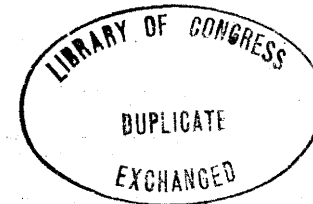
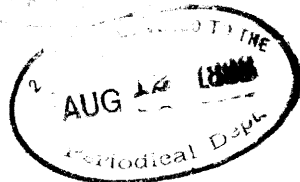


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July, 1898

No. 3



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ

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JULY, 1898.

Editorial.

PERSONS who desire to communicate with the editor should address her at Vanderbilt University, Nashville, Tenn.

It is not to be rashly assumed because a few of the pieces in this number are marked "For Reed Organ" that the rest of the number is not adapted for that instrument. The fact is, there are not a half dozen pieces in this issue that will not sound as well as those particularly marked. Of course, the registration cannot be carried out as indicated, but by occasionally playing with the hand a pedal note an octave higher, only one number is beyond the humbler instrument's capacity.

WE would say to our subscribers that we are doing our utmost to make THE ORGANIST the most useful and practical publication of its kind, and we are very glad to receive occasional hints and suggestions from our friends regarding the character of its contents, as by this means we shall learn more definitely what our organists really need. We desire to express also our appreciation of the kindly letters that frequently reach us. It is pleasant to know that our efforts are so successful, and that many of our subscribers feel "that they could hardly get along without THE ORGANIST."

OF course, where there are such a variety of tastes, it is a difficult matter to please every one. But we venture to assert that in every number several pieces may be found that will prove useful to the average organist. To those who find some of the music rather difficult, we would suggest that two or three slow, patient readings through a troublesome number will frequently clear away the supposed difficulties, and the pleasure of having conquered the trouble will amply repay for the time and labor spent. On the other hand, many of the pieces are very simple, and can be read at sight by most of players, but we beg you not to turn with disdain from this class, as the simplest forms frequently contain the richest of musical gems, and it rests with the taste and judgment of the

organist to give these gems an appropriate setting, thus bringing to light their many beauties. Besides, the simple voluntaries frequently reach the hearts of the congregation where more elaborate selections fail. The numerous requests for arrangements of familiar hymns, is proof of this fact. It is unwise to play "over the heads" of a congregation. Bear in mind that the first object with an organist should be to reach the hearts of his listeners,



thus keeping them in touch with the service. In order to accomplish this, the music must be of a grade and character which they can understand and follow. It then becomes "a means of grace."

THE church organist should be very proud, and also very humble. Proud of the importance and usefulness of his position, and yet so humble that the service of the sanctuary is ever uppermost in his mind and heart, to

the utter exclusion of vain display. Proud in playing the noblest of all instruments, and yet too humble to use it simply as a means for "showing off."

DON'T be satisfied to sit down and draw the self-same stops year after year. Take a little time to study out new combinations. If you once begin this study, you will be surprised to find what a great variety of tone color can be gained with even a few stops. There is no instrument that gives such large returns for a small amount of study as the church organ. It is like a good friend who is constantly surprising one with lovely traits of character never before dreamed of. Do not think of the organ as so much wood and metal, but rather as a sympathetic companion ready to respond to your every mood, and capable of giving expression to your loftiest emotions.

WILLIAM F. SUDDS.

There is probably no American composer of sacred music who has so wide an international reputation as the subject of our sketch. While some others have a higher standing in European circles for their scholarship and strong music, and others are more popular among the masses of people, especially in England, Mr. Sudds has the good fortune to win recognition among the more scholarly musicians of Europe, while at the same time securing the admiration of the average church singer. In this country he has held a unique position, apart from the several schools of anthem writing which might be represented by Root, Emerson, or Buck, having an individuality distinctly his own. The reason for this can easily be gathered from the history of his life. He was born in London, England, March 5, 1843. His parents emigrated to this country when he was seven years of age, and located on a farm near the town of Gouverneur, St. Lawrence County, New York. He is a musician by the grace of God rather than by the tuition of noted professors, as is clear from the fact that at the age of fifteen he was a self-taught player upon the violin, guitar, cornet, and violoncello. A year or two later he walked three miles after his day's work in order to enjoy the privilege of practicing upon a piano afforded to him by a friend. Hardly out of his teens, he enlisted as a private at the beginning of the Civil War, and among the articles in his vaize, when he started to join his regiment, was a much-battered cornet. The regimental bandmaster happened to overhear his performance one evening, and

promptly suggested to the colonel that Mr. Sudds be transferred to the band, and, greatly to his satisfaction, he was at once ordered to report to the bandmaster for duty. Hearing the bandmaster bewailing the loss of music, parts of which for certain of the instruments having been burned, he requested permission to try to supply the missing pages, and succeeded to the entire satisfaction of the leader, who was himself not competent for such a task. Having been taken out of the ranks, he was at first rather looked down upon, but soon it was no uncommon occurrence for the band to play a composition or an arrangement by their new band member. During the summer of 1864 the regiment was stationed at the Hermitage Plantation, Louisiana. The bandmaster suddenly resigned and took nearly all the regimental music with him when he left. Early the next day the band was notified to be in readiness to play at the funeral of a comrade at one o'clock; but it had now no suitable music in its possession, and the young composer had another golden opportunity offered him. Gathering a few scraps of music paper, he composed a dirge, which was finished and the parts for each instrument copied barely in time for the occasion. This hastily-written dirge became a favorite with both band and regiment, and to its solemn music many a brave comrade was borne to his last resting place.

While a convalescent in the army hospital in New Orleans during the latter part of the war, Mr. Sudds took his first regular piano lessons from a French lady. He returned to the farm at the close of the war, but he was soon persuaded to give himself to the work of teaching music. A year later he entered the Boston Conservatory of music, studying the organ under Eugene Thayer, and composition and violin under Julius Eichberg, who gave him great encouragement, and predicted the success he later achieved.

Mr. Sudds' compositions cover nearly the whole field of musical writing. His compositions for orchestra include four overtures—"From Ocean to Ocean," "A Night in June," "The Merry Chanter," and "The Viking's Daughter"—and many marches, waltzes, gavottes, etc. He has written hundreds of fugitive compositions for the piano and voice and for church services. The *opus* number of his works already reaches 230, which does not include many passing compositions which he does not care to include in the series. In church music his works include: "Anthem Gems," three volumes; "Graded Anthems," "Sacred Trios," "Sacred Duets," "Quartette Choir," "Modern Anthems," "The Star of Bethlehem," a Christmas cantata, and a number of Te Deums and anthems issued in octavo form only. He has also shown his versatility by two volumes of organ music, entitled "Organ Gems," and "Fifty American Voluntaries." He has been a very voluminous writer for teaching purposes, having compiled the following books for teachers: "The

National School for Piano," "National Guide to Reed Organ Playing," "Easy Method for Parlor Organ," "Progressive Studies for Reed Organ," eight books; "Modern Guide to Violin Playing," "Modern Reed Organ Method," and "Preliminary Method for Piano." Many of these books have had a very large sale in all parts of the world. His church music has been popular among the better class of American choirs. He is characterized by a charming melodiousness, which is well grounded in rich and impressive harmonies. The scholarly finish has become more and more pronounced as years have gone, and his present work will bear comparison with the compositions of the most noted English organists.

While Mr. Sudds has passed the heyday of youth, he is not yet an old man, and a score of years of work still lie before him. It is to be hoped that he will not entirely discard the charm and melody of his earlier compositions in his desire to do strong and scholarly work.

Miscellany.

MUSIC AS A SOCIAL ELEVATOR.

"Music hath charms," etc. In conversation the other day at a gathering of musicians there came up the topic of the effect of harmony upon the "savage breast." It was stoutly held that "music's softening sway" could change men's natures, appeal to their best instincts, touch their hearts, and hold them to high standards of thought and action. That this is true (while the music lasts) is beyond all questioning. But whether the effect may be made at all permanent or lasting is a subject for some doubt.

A sad love parting or a harrowing death-bed scene in the course of a Bowery melodrama would be null and void unless accompanied by slow music. Without the shivering of a few violins and a drone from the responsive bass-viol the lament of the misguided heroine over her lost home and the loved ones under the church-yard sod would fail to draw a single tear. But turn on the music and observe. The most hardened criminal in the gallery longs to do something for that poor girl, hates the villain and his congenial vices, and probably sniffles. So far so good. It is safe to say that no jury in the world—no ordinary jury—could withstand the piteous appeal of the lawyer when he mentions the prisoner's aged mother, if the lawyer accompanied this same appeal with weeping vibrations of well-tuned catgut. Imagine the scene! Judge in tears; the sobbing of the jury plainly audible; the pity of the prisoner for his own poor oppressed self; his resolves for a better life; the visible agitation of the turnkeys; and a unanimous verdict in favor of defendant! He might walk out of the court-room a free man, firm in his determination not to kill another wife, no matter what the provocation might be. All this, of course, if the prosecution had not engaged a rival orchestra. Perhaps the effect

of the music might tend to curb his passions for the rest of his natural life, in either case.

But to the point. In the talk of the gathered musicians it was suggested that a compulsory course of classic and high-grade music in our penal institutions might prove a means of ultimate reformation and refinement of the baser human tendencies. Why not? What argument can be used against it? None. It would be like the treatment of advertising doctors—"guaranteed harmless," or at least to have no ill effect. And imagine the increase in the horror of confinement that this musical cure would instil in the breast of those to whom dulcet sounds are a torture! They would view the interior of a penitentiary with an added aversion. "What is one man's meat is another man's poison." Here is the chance for a bill and an experiment.

BECKER'S MUSICALES.

Gustave L. Becker introduced an odd feature in his last lecture musical, at his apartments, 70 West Ninety-fifth Street, New York City, in the form of a "No-Name Program." Short selections from fifteen composers were played by Mr. Becker, the piano being concealed by a screen, and the names of the composers not announced but guessed by the audience, who wrote the names on numbered cards. It was not a test of memory, as the selections were purposely made from somewhat unfamiliar composition, but a test of the ability of the hearer to recognize distinguishing characteristics of familiar composers.

The fifteen chosen were Haydn, Mozart, Handel, Bach, Beethoven, Chopin, Schumann, Schubert, Mendelssohn, Wagner, Brahms, Gounod, Chaminade, Grieg, and MacDowell. The first prize was won by Miss Adeline Jaeger, with nine correct guesses; the second, by Mrs. William Logan Kennedy with eight. The composer most generally recognized was Chopin. Beethoven and Schumann were, by a large proportion, taken for one another. Haydn, Bach, and Gounod were often guessed, and a gratifying number recognized MacDowell, possibly because of the selection, "The Eagle." There was no composer whom no one recognized. Mr. Becker says that he finds that this exercise cultivates discrimination and makes better listeners of his pupils.

LISTENING TO MUSIC.

A writer says: "There is no greater delusion than that of supposing that the best music can be enjoyed only by the 'musical.' Ordinary people can derive keen pleasure from a sympathetic listening to great music, if they will but believe that they can, and so attend to it accordingly. There is no need of being baffled by a want of knowledge concerning keys, nor by an ignorance of modulation. Your next neighbor may know that the air began in G major and then passed into B minor, but you can still get your own simple pleasure out of it. What is it to me what Titian's secret of color might have been? He had it, and that is enough for one who cannot even draw."

Gt. Gamba or Doppelflute.
Sw. Stopped Dia. and Gemshorn.
Ed. Bourdon.

MORNING SONG.

155914

E. L. ASHFORD.

♩ - 96 :

Sw

Ed. ad lib.

cresc.

Man. *Ed.*

add Melodia.

Sw. *Gt.*

Ed.

Sw. *Ed.* *rall.*

a tempo

Sn.

Gt.

This system shows a piano accompaniment in a key with three flats. The right hand features a melodic line with some slurs and ties, while the left hand provides a rhythmic accompaniment. A snare drum (Sn.) and guitar (Gt.) are indicated with arrows pointing to specific notes in the right hand.

a tempo

rit.

Sn.

This system continues the piano accompaniment. It includes a 'rit.' (ritardando) marking in the left hand and a 'Sn.' marking in the right hand. The tempo is marked as 'a tempo'.

Oboe. f

Lento.

f

Lento.

This system introduces the Oboe part, marked 'f' (forte). The piano accompaniment is marked 'Lento.' (Lento). The Oboe part has a melodic line with some slurs. The piano accompaniment continues with a rhythmic pattern.

a tempo

Oboe off.

Oboe off.

This system shows the piano accompaniment with the Oboe part marked 'Oboe off.'. The tempo is marked as 'a tempo'. The piano accompaniment continues with a rhythmic pattern.

dim. *Reduce to stopped Dia.* *piu lento.* *calando.*

PRELUDE.
FOR REED ORGAN.

GUSTAVE TRITANT.

Moderato. ♩ = 84.

rit. *a tempo* *rit.*

Gt. Full.
Sw. Full, coup. to Gt.
Ed. Op. Dia.

PROCESSIONAL.

ALEX GUILMANT.

Allegro. ♩ = 112.

The musical score is written for guitar and swell piano. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The guitar part is indicated by a bracket labeled 'Gt.' and the swell piano part by a bracket labeled 'Sw.'. The score concludes with a forte guitar marking 'ff/Gt.' and a final triplet in the bass line.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a long slur. The bass clef staff contains a bass line with a triplet of eighth notes. Dynamics include *cresc.* and *ff*. The system concludes with a double bar line and the word *Fine.*

Trio .

Second system of musical notation, labeled *Trio .*. The treble clef staff features a piano part with a triplet of eighth notes and a dynamic marking of *Sw. p*. The bass clef staff has a bass line with a triplet of eighth notes and a dynamic marking of *S. Ped.*

Third system of musical notation. The treble clef staff contains a piano part with a triplet of eighth notes and a dynamic marking of *p*. The bass clef staff has a bass line with a triplet of eighth notes and a dynamic marking of *cresc.*

Fourth system of musical notation. The treble clef staff contains a piano part with a triplet of eighth notes and a dynamic marking of *p*. The bass clef staff has a bass line with a triplet of eighth notes. The system concludes with a double bar line and the instruction *D.C. al Fine.*

Gt. Full.
Sw. Full.
Red. Bourdon.

POSTLUDE.

LEFÉBURE WÉLY

Moderato. ♩ = 100.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is two sharps (D major or F# minor). The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The first system includes a piano part with a 'Sw.' (Swell) marking and a 'p' (piano) dynamic. The second system continues the piano part. The third system includes a guitar part with a 'Gt.' marking and a 'Gt to Red.' instruction. The fourth system includes a piano part with a 'f' (forte) dynamic. The score is a postlude, likely for a church service, and features a variety of musical textures and dynamics.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and occasional rests. The lower staff is in bass clef and provides harmonic support with chords and moving lines, including some sixteenth-note patterns.

The second system continues the musical themes from the first. The upper staff maintains its melodic focus with similar rhythmic patterns. The lower staff continues with its harmonic accompaniment, featuring sustained chords and rhythmic accompaniment.

The third system includes performance instructions. Above the upper staff, the text *Con anima.* is written. Below the lower staff, the dynamic marking *ff* (fortissimo) is present, followed by the instruction *Sw to Gt.* (switch to guitar). The notation shows a change in the lower staff's texture, with more prominent chords and a shift in the melodic line.

The fourth system concludes the piece. The upper staff features sustained chords and a final melodic flourish. The lower staff continues with a rhythmic accompaniment that leads to a final cadence. The piece ends with a double bar line and repeat signs on both staves.

BLESSED IS HE.

G. A. MACFARREN.

Andante con moto. ♩ - 132.

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a tempo marking of 'Andante con moto' and a metronome marking of 132. The first system contains four measures with dynamics *p*, *p*, *p*, and *pp*. A 'Man.' marking is present in the fourth measure. The second system contains four measures with a *cresc.* marking in the fourth measure. The third system contains four measures with a *p* marking in the second measure. The fourth system contains four measures with *cresc.*, *f*, *dim.*, *L.H.*, and *p* markings. The score is in a key signature of one flat (B-flat major or D minor).

Musical score for the first system, featuring piano (*p*), diminuendo (*dim.*), and ritardando (*rit.*) markings. The score is written for piano in a key with one flat and common time.

{ Sw. Soft 8' and 4' stops.
 { *Ad.* Bourdon.

PRELUDE.

E. L. ASHFORD.

Adagio. ♩ - 72.

Musical score for the second system, including dynamic markings like *Man.* and *Ad.*

Musical score for the third system, including dynamic markings like *Ad.*

Musical score for the fourth system, including dynamic markings like *Man.* and *Ad.*

Gt. Dul. and Stopped Dia.
Sw. Salicional, Oboe and Flute.
Cello Bourdon.

PRELUDE.

A. FESCA.

Andante amoroso. ♩ = 60.

The musical score is written for piano and strings. It consists of four systems of music. The first system includes a piano part with a treble and bass clef, marked *dolce* and *Man.* (Meno mosso). The second system continues the piano part with a *Mod.* (Moderato) marking. The third system features a string part with a bass clef, marked *Sw.* (Sforzando), and includes a *Mod.* marking. The fourth system continues the string part. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is *Andante amoroso* with a metronome marking of 60.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The system includes a bracketed section labeled "Gt." (Guitar) in the middle.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The system includes a marking "Man." (Mando) at the beginning.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The system includes markings "Oboe off." and "Sw." (Swell).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). The system includes markings "Flute off." and "rit." (ritardando).

Gt. Diapason and Principal.
Sw. Full, coupled to Gt.
Ba. Bourdon.

SOLDIERS' CHORUS.

E. L. ASHFORD.

Tempo di Marcia. ♩ = 100.

The score is divided into four systems. The first system is a piano introduction in 2/4 time, marked 'Tempo di Marcia' with a tempo of 100. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *Sw closed.*, *f*, *p*, *cresc.*, and *dim.*. The second system continues the piano introduction, ending with *poco cresc.* and *Fine.*. The third system is a vocal line in the treble clef, starting with *mf* and *cresc.*. The fourth system is a vocal line in the bass clef, continuing the vocal melody.

Musical score for guitar, page 79. The score is written for a guitar and consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a dynamic marking of *gt.* (guitar) and a *p* (piano) dynamic. The music features a mix of chords and melodic lines. The piece concludes with a *D.C.* (Da Capo) instruction.

ONE THING HAVE I DESIRED OF THE LORD.

FOR REED ORGAN.

G. A. MACFARREN.

Andante. ♩ - 60.

Musical score for reed organ, consisting of three systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Andante* with a metronome marking of ♩ - 60. The piece begins with a *p* (piano) dynamic. The first system includes a *p* dynamic marking. The second system includes a *cresc.* (crescendo) marking. The third system includes *p* (piano), *cresc.* (crescendo), and *rit.* (ritardando) markings. The music is characterized by flowing, melodic lines in the right hand and supporting bass lines in the left hand.

Gt. Viol di Gamba.
Sw. Salicional and Flute.
Ba. Bourdon.

MARCH.

C. MARSHALL.

Molto Moderato. ♩ - 108.

The musical score is written in grand staff notation (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. It consists of four systems of music. The first system begins with a *Sw* marking and dynamics of *pp* and *p*. The second system features dynamics of *f* and *ff*. The third system includes *sf* dynamics. The fourth system concludes with a *cres* marking, the text *cen - do.*, *ff* dynamics, and a *Fine.* ending. The piece is marked *Molto Moderato* with a tempo of 108 beats per minute.

Oboe.

Sw. *sf*

Man. *sf*

Red.

p *sf* *sf* *f* *cresc.*

Red.

mf *sf poco rit.* Sw. closed.

pp *sf* *sf* *f* *D.C.*

* For Da Cappo add Doppie Flute and Principal to Gt. and Melodiu and Flageolet to swell.

Gt. Full without Reeds.
Sw. Full, coupled to Gt.
Ed. Bourdon.
Coup Gt. to Ed.

LAUDAMUS.

GEORGE C. RICHARDSON.

Allegro maestoso.

The first system of musical notation consists of two staves. The upper staff is marked 'Gt.' and the lower staff is marked 'Ed.'. The music is in a 3/4 time signature with a key signature of two flats. It begins with a series of chords and moving lines, ending with a fortissimo (*ff*) dynamic marking.

The second system continues the piece. The upper staff is marked 'Gt.' and the lower staff is marked 'Ed.'. The tempo marking 'Allegro maestoso' is still in effect. A 'Legato.' marking is placed above the upper staff. A piano (*p*) dynamic marking is present in the lower staff. A 'Sw.' marking is placed above the lower staff. The system concludes with the instruction 'Gt to Ed. off.' below the staves.

The third system of musical notation consists of two staves. The upper staff is marked 'Gt.' and the lower staff is marked 'Ed.'. The music features 'cresc.' (crescendo) markings in both staves. A piano (*p*) dynamic marking is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is marked 'Gt.' and the lower staff is marked 'Ed.'. The music features 'Sw.' markings in both staves. The system concludes with the instruction 'Sw closed.' below the staves.

poco a poco cresc. open swell gradually.

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 chords and single notes, including some longer note values.

The second system continues the piece. It features a dynamic marking of *ff Gt.* in the bass staff. Below the system, the instruction *Gt to Ped.* is written, indicating a change in the instrument or playing technique.

The third system includes a dynamic marking of *Man.* (Meno Forte) in the bass staff. A *dim.* (diminuendo) marking is placed above the treble staff. The system concludes with a *Ped.* (Pedal) marking in the bass staff.

The fourth system features a dynamic marking of *ff Marcato.* (fortissimo marcato) in the bass staff. The system ends with a *Cresc.* (crescendo) marking in the bass staff, indicating a final increase in volume.

Gt. Full to 15th.
Sw. Full, without reeds.
Bourdon, coup. to Sw.

REJOICE IN HIS HOLY NAME.

SIR GEORGE ELVEY.

Allegro. ♩ - 48.

The first system of the musical score is in common time (C) and features a grand staff with treble and bass clefs. The tempo is marked 'Allegro' with a quarter note equal to 48 beats. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment. A 'Man.' (Mancetta) marking is present in the bass line. A 'Sw.' (Swell) marking is located below the first few measures.

The second system continues the musical piece. It maintains the same tempo and key signature. The dynamics remain strong, with various phrasing slurs and articulation marks throughout the system.

The third system marks a change in tempo and dynamics. It begins with a 'Fine' marking and a 'Cresc.' (Crescendo) marking. The tempo changes to 'Andante'. The dynamics shift to fortissimo (*ff*) and then to mezzo-forte (*mf*). A 'Sw.' (Swell) marking is present. The 'Man.' (Mancetta) marking is also present. The music features a key signature change to one sharp (F#).

The fourth system concludes the piece. It continues in the 'Andante' tempo and one sharp key signature. The dynamics are marked with *f*, *cresc.*, and *mf*. The music features a repeat sign with a first ending bracket and a final cadence.

D.C.

{ Sw. Melodia and Gemshorn.
 { *And.* Bourdon.

REVERIE.

EMILE.

Andante non troppo.

add Flageolet

p

And. ad lib.

p

Gt. Melodia.
Sw. Lieblich Gedeckt.
Bd. Bourdon.

MELODY IN E.

W. HAYNES.

Legato sempre.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is E major (three sharps) and the time signature is common time (C).
 - **System 1:** The guitar part (Gt.) is marked *Legato sempre*. The swan part (Sw.) is marked *ad lib.*
 - **System 2:** The swan part includes markings for *rall.* and *a tempo*.
 - **System 3:** The swan part includes a marking for *a tempo*. The bourdon part (Bd.) is marked *Sw.*
 - **System 4:** The swan part includes markings for *a tempo* and *rall.*

a tempo
pp
rall.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music is marked 'a tempo' and 'pp' (pianissimo). It features dense, multi-voiced textures with many beamed notes. A 'rall.' (rallentando) marking appears at the end of the system.

Con espressione.
add Flute
3 3 3 3 simili.
Fl.

The second system continues with two staves. It is marked 'Con espressione.' (with expression). The upper staff has a flute part indicated by 'add Flute' and 'simili.' (similarly). The flute part consists of four triplet eighth notes. The piano accompaniment continues with similar textures. A 'Fl.' marking is present in the bass staff.

rall.
a tempo

The third system consists of two staves. It begins with a 'rall.' marking, followed by 'a tempo'. The music continues with similar complex textures as the previous systems.

rit.
Fl.

The fourth system consists of two staves. It is marked 'rit.' (ritardando). The upper staff has a flute part. The system concludes with a double bar line. A 'Fl.' marking is present in the bass staff.

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

I WAS GLAD.

E. M. FLAVELL.

Tempo di Marcia.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system includes a piano part with a *Sw. f* dynamic marking. The second system includes a guitar part with a *Gt. ff* dynamic marking. The third and fourth systems continue the piano accompaniment. The score concludes with a final cadence in the fourth system.

Solo

Sw.

Gt.

ff

Adagio.

fff

{ Sw. Soft 8' stops.
{ Bd. Bourdon.

LIEBES-LIED.

E. L. ASHFORD.

Andante. ♩ - 56.

poco a poco dim.

smorzando.

Red.

PLACIDO È IL MAR.

FOR REED ORGAN.

Andantino. ♩ = 96.

MOZART.

p

p

mf

p

mf

f dim. p

f

p

f

p

p

pp

Gt. Dulciana.
Sw. Oboe.
Bourdon.

ANDANTE.

FROM SYMPHONY IN C MAJOR.

FR. SCHUBERT.

Con moto.

The musical score consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes markings for 'Gt.' (guitar) and 'Man. Sw.' (piano). The second system continues the piano accompaniment. The third system features a 'tr' (trill) marking and a 'Gt.' marking. The fourth system includes 'Op Dia.' (Opus Diaconus) and 'Man.' markings, along with a 'Sw.' marking. The score is written in 2/4 time and C major.

First system of musical notation. The upper staff contains a melodic line with a key signature of one sharp (F#) and a common time signature. The lower staff contains a bass line. Annotations include 'Gt.' in the upper left, 'Sw.' in the middle, and 'Gt. ff' in the lower right.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment. Annotations include 'add to Sw. Fl. and Bourdon' above the upper staff, 'Sw.' in the middle, and 'ad.' below the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment. Annotations include 'Gt.' in the middle, 'Man.' below the lower staff, and 'sf p' in the lower right.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a dense accompaniment. Annotations include 'f' and 'cresc.' in the lower left, 'ff' in the middle, 'p Sw.' in the middle, 'Gt.' in the middle, 'Sw.' in the middle, 'ff' in the middle, 'p' in the middle, 'ff' in the middle, 'pp' in the middle, and 'Oboe off.' above the upper staff.

Sw. Salicional and Lieblich Gedeckt.
Ped. Bourdon, coupled to Sw.

CONFIDENCE.

JULIUS ANDRÉ.

Andante. ♩ - 54.

The musical score is arranged in four systems, each with a grand piano (piano) part on the left and an organ part on the right. The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The organ part is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante' with a quarter note equal to 54 beats per minute. The score includes various dynamics such as *Man.* (Moderato), *Ped.* (Pedal), and *rit.* (ritardando). The organ part features a Bourdon pedal, which is coupled to the Swell (Sw.) register. The piece concludes with a *rit.* marking in the final measures.

Gt. 8' and 4ft. stops.
Sw. Oboe.
Ped. Bourdon.

CONTEMPLATION.

JULIUS ANDRÉ.

Andante. ♩ - 66.

The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a metronome marking of 66. The key signature is one flat (B-flat major or D minor). The score includes various performance instructions: 'Gt.' (Guitar) for the piano part, 'Sw.' (Soft) for the organ part, and 'Man.' (Mancetta) for the organ part. The organ part features a Bourdon pedal point. The score concludes with a double bar line.

Gt. Full to 15th.
Sw. Full, coupled to Gt.
Ba. 16ft coupled to Sw.

POSTLUDE.

FOR PIPE ORGAN.

TH. SALOME.

Tempo di Marcia. ♩ = 84.

The musical score is arranged in three systems, each consisting of a grand staff with a treble clef and a bass clef. The first system includes a 'Gt.' (Great) part in the treble clef and a 'ff' (fortissimo) part in the bass clef. The music is in common time (C) and features a variety of rhythmic patterns, including triplets and slurs. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence. The score is written for a pipe organ, with specific registrations indicated in the left margin.

Fine.

poco allargando.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including several triplet markings. The lower staff is in bass clef and provides a rhythmic accompaniment with similar note values. The system concludes with a double bar line and a fermata over the final note.

The second system of the musical score consists of two staves. The upper staff is in treble clef and features a melodic line with a 'Sw.' (Sforzando) marking. The lower staff is in bass clef and includes a 'p' (piano) dynamic marking. The system concludes with a double bar line and a fermata over the final note.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with complex rhythmic patterns. The lower staff is in bass clef and provides a rhythmic accompaniment. The system concludes with a double bar line and a fermata over the final note.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and a few chords. The key signature has one flat (B-flat). There are repeat signs at the end of the system.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and a few chords. The key signature has one flat (B-flat). Dynamic markings include *cresc.*, *mf*, *dim.*, and *p*. There are repeat signs at the end of the system.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few chords. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together, and a few chords. The key signature has one flat (B-flat). Dynamic markings include *cresc.*, *sf*, and *p*. The system ends with a double bar line and the marking *D.C.* (Da Capo).

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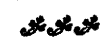
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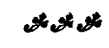
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