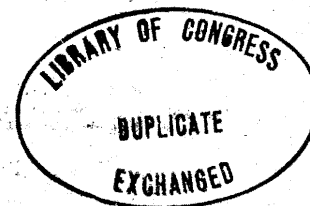
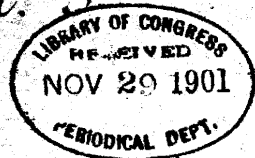


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No. 1



THE  
**ORGANIST**

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



EDITED BY

*E. L. Ashford*

Assisted by *E. S. Lorenz*

TERMS

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# The Organist.

E. L. ASHFORD, - - - - - Editor

E. S. LORENZ, - - - - - Assistant Editor

LORENZ & CO., - - - - - Publishers

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MARCH, 1899.

## Editorial Notes.

With this number of the Organist opens the third volume of its issue. It has been a successful year and we are grateful to our subscribers for their kind expressions of satisfaction and approval. We expect to keep up the standard of artistic and practical excellence we have thus far maintained, and recent additions to our resources make it easy for us to make this promise good. In adaptation to actual needs, current or special, we shall seek to improve, as we believe we have during the past year.

It may not be amiss to suggest to our subscribers that we are furnishing them a great deal of music for little money and that if in addition to the subscription price they helped us by securing the subscriptions of other organists, either directly or indirectly, by recommending this journal heartily and enthusiastically, it would be but equitable. While we have as large a subscription list as any other organ journal in the country, we furnish so much more for the money that we barely make expenses. If our friends would help us add at least five hundred more subscribers it would not only bring us some financial reward for our trouble, but enable us to make the original American organ music a more prominent feature. But whatever the financial returns, this journal shall remain at the head of periodicals of its class, of that our subscribers may rest assured.

Are you making progress in learning how to secure the largest possible musical and religious results from the smallest possible amount of noise from your organ? Or are you still pulling out all the stops and wishing for more, drowning out solo singers, choir and even congregation? Are you still punctuating accompaniments to solos with occasional thunder from the sixteen foot open Diapason or Bourdon? Or have you acquired the self restraint that reserves those notes for culminating climaxes in heavy postludes or great choral passages?



DOCTOR R. H. PETERS.

Doctor Peters, the subject of this sketch, is an Englishman, having been born at New Haven, (near Brighton,) England, March 24th, 1867.

He began his musical career at the age of 10, when he became a member of St. Patrick's choir, Brighton, which consisted of 60 men and boys who rendered full Cathedral service.

After several years of this excellent training, (his voice having changed) he took up the study of Piano,

Organ and Harmony, and when about 15 was appointed Organist and Choir Master of St. Luke's church, and assistant Organist of Chapel Royal, Brighton, (this means something in a country where good organists are as thick as blackberries in July.)

He still pursued his musical studies with energy and enthusiasm, and successfully passed examinations in Piano, Theory, Harmony, etc., at Trinity College, London, and also at the London Royal Academy of Music, and in 1888 took the diplomas of Fellowship of the Royal College of Organists, London.

It is to be noticed that these examinations are no child's play, as the successful candidate must make 100 per cent on the whole examination. Out of a class of 96, Doctor Peters was one of 16 who passed this rigorous examination.

In February of the same year he took his degree of Bachelor of Music, and in '89 submitted a setting of Pope's ode on St. Cecilia's Day, scored for chorus, string band and organ.

A little later we find him holding the position of Professor of Music and Concert Organist at St. John's, Newfoundland. Here he did most successful work as Teacher, Choir Master, and Concert Organist, also giving numerous Piano Recitals. But his ambition was not yet satisfied. He determined to try for the degree of Musical Doctor and for this purpose submitted to Trinity University, Ontario, an Oratorio, "Elisha" with accompaniment for full orchestra. This work was accepted with the most favorable comments, and the degree of Mus.Doc. was conferred upon him, making him the youngest Doctor of Music (by examination) in the world. The following summer a great fire occurred at St. John's, and Dr. Peters, having lost everything through this misfortune, decided to seek a new field of labor, and went to Belleville, Ontario, to take a position in Albert College. In a few months he received flattering offers to assume the Directorship of Music at Converse College, Spartanburg, S. C.

The work he has done at this College has been most successful, and the influence of his energy in introducing a high grade of music (both vocal and instrumental) has made itself felt throughout the South. During the second year of his labors here a magnificent 3 manual organ was purchased by the College, and an annual musical festival inaugurated. These festivals

have been a wonderful power in cultivating the taste of the students for the higher forms of Symphony and Oratorio. Doctor Peters, combines with his varied musical gifts, a marked talent for organizing and directing large choruses, and the choral work of his festival programmes will bear comparison with those of the large cities in the North and East. Through his untiring efforts a large Conservatory and Concert Hall is being built in Spartanburg, which will make it really and truly the musical center of the South.

The beautiful organ of which we give a cut in this number, stands in the Chapel of the college, a room seating comfortably a thousand people. During the winter season a series of classical concerts is given in this auditorium, which affords the pupils an opportunity to hear the best musical artists.

These delightful surroundings, (combined with the magnificent climate) will probably account for the fact that Doctor Peters has not sought for some larger musical center in which to prosecute his progressive work.

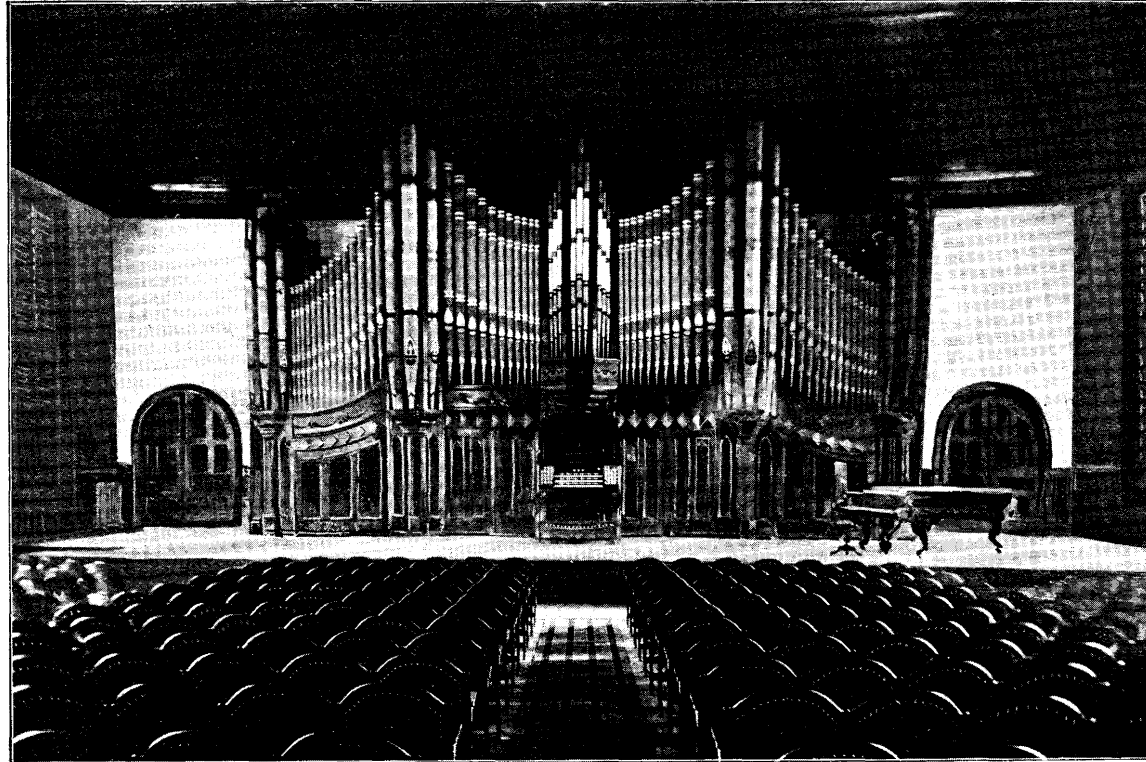
Though a fine Organist, Pianist, and Theorist, he is, above all, a fine teacher, possessing the happy faculty of imparting the dry rules of Counterpoint to the pupil in such an interesting way as to enthuse him with a love for the work. (The Editor of "The Organist" speaks by the card on this subject, as she is indebted to the Doctor for valuable assistance in the study of Counterpoint, Fugue and Canon.) As a man, the Doctor is genial of disposition, modest and unassuming, and a most delightful companion for the true music-lover. He is an indefatigable worker, and in addition to his duties at the College finds time to teach Harmony and Counterpoint by correspondence, having pupils in many of the States and also in Canada.

It is to be hoped that some day he will find time to turn his attention more fully to composition, as his work in this line indicates a creative talent that deserves further development.

### THE INTERLUDE.

That fashions change in church music just as they do in opera, song, or dance music, is very evident if one will stop for a moment to consider what an important part the interlude used to play in the Sunday service, and then contemplate the "innocuous desuetude" into which it has fallen of late years.

Probably the interlude is an outgrowth of the



ORGAN AT CONVERSE COLLEGE, SPARTANBURG, S. C.

Prelude, which J. S. Bach made so famous by his masterly treatment.

The German choral of the Lutheran church formed an excellent "Canto Fermo" for contrapuntal treatment, and it was the custom to improvise an elaborate prelude upon the hymn tune before it was sung by the congregation. Sometimes Bach became so deeply interested in this fascinating work, that he entirely forgot his surroundings, and played on regardless of preacher and congregation. For this display of genius he had to endure a reprimand from the church officials, who were too thick headed to appreciate his wonderful talent.

The interlude which is much shorter than the prelude, was no doubt introduced for the purpose of giving the singers an opportunity to take breath. When the psalm tune (that used to wind and twist about like a sort of musical serpent,) came into fashion this breathing place was very acceptable and even necessary, but in many instances it degenerated into mere show on the part of the organist, who would evolve an instrumental anaconda that quite swallowed up the vocal snake, besides separating the verses of the

hymn with unmeaning scales, trills and turns, until the sentiment and sense would be entirely lost sight of. Probably this inartistic treatment of a really beautiful musical form was the principal cause for its disuse.

The interlude should be a short but well defined phrase, of the same rhythmic form as the tune with which it is used, and its musical structure ought to be a development of some fragment of the tune itself, in order that there may be a sense of unity between the two, carrying out the idea of relationship and fitness from beginning to end. However, so few organists are capable of improvisation within the bounds of form, that the ideal interlude is seldom heard, and none at all is better than the vague rambling about through chromatic dissonances, to which one is sometimes treated. Possibly in this age of hurry and rush we

have outgrown the need for the interlude, and it is simply in the natural order of things to lay it aside, but where a hymn containing six verses is given out, and the minister says emphatically "the choir will please sing the entire hymn," a bright, appropriate interlude midway is a relief to the monotony, for even a good tune begins to wear upon ones nerves at the fifth or sixth repetition.



Gt. Full to 15th.  
Sw. Full.  
Ed. Op. Diapason or Bourdon.

# VOLUNTARY.

1558165

FOR FESTIVAL OCCASIONS.

E. L. ASHFORD.

*Allegro moderato.* ♩ = 84.

The musical score consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system is marked *Man.* (Moderato). The second system includes markings for *Ed.* (Diapason or Bourdon) and *Man.*. The third system includes a marking for *Ed.*. The fourth system is marked *Piu Lento.* (Piu Lento) and includes markings for *Sw.* (Soft) and *Ed.*. The score features various musical notations, including chords, arpeggios, and melodic lines, with some passages marked with *Ed.* indicating the use of the Diapason or Bourdon.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. A *rit.* marking is present in the lower right of the system.

Second system of musical notation. The right hand continues with a melodic line, while the left hand has a more active, rhythmic accompaniment. A *L.H.* marking is placed above the left hand staff.

Third system of musical notation. The right hand features a series of chords and a melodic line. The left hand has a steady accompaniment. *accelerando* and *poco* markings are placed above the right hand staff.

Fourth system of musical notation. The right hand has a series of chords with a *rall.* marking above. The left hand has a melodic line with a *rall.* marking below. *a poco.* and *rall.* markings are also present.

*a tempo*

*Gt.*

*Sw.*

# PRELUDE.

Gt. Op. Dia.  
 Sw. Soft 8' and 4'  
 Sw. Bourdon coup. to Sw.

J. L. BATTMAN

*Sw.*

*Man.*

*f*

*Gt.*

6  
Gt. Full to 15th.  
Sw. Full.  
Ed. Op. Dfa.

# ENTRÉE DE PROCESSION.

EDOUARD BATISTE.

Allegro moderato. ♩ = 104.

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegro moderato' and a metronome marking of 104. The second system continues the melodic and harmonic development. The third system features a section with a 'Sw.' (Swell) marking, where the piano accompaniment plays a dense, sustained chordal texture while the guitar part has a more active line. The fourth system concludes the piece with further piano accompaniment and guitar textures. The score includes various musical notations such as treble and bass clefs, time signatures, accidentals, and performance instructions like 'tr' (trills) and 'Sw.' (Swell).



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth-note patterns in both hands, with some chords and rests.

Second system of musical notation. The bass line includes a guitar-like texture with a 'Gt.' marking above it. The treble line continues with melodic eighth-note passages.

Third system of musical notation. It includes dynamic markings such as 'tr' (trills) and 'Sw.' (swells) in both staves. A 'Gt.' marking is also present in the bass line.

Fourth system of musical notation, concluding the page. It features dense chordal textures and melodic lines in both staves, ending with a final cadence.

8  
Sw. Soft 8' & 4'  
Ped. Bourdon.

# A SONG OF SPRING.

E. L. ASHFORD

The musical score is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 92. The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system includes a 'Ped.' marking under the bass line. The second system includes 'Man.' and 'Ped.' markings. The third system includes the instruction 'add Oboe and Flageolet.' The fourth system includes a 'Ped.' marking. The piece concludes with a fermata over the final chord.

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 tempo marking *a tempo* is located at the top right. The first measure of the bass staff is marked *ad.* and the second measure is marked *Man.* The music features a mix of eighth and sixteenth notes in the upper staff and a more rhythmic bass line in the lower staff.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing a continuation of the melodic and harmonic ideas. The bass staff features a steady eighth-note accompaniment.

The third system of music shows a continuation of the piece. The upper staff has some notes with slurs, and the lower staff continues with its rhythmic accompaniment. The overall texture remains consistent with the previous systems.

The fourth and final system of music on this page. It concludes the piece with a final cadence. The upper staff ends with a whole note chord, and the lower staff ends with a final bass note. The piece concludes with a double bar line.

10  
Gt. Stopped Dia. & Dulciana.  
Sw Melodia, Flute & Violino.  
Ed. Soft 16'

# RING ON, SWEET ANGELUS.

CHARLES GOUNOD

*Andante.* ♩ = 76.

*Gt.*  
*Man.*

*Man.*

*Flute.*  
*Sw.*  
*dim.*  
*mf*  
*p*

*Stopped Dia.in.*  
*Gt.*  
*p*

*dolce.*  
Sw. coupled to Gt.  
Gt.  
*dim.*  
Sw.  
Gt.  
*mf*  
*dim.*  
*per - den - dosi.*  
Sw. *ppp*

Sw. Soft 8' and 4'.  
Sw. Bourdon.

### SHORT PRELUDE.

CH. H. RINCK  
Op. 95.

*Andante.* ♩ = 76.  
Sw.  
*Man.*  
Sw.  
*dim.*  
*Man.*  
Sw.

Gt. Melodia Principal & Trumpet.  
Sw. Full without Reeds.  
Ed. Bourdon coup. to Swell.

# EASTER VOLUNTARY.

On the familiar hymn,-

"CHRIST THE LORD IS RISEN TODAY."

Arranged 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 one sharp (F#) and the time signature is common time (C). The score includes various performance instructions and dynamic markings:

- System 1:** Starts with a tempo marking of  $\text{♩} = 88$ . The first staff is marked *Gt.* and *Sw. closed.*. The second staff is marked *Gt.* and *Sw. f*.
- System 2:** The first staff features a complex texture with many notes. The second staff is marked *Gt.* and *Ed.*. A dynamic marking of *coup. Sw. to Gt.* is placed above the first staff.
- System 3:** The first staff is marked *poco rit*. The second staff is marked *Sw.*, *Lento.*, and *Sw. open.*. A performance instruction below the staff reads: "close Trumpet and draw Op. Dia. & Gamba."
- System 4:** The first staff is marked *Gt.*. The second staff is marked *Ed.* and *Man.*

*A little slower.*  
Full Organ.

First system of musical notation. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) provides a steady accompaniment. The piece is in G major. The first measure is marked *Ad.* and the second measure is marked *p*. The system concludes with the instruction *Ad. ad lib.* and the label *Gt.* above the right hand.

Second system of musical notation. The right hand (treble clef) features a melodic line with grace notes, marked *Sw.* above the staff. The left hand (bass clef) has a rhythmic accompaniment, marked *Man.* below the staff. The system includes the label *Gt.* above the right hand.

Third system of musical notation. The right hand (treble clef) has a melodic line with grace notes, marked *Sw.* above the staff. The left hand (bass clef) has a rhythmic accompaniment, marked *Man.* below the staff. The system includes the label *Gt.* above the right hand and *Ad.* below the left hand.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with grace notes, marked *Sw. to Gt.* above the staff. The left hand (bass clef) has a rhythmic accompaniment, marked *Ad.* below the staff. The system includes the dynamic marking *ff* and the label *Gt.* above the right hand.

14  
Gt. Full to 15th.  
Sw. Full.  
Op. Diapason.

# ALLEGRO.

EDWIN M. FLAVELL.

The musical score consists of four systems of notation, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The first system includes a tempo marking '♩ = 118.' and performance instructions 'Gt. ff' and 'Op.'. The second system continues the piece. The third system includes performance instructions 'Sw.' and 'Man.'. The fourth system includes performance instructions 'Gt.' and 'Op.'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



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 2/4 time signature. It begins with a series of chords marked with upward-pointing triangles, followed by a melodic line. The lower staff is in bass clef and provides harmonic accompaniment with chords and some melodic fragments. Performance markings include *pp* (pianissimo) at the start, *rall.* (rallentando) over the first few measures, and *a tempo* (at tempo) starting from the fourth measure.

Gt. Melodia.  
 Ped. Soft 16'

### SHORT PRELUDE.

CH. H. RINCK

The second system of the musical score also consists of two staves. The upper staff is in treble clef, starting with the tempo marking **Larghetto.** and the instrument marking *Gt.* (Guitar). The lower staff is in bass clef, starting with the marking *Man.* (Mancera). The score features a variety of musical textures, including arpeggiated chords and melodic lines. Performance markings include *pp* (pianissimo) and *Man.* (Mancera) in the lower staff, and *rall.* (rallentando) in the upper staff towards the end of the system.

Gt. Gamba, or Doppie Flute.  
Sw. Soft 8' & Gemshorn.  
Cw. Bourdon, coup. to Sw.

# OPENING VOLUNTARY.

LEFEBURE WÉLY.

Andante. ♩ = 72.

The musical score is written for piano and includes the following markings and features:

- System 1:** *Sw.* (Soft) and *Gt.* (Gamba) markings. The piano part features a mix of chords and moving lines.
- System 2:** *Oboe.* marking above the treble staff and *Sw.* marking below the bass staff.
- System 3:** *Oboe off.* marking above the treble staff, *Sw.* marking above the treble staff, and *Gt.* marking above the bass staff.
- System 4:** *Sw.* marking above the treble staff and *Cw.* (Coup. Bourdon) marking below the bass staff.

Sw. Stopped Dia., Oboe & Flute.  
Bourdon.

# PRELUDE.

SCOTT.

Andante con moto. ♩ = 108.

The musical score is written for piano and organ. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The tempo is marked 'Andante con moto' with a quarter note equal to 108 beats per minute. The score includes various dynamic markings: *Sw* (Sforzando), *mf* (mezzo-forte), *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *poco rit.* (poco ritardando). Performance instructions include *Man.* (Mancatura) and *rit.* (ritardando). The organ part is indicated by the letters 'Sw.' and 'Bourdon.' at the beginning of the first two systems. The piece concludes with a double bar line and a final chord.

18  
Gt. Melodia and Violina.  
Sw. Dulciana and Flute.  
Bourdon 16'

# ADAGIO.

(From Violin Sonata Opus 30. No. 2.)

BEETHOVEN.  
Arranged by E. L. Ashford.

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various performance instructions and dynamics:

- System 1:** Treble staff starts with a piano (*p*) dynamic and a hairpin crescendo (*cresc.*). Bass staff includes a mezzo-forte (*sf*) dynamic. Labels include "Gt." and "Man.".
- System 2:** Treble staff starts with a diminuendo (*dim.*). Bass staff includes a piano (*p*) dynamic and a hairpin crescendo (*cresc.*). Labels include "Sw. p" and "Man.".
- System 3:** Treble staff includes a hairpin crescendo (*cresc.*) and a hairpin diminuendo (*dim.*). Bass staff includes a piano (*p*) dynamic. Labels include "Gt.", "Sw.", and "Sw.".
- System 4:** Treble staff features a triplet of eighth notes and a triplet of sixteenth notes. Bass staff includes a mezzo-forte (*sf*) dynamic. Labels include "Gt." and "Bour.".

This system contains a piano accompaniment and a flute part. The piano part is written in a key with two flats and a 2/4 time signature. It includes markings for *cresc.*, *Man.*, and *Ad.*. The flute part is marked *Flute in. rall.* and *pp*. There are also markings for *Gt.* and *Sw.* in the piano part.

Sw. Dulciana and Flute.  
 Ad. 16' Bourdon.

PRELUDE.

LEFEBURE WÉLY.

This system contains the main body of the prelude. It is marked *Andantino quasi allegretto.* and *p*. The tempo marking *♩ = 76* is present. The score is in a key with two sharps and a 2/4 time signature. The piece concludes with the marking *Lento.* and *p*.

Gt. Soft 8' & Op Diapason.  
Sw. Dulciana St. Dia., & Flute.  
Ped. Soft 16'

# ROMANCE.

S. THALBERG.

*Lento.* ♩ = 69.

*Sw. p*  
*Man.*

*cresc.*  
*Ped.*  
*Man.*

*Ped.*

*Gt. ff*  
*Sw.*  
*Man.*

*dolce*

*cresc.*

*pp rit.*

Sw. Soft 8' stops.  
 Ed. Bourdon.

# RESIGNATION.

WILHELM ANACKER.

*Andante con moto.* ♩ = 84.

*Ed. ad lib.*

Sw. Soft 8' & 4' coupled to Gt.

Gt Full without reeds.

Re. Open Dia.

# MARCH JUBILANTE.

J. L. BATTMAN

The musical score is divided into four systems, each with a treble and bass staff. The first system begins with a tempo marking of  $\text{♩} = 112$  and a dynamic marking of *Gt. f*. The second system includes dynamic markings *p*, *Sw.*, and *Gt.*, along with the instruction *Man.* in the bass staff. The third system features *Sw.* and *Gt.* markings. The fourth system is labeled **SOLO.** and includes the instruction *Sw. 3 Clarionet.* in the treble staff. Various reed and piano pedal markings (*Re.*, *Sw.*, *Man.*) are placed throughout the score to indicate performance techniques.



First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in the treble and bass staves.

Third system of musical notation, including dynamic markings *Gt.f* in the treble staff and *Ped.* in the bass staff.

Fourth system of musical notation, featuring dynamic markings *p*, *Sw.*, and *Gt.* in the treble staff, and *Man.* in the bass staff.

Fifth system of musical notation, including dynamic markings *Sw.* and *Gt.* in the treble staff, and *Man.* and *Ped.* in the bass staff.

24  
Sw. Salicional & Lieblich Gedacht.  
Sw. Bourdon coupled to Sw.

# BLEST ARE THE DEPARTED.

SPOHR.

Adagio. ♩ = 56.

*p*  
Sw. Man.

*pp*  
Man. Sw. Man. Sw.

*Man.* Sw.

*dim.* *mf* *pp*  
Sw. Man. Sw.

POEM.

ALFRED RAWLINS.

Moderato  $\text{♩} = 56$ .

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system is marked 'Moderato' with a tempo of 56 beats per minute. It includes a guitar part (Gt.) and a Bourdon part (Bour.) in the bass clef. The second system continues the piece, with a guitar part (Gt.) in the treble clef. The third system features dynamics of *p*, *cresc.*, and *f*. The fourth system is marked 'Andantino' and includes dynamics of *p*, *dim.*, and *pp*. The score is annotated with 'Sw.' and 'Ae.' in the first system, and 'add Flute.' in the fourth system.

26  
Sw. Soft 8'  
Ped. Bourdon coup. to Sw.

# VOLUNTARY.

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E. L. ASHFORD.

*Man.* *Ped.* *Man.*

*cresc. poco - a - poco.*

*Man.*

*Man.* *Ped.* *Man.* *Ped.*

*cresc.* *dim.* *rallentando.* *smorzando.*  
*Man.* *Ad.*

Gt. Full to 15th.  
Ad. Op. Dia.

# EXALT HIS HOLY NAME.

GUSTAVE TRITANT.

**Allegretto.** ♩ = 104.

*Din.*

Gt. Soft 8' & 4'  
Sw Full without reeds.  
Bourdon.

# THE PILGRIM'S SONG OF HOPE.

EDOUARD BATISTE

Andante.

Manuals. *Gt Organ*

Pedals.

Sw closed

rall. pp

p

rall.

Gt Organ

Sw. open.

Gt. *pp*

This system features a grand staff with three staves. The top staff contains a complex melodic line with many beamed sixteenth notes. The middle staff has a bass line with chords and some melodic movement. The bottom staff is a single bass line with a steady eighth-note accompaniment. The dynamic marking *pp* is placed below the middle staff.

*p* *p* *p* *p*

This system continues the musical texture. The top staff has a similar melodic pattern. The middle staff shows a series of chords with a dynamic marking of *p* repeated four times. The bottom staff continues with the eighth-note accompaniment.

*p*

This system shows the continuation of the melodic and accompaniment parts. A dynamic marking of *p* is placed at the end of the system in the bottom staff.

*rinf.* *p* *pp* *a piacere.*

This final system on the page includes dynamic markings *rinf.*, *p*, and *pp* in the bottom staff. The phrase *a piacere.* is written at the end of the system. The musical notation concludes with a final chord in the top staff.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth notes, grouped by slurs and beams. The middle staff is a middle clef (C4) with a key signature of one sharp (F#) and a common time signature (C). It contains a harmonic accompaniment with chords and single notes, marked with a piano (*p*) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a rhythmic accompaniment with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth notes, grouped by slurs and beams. The middle staff is a middle clef (C4) with a key signature of one sharp (F#) and a common time signature (C). It contains a harmonic accompaniment with chords and single notes, marked with a piano (*p*) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a rhythmic accompaniment with eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth notes, grouped by slurs and beams. The middle staff is a middle clef (C4) with a key signature of one sharp (F#) and a common time signature (C). It contains a harmonic accompaniment with chords and single notes, marked with a piano (*p*) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a rhythmic accompaniment with eighth and sixteenth notes.



First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The grand staff features a complex, multi-measure melodic line with many notes, while the bass clef staff has a simpler accompaniment. The separate treble staff contains a few notes. Dynamics include *rinf*, *p*, and *rall.*

Second system of a musical score. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff has a melodic line with some rests. The bass clef staff has a steady accompaniment. The separate treble staff has a few notes. Dynamics include *atempo*, *rinf*, and *pp*.

Third system of a musical score. It consists of three staves: a grand staff and a separate treble clef staff. The grand staff has a melodic line with some rests. The bass clef staff has a steady accompaniment. The separate treble staff has a few notes. Dynamics include *p* and *rall.*

1552105

# GRAND MARCH.

FROM "THE HUGUENOTS."

MEYERBEER.

Arranged by E. L. ASHFORD.

*Man.*

*Sw.*

*Sw.*

The musical score is arranged in three systems. Each system consists of a grand staff with a treble clef staff and a bass clef staff. The first system includes a tempo marking of 96 and a dynamic marking of *Man.* (Meno). The second system continues the piano accompaniment. The third system includes a dynamic marking of *Sw.* (Swell) and features more complex rhythmic patterns in the treble staff, including triplets and sixteenth notes. The bass staff throughout provides a steady accompaniment with chords and moving lines.

First system of musical notation. It consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and accidentals. The middle staff is in bass clef and contains a complex accompaniment with many chords and triplets. A 'Gt.' marking is present above the middle staff. The bottom staff is in bass clef and contains a simpler bass line. There are several triplet markings (the number '3') above and below notes in the middle and bottom staves.

Second system of musical notation, continuing from the first. It features three staves with similar notation. The middle staff continues with complex chordal accompaniment and triplets. The bottom staff continues with a bass line. The system concludes with a final chord in the middle staff.

Third system of musical notation, the final system on the page. It consists of three staves. The middle staff continues with complex accompaniment and triplets. The bottom staff continues with a bass line. The system concludes with a final chord in the middle staff.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various intervals and rests. The middle staff is in bass clef and features a complex accompaniment with frequent triplets, indicated by the number '3' above the notes. The bottom staff is also in bass clef and provides a harmonic foundation with chords and single notes.

The second system continues the musical piece. The top staff shows a melodic line with some slurs and ties. The middle staff has a more active accompaniment with many beamed notes and slurs. The bottom staff continues with a steady bass line, featuring some ties and rests.

The third system concludes the page. The top staff begins with a dynamic marking 'tr' (trill) over a note. The middle staff features a dense texture of chords and moving lines. The bottom staff ends with a final melodic phrase and a double bar line.

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