

# Recital Pieces for Organ

Played by American and European Artists

## Second Series

|                           |                             |                                  |                      |
|---------------------------|-----------------------------|----------------------------------|----------------------|
| SALUTO D'AMOR . . .       | Gottfried H. Federlein .60  | CHANSON MATINALE . . .           | René L. Becker .60   |
| SCHERZO PASTORALE . . .   | Gottfried H. Federlein 1.00 | CHANSON DU SOIR . . .            | René L. Becker .60   |
| NOVELETTE . . .           | Harry Sykes .60             | LARGHETTO . . .                  | P. Da Costa .50      |
| MARCHE TRIOMPHALE . . .   | G. Ferrata 1.00             | MARCA FESTIVA . . .              | P. Da Costa .60      |
| NOCTURNE . . .            | G. Ferrata .75              | SCHERZO . . .                    | P. Da Costa 1.00     |
| REVERIE . . .             | G. Ferrata .75              | ALLEGRETTO . . .                 | Emile Dethier .60    |
| REVERIE TRISTE . . .      | G. Ferrata .60              | ANDANTE CANTABILE . . .          | Emile Dethier .40    |
| MELODIE PLAINTIVE . . .   | G. Ferrata .50              | IMPROVISATION . . .              | Emile Dethier .40    |
| WEDDING VOW . . .         | G. Ferrata .50              | CHRISTMAS PASTORALE . . .        | G. Dinelli .60       |
| WEDDING MARCH . . .       | G. Ferrata 1.00             | TOCCATA & FUGUE . . .            | P. Funagalli .75     |
| MARCHE FANTASTIQUE . . .  | R. Barrett .60              | CAPRICE (The Brook) . . .        | G. M. Dethier 1.50   |
| CHRISTMAS OFFERTORY . . . | R. Barrett .50              | CHRISTMAS . . .                  | G. M. Dethier 1.50   |
| MARCHE NUPTIALE . . .     | E. J. Biedermann .60        | ELEGY . . .                      | G. M. Dethier .50    |
| MARCHE TRIOMPHALE . . .   | E. J. Biedermann .60        | FESTAL PRELUDE . . .             | G. M. Dethier 1.25   |
| ALBUMLEAF . . .           | G. M. Dethier .60           | IMPROMPTU . . .                  | G. M. Dethier .60    |
| ANDANTE CANTABILE . . .   | G. M. Dethier .50           | LIED . . .                       | G. M. Dethier .60    |
| ANDANTE GRAZIOSO . . .    | G. M. Dethier .50           | MENUT . . .                      | G. M. Dethier .75    |
| ARIA . . .                | G. M. Dethier .50           | NOCTURNE . . .                   | G. M. Dethier .60    |
| AVE MARIA . . .           | G. M. Dethier .50           | VARIATIONS on a Xmas Carol . . . | G. M. Dethier 1.25   |
| CANTILENE PASTORALE . . . | G. M. Dethier .50           | MELANCOLIQUE . . .               | T. Tertius Noble .60 |
|                           |                             | AN ELIZABETHAN IDYLL . . .       | T. Tertius Noble .60 |

**J. FISCHER & BRO., NEW YORK**  
7, 8, 10 & 11, BIBLE HOUSE

111, New St., BIRMINGHAM, England.

Prepare Great *mf*  
Sw. to Gt.  
Choir Dulciana  
Ped. soft 16'

Inscribed to  
Clarence Eddy Esq.

# "Resurrection Morn"

EDWARD F. JOHNSTON

**Adagio**

*pp* Sw. soft 8' Flute & trem.

**Manual**

**Pedal**

*poco a poco cresc. e accel.*

*dim. e ritard.*

Sw. soft Flute 8' & 2' or other solo stop with trem.

*pp*

**Ch.**

Trem. off add to Sw.

Sw. *cresc.*

reduce Sw.

*poco rit.*

add Diapason

*sfa tempo*

*pp* Echo effect

add to Sw. *sf*

*molto accel. e cresc.*

*rh. sf-pp*

reduce Sw.

Gt. to Ped.

## Andante (♩ = 100)

*pp*  
Sv. Sal. or soft 4' with trem.  
joyously  
il basso sempre legatissimo

add soft 8' Flute or Oboe  
molto legato *p* poco a poco

*cresc.*

*mf*

*poco rit.*

Sw. Strings & 4'

Trumpet or Tuba 8' on Solo or Ch.

*mf*

*maestoso*

*poco cresc.*

*f poco a poco cresc.*

Sw. & Gt. full

*ritard.*

*a tempo ff molto marcato*

Ped. full

*poco dim.*

*cresc. e accel.*

*poco ritard.*

*molto ritard.*

**Andante maestoso** "Christ the Lord is risen today"

Measures 1 and 2 of the musical score. The music is in G major (one sharp) and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line has a steady eighth-note accompaniment. A crescendo marking is present at the end of measure 2.

Measures 3 and 4 of the musical score. Measure 3 is marked *accel.* (accelerando) and measure 4 is marked *ritard.* (ritardando). The music continues with the same melodic and bass patterns. Measure 4 ends with a fermata over the final notes. A crescendo marking is also present at the end of measure 4.

Measures 5 and 6 of the musical score. Measure 5 is marked *con tutta forza maestoso ma non legato* (with full force, majestic but not legato). The music features a more complex texture with triplets and sixteenth notes. Measure 6 ends with a fermata over the final notes. A crescendo marking is also present at the end of measure 6.