

JAN 19 1899

Periodical Dept.

Vol. 2

January, 1899

No. 6

LIBRARY OF CONGRESS
DUPLICATE
EXCHANGED

THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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

TERMS
\$1.50 per Year,—35c. Single Copy

Lorenz & Co., Publishers
Dayton, Ohio

Copyright, 1897, by E. S. Lorenz

610

Part...

TAKE YOUR CHOICE.



OUR TWO NEW SUNDAY-SCHOOL SONG BOOKS.

FOR USE IN SUNDAY SCHOOLS, YOUNG PEOPLE'S SOCIETIES, GOSPEL SERVICES, AND ALL DEVOTIONAL MEETINGS.

SIFTED WHEAT.

The new Song Book by the well-beloved writer for the Sunday-school and Gospel Meeting, CHAS. H. GABRIEL.

THIS BOOK is the product of Mr. Gabriel's prime, and will add new luster to his already brilliant reputation. He is here at his very best, no previous book having so many gems from his pen as this. He has also secured the co-operation of many other song writers, who give the needed variety of style.

THE HYMNS are practical and devotional, looking to the development of an earnest and energetic spiritual life. The music only emphasizes the sentiments of the words in an impressive and soul-stirring way.

THE USE of a generous selection of standard hymns and songs adds to the devotional value of the book. The book containing two hundred and twenty-four pages, these hymns do not curtail the amount of new material.

THESE BOOKS are well printed and strongly bound, and are unusually pleasing to see and handle. The prices are those usual with books of new music for Sunday schools by reputable authors—35 cents per copy, postpaid; \$3.60 per dozen, or \$30.00 per hundred by express, charges unpaid.

RICHES OF GRACE.

A phenomenal array of authors. It was prepared by the following famous writers of popular sacred music: E. S. Lorenz, Chas. H. Gabriel, W. A. Ogden, J. H. Tenney, Adam Gelbel, D. E. Meyers.

IT HAS nearly two hundred songs by these and a score of other well-known writers which have never appeared in book form before, being "brand-new" new.

THE VARIETY of authorship assures variety of style of music. This is made a still more valuable feature by the many other authors, such as Doane, Parks, Ashford, McPhail, and others, who furnish their best songs.

THE HYMNS are fresh and vigorous, full of strikingly put truth and genuine feeling, and are in good literary style and form. They are fresh, honest, good work, that make for righteousness and a more useful life. The book has only been issued a short time, and already **OVER 70,000 COPIES HAVE BEEN SOLD.**

Examination Offer. Any pastor, Sunday-school superintendent, or chorister whose school is planning to get new song books will be sent a copy of either or both of the above for examination, provided he agrees to return the books in good condition, postpaid, within sixty days, if not adopted. If one is adopted and an order for not less than one dozen copies is sent to LORENZ & Co., with cash, he will be allowed to retain the sample of that book free of charge, the other sample to be returned.

The organ music which has appeared during the last year in the ORGANIST is now reissued in permanent book form.

ASHFORD'S ORGAN VOLUNTARIES No. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by twenty-four authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter, it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

TABLE OF CONTENTS.

EDITORIAL.	
PLAYING THE HYMN TIME, - - - - -	1
WORDS OF CHEER, - - - - -	1
MISCELLANY.	
ETCHING FROM THE LIFE, - - - - -	1-2
MUSIC.	
ALLEGRETTO, - - - - -	E. L. Ashford, 163
PRELUDE, - - - - -	Ch. H. Rinck, 165
FESTIVAL MARCH, - - - - -	George C. Richardson, 166
INTRODUCTION AND FUGUE, - - - - -	Stanley, 170
SPANISH HYMN, - - - - -	E. L. Ashford, 174

OFFERTOIRE, - - - - -	J. L. Battmann, 177
PRELUDE IN E FLAT, - - - - -	Alex. Guilman, 180
OPENING VOLUNTARY, - - - - -	E. L. Ashford, 182
KYRIE ELEISON, - - - - -	Cassali, 183
INVOCATION, - - - - -	Filippo Capocci, 184
REVERIE, - - - - -	E. L. Ashford, 186
LITTLE PRELUDE, - - - - -	J. L. Battmann, 187
MINUET IN F, - - - - -	Alfred Rawlings, 188
NOCTURNE, - - - - -	Mendelssohn, 190
ELEVATION, - - - - -	Filippo Capocci, 191
BERCEUSE, - - - - -	Gaston de Lille, 192
ANDANTE IN D, - - - - -	Mozart, 193
INTERLUDE, - - - - -	Chopin, 193
COMMUNION, - - - - -	Stewart, 194

Simplest! Handsomest! Best!

The Bartley Open Book-Holder

HOLDS ALL BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music-rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel ornamented, 50 cents; Sterling Silver, \$2.00.

THE CHOIR HERALD.

EASIEST TO LEARN. EASIEST TO SING. BEST MUSIC WITH LEAST PRACTICE.

Editors: E. S. Lorenz, Chas. H. Gabriel, W. J. Kirkpatrick.

DEVOTED EXCLUSIVELY TO EASY CHOIR MUSIC.

ITS POINTS.

1. Its contributors will include the best music writers of easy music in the country. The same writers that have made the CHOIR LEADER a success will contribute to this journal their simpler writings. The list will certainly include your favorites.
2. It will be edited to meet the needs of untrained chorus choirs, or those who have little time for practice.
3. The music will range from the extremely simple to the easier grades of anthems. Melody will be cultivated rather than harmony. A spirited style of music will prevail.
4. It will contain from twenty to twenty-eight pages of music every month, equaling the CHOIR LEADER and surpassing all other choir journals in amount.
5. It will supply music for all special occasions.
6. Its reading matter will be the same as the CHOIR LEADER, including illustrations and practical hints.

PRICES Single subscriptions, 75 cents; clubs of five to eight, to one address, 60 cents each per year; clubs of nine or more, 50 cents per year. On receipt of cash for annual subscription, a substantial binder sent free.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechs- oder acht Seiten Chormusik umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, etc. bringen.
 2. Der Lesestoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.
 3. Die Musik wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwinghaft, und melodisch, ohne daher in das Seichte und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.
 4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 75 Cents. Einzelne Nummern, 10 Cents das Stück, \$1.00 das Duzend. Portofrei.
- Jeder Untersreiber bekommt eine Einbandsdecke frei?

The Organist.

E. L. ASHFORD, Editor
E. S. LORENZ, Assistant Editor
LORENZ & CO., Publishers

ISSUED BI-MONTHLY.

Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

Advertising Rates:

\$1.50 per Inch of Fourteen Agate Lines.

JANUARY, 1899.

Editorial.

* PLAYING THE HYMN TIME.

It is really surprising how few of our church organists appreciate the value of clear and decided phrasing in the playing of hymn tunes. Many players who possess good technical ability, and are capable of doing really fine work, (which they display in their excellent rendition of opening voluntary and postlude) are yet so grossly neglectful in their hymn playing that it sets one to wondering why this form of church music was ever invented. There are a number of popular ways to "give out" the tune, all equally bad. Some organists will play it through almost (if not quite,) as fast again as it ought to be sung. If it is a tune in double or common time, this mode of treatment brings it down, (or up) to the level of a quick step. If the rhythmic form is triple, then we have a very poor waltz out of what would perhaps be a very good hymn tune if properly rendered, for, in two such opposite and antagonistic forms as these, the rhythmic beauty and virtue of the one, is likely to become the ugliness and disgrace of the other. But after all, the worst feature of this hurry-scurry style, is that it totally unfits the congregation for joining in the singing of the hymn. Instead of acting as a guide, and impressing by clean cut and strongly marked phrases the rhythmic force of the tune, this method confuses the average listener until "he don't know where he's at" and generally fails to discover his own whereabouts until the singing is nearly over. Another popular method is to play the tune very, very softly, with an air of apology, as if to say "I really hope you will forgive me for playing this wretched composition at all, I assure you I would'nt do it if I could help myself,

but those old fossils over in the amen corner are determined to have the hymns their fathers and mothers sang, no matter how wretched the music. So what is a poor organist to do? There are occasional cases where the pianissimo style suits the sentiment of the hymn, but when the tune possesses any element of strength, dignity, or cheerful praise, such a rendition is equivalent to "shooting on sight," for the poor tune is dead before ever the choir and congregation can get a chance at it.

Then again there is the organist who puts his fingers down on the key board when he begins to play, (which is all right,) and never lifts them up again until the hymn has been sung through, (which is all wrong.) He firmly believes that in order to be a good organist one must only hold on, and on, and on, hold on over the commas that occur in the hymn, hold on from one line of the poetry to the next, and, if possible, connect the verses by a prolonged holding of the last chord, which finally makes the choir and congregation so nervous that they start into the next verse out of self defense. This method effectually eliminates every particle of musical sense of which a hymn tune may be possessed, and makes it mean almost as much to the hearer as if he were listening to the tuning up of an orchestra. As a general rule, it will be found advisable to phrase a hymn tune according to the heavy bars at the end of each line of the words, but in cases where the sense of the word-phrase is carried over the bar into the next line, the musical phrase should be altered to fit the hymn, and just here the taste and discretion of the organist are brought into play.

If he fails to make this nice discrimination, the choir and congregation will realize that something is lacking, though they may not be able to say just what it is. But if he rises to the meaning and beauty of the hymn, and regulates his musical phrases so that they harmonize with, and intensify the sentiment of the words, some of his hearers will go away and say "our organist just makes the organ talk." To-day when he was playing the hymns I could actually hear the words, and I'm sure *any one* could sing to *his* playing, even if they didn't understand music."

The general rule for phrasing given above will also apply to the use of the pedals, which should be managed so as to fall perfectly into line with the work done by the hands. To sum up the matter, give out the tune in the

proper tempo for singing, playing it with full or soft organ according to its character, and the sentiment of the hymn to which it is set, and then *read* the hymn while playing, with a view to following each individual phrase, and don't rest contented until you have "made the organ talk it." *

WORDS OF CHEER.

Dear Mrs. Ashford:

I hope you will not find this letter tiresome or annoying, but nothing encourages me in my work so much as a few words of sympathy and appreciation, and I think it must be true of everyone. So when I see those around me accomplishing that which deserves credit, I like to tell them of it. *** I can see where the "Organist" has improved during the past year. The December number is very fine, and I take especial delight in playing the "Fantasia in A minor," also "By the River." The March, too, is especially good for a children's service. *** Doubtless there are times when you weary of your labor. But pray do not give up your work on the Journal, for we organists really could not exist without it. Sincerely yours,

Miss S. . .

The above letter, far from being annoying, is very welcome indeed. We are glad to know that our efforts to make the "Organist" practically helpful, are proving successful, and the numerous letters of commendation which we receive from time to time, will only serve to make us the more untiring in our efforts to keep the Journal up to its present high standard.

During the coming year it is our intention to publish in the Organist original arrangements from the great Symphonies and Sonatas, bringing them within the scope of small organs, and at the same time preserving their original beauty as far as possible. These numbers will be very valuable to the amateur player whose taste leans toward classic music, but who has not the ability to adapt a piano score to the individuality of the organ. *

Miscellany.

* ETCHING FROM THE LIFE.

The Individual was spending one of his rare, and consequently highly prized, vacations at home, and his mental attitude on the first Sabbath morning after his arrival might appropriately be termed pensive. He still lingered at the breakfast table, stirring his coffee ab-

sently and pondering upon his mother's reproachful protest uttered just as she was leaving the dining-room.

"A church tramp, that is what you are—a regular tramp! And with the kind of training you have had,—I'm surprised at you!"

Condemned by his own confession without doubt, yet who would have thought that the spicy account of his nomadic church life in the great city where he was following his musical profession, would have produced such an effect upon the little mother? He had had some very interesting experiences in his wanderings from church to church, but it must be confessed that he had always been on music rather than on worship bent. He felt a little conscience-smitten now, not so much because of his misdeeds, for he believed that he had gained valuable experience, as on his mother's account. He smiled as he thought of her forceful epithet, but surely there were tears in her voice if not in her eyes, and he resolved that he would be a "church tramp" no longer—at least, while he remained at home, and that he would begin attending church with his mother at once.

Two hours later the Individual, comfortably settled in a hammock on the wide veranda, reviewed his experiences of the morning. Truly, his church vagrancy had developed a critical faculty of which he had hardly been conscious before and which had completely spoiled the service for him. He used to enjoy attending the home church, but this morning nothing had pleased him from start to finish.

The cause of all the trouble seemed to be the organist, who had come since the Individual's last visit. In reply to his artful questions on the way home his mother had conceded several things without really knowing it. For example, she had admitted, that Mr. B., the organist, was in the habit of boasting that he never prepared himself in advance upon prelude or postlude, trusting to the inspiration of the moment for what he was to play. The Individual recalled the slipshod improvisations that had been made to do duty as a prelude and quite sympathized with the minister when he arose and said, "We will now *begin* the service," etc. Surely this was a just, although probably unintentional rebuke, for that prelude was no part of religious worship, and in the case of one listener, at least, it had inspired anything but a devotional frame of mind.

Mr. B. would doubtless declare in self-defense that while people were straggling into the church it made but little difference what was being played and that no experienced organist would expect the prelude to receive any attention. The Individual thought that such preludes as Mr. B.'s certainly never would command respect, but he remembered one church in the city where the prelude was always so helpful a factor in producing a spirit of true worship, that to miss it was to feel a distinct

sense of loss. He believed that the ideal demanded just this kind of a prelude and that with the abundance of music suited to this purpose, there was no excuse for Mr. B.'s indolence.

As the service progressed, matters went from bad to worse. The choir sang an anthem—or what passed for such—which was an arrangement of the wedding march from "Lohengrin." The Individual wondered why the faces of the singers should be wreathed with smiles during the rendering of this selection. At the close of the service, he learned that an elderly widower in the congregation had been married in somewhat unseemly haste, and as this was the first Sunday upon which the bridal pair were to appear, the organist thought that his selection would be a good joke. Not appreciating the point of this witticism at the time, the Individual gave himself up to the thoughts suggested by the music, and lo! it was not the sanctuary and a body of worshippers that he saw, but a bridal procession, gay with gowns of silk and jewels that flashed in the footlights' glare, while a troupe of saucy pages sang the bridal music of the maiden Elsa. When it ceased he pulled himself together with a start. He was not in the opera house, after all, but in church.

He was forced to remind himself of this again—it was evidently a special day musically—when the chorus began "A Song of Peace," arranged from Verdi's "Anvil Chorus," a gentleman in the pew behind turned to his wife with the approving exclamation, "There! that is something like!" Doubtless the strong unison and the full organ pleased him, but the Individual shuddered at the thought of turning this thumping melody into a prayer.

When the congregation attempted to sing the first hymn matters went no more happily. Mr. B.'s habit when he first came of dragging the hymns, had provoked so much criticism that now he was trying to mend his ways, with the result of going quite to the opposite extreme. The congregation bravely joined in the chase after their precipitate organist but only a few succeeded in keeping up the pace. The Individual caught his mother's eye as she stood panting between the first and second verses, and with a twinkle in his own, inquired if she thought she could hold out to the end.

Fortunately for the singers, the interludes were quite as long as the hymn itself, for Mr. B. was in the habit of wandering so far in his modulations, that there often seemed to be grave doubts as to his ever being able to find the original key again. Of course such long interludes could hardly be considered in good taste, but under the circumstances it was difficult to see how the singers could do without them. Mr. B. had an exasperating habit, too, of giving a "soft" organ at intervals during the hymn—just as it pleased him, apparently, and without regard to the words that were

being sung—instead of maintaining the firm and "solid" quality of tone by which a congregation should be led. This trick gave one a curious sensation of being suddenly dropped into a hole, and an uncomfortable feeling that one's own voice was ringing out like a clarion above all the rest.

But when it came to the soprano solo during the offering, Mr. B. suddenly changed his tactics. Both the selection and the voice were beautiful and well suited to each other and this part of the service would have been an unalloyed delight to the Individual had it not been for the accompaniment. There was no longer any "soft" organ. Instead, Mr. B. plunged in with full, sonorous tone, becoming as much a leader of hosts when there was no call for it as he had failed to be when the necessity for leadership had been imperative. The sweet and clear but not very powerful voice of the singer was utterly swamped in the tide of sound that rolled over it. Alas! thought the Individual, that Mr. B. is by no means alone in this fault of loud accompanying, which is shared by many who are otherwise excellent organists.

At the close of the prayer the quartet sang a selection in waltz time. The movement was very alluring and the Individual momentarily expected to see the whole congregation divide itself into pairs and begin dancing in the aisles. He had a vague idea that David once "danced before the Lord," but it hardly seemed that it could have been in waltz time and to such sickly, chromatic, Nellie-was-a-lady harmonies as characterized this selection.

The Individual had no criticism to pass upon the sermon. It was patriotic in its character and delivered with much earnestness, the minister evidently having drawn his inspiration from recent war events. When at the end, however, he proposed that they should *close* the service by singing "Hail Columbia," the Individual groaned in spirit and felt that the tale of musical horrors was complete. But the torture screws were to be turned once more, for after the benediction, the organist burst joyously into "Hail Columbia" again, playing the melody upon the pedals, twisting it into all sorts of fantastic contortions and overlaying it with numberless florid embellishments. To be sure the minister had distinctly implied that the postlude was no part of the service, so perhaps there was some excuse for what would otherwise have been an unpardonable breach of good taste.

But a serious problem now confronted the Individual. Could he really make up his mind to sit under Mr. B.'s ministrations every Sunday during his month's visit at home? It would be a trying experience, but—the next service was a week off and meanwhile who could tell what would happen? At present it was more comfortable to take a nap than to think about Mr. B.

E. C. N.

in N. E. Conservat. Magaz.

Gt 8' & 4ft stops.
Sw Full without reeds.
Ped. 16' coup. to Sw.

ALLEGRETTO.

E. L. ASHFORD

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 'ALLEGRETTO.' and the time signature is common time (C). The key signature has one sharp (F#).

- System 1:** Starts with a tempo marking of 116. The piano part features a triplet of eighth notes in the first measure. The organ part has a triplet of eighth notes in the second measure. Performance instructions include 'Man.' (Mancera) and 'Sw.' (Swell).
- System 2:** Continues the piano and organ parts. The organ part includes a triplet of eighth notes in the second measure. Performance instructions include 'Ped.' (Pedal) and 'Man.'.
- System 3:** Features a dynamic marking of *f* (forte) in the piano part. The organ part includes a triplet of eighth notes in the second measure. Performance instructions include 'Ped.'.
- System 4:** Concludes the piece. The organ part includes a triplet of eighth notes in the second measure. Performance instructions include 'Ped.'.

Musical staff 1: Treble clef contains a melodic line with chords. Bass clef contains a bass line. A bracket labeled "Gt" spans the first few measures. A "Péd." marking is at the end of the staff.

Musical staff 2: Treble clef contains a melodic line with chords. Bass clef contains a bass line. A bracket labeled "Sw" is in the first measure. A bracket labeled "Gt" is in the last measure. A "Péd." marking is at the end of the staff.

Musical staff 3: Treble clef contains a melodic line with triplets. Bass clef contains a bass line. A bracket labeled "Sw" is in the middle. A "Péd." marking is at the beginning of the staff.

Musical staff 4: Treble clef contains a melodic line with triplets. Bass clef contains a bass line. A "Péd." marking is at the beginning of the staff.

Musical staff 5: Treble clef contains a melodic line with triplets. Bass clef contains a bass line. A "Péd." marking is at the beginning of the staff. A "Péd." marking is in the middle. A "f" dynamic marking is in the middle. A triplet is at the end of the staff.

Gt. Dul. & Flute.
 & Bourdon.

PRELUDE.

CH. H. RINCK.

Andante.

Man.

Gt. Full without reeds.
Sw. Full.
Ed. Op Dia.

FESTAL MARCH.

GEORGE C. RICHARDSON.

Allegro con spirito. ♩ = 112.

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 tempo is marked 'Allegro con spirito' with a metronome marking of 112. The score includes various performance instructions: 'Gt.' (Guitar) in the first system, 'Man.' (Mandolin) in the first and second systems, 'ff' (fortissimo) in the second system, and 'mf' (mezzo-forte) in the fourth system. The woodwind parts are indicated by 'Ed.' (Oboe) and 'Sw.' (Saxophone) in the first and fourth systems. The string parts are indicated by 'Man.' in the first and fourth systems. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'ff' and 'mf'.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#).

Second system of musical notation. It includes a guitar part indicated by "Gt." and a forte dynamic marking "ff". The bass line has a "Man." marking. There are triplets in the treble clef.

Third system of musical notation. It includes a forte dynamic marking "ff" and a "Man." marking in the bass line. There are triplets in the treble clef.

Fourth system of musical notation. It features a bass line with a "7." marking, indicating a seventh fret position.

Fifth system of musical notation. It begins with the instruction "calmata" and includes a "Swp" marking in the bass line. The system concludes with the instruction "con fuoco" and a forte dynamic marking "ff" for the guitar part.

The first system of music consists of two staves. The treble staff begins with a melodic line in a key signature of one sharp (F#) and a 2/4 time signature. It features several measures with eighth-note patterns, some of which are grouped with slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

The second system continues the piece. The treble staff shows a melodic line with a *calmata* (calm) instruction above it. The bass staff has a *Swp* (switch) marking, indicating a change in the bass line's texture. Dynamic markings include *mf*.

The third system shows a more active melodic line in the treble staff, with a dynamic marking of *f* (forte). The bass staff continues with a steady accompaniment.

The fourth system features a dynamic marking of *ff* and includes triplet markings (indicated by the number 3) over groups of notes in the treble staff.

The fifth system continues with a dynamic marking of *ff* and includes triplet markings (indicated by the number 3) in the treble staff.

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The first system features a piano introduction with a 'Swmf' (Swell) marking and a 'Man.' (Meno) instruction. The second system continues the piano accompaniment. The third system includes a 'couple Sw to Gt. & add Trumpet.' instruction and a 'Gt.' (Guitar) part marked 'ff'. The fourth system contains triplet markings ('3') in the treble clef. The fifth system concludes with an 'accel e cresc.' (accelerando e crescendo) marking and a final 'Man.' instruction. The score is written in a standard musical notation style with various note values, rests, and dynamic markings.

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon coup.to Swell.

INTRODUCTION AND FUGUE.

STANLEY

Largo. ♩ = 66.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *Sw. f* and includes pedal markings *Ped.* and *Man.*. The second system features a *p* dynamic marking. The third system includes *f* and *ff* dynamic markings. The fourth system concludes with a *p* dynamic marking and a *Ped.* marking. The notation includes various rhythmic values, accidentals, and articulation marks.

FUGUE..
Vivace. $\text{♩} = 84.$

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and some accidentals. The lower staff is in bass clef and contains a guitar accompaniment. A bracket on the left side of the lower staff is labeled "Gt." with a dynamic marking of *f* (forte).

The second system continues the musical piece with two staves. The upper staff features a melodic line with various intervals and accidentals. The lower staff provides a bass line with rhythmic accompaniment.

The third system of the score shows two staves. The upper staff has a melodic line with some slurs and ties. The lower staff continues the bass line with eighth-note accompaniment.

The fourth and final system on this page consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line. A *Ped.* (pedal) marking is present in the lower staff, with a long horizontal line underneath it spanning several measures.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides harmonic support with chords and single notes. Dynamics markings include *f* and *p*. A *Sw.* marking is present in the left hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has a more active bass line with eighth notes and chords.

Third system of musical notation. The right hand has a more static, chordal texture with slurs. The left hand continues with a rhythmic bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a *Sw.* marking and a bass line with chords. Dynamics markings include *f* and *p*.

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 flat (B-flat) and one sharp (F-sharp). The music features a melodic line in the treble clef and a bass line in the bass clef. A guitar part is indicated by the label "Gt." above the treble staff in the final measure, with a brace connecting it to the bass line.

Second system of musical notation, continuing the grand staff from the first system. It features a complex piano accompaniment with chords and moving lines in both the treble and bass staves.

Third system of musical notation. A trumpet part is introduced, labeled "Trumpet." above the treble staff. The trumpet part begins in the fifth measure of this system. The piano accompaniment continues in both staves.

Fourth system of musical notation. The piano accompaniment continues with intricate rhythmic patterns in both staves. A "rit." (ritardando) marking is present above the treble staff in the fifth measure.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line. The piano accompaniment features a "rit." (ritardando) marking in the bass staff in the seventh measure.

Gt. Melodia & Flute.
Sw. Soft 8' & 4'.
Ped. Bourdon 16.

SPANISH HYMN.

To Miss Bertha A. Sheppard,
Cedarrille, N.Y.

Arr. by E. L. ASHFORD

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked as 108 beats per minute. The score includes various performance instructions: *L.H.* (Left Hand) in the first system, *Slower.* in the third system, *Man.* (Moderato) in the third system, *a tempo* in the fourth system, *cresc.* (crescendo) in the fourth system, and *rit.* (ritardando) in the fourth system. Pedal markings (*Ped.*) are present in the third and fourth systems. The piece concludes with a final chord in the right hand.

THEME.

$\text{♩} = 80.$

Sw.

And. ad lib.

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a melody in the right hand and a supporting bass line in the left hand. A bracket labeled 'Sw.' spans the first few measures. The tempo is marked 'And. ad lib.'.

The second system continues the melody and bass line from the first system. It maintains the same 3/4 time signature and key signature.

$\text{♩} = 60.$

Sw. full.

The third system changes the time signature to 12/8 and the tempo to $\text{♩} = 60.$. A bracket labeled 'Sw. full.' spans the first few measures. The melody and bass line continue in the same key signature.

The fourth system continues the 12/8 time signature and $\text{♩} = 60.$ tempo. It features a more active bass line with eighth-note patterns.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth notes and rests, starting with a piano (*p*) dynamic. The bass staff provides a harmonic accompaniment with chords and some eighth-note patterns.

The second system continues the piece. The treble staff features a melodic line with some sixteenth-note passages. The bass staff continues with a steady accompaniment, including some chordal textures.

The third system includes dynamic markings: *cresc.* (crescendo) in the middle of the system, *poco* (poco) in the second measure of the next measure, and *a* (accanto) in the final measure. The bass staff has a *ped.* (pedal) marking under the final measure.

The fourth system concludes the piece. It features dynamic markings: *poco.* (poco) at the beginning, *dim.* (diminuendo) in the second measure, *p* (piano) in the third measure, and *pp* (pianissimo) in the final measure. A *Man.* (Manicé) marking is present in the bass staff of the second measure. A *ped.* (pedal) marking is also present in the bass staff of the final measure.

Gt. Full to 15th.
Sw. Full.
Bourdon coup. to Sw.

OFFERTOIRE.

J. L. BATTMANN.

Allegro moderato. ♩ = 144.

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 3/4. The piece is marked **Allegro moderato** with a tempo of ♩ = 144. The first system begins with a forte (**f**) dynamic and includes the instruction **Gt.** for the guitar. The second system features a **Sw.** instruction for the swanbell. The third system includes a **Gt.** instruction. The score is filled with complex rhythmic patterns, including triplets, sixteenth-note runs, and various chordal textures. Fingerings and articulation marks are clearly indicated throughout the piece.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many beamed eighth and sixteenth notes. The left hand (bass clef) plays a steady accompaniment of quarter notes. A bracket labeled "Sw. closed." spans the first half of the system, indicating a change in piano dynamics.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand features a more active bass line with some slurs and ties.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues with a consistent accompaniment of quarter notes.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand continues with a consistent accompaniment of quarter notes. Fingerings are indicated with numbers 1-5 above the notes in the right hand.

First system of musical notation. The upper staff (treble clef) features a melodic line with several notes marked with a '5' above them. The lower staff (bass clef) contains a bass line with chords and some notes marked with '2', '3', and '1'. A dynamic marking of *p* is present, along with a 'Sw.' (Swell) instruction.

Second system of musical notation. The upper staff (treble clef) shows a melodic line with various fingerings indicated by numbers 1, 2, 3, 4, and 5. The lower staff (bass clef) features a bass line with chords and notes marked with 'p'.

Third system of musical notation. The upper staff (treble clef) is labeled 'Gt.' and contains a guitar-specific melodic line with fingerings 2, 3, 4, and 5. The lower staff (bass clef) contains a bass line with notes marked with 'p'.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line with chords and notes marked with '4'. The lower staff (bass clef) contains a bass line with notes marked with '1', '2', and '3'. The system concludes with a double bar line.

PRELUDE IN E FLAT.

This piece can be executed on a small organ as well as on a large one; on one manual as well as upon several. The pedal is not indispensable but it adds to the effect.

ALEX GUILMANT.

Andante sostenuto. ♩ = 69.

The musical score is written for piano and oboe in E-flat major, 4/4 time, with a tempo of Andante sostenuto (♩ = 69). The score is divided into four systems, each with a piano part on the left and an oboe part on the right. The piano part begins with a dynamic marking of *mf* and includes a *Ped.* instruction. The oboe part enters in the second system with a *p* dynamic and an *add Oboe.* instruction. The score includes various performance markings such as *cresc.*, *Senza Ped.*, and *Ped. e Man.* at the end.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of *mf* and various melodic and harmonic lines.

Second system of musical notation, including a grand staff. It features a dynamic marking of *rit.* and a tempo change to *a tempo*. The instruction "Oboe off." is written above the staff.

Third system of musical notation, featuring a grand staff. It includes dynamic markings of *cresc.*, *f*, and *dim.*

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings of *p*, *cresc.*, and *mf*. The system concludes with a double bar line.

182
Sw. Soft 8ft.
Ped. Soft 16' coupled to Sw.

OPENING VOLUNTARY.

E. L. ASHFORD.

The musical score is written for piano and organ. It consists of four systems of music. The first system begins with a tempo marking of $\text{♩} = 76$. The piano part features a melodic line with slurs and dynamic markings of *p.* and *f.*. The organ part provides harmonic support with chords and moving lines. The second system includes a *Man.* (Manual) marking. The third system features a *f* dynamic marking, a *dim.* (diminuendo) instruction, and a *sempre Ped.* (pedal) instruction. The fourth system concludes with the instruction *close Swell gradually.* and a *Poco rallen - tan - do.* tempo change. The piece ends with a *pp* (pianissimo) dynamic marking and a final *Ped.* instruction.

KYRIE ELEISON

CASSALI

Andante ♩ = 72

The musical score is presented in two systems, each consisting of a grand staff with a treble and bass clef. The first system includes the tempo marking 'Andante ♩ = 72' and the composer's name 'CASSALI'. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The first system's bass line includes markings for 'Man.' (Mancuso), 'Swp' (Sustained Pedal), and 'Ped.' (Pedal). The second system includes a marking for 'L.H.' (Left Hand) in the middle of the staff. The final system concludes with a 'rall.' (rallentando) marking. The piece ends with a double bar line and repeat signs.

Gt Diapasons, Principal & Flute.
Sw Diapasons, Bourdon & Flageolet.
Cw. Bourdon.

INVOCATION.

FILIPPO CAPOCCI.

Andante con moto. ♩ = 88.

The first system of musical notation consists of two staves. The upper staff is marked with a brace and the label "Gt." and contains a melodic line with various ornaments and slurs. The lower staff is marked with a brace and the label "Cw." and contains a bass line with chords and single notes. The key signature has one sharp (F#) and the time signature is 2/4.

The second system of musical notation consists of two staves. The upper staff features a melodic line with a "Swell." marking and a dynamic marking of "p" at the end. The lower staff contains a bass line with a dynamic marking of "p" and a "S. Cw." marking. The key signature changes to two flats (Bb, Eb) and the time signature remains 2/4.

The third system of musical notation consists of two staves. The upper staff is marked with a brace and the label "Sw." and contains a melodic line with chords. The lower staff is marked with a brace and the label "Gt." and contains a bass line with a rhythmic pattern of eighth notes. The key signature remains two flats and the time signature is 2/4.

The fourth system of musical notation consists of two staves. The upper staff features a melodic line with a "Recit P" marking. The lower staff contains a bass line with chords and single notes. The key signature remains two flats and the time signature is 2/4.

Recit.

Gt.

Gt.

Ad.

Sw.

S. Ad.

Ad.

rallen - tan - do.

Sw. Soft 8' and 4'
Bourdon 16'

REVERIE.

To the Rev. D. E. Lorenz.

E. L. ASHFORD

Adagio. Quasi Recitative.

The musical score is written for piano and organ. It consists of four systems of music. The first system shows the piano introduction with dynamics *Sw. f* and *con B.* in the left hand, and *Man.* in the right hand. The second system includes markings for *accel.*, *rit. e dim.*, and *Piu Lento.*. The third system features *pp* in the piano part and *animato.* in the organ part. The fourth system concludes with *poco cresc.*, *accel.*, *f*, *poco rit.*, and *Tempo primo.* The organ part is characterized by sustained chords and melodic lines, while the piano part provides harmonic support with moving bass lines and chords.

188
{ Gt. Op Diapason.
Sw. 8 and 4.
Ta. Bourdon.

MINUET IN F.

ALFRED RAWLINGS.

The musical score is written in 3/4 time with a key signature of one flat (F major). It consists of four systems of music, each with a treble and bass staff. The tempo is marked as quarter note = 96. Performance markings include *Man.* (Mancera), *Sw.* (Swamp), *Gt.* (Guitar), *Red.* (Red), and *p.* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical notation for the first system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music consists of chords and melodic lines. Dynamic markings include *p.* and *Man.*. The word *Gt.* is written above the lower staff.

Musical notation for the second system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings include *mf* and *Man.*. The instruction *add Flageolet.* is written above the upper staff.

Musical notation for the third system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music includes a melodic line in the upper staff and a bass line in the lower staff. Dynamic markings include *p.* and *Gt.*. The instruction *coup. Sw. to Gt.* is written above the upper staff.

Musical notation for the fourth system. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music concludes with a melodic line in the upper staff and a bass line in the lower staff. The instruction *rall.* is written above the upper staff.

Sw. Full without reeds.
Bourdon.

NOCTURNE.

MENDELSSOHN.

Con moto tranquillo. ♩ = 63.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is the piano introduction, marked 'Con moto tranquillo. ♩ = 63.' and includes a 'Bourdon' (pedal point) in the bass. The second system continues the piano accompaniment. The third system is the oboe entry, marked 'mf' and 'Oboe.'. The fourth system is the piano accompaniment for the oboe's part, marked 'Oboe off.' and ending with a repeat sign.

Gt. Doppie Flute.
Sw. Vox Celeste and Violina.
2do. 16ft. Bourdon.

ELEVATION.

FILIPPO CAPOCCI

Adagio. ♩ = 66.

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the piano introduction with 'Sw.' (Sw. Vox Celeste) and 'Man.' (Man. 16ft. Bourdon) markings. The second system introduces the guitar part with 'Gt.' and 'add Bourdon & Prin.' markings. The third system continues the piano part with 'Sw.' markings. The fourth system concludes with 'Sw. to Gt.', 'p cres', 'cen', 'do. f', and 'rallentan - do.' markings, ending with a 'Récit.' section.

BERCEUSE.

Clarabella or Melodia.

FOR REED ORGAN.

Andante con molto. ♩ = 69.

GASTON DE LILLE.

dolce. Seraphone. *tranquillo.* *rall.*

The first system of the score is for the Seraphone. It consists of two staves. The upper staff contains a melodic line with a *dolce.* marking. The lower staff contains a harmonic accompaniment. The tempo is marked *Andante con molto.* with a quarter note equal to 69 beats per minute. The mood is *tranquillo.* and there is a *rall.* (rallentando) marking towards the end of the system.

The second system of the score is a piano accompaniment system, consisting of two staves. It continues the harmonic accompaniment from the first system.

Flute. *mf* *mf* *pp* *rit.* Flute in.

The third system of the score is for the Flute. It consists of two staves. The upper staff contains the flute melody, which begins with a *mf* (mezzo-forte) dynamic. The lower staff contains the piano accompaniment. The dynamic markings *mf*, *pp* (pianissimo), and *rit.* (ritardando) are present. The section concludes with the instruction "Flute in."

The fourth system of the score is a piano accompaniment system, consisting of two staves. It continues the harmonic accompaniment from the previous systems. A *rall.* (rallentando) marking is present at the end of the system.

Gt. Melodia & Doppie Flute.
Sw. Aeolina & Dulciana.
Ba. Bourdon.

ANDANTE IN D.

MOZART.

Andante espressivo.

The score consists of three systems of music. The first system is a grand staff with a guitar part (Gt.) in the upper voice and a bass line (Ba.) in the lower voice. The guitar part begins with a forte (*f*) dynamic and includes a *ad lib.* marking. The second system introduces a flute part (Fl.) and a viola part (Viola), with a *Sw.* marking. The third system features a piano part with a *cresc.* (crescendo) leading to a *fp* (fortissimo) dynamic, and a *poco rit.* (poco ritardando) marking towards the end. The key signature is one sharp (F#) and the time signature is 2/4.

Piccolo, Dulciana.

INTERLUDE.

CHOPIN.

Andantino.

The score is a grand staff with a piccolo part in the upper voice and a dulciana part in the lower voice. The tempo is marked *Andantino* and the dynamics are *p dolce.* (piano dolce) and *rall.* (rallentando). The key signature is one sharp (F#) and the time signature is 2/4.

COMMUNION.

STEWART.

Moderato. ♩ = 80.

Sw. cresc. f p

Ed. ad lib.

mf cresc. f

mf

f p cresc. Fine

D.C. ad lib.

Ladies' Choir Music.

The following octavos are exactly adapted to this purpose:

		Cents.
2. The Angels' Song (Christmas trio for ladies' voices),	E. S. Lorenz (II)	10
42. Praise Ye the Lord,	E. S. Lorenz (I)	6
55. At Eventide (trio),	A. R. Gaul (II)	6
63. Gloria in Extenso,	Da Costa (II)	6
86. Bright Star of Hope (duet),	E. L. Ashford (II)	10
80. Nearer, My God, to Thee,	Gabriel (I)	6
81. In Thee I Put My Trust,	E. H. Bemis (II)	8
Hear Us, O Father (response),	E. S. Lorenz (I)	10
83. Behold the Lamb (duet and chorus),	E. S. Lorenz (II)	10
84. I Cannot Trace the Way (trio),	C. F. Noyes (II)	10

One-fourth off on orders of six or more of any one number.

THE G CLEF CHOIR.

By GEO. E. ROOT and D. B. TOWNER.

A very fine collection of music, both sacred and secular, for ladies' voices. We know of nothing equal to it for general church uses. One hundred and ninety-two pages, large octavo. Price, 50 cents per copy, postpaid.

Male Choir Music.

MANLY PRAISE.

A Collection of Male Choir Music by E. S. LORENZ.

This book is packed with good things, varying from the extremely simple gospel song to the elaborate and strong anthem. Good provision for special occasions of all kinds. We recommend this book without reserve as one of the very best in the market. The book is cloth bound, pocket size, and is sold at 35 cents per copy by mail, or \$3.00 per dozen by express, charges unpaid.

„Evangelische Männerchöre.“

Bearbeitet von Edmund S. Lorenz, ist eine Sammlung neuer und alter Männerchöre für kirchliche Zwecke bestimmt. Sie enthält die beliebtesten Stücke aus dem alten Vaterlande und viele neue den amerikanischen Verhältnissen entsprechenden Compositionen. Das Beste, ob deutsch oder amerikanisch, ist hier zu finden. Wir fühlen, daß wir unseren deutschen Sängern einen großen Gefallen setzen, indem wir ihnen diese leichten, regen und eindrucksvollen amerikanischen Männerchöre mit deutschem Texte zur Hand legen. In Leinwandband, 128 Seiten, 50 Cents das Exemplar, portofrei, oder \$5.00 das Duzend, nicht frankiert.

Das beste Buch für Kirchen-Chöre.

„Lob und Ehre.“

Ein neues Buch für Kirchenchöre! Eine Sammlung neuer Chorgesänge für den Gebrauch gemischter Kirchenchöre. Nach englischen Quellen bearbeitet von E. S. Lorenz. Der deutsch-amerikanische Kirchenchor hat nach und nach den rechten Weg, d. h. die rechte Mittelstraße, gefunden. In der Herausgabe von „Lob und Ehre“ wurde dieser Gedanke vornehmlich berücksichtigt, und durch die 24 bekannten und berühmten Mitarbeiter erhält diese Sammlung die so allgemein gewünschte Abwechslung. Dieses Buch enthält 144 Seiten, fünfzig verschiedene Lieder, in welchem ebenfalls die verschiedenen kirchlichen Feste etc. berücksichtigt werden. Das Buch ist hart gebunden. — Preise: Einzelne Exemplar, portofrei, \$1.00; das Duzend, nicht frankiert, \$9.00. — Einzelne Exemplar, portofrei, \$1.25; das Duzend, nicht frankiert, \$10.50. — Wenn Sie dieses Chorbuch untersuchen wollen, erbitten wir uns Ihnen ein Exemplar zur Probe frankiert zuzusenden: wenn Sie einfließen, können Sie es mit dem anderen am Duzendpreis bezahlen, oder Sie können es in gutem Zustand binnen dreißig Tagen frankiert retournieren. — Während den letzten elf Monaten sind drei Auflagen dieses Buches erschienen!

LIST OF SHEET MUSIC.

SACRED.

		Cents.
Oh, Sing Unto the Lord (solo and quartet, with organ accompaniment),	G. C. Knopfel	60
One Day Nearer Home (solo for soprano or tenor),	J. P. Vance	30
Haste to the Mount of the Lord (solo),	N. K. Griggs	30
He Leads Aright (mezzo soprano or baritone solo),	Franz Schubert	35
As the Light of the Morning (missionary solo and chorus),	E. S. Lorenz	25
Shall Rum or Righteousness Rule (solo and quartet),	E. S. Lorenz	25
What Easter Bells Say (solo for Easter),	E. S. Lorenz	35
The Return (solo for soprano or tenor),	W. J. Baltzell	30
Why So Far From Thee (soprano solo),	H. P. Danks	35
My Savior (soprano solo),	H. P. Danks	35
Sabbath Bells are Calling (duet for soprano and alto),	Karl Wilhelm Kern	35
Ever With Thee (solo, duet, and quartet),	Mendelssohn	85
Abide With Me (solo, soprano or tenor, alto or bass),	E. L. Ashford	50
I Would Not Live Away (solo for soprano or tenor and quartet),	H. P. Danks	60
When Shadows Gather (mezzo soprano or baritone solo),	J. A. Parks	40
Just As I Am (duet for soprano and tenor),	Chas. H. Gabriel	40
When I Survey the Wondrous Cross (mezzo soprano or baritone),	E. S. Lorenz	40
Jesus, Lover of My Soul (soprano or tenor solo),	E. L. Ashford	40
Just As I Am (contralto or baritone solo),	E. L. Ashford	40

SECULAR.

Vesper Cradle Song (solo),	N. K. Griggs	30
Bells o' the Bonny Blue (quartet),	N. K. Griggs	35
Shadowntown (soprano obligato and quartet),	N. K. Griggs	30
When de Sun Go Down (solo and chorus),	N. K. Griggs	60
On the River (soprano and tenor duet),	N. K. Griggs	30
Aunt Dinah's Hymn (solo and chorus),	N. K. Griggs	35
Blind Man's Buff (solo),	J. P. Vance	50
The Bugle Song (solo, with cornet obligato),	J. P. Vance	50
The Home of My Childhood (solo and chorus),	Dr. F. J. Robertson	35
Mammy's Hushaby (solo and chorus),	J. A. Parks	30

Half off on this sheet music to organists, choir leaders, and music teachers.

PARKS'S QUARTET BOOKS.

FOR MIXED VOICES.

CONCERTS AND QUARTETS. (Secular.) Without doubt the finest collection of mixed quartets issued in years. It is a book that will be welcomed by all lovers of good "singable" music. Contains selections suitable for graduating exercises, Independence Day, Decoration Day, and in no other book is there to be found such an array of first-class humorous compositions.

SACRED QUARTETS. While especially appropriate to the use of quartets who desire something full of pleasing, taking music, easily learned and rendered, it can be made quite as effective with chorus or choir, and we can recommend it heartily as a practical and useful book for the average choir, whether quartet or chorus.

FOR MALE VOICES.

CONCERT QUARTETS. (Secular.) Filled from cover to cover with the kind of music you are looking for—pieces that can be easily learned, and yet give brilliant effects and win the average audience. It has many humorous "skits" that will prove very "catchy" for encores at concerts. A really first-class book of the popular type.

SACRED QUARTETS. Full of fine new music and new arrangements of old favorites, and will be very satisfactory to any male choir. We can recommend it very highly. The music averages a little easier than our "Manly Praise."

These books are printed on good paper, with large, clear type. That the editor is J. A. Parks will attract many who have learned to prize his music. Uniform price, 50 cents per copy; five copies, \$2.00; per dozen, \$5.50. A sample of each of the four sent postpaid for \$1.50.

AN IMMENSE SUCCESS.

The Organist.

A BI-MONTHLY JOURNAL DEVOTED TO THE ORGAN.

Edited by E. L. ASHFORD. Assisted by E. S. LORENZ.

This journal now appears every two months in regular sheet music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilman, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up-to-date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

SUBSCRIPTION PRICE: \$1.50 per year. Single numbers, 35 cents per copy. Four successive numbers \$1.00.

No free samples sent.

We will send a copy for examination, to be returned un-solicited in original packing tube, postpaid, if not accepted, and subscription not sent within thirty days.

The organ music which has appeared during the last year in the ORGANIST is now reissued in a permanent book form.

ASHFORD'S ORGAN VOLUNTARIES NO. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by 24 authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

HANDSOMEST! SIMPLEST! BEST!

The Bartley Open Book Holder.

HOLDS ALL BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel Ornamented, 50 cents; Sterling Silver, \$2.00. Address

LORENZ & CO., Dayton, Ohio.

ANTHEM BOOKS AND OTHER CHOIR SUPPLIES.



THE BEST VOLUNTEER CHOIRS USE THEM!

The Anthem King.

Edited by E. S. Lorenz, assisted by a corps of over thirty contributors, among whom are about all the leading popular anthem writers of the country. The book is notable for three reasons:

1. ITS VARIETY OF STYLE.

It is not the product of a single mind, but of many minds, each of which has its own beauty of style and turn of thought. In this particular, this book excels all other current collections of anthems.

2. ITS PRACTICAL AVAILABILITY.

The book has been made along practical lines, the actual needs of choirs and churches being constantly considered. Here is special music for the great days of the year and for particular occasions; easy music for times when rehearsals cannot be had; appropriate music for special forms of work; responses after prayer and benediction; male choir numbers and an occasional piece for ladies' voices; music for choruses, or for quartets, just as the passing need requires. Certainly a more practical and available book has not been issued.

3. ITS LOW PRICE.

Where else can you get seventy-five choir pieces, by over thirty of the best writers of the country, for so little money? There isn't a dollar anthem book issued that has as much music as this. Other houses would charge \$1.00 per copy, give the choir leader or organist a confidential cut, and make more money; but we make the discount when we fix the price, and cannot allow anything further. Our books are the cheapest without the alluring discount, for they cost only 60 cents per copy by mail, postpaid, or \$6.00 per dozen by express, charges not paid.

The book will have 208 pages, large octavo; will be printed on good paper and bound in a flexible yet strong manner.

The Anthem Prize.

Edited by E. S. Lorenz. This new collection of anthems is undoubtedly the finest that has ever appeared. A few of its striking points are:

1. *The large variety of authors.* No less than thirty-five authors represented by their best and most popular compositions, ranging in style from the charmingly popular to the classically severe.

2. *The large amount of music.* By our typographical arrangement we are able to present one-third to one-half more music than in any other books of the same size. Organ scores, however, are given when they add to the effectiveness of the music.

3. *The great beauty of the music.* As the title indicates, these anthems were selected from an immense amount of manuscript, sent in to compete for the large prizes we offered for the best music. This volume contains

THE FIRST-PRIZE ANTHEMS,

by Mrs. E. L. Ashford and Prof. J. A. Parks, and a large number of other compositions which took honors in the contest.

4. *The exceedingly low price.* Books containing only one-third as much music by authors of less repute than many who contributed to

this book are sold at \$1.00, or \$10.00 per dozen. We cut that price nearly in two, offering our book at 60 cents per copy, postpaid, or \$6.00 per dozen, by express.

"THE ANTHEM PRIZE" contains 192 pages, large octavo, printed on good paper, strongly bound in boards with cloth back.

Small Easy-Anthem Book.

FESTAL ANTHEMS. Seventh thousand now ready. "FESTAL ANTHEMS" has proved exceedingly popular. Excellent for Sunday-school choirs for special occasions. 64 pages, manilla cover, 25 cents per copy, postpaid; \$2.20 per dozen, postpaid.

The Young People's Choir.

A BOOK OF EASY ANTHEMS.

Prepared by Rev. W. F. McCauley, assisted by Dr. W. H. Doane and Charles H. Gabriel.

A Young People's Choir will be a help in Young People's Society meetings, provided the choir-book used (1) contains matter along the various lines of the society work; (2) has music both feasible and meritorious, embracing a wide range of authorship representing both past and present; (3) consults brevity rather than length in the selections; (4) is well provided with compositions suitable for solos and quartets; (5) has departments for male and also for female voices; and (6) is supplied with convention choruses suitable for large choirs. Such a book will of course be exactly adapted also to general church choirs. All these wants are met in the **YOUNG PEOPLE'S CHOIR**, at a price that should put the book within reach of all.

The book contains 76 pieces in 144 pages, large octavo size.

Price, 50 cents a copy, postpaid; \$5.00 a dozen, by express, charges unpaid.

The Gloria.

Fourth edition now ready. Edited by E. S. Lorenz, assisted by over thirty of the most popular anthem writers. "THE GLORIA" contains a magnificent collection of music, comprising great variety of style and subject, making it a veritable mine of riches for all regular and special church services. It has been used by many large and well-trained choirs with great success and delight. It contains a high, but not difficult, grade of music. By using organ score only when really needed, the editor has been able to make place for from fifty to one hundred per cent. more music than the average choir-book of like size and double the price. The various festal seasons of the year, such as Thanksgiving, Christmas, Easter, etc., are fully provided for. The music is intended mainly for chorus work, but has also some solos, duets, and quartets, for male and female voices.

192 pages, large octavo, board binding. 60 cents per copy, postpaid; \$6.00 per dozen, by express, charges not paid.

On receipt of 11 cents per copy, for postage, a sample of each of the foregoing anthem books will be sent for examination; to be returned, postpaid, in good condition, if not adopted; if adopted, to be paid for at dozen rate.

IS YOUR CHOIR UP TO DATE?

Does It Need New Inspiration?
Does It Need a New Start?
Does It Want First-Class New Music for Little Money?

THEN BE SURE TO TRY

THE CHOIR LEADER.

The King of Choir Journals.
An Anthem for Every Sunday.
Twenty to Thirty Pages of Music in Each Issue.

EDITED BY E. S. LORENZ,
ASSISTED BY E. L. ASHFORD.

The strongest, fullest, most attractive, most varied, most complete, and cheapest choir serial in the world! That's a large contract, but the Choir Leader carries it out. Ask the two thousand aggressive choirs that use it.

ITS POINTS:

1. Its contributors include the best anthem writers for chorus choirs in the country. Over fifty composers have been represented in its pages up to the present time. These include such writers as Emerson, Schneckler, Ashford, Ogden, Doane, Blumenschein, Parks, McPhail, Palmer, Bierly, O'Kane, Shuey, Towne, Towner,—indeed, almost every notable name in the catalogue of American writers, while many of the standard authors have received consideration.

2. It is edited with a view to supplying the needs of volunteer chorus choirs, although many quartet choirs use it with great satisfaction.

3. It ranges in grade from the simple to the moderately difficult.

4. It supplies fifty per cent. more music than any other anthem journal or book at the same price. It contains from twenty to thirty pages of music in each issue.

5. It furnishes the best music issued for special occasions, providing richly for all these needs.

6. Its reading matter is full of helpfulness and interest, bearing directly on choir work.

7. It has one objection in common with other serials and octavo music: the numbers get lost and worn out. We meet this objection fully by furnishing with each regular subscription a **SUBSTANTIAL BINDER FREE.**

SUBSCRIPTION RATES.

One subscription, 75 cents; 5 to 9 subscriptions, all to one address, 60 cents each; 10 or more subscriptions, all to one address, 50 cents each. No discounts on these rates. Binders sent free on receipt of the cash.