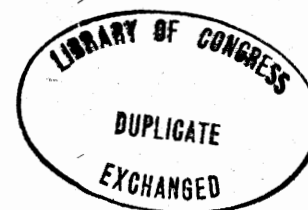


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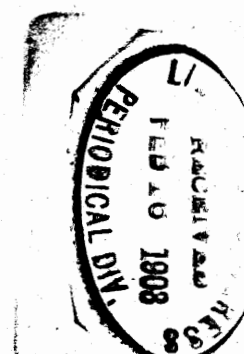
January, 1903.

No. 6



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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068

EDITED BY

E. L. Ashford,

Assisted by Karl H. Lorenz

TERMS

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NEW YORK.

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 DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
KARL K. LORENZ, - - - - - Assistant Editor
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JANUARY, 1903.

ORGANS AND CHOIRS IN TORONTO, (continued.)

The choir of the Sherbourne St. Methodist Church is an interesting one; In the first place it numbers sixty members. Of this large number only the four solo voices are paid, the others being selected from the large membership of the church. Then again, it is a vested choir; that is, the organist and all the singers wear black cassocks; while this mode of dress gives a uniformity to the appearance of the choir which is very desirable, it is, nevertheless, a somber and gloomy vesture, and in our humble opinion—would be greatly improved by the addition of the white cotta; however, it is an improvement upon the array of flowers and feathers of every imaginable line that usually greets the eye of the church-goer. At the time of our visit, two of the soloists, and a large number of the chorus singers were absent, so the singing of the choir was by no means up to the usual average; to our mind, the most noticeable defects were a lack of firmness in attack and crispness of tone; these may have been due to the absence of leading voices, and possibly to infrequent or abbreviated choir rehearsals during the warm weather. The selections—both vocal and instrumental—were very good, and the church makes a practice of distributing among the congregation each Sunday a leaflet containing notices of all services for the week and the musical programs for the morning and evening services of the day. This affords the listeners an opportunity to learn the name of an anthem or voluntary, and also the name of its composer, and they are thus prepared to express a preference for any thing that pleases them and request its repetition. The following programs were given the day of our visit to the church.

Sunday, August 24th, 1902.

MORNING.

OPENING VOLUNTARY { Adagio, in E major - - Merkel
"Mein Glaubiges Herz" - - Bach
Andante in D major - - Smart
ANTHEM— - - - - Gray

There is a path within this vale of sorrow
Where all is peace, and shadows flee away;
There is a hope, one ever bright to-morrow,
That leads us on to everlasting day.
Earth has its flowers, we love them and we cherish,
Bright are the pathways oft our feet have trod;
But brighter still the flowers that never perish,
Strewing the path that leads us on to God.

OFFERTORY PRELUDE—Lento e espressivo, Alfred Hollins
OFFERTORY SOLO—"Peace Eternal" - - - - Gounod

"For clouds and tears and sorrow,
All earthly strife shall cease,
If we but look above us
For eternal peace."

CONCLUDING VOLUNTARY—Movement Symphony VIII.
Widor

EVENING.

OPENING VOLUNTARY { Prelude "Lohengrin" - Wagner
Larghetto (violin & organ)
Cantilene - - - - - Maily
ANTHEM—"Gloria in Excelsis" - - Sir John Stainer

"Glory be to God on high, and on earth peace,
good-will toward men. We praise Thee, we bless
Thee, we worship Thee, we glorify Thee, we give
thanks to Thee for Thy great glory. O Lord God,
Heavenly King, God the Father Almighty.
"O Lord, the only begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father, that
takest away the sins of the world, have mercy upon
us; Thou that takest away the sins of the world
receive our prayer; Thou that sittest at the right
hand of God the Father, have mercy upon us.
"For Thou only art holy; Thou only art the
Lord; Thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father. Amen."

AFTER LESSON CHORUS— - - - - Irwin
Sweet hour of prayer! Sweet hour of prayer!
That calls me from a world of care,
And bids me at my Father's throne,
Make all my wants and wishes known."—WALFORD

OFFERTORY PRELUDE—Hymn transcription - Ashford
OFFERTORY ANTHEM— - - - - Dr. Roberts

Peace I leave with you, my peace I give unto
you; not as the world giveth, give I unto you. Let
not your heart be troubled, neither let it be afraid.
—(St. John xiv. 27.) Be of good cheer; I have
overcome the world.—(xvi. 33.)

CONCLUDING VOLUNTARY—March, "Queen of Sheba"
Gounod

A visit to St. James Cathedral (Episcopal) proved very enjoyable. The organ is a beautiful instrument, and the organist (Dr. Ham) a well known musician of Toronto; in spite of the holiday season the choir was in good form: it consisted (on that particular Sunday) of twenty boys and about sixteen men; the canticles were chanted with great spirit, and faster than we had ever heard them—even in the Cathedrals of England. Strange to say, the Te Deum was sung to a chant, a proceeding which always proves tiresome with a hymn so long and varied in character; sounding—as it does—the lowest note of sorrow, and the highest note of joy, it seems to demand a treatment that cannot possibly be given it by a succession of chords comprised in an ordinary chant. But in *this* case, the chant had its advantages, for the congregation joined in it as heartily as they did in the hymns; in fact, the only numbers given over entirely to the choir were the anthem and offertory solo. In the singing of the Processional and Recessional the voices of the choir were most beautifully in tune, and no matter how subdued in power, the greatest precision of attack was observed.

On another Sunday we attended services at the Metropolitan (Methodist) and the Jarvis St. Baptist Churches. Both are noted for their fine organs and good choirs; but unfortunately, the regular organists were absent, and also the soloists, which is much like leaving a company of soldiers without a commissioned officer; one could hardly expect a fancy drill under such conditions.

The Metropolitan organ is a beautiful three manual instrument, and plans are now being made to spend ten thousand dollars in enlarging and improving it. The organist (Mr. Torrington) is one of the leading musicians of Toronto, and besides his choir work and teaching, he finds time to direct the largest Choral Club of the city. Prof. Voight is the organist of the Jarvis St. Baptist Church, and the sexton informed us "they had the best organist in the city." After receiving this information we were more than ever sorry to miss the pleasure of hearing him.

We did not attend service at St. Andrews (Presbyterian) but went to the church one morning with a friend, and heard the organ played. It is a powerful three-manual instrument containing stops of beautiful quality. The diapasons are especially rich and sonorous, and the architectural structure of the church brings out to advantage the dignity of this noble instrument.

The choir of St. Andrews consists of a solo quartet and large chorus of mixed voices; and their work is said to be very good. In concluding this rambling

sketch, it would not be out of place to say that the deepest and most delightful impressions received during these church visits came through the prompt, hearty and *musical* singing of the congregations. They seemed to literally fulfil the command of the Psalmist, "Let the people praise Thee O God; Yea, let *all* the people praise Thee." E. L. A.

ORGANS AND ORGAN-PLAYING.

THE SWELL BOX.

The swell-box was invented toward the end of the last century. Handel had great admiration for this English invention, and the Abbé Vogler recommended it years afterward to the German makers. Nowadays our instruments have become, in the opinion of the uninitiated, as expressive as a whole orchestra.

This is a great mistake. I repeat that the *expression* introduced into the modern organ can only be subjective; it is due to mechanism, and can never be spontaneous. While the orchestral instruments (both wind and string), the piano, and the voice can only shine by the spontaneity of the tone and the suddenness of the stroke, the organ, encompassed by its primitive majesty, speaks as a philosopher. It is the only instrument that can continuously expand the same volume of sound, and thus create the religious idea through the thought of infinity.

A good organist will only make use of his expressive means in an architectural way, that is, by treating them as lines and plans.

As *lines*, when he passes slowly from *piano* to *forte* on an imperceptible incline, by a constant progression without stops or jolts.

As *plans*, when seizing the opportunity afforded by a pause or rest, he suddenly closes his swell-box between a *forte* and a *piano*.

To try to reproduce the expressive accents of a treble string or a human voice is better suited to the accordion than to the organ.

THE CHIEF CHARACTERISTIC OF THE ORGAN.

The chief characteristic of the organ is its greatness, that is to say, its strength and will. Every illogical alteration in the intensity of sound, every shade that cannot be expressed or translated by a straight line, constitutes an outrage upon art, a crime of high treason. So all those who treat the organ as an accordion, who play arpeggios, slur their notes, or are rhythmically unsound, should be branded criminals, and held up to public scorn. On the organ, as in the orchestra, everything should be accurately realizable; the uniformity of feet and hands is absolutely necessary, whether you are beginning the note or finishing it. All sounds placed by the composer under the same perpendicular should begin and end together, obeying the baton of

the same leader. We still see here and there unfortunate organists who let their feet drag upon the pedals, and who forget them there long after the piece has been played.

I should like to know what an orchestral leader would say if, after his last beat, his third trombone dared to hold a note. From what savage land did this barbarous custom find its way amongst us? It was prevalent some years ago—in fact, it was really epidemic. They are indeed guilty, those organists who do not link closely together the four voices of polyphony, the tenor and soprano, the alto and the bass. Take Bach's gigantic work, and you will not find in it more than two or three passages, two or three measures, that exceed the limit of the hands' extension. But admire the art of the sublime creator; a moment before or a moment after these passages pauses occur, which clearly afford the time to open and close the 16-foot pedal, so as to play with the help of the pedals tied notes that could not possibly be played on the manual alone. Save the two or three exceptions, which are fully justified by the music of the voices, the whole of Bach's work is admirably written, both in this and in every other sense.

ARTICULATION.

The hammer of the piano strikes a chord ten times per second, and our ear can easily recognize the ten separate strokes, the sound dying immediately; but on the organ we must allow for a silence equal in duration to the sound between each repetition, if we wish clearly to distinguish these repetitions in a quick movement, or even in a moderate one. This is the formula that I suggest: Every articulated note loses half of its value. If we are dealing with the long periods in slow movements we must, of course be guided by the spirit, and not by the letter of this law. Detached notes cannot be allowed on the organ. Each detached note becomes *staccato*, like that of bow instruments; that is to say, a series of equal sounds separated by equal silences. Detachment should be affected by holding the finger as near the keyboard as possible, the wrist being slightly contracted. When two chords contain the same note, it should be tied and not articulated.

RHYTHM.

What is rhythm? It is the constant manipulation of the will at each periodical recurrence of the strong beat. Rhythm alone will command a hearing; and, on the organ, every effect depends upon the rhythm. Much as you may lean the whole weight of your shoulders upon the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will soon see what an effect is produced. On a keyboard devoid of expression, and without touching any

mechanism, and with all stops open, you obtain a *crescendo* by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chronometrical quantities.

Woe be to you if your movement is not possessed of absolute regularity, if your will does not manifest itself with energy at each respiration of the musical phrase, at each break, or if you unconsciously allow yourself to "urge." Would you like a lesson in rhythm? Listen to those huge engines pulling tons of goods, admire their formidable piston-beat, marking each repetition of the strong beat, slowly, but pitilessly; it is like the very stroke of fatality; it makes one shudder.

SIT STILL.

Avoid every useless movement, every displacement of the body, if you wish to remain master of yourself. A good organist sits upright on his bench, slightly leaning toward his keyboard, never resting his feet upon the frame of the pedals, but letting them lightly touch the notes, the heels being, so to speak, riveted together, and the knees likewise.

Nature has provided us with two very useful compasses; with both heels tight together, the maximum of separation between the points will give us the fifth; and with the two knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision; the calves touching, the feet constantly coming together again. The foot should never strike the pedals perpendicularly, but with a forward movement, just touching the note as nearly as possible an inch or two from the black key.

THE FOUNDATION OF ORGAN-TONE.

Considering the state of perfection which the present builders have reached, we are almost dazzled by the amount of wealth they offer us, and tempted to wander from the straight road. We must not forget, however, that all music depends upon the quartette, whether it be on the organ, in an orchestra, or a choir. That is really the foundation of the language. Our quartette on the organ is composed of the limpid and noble sonorousness of the eight-foot pipes. The *basso continuo* of some organists who fall asleep on their sixteen-foot pedals is fast becoming a nuisance. We would go mad if we had to listen to a symphony in which the double basses played without interruption from the first to the last note. Plain-song itself loses its eloquence with such an interpretation, and yet it seems better adapted than any other form of art to a uniform bass, considering the apparent monotony of its structure, narrowly confined within the limits of the octave. But this apparent monotony only exists in the opinion of those who have no eyes to see, and whose ears cannot hear.

CHARLES M. WIDOR, in *The Musician* (London).

ANDANTE ESPRESSIVO.

163

T. CRADDOCK.

1559479

Andante.

p

sempre legato.

cresc.

pp

riten.

a tempo

rit.

The musical score is written for piano and bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante.' and the mood is 'Espressivo'. The score is divided into four systems. The first system begins with a piano (p) dynamic and a 'sempre legato' instruction. The second system continues the melodic and harmonic development. The third system features a piano-piano (pp) dynamic. The fourth system includes 'riten.' (ritardando) and 'a tempo' markings, ending with a final 'rit.' (ritardando) and a fermata on the last note.

ALLEGRO MODERATO.

Gt. Diapasons Flute & Principal.
Ped. Bourdon coupled to Gt.

ARTHUR PAGE.

Con spirito.

f

ten.

ff

mf

This musical score is for a piece titled 'Allegro Moderato' by Arthur Page. It is written for a grand piano with four staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems. The first system begins with the instruction 'Con spirito.' and a forte dynamic 'f'. The second system includes a 'ten.' (tension) marking and a fortissimo 'ff' dynamic. The third system starts with a mezzo-forte 'mf' dynamic. The fourth system continues the melodic and harmonic development. The notation features a variety of chords, arpeggios, and melodic lines, with some passages marked with slurs and ties. The overall style is characteristic of early 20th-century piano music.



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Second system of musical notation. The treble staff continues the melodic development, with a *ten.* (tenuto) marking above a specific phrase. The bass staff maintains the accompaniment.



Third system of musical notation. The treble staff shows a series of chords and melodic fragments. The bass staff features a strong accompaniment, marked with *ff* (fortissimo).



Fourth system of musical notation. The treble staff concludes with a final melodic phrase. The bass staff provides a concluding accompaniment, ending with a double bar line.

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

MARCH MILITAIRE.

E. L. ASHFORD.

Gt. *mf*

cresc.

p

cresc.

2nd time omit and go to Trio.

Sw. *mp*



JESUS WEPT.

Sw. Soft stops.

And when He was come near, He beheld the city, and wept over it.

St. Luke XIX. v. 41.

ARTHUR E. GODFREY.

Lamentando.

p *pp* *p* *pp*

pp *rit.* *a tempo*

rit. *molto*

a tempo

Tempo primo.

rit. *p* *pp* *ppp*

rit. molto.

{ Sw. Melodia Dulciana Fl. & Oboe.
 { Ped. Bourdon.

PRELUDE.

Moderato. Ch. H. RINCK.

p *Man.* *Ped.*

Man. *Ped.*

PROCESSIONAL MARCH in F.

D'AUVERGNE BARNARD.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon.
Maestoso.

Gt. *f*

Sw. *p*

Man.

Gt. *f*

Trio.

171

(

1

4

(



RESIGNATION.

Sw. Soft 8' and 4'.

E. L. ASHFORD.

Andante.

p

ad lib.

poco cresc.

mf

a tempo

rall.

p

f

pp

A PRAYER.

C. J. VINCENT.

Soft Stops.
Andante.

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and a tempo marking of *Andante*. The second system continues the piece. The third system includes a *rit.* (ritardando) marking followed by an *a tempo* marking. The fourth system concludes the piece with a final cadence. The score is marked with various musical notations including notes, rests, and slurs.

ANDANTE CANTABILE.

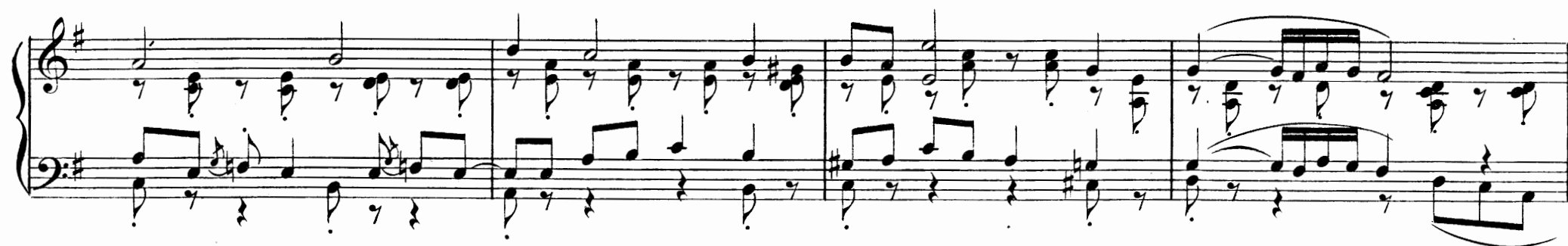
ADOLPH HUSS.

Sempre staccato.

legato.

Soft Organ vox humana.

The musical score is written for piano in 4/4 time, key of D major. It consists of four systems of piano accompaniment. The first system has a 'Sempre staccato' instruction for the right hand and a 'legato' instruction for the left hand. The second system continues the piece. The third system has a 'legato' instruction for the right hand. The fourth system concludes the piece. The score is written for piano with a 'Soft Organ vox humana' instruction.





ELEVATION.

J. L. BATTMANN.

Andante.

Sw.

p

{ Sw. Soft 8' & 4'
Ped. Bourdon coup.to Sw.

MEDITATION.

COLIN Mc ALPIN.

Andante

mp

dim. *rall.* *pp*

Sw. Ped.

Solo marcato.

First system of a musical score, measures 1-8. The music is written for piano in a key with one flat (B-flat). The right hand features complex chords and arpeggiated figures, while the left hand provides a steady bass line. A large slur spans across measures 4 and 5.

Second system of a musical score, measures 9-16. The right hand continues with complex textures, including triplets in measures 14-15. The left hand has a consistent bass line. A slur covers measures 12 and 13. Performance markings include *rall.* (rallentando) and *pp a tempo* (pianissimo at tempo) starting in measure 15.

Third system of a musical score, measures 17-24. The right hand features more melodic movement with eighth and sixteenth notes. The left hand continues with a steady bass line. A slur covers measures 20 and 21. A *rit.* (ritardando) marking is present below the left hand in measure 22.

Fourth system of a musical score, measures 25-32. The right hand has a more active melodic line. The left hand continues with a steady bass line. Performance markings include *rit.* (ritardando) in measure 27, *pp* (pianissimo) in measure 29, and another *rit.* (ritardando) in measure 31.

Gt. Melodia.
Sw. Stopped Dia. and Fl. coup. to Gt.

PRELUDE.

E. L. ASHFORD

Moderato

Gt.

Soft Ped.

cresc.

dim.

cresc.

poco a poco.

f

p

pp

Gt. Melodia, Stopped Dia. & Fl.
 Sw. Full without Reeds.
 Ped. Bourdon coup. to Sw.

SABBATH EVENING.

VARIATIONS ON SCHEFFLER'S TUNE TO "AT EVEN ERE THE SUN WAS SET"

ARTHUR BERRIDGE.

Andante.

Sw. *pp*

Man.

L.H.

rall.

Gt. *mf*

ben

Sw. closed.

pp

marcato il basso.

First system of a musical score in 4/4 time. The key signature has one flat (B-flat). The system begins with a piano (*pp*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *rall.* (rallentando) marking appears towards the end of the system. The system concludes with a double bar line.

Second system of the musical score, marked *Moderato.* in 4/4 time. The dynamic marking is *mf* (mezzo-forte). The right hand continues the melodic development with some rests, while the left hand maintains a steady accompaniment. A *Red.* (Ritardando) marking is present below the first measure. The system ends with a double bar line.

Third system of the musical score. The right hand features long, sustained chords, some of which are beamed together. The left hand continues with a moving accompaniment line. The system concludes with a double bar line.

Fourth system of the musical score. The right hand consists of sustained chords, with the final measure featuring a long, sustained chord. The left hand continues its accompaniment. The system concludes with a double bar line.

Adagio.
Con grazia.

Sw *p* *mf*

The first system of musical notation for piano, in 3/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

pp *mf*

The second system of musical notation for piano, continuing the piece. It includes dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte).

Open Sw. gradually.
rall. *accel.*

The third system of musical notation for piano, concluding the section. It includes the instruction "Open Sw. gradually." and dynamic markings *rall.* (rallentando) and *accel.* (accelerando).

INTERLUDE.

E. S. LORENZ.

The musical notation for the Interlude, in 4/4 time. It features a melody in the right hand and a simple accompaniment in the left hand.

Gt. Diapasons.
Sw. Full.
Ped. Bourdon coup.to Sw.

SABBATH GREETING.

JOSEF LÖW.

Moderato.

The musical score is written for piano accompaniment of an organ, featuring four systems of staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

System 1: The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A bracket indicates "Sw. dolce." for the first few measures. A dynamic marking of *p* (piano) appears later in the system.

System 2: This system includes several registration changes: "Ped." (Pedal) is marked at the beginning and middle, and "Man." (Manual) is marked towards the end. Dynamic markings include *Gt. f* (Great Full), *Sw. p* (Swell piano), and *Gt. f* again.

System 3: Similar to the first system, it features a melodic right hand and a harmonic left hand. A bracket indicates "Sw. p" (Swell piano) for a section. Dynamic markings include *p* (piano) and *Man.* (Manual).

System 4: The final system begins with a registration change to "Close Sw." (Close Swell). It includes dynamic markings of *mf* (mezzo-forte) and *p* (piano), along with "Man." (Manual) markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the middle of the system.

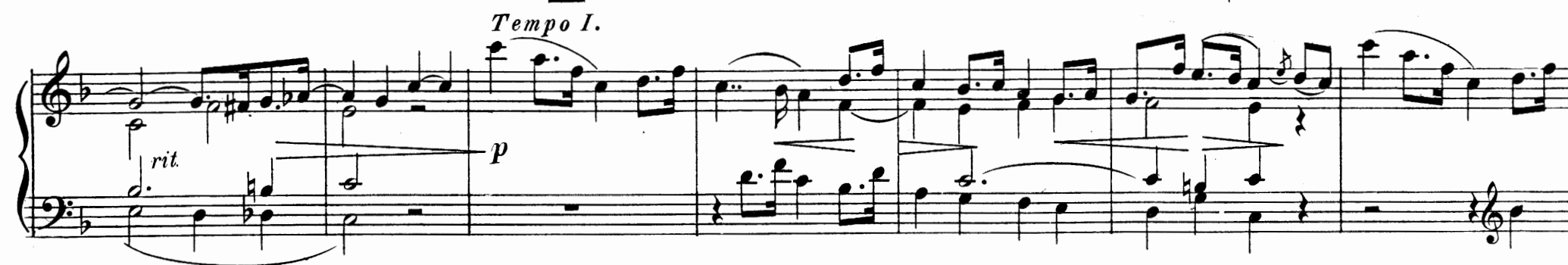
Second system of musical notation, continuing the piece. The right hand features more complex melodic patterns, including some triplets. The left hand continues with a steady accompaniment. A dynamic marking of *p* (piano) appears towards the end of the system.

Third system of musical notation. The right hand has a melodic line with some rests, while the left hand plays a more active accompaniment. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are visible.

Fourth system of musical notation, the final system on the page. It includes dynamic markings of *f* (forte), *Gt. f* (Guitar, forte), and *Sw. p* (Swell, piano). The notation includes various musical symbols such as slurs, ties, and accidentals. A small marking "Ed." is located below the system.



First system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a supporting line. Dynamics include *Gt. f* and *Sw. poco rit.* followed by *a tempo*.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a *rit.* marking. The tempo is marked *Tempo I.* and the dynamics include *p*.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a *p* marking.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a *Gt. f* marking, followed by *Sw. p et rit.* and *a tempo*. There are also *Red.* markings below the bass staff.

p sempre *dim.* *pp*

This musical system contains the first four measures of a piano piece. The key signature has one flat (B-flat), and the time signature is 2/4. The first measure begins with a treble clef and a bass clef. The melody in the treble clef starts with a half note B-flat, followed by a quarter note A, and then a half note G. The bass line consists of a half note F. The second measure continues the melody with a half note F, a quarter note E, and a half note D. The bass line is a half note E. The third measure has a melody of a half note C, a quarter note B, and a half note A. The bass line is a half note D. The fourth measure concludes with a half note G, a quarter note F, and a half note E. The bass line is a half note C. The dynamic markings are *p* (piano) at the start of the second measure, *sempre dim.* (always decrescendo) across the measures, and *pp* (pianissimo) at the start of the fourth measure.

ARIA.

BERTINI.

Andante *p*

This musical system contains measures 5 through 8 of the ARIA. The tempo is marked *Andante*. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The melody in the treble clef starts with a half note F#, followed by a quarter note G#, and then a half note A. The bass line consists of a half note F#. The second measure continues the melody with a half note G#, a quarter note A, and a half note B. The bass line is a half note G#. The third measure has a melody of a half note A, a quarter note B, and a half note C. The bass line is a half note A. The fourth measure concludes with a half note B, a quarter note C, and a half note D. The bass line is a half note B. The dynamic marking is *p* (piano) at the start of the first measure.

mf *f* *dim. rall.*

This musical system contains measures 9 through 12 of the ARIA. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The melody in the treble clef starts with a half note D, followed by a quarter note E, and then a half note F. The bass line consists of a half note D. The second measure continues the melody with a half note E, a quarter note F, and a half note G. The bass line is a half note E. The third measure has a melody of a half note F, a quarter note G, and a half note A. The bass line is a half note F. The fourth measure concludes with a half note G, a quarter note A, and a half note B. The bass line is a half note G. The dynamic markings are *mf* (mezzo-forte) at the start of the first measure, *f* (forte) at the start of the third measure, and *dim. rall.* (decrescendo and rallentando) at the start of the fourth measure.

a tempo *p* *l.h. r.h.* *Fine.*

This musical system contains measures 13 through 16 of the ARIA. The tempo is marked *a tempo*. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The melody in the treble clef starts with a half note C, followed by a quarter note D, and then a half note E. The bass line consists of a half note C. The second measure continues the melody with a half note D, a quarter note E, and a half note F. The bass line is a half note D. The third measure has a melody of a half note E, a quarter note F, and a half note G. The bass line is a half note E. The fourth measure concludes with a half note F, a quarter note G, and a half note A. The bass line is a half note F. The dynamic marking is *p* (piano) at the start of the first measure. The instruction *l.h. r.h.* (left hand, right hand) is written above the final measure. The piece ends with the word *Fine.*

Gt. Melodia & Fl.
Sw. Salicional
Ped. Bourdon coup to Sw.

AT THE PORCH.

Oft have I seen at some Cathedral door
A labourer, pausing in the dust and heat,
Lay down his burden, and with reverent feet
Enter, and cross himself, and on the floor
Kneel to repeat his Paternoster o'er.
Longfellow.

HENRY SMITH.

Larghetto.

Sw.p

pp

rit

mf

Gt.

Add Oboe.

Sw.p

Oboe off.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a guitar part indicated by a bracket and the label "Gt." with a dynamic marking of *mf* (mezzo-forte).

Third system of musical notation. The right hand features a melodic line with a dynamic marking of *pp* (pianissimo) in the middle. A section marked "Sw." (Swell) is indicated above the staff.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has a dynamic marking of *mp* (mezzo-piano) and a *rall.* (rallentando) marking. The system concludes with a double bar line and repeat signs.

To my friend
Dr. T. Alexander Davies.
Toronto, Canada.

IMPROMPTU IN D.

E. L. ASHFORD.

{ Sw. 8' & 4' sufficient to balance Gt.
Gt. Doppie Flute
Ped. Soft 16' & Violincello coupled to Sw.

Andante con moto.

Man.

Gt. Solo.

Sw.

Sw.

Gt.

Gt. Sw. Sw. Sw. both hands.

cresc. poco dim. rit.

Gt. Gamba. Sw. Salicional and Tremulant. Gt. Quasi Chorale.

Sw. Gt.

Sw.

piu animato.
Gt.

Gt.

Sw.
draw op Dia.

add Flute and Melodia.

Tempo I?

Gamba off.

Prepare full swell
draw Gt. Melodia
Dopple Fl. & Principal.

Gt.

Sw.

Sw.

Sw both hands.

This musical score is for a piano piece, page 193. It consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line.

System 1: The first system features a complex texture with many chords and rapid sixteenth-note passages in the right hand. The left hand has a steady eighth-note accompaniment. The music concludes with a key signature change to B-flat major, indicated by a double flat on the second line.

System 2: The second system begins with the instruction *cresc. poco a poco* (crescendo, little by little). It continues with dense chordal textures and moving lines. The instruction *poco dim.* (poco diminuendo) appears towards the end of the system.

System 3: The third system begins with the instruction *rall.* (rallentando). The tempo slows down, and the texture becomes more spacious, with longer note values and fewer chords. The system ends with a final chord.

cresc. poco a poco *f*

Largamenta.

Reduce Sw.
to soft 8' & 4'

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Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
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