

A Fifth Set of  
VOLUNTARIES,

for Young Practitioners on

The Organ

Arranged in Three Divisions

namely

Voluntaries for the Opening of the Service,

Voluntaries for the Middle of the Service

and Concluding Voluntaries.

Composed by  
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393

W.S.

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G. C. Whitney.

## P R E F A C E .

In offering a fifth set of Voluntaries to the public, I have, as in the former sets, a few preliminary observations to make.

It is now a prevailing custom, in churches that have Organs, to open the service with a voluntary, sometimes in addition to that played before the Lessons, but mostly instead of that Voluntary, which latter is now, by many, considered as an unnecessary interruption of the service. But whether the objection be not, in fact, rather to the style of it (as frequently performed) than to the voluntary itself I shall not stay to enquire. As however both are in use in some churches, I have arranged the following in three divisions; namely

Voluntaries for the opening of the service; Voluntaries for the middle of the service; and concluding Voluntaries.

The first of these, it will be perceived, are all, except two for Festivals, in the soothing style, which being as I think, most suitable to the opening of the service, I have frequently been surprised, as well as annoyed, at the loud and boisterous style in which, in some churches, the service is introduced. Perhaps the reason of this may be that, it not being really a part of the service, but merely introductory to it, whilst the people are walking in, opening and shutting pew doors, the same sort of Voluntary may be thought appropriate as is usually adopted whilst

the congregation is walking out. There is however this difference between the two cases ; at the conclusion of the service, the whole congregation is dismissed at once, when, of course, the rustling and trampling of a large body of people may be a sufficient motive for the general use of the full organ ; but at the commencement, the congregation is mostly seated when the organ begins ; having been gradually coming in from the time the doors were opened .

I have however, in a former preface, expressed my opinion on the propriety of beginning even the concluding Voluntary on the soft organ, especially, when it immediately succeeds a pathetic

discourse, without the intervention of a hymn , conformably to which notion most of the following concluding Voluntaries are directed to begin on the choir organ . Those who have occasionally been present at the Portuguese Ambassadors chapel in South street ; or other Roman catholic chapels, where, in general a pretty crowded congregation is dismissed at once, must have observed (at least I have always found it so) that the last Voluntary always begins upon the very softest stops of the organ, from which a gradual swell to the thunder of the full chorus, when the crowd is all in motion together, produces so striking an effect, that I have often wondered at the same

custom not having, occasionally at least, been adopted in our churches.

I have one more remark to make concerning concluding Voluntaries, namely that they should not begin too soon; it being usual for the congregation, individually to utter a private prayer after the blessing, which does not seem always to be considered by the organists, many of whom, it is to be feared, do not themselves conform to the practice, or they would not be ready quite so soon as they frequently are, to begin their Voluntary. Were it indeed to begin pianissimo (according to the custom before attended to) it would be of less consequence, but the full Organ thundering in, in the midst of this final prayer, must be a great

annoyance to many who are in the habit of using a longer petition than others. The young organist would therefore do well to wait always till the Minister at least raises his head, before he touches the Organ.

Of the Voluntaries for the middle of the service, they are in much the same style as those for the opening (the soothing style being here also mostly adopted) but are rather longer, and some of them have an introductory prelude, which perhaps others of them may be thought to require. I may however fairly suppose that those young practitioners who have made use of my former publications may by the time they begin upon a fifth set, be able (with the hints I have given in the preface to my first

## P R E F A C E .



set) to play a short slow extempore prelude, upon the Diapasons, or Dulciana, which they should at least, by this time begin to attempt, taking care not to make their introductory prelude too long, but to comprise the whole Voluntary in about four minutes, which is the utmost (except on particular occasions) that I think ought to be allotted to Voluntaries in the middle of the service.

To give proper effect to many of the following movements, a separate set of keys for the swell is necessary, one hand being frequently employed thereon, whilst the other is using the Diapasons, or Dulciana.— There are also several transitions from the Diapasons to the Dulciana and vice versa, which latter stop, down to

gamut, I should in all small church Organs recommend instead of a Flute throughout. And where there are not three sets of keys, the Organist will find a great convenience in a double shifting movement, or, in addition to the pedal taking off the usual, chorus stops, another shorter pedal close to it (so as to be used with the same foot) to take off the open Diapason and Principal, leaving on therefore, when both pedals are down, only the Dulciana and stopt Diapason, the proper stops to accompany the swell. By means of these two pedals, four different mixtures can be used, namely the full organ, full choir organ, soft choir organ, and the swell, which is a greater variety than can be made, on an Organ with three rows of keys, without touching the stops by hand.

The short pedal is also particularly useful when only the Diapasons and Dulciana are drawn, as by occasionally putting on and taking off the open-diapason, a forte and piano, or echo, is produced. The Organ at the free chapel of St John, Chichester is upon this plan, as is also that of Hythe church, Kent, both built by the late Mr. England.

In number 21 of the following pieces there is a peculiarity I ought perhaps to mention, namely that the movement begins in D, and ends in G, though, had I not here noticed it, it might not have been discovered, which was actually the case in respect to myself, who had not observed it till I transcribed it for this publication. In fact, in extempore, or unpremeditated Volun-

taries this peculiarity is, I believe, by no means uncommon, as when, by means of the watch he usually places before him, the extempore player finds it expedient to bring his Voluntary to a close, he would hardly think it necessary, should he have much wandered from the key he set out in, to grope his way back to it, in the usual course of modulation, but would think it sufficient to close in any key he might happen then to be, or proceeding towards. I can however after all, produce classical authority for this deviation from the usual practice of beginning and ending in the same key; in the chorus, "But as for his people" in the Oratorio of Israel in Egypt, sometimes played as a concluding Voluntary which in like manner, begins in D, and ends in G.



I have yet two observations to make respecting the following movements, the first of which is that whenever the word swell occurs, I always mean, the two diapasons and hautboy (or cremona) of that part of the Organ to be used, as whenever I mean that the reed stop should be omitted, I always use the words "Swell diapasons" or "diapasons & principal"— I am induced to make this remark from having sometimes heard the effect of my Voluntaries weakened, (as I thought) by the swell diapasons only being drawn, when the addition of the reed stop would have given the brilliancy, or effected the contrast I had intended to produce.

The other observation is concerning the counter-tenor clef, which being occasionally used in these Organ pieces, I must intreat the young, and particularly the young female Organist not to take

fright at it, as it may be learnt in half an hour's time, and very soon rendered perfectly familiar, by only considering the middle line in that clef as coinciding with the middle C, of the Organ; the lowest space with the lowest note of the Swell (in most Organs) or fiddle G, as it is called, as being also the lowest note of that Instrument, to which the upper line, in this clef, is the octave G. And these three notes being once fixed in the mind by means of the foregoing analogies, the other notes must almost instantly be known, from their relative situation on the staff, as I have observed before in the Introduction to my second set of Voluntaries.

#### Scale of the Counter- tenor Clef.

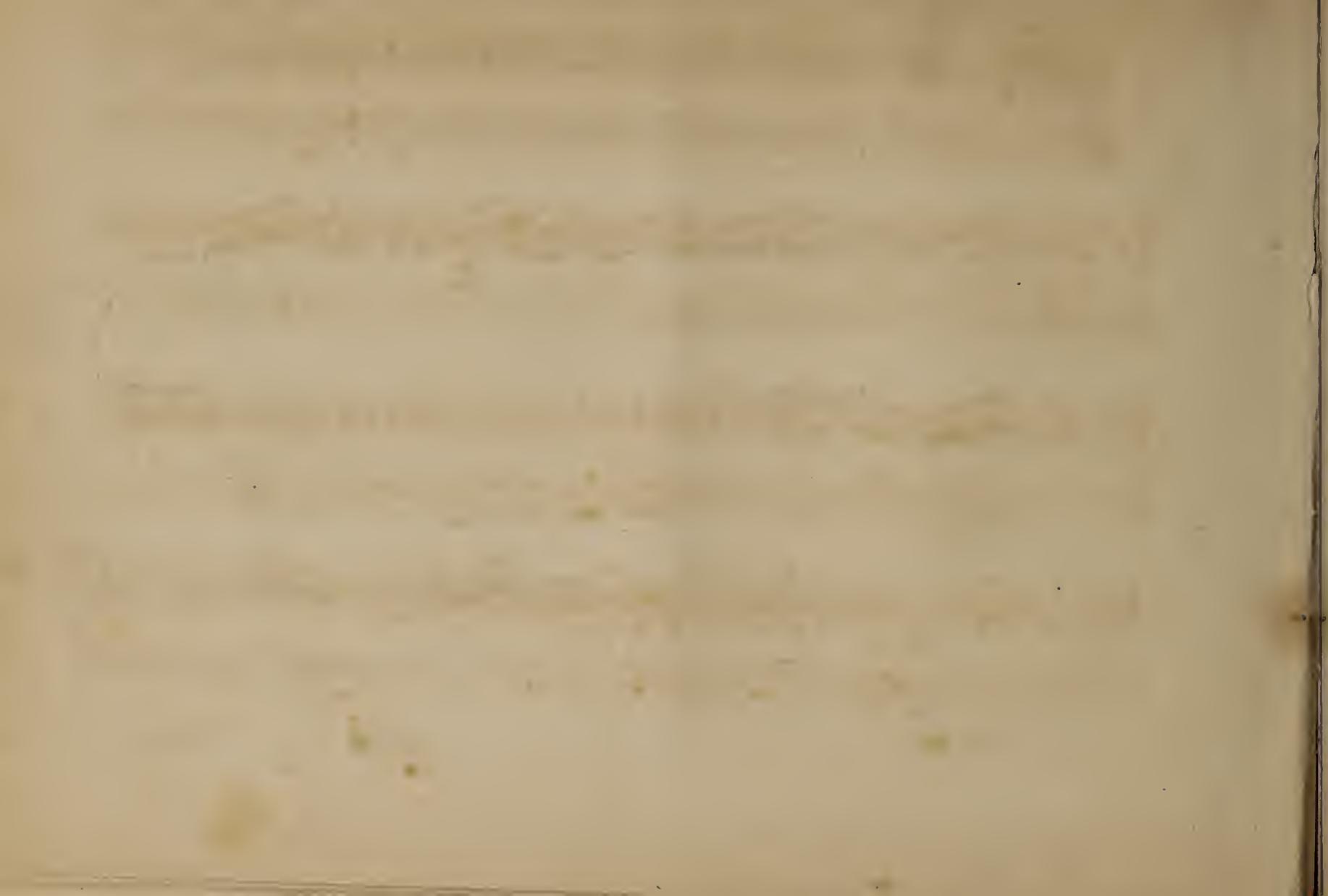
Fiddle G      A      B      Middle C      D      E      F      Octave to fiddle G      A      & .

The use of this clef will be found to be particularly convenient, when a melody taken by the right hand on the diapasons, is accompanied by sostenuto chords with the left, on the lower notes of the swell; the bass being, at the same time taken on the the diapasons by the pedals, in such Organs as have them; a style of playing first introduced here, I believe, by the Abbe Vogler; as by avoiding this clef, such chords for the left hand must be written mostly among the ledger lines over the bass, or below the treble staff, which would be much less clear, and of course, must be more perplexing to the performer, as will be manifested in the

following example of the opening of the 25<sup>th</sup> Voluntary, page 25. of this collection, here written three different ways.

The image displays three staves of musical notation, each consisting of two systems of measures. The notation is in common time (indicated by '3' over '4') and major key (indicated by a sharp sign). The top staff uses a soprano clef (F) and a treble staff. The middle staff uses a soprano clef (F) and a bass staff. The bottom staff uses a soprano clef (F) and a bass staff. The notation includes various note heads, stems, and rests, with some notes having vertical stems extending both up and down. The bass staff in the middle and bottom staves features large, open note heads, likely representing pedal notes. The notation is enclosed in three pairs of curly braces, one pair under each system of measures, grouping the three staves together.

N.B. The letters that sometimes occur under the lower staff are to signify the pedal notes that may be taken at pleasure.



## VOLUNTARIES for the opening of the Service.

I. Largo.

Marsh's Vol<sup>s</sup>. Bk.5.

II.

Diap<sup>s</sup> *hr*

Largo.

repeat on Dulc<sup>a</sup>

Dulc<sup>a</sup>

Diap<sup>s</sup>

Swell *p*

cres

*f*

Swell

*p*

*sf*

cres

Marsh's Vol<sup>s</sup> Bk. 5.

III.

Diap<sup>s</sup>

repeat on Swell. Diap<sup>s</sup>

Dulc<sup>a</sup>

Swell B.H. cres:

Diap<sup>s</sup>

Dulc<sup>a</sup>

Swell

f

dim<sup>do</sup>

Diap<sup>s</sup>

4

Dulc<sup>a</sup>

IV. Largo. Swell

Diap<sup>s</sup>

Dulc<sup>a</sup>

Adagio

This block contains four staves of musical notation for two voices. The top staff uses a treble clef, 3/4 time, and a key signature of one flat. It features eighth-note patterns with dynamics like 'Dulc<sup>a</sup>' and 'Largo.'. The second staff uses a bass clef, 3/4 time, and a key signature of one flat. It includes sixteenth-note patterns and a dynamic marking 'Diap<sup>s</sup>'. The third staff continues the bass line with a bass clef, 3/4 time, and a key signature of one flat. The fourth staff concludes the section with a bass clef, 3/4 time, and a key signature of one flat, ending with a double bar line.

V.

Diaps  
Largo.

f Swell dim cres

Pedals D G D G c

Dulc.  
D G c D G

dim do

Marsh's Vol's Bk. 5.

VI.

Diap<sup>s</sup> hr

Largo.

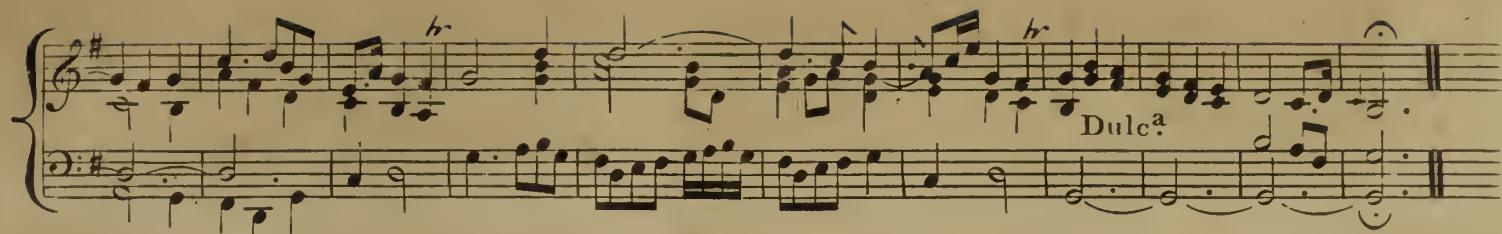
repeat on Dulc<sup>a</sup>

Swell

p cres

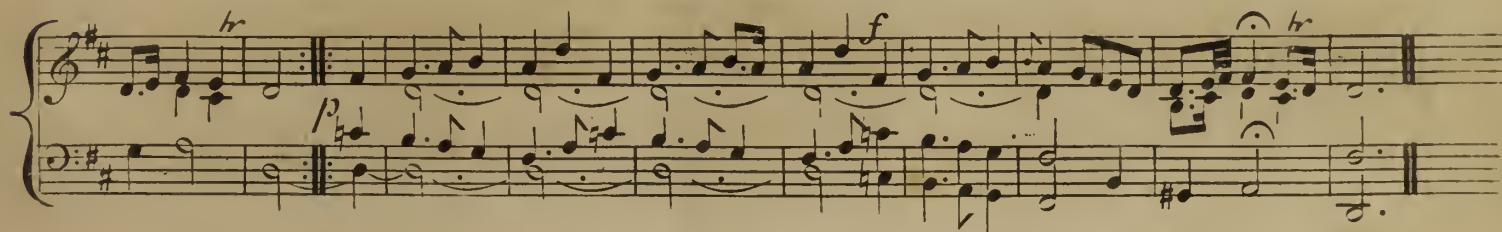
sf sf

Diap<sup>s</sup>



VII.

Musical score for piano, page 7, measures 5-8. The music is in common time, key signature of one sharp. The first measure is labeled "Diap<sup>s</sup>". The second measure is labeled "Larghetto.". The third measure is labeled "repeat on the Swell. Diap<sup>s</sup>". The fourth measure concludes with a bass line of eighth notes and a treble line of eighth-note chords.



VIII.

Diap<sup>s</sup>

Largo!

repeat on Dulc<sup>a</sup>

Diap<sup>s</sup>

Dulc<sup>a</sup>

Swell *p*

Dulc<sup>a</sup>

Diap<sup>s</sup>

This block contains four staves of handwritten musical notation for organ. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a series of eighth-note chords followed by sixteenth-note patterns. The second staff starts with a treble clef, a key signature of one flat, and common time. It includes a dynamic marking 'Swell p' and a melodic line with various note heads and stems. The third staff has a bass clef, a key signature of one flat, and common time, continuing the melodic line. The fourth staff begins with a treble clef, a key signature of one flat, and common time, concluding the section with a final melodic line.

Larghetto

IX.

Swell B.H.

Pedals G A B C D G C B

Dulc<sup>a</sup>

Swell

C B C G Sw: P<sub>G</sub> F# G D F# G

Dulc<sup>a</sup>

D C B A D G C D

Sw. Dul. Sw.

G F# G F# G

Marsh's Vol<sup>s</sup>. Bk. 5.

X. *Largo.*

Diap<sup>s</sup>

Swell

repeat on Dulc<sup>a</sup>

Dulc<sup>a</sup>

Swell

Dulc<sup>a</sup>

Swell

Dia

Swell

cres f

hr

Diap<sup>s</sup>

Marsh's Vol<sup>s</sup>. Bk. 5.

Handwritten musical score for organ, page 11, section XI. The score consists of four systems of music, each with two staves (treble and bass). The key signature is mostly F major (one sharp) with occasional changes. The time signature varies between common time and 3/4.

**Section XI:**

- Top System:** Measures 1-4. Dynamics: *tr*, *dim<sup>dō</sup>*. Articulation: *h*.
- Second System:** Measure 1: *Diaps*, *Largo*. Measure 2: *repeat on Dulc<sup>a</sup>*. Articulation: *h*.
- Third System:** Measures 1-4. Dynamics: *Diaps*. Articulation: *Dulc<sup>a</sup>*.
- Bottom System:** Measures 1-4. Dynamics: *Diaps*. Articulation: *Dulc<sup>a</sup>*.

XII.

Diap.<sup>s</sup>

repeat on Dulc.<sup>a</sup>

Larghetto.

Dulc.<sup>a</sup>

Diap.<sup>s</sup>

Swell

Dulc.<sup>a</sup>

Diap.<sup>s</sup>

Adagio

Adagio

XIII.

Diap.<sup>s</sup>

Swell

Largo.G

Dulc.<sup>a</sup>

repeat on the Swell

Dulc.<sup>a</sup>

Swell

Marsh's Vol.<sup>s</sup> Bk.5.

*Solo - Rec.*

XIV. { *Diap<sup>s</sup>* Largo. }

*Repeat on first*

{ *rept. on Swell.* *Diap<sup>s</sup>* }

*Dulc<sup>a</sup>*

{ *Diap<sup>s</sup>* *Swell* }



XV.

Diap<sup>s</sup>

Largo.

rept on Dulc<sup>a</sup> Diap<sup>s</sup>

Dulc<sup>a</sup>

Swell p

cres

Dulc<sup>a</sup>

Diap<sup>s</sup>

Dulc<sup>a</sup>

Dulc<sup>a</sup>

XVI.

Diap<sup>s</sup>

Largo.

repeat on Dulc<sup>a</sup>

Swell B.H. *sf sf*

Dulc<sup>a</sup>

Diap<sup>s</sup>

Dulc<sup>a</sup>

XVII.

Diap.<sup>s</sup>  
Largo.  
Diap.<sup>s</sup>  
Dulc.<sup>a</sup>

Diap.<sup>s</sup>

Diap.<sup>s</sup> Dulc.<sup>a</sup>

Dulc.<sup>a</sup>

Marsh's Vol<sup>s</sup>. Bk.5.

XVIII.

Diap<sup>s</sup>.

Largo

Swell B.H.

Pedals c G C F C G R F C R B C

Diap<sup>s</sup>. R.H. Swell

G Sw: G C G C R A D E

cres f

Marsh's Vol<sup>s</sup> Bk.5.

cres      Dulc:a

XIX.

Sw: For a Festival.      (Sanctus for 3 Trebles.)

Largo.      Full      Ch.Org:

Sw:      Full      Ch:Org:

Sw:      Full

XX.   
Largo.  
Diap<sup>s</sup>. repeat on Dulca

Dulca. Diap<sup>s</sup>. Sw:  
Swell B.H. p cres f Diap<sup>s</sup>.

XXI.   
Adagio. Dulca. Diap<sup>s</sup>.

Swell

21

1

2

3

4

Marsh's Vol<sup>s</sup>. Bk. 5.

V.S.

dim<sup>r</sup> do

XXII.

Diap's

Largo.

rep<sup>t</sup> on Swell

cres

Marsh's Vol<sup>s</sup>. Bk. 5.

Diap<sup>s</sup>

XXIII Larghetto. Sw: B.H.

Dulc<sup>a</sup>

Sw:

cres

f

sf

sf

f

Adagio

Diap<sup>s</sup>

Dulc<sup>a</sup>

Diap<sup>s</sup>

## For a Festival.

(Sanctus.)

XXIV.

Full  
Largo.

Full

Ch:Org:

Full

Ch:Org:

Dulc<sup>a</sup>

Swell

VOLUNTARIES for the middle of the Service.

25

Larghetto

XXV.

Swell B.H.

Pedal A ----- E A R D A ----- E A E -----

repeat on Diap. R.H.

Swell

E B ----- E G# A E B E -----

Minore

Diap.

A D E

Sw. B.H.

Marsh's Vol<sup>s</sup> Bk. 5.

26

A E A D A D E r A E

p f f f

A E A

D

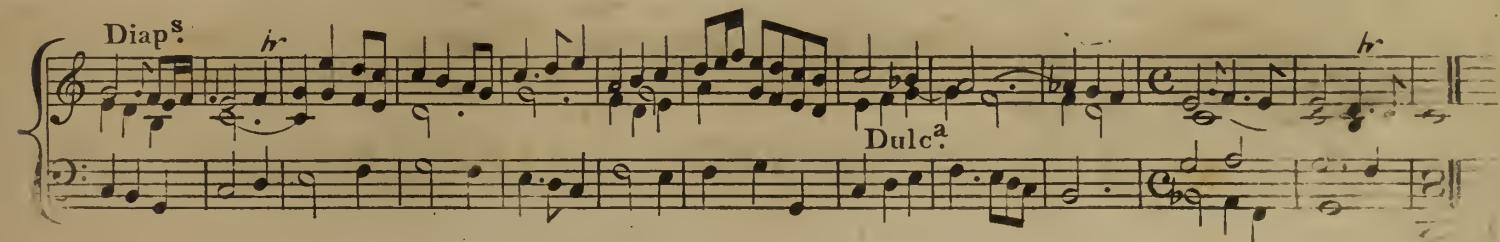
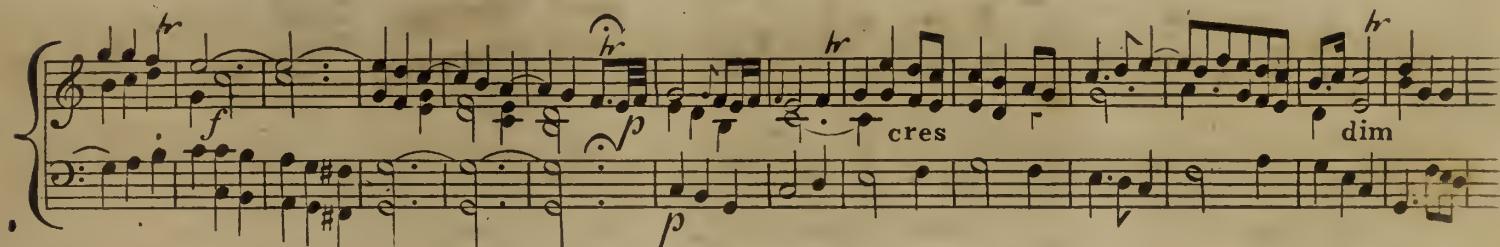
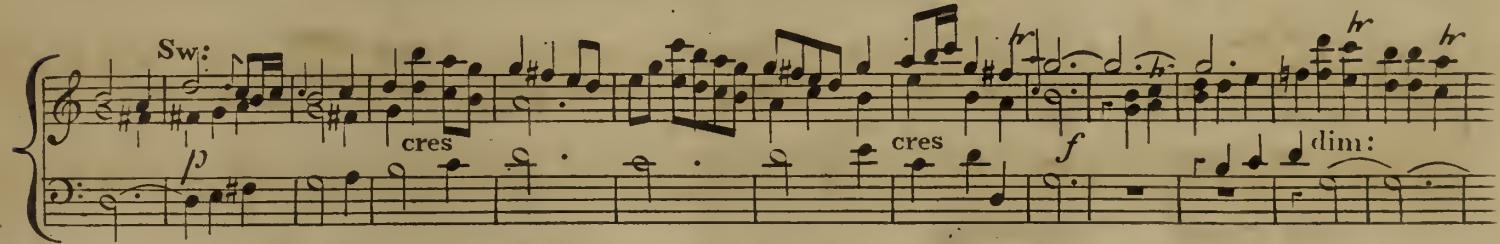
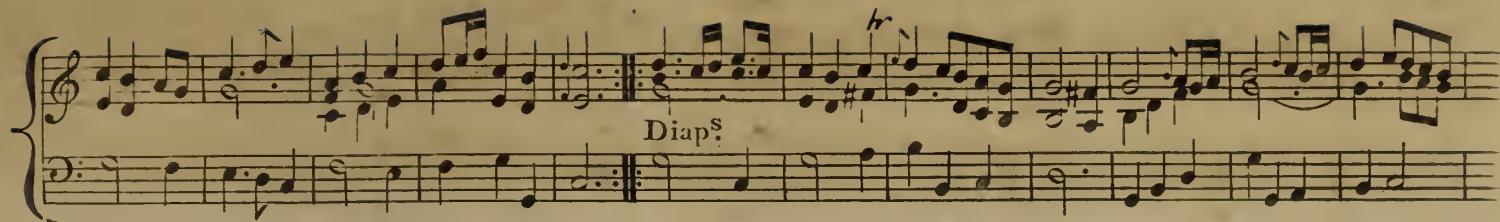
E r A E

*Dulc.*

XXV

Diap<sup>s</sup>: Largo: Dulc<sup>a</sup>

March's Vol<sup>s</sup> Bk. 5.



XXVII

Diap.<sup>s.</sup>

Dulc.<sup>a.</sup>

Diap.<sup>s.</sup>

Dulc.<sup>a.</sup>

Diap.<sup>s.</sup>

Swell *f*

cres

Diap.<sup>s.</sup>

Swell

chord *f*

A handwritten musical score for four staves, likely for organ or harpsichord. The music is in common time and consists of four measures. Measure 29 starts with a treble staff in F major, marked *Dulc<sup>a</sup>*, followed by a bass staff in F major. Measure 30 begins with a treble staff in G major, marked *tr.* and *Diap<sup>s</sup>*. Measure 31 continues in G major, marked *Swell* and *8ths*. Measure 32 concludes in G major, marked *f*, *p*, and *tr.*.

Marsh's Vol<sup>s</sup> Bk.5.

XXVIII.

Diap<sup>s</sup>

Largo.

Dulc<sup>a</sup>

Diap<sup>s</sup>

Dulc<sup>a</sup>

Musical score consisting of four staves of music in G major, 8th note time signature. The music is divided into measures by vertical bar lines. The first staff features eighth-note patterns with grace notes and dynamic markings like 'Diap<sup>s</sup>' and 'Dulc<sup>a</sup>'. The second staff includes a 'Swell' dynamic with a crescendo line. The third staff contains eighth-note chords and 'Diap<sup>s</sup>' markings. The fourth staff concludes with a measure ending in 8ths followed by a repeat sign and a double bar line.

Diap<sup>s</sup>

XXIX { Largo.

Dulc<sup>a</sup>

Diap<sup>s</sup> Dulc<sup>a</sup> Diap<sup>s</sup> Dulc<sup>a</sup>

Swell

cres f sf sf

Diap<sup>s</sup>

f p f p cres p

This block contains the first four staves of the musical score. Staff 1 (Treble) starts with a 'Largo.' instruction and a dynamic 'Dulc<sup>a</sup>'. Staff 2 (Bass) follows. Staff 3 (Treble) has 'Diap<sup>s</sup>' and 'Dulc<sup>a</sup>' markings. Staff 4 (Bass) follows. Staff 5 (Treble) begins with a 'Swell' dynamic, followed by 'cres', 'f', 'sf', and another 'sf'. Staff 6 (Bass) has a 'Diap<sup>s</sup>' marking. Staff 7 (Treble) concludes the section with 'f', 'p', 'f', 'p', 'cres', and 'p' dynamics.

Musical score for two voices (Soprano and Alto) in common time, treble and bass clefs, key signature of one sharp. The score consists of four systems.

- System 1:** Soprano part starts with eighth-note pairs followed by sixteenth-note pairs. Bass part has sustained notes. Dynamics: *Diap<sup>s</sup>*, *tr*, *Dulc<sup>a</sup>*.
- System 2:** Soprano part starts with eighth-note pairs followed by sixteenth-note pairs. Bass part has sustained notes. Dynamics: *Diap<sup>s</sup>*, *tr*, *tr*, *tr*, *Dulc<sup>a</sup>*.
- System 3:** Soprano part starts with eighth-note pairs followed by sixteenth-note pairs. Bass part has sustained notes. Dynamics: *Diap<sup>s</sup>*, *Dulc<sup>a</sup>*, *Swell*, *f*, *p*, *f*, *p*.
- System 4:** Soprano part starts with eighth-note pairs followed by sixteenth-note pairs. Bass part has sustained notes. Dynamics: *cres*, *>*, *>*, *p*.

XXX.

Diap<sup>s</sup>

Largo.

rep. on Dulc<sup>a</sup>

1<sup>st</sup> hr. 2<sup>d</sup> hr.

Diap<sup>s</sup>.

Swell Siciliana.

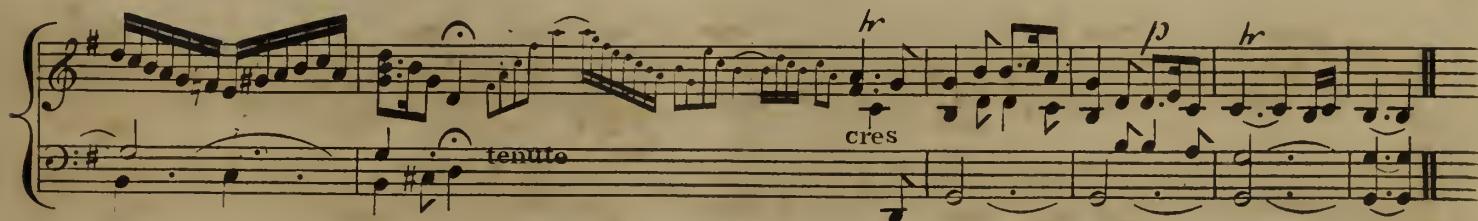
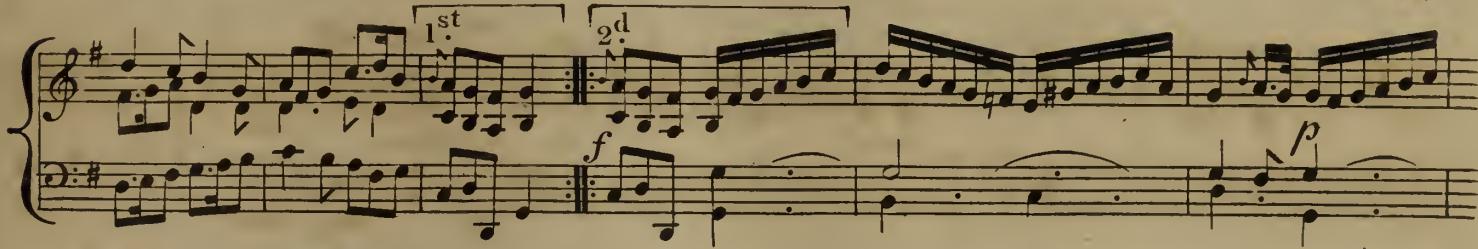
rep. on Diap<sup>s</sup>

Swell dim do

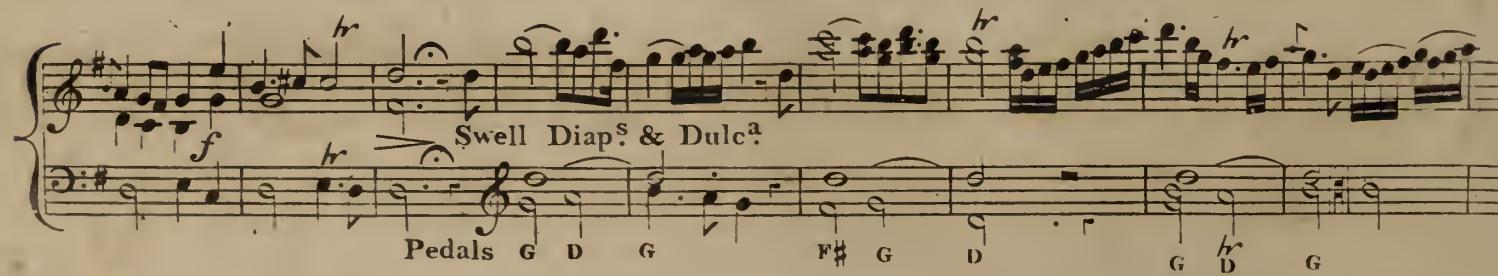
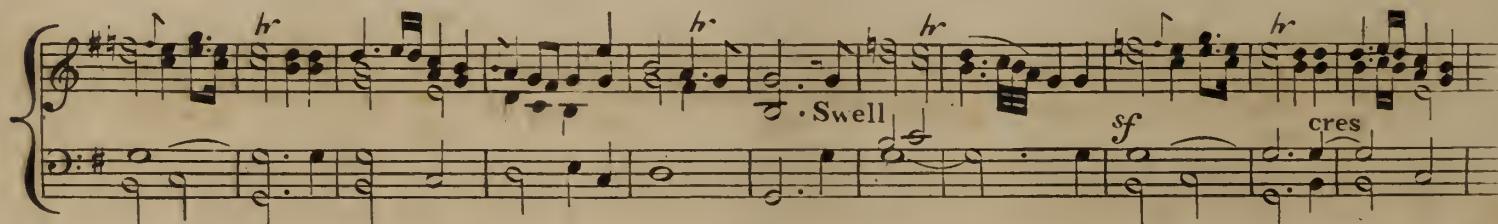
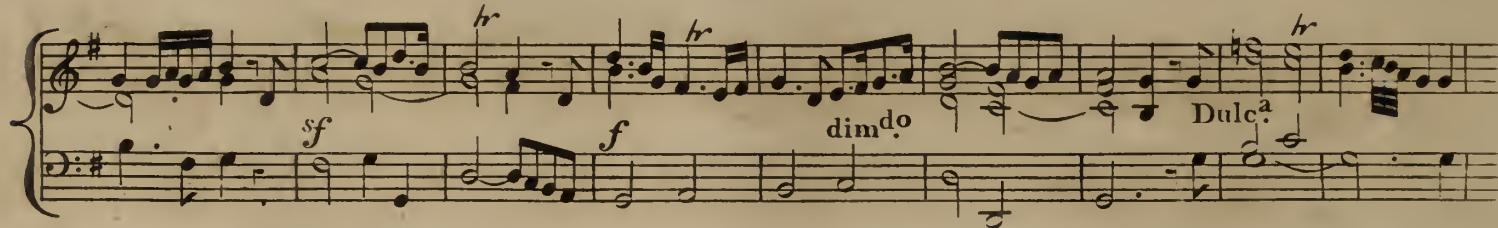
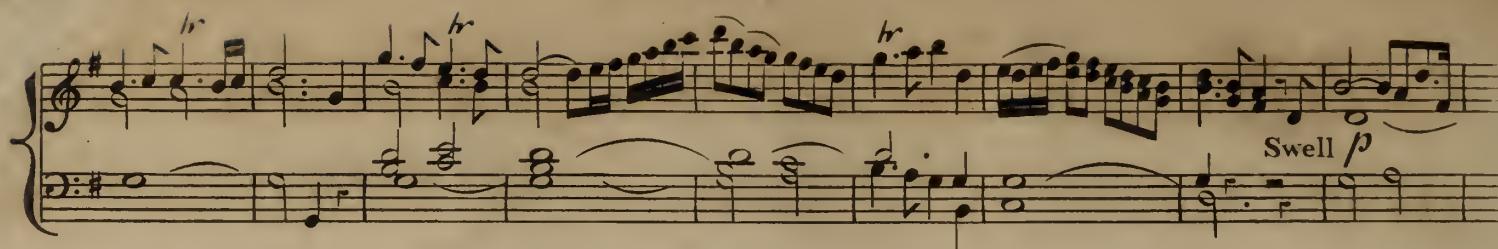
f dim do cres

p cres

Marsh's Vol<sup>s</sup> Bk. 5.



XXXI.



D      G      B      C      D      Pedal G

xxxii.

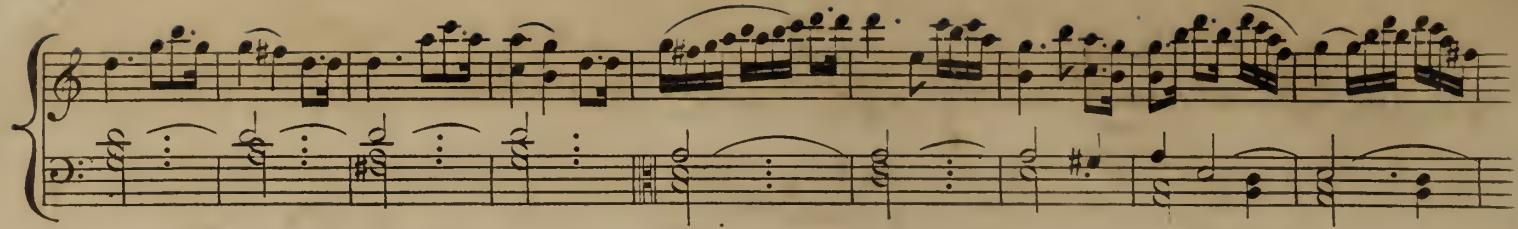
*Swell f*

*Largo.*

*Diap<sup>s</sup>*

*Dulc<sup>a</sup>*

*V.S.*



Handwritten musical score continuing from the previous page. The staves remain the same: Treble and Bass. The key signature changes to F major (one flat), then to C major (no sharps or flats), and finally to B-flat major (two flats). The music includes dynamic markings like *hr* (hr) and *p* (p). The bass staff shows sustained notes and rhythmic patterns. The word "Swell" is written above the treble staff.

Handwritten musical score continuing from the previous page. The staves remain the same: Treble and Bass. The key signature changes to A major (two sharps), then to E major (one sharp), and finally to D major (no sharps or flats). The music includes dynamic markings like *f* (f) and *p* (p). The bass staff shows sustained notes and rhythmic patterns.

Handwritten musical score continuing from the previous page. The staves remain the same: Treble and Bass. The key signature changes to F major (one flat), then to C major (no sharps or flats), and finally to B-flat major (two flats). The music includes dynamic markings like *hr* (hr) and *f* (f). The bass staff shows sustained notes and rhythmic patterns.

XXXIII.

Diap.<sup>s</sup>

Dulc.<sup>a</sup>

Larghetto.

Diap.<sup>s</sup>

Dulc.<sup>a</sup>

h

Swell

cres

f

Diap.<sup>s</sup>

Dulc.<sup>a</sup>

Dulc.<sup>a</sup>

Diap.<sup>s</sup>

Larghetto

**XXXIV.**

Swell B.H.      cres      f      /  
Pedals D G D G C G

Dulc.  
Swell p

Swell  
sfG      sfG      D G A D      sfG

cres

D G C D G F C G F C B C D G F

*Dulc'a*

*Diap's* *Dulc'a*

*p*

G C

XXXV.

Swell B. H.

Largo.

Diap's

V.S.

V.

42

Swell B.H.

Diaps Dulc<sup>a</sup>

Diaps Diaps

A handwritten musical score for piano, page 43, featuring four staves of music. The score consists of two systems of music, each starting with a treble clef and a key signature of one sharp (F#). The first system begins with a dynamic of *Swell f*, followed by a section of eighth-note chords. The second system begins with a dynamic of *Dulc<sup>a</sup>*, followed by a section of sixteenth-note chords. Both systems conclude with a dynamic of *Diap<sup>s</sup>*. The third staff, which starts with a bass clef, contains a dynamic of *Swell*. The fourth staff concludes with a dynamic of *Cadenza*. The music is written on five-line staves with various rests and note heads.

## CONCLUDING VOLUNTARIES.

xxxvi.

Full

Vivace.

8ths.....

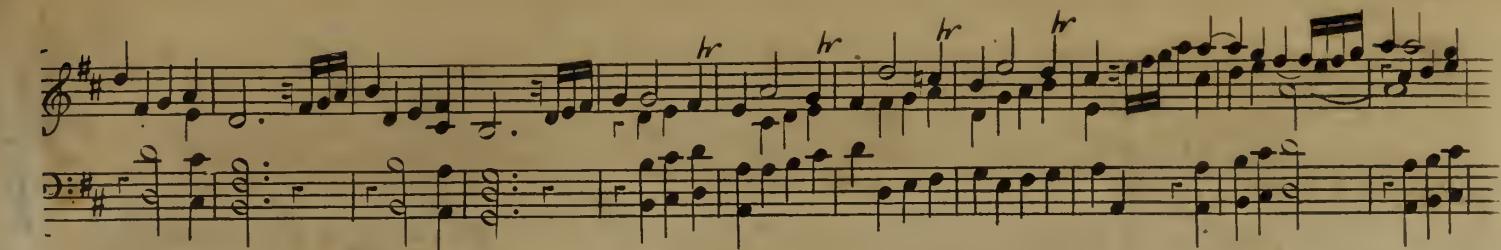
Ch:Org:

Swell

Ch:Org:

Full  
ten:  
(mp.)

The musical score is composed of four systems of music for organ. The first system starts with a treble clef, common time, and a key signature of one sharp. It features a 'Full' dynamic and a 'Vivace.' tempo. The bass line consists of eighth-note chords. The second system begins with a bass line and includes a 'Ch:Org:' label. The third system includes a 'Swell' dynamic and another 'Ch:Org:' label. The fourth system concludes with a 'Full' dynamic and a tenuto instruction, ending with a dynamic marking in parentheses.



Ch:Org:

Full

xxxvii

Ch:Org: Largo

repeat Full

Full

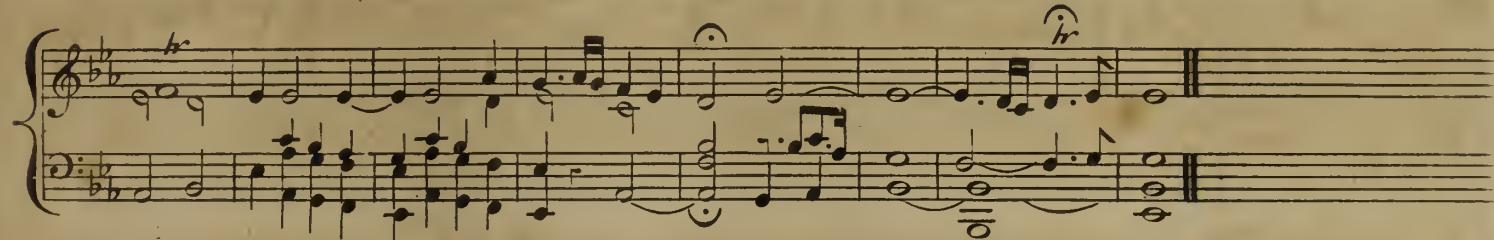
Ch:Org: V.S

Full

Ch:Org:

tr

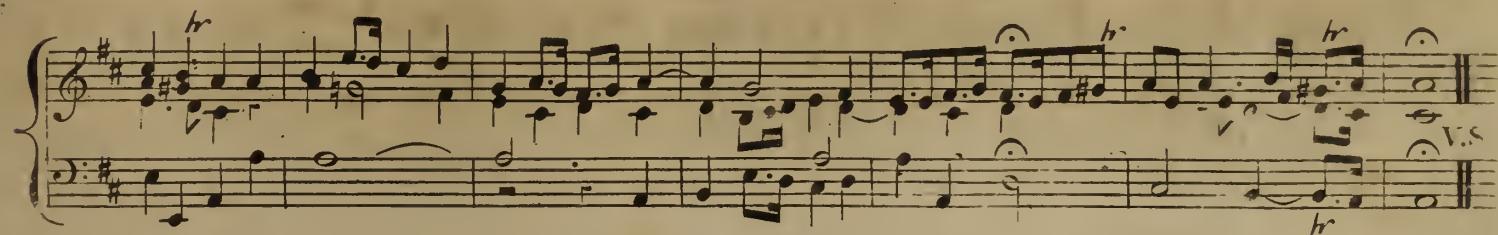
Full



xxxviii.

Full  
Largo.

Musical score showing one staff of music in G major (one sharp). The tempo is Largo. The measure consists of eighth-note patterns.



Ch:Org:

Andante.

8ths -----

Full

Full

Ch: Org:

Full

Full

Marsh's Vol<sup>s</sup> Bk.5.

Ch: Org:

**XXXIX.**

Largo

1<sup>st</sup> 2<sup>d</sup>

rep<sup>f</sup> Full Ch: Org:

Full

Ch: Org:

A handwritten musical score for piano, consisting of four staves. The top staff uses a treble clef and common time, starting with a key signature of one sharp. The second staff uses a bass clef and common time, starting with a key signature of one sharp. The third staff uses a treble clef and common time, starting with a key signature of one sharp. The fourth staff uses a bass clef and common time, starting with a key signature of one sharp. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. The word "Full" is written above the second staff. The score is divided into measures by vertical bar lines.

Ch:Org:

X L.

Largo.

Full

"The Voice of Jehovah?"

(Hymn and Chorus I.M.)

Vivace.

Full

The image shows four staves of musical notation for two voices. The top two staves are labeled "Full" and the bottom two are labeled "V.S.". The notation includes various note heads, stems, and rests, with some markings like "tr." (trill) and "p" (piano). The music is in common time and consists of measures 53 through 57.

Marsh's Vol<sup>S</sup>. Bk. 5.

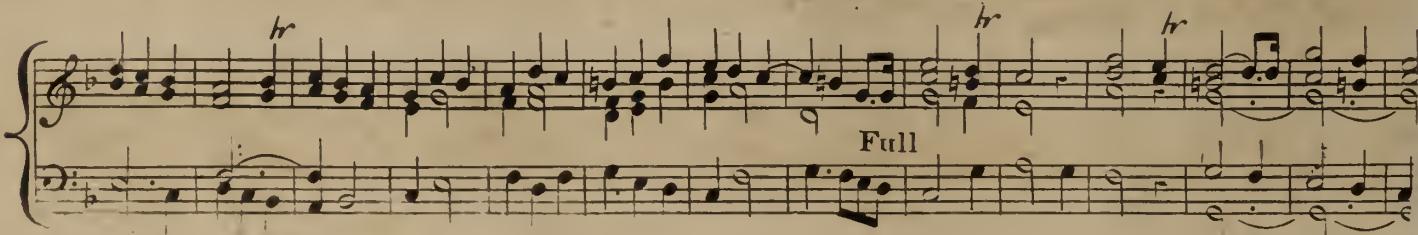


Ch: Org:

XLI.

Largo

rep! Full: Ch: Org:



tr

p

Full

Adagio

XLII.

Ch:Org:

Largo.

1<sup>st</sup> 2<sup>d</sup>

rep! Full. Ch.Org.

Full with Trumpet

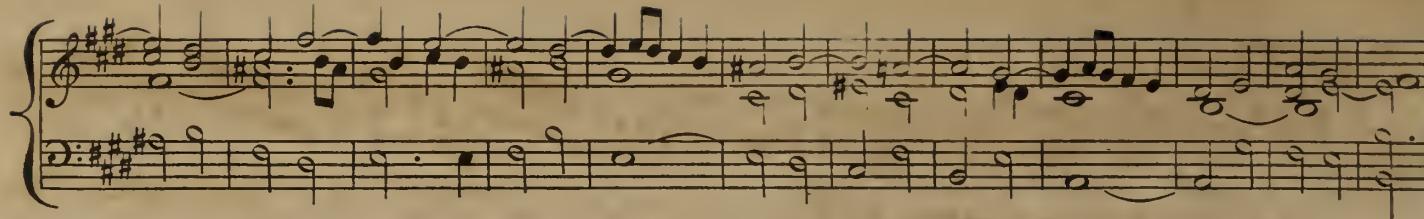
The first two staves are for the orchestra, featuring treble and bass clef staves with various dynamics like forte and piano. The third staff is for the choir, also in treble and bass clef, with dynamic markings such as *ff*, *p*, and *ff*.

XLIII.

Choir Org:

This staff shows the music for the Choir Organ. It includes a key signature of  $\text{F}^{\#}\text{ G}^{\#}$  and a time signature of common time. The tempo is marked *Largo..*. The notation consists of eighth and sixteenth note patterns, with a section labeled *V.S.* (versus) indicated by a bracket.

Marsh's Vol<sup>s</sup> Bk.5.



XLIV.

Full

Largo.

1<sup>st</sup>

repeat *p*

Ch: Org:

2<sup>d</sup>

Full

Full

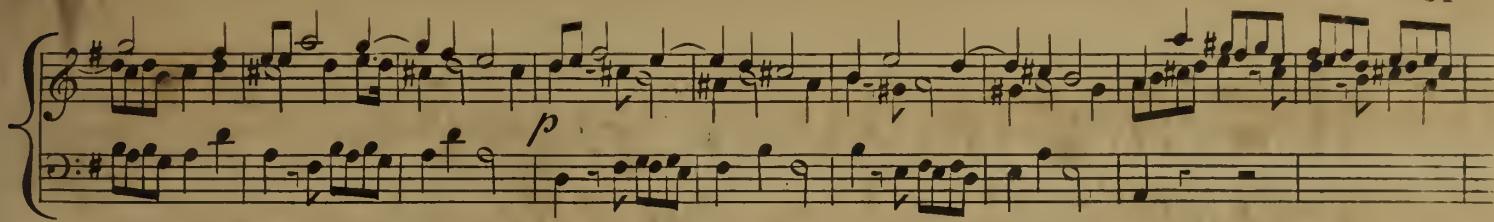
V.S.

This block contains the musical score for page 59, section XLIV. It features four staves of organ music. The first two staves are labeled 'Full' and 'Largo.'. The third staff is labeled 'Ch: Org:' and has a bracket above it labeled '1st' with 'repeat p'. The fourth staff is labeled '2d' and 'Full'. The score includes various musical markings such as dynamic changes and performance instructions like 'V.S.'

Musical score for organ, page 60. The score consists of four staves:

- The top staff uses a treble clef and has a key signature of one sharp (F#). It features a continuous sequence of sixteenth-note patterns.
- The second staff uses a bass clef and has a key signature of one sharp (F#). It contains eighth-note patterns.
- The third staff uses a treble clef and has a key signature of one sharp (F#). It contains eighth-note patterns.
- The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains eighth-note patterns.

A tempo marking "Allegro." is placed between the second and third staves. The word "Pedal" is written below the fourth staff.



Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music includes a dynamic marking "Full" above the bass staff. The bass staff features a sustained note with a grace note.

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. The music includes a dynamic marking "Adagio" above the bass staff. The bass staff concludes with a "FINE." marking.

Marsh's Vol<sup>s</sup> Bk. 5.

