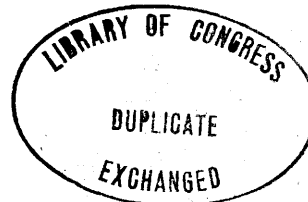


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THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford,
Assisted by *Karl H. Lorenz*

TERMS
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TABLE OF CONTENTS.

EDITORIAL.	
THE TIME TO PRACTICE, - - - - -	1
A PLEA FOR ACCOMPANISTS, - - - - -	1
ORGAN TUNING, - - - - -	2
TUNING REEDS, - - - - -	2
MUSIC.	
PRELUDE, - - - - - E. L. Ashford,	35
A MORNING SONG, - - - - - W. Henry Maxfield,	36
HYMN OF PRAISE, - - - - - Adolph Hesse,	38
SICILIANO, - - - - - Arthur W. Marchant,	39
MELODY, - - - - - E. L. Ashford,	40
FUNERAL MARCH, - - - - - Beethoven,	42

COMMUNION, - - - - - J. Battman,	43
A SONG OF JOY, - - - - - E. L. Ashford,	44
ANDANTE, - - - - - Ant. Ed. Batiste,	44
A SONG OF MAY, - - - - - W. Morley,	47
DIAPASON MOVEMENT, - - - - - Rudolph Bibl,	48
HOLY, HOLY, HOLY, - - - - - E. L. Ashford,	49
GRAND CHOEUR, - - - - - Arthur W. Marchant,	52
COMMUNION, - - - - - Adolph Hesse,	56
POSTLUDE, - - - - - August Reinhard,	57
MEDITATION, - - - - - Lefebure Wely,	59
A DREAM OF PARADISE, - - - - - E. L. Ashford,	60
PRELUDE, - - - - - W. Henry Maxfield,	63
PROCESSIONS-MARSCH, - - - - - Otto Dienel,	64

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TABLE OF CONTENTS.

1. "Gebet".....	L. Beethoven	3. "Nuptial March".....	E. L. Ashford
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The Organist.

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THE TIME TO PRACTICE.

Most organists find it difficult to get sufficient practice during the week to give them the comfortable feeling of being "equal to the occasion" when the Sunday services roll around, and as a consequence, they are compelled to repeat, again and again, the preludes and postludes that have been doing service for many years. One of the principal obstacles in the way of regular practice during the winter season is the fact that only on Sunday is the church warm enough to allow one to remain in it any length of time without great discomfort and the danger of contracting severe cold. On the other hand, if requires a goodly amount of enthusiasm to do any genuine, hard practice in mid-summer, a season of the year when the most active and energetic musician feels his love for the divine art at a low ebb, and the question of how to keep comfortably cool assumes an importance that leaves "studies in pedal phrasing" and new voluntaries quite in the shade.

Evidently then, the best seasons for regular and effective practice are the Spring and Autumn months, and if our organists would plan the work systematically for these seasons, they could accomplish much in the way of preparing fresh music for the rest of the year. The first step ought to be taken during the winter, when a large number of voluntaries requiring an extra amount of practice should be read through at home, and the most pleasing ones selected for further study. These can be practiced on the piano until they are finger-perfect. (It would be still better if they were committed to memory, as this procedure does away with turning the music when at the organ, and leaves the hands free for changes of registration.) During the long winter evenings it would not be difficult to become familiar with twenty-five or thirty numbers, that is, the notes, time, movement, expression, etc.

When this part of the work is done, and the pieces are taken to the *organ* for trial, the next step should be to practice the pedal parts separately and quite slowly. While doing this, the hands may be given a little drill in opening and closing the stops as indicated. The organist who carries out this plan faithfully will be delighted with the result, and find himself able, by its means, to add a considerable number of organ pieces to his *repertoire*, as the hands, having become quite familiar with the part for the manuals, will do the work almost unconsciously, leaving the mind free for registration and pedaling. If the weather becomes too warm before the allotted work has been accomplished, an occasional practice on the piano of the "left-over" numbers will keep them fresh and in good trim for the autumn, when they can be polished up for public service. The important point is to decide upon a plan, and then carry it out in a systematic way.

E. L. A.

A PLEA FOR ACCOMPANISTS.

A great deal has been said and written regarding the poor and inartistic work of accompanists. In many cases, their work is inferior to their ability. The reasons why, I will endeavour to state in as few words as possible. First, I wish to suggest to the soloists one remedy—the Golden Rule. Take this every day, in small or large doses, as the occasion demands, and you will reap a great reward in securing better work.

I am an accompanist myself; naturally my heart goes out to all my fellow-sufferers. They, I know, will be glad to have their side presented. If I could change and be a soloist for a few years, I should remember the days "beyond recall" and live my life according to the above rule, expressed again in these words:

"Does any man wound thee?
If so, take unto thyself the *kind* of pain
That thou mayst ne'er inflict it on another spirit."

We accompanists are anxious to work faithfully in the effort to keep pace with progressive art; but imposition is hard to bear. We all desire success, but this comes only through united effort and *consideration*, combined with musical education. May this unity be accomplished soon, for "Art is long, and Time is fleeting." My private opinion is, of course, worth a great deal to me. The only weight I expect it to have with the class for which it is expressed is to cause them to *think*. This step will at least lay the corner stone for better things.

The principal reason for the non-existence of sympathy between soloists and accompanists, is the lack of consideration shown by the former for the latter. I refer now only to the *equally good* on both sides, those

working together at the same time, and by soloists I mean those requiring the service of an accompanist. Accompanists should, above all, be musically gifted. They should, moreover, be thorough students, theoretically and technically; they should be able to read rapidly, and should be full of sympathy in following the soloist. But even the best cannot be artistic, and read rapidly, and follow perfectly a difficult work at a moment's notice. They cannot, with credit to themselves, transpose a difficult, unknown composition at sight, whenever they are requested to do so. The soloists who really do unto the accompanist what they would have done to them, and are *then* given poor work, have my sanction (and that of all of my fellow-workers) to use all the strong language required to express their righteous wrath. The following incidents, experienced by two friends, are true. They are but two out of hundreds within my knowledge.

A young lady was to sing at a very artistic concert. Her carefully-studied, long-prepared selection was a difficult one. She knew that Miss T. was to play it for her. Miss T. waited every day for the music; unlike a bad penny, it never turned up. The concert night arrived, and Miss T. reached the hall in a state of great nervous excitement. The singer, full of confidence in her well-learned piece, confronted her with, "I did not send the music because you were so well known as a fine accompanist." The remark was intended to be kind, but Miss T. gazed at the cadenzas and octave passages with a sinking heart, feeling as Tom Sawyer did when he attended his own funeral. The imitations and themes in all their significance arose before her. Somehow, her high-strung condition enabled her to possess unusual concentration, and there were no noticeable mistakes. When "all was over" she returned to her home to pass a nervous, sleepless night. The singer arose refreshed, and read the account of her success in the daily press, with but a passing glance at the uncomplimentary words regarding her accompanist. The Golden Rule had evidently never been written in her Book of Life!

Two Symphony men were to play at a certain concert. Although familiar with the name and address of the accompanist, Mr. H., they lived oblivious of his existence until the concert day arrived. They then sent him word that they would "run over" their pieces with him just before the concert. One sympathises with Mr. H. in wishing that something would "run over" the men instead. On this occasion two different compositions are given him, each in a difficult key. Running passages, octave work, and glorious places for effects and colouring (over which his soul would revel at another time) now almost drive him to despair. Unlike Cæsar, he cannot do several things at once, at least, not at sight. In many places, therefore,

the patience of the soloist is severely tried. At the close, they accept the compliments they receive with Uriah Heep humility, explaining, however, that "Mr. H.'s poor work upset them many times."

O tempora! O mores! How can we expect "perfect harmony and sympathy" 'twixt such as these? Were I a Beethoven, with the language of a Shakespeare, perhaps this magazine would allow me several pages in which to express the "thoughts that arise in me" at such instances. We love our art; we have sacrificed many dear things for this dearer one, and it is no joy to us to sacrifice this on occasions when we just "get through" without a fall. Many sins have we forgiven, oh, soloist! but we, as well as the proverbial worm, may turn, and will, when you are thoughtless and unjust, and responsible for such errors.

"Search thine own heart,
What paineth thee in others
In thyself may be,"

can be applied by any artist to another.

Let all who enter into the sacred realm of music, "reverently, discreetly, advisedly, soberly, in the fear of God," try to observe the Golden Rule. The result will add nobility to art as well as to character.

Many perplexities will be cleared away, without our waiting for the world to end, and music will become in all truth the "speech of angels."

F. S. DAVIS, in *The Nonconformist*.

ORGAN TUNING.

In flue pipes, generally speaking, if the discrepancy of pitch is more than a slight waver, or if a quality of a tone is very dissimilar to that of the neighboring ones, the pipe is either choked up with dirt, or else dirt, which was in it when last tuned, has blown out. In either case the pipe must be *regulated*, that is, brought to match its neighbors in quality and in power, before it can be tuned.

Pipes blowing their octave, or their fifth, may be brought back to their pitch by slightly closing the foot, or by pressing in the upper lip. Very often this defect arises from the pipe's having been driven down the mouth by a heavy-handed or hasty tuner. If so, straighten the pipe by rolling it on a board, applying pressure gently. Set the mouth with a bit of flat wood shaped like a wedge (not an ordinary steel knife), and tune with great care.

SYMPATHY.

If any pipe, correctly in tune with its own octave in the same stop, wavers when used in conjunction with

another stop, there is *sympathy*. Try if turning, one or both, of the offending pipes will cure this; otherwise never, on any account, turn a pipe to speak in a different direction from that in which it was "planted" by the builder.

Do not on any account touch a pipe which serves as a common bass to two stops, unless it is very much out of tune. If so, draw the two stops that have it in common, and tune, leaving it a trifle sharp. It then will not be offensively flat when speaking on one stop only.

REED PIPES.

Reed stops rarely remain in tune long, thus requiring frequent attention. In the case of organs in remote places, or of such as are not under the regular care of a builder, organists must be content only to use the reeds for a short time after the periodical visit of the tuner, unless they are able at least to "knock them into tune" whenever they become unbearable.

The pitch of a reed pipe is modified by a wire, which lengthens or shortens the vibrating part of the tongue. When the wire is knocked upward—this is done by hitting the crook which is provided for that purpose—the tongue is lengthened, and consequently the pitch is flattened. The contrary will ensue if the wire is depressed by hitting it downward, as in driving a nail.

The tongue or vibrator cannot be absolutely straight, as it would not speak at all. The less curved the tongue is, the more prompt its speech will be. The more curved, the slower its speech, but the gain of power is enormous, as the amplitude of vibration is thus increased.

If the pipe is silent, presupposing that reed and barrel are scrupulously clean, either the tongue is not sufficiently curved or is curved so much as to blow and not vibrate.

If the note is weak, the tongue requires to be curved. If it is slow or too loud, the tongue must be straightened.

Tongues which are twisted, even though it be only an infinitesimal degree, will either refuse to give the note desired or will produce most extraordinary sounds. They must be thrown away and new ones placed in their stead.

The most minute attention to details and absolute cleanliness are necessary. Reed pipes must never be blown with the mouth. And, generally speaking, so much skill and experience are necessary whenever anything beyond tuning is attempted that it is questionable whether it is wise for a non-professional person to attempt more.

J. W. HIXTON, in "*Organ Construction*."

TUNING REEDS.

A correspondent asks for information on the above subject, saying; "Owing to the severe cold to which some of our organs are subject, where churches are not heated during the week, when the reeds are always more or less out of tune, it would certainly be a most useful thing for organists to be able at least temporarily to tune a few of the most turbulent stops so that the service of the day could be rendered at least fairly well."

The reeds are the most sensitive and delicate part of the speaking section of an organ, and one should think twice before touching them unless one has a thorough knowledge of their properties. However, sometimes a little attention from a delicate hand will greatly improve the tone of a pipe or cause a silent reed to speak and be of some use.

If a reed is silent it may be due to several causes, the principal of which are: dirt on the tongue, or the tuning-wire is driven down too far, or the tongue is out of place. On removing the pipe take off the boot and see if any dirt is visible; in which case a thin piece of clean paper passed gently over the tongue and between the tongue and the reed will oftentimes correct the trouble.

If this is of no avail, place the pipe in its position and with a screw-driver or some other long and somewhat weighty tool slightly strike the tuning-wire from below, thus driving it up till the pipe speaks; then tune it by driving it back again, striking it, always gently, on top of the tuning-wire. When the pipe is in tune try it in comparison with the pipes above and below for power, as the tuning-wire not only tunes the reed, but regulates the power of the tone. Sometimes the reed will become silent, as the tongue is driven down before the pipe is quite in tune; in such cases if the tone is not too loud the pipe can be tuned by raising or lowering the bell on top of the pipe, or if there is no bell by raising or lowering the tuning-slit at the top of the pipe.

If the reed is very refractory and does not respond to this treatment the boot should be removed, and by holding the reed up on a level with the eyes see if the tongue is square in its position, and if the tongue curls up a little and evenly as it should. To remove the tongue draw the tuning-wire down off the tongue and remove the little wooden peg which holds it in place with a knife. The tongue can then be thoroughly cleaned with a piece of clean tissuepaper and replaced. One should be careful that the tongue is replaced squarely over the slit in the reed and fastened in tightly.

All the above operations are dangerous unless one is very careful and particular not to do too much, and many reeds have been spoiled by careless tinkering of thoughtless operators. With care and judgment one can many times bring a refractory reed into line, while a little rough handling will completely spoil it for all time.

E. E. TRUETT, in *The Etude*.

PRELUDE.

{ Gt. Diapasons, Flute and Principal.
{ Ped. Bourdon coup. to Gt.

1552131

E. L. ASHFORD.

Allegro moderato.

The musical score consists of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first system begins with a forte (f) dynamic marking. The music is in a 3/4 time signature and features a mix of eighth and sixteenth notes in the right hand, often with slurs, and a more rhythmic bass line. The second system continues the melodic development in the right hand. The third system features a prominent, sustained chordal texture in the bass staff, with the right hand playing a steady eighth-note pattern. The fourth system concludes with a final cadence, showing a clear resolution of the harmonic structure.

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

A MORNING SONG.

W. HENRY MAXFIELD.

Allegro moderato.

Gt. mf

Man.

dolce.

Sw.

Gt. mf

Man.

dolce.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with eighth notes. A *cresc.* marking is placed above the bass staff in the fourth measure.

The second system continues the piece. The treble staff has a melodic line with various note values. The bass staff has a steady accompaniment. A marking *{ Gt. mf* is placed above the first measure of the bass staff.

The third system features a *dim.* marking above the first measure of the bass staff. In the second measure, there is a bracketed instruction *L.H. al Fine.* pointing to the bass staff. A *Sw.* marking is placed above the final measure of the bass staff.

The fourth system concludes the piece. It includes a *dim.* marking above the first measure of the treble staff and a *rall.* marking above the fifth measure of the treble staff. The piece ends with a double bar line.

HYMN OF PRAISE.

ADOLPH HESSE.

Full Organ.
Allegretto.

The musical score consists of four systems of piano accompaniment for full organ, arranged in two pairs. Each system is written for a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a *rit.* marking. The second system continues the melodic and harmonic development. The third system features a *rit.* marking above the staff. The fourth system concludes the piece with a final cadence. The notation includes various rhythmic values, accidentals, and phrasing slurs.

{ Sw. Oboe, Salicional, Flute & Bourdon.
Ped. Bourdon.
Andantino pastorale.

SICILIANO.

ARTHUR W. MARCHANT.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (*p*) dynamic marking. The second system features a crescendo hairpin. The third system features a decrescendo hairpin. The fourth system concludes with the instruction *rall e dim.* (rallentando e diminuendo). The score is in 6/8 time and the key signature has one sharp (F#).

40 { Sw. Soft 8.
Ped. Bourdon.

MELODY.

E. L. ASHFORD.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The accompaniment in the bass staff features a steady eighth-note pattern.

The second system of musical notation continues the melody. It includes the instruction "Draw Flute." above the first measure. The melody features a series of eighth notes and quarter notes, with some chromatic movement. The bass staff continues with its accompaniment. A dynamic marking of *pp* is present in the second measure.

The third system of musical notation includes the instruction "Draw Flageolet and Bourdon." above the first measure. The melody continues with a mix of eighth and quarter notes. A dynamic marking of *pp* is present in the second measure, and *Mun.* (Mourning) is written below the bass staff in the third measure.

The fourth system of musical notation includes the instruction "Add Oboe." above the first measure. The melody concludes with a series of quarter notes. A dynamic marking of *mf* is present in the second measure. The bass staff includes the instruction *poco cresc.* (poco crescendo) at the beginning.

Oboe off.

Ad.

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 key signature has two flats. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The instruction "Oboe off." is written above the first measure of the upper staff. The tempo marking "Ad." is located at the end of the system.

Bourdon and Flag.off.

Man.

This system contains the next two staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. The instruction "Bourdon and Flag.off." is written above the first measure of the upper staff, with an arrow pointing to a specific note. The instruction "Man." is written above the first measure of the lower staff.

Ad. ad lib.

This system contains the third two staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. The tempo marking "Ad. ad lib." is located at the end of the system.

rall.

This system contains the final two staves of music on the page. The upper staff continues the melodic line, and the lower staff continues the bass line. The tempo marking "rall." is located above the first measure of the lower staff.

FUNERAL MARCH.

FROM SONATA OP. 26.

BEETHOVEN,

{ Sw. Soft 8'
Ped. Bourdon.

Maestoso andante.

p *cresc.*

p *cresc.*

cresc. *p* *pp* *sf*

ff *sf* *p* *cresc.* *ff* *p*

First system of piano score. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

COMMUNION.

Sw. Soft stops.
Andantino.

J. BATTMANN.

Fine.

Second system of piano score. The right hand contains a melodic line with triplets and slurs. The left hand has a steady accompaniment. Dynamics include *p* (piano).

D. C.

Third system of piano score. The right hand continues the melodic line with triplets and slurs. The left hand provides accompaniment. Dynamics include *p* (piano).

Gt. Diapasons.
Sw. Op. Dia, Oboe and Flute.
Ped. Bourdon.

A SONG OF JOY.

Voluntary for Children's Day.

E. L. ASHFORD.

The musical score is written for a grand piano in 2/4 time, featuring a key signature of one flat (B-flat major). It consists of four systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system ends with a 'Man.' marking. The second system includes 'Ped.' and 'Man.' markings. The third system is mostly silent. The fourth system includes 'Sw.', 'Gt.', 'Ped.', and 'Man.' markings.

Musical notation for the first system. The piano part is in the left hand and the guitar part is in the right hand. Annotations include "Gt." in the right hand, "Sw.to Gt." with an arrow pointing from the piano part to the guitar part, and "cresc." in the right hand.

Musical notation for the second system. The piano part is in the left hand and the guitar part is in the right hand. Annotations include "Largamenta rit. e dim." in the right hand, "Sw." in the right hand, and "Man." in the left hand.

Musical notation for the third system. The piano part is in the left hand and the guitar part is in the right hand. Annotations include "Gt" in the right hand and "Full Sw." in the right hand.

Musical notation for the fourth system. The piano part is in the left hand and the guitar part is in the right hand. Annotations include "dim. poco a poco" in the right hand, "rall." in the right hand, "Man." in the left hand, and "Ped." in the left hand.

ANDANTE.

EDOUARD ANT. BATISTE.

{ Sw. Soft 8' and 4'.
Ped. Bourdon, coupled to Sw.

The musical score is written for piano and consists of four systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is B-flat major (two flats). The time signature is 3/4. The first system begins with a dynamic marking of *pp.* (pianissimo). The second system continues the piece. The third system features a *rall.* (rallentando) marking in the bass staff and an *a tempo* marking above the treble staff. The fourth system concludes the piece with a final cadence in the bass staff.

A piano introduction consisting of two staves. The right hand features a melodic line with a wide interval at the beginning, while the left hand provides a rhythmic accompaniment with chords and moving lines.

A SONG OF MAY.

Sw. Soft 8' and 4'.
Tempo di Gavotta.

W. MORLEY.

The first system of the main piece, starting with a piano (*mp*) dynamic. It features a simple harmonic accompaniment in the left hand and a more active melodic line in the right hand.

The second system of the main piece, showing a dynamic increase. The left hand is specifically marked *L. H. cresc.* and the overall dynamic reaches *f*. The melodic line continues with grace notes and slurs.

The third system of the main piece, featuring a *ff* (fortissimo) dynamic and a *rall.* (rallentando) tempo marking. The accompaniment remains steady while the melody concludes.

DIAPASON MOVEMENT.

RUDOLF BIBL.

Gt. Diapasons.
Ped. Bourdon coup.to Gt.

Mässig bewegt.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. A 'Ped.' marking is placed below the first few notes of the bass line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and features a melodic line with a prominent slur over several measures. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur. The lower staff is in bass clef and contains a bass line. The tempo marking *poco rit.* is placed above the first measure, and *a tempo* is placed above the second measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur. The lower staff is in bass clef and contains a bass line. The system concludes with a double bar line and repeat dots.

HOLY, HOLY, HOLY.

FOR TRINITY SUNDAY.

E. L. ASHFORD.

Gt. Melodia, Dul. Doppie Flute,
and Principal.
Sw. Soft 8' and 4'.
Ped. Bourdon coupled to Sw.

The musical score is written for a grand piano and includes the following details:

- First System:** Features a treble and bass clef with a common time signature. The treble clef part begins with a dynamic marking of *Sw p.* (Soft 8' and 4' pedals, piano).
- Second System:** Includes dynamic markings *cresc.* (crescendo), *poco*, *a* (accrescendo), and *poco.* (poco decrescendo).
- Third System:** Starts with the tempo marking *Lento.* (Lento) and a dynamic marking of *f* (forte). It then transitions to *c tempo* (crescendo tempo).
- Fourth System:** Concludes with a dynamic marking of *dim.* (diminuendo).

pp

Ped.

This system contains measures 50 through 54. The right hand plays chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment. A piano (*pp*) dynamic marking is present in measure 52. A pedal point is indicated by a 'Ped.' marking in measure 54.

Gt

Con Ped.

This system contains measures 55 through 60. The right hand part is marked with a brace and the letter 'Gt'. The left hand continues with a steady accompaniment. A 'Con Ped.' (Contra Pedal) marking is located below the first measure of this system.

Couple Sw. to Gt. & draw Bourdon and Oboe.

This system contains measures 61 through 66. The right hand part features a melodic line with some grace notes. The left hand accompaniment remains consistent. A performance instruction is written above the system: 'Couple Sw. to Gt. & draw Bourdon and Oboe.'

Sw. Closed.

This system contains measures 67 through 72. The right hand part has a melodic line with some grace notes. The left hand accompaniment continues. A performance instruction 'Sw. Closed.' is written above the first measure of this system.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass staff features a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Very Slow. Meno Mosso.

The second system introduces a guitar part in the bass staff, indicated by a bracket and the label "Gt.". The piano part in the treble staff is marked "rall." and features a series of chords. The guitar part consists of eighth-note patterns. The tempo instruction "Very Slow. Meno Mosso." is positioned above the system.

The third system continues the piano accompaniment in the treble staff with chords and the guitar part in the bass staff with eighth-note patterns. A "rall." marking is present below the bass staff.

The fourth system concludes the piece. The piano part in the treble staff features a series of chords, and the guitar part in the bass staff continues with eighth-note patterns. A "rall." marking is present above the treble staff.

GRAND CHOEUR.

ARTHUR W. MARCHANT.

Gt. Full.
Sw. Full.
Ped. Bourdon and Violincello.
Sw. to Ped.

Moderato con spirito.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano dynamic of *mf* and a *Sw.* (Swell) marking. The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the upper staff in the fifth measure.

The second system of musical notation continues the piece. It features two staves in the same key and time signature. The upper staff has a *Gt. f* (Great Full) marking above it in the seventh measure, indicating a change in the swell pedal setting. The music continues with similar rhythmic patterns and harmonic support.

The third system of musical notation shows further development. The upper staff begins with a *cresc.* marking and reaches a fortissimo (*ff*) dynamic in the third measure. The lower staff continues with its accompaniment. A *Sw. mf* marking appears in the eighth measure, indicating a return to the medium swell pedal setting.

The fourth system of musical notation concludes the page. It maintains the two-staff format. The music features a mix of eighth and sixteenth notes in the upper staff and sustained chords and moving lines in the lower staff. The key signature and time signature remain consistent throughout the system.

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with chords and single notes. A bracket labeled "Gt." spans the first two measures, with the instruction "cresc." below it. The instruction "dim." appears in the final measure of the system.

Second system of musical notation. It consists of two staves. The treble staff features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a "cresc." instruction. The bass staff contains a bass line with triplet markings (indicated by a '3' under a group of notes) and a "mf" instruction. A bracket labeled "Sw." is positioned above the first measure of the bass staff.

Third system of musical notation. It consists of two staves. The treble staff has a melodic line with various note values and rests. The bass staff has a bass line with chords and single notes. A "cresc." instruction is located in the final measure of the system.

Fourth system of musical notation. It consists of two staves. The treble staff has a melodic line with various note values and rests. The bass staff has a bass line with chords and single notes. A bracket labeled "Gt." spans the final two measures, with the instruction "f" below it.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking and a *ff* dynamic marking. The piece is in a key with two flats and a 7/8 time signature.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *Sw.* marking. The piece is in a key with two flats and a 7/8 time signature.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *cresc.* marking. The piece is in a key with two flats and a 7/8 time signature.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a *dim.* marking and a *mf* dynamic marking. The piece is in a key with two flats and a 7/8 time signature.

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 key signature has two flats (B-flat and E-flat). The time signature is 7/8. The music features a melodic line in the treble and a supporting bass line. A *cresc.* marking is present in the first measure. A triplet of eighth notes is indicated by a '3' over a bracket in the second measure of both staves.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature remains two flats. The music continues with a melodic line and bass accompaniment. A *cresc.* marking is placed in the middle of the system.

Third system of musical notation. It features a grand staff with treble and bass clefs. The key signature has two flats. The music continues with a melodic line and bass accompaniment. A *Gt. f* marking is present in the first measure. A *cresc.* marking is present in the fifth measure. An annotation *Sw. to Gt.* with an arrow points to the beginning of the fifth measure, indicating a dynamic or articulation change.

Fourth system of musical notation, the final system on the page. It features a grand staff with treble and bass clefs. The key signature has two flats. The music continues with a melodic line and bass accompaniment. A *ff* marking is present in the fifth measure. The system concludes with a double bar line and repeat signs.

POSTLUDE.

AUGUST REINHARD.

{ Gt. Full without Reeds.
{ Ped. Op. Diap.

Con moto. Alla breve.

The first system of musical notation consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is one sharp (F#) and the time signature is Alla breve. The music begins with a forte (f) dynamic. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment features a steady eighth-note pattern.

The second system continues the musical piece. The treble clef melody features a series of eighth notes and quarter notes, with some slurs. The bass clef accompaniment maintains its rhythmic pattern with some chordal changes.

The third system shows further development of the melody and accompaniment. The treble clef has more complex phrasing with slurs and ties. The bass clef accompaniment includes some sixteenth-note patterns.

The fourth system concludes the piece. The treble clef melody ends with a final cadence. The bass clef accompaniment features a series of chords and a final sustained note.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The system contains six measures of music with various note values and rests.

Second system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The system contains six measures of music. A dynamic marking *Man.* is present at the end of the system.

Third system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The system contains six measures of music. A dynamic marking *f* is present in the fifth measure, and a *rit.* marking is present below the staff in the sixth measure.

Fourth system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The system contains six measures of music. A dynamic marking *ff* is present in the fifth measure.

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 quarter, eighth, and sixteenth notes, along with rests and slurs. The second system continues the piece, ending with a double bar line. It features more complex rhythmic patterns and slurs across both staves.

MEDITATION.

Sw. Soft 8' and 4'.

Cantabile.

LEFEBURE WÉLY.

This system of music begins with a piano (*p*) dynamic marking. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The music is characterized by flowing lines and a contemplative mood. A double bar line is present in the middle of the system.

The second system of music continues the piece. It includes the marking *rit. Lento.* (ritardando, Lento), indicating a change in tempo. The notation continues with similar melodic and harmonic structures as the previous system, ending with a double bar line.

Gt. Diapasons and Gamba.
Sw. Soft 8ft.
Ped Bourdon.

A DREAM OF PARADISE.

Transcription by E. L. ASHFORD.

Andante Maestoso.

The musical score is written for a grand piano and includes several performance instructions. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first system features a triplet of eighth notes in the right hand, marked with a '3' above it. The left hand has a bass clef and a 'Ped.' marking below it. The second system includes a 'pp' (pianissimo) dynamic marking and a 'Man.' (Mancini) marking below the bass line. The third system has a 'cresc.' (crescendo) marking above the right hand. The fourth system is marked 'molto rit.' (molto ritardando) above the right hand and includes a 'Gt.' marking above the right hand and a 'Ped.' marking below the left hand. The score concludes with a final system of chords and a 'Ped.' marking below the left hand.

First system of a musical score in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. The system concludes with a fermata over a half note in the right hand.

Second system of the musical score. It begins with the tempo marking *Tempo I^o* and the dynamic *ff*. The right hand has a melodic line with a fermata. The left hand features a complex accompaniment with chords and a *Gt Gamba* (guitar) part. A *Sw.* (swell) marking is present. The system ends with a fermata over a half note in the right hand.

Third system of the musical score. The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment of eighth notes. The system ends with a fermata over a half note in the right hand.

Fourth system of the musical score. The right hand has a melodic line with a fermata. The left hand continues with a rhythmic accompaniment of eighth notes. The system ends with a fermata over a half note in the right hand.

The first system of music consists of three measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a dense accompaniment of chords. A fermata is placed over the final chord of the third measure.

The second system of music consists of three measures. The right hand continues the melodic line, and the left hand maintains the chordal accompaniment. A fermata is placed over the final chord of the third measure.

Prepare Gt. Full to 15 th.
molto rall.

The third system of music consists of three measures. The right hand has a melodic line with some rests. The left hand plays chords. A fermata is placed over the final chord of the third measure. The text "Sw. increase to full." is written in the middle of the system, and "Sw." is written below the right hand staff.

The fourth system of music consists of three measures. The right hand plays a melodic line with eighth notes. The left hand plays chords. A fermata is placed over the final chord of the third measure. The text "Sw to Gt. Gt to Ped." is written in the bottom right corner of the system.

Gt.
f

This system contains the first two staves of music. The top staff is for guitar, marked 'Gt.' and the bottom staff is for piano, marked '*f*'. The music is in 4/4 time and features a rhythmic accompaniment of chords and eighth notes.

Largamenta.

This system continues the music from the first system. It features a slower tempo indicated by the marking '*Largamenta.*' The piano part has a more melodic line with some rests, while the guitar part continues with chords.

PRELUDE.

Sw. Diapasons.

W. HENRY MAXFIELD.

Moderato.
mf *cresc.* *f* *dim.*

This system is the beginning of the 'PRELUDE' section. It is marked 'Moderato.' and features dynamic markings of *mf*, *cresc.*, *f*, and *dim.* The music is in 4/4 time and consists of a single piano staff.

Ad.

This system continues the 'PRELUDE' section. It features a tempo change to *Ad.* (Adagio). The music is in 4/4 time and consists of a single piano staff.

64
Gt. Full to 15th.
Sw. Full closed.
Ped. Bourdon
coup to Sw.

PROCESSIONS = MARSCH.

OTTO DIENEL.

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system includes a marking for the sustain pedal: *Sw p*. The second system includes a marking for the Bourdon pedal: *Ped.*. The third system includes a marking for the sustain pedal: *Sw open.*. The fourth system includes a marking for the Bourdon pedal: *Ped.*. The music is written in common time (C) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The piece concludes with a final chord in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some chords and a fermata over the final measure.

Second system of musical notation, continuing the piece. It includes a bracketed section labeled "Gt." in the bass line, indicating a guitar accompaniment. The notation features a mix of eighth and sixteenth notes.

Third system of musical notation, showing further development of the musical themes. It includes various rhythmic patterns and chordal structures across both staves.

Fourth system of musical notation, the final system on the page. It includes performance instructions: "Sw. closed." above the treble staff and "Man." below the bass staff. The notation concludes with a series of chords and melodic lines.

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

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a rhythmic pattern of eighth notes. Dynamic markings include *cresc.* and *Open Sw. gradually.*

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with eighth-note patterns. A *cresc.* marking is present in the fourth measure.

Fourth system of musical notation. The treble staff features a melodic line with some rests. The bass staff continues with eighth-note patterns. Dynamic markings include *gt. ff* and *cresc.*

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Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
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