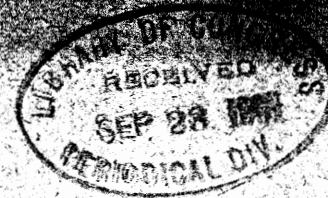
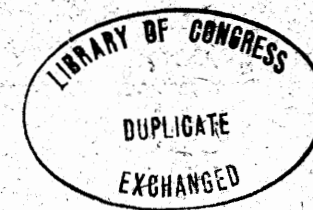


September 1901



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford

Assisted by E. S. Lorenz

TERMS

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SEPTEMBER 1901.

INTERLUDES.

The matter of interludes in the church service has been the Waterloo for many a painstaking, if not greatly talented, candidate for position of organist.

One who can play music set before him with some taste and correctness, but, when launching out upon some fantastic theme of his own, with a congregation impatiently standing first upon one foot and then upon the other, suddenly becomes conscious of his auditors, and leaving his theme dangling, like Mohammed's coffin, in mid-air, makes a mad scramble to regain the keynote.

It is the touch that betrays the tyro; even the most gifted improviser knows the sad havoc an unexpected nervousness can produce in the most purely formed prelude or interlude. A lack of knowledge in harmony, too, goes hand in hand with failure in this direction. There must be confusion in the mind with regard to the chord of the dominant seventh that leads back home.

To play a free-hand interlude requires a self-possession born of assured knowledge of actual rules. Yet the fact remains that, gift or no gift, interludes must be gone through with though the heavens fall—or you lose your position.

As a temporary relief, I would suggest music quoting. I know one young woman to whom the solid and splendid advance in her capabilities for filling the position of church organist this lack of strength in interludes was a constant source of mortification and despair. She involved the most hackneyed modulations in a spasmodic and breathless sort of way, a terror to choir

and congregation. So she thought the matter out carefully, and chancing upon a neat little handbook of short interludes in every known key with modulations, she procured it upon the spot, and without undue ceremony placed it behind the hymnal opened at the proper interlude. With a good will power and fair memory it was not many weeks before her fingers fell mechanically upon the different keys without the assistance of the eye, and by almost indefinable degrees so altered them by adding, subtracting, and multiplying, that the quotation was lost in an entire original, formed, too, on the best lines, which to the congregation, at least, was "a thing of beauty," and to herself "a joy forever."

Another organist whom I knew made a practice of memorizing any quaint figure which struck his musical fancy—any pathetic phrase or sweet cadence. With great skill and expression he wove these unconsciously into his provisions. Of course, his taste was unerring and the quotation not obtrusive. This would be practicable even with less gifted musicians, with the bestowal of care and thought.

My advise to young organists with regard to improvising without a natural gift is that of the immortal Punch to young couples about to enter matrimony—"Don't." Improvisators are born and also made over, to a great extent, upon the lines of science. Still, matters can be much improved if at the expense of undesirable originality one is artistically reminiscent. As Sir Roger de Coverly selected his chaplain with all due regard to his powers of elocution, and then presented the best of the world's sermons for him to deliver, congratulating himself upon an acquisition no known church could boast,—viz., *matter and manner*,—so the mere mechanical player, provided his technic approaches perfection, can do much towards obviating any natural defect for improvising by quoting the brightest and best thoughts the world has produced, rather than by falling all over the keyboard in a dismal attempt at improvisation which ends in a fiasco, to the terror of organist, choir and people.—*Florence M. King, in Etude.*

ANNOUNCING THE HYMN.

There are a great many different methods of "announcing" or "giving out" a hymn-tune. The tastes of different pastors, congregations, and organists are very diversified on this point, due largely to the

long-established custom in their particular church, and it is not difficult to find opponents to any particular method.

I venture to mention a number of methods which have proved satisfactory in many churches, knowing, at the same time, that I can easily find individual organists or pastors who do not approve of them.

The *tempo* should be exactly the same in announcing the hymn-tune as in playing it for the congregation. The old-fashioned idea of announcing it one-third faster than it is to be sung is obsolete. After the *tempo*, the first point to be settled in the mind of the organist is whether to announce the tune *forte*, *mezzaforte* or *piano*. If the hymn is of a vigorous character, such as "Coronation Hymn"; "Awake my Soul, Stretch Every Nerve," sung to "Christmas"; In the Cross of Christ I Glory" (Rathburn); "Joy to the World" (Antioch); or "The Morning Light is Breaking" (Webb), the organist can consistently select a *forte* combination. Such tunes are effectively announced on the same combination which is to be used for the congregation, or all the 8- and 4-foot stops (with or without oboe) in the swell, with the swell open, will impress the congregation with the character of the hymn.

Per contra, if the hymn is of a quiet character, as "Abide with Me" (Eventide), "Rock of Ages" (Toplady), or "Lead Kindly Light" (Lux Benigna), it would not be inappropriate to use some soft combination in the swell. Between these extremes are many hymn-tunes of a less decided character which only personal taste can decide how to announce.

Here are fifteen soft combinations which will be found in the average swell-organ of eight or ten stops:

1. Stopped diapason (alone).
2. Salicional, or viola (alone).
3. Oboe (alone).
4. Stopped diapason and salicional.
5. Stopped diapason and flute (4-foot)
6. Stopped diapason and violina (or fugara).
7. Stopped diapason and oboe.
8. Stopped diapason and bourdon (playing *8va*).
9. Salic and flute.
10. Oboe and flute.
11. Open diapason (or violin diapason) and stopped diapason.

12. Open diapason and flute.
13. Open diapason, stopped diapason, and flute.
14. Bourdon, salicional and violina.
15. Bourdon, stopped diapason, and flute (4 foot).

These combinations can be used with or without pedal (preferably without) for announcing hymns.

Such tunes as "Eventide" and "Gethsemane" sound well when announced on Nos. 4, 9, 10 or 12. For "Seymour," "Bethany," and "Hamburg" use Nos. 1, 2, 5, 7, 8, 11 or 13.

The oboe alone (No. 3) can be used (if it is voiced smoothly) for such tunes as "Seymour" and "Hamburg."

No. 14 is effective for hymn-tunes which do not run too low, as "Manoah," "Sicilian Hymn," and "Serenity." Hopkins's tune, "Benediction" ("Saviour Again to Thy Dear Name"), is effectively given out on either Nos. 14 or 15. The same ideas can be carried out with choir-organ combinations: viz., melodia and flute, melodia and fugara, geigenprincipal and fugara. Also in the great organ: doppel flute (or olarabella) and flute har., doppel flute and viola da gamba, viola de gamba and flute har.

Again, such tunes as "Nicea," "Aurelia," and "Ewing," which are rich in harmony (especially in the close position), are very effectively given out on all the 16- and 8-foot diapasons and flutes in the organ coupled together. On a small two-manual organ this combination would be: open diapason (16 and 8 foot) and melodia in great organ coupled to bourdon, open diapason, and stopped diapason in swell.

Thus far I have referred only to announcing tunes with all four parts on one manual, with or without pedal, but many tunes can be announced as a solo with an accompaniment on another manual. The open diapason and melodia (or doppel flute) with or without the flute har., in the great is a good solo combination for such tunes as "Webb," "Hamburg," "Italian Hymn," and "Harsley," the accompanying voices being played on an *mf* combination in the swell or choir with pedal.

Oboe, stopped diapason, and flute in the swell, with accompaniment on choir or great, melodia is suitable "Horton" or "Lux Benigna."

"State Street," "Duke Street," "Laban," and "Federal Street" sound well as solos with clarinet and

flute (4 foot), accompanied on the swell, stopped diapason, and flute (4 foot).

Of the swell combinations mentioned above, Nos. 3, 7, 10, and 13 are good solo combinations for hymn-tunes, the accompaniment being played on the dulcians or a soft melodia.

"Bethany" can be announced in any one of the above methods, and is also effective as a tenor solo (octave) lower than written) on the great, using open diapason and flute (4 foot), with or without the trumpet. The accompaniment should be played *forte* on the swell (R. H.), using also the pedal.

Such tunes as "Lenox," "Coronation," and "Rathburn" are less suitable for solo treatment. "Durham," "Leighton," "Hummel" and "Miles Lane" can be played as solos, but they lose in effect by such treatment.

A lack of space prevents my dwelling on the many striking and effective combinations which can often be used for special tunes, and I am not unmindful of the fact that some people consider it "sensational" if the announcement of the tune is pleasing enough to induce the congregation to listen to it. I cannot agree with those who consider that the dignity of a hymn and tune is lost if the latter is "announced" in an attractive manner. I have seen a large congregation which completely filled the church listening with absolute silence to the announcement of some favorite tune which the organist had presented in an attractive manner, after which they all joined heartily in the singing of the hymn, and, in contrast, another large congregation half-heartedly singing some hymn which had been presented to them on some dull, droning combination. It has always seemed to me that, if a hymn-tune is full of beauty, the tone of no combination of stops is to beautiful for it.

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FLEE AS A BIRD.

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Gt. Melodia & Flute 4 ft.
Sw. Full without Reeds.
Ped. Bourdon.

Arr. by E. L. ASHFORD.

Andante espressio.

Sw. closed. *cresc. poco a poco* Man. *Man.*

poco dim. *mf con anima.* *cresc.*

ff *dim.* *Quasi Recitando.* *pp* *Man.*

Andante cantabile. *Gt.* *Sw.*

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The bass clef staff contains a rhythmic accompaniment of eighth notes in pairs, with some chords. The key signature has three flats, and the time signature is 4/4.

Second system of musical notation. The treble clef staff continues the melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The bass clef staff continues the rhythmic accompaniment of eighth notes in pairs. The key signature and time signature remain the same.

Third system of musical notation. The treble clef staff features a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The bass clef staff has a rhythmic accompaniment of eighth notes in pairs. A dynamic marking *cresc.* is placed above the treble staff, and a *Sw.* marking is placed above the bass staff. The key signature and time signature remain the same.

Fourth system of musical notation. The treble clef staff features a melodic line with a half note, a quarter note, and a dotted quarter note, followed by a half note and a quarter note. The bass clef staff has a rhythmic accompaniment of eighth notes in pairs. A dynamic marking *dim.* is placed above the treble staff. The key signature and time signature remain the same.

Gt.

ad lib.

Man. Ped.

Sw.

f

dim.

Rallentando.

Piu Lento.

very slow.

pp

POSTLUDE.

Gt. Full to 15th.
Sw. Diapasons, Oboe & Flageolet.
Ped. Bourdon coupled to Sw.

By GEORGE H. SWIFT.

Allegro non troppo. ♩ = 104.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Gt.' and includes the tempo and metronome marking. The second system features dynamic markings 'poco cresc.', 'ff', 'mp', and 'Sw.' in both staves. The third system includes 'cresc.', 'mf', and 'mp' markings. The fourth system includes 'cresc.' and 'Gt.' markings. The score concludes with a fermata on the final chord.

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

Second system of musical notation. It includes dynamic markings *ff* and *poco cresc.*. A performance instruction *couple Sw to Gt.* is written above the right hand.

Third system of musical notation. It includes dynamic markings *dim.* and *ff*.

Fourth system of musical notation, concluding with a double bar line and fermatas over the final notes.

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

BY STILL WATERS.

J. HORSPPOOL.

Andante.

mf

ad lib.

This system contains the first two staves of music. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic support with chords and some melodic fragments. The tempo marking 'ad lib.' is placed above the lower staff.

rall. e dim. a tempo mf

This system contains the third and fourth staves. The upper staff continues the melodic development with slurs and ties. The lower staff has a more active role with chords and some melodic lines. The tempo marking 'rall. e dim.' is above the lower staff, and 'a tempo' is above the upper staff. The dynamic marking 'mf' is placed above the lower staff.

This system contains the fifth and sixth staves. The upper staff continues the melodic line with slurs and ties. The lower staff provides harmonic support with chords and some melodic fragments.

rall.

This system contains the seventh and eighth staves. The upper staff continues the melodic line with slurs and ties. The lower staff provides harmonic support with chords and some melodic fragments. The tempo marking 'rall.' is placed above the lower staff.

THROUGH THE VALLEY.

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

CHARLES J. FROST.

Tempo di Marcia.

The musical score is written for piano and organ. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a first ending marked '1' and a second ending marked '2', with a 'Repeat' instruction and dynamics of *f* and *mf*. The key signature is one sharp (F#), and the time signature is common time (C). The organ part features various registrations including Great Diapasons, Swell Full, and Pedal Bourdon coup. to Swell.

R.H.

Fine

Piu animato.

Sw

p

Basso demi staccato.

Man.

Da Capo.

OPENING VOLUNTARY.

Gt. Dulciana.
Sw. Soft 8 and Flute.
Ped. Bourdon.

E. L. ASHFORD.

Andante.

Gt.
Ped. Man.

Sw

add Sw. Op. Dia.
Man.

cresc.
Ped. Man.

Ped.

Man. Ped.

Gt Sw. closed.

Op. Dia off. poco a poco dim.

NOCTURNE.

Gt. Melodia Stopped Dia. & Flute.
Sw. Soft 8' and 4 ft.
Ped. Bourdon.

H. SCHOLTZ.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is marked 'Gt.' and 'Ped.' and features a melodic line in the treble clef and a supporting bass line. The second system continues the melodic and bass lines. The third system is marked 'Piu mosso.' and 'Man.', with dynamics 'mf' and 'f', and includes 'rit.' and 'a tempo' markings. The fourth system concludes with 'rit.' and 'pp' markings, and includes a 'Ped.' marking at the end.

Gt.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some with slurs. The lower staff contains a bass line with chords and single notes, including some slurs. The key signature has one sharp (F#).

dolce.

Sw. closed.

The second system continues the musical piece. The upper staff has a melodic line with some slurs. The lower staff features chords and single notes. The instruction "dolce." is placed above the upper staff, and "Sw. closed." is placed above the lower staff.

Man.

Ped.

The third system shows the continuation of the music. The upper staff has a melodic line. The lower staff has chords and single notes. The instruction "Man." is placed below the lower staff, and "Ped." is placed below the lower staff.

rit.

pp

Ped.

The fourth system concludes the piece. The upper staff has a melodic line. The lower staff has chords and single notes. The instruction "rit." is placed above the lower staff, and "pp" is placed above the lower staff. A "Ped." instruction is also present at the bottom of the system.

WITHIN THY COURTS.

W. CLARK AINLEY.

Very Slow.

Gt. Diapason.

Sw. Diap.

cresc.

rall.

Gt. *a tempo*

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is marked 'Very Slow.' and features 'Gt. Diapason' in the right hand and 'Sw. Diap.' in the left hand. The second system continues the piece with 'Sw. Diap.' in the right hand. The third system includes a 'cresc.' (crescendo) marking. The fourth system concludes with a 'rall.' (rallentando) marking followed by 'Gt. a tempo'.

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one sharp (F#). The music features a melodic line in the treble clef with various note values and rests, and a supporting bass line with chords and single notes.

The second system of musical notation continues the piece. It includes dynamic markings such as *Sw.* (Sforzando), *rall.* (rallentando), and *dim.* (diminuendo). The notation shows a continuation of the melodic and harmonic material from the first system.

MEDITATION.

OSCAR VERNE.

The third system of musical notation begins with the tempo marking *Andante.* and the dynamic marking *p* (piano). It includes performance instructions such as *poco cresc.* (poco crescendo), *dim.* (diminuendo), and another *p* marking. The notation shows a continuation of the melodic and harmonic material.

The fourth system of musical notation concludes the piece. It includes dynamic markings such as *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), and *rit.* (ritardando). The notation shows a continuation of the melodic and harmonic material.

ANDANTE CON MOTO.

Full Sw.
Ped. Bourdon.

V. NOVELLO.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system begins with the instruction *dolce.* and ends with *cresc.*. The second system includes the instruction *dim.*. The third system is labeled *Gt. Dulciana.* and features a dynamic marking of *f* in the first measure and *p* in the fifth measure. The fourth system is labeled *Gt.* and *Lento.*, with dynamic markings of *pp* and *Sw.*. The score concludes with a double bar line.

ANDANTE SOSTENUTO.

Gt. Stopped Dia, and Flute.
Sw. Full without Reeds.
Ped. Bourdon.

J. E. NEWELL.

The musical score is written for piano and includes a guitar part. It is in G major (one sharp) and 3/4 time. The tempo is marked 'ANDANTE SOSTENUTO'. The score consists of four systems of music. The first system includes a guitar part labeled 'Gt.' and a pedal point labeled 'Ped.'. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. Dynamics include piano (p), forte (f), and decrescendo (dim.). The piece concludes with a ritardando (rit.) marking.

Sw. *p* *a tempo*
Man.

The first system of music consists of two staves. The upper staff is a piano part, and the lower staff is a mandolin part. The piano part begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The mandolin part is marked "Man." and features a rhythmic pattern of eighth notes.

cresc.
f

The second system of music consists of two staves, both for piano. The upper staff has a dynamic marking of *f* and a *cresc.* (crescendo) marking. The lower staff continues the piano accompaniment.

dim.
p

The third system of music consists of two staves, both for piano. The upper staff has a dynamic marking of *p* and a *dim.* (diminuendo) marking. The lower staff continues the piano accompaniment.

cresc.
couple Sw. to Gt.
Gt. *p*

The fourth system of music consists of two staves. The upper staff has a dynamic marking of *p* and a *cresc.* marking. The lower staff has a dynamic marking of *p*. A double bar line is present, with the instruction "couple Sw. to Gt." above it, indicating a switch from Sw. (Soprano) to Gt. (Guitar). The lower staff is marked "Gt." and continues the piano accompaniment.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature is two sharps (F# and C#).

The second system continues the musical piece. It features similar melodic and harmonic textures. A dynamic marking of *cresc.* (crescendo) is placed above the treble staff towards the end of the system, indicating an increase in volume.

The third system shows a change in dynamics. It begins with a forte *f* dynamic marking. The music features more complex chordal structures and melodic runs. Towards the end of the system, a *dim.* (diminuendo) marking is present, indicating a decrease in volume.

The fourth system concludes the piece. It features a *rall. e dim.* (rallentando e diminuendo) marking, which instructs the performer to slow down and decrease the volume. The music ends with a final cadence.

THE HOLY CITY.

Gt. Melodia.
Sw. Dulciana Diapason & Flute.
Ped. Bourdon.

Arr. by E. L. A.

Andante Moderato

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C). The tempo is marked 'Andante Moderato'. The score includes various performance instructions: 'Man.' (Mancera) in the first system, 'Gt' (Guitar) in the first system, 'Ped.' (Pedal) in the first system, 'cresc.' (crescendo) in the second system, 'f' (forte) in the third system, 'rall.' (rallentando) in the third system, and 'Sw. Full.' (Sw. Dulciana Full) in the third system. The score features complex textures with chords, arpeggios, and melodic lines. A '3' (triple) is marked above a group of notes in the third system. The piece concludes with a final chord in the fourth system.

First system of musical notation. The right hand features a melodic line with several triplet markings (3) and a final triplet ending with a fermata. The left hand provides a rhythmic accompaniment with chords and eighth notes. A bracket on the right side of the system is labeled "Gt. with Op. Dia."

Second system of musical notation. The right hand continues the melodic line with a triplet and a fermata. The left hand has a steady accompaniment. The instruction "affrett poco a poco." is written above the right hand. A bracket on the right side is labeled "Sw. closed." and "Man." below it.

Third system of musical notation. The right hand features a melodic line with eighth notes and rests. The left hand has a steady accompaniment with chords.

Fourth system of musical notation. The right hand features a melodic line with a fermata. The left hand has a steady accompaniment. The instruction "Gt. Gamba. Cantabile." is written above the right hand. A bracket on the right side is labeled "Sw. closed." and "Ped." below it.

The first system of music consists of two staves. The treble staff contains a simple melodic line with quarter and eighth notes. The bass staff features a more intricate accompaniment with sixteenth-note patterns and some triplet-like figures.

The second system continues the piece. A *cresc.* (crescendo) marking is placed above the bass staff, indicating a gradual increase in volume. The melodic line in the treble staff has some rests, while the bass staff continues with its rhythmic accompaniment.

The third system is marked *affrett.* (allegretto). It features a change in the bass staff's texture to a more chordal accompaniment. A *couple Sw. to Gt. f* marking is present, along with the instruction *Grandioso.* and a note *(Sw. both hands.)* indicating a switch to grand staff notation.

The fourth system includes markings for *rall.* (rallentando), *dim.* (diminuendo), and *ff* (fortissimo). A *Gt.* marking is placed above the bass staff, and a *Sw. to Ped.* (switch to pedal) instruction is located below the bass staff. The piece concludes with a final chordal texture.

3
allargando.
a tempo

ANDANTE SOSTENUTO.

Sw. Soft 8' and 4'
 Ped. Bourdon.
 58.

MEDELSSOHN.
 From "Elijah."

Ped.
cresc.
p
ritard e dim.

PROCESSIONAL MARCH.

Gt. Full.
Sw. Full coup to Gt.
Ped. Op Dia.

OSCAR VERNE.

The musical score is arranged 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 common time (C). The first system includes a guitar part labeled 'Gt' with a forte (*f*) dynamic. The piano part features a steady eighth-note accompaniment. The second system continues the piano accompaniment with some triplet figures. The third system introduces a fortissimo (*ff*) dynamic in the piano part and includes more triplet figures. The fourth system concludes with a mezzo-piano (*mp*) dynamic and features a melodic line in the treble clef with triplet accents.

First system of musical notation. The treble clef staff contains a melody with several triplet markings (3) and a fermata. The bass clef staff features a rhythmic accompaniment with a dynamic marking of *f* (forte).

Second system of musical notation. The treble clef staff continues the melody with complex chordal textures. The bass clef staff has a dynamic marking of *ff* (fortissimo). The system concludes with the instruction "Gt. to Ped off." (Great Pedal off).

Third system of musical notation. The treble clef staff features a melodic line with triplet markings and a dynamic marking of *p* (piano). The bass clef staff provides a steady accompaniment. The instruction "Ped. Bourdon." (Pedal Bourdon) is written below the bass staff.

Fourth system of musical notation. The treble clef staff continues the melodic line with triplet markings. The bass clef staff maintains the accompaniment with a consistent rhythmic pattern.

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a supporting accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. The treble clef staff features a *f* dynamic marking, a *cresc.* marking, a *mf* marking, and another *f* marking. The bass clef staff continues the accompaniment. Trills are indicated by a '3' above the notes.

Third system of musical notation. The treble clef staff includes a *p* dynamic marking and a *p* marking. The bass clef staff continues the accompaniment. Trills are indicated by a '3' above the notes.

Fourth system of musical notation. The treble clef staff features a *p* dynamic marking. The bass clef staff continues the accompaniment. Trills are indicated by a '3' above the notes.

This page of musical notation consists of five systems of staves. The first system shows a piano introduction with a treble clef staff containing melodic lines and a bass clef staff with chords and bass lines. The second system includes a guitar part starting with the instruction "Gt. f" and "Gt. to Ped.", with a treble clef staff for the guitar and a bass clef staff for the piano accompaniment. The third system continues the piano accompaniment with a dynamic marking of "f". The fourth system features a piano accompaniment with a dynamic marking of "ff" and includes triplets in both staves. The fifth system concludes the piece with a dynamic marking of "ff", a "rit." (ritardando) instruction, and a final cadence in both staves.

TWO SKETCHES

№ 1. SOLITUDE.

W. C. FILBY.

Andantino. M. ♩ = 108.

Man. Sw. soft reed. Gr. stop diap only Sw. Gr.

con dolore.

Ped. Ped. 10 ft. uncoupled.

add op. dia. Gr. st. diap only rall. Sw.

a tempo Gr. add Gr. open. Gr. to ped.

Sw. Gr. Sw. Gr.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex chordal textures with many accidentals. The first four measures have a fermata over the second measure. The last two measures have dynamic markings 'Sw.' and 'Gr.' above the notes.

full Sw. Gr. open off rall. Sw a tempo soft reed only Gr

Gr to ped off.

This system contains the next two staves of music. The upper staff has dynamic markings 'full Sw.', 'Gr.', 'open off', 'rall.', 'Sw', and 'a tempo'. The lower staff has 'soft reed only' and 'Gr' markings. A fermata is present over the final measure of the upper staff. Below the first staff, the instruction 'Gr to ped off.' is written.

Sw voix celeste only add soft reed.

This system contains the final two staves of music. The upper staff has markings 'Sw voix celeste only' and 'add soft reed.'. The music continues with complex textures and includes a fermata over the final measure of the upper staff.

Nº 2. COMPANIONSHIP.

W. C. FILBY.

Allegretto M. ♩ = 120.

Man. Sw. diap.

Ped. Ped. 16 ft. with Gr. open diap and Sw. coupled.

The first system of the musical score consists of three staves. The top staff is the Melody (Man.), the middle is the Right Hand (Man.), and the bottom is the Pedal (Ped.). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Allegretto M.' with a quarter note equal to 120 beats per minute. The melody begins with a quarter rest followed by a dotted quarter note, then continues with eighth and quarter notes. The right hand accompaniment is a steady eighth-note pattern. The pedal part has a few notes, including a dotted quarter note and a half note.

The second system continues the piece with the same three-staff layout. The melody features a series of eighth notes and quarter notes, with some phrasing slurs. The right hand accompaniment remains consistent with the eighth-note pattern. The pedal part continues with a mix of quarter and eighth notes.

Gr.

add soft reed.

The third system concludes the piece. The melody ends with a half note. The right hand accompaniment continues until the final measure. The pedal part also concludes with a half note. The instruction 'Gr.' (Grave) is placed above the melody staff, and 'add soft reed.' is placed above the right hand staff.

add full Sw.

This system contains three staves of music. The top staff is a single melodic line with various note values and rests. The middle and bottom staves are piano accompaniment, featuring dense chordal textures. A dynamic marking 'add full Sw.' is placed below the bottom staff towards the end of the system.

reduce to oboe.

This system contains three staves of music. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. A dynamic marking 'reduce to oboe.' is placed above the middle staff towards the end of the system.

add full Sw. reduce to oboe.

This system contains three staves of music. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. Two dynamic markings are present: 'add full Sw.' is placed above the bottom staff, and 'reduce to oboe.' is placed above the bottom staff towards the end of the system.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are grouped by a brace on the left and represent the left and right hands of a grand piano, with a grand staff clef. The music is in a key with two flats and a 3/4 time signature.

The second system of musical notation consists of three staves, continuing the piece from the first system. It features similar melodic and harmonic structures.

The third system of musical notation consists of three staves. It includes performance instructions: "Sw. diap." with an arrow pointing to a specific passage in the middle staff, and "Gt. to Ped. in." with an arrow pointing to a passage in the bottom staff.

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