

Vol 5.

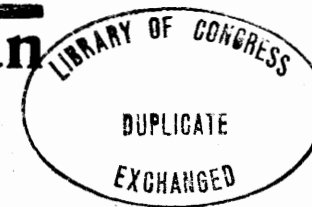
November, 1901

No. 5.

THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



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.C 68

EDITED BY

*E. L. Ashford*

Assisted by *E. S. Lorenz*

TERMS

\$1.50 per Year,—35c. Single Copy

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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.

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# The Organist.

E. L. ASHFORD, - - - - - Editor  
E. S. LORENZ, - - - - - Assistant Editor  
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ISSUED EVERY TWO-MONTHS.

## Terms of Subscription:

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## Advertising Rates.

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NOVEMBER 1901.

## CARE OF THE ORGAN.

It is a lamentable fact that the average church organ is seldom to be found in good repair. The officers of most churches seem to feel that when they have bought what they believe to be a good instrument, and paid anywhere from one to four thousand dollars for it, there should be no necessity for further outlay. The organ is expected to stay in tune at least a year, and sometimes even longer. Though it contains pipes of so delicate a nature that their pitch is affected by every change of temperature, and complicated mechanism that requires the most careful adjustment, it is not given as much attention as one of these same church officials would give to the roof of his barn; and yet the poor organist is expected to make the rattling, old music box sound acceptably on Sunday. In fact, the writer remembers one case where the organist was accused of "playing the organ out of tune."

One reason for the lack of interest shown in the proper care of the organ, is the fact that men who are totally ignorant of musical matters are usually selected to form the music committee. They are—as a rule—prosperous business men, and in this day of hurry and rush, the prosperous business man devotes himself to the all-important subject of money getting, and is not a competent judge of the musical needs of the choir and organist. He feels that he is doing his best for the church by avoiding—as far as possible—any outlay of money, and when the organist complains of the condition of the organ he answers cheerfully "O well; it doesn't sound so very bad. I guess we can put up with it for a while longer."

For twelve years the writer had charge of the organ

and choir of a Jewish Temple, and the music committee—during a greater part of the time—was an ideal one. It consisted of five members, viz, the Rabbi (who always knows more or less about music), one member of the official board (whose duty it was to watch the financial side of affairs), two ladies of the congregation, (musicians and usually members of the choir), and the organist. Naturally, we were four to one when it came to the best interests of the choir, the women were ambitious to secure a larger and better toned organ, and by means of a series of "Old Folks" concerts, succeeded in accomplishing their purpose. The Rabbi advised us regarding the selection of the ritual music for the holiday services, the organist—as a member of the committee—had a voice in the selection of the singers, and authority to see that the organ was kept in tune and in good repair. There is no reason why women in any of our churches should not make good members of the choir committee. They study music more than their fathers, husbands and brothers do, and their ears are nearly always more sensitive, which better fits them to judge of the needs of the organ as to tuning, etc.

E. L. A.

## A TASTE FOR ORGAN MUSIC.

In the smaller cities the pipe-organ, until very recently, has been a *rara avis*, such examples as were at hand being presided over by the much ridiculed, proverbial "lady-organist," who plays with piano-technic, and to whom Rink's organ-school and Hesse's fugues are in an unknown tongue. As for the floating organist of ability, who may use such a position to fill in an off moment, for the most part, he is there for matters of personal convenience, and takes very little trouble to broaden the minds of an ignorant people with regard to that most noble of arts and instruments.

Piano-music is another story. With even the department stores selling pianos on the installment plan that would tempt a pauper to purchase, more attention is paid to piano-music and the formation of a taste for it. It is really no unusual thing to hear the most classical music, the most irreproachable execution, and on the smoothest of fine pianos among our very foothills. We have our musical clubs, and even have Grieg and Brahms evenings following in the analytical footsteps of Mr. Edward Baxter Perry. But a pipe-organ

cannot be carried around tucked under the arm like a Cremona, nor does it take to the Queen Anne cottage, nor the low, rambling farm-house like its upright sister, the Steinway piano.

Unless one has a church position at his beck and call, the instances are isolated where a pipe organ is within one's grasp. More than that, as has already been stated, the difficulties surrounding its study in the nature of practice and labor are so great that the vast army of students beat a retreat, and little is done to familiarize people with the brightest and best of organ-music.

Not so very long ago this very crusade was started under my eye. An eminent organist and choirmaster with a real purpose in his heart, while the novelty of his advent was still a drawing card, gave a series of organ-and-song recitals in which the song predominated, the organ-numbers being extremely light, but attractive to the uninitiated. He caught the ear with Haberbiel's "Enchanted Bells," with Wolstenholme's dainty "Question and Answer," with Spinney's "Daybreak," and Dudley Buck's tender "At Evening," with the brassy Gounod Archer "Marche Militaire," and a transcription of "The Italian in Algiers," of Rossini.

Owing to the fact that the recitals were given in the Episcopal church, no admission was charged, removing any financial barrier and assuring an audience. Branching out, he gave, with the assistance of a vested choir he had formed, Stainer's "Crucifixion" and Barnby's "Rebecca," not once, but several times. Strangely enough, the people, indifferent at the start, grew to anxiously expect them at the usual times, and could even recall some of the airs and note the organ-effects.

Then came a series of organ-recitals unassisted by voices, gradually gaining in tone, but of the uniform length,—just one hour.

This winter, with the assistance of another organist, he gave an organ lecture-recital, the numbers illustrating a short popular lecture called "The Pipes of Pan." It was a gossipy, light sketch from the nature of its length, touching upon incidents and the lives of the great composers for the organ. The illustrations were made as light as possible with a few exceptions. Curiously enough, the great Bach G-minor "Fantasia and Fugue" met with great applause. Next season

they purpose to give a series of lecture-recitals confined to one composer and his works for each evening.

There was a Christmas-night service, composed entirely of Christmas music, the artistic nature of which added sweetness to the memory of Christmas. At Easter, Gaul's "Passion Music" was given.

There may be other methods of forming a popular taste for the "King of Instruments," but when I hear the masses speak respectfully of Richter's "Fantasie and Fugue," of King Hall's "Canzone," and Guilman's "Grand Chœur," I cannot feel that it has been "love's labor lost," particularly in a community dead to Bach, Handel, and Mendelssohn, and who only know that "Juno" wrote an "Ave Maria."

*Florence M. King, in the Etude.*

### SUITABLE ORGAN MUSIC.

A pianist or a violinist, in selecting music for public performance, has two points constantly in mind: his own ability and the taste of his audience. An organist should always add one other point, which is even more important than the first-mentioned points, viz, the contents and peculiarities of the particular organ on which he is to play.

Some one has facetiously said that "Wagner's music demands the full orchestra, while a Beethoven symphony is not uninteresting when played on a kettle-drum and two flutes." This may be overdrawn, but it well illustrates the point. Some organ compositions are interesting, when well played, on almost any organ, while others entirely lose their particular charm if they are not presented with a certain specified combination of tone-color (stops), which can be found only in a few organs.

A concert program which is intensely interesting on one organ may prove a bore when played on another organ, and the organist who selects his program without a thought of the organ on which he is to play will wonder why his success is greater on one evening than on another.

The size of the organ is only a small part of its individual peculiarity. The presence or absence of certain stops, the voicing of the solo stops, the relative power and *timbre* of such stops as are used in special combinations have a greater influence.

The foregoing applies with equal weight to organ preludes, offertories, and postludes. If an organist hears some organ composition which particularly pleases him at a concert, he is apt to purchase the piece at once and present it to his own congregation on Sunday. Very likely the charm of the composition centered in some special combination of stops which cannot be reproduced in his organ, and he wonders why his hearers do not echo his enthusiasm for the composition, forgetting entirely that his personal remembrance of how the piece sounded on another organ is not shared by his congregation.

If the organist keeps in mind, at all times, the limits of the particular organ on which he is to play, he will escape the disappointment which the cold reception of some favorite gem is sure to bring, and will gain the reputation of always presenting interesting compositions

*Everett E. Truette, in the Etude.*

### "DON'TS" FOR ORGANISTS.

Don't slide back and forth on the seat when playing a pedal passage. To reach easily the extreme notes of the pedal board, turn the body slightly towards those notes.

Don't go through any contortions of the body when about to remove the hands from the keys at the end of a composition that terminates with the full organ. The audience forgets all about your playing in sympathizing with you in your apparent agony.

Don't sway back and forth when playing. An easy, graceful appearance at the organ requires but little motion of the body.

Don't improvise all the time on the Salicional with Tremulant. The combination is effective when properly used, but becomes tiresome with an overdose.

Don't think that because the Vox Humana (without Tremulant) combined with the mixtures in the swell sound "novel," they are pleasing. A dish-pan and poker would sound just as "novel," and about as agreeable.

Don't improvise every prelude and postlude which you play. You cannot stand Beethoven's music all the time. How can your congregation stand your music all the time?

Don't use the Tremulant very often in accompanying singers.

Don't hold one chord or note a minute and a half while you change the stops and arrange your music. Remember that those who are listening to you have nerves.

Don't complain all the time that your present position is beneath you. He who looks up to himself must first lower himself to look up, and then only sees his former position, not the occupant.

Don't think that you know it all. Even the greatest organist can learn something new every week.

*The Nonconformist Musical Journal.*

### CELEBRATED ORGANISTS.

Johann Christian Heinrich Rink, was born at Elgersburg, in Saxe-Gotha, February 18th, 1770. He studied under Kittel at Erfurt, and thus received excellent training, as Kittel was one of the best pupils of J. S. Bach.

At the age of nineteen Rink was appointed to the position of organist of Giessen, where he also held other appointments. In 1806 he was elected "Professor" at the Darmstadt College, and in 1813 was appointed court organist, and 1817 chamber musician to the Grand Duke, Ludwig I. He made several tours through Germany, and was everywhere received with favor. At Treves he was specially honored, and in 1831 he was elected a member of the Dutch Society for Encouragement of Music. In 1838 he received a cross of the first class from his Grand Duke, and 1840 was made "Doctor of Philosophy and Arts" at the University of Giessen. He died at Darmstadt, August 17th, 1846, at the age of 76.

His compositions number about one hundred and twenty-five, including sonatas for the pianoforte, violin, and violoncello: a "Pater Noster" for four voices, with organ-accompaniment, and two motets.

His principal work was the celebrated "Practical Organ-School," in six parts, with which every organ-student is familiar. This set of etudes is deservedly popular with most organ-teachers, and forms a part of the early training of nearly every prominent organist.

*The Etude.*

Swell-soft stops.

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# PRELUDE IN A.

1550-2

131

E. L. ASHFORD.

# ANDANTE PASTORALE.

EDWIN LEMARE.

Andante.

Man. Soft stops.

Ped. Soft 16 ft.

Soft 16 ft.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed eighth and sixteenth notes, often grouped with slurs. The bottom staff has a few whole notes with long horizontal lines underneath, suggesting a sustained or pedal point.

The second system continues the musical piece with three staves. It maintains the same key signature and clefs. The notation is dense with rhythmic patterns, including many slurs and ties across measures. The bottom staff continues with its sustained notes, showing some rhythmic variation.

The third system concludes the page with three staves. The top staff features a melodic line with some grace notes and slurs. The middle staff has a more active bass line with slurs. The bottom staff has sustained notes with long horizontal lines. The word "rall." is written above the top staff in the final measures, indicating a deceleration. The system ends with a double bar line.

Gt. Doppie Flute or Gamba.  
Sw. Soft s' Flute Oboe Cornet & Bourdon.  
Ped. Bourdon.

# SELECTION.

(From Overture to "Faust")

Ch. GOUNOD.

Adagio.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs).  
 - **System 1:** Piano accompaniment. Treble clef has a fermata on the first measure. Bass clef has a fermata on the first measure. Dynamics include *p*, *pp*, *ff*, and *pp*.  
 - **System 2:** Piano accompaniment. Treble clef has a fermata on the first measure. Dynamics include *cresc.*  
 - **System 3:** Piano accompaniment and guitar part. Treble clef has a fermata on the first measure. Dynamics include *cresc.* and *With expression.*. The guitar part (Gt.) is marked with *With expression.* and features four triplet chords.  
 - **System 4:** Piano accompaniment. Treble clef has a fermata on the first measure. The bass clef features a complex rhythmic pattern of triplet chords.



The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with a series of eighth notes and quarter notes, some grouped with slurs and a fermata. The lower staff (bass clef) features a dense accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns. Dynamic markings include *cresc.* and *f*.

The second system continues the musical piece. The upper staff shows a melodic line with slurs and a fermata. The lower staff has a complex accompaniment with many chords and some sixteenth-note runs. A marking *cresc. Sw.* is present, indicating a crescendo and a swell. A triplet of eighth notes is marked with a '3' in the upper staff.

The third system features a melodic line in the upper staff with slurs and a fermata. The lower staff accompaniment consists of chords and some sixteenth-note patterns. A *Ped.* (pedal) marking is located below the bass staff.

The fourth system concludes the page. The upper staff has a melodic line with several triplet markings (indicated by '3' over the notes) and slurs. The lower staff accompaniment includes chords and some sixteenth-note patterns. A *p* (piano) marking is present in both staves.

# POSTLUDE.

Allegretto pomposo.

By CHARLES VINCENT.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked "Allegretto pomposo." and the composer is "By CHARLES VINCENT." The score includes various performance instructions: "Gt." (Guitar) at the beginning, "f" (forte) in the first system, "Sw." (Swell) and "mp" (mezzo-piano) in the second system, "Gt. 8 ft." (Guitar 8 feet) in the third system, and "cresc." (crescendo) and "f" (forte) in the fourth system. The key signature has one flat (B-flat) and the time signature is 6/8. The music features a mix of chords and melodic lines, with some passages marked with slurs and accents.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

The second system contains two staves. It begins with a first ending bracket labeled "1st time" and a second ending bracket labeled "2nd time". Below the first ending, the instruction "Go to Trio." is written. The section concludes with a "Coda." section. The dynamic marking *ff* (fortissimo) is placed below the first ending. The key signature changes to one flat (Bb) for the Coda section.

The third system consists of two staves. The section is labeled "Trio" above the first staff. The music features sustained chords in the bass staff and a melodic line in the treble staff. The section ends with the instruction "Fine." written below the first staff.

The fourth system consists of two staves. It continues the musical piece with various notes and rests. The section concludes with the instruction "D. C. al Fine." written below the first staff.

Gt. Dulciana.  
Sw. Stopped Dia, Sal, Flute.  
Ped; Bourdon.

# PARTING.

E. L. ASHFORD.

Andante effetuoso.

Sw. Ped. Add Oboe. Man.

rall. a tempo Gt. Sw. Man. pp Ped.

cresc.

Sw Soft 8'  
Ped. Soft 16' coup to Sw.

# LITTLE PRELUDE.

JULIUS ANDRE.

Moderato. .

# SHORT OPENING VOLUNTARY.

HERBERT C. MORRIS.

Soft Stops.

• = 80

Ped *ad lib.*

The first system of the score consists of two staves, treble and bass clef, in 4/4 time. The music is written in B-flat major. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. A tempo marking of quarter note = 80 is present. The instruction 'Ped *ad lib.*' is written below the bass staff. A large slur covers the entire system.

The second system continues the musical piece with similar notation and phrasing as the first system, maintaining the 4/4 time signature and B-flat major key.

The third system continues the musical piece, showing more complex rhythmic patterns and chordal textures in both staves.

The fourth system concludes the piece. It includes the tempo markings *rall.* and *a tempo*. A dynamic marking of *p* (piano) is placed below the bass staff in the final measures. A large slur covers the entire system.

Two systems of piano music notation, each with a treble and bass staff. The first system includes a fermata over the final measure of the treble staff. The second system includes a fermata over the final measure of the bass staff.

Sw. Soft 8 foot stops.  
Ped. Bourdon.

# ANDANTE.

HAYDN.

$\text{♩} = 72$   
*Very slow.*  
Man. Ped.

*rit.*  
Ped.

# POSTLUDE IN C MINOR.

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

EWART WEST.

Moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is C minor (three flats) and the time signature is common time (C). The music features a series of chords and melodic lines. A bracket labeled 'Gt.' is positioned above the first few measures of the upper staff. The notation includes various note values, rests, and dynamic markings.

After. D. C. couple Sw. to Gt. and Gt. to Ped.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The music is characterized by a steady rhythmic pattern in the bass line and more complex chordal structures in the treble. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The music shows a gradual increase in volume, indicated by a *f* (forte) marking in the bass line and a *cresc.* (crescendo) marking in the treble line.

The fourth system of musical notation concludes the piece. It features two staves with treble and bass clefs. The music maintains the same rhythmic and harmonic patterns as the previous systems, ending with a *cresc.* (crescendo) marking in the treble line.





*last time only.*  
*ff*  
*Fine.*



*1st time.*  
*mf*



*cresc.*



*D. C. al Fine.*

## CHRISTMAS CHIMES.

Gt. Dulciana or Melodia.  
Sw. Bourdon & Flute or Piccolo.  
Ped. Bourdon.

E. L. ASHFORD.

Quasi Pastorale.

Gt. Sw. Gt. Sw.

Gt. Man. Ped.

Man. Ped.

Gt. Sw. Gt. Sw.

Draw Gt. Op Dia.

*A little slower.*  
 Glory be to God on High and on earth peace good will toward

men. *poco rit.*

Gt. *rall.*

Gt. *Lento.*  
 Op Dia Off

Sw. Sw. Gt. Sw. Gt. Gt.

Sw. rall. Gt. Sw. molto rit.

Increase Gt. to Principal. Tempo primo. Gt. Sw. Gt. Ped.

Gt. p. rall. 4/4

*rit. poco a poco.*

Full Sw. without Reeds.

*Close Sw. gradually.*

# ALLEGRETTO MA MODERATO.

Soft stops.

For Reed Organ.

HENRY SMART.

$\bullet = 60$  *p*

*poco rit*

# PRAYER.

BRUCE STEANE.

*Voix Celeste.*  
*L.H. Very slow with expression.*  
*p cresc.*  
*rall.*  
*a tempo*  
*Add soft 8 ft. stop.*  
*dim.*  
*8<sup>va</sup> Ped Bourdon.*  
*Tempo I.*  
*rall. Voix Celeste only.*

The musical score is written for a piano with a Voix Celeste attachment. It consists of four systems of staves. The first system shows the beginning of the piece with a 'Voix Celeste' marking and a 'p cresc.' dynamic. The second system includes the instruction 'Add soft 8 ft. stop.' The third system features a 'dim.' dynamic. The fourth system begins with 'Tempo I.' and includes a 'rall. Voix Celeste only.' marking. The score is in a key with two sharps (D major) and a common time signature. The piano part is marked 'L.H. Very slow with expression.' and includes various ornaments and dynamic markings throughout.

*Slowly.* *Stoppes Dia.* *morando.* - *pp*  
*Stoppes Diap.*  
*dim.* *Voix Celeste.* *Voix Celeste.* *both hands.*  
*Ped.* *Stoppes Dia. Voix Celeste.*

Gt. Diapasons & Principal.  
 Sw. Dulciana & Flute.  
 Ped. Bourdon.

# PRELUDE.

ARTHUR SULLIVAN

*Moderato.* 116. *Gt.* *Man.* *Ped.*

*Sw* *pp*

*cresc.* *dim.* *p* *pp*

# ANDANTE.

J. G. CALLCOTT.

Gt. S. Diap (2<sup>nd</sup> time add 4<sup>th</sup> Flute.)

*p* Sw. 8 ft. soft.

Pedal soft 16 with Sw. coupled.  
The small notes may be omitted.

Sw. add soft reed.

senza Ped. con Ped.

Gt. cre scen do. Flute in accel e dim.

rit. atempo Reed in.

senza Ped. Ped. senza Ped.



Reed. Gt.

Con Ped. with Gt. coupled.

cre scen

*do.* *f* *dim.* *rit.* *a tempo* Reed in.

Reed.

*pp* add Reed. *cre* *scen*

Reed.

Reed in. Gt. Dulciana only. *do* *dim. - e - rit.* *pp* *rit.* *e morando.* *ppp* Gt.

Ped. uncoupled

Reed.

Gt. Soft 8 ft. and Principal.  
 Sw. Soft 8 Flute, Piccolo, & Bourdon.  
 Ped. Bourdon.

# LEAD KINDLY LIGHT

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 3/4.

- System 1:** Features the Gt. (Guitar) part in the treble clef and Man. (Mandolin) in the bass clef. The Gt. part has a melodic line with some grace notes, while the Man. part provides a steady accompaniment.
- System 2:** Continues the Gt. and Man. parts. The Gt. part has a long, flowing melodic line.
- System 3:** Introduces the Sw. (Soft) part in the treble clef. The tempo is marked *rall.* and *Piu Lento.*. The Sw. part consists of sustained chords. The Man. part continues in the bass clef. Performance instructions include *Sw.* and *Man.*.
- System 4:** Features the Ped. (Pedal) part in the bass clef. The tempo is marked *cresc.*, *poco*, and *a*. The Ped. part has a melodic line. Performance instructions include *Open Sw gradually.*, *Add op Dia.*, and *Ped.*.

First system of a piano score. The right hand features a melodic line with a *poco.* marking. The left hand provides a harmonic accompaniment. A *dim.* marking is placed above the right hand in the fourth measure. The system concludes with a double bar line and repeat dots.

Second system of a piano score. The right hand has a melodic line with a *rit.* marking. The left hand has a bass line with a *Man.* marking. The system ends with a *rit.* marking and a fermata over the final chord.

Third system of a piano score. The right hand has a melodic line. The left hand has a bass line. A *senza Ped.* marking is located below the left hand.

Fourth system of a piano score. The right hand has a melodic line. The left hand has a bass line. A *f* marking is above the right hand. The system ends with a *Ped.* marking below the left hand.

*dim.* *p*

Man.

*Foco accel e cresc.*  
*Ped.*

*Andante.*  
Sw Salicional & Tremulant.

*Trem off*  
*Gt.*  
*Ped.*

Reduce Gt to Dul.

Sw. Salicional.  
Gt.  
Dul.

P R E L U D E .

CHARLES RINCK.

Andante.  
Diap Choir.  
p  
Dul.

156

Gt. Full.  
Choir Full.  
Sw. Full reeds.  
Ped. 16 ft. and 8 ft.

# MARCH POMPOSO.

ARTHUR BERRIDGE.

Full Swell. Full Gt.

Man. *cresc.*

Ped.

Full Gt.

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a variety of notes, including eighth and sixteenth notes, and rests. There are several accidentals, including sharps and naturals, scattered throughout the piece.

Full Choir.

The second system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is characterized by a rhythmic pattern of eighth notes and rests, with some chords. The tempo or mood appears to be more active than the first system.

Gt.

The third system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues the rhythmic pattern from the second system, with some chords and rests. The tempo or mood remains consistent with the second system.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle and bottom staves are bass clefs, providing harmonic support with chords and single notes. The music is in a common time signature.

The second system of music features a solo clarinet part and piano accompaniment. The top staff is a treble clef with a key signature of one flat. It begins with a melodic line, followed by a section marked "Solo Clar." and "dolce." with a long note. The middle and bottom staves are bass clefs. The piano accompaniment includes chords and a bass line. The text "Sw diapasons." is written above the piano accompaniment. The text "Bourdon only." is written below the piano accompaniment.

The third system of music continues the piano accompaniment from the second system. It consists of three staves: a treble clef staff at the top and two bass clef staves below. The music continues with melodic and harmonic elements, including some chromatic movement in the bass line.



First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two flats. The first staff contains a melodic line with a slur and a fermata over a group of notes, with a 'b' marking below it. The word 'ralk' is written above the staff. The second staff contains a bass line with chords. The word 'rall.' is written below the staff. The third staff contains a bass line with notes. The word 'a tempo' is written above the staff.

Second system of musical notation, continuing the three-staff format. The first staff features a melodic line with various ornaments and slurs. The second staff continues with chordal accompaniment. The third staff continues with the bass line.

Third system of musical notation. The first staff begins with a melodic line and includes the instruction 'Full Swell.' above it. The second staff continues with chordal accompaniment. The third staff continues with the bass line. The word 'cresc.' is written above the staff towards the end of the system.

Full Gt. coup to Sw.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with chords and single notes. The bottom staff is in bass clef and contains a pedal part with a steady eighth-note rhythm. The key signature has one flat (B-flat).

The second system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the pedal part. The tempo marking *rall. . . a tempo* is placed above the top staff between measures 12 and 13. The key signature has one flat.

The third system of the musical score consists of three staves. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the pedal part. The tempo marking *marcato.* is placed above the bottom staff between measures 19 and 20. The key signature has one flat.

*If desired the small notes in left hand part may be substituted for pedal part*

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music consists of various note values, including eighth and sixteenth notes, and rests.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music includes dynamic markings such as *ff* and *mf*, and includes some slurs and accents.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The tempo is marked *Largo.* and the dynamics include *ff*. The music features large chords and sustained notes, with some slurs and accents.

Sw. to Gt. & Pedal couplers.

# PRELUDE FOR FULL ORGAN.

S. H. STARK.

Maestoso.

The musical score consists of four systems of staves. The first system features a Grand Staff with a Treble Clef (Gt.) and a Bass Clef (Man.). The tempo is marked 'Maestoso'. The second system continues the organ parts. The third system includes a 'Ped et Man.' (Pedal and Manual) part. The fourth system concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings like 'dopp.' and 'Ped et Man.'

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