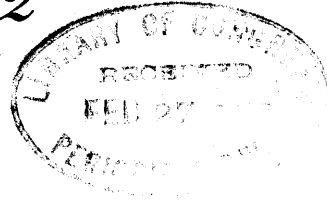


Vol 6.

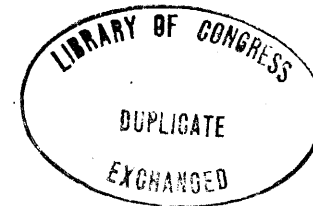
March, 1902

No. 1.



THE
ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



M 6

.068

EDITED BY

E. L. Ashford

Assisted by E. S. Lorenz

TERMS

\$1.50 per Year,—35c. Single Copy

The Lorenz Pub. Co.,

Publishers.

Dayton, Ohio.

Copyright, 1897, by E. S. Lorenz

MUSIC TEACHERS ARE DELIGHTED

With the set of TEACHING PIECES, BY E. L. ASHFORD.
CAREFULLY GRADED. WELL FINGERED. DELIGHTFUL MUSIC.

Before this series had been on the market two months, the various selections in the series had so won their way, that teachers were writing to us claiming that they are among the ten best teaching pieces in their respective grades. Mrs. Ashford has brought to her work many years of most successful teaching and a fertility of mind in the invention of easy, delightful melodies, given to very few composers of this class of music. Her schedule of the set is very bright and pleasing, but the music is even more so.

THE MUSICAL YEAR.

	The Snowdrop, Key of C.....	\$0 30
	The Cuckoo, Key of C.....	30
Spring.	The Spring Morning, Key of F.....	40
First Grade.	Daffodils, Key of G.....	30
	The Millwheel, Duet for pupil and Teacher, Key of G.....	50
	Maypole Dance, Duet for pupil and teacher, Key of F.....	50
	A Red, Red Rose, Key of A minor.....	40
Summer.	Hide and Seek, Duet for pupil and teacher, Key of C.....	40
Second Grade.	Cherries Ripe, Key of F.....	50
	Bobolink, Key of G.....	40
	Song of the Harvesters, Key of G.....	40
	Golden Rod, Key of F.....	40
Autumn.	At Evening, Key of B-flat.....	50
Third Grade.	An Autumn Reverie, Key of E-flat.....	50
	Snowdrifts, Key of G.....	50
Winter.	The Sleighride, Key of D.....	50
Fourth Grade.	Yuletide Bells, Key of G.....	50

New Organ Instruction Books.

ASHFORD'S ORGAN INSTRUCTOR.

In Five Books.

For Reed and Pipe Organ.

FIRST BOOK NOW READY,

Mrs. Ashford has a national reputation as a composer of sacred music, but it is not known generally that she is also a teacher of extraordinary efficiency and success. She is an organist *par excellence* as well. As a skillful organist, a practical teacher, and a fertile and delightful composer she has almost ideal fitness for the preparation of an organ instructor.

Book No. 1 takes up organ playing at the very beginning and carries the pupil through the first grade. The clearness of the explanations and the carefully graded exercises, melodious and attractive, yet presenting but a single step in advance, each upon the other, will at once attract intelligent teachers, who will be delighted to introduce it into their work.

It is issued in handsome style in sheet music size, 32 pages. The regular price is 75 cents, post-paid.

A single sample copy will be sent, post-paid, to any teacher for examination for 25 cents. Further orders at regular teachers' rates.

SPECIAL DISCOUNT TO TEACHERS.

The Barefoot Boy.

A Set of Teaching Pieces,

By
J. S. FEARIS.

First Grade.

Going Fishing, (March), Key of C..... \$0 30
At the Circus, (Polka), Key of F..... 30

Second Grade.

In Endless Mischief, (Waltz) Key of G, \$0 30
Sleepy Head, (Slumber Song), Key of C, 30

A very attractive series, well fingered and practical. Mr. Fearis is himself a teacher of large success, and many of his teaching pieces have been widely used.

TABLE OF CONTENTS.

EDITORIAL.

1731-1838, - - - - -	1
PLAYING THE REED ORGAN, - - - - -	1
RELATIONS OF ORGANIST AND CHOIRMASTER, - - - - -	2
MUSIC.	
ELEVATION, - - - - - E. L. Ashford,	3
AVE VERUM, - - - - - L. T. Darnall,	4
LARGO, - - - - - C. W. Corfe,	5
IDYLL, - - - - - D'Auvergne Barnard,	6
COMMUNION IN A FLAT, - G. E. Newell,	8

PRELUDE, - - - - - Schumann-Ashford,	9
POSTLUDE, - - - - - Humphrey F. Stark,	10
SPRING SONG, - - - - - Charles F. Frost,	12
ANDANTE IN F, - - - - - W. A. Hall,	14
EASTER VOLUNTARY, - - - - - E. L. Ashford,	16
NOW THE DAY IS OVER, Chas. M. Davis,	20
GAVOTTE, - - - - - J. Horspool,	24
SHEPHERD'S SUNDAY MORNING, E. L. Ashford,	27
ST. OLAVES, - - - - - Orlando R. Mansfield,	31

List of Song-Books.

- FAITH AND PRAISE, by D. B. Towner. Our latest; issued under the direction of The Moody Bible Institute.
- MASTER'S CALL, by E. S. Lorenz, and others
- THE GOSPEL PILOT HYMNAL, by D. B. Towner.
- VOICE OF MELODY, by E. S. Lorenz.
- WORK AND WORSHIP, by E. S. Lorenz.
- RICHESS OF GRACE, by E. S. Lorenz.

Prices of above books in any quantity, 30 cents each, post-paid; 25 cents each, by express, not prepaid.

SMALLER BOOKS.

- SOUL WINNER, No. 3.
- SOUL WINNER, No. 2.
- SOUL WINNER, No. 1.

Price, 15 cents each, post-paid; \$10.00 per hundred, by express, not prepaid.

DON'T LET YOUR ORCHESTRA PLAY DANCE MUSIC IN CHURCH!

The Church Orchestra. A collection of seven arrangements of distinctively religious music for ten instruments and organ or piano. The limitations of the amateur voluntary church orchestra have been carefully kept in mind. Dignified and worthy, yet melodious and easy, these selections are sure to please the congregation. Great pains have been taken so that with only organ (or piano) and violin, or flute or clarinet, or cornet, the resulting music is still fine. Of course the whole number of instruments will make the best music. But if any of these three—the bass, 'cello, or the trombone—is present with either violin, flute, or clarinet, the music can be pleasingly rendered. This music is entirely appropriate for church service, having been written expressly for such use originally. None of it is difficult—some of it very easy. Great pains have been taken in the selection of the music, and we believe it will be found available to an unusual degree.

TABLE OF CONTENTS.

1. "Gebet".....	J. Beethoven	3. "Nuptial March".....	E. L. Ashford
1. "Allegretto".....	E. L. Ashford	4. "March in C".....	R. H. Peters
2. "From Conquest Unto Conquest".....	Ant. Ed. Batiste	5. "Among the Lilies".....	E. S. Lorenz
		5. "The Lord is Our Refuge".....	J. L. Battman

The arrangement has been made for first and second violin, viola, 'cello, bass, flute, clarinet, first and second cornet, trombone, and organ or piano.

PRICES—For full set of parts, including organ, \$2.00. Separate—Organ, 50 cents; other separate parts, 25 cents. The pieces are also issued separately in five numbers, as indicated in table of contents, at the following prices for any one number: Full set of parts, including organ, \$1.00; organ part, 25 cents; other separate parts, 15 cents. Manuscript arrangements for other instruments, \$2.50 each part of the whole volume. Any number, each part, 60 cents. These prices are net.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechzehn Groß-Oktav Seiten Chormusic umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, zc. bringen.

2. Der Lesestoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Winken bestehen.

3. Die Musik wird meistens amerikanisch sein, obwohl wir öfters etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwunghaft, und melodisch, ohne daher in das Leicht- und Banale zu sinken. Die beliebtesten amerikanischen Componisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.

4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 90 Cents. Einzelne Nummern, 12 Cents das Stück, \$1.15 das Duzend, portofrei.

Jeder Unterschreiber bekommt eine Einbandsbede frei!

NEW YORK.

THE LORENZ PUBLISHING COMPANY,

DAYTON, OHIO.

CHICAGO.

The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
THE LORENZ PUBLISHING CO., Publishers

ISSUED EVERY TWO-MONTHS.

Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

Advertising Rates.

\$1.50 per Inch of Fourteen Agate Lines.

FEBRUARY, 1902.

1731—1838.

While we feel that the March "Organist" is good in every particular, we wish to call especial attention to two of its numbers, as they are both so meritorious, and at the same time in such decided contrast as regards their style. We refer to the "Impromptu on St. Olaves" and the voluntary on Barnby's "Now the Day is Over." Dr. Mansfield gives us a fine illustration of the solid contrapuntal style of the English school, while Mr. Davis presents to us a most pleasing touch of the "melodiousness" so gratifying to the American ear.

Another point of interest is the contrast between the hymn tunes themselves. St. Olaves—written something over a hundred years ago—with its diatonic harmony and freedom from accidentals, is in the greatest possible contrast to Barnby's popular tune, which, by some of our musical savants of the present day, would be denominated "an ear-tickler." But the modern ear demands a richer and more varied harmony even in sacred music, and it is only the great choral works of the old masters that have the power to move us to any great degree.

E. L. A.

PLAYING THE REED ORGAN.

Playing the piano is one thing—playing the reed organ is another; and, yet, how frequently applications come to us from new pupils something like this: "I have only a cabinet organ to practice on at home, but I thought, if you had no objections, I would take my lessons on the piano."

"I have the most serious objections, almost as much as though you ask me to give you lessons on the

violin while you do your practicing at home on the typewriter. The latter *might* help your technic; but when you arrive with violin under your arm, I fail to see how I could expect you to have a perfect lesson."

There is really too much of this kind of teaching. Some piano teachers will take reed organ pupils and give them lessons on the piano simply because they have no organ at their command and perhaps could not play it if they had one. I say to these pupils who wish to take their lessons on the piano: "Perhaps you think there is nothing to learn about a reed organ; but you are very much mistaken. I have been using and teaching the reed organ for over twenty years and I am still learning how to get some new effect."

The reed organ, under the fingers of a skillful performer, is capable of producing marvelous effects, only excelled, perhaps, by the orchestra for delicate light and shade.

When pupils ask me to give lessons on the violin, I say "no." Why should I say "yes," when I have never taken a lesson on that instrument; and why should any one pretend to teach the reed organ without the use or knowledge of one?

Is it any wonder we hear so many "piano-organists"? A parent said to me a few weeks ago: "It appears to me, my little girl connects her bass notes very much when she plays in Sabbath-school, while the other girls play every note so distinctly."

"I am very glad, sir," I said, "that your musical ability is such as to have led you to notice the difference; but an explanation is needed before you can understand the cause of your daughter's connecting her tones. I am giving your little daughter lessons on the organ, and I trust she may some day become a good organist. I am giving the other girls you spoke of lessons on the piano, and although I am pleased to have them assist when the regular organist is absent, yet I can imagine how they must chop the notes up."

If one would play both instruments, then he must use and study both; and nothing is so helpful to an organist as the frequent use of the piano.

Like many other instruments, the reed organs are of many styles and prices. One person buys an organ for its great number of stops or sets of reeds, and cares little how plain the case is, while Mrs. Bragabout tells what an elegant organ her sister purchased for seventy

dollars: "Why?" she says, "it reaches nearly to the ceiling" (very valuable for the headboard of a bedroom suit, I should think). Some folks, even very young folks, will ruin the bellows of a fine organ in a short time unless trained to use the pedals properly. The faster they make their fingers go, the faster their feet go—instead of working the feet slowly and perfectly independent of the fingers. However, as the pupil advances and she is obliged to run scales rapidly the feet are unable to keep up with the fingers and thus each gains its own independence; but not, however, until many an organ has been somewhat injured.

Keeping the organ properly supplied with air is very much like proper breathing in voice-building: The bellows of the organ should be filled at once, and then the least movement of the toes will keep the pressure up; but if the reserve is allowed to depart, then comes the quick chatter of the pedals, like the audible gasping for breath by the untrained singer. If you have filled the bellows and are only playing the single notes of the melody in the right hand, what need is there of everlastingly keeping the feet pressing harder and harder when so very little air has been used? By such constant overcrowding something must naturally give way. It's true, the escape valve is placed in the organ for the safety of the bellows; but very often this will only act when the pressure is so great as to have forced the air in some other direction through the rubber.

When some young organists attempt to play a hymn on the piano, the habit of striking one hand just a little before the other is very noticeable and quite distressing. The habit is not confined to the young only, for very few can boast of being entirely free from it. The left hand always strikes first; were it not for this fact, one might think the right hand struck first, because of its being used so much. I have often wondered if a left-handed person would strike in the same way; so, when one of my pupils spoke to me the other day about being left-handed, I seized the opportunity by getting out my hymn-book. I gave her a hymn to play and watched her very carefully, as I thought it *might* be possible she would strike the right hand first; but the ragged *ka-chung* came in the same old way.

I do not remember ever reading a settled cause for the habit, but in watching the left hand I notice there

is very little motion or elevation of the wrist, the hand being simply stretched out to grasp an octave, while the right hand is preparing to strike a chord and seems much longer in making ready for the stroke, often making one or two motions before the sound appears. After a pupil has used scales, octave work, left-hand studies, and other work to equalize the hands, this will gradually disappear, with, of course, the help from the teacher, who should be continually reminding the pupil of the disagreeable fault and its unpleasantness to the listener.

Organ-training introduces the sliding of the finger from one key to another or substituting one finger for another without lifting the key. The lack of this knowledge is noticed in the pianist who sits down to play the organ. The style of playing is often much to staccato. But the organist who is not familiar with the touch of the piano (and surely he ought to be familiar) makes about as awkward work as the former.

Some one asks: "How do you accent on the organ?" I think it is as easy to make an accent on the organ as the piano; and in much the same way. The mind and the fingers do the work in both cases. The piano accent is obtained by a heavier stroke, while on the organ it is a firm pressure, sustaining the accent note its full value and perhaps slighting the unaccented somewhat. I think the firm steady holding of the knee-swell and the solid feeling of the toes on the pedals, together with the same determination of the mind and fingers is what brings about the true accent and steadiness of tone, without that objectional jerk which is caused only by a heavy sudden pressure of the feet.

Some pupils seem to have an idea that the accenting is all done with the knee-swell. Why, dear me, that makes your playing as spasmodic as the hiccoughs and with about as much real expression. Others sit down to a strange organ, and for fear they will not get full power they draw every stop, thus rendering the swells perfectly useless—as an old gentleman said to me one time about a certain organist in his church: "She sits down, draws every stop in the organ, and the monotonous howl is about as musical as the bellow of an animal with its horns caught in a brush-fence."

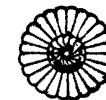
GEORGE K. HATFIELD, *in The Etude.*

THE RELATIONS OF ORGANIST AND CHOIRMASTER.

Probably there are hardly two churches where identical conditions prevail in connection with the musical staff, and consequently it is not possible to lay down any fixed and universal rules on the subject for the relations of organist and choirmaster—for the sharing of duties, authority and responsibilities. There are many organist choirmasters, unfortunately, who have won their positions entirely by their organ playing, and who take little interest in choir training because they have little knowledge of it. There is a small class of choirmaster-organists whose choral duties lead to the neglect of the equally important organ accompaniments, which are played in a slovenly manner from sheer lack of key board practice. Both of these extremes should be avoided.

In the case where the duties are divided, the exact manner in which the responsibilities should be shared depends entirely upon local and personal considerations. In one church, which we have in mind, there is an efficient professional organist and an amateur voluntary choirmaster. Here the latter consults the former in the selection of music, and even discusses points in its rendering, not only in private, but also before the choir members. The arrangement works perfectly; mutual respect is felt, and, in short, both are men of good sense and are too practical to imagine the slights and discourtesies which some musical folks seem always to be diligently seeking. In another case, the organist is very young and inexperienced, though a first-rate player from a technical point of view. Here, rightly the choirmaster takes the lead, and the organist is merely his accompanist and in some sense his pupil. But even in this case success is gained through the good judgment of the choirmaster, on the one hand, in never addressing his younger colleague hastily and in a mere fault finding spirit, and before others, and through the modesty and good temper of the organist, who is always ready to receive a suggestion in the friendly spirit in which it is offered. In the third case, where a very elaborate service is maintained, the offices are held by distinguished musicians of equal professional standing, and there is plenty of work for both, and here again things go smoothly. Numerous other examples might

be cited, but the moral to be read from all of them and from many others, less happy, is that the personal equation is the vital thing in all such instances of shared work and authority. Good-tempered people get along well with each other under the most anomalous of conditions, to all seeming. Cantankerous folks will never get along under the most heavenly constitutions and laws. About five years ago there was a lawsuit between a cathedral precentor and his organist, which illustrates the point in a lurid manner. The judge, in the course of summing up, expressed the opinion that it is desirable that the relations between officials who are thus placed should be clearly defined. Nevertheless, he continued, as long as human nature is what it is, it will be difficult for two officers, of whom neither is the absolute superior of the other, to work together in entire harmony unless they will each exercise a good deal of forbearance. "If the organist would try to avoid resenting every interference with what, rightly or wrongly, he looks upon as his own special department, and if the precentor would treat the organist more as a co-operator than a subordinate, the difficulties of the dean and chapter would be materially lessened, and the beauty of the service would be heightened." If, for the precentor we read choirmaster, and for dean and chapter we read minister and church officials, this excellent advice will exactly fit the case of the ordinary church. An important consideration to be remembered is that there is something more than professional pride to be studied in church work. It is of more consequence that we should dwell together in unity than that we should on all occasions stand up for our undoubted rights; it is better to be "put upon" than to raise a choir strike, or even promote a faction feeling. As a secular journal put it, in criticising the cathedral case mentioned above: "Sensible men can not think much of a church establishment which allows eminent Q. C.'s to be briefed concerning such clotted nonsense." The expense of one side alone came to £500, and much amusement was created when it was noticed that the anthem on the morning of the trial happened to be "How Dear are Thy Counsels."



ELEVATION.

Full Swell.
Bourdon coup.to Sw.

15524-5

110
116
117
118

E.L. ASHFORD.

Moderato.

Ped.

cresc.

dim.

p

Man.

cresc.

f

dim.

rall.

AVE VERUM.

Sw. Soft 8.
Ped. Bourdon coup to Sw.

L. T. DARNALL.

Adagio.

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo is marked 'Adagio'. The score begins with a series of chords and moving lines in both hands. The first system spans 8 measures. The second system spans 8 measures. The third system spans 8 measures. The fourth system spans 8 measures and concludes with a final cadence. The notation includes various note values, rests, and dynamic markings consistent with the 'Sw. Soft 8.' instruction.

LARGO.

5

C. W. CORFE.

Largo.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Largo'. The first system begins with a treble clef and a key signature of two sharps. The music consists of dense chordal textures and melodic fragments in both hands. The second system continues this texture, with some notes marked with a '7' (seventh). The third system shows a change in the bass line, with notes marked with a 'b' (flat). The fourth system concludes the piece with a final cadence in the right hand and a whole note in the left hand.

IDYLL.

Gt. melodia.
Sw. Salicional and Gemshorn
coupled to Gt.
Ped. soft 16 coupled to Sw.

D'ANVERGNE BARNARD.

Allegretto.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes. A bracket labeled 'Gt.' spans the first few measures of both staves.

The second system of musical notation continues the piece. It features a 'rit.' (ritardando) marking above the treble staff. The melodic line continues with similar rhythmic patterns, and the bass staff provides accompaniment with chords and moving lines.

The third system of musical notation includes a 'Draw Stopped Dia.' marking above the treble staff. The melodic line concludes with a final note, and the bass staff continues with accompaniment. A bracket labeled 'Sw.' is positioned at the end of the system, indicating the start of the next section.

The fourth system of musical notation shows the continuation of the accompaniment in the bass staff, featuring chords and moving lines. The treble staff has rests, indicating that the melodic line is not present in this section.

Gt. *a tempo*

tr. tr.

This system contains the first six measures of the piece. The guitar part (top staff) features a melodic line with slurs and ties. The piano accompaniment (bottom staff) consists of chords and single notes. The tempo is marked *a tempo*.

rall.

a tempo

This system contains measures 7 through 12. The tempo changes to *rall.* at the beginning and returns to *a tempo* in the middle. The guitar part continues with its melodic line, and the piano accompaniment provides harmonic support.

rall.

a tempo

This system contains measures 13 through 18. The tempo changes to *rall.* and then back to *a tempo*. The guitar part features a series of slurred eighth notes, and the piano accompaniment includes some tremolos.

rall.

This system contains the final six measures of the piece (measures 19-24). The tempo is marked *rall.* The guitar part concludes with a final melodic phrase, and the piano accompaniment ends with sustained chords.

COMMUNION IN A FLAT.

{ Sw. Clarabella.
{ Ped. Bourdon.

G. E. NEWELL.

Andante.

p

Add Flute

mf

p

Flute off.

rall. *pp* *dim.*

PRELUDE.

Sw. Soft 8 ft. stops.
 Ped. soft 16 coupled to Sw.

SCHUMANN.
 Arranged by E. L. A.

Andante.

Ped.

rit *a tempo*

rall.

POSTLUDE.

HUMPHREY F. STARK.

Gt. Full without Trumpet.
 Sw. Full.
 Ped. Op. Diapason.
 Gt. to Ped

Allegro.

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the piano introduction with a forte (*ff*) dynamic and a pedal instruction. The second system continues the piano part with a mezzo-forte (*mf*) dynamic. The third system features a guitar part with a mezzo-forte (*mf*) dynamic and a 'Man.' (Mando) instruction. The fourth system concludes with a 'sempre legato' instruction. The score is in 4/4 time and includes various musical notations such as chords, arpeggios, and melodic lines.

The first system of music features a treble and bass clef. The treble clef part begins with a melodic line of eighth and sixteenth notes, including a triplet of eighth notes. The bass clef part provides a rhythmic accompaniment with eighth notes and some chords.

The second system continues the piece. The treble clef part shows a shift towards more sustained notes and chords, with some slurs. The bass clef part continues with a steady eighth-note accompaniment.

The third system shows further development of the melody in the treble clef, with some notes marked with accents. The bass clef part features more complex chordal textures and some rests.

The final system on the page concludes the piece. The treble clef part ends with a series of chords and a final note. The bass clef part provides a solid harmonic foundation, ending with a few sustained notes.

SPRING SONG.

Gt. Diapasons and Principal.
Sw. Full without Reeds.
Ped. Bourdon coup to Sw.

CHARLES J. FROST.

Allegretto.

The musical score is written for piano and guitar. It consists of four systems of music. The first system includes a guitar part (Gt.) and piano markings for *Man.*, *Ped.*, and *Man.*. The second system features piano markings for *Ped.*, *Ped.*, and *Sw. mf*. The third system includes markings for *cresc.*, *dim.*, *cresc.*, and *Man.*. The fourth system includes markings for *dim.*, *Gt. f*, *Ped.*, and *Ped.*. The score is in 3/4 time and features a variety of musical notations including slurs, ties, and dynamic markings.

The first system of musical notation consists of two staves, a treble staff on top and a bass staff on the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

The second system of musical notation continues the piece. It features a treble staff and a bass staff. In the middle of the system, there is a dynamic marking *Sw.* (Sforzando) in the bass staff, indicated by a bracket. Below the bass staff, the word *Fine.* is written. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a treble staff and a bass staff. A dynamic marking *p* (piano) is present in the bass staff. The system concludes with a double bar line.

The fourth system of musical notation is the final system on the page. It features a treble staff and a bass staff. The system concludes with a double bar line.

ANDANTE IN F.

W. A. HALL.

Full Sw.
Ped. Bourdon.

Sw. closed.

The musical score is presented in four systems, each containing a treble and bass staff. The first system begins with a piano (*p*) dynamic marking and the instruction "Sw. closed." The music is in F major and 3/4 time. The melody in the treble staff is characterized by a slow, flowing line with frequent use of slurs and ties. The bass staff provides a steady accompaniment with a mix of quarter and eighth notes. The second system continues the melodic development in the treble staff, while the bass staff maintains its rhythmic foundation. The third system shows further melodic progression, with some chromaticism in the treble line. The fourth system concludes the piece with a final melodic flourish in the treble and a sustained bass accompaniment.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with a long slur and a bass line with chords and a few moving notes.

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

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

Fourth system of musical notation, concluding the page. It includes a *rall.* (rallentando) marking in the bass staff and ends with a double bar line.

EASTER VOLUNTARY.

E. L. A.

Gt. Full to 15th.
 Sw. Full coupled to Gt.
 Ped. Bourdon and Op. Dia.
 Pedal couplers

The musical score consists of four systems of music. The first system shows the piano and guitar parts with a 'Gt.' label and a 'Ped.' instruction. The second system includes 'Ped.' and 'Man.' (Mancini) instructions. The third system features a 'Ped.' instruction. The fourth system includes 'Ped.', 'Sw.', and 'Gt. to ped off.' instructions, along with triplet markings (3) in the piano part.

I

Musical notation for the first system, measures 1-4. The right hand features eighth-note patterns with triplets. The left hand plays chords with a crescendo hairpin.

Musical notation for the second system, measures 5-8. The right hand continues with eighth-note patterns. The left hand has chords and a guitar part labeled "Gt."

Ben marcato.

Musical notation for the third system, measures 9-12. The right hand has eighth-note patterns with triplets. The left hand has chords and a guitar part labeled "Gt. to Ped."

cresc. poco a poco.

I

Musical notation for the fourth system, measures 13-16. The right hand has eighth-note patterns. The left hand has chords and a guitar part labeled "Man."

ff.

Musical notation for the first system, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various rhythmic values and accidentals. A 'Ped.' instruction is present below the bass staff.

Musical notation for the second system, featuring a treble and bass staff. The notation continues with complex rhythmic patterns and chordal structures.

Musical notation for the third system, featuring a treble and bass staff. The notation includes various rhythmic values and accidentals.

Musical notation for the fourth system, featuring a treble and bass staff. The notation includes various rhythmic values and accidentals. A 'Sw.' instruction is present above the bass staff, and a 'Gt.' instruction is present above the treble staff. A 'Gt to ped off.' instruction is present below the bass staff.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a harmonic accompaniment. Performance instructions include "Ped." at the beginning, "Sw." (Swell) with an arrow pointing to a note, and "Gt." (Guitar) with an arrow pointing to a note.

Musical notation for the second system. The treble staff continues the melodic line with triplets. The bass staff features a steady accompaniment. Performance instructions include "Sw." (Swell) with a bracket, "Draw Gt. to ped." (Draw Guitar to pedal) with a bracket, and "Gt. cresc." (Guitar crescendo) with a bracket.

Musical notation for the third system. The treble staff has a more complex melodic line with triplets. The bass staff has a rhythmic accompaniment. A "Ped." (Pedal) instruction is present at the beginning of the system.

Musical notation for the fourth system. The treble staff features a melodic line with slurs. The bass staff has a rhythmic accompaniment. Performance instructions include "Man." (Mancera) at the beginning, "Ped." (Pedal) in the middle, and "Doppio." (Doppio) at the end.

20 { Fugara.
Sw. Salicional.
Lieblich Gedacht Bass.
Gt. Dulciana.
Gamba.

NOW THE DAY IS OVER.

CHARLES M. DAVIS.

Adagio.
Tremolo.
Organ uncoupled & Sw. closed.

Sw. Oboe. Lieblich & Tremolo. Gt. Melodia & Dul.
rall. e dim. Organs uncoupled, Gt. Op Diap. Sw. Oboe alone.

Sw. both hands. *rit.* Sw. 8 ft.

cresc. *dim.* Full Sw. *rall.* Reduce Sw. to 8 ft. without Oboe. *rit.*

Andante.

Sw. Salicional, St. Diap. & Lieblich Bass.

Sw. both hands. Now the day is o - ver Night is drawing nigh Shadows of the

Senza Ped.

Sw. Op. Diap. Sal Fugara, Flute, Harmonium, and Lieblich. Organs uncoupled.

St. Diap. in. *ppp*

eve - ning Steal a - cross the sky

Gt. Op. Diap. alone.

Reduce Sw. to Salicional, St. Diap. Lieb Bass.

rit *f*

Gt. to melodia & dulciana.

Piu mosso.

Gt. 8 ft.

Sw. both hands.

Reduce to 8 alone.

piu lento e piano.

Full Sw. To full Sw. close Sw.

Moderate.

Open Sw. gradually.

cresc. - *cen* - *do* *et* - *an* *i*

Full Sw. Sw. to Gt.

Draw Gt. Op. Diap. Add Gt. Octave & 15th. *rit. e dim.*

ma *to* *Gt. Op Diap in.* *15th and Octave in.*

Full Sw. both hands. Close Sw. gradually. *rit. e marcato basso.* *a tempo* Organs uncoupled.

Sw 8! Gt. Op. Diap. alone.

*Solo Gt. Gamba.

rit.

Sw. closed.
L.H. Sw. Salicional & St. Diap.
Lieblich Bass.

Sw. to Ped.

pp Gt. Dul alone.

ppp Sw. Aeoline both hands.

rit.

rit. e dim.

Sw. alone & Lieb Bass.

pp

Sw. to Ped.

* The L.H. part should be subdued so as to make the solo prominent: In some organs the Gamba is softer in quality than in others, registration according to power of solo stop.

GAVOTTE.

Gt. Melodia Gamba Flute and Principal.
Sw. Soft 8.
Ped. Bourdon coup.to Sw.

J. HORSPPOOL.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a piano accompaniment with a 'Sw' (Swell) marking. The second system continues the piano accompaniment. The third system introduces the instrumental parts with the instruction 'add Flute and Cornet.' and features a melodic line with various ornaments and slurs. The fourth system concludes the piece with a final cadence.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with chords and single notes. A bracket labeled "Gt." spans the first few measures of the bass line.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bracket labeled "Sw." over a section of notes. Below the bass line, the text "Man." is centered.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a bracket labeled "Gt." over a section of notes. Below the bass line, the text "Ped." is centered.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and single notes.

Sw.

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking 'Sw.' is present in the first measure.

Full Sw.

The second system continues the musical piece. The treble staff shows a continuation of the melodic theme. A dynamic marking 'Full Sw.' is placed in the second measure. The bass staff maintains its accompaniment.

The third system of music shows further development of the melodic and harmonic material. The treble staff has a more active line with frequent sixteenth-note passages. The bass staff continues with a steady accompaniment.

The final system on the page concludes the musical passage. It features similar melodic and harmonic patterns to the previous systems, ending with a final cadence in the treble staff.

SHEPHERD'S SUNDAY MORNING.

27

{Gt. Doppie Flute.
{Sw. soft 8' and 4'.
{Ped. Bourdon.

E. L. A.

The musical score is written for a grand piano and includes a guitar part. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a guitar line. The key signature is two sharps (D major) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system features a piano (p.) dynamic and a 'Sw.' (Sostenuto) marking. The second system includes a 'Gt.' (Guitar) marking and a 'Piu animato.' instruction. The third system continues the piano accompaniment. The fourth system concludes with a 'pp' (pianissimo) dynamic and a 'Sw' marking.

Poco a poco rit. close Doppie Flute & Draw Gamba. *a tempo*
Sw.

Sw.
Gt.

First system of a piano score. The right hand features a series of chords and eighth-note patterns. The left hand has a melodic line with some rests. Dynamics include *p.* and *#p.*

Second system of a piano score. The right hand has a melodic line with a *Sw.* (Sforzando) marking and a *pp* (pianissimo) dynamic. The left hand continues with a melodic line.

Third system of a piano score. The right hand has a melodic line with a *Poco a poco rall.* (Poco a poco rittardando) instruction. The left hand has a simple accompaniment. The system ends with a double bar line and a key signature change to three sharps.

Add Oboe and Flageolet.

Fourth system of a piano score. The right hand has a melodic line with a *Sw. both hands.* (Sforzando both hands) instruction. The left hand has a simple accompaniment. The system ends with a double bar line and a key signature change to three sharps.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music is written for piano. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, and a long slur over the final two measures. The second staff (bass clef) contains a bass line with chords and single notes. Dynamics include *p.* (piano) in the first and third measures.

Second system of musical notation, measures 5-8. The key signature remains two sharps. The first staff (treble clef) features a melodic line with a slur over measures 5-6 and a *Sw.* (Sforzando) marking in measure 7. The second staff (bass clef) features a dense chordal accompaniment. A *Gt. Dopplo flute.* (Great Double Flute) marking is present in measure 7. Dynamics include *sf* (sforzando) in measure 5.

Third system of musical notation, measures 9-12. The key signature remains two sharps. The first staff (treble clef) contains a melodic line with a slur over measures 9-10 and a *Sw.* marking in measure 11. The second staff (bass clef) contains a chordal accompaniment. A *Poco a poco rit.* (Poco a poco ritardando) marking is present in measure 12.

Fourth system of musical notation, measures 13-16. The key signature remains two sharps. The first staff (treble clef) contains a melodic line with a slur over measures 13-14 and a *Sw.* marking in measure 15. The second staff (bass clef) contains a chordal accompaniment with a *Sw.* marking in measure 15. The system concludes with a double bar line.

"ST OLAVES."

Dr. Orlando A. Mansfield.

{ Sw. Full with Reeds.
 Gt. Diaps. coup. to Sw.
 Ch. Soft 8 ft and 4 ft.(or Gt soft 8 ft.)
 Ped. 16 ft. & 8 ft.coup.to Gt.

Man. Moderato. Gt.

Ped.

rit. Ch.

Reduce Sw. to Oboe
Ped. soft 16 ft.coup.to Sw.

Sw. Ch.

* St. Olaves, composed by R. Hudson, Mus. Bac.(1732= 1815) vicar choral of St. Paul's Cathedral, and Gentleman of the Chapel Royal, London.

English Copyright secured.

Copyright, 1902, by The Lorenz Publishing Co.

Sw. Sw.to Oboe. Gt. 8 ft.

This system contains the first system of music, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex chordal textures and melodic lines. A dynamic marking 'Sw.' is present in the middle staff, and 'Sw.to Oboe.' is written above the top staff. 'Gt. 8 ft.' is written above the middle staff.

This system contains the second system of music, consisting of three staves. The notation continues with intricate harmonic and melodic development across the staves.

This system contains the third system of music, consisting of three staves. The music concludes with sustained chords and melodic fragments.

Gt.

Gt. Diaps.coup.
to Full Swell.

The first system of music consists of three staves. The top staff is for guitar, indicated by the 'Gt.' label. The middle and bottom staves are for piano accompaniment. The music is in a key with one flat (B-flat) and a 3/4 time signature. The guitar part features a melodic line with some grace notes and a final flourish. The piano accompaniment provides a harmonic and rhythmic foundation with chords and moving lines in both hands.

tr

Full to 15. th.

The second system continues the musical piece. It features three staves. The top staff is for guitar, with a trill-like ornamentation indicated by the 'tr' marking. The middle and bottom staves are for piano accompaniment. The piano part has a more active bass line in the lower register. The guitar part continues its melodic development, ending with a flourish. The piano accompaniment supports the guitar with chords and rhythmic patterns.

The third system of music consists of three staves. The top staff is for guitar, showing a melodic line with various ornaments and a final flourish. The middle and bottom staves are for piano accompaniment. The piano part features a steady bass line with chords and moving lines in both hands, providing a solid accompaniment for the guitar.

First system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns. The instruction "Add Pedal Reed." is written in the middle of the system. The instruction "Slargando." appears at the end of the system.

Third system of musical notation, consisting of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music continues with complex rhythmic patterns. The instruction "Tuba." is written in the middle of the system. The instruction "rit." appears at the end of the system.

THE AMERICAN BOOK OF VOLUNTARIES. LONG DESIRED. OFTEN CALLED FOR.

ASHFORD'S HYMN VOLUNTARIES

FOR PIPE AND REED ORGANS.

With a thorough knowledge of harmony and counterpoint, and with a fertile and tasteful mastery of their resources, this writer, by her charm, her freshness, her churchliness, her practical sense of fitness, her experienced recognition of the limitations of actual church service, has won a unique place in the hearts of cultivated organists everywhere. In "Hymn Voluntaries" all these characteristics are found at their best. In the first place, the themes will appeal to our American congregations. These hymn-tunes are suggestive of religious life and work, and are associated with the tenderest and most solemn experiences. Then the freshness and variety of the treatment will attract and charm. Nothing quite so scholarly, so fertile, so delightful, has ever been attempted, and this series stands alone in American music. We give herewith the titles of these transcriptions for the church organ, and we believe the list will convince every organist that he needs to add this volume to his stock of voluntary books.

LIST OF HYMNS TRANSCRIBED.

Abide with Me.	Jerusalem, the Golden.	Refuge. (Jesus, Lover of My Soul.)
Asleep in Jesus. (Funeral.)	Joy to the World. (Christmas.)	Rock of Ages.
Avison. (Christmas.)	Just as I Am.	Softly Now the Light of Day. (Seymour.)
Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
I Love to Tell the Story.	Onward, Christian Soldiers.	
I'm a Pilgrim.	Pass Me not.	

Printed on fine paper from engraved plates, and bound strongly and in flexible cloth that can be rolled.

PRICE, \$1.00, POST-PAID.

SHEET MUSIC.—Sacred.

E. L. Ashford.	ASHAMED OF JESUS. Duet for soprano or tenor and alto	.60
NEARER MY HOME. Solo for medium voice (c sharp to F)		.50
JESUS, LOVER OF MY SOUL. Solo for high voice		.40
JUST AS I AM. Solo for low voice		.40
CROSSING THE BAR. Duet for tenor (G sharp to E flat) and alto (a to B flat)		.50
THE KING OF LOVE. Trio, with solos for soprano, tenor and baritone		.60
RESIGNATION. Solo for low voice (a to D)		.60
DEAR REFUGE OF MY WEARY SOUL. Solo for low voice (b flat to E flat)		.60
THY WILL BE DONE. Solo for high voice (E to g)		.60
HEAR US, LORD. Two editions; for high and low voice		.75
I'M A PILGRIM. Two editions; for high and low voice		.75
LEAD ME ARIGHT. Two editions; for high and low voice		.75
W. J. Baltzell.		
THE RETURN. Solo for high voice		.60
Arthur Berridge.		
A SACRED SONG CYCLE. For solos for medium voice.		
HOME FOR MERCY, SWEET CANAAN, DO WHAT THOU WILT, MY BROTHER'S KEEPER		.70
W. L. Blumenschein.		
THE LORD IS IN HIS PLACE. Duet for tenor (F to g) and bass (G to d)		.50
BLESSED ARE THE UNDEFILED IN HEART. Duet for soprano and alto		.40
Andrew J. Boex.		
I CANNOT FIND THE STARS TO-NIGHT. Two editions; for high and low voice		.50
THE MIGHTY KING. Two editions; high voice (d to G) low (c to F)		.50
Herbert Botting.		
GOD IS OUR HOPE. Solo for low voice (a to D)		.60
RISE UP, MY LOVE. Solo for high voice (d to G)		.50
H. P. Danks.		
I WOULD NOT LIVE ALWAY. Solo for high voice and quartet		.60
MY SAVIOR THOU. Solo for high voice (d to F)		.50
MY SAVIOR. Solo for high voice		.35
WHY SO FAR FROM THEE. Solo for high voice and quartet		.35
Chas. M. Davis.		
LONGING. Solo for high voice (D to g)		.50
BLISSFUL NAME. Duet for soprano and alto		.50
WEARY OF EARTH. Duet for soprano (d to g) and alto (a to D)		.50
Caryl Florio.	FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g)	.40
Chas. H. Gabriel.	JUST AS I AM. Duet for tenor and soprano	.40
THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts		.60
W. W. Gilchrist.	INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F)	.50
N. K. Griggs.	HASTE TO THE MOUNT OF THE LORD. Solo for low voice	.30
THE COMING OF HIS FEET. Quartet and full chorus		.30
J. Wesley Hughes.	ROCK OF MY REFUGE. Solo for high voice (d to g)	.50
LOVE'S ASSURANCE. Duet for soprano (E flat to g flat) and baritone (b flat to E flat)		.60
Karl W. Kern.	SABBATH BELLS ARE CALLING. Duet for soprano and alto	.35
E. S. Lorenz.	IF HE SHOULD COME. Solo for medium voice (b to E)	.60
DAUGHTER OF ZION. Baritone solo (G to d)		.30
AT EVENTIDE. Solo for low voice (c to D)		.50
WHEN THE TIDE COMES IN. Solo for medium voice (d to F)		.50
WHEN I SURVEY THE WONDROUS CROSS. Solo for medium voice		.40
WITH A SHEPHERD'S CARE. Duet for soprano (d to F sharp) and tenor (C sharp to g)		.60
BEYOND LIFE'S EVENING STAR. Duet for soprano and tenor		.50
SINCE BABY BELLE WENT HOME. Solo for medium voice (d to F) and quartet. Suitable for funerals		.50
SHALL RUM OR RIGHTEOUSNESS RULE? Solo and quartet		.35
AS THE LIGHT OF THE MORNING. Missionary solo and quartet		.35
Mendelssohn.	EVER WITH THEE. Solo, duet and quartet	.35
Arthur W. Nelson.	I STRETCH MY HANDS TO THEE. Solo for high voice (d to g)	.50
J. A. Parks.	WHEN SHADOWS GATHER. Solo for low voice	.40

H. W. Porter.	I WILL GIVE YOU REST. Duet for soprano (E to F) and alto (g to C)	.50
P. A. Schnecker.	APPROACH THE MERCY SEAT. Solo for high voice (E to a)	.40
Franz Schubert.	WHILE THEE I SEEK. Duet for soprano and alto	.60
HE LEADS ARIGHT.	Solo for low voice	.35
W. F. Sudds.	I LOVE TO TELL THE STORY. Solo for low voice and quartet	.40
J. P. Vance.	LEAD, KINDLY LIGHT. Solo for high voice (c to g)	.40
	ONE DAY NEARER HOME. Solo for high voice	.50

SECULAR.

N. K. Griggs.	THE COWBOY. Solo	.30
	VESPER CRADLESONG. Solo	.30
	BELLS O' THE BONNIE BLUE. Solo and quartet	.35
J. A. Parks.	MAMMY'S HUSH 'A' BY. Solo and quartet	.40
J. P. Vance.	BLIND MAN'S BUFF. Solo	.50
	THE OLD FARM BELL. Solo	.60
	THE BUGLE SONG. Baritone solo and cornet obligato	.50

Half off from list prices on above to Choir Leaders, Organists, and Music Teachers.

AN IMMENSE SUCCESS. THE ORGANIST. A Bi-Monthly Journal Devoted to the Organ.

Edited by E. L. Ashford. Assisted by E. S. Lorenz.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up to date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes, indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

Subscription Price: \$1.50 per year. Single numbers, 35c. per copy. Four successive numbers \$1.00. No free samples sent.

We will send a copy for examination, to be returned unsoiled in original packing tube post-paid, if not accepted, and subscription not sent within thirty days.

A FINE SERIES OF ORGAN VOLUNTARY BOOKS.

The Organ Treasury No. 3. The Organ Treasury No. 1. The Organ Treasury No. 2. Ashford's Organ Voluntaries No. 2. Ashford's Organ Voluntaries No. 1.

The following points characterize these organ books, and we believe they will appeal to intelligent organists everywhere, whether they play a Reed or a Pipe Organ.

1. The music is the most attractive issued in Europe and America.
2. It is selected from the standpoint of actual use in church service.
3. These books contain the original compositions of E. L. Ashford, without question the most prominent and successful writer of practical and attractive organ music in America.
4. They contain her series of organ transcriptions of favorite church tunes, which have been so enthusiastically received by organists all over the country, and which make ideal American Organ Voluntaries.
5. These books are most carefully edited, with suggested registration that must prove helpful.
6. They are printed from engraved plates on good paper, and very strongly, flexibly and beautifully bound in cloth and leather.
7. The prices are very low, so low that they are net—i. e., not subject to discount.

122 pages, oblong shape, full sheet-music size. Price, \$2.00, post-paid.

NEW YORK.

THE LORENZ PUBLISHING CO.,
DAYTON, OHIO

CHICAGO.

Anthem Treasures.

A Collection of Easy Anthems and Simple Choir Pieces
Carefully Selected by E. S. LORENZ from the
Writings of Thirty Popular Composers.

Our editor has gone over our vast resources, and with the greatest care has selected the choicest easy numbers we control. The needs of the untrained choir, just beginning its work, has been steadily kept in mind. Our editor has made a book whose music is not only easy, but attractive and beautiful. It contains 224 pages, is nicely printed and strongly bound.

Price, 75 cents per copy, post-paid; \$7.50 per dozen by express, charges not prepaid.

A Single Sample Copy will be sent post-paid for 40 cents. More must be paid for at regular rates.

The Harp of David.

Edited by DR. J. B. HERBERT,

Assisted by the Foremost Writers of the Country.

This collection of Psalm anthems excels all previous books of like character in the following important particulars:

1. It contains a large number of fresh anthems from the pen of Dr. Herbert, one of the strongest and most original anthem writers in the country.

2. This book contains a larger variety of authorship than any Psalm anthem book ever issued.

3. The book is planned to meet the actual specific needs of church choirs. There is no padding. Every piece counts.

This Psalm anthem book contains 192 pages, large octavo size, with good type. It is well printed and substantially bound. Price, 75 cents per copy, post-paid; \$7.50 per doz. by express.

Regal Anthems.

Edited by E. L. ASHFORD. 224 Pages. 22 Authors. 56 Numbers.

Mrs. Ashford's many admirers will be delighted to secure a book expressing her exquisite taste and practical sense of the actual needs of American Church Choirs. Mrs. Ashford herself is represented by a large number of her choicest compositions—about one-fourth of the book—but is assisted by a corps of the most popular writers in the world. The prices are low. 75 cents per copy, post-paid; \$7.50 per dozen, express charges unpaid. These prices are net, the usual discount to choirs having already been made.

Ashford's Anthems.

A Collection of New Anthems Composed and Edited
by E. L. ASHFORD.

Mrs. Ashford's book was prepared of entirely new music from her own pen and that of others. Here she is found at her very best, and those who admire and enjoy her music—and who does not?—will miss a great treat if this brilliant collection is not added to the choir's resources. Price, 50 cents per copy, post-paid; \$5.00 per dozen by express, charges not paid.

Special Offer: A single sample copy of each of the three preceding anthem books sent, post-paid, for \$1.25. Subsequent orders must be paid for at regular rates.

OTHER ANTHEM BOOKS.

The Anthem King. The Young People's Choir.
The Anthem Prize. The Gloria.

60 cents per copy, post-paid; \$6.00 per dozen by express, not prepaid.

WHICH WILL WIN?

A Friendly Contest Between the Blue and the White.

BOTH ARE GAINING IN CIRCULATION!

"THE BLUE."

THE CHOIR LEADER.

Edited by E. S. LORENZ.

E. L. ASHFORD and P. A. SCHNECKER, Associate Editors.

This Journal started seven years ago, with no circulation and with an easy grade of music. It now has a larger circulation than any like journal in the world published by others, and its music has risen to a high grade, that the most artistic musicians can sing and hear with pleasure. In educational value it has had no peer, for hundreds of choirs have gone up in elevation of taste and in executive ability with it. The style is artistic, but the grade of difficulty is always practicable for volunteer choirs of some training. The authors are of the highest standing and furnish their best compositions. We accept nothing less. The church year finds constant recognition, while occasional subjects—such as Evening, Temperance, Missionary, Funeral—are supplied. Every want of the choir that can be foreseen is met. The Choir Leader is indispensable to the running of a high grade chorus choir.

"THE WHITE."

THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

WHY OUR SUBSCRIBERS ARE ENTHUSIASTIC.

1. VALUE.

"The journal is a welcome periodical in our midst; it is the best we have ever been able to select." JACOB E. REINOEHL, Pa.

"We have been using your publications for five years, both the Leader and Herald, and would now be very unwilling to return to the old-time music as found in anthem books." F. H. BROADFIELD, N. Y.

2. FRESHNESS OF MUSIC.

"We appreciate it [The Choir Leader] for the inspiration it gives us in the freshness of its music." W. S. CROUSE, Ind.

"The music [of the Herald] is fresh and new every month, and we need never give our audiences anything "stale." REV. J. G. MILLER, Ohio.

3. MUSIC FOR SPECIAL OCCASIONS.

"When Christmas, Easter, and other special seasons come around we find our music ready for us [in the Herald], and exactly adapted to our needs." MISS BESSIE B. HILL, Ind.

"Then the music for special occasions, such as Easter, Christmas, etc., is a very important item. This class of music comes early enough [in the Leader] so that it can be learned before having to render it, and we find in our case that we are always watching for the special music." F. D. VOGELGESANG, Ohio.

4. STANDING OF AUTHORS.

"It is specially pleasant to me to note the number of prominent writers who regularly contribute to The Choir Leader." C. F. BUCKMAN, Ill.

"Besides it [the music in The Choir Herald] is composed by the very best authors." CHOIR OF THE FIRST PRESBYTERIAN CHURCH, Remington, Ind.

5. DISCUSSIONS ON CHOIR-LEADING AND VOICE-PRODUCTION.

"The part that helps us most of all is the suggestions for the improvement of the voice, breathing, and the general work of the choir." D. C. LAWRENCE, Ohio.

"I can say that I take great delight in its editorials and notes on the music." GEO. A. CROSBY, Pa.

6. FORM—A MONTHLY.

"Comes with the charm of a new interest every month. I wouldn't have my choir have a bound anthem book." EDWARD H. KISTLER, Pa.

"The Choir Leader is just what we need; being fresh every month, it brings new inspiration and interest." J. F. BAUMEISTER, Ill.

7. EFFECT ON CHOIR.

"We subscribed for it when our choir of fifteen was in chaos, and your little Leader has brought order out of it." ROSCOE ALEXANDER, Ohio.

"There has been more interest in our church work, and especially in the choir, since we have been using the Herald." W. J. HYATT, Ohio.

8. COST.

"We take 20 copies, which cost us \$10.00 per annum [old price; at new price, \$13.00]. The same amount and quality of music could not be secured in any other form for a cent less than \$50.00." C. E. UHLER, Ill.

"Desire to state that you are at liberty to continue my subscription to The Choir Leader, no matter what the advance may be for each subscription." H. F. FABER, Pa.

PRICES OF THESE JOURNALS.

Single subscription, 90 cents each. In clubs of five to nine, 75 cents each. In clubs of ten and over, 65 cents each. Binders free to annual subscribers when cash is paid.

Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

THE LORENZ PUBLISHING COMPANY,
DAYTON, OHIO.

NEW YORK.

CHICAGO.