

March, 1904

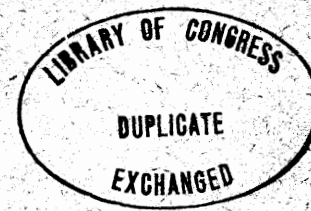
No. 1

Copyrighted  
March 16 1904  
Copyright Entry  
Class No. Xka. Mo.  
COPY 2

THE

# ORGANIST

A Bimonthly Journal Devoted to  
the Pipe Organ and Reed Organ



EDITED BY

*E. L. Ashford,*

*Assisted by Karl H. Lorenz*

TERMS

*\$1.50 per Year,—35c. Single Copy*

*The Lorenz Pub. Co.,*

*Publishers. Dayton, Ohio.*

Copyright, 1907, 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.

Spring.	First Grade.	The Snowdrop, Key of C.....	30
		The Cuckoo, Key of C.....	30
		The Spring Morning, Key of F.....	40
		Daffodils, Key of G.....	30
Summer.	Second Grade.	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
		Hide and Seek, Duet for pupil and teacher, Key of C.....	40
Autumn.	Third 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
Winter.	Fourth Grade.	At Evening, Key of B-flat.....	50
		An Autumn Reverie, Key of E-flat.....	50
		Snowdrifts, Key of G.....	50
		The Sleighride, Key of D.....	50
		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.	
PIPE ORGAN PLAYING, - - - - -	1
IMPROVISED ORGAN VOLUNTARIES, - - - - -	1
ORGAN IMITATIVE STOPS, - - - - -	2
MUSIC.	
CORO FUGATO, - - - - - V. Novello,	3
AN EASTER ALLELUIA, - - - - - E. L. Ashford,	4
ANDANTE PASTORALE, Arthur W. Marchant,	6
POSTLUDE, - - - - - D'Auvergne Barnard,	8
LENTO, - - - - - August Reinhard,	9
PRELUDE, - - - - - A. H. Mann,	10
OFFERTORY, - - - - - Fr. Abt,	12

UNFOLD, YE PORTALS, Ch. Gounod, Arr. by - - - - - E. L. Ashford,	14
PRELUDE, - - - - - August Reinhard,	15
POSTLUDE, - - - - - Arthur W. Marchant,	16
SERENATA, - - - - - M. Moszkowski,	18
ANDANTE IN F MINOR, - - - - - E. L. Ashford,	20
CON CALMA, - - - - - August Reinhard,	21
MARCH IN D, Himmel, Arr. by - - - - - Arthur G. Colburn,	22
POSTLUDE, "The Heavens are telling", - - - - - Joseph Haydn,	26
MEDITATION, - - - - - E. L. Ashford,	32

## 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.  
RICHES 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"..... L. Beethoven	3. "Nuptial March"..... E. L. Ashford
2. "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 Weinachten, Ostern, etc. bringen.

2. Der Lesestoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Hinweisen 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 Seichte 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!

THE LORENZ PUBLISHING COMPANY.

NEW YORK.

DAYTON, OHIO.

# The Organist.

E. L. ASHFORD, - - - - - Editor  
 KARL K. 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.

All communications to the editor should be addressed  
 "Care of Vanderbilt University, Nashville, Tenn."

MARCH, 1904.

## PIPE ORGAN PLAYING.

(CONTINUED FROM JANUARY NUMBER.)

The surest, and also the quickest road to an independent and free pedal, is to practice the pedal and *left hand* parts together, leaving the notes for the right hand until the other two parts move easily. It is quite as natural for the feet to follow the bend of the left hand, as for the 5th finger to drop when the 4th is being used. For this reason especial exercises for the pedal and left hand will be found useful to the beginner. These should be in *contrary* motion, and the notes of different rhythmic value. Years ago, when in the teaching arena, I found nothing better for this purpose than "Stainer's Organ Instructor," and feel safe in giving it a word of commendation to those students who, from force of circumstances, must accomplish what they can without the help of a teacher. Just here a word in regard to the proper manner of using the pedals in playing hymns and anthems.

Many (so called) organists *pump out* the notes of the bass part on the pedal, lifting the foot at every note even when the same tone is repeated. They seem to think that by this means they can make the singing of the choir and congregation more prompt and decided. This is altogether a mistake, and the only thing they accomplish is to produce a series of grunts at regular intervals quite out of keeping with the spirit of church music. The large pipes of the pedal stops naturally speak more slowly than the small ones of higher pitch, and their beauty and usefulness consists principally in their deep, pervading tone, which is heard to best advantage in long sustained notes.

Many organists are afflicted with what might be called the *pedal habit*. They feel called upon to use the pedals as the prayer book directs them to confess their sins, viz: "At all times and in all places." This

fault is most glaring in playing accompaniments for solos. Unless the accompaniment happens to be of a very florid character, (such as broken arpeggia in the left hand) a much better effect can be gained by playing with hands alone leaving the pedal for the climaxes. Of course, this is a matter that will admit of no cut and dried rule, and must always be governed by the individual case.

In playing the accompaniments of anthems, many fine effects can be gained by a judicious suppression of the pedal in piano passages; for, if the pedal is left off for even a few measures, its re-entry attracts attention, and adds force and body to a crescendo or forte passage. But the organist who does *not* pedal well, must be careful in selecting occasions for its dis-use, and not decide to leave it off simply because the phrase may be difficult of execution, for it is, as a rule, the more difficult passages that require pedal support, and a phrase, once begun with the pedal, must be finished with it, and not left—at the crucial moment—suspended in the air like Mohamet's coffin.

In music written especially for the pipe organ, the pedaling is either written out in full on a separate staff, or indicated by small notes in the left hand part; but in anthems and hymn tunes, the player is left to his own discretion, (or destruction.) One or two practical illustrations as to the best method in the above mentioned cases, will possibly prove useful to many of our readers. The first example given is the familiar tune "Federal Street." It is often played thus:

No. 1.

The effect would be better with the pedal an octave higher and sustained as follows:

No. 2.

The following familiar chorus begins with a unison passage, and the pedal need not be introduced until the voices take up the harmony.

No. 3. BEETHOVEN.

The heav'n's de - clare Him, etc.

Gr. Diapasons.

f Organ.

Ped.

(TO BE CONCLUDED.)

## IMPROVISED ORGAN VOLUNTARIES.

There is always a great temptation for young organists to indulge to freely in extemporizing their organ preludes. There is a fascination in allowing their thoughts flow in unpremeditated channels, especially where there is an organ with a charming variety of stops, because with each phrase there is a temptation to exhibit one's sense of tone color in pleasing combinations, to the detriment of the musical form which exists independently of the registration.

To a novice, every new melody and chord which he thinks he invents, fills his mind with the illusion that these arias and harmonies are also fresh to others, in which he mistakes. In persisting in this habit he soon gets into a routine of modulations and cadences which are monotonous, and which he should guard against, as this is apt to degenerate into insipidity.

The practice of improvisation in one's studies is not to be depreciated, but before such unfinished work is given to the public, the student must be well grounded in the models of the art which have been written by good composers. The very first effort in improvisation should be couched in strict time, with symmetrical phrases and periods, in just as good form as a printed or written composition. The gift should be earnestly cultivated, as it gives an organist great freedom of manipulations and registration, so that often when an inspiring thought flows through his mind on certain occasions his impassioned interpretations will kindle intense emotions in the minds of the listeners. —WM. HORATIO CLARKE, *in the Musician*.

## ORGAN IMITATIVE STOPS.

At some period or other we have all heard and read of the development of the organ on orchestral lines, a statement that loses sight of the fact that the organ and the orchestra are two essentially different things; they always have been and always will be. The idea of development on orchestral lines is an impossible one, the thing being irreconcilable and incompatible. How, I ask, is it possible for a pair of hands and a pair of feet to perform the various functions and follow the independent and separate ways of a hundred players who form the orchestra? It would be a sad day if the organ were ever developed into a mimic orchestra! It could be nothing better. Bad enough it is to have drums attached to an organ, and sheets of tin or iron to represent storm effects, and even dried peas rattled to resemble hail, the warbling of birds, etc. The bad taste of times gone by has even introduced such atrocities, as the above mentioned as adjuncts to the organ.

Organ reed stops were probably first introduced into the organ for the sake of power and variety of tone. They eventually developed into imitative stops, and in early days were (just as were the orchestral instruments themselves) no doubt very crude, uneven, and in all probability very unmusical in tone and effect. At the present time some of the so-called imitative stops are marvelous reproductions of the tones of orchestral instruments; but, though we have arrived at a wonderful imitation of various tones, we are far from reproducing the dynamic expression of orchestral instruments, such as is on stringed instruments effected by the bow, vibrato, etc., and upon other instruments by regulation and control of wind pressure. Our only reliable means of (organ) expression—except in the case of some organs (mostly continental) which have free reed stops, such as the physharmonica, which can be (and are) controlled by the player by increasing and diminishing the pressure of wind as in the harmonium—is the swell box, with its cumbersome shutters. Still, in spite of these drawbacks, imitative orchestral stops have a place (and will retain that place) in the organ, as additions to the organ tone proper, but not as substitutes for that tone.

As I have stated, reed stops were, in the first instance, probably introduced into the organ for the sake of variety of tone and additional power; but now they are admittedly placed there for the reproduction, so far as possible, of orchestral tones and effects. This, how-

ever, is not developing the organ, as a musical instrument, on orchestral lines. The greatest shortcomings of imitative stops, from a tonal point of view, is their want of power. We have excellent reproductions of Clarionet tone for piano passages, but we can get no forte equal to the forte of the orchestral instrument. A Grosse Clarionet in a swell box is the nearest thing that we have. The orchestral Flute, strange to say, has not been so well imitated as the Clarionet, Oboe, Bassoon, or Cor Anglais. Our Organ Flute tones are, however, well varied and beautiful in themselves.

Imitative organ stops, if good to begin with, have their character entirely destroyed when any of the foundation organ toned stops are added. I do not agree with any writers who think it necessary to add the Flute of 8 feet to the Clarionet (unless it be given additional power) or a Dulciana or Salicional to the orchestral Oboe. Such things belong to the era of two-stave organ arrangements "from the works of the great masters" as they were termed. And *en passant*, while on the subject of imitative stops, surely it is time that we discarded many of the terms which stand for one and the same thing—*i. e.*, Cremona (which particular name must, in the first instance, have been adopted on the supposition that the stop resembled a Cremona violin), Cromorne, Krumhorn, all of which virtually mean Clarionet. Corno di Bassetto and Saxophone are, however, useful and convenient to use when the stop is of 16 feet pitch, as being the names of the instruments which in the orchestra (when required) continue the downward tone and compass of the Clarionet group.

Organ imitative stops, particularly those played from the Solo manual, and which of course should always be placed in the swell box, also approach in power (as nearly as possible) those of the orchestral instruments. The effect of these stops would also be in most cases greatly enhanced were the pipes placed in a horizontal position, as in the grand Caillé-Col organ at Manchester and elsewhere. Furthermore, the various stops should be of about equal power; the 8 feet Clarionet (playing forte) should have with it, if required, a 4 feet Flute of equal power. A melody played upon a Clarionet and Flute an octave apart by orchestral players would have the power of the two instruments adjusted and balanced to equal each other. In the organ we so frequently find that a Flute of 4 feet (beautiful in itself), when used with the Clarionet, gives the effect of a stop that has been added to qualify the tone of that stop, instead of sounding as a clarionet and flute played an octave apart. The same thing applies to the Bassoon of 16 feet, that should equal the power of the 8 feet Clarionet or Oboe. We must bear in mind that, in the case of imitative solo stops on a fourth manual, the balance of ensemble effect need not be considered (tuba stops are excepted). The stops are placed there

for solo purposes principally; and, when used in combination with each other for melodic purposes—in such a combination as Bassoon 16 feet, Clarionet 8 feet, and Flute 4 feet—they should be of equal power, and not more powerful than the other. If it were desirable that the middle (8 feet) octave should be a little more prominent than the outside (16 feet and 4 feet) octaves, then the Oboe or other 8 feet stops would be added; just as, in an orchestra, the clarionet (in a similar combination) could be reinforced by the oboe or violins.

It is rather absurd in the matter of imitative stops to suggest Octave Oboes, Octave Bassoons, or Double (16 feet) Oboes, and such things: they are not wanted in the organ, nor are there equivalent instruments to be found in the (ordinary) orchestra. The upward compass of an 8 feet organ Clarionet stop equals that of the orchestral instrument, and anything above would demand flute or string tone. The Bassoon in the organ is useful in 8 feet pitch; but it is probably even more useful as a 16 feet stop. If orchestral scores are examined, it will be found that, when used for melodic purposes, the bassoon is often used to duplicate in a lower octave a theme played by clarionets or oboes. Thus it is convenient to have the Bassoon in 16 feet pitch (and by all means in 8 feet pitch as well, if it can be afforded) in the organ.

As supplementary to imitative orchestral reeds, the Vox Humana must, I think, claim a place under the heading of imitative stops. We will for the time being dismiss its claim to represent the human voice (though admitting that, in certain buildings and under favorable conditions and with the help of a lively imagination, people have honestly credited the stop with having a semblance to the human voice), and give it a place in the organ for the sake of its combinational and coloring properties. For musette and pastoral effects, the Vox Humana is often (though not always) happily combined with the Swell Oboe. M. Guilmant is partial to this kind of treatment of the stop. Or again, with liquid toned Flutes of 8 and 4 feet and many other combinations (both with and without the Tremulant, which by the way I much prefer to call the Vibrato), it can produce charming effects. For the reason that it is with these imitative stops that we have the Tremulant or Vibrato most frequently used, I will mention here that this accessory, when it has a regular beat, whether slow or fast, is very monotonous and inartistic. The most rational arrangement that I know is the (Casson) Vibrato, the beats of which are slow when the swell shutters are closed, but which increase in speed as the shutters are opened and a crescendo is being made. This follows the effect of the vibrato of the human voice and stringed instruments, and is natural.—*R. Meyrick-Roberts in The Musical Opinion.*

Gt. Diapasons, Flute and Principal.  
Ped. Bourdon coupled to Gt.

# CORO FUGATO.

155  
10  
ral

1552125

V. NOVELLO.

Allegro.  $\text{♩} = 108.$

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. It contains the first four measures of the piece. The melody in the treble clef begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with quarter notes.

The second system of musical notation contains measures 5 through 8. It features a dynamic marking of *ff* (fortissimo) in measure 7. A *Ped.* (pedal) marking is placed below the bass staff in measure 7, indicating the start of a sustained bass line.

The third system of musical notation contains measures 9 through 12. It includes a *Man.* (Mancetta) marking below the bass staff in measure 11, which is a traditional organ technique for a short melodic flourish.

The fourth system of musical notation contains measures 13 through 16. It features a tempo change to *Adagio.* in measure 14. A *rall.* (rallentando) marking is placed below the bass staff in measure 15, indicating a further slowing of the music. A *Ped.* marking is also present at the beginning of the system.

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

# AN EASTER ALLELUIA.

E. L. ASHFORD.

$\text{♩} = 100$

Man. Ped. Gt. Sw.

Detailed description: This system contains the first two measures of the piece. The tempo is marked as quarter note = 100. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Pedal markings 'Man.' and 'Ped.' are placed below the bass staff. A bracket labeled 'Gt.' spans the first measure of the right hand, and another bracket labeled 'Sw.' spans the first measure of the left hand.

Man. Ped. Gt. Sw. Man.

Detailed description: This system contains measures 3 through 6. The right hand continues the melodic line with some rests. The left hand has a more active accompaniment. Pedal markings 'Man.', 'Ped.', and 'Man.' are present. Brackets labeled 'Gt.' and 'Sw.' are used to indicate specific registrations for the guitar and swell pedals.

$\text{♩} = 96$

Man. Ped. Gt. dim.

Detailed description: This system contains measures 7 through 10. The tempo is marked as quarter note = 96. The music becomes more expressive, with a 'dim.' (diminuendo) marking in the right hand. The left hand accompaniment is steady. Pedal markings 'Man.' and 'Ped.' are used. A bracket labeled 'Gt.' is present in the right hand.

Man. Man. Man.

Detailed description: This system contains the final four measures of the piece. The right hand concludes with a final chord and melodic flourish. The left hand accompaniment tapers off. Pedal markings 'Man.', 'Man.', and 'Man.' are placed below the bass staff.

Ped. Man. Ped.

Sw. closed. Open Sw. gradually. *very slow.* Ped. } Gt. *a tempo*

*Slargando.* *a tempo* Coda Coda

6 Gt. St. Dia. Dulciana and Flute.  
Sw. Op. Dia.  
Ped. Bourdon.  
Sempre legato.

# ANDANTE PASTORALE.

ARTHUR W. MARCHANT.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system includes a piano (*p*) dynamic marking and a 'Sw.' (Swell) bracket. The second system continues the melodic and harmonic development. The third system features a *cresc.* (crescendo) marking. The fourth system includes a guitar (*Gt.*) part with a mezzo-forte (*mf*) dynamic marking. The music is characterized by flowing, legato lines and a pastoral atmosphere.



*poco rit* *atempo*

*p*  
Sw.

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The tempo markings *poco rit* and *atempo* are positioned above the first and second measures respectively. A piano (*p*) and swell (*Sw.*) marking is placed above the third measure. The music consists of eighth and sixteenth notes with various articulations and slurs.

This system contains the third and fourth staves of music. It continues the melodic and harmonic development from the first system, featuring similar rhythmic patterns and slurs.

*Gt.* *Sw.* *dim.*

This system contains the fifth and sixth staves of music. A guitar (*Gt.*) marking is placed above the fifth measure, and a swell (*Sw.*) and dynamic (*dim.*) marking are placed above the sixth measure. The music continues with complex rhythmic textures.

*poco rit al fine.*

This system contains the seventh and eighth staves of music. The tempo marking *poco rit al fine.* is placed above the first measure. The system concludes with a final cadence and a double bar line.

8

Gt. Full.  
Sw. Full coupled to Gt.  
Ped. Op Dia.

# POSTLUDE.

D'AUVERGNE BARNARD.

*Allegro maestoso.*

The first system of musical notation consists of two staves, treble and bass clef, in 3/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over a chord in the right hand towards the end of the system.

The second system continues the musical piece with two staves. It maintains the same key signature and time signature. The right hand continues with chordal textures and eighth-note figures, while the left hand provides a consistent accompaniment. A fermata is present over a chord in the right hand near the end of the system.

The third system of musical notation consists of two staves. The right hand begins with a forte (*f*) dynamic and a *Pomposo* tempo marking. The music features more complex chordal structures and some sixteenth-note passages in the right hand. The left hand continues with a steady accompaniment. A fermata is placed over a chord in the right hand.

The fourth system of musical notation consists of two staves. The right hand features a forte (*f*) dynamic and includes some sixteenth-note passages. The left hand continues with a steady accompaniment. A fermata is placed over a chord in the right hand.

The first system of music consists of two staves. The upper staff is in a treble clef and the lower staff is in a bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like *p* and *rit.* visible in the lower staff.

The second system continues the musical piece with similar notation. It features a treble and bass clef in two flats. The music includes various rhythmic patterns and dynamics, with a *rit.* marking in the lower staff.

The third system concludes the piece. It features a treble and bass clef in two flats. The music includes various rhythmic patterns and dynamics, with a *rit.* marking in the lower staff and a *ff* marking in the upper staff. The system ends with a double bar line.

LENTO.

AUGUST REINHARD.

The fourth system of music consists of two staves. The upper staff is in a treble clef and the lower staff is in a bass clef. Both staves are in a key signature of one flat (F major or D minor). The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like *p* and *rit.* visible in the lower staff.

# PRELUDE.

A. H. MANN.

Gt. Op. Dia.  
Sw. Soft. 8ft. and Flute.  
Ped. Bourdon.

M. M.  $\text{♩} = 66.$

The musical score is written for piano and guitar. It consists of four systems of music. The first system shows the piano introduction with dynamics *Sw. p* and *f*. The second system continues the piano part with dynamics *pp*, *f*, and *p*, and includes a guitar part marked *Gt. f*. The third system features a guitar part with *Sw. closed* and *pp* dynamics, and a piano part with *ff* and *pp*. The fourth system is marked *Add Op Dia.* and includes dynamics *pp*, *mf*, and *f*. The score is in a key with one flat and a 3/4 time signature.

ff

First system of musical notation, featuring a treble and bass clef. The music is marked *ff* (fortissimo). The treble staff contains a melodic line with many accidentals and slurs, while the bass staff provides a harmonic accompaniment with chords and single notes.

Gt. *ff* Sw. *pp*

Second system of musical notation. It includes dynamic markings *Gt. ff* (Grandioso fortissimo) and *Sw. pp* (Sforzando pianissimo). The notation shows complex textures with many accidentals and slurs across both staves.

rall Op. Dia. off. Tempo. *pp*

Third system of musical notation. It begins with the tempo marking *rall* (rallentando) and the instruction *Op. Dia. off. Tempo.* (Operando Dia. off. Tempo.). A dynamic marking of *pp* (pianissimo) is present. The music features a mix of melodic and harmonic elements with various slurs and accents.

*f* *p*

Fourth system of musical notation, the final system on the page. It includes dynamic markings *f* (forte) and *p* (piano). The notation continues with complex textures and slurs, ending with a final cadence.

# OFFERTORY.

Full Swell closed.  
Ped. Bourdon.

FR. ABT.

*Con espressione.*

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The first system includes the instruction "Man." below the bass staff. The second system continues the melodic and harmonic development. The third system features a "Ped." instruction below the bass staff, indicating the start of a pedal point. The fourth system continues the piece with sustained chords in the bass and moving lines in the treble.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff features a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The system concludes with a half note G4 in the treble and a half note G2 in the bass.

The second system contains two staves with performance markings. Above the treble staff, *rit* is written above a slur over the first two notes, and *a tempo* is written above the third note. Below the treble staff, *pp* is written under the first two notes, and *mf* is written under the eighth measure. Below the bass staff, *Man.* is written under the first two notes. A dynamic marking *Reduce to Soft 8ft.* is placed between the staves at the beginning of the system.

The third system consists of two staves. The treble staff features a series of chords and single notes, including a half note G4, a half note A4, and a half note B4. The bass staff has a melodic line with a slur over the last four measures. The system ends with a *Ped.* marking in the bass staff.

The fourth system contains two staves with performance markings. Above the treble staff, *mf* is written under the first two notes, *pp poco rit* is written under the eighth measure, and *ppp* is written under the final two notes. Below the bass staff, *Man.* is written under the first two notes, and *Ped.* is written under the final two notes.

# UNFOLD, YE PORTALS.

[Easter Postlude. From "The Redemption?"]

Full Organ, all couplers.

CH. GOUNOD.  
Arr. by E. L. Ashford.

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs).  
- **System 1:** Features a guitar part labeled "Gt." in the treble clef and a pedal part labeled "Ped." in the bass clef. The music begins with a treble clef and a common time signature.  
- **System 2:** Continues the organ and guitar parts. A dynamic marking "cresc. poco a poco." is placed above the treble staff.  
- **System 3:** Includes a trumpet part labeled "Trumpet." in the treble clef. The organ and guitar parts continue. The key signature changes to two flats.  
- **System 4:** Concludes the piece with a "Ped." marking in the bass clef and a "Fine." marking at the end of the treble staff. The key signature changes to one flat.



Sw. closed.

Man.

Gt.

Trumpet.

Gt.

Ped.

Sw. *pp*

Man.

Trumpet off.

Ped.

*D.S.*

# PRELUDE.

Gt. Diapasons.

AUGUST REINHARD.

# POSTLUDE.

ARTHUR W. MARCHANT.

Gt. Open Diapasons.  
Sw. Soft 8' and 4' coup to Gt.  
Ped. Bourdon coup, to Sw.

*Allegro moderato.*

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a mezzo-forte (mf) dynamic marking. The music is characterized by flowing eighth and sixteenth notes, often grouped with slurs. There are several measures with accents and some longer notes with slurs. The bass line is generally more rhythmic, often using eighth notes and some rests. The overall mood is light and graceful, consistent with the 'Allegro moderato' tempo marking.

*cresc.* *poco rall.*

The first system of music consists of two staves. The treble staff begins with a sharp sign (F#) and contains a series of notes, some with slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo markings *cresc.* and *poco rall.* are placed above the treble staff.

*a tempo* *f* *mf*

The second system continues the musical piece. The treble staff features more complex rhythmic patterns and slurs. The bass staff has a steady accompaniment. Dynamic markings *f* and *mf* are present in the bass staff. The tempo marking *a tempo* is placed above the treble staff.

The third system shows further development of the musical themes. The treble staff has a melodic line with various intervals and slurs. The bass staff continues with a consistent accompaniment. The key signature remains one sharp (F#).

*ff* *rall. al fine.*

The final system of music on this page. The treble staff concludes with a melodic phrase. The bass staff features a *ff* dynamic marking and a *rall. al fine.* tempo marking. The piece ends with a final chord in the bass staff.

# SERENATA.

M. MOSZKOWSKI.

Gt. Dul.  
Sw. Oboe.  
Ped. Bourdon.

The musical score is written in G major and 2/4 time. It consists of four systems of music. The first system includes a piano accompaniment with a guitar part (Gt.) and a 'Sw.' (Soprano Wind) line. The tempo is marked 'Slow.'. The second system includes a piano accompaniment and a flute part ('Add Flute.'). The tempo remains 'Slow.'. The third system includes a piano accompaniment and a flute part, with the tempo changing to 'Animato.'. The fourth system includes a piano accompaniment and a flute part, with the tempo marked 'Op. Dia.'. The score concludes with a 'Man.' (Mancina) marking.

Ped. Man.

*molto rit.* Ped.

*rit.* *pp*

# ANDANTE IN F MINOR.

E. L. ASHFORD.

{ Sw. Full, without reeds.  
{ Ped. Bourdon.

Sw. closed.

*cresc. poco a poco.*

Man. Ped.

*dim.*

*rit.* *molto lento.* *a tempo*

Man.

Copyright, 1904, by The Lorenz Publishing Co.

First system of a piano score. The right hand features a series of chords with long, sweeping ties. The left hand plays a steady eighth-note accompaniment. Performance markings include a forte *f* dynamic and a *dim.* (diminuendo) instruction.

Second system of a piano score. The right hand continues with chords and ties, while the left hand maintains the eighth-note accompaniment. Performance markings include *rall.* (rallentando), *et dim.* (and diminuendo), and *pp* (pianissimo). Pedal markings (*Ped.*) are present at the beginning and end of the system.

# CON CALMA.

Great Diapasons.

AUGUST REINHARD.

Third system of a piano score, featuring a melodic line in the right hand and a supporting accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

Fourth system of a piano score, continuing the melodic and accompanimental lines from the previous system. It concludes with a final cadence in the right hand.

Gt. Full without Mixtures.  
Sw. Full closed.  
Ch. 8' and 4'.  
Ped. 16' and 8' coup to Gt.

## MARCH IN D.

HIMMEL.

Transcribed by A. G. Colborn.

The musical score is arranged in three systems, each with three staves. The top staff is for guitar (Gt.), the middle for piano (Ch.), and the bottom for organ. The key signature is D major (two sharps) and the time signature is 4/4. The score includes various musical notations such as chords, triplets, and dynamic markings. The guitar part features a melodic line with triplets and slurs. The piano part provides harmonic support with chords and triplets. The organ part has a simple bass line. The piece concludes with a double bar line and repeat signs.





Sw. *sempre stacc.*

This system contains three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of chords and single notes. The middle staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The instruction "Sw. *sempre stacc.*" is written above the middle staff.



Gt.

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. It features a complex rhythmic pattern of chords and single notes, with some triplets indicated by a '3' over the notes. The middle staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The instruction "Gt." is written above the top staff.



Sw. (closed)      cresc. - - en - - do      Gt (coup to Sw)      3

This system contains three staves. The top staff is a treble clef with a key signature of two sharps. It features a complex rhythmic pattern of chords and single notes, with some triplets indicated by a '3' over the notes. The middle staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line with eighth notes and some rests. The instruction "Sw. (closed)" is written above the top staff, "cresc. - - en - - do" is written above the middle staff, "Gt (coup to Sw)" is written above the middle staff, and "3" is written above the bottom staff.

Sw.

This system contains three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including some slurs and ties. The middle staff is in bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, showing a series of chords. The label 'Sw.' is positioned in the right margin of the system.

Gt.

Ch.

This system contains three staves. The top staff is in treble clef with a key signature of two sharps, featuring chords and some melodic fragments. The middle staff is in bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, showing a series of chords. The label 'Gt.' is positioned in the middle of the system, and 'Ch.' is in the right margin.

Sw.(closed.)

Ch.

This system contains three staves. The top staff is in treble clef with a key signature of two sharps, featuring chords and some melodic fragments. The middle staff is in bass clef with a key signature of two sharps, containing a bass line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, showing a series of chords. The label 'Sw.(closed.)' is positioned in the middle of the system, and 'Ch.' is in the right margin.



First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first staff contains a melodic line with various ornaments and slurs. The second staff contains a bass line with chords and some melodic fragments. The third staff contains a bass line with chords. A dynamic marking *Gt.* (with *Sw. opened*) is placed above the second staff.



Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is one sharp (F#). The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with chords and slurs. The third staff contains a bass line with chords and slurs. Dynamic markings *Sw.* and *Gt.* are placed above the first and second staves respectively.



Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is one sharp (F#). The first staff contains a melodic line with slurs and accents. The second staff contains a bass line with chords and slurs. The third staff contains a bass line with chords and slurs. A dynamic marking *Sw(opened.)* is placed above the second staff. The system concludes with the instruction *tutta forza.* in the first staff.

# THE HEAVENS ARE TELLING.

From The Creation.

JOS. HAYDN.

Gt. Full.  
Sw. Full coupled to Gt.  
Ped. Op, Dia.  
Sw. to Ped.

Allegro moderato.

The musical score is written for a grand piano in C major, 3/4 time, and consists of four systems of music. The tempo is marked 'Allegro moderato'. The score includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic in the right hand. The left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic is indicated in the right hand towards the end of the system.
- System 2:** Features a series of dynamic changes: *f*, *sf*, *mf*, *sf*, *sf*, and *f*. It includes accents (*>*) and slurs.
- System 3:** Includes a *sf* dynamic in the right hand and a *p* dynamic in the left hand. A 'Sw.' (Swell) marking is present in the right hand towards the end of the system.
- System 4:** Continues the melodic and harmonic development with various chordal textures and articulations.

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 music features a melodic line in the treble and a supporting bass line. A guitar part is indicated by the label "Gt." above the treble staff. A dynamic marking of *f* (forte) is placed below the bass staff.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music continues with a melodic line in the treble and a supporting bass line. A dynamic marking of *f* (forte) is placed below the bass staff. A *mf* (mezzo-forte) marking is placed above the treble staff towards the end of the system.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a supporting bass line. A dynamic marking of *p* (piano) is placed below the bass staff. A *f Sw.* (forte with swell) marking is placed above the treble staff towards the end of the system.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a supporting bass line. This system concludes the page with sustained chords in the treble and a moving bass line.

Gt. *f* Gt.

The first system of music consists of two staves. The upper staff is marked 'Gt.' and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is also marked 'Gt.' and contains a bass line with eighth notes and some chords. A forte (*f*) dynamic marking is present at the beginning of the lower staff.

*p*

The second system consists of two staves. The upper staff features a series of arpeggiated chords, with notes beamed together and a piano (*p*) dynamic marking. The lower staff contains a bass line with chords and some melodic fragments.

*f p f p f p f*

The third system consists of two staves. The upper staff has a series of chords with alternating forte (*f*) and piano (*p*) dynamics. The lower staff has a bass line with chords and some melodic lines. The dynamics are marked as *f p f p f p f* across the system.

The fourth system consists of two staves. The upper staff features a variety of chordal textures and some melodic lines. The lower staff has a bass line with chords and some melodic fragments.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *marcato.* is placed above the lower staff.

The second system of musical notation continues the piece. The upper staff shows a melodic line with various rhythmic values and some rests. The lower staff continues the accompaniment with chords and moving lines. The key signature remains one sharp.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff has a melodic line with some slurs and ties. The lower staff continues with harmonic support. The key signature remains one sharp.

The fourth system of musical notation concludes the page. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment. A dynamic marking of *sf* (sforzando) is present in the lower staff. The key signature changes to one flat (Bb) in the final measures.

The first system of music, measures 1-8, is written for piano. The right hand features a melodic line with various intervals and a trill in measure 7. The left hand provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final chord of the system.

*Animato.*

The second system, measures 9-16, begins with the tempo marking *Animato.* The right hand consists of a series of chords, some with grace notes. The left hand has a steady eighth-note accompaniment.

The third system, measures 17-24, continues the *Animato.* tempo. The right hand has a melodic line with some grace notes. The left hand features a walking bass line with eighth notes and some longer note values.

The fourth system, measures 25-32, concludes the page. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment.



First system of musical notation. The treble clef staff contains a series of chords, with a dynamic marking of *sf* (sforzando) appearing in the final measure. The bass clef staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes in the final measure.

Second system of musical notation. The treble clef staff contains a series of chords, with a dynamic marking of *sf* appearing in the final measure. The bass clef staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes in the final measure.

Third system of musical notation. The treble clef staff contains a series of chords, with a dynamic marking of *sf* appearing in the final measure. The bass clef staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes in the final measure.

Fourth system of musical notation. The treble clef staff contains a series of chords, with a dynamic marking of *sf* appearing in the final measure. The bass clef staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes in the final measure.

32 Gt. Melodia.  
Sw. Soft 8ft and flute.  
Ped. Bourdon.

# MEDITATION.

E. L. ASHFORD.

Andante non troppo.

The musical score is written for guitar and piano. It consists of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Andante non troppo'. The piano accompaniment includes markings for 'Sw.' (Soft) and 'Ped.' (Pedal). The second system features a 'cresc.' (crescendo) marking. The third system includes the instruction 'Draw Op, Dia.' (Draw Operable, Diapason). The fourth system concludes with 'Op, Dia, off.' (Operable, Diapason, off), 'Gt.' (Guitar), and 'Man.' (Mandolin). Dynamic markings include 'cresc.', 'f' (forte), and 'dim.' (diminuendo).

Sw.

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A 'Sw.' (Sostenuto) pedal marking is present in the second measure.

Add Oboe. *f* Sw. Ped.

Second system of the musical score. The right hand has a long, sustained melodic line. The left hand continues with a rhythmic accompaniment. Performance markings include 'Add Oboe.' above the staff, a fortissimo (*f*) dynamic marking, and 'Sw.' and 'Ped.' (Pedal) markings in the final measure.

*dim.* *poco rit.* *atempo*

Third system of the musical score. The right hand has a melodic line with a fermata over the final note. The left hand has a harmonic accompaniment. Performance markings include *dim.* (diminuendo), *poco rit.* (poco ritardando), and *atempo* (ad libitum).

Fourth system of the musical score. The right hand has a melodic line with a fermata over the final note. The left hand has a harmonic accompaniment.

# PRELUDE.

Gt. Dul.

AUGUST REINHARD.

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.

<b>E. L. Ashford.</b>	ASHAMED OF JESUS. Duet for soprano or tenor and alto	.60
NEARER MY HOME. Solo for medium voice (c sharp to F)		
JESUS, LOVER OF MY SOUL. Solo for high voice		.50
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)		.75
HEAR US, LORD. Two editions; for high and low voice		.60
I'M A PILGRIM. Two editions; for high and low voice		.60
LEAD ME ARIGHT. Two editions; for high and low voice		.75
<b>W. J. Baltzell.</b>		
THE RETURN. Solo for high voice		.60
<b>Arthur Berridge.</b>		
A SACRED SONG CYCLE. For solos for medium voice.		
HOME FOR MERCY. SWEET CANAAN. DO WHAT THOU WILT. MY BROTHER'S KEEPER.		.70
<b>W. L. Blumenschein.</b>		
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
<b>Andrew J. Boex.</b>		
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
<b>Herbert Botting.</b>		
GOD IS OUR HOPE. Solo for low voice (a to D)		.60
RISE UP, MY LOVE. Solo for high voice (d to G)		.50
<b>H. P. Danks.</b>		
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
<b>Chas. M. Davis.</b>		
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
<b>Caryl Florio.</b>		
FOR GOD SO LOVED THE WORLD. Solo for high voice (d to g)		.40
<b>Chas. H. Gabriel.</b>		
JUST AS I AM. Duet for tenor and soprano		.40
THAT ALL THY MERCIES MAY BE SEEN. Quartet with solos for all parts		.60
<b>W. W. Gilchrist.</b>		
INTO THE TOMB OF AGES PAST. Solo for medium voice (a to F)		.50
<b>N. K. Griggs.</b>		
HASTE TO THE MOUNT OF THE LORD. Solo for low voice		.30
THE COMING OF HIS FEET. Quartet and full chorus		.30
<b>J. Wesley Hughes.</b>		
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
<b>Karl W. Kern.</b>		
SABBATH BELLS ARE CALLING. Duet for soprano and alto		.35
<b>E. S. Lorenz.</b>		
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 RIGHTFOUSNESS RULE? Solo and quartet		.35
AS THE LIGHT OF THE MORNING. Missionary solo and quartet		.35
<b>Mendelssohn.</b>		
EVER WITH THEE. Solo, duet and quartet		.35
<b>Arthur W. Nelson.</b>		
I STRETCH MY HANDS TO THEE. Solo for high voice (d to g)		.50
<b>J. A. Parks.</b>		
WHEN SHADOWS GATHER. Solo for low voice		.40

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

## SECULAR.

<b>N. K. Griggs.</b>		
THE COWBOY. Solo		.30
VESPER CRADLE SONG. Solo		.30
BELLS O' THE BONNIE BLUE. Solo and quartet		.35
<b>J. A. Parks.</b>		
MAMMY'S HUSH 'A' BY. Solo and quartet		.40
<b>J. P. Vance.</b>		
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, Guilman, Kinck, 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, 55c. 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.

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

NEW YORK.

THE LORENZ PUBLISHING CO.,

DAYTON, OHIO

## 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. REINEHL, 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.

NEW YORK.

DAYTON, OHIO.

CHICAGO.