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THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ

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EDITED BY

E. L. Ashford,

Assisted by Karl H. Lorenz

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The Organist.

E. L. ASHFORD, Editor
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SEPTEMBER, 1903.

ACCOMPANYING CONGREGATIONAL SINGING.

Although choral tunes belong to the simplest order of sacred music, it is more difficult to lead and bind together a mass of uncultivated voices with the organ than is apparent. As it is the perfection of true art to conceal art, so the accompanist in this line of service must be able to perform his work in leadership without the least appearance of his efforts.

To a cultivated organist it is not a pleasant task to accompany congregational singing, compared with the scope of registration and expression which choir singing permits. He must forego all solo work and play the simple chords of the tunes, using combinations which give the dynamics, represented by *ff*, *f*, *mf*, *mp*, *p*, *pp*, according to the sentiment of the words and number of voices, which degrees of power must be left to his judgment. With the ordinary two-manual organ having a 16 ft. Open Diapason and 16 ft. Bourdon in the Pedal Section, these dynamic indications might thus be represented.

ff. Full organ with all the couplers, and Swell opened.

f. Full organ with reeds and mixtures off and Swell closed.

mf. Gt. manual with 8 ft. and 4 ft. stops with Swell closed.

mp. Gt. 8 ft. Melodia, Dulciana with Swell closed.

p. Full Swell closed.

pp. Swell 8 ft. flue stops and 4 ft. Harmonic Flute with Swell closed, and 16 ft. Pedal Bourdon.

In all the combinations excepting *pp*, the 16 ft. Pedal Open Diapason is to be used.

To attempt to accompany the voices of a congregation distributed throughout the audience room, with

a softer combination than indicated would not be practical, as the organ would not be heard, and people would cease to sing.

Unless all voices sing the melody, it is not right to vary the harmony from the printed notes, as it would give offence to any who are singing other parts, but an organist is at liberty to vary the harmony when a choir is singing a hymn or chant in unison.

It is an ancient custom to "give out" or play the entire tune through before singing, but it is only essential to play the first line which gives the indication of the melody and the tempo, and after a complete cadence has been made, following a distinct rest, a signal note of the melody a beat or two in advance, according to the accent, will direct the voices to begin with the organ chords, without delay or hesitation. Some organists play a pedal note in advance, but this is not so definite as the melody note which most of the voices take up.

Each note of the melody should be played distinctly, and not held when there are two notes on the same degree. The pedal part should not be held at the end of the line, nor any of the chords, and there should be a separation of the chords between the last note of a line and the first of the next without loss of time. Sometimes there are natural pauses at the end of lines which are conventional, which the organist favors in his playing. Different congregations vary these natural pauses according to traditional custom, and an organist will not succeed who makes an innovation on these methods.

I knew a prominent organist to lose a good position because he would not yield to these points in congregational singing. He was so inflexible in his musical strictness that he insisted on playing the tunes just as written, independent of the congregation, to such an extent that he was courteously told that his services were not needed, and he was succeeded by a player who had the faculty of adaptation.

Many excellent congregational tunes are printed in notes of too high a tonic, and the organist must be able to readily transpose these into a lower key. Sustained melody notes should not range higher than D, although E flat may be reached now and then without effort. It is very exhausting and depressing for a mass of voices to sing through four verses of a choral pitched too high.

In regard to interludes, where a short one is played between the verses, and especially after two verses, it is restful to the singers. Where an organist has an educated gift in improvisation, and can make an appropriate connection between the verses in keeping with the style of the music and sentiment of the hymn, such interludes are very acceptable, if not too long, concerning which a player must constantly be on his guard not to exhibit himself while the congregation await his cadences. Where an organist has not the gift, the last

line of the hymn may be played on another manual, at the end of every two verses with good effect.

At the end of each verse the last note may be held just beyond the length of the verses, the chord never ending abruptly, but the sustained notes ceasing after the manner of a descending arpeggio, transferring the hands in an artistic manner to the softer manual, with the pedal note sounding last. In addition to this manner of ending, at the last verse, there should be a diminuendo of the stops to the softest, and ending with the 16 ft. Pedal Bourdon, but at the beginning, after the signal note, there should be a decisive chord without arpeggio.—*The Musician*.

A TASTE FOR ORGAN-MUSIC.

In the smaller cities the pipe-organ, until very recently, has been a *rara avis*, such examples as were at hand being presided over by the much-ridiculed, proverbial "lady organist," who plays with piano-technic, and to whom Rink's organ-school and Hesse's fugues are in an unknown tongue. As for the floating organist of ability, who may use such a position to fill in an off-moment, for the most part, he is there for matters of personal convenience, and takes very little trouble to broaden the minds of an ignorant people with regard to that most noble of arts and instruments.

Piano-music is another story. With even the department-stores selling pianos on the installment plan that would tempt a pauper to purchase, more attention is paid to piano-music and a formation of a taste for it. It is really no unusual thing to hear the most classic music, the most irreproachable execution, and on the smoothest of fine pianos among our very foot-hills. We have our musical clubs, and even have Greig and Brahms evenings following in the footsteps of Mr. Edward Baxter Perry. But a pipe-organ cannot be carried around tucked under the arm like a Cremona, nor does it take to the Queen Anne cottage, nor the low, rambling farm-house like its upright sister, the Steinway piano.

Unless one has a church position at his beck and call, the instances are isolated where a pipe-organ is within one's grasp. More than that, as has already been stated, the difficulties surrounding its study in the nature of practice and labor are so great that the vast army of students beat a retreat, and little is done to familiarize people with the brightest and best of organ-music.

Not so very long ago this very crusade was started under my eye. An eminent organist and choir-master with a real purpose in his heart, while the novelty of his advent was still a drawing card, gave a series of organ and song recitals in which the song predominated,

the organ-numbers being extremely light, but attractive to the uninitiated. He caught the ear with Haberbier's "Enchanted Bells," with Wolstenholme's dainty "Questions and Answer," with Spinny's "Day-break," and Dudley Buck's tender "At Evening," with the bassy Gounod-Archer "Marche Militaire," and a transcription of "The Italian in Algiers," of Rossini.

Owing to the fact that the recitals were given in the Episcopal church, no admission was charged, removing any financial barrier and assuring an audience. Branching out, he gave, with the assistance of a vested choir he had formed, Stainer's "Crucifixion" and Barnby's "Rebecca," not once, but several times. Strangely enough, the people, indifferent at the start, grew to anxiously expect them at the usual times, and could even recall some of the airs and note the organ-effects.

Then came a series of organ recitals unassisted by voices, gradually gaining in tone, but of the uniform length,—just one hour.

This winter, with the assistance of another organist, he gave an organ lecture-recital, the numbers illustrating a short popular lecture called "The Pipes of Pan." It was a gossipy, light sketch from the nature of its length, touching upon incidents and the lives of the great composers for the organ. The illustrations were made as light as possible with a few exceptions. Curiously enough, the great Bach G-minor "Fantasia and Fugue" met with great applause. Next season they propose to give a series of lecture-recitals confined to one composer and his works for each evening.

There was a Christmas night service, composed entirely of Christmas music, the artistic nature of which added sweetness to the memory of Christmas. At Easter Gaul's "Passion Music" was given.

There may be other methods of forming a popular taste for the "King of Instruments," but when I hear the masses speak respectfully of Richter's "Fantasia and Fugue," of King Hall's "Canzone," and Guil-mant's "Grand Chœur," I cannot feel that it has been "love's labor lost," particularly in a community dead to Bach, Handel, and Mendelssohn, and who only know that "Juno" wrote an "Ave Maria."—FLORENCE M. KING, in *The Etude*.

THE IDEAL ORGAN.

LET us assume that the instrument has been well planned, with an excellent, firm, and steady wind-supply, the best of materials used, fine finish in every mechanical detail, large sound-boards giving ample breathing for every pipe, a well-balanced specification in which nothing has been stinted. The first point to observe is

whether or not there exists a grand body of foundation-tone upon the principal manual. A glorious body of spreading Diapason tone is undoubtedly the finest effect an organ is capable of; all the the rest may be regarded simply as so much embellishment. If the Diapason tone suffers an almost entire eclipse when the mutation work or reeds are drawn, we may, indeed, still possess an instrument capable of reproducing many arrangements and dainty trifles of the French school with charming effect; but the builders have been manifestly led astray by following a false ideal. Slotting the foundation-work, zinc basses, and the fascination of the new school of narrow scale string-toned stops account, in the instruments of more than one modern builder, for the serious loss of genuine Diapason tone, and the preference that players who may be considered to possess old-fashioned ideas, perhaps, express for some of the old instruments (with all their short-comings), in which, though lacking individuality with regard to many solo stops as compared to recent work, the Diapason tone is often a prominent and excellent feature.

The question of material is certainly one of great consequence, for the "ideal" instrument will never be constructed if we adhere in rough and ready fashion to one standard of metal, be that standard what it may,—pure tin, spotted metal, or plain metal. The simple fact is that each has the defect of its qualities. If pure tin alone is used,—or even spotted metal,—the result is an excess of brilliance and shrillness in those stops where gravity and weight of tone are most looked for; and, if the percentage of tin be small throughout, a certain dulness and lack of brilliance characterize the gambas and upper work generally.

Next, the amount of wood which it may be desirable to add as a softening influence upon the rest of the work must be decided upon. The due proportion of Gamba tone must be calculated, and under this general title must be understood to be included every flue stop of a stringy or reedy nature—that is, with the upper partials more or less highly developed—from the soft and quiet Dulciana or Viol d'Amour to the keen Viol d'Orchestre.

The full organ (without reeds) should be dignified and at the same time brilliant. It should be pleasant to listen to, without conveying the feeling that it is not to be endured for a few minutes without the reeds to

cover it. Last, each department should stand by itself as a complete entity, not requiring a convient coupler to improve its tone-quality or to supply something that is quite lacking—J. MATHEWS, in *Musical Opinion*.

ACCOMPANYING.

To accompany well requires first, good technique; second, profound forethought. It is not only to play notes on time, it is to grasp the ideas of the composer as interpreted by the soloist; it is also to infuse life, grace, enthusiasm, colouring for what is meant to be a beautiful tone picture. A most important qualification for an accompanist is the proper and judicious use of the pedals and to observe the composer's demands. If he places marks meaning forte or piano, fortissimo or pianissimo, why ignore them? The lack of attention to these is the cause of the monotonous, colourless, insipid rendition one hears so often in concerts and drawing-rooms. It is sure death to artistic success; the singer or performer must be sustained in his efforts, and if the requirement of the *ensemble* calls for mezzo forte (*mf*), forte (*f*), or fortissimo (*ff*), the composer's ideas should be severely followed; he has thought of the effects! The accompanist must not be afraid to use the loud pedal. When an orchestra of fifty or more men give the accompaniment to a soloist, singer or instrumentalist, they produce a far larger volume of sound than a piano. At times the soloist is hardly heard, being lost in the *ensemble*; the effect of the whole is to render the conception of the composer.

Many times I have heard complaints that the pianist played too loudly. These remarks were often unjust toward the accompanist. Imagine, for instance, that song of songs, "The Erl King," accompanied by a pianist afraid to use the loud pedal; it couldn't be tolerated. Therefore, my advice is to aspirant accompanists who wish to make a mark: Follow the soloist in all the diversity as expressed and marked by the composer. All experienced and noted accompanists use both soft and loud pedals incessantly. They are musically sustaining in their effects, give colouring otherwise unattainable, and are, in fact, the quintessence of that beautiful art, faultless accompaniment.

The Nonconformist.

SABBATH MORNING.

1552

1552

ARTHUR BERRIDGE.

Gt. Melodia.
Sw. Stopped Dia. and Flute.
Ped. Bourdon.

Andante con moto.

Gt. *p*

rall.

Fine { *Sw.*

dim. poco a

poco.

rall.

molto.

sf

sf

D. C. al Fine.

Gt. Diapasons and Principal.
Sw. Full.
Ped. Bourdon coupled to Sw.

OPENING VOLUNTARY.

E. L. ASHFORD.

Allegretto.

Gt. *f*

Sw. *p* *cresc.*

Gt. *f* *p* *cresc.* *poco a poco*

Ped.

f

Sw. Man. dim.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment. A bracket labeled 'Sw.' spans the middle of the system, and the word 'Man.' is centered below the lower staff. The system concludes with a 'dim.' (diminuendo) marking.

Gt. f

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment. A bracket labeled 'Gt.' spans the middle of the system, and the word 'f' (forte) is centered below the lower staff.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment.

piu lento. rit. e dim. Led.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and accidentals. The lower staff is in bass clef and contains a more rhythmic accompaniment. The system concludes with performance instructions: 'piu lento.' (more slowly), 'rit. e dim.' (ritardando and diminuendo), and 'Led.' (Crescendo).

POSTLUDE.

Full Organ.

AUGUST REINHARD.

Un poco mosso. Alla breve.

The musical score is presented in four systems, each with a treble and bass staff. The first system starts with a forte (f) dynamic. The tempo is marked 'Un poco mosso. Alla breve.' The key signature has one sharp (F#) and the time signature is common time. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and dynamic markings throughout the piece.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals, including a tritone (F#-C) and a diminished fifth (C#-G). The lower staff is in bass clef and provides harmonic support with chords and single notes. The key signature has one sharp (F#).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with a tritone (F#-C) and a diminished fifth (C#-G). The lower staff provides harmonic support with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the lower staff. The key signature has one sharp (F#).

The third system of musical notation consists of two staves. The upper staff continues the melodic line with a tritone (F#-C) and a diminished fifth (C#-G). The lower staff provides harmonic support with chords and single notes. The key signature has one sharp (F#).

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with a tritone (F#-C) and a diminished fifth (C#-G). The lower staff provides harmonic support with chords and single notes. The key signature has one sharp (F#).

STRAY FANCY.

E. L. ASHFORD.

Gt. Melodia.
Sw. Oboe, Salicional and Flute.
Ped. Bourdon.

Comodo.

The musical score is written in G major and 3/4 time. It consists of four systems of music. The first system shows the beginning with a guitar melody in the treble clef and a piano accompaniment in the bass clef. The second system continues the piece, featuring a string crescendo and a piano dynamic. The third system includes a mezzo-forte section and a piano section. The fourth system concludes the piece with a piano section and a final guitar melody. Various performance markings such as *p*, *f*, *pp*, *mf*, *cresc.*, and *ped.* are used throughout the score.

Sw.

molto rall. dim.

Gt.

Sw. *f*

p

rall.

MY GOD, ALL NATURE OWNS THY SWAY.

{ Gt. Diapasons.
Ped. Bourdon coupled to Gt.

SIR JULIUS BENEDICT.

Moderato.

f

molto rit.

dim.

EVENTIDE.

{ Sw. St Dia. Cornet and Bourdon.
Ped. Bourdon.

W. HENRY MAXFIELD.

Andante moderato sostenuto.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system includes dynamic markings *pp* and *cresc.*. The second system includes *dim.* and *pp*. The third system includes *legato.* and *pp*. The fourth system includes the instruction *Add Oboe.* above the treble staff. The piano part features a mix of chords and moving lines, while the oboe part (starting in the fourth system) plays a melodic line with some rests.

musical score system 1, piano arrangement. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *cresc.* marking and features a long melodic line with a slur. The lower staff has a bass clef and provides harmonic accompaniment with chords and moving lines. A *dim.* marking appears in the middle of the system, and a *pp* marking is at the end. Above the system, the instruction "Oboe off." is written.

musical score system 2, piano arrangement. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *cresc.* marking and features a long melodic line with a slur. The lower staff has a bass clef and provides harmonic accompaniment. Above the system, the instruction "Add Flute." is written.

musical score system 3, piano arrangement. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *p* marking and features a melodic line with a slur. The lower staff has a bass clef and provides harmonic accompaniment.

musical score system 4, piano arrangement. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a *dim.* marking and features a melodic line with a slur. The lower staff has a bass clef and provides harmonic accompaniment. A *rall.* marking is present in the middle of the system.

JUST AS I AM.

E. L. ASHFORD.

Gt. Melodia Flute & Principal.
Sw. Full without Reeds.
Ped. Bourdon coupled to Sw.
Sw. to Gt.

Andante.

Sw. closed.

poco cresc.

rall. *very slow.* *atempo*

p

cresc. *poco accel.*

f

cresc. poco a poco.
pp
 Ped.

f
morendo.

Gt.
 Senza Ped.

dim.
rit.
pp
 Sw.
 Not too fast.
 Gt, Basso ben Marcato.
 Draw op Dia.
 Manual.

First system of musical notation, consisting of a treble and bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Second system of musical notation. It includes the instruction "couple Sw. to Gt." above the treble staff and the dynamic marking "ff" below the bass staff. The notation continues with various rhythmic patterns.

Gt. to Ped.

Third system of musical notation. It begins with the instruction "con anima." in the bass staff and "cresc. poco a. poco." in the treble staff. The music consists of sustained chords and melodic lines.

Fourth system of musical notation. It includes the tempo marking "Andante." in the bass staff, and "Sw." and "Sw. closed" markings above the treble staff. The system concludes with dynamic markings "p" and "pp".

Gt. to Ped. off.

Pa.

VOLUNTARY.

GEORGE H. SWIFT.

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

Andantino sostenuto. 76.

The musical score is written for guitar and piano. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes performance instructions: 'Sw. *mf*' in the piano part, 'Poco cresc.' in the guitar part, 'dim.' in the piano part, and '*mf*' in the guitar part. The second system includes 'Poco cresc.' in the guitar part and 'cresc.' in the piano part. The third system includes 'Gt. *f*' in the guitar part, 'cresc.' in the piano part, and 'Ped. ad lib.' below the piano part. The fourth system includes '*pp*' in the piano part. The score features various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and slurs. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *Poco cresc.* and *mf*.

Second system of musical notation. The treble clef staff features a melodic line with a *dim.* marking followed by a *mp* marking. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with dynamics *Poco cresc.*, *dim.*, *mp*, *rall.*, and *cresc.*. The bass clef staff provides accompaniment.

Fourth system of musical notation, starting with the tempo marking *Tempo I.* The treble clef staff includes dynamics *sw. mf*, *Poco cresc.*, *dim.*, and *mf*. The bass clef staff provides accompaniment.

System 1: Treble and bass staves. Treble clef, bass clef. Dynamics: *Poco cresc.*, *dim.*, *mp*.

System 2: Treble and bass staves. Treble clef, bass clef. Dynamics: *cresc.*, *Gt. f*, *mp*, *cresc.*, *f*.

System 3: Treble and bass staves. Treble clef, bass clef. Dynamics: *mp*, *mf*, *Poco cresc.*.

System 4: Treble and bass staves. Treble clef, bass clef. Dynamics: *dim.*, *mp*, *Poco cresc.*, *dim.*, *cresc.*, *dim. e rall.*

GRAZIOSO.

Gt. Gamba or Doppie Flute.
Sw. all 8' and 4'.

Allegretto tranquillo.

MAX OESTEN.

The musical score is written for Gt. Gamba or Doppie Flute and piano accompaniment. It consists of four systems of music. The first system includes the instruction "Senza Ped." (without pedal) and a dynamic marking of "p" (piano). The second system features a dynamic marking of "mf" (mezzo-forte) and a "p" (piano) marking. The third system includes a dynamic marking of "mf" and a "Gt." (Gamba) marking. The fourth system features a dynamic marking of "f" (forte). The score is in 3/4 time and the key signature has one sharp (F#).

Musical notation for the first system, measures 1-5. The score is in G major and 3/4 time. It features a piano accompaniment with a guitar part indicated by a bracket labeled "Gt.". The piano part includes dynamics such as *p* and *a tempo*, and performance markings like *rall.* and *Sw.* (swell). The guitar part consists of a melodic line with various articulations.

Musical notation for the second system, measures 6-10. The piano part continues with a *cresc.* (crescendo) marking. The guitar part continues with melodic lines and some rests.

Gradually reduce to St Dia & Flute.

Musical notation for the third system, measures 11-15. The piano part starts with a forte *f* dynamic and includes a *p* (piano) dynamic marking. The guitar part continues with melodic lines.

Musical notation for the fourth system, measures 16-20. The piano part includes dynamics *pp* (pianissimo) and *p*, and a *rall. molto.* (rallentando molto) marking. The guitar part concludes with melodic lines and rests.

INTERLUDE

IN THE OLD ENGLISH STYLE.

L. J. DARWALL.

Full Sw.
Ped. Bourdon coup. to Sw.
Allegro moderato.

mf

marcato.

cresc.

marcato.

rall. e dim.

a tempo

A musical score for the first system, consisting of two staves (treble and bass clef). The music is in a key with one flat and a 3/4 time signature. It features a variety of note values including eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line.

POSTLUDE.

GUSTAV TRITANT.

Great-Full to 12th.
Moderato.

A musical score for the second system, consisting of two staves. The music is in a key with one sharp and a 3/4 time signature. It includes performance instructions such as *Gt.* (Crescendo), *Ad.* (Adagio), *p* (piano), *Ad. p* (Adagio piano), and *Lento.* (Lento). The score features complex chordal textures and melodic lines in both hands, ending with a double bar line.

OH FOR THE WINGS OF A DOVE.

Not too fast.

Swell Reed Solo.

MENDELSSOHN.

The first system of musical notation consists of three staves. The top staff is the treble clef, containing a melodic line with several triplet markings. The middle staff is the right-hand part of the piano, labeled "L.H. Gt. or Ch. Dulciana.", featuring a series of chords and some melodic fragments. The bottom staff is the bass clef, labeled "Ped. Bourdon with Dulciana coupled.", providing a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of musical notation continues the piece. It features three staves. The top staff has a melodic line with a crescendo marking and a triplet. The middle staff shows harmonic accompaniment with a dynamic marking of *sf* (sforzando). The bottom staff continues the bass line. The key signature and time signature remain consistent with the first system.

The third system of musical notation concludes the piece. It consists of three staves. The top staff features a melodic line with dynamic markings of *sf* and *f*. The middle staff provides harmonic support with a dynamic marking of *f*. The bottom staff continues the bass line. The key signature and time signature are maintained throughout.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur over the first four measures. The second staff is the piano part, with a dynamic marking of *dim.* in the first measure and *p* in the second measure. The bottom staff is in bass clef and provides a simple harmonic accompaniment.

The second system continues the piece. The top staff features a melodic line with several triplets, each marked with a '3'. The piano part continues with chords and some melodic fragments. The bass staff provides a steady accompaniment.

The third system concludes the piece. The top staff has triplets in the first two measures. The piano part features a series of chords in the final measures, with a dynamic marking of *p*. The bass staff continues with a simple accompaniment. The system ends with a double bar line and repeat signs.

A SONG OF THE NORTH.

E. L. ASHFORD.

Gt. Full to 12th.
 Sw. Full.
 Ped. Bourdon, coupled to Sw.

Boldly, ♩ = 80.

Man. Ped. Man.

Sw. *f* *dim.* L.H. Gt.

Sw. L.H. Gt. *rit.*

a tempo Sw. *p cresc. poco a poco.* Gt. *ff* *dim.*

cresc. poco a poco *ff* add Trumpet.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a piano accompaniment with a gradual increase in volume, indicated by the *cresc. poco a poco* marking. A trumpet part is introduced in the fourth measure, marked *ff* (fortissimo). The key signature has one sharp (F#) and the time signature is common time (C).

Ped.

This system contains the next two staves of music. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A pedal point is indicated by the *Ped.* marking. The music concludes with a final chord in the right hand.

CHORAL.

Full Swell.

SIR F. A. GORE OUSELEY.

mf *f*

This system contains the first two staves of the choral setting. The music is written in a grand staff with a common time signature. The upper staff is in treble clef and the lower staff is in bass clef. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The key signature has two flats (Bb and Eb).

dim. *cresc.*

This system contains the next two staves of the choral setting. The music continues with a dynamic range from *dim.* (diminuendo) to *cresc.* (crescendo). The key signature and time signature remain the same as in the first system.

MARCHE RELIGIEUSE.

ERNEST A. DICKS.

2nd time *ff* on Gt.

Gt. Diapasons and Principal.
Sw. Full coup.to Gt.
Ped. Bourdon coup.to Sw.

Andante maestoso. ♩ = 120.

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the beginning of the piece with a tempo of 'Andante maestoso' and a quarter note equal to 120. The piano part starts with a mezzo-forte (*mf*) dynamic, and the guitar part is marked 'Sw.' (Swell). The second system continues the piano part with a piano (*p*) dynamic, while the guitar part is marked mezzo-piano (*mp*). The third system features a 'cresc.' (crescendo) in the piano part and a 'rall.' (rallentando) in the guitar part, which is marked 'Con forza.' (with force). The fourth system concludes with a fortissimo (*ff*) dynamic in the piano part and a 'rall.' in the guitar part. The score includes various musical notations such as slurs, ties, and dynamic markings.

Moderato.

Sw. mp mf

The first system of music consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato.' and the dynamics range from 'Sw. mp' to 'mf'.

cresc.

The second system contains six measures. The right hand continues its melodic development with slurs and ties. The left hand accompaniment becomes more active. A 'cresc.' (crescendo) marking is placed above the right hand in the final measure of the system.

f cresc.

The third system consists of six measures. The right hand has a more complex melodic line with some grace notes. The left hand features a prominent bass line with slurs. The dynamics are marked 'f' and 'cresc.'.

rall. mf

The fourth system contains six measures. The right hand has a melodic line with some rests. The left hand features a very active bass line with many slurs. The dynamics are marked 'rall.' and 'mf'.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melody in the treble staff with eighth and sixteenth notes, and a bass line with chords and moving lines. A dynamic marking of *mp* is present in the middle of the system.

Second system of musical notation. It begins with a *rall.* marking. The system is divided into two parts by a double bar line. The second part is marked *Tempo primo.* and includes a guitar part indicated by a bracket and the marking *Gt. f*. The piano part continues with chords and moving lines.

Third system of musical notation, continuing the piano accompaniment with chords and moving lines in both staves.

Fourth system of musical notation. It begins with a *f* dynamic marking. The system concludes with a *cresc.* marking. The piano part features sustained chords and moving lines, while the treble staff has a melodic line.

ff

marcato.

fff

Gt. Melodia.
 Sw. Stopped Diap. and Gemshorn
 coupled to Gt.

HARVEST CAROL.

F. A. J. HERVEY.

cresc.

Poco rit

Gt. Full.
Sw. Full.
Ped. Bourdon and Violincello.
Sw. to Gt.

PILGRIM'S MARCH.

SCOTSON CLARK.

Pomposo.
Sw.

Moderato.

Sw. closed.

Man.

cresc.

Ped.

mf

f

ff *3* *p* *3*

The first system contains measures 1 through 4. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *ff* in measure 1 and *p* in measure 3. Triplet markings are present in measures 1, 2, and 4.

mf *f* *3* *3*

The second system contains measures 5 through 8. The right hand continues the melodic development with slurs and triplets. The left hand accompaniment includes chords and moving lines. Dynamic markings include *mf* in measure 6 and *f* in measure 8. Triplet markings are present in measures 5, 7, and 8.

ff *p* } Gt.

The third system contains measures 9 through 12. The right hand has a melodic line with slurs and triplets. The left hand accompaniment includes chords and moving lines. Dynamic markings include *ff* in measure 9 and *p* in measure 11. A guitar part is indicated by a bracket labeled "Gt." in measure 12.

cresc. *dim.*

The fourth system contains measures 13 through 16. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving lines. Dynamic markings include *cresc.* in measure 14 and *dim.* in measure 15.

The first system of music consists of two staves. The treble staff begins with a series of chords and a melodic line that includes a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with chords and single notes, including a triplet of eighth notes in the final measure.

The second system continues the piece. The treble staff features a triplet of eighth notes and a melodic line with slurs. The bass staff includes a 'Sw.' (Swell) marking, indicating a dynamic change. The system concludes with a double bar line.

The third system shows more intricate rhythmic patterns. The treble staff has a melodic line with slurs and ties. The bass staff features a complex accompaniment with chords and eighth notes.

The fourth system concludes the page. The treble staff has a melodic line with slurs. The bass staff includes a 'Gt.' (Guitar) marking, suggesting a guitar accompaniment. The system ends with a double bar line.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. Dynamic markings include *cresc.* and *dim.*

Second system of musical notation. The treble clef staff features several triplet markings (3) over groups of notes. The bass clef staff continues the accompaniment. A marking *Sw.* is present in the right hand.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. There are triplet markings (3) in the right hand.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. A *cresc.* marking is present in the left hand, and a triplet marking (3) is in the right hand.

Musical notation for the first system, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and triplets. A guitar part is indicated by a bracket labeled "Gt." in the third measure. Dynamics include *f* in the fourth measure.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with slurs and triplets. The left hand accompaniment includes chords and triplets. Dynamics include *ff* in the fifth measure and *p* in the sixth measure.

Musical notation for the third system, measures 9-12. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes chords and triplets. Dynamics include *mf* in the tenth measure and *f* in the twelfth measure.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with slurs and triplets. The left hand accompaniment includes chords and triplets. Dynamics include *ff* in the thirteenth measure, *sw. p* in the fourteenth measure, *p* in the fifteenth measure, and *pp* in the sixteenth measure. The system concludes with a double bar line.

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