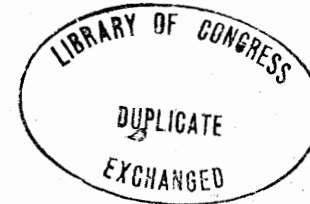
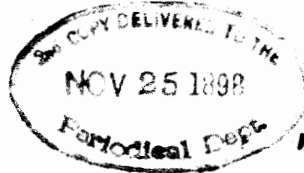


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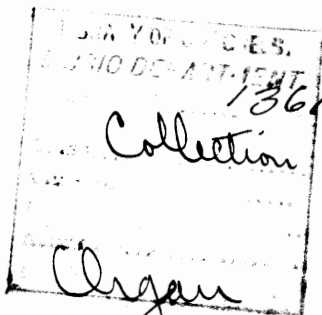


THE

NOV 25 1898

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford

Assisted by E. S. Lorenz

TERMS

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The Organist.

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NOVEMBER, 1898.

Editorial.

*

W. L. BLUMENSCHHEIN.

It affords us great pleasure to present the portrait of a gentleman whose life has been steadily and consistently devoted to the highest ideals of music, whether secular or sacred. While not as widely known as some other composers of high class music, because of his location in our little inland city, he has, after all, won a high standing among the devotees of high art throughout the country.

Mr. Blumenschein was brought up and educated in Pittsburg, Pa., having the best teachers of music that enterprising city afforded, because of his remarkable talent and love for music. In 1869 he entered the famous Conservatory of Music at Leipzig, Germany, where he enjoyed for some years, the privilege of being instructed by such giants in musical theory as Wenzel, Coccius, Oscar Paul, Reinecke, Richter, and David. We can easily imagine the young man's delight in these inspiring surroundings. The best operas could be heard nightly at what is now known as the New Theater. The Gewandhaus Concerts gave large opportunities for hearing severer compositions, including the first performances of leading works by composers of world-wide fame. It is not strange that in such a classical atmosphere Mr. Blumenschein's musical ideas were the highest and his taste highly cultured and severe, nor that he became an apostle of good music, holding up the standard very high wherever he had an opportunity to make his influence felt.

In 1872 he began his musical career in this country

at Pittsburg, Pa., giving piano and singing lessons. A call to the directorship of the Harmonic Society, at Portsmouth, Ohio, was accepted in 1876, to which was added a little later that of the Ironton Choral Union. Asked by the Philharmonic Society, of Dayton, Ohio, in 1878, to succeed Otto Singer as its director, he removed to our city where he has ever since resided. Under



his direction for over twenty years this society has won for itself a high place among the choral societies of the land, and the list of classical works studied and rendered during this period it would be difficult to duplicate anywhere else in the state. It includes twelve choral works with orchestral accompaniment, seventeen oratorios with grand organ accompaniment, and fifteen with piano ac-

companiment, fourteen symphonies and overtures by orchestra, with an innumerable host of lesser selections, both vocal and instrumental, all immediately under Mr. Blumenschein's direction.

In addition to this general influence on Dayton's musical culture, he has had the shaping throughout these years of the development of the best talent, vocal and instrumental, that the city and much of the surrounding country has produced. As a teacher, he has been careful to cultivate a taste for only the best music, whether standard or modern, and the result of his influence has been very marked in the steady support all efforts to produce the best music have been given.

But Mr. Blumenschein's influence has by no means been confined to our city. He has been director of the Lyra Society, (male chorus and orchestra), Indianapolis, Indiana; of the Orpheus Chorus, of Springfield, Ohio; and of the two Ohio Saenger-fests held at Dayton and Springfield. His most important laurels have been won in connection with the Cincinnati May Festival Chorus, of which he had charge from 1891 to 1896. To follow such famous directors as Singer, Mees, Brand, Ehr Gott and Foley in this work, and to win so great a victory over adverse circumstances, as he did in 1892, shows him to be one of the strongest conductors in the land. It has brought him the national recognition he had long ago deserved, and he is becoming more widely and favorably known every year.

As a conductor, Mr. Blumenschein combines geniality with a marked degree of conscientiousness and masterfulness. He knows just what results he wishes to reach and makes his point, no matter what amount of labor and patience may be required. Sometimes severe in criticism, he is often lavish in praise. He has an exceedingly acute ear, and detects and locates the slightest error in a large chorus. He is careful of details and gives all his numbers the most exquisite finish.

As an organist, Mr. Blumenschein has deservedly won a high place. That he has been organist of the First Presbyterian Church of this city for over twenty years, indicates not only the high standing he occupies in the field of music, but also his gifts of steady application and continuance. His playing is characterized by

great delicacy of expression, resourcefulness in the registration of his music and discriminating adaptation to the needs of the service.

Mr. Blumenschein has been so occupied with teaching and directing, that he has not given as much attention to composition as his talents in this line would have amply justified. He has written many one-voice songs, piano pieces, anthems, choruses for male and mixed voices, which have been eagerly accepted by the leading publishers of the country, and, in some cases, have been reprinted abroad. His compositions are of a high grade, most of them demanding skilled performers for their proper rendition.

It is to be hoped that he will "stir up the gift of God which is in him", and produce some great work that will give him cosmopolitan fame and inspire other American composers to aid in developing an American musical literature that will demand the respect of the world.

✱

WHAT WE ARE TRYING TO DO.

When the publication of *The Organist* was first contemplated, one of the principal objects in the minds of the editors was to make the book thoroughly practical, not only in regard to proper registration, marks of expression, and correct metronome movement, but also with a view to meeting every want of the average church organist. For this purpose selections have been made, suitable for opening and close of public worship, voluntaries dignified, cheerful and grave, short preludes for filling up an occasional gap that may at any time occur, communion numbers, suitable for rendering while the sacrament is being administered, selections especially appropriate for funeral occasions, arrangements of well known and popular hymns and gospel songs, that are sure to prove useful during revival services; and last but not least, the church wedding, has been carefully considered, an occasion when it is most important that all should be bright and gay, yet dignified and churchly — a time, (and really the only proper time), when the organist may with perfectly good taste, display the full power and beauty of the organ, and render a class of music that would be utterly out of place except for this joyful event. To meet this want, a number of beautiful Gavottes have been selected

and carefully arranged, also several Minuets. These numbers, while more graceful than the march movement, are still dignified and imposing if played in the proper tempo, and adapt themselves to the organ with much better effect than many of the popular airs of the day, which, (with a few rollicking "two-steps"), too frequently form the entire repertoire of the average organist. We shall make an effort to fulfill all reasonable requests sent in by our subscribers. Sometimes we may appear a little slow in carrying out their wishes, as in the case of the 'Chopin Funeral March', which appears in this number. The letter containing the request was by some means mislaid, and came to our notice only a few weeks ago.

We are always glad to receive helpful suggestions and communications of this sort, addressed to the editor, care of Vanderbilt University, Nashville, Tenn., will meet with most kindly consideration. If we succeed in helping you in your church work, let us have an encouraging line to that effect. If we are failing in any degree, do us the kindness to point out the failure in order that we may correct it. In short, help us to make "The Organist" the most pleasing, and at the same time the most practical organ serial in the market.

✱

Miscellany.

✱

STORIES OF DR. GARRETT.

Stories of the late Dr. Garrett are beginning to appear in print. It is probably not generally known, at least on this side of the water, that Garrett possessed a decided gift for public speaking. He had also a ready fund of sarcastic wit, which he was not always careful about using. One story runs that a certain young minor canon once complained to the old organist of his being obliged to chant the Litany with a lay clerk kneeling at the same desk with him. "It's like harnessing a horse and donkey together", he said. "Which is which?" remarked Garrett.

Garrett studied for a time under Samuel Sebastian Wesley, and had many entertaining reminiscences of his famous teacher. One of them is as follows: During a performance of his (Wesley's) fine anthem, "Ascribe unto the Lord," the basses sang their recitative, "Noses have they, and smell not," in a vulgar,

nasal tone, when Wesley remarked, in his most sarcastic manner: "No, they keep *their* noses to sing through." At the age of sixteen, young Garrett was organist of one of the parish churches at Winchester, in addition to his cathedral work; at that time he often used to play at six services on a Sunday. Good nerves they must have had in those days. Nowadays most organists are pretty well used up by three services on a Sunday.

—*The Churchman.*

✱

OVER-ELABORATION.

The tendency towards over elaboration is by no means the exclusive property of this century, but has troubled thoughtful churchmen in every age. At times the excess has led to a reaction which has seriously hindered the progress of our art. In Queen Elizabeth's reign, a very sensible course was advocated by the authorities appointed to enquire into the condition of public worship. In the "Injunctions of Archbishop Holgate to the Dean and Chapter of York after the Visitation of the Cathedral Church August 15, 1552," we read:

"Also we will and command that there be none other note songe or used in the said churche at any service there to be hadde saving square note playne so that every syllable may be playnelie and distinctlie pronounced and understande and without any reports of repetyngs which may induce any obscuresnes to the herars; and further the lessons to be distinctlie and playnelie and apertlie with a lowde voice redde, so that which shall be songe and redde may be well herde and understande of the lay and ignorant people."—*Registram Holgate.*

Here we have provision made for retaining due simplicity in the major part of the service. But the following extract from "Queen Elizabeth's Injunctions, 1559" shows that it was by no means intended to prohibit all music of a freer type, but only to restrain it within due bounds. One of these "Injunctions" runs thus:

"And that there be a modest and distinct song so used in all parts of the Common Prayers in the Church that the same may be as plainly understood as if it were read without singing: and yet nevertheless for the comforting of such as delight in music it may be permitted that in the beginning or in the end of Common Prayers either at morning or evening there may be sung an hymn or such like song to the praise of Almighty God in the best sort of melody and music that may be conveniently devised having respect that the sentence of the hymn may be understood and perceived."

Allowing duly for the advances made during three centuries of musical progress, this "Injunction" might well be repeated to-day.

Gt. Diapasons, Principal & 12th.
Sw. Full.
Ed. Bourdon coup. to Sw.

FANTASIA IN A MINOR.

1559143

E. L. ASHFORD.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system includes a tempo marking of $\text{♩} = 120$. The organ part is indicated by 'Gt.' and 'Sw.' with various dynamic markings like 'Man.' and 'Ed.'. The piano part includes 'L.H.' and 'Gt.' markings. The second system features a 'ritenuto.' marking in the piano part. The third system includes an 'a tempo' marking and triplet figures in both parts. The fourth system continues the piece with complex piano accompaniment.

poco accel. *a tempo*

Sw. Sw.

Gt. Sw.

a tempo *rit.*

Sw. Gt. 3 3

Sw. *Couple Sw. to Gt., and Gt. to Ped.*

Sw. Gt. Ped.

Man. Sw. cresc. poco a poco. Gt. Ped.

Man. Ped. Man. Ped.

{ Sw. Soft 8'
 { Ped. Soft 16'

PRELUDE.

CH. H. RINCK.

Largo. ♩ = 72. p Ped. Ped.

Ped.

Swell. Full.
Great. Full to 15th.
Ped. Bourdon. Coupled to Sw.

PILGRIM CHORUS.

R. WAGNER.
From *Tannhäuser*.

Andante maestoso. ♩ = 60.

The score consists of four systems of piano accompaniment. The first system includes the tempo marking 'Andante maestoso' and a quarter note equal to 60. It features a 'Swell closed' instruction and a piano (*p*) dynamic. The second system continues the piece. The third system includes the marking 'Man.' (Meno mosso). The fourth system includes the markings 'cresc.', 'poco', and 'a poco'. The music is written in G major (one sharp) and 3/4 time. The piano part includes various textures, including chords, triplets, and arpeggiated figures.

Gt. ff 3
Gt. to Ped.
Ped.
Sw. to Gt.

Man.

Ped.

Ped.

Gt. Op. & stopped Dia. Flute & Principal.
Sw. Soft 8' & 4ft. stops coupled to Gt.
Ped. Bourdon coupled to Gt.

ALLEGRO CON SPIRITO.

ALFRED RAWLINGS.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'ALLEGRO CON SPIRITO.' and the time signature is 2/4. The key signature has one sharp (F#). The first system starts with a tempo marking of 120 and a dynamic of *ff* for the guitar. The second system has a dynamic of *f*. The third system has a dynamic of *ff*. The fourth system ends with a *rall.* marking and a *Fine* instruction. Pedal markings (Ped.) are present throughout the score. The guitar part is indicated by a bracketed 'Gt.' and the piano part by a bracketed 'Man.'.

Piu Allegro.

Sw. mf

Man.

Gt. ff

dim. Sw.

mf

mf

f

Gt. ff

D.C.

Gt Op Dia., Gamba, Flute & Principal.
Sw. Stopped Dia., Flute & Oboe.
Bourdon.

CHRISTMAS VOICES.

E. L. ASHFORD

The musical score is written for piano and includes the following performance instructions:

- Tempo:** $\text{♩} = 80$ (initially), *slower.*, *Andante.* $\text{♩} = 50$.
- Sw. (Swell):** *Sw.*, *Sw. closed.*
- Oboe:** *Oboe off.*

The score consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a tempo of 80 and includes swell markings. The second system continues the piece. The third system features a change to a slower tempo and the instruction 'Oboe off.', followed by a section marked 'Andante' with a tempo of 50 and 'Sw. closed.' The fourth system concludes the piece.

ad lib. *rit.*

pp 76. *Piu Lento.*

Glo-ria in ex-cel-sis De-o. Glo-ria in ex-cel-sis De-o. in ex-cel-sis De-o.

Ped.

Tempo primo.

Open Sw. and add Salicional and Gemshorn.

Reduce Sw. to Salicional.

Gt.

Andante.

Sw. closd.

Man.

ANDANTE.

Voix Celeste. Clarabella.

BEETHOVEN.

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system begins with a tempo marking of *And. ad lib.* and a dynamic of *p*. The second system includes dynamics of *p*, *sf*, and *p*. The third system features dynamics of *p*, *sf*, and *rit.*, along with fingering numbers '5' above certain notes. The fourth system starts with the instruction 'add Flute. a tempo' and a dynamic of *p*. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Gt. full without reeds.
Sw. full coupled to Gt.
Reed. Op. Dia.

THE VOICE OF TRIUMPH.

For Pipe Organ.

TH. SALOME. Op. 68.

Tempo di marcia ma poco animato. ♩ = 104.

Man. *Gt. ff*

Reed. *Gt to Reed.*

The musical score is written for a pipe organ and is divided into three systems. The first system features a Grand Staff (Man.) and a Reed staff. The Grand Staff begins with a dynamic marking of *ff* and includes several triplet markings. The Reed staff is marked *Gt to Reed.* and contains a melodic line. The second system continues the Grand Staff with further triplet markings and complex chordal textures. The third system concludes the piece with a double bar line and repeat signs, featuring a final triplet and dynamic marking of *ff*.

Gt. Melodia or St. Dia.
 Sw. Full without Reeds.
 16ft Bourdon coupled to Sw.

IMPROMPTU.

This number requires great variety of treatment, as it is in the Fantasia style. The allegretto movements should be played in a light and cheerful manner, while the choral strains form a decided contrast, being slow and well sustained. The short recitative should also be taken slowly and with feeling.

OLIVER KING

Allegretto. M.M. ♩ = 96.

The musical score consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system is marked 'Allegretto' with a tempo of M.M. ♩ = 96. It begins with a dynamic of *mf* and includes the instruction 'Sw. closed.' in the bass staff. The second system features a *cresc.* marking in the bass staff and a 'Rec.' marking above the treble staff. The third system continues the piece with various melodic and harmonic developments. The fourth system is marked 'Religioso. Lento.' and begins with a dynamic of *Gt. pp* in the bass staff, indicating a significant change in mood and tempo. The score concludes with a final cadence in the bass staff.

Recitative. *Allegretto. a tempo* *Gt.*

ad lib. *Sw.* *sf* *ad lib.* *Sw.*

This system contains the first two systems of music. The first system is marked 'Recitative.' and 'ad lib.' in the bass clef. The second system is marked 'Allegretto. a tempo' and 'Gt.' in the treble clef, with 'Sw.' in the bass clef. Dynamics include 'sf' and 'ad lib.'.

a tempo *Lento.*

Gt. pp

This system contains the third and fourth systems of music. The third system is marked 'a tempo' in the treble clef. The fourth system is marked 'Lento.' in the treble clef and 'Gt. pp' in the bass clef.

Tempo I^o.

Sw. *Red.*

This system contains the fifth and sixth systems of music. The fifth system is marked 'Tempo I^o.' in the treble clef and 'Sw.' in the bass clef. The sixth system is marked 'Red.' in the bass clef.

Lento.

Red. *rall.*

This system contains the seventh and eighth systems of music. The seventh system is marked 'Lento.' in the treble clef and 'Red.' in the bass clef. The eighth system is marked 'rall.' in the bass clef.

Sw Soft 8' stops.
Ped. Bourdon.

BY THE RIVER.

"Flow, freshly flow, dark stream, below.
While stars grow light above."

E. L. ASHFORD.

♩ = 48.

Sw.

add Gemshorn.

Ped.

Ped.

f

dim.

rit.

a tempo

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a whole rest for the first measure, then a quarter note G2, followed by eighth notes A2, B2, and C3. The system concludes with a quarter rest in the treble and a quarter note G2 in the bass.

The second system continues with two staves. The treble staff features a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. A *rall.* marking is placed above the treble staff in the middle of the system. A double bar line follows. The system resumes with a *a tempo* marking above the treble staff and the instruction *Genshorn off.* below it. The treble staff ends with a half note G4, and the bass staff has a whole rest.

The third system consists of two staves. The treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. A *cresc.* marking is placed above the treble staff in the middle of the system. The system concludes with a half note G4 in the treble and a quarter note G2 in the bass.

The fourth system consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. A *poco rall.* marking is placed above the treble staff in the middle of the system. The system concludes with a *pp* dynamic marking above the treble staff and a *ppp* dynamic marking above it. The treble staff ends with a half note G4, and the bass staff has a whole rest. A *ped.* marking is placed below the bass staff at the end of the system.

Gt. Clarabella & Flute.
Sw. Salicional & Violina.
Ped. 16ft. Bourdon coupled to Sw.

LARGHETTO CON MOTO.

J. BARNBY.

The musical score is written in 3/4 time and consists of four systems of music. The first system features a piano accompaniment with a treble clef and a bass clef. The right hand (R.H.) plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' in the bass clef. A guitar part is introduced in the second system, marked 'Gt.' with a bracket, and includes a 'cresc.' (crescendo) marking. The third system includes a 'rall.' (rallentando) marking and a 'Sw.' (swell) marking, with the tempo returning to 'a tempo'. The final system continues the piano accompaniment, with a 'R.H.' marking in the right hand.

Gt. Doppie Flute.
 Sw. Salicional, Flageolet & 16ft. Bourdon.
 Ped. Soft 16ft.

PRELUDE.

LEFÉBURE - WÉLY.

Andante quasi Allegretto.

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

FESTAL MARCH.

BYRON C. TAPLEY

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes dynamic markings *mp*, *f*, and *ff*, and performance instructions *Sw.*, *Gt.*, and *Ped.*. The second system continues the piano and guitar parts. The third system includes the instruction *ten.* and a triplet of eighth notes in the bass line. The fourth system concludes with the instruction *Fine*. The score is in common time (C) and features a variety of rhythmic patterns and chordal textures.

This musical score is for a piano and guitar duo. It is divided into two main sections: **Trio.** and **Solo.**

- Trio Section:** The piano part (left hand) plays a steady accompaniment of chords, while the guitar part (right hand) plays a melodic line. The section begins with a *Sw.* (Swell) marking in the piano part.
- Solo Section:** The guitar part has a melodic solo, while the piano part provides a harmonic accompaniment. This section starts with a *Gt.* marking and a *ppp* (pianissimo) dynamic marking.

The score includes various musical notations such as triplets (marked with a '3'), repeat signs, and a final instruction: *D.C. al Fine.*

{ Sw. Salicional, Oboe, Piccolo & Bourdon.
{ Bd. Bourdon.

VENETIAN BOAT SONG.

E. L. ASHFORD

Andante. ♩ = 50.

Sw.

Man. *Fwd.* *Man.* *Fwd.*

L.H.

Man. *Fwd.* *p.*

rit. *a tempo*

Fwd. *p.*

Slower. *rit.* *a tempo*

Man. *Fwd.*

Sw. Stopped Dia & Flute.
Bourdon.

dim.
Gradually reduce to Salicional.
Piu Lento.

Red.

PRELUDE.

Sw. Stopped Dia & Flute.
Bourdon.

LEFÉBURÉ - WÉLY.

Cantabile. ♩ = 42.

rit.
Man.
f
p

Red.

Gt. Full to 15th.

Sw. Full.

Ed. Bourdon coup. to Gt.

BAAL, WE CRY TO THEE.

MENDELSSOHN.
From *Elijah*.

Andante grave e maestoso. ♩ = 84.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante grave e maestoso' with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat major or D minor). The score includes several performance instructions: 'sf' (sforzando), 'Man.' (Mancera), 'Ed.' (Edwards), 'Gt.' (Guitar), 'Sw.' (Swamp), 'R.H.' (Right Hand), and 'L.H.' (Left Hand). The piece concludes with a double bar line.

Gt. Full to 15th.
Sw. Full.
Op. Dia.

PROCESSIONAL MARCH.

W. HAYNES.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a tempo marking of quarter note = 116. The piano part is marked *Man.* and the guitar part is marked *Gt.*. The second system continues the piano accompaniment. The third system features a *Sw. mf* marking for the piano and *Gt.* markings for the guitar. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as chords, arpeggios, and melodic lines.

First system of musical notation. The upper staff is marked *Gt. f* and the lower staff is marked *Ped.*. The music features complex chordal textures and melodic lines.

Second system of musical notation. The upper staff is marked *Sw. p*. The music continues with intricate harmonic and melodic development.

Third system of musical notation. The upper staff is marked *mf*. The piece maintains its complex rhythmic and harmonic structure.

Fourth system of musical notation. The upper staff is marked *a tempo* and *Gt. f*. The tempo and dynamics are clearly indicated.

Fifth system of musical notation. The upper staff has markings for *Sw. mf*, *Gt.*, and *Sw*. The lower staff is marked *Man.*. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. Includes a bracketed section in the bass clef labeled "Gt. f". The system concludes with a measure in the bass clef labeled "Gt. to Ped.".

Third system of musical notation. Features a dynamic marking of "ff" in the bass clef. Includes a section labeled "couple Sw. to Gt." with a hairpin. The system ends with a measure labeled "Man.".

Fourth system of musical notation. Includes a section labeled "Trumpet." with a dynamic marking of "f". The system concludes with a measure labeled "Man." and a final measure with a dynamic marking of "molto cresc. fff rall.".

Gt. Full without reeds.
Sw. Full coupled to Gt.
Ed. Bourdon. **Adagio non troppo.**

KYRIE FROM THE 12th. MASS.

MOZART.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance markings such as *Sw. p*, *Ed.*, *Man.*, *cresc.*, *f*, *p*, *pp*, *mf*, *dim.*, and *Fine.*. The organ part (Ed.) is often indicated by a '2.' in the bass clef. The piano part (Gt.) includes dynamic markings and articulation like accents and slurs. The piece concludes with a *Fine.* marking.

f *ff*

cresc. *f* *dim.* *p* *f* *p* *f* *Man.* *Red.*

p dolce. *cresc.* *f dim.* *mf* *cresc.* *f* *dim.* *p*

Red. *Man.* *Red.*

f *dim.* *p* *D.C. al Fine.*

LARGO.

BEETHOVEN.

Con gran espressione.

52.

add Oboe.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The piece is in 3/4 time and features a variety of dynamic markings and performance instructions:

- System 1:** Starts with *Su. p* (piano) and *sf* (sforzando). Includes the instruction *add Oboe.* and a *sf* marking.
- System 2:** Features *fp* (fortissimo piano) and *pp* (pianissimo) markings. Includes the instruction *Oboe off.*
- System 3:** Includes *pp*, *f* (forte), and *pp* markings. Features the instruction *Op. Dia.* (Opera Diapason) and *Op. Dia. off.*
- System 4:** Contains *pp*, *pp*, *fp*, and *pp* markings. Includes the instruction *Reduce to St. Dia.* (Reduce to Standard Diapason).

Additional markings include *Ed.* (Edition) and *Man.* (Mancatura) throughout the score.

Gt. Doppie Flute or Melodia.
Sw Salicional, Lieblich Gedackt.
Pd. Bourdon coupled to Sw.

MARCHE FUNÈBRE.

F. CHOPIN.

Lento. ♩ = 50.

The score is written for piano and flute. It consists of four systems of music. The piano part is in the left hand, and the flute part is in the right hand. The tempo is marked 'Lento.' with a quarter note equal to 50 beats per minute. The key signature has one sharp (F#). The score includes various performance instructions such as 'Sw p', 'Man.', 'Pd.', 'f', 'pp', and 'tr'. The piano part features a steady accompaniment of chords and moving lines, while the flute part plays a melodic line with some trills and slurs. The piece concludes with a final cadence in the piano part.

Sw p
Man.
Pd.
f
Pd.
Man.
Gt.
pp
Sw.
Pd.
tr

add Flute.

Sw. *cresc.*

This system contains two staves. The upper staff is for the flute, with the instruction "add Flute." above it. The lower staff is for the piano, with "Sw." (Sustained) and "cresc." (crescendo) markings. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

Gt. *pp* *Sw.*

This system contains two staves. The upper staff is for the guitar, with "Gt." above it. The lower staff is for the piano, with "pp" (pianissimo) and "Sw." (Sustained) markings. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

dr *Flute off.* *Sw p*

This system contains two staves. The upper staff is for the drum, with "dr" above it. The lower staff is for the piano, with "Sw p" (Sustained piano) marking. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

add Oboe. *f*

This system contains two staves. The upper staff is for the oboe, with "add Oboe." above it. The lower staff is for the piano, with "f" (forte) marking. The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

The first system of the piano score consists of two staves. The upper staff begins with the instruction *sempre f*. The lower staff includes the instruction *Man.* (Meno). The music features a complex texture with multiple voices in both hands, including some triplets and dynamic markings such as *ff* (fortissimo) in the lower staff.

The second system of the piano score continues the piece. It includes performance instructions for other instruments: *Oboe off.* and *Flute off.* in the upper staff, and *Tr.* (Trombone) in the lower staff. The piano accompaniment continues with intricate harmonic and rhythmic patterns.

{ Sw. Soft 8ft. stops.
 { Tr. Bourdon.

LITTLE PRELUDE.

J. L. BATTMAN.

The third system of the piano score begins with the tempo marking *Andante* and a metronome marking of $\text{♩} = 66$. The music is written in a 3/4 time signature with a key signature of two sharps (D major). The texture is primarily homophonic, with a clear melody in the upper voice and a supporting bass line.

The fourth system of the piano score concludes the piece. It features a final cadence with sustained chords in the right hand and a melodic line in the left hand. The overall mood is calm and reflective, consistent with the *Andante* tempo.

Sw. Stopped Dia., Salicional & Flute.
Ped. Soft 16ft.

MOMENT MUSICAL.

H. SCHOLTZ.

The musical score is written for piano and includes the following performance instructions and markings:

- First System:** *p*, *Andante.*, $\text{♩} = 100.$, *Man.*, *rit.*, *p*, *a tempo*
- Second System:** *f*, *p*, *f*, *p*, *add melodia.*, *rit.*, *a tempo*
- Third System:** *add Oboe*, *rit.*, *pa tempo*, *f*, *p*, *3*, *f*, *p*, *Man.*
- Fourth System:** *Oboe off.*, *rit.*, *Flute off.*
- Fifth System:** *Reduce to Salicional.*, *rit.*, *dim.*, *pp*

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