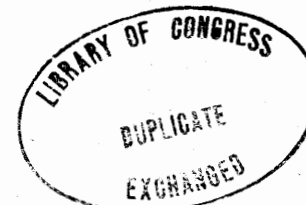
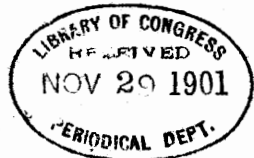


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THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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

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TABLE OF CONTENTS.

EDITORIAL.	
NOTES	1
WHY DON'T THE CONGREGATION SING	1
MUSIC.	
LARGHETTO, - Ludwig v. Beethoven.	168
PRELUDE IN D, - E. L. Ashford.	168
VIRGINI MADRE, - Jos. Haydn.	168
POSTLUDE, - J. Horspool.	169
ANDANTE, - Reg. Mussel.	170
GOD BE WITH YOU, - E. L. Ashford.	172
BALLAD, - J. Horspool.	173
SHORT VOLUNTARY, - J. T. Musgrove.	174

LARGHETTO, - Frederick Derry.	175
ALBUM LEAF, - E. L. Ashford.	176
MEDITATION, - Percy F. Ramsay.	177
ANDANTE CON MOTO, - H. C. Collis.	178
ALONE WITH THEE, - P. T. Lucas.	179
ST. AGNES EVE, - E. L. Ashford.	180
ADAGIO, - Jos. Haydn.	181
MORNING PRAYER, - Alfred W. Fisher.	182
MARCH IN C, - R. G. Thompson.	185
FESTIVAL PRELUDE, - W. T. Upton.	188
SELAH, - Edwin Lemare.	192

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The Organist.

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JANUARY, 1900.

EDITORIAL NOTES.

We close the third volume of this journal with this number. The kind words of our subscribers is ample reward for our efforts to issue a high grade organ journal that shall still be practicable and adapted to actual church use. We have not been carried away by any misplaced pedagogical zeal to educate the public taste, and yet undoubtedly that will be the net result of the use of this journal.

We promise the best possible work for the year to come. Our Organ Competition will unquestionably add largely to our resources of valuable original music while the editor will continue to furnish the very best of which she is capable. Altogether we hope to make the new volume the best in the history of this journal.

The assistant editor would like to suggest to organists who admire Mrs. Ashford's music that the introduction of "Ashford's Anthems" into their choirs would prove a very great pleasure to all concerned. It contains good high class anthems of a grade entirely practicable for any average choir, whether quartet or chorus. The publishers will cheerfully send a copy for examination for thirty days time to be returned postpaid in good condition if not adopted on receipt of eight cents for postage.

Have you ever made a systematic study of your organ? No matter what it is, pipe or reed organ, you will be surprised how many valuable combinations you are losing, if you have not. It might be well sometime to take a leisure hour and with a list of your stops before you make a record of the possible combinations, even those that you would suppose impracticable on general principles. Then try the unusual combinations so catalogued one by one with appropriate strains of voluntaries. If any of them appear of no conceivable use at any time, and such you will likely find, strike them off your record. You will have a residue of available combinations left that can be utilized as need arises and you will find the resources of your organ much greater than you had imagined from a mere desultory management of the stops.

WHY DON'T THE CONGREGATION SING?

It is to be deplored that one hears so little good, hearty congregational singing these days; for it is, in my humble opinion, a very important part of public worship, and when entered into with the proper spirit has power to unite the hearts of the people in bonds of unity and sympathy as no other feature of the service is likely to do.

The question is often asked, "Why do congregations fail to join in the singing of the hymns, leaving this joyous and worshipful part of divine service almost entirely to the choir?" Frequently the said choir consists of only four voices, and they probably do their best to put spirit and life into hymns and tunes that are intended to voice the praise, gratitude, or supplication of the multitude. Take, for example, the words, "Come, thou Almighty King," so appropriately set to Italian Hymn. The hymn is full of praise and prayer, while the tune is vigorous, dignified, melodious, and easy to sing. But it must be a very large choir to do it any sort of justice, and its demands, both from a spiritual and musical standpoint, are fulfilled only by the combined efforts of choir and congregation.

Another example, though of an entirely different character, is the familiar hymn, "Just as I am, without one plea." It is a "general confession" in poetic form,

and belongs to the entire congregation rather than to the handful of singers who form the choir. In fact, nearly all the hymns in our modern hymnals are (or *should* be) the property of the congregation. But, unfortunately, they are usually quite willing to relinquish their rights and privileges in favor of the choir. There are several reasons for this state of affairs, one of them being indifference to that part of the service known as "worship." In churches where no liturgical form is followed the people take no active part in the service, for the minister not only does the preaching, but all the praying as well; and when two-thirds of the service is provided for without the assistance of the congregation, it is no great wonder that they are ready to give up the other third into the hands of the choir.

In some instances the singers are paid for their services, and many of the church members, feeling that their own vocal efforts are so inferior to the more cultivated method of the professional, prefer to listen rather than to take an active part in the hymn singing. Then there is a class who like to sing, and could do fairly well but for their timidity. But when in church the sound of their own voice frightens them. The organist can do much toward encouraging this class by giving a good, strong organ support with a sonorous pedal bass. The "roar" of the organ, as it is often called, has a reassuring effect upon them, and, though they may not know the reason for it, yet they feel a certain courage given them by this broad and deep foundation.

A second reason for the failure of the congregation to join in the singing is the antagonistic attitude frequently assumed by the choir on this point. They seem to feel that because the people of the congregation do not sing as well as they do that they have no business to sing at all. After service one may hear the singers saying to each other: "Didn't the congregation drag frightfully this morning? If they can't do better than that, I wish they would keep quiet." Now this accusation may be quite correct, but it does not mend matters to talk about them in a critical fault-finding way. And, besides, the organist and choir are sometimes as much at fault as the congregation; for, instead of taking the tunes at their proper *tempo*, they often rush through them at break-neck speed, as if they were singing against time. Their idea of singing "with spirit" seems to be to sing as fast

as possible, no matter whether the hymn be lively or grave in character. This style of rendition not only intimidates the singers in the congregation, but in many cases completely ruins the beauty of the hymn by depriving it of its natural dignity and repose. This is especially the case with choral tunes, as, being written in notes of equal length, they must depend largely upon smooth and compact motion for their beauty and impressiveness. When a tune of this character is taken faster than the normal *tempo*, it is impossible to gain the proper effect, and the end of the second verse usually finds the congregation out of breath, so that the choir have it all their own way during the remainder of the hymn, and take their seats with the triumphant feeling that they have "bested" the congregation once more. Now, leaving out the lack of spirituality in such a performance,—and what else can we call it?—it is also very inartistic: in the first place, because the music has not been rendered in the proper movement; in the second place, because it would have been in better taste to give way just a little to the slowness of the congregation rather than to run away from them as though they were afflicted with a musical plague. Many organists and choir leaders have a queer idea of prompt singing. They seem to think it consists in singing as fast as possible, whereas promptness is just as effective in a *slow* movement as in a rapid one, and possibly even *more* so. Prompt singing consists, first, in every voice attacking each note at the same instant; second, with a full vigorous tone that admits of no uncertainty or hesitation; third, with judicious management of the breath, so that the close of a line or phrase may not die away faintly, but be as strong and full as the beginning; fourth, with careful attention to the rests, not dragging the notes over into a period of silence, but letting go of them promptly and with one accord. Hymn singing on this plan will prove an inspiration to a congregation and induce them to join in "the harmony of sweet sounds."

But there are still other causes of an unfavorable nature for which the leader and organist must be held responsible, as they are in a position where they can do much by well-directed effort to aid in the good work, or, on the other hand, hinder it by their indifference and neglect.

One of the most important factors in successful

congregational singing is the selection of appropriate tunes, tunes that are familiar to the people, and that have musical merit as well. These should be sung again and again, and new tunes introduced sparingly. They should be selected with a view to the ordinary compass of voice, namely, mezzo soprano and baritone, and as E (fourth space) is about the limit of these voices, it would be wise to select tunes within this range for the reason that persons who have not been taught to read music will nearly always follow the melody or treble part. Consequently, when this part runs too high for them, they are obliged to follow the example of the colored divine who said, "He let Brother Brown preach in his church right often, but he always subsided himself at communion."

The choir leader is not doing his full duty if he fails to analyze the tunes in the hymnal and make such selections as he believes will be most useful and acceptable to the congregation. He should also acquaint himself with the correct movement, and insist that they be so rendered by the choir in every instance. Above all, he should remember that the people cannot sing heartily and promptly unless they are perfectly familiar with the music. Bishop Quintard, of beloved memory, once said to me, "I like the old tunes and chants, so the congregation can join with the choir, for you know the psalmist says, 'Let the *people* praise thee, O God, yea, let *all* the people praise thee.'" It should be the privilege of the choir leader to assist and encourage the congregation in this act of worship by every means at his command, and thus bind minister, choir and people together "in golden chains about the feet of God."

It is strange that so few organists realize the importance of good hymn-playing. They will spend hours practicing on an organ voluntary or preparing the accompaniment for an elaborate solo or anthem and then actually blunder through the hymns Sunday after Sunday, playing out of time, hitting false notes in the pedal, and frequently bungling the harmony until the composer would really have trouble to recognize the offspring of his own brain. This may seem a sweeping assertion, but I feel sure the facts warrant it. The trouble is that most organists have a lofty contempt for hymn tunes, considering them trivial and commonplace, and consequently unworthy of their study or consideration. This is a mistaken view of the matter. If

analyzed, such tunes as Dundee, St. Thomas, Hursley, Melcombe, St. Ann's, etc., will be found to contain more "musical meat" than the fashionable anthems and quartets patronized by our modern choirs. Having stood the test of many years' wear, they justly take their place among the classics of sacred song, and are entitled to respectful treatment—and study, if necessary—in order to do them justice. A tune correctly and intelligently "given out" by the organist will incite both choir and congregation to their best efforts. In former "Hints to the Organist" I endeavored to emphasize the importance of this last suggestion. The leader may insist upon the proper *tempo* and spirit at choir practice, but, after all, it devolves upon the organist to set things going right when Sunday comes. He rarely ever plays the tunes too slow, but *very* often too fast; and when this is the case, his playing, instead of proving a guide to choir and congregation, simply leads them astray, for it is almost impossible for even trained musicians to keep pace with his rapid and undignified *tempo*. So the choir begins to drag at the very start, and the congregation tries to follow organ and choir with a distressing result that reminds one of the Widow Bedott's description of a hymn-singing episode in which she said, "Everybody sang on their own hook, and they all had a different hook."

A common weakness among organists when playing hymns is to "see-saw" on the swell pedal, playing one measure *forte*, the next *piano*, with abrupt *crescendos* and *diminuendos* sandwiched in between. It is surely unnecessary to point out the disadvantages of this method of playing, for a moment's thought on the subject will convince one that it utterly defeats the specific purpose of the organ, which is to give adequate and reliable support to the voice and supply a good solid foundation of harmony for the mass of melody which is the inevitable result of so many persons singing treble. For this purpose the diapasons, principal, and 12th of the great organ are the most useful, with the diapasons of the swell coupled to Great when more power is needed. But, at all events, the *volume* of tone should be kept equal and regular; and, while not strong enough to drown the voices, at least of sufficient power to lead choir and congregation, so that all may sing heartily and without fear.

Gt. Soft 8' and 4'.
Sw. Full, without reeds.
Ca. Bourdon.
Sw. to Gt.

LARGHETTO.

1552109

BEETHOVEN.
(From 2nd Symphony.)

The musical score consists of four systems of notation, each with a grand staff (treble and bass clefs) and a guitar staff. The key signature is two sharps (D major) and the time signature is 3/4. The score includes various performance instructions and dynamics:

- System 1:** Starts with a piano (*p*) dynamic. The guitar part features trills (*tr*) and a *Gt.* instruction. The piano part includes a *Sm.* instruction.
- System 2:** Features a *Man.* instruction. The piano part includes a *Reo.* instruction. Dynamics include *cresc.* and *sf*. The guitar part includes a *Gt.* instruction.
- System 3:** Features a *Gt.* instruction. The piano part includes a *Man.* instruction. The guitar part includes a *Sn.* instruction.
- System 4:** Features a *Gt. ff* instruction. The piano part includes a *Man.* instruction. Dynamics include *ff* and *p*. The guitar part includes a *Sw. closed.* instruction.

Sw. *p*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a piano (*p*) dynamic marking and a 'Sw.' (Sustained) marking. The notation consists of eighth and sixteenth notes with various articulations.

cresc. *p*

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking and a 'cresc.' (crescendo) marking. The notation includes chords and melodic lines in both staves.

cresc. *f* *ff* *Gt.*

Third system of musical notation, showing a progression from piano (*p*) to forte (*f*) and fortissimo (*ff*). It includes a 'Gt.' (Grave) marking and a 'Ped.' (Pedal) marking. The music features dense chordal textures and melodic fragments.

f *p* *Gt. f* *p* *Sw.* *cresc.* *pp*

Fourth system of musical notation, featuring a variety of dynamics including forte (*f*), piano (*p*), fortissimo (*Gt. f*), and pianissimo (*pp*). It includes 'Sw.' (Sustained) and 'cresc.' (crescendo) markings. The notation is highly detailed with many notes and articulations.

First system of musical notation. The upper staff contains a complex melodic line with many accidentals. The lower staff features a bass line with chords and some melodic fragments. Annotations include "Gt. Gamba." with an arrow pointing to a specific note in the lower staff, and "Man." below it. A "Sw." marking is present in the upper staff towards the end of the system.

Second system of musical notation. The upper staff continues the melodic line with some triplet markings. The lower staff has a more active bass line with many notes. A "Red." marking is located in the lower staff.

Third system of musical notation. The upper staff features a series of chords, some marked with "sf" and "p". The lower staff has a bass line with rests and some notes. A large instruction "Reduce Sw. to Dul. and Flute" is written across the system, with "pp" above it.

Fourth system of musical notation. The upper staff has a melodic line with some triplet markings. The lower staff features a bass line with chords and some melodic fragments. Annotations include "cresc." in the lower staff, "Gt. ff" in the upper staff, and "SwP" in the lower staff.

Gt. Full to 15th.
Sw. Full, without reeds.
B. Bourdon.
Gt. to B. coupled.

PRELUDE IN D.

E. L. ASHFORD.

f *Gt.* *Sw.* *B.* *pp* *f* *Gt.* *B.*

p *mp* *Sw.* *Gt.* *B.*

B. *B.* *B. ad lib.*

Sw. *Meno mosso.* *ritenuto.* *Sw.* *con anima.* *Gt. to B. off.*

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and moving lines. Performance markings include *cresc.* in the lower staff, *poco rit.* above the upper staff, and *a tempo* above the upper staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a complex bass line with many chords and slurs. Performance markings include *poco a poco rall.* above the upper staff and *ad.* below the lower staff.

Third system of musical notation. The upper staff has a melodic line. The lower staff has a bass line with chords. Performance markings include *Tempo Imo* above the upper staff, *Gt. to Red.* below the lower staff, and *Red.* below the lower staff.

Fourth system of musical notation. The upper staff has a melodic line. The lower staff has a bass line with chords. Performance markings include *Sw. to Gt.* above the lower staff and *Red.* below the lower staff.

Sw. Salicional & Stopped Dia.
Ped. Bourdon.

VIRGIN MADRÉ.

JOSEPH HAYDN.
From the "Seven last words."

Grave. *p* *pp* *pp* *p* *mf* add Flute. *Man.*

Flute off. *p* *mf* *Man.*

Flute off. *f* *p* *sf*

Stopped Dia. off. *p* *pp* *p* *pp* add Op. Dia. *f* *Man.*

The musical score is written for piano and organ. It consists of four systems of music. The first system begins with the tempo marking 'Grave.' and includes dynamics *p*, *pp*, *pp*, *p*, and *mf*. It features a 'Ped. Bourdon' instruction in the bass line and an 'add Flute.' instruction in the treble line. The second system includes 'Flute off.' instructions and dynamics *p* and *mf*. The third system includes another 'Flute off.' instruction and dynamics *f*, *p*, and *sf*. The fourth system includes 'Stopped Dia. off.' and 'add Op. Dia.' instructions, along with dynamics *p*, *pp*, *p*, *pp*, and *f*. The organ part is indicated by 'Man.' (Mantle) throughout the piece.

Gt. Full, without Reeds.
Sw. Full, coup. to Gt.
Ed. Bourdon.
Sw to Ed.

POSTLUDE.

J. HORSPPOOL

Allegro. ♩ = 116.

The musical score is written for piano and grand piano. It consists of five systems of music, each with a grand piano (Gt.) part on the upper staff and a piano (Sw.) part on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 116 beats per minute. The score includes various dynamics such as *ff* (fortissimo), *p* (piano), and *Sw.* (piano). There are also articulation marks like accents and slurs. The piece concludes with a final cadence in the grand piano part.

170
Sw. Soft 8' and 4'.
Ed. Bourdon.

ANDANTE.

REGD. MUSSELL.

Cantabile.

The musical score consists of four systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The first system is marked *mf*. The second system is marked *sf*. The third system includes the instruction "add Oboe & Principal." and is marked *cresc.* and *f*. The fourth system is marked *mf*, *din.*, and *rit.*. The score concludes with a double bar line and a key signature change to two sharps (F#, C#).

Oboe off.

a tempo

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major. The music features a variety of note values including eighth, quarter, and half notes, with some notes beamed together. There are several slurs and phrasing marks throughout the system.

The second system continues the musical piece. It includes a dynamic marking of *sf* (sforzando) in the upper staff. The notation continues with similar rhythmic patterns and melodic lines as the first system.

Coda.

Slower.

p

The third system is marked as the Coda and is to be played *Slower.* It begins with a dynamic marking of *p* (piano). The music is more melodic and features wider intervals and longer note values compared to the previous sections.

dim.

pp Reduce to Stopped Dia.

ppp

The fourth system concludes the piece. It features a *dim.* (diminuendo) marking in the upper staff. The music ends with a *ppp* (pianissimo) dynamic. There are some final chords and rests in both staves.

Gt. Clarabella and Flute.
Sw. Oboe, Gemshorn, Piccolo and Bourdon.
Bourdon.

"GOD BE WITH YOU."

E. L. ASHFORD.

Andante con moto.

Musical notation for the first system, featuring piano accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). It includes markings for Gt. (Guitar) and Sw. (Swamp Oboe, Gemshorn, Piccolo, and Bourdon) instruments.

Andante.

Musical notation for the second system, continuing the piano accompaniment. It includes a marking for Sw. (Swamp Oboe, Gemshorn, Piccolo, and Bourdon) instruments.

Sw. Op. Dia.

Musical notation for the third system, featuring piano accompaniment. It includes markings for Sw. Op. Dia. (Swamp Oboe, Gemshorn, Piccolo, and Bourdon).

add Gt. Op. Dia.

Musical notation for the fourth system, featuring piano accompaniment. It includes a marking for Gt. con anima (Guitar with soul).

Sw. Op. Dia. off. close Swell gradually.

Sw. *morendo.*

{ Sw. Salicional & Stopped Dia
 { La. Bourdon.

BALLAD.

J. HORSPPOOL.

Moderato con espress. ♩ = 76.

rit. *atempo*

rall. e dim.

SHORT VOLUNTARY.

FOR SOFT STOPS.

J. T. MUSGRAVE.

Andante.

The musical score consists of four systems of piano notation. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps) and 4/4 time. The first system begins with the tempo marking 'Andante.' and the instruction 'ad lib.' below the bass staff. The piece concludes with the markings 'dim.' and 'rall.' in the final system.

Sw. Salicional, Melodia & Flute.
Ed. Bourdon.

LARGHETTO.

FREDERIC DERRY.

The musical score is written for piano accompaniment in 3/8 time, with a tempo marking of 80. It consists of four systems of music, each with a treble and bass clef. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The third system contains a forte (*f*) dynamic, a piano (*p.*) dynamic, and tempo markings for *rall.* (rallentando), *a tempo*, and *rall.* (rallentando). The fourth system concludes with a *rall.* (rallentando) marking. The score is characterized by flowing melodic lines in the right hand and harmonic accompaniment in the left hand, with various articulations and phrasing slurs.

Gt. Soft's & Principal.
Sw. Salicional, Stopped Dia. & Gemshorn.
Obo. Bourdon.
Sw. to Gt.

ALBUM LEAF.

E. L. ASHFORD.

Andante quasi Allegretto.

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a tempo marking of *Andante quasi Allegretto*, a metronome marking of $\text{♩} = 80$, and the instruction *Sw. closed.* for the piano. The piano part begins with a *Man.* (Meno) marking. The second system features a *Gt.* (Guitar) entry, a *cresc.* (crescendo) marking, and a *dim.* (diminuendo) marking. The piano part has *Man.* markings. The third system includes the instruction *add Oboe Sw.* and a *poco rall. e dim.* marking. The piano part has *Man.* markings. The fourth system starts with *very slowly. . a tempo* and ends with *Oboe off. rallen tau do = pp* (pianissimo).

a tempo

Gt. *Gt.* *sempre B.*

Sw. *Sw.* *Man.* *Piu Lento.* *Tenuto.* *pp*

B. Stopped Diapason.
B. Bourdon.

MEDITATION.

Andante tranquillo. ♩ = 69.

PERCY F. RAMSEY.

p *Man.* *R.H.* *B.* *add Flute.*

R.H. *dim. e rall.*

Sw Salicional, Stopped Dia., Violina & Gemshorn.
Ba. Bourdon.

ANDANTE CON MOTO.

HUGH CLENDON COLLIS

$\text{♩} = 50.$
sempre legato.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with the marking *Man.* (Meno) and a fermata over the final note.

The second system continues the musical piece, maintaining the same grand staff and tempo. The melodic line in the upper staff continues with similar rhythmic patterns. The lower staff accompaniment remains consistent. The system ends with a fermata over the final note.

The third system of musical notation continues the piece. The upper staff shows a continuation of the melodic theme. The lower staff accompaniment provides a steady harmonic base. The system concludes with a fermata over the final note.

The fourth and final system of musical notation on this page. The upper staff continues the melodic line, which becomes more active in the latter half of the system. The lower staff accompaniment supports the melody. The system ends with a mezzo-forte (*mf*) dynamic and a fermata over the final note.

Man.

Man. p

Gt. Dulciana.
Sw. Soft 8.
Ped. Bourdon.
Sw. to Gt.

ALONE WITH THEE.

P. TOTTENHAM LUCAS.

Sw. closed. Man. rall. open Sw. a tempo R.H. Gt. Ped. cresc.

f dim. Sw. pp mf dim. rall.

Gt. Stopped Dia. and Gamba.
Sw. 8' and 4'.
Bourdon.

ST. AGNES' EVE.

"Deep on the convent roof the snows
are sparkling to the moon."

E. L. ASHFORD.

$\text{♩} = 80.$

Sw closed.

Man.

poco accel.

Man.

Piu Lento.

dim. e rallentando.

a tempo

Gt.

Sw. closed.

Open Sw. gradually.

poco rall - en - tan - do

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *dim.* and *Man.* (Meno). The tempo marking *poco rall - en - tan - do* is present.

Gt. Melodia or Dul.
Sw. Clarabella.
Bourdon.

ADAGIO.

JOSEPH HAYDN.
From Quartet Op. 2. No. 6.

Adagio.

Musical score for the second system, including guitar and dulciana parts. The system consists of three staves. The top staff is for guitar or dulciana, with dynamic markings *Sw. p* and *Gt.*. The middle staff is for piano accompaniment, with dynamic markings *Man.* and *cresc.*. The bottom staff is for another instrument, possibly a second guitar or dulciana, with a dynamic marking *p*. The tempo is marked *Adagio*.

MORNING PRAYER.

ALFRED W. FISHER.

Andante religioso.

The musical score is written for piano and organ. It begins with the tempo marking "Andante religioso." and the dynamic "8ft. p". The piano part features a melodic line with various dynamics including *cresc.*, *mf*, *mp*, and *mf*. The organ part provides harmonic support with chords and textures, marked with *cresc.*, *dim. e poco rit. a.*, *cresc.*, *dim.*, and *mp*. A "Solo" section is indicated at the end of the organ part. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first six measures. The bass clef staff contains a bass line with a long slur over the first six measures. Dynamic markings include *p* and *pp*.

Second system of musical notation. The treble clef staff contains a melodic line with a long slur over the first six measures. The bass clef staff contains a bass line with a long slur over the first six measures. Dynamic markings include *cresc.*, *rit.*, and *mf*. The tempo marking *a tempo* is present above the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with a long slur over the first six measures. The bass clef staff contains a bass line with a long slur over the first six measures. Dynamic markings include *cresc.* and *L.H.*

Fourth system of musical notation. The treble clef staff contains a melodic line with a long slur over the first six measures. The bass clef staff contains a bass line with a long slur over the first six measures. Dynamic markings include *cresc.*, *f*, and *dim.*

rit. rit. molto. *mf* *al tempo*

cresc. *dim.* *p* *pp*

rit. poco a poco

The first system of the piano score consists of two staves. The upper staff features a melodic line with various ornaments and dynamics, including *rit.*, *rit. molto.*, *mf*, and *al tempo*. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a *pp* dynamic and a *rit. poco a poco* instruction.

PRELUDE.

Sw. Soft 8ft.
Pd. Bourdon.

BATTMANN.

Adagio.

Ad.

The second system of the piano score continues the piece in an *Adagio* tempo. It consists of two staves. The upper staff has a melodic line with accents and slurs, while the lower staff features a steady accompaniment. The system ends with a *Ad.* marking.

Gt. Full to 15th.
Sw. Full.
Ed. Op. Diapason.

MARCH IN C.

Allegro moderato.

R. G. THOMPSON.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *f* (forte) and a *ped.* (pedal) marking under the bass line. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is in the key of C major and 4/4 time. The organ part (Ed. Op. Diapason) is indicated by the *ped.* markings and the specific organ registration instructions at the top left.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and ties, and a more rhythmic accompaniment in the bass. Dynamics include *p* (piano) and *cresc.* (crescendo). There are also triplet markings (3) in the treble staff.

Second system of musical notation. It continues the grand staff from the first system. The treble staff has a *cresc.* marking at the beginning. The instruction "add Trumpet." is written above the treble staff. In the bass staff, there are markings for "Gt. f" (Guitar forte) and "Sw." (Swell). Triplet markings (3) are present in both staves.

Third system of musical notation. The grand staff continues. The bass staff has a *Gt. ff* (Guitar fortissimo) marking. The instruction "Sw." (Swell) is written in the bass staff. The treble staff has a *p* (piano) marking. Triplet markings (3) are present in the treble staff.

Fourth system of musical notation. The grand staff continues. The treble staff has a *cresc.* marking. The bass staff has a *p* (piano) marking. The instruction "Trumpet off." is written above the treble staff. The system ends with a *Gt. f* (Guitar forte) marking in the bass staff. Triplet markings (3) are present in the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands, with some melodic lines in the treble clef.

Second system of musical notation, continuing the piece with similar rhythmic patterns and melodic development in both hands.

Third system of musical notation, featuring a *ff* (fortissimo) dynamic marking in the bass clef. The music continues with intricate rhythmic patterns.

Fourth system of musical notation, concluding the page. It includes a *Slower.* tempo marking and a *sf* (sforzando) dynamic marking for a trumpet part. The system ends with a double bar line and repeat signs.

Most affectionately dedicated to my friend W.C.Marsh.

FESTIVAL PRELUDE.

W. T. UPTON.

Allegro moderato.

The first system of the prelude consists of two staves, treble and bass clef. The music is in common time (C) and begins with a forte (*ff*) dynamic. The melody in the treble clef is characterized by eighth-note patterns and slurs. The bass clef provides a rhythmic accompaniment with similar eighth-note figures. The system concludes with a fermata over the final notes.

a la Chorale.

The second system, marked *a la Chorale*, features a more homophonic texture. It begins with a *rit.* (ritardando) and *a tempo* marking. The dynamics range from *mf* (mezzo-forte) to *cresc. ff* (crescendo fortissimo) and finally *dim.* (diminuendo). The treble clef contains block chords and simple melodic lines, while the bass clef provides a steady accompaniment. A *Ped.* (pedal) marking is present in the bass line.

espressivo.

The third system is marked *espressivo.* and begins with a *p dolce.* (piano dolce) dynamic. It features triplet markings (*3*) in both the treble and bass clefs. The treble clef has a more active, melodic line with slurs, while the bass clef provides a simple accompaniment. The system ends with a fermata.

The fourth and final system of the prelude continues the melodic and harmonic development. It features a treble clef with a melodic line and a bass clef with accompaniment. The system concludes with a final cadence and a fermata.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking and a triplet of eighth notes in the final measure.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *ff* marking in the bass clef and a *mf* marking in the treble clef. It also features a triplet of eighth notes in the bass clef.

Poco Andante.
(Voix Celeste.)

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *pp* marking in the treble clef and a *ff* marking in the bass clef. A *dim.* marking is present in the treble clef. The system concludes with the instruction: Flute. Dulciana.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. This system contains the concluding measures of the piece, ending with a double bar line.

A la Marcia.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a forte dynamic marking (*ff*). The piece is characterized by frequent triplet patterns in both hands. The second system continues the rhythmic complexity with more triplets. The third system features a *dim.* (diminuendo) marking in the bass line. The final system includes *cres.* (crescendo) and *cen.* (crescendo) markings, along with a series of *p* (piano) dynamic markings in the bass line. The score concludes with a fermata over the final notes.

do

mf

f

System 1: Treble and bass staves. Treble clef starts with a 'do' label. Bass clef has a 'p' dynamic. The system contains several triplet markings (3) and a '2' marking. Dynamics include *mf* and *f*.

ff

fff

System 2: Treble and bass staves. Treble clef has a *ff* dynamic. Bass clef has a *fff* dynamic. The system features several triplet markings (3) and a '2' marking.

System 3: Treble and bass staves. The system contains several triplet markings (3) and a '2' marking.

System 4: Treble and bass staves. The system contains several triplet markings (3) and a '2' marking.

COMMUNION.

CHARLES VINCENT.

Larghetto. ♩ =

Sw. Diaps. without Reed.

Manual.
Sw. st. Diap. & Ob.

Ch. soft 8ft.

rall.

a tempo

Sw.

soft 16 ft.

Gt. st. Diap. with Sw.

Sw.

Pedal.

The musical score consists of three systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system includes performance markings such as *rall.* and *a tempo*, and registration labels like "Sw. Diaps. without Reed." and "Gt. st. Diap. with Sw.". The second system features a "Gt." registration label. The third system includes "Sw. st. Diap. & Ob." and "Ch. Gamba." registration labels. The music is written in a 4/4 time signature with a key signature of one sharp (F#).

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 two sharps (F# and C#). The first staff contains a melodic line with slurs and accents. The grand staff contains a dense texture of chords and arpeggios. The bass staff contains a bass line with eighth notes. Performance markings include *rit.* (ritardando) and *a tempo* in the first two measures, *rall. Sw.* (rallentando with swell) in the third and fourth measures, and *a tempo* in the fifth and sixth measures.

Second system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. The first staff continues the melodic line with slurs. The grand staff continues the chordal texture. The bass staff continues the bass line. Performance markings include *a tempo* above the first staff in the third measure, *rall.* in the second staff in the third measure, *Sw. Diaps.* (Swell Diapason) in the second staff in the fourth measure, *Gt st Diap. with Sw.* (Great Stop Diapason with Swell) in the second staff in the fifth measure, and *Sw.* in the third staff in the sixth measure.

Third system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The key signature has two sharps. The first staff continues the melodic line with slurs. The grand staff continues the chordal texture. The bass staff continues the bass line. Performance markings include *Gt.* (Great Stop) in the first staff in the second measure, *Sw.* in the second staff in the second measure, *Gt.* in the first staff in the fourth measure, and *molto rall. Sw.* (molto rallentando with swell) in the first staff in the sixth measure, with a *pp* (pianissimo) dynamic marking in the second staff in the sixth measure.

SELAH.

EDWIN LEMARE.

Adagio.

Manual. soft Sw. soft Ch. or Gt. coup. Sw. L.H.

Pedal. soft coup. Sw.

cresc. poco a poco - - - *f*

dim. - - - soft Sw. - - - *dim. e rall.*

16ft. coup.

16ft. only senza Coup.

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