

# ORGAN MISCELLANY

PAGES

FROM

Popular Composers

ARRANGED BY

## W. T. BEST.

### 1<sup>st</sup> SERIES:

- N<sup>o</sup> 1. Scarlatti, Romanza „O cessate di piagarmi”... R.  
N<sup>o</sup> 2. Silas, Allegretto in A minor, Op. 23.....  
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# MARCHE DES TEMPLIERS

Sir J. BENEDICT, Op: 56.

Transcribed for the Organ  
by W. T. BEST.

Allegro ben marcato.

Ch. Dulciana

MANUALE.

*pp*

PEDALE.

16. 8.

*pp*

Add Flute, 8.

*p*

*p*

Gt, 8. with Sw. Reeds,

*poco a poco*

*mf*

8. coupled.

*crescendo*

*f*

*risoluto*  
*ff* L.  
(Full Sw. coupled to Gt.)  
*ff*

*ff ten.*

Ch. 8. 4.  
*ff ten.* *ff ten.* *ff p*  
*ff p*

Energico e con decisione

The musical score is arranged in four systems, each with three staves. The top staff of each system is for guitar (Gt.), the middle for piano, and the bottom for trombone (Tromb.). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The guitar part features melodic lines with some triplets. The piano part has dense chordal textures and arpeggiated figures. The trombone part provides a steady accompaniment with some melodic fragments. The overall mood is energetic and decisive.

**System 1:** Gt. *f* (triplets), *f*

**System 2:** *f*, *cresc.*

**System 3:** Tromb. *pesante*, *f*, *ff*, *f*

**System 4:** *f*, *cresc.*

Musical score system 1. It consists of three staves. The top staff is for Trombone (Tromb.) and contains a melodic line with dynamics *ff*, *pesante*, and *p*. The middle and bottom staves are for piano accompaniment, with the bottom staff starting with a *ff* dynamic.

Musical score system 2. It consists of three staves. The top staff has a melodic line. The middle staff features a piano accompaniment with a *cresc.* (crescendo) marking. The bottom staff is for Trombone 8 (Tromb. 8.) and contains a melodic line with a *f* dynamic.

Musical score system 3. It consists of three staves. The top staff has a melodic line. The middle staff features a piano accompaniment with a *f* dynamic. The bottom staff is marked *senza Tromb.* (without Trombone) and starts with a *p* dynamic.

Musical score system 4. It consists of three staves. The top staff has a melodic line. The middle staff features a piano accompaniment with a *f* dynamic. The bottom staff is for Trombone 8 (Tromb. 8.) and contains a melodic line with a *f* dynamic.

Tempo *ten.*

*ff* *ritenuto* *ff*

*ff* R. L.R.

This system contains three staves. The top staff is in treble clef with a key signature of three flats and a common time signature. It features a melodic line with a 'Tempo' marking and a 'ten.' (ritardando) instruction. The middle staff is in treble clef with a key signature of three flats, starting with a forte (*ff*) dynamic and a 'ritenuto' marking, followed by another *ff*. The bottom staff is in bass clef with a key signature of three flats, starting with a forte (*ff*) dynamic and containing markings 'R.' and 'L.R.'.

*f* *f*

This system contains three staves. The top staff is in treble clef with a key signature of three flats, featuring a melodic line with a forte (*f*) dynamic. The middle staff is in bass clef with a key signature of three flats, featuring a dense chordal texture with a forte (*f*) dynamic. The bottom staff is in bass clef with a key signature of three flats, featuring a melodic line with a forte (*f*) dynamic.

*f* *f*

*ten.* *f*

This system contains three staves. The top staff is in treble clef with a key signature of three flats, featuring a melodic line with a forte (*f*) dynamic. The middle staff is in bass clef with a key signature of three flats, featuring a dense chordal texture with a forte (*f*) dynamic. The bottom staff is in bass clef with a key signature of three flats, featuring a melodic line with a 'ten.' marking and a forte (*f*) dynamic.

*ff* *p* Sw.

*ff*

This system contains three staves. The top staff is in treble clef with a key signature of three flats, featuring a melodic line with a forte (*ff*) dynamic, a piano (*p*) dynamic, and a 'Sw.' (swell) marking. The middle staff is in bass clef with a key signature of three flats, featuring a dense chordal texture with a forte (*ff*) dynamic. The bottom staff is in bass clef with a key signature of three flats, featuring a melodic line with a forte (*ff*) dynamic.

Gt.

*mf* *cresc.*

*ff* *ff*

Sw.Reeds. Gt. 8.

*ff* *dim.* *p*

*dim.*



First system of musical notation. It consists of three staves: a treble clef staff at the top, and two bass clef staves below it. The key signature has three flats (B-flat, E-flat, A-flat). The first staff begins with a piano (*p*) dynamic marking. The music features complex chordal textures and melodic lines.

Second system of musical notation. It consists of three staves. The top staff has a piano (*p*) dynamic marking and includes the markings *Sw.* (Sforzando) and *legato*. The middle staff has a *Ch.* (Chord) marking and a triplet of eighth notes. The bottom staff continues the bass line.

Third system of musical notation. It consists of three staves. The top staff features a melodic line with many slurs. The middle and bottom staves provide harmonic support with chords and bass notes.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the harmonic accompaniment.

Gt. Sw. *poco a poco cresc.*

*risoluto* 3 3 3

*ff* L

*ff ten.*

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are marked with *ff ten.* and the third with *ff*.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three flats. The first two staves are marked with *ff* and the third with *f*.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first two staves are marked with *f* and the third with *f*.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has three flats. The first two staves are marked with *f* and the third with *f*.

First system of a musical score. It consists of three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment of chords, and a bass staff with a simple bass line. The key signature has three flats.

Second system of the musical score. It features a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a simple bass line. The middle staff includes the dynamic markings *f pesante* and *cresc.*

Third system of the musical score. It features a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a simple bass line. The middle staff includes the dynamic markings *ff* and *ff deciso*. The bass staff includes the marking *ten.*

Fourth system of the musical score. It features a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a simple bass line. The bass staff includes the marking *ten.*

ten. ten.

This system contains three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with chords and some melodic fragments. The bottom staff is a bass clef with a melodic line. The key signature has three flats. The word "ten." appears twice, once above the middle staff and once above the bottom staff.

ff ff

This system contains three staves. The top staff has a melodic line with slurs. The middle staff has chords with a dynamic marking of *ff*. The bottom staff has a melodic line with a dynamic marking of *ff*.

ff

This system contains three staves. The top and middle staves have melodic lines. The bottom staff has a melodic line with a dynamic marking of *ff*.

Tromb. Full. ff ff ff ff ff

This system contains three staves. The top staff has a melodic line with a dynamic marking of *ff*. The middle staff has chords with a dynamic marking of *ff*. The bottom staff has a melodic line with a dynamic marking of *ff*. The word "Tromb." is written above the top staff, and "Full." is written above the middle staff. There are five *ff* markings in total.

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## ORGAN MUSIC.

	M. Pf.		M. Pf.		M. Pf.
<b>Adler, C.</b> 12 Orgelstücke verschiedener Art. Op. 1.	1 —	<b>Hänlein, A.</b> Choral aus dem 1. Act von Die Meistersinger von Nürnberg von <i>R. Wagner</i> für die Orgel eingerichtet.	— 75	<b>Kühmstedt, Fr.</b> 25 leichte und melodiose Präludien. Op. 12.	2 —
<b>André, J.</b> 12 kurze und vermischte Orgelstücke, mit und ohne Pedal zu spielen. Op. 14.	1 —	— Chor (Wache auf) aus dem 3. Act von Die Meistersinger von Nürnberg von <i>R. Wagner</i> für die Orgel eingerichtet.	— 50	— Fugen und Vorspiele. Op. 19.	1 75
<b>Becht, C.</b> 14 kleine Präludien. Op. 1.	1 —	<b>Hahn, C.</b> 12 leichte Orgelstücke. Op. 1.	2 —	— Sonate. Op. 38.	1 25
<b>Bernards, J.</b> Grössere und kleinere Orgelstücke in den gebräuchlichsten Dur- und Molltonarten. Op. 8. In 2 Hefen, jedes	2 —	<b>Hartig, X. L.</b> Melodien und Choräle zum Gesangbuche der Diöcese Limburg, mit einfacher Orgelbegleitung.	12 50	<b>Kunkel, F.</b> Katholisches Choralbuch für die Mainzer Diöcese, vierstimmig bearbeitet.	9 50
— Leichte Vor- und Nachspiele für die Orgel zum Gebrauche beim öffentlichen Gottesdienst.	1 25	— Deutsches Hochamt, „Hier liegt vor deiner Majestät“, mit einfacher Orgelbegleit. (Anhang zum Choralbuche der Diöcese Limburg).	1 50	— 12 Choral-Vorspiele. Op. 7.	1 50
— Präludium zum Gebrauche beim öffentlichen Gottesdienst.	1 50	— 300 kurze Vorspiele, Zwischenspiele und Fugetten für angehende Orgelspieler. Op. 9, in 3 Hefen, jedes	1 50	<b>Lachner, F.</b> Andante favori de la 2 <sup>me</sup> Suite, Op. 115, arr. par <i>R. Schaab</i> .	— 75
<b>Best, W. T.</b> Introduction und Fuge. Op. 22.	1 —	— 300 kurze Versetten, Fugetten, Vor-, Zwischen- u. Nachspiele verschiedener Art, zum Gebrauche beim Gottesdienste, für angehende Orgelspieler. Op. 10, in 4 Hefen, jedes	1 50	— 2 Andante aus der II. und V. Suite für Violine und Orgel bearbeitet von <i>O. Seidel</i> .	2 —
— Romanze von <i>Scarlatti</i> .	— 75	<b>Hellé, A.</b> L'Art d'Improviser ou l'Ami de l'Organiste. 24 Versets, Elévations, Communions, Sorties etc. en Ut maj. et en Ut min. pour Orgue ou Harmonium. Op. 13.	3 25	— Marche célèbre de la 1 <sup>re</sup> Suite arrangée par <i>F. Lux</i> .	1 —
— „O cessate di piangermi.“	— 75	<b>Henkel, M.</b> Praktische Orgelschule, 66 leichte Stücke für Anfänger. Op. 68, in 2 Hefen, jedes	1 75	— Fest-Marsch, Op. 143, bearbeitet von <i>W. J. Westbrook</i> .	1 50
— Allegretto von <i>Silas</i> . Op. 23 A moll.	1 50	— 48 kleine und leichte Orgelstücke in den gebräuchlichsten Tonarten. Op. 92.	1 25	<b>Lange, S. de.</b> Concerte für Orgel mit Orchester von <i>Händel</i> . Für Orgel allein bearbeitet. Op. 7 N <sup>o</sup> 1. B-dur.	2 50
<b>Beyer, H.</b> Præludium und Fuge. Op. 3.	— 75	<b>Hering, K. E.</b> 20 Choralvorspiele.	1 25	<b>Lemmens, J.</b> Ecole d'Orgue, basée sur le Plain-Chant Romain (Orgel-Schule begründet auf den römischen Choralgesang) en 2 Parties. n.	14 75
<b>Bischoff, C.</b> 6 Präludien. Op. 1.	1 —	<b>Herzog, J. G.</b> Praktisches Hilfsbuch für Organisten. Eine Sammlung von Vor- und Nachspielen, Trios, Fugetten, Fugen, Fantasien, Chorälen etc. Zur Uebung, Fortbildung und zum kirchlichen Gebrauche. Op. 10. In 8 Hefen, jedes	1 —	Séparément:	
<b>Callaerts, J.</b> Grande Fantaisie de Concert. Op. 5.	2 —	— Der praktische Organist. Neue vollständige Sammlung von Orgelstücken aller Art. Ein Hand- und Hilfsbuch zur allseitigen Ausbildung und zum kirchlichen Gebrauche. Mit Original-Beiträgen der bekanntesten und vorzüglichsten Orgelcomponisten. Erster bis vierter Band, jeder	4 25	1 <sup>re</sup> Partie n.	5 50
<b>Geuppens, V.</b> Prière.	— 75	— Passacaglia für Orgel oder Pianoforte mit Pedal.	1 —	2 <sup>me</sup> Partie n.	9 75
<b>Eberlin, E. G.</b> 9 Toccatos et Fugues. En 2 Suites, chaque	4 25	<b>Janssen, N. A.</b> 17 Morceaux.	2 25	— Ecole d'Orgue. English Edition by <i>W. T. Best</i> . First Part	n. 6 —
<b>Fétis, E. J.</b> Fantaisie-Symphonique, pour Orgue et Orchestre. Partition. 8 <sup>o</sup> .	7 25	<b>Jäger, J.</b> Leichte Vorspiele zu den allgemein gangbarsten Chorälen der evangelischen Kirche, mit oder ohne Pedal zu spielen. 2 Hefen, jedes	1 —	— Morceaux choisis tirés de l'Ecole d'Orgue. N <sup>o</sup> 1. Petits Trios très faciles.	1 —
Partie d'Orgue.	2 25	<b>Jucker.</b> Variationen und Finale. Op. 1.	1 —	2. Communions.	1 25
<b>Gaebler, F. E.</b> Präludium und Fuge. Op. 20.	— 75	<b>Katterfeld, J.</b> 3 Nachspiele. Op. 1.	1 —	3. Prière.	— 75
<b>Geissler, C.</b> Die Orgel-Componisten des 19. Jahrhunderts. 115 Tonstücke jeder Gattung und Form für das Orgelstudium und für den öffentlichen Gottesdienst. Als National-Ehren-Denkmal für den verstorbenen Orgelmeister <i>Rinck</i> , in Original-Beiträgen von seinen Freunden u. Verehrern, wie überhaupt von den vorzüglichsten Componisten der Gegenwart. Nebst einem Anhang 8 Nummern hinterlass. Compositionen <i>Rinck's</i> und dessen Biographie von <i>C. Geissler</i> enthaltend.	n. 10 50	<b>Ketterer, E.</b> Marche solennelle, Op. 204, transcrit par <i>W. J. Westbrook</i> .	2 —	4. Sortie.	— 75
In 2 Bänden, jeder	n. 5 25	<b>Kühmstedt, Fr.</b> Gradus ad Parnassum, oder Vorschule zu <i>Joh. Seb. Bach's</i> Orgel- und Clavier-Compositionen, in Präludien und Fugen durch alle Dur- u. Moll-Tonarten, für Orgel oder Clavier. Op. 4. 8 Hefen, jedes	1 50	5. Offertoire.	1 —
In 15 Hefen jedes	n. — 75	— Die Kunst des Vorspiels, oder die Kunst der Entwicklung eines musikalischen Motifs zu einem musikalischen Satzganzen, für Orgel oder Clavier, angehenden Componisten und Organisten gewidmet. Op. 6.	3 25	6. Laudate Dominum.	1 —
— Les Organistes du XIX <sup>e</sup> Siècle. Recueil de Cent et quinze Oeuvres de forme et de caractère différents. Ce recueil constitue un véritable monument national en l'honneur de <i>Ch. H. Rinck</i> , l'un des plus grands Organistes du temps moderne. Il se compose de 115 Oeuvres originales dûes à la collaboration d'Organistes éminents, amis et admirateurs du grand compositeur. n.	9 50	<b>Kühmstedt, Fr.</b> Concertstück über den Priestermarsch aus der <i>Zauberflöte</i> . Op. 8	1 25	7. Fugue.	— 75
En 3 Suites, chaque	n. 3 50			8. Lauda Sion.	1 —
<b>Gounod, Ch.</b> Méditation sur le 1 <sup>er</sup> Prélude de <i>J. S. Bach</i> arr. par <i>Fr. Lux</i> .	— 75			9. Introduction et Fugue.	1 —
— Méditation sur le 1 <sup>er</sup> Prélude de <i>S. Bach</i> , arr. par <i>W. Kuhlmann</i> .	— 75			10. Ite Missa est.	1 25
<b>Grosheim, G.</b> Vorspiele zu sämtlichen Chorälen der reformirten Kirche in Curhessen. 6 Hefen, jedes	2 25			11. Scherzo.	1 50
<b>Grünberger, T.</b> Neue Orgelstücke, nach der Ordnung unter dem Amte der heil. Messe. 6 Hefen, jedes	1 75			12. Hosannah.	1 25
— Neue Pastoral-Organstücke.	1 75			13. Marche triomphale.	1 —
<b>Haendel, G. F.</b> Concerte für die Orgel mit Orchester. Für die Orgel allein bearbeitet von <i>S. de Lange</i> .				14. Andante avec Variation.	1 25
N <sup>o</sup> 1 in A-dur (Op. 7 No. 2).	2 25			15. Prélude.	— 75
2 in B-dur (Op. 7 No. 3).	3 —			16. Fanfare.	1 —
<b>Hänlein, A.</b> Vorspiel zu Parsfal von <i>R. Wagner</i> zum Concertvortrag bearbeitet.	1 25			17. Cantabile.	1 25
				18. Finale.	1 25
				— 10 Improvisations dans le style sévère et chantant, avec ou sans pédale.	1 25
				— 3 Sonates.	
				N <sup>o</sup> 1. Sonate Pontificale (en Ré-min).	2 50
				2. Sonate O Filii (en Mi-min).	1 75
				3. Sonate Pascale (en La-min).	1 75
				<b>Liszt, Fr.</b> Arie „Cujus animam“ aus dem <i>Sabat Mater</i> von <i>Rossini</i> , für Orgel und Posaune.	2 —
				<b>Löbmann, J.</b> 6 leichte Fugetten und 12 Versetten zum kirchlichen Gebrauche. Op. 3.	1 50
				<b>Lux, F.</b> Fantaisie de concert sur „O Sanctissima“, Chant religieux. Op. 29.	1 —
				— Romance de l'opéra <i>Casilda</i> , Transcription. Op. 32.	— 50
				— Morceau de concert sur la Prière de <i>Robin des bois</i> (Der Freischütz). Op. 33.	— 75
				— Concert-Variationen über ein Thema (the Harmonious Blacksmith) v. <i>Händel</i> . Op. 52.	1 —
				— Concert-Fantasia über <i>Luther's Choral</i> „Eine feste Burg“. Op. 53.	1 25
				— Grosser religiöser Marsch zur Eröffnung von Kirchenfeierlichkeiten für die Orgel. Op. 55.	1 —