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THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford

Assisted by E. S. Lorenz

TERMS

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JULY, 1899.

EDITORIAL.

*

THE POSTLUDE.

The Postlude, or closing voluntary, seems to be less a part of the service than the Prelude, and in consequence of this feeling, more liberty is usually taken in the selection of music for this number, which should, by right, be of a lively and cheerful character. It is the one piece in the musical part of the service that affords the organist an opportunity for a legitimate display of the power and variety of tone color possessed by his instrument, and one in which he has the right to feel a certain degree of pride, as it is the *only* number where he is not obliged to play a subordinate part, for though his support is all-important in anthem, hymn and solo, yet, (for the sake of good taste) he must seem to keep this support in the back ground, and make it as little noticeable as is possible. But in the Postlude, he is free to use odd combinations (bright or sombre) at his pleasure, not having to stop and think whether they are going to blend with the voices or prove too heavy for them. He is also at liberty to use more freedom in tempo, phrasing, shading, etc., as he is not following the lead of others, but asserting his own individuality, and giving expression to his personal taste and musical feeling; consequently he is justified in giving due thought to the selection of his postludes, and proper care to their preparation.

In selecting postludes, many organists make the mistake of using music of about the same style and character, so that the congregation get the impression that they are hearing pretty much the same thing every Sunday. A good vigorous march makes an excellent closing voluntary, but the strongly defined rhythm of the march movement produces a similarity in general effect

that is very misleading to the average listener, who is not capable of discriminating between the different melodic and harmonic progressions of a composition, but who falls into the rhythmic swing by a sort of natural instinct. Consequently, it is wise to vary the rhythmic form (as well as the general character) of the Postlude from Sabbath to Sabbath, if only to escape the accusation of "playing the same old thing every Sunday".

Many of the choruses from the well known Oratorios make fine postludes, as they possess dignity of style, rich harmony, vigorous contrapuntal form, and usually a fine climax and pedal point that bring out the force of the organ to its very best advantage.

A very reprehensible habit 'and one too frequently indulged in' is the use of the popular two-step march, which is not really a march at all, but a gay and lively dance form. Even at a wedding this class of music would hardly be in good form, and for the close of divine service it is altogether inappropriate. While so much good music is being written strictly *for* the organ, the intelligent and up-to-date organist will not indulge in the trashy two-steps that set the congregation to skipping down the aisle as if they were in a ball room. He will rather consider the sacredness of the day, the dignity of the instrument, and last, but not least, his own reputation as a musician of taste and judgment, and cling to the higher and more dignified forms for his closing voluntaries.



Some Particular Uses of the Church Organ.

When we consider the resources and capabilities of the organ, to say nothing of the multitudinous modern devices for developing these resources and bringing them under the immediate and easy control of the player, we are forced to admit with Sir John Stainer that there is no instrument which "offers such a temptation to triflers" as does the organ, "for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means." On the other hand, we must not forget that this very "variety of tone" and practically inexhaustible capability for the production of artistic effects renders the organ the favorite instrument of musicians aiming at a devout and intelligent expression of the act of worship in the language of the divinest of the arts. Hence, in our brief survey of some particular uses of the church organ, we shall find that while some of these uses are no better than abuses, others reveal a treatment

of the organ commensurate with the dignity of the king of instruments and its exalted position in the world of worship and of art.

As a solo instrument the organ was practically unknown before the days of that Separatist persecutor, Queen Elizabeth, unless we make an exception in favor of the old *pulsator organorum*, who, with blows of his clenched fist upon the mediæval keyboard, heralded the approach of "the race of noisy accompanists," and established the first use, or abuse, of the church organ. And although the establishment of the anthem gave an impetus to organ playing, the accompaniments were, at first, mere doublings of the vocal parts. Indeed, according to Dr. Rimbault, in the verse anthem of the later Tudor and early Stuart periods, the organ was "only used in the full parts, viols, the precursors of the violin family, being employed to accompany the solo passages. But there were exceptions, *e. g.*, Orlando Gibbons's Service in D minor contains a tenor solo with a four-part organ accompaniment, while an anthem, "How hath the city sate solitary," by Orlando's elder brother, Edward, commences with a four-part organ prelude. On this subject Dr. Barrett says, "In the organ loft at Magdalen College, Oxford, a book of organ music which lay long neglected, on being examined was found to contain some very florid accompaniments to the well-known service, Gibbons in F. It is supposed that the part was played while the choir sang, and the character of the flourishes was not unlike the extemporaneous descant which country organists were wont to indulge in not many years while accompanying the chants and psalms." Dr. Barrett goes on to say that these accompaniments resembled the virginal music of the Elizabethan period, and were, perhaps, attempts "to supply a florid organ part after the prevailing fashion as regards composition for the virginals." Other authorities are of opinion that these floriated melodies, accompanied by scale and arpeggio "business" for the left hand, were the first recognitions of organ voluntaries. If so, they constitute one of the first uses of the organ as a solo instrument.

It is a significant fact that the lowering of national morals is often accompanied by a lowering of artistic standards. This was the case in the post-restoration period. Organs were erected and improvements in their construction introduced, but the instruments and their advantages were degraded to the purpose of tickling the ears of depraved, dissolute and debauched audiences. Amongst other inanities of this and later periods were the so called "echo" and "cornet" voluntaries. The former abounded in frequent transitions from a more or less powerful combination on the great organ to a *pianissimo* on the echo organ. This echo organ may be described as a swell organ *minus* a venetian swell—

a number of pipes enclosed in a box, and sometimes placed at such a distance or in such a position as to increase the contrast between their tone and that of the great organ. The "cornet" voluntaries were written to display the cornet stop, a compound stop from three to five ranks, generally placed upon the great organ, though sometimes found upon both great and echo. Some of these voluntaries have been described by Dr. E. J. Hopkins as "runs and twirls for the right hand played in single notes, first on the louder stop (*i. e.*, the cornet on the great organ, often, from its position, termed '*mounted cornet*'), and then repeated on the softer (*i. e.*, the echo cornet), the left hand meanwhile playing a soft bass."

The cornet voluntary flourished as late as the present century, where it appears, in 1812 (a century after the invention of the swell) in the voluntaries of William Russell, the organist of the Foundling Hospital. Russell, to preserve the echo effect, gave the direction, "the Swell Pedal *not* to be used in this movement." In Russell's works we also find the "Trumpet" voluntary, which consisted of alternations between the trumpets on the great and swell, accompanied by a soft bass and inner part on the choir. But, abuses of the organ as these were, we would rather hear them than listen to "the effeminate effusions of the lighter French school of organ-playing, with its tremulant, its vox humana *et hoc genus omne*." Nothing can be more irritating than the use of these pieces during an offertory after sermon, and it is to be hoped that the day will speedily dawn when, together with the "tawdry Americanisms" of our mission hymnals, they will be tabooed by all intelligent and cultured organists and congregations.

To John Christmas Beckwith (1759-1809), so called from his being born on a Christmas Day, Dr. Barrett attributes "the development of the organ part (of the anthem) into a sort of obligato solo." The earlier composers," says our authority, "confined their organ speech to simple accompaniments, at first identical with the voices, afterwards by the introduction of *ritornelli*, while Beckwith gave the organ independent counterpoint."

The accompaniments to the psalm-tunes during the eighteenth century and the early part of the nineteenth were mechanical in the extreme, or else characterised by what Jeremy Collier described as "military tattoos" and "light and galliardizing notes," although in these terms the old non-juring parson was doubtless thinking of the "trumpet" and "cornet" voluntaries. But Collier is confirmed by his contemporary, Bedford, who, in his "Great Abuse of Music" (1711) thus writes: "But now the notes are played with such a rattle and hurry instead of method, with such difference

in the length of equal notes, to spoil the time, and displease a musician, and so many whimsies instead of graces, to confound the ignorant, that the design is lost, and the congregation takes (*sic*) their time, not from the organ, since they do not understand it, but from the parish clerk, or from one another, which they could better have done if there was no organ at all. This makes many say that the organs, as they are now managed, do spoil parochial singing."

Certainly the organ-playing of the last century was not favorable to expression any more than Bedford declares it to have been to *tempo* for seventy years later, one William Gawler, in his "Harmonica Sacra" (1781), recommends the following "ready-made" style of expression:—"When two verses are to be sung, they should both be played pretty full; when three, the first and last loud, the other soft; when four, the first and last loud, the intermediate two on the swell or choir organ, and the interlude immediately before the last verse, which makes a pleasing variety." Again in 1790, Dr. Miller, of Doncaster, the composer of *Rockingham*, suggests that there should be "a short shake between each line of the old melodies, and a silent pause between each line of the new, where these do not break off the connection of the words." What with the shake and the pause—both of uncertain length—the poor congregation must have been kept in a frightful state of suspense, and anything like prompt attack must have been impossible. This shake or pause after each line was a common practice, as it is alluded to by many eighteenth century writers on psalmody. Gawler's mechanical system of expression received the sanction of so eminent a musician as Dr. Crotch, who, writing in 1836, recommends that "that the first and last verses may be played on the full organ. The intermediate verses softer, but not so soft as to form an absurd contrast." Dr. Crotch also recommended that in giving out a hymn-tune only the extreme (treble and bass) parts should be played.

The shake and pause developed into a formal interlude, between the verses, more especially between the last two. Henry Smart said: "The way some men did it was this: they would hold on a chord in the left hand, and run up the scale and down again, generally ending on the wrong note." Riley, in 1762, complained that the giving out, with the interludes of two psalms, often takes up ten minutes." He also speaks of a voluntary of "more than a quarter of an hour before the first lesson." These abuses—for they were nothing more—have fallen into deserved desuetude. But with them has disappeared a use of the organ which we would be glad to see retained. This was the middle voluntary which generally preceded the hymn before the sermon,

e. g., Henry Smart's *Introductory or Middle Voluntaries*, the most beautiful of his *Andantes*. Even now, however, we have the extempore prelude to the anthem. In this James Turle excelled, one writer remarking that "in his preludes to the anthems of Purcell, Blow, and Croft, it seemed as if he were moved by the spirit of his illustrious predecessors." The extempore preludes of men like Wesley, Adams and Smart, were looked upon as a great treat. But here, again, abuses crept in, and indeed it is doubtful whether, except in the hands of first-rate musicians, extempore playing can be expected to rise above the mediocre in quality.

Space does not permit us to say much about any particular uses of the organ in German Protestant churches, but brief reference may be made to the interlude sometimes played after each line of the choral, something after the style of the orchestral interpolations between the different lines of the choral "Cast thy burden," in Mendlessohn's *Elijah*. It was this style of interlude which, when performed by the great Sebastian, "confounded" the congregation of the new church at Arnstadt. Davey, in his History of Music, says that in Germany it eventually "became the custom to play an elaborate prelude, which gave the orchestral instruments opportunity to tune up without disturbing the congregation. This prelude would be based upon the chorale, which was given out in long notes, with imitative passages twining round it."

In the Romish Church the organ often repeats the chant of the officiating priest in a varied and embellished form. Sometimes, as in the Cologne Cathedral, the cornet stop is used to accompany the voice of the priest when the organ is placed at a great distance from the altar.

Returning to English church music, it is evident that if there are no particular uses calling for comment, there are some writers who speak not altogether uneloquently of the abuses of the modern organ. Says a writer in the *Church Times*: "All through the Psalms the reeds crash, the pedals make a wonderful *obligato*, the sun rises, the frogs leap, the beasts roar, man goes to his labor, the organist sweats, the choir shouts, and every body is in ecstasies with the pomps and vanities of the performance." Our readers will note that this is a description of a High Anglican service, not written by an enemy, but appearing in the acknowledged organ of Ritualistic party. Before we act the part of the Pharisee we shall do well to make quite sure that the above description is in no way applicable to any part of our Nonconformist services. Then, even if our Nonconformist conscience allows us to emphatically negative such a suspicion, there will still be left plenty of time in which to thank God that we are "not as other men are."

Gt. Full to 15th.
Sw. Full.
Ed. Bourdon coup Sw to Ed.

WEDDING MARCH.

Dedicated to
Mr. and Mrs. Archibald Wood,
Withington, Manchester,
England.

1559197

Handwritten notes and numbers: 1559197, 6600, 1559197

E. L. ASHFORD.

Tempo di Marcia.

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a piano introduction with a 'Sw.' (Swell) marking and a guitar part with 'Gt.' and 'Ed.' (Eighth) markings. The second system continues the piano part with a 'cresc.' (crescendo) marking. The third system features a 'Basso ben marcato.' (Basso ben marcato) marking for the piano and a 'Sw.' marking for the guitar. The fourth system concludes with a 'Man.' (Manicé) marking for the piano and a 'Sw.' marking for the guitar. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte) and 'p' (piano).

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The time signature is 2/4. The system includes a *cresc.* marking in the upper staff, a *Gt.* marking with a brace in the lower staff, and a *Red.* marking below the lower staff. The music features various rhythmic patterns, including triplets and sixteenth notes.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes a *cresc.* marking in the upper staff. The music continues with complex rhythmic patterns and chordal textures.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes a *p* marking in the upper staff, a *Sm. closed.* marking with a brace in the lower staff, and a *Red.* marking below the lower staff. The music features a prominent triplet in the upper staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes a *poco a poco cresc.* marking in the lower staff. The music concludes with sustained chords and rhythmic patterns.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and a triplet of eighth notes. It features a crescendo (*cresc.*) leading to a piano (*p*) section with a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff starts with a forte (*f*) dynamic and includes a 'Man' marking. It features a piano (*p*) section and a crescendo (*cresc.*) section. The lower staff includes an 'Ad.' marking and contains triplet figures in the bass line.

The third system features a forte (*f*) dynamic and a 'Gt' marking. The upper staff has a triplet of eighth notes. The lower staff includes an 'Ad.' marking and contains a triplet of eighth notes.

The fourth system continues the piano accompaniment. The upper staff features a triplet of eighth notes. The lower staff includes a triplet of eighth notes and concludes the system with a final chord.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes dynamic markings *Man.* and *Gt.*, and articulation marks *Sr.* and *V*.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes dynamic markings *Man.*, *Sp.*, *p*, and *cresc.*.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes the dynamic marking *Gt.*.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The system includes dynamic markings *Sw to Gt.*, *Trumpet.*, *cresc.*, and *poco*.

a - poco

Gt. to Red.

Op. Dia. Red.

sempre ff

19

{ Sw. Soft 8'.
 { Red. Bourdon.

PRELUDE.

CH. H. RINCK.

Larghetto. ♩ = 58.

p

Red.

Man.

Red.

Man.

Red.

Man.

Red.

Sw. Soft 8' & 4'.
Ed. Bourdon.

ADAGIO.

MENDELSSOHN.

The musical score is written for piano and organ. It consists of four systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'ADAGIO'. The score includes several dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), and *Man.* (Mancera). The first system begins with a tempo marking of 63. The organ part is indicated by the 'Ed.' marking. The piano part features flowing eighth and sixteenth notes, often with slurs and ties. The organ part provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the piano part.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including eighth and sixteenth notes, often beamed together. There are several slurs and ties across the staves. A dynamic marking of *pp* is present in the lower staff.

The second system of musical notation continues the piece with two staves. It features more complex rhythmic patterns and slurs. Dynamic markings include *pp* and *mf* in the upper staff, and *pp* in the lower staff. The word *Man.* is written at the bottom right of the system.

The third system of musical notation shows two staves with a focus on sustained chords and melodic lines. A dynamic marking of *mf* is visible in the upper staff.

The fourth system of musical notation concludes the page with two staves. It includes dynamic markings of *dim.* and *pp*. The word *legatissimo.* is written above the upper staff. The system ends with a double bar line and repeat signs.

Gt. 8' and 4' stops.
Sw. Stopped Dia., Flute & Oboe.
Ed. Bourdon.
Coup. Sw. to Gt.

PRELUDE.

EDOUARD BATISTE

Moderato. ♩ = 96.

Gt.
Man.
Sp.

First system of musical notation, featuring a treble and bass staff with a grand staff bracket on the left. The music is in a key with one sharp (F#) and includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a treble and bass staff with a grand staff bracket on the left. The treble staff includes a *Gt.* (Guitar) marking. The music continues with various note values and rests.

Third system of musical notation, featuring a treble and bass staff with a grand staff bracket on the left. The music includes various note values, rests, and dynamic markings, with a *Sw.* (Swell) marking in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff with a grand staff bracket on the left. The music concludes with a double bar line and a *Calmo* (Calm) marking in the bass staff.

Sw. Soft 8 and 4.
Bourdon.

PRELUDE.

GEO. C. RICHARDSON.

Con moto. ♩ = 92.

mp

f *mp* *cresc.*

poco - a - poco *p*

Gt. Doppie Flute or Gamba.
Sw. Stopped Dia., Melodia & Gemshorn.
Bd. Bourdon coupled to Sw.

IMPROMPTU.

WILL T. DAVIDSON.

The musical score is arranged in three systems, each consisting of three staves. The top staff of each system is in treble clef, and the bottom two are in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = 88.

Performance instructions are indicated by curly braces and text:

- System 1:** A brace labeled "Sw." spans the first two staves.
- System 2:** A brace labeled "Gt." spans the second and third staves.
- System 3:** Braces labeled "Sw. closed.", "Gt.", and "Sw." span the first, second, and third staves respectively.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values and rests. The middle staff is a bass clef with a key signature of two flats, containing a series of chords and some single notes. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two flats, containing a few notes and rests.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two flats. It features a melodic line with several triplet markings (indicated by a '3' over the notes). Performance markings include 'Gt.' (Glorioso) above the first measure and 'Con anima.' above the second measure. The middle staff is a bass clef with a key signature of two flats, containing chords and rests. A marking 'Sw.' (Sostenuto) is placed above the first measure of the middle staff. The bottom staff is a grand staff with a key signature of two flats, containing notes and rests.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two flats. It features a melodic line with several triplet markings. Performance markings include 'Sw.' (Sostenuto) above the first measure and 'Piu Lento.' (Piu Lento) above the final measure. The middle staff is a bass clef with a key signature of two flats, containing chords and rests. The bottom staff is a grand staff with a key signature of two flats, containing notes and rests.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melodic line with several triplet markings (indicated by the number '3') and a bass line with chords and some triplet markings. The tempo marking *poco rit.* is written above the grand staff in the final measure.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melodic line with a *Tempo Imo* marking above it and a bass line with a *Gl.* marking above it. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff features a melodic line with a *Sw.* marking above it and a bass line with a *rall.* marking above it. The system concludes with a double bar line.

Gt. Stopped Diapason & Gamba.
Sw. Stopped Dia., Dul. & Flute.
Bourdon.

SWEET HOUR OF PRAYER.

(By Request.)

Arranged by E. L. ASHFORD.

Andante

The score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is marked **Andante** and includes a *Sw* (Sw. Stopped Dia.) part in the right hand and a *Bourdon* part in the left hand. The second system continues the piano accompaniment with a *dim.* marking. The third system features a *rall.* (rallentando) marking. The fourth system includes a tempo change to ***a tempo Andante*** with a metronome marking of $\text{♩} = 100$. This system features a *Gt.* (Guitar) part in the right hand and a *Bourdon* part in the left hand, with *Man.* (Mandolin) markings appearing in both hands. Performance markings such as *crese.*, *f*, and *rit.* are also present throughout the score.

1

Sw.
Both hands.

Sw.

Gt.

This system contains the first staff of music. It features a treble and bass clef with a key signature of one flat. The music is marked 'Sw.' (Sostenuto) and 'Both hands.' The notation includes various rhythmic patterns and chordal textures. A 'Sw.' marking is also present above the treble staff, and a 'Gt.' marking is above the bass staff.

rall.

Con moto. ♩ = 108.

Sw.

Gt.

Man.

This system contains the second staff of music. It begins with a 'rall.' (rallentando) marking. The tempo is then marked 'Con moto.' with a quarter note equal to 108 beats per minute. The music is marked 'Sw.' and 'Man.' (Meno mosso). A 'Gt.' marking is present above the bass staff.

rit.

a tempo

Sw.

Gt.

This system contains the third staff of music. It features a 'rit.' (ritardando) marking followed by 'a tempo'. The music is marked 'Sw.' and 'Gt.'.

1

Sw.

slower.

Sw.

This system contains the fourth staff of music. It is marked 'Sw.' and 'slower.'. A 'Sw.' marking is also present above the treble staff.

a tempo *rit.* *a tempo* *rit.*

Gt. *Sw.*

Red.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first staff has markings for *a tempo*, *rit.*, *a tempo*, and *rit.*. The second staff has markings for *Gt.* and *Sw.*. The system ends with a double bar line and a repeat sign.

Con Grazioso.

Andante.
Sw. add Oboe.

Red.

This system contains the third and fourth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The first staff has markings for *Con Grazioso.* and *Andante.*. The second staff has markings for *Sw. add Oboe.*. The system ends with a double bar line and a repeat sign.

This system contains the fifth and sixth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The system ends with a double bar line and a repeat sign.

Reduce Sw. to Dul. *poco accel.* *pp* *rallen - tan - do.*

Man.

This system contains the seventh and eighth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The first staff has markings for *Reduce Sw. to Dul.*, *poco accel.*, *pp*, and *rallen - tan - do.*. The second staff has markings for *Man.*. The system ends with a double bar line and a repeat sign.

a tempo

add Fl. & Oboe

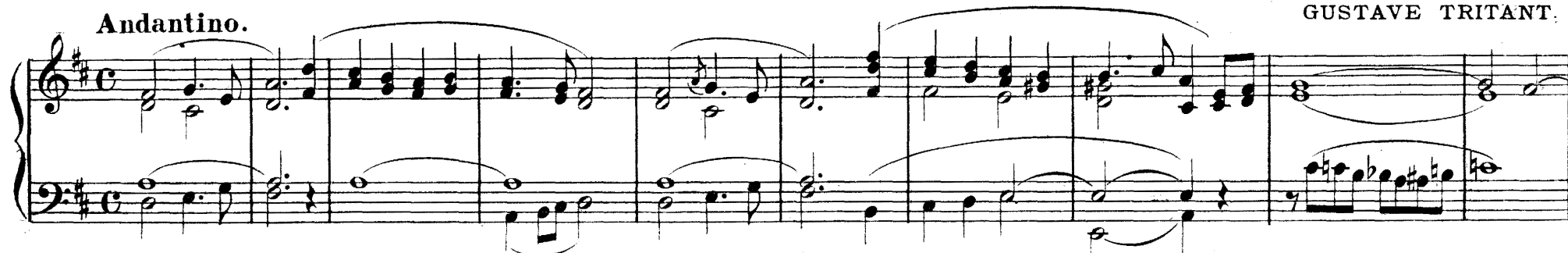


Sw. Soft 8' and 4'.
Ed. Bourdon.

PRAYER.

GUSTAVE TRITANT.

Andantino.



rit. a tempo



Gt. St. Dia. & Dopp. Flute.
Sw. Salicional, Bourdon, Flageolet.
Ped. Soft 16'.

COMMUNION.

J. L. BATTMAN.

Andantino. ♩ = 52.

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The tempo is marked 'Andantino' with a quarter note equal to 52 beats per minute. The key signature has one sharp (F#). The score includes various dynamic markings such as *Sw.*, *ped.*, *Gt.*, *Sw. closed. cresc.*, *poco - a - poco*, and *dim.*. There are also articulation marks like slurs and accents. The piece concludes with a final chord in the bass clef.

ritard.

{ Gt. Full to 15th.
 { Sw. Full coup. to Gt.
 { Ped. Op. Dia.

POSTLUDE.

Tempo di marcia poco vivo.

GUSTAVE TRITANT.

Gt.

Sw.

Man.

Ped. ad lib.

Gt. Doppie Flute or Gamba.
Sw. Soft 8' and 4'.
Bd. Bourdon.

MODERATO.

ALFRED PHILLIPS.

p *L.H.* *Sw.* $\text{♩} = 58.$ *cresc.*

rall. *Gt. a tempo* *Sw.* *Bd.*

Gt. *Sw.* *dim.* *mf* *rall.* *a tempo* *p L.H.*

cresc. *p* *Bd.* *rall.*

Sw. Dulciana and Flute.
Ed. Bourdon.

BY LIFE'S RIVER.

JULIUS ANDRÉ.

Adagio.

Man. *Ped.*

Man. *Ped.*

Man. *Ped.*

dopp. *Man.* *Ped.* *Man.* *Ped.*

Gt. Dulciana.
Sw. 8' and 4'.
Ped. Bourdon.

OPENING VOLUNTARY.

E. L. ASHFORD.

♩ = 60.
 ♩ = 58. *Gt.*
Con pedal.
 Ped.

rall.
Piu mosso.
Sw.
cresc.
Man.

f
 Ped. *Man.* Ped. *Man.* Ped. *Man.*

dim.
p
 Ped.
 ritar - dan - do.

Tempo Imo

Gt.

poco rit.

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Tempo Imo'. The guitar part is indicated by 'Gt.' in the bass staff. The piece concludes with a 'poco rit.' (ritardando) marking and a final chord.

Gt. Diapasons, Flute & Principal.
Cw. Bourdon coup to Gt.

PRELUDIUM.

WHILHELM ANACKER.

Andante.

Man.

Cw.

This system contains the next two staves of the musical score. The tempo is marked 'Andante.'. The organ part is indicated by 'Cw.' in the bass staff. The piano part is indicated by 'Man.' (Mancina) in the bass staff. The piece concludes with a final chord.

{ Sw. Full without Reeds.
{ Bd. Bourdon.

OPENING VOLUNTARY.

J. L. BATTMAN.

Moderato molto. ♩ = 94.

Man.

Man.

Fine.

Man.

1 2
D.C.

{ Sw. Soft 8' and 4'.
{ Ped. Bourdon.

VOLUNTARY.

WILHELM ANACKER.

Moderato

Gt. Full to 15th.
Sw. Full, without Reeds.
Ba. Bourdon.

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LEFÉBURÉ - WÉLY.
Arranged by E. L. Ashford.

Allegro risoluto.

Man. *Ba.* *Man.*

Ba. *Man.*

Ba. *Man.* *Ba.*

Fine.

Andante.

p

Sw.

And.

Man.

p

And.

D.C.

Gt. Full. without Reeds.
Sw. Full.
Op. Diapason. Sw. to Gt.

GRAND MARCH IN C.

ALFRED RAWLINGS.

Maestoso.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes a guitar part in the treble clef, marked with a '3' and 'Gt.'. The piano part in the bass clef is marked 'Man.'. The second system continues the piano part with 'V' and 'A. bis.' markings. The third system features a 'cresc.' marking in the piano part, followed by 'ff' and 'marcato.' markings. The guitar part in the third system is marked 'D.H.' and 'Sw. f'. The fourth system includes a 'Gt. 3' marking in the guitar part and 'ff' in the piano part. The score concludes with a final cadence in the piano part.

Musical notation for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand features a series of triplets, with a 'Sw.' marking above the first triplet.

Musical notation for the second system. The left hand continues with triplets, marked with a 'cresc.' (crescendo) line. The right hand has a melodic line with slurs and accents. A 'Gt.' marking is present above the right hand in the latter part of the system.

Musical notation for the third system. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Musical notation for the fourth system, starting with the section heading **Trio. Con espress.**. The left hand begins with a 'cresc.' marking and a 'ff' (fortissimo) dynamic. The right hand has a melodic line with slurs and accents. A 'Sw.' marking is present above the right hand, and a 'Man.' (Meno) marking is below the left hand.

First system of a musical score, consisting of a grand staff with a treble and bass clef. The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. There are several slurs and dynamic markings throughout the system.

Second system of the musical score. It begins with the instruction *ff marcato*. The treble clef part contains chords and melodic fragments, with a *Gt.* marking. The bass clef part features a rhythmic pattern of eighth notes. A *cresc.* marking is present in the middle of the system, and the system ends with *marcato*.

Third system of the musical score. The treble clef part continues with chords and melodic lines, including a triplet of eighth notes. The bass clef part maintains the rhythmic pattern. Two *cresc.* markings are present, and the system concludes with a *ff* dynamic marking.

Fourth system of the musical score. The treble clef part features a triplet of eighth notes and continues with melodic and chordal passages. The bass clef part continues with the rhythmic accompaniment. A *Sr. cresc.* marking is present in the middle of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns, including triplets, and dynamic markings such as *Gl.* (Glorioso).

Second system of musical notation, continuing the piece with complex rhythmic figures and dynamic markings.

Third system of musical notation, featuring a *Trumpet* part in the upper staff and piano accompaniment in the lower staff. Dynamic markings include *ff*, *fz*, and *f*.

Fourth system of musical notation, concluding the piece with dynamic markings such as *agitato*, *fff rall.*, and *rit.*

Gt. Dulciana.
Ed. Soft 16' coup. to Gt.

ANDANTE.

EDWARD REDHEAD.

♩ = 63.

p *cresc.* 2

2

dim.
pp 2

1552107

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