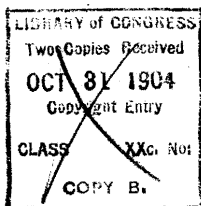


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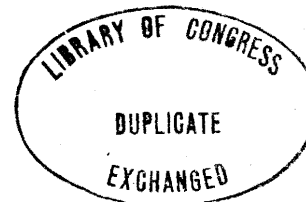
November, 1904.

No. 5.



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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The Organist.

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KARL K. LORENZ, - - - - - Assistant Editor
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NOVEMBER, 1904.

THE ST. LOUIS ORGAN.

Next to the most violent gymnastic exercise is playing on the largest pipe organ. As one watches the organist busy with both hands and feet, one can imagine what Vishnu with four hands might do to a pipe organ. She could play half the decks of keys at once. The greatest organ in the world is a sight to see, even when workmen have it trellised up in scaffolding and are hoisting its ornamental exterior by block and tackle in sections. In fact, it might be more interesting than when it is finished and standing there in state, all crimson and gold. It isn't every day that you can see a big pipe organ installed. The audience which half filled the great hall was well satisfied to watch the workmen until the organist Mr. Chas Galloway, came in. At this advent, the painters and carpenters and joiners and artificers, the workers in brass and the gilders faded away behind the organ and left the organist alone in front of that vast edifice, for the organ is as big as a house. The organist bowed low and then sat down at that apparatus that looks something like a combination of a telephone switchboard, a rolltop desk and a kitchen range. At first the music came forth in little rivulets that mingled with each other as they play over the stones in a brook, then they grew into a swift, rushing river of melody, and at last, as the organist is "playing all over" pulling stops here and pushing them there, with both feet pressing pedals, and apparently nothing that is not assisting except his teeth, we can imagine the tumbling ocean in the roar of that mighty instrument. It drowned out the clangor of the German bells which were ringing at that instant and filled the dome of that great hall so that at least every molecule of atmosphere seemed bearing its burden of music.

But, nevertheless, after the playing of each piece, a considerable number of people got up and went out. They had come to "see" the organ, and they had seen it. The programme was rich and classical. Perhaps many preferred "Bedelia."—LOUISE MEYERS, in the *Chicago Musical Times*.

DEVOTIONAL CHOIR MUSIC.

This subject has specific relation to the order of music connected with religious services. Public devotion is allied to the act of consecration to religious principles embodied in various forms of worship. To worship is to honor with reverence and live according to those divine truths which build up the moral and spiritual character. These divine truths are inculcated in the rites, ceremonies and symbols of public religious services.

Church formalities consist of an acknowledgment of the Infinite in expressions of prayer, praise and the teaching of the doctrines peculiar to each sect according to its conventional rules. On account of denominational differences these acts of devotion range from the simplicity of a lecture room essay, through various rituals, up to the most elaborate sacerdotal ordinances.

In all this variety of observances music forms an essential part, and its use extends from inappropriate reminders of secular and operatic melodies to the ascetic and devout Gregorian chant; from hymns, anthems and oratorio choruses to the ornate Latin mass, the grand Anglican Te Deum and the stately musical service of the Jewish temple.

Since there are more than a hundred different sects there cannot be a standard for all. The numerous orders of modern metaphysical healers, theosophists, etc., have their regular services of worship with their devotional hymns, which exert the same influence upon their followers as the more solemn forms of the historical cathedral service.

Therefore a very broad view must be taken in considering this subject, which will not exclude even the religionists who discard instrumental music as sinful, and who only permit certain metrical forms of psalms and hymns to be sung.

As each sect has its own style of vocal music the subject can only be alluded to on general principles. Yet there should be a specific reverential style in all devotional music, excluding reminiscences of secular associations. It should possess a form which is at once suggestive of consecration to a holy purpose and leading to religious contemplation.

Devotional music has an external and internal form—a body containing a living spirit. The external form appeals to the esthetic sense and should be adapted to the degree of culture of both the singer and hearer.

Within this external form there is a deeper meaning than appears in the vestment of the sensuous sound.

The spirit of music symbolizes a life in harmony with divine laws. Divine laws are incarnated in the life by obedience to those Two Great Commandments which contain the fundamental principles concerning our relation to the Infinite Life and humanity. These are the foundation stones of all temples of worship, the pediment on which rests the fountain whence all the virtues emanate and to which the highest art points and leads.

Devotional music is allied to sacred words which influence the mind to reflect upon these heavenly virtues which constitute what is called eternal life. This meditation induces a condition of thought which leads to the examination of the motives in all our actions and incites us to discover and reject the love of self, and to incorporate in its place a regard for the welfare of others in all our thoughts, speech and action.

This examination of the motives constitutes religious contemplation, and devotional music clothes these serious thoughts with melody and harmony. Thus it aids in creating a feeling of reverence in impressing a holy state upon the mind.

According to his education and affiliations the form of religious expression of every thoughtful person is holy to him, and the more artistic and consonant are the environments of the place consecrated to public worship, the more he reveres the external associations of the sanctuary.

Let due honor be ascribed to the memory of those who built and to those who sustain the grand cathedrals and temples in their wealth of magnificent architecture which enshrine the symbols of a higher life! Here the noblest music pervades each lofty arch and resounds from wall to wall inspiring thoughts which lead the mind to hope for realities hid within the veil of mystery yet to be solved. Here the ecclesiastical form of devotional music has full sway, which is never desecrated with trivial and sensational associations, and it is well to hold in deep veneration such consecrated places where the dignified music is in harmony with all the emblems of worship.

But there are minds who feel the Infinite Presence as the Life of all things whose constant thought is: "Wherever I am, God is present, for my life is His life in me." Such minds often have no interest in the sphere of formal services where reverent attitudes, adorned altars, surpliced choristers and grand organs are held in devout esteem. Yet they meet with other minds of kindred spirit and unite their voices in sacred hymns, thus receiving inspiration without the aid of stately ceremonials.

The object of devotional music is by means of the external sound, to aid in awakening and intensifying

the internal idea for which music stands, according to the needs and associations, which are the most congenial and helpful to the order of thought which a person holds

As a matter of art the music should always be of the best character and appropriate to the words, and it should be sung in tune. In a religious service no attempt should be made by singers to render music which is beyond their capacity to execute well and in tune, for there are often sensitive listeners, who are irritated by music poorly rendered, which destroys all devotional feeling.

It is commendable to cultivate a high ideal of church music and at choir rehearsals to study the best order of compositions, but when such music is beyond the attainments of a choir they should sing in the devotional services only those melodies and harmonies which best promote a religious sympathy, such graded music of a good quality always being obtainable from the publishers.

If the music in a church service partakes of or is suggestive of a concert and attention is attracted to the singers rather than to the object of devotional music, the purpose is not fulfilled. There should be no attempt at personal display on the part of a singer or organist in a devotional service, and there should be a marked difference between such a service and a concert or festival occasion.—WM. HORATIO CLARKE, *in the Musician*.

ORGAN-TOUCH.

In view of the fact that so many pianists play in church, and play the organ exactly as they do the piano, even making special effort to retain their piano-touch, it is interesting to read what Mr. Arthur Page, organist of St. Mary's Church, Nottingham, England, has to say on the subject in his book on organ-playing:

"On the pianoforte mere pressure is useless, there must always be something in the nature of a blow; while, for the organ, pressure is the chief requisite. The touch of one organ will, of course, differ from that of another, even the two (or more) manuals of the same instrument will probably not be the same; but, whatever may be the amount of pressure, it *is* pressure rather than percussion which is required.

"It must be observed that the slightest depression of a key will produce sound, rendering it essential that all organ-playing should be very "clean." If on the pianoforte the chord of C is played and one finger should afterward inadvertently press down B while the other keys are held, it will not matter so far as the ear is concerned, for the B, not having been *struck*, will not sound; but let the beginner try it on the organ, and it will at once be found that the intruder makes itself

heard, and with most disastrous effect.

"Further, it is necessary that all notes be sustained their exact value, neither more nor less, unless it be an impossibility, and here again a difference between the two instruments will be noticed. If on the pianoforte a key be held down a little too long it will scarcely be noticed except by the highly-trained musician, whereas on the organ such a fault could not fail to be apparent to anyone possessing an 'ear for music.'

"The pianoforte has very little sustaining power, no sound being able to continue for more than a few seconds, during the whole of which time it is gradually dying away. On the organ the sound continues with full force for precisely the time the key is kept down. The reason so few pianoforte players succeed in playing part-music with a real *legato* is owed to the imperfection just mentioned, as the ear is not able to correct mistakes of either omission or commission, and perfection has to depend on eye and brain. (We mean that the player has to *see* if the keys are kept down for the time the brain tells him they ought to be on the pianoforte; and that on the organ he can hear as well as see, and especially is this the case in very slow part-music.)

"Recognizing thus fully the difficulty the pianist has in this respect, we still say it is possible to overcome it, and that mere difficulty is no extenuation of such slipshod style of playing that one constantly meets with; while to the young organist we say, the holding of keys down even a fraction of a second too long cannot be tolerated. Instead of clear moving parts we should have chaotic chord combinations merely, and we warn the student that here he has a very grave initial difficulty to overcome; in fact, the greatest mental tax he will have, all other difficulties being practical rather than mental."—*The Etude*.

SENTIMENT IN HYMNS.

A cry has been raised in some quarters that our hymns are becoming too much "sentimentalized," and the compilers of "Hymns, Ancient and Modern" are cautioned against allowing anything of the kind to appear in their forthcoming new edition. The matter is one of some difficulty, but I have my own views regarding it. Whatever in the way of a hymn is helpful to the human soul in its religious aspirations, I would certainly have hesitation in excluding from any popular collection. It is all very well to talk about elevating the tastes of the people, but you may elevate their tastes to such a height that you drive out the feeling of religious emotions altogether. I had myself a curious experience lately. We had just introduced the new "Church Hymnary," and had sung "Tell me the old, old story," as we felt obliged to do, to the tune. Next day a poor working man called at my house and wished

to see me. "Oh, Mr. Hadden," he said, "that was not 'The old, old story' at all which you gave us yesterday. Can't you give us the old tune again?" And then he proceeded to tell me of how a dear one, now dead, had loved it, and had made it ever sacred to him. What is to be said in such a case? As a musician I know that the new tune is preferable to the old. But then I know also that the people love the old tune better than they can ever love the new one, and perhaps they are right in feeling annoyed at being robbed of their favourite. So with what is called the sentimental in hymns. Sentiment must always count for a great deal in this world. Take it out of our lives, and what a poor remnant we should have! In this matter of hymns there must be mutual concessions. Personally, I object to sing in Faber's well-known hymn that "tis weary waiting here," because, like the Scots farmer, I don't find it at all weary (except when I am bilious and the wind is in the east), and it isn't a healthy feeling to find it weary. But I have known people, valetudinarians mostly, who were really anxious to go hence and be at rest, and why should they be debarred from singing "O Paradise, O Paradise," because I am not a valetudinarian? A minister said to me the other day that he always objected to give out "O for a closer walk with God," because it was the expression of an experience personal to Cowper himself. But might not the experience be common to others to day? It is impossible to lay down any hard and fast rule in such things; and I believe our Hymnals are just as good as they can be made consistent with the varying moods and experiences of frail humanity.—*Nonconformist Musical Journal*.

M. GUILMANT ON BACH MUSIC.

Organ music reached its climax with Bach; it may, perhaps, be said that all music did. At any rate, one thing is certain, viz., if there has been any progress in music since the day of Bach, it has been due to him. Bach's music is polyphonic; and polyphony is true music. To its foundation upon this school is due the fact that there has been no decadence in music in Germany. . . .

My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music, excepting Bach's, were to be destroyed, music would still be preserved. People who think of Bach as a composer of fugues, and imagine that because he wrote fugues and pieces belonging to that style of music he was merely a dry, learned musical arithmetician, are to be pitied. Bach's genius was most flexible; and many of his works indicate that, if he had been disposed to become a dramatic composer, he might have done so successfully.

Gt. Full to 15th.
Sw. Full without reeds.
Ped. Bourdon.

PRELUDE IN A FLAT.

1552408

GUSTAVE TRITANT.

Maestoso.

Gt.

Ped. ad lib.

Sw.

Man.

Gd. Choeur.

Ped.

ANDANTE CON MOTO.

{ Sw. Salicional, Stopped Dia. and Flute .
Ped. Bourdon coupled to Sw. .

E. L. ASHFORD.

Sw.
Man.
cresc.
dim.
Man.
Ped.
rit.
a tempo
dim.
p
Man.

cresc.

Piu lento. poco rit e dim.

Ped. Man. Ped.

{ Sw. Soft 8'
Ped. Bourdon.

CHRISTE ELEISON.

ALFRED RAWLINGS.

Andantino.

pp *dim.* *mf*

Ped. ad lib.

molto rit. a tempo.

pp *dim.* *dim. e rall.*

134 Gt. Diapasons.
Sw. Full, coupled to Gt.
Ped. Bourdon.
Sw. to Ped.

POSTLUDE.

ARTHUR CARNELL.

The musical score is written for a pipe organ, specifically for the Great Diapasons and Pedal Bourdon. It is in 3/4 time and consists of four systems of music. The first system is marked *Gt. ff* and features a melody in the treble clef and a bass line in the bass clef. The second system is marked *mf* and continues the melody and bass line. The third system is marked *L.H.* and features a melody in the treble clef and a bass line. The fourth system continues the melody and bass line. The score includes various musical notations such as notes, rests, and accidentals.

Three systems of piano music notation, each consisting of a grand staff (treble and bass clefs). The first system includes a *cresc.* marking and a *f* dynamic. The second system includes a *cresc.* marking and a *ff* dynamic. The third system includes a *rall.* marking. The music features various chords, arpeggios, and melodic lines with slurs and ties.

ANDANTINO.

AUGUST REINHARD.

A fourth system of piano music notation, consisting of a grand staff (treble and bass clefs). The music is in 3/4 time and features a melodic line in the treble with a slur and a bass line with chords and arpeggios.

Gt. Melodia and Principal.
Sw. Op. Dia. Flute and Gemshorn.
Ped. Bourdon.
Sw. to Gt.

ANDANTE GRAZIOSO.

CHARLES DARNTON.

The musical score is written for piano and oboe. It consists of four systems of music. The first system shows the piano introduction with a right-hand melody and a left-hand accompaniment. The second system continues the piano part. The third system introduces the oboe with a melodic line, accompanied by the piano. The fourth system concludes the piece with a final oboe melody and piano accompaniment.

Sw. *p* *R.H.*
Man.
L.H.
a tempo
dim. e rit.
Draw Oboe.
cresc. *marcato.*
Man.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various intervals and a fermata. The bass staff contains a supporting line with chords and a melodic line. Dynamics include *cresc.* and *dim.*.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various intervals and a fermata. The bass staff contains a supporting line with chords and a melodic line. Dynamics include *cresc.* and *dim.*.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various intervals and a fermata. The bass staff contains a supporting line with chords and a melodic line. Dynamics include *cresc.* and *dim.*.

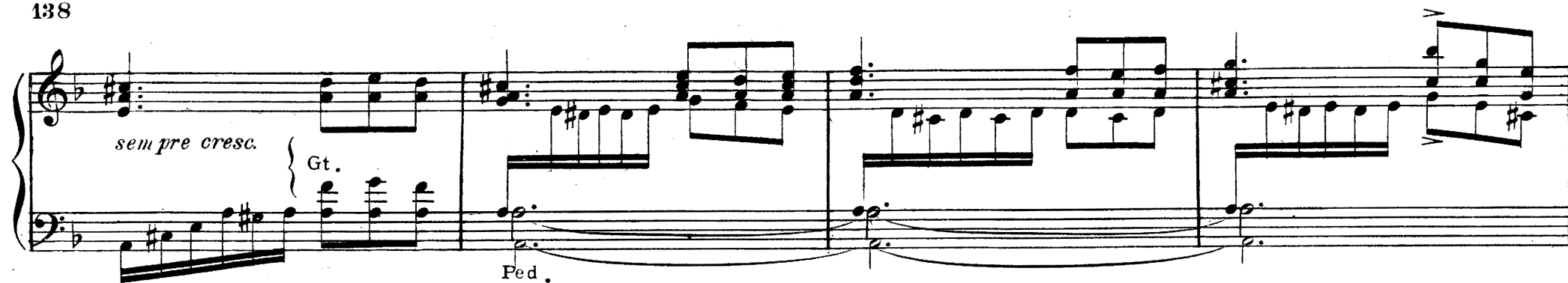


Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various intervals and a fermata. The bass staff contains a supporting line with chords and a melodic line. Dynamics include *cresc.* and *dim.*.

sempre cresc.

Gt.

Ped.



a tempo

dim.

sempre dim.

Sw.

Man.



Oboe off.

a tempo

p

dim.

dim. e rit.



cresc.

dim.

sempre dim. e rall.

Ped.



Gt. Soft 8 and 4 ft
Sw. Op, Dia, and Flute.
Ped. Bourdon.

ALLEGRETTO GRAZIOSO.

Theme from Schumann's
Novellette No 1. Opus 21.
Arranged by E.L. ASHFORD.

Man.

Sw.

Reduce Gt. to Dulciana.

Gt.

Ped.

Sw. both hands.

cresc.

dim.

Man.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes. The key signature is two sharps (F# and C#). The tempo marking *rit.* is placed above the final measure of the treble staff. The pedal marking *Ped.* is placed below the final measure of the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes. The key signature is two sharps (F# and C#). The tempo marking *a tempo* is placed above the first measure of the treble staff. The dynamic marking *pp* is placed below the first measure of the bass staff. The tempo marking *rit.* is placed above the final measure of the treble staff.

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes. The key signature is two sharps (F# and C#). The tempo marking *Sw. a tempo* is placed above the first measure of the treble staff. The dynamic marking *Gt.* is placed below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a bass line with eighth notes. The key signature is two sharps (F# and C#). The tempo marking *Sw. both Hands.* is placed above the first measure of the treble staff. The dynamic marking *Man.* is placed below the first measure of the bass staff.

pp

Gt. both hands.

Ped.

This system contains two staves of music. The top staff is a piano part in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes and includes a *pp* (pianissimo) dynamic marking. The bottom staff is a guitar part in bass clef, also in two sharps, featuring sustained chords and a *pp* marking. A double bar line appears in the middle of the system. The guitar part includes the instruction "Gt. both hands." and ends with a "Ped." (pedal) instruction.

ACH GOTT UND HERR.

Soft stops.

Adagio.

AUGUST REINHARD.

This system contains two staves of music. The top staff is a piano part in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It begins with a series of eighth notes and includes a *Soft stops.* instruction. The bottom staff is a guitar part in bass clef, also in two flats and common time, featuring sustained chords and a *Soft stops.* instruction. A double bar line appears in the middle of the system. The guitar part includes the instruction "Adagio." and ends with a "Ped." (pedal) instruction.

NAZARETH.

(Voluntary for Christmas.)

CHAS. GOUNOD.

Arranged by

Carl Gilbert Hardebeck.

{ Gt. Gamba or Doppie Flute .

{ Sw. 8' and 4'

{ Ped. Bourdon .

Moderato quasi Andante .

Sw.

Gt.

cresc.

dim.

f

p Sw.



First system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music features a series of chords in the treble and a melodic line in the bass, with a long slur spanning across the first two measures.



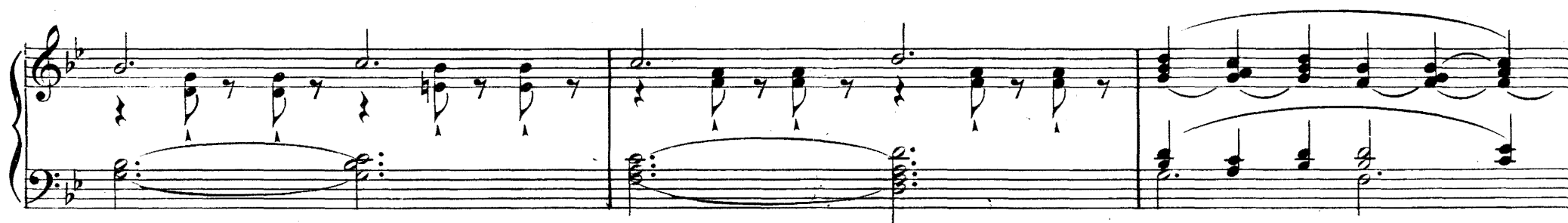
Second system of musical notation. The treble staff is marked "Gt Melodia." with an arrow pointing to a specific note. The bass staff includes a "Ped." (pedal) marking with an arrow. The system contains three measures of music.



Third system of musical notation. This system continues the musical piece with three measures, showing a progression of chords and a melodic line in the bass.



Fourth system of musical notation. The treble staff features a "Sw." (swell) marking with a bracket. The system concludes with three measures of music.



Sw.

Sw. closed.

fff rit.

mp

rit.

{ Sw. Soft string tone.
 { Ped. Bourdon, coupled to Sw.

PRELUDE.

E. L. ASHFORD.

Ped ad lib.

rit. poco a poco.

pp

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

POSTLUDE.

J. E. NEWELL.

Allegro.

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the guitar part with a forte (ff) dynamic and the piano part with a piano (p) dynamic. The second system features a crescendo (cresc.) in the piano part. The third system also features a crescendo (cresc.) in the piano part. The fourth system continues the piano part with a forte (f) dynamic. The score is in 4/4 time and B-flat major. The guitar part is written in a single staff, and the piano part is written in a grand staff (treble and bass clefs). The tempo is marked Allegro.

Gt. *ff* *p* *f* *p*

cresc. *p*

cresc. *f*

First system of music, measures 147-150. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes. A *ff* (fortissimo) dynamic marking is present in measure 149. The system concludes with a fermata over a whole note in both staves.

Gt. to Ped. off.

Andante.

Second system of music, measures 151-160, marked *Andante*. The treble staff contains a melodic line with some rests, and the bass staff features a steady accompaniment of eighth notes. A *Sw.* (Swell) marking is placed at the beginning of the system. The system ends with a fermata over a whole note in both staves.

Third system of music, measures 161-170. The treble staff continues the melodic development with various note values and rests. The bass staff maintains a consistent accompaniment pattern. The system concludes with a fermata over a whole note in both staves.

Couple Sw. to Gt.

Fourth system of music, measures 171-180. The treble staff shows a melodic line with some rests. The bass staff features a steady accompaniment. A *Couple Sw. to Gt.* (Couple Swell to Great) marking is placed above the staff. The system concludes with a fermata over a whole note in both staves.

ALLEGRO.

ff

Gt. to Ped.

p

cresc. *ff* *mf*

fff

LENTO NON TROPPO.

Sw. Stopped Dia,

AUGUST REINHARD.

p

ff

{ Sw. Stopped Dia. Oboe and Flageolet.

{ Ped. Bourdon.

Andantino.

RESIGNATION.

LEFEBURÉ WÉLY.

The musical score is written for piano accompaniment in 2/4 time, key of B-flat major. It consists of four systems of music, each with a grand staff (treble and bass clef). The first system begins with a melodic line in the treble and a harmonic line in the bass. The second system continues the melody with some chromatic movement. The third system shows a more active bass line. The fourth system concludes with a final cadence in the bass and a sustained chord in the treble.

INVOCATION.

ALBRECHT BREDE.

Sw. Soft stops.

Andantino.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a treble and bass staff, with a 'Ped.' marking below the bass staff. The second system continues the piece, with a 'Man..' marking below the bass staff. The third system also includes a 'Ped.' marking below the bass staff. The fourth system is the final system on the page, ending with a double bar line. The music features flowing sixteenth and thirty-second note passages in the right hand, often beamed together, and more rhythmic accompaniment in the left hand, including chords and moving lines.

Gt. Melodia or Dulciana.
Sw. Open Dia.
Ped. Bourdon coupled to Gt.

LIEBES LIED.

E. L. ASHFORD.

Sw.

Gt.

PED

Gt.

Sw.

Open Dia. off. Draw Oboe.

poco accel.



Sw. closed.

rall.

a tempo
Gt.

Add Flageolet and Bourdon
to Sw.

This system contains measures 152 through 157. It features three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. Annotations include 'Sw. closed.' with an arrow pointing to a measure, 'a tempo Gt.' with an arrow pointing to a measure, and 'Add Flageolet and Bourdon to Sw.' with an arrow pointing to a measure. The tempo marking 'rall.' is placed above the first measure of the grand staff.



Sw. both hands.

This system contains measures 158 through 163. It features three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. An annotation 'Sw. both hands.' is placed above the grand staff in measure 161.



This system contains measures 164 through 169. It features three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and a key signature of one flat. The music includes various chords and melodic lines. The system concludes with a double bar line and repeat dots in the final measure of each staff.

Gt. Dopple Flute .

Sw. Op. Dia. only .

Sw. both hands .

Gt. Gamba .

Sw.

molto lento.

Sw. closed .

FANTASIE.

über den Choral "Lobe den Herren?"

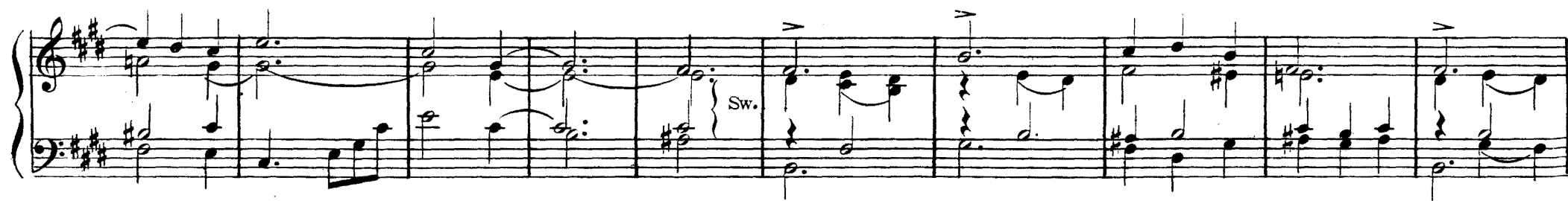
NIELS W. GADE.

Arranged by Aug. Reinhard.

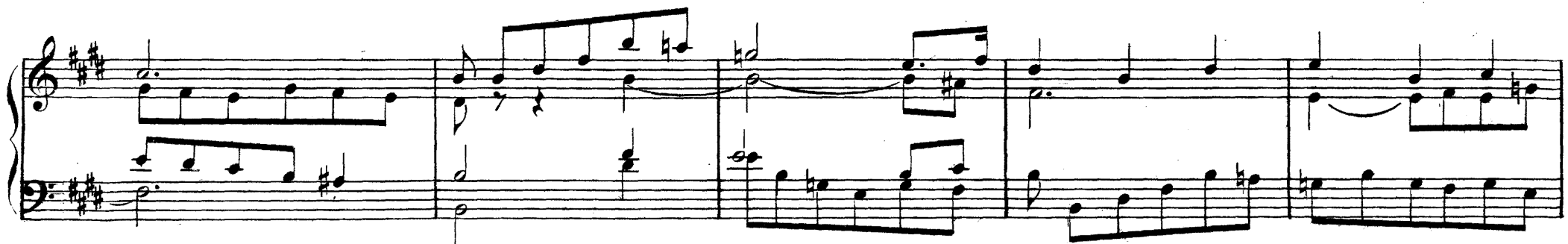
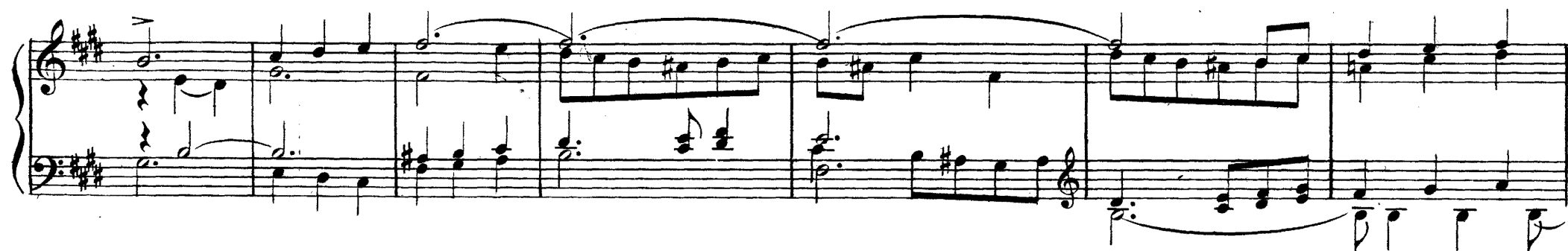
Gt. Diapasons, Flute and Principal.
Sw. Full, coupled to Gt.
Ped. Bourdon and Violincello..

Maestoso.

The musical score is written for piano accompaniment in 4/4 time, key of D major (two sharps). It consists of four systems of music. The first system includes performance instructions: "Gt. ff", "Sw. closed", and "Gt. ff". The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment, ending with a "mf" dynamic marking.



Man .

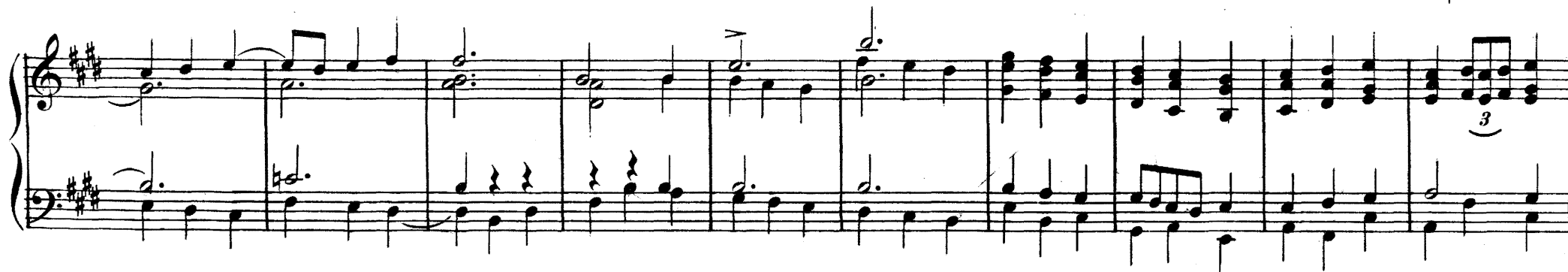
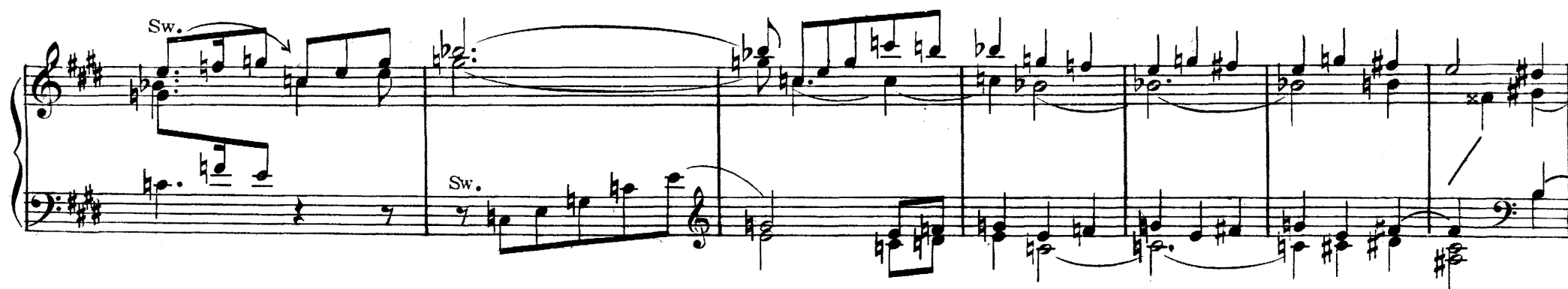


First system of a musical score in A major (three sharps). The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Second system of the musical score. It continues the melodic and harmonic development. A guitar entry is indicated by a bracket and the label "Gt." with a *f* (forte) dynamic marking. The system concludes with a final chord in the upper staff.

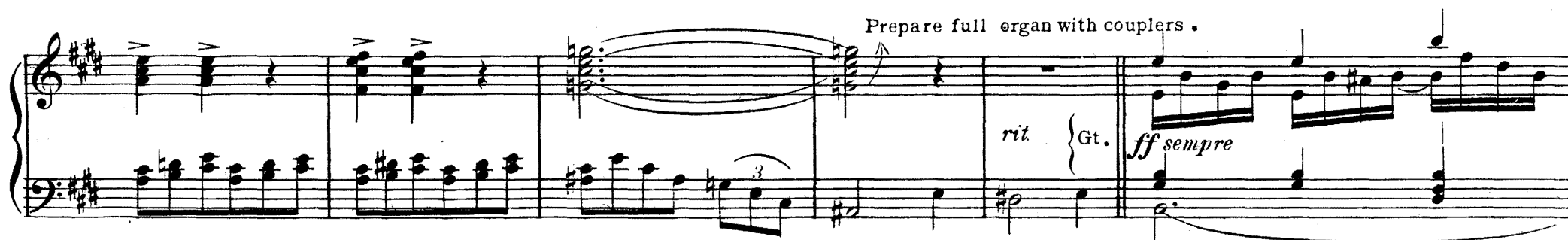
Third system of the musical score. The upper staff continues with a melodic line, while the lower staff features a more active bass line with eighth notes and slurs. The system ends with a sustained chord in the upper staff.

Fourth system of the musical score. The upper staff continues the melodic theme. The lower staff features a bass line with slurs and a final sustained chord. The system concludes with a final chord in the upper staff.





First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a supporting line with chords and single notes. The key signature is three sharps (F#, C#, G#).



Second system of musical notation. The treble staff has chords with accents. The bass staff has a triplet of eighth notes. Above the system, the instruction "Prepare full organ with couplers." is written. Below the system, the instruction "rit. { Gt. ff sempre" is written, indicating a ritardando for the guitar and fortissimo for the organ.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment of chords. The key signature remains three sharps.



Fourth system of musical notation. The treble staff has chords and a melodic line. The bass staff has a melodic line with eighth notes. The key signature remains three sharps.

Gt. Diapasons.
Ped. Bourdon, coupled to Gt.

PRELUDE IN E MINOR.

E. L. ASHFORD.

Adagio.

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CHRISTMAS PROCESSIONAL.

Full Organ.

W. H. MAXFIELD.

The musical score is written for a full organ and is in 4/4 time. It consists of four systems of piano and organ accompaniment. The first system begins with a piano introduction marked *Sw. mf*. The second system includes a *dim.* (diminuendo) marking. The third system features a *Gt. f* (Great Organ forte) marking. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as treble and bass staves, chords, and melodic lines.

Solo

p

3 3

The first system of musical notation is for a piano solo. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a repeat sign. The right hand features two groups of eighth-note triplets, each marked with a '3' and a slur. The left hand plays a series of chords, mostly triads, with a slur over the first two measures. The system ends with a repeat sign.

Repeat with different stops.

The second system continues the piano solo. It features a grand staff with a treble and bass clef. The right hand has a series of eighth-note triplets, each marked with a '3' and a slur. The left hand plays a series of chords, mostly triads, with a slur over the first two measures. The system ends with a repeat sign.

f

The third system continues the piano solo. It features a grand staff with a treble and bass clef. The right hand has a series of eighth-note triplets, each marked with a '3' and a slur. The left hand plays a series of chords, mostly triads, with a slur over the first two measures. The system ends with a repeat sign.

mf

3 3

The fourth system continues the piano solo. It features a grand staff with a treble and bass clef. The right hand has a series of eighth-note triplets, each marked with a '3' and a slur. The left hand plays a series of chords, mostly triads, with a slur over the first two measures. The system ends with a repeat sign.

Three systems of piano music. The first system features a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system continues the melodic and harmonic development. The third system includes a *cresc.* marking, a bracketed instruction *All couplers stretto.*, and a *fff* dynamic marking. The music is written in a key with one sharp (F#) and common time.

CON TENEREZZA.

AUGUST REINHARD.

A single system of piano music in a key with one sharp (F#) and common time. The treble staff features a melodic line with various ornaments and slurs, while the bass staff provides a harmonic accompaniment. The system concludes with a final cadence.

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SHALL IT REMAIN SO?

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