ORIGINAL COMPOSITIONS

for the

ORGAN.

BY

DR. HENRY STEPHEN CUTLER.

		Price.
1.	ANDANTE. C Major.	3½
2.	ANDANTE. D Major.	3½
3.	ANDANTE. B flat, Major.	3½
4.	VARIATIONS ON CHORAL. (Nuremberg.)	4
5.	VARIATIONS ON CHORAL. (Luther's Judgment Hymn)	4
6.	VARIATIONS ON CHORAL. (Ein' feste Burg.)	5
7.	SARABANDE. (We, three Kings of Orient, are.)	
8.	TOCCATA. (Theme by Bargiel.)	
9.	PRELUDE AND FUGUE. (Jerusalem the Golden.)	
10.	CANON.	
11.	DIATONIC FUGUE. (C Major.)	
12.	FUGUE. (A Minor.)	
13.	FUGUE. (F Major.)	
14.	FUGUE. (G Major.)	
15.		
16.		
17.		
18.		
19.		
20.		

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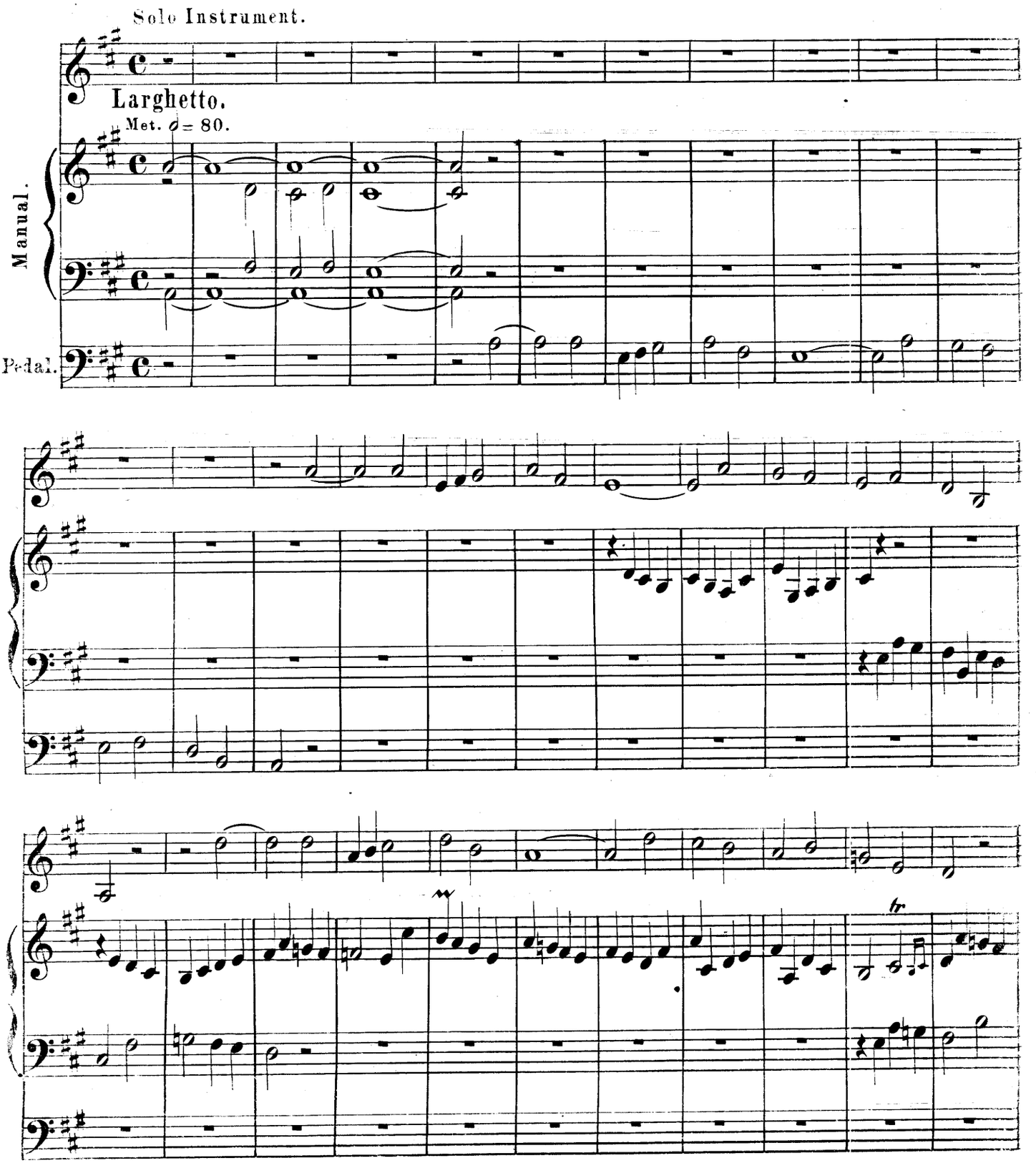
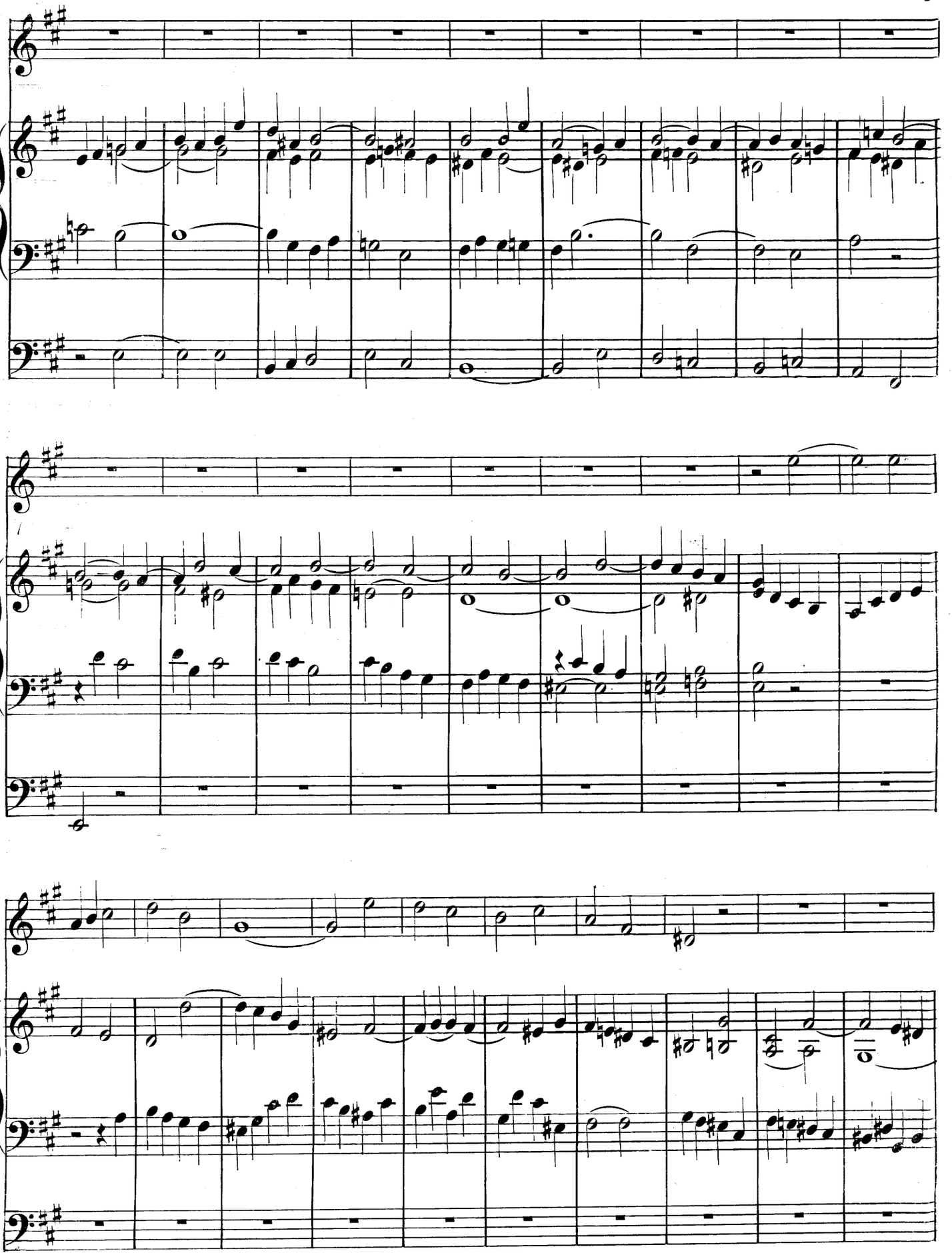
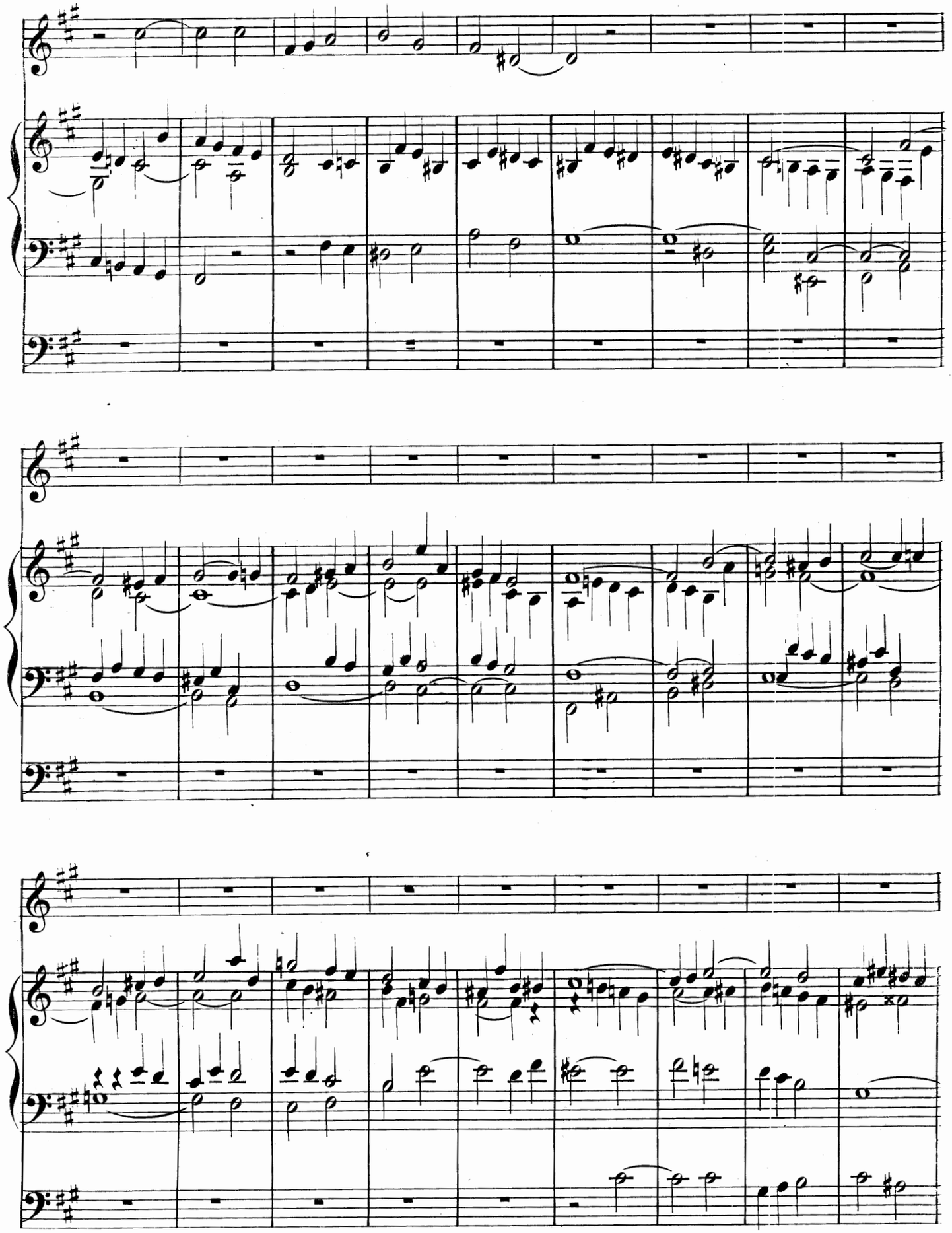
VARIATIONS ON CHORAL.

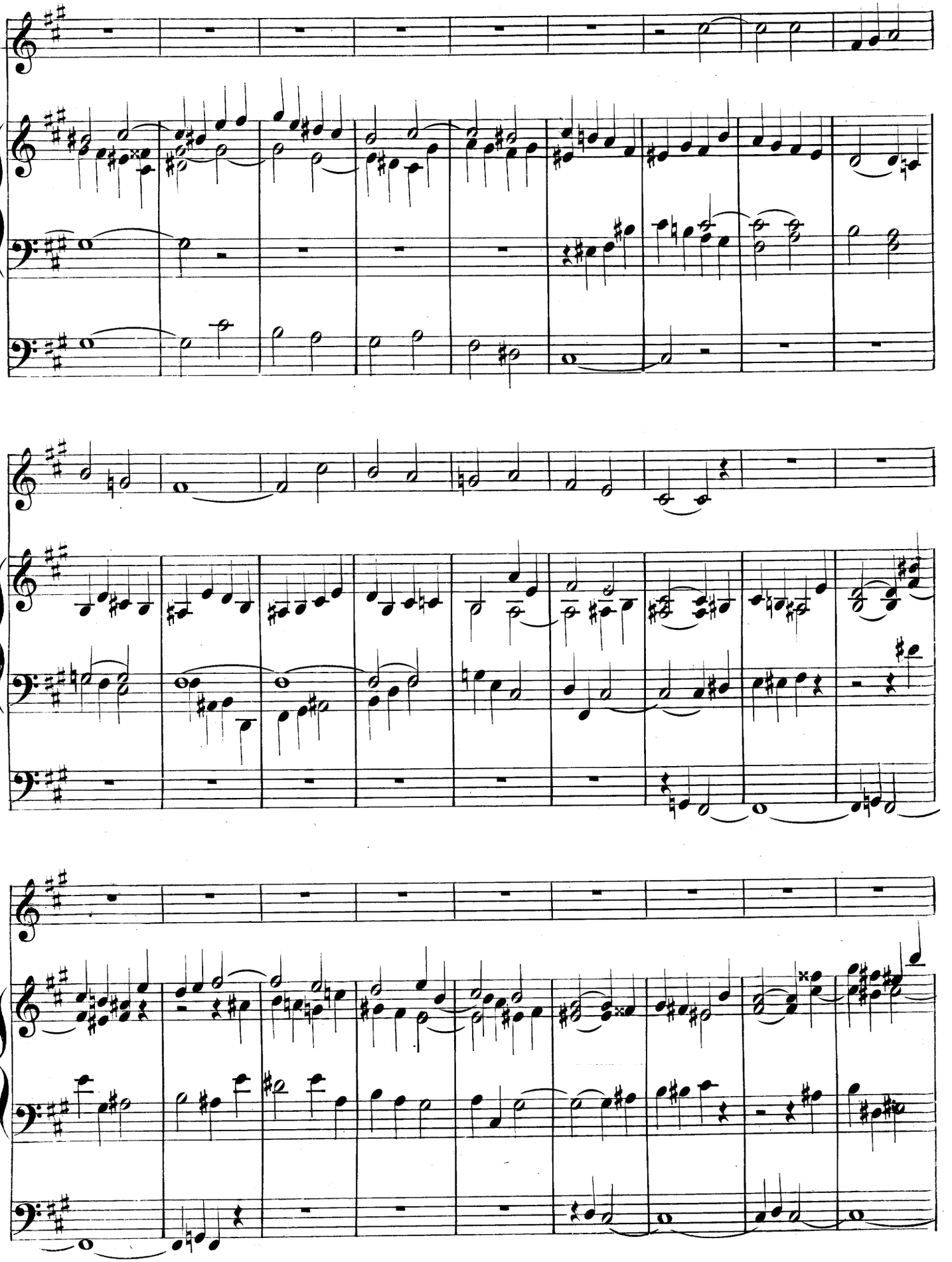
("EIN' FESTE BURG.")

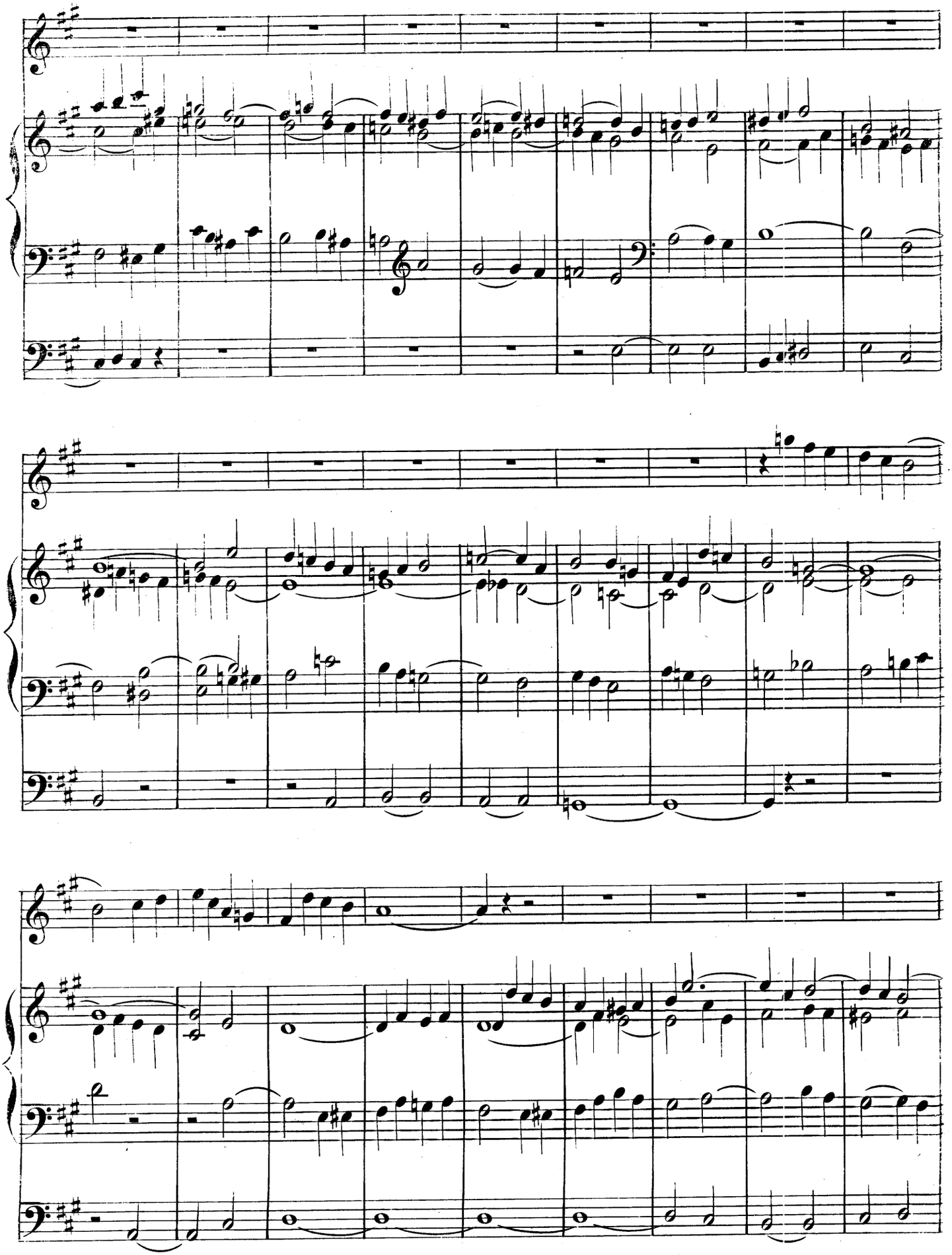
Dr HENRY STEPHEN CUTLER.

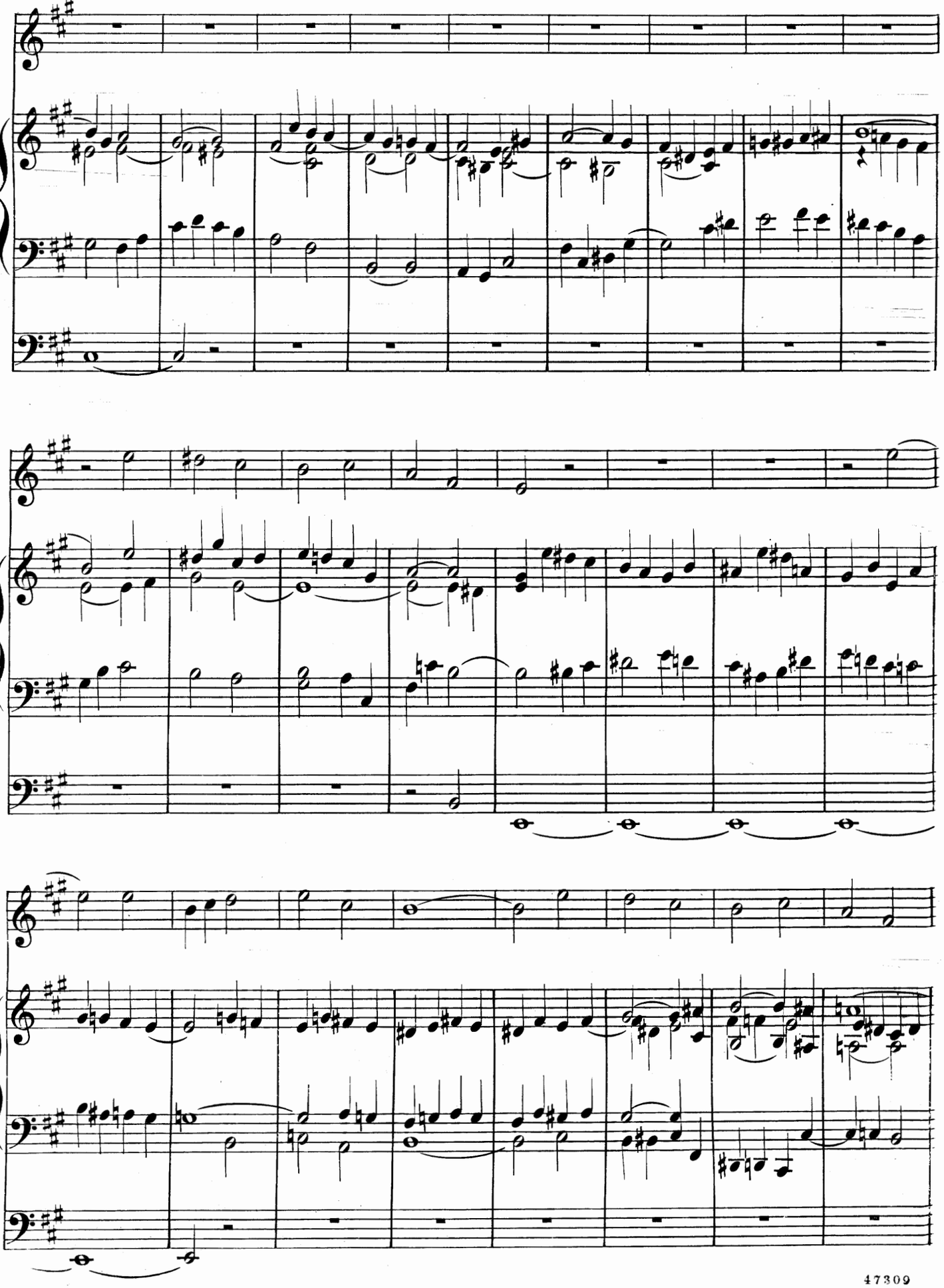


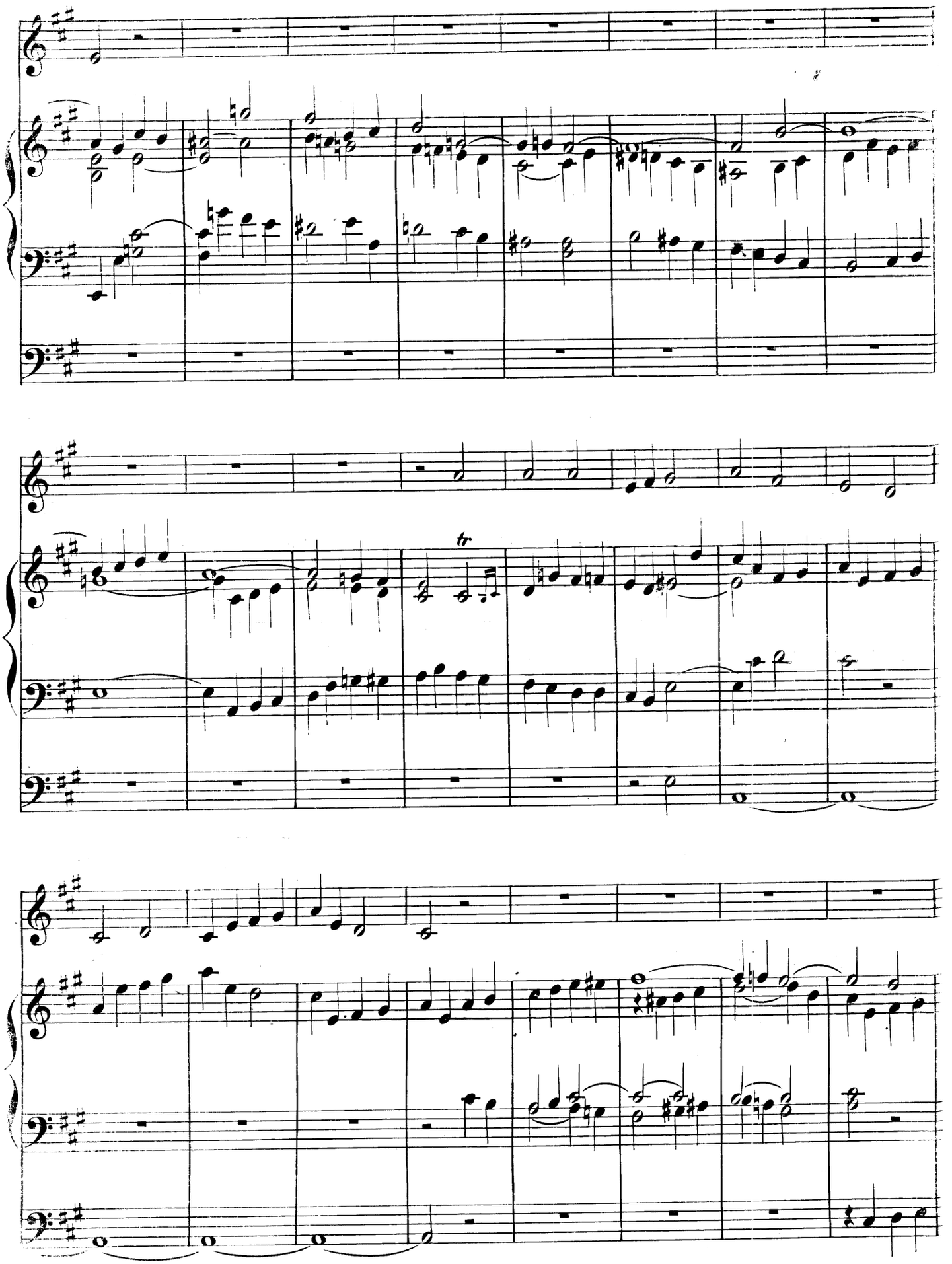








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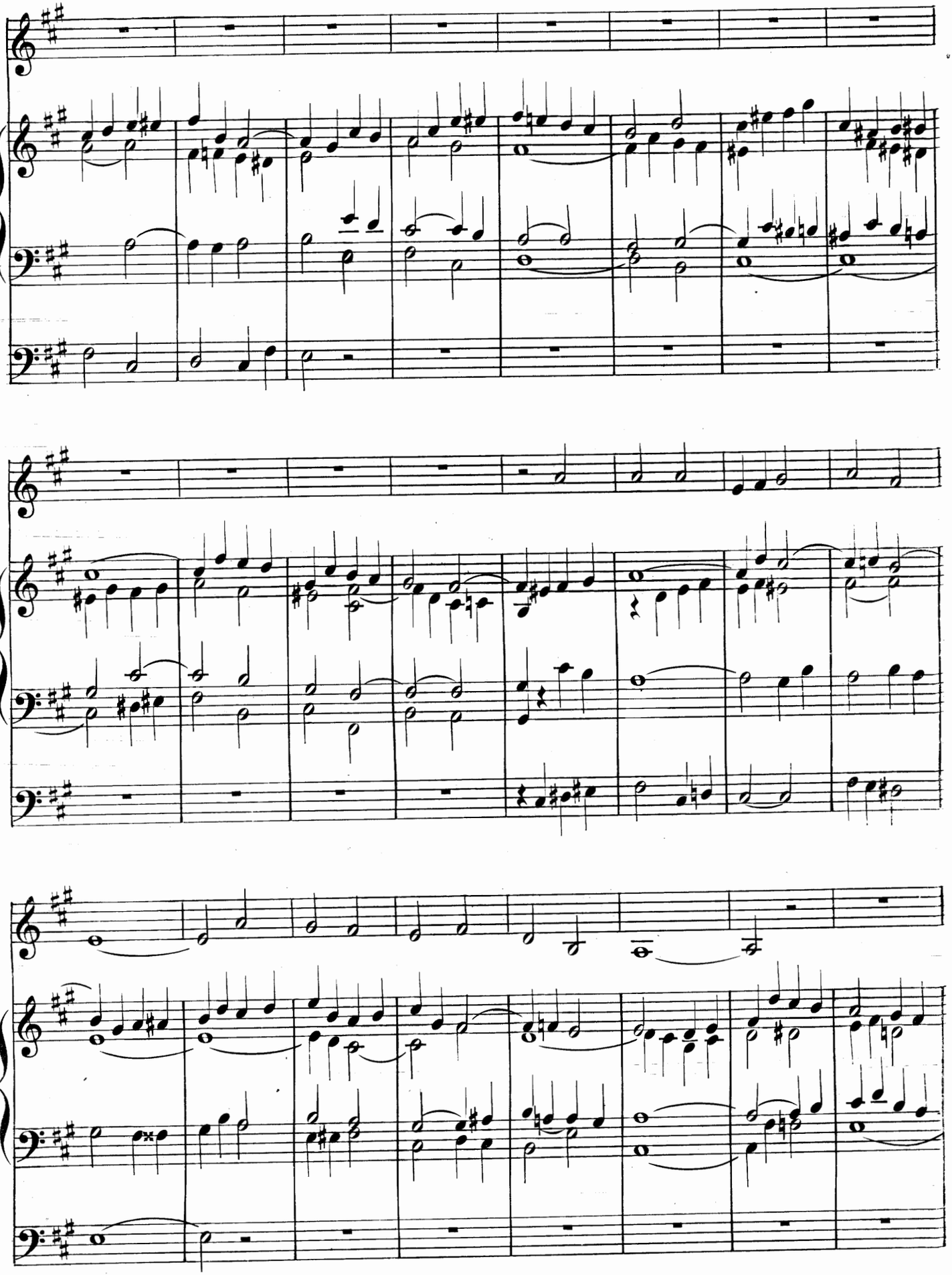

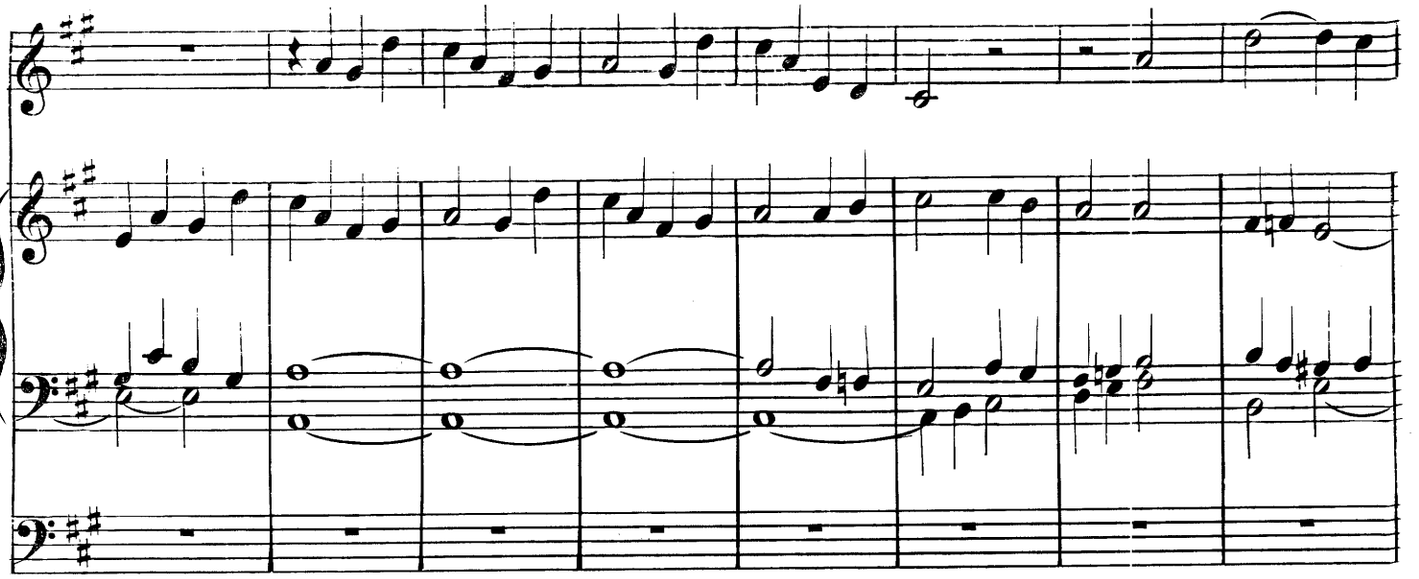

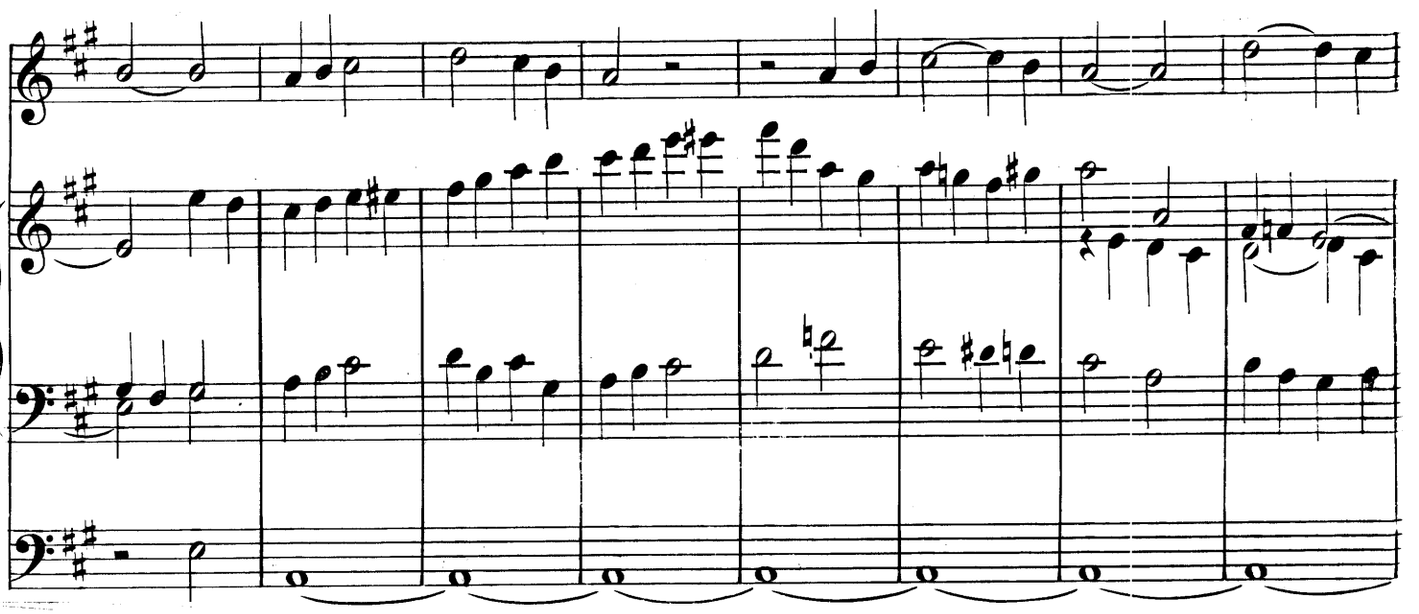

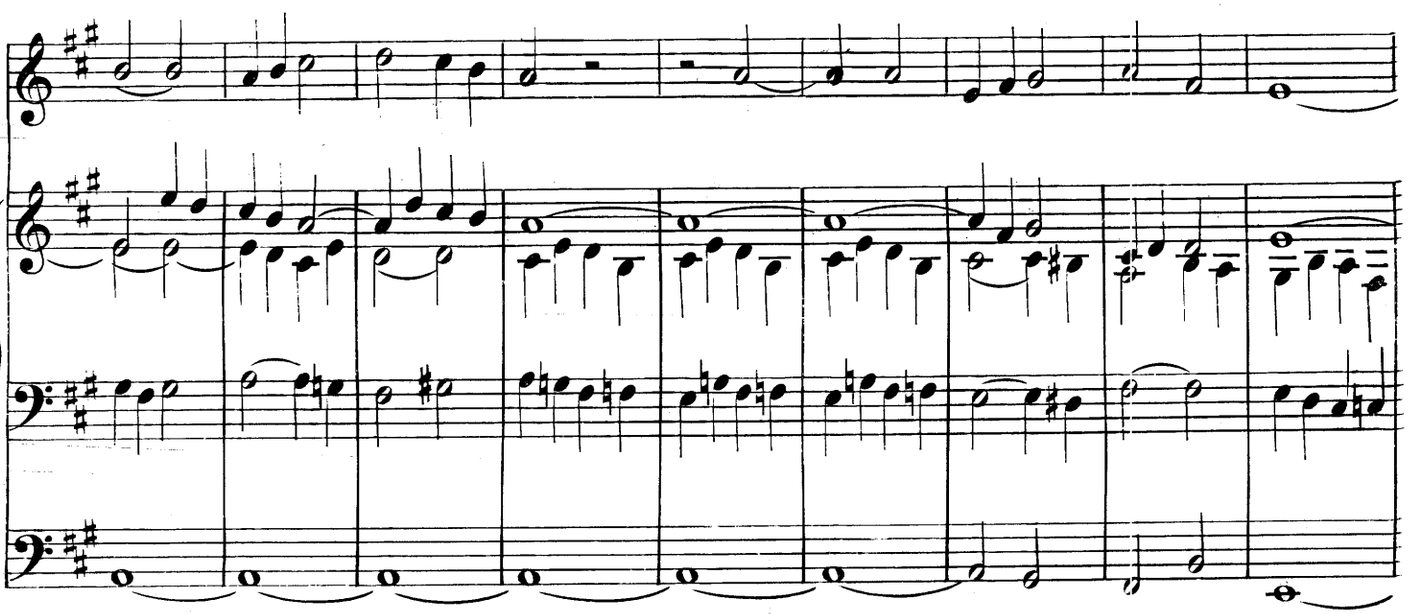

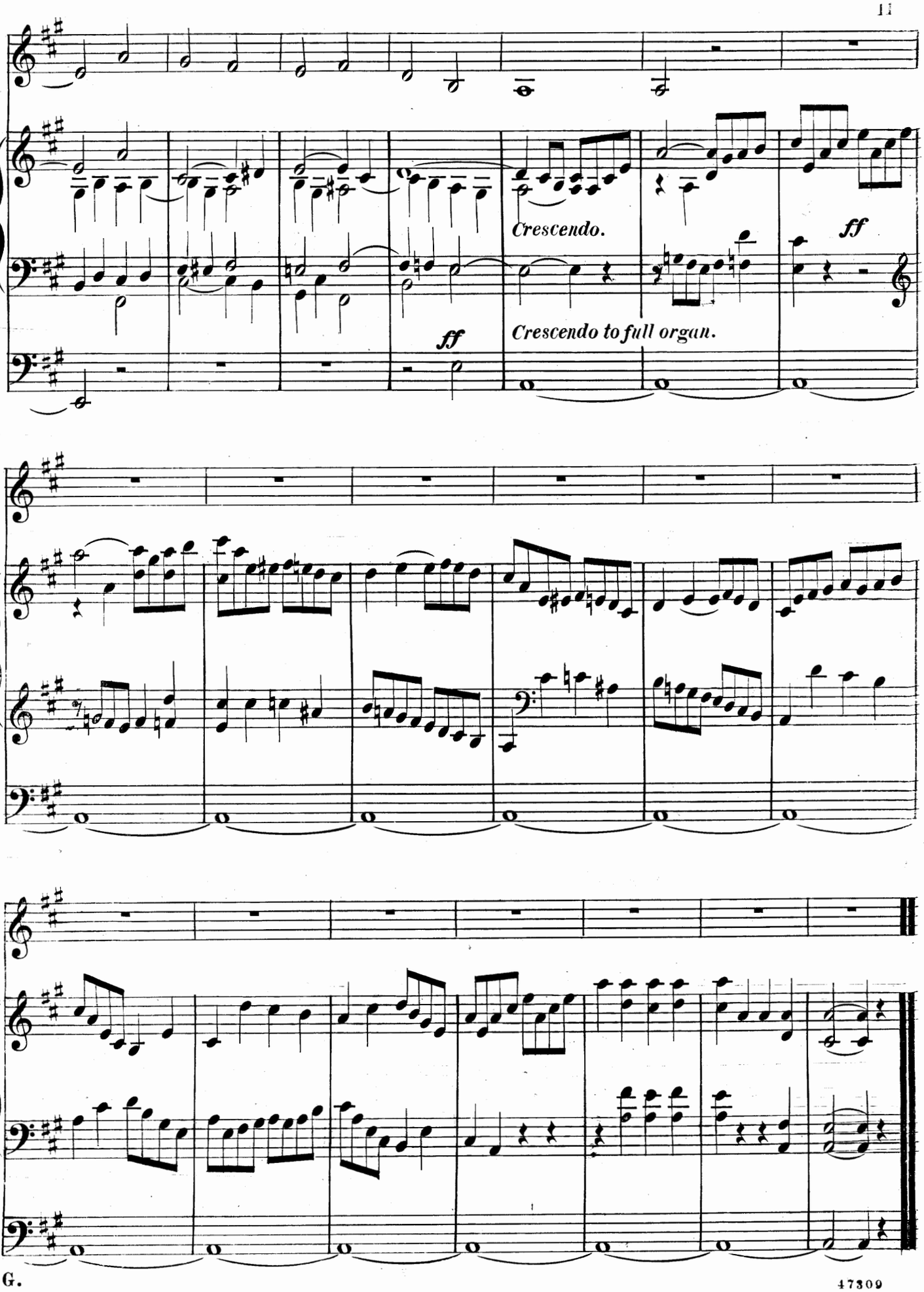
Crescendo.
ff
ff
Crescendo to full organ.

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CLARKE'S REED ORGAN MELODIES.

BY WM. HORATIO CLARKE. PRICE, $2.50 IN BOARDS; $3.00 IN CLOTH; $4.00 IN CLOTH GILT.

The Reed Organ, until quite recently, has been mostly unprovided with true Reed Organ music. It is true that all sacred tunes sound well on the Reed Organ. Songs, also, may be admirably accompanied on that instrument, but the player has been obliged to re-compose his music, as it was made for an instrument of percussion. Waltzes, Marches, Rondos, &c., made for the Piano, can always be played on the Reed Organ, unless, indeed, the compass of the piece is too great. But here again the effect is a "Piano" effect, and not an "Organ" effect, unless the player uses his judgment in varying, especially the left hand part.

CLARKE'S REED ORGAN MELODIES *are* Reed Organ Melodies, and nothing else. They are carefully selected, and are, without exception, fresh, bright and interesting. They were *taken from* the instrument. That is, in arranging, the author, who is an accomplished Organ player, first *performed* each piece on a Reed Organ, playing it until it pleased his own ear, and was approved by his own taste. Afterward, and not until it was in good Reed Organ shape, it was transferred to paper. The result is a great success, as all will find who, in playing, are enticed from piece to piece by the beauty of each successive one, until, at length, the book is reluctantly laid aside.

DESCRIPTIVE INDEX.

The melodies in this division are smooth, gliding, nicely united ones, quite appropriate for Pipe Organ playing, or for legato playing on any keyed instrument.

Pastoral.
Elevation.
Meditation.
Prayer of the Angels.
Summer Evening Reverie.

Bridal by the Sea.
Romance in F.
" " C.
Andante in F.

Way-side Chapel.
Twilight.
L'Adieu. Nocturne.
Sabbath Repose.

Wanderer's Rest.
Dream of Youth.
May Blossoms Reverie.
L'Absence. Romance.

Vision of the Past.
Death of the Organist.
Evening thoughts.
Evening Prayer.
Nocturne. (Shirmer.)

Those in this division are of the nature of Transcriptions; arranging Melodies from Songs and melodious Piano pieces in such a way as to make them "sing" on the Reed Organ.

First Love. Italian.
Santa Lucia. Neapolitan.
Flower Girl. Italian.
Little Sparrows. "
Luiscella. "
Pretty Market Girl. Italian.
La Madonna. "
Swiss Echoes. German,
O, may'st thou dream. English.
Apart. (Thomas.)
Blue Eyes. German.

Joyous Life. (Randegger.)
Aileen Mavourneen. (Catlin.)
Good Wishes. Italian.
Reminiscence of Pompeii. "
Cherished Hopes. "
Carolina. "
Beautiful Evening Star. "
Canzone Napolitana. "
Belle of Sorrento. Neapolitan.
Beautiful Tresses. "
Wish for Mountains. German.

My Loving Angel. Italian.
Mandolinata. "
Farewell to Naples. "
Cradle Song.
Thou over all. German.
Teré. Italian.
Legend of the Crossbill. (Lemmens.)
I think of Thee. German.
Vision of the Past. (Ganz.)

Clochette. English.
Love's Greeting. German.
The Angel and Child. (Keller.)
Little Wanderer. (Wilson.)
Gondellied. Italian.
Good Bye. (Thomas.)
Ring Again. (Stewart.)
Summer Song. (Emery.)
Twilight Bells. (Dorn.)
Way-side Chapel. (Wilson.)
Angels my loved one. German.

Sleep Well. (Wilson.)
When the Birds. (Danks.)
My Soul to God. (Clapisson.)
Alpine Echo. Tyrolienne.
Evening Song. (Hölzel.)
No Crown. (Thomas.)
I love thine Eyes. Italian.
Watchman's Song. German.
Whither? (Kellarc.)
I seek for thee. (Ganz.)
O, fair Dove. (Gatty.)

The pieces in this division have the swaying, rocking motion of Boat-songs or Barcarolles.

On the Sea. Italian.
Love is at the Helm. (Thomas.)
Volimo Pazzia. Napolitaine.
Teré "
Venetian Gondellied. Italian.
Floating Idly. (Strachauer.)
Yachtman's Song. (Wels.)

Waltzes, Polkas, &c.

Dreamy Waltz.
From House to House, Galop.
Kiss Polka.
Remembrance, Waltz.
Sweet Robin. Waltz.
Illusion Polka.
Race for Life, Galop.
Wood Nymphs, Waltz.
Willow Tree, Waltz.
Delightful, Waltz.

Joyous Chimes, Waltz.
Linden Waltz Song.
Flowery Vale, Waltz.
For Thee, Polka Mazurka.
Pretty Louise, Waltz.
Fairy Land, Polka.
Glittering Spray, Waltz.
Evelyn's Birthday, Waltz.
Merry Sprite, Polka.
Fleur de Thé, Galop.
Theme from Tannhauser.
La Chevaleresque.

Marches and Quicksteps.

Allie Ray, March.
Bridal March, from Lohengrin.
Gov. Morton's Funeral March.
Nora, Quickstep.
Ringing Rocks. Quickstep.
Sad Thoughts, March.
Silver Cloud, "
March of Silver Trumpets.
Sunshine, March.
Qui Vive, "

Heavenward, March.
Heart and Hand, March.
Old Cabin, "
Surging Billows, "
Sweet Sixteen, "
Letter Carrier's "

Miscellaneous.

Calabrian Bag-Pipe; or Tarentella.
Amaryllis. Air of Louis XIII.

CLARKE'S HARMONIC SCHOOL FOR THE ORGAN.

Published September, 1878. BY WM. HORATIO CLARKE. (*Author of Clarke's New Method for Reed Organs.*) **Price $3.00.**

This is an Organ Instruction Book of great promise, and is especially important for organists who wish to acquire the true organ style of playing, and with it the power *to extemporize their own interludes and voluntaries.* In fact, as any organist should be able to do this, it is a most useful book for all who feel that they are not yet fully trained for their position. The instructions in playing are plain and sufficient, and the exercises, tunes, airs, fugues, &c., are of the kind that interest, while they develop the dexterity both of fingers and brain. But besides this, (and the following is a peculiar feature of the book,) the learner is all the while *practicing composition.* The construction of everything is explained. One learns how to start with a musical idea, then repeat it, invert it, construct musical sentences from it, mingle or contrast it with other ideas, to give proper symmetry to the phrases put together, &c., &c., until the fingers gain the happy faculty of almost instinctive composition.

Notice, that this is a book *for learning to play the organ in church.* It makes no difference whether the Organ has reeds or pipes, as the key board is the same, and the Harmonic School is as good a book for one kind as for the other. Notice also, that all the music is within easy reach of the fingers. There are none of those long stretches, easy for skilful players with gigantic hands, but which are points of despair for learners with only the common length of digits.

Either of the above Books mailed, post-free, for Retail Price.

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