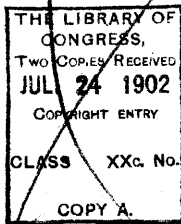


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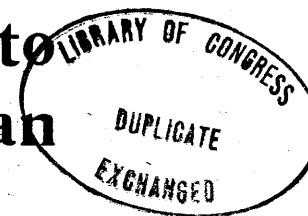


July, 1902

No. 3.

THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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EDITED BY

E. L. Ashford,

Assisted by E. S. Lorenz

TERMS

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E. S. LORENZ, - - - - - Assistant Editor

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JULY, 1902.

EDITORIAL NOTES.

There are many small churches in our land, blessed with a competent organist and choir leader, and also having a goodly number of acceptable voices in the choir; but their musical efforts are hampered and their enthusiasm dampened for want of proper instrumental support. The church members generally like good music, and are willing to contribute in a moderate way to its support; but when approached upon the subject of a pipe organ for the church, they become alarmed, and assure the more musically inclined members that "such an outlay of money is not to be thought of for a moment." Of course they have in mind a large *new* organ, built especially in accordance with their needs and taste, and costing from two to three thousand dollars; but churches that cannot afford such an expensive instrument may—by a little judicious management secure a very good pipe organ for much less money. Organ builders are frequently called upon to furnish larger and more modern organs for wealthy churches, and when they do this, they frequently take the former instruments in part payment for the new ones, and are always glad to dispose of them at a very reasonable rate, so that a good two manual organ may sometimes be purchased second hand, for what a one manual instrument would cost when new.

Of course the mechanical accessories will not be so strictly up-to-date in the second hand organ, but the pipe organ *quality*, the deep, sustaining pedal, and the variety of tone color in the different stops will be in evidence as much as in a perfectly new one. The writer

calls to mind several organs of this class that have given satisfaction for many years. One in particular—a one manual Hook and Hastings—that cost only five hundred dollars set up in the church. It had only ten stops, but possessed a beautiful 16 ft. pedal, and proved a weekly blessing to the organist for ten years, when it was sold for *four* hundred (to make room for a larger instrument which the church concluded they were able to purchase.) At almost any time such an instrument can be found among the many builders of the country, and in churches where the musical interest seems to be waning, it would prove a capital investment, for both singers and organist would respond to the magic of its many-toned pipes.

CLOSE THE SWELL.

Vacations are in order; many churches are closed, and a large number of organs which have been used weekly, and frequently daily, will remain silent for the next two months. Most organists are careful to leave the swell *open* during the winter to allow the changes of temperature, which are frequent, to affect the pipes of the swell to the same extent that they do those of the great, keeping the instrument in better tune; but nine out of ten will go away on their vacations leaving the swell open, just as in winter, forgetting that the clouds of dust, incidental to church-cleaning, floating over the pipes, will settle on the reeds, as well as on the lips of the string-toned stops. Returning in the fall, the organist finds that the oboe is in a bad condition, several pipes being silent and others croaky, while the *vox humana*, "a thing of beauty," is not "a joy forever." One cannot protect all the pipes of the organ, but the swell, which contains the most delicate stops, can be left closed, and in September the stops will be found in a better condition than one expects. The Italian custom of providing a rolling shutter, in front of the organ to close up the chamber of the organ entirely, while not ornamental, certainly keeps out much of the damaging elements.

EVERETT E. TRUETTE in the "*Etude*."

THE QUALIFICATIONS OF AN ORGANIST.

Organs and organists have of late come in for a

good share of general comment. Some learned critics attack the instrument itself upon acoustical grounds, and declare that it is an anomaly; others animadvert upon performers, and either censure them for want of earnestness in getting acquainted with their *métier*, or else condole with them upon the paltry remuneration which at best falls to an organist's lot. There is, nevertheless, something so enthralling about organ-tone that, were not organ-study and practice hedged about with so much difficulty, the so-called "king of instruments" might boast the greatest number of devotees of all instruments. As it is, no matter how strong are our first youthful impressions of its grandeur and apparently illimitable resources, very few students go in seriously for organ-playing; or, ere they tackle the subject, pause to think if they have the mental and physical qualifications which go to make a really successful organist. Consequently, our church services are principally presided over by the "piano-organist," who is largely responsible for the abuse which is often poured upon a noble instrument which, in the hands of an expert, is capable of the most impressive effect.

Let us consider, then, briefly those qualifications which are particularly indispensable in the art of organ-playing.

MENTAL QUALIFICATIONS OF AN ORGANIST.

To begin with, the organ is a most complex instrument; it is, in fact, an attempt to bring the tone-quality of many instruments within the reach of one performer. It is true that on the pianoforte, for instance, execution, technic, tone, and the intelligent and sympathetic "reading" of a piece all go to contribute to the success of a pianist. But these matters lie "beneath the fingers," so to speak, of the executant, and depend upon his own judgment and ability in utilizing the keyboard. On the organ not only must the hands be prepared to play music which makes as great demand upon the performer as any that has been written for the pianoforte, but the mind of the player must ever be placed upon the mechanism proper of his instrument. So, three to five manuals and pedals with their respective troops of stops, the manipulation of composition pedals, and the keeping a "free foot" for the shutting and opening the swell are matters which considerably augment the difficulties of mere executive work. A

good organist must, therefore, have the mental faculty of "taking in" several things at the same time, and this particularly when the organ is treated, as most great organists consider it should be, as the best-known substitute for the orchestra. Often a single stop or peculiar combination of stops (not provided for upon the composition pedals) is required at an awkward juncture during the course of the piece. In this case the organist, if he has no one to help "register" for him—and most good players prefer to be independent in this matter—must make a pair of hands do the work of four; in other words, one of his hands must quit the keyboard with lightning speed to make the required change, while the other takes care that in no way is there sacrifice of the harmony or time of the music that he is interpreting.

The mental capabilities of an organist should then include a comprehensive and simultaneous grasp of all detail that goes to make a perfect whole; and in thought he requires to be alert, almost mercurial,—in short, to thoroughly have "his wits about him." So the man of one idea, or the heavy and slow individual who has not the knack of doing the right thing on the spur of the moment, had really better leave organ-playing severely alone.

PHYSICAL EXERTION IN ORGAN PLAYING.

It is often alleged, generally by people entirely ignorant of the organ and its mechanism, that an immense amount of physical exertion is demanded from the organist, and that, hence, unless one is of a robust and particularly healthy build, organ-playing it out of the question. Never was there a greater fallacy. Organ-playing may sound, and if we watch the antics of some performers may *look*, fatiguing; but, as any experienced player knows, it only offers a very healthful and moderate amount of bodily movement which is far less fatiguing than most outdoor games, and might be compared, in its beneficial effects, either to smart walking or moderate cycle exercise. I have no doubt that a great deal of the unjust prejudice that still exists with regard to the much maligned "lady organist" arises from this ultra-consideration of those ignorant of organ-technic. As a matter of fact, the young woman who scrubs out a room or blackens grates, or the hospital nurse and shop assistant who are "on their

feet" for hours at a stretch, go through much more physical exertion of a wearying kind than the woman organist, who, with her feminine fondness for detail and taste in coloring and effects of all kinds, can often better bring out the resources of the noble instrument she plays than her more-matter-of-fact brother, who does not trouble much about *minutiae* of contrast if he manages to make an "impressive noise" somehow.

PRESENCE OF MIND.

When speaking of the mental qualities of an organist, I omitted to refer to presence of mind. This is a very essential trait of character for any executant who, like the church organist, has to accompany singers and come in at stated places in the divine service. Indeed, it is more particularly a necessary qualification in the case of the organist, because there are so many possible causes of upset in connection with his duties and his instrument. Take, for instance, the fact that most organs are at any time liable to "cipher." Nothing is more distressing than when—perhaps while the choir is at full swing at an anthem—some pedal note keeps up a maddening drone, and no amount of "kicking" will set it right. Again, there is the dreaded "sticking" note, which must be rapped or shaken before it will speak. These and other ailments generally show themselves when, at the moment, it is not possible to remedy them or get the assistance of an organ-builder.

How much, too, presence of mind is required to carry through church services without a hitch is only too well known to experienced organists. In amateur choirs, particularly, a leading soprano will often be absent or have a cold when her services are most required; there may be a misunderstanding about a canticile, and one-half of the choir will begin the Benedictus and another half the Jubilate; or the clergyman may give out the number of one hymn and read the verse of another; personally, I have known these *contretemps* frequently to occur. In such cases of dilemma a tactful organist knows exactly what to do and does it, and thus endless confusion or unpleasantness is avoided.

THE GENERAL EDUCATION OF AN ORGANIST.

Finally, in sound theoretical and practical knowledge how vast, indeed, must be the acquirements of the

fully-furnished organist! Before approaching the instrument, it is well to have a good practical knowledge of pianoforte-playing; for, although the technic of the piano and organ are very different, facility and dexterity in the matter of keyboard execution go far in manual work. Many organists, indeed, do the majority of their practice upon the piano (with or without pedal attachment), and this is made the more necessary on account of the difficulty and expense which attend the getting of anything like adequate organ-practice. But alone upon the pipe-organ itself, with its concomitant pedals and stops, can a good style of organ-playing be developed. An organist requires also to have a fair knowledge of harmony and counterpoint. Again, acquaintance with the construction of the instrument, the nature and *raison d'être* of its multitudinous appliances, and to keep in touch with the improvements of the day are points in the organist's education which he can by no means afford to neglect. That a church-organist needs to know something of the voice and vocal music in order to train and accompany his choir with effect is a topic which, though very important, scarcely comes within the scope of the present remarks.

THE ORGAN A PUBLIC RATHER THAN A PRIVATE COMMODITY.

One great difficulty in the way of the organ-student—a difficulty, too, which shows no sign of future solution—arises from the fact that, unlike pianists and violinists, organists can seldom afford to have an instrument of their own. To be sure, while they hold church or other appointments, they are supposed to have a kind of proprietorship over the instrument upon which they preside. But such possession is, of course, more nominal than of real utility; and an accomplished player who, it may be, has spent years over the acquirement of his art may often find himself absolutely without access to an instrument upon which he would care to play. Again, organs differ so much from each other—in construction, tone and general arrangement of parts—that one is obliged to make a lengthy personal acquaintance with each before feeling "at home." At least, this is the general verdict of most players; although there are some who assert that an hour's "trial" is quite sufficient to get in touch with even the most complicated instrument. Be that as it may, these difficulties—which scarcely affect other instrumentalists—do much to deter earnest students from "going in for" the organ.

DR. ANNIE PATTERSON IN "*Musical Opinion*"

OPENING VOLUNTARY. 1558176

Gt. Stopped Dia, Melodia and Principal.
Sw. Soft 8' and 4' coupled to Gt.
Ped. Bourdon.

Allegretto.

E. L. ASHFORD.

Sw.

Gt.

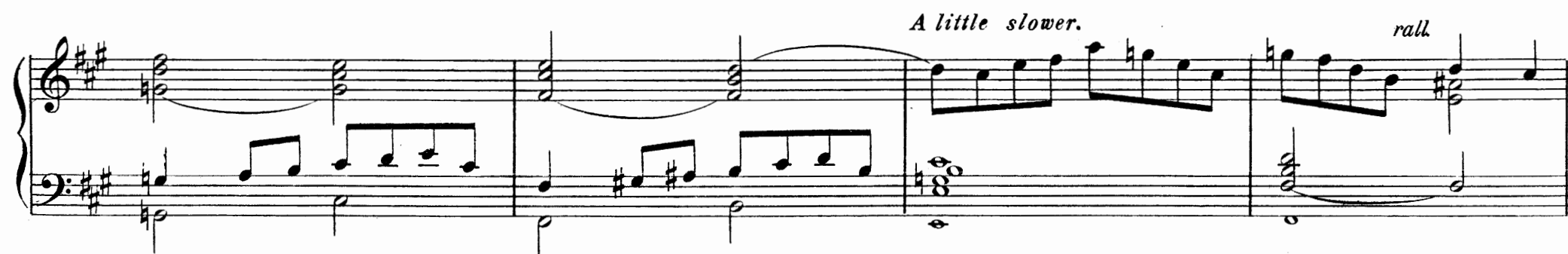
Draw Sw. Op. Dia.

Sw. closed.

cresc.



First system of musical notation. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a simple bass line. The key signature is two sharps (F# and C#). The time signature is 4/4. The left hand is labeled "L. H." and the pedal point is marked "Ped.".



Second system of musical notation. The right hand continues with chords and single notes, and the left hand plays a bass line. The tempo is marked "A little slower." and "rall.".



Third system of musical notation. The right hand continues with chords and single notes, and the left hand plays a bass line. The tempo is marked "a tempo".



Fourth system of musical notation. The right hand continues with chords and single notes, and the left hand plays a bass line. The tempo is marked "Man." and the section is labeled "Sw.".

Sw.

The first system of musical notation, measures 1-6, is in treble and bass clefs with a key signature of two sharps (F# and C#). The treble staff begins with a whole note chord (F#4, C#5, G#4) and continues with a melodic line of eighth notes. The bass staff has a whole rest in measure 1, followed by a series of eighth notes and chords. A slur connects the first two measures of the bass staff. The system ends with a half note chord in the treble and a whole note chord in the bass.

The second system of musical notation, measures 7-12, continues the piece. The treble staff features chords and a melodic line. The bass staff has chords and a melodic line. The system ends with a whole note chord in the treble and a whole note chord in the bass.

Gt.

Ped.

The third system of musical notation, measures 13-18, includes a guitar (Gt.) part in the treble staff and a piano (Ped.) part in the bass staff. The guitar part has a melodic line. The piano part has chords and a melodic line. A slur connects the first two measures of the piano part. The system ends with a whole note chord in the guitar and a whole note chord in the piano.

The fourth system of musical notation, measures 19-24, continues the piece. The treble staff has chords and a melodic line. The bass staff has chords and a melodic line. The system ends with a whole note chord in the treble and a whole note chord in the bass.

FUNERAL MARCH.

J. L. BATTMANN.

Gt. Soft 8' and Flute.
Sw. Salicional, Oboe, and Gemshorn.
Ped. Bourdon.

Moderato.

Sw. *p*

Gt. *f*

Sw.

Gt. *f*



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a piano accompaniment. Dynamics include *Sw. p* (Sustained, piano) in the first measure and *f* *Gt.* (forte, Guitar) in the fourth measure.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a piano accompaniment with a slur over the last three measures. Dynamics include *Sw. p* (Sustained, piano) in the third measure.



Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a piano accompaniment. Dynamics include *Gt. f* (Guitar, forte) in the first measure and *Sw. p* (Sustained, piano) in the fifth measure.



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures. The bass clef staff contains a piano accompaniment. Dynamics include *p* (piano) in the second measure and *pp* (pianissimo) in the third measure.

ANDANTE IN G.

CHARLES DARNTON.

Sw. Full.
Ped. Bourdon.

Sw. closed.

p *espress.*

piu lento

espress.

f *dim.*



First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff includes a crescendo (*cresc.*) marking. The key signature is one sharp (F#).



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords and moving lines. The key signature remains one sharp (F#).



Third system of musical notation. The treble clef staff shows a melodic phrase. The bass clef staff includes a crescendo (*cresc.*) marking. The key signature is one sharp (F#).



Fourth system of musical notation. The treble clef staff begins with a diminuendo (*dim.*) marking. The bass clef staff includes a diminuendo and rallentando (*dim. e rall.*) marking. The key signature is one sharp (F#).

SOFT VOLUNTARY.

Lento.

J. T. MUSGRAVE.

The musical score is written for piano and guitar/chamber horn. It consists of four systems of music. The first system is marked *pp* (pianissimo) and includes the instruction "Gt. or Ch.". The second system includes the instruction "Sw." (swell). The third system includes the instruction "Gt. or Ch.". The fourth system includes the instructions *fz* (forzando), *dim.* (diminuendo), and *rall.* (rallentando). The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and half notes, as well as dynamic markings and articulation symbols.

Gt. or Ch. *pp*

Sw.

Gt. or Ch.

fz *dim.* *rall.*

ABENDLIED.

Gt. Melodia.

Sw. Salicional, Dul. and Flute.

Andante.

E. L. ASHFORD.

Sw.

Gt.

Senza Ped.

Draw Sw. Op. Dia.

Sw.

Gt.

rit.

Op. Dia. off.

a tempo

Sw.

Gt.

Sw. Salicional only.

molto rit.

OFFERTOIRE.

Gt. Diapasons and Principal.
Sw. Op. Dia. Flute and Oboe.
Ped. Bourdon.
Sw. coupled to Gt.

Moderato.

W. HENRY MAXFIELD.
Mus. Bac. F. R. C. O.

The musical score is written for a pipe organ and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system is marked 'Moderato' and includes a 'Sw.' (Swell) marking. The second system includes a 'Gt.' (Great) marking. The third system includes a 'Ped.' (Pedal) marking. The fourth system includes a 'Sw' (Swell) marking and a 'p' (piano) marking. The score features various musical notations including notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). The key signature is one flat (B-flat), and the time signature is 4/4.

Sw. *mf*

Man.

Gt.

Ped.

Sw *p*

f

First system of musical notation. The treble staff contains a melodic line with notes and rests, marked with *dim.* and *pp*. The bass staff contains a harmonic line with notes and rests, marked with *pp*. A *Ped.* (pedal) instruction is located below the bass staff.

Second system of musical notation. The treble staff contains a melodic line with notes and rests. The bass staff contains a harmonic line with notes and rests.

Third system of musical notation. The treble staff contains a melodic line with notes and rests, marked with *mf*. The bass staff contains a harmonic line with notes and rests, marked with *Man.* (Mandolin).

Fourth system of musical notation. The treble staff contains a melodic line with notes and rests, marked with *Gt.* (Guitar) and *cresc.* (crescendo). The bass staff contains a harmonic line with notes and rests, marked with *Ped.* (pedal). A *Sw.* (Swell) instruction is located above the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with notes and rests, marked with *Sw.* (Swell) and *cresc.* (crescendo). The bass staff contains a harmonic line with notes and rests, marked with *Man.* (Mandolin) and *Ped.* (pedal). A *dim.* (diminuendo) instruction is located above the treble staff.

MINUET IN G.

{ Sw. Diapasons, Flute and Cornet.
Ped. Bourdon.

GEO. H. SWIFT.

Tempo di Minuet.

mf *mp*

poco cresc. dim. *mf* *p*

Add Bourdon. *f* *mp* *mf* *f*

poco cresc. dim. *p* *mf* *p*

TRIO.

79

Bourdon off.

First system of musical notation. The key signature has one sharp (F#) and the time signature is 3/4. The music is written for piano. The first measure is marked *p*. The second measure is marked *poco cresc.*. The third measure is marked *#2. dim.*. The fourth measure is marked *p*. The system ends with a repeat sign.

Second system of musical notation. The first measure is marked *mf*. The second measure is marked *dim.*. The third measure is marked *p*. The system ends with a repeat sign.

Third system of musical notation. The first measure is marked *mp*. The second measure is marked *poco cresc.*. The third measure is marked *mf*. The fourth measure is marked *dim.*. The system ends with a repeat sign.

Fourth system of musical notation. The first measure is marked *p*. The second measure is marked *mf*. The third measure is marked *dim.*. The fourth measure is marked *p*. The system ends with a repeat sign.

Full Sw.

mf *f* *mp*

poco cresc. dim. *mf* *p*

mp *f*

rall.

PRELUDE.

Sw. Soft stops.

LEFÉBURE WÉLY.

Andante.

The musical score is written for piano in B-flat major (two flats) and 6/4 time. It consists of four systems of grand staves. The tempo is marked "Andante." and the dynamics include "p" (piano), "rit." (ritardando), "dim." (diminuendo), and "pp" (pianissimo). The piece features flowing arpeggiated figures in the right hand and sustained chords or simple bass lines in the left hand. The first system begins with a piano (p) dynamic. The second system continues the arpeggiated motion. The third system includes a ritardando (rit.) marking and a diminuendo (dim.) marking. The fourth system concludes with a pianissimo (pp) dynamic and a final cadence.

A STRAY FANCY.

The registration for the two manuals should be of nearly equal power,
Gt. a little stronger than Sw., and stops should be chosen to make as
great contrast as possible in tone quality.

E. L. ASHFORD.

Andante.

Gt. *poco accel.* *a tempo* *accel.* *a tempo* Sw.

Tempo rubato.

Gt. Sw. *piu animato.*

cresc. *a tempo* Gt.

Gt. *molto rit.* Sw. closed. *cresc.*

poco rall

Piu lento. *rit.*

Gt. Sw. Gt. Sw. Ped.

PRELUDE.

Full Swell.

J. L. BATTMANN.

Moderato.

Ped.

Ped.

PROCESSIONAL MARCH.

GEO. H. SWIFT.

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

Tempo di Marcia.

The musical score is written for piano and features four systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The first system includes markings for 'Sw. mf', 'Man.', 'Ped.', and 'cresc.'. The second system includes 'Gt.' and 'Ped.'. The third system includes 'mf' and 'Sw.'. The fourth system includes 'cresc.' and '3' (triplets). The score is a march, and the tempo is 'Tempo di Marcia'.



First system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a bass clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The word *dim.* is written above the final measure of the lower staff.



Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a bass clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The word *mf* is written above the final measure of the lower staff.



Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a bass clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The word *cresc.* is written above the final measure of the lower staff. The word *Gt.* is written to the right of the final measure of the lower staff.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff begins with a bass clef and a key signature of two sharps. It contains a triplet of eighth notes, followed by a series of eighth and sixteenth notes, and ends with a half note.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. A double bar line appears after the fourth measure. A fermata is placed over the final note of the fourth measure in the bass staff, with an asterisk (*) above it. To the right of the double bar line, the instruction "sw. p" is written above a half note in the bass staff.

* May end here.



The second system of musical notation continues the piece. It features similar complex textures with beamed notes. The bass staff has a fermata over a half note in the fourth measure, with a "20" written below it. The system concludes with a double bar line.



The third system of musical notation begins with a treble clef and a key signature of two sharps. It includes a dynamic marking of *mf* (mezzo-forte) above the fifth measure. The music contains several triplet markings, indicated by a "3" above groups of three notes in both the treble and bass staves.



The fourth system of musical notation continues the piece, featuring more triplet markings and complex textures. The system concludes with a double bar line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of several measures with various note values and rests, including a half note and a quarter note.



Second system of musical notation, continuing the piece. It includes a *mf* (mezzo-forte) dynamic marking and a triplet of eighth notes in the treble staff.



Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass staff. The system concludes with a bracketed instruction: *Gt. 15th. and Trumpet.* followed by a *f* (forte) dynamic marking.

All couplers.



Fourth system of musical notation, showing a continuation of the melodic and harmonic lines with various note values and rests.



Fifth system of musical notation, featuring a *molto cresc. e rall.* (much crescendo and rallentando) marking in the treble staff, and a *ff* (fortissimo) dynamic marking in the bass staff. The system ends with a double bar line.

MARCH.

Con brio.

Rev. L. J. T. DARWALL.

The musical score is written for piano and guitar. 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 "Con brio." and the composer is "Rev. L. J. T. DARWALL.".

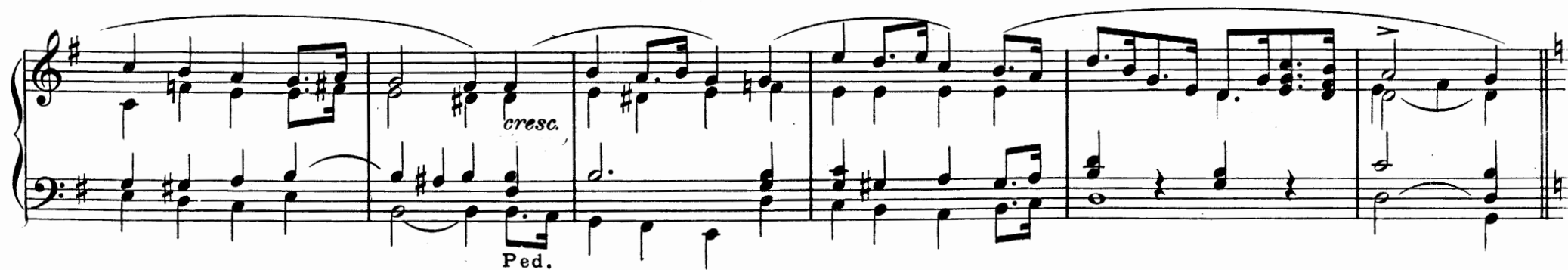
Performance instructions include:

- f Gt full.**: Indicated at the beginning of the first system.
- Ped.**: Pedal point, indicated below the first system.
- Man.**: Manual, indicated below the first system.
- Ped.**: Pedal point, indicated below the first system.
- Reduce to 8ft.**: Indicated below the third system.
- mf**: Mezzo-forte, indicated at the beginning of the fourth system.

The score features various musical notations, including triplets (marked with a '3'), slurs, and dynamic markings. The music is a march, characterized by its rhythmic patterns and key signature.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The bass clef staff provides a harmonic accompaniment with chords and single notes. Performance markings include *cresc.* (crescendo) in the bass staff, *p* (piano) in the treble staff, and *senza Ped.* (without pedal) in the bass staff.



Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff continues the accompaniment. A *cresc.* (crescendo) marking is present in the treble staff, and a *Ped.* (pedal) marking is in the bass staff.



Third system of musical notation. The treble clef staff features a triplet of eighth notes marked with a '3'. The bass clef staff continues the accompaniment. Performance markings include *Gt full.* (Guitar full) in the treble staff, *Ped.* (pedal) in the bass staff, and *Man.* (Mancera) and *Ped.* (pedal) in the bass staff.



Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment, featuring a triplet of eighth notes marked with a '3'. The system concludes with a final chord in the bass staff.



This page contains four systems of musical notation, each consisting of a guitar (Gt) staff and a piano (Pn) staff. The notation is in standard musical notation with treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

The first system shows a complex melodic line in the guitar staff with many sixteenth and thirty-second notes, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines.

The second system includes a specific instruction: "Gt full." with a triplet of eighth notes in the guitar staff. The piano part continues with a similar harmonic texture.

The third system features a more active piano accompaniment with frequent sixteenth-note patterns in the right hand and sustained chords in the left hand. The guitar part has several measures of rests, allowing the piano to take the lead.

The fourth system concludes the page with a final cadence. The guitar staff ends with a whole note chord, and the piano staff concludes with a sustained bass line and a final chord.

FROM GREENLAND'S ICY MOUNTAINS.

Gt. St. Dia. Dul. & Flute.
Sw. Full without Reeds.
Ped. Bourdon.

Moderato.

Sw. closed.

Tw.

Man.

cresc.

Tw.

cresc. poco a

The musical score is written for a grand piano and includes parts for Gt. St. Dia. Dul. & Flute, Sw. Full without Reeds, and Ped. Bourdon. The tempo is Moderato. The score consists of four systems of music. The first system is marked 'Sw. closed.' and features a melody in the right hand and a bass line in the left hand. The second system includes a 'Tw.' (Trill) marking and a 'Man.' (Mandolin) marking. The third system features a 'cresc.' (crescendo) marking. The fourth system includes 'cresc.', 'poco', and 'a' markings. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of music, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The tempo marking *poco.* is present. The system concludes with a fortissimo (*ff*) dynamic and a trill (*tr*) in the right hand.

poco. *ff* *tr* *L.H.*

Second system of music, measures 5-8. The right hand continues the melodic development, and the left hand features a *pp* (pianissimo) section. The system ends with a *rit.* (ritardando) marking and a *Red.* (Ritardando) instruction.

pp *rit.* *Red.*

Third system of music, measures 9-16. The right hand is marked *Gt.* (Grande) and *Diapasons.* (Diapasons). The left hand features a *Red.* (Ritardando) marking. The system concludes with a *Red.* (Ritardando) instruction.

Gt. *Diapasons.* *Red.*

Fourth system of music, measures 17-24. The right hand continues the melodic line, and the left hand provides a harmonic accompaniment. The system concludes with a *Red.* (Ritardando) instruction.

Red.

con anima.

Man.

The first system of musical notation is in 3/4 time, featuring a treble and bass staff. The treble staff contains chords and single notes, while the bass staff has a continuous eighth-note accompaniment. A 'Man.' (Mancuso) marking is placed below the first measure of the bass staff.



The second system continues the musical piece with similar notation in the treble and bass staves. The bass staff maintains its eighth-note pattern, and the treble staff features chords and melodic lines.



senza Ped.

The third system of musical notation shows a change in the bass staff, with a more complex rhythmic pattern. A 'senza Ped.' (senza Pedale) marking is placed below the final measure of the system.



rit. a tempo

The fourth system of musical notation includes a 'rit.' (ritardando) marking above the fourth measure and an 'a tempo' marking above the fifth measure. The notation continues with various rhythmic and melodic elements in both staves.

First system of musical notation, piano accompaniment. The right hand features chords and dyads, while the left hand plays a continuous eighth-note pattern.

Second system of musical notation, piano accompaniment. It includes performance markings: *dim.* (diminuendo), *rall.* (rallentando), *cresc.* (crescendo), and *a tempo*. Pedal points are indicated with 'Ped.' and a fermata.

Third system of musical notation, piano accompaniment. The left hand has a long note with a pedal point, and the right hand continues with melodic lines.

Couple Sw.to Gt.and Gt. Op.
Dia.Gt.to Ped.
Risoluto.

Fourth system of musical notation, piano accompaniment. It features a 4/4 time signature change, a forte (*f*) dynamic, and a 'Man.' (Mancuso) marking. The system concludes with a double bar line.

Sw. Stopped Dia. Oboe.
Melodia, and Flute.
Ped. Bourdon.

ALLEGRETTO.

J. LEYBACH.

This musical score is for a piece titled "ALLEGRETTO." by J. Leybach. It is arranged for piano and oboe. The score is written in 3/4 time and consists of four systems of music. The piano part is written in the left hand, and the oboe part is written in the right hand. The key signature is one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system begins with a forte (f) dynamic in the piano part. The second system includes a piano (p) dynamic in the piano part. The third system includes a crescendo (cresc.) marking in the piano part. The fourth system ends with a final cadence. The score is marked with "Sw. Stopped Dia. Oboe.", "Melodia, and Flute.", and "Ped. Bourdon." in the top left corner.

p *cresc.* *cresc.* *f* *rit.*

BENEDICTION.

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

Andantino.

LEFÉBURE WÉLY

mf Man.

Ped. *Lento.*

A VILLAGE SPRING SONG.

"Lessons sweet of Spring returning
Welcome to the thoughtful heart!"

DR. CHARLES W. PEARCE.

Lento.

p

Swell Diaps.

without Ped.

f

Gt. Diaps.

Ped.

rall.

Man.

a little quicker.

p

Swell.

Ped.

Fine. soft Ped.

Man.

Gt. Organ.

pp

p

rall.

a tempo

mf

Ped.

D. C. al Fine.

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Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come All Ye Faithful. (Christmas.)	And others.
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THE CHOIR HERALD.

Edited by E. S. LORENZ.

CHAS. H. GABRIEL and L. O. EMERSON, Associate Editors.

This Journal is planned to meet the needs of volunteer choirs of less training, whether found in city or village. It has easy music of a rhythmical order that will please popular congregations. We endeavor to secure the very best music, the most attractive, the most impressive, that can be secured in this grade. Our authors are the most popular, whether editorial or contributing. The result is that in four years we built up a circulation exceeding that of any like journal in the world. It supplies every need for regular and special occasions in good time. It gives hints on choir work and voice culture of great value. It reminds of work to be done. It criticises foolish plans and inspires a right spirit in choir work. In short, there is no book or journal that will be so useful to a partly trained chorus as is this. Every piece counts. There is no "filling in." The result is, few of our choirs buy any other music.

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Sample of either journal sent on application.

THE WHITE IS TEMPORARILY AHEAD.

SHALL IT REMAIN SO?

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