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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 *Karl H. Lorenz*

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2. "From Conquest Unto Conquest"..... <i>Ant. Ed. Batiste</i>	5. "Among the Lilies"..... <i>E. S. Lorenz</i>
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The Organist.

E. L. ASHFORD, - - - - - Editor
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MARCH, 1903.

EDITORIAL NOTES.

The assistant editor will be pardoned for calling attention to the editor's new book of voluntaries now nearly ready. While it is called "Easy Voluntaries" to show that it is of an easier grade than previous books, or than the average grade of this journal, it is not primer music. The easiest things that have appeared in the "Organist" are here reprinted with the addition of a number of moderately easy voluntaries from the editor's pen. From this statement it will be seen that "Ashford's Easy Voluntaries" consist of good music that no organist need to be ashamed to play, but which will prove a convenience when deprived of an opportunity to practice or called upon to play unexpectedly. The needs of the reed organ have been kept in mind in this collection and it will prove a boon to reed organists.

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ORGANS, OLD AND NEW.

"The organ, which was brought down to its present position from the gallery in 1883, and reconstructed, at a cost of \$4,000, is a fine instrument, although with old-fashioned appliances and with no proper combination stops. It is however, rich in foundation tone, and has several finely voiced solo stops. The original oboe which was presented to the church by the late Rev. Dr. McCaul in the sixties, is, I am told, still in the organ. The instrument might be brought up to date in regard to action and combinations for about \$1,500. Mr Blackburn, I am informed, is well satisfied with the organ so far as its tonal qualities are concerned, and would rather let it remain as it is than have any trivial alterations made to it."

The above excerpt from a lengthy notice of a Song Service recently given in a city church, gives room for questioning the superiority that is so often claimed for the modern organ. Of course, there is no question as to the *mechanical* superiority of the electric wonder of the present day. The many advantages it gives the performer in the way of light action, quick response and rapid change of tone color by means of combination pedals and stops, are too well known to require discussion; but the *quality* of tone in the modern instrument—as compared with those built twenty-five or even fifty years ago—will often be found inferior, more especially in the Diapason tone, which is the glory of the pipe organ. The very best efforts in the voicing of solo stops, such as the Oboe, Bassoon, Clarinet and Flute, produce, after all, only imitations of orchestral instruments that depend—to a great extent—upon the warm, human breath and personality of the performer for their beauty and interest. Take for example the Trumpet stop; while it gives color and brilliancy to the full organ, it is totally incapable of producing (in a Fanfare) the thrill, and quickened pulse one feels when hearing it tongued upon the original instrument. On the other hand, there is nothing in the orchestra (either singly or combined) that is capable of producing the rich Diapason tone of an organ. In the face of this well known fact, does it not seem a pity to sacrifice the Diapason quality for orchestral stops which are at best only reminiscent of the instruments for which they are named?

Possibly another reason for the deterioration of tone quality in the up-to-date organ, is the fact that the nicety of adjustment required for the electric action now in vogue, is quite an expensive part of the building process, and, as the builder must protect himself from loss, the more essential consideration of rich, full tone is sometimes sacrificed for mere mechanical perfection.

The latter virtue is greatly to be desired, but it does not follow that it should be obtained at the expense of true organ tone and correct voicing.

But even when this is the case, the organ builder should not always be given the entire blame. It is often due to the commercial spirit manifested by church-organ committees. The average committee for the selection of the most complete musical instrument known to man, will consist of a banker, a lumber merchant and a wholesale grocer or dry goods man. Their ruling passion and business watchword is "get as much as possible for your money." So the organ builder who presents in his specifications the greatest number of stops for a given sum, more than likely, will get the bid. It is a question of quantity rather than quality, and he must protect his own interests. Nevertheless, it is to be deplored that the organs of the present day are so often lacking in the rich "churchly" quality of tone for which their predecessors were noted and admired.

IMPORTANCE OF A KNOWLEDGE OF ORGAN CONSTRUCTION TO ORGANISTS.

While the organ is an instrument universally found in churches and other public buildings throughout the whole of Europe, America, and the European colonies, and while the number of skillful organ-players has so increased during the last quarter of a century that their calling has largely ceased to be a directly lucrative one,—supply having so greatly overgrown demand in this direction,—no other instrument seems to be so little understood, even by those who perform upon it. Violinists dearly love to tend their beloved Stradivari-uses, and, thus acquiring knowledge of the function of each part, and of its relation to the whole, they are enabled to do simple repairs. What would a bassoon-player do if he had to go to some instrument-maker every time a new reed gave him a little trouble? and how would wind-instrument players generally manage to play in tune under varied conditions of temperature if they did not comprehend the construction of their instruments in every detail? Orchestral players of any experience are one and all experts, both as to the quality and monetary value of the particular kind of instruments they use.

This is only natural from their training; but the assumption that organists generally are in like manner experts cannot be so freely accepted. The conditions under which organists habitually use the organ in no sense compel any acquaintance with its interior anatomy. If anything is wrong the "doctor" is sent for; that is, the organ-builder.

An eminent musician, writing under the pseudonym of *Pro Bono Publico* in *Musical Opinion* (London), Volume XVI, No. 187, relates the following personal experiences, which are both typical and pertinent:

"In my case my teacher was an Oxford Mus. B., and during the whole five years that I was under him I never was taught anything at all about the internal parts of the organ. The same applied to the second that I was under, who was a cathedral organist.

. . . All my knowledge concerning the inside of the organ I picked up myself; but I had exceptional opportunities for so doing. Everyone, however, is not so fortunate, and it is for these that I urge the plea: ought not every musical professor be competent to impart knowledge of the practical construction of the organ with the art of playing it?" During the last few months I have come across lamentable ignorance in organists holding eminent positions, two instances of which I will briefly relate.

After hearing a remarkable fine pedal trombone used to excellent effect in the last strains of Handel's "We Worship God," I ventured to congratulate the organist on his pedal reed stop, when he surprised me by saying: It's *not a reed*, but the 'trombone,' that you heard." Again, in the case of an organist at a fashionable church, I found out that he had not the slightest idea what 8 ft. or 16 ft. on the stop knobs meant, and he went one better by saying: "We have a most peculiar stop, just listen." It was an ordinary 16-foot double diapason on the swell. This he conceived to be a *solo stop*, but what its use could be was not clear to him.

The advantages to an organist of a real knowledge of organ-construction are, indeed, many. All knowledge is built up by accumulation of facts and details. Some little scrap of information, useless for years, eventually comes in, and at the right time and place is invaluable. Omitting numerous indirect advantages, I may mention some very obvious ones. An organist who can "take an organ on its structural and tonal merits" enjoys a freedom not otherwise attainable; any little derangement does not upset him, he instinctively realizes how to use the stops to their best advantage; a new or strange organ has no terrors for him; he shines in giving recitals *elsewhere than on his own organ?* a few moment's trial of a strange organ brings him into touch with it in a way that no mere player, however good, can hope for without *many hours* of trial and practice.

Again, if the organist have a mechanical turn of mind, "organ-construction" soon becomes to him a fascinating study. Who knows what valuable invention might have been made by many organists had they possessed the *technical knowledge* requisite?

Above and beyond these considerations we must

remember that it falls to the lot of organists to design and superintend the building of organs. A splendid field is here open to such as may be competent to do this. Every organist of any executive skill is, however, seemingly credited with being able to design an organ and to "boss the show" over the builder.

In many cases it is like setting a blind man to lead a man with good eyesight: they link on, but *it is the blind man who is led*. Of course, the blind man can, *if he will*, say that *he* led the other one. Some cases must occur in which the organist becomes oppressed by the greatness thus "*thrust on him*," and even feel serious scruples in accepting the role of the "blind man," but a much larger number of organists (with the rashness inherent to shallow knowledge) *think they are* "bossing the show." In no case, however, can mere musical ability suffice, a sound knowledge of organ-construction being essential.

There are also commercial considerations affecting the relation between organists and organ-builder which must be touched lightly. However, to follow up my simile, it would seem that no sane, clear-sighted man would be led by a blind man, unless it were in some way worth his while to go through such a pantomime. The recommendation alone of an eminent organist is valuable to any builder in securing further orders—to mention only the purely legitimate aspect of such relations as I am now hinting at. If organists are to be (as they should be) designers of organs, and held to be competent in this respect, by the clergy and by municipal bodies, they must qualify in anticipation of such a responsibility. If they do not, their prerogatives in this respect are doomed, and will go as the profits which music-teachers formerly made by selling music to their pupils have gone. To be able to play an accompaniment is not a sufficient qualification to justify a man advertising as teacher of singing (although perhaps nine out of ten so-called "teachers of singing," in reality, possess no other qualification). Neither is it sufficient to be able to play the organ and to possess a certain amount of technical verbiage. Would that more musicians could say boldly "I teach the piano, *I profess it*; but I do not teach singing,—I never acquired the necessary knowledge"; I *play* the organ, I am *an artist*, but I do not pretend to dabble in matters technical,—I have had no schooling, except in musical art."

In bringing these remarks to a close I must take my readers into my confidence to the extent of saying that I must ask them to make allowances if I have not always written pertinently; if I had dealt with some conditions of things which do not exist in the States, or if my article is "too British" generally. Still, I fancy like causes must in every country bring about like results,

and I am fain to hope that I have proved my initial contention: the desirability of a knowledge of organ-construction to organists generally.

J. W. HINTON, M. A., Mus. B. in *The Etude*.

THE LIBERAL-MINDED ORGANIST.

A highly educated organist should be liberal in his musical opinions, and guard against the tendency to pedantry and narrowness in his selections. Although he may be devoted to the study of the Bach school of organ music, learned models of fugue and counterpoint, nevertheless he must as assiduously cultivate the more graceful and ornate works of the modern organ composers, of which the musical world is full of examples.

He will at once recognize the merits of others, especially contemporary composers and players, and will add such works to his repertoire. He will entertain no feelings of jealousy or envy towards others, or be hypercritical of their recognized talents. His intolerance will only extend to those who assume ability which they do not possess, a privilege which every true musician holds.

The further an organist is advanced in musical proficiency the less temptation there is to assert his own talents. A generous minded player is ever ready to speak an encouraging word to an ardent student and wish every other organist success in his efforts to promulgate interest in the organ and its music. His mind does not revert to himself, but rejoices in every movement which adds greater interest in his art, and in every improvement in the structure of the organ which will render it more capable of interpreting musical thought.

The Musician.



Gt. Soft 8 ft, Op. Dia. & Principal.
Sw. Full.
Ped. Bourdon coup. to Sw.

HARWELL.

(Easter Voluntary.)

155490

E. L. ASHFORD.

Cheerfully.

Gt.
Man.

Ped.

Sw.
Sw. p
Man.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The bass line has a "Ped." marking at the end.

Musical notation for the second system. The treble clef part has a "Gt." marking. The bass line has a "Man." marking.

Musical notation for the third system. The bass line has a "Sw." marking. The treble clef part has a "Slowly." marking. The system ends with a double bar line and a fermata.

Musical notation for the fourth system. The treble clef part has a "Gt." marking. The bass line has a "Sw." marking. The system ends with a double bar line and a fermata.

* *Ped. ad lib.*
 Couple Sw. to Gt. and increase Gt. to 15 th.

First system of musical notation. The piano part (left) features a melodic line with slurs and dynamic markings *pp.* and *p.*. The guitar part (right) includes a section labeled *Gt.* and a dynamic marking *Gt. to Ped.*.

Second system of musical notation. The piano part continues with a melodic line and dynamic markings *p.*. The guitar part features a section with a key signature change to two sharps and a dynamic marking *p.*.

Third system of musical notation. The piano part features a melodic line with dynamic markings *pp.* and *p.*. The guitar part includes a section with a key signature change to one sharp and dynamic markings *cresc.*, *poco a poco.*, and *p.*.

Fourth system of musical notation. The piano part features a melodic line with dynamic markings *p.* and *Man.*. The guitar part includes a section with a key signature change to one flat and dynamic markings *pp.* and *p.*. The system concludes with a double bar line.

REVERIE.

Sw. Soft String tone.

COLIN Mc ALPIN.

Andante.

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system begins with a piano (p) dynamic marking. The second system continues the piano part. The third system introduces an oboe part, indicated by the instruction "Add Oboe." above the staff. The fourth system concludes the piece. The score is written for piano and oboe, with a soft string tone indicated in the first system. The tempo is marked "Andante." The piece is composed by Colin McAlpin.

Musical score system 1, featuring piano accompaniment and a melodic line. The key signature is one sharp (F#). The system includes a dynamic marking of *p* and a tempo marking of *rall.*. An annotation "Oboe off." with an arrow pointing to the right is located above the staff.

Musical score system 2, featuring piano accompaniment and a melodic line. The key signature is one sharp (F#). The system includes a dynamic marking of *mf* and a tempo marking of *allegro*.

Musical score system 3, featuring piano accompaniment and a melodic line. The key signature is one sharp (F#). This system contains no explicit dynamic or tempo markings.

Musical score system 4, featuring piano accompaniment and a melodic line. The key signature is one sharp (F#). The system includes a dynamic marking of *p* and a tempo marking of *rall.*.

MINUETTO.

Full Swell.

E. L. ASHFORD.

The musical score consists of four systems of piano accompaniment. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and includes the instruction *Mau.* below the bass staff. The second system features a forte (*f*) dynamic. The fourth system concludes with the instruction *Ad.* below the bass staff. The music is written in a style typical of early 20th-century piano literature, with clear melodic lines and harmonic support.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of notes, including a half note followed by a quarter note, and a longer melodic phrase with a slur. The bass staff starts with a bass clef and a key signature of one sharp (F#). It features a half note followed by a quarter note, and a melodic line with a slur. A fermata is placed over a note in the bass staff.

The second system of music continues with two staves. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several chords and a melodic line. The word "Fine." is written above the staff. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a slur. Dynamic markings include "p" (piano) and "ad." (ad libitum).

The third system of music consists of two staves. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several chords and a melodic line. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a slur. The dynamic marking "cresc." (crescendo) is written below the staff.

The fourth system of music consists of two staves. The treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several chords and a melodic line. The bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a slur. Dynamic markings include "f" (forte) and "rit." (ritardando). The instruction "D.S." (Da Capo) is written at the end of the system. A fermata is placed over a note in the bass staff.

A DREAM OF PARADISE.

{ Sw. Salicional.
Ped. Bourdon coup to Sw.
Non troppo lento.

MAX. OESTEN Op. 203.

pp *rall.*

a tempo *p*

mf

mf Add. St. Dia. Ped.

p *dim.*
Man.

St. Dia. off.
rall. *pp a tempo*
Ped.

rit.
Ped.

THEME.

E. L. ASHFORD.

Gt. Dulciana
 Sw. Soft 8' & 4' coup to Gt.
 Ped. Bourdon coupled to Sw.

Andante.

Sw. closed.
 pp

Man.

dim.

Gt.

Draw Oboe.

Sw.

cresc.

Man.

rit.

à tempo

Sw.

f

Reduce Sw to soft 8 ft.

Slower dim.

molto rit.

Red. Red.

HARVEST HOME.

Gt.

GUSTAV TRITANT.

ff

Lento.

Gt. Dulciana and Flute.
Ped Bourdon.
Gt. to Ped.

PRELUDE IN F.

ADOLPH HESSE.

Andante.

The musical score is written for guitar and piano. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (F major/D minor) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A 'Ped.' marking is present in the first system, and a 'rit.' marking is present in the fourth system. The piece concludes with a final cadence in the fourth system.

MELODY IN D \flat

Gt. Melodia.
Sw. Soft 8' & 4'.
Ped. Bourdon.

ELLA S. ROBINSON.

Andante sostenuto.

pp
Sw.
Ped.
rit.
a tempo
rit. dim.
Piu mosso.
Gt.

a tempo
molto rit.

cresc.
f

poco rall. dim.
tr.
rit.

Tempo primo.
Sw.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A dynamic marking of *f* (forte) is present in the fourth measure.

The second system of the piano accompaniment continues the two-staff format. It includes a *rit.* (ritardando) marking in the fifth measure and a *p.* (piano) marking in the sixth measure. The piece concludes with a final chord in the treble staff.

THE GREGORIAN EASTER HYMN.

O FILII ET FILIAE.

The Melody by St. GREGORY.
Produced about the year 573.

The first system of the vocal melody is written on a single treble clef staff. The key signature has three flats and the time signature is 3/4. A tempo marking of $\text{♩} = 88$ is shown at the beginning. The melody is characterized by a series of eighth and sixteenth notes. A dynamic marking of *p* (piano) is placed in the fifth measure.

The second system of the vocal melody continues the single-staff format. It features a dynamic marking of *f* (forte) in the fourth measure. The melody concludes with a final note in the fifth measure.

VESPER BELLS.

All the Diap 8:

Andantino.

BATISTE.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the label 'Gt' in the treble clef and 'Ped 16&8 ft.' in the bass clef. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. Phrasing is indicated by slurs and ties. The piece concludes with a final chord in the bass clef.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, often beamed together, and includes slurs and ties. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes, also featuring slurs and ties.

The second system of musical notation continues the piece. The upper staff maintains the melodic flow with various rhythmic patterns and slurs. The lower staff continues the harmonic support, showing a progression of chords and melodic fragments in the bass line.

The third system of musical notation shows further development of the musical themes. The upper staff has more complex rhythmic figures and slurs. The lower staff features a more active bass line with frequent chord changes and melodic movement.

The fourth system of musical notation concludes the page. The upper staff continues with melodic lines and slurs. The lower staff features a prominent bass line with sustained chords and melodic lines, ending with a final cadence.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with various rhythmic patterns. The bass clef staff features a more active accompaniment with eighth notes and chords. The key signature remains one sharp (F#).

Third system of musical notation. The treble clef staff shows a melodic line with some chromatic movement. The bass clef staff has a steady accompaniment with chords and eighth notes. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff features a melodic line with some rests and tied notes. The bass clef staff continues the accompaniment with chords and eighth notes. The key signature is one sharp (F#).

The first system of the musical score consists of two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a flowing melody in the right hand with a steady accompaniment in the left hand. A long slur covers the first two measures of the right hand.

PRELUDE.

Swell.

GUSTAVE TRITANT.

Andante.

legato.

Ad.

The second system continues the piece with the same key signature and time signature. The tempo is marked 'Andante' and the performance instruction is 'legato'. The music is characterized by a gentle, flowing quality. The left hand has a steady accompaniment of eighth notes.

Fine.

The third system concludes the piece. The tempo is marked 'Ad.' (Adagio). The music features a final melodic phrase in the right hand and a corresponding accompaniment in the left hand. A long slur covers the first two measures of the right hand.

D. C.

The fourth system is the final system of the piece. It continues the melodic and accompanimental lines from the previous system, ending with a final cadence. The tempo remains 'Ad.'.

ALBUMBLATT.

Gt. Dulciana.
 Sw. Oboe and Gemshorn.
 Ped. Bourdon.

E. L. ASHFORD.

Andante quasi Allegretto.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as chords, melodic lines, and dynamic markings. Specific annotations include 'Gt.' pointing to guitar parts, 'Sw.' for the oboe/gemshorn, and 'Ped.' for the bourdon. The piece concludes with a 'Fine.' marking and a 'rit.' (ritardando) instruction for the guitar part.

Add Sw. op. Dia.

Sw f

dim.

pp Gt

f Sw Op. Dia. off. D.C.

POSTLUDE.

Full Organ.

ALBRECHT BREDE.

Andante con moto.

The musical score is written for a full organ and consists of four systems of two staves each (treble and bass clef). The piece is in 4/4 time and begins with a key signature of one flat (B-flat major or D minor). The first system includes dynamic markings *ff* and *ff* in the bass and treble staves respectively. The second system continues the melodic and harmonic development. The third system begins with a *Man.* (Meno) marking in the bass staff and includes another *ff* marking. The piece concludes in the fourth system with a final cadence in the key of D minor, marked with a double sharp (F#) in the treble staff.

HYMN OF PRAISE.

Gt. Soft 8' & 4'
Sw. Full coupled to Gt.
Ped. Bourdon coupled to Sw.
Moderato, ma con energia.

AUGUST REINHARD.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a bracketed instruction for the guitar: "Gt. f". The music is in 4/4 time and features a mix of eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and moving bass lines. The piece concludes with a final cadence in the fourth system.

Tranquillo:

Musical notation for the first system, featuring a treble and bass clef. The piano part includes a bracketed instruction: "Sw closed." with a dynamic marking of *mf*.

Musical notation for the second system, featuring a treble and bass clef. The piano part includes markings for the right and left hands: "r." and "l."

Musical notation for the third system, featuring a treble and bass clef.

Open Sw. gradually.

Musical notation for the fourth system, featuring a treble and bass clef. The piano part includes a bracketed instruction: "Open Sw. gradually."

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A *rall.* marking is present at the end of the system.

Second system of musical notation, featuring a treble and bass staff. The treble staff is marked *Gt.* and contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. A *tempo* marking is present at the beginning of the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and some accidentals. The bass staff contains a harmonic accompaniment with chords and single notes.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and some accidentals. The bass staff contains a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

COMMEMORATION MARCH.

Full Organ.

W. HENRY MAXFIELD.

Tempo di Marcia.

The musical score is written for a full organ in 4/4 time. It consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a 'Sw.' (Swell) marking and a dynamic of 'mf'. It features several triplet markings in the treble staff. The second system includes a 'cresc.' (crescendo) marking. The third system includes a dynamic of 'p' (piano). The score concludes with a final cadence in the fourth system.

Gt. *f*

3

3

3

This system contains the first two staves of music. The upper staff is for guitar, marked with a forte (*f*) dynamic. It features a melodic line with several triplet markings (indicated by the number '3' above the notes) and is connected by a long slur. The lower staff is for piano accompaniment, consisting of a steady bass line of eighth notes.

Sw. closed.

This system contains the third and fourth staves. The guitar part continues with a melodic line, and the piano accompaniment provides harmonic support. A specific instruction 'Sw. closed.' is written above the piano staff in the third measure, indicating a change in the piano's sound or touch.

This system contains the fifth and sixth staves. The music continues with a repeat sign (double bar line with dots) in the fifth measure of the guitar staff, indicating a section to be repeated. The piano accompaniment continues with its rhythmic pattern.

Arpeggio.

mf

This system contains the seventh and eighth staves. The guitar part features a section marked 'Arpeggio.' in the seventh measure, where the notes are played in a broken chord fashion. The piano accompaniment continues, with a mezzo-forte (*mf*) dynamic marking appearing in the seventh measure.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A *cresc.* marking is present in the right-hand part.

Musical notation system 2, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines.

Musical notation system 3, featuring a grand staff with treble and bass clefs. The music includes triplets and chords. A *Gt.* marking is present in the left-hand part, and a *mf* dynamic marking is present in the right-hand part.

Musical notation system 4, featuring a grand staff with treble and bass clefs. The music includes triplets and chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking 'Sw.' is present in the bass staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking 'Gt. ff' is present in the bass staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines.

LARGO.

{ Gt. Melodia and Principal.
Sw. Soft 8' & 4' coupled to Gt.
Ped. Bourdon coup. to Sw.

G. F. HÄNDEL.

Largo.

The musical score is written for piano and guitar. It consists of four systems of music. The piano part is in the left hand, and the guitar part is in the right hand. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo'. The score includes various musical notations such as slurs, ties, and triplets. Dynamics include *mf*, *p*, *f*, *dim.*, and *cresc.*. Performance instructions include 'Sw. closed.', 'Gt. p', and 'Man.'. The score ends with a fermata over the final chord.

dim. p dol. f

Man. Ped.

This system contains the first two staves of music. The upper staff begins with a *dim.* marking, followed by a *p* dynamic. A *dol.* marking appears in the middle, and a *f* dynamic is present towards the end. The lower staff has a *Man.* marking under the first few measures and a *Ped.* marking under the last few measures.

r.h. l.h. p Gt.

Man. Ped.

This system contains the third and fourth staves. The upper staff has *r.h.* and *l.h.* markings. A *p* dynamic is present. A *Gt.* marking is in the lower staff. The lower staff also has *Man.* and *Ped.* markings.

Sw. closed. pp

Man.

This system contains the fifth and sixth staves. The upper staff has a *Sw. closed.* marking. The lower staff has a *pp* dynamic and a *Man.* marking.

cresc.

This system contains the seventh and eighth staves. The lower staff has a *cresc.* marking.

First system of musical notation. Treble clef, key signature of one sharp (F#), 7/8 time signature. The piece begins with a *dim.* (diminuendo) marking. The music features a melodic line in the treble and a bass line in the bass. A *cresc.* (crescendo) marking appears above the staff. The system concludes with a *f* (forte) dynamic.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 7/8 time signature. The piece continues with a *dim.* marking, followed by a *p* (piano) dynamic. A *dol.* (dolce) marking is present. A guitar part is indicated by a bracket labeled "Gt." and a *f* dynamic. The system ends with a *ped.* (pedal) marking.

Third system of musical notation. Treble clef, key signature of one sharp (F#), 7/8 time signature. The piece continues with a *mf* (mezzo-forte) dynamic. A guitar part is indicated by a bracket labeled "Gt." and a *mf* dynamic. A triplet of notes is marked with a "3" above it. The system includes markings for "r.h." (right hand) and "l.h." (left hand). The system concludes with a *mf* dynamic.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 7/8 time signature. The piece continues with a *ff* (fortissimo) dynamic. A guitar part is indicated by a bracket labeled "Gt." and a *ff* dynamic. The system concludes with a *rit.* (ritardando) marking.

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