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THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ

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

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# The Organist.

E. L. ASHFORD, - - - - - Editor  
E. S. LORENZ, - - - - - Assistant Editor  
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SEPTEMBER, 1900.

## EDITORIAL NOTES.

We call particular attention to the original music in this number. The number by Mr. Florio is a fine illustration of that composer's remarkable technical resources and fertility of mind. By the way, his original heading was 'Easy Organ Prelude'—how many of our subscribers will find it so? Mr. Stone's composition is based on a very simple but pleasing *motif*, and will be found pleasing music.

We are doing our duty—are we not?—and if not, in what particular?—in making this Organ Journal a thoroughly practicable and effective help to organists; are you doing your duty in calling the attention of your organist friends to its merits? It is a duty you owe them and their congregations as well as the Journal, toward whose improvement you thus contribute.

It is very gratifying to receive from our subscribers so many letters of appreciation and commendation. Their kind words help to sweeten labor and make a pleasure and delight of work that might otherwise prove at times irksome and wearying.

Many of the suggestions received are also welcomed, as they indicate to a certain degree the needs and tastes of our patrons, thus affording us the oppor-

tunity to make our efforts in their behalf still more practical and consequently more useful.

Sometimes however, suggestions and requests reach us that are hardly in line with our ideals of what is suitable organ music for a church service. While we realize that good music is always good, we must never the less take into consideration the "fitness of things," and endeavour to make such selections as will be in keeping with the place and occasion. If we hear a jolly, melodious tune played by a street band, and take a fancy to its strong rhythmic swing, let us not be led into the mistake of thinking it will sound well on the organ *if played a little slower*. (What a delusion is this change of tempo.)

Again, a love song may captivate us with its tender strain, and we are perhaps beguiled into using it (played with the tremulant) during communion service, without stopping to consider that although the organ does not sing the words, the melody at once suggests them to all who are familiar with the song, and by this means the mind of the worshiper is distracted and led into a secular train of thought.

Many organists entertain the idea that any slow and subdued style of music is appropriate for church service, consequently it is no uncommon experience to hear the "Tower Scene" from "Trovatore" or perhaps an air from "The Bohemian Girl" played for the opening of service or during the collection, and it must be admitted they sound very sweet and pretty. 'Too sweet and too pretty, because they recall to the mind of the listener memories of the stage instead of the church. Not that the music in itself is bad, but because it is secular in its original association, is reason for avoiding it. The aim and object of an organist should be to play a class of music that will be pleasing to his listeners, and yet of a nature to put them in a meditative and worshipful frame of mind. Gems of the opera, love songs and the popular ballad will not do this, and therefore should be avoided except for wedding or concert occasions.

Again, so much good music has been written for the organ which is always in good taste and suitable for the various forms of worship, from the most subdued and solemn to the bright and joyous "song service," that we have no good excuse for introducing the songs of the opera or concert room. To this great storehouse

of legitimate organ music may safely be added, many of the movements from the symphonys and sonatas of the classic composers. These lovely tone poems might well be named "wordless prayers," for they form a golden ladder, upon which the human soul may climb heavenward in accordance with its own secret aspirations and desires for a better and purer life, affording an outward expression for the prayer that oftentimes trembles on the lip and would otherwise remain unspoken.

Another source from which we may safely draw for our church voluntary is the oratorio. Such airs as "I Know That My Redeemer Liveth," "He Shall Feed His Flock," and "O Rest in the Lord," are not only beautiful as regards their musical form, but the words themselves are a help and comfort, and will be sure to make an impression for good.

It has been our earnest endeavor to furnish selections of the above character in this journal. Music that would be good from a musical standpoint, and also entirely appropriate for church worship. To this we have added from time to time pieces of a more brilliant style for wedding and concert purposes.

If our friends do not find all their suggestions carried out, they must kindly attribute it to the fact that their requests are not always in accordance with our ideas of what is really suitable and in good taste for church voluntaries.

## CHURCH MUSIC IN ENGLAND.

A chiel's amang ye takin' notes,  
And, faith, he'll prent it.

Mr. Miles Farrow, organist and choirmaster of old St. Paul's Church, Baltimore, has returned to his native heath after having made an extended and observant tour amongst English Cathedrals. Mr. Farrow took intelligent notes of the various impressions he received in listening to cathedral church choirs in the old country. We select the following extracts:—

I visited seventeen of the English cathedrals and heard sixty choral services during my trip, and among all these choirs there is, as may be imagined, a wonderful difference as regards the quality and excellence of the music. One would suppose that in England, the 'home of the boy choir,' there would be some considerable uniformity in training the boy voice, but there is,

to my mind, a deplorable lack of it, and the really satisfactory and finished renditions that one naturally is led to look for over the country, are found in comparatively few of the choirs. In some of the cathedrals the men singers are on what is called the 'foundation,' and have grown old in the service, and their voices are no longer either pleasant to listen to or useful, and yet they are retained in the choir. Consequently the music suffers. As regards the boys, there seems to be as much diversity of opinion in the matter of voice production as there is here in our own country, and the merits of 'chest' and 'head' tones are warmly argued and discussed, each system having its ardent supporters.

Without doubt the finest choir in England to-day is that at Magdalen College, Oxford. And in the same breath one must also mention St. Paul's Cathedral, London, and Kings College, Cambridge. These three afford the best examples in the world of the possibilities, the beauty, the perfection of vested choirs of men and boys.

Two London church choirs received commendation from our American friend in these words:—

"At Holy Trinity, Sloane Square, where Mr. W. G. Alcock is organist, there is a very large and excellent choir, there being forty boys and fourteen men. The boys sing with 'head' tones entirely, as also at St. Margaret's, Westminster, where Mr. Edwin Lemare is the organist and choirmaster. He is unquestionably the greatest organist in England, possessing a technique that is amazing."

Contrasting the supply of chorister boys in England with that in America, Mr. Farrow concludes his survey with the following observations:—

"The supply of boys' voices in England is apparently inexhaustible, and there are great numbers of solo boys, besides hundreds of boys with fair and useful voices, so that choirmasters are able to pick and choose, whereas in America the supply is small the choir schools are few. Until they are more generally established in this country, it will be an uphill fight for American choirmasters. Many people, especially clergymen and vestries, think that a boy choir is a cheap and inexpensive method of rendering the church service; but let them be undeceived—it is the most expensive form of choir in existence."—*Musical Times*.

### MUSICAL CURIOSITIES.

The musical profession has its own share of the ludicrous. The unexpected, the absurd, the impossible are often jumbled together in laughable fashion by those who possess that dangerous thing—a little knowledge. As Josh Billings remarks, the less it is the more dangerous. Even those in the profession itself are not

thereby guarded from making absurd errors when they leave the beaten track of their own especial branch.

An instrumentalist and composer of note once said that in his opinion the teaching of singing was by no means the delicate and difficult task it was popularly supposed to be; to sing well only two things were necessary; to open the mouth and keep the tongue down. He even had the courage of his convictions, and taught singing in accordance with these exceedingly simple rules. It may be acknowledged that such a method of teaching singing presents some apparent advantages over more complicated systems; it requires no brain work from the pupil, and only a pair of good eyes from the teacher—or, indeed, the latter may be eliminated entirely and a mirror take his place, a manifest economy, from the financial standpoint. Still, it must be said that from the point of actual results this method is as yet disappointing; singing teachers need not yet fear to be displaced by mirrors.

The classification of voices oft-times presents difficulties to the uninitiated, which is, perhaps, not surprising, since those in the profession sometimes blunder in this respect, to their own confusion and the hurt of their pupils. A gentleman once unfolded the startling intelligence that his wife possessed a fine baritone voice which he wished to have trained. His idea of voice classification must have been similar to that of the lady, who, on hearing a quartet of women's voices, was greatly puzzled by the second alto. She finally concluded that "it must be a kind of female tenor."

Another on being told by her teacher that the difference in pitch between the voices of men and women was an octave, exclaimed in pleased surprise, "What! so much as that?" A lively imagination can picture the resulting confusion in choral music if it were indeed less—say for instance a fourth or a fifth.

There is a curious propensity to consider high tones as a result or proof of training in singing, when, in point of fact, they are, when they exist, the most spontaneous part of the voice. This propensity is illustrated by the lady who asked another after two years of study, "What are you singing now?" "Just what I was when I went away—contralto," was her reply. "What! nothing but alto!"—in a tone of disgust.

Dealers in music have also their stories to tell. At a music counter a song was inquired for, as the would-be purchaser expressed it, "something bright, catchy, and taking." Various songs were brought out, but none suited entirely until she caught sight of "Ora pro Nobis." That, she thought, was just what she wanted.

The clerk demurred, explained that it was a sacred song—a prayer—and not what she had asked for, but with a mind fully conscious of its own resources, she firmly replied, "Never mind; I like the looks of it, and

I think that I can sing it in a catchy manner and make it taking!"

A teacher was once asked by an anxious mother which method of breathing he taught—from the lower or the upper diaphragm. He mildly suggested that so far as he knew, there was but one diaphragm; but was silenced, if not convinced, by her positive declaration that there were two, an upper and a lower—that breathing by the lower diaphragm was all wrong, and that breathing by the upper diaphragm was all right. As proof of the correctness of her theory she instanced the distressing case of a young lady known to her, who had been taught to breathe from the lower diaphragm; as a consequence her waist had become so large as to entirely spoil the fit of her gowns. After such a terrible example there was, of course, nothing to be said in favour of the lower diaphragmatic breathing.

We all know what is meant by singers singing in tune—such singers are always to be commended. In "Maud," however, Tennyson makes his dancers dance in tune.

"All night have the roses heard,  
The flute, violin, bassoon;  
All night has the casement jessamine stirr'd  
To the dancers dancing in tune."

He, no doubt means rhythm or measure by the term "tune," but its application is a trifle obscure—still, it is no more remarkable, perhaps, than his curious orchestra of flute, violin and bassoon. As a poet, he was more intent upon the music of his verse than the technical meaning of the terms used; "bassoon" naturally drew "tune" in its wake, and the triple rhyme is completed with "moon" in the concluding line of the stanza.

Charles Lamb, though he confessed that he knew nothing about music, naively asserted, with some pride, that he could always distinguish the thorough bass—it was so superlatively harsh and disagreeable.

Students' examination papers often throw unexpected side lights upon generally accepted opinions. None but a novice would think of comparing two masters so dissimilar as Mozart and Chopin, yet it has been done and in the following terms: "Chopin showed how the sentimental could be brought out. His music is flaming and smooth, while that of Mozart is more laboured and not so spontaneous." The same keen observer with more justice, said that "Mendelssohn wrote many 'songs without the words' which are a great improvement upon the popular songs of the day." This cannot be denied by even the severest critic. If the popular songs of the day more nearly resembled Mendelssohn's, in being without words, they would be, in many cases, none the worse.—*Nonconformis' Musical Journal*.

ANDANTE GRAZIOSO.

1558100

Handwritten notes: 1558100, 1558100, 1558100

Sw. { Full without Reeds.  
Ba. { Bourdon.

EDWARD REDHEAD.

The musical score consists of four systems of staves. The first system includes the instruction "Sw. closed." and "Ba." in the bass line. The second system includes "dim.", "rall.", and "a tempo" markings. The third system includes "Ba." in the bass line. The fourth system includes "cresc.", "dim.", and "Reduce to soft 8ft. tone." markings. The score is written in a key signature of two flats and common time.

Gt. Dulciana & Viol di Gamba.  
Sw. Aeoliana, Melodia, Flute & Gemshorn.  
Bw. Bourdon.

# VOLUNTARY.

ON

## THE SWEET BY AND BY.

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E. L. ASHFORD.

**Andante non troppo.**

The musical score is written for a four-part ensemble. It consists of four systems of music, 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 markings: *Sw.* (Sweet) in the first system, *marcato.* in the third system, *Man.* (Mancato) in the fourth system, and *cresc. poco a poco.* in the fifth system. The notation includes a variety of note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a final cadence in the fifth system.

*rit* *a tempo*

Gamba off.

Gt. Dul.

Add Melodia & Prin.

2a.

*rall.*

**Andante Pastorale.**

Gt. St. Dia. only

2a.

Flute & Bourdon.

Sw. *Gt.* *fr.*

*fr.* **Allegretto.**  
Sw. Full without Reeds.  
Prepare Gt. with Dopp. Fl. & Gamba.

*Gt.* *A little*

*Sw.* *slower.* *p* *Sw.* *Gt.* *Sw.* *Man.*



Moderato.

*p* slower. *poco cresc.*

*Sw. full.* *Sw.* *Gt.*  
*In canon form.*  
*Gt. Diapasons & Principal.*

*Sw.* *Piu Lento.*

\* For this movement Gt. and Sw. should be of about equal power.

# POSTLUDIO.

Gt. { Full to 15th.  
Ped. { Op. Dia.

Dr. W. VOLKMAR.

**Allegro.**

The musical score is written for guitar and piano. It consists of four systems of music. The guitar part is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The score includes dynamic markings such as *ff*, *Man.*, and *Ped.*. The first system starts with *ff* and *Gt.* in the treble clef, and *Ped.* in the bass clef. The second system has *Man.* in the bass clef. The third system has *Man.* in the bass clef and *Ped.* in the bass clef. The fourth system has *Ped.* in the bass clef. The score is marked **Allegro.**

Man. *And.*

This system contains two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff provides harmonic support with chords and single notes. The tempo marking *And.* is placed below the lower staff.

Man. *And.* Man.

This system continues the piece with two staves. The upper staff has a more active melodic line with many sixteenth notes. The lower staff has a steady accompaniment. The tempo marking *And.* is present in the lower staff, and the word *Man.* appears at the end of the system.

*And.*

This system shows two staves of music. The upper staff continues with a melodic line, and the lower staff has a consistent accompaniment. The tempo marking *And.* is located below the lower staff.

This system is the final one on the page, consisting of two staves. The upper staff concludes with a melodic phrase, and the lower staff ends with a final chord. The piece concludes with a double bar line and repeat signs.

## IMPROVISATION.

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

SCOTSON CLARK.

Andante.

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 key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The score includes dynamic markings: *mf* (mezzo-forte) and *p* (piano) in the first system, and *f* (forte) in the second system. The piano part features a melodic line with various ornaments and articulations, while the organ part provides a harmonic accompaniment with chords and single notes. The organ part includes a 'Bourdon' (pedal point) in the bass register. The score concludes with a final cadence in the fourth system.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of flowing sixteenth-note passages in the right hand and sustained chords and eighth-note patterns in the left hand. A *pp* dynamic marking is present in the final measure.

# MATIN HYMN.

{ Sw. Dul. and Flute.  
 { Bd. Bourdon.

*Andante cantabile.* ♩ = 76.

LEFÉBURE WÉLY.

Second system of the score. The Oboe part (labeled *Oboe.*) features a melodic line with a long slur. The Piano part (labeled *Man.*) continues with accompaniment. A *Bd.* marking is visible in the lower right.

Third system of the score. The Oboe part is marked *Oboe off.*. The Piano part (labeled *Man.*) continues with accompaniment.

Fourth system of the score. The Oboe part (labeled *Oboe.*) has a *rit.* marking. The Piano part (labeled *Man.*) continues with accompaniment. A *pp* dynamic marking is present in the final measure.

Gt. Dulciana & Flute.  
Sw. Stopped Dia. Salicional Cornet & Bourdon.  
Cw. Bourdon.

# REVERIE.

J. HORSPPOOL.

Arr. by E. L. Ashford.

**Andante.**

The musical score is written in 6/8 time and consists of four systems. The first system is a grand staff with three parts: *Gt.* (Guitar), *Sw.* (Dulciana & Flute), and *Cw.* (Bourdon). The second and third systems are piano accompaniment. The fourth system features a guitar solo with the instruction "Draw Gt. Melodia." and tempo markings "dim. e rall." and "a tempo".

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment with chords and moving lines. A 'Gt.' marking is present above the treble staff.

Musical notation for the second system, continuing the piece with similar notation and a 'Sw.' marking.

Musical notation for the third system, including 'poco rall.', 'Gt. f', and 'Sw. pp' markings.

Musical notation for the fourth system, including 'Piu Lento.', 'rit.', 'Gt. Melodia off.', and 'Man.' markings.

Sw Soft 8' & 4'  
Gt Melodia.  
Bd Bourdon.

# ROMANCE. "L'ECLAIR".

F. HALEVY.

*Andantino.*

*Sw.*

*Gt.*

*Sw.*

*Lento.*

*pp*

*rit.*

\* For music during a wedding ceremony this number will be found very effective. (To be played with Salicional or Aeolina only.)



Gt. { Dulciana & Stopped Dia.  
Sw. { Salicional coupled to Gt.  
Ped. { Soft 16' ft.

# TWILIGHT MEDITATION.

EDWARD REDHEAD.

Moderato.

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the piano accompaniment with a treble and bass clef, a 3/4 time signature, and a key signature of one flat. The guitar part is indicated by a bracketed 'Gt.' and includes dynamics like 'Sw. p', 'cresc.', and 'Gt. p'. The second system introduces the flute with the instruction 'add Flute.' and features a 'Sw. dolce' dynamic. The third system continues the piano accompaniment with a 'Gt.' dynamic. The fourth system concludes with 'Flute off.' and includes dynamics like 'Sw.', 'p', and 'dim.'. The score is marked with 'Moderato' and includes various musical notations such as slurs, ties, and dynamic markings.

Gt. Dulciana.  
Sw. Oboe & Bassoon.  
Re. Bourdon.

# VESPER HYMN.

E. L. ASHFORD.

*Gt. Andante* ♩ = 70

The score is divided into four systems. The first system shows the piano introduction with a treble clef staff containing chords and a bass clef staff with a simple bass line. The second system continues the piano accompaniment, with woodwind parts (Sw. Oboe & Bassoon and Re. Bourdon) entering in the right hand. The third system features a melodic line in the treble clef staff, with the piano accompaniment continuing in the bass clef staff. The fourth system shows the woodwind parts continuing their melodic lines, with the piano accompaniment providing harmonic support.

*Man.*

*Sw.*

*Gt.*

*Re.*

Reeds in. Draw Diapasons & Flute.

*Sw.*

*Re.*

Gt. Gamba.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various rhythmic values and accidentals. The bass clef contains a harmonic accompaniment with chords and single notes. A fermata is placed over the first measure of the bass line.

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a dense texture of chords, with a *poco agitato* marking. A *Sw.* (Sforzando) marking is present above the first measure, and a *rit.* (ritardando) marking is present above the final measure.

Third system of musical notation. The treble clef continues the melodic line. The bass clef features a rhythmic accompaniment with a *tempo* marking. A fermata is placed over the final measure of the bass line.

Fourth system of musical notation. The treble clef continues the melodic line, including a triplet of eighth notes. The bass clef features a rhythmic accompaniment with a fermata over the first measure.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff is mostly empty.

Second system of musical notation. The treble staff features a melodic line with a *Sw.* (Swell) marking. The bass staff has a *rall.* (rallentando) marking and a *Prep.* (Preparation) marking. A text instruction reads: "Prepare Gt. with Dopp. Fl. only." A *Gt.* (Guitar) marking is present above the bass staff, and a *Man.* (Mandolin) marking is below it. A time signature change to 12/8 is indicated.

Third system of musical notation. The treble staff contains a complex texture of chords and arpeggios. The bass staff features a melodic line with a double bar line and a second ending bracket marked with a '2'.

Fourth system of musical notation. The treble staff has a *Sw.* marking. The bass staff has a *Gamba off. Draw Dul.* (Gamba off. Draw Dulcetto) marking. A *Gt.* marking is above the bass staff, and a *Prep.* marking is below it.

I

Musical notation for the first system, measures 1-4. Treble and bass staves with a piano dynamic marking.

Musical notation for the second system, measures 5-8. Treble and bass staves with a piano dynamic marking and a "Sw." (Sostenuto) marking in the bass staff.

Musical notation for the third system, measures 9-12. Treble and bass staves with a piano dynamic marking.

I

*ritenuto* *morendo.*

Gradually reduce Sw. to St. Dia.

Musical notation for the fourth system, measures 13-16. Treble and bass staves with a piano dynamic marking and performance instructions.

Gt. Stopped Dia. and Melodia.  
Sw. Dulciana & Flute.  
Cw. Lieblich Gedacht.

# IN ADORATION.

ARTHUR CARNALL.

Moderato.

The musical score is written for guitar, dulciana, and flute. It consists of four systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), as well as crescendos and decrescendos. Specific performance instructions include 'Op. Dia.' (Opera Dulciana) and 'Gt.' (Guitar). The piece concludes with a 'dim.' (diminuendo) marking and a final flourish.

Musical score for the first system, featuring piano (*p*) and fortissimo (*pp*) dynamics, and a 'Sw.' (Sustained) marking.

Gt. Stopped Dia. & Melodia. **THRONED IN THE HEAVEN'S HIGH.**  
 Sw. Dulciana.

ARTHUR CARNALL.  
*cresc.*

**Moderato.**

Musical score for the second system, marked 'Moderato' and 'mp' (mezzo-piano).

Musical score for the third system, featuring 'Sw.' (Sustained) and 'cresc.' (crescendo) markings.

Musical score for the fourth system, featuring 'Gt' (Guitar), 'dim.' (diminuendo), and 'pp' (pianissimo) markings.

118 { Gt. Full to 15.  
Sw. Full coupled to Gt.  
Op. Dia. & Bourdon  
Sw. to Op.

# POSTLUDE.

E. L. ASHFORD.

*Allegro maestoso.*

Man.

Sw.

Gt.

Sw.



Sw. to *And.* off.  
*And. ad lib.*

*Sw.*

*Gt.*

3

First system of musical notation, consisting of a treble staff and a bass staff. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of musical notation, consisting of a treble staff and a bass staff. It includes a *Sw.* (Sforzando) marking in the treble staff and a *Man.* (Mancando) marking in the bass staff. The music continues with various rhythmic patterns.

Third system of musical notation, consisting of a treble staff and a bass staff. It features a *cresc. poco - a - poco* (crescendo poco a poco) marking. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, consisting of a treble staff and a bass staff. It begins with a *ff* (fortissimo) marking and includes a *Gt.* (Guitar) marking in the treble staff. The bass staff has *Ped.* (Pedal) markings. The system concludes with a *Sw. to Ped.* and *Gt. to Ped.* marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a 'V' marking above the first measure. The lower staff is in bass clef. Both staves contain complex rhythmic patterns with many slurs and accents. A 'Sw' marking with a downward-pointing arrow is placed above the second measure of the upper staff and above the fourth measure of the lower staff.

The second system continues the musical piece. The upper staff features a guitar part indicated by a bracket and the label 'Gt.'. The lower staff includes a 'Ped.' (pedal) marking below the first measure. The notation is dense with slurs and complex rhythmic figures.

The third system shows the continuation of the piano accompaniment. The upper staff has a melodic line with many slurs, while the lower staff provides harmonic support with chords and moving lines. The key signature remains two sharps.

The fourth system is marked 'con fuoco.' (with fire) above the first measure. It concludes the piece with a double bar line. The notation is highly rhythmic and expressive, with many slurs and accents throughout both staves.



mp cresc. dim. poco a poco al p

mp cresc. dim. poco a poco al p

Poco piu mosso.

Gt. Gt. Gt. to Ped. (Ped. 16ft.)

Sw. p cresc. al f Sw. cresc. Gt. to Ped. off. p al f Gt. to Ped. Gt.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chordal textures and melodic lines, with various articulations and dynamics.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes performance instructions: *Sw.*, *poco ritard*, *al*, *Tempo I.*, *mf*, *dim.*, *poco*, *al*, and *mp*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes performance instructions: *mf*, *dim.*, *mp*, *cresc.*, *Gt. to Ped. off.*, and *mp*.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. Dynamics include *mf*, *dim.*, *al*, and *p*. A *cresc.* marking is present in the final measure. The piece concludes with a fermata over a whole note.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. Dynamics include *mf*, *cresc.*, *f*, *dim.*, and *al*. The piece concludes with a fermata over a whole note.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. Dynamics include *p* and *f*. The piece concludes with a fermata over a whole note.

Sw. St. Diapason. Quintadina.  
 Gt. Melodia.  
 Ch. Dolce.  
 Ped. Coup to Gt.

# PASTORALE IN F.

ALONZO STONE, Mus. Bac.

Andante con moto.

MANUAL

PEDAL.

Sw. p

Ch.

Gt.

add st. dia.

Fl. f

dop. Fl. Gt.

Sw.

Ch. Sal. Melodia.

Ch.

dim.

rit.

Gt. Dul.



Sw.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. A dynamic marking 'Sw.' is placed above the top staff.

Fl. St. Dia. Fl. off. Dia. eff.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with various instrumental parts. Dynamic markings 'Fl.', 'St. Dia.', 'Fl. off.', and 'Dia. eff.' are placed above the top staff.

Sw. St. Dia. Vio. Dia. mf Gt 7 Ch. Fl. Clar.

This system contains three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music includes guitar and clarinet parts. Dynamic markings 'mf', 'Gt 7', 'Ch. Fl.', and 'Clar.' are placed above the top staff. Other markings 'Sw.', 'St. Dia.', and 'Vio. Dia.' are also present.

Sw. Full.

Gt. full except Trum.

Sw Oboe.

Ch. Mel. Fl.

reduce.

Dia.

This system contains three staves. The top staff is for piano, with a dynamic marking of *Sw. Full.* and a performance instruction *reduce.* The middle staff is for guitar, marked *Gt. full except Trum.* The bottom staff is for woodwinds, with a dynamic marking of *Sw Oboe.* and a performance instruction *Ch. Mel. Fl.* The key signature has one flat, and the time signature is 4/4. The music features complex rhythmic patterns and melodic lines.

Sw. Salicional Aeoline.

Violino.

p Ch. Mel.

This system contains two staves. The top staff is for piano, with a dynamic marking of *Sw. Salicional Aeoline.* and a performance instruction *p Ch. Mel.* The bottom staff is for violin, marked *Violino.* The key signature has one flat, and the time signature is 4/4. The music features complex rhythmic patterns and melodic lines.

St. Dia. Mel.

Gt. Fl.

Mel.

Oboe. Tremb.

Ch. Mel.

This system contains three staves. The top staff is for piano, with a dynamic marking of *St. Dia. Mel.* and a performance instruction *Gt. Fl.* The middle staff is for guitar, marked *Gt. Fl.* and a performance instruction *Mel.* The bottom staff is for woodwinds, with a dynamic marking of *Oboe. Tremb.* and a performance instruction *Ch. Mel.* The key signature has one flat, and the time signature is 4/4. The music features complex rhythmic patterns and melodic lines.

Tremb. Sw. Full. reduce. reduce. rit.

Gt. Clar. Dia. Gt. Fl. Gamba.

Sw. Gemshorn. Dulciana. Sw. Dul. Ch. Fl. Flag. Ch. Mel.

add Melodia. Sw. Full. St. Dia. Violino. Dolce only. Melodia. Ch. Full. add Fl.

Sw. { Dolce.  
Oboe.  
Tremb.

{ St. Dia.  
Salicional.

rit. Gt. Melodia. add. Fl.

Sw. { Violin.  
Sal.

Ch. Fl.

Dolce.

add Violin.

Melodia.

Dolce.

Flautino.

Ch: Fl. dolce. Gemschr. pp Ch. ppp Dolce.

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