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IN THE ORGAN LOFT

Sacred Song

WITH PIANO ACCOMPANIMENT

The Words by

WILLIAM LUFF

The Music by

J. TRUMAN WOLCOTT.

Price 50 Cents.

Philadelphia.
Theodore Presser.
1798 Chestnut Str.

IN THE ORGAN LOFT. SACRED SONG.

TEXT BY
WILLIAM LUFF.

MUSIC BY
J. TRUMAN WOLCOTT.

Andante con moto.

The musical score is written in 4/4 time and consists of three systems. The first system shows the beginning of the piece with a vocal line starting on a whole note 'I' and an organ accompaniment. The second system contains the first line of lyrics: "stood by the old church porch-es, By the old-time sleep-ing dead, And I". The third system contains the second line of lyrics: "heard the Tu-ner tun - ing the or-gan o-ver-head; And the". The organ accompaniment features a variety of textures, including block chords, arpeggiated figures, and dense sixteenth-note passages.

notes seem'd oft re - peat - ed, As he touch'd that mourn-ful thing; There was

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "notes seem'd oft re - peat - ed, As he touch'd that mourn-ful thing; There was". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

nei - ther hymn nor an - them, that choir could chant or sing.

rall.

The second system continues the vocal line and piano accompaniment. The lyrics are: "nei - ther hymn nor an - them, that choir could chant or sing." Above the vocal line, the tempo marking "*rall.*" is present. The piano accompaniment includes a section with a "rall." marking and a final measure marked "a tempo".

But I list - en'd in the si - lence, Where the yew-trees cast their

p

The third system continues the vocal line and piano accompaniment. The lyrics are: "But I list - en'd in the si - lence, Where the yew-trees cast their". A dynamic marking "*p*" (piano) is placed above the vocal line. The piano accompaniment features a consistent eighth-note accompaniment.

shade, Till the reeds had had their test - ing, And the fi - nal chord was

Allargando.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "shade, Till the reeds had had their test - ing, And the fi - nal chord was". Above the vocal line, the tempo marking "*Allargando.*" is present. The piano accompaniment ends with a final chord.

played; ——— Then, it seem'd, in sat - is - fac - tion, That the tu - ner ran them

o'er, To see what strains of mu - sic The per - fect notes could pour.

Andante.

I stand to - day in the porch - es of the

liv - ing church di - vine, And I hear the Mas - ter Tun - er, Till I

al - most half re - pine; For the notes seem long re - peat - ed, And

come with mourn - ful wing; There is nei - ther hymn nor an - them, that

rall.

choir can chant or sing.

dim.

I stand to - day in the porch - es of my own small tem - ple heart, And I

hear the Mas - ter tun - ing, And ad - just - ing ev - ry part; I will

rest with hope - ful pa - tience, Till, per - fect be - neath His

Grandioso

hand, He wak - ens on earth the pre - lude of the praise of the

bet - ter land.

DANCES AND LIBERATIONS.

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GRADE I-X.

XVII.

ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE	ORDER BY NUMBER ONLY.	PRICE
1874. Ginschals, C. Op. 166. In the Mill of the Valley. Grade III.....	40	1887. Goedeler, R. Come Dance With Me. Grade II.....	30	1898. Mueller, Aug. Sabbath School Bells. Grade II.....	30
In the key of E flat, with a short digression into A flat, the little tone picture brings before the mind's eye one of the most pleasing and interesting objects. The mill with its acting wheel incessantly turning in the sparkling water, the miller who stands by the graceful valley. The motion of the rhythm is both pretty and expressive.		This little piece is a scotchlike of the most sprightly and decided character. Its main charm is its clear and consistent rhythm.		This is a charming little piece of the utmost simplicity but possessing a sweet and serene character in perfect keeping with the subject. Its features are: A melody of slow double sixths in the right hand supported by sixteens in the left hand, the melody of F a melody played by the right hand, in the middle of the piano, while the left hand finishes the tune and a cross-bass accompaniment.	
1875. Schulze, M. Op. 41. Baster Bells (Osterklinge) (Nocturne). Grade IV.....	60	1888. Goedeler, R. Chimes on High. Grade II.....	40	1899. Goedeler, R. Pleasant Journey. (March.) Grade II.....	30
A charming piece of the nocturne style. Illustrated title page.		This is, as the title would suggest, a descriptive work of the ringing of bells, and the musical emotions, both joyous and sorrowful, which are associated with bell-chimes will be found represented effectively. It consists of a melody with the triad of the right hand, which is accompanied by a group of chord tones in clusters of four and both rising and falling through two octaves. The original is in A flat, but it passes at times into F minor and B-flat minor. It is quite easy.		A bright, easy march in key of C major. It contains a short introduction and two melodies in the principal, the former for the right hand, the latter, a fine baritone solo, for the left hand, with a trio in the key of F and its relative minor. The rhythm is marked by a prevalence of triplets.	
1876. Wachs, Paul. Song of the Bathers. Grade IV.....	60	1889. Concone, J. Op. 31, No. 12. Nocturne. Grade III.....	30	1900. Goedeler, R. Old Folks at Home. Grade IV.....	60
This is a delightfully poetic composition of a strict pianistic character. The materials of which it is made are as follows: First, there is a gentle melody in the high soprano region from every note of which descends a tripling arpeggio, consisting of nine triplets and sixteens, and this motion of three times three is the most graceful and beautiful which can be found throughout. Second, the original key of C is changed to C-flat and finally in the tenor region of the keyboard enters, and to this the accompaniment consists of two arpeggio chords like waves.		This is a lovely composition in the genuine nocturne style. It is about the fourth grade of difficulty and its features are as follows: First, the right hand presents a tuneful, voice-like theme in F major. The accompaniment underneath this is a muted, an arpeggio chord figure in the style of a guitar. The second strain is in A flat and presents another characteristically voice-like melody, decorated, however, with some arpeggios suitable for the pianoforte. There are several interesting harmonic changes and left-hand melodic figures.		This is a pleasing little transcription of an old-time favorite song cast in the most useful manner to us by the imitators of Thalberg. It contains a broken variation, like the flute for the right hand, and the hands spring up to a sparkling figure at the top of the keyboard. It also has a cross-bass effect.	
1877. Marsh, E. H. Gavotte Piquante. Grade III.....	40	1890. Schellmann, L. From Fairy Land. Grade III.....	40	1901. Biehl, A. Op. 52, Book I. From Youthful Days. Grades I and II.....	50
This is a meritorious little piece in which melody both to the rhythmical traits and the antique harmonies of the gavotte form. There are several interesting bits of chromaticism in double voices and the second strain in F major suggests to a certain degree the known piece "Faisant." It is well suited for the classroom.		This is a gay little study containing a pleasant melody sustained by a bass of repeated figures. It is sure well for teaching the piano.		The over-arching demand for easy, instructive music in the first grade, which unites with its usefulness and economy, will be met in this book, marked by the same diversity of character as the first. The rhythm will be found more difficult in some instances, but not more so than is suitable to their place in the grade.	
1878. Peasore, E. J. Op. 11. Walter's Lullaby. Grade II.....	20	1891. Spieler, E. Op. 40. Gavotte in Old Style. Grade III.....	20	1902. Biehl, A. Op. 52, Book II. From Youthful Days. Grade II.....	60
This is a quiet little slumber song with an undulating triplet melody in the key of F, and is both very short and very easy.		In the keys of G, D and C. This gavotte is written in its features of special interest are a series of chords in the first part and a sustained series of chords in the second in the C major section. It will be found of value for practice.		This is the second book of the set and takes up the work where the first dropped it, carrying the pupil on toward Grade III. The material is of the same kind, marked by the same diversity of character as the first. The rhythm will be found more difficult in some instances, but not more so than is suitable to their place in the grade.	
1879. Schulze-O'Neill. Heliotrope. Grade III.....	50	1892. Schytte, L. Op. 23, No. 7. Slumber Song. Grade III.....	30	1903. Goedeler, Richard. Bicycle Galop. Grade II.....	30
This is a delightful little study which will make an excellent teaching piece. Its features are three in number. First, the most striking, is the abundance of runs of various kinds. Second, the accompaniment consists of an undulating chord figure in sixteens. Third, there is in the middle of the capricious passage of beautiful interlaced chords.		This is a composition of the very purest metal. It is in the key of C major, and its features are: First, the left hand plays a series of chords, continuous melody and varied—melody in the upper notes of six, six and falling; with the upper note of six, six and six to produce a secondary melody. The harmonization and varied—melody in the upper notes of six, six and six for a slumber song, but extremely beautiful. The piece would be better named Low Song than Cradle Song, but will be useful for teaching and for concert performance.		A bright, catchy study containing interesting stages of this grade. It has "six," is not difficult, but consequently will be found more difficult than it really is. It is one of the eight pieces of the octave.	
1880. Kern, D. E. Melrose March (two-step). Grade II.....	30	1893. Warstein, G. Op. 4. By the Meadow Brook. Grade III.....	35	1904. Goedeler, Richard. The Merry-Go-Round. Grade II.....	30
This little piece will be excellent for teaching a young student to deliver a continuous melody of a single left hand, while the right hand will find good exercise for the wrist in large numbers of repeated chords.		This is a neat little study in sixteenth notes with some interesting bits of two-voice counterpoint motion in the middle of the F major section. The principal key is C major.		This is another of the same set. It is, perhaps, a little harder for the average pupil, but its even rhythm of sixteenth notes with the fingers in equality and, at the same time, afford a bright home piece of music.	
1881. Sarakowski, G. Polish Dance. Grade II.....	50	1894. Ryder, H. Bagpipes. Grade II.....	30	1905. Goedeler, Richard. Spanish Serenade. Grade II.....	30
The Polish Dance has in the first part substantially the rhythm of the mazurka. It also makes a plentiful use of those chromatic harmonies which seemed so exotic and bizarre in Chopin, but which the world has come to accept. The second portion of the piece consists chiefly of repeated chords.		This composition, although in a very small form (two sentences, in F major and B-flat major respectively) will serve an excellent purpose by stimulating upon the pupil's mind a clear-cut expression of a romantic and curious form of music, viz., the music of the bagpipes. It presents the two distinctive features of the bagpipe, viz., the continuous drone bass on first and fifth tones of the scale, and short and sprightly bits of melody for the most part in triplets.		This piece has a very pretty melody, easily understood, and therefore apt to be better pleased, with a chord accompaniment in the left hand which will also please them. It belongs to the same set as the two already described.	
1882. Behr, F. Op. 564, No. 4. Revarie (Four Hands). Grade I.....	35	1895. Michiels, G. Czarade, No. 6. Danse Styrienne. (Four Hands.) Grade IV.....	75	1906. Goedeler, Richard. The Grad Turk's Patrol. Grade II.....	30
This little piece is of the simplest possible materials, but will make a pleasing effect when neatly played. It will serve well to train a young student in that faultless strictness of time which is so hard for them to attain.		This is an admirably spirited and characteristic piece of music, easily within the reach of a pupil reasonably well advanced. For an opening or closing exercise in a student's recital program, it would be difficult to find a more appropriate selection. It lends in the keys of D minor and F major, and its harmony is good throughout and its rhythm is admirably captivating through its light measures, particularly characteristic of the waltz and polka, and its character, with all the wild fire and decision of the waltz, is, in appearance, that of a waltz, cast in the form of a vigorous two-step movement. There is also an excellent section in the left hand of the second.		This is a characteristic piece in which the number of bars is interrupted by the high-pitched life tones. It will appeal to the pupil. It is an excellent sample of its class.	
1883. Jadasohn, S. Op. 71, No. 6. Remembrance (Andenken). Grade IV.....	35	1896. Mueller, Aug. Our Pet Mazurka. Grade II.....	30	1907. Hitz, Fr. Op. 196. Among the Corn. (Dance Les Cornes.) Grade II.....	35
This is a charming little waltz in the key of F and B flat. The accompaniment is in a slow waltz measure, and the melody is in a waltz measure, and so voice-like that it suggests distinctly the lovely idea contained in the title.		This dainty little piece, in the keys of C and F, presents the characteristic rhythm of the mazurka, both in its use of dotted notes and its abundance of trills. Its character, it is apparent, is that of a waltz upon the young student the form of the mazurka.		This is a decidedly attractive piece. Its movement is characterized by a graceful waltz and gives good opportunities for practice. The middle movement is slower and gives practice in legato runs. The little figure in the left hand is an interesting part. It closes with a repetition of the first part.	
1884. Haydn, J. Allegretto. Grade IV.....	30	1897. Lombard, L. Op. 26. Valse Caprice. Grade III.....	40	1908-1912. Boeckmann, Bern. Four Bach Fugues with Color Exposition. Grade IX.....	50
This little piece has distinct evidence in its character of its flowing forth from an innocent and happy heart. Its features are constantly characteristic of dear old Papa Haydn, a simple, gayety like that of a frolicsome child, second, a gentle reverence, which imparts a shade of religious solemnity and nobility to even his sprightliest and sunniest music. Beautiful harmony, flowing and natural melody, and most tasteful decorations will all be found here. The sweetness of such music as this affects the heart of the student with the wholesome charm of the fragrance exhaled from spring daffodils in the dewy open air. There is no better counteraction to the than the liquid stream of Haydn's pure inspiration.		This position is of some degree of difficulty. It is shown in the keys of F flat and A flat. Its striking features are as follows: The opening strain has a bounding, lilt-like character, extremely buoyant and pleasing. Second, there comes a piece of cross-hand work in which the right hand descends and the left, then leaps over the left to strike a single tone with the right hand again answered by the left. This deeper; this effect shows a little. Third, there is a passage which gives a little subordinate melody to the upper part of the left hand, an effect often found by Chopin. The piece will be valuable as a concert or recital number.		The essential parts of the fugue are brought out in the first edition by the dotted note and the sharp shaped notes, and are accompanied by the harmonic scheme so written as to show its relation to the fugue movement. These features, with the accompanying colour explanation notes, simplify the study of this form very decidedly. The fugues are in English, German, and French. The edition cannot be too highly commended.	
1885. Goedeler, R. Gypsy Dance. Grade II.....	30	1898. Goedeler, R. Gypsy Dance. Grade II.....	30		
An easy little dance in 3 time and standing in D minor and its own major. There is a touch of grey-wildness in the weaving of its rhythm, its triplets, and grace notes. It will be a pleasing variation for young students.					
1886. Goedeler, R. Lost Love Waltz. Grade II.....	30				
This is a bright little waltz in a minor. A major, and F-sharp minor, which has in its melody a title, is for the most part sprightly and gay. It will serve the purpose of recreation for students of moderate advancement.					

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