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THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ

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EDITED BY  
**E. L. Ashford,**  
Assisted by E. S. Lorenz

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CHICAGO.

# The Organist.

E. L. ASHFORD, - - - - - Editor  
E. S. LORENZ, - - - - - Assistant Editor  
THE LORENZ PUBLISHING CO., Publishers

ISSUED EVERY TWO MONTHS.

## Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

## Advertising Rates,

\$1.50 per Inch of Fourteen Agate Lines.

SEPTEMBER, 1902.

## PLAYING HYMN TUNES.

Much has been said and written about the correct method for giving out and playing hymn tunes. It is generally conceded that a tune should be given out in such a way that the congregation will instantly recognize it, and afterward be played so as to give the greatest possible support and encouragement to their vocal efforts. But from what an attentive listener hears from Sunday to Sunday, there is still plenty of room for talking and writing, that is, if any good can be accomplished thereby. The writer recently attended a service in one of our city churches where a paid quartet do the anthem and solo work. The choir sang their respective parts of the anthem in a satisfactory manner, showing that some care and attention had been given to the preparation of this number; the organ voluntary also showed unmistakable signs of study on the part of the organist; the offertory solo was sung in pleasing style, and the accompaniment played with taste. Now all this simply goes to prove that the hymns might have been rendered just as well if they had been practiced. But the average organist needs to practice the tunes, as well as the organ voluntaries and anthems, not for the sake of expression, but simply in order to play the notes *as they are written*.

In the service referred to there was an occasional attempt at pedaling, just a note here and there, which reminded one more of the leaping of a kangaroo than the smooth and orderly progression of a human voice.

The tenor and alto were frequently given notes never dreamed of by the composer, (unless when afflicted with a double-barreled nightmare;) and the dominant triads were all turned into dominant sevenths, with no possible resolution in four-part harmony: For example the Old Hundred was made to sound like this:



Now whether this grand old tune was written by Bourgeois, Franc, or some one else, it is safe to say the composer never intended it to sound like that.

The choral form of church psalmody is the last in the world that will bear such tampering with. The fact that the voices move all exactly together makes it impossible to conceal weak and faulty progressions, and as its greatest beauty lies in its rugged, diatonic harmony, it is all the more important that this salient feature should be preserved intact. But for that matter, the harmony of *all* hymn tunes should be respected; If the tune has stood the test of congregational use for years, the chances are that it is a much better piece of work than the average organist is capable of turning out: therefore it is best to "let well enough alone."

Another vexed question is the proper tempo for playing hymns. It is simply astonishing to hear an organist who can render acceptably the compositions of Guilman, Widor and Buck, rattle through a hymn tune as if it were a quick step, at a rate of speed utterly impossible to be taken by the choir and congregation. Many organists seem to be possessed with the idea that if they play the tune *very fast* when giving it out, the congregation will not be so apt to drag when they come to sing it: but human nature is the same the world over, and a congregation (no matter how devout) is likely to resent the effort of one man to take them by the "scruff" of the neck and pull them nilly-willy through their musical devotions. They prefer to be led rather than driven.

The tendency of the times is to hurry the singing of the hymns out of all reason. There is a difference between promptness and indecent haste, and it rests with the organist to find the happy medium and adhere to it strictly. The general rules for good hymn playing are so simple they bring to mind the answer given by a famous Pianist when asked what method he preferred: He said "I know of only one method, and that is to strike the right note at the right time, in the right way."

A.

## VALUE OF MUSIC IN CHURCH-SERVICE.

Many of the peculiar tonal effects that are producible from the pipe-organ have special potency in evoking and stimulating religious feeling. . . . The organ-prelude is the most important device by which it is sought to turn this value to liturgical account. The

congregation, as it comes together, is made up of various classes—young and old, rich and poor, happy and sorrowful, serious and heedless. Every experienced public speaker is profoundly aware of the exceeding heterogeneity and the comparative inertia of such an assembly. The first great needs are some degree of emotional unity and the establishment of some mental momentum in the congregation as a whole.

## THE PRELUDE.

Among the many possible means to these ends the organ-prelude is certainly one of the most useful. To do its work, it needs to have enough obvious tonal beauty and strength both to command general attention and to attract sympathetic delight. It should be positive and confident enough in technical presentation to exert a kind of magnetic control over the listener, whether or not he is able to follow it in detail with a connoisseur's interest. And obviously it should have such a character as to help those who hear toward a state of mind where the offering of worship is easy and where the receiving of spiritual instruction and guidance is welcome.

## THE STYLE OF THE PRELUDE.

It is doubtful whether the exact style of prelude that shall do these things can be defined with any exactness. I rather believe that many useful styles are possible, varying with the player, with the congregation and with the occasion. But a few practical points may be suggested. The length of the usual prelude should be between four and eight or ten minutes. Its style should rarely be so ornate or florid as to attract special attention to the player's dexterity or the composer's ingenuity. It should be more emotional than learned, more sweet and solemn than fanciful or merely pretty, more meditative than boisterous and loud, more noble than amazing. Its themes and harmonies and rhythms should be kept from anything that would recall the more popular concert or the theater. Usually it should be something written for the organ and for church use rather than an adaptation from other musical literature. Its technical presentation should not be contrived so as to show off either the player's versatility or the resources of the instrument, except as mere incidents. All these things are obvious.

## THE PRELUDE A PERSONAL EXPRESSION.

But something more needs to be said. The prelude like every dignified piece of instrumental music, is not only a thing, but an expression. It is a means whereby the organist, following in the track of the composer, can bring himself to bear upon the congregation. His general character is probably more or less known, but

in his preludes he has an exceptional chance again and again to declare himself somewhat intimately and to join the force of his personality to the other personal forces of public worship. For every earnest organist, whatever be his artistic capacity, this truly ministerial function may be a great and inspiring one. One has but to know organists to find that into the fulfilment of this week after week often goes a wholly incalculable amount of the choicest desire and intention. And even those who are not conscious of such high purposes realize that they are not without obligation to keep them in sight.

It is nothing less than shameful how often both ministers and congregations hamper and defeat these efforts at self-expression by their habitual treatment of them. The prelude usually receives but scant courtesy, if not actual disdain. The minister is fussily busy over his little preparations in the pulpit and outside. Many of the people are still straggling in, settling themselves and their wraps, perhaps talking more or less. Oftentimes the air is full of the noise of movement and evident inattention; so that neither the player nor those who are minded to listen are given the help of even passable decorum. Thus instead of recognizing the prelude as a personal utterance, the notion is fostered that it is something wholly outside the service proper, a piece of sumptuary elegance, ornate and empty and senseless foolishness.

#### THE POSTLUDE.

The same things may be said even more bitterly about the postlude, that musical meditation or commentary at the end of the service, which practically universal customs of discourtesy have reduced to a condition of utter and disgraceful uselessness in ways that need no description.

#### RESPECT SHOULD BE ACCORDED.

These things ought not so to be. Either the prelude and the postlude are significant because they are personal utterances and personal appeals, or they are not worth an organist's working upon or worth counting as parts of public worship. Either they should be treated fairly or given up, I am well aware of the objections that may be lodged against the way in which certain organists themselves have debased these exercises—objections that surely have sufficient provocation; but, after allowing for such cases, it must be said that here, as so often in the whole system of our church-music, a special stress of blame for unworthy habits and standards of action falls on the ministers and congregations. They have to frequently made it clear that they do not respect and do not care to learn to

respect these instrumental exercises in their own services. And yet they have the presumption to ask a self-respecting organist to supply, Sunday after Sunday, what they thus make of no account.

In the presence of facts like these it need not seem strange that sometimes high-minded musicians are forced to say, with genuine regret, that they do not care to have anything to do with the practical handling of church-music in some of our churches.

DR. WALDO S. PRATT,  
in "*Musical Ministries in the Church.*"

#### SMALL PIPE ORGANS.

In considering the question of church services, next in importance to the sermon, and of paramount importance to some, comes the musical part of the service. No matter how few or many the singers, they must be accompanied by some instrument, and every one will say not a piano, for there is nothing sacred, but much that is secular, in the tones of that instrument. This decision settles the choice upon an organ, be it little or great; and let us be thankful the tendency, even in small churches, is towards pipe organs in preference to even the most elaborate of reed organs, which at their best give but poor and often wheezy imitations of a pure pipe organ tone.

As, year by year, organ building improves, many firms, while turning out more complete instruments, are building organs of moderate cost which fully answer the demands of a small congregation.

The query may arise: such and such a church, at present with small means and few members, may purchase a very small pipe organ. Said church in five years, perhaps ten, may have grown to such a size the organ they possess will be entirely inadequate to their increased choir and attendance. Thus will be urged the wisdom of expending two or three hundred dollars, or less, at first in a reed organ, and, later, when the funds increase as the church grows, a new instrument this time a pipe organ of goodly size, may be bought.

Let such advisers look on the other side of the case. We presuppose, if the church at first purchased a small pipe organ, that it had the sound judgment to deal with a firm who put, even into their smallest instruments, first-class work in every respect. Such an organ will enable the organist even though an amateur, to give a wholly different effect to the music, to accompany and enthuse a choir, and lead congregational singing far more satisfactorily than he could do with the best of reed organs. This cannot be put too strongly, for a good voiced organ will dignify and embellish a church service in innumerable ways utterly outside the sphere of a reed organ.

Then as to the objection of being encumbered with a small organ when the growing needs of the church have made it inadequate; it can be said that there are almost always churches who are on the lookout for buying a second hand instrument, and that failing, almost any firm, when bidding for an order, will take the small organ in part payment for the new one. The writer has in mind a similar case, the firm building a \$4500 instrument allowing \$600 for the old organ.

Twelve hundred, perhaps one thousand dollars, will purchase a useful, small pipe organ. Two strictly first class firms have made small organs which lately have been played on by the writer, one was \$1200, a nice little instrument of fourteen speaking stops, with its 8 ft. tones as round and clear as one would wish. The other had fewer stops but every one *told*, which cannot always be said of much larger organs of inferior make, where one runs across a multitude of stops many bearing marked resemblances to each other, and few being strictly solo stops.

And here let me say should a church be so very small they can only expend five or six hundred dollars, a vocalion is far more satisfactory than a reed organ, being the best substitute for a pipe organ. A vocalion is an organ constructed on the principle of a pipe organ, only that metallic reeds produce the vibrations.

A description of the \$1200 organ mentioned will give about as clear an idea of what is essential, what can not be dispensed with in the smallest of organs, and at the same time enable the organist to produce contrasts in tone color without which the least elaborate playing will be dead, and consist merely of a change from full to soft organ.

In the Gt. manual three 8 ft. stops—Dulciana, Melodia and Open Diapason; octave of 4 ft., fifteenth of 2 ft.; the latter may be dispensed with, though, unless the church be very tiny, it adds a brilliant effect. These each have 61 pipes. In the Sw. manual two Diapasons, Stopped and Violin (or Open) of 61 pipes each; 4 ft. Flute—61 pipes; 16 ft. Bourdon, 49 pipes; Æolian, 49 pipes; Oboe and Bassoon (together), 61 pipes; Pedal, 16 ft.; Bourdon; the usual Sw. to Gt.; Sw. to Ped. and Gt. to Ped. couplers; Tremolo, a soft and loud foot combination for the Gt. balanced Sw. pedal, and reversible Gt. to Ped.

The above can still be reduced by dropping the 16 ft. in the Sw. and the 15th in the Gt.; but even minus those the organist can have a round tone in either manual for solo or accompanying, a reed tone, a 4 ft. tone, and at very little more expense a Dolce-Cornet may be added, which in combination gives some quaint effects, and with full Sw. adds much brightness.

MRS. LILIAN ARKELL RIXFORD,

in the "*Musician*"

1558  
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{Gt. Full to 15th.  
{Sw. Full coupled to Gt.  
{Ped. Bourdon coupled to Sw.

# BLOW YE THE TRUMPET, BLOW.

(POSTLUDE.)

1558-7

E. L. ASHFORD.

*Risolto.*

Man.

*f*

*cresc.*

*p*

*f*

Man.

Musical score system 1, featuring piano accompaniment. The right hand (treble clef) includes a *Sw.* (Sostenuto) marking and a *dim.* (diminuendo) marking. The left hand (bass clef) is marked *Man.* (Meno mosso) and *Ped.* (Pedal). The system contains 10 measures of music.

Musical score system 2, featuring piano accompaniment. The right hand (treble clef) includes a *Sw.* (Sostenuto) marking and a *f* (forte) dynamic marking. The left hand (bass clef) is marked *Ped.* (Pedal). The system contains 10 measures of music.

Musical score system 3, featuring piano accompaniment. The left hand (bass clef) is marked *Man.* (Meno mosso). The system contains 10 measures of music.

*A little slower.*

Musical score system 4, featuring guitar and piano accompaniment. The right hand (treble clef) is marked *Gt.* (Guitar) and *f* (forte). The left hand (bass clef) is marked *Man.* (Meno mosso). The system contains 10 measures of music.

Draw Trumpet.

Gt. to Ped.

*ff*

*Largo.*

# INTERLUDE.

Sw. Soft 8' and 4'

Soft Ped.

*rall.*

# IMPROMPTU IN D.

{ Sw. Soft string tone.  
Ped. Bourdon.

Andante cantabile.

GEORGE F. SWIFT.

The musical score is written for piano and string accompaniment. It consists of four systems of music, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Andante cantabile'. The score includes several dynamic markings: *mp* (mezzo-piano), *poco cresc.* (poco crescendo), and *dim.* (diminuendo). The first system begins with *mp*. The second system features a repeat sign and alternating *poco cresc.* and *dim.* markings. The third system also features alternating *poco cresc.* and *dim.* markings. The fourth system concludes with *poco cresc.* and *dim. e rall.* (diminuendo e rallentando) markings. The piano part features a melodic line with various ornaments and phrasing, while the string part provides a harmonic and rhythmic foundation.



# COMMUNION.

Full Sw.

J. LEYBACH.

Andante.

The musical score is written for piano and organ. It consists of four systems of music. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various dynamics such as *mf*, *p*, *f*, and *p cresc.*, as well as performance instructions like 'Ped.', 'rit.', and 'D.C. ad lib.'. The organ part features a steady accompaniment with some triplet figures. The piano part has a melodic line with some triplet figures and a final section marked 'rit.' and 'D.C. ad lib.'.

# I WILL GIVE THANKS.

Gt. Diapasons and Gamba.  
Ped. Bourdon.

Allegro maestoso.  $\text{♩} = 88$

CHAS. GOUNOD.

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 music begins with a forte dynamic marking 'f'. Pedal markings 'Ped.' are placed below the first and third measures, and 'Man.' (Mancetta) is placed below the second measure.

The second system of musical notation consists of two staves. The music continues with various rhythmic patterns and dynamics, including some slurs and ties.

The third system of musical notation consists of two staves. The upper staff has the instruction 'add Flute and Principal.' written above it. The lower staff has a 'Man.' marking below the first measure and a 'Ped.' marking below the last measure. A fortissimo dynamic marking 'ff' is placed above the final measure of the lower staff.

The fourth system of musical notation consists of two staves. The lower staff has an 'R.H.' (Right Hand) marking above the final measure. The system concludes with a double bar line.

# FANTASIE IN E MINOR.

E. L. ASHFORD.

Gt. Full to 15th.  
 Sw. Full coupled to Gt.  
 Ped. Op, Dia, coupled to Sw.

Con Spirito.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various rhythmic values and slurs. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and bass lines. Performance markings include 'Gt.' (Grand) in the upper left, 'Man.' (Meno) in the lower left, and 'Ped.' (Pedal) in the middle. The system concludes with a fermata over the final notes.

The second system continues the piece with two staves. The upper staff shows a series of chords and melodic fragments, with a 'poco rit.' (poco ritardando) marking towards the end. The lower staff features a more active bass line. Performance markings include 'dim.' (diminuendo) in the middle and 'Ped.' (Pedal) in the lower right. The system ends with a double bar line.

The third system begins with a change in tempo to 'Andante' and a change in meter to 3/4. The upper staff contains a melodic line with triplet markings (indicated by a '3' over a group of notes). The lower staff features a steady accompaniment of chords. Performance markings include 'Sw closed.' (Sostenuto pedal closed) in the lower left, 'sempre stac.' (sempre staccato) in the middle, and 'Ped.' (Pedal) in the lower right. The system concludes with a double bar line.

The first system of music consists of two staves. The treble staff begins with a quarter note, followed by a triplet of eighth notes, and continues with a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and a triplet of eighth notes in the middle of the system.

The second system continues the piece. The treble staff features a series of chords and a melodic line with a slur. The bass staff has a continuous eighth-note accompaniment with a slur over the first two measures.

The third system shows a change in texture. The treble staff has a rhythmic pattern of eighth notes with slurs, while the bass staff continues with a steady eighth-note accompaniment.

The fourth system concludes the page. It features triplets in both staves. The bass staff includes the dynamic marking *cresc. poco a poco.* and the instruction *soft Ped.* at the bottom right.

soft Ped.

First system of musical notation, featuring a treble and bass clef. The bass line includes two triplet markings (3) over eighth notes. The treble line contains various chords and melodic fragments.

Tempo Primo.

Second system of musical notation, featuring a treble and bass clef. The bass line is marked with a brace and the instruction *Gt. ff*. The treble line contains various chords and melodic fragments.

Third system of musical notation, featuring a treble and bass clef. The bass line contains various chords and melodic fragments. The treble line contains various chords and melodic fragments.

*con forza.*

Fourth system of musical notation, featuring a treble and bass clef. The bass line contains various chords and melodic fragments. The treble line contains various chords and melodic fragments. The system concludes with a double bar line and a repeat sign.

## BENEDICTION.

Full Swell.

Andante.  $\text{♩} = 76.$ 

LEFÉBURÉ WÉLY.

Sw. closed.  
*p*

The musical score consists of four systems of two staves each. The first system includes the tempo and dynamics markings. The music is written in a grand staff format. The piece concludes with a double bar line and repeat signs at the end of the fourth system.

## LARGHETTO.

Gt. Soft 8;  
Sw. Flute, Gemshorn and Oboe coupled to Gt.  
Ped. Bourdon, coupled to Gt.

CH. H. RINCK.

Gt.

Man.

Ped.

Man.

Ped.

rit.

# POSTLUDE.

J. G. CALLCOTT.

Allegro maestoso.

*f* Great Organ coupled to Sw. *non legato.*

*Octaves ad lib.*

*Octaves Gt.*

*Swell. p*

*ad lib.*

*Ped.(Coupler off.)*

Add 4 & 2 feet stops.

*con Ped.*

The score is written for piano and organ. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a forte dynamic and a 'Great Organ coupled to Sw.' instruction. The tempo is 'Allegro maestoso'. The organ part features a series of chords and octaves, with a 'non legato' instruction. The piano part has a melodic line with some grace notes. There are several 'ad lib.' markings. The organ part includes a section with 'Octaves Gt.' and a 'Swell. p' instruction. The piano part has a section with 'Ped.(Coupler off.)'. The organ part has a section with 'Add 4 & 2 feet stops.' and ends with 'con Ped.'.



both hands.

Coupler.,

Add to Swell

cresc.

1. *ff*

2. *dim.*

*f*

*Swell.*

*cresc.*

Musical notation for the first system. The upper staff is marked "Gt." and contains a melodic line with a dynamic marking of *p*. The lower staff is marked "Swell." and contains a piano accompaniment with a dynamic marking of *p*. The system concludes with a fermata over the final chord.

Musical notation for the second system. The upper staff is marked "Gt." and contains a melodic line with a dynamic marking of *f*. The lower staff is marked "Ped" and contains a piano accompaniment with a dynamic marking of *f*. The system includes markings for *cresc.*, *dim.*, and *f*. The system concludes with a fermata over the final chord.

Musical notation for the third system. The upper staff is marked "Gt." and contains a melodic line with a dynamic marking of *f*. The lower staff is marked "Swell." and contains a piano accompaniment with a dynamic marking of *f*. The system concludes with a fermata over the final chord.

Musical notation for the fourth system. The upper staff is marked "Gt." and contains a melodic line with a dynamic marking of *p*. The lower staff is marked "Swell." and contains a piano accompaniment with a dynamic marking of *p*. The system concludes with a fermata over the final chord.

1

Add 4 & 2 feet stops.

Ped. (coupler off.)

senza Ped.

This system features a treble staff with a melodic line and a bass staff with a complex accompaniment of chords and moving lines. Pedal markings indicate the use of the coupler off and the absence of the pedal.

Gt. both hands.

Ped Coupler.

The second system continues the piece with similar notation. A specific instruction for the guitar is noted, along with the use of the coupler and pedal.

Sw.

Ped.

The third system includes a swell marking and a pedal instruction. The notation shows a transition in the accompaniment.

1

Gt.

**ff** Full Organ.

Ped.

The final system on the page features a forte dynamic marking and a full organ instruction. The notation concludes with a double bar line and repeat signs.

# MORNING SONG.

E. L. ASHFORD.

{ Sw. Stopped Diaps.  
Ped. Bourdon.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes a bracketed instruction for 'Sw. Stopped Diaps.' and 'Ped. Bourdon.' in the left hand. The second system adds 'add Flute.' in the right hand and 'Oboe.' in the left hand. The third system includes 'rit.' (ritardando) and 'Oboe off.' in the right hand, and 'a tempo' in the left hand. The fourth system includes a 'Ped' (pedal) instruction in the left hand. The score concludes with a final cadence in the grand staff.

*molto rit.*

Ped.

# IN FAITH ABIDING.

GEORGE F. SWIFT.

*Andante tranquillo.*

*mp*

*poco cresc.*

*dim.*

*p*

*poco cresc.*

*dim.*

*p*

*mp*

*poco cresc.*

*mf*

*mp*

*p*

*dim.*

*rall.*

*mp*

*molto rit.*

*poco cresc.*

*dim.*

*p*

*poco cresc.*

*dim.*

## ANDANTE CON MOTO.

FROM FIRST SYMPHONY.

Sw. Soft Stops.

MENDELSSOHN.

*p*

*pp*

*mf*

*dim.*

*p*

R.H.

R.H.

# GRAND MARCH.

COLIN McALPIN.

Gt Full to 15th.  
Sw, Full, coupled to Gt.  
Ped. 16 and 8' coupled to Sw.  
Pomposo.

The first three systems of the piano accompaniment are written in 4/4 time with a key signature of one sharp (F#). The music is marked *Gt. ff* and *Ped.*. The right hand features a melodic line with several triplet figures, while the left hand provides a rhythmic accompaniment with chords and single notes. The first system includes a *Gt. ff* marking and a *Ped.* marking. The second and third systems continue the melodic and harmonic development with various triplet patterns.

The final system of the piano accompaniment is marked *Cantabile.* and *Sw. mf*. The right hand has a simple, flowing melodic line, and the left hand plays a steady, rhythmic accompaniment with chords. This section provides a contrast to the more rhythmic and forceful sections above.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff contains a rhythmic accompaniment of chords, with a slur over the first four measures.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the chordal accompaniment with a slur.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a triplet of eighth notes in the fourth measure. The bass clef staff continues the accompaniment with a slur.

Fourth system of musical notation. The treble clef staff includes a guitar part marked "Gt. ff" and a piano part marked "p.". Both staves feature triplets of eighth notes in the first and fourth measures, with slurs over the melodic lines.



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many chords and some triplets in the treble staff. The bass staff has a steady accompaniment.

Second system of musical notation. It continues the piece with similar complexity. The treble staff contains several triplet markings. The bass staff continues with a consistent accompaniment.

Third system of musical notation. This system includes performance instructions: "Sw." (Swell) in the treble staff and "Man." (Meno) in the bass staff. The treble staff has a large horizontal line indicating a swell. The bass staff has a steady accompaniment.

Fourth system of musical notation. It concludes the piece with various chordal textures and triplet markings in the treble staff. The bass staff continues with its accompaniment.

First system of musical notation. It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features several triplet markings (indicated by a '3' above a bracket) and a dynamic marking of *pp* (pianissimo) in the middle. The lower staff is in bass clef and contains a melodic line with some rests.

Second system of musical notation, continuing from the first. It features two staves. The upper staff has a complex texture with many chords and some triplet markings. The lower staff continues the melodic line from the first system.

Third system of musical notation. The upper staff contains several triplet markings and a *cresc.* (crescendo) marking towards the end. The lower staff has a melodic line with some rests and a dynamic marking of *p* (piano) at the beginning.

Fourth system of musical notation. The upper staff begins with a guitar instruction *Gt. ff* (Guitar fortissimo) and contains several triplet markings. The lower staff has a melodic line with a dynamic marking of *p.* (piano) at the beginning.

First system of musical notation, featuring piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The music includes several triplet markings (indicated by a '3' above the notes) and various chordal textures.

Second system of musical notation, continuing the piano accompaniment. It features more triplet markings and complex harmonic structures.

Third system of musical notation. The piano part includes a *cresc.* marking and continues with triplet figures. A *fff* dynamic marking is present. A *Trump* part is introduced in the right hand, starting with a *fff* dynamic. The system concludes with a double bar line.

Fourth system of musical notation, featuring piano accompaniment. It includes an *accel.* marking and continues with triplet markings. The system concludes with a double bar line.

# LIEBES LIED.

E. L. ASHFORD.

Gt Dul and Flute.  
Sw. Stopped Diap Gemshorn.  
and Piccolo, coupled to Gt.  
Ped. Bourdon.

Andante non troppo.

The musical score is arranged in four systems. The first system shows the piano accompaniment with a treble clef and a bass clef. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. A 'Sw.' (stopped diapason) bracket is placed over the right hand's melody. A 'Ped.' (pedal) bracket is placed under the left hand's bass line. The second system continues the piano accompaniment. The third system introduces the guitar part, labeled 'Gt.', which plays a melody of eighth notes. A 'cresc.' (crescendo) marking is placed above the guitar part. The fourth system continues the guitar part, with an 'accel.' (accelerando) marking placed above it. The piano accompaniment continues in the bass line. The score concludes with a final cadence in the piano accompaniment.

*poco a poco rit.*

*a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff is in bass clef and contains a rhythmic accompaniment with eighth notes and rests. The tempo marking *poco a poco rit.* is positioned above the first four measures, and *a tempo* is positioned above the last two measures. A *Sw.* (Swell) marking is placed above the right-hand staff in the final measure.

The second system continues the musical piece with two staves. The notation is consistent with the first system, featuring a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The tempo remains *a tempo*.

The third system of music consists of two staves. A *Gt.* (Guitar) marking is placed above the right-hand staff in the second measure. The notation continues with similar rhythmic patterns in both staves.

The fourth system of music consists of two staves. It includes several performance markings: *Man.* (Mancera) and *Ped.* (Pedal) are placed below the right-hand staff in the final two measures. A *Sw.* (Swell) marking is placed above the right-hand staff in the final measure. The system concludes with a double bar line.

# ANDANTE PASTORALE.

H. A. JEBOULT.

{ Sw.diaps, to  
Gt.soft 8 ft.  
Ped.Bourdon to Sw.

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the piano accompaniment with a 'Sw.' (Swell) marking and a 'Man.' (Mancetta) marking. The second system includes guitar parts marked 'Gt.' and a 'Ped.' (Pedal) marking. The third system continues the piano accompaniment. The fourth system features a 'rall e dim.' (rallentando e diminuendo) marking, followed by an 'a tempo' marking and a 'Sw.' marking. The score is in G major and 6/8 time.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including performance instructions like "Sw.", "Reduce.", and "rall. e dim."

# ADAGIO.

{ Sw.soft 8'  
Ped.16' coup to Sw.

JULIUS ANDRÉ.

Musical notation for the third system, showing a transition from "senza Ped." to "Ped."

senza Ped.

Ped.

Musical notation for the fourth system, including performance instructions like "Man." and "Ped."

Man.

Ped.

rit

# MARCH.

ARTHUR PAGE.

Gt. full to 12th.  
Sw. Full.  
Ped. 16' and 8' coupled to Sw.

Sw. closed.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece is characterized by frequent triplet patterns in both hands, often spanning across bar lines. The first system includes performance instructions: 'Gt. full to 12th.', 'Sw. Full.', and 'Ped. 16' and 8' coupled to Sw.', along with 'Sw. closed.' in the piano part. The second system features a 'ten.' (tenuendo) marking in the piano part. The overall texture is rhythmic and melodic, typical of a march.



*a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and a slur. The lower staff is in bass clef and contains a bass line with a triplet marking and a slur. Dynamics include *ff* (fortissimo) and *rit.* (ritardando). A bracket labeled 'Gt.' spans the right side of the system, indicating a guitar accompaniment.

The second system continues the musical notation from the first system. It features similar melodic and bass lines with triplet markings and slurs. The dynamics and articulation remain consistent with the previous system.

The third system shows further development of the piano and guitar parts. The melodic line in the upper staff includes more complex rhythmic patterns and slurs. The bass line continues with triplet markings and slurs. The overall texture is dense and expressive.

The fourth system concludes the page. The piano part in the lower staff is marked *Sw. mf* (Sforzando mezzo-forte), indicating a dynamic shift. The melodic line in the upper staff continues with slurs and rests. The guitar part is also present, maintaining the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes, with some chords and rests. The key signature has three flats.

Second system of musical notation. The bass clef part begins with a forte (*ff*) dynamic marking and contains several triplet markings (indicated by a '3' above the notes). The treble clef part features chords and melodic lines.

Third system of musical notation. The bass clef part includes a forte (*ff*) dynamic marking and the instruction "Gt. trumpet." with a triplet marking. A section of the bass line is bracketed and labeled "Sw.". The treble clef part continues with chords and melodic fragments.

Fourth system of musical notation, concluding the page. It features a grand staff with treble and bass clefs, continuing the musical themes from the previous systems with various note values and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes, with several measures containing triplets. The key signature has two flats, and the time signature is 3/4.

couple Sw. to Gt.

Second system of musical notation. The bass clef part begins with the instruction "Sw. mf" and contains several triplet markings. The treble clef part features a long, sweeping melodic line with a fermata over the final measure.

Third system of musical notation. The bass clef part includes a dynamic marking of *f* and a triplet. The treble clef part continues with complex rhythmic patterns and triplets.

Fourth system of musical notation. This system is characterized by numerous triplet markings in both the treble and bass clef parts, creating a dense and intricate texture.

130

Musical score for measures 130-135. The score is written for piano and guitar. It features a treble and bass clef for the piano part, and a single staff for the guitar part. The music is in a minor key and 4/4 time. Measures 130-132 contain piano accompaniment with triplets in the right hand and sustained chords in the left hand. Measure 133 is marked *ff* and includes the instruction "Gt." above the guitar staff. Measure 134 is marked "Gt. to Ped." and features a triplet in the piano right hand. Measure 135 concludes with a final chord in the piano right hand.

Sw. soft 8' & 4'

Andante.

# INTERLUDE.

E. S. LORENZ.

Musical score for the Interlude, measures 136-141. The score is written for piano in 4/4 time. It features a treble and bass clef. The tempo is marked "Andante." and the dynamics are "Sw. soft 8' & 4'". The music consists of a series of chords and melodic lines in both hands, with some triplets and slurs. The piece concludes with a final chord in the piano right hand.

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