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THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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EDITED BY

E. L. Ashford,

Assisted by E. S. Lorenz

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	5. "The Lord is Our Refuge"..... <i>J. L. Battman</i>

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The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
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MAY, 1902.

EDITORIAL NOTES.

As might have been expected, Mrs. Ashford's Hymn Voluntaries have struck a responsive chord in the breast of many organists. This collection of American voluntaries based almost wholly on American tune is the high water mark of original American organ music. Of course, here and there there are fugitive pieces in sheet form that deserve to be mentioned in the same breath, but no where else is there a collection of purely American music that will compare with this volume, not only in attractiveness and beauty but also in scholarly resourcefulness. We imagine that most of our subscribers who have used the majority of the pieces from the pages of the "Organist" will prefer to secure the collection as more convenient for constant use. L.

We call special attention to the remarks of Sir John Stainer on the modern craze for singing hymn tunes too rapidly. Some leaders and organists seem to think their capacity as musicians is to be gauged by the rapidity with which they force congregations to sing such old tunes as "Old Hundredth," "Italian Hymn" and "Coronation," without regard to the impression of irreverence and flippancy such undignified and musically senseless speed must make upon an intelligent and susceptible hearer. Excessive speed as well as excessive tremolo, whether instrumental or vocal, is always a sign of a crude musician. L.

We wonder how many of our organists have introduced one or the other of our journals into their choirs. That three times as many choirs use our monthly choir issues regularly than all other like publications put together is surely a strong proof that they are well adapted to the needs of most choirs. We should be glad to send samples for inspection. L.

Members of our Music Purchasing Club who are getting advance copies of all our new sheet music at five cents per copy are extremely pleased with their bargain. While hundreds have joined the club, there is room for hundreds more. Send for circular of explanation. L.

PIANO PRACTICE AN ADVANTAGE TO THE ORGANIST.

How often one hears a good pianist say "I would like to play the organ, but fear it would ruin my piano touch;" and this is—to a certain degree—very true, for the keys of the organ, (requiring to be pressed down their full depth) will not admit of the delicate touch demanded for piano playing, and the pressure of the organ keys must have a tendency to dull the light, feathery touch so much to be desired upon the piano.

On the other hand, a reasonable amount of piano practice is very beneficial to the organist. It helps to overcome what is usually called the "legato style," but which is in reality, a lazy, slipshod habit of dragging one chord over into another until the voluntary, anthem, or tune ceases to have any musical sense, and winds its creeping, crawling way from the first note to the last in a manner most exasperating to an energetic listener.

Piano practice of the proper kind not only helps to correct this lazy habit, but is also very helpful in overcoming the technical difficulties so frequently found in modern organ music.

The up-to-date organ - with its electric action and numerous mechanical appliances—makes a class of music comparatively easy that was formerly considered impossible; music that requires not only careful registration and a free use of the pedals, but also genuine finger dexterity, consequently the technic of the piano,

viz.: lightness of hand and wrist, prove of the greatest value to the organist who desires to render successfully the organ music of the present day. Leaving out of the question the fact that it is much less trouble to do technical work upon the always convenient piano, it is still doubtful if the same amount of practice upon the organ would prove as useful in developing a clean, crisp organ touch.

Frequent choir rehearsals with piano accompaniment are beneficial to both singers and organist, and a choir thus trained is apt to sing with promptness and good attack. Far be it from our thoughts to suggest that singers are inclined to be lazy, but it must be admitted that they are fond of leaning upon the sustained chords of the organ, which like charity—"cover a multitude of sins"; so as before suggested the piano is useful in training the voices of the singers as well as the fingers of the organist. E. L. A.

NOTES ON ORGAN PLAYING.

In organ music of the thematic, orchestral, anti-phonical, and fugue styles there is much difficulty in making the motives and phrasing clear. In music of these classes there is always a motive of theme that is prominent and in whatever part this appears, it should be made distinctly evident to the listeners. When the organ is playing absolute legato in three or four parts, the ear only hears as melody the upper notes. If it is desired to make an inner part audible as melody, the usual legato style of playing does not suffice. In all cases the last note of a phrase or motive should be made somewhat staccato, and the first note, if it is on a piano, would be accented; but upon an organ the nearest approach to an accent is made by putting the key quickly down, and holding it an instant beyond its actual correct length. The fact that it so lingers serves to emphasize it. The unaccented notes can be made the very least staccato in music which is solemn or grand. But when the content of the piece is bright and brilliant, and when the motives appear in the inner parts, the unaccented notes of the motives should be made considerably staccato. Then the ear follows them readily, notwithstanding there are notes of higher pitch heard simultaneously with those of the melody. This is because the staccato notes demand the hearer's attention.

Amateur organists, and it may be said many professionals, do not make their phrasing sufficiently clear. Phrasing is to the musician what pauses and inflection of the voice are to the reader. It is well known that every phrase has a climax, and if the swell organ is in use, the swell should be gradually opened until the climax is reached, after which it should be slowly and gently closed to make the nuance as distinctly evident as was the climax. The reason of this is, after the music has increased to the point of climax, the tensity of expression needs to subside in order to give opportunity for the climaxing of the next phrase, and also to give emphasis to the feeling of repose that belongs to phrase-ending, and also, to prevent monotony.

If when playing, the performer will make each motive sing in his mind, with a distinct impression that he intensely realizes, he will naturally seek to give expression to his musical feelings on the organ, and the hints above given regarding phrasing and making the motives evident by staccato playing, are the mechanical parts of such expression. As one cannot give what is not possessed, or explain what he does not know, with the same truth it may be said, that we cannot make others feel what makes no impression upon ourselves.

One of the principal reasons for so much ineffective organ playing in church, is lack of sufficient private practice. Organists from their experience in choir accompaniment and frequent reading of music, generally become expert sight-readers, and this ability proves a great temptation to neglect careful practice in the real learning of pieces. The most perfect sight-readers, even if they possess the most extraordinary skill in playing, cannot produce a tithe of the effect through a sight-reading performance, that can be produced after a careful and extended study of the same piece. With such study alone, can the intrinsic excellence of a composition be mastered sufficiently to enable the performer to play it with an effective expression. Organists fall into a feeling that almost anything is good enough, as there is almost no one in the congregation who knows the difference; but this is a mistake. It would be a strange congregation that did not contain a few members sufficiently well informed about music and critical enough to know good from bad playing, and it is these few people of a cultivated taste

who are the leaders of public opinion in musical affairs. No organist will ever rise in his profession or attain eminence until he plays especially for those favored few who can appreciate the best there is in him; and even where there none who could appreciate his efforts, he should recognize that he is taking part in a divine service, and the place and occasion demand his best powers, and this means careful preparation, earnest thought, and a studied execution.

CHARLES W. LANDON.

FASHION IN HYMN TUNES.

England, in the latter part of the last century and the early part of this, was flooded with tunes of the most commonplace and weak type. Some of the tunes to which the noblest examples of last century hymns were originally sung are perfectly execrable—such as “Jesus, Lover of my Soul,” and “When I survey the wondrous Cross,” sung to the tune of “Tombstone.” Within the last forty years an entirely new school of hymn tunes has come into existence, the best exponents of which are Wesley, Monk, Dykes and later still Barnby, Elliot and Sullivan. If some of the modern tunes are too “tuney,” taken as a whole, it must at least be admitted that they are congruous with, and illustrative of, the words to which they are attached; and the blame which is often heaped on the composer of what are called weak and sentimental tunes must at least be shared by the author who produced the weak, sentimental words. But many of the best warm-hearted stanzas from the pens of our best modern authors actually need to be wedded to a sympathetic tune. I recall a curious illustration of this. In the original issue of “Hymns Ancient and Modern” (1861) Wm. Alexander’s lovely hymn, “The roseate hues of early dawn” was wedded to the tune known as the “Old 44th,” a really fine tune in itself. But though both words and music were admirable, taken separately, the combination of a sixteenth century tune with an essentially nineteenth century lyric was most incongruous; it was more than incongruous, it was almost funny, and of course a modern tune was attached to the hymn at the next revision (1875).

After many years of protest from musicians and amateurs whose words deserve respect, a vicious fashion is beginning to die out, though I fear but slowly. I refer to the fashion of singing hymns at an absurdly rapid pace. We must not, however, be too hard on those who started this fashion; it was, after all, but a natural reaction from the tedious drawl of Tate and Brady’s New Version, which was to be heard in most of our churches when I was a child. The slowness of old-fashioned Psalm singing can hardly be realized in these days, but it is still maintained in some parts of Germany and in Holland.

I took the metronomic mark by my watch of a Psalm tune I heard in a church in Rotterdam, and found that every note was held on for rather more than two seconds. It was a Psalm in eight-line stanzas, and I assure you I felt quite unable to trace the melody, and by the time the last line was finished, I had not the smallest conception what the first line of the tune was like. It will give you some idea of the contrast between this and the present so-called “hearty” singing, if I tell you that I have often heard Barnby’s beautiful tune to “When Morning Gilds the Skies” sung exactly *six* times as fast! The remedy for these two opposite absurdities is simple enough. It only requires a little sense of historical propriety on the part of clergy and musicians. Tunes composed in the sixteenth and early part of the seventeenth centuries, whatever their nationality, German, French or English, should be sung slowly; this would include German chorals, such as “Nun danket alle Gott,” “Ein feste Burg” and others; also Franco-Genevan tunes, such as “Old Hundredth,” “Commandments,” and early English Psalm tunes found in such collections as Daye, Este and Ravenscroft. The middle English tunes, such as “St. Anne,” “Rockingham,” “Hanover,” and others, should be sung a little faster but still only at a moderate pace. Quite modern tunes must of course follow the character of the words and the definite wishes of the composer. Such as Langran’s “Hark the Sound of Holy Voices,” Smart’s “Pilgrim of the Night,” or Dyke’s “Ten Thousand Times Ten Thousand,” should be sung at a brisk pace. Hymns of a penitential character and also those used during Holy Communion, should of course be rendered solemnly and slowly. Many of you will justly say that “musical instinct” should easily discover the proper *tempo*; true, but the instinct of true and just *tempi* is, strangely enough, a very rare gift. I have known many musicians of considerable power and taste to break down completely in the test of performing compositions at their proper pace.

SIR JOHN STAINER.

SHORT POSTLUDE.

Handwritten notes:
Op. 102
No. 2

1559-156

CHARLES VINCENT.

Gt. Full to 12th.
 Sw. Full, coupled to Gt.
 Ped. Op Diap.
 Sw. to Ped.

Allegretto.

The musical score is presented in four systems. The first system is a grand staff with a treble clef for the guitar and a bass clef for the piano. The tempo is marked 'Allegretto'. The dynamics include 'mp' (mezzo-piano) and 'ff' (fortissimo). The score features various musical notations such as chords, arpeggios, and melodic lines. The second system continues the piano accompaniment. The third system features a more active guitar melody. The fourth system concludes the piece with a final chord and a 'mp' dynamic marking.

The first system of music features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is placed in the bass staff towards the end of the system.

The second system continues the musical piece. The treble staff has a more active melodic line with frequent sixteenth-note patterns. The bass staff consists of chords and a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

The third system shows a change in dynamics with a marking of *mp* (mezzo-piano) in the bass staff. The treble staff features a melodic line with a prominent slur over several measures. The bass staff continues with a similar accompaniment style.

The fourth system concludes the page with a dynamic marking of *f* (forte) in the bass staff. The treble staff has a melodic line with a final flourish, while the bass staff provides a strong harmonic foundation with chords and eighth notes.

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 eighth notes and rests.

Second system of musical notation. The treble clef staff features a melodic line with a *ff* dynamic marking and a slur over several notes. The bass clef staff contains a bass line with eighth notes and rests.

Third system of musical notation. The treble clef staff contains a chordal texture with a *dim. e rall.* marking. The bass clef staff contains a bass line with eighth notes and rests.

Fourth system of musical notation. The treble clef staff features a melodic line with a slur and a fermata. The bass clef staff contains a bass line with eighth notes and rests.

S^w Salicional, Stopped Diap.
and Gemshorn.
Ped. Bourdon.

ANDANTE CON MOTO.

E. L. ASHFORD.

Slightly staccato.

Man.

Add Op. Diap.

mf *p* *mf* *p*

Add Oboe.

cresc. *poco a poco.*

dim.

First system of a musical score in G major. The right hand plays a series of chords and dyads, while the left hand plays a rhythmic accompaniment. A dynamic marking of *p* (piano) is present. A 'Man.' (Mancini) marking is located below the left hand staff.

Diapasons off. Draw Bourdon and Piccolo.

Second system of the musical score. It includes dynamic markings of *molto*, *rit* (ritardando), and *atempo* (ad libitum). Pedal markings 'Ped.' and 'Man.' are present below the left hand staff.

Third system of the musical score. It features a dynamic marking of *f* (forte) and a 'Man.' marking below the left hand staff.

Fourth system of the musical score. It includes dynamic markings of *dim.* (diminuendo) and *morendo.* (morendo). A 'Ped.' marking is present below the left hand staff.

PASTORALE.

Gt. Melodia or Stopped Diap.
Sw. Salicional or Violina.
Ped. Gt. coupled to Ped.

J. HORSPPOOL.

Andante.

Echo. Echo. Echo. Echo.

Gt. Sw. pp Gt. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw.

poco rit

Man. Ped. Man.

BELL PRELUDE.

HENRY PURCELL.

Andante. ♩ = 69.

mf

poco rit.

The musical score is written for a grand staff (treble and bass clefs). It begins with a common time signature (C) and a tempo marking of 'Andante' with a quarter note equal to 69 beats per minute. The dynamic marking 'mf' (mezzo-forte) is indicated. The score consists of four systems of music. The first system shows the initial chords and a flowing bass line. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a 'poco rit.' (poco ritardando) marking and ends with a double bar line and a repeat sign.

A LITTLE FANCY.

{ Sw. Stopped Diap, Gemshorn and Flageolet.
Ped. Bourdon coup.to Sw.

C. W. PEARCE.

Andante.

con espress.

p

V

b2

p.

Musical score for the first system, featuring piano accompaniment. The score is written for two staves (treble and bass clef). The first staff begins with a dynamic marking of *mf* and includes two *cresc.* markings. The second staff begins with a dynamic marking of *f*. The music consists of chords and melodic lines in both hands.

PRELUDIUM.

JULIUS ANDRÉ.

{ Gt. Diapasons and Principal.
 Ped. 16' coup to Gt.

Poco Allegretto.

Musical score for the second system, featuring piano accompaniment. The score is written for two staves (treble and bass clef). The first staff begins with a dynamic marking of *Man.* and includes a *rit.* marking. The second staff begins with a dynamic marking of *Ped.*. The music consists of chords and melodic lines in both hands.

PRELUDE IN F.

Gt. Dulciana and Melodia.
Sw. Op. Diap. Gemshorn and Cornet.
Ped. Bourdon.

E. L. ASHFORD.

Moderato.

Gt.

Ped.

Sw. closed.

Man.

cresc. *poco a poco.* *poco.*

pp *rit.* *a tempo.*

f *Sw. closed.* *mf*

dim.

Ped.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a bass line with a slur over the first two measures. The word *cresc.* is written above the bass staff in the second measure. The word *dim. e rall.* is written above the treble staff in the fifth measure. The word *Ped.* is written below the bass staff in the first measure.

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. The word *a tempo.* is written above the treble staff in the first measure. The word *Gt.* is written to the left of the treble staff in the first measure. The word *Draw Oboe and Bourd.* is written above the treble staff in the eighth measure.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with chords. The word *Sw.* is written to the left of the bass staff in the first measure. The word *cresc.* is written above the bass staff in the second measure. The word *accel.* is written above the bass staff in the third measure. The word *a tempo* is written above the bass staff in the sixth measure. The word *dim.* is written above the bass staff in the seventh measure.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with chords. This system concludes the piece with a final cadence.

Gt. Stopped Diapasons.
Sw. Melodia and Violina.
Ped. Bourdon.

ANDANTE.

W. E. CLARE.

♩ = 60.

The musical score is divided into four systems, each with a grand staff (treble and bass clefs). The first system is marked with a tempo of ♩ = 60 and includes the instruction 'Gt.' in the treble staff and 'Man.' below the bass staff. The second system continues the piece. The third system is marked with a tempo of ♩ = 40 and includes the instruction 'Sw.' in the treble staff, 'Ped.' below the bass staff, and 'L. H.' in the middle of the system. The fourth system concludes the piece. The music is in the key of D major and 3/4 time, featuring a mix of chords and melodic lines with various articulations and dynamics.

Tempo I.

cresc.

Gt.

molto rit.

PRELUDE.

Gt. Diapasons.
Grave.

J. L. BATTMANN.

Ped.

Gt. Dulciana.
Sw. Oboe and Flute, coup, to Gt.
Ped. Bourdon coup, to Gt.

OPENING VOLUNTARY.

E. L. ASHFORD.

Andante

add Gt. Melodia.

Musical notation for the first system, featuring piano accompaniment and guitar-like textures. The system includes a treble clef staff with a key signature of two flats and a common time signature. The bass clef staff contains a melodic line with a 'Ped.' marking. A bracket labeled 'Gt.' spans the first few measures. A 'cresc.' marking is placed above the bass staff. The system concludes with the instruction 'add Gt. Melodia.'

Musical notation for the second system. The treble staff features a melodic line with an arrow pointing to the first measure. The bass staff continues the accompaniment. A 'Man.' marking is present below the bass staff. The system concludes with a key signature change to one flat, indicated by a sharp sign on the bass staff.

Musical notation for the third system, showing a melodic line in the treble staff and accompaniment in the bass staff.

Musical notation for the fourth system, including a 'Ped.' marking at the end.

rit.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, starting with a melodic line. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. The tempo marking *rit.* (ritardando) is placed above the first measure.

Sw. Full.
Ped. Bourdon.
Allegretto.

PRELUDE.

CH. RINCK.

p *L.H.* *f*

The second system continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *p* (piano) at the start, *L.H.* (Left Hand) in the middle, and *f* (forte) towards the end. The tempo is marked *Allegretto*.

The third system shows further development of the musical themes. The treble staff continues with flowing melodic lines, while the bass staff provides a steady accompaniment. The notation includes various note values and rests.

f

The fourth system concludes the prelude. It features a final melodic flourish in the treble staff and a strong accompaniment in the bass staff. A dynamic marking of *f* (forte) is present. The system ends with a double bar line.

Ped.

MEDITATION.

Gt. Melodia and Flute.
Sw. Stopped Diap. and Gemshorn, coup. to Gt.
Ped. Bourdon.

Andantino con espress.

ARTHUR W. MARCHANT.

The musical score is written for guitar and piano. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamic markings include *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *cresc.* (crescendo), and *molto sostenuto.* (very sustained). Specific performance instructions include *Sw.* (stopped diapason) and *Gt.* (guitar).

The score begins with a piano introduction marked *Sw. p*. The main melody is introduced in the first system. The second system continues the melodic development. The third system features a guitar solo section marked *Gt.* and a piano accompaniment marked *cresc.*. The final system concludes with a piano accompaniment marked *mf* and *dim.*, followed by a final chord marked *Sw. p* and *molto sostenuto.*

rall. *a tempo* *dim.*

dim. *Ped.*

dim. e rall. *morendo.* *Gt. cresc.* *Sw.* *p* *pp*

JERUSALEM

ST. PAUL.

Ch. Claribella.

MENDELSSOHN.

Andante Sostenuto.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with a long slur. The middle staff is a grand staff (treble and bass clefs) with a key signature of two flats and a 2/4 time signature. It contains a rhythmic accompaniment of chords, with the first three measures marked with a 'Sw.' (Sustained) and a '3' (triple) below the notes. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature, containing a simple bass line.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature, continuing the melodic line with slurs and dynamics of *sf* (sforzando). The middle staff is a grand staff with a key signature of two flats and a 2/4 time signature, continuing the chordal accompaniment with *sf* dynamics. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature, continuing the bass line.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature, continuing the melodic line. The middle staff is a grand staff with a key signature of two flats and a 2/4 time signature, continuing the chordal accompaniment. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature, continuing the bass line. The text 'Gt. Diaps. coupled to Sw..' is written above the middle staff.

8 Feet.

First system of musical notation. It consists of three staves: a vocal line in the upper staff and two piano accompaniment staves (treble and bass clef) below. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic phrase with a slur over the first two measures and a fermata over the final note. The piano accompaniment includes a dense texture of chords and sixteenth-note patterns in the right hand, and a simple bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff format. The vocal line continues with a melodic line, featuring a slur and a fermata. The piano accompaniment maintains its complex texture with chords and sixteenth-note figures in the right hand and a steady bass line in the left hand.

Third system of musical notation. The vocal line includes the instruction "Sw." (Swell) above a slur. The piano accompaniment features dynamic markings: "mf" (mezzo-forte) in the second measure and "cresc." (crescendo) in the third measure, with a hairpin symbol indicating the increase in volume. The system concludes with a fermata over the final note of the vocal line.

Gt.

The first system of music features three staves. The top staff is labeled 'Gt.' and contains a melodic line with a series of eighth notes and quarter notes, some beamed together. The middle and bottom staves are for piano accompaniment, with the middle staff showing a dense texture of chords and the bottom staff providing a simple bass line.

The second system of music features three staves. The top staff has a melodic line with a 'dim.' (diminuendo) marking. The middle staff has a 'cresc.' (crescendo) marking. The bottom staff has a 'p' (piano) marking. The piano accompaniment consists of chords in the middle staff and a bass line in the bottom staff.

Add 16 feet.

The third system of music features three staves. The top staff has a melodic line with a 'p' (piano) marking. The middle and bottom staves are for piano accompaniment, with the middle staff showing a dense texture of chords and the bottom staff providing a simple bass line.

Sw.

pp

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a long slur over the first two measures and a shorter slur over the last two. The middle staff has a grand staff clef and contains a dense, rhythmic accompaniment of chords. The bottom staff has a bass clef and contains a simple bass line. A dynamic marking of *pp* is placed above the middle staff in the third measure.

Gt.

Sw.

Gt.

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a long slur over the first two measures and a shorter slur over the last two. The middle staff has a grand staff clef and contains a dense, rhythmic accompaniment of chords. The bottom staff has a bass clef and contains a simple bass line. Dynamic markings of *Gt.* are placed above the top staff in the first and fourth measures, and *Sw.* is placed above the top staff in the third measure.

Ch.

pp

This system contains three staves. The top staff has a treble clef and a key signature of two flats. It features a melodic line with a long slur over the first two measures and a shorter slur over the last two. The middle staff has a grand staff clef and contains a dense, rhythmic accompaniment of chords. The bottom staff has a bass clef and contains a simple bass line. A dynamic marking of *pp* is placed above the middle staff in the third measure. A *Ch.* marking is placed above the top staff in the first measure.

Sw. full without Reeds.
Ped. Bourdon.

SONG OF HOPE.

GEORGE H. SWIFT.

Allegro moderato. ♩ = 66.

mf

Ped.

poco cresc.

Add Oboe.

poco cresc.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte) in the second measure, *dim.* (diminuendo) in the fourth measure, *mf* (mezzo-forte) in the fifth measure, and *poco cresc.* (poco crescendo) in the eighth measure.

Second system of musical notation. The right hand continues the melodic development with various articulations. The left hand maintains a steady accompaniment. A dynamic marking of *f* (forte) appears in the fourth measure, and *dim.* (diminuendo) is marked in the eighth measure.

Third system of musical notation. The right hand shows a shift in melodic direction. The left hand accompaniment remains consistent. Dynamic markings include *poco cresc.* (poco crescendo) in the sixth measure and *mf* (mezzo-forte) in the eighth measure.

Fourth system of musical notation. The right hand features a more active melodic line. The left hand accompaniment includes some chromatic movement. Dynamic markings include *dim.* (diminuendo) in the fourth measure and *mp* (mezzo-piano) in the sixth measure.

poco cresc.

mf

f

dim.

mf

poco cresc.

f

The image shows a page of musical notation for piano, page 58. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with the instruction *poco cresc.* and features a *mf* dynamic. The second system includes a *f* dynamic and a *dim.* instruction. The third system starts with *mf* and includes another *poco cresc.* instruction. The fourth system begins with a *f* dynamic. The music is characterized by flowing lines, often with slurs and ties, and includes various articulations such as accents and phrasing slurs.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff begins with a bass clef and the same key signature. It features a steady eighth-note accompaniment pattern.

The second system continues the musical piece. It includes dynamic markings: *poco cresc.* in the first measure, *ff* in the third measure, and *dim.* in the fifth measure. The notation includes slurs and various note values.

The third system features dynamic markings *dim.* in the first measure and *f* in the second measure. The music continues with complex rhythmic patterns and slurs.

The fourth system concludes the page with dynamic markings *rall.* in the fifth measure, *cresc.* in the sixth measure, and *ff* in the seventh measure. The piece ends with a double bar line.

SOFTLY NOW THE LIGHT OF DAY.

Gt. Dia. & Gamba.
Sw. Stopped Dia. & Flute.
Ped. Bourdon.

Andante.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4. The key signature has one flat (B-flat). The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with quarter and eighth notes. A dynamic marking 'Sw.' is placed above the first few notes of the bass line.

The second system continues the musical notation. It features similar melodic and bass lines. A dynamic marking 'p' (piano) is placed above the bass line towards the end of the system.

The third system continues the musical notation. A dynamic marking 'cresc.' (crescendo) is placed above the bass line. The music shows a gradual increase in volume.

The fourth system continues the musical notation. A dynamic marking 'pp' (pianissimo) is placed above the upper staff. The music concludes with a final cadence. A small 'Ped.' marking is visible at the bottom of the system.

cresc. poco a poco.

Op. Dia.

f

dim. e rall. Sw. Lieblich Gedact.

Con Ped.

Con anima.

Gt.

Man.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several chords and a melodic line. The bass staff begins with a bass clef and contains a melodic line with eighth and sixteenth notes.

The second system continues the piece with similar rhythmic patterns. The treble staff features chords and a melodic line, while the bass staff has a more active melodic line with eighth notes.

The third system includes several performance instructions. Above the treble staff, it says "Prepare Sw. with Soft 8 and 4 ft. stops." with an arrow pointing to a specific measure. Below the treble staff, it says "Rallentando." and "Sw. *Andantino*." with arrows pointing to the corresponding measures. Below the bass staff, it says "Gt." and "Reduce Gt. to Gamba." with arrows pointing to the respective parts.

The fourth system features a complex rhythmic pattern in the treble staff, with many beamed eighth and sixteenth notes. The bass staff continues with a simpler melodic line.

Couple Sw. to Gt. *p* Sw. both hands.

This system contains the first two measures of music. The right hand plays a series of chords with a 'Sw.' (swell) marking above each. The left hand plays a bass line with a 'Sw.' marking below. The first measure is marked with a piano (*p*) dynamic. The second measure has a 'Couple Sw. to Gt.' instruction with an arrow pointing to the right. The system ends with a double bar line.

This system contains the next two measures. The right hand continues with chords and a melodic line. The left hand has a bass line with a 'Sw.' marking below. The system ends with a double bar line.

Draw Gt. Op. Dia.

This system contains the next two measures. The right hand has a melodic line with a 'Draw Gt. Op. Dia.' instruction above. The left hand has a bass line with a 'Gt.' marking and a dynamic change to *f*. The system ends with a double bar line.

molto ritenuto.

This system contains the final two measures. The right hand has a melodic line with a *molto ritenuto.* instruction above. The left hand has a bass line. The system ends with a double bar line and a final chord in the right hand.

IMPROVIZATION ON "EATON" *

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

Dr. Orlando A. Mansfield.

Man. *Maestoso.*

cresc.

ff

dim.

sempre dim.

Sw. *mp.*

Soft 16 ft. coup. to Sw.

The musical score is arranged in three systems, each with three staves. The top system is for the organ console, with the upper two staves labeled 'Man.' (Manual) and the bottom staff labeled 'Ped.' (Pedal). The middle system is for the upper manual, with the top two staves and the bottom staff. The bottom system is for the lower manual, with the top two staves and the bottom staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings. The organ console part begins with a 'Maestoso' tempo marking. The lower manual part features a 'sempre dim.' (diminuendo) instruction. The score concludes with a 'Soft 16 ft. coup. to Sw.' instruction.

* Eaton, or Wyvill, composed by Zerubbabel Wyvill, of Maidenhead (1763-1837.)

First system of musical notation. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is three sharps (F#, C#, G#). The music features various note values, including eighth and sixteenth notes, and rests. A 'Ch.' marking is present above the middle staff in the final measure.

Second system of musical notation, continuing from the first. It features the same three-staff layout and key signature. The middle staff has a 'Gt. mp.' marking above it in the second measure and a 'Ch.' marking above it in the eighth measure. The lower bass staff has a 'Gt.' marking above it in the final measure.

Third system of musical notation, continuing from the second. It features the same three-staff layout and key signature. The middle staff has a 'Sw.' marking above it in the second measure and a 'Gt.' marking above it in the eighth measure. The lower bass staff has a 'Prepare (Gt. to Principal) Sw.' marking above it in the second measure and a '.16 ft. & 8 ft. coup. to Gt.' marking above it in the eighth measure.

First system of musical notation. It consists of three staves: a treble staff and two bass staves. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble staff and a more rhythmic accompaniment in the bass staves. Dynamics include *cresc.* and *ff*.

Second system of musical notation. It consists of three staves: a treble staff and two bass staves. The key signature is three sharps (F#, C#, G#). The music continues with melodic and accompaniment parts. Dynamics include *dim.* and *sempre dim.*. A *p* dynamic is also present.

Third system of musical notation. It consists of three staves: a treble staff and two bass staves. The key signature is three sharps (F#, C#, G#). The music concludes with various performance instructions. Dynamics include *rit.*, *Ch. mp*, *Chr*, *Soft*, and *Sw. Diaps.*. The instruction *16 ft. coup. to Ch.* is written in the bass staff. The system ends with a double bar line and repeat signs.

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