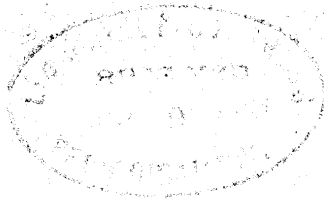


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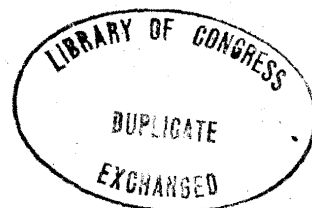
January, 1902

No. 6.



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.

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Terms of Subscription:

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

Advertising Rates.

\$1.50 per Inch of Fourteen Agate Lines.

JANUARY, 1902.

REED ORGAN OR VOCALION?

"We have a reed organ in our church; I do wish we could afford to buy a pipe organ, even if it were only a *small* one." How often one meets with this complaint from the many who are called upon to furnish the instrumental support necessary to keep a choir together for church services; and only those who have had the advantage of playing a pipe organ can fully enter into sympathy with the unfortunate class who must do the best they can with such inadequate means. Still, the reed organ, skillfully managed, can be made a fairly good substitute as an accompaniment for the anthems and hymns, but in the organ voluntary, it shows its weakness and lack of tone-color much more distinctly.

Many efforts have been made to produce in the reed organ the true pipe organ quality, and the modern Vocalion is held up to us as being so perfect in this regard as to deceive the very elect. With its noble array of draw stops, pedals and combination stops, it presents a most tempting appearance to the player, but a thorough test reveals its lack of true diapason tone, and, what is still more to be regretted, its lack of bellows capacity.

If only a few soft stops are drawn, the wind supply is equal to the emergency, but when the full organ, with couplers, is used, the effect is unsatisfactory; instead of the sound *pouring* out in a steady stream it is cast out in a series of asthmatic jerks that cause the sympathetic listener to feel sorry for the poor bellows, straining and tugging to do a work quite beyond their ability.

Another disadvantage in an instrument of this kind is usually a lack of balance between the manuals and pedal, this defect is more noticeable when using the swell or soft organ, and is due, in a large degree, to the quality of tone itself rather than to the power of it. The reeds that produce a 16 ft. tone have something of the quality of the low notes of the Clarionet, and while this "reedy" quality gives variety and delightful contrast occasional use in the orchestra, it fails utterly to supply by the round, pure tone required in an organ pedal. The lowest notes are especially unsatisfactory, and would best be avoided whenever practicable.

If a pipe organ is out of reach by reason of its great expense, then a good reed organ, with sub-bass, is (in my humble opinion) to be preferred rather than the more pretentious Vocalion.

E. L. A.

SOME COMMON FAULTS.

The lamented death of our beloved Queen Victoria brought forth numerous articles dealing with the wonderful advancement which had taken place in science, art, and all branches of industry during her long and glorious reign. The art of organ playing is no exception to the rule, for along with the art of organ building, it has progressed in a truly remarkable degree. Nevertheless, while fully recognising the improvement, one cannot help being conscious of certain weak points which are noticed from time to time, more especially in the accompaniment of divine service.

At the request of the Editor of the JOURNAL, I have, therefore, noted down what I consider, in my humble opinion, to be some of the chief faults which have come under my notice.

First, the careless and slipshod way in which tunes and chants are sometimes given out. The object of playing over is not only to show what the tune is, but to give the congregation the pitch and time in which they are to sing, so that to play over at a very rapid pace and in a careless manner is not only useless but most irreverent. At the present time most congregations have not only the words but the music in their hands, so that it is no longer necessary to play a hymn-tune right through, but whether one line or eight lines be played the object named above should always be borne in mind.

Second, the abuse of the swell-pedal. Many seem to think that when the hands go on to the swell-manual the right foot should simultaneously go on to the swell-pedal, consequently we get the extremely ugly effect known as "pumping," besides which, the right foot being thus engaged, the left foot has to work alone, good pedalling being thus made impossible. If, on the other hand, the swell-pedal be judiciously used it produces some of the most striking and beautiful effects of which an organ is capable.

Third, the indiscriminate use of 16 ft. stops on the manuals. Although the "doubles" are very useful, and are generally used in full organ effects, which, on modern organs, with their numerous "mutation" stops, would sound very thin and poor without them—they require to be used with great discretion in accompanying the service. In accompanying voices it is better not to use them, excepting where full massive effects are required; for instance, in the "Hallelujah" from the "Messiah" they should not be used in any of the fugal passages, and to draw them when the sopranos alone sing "King of Kings," "Lord of Lords," etc., would be a glaring fault. They may be used with excellent effect for solo purposes, in conjunction with one of 4 ft. or 2 ft., and occasionally by themselves, played an octave higher; but I am sorry to say I have many times heard choral singing quite spoiled by the use of 16 ft. stops in the accompaniment.

Fourth, constantly using the lower octave of the pedal-board. This is a serious fault, and unfortunately, a very common one. As a rule the pedals should play the bass part *as it is written*. It is only on rare occasions that the notes should be played lower than written, and much discretion should be exercised in doing it.

Fifth, staccato pedalling. As a general rule, the pedal part should be as carefully played as the others, due regard being given to the value of the notes and to phrasing. It frequently happens, however, that a congregation shows a tendency to drag, and this may be checked by playing staccato pedal notes for a time; but this should always be looked upon as a necessary evil, and not be allowed to develop into a habit. I may here mention that it is a very welcome relief to drop the use of the pedals altogether for a verse or two of

a hymn or chant. Sometimes it may be possible to let nearly the whole of a Psalm be chanted without using the pedals — their re-entry has a very fine effect.

Sixth, unnecessary alteration of stops. One of the chief fascinations of a good organ is the ease with which charmingly varied effects may be obtained, and it is, therefore, very necessary for an organist to exercise much judgment as well as skill in this matter. He may think, for instance, that he would like to use a certain stop for a particular passage, but if it is not possible to make the alteration without mutilating the music, either by making an awkward pause on a chord or leaving off entirely, surely it is better to discard the alteration than to ruin the composition. Let the mind be quite clear as to what is wanted, and then make the change at the most convenient opportunity, as rapidly as possible, and without disturbing the flow of the music.

I have thus enumerated some few "common faults" in the hope that they may be of some assistance to the younger and less experienced readers of this journal, by showing them what to avoid.

FOUNTAIN MEEN, in *The Nonconformist*.

MINISTERS AND ORGANISTS.

What extraordinary things have occurred owing to misunderstandings between clergymen and organists! Organs have been closed, and congregations deprived of instrumental music; parishes have been set in an uproar; rival organists have striven for the possession of an organ-stool; and in one of our colonies an organ is actually said to have been gas tarred! Somebody has remarked that every clergyman is an abomination to his organist. Things are not quite so bad as that; but they are bad enough when, as in a recent case, minister and organist fall out and create a scandal in their locality over the question of who is to choose the music for the church service. The problem to be solved is evidently this: how can it be arranged that the organist shall, in a proper and responsible manner, be allowed to direct the music, and yet the clergyman maintain his position in the church? To begin with, the clergyman's power is virtually absolute. It is a mistake — I wish it were not — to suppose that an organist has

any legal power or authority whatever by virtue of his office. The clergyman can, if he choose, direct what is to be sung and what is not to be sung. But surely it can never have been intended that clergymen should choose and direct the music in their churches without having the necessary qualifications for so doing. Much less could it have been supposed that clergymen practically ignorant of music would seek to perform the duties of musical directors in churches supplied with skilled professional musicians. Nevertheless; it remains true that the clergyman has great power in the matter, and that he may use this great power either for good or for evil. If applied to control a foolish and inexperienced organist the power will be wisely used; but, on the other hand, it is a mischievous abuse of power to apply it where it is uncalled for.

THE ORGANIST'S DUTY.

What the organist requires to recognise, then, is this, that contention with a clergyman about the choice of tunes or the direction of the music is futile. A clergyman, if his organist persisted in disobeying him, might stop the contention by closing the organ; and if the appointment rested solely with him, as it sometimes virtually does, he might dismiss the organist.

If the appointment rested with others, the result would be a very painful dispute, in which the organist, if a popular man, would have the sympathy of the congregation generally, while the clergyman would be supported by his own more intimate friends. If the well-wishers of the organist gained the day—well, we all know in how many wretched little ways a minister can make an organist unhappy when he is so disposed. In short, the best thing that an organist can do when he finds that he has to deal with a clergyman who is determined to "have his own way" is to resign at once. If pecuniary considerations stand in the way of his doing that, the only course open to him is to sink the artist and quietly do the bidding of the clergyman. Of course, everybody knows that in most cases parsons, by interfering with the music, defeat their own purposes. They would best insure having good music by securing the services of good organists, and leaving the choir and the direction of the music entirely in their hands.

The Nonconformist Musical Journal.

THE PLACE OF THE ORGANS.

We have observed the growing popularity of organs and organ music in this country, and with it the improvement in organ-building and increase in the number of good organists. The improvement of organs and organists may be regarded as the cause and not the effect. With this

change will naturally follow a modification of style both in the treatment of the instrument and in compositions for the same. The French school has already made the classicists doubt their orthodoxy, and we are reminded by its followers that the beauty of a landscape consists not altogether in rocks, mountains and vast plains, but, as well in the light touches of foliage, glinting sunlight, silver streams, cloud tints and flitting birds; no more does the beauty of an organ composition consist alone in rolling volumes of conglomerated sounds or gusts of reedy concoctions from overburdened pipes and pent sound-boxes.

While the music of the "king of instruments" can not frisk and frolic as that of the piano it is susceptible of wonderful decoration, and it may wave its banners and lacés and plumes until the elephantine instrument sounds all in motion and as bright and attractive as a bride adorned for the nuptial festivities. While the organ is deprived of the fine effect of accent, much may be gained by the use of what might be termed a rhetorical pause a rest or staccato effect before emphatic tones, the pause attracting attention to the following tone, and so really emphasizing it to the hearer.

Registration is the peculiar genius of organ music and this should not be governed by tradition, but by the necessity of the genius of every passage. For instance, a certain passage seems generated from the very timber of the brass, and if given by the strings of woodwind falls a lifeless form. Another, of a refined and nervous structure peculiar to the strings, if given by the diapasons, is crushed from all life and beauty by the very weight of sound. No one phrase can be shifted from one tone-color to another, or from manual to pedals, without being, by some of these tone-colors, marred in its effect.

It is often said that a secular melody will express a religious sentiment equally well, but this is a mistake. To say that one tree of a forest is an expression of all the trees is to say that all trees are alike, and shows a lack of discrimination. Likewise, to say that a melody or chord succession expresses various sentiments is to say that all sentiments or all melodies are alike, and shows a great lack of discrimination.

Such melodies or passages as have a correlation of sentiment should be associated in the same composition. This correlation may be of correspondence or contrast, and in registering for it is a due regard to the genius of each passage will throw the composition into a strong and appropriate light.

Some compositions have no place in the pipes of the organ, and their life and beauty is destroyed in the attempt to render them upon that instrument.

I. J. COGSWELL in *The Musical Visitor*.

OPENING VOLUNTARY.

Gt. Op. Dia.
Sw. Soft 8 and 4.
Ped. Bourdon.

1559172

Cl.
V.
C.
B.

CHARLES J. FROST.

Moderato.

The musical score is written for guitar and organ. It consists of four systems of music, each with a treble and bass staff. The key signature is two sharps (D major or F# minor) and the time signature is common time (C). The tempo is marked 'Moderato'. The first system includes a dynamic marking 'f' (forte) for the guitar part. The second system features a 'Sw.' (Swell) marking above the organ part. The third system has 'Sw.' markings above both the organ and guitar parts. The fourth system also has 'Sw.' markings above both parts. The organ part is characterized by sustained chords and melodic lines, while the guitar part provides a rhythmic accompaniment with various chordal textures.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of several measures with various note values and rests, including some beamed eighth notes and quarter notes.

Second system of musical notation, continuing the piece. It includes a *rall.* (rallentando) marking above the treble staff. The notation features a mix of eighth and quarter notes, with some measures containing rests.

Third system of musical notation, which includes a guitar part indicated by a bracket and the label "Gt." on the bass staff. The piano part continues with various note values and rests.

Fourth system of musical notation, concluding the page. It shows the final measures of the piece, with notes and rests in both the treble and bass staves.

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#). The lower staff is in bass clef with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. Dynamic markings include 'Sw.' (piano) and 'rall.' (ritardando).

Sw. soft 8 ft.

INTERLUDE.

D' AUVERGNE BARNARD.

Andante moderato.

The second system of music also consists of two staves. The key signature changes to two flats (Bb and Eb), and the time signature is 3/4. The music is characterized by a more melodic and harmonic style. Dynamic markings include 'mf' (mezzo-forte), 'p dolce' (piano dolce), 'rall.' (ritardando), 'p' (piano), and 'pp' (pianissimo). The piece concludes with a fermata over the final notes.

MATIN SONG.

E. L. ASHFORD.

{Gt. Dul. or Melodia.
{Sw. Salicional and Flute.
{Ped. Bourdon.

Allegretto non troppo.

Add stopped Dia.

rall.

Man.

Sw. closed.

Lunga pausa.

Ped.

dim.

add Flute.

Gt.

Man.

Ped.

Ped.

add Op Dia.

poco cresc.

Ped.

Musical notation for the first system, featuring treble and bass staves. The bass staff includes a *Ped.* marking at the beginning and another *Ped.* marking later. A *p* dynamic marking is present in the middle of the system, and a *rall* marking is at the end.

Musical notation for the second system, featuring treble and bass staves. The bass staff includes a *a tempo* marking at the beginning and a *rit.* marking at the end.

Musical notation for the third system, featuring treble and bass staves. The bass staff includes a *Ped.* marking at the beginning and a *Sw* marking at the end.

Musical notation for the fourth system, featuring treble and bass staves. The text *Reduce to Salicional.* is written in the middle of the system. The bass staff includes a *Ped.* marking at the end.

FESTAL MARCH.

J. H. CLIFFORD JOHNSTON.

Full Swell closed.

mf

Gt 16 8 & 4ft with Full Swell.

Gt. to Ped.

1st. time Repeat on Gt. Org. Full.

2

Swell.

Sw. to Ped.

Full St.

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a piano part with a 'Full Swell closed.' instruction and a guitar part with a 'Gt 16 8 & 4ft with Full Swell.' instruction. The second system features a piano part with a '1st. time Repeat on Gt. Org. Full.' instruction. The third system includes a piano part with a 'Swell.' instruction and a guitar part with a 'Sw. to Ped.' instruction. The fourth system includes a piano part with a 'Full St.' instruction. The score contains various musical notations such as treble and bass clefs, a key signature of three flats, a common time signature, and dynamic markings like *mf*. There are also performance instructions for the guitar, such as 'Gt. to Ped.' and 'Gt. Org. Full.', and a repeat sign in the first system.

3

3

Fine.

TRIO.
Clarinet Solo Chior.

p

Swell.

Swell R. H.

Gt. solo L.H.

Gt

mf

D.C. al Segno al Fine.

Full Sw. closed.
Ped. Bourdon coup. to Sw.

PRELUDE.

JOHN E. CAMPBELL.

Moderato

R.H.

R.H. L.H.

Rather faster.

mf R.H.

L.H.

rall. ad lib.

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support with chords and moving lines. Piano markings include 'R.H.' (Right Hand) and 'L.H.' (Left Hand) in the first measure, and 'R.H.L.H.' in the third measure. The system concludes with a fermata over the final notes.

Tempo I.

p

Musical notation for the second system. The treble staff continues the melodic development with slurs and ornaments. The bass staff features a steady accompaniment. A piano marking '*p*' is present in the first measure. Hand designations 'R.H.' and 'L.H.' are used in the final measure of the system.

Musical notation for the third system. The treble staff shows a continuation of the melodic line with slurs. The bass staff maintains the accompaniment. Hand designations 'R.H.' and 'L.H.' are used in the first measure.

molto dim. e rall.

R.H.

pp

Musical notation for the fourth system. The treble staff features a melodic line that concludes with a fermata. The bass staff includes a time signature change from 4/4 to 3/4. Tempo markings include '*molto dim. e rall.*' and '*pp*'. A hand designation 'R.H.' is present in the second measure. The system ends with a double bar line and a fermata.

PRÄLUDIUM.

Gt. Diapasons.

CARL AUG. KERN.

Adagio.

The musical score is written for a grand piano (Gt. Diapasons) in the key of D major (two sharps) and 4/4 time. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Adagio'. The first system begins with a treble staff containing a melodic line of eighth and quarter notes, and a bass staff with a simple harmonic accompaniment. The second system continues the melodic development in the treble. The third system features a more complex texture with sixteenth-note patterns in the treble and a steady bass accompaniment. The fourth system concludes the piece with a final melodic flourish in the treble and a sustained bass accompaniment.

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 common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and several rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes and rests. The system concludes with a double bar line.

(Sw. Stopped Dia. Flute, Op Dia.
and Violina.
Ped. Bourdon.

PRELUDE.

BATTMANN.

Moderato.

The second system of the musical score begins with a forte dynamic marking (*f*). It features two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and several rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes and rests. The system concludes with a double bar line.

The third system of the musical score continues the composition with two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and several rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes and rests. The system concludes with a double bar line.

The fourth system of the musical score concludes the prelude with two staves. The upper staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and several rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes and rests. The system concludes with a double bar line.

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

ONWARD CHRISTIAN SOLDIERS.

POSTLUDE.

E. L. ASHFORD.

Tempo di Marche.

Sw. closed.

Man.

sempre staccato.

cresc. *poco a poco.*

7

Ped.

dim.

First system of musical notation. The right hand (treble clef) features a triplet of eighth notes in the first measure, followed by chords and melodic lines. The left hand (bass clef) has a *pp* dynamic marking and contains chords and a melodic line. A slur with a '3' is positioned above the first measure of the right hand.

Second system of musical notation. The right hand (treble clef) has a triplet of eighth notes in the first measure and another triplet in the fifth measure. The left hand (bass clef) includes a *Gt.* marking and a *Ped.* marking. A slur with a '3' is positioned above the first measure of the right hand.

Third system of musical notation. The right hand (treble clef) has a triplet of eighth notes in the first measure and another triplet in the sixth measure. The left hand (bass clef) includes a *Sw.* marking and a *Man.* marking. A slur with a '3' is positioned above the first measure of the right hand.

Fourth system of musical notation. The right hand (treble clef) has a triplet of eighth notes in the first measure. The left hand (bass clef) includes a *Gt.* marking and a *Ped.* marking. A slur with a '3' is positioned above the first measure of the right hand.

Sw. *Man.*

This system contains measures 1 through 4. The right hand features a series of chords and triplets, with a 'Sw.' (Sustained) marking. The left hand has a steady eighth-note accompaniment. The tempo is marked 'Man.' (Moderato).

And. *Man.* *cresc.*

This system contains measures 5 through 8. The right hand continues with triplets and chords. The left hand has a more active eighth-note line. The tempo changes to 'And.' (Andante) in measure 5, returns to 'Man.' in measure 6, and includes a 'cresc.' (crescendo) marking in measure 8.

And. *Sw.* *couple Sw. to Gt.*

This system contains measures 9 through 12. The right hand has a triplet of chords in measure 10. The left hand has a steady accompaniment. The tempo is 'And.' in measure 9, and there is a 'couple Sw. to Gt.' instruction in measure 10.

cresc. poco a poco.

This system contains measures 13 through 16. The right hand features a melodic line with chords, and the left hand has a steady accompaniment. The instruction 'cresc. poco a poco.' (crescendo poco a poco) spans the entire system.

Musical notation for the first system, featuring piano accompaniment with chords and a triplet in the right hand.

Musical notation for the second system, including piano accompaniment and a section for guitar and trumpet.

Gt. add Trumpet

Gt. to Ped.

Musical notation for the third system, featuring piano accompaniment with a *sempre ff* instruction.

sempre ff

Musical notation for the fourth system, featuring piano accompaniment with a *Largamente.* instruction.

Largamente.

A MORNING SONG.

ALFRED J. DYE.

Andante quasi Allegretto.
Solo Oboe.

Man. Ch. Dulciana.

Ped. Bourdon 16 ft.

cresc.

cresc.

dim.

rall.

Fine.

TRIO I.

Choir 8 and 4 ft.

First system of musical notation, measures 1-4. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

senza Ped.

Second system of musical notation, measures 5-8. It continues the complex rhythmic pattern from the first system. The notation includes various note values and rests, maintaining the B-flat key signature.

Third system of musical notation, measures 9-12. This system introduces a 'Coup. Sw.' (Crescendo) marking. The upper staff features a melodic line with slurs and ties, while the lower staff provides harmonic support with sustained notes.

Coup. Sw.

Fourth system of musical notation, measures 13-16. This system continues the melodic and harmonic development from the previous system, with the upper staff showing a descending melodic line.

Fifth system of musical notation, measures 17-20. This system concludes the piece with a 'rall.' (rallentando) marking and a 'D.C.' (Da Capo) instruction. The music ends with a final cadence in the B-flat key signature.

rall.

D.C.

Sw. *pp*

p *mf*

cresc.

dim. *D.C.*

POSTLUDE.

Gt. Full Organ.
Ch. soft 8' and 4' stops.
Ped. all the registers.

CHARLES RINCK.

Maestoso.

The musical score is written for a four-part setting: Treble Clef, Bass Clef, Treble Clef, and Bass Clef. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems. The first system includes a bracketed section for guitar (Gt.) in the bass clef, with a 'Ped.' marking below it. The second system features a 'Ch.' marking in the treble clef. The third system includes a 'Man.' marking in the bass clef. The fourth system concludes with a 'rit.' marking in the bass clef. The organ part (treble and bass clefs) provides a harmonic and rhythmic foundation, while the guitar part (bass clef) adds texture and melodic interest. The piece ends with a final cadence in the organ part.

Musical notation system 1, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a guitar part indicated by a bracket and the label "Gt." in the first measure. The music consists of a series of eighth and sixteenth notes, with some notes beamed together. The system spans six measures.

Musical notation system 2, continuing the piece. It features a treble clef and a key signature of two sharps. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The system spans six measures.

Musical notation system 3, continuing the piece. It features a treble clef and a key signature of two sharps. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The system spans six measures.

Musical notation system 4, continuing the piece. It features a treble clef and a key signature of two sharps. The notation includes a series of eighth and sixteenth notes, with some notes beamed together. The system spans six measures.

Ped.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with multiple voices in both staves, including chords and melodic lines.

Second system of musical notation, continuing the piece. It maintains the same key signature and complex texture as the first system.

Third system of musical notation. This system includes performance markings: "Man." (Meno) is written below the bass staff, and "P." (Piano) is written below the treble staff.

Fourth system of musical notation. This system includes the marking "Ch." (Crescendo) written above the treble staff.

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

Man.

The second system continues the piano accompaniment from the first system. It features similar rhythmic patterns and harmonic structures in both the treble and bass staves, maintaining the melodic and harmonic flow.

The third system introduces a guitar part. The upper staff continues the piano accompaniment. The lower staff features a guitar line, indicated by a bracket and the label "Gt." on the right side. The guitar part consists of chords and single notes, often beamed together in groups.

Fin.

The fourth system concludes the piece. It features a final cadence in both the piano and guitar parts. The piano accompaniment ends with a series of chords, while the guitar part plays a final melodic phrase and chord. The system ends with a double bar line.

poco piu animato.

Largo.
Dopp.

PRELUDE.

BATTMANN.

Gt. soft 8-ft.

f
p 3

Gt. Diapasons Principal to Twelfth.
Sw. Full coupled to Gt.
Ped. Bourdon.
Gt. to Ped.

OFFERTOIRE IN F.

GEORGE H. SWIFT.

Allegro vivace - 112

The musical score is written for guitar and piano. It consists of four systems of music. The first system includes a treble clef staff with guitar notes and a bass clef staff with piano accompaniment. Performance markings include *f* (forte) for the guitar and *mf* (mezzo-forte) for the piano. The second system features a *cresc.* (crescendo) marking. The third system includes a *mf* marking. The fourth system includes a *mp* (mezzo-piano) marking, a *Sw.* (Swell) marking, and *dr* (decrescendo) markings. The score concludes with a *Gt. f* marking and a *Ped.* (pedal) marking.

Sw. *mp* *tr*

Man.

tr *cresc.* *f* *mf*

cresc. *f* *mf* *cresc.* *f*

mf *poco cresc.*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system contains five measures. The first measure has a fermata over the bass staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff and a guitar instruction *Gt. f* above the treble staff. The fourth and fifth measures have fermatas over the bass staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system contains five measures. The first measure has a fermata over the bass staff and a dynamic marking *mf* above the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the bass staff and a dynamic marking *cresc.* above the treble staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system contains five measures. The first measure has a fermata over the bass staff and a dynamic marking *f* above the treble staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff. The fifth measure has a fermata over the bass staff and a dynamic marking *mf* above the treble staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system contains five measures. The first measure has a fermata over the bass staff. The second measure has a fermata over the bass staff. The third measure has a fermata over the bass staff. The fourth measure has a fermata over the bass staff and a dynamic marking *mp* above the treble staff. The fifth measure has a fermata over the bass staff and a dynamic marking *tr* above the treble staff.

First system of musical notation. The treble staff begins with a *tr* (trill) over a note. The bass staff features a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

Second system of musical notation. It includes a repeat sign at the end. Dynamics include *cresc.*, *ff*, and *rall.*

Gt. Op. Dia.
Ped. Bourdon.

PRELUDE.

Third system of musical notation. The treble staff has a *f* dynamic. The bass staff includes the instruction *Ped ad lib.*

Fourth system of musical notation, concluding the prelude with a double bar line.

THE CHORISTERS' MARCH.

ARTHUR BERRIDGE.

Gt. Diapasons and Principal.
Sw. Diapasons Flute and Piccolo
coupled to Gt.
Ped. Bourdon coupled to Sw.

Introduction. March.

f *sf* *sf* *ff* *f*

Gt. *ff*

Sw. *p* *cresc.*

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The lower staff also starts with a piano (*p*) dynamic marking. A crescendo (*cresc.*) marking is placed above the upper staff towards the end of the system.

The second system of music consists of two staves. A fortissimo (*ff*) dynamic marking is placed above the upper staff. A bracket labeled "Gt." spans the first few measures of the lower staff, indicating a guitar accompaniment.

The third system of music consists of two staves. The word "TRIO." is centered above the upper staff. A marking "Sw. mf" is placed above the upper staff, and the word "cantabile." is placed above the lower staff.

The fourth system of music consists of two staves. A rallentando (*rall.*) marking is placed above the upper staff. An "a tempo" marking is placed above the lower staff.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. It begins with a piano (*p*) dynamic marking. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A crescendo (*cresc.*) marking is placed above the treble staff towards the end of the system.

The third system features a change in tempo and dynamics. It starts with a *rall. e dim.* (rallentando and diminuendo) marking. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is placed above the bass staff, followed by an *a tempo* marking.

The fourth system concludes the page. It begins with a crescendo (*cresc.*) marking. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A forte (*f*) dynamic marking is placed above the bass staff, followed by a *rall.* (rallentando) marking.

Tempo I.

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 flats. The music begins with a piano (*f*) dynamic marking. The melody in the upper staff is composed of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

The second system continues the piece. It features two piano (*p*) dynamic markings. The melodic line in the upper staff shows some chromatic movement, and the bass line continues with its rhythmic accompaniment.

The third system includes several performance instructions: *cresc.*, *f*, *piu rall.*, and *slower.*. The music transitions from a piano (*f*) dynamic to a fortissimo (*f*) dynamic, then gradually slows down as indicated by the *piu rall.* and *slower.* markings.

al tempo

The fourth system begins with a fortissimo (*ff*) dynamic marking and the tempo instruction *al tempo*. The melody in the upper staff returns to a more active eighth-note pattern, while the bass line provides a consistent accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and chords, particularly in the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a similar complex texture, featuring many beamed notes and chords.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music includes a section marked "accel." (accelerando) in the lower staff, indicated by a series of slanted lines. The upper staff features a large, multi-measure rest or a similar complex notation.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a large, multi-measure rest in the upper staff, with a series of slanted lines below it. The lower staff continues with a series of notes and rests.

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