

72  
**INTERLUDES**

FOR THE  
**ORGAN**

BY  
**GORDON BALCH NEVIN**

*Price 50 Cents*

CHICAGO  
CLAYTON F. SUMMY CO., 429 So. Wabash Ave.  
Weekes & Co., London.

**PIPE ORGAN**  
**Graded on a Scale of 1 to 7**

GRADE		GRADE	
	<b>Adams, Mrs. Crosby</b>		<b>Dickinson, Clarence</b>
2	Our Shepherd. Song arr. by the composer.....	3	Berceuse .....
	.50	3	Madrigale. (A. Simonetti)....
		4	Toccata from Oedipe a Thébes. (Mereaux) .....
	<b>Anderson, Henry F.</b>		
4	An Elegy .....	3	<b>Doty, Alice L.</b>
	.75		Four Pieces .....
			Contents—Romanza, Improvisa- tion and two Offertories.
	<b>Aubert, Louis</b>		
3-4	Nocturne (from Op. 7). Arr. by Alden Barrell .....	6	<b>Dubois, Th.</b>
	.30		Fantaisie Triomphale. For Grand Organ and Orchestra. Full Score .....
			The same transcribed for Organ alone .....
	<b>Avery, Stanley</b>		
5	Festoso .....	3	<b>Dunham, Arthur</b>
5	Scherzo .....	3	Pastorale .....
	.75		Romanza. D.....
	<b>Bach, J. S.</b>		
4	"The Walk to Jerusalem" Chorale—Finale from the Cantata "Jesus nahm zu Sich die Zwölfe" .....	40	<b>Etherington, Charles L.</b>
	Arranged for Organ by Frederick H. Griswold.		An Old Irish Air.....
	<b>Balfe, M. W.</b>		<b>Faulkes, Wm.</b>
5	Overture to Bohemian Girl. Transcribed by Jas. Watson. 1.50	3	Grand Choeur, in Ab.....
		3	March, in Bb.....
		3	Pastorale, in F.....
	<b>Barnes, A. L.</b>		
3	Reverie .....	4	<b>Foerster, Ad.</b>
5	Toccata. Bb.....	3	Prelude, in Db.....
	1.50		
	<b>Blum, Elias</b>		<b>Fulton, M.</b>
3	Andantino .....	3	Oriental Air. Arr. by Clarence Eddy.....
	.50		
	<b>Bohm, Carl</b>		<b>Gaul, Harvey B.</b>
3	Still as the Night. Arr. by Gordon B. Nevin.....	3	Cantique d'Amour.....
	.50		
	<b>Canfield, J. Mary</b>		<b>Gaynor, Jessie L.</b>
3	Berceuse. Arranged by Gatty Sellars .....	40	Reverie. Transcribed by Walter Keller .....
	.40		
	<b>Clokey, Joseph W.</b>		<b>Gleason, Frederick Grant</b>
4-5	Fireside Fancies—The Cat— A Cheerful Fire—Grandmother Knitting—Grandfather's Wooden Leg—The Kettle Boils—Old Aunty Chloe— The Wind in the Chimney.. 2.00	3	Vorspiel to Otho Visconti. Op. 7.....
	<b>Davis, A.</b>		<b>Goodwin, Hugo</b>
3	Berceuse .....	4	In Olden Times.....
	.65	4	Told by the Camp-Fire (Legend) .....
	<b>De Lamarter, Eric</b>		<b>Groom, Lester</b>
4	Suite (In Miniature)—Prelude —Adagietto—March .....	3-4	Slumber Song .....
	1.00		
			<b>Groton, Frederic</b>
	<b>De Lille, Gaston</b>	4-5	Afterglow .....
3	Rêve Charmante. Berceuse. Transcribed by Alice L. Doty. 50		
			<b>Havens, C. A.</b>
			3 Cantilena. Op. 41.....
			3 Offertoire. G minor. Op. 194..
	<b>Dett, R. Nathaniel</b>		
3	The Deserted Cabin. From "Magnolia Suite." Arr. by Gordon B. Nevin.....	3	
	.60		
			<b>Heller, Stephen</b>
3	Mammy. From "Magnolia Suite." Arr. by Gordon B. Nevin .....	3	Il Penseroso. Op. 45, No. 16. Transc. by Harvey B. Gaul..
	.50		
2-3	His Song. From "In the Bot- toms." Arr. by Gordon B. Nevin .....	4	<b>Hopkins, H. P.</b>
	.50		In the Park.....
			.60

(Continued on inside of back cover.)

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## *PREFACE*

In the course of any church service there occur pauses or short intermissions during which it is advisable, indeed almost essential, that the organist render a brief interlude upon the organ. These pauses generally take place at the time of reception of the offering, the announcement of the responsive reading—(while the people are locating the announced selection,) and— in the liturgical services— while the officiating clergyman is moving from alter-rail to alter, to the pulpit, etc.

The organist who is able to supply instantly during these pauses a few measures of unobtrusive but *attractive and technically correct* music will contribute much to the smooth progress of the service. To do this requires either fair proficiency in the art of improvisation or the use of a collection of material so prepared as to be instantly available for the purpose.

Realizing that at this time the study of improvisation is practically a negative quantity, this collection of Seventy-Two Interludes for the Organ has been prepared.

These Interludes are written in every key in general use, four interludes to each major key, and two interludes to each minor key; they are arranged in "clock-wise" rotation (each major key being followed by its relative minor key) working progressively up through the added sharp keys and then down through the flats. Therefor, not only is it possible to instantly "fill-in" with music in any desired key, but the scope of the interlude may be expanded by using either the relative dominant or sub-dominant keys—which will be found succeeding and preceeding respectively the given key.(Of course for the first key in the book, the key of C major, it will be necessary to turn to the back of the book for the sub-dominant key- F- major, and conversely! The principal remains the same however.)

This feature of the work together with the key-index provided on each page and the compact size of the volume fit the collection to occupy a place upon the music-rack of the organ where it may be turned to at a moment's notice for a few bars of interludial music.

The few registration hints are merely suggestive and may be — in fact *should* be — varied at the discretion of the performer.

That this work may be of aid to all who have at heart the interest of good organ playing is the hope of —

*Gordon Balch Nevin*

# Seventy-two Interludes for the Organ

C MAJOR

1.

GORDON BALCH NEVIN

*Larghetto tranquillo*

C Major

2.

*Andante*

Strings, Vox Humana

dim. e rit.

4

*Andantino alla recit.*

3.

4.

*Adagio*

A MINOR

5.

A Minor

*Con moto moderato*

6.

*Grazioso*

*p*

Flutes, trem.

G MAJOR

7.

G Major

*Andante*

Sw.

Sw. Vox Humana

8.

*Largamente*

Sw. mp

Sw. Strings and Gedecht

Ch.(Clar.) *mf*

## 9.

*Affrettando*

*mp*

*rit.*

*Alla notturno*  
Flutes 8'-4'

## 10.

*f*

Celesta or soft Flute

*ten.*

E MINOR

## 11.

*Largo*

*E Minor*

## 12.

*Con rubato*

Ch.

*simile*

Sw. Sal. Diap. Flute

## 13.

D MAJOR

*Con tenerezza*

French Horn, or Diapason

D Major

Soft 8ft.

14.

*Calmato*

Sw.  
*mp*

Gt.  
Flute

Ch. Clarinet

(Gt.-with right thumb)  
or on - Swell.

15.

*Elevato*

Sw.  
*mp*

16.

*Adagio*  
Vox Humana

Vox Humana

Soft 8ft.

## B MINOR

17.

*Con moto moderato*

Ch.

Ch. Diapason  
alla pizz.

Violone and Bourdon

*Supplichevole*

18.

Ch.

Ch. Flute Celeste

## A MAJOR

*Risoluto*  
Ch. Full

19.



f Sw.

*Brillante*

## 20.

*mf*

*cresc.*

*dim.*

## 21.

*Lento semplice*

Strings

8ft. Flute

## 22.

*Alla pastorale*

Musical score for section 22 in G major, 8/8 time. The score consists of three staves: Oboe (top), Dulcian (middle), and Bassoon (bottom). The Oboe and Dulcian parts are primarily sustained notes with occasional eighth-note patterns, while the Bassoon provides harmonic support with sustained notes and bassoon slurs.

## 23.

F# MINOR

*Adagio cantabile*

F# Minor

Musical score for section 23 in F# minor, 4/4 time. The score consists of two staves: Strings (top) and Flute (bottom). The Strings play sustained notes with occasional eighth-note patterns, while the Flute plays sustained notes with grace notes.

## 24.

*Lamentando*

## 25.

E MAJOR

*Con moto moderato*

E Major

## 26.

*Adagio sostenuto*

26. *Adagio sostenuto*

*mp* rit.

Soft Open Diap.

Measure 26 consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of three sharps. It features a sustained note pattern with dynamic *mp* followed by *rit.*. The bottom staff is in common time (indicated by '3') and has a key signature of one sharp. It shows a descending scale-like pattern. A bracket labeled "Soft Open Diap." spans both staves.

## 27.

*Molto largo*

Ch.

Sw.

Sw. Strings - *mp*  
Ch. 8 - 4ft. Flutes - *p*

27. *Molto largo*

Ch.

Sw.

Sw. Strings - *mp*  
Ch. 8 - 4ft. Flutes - *p*

Measure 27 consists of four staves. The first two staves are in common time (indicated by '2') and have a key signature of three sharps. The third staff is in common time (indicated by '3') and has a key signature of one sharp. The fourth staff is in common time (indicated by '4') and has a key signature of one sharp. The music features sustained notes and eighth-note patterns. Dynamics include *tr* (trill) and *p* (piano).

## 28.

*Con calore*

28. *Con calore*

Sw.

Sw. Strings and Ged.

Measure 28 consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp. It features eighth-note patterns. The bottom staff is in common time (indicated by '3') and has a key signature of one sharp. It shows a sustained note pattern. A bracket labeled "Sw. Strings and Ged." spans both staves.

14

C<sup>#</sup> MINOR  
*Maestoso*Gt. *f*

29.


  
C<sup>#</sup> Minor



30.

*Pensivo*Sw. *mp*

Sw. Strings

B MAJOR

31.

*Animato*Gt. *mp*with Sw. *mf*

  
B Major



## 32.

15

*Dolce e moderato*

★

*\* = Optional ending*

## 33.

*Romanza espressivo*

Clarinet

## 34.

*Largo*

Ch.  
Ch. Unda Maris, or Aeoline

G $\sharp$  MINOR

## 35.

*Con dolore*  
*mp*

G $\sharp$  Minor

Sw. Strings, Oboe, Vox Humana

## 36.

*Grave e inflexible*

Sw. *mf*

37.

17

G $\flat$  MAJOR.*Mysterioso*G $\flat$  Major

French Horn

Clarinet and French Horn

38.

*Adagio*

Oboe

Gamba

Violone - 16 - 8 - ft

39.

*Calmato*

Sw Strings

Clarinet

Gamba

Clarinet

mp

rit.

40.

*Nobile*

Gt.  
mf

 $E^b$  MINOR

41.

*Patetico* $E^b$  Minor

Vox Humana

Chimes or soft 8ft.

## 42.

*Con moto moderato*

Violone Bourdon, alla pizz.

D<sub>b</sub> MAJOR*Andante*

## 43.

D<sub>b</sub> Major

Ch.

Ch. Flute Celeste

44.

*Adagio pastorale*

Measures 44-45 of the musical score. The music is in common time, key signature is B-flat major (two flats). The first measure starts with a bass note followed by a series of eighth-note pairs. The second measure begins with a bass note, followed by a series of eighth-note pairs. Measure 45 starts with a bass note, followed by a series of eighth-note pairs. The notation includes slurs, grace notes, and dynamic markings like 'Soft 8ft.' and 'mf'.

45.

*Moderato*

Measures 45-46 of the musical score. The music is in common time, key signature is B-flat major (two flats). The first measure starts with a bass note, followed by a series of eighth-note pairs. The second measure starts with a bass note, followed by a series of eighth-note pairs. The notation includes slurs, grace notes, and dynamic markings like 'Sw. Diap.' and 'mf'.

46.

*Alla canzonetta*

Diap.

Measures 46-47 of the musical score. The music is in common time, key signature is B-flat major (two flats). The first measure starts with a bass note, followed by a series of eighth-note pairs. The second measure starts with a bass note, followed by a series of eighth-note pairs. The notation includes slurs, grace notes, and dynamic markings like 'mf'. The text 'Concert Flute' is written below the bass line.

47.

B<sub>b</sub> MINOR

*Larghetto*

B<sub>b</sub> Minor

Sw. Aeoline, Ged., Quintadena

rit.

48.

*Lento cantabile*

Oboe

Dulciana

49.

Ab MAJOR

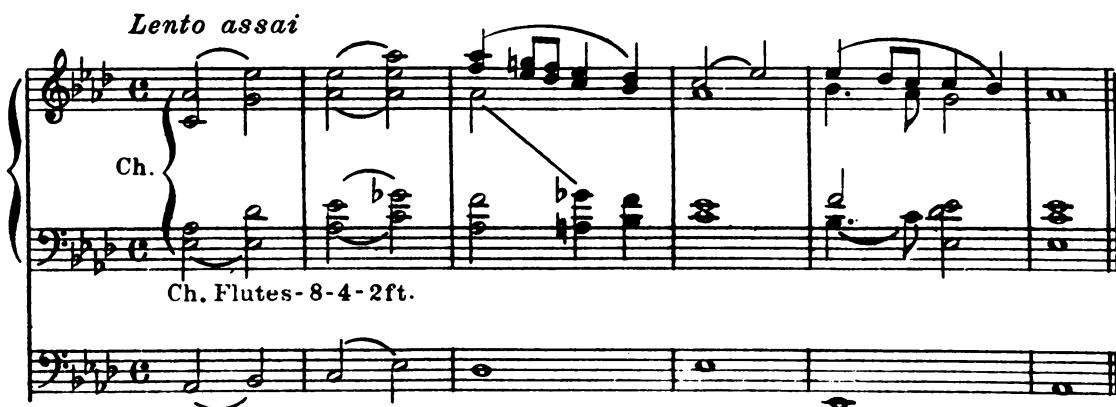

  
Ab Major
*Molto tranquillo*Sw.  
mp.


Celesta, or 8ft. Flute



Gamba

50.

*Lento assai*


Ch.

Ch. Flutes - 8-4-2ft.

51.

*Adagio non troppo*

Sw.  
mp

mp

52.

*Con amabile*

mf

Cello

## F MINOR

53.

*Andante grazioso*

Sw.  
(Flugel Horn)

Gt. with thumb

Ch.

Gt. Clarabella

F Minor

54.

*Dolce a morendo*  
Ch. Flutes and Diap.

Ch. Flutes and Diap.

Sw. Cornopean, or Diapason and Oboe

E<sub>b</sub> MAJOR*Con fervore*

55.

Gt.  
mp

3

2

Eb Major

56.

*Sempre adagio*

Sw.  
mf

3

Soft Diap. Ch. or Gt.

57.

*Con molto espressione**mp*

French Horn

mf

3

(s)

Sw.  
mf

mp

Musical score for page 26:

- Top staff: Treble clef, two flats. Measures show eighth-note patterns.
- Second staff: Bass clef, two flats. Measures show eighth-note patterns.
- Third staff: Treble clef, one flat. Measure shows eighth-note pattern. "French Horn" is written below the staff.
- Bottom staff: Bass clef, one flat. Measures show eighth-note patterns.

Performance instructions: *p*, *ten.*, *rit.*, *dim.*, *rall*.

## 58.

*Con moto moderato*

Musical score for page 58:

- Top staff: Treble clef, 12/8 time. Measures show eighth-note patterns.
- Second staff: Bass clef, 12/8 time. Measures show eighth-note patterns. "Clarinet" is written below the staff.
- Third staff: Treble clef, 12/8 time. Measures show eighth-note patterns.
- Bottom staff: Bass clef, 12/8 time. Measures show eighth-note patterns. "Soft Diap. or French Horn" is written below the staff.

C MINOR

59.

*Allegretto grazioso*

2

C Minor

Increase Sw.

Reduce Sw.

60.

*Grave*

28

B♭ MAJOR  
*Teneramente*

Sw.  
Vox Humana

61.

B♭ Major

62.

*Deciso*

Gt. - *f*

## 63.

*Romanzo espressivo*  
Unda Maris

Musical score for Op. 63, Romanzo espressivo, Unda Maris. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a Flute part with eighth-note patterns and sustained notes. The second system begins with a bass clef, a key signature of one flat, and a 4/4 time signature. Both systems include dynamic markings such as  $\text{3}$  (trill) and  $\text{#}$  (sharp).

## 64.

*Grave*

Musical score for Op. 64, Grave. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a Strings *mp* part with eighth-note patterns. The second system begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The third system begins with a bass clef, a key signature of one flat, and a 2/4 time signature. All systems include dynamic markings such as  $\text{3}$  (trill) and  $\text{#}$  (sharp).

## 65.

G MINOR

*Placido*

Musical score for Op. 65, Placido. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It features an Oboe part with eighth-note patterns. The second system begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The third system begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The fourth system begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The score includes dynamic markings such as  $\text{3}$  (trill),  $\text{Sw.}$  (swell), and  $\text{Ch.}$  (chord).

## 66.

*Adagio*

Sw.  
mf

Gt. Diapason - **f**

## F MAJOR

## 67.

*Alla pastorale*

Cor. Anglais

Concert Flute

F Major

rit.

*Misterioso*

## 68.

Ch.

Ch. Flute Celeste

69.

*Larghetto amabile*

Flute

mp

17

Oboe, or Cor Anglais

A musical score for orchestra, page 69. The score consists of five systems of music, each with three staves. The top staff is for Flute, indicated by a brace and the instruction "Flute". The middle staff is for Oboe or Cor Anglais, indicated by a brace and the instruction "Oboe, or Cor Anglais". The bottom staff is for Bassoon, indicated by a brace. The first system starts with a treble clef, a common time signature, and a dynamic marking of *mp*. The second system starts with a treble clef, a common time signature, and a dynamic marking of *f*. The third system starts with a bass clef, a common time signature, and a dynamic marking of *p*. The fourth system starts with a treble clef, a common time signature, and a dynamic marking of *p*. The fifth system starts with a bass clef, a common time signature, and a dynamic marking of *p*. The score features various musical elements such as eighth and sixteenth note patterns, grace notes, and sustained notes with slurs. Measure numbers 17 and 18 are visible above the Oboe staff in the first and second systems respectively.

70.

*Supplichevole*

D MINOR

71.

*Largo molto*

Sw. *mf*

Ch. *mp*

D Minor

72.

*Dolente*

Ch.

Ch. Unda Maris

GRADE		GRADE		
	<b>Howard, Geo. H.</b>		<b>Reiff, Stanley T.</b>	
3	Marche Solenelle.....	.85	Festival Suite—	
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	<b>Liszt, Franz</b>		<b>Salter, Sumner</b>	
3	Dream of Love. (Liebestraum.) No. 3, Ab. Transcribed by Dr. L. Falk.....	.75	4 Aspiration .....	.60
	<b>McDuffee, Mabel Howard</b>		4 Souvenir .....	.60
3	Andantino, in D.....	.65	<b>Searles-Westbrook, Helen</b>	
	<b>Mereaux, Le Froid de</b>		2-3 Andante Religioso .....	.40
4	Toccata from Oedipe a Thébes (1791). Arr. by Clarence Dickinson .....	.65	3 Chanson-Triste .....	.40
	<b>Mokrejs, John</b>		3 Intermezzo .....	.40
4	A Yellow Violet. Arr. by Harriet Allen .....	.40	3 Laughing Sprites .....	.40
	<b>Moline, Lily Wadham</b>		3 Menuett in Olden Style.....	.40
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4-5	Sonata No. 2.....	2.00	3 Cantilene Rustique .....	.60
5	Legend of the Dunes.....	.50	3 Cradle Song .....	.40
	<b>Nevin, Gordon Balch</b>		<b>Sheppard, Ernest H.</b>	
3	In Memoriam .....	.60	2-3 A Twilight Serenade.....	.40
	Interludes (72) .....	.50	<b>Simonetti, A.</b>	
3-4	Rural Sketches—At Dawn—The Carnival Show—O'er Still Meadows—Song of the Hunters—Twilight Memories	1.50	3 Madrigale. Arranged by Clarence Dickinson .....	.50
	<b>Silver Clouds</b> .....	.60	<b>Spinney, Walter</b>	
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	<b>Ralston, F. Marion</b>		3 Rippling Waters .....	.50
3	Scotch Idyll. .....	.40	<b>Turner, Geo.</b>	
			5-6 Concert Caprice .....	.60
			<b>Waith, Wm. S.</b>	
			3 Melody, E.....	.50
			<b>West, John A.</b>	
			4 Caprice, B <sub>b</sub> .....	.60
			4 Fantasie, E minor.....	1.00
			3 March, A.....	.65
			3 Melody, C.....	.50
			4 Postlude, F.....	.65
			<b>Whitmer, T. Carl</b>	
			3 Fanfare .....	.60
			<b>Wrightson, H. J.</b>	
			3 Interlude .....	.50
			3 Night Song .....	.60
			5 Sonata, No. 3. Op. 45.....	2.00

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