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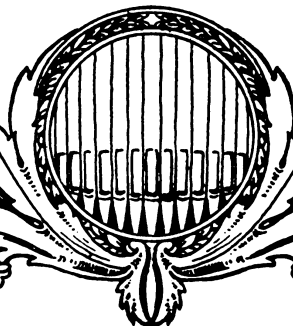


**The Willis Music Company**

**Cincinnati**



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# Arbutus

Man. I Gt. or Ch. Celesta (Bell-stop)

Man. II Sw. St. Diap., Flt 4'

Pedal Lieblich Gedecht 16'

Bourdon 16', Soft Open Diap. 16' uncoupled

PAUL BLISS

*Edited and provided with  
registration by J. K. Dutcher*

**Allegro** ♩ = 126 about (Rubato)

The musical score is divided into three systems, each with three staves: Manuals (treble and bass), and Pedal (bass). The key signature is B-flat major (two flats) and the time signature is 4/4.

- System 1:**
  - Manuals: Treble clef, starting with a melodic line. Bass clef, mostly rests.
  - Pedal: Bass clef, mostly rests.
  - Tempo: **Allegro** ♩ = 126 about (Rubato).
  - Rehearsal marks: I, II.
- System 2:**
  - Manuals: Treble clef, melodic line. Bass clef, accompaniment. Includes a section marked "I Coupled to Sw." and "II 8" with an *accel.* (accelerando) marking.
  - Pedal: Bass clef, accompaniment.
- System 3:**
  - Manuals: Treble clef, melodic line. Bass clef, accompaniment. Includes a section marked "I" and "II-Strings II" with a *+ Soft Strings* marking. Tempo markings include *rit.*, *rit. molto*, and *a tempo*.
  - Pedal: Bass clef, accompaniment.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two flats. The first two measures are marked with a first ending bracket 'I'. The third measure is marked with a second ending bracket 'II'. The tempo marking 'accel.' is present in the third measure, accompanied by a wedge-shaped hairpin indicating an increase in volume.

Second system of musical notation. It consists of three staves. The first two measures are marked with a first ending bracket 'I.'. The tempo marking 'rit. molto' is present in the second measure, accompanied by a wedge-shaped hairpin indicating a significant decrease in tempo. The key signature changes to three flats at the end of the system.

II-Fl. and St. Diap.  
+ Vox Celeste and Aeoline  
*a tempo*

Third system of musical notation. It consists of three staves. The first measure is marked with the dynamic 'mf'. The second measure is marked with 'I-Coupler + Fl. 4''. The music features a steady eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff.

-4' and St. Diap.

Fourth system of musical notation. It consists of three staves. The first measure is marked with 'II Sw. open' and 'p rit.'. The second measure is marked with 'Sw. closed' and 'pp'. The third measure is marked with '+ Fl. 4' and St. Diap.' and 'a tempo'. The fourth measure is marked with 'rit.' and 'molto rit.'. The system concludes with a first ending bracket 'I'.

II Open Sw.+ Sw.to Sw.16' coup.

*mf a tempo*

I

II+ Bourdon 16' Sw. closed 8

*rit.* *pp*

II

II-Sw. to Sw.16' coup. Bd. 16' and Fl. 2' only

*a tempo*

I

*II* *8*

*accel.* *rit.* *rit. molto*

I II

II-16' and 2'  
+ Vox Celeste, Aeoline,  
St. Diap. Sw. to Sw. 4' and 16' coup.

*a tempo*

I

This system contains the first system of music. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of chords and single notes, while the vocal line has a melodic line with some grace notes. The tempo is marked 'a tempo'.

8

II

*accel.* *dim. e rit.* *rit. molto*

I.

This system contains the second system of music. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of chords and single notes, while the vocal line has a melodic line with some grace notes. The tempo is marked 'a tempo'. The system includes dynamic markings: 'accel.' (accelerando), 'dim. e rit.' (diminuendo e ritardando), and 'rit. molto' (ritardando molto). There is a first ending bracket labeled 'I.'.

II

I

*pp a tempo*

I

I

This system contains the third system of music. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of chords and single notes, while the vocal line has a melodic line with some grace notes. The tempo is marked 'pp a tempo'. There are first ending brackets labeled 'I'.

# THREE SACRED SONGS WORTH SINGING

**"How Long Will Thou Forget Me, O Lord?"**  
*Offertorium*  
 JOHN LILLEY BRATTON

PRELUDE XIX

*Grave*  
*pp*  
 How long, O Lord, wilt Thou forget me? How long, O Lord, wilt Thou hide Thy face from me? How long shall I take counsel in my soul, having sorrow in my heart daily? How long shall mine enemies be exalted over me? Con-

*Andante con espress.*  
*pp colla voce*  
 Thou for - get me? How long, O Lord, wilt Thou hide Thy face from me? How long shall I take counsel in my soul, having sor - row in my heart dai - ly? How long shall mine en - e - my be ex - alt - ed o ver me? Con -

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**Crossing the Bar.**

Words by  
 VERMILION

Musical by  
 MATILDA CRAWFORD FOYRICE

*Andante con espressione.*  
*p*  
 Stea - out and even - ing star, And one clear call for me! And may there be no moan - ing of the bar - When I get out to sea.

*p Tranquillo.*

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**ROCK OF AGES CLEFT FOR ME.**

H. W. B. BARNES

*Andante religioso e legato.*  
*pp dolce*  
 Rock of A - ges cleft for me, Let me hide my - self in Thee Let the wa - ter and the blood From Thy wound - ed side it flow.

*Con marc. espress.*  
*pp*  
 Rock of A - ges cleft for me, Let me hide my - self in Thee Let the wa - ter and the blood From Thy wound - ed side it flow.

*marcato poco rall. e dim*  
*pp dolce*

*mp*  
 Let me hide my - self in Thee Let the wa - ter and the blood From Thy wound - ed side it flow.

*mp*  
 Let the wa - ter and the blood From Thy wound - ed side it flow.

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