

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

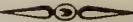
discourse, without the intervention of a hymn, conformably to which notion most of the following concluding Voluntaries are directed to begin on the choir organ. Those who have occasionally been present at the Portuguese Ambassadors chapel in South street; or other Roman catholic chapels, where, in general 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



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.

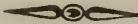
To give proper effect to many of the following movements, a separate set of keys for the swell is necessary, one hand being frequently employed thereon, whilst the other is using the Diapasons, or Dulciana.— There are also several transitions from the Diapasons to the Dulciana and vice versa, which latter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

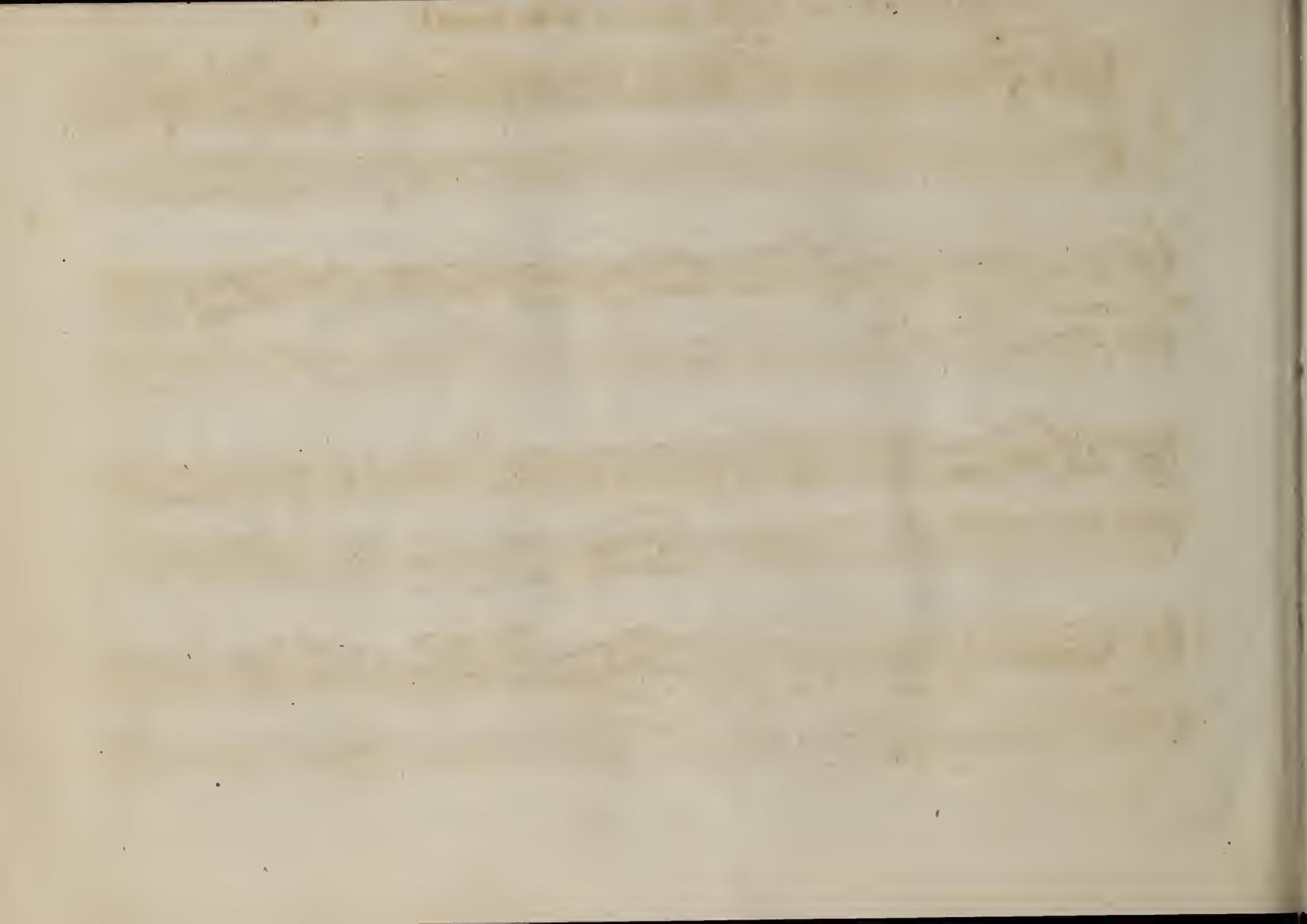
Fiddle G A B Middle C D E ^{Octave to} fiddle G A &c.

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 25th Voluntary, page 25. of this collection, here written three different ways.

The image displays three staves of musical notation, each consisting of two staves. The top staff uses a treble clef and a 3/4 time signature. The middle staff uses a bass clef and a 3/4 time signature. The bottom staff uses a bass clef and a 4/4 time signature. The notation includes various note heads, stems, and beams. Pedal notes are indicated by letters (A, E, D) placed under the bass staff. The letters correspond to the notes A, E, A, D, A, E, A from left to right.

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.

1

13

Diap^s:

I. { Dulc^a Diap^s

Largo.

13

Dula Diaps Dul^a

Diaps

Dulc^a

Marsh's Vol^s Bk.5.

II.

Diap^s hr

Largo.

repeat on Dulc^a

Dulc^a

Diap^s

Swell p

cres

f

Swell

p

sf

cres

Marsh's Vol^s. Bk. 5.

III.

Diap^s

repeat on Swell. Diaps

Dulca^a

Swell B.H. cres:

Swell

Diap^s

Dulca^a

f

h

dim^{do}

Diap^s

Dulc^a

IV.

Largo.

Swell

Diap^s

Dulc^a

Adagio

The image shows four staves of musical notation. The top staff is for a solo instrument, likely a flute or oboe, with a treble clef and a key signature of one flat. It features sixteenth-note patterns and dynamic markings like 'Dulc^a' and 'Swell'. The second staff is for the piano's bass line, also in one flat. The third staff continues the solo instrument's line, with a dynamic marking 'Diap^s'. The fourth staff concludes the section with a dynamic marking 'Adagio'. The overall style is characteristic of early 20th-century classical music.

V.

Diap:
Largo.

f Swell dim cres
Pedals D-----G D G c

Dulc:a Swell
D c D G c D G

tr dim do

VI.

Diap^s tr

Largo.

repeat on Dulc^a

Swell

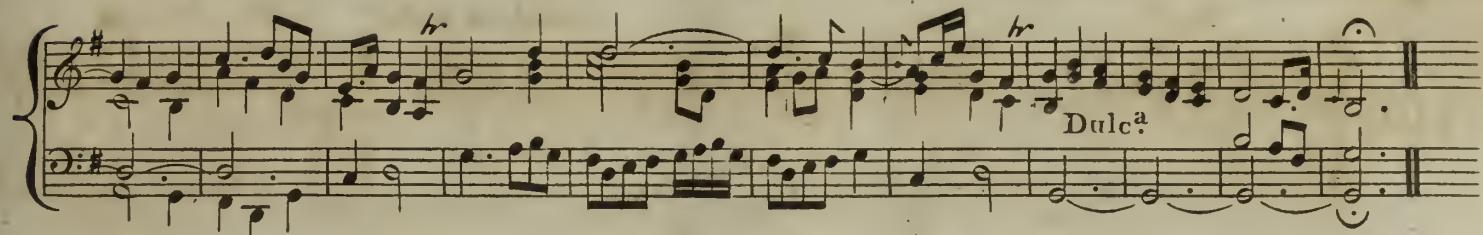
p cres

p

sf sf

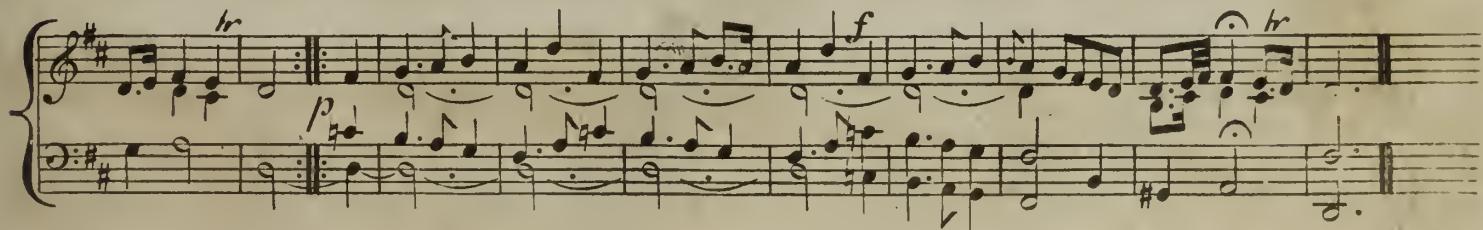
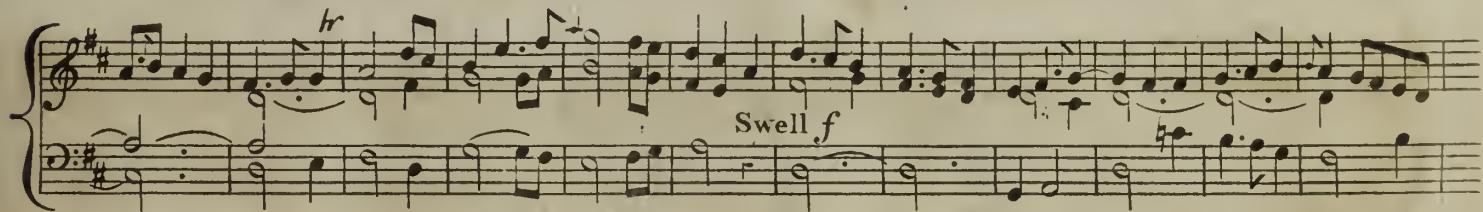
Diaps

Marsh's Vol^s Bk.5.



VII.

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music starts with a measure labeled 'Diap^s'. It then changes to a 3/4 time signature with a 'Larghetto.' tempo marking. The music continues with a repeat sign and a dynamic marking 'repeat on the Swell. Diap^s'.



VIII.

Diap^s

Largo!

repeat on Dulc^a

Diap^s

Dulc^a

Swell ρ

Dulc^a

Diap^s

This block contains the musical score for section VIII, spanning four systems. The first system begins with a treble staff containing a basso continuo line and a treble line. The key signature is B-flat major (two flats). The tempo is marked 'Largo!'. The first measure features eighth-note pairs in the basso continuo and sixteenth-note pairs in the treble. Measures 2-4 show eighth-note pairs in the basso continuo and sixteenth-note pairs in the treble. A repeat sign with 'repeat on Dulc^a' is placed above the staff. The second system begins with a bass staff containing a basso continuo line and a treble line. The key signature changes to G major (one sharp). The tempo is marked 'Dulc^a'. Measures 1-3 show eighth-note pairs in the basso continuo and sixteenth-note pairs in the treble. A 'Swell ρ ' dynamic is placed below the staff. The third system begins with a treble staff containing a basso continuo line and a treble line. The key signature changes to E major (no sharps or flats). The tempo is marked 'Dulc^a'. Measures 1-3 show eighth-note pairs in the basso continuo and sixteenth-note pairs in the treble. The fourth system begins with a bass staff containing a basso continuo line and a treble line. The key signature changes to B-flat major (two flats). The tempo is marked 'Diap^s'. Measures 1-3 show eighth-note pairs in the basso continuo and sixteenth-note pairs in the treble.

Larghetto

IX.

Swell B.H.

Pedals G A B C D G C B

Dulc^a Swell

C B C G Sw: / G F# G D F# G

Dulc^a

D C B A D G C D

Sw. Dul. Sw.

G F# G F# G

Marsh's Vol^s. Bk. 5.

X. *Largo.*

Diap^s

Swell

repeat on Dulc^a.

Dulc^a

Swell

Dulc^a

Swell

Diap^s

Swell

cres f

Diap^s

Marsh's Vol^s Bk: 5.

Handwritten musical score for two voices (treble and bass) in common time, featuring four staves of music.

Staff 1: Treble clef, key signature of one sharp (F#). Dynamics: *tr*, *dim^{dō}*. Articulation marks: *tr*.

Staff 2: Bass clef, key signature of one sharp (F#).

Staff 3: Treble clef, key signature of two sharps (G#). Time signature: $\frac{3}{4}$. Dynamics: *Diap^s*, *Largo*. Articulation marks: *tr*, *tr*. Instruction: *repeat on Dulc^a*.

Staff 4: Bass clef, key signature of two sharps (G#). Dynamics: *Diaps*. Articulation marks: *Dulc^a*.

Staff 5: Treble clef, key signature of two sharps (G#). Dynamics: *Diap^s*. Articulation marks: *Dulc^a*.

XII.

Diap.^s

repeat on Dulc.^a

Larghetto.

Dulc.^a

Diap.^s

Swell

Dulc.^a

Diap.^s

Adagio

XIII.

Diap.
Swell
Largo.G

Dulc.
repeat on the Swell
1st
2d
Diap.

Dulc.
Swell

sf
B
C
D
G

Marsh's Vol. S. Bk. 5.

XIV.

Diap^s

Largo.

rept on Swell. Diap^s

Dulc^a

Diap^s

Swell

Marsh's Vol^s. Bk.5.



XV.

Musical score page 15, system 15. The music is in common time with a key signature of two sharps. The top staff has a dynamic marking 'Diap^s' and a repeat sign with 'rept on Dulc^a'. The bottom staff has a dynamic marking 'Largo.'

Musical score page 15, system 16. The music is in common time with a key signature of two sharps. The top staff has a dynamic marking 'Dulc^a' and 'Swell p'. The bottom staff has a dynamic marking 'cres'.

Musical score page 15, system 17. The music is in common time with a key signature of two sharps. The top staff has a dynamic marking 'Diap^s' and 'Dulc^a'. The bottom staff has a dynamic marking 'Dulc^a'.

XVI.

Diap^s

Largo.

repeat on Dulc^a

Swell B.H. *sf* *sf*

Dulc^a

Diap^s

Dulc^a

This is a page from a handwritten musical score for organ, specifically section XVI. The score is divided into four systems by brace lines. The first system starts with a treble clef, a key signature of one flat, and a tempo marking 'Largo.'. It features a melodic line with grace notes and slurs. The second system begins with a repeat sign and the instruction 'repeat on Dulc^a'. It includes dynamic markings 'Swell B.H.' and 'sf' (fortissimo) twice. The third system starts with a bass clef and a key signature of one flat, followed by a treble clef and a key signature of one sharp. It contains a melodic line with grace notes and slurs, ending with 'Diap^s'. The fourth system continues the melodic line with grace notes and slurs, ending with 'Dulc^a'. The score uses multiple staves and various note heads (circled, square, etc.) and rests.

XVII.

Diap^s.

Largo.

Dulc^a.

Diap^s.

Dulc^a.

Diap^s

Dulc^a.

Diap^s

XVIII.

Diap^s

Largo

Swell B.H.

Pedals C G C F r C r F r C r B C

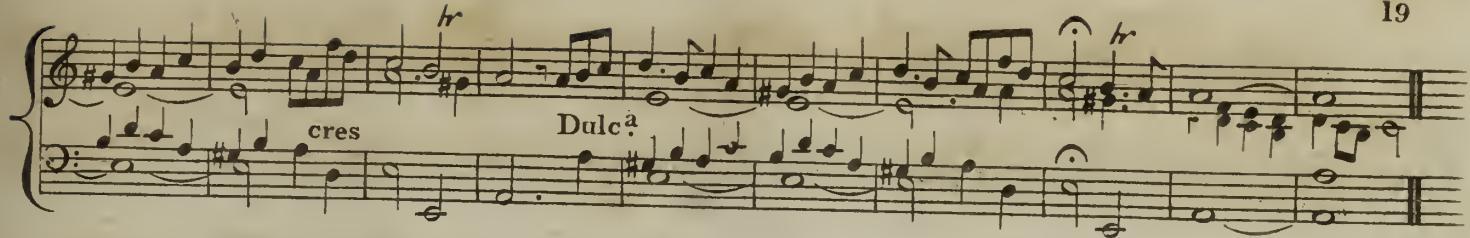
Diap^s. R.H.

hr. Swell

G Sw: G C G C r A D E

cres f

Marsh's Vol^s Bk. 5.



For a Festival.

(Sanctus for 3 Trebles.)

XIX.

Sw: Largo. Full Ch.Org:

Ch.Org:

Sw: Full

Sw: Full

Sw: Full

Sw: Full

Sw: Full

Sw: Full

Diap^s

XX. *Largo.* repeat on Dulc^a

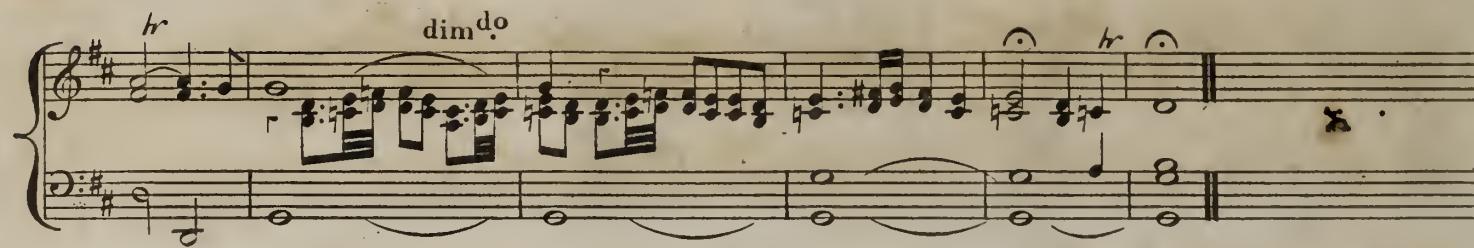
Dulc^a Diap^s Sw:

Swell B.H. *p* cres *f* Diap^s

XXI. *Adagio.* Dulc^a Diap^s

Marsh's Vol^s. Bk. 5.

V.S.



XXII.

Handwritten musical score page 22, system 2. The top staff is in treble clef, G major, common time. It has dynamics "Diap s." and "Largo.". The bottom staff is in bass clef, C major, common time. Measures show eighth-note patterns.

Handwritten musical score page 22, system 3. The top staff is in treble clef, G major, common time. It features sixteenth-note patterns with dynamic "hr". The bottom staff is in bass clef, C major, common time. It includes a dynamic marking "rep. t. on Swell".

Handwritten musical score page 22, system 4. The top staff is in treble clef, G major, common time. It shows sixteenth-note patterns with dynamics "cres" and "hr". The bottom staff is in bass clef, C major, common time. Measures show eighth-note patterns.

Marsh's Vol^s. Bk. 5.

XXIII.

Diap^s.

Larghetto.

Sw: B. H.

Dulc^a

Sw:

cres

f

sf

sf

f

Adagio

Diap^s

Dulc^a

Diap^s

For a Festival.

(Sanctus.)

XXIV:

Full Ch:Org: Swell
Largo.

The musical score for the first verse of "The Star-Spangled Banner" is shown on two staves. The top staff is for the voice, starting with a dynamic of **FULL**. The vocal line includes several grace notes and slurs. The bottom staff shows the piano accompaniment, featuring sustained notes and a bass line. The key signature changes from C major to G major at the end of the first section.

Ch:Org:

Full

Ch: Org: Dulc^a
Swell

A handwritten musical score for two staves, likely for a harpsichord or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 29 begins with a dynamic *Dulc^a*. The right hand has sixteenth-note patterns, while the left hand provides harmonic support with sustained notes and chords. Measure 30 starts with a dynamic *tr*, followed by a melodic line labeled *Diap^s*. Measure 31 begins with another *Dulc^a*. Measure 32 starts with a dynamic *Swell*, indicated by a large bracket over the notes. The right hand plays eighth-note patterns, and the left hand provides harmonic support. The measure ends with a dynamic *f* and a repeat sign.

Dulc^a

tr

Diap^s

Dulc^a

Swell

8ths

f

p

f

d.

8

Dulc^a

Marsh's Vol^s Bk.5.

Diap^s

XXVIII.

Largo.

Dulc^a.

Diap^s

Dulc^a.

The image shows four staves of musical notation for two voices. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note values and rests, accompanied by a harmonic bass line below it. The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It follows a similar pattern with a melodic line above and a harmonic bass line below. The third staff continues the pattern with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff concludes the section with a bass clef, a key signature of one sharp, and a common time signature. Throughout the piece, there are dynamic markings such as 'Largo' and 'Dulc'a', and harmonic markings like 'Diap's' and 'Dulc'a' which likely refer to specific chords or progressions.

A handwritten musical score for organ, consisting of four systems of music. The score is written on four-line staves with various clefs (G, F, C) and key signatures (one sharp, one flat). The music includes dynamic markings such as *Diap^s*, *Dulc^a*, *Swell p*, and *gths -----*. The first system ends with a double bar line.

Diap^s

Dulc^a

Swell p

Dulc^a

gths -----

XXIX

Diap^s: Largo. Dulc^a

Diap^s Dulc^a Diap^s Dulc^a

Swell cres f f sf sf

Diap^s

f p f p cres p

Diap.^s

Dulc.^a

Diap.^s

Dulc.^a

Swell

Diap.^s Dulc.^a

cres

Dulc.^a

Diap^s

rep^t on Dulc^a

XXX. Largu.

1st hr 2^d hr

Diap^s

Swell

Siciliana.

rep^t on Diap^s

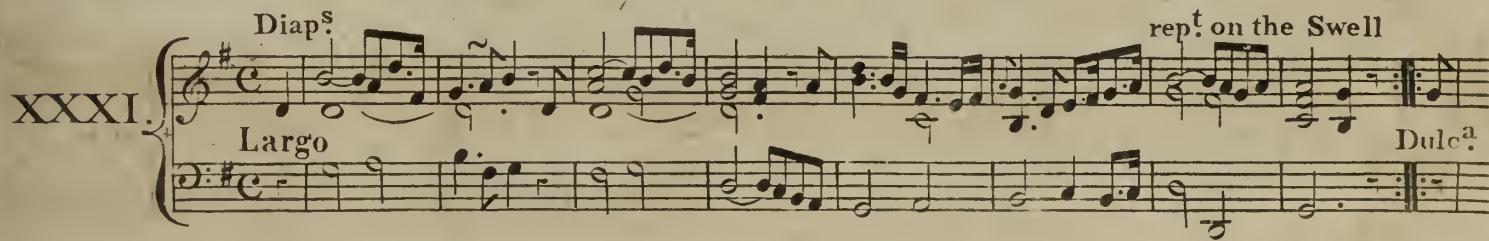
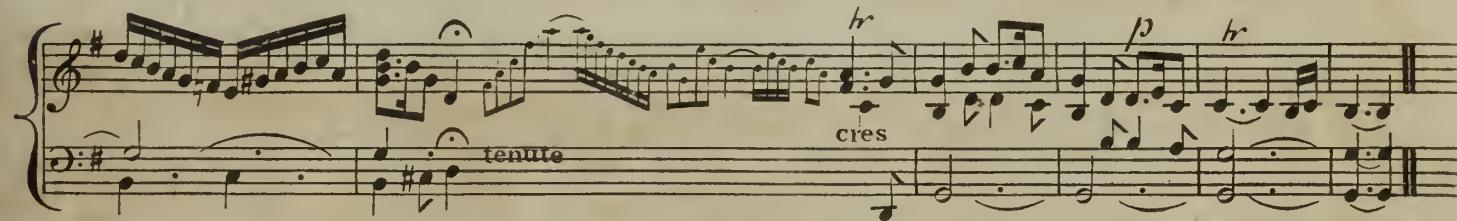
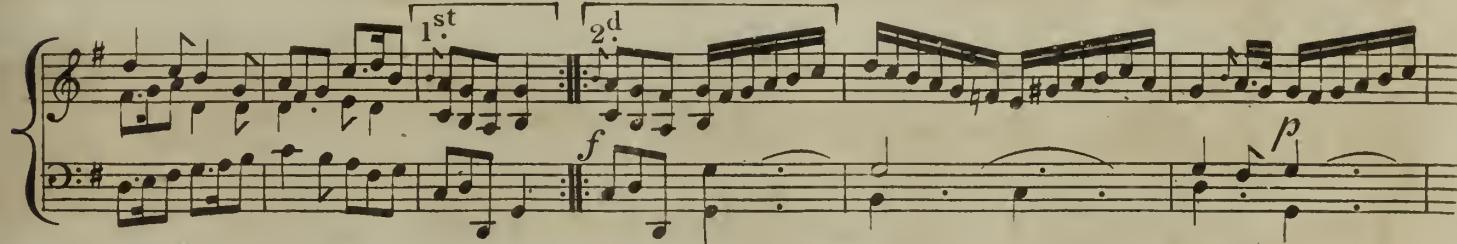
Swell

dim do

dim do

cres

Marsh's Vol^s Bk. 5.

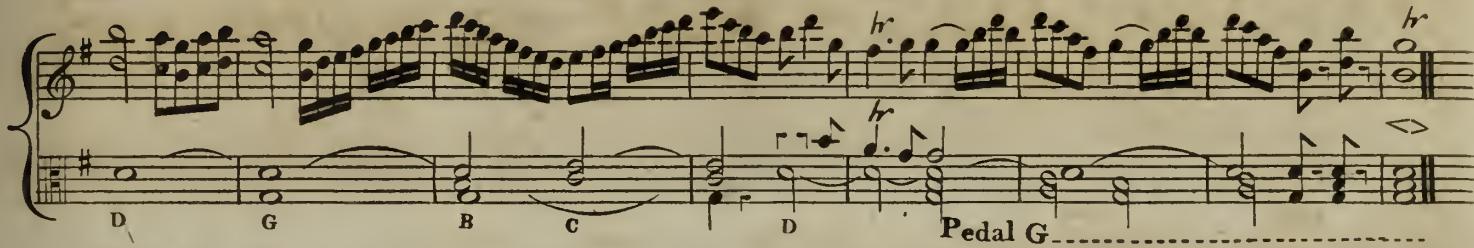


Musical score page 1, Treble and Bass staves. Dynamics: *tr*, *p*, *Swell p*. Pedal notes: G, D, G, F♯, G, D, G, B, G.

Musical score page 2, Treble and Bass staves. Dynamics: *sf*, *f*, *dim*, *do*, *Dulc^a*.

Musical score page 3, Treble and Bass staves. Dynamics: *Swell*, *f*, *cres*.

Musical score page 4, Treble and Bass staves. Dynamics: *f*, *tr*, *Swell Diap^s & Dulc^a*. Pedal notes: G, D, G, F♯, G, D, G, B, G.

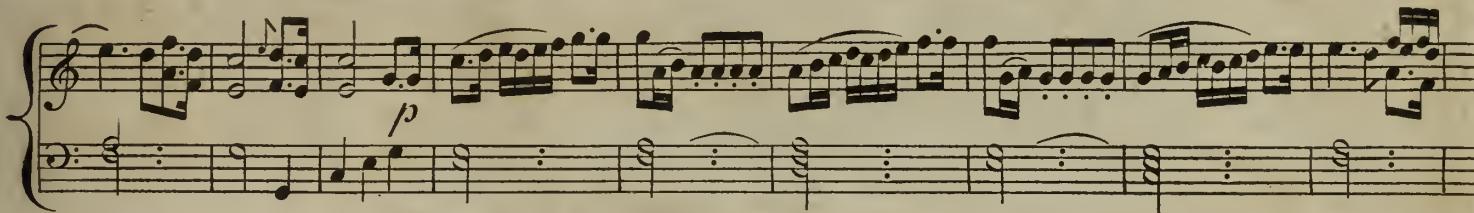


xxxII.

Swell *f*

Largo.

Ped.



Diap^s.

Dulc^a.

V.S.

Musical score for two voices (treble and bass) across four staves. The music consists of eighth-note patterns with various dynamics and performance instructions.

- Staff 1 (Treble):** Starts with a sixteenth-note pattern. The dynamic changes from f to p . The bass part has sustained notes.
- Staff 2 (Bass):** Starts with a sixteenth-note pattern. The dynamic changes from f to p .
- Staff 3 (Treble):** Starts with a sixteenth-note pattern. The dynamic changes from f to p . The bass part has sustained notes.
- Staff 4 (Bass):** Starts with a sixteenth-note pattern. The dynamic changes from f to p .

Text: Swell

xxxIII.

Diap.^s

Dulc.^a

Larghetto.

Diap.^s

Dulc.^a

Swell

cres

f

Diap.^s

Dulc.^a

Diap.^s

Dulc.^a

Larghetto

xxxiv.

Swell B.H. cres f p cres

Pedals D G D G F C G

D r G c G F D r G F c D Swell p Dulc.

Swell

D r sfG F D sfg F D G A D r sfG F

D r sfG F D G A D r F G A D G A D r cres

41

 Dulc'a.

Diap's
 Dulc'a.

G C D G R C R G R C R B C D G R

D f G R R C D G R R C D

G C D G R C R G R C D

xxxv.
 Swell B.H.

Largo.. Diap's

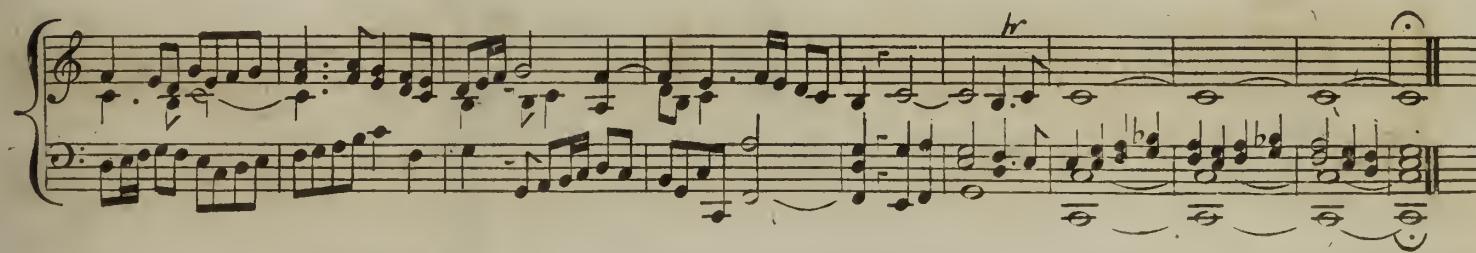
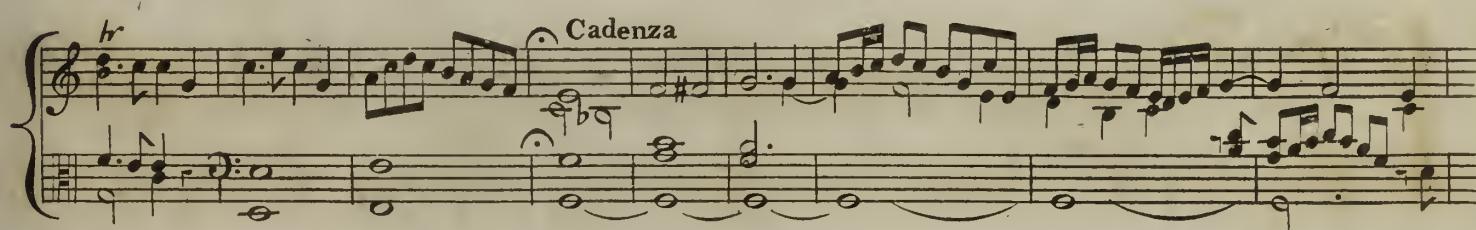
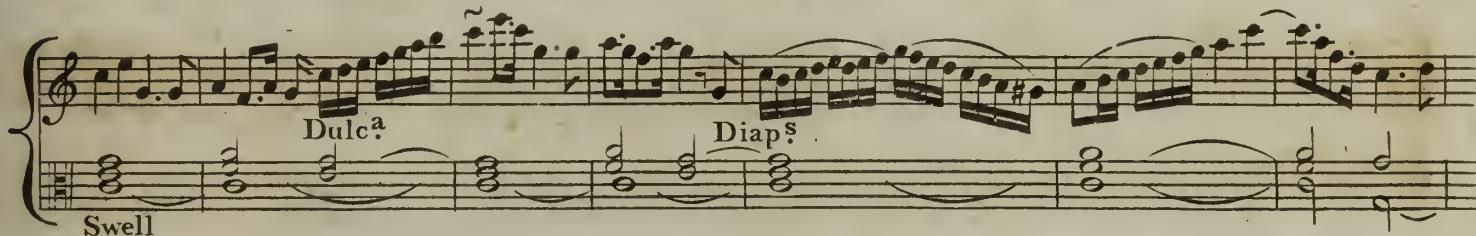
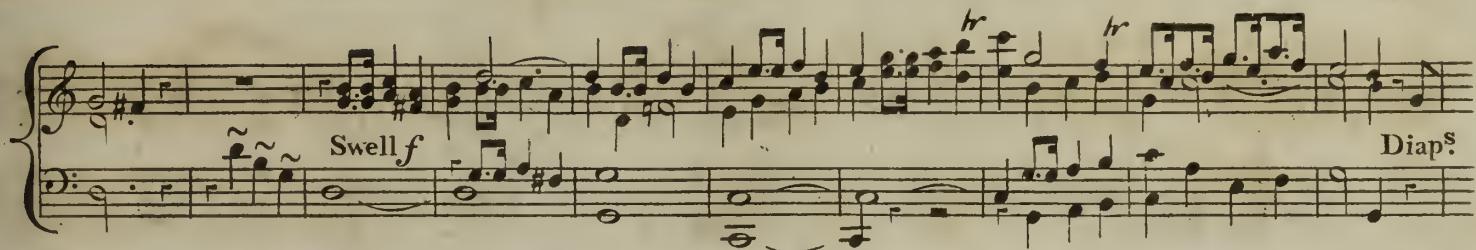
V.S.

hr
Swell B.H.

Diap.^s Dulc.^a

Diap.^s

hr



CONCLUDING VOLUNTARIES.

xxxvi.

Full

Vivace.

8ths

Ch: Org:

Swell

Ch: Org:

Full
ten:
(b)

The musical score for 'Concluding Voluntaries' on page 44, section xxxvi, features four systems of organ music. The first system begins with a dynamic of 'Full' and a tempo of 'Vivace.', followed by a measure of eighth-note chords labeled '8ths'. The second system begins with 'Ch: Org:' and includes a dynamic of 'Swell'. The third system also begins with 'Ch: Org:'. The fourth system concludes with a dynamic of 'Full' and 'ten:', followed by a dynamic of '(b)'.

Ch:Org:

hr Full

XXXVII

Ch:Org: Largo.

repeat Full

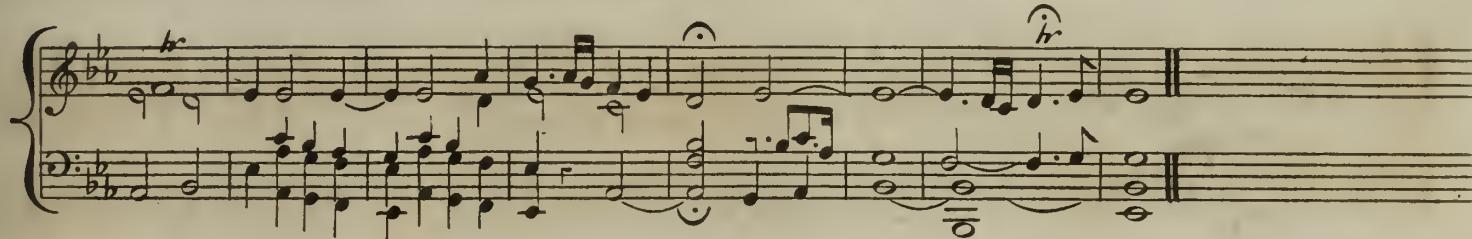
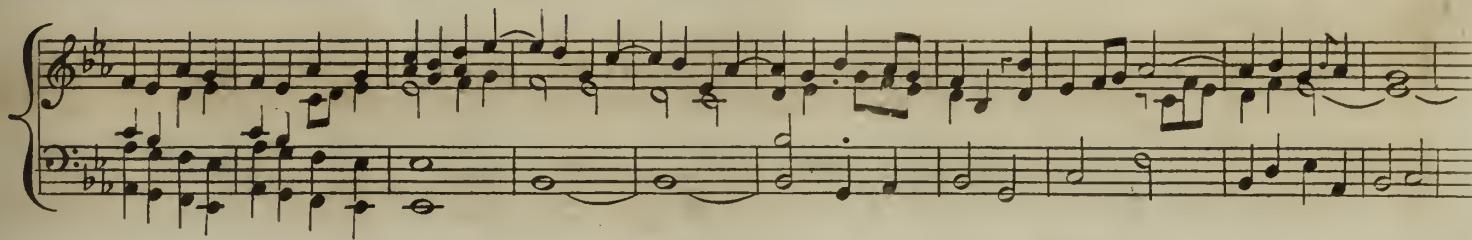
Full

Ch:Org:

hr Full

V.S.

A handwritten musical score for organ, consisting of four systems of music. The score is written in common time and uses a treble clef for both staves. The key signature is two flats. The music is divided into systems by vertical bar lines. The first system starts with a forte dynamic. The second system begins with a forte dynamic and includes a dynamic marking 'Ch:Org:' above the bass staff. The third system begins with a forte dynamic and includes a dynamic marking 'Full' above the bass staff. The fourth system ends with a forte dynamic.



xxxviii.

Full
Largo.

Musical score page 47, measures 5-6. The score changes key to C major (no sharps or flats) and common time. The top staff is labeled "Full" and "Largo.". The bottom staff is labeled "Largo." and shows a bass line with sustained notes and eighth-note chords.

Musical score page 47, measures 7-8. The score continues in C major and common time. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows a bass line with sustained notes and eighth-note chords. A dynamic marking v.s. is present at the end of the second measure.

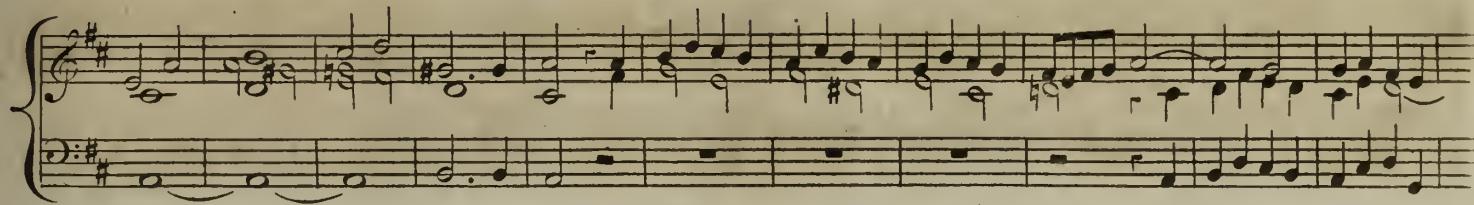
Ch:Org:

Handwritten musical score for organ, page 48. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. The instruction "Andante." is written above the staff. The second system begins with a bass clef, a key signature of one sharp, and common time. The third system starts with a treble clef, a key signature of two sharps, and common time, with the word "Full" written above the staff. The fourth system begins with a bass clef, a key signature of two sharps, and common time.

Continuation of the handwritten musical score for organ, page 48. This section starts with a bass clef, a key signature of one sharp, and common time. The instruction "8ths -----" is written below the staff, indicating eighth-note patterns. The music consists of two staves: a treble staff with sixteenth-note patterns and a bass staff with eighth-note patterns.

Continuation of the handwritten musical score for organ, page 48. This section starts with a treble clef, a key signature of two sharps, and common time. The instruction "Full" is written above the staff. The music consists of two staves: a treble staff with sixteenth-note patterns and a bass staff with eighth-note patterns.

Continuation of the handwritten musical score for organ, page 48. This section starts with a bass clef, a key signature of two sharps, and common time. The music consists of two staves: a treble staff with sixteenth-note patterns and a bass staff with eighth-note patterns.



Ch: Org:

Full

Musical score page 49, measures 5-8. The score continues with four staves. The top two staves are for the Chorus Organ (Ch: Org.) and the bottom two staves are for the Full Organ. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and rests.

Musical score page 49, measures 9-12. The score continues with four staves. The top two staves are for the Chorus Organ (Ch: Org.) and the bottom two staves are for the Full Organ. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and rests.

Musical score page 49, measures 13-16. The score continues with four staves. The top two staves are for the Chorus Organ (Ch: Org.) and the bottom two staves are for the Full Organ. The music is in common time, with a key signature of one sharp. The notation includes various note heads, stems, and rests. The word "Full" is written above the bottom staff in measure 14.

Marsh's Vol^s. Bk.5.

XXXIX.

Ch: Org:

Largo

rep^f Full Ch: Org:

Full

Ch: Org:

Marsh's Vol^s. Bk. 5.

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth measure. Measure 51 starts with a treble clef and a G major key signature. Measure 52 begins with a bass clef and an F# major key signature. Measure 53 begins with a treble clef and an F# major key signature. Measure 54 begins with a bass clef and an F# major key signature. Measure 55 begins with a treble clef and an F# major key signature. The music consists of eighth and sixteenth note patterns, with some grace notes and slurs. The word "Full" is written above the top staff in the middle of measure 51.

52

X.L. { Ch:Org:

Largo.

{ Full

"The Voice of Jehovah"

(Hymn and Chorus I.M.)

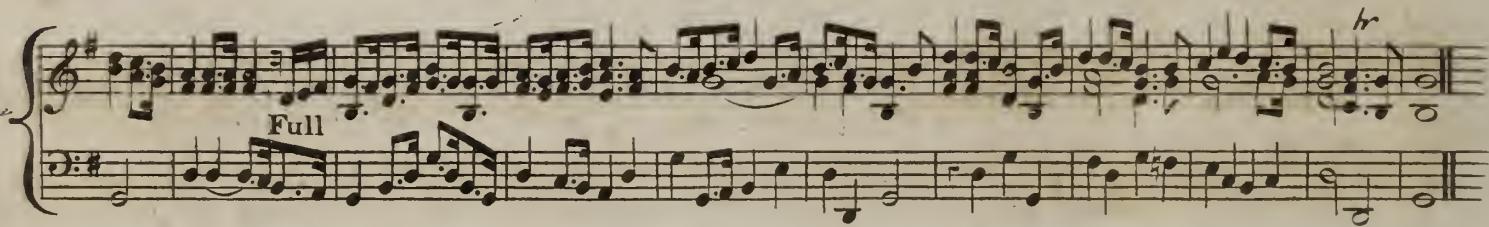
Vivace.

Full

The music is written in common time with a key signature of one sharp. The first system has two staves: basso continuo (c-clef) and soprano (F-clef). The second system has two staves: soprano (F-clef) and alto (C-clef). The third system has two staves: soprano (F-clef) and alto (C-clef). The fourth system has two staves: soprano (F-clef) and alto (C-clef).

Musical score consisting of four staves of music in G major, 2/4 time. The top two staves begin with a forte dynamic (f) and a trill instruction above the first note. The third staff begins with a piano dynamic (p). The fourth staff concludes with a 'V.S.' (verso) instruction. Various dynamics, including 'Full' and 'tr.', are indicated throughout the score.

Marsh's Vol^S. Bk. 5.



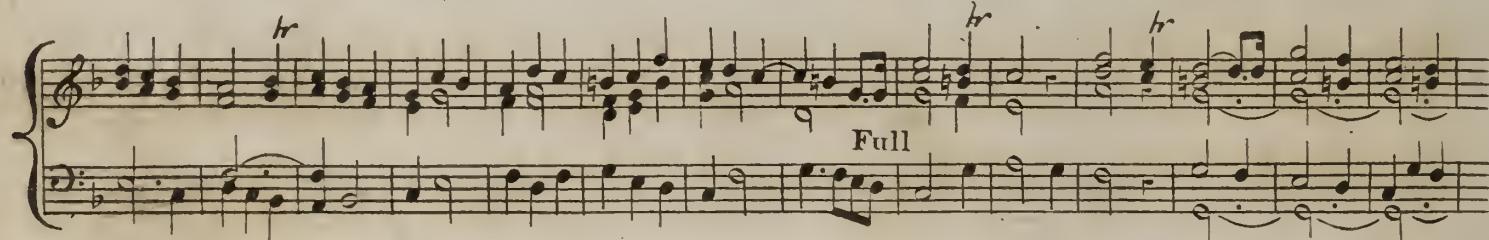
XLI.

Ch: Org:

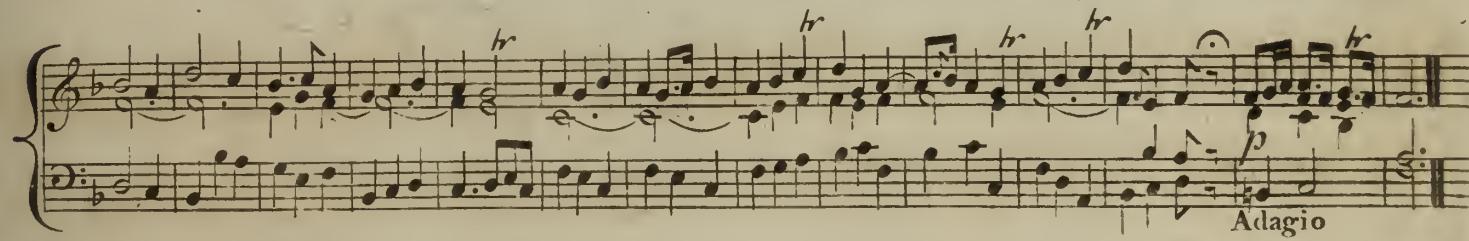
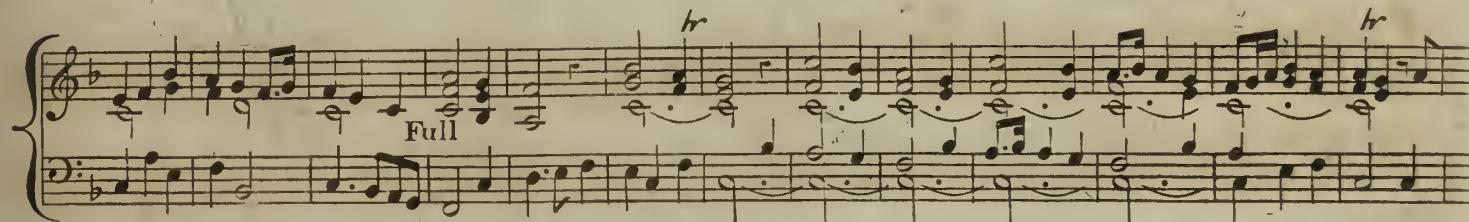
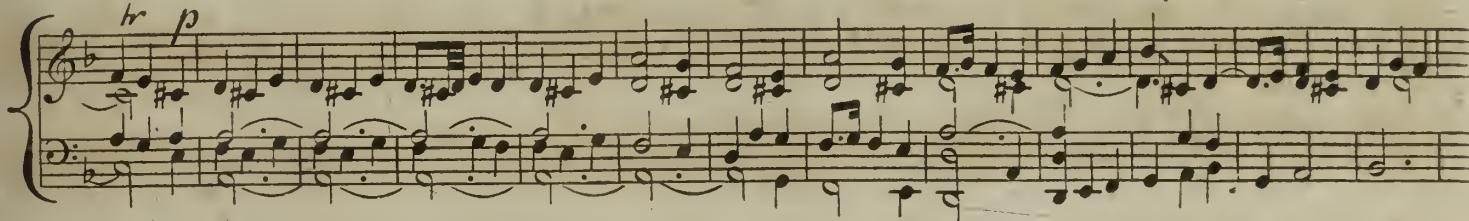
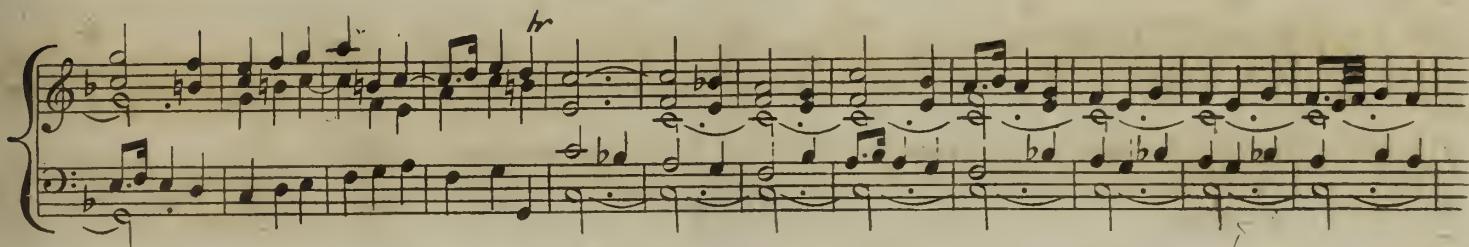
Largo

rep. Full: Ch.Org:

Musical score for page 54, section XLI, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic.



Marsh's Vol^s Bk.5.



Ch:Org:

XLII.

Largo.

Ch:Org:

XLII.

Largo.

rep! Full. Ch.Org.

Full with Trumpet

Three staves of musical notation for two voices and piano. The top staff shows a soprano line with eighth-note patterns and a bass line with sustained notes. The middle staff continues the soprano line with sixteenth-note patterns. The bottom staff shows a bass line with sustained notes and eighth-note patterns. The notation is in common time with a key signature of one sharp.

Choir Org:

XLIII.

Choir Org:

Largo.

v.s.

The score consists of two staves. The top staff is for the Choir Organ and the bottom staff is for the Piano. The key signature is two sharps. The tempo is marked 'Largo.' and the dynamic is 'v.s.' (Very Soft).

Marsh's Vol^s Bk.5.

Handwritten musical score for four staves in G major, 2/4 time. The score consists of four systems of music.

- System 1:** Treble clef, 2 sharps, 2/4 time. Measures 1-4.
- System 2:** Bass clef, 1 sharp, 2/4 time. Measures 5-8. Includes the marking "Full".
- System 3:** Treble clef, 1 sharp, 2/4 time. Measures 9-12. Includes the marking "Ch: Org:".
- System 4:** Bass clef, 1 sharp, 2/4 time. Measures 13-16. Includes the marking "Full".

Marsh's Vol^s Bk.5.

XLIV.

Full

Largo.

1st

repeat β

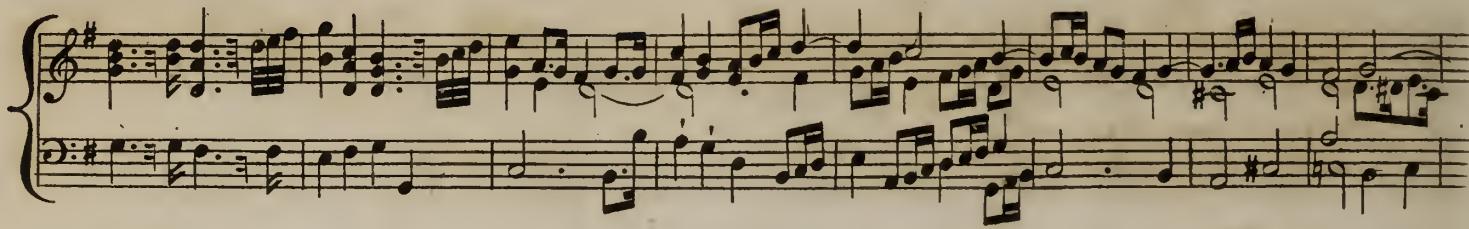
Ch: Org:

2^d

Full

Full

V.S.



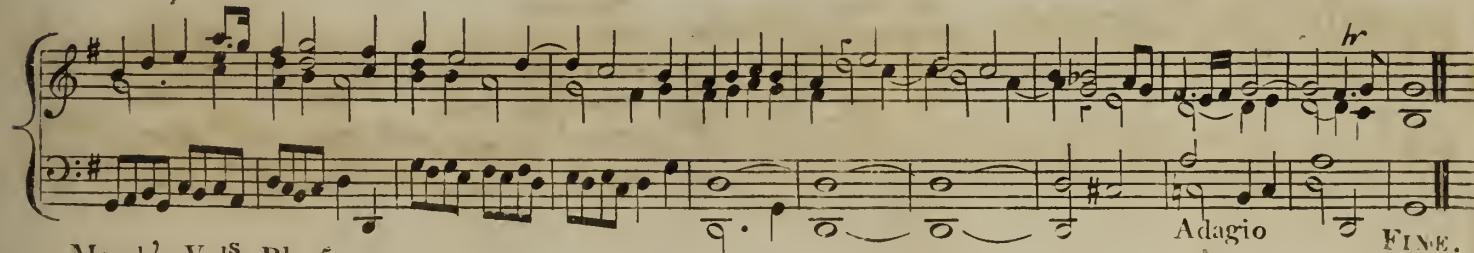
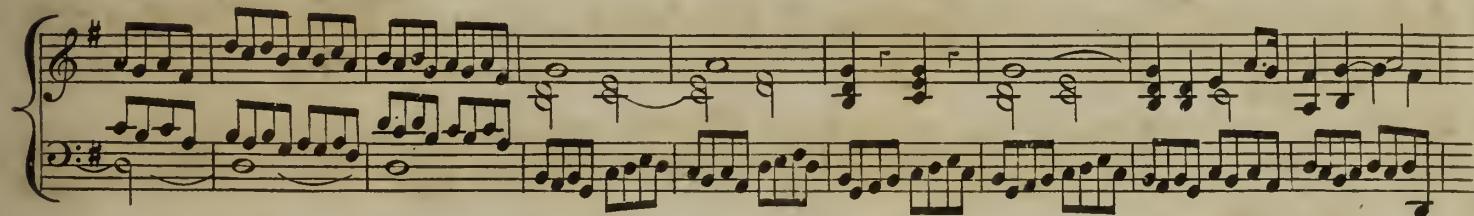
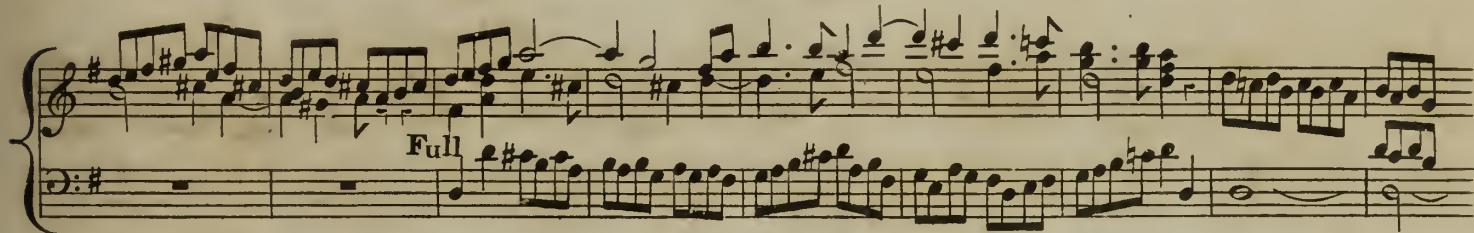
Allegro.

Handwritten musical score for organ, page 6, showing measures 5 through 8. The score continues with four systems of music for organ. The bass staff includes a bass clef variation. The tempo is marked 'Allegro'.

Handwritten musical score for organ, page 6, showing measures 9 through 12. The score continues with four systems of music for organ.

Pedal

Handwritten musical score for organ, page 6, showing measures 13 through 16. The score continues with four systems of music for organ. The bass staff includes a bass clef variation. The word 'Pedal' is written below the bass staff of the fourth system.



Marsh's Vol^s. Bk. 5.

Adagio FINE.

