

# COLLECTION OF MUSIC

Composed and Arranged for

## CABINET ORGAN.

No. 1.	FREYSCHUTZ.	-	-	-	-	Leybach.	6	★
No. 2.	ROMANCE IN G. (Beethoven.)	-	-	-	-	Volckmar.	5	
No. 3.	ROMANCE IN F. (Beethoven.)	-	-	-	-	Volckmar.	5	
No. 4.	SEMIRAMIDE.	-	-	-	-	Leybach.	6	
No. 5.	REMINISCENCE OF GRETRY.	-	-	-	-	LeBeau.	6	
No. 6.	AIR VARIE, AND TWO SHORT FUGUES.	-	-	-	-	Handel.	5	
No. 7.	ROMANZA.	-	-	-	-	L. Maes.	4	
No. 8.	SILVIO PELLICO.	-	-	-	-	Vasseur.	3½	
No. 9.	LITTLE FUGUE.	-	-	-	-	Lemmens.	4	
No. 10.	FUNERAL MARCH. (Chopin.)	-	-	-	-	Leybach.	5	
No. 11.	IDYLLE.	-	-	-	-	Leybach.	6	
No. 12.	MEDITATION.	-	-	-	-	Leybach.	3½	

— EDITED BY —

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In compiling and arranging these pieces for the American Cabinet Organ, an advantage to the performer will be gained by a few hints in regard to registration. And in order to make the matter clear, we select three organs, and show the analogous relations the various stops bear to each other.

<i>MASON &amp; HAMLIN.</i>		<i>BURDETTE.</i>	<i>ESTEY.</i>
Ⓐ <i>Diapason</i>	Ⓐ <i>Melodia</i>	Ⓐ <i>Diapason</i>	Ⓐ <i>Melodia</i>
Ⓑ <i>Viola</i>	Ⓑ <i>Flute</i>	Cor Anglais Ⓑ <i>Flute</i>	Ⓐ <i>Diapason</i>
<i>Viola Dolce</i> Ⓒ <i>Seraphone</i>		Ⓑ <i>Dolce Corno</i> Ⓒ <i>Cremona</i>	<i>Dolce</i> <i>Dulciana</i>
	Ⓓ <i>Voix Celeste</i>	<i>Euphone Echo</i> Ⓓ <i>Celeste</i>	Ⓑ <i>Viola</i> Ⓑ <i>Flute</i>
	Ⓔ <i>Vox Humana</i>	<i>Sub Bass</i> <i>Echo Horn</i>	Ⓓ <i>Voix Jubilante</i>
		Ⓔ <i>Vox Humana</i>	Ⓔ <i>Vox Humana</i>

We find by comparing one organ with the other, that the Diapason and Melodia are the same, and that the Diapason is the bass, and the Melodia the treble, or (vice versa). This stop has what is called an 8ft tone, that is, it has the same pitch as a Piano-forte. The Viola and Flute are the same. The Viola is the bass, and the Flute the treble of what is called a stop of 4ft tone, or an octave above the 8ft stop.

Stops such as Seraphone, Voix Celeste, Celeste, Vox Jubilante are of 8ft tone, and are generally used as solo stops; the accompaniment sometimes being played an octave lower than written with a 4ft stop alone. The other stops such as Cor Anglais, Dolce, Dulciana, Viola Dolce, Euphone Echo &c., are simply the Diapason, Viola, Melodia &c., half closed.

The following nomenclature of the stops has been adopted throughout the various pieces.

- Ⓐ *Above the staff refers to the right hand stops.*
- Ⓐ *Below the staff refers to the Left hand stops.*
- Ⓐ *Means to draw the stop.*
- Ⓐ *Means to push it off.*
- Ⓒ *Means to press the Grand Organ knee swell throwing the full organ on.*
- Ⓒ *Means to release it.*
- Ⓔ *Means to draw the Vox Humana.*
- Ⓔ *Means to push the Vox Humana off.*

# ROMANZA.

L. MAES.

Andante espressivo.

(A)  
CABINET  
ORGAN.  
(A) (B)

The musical score is written for Cabinet Organ and Organ. It begins with the tempo marking "Andante espressivo." and the composer's name "L. MAES." in the upper right. The first system of music includes the markings "m.g." and "m.d." above the staves. The second system includes "rall." and "a tempo." markings. The third system includes "p" and "mf" markings. The fourth system includes a "f" marking. The score is written in 9/8 time and consists of five systems of music. Each system has a treble staff and a bass staff. The music features various notes, rests, and fingerings. The first system has a key signature of one sharp (F#). The second system has a key signature of one sharp (F#). The third system has a key signature of one sharp (F#). The fourth system has a key signature of one sharp (F#). The fifth system has a key signature of one sharp (F#). The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

*rall.*

*ritenuto.*

*ritenuto.*

*a tempo.*

*p*

*pp*

*m.d.*

*m.g.*

*Romanza.*

First system of musical notation. The treble clef staff contains a series of chords and arpeggios, primarily in the right hand, with some left-hand accompaniment. Fingerings are indicated by numbers 1-5. A dynamic marking of *mf* is present. The key signature has one flat (B-flat).

Second system of musical notation. Continues the melodic and harmonic development. The right hand features more complex arpeggiated figures. A dynamic marking of *mf* and the instruction *poco animato.* are present. The key signature remains one flat.

Third system of musical notation. The right hand continues with flowing arpeggiated patterns. The left hand provides a steady accompaniment. The key signature remains one flat.

Fourth system of musical notation. The right hand features a series of chords and arpeggios. The left hand has a more active role with some chords. The key signature remains one flat.

Fifth system of musical notation. The right hand continues with arpeggiated figures. The left hand has a more active role with some chords. The key signature remains one flat.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics "scen" and "do" are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs). The score includes various musical notations such as notes, rests, and fingerings. The piano part features complex chords and arpeggios, with many notes beamed together. The vocal line has lyrics "scen" and "do" with corresponding notes and fingerings. The piano part has a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three measures. The first measure has the vocal line starting with "scen" and the piano part with a complex chord. The second measure has the vocal line starting with "do" and the piano part with a complex chord. The third measure continues the piano part with a complex chord. The score is written in a style typical of early 20th-century musical notation.

The musical score for 'The Swan' is presented in two staves. The upper staff is for the piano, and the lower staff is for the double bass. The piano part begins with a series of chords and arpeggios, with fingerings indicated by numbers 1 through 5. The double bass part provides a harmonic foundation with sustained notes and occasional melodic lines. The score includes dynamic markings such as 'rall.' (ritardando) and 'M.D.' (Mourning Duet). Section markers A and B are placed below the double bass staff to indicate specific points in the music.

1  
2 3 4 5

1 2 3 4 5

ritenuto.

p

5 4 3 2 1 4



Adesle Fideles. E & L words, arranged for a double chorus. By..... <i>H. G. Thunder.</i>	100	Jamie's Letter. Song. C C-F. <i>J. A. H. Darling.</i>	35	Weep no More. Song. <i>A flat, E flat-G. Benham.</i>	35
Angels in the Cloud. Song and chorus. <i>B flat, D-F.</i> ..... <i>Sidney Carton.</i>	40	Jubilant Deo; Oh, Be Joyful in the Lord. Alto, solo and quart. <i>E flat B flat-G. W. H. Gerrish.</i>	60	What the Sparrow Chirps. Song. <i>F-E-E. F. D.</i>	35
Aimer, Aimer, c'est a vivre. E & F words. <i>A flat, C-E flat.</i> ..... <i>R. H. Neilson.</i>	35	Lead, Kindly Light. Solo and Quartette. <i>D.</i>	35	When e'er my scolding Wife. (Cooper's Song), Bocaccio. Sop. or Tenor. <i>E flat-B flat-A flat.</i>	40
A Damsel fair was Singing. G D-E..... <i>H. Ganz.</i>	35	D-E. Arranged from Calkin, by <i>D. D. Wood.</i>	50	Do. Alto or Bass. <i>C, G-D.</i>	40
A Penny for your Thoughts. D D-F sharp. <i>Walters.</i>	30	Let (Oh,) a Rosebud Fall! <i>E flat. E flat-A flat.</i>	35	When You're Afloat. Song and chorus. <i>G. D-G.</i>	40
Asleep in Jesus. Duett for sop. and alto or bar. Arr. from Donizetti. <i>F C-F. W. W. Keys.</i>	35	La Baronne Egbert de Stein de Altenstein.....	35	Barcarolle, from "Princess Toto."..... <i>F. Clay.</i>	40
A Vision. D minor, D-F sharp..... <i>S. D. S.</i>	50	Let Me Dream Again. Sop. <i>E flat. E B. Sullivan</i>	35	Where the Bee Sucks. Song. <i>C. E-A. Sullivan.</i>	35
Battle Prayer. Quartette for male voices. <i>A flat.</i>	10	" " " Alto. <i>C. D-G.</i>	35	While Tender Arms Still Shelter. Song. <i>C. E-F.</i>	30
Arranged by <i>Rosewig.</i> ..... from <i>Himmel.</i>	10	Little (The) Diamond Pin. Song and Dance. <i>B flat, D-F.</i> ..... <i>G. D. Woodill.</i>	35	Whoa, Emma! Song. <i>G G-F sharp. Read.</i>	30
Be (Oh,) Joyful in the Lord. Alto solo and quartette. <i>E flat, B flat-F.</i> ..... <i>W. H. Gerrish.</i>	60	ditto, with accompaniment for 8 pieces.....	1.00	Who is Sylvia? Song. <i>E., G. and Ital. words. E-E-F sharp.</i> ..... <i>F. Schubert.</i>	40
Benedic anima mea; (Praise the Lord, O my soul!) Alto solo & quart. <i>B flat, B flat-G. M. G. Bisbee.</i>	50	Look into Mine Eyes Again. Song. <i>D D-F. Sharp.</i>	35	Why That Look of Sadness? Solo and quartette. <i>B flat D-F.</i> Arranged from..... <i>Balfe.</i>	50
Beyond the Changing Sun. Quartette for male voices. — <i>A flat.</i> ..... <i>Rosewig.</i>	10	Lord (O), Abide with Me. Solo and quartette. <i>E flat, D-E flat.</i> ..... <i>John Zebley.</i>	40	Words are Silver and Thoughts are Gold. Song. <i>D-F sharp.</i> ..... <i>D. H. Straight.</i>	30
Broken (The) Ring. E & G words. Quartette for male voices. Arranged by..... <i>A. H. Rosewig.</i>	10	Lost Chord. Song, in <i>F. D-G.</i> ..... <i>A. Sullivan.</i>	40	Wouldn't You? Song. <i>B flat. F-G. Jackman White.</i>	30
Blue Alsatian Mountains. <i>E flat, E flat-G. Adams.</i>	40	" " " in <i>G. E-A.</i> ..... <i>A. Sullivan.</i>	40	Young Recruit. Quartet, for male voices. <i>E-E-A.</i> English and German words, adapted by <i>A. H. Rosewig, from.</i> ..... <i>Kucken.</i>	10
Chants—Come unto Me; Thy Will be Done; My Faith Looks up to Thee; Just as I am; Nearer, My God, to Thee. Kyrie, Nos. 1 and 2. Complete in one number..... <i>C. De Budna.</i>	35	Love of Jesus. Duet for soprano and alto. <i>G. D-G.</i> Arranged from <i>Pacini, by W. W. Keys.</i>	30	You Can Never be Mine. Song and chorus. <i>B flat F-E flat.</i> ..... <i>John S. Coz.</i>	35
Chorister (The). Soprano. <i>G D-G.</i> ..... <i>A. Sullivan.</i>	30	Love's Joys. Waltz song. <i>E., G. &amp; I. words. D flat D flat-B flat.</i> ..... <i>F. Gumpert.</i>	10		
" " " Alto <i>E-B-E.</i> .....	30	*Lulu's Dream; or, The Angel in the Cloud. Song and chorus. <i>B flat. F-F. Sidney Carton.</i>	40	<b>Quartettes for Male Voices.</b>	
Christ our Passover. C. E-F. <i>W. W. Gilchrist.</i>	40	Maiden's (The) Flower Song. <i>G. D-E. Pinsuti.</i>	40	Sleep in Peace. Serenade..... <i>A. H. Rosewig.</i>	10
Christ is Risen. <i>B flat, E-A flat. W. W. Gilchrist.</i>	60	Merriest (The) Girl that's out. Song. <i>D. D-D.</i>	30	The Broken Ring. In einem Kühlen Grunde, The Young Recruit. Der Kleine Rekrut. <i>Kucken.</i>	10
Christmas Anthem: Sing, O Daughter of Zion. Sop. solo and chorus. <i>C E-G. W. W. Gilchrist.</i>	30		30	The Battle Prayer..... <i>Himmel.</i>	10
Christmas Carols (3).....	15		30	Three Chafers..... <i>Truhn.</i>	10
Come (Oh,) Love, Come. Song and chorus. <i>G D-E.</i> ..... <i>E. Linwood.</i>	35		30	Sweet and Low..... <i>Barnby.</i>	10
* Come (Oh,) to Me, Darling Aileen. Song and chorus. <i>C E-F sharp.</i> ..... <i>Barry Carter.</i>	40		20	Here's a Health to all Good Lasses..... <i>Trio Nancy Lee.</i>	20
Come, Ye Disconsolate. Duett for sop. and ten. <i>E flat, E flat-F.</i> Arr. from Carafa, by <i>Keys.</i>	40		20	Beyond a Changing Sun..... <i>A. H. Rosewig.</i>	10
Cradle Song. Quart. <i>F-E-F.</i> Mrs. <i>S. D. Mack.</i>	40		25	Hours of Long Ago..... <i>S. Bodie.</i>	10
Darling Annie. Song & cho. <i>G D-F sharp. Linwood.</i>	30		30	<b>Sacred Solos, Duettts and Quartettes.</b>	
Dear (O) Memory. Air with variations. <i>E-B-A.</i> Theme by <i>Carafa, varied by.</i> ..... <i>Winter.</i>	75		75	Adesle Fideles. Novello. Arranged for Double Chorus, by..... <i>H. G. Thunder.</i>	1.00
Departure of Summer. <i>G E-F sharp. Linwood.</i>	35		35	Asleep in Jesus. Duett for Soprano and Alto. From Donizetti. By..... <i>W. W. Keys.</i>	35
Dreaming of Angels. Song. <i>G D-E. C. Blamphin.</i>	40		60	Be Joyful in the Lord. Quartette with Alto Solo..... <i>W. H. Gerrish.</i>	60
Easter Anthem, Christ our Passover. <i>C E-F.</i> ..... <i>W. W. Gilchrist.</i>	40		50	Benedic Anima Mea. Alto Solo & Quart. <i>Bisbee.</i>	50
Easter Anthem, Christ is Risen. <i>B flat, E-A flat.</i> ..... <i>W. W. Gilchrist.</i>	60		30	Chants for Offertory Sentences. (6, complete in one number)..... <i>C. de Budna.</i>	35
Easter Carols (2).....	10		30	Christ our Passover..... <i>W. W. Gilchrist.</i>	40
Erin awhile I'm Forsaking. <i>G E-F.</i> ..... <i>Linwood.</i>	30		30	Christ is Risen.....	60
Fair, Sweet, and Dear. Song and chorus. <i>G. E-F sharp.</i> ..... <i>E. Linwood.</i>	35		35	Christmas Anthem. Sop. Solo & Cho. ".....	30
Faithful Johnnie. Scotch song. <i>E flat, E flat-E flat.</i> ..... <i>Beethoven.</i>	30		25	Christmas Carols, (3).....	15
Far Across the Deep Blue Waters. Song and chorus. <i>E flat. E flat-F.</i> ..... <i>W. W. Porter.</i>	30		35	Come Ye Disconsolate. Duett for Sop. and Tenor. From Carafa, by..... <i>W. W. Keys.</i>	40
Final (The) Song—Das Letzte Lied. <i>E. &amp; G.</i> Song. Soprano or tenor..... <i>J. Beschmitts.</i>	30		35	Friend of Sinners. Duett for Soprano and Alto. From Campana, by..... <i>W. W. Keys.</i>	35
Flower (The) in the Lane. Song & cho. <i>F. f. Irwin.</i>	40		30	Gloria in Excelsis. Quartette..... <i>H. Hills, Jr.</i>	35
Friend of Sinners. Duett for sop. and alto. <i>F. E-F.</i> Arranged from Campana by <i>W. W. Keys.</i>	35		30	Heavenly Dwelling. Solo & Quart. <i>M. G. Bisbee.</i>	35
Gloria in Excelsis. Quartette. <i>A, F sharp.</i> — <i>G sharp.</i> ..... <i>H. Hills, Jr.</i>	35		10	Jubilate Deo..... <i>W. H. Gerrish.</i>	60
Good-bye, Sweetheart. Song. <i>C C-G. J. L. Hatton.</i>	35		50	Lead, Kindly Light. Solo and Quartette. From Calkin, by..... <i>D. D. Wood.</i>	50
Good-Night. Song. <i>E E-E.</i> ..... <i>Alfredo Barilli.</i>	30		35	Lord, Abide with Me. Solo and Quart. <i>J. Zebley.</i>	40
Growing Old Gracefully. Song and chorus. <i>B flat, D-F.</i> ..... <i>Miss L. C. Phillips.</i>	35		35	Love of Jesus. Duett for Soprano and Alto. <i>Pacini, by.</i> ..... <i>W. W. Keys.</i>	30
Hebe's Song; introduced in "Pinafore" by Miss Belle McKenzie. G D-D. Arr. by <i>M. Hassler.</i>	30		30	Nearer My God to Thee. Quartette. <i>M. G. Bisbee.</i>	25
Helen was Fair as the Flowers; or, Under the Snow. Song & cho. <i>B flat D-E flat. Linwood.</i>	30		35	Praise the Lord, Oh My Soul. Alto Solo and Quartette..... <i>M. G. Bisbee.</i>	50
Heavenly Dwelling. Solo and quartette. <i>E flat E-G flat.</i> ..... <i>M. G. Bisbee.</i>	30		30	Shadow of the Rock. Quartette. <i>M. G. Bisbee.</i>	25
Here's a Health to All Good Lasses. Trio for male voices. <i>A flat A flat-F.</i> .....	10		30	Sing O Daughter of Zion. Soprano Solo and Chorus..... <i>W. W. Gilchrist.</i>	30
Hope on, Love on. E. and G. words. Reverie from opera "Dimitri." C D-F. <i>V. Jancieres.</i>	35		30	Softly now the Light of Day. Solo, Mez. Sop. or Bar. From Kucken, by..... <i>W. W. Keys.</i>	30
Hope. Cho. for male voices. <i>F-F-B flat. H. Mohr.</i>	50		30	Softly now the Light of Day. Arranged from Beethoven, by..... <i>W. C. Ewing.</i>	40
I Love My Jean. Song. <i>F. C-F. F. G. Cuffman.</i>	35		30	There is a Better Land. Solo for Soprano or Tenor..... <i>Sarmiento.</i>	30
It Isn't Truth, Barney Darling, You're Speakin'; or, Erin Awhile I'm Forsaking. Song. <i>G E F sharp.</i> ..... <i>E. Linwood.</i>	30		40	There is a Green Hill Far Away. Gounod. Arranged as a Solo and Quartette, by <i>D. D. Wood.</i>	50
			30	Te Deum (plain) in D..... <i>Horace Hills, Jr.</i>	40
			35	Trisagion. "Therefore with Angels," &c. Adapted to a Quart. of Barnby. By <i>F. T. S. Darley.</i>	30
			35	Unknown Land. Quart. <i>C. E-D. M. G. Bisbee.</i>	30
			35	Valley of Chamouni. Song. <i>A. E-F sharp. Glover.</i>	35
			30	We'd Better Bide Awee. <i>E flat D-A flat. Claribel.</i>	35
				" " " " <i>C B-F.</i>	50