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THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ

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

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# The Organist.

E. L. ASHFORD, - - - - - Editor  
KARL K. LORENZ, - - - - - Assistant Editor  
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JANUARY, 1905.

## THE CHOIR-SINGER AND THE ORGANIST.

In discussing this subject in the columns of *The Etude*, I wish to say at the outset that I have no personal grievance to air, neither an overwhelming desire to scold somebody. It is true I am interested, having acted as organist and choirmaster almost without interruption since 1863. During this entire period my relations with my choir have been of the most amicable nature, not even a serious "unpleasantness" having occurred. One thing I have learned, and that is, that unity of thought and action are indispensable to good results and that the mental attitude of the singer toward his work is more important than sheer ability. One disgruntled singer can spoil the work of all the rest, no matter how good their intentions. Of course, this holds good more especially in moderate sized choirs where the influence of the individual is more keenly felt.

One of the most powerful influences for good is a universal and hearty appreciation by the choir of the musical merit of the composition selected for study by the organist. To the choir-singer I would say, if there is anything about it that you don't like, keep it to yourself, or express your opinion in private to the organist. I once knew a tenor who judged everything, good or bad, according as the tenor part accommodated the range of his voice, which was about one octave. At the same time it is the duty of the organist to make selections that will appeal to the musical sense of both choir and congregation. To the choirmaster nothing is more gratifying than to have the singers enthusiastic over the style and character of the music selected.

Secondly, it is the duty of choir-singers so to prepare themselves in reading new music that the remainder

of the choir need not be unduly delayed in its preparation. Many singers suppose that the reader is "born, not made," and thereby conclude that it is a waste of time to give this branch of the art systematic study. This is not so. The ability to read music at sight may be acquired the same as anything else, by hard study and practice.

Thirdly, regular and systematic attendance upon rehearsals and the regular church services is incumbent upon every member of the choir, illness alone preventing. The singer who seeks to be excused, or is habitually late, interferes with the efficiency of the work of the choirmaster. The consistent organist will cheerfully excuse all that are physically incapacitated, and will supply their places as best he can. I have heard of choir singers who were careless in their work because they thought they were underpaid. One of these will act like a brake on all the rest. One should do his very best, regardless of the stipend he receives. Some singers are jealous or dissatisfied because they do not have opportunities for solo work.

The organist should endeavor to conform to the wishes of the music committee and the congregation in this respect; at the same time according to the wishes of the singers as much as possible. If the organist is a voice teacher, and numbers among his pupils members of the choir, care should be taken that those who are not so shall be accorded the same consideration and privileges, other things being equal.

In the matter of accompaniments it is the duty of the organist to furnish the very best to all alike. The accompanist who deliberately uses his art to vent a petty personal spite or ill-feeling is sure to suffer for it eventually. At the same time, it is exceedingly ill-bred for the singer to call attention to a defective accompaniment by staring at the player, or publicly addressing him on the subject. All necessary information should be given at rehearsal, or before the service.

The interest of the choir-singer and the choirmaster are and should be identical. They are all working for the same end, namely, to furnish to the congregation the best possible music. The choir is not formed for the purpose of exploiting the abilities of a singer or player. Soloists, no matter how gifted, are supposed, at least in small choirs, to assist in the chorus work. This they should do cheerfully and willingly. Above all, the organist and director should be optimistic. Never predict failure, nor allow any member of the choir to do so. A poor rehearsal is sometimes followed by a good performance.

As a rule the same qualities that assist in attaining success in any other calling will do so in choir work. Tact, courtesy, forbearance, and mutual concessions are essential to success.

DR. HENRY W. GILES, *in the Etude.*

## THE EDITOR'S LETTER BOX.

June 18th, 1904.

Mrs. E. L. Ashford:

My dear Mrs. Ashford:—First, I wish to thank you for the valuable information I have received from you through the columns of *The Organist* I wrote you some months ago in regard to learning the pipe organ, etc., and must say I have mastered the instrument entirely without the aid of a teacher, by experimenting as you suggested. I am a subscriber of *The Organist* and must say I enjoy your compositions most of all, and use more of them for church use, preferable to others published in the books. I would like the music better if it were arranged for the pedals, that is, a separate staff for the pedal notes, are they published thus? also *The Choir Herald* or *Leader*; of course, I use my better judgment just where to use the pedals, but it is more trouble as it is. I want to ask you to send me Mendelssohn Wedding March, arranged for pipe organ. What do you think of Clarence Eddy's composition. I would be so glad if you will make out a program or send a lot of music appropriate for church weddings—would like something very musical and not too difficult for the pedals. I have used your Wedding Postlude and think it is very pretty; I hav'nt anything suitable to play while the audience is assembling. Send the music and bill and I will forward the money at once. I would like a few easy marches also. Thanking you in advance for your kindness, I am, Very sincerely,

MRS. S. D. P.

Mrs. E. L. Ashford:

Dear Madam:—In the September No. of *The Organist* (1903) is an article taken from the *Musician* in which directions are given for accompanying a choir, or rather congregational singing. I am organist in the Presbyterian Church of this place, and have played for many years. I have been in New York many times, (about 15 years ago) and at one time took lessons in harmony of Dr. Eugene Thayer. I attended church in many places but not anywhere did I hear a "signal note of the melody given after the cadence at the close of a previous verse—with a distinct rest between, before the signal note was given. I have looked over Dudley Buck's book on choir accompaniments, and he does not give that rule—I have always felt rather awkward about beginning a new verse with the first chord of the hymn. When I was in New Haven last spring, I attended church in several places, (Episcopal) besides being present at the inauguration of the large new organ in Woolsey Hall. At the close of the service Horatio Parker played *Old Hundred*, and then the whole audience joined in singing the *Long Meto Doxology*. I noticed in all these places that I visited

that they gave the signal note in advance, but I could not quite tell whether the organ ceased sounding before the signal note was struck. It seemed to me that it did not. Now is it asking too much (I have been a subscriber to *The Organist* for years) to request you to give me a sample of exactly how it is done. Please write the closing line of any familiar hymn with the closing cadence, the proper rest, and the beginning note of the melody, and the time when the following full chord is struck. Take *Old Hundred*, or *Duke Street* or *Hursley*. Then also will you give me the way of beginning a verse by using a pedal note in advance—in that case is the tune played through the first time without pedals, and then stop altogether and just give the pedal signal to begin? In this same article mentioned above the statement is made that neither the pedal nor any of the chords should be held at the end of the line. I do not hold the chords, but I think I have held the pedal, am I wrong? Should all the rests be observed and the whole organ stop at every rest in a hymn? Will you kindly enlighten me on these subjects. Dr. Thayer used to say that he never wholly stopped sounding the organ from beginning to end—I suppose he held a pedal somewhere.

Now may I speak of another thing? In the last *ORGANIST* (May) is an article on adapting piano accompaniments for the organs. I do not think that Mr. Barkworth makes himself quite plain. So many of the piano accompaniments are written with *apeggios* in the lower half of the keyboard, and therefore are quite indistinct, that sometimes I play the chords with the voice part. Would that be wrong?

I always like your contributions to *THE ORGANIST*, those with fine progression of chords especially. I hope that you will not be annoyed by my many requests, but will kindly help me. Respectfully,

MAY 18, 1904.

MRS. C. G. D.

I have several objects in view in the publication of the above letters. First: To express my pleasure in being helpful to the subscribers of *THE ORGANIST*. The aim of our journal is to afford organists of moderate ability suitable music for the various services of the church, and the many complimentary letters received go far toward assuring us of our success in this effort.

Second: The editors of *THE ORGANIST* can not undertake to hold themselves responsible for musical advice or opinions *reprinted* in the journal. Our purpose in publishing such excerpts is simply to give our readers an opportunity to compare the various opinions of well-known musicians, and accept or reject them as they may see fit. Personally, I do not approve of many things I hear very good organists do; at the same time I would not presume to say that *my* way is right, and *theirs* wrong.

Third: I am always willing to answer—through the columns of *THE ORGANIST*—any questions that lie within my ability: *providing* they are of such a nature as will interest our subscribers, and prove of practical use to them; but I cannot undertake (in the future) to write personal letters in response to the many inquiries I receive.

The above letters were sent after I had left for a trip abroad, which will explain the delay in acknowledging them. Referring to the call for wedding music, I would say that several requests have been made for one number of *THE ORGANIST* to be devoted to music suitable for nuptial occasions. It seems to me a good idea, and in all probability the May ('05) number will be devoted to that purpose.

In regard to "a signal note at the beginning of each verse of a hymn" there seems to be a great diversity of opinion. The main advantage it presents is to afford the "unmusical" part of the congregation an opportunity of hearing only the note upon which they must start, which gives them time to concentrate the mind upon it before it is heard with the accompanying harmony. During my stay in England the past summer I heard the "signal note" used only once or twice. Where there is a choir to lead in the hymns, there need be no trouble as regards the attack, for the choir can be trained to come in *promptly* with the first chord, and the congregation will soon learn to follow them.

To those who have read Dudley Buck on choir accompaniments I can only say that nothing better is to be said or written upon the subject. There are, however, certain "trifles light as air" in the way of organ accompanying that cannot be committed to paper, as they depend upon the musical temperament of the player. It resolves itself into a question of "feeling." When things are going right, the "musicianly" organist feels it, is lifted up and carried along upon the tide of the inspiration. He realizes that the various forces are working together harmoniously, and that *he* is holding these forces together. He must decide for himself the most practical way of doing this.

Another suggestion: Subscriptions for *THE ORGANIST* should be sent to the publishers, Dayton, Ohio. Checks sent to me cause trouble and delay.

The editors are prepared to promise some excellent music for the coming year, and hope to make this volume the best and brightest of the series.

I wish to express my sincere thanks for the many kind, encouraging letters I receive in regard to my own compositions for *THE ORGANIST*. My efforts in this field have met with more cordial recognition than I ever hoped for when I undertook the work, and I feel my success is largely due to the appreciative letters and words of commendation that reach me from time to time.

EMMA LOUISE ASHFORD.

## GIVING OUT TUNES.

The registration should seldom be that of an organ solo, but just as it is to be played for the first stanza. The tempo should be that in which it will be sung, certainly not slower. Above all things, never retard its ending, but uniformly keep a strict tempo in its last phrase, and make the wait between its giving out and the commencing of voices exactly one measure. Have a uniform manner of giving out as to the amount of the tune played. That is, if a four-line stanza, always play the tune entirely through, if a six-line stanza, play it all, or perhaps omit the repeat, but surely play its finale, if an eight-line stanza, end at the fine, omitting the middle phrases, playing four lines only.

A hymn is given out on the organ to show the congregation what the tune is, its tempo, its key and pitch. But the word "tempo" does not convey all that is meant. The rhythm must be made distinctly evident, marked by striking at least all the notes of two parts, the other two parts being as legato as possible. This method gives a clearly marked rhythm and with it the necessary legato and smoothness. Do not reiterate pedal sub-bass tones with an idea of helping the rhythm, but play as connected a bass as possible. If your hymnal has some of its tunes with phrases arranged as solos or duets, play full harmonies and have the choir sing full parts—that is if your church people sing as a congregation. Do not use the mixtures, and very seldom the fifteenth, and especially the twelfth, not even on the most generally sung tunes. For power of tone double the harmonies, especially full harmonies in the left hand, this is especially true on organs that have no sixteen foot open diapason in the great organ.

Pedal obligato for hymn tunes is the better taste when the hymn does not call for especial power and brilliancy, and when but few of the congregation are singing; but when there is a great mass and volume of tone from the congregation, the lower octaves of the pedals are desirable; but if played in their lower octave, there is necessity of a duplicated bass and full harmonies in the left hand, for there should not be more than about an octave distance between the tones of the pedal sub-bass and those on the manual, else there will not be a good blending of parts. Doubtless no part of a service needs more thought, care and skill than the playing of hymns, and equally true is it that more failures, bungling and mistakes are committed on this part of the service than in anthem and solo playing.

CHARLES W. LANDON, *in the Music Teacher.*

Swell. Open Diapason and Violina.

# FAIR ORB OF HEAVEN.

155999

Ed St QUENTIN.

Andante moderato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the upper staff is characterized by a series of eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. A mezzo-forte (*mf*) dynamic is indicated later in the system.

Full Sw.

The second system continues the piece with dynamic markings. It starts with a crescendo (*cresc.*) leading to a forte (*f*) dynamic. This is followed by a piano (*p*) dynamic and then a diminuendo (*dim.*) leading to another piano (*p*) dynamic. The notation includes various note values and rests, with some notes beamed together. The system concludes with a final forte (*f*) dynamic.

Allegretto moderato.

The third system is marked with an Allegretto moderato tempo. It begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some beaming. The lower staff continues with a steady accompaniment.

The fourth system concludes the piece with a variety of dynamics and markings. It starts with a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a *lento.* marking. The dynamic then moves to mezzo-forte (*mf*), then piano (*p*), and finally piano-piano (*pp*). The system ends with a *rit. e dim.* (ritardando and diminuendo) marking and a *poco a poco.* (poco a poco) instruction. The notation includes various note values and rests, with some notes beamed together.

# DIAPASON MOVEMENT.

Gt. Diapasons.  
Sw. Diapasons, coupled to Gt.

A. REINHARD.

*Allegro moderato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a forte dynamic marking (*ff*). The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It maintains the same two-staff structure. The upper staff continues with its melodic line, showing some chromatic movement. The bass staff continues with its accompaniment, featuring some longer note values and rests.

The third system of musical notation shows further development of the piece. The upper staff has more complex rhythmic patterns, including some sixteenth-note runs. The bass staff continues to support the melody with a steady accompaniment.

The fourth and final system of musical notation on this page. It concludes the section with a final cadence in the upper staff and a sustained accompaniment in the bass staff.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music features a flowing melody in the right hand with frequent slurs and ties, and a supporting bass line in the left hand with a steady eighth-note accompaniment.

# SONG WITHOUT WORDS.

CALEB SIMPER.

Moderato. ♩ = 108

The second system continues the piece. It includes performance instructions: "Gt. Diap." (Great Diapason) in the left hand and "Ped." (Pedal) below the staff. The notation shows a continuation of the melodic and harmonic material from the first system.

The third system features a dynamic marking of "Sw." (Sforzando) in the right hand. The music maintains its characteristic flowing style with intricate phrasing and a consistent accompaniment.

The fourth system concludes the piece. It includes a dynamic marking of "Gt." (Grave) in the right hand and a "rall." (rallentando) instruction at the end of the piece. The final notes are marked with a long, sweeping slur.

# PRELUDE IN D.

Sw. Open Diapasons.

E. L. ASHFORD.

Moderato.

*p*

*cresc. poco a poco*

*f*

*molto lento dim.*

Ped.



Full Swell.

# REVERIE IN D.

Andante Tranquillo. ♩=70

GEORGE H. SWIFT.

The musical score is presented in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Andante Tranquillo' with a quarter note equal to 70 beats per minute. The score includes various dynamic markings such as *mp*, *p*, *cresc.*, *dim.*, *poco cresc.*, and *dim. e rall.*. A tempo change to 'Tempo I.' is indicated in the third system. The piece concludes with a final chord and a fermata.

Swell, Soft-8' and 4'  
Ped. Bourdon.

# LONGING.

(Song without words.)

E. L. ASHFORD.

Andante.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and rests. The system concludes with a fermata over the final notes.

Ped. ad lib.

The second system of musical notation continues the piece with two staves. The upper staff features a melodic line with some chords and rests. The lower staff provides a steady bass accompaniment with eighth notes and rests.

The third system of musical notation shows a change in dynamics. The upper staff begins with a forte (*f*) dynamic and includes a slur over a group of notes. The lower staff has a corresponding accompaniment. The system ends with a *dim.* (diminuendo) marking in the upper staff.

The fourth system of musical notation features a piano (*p*) dynamic. The upper staff has a melodic line with some slurs. The lower staff has a bass line with a long, sweeping line underneath it. The system ends with a fermata over the final notes.

Ped.

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 time signature of 3/8. It contains four measures of music with eighth and sixteenth notes. The bass staff begins with a bass clef and contains four measures of music with eighth and sixteenth notes, including some rests.

The second system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/8. It contains four measures of music with eighth and sixteenth notes. The bass staff begins with a bass clef and contains four measures of music with eighth and sixteenth notes. Performance instructions are placed below the staves: "ritard." under the first measure, "a tempo." under the second measure, and "Ped ad lib." with a curved line pointing to the bass staff under the second measure.

The third system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/8. It contains four measures of music with eighth and sixteenth notes. The bass staff begins with a bass clef and contains four measures of music with eighth and sixteenth notes. Performance instructions are placed below the staves: "cresc." under the second measure and "Ped." under the fourth measure.

The fourth system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/8. It contains four measures of music with eighth and sixteenth notes. The bass staff begins with a bass clef and contains four measures of music with eighth and sixteenth notes. Performance instructions are placed below the staves: "Sempre Ped." under the first measure and "Sforzando." under the fourth measure.

170 Swell.Soft-Stops.  
Allegretto.

# VORSPIEL.

SCOTSON CLARK.

The musical score is presented in four systems, each consisting of a treble and bass staff. The first system begins with a treble clef and a common time signature (C). The second system continues with the same clef and time signature. The third system introduces a key signature change to one flat (B-flat) and a 2/2 time signature. The fourth system concludes with a *molto rall.* marking. The notation includes various note values, rests, and phrasing slurs, with some notes beamed together in groups.

# IMPROMPTU ON PORTUGUESE HYMN.

171

J. W. LERMAN.

Andte maestoso.

Full Organ.

Sw.

Gt.

Sw. Gt.

The first system of music consists of four measures. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. The first measure has a 'Sw.' (Swell) marking above the staff. The second measure has a 'Gt.' (Guitar) marking above the staff. The key signature is two sharps (F# and C#).

The second system of music consists of four measures. The treble clef staff features a melodic line with a long slur spanning across measures 5 and 6. The bass clef staff has a more static accompaniment with chords. The key signature remains two sharps.

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

The third system of music consists of six measures. The treble clef staff has a melodic line with several slurs. The bass clef staff has a rhythmic accompaniment with chords. The first measure has a 'Gt.' marking, and the second has a 'Sw.' marking. This pattern of 'Gt.' and 'Sw.' markings continues through the system. The key signature is two sharps.

Gt. Sw. rall. Gt.

The fourth system of music consists of six measures. The treble clef staff has a melodic line with slurs and a 'rall.' (rallentando) marking in the third measure. The bass clef staff has a harmonic accompaniment. The first measure has a 'Gt.' marking, the second has a 'Sw.' marking, and the fourth has a 'Gt.' marking. The key signature is two sharps.

**LENTO.**

Full Sw.

BATTMAN.

# POSTLUDE.

E. L. ASHFORD.

Full organ.  
All couplers.

*Allegro moderato.*

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*f*) dynamic. The second system includes a piano (*p.*) dynamic. The third system is marked "String." and includes a piano (*p.*) dynamic. The fourth system features a *molto rit.* (ritardando) section followed by a return to *a tempo*. The score concludes with a final chord in the bass clef.



This system of the piano score consists of two staves. The upper staff (treble clef) contains a melodic line with several slurs and a dynamic marking of *cresc. poco*. The lower staff (bass clef) features a bass line with a *poco.* dynamic marking and a fortissimo *ff* section. The music concludes with a double bar line.

# PRELUDE.

{ Gt. Diapasons.  
 Sw. Full.

Flute.

BATTMANN.

Maestoso

This system continues the piano score. The upper staff (treble clef) begins with a dynamic marking of *f* and includes an instruction for *Gt.* (Guitar). The lower staff (bass clef) starts with a dynamic marking of *f* and includes an instruction for *Sw.* (Swell). The system concludes with a double bar line.

This system continues the piano score. The upper staff (treble clef) begins with a dynamic marking of *f* and includes an instruction for *Gt.* (Guitar). The lower staff (bass clef) starts with a dynamic marking of *f* and includes an instruction for *Sw.* (Swell). The system concludes with a double bar line.

Gt. Full to 15<sup>th</sup>.  
Sw. Full.  
Ped. Bourdon, coupled to Gt.

# St. CECILIA. March.

W. MASON.

Moderato.

Sw. *p*

Man.

Gt. *f*

Ped.

*ff*

Sw.

Man.

The musical score is written for piano and guitar. It consists of four systems of music. The first system is marked 'Moderato' and includes the instruction 'Sw. p' and 'Man.'. The second system includes 'Gt. f' and 'Ped.'. The third system includes 'ff'. The fourth system includes 'Sw.' and 'Man.'. The score features various musical notations including triplets, slurs, and dynamic markings.

1

*mf* *p*

*cresc.*

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

1

First system of musical notation. The treble clef part features a series of chords and a triplet of eighth notes. The bass clef part has a steady accompaniment. A dynamic marking of *mf* is present.

Second system of musical notation. It includes a *cresc.* marking and a fortissimo *Gt. ff* marking. A *Ped.* (pedal) marking is also present. The treble clef part has more complex chordal textures.

Third system of musical notation. This system continues the piece with various rhythmic patterns and chordal textures in both staves.

Fourth system of musical notation. It begins with a piano *p* marking and a *Sw. closed.* instruction. A *Man.* (mano) marking is at the bottom. A *cresc.* marking is also present. The system concludes with a double bar line.

*f*  
Ped.

Gt.

*rall*

Sw. to Gt.  
*fff*

# OPENING VOLUNTARY.

E. L. ASHFORD.

{ Sw. Stopped Diapason.  
Ped. Bourdon.

*Andante.*

Ped. Man.

Ped. Ped.

*dim.* Add Flute. *con anima.* Man.

Add Oboe. *f*

First system of musical notation. The right hand plays a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment. A dynamic marking of *p* is present. Pedal and manual markings are indicated below the staff.

*p*  
Ped. Man. Ped.

Second system of musical notation. The right hand continues the melodic line. A tempo change to *Tempo primo.* is indicated. A marking *Oboe off* is present. A *rit.* marking is also present. A manual marking is indicated below the staff.

Oboe off *Tempo primo.*  
*rit.*  
Man.

Third system of musical notation. The right hand continues the melodic line. Pedal and manual markings are indicated below the staff.

Ped. Man. Ped.

Fourth system of musical notation. The right hand features a sustained chord. A marking *Reduce to Dul.* is present. A dynamic marking of *pp* is present. A tempo change to *piu lento.* is indicated. Manual and pedal markings are indicated below the staff.

Reduce to Dul. *pp*  
*piu lento.*  
Man. Ped.

# ALLEGRETTO.

LEFÉBURE WÉLY.

{ Sw. 8 and 4  
Great. Diapasons.  
Ped. Bordon, coupled to Sw.

The musical score is written in 3/4 time and consists of four systems of music. The first system includes a piano part with a dynamic marking of *p* and a grand staff with a *Gt.* (Great Diapasons) section. The second system begins with a forte *f* dynamic. The third system includes a *Ped.* (pedal) instruction. The fourth system includes a *Sw.* (Swell) instruction and a *p* dynamic marking. The score features various musical notations including slurs, accents, and dynamic markings.



First system of musical notation. It consists of two staves. The upper staff is marked with "Gt." and contains a melodic line with various ornaments and a dynamic marking of *f*. The lower staff contains a bass line with a dynamic marking of *f* and a "Sw." (Swell) marking at the end.

Second system of musical notation. It consists of two staves. The upper staff has a "Sw." marking at the beginning and a *cresc.* marking. The lower staff continues the bass line with a *cresc.* marking.

Third system of musical notation. It consists of two staves. The upper staff has a *cresc.* marking and a "Tempo I" marking. The lower staff has a *rall.* marking and a *p* (piano) dynamic marking.

Fourth system of musical notation. It consists of two staves. The upper staff continues the melodic line. The lower staff has a *cresc.* marking and features a rhythmic pattern of eighth notes.

The first system of music features a treble and bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *rall* is placed above the bass staff in the middle of the system.

The second system continues the musical piece. The treble staff shows a series of chords, some with slurs. The bass staff has a more active line with eighth and sixteenth notes. A dynamic marking of *p* is located in the middle of the system.

The third system shows further development of the melody and accompaniment. The treble staff has a melodic line with some slurs and accents. The bass staff continues with its accompaniment, featuring some chordal textures. There are some markings that look like *mf* or *f* in the bass staff.

The fourth system concludes the page with a melodic line in the treble staff and a bass line in the bass staff. The treble staff has a series of notes with slurs, and the bass staff has a steady accompaniment.

couple Sw. to Gt.      open      Swell gradually.

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 with accents. The lower staff is in bass clef and contains a bass line with dotted rhythms and sustained notes. Performance instructions include 'couple Sw. to Gt.' at the beginning, 'open' above the second measure, and 'Swell gradually.' above the third measure. A dynamic marking of *f* is present in the second measure of the bass staff.

*risoluto*

Gt. *ff*

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with chords and some grace notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Performance instructions include '*risoluto*' at the beginning and 'Gt. *ff*' in the first measure. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and contains a bass line with eighth notes and rests. A dynamic marking of *ff* is present in the final measure of the bass staff. The system concludes with a double bar line.

186 Gt. Stopped Dia, Melodia and Principal.  
Sw. Oboe, Dul, and Piccolo.  
Ped. Bourdon.  
Allegretto e semplice.

# SONG OF SPRING.

CARL GILBERT HARDEBEEK.

Sw. *mp*

Gt. *cantando.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with slurs and a bass line with chords and moving lines. The word "Sw." is written above the treble staff in the second measure and above the bass staff in the third measure.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble with slurs and a bass line with chords and moving lines. The dynamic marking "f" is written above the bass staff in the second measure.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble with slurs and a bass line with chords and moving lines. There are some 'x' marks above notes in the treble staff in the third and fourth measures.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a long melodic line in the treble with a slur and a bass line with chords and moving lines. The dynamic marking "rall." is written above the bass staff in the fourth measure.

First system of musical notation, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur over the first three measures. The bass staff continues the accompaniment.

Third system of musical notation. A guitar part is introduced, indicated by a bracket and the label "Gt." on the left side of the treble staff. The guitar part consists of chords and melodic fragments. The piano accompaniment continues in the bass staff.

Fourth system of musical notation. The guitar part continues with a melodic line in the treble staff. The piano accompaniment in the bass staff concludes the system with a final chord.

The first system of music consists of five measures. The treble clef staff begins with a series of chords, marked with a forte *f* dynamic. The bass clef staff features a melodic line with a slur over the first two measures. In the third measure, the treble clef staff has a slur over a melodic phrase, and the bass clef staff has a piano *p* dynamic marking. The fourth and fifth measures continue the melodic development in the treble clef, with a slur over the notes, and the bass clef staff provides harmonic support with chords.

The second system consists of five measures. The treble clef staff continues the melodic line with slurs over the notes. The bass clef staff features a series of chords, with a slur over the first two measures. The dynamics remain consistent with the previous system.

The third system consists of five measures. The treble clef staff has a series of chords, with a slur over the first two measures. The bass clef staff continues the melodic line with slurs over the notes. The dynamics remain consistent with the previous system.

The fourth system consists of five measures. The treble clef staff has a series of chords, with a slur over the first two measures. The bass clef staff continues the melodic line with slurs over the notes. The dynamics remain consistent with the previous system.

# ADAGIO IN A FLAT.

{ Swell. Stopped Dia. Dulciana and Flute.  
Ped. Soft 16 ft coupled to Swell.

JOHN KINROSS.

Adagio con Espressione. M. M. ♩ = 50.

The musical score is written for piano in 3/4 time, A-flat major. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a crescendo (*cresc.*) marking. The fourth system concludes with a piano (*p.*) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.



First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with sustained chords and moving bass lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation. Above the first staff, the instruction "Add Oboe and Cornet." is written. The music continues with a dynamic marking of *mf* (mezzo-forte) appearing in the lower staff.

Fourth system of musical notation. Above the first staff, the instruction "Draw Op. Dia." is written. The music includes dynamic markings of *cresc.* (crescendo) and *mf*. A "Ped." (pedal) marking is located below the lower staff.

Oboe off

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 three flats. The music begins with a series of chords and eighth notes. A first ending bracket covers measures 3-4, and a second ending bracket covers measures 5-6. A dynamic marking of *mf* is placed below the bass staff in measure 3. An annotation "Oboe off" with a bracket above the staff indicates the end of the oboe part at the start of measure 5.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and chords. The lower staff provides harmonic support with chords and eighth notes. A dynamic marking of *mf* is in the bass staff at the beginning, and a *p* marking is in the upper staff at the start of measure 3.

The third system features two staves. The upper staff has a melodic line with eighth notes and chords. The lower staff has a bass line with eighth notes and chords. A "Ped." marking is placed below the bass staff in measure 1. A first ending bracket covers measures 3-4, and a second ending bracket covers measures 5-6.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and chords. The lower staff has a bass line with eighth notes and chords. A *rit.* marking is in the bass staff at the beginning, and an *a tempo* marking is in the upper staff at the start of measure 2.

Ped.

Man.

*cresc.*

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. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and ties across the staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music continues with similar rhythmic patterns and includes a fermata over a measure in the upper staff. A "Ped." (pedal) marking is present at the end of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music features a variety of rhythmic patterns and includes a "Op. Dia. off." (Operational Diaphragm off) marking. There are several slurs and ties across the staves.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of three flats. The music features a variety of rhythmic patterns and includes a "Cornet off." marking. There are several slurs and ties across the staves. A "f" (forte) dynamic marking is present in the upper staff, and a "rall" (rallentando) marking is present in the lower staff.

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