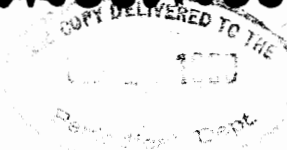


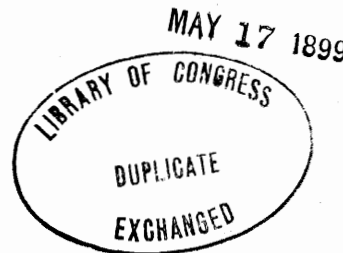
Vol. 3



May, 1899

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No. 2



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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# The Organist.

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

ISSUED BI-MONTHLY.

## Terms of Subscription:

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

## Advertising Rates.

\$1.50 per Inch of Fourteen Agate Lines.

MAY, 1899.

## EDITORIAL.

We are glad to hear, from time to time, from leading musicians that this journal is so satisfactory to them, in an artistic sense. While church music is an applied rather than pure art, it should be still art and express the noblest musical impulses of both composer, performer and listener.

It takes nice discrimination to select offertories. The matter of length alone is important. To get through with the piece long before the collectors return is unfortunate, and to hold up the service for three to five minutes after they are done is even more so. It is better to curtail a piece, seeking some satisfactory cadence in the course of it, or omitting parts of it and reaching the end soon after the collectors take their seats.

## PRACTICAL HINTS ON THE USE OF THE PEDAL.

To the young and inexperienced organist a proper use of the pedal is a cause for much perplexity. In many instances, he realizes that he is using too heavy a pedal, and yet he sees no way to remedy the defect, as in small organs, one 16-ft. pedal (the Bourdon) is the only stop he has at his disposal. When the voicing of this stop is soft and mellow, the player has less trouble, as it forms a sonorous, but not overpowering, bass for the softest and most delicate stops, and for forte passages it can be re-enforced by coupling great to pedal, which adds to its naturally sombre-tone quality the brightness of all the stops that are being used in the manual, besides adding to its power. But when this Bourdon (as is often the case) is voiced so as to balance the full organ in forte passages it is almost useless for accompanying the softer combinations, and quite spoils the effects of such stops as the Salicional, Dulciana, Vox Celeste, etc.

When this is the case the organist will be wise to depend upon the manual and let the pedal severely

alone, as a soft stop weighted down and drowned out by a heavy 16-ft. tone is far from acceptable to the listener.

Nine times out of ten the accompaniments for solos would be better if played without the pedal, and if the pedal *is* used, it should be only occasionally to give force to crescendo passages, or to close a cadence.

In larger organs the pedal presents fewer difficulties, as the Op. Dia. and Double Op. Dia. supply the needs of the full organ, and the Bourdon is voiced with especial consideration for the more delicate stops. Besides, in a larger instrument there will be a very soft 16-ft. Bourdon in the manual which can be coupled to the pedal and which furnishes an ideal bass for the very softest stops. An organist once said to me, "I wish it was against the law to build any thing less than a three-manual pipe organ." In that I do not agree with him, as I consider even a small pipe organ more desirable than anything pertaining to the "reed family." At the same time, the organist who is handicapped by a coarse, heavy Bourdon pedal, with nothing else to fall back upon, is deserving of the sympathy of his choir and the congregation at large.

## MISCELLANY.

### ABOUT ORGAN MUSIC.

There is a noteworthy platitude to the effect that one's ear soon gets tired of the organ tone. One might also remark here that there are other instruments against which the same charge may reasonably be brought. The ear gets weary of the piano tone—very weary. At an oratorio performance one sometimes gets tired even of the choral tone—although some modern composers give us so much orchestra and solo work that the chorus merely serves to relieve the soloists, thus producing an exceedingly fresh and welcome variety of tone. The violin palls least upon one's ear as regards instruments—yet a violinist, in practicing, gets tolerably sick of even that. A well-produced solo voice, I think, gives the least monotonous of all musical sounds. Besides that, one tires of any sound produced by instruments or voices after a certain time, and, naturally, one instrument may tire us before another. The ear is dulled by a powerful tone, as the eye is affected by a bright light, and a roaring organ will take the edge off one's sense of hearing as looking at the sun makes one see red spots. The organist should not assault one's sense of hearing with a violence too long continued.

Yet I am convinced that a great deal of the popularity of the organ is due to what people term its "grandeur," although what they mean is its noise. The mere physical sound of the organ strikes admiration in the hearts of most people—as they are stirred or awed

by a roll of thunder. And this pleasure lies not in the music played, but, as I said before, in the mere physical sound itself. The mere roll of a good organ is magnificent—this accounts for the success of organ extemporization—but it is not music. Persons who never go to church, except when they are married or when they attend their own funerals, are always immensely struck with the roll of the organ when they hear one—when they happen to have just been married, or passing by a church during service. But this particular quality of the organ is the one that an audience tires of most. Listeners can not stand an hour's mere rumblings—nor even a quarter of an hour's rumblings. For two minutes it sounds very grand—after that, it is tiresome and ear-destroying.

Next, after all, it is the full organ the ear tires most of, even if it is used for the playing of genuine music, and not for creating striking noises. The continuous full organ, like the very bright light, dulls the senses that perceives it, it irritates beyond measure. Pity the organist who has to blaze away all through the service in order to keep his choir and congregation from dragging. If he is a hardened brazen fog-horn, it does not matter, but if he is a musician, his Sundays are spent in purgatory. I am a firm believer in the platitude that a mezzo-forte organ should be the rule, and pianos and fortissimos used only for special effects.

As the full organ should not be used throughout, neither should the softer reed tone be considered the organ tone. The German concertina is, I know, a beautiful instrument if properly played, and a continuous source of delight to the soul of the east-end Hooligan with a taste for music. But really, organists who love their German concertina should endeavor to dissemble their devotion to that instrument on Sundays. They should not spend their talents for registration upon making an instrument like the organ give imitations of squeaking air balls, German concertinas, penny trumpets, and such-like toys. The milder diapasons and the string-toned stops, are, in my opinion, the least tiring and most characteristic organ stops, and should be chiefly used for ordinary purposes. Under this arrangement the full diapason and chorus work are at hand for bright effects, with an occasional heavy reed for power and the full organ for the especially striking or the diabolical. Your soft reeds you hold in readiness for special tender passages, and the vox humana for those references to angels or dying that frequently occur in the last verses of favorite hymns.

Organ-builders, of course, have not yet produced the ideal string tone that is to make such a satisfying and carrying foundation organ tone. Until this arrives a few good string players greatly enrich the sound of the organ for service purposes.—*Frank Merry, in London Music.*

### THE BUSINESS MAN AND ORGANIST.

The subject may be viewed from two standpoints, as our title includes two classes of people.

A business man whose naturally musical tendencies keep him constantly dabbling in some form of music conceives the possibility of turning this talent to pecuniary account.

He takes lessons of a good teacher (for his business supplies capital enough to enable him to obtain the best), sits up nights to practice, and when fairly well equipped secures a small church.

If thoroughly imbued with the spirit of the organ, he continues to study until he becomes a thoroughbred in the matter of organ *répertoire*. It may be he also studies musical theory, and by his attainments holds a good place in the estimation of the other organists of his vicinity.

There occurs, in course of time, a vacancy in a prominent church, for which he enters an application. In usual order comes the preliminary hearing, sorting process and he finds himself finally with but a single competitor, who proves to be a young man who is devoting himself to music as a profession.

The committee approaches him on the subject of salary. Finding that money is to be the deciding factor he can easily go under his rival's figure, and secure the appointment, for it is not bread and butter to him, but surplus funds or pocket money.

This immediately puts him in the first class, and he hobnobs with the best known men of the profession. By sociability and good fellowship he soon wins the respect and admiration if not friendship of the fraternity. If a man of high ideals, which many of them are, he can do, and does, much for the cause of good church music. From his standpoint is any thing the matter with the business man as an organist? Assuredly no!

Another young man, who, coming to years of discretion, after a training in piano manipulation, elects to follow in the footsteps of Dudley Buck, Samuel P. Warren, or any other representative ideal of an American church organist, has a different road to travel. He is, perhaps, the offspring of homely industry, and is given the very best training his environment will allow. After about the same course of study pursued by Mr. Business Man he succeeds in obtaining a modest appointment and may be a few pupils. This enables him to shoulder his own obligations, and may be carry his education on to the stage where he can learn as much by practice, study and observation as by precept. Soon comes his chance at the first-class church. If he succeeds in obtaining the position, he sets to work earnestly and patiently to make himself worth of his high calling.

Diligently he labors with Bach and Co.; his whole soul goes unto the training of a choir to reverently and

worthily praise God. His gifts and labors attract attention. He gives free recitals. But, when called on to fraternize with his kind he finds he can not afford to travel at the pace set by the old, successful, pioneer, or the business men, who seem to have money to put into every social feature of professional life. His salary does not warrant the demands made on a man of his position. He finds that pupils are more inclined to flock to the older and more widely advertised men, so that he finds, indeed—

A young man's row  
Is hard to hoe,  
And progress is slow.

A request for an advance in salary is met with, "Why, we can get Mr. Business Man for less than that." He is not happy to discover that Mr. B. M. and his class are the men who regulate his salary, and all others paid by our churches.

"What shall he do?"

"Well," he thinks, there's the concert organ field."

A little investigation and experience soon shows him that he must get in with the musical agencies who control the concert circuits. This, however, he can not afford. If he had a wealthy father or friends back of him, the case would assume a different aspect; for agents can work wonders, even to making a national or international reputation, if they are given *carte blanche* as to advertising; then a well-equipped man can at once take a place in the first rank. If he could attain this the old saying, "Nothing succeeds like success," would but have another exemplification. To the man without capital there is nothing left but to work and wait. How many men have been discouraged by the waiting process, and drifted into careers for which they were never, by nature, intended. No one is apt to ever know. In nine out of ten such cases, a life of drudgery and mediocrity ensues.

If every business man in this country, now holding a church position, which he does not need, could be brought to see the harm, nay, rather wrong, he is doing to the student class, if every church music committee could be persuaded to engage only those whose lives have been devoted to the cause of church music, a start would be made. If the musical application of the proverb, "No man can serve two masters," were better understood by all concerned, it would help. Our business organist friends might, in the long run, profit by the observance of the above, but finances are so rarely based on conscientious principles that the moral sense of a man is apt to be blunted.

Every merchant knows that men who cut the general trade prices on goods are to be avoided. This has led to almost every line of business having its co-operative association which regulates the retail price or wage

rate according to a standard commensurate with the supply and demand. Live and let live is a maxim of the whole business world. Almost every business man organist is, we venture to affirm, a member of some such body, but has never thought to apply its basic principles to the church music question.

In self-protection the organists must, in time, adopt some sort of rating for their profession. The American Guild of organists have made a move in the right direction, but they have fatally injured their chances to do just this work by admitting to their membership a number of just these men, whom they should have constitutionally barred out. Such a movement must include every church musician in America who practices it solely as a means of livelihood. That this may meet the eyes and approval of all those concerned is the earnest wish of

VOX ORGANI,  
*in Musical America.*

### THE IDEAL ORGANIST.

When to the making of a successful organist of the ideal type, qualified to take entire charge of the whole music of a church, multifarious qualifications of a high order are necessary, it is not surprising that one should hesitate before attempting to choose the leaders.

The ideal organist must, of course, first of all be a musical artist, thoroughly understanding his instrument. But he must be an artist capable of feeling the public pulse and prescribing wholesome tonics which involve a recognition of its weakness. He must have more tact and diplomacy than is generally associated with the average highly-strung artistic temperament. He must keep his pastor in order, his choir, too, and cater to the taste of his congregation, while still preserving his own ideals. Where he has a choir to train the organist must be gifted above all with the rare talent for getting the best out of his material and marked ability in the science and art of voice production and tone culture.

These are the general qualifications for the ideal, all around organist, though they are manifestly subject to modification according to the special requirements of any particular position under consideration.

The music which is intentionally ugly is not, in an absolute sense, ugly, but is expressive. And this is indeed the function of music—to *express*. To draw strong limiting lines about what is beautiful is quite as difficult as tying up air with twine. The boundaries of beauty are not as contracted as many would have us suppose.

Gt. Dulciana.  
Sw. Melodia, Flute and Oboe.  
Bourdon. Sw. coup. to Gt.

# ALLEGRETTO.

1559126

E. L. ASHFORD.

The musical score is written for piano and guitar. It consists of four systems of music. The first system features a piano part with a *Sw.* (Swell) marking and a guitar part with *rit.* (ritardando) and *a tempo* markings. The second system includes a *Scherzando* tempo change and dynamic markings of *Red.* (Reduction) and *Man.* (Mancatura). The third system shows a *cresc.* (crescendo) in the piano part and a *dim.* (diminuendo) in the guitar part. The fourth system includes a *poco rit.* (poco ritardando) marking and a bracketed *Gt.* (Guitar) section. The score is in 3/4 time with a key signature of one sharp (F#).

First system of musical notation. The treble clef contains a melodic line with various ornaments and slurs. The bass clef contains a harmonic accompaniment. Performance markings include *cresc.* (crescendo), *dim. - ed - rit.* (diminuendo and ritardando), and *a tempo* (return to tempo). A *Sw.* (Swell) marking is present in the bass line.

Second system of musical notation. The treble clef continues the melodic line. The bass clef accompaniment features a *f* (forte) dynamic marking. A *dim.* (diminuendo) marking is present in the bass line. The instruction *Swell closed.* is written above the staff.

Third system of musical notation. The treble clef features a melodic line with a *p* (piano) dynamic marking. The bass clef accompaniment includes a *pp* (pianissimo) dynamic marking. Performance markings include *Oboe off.*, *poco rall.* (poco rallentando), and *a tempo*. A *Man.* (Manicella) marking is present in the bass line.

Fourth system of musical notation. The treble clef contains a melodic line with a *Tempo primo.* (Tempo primo) marking. The bass clef accompaniment includes a *rit.* (ritardando) marking and a *Sw.* (Swell) marking.

Fifth system of musical notation. The treble clef contains a melodic line with a *Scherzando.* (Scherzando) marking. The bass clef accompaniment includes a *cresc.* (crescendo) marking.

Oboe off.  
dim. poco rit.

*ppp*

Piu Lento.

morendo.

Sw. Soft 8' and 4'.  
2d. Bourdon.

PRELUDE IN F.

LEFEBURE WELY.

Allegretto. ♩ = 84.

*Sm. p*

Man.

Lento.

rit.

2d.

38  
Gt Full without Reeds  
Re. 16' coup. to Gt.

# MAGNIFICAT.

ALEX. GUILMANT.

Allegro.  $\text{♩} = 72.$

The musical score is written for guitar and reeds. It consists of four systems of music, each with a treble and bass 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 72 beats per minute. The first system is labeled 'Gt.' and the third system is labeled 'Re.'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar part is more melodic, while the reed part provides harmonic support. The piece concludes with a final cadence in the fourth system.



Gt. Diapasons, Doppie Flute & Gamba.  
Sw. Full, coupled to Gt.  
Ca. Soft 16'.

# PRAYER.

From "LOHENGRIN."

R. WAGNER.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1:** Starts with *Gt. ff* in the left hand and *ff Sw. pp* in the right hand. A *Man.* (Mancina) marking is placed below the bass staff. A *Sw* (Sustentivo) marking is placed above the treble staff.
- System 2:** Features dynamics of *mf*, *dim.*, *p*, and *fp*. A *Ca.* (Cassa) marking is placed below the bass staff.
- System 3:** Features dynamics of *mf*, *f*, *dim.*, *p*, and *pp*. A *ritard.* (ritardando) marking is placed above the treble staff.
- System 4:** Starts with *a tempo* above the treble staff. Dynamics include *p*, *f*, and *p*.

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with dynamics *f*, *p*, and *pp*. The bass clef staff contains a bass line with a triplet of eighth notes in measure 4. A fermata is placed over the final measure of the system.

Second system of musical notation, measures 5-8. The treble clef staff features a dense texture of chords with a *cresc.* marking and a *f* dynamic. The bass clef staff has a triplet of eighth notes in measure 6. A fermata is placed over the final measure of the system.

Third system of musical notation, measures 9-12. The treble clef staff includes a *Gt.* marking and a *p* dynamic. The bass clef staff features a triplet of eighth notes in measure 10. A fermata is placed over the final measure of the system.

Fourth system of musical notation, measures 13-16. The treble clef staff contains a triplet of eighth notes in measure 14. The bass clef staff has a *f* dynamic in measure 16. A fermata is placed over the final measure of the system.

Fifth system of musical notation, measures 17-20. The treble clef staff begins with a *ff* dynamic. The bass clef staff has a fermata over the final measure of the system.

*poco cresc.* open Sw. gradually.

*ff*

Sw. Salicional.  
 Ad. Bourdon.

ANDANTINO.

SCHUBERT.  
 add Gemshorn.

$\text{♩} = 60.$

*pp* *p*

*mf* *cresc.* *f* *pp* *ritenuto.*

Gemshorn off.

42  
Gt. Full to 15th.  
Sw. Full.  
Ped. Op. Diapason.

# POSTLUDE.

WILHELM ANACKER.

**Moderato.**

Sw.  
Ped.

**Fugue moderato.**

Gt.  
Man. e Ped.

Ped.

Man. *rit.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a complex melodic line in the upper staff with many slurs and ties, and a more rhythmic accompaniment in the lower staff. The tempo marking *Man.* is placed below the lower staff, and *rit.* is placed below the upper staff.

Man.

The second system of music continues the piece. It features similar melodic and accompaniment patterns. The tempo marking *Man.* is placed below the lower staff.

The third system of music shows further development of the melodic and accompaniment themes. The notation includes various slurs and ties across both staves.

*rit.*  
*rit.*

The fourth system of music concludes the page. It features a prominent *rit.* marking above the upper staff and another *rit.* marking below the lower staff. The music ends with a final cadence in both staves.

Ct. Melodia & Principal  
Sw. Soft 8' and 4'  
Bourdon.

# CANZONE.

E. L. ASHFORD.

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked as *Andante* with a metronome marking of 72. The score includes various performance instructions such as *Swell.*, *acc. sempre*, *staccato*, *Man.*, *cresc.*, *f*, *a tempo*, *dim. e rit.*, *pp*, and *Gt.*. The piece concludes with a double bar line and repeat dots.

*Swell.*  
*acc. sempre* *staccato.*  
*Man.*

*cresc.* *f* *ad.*

*a tempo*  
*dim. e rit.* *pp* *Gt.*  
*Man.*

*ad.*

Sw.  
Man.

cresc.  
f  
Ped.

a tempo  
dim. e rit.  
Man.  
Sw.  
Gt.

smorzando.  
Ped.

# ROMANZA.

EDWIN M. FLAVELL.

Moderato.

The first system of musical notation for the piano accompaniment, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and B-flat major. It features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* and *dim.*. The tempo is marked *Moderato.*

*Ed. ad lib.*

The second system of musical notation for the piano accompaniment, continuing the melody and bass line from the first system. It maintains the same tempo and key signature.

The third system of musical notation, which includes a Flute part. The piano accompaniment continues in the grand staff. The Flute part is written in the treble clef and begins with a *dim.* dynamic. The piano accompaniment has a *mf* dynamic. The system concludes with a *dim.* dynamic.

The fourth system of musical notation for the piano accompaniment, concluding the piece. It features a *cresc. dim.* dynamic marking and ends with a *p* (piano) dynamic.



Adagio.  
pp

Gt. Soft 8<sup>o</sup> stops.  
Sw. Bourdon, Flute, Vox humana. & Tremulant.  
Ed. Bourdon.

PRELUDE.

ALEX. GUILMANT.

Andantino. = 69.  
Gt. p  
pp Sw

Gt.  
Sw

Gt. coup. to Sw.  
Gt.  
cresc.  
rit. e dim.  
pp  
Man.  
Ed.

48  
Gt. Full to 15th.  
Sw. Full.  
Cw. Bourdon.

# CLOSING VOLUNTARY.

ANTOINE EDOUARD BATISTE.

*Allegretto.*

The musical score is written for guitar and piano. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Allegretto'. The first system begins with a piano (*pp*) dynamic and includes a 'Sw.' (Swell) marking. The second system features a mezzo-forte (*mf*) dynamic. The third system is marked *f* (forte). The fourth system includes a 'Gt.' (Guitar) marking. The score concludes with a final chord in the key of D major.

couple Sw to Gt.

The first system of music is written on a grand staff. The treble clef part begins with a series of chords, some marked with accents. The bass clef part features a melodic line with slurs and accents, mirroring the harmonic structure of the treble part.

The second system continues the musical piece. The treble clef part shows more complex chordal textures and melodic lines. The bass clef part maintains a steady melodic flow with slurs and accents.

The third system includes a section in the bass clef indicated by a bracket and the label "Sw.". This section features a melodic line with slurs and accents, contrasting with the more chordal texture of the rest of the system.

The fourth system includes a section in the bass clef indicated by a bracket and the label "Gt.". This section features a melodic line with slurs and accents, continuing the development of the piece.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including eighth and sixteenth notes. The lower staff is in bass clef and features a more complex accompaniment with slurs and ties, including some triplets.

The second system of musical notation continues the piece with two staves. The upper staff shows a continuation of the melodic and harmonic material from the first system. The lower staff maintains its accompaniment role with various rhythmic patterns and slurs.

The third system of musical notation features two staves. The upper staff has a more active melodic line with slurs. The lower staff includes a section marked "Sw." (Swell) and a performance instruction "Gt. to Ped. off." (Great Pedal off) located below the staff.

The fourth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with sustained chords in both staves, ending with a double bar line.

Gt. Full.  
Sw. Full.  
Ca. coupled to Sw.

# MARCH IN G.

J. L. BATTMANN.

*f*

*Solo.*

*Swp*

*Fine.*

*DC.*

Gt Full without Reeds.  
Sw Full.  
Ba. Bourdon.

# GAVOTTE IN D.

E. L. ASHFORD.

The musical score is written in D major and 3/4 time. It consists of four systems of music. The first system features a piano part with a dynamic marking of *p.* and a *Sw.* (Soprano) part. The second system features a guitar part with a dynamic marking of *Gt* and a *Ba. ad lib.* (Bass) part. The third system features a piano part with a dynamic marking of *Sw.* and a *Fine.* marking. The fourth system features a piano part with a dynamic marking of *Sw.* and a *Fine.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is D major (two sharps). The first system shows a piano introduction with arpeggiated chords in the right hand and a melodic line in the left hand. The second system introduces a guitar part (Gt.) with a melodic line in the treble staff and a bass line in the bass staff. The piano part continues with a melodic line in the treble staff and a bass line in the bass staff. The third system continues the piano part. The fourth system includes a 'Sw. p' marking in the bass staff, a 'cresc.' marking in the treble staff, and a 'dim.' marking in the bass staff. The fifth system includes a 'p' marking in the bass staff, a 'cresc.' marking in the treble staff, and ends with 'D.C.' in the bass staff.

54  
Gt. Dulciana, Melodia and Principal.  
Sw. Salicional, Flute & Violino.  
Cw. Bourdon.

# MEDITATION.

WILL J. DAVIDSON.

The musical score is arranged in four systems. The first system shows the piano accompaniment with a tempo marking of 60 and dynamics of *Sw. p* and *con Cw.*. The second system continues the piano part with a *rall.* marking and returns to *a tempo*. The third system introduces the guitar part (*Gt. f*) and ends with a *rit.* marking. The fourth system features the flute part (*Fl.*) and the guitar part (*Gt.*) with the instruction *Principal off.*



First system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The middle and bottom staves have bass clefs and contain accompaniment with chords and single notes.

add to Sw. Salicional & Gemshorn.

Second system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The middle and bottom staves have bass clefs and contain accompaniment with chords and single notes. The system includes performance markings: "Sw. poco accelerando." and "rallentando."

Tempo I

Third system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The middle and bottom staves have bass clefs and contain accompaniment with chords and single notes. The system is marked "Tempo I".

Piu Lento.

Fourth system of musical notation, consisting of three staves. The top staff has a treble clef and contains a melodic line with eighth-note patterns. The middle and bottom staves have bass clefs and contain accompaniment with chords and single notes. The system is marked "Piu Lento."

Gt. Gamba & Principal.  
Sw. Full without Reeds.  
Rd. Bourdon coup. to Sw.

# OFFERTORIO.

LEFEBURE WELY.

*Allegro moderato.* ♩ = 92. 3

Legatissimo e sostenuto.

Reduce Sw. to soft 8' stops. *f*  
*cresc.* *p* *cresc.* *f*  
*p cresc.* *f* *p* *f*  
 D.C.

NOT UNTO US.

G. A. MACFARREN.

Moderato. ♩ = 88.

*p* *cresc.* *p*  
*cresc.* *pp* *mf* *cresc.* *f*  
 ral-len-tan-do.  
 R.H. L.H.  
*p*

Gt Stopped Dia., Melodia & Principal  
Sw Soft 8' and Flute  
Bourdon

# VOLUNTARY.

On the Hymn  
"COME YE DISCONSOLATE"

E. L. ASHFORD.

**Moderato.**

Sw.  
Man.      *Ed.*      Man.

dim.      pp      cresc.      poco - a - poco      fz  
Man.

Gt.  
Ed. ad lib.

pp      Andante  
dim.      Sw. Salicional only.  
Man.      Ed.

Ped.

*cresc.* *rall.* *Con anima.* Gt.

*Piu Lento.* poco rall - en - tan - do.

Gt. Diapasons.  
 Ped. Bourdon.

# TRUST YE IN THE LORD FOREVER.

J. STAINER.

**Moderato.** ♩ = 92. *f* *cresc.* *f* *rall.*

Ped. *ad lib* Ped.

Gt Stopped Dia, Melodia & Flute.  
Sw Bourdon, Oboe and Principal.  
Ed. Bourdon.

# HEAVENLY ECHOES.

Note. The registration for this number should be so arranged that the swell organ will be slightly softer than the Great forming an echo effect when repeating the strains first played on the Great.

GLUCK.

Andantino.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Andantino'. The key signature has one flat (B-flat). The score includes the following markings and features:

- System 1:** Treble clef part starts with *Gt dolce*. Bass clef part starts with *Man.* (Mancatura). A *Sw p* marking is present in the middle of the system.
- System 2:** Treble clef part has *Gt* and *Sw cresc.* markings. Bass clef part has *Ed.* markings. Dynamics *p* and *sf* are used.
- System 3:** Treble clef part has *p* and *sf* markings. Bass clef part has *Ed.* markings. A *Gt hf* marking is at the end. The instruction 'add Gamba.' is written above the system.
- System 4:** Treble clef part has *f* and *Sw p* markings. Bass clef part has *Ed.* markings.

The first system of music consists of two staves. The upper staff is for guitar, with a treble clef and a key signature of two flats. It contains a melodic line with various ornaments and slurs. The lower staff is for piano, with a bass clef and the same key signature. It features a rhythmic accompaniment with slurs and dynamic markings. The word "Gt." is written above the first measure of the guitar staff. "mf" is written above the piano staff in the second measure. "Man." and "Ped." are written below the piano staff in the second and fourth measures, respectively.

The second system continues the musical piece. The guitar staff has a treble clef and two flats. The piano staff has a bass clef and two flats. The piano part includes slurs and dynamic markings. The word "Man." is written below the piano staff in the second measure, and "Ped." is written below in the fourth measure. The word "Man" is written below the piano staff in the final measure of the system.

The third system continues the musical piece. The guitar staff has a treble clef and two flats. The piano staff has a bass clef and two flats. The piano part includes slurs and dynamic markings. The instruction "Gamba off." is written above the piano staff in the final measure. "mf" is written above the piano staff in the fourth measure. "Gt. dolce" is written above the guitar staff in the final measure. "Man." is written below the piano staff in the final measure.

The fourth system continues the musical piece. The guitar staff has a treble clef and two flats. The piano staff has a bass clef and two flats. The piano part includes slurs and dynamic markings. The word "Man." is written below the piano staff in the final measure.

The fifth system concludes the musical piece. The guitar staff has a treble clef and two flats. The piano staff has a bass clef and two flats. The piano part includes slurs and dynamic markings. The word "Man." is written below the piano staff in the second measure. "Ped." is written below the piano staff in the fourth measure. "Gt. mf" is written above the guitar staff in the second measure.

62  
Gt. Dopp. Flute or Gamba.  
Sw. Soft 8' and 4'.  
Ped. Bourdon.

# ANDANTE.

BEETHOVEN.  
Arranged by E. L. Askford.

Andante con moto.

The first system of musical notation shows the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (p) dynamic, followed by a piano sostenuto (sf) dynamic. The left hand plays a steady bass line, while the right hand plays a melodic line with some grace notes. Pedal markings include 'Man.' (Mancetta) and 'Ped.' (Pedal). A 'Sw.' (Swell) marking is present in the right hand.

The second system of musical notation continues the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (F# and C#), and the time signature is 2/4. The music continues with a piano sostenuto (sf) dynamic. The left hand plays a steady bass line, while the right hand plays a melodic line with some grace notes. Pedal markings include 'Ped.' (Pedal) and 'Man.' (Mancetta). A 'Sw.' (Swell) marking is present in the right hand.

The third system of musical notation continues the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (F# and C#), and the time signature is 2/4. The music continues with a piano sostenuto (sf) dynamic. The left hand plays a steady bass line, while the right hand plays a melodic line with some grace notes. Pedal markings include 'Man.' (Mancetta) and 'Ped.' (Pedal). A 'Sw.' (Swell) marking is present in the right hand, and a 'cresc.' (crescendo) marking is present in the left hand.

The fourth system of musical notation concludes the piano accompaniment. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps (F# and C#), and the time signature is 2/4. The music continues with a piano sostenuto (sf) dynamic. The left hand plays a steady bass line, while the right hand plays a melodic line with some grace notes. Pedal markings include 'Man.' (Mancetta) and 'Ped.' (Pedal). A 'Sw.' (Swell) marking is present in the right hand, and a 'ritard.' (ritardando) marking is present in the right hand.



# HOW BEAUTIFUL ARE THE FEET.

From the "MESSIAH."  
FOR REED ORGAN.

HANDEL.

Larghetto.

The musical score is arranged in four systems, each with a treble and bass staff. The first system includes the markings "Melodia." above the treble staff, "Diapason." below the bass staff, and dynamic markings *p*, *f*, and *p*. The second system includes "Octave coupler." above the treble staff, "Oct. coup. in." above the bass staff, and dynamic markings *f* and *p*. The third system is mostly unmarked. The fourth system includes "Oct. coup." above the treble staff, a dynamic marking *f* below the bass staff, and a "rall." marking at the end of the piece.

ANDANTE.

MOZART.

The musical score is written for piano accompaniment in 3/8 time, B-flat major. It consists of four systems of music. The first system begins with a tempo marking of quarter note = 60 and a dynamic marking of *p*. The second system includes two *p* markings. The third system features a *cresc.* marking and a *rall.* marking. The fourth system starts with a *p* marking. The score is composed of two staves per system, with various musical notations including chords, arpeggios, and melodic lines.

Flute off.

*pp e rit.*

Sw. Soft 8'  
 2d. Bourdon.

# LARGO.

*This movement will be found suitable  
 for funeral occasions.*

W. RUSSELL, Mus. Bac.

R.H.

Man.

2d.

Man.

2d.

Man.

2d.

*p.p.*

# SONG OF THE HARPIST.

FOR REED ORGAN.

SCHUBERT.

Moderato.  
Voix Celeste.

*pp legato* *espress.*

Dulciana.

*fp* *fp*

*pp*

*fp* *fp*

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