. La Brume (The Mist) . . . . .                    | Harvey B. Gaul                                |
| 18. Cantabile . . . . .                                 | Clifford Demarest                          | 68. From the Southland . . . . .                     | Harvey B. Gaul                                |
| 19. Canzonetta . . . . .                                | Mark Andrews                               | 69. First Minuet (From Suite L'Arlesienne) . . . . . | Bizet . . . . . Arr. by Walter Peck Stanley   |
| 20. Vesperale . . . . .                                 | Frank Treat Southwick                      | 70. Grand Choeur . . . . .                           | Robert G. Hailing                             |
| 21. Communion . . . . .                                 | E. H. Lemare                               | 71. Scherzo . . . . .                                | Stanley T. Reiff                              |
| 22. Nocturne in D . . . . .                             | R. F. Maitland                             | 72. April . . . . .                                  | Harvey B. Gaul                                |
| 23. Intermezzo . . . . .                                | William Y. Webbe                           | 73. Prelude . . . . .                                | Blumenfeld . . . . . Arr. by T. Tertius Noble |
| 24. Prologue . . . . .                                  | William Y. Webbe                           | 74. Liebestraume . . . . .                           | Liszt . . . . . Arr. by G. B. Nevin           |
| 25. Les Cloches de Ste. Marie . . . . .                 | F. Lacey                                   | 75. Largo . . . . .                                  | Bach . . . . . Arr. by G. B. Nevin            |
| 26. Prière Du Matin . . . . .                           | Frederic Lacey                             | 76. Preghiera . . . . .                              | Paul Held                                     |
| 27. Cradle Song . . . . .                               | Frederic Lacey                             | 77. Hymnus . . . . .                                 | Paul Held                                     |
| 28. Night Song . . . . .                                | A. W. Kramer                               | 78. Sunshine and Shadow . . . . .                    | Clement R. Gale                               |
| 29. Concert Caprice . . . . .                           | E. Kreiser                                 |  |   |
| 30. Canzona . . . . .                                   | Clifford Demarest                          |  |   |
| 31. Chant Celeste . . . . .                             | J. S. Matthews                             |  |   |
| 32. Prayer . . . . .                                    | Russell S. Gilbert                         |  |   |
| 33. Romance in C . . . . .                              | Frederick Maxson                           |  |   |
| 34. Vorspiel. Act III, "Die Meistersinger" . . . . .    | Wagner . . . . . Arr. by John E. West      |  |   |
| 35. Festive March . . . . .                             | Frederick Maxson                           |  |   |
| 36. Triumphal March . . . . .                           | J. M. Dickinson                            |  |   |
| 37. Passacaglia and . . . . .                           | Daniel Gregory Mason                       |  |   |
| 38. Fugue . . . . .                                     |  |  |   |
| 39. Mélodie . . . . .                                   | Tschaikowsky . . . . . Arr. by E. A. Kraft |  |   |
| 40. Sunrise . . . . .                                   |  |  |   |
| 41. Rustic Dance . . . . .                              | (From "A Pastoral Suite")                  |  |   |
| 42. Sunset . . . . .                                    | Clifford Demarest                          |  |   |
| 43. Thanksgiving . . . . .                              |  |  |   |
| 44. Sunset (Harp and Organ) . . . . .                   | Clifford Demarest                          |  |   |
| 45. } Finale in C Major . . . . .                       | Homer C. Humphrey                          |  |   |
| 46. }   |  |  |   |
| 47. } Yasnaya Polyana . . . . .                         | Harvey B. Gaul                             |  |   |
| 48. }   |  |  |   |
| 49. Two Traditional Hebrew Melodies . . . . .           | Arr. by T. Tertius Noble                   |  |   |
| 50. Reverie . . . . .                                   | John Hyatt Brewer                          |  |   |

PRICE: SINGLE NUMBERS, FIFTY CENTS. <sup>W</sup> DOUBLE NUMBERS, ONE DOLLAR

NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

NOVELLO & CO., Ltd., LONDON

22 sh

M

11

G1515

# NOVELLO'S VOCAL ALBUMS

<b>Arne, Thomas A.</b> —Twenty Songs .....*	.75	<b>Mackenzie, A. C.</b> —Eighteen Songs. 3 Books,	
<b>Bach, J. S.</b> —Twenty Sacred Songs .....	.75	each \$1.25	
<b>Beethoven.</b> —*Twenty-six Songs (Vol. I.) ....	.75	— Eighteen Songs, One Vol. Cloth, gilt	3.75
—*Seventeen Songs (Vol. II.) .....	.75	— Spring Songs .....	1.25
—*Twenty-two Songs (Vol. III.) .....	.75	<b>Mendelssohn.</b> —Songs. (With Portrait.) Folio	
<b>Bell, W. H.</b> —A Set of Six Love Lyrics for		Cloth, gilt	10.50
Contralto or Baritone.....	1.50	—*Songs, complete. 8vo. edition .....	2.00
<b>Bendl, Karel.</b> —*Gipsy Songs. First Series.	1.25	—*Ditto.....	Cloth, gilt 3.00
— Ditto. Second Series. (English and Bohe-		—*Ditto. (Deep Voice).....	2.00
mian).....	1.25	—*Ditto. Ditto .....	Cloth, gilt 3.00
—*Twelve Songs ("Loving Hearts") .....	1.25	— Solo music in "Elijah" (Soprano, Con-	
—*Twelve Songs. Set 2. (Stimmungsbilder)	1.25	tralto and Tenor).....	each .75
<b>Bennett, Geo. J.</b> —Ten Songs (Robert Burns)	1.25	— Ditto (Bass) .....	1.25
— Twelve Songs (Shelley and Rosetti) ....	1.25	<b>Moore.</b> —Irish Melodies.....	1.25
<b>Bennett, Sterndale.</b> —*Twelve Songs .....	.50	— Irish Melodies .....	Cloth, gilt 2.00
—*Ditto.....	Cloth, gilt 1.25	— Irish Melodies. (Folio).....	Cloth, gilt 10.50
<b>Berlioz.</b> —Summer Nights (English and French)	.75	<b>Mozart.</b> —*Nineteen Songs .....	.75
<b>Bishop, Sir Henry R.</b> —Twenty Songs .....	.75	— The Songs in "Le Nozze di Figaro."	
<b>Blumenthal, J.</b> —Two Books of Song (Op. 101)		4 Books, each	1.00
Vol. I. In the Shadow. Vol. II. In the		— The Songs in "Don Giovanni." 4 Books,	
Sunshine .....	each 2.00	each	1.00
— Ditto .....	Cloth, gilt 3.00	<b>Parry, C. H. H.</b> —English Lyrics (Set 1) .....	1.25
<b>Brahms, J.</b> —Twenty-two Songs.....	.75	— Ditto .....	(Set 2)..... 1.25
— Selected Songs (English, French, and Ger-		— Ditto .....	(Set 3)..... 1.25
man Words). For high or low voice.		— Ditto .....	(Set 4)..... 1.25
Eight Books .....	each 1.50	— Ditto .....	(Set 5)..... 1.25
<b>Bright, Dora.</b> —Twelve Songs .....	1.25	— Ditto .....	(Set 6)..... 1.25
<b>Cobb, G. F.</b> —Three Sacred Songs. Folio ....	2.00	<b>Purcell, Henry.</b> —Twelve Songs.....	1.25
The Angel's Song.....		<b>Randegger.</b> —Sacred Songs for Little Singers.	
Not now, my child. ....		(Illustrated) .....	1.25
Blow, golden trumpets. ....		— Ditto .....	Cloth, gilt 2.50
— Twenty-four Songs for Little People		<b>Rubinstein, A.</b> —Twenty-five Songs.....	.75
(Book 1) .....	1.25	<b>Schubert.</b> —Twenty Songs (Mezzo-Sop.) .....	.75
— Ditto (Book 2) .....	1.25	— Twenty Songs (Contralto) .....	.75
<b>Dannreuther, E.</b> —Six Songs (D. G. Rosetti) ..	1.25	— Twenty Songs (Sop. or Tenor) .....	.75
— Five Songs (W. Morris) .....	1.25	—*Schwanengesang (Swan Songs) .....	.75
<b>Dibdin, Charles.</b> —Twenty-one Songs .....	.75	—*Die Schöne Müllerin (The Fair Maid of	
<b>Dvořák, Antonín.</b> —*Sixteen Songs (Op. 2, 5, 17		the Mill).....	.75
and 81) .....	1.25	—*Winterreise (The Winter Journey), Op. 89	.75
— Eight Love Songs (English, German, and		<b>Schumann.</b> —*Songs. (Folio).....	Cloth, gilt 5.25
Bohemian Words), Op. 83 .....	1.50	—*Myrthen (Twenty-six Songs), Op. 25 .....	.75
<b>Elliott, J. W.</b> —National Nursery Songs and		—*Liederkreis (Twelve Songs), Op. 39 .....	.50
Rhymes. With sixty-five Illustrations		—*Vocal Album .....	1.25
Cloth, gilt	3.75	—*Ditto .....	Cloth, gilt 2.25
<b>Franz, R.</b> —Thirty Songs .....	.75	—*Woman's Love and Life (Eight Songs),	
— Fourteen Songs (Robert Burns) .....	1.25	Op. 42 .....	.50
<b>Goetz, Hermann.</b> —*Eighteen Songs (Op. 4, 12,		—*Twelve Songs (Op. 35) .....	.50
19) .....	1.25	— Dichterliebe (A Poet's Love). Sixteen	
<b>Gregory, E. C.</b> —Six Vocal Sketches.....	.75	Songs. (Op. 48) .....	.75
<b>Handel.</b> —Twelve Songs for Soprano.....	1.00	<b>Stainer, J.</b> —Seven Songs .....	.50
— Twelve Songs for Contralto .....	1.00	— Six Italian Songs. (Mezzo-Soprano) ...	1.25
— Twelve Songs for Tenor .....	1.00	— Two Italian Songs. (Violin Obligato) ..	1.00
— Twelve Songs for Baritone or Bass.....	1.00	<b>Stanford, C. V.</b> —Irish Songs and Ballads....	2.00
<b>Haydn.</b> —Ten Canzonets.....	.75	<b>Tschaikowsky.</b> —Twenty-four Songs .....	1.25
<b>Haynes, Battison.</b> —Elizabethan Lyrics .....	1.25	<b>Umlauf, P.</b> —Four Songs (Op. 37) .....	1.00
<b>Hill, Lady Arthur.</b> —Holiday Songs .....	1.25	<b>Various Composers.</b> —	
<b>Hook, James.</b> —Twenty Songs .....	.75	English Folk-Songs .....	1.25
<b>King, H. J.</b> —Album of Songs .....	1.75	Old Ireland (Irish Melodies) .....	1.25
<b>King, Oliver.</b> —Six Songs (Baritone).....	1.25	The Sunlight of Song. Forty-six Illu-	
<b>Liszt.</b> —Twenty Songs .....	1.25	strations.....	Cloth, gilt 2.50
<b>Leder, E. J.</b> —Twenty-one Songs .....	1.00	Paper boards	1.75
<b>MacCunn, H.</b> —Cycle of Six Love Lyrics.....	1.25		

\*These Songs have German and English Words.

# Sunshine and Shadow

Swell: Full without 16 ft. stops  
Great: Full without mixtures  
Choir: Soft string stops  
Pedal: *mf* coupled to Swell

CLEMENT R. GALE

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

## Allegro

The musical score is written for three instruments: Piano (Sw.), Guitar (Gt.), and Bass. It is in 4/4 time and the key of D major. The score is divided into four systems. The first system shows the piano part with a *mf* dynamic and the guitar part with a *f* dynamic. The second system is marked *simili* and features a triplet in the piano part. The third and fourth systems continue the piano and guitar parts with various dynamics and articulations. The bass part provides a steady accompaniment throughout.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex texture with many chords and moving lines. The lower bass clef staff has a simpler, more rhythmic accompaniment. The word *cresc.* is written above the grand staff in the third measure.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The texture remains dense with many chords. The word *slight ritard.* is written above the grand staff in the third measure.

Third system of musical notation. The grand staff continues with complex chordal textures. The word *a tempo* is written above the grand staff in the first measure.

Fourth system of musical notation, the final system on the page. It maintains the same three-staff structure and complex texture as the previous systems.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features complex chordal textures in the upper staves and a more melodic line in the lower staves.

Second system of musical notation. It consists of three staves. The middle staff includes the instruction *rall.* (rallentando). The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Third system of musical notation. It consists of three staves. The top staff is labeled *Vox Humana ten.* and begins with the instruction *pp a tempo (con rubato)*. The music is characterized by a slower, more expressive tempo.

Fourth system of musical notation. It consists of three staves. The music continues with complex textures and includes some markings with an 'x' over notes, possibly indicating a specific performance technique or a correction.

pp

First system of musical notation, featuring treble and bass staves with a grand staff. The music is in a key with three sharps (F#, C#, G#) and includes dynamic markings such as *pp*.

*p* *pp* Vox celesta *pp a tempo*

Second system of musical notation, including dynamic markings *p*, *pp*, and *pp a tempo*, and the instruction *Vox celesta*.

Third system of musical notation, continuing the piece with treble and bass staves.

Fourth system of musical notation, concluding the piece with treble and bass staves.

Sw. Ch. Sw. Ch. Sw.

Sw. *legato*

This system contains the first five measures of the piece. The right hand features a melodic line with various ornaments and dynamics, while the left hand provides a steady accompaniment. The key signature is three sharps (F#, C#, G#).

Ch. Sw. *molto rit.*

Ch.

This system contains measures 6 through 10. It includes a *molto rit.* (ritardando) marking and a *Ch.* (crescendo) marking. The right hand has a melodic line with a fermata over the final note of the system.

**Tempo I**

Sw. *mf* *f* Gt. *simili*

This system contains measures 11 through 13. It begins with a **Tempo I** marking. The right hand has a rhythmic accompaniment of chords, and the left hand has a melodic line with a triplet. Dynamics include *mf*, *f*, and *Gt.* (grazioso).

This system contains measures 14 through 16. It continues the rhythmic accompaniment in the right hand and the melodic line in the left hand.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The grand staff features a complex texture with many chords and moving lines. The bass clef staff has a simple, rhythmic accompaniment.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with a grand staff and a separate bass clef staff. The musical texture remains dense and complex.

Third system of musical notation. The grand staff continues with intricate chordal and melodic patterns. The bass clef staff provides a steady accompaniment.

Fourth system of musical notation. This system includes tempo markings: *poco rit.* (poco ritardando) and *a tempo*. The grand staff shows a change in texture, with some chords becoming more sustained. The bass clef staff continues its accompaniment.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex, rhythmic accompaniment in the right hand with many beamed notes and chords. The middle staff has a melodic line with a long slur over several measures. The bottom staff has a simple bass line with some rests.

Second system of musical notation. Similar to the first system, it has three staves. The right hand of the grand staff continues with intricate rhythmic patterns. The middle staff shows a melodic phrase with a slur. The bottom staff continues with a steady bass line.

Third system of musical notation. The grand staff continues with complex rhythmic accompaniment. The middle staff has a melodic line with a slur. The bottom staff has a bass line with some rests.

Fourth system of musical notation. The grand staff continues with complex rhythmic accompaniment. The middle staff has a melodic line with a slur. The bottom staff has a bass line with some rests. The system concludes with a double bar line.

Gt.  
Full organ, both hands  
*rit.*

375972