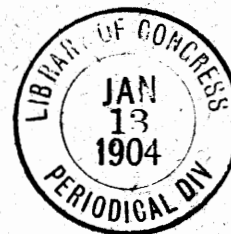
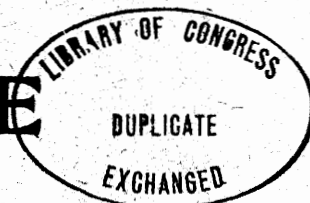


*Vol 7.*

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*No. 6.*

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. "From Conquest Unto Conquest".....	Ant. Ed. Batiste	5. "Among the Lilies".....	E. S. Lorenz
		5. "The Lord is Our Refuge".....	J. L. Battman

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# The Organist.

E. L. ASHFORD, - - - - - Editor  
KARL K. LORENZ, - - - - - Assistant Editor  
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JANUARY, 1904.

MY DEAR MRS. ASHFORD:

We are having a pipe organ placed in our Church, to take the place of a reed instrument which I have played for several years. I know nothing about the pipe organ, and wish to inquire if you think I could learn to play it without the assistance of a teacher; would be glad of any hints you may be able to give me through the columns of "THE ORGANIST."

Yours very truly,

A SUBSCRIBER.

The above is one of many letters of inquiry that have reached me during the past few months, and suggestions along this line will prove useful to many organists who are using our journal.

In the first place, a comparison of the reed and pipe organ will not be amiss. To one who is not familiar with the latter instrument, it presents a formidable appearance, with its two octaves of foot pedals, swell pedal, several combination pedals, and an array of stops bearing the confusing hieroglyphics of 8 ft. 4 ft. 16 ft. twelfth, fifteenth, etc. But a little patient study will soon unravel these seeming mysteries, and it will be seen that after all, the reed organ is only the younger brother of its larger and more dignified relative.

Reed-organ players will have noticed that the two most useful stops—and the ones first to be drawn—are the Diapason and Melodia. These stops produce a full, round tone, and give the *actual* pitch of the notes upon the staff. Now these stops (and for that matter all others) are named from the stops of the pipe organ, and are supposed to possess the same tone-quality as well as the same pitch.

On the pipe organ these stops are marked "8 ft."; consequently *all* stops so marked will produce what is called "actual pitch." But, if a note in the treble clef is played with an 8 foot stop, and (while the key is held down) exchanged for the Flute or Principal, the

tone produced will be an octave higher, as the pipes of the Flute and Principal are only *four* instead of eight feet in length. Consequently *all* 4 ft. stops will be of like pitch with Flute and Principal, though varying greatly in *quality* of tone.

Stops marked 16 ft. produce a tone an octave *lower* than those of 8 ft. In the pipe organ these stops are usually named "Bourdon" or "Double Open Diapason." The "Sub-bass" of the reed organ corresponds to this class of stops, but affects only the *lower octaves* of the instrument, not running through the entire keyboard.

The Fifteenth and Flageolet of the pipe organ are 2 ft. stops, and produce a tone one octave higher than the 4 ft. and *two* octaves higher than the 8 ft. stops. So it will be seen that the capabilities for height and depth of tone are enormous. For example: the note middle C, played with an 8 ft. stop will be actual pitch; but played with the 4 ft. Flute will be the octave above middle C; with the Fifteenth two octaves above middle C, and with a 16 ft. stop an octave below middle C. Of course, when all these stops are drawn, the pressing down of the key called middle C will produce these four tones *simultaneously*; and the same result will follow with all the other keys of the manual.

The superiority of the pipe organ, however does not consist altogether in its high and low range, nor in the fact that several varieties of pitch can be produced with one key. It is the rich quality of its stops and great variety of tone color, to which it owes its name of "The King of instruments." The pipes connected with each stop are made of different material and in a different way, which gives them to a marked degree the characteristics of the instruments after which they are named; as, for example, the Flute, Violin, Cello, Clarinet, Oboe. The great glory however, of the pipe organ, rests upon its *true organ tone*, viz: the Diapasons and other stops of like quality which it is impossible to reproduce upon any other instrument. This is the "churchly" quality, while the solo stops mentioned above furnish the "orchestral" quality. And, as the organ can never successfully rival the modern orchestra, it goes without saying that the distinctive organ tone is the most useful and important. And just here I am moved to a word of digression concerning the selection of church organs. In many instances the Diapasons and other foundation stops are sacrificed for a tempting array of solo stops, and, when this is the case, the organ will lack the dignity and sonorousness of tone which is all important in leading and supporting congregational singing. Fewer fancy stops, and full-scale Diapasons, in medium-sized organs are much to be preferred.

Now for a glance at the foot pedals. It will be seen that they correspond to the two lowest octaves of

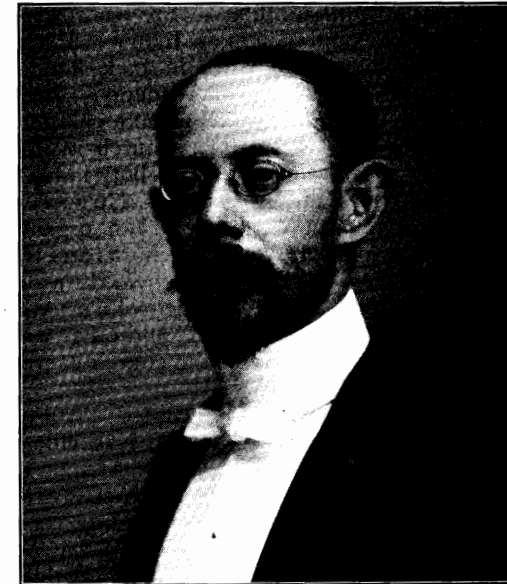
the manuals. It requires considerable practice to gain control over them; and some one has wittily remarked that "an organist ought to be furnished with two sets of brains, one to manage his hands, and the other his feet."

In a medium-sized organ of two manuals there will usually be found two pedal stops; the soft one marked "Bourdon 16 ft." the lower one "Open Diapason 16 ft." Both these stops produce a sound *one octave* lower than the written note. On this account, if for no other reason, it is advisable to couple the pedal to one of the manuals, as it will then sound the key board notes of the same name as well as its own 16 ft. tone, thus filling in and bridging over, the great gap between the pedal and manual.

The practice of the pedals should be begun very slowly and with *both feet*.

Close attention should be given to crossing the feet one over the other, as clean, free, pedaling depends largely upon this accomplishment.

(TO BE CONTINUED.)



DR. FRANK WILBUR CHACE.

Through the kindness of a mutual friend we are able to give our readers a short account of an organist and leader who, though young in years, has accomplished an amount of high standard work that would do credit to ripe old age.

Frank Wilbur Chace was born in Providence, R. I., thirty-five years ago (March 19, 1868.) He

came from a musical family, both his mother and father being musicians. Although not professionals, they were both talented. Dr. Chace's first instruction in piano began at the age of four years under his mother who gave him most careful training. He played in public at the age of seven. He was also organist and choir director in Olney Street Congregational Church at the age of fifteen where he gave entire satisfaction.

Dr. Chace's first teacher in voice was J. Hastings, Jr. of Providence, with whom he studied several years. At this time he was Mr. Hastings' assistant both as organist and director of the choir in Trinity M. E. Church, where he sang as solo baritone four years in the double quartette of that church. Dr. Chace was considered one of the most promising young organists and vocalists of Providence, R. I., when he was forced to go South on account of bronchial troubles which threatened bronchial consumption. With his devoted mother he went to Florida where he bought a large and valuable orange grove near Ocala, Florida. There he lived an open air life until fully restored to health. In one of the big freezes his grove was killed out. Dr. Chace then went to Jacksonville where he served as organist and choir-master first in St. Andrew's P. E. Church of that city, and then in St. John's P. E. Church. He also taught piano and voice in Jacksonville, and was musical director in Froebel Academy. In March 1900, Dr. Chace accepted a call to take charge of the organ and choir in Christ P. E. Church in Mobile, Ala., where he met with much success both in his teaching and in his work in the church. He successfully organized the Philharmonic Society, an organization composed of one hundred voices in chorus and twenty-two instrumentalists which gave such works as "Creation," Buck's "Light of Asia," Mendelssohn's "Athalie," "Stabat Mater," "Golden Legend" and other works of repute. He also gave many of the church cantatas by Bach in the church.

From Mobile, Dr. Chace accepted a call to take the organ and choir of Christ Church, Nashville, in the spring of 1903. His stay in "The Athens of the South" was all too short, but the appointment of Director at the College of Music, Albion, Michigan, opened for him a broader field of activity, and also more congenial environments for his beloved art. The preparation for the annual Music Festival affords an opportunity for the study and rendition of the standard choral works, the "*sine qua non*" of all ambitious musicians. While in the south Dr. Chace officiated at the opening recitals of many new church organs, and on Christmas day continued his good work in this line by opening a large three-manual organ at St. Johns, Michigan.

On October 22, 1896 he was admitted as an associate member of the American Guild of Organists of New York, after a most severe and trying examination.

The diploma was signed by Dudley Buck, William C. MacFarlane, Clement R. Gale, Clarence Eddy, Gerrett Smith and R. Huntington Woodman who are today the leading organists of this country. In the same year he took the degree of Bachelor of Music, and in 1899 the degree of Doctor of Music and a fellowship in the National College of Music of London, England.

In character, Doctor Chace is a most charming and attractive man; modest and unassuming, but impressing those with whom he comes in contact that he possesses a "reserve power" which will always make him equal to any emergency that may present itself. He is fortunate in having chosen for his life-companion a lady of musical ability, one who can enter into his musical work with both "spirit and understanding."

In closing this imperfect sketch, the editor cannot refrain from a passing reference to the pleasant hours spent in social converse with this talented pair, and also gives expression to the earnest hope that they have many years of happy, useful life awaiting them in the future.

E. L. A.

#### ORGAN-RECITAL PROGRAMS.

The organ-recital must certainly be admitted to be an important means of musical education for the masses. How can the churches throughout the land do more for those who perhaps would not otherwise be drawn into the sacred edifices, which are dedicated to the service of God and the elevation of mankind, than by opening their doors and inviting the masses to a feast in the nature of an inspiring organ-recital? It has been done with great success in many places, and, with proper care and tact on the part of the organist and those having the direction of the matter, can be made of immense value to almost any community. The program should be selected with care, especially with reference to the musical intelligence of the audiences. An audience made up largely of musicians and people familiar with good music can enjoy a classical program which would be incomprehensible and hence a bore to musically-uncultured audience in a country church; while a program of light, tuneful compositions which the uncultured audience could appreciate would be uninteresting to the audience of musicians.

In selecting a program an organist should always aim to make the program a little above his audience, if possible, but never below them, care being taken not to have the program so far above them as to be out of sight entirely. Almost any good organist can, with a little judicious thought, adapt his programs to his audience, and will be thereby not only repaid himself by the consequent appreciation of his efforts, but also in the feeling that he has made himself, in a sense, a public benefactor.—*The Etude*.

#### THE FACULTY OF MODULATION.

No organ student should accept a position until he has been through a practical course of harmony in writing all the exercises in the system employed, and improvising upon them while learning to detect the errors in his own playing. One of the chief things to accomplish at the outset of a knowledge of all the chords with their roots and derivations, is to attain facility in the art of modulating to and from all keys.

Without this accomplishment a player is not worth of a position, for his music can be made neither continuous nor symmetrical. He should be able to make finished cadences, so that there will be no incongruity of form in passing from one composition to another. The passing from the prelude to an introit or a singing anthem should be by an appropriate form of modulation without a sudden unprepared jump. There are sometimes a succession of chants in special services which are in different keys, and they must be connected by modulating phrases. The art of modulation, transposition and improvisation, should form the basis of an organist's musical education, going hand and foot with his manual and pedal technique. Verily an accomplished organist must have an active brain ready to send forth its nerve force in every direction.—*The Musician*.

#### STOP NOMENCLATURE.

Among the various organs of Europe and the United States, there are more than three hundred names in use for the four qualities of organ timbre, which variety often leads to a false estimate concerning the musical value of an organ. Ten varieties of each quality would cover nearly all the characteristics, and forty names would include them all, the only additional variation being in the scale and voicing. At present there is an average of five names for the same stop, and tho' builders have adopted a standard, it is not probable that this will be attained, because each manufacturer takes an honest pride in presenting characteristics which he claims as peculiar to his instruments. Sentimental names look and sound well in a specification, and often have much weight with unsophisticated committees appointed for the purchase of an organ. It is quite amusing to hear an organist speak in such a knowing way of a Horn de Nuit, or a Flauto Amabile, and the superiority of a Viola de Gamba over a Viole di Gamba, the difference in spelling having such an effect on the imagination! How the romantic organist rapturously alludes to the classic tone of his Di-Apason as compared with the ordinary Diapason! Few esthetic organists escape the fascinating influence of sentimental nomenclature,

# CARRILLONS.

1552124

ARTHUR BERRIDGE.

Full Sw.

Andante moderato.

The musical score consists of four systems of piano notation, each with a treble and bass clef staff. The first system includes the tempo marking 'Andante moderato.' and dynamic markings 'mf marcato.', 'dolce.', and 'pp'. Performance instructions 'Man.' and 'Soft-Ped.' are placed below the bass staff. The second system features dynamics 'sf', 'p', and 'marcato.', with a 'Man.' instruction at the end. The third system includes 'sf', 'p', and 'pp' dynamics. The fourth system features 'pp' dynamics. The score is written in a key signature of one flat and a 6/8 time signature.

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 contains a harmonic accompaniment of chords. A dynamic marking of *pp* (pianissimo) is placed above the upper staff in the fourth measure.

The second system continues the piece. The upper staff features a melodic line with slurs and ties. The lower staff provides a steady accompaniment. Dynamic markings include *marcato.* in the second measure, *dolce.* in the fourth measure, and *pp* in the sixth measure. A *Ped.* (pedal) marking is located below the lower staff in the fourth measure.

The third system shows a more active melodic line in the upper staff. The lower staff accompaniment features chords with moving bass lines. Dynamic markings include *f* (forte) in the second measure, *marcato.* in the fourth measure, and *mf* (mezzo-forte) in the sixth measure.

The fourth system concludes the piece. The upper staff has a melodic line that ends with a flourish. The lower staff accompaniment features chords and a final bass line. Dynamic markings include *f* in the second measure, *sf* (sforzando) in the third measure, *p* (piano) in the fourth measure, *mp marcato.* in the fifth measure, and *sf* in the seventh measure.

marcato.

dolce.

Ped.

zf

lento.

- Gt. Open Diapasons.
- Sw. Oboe.
- Ped. Bourdon.

# SACRIFICES OF JOY.

E. S. LORENZ.

Moderato ♩ = 88.

1

2

Fine.

Gt.

Sw.

D.C.

# RESIGNATION.

E. L. ASHFORD.

{ Gt. Stopped Dia.  
 { Sw. Oboe and Flute.  
 { Ped. Bourdon coup. to Gt.

Andante.  
Sw.

Gt.  
Ped.

*poco rit.* Oboe off. Draw Dul.

*Fine.*

Sw.  
Man.

Add op Dia.

*dim.*

Ped.



*cresc. poco a poco*

*poco*

*D. C.*

# OUR OFFERING.

## A Short Offertory Piece.

E. S. LORENZ.

Gt. Stopped Diap. Melodia and Principal  
 Sw. Salicional and Flute.  
 Ped. Bourdon.

*Sw. p*

*cresc. poco a poco*

*Gt. f dim.*

*dim. poco a poco*

*Sw. p*

*f*

*rall.*

# INTERLUDE IN B $\flat$ .

Sw. Op. Dia.  
Ped. Bourdon.

GEORGE H. SWIFT.

Adagio innocentemente  $\text{♩} = 66$ .

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

*cresc.* *mf* *dim.* *mp*

*poco cresc.* *mf* *dim.* *p* *cresc.*

*rit.* *dim.* *mf* *mp* *a tempo* *cresc.*

dim. p cresc. mf dim.

# THESE ARE THEY.

J. STAINER.

Full Swell.

pp cresc.

cresc. f dim. p

170 Gt. Stopped Dia. and Flute.  
Sw. Salicional, Gemshorn  
and Oboe coupled to Gt.  
Ped. Bourdon, coupled to Gt.

# MEDITATION.

E. L. ASHFORD.

Musical score for the first system, featuring piano accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. A bracket labeled 'Sw.' spans the first few measures of the treble staff. A 'Ped.' marking is placed below the first measure of the bass staff.

Musical score for the second system, featuring guitar and mandolin parts. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. A 'Gt.' marking is placed above the first measure of the treble staff. A 'Man.' marking is placed below the first measure of the bass staff.

Musical score for the third system, featuring piano accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. A bracket labeled 'Sw. dim. poco a poco.' spans the first few measures of the treble staff. The instruction 'Open swell gradually.' is written above the treble staff.

Musical score for the fourth system, featuring guitar and piano accompaniment. The score is in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. A bracket labeled 'Gt.' spans the first few measures of the treble staff. The instruction 'cresc.' is written below the treble staff.

Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with notes and rests. The bass clef contains a harmonic accompaniment with chords and moving lines. Performance markings include *pp.* (pianissimo) at the beginning and *dim.* (diminuendo) towards the end.

Musical score system 2, featuring a treble and bass clef. The treble clef contains a melodic line with notes and rests. The bass clef contains a harmonic accompaniment with chords and moving lines. Performance markings include *rit.* (ritardando) and *a tempo*. Pedal markings include *Man.* (manicella) and *Ped.* (pedal). A *Sw.* (switch) marking is present in the middle of the system.

Musical score system 3, featuring a treble and bass clef. The treble clef contains a melodic line with notes and rests. The bass clef contains a harmonic accompaniment with chords and moving lines. Performance markings include *Gt.* (Guitar) and *Sw.* (switch) in the treble clef.

Musical score system 4, featuring a treble and bass clef. The treble clef contains a melodic line with notes and rests. The bass clef contains a harmonic accompaniment with chords and moving lines. Performance markings include *Sw. closed.* (switch closed), *Oboe off.*, *Slower.*, *Man.* (manicella), *Ped.* (pedal), and *Ped.* (pedal).

Gt. Diaps.

# ADAGIO.

From Quartet Op.64.No.5.

HADYN.

Adagio Cantabile.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system shows the initial melodic lines. The second system includes a 'Sw.' (Sforzando) marking. The third system features a ten-measure arpeggiated figure in the treble clef, indicated by the number '10'. The fourth system is marked 'Gt.' (Guitar) and includes a 'Ped.' (Pedal) instruction. The score concludes with a double bar line.

Sw. 173

Gt.

Ped.

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first staff includes a 'Sw.' (Sforzando) marking above a chord. The second staff includes a 'Gt.' (Grave) marking above a note. The system concludes with a 'Ped.' (Pedal) marking below a note.

ADAGIO NON LENTO.

MENDELSSOHN.

Cantabile.

Sw. p

ritard edim.

3

This system contains two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb) and the time signature is 3/4. The first staff includes a 'Cantabile.' marking above the staff and a 'Sw. p' (Sforzando piano) marking above a note. The second staff includes a 'ritard edim.' (ritardando e diminuendo) marking above a note and a '3' (triple) marking above a group of notes.

To my Friend, Mr. C. O. Nelson, Organist of the First Presbyterian Church, Altoona, Pa.

# MEDITATION.

T. D. WILLIAMS.

Swell soft 8ft. Stops.

The musical score is written for piano and organ. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

- System 1:** Starts with the tempo marking *Andante.* and dynamic *p*. The first staff has a *legato* marking. Below the first staff, the instruction "Soft 16 ft. Ped. Coup to Sw." is written.
- System 2:** Features a *Gt. f* dynamic marking. Below the second staff, the instruction "Man." is written. At the end of the system, the instruction "Change quality of Stop. Sw. 8 ft. (String tone)" is written.
- System 3:** Features a *sfz* dynamic marking. Below the third staff, the instruction "Man." is written. Above the system, the instruction "Add louder 8ft. Stop." is written. At the end of the system, the instruction "Gt. f" is written.
- System 4:** Starts with the dynamic *ff* and the instruction "Full Organ." Below the fourth staff, the instruction "Sw to Ped." is written. Above the system, the instruction "Solo 8ft. Stop of loud quality." is written. The system concludes with the tempo marking *poco rit.*



First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The tempo marking *a tempo* is placed above the first measure of the upper staff. The marking *Man.* is placed below the first measure of the lower 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 two flats. The marking *Gt. mf* is placed above the first measure of the upper staff. The marking *Man.* is placed above the fifth measure of the upper staff. The marking *Ped.* is placed below the first measure of the lower staff. The marking *Ped.* is placed below the eighth measure of the lower staff. The marking *Ped.* is placed below the tenth measure of the lower staff. The marking *Add 4ft, Flute Stop.* is placed above the tenth measure of the upper staff. The marking *Sw P-8 ft.* is placed above the tenth measure of the upper 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 two flats. This system contains no text markings.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The marking *cresc.* is placed above the first measure of the upper staff. The marking *Gt. ff* is placed above the fifth measure of the upper staff. The marking *Man* is placed below the eighth measure of the lower staff. The marking *Ped* is placed below the tenth measure of the lower staff.

Gt. Melodia, St. Diap. and Principal.  
Sw. Salicional, Flutè and Bourdon.  
Ped. Bourdon.

# IMPROMPTU.

AUGUST REINHARD.

Allegretto.

The musical score is written for guitar and piano. It consists of four systems of music, each with a treble and bass staff. The first system includes a bracketed instruction for the guitar part: "Gt. f". The music is in 3/4 time and features a mix of eighth and sixteenth notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines. The piece concludes with a final cadence in the fourth system.

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 one sharp (F#). The music features a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with quarter and eighth notes. There are dynamic markings such as *pp.* and *p.* throughout the system.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with some rests and slurs. The lower staff provides harmonic support with sustained notes and some moving lines. Dynamic markings include *pp.* and *p.*.

The third system of musical notation shows a more active upper staff with continuous eighth-note patterns. The lower staff features a steady bass line with some slurs. Dynamic markings include *pp.* and *p.*.

The fourth system of musical notation concludes the page with two staves. The upper staff continues with eighth-note patterns, while the lower staff has a more static bass line with some slurs. Dynamic markings include *pp.* and *p.*.

Sw. mf Sw.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *Sw.* (Sostenuto).

This system contains the third and fourth staves of music. The upper staff continues the melodic development with slurs and ties. The lower staff maintains the accompaniment with sustained chords and moving bass lines.

Man. Gt. f Ped.

This system contains the fifth and sixth staves of music. The upper staff has a more active melodic line. The lower staff includes a *Man.* (Mancera) marking. A guitar part is introduced in the upper staff with a *Gt. f* marking. A *Ped.* (Pedal) marking is present in the lower staff.

Gt.

This system contains the seventh and eighth staves of music. The upper staff features a guitar part with a *Gt.* marking. The lower staff continues the piano accompaniment with sustained chords and moving lines.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass clef staff contains a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment with chords and single notes.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment with chords and single notes.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment with chords and single notes. The system includes the tempo marking *molto rit. a tempo* and *rit.* A dynamic marking *Sw.* is present in the first measure of the bass staff. The system concludes with a double bar line.

# PRELUDE.

Sw. Soft sft.stops.

BATTMANN

Andante.

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 one flat (B-flat) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The upper staff shows a melodic line with various note values and rests, including a long note with a fermata. The lower staff continues with a steady accompaniment of chords and moving lines.

The third system features a long, sweeping melodic phrase in the upper staff that spans across several measures. The lower staff continues with its accompaniment, maintaining the harmonic structure.

The fourth system concludes the prelude. It includes a *rit.* (ritardando) marking in the lower staff towards the end. The music ends with a final chord in the upper staff and a concluding line in the lower staff.

# ALBUM LEAF.

E. L. ASHFORD.

Sw. Melodia.

*cresc.* *dim.*

Draw Flageolo - 8 Bourdon.

*cresc.* *poco dim.*

Ped .

*dim. lento.* *D. C.*

Reduce to Melodia for *D. C.*

Sw. Oboe, Flute, Cornet and Bourdon.  
Gt. Doppie Flute.  
Ped. Bourdon.

# BARCAROLLE.

W. HENRY MAXFIELD.

Allegretto moderato. Sw.

*p* Sw.

*cresc.*

*dim.*



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a *rit.* marking above the third measure. The bass clef staff contains a bass line with a *Ped.* marking below the third measure and a *p* dynamic marking above the sixth measure. The key signature is three flats (B-flat major or D-flat minor).

Second system of musical notation, continuing the piece. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains three flats.

(Sailor's Song.)

Third system of musical notation, titled "(Sailor's Song.)". It features a guitar accompaniment with a *Gt.* marking in the bass clef. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The key signature is three flats.

Fourth system of musical notation, continuing the guitar accompaniment. It features a melodic line in the treble clef and a bass line in the bass clef. The key signature remains three flats.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a *legato.* instruction in the middle. The bass clef staff features a continuous line of eighth notes. The key signature has two flats.

Second system of musical notation. The treble clef staff continues with chords and includes a *rall.* instruction and a *p* dynamic marking. The bass clef staff continues with eighth notes. The system concludes with a double bar line and a *Sw* (Swell) marking.

Third system of musical notation. The treble clef staff features a melodic line with a long slur. The bass clef staff continues with eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with a long slur and a *cresc.* instruction. The bass clef staff continues with eighth notes.

dim.

Ped.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over the first five measures. The lower staff is in bass clef and provides a rhythmic accompaniment. A 'dim.' (diminuendo) marking is placed above the first measure of the upper staff. A 'Ped.' (pedal) instruction is located below the second measure of the lower staff.

rit.

a tempo

mf

The second system continues the piece. The upper staff has a 'rit.' (ritardando) marking above the first measure and an 'a tempo' marking above the fourth measure. The lower staff has an 'mf' (mezzo-forte) marking above the fourth measure. The musical notation includes various note values and slurs.

Gt.

dim.

Sw.

The third system introduces a guitar part. The upper staff has a 'Gt.' marking above the first measure. The lower staff has 'dim.' and 'Sw.' (switch) markings above the first measure. The guitar part begins with a series of sixteenth notes.

Sw.

rall.

dim.

The fourth system concludes the page. The upper staff has a 'Sw.' marking above the first measure. The lower staff has 'rall.' (ritardando) and 'dim.' markings above the first and second measures, respectively. The piece ends with a final chord in the upper staff.

## MARCHE AUX FLAMBEAUX.

SCOTSON CLARK.

Gt. Full to 15th.  
Sw. Full coup. to Gt.  
Ped. Op. Dia. and Violincello.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The piece is in common time (C) and features a rhythmic pattern of eighth notes with triplet markings (3) above the notes. The first system shows the initial melodic line in the treble clef and a bass line in the bass clef. The second system continues the melody with more complex rhythmic patterns and includes a dynamic marking of *ff* (fortissimo) in the bass line. The third system features a prominent triplet in the bass line and a melodic line in the treble clef. The fourth system concludes the piece with a final melodic phrase in the treble clef and a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score system 1, featuring a grand staff with treble and bass clefs. The bass line contains several triplet chords and a triplet eighth-note pattern. The treble line has a triplet eighth-note pattern. A dynamic marking of *Soft Ped.* is present below the bass line. A hairpin symbol is above the treble line. A bracket labeled "Sw." is above the bass line. A repeat sign is at the end of the system.

Musical score system 2, featuring a grand staff with treble and bass clefs. The bass line contains several triplet chords and a triplet eighth-note pattern. The treble line has a triplet eighth-note pattern.

Musical score system 3, featuring a grand staff with treble and bass clefs. The bass line contains several triplet chords and a triplet eighth-note pattern. The treble line has a triplet eighth-note pattern. A dynamic marking of *Sempre Ped.* is present below the bass line.

Musical score system 4, featuring a grand staff with treble and bass clefs. The bass line contains several triplet chords and a triplet eighth-note pattern. The treble line has a triplet eighth-note pattern. A dynamic marking of *Gt.* is present below the bass line. First and second endings are marked with "1" and "2" above the treble line.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords and melodic lines, including a triplet of eighth notes in the second measure and another triplet in the fourth measure. The bass staff starts with a bass clef and contains a triplet of eighth notes in the first measure, followed by chords and single notes. A fermata is placed over a chord in the second measure of the bass staff.

The second system continues the musical piece. The treble staff features a triplet of eighth notes in the first measure and another triplet in the third measure. The bass staff contains a triplet of eighth notes in the first measure and a fermata over a chord in the second measure. The notation includes various rhythmic values and accidentals.

The third system of music shows the treble staff with a triplet of eighth notes in the first measure and another triplet in the fourth measure. The bass staff has a triplet of eighth notes in the first measure and a fermata over a chord in the second measure. The piece continues with intricate melodic and harmonic development.

The fourth system concludes the page. The treble staff features a triplet of eighth notes in the first measure and a fermata over a chord in the second measure. The bass staff contains a triplet of eighth notes in the first measure and a fermata over a chord in the second measure. The notation includes various rhythmic values and accidentals.

Sw.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords, triplets, and sixteenth-note patterns. A bracket labeled "Sw." is positioned above the first few notes of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic and melodic elements as the first system.

Third system of musical notation, showing further development of the musical themes.

Gt. ff

Fourth system of musical notation, concluding the page with a forte dynamic marking and a triplet. A bracket labeled "Gt. ff" is positioned above the final notes of the treble staff.





Gt. Gamba or 8ft. Flute.  
Sw. Full without reeds.  
Ped. Bourdon coup. to Sw.

# SAVIOR, AGAIN.

Hymn Voluntary.

E. L. ASHFORD.

Andante.

Sw. *p* *cresc.* *dim.* Gt. Ped.

Sw. both hands. Gt. Sw. *cresc.* Man.

*pp* Gt. Melodia only. Ped.

*rall.*

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A *cresc.* marking is placed below the first two notes. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, B2, and C3. A *Ped.* marking is below the first two notes. A brace labeled *Sw.* spans the second and third measures of both staves, indicating a swell pedal effect.

The second system continues the piece with two staves. The upper staff has a half rest in the first measure, followed by quarter notes G4, A4, B4, and C5. The lower staff has a half note G2, followed by quarter notes A2, B2, and C3. A brace labeled *Sw.* spans the second and third measures of both staves.

The third system consists of two staves. The upper staff has quarter notes G4, A4, B4, and C5. The lower staff has quarter notes G2, A2, B2, and C3. A brace labeled *Sw.* spans the second and third measures of both staves.

The fourth system consists of two staves. The upper staff has quarter notes G4, A4, B4, and C5. The lower staff has quarter notes G2, A2, B2, and C3. A *ritenuto.* marking is above the first measure. A *Lento.* marking is above the second measure. A brace labeled *Gt.* spans the second and third measures of both staves. A *\* Piu mosso.* marking is above the fourth measure.

\* Couple Sw to Gt.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines in both the treble and bass staves.

Third system of musical notation. It includes performance instructions: *Piu Lento.* and *dim.*. There are also markings for *Sw.* (Swell) and *Soft Ped* (Soft Pedal) in the bass staff.

Fourth system of musical notation. It includes performance instructions: *Reduce to soft 8'*, *Adagio.*, and *Salicional only.*. There are also markings for *Man.* (Mancucha) and *Ped* (Pedal) in the bass staff.

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