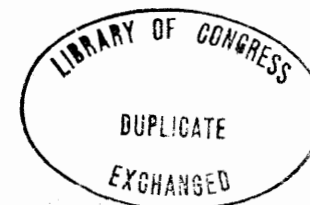
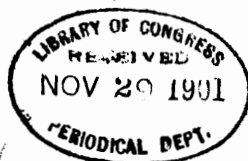


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THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



EDITED BY  
*E. L. Ashford*  
Assisted by *E. S. Lorenz*

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# The Organist.

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SEPTEMBER, 1898.

## Editorial.

### ALFRED MAYHEW SHUEY.

Mr. Alfred Mayhew Shuey, whose portrait we give above, was born in Hamilton, Ohio, in 1847. As his parents were both musical, it is not strange that the two sons and two daughters all became musicians.

The subject of our sketch manifested his love for music at an early age, before reaching the dignity of seven summers picking out upon the piano with one finger any melody he happened to hear. Unlike the average boy, he preferred playing the piano or violin to outdoor sports, so he probably cannot fully appreciate Howell's reminiscences of boyish life in Hamilton. He began the study of the violin seriously at twelve years of age under the direction of Prof. George W. Miller, a fine performer and excellent teacher at Oxford, Ohio, whither his parents had moved to educate their children. He continued his study of the violin under this instructor for six years, becoming an expert performer. During the same period he took up the cornet with Prof. J. E. Newton, and afterwards became the leader of the Oxford Brass Band, going with them in 1864 into the United States service for six months with the 167th Ohio Infantry.

During his residence at Oxford he attended Miami University, that nursing mother of great men, and graduated with honor in 1866. His academic studies probably suffered from his devotion to music, as, in addition to the work indicated above, he took lessons for five years from the distinguished Karl Merz in organ, harmony, composition, and orchestration, using Marx's work on musical composition as a text book. In 1866, after graduating, he moved to Minneapolis, where he still resides.

After a year of instruction on pipe organ and a review of harmony and counterpoint under Prof. E. M. Bowman, now of New York, he dropped further study under teachers. In 1868 he organized the Minneapolis Orchestral Union, composed of twenty-eight or thirty musicians, which gave four concerts each winter for several years.

Mr. Shuey is exceedingly fond of orchestral work, having, at various times, played violin, viola, French horn, and cornet, in organizations like the above. The scoring of music for orchestra or military band and the reading of such scores is his chief musical delight. He has written a number of compositions for full orchestra which have been performed in public, notably his "Scene Pastorale," which was played at one of the Danz concerts with great success. He has written also a "Festival Overture," and a number of marches which have been produced by Gilmore's, Innes's, Liberati's, Ellis Brooks', and many other prominent bands. His "Mass in F" was given at



one of the Danz concerts by full orchestra and large chorus under his direction. He has also directed a vast number of concerts, the largest being that given in the convention of 1892 in Minneapolis, when Depew and McKinley appeared as speakers. This concert netted the convention fund over \$10,000, after paying all expenses.

Mr. Shuey has been playing the organ and directing choirs for twenty-seven years, spending six years at the Plymouth Congregational Church and twenty-one at St. Mark's Episcopal Church, where he still has charge of the musical service. He has an excellent paid quartet and a fine chorus of twenty-six voices, of which he speaks in

the highest terms: "I do not believe there exists in this country a chorus of twenty-six voices containing the quality of voice and the number of fine readers I have in my choir." This not only enables him to prepare fine music quickly and well, but enhances his pleasure in the work.

Formerly secretary of the Century Piano Co., Mr. Shuey's business hours were devoted to the duties and cares of his position, but for the last twenty years his entire spare time has been devoted to the study of the organ, composition, and choir work.

The list of his published compositions is a long one, beyond the limited space at our disposal. It consists almost wholly of sacred music particularly adapted to the use of Episcopal choirs, consisting of Te Deums and Masses as well as smaller compositions.

Mr. Shuey's music is characterized by its harmony, rather than its melody. He has a large harmonic vocabulary and this gives his work, even the simplest, a dignity and calm force entirely appropriate to divine service. Schumann has said that harmony is the king and melody the queen of music, but by paying homage rather to the king, Mr. Shuey reverses Schumann's dictum that the queen must rule. In some solo passages he uses only one note, fairly compelling the singer to intone the words; but what might have been monotonous is relieved by the rich harmonic variety of the accompaniment. Of course, the stately service of a large Episcopalian church does not give opportunity for a brilliant use of rhythm, and this necessarily limits the range of Mr. Shuey's melodic effects.

We are not depreciating the melodies of Mr. Shuey, for they are good and strong, sanely expressive of what he intends to say. What they lack in easy grace and sensuous charm they more than make up by their dignity and impressiveness. Mr. Shuey is fortunate in that he can express his individuality unhampered by considerations of popular taste or commercial results. We trust he may have continued leisure to devote to high class composition and to the preparation of excellent and elevating choir music like his Christmas anthem, "O Little Town of Bethlehem," No. 68 of Lorenz's "Octavo Anthems," which took the second prize in the *Choir Leader* contest by the unanimous vote of the judges.

## THE PRELUDE OR OPENING VOLUNTARY.

In these days, when the simple, unpretentious service of former times has been replaced by the more elaborate and ornate form, the organ prelude becomes an important factor in the public services of the church. It is, so to speak, the means of preparation for the prayer and praise that is to follow. Possibly not enough thought is given by the average organist to this number. Many very good and even skillful players look upon it as hardly belonging properly to the service, but a sort of something thrown

in for good measure," so that what they play, or the spirit in which it is rendered, is made of little account. It seems to us, however, that this is a mistaken view of the case. The organist should remember that it is much easier for the minister and choir to impress the congregation by prayer, exhortation, and hymn or anthem than by musical sounds, (however sweet) that are not wedded to words that direct and lead the mind and heart to holy thoughts. Consequently, if he would have the service one harmonious whole, he must select the opening voluntary with a view to accomplish, either by reverent style or familiar association, the object of turning the minds of those present from worldly thoughts to the real purpose of the service. The few moments of quiet meditation before the worship of the day begins may be helped or retarded by the character of the organ prelude. If dignified and really religious in style, it will prove an assistance. On the other hand, a selection of a trifling and frivolous nature will as certainly be a hindrance and stumbling block to some of the worshippers.

The wonderful variety to be obtained from the organ, is, of itself, a temptation to many organists to use a class of music that shows off the best solo stops and produces the most pleasing contrasts of tone color. Airs from the popular and familiar operas are frequently drawn upon for this reason. The "Miserere" from "Trovatore," the exquisite quartet from "Rigoletto," or the sextet from "Lucia di Lammermoor" are all most pleasing to the ear when rendered upon the organ. But what about the effect they produce on the mind of the listener through the medium of association? Hardly the right sort, one must admit. The same objection may justly be raised when it comes to the sentimental songs of the day, which one frequently hears played slowly and softly as opening preludes, for no amount of skillful changing and twisting will endow a love song such as "Oh Promise Me" with the proper religious element for divine service. It will always associate itself with the words to which it was originally written, and suggest the concert room rather than the sanctuary. There is, however, one class of secular music that may be freely drawn upon for the prelude, viz: the slow movements of the symphonies and sonatas. These great tone poems, so dignified in form and lofty in conception, may be used without the fear of calling to the mind of the listener any but elevated and pure thoughts. To these beautiful selections may be added a great number of solos from sacred oratorios and cantatas, besides the numerous preludes written expressly for church purposes by the great organists of the present day. The length of the prelude used must depend largely upon the remainder of the service. If it is to be followed immediately by an anthem, it should be somewhat shorter. If the service is one containing much music, it is not best to play too long an opening voluntary. In the English cathedrals this number is abbreviated to a few dignified

chords and modulations, just simply sufficient to bring the singers into the choir-stalls. Probably this is done because the service is fully choral, and, with so much singing it would not be in good taste to over burden it with a long and elaborate prelude.

It seems to us that the great object to be kept in view is the fact that the prelude is really and truly a part of the service, and that it should lead up to and harmonize with what is to follow. It need not always be soft and subdued in its character. On the contrary, a bright, joyous number is frequently effective, and, if the anthem or opening sentence to follow after is in the nature of a prayer, the contrast will add to the effect of both numbers. On the other hand, a quiet subdued selection will enhance the brightness and joy of an anthem of praise and thanksgiving. The organist who has at heart the usefulness of the entire service, will make no great mistakes in selecting his preludes, for he will set aside all effort at personal display for the better and wiser purpose of helping others.

## Miscellany.

### THE CHURCH ORGANIST.

An article on "Church Organists," which the author states is "the result of long years of observation in regard to church organists," will be of stimulating interest to members of the guild.

Probably in no country in the world are there so many dextrous organ players as in our own. Their name is legion; all over the land young men have acquired the art of handling the organ with skill, they have mastered all its resources, and perform with accuracy the most difficult compositions.

Yet the church organist is a rara avis. I cannot recall ever having heard of a dozen of real ability, who addressed themselves to their duties with an intelligent comprehension of what the occasion demanded. They are mainly chosen for virtuosity, when in fact, that has little opportunity for display in the ordinary Protestant service. The true art of the church organist begins where the virtuoso ends. The concert organist is to the church organist what the elocutionist is to the orator, for demand is made on the church player for the exercise of the very highest art, far beyond nimbleness of finger or foot.

The variations of Thiele and the fugues of Bach have no proper place in the modern church worship, the function of the player being, when rightly understood, to induce worshipful and devotional feeling, and prepare the audience for the solemn offices of the service. To this end he is called upon to improvise, to construct in interlude, prelude and response a series of musical epigrams, demanding the exercise of the highest musical intelligence. Now here is just where our players fail. I have listened to the

best performers in this and other cities, and have been amazed at the total ignoring of the very rudiments of musical composition in their extempore work. Whether written or extempore, music, in order to be music, must, like speech, have form; like poetry it must have rhythm, measure, and periodicity, and these seem to be almost universally ignored. An interlude must be in the rhythm of the tune it punctuates, it must have the length of phrase prescribed by the laws of music, it must have a beginning, a progression, and a conclusion.

Music, like any language, to be intelligible must have form. Chords strung together without rhythm are meaningless as the reading of beautiful, sonorous words down the page of a dictionary, they are merely jargon. And this is what we usually hear from our most accomplished performers—merely senseless jargon, a stringing together of chords, saying nothing, meaning nothing, without a musical idea, in short, tuneful drivel.

For this reason, very largely, the organ takes little place in the worship, but is regarded with entire indifference by the audience. Their attitude shows complete unconcern, and the noble instrument becomes merely a stop-gap.

The method of choosing organists is absurd. A number are convoked who play music practiced very likely for years and the slowest piece and the liveliest foot and finger win the prize. This is like testing a horse for speed, when you want him for draught purposes. The true method of determining the ability of a performer to do church work is to give him two tunes of widely different character to play, with interludes between the verses. If he gives out the tunes in exact, metronomic time, with a due regard for the character of the verses, if his interludes can be written down and make musical sense, having rhythm, measure, and periodicity, it may be considered that he is an artist, otherwise only an automaton.

It only remains for me to say that I find another grievous fault in the constant changing of the stops in giving out a hymn, and in the accompaniment of voices, a weakness and frivolity which is painful to the listener, producing the effect of unrest and self-consciousness in the performer, who seems rather to be searching for odd noises than to be playing in the house of God with a serious purpose. It is musical trifling, which is altogether too prevalent.

Much yet remains to be said regarding the adoption of music to the character of the service, to be "grave or gay," joyful or penitential, but doubtless this will be taken up by older and abler writers.—*R. H. Woodman, in the Evangelist.*

Dr. E. J. Hopkins, until recently organist of the historic old Temple Church, in London, promised to issue a "Handbook on the Organ" when he reached the age of eighty. He has passed that period and will now devote considerable time to labors with the pen.

Gt. Melodia & Doppel Flute.  
Sw. Soft 8' & 4'.  
Ed. Bourdon.

# LORD DISMISS US.

15524 42

1sk  
11  
164

E. L. ASHFORD.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of  $\text{♩} = 66$  and a dynamic marking of *Man.* (Moderato). A bracket indicates the piano's sustain pedal is to be closed. The second system features a *Man.* dynamic, a *cresc.* (crescendo) marking, and the instruction "add Oboe." above the treble staff. The third system includes *dim. lento.* (diminuendo, slow), *poco rit.* (poco ritardando), and *a tempo* markings. It also contains the instructions "Oboe off." and "Sw closed" (piano sustain pedal closed). The fourth system continues the piano accompaniment. The score concludes with a double bar line.

♩ = 60.

*Sw. full.*

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 begins with a series of chords in the right hand and a simple bass line in the left hand. A double bar line appears after the first few measures. Following the double bar line, the right hand features a more complex melodic line with slurs and ties, while the left hand continues with a steady bass line. The tempo marking *Sw. full.* is positioned above the first measure of this section.

The second system of musical notation continues the piece. It features two staves. The right hand has a melodic line with various intervals and slurs. The left hand provides a harmonic accompaniment with chords and moving bass notes. A *rall.* marking is placed below the first measure of this system.

The third system of musical notation shows further development of the musical themes. The right hand continues with its melodic line, and the left hand maintains its accompaniment. The notation includes various note values and rests.

The fourth system of musical notation concludes the page. It features two staves. The right hand has a melodic line that ends with a flourish. The left hand has a bass line that also concludes. A *rall.* marking is placed below the first measure of this system. The system ends with a double bar line.

$\text{♩} = 66.$

Full Organ

The musical score is written for a full organ and consists of four systems, each with a treble and bass staff. The tempo is marked as quarter note = 66. The piece is in 3/2 time. The first system begins with a treble staff containing a series of chords and a bass staff with a simple accompaniment. The second system continues with similar textures. The third system features more complex chordal structures. The fourth system concludes with the instruction *largamente.* and a final cadence.

Gt. Full.  
Ed. 16' coupled to Gt.

# CLOSING VOLUNTARY.

*Allegro maestoso.* ♩ = 164.

ANTOINE EDOUARD BATISTE.

The musical score is written for guitar and piano. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 164 beats per minute. The score features complex chordal textures and rhythmic patterns, with some passages marked with brackets in the piano part. The piece concludes with a final cadence in the piano part.



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). The music features a variety of chords and melodic lines, including a prominent eighth-note pattern in the bass staff.

*upper notes ad lib.*

The second system of musical notation continues the piece. It features a melodic line in the upper staff with a series of ascending eighth notes, and a more rhythmic bass line. The notation includes various chordal textures and melodic fragments.

The third system of musical notation shows a continuation of the musical themes. The upper staff has a melodic line with some grace notes, while the lower staff provides a steady accompaniment with chords and moving lines.

The fourth system of musical notation concludes the page. It features a final melodic phrase in the upper staff and a corresponding bass line. The music ends with a clear cadence in both staves.

Gt. Full to 15<sup>th</sup>.  
Sw. Full.  
Op. Dia.

# GAVOTTE IN G.

ALFRED RAWLINS.

♩ = 108.

The musical score is written for guitar and piano. It consists of four systems of music. The first system includes a tempo marking of 108 beats per minute. The guitar part is written in the treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in the bass clef. The score includes various musical notations such as chords, arpeggios, and melodic lines. Performance instructions are provided for the guitar, including 'Gt.', 'Man.', and 'Sw. closed.'. The piece concludes with a double bar line.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines. A 'Ped.' (pedal) marking is present in the lower staff.

# IF WITH ALL YOUR HEARTS.

From *Elijah*.

FOR REED ORGAN.

MENDELSSHOHN.

Andante con moto ♩ = 72.

The second system of the musical score continues the piece. It features two staves in treble and bass clefs. The tempo is marked 'Andante con moto' with a quarter note equal to 72 beats per minute. The music is in 3/4 time and one sharp key signature. The upper staff has a melodic line with various dynamics including piano (*p*), forte (*f*), and piano (*p*). The lower staff provides a steady accompaniment with chords and moving lines. A 'rit.' (ritardando) marking is present in the lower staff of the third system.

The third system continues the piece, featuring two staves. The upper staff has a melodic line with dynamics including piano (*p*) and pianissimo (*pp*). The lower staff provides a steady accompaniment with chords and moving lines. A 'rit.' (ritardando) marking is present in the lower staff.

Gt. Melodia, Doppie Flute & Principal.  
Sw. Dulciana, Oboe, Bourdon & Flageolet.  
Ba. Bourdon.

# AIR RELIGIEUX.

JUVIN.

Andante ♩ = 88.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is marked 'Sw. dolce.' and includes a 'cresc.' marking. The second system features 'Gt.' and 'Man.' markings. The third system includes 'Gt.' and 'Sw.' markings. The fourth system concludes with 'dim. e rit.' markings and a final cadence. The score is written in 3/4 time with a key signature of one flat (B-flat).

Sw. Full.  
Ed. 16'

# IN HIS COURTS.

KING.

*With animation.*  
♩ = 72.

*f*

*ad lib.*

*ff*

*sf*

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system includes a tempo marking 'With animation' and a metronome marking '♩ = 72'. The piano part begins with a forte dynamic 'f'. The vocal line for 'KING' is introduced in the first system. The second system features a fortissimo 'ff' dynamic in the piano part. The third system includes a sforzando 'sf' dynamic in the vocal line. The score concludes with a double bar line at the end of the fourth system.

Gt. Soft 8' & 4.  
Sw. Stopped Dia & Flute.  
Bourdon.

# HYMN OF PRAISE.

ANTOINE EDOUARD BATISTE.

Andante con moto. ♩ = 92.

*Sw molto legato.*

*rit.*

Gt.

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and includes a fermata over a measure. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'Sw.' (Swell) marking is present in the second measure of the bass staff.

The second system continues the musical piece. The treble staff has a melodic line with some rests and a fermata. The bass staff features a more active accompaniment with eighth-note patterns and chords.

The third system shows the continuation of the melody in the treble staff and the accompaniment in the bass staff. The bass staff has a steady eighth-note accompaniment.

The fourth system concludes the piece. The treble staff has a melodic line that ends with a fermata. The bass staff has a final accompaniment line with a fermata. The system is enclosed in a double bar line.

Gt. Melodia & Flute.  
Sw. Dolce.  
Bourdon.

# EVENING HYMN.

"The day is gently sinking to a close,  
Fainter and yet more faint the sunlight glows."

E. L. ASHFORD.

$\text{♩} = 50.$

The first system of musical notation for 'EVENING HYMN.' consists of two staves. The upper staff is for the guitar (Gt.) and the lower staff is for the Bourdon. The music is in 3/4 time and features a melodic line with various ornaments and a steady accompaniment. A 'dim.' (diminuendo) marking is present in the latter part of the system.

The second system of musical notation continues the piece. It begins with the instruction 'piu animato.' and a dynamic marking of 'mf' (mezzo-forte). The music features several triplet figures in both the upper and lower staves, creating a more rhythmic and active texture.

VESPER HYMN.  
*L'istesso tempo.*  
(Melody to be well sustained.)

The first system of musical notation for 'VESPER HYMN.' consists of two staves. The upper staff is for the guitar and the lower staff is for the Bourdon. The music is in 3/4 time and features a melodic line with various ornaments and a steady accompaniment. A 'rit.' (ritardando) marking is present in the latter part of the system, followed by a 'dim.' (diminuendo) marking. The instruction 'Sw closed.' is also present.

The second system of musical notation for 'VESPER HYMN.' consists of two staves. The upper staff is for the guitar and the lower staff is for the Bourdon. The music is in 3/4 time and features a melodic line with various ornaments and a steady accompaniment. A 'dim.' (diminuendo) marking is present in the latter part of the system.



Musical score for guitar (Gt) and soft piano (Sw). The score is in a key with two flats and common time. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Performance markings include *ped.* (pedal) and *morendo* (diminuendo).

# ALBUM LEAF.

Sw. Soft. 8ft.

**Larghetto** ♩ = 69

CARL W. GRIMM.

First system of the musical score. It begins with a treble clef and a common time signature. The bass clef part features a rhythmic accompaniment. Performance markings include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).

Second system of the musical score. The treble clef part has a melodic line with slurs. Performance markings include *f* (forte), *con anima*, *cresc.*, *f*, and *stringendo*.

Third system of the musical score. It includes tempo markings *poco rit.* and *al tempo tranquillo*. Performance markings include *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), *dim.*, and *pp* (pianissimo).

Gt. Viol di Gamba.  
Sw. Dulciana.  
Ped. Bourdon.

# FUNERAL VOLUNTARY.

JULIUS ANDRE.

Andante  $\text{♩} = 92.$

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes a bracketed 'Gt.' part in the treble clef. The second system includes a bracketed 'Sw.' part in the treble clef. The score is marked with 'Andante' and a tempo of 92 quarter notes per minute. Pedal markings 'Man.' and 'Ped.' are placed below the bass staff in various measures. The piece concludes with a 'rit.' (ritardando) marking in the final measure of the fourth system.

{ Gt. Full to 15<sup>th</sup>.  
Sw. Op. Dia.  
Gt. to *Ad.*

# HARVEST PRAISE.

ANTON ANDRÉ.

**Maestoso con moto** ♩ = 108.

*Red.* *Man.* *Red.* *Man.* *Red.*

*Man.* *Red.*

*poco animato.* *Man.* *Red.* *Red.*

*Man.* *Red.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The word "Man." is written below the bass staff towards the end of the system.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes in both hands. The word "Ped." (pedal) is written below the bass staff at the beginning of the system, and "Man." (mano) is written below the bass staff in the middle of the system.

The third system shows further development of the melody and accompaniment. The right hand has a more active melodic line, while the left hand provides a steady accompaniment. The word "Man." is written below the bass staff at the beginning of the system, and "Ped." is written below the bass staff in the middle of the system.

The fourth system concludes the page. It features a variety of musical notations, including slurs and ties. The word "Ped." is written below the bass staff at the beginning of the system.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand has a more complex texture with chords and moving lines, while the left hand continues with eighth-note patterns. The key signature remains two sharps.

Third system of the piano score. The right hand shows a dense texture with many notes, including some triplets. The left hand has a steady eighth-note accompaniment. The key signature is two sharps.

Fourth system of the piano score. The right hand features a prominent triplet pattern in the first three measures. The left hand continues with eighth-note accompaniment. The key signature is two sharps.

Gt. Clarionet or Gamba.  
Sw. Dulciana & Flute.  
Bw. Bourdon 16'

# MELODY IN B FLAT.

E. L. ASHFORD.

*Allegretto ma non troppo.* ♩ = 58.

Sw.  
Gt.  
Sw. *rall.*  
a tempo  
L.H. *rall.*  
Sw.  
Gt.

Sw. Gt. poco cresc. Sw.

f rall. a tempo Sw.

L.H. rall.

poco a poco dim.

Sw. Op. Dia., Gemshorn & Violina.  
Gt. Melodia.  
Bw. Bourdon.

# MINUET.

Grazioso, ma non troppo allegro. ♩ = 80.

C. MARSHALL.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a piano part with a 'Sw' (swell) marking and dynamics of *p* and *mf*. The second system continues the piano part with dynamics of *mf*, *f*, and *pp*. The third system introduces a guitar part with a 'Guit' marking and dynamics of *f* and *pp*. The fourth system continues the guitar part with a *pp* marking. The piece concludes with a double bar line and repeat dots.



The first system of music consists of two staves. The treble staff begins with a *mf* dynamic marking and contains a series of chords and melodic lines. The bass staff features a steady eighth-note accompaniment. A *f* dynamic marking appears in the middle of the system.

The second system continues the musical piece. It features a *f* dynamic marking in the treble staff. The bass staff has a *p* dynamic marking. A *Sw.* (Swell) marking is present in the bass staff towards the end of the system.

The third system shows a *pp* (pianissimo) dynamic marking in the treble staff. The bass staff continues with its accompaniment, ending with a *pp* dynamic marking.

The fourth system concludes the page. It includes the text *rit - - en - - u - - to.* written below the treble staff. The treble staff features *sfz* (sforzando) dynamic markings. The bass staff has a *sfz* dynamic marking. The system ends with a double bar line.

Gt. Viol di Gamba.  
Sw. Oboe & Flute.  
Cello Soft 16 ft.

# ELEVATION.

J. L. BATTMANN

**Allegretto** ♩ = 120.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes the instruction *Sw. p* (Soft Piano) and a *Cello* marking. The second system includes *Man.* (Mandolin) and *Cello* markings. The third system includes *Gt.* (Guitar) and *Man.* markings. The score is written in 6/8 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings and breathings are indicated throughout the piece.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with numerous slurs and fingerings (1, 3, 4). The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It includes a piano dynamic marking 'p' and a 'Sw.' (Swell) instruction. The upper staff has intricate melodic passages with slurs and fingerings. The lower staff features a steady accompaniment with some chordal textures.

The third system of musical notation shows further development of the melodic and harmonic material. The upper staff contains a series of slurred notes, while the lower staff maintains a consistent accompaniment pattern.

The fourth system of musical notation concludes the page. It features a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff, ending with a double bar line.

Gt. Dulciana.  
Sw. Oboe & Flute coupled to Gt.  
Ed. Bourdon coup. to Gt.

# BESIDE THE STILL WATERS.

ADOLPH HESSE.

*Andantino.*  $\text{♩} = 50.$

*Gt. p*  
*Man.* *Ed.* *Ed.*

*dim.* *p* *Man.*

*Ed.*

*rit.* *Ed.*

Gt. Diapasons, Flute & Principal.  
Ed. Bourdon.

# CHORAL.

MENDELSSOHN.

Andante. ♩ = 100.

The first section of the choral piece is in G major and 4/4 time, marked 'Andante' with a tempo of 100 beats per minute. It consists of two systems of staves. The first system shows the piano accompaniment for the Great Diapasons, Flute & Principal, and Ed. Bourdon. The music is characterized by a steady, flowing accompaniment with a mix of chords and moving lines. The second system continues the piece, maintaining the same tempo and key signature.

## BUT THE LORD IS MINDFUL OF HIS OWN.

Sw. 8' stops.

MENDELSSOHN.

Andantino. ♩ = 66.

The second section of the choral piece is in G major and 4/4 time, marked 'Andantino' with a tempo of 66 beats per minute. It consists of two systems of staves. The piano accompaniment is for Sw. 8' stops. The music is more intricate and features a variety of dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), and *rit.* (ritardando). The first system includes a *p* marking in the bass staff and a *rit.* marking in the treble staff. The second system includes *cresc.*, *mf*, *dim.*, *p*, and *rit.* markings across both staves.

Gt. Diapasons, Gamba & Principal.  
Sw. Soft 8' & 4'.  
Bourdon.

# PRINCE OF PEACE.

E. L. ASHFORD.

**Allegretto.**

The first system of music features a treble clef staff with a Gt. (Guitar) part and a bass clef staff with a Bourdon part. The tempo is marked *Allegretto*. The Bourdon part is marked *ad lib.* and the Gt. part is marked *Man.* (Mancera).

The second system continues the piece. The Gt. part is marked *Gt.* and the Bourdon part is marked *ad lib.* and *Man.* (Mancera).

The third system includes tempo changes. The Bourdon part is marked *ad lib.* and *Man.* (Mancera). The Gt. part is marked *Gt.*. The tempo changes from *Allegretto* to *rall.* (rallentando) and then to *Andante*. The instruction *Reduce Gt. to Gamba.* is written below the Gt. staff. The Bourdon part is marked *Sw.* (Soft) and *Man.* (Mancera).

The fourth system continues the piece with the Gt. part marked *Gt.* and the Bourdon part marked *ad lib.* and *Man.* (Mancera).

Sw. add Oboe.

Gt. Sw.

Low

Low

Low

Low

Low

Low

add Diapasons.

Gt. Allegretto.

Sw.

Low

Low

Low

Low

Low

Gt. piu animato.

Full to 15th. a tempo

Gt. to Low

Low

Low

Low

Low

Low

Adagio.

Low

Low

Low

Low

Low

Low

Gt. Diapasons & Principal.  
Sw. Full without Reeds.  
Ed. Bourdon.

# IMPROMPTU.

**Allegro** ♩ = 80.

C. MARSHALL.

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 one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The score includes various dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo). Performance instructions include 'Gt. f', 'Sw. p', 'Gt.', and 'Ed.'. The music features intricate piano textures with arpeggiated figures and flowing melodic lines in the guitar part, often with slurs and accents. The piece concludes with a final chord in the piano part.



*poco rit.*  
*Sw. p a tempo*

*cresc.*  
*Gt.*  
*p*

*Full to 15th*  
*f*  
*p*  
*Red.*

*Sw to Gt.*  
*f*  
*ff*

Gt 8 and 4ft stop.  
Sw Oboe, Bourdon, Gemshorn & Flageolet.  
Ped. Bourdon.

# MARCHE.

CHARLES GOUNOD

**Adagio.**

L.H. Gt. **ff** **Allegro.** Sw. *dim.* *p*

**Allegretto** *p* Sw. closed. **Tempo di Marcia.** *p*

*cresc.* *dim.* *p*

*cresc.* *dim.*

Gt. Sw. *dim.*

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The melody features eighth and sixteenth notes with some slurs. A crescendo (*cresc.*) is marked over the middle section, followed by a decrescendo (*dim.*) towards the end of the system.

Second system of musical notation. Treble clef, key signature of two sharps. The piece starts with a forte (*f*) dynamic, then moves to piano (*p*). The texture is primarily chordal. Dynamics fluctuate between *f* and *p* throughout the system.

Third system of musical notation. Treble clef, key signature of two sharps. The system begins with the instruction *Sw. ad lib.* (Swing ad libitum). The dynamics are *Sw<sup>p</sup>* (Swing piano), *cresc.* (crescendo), and *f p* (forte piano).

Fourth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *f*, *p*, *Gt. f* (Guitar forte), and *Sw<sup>p</sup>* (Swing piano). The notation includes some slurs and rests.

Fifth system of musical notation. Treble clef, key signature of two sharps. Dynamics include *cresc.* (crescendo), *f* (forte), and *f* (forte). The system concludes with a final chord.

First system of a piano score. It consists of two staves, treble and bass clef. The music features complex chordal textures and melodic lines. The key signature has one sharp (F#).

Second system of a piano score. It consists of two staves, treble and bass clef. The music continues with similar textures. A *rit.* (ritardando) marking is present in the final measure of the system.

Third system of a piano score. It consists of two staves, treble and bass clef. The music features complex chordal textures and melodic lines. A *p* (piano) marking is present in the first measure of the system. A *cresc.* (crescendo) marking is present in the middle of the system, and a *dim.* (diminuendo) marking is present in the final measure of the system.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The music continues with similar textures. A *cresc.* (crescendo) marking is present in the middle of the system, and a *dim.* (diminuendo) marking is present in the final measure of the system. The instruction "Gradually reduce Sw. to Oboe." is written above the system.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The music continues with similar textures. A *pp* (pianissimo) marking is present in the first measure of the system. A *ppp* (pianississimo) marking is present in the final measure of the system.

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