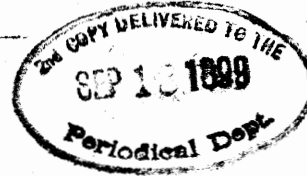
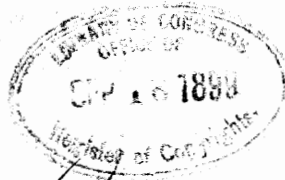


Vol. 3

September, 1899

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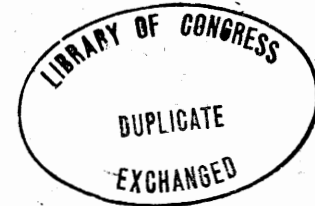
No. 4.



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford
Assisted by E. S. Lorenz

TERMS
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The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
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ISSUED BI-MONTHLY.

Terms of Subscription:

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

Advertising Rates.

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SEPTEMBER, 1899.

EDITORIAL.

The assistant editor calls special attention to the original numbers by the editor in this issue. He is not surprised that Mrs. Ashford's work is very greatly appreciated, for it is easily the most interesting original organ music now appearing in America. Her variations on standard tunes, although modestly marked as "arranged" are strong original compositions of great effectiveness, and show great skill in the higher lines of composition. But her numbers have been a little lonesome in the great crowd of foreign reprint and plans are now developing to give her worthy company. Our subscribers shall find we have been giving their wants careful consideration and we trust our efforts will be successful in meeting them fully.

THE ORGAN RECITAL.

"Vox Organi", who writes so wisely and entertainingly for the journal "Musical America" makes a strong plea for the organ recital as a part of church work in elevating the standard of sacred music, and also in giving to this glorious and dignified instrument its proper importance. He says "if good music be a Christianizing and civilizing influence, why do nine out of ten of our churches after spending any amount from two thousand dollars upward, to equip their building with an instrument of almost as great tonal variety and resource as the orchestra itself, shut the doors on it every Sunday and keep them closed until the next Sunday? Because, forsooth, they do not realize that, having made the original outlay they have at their command an agency for philanthropic purposes of unlimited extent.

A very little thought will convince one that half (or more) of the people coveted as members by the church authorities are fond of music, yet one of the most potent attractions at their disposal is almost universally neglected. Many people there are who will find some fault in any kind of music you may give them in a church service (unless we except hymn tunes), but will attend and apparently enjoy the best of concerts.

Many more will give to the church freely as their conscience dictates, but feel that they can not afford to indulge in concerts, although craving music."

The ordinary Sunday service does not admit of a full display of the orchestral resources of the organ, so the organ recital or "quiet musical hour" would give the organist an opportunity to render a class of music which he is very likely to practice during the week, music that appeals to his artistic taste as a musician, and yet is quite in keeping with the instrument and its surroundings.

Possibly the two most weighty objections to the plan of regular organ recitals arise with the church officials on the one hand, and the organist himself on the other. The first named object to what they denominate "concerts", "entertainments", or any kind of "show" in the house of prayer. Usually the choir committee consists of men who know nothing about music, good sound business men who devote six full days of the week to the worship of Mammon and two hours and a half of the seventh to the worship of God, men who are too busy with the practical affairs of life to realize the softening and elevating influences of good music, or to discriminate between a dignified organ recital and any other sort of a "show". They cannot understand what a benediction it would be to many weary hearts to sit for an hour in the house of God listening to a "concord of sweet-sounds" that have wonderful power to quiet the restless spirit, and drive away the cares of our every-day life, to lift the burden of sorrow and give us courage for the battle that must be renewed so soon as we step on the noisy street. Neither can they be made to see that an entertainment which is elevating in its character, has an educational advantage not to be despised. However "Vox populi, vox Dei" holds good in church matters as well as in affairs of state, and if the congregation express a desire for the "quiet musical hour" during the week, they are quite likely to get it.

But here comes the objection of the Organist. He pleads lack of time for practice, and says it is about all he can do to keep supplied with voluntaries for Sunday services. The trouble most likely lies in the fact that he would wish to give ambitious programmes, and would not content himself with good but *simple* selections that would appeal to the taste and musical comprehension of

his listeners. He loses sight of the fact that *too* heavy a programme will frighten all but professional musicians away. It will not do to play over the heads of an audience and if the ambitious organist wishes to educate his hearers and elevate the standard of music, he must do it gradually and by degrees, (as lawyers get to heaven,) and not by a cold shower bath of Bach, even though he be the "source from whence all other streams do flow."

There is a great amount of modern music (simple but good) that can be easily adapted to the organ even from a piano score, also many of the lesser numbers performed by our large orchestras that may be transcribed for the organ with a little study and care as to registration. For example, "The Evening Star" from Tannhäuser, "Funeral March of a Marionette" by Gounod, the "Larghetto", from Beethoven's Second Symphony, "Gavotte" from Mignon, Intermezzo from "Cavalleria Rusticana", Schumann's "Träumerei and Little Romance", Sullivan's music to Henry VIII, Coronation March, by Meyerbeer, Schubert's "Serenade", and "The Adieu." The familiar choruses from Oratorios also make good numbers, and any *good* song (like "The Lost Chord" for example) will prove acceptable if played tastefully with a good solo stop.

The class of music here mentioned will not make heavy demands upon the time of an organist, and yet will be sure to please the average listener. With a little extra preparation during the summer months, and a regular practice once a week during the winter, most organists would be able to give eight "musical hours" during the season, one each month from October to May. Besides, assistance in the form of a vocal solo, (or a number for violin and organ) can usually be obtained, which will give added variety to the programme and at the same time prove a relief to the organist, upon whom the brunt of the labor must necessarily fall.

Of course, in nearly all cases this work must be a labor of love, but is it not true that those of us who love music for its own sake should be not only willing but anxious to make others acquainted with our beautiful art? Much more could be written upon this subject,— but perhaps these few suggestions may awaken an interest among the numerous organists who read these columns, and many hours of musical enjoyment for our church goers be the happy result.

ORGANS AND THEIR PURCHASE.

There is probably no subject on which the average church committee has to pass, unless it be one on change of pastors, regarding which it receives so much of either commendation or condemnation, as on the choice of an instrument for their building. If they buy an organ that is up-to-date, and the product of an art builder, they very soon find themselves bepraised of all their church associates. If, on the contrary, they happen to fall into the clutches of one of the host of mere mechanics who will furnish the most elaborate of schemes for almost a song, from the time of the instrument's installation they will find themselves the subjects of no end of comment, that may range anywhere from the mildly sarcastic to the strenuously and(im)pertinently vituperative.

The art of organ building has made such strides within the last few years, that an instrument, to fulfill the requirements of the modern organist, must needs be equipped mechanically and electrically (or pneumatically) in a manner to amaze and astound the older school of performers, and goodness only knows what the next generation shall be warranted in demanding.

It not infrequently happens that a business man or student organist is called on to advise a committee of his church who have been appointed (mayhap at his instigation) to investigate the subject and advisability of a new organ. The mere prospect of having a new and up-to-date instrument is often the cause of his losing his head and recommending this or that builder, because of "such and such" a feature (frequently a most experimental one) of their instruments. Then, again, the temptation to make a commission from the builder (proportionately great or small, as the contract price) is one that all organists, even many professionals, are not proof against, and instances are plentiful of churches equipped with mediocre or over-grown organs, which were foisted on them by their hirelings (who should have been the ones most interested in having the best and most adaptable of instruments) because, forsooth, the builder chosen was the highest bidder in the matter of commissions. As often, a palpable ignorance on the part of the organist as to the character and quality of the materials entering into the construction of an organ, is responsible for a failure.

In order to furnish those who have to deal with

such a problem a starting-point in their planning, we venture to offer the following suggestions:

A successful or honest organist is not selling his birthright, that is, his professional judgment, which he deems it absolutely essential to keep above suspicion, for a mess of pottage, which is what the few dollars he might receive as commissions is to him. For this reason he is very chary of giving a builder of organs the right to say that he "has a price," but rather refuses to appear in any way concerned as to the builders' relative merits. As a matter of fact, he often gives valuable time (for time, you know, is his capital) to such work, gratis, rather than run the risk of being charged in any way with collusion.

Now, if churches who are on this quest would observe the same form of procedure as they would in building a church, and engage an organ specialist to prepare the best possible scheme in the form of specifications, and submit same to the various builders for sealed proposals, as almost all contracts of any size are now conducted, they would be in good favor with all concerned, and get a lower bid than if the builders expected to have to pay commissions. The specialist's (or "organ architect" we might call him) fee would in no case be as great as his commission, and he would be much better satisfied, as well as the builder.

Or the various builders might be invited to submit schemes anonymously for an organ to cost about what the committee felt they could expend. These might be submitted to the organist of the church, or, if his opinion was for any reason not respected, to an expert as before suggested, or to them both conjointly. The anonymity of the builder is the chief thing at stake, as it removes from the deciding personality all possibility of bias in view of possible gains. This course will usually result in an endorsement of two or three of the schemes submitted. The competitive test will be found to have resulted in the very best efforts to win the award on merit. The final choice will, in nine out of ten cases, be the best for all concerned.

Some two or three items, however, should be borne in mind, to wit:

A very peculiar state of affairs apparently, is that the modern electrical or pneumatic actions, which cost less in respect to material and time required in construction, should be quoted at higher rates, but when

one considers the patent rights involved, the cause becomes evident. Nevertheless, though more expensive at the outset, these forms of action (or one of them) should be considered as one of the essentials of a modern church organ, in that it permits the performer, if the director, to be in the best possible place to judge of the combined effects produced by voices and organ, or, if not the moving spirit, to be in personal contact with the directing person. Only those who have labored at one of those old keyboards, set within the organ case, can realize the wonderful advantages of the organist director who is equipped with one of those latter-day possibilities, the movable console.

We have said electric or pneumatic actions, but while the latter is not without its good points, in the estimation of the writer, it does not begin to afford the resources of the former, and one cannot conscientiously advise anything less than the best.

Modern tone colors, too, have been cultivated to such an extent by organ-builders, that there may be said to have been as great advances made in the organ field as in that of the orchestra itself. Strings and reeds are made nowadays that with all their individual adherence to their orchestral prototypes have as great blending capabilities.

The free use of couplers (which are, we might say, for the benefit of the laymen, mechanical contrivances for securing by the pressing of any one key numerous other sounds of varying pitch or color than would ordinarily result from its normal use), has placed within the reach of the modern church resources, in an instrument of comparatively few registers (that is, "speaking-stops"), that were of yore possible only in instruments of unwieldy and abnormal proportion. It is therefore no longer necessary for a church to have "too loud" an instrument, for by the use of these "coupling" devices the small organ becomes a large one in tonal resource. The builder will probably scoff at the idea, but we believe the time will come when the organ will have perhaps an added octavo on either end, but only stops of one pitch (that is, 8-foot) and mixtures.

Indeed, when one has summed up the possibilities of the organ of to-day, he finds the modern church can have at its command an instrument truly worthy the high office of church organ, in that as an art work it offers the very highest achievements of man, representing as it does the combined powers of the muses and the sciences harnessed within the control of the greatest of creations—the mind of man.

Vox Organi, in Musical America.

Sw. Dul., Piccolo & Bourdon.
Ped. Bourdon.

MELODY.

1559109

JULIUS ANDRÉ.

Adagio.

The musical score is written for Sw. Dul., Piccolo & Bourdon. It features a melody in the upper staff and an accompaniment in the lower staff, both in G major and 3/4 time. The tempo is marked Adagio. The score is divided into four systems, each with two staves. Performance instructions include 'Ped.' (pedal) and 'Man.' (manera) markings. The piece concludes with a 'rall.' (rallentando) marking.

Sw. Soft 8' and 4'.
Ped. Bourdon.

OPENING VOLUNTARY.

E. L. ASHFORD.

Andante. $\text{♩} = 52.$

p *Man.* *p* *cresc.* *Man.* *Ped.*

f *Ped.* *Man.*

Ped. *dim.* *Man.* *rall.* *a tempo*

Ped. *Man.* *cresc.*

Gradually reduce to Salicional.

Musical score for the first system, featuring piano and bass staves. The piece begins with a forte (*f*) dynamic. The piano part includes a *dim.* (diminuendo) marking. The tempo is marked *Man.* (Moderato). The score concludes with a *Piu Lento* marking and a *Red.* (Ritardando) instruction.

Swell. Full.
Red. Bourdon coup to Sw.

OPENING VOLUNTARY.

EDOUARD BATISTE.

Andantino.

Musical score for the second system, starting with the tempo marking *Andantino*. The piece is written for piano and bass. The piano part features a *Red.* (Ritardando) marking.

Musical score for the third system, featuring piano and bass staves. The tempo is marked *a tempo*. The piano part includes a *rall.* (rallentando) marking.

Musical score for the fourth system, featuring piano and bass staves. The piece concludes with a final cadence.

Gt. Diapasons, Flute & Principal.
Sw. Soft 8' & 4'.
Ped. Bourdon.

OFFERTOIRE.

J. E. NEWELL.

Allegretto. ♩ = 96.

The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The organ registration is indicated by 'Ped.' (Pedal) and 'Man.' (Manual) markings.

System 1: *Sw. p* (Soft 8' & 4'), *ped.*, *cresc.*, *dim.*

System 2: *cresc.*, *dim.*, *Man.*, *ped.*

System 3: *Man.*

System 4: *ped.*, *ped.*

Andante Religioso.

p Swell closed.

This system contains the first two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. The tempo is marked *Andante Religioso*.

Ped. ad lib.

cresc.

p

This system continues the piece. A *cresc.* marking is placed over the right hand's accompaniment. The system concludes with a *p* (piano) dynamic marking.

Allegretto.

p

ped.

This system marks the beginning of the *Allegretto* section. The tempo changes to a more lively pace. The right hand features a triplet of eighth notes. The system ends with a *ped.* (pedal) marking.

cresc.

dim.

This system continues the *Allegretto* section. It features a *cresc.* marking followed by a *dim.* (decrescendo) marking. The right hand continues with triplet patterns.

First system of musical notation. The right hand features a melodic line with several triplet markings (3) and a dynamic marking of *p*. The left hand provides a harmonic accompaniment. Performance instructions include *cresc.* and *Man.* (Meno Allegro).

Second system of musical notation. The right hand continues with triplet figures. The left hand accompaniment includes a *Man.* marking at the beginning and a *Ad.* (Adagio) marking in the middle.

Third system of musical notation. The right hand features a series of triplet figures. The left hand accompaniment includes a *Man.* marking at the end of the system.

Fourth system of musical notation. The right hand features a melodic line with a *Gt.* (Grave) marking. The left hand accompaniment includes a *cresc. e f* marking and a *ff* (fortissimo) marking. The system concludes with a *fff* (fortississimo) marking.

PRAISE THE LORD OF HEAVEN.

Allegretto. ♩ = 116.

BERTHOLD TOURS.

The musical score is written for piano and right hand (R.H.). It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 116 beats per minute. The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *dim.* (diminuendo), *pp morendo*, and *a tempo*. The right hand part features melodic lines with slurs and ornaments, while the left hand provides harmonic support with chords and moving bass lines. The piece concludes with a final chord in the right hand.

{ Gt. All 8' and 4'.
Sw. Salicional Bourdon & Flute.
Ped. Bourdon.

POSTLUDE.

LEFÉBURE WELY.
Arranged by E. L. Ashford.

Allegro moderato.

Gt. f

Man. *Ped.* *Man.*

Ped. *Ped.*

Andantino.

rit. *p* *Sw.*

Man. *Ped.*

Man.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including some beamed eighth notes.

Allegro moderato.

Second system of musical notation, featuring a grand staff. It begins with a *rit.* marking. The right hand has a melodic line with a *Gt.* marking. The left hand has a bass line with a *Red.* marking. The system concludes with a double bar line, followed by a new section in C major with a *Man.* marking and a *Red.* marking.

Third system of musical notation, featuring a grand staff. The right hand continues the melodic line, and the left hand provides harmonic support. A *Man.* marking is present in the lower part of the system, and a *Red.* marking is at the end.

Fourth system of musical notation, featuring a grand staff. The right hand has a melodic line, and the left hand has a bass line. A *Red.* marking is at the beginning of the system. The system ends with a double bar line.

Gt. Dulciana or Melodia.
Sw. Salicional, Clarabella or Flute.
Ped. Bourdon.

VOLUNTARY

ON THE HYMN
"ABIDE WITH ME."

(By Request.)

Arranged by E. L. Ashford.

Moderato

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system begins with a *Moderato* tempo marking. The first two staves of the first system are marked *Sw.* (Salicional) and *Ped.* (Pedal). The first staff of the second system is marked *Man.* (Manual). The first staff of the third system is marked *Sw. p* (Salicional piano). The first staff of the fourth system is marked *Sw. p* and *Man.*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *cresc.* and *rit.*. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

cresc.
Ped.

poco accel e cresc.
Ped.

rall
en - lan - do
a tempo
Man.
Ped.

accel.
cresc.
a tempo rit.
very slow.
Sw. closed.
Ped.

Gt. Dulciana & Op. Dia.
Sw. Soft 8' and 4'.
Pd. Bourdon.

MARCHE FUNEBRE.

J. L. BATTMAN.

♩ = 60.

p dolce.

Sw. *Gt.*
Add Op. Dia.

Sw. *rall.* *dolce.*

1 2

D. C.

112
Sw. Soft 8' and 4'.
Bourdon.

MOMENT MUSICAL.

E. L. ASHFORD.

The musical score is written for piano and Bourdon. It consists of four systems of music, each with a piano staff (treble clef) and a Bourdon staff (bass clef). The key signature is B-flat major (two flats), and the time signature is 2/4. The tempo is marked as quarter note = 60. The score includes dynamic markings such as *cresc.* (crescendo) and *dim.* (diminuendo). The Bourdon part is characterized by sustained chords and a steady rhythmic accompaniment. The piano part features flowing melodic lines with various articulations and phrasing. The piece concludes with a final cadence in the piano part.

The first system of music consists of two staves. The upper staff is for the piano, and the lower staff is for the violin. The piano part begins with a series of chords and moving lines, marked with *tenuto* and *rit.* The violin part features a melodic line with slurs and accents, also marked with *tenuto* and *rit.* The system concludes with a *Lento.* marking and a *f* dynamic.

{Sw. Soft 8' and 4'.
 {*ca.* Bourdon.

MOTIVO.
 From "FAUST."

SCHUMAN

The second system of music also consists of two staves. The upper staff is for the piano, and the lower staff is for the violin. The piano part is marked *Lento.* and *p*. The violin part is also marked *p*. The system concludes with a *rit.* marking.

ADAGIO ESPRESSIVO.

J. B. CRAMER.

The musical score is written for a four-part setting of a single melodic line, likely for a four-stringed instrument like a swan-stick dulcimer. It is in 2/4 time and B-flat major. The tempo is Adagio Espressivo. The score consists of four systems, each with a treble and bass staff. The first system begins with a tempo marking of quarter note = 76. The dynamics are marked as *p dolce*, *cresc.*, *f*, and *p*. The second system ends with a *cresc.* marking. The third system features a *sf* marking and a triplet of eighth notes. The fourth system ends with a *p* marking. The music is characterized by flowing sixteenth-note passages and expressive phrasing.

A musical score for piano accompaniment, consisting of two staves. The music is in a key with one flat and a 4/4 time signature. The first staff contains a melodic line with various ornaments and slurs. The second staff provides harmonic support with chords and moving lines. Dynamic markings include *cresc.* and *sf*.

INTERLUDE.

(Swell. Lieblich Gedacht and Violino.
 ♪ Bourdon.

ARTHUR CARNALL.

Andante con moto. ♩ = 80.

A musical score for piano accompaniment in 4/4 time. The tempo is marked 'Andante con moto' with a quarter note equal to 80 beats per minute. The music begins with a *mf* dynamic. The score consists of two staves with a mix of chords and melodic fragments.

A musical score for piano accompaniment, continuing the interlude. It consists of two staves with a focus on sustained chords and melodic lines.

A musical score for piano accompaniment, concluding the interlude. It features dynamic markings of *p*, *pp*, and *rit*. The music ends with a final chord.

116
Gt. Full without Reeds.
Op. Dia.

POSTLUDE.

A. H. MANN.

The musical score is written for a grand piano and reeds. It consists of four systems of music. The first system begins with a tempo marking of $\text{♩} = 54$ and a dynamic marking of *f*. The piano part features a rhythmic accompaniment with chords, while the reed part has a melodic line with grace notes. The second system continues the piano accompaniment with a dynamic marking of *ff*. The third system shows a change in tempo to $\text{♩} = 84$ and includes a dynamic marking of *Man.* (Mando). The final system concludes the piece with a melodic line in the piano part.

Red.

Red.

Man. Red. Man.

Red. ff rall^o to end. fff

Gt. Diapasons, Gamba & Principal.
Bourdon

THE KING'S HIGHWAY.

HUMPHREY J. STARK.

Maestoso. ♩ = 92.

f

mf

f

cres

cen - do

Fin.

This page of musical notation, numbered 119, consists of five systems of grand staff notation. Each system contains a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical markings and dynamics:

- System 1:** Features a triplet of eighth notes in the treble staff and a forte (*ff*) dynamic marking. The bass staff has a long note with a slur.
- System 2:** Includes a mezzo-forte (*mf*) dynamic marking. The treble staff has a slur over a series of notes, and the bass staff has a long note with a slur.
- System 3:** Contains a crescendo (*cresc.*) marking and a fortissimo (*ff*) dynamic marking. The treble staff has a slur over a series of notes, and the bass staff has a long note with a slur.
- System 4:** Marked *Full.* with an arrow pointing to the treble staff. The treble staff has a slur over a series of notes, and the bass staff has a long note with a slur.
- System 5:** Marked *rall.* (rallentando). The treble staff has a slur over a series of notes, and the bass staff has a long note with a slur.

120
{ Gt. Melodia & Gamba.
Sw. Soft 8' & 4'.
Bourdon.

PRELUDE IN B MINOR.

GUSTAVE TRITANT.

Allegro moderato misterioso. ♩ = 88.

The musical score is written for guitar and gamba, consisting of four systems of music. The first system shows the beginning of the piece with a tempo marking of 'Allegro moderato misterioso' and a quarter note equal to 88. The piano part is marked 'Sw.' and the guitar part is marked 'Red.'. The second system includes markings for 'ral', 'len⁵', 'rit.', and 'a tempo'. The third system is marked 'Allegretto' and 'Fine' for the piano part, with 'Gt.' marking the guitar part. The fourth system concludes with a 'D.C.' marking. The score is in B minor and 3/8 time, featuring intricate melodic lines and complex rhythmic patterns.

Gt. Full to 15th.
Sw. Full, coup. to Gt.
Pd. Bourdon & Op. Dia.
Sw. to Pd.

MARCH FROM ATHALIA.

F. MENDELSSOHN.

Tempo di marcia.

3 *3* *cresc.*

f

Pd.



Musical notation system 1, featuring piano accompaniment with a treble and bass clef. The bass line includes the instruction *Man.* and the treble line includes *Sw.* in two locations.



Musical notation system 2, featuring piano accompaniment with a treble and bass clef. The bass line includes the instruction *Man.* and the treble line includes *Sw.* in two locations.



Musical notation system 3, featuring piano accompaniment with a treble and bass clef. The bass line includes the instruction *Gt.* and the treble line includes a triplet of eighth notes.



Musical notation system 4, featuring piano accompaniment with a treble and bass clef.

Sw. p Basso sempre staccato.
Man.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a dynamic marking of *f* (forte). The lower staff contains a triplet of eighth notes. The instruction *poco a poco cresc.* (poco a poco crescendo) is written above the lower staff. The system concludes with a fermata over a chord in the upper staff.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The lower staff features a guitar part indicated by the marking *Gt.* and contains a triplet of eighth notes. The system concludes with a fermata over a chord in the upper staff.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system continues the musical composition with various chordal textures and melodic lines in both staves.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. This system concludes the page with a final cadence and a fermata over a chord in the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Second system of musical notation, including a **Trumpet.** part in the upper staff. The piano accompaniment continues in the grand staff.

Third system of musical notation, showing complex chordal textures and melodic fragments in both hands of the piano.

Fourth system of musical notation, concluding the piece with sustained chords and melodic lines in both hands.

Gt. Dopp. Flute or Melodia & Principal.
*Sw. Dulciana & Flute.
Bourdon.

THE ANGELUS.

"Sweet the Angelus was ringing."

E. L. ASHFORD.

The musical score consists of three systems of piano accompaniment. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The first system is in 3/4 time, marked with a tempo of 49. The second system includes dynamic markings 'Sm.' and 'Gt.' and features some melodic lines in the upper staves. The third system includes markings for 'rall.' and 'a tempo'. The score is written in a key signature of two flats (B-flat and E-flat).

* The above registration is only suggestive much depending upon the size of the instrument and individual character of the stops. However, the flute quality should predominate in the solo parts.

System 1: Treble clef with a whole note chord, followed by eighth-note runs. Bass clef with a steady eighth-note accompaniment. A guitar part labeled "Gt." is introduced in the second measure, featuring a melodic line with a slur.

System 2: Treble clef with a whole note chord and a melodic line. Bass clef with eighth-note accompaniment. A guitar part labeled "Gt." continues. A piano dynamic marking "cresc." is placed above the bass line. A string part labeled "Sw." is introduced in the second measure, playing a rhythmic eighth-note pattern.

System 3: Treble clef with a whole note chord and a melodic line. Bass clef with eighth-note accompaniment. A guitar part labeled "Gt." continues with a melodic line. A string part labeled "Sw." continues with a rhythmic eighth-note pattern.

Close Doppie Fl.
& draw Melodia.

Sw.

Gt.

Couple Sw. to Gt.

*If a two manual organ is used, the left hand part may be played an octave higher than written, (with 4th Flute only.)

Musical score system 1, measures 1-5. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major. The Treble staff contains a melodic line with various ornaments and slurs. The Bass staff contains a rhythmic accompaniment. The lower Bass staff contains a single melodic line. Annotations include "Add Melodia to Flute and play as written." and "loco." in the Treble staff.

Musical score system 2, measures 6-10. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff continues the melodic line with slurs and ornaments. The Bass staff continues the rhythmic accompaniment. The lower Bass staff continues the melodic line. Annotations include "loco." in the Treble staff.

Musical score system 3, measures 11-15. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melodic line with slurs and ornaments. The Bass staff contains a rhythmic accompaniment. The lower Bass staff contains a melodic line. Annotations include "dim. rallentando", "a tempo", "Piu Lento. Sw.", "still slower.", "Sw.", "Sw. to Gt. off.", and "Reduce Sw. to Salicional." in the Treble staff.

ADAGIO.

ARTHUR CARNALL.

Adagio ma non troppo. ♩ = 66.

mp

cresc. *dim.* *pp* *L.H.* *cresc.*

ff *mf* *rit.* *a tempo*

L.H. *rit.* *Largo.* *p* *pp*

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