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ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ

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EDITED BY

E. L. Ashford,

Assisted by Karl H. Lorenz

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The Organist.

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MARCH, 1907.

EDITORIAL NOTE.

COMPTON, CAL., October 29, 1906.

MRS. E. L. ASHFORD,
Nashville, Tenn.

Dear Mrs. Ashford:—

The "Organist" means everything to me that is strong, helpful and beautiful in music. I have every number since its publication, and they give me more pleasure than I can tell you. I have liked especially the "Hymn Voluntaries" and am so sorry we are not having them any more. I enclose three marked pieces which are favorites of mine. Is it too much to ask voluntaries of them, written at your leisure? For a long time I have wanted "Ora Pro Nobis" as a voluntary; under your treatment it would be beautiful. Some time may we not have a voluntary especially for Communion Sunday—something that would be inexpressibly sad, tender, loving—something that would melt the hearts of people, and show them a little of what Jesus felt in those last awful days. Thanking you very much for your beautiful music, and wishing you still greater success, I am,

Yours very truly,

MRS. J. W. BLAKE.

We take the liberty of printing the above letter because we suspect that, in appreciation of Mrs. Ashford's compositions and in expressing a desire for a continuance of voluntaries based on familiar hymn tunes, this letter voices the opinion and wish of the vast majority of our subscribers; at this beginning of a new volume we wish publicly to reply to the above and outline the policy of the editors and publishers for the coming year.

In issuing the "Organist" it has always been, and will continue to be, the purpose to provide good, thoughtful grateful music, not too difficult for those, who, in the absence of better trained musicians, have generously given their talents to the church, even though these talents have not been thoroughly trained; yet scholarly and interesting enough to be useful to the finished musician. That our purpose has been in a large degree fulfilled, a large subscription list of organists, ranging in ability from beginners to professionals, goes to prove

During this coming year Mrs. Ashford's compositions will constitute a much larger proportion of the music in the "Organist" than heretofore. Many of her new compositions are already in hand, and we can promise a rich variety of practicable music in her most interesting and pleasing style. She is also at work on a new series of hymns voluntaries and these will appear regularly. While she has used a great many as the basis of her composition, there still remain a number of tunes very choice for this purpose, and as widely known and loved as most of those which she used in her previous compositions of this character. This fact should lead our subscribers to recommend the "Organist" to their organist friends even more heartily than before.

KARL K. LORENZ.

THE DECADENCE OF ORGAN-BUILDING.

Once upon a time, before the days of Apollo and Orpheus with their lyres, the great god Pan hacked and hewed with the hard, bleak steel at the patient reed as he sat by the river. Somewhere about the same time, or perhaps earlier, one Tubal Cain gained an imperishable reputation as the father of all that handle the harp and organ. Ever since then, up to only a generation or two ago, the organ has been developing as a musical instrument. But nowadays we have changed all that. The organ seems to have reached its apogee as a musical instrument, and to be rising (or falling) into a mechanical instrument.

Let it be understood that the organ referred to is a pipe organ only.

Any one who goes into the organ loft in pursuit of art with a zealous and complaisant organist or organ builder, will be shown, first, the pneumatic or electric attachments, and the combinations and complications of manuals, pedals, and innumerable stops. He will see rows of stop handles or ivory parrallelograms fly back and forth into groups, seemingly by their own intelligence, at the touch of a button. Then he will hear all the solo stops one by one, with and without the tremulant, and be told about the ten or twenty inch pressures. Then various combinations of stops will be exploited, odd enough to almost attract the attention of the audience, and make them wonder mildly what is coming

next. Then he will hear the full organ with all the couplers, octave and sub-octave, not to show how lucidly and impressively four-part counterpoint can be proclaimed, or how every corner of the building can be filled with mellow and majestic sound, but how much noise can be made; how the atmosphere can be rent without being pervaded. But of the Diapasons and the lessening ranks above them for which Bach wrote his fugues, and of the tender and unobstrusive stops by which one can hear such endless coloring given to the repetitions of a psalm tune in an English cathedral, one hears probably nothing. He will be taken behind the scenes to see certain rows of metal tubes or cables, and perhaps be told that by their means the organ can be played two or three hundred feet away. Then comes the machinery for filling the bellows, and many explanations concerning water-power and gas-power and horse powers. Thus he will depart in envy and admiration, and a possible determination to get up a subscription and go one better at his own church. So he has had a feast of Art. He has asked for bread and received a stone. This would not matter much did he not think that he has received the bread.

If such be the professional conception of the organ, what can be the popular conception of organ playing? It is even such as the people have learned to expect, and can most easily learn to like. A strongly marked melody on a solo stop, a bit of showy execution on the choir organ, a march tune or some startling progressions on the great organ, seem to the average audience to fill up most of the measure of solo organ playing. As this kind of performance is not only the easiest to listen to, but easiest to execute, it is no wonder that a style and degree of playing should be commonly heard on the organ that would not be tolerated on any other instrument. How many organists have been through a course of special training such as a pianist or violinist must undergo to gain even a hearing before an ordinarily critical audience?

It is an unhappy thing for the survival of the organ as a musical instrument that it has certain attributes that lend themselves to abuse more than any other means of producing ordered sound. It is probably the most difficult of all instruments to play a little so as to produce pretty effects. It lends itself to imitation more readily than any other, and is in consequence becoming more and more a machine for making poor simulations of every instrument in the orchestra. The last and most fortuitous use of an organ is as an imitative instrument, though this is the first and surest way in which it is abused. Imitations of trumpets, flutes, and clarinets on the organ are sufficiently close to be obvious, but imitations of voices and strings come perilously near the absurd. A conductor would not admit the best of them into his orchestra instead of the real instrument. All

these things are fit and valuable in their places, but merely degrade the organ when set in the front rank of its powers. The danger to a proper understanding of organ building and playing probably lies in the effects of such stops as Vox Humanas, Clarinets, and Oboes being looked on as substitutes for the several instruments, instead of merely their analogies. Now the fact is, the organ is not an imitative instrument. It can no more imitate an orchestra or orchestral instruments than an orchestra can imitate an organ. It justifies its existence by being something to itself apart from, and inimitable by anything else, no less than any other instrument for which musicians have written. The expense and trouble of its construction are repaid, not by succession of travesties of solo instruments and by the mechanical devices by which they are brought under control, but by the round and mellow tone of its Diapasons, the unity and polyphonic character of the Diapason superstructure, the weight of the pedal tone, the solidity and pervasiveness of the whole, and many other things, of which these, however, are the chief; but these things are becoming of less and less repute, and respect is had to valves and pistons and pressures and ear ticklings. Pure musical tone is no longer regarded, and instead we have raspiness and stridency to startle the dull appetite like musical cayenne pepper. Perhaps the organ, like the violin, has reached perfection, beyond which nothing is possible. Perhaps like the violins of Cremona, the voicing of the flue pipes could no farther go than Father Smith and Rénatus Harris; and builders never at rest in search of improvement, have spent the energy of their hands and brains in bettering the machinery of that old-fashioned Father Smith, which really did not amount to much. If they only would have remembered to imitate merely his artistic qualities, like the successors of Stradivarius, we might have music mills that were really noble structures, and would need no more apology than the orchestra of Theodore Thomas. As it is, the organ seems to be degenerating as an instrument of music, while it advances as a machine and a maker of noise; so that its best votaries, hearing it decried as an inemotional engine by those who cannot be affected by its best and quite peculiar powers, cannot for conscience's sake defend it with the uncompromising vigor that the true organ deserves.

There are certain temperaments that are affected by the tone of the organ in a high and quite unique degree. To such the organ would have a musical value that nothing could replace, if there were no solo stops and no electric attachments. When they are approached by people superior to everything but a *Gotterdammerung* orchestra or the piano technics of an intense foreign gentleman, the strength of whose fingers, like Samson's, lies in his hair, they console themselves by reflecting that Bach, Handel, and Mendelssohn wrote

for the organ and to play chiefly on it. There is no doubt that they had real musical temperaments, however they may have misapplied them. The temperament that is affected by the organ in an emotional degree is probably rarer than that similarly affected by any other instrument; so the false organ building flourishes, while the true fades for want of appreciation. And it may be, after all, that the organ is essentially a musician's instrument, and caviar to the general; that its true and most valuable voice can only be heard by the elect and learned.

Lest these general remarks should be taken too particularly, it may be well to observe that all organs and their players have not been attacked by such strictures as have been made or implied. If any feel hurt by them, it is hoped that the reminder of principles obvious enough when pointed out, may more than make up to them for a temporary injury to their pride.

When organ building is looked on again not merely as an art, but as a fine art; when the first and best attention of builders who are real musicians is paid to the voicing of the pipes, the general quality and balance of tone, the acoustics of building and the scale of the whole instrument in relation to it; when the screams of the mixtures are subdued and the sweetness of the soft stops is looked to before the piercing quality of the loud ones; we may hope for the organ a place in musical art unique as the violin, important as the piano. And a new literature for it will appear—when a man shall rise great enough to write it.—H. A. CAPARN.

THE ART OF REGISTRATION.

An organist seated before the keyboard to some extent resembles the artist who holds his palette in his left hand. Here are many colors to choose from. Which combinations will produce the desired effect? There are the diapason, string, wood and reed families. What can surpass the fine, rich, honest sonorousness of the diapason stops when united for full effects? And then the strings, with their characteristic color. These combined on the different manuals seem so pure and yet so penetrating. The mellow wood or flute stops—how different they are from the metal stops! Finally the characteristic reeds with their ear-arresting quality. What beautiful sounds lie here!

In the hands of an indiscriminating, ignorant, or tasteless player, these rich resources may be rendered hideous and repelling. Careful study and close observation may cause the organist to make combinations which are safe and sane, and therefore not offensive to good taste.

But the feeling for "color"—as is the case in the art of painting—is born, not made. An organist can sit before a thirty stop, three manual instrument hours a day for years, without exhausting its possible com-

binations. Of course, many of these would be inartistic or disagreeable, but it would rest with him to learn what to unite.

The organ has frequently been compared to an orchestra, but the comparison is not just to either side. While many names of organ stops are taken from orchestral instruments, yet the similarity, in a number of instances, ends with the name. It is of course radically impossible to obtain a true string effect by means of a column of air passing through a metal tube, yet the names of the entire family of stringed instruments (including a number now obsolete), are freely used by organ builders in their nomenclature of stops. Then, in regard to what is generally termed "tone color," an effect with an oboe, a clarinet, or a horn may be desired by the orchestral composer. He writes in such a manner that the special instrument called for is emphasized, but in only one note at a time. But the organist who has his oboe stop out can only make a single note prominent by playing it on a separate manual from that containing the other parts. The stop affects all other keys on the same manual. With the orchestra a variety of kaleidoscopic color effects may continually go on by means of instruments being added or dropped, but the organist cannot do this continually without injuring the flow of the music; so he must depend more upon a set registration.

He is therefore necessarily more limited in obtaining variety of color than is the orchestral conductor, and sometimes must employ stops which he would prefer to omit. Indeed, an organist is apt to have his judgment calloused by the difficulty in obtaining a variety of registration, and thus become accustomed to retaining one or more stops when he feels that they should be discontinued. The reeds are liable to be the sufferers in this respect. Their effectiveness is frequently abused by those who consider that they should employ them at every opportunity.

The present writer here takes advantage of his position to give a few points of advice on registration to those who might have occasion to profit by them:

Be sparing of reeds; use the *tremolando* very seldom, and then only for some special effect; do not use much sixteen foot stops for ordinary playing—it makes the tone sound "thick;" be careful of the use of two and four stops; some may say that the organ sounds like "a box of whistles;" good, eight foot tone, besprinkled with four foot is what is reliable; combine diapasons, strings and woods with care and discrimination; avoid extravagances; do not play too loud for the choir.

A few salient features in his work such as these as a basis, with occasional legitimate departures, may give an organist a reputation as being skilful and tasteful in registration.—E. R. KROGER, in *The Etude*.

TRÄUMEREI AND ROMANZE.

562
1558191

R. SCHUMANN.
Arr. by E.L.A.

Sw. *pp*
♩ = 100.
Ped.

The first system of musical notation consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal line. The music is in 3/4 time. The first measure is marked with a fermata. The tempo is indicated as 'Sw. pp' (Sostenuto, pianissimo) and the tempo marking '♩ = 100.' is placed below the bass staff. The pedal line is marked 'Ped.' and contains a single note with a fermata.

rit.

The second system of musical notation consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal line. The music continues from the first system. The tempo is marked with '*rit.*' (ritardando) above the treble staff. The pedal line continues with a single note and a fermata.

a tempo.
mf

The third system of musical notation consists of three staves. The top staff is the treble clef, the middle is the bass clef, and the bottom is the pedal line. The music continues from the second system. The tempo is marked with '*a tempo.*' above the treble staff. The dynamic marking '*mf*' (mezzo-forte) is placed below the treble staff. The pedal line continues with a single note and a fermata.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a vocal line with lyrics and a piano accompaniment. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. Dynamics markings include *cresc.*, *dim.*, and *rit.*. A fermata is present over the final notes of the piano accompaniment in the first staff.

Second system of musical notation, continuing the grand staff and bass clef staff from the first system. It begins with the tempo marking *a tempo.* The piano accompaniment continues with chords and a bass line.

Third system of musical notation, concluding the piece. It features the vocal line with the lyrics "ri - tar - - dan - - do." and the piano accompaniment. The system ends with a double bar line and the word *Fine.* written above the final notes.

Piu moto. ♩ = 130.

Full Sw.

First system of musical notation for the piano part. It consists of two staves (treble and bass clef). The tempo is marked 'Piu moto. ♩ = 130.' and the style is 'Full Sw.'. The first measure is marked with a piano dynamic (*p*). The second measure is marked with a fortissimo dynamic (*fp*). The final measure is marked with a fortissimo piano dynamic (*sfp*) and a piano dynamic (*p*). The word 'Man.' is written below the first staff.

Second system of musical notation for the piano part, continuing from the first system. It features similar dynamics: *fp* in the second measure and *sfp* in the final measure.

Third system of musical notation for the piano part. It begins with a forte dynamic (*f*) and continues with *sf*, *f*, *sfz*, and *p*. The word 'Ped.' is written below the first and last staves. The word 'Man.' is written below the second staff. The final measure is marked with a pianissimo dynamic (*pp*) and a forte dynamic (*f*). The word 'dim.' is written above the final measure.

Fourth system of musical notation for the piano part. It continues with *sf*, *f*, *sfz*, and *p*. The word 'Man.' is written below the second staff. The word 'dim. - e - rit.' is written above the final measure, and 'D.C.' is written to the right of the system.

Gt. Full.

Sw. Full.

Ped. Bourdon coupled to Sw.

EASTER JOY.

ALFRED PHILLIP.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The first system includes dynamic markings *Gt. f* and *mf*, and a *Ped.* instruction. The second system includes a *f* marking. The third system includes a *mf* marking. The fourth system includes a *Swp* marking. The score features a mix of eighth and sixteenth notes, often beamed together, and rests, with various phrasing slurs and ties.

First system of musical notation, measures 1-8. The music is in treble and bass clefs. A first ending bracket labeled '1' spans measures 7 and 8.

Second system of musical notation, measures 9-16. A second ending bracket labeled '2' spans measures 9-10. The notation includes the instruction "Gt. *f*" in measure 10 and "*mf*" in measure 15.

Third system of musical notation, measures 17-24. The notation includes a dynamic marking of "*f*" in measure 20.

Fourth system of musical notation, measures 25-32. The notation includes dynamic markings of "*mf*" in measure 26 and "*rall.*" in measure 30.

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

THE ROAD TO CALVARY.

Prelude for Good Fridays.

And they led Him away.
And there followed Him a great company of people, and of women,
which also bewailed and lamented Him. St. Luke XXIII. vv. 26, 27.

ARTHUR E. GODFREY.

Marziale.

The musical score is written for a grand piano with a guitar-like texture. It consists of four systems of music, each with a treble and bass staff. The first system begins with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Marziale' and the dynamics are 'f con fuoco'. The second system features a section marked 'Sw. to Gt.' (Sw. to Gt.) with a dynamic marking of 'ff'. The score includes various musical notations such as chords, single notes, and rests, with some notes marked with 'V' (accents) and '3' (triplets). The piece concludes with a double bar line at the end of the fourth system.

Piu lento.

swp con dolore.



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 (B-flat and E-flat). The tempo marking 'Piu lento.' is at the top left. The dynamic marking '*swp con dolore.*' is in the upper left of the first staff. The music consists of chords and melodic lines with various articulations.

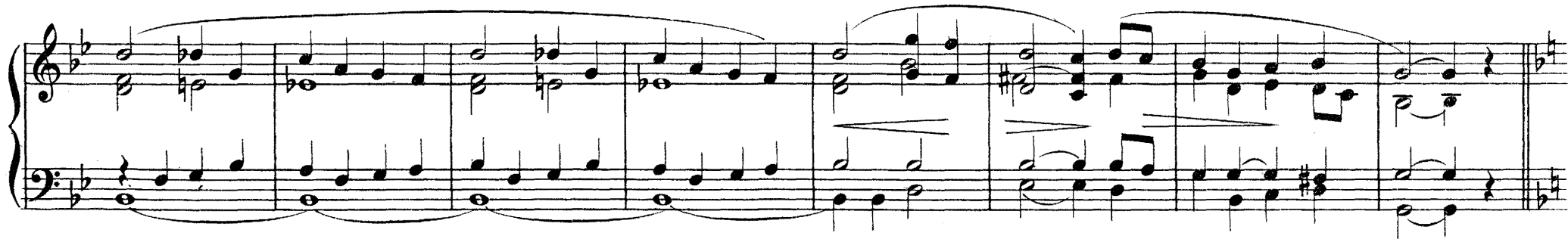


This system contains the third and fourth staves of music. It continues the musical material from the first system, featuring similar chordal textures and melodic fragments.

dolce.



This system contains the fifth and sixth staves of music. The dynamic marking '*dolce.*' is in the upper left of the fifth staff. The music features a more flowing melodic line in the upper staff, often with long slurs, and a steady accompaniment in the lower staff.



This system contains the seventh and eighth staves of music. It concludes the piece with a final melodic flourish in the upper staff and a sustained accompaniment in the lower staff.

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 one sharp (F#). The music begins with a dynamic marking of *ff* and a hairpin crescendo. There are several *V* markings above the treble staff. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the piece with a grand staff. A dynamic marking of *ff* is present. The system features a prominent melodic line in the treble staff and a supporting bass line. It ends with a fermata.

Third system of musical notation. It continues the piece with a grand staff. A dynamic marking of *ff* is present. The system features a prominent melodic line in the treble staff and a supporting bass line. It ends with a fermata.

Fourth system of musical notation. It continues the piece with a grand staff. A dynamic marking of *rit. molto.* is present. The system features a prominent melodic line in the treble staff and a supporting bass line. It ends with a fermata.

PROPTER MAGNAM.

Gt. Diapasons.

PERGOLESI.

Allegro.



Sw. Stopped Dia., Bourdon, & Flageolet.
Ped. Bourdon.

IN GREEN PASTURES.

IRA B. WILSON.

Andante.

mp

m

mf *poco accel.*

Draw Op. Dia. *f*

dim. *m*

mp

poco rit. e dim.

PALM BRANCHES.

Full Organ.

FRANK MOIR.

Tempo di Marcia.

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 music is in common time (C). The upper staff begins with a melodic line of eighth notes, followed by a series of chords and a melodic phrase with a slur. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking 'Gt. f' is present in the lower staff.

The second system continues the musical piece. It features similar melodic and harmonic patterns to the first system, with a mix of eighth and quarter notes and chords. The notation includes slurs and ties across measures.

The third system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The first ending leads back to an earlier section, while the second ending leads to a new section. A 'Sw.' (Swell) marking is present in the lower staff, indicating a change in dynamics or registration.

The fourth system concludes the piece with a final melodic phrase in the upper staff and a sustained chordal accompaniment in the lower staff. The notation includes slurs and ties, and the piece ends with a final chord.

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first five measures. The bass staff provides harmonic support with chords and single notes. A first ending bracket spans the last two measures of the system, leading to a second ending. A dynamic marking of *f* (forte) is placed above the second ending.

The second system continues the piece. A curved line above the treble staff indicates a change in dynamics, labeled "Sw. to Gt." (Swell to Forte). Below the treble staff, the word "Full." is written, indicating a full-bodied sound. The notation includes various note values and rests across both staves.

The third system features more intricate rhythmic patterns in the treble staff, including sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment. The system concludes with a final chord in the treble staff.

The fourth and final system on this page shows the concluding measures of the piece. It features a mix of note values and rests, ending with a double bar line. The bass staff has a few final notes and rests.

Gt. Stopped Dia., Dul. and Flute.
Sw. Salicional and Tremulant.
Ped. Bourdon.

DENNIS. Hymn Voluntary.

E. L. ASHFORD.

Moderato.

Sw.

Gt.

Trem. off.
Draw Melodia.

Sw.

Gt.

Andante.

Swell soft 8' and 4'

poco rit. e dim.

soft Ped.

Con anima.

Gt.

Man.

rall.

Allegretto

Full Sw. coupled to Gt. Gt.

cresc. - - *poco* - - *a* - - *poco*

Ped.

Slower. *Slargando.*

SLOW MOVEMENT.

Full Swell.

DUSSEK.

Andante. M.M. ♩ = 116.

The first system of the piano score consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic. The left staff begins with a bass clef and the same key signature and time signature. A marking "Man." is placed below the first few notes of the left staff. The system concludes with a *cresc.* marking above the right staff.

The second system of the piano score consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The left staff begins with a bass clef and the same key signature and time signature. A marking "pp" is placed below the first few notes of the left staff. A *ten.* marking is placed above the right staff. The system concludes with a *cresc.* marking above the right staff and a "soft Ped." marking below the left staff.

The third system of the piano score consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a *rit.* marking above the first few notes of the right staff. The left staff begins with a bass clef and the same key signature and time signature. A marking "a tempo" is placed above the right staff. The system concludes with a *rit.* marking above the right staff.

The fourth system of the piano score consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The left staff begins with a bass clef and the same key signature and time signature. A marking "pp" is placed below the first few notes of the left staff. A "Ped." marking is placed below the left staff. The system concludes with a *ten.* marking above the right staff.

SONGS IN THE NIGHT.

E. S. LORENZ.

Adagio con molto espressione.

The musical score is written for piano accompaniment in 6/8 time. It consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes a marking for the guitar (*Gt.*). The second system features a mezzo-piano (*mp*) dynamic. The third system returns to a piano (*pp*) dynamic. The fourth system is marked piano (*p*). The music is characterized by a mix of chords and melodic lines in both hands, with a focus on expressive phrasing.

First system of musical notation. The upper staff contains a melodic line with various intervals and a fermata. The lower staff contains a bass line with chords and a fermata. The tempo marking *rall.* is placed above the lower staff.

Second system of musical notation. The upper staff has rests. The lower staff contains chords and a fermata. Performance instructions include *mp* Gt. Dul., Swell Flute Harmonique., *mf*, add Salicional., and add Vox Celeste Swell.

Third system of musical notation. The upper staff contains a melodic line with a fermata. The lower staff contains chords and a fermata. Performance instructions include *f*, drop Fl., and *rit. a poco.*

Fourth system of musical notation. The upper staff contains a melodic line with a fermata. The lower staff contains chords and a fermata. Performance instructions include drop Salicional., *pp*, Swell Vox Celeste., and Gt. Flute d'Amour.

First system of musical notation. The upper staff contains a melodic line with a dynamic marking of *p* at the beginning. The lower staff contains a bass line. A hairpin swell is present over the first two measures. The instruction "Swell Flute Har." is written above the second measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *mf* is placed above the second measure. A hairpin swell is present over the first two measures. The instruction "rall." is written above the fifth measure.

Third system of musical notation. The upper staff contains a melodic line with a dynamic marking of *p* at the beginning. The lower staff contains a bass line. The instruction "Gt. Doppel Fl." is written above the first measure. A hairpin swell is present over the first two measures. The instruction "Swell Salicional." is written above the third measure. A dynamic marking of *pp* is placed above the fourth measure, with the instruction "Gt. Dulciana." written below it. A hairpin swell is present over the fourth and fifth measures. The instruction "Swell Aeoline." is written above the sixth measure, with "rall." written below it.

PRELUDE.

Andante.

J. LEYBACH.

Fourth system of musical notation, the beginning of the prelude. The upper staff contains a melodic line with a dynamic marking of *f* at the beginning. The lower staff contains a bass line. A hairpin swell is present over the first two measures. A dynamic marking of *p* is placed above the third measure. A hairpin swell is present over the third and fourth measures. A dynamic marking of *f* is placed above the fifth measure. A hairpin swell is present over the fifth and sixth measures. A dynamic marking of *p* is placed above the seventh measure.

OFFERTORIO.

Gt. Full to 12th.
Ped. Bourdon, coupled to Gt.

AUG. REINHARD.

Allegretto.

f

R.

L.

rall.

R.

L.

SKETCH.

Sw. Soft 8, Bourdon & Violine.

E. L. ASHFORD.

Man.

a tempo

rit. e dim.

Solo.

Ped.

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 features a rhythmic accompaniment of chords, primarily triads and dyads, with some longer note values.

The second system continues the piece. It includes the instruction *molto rit.* (molto ritardando) in the bass staff. A *Sw.* (Swell) marking is placed over a section of the music in the bass staff, indicating a change in dynamics or articulation.

The third system features the instruction *cresc. poco a poco.* (crescendo poco a poco) in the treble staff. It also includes *f* (forte) and *dim.* (diminuendo) markings in the bass staff. A *Man.* (Manicé) marking is present at the end of the system.

The fourth system concludes the page. It includes *dim.* (diminuendo) markings in the bass staff and a *Man.* (Manicé) marking at the end.

The first system of piano accompaniment for 'COMMUNION.' It consists of two staves, treble and bass. The music is in a key with three sharps (F#, C#, G#) and a 2/2 time signature. The first two measures are marked *pp*. The third measure is marked *stringendo.* The piece concludes with a *Ped.* (pedal) instruction.

COMMUNION.

Vox Humana.

ARTHUR PAGE.

The first system of the vocal line for 'COMMUNION.' It features a single treble staff with a key signature of three sharps and a 2/2 time signature. The music begins with a *pp* dynamic. The vocal line is characterized by wide intervals and a slow, solemn pace.

The second system of piano accompaniment. It continues the two-staff format from the first system, with treble and bass staves. The accompaniment provides a harmonic and rhythmic foundation for the vocal line.

The third system of piano accompaniment. It concludes the piece with a *rall.* (rallentando) instruction, indicating a final slowing down of the music.

FANTASIE.

Full Organ.

E. L. ASHFORD

Allegro non troppo.

Gt.

Gt. to Ped.

Ped.

Sw. Gt.

2/4

2/4

6

This system contains the first system of music. It features a grand staff with treble and bass clefs. The left hand has a melodic line with a 'Sw.' (Sostenuto) marking. The right hand has a complex texture with chords and a 'Gt.' (Grave) marking. A 2/4 time signature is present. A large number '6' is written below the bass line.

Sw. Ch. poco rit. a tempo.

Reduce Ped. to soft 16 ft.

6

This system contains the second system of music. It features a grand staff. The left hand has a melodic line with a 'Sw.' (Sostenuto) marking. The right hand has a complex texture with chords and a 'Ch.' (Chord) marking. A 'poco rit.' (poco ritardando) marking is present, followed by an 'a tempo.' marking. A text instruction 'Reduce Ped. to soft 16 ft.' is written below the bass line. A large number '6' is written below the bass line.

poco cresc.

This system contains the third system of music. It features a grand staff. The left hand has a melodic line with a 'poco cresc.' (poco crescendo) marking. The right hand has a complex texture with chords. A large number '6' is written below the bass line.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Performance markings include *cresc.* and *poco a poco.* in the second measure.

Second system of musical notation, continuing from the first. It features three staves. The top staff includes a trill (*tr*) in the first measure. The middle and bottom staves continue the accompaniment. Performance markings include *p* (piano), *Sw. both hands.* (switch both hands), *cresc.*, *poco a poco.*, and *molto rit.* (molto ritardando).

Third system of musical notation. It features three staves. The top staff begins with a tempo change marking: *Sw. to Ch. a tempo.* (Switch to Chords at tempo). The middle and bottom staves continue the accompaniment. The word *Ch.* (Chords) is written in the middle staff. The system concludes with a *p* (piano) marking.

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps (F# and C#). The middle staff is a grand staff with a bass clef and a key signature of two sharps. The bottom staff is a single bass clef staff with a key signature of two sharps. The music features a complex texture with many chords and melodic lines. Performance markings include *cresc.*, *rall.*, and *a tempo.* in the middle section.

Second system of musical notation, continuing from the first system. It consists of three staves with the same clefs and key signature. The music continues with intricate chordal and melodic patterns.

Third system of musical notation, continuing from the second system. It consists of three staves with the same clefs and key signature. The music concludes with a series of chords and melodic fragments.

All Couplers.

Sw. Gt.

This system contains the first system of music. It features a piano part with a treble and bass staff, and a guitar part on a single bass staff. The piano part includes dynamic markings 'Sw.' and 'Gt.'. The music is in D major and 4/4 time, with a key signature of two sharps. The guitar part is marked with 'Gt.' and includes a 'Sw.' marking. The system concludes with a double bar line.

accel. poco a poco.

This system contains the second system of music. It features a piano part with a treble and bass staff, and a guitar part on a single bass staff. The piano part includes the instruction 'accel. poco a poco.'. The music continues in D major and 4/4 time. The system concludes with a double bar line.

Largamenta.

Largamenta.

This system contains the third system of music. It features a piano part with a treble and bass staff, and a guitar part on a single bass staff. The piano part includes the instruction 'Largamenta.'. The music continues in D major and 4/4 time. The system concludes with a double bar line.

PRELUDE IN E.

E. L. ASHFORD.

Allegretto non troppo.

The musical score is written for piano in E major (three sharps) and 3/4 time. It consists of four systems of music. The first system begins with a treble clef and a bass clef, with a key signature of three sharps and a 3/4 time signature. The tempo is marked 'Allegretto non troppo'. The first system includes a 'Ped.' (pedal) marking. The second system continues the piece. The third system features a trill ('tr') and a 'poco rit.' (poco ritardando) marking. The fourth system includes a 'Solo.' marking. The score is written for piano with treble and bass staves.

The first system of music consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, with some melodic movement in the upper register. The bass staff provides a harmonic accompaniment with a steady rhythm of quarter notes and half notes. The key signature is three sharps (F#, C#, G#).

The second system continues the musical piece. It includes performance markings: *a tempo* above the treble staff, *rall.* below the treble staff, and *Man.* (Mancera) below the bass staff. The notation shows a mix of chords and melodic lines, with some slurs and accents. The key signature remains three sharps.

The third system of music features two staves. The treble staff has a more active melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The key signature is three sharps.

The fourth system concludes the page with two staves. The treble staff has a melodic line that ends with a final chord. The bass staff provides a concluding accompaniment. The key signature is three sharps.

The first system of music consists of four measures. The key signature is three sharps (F#, C#, G#). The tempo marking *Lento.* is placed above the second measure. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system contains four measures. The right hand continues the melodic development with various rhythmic patterns. The left hand features a prominent bass line with a mix of eighth and sixteenth notes, providing a steady accompaniment.

The third system consists of four measures. A *cresc.* (crescendo) marking is placed above the first measure. The right hand has a more active melodic line with frequent eighth notes. The left hand continues with a rhythmic accompaniment of chords and moving lines.

The fourth system contains four measures. The right hand features a melodic line with some rests and longer note values. The left hand has a dense accompaniment of chords, with some measures showing a more complex texture. The system concludes with a double bar line.

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