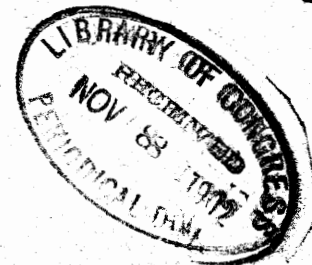
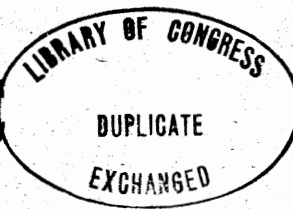


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THE



# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



EDITED BY  
*E. L. Ashford,*  
Assisted by *Karl H. Lorenz*

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2. "Allegretto".....	E. L. Ashford	4. "March in G".....	R. H. Peters
2. "From Conquest Unto Conquest".....	Ant. Ed. Batiste	5. "Among the Lilies".....	E. S. Lorenz
		5. "The Lord is Our Refuge".....	J. L. Ballman

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NEW YORK.

THE LORENZ PUBLISHING COMPANY,  
DAYTON, OHIO.

CHICAGO.

# The Organist.

E. L. ASHFORD, - - - - - Editor  
 KARL K. LORENZ, - - - - - Assistant Editor  
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NOVEMBER, 1902.

## ORGANS AND CHOIRS IN TORONTO, CANADA.

While spending the summer in Canada, we enjoyed several weeks stay in the beautiful city of Toronto, and took advantage of the opportunity to visit some of the large churches in that "church-going" town. Unfortunately it was just the season when most of the regular organists and prominent singers were taking their summer vacation, so that many of the choirs were not at their best. However, we found much to enjoy and admire and were impressed by the general interest manifested in church music, the full chorus choirs, the large and sweet-toned organs, and the prompt and hearty congregational singing. In the anthem selections used, we noticed a decided leaning towards the English school of writers, Dr. Stainer seeming to be the prime favorite. This preference for English anthems is what one might naturally expect to find in a land so closely connected with the mother country. And, for that matter, the loyal Canadians might "go farther and fare worse:" as the English anthem, no matter how dry and mechanical, is never undignified or secular in spirit. If it savors of the work shop, it is, at least, good honest work, and not bits of comic opera masquerading in churchly habiliments.

An evening service at the St. James Square Presbyterian Church proved most enjoyable. Dr. T. A. Davies, the organist and choir director, though quite a young man, is very progressive and up-to-date, both in his management of the organ and leadership of the choir. The organ is a powerful two manual instrument; (a third manual is soon to be added, and various mechanical improvements made in the action, etc.) The choir consists of a paid quartette and a well balanced chorus of twenty-five voices. The musical numbers given were judiciously selected and rendered with taste and feeling.

The organ prelude was a romance in D flat, by Lemare, this was followed by an anthem "The King of Love," set by Harry Rowe Shelly. Later came a baritone solo, Dudley Buck's "Fear not ye, O Israel."

The closing anthem, "A Call to the Reapers," was given with fine effect. At the conclusion of the service Dr. Davies kindly favored us with a charming impromptu recital, rendering the following numbers.

1. Lied, - - - - - *Wolstenholme.*
2. Introduction, 3rd Act, "Lohengrin," *Wagner.*
3. Fruhlingslied, Mendelssohn, - - - *Eddy.*
4. Sortie, - - - - - *Rink.*
5. Berceuse in D, - - - - - *Lemare.*
6. "To the Evening Star," ( "Tannhauser,"  
 "Pilgrim Chorus," ) *Wagner.*
7. Salute d' Amour, - - - - - *Edgar.*
8. Finale, - - - - - *Lemmens.*

In spite of many other duties, Dr. Davies manages to keep up his organ practice and do considerable recital work. His choir shows the results of careful training, and their singing of both anthems and hymns was noticeably good.

A visit to the Sherbourne Street Methodist Church afforded us the pleasure of listening to (and also examining) a most beautiful organ. At the close of the service Mr. Arthur Blakely, the organist, kindly played several concert numbers for us, pieces especially calculated to bring out the beautiful orchestral effects of this apparently perfect instrument. Among the selections were the "Lohengrin" Prelude, Cantilène, by Maily, "March Cortège" from Gounod's "Queen of Sheba," Rossini's "Cujus Aniamm" from the "Stabat Mater," a "Bach" Fugue, and Von Weber's brilliant overture to "Euranthe".

The organ is, in many respects, so superior to the average instrument that we are moved to give a description of it, with a list of its numerous stops and couplers.

### DESCRIPTION.

The Instrument was enlarged and rebuilt during last summer by the Karn Organ Co., by the addition of Echo and Solo organs, several pedal stops and a change of the action to the Karn-Warren electro-pneumatic system. The improvements were thought out conjointly by Mr. Arthur Blakely, the organist, and Mr. Charles S. Warren, both of whom feel very proud of their achievement.

The Organ has four manual keyboards ranging from CC to C in altissimo with sixty-one notes. The Solo organ having no separate keyboard, and being played with equal facility from any desired manual, may be considered as a "floating" organ, re-enforcing or being accompanied by combinations on any manual at will. The instrument is, therefore, practically a five manual organ.

A remarkable feature is the number of couplers, of which there are no less than twenty-seven. As these act upon another, like ordinary mechanical couplers, the combinations are apparently limitless. The stopheads

are arranged in a double row over the Echo manual, unison couplers above, "subs," "supers" and "octaves" grouped systematically below—a convenient and simple arrangement. All combination pistons show at the stop handles, and progress from left to right (soft to loud). Complex movements, liable to confuse the performer unacquainted with the instrument, have been studiously avoided. The key action is adjusted to four ounces pressure for each key and is invariable, no matter how many stops and couplers may be in use. The pedals are concave, with sharps (of ebony) slightly radiating.

The unison may be detached from the pedals, and the upper notes in melodic passages for the feet brought into easy range by means of the octave coupler. A Sforzando Pedal produces the effect of two organs playing in dialogue.

The Solo, Echo and Swell organs are "enclosed," and the swell pedals operating upon these departments, may be used together or separately.

The electric batteries are arranged for convenient control by stop handles. All danger of sounding notes accidentally by moving at the keyboard when not actually playing is thus avoided. The combination pedals giving the various classes of organ tones, form another effective and very useful feature.

The detached console, key fittings, etc., are of polished cherry, matching the elaborately carved organ case, and present a neat and elegant appearance.

A perusal of the specifications will give an idea of the resources of this fine instrument. Of the stops, the Grosse Flute, an open double mouthed flute of a large scale and powerful tone; the Gamba, of strong pungent quality; the Gemshorn, with conical tubes; the echo Aeoline, which is scarcely audible; and the echo Flauto Amabile, of exquisite ethereal quality of tone—might be particularly mentioned. The Celeste, Quintadena, Fagotto, Vox Humana and other stops are all characteristic and beautifully voiced.

### SPECIFICATIONS.

#### GREAT ORGAN.

- |   |                               |
|---|-------------------------------|
| 1. Double Open Diapason, . . . . . 16 ft. | 6. Principal . . . . . 4 ft.  |
| 2. Open Diapason . . . . . 8 ft.          | 7. Wald Flute . . . . . 4 ft. |
| 3. Dolce . . . . . 8 ft.                  | 8. Twelfth . . . . . 2½ ft.   |
| 4. Salicional . . . . . 8 ft.             | 9. Fifteenth . . . . . 2 ft.  |
| 5. Doppel Flöte . . . . . 8 ft.           | 10. Trumpet . . . . . 8 ft.   |

#### SWELL ORGAN.

- |                                      |                                    |
|--------------------------------------|------------------------------------|
| 11. Bourdon . . . . . 16 ft.         | 16. Traverse Flute . . . . . 4 ft. |
| 12. Open Diapason . . . . . 8 ft.    | 17. Mixture . . . . . 2 ranks      |
| 13. Viol di Gamba . . . . . 8 ft.    | 18. Flautina . . . . . 2 ft.       |
| 14. Stopped Diapason . . . . . 8 ft. | 19. Corropean . . . . . 8 ft.      |
| 15. Principal . . . . . 4 ft.        | 20. Oboe . . . . . 8 ft.           |

#### CHOIR ORGAN.

- |  |                                      |
|--|--------------------------------------|
| 21. Dulciana (large scale) . . . . . 8 ft. | 23. Harmonic Flute . . . . . 4 ft.   |
| 22. Melodia . . . . . 8 ft.                | 24. Harmonic Piccolo . . . . . 2 ft. |
|  | 25. Clarinet . . . . . 8 ft.         |

ECHO ORGAN.

- |                              |   |
|------------------------------|---|
| 26. Aeoline..... 8 ft.       | 30 Flauto Amabile . . . 4 ft.                   |
| 27. Gemshorn..... 8 ft.      | 31. Vox Humana (in<br>separate box) . . . 8 ft. |
| 28. Voix Celestes..... 8 ft. |   |
| 29. Gedackt..... 8 ft.       |   |

SOLO ORGAN.

- |                                |                             |
|--------------------------------|-----------------------------|
| 32. German Gamba . . . 8 ft.   | 35. Horn . . . . . 8 ft.    |
| 33. Grosse Flute . . . . 8 ft. | 38. Fagotto . . . . . 8 ft. |
| 34. Quintadena..... 8 ft.      |                             |

PEDAL ORGAN.

- |  |                                      |
|--|--------------------------------------|
| 37. Sub-Bass..... 32 ft.                 | 42. Bass Flute . . . . . 16 ft.      |
| 38. Lieblich Gedackt... 16 ft.           | 43. Violoncello . . . . . 8 ft.      |
| 39. Bourdon..... 16 ft.                  | 44. Trombone..... 8 ft.              |
| 40. Open Diapason Metal.<br>..... 16 ft. | 45. Pedal at Octaves<br>..... 16 ft. |
| 41. Open Diapason, Wood,<br>..... 16 ft. | 46. Unison Separation.               |

COUPLERS.

- |                                       |                             |
|---------------------------------------|-----------------------------|
| 47. Swell to Great, Unison.           | 60. Echo to Swell.          |
| 48. Swell to Great, Sub-<br>Octave    | 61. Echo to Great.          |
| 49. Swell to Great, Super-<br>Octave. | 62. Echo to Choir.          |
| 50. Swell to Choir, Unison.           | 63. Echo at Octaves.        |
| 51. Swell to Choir, Sub-<br>Octave.   | 64. Swell at Octaves.       |
| 52. Swell to Choir, Super-<br>Octave. | 65. Great at Octaves.       |
| 53. Choir to Great, Unison.           | 66. Choir at Octaves.       |
| 54. Choir to Great, Sub-<br>Octave.   | 67. Echo to Pedal.          |
| 55. Solo to Echo.                     | 68. Solo to Pedal.          |
| 56. Solo to Swell.                    | 69. Swell to Pedal.         |
| 57. Solo to Great.                    | 70. Great to Pedal.         |
| 58. Solo to Sub Great.                | 71. Choir to Pedal          |
| 59. Solo to Choir.                    | 72. Adjustable Combination. |
|                                       | 73. Battery Separation.     |
|                                       | 74. Battery No. I.          |
|                                       | 75. Lamp No. I.             |
|                                       | 76. Battery No. II.         |
|                                       | 77. Lamp No. II.            |

PISTONS AFFECTING DRAW STOPS.

- |  |   |
|--|---|
| 77 to 95.                                    | 97. Crescendo Pedal Con-<br>trolling all the Stops<br>(Unison Couplers only.) |
| 3 to Great. 3 to Choir.                      | 98. Balanced Pedal to Swell)  |
| 4 to Swell. 3 to Echo.                       | 99. Balanced Pedal to Echo<br>and Solo.                                       |
| 2 to Solo.                                   | 100. Tremolo to Swell.  |
| 3 Combination Pedals to<br>Pedal Organ       | 101. Tremolo to Echo and<br>Solo.   |
| 96. Adjustable Combination<br>to Choir Organ |   |

COMBINATION PEDALS.

- Affecting the whole organ with suitable basses and couplers
- |                      |                             |
|----------------------|-----------------------------|
| 102. Diapason Tones. | 105. Reed Tones.            |
| 103. String Tones.   | 106. Tutti(Sforzando Pedal) |
| 104. Flute Tones.    |                             |

ORGAN PRACTICE ON THE PIANO.

The greatest problem in learning to play the organ is how to get enough of the right kind of practice. Except in rare cases, opportunities for work upon the king of instruments are limited. Church music committees are obdurate about granting even members of the congregation the privilege of using the organ; the church is often cold and the blower bugbear is ever with us. Electric and water motors have not yet become universal, even in city churches and halls, and many

organists remain at the mercy of human motive power, usually an unsatisfactory and always expensive method of "raising the wind." Most organists are, therefore, compelled to do a large proportion of practicing at home on the piano. Even in colleges, where an organ is provided, practice is often costly, and each must wait his or her turn.

Piano practice of organ music is useful and effective to a high degree, if properly managed. So far as the manual work is concerned, it is really preferable to have preliminary practice on the piano, rather than to go directly to the organ, because this method affords opportunity for reading the composition without temptation to distract the attention by attempting registration effects. One knows at the outset that no characteristic organ effects can be produced, and the whole attention is concentrated on the notes, fingering, accent and phrasing. True, the touch employed upon the two instruments is not the same, but legato or staccato playing in practice on the piano will insure legato or staccato playing on the organ later, and the habit of *thinking out* how a passage should sound, while playing at home in your parlor, will bear good fruit when the church or music hall is reached. The most distinguished organ teacher in America once told me that he would take no one as an organ pupil who has not acquired sufficient piano technic to play the principal Cramer studies with reasonable facility. With him, the piano action must precede the trackers and valves. I quite agree with Mr. Wickham that the person who dedicates him or herself to the piano should keep off the organ bench, but surely it is no disadvantage to the organist to reverse the order and play the piano. Once one has mastered organ technic, piano practice will never filch it from him and the sweeping away of mechanical and rythmical difficulties by using the keyboard of the stringed instrument before approaching the pipes, is a decided advantage. When your really enthusiastic organist gets to the manuals he wants to hear the music, with all its coloring and expression, as quickly as possible; how great, then, the satisfaction if the obstacles of reading, accent and fingering have been eliminated before going to the bench.

So much for the hands. Now for the feet. Of course, a pedal piano, that is, a set of pedals with action affecting the keys is a great aid. It by no means replaces the pedal pipes, as there is no sustaining quality, and the touch is seldom like that of a real pedal keyboard. Still the keys may be located by this means, and the acquirement of the faculty of using hands and feet together much facilitated. But suppose one has no pedal piano, and that all the actual pedal practice has to be done on the organ. I say *actual* practice, because there is a kind that may be done

without pedals, viz., reading the pedal part along with the manual and thinking it as you go. The benefit from doing this is merely a striking exemplification of the theory advanced by many modern teachers of voice and instruments, that a technic, both instrumental and vocal, is largely a mental affair; that proper control of the fingers or vocal chords by the mind is the inmost secret of agility and smoothness on the keyboard or voice, though, of course, the muscles must be trained as well. This applies with equal force to the feet, and I know from experience, that the kind of practice described is effective.

One trouble with organ practice on the piano is that it is not musically satisfying, because of sustained notes that cannot be held down, and even more because in most organ compositions the pedal part is not duplicated in the hands, and usually the effect upon the listener is that of omission of the harmonic bass. There is a temptation to supply the missing bass by playing the pedal part with the disengaged fingers of the left hand. In some passages, when the parts flow smoothly within a certain compass, this can be done and the notes on all the staves are sounded. The plan is musically satisfying, but is bad practice, for this reason: If the pedal part be played by the hand, there is a tendency upon reaching the organ, to continue doing the same thing from force of habit, often with the result of blurring, shirking of difficult jumps or runs by the feet and the omission of notes in the left hand's own legitimate work.

In practicing organ music with obligato pedal part upon the piano an excellent plan is first of all, to, play over the manual parts until they are mastered, never looking at the pedal notes. Next carefully read over the pedal part, away from the keyboard, noting and marking an unusual use of the feet. Then play the manual part, reading the pedal at the same time, and mentally toeing, heeling, crossing and skipping with the feet. In other words, occupy the mind just as though both manuals and pedals were actually playing.

Finally, study the registration and think it all out as you play, even making feints to draw stops as needed. Changes of tempo should be played and dynamic effects noted, though there is no special utility in attempting to produce these latter, the means employed for dynamic changes being so different on the two classes of instruments. But they should be mentally observed and will naturally be reproduced later.

Those who have never tried this method of practice will be surprised to find how much it does toward preparing the player for work at the organ keyboard.

ERNEST SHRIVER,

*in the "Musician."*

# PRELUDE.

Gt. Dulciana and Flute.  
Sw. Full.  
Ped. Bourdon coupled to Gt.

155879

E. L. ASHFORD.

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 one sharp (F#) and the time signature is 3/4. The first system is marked 'Gt.' and 'Sw.' with a 'p.' dynamic. The second system includes 'Sw mp', 'cresc.', and 'poco a poco' markings. The third system is marked 'dim.' and 'p.'. The fourth system is marked 'pp'. The score concludes with a double bar line.

## WIEGEN-LIED.

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

Andante tranquillo.

ARTHUR E. GODFREY.

The musical score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante tranquillo'. The score includes various dynamics: *p* (piano) at the beginning, *mf* (mezzo-forte) in the second system, *p* in the third system, and *sf* (sforzando) in the fourth system. The music features a steady bass line with eighth-note patterns and a treble line with chords and melodic fragments. There are several fermatas and slurs throughout the piece.

mus.  
*p.*  
*f.*  
*dim.*  
*e*  
*rall.*

# PROCESSIONAL.

ARTHUR CARNALL.

*Alla Marcia.*

*f.*

*ff* *rall.*

# MARCH IN G.

Tempo di Marcia.

GUSTAVE TRITANT.

The musical score is written for piano and treble clef. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Tempo di Marcia." and the dynamics are "mf". The second system continues the piece, with a "rit." marking in the bass line. The third system features a "rit." marking in the bass line. The fourth system begins with the tempo marking "a tempo" and "mf". The score includes various musical notations such as eighth notes, quarter notes, and chords, along with dynamic markings like "mf" and "rit.".



Coda.

# PEACE.

Swell. Soft stops.

E. L. ASHFORD.

Andante.

## OFFERTOIRE.

Gt. Diapasons Flute and Principal.  
Sw. Op. Dia. Violina, Oboe and Cornet.  
Ped. Bourdon

ARTHUR MARCHMANT.

Allegro Moderato.

Sw. *f*

Man.

*Gt. f*

*mf*

*cresc.*

*dim. poco a poco*

Sw.

*ad.*

Detailed description: This is a musical score for a piano accompaniment of an offertory. 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 3/4. The tempo is marked 'Allegro Moderato'. The score includes various dynamic markings: 'f' (forte) at the beginning, 'mf' (mezzo-forte) in the third system, and 'dim. poco a poco' (diminuendo poco a poco) in the fourth system. There are also performance instructions for the organ: 'Sw.' (Swell) and 'Man.' (Manual) in the first system, 'Gt. f' (Great Organ forte) in the first system, and 'Sw.' and 'ad.' (ad libitum) in the fourth system. The music features flowing melodic lines in the right hand and harmonic accompaniment in the left hand, with some passages marked with slurs and ties.

*cresc.* - - *poco* - - *a* - - *poco*

Man.

This system contains the first system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a piano accompaniment with a steady eighth-note pattern in the bass and a more melodic line in the treble. Dynamic markings include *cresc.*, *poco*, *a*, and *poco*. The tempo or performance instruction 'Man.' is written below the bass staff.

*f*

This system contains the second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music continues with piano accompaniment, featuring a strong *f* dynamic marking. The bass line continues with eighth notes, while the treble line has more complex rhythmic patterns.

Gt Both hands.

*ff*

This system contains the third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music is for guitar, with the instruction 'Gt Both hands.' written above the treble staff. The dynamic marking is *ff*. The bass line features a prominent eighth-note accompaniment, while the treble line has chords and melodic fragments.

This system contains the fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The music features piano accompaniment with various chordal textures and melodic lines in both staves. The system concludes with a double bar line.

## A SONG OF JOY.

Gt. Melodia Doppie Flute and Principal.  
Sw. Full coupled to Gt.  
Ped. Bourdon coup. to Sw.  
Allegro Maestoso.

ERNEST A. DICKS.

The musical score is written for guitar and piano. 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 4/4. The tempo is marked 'Allegro Maestoso'. The score includes various dynamic markings and performance instructions:

- System 1: *Sw. mf* (piano), *Gt. mf* (guitar).
- System 2: *Sw. p* (piano), *cresc.* (crescendo).
- System 3: *Gt. ff* (guitar), *Sw. mf* (piano).
- System 4: No specific markings, but includes a fermata over the final measure.

The guitar part features melodic lines with slurs and accents, while the piano part provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a fermata over the final chord.

Gt. *mp* *mf* *f*

The first system of music consists of two staves. The upper staff is for guitar, starting with a treble clef and a key signature of two sharps (F# and C#). It begins with a melodic line of eighth notes, followed by a half note, and then a series of chords. The lower staff is for piano, starting with a bass clef and the same key signature. It features a bass line with eighth notes and chords. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).

*cresc.* *rall.* *ff* *a tempo* *mf*

The second system continues the piece. The upper staff (guitar) has a melodic line with some slurs and a *rall.* (rallentando) marking. The lower staff (piano) has a bass line with a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. The system concludes with an *a tempo* marking and a *mf* dynamic.

*cresc.*

The third system is primarily piano accompaniment. The upper staff has a melodic line with slurs and a *cresc.* (crescendo) marking. The lower staff has a bass line with chords and slurs.

*ff* *rall.*

The fourth system features a guitar part in the upper staff and piano accompaniment in the lower staff. The guitar part consists of chords with slurs and a *rall.* (rallentando) marking. The piano part has a bass line with chords and slurs, starting with a *ff* (fortissimo) dynamic.

# INVOCATION.

W. H. BURT.

{ Sw. Open Dia.  
Ped. Bourdon.

Andante.

Man.

*p*

*fz*

*p*

Man.

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 eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the lower staff.

# SAVE ME, O GOD.

{ Sw. Diapasons Oboe and Flute.  
Ped. Bourdon coup.to Sw.  
Adagio.

D'AUVERGNE BARNARD.

The second system of music continues the piece. It features two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff provides accompaniment. A fermata is placed over a note in the upper staff.

The third system of music continues the piece. It features two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff provides accompaniment. A fermata is placed over a note in the upper staff.

The fourth system of music concludes the piece. It features two staves. The upper staff has a melodic line with a dynamic marking of *p* and a *rall.* (rallentando) marking. The lower staff provides accompaniment. A fermata is placed over a note in the upper staff.

## A SONG OF THANKSGIVING.

Gt. Full to 12th.  
Sw. Diapasons, Flute and Cornet.  
Ped. Bourdon coupled to Sw.

W. HENRY MAXFIELD.

Moderato.

The musical score is written for piano accompaniment in 3/4 time. It consists of four systems of music. The first system is marked 'Moderato' and 'Gt. mf'. The second system continues the piece. The third system is marked 'Sw.' and includes dynamic markings 'cresc.', 'dim.', and 'mf'. The fourth system is marked 'Gt.' and includes dynamic markings 'dim.' and 'f'. The score features various musical notations including treble and bass clefs, time signatures, and dynamic markings.



Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including a prominent eighth-note pattern in the bass line.

Musical notation for the second system, including first and second endings. It contains performance instructions such as "Go to Trio.", "After D.C.", "rall.", and "Fine".

TRIO.

Sw closed.

Musical notation for the TRIO section, starting with the instruction "Sw closed." and featuring a grand staff with treble and bass clefs.

Musical notation for the final system, including dynamic markings "cresc.", "dim.", "p", and "D.C.". The system concludes with a double bar line.

## SIMPLE CONFSSION.

- SONG WITHOUT WORDS. -

{ Gt. Doppie Flute or Gamba.  
 { Sw. 8' and 4' (Sw. closed.)  
 { Ped. Bourdon.

FRANCIS THOME  
 Arr. by E.L. Ashford.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes performance instructions: 'Gt.' for the treble staff, 'Sw.' for the bass staff, and 'Ped.' for the bass staff. The score features various musical notations including triplets, slurs, and dynamic markings such as 'p' (piano) and 'f' (forte). A dotted line in the first system indicates a phrase that can be played an octave lower. The piece concludes with a final cadence in the fourth system.

The phrase under the dotted lines may be played  
 an octave lower than written.

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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 contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of chords and single notes, including some rests.

The second system continues the piece. The upper staff has a melodic line with some rests. The lower staff features a rhythmic accompaniment. Annotations include "Sw." above the upper staff and "Gt. Gamba." with an arrow pointing to a note in the lower staff.

The third system features a triplet of eighth notes in the upper staff. The lower staff has a rhythmic accompaniment. An annotation "Sw. both hands." is placed between the staves, indicating a dynamic change.

The fourth system begins with a first ending bracket on the upper staff. The upper staff contains a melodic line, and the lower staff contains a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes in the final measure. The bass clef staff contains a rhythmic accompaniment of chords, with a '5' written below the first measure.

Draw Gt. Principal. *Con anima.*

Second system of musical notation. The treble clef staff begins with a whole rest. The bass clef staff features a rhythmic accompaniment of chords. An annotation 'Gt.' with an arrow points to the first measure of the bass staff.

Sw. *cresc. e accel. poco a poco*

Third system of musical notation. The treble clef staff contains a rhythmic accompaniment of chords. The bass clef staff features a melodic line with a triplet of eighth notes in the first measure of the second system. An annotation 'Gt.' with an arrow points to the first measure of the bass staff.

Coup. Sw. to Gt.

Fourth system of musical notation. The treble clef staff contains a rhythmic accompaniment of chords. The bass clef staff features a melodic line with a triplet of eighth notes in the first measure of the second system. An annotation 'Gt.' with a bracket is placed below the bass staff in the final measure.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass staff begins with a bass clef and contains mostly whole and half notes, with some rests.

The second system continues the musical piece with similar rhythmic patterns. It features a mix of eighth and sixteenth notes in the treble staff and chords and single notes in the bass staff. There are some dynamic markings like *p* (piano) and *f* (forte) visible.

Reduce Sw. to soft 8 ft. and Flute .

The third system includes performance instructions. Above the treble staff, it says "Reduce Sw. to soft 8 ft. and Flute .". Below the treble staff, there is a bracketed instruction: "*Sw. poco rit. e dim.*". The bass staff has a marking "*L.H.*" (Left Hand) and a dynamic marking "*Man.*" (Mancera) below it. The notation shows a long melodic line in the treble staff and chords in the bass staff.

The fourth system concludes the piece. It features a final melodic phrase in the treble staff and a sustained chord in the bass staff. A marking "*Soft Ped.*" (Soft Pedal) is placed below the bass staff. The system ends with a double bar line.

# ANDANTE CANTABILE.

Sw. Soft stops.

S. BATH.

Legato.

mf cresc. mf f

Senza Ped.

rall. L.H. pp

rall. a tempo cresc. p

rall. Adagio. pp

p pp

# THE SHEPHERDS IN THE FIELD

{ Gt. Diapasons, Gamba and Principal.  
Sw. Salicional, Oboe Bourdon and Flageolet.  
Ped. Bourdon.

- CHRISTMAS VOLUNTARY -

ARTHUR E. GODFREY.

Allegretto pastorale.

The musical score is written for a pipe organ and consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The first system includes a dynamic marking of *mf* and a *Sw.* (swell) marking. The second system continues the melodic and harmonic development. The third system features a *p* (piano) dynamic marking. The fourth system concludes with a *morendo.* (diminuendo) instruction. The score is characterized by flowing sixteenth-note passages in the treble and sustained, often moving bass notes in the bass clef.

musical score for piano, first system. Treble and bass staves. Dynamics: *molto.*, *mf agitato.*, *f*.

GLORIA.

*Maestoso.*

musical score for piano, second system. Treble and bass staves. Dynamics: *Gt. ff*, *Sw.*, *pp*, *ff Gt.*

musical score for piano, third system. Treble and bass staves. Dynamics: *Sw.*, *pp*, *Gt. ff*

Tempo primo.

musical score for piano, fourth system. Treble and bass staves. Dynamics: *Sw. open.*, *rit.*, *p*



*p* *tranquillo.*

*morendo* *molto al fine.*

*p.*

# PRELUDE.

{ Sw. Soft 8.  
Ped. Bourdon.

LEFEBURE WELY.

*Andantino*

*pp*

*rit.*

# MELODY IN F.

Gt. Melodia and Principal.  
Sw. Soft 8' and 4'  
Ped. Bourdon coupled to Sw.

ANTON RUBINSTEIN  
Arr. by E. L. Ashford.

Moderato.

Sw.

Gt.

Ped.

Sw.

Add Oboe and Flageolet.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, marked with *Gt.* and an arrow. The bass clef staff contains a bass line with eighth notes and rests, marked with *Sw.* and an arrow. The system concludes with a fermata over the final notes.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and rests, marked with *cresc.*. The bass clef staff contains a bass line with eighth notes and rests. The system concludes with a fermata over the final notes.

Man.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, marked with *stringendo.* and *pp*. The bass clef staff contains a bass line with eighth notes and rests. The system concludes with a fermata over the final notes.

Gt. Gamba.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and rests, marked with *Gt. Gamba.* and an arrow. The bass clef staff contains a bass line with eighth notes and rests, marked with *Sw.* and an arrow. The system concludes with a fermata over the final notes.

Sw.

Sw

Full Sw closed.

*p*

*cresc.*

*dim.*

*stringendo.*

Sw.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes. The lower staff is in bass clef and contains a series of chords and single notes, some with accidentals.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth-note chords. The lower staff features a prominent sustained chord in the bass clef, with a slur over it, and continues with other chords.

The third system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with chords and single notes, including a slur over a group of notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with chords and single notes. The system concludes with a *ppp* dynamic marking and a fermata over the final chord. Below the staves, the text "molto rit." and "Close Sw. gradually." is written.

Man

Ed.

# ST. STEPHEN.

{ Gt. Melodia Flute and Principal.  
Sw. Op Dia Gemshorn Oboe and Flute (coupled to Gt.)  
Ped. Bourdon.

ARTHUR BERRIDGE.

Moderato.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a bracketed instruction for the Gt. (Guitar) part, marked with a forte *f* dynamic. The tempo is indicated as *Moderato*. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* and *p*. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final cadence in the fourth system.

First system of musical notation. The piano part (left) features a complex texture with many chords and some grace notes. The bass part (right) has a more rhythmic accompaniment. Dynamics include *rall.* and *ff a tempo.* There are also accents and slurs.

Second system of musical notation. The piano part continues with intricate chordal textures. The bass part provides a steady accompaniment. Dynamics include *f* and *rall.*

Third system of musical notation. The piano part features a *f dim.* marking followed by a *rall.* section. The bass part continues with its accompaniment. There are also slurs and accents.

Maestoso.

Sw. closed.

Fourth system of musical notation, marked *Maestoso.* and *Sw. closed.* The piano part features a series of chords, and the bass part has a simple, rhythmic accompaniment.

First system of musical notation for piano. It consists of two staves, treble and bass clef, with a 4/4 time signature and a key signature of two flats. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

Tempo 10

Second system of musical notation, starting with the tempo marking "Tempo 10". It includes a guitar part (Gt.) in the treble clef and piano accompaniment in the bass clef. The guitar part is marked with a forte dynamic (*f*). The piano accompaniment features a steady bass line with chords. The system concludes with a double bar line.

Third system of musical notation for piano, continuing the piece. It features two staves with treble and bass clefs. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords and a bass line.

Fourth system of musical notation for piano, the final system on the page. It continues the melodic and harmonic development from the previous systems, ending with a double bar line. The notation includes various rhythmic values and chordal structures.



*a tempo*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano introduction marked *a tempo*. The melody in the upper staff features eighth and sixteenth notes with accents, while the bass line provides a steady accompaniment of chords and single notes.

*rit* *a tempo*

The second system continues the piece. It includes a *rit* (ritardando) marking in the middle of the system, followed by a return to *a tempo*. The musical texture remains consistent with the first system, showing melodic development in the upper voice and harmonic support in the lower voice.

The third system shows further development of the musical themes. The upper staff continues with melodic lines, and the lower staff provides a rich harmonic accompaniment. The tempo remains *a tempo*.

*Maestoso.* *ff* *rall*

The fourth system is marked *Maestoso.* (grandioso) and *ff* (fortissimo). It concludes with a *rall* (ritardando) marking. The music features a change in dynamics and tempo, leading to a final, sustained chord in both staves.

Gt. Full to 15.  
Sw. Full.  
Ped. Bourdon coupled to Sw.

# SHOUT THE GLAD TIDINGS.

CHRISTMAS VOLUNTARY.

Allegro non troppo.

Sw. closed.

Open Sw. gradually.

Ped.

*f*

*ff*

*poco a poco dim.*

Man.

The musical score is arranged in three systems. The first system shows the piano part with a treble and bass staff, and a separate organ part below. The piano part begins with a treble clef and a 6/4 time signature. The organ part is in the bass clef. The second system continues the piano and organ parts, with dynamic markings *f* and *ff*. The third system concludes the piece with a *poco a poco dim.* instruction and a *Man.* (Mancina) marking. The organ part consists of sustained chords in the bass clef.

Musical notation for the first system. The piano part consists of two staves (treble and bass clef) with chords and arpeggios. The guitar part is indicated by a bracket labeled "Gt." and includes a melodic line with a slur and a "Ped." (pedal) marking below the staff.

Musical notation for the second system. The piano part continues with chords and arpeggios. The guitar part is indicated by a bracket labeled "Sw. p" (Swell piano) and includes a melodic line with a slur.

Musical notation for the third system. The piano part includes a dynamic marking of *f* (forte) and a tempo marking of *poco rit* (poco ritardando). The guitar part is indicated by a bracket labeled "Couple Sw. to Gt." (Couple Swell to Guitar) and includes a melodic line with a slur. A "Man." (Mando) marking is present below the piano staff.

Musical notation for the fourth system. The piano part includes a dynamic marking of *a tempo* and a "Gt. to Ped." (Guitar to Pedal) marking below the staff. The guitar part is indicated by a bracket labeled "Gt." and includes a melodic line with a slur.

Add to Ped. Op. Dia.

Sw. *f*

Gt. to Ped. off

This system shows the first two staves of a musical score. The upper staff is in treble clef and contains a melodic line with various rhythmic values and accidentals. The lower staff is in bass clef and contains a bass line with chords and single notes. A bracket labeled 'Sw.' and 'f' spans the first few measures. Below the staves, the instruction 'Gt. to Ped. off' is written.

Gt.

Gt. to Ped.

This system continues the musical score. The notation is similar to the first system. A bracket labeled 'Gt.' is placed above the first few measures. Below the staves, the instruction 'Gt. to Ped.' is written.

*Piu Lento.*

Draw trumpet and all couplers.

This system continues the musical score. The tempo marking '*Piu Lento.*' is placed above the right side of the system. Below the staves, the instruction 'Draw trumpet and all couplers.' is written.

*con fuoco.*

Ped. *ad lib.*

This system continues the musical score. The tempo marking '*con fuoco.*' is placed above the first few measures. Below the staves, the instruction 'Ped. *ad lib.*' is written.

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