

SCHIRMER'S SCHOLASTIC SERIES

Volume 11

NEW AND REVISED EDITION

STUDIES IN
PEDAL PHRASING
FOR THE ORGAN

By
DUDLEY BUCK
Opus 28

NEW YORK: G. SCHIRMER, INC.

Publishers' Notice.

AT the time of its first publication, twenty-six years ago, this work on Pedal-Phrasing was practically unique in modern organ-literature; that is to say, there existed a limited number of exercises and studies for the organ-pedal, but none which so instructively and logically contrasted the phrasing and registration of pedals and manuals, both in their alternation and combination.

These studies in the free style consequently met a real want, and instantly found recognition. Their merit is best evidenced by the fact, that they have not only held their own during more than a quarter of a century, but that the continued demand has made it necessary to prepare the present newly-arranged edition, which has also been revised throughout in order to adapt it, in every particular, to the progress and requirements of to-day.

It will be perceived that, in addition to the above-mentioned revision and rearrangement, the work has been entirely re-engraved in convenient oblong form, and is now bound in one volume and furnished at a reduced price. In view of these radical improvements, it is hoped that this valuable text-book may find a wider and constantly extending sphere of usefulness.

AUTHOR'S PREFACE.

In this new and revised edition of the following studies, the principal change will be found in the more frequent use of "heel and toe." This arises simply from the great improvements made in the "action" of organs to-day as compared with those built twenty-five years ago.

At that time the stiffness of manuals coupled together and to the pedals demanded much physical exertion. A frequent use of "heel and toe" was then unreliable in making the pipes "speak" clearly and promptly, unless in positions especially favorable to the ankles. At present this hindrance amounts to relatively little, so great have been the improvements in various actions—pneumatic, tubular, electric, etc. Under these circumstances the use of "heel and toe" becomes of great assistance in simplifying the execution of many difficult passages. Even to-day, however, when the passage to be executed lies principally in the centre of the pedal-board, and when the tempo is rapid, the alternation of feet is preferable.

The proper stops have been only generally indicated (as the effect varies with different Organs); still, in the hands of a competent teacher, these pieces may also be usefully employed as studies in registration.

In most of the studies, besides those for the Full Organ, the pedal-part should be registered slightly louder than the Manuals, and stops of 16 and 8 ft. have been intended throughout. Should the Organ have no 8-ft. stop in the pedals, the effect must be obtained by coupling with the Manuals.

DUDLEY BUCK.

EXPLANATION OF PEDAL-MARKING:

^ Placed above a note signifies —— *Toe of Right Foot.*

v " below " " " —— " " *Left "*

o " above " " " —— *Heel of Right "*

o " below " " " —— " " *Left "*

v ^ Signifies —— *Change from Left to Right without repeating the note.*

^ v " —— " " *Right to Left " " "*

[] " —— *A slide, striking with the side of the foot on the first of two ♯ keys.*

Studies in Pedal Phrasing.

Nº 1.

Absolute Legato in both Manual and Pedal.

DUDLEY BUCK. Op. 28.

Moderato. ($d = 72$)

Manuals.

Pedal.

*) Omit this chord in the Manual when commencing the Study.

11877 c

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4

rall. e dim.

Nº 2.

Arpeggios based on the Octave.

Andante espressivo. (♩ = 80.)

Manuals. (Sw. with Reed.)

Pedal. (Choir or Gt.)

(Pedals also coupled with Sw. if the Reed goes "through")

Musical score for three voices (Soprano, Alto, Bass) in G major (two sharps). The score consists of three staves, each with a treble clef, a key signature of two sharps, and a common time signature. The vocal parts are connected by a brace.

The vocal parts are:

- Soprano:** The top voice, primarily in the upper range. It features melodic lines with various note values (eighth and sixteenth notes), slurs, and grace notes. It also includes dynamic markings like **f** (fortissimo), **p** (pianissimo), and **v** (volume).
- Alto:** The middle voice, mostly in the middle range. It follows a similar melodic and rhythmic pattern to the soprano, with slurs and grace notes.
- Bass:** The bottom voice, primarily in the lower range. It follows a similar melodic and rhythmic pattern to the soprano and alto, with slurs and grace notes.

The score is divided into measures by vertical bar lines. The vocal parts often sing in unison or in close harmonic proximity, creating a dense polyphonic texture. The vocal parts are connected by a brace.

The image displays three staves of musical notation for organ, likely from a study book. The notation includes:

- Staff 1 (Treble):** Features grace notes above the main notes, sustained notes with fermatas, and pedal strokes (v) under notes.
- Staff 2 (Bass):** Shows sustained notes with fermatas and pedal strokes (v) under notes.
- Staff 3 (Bass):** Similar to Staff 2, with sustained notes and pedal strokes.
- Staff 4 (Treble):** Contains grace notes, sustained notes, and dynamic markings: *cresc.*, *dim.*, and *rit.*
- Staff 5 (Bass):** Shows sustained notes and pedal strokes.
- Staff 6 (Bass):** Similar to Staff 5, with sustained notes and pedal strokes.

*) If the Sw. Pedal is employed for *cresc.* and *dim.* the Pedals should be used thus: Many similar cases of freeing the right foot in order to operate Sw. Ped. may be taken advantage of in these Studies; but as exceptional, cannot here be indicated, and must be left to the discretion of the teacher or performer.

Nº 3.

Continuous legato in Pedal.

Allegro non troppo. ($\text{♩} = 108$.)

Manuals. { Full Org.

Pedal. { $\text{♩} = 108$

alternation, to relieve the ankle.

This study should be practised slowly, at first, and especial care taken to preserve the pedal legato when passing to extremes of pedal key-board.

*) Left foot under right.



Nº 4.

Con moto. (♩ = 100.)

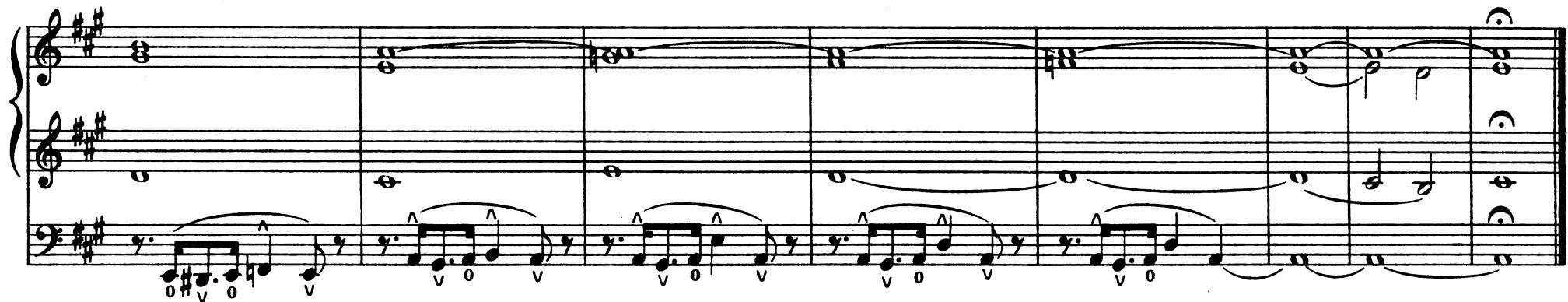
For practice in various "skips."

Manuals.

Pedal.

A musical score for piano, featuring four staves of music. The score consists of four systems, each containing four measures. The key signature changes from G major (two sharps) to A major (one sharp) at the beginning of the second system. Measure 10 starts with a forte dynamic. Measure 11 begins with a piano dynamic. Measure 12 starts with a forte dynamic. Measure 13 begins with a piano dynamic. Measure 14 starts with a forte dynamic. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like f (forte), p (piano), and mf (mezzo-forte). Articulation marks such as dots, dashes, and vertical strokes are also present. Measure 10 contains a bracketed measure 12. Measures 11, 13, and 14 each contain a bracketed measure 8.

* Even when the heel is employed in the centre of the keyboard, (although the worst position for the ankle) do not let the body sway or move the shoulders.



Nº 5.

Absolute Legato in both Manual and Pedal.

Larghetto. ($\text{♩} = 88$)

Manuals.

p (Gr. Flute 8', coupled to Sw. Diaps. & Oboe.)

Pedals.

cresc.

mf

dim.

p

cresc.

f

Musical score for three voices (Soprano, Alto, Bass) in 2/4 time, key signature of B-flat major (two flats). The score consists of three staves, each with a different vocal range and specific dynamics and articulations.

- Soprano Staff:** The top staff uses a soprano C-clef. It features a continuous eighth-note pattern in the first measure, followed by a series of sixteenth-note patterns with various slurs and dynamic markings (f, p).
- Alto Staff:** The middle staff uses an alto C-clef. It contains eighth-note patterns with slurs and dynamic markings (f, p). The bass staff provides harmonic support with sustained notes and grace notes (marked with 'v').
- Bass Staff:** The bottom staff uses a bass F-clef. It provides harmonic support with sustained notes and grace notes (marked with 'v'). The bass staff also includes dynamic markings (f, p) and articulation marks (wavy lines above the notes).

The score is numbered 12 at the top left. The page number 11877 is located at the bottom left.

Musical score for three staves (treble, bass, and alto) in 2/4 time, key signature of B-flat major (two flats). The score consists of three systems of four measures each.

- Staff 1 (Treble):** Measures 1-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern followed by eighth notes.
- Staff 2 (Bass):** Measures 1-3 show eighth-note patterns. Measure 4 shows eighth-note patterns with dynamic markings: a piano dynamic above the first measure, a forte dynamic above the second measure, and a piano dynamic above the third measure.
- Staff 3 (Alto):** Measures 1-3 show eighth-note patterns. Measure 4 shows eighth-note patterns with dynamic markings: a piano dynamic above the first measure, a forte dynamic above the second measure, and a piano dynamic above the third measure.

Measure 4 concludes with a dynamic instruction *dim. e rall.*

Nº 6.

For acquiring a clear and expert repetition of the same tone
with use of alternate feet.

Andante con moto. ($\text{♩} = 76$)

Manuals.

Pedal.

Manuals.

<img

The image displays three staves of musical notation, likely for three voices (Soprano, Alto, and Bass). The notation is in common time and includes various musical markings such as dynamic changes (e.g., 'dim.'), performance instructions ('(Sw.)'), and specific articulations like 'v' and '^'. The music consists of six measures per staff, with the first two staves ending on a double bar line.

Nº 7.

For acquiring surety in minor arpeggios, especially in descending.

Maestoso. ($d = 50$)

Full Organ.

Manuals.

Pedal.

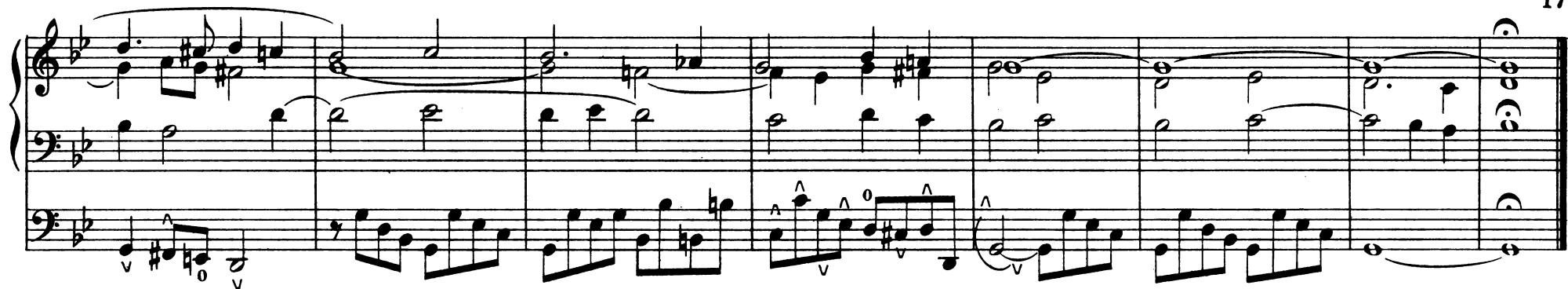
sempre legato.

(*avoid hurrying.*)

N.B.

*) The Pedal passages in this Study should also be practised *staccato*.

N.B. Especially in this measure no motion of body forwards.



Nº 8.

For acquiring steady tempo despite interruptions as between Man. and Ped.

Andante quasi Allegretto. ($\text{♩} = 90$)

Manuals.

(Sw. Diaps. & Reed.)

Pedal.

mf (Sw. both hands.)

(Gr. Clarabella & Flute 4:)

11877

18

18. (Gt.)

(S_W)

1

(Sw. both hands.)

f.l.h.

mp

三

rallent.

dim.

p

NO 9.

To acquire a quick and clear "speech" in the pedals in shortest phrases:

Moderato. ($\text{♩} = 84$)

(Gt. Clarabella.)

Manuals.

Soft 16' & 8' ft. coupled to Sw.

Pedal.

(Sw. with Reed.)

Measure 1: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: p , v , o , z .

Measure 2: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 3: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 4: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 5: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 6: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 7: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 8: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

(Gt. both hands.)

Measure 9: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 10: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 11: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 12: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Sw.

Gt.

Measure 13: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 14: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Measure 15: Manuals play eighth-note chords. Pedal plays eighth-note chords. Dynamics: v , o , z .

Musical score for piano and guitar, page 20. The score consists of four systems of music. The top system features two staves: treble and bass. The first measure of the top system includes a dynamic instruction "Sw. both hands." The second measure includes dynamics "f" and "(add one Stop of 4' to Gt.)". The third system contains three staves: treble, bass, and a staff for the guitar (Gt.). The fourth system contains three staves: treble, bass, and a staff for the guitar (Gt.). Measure numbers 11877 are present at the bottom of the page.

Sw. both hands.

f

(add one Stop of 4' to Gt.)

(Sw.)

(Gt.)

(Sw.)

11877

(Gt. 4' off.)

(Sw.)

(Gt.)

rall.

Nº 10. Cradle Song.*

Moderato cantabile. ($\text{♩} = 58$)

Manuals.

Pedal.

pp
(Left hand alone, Gt. Org. or Ch.)

Sw. p espressivo

*) A study for flexibility of the ankles, and clear execution of thirds with heel and toe of same foot.

22

Poco vivace. (d = 100.)

(1st time R. H. Ch. or Gt. L. H. Sw.
and time Ch. or Gt. both hands.)

(add Tremulant to Sw.)

Musical score for measures 23 and 24. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 23 starts with a melodic line in the upper voices. Measure 24 begins with a forte dynamic. The vocal parts are labeled "Tempo I. (Sw.)" and "(Ch.)". The bass part contains eighth-note patterns. Measure 24 concludes with a dynamic marking "molto rallent.".

Musical score for measures 25 and 26. The top two staves are treble clef, and the bottom two are bass clef. The vocal parts are labeled "Tempo I. (Sw.)" and "(Ch.)". The bass part features eighth-note patterns. Measure 26 ends with a dynamic marking "8.....".

Musical score for measures 27 and 28. The top two staves are treble clef, and the bottom two are bass clef. The vocal parts are labeled "(Ch.)" and "(Sw.)". The bass part contains eighth-note patterns. Measure 28 ends with a dynamic marking "(Tremulant off.)".

Musical score for measures 29 and 30. The top two staves are treble clef, and the bottom two are bass clef. The vocal parts are labeled "(Ch.)" and "(Sw.)". The bass part contains eighth-note patterns. Measure 30 ends with a dynamic marking "8.....".

Nº 11.

Passing alternate feet (toes) over and under each other.

Allegretto. (d. = 80.)

Manuals.

(Gt. Org. Full to 15'.
coupled to Sw. with reeds.)

Pedal.

Allegretto. (d. = 80.)

(Gt. Org. Full to 15'.
coupled to Sw. with reeds.)

Manuals.

Pedal.

1. 2.

11877

NO 12.

Allegro scherzando. (♩ = 88.)
Heel and Toe in rapid connection.

Manuals. {

Pedal. {

* The student should note by practical trial, why alternation is here preferable to the formula:  etc.

11877 The physical reason should be apparent that the use of heel and toe in rapid passages, containing no sharps (or flats) is difficult and risky in the centre of the pedal-board, and to be there avoided when not absolutely necessary.



Poco più mosso. ($\text{J} = 66$)



Tempo I.

Right foot occupied with Sw. Ped.

Right foot.

(Full. Sw.)

Full Organ.

ritard.

The musical score consists of three staves of organ music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes throughout the piece. Various registration markings are present, such as 'Full Organ.' and '(Full. Sw.)'. Performance instructions include 'rall.', 'ritard.', and specific foot pedal markings like 'Right foot occupied with Sw. Ped.' and 'Right foot.'. The tempo is marked as 'Tempo I.'

Nº 13. Romanza.

(Occasional freeing right foot for expressive use of Sw. Ped.)

Lento cantabile. (♩ = 48.)

Manuals.

Pedal.

mp (Sw.) cresc.

Poco più mosso. (♩ = 70.) (Sw.) (Choir or Gt.)

f cresc.

5.

3 5 3 5 4 3

f.

rall.

dim.

(Sw.)

(Gr.)

Tempo I.

p. #p.

pp (Sw.)

1877

Nº 14. Irregular Scale-Passages. (legato.)

Allegro moderato. ($\text{♩} = 69.$)

Manuals. { (Gr. Org. without Mixtures and 16' stops.)

Pedal.

1 2 3 4 5

Musical score for three voices (Soprano, Alto, Bass) across four measures. The notation includes various note heads, stems, and rests. Measure 1: Soprano has a eighth note followed by a sixteenth note. Alto has a quarter note. Bass has a eighth note followed by a sixteenth note. Measure 2: Soprano has a eighth note followed by a sixteenth note. Alto has a eighth note followed by a sixteenth note. Bass has a eighth note followed by a sixteenth note. Measure 3: Soprano has a eighth note followed by a sixteenth note. Alto has a eighth note followed by a sixteenth note. Bass has a eighth note followed by a sixteenth note. Measure 4: Soprano has a eighth note followed by a sixteenth note. Alto has a eighth note followed by a sixteenth note. Bass has a eighth note followed by a sixteenth note.

(Sw.) (Gr.)

(Sw.) (Gr.)

Musical score for three voices (Soprano, Alto, Bass) across three staves. The notation includes various note heads (solid, hollow, with stems), slurs, and grace notes. Measure numbers 32, 33, and 34 are indicated above the staves. Measure 32 starts with a half note in Soprano, followed by a quarter note in Alto, and a eighth-note pattern in Bass. Measures 33 and 34 feature complex sixteenth-note patterns in Bass, with Soprano and Alto providing harmonic support. Measure 34 concludes with a half note in Soprano and a quarter note in Alto.

Musical score for piano, page 33, measures 11877-11878. The score consists of four staves (treble, bass, treble, bass) with various dynamics, articulations, and performance instructions.

Measure 11877 (Measures 1-4):

- Treble staff: Dynamics include f , p , f , p .
- Bass staff: Dynamics include f , p , f , p .
- Measure 11878 (Measures 5-8):

 - Treble staff: Dynamics include f , p , f , p .
 - Bass staff: Dynamics include f , p , f , p .

Measure 11878 concludes with a repeat sign and endings:

 - Ending 1: Bass staff shows a bass clef, a key signature of one sharp, and a tempo marking of F .
 - Ending 2: Bass staff shows a bass clef, a key signature of one sharp, and a tempo marking of F .
 - Ending 3: Bass staff shows a bass clef, a key signature of one sharp, and a tempo marking of F .

Nº 15.

Syncopations, sounding like legato phrases.

Con moto. (♩ = 88.)

Manuals.

Pedal.

(Sw. with Reeds.)

(Gt. 2 stops of 8' & 1 of 4').

(Gt. & Sw. coupled.)
(Gt. & Ped. coupled.)

Musical score for piano, page 35, featuring three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music consists of measures separated by vertical bar lines. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as crescendos and decrescendos. Measure 11 begins with a dynamic instruction '(Sw.)' above the top staff. Measure 12 starts with a bass note followed by eighth-note pairs. Measures 13-14 show eighth-note patterns in the treble and bass staves. Measures 15-16 feature eighth-note chords in the treble staff. Measures 17-18 show eighth-note patterns in the bass staff. Measures 19-20 show eighth-note patterns in the treble staff. Measures 21-22 show eighth-note patterns in the bass staff. Measures 23-24 show eighth-note patterns in the treble staff. Measures 25-26 show eighth-note patterns in the bass staff. Measures 27-28 show eighth-note patterns in the treble staff. Measures 29-30 show eighth-note patterns in the bass staff. Measures 31-32 show eighth-note patterns in the treble staff. Measures 33-34 show eighth-note patterns in the bass staff. Measures 35-36 show eighth-note patterns in the treble staff. Measures 37-38 show eighth-note patterns in the bass staff. Measures 39-40 show eighth-note patterns in the treble staff. Measures 41-42 show eighth-note patterns in the bass staff. Measures 43-44 show eighth-note patterns in the treble staff. Measures 45-46 show eighth-note patterns in the bass staff. Measures 47-48 show eighth-note patterns in the treble staff. Measures 49-50 show eighth-note patterns in the bass staff. Measures 51-52 show eighth-note patterns in the treble staff. Measures 53-54 show eighth-note patterns in the bass staff. Measures 55-56 show eighth-note patterns in the treble staff. Measures 57-58 show eighth-note patterns in the bass staff. Measures 59-60 show eighth-note patterns in the treble staff. Measures 61-62 show eighth-note patterns in the bass staff. Measures 63-64 show eighth-note patterns in the treble staff. Measures 65-66 show eighth-note patterns in the bass staff. Measures 67-68 show eighth-note patterns in the treble staff. Measures 69-70 show eighth-note patterns in the bass staff. Measures 71-72 show eighth-note patterns in the treble staff. Measures 73-74 show eighth-note patterns in the bass staff. Measures 75-76 show eighth-note patterns in the treble staff. Measures 77-78 show eighth-note patterns in the bass staff. Measures 79-80 show eighth-note patterns in the treble staff. Measures 81-82 show eighth-note patterns in the bass staff. Measures 83-84 show eighth-note patterns in the treble staff. Measures 85-86 show eighth-note patterns in the bass staff. Measures 87-88 show eighth-note patterns in the treble staff. Measures 89-90 show eighth-note patterns in the bass staff. Measures 91-92 show eighth-note patterns in the treble staff. Measures 93-94 show eighth-note patterns in the bass staff. Measures 95-96 show eighth-note patterns in the treble staff. Measures 97-98 show eighth-note patterns in the bass staff. Measures 99-100 show eighth-note patterns in the treble staff.

NO. 16.

Special practice in parallel thirds and sixths between Pedal and Left Hand.

Allegro. (♩ = 100.)

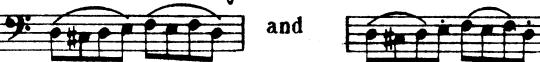
(Full Organ.)

Manuals.

Pedal.

N.B. This Study should also be practised with the following phrasing:

11877





Nº 17. Chorale.
„Allein Gott in der Höh' sei Ehr'!“

Manuals. {

(Full Sw. without Bourdon and mixtures.)

Pedal. {

11877

This section shows the organ music for the chorale. It includes two staves: 'Manuals.' and 'Pedal.'. The 'Manuals.' staff is in treble clef and the 'Pedal.' staff is in bass clef. The 'Manuals.' staff has dynamics like 'p' (piano) and 'mf' (mezzo-forte). The 'Pedal.' staff has dynamics like 'p' (piano). There are also performance instructions like 'cresc.' (crescendo) and 'mf' (mezzo-forte) placed above the notes. The page number '11877' is at the bottom left.

Man II. (Ch. or Gt. 8' & 4')

Man II. (Ch. or Gt. 8' & 4')

Man. I.

1.

2.

dim.

*) Nothing aids more in conquering the requisite independence of the left hand in conjunction with the feet, than practice of "Trios" for two Manuals and Pedal.

Nº 18. Chorale.

Lento.

Manuals.

(Full Sw.) *p*

Pedal.

(Reduce Sw. to 8' with reed.)

R.H.

ritard.

f (Sw.)

Man. II. (Gamba with Flute 4')

11877

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The music is divided into measures by vertical bar lines. The first three staves feature eighth-note patterns with various dynamics like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The fourth staff begins with a dotted half note followed by a sixteenth-note pattern. Measure 10 introduces a 'ritard.' (ritardando) instruction, indicated by a wavy line above the notes.

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