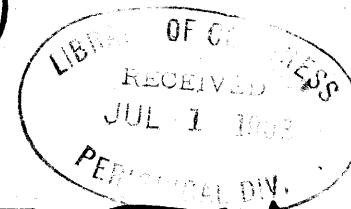
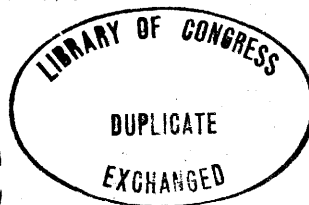


Vol 7.

July, 1903.

No. 3



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford,
Assisted by *Karl K. Lorenz*

TERMS

\$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,
Publishers. Dayton, Ohio.

Copyright, 1897, by E. S. Lorenz

Libra
CLASS. VI
102332

MUSIC TEACHERS ARE DELIGHTED

With the set of TEACHING PIECES, BY E. L. ASHFORD.
CAREFULLY GRADED. WELL FINGERED. DELIGHTFUL MUSIC.

Before this series had been on the market two months, the various selections in the series had so won their way, that teachers were writing to us claiming that they are among the ten best teaching pieces in their respective grades. Mrs. Ashford has brought to her work many years of most successful teaching and a fertility of mind in the invention of easy, delightful melodies, given to very few composers of this class of music. Her schedule of the set is very bright and pleasing, but the music is even more so.

THE MUSICAL YEAR.

	The Snowdrop, Key of C.....	\$0 30
	The Cuckoo, Key of C.....	30
Spring.	The Spring Morning, Key of F.....	40
First Grade.	Daffodils, Key of G.....	30
	The Millwheel, Duet for pupil and Teacher, Key of G.....	50
	Maypole Dance, Duet for pupil and teacher, Key of F.....	50
	A Red, Red Rose, Key of A minor.....	40
Summer.	Hide and Seek, Duet for pupil and teacher, Key of C.....	40
Second Grade.	Cherries Ripe, Key of F.....	50
	Bobolink, Key of G.....	40
	Song of the Harvesters, Key of G.....	40
Autumn.	Golden Rod, Key of F.....	40
Third Grade.	At Evening, Key of B-flat.....	50
	An Autumn Reverie, Key of E-flat.....	50
Winter.	Snowdrifts, Key of G.....	50
Fourth Grade.	The Sleighride, Key of D.....	50
	Yuletide Bells, Key of G.....	50

New Organ Instruction Books.

ASHFORD'S ORGAN INSTRUCTOR.

In Five Books.

For Reed and Pipe Organ.

FIRST BOOK NOW READY.

Mrs. Ashford has a national reputation as a composer of sacred music, but it is not known generally that she is also a teacher of extraordinary efficiency and success. She is an organist *par excellence* as well. As a skillful organist, a practical teacher, and a fertile and delightful composer she has almost ideal fitness for the preparation of an organ instructor.

Book No. 1 takes up organ playing at the very beginning and carries the pupil through the first grade. The clearness of the explanations and the carefully graded exercises, melodious and attractive, yet presenting but a single step in advance, each upon the other, will at once attract intelligent teachers, who will be delighted to introduce it into their work.

It is issued in handsome style in sheet music size, 32 pages. The regular price is 75 cents, post-paid.

A single sample copy will be sent, post-paid, to any teacher for examination for 25 cents. Further orders at regular teachers' rates. SPECIAL DISCOUNT TO TEACHERS.

The Barefoot Boy.

A Set of Teaching Pieces,

By
J. S. FEARIS.

First Grade.

Going Fishing, (March), Key of C..... \$0 30
At the Circus, (Polka), Key of F..... 30

Second Grade.

In Endless Mischief, (Waltz) Key of G, \$0 30
Sleepy Head, (Slumber Song), Key of C, 30

A very attractive series, well fingered and practical. Mr. Fearis is himself a teacher of large success, and many of his teaching pieces have been widely used.

TABLE OF CONTENTS.

EDITORIAL.

CHOIR MANAGEMENT, - - - - -	1
THE ORGAN CASE, - - - - -	1
HOW TO STUDY ORGAN-PEDALS, - - - - -	2

MUSIC.

A RED, RED ROSE, - - - - - E. L. Ashford,	67
RESIGNATION, - - - - - Bertini,	69
ANDANTE CANTABILE, - - - - - Edward Biehl,	70
WHILE WE HAVE TIME, - - - - - Joseph Barnby,	71
CAVATINA, - - - - - Charles Darnton,	72

PRELUDE IN D, - - - - - E. L. Ashford,	74
"GLORIA PATRI," - - - - - Dr. Clarke Whitfield,	75
BASS MELODY, - - - - - W. Henry Maxfield,	76
ALLEGRETTO, - - - - - Edward Biehl,	78
BARCAROLLE, - - - - - E. L. Ashford,	80
PATIENCE, - - - - - E. H. Thorne,	83
OPENING VOLUNTARY, - - - - - August Reinhard,	84
LIFT UP YOUR HEADS, - - - - - G. F. Handel,	87
PRELUDE, - - - - - Louis Spohr,	91
CALVARY, - - - - - E. L. Ashford,	92
OFFERTOIRE, - - - - - W. H. Burt,	96

List of Song-Books.

FAITH AND PRAISE, by D. B. Towner.
Our latest; issued under the direction of The Moody Bible Institute.

MASTER'S CALL, by E. S. Lorenz, and others

THE GOSPEL PILOT HYMNAL, by D. B. Towner.

VOICE OF MELODY, by E. S. Lorenz.

WORK AND WORSHIP, by E. S. Lorenz.

RICHES OF GRACE, by E. S. Lorenz.

Prices of above books in any quantity, 30 cents each, post-paid; 25 cents each, by express, not prepaid.

SMALLER BOOKS.

SOUL WINNER, No. 3.

SOUL WINNER, No. 2.

SOUL WINNER, No. 1.

Price, 15 cents each, post-paid; \$10.00 per hundred, by express, not prepaid.

DON'T LET YOUR ORCHESTRA PLAY DANCE MUSIC IN CHURCH!

The Church Orchestra. A collection of seven arrangements of distinctively religious music for ten instruments and organ or piano. The limitations of the amateur voluntary church orchestra have been carefully kept in mind. Dignified and worthy, yet melodious and easy, these selections are sure to please the congregation. Great pains have been taken so that with only organ (or piano) and violin, or flute or clarinet, or cornet, the resulting music is still fine. Of course the whole number of instruments will make the best music. But if any of these three—the bass, cello, or the trombone—is present with either violin, flute, or clarinet, the music can be pleasingly rendered. This music is entirely appropriate for church service, having been written expressly for such use originally. None of it is difficult—some of it very easy. Great pains have been taken in the selection of the music, and we believe it will be found available to an unusual degree.

TABLE OF CONTENTS.

1. "Gebet"..... I. Beethoven	3. "Nuptial March"..... E. L. Ashford
1. "Allegretto"..... E. L. Ashford	4. "March in C"..... R. H. Peters
2. "From Conquest Unto Conquest"..... Ant. Ed. Batiste	5. "Among the Lilies"..... E. S. Lorenz
	5. "The Lord is Our Refuge"..... J. L. Battman

The arrangement has been made for first and second violin, viola, cello, bass, flute, clarinet, first and second cornet, trombone, and organ or piano.

PRICES—For full set of parts, including organ, \$2.00. Separate—Organ, 50 cents; other separate parts, 25 cents. The pieces are also issued separately in five numbers, as indicated in table of contents, at the following prices for any one number: Full set of parts, including organ, \$1.00; organ part, 25 cents; other separate parts, 15 cents. Manuscript arrangements for other instruments, \$2.50 each part of the whole volume. Any number, each part, 60 cents. These prices are net.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechzehn Groß-Oktav Seiten Chormusic umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, etc. bringen.

2. Der Lesestoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.

3. Die Musik wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwinghaft, und melodisch, ohne daher in das Leicht- und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.

4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 90 Cents. Einzelne Nummern, 12 Cents das Stück, \$1.15 das Duzend, portofrei.

Jeder Unterschreiber bekommt eine Einbandsbede frei!

THE LORENZ PUBLISHING COMPANY,

NEW YORK.

DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
KARL K. 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.

All communications to the editor should be addressed
"Care of Vanderbilt University, Nashville, Tenn."

JULY, 1903.

CHOIR MANAGEMENT.

Simple as it may seem to those who take good church music for granted, there is really nothing in the list of musical attainments more difficult than the art of securing satisfactory results in choir work. The experienced organist knows this to his sorrow. His *own* part of the church service he can control according to his taste and judgment or the especial needs of the occasion, but when it comes to the management of a body of singers—each one giving first thought to their own personal interest, and allowing the slightest whim to interfere with the general good of the choir—the situation becomes complicated, and requires a combination of cool judgment and adroitness that would do credit to a first class diplomatist.

Leaving out of the question the difficulty of keeping the choir in a harmonious frame of mind, which of itself is no small undertaking, the organist finds it almost impossible to secure enough "ensemble" practice with them to study and properly finish up a sufficient number of anthems to give pleasing variety to his programs for the regular services of the church, and in spite of his efforts to the contrary, he finds himself obliged to repeat a few well known selections Sunday after Sunday and resort to the inevitable vocal solo more frequently than his better judgement would dictate.

In some cases an ambition to use a class of music above the heads of both choir and congregation proves a stumbling block. In fact, this is a very common mistake, and as unfortunate as it is frequent, for it rarely fails to have the effect of frightening away a class of singers who are possessed of pleasant voices, but have the misfortune to be indifferent readers.

Besides, even the *good* readers will derive more satisfaction from a simple anthem artistically rendered, than they possibly can from an elaborate selection

given in an uncertain and unfinished manner.

Therefore, the organist who is called upon to direct a chorus choir, would do well to remember when selecting anthem music, that he is not likely to have *all* the members present at two consecutive rehearsals more than half a dozen times in a year, consequently, music of a pleasing but simple order, will give him greater satisfaction and fewer disappointments.

Much might be written on the subject of wasting time at rehearsals. There is no doubt but that many voluntary choirs (and paid ones as well) might show much better results for the evening given up to choir practice if the time were really spent in *practicing*; but the social element is allowed to predominate over the legitimate work of the meeting, which too often results in much talking and little singing. For this lax state of affairs the director is undoubtedly responsible. Yet it is a difficult task—and a very unpleasant one as well—to check the natural inclination for conversation among a number of lively young persons, and it is a matter that requires to be handled with the utmost skill and tact—skill and tact that cannot be taught by letter or personal interview, but must be learned by experience; for *tact* is the keynote to success in choir work just as it is in all other matters, social, business and political.

Happy is the choir leader to whom nature has given a goodly portion of this invaluable gift.

THE ORGAN CASE.

Excepting as a support to the bass pipes, the casing, or "Orgel Haus," is entirely independent of the organ as a musical instrument. Yet it has relation to the distribution of the tone to a greater degree than is generally considered, particularly as an obstruction to the free radiation of sound. Up to the impost or belt, in which the front display pipes stand, the case work is protective to the works within, and confines whatever noise may be produced by the operation of the action-work which by modern improvements has been so diminished that it is not apparent. But, as ordinarily arranged, the front pipes are so located as to prevent the free egress of the sound from the manual pipes.

The front pipes are commonly placed near together, with not over an inch of space between them, with other openings save the diagonal interstices between the feet. The effect in the distribution of the tone is the same as if flat boards were fastened along the front, the cylindrical shape of the metal pipes making no difference, and often a number of pedal wood pipes are used for display, which offer an additional barrier.

The case of an organ offers a fine field for architectural design to which the musical capacity is sometimes

made subservient, whereas the reverse order should prevail, and the design made subservient to the musical value. Directly in front of the Great Section there should be an ornamented open screen work, with frame and carving in harmony with the church architecture, and displayed pipes should rather be placed at the corners and sides. This would afford an artistic opportunity, which would be pleasing to the eye, and add to the sonority and effectiveness of the instrument.

The belt of the organ should never be higher than the Great Chest, as the power of the tones as they come to the organist will otherwise be greatly diminished.

When an organ is placed in a recessed chamber, as is often in the case of chancel organs, it would be much better to have an open screen work above the belt rather than any displayed pipes. This would somewhat obviate the stifled effect of the sound which is usual when organs are thus enclosed. It is not a good plan to have a low arch, with the interior space higher than the arch, for the tone is then held back, the vibrations not being well communicated to the air in the auditorium. The effect is analogous to smoke being generated in such a recess, which would ascend to the top and remain until its accumulation would be crowded down and find its way outside the arch.

I recall an illustration of this stifled effect where I was engaged to exhibit a chancel organ of good size, where the opening was low and narrow, filled with front pipes. In rehearsing the program the resonance of the empty church aided much in giving sonority, but in the evening, when every pew was filled, the effect was very disappointing. The organ had no more power than an ordinary reed organ, and even the tone of the pedal pipes did not pervade the room, and only resounded within the enclosed recess. When the church was empty there was a sympathetic vibration communicated to the air, which was reflected from every point, but when filled with an audience the heated air and absorbing clothing destroyed the resonance of the room and the organ tones found limited egress. Therefore much of the money invested in this organ was lost on account of its location.

Organs are sometimes built with no casing above the belt, the pipes standing in their natural position on the chests. While the musical effect is the very best, on account of the absence of any obstruction, there is an impression that the organ is unfinished and the effect is more mechanical than ornate. An open screen work of artistic design would relieve this impression without detracting from the musical effect. The capacity of an organ is measured by the number of speaking registers and not by the size of the case or quantity of displayed pipes.

In nearly every instance where an organ has been

placed in a recess with the arched opening filled with front pipes there has been a disappointment in the musical effect, compared with what the number and quality of the stops would indicate. Organs placed in the chancel or in the rear of the pulpit are often finished in this manner. Instruments located at the opposite end from the pulpit, with more open case work, have generally given a better musical effect in the auditorium than chancel organs, but when crowded back into the tower the result has not been good.

Up to about the year 1855 nearly every organ in this country was placed in a gallery opposite the minister. Where there were no side galleries, the organ was sometimes placed on a choir platform, three or four feet high, which gave ample space overhead for the dissemination of the tones. The effect of the organist—out of sight—was better than seeing a player manipulate the keys and stops which latter often detracts from the impersonality of the music. For this reason it is a good plan to have the organist entirely screened from the view of the congregation and a number of organs have thus been built, the screen work appearing to be a part of the case below the belt.

There is a noted museum, in Amsterdam, which has one section devoted to ancient organ fronts, which were preserved when the old churches were demolished, an inspection of which would richly repay a musical tourist interested in elaborate organ designs. Where organs are placed in the corner, at either the right or left of the pulpit, it is usual to mount the belt of the two exposed sides with an array of displayed fronts, a number of which do not speak, but which are introduced to fill out the space of a symmetrical design. It is customary to use seventeen of the 8 ft. Open Diapason lower pipes in front, in small organs, with five from the 4 ft. Octave. The front lengths have no regard for the pitch, as the backs are cut out for tuning. Where a front pipe is very long several openings are cut out above the tuning point, so that the quality of tone shall not be changed by the greater length. Front pipes are also used from the Pedal and Choir Sections, and when the Great Section contains 16 ft. open metal stops there is a larger opportunity to utilize the mounted basses.

Wm. H. CLARKE, *in the Musician.*

HOW TO STUDY ORGAN-PEDALS.

MUCH has been written of the technic of the hands and arms, more especially as related to piano playing; but the field of organ-pedal technic has been comparatively neglected. The advice given, as a rule, amounts to the assertion that the way to play the pedals—is to play them.

Now the law of muscular action is, of course, the same in all parts of the body: it applies to the legs and feet as well as to the hands and arms. Briefly stated, it is this: That perfect working of muscles is obtained when only those and parts of those contract that are absolutely necessary to the accomplishment of the function proposed, all others remaining completely in abeyance, or at rest, accumulating nervous power to be used when called upon.

The muscles used in pedal-playing are those of the leg that flex and extend the foot at the ankle-joint, and turn the same outward and inward. Those of the thigh that raise and lower the leg; and those of the hips that draw the leg outward from or inward toward the body. In a general way, the entire muscular system of the torso assists in balancing the body upon the bench and in making the slight turning movement that becomes necessary when the feet are transformed from high to low pedals (in pitch) or *vice versa*.

And just here it should be remarked that the organist should never move the entire body sidewise upon the bench; he should take a position at the middle of the pedal-board sufficiently forward to enable the feet to reach the extremes of the pedal-keys, and thereafter preserve that position. Swaying of the body in any direction is out of taste—the only movement permitted is the slight inclination necessary when handling stops or pedaling at the extremes of the keyboard. Looking at the pedals is also forbidden: the feet should feel for the pedals, as a blind man would for the keys of the manuals. The relative position of the upper and lower keys, commonly called black and white keys or sharps and flats and naturals, will be the guide.

In the light of modern pedal-fingering (or footing, —will somebody coin this word?), the next movement most in use will be that of the flexion and extension of the foot upon the leg at the ankle-joint. This is effected most advantageously with the toe upon a convenient black or raised key, while the heel rests upon an adjacent lower or white key. Another movement of the foot takes place when the lower keys exclusively are played with heel and toe. The angle formed by the heel and toe is more acute, and the toe has not the advantage of the raised position. For these reasons the foot has to be flexed and extended farther in pressing down the keys, and the movement generally requires greater effort.

It is in the execution of these movements that the large and strong muscles running from the thigh to the knee and the leg are apt to interfere. To correct this use the following exercise: While sitting upon the organ bench in normal playing position, feet resting lightly upon the pedals, by the action of the thigh and hip muscles raise the foot three or four inches from the keys. At the same time devitalize the muscles from

the knee downward by letting the leg hang as if dead and without sensation. Now flex the foot upon the leg, raising the toe as far as may be convenient. Then, suddenly relaxing the flexing muscles, allow the toe to fall down almost of its own weight into the previous position, the foot and leg hanging without sensation as before. Repeat this exercise alternately with each leg until any semblance of stiffness or feeling at the knee and thigh entirely disappear. Then placing the foot upon the pedals, the toe resting upon a black key and the heel on the nearest white key, execute the movement as before, pressing down alternately the keys while preserving the same looseness in knee- and ankle-joint as before. This may be done without tone; in fact, it is better at first, as it requires less effort to depress the pedals than with wind in the bellows and stops drawn. Even organists of large experience find, when examining this movement critically, that they have been wasting effort at the knee and thigh, thereby interfering with the ankle-joint movement. Many players find that, while they are able to maintain this isolation of muscular effort while practicing privately, yet are unable to do so when playing in public at recitals, etc. A case of this kind simply demands a higher degree of cultivation that the muscles may act automatically without especial direction of the will.

The use of the heel is confined to the depressing the lower or white keys, and best and most naturally follows the use of the toe. Yet modern pedal-technic demands that at times the heel shall be used singly and alone. In this case it is especially necessary to guard against undue effort, keeping the heel as close to the pedal as possible before striking. In fact, it may be given as a rule that the pedals must never be struck from a height: carry the feet always as near as possible to the keys that the key may simply be pressed down rather than struck as with a blow. This rule is especially necessary in making skips, that lost motion may be avoided, that the impact of foot and leg may be noiseless, and that the legato may be preserved. When using the largest pedal-pipes it is absolutely necessary that the valve shall remain open a sufficient length of time to allow the column of air a full and complete vibration. This, then, is the test of the pedal-touch. A skilful player is enabled to make the tones of these pipes distinct even at a comparatively rapid tempo. The novice makes a demistaccato even at a much slower movement.

HENRY W. GILES, *in the Etude.*



A RED, RED ROSE.

15584 22

E. L. ASHFORD.

{ Full Swell.
Ped. Bourdon, coup to Sw.
Andante quasi Allegretto.

Slightly staccato.

dim. e rall.

Man.

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. The lower staff is in bass clef and contains a bass line with chords and single notes. The tempo marking 'a tempo' is written in the first measure of the upper staff.

Fine.

The second system of music continues the two-staff format. The upper staff has a melodic line that concludes with a final cadence. The lower staff provides harmonic support. The word 'Fine.' is written in the middle of the system, indicating the end of the piece.

cresc.

The third system of music continues the two-staff format. The upper staff features a more active melodic line with sixteenth-note patterns. The lower staff continues with chords and bass notes. The marking 'cresc.' is written in the middle of the system, indicating a crescendo.

L. H.

Ped.

The fourth system of music continues the two-staff format. The upper staff has a melodic line with some slurs. The lower staff has a bass line with some rests. The marking 'L. H.' is written in the first measure of the upper staff, and 'Ped.' is written in the first measure of the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and single notes. A dynamic marking of *p* (piano) is placed above the second measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The system concludes with a double bar line and the marking *D. C.* (Da Capo).

RESIGNATION.

Sw. Soft string-tone.
Andante.

BERTINI.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a prominent slur over several measures. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs. The lower staff continues the accompaniment. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo) above the lower staff, and *rit. e dim.* (ritardando and diminuendo) above the lower staff towards the end of the system. The system ends with a double bar line and a final chord.

ANDANTE CANTABILE.

EDUARD BIEHL.

Sw. Soft Stops.

Ped. *ad lib.*

a tempo

cresc. *molto rit.* *p*

First system of musical notation, consisting of a treble staff and a bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of note values including eighth and sixteenth notes, as well as rests.

Second system of musical notation, continuing the piece. It includes dynamic markings: *poco cresc.* (poco crescendo) and *decresc.* (decrescendo).

Third system of musical notation, concluding the section. It includes dynamic markings: *p* (piano), *dimin* (diminuendo), and *smorz r. h.* (smorzando right hand).

WHILE WE HAVE TIME.

Oboe, Flute and Sal.
Adagio ♩ = 63.

add Op. Dia.

JOSEPH BARNBY.

Fourth system of musical notation, featuring a *rit.* (ritardando) marking. The music continues with complex rhythmic patterns and rests.

CAVATINA.

CHARLES DARNTON.

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

Andantino.

The musical score is written for guitar and piano. It consists of four systems of music. The first system is marked 'Solo.' and 'Sw.' in the treble clef and 'Gt. legato.' in the bass clef. The second system includes dynamic markings 'cresc.' and 'dim.'. The third system is marked 'rall. e dim.'. The fourth system is marked 'Sw.' and 'Man.' in the bass clef and 'dim.' in the treble clef. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#).

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a bass line with a *cresc.* marking. On the right side, there are three staves: a Sw (Swell) staff with a swell hairpin, a Gt (Guitar) staff with a melodic line, and a Ped. (Pedal) staff with a long pedal point.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with a *cresc.* marking. The Sw (Swell) staff has a swell hairpin. The Gt (Guitar) staff continues its melodic line. The Ped. (Pedal) staff continues the pedal point.

Third system of musical notation. The treble clef staff continues the melodic line with a *cresc.* marking. The bass clef staff continues the bass line. The Sw (Swell) staff has a swell hairpin. The Gt (Guitar) staff continues its melodic line. The Ped. (Pedal) staff continues the pedal point.

Fourth system of musical notation. The treble clef staff continues the melodic line with a *dim.* marking. The bass clef staff continues the bass line with a *rall.* marking. The Sw (Swell) staff has a swell hairpin. The Gt (Guitar) staff continues its melodic line. The Ped. (Pedal) staff continues the pedal point.

PRELUDE IN D.

{ Sw. Diapasons and Flute.
Oboe and Flageolet.
Ped. Bourdon, coupled to Sw.

E. L. ASHFORD.

p
Sw.

f
dim.
Man. Ped. Man.
cresc. poco a poco.

Ped.
dim.
Ped

molto rit. *a tempo*
Man.

First system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings. The instruction *cresc. poco a poco.* is written above the bass staff. The system concludes with a *ff* dynamic marking.

Second system of musical notation, continuing the piece. It includes dynamic markings *dim.*, *rit.*, and *pp*. Pedal instructions *Man.* and *Ped.* are indicated below the bass staff.

Gt. Diapasons and Principal.
Sw. Soft 8' and 4' coupled to Gt.
Ped. Bourdon.

“GLORIA PATRI.”

DR. CLARKE WHITFIELD.

Allegro moderato.

Third system of musical notation, starting with the tempo marking *Allegro moderato.* and a dynamic marking *f* for the guitar part.

Fourth system of musical notation, concluding the piece with a *poco rit.* instruction and a final *ff* dynamic marking.

BASS MELODY.

{ Sw. Op. Dia. and Flute.
Gt. Doppie Fiute.
Ped. Bourdon.

W. HENRY MAXFIELD.

Allegretto sostenuto. *Sw.*

The score consists of four systems of music. The first system shows a piano accompaniment with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A bracket labeled "Swell closed." spans the first two measures. A "Gt." marking with an upward-pointing arrow is placed above the bass staff in the fifth measure. The second system continues the piano accompaniment. The third system features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The fourth system includes a "Sw. cresc." marking in the treble staff and continues the piano accompaniment.

Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The bass line includes a bracketed annotation "Gt." and the word "Gamba." below it. The treble line contains various chords and melodic fragments.

Musical notation for the second system, continuing the grand staff with treble and bass clefs. The bass line features a steady rhythmic accompaniment, while the treble line has more complex chordal structures.

Musical notation for the third system, continuing the grand staff. The bass line has a melodic line with some chromaticism. The treble line features chords. A bracketed annotation "Sw." is present in the final measure of the treble line.

Musical notation for the fourth system, the final system on the page. It includes a grand staff with treble and bass clefs. The bass line has a melodic line with a slur. The treble line features chords. A bracketed annotation "Ped." is at the bottom left, and the instruction "rall. e dim." is written above the bass line. The system concludes with a double bar line.

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

ALLEGRETTO.

EDUARD BIEHL.

The musical score is written for guitar and piano. It consists of four systems of music, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings. The guitar part is indicated by a bracket labeled 'Gt.' in the first system. The piano part includes markings for 'Man.' (Mancera), 'Ped.' (Pedal), 'cresc.' (crescendo), 'dimin.' (diminuendo), and 'Sw. dolce' (Softly, dolce). The score is divided into measures by vertical bar lines, and the systems are connected by horizontal lines.

ritard. molto.

a tempo

poco a poco *cresc.* *rit.* *decresc.*

Man.

r h *Gt.*

Ped.

decresc *Sw.* *decresc.*

d. rit. *din.* *smorz.* *piu lento.*

BARCAROLLE.

Gt. Melodia. —
 Sw. Stopped Dia. and Gemshorn.
 Ped. Bourdon, coupled to Gt.

E. L. ASHFORD.

Andante quasi Allegretto.

Gt.

Ped.

Sw. both hands.

cresc. poco a poco.

System 1: Treble clef with a melodic line and a guitar (Gt.) part. The piano accompaniment is in bass clef with a bass line and chords.

System 2: Treble clef with a melodic line and a Gemshorn or off draw Flute (Sw.) part. The piano accompaniment is in bass clef. Includes markings: *con grazia.*, *dim. e rit.*, *Gt.*, and *Ped.*

System 3: Treble clef with a melodic line and a piano accompaniment in bass clef. Includes the marking *cresc.*

System 4: Treble clef with a melodic line and a piano accompaniment in bass clef. Includes markings: *poco rit.* and *a tempo*

stringendo.
Sw. draw Op. Dia.

p.

Great Melodia off. draw Gamba.
Op Dia. off.
atempo
poco a poco rit.
Gt.
Tempo Imo
Sw.
Ped.

Sw.
#5.

The first system of the musical score consists of two staves. The upper staff is a piano part with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with various note values and rests, including a half note with a fermata. The lower staff is a guitar part with a bass clef and the same key signature. It features a rhythmic accompaniment with chords and single notes. Dynamic markings include *p.* (piano) and *molto rit.* (molto ritardando). A guitar-specific instruction *Gt.* is written above the lower staff.

PATIENCE.

Full Sw.
Moderato.

E. H. THORNE.

The second system of the musical score also consists of two staves. The upper staff is a piano part with a treble clef and a key signature of two flats (Bb and Eb). It contains a melodic line with various note values and rests. The lower staff is a guitar part with a bass clef and the same key signature. It features a rhythmic accompaniment with chords and single notes. Dynamic markings include *L.H.* (Left Hand), *dim.* (diminuendo), and *cresc.* (crescendo).

OPENING VOLUNTARY.

AUGUST REINHARD.

Gt. Diapasons.
Sw. Soft 8' and 4'
Ped. Bourdon coup. to Sw.

Andante con moto.

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a 3/4 time signature. The guitar part (Gt.) is written on a single staff, and the piano part (Man.) is written on a grand staff (treble and bass clefs). The tempo is marked 'Andante con moto'. The second system continues the piece with similar notation. The third system includes a 'Ped.' (pedal) marking in the piano part. The fourth system concludes the piece with a key signature change to three sharps (F#, C#, G#) and a final cadence. The score is a single melodic line for the guitar, with the piano accompaniment providing harmonic support.

Sw.
Man.

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. Both staves are in the key of D major (two sharps). The music features a complex texture with many beamed notes and slurs. A 'Sw.' (Sostenuto) marking is placed above the first few notes of the upper staff, and a 'Man.' (Mancera) marking is placed below the first few notes of the lower staff.

The second system continues the musical piece with similar notation. It features a dense arrangement of notes, including many beamed eighth and sixteenth notes, and various rests. The texture is intricate, with overlapping melodic lines in both hands.

The third system continues the musical piece. It features a dense arrangement of notes, including many beamed eighth and sixteenth notes, and various rests. The texture is intricate, with overlapping melodic lines in both hands.

Ped.

The fourth system continues the musical piece. It features a dense arrangement of notes, including many beamed eighth and sixteenth notes, and various rests. A 'Ped.' (Pedal) marking is placed below the lower staff towards the end of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A 'Ped.' marking is present below the bass staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. 'Gt.' markings are present above the treble staff and below the bass staff. A 'Ped.' marking is present below the bass staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

LIFT UP YOUR HEADS

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

CHORUS FROM THE MESSIAH.

G. F. HANDEL.

Arranged by Ernst Stapf.

Maestoso.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *f* for the guitar and *mf* for the swell. The second system features a *Gt.* marking. The third system includes a *Sw.* marking. The fourth system concludes with a *Gt. f* marking. The tempo is indicated as *Maestoso*. The score is written in G major and 3/4 time.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of chords and melodic lines, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes a dynamic marking *Sw. mf* (Swell, mezzo-forte) in the middle of the system, indicating a change in volume and texture.

Third system of musical notation. It features several dynamic markings: *Gt. f* (Guitar, forte) in the first measure, *Sw. p* (Swell, piano) in the second measure, and *Gt. fm* (Guitar, fortissimo) in the third measure, followed by another *f* in the fourth measure.

Fourth system of musical notation. It begins with the instruction *coup. Sw. to Gt.* (coupé, Swell to Guitar), with an arrow pointing from the treble staff to the bass staff, indicating a transition between the two instruments.

The first system of music features a treble clef on the upper staff and a bass clef on the lower staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece, showing a continuation of the melodic and harmonic themes established in the first system. The treble staff has a more active melodic line with various rhythmic values, while the bass staff maintains a steady accompaniment.

The third system of music shows further development of the composition. The treble staff features a melodic line with some rests and ties, while the bass staff continues with a consistent accompaniment pattern.

The fourth and final system on this page concludes the musical passage. It features a melodic line in the treble staff that ends with a sustained note, and a bass staff accompaniment that provides a final harmonic resolution.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key, indicated by one flat in the key signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with some chromaticism and grace notes. The lower staff continues with a steady accompaniment, featuring some rests and chordal textures.

Third system of musical notation. The upper staff has a more active melodic line with slurs and ties. The lower staff features a more complex accompaniment with some sixteenth-note patterns and sustained notes.

Fourth system of musical notation, the final system on the page. The upper staff concludes with a melodic phrase, and the lower staff provides a final accompaniment. The system ends with a fermata over a note in the upper staff.

The first system of the musical score consists of two grand staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a rhythmic accompaniment with chords and moving lines. The music is in a minor key, as indicated by the key signature.

PRELUDE.

Sw Soft stops.
Moderato.

SPOHR.

The second system begins with a piano (*p*) dynamic marking. The upper staff features a melodic line with slurs and accents. The lower staff consists of chords and bass notes. A crescendo (*cresc.*) marking is placed at the end of the system.

The third system is marked with an *espress.* (espressivo) dynamic. It continues the melodic and harmonic development from the previous systems, with intricate piano accompaniment and a more active upper staff.

Gt. Doppie Flute.
Sw. Full.
Ped. Bourdon coupled to Sw.
Sw. to Gt.

CALVARY.

E. L. ASHFORD.

Sw.

Gt.

Reduce Sw. to soft 8' and 4'

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with quarter and eighth notes, some beamed together, and a fermata over a half note. The middle staff is a grand staff (piano) with a bass clef and a key signature of one sharp. It features a complex accompaniment with many beamed eighth notes and chords. The bottom staff is a bass clef with a key signature of one sharp, containing a simple bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melodic line with quarter notes and some beaming. The middle staff is a grand staff (piano) with a bass clef and a key signature of one sharp, featuring a dense texture of beamed eighth notes and chords. The bottom staff is a bass clef with a key signature of one sharp, containing a simple bass line with quarter notes and a fermata over a half note.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melodic line with quarter notes and some beaming. The middle staff is a grand staff (piano) with a bass clef and a key signature of one sharp, featuring a dense texture of beamed eighth notes and chords. The bottom staff is a bass clef with a key signature of one sharp, containing a simple bass line with quarter notes and a fermata over a half note.

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has one sharp (F#). The music features a melodic line in the treble staff and a complex accompaniment in the grand and bass staves, including chords and a bass line.

Andante con express.

Second system of the musical score. It features three staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *Sw.* above it. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *molto rit.* above it and the instruction "Dopple Flute off Draw Melodia." below it. The bottom staff is a bass clef staff with a dynamic marking of *Gt.* above it. The key signature has three sharps (F#, C#, G#).

Third system of the musical score. It features three staves. The top staff has a treble clef and contains a melodic line with a dynamic marking of *Sw.* above it. The middle staff is a grand staff (treble and bass clefs) with a dynamic marking of *Gt.* above it. The bottom staff is a bass clef staff with a dynamic marking of *Sw.* above it. The key signature has three sharps (F#, C#, G#). A performance instruction is located in the right margin: "During pause draw Gt. Op. Dia. and Principal also open Dia. of Swell."

Grandioso.

Musical score for the first system. It consists of three staves: a treble clef staff for the guitar (labeled 'Gt.'), and two bass clef staves for the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The guitar part features a series of chords and melodic lines, with some notes beamed together. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving bass lines.

Musical score for the second system, continuing the piano accompaniment from the first system. It consists of three staves: a treble clef staff and two bass clef staves. The music continues with complex chordal textures and rhythmic patterns in the piano part.

Slower.

Musical score for the third system, marked 'Slower.'. It consists of three staves: a treble clef staff and two bass clef staves. The tempo is reduced. The music is marked 'molto cresc.' (much crescendo) and 'ff' (fortissimo). The piano accompaniment features a prominent, sustained chord in the bass line, while the guitar part has a more melodic and expressive character.

Gt. Diapasons and Principal.
Sw. Soft 8' and 4'
Ped. Bourdon.
Sw. to Ped.

OFFERTOIRE.

W. H. BURT.

Allegro moderato.

The musical score consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system begins with a dynamic marking of *Gt. mf*. The second system features a dynamic marking of *f*. The third system includes a dynamic marking of *p* and an articulation marking of *Sw.*. The fourth system starts with a dynamic marking of *p* and ends with a dynamic marking of *f*. The music is characterized by flowing melodic lines in the right hand and harmonic support in the left hand, with various phrasing slurs and articulation marks.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with a long slur and a bass line with chords and some melodic movement.

Second system of musical notation. It includes a dynamic marking *Gt. mf* (Guitar, mezzo-forte) in the bass staff. The music continues with complex textures in both staves, including chords and melodic fragments.

Third system of musical notation, featuring a dynamic marking *f* (forte) in the bass staff. The music is characterized by sustained chords in the bass and melodic lines in the treble.

Fourth system of musical notation, including a dynamic marking *Sw. p* (Swell, piano) in the bass staff. The system concludes with sustained chords and melodic lines, ending with a fermata over a chord in the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of two sharps, and various musical notations including notes, rests, and slurs.

Second system of musical notation, including a guitar part marked "Gt. mf" and piano accompaniment.

Third system of musical notation, featuring piano accompaniment with a dynamic marking of "f".

Molto Lento.

Fourth system of musical notation, including piano accompaniment with dynamic markings "f", "cresc.", and "ff".

THE AMERICAN BOOK OF VOLUNTARIES. LONG DESIRED. OFTEN CALLED FOR.

ASHFORD'S HYMN VOLUNTARIES

FOR PIPE AND REED ORGANS.

With a thorough knowledge of harmony and counterpoint, and with a fertile and tasteful mastery of their resources, this writer, by her charm, her freshness, her churchliness, her practical sense of fitness, her experienced recognition of the limitations of actual church service, has won a unique place in the hearts of cultivated organists everywhere. In "Hymn Voluntaries" all these characteristics are found at their best. In the first place, the themes will appeal to our American congregations. These hymn-tunes are suggestive of religious life and work, and are associated with the tenderest and most solemn experiences. Then the freshness and variety of the treatment will attract and charm. Nothing quite so scholarly, so fertile, so delightful, has ever been attempted, and this series stands alone in American music. We give herewith the titles of these transcriptions for the church organ, and we believe the list will convince every organist that he needs to add this volume to his stock of voluntary books.

LIST OF HYMNS TRANSCRIBED.

Abide with Me.	Jerusalem, the Golden.	Refuge. (Jesus, Lover of My Soul.)
Asleep in Jesus. (Funeral.)	Joy to the World. (Christmas.)	Rock of Ages.
Avison (Christmas.)	Just as I Am.	Softly Now the Light of Day. (Seymour.)
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 Glaubten All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
I Love to Tell the Story.	Onward, Christian Soldiers.	
I'm a Pilgrim.	Pass Me not.	

Printed on fine paper from engraved plates, and bound strongly and in flexible cloth that can be rolled.

PRICE, \$1.00, POST-PAID.

SHEET MUSIC.—Sacred.

E. L. Ashford.	ASHAMED OF JESUS. Duet for soprano or tenor and alto .60
NEARER MY HOME. Solo for medium voice (c sharp to f).....	Caryl Florio.
JESUS, LOVER OF MY SOUL. Solo for high voice.....	FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g).....
JUST AS I AM. Solo for low voice.....	Chas. H. Gabriel.
CROSSING THE BAR. Duet for tenor (G sharp to E flat) and alto (a to B flat).....	JUST AS I AM. Duet for tenor and soprano.....
THE KING OF LOVE. Trio, with solos for soprano, tenor and baritone.....	THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts.....
RESIGNATION. Solo for low voice (a to D).....	W. W. Gilchrist.
DEAR REFUGE OF MY WEARY SOUL. Solo for low voice (b flat to E flat).....	INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F).....
THEY WILL BE DONE. Solo for high voice (E to g).....	N. K. Griggs.
HEAR US, LORD. Two editions; for high and low voice.....	HASTE TO THE MOUNT OF THE LORD. Solo for low voice.....
I'M A PILGRIM. Two editions; for high and low voice.....	THE COMING OF HIS FEET. Quartet and full chorus....
LEAD ME ARIGHT. Two editions; for high and low voice.....	J. Wesley Hughes.
W. J. Baltzell.	ROCK OF MY REFUGE. Solo for high voice (d to g).....
THE RETURN. Solo for high voice.....	LOVE'S ASSURANCE. Duet for soprano (E flat to g flat) and baritone (b flat to E flat).....
Arthur Berridge.	Karl W. Kern.
A SACRED SONG CYCLE. For solos for medium voice, HOPE FOR MERCY, SWEET CANAAN, DO WHAT THOU WILT, MY BROTHER'S KEEPER.....	SABBATH BELLS ARE CALLING. Duet for soprano and alto.....
W. L. Blumenschein.	E. S. Lorenz.
THE LORD IS IN HIS PLACE. Duet for tenor (F to g) and bass (G to d).....	IF HE SHOULD COME. Solo for medium voice (b to E)....
BLESSED ARE THE UNDEFILED IN HEART. Duet for soprano and alto.....	DAUGHTER OF ZION. Baritone solo (G to d).....
Andrew J. Boex.	AT EVENTIDE. Solo for low voice (c to D).....
I CANNOT FIND THE STARS TO-NIGHT. Two editions; for high and low voice.....	WHEN THE TIDE COMES IN. Solo for medium voice (d to F).....
THE MIGHTY KING. Two editions; high voice (d to G) low (c to F).....	WHEN I SURVEY THE WONDROUS CROSS. Solo for medium voice.....
Herbert Botting.	WITH A SHEPHERD'S CARE. Duet for soprano (d to F sharp) and tenor (C sharp to g).....
GOD IS OUR HOPE. Solo for low voice (a to D).....	BEYOND LIFE'S EVENING STAR. Duet for soprano and tenor.....
RISE UP, MY LOVE. Solo for high voice (d to G).....	SINCE BABY BELLE WENT HOME. Solo for medium voice (d to F) and quartet. Suitable for funerals.....
H. P. Danks.	SHALL RUM OR RIGHTEOUSNESS RULE? Solo and quartet.....
I WOULD NOT LIVE ALWAY. Solo for high voice and quartet.....	AS THE LIGHT OF THE MORNING. Missionary solo and quartet.....
MY SAVIOR THOU. Solo for high voice (d to F).....	Mendelssohn.
MY SAVIOR. Solo for high voice.....	EVER WITH THEE. Solo, duet and quartet.....
WHY SO FAR FROM THEE. Solo for high voice and quartet.....	Arthur W. Nelson.
Chas. M. Davis.	I STRETCH MY HANDS TO THEE. Solo for high voice (d to g).....
LONGING. Solo for high voice (D to g).....	J. A. Parks.
BLESSFUL NAME. Duet for soprano and alto.....	WHEN SHADOWS GATHER. Solo for low voice.....
WEARY OF EARTH. Duet for soprano (d to g) and alto (a to D).....	

H. W. Porter.	I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C).....	.50
P. A. Schnecker.	APPROACH THE MERCY SEAT. Solo for high voice (E to a).....	.40
Franz Schubert.	WHILE THEE I SEEK. Duet for soprano and alto.....	.60
W. F. Sudds.	HE LEADS ARIGHT. Solo for low voice.....	.35
J. P. Vance.	I LOVE TO TELL THE STORY. Solo for low voice and quartet.....	.40
	LEAD, KINDLY LIGHT. Solo for high voice (c to g).....	.40
	ONE DAY NEARER HOME. Solo for high voice.....	.50

SECULAR.

N. K. Griggs.	THE COWBOY. Solo.....	.30
	VESPER CRADLE SONG. Solo.....	.30
	BELLS O' THE BONNIE BLUE. Solo and quartet.....	.35
J. A. Parks.	MAMMY'S HUSH 'A' BY. Solo and quartet.....	.40
J. P. Vance.	BLIND MAN'S BUFF. Solo.....	.50
	THE OLD FARM BELL. Solo.....	.60
	THE BUGLE SONG. Baritone solo and cornet obligato.....	.50

Half off from list prices on above to Choir Leaders, Organists, and Music Teachers.

AN IMMENSE SUCCESS. THE ORGANIST. A Bi-Monthly Journal Devoted to the Organ.

Edited by E. L. Ashford. Assisted by E. S. Lorenz.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up to date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

Subscription Price: \$1.50 per year. Single numbers, 35c. per copy. Four successive numbers \$1.00. No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube post-paid, if not accepted, and subscription not sent within thirty days.

A FINE SERIES OF ORGAN VOLUNTARY BOOKS.

The Organ Treasury No. 3. The Organ Treasury No. 1. The Organ Treasury No. 2. Ashford's Organ Voluntaries No. 2. Ashford's Organ Voluntaries No. 1.

The following points characterize these organ books, and we believe they will appeal to intelligent organists everywhere, whether they play a Reed or a Pipe Organ.

1. The music is the most attractive issued in Europe and America.
2. It is selected from the standpoint of actual use in church service.
3. These books contain the original compositions of E. L. Ashford, without question the most prominent and successful writer of practical and attractive organ music in America.
4. They contain her series of organ transcriptions of favorite church tunes, which have been so enthusiastically received by organists all over the country, and which make ideal American Organ Voluntaries.
5. These books are most carefully edited, with suggested registration that must prove helpful.
6. They are printed from engraved plates on good paper, and very strongly, flexibly and beautifully bound in cloth and leather.
7. The prices are very low, so low that they are net—i. e., not subject to discount.

192 pages, oblong shape, full sheet-music size. Price, \$2.00, post-paid.

THE LORENZ PUBLISHING CO.,
DAYTON, OHIO.

NEW YORK.

CHICAGO.

Anthem Treasures.

A Collection of Easy Anthems and Simple Choir Pieces
Carefully Selected by E. S. Lorenz from the
Writings of Thirty Popular Composers.

Our editor has gone over our vast resources, and with the greatest care has selected the choicest easy numbers we control. The needs of the untrained choir, just beginning its work, has been steadily kept in mind. Our editor has made a book whose music is not only easy, but attractive and beautiful. It contains 224 pages, is nicely printed and strongly bound.

Price, 75 cents per copy, post-paid; \$7.50 per dozen by express, charges not prepaid.

A Single Sample Copy will be sent post-paid for 40 cents. More must be paid for at regular rates.

The Harp of David.

Edited by DR. J. B. HERBERT,
Assisted by the Foremost Writers of the Country.

This collection of Psalm anthems excels all previous books of like character in the following important particulars:

1. It contains a large number of fresh anthems from the pen of Dr. Herbert, one of the strongest and most original anthem writers in the country.

2. This book contains a larger variety of authorship than any Psalm anthem book ever issued.

3. The book is planned to meet the actual specific needs of church choirs. There is no padding. Every piece counts.

This Psalm anthem book contains 192 pages, large octavo size, with good type. It is well printed and substantially bound. Price, 75 cents per copy, post-paid; \$7.50 per doz. by express.

Regal Anthems.

Edited by E. L. ASHFORD. 224 Pages. 22 Authors. 56 Numbers.

Mrs. Ashford's many admirers will be delighted to secure a book expressing her exquisite taste and practical sense of the actual needs of American Church Choirs. Mrs. Ashford herself is represented by a large number of her choicest compositions—about one-fourth of the book—but is assisted by a corps of the most popular writers in the world. The prices are low. 75 cents per copy, post-paid; \$7.50 per dozen, express charges unpaid. These prices are net, the usual discount to choirs having already been made.

Ashford's Anthems.

A Collection of New Anthems Composed and Edited
by E. L. ASHFORD.

Mrs. Ashford's book was prepared of entirely new music from her own pen and that of others. Here she is found at her very best, and those who admire and enjoy her music—and who does not?—will miss a great treat if this brilliant collection is not added to the choir's resources. Price, 50 cents per copy, post-paid; \$5.00 per dozen by express, charges not paid.

Special Offer: A single sample copy of each of the three preceding anthem books sent, post-paid, for \$1.25. Subsequent orders must be paid for at regular rates.

OTHER ANTHEM BOOKS.

The Anthem King. The Young People's Choir.
The Anthem Prize. The Gloria.

60 cents per copy, post-paid; \$6.00 per dozen by express, not prepaid.

WHICH WILL WIN?

A Friendly Contest Between the Blue and the White.

BOTH ARE GAINING IN CIRCULATION!

"THE BLUE."

THE CHOIR LEADER.

Edited by E. S. LORENZ.

E. L. ASHFORD and P. A. SCHNECKER, Associate Editors.

This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

WHY OUR SUBSCRIBERS ARE ENTHUSIASTIC.

1. VALUE.

"The journal is a welcome periodical in our midst; it is the best we have ever been able to select." JACOB E. REINOEHL, Pa.

"We have been using your publications for five years, both the Leader and Herald, and would now be very unwilling to return to the old-time music as found in anthem books." F. H. BROADFIELD, N. Y.

2. FRESHNESS OF MUSIC.

"We appreciate it [The Choir Leader] for the inspiration it gives us in the freshness of its music." W. S. CROUSE, Ind.

"The music [of the Herald] is fresh and new every month, and we need never give our audiences anything "stale." REV. J. G. MILLER, Ohio.

3. MUSIC FOR SPECIAL OCCASIONS.

"When Christmas, Easter, and other special seasons come around we find our music ready for us [in the Herald], and exactly adapted to our needs." MISS BESSIE B. HILL, Ind.

"Then the music for special occasions, such as Easter, Christmas, etc., is a very important item. This class of music comes early enough [in the Leader] so that it can be learned before having to render it, and we find in our case that we are always watching for the special music." F. D. VOGELGESANG, Ohio.

4. STANDING OF AUTHORS.

"It is specially pleasant to me to note the number of prominent writers who regularly contribute to The Choir Leader." C. F. BUCKMAN, Ill.

"Besides it [the music in The Choir Herald] is composed by the very best authors." CHORUS OF THE FIRST PRESBYTERIAN CHURCH, Remington, Ind.

5. DISCUSSIONS ON CHOIR-LEADING AND VOICE-PRODUCTION.

"The part that helps us most of all is the suggestions for the improvement of the voice, breathing, and the general work of the choir." D. C. LAWRENCE, Ohio.

"I can say that I take great delight in its editorials and notes on the music." GEO. A. CROSBY, Pa.

6. FORM—A MONTHLY.

"Comes with the charm of a new interest every month. I wouldn't have my choir have a bound anthem book." EDWARD H. KISTLER, Pa.

"The Choir Leader is just what we need; being fresh every month, it brings new inspiration and interest." J. F. BAUMEISTER, Ill.

7. EFFECT ON CHOIR.

"We subscribed for it when our choir of fifteen was in chaos, and your little Leader has brought order out of it." ROSCOE ALEXANDER, Ohio.

"There has been more interest in our church work, and especially in the choir, since we have been using the Herald." W. J. HYATT, Ohio.

8. COST.

"We take 20 copies, which cost us \$10.00 per annum [old price; at new price, \$13.00]. The same amount and quality of music could not be secured in any other form for a cent less than \$50.00." C. E. UHLER, Ill.

"Desire to state that you are at liberty to continue my subscription to The Choir Leader, no matter what the advance may be for each subscription." H. F. FABER, Pa.

PRICES OF THESE JOURNALS.

Single subscription, 90 cents each. In clubs of five to nine, 75 cents each. In clubs of ten and over, 65 cents each. Binders free to annual subscribers when cash is paid.

Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY,

NEW YORK.

DAYTON, OHIO.

CHICAGO.