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PREFACE.

ALTHOUGH the masterly works of Rink, Schneider, Best, and others, have been eagerly sought for, and doubtless advanced the art of organ playing materially, there still remained a want of something more natural and perspicuous, — something more gradual and progressive, — which, taking the student up after a moderate knowledge of the elements of music, and of the key-board of the organ, should carry him through the detail of *fingering*, *touch*, *stops*, *pedal-playing*, etc., to a full and comprehensive knowledge of the instrument.

In this country, a practical and progressive course of instruction has long been felt and demanded; the author, whose experience in giving instruction to all classes of pupils, not only beginners, but ladies and gentlemen highly proficient in piano playing, who felt the necessity of receiving instruction if they would obtain the same mastery over the key-board of the organ that they possessed over that of the piano, has availed himself of the material of these great masters, and produced a school fitted for the earnest, progressive, and practical American student.

The author flatters himself that he has made a complete work, — that in every department of organ playing, exercises for fingering, touch, combinations of stops, pedal-playing, and voluntaries for different occasions, he has furnished ample material, and neglected no opportunity of clearly explaining every difficulty in the way of the organ student. The exercises and instructions for pedal-playing are very thorough and comprehensive; the voluntaries are mostly selected from the works of Rink, (whose pupil the author had the good fortune to be, and from whom he received a number of compositions, which are now herein for the first time published,) Schneider, Best, and others. The whole forming the most comprehensive and efficient course of instruction for the organ extant.

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THE MODERN

SCHOOL FOR THE ORGAN.

PART I.

HISTORY OF THE ORGAN.

THE early history of the organ is so much involved in obscurity, that it is scarcely worth while to repeat any of the various conjectures which have been made concerning its first invention.

It is said that organs, or rather instruments resembling organs, were in use amongst the Greeks and Jews as early as in the fourth century. Organlike instruments, called "Magrapha and Mashrokitha," are said to have been in the Jewish temple; of which instruments an ancient writer (St. Hieronymus) says, that their sound could be heard on the Mount of Olives. To give some idea of these ancient organs, it may be stated, that it required seventy stout men to work the twenty-six bellows, and two organists to dispatch the wind through the four hundred pipes of an instrument which was built as late as in the middle of the ninth century, for Bishop Elfeg, at Winchester, England.

The very earliest organs were not built for church-purposes, and it was not until toward the tenth century, when organs were put into churches, and considered "church instruments." It is said, that it was in or about the year 640, when England saw the first organ within a church.

Up to about A. D. 1000, the compass of the keyboard was only one octave, and each key was nearly a yard long, from three to four inches broad, and one and a half inch thick, and shaped like our modern piano keys, with rounded ends. The action was such that the keys had to be "stricken" a foot deep with the fist.

Monks and priests occupied themselves, in the gloomy era of the middle ages, not only with organ playing, but also with organ building; and, in the year 1350, a monk is reported to have built (or rather finished) an organ of twenty-two keys, at Thorn, in Germany. Soon after this, the compass of the keyboard was enlarged to two and three octaves, and the semitones (upper keys) were added. At a period, somewhere between 1359 and 1361, a German friar, named Nicolaus Faber, put a new organ of four keyboards and pedal (as the report says), "for the fist and feet," in the Dome at Halberstadt.

Large churches were soon provided with two, or even more, organs—a larger and a smaller one—the larger having always two keyboards.

In 1592, the magistrates of Groningen contracted with David Beck of Halberstadt for the construction of an organ in the castle church of that city. Articles were drawn up between the magistrates and the organ-builder, in which it was agreed by the former, that for an instrument, the contents of which were minutely described, a certain stipulated sum should be paid to the latter at its completion, provided it was approved, after trial and examination, by such organists as they should nominate for that purpose.* This instrument, in its construction employed the builder four years; and, in 1596, the most eminent organists in Germany being invited to sit in judgment, the names of those who signed the certificate of approbation, amounted to fifty-three in number.

Among the eminent English organ-builders who belong to the seventeenth century, are the names of Preston of York, the Dallais of London, and Loosemore of Exeter. Of one of the organs of the last-named builder we have a report which says:

"February the 1st, 1665. Then made a bargain with Sir Geo. Trevilyan, for an organ with these stops in it, as follows:

One Diapason,	these in wood.	One Principal,	these in mettle.
One Flute,		One Flageolet,	
One Recorde,		One Trumpet,	
One Fifteenth.		One Shaking Stop.	

The Germans seem to have been (even as far back as this period) pre-eminent, not only in the building, but also in the playing of organs.† It was in the sixteenth century that different registers, by which alone a variety of stops could be formed, were invented. They were: 1. The *stopped pipe*; 2. By employing the small scale, the *Viola di Gamba*; 3. By employing the large scale, these mellow, rich, open *Diapasons* which "Silberman" has furnished in the utmost perfection; 4. Registers to taper upwards, such as the *Spitzflöte*, *Gemshorn*; 5. The *Reeds* under the various names of *Posaune*, *Trumpet*, *Shalm*, (Shalmey), *Vox Humana*, *Bears-pipe*, (Bärenpfeife).

The mechanism of the organ appears to have been well understood by the Italians in early times. The family of the Antegneti of Brescia, in the fifteenth and sixteenth centuries; Vincenzo Columbi, Vincenzo Colona, and Luca Blazi Perugino,—all these men built organs which were inferior to none in the world.

In the year 1641 the philosophical writer, John Evelyn, could say of Holland: "generally all the churches there, are furnished with organs." He speaks of the "Organs at Hærlem" and of an organ at Vienna, as being "exceedingly sweet and well-tuned."

In the middle of the seventeenth century, there were "one hundred and forty-three pair of organs" at Venice, distributed at the following places: Seventeen in hospitals, sixty-seven in parish churches, fifty-four in convents of friars, twenty-six in nunneries, eighteen in oratories, and six in schools.

William Carr, English Consul at Amsterdam, in 1688, men-

* Andrew Workmeister's Organum Gruningense, redivivum 1704—A.

† Dr. Burney says: "Great organs and great organists seem, for more than two centuries, to have been the natural growth of Germany."

tions several interesting particulars concerning organs. He states, that there was in that city an organ "with sets of pipes that counterfeit a corus of voyces; it hath fifty-two whole stops, beside halfe stops, and has two rowes of keyes for the feet, and three rowes of keyes for the hands." He goes on to state further: "I have had people of quality to heare it play, who could not believe but that there were men or women above, singing in the organ, until they were convinced, by going up into the organ roome, etc." At Hamburgh, the same writer tells us, "the churches are rich in revenues and ornaments, as images and stately organs, wherein they much delight. They are great lovers of musick, in so much that I have told seventy-five masters of severall sorts of musick in one church, besides those who were in the organ-gallery. Their organs are extraordinarily large. I measured the great pipes in the organs of St. Catharine and St. James' Churches, and found them to be three foot and three-quarters in circumference and thirty-two foot long; in each of which organs there are two pipes five feet and eight inches round."

Bernhard Smith, generally called Father Smith, and his two nephews, Gerard and Bernard, emigrated from Germany to England, between the years of 1650 and 1725, and built there more than thirty very excellent, and mostly large organs. Renatus Harris, who died in 1715, was a cotemporary and rival of Father Smith; the number of his organs runs up to twenty-nine. Other celebrated organ-builders in England were John Harris, John Byfield, Christoph Schneider (a pupil of Father Smith), Thomas Schwarbrook, the Jordans (father and son), Richard Bridge, Glye & Parker, John Snetzler (a German, who introduced the double Diapason and the Dulciana), Craag & Hancock, Samuel Green, John Avery, the Englands (father and son). All these organ-builders flourished during the period between 1700 and 1804.

During the eighteenth century, Germany was especially prolific in large organs; and most of these instruments still remain as honorable memorials of the talents of their builders. Amongst the most renowned organ-builders that the world has produced, are the celebrated Silbermann family. The founder of this race of talented men was Andreas Silbermann, born in Saxony, in 1678, who built, during the space of twenty-seven years, in which he flourished, thirty new organs. He died in 1733. Gottfried, Johann Andreas, and Johann Daniel Silbermann also built many large and well-finished organs.

Cotemporaries and successors of the Silbermann's were: Zacharius Thessner, Adam Sterzing, Heinrich Herbst and son, Michael Engler (between 1688 and 1760), Johann Michael Roeder (1726), and the Hildebrands, who built the organ in St. Michael's Church in Hamburg (yet standing), at an expense of $20,000.

But the two best organ-builders of the latter half of the eighteenth century, are Johann Gabler of Ulm and Christian Müller of Amsterdam; the former by his glorious organ in the Benedictine Abbey of Weingarten; the latter by the world-renowned Haarlem Organ.

Cotemporaneous with the Silbermann's flourished, in France, Charles Dallery, François Clicquot, and Pierre Dallery, who built the organ of Notre Dame, at Paris. A descendant, Pierre François Dallery, was living as late as 1833.

DESCRIPTION OF THE ORGAN.

THE BELLOWS.

The bellows are said, by some, to have been first introduced by Lobinger, of Nuremberg, in 1570. According to other accounts, they were invented by Hennings, of Hildesheim, in the seventeenth century. At any rate, they were of German origin.* Until of late, there were two kinds of bellows met with in church organs, namely, diagonal, (the older), and horizontal, the newer kind. The latter kind is the only description of bellows made by English and French builders. With the German builders, the former have been in great favor until of very late the cylinder-bellows (Kastenbälge) are being universally adopted, at least in all large organs.†

It matters, however, very little what kind of bellows an organ may have, as long as they furnish enough wind—and a steady wind. To ascertain whether there is enough wind or not, the organist may with full organ play one of Bach's or Rink's fugues, or Nos. 41 and 42 of the third part, and if the wind does not give out without nearly killing the man at the bellows, it may be considered "all right." The anemometer, or wind-gauge, is a well-known instrument to "weigh the wind," or, in other words, to ascertain its steadiness and force. The bellows must, of course, not be left "leaking," nor mischievous boys or lazy blowers (to ease their work) be permitted to take away the weights on the bellows, or even to change their places.

WIND-TRUNKS AND WIND-CHESTS.

Were we to write a treatise on organ-building, much might be said on these parts, principally on the wind-chests; but for practical purposes of organists and music committees, we state but two requisites, viz: 1. Wind-chests must be as air-tight as the bellows, which may be ascertained by closing all and every stop, and (with a full supply of wind) pressing down all keys at once. The least noise then heard proves the lack of workmanship in this department. Of course, organ-builders generally know how to obviate such a trial—before incompetent judges, at least—but space would not permit us to point out how it is done.‡ 2. The so-called front-board (as the front of the wind-chest is called) is made moveable, because the "pallets" are immediately inside, and they are liable to temporary derangement from a variety of causes, and are therefore required to be *easy of access*. The front-board, then, ought to be simply fastened on with screws, so that it may be soon removed, if the pallets require cleaning or repairing.

CLAVIERS, KEY-BOARDS, OR MANUALS.

Some organs have two, three, or even four claviers. These are arranged one above another, and so that the lowest stands out farthest, and each succeeding one recedes. In an organ having two manuals, the keys of the *Great-organ* form the bottom row, and those of the *Swell* the upper. Where there are three manuals, the great manual is usually in the middle, with the Swell above, and the *Choir* below. In German organs the great manual forms the bottom-row, and is called first manual. The usual compass of the manuals is 56 notes, from C to G. The compass of the Pedal or Pedal-board varies (to the great vexation of organists) very much. The *proper* compass is two octaves, from CCC to C, or 25 notes. (See page 10.)

* Edward Hopkins' "The Organ."

† The organ in the Music Hall in Boston and in Plymouth Church in Brooklyn are to be the first organs in this country provided with such bellows.

‡ Experience has taught us that many organ-builders, knowing their wind-chests not to be air tight enough, and being apprehensive of a very possible springing of a sound board-bar, are in the habit of lining them with "groves" to prevent "runnings." But in the latter case even "bleeding" would not do; an accident of this kind can only be *thoroughly* cured by taking the wind-chest to pieces.

DRAWSTOPS.

THE COUPLERS.

A Coupler is an appliance by which either a second Manual, or the Pedal and its stops, can be brought into play, while the performer's hands or feet are engaged upon the first. For the time being, the stops or pipes coupled, appear to belong to the key *actually struck*, and new effects and combinations become thus produceable, which are not otherwise attainable on the same instrument.

Couplers are classed under two heads: viz., Manual-Couplers and Pedal-Couplers. The usual Manual-Couplers of an organ with three Manuals are:—Couplers: Great Organ to Swell; Great to Choir; Choir to Swell. Pedal-Couplers: Great Organ to Pedal; Swell to Pedal; Choir to Pedal. These are Unison-Couplers. Octave-Couplers are objectionable.

The *Tremulant* is a small apparatus that gives to the tone of any department of the organ, to which it may be applied, a waving or undulating effect. The Tremulant is latterly omitted by most all good organ builders.

THE PIPES.

MATERIAL USED FOR ORGAN-PIPES.

The various substances of which organ-pipes are made, are: tin, metal, lead, zinc, and wood of various kinds. Of all the materials just specified, tin ranks first in point of excellence; and of the many existing varieties of this substance, that found in England is held in the highest esteem. Metal is a word used technically by organ builders, and is understood to signify a mixture of tin and lead, which compound is valued according to the quantity of the former ingredient contained in its composition. The metal ordinarily used abroad consists of two-thirds of tin and one-third of lead, or half tin and half lead. Bad metal (one-fourth of tin and three-fourths of lead, as is frequently found), is discernible in a variety of ways; to the eye, by its dark blue tint; to the touch, by its producing a dull, hollow sound on being rapped, whereas pipes of good, thick metal produce a clear, ringing sound; and to the nail, by its being easily scratched, whereas tin can scarcely be marked in that manner. Metal, composed chiefly of lead, also easily soils paper on which it is rubbed.

The great cost of tin (or even of rich metal), five or six times that of lead, and more particularly the baneful "low contract" spirit which unfortunately pervades most modern transactions in organ-building matters, preclude its use almost entirely in this country; although it would, on account of the greater durability of the material and the superiority of the tone of the pipes, prove to be the cheapest in the end. Lead, either alone or with but a slight admixture of tin, from its inability to sustain itself for any lengthened period, is, as a material for metal organ-pipes, comparatively worthless. The greater thickness to which a sheet of lead must necessarily be made to compensate for its natural softness, added to its greater specific gravity, are circumstances that render the bodies of leaden pipes so heavy that their feet are very liable to become depressed at the apex from the weight, and the language to sink, whereby the intonation of the pipe is endangered, if not lost. Lead is also very much oxydised by the combined action of air and moisture, which is no small reason for its unfitness, without the necessary admixture of tin.

Zinc is being frequently used for the structure of large metal-pipes; and it is a metal that undergoes but little alteration at common temperatures under even the combined influence of air and moisture. The tone produced from pipes of this material is, however, lighter than that of tin or metal pipes of the same structure. Its cost, however, scarcely a tithe of that of good metal, much favors its introduction.

Wood.—A great number of the large pipes, as well as some of the smaller, are made of wood; and experience proves, that pipes, made of good, well-seasoned wood do better service and are of longer duration than inferior metal ones. Good organ-builders are particularly careful in the choice of wood. They will never use any that has the least flaw or knot in it, and rather throw away and make another pipe than waste time in trying to mend a bad one. And so it ought to be: but the covering of these pipes outside with a coat of red size, although ostensibly applied for the sole purpose of rendering the wood pipe-work "thoroughly sound," is often the means of concealing the bad quality of wood. The pores of the wood are effectively enough filled up by covering the inside of the pipes with a layer of thin glue, which, by rendering the surface smooth, improves the tone of the pipes.

CLASSIFICATION OF THE SOUNDING STOPS.

Flue and Reed Stops.

A series of pipes, the range of which extends from the lowest to the highest key of the Manual, or Pedal, gradually diminishing in length and size, having the same quality of strength of tone throughout, and the mechanism of which will allow of their being sounded independently of those of the other series, is called a *stop*. The stops are, according to their structure divided in two classes; namely: *flue* stops and *reed* stops. *Flue pipes* are such as have an oblong opening; called the *mouth*, bounded above and below by two edges, called the *lips*, which are made to sound by the wind, through a narrow fissure, flue, or windway, and which depend chiefly on the length or shortness of their bodies for the gravity or acuteness of the sound they produce.

Reed pipes or *tongue pipes*, are, on the contrary, those which are made to sound through the medium of a mouthpiece, furnished with an elastic plate of metal, and which do *not* depend on the length of the tube (body) of the pipe, but on the size of the mouth-piece and the vibrations of the *tongue*, for the gravity or accuteness of the sound.

Flue pipes are made partly of tin, metal, zinc, or wood. They are either *open* or *stopped*. Stopped pipes are closed in at the upper end with a stopper (a cap on tin pipes,) a block of wood well covered with leather at the bottom and sides, to make the stopping quite sound, which makes the tone of the pipe softer and an octave lower than the pipe would produce without the stopper.

SIZE OF THE ORGAN STOPS.

A stop is called an eight feet stop, if its lowest tone, "C," (or largest pipe) is an open eight feet long pipe. A stop is called a four feet stop if its lowest "C," or the largest pipe is an open pipe of four feet length. A stop of eight feet *tone* (such as the Stop Diapason) is a stopped four feet stop. (See previous explanation.)

A double stop (or otherwise and more appropriately called sixteen feet stop) sounds each note an octave lower than written. A thirty two feet stop, then, sounds each note two octaves lower than written.

The foregoing explanation refers to flue pipes; but the length of reed pipes is also modified by the outline and scale of the tube; the length increasing as the scale is enlarged or made to deviate from the cylindrical outline. A cylindrical reed, or Clarionet tube, is very short, being little more than half the speaking length, a Bassoon tube, slightly outspreading, rather longer; a Hautboe tube, with a wider bell, longer again; a Trumpet, longer still; and a Trombone, or Possaun, the largest stop in the scale, also the largest tube used.

The numerous effects of which all well-planned organs are susceptible, result partly from the presence and use of stops of diverse form, nature, and character of tone, and partly from stops, varying as well in pitch as in quality of tone, and other distinctive conditions. *The most important and useful stops for the Manuals are those of eight feet, because they are in unison with the human voice, and are therefore particularly required for the accompaniment of singing.* For the Pedal, the sixteen feet stops are the most useful, as they form the true bass to the manual eight feet stops.

The eight feet stops on the manual and the sixteen on the pedal are called the Foundation-stops, as being the unison of their respective departments, and giving the "ground-tone."

Besides these, there are other distinctions made, such as Mutation, Compound or Mixture stops, which, being of less material importance, are only mentioned.*

DESCRIPTION OF THE ORGAN STOPS.

1. *Open Diapason*, is an eight feet stop on the manual, and a sixteen feet stop on the pedal. It is called "open" in contradistinction to the Stopped Diapason. From its being the chief foundation-stop on the manual and the pedal, its goodness or badness exercises an important influence over the effect of the organ generally. The Manual-Open-Diapason is (or ought to be) generally formed of tin, or rich metal pipes, many of which are those usually seen in front of the case. The lowest octave (or even more) is, in this country, made of zinc—not for the good quality of the tone, but for economy's sake.

The Pedal Open Diapason is, in Europe, made of wood or tin;† in this country, almost exclusively of zinc, which is very much to be regretted, and the more to be condemned because there is no country that has so great a variety of most splendid wood, at cheap prices, as America.

2. *Stop Diapason.*—The Manual Stop Diapason is mostly made of wood; its effect, if well made, is fluty and mellow; if poorly made, reedy and hoarse. The manner of dividing this stop in two half stops (Treble and Bass) is, except in very small organs, very objectionable. To give in such a case to the Treble a different name, is not only ridiculous, but also suspicious. (See chapter on examining organs.)

The *Double Stop Diapason* for the pedal, is universally made of wood. Its tone adds a quiet solidity to that of the Pedal Open Diapason.

3. *Dulciana* is an eight feet manual stop of a very soft character of tone. It is made partly of wood, partly of metal. The Dulciana, in most organs, stops at tenor C, or fiddle G; the stop then frequently being grooved into the Stop Diapason, or the bass of the Stop Diapason, is made to draw separately to meet it.

4. *Clarabella* is sometimes introduced instead of the treble portion of the Stop Diapason, and is seldom disposed otherwise than as an incomplete stop, its compass generally only extending to middle C, or, at most, to tenor C. The Clara bella much resembles the German

5. *Hohlflöte* (Hollow-flute), a very effective stop, made of wood or metal. When of metal, the Hohlflöte is made to a very large scale, thus producing a powerful and thick, or, as the name distinctly intimates, a *hollow* tone. It is made eight, or four feet long.

6. *Viola di Gamba.* The name of this, mostly eight feet stop, has for years been introduced in this country; but to our own knowledge, and according to report, not yet the real stop, nor do we expect a great demand for it, because the necessity of its being made of good tin must render it expensive. The voicing is very difficult and requires much labor and experience—the least dust on its mouth, the least shaking may change its tone or silence it—nor are organists always capable or disposed to demonstrate its great beauties to the full extent; therefore the Viola di Gamba may be considered a luxury—a charming luxury for rich congregations.

7. *Keraulophon* is also a Manual Stop of eight feet, of metal, and, like the Gamba, of a reedy and pleasing quality of tone. It is a half stop, seldom extending lower than fiddle G or tenor C. The Keraulophon was invented by Messrs. Gray & Davison, in 1845.

8. *Geigen Principal* (Violin Diapason), is a Manual Stop of eight feet, of great beauty and usefulness. It is not yet known in this country, but will undoubtedly be introduced before long, and certainly become a great favorite with both players and hearers.

9. *Salicional*, or *Salicet* is another reedy-toned eight feet manual stop of small scale.

10. *Principal.*—A four feet manual stop, of metal. It is the octave stop to the Open Diapason. The clear tone of the Principal makes it useful in Forte passages, and is for the same reason the stop after which all others are tuned.

11. *Fifteenth.*—A two feet manual stop of metal.

12. *Flute.*—A stop of either four feet standard length or foot tone on the manual, and eight feet on the pedal (then called Flute Bass.*) The quality of the tone of a Flute stop usually bears a close resemblance to that of the wind-instrument after which it is named. There is quite a variety of Flute-stops to be found in foreign organs,† some of exquisite beauty of effect, made of different material, shape, (round and square) and size (from sixteen to two feet). They are: *Tuba Major*, a sixteen feet Flute stop, made by E. F. Walker & Weigle. *Wienerflöte* (Vienna flute), eight feet, a solo stop of great beauty; *Spitzflöte* (Pointed or Spire flute), and *Gemshorn* are found of eight, four, and two feet length; *Waldflöte* (Forest flute), is either of four or two feet length; *Hohlflöte* (already mentioned); Block flute, a two feet stop of a very large scale; *Piccolo* and the *Flageolet* are two feet stops, the former of bright, clear, and travelling tone, the latter of smaller scale and sharper tone than the Piccolo; lastly, the crown of all—the *Flute travers*, which is either of eight or four feet length, always made of wood, partly square and partly round. The pipes are made to speak partly the foot tone, partly, by overblowing (überblasen), the octave above. The *Cœlestina* is also a species of Flute stops.

13. *Twelfth.*—An open metal stop of two and two-thirds on the manual; its pitch is a perfect (major) fifth above the Principal, and can therefore only be drawn for *ff* passages with nearly all other stops.

Compound Stops have from two to five, in old organs even as many as twenty different pipes to *one* key. A compound

* Those desiring to read more on these matters, are referred to the works of Hopkins and Rimbault, and to Seidel's, in the German language.

† The organs in St. Petersburgh, Reval, Frankfurt, Ulm, all built by E. F. Walker of Ludwigsburg, have Pedal Diapasons (sixteen feet) of English tin.

* As yet few, if any, in this country; its great utility and cheapness will make its introduction very desirable and useful.

† The names of some of these flutes have appeared in reports of organ exhibitions, and always spoken of very highly.

stop having three pipes to each key is called a stop of three ranks; having four pipes to each key, a stop of four ranks. Well-planned and constructed compound stops give to the foundation stops a distinctness and clearness of effect, and a great vivacity as well as a ringing character to the general organ-tone. They are:

14. The Mixture.
15. The *Ses* or *Sexquialtera.*
16. The *Cornet.*
17. The *Furniture.*

Reed Stops.—A reed-pipe of an organ is formed of a mouth-piece, (composed of a *block*, *reed*, *tongue*, and a wooden *wedge*, with a *tuning wire* and *boot*) and a tube or *body*. Reeds thus formed are most common; in modern organ-building the so-called *free reeds* have been introduced. In the free reed, the size of the tongue and the opening in the reed are so adjusted in regard to each other, that the former almost exactly fits the latter: the tongue, therefore, instead (as is the case in common reeds) of striking on the edges of the reed, is impelled into the opening by the wind, when, from its own elasticity, it resumes its former position, and the sound is produced by its rapid vibratory motion to and fro through the air. The tone of a free reed is not so strong as that of a common reed, but it is particularly smooth and free from rattling. Some fine sixteen and thirty-two feet Posauns have been made in Germany of free reeds.

The most common reeds in our organs are:

18. The *Trumpet*, eight feet.
19. The *Hautboe*, do.
20. The *Trombone*, eight feet in manual, sixteen feet in pedal.
21. The *Clarionet*, eight feet (or Cormorne, Cromorne, Cremona, Krumm-horn).
22. The *Clarion*, four feet.
23. The *Voxhumana.*—This stop is intended to represent the human voice, which, if it does it at all, does it but very faintly. It is of eight foot-tone.

The pedal stops are:

24. *Double Open Diapason*, or the Diapason of sixteen feet. This stop is, in this country, made of zinc, in Europe mostly of wood, and very often of pure tin.
25. *Double Stopped Diapason*, likewise called *Bourdon*, a covered eight feet stop of sixteen foot-tone, made of wood. Of late there has been introduced a thirty-two feet stop under the name of Double Stopped Diapason, of sixteen feet length, which, however, principally in the lower notes is unintelligible and entirely useless, (in my opinion,) except for mere show.
26. *Violon Bass*, sixteen feet, is for the pedal the same as the Viola di Gamba for the manual; but is made of wood.
27. *Trombone*, sixteen feet, a very essential pedal stop, without which no organ can be called "grand," by anybody having ever listened to its soul-inspiring tones.
28. *Violoncello*, eight feet, variously made of wood or metal, is an imitation of the well-known instrument, whose name it bears.
29. *Grand Double Open Diapason*, Grand Subbass, or whatever name may be given, is, lastly, the so-called thirty-two footer—a really thirty-two feet open pedal stop, rarely of satisfactory effect, but which organbuilders are as anxious to furnish as congregations are unwilling to pay for—and for this, both parties have good reasons. In Europe it is made of wood, in this country it has been made of zinc.

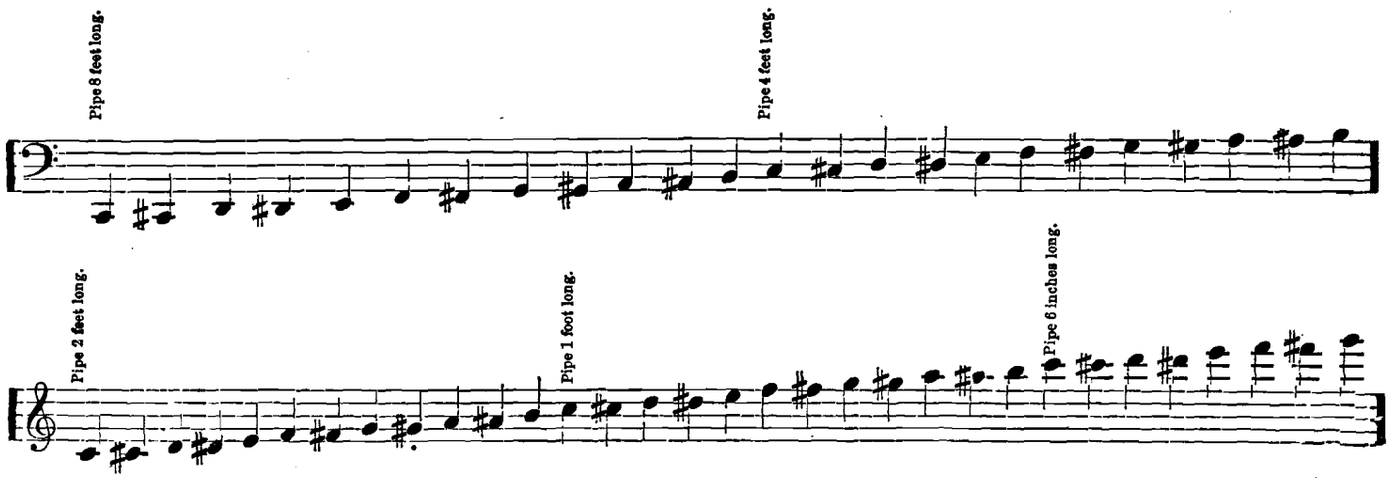
COMPASS OF THE STOPS.

The lowest key of organs ought to be (and is mostly) C; and organs built on that principle are called C-Organs. Whether the compass may be carried upwards farther than $\overline{\overline{\text{F}}}$ (altissimo) matters very little, since our best organ compositions seldom require even this high note, nor does the addition of one or more such useless small pipes make much difference in the effect.

Taking the compass of the manuals as from CC to $\overline{\overline{\text{G}}}$, (four octaves and a half,) each stop ought to have fifty-six pipes.

See the following

TABLE OF THE PIPES (NOTES) OF THE OPEN DIAPASON.

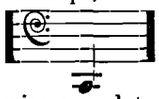


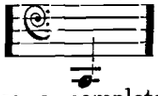
Of this same compass is the Stop Diapason, its pipes being only half the length, but because of their being closed at the top, they produce the same pitch of tone as if they were twice as long.

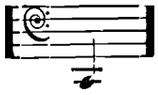
The *Dulciana* mostly begins with the four feet C.

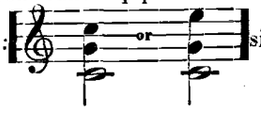
The *Clarabella* is seldom carried farther than the two feet C.

The *Hohlflöte*, *Viola di Gamba*, *Keraulophon*, *Hautboe*, *Trumpet*, *Cremona*—all these snare the same fate with the Dulciana (at least in the swell)

Principal, Flute, Clarion, are mostly complete stops, each having fifty-six pipes, of which the lowest C, is four feet long, the next C above two feet, etc. 

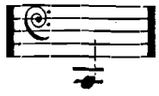
The *Fifteenth, Piccolo* and *Flageolet*, are likewise complete stops; their lowest C,  is two feet long.

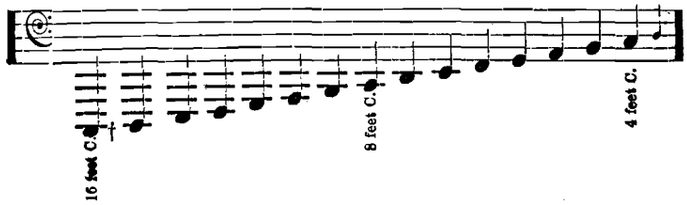
The *Twelfth* is also a complete stop; its lowest C,  is only two feet and two-thirds long, and sounds the note

On striking the lowest C of a *Mixture* of three ranks, three different-tuned pipes will be made to speak at once, tuned thus:  The other compound stops are similarly arranged.*

THE COMPASS OF THE PEDAL STOPS

must, of course, begin likewise with C.

The *Double Open Diapason's* lowest note, sounding an octave lower still; its compass, as well as that of all other sixteen feet (double) stops is as follows: 



NOTE.—Every Pedal Organ ought to have at least *one* stop of this pitch and compass; half Pedals, and more so, Pedals beginning with G or any other note *but* C, are a vexation to all players and an obstacle in the way of young organists to become good pedal players. Why should the note C, universally accepted as foundation note, not also be the lowest note, both in Manual and Pedal?

The tone of the C of sixteen feet length is in unison with the lowest C of the Grand Piano Forte; it is the CCC of the English tablature—the Contra C of the German.

The effect of a thirty-two feet stop is one octave lower still than the above. The sound of its lowest C is below that of any other instrument, and is signified in letters by CCCC, (the German term for it is Double Contra C.)

ON EXAMINING ORGANS.

History has too clearly demonstrated that "good organs will make good organists, and, *vice versa*, that good organists will make (or at least use their influence to have made) good organs. This fact is too important to allow us to pass this matter over in silence, much less can the tenor of the following lines be considered an assumption. The venerable Dr. L. Mason, convinced of the usefulness of instruction on this subject, has already, some years ago, requested us to make a few expositions regarding it, in a former work; and since that time, we have been so thoroughly disgusted with the "farce" of organ-exhibitions, that we, at the risk of becoming unpopular with some parties, cannot conscientiously withhold our views on the subject. Good organ-builders will rejoice thereby to see the tricks of incompetent competitors exposed—congregations and organists may learn thereby, how to secure for themselves *really* good organs, and will better understand the necessity to furnish adequate means to enable the builders to build organs which will do lasting honor to them, and answer best the purpose.

Before speaking of examining organs, it will be essential to make a few remarks on the equally important point of "purchasing" an organ.

The size of the church, the style of building, the style of singing, and the position of the organ within the church—all this ought to be submitted to the consideration of the builder, or some competent party, to determine the amount of money required for the new instrument. It would be desirable to select the builder before drawing a plan for the organ, as different makers furnish different qualities of manufacture.

This being done, a clearly specified plan for the instrument in question must be made out, enumerating not only the number of stops, but the number of pipes of each stop, defining the material, the length of the lowest pipe, the number of additional drawstops, compass of pedals and of manuals, etc. Such plans, thus clearly specified, ought to be given to the different organbuilders, and awarded with the understanding, that the organ would not only be exhibited, but examined by any competent party or parties the congregation might please to call for it.

To *examine* an organ built after such a plan as described, will, however, require more care and more "knowing" than to play at its exhibition some splendid piece of music, and this done, to declare the organ to be "the best instrument ever built," or something like it. It will be necessary to creep inside the organ to ascertain: 1. Whether the pipes are really *all* there and made of the stipulated material and size; 2. Whether the bellows furnish enough and a steady wind during all styles of playing; 3. Whether there is easy access to *all* parts of the organ:* to the pipes, to tune them—to the action (principally the couplers) to correct slight derangements, without being put to the necessity of working one or two days in getting, for example, at a screw, to set it merely aright; 4. Whether the organ is tuned in the right pitch;† 5. Whether all pipes are carefully fastened, so as to prevent a very annoying rattling from time to time; 6. Whether the metal pipes are not too thin, and whether the wooden pipes are provided with a coat of size inside. Besides these, there are many other little matters to be looked after, too numerous to mention here.

The following schedule will illustrate and more fully explain our view on this subject.

PLAN OF A NEW ORGAN OF TEN SOUNDING STOPS.

The organ is to have a plain case of . . . . . wood, . . feet high, . . feet wide, and . . feet deep. It is to have one Manual Compass, from CC to $\overline{\overline{G}}$ (altissimo) or 56 keys;—a Pedal from CCC to C, or 25 notes.

* A work on organs and organ-building in process of preparation will throw more light on this very interesting as well as other subjects, which in this work could only be shortly mentioned.

† Upper keys included.

* Imperfection in this point compels congregations too often to employ an organbuilder for the most trifling derangements, which, could access to it be had, might be remedied by the organist without causing expense to the church.

† Of more importance than is generally attached to it.

STOPS ON MANUAL

1. Open Diapason, eight feet, of tin, lowest octave of zinc, 56 pipes.
2. Stop Diapason, eight feet tone, of wood, 56 pipes.
3. Dulciana, eight feet, beginning with Tenor C, 44 pipes, to be made of metal, and to be groved in with Stop Diapason in the lowest octave.
4. Principal, four feet, of metal, 56 pipes.
5. Flute, four feet, of wood, 56 pipes.
6. Fifteenth, two feet, of metal, 56 pipes.
7. Twelfth, two feet and two-thirds, of metal, fifty-six pipes.
8. Sesquialtera, two feet, two ranks, 112 pipes

PEDAL STOPS.

9. Violonbass, sixteen feet, of wood, 25 pipes.
10. Double Stop Diapason (or sub-bass), sixteen feet tone, 25 pipes.

DRAWSTOPS.

Couplers:—Manual and Pedal; Pedal Check; Bellows alarm; Composition Pedal to take away Stops Nos. 6, 7, and 8.

Stipulations regarding pitch, general character of voicing, whether action to be reversed, whether key-board to be extended or not, and the quality of tin and metal to be used for the different stops, should be added to the above description of the stops.

COUNTRY AND CITY ORGANS.

There can, and there ought to be no difference made in this respect, and it is only in one department there can be any discrimination; namely, in reference to Reed stops, which, being so very liable to get out of tune and order, ought to be but sparingly put in country organs, where no competent hands for tuning and voicing can be found, unless by great sacrifice of money. These Reeds, being moreover the most expensive stops of all, we would suggest to have their places filled with good flue stops. City organs may have, and, in fact, never have too few Reeds—but how is it that these Reeds can most always be heard above everything else, and why are they so often so outrageously out of tune? Would it not be well for the organist to have the Reeds tuned, or tune them himself, (which every organist ought to be able to do), before using them in the service, or else let them alone?

ORGANS FOR DIFFERENT DENOMINATIONS;

OR,

DIFFERENT STYLES OF SINGING.

In as much as congregational singing* is different from the singing of a Quartett Choir, or even an ordinary Chorus Choir, in just as much must the volume of the organ, as harmonic supporter of all Church singing, be differently disposed. Organs to accompany congregational singing, must needs have mellow, rich, and deep-toned foundation stops, and above any of these, the Diapasons must not be wanting. Next in importance are the sixteen feet Pedal stops, which must be intelligibly voiced, strong enough to give the ground tone of the harmony, but their power must be sought for by their proper construction and number, not by over forcing their supply of wind, which produces a trembling all over the house, and which is too often a cause of dissatisfaction with congregations.

Mutation and compound* stops, as also the Reeds, must be in proper keeping with the foundation stops—rich, mellow, proportioned of a large scale. After this brief exposition of the character of organs for congregational singing, we may be spared any remarks on organs for Quartett singing.

* The author is a zealous advocate of congregational singing, not, however, to the entire exclusion of choir singing.

ORGAN-TOUCH.

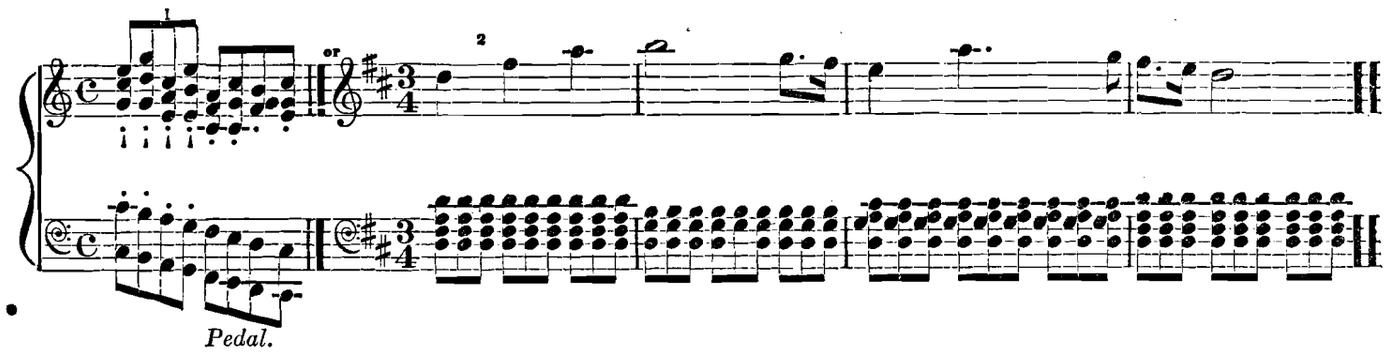
The organ-touch is generally said to be the reverse of, or at least entirely different from, the piano-touch; which, however, as far as the touch (or the manner of striking the keys) is concerned, is not the case. The keys in piano as well as organ playing, have to be struck suddenly and decidedly; there is no such thing as pressing down, if by pressing any lesser degree of velocity in getting the keys down is meant. A prompt, sudden striking of the organ-keys cannot produce a piano-like effect of the organ, but will insure a prompt speaking of the pipes (especially of the Reeds), effected by the prompt opening of the valves, giving to the pipes at once their full supply and strength of wind. It is, therefore, not so much the manner of striking or touching the keys, which makes a good organ-touch, but rather the manner of taking the fingers off the keys, or the perfect control of the player over his fingers: 1st. In holding each note to its full value of time; and 2nd, in playing passages of single notes, as well of chords, in such a smooth *legato* style, that one note follows the other without any interruption of sound, just as in walking, one foot is not raised until the other reaches *terra firma*. A proper *legato*-playing will insure a good organ-like effect; and a student who has gained so much control over his fingers as to *raise them at the right moment*, has conquered the true organ-touch. A *thorough* practice of the exercises commencing on page 15 will insure to every student this needful acquirement.

STYLE.

LEGATO AND STACCATO-PLAYING.

The style of organ-playing is generally required to be "legato," but there are instances when a complete "staccato playing" will be more expedient. Attempts at staccato-playing, however, should not be made until the student is thoroughly conversant with legato-playing. Regard to the well being of the organs, if nothing else, forbids the execution of continued passages like the following:

* We object to the use of compound stops for accompaniments in general, even in congregational singing

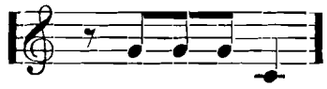


tor, a prolonged passage like No. 1, will unavoidably affect the tuning of some pipes—will not unfrequently cause many pipes to "blow over," and put the bellows to a rather too severe test of their durability. Passages similar to No. 2., while producing the same effects on the instrument, will produce in many organs a most pitiful effect by the trembling of the notes of the air, caused by the shaking of the wind.

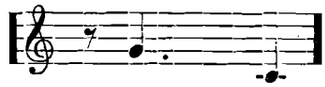
Specimens of the admissible staccato-playing will be found on pages 28, 31, 162, 178.

The desire to play *legato*, or, as it is more generally called, "to play in good organ-style," has misled a large majority of organists (or rather those playing on organs), to do too much to be good.

According to very generally prevailing notions, an organist seems never to be permitted to strike the same chord, or even the same note twice in immediate succession. This undoubtedly wrong conception is not only confined to playing Psalmody, but is even applied to music for the organ, composed by masters. What would become of all the soul-inspiring sinfonies of Beethoven, should every instrument of the orchestra, capable of sustaining its tones, adopt the same principle? What would become of the agitating theme in Beethoven's C minor sinfonia



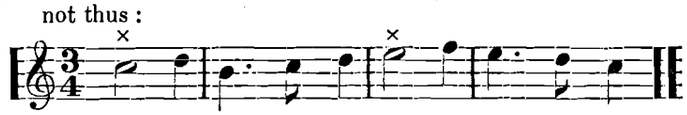
if the instrumentalists should deem it in better taste to play .



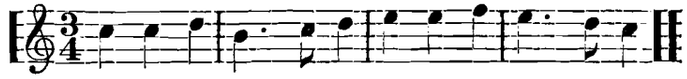
The very life and soul of music depends on its *rhythm*, which by this misunderstood style, must in all cases be rendered doubtful, and mostly vanish entirely. Therefore, young student, play your organ music just as written; play, for example, the tune

"God save the King,"

not thus:



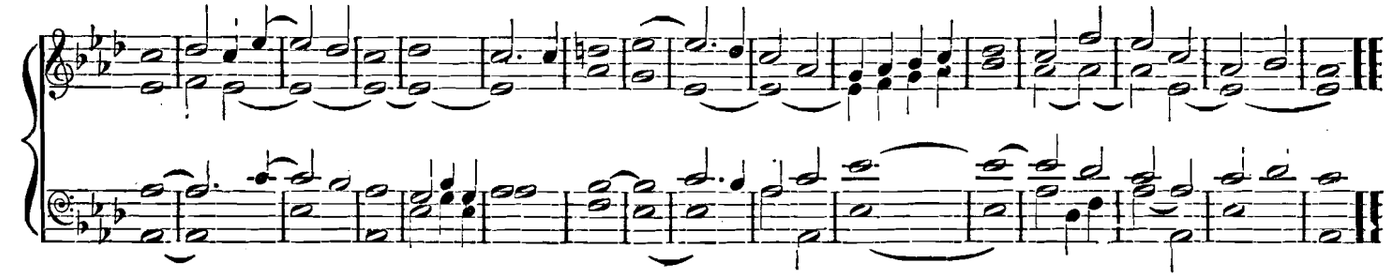
but as written; namely:



PSALMODY PLAYING.

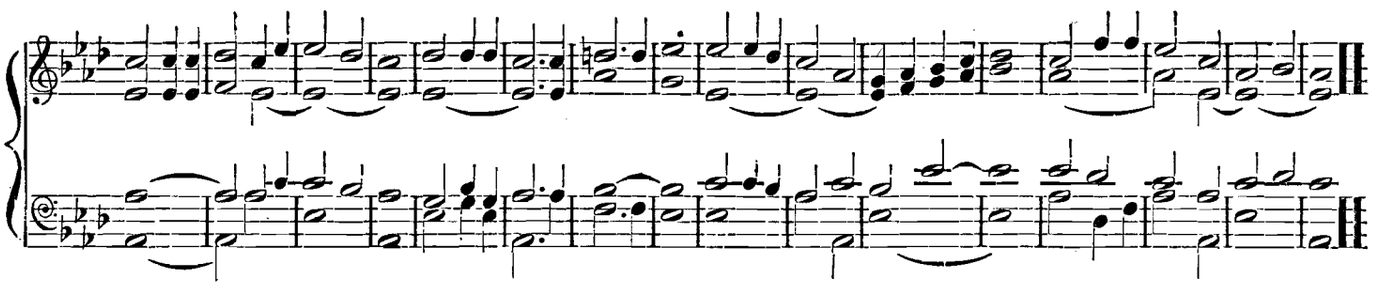
A., the giving out of a tune.

The object of the organ playing the tune to be sung once over, is, 1st., to give the pitch; 2nd, to give the movement, and, 3rd., (in congregational singing), to bring the melody to the cognizance of the congregation. It is obvious, that to achieve all this, the player must be careful in playing, and use proper judgment in the combination of the stops. At all times it is material to be understood: both harmony and melody must be rendered intelligibly, every note of the melody must be distinctly audible, so much so, that even persons without musical education must be enabled to follow the air as it strikes syllable after syllable. The misunderstood notion therefore of legato style (see preceeding chapter), is most emphatically bad in "giving out a tune;" and yet, it seems to be so generally regarded as the "true organ style," that young organists, after hearing us, come up, wondering to hear us play so "much staccato!" To be fully understood, we give here, by way of practical illustration, the tune "Federal Street," as we have heard it more than once:



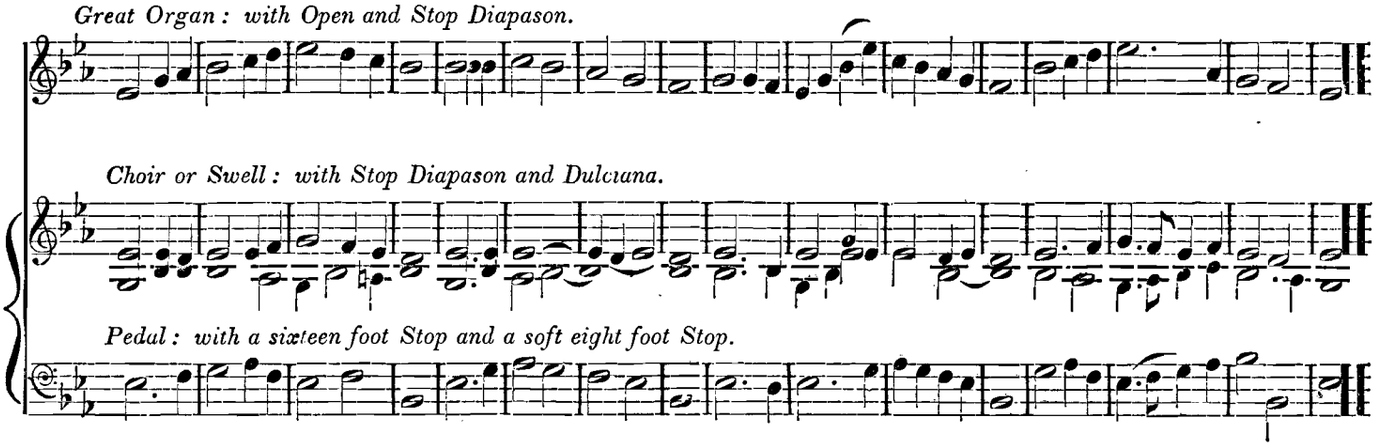
This is certainly too much of the good thing "legato."

But, while we recommend every note of the *air* to be struck, we think it eminently good to slur other parts of the harmony, principally the alto and tenor; and we give here the above tune as it *ought* to be played *when given out:*



The above remarks refer to the playing of the tunes on one and the same keyboard, without change of stops during the playing. The frequent change of stops or even keyboards is, good as it may be, in some few instances, too often made use of. A dignified, clear rendering of a tune with foundation stops will always be best for religious purposes.

There is a manner of giving out the tune to be mentioned yet, which we commend to all organists having Pedal Organs of two or more manuals, which renders the air prominent above every other part. It is effected by playing the air (melody) with the right hand on the Great Organ, alto and tenor with the left hand on the Swell, and bass on the Pedal. Tunes like "Hamburg," "Balerma," etc., will be charmingly rendered by this manner, and well pay the time necessary to learn it (which is not very easy).



PSALMODY PLAYING.

B., TO CHOIR AND CONGREGATIONAL SINGING.

(*Accompaniments.*)

A good accompanist must be a good musician in the full sense of the word; for, although the accompaniment is frequently considered a very inferior part of performance, yet, in order to accompany well, one must understand and enter in the spirit of the composition—must be able to follow closely the solo singer (or singers)—must know and control all the resources of his instrument, and be ever ready to step in should chorus or solo singers show any signs of wavering.* The office of the organ is not to lead the choir singing, but to support it,† and the number of stops drawn must be in proportion with the strength of the choir. In single Quartett singing, the Stop Diapason or Dulciana will do for the *pp* passages; Stop Diapason and Flute will be good for *piano* passages; for *forte* passages take Open Diapason, Stop Diapason, and Flute; *fortissimo* (*ff*) passages will require the addition of "Principal" to the last-named stops. For chorus-choirs proportioned additions of Flue Stops must be made.

The importance of the organ in Congregational singing has heretofore, in most congregational singing books, been greatly underrated; and we do not hesitate to say, that the idea of the choir (as good and as large as it may be) to give adequate harmonic support to a singing congregation, supported by a small (or large but sharp and squeaking) organ, or even an Organ-Harmonium, will never be realized. The failure of attempts at congregational singing may, in most instances, be traced back to this circumstance. It is the mellow, yet rich harmony of Diapasons and other foundation stops, supported by a good, powerful Pedal Bass, which will furnish that amount of harmony so necessary to encourage unskilled singers in their first efforts at utterance of their religious feelings through the singing of their Psalms and Hymns. Let a good Choir be added to a good organ well played, and you will have all that is needful—but in our consideration, the organ stands *foremost.* A good organ well-played, with a few good leading voices to sing the air, will do the work, whereas the same leading voices with a powerful choir, and with none or insufficient instrumental support, will never do it, unless all good voices in the congregation are taken in the choir; but then the singing can not properly be called "congregational."

Reed stops ought, as a general rule, not to be used for accompaniments, and had better be spared for extraordinary effects.

Compound stops should never be drawn for singing.

The Pedal should be used discriminatingly; the constant use of it must weaken its effect.

In conclusion we recommend for consideration the rules (given in a former chapter), to play correctly, and to strike every note.

* Such cases *will* occur, and it is in *churches* little becoming for the leader, in cases of emergency to attract attention by beating time or any other means (however admissible in other places)—whereas the organ can more effectually step in, and do all the needful without attracting anybody's attention outside the choir.

† Some church member once objected to the organists being also leaders of the choir; because he did not want a "wooden leader"

ON PLAYING CHORDS.

The organ is justly called the king of all instruments, for not only is it the mightiest in effect, but it embodies the effects of most all instruments an orchestra is composed of—principally the wind instruments. From this fact already, it may be inferred that the harmony must be rendered in such a manner as to produce the same nicety of effect as if executed by a well-drilled band or orchestra. The often-heard-of style* of breaking every chord into as many notes as the chord comprises (arpeggio-playing) is, as a general mode, in exceedingly bad taste. Union gives strength! Therefore let all parts of the chords, from the lowest to the highest note, ring out simultaneously. We pity all choirs accompanied in such style, and wonder how they can sing in good time!

ON VOLUNTARIES.

A. THE OPENING VOLUNTARY OR PRELUDIO.

It is costumary for the organist to begin the opening voluntary as soon as the minister enters the church, and pursue his subject during the short time that elapses while the congregation are entering. This introductory voluntary is supposed to be of such character as to prepare the minds of the congregation for the sermon to come: and the organist, therefore, ought to be timely advised of what he is expected to prepare. If this cannot be done, the opening voluntary should be in a grave and solemn style, abounding in full, close-wrought harmony, and inspiring a feeling of reverential awe. The kind of pieces best suited for this purpose are short Diapason-pieces, on the Great or Choir Organ. The too frequent use of the see-saw swell playing, the introducing of scraps of Italian Operatic melodies, tending to bring the mind of the people rather to scenes of worldly enjoyments and pleasures than to awaken a religious feeling—such voluntaries cannot be condemned too much, it seems to us, being nothing worse than as if the preacher would stand up reading novels to his congregation

B THE CONCLUDING VOLUNTARY OR POSTLUDIO.

Although there may be more allowance made to a free style, yet the marching or dancing out of the congregation will hardly find any excuse with people impressed with a good sermon. The organist may, as a general thing, show off the full power and effects of the instrument he presides over, but there may be, and there *are* occasions when a *soft* concluding voluntary is more appropriate. For the display of the power of the instrument, the masterly fugues of Handel, J. S. Bach, Graun, Rink, Schneider, Hesse, and others, are eminently adapted.

*Compare page 72

OF THE INTERLUDE.

Interludes are short, simple, musical sentences, thrown between two verses of a Hymn or Psalm tune. Interludes ought not to exceed eight measures, nor be shorter than four measures, generally speaking. They serve as a connecting link between the two verses, and ought to be in proper keeping with the sentiment expressed by the Hymn—generally and especially with the next proceeding stanza. The interlude must unavoidably be in the same movement and time species of the tune being sung, and is mostly (and properly so) played with somewhat soft stops.

HOW TO TAKE CARE OF ORGANS.

To protect Organs against the destructive influence of dampness and dust, to prevent exposure to strong draft of air, to avoid shaking of their foundation, (which is too often not strong enough,) and whole frame, these are means of good preservation of organs within the control of every congregation, and the organ ought to be placed at the outset, so as not to suffer from any of the above evils. How to keep off the dust as much as possible, we may be spared to explain, but we must remark, that in spite of the utmost care, organs will become so dusty as to injure the tone of the pipes, and thus materially weaken the effect of the whole instrument, and it will therefore be necessary to have the whole organ thoroughly cleaned, after a period of from five to six years, which, however, can only be done by a competent organ builder. Players must be careful not to loose hold of the Swell-pedal, for the sudden closing of the Swell will shake the whole organ, and destroy the tuning of the reeds, if nothing more.

Some couplers are so constructed as not to permit their drawing while keys are being held down, and it is in most instances advisable, when drawing the couplers, to take the hand off the keys for the moment.

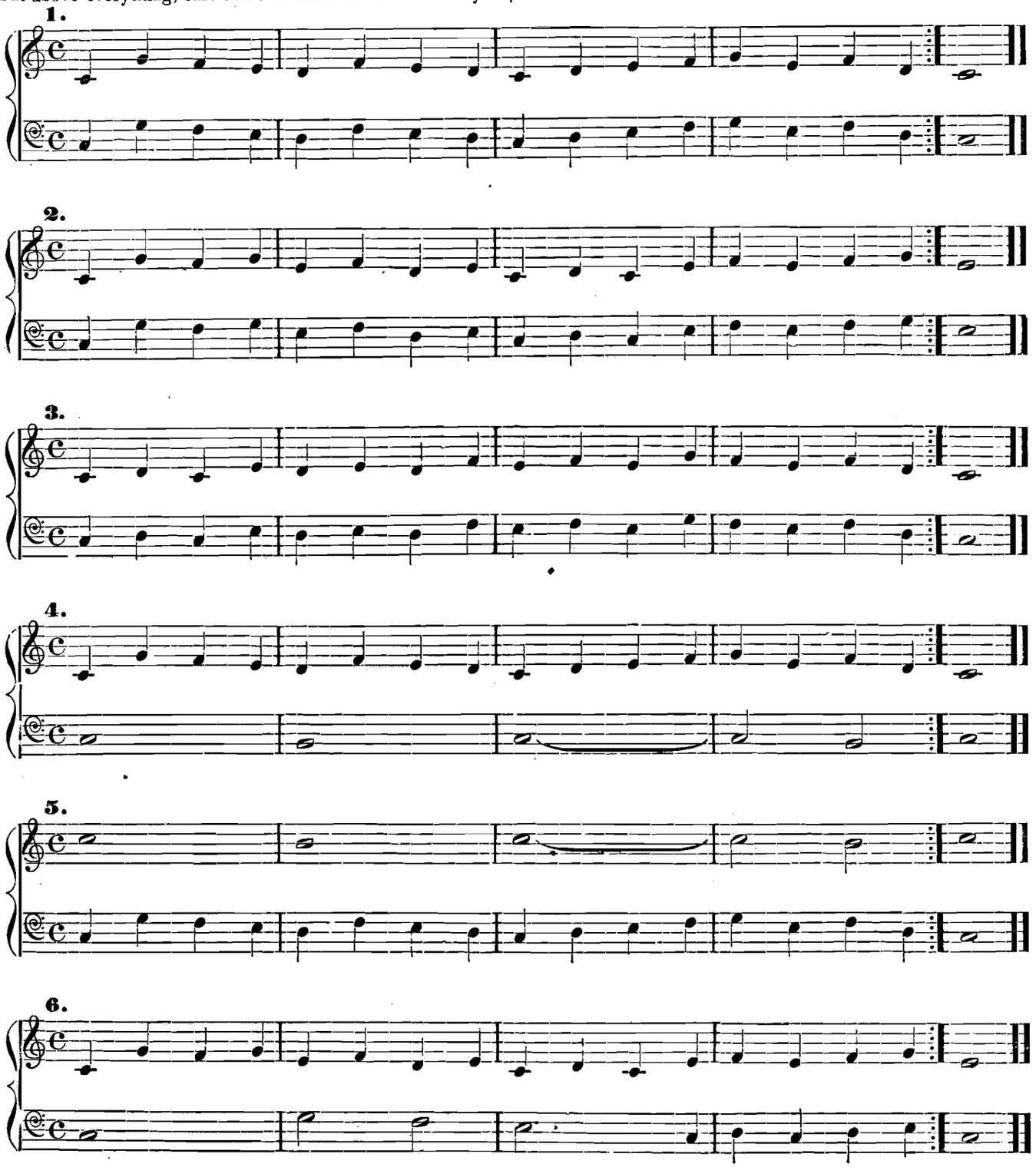
Next to dampness, dust and time, it is often the blower who is the greatest destroyer of Organs, and we deem it ill calculated economy to employ small boys, bodily too weak, and in too many instances, too unreliable to work the bellows even and steadily.

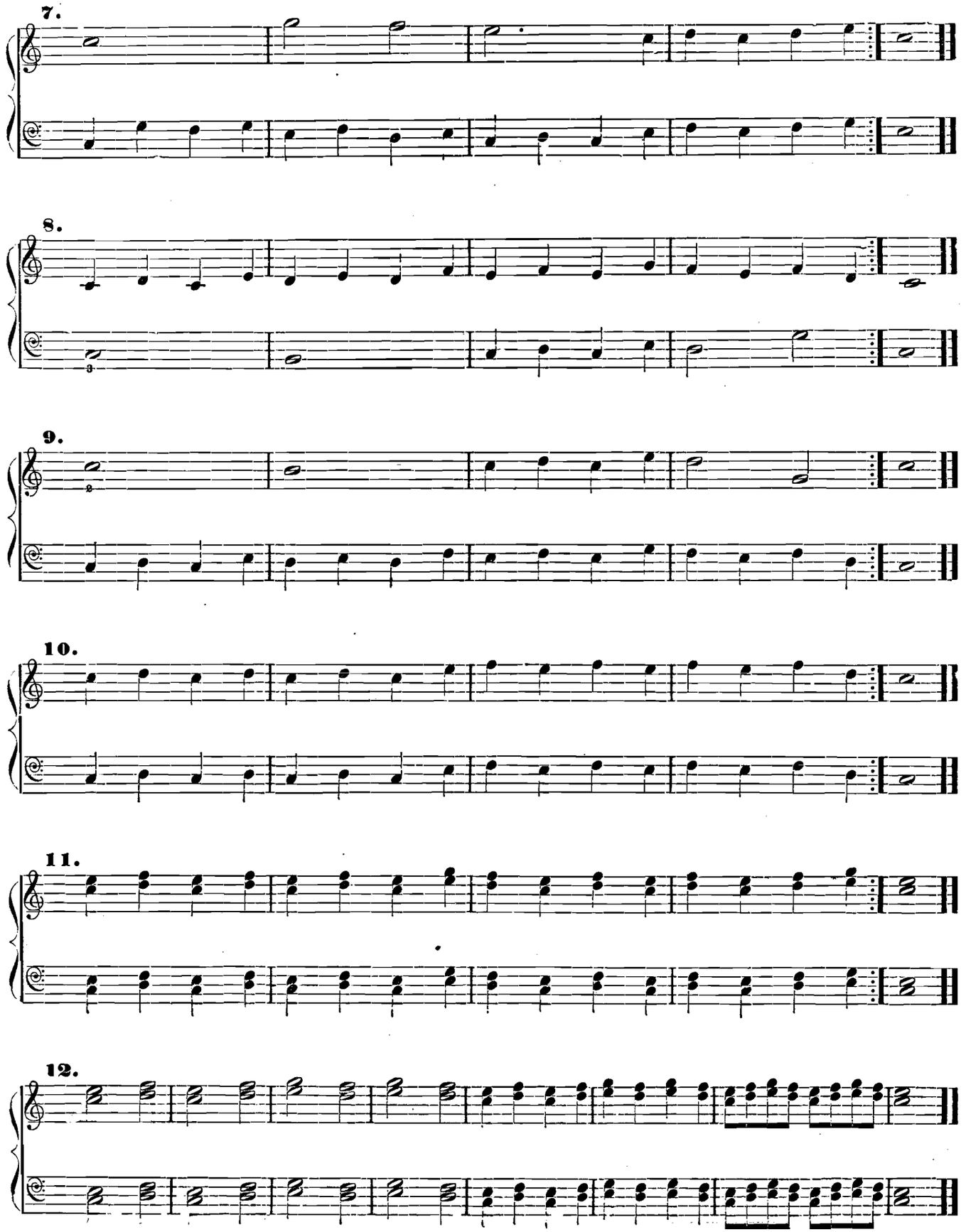
But, since in spite of the utmost care, instruments of such complicated structure *will* get out of order—Reed, stopped, and even metal pipes will want tuning—the action will need regulating — pipes will become loose and be rattling, leakages in windchests and bellows will occur—how to remedy all this, and remedy it well, we have no room to say, nor would description do it full justice. We therefore conclude these chapters by stating our readiness to give all needful advice to any party desiring it, and by recommending to young organists to avail themselves of every opportunity to study the mechanism of their instrument.

THE ACQUIREMENT OF THE ORGAN-TOUCH.

EXERCISES ON FIVE NOTES FOR LEGATO-PLAYING.

These exercises should be practiced: first with each hand alone, and afterwards with both hands together; beginning slowly, and by degrees increasing the movement; but above everything, care must be taken to strike the keys energetically, and to raise the fingers at the right moment Unrelenting practice of all has to accompany these, as, indeed, all following exercises.

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Twenty-four Exercises, which, by increasing velocity, ought to be practiced first *legato*, (like the foregoing), and afterwards *staccato*.

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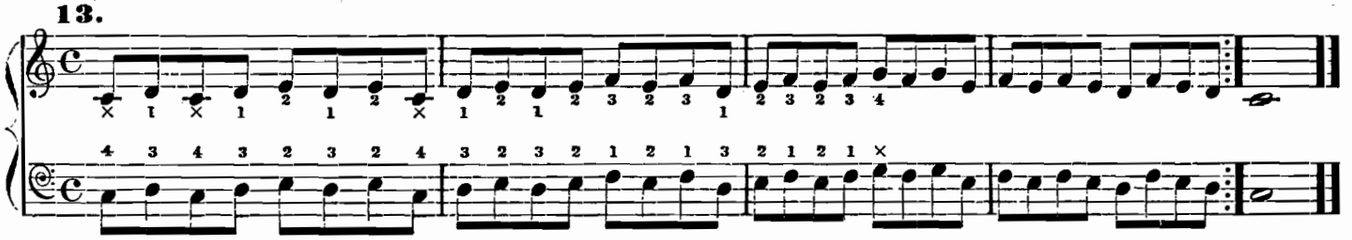

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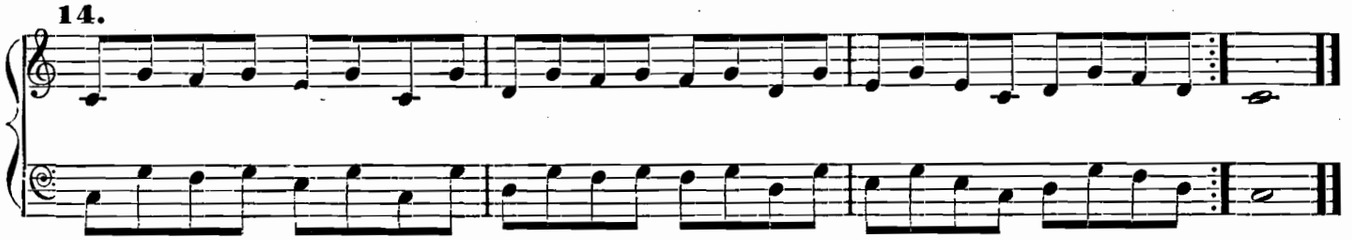

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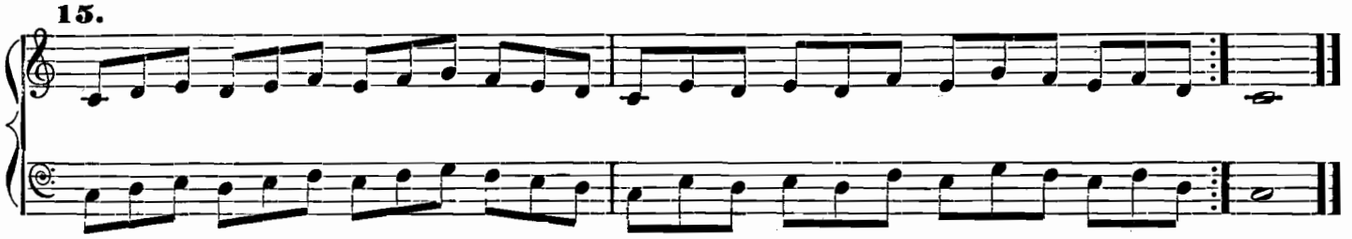

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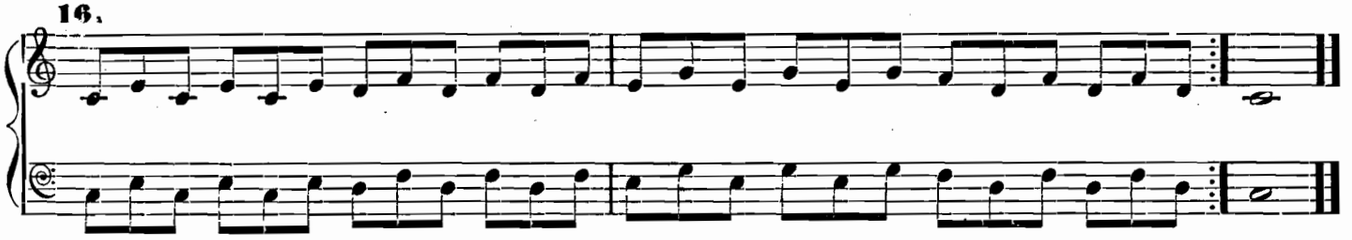

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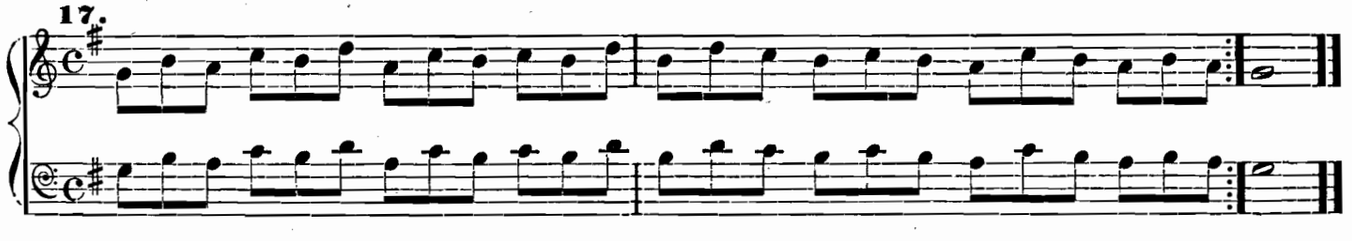

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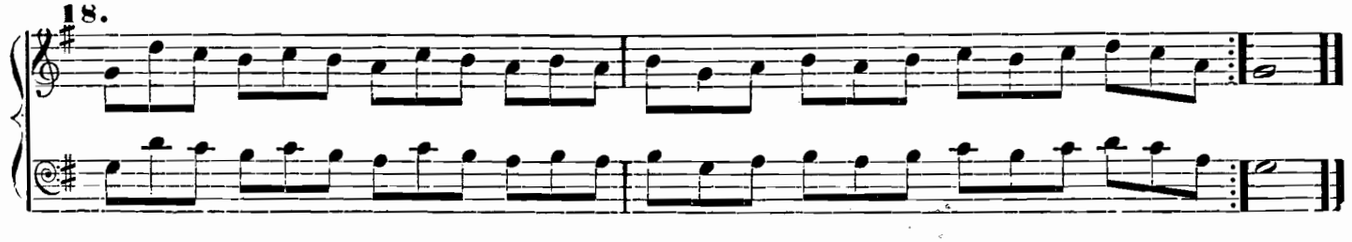

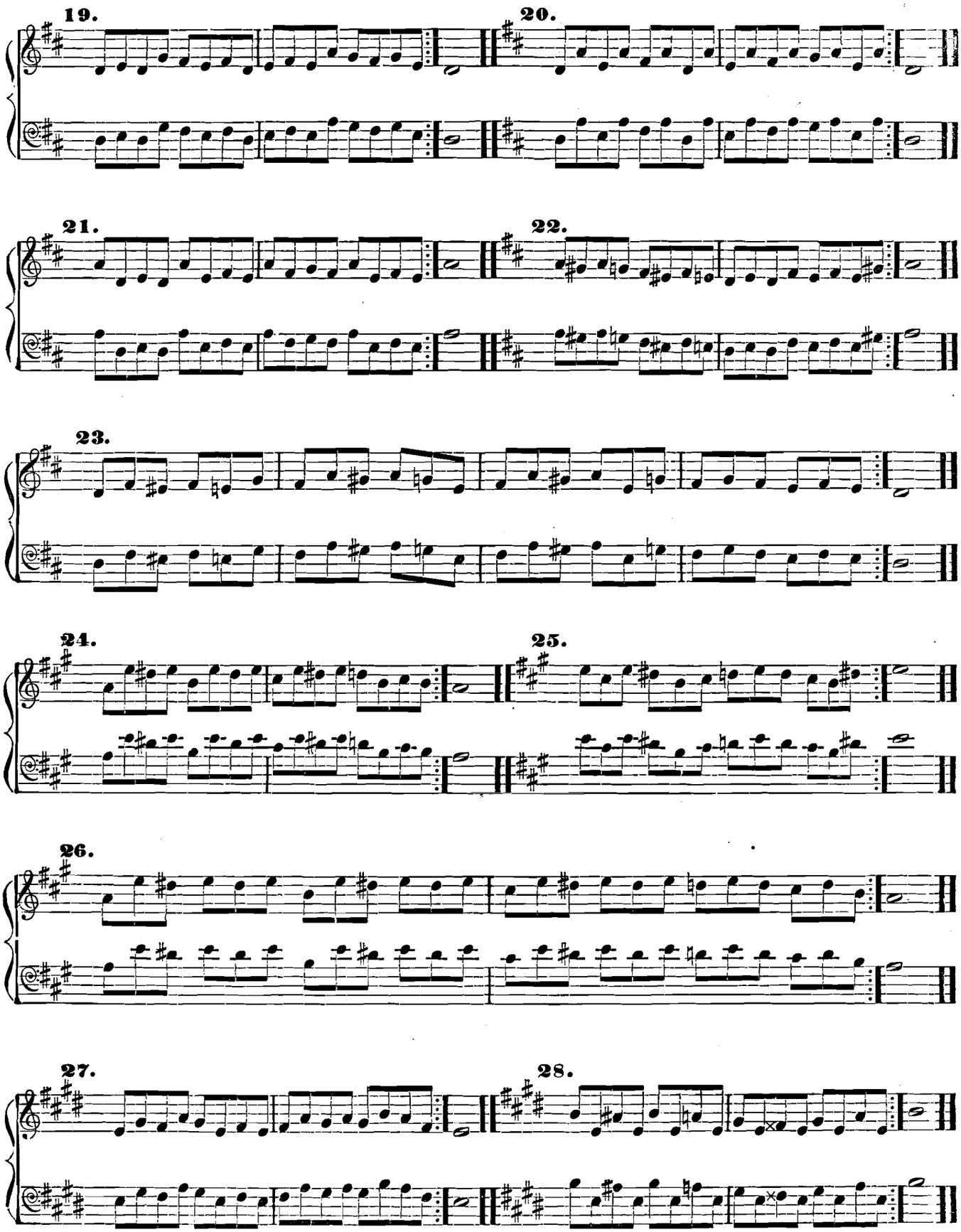
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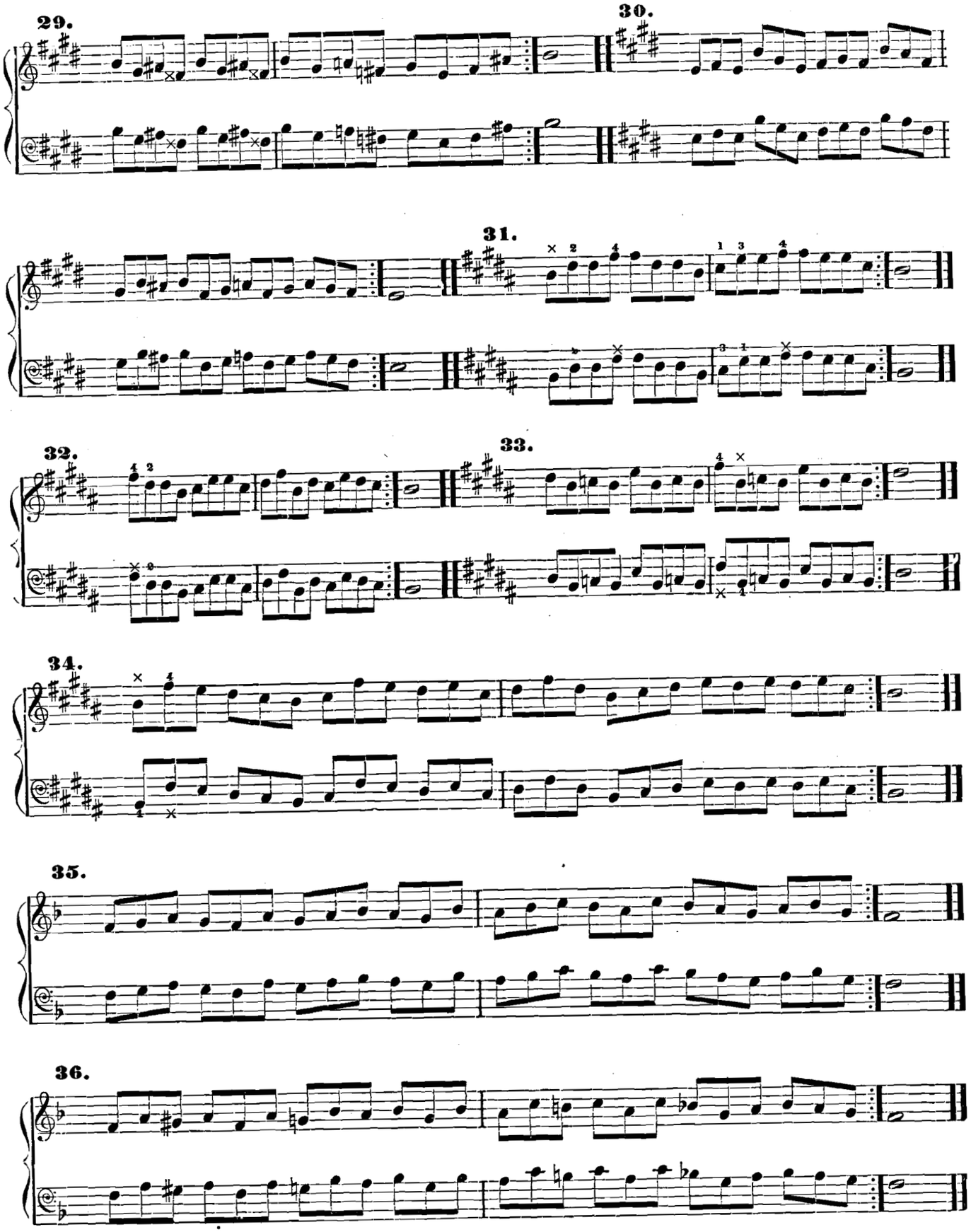
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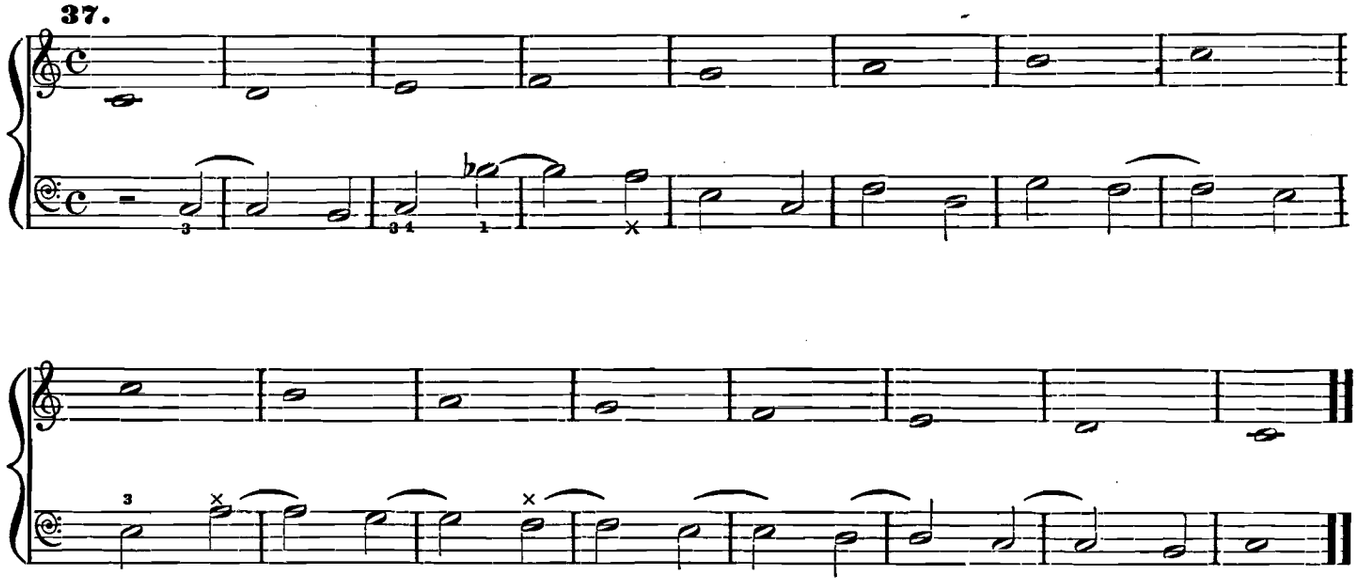
TWO-PART PLAY.

PROGRESSIVE EXERCISES INTERSPERSED WITH SUITABLE INTERLUDES AND VOLUNTARIES.

ON THE SLUR OR TIE.

Any note connected by a TIE with a preceeding note of the same name must not be struck, but its time-value must be added to the first note, so as to make both notes one uninterrupted sound. A "tie" over a group of different notes, directs the performer to play as much legato as possible.

37.



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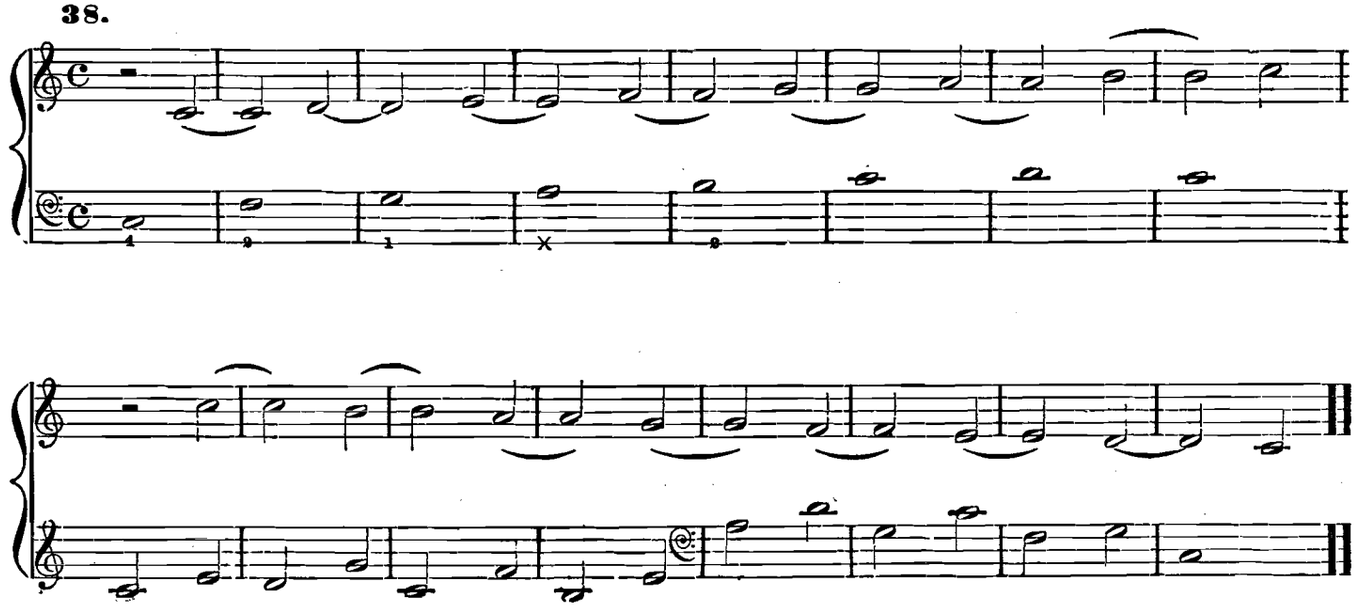

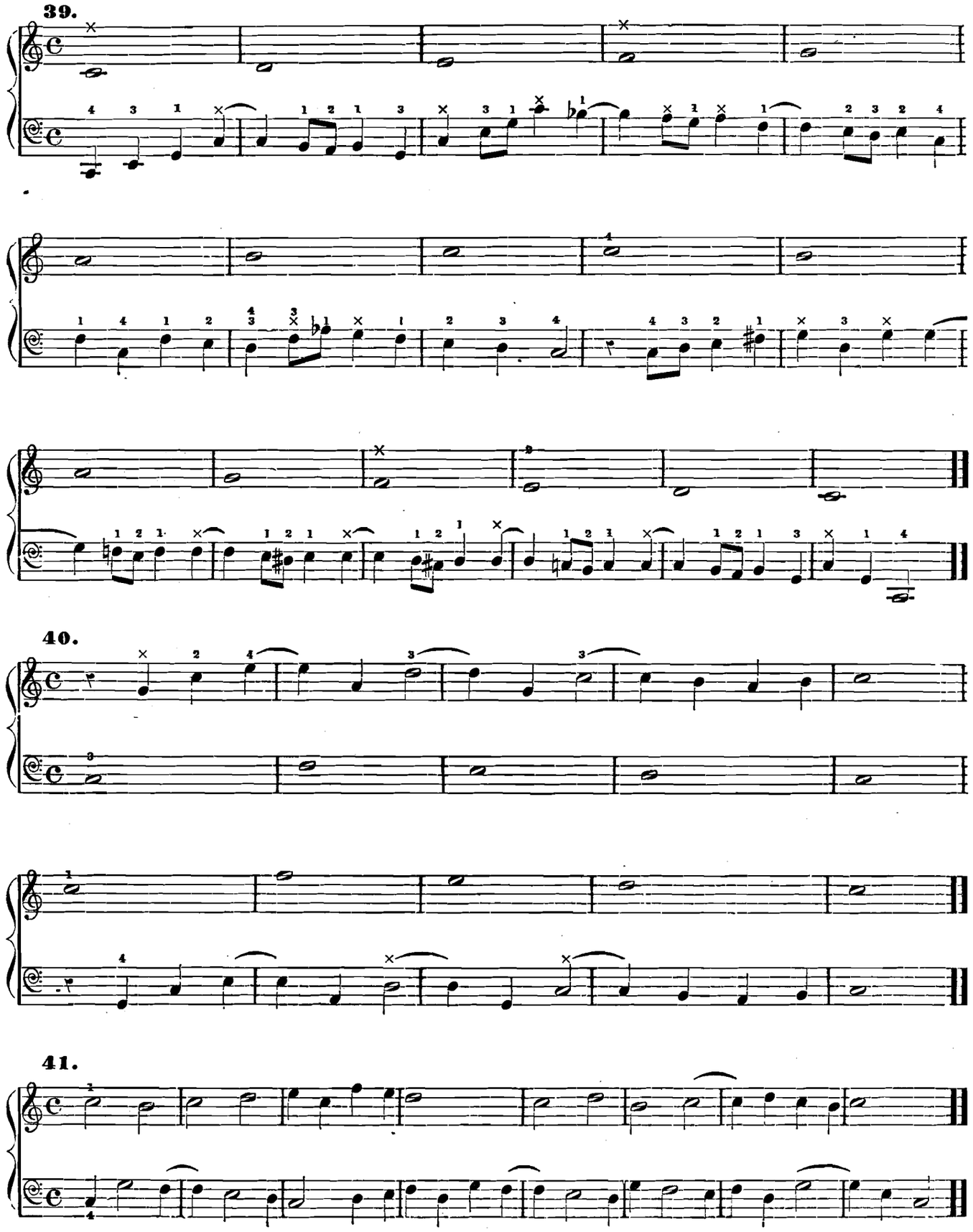
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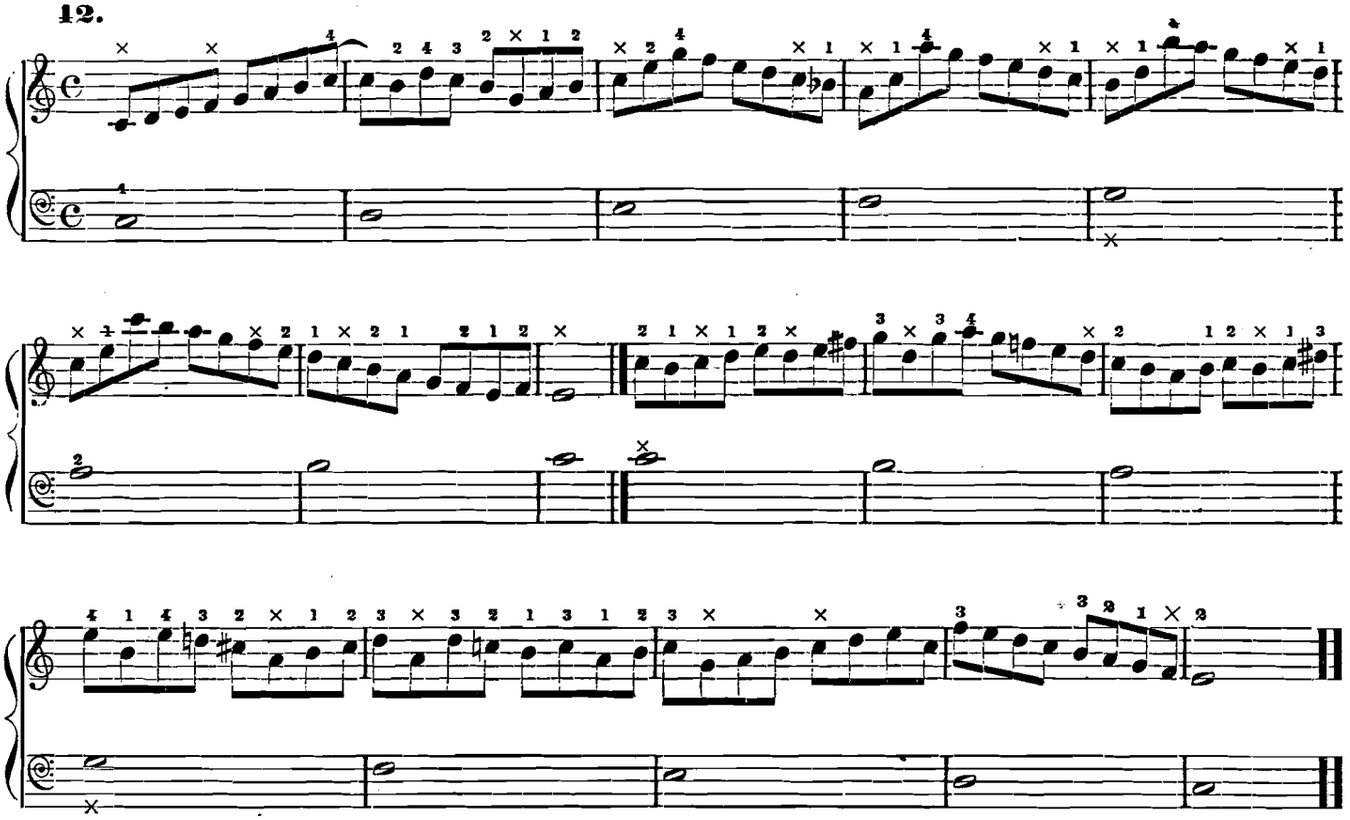

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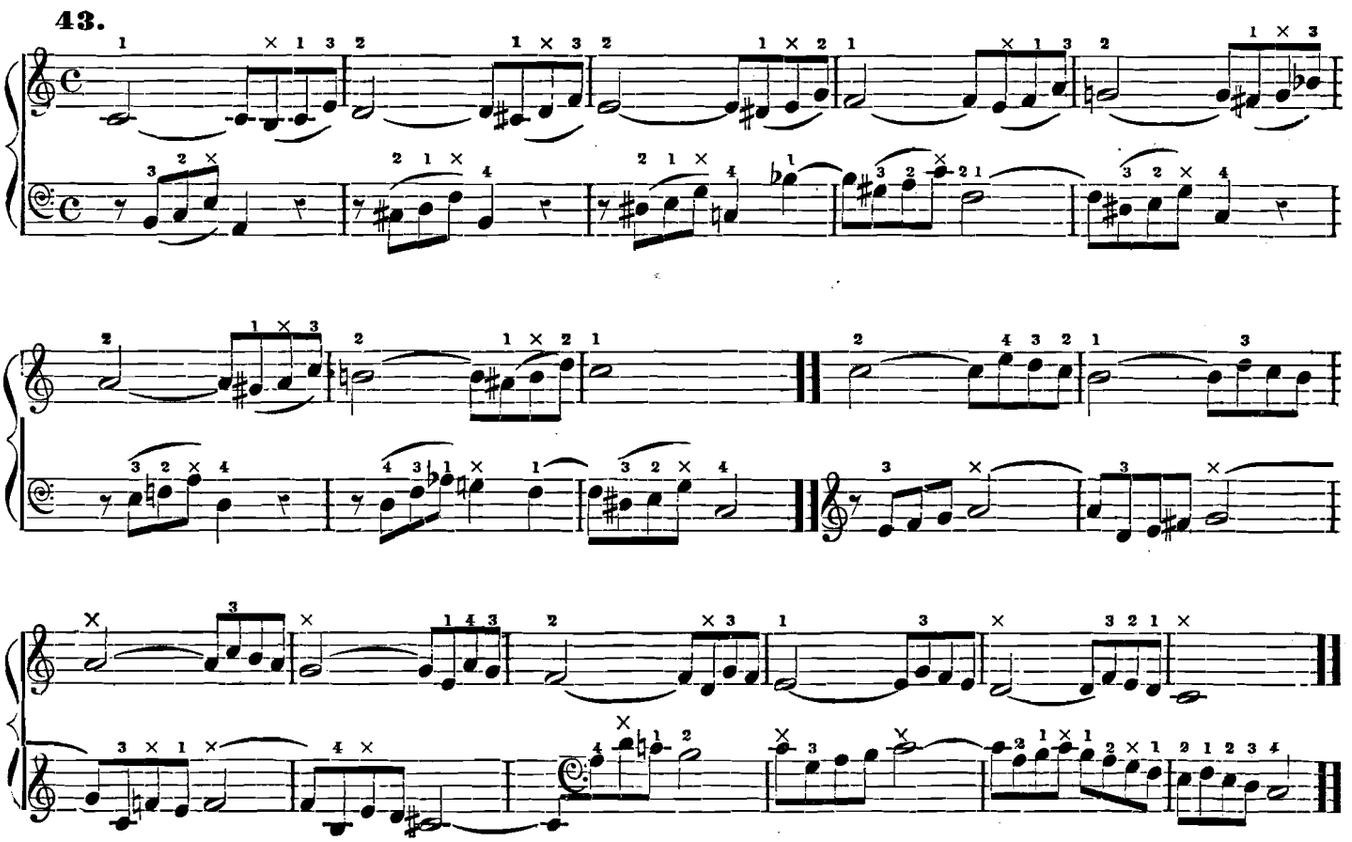
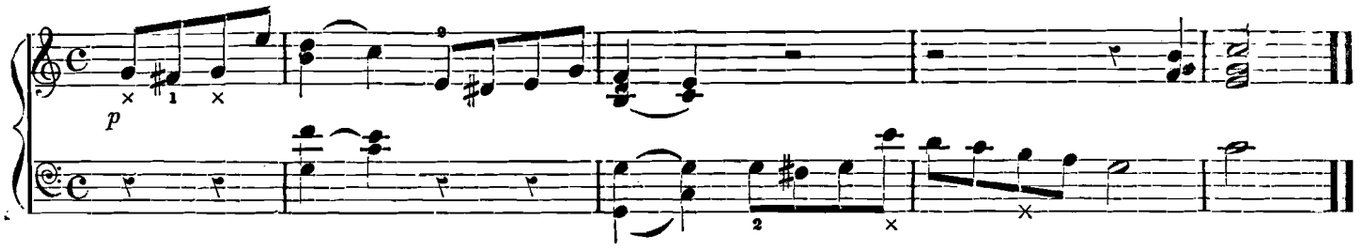
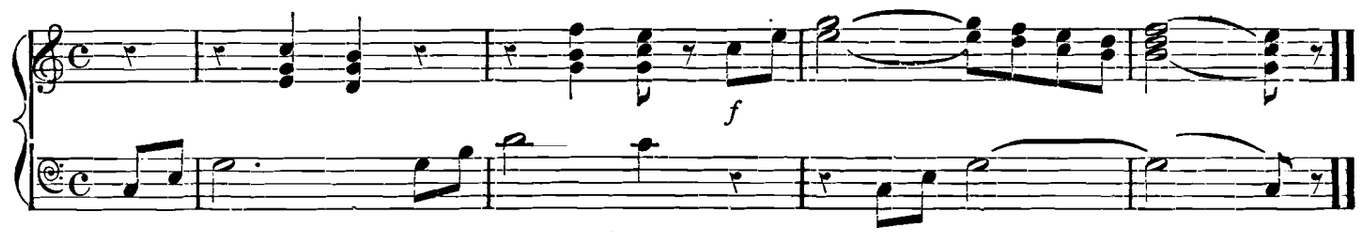


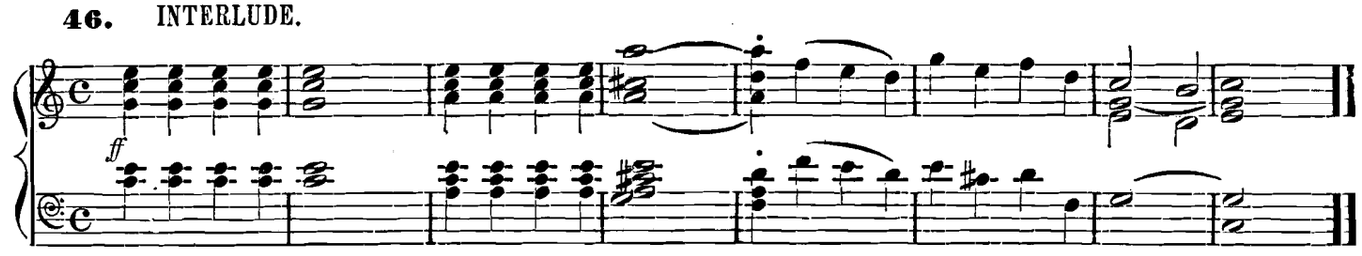
44. INTERLUDE.



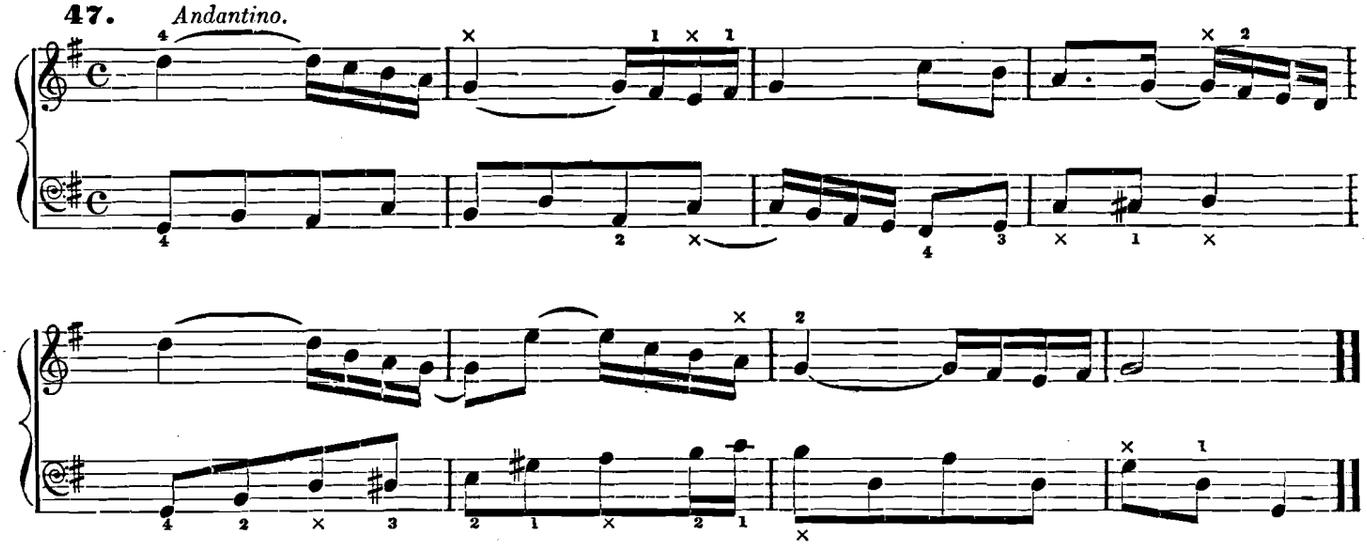
45. INTERLUDE.



46. INTERLUDE.



47. *Andantino.*



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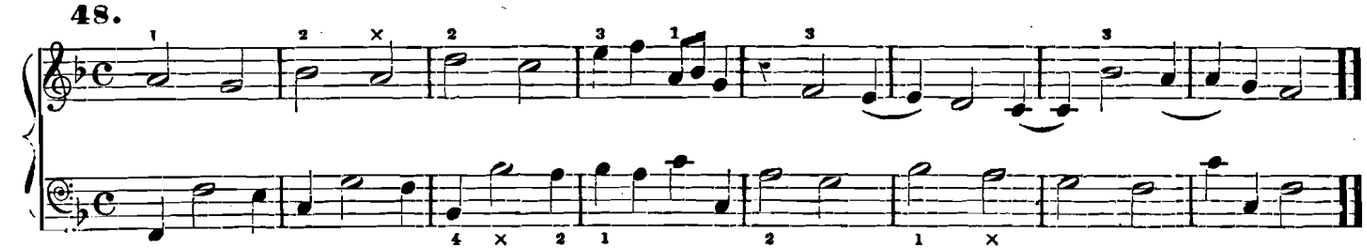
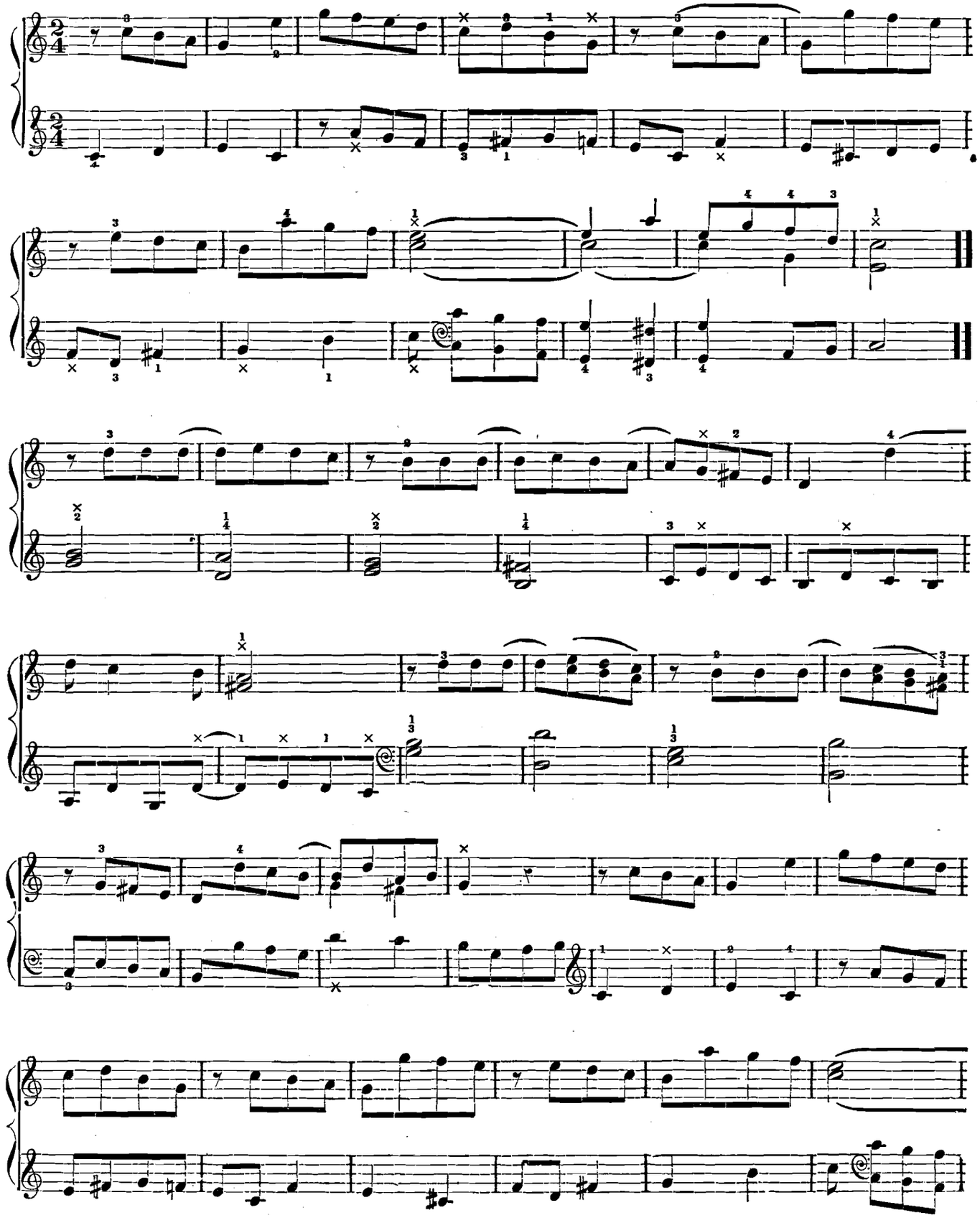
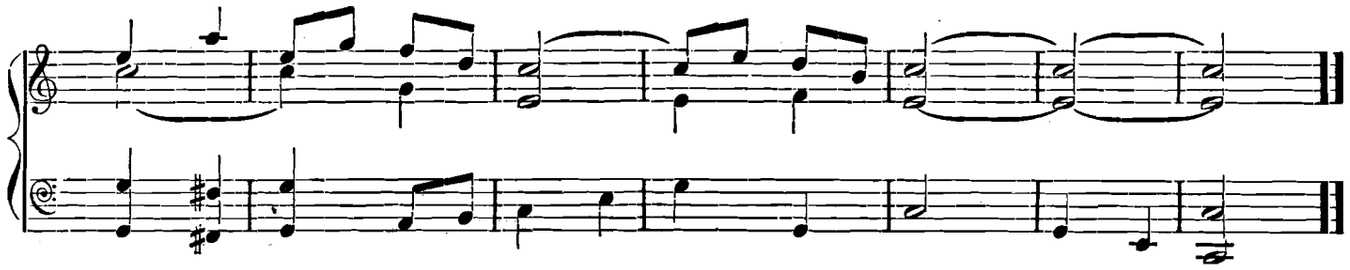
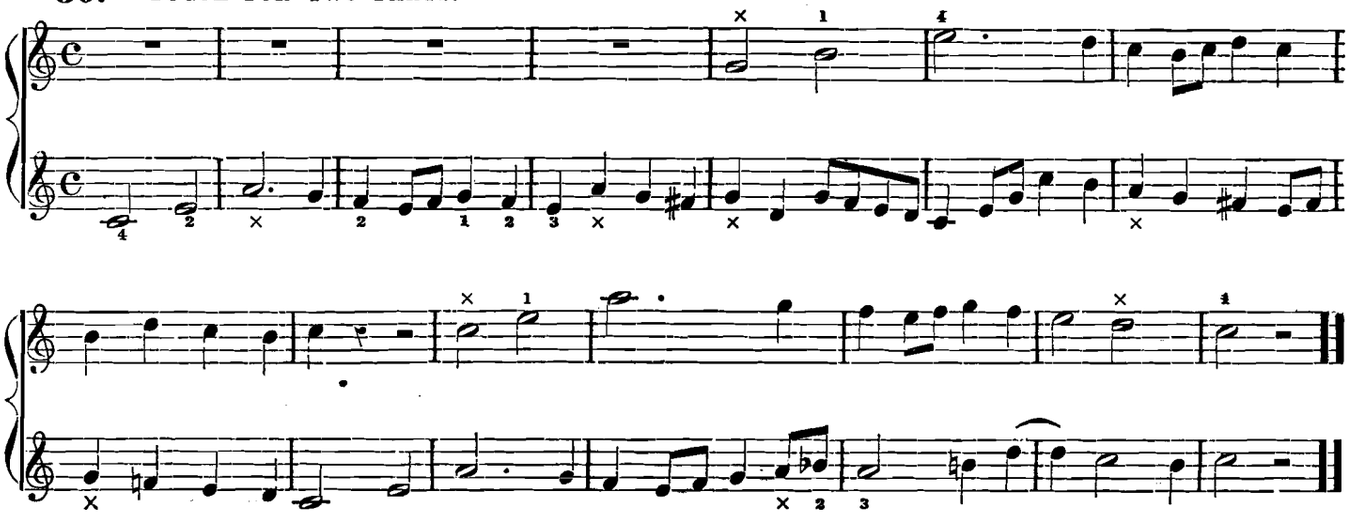


49. VOLUNTARY.



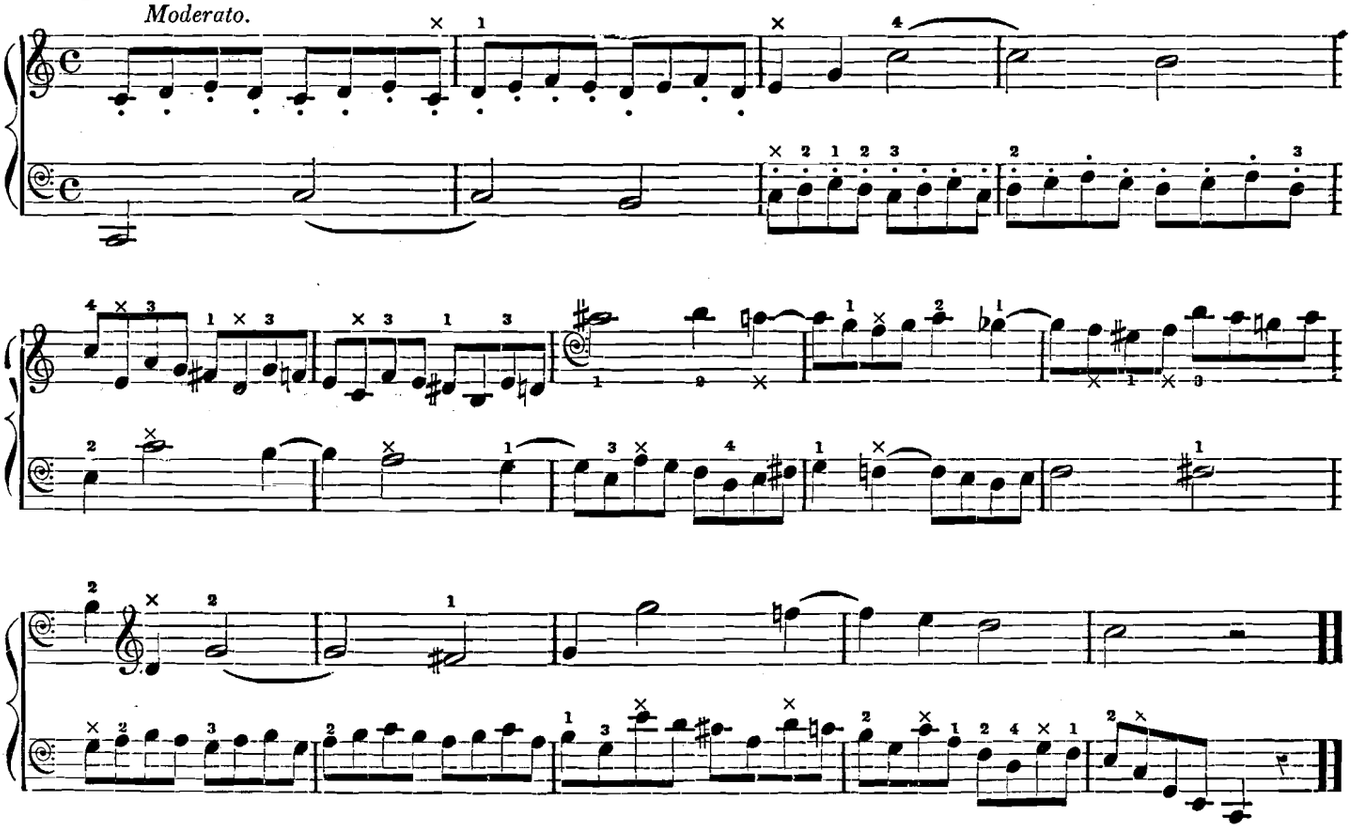


50. FUGUE FOR TWO PARTS.

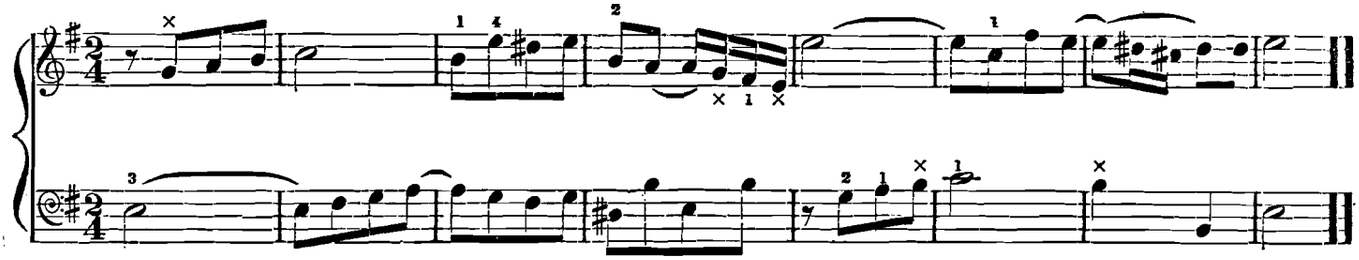


51. EXERCISE IN STACCATO-PLAYING.

Moderato.



52.



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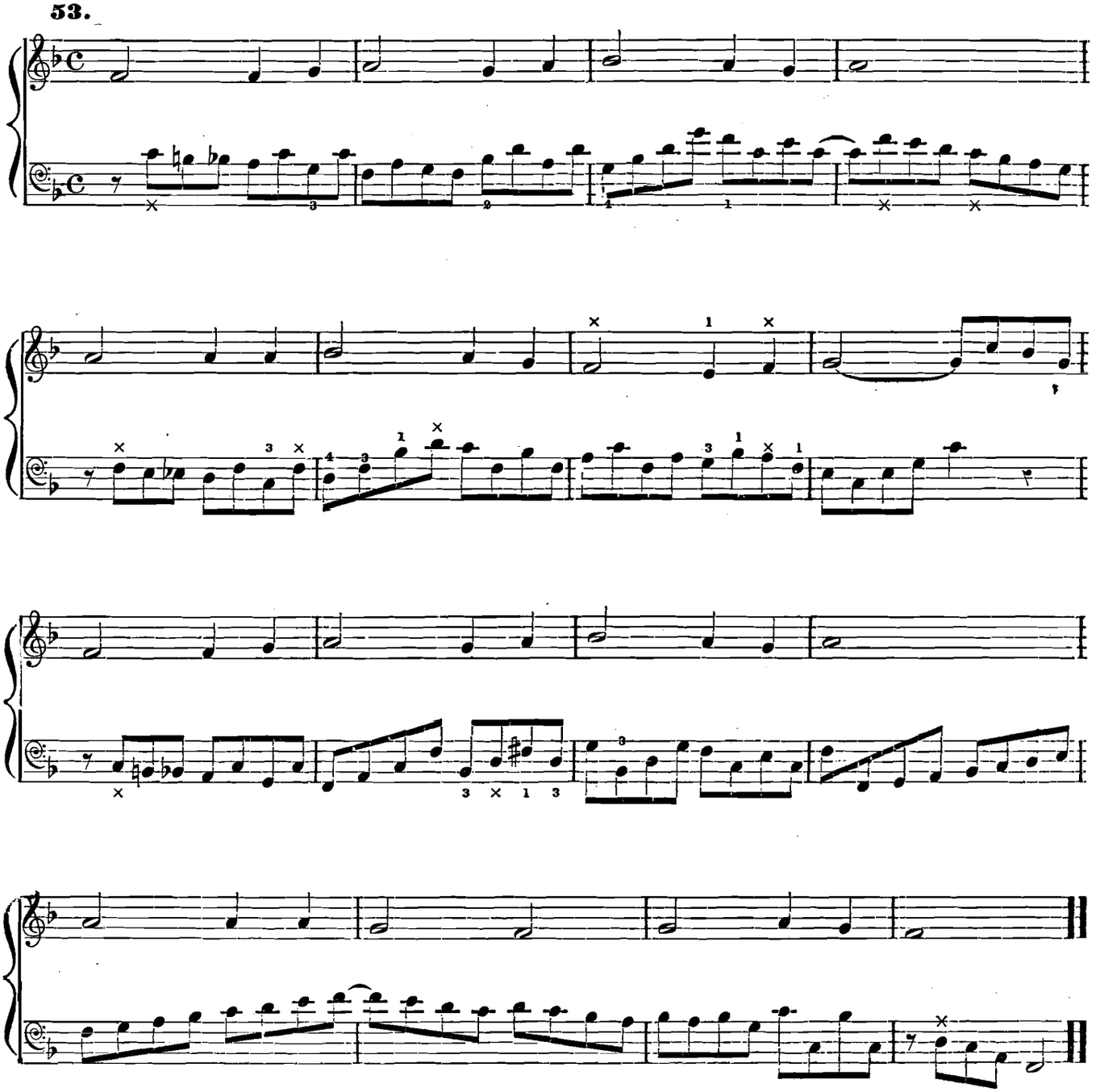
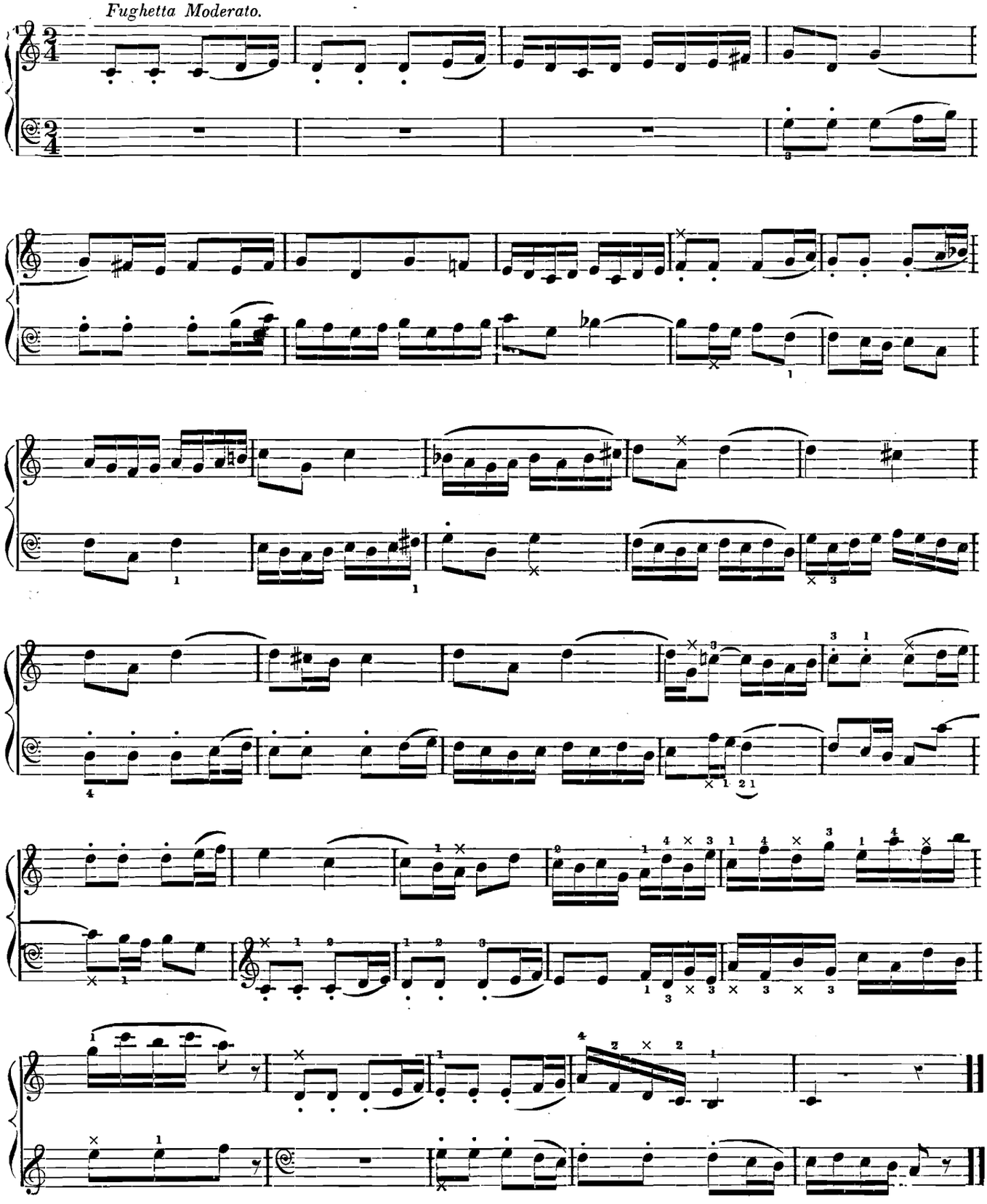


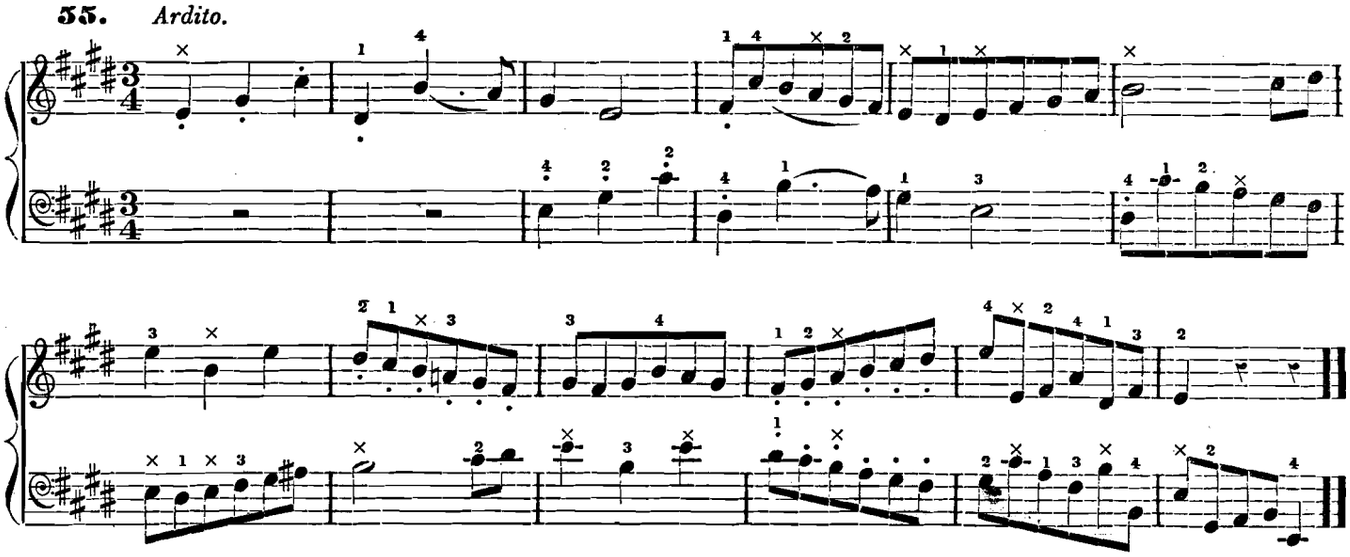
Fugue in two parts, serving as preparatory exercise in Fugue-playing.

54.

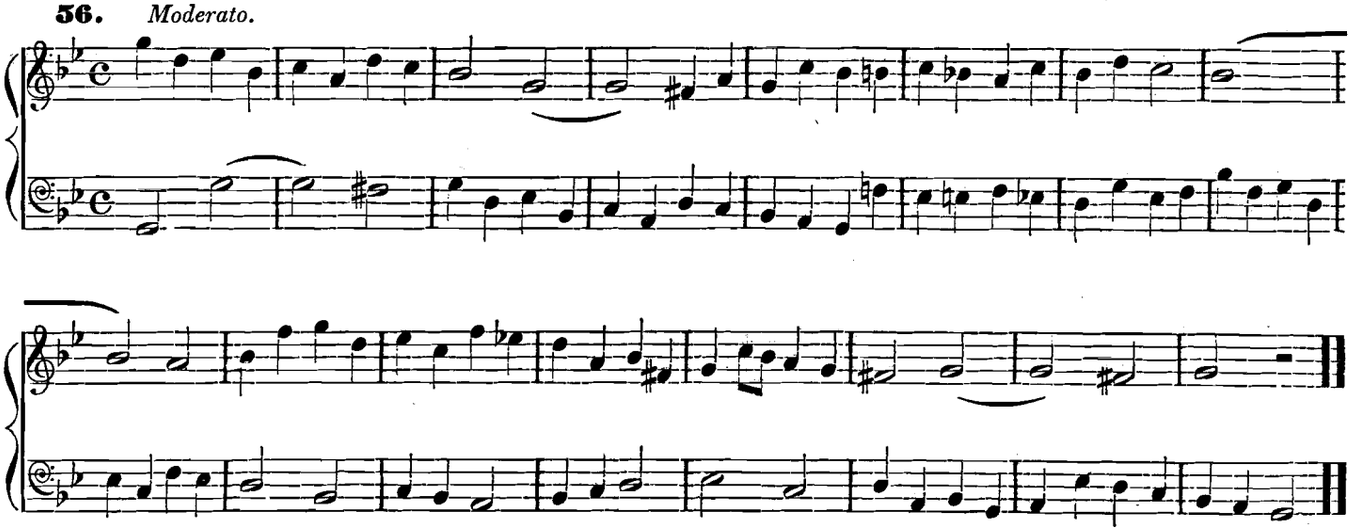
Fughetta Moderato.



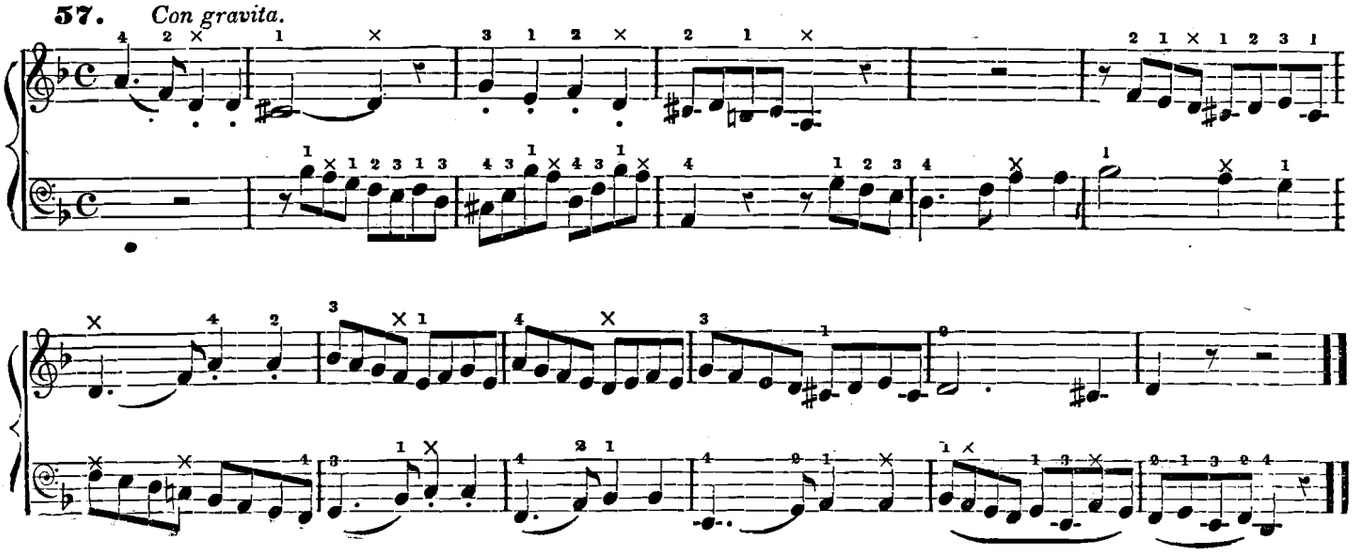
55. *Ardito.*



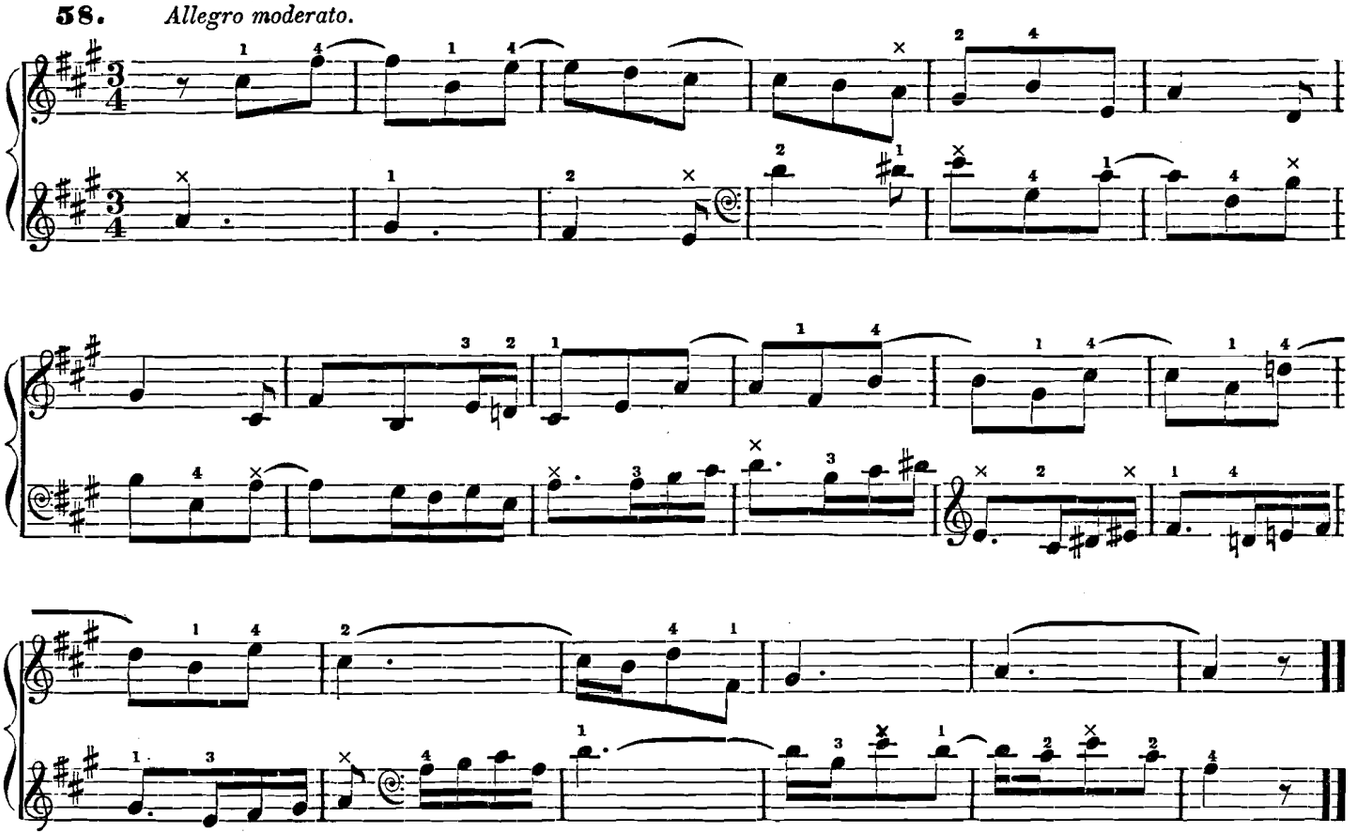
56. *Moderato.*



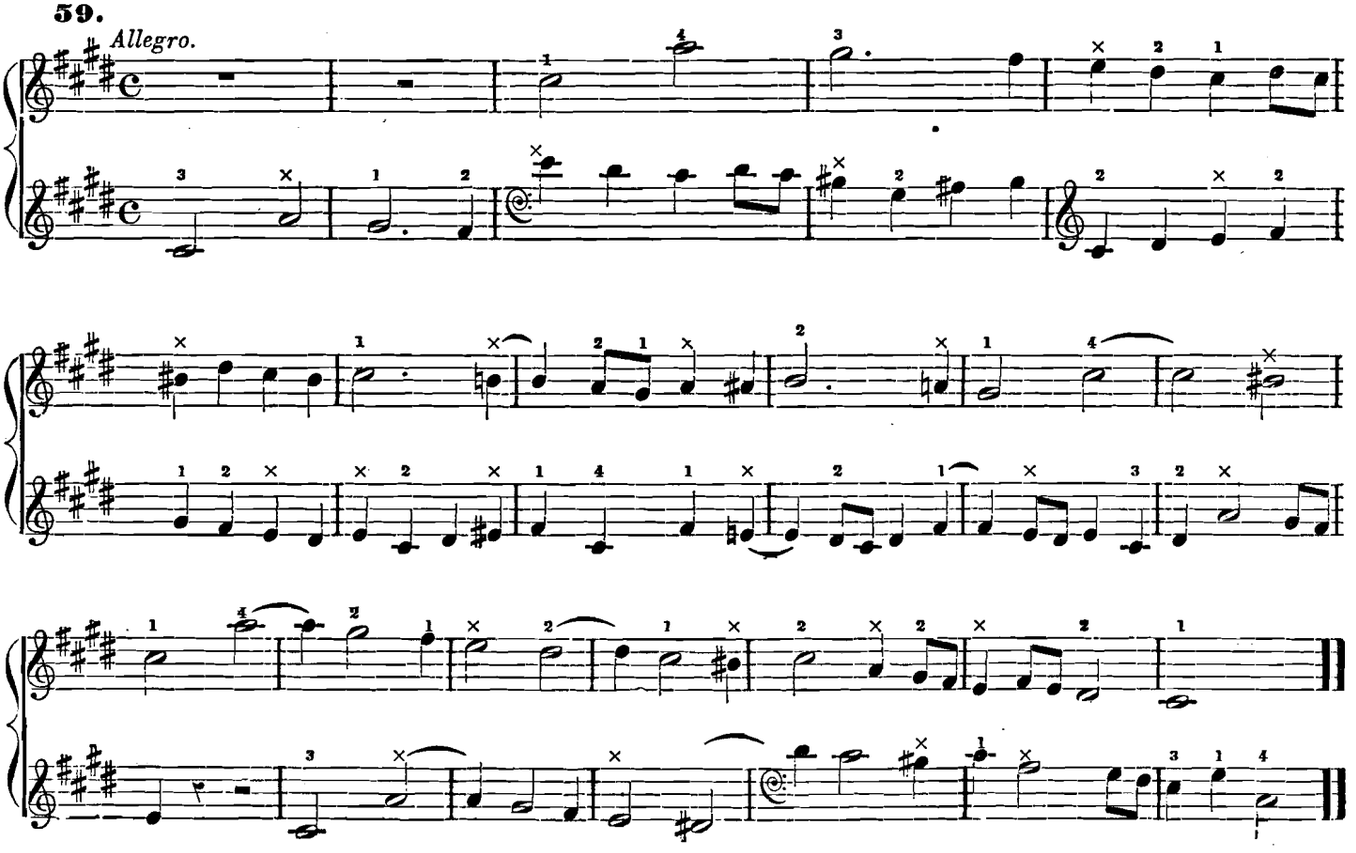
57. *Con gravita.*



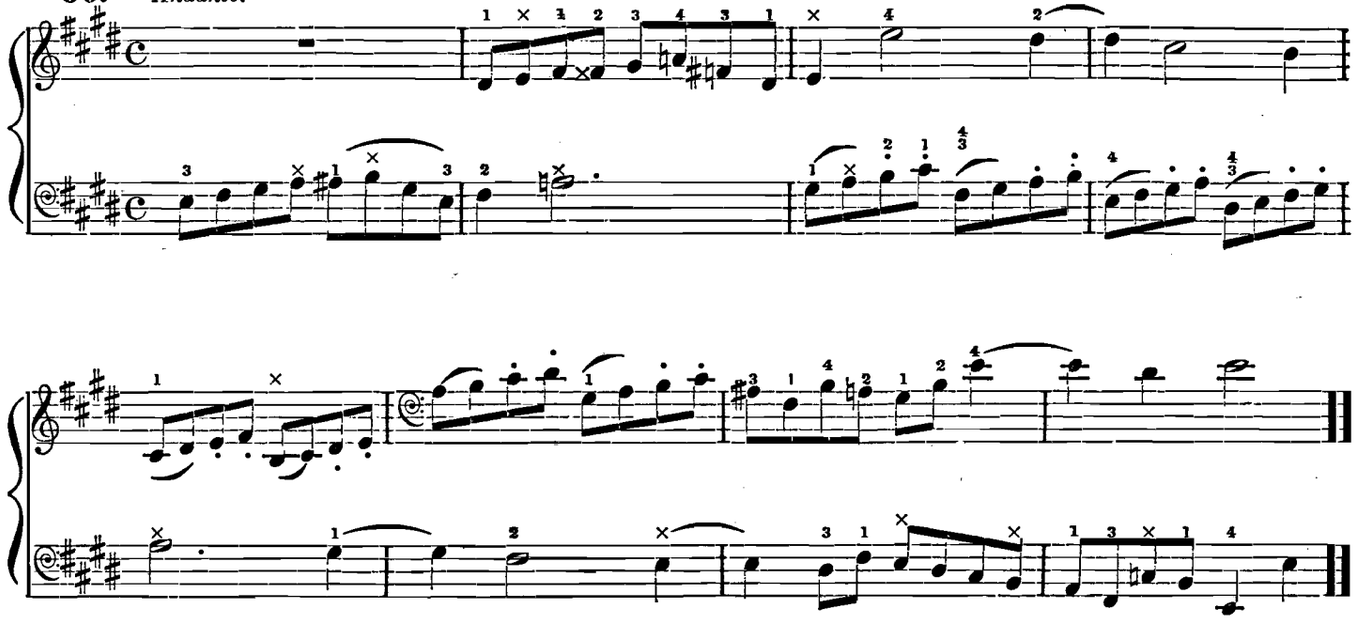
58. *Allegro moderato.*



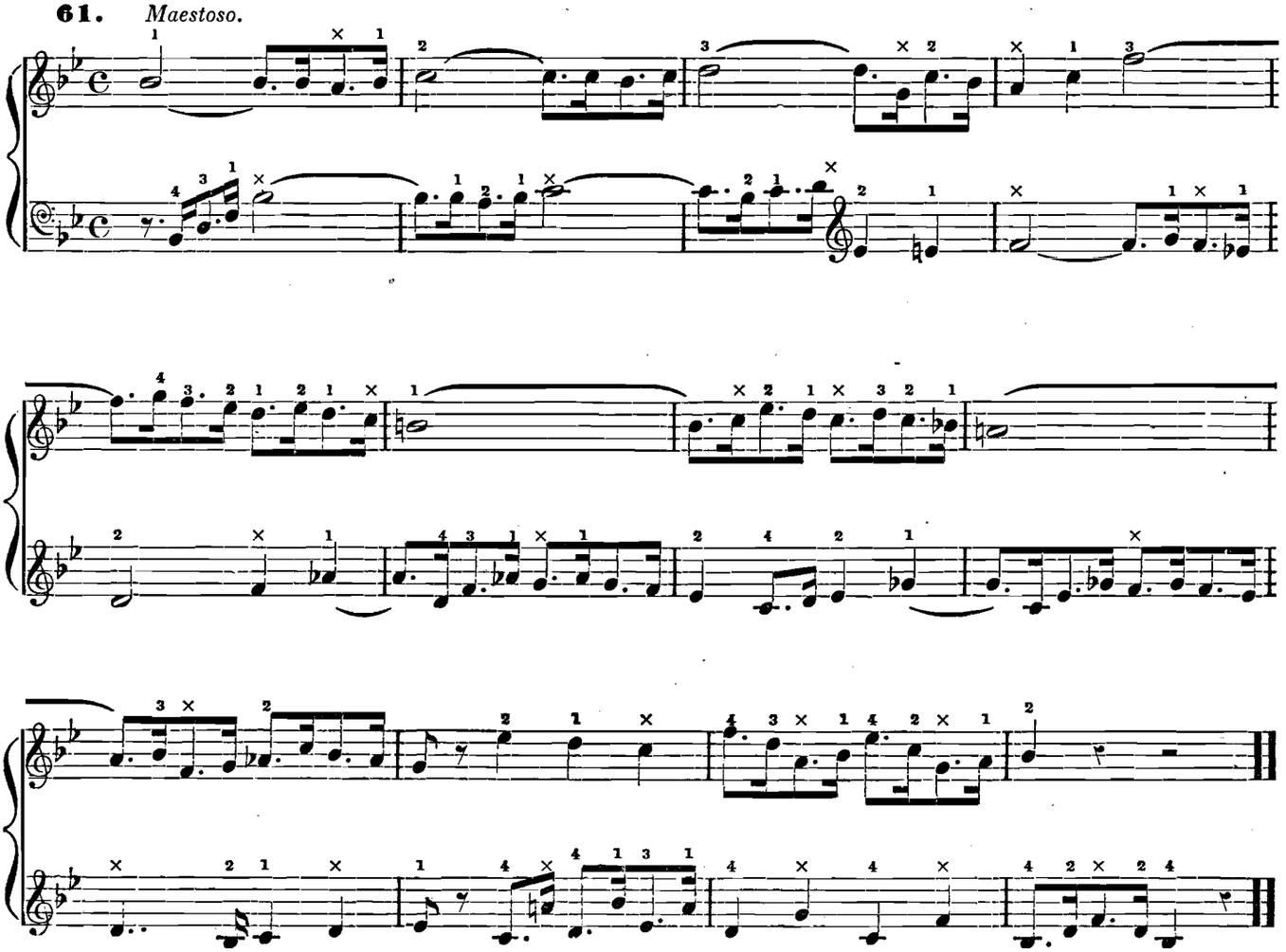
59. *Allegro.*



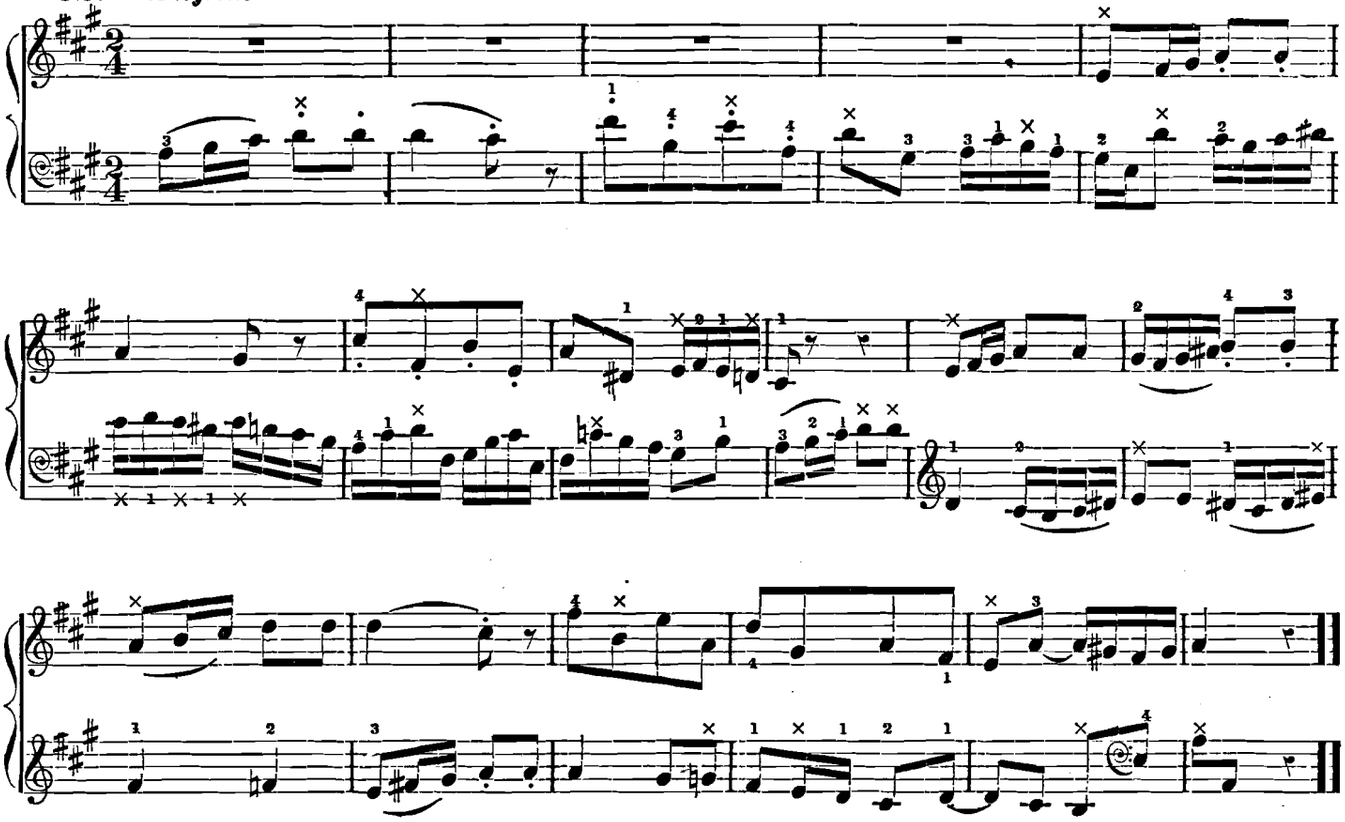
60. *Andante.*



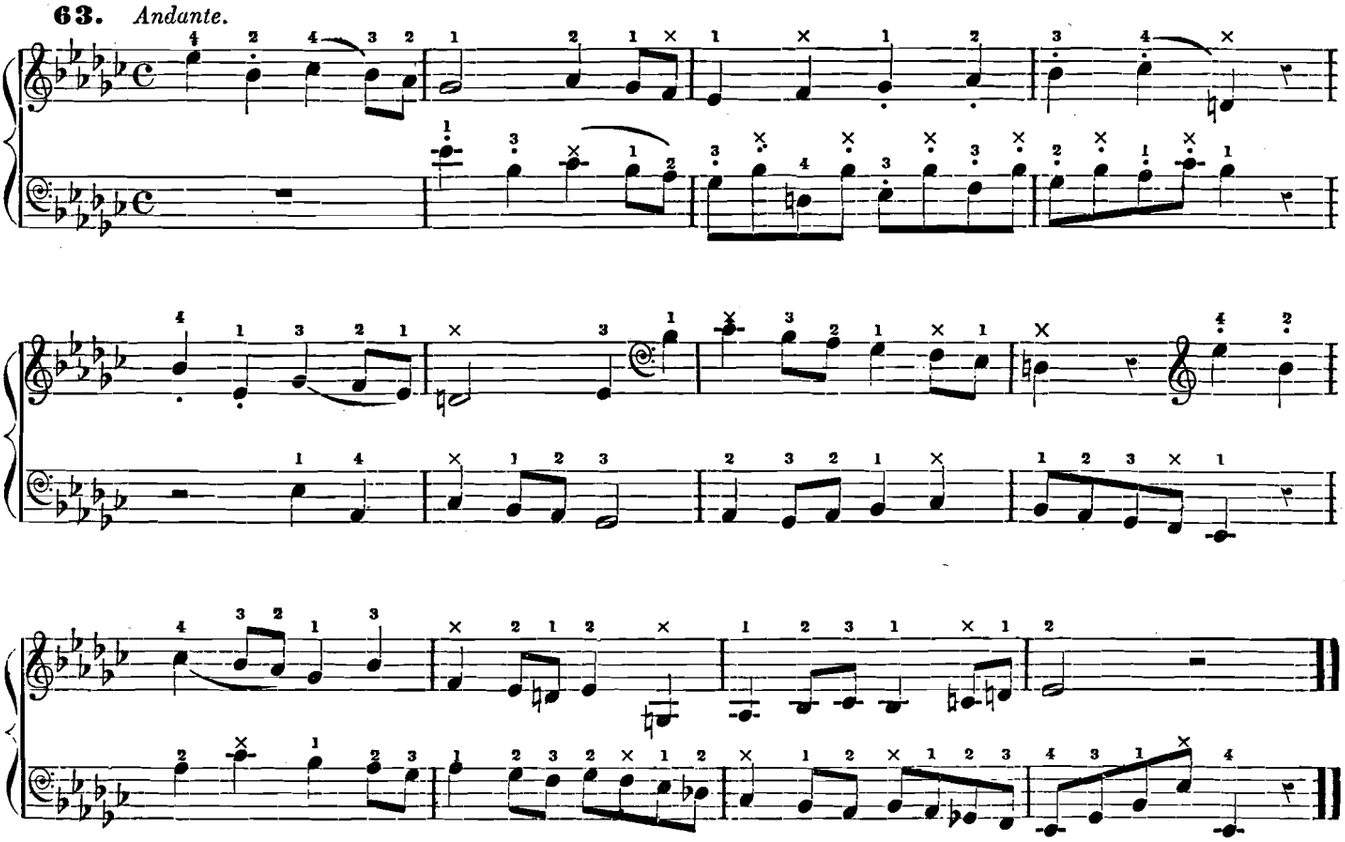
61. *Maestoso.*



62. *Allegretto*



63. *Andante.*



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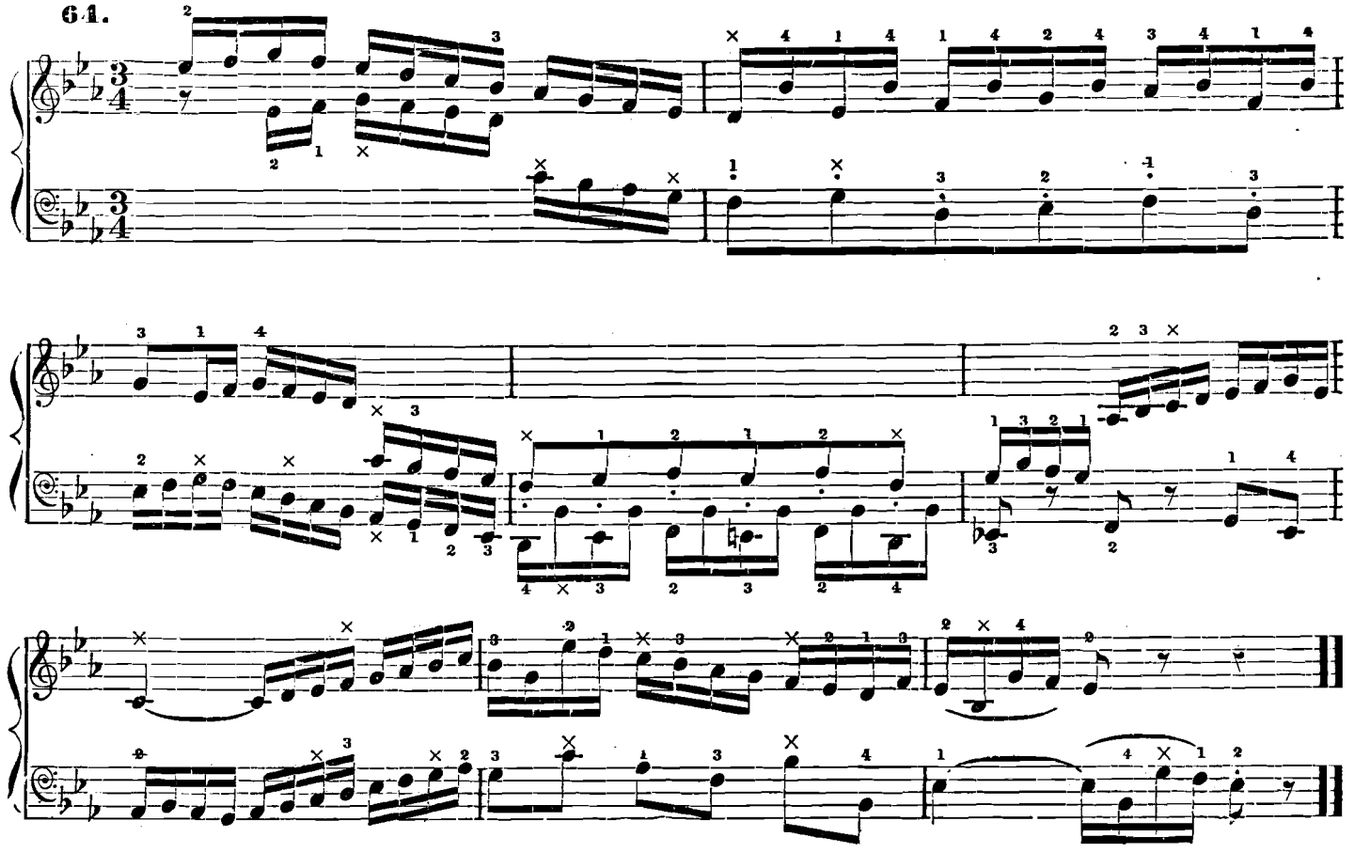
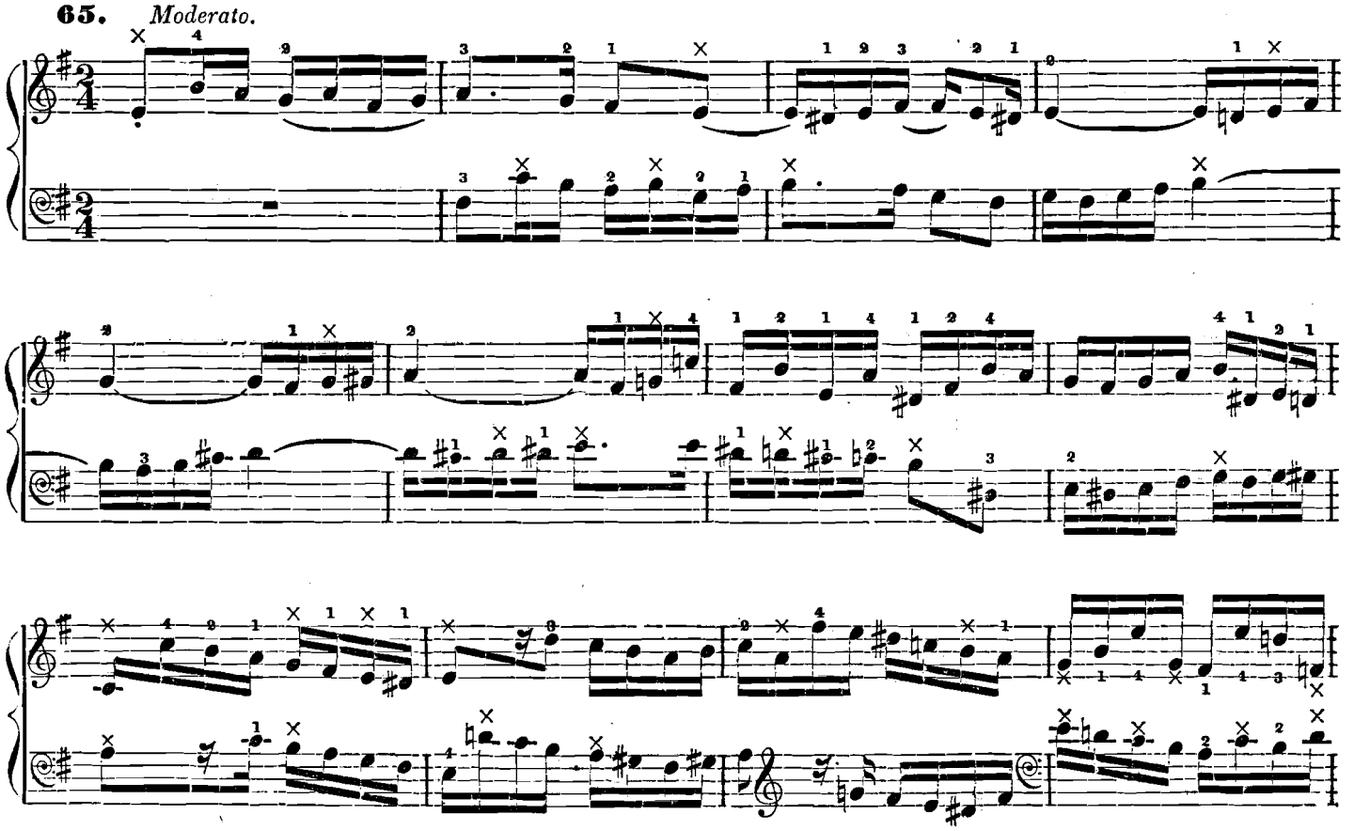
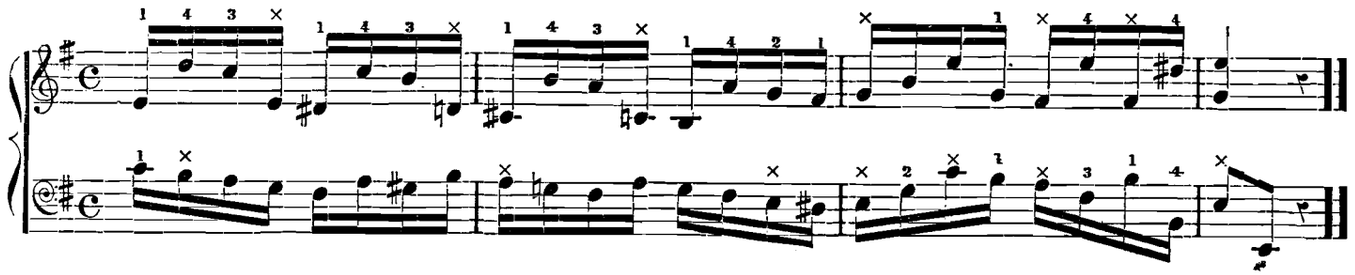
Moderato.

64.



65. *Moderato.*





PLAYING OF THREE PARTS.

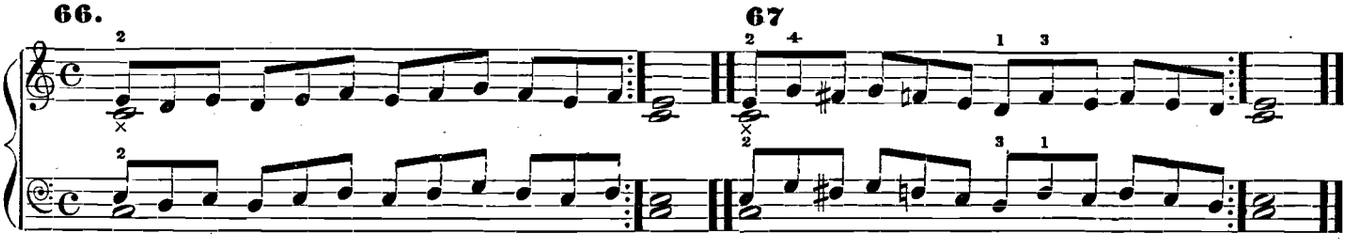
Before giving pieces in three-part-playing, it will be well to practise the following exercises, which are calculated to render the fingers independent of each other.

They must, of course, be practised with increasing velocity, as the capacity of the fingers will permit—and be, at all events, thoroughly practised.

In three-part-playing, the right hand must frequently play two parts, and the left hand the bass alone—but very often the reverse is the case, either dictated by the composer's will or by the greater facility obtained by playing the middle part with the left hand instead of the right hand.

Composers are generally not as careful in placing their notes on the stave as they ought to be, in order to see instantly which hand may perform it best; the performer, therefore, must, in this respect, consult his own convenience. A proper and quick discrimination how to divide the notes of chords (principally in dispersed harmony) is very important, inasmuch as it is a very essential help to the "reading at first sight," and indispensable to give smoothness to the playing.

66.



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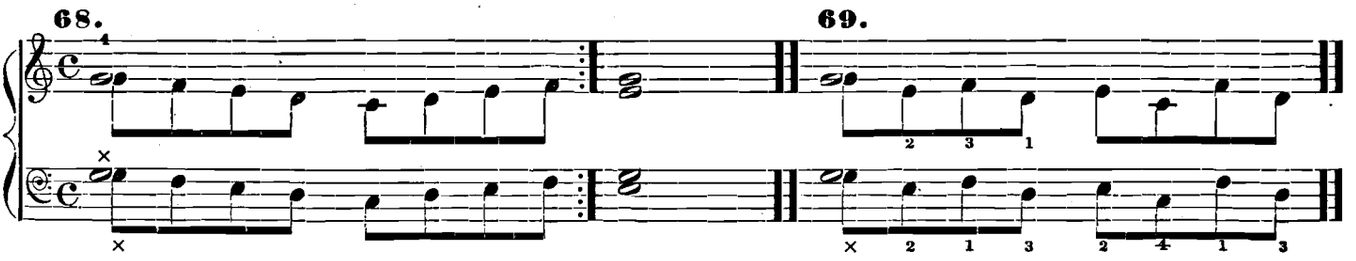
68.



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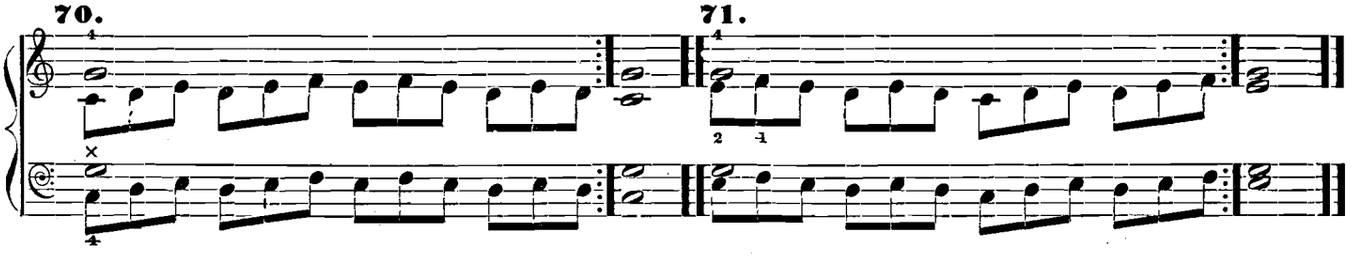

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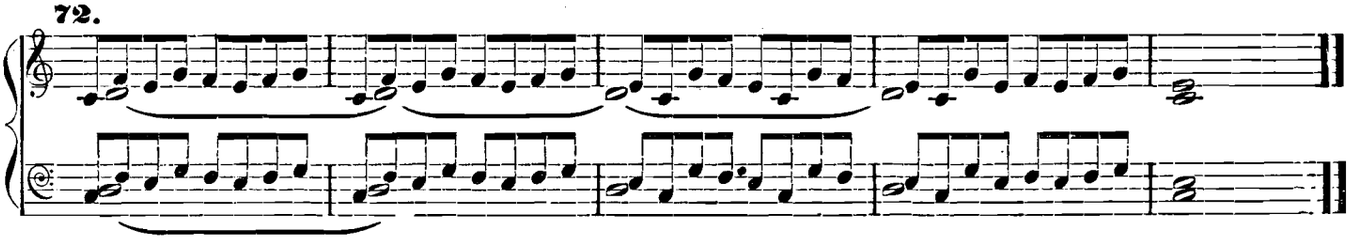

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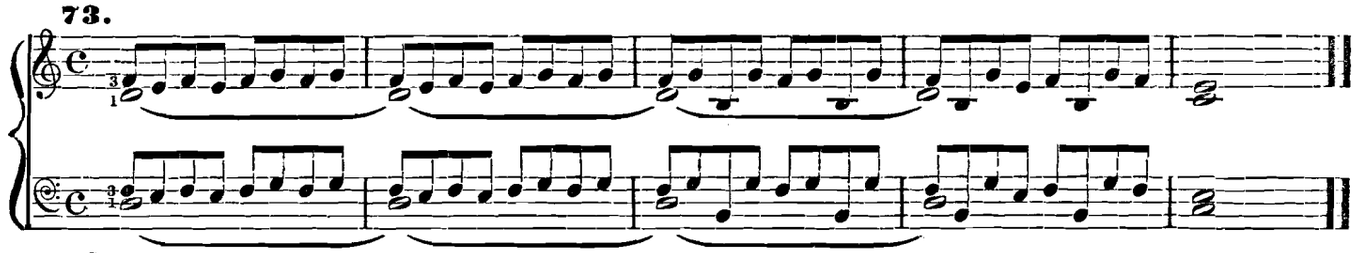

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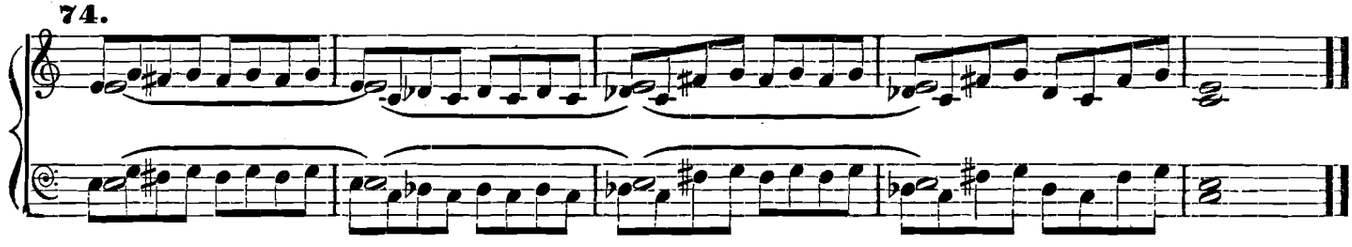

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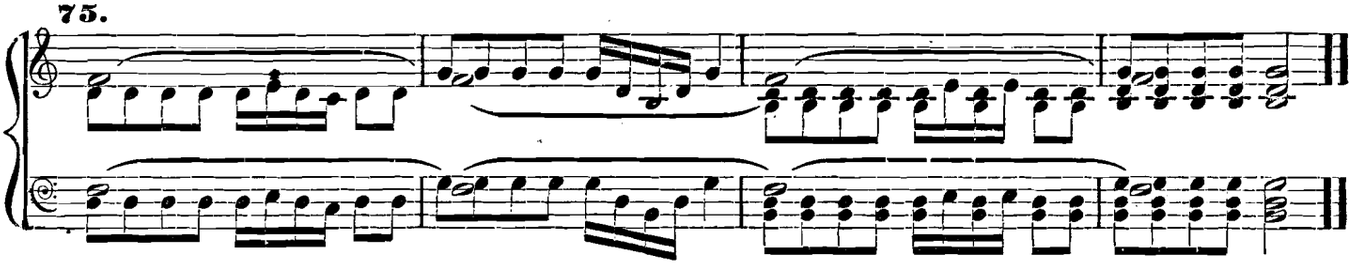

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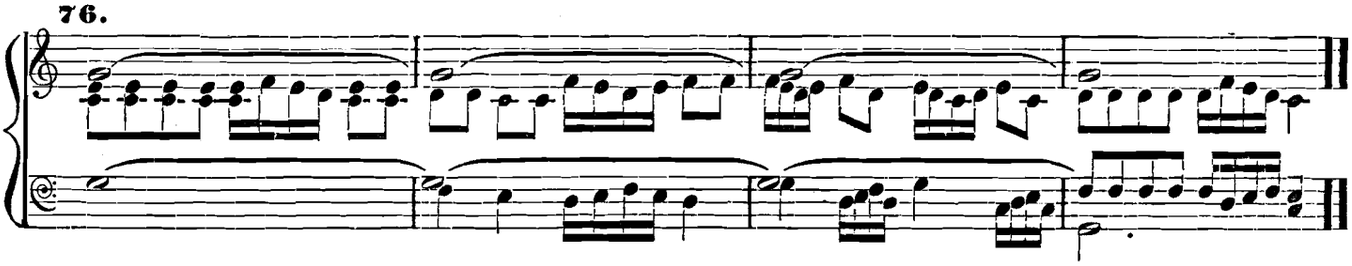
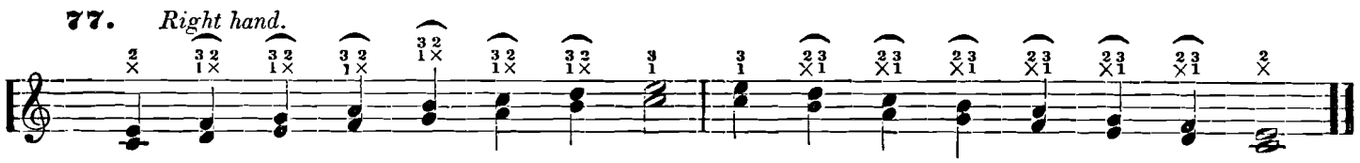


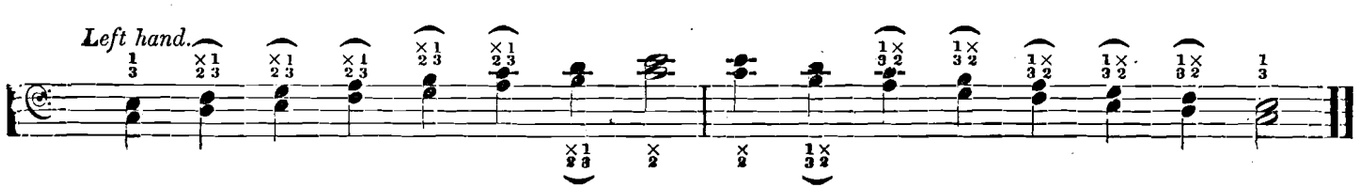
FINGERING :—A great "Desideratum" in organ-playing is the velocity and ease in changing one or more fingers on the same key or keys without striking the key anew. This mode of fingering is sometimes called "fingering by substitution."

While the importance of this mode of fingering, (so very indispensable for the smoothness of playing harmony,) can hardly be overrated, we have met players keeping themselves in perpetual discomfort and uncertainty in their fingering by a ceaseless, everlasting, but useless changing of fingers. The changing of fingers on the same key is indicated by a slur over the figures pointing out the fingers making the change.

77. *Right hand.*



Left hand.



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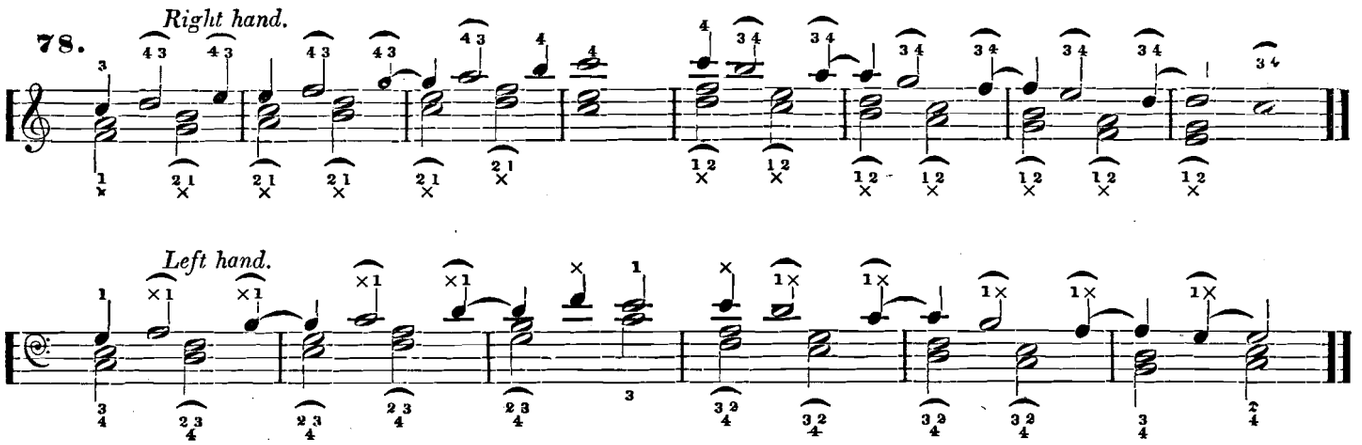
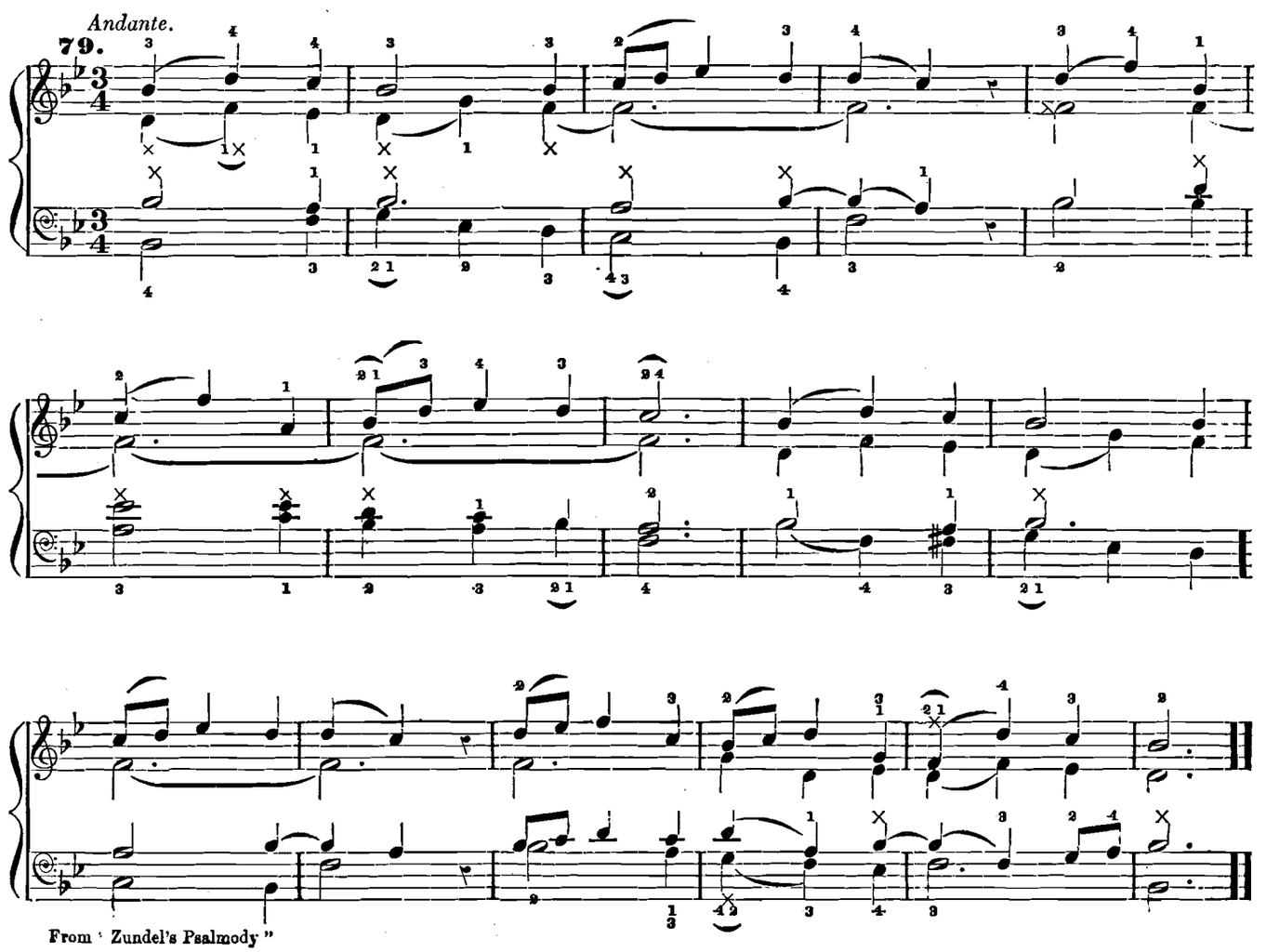


It is obvious that the employment of this strict style of legato-playing, although emphatically appropriate to organ-playing, can nevertheless be recommended for *all* cases. Speaking of Psalm and Hymn tunes: there are such, not admitting of legato, as, for example, Zeuner's "Missionary Chant;" whereas tunes of a flowing, tender cast, such as "Balerma," "Manoah," and the following tune will require all the skill in legato-playing, to render them in good sty e.

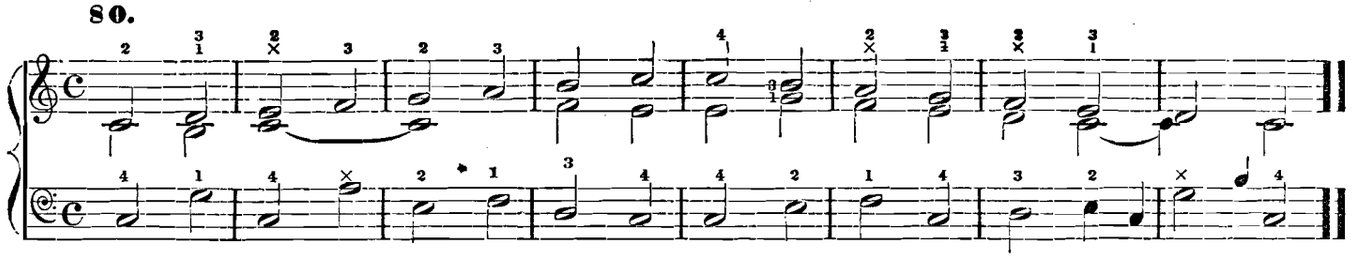
Tune "LAFON" with Fingering.*

79. *Andante.*

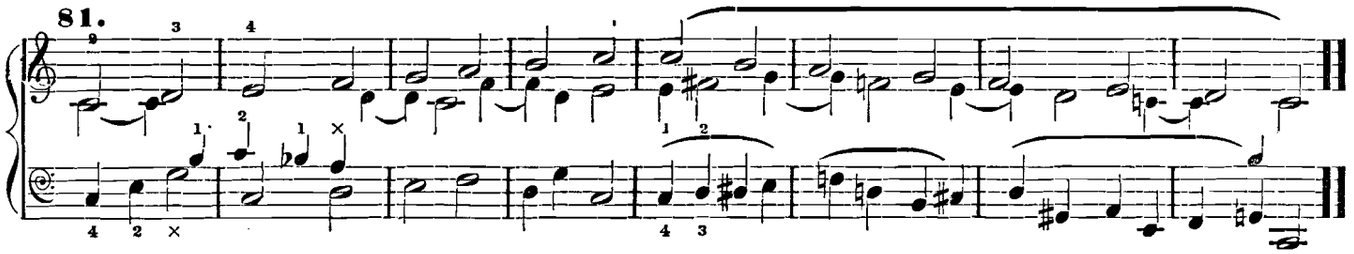


From "Zundel's Psalmody"

80.



81.



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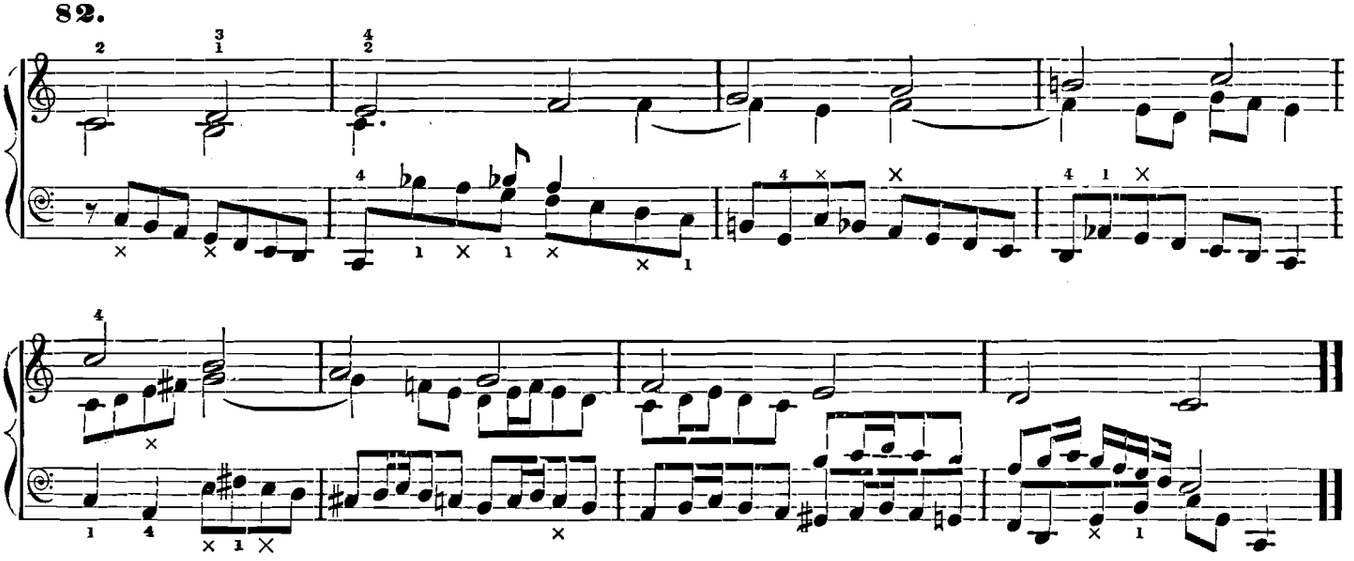

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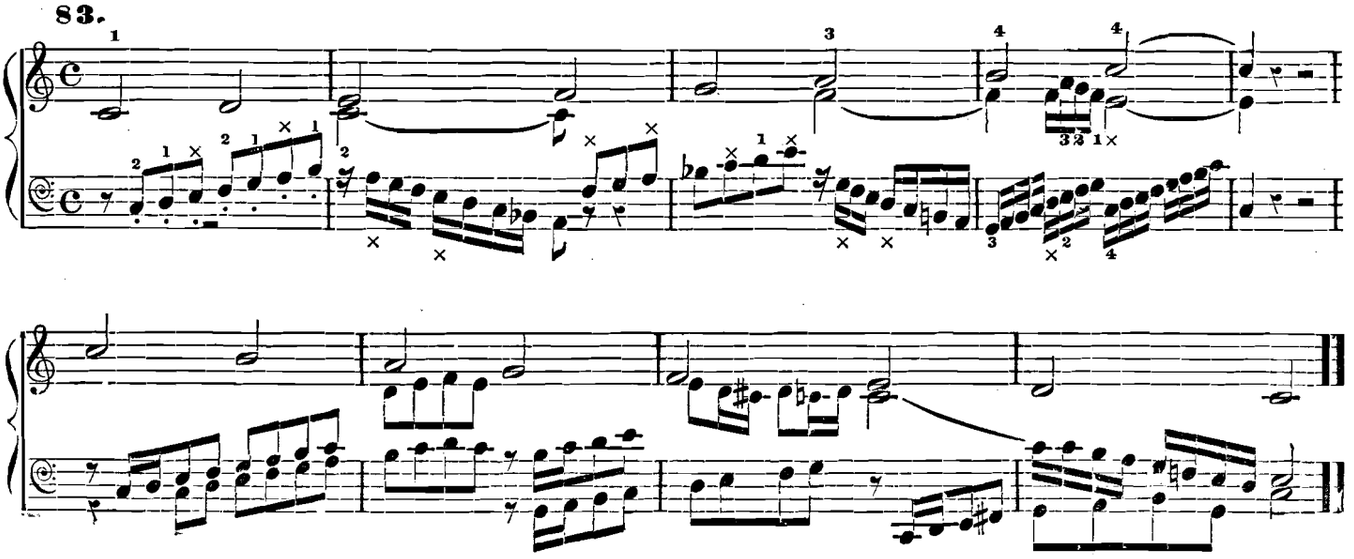
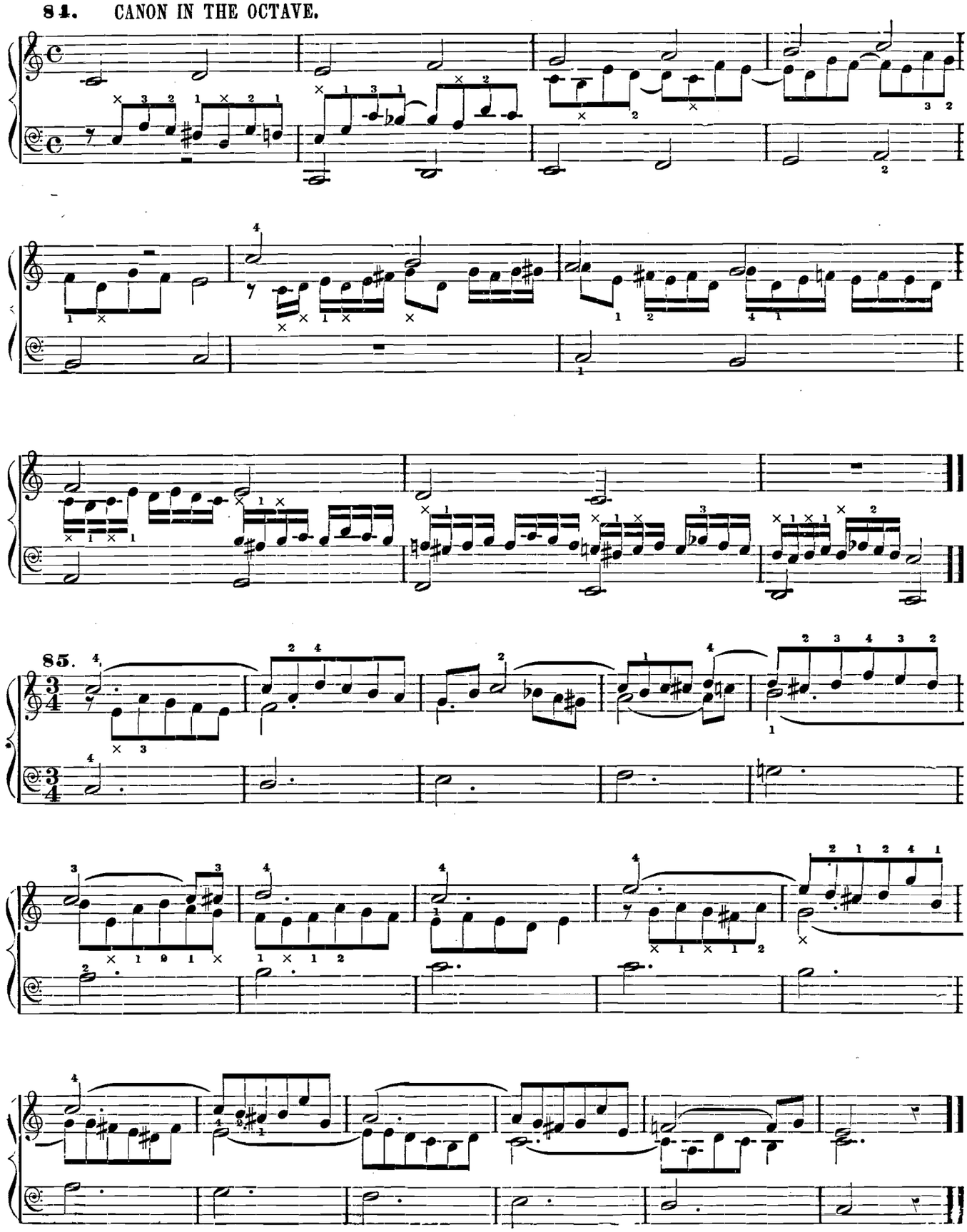
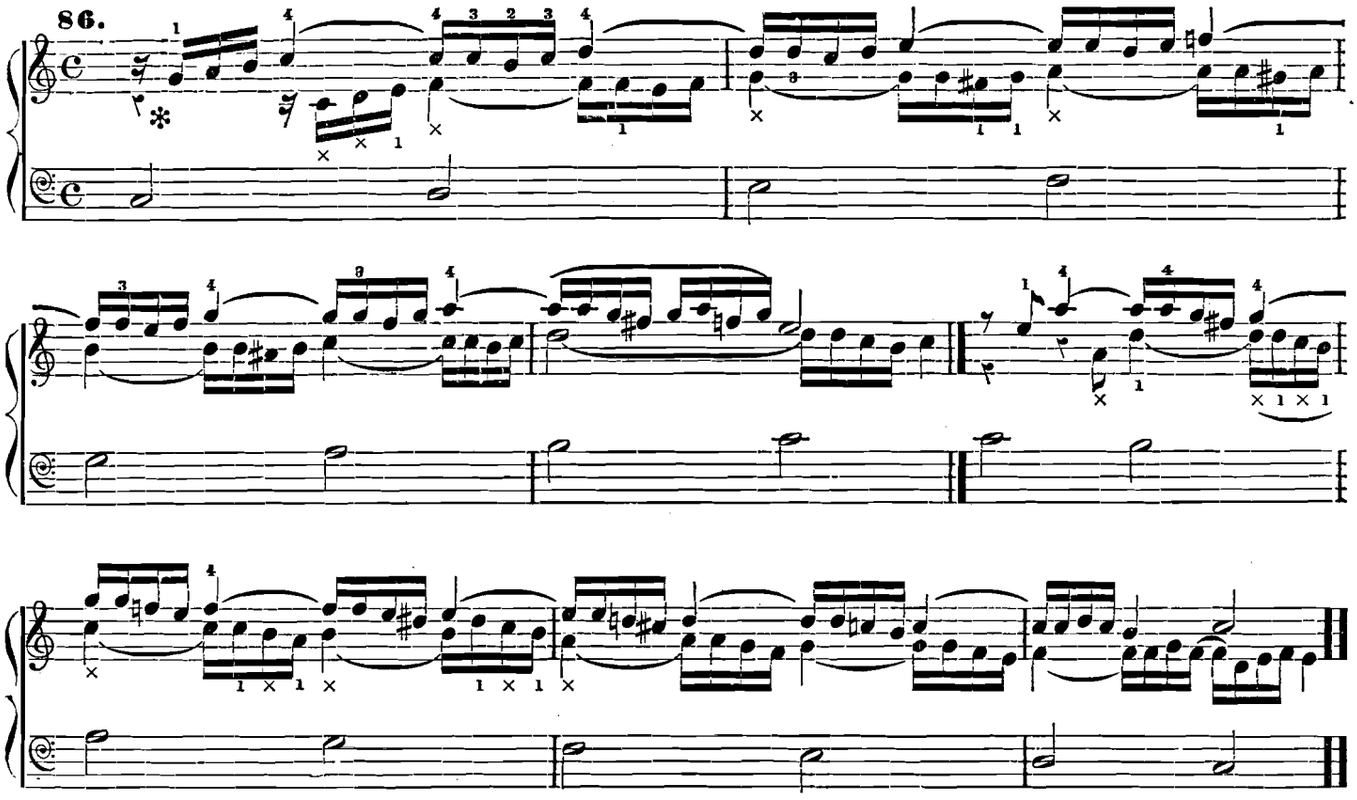


84. CANON IN THE OCTAVE.



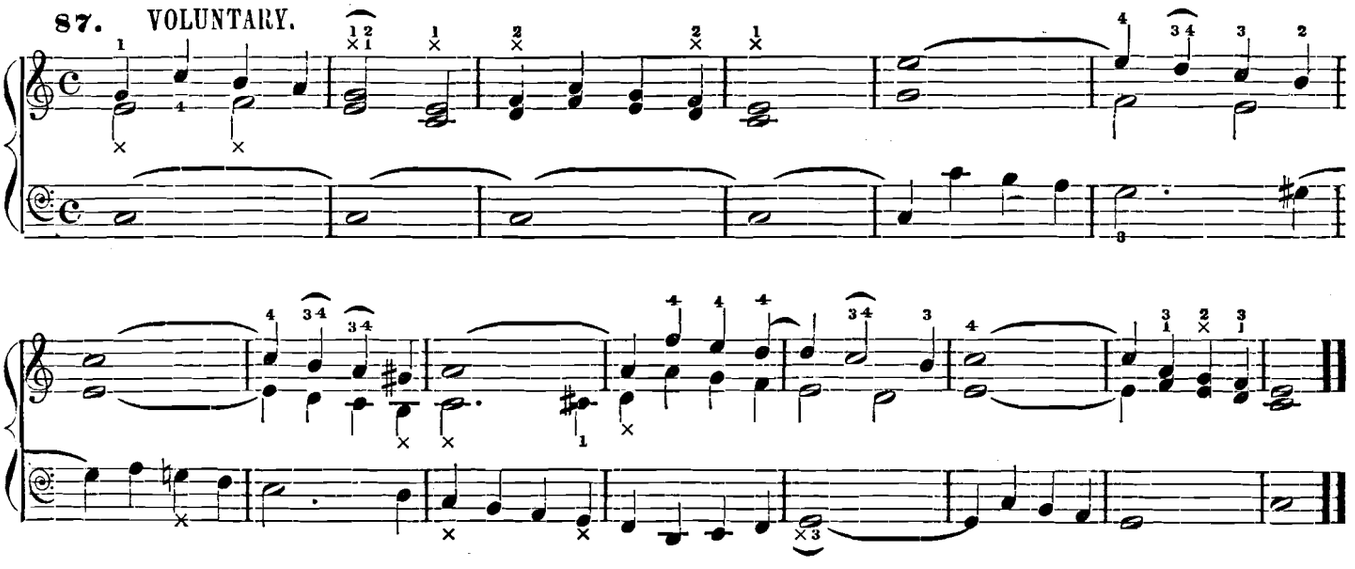
85.

86.

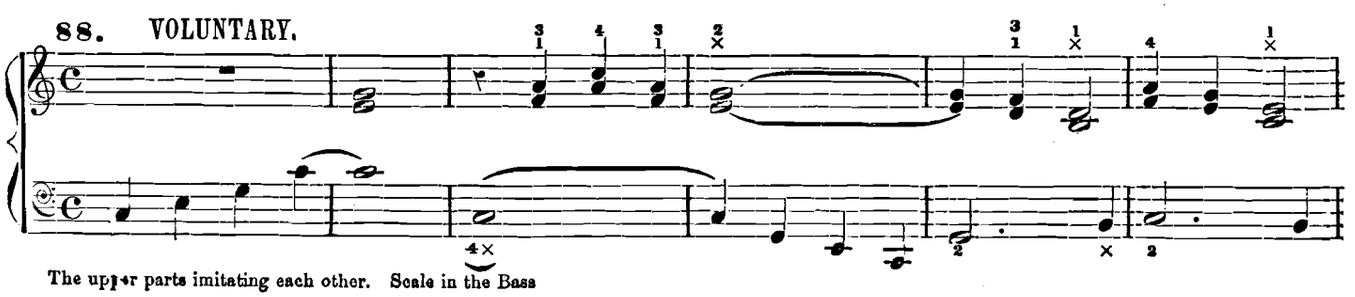


OPENING VOLUNTARIES IN THREE-PART HARMONY, FOR ORGANS WITH ONE MANUAL (WITHOUT PEDAL).

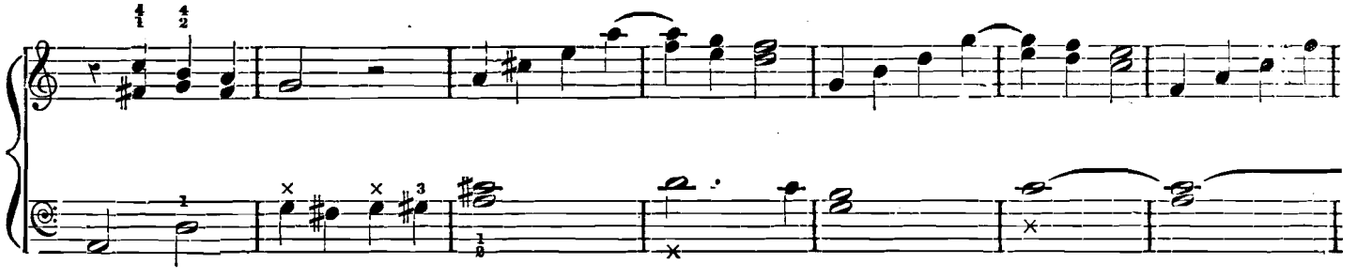
87. VOLUNTARY.

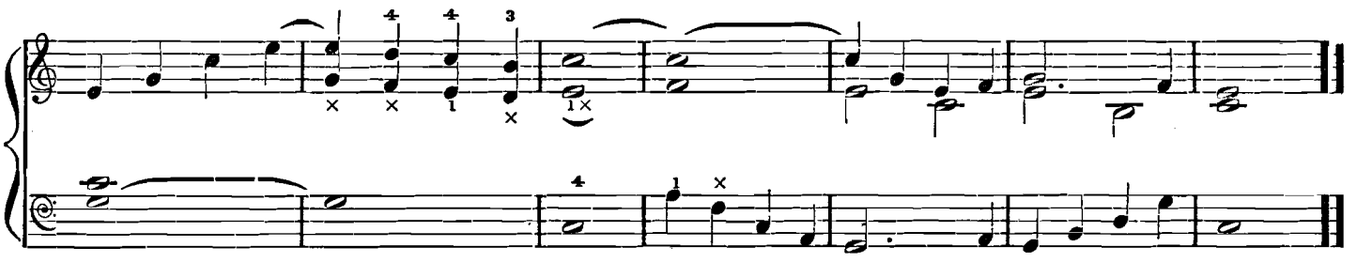


88. VOLUNTARY.



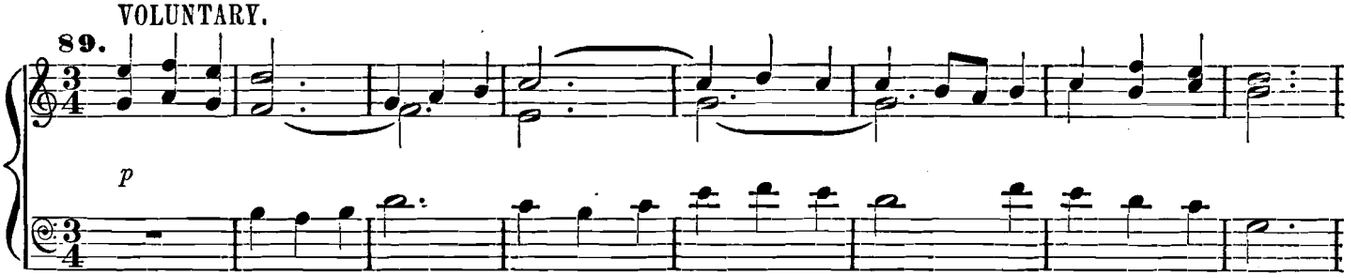
The upper parts imitating each other. Scale in the Bass

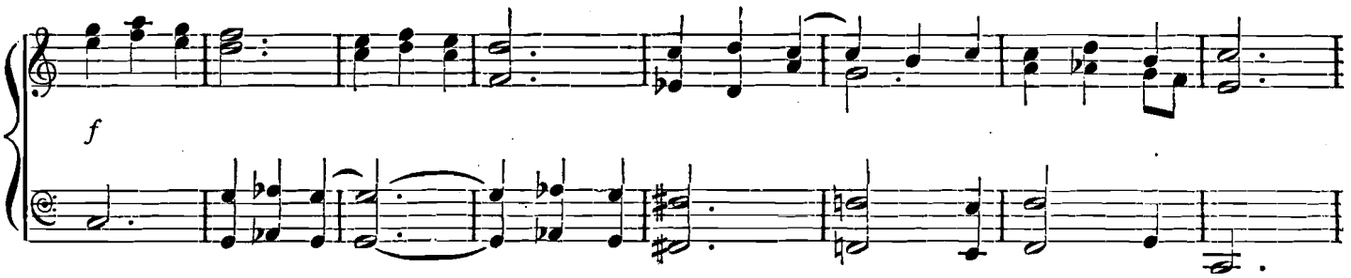


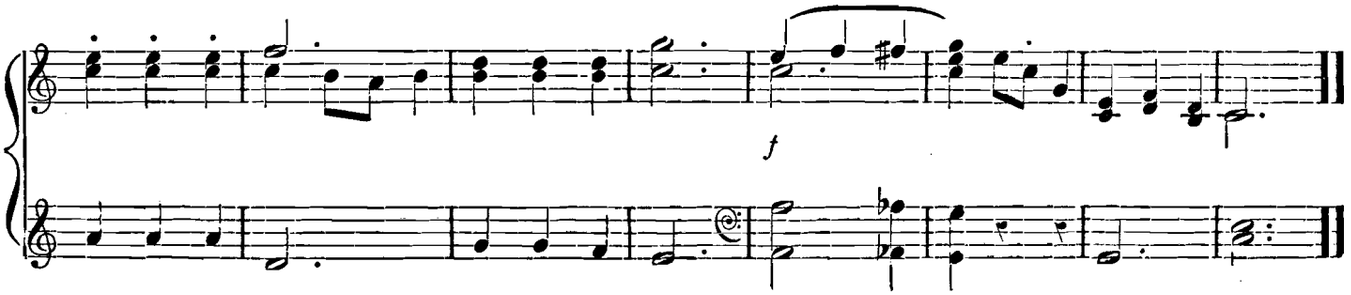


VOLUNTARY.

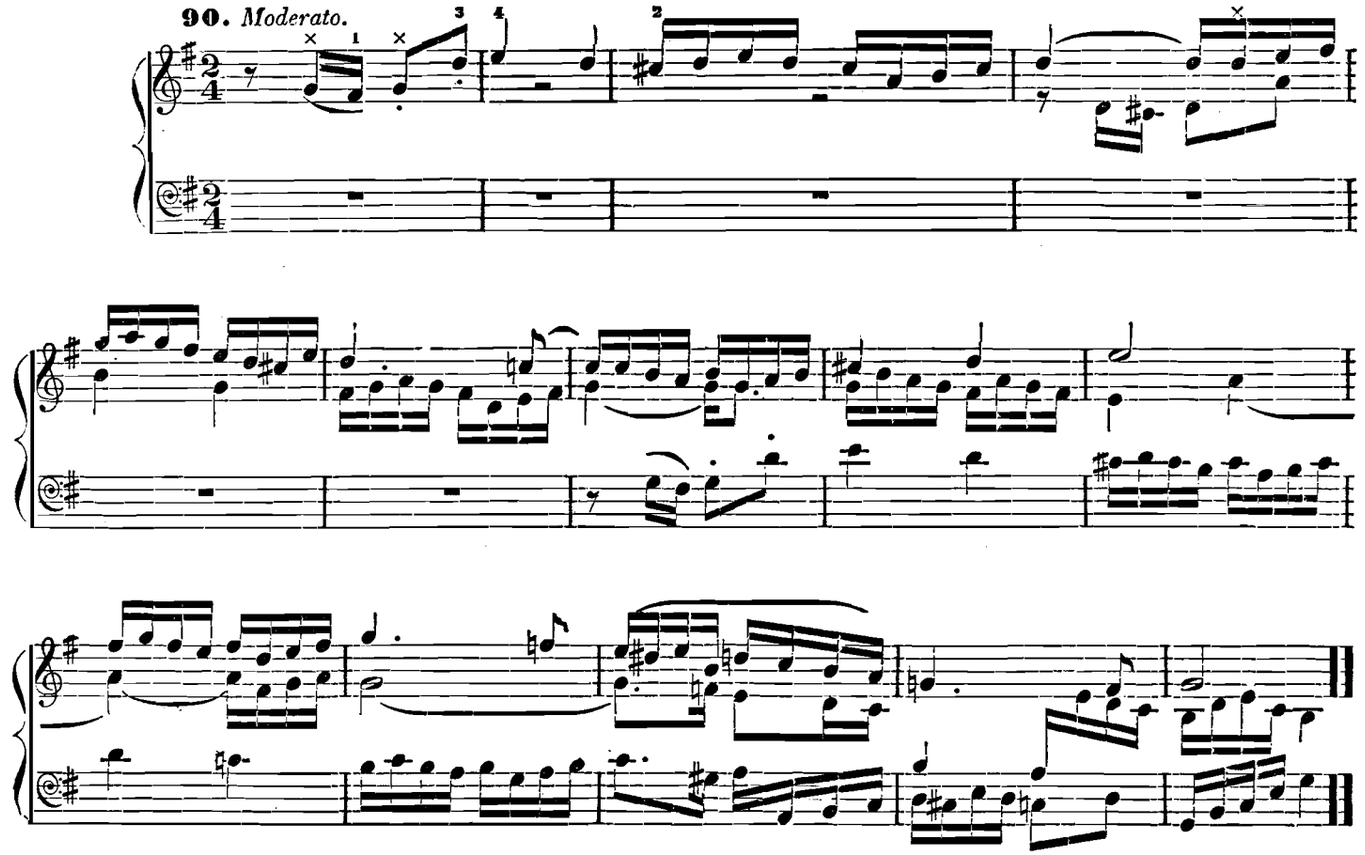
89.



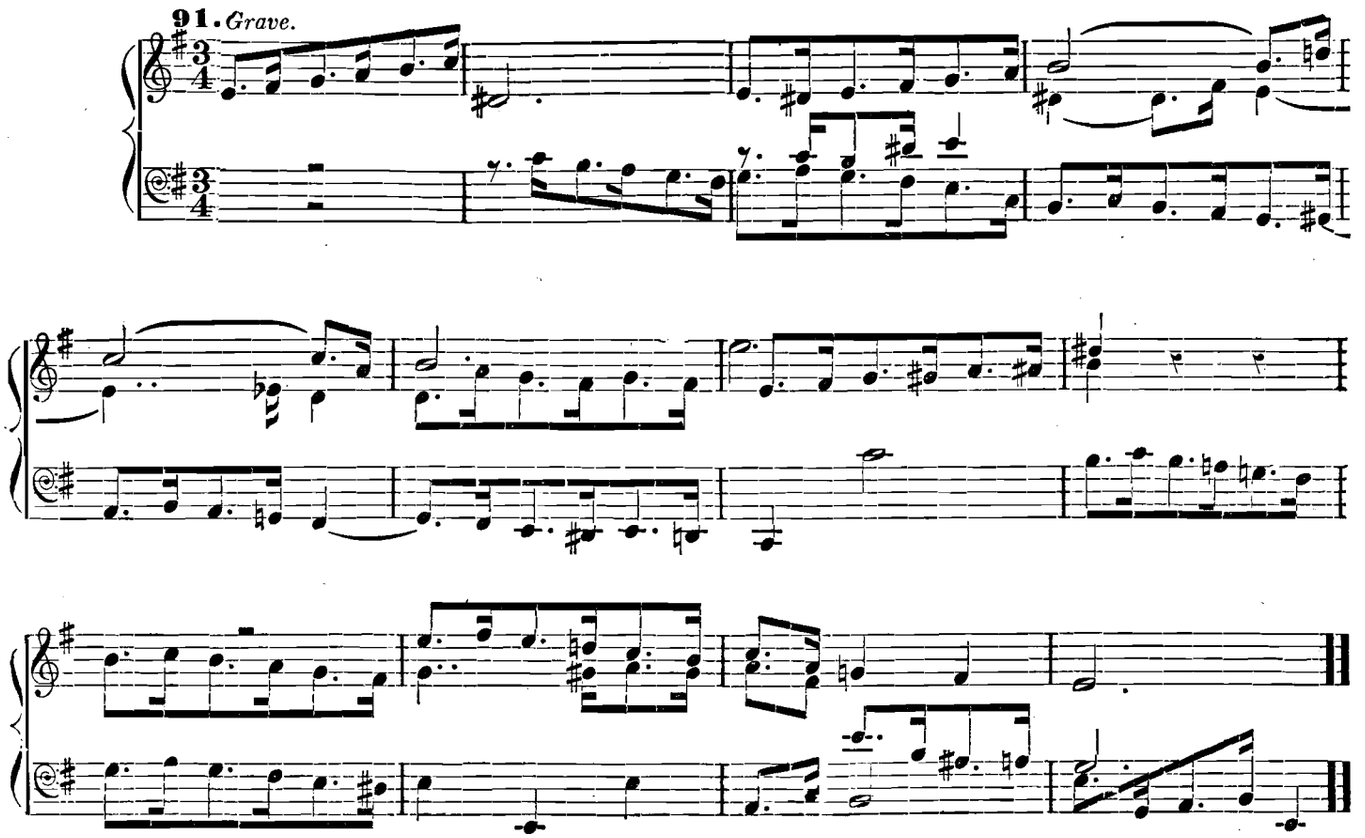




90. *Moderato.*

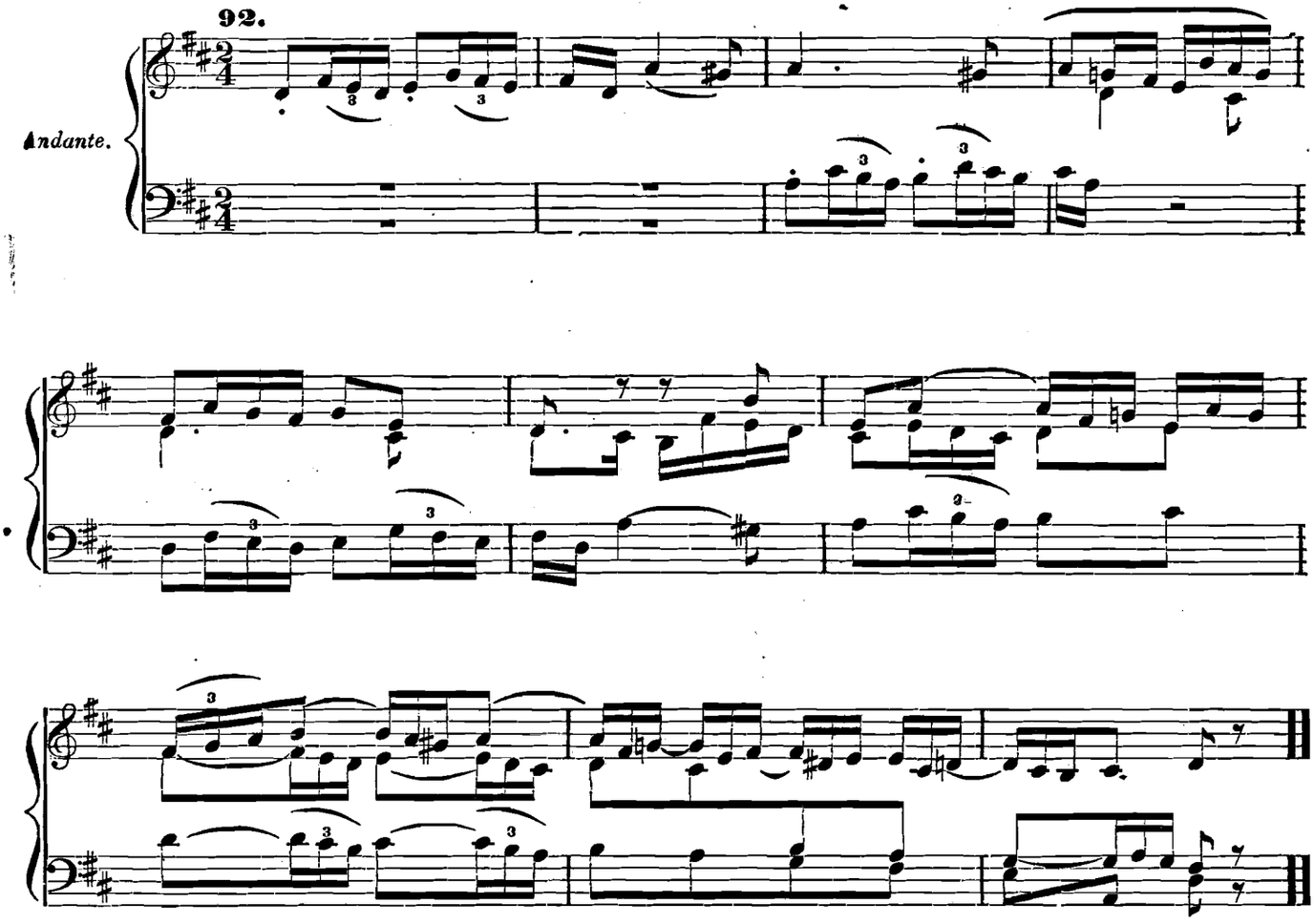


91. *Grave.*



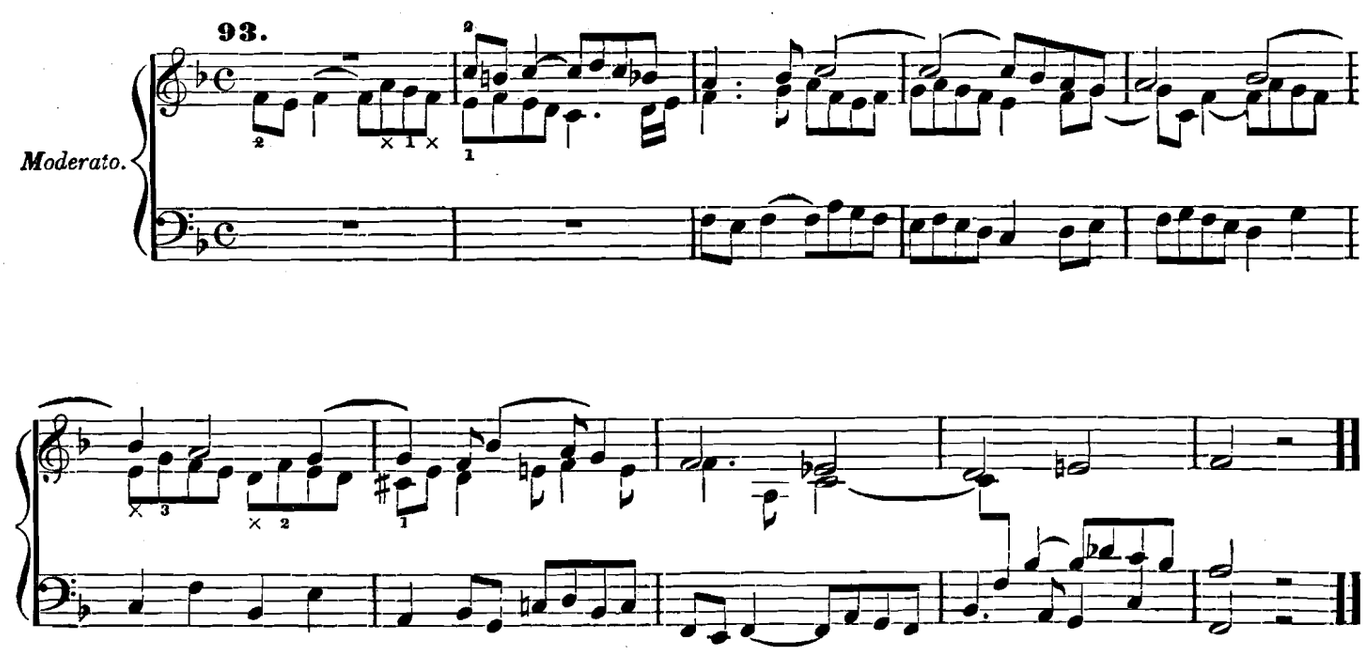
92.

Andante.



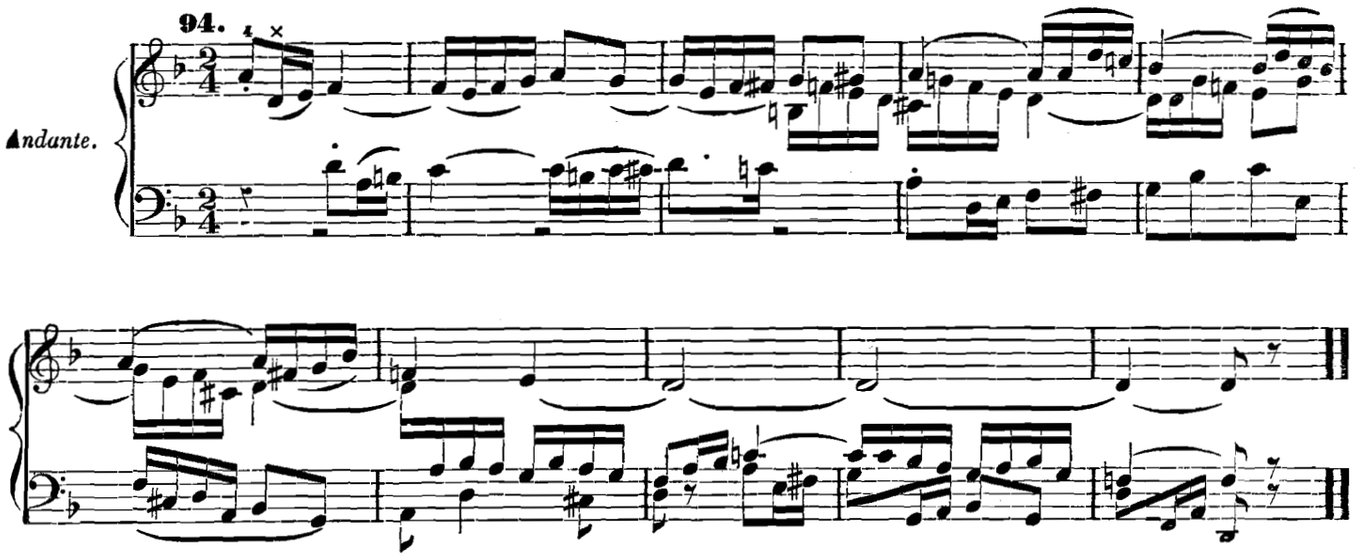
93.

Moderato.



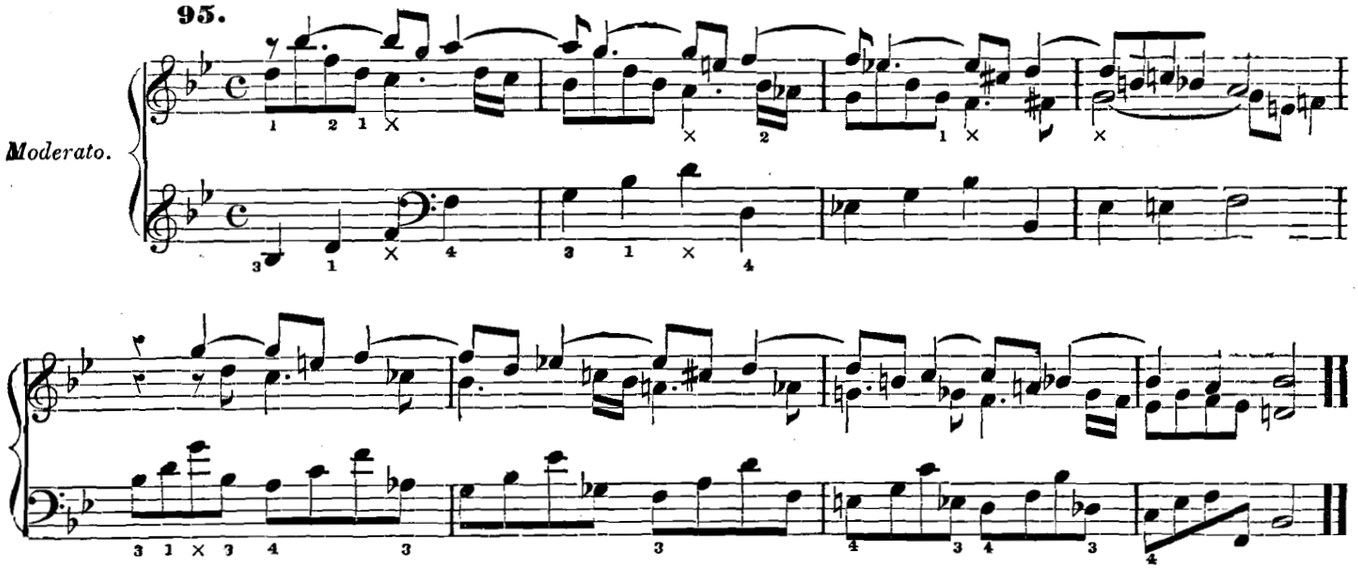
94.

Andante.



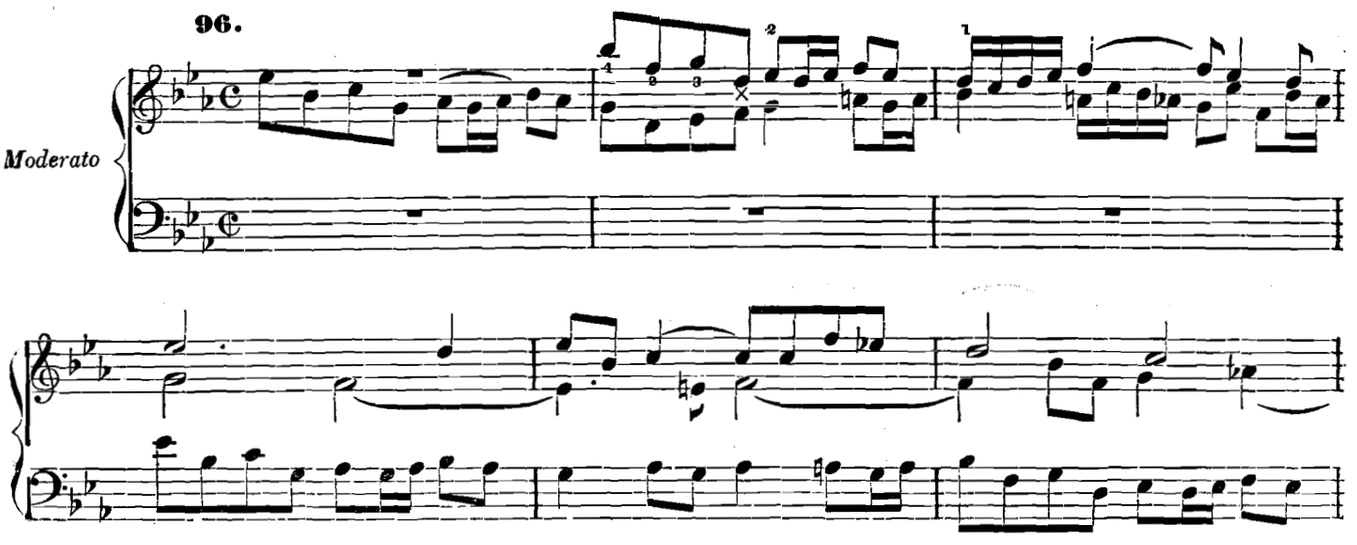
95.

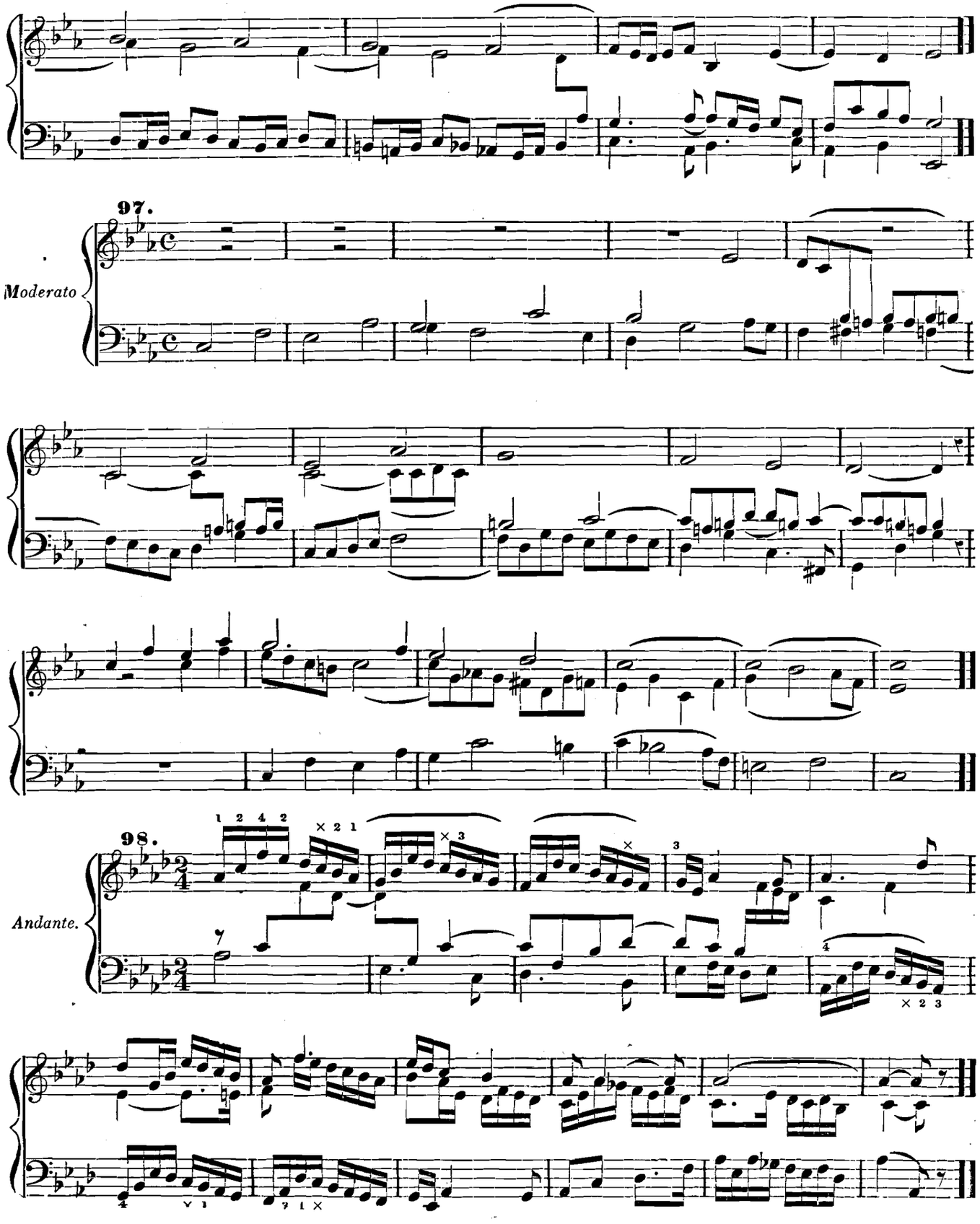
Moderato.

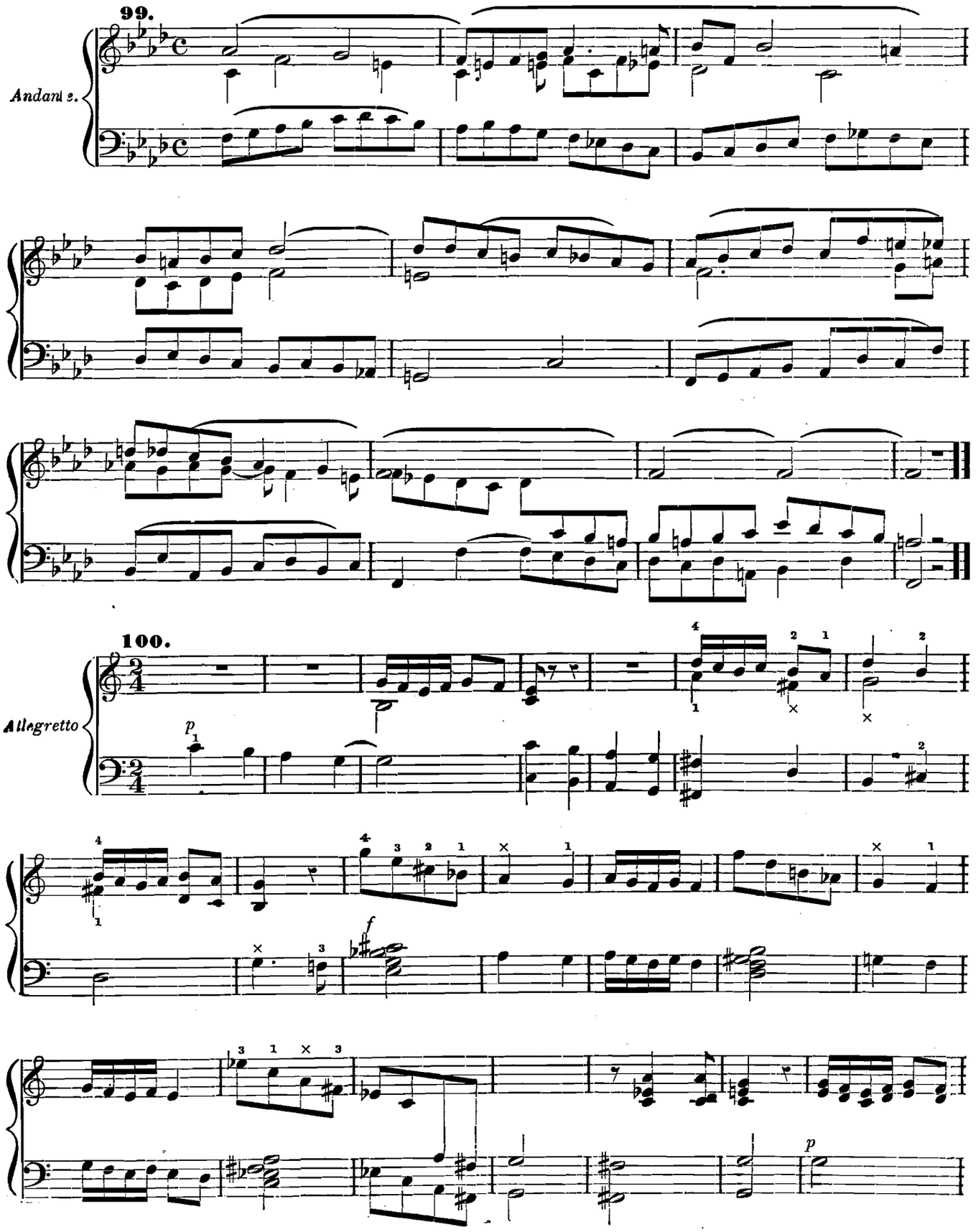


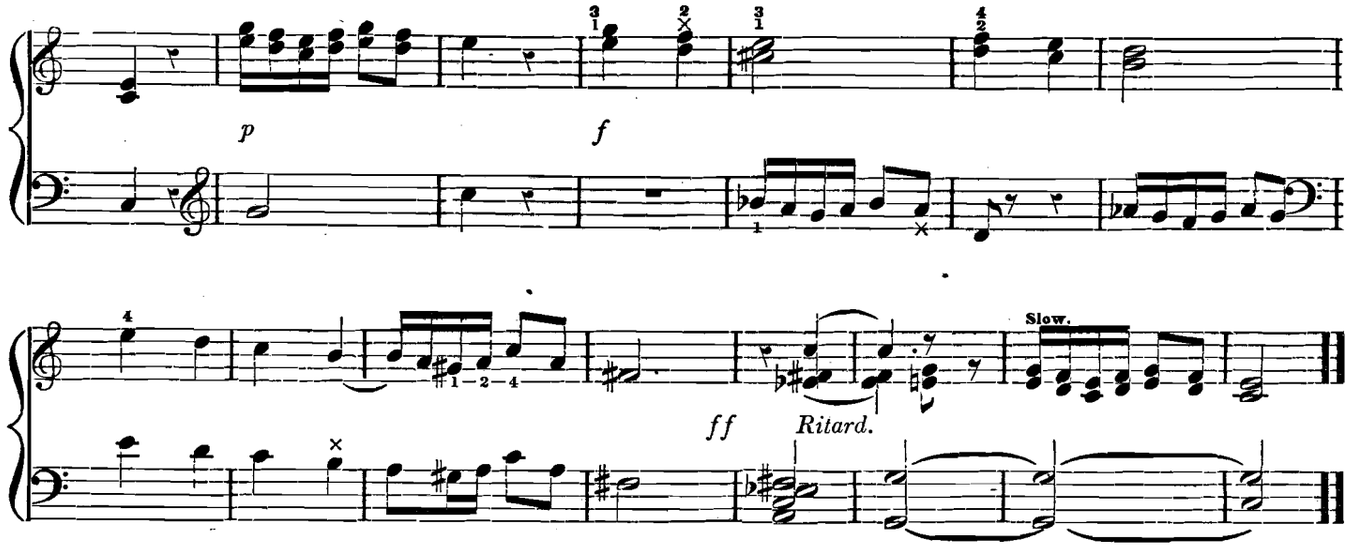
96.

Moderato

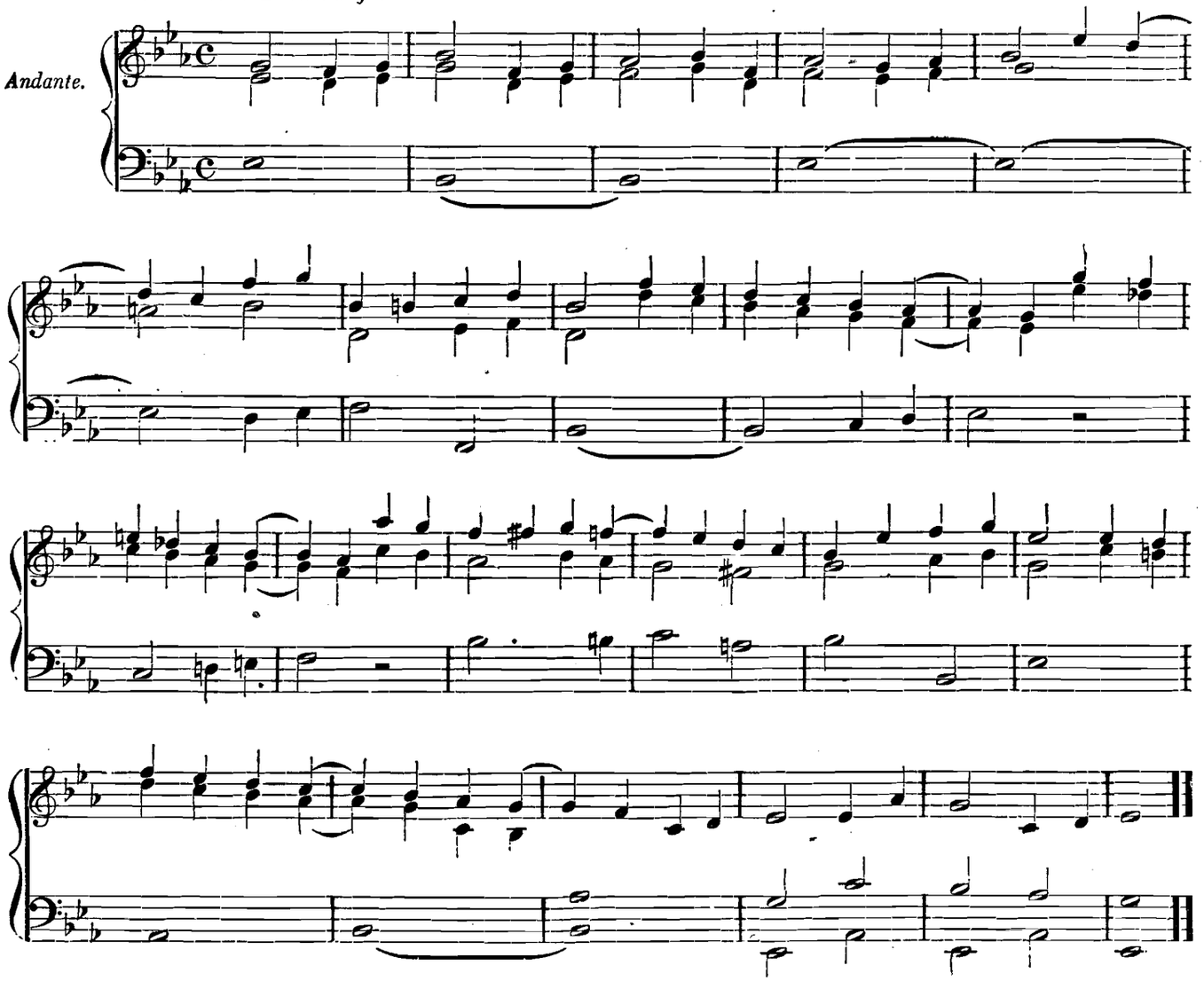



97.
Moderato
98.
Andante.

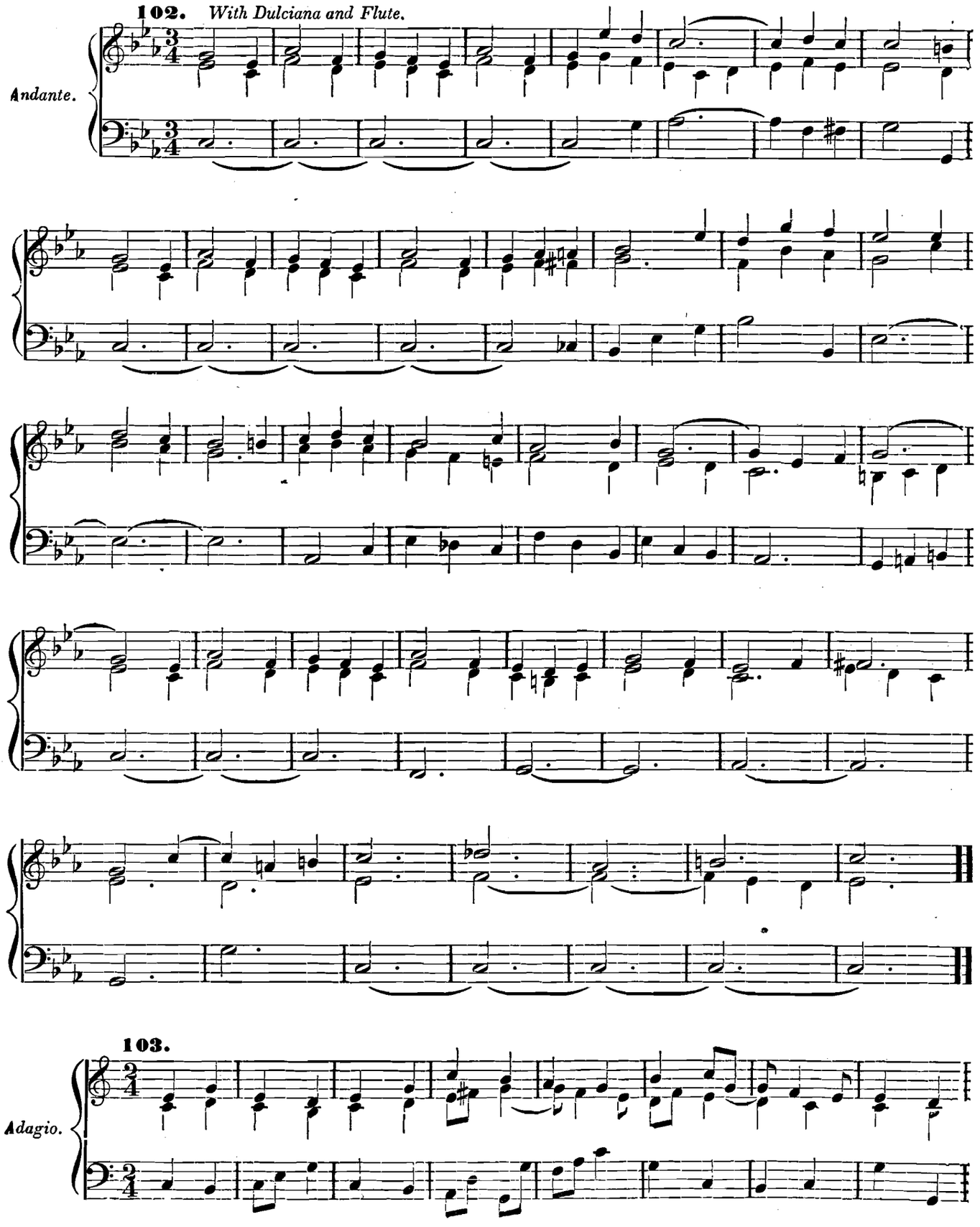

99.
Andante.
100.
Allegretto
p
f
p



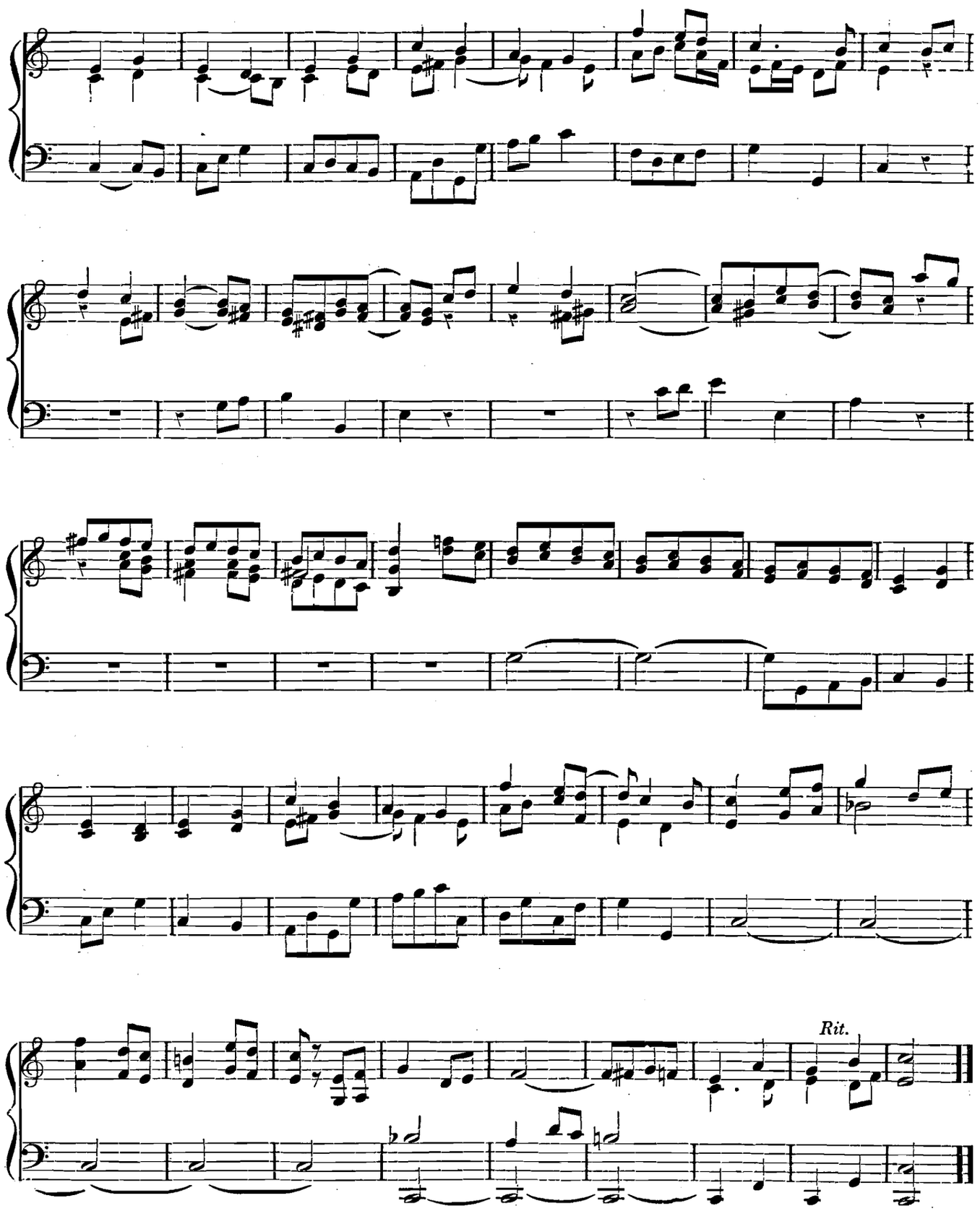
101. *With Dulciana & Flute.*



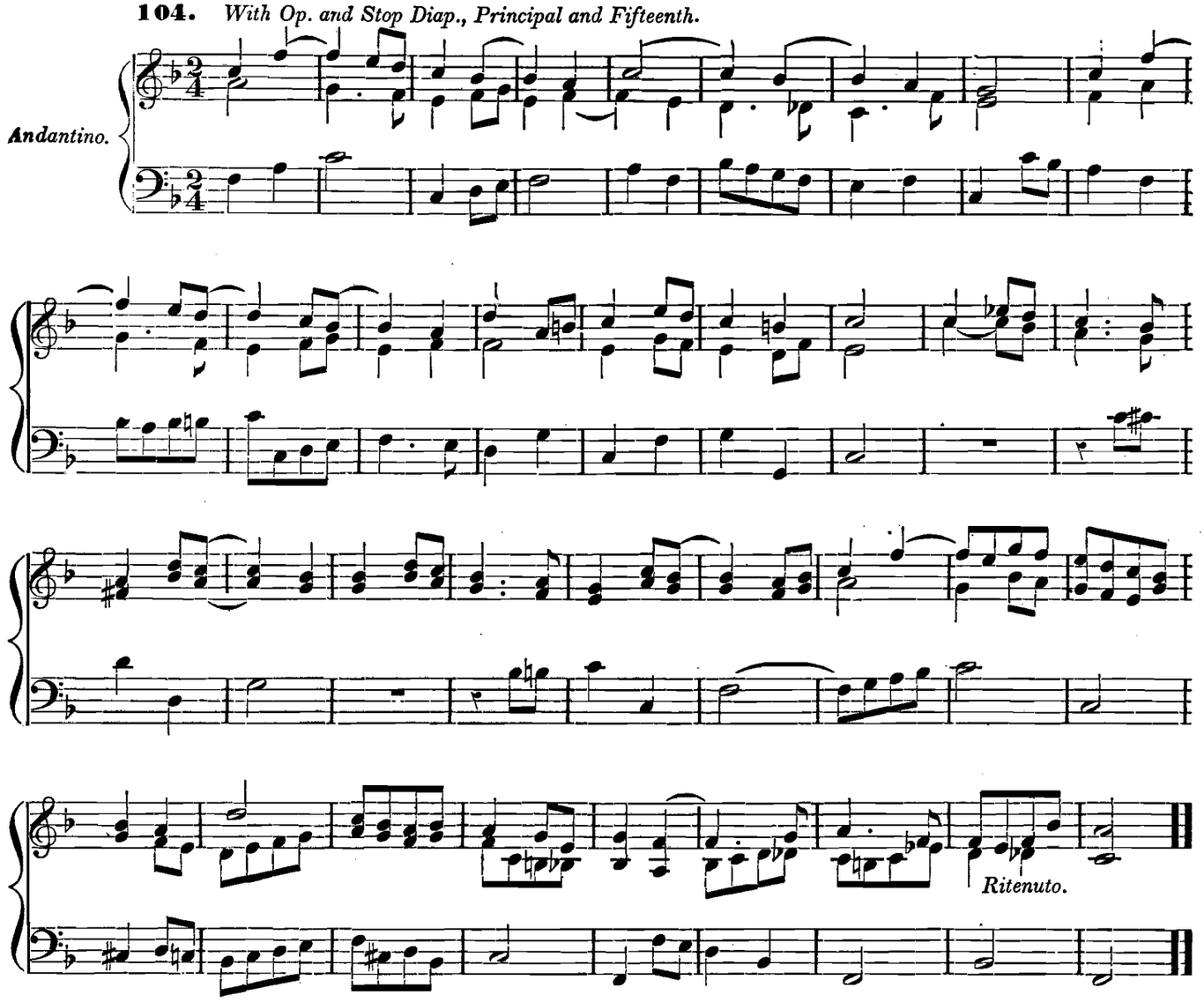
102. *With Dulciana and Flute.*



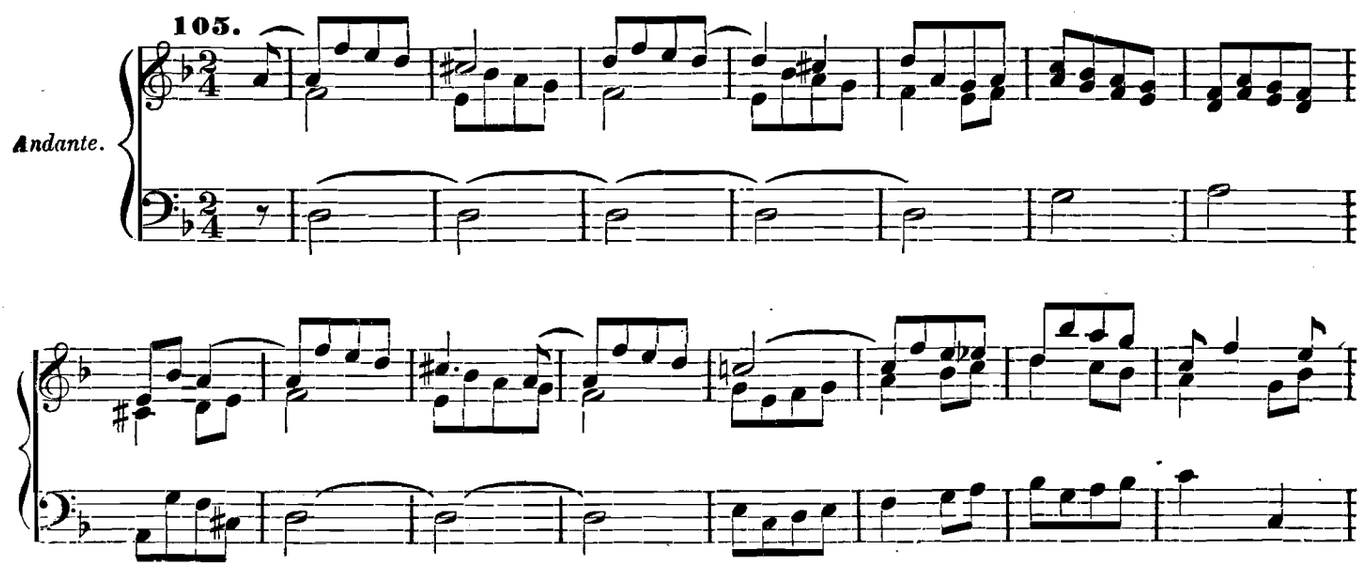
103.

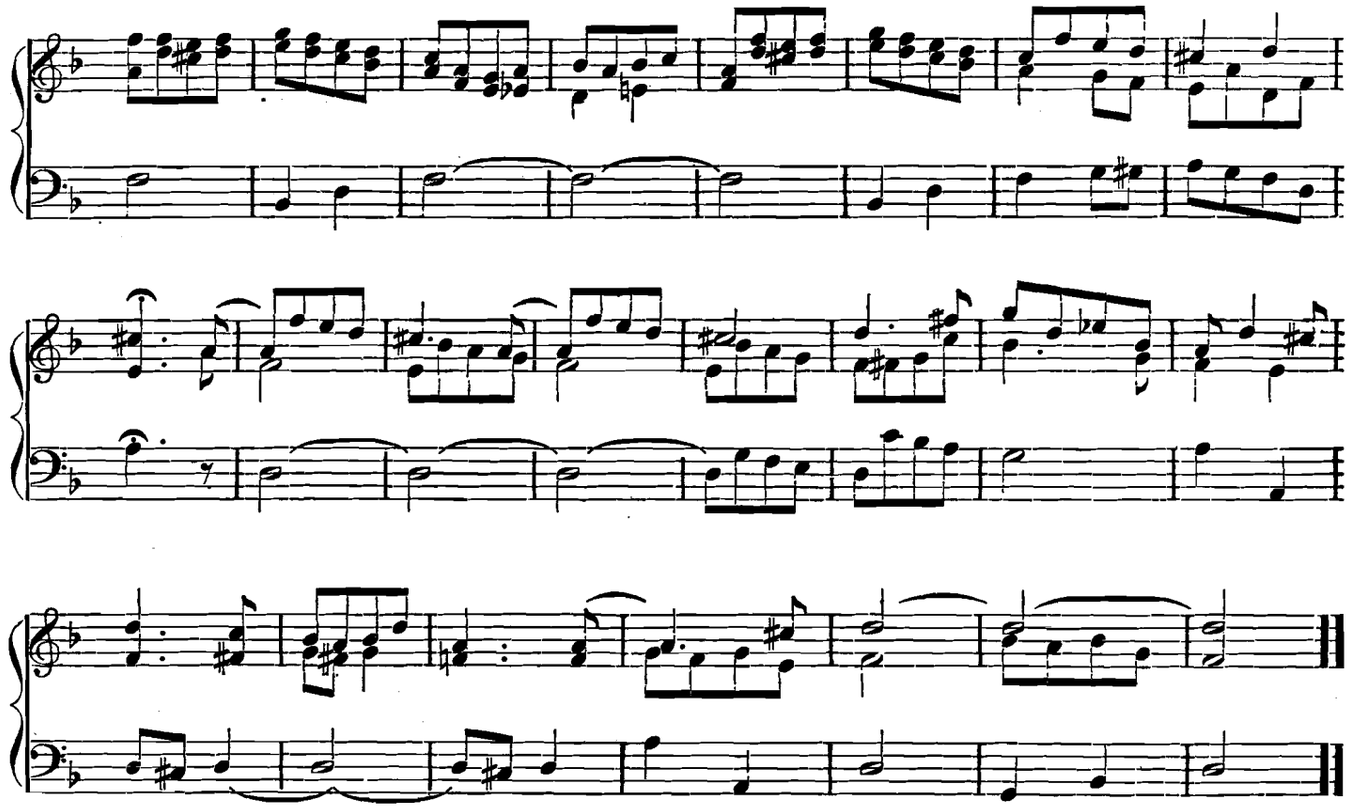

Rit.

104. *With Op. and Stop Diap., Principal and Fifteenth.*

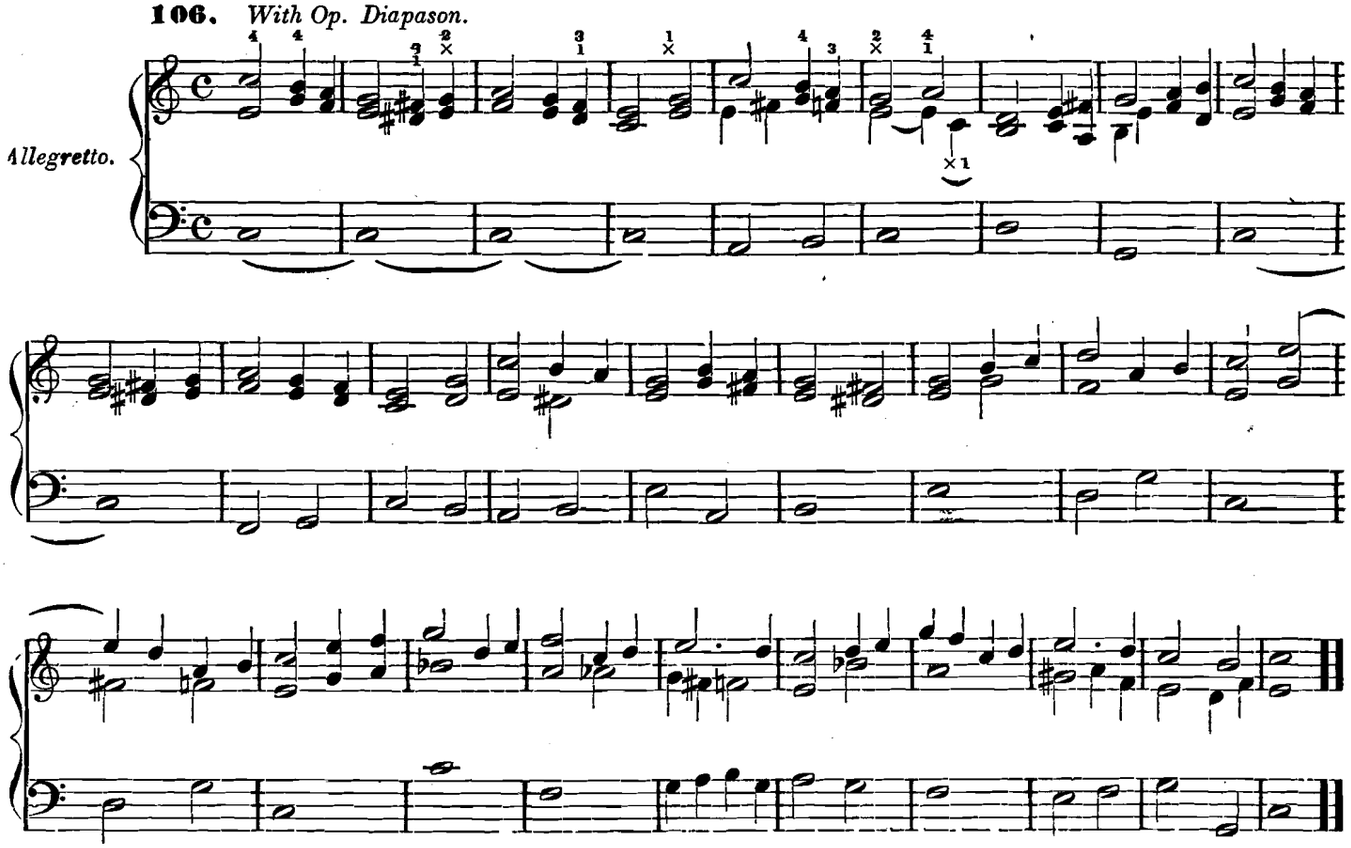


105.



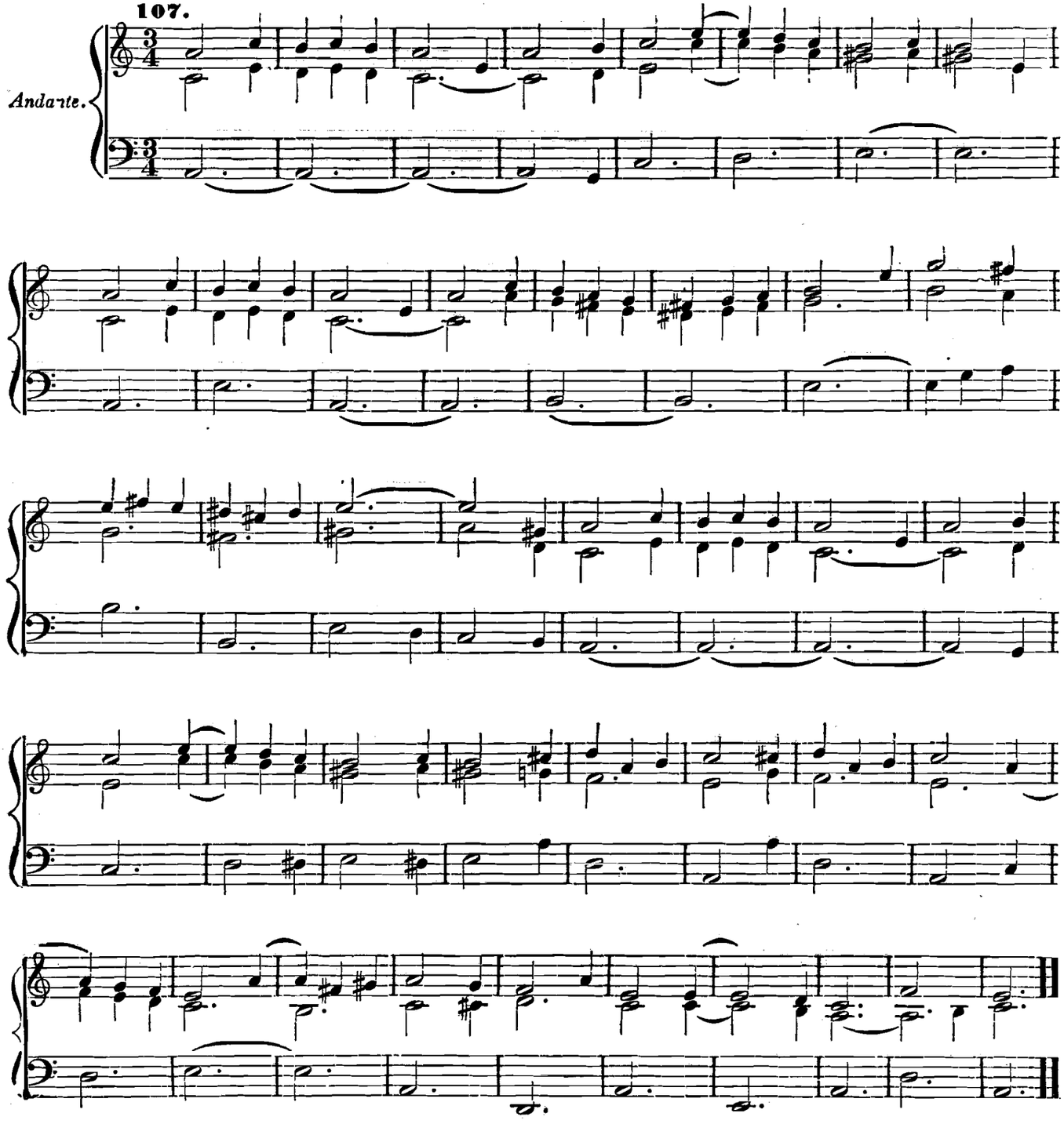


106. *With Op. Diapason.*



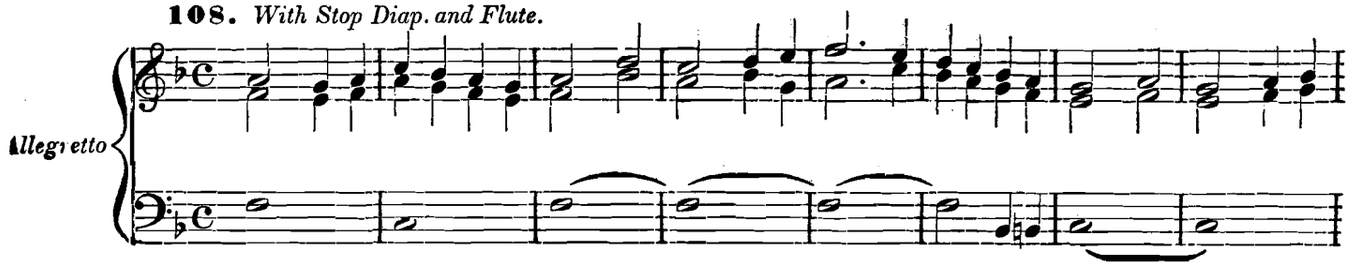
107.

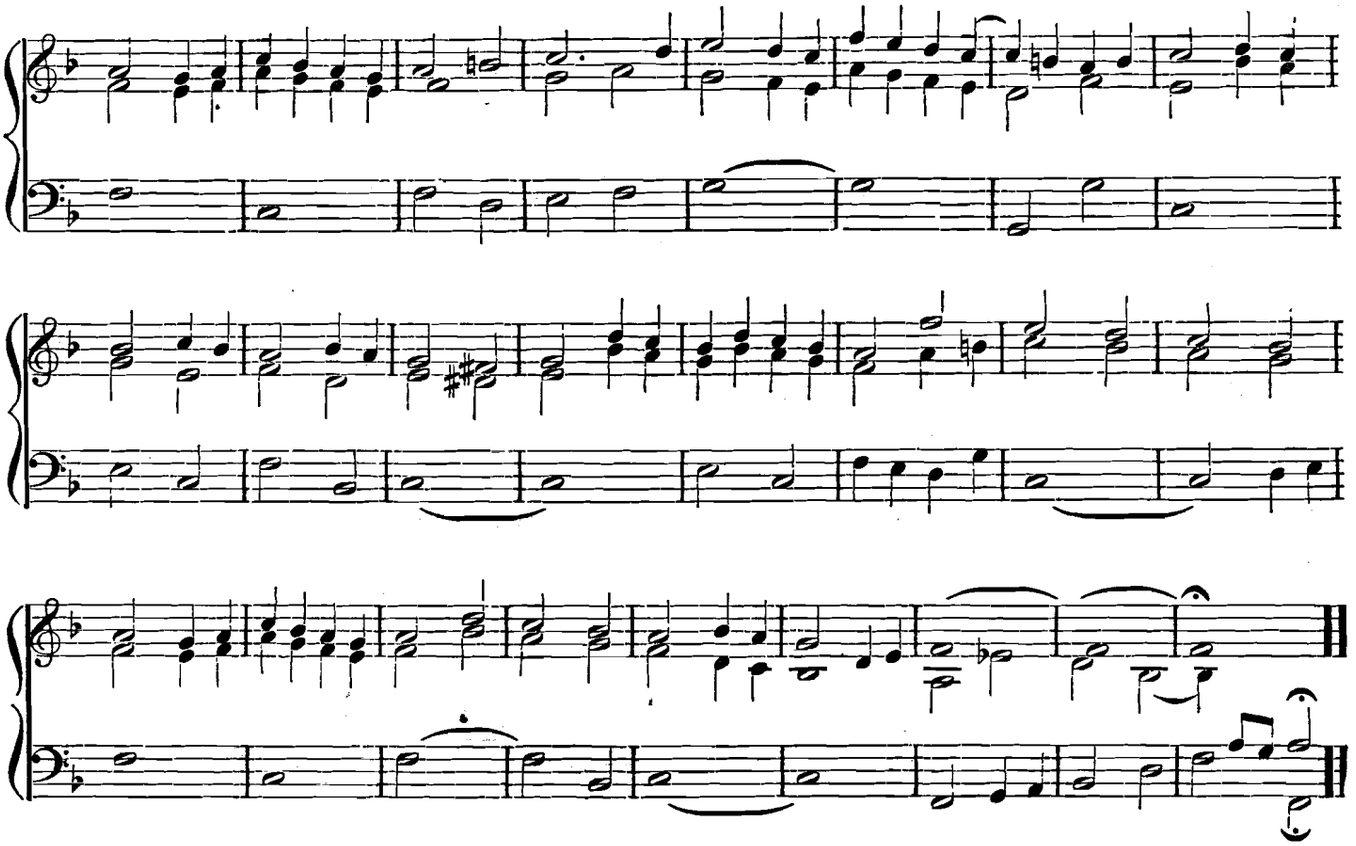
Andante.



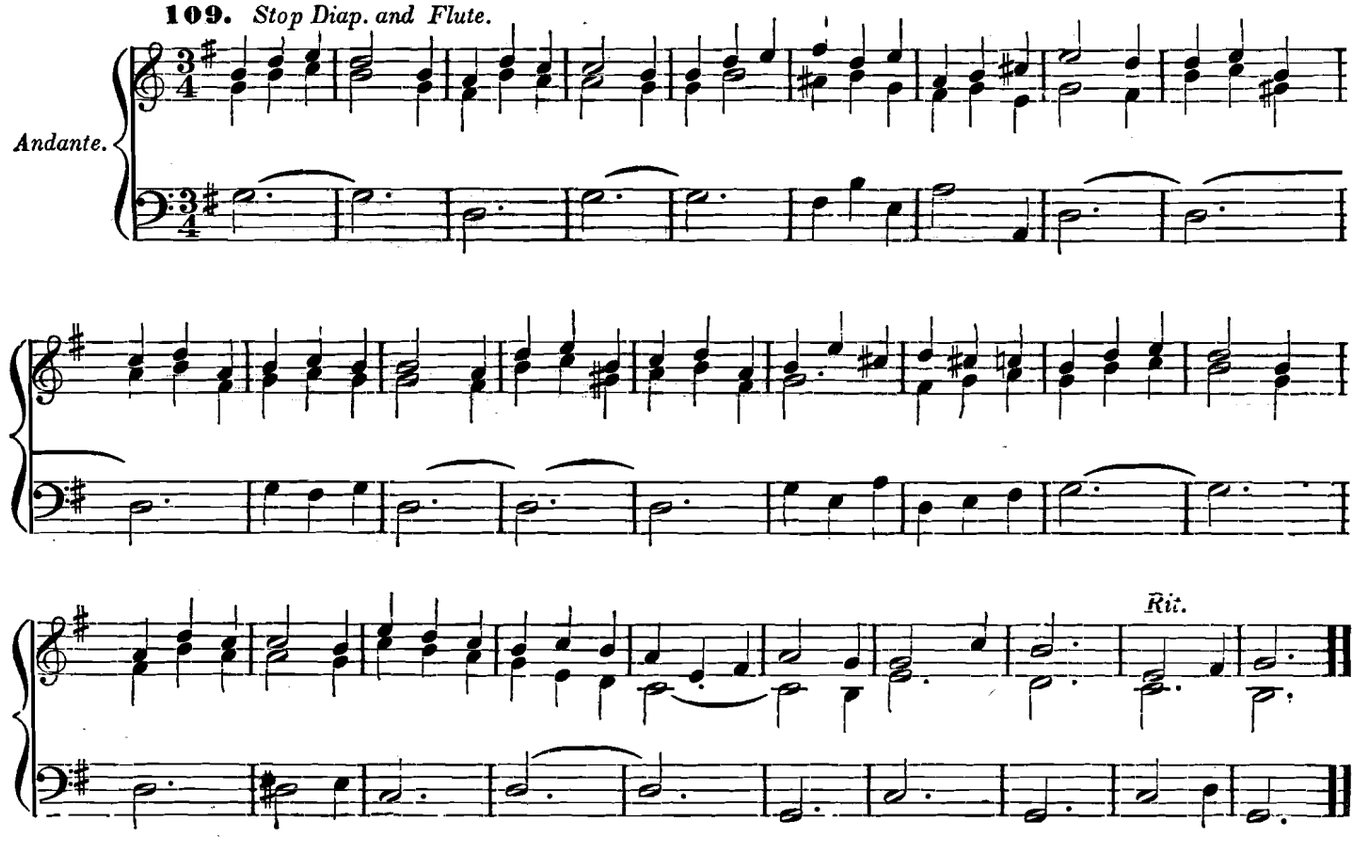
108. *With Stop Diap. and Flute.*

Allegretto



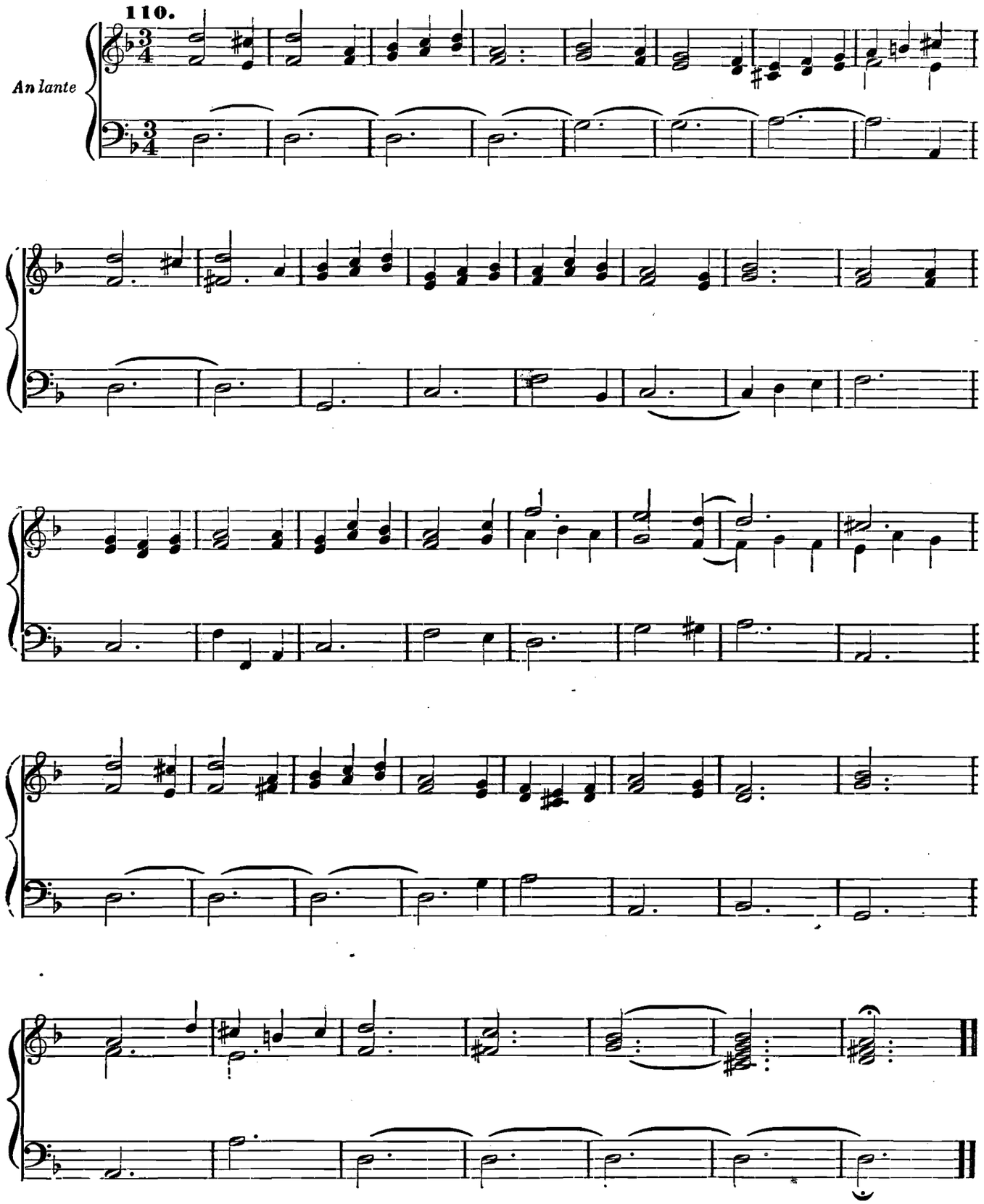


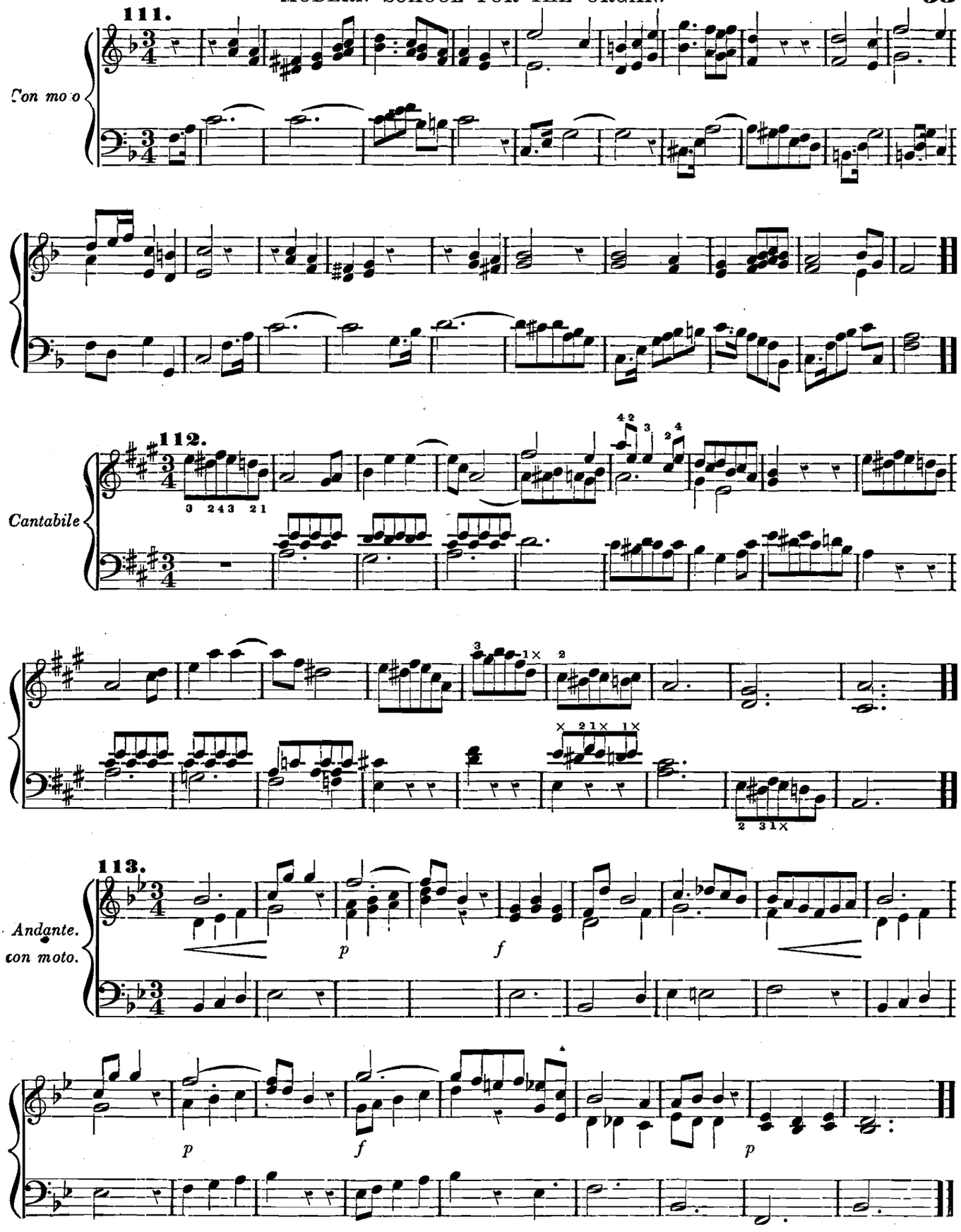
109. *Stop Diap. and Flute.*



110.

An lante




111.
Con moto
112.
Cantabile
113.
Andante.
con moto.
p
f
p
f
p

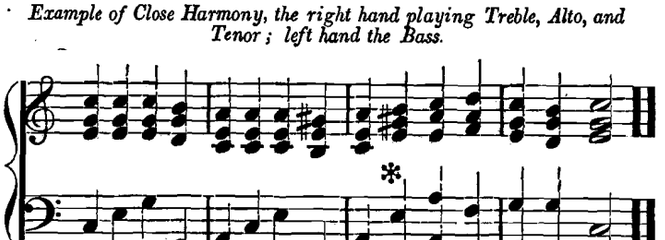
PLAYING OF FOUR PARTS

may, like four-part harmony, be divided into close and dispersed playing. While the former is considered easier, and, (because it enables the player to double his Bass notes,) more adapted to Melodeons or Organs without pedals, the latter is far preferable for its solemnity, and, if supported by the deep pedal notes, for its grandeur. In close Harmony the right hand generally plays the parts of the Treble, Alto, and Tenor, leaving to the left hand the Bass, which is often doubled to compensate for the want of a Pedal-Bass.

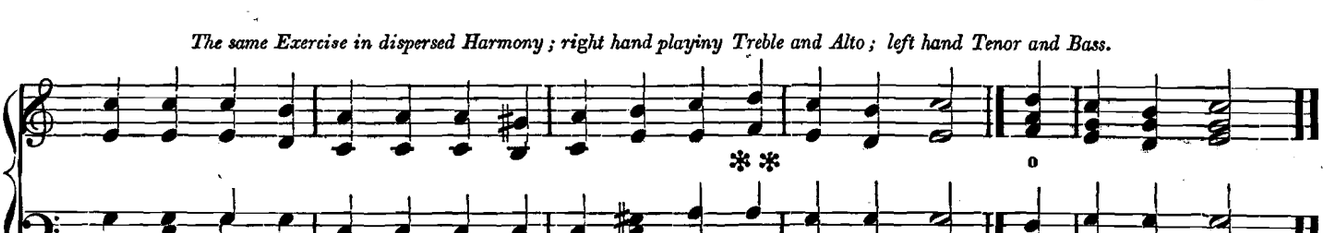
In dispersed Harmony the right hand plays the part of the Treble and Alto, the left hand taking Tenor and Bass. In many instances Bass and Tenor are too distant from each other, in which case the right hand takes the Tenor, or the Bass is played "obligato" by the Pedal.

Everywhere, in common Psalmody and Organ music, close and dispersed chords are mingled together, and composers will write their music, regardless of the convenience of performers leaving it to them to find out with which hand to reach most conveniently the notes of the middle parts, which is in many instances of more vital importance than is often attached to it.

Example of Close Harmony, the right hand playing Treble, Alto, and Tenor; left hand the Bass.



The same Exercise in dispersed Harmony; right hand playing Treble and Alto; left hand Tenor and Bass.



At ✻ the left hand doubles the Bass.

At ✻ ✻ the Bass note is either to be played "obligato" by the Pedal, or else it must be played by the left hand an octave higher.

On organs without Pedals, the chords after ✻ ✻ may also be played as printed out at ° or, in other words, by changing dispersed harmony to close harmony.

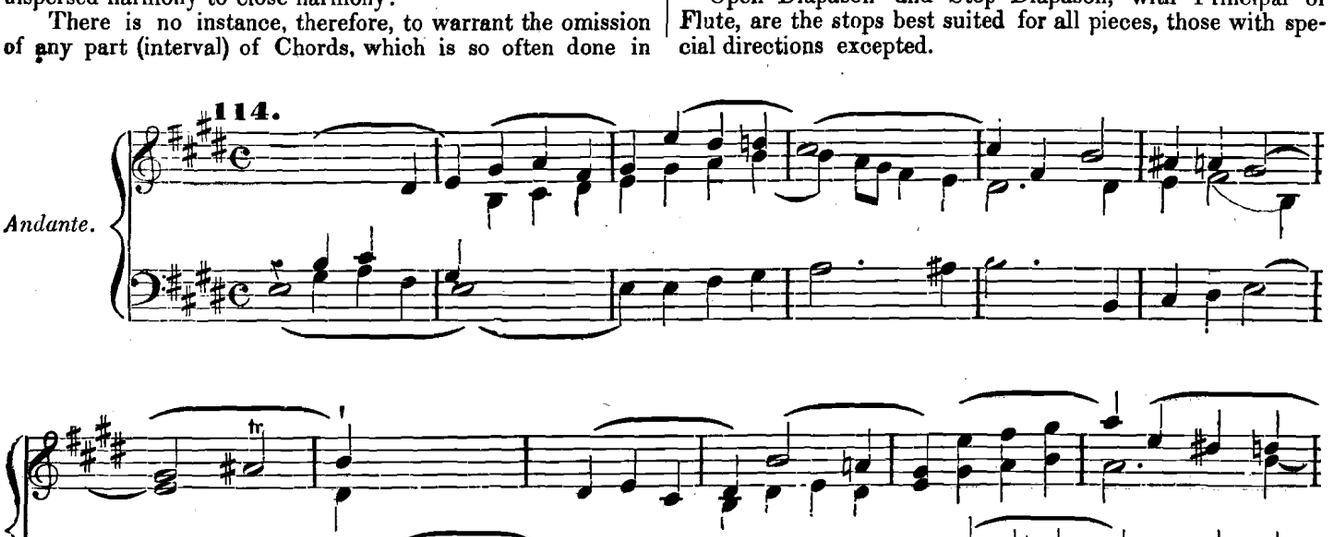
There is no instance, therefore, to warrant the omission of any part (interval) of Chords, which is so often done in Psalmody playing, under the plea of the impossibility to reach all notes.

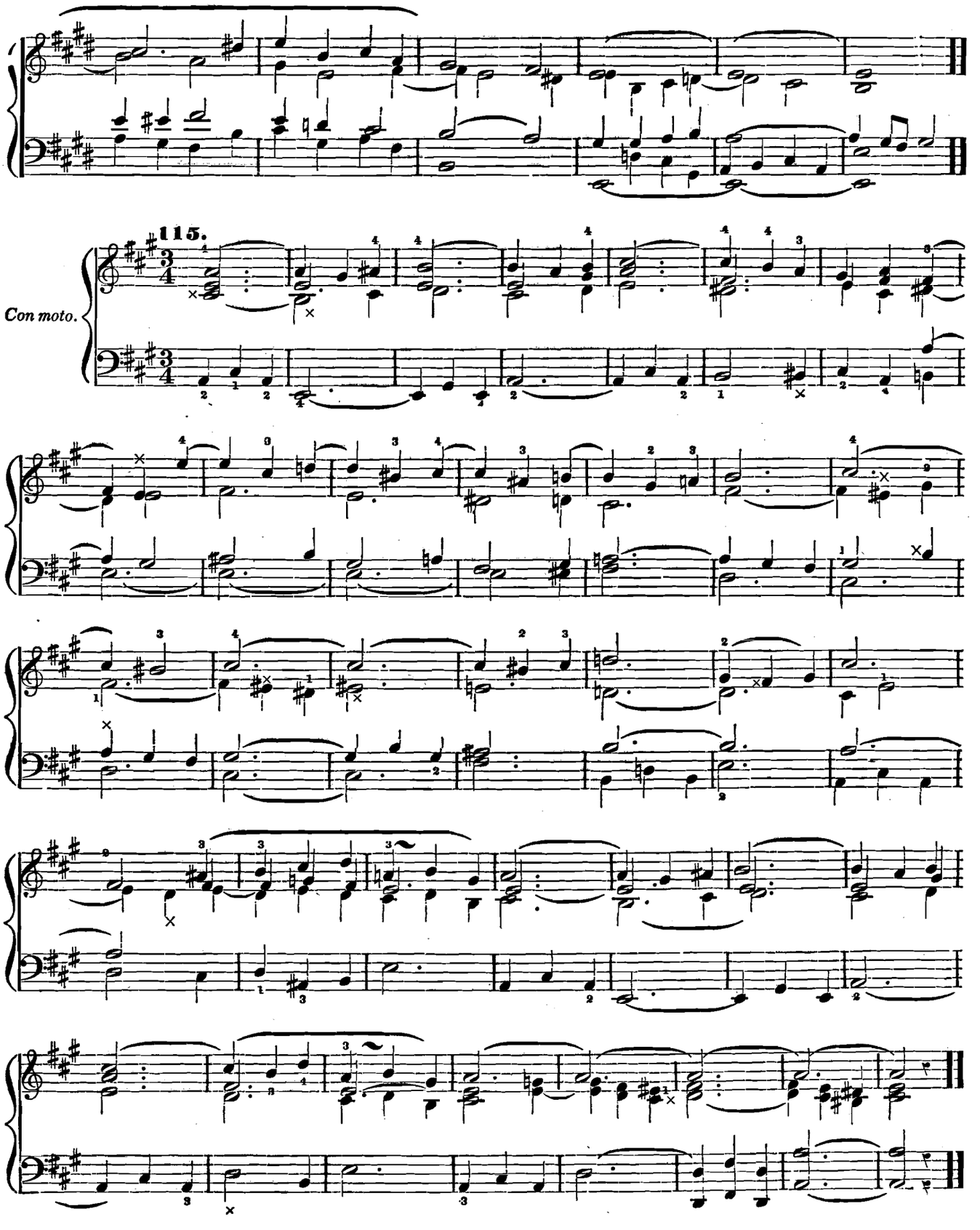
The following short Voluntaries will, it is confidently expected, present no insurmountable difficulties to the student; and if they, nevertheless, should, we draw the conclusion that the preceding exercises have not been sufficiently practised.

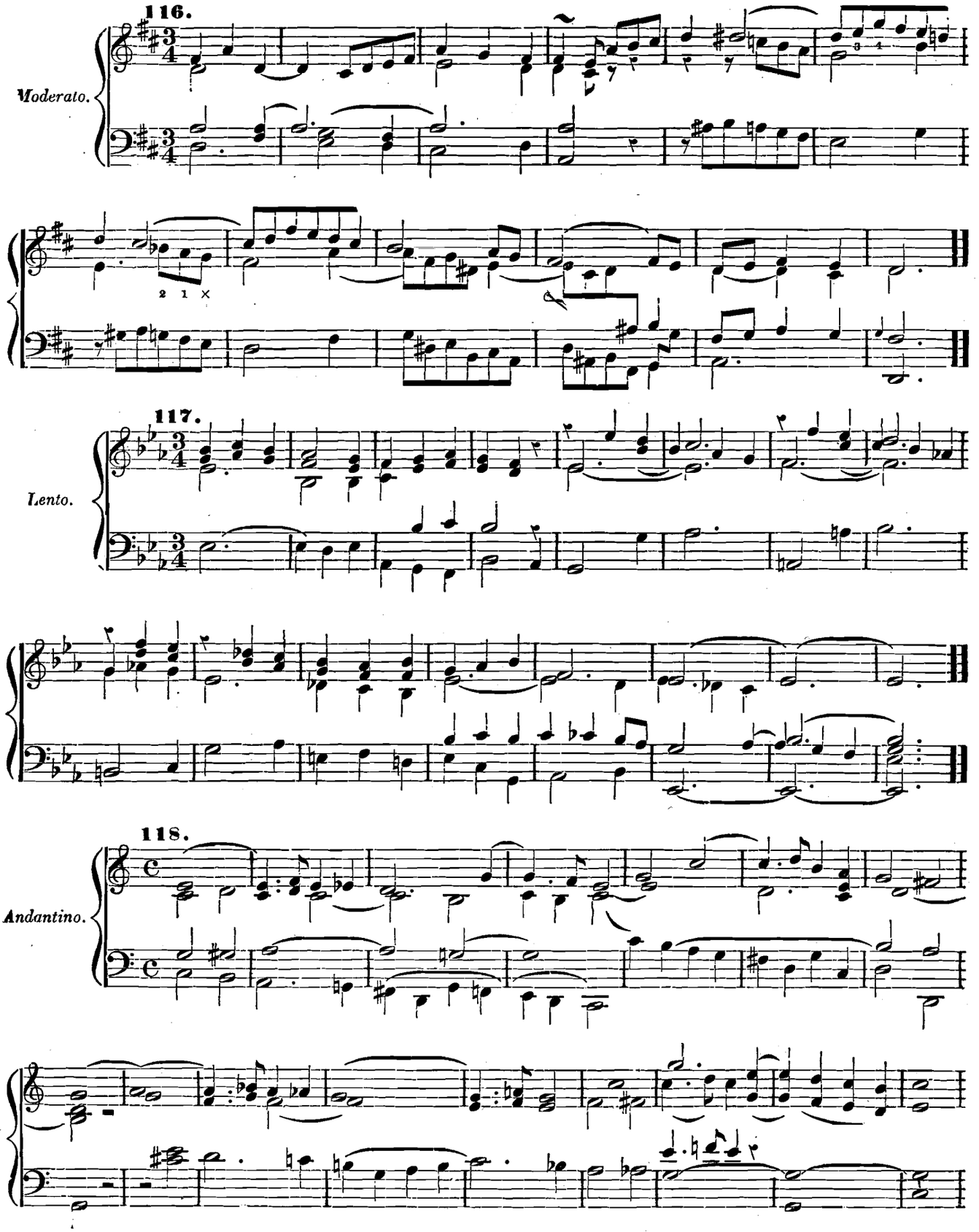
Open Diapason and Stop Diapason, with Principal or Flute, are the stops best suited for all pieces, those with special directions excepted.

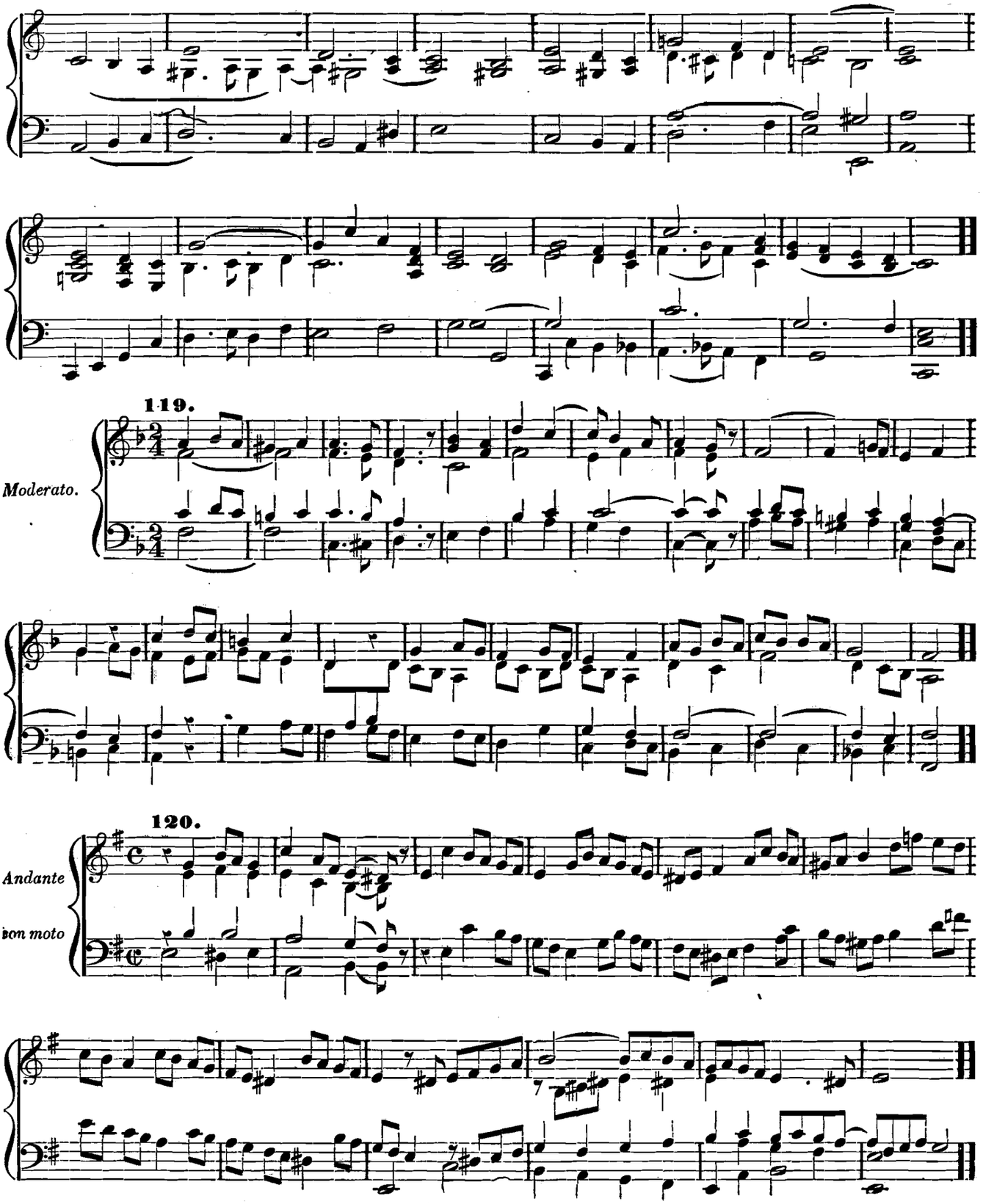
114.

Andante.




115.
Con moto.


116.
Moderato.
117.
Lento.
118.
Andantino.


119.
Moderato.
120.
Andante
con moto

121.

Piano.

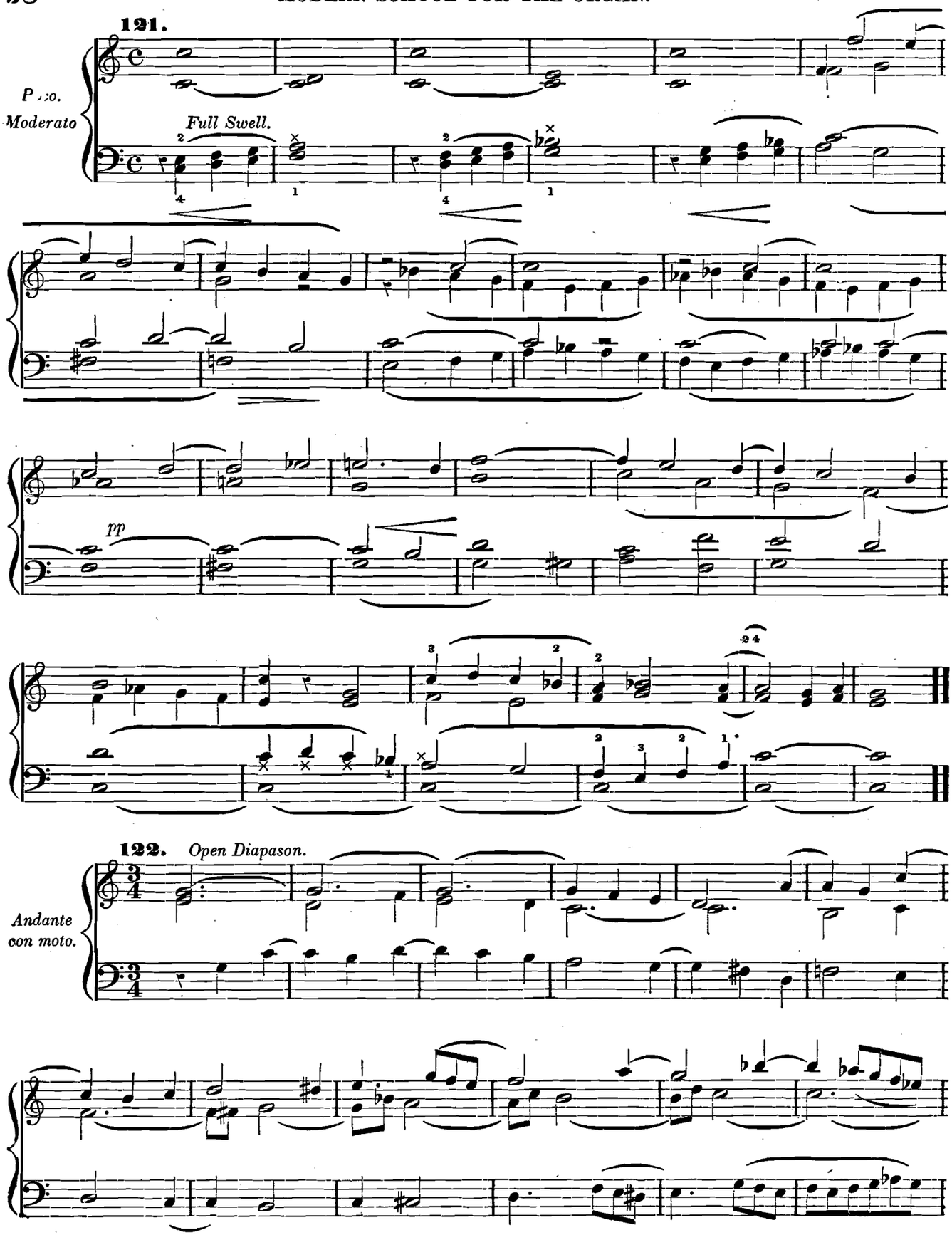
Moderato

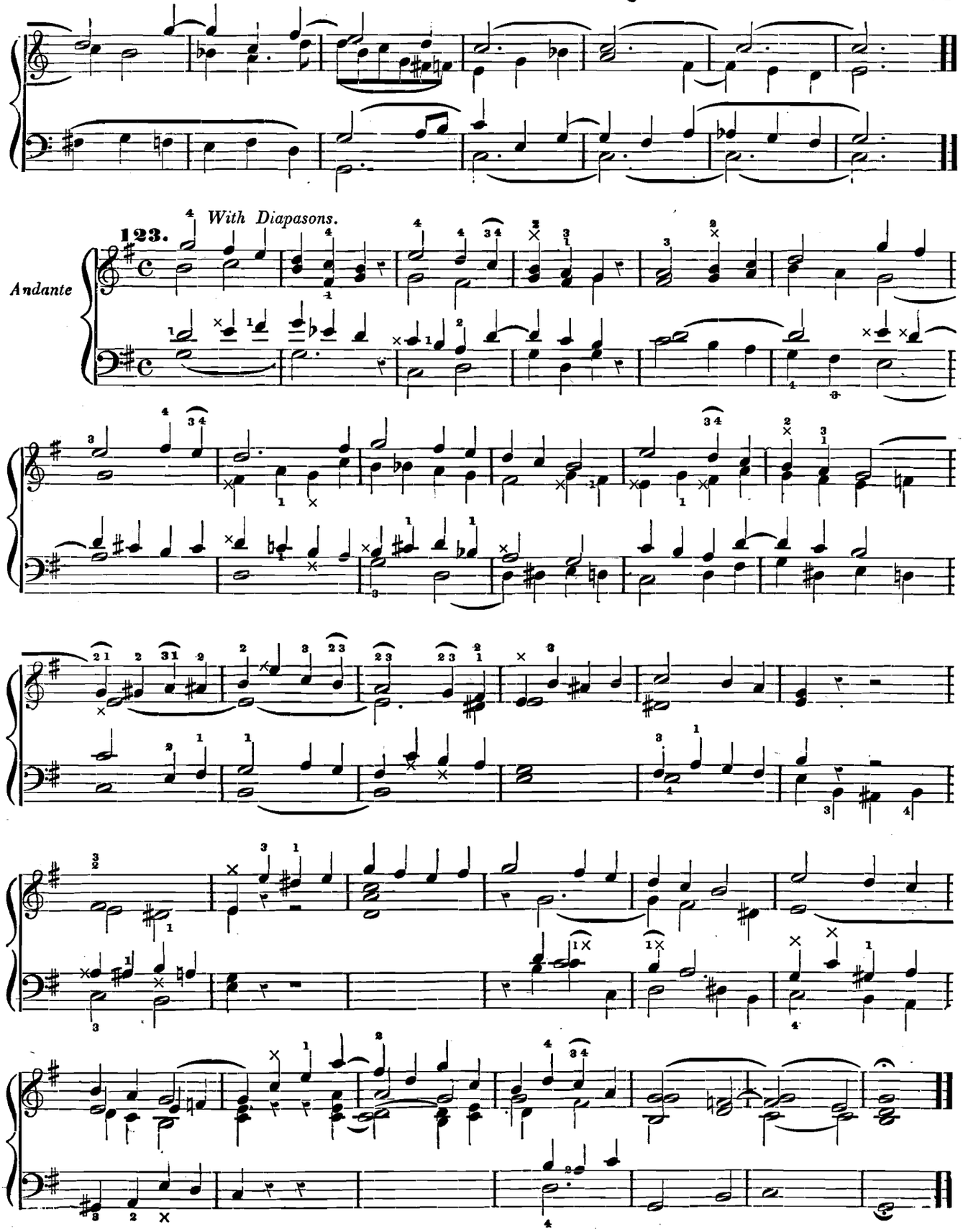
Full Swell.

pp

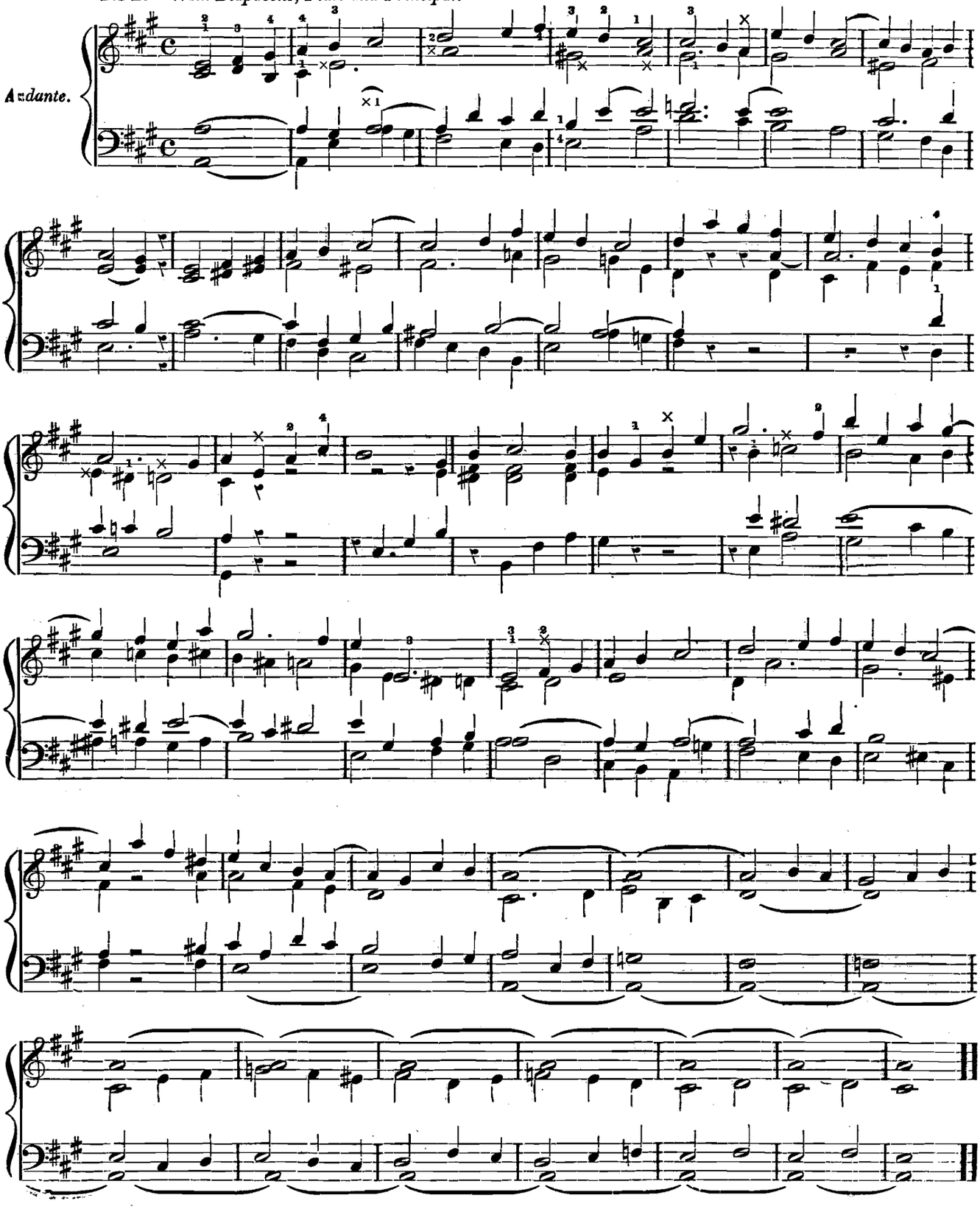
122. *Open Diapason.*

Andante con moto.

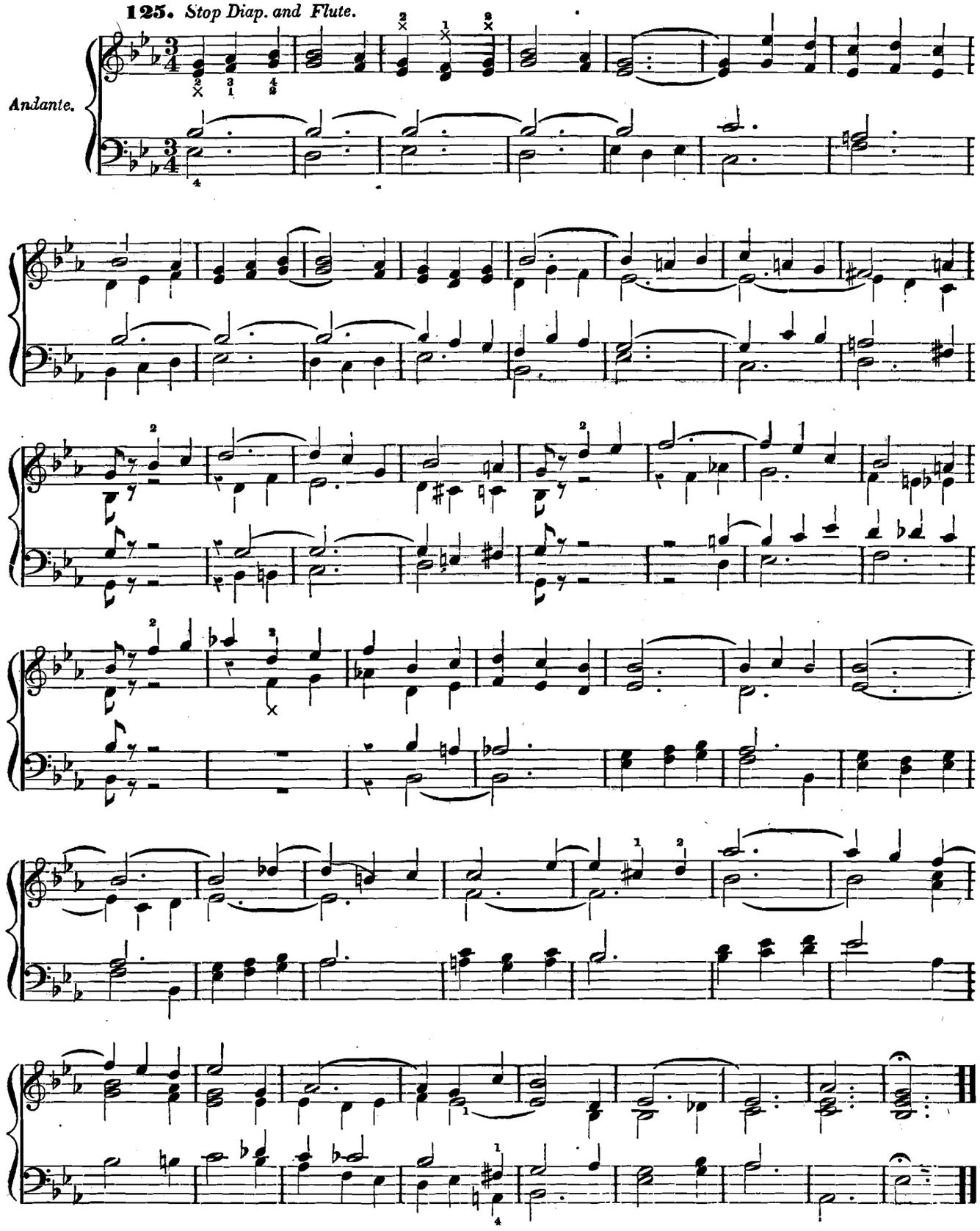



With Diapasons.
123.
Andante

124. *With Diapasons, Flute and Principal.*



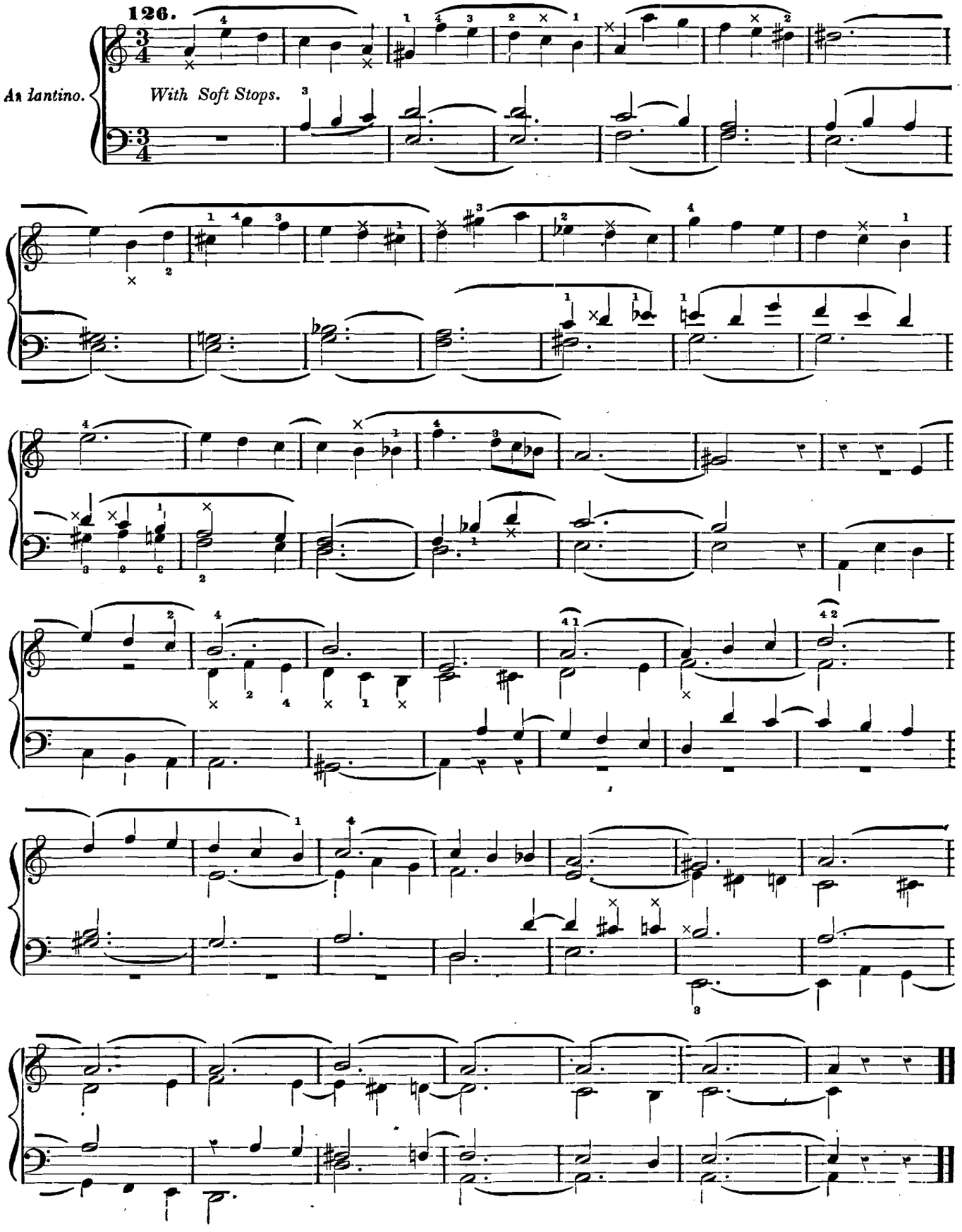
125. *Stop Diap. and Flute.*



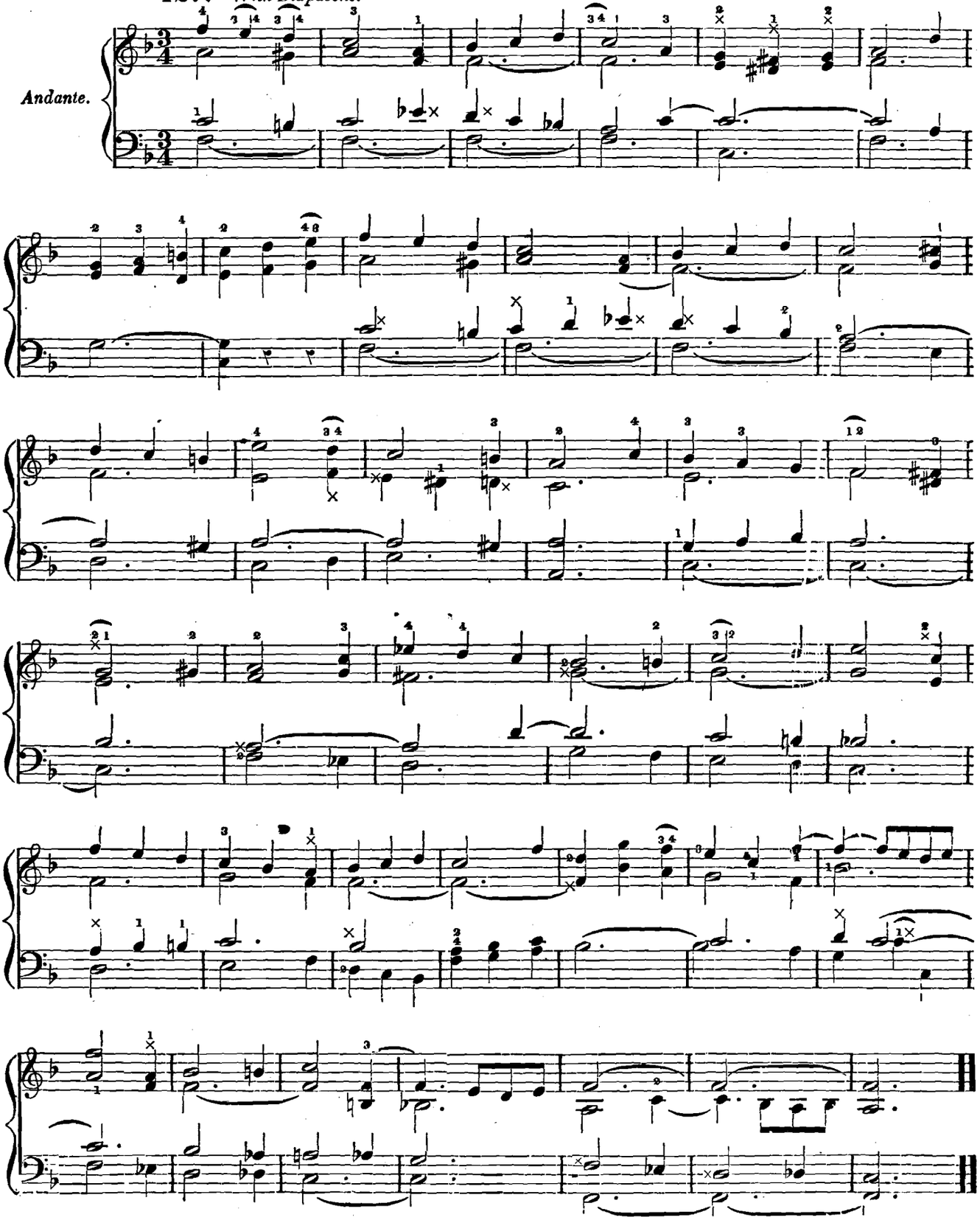
126.

An Iantino.

With Soft Stops.



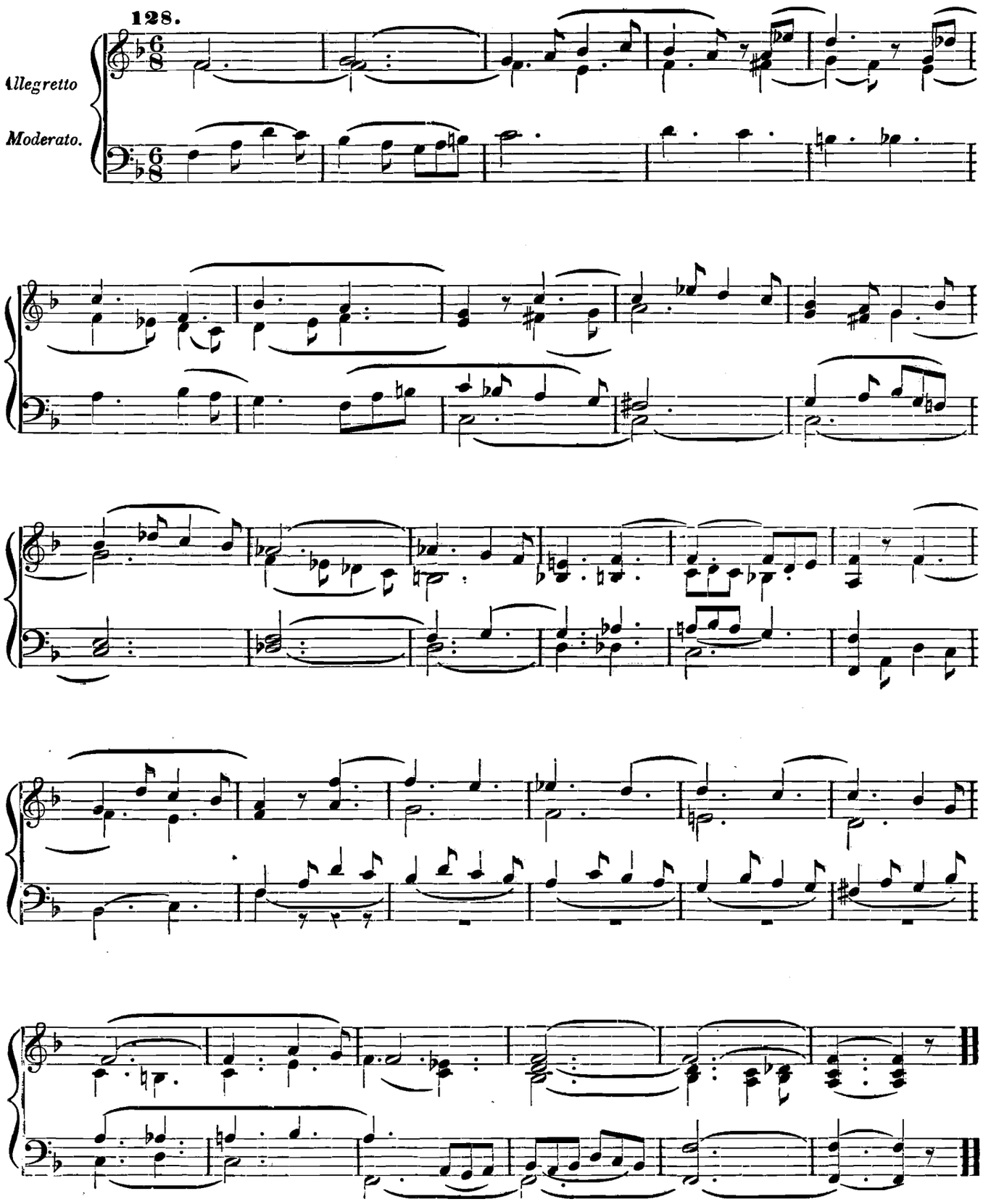
127. *With Diapasons.*



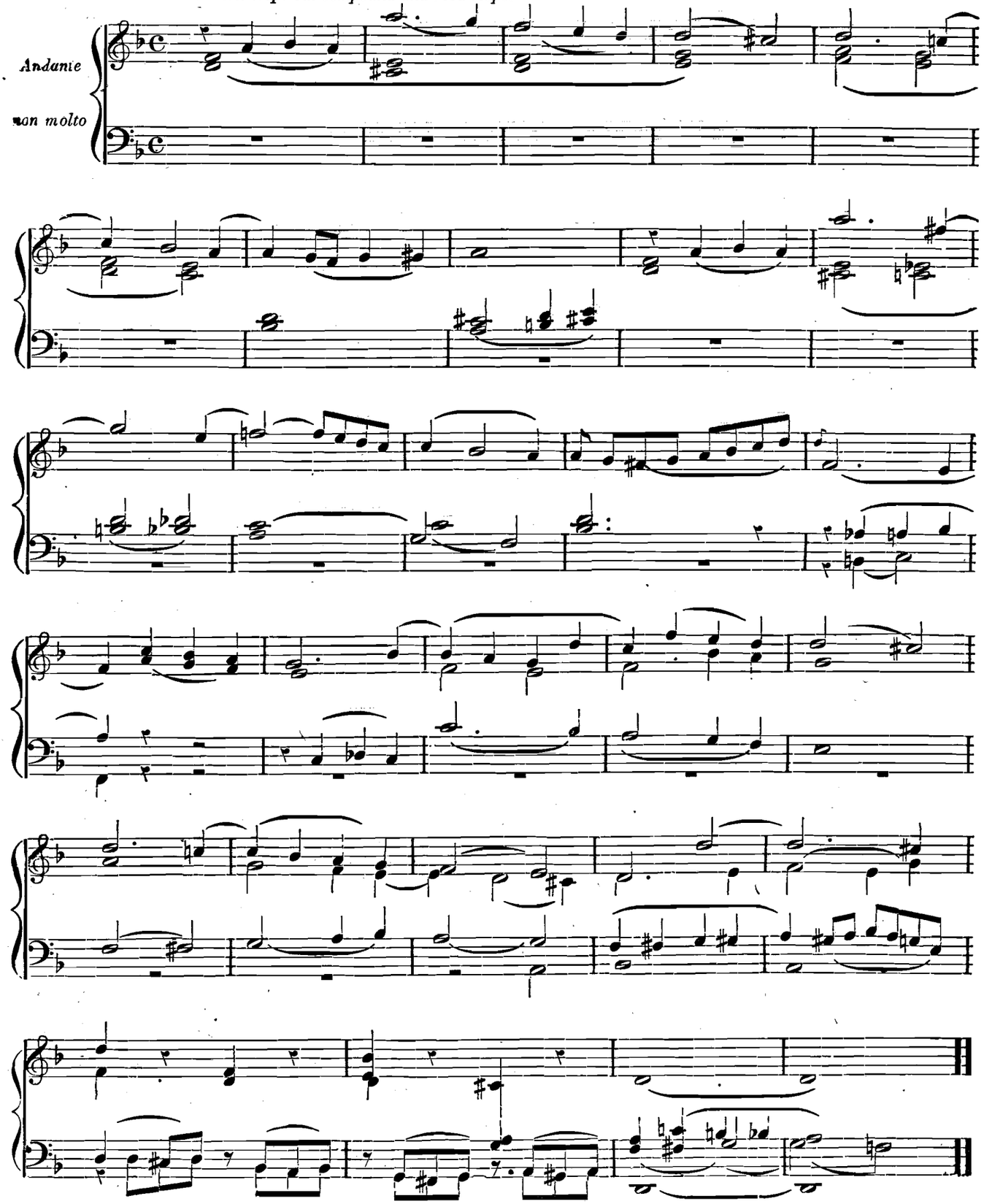
128.

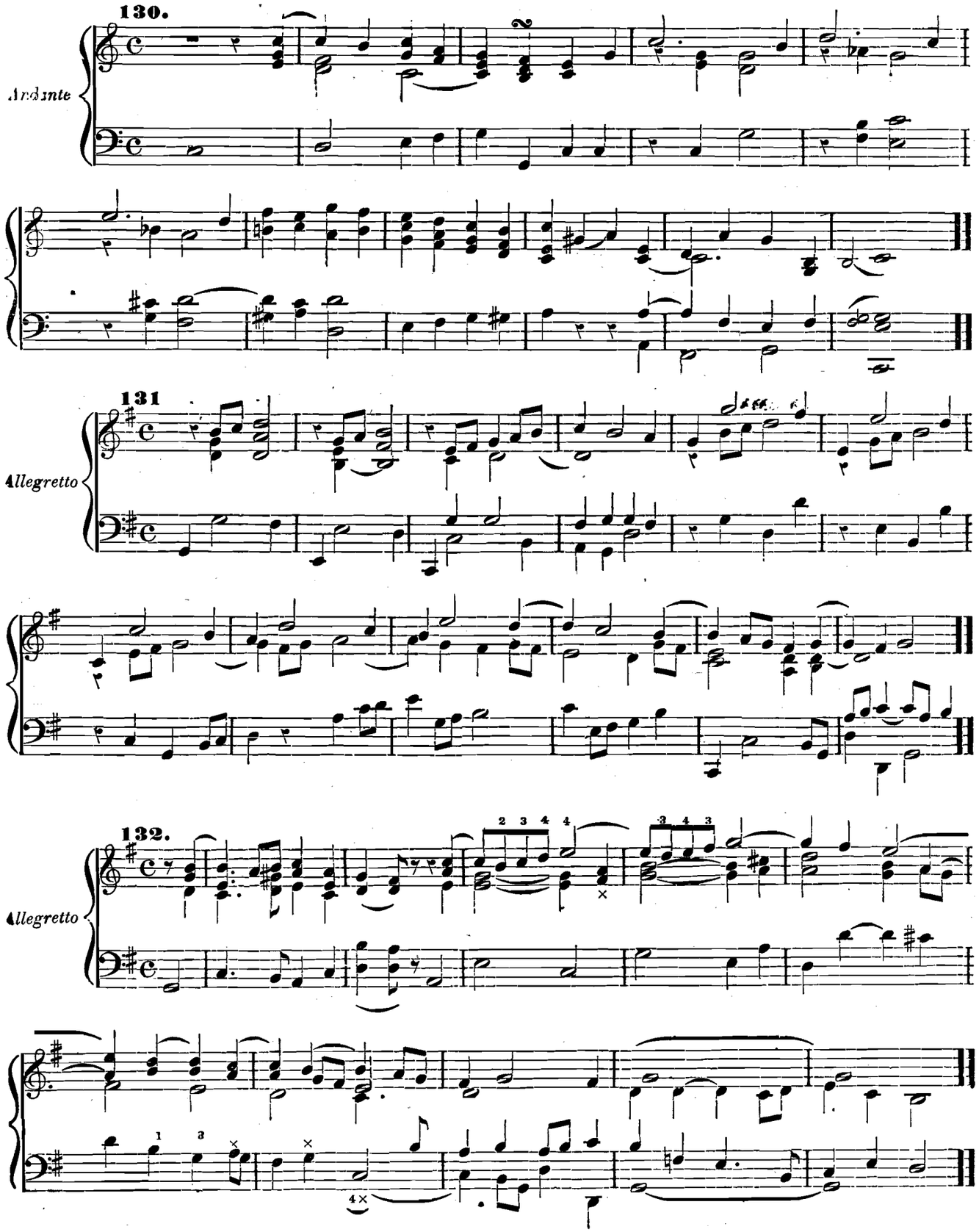
Allegretto

Moderato.



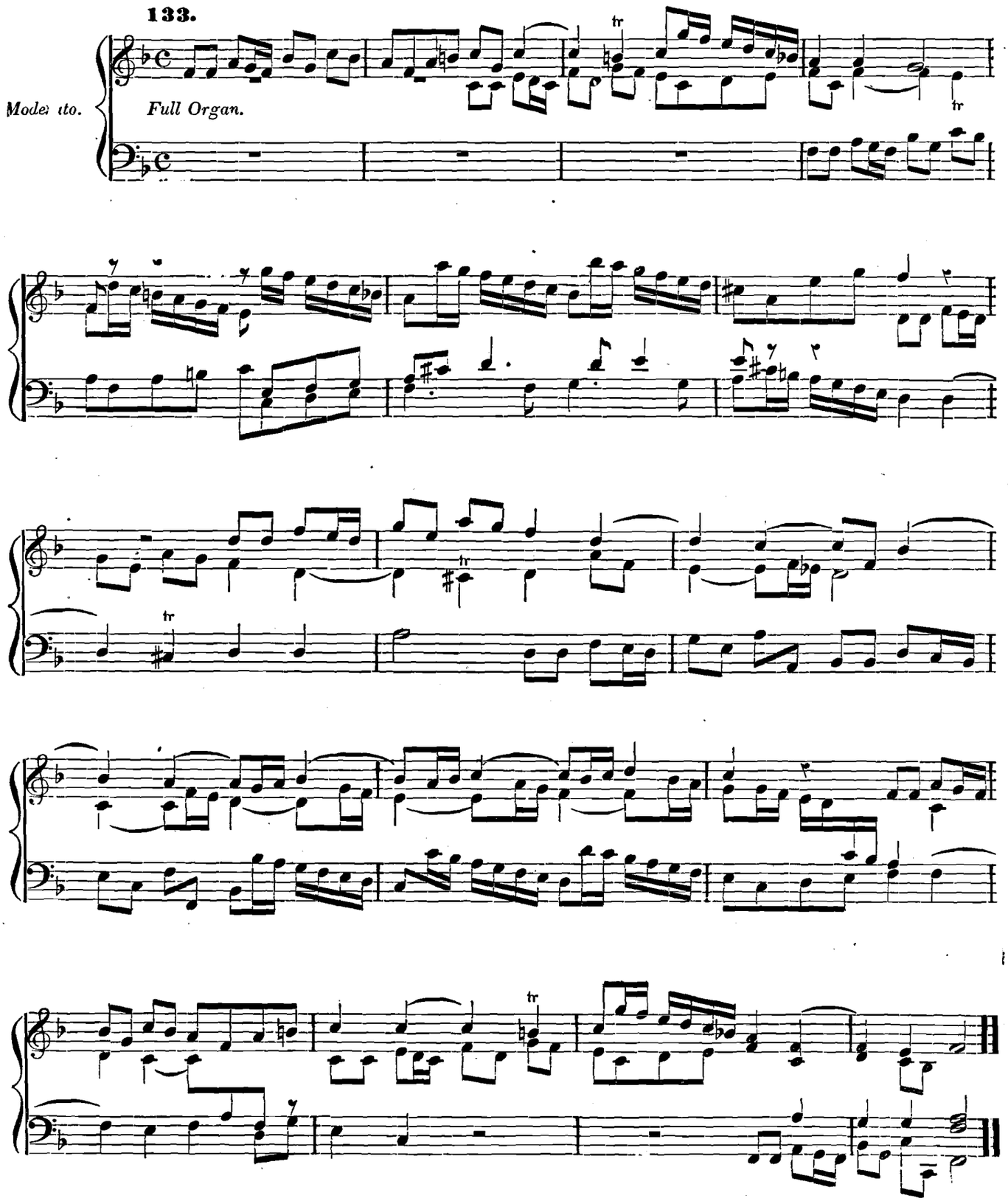
129. *All stops but compound and reed stops.*




130.
Andante
131
Allegretto
132.
Allegretto

FUGHETTA. POSTLUDIO.

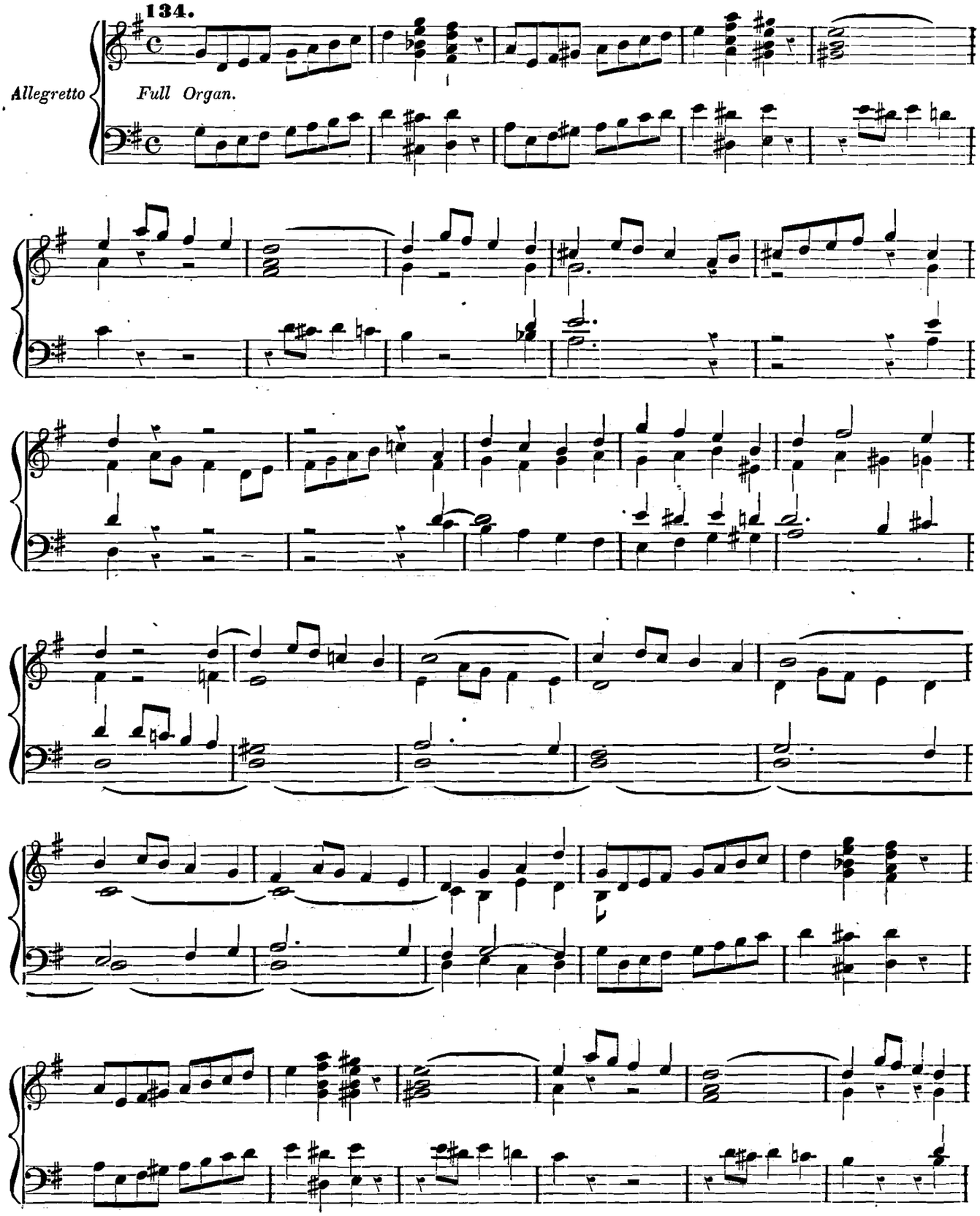
133.

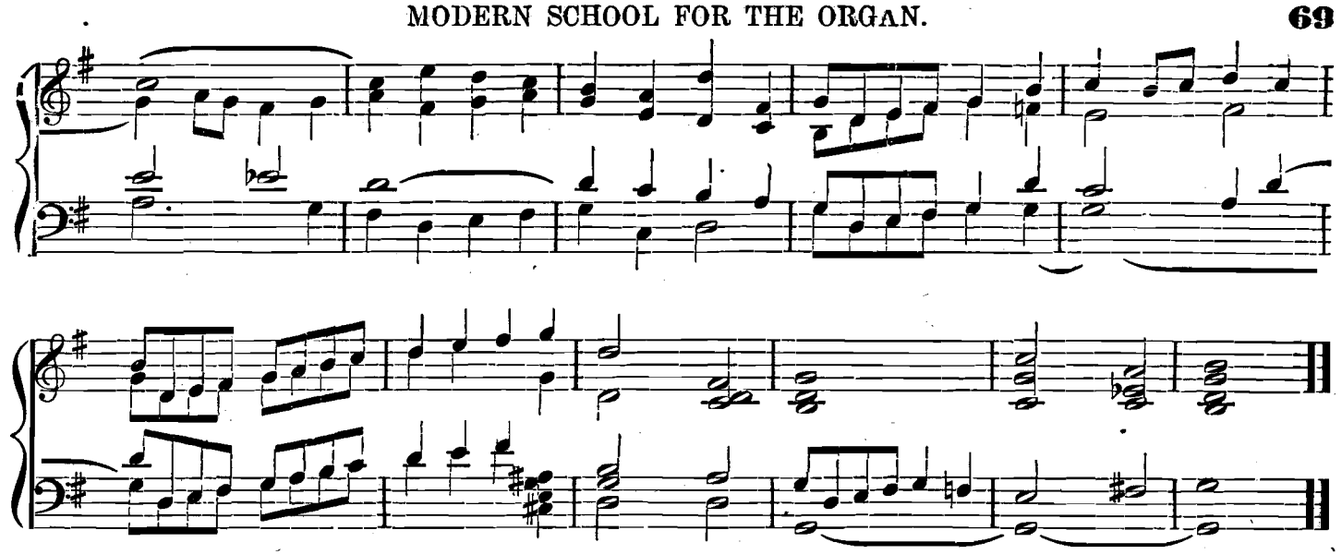


134.

Allegretto

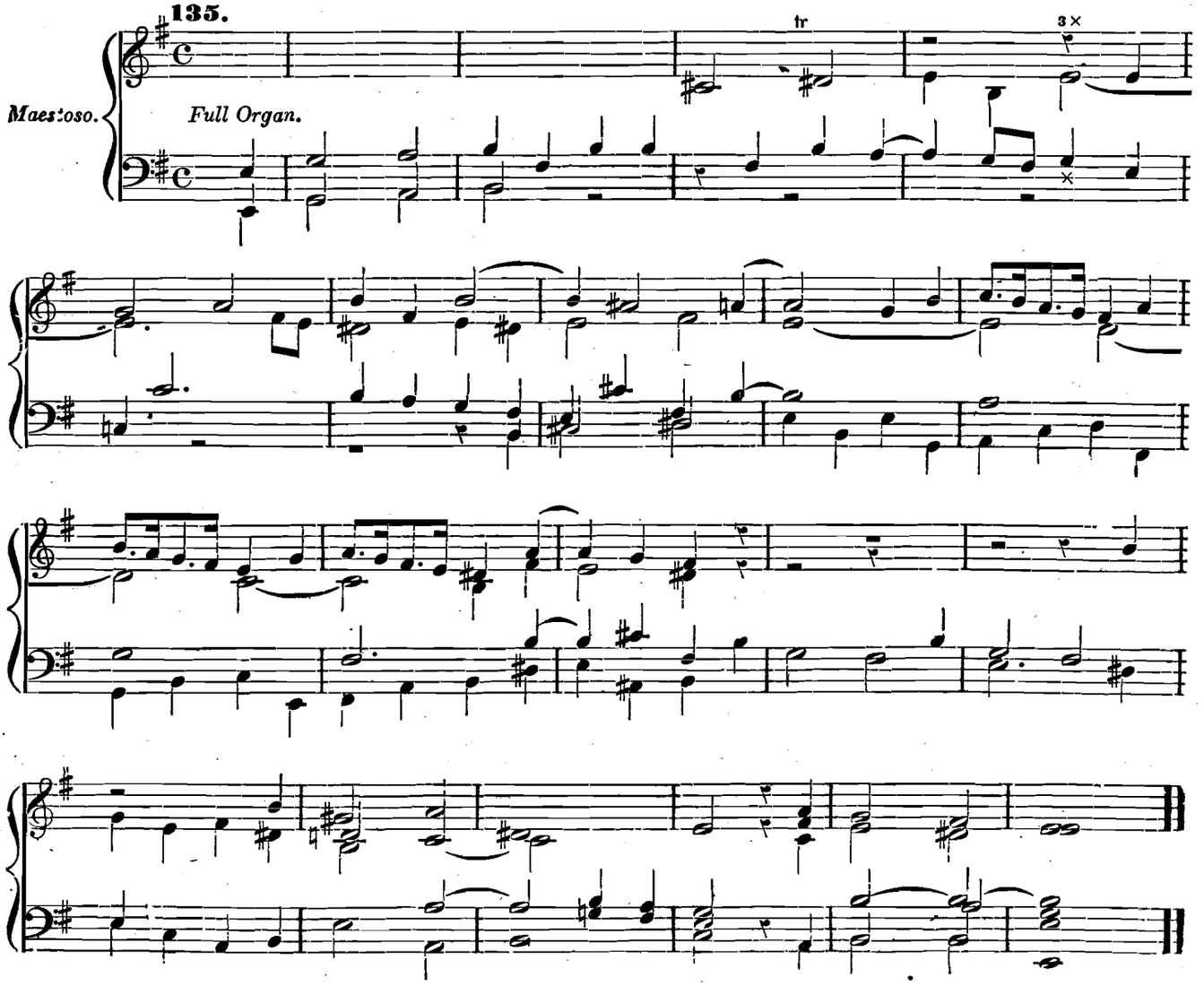
Full Organ.



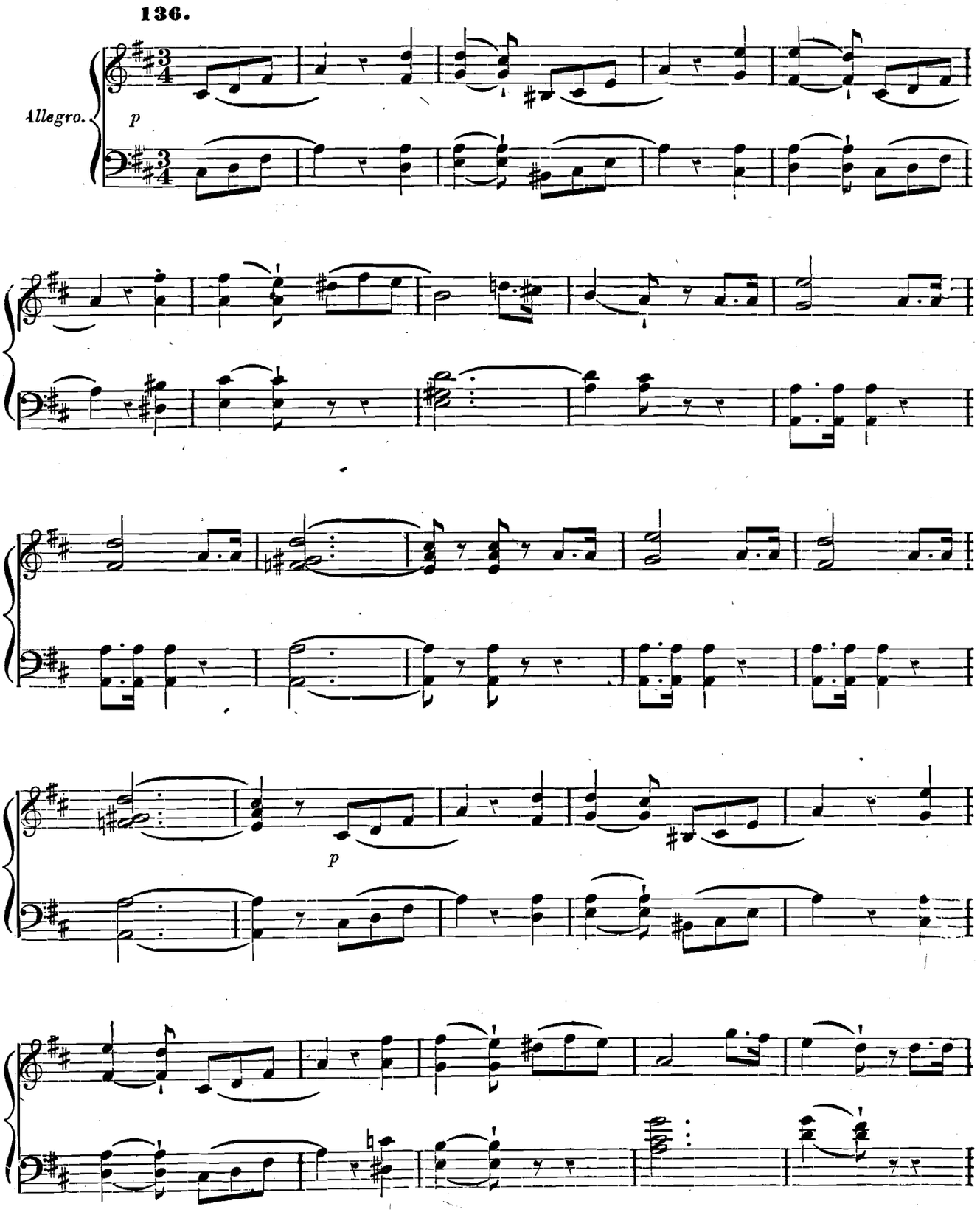


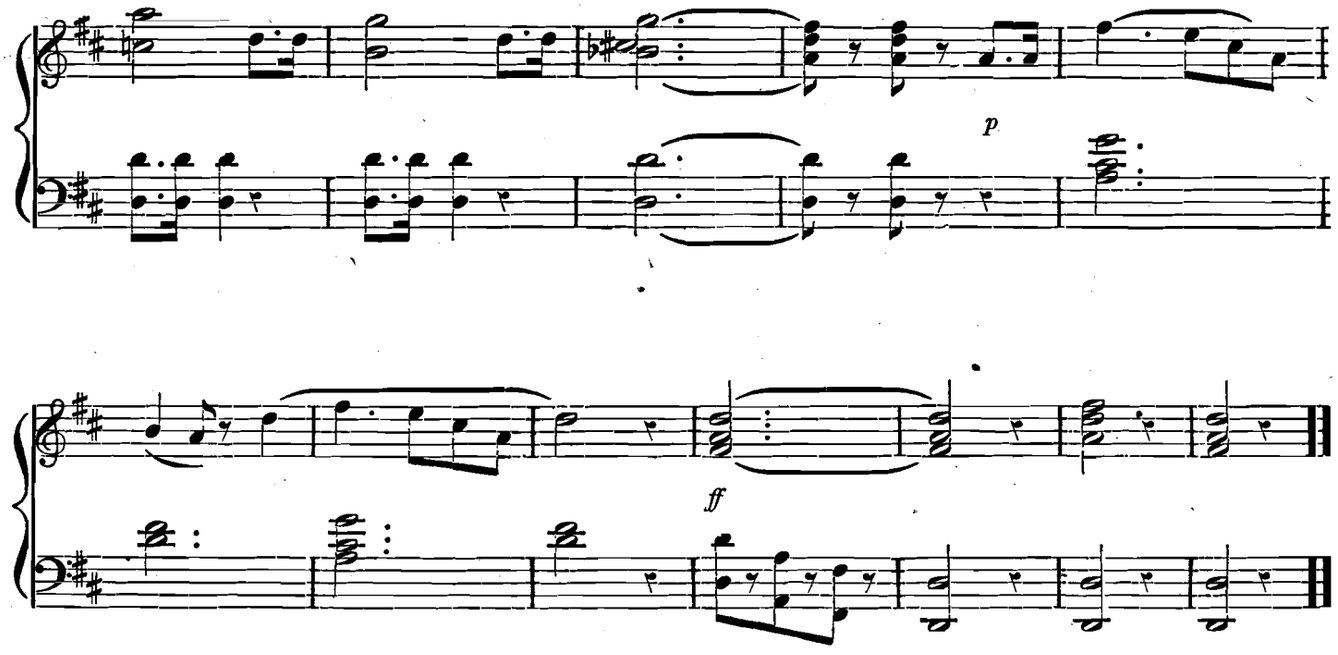
POSTLUDIO.

135.



136.





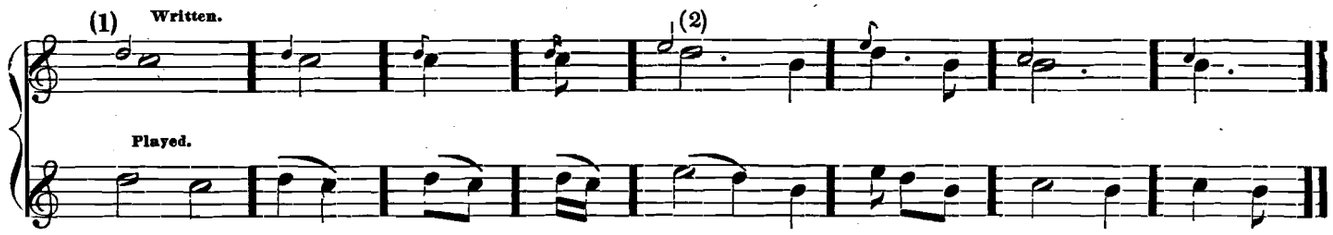
GRACE NOTES AND EMBELLISHMENTS.

Embellishments of all kinds ought to be but sparingly used in Organ playing. Dignified simplicity is best becoming to the house of the Lord, and even to the Organ as an instrument, without reference to its office. Voluntaries interlarded with Turns and Trills are too apt to convey worldly thoughts and feelings : but to disfigure Psalmody with ornaments of a secular and trivial character is perfectly unjustifiable.‡

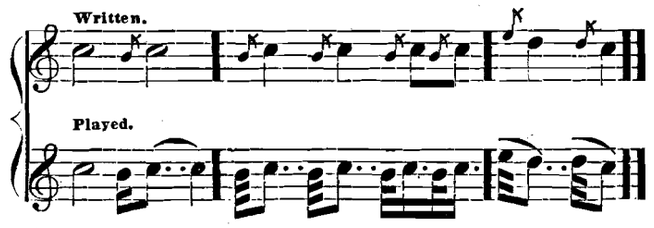
In the concluding voluntary the organist has more latitude for the display of his skill, as it is not required to be of so serious a character as the preceding portion of the service.

The most frequent embellishments are the *Appoggiatura*, the *Turn*, and the *Trill*, or *Shake*.

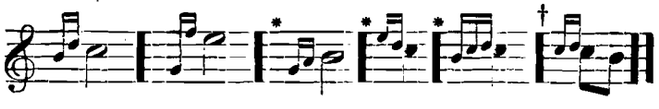
The *long* Appoggiatura is a grace note placed above or below a principal note, borrowing one half of the value of the principal note, (see ex. 1) or more, (see ex. 2) before which it is placed.



While in the long Appoggiatura the accent is transferred from the principal note to the grace note, the *short* Appoggiatura leaves the accent on the principal note, the grace-note being played as quick as possible before the principal note.

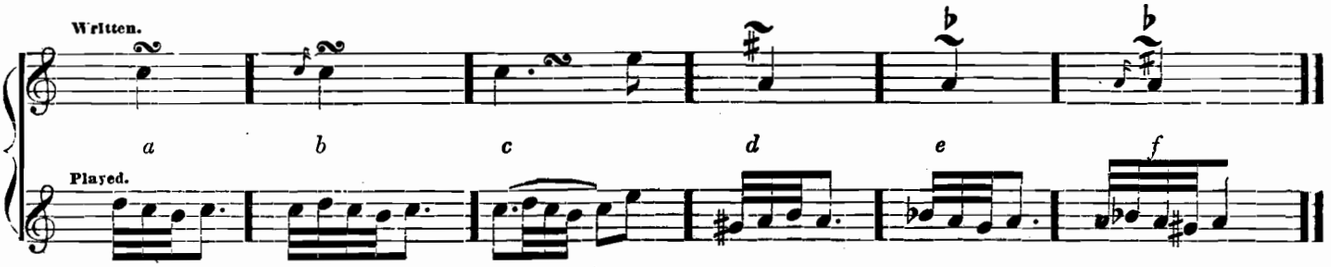


The *double* Appoggiatura is played like the short one, immediately and very shortly preceding the principal note, the latter being accentuated.



The *Turn* is an embellishment composed of three (see example *a*) or four (see example *b*) notes, preceding or following the principal note (see example *c*.) The sign for a turn is ∾

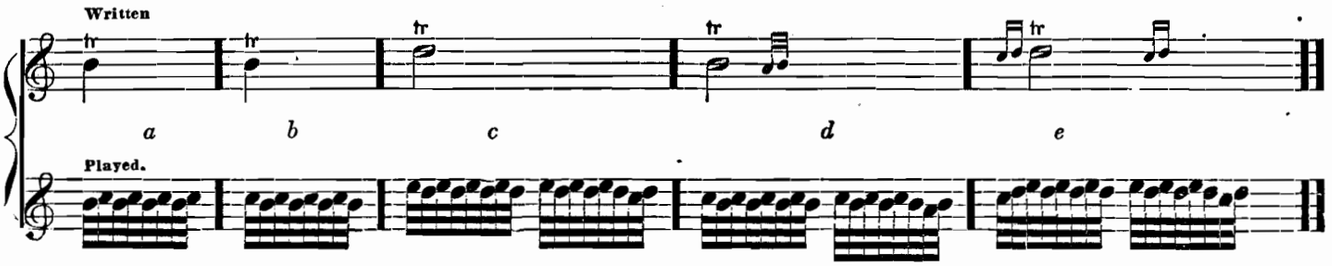
* In German called "Schleifer." † In German called "Mordent." ‡ Compare page 14.



If the upper or lower note of the Turn is to be sharpened or flattened, such a change is indicated by a sharp or flat, over or under the Turn. (See example *d*, *e*, *f*.

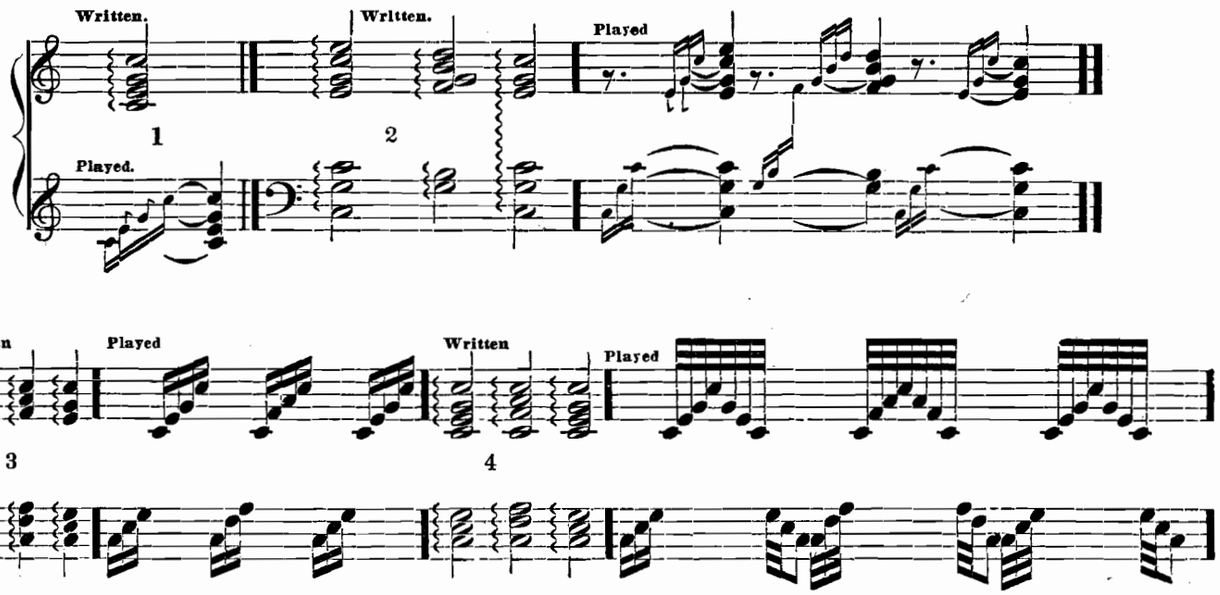
The Turn (*d*) is called an *inverted* Turn, because it commences with the lower (as is the prevailing mode) instead of the upper note.

The *Trill*, or *Shake*, (marked tr) is a quick and alternate repetition of two notes following each other. The two notes are: the *principal* note, which is always written; and the *secondary* note, which, though not written, is understood to be the next note above the principal note, according to the scale of the piece. Whether the trill is to commence with the principal (see ex. *a*) or with the secondary note (see ex. *b*) depends on circumstances; yet it is the secondary note with which trills are most generally commenced. If time permits, the trill closes as shown at example *e*. Such ending of a trill is mostly indicated by composers as will be seen in example *d*. The trill (*e*) is called a compound trill.



Arpeggio, or playing in *broken chords*, if judiciously introduced, belongs to the category of embellishments. The sign for Arpeggio playing is a serpentine line along the chords to be played arpeggio. Beginning with the lowest note of the chord, the other notes follow in rapid succession, as shown by examples 1 and 2.

In brilliant Allegro pieces (for concert purposes) the arpeggios, as shown by example 3, may be more appropriate, whereas the arpeggio at figure 4, seems to be better for Adagios



THE MODERN

SCHOOL FOR THE ORGAN.

PART II.

PEDAL PLAYING.

The Pedal is first mentioned A. D. 1470, as an improvement invented by *Bernhard*, a German organist at the Court of the Doge of Venice. Bernhard's Pedal had but eight keys, *C, D, E, F, G, A, B, C*, and it was nothing more than a connection of the Pedal keys with the lowest octave of the Manual, there being no seperate pipes for the Pedal keys. Since that time the improvements and enlargement of the Pedal have kept equal pace with those of the whole instrument, and we possess, now, Organs with as many as ten complete Pedal Stops of two octaves compass.* The ill-advised economy of having either Pedals of a lesser compass than two octaves, sometimes beginning with C, sometimes with G, (C and G pedals,) or of having for Organs of two, or even three Manuals only *one* Pedal Stop, likewise the different dimensions of the Pedal keys, and their relative distance from each other, (Scale of the Pedal,) furthermore, the too frequent use of the Swell, all this has been heretofore detrimental to the progress in Pedal playing, and we sincerely wish it might change for the better more generally than has heretofore been our lot to observe.

On treating on Pedal playing, it may be necessary to premise some remarks on the construction of the Pedals, and height of the seat for the player. The keys ought to be made of hard wood, (upper of a different color from the lower,) nearly an inch broad, the edge sufficiently rounded off to admit sliding from one key to another. The height of the seat naturally depends upon the size of the player. Seats, therefore, ought to be constructed with a view of changing their height at any time. The proper height of a seat will enable the player to strike any Pedal key with his heels without being compelled to move his body either to the right or to the left.

An extension of three feet eight inches will make a good scale for a Pedal-board of two octaves.

The Exercises and Voluntaries of the second part of this work are calculated for organs with one or two Manuals and C Pedals of two octaves compass.

*The Organ in Tremont Temple, Boston.

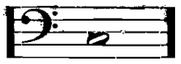
EXPLANATION OF ABBREVIATIONS.

Gr. Org. or Gt. Org.	in place of	Great Organ.
Sw.	"	"	" Swell Organ.
Ch.	"	"	" Choir Organ.

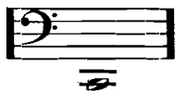
Either of these letters (Gr. Org., Sw., Ch.,) placed between upper and lower Staves, directs the player to play with both hands on the Key-board marked. If placed either below or above a Stave, the letters have reference only to the staves they are placed upon.

The compass of a complete Pedal-board, is considered to be twenty-seven notes, from CCC to D, (See remarks on the subject in part I.) The true tone of the Pedal-Organ, is (when sixteen-feet, or so called double stops are drawn,) an octave lower than the notation used. (See p. 10.) If eight-feet stops are added, the pedal sounds, in addition to the lower octave, the *true* tone of the notation. If four-feet stops are added, the pedal will sound three octaves above each other.

This note, - - - - - - -

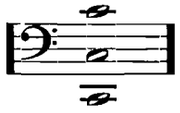


therefore, with a double, or sixteen-feet stop drawn, will sound - - -



adding an eight-feet stop, it will sound -

adding a four-feet stop, it will sound -

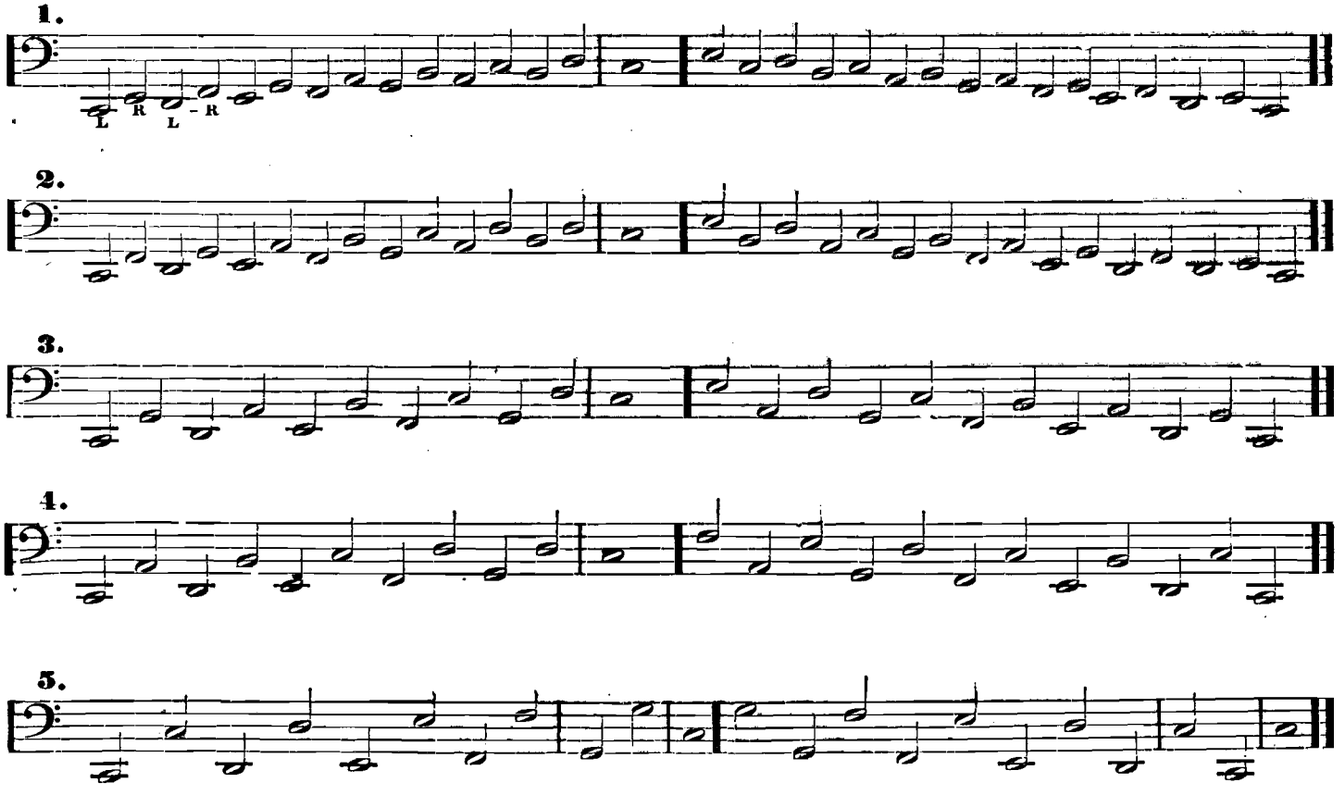


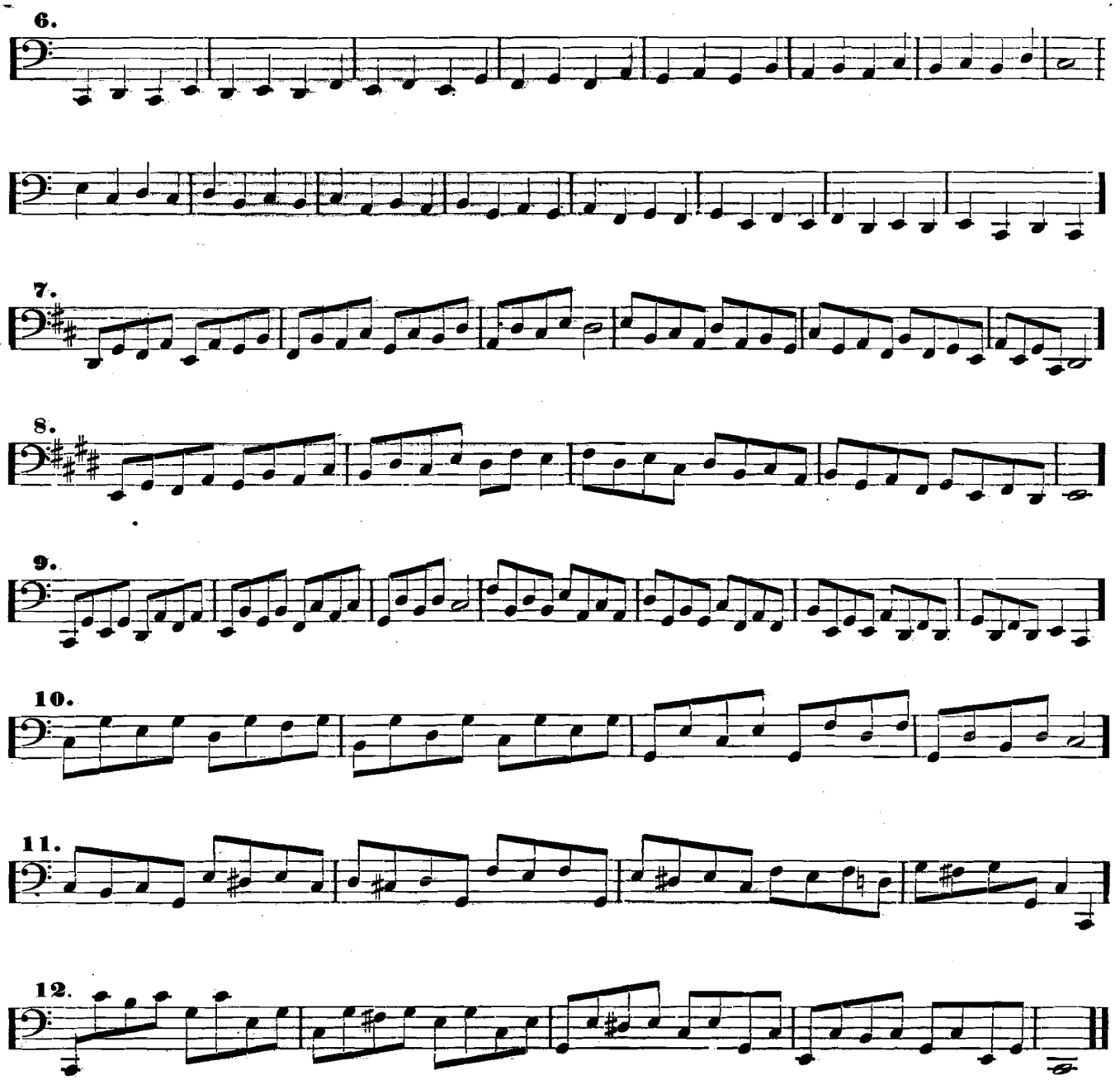
The use of four and two feet stops on the pedal is only admissable in playing full organ, that through such combinations, peculiar effects may be produced in concert playing, we very well know, but, although we do not object to it, we do not pretend to give any directions concerning it. To do that *well*, is master-work.

The chief difficulty presented to those who study the organ, is the acquirement of the *Pedal-Obligato;* and as the separate and independent use of the pedal is one of the great char acteristics of the Organ,(the deep pedal notes making it, more than anything else, the king of all instruments,)it has been considered best to combine the use of the manuals throughout the following exercises, in order that the student may be accustomed from the first, to the proper mode of playing the Organ. There are two ways of playing the pedal; first, by the *toes* only, of each foot; second, by the alternate use of the *toe* and *heel* of each foot upon different notes. We recommend the second mode as by far the most expedient, in general, and in particular for *American* organ players, who are often deprived of the use of the right foot by its being engaged in working the Swell, thus leaving all pedal playing to the left foot only. The exercises for this mode of playing the Pedal, (with the left foot only,) are an *entirely new feature* in this work, and will be a great help to young students.

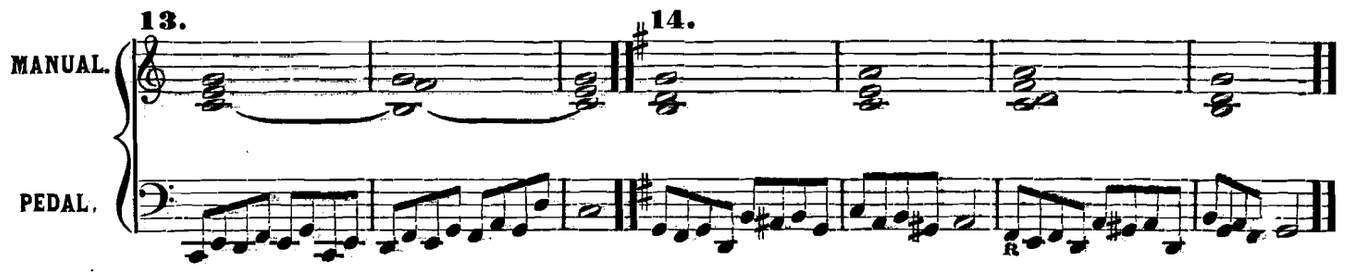
Letter L denotes toe of left foot,
" R " " right foot,
" Lh " heel of left foot,
" Rh " " right foot.
The sliding from one key to another, is indicated by a dash:(—)

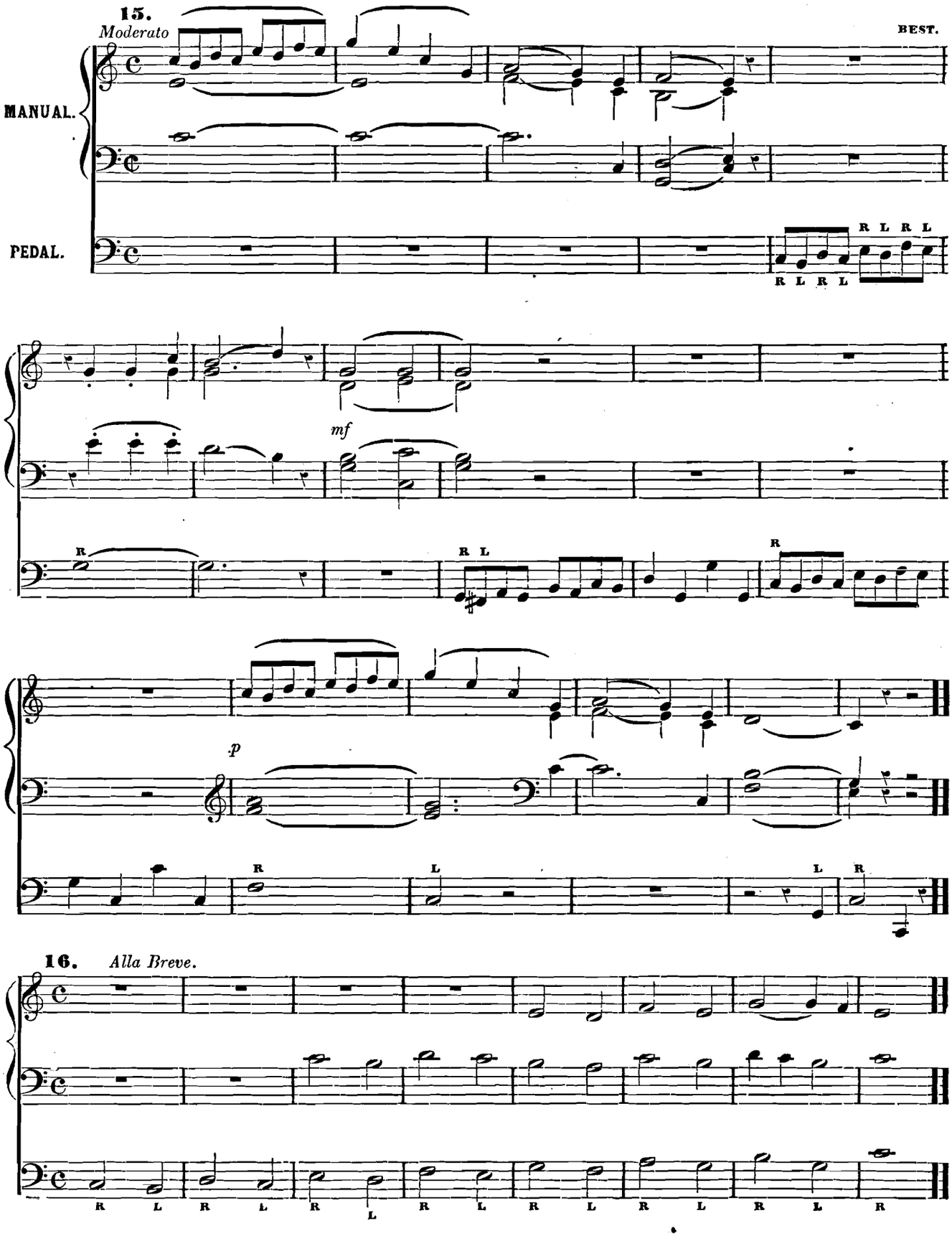
EXERCISES FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT.



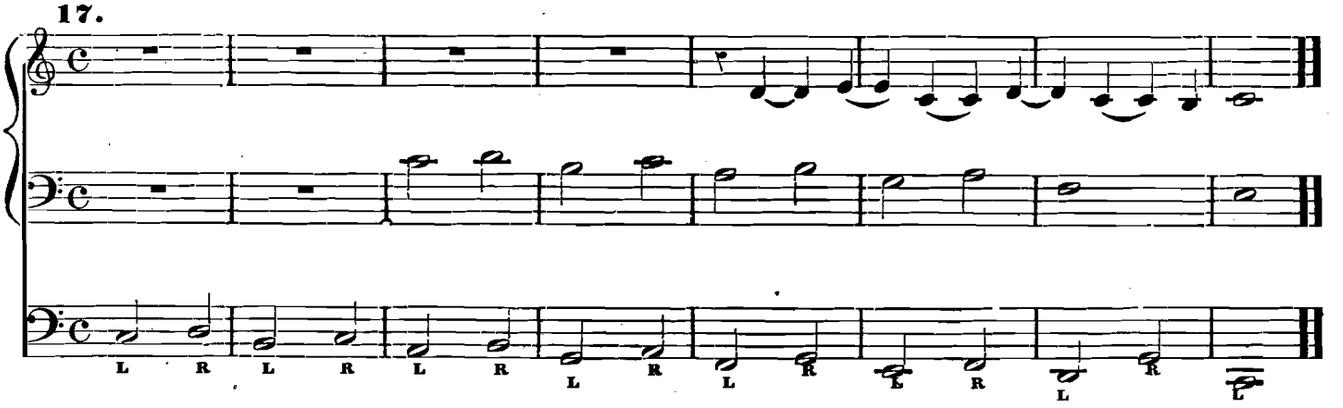


Play the Chords first with the right hand, and afterwards with the left hand to the Pedal.




15.
Moderato
BEST.
MANUAL.
PEDAL.
R L R L
R L R L
mf
R
R L
R
p
R
L
L
R
16.
Alla Breve.
R L R L R L R L R L R L R L R L R

17.



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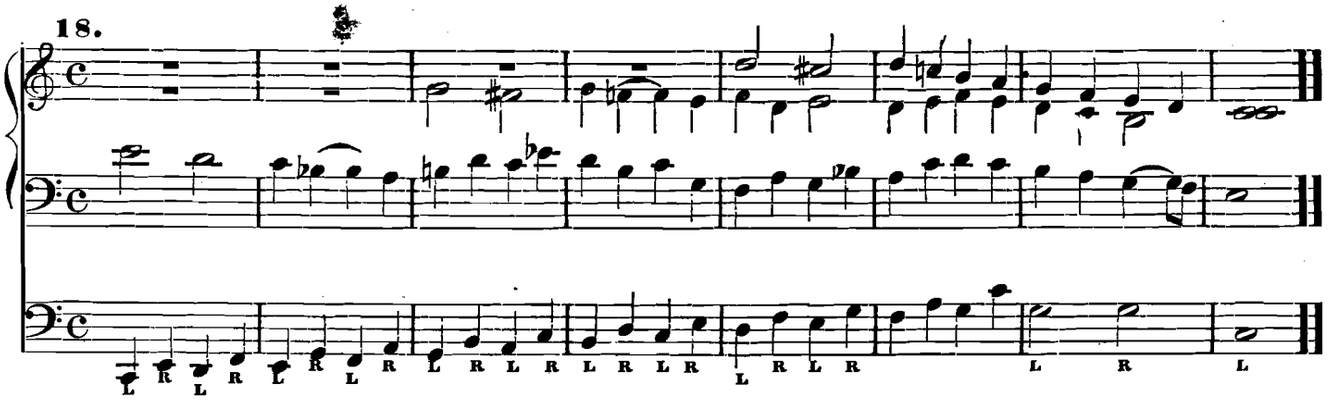

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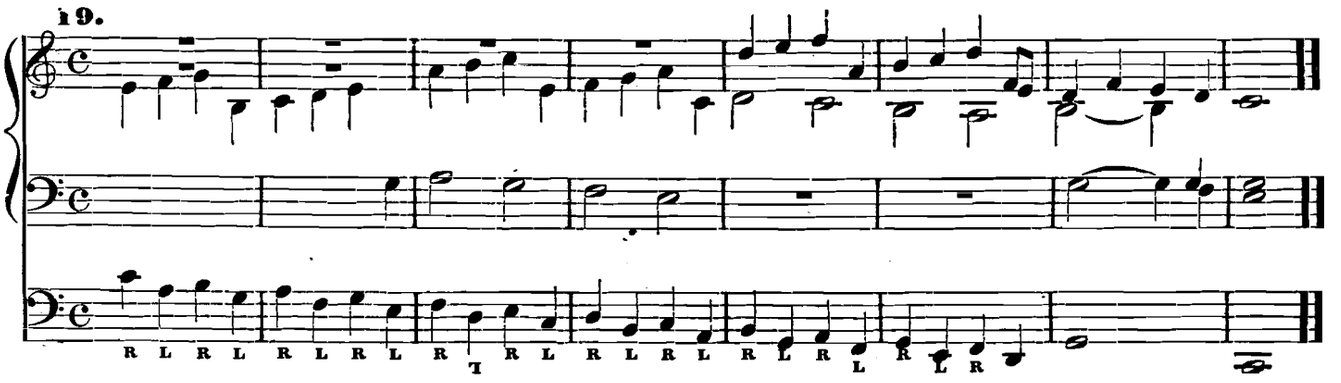

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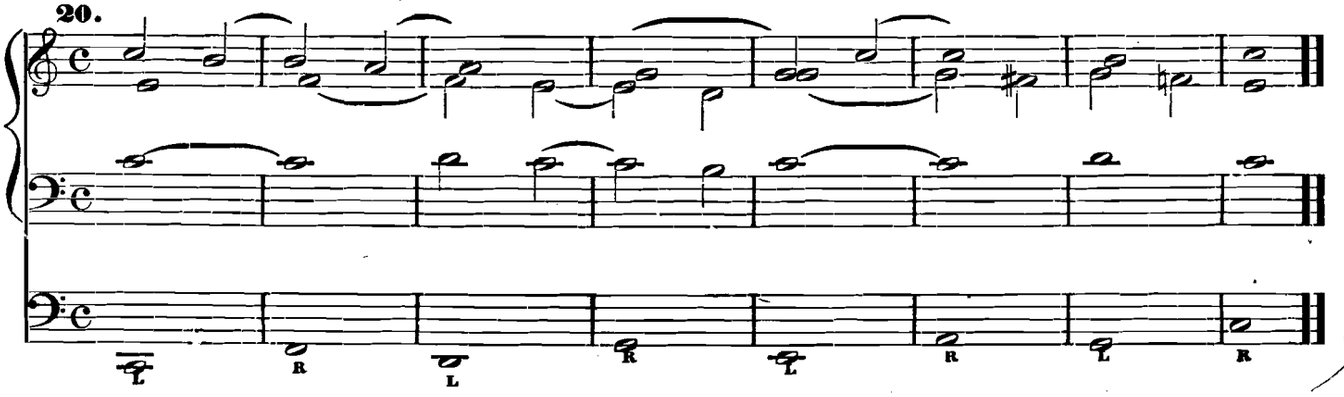

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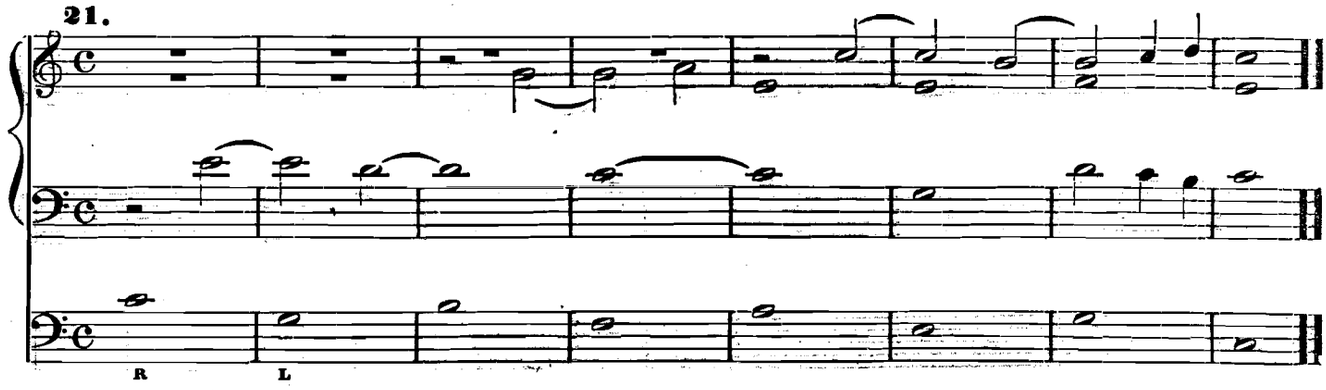

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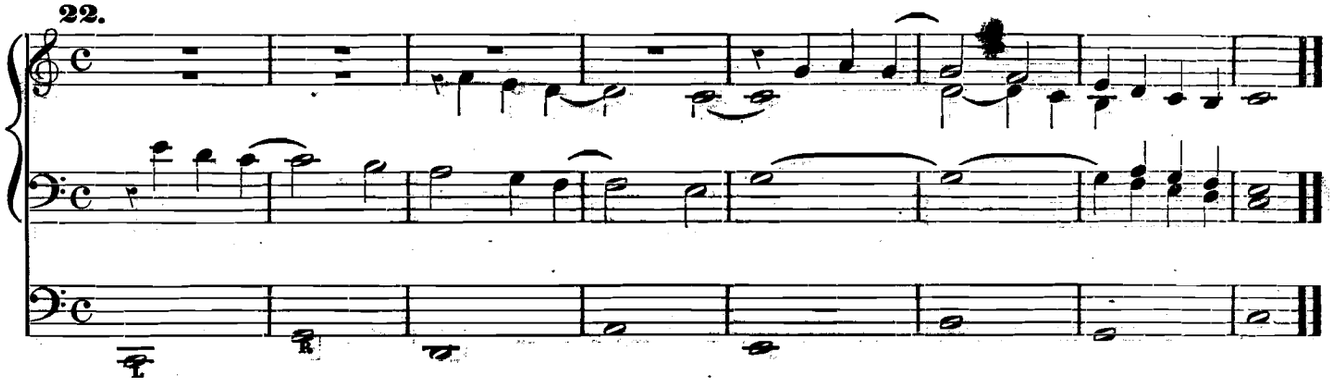

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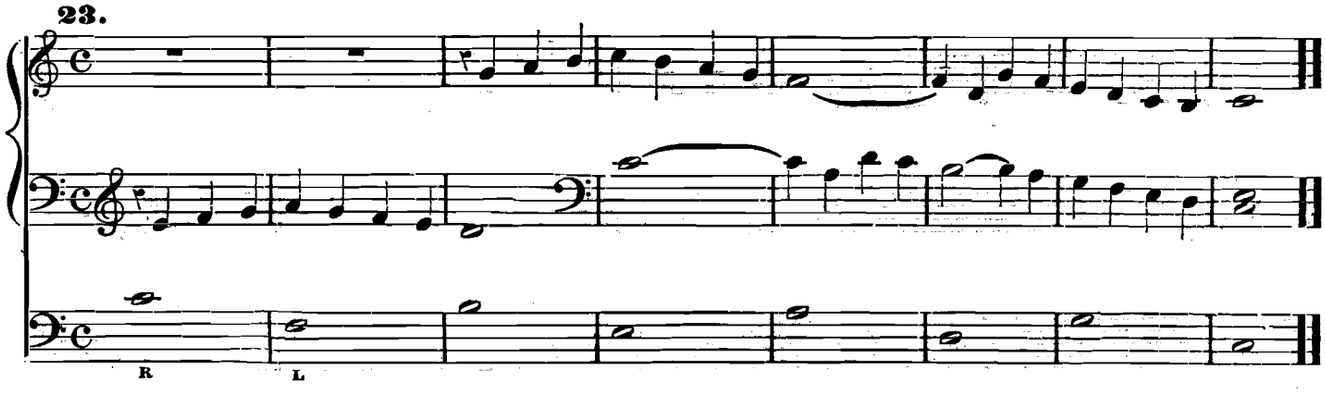

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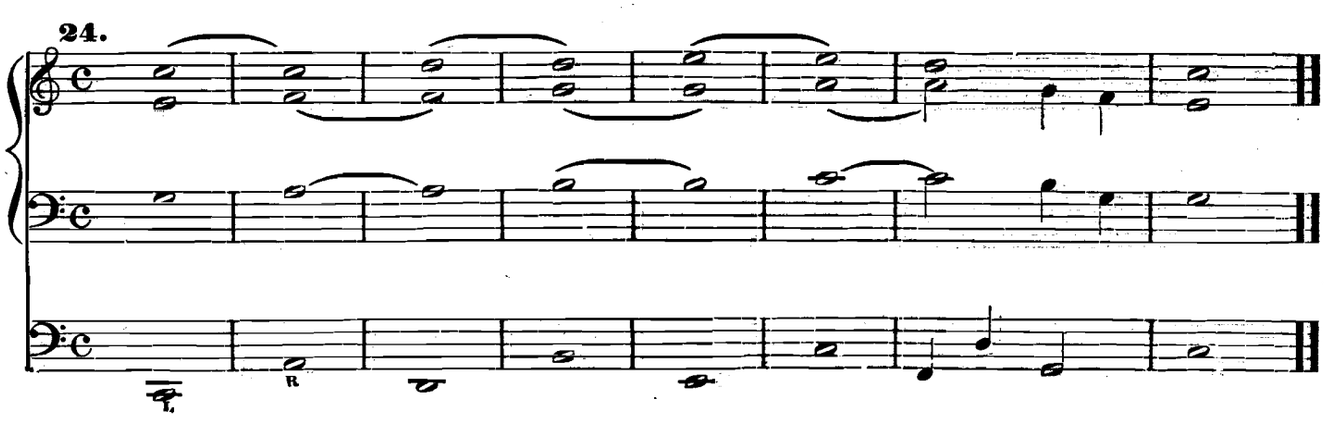

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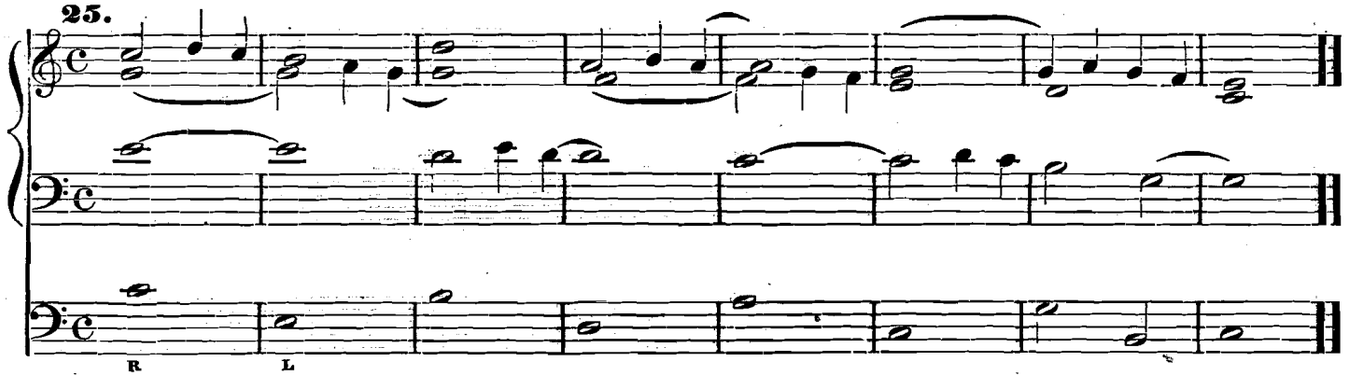

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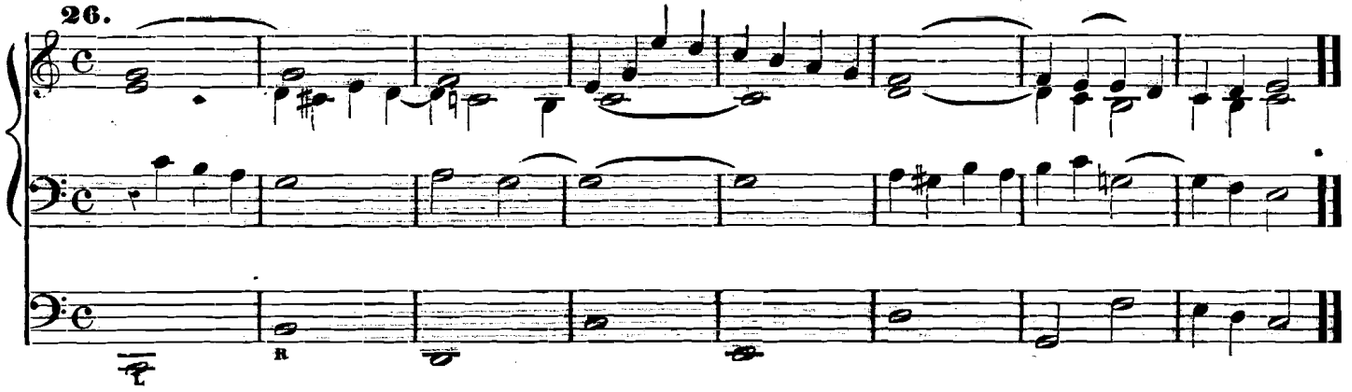

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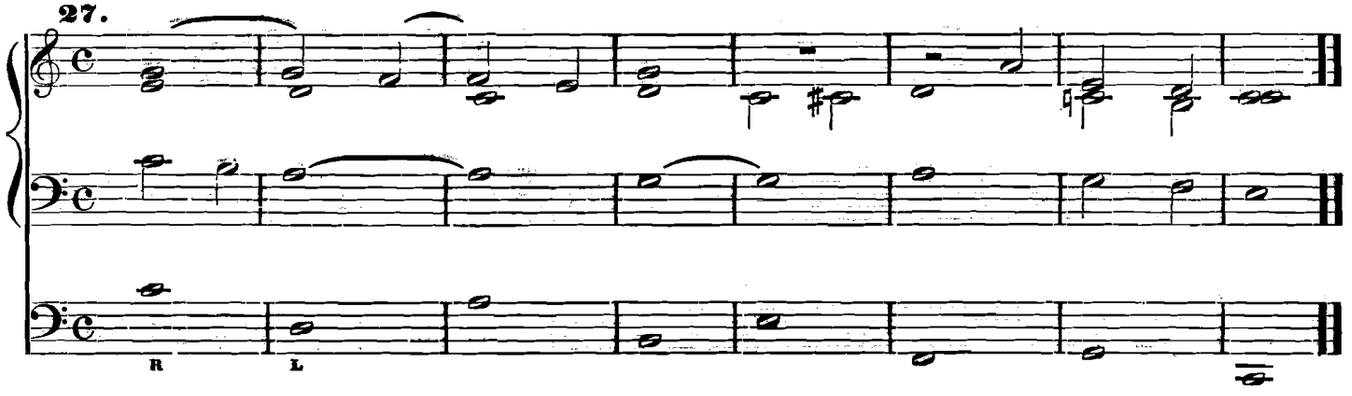

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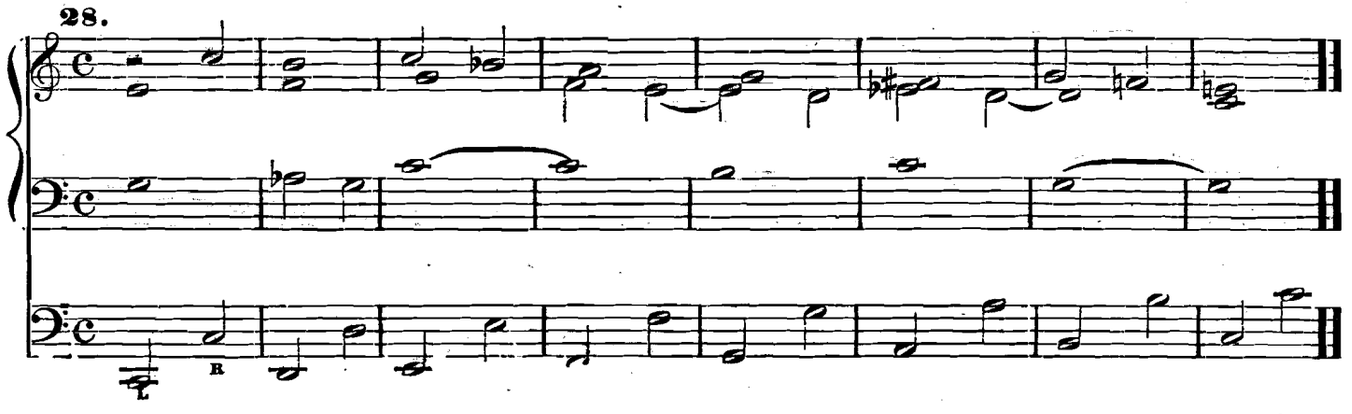
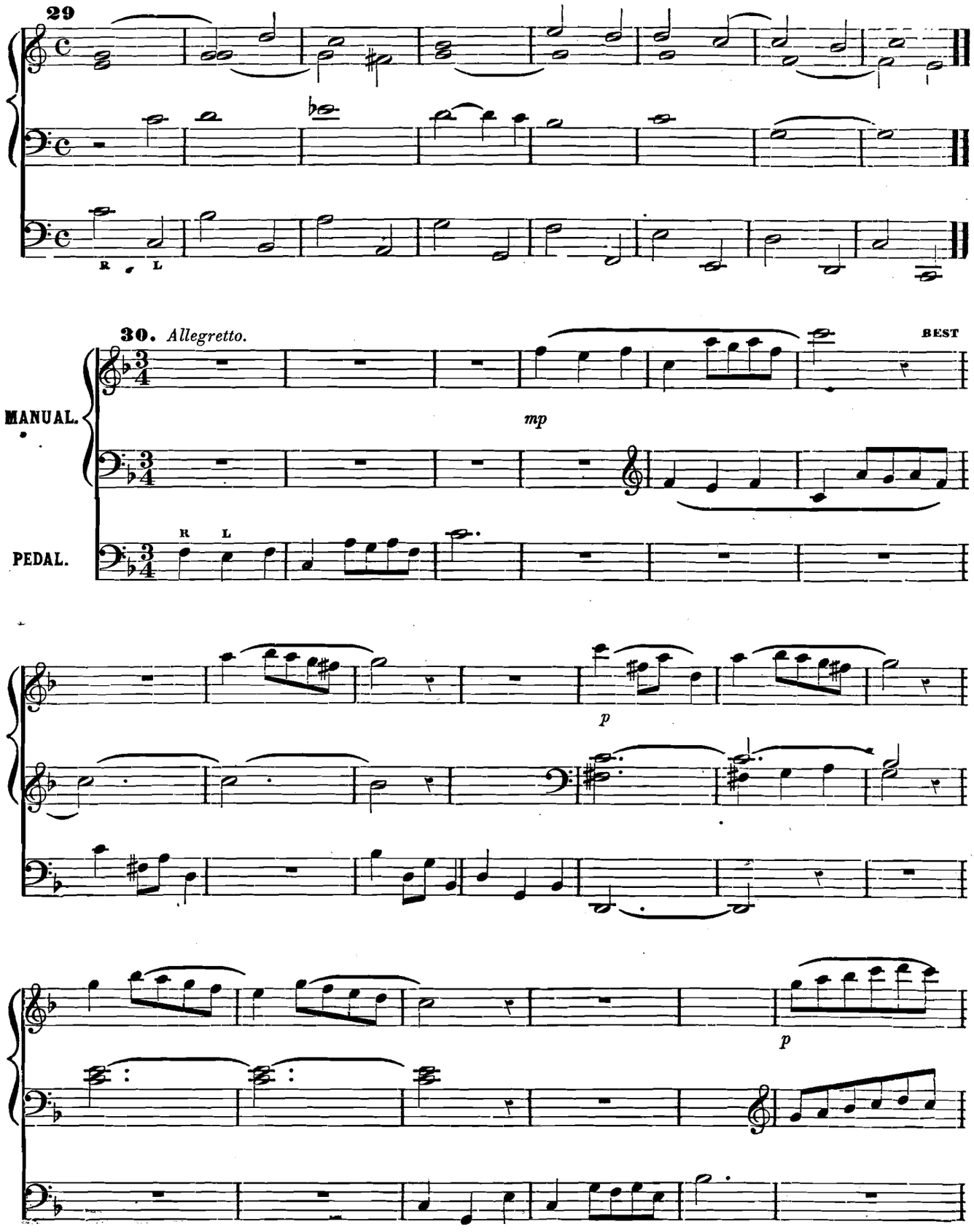
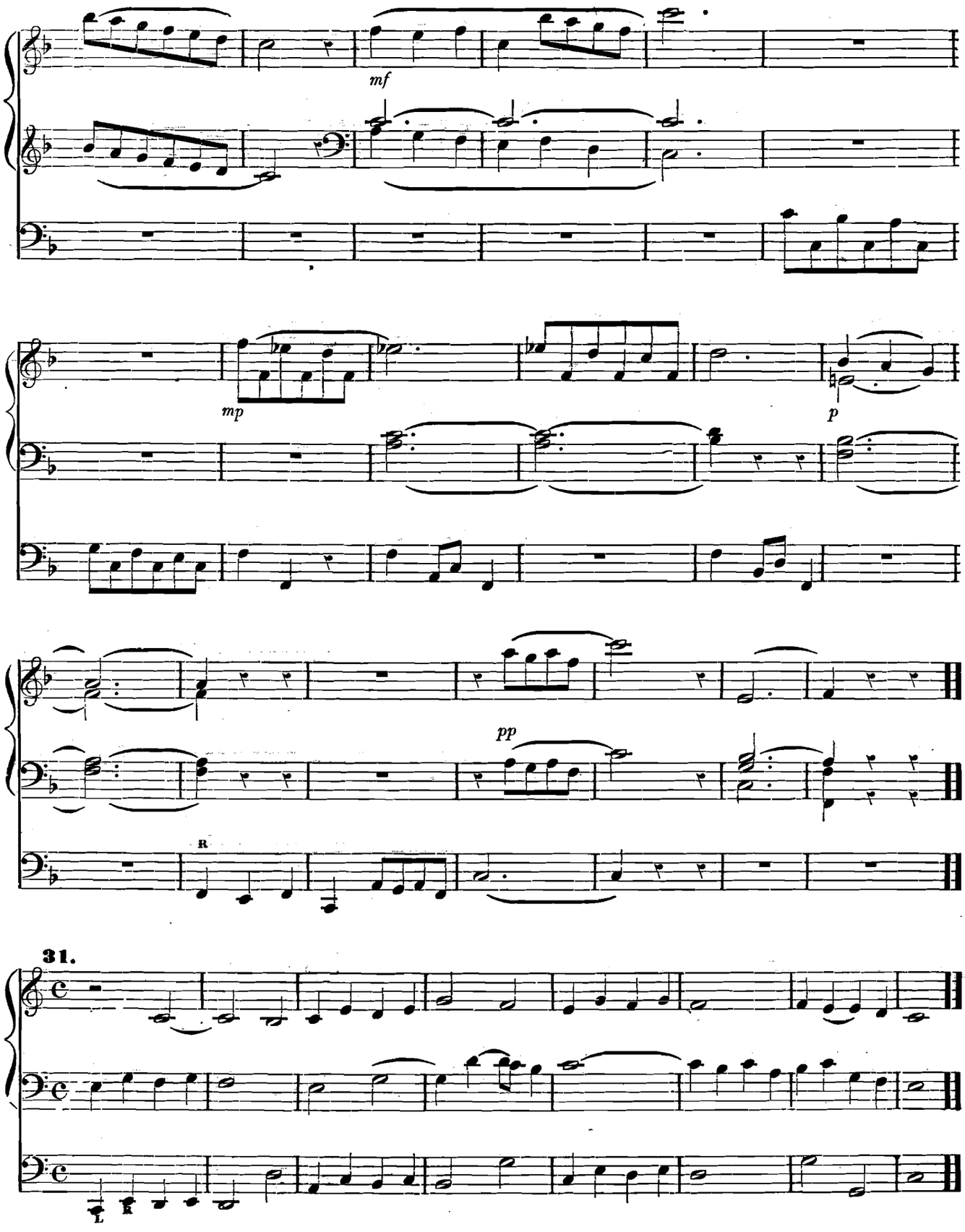
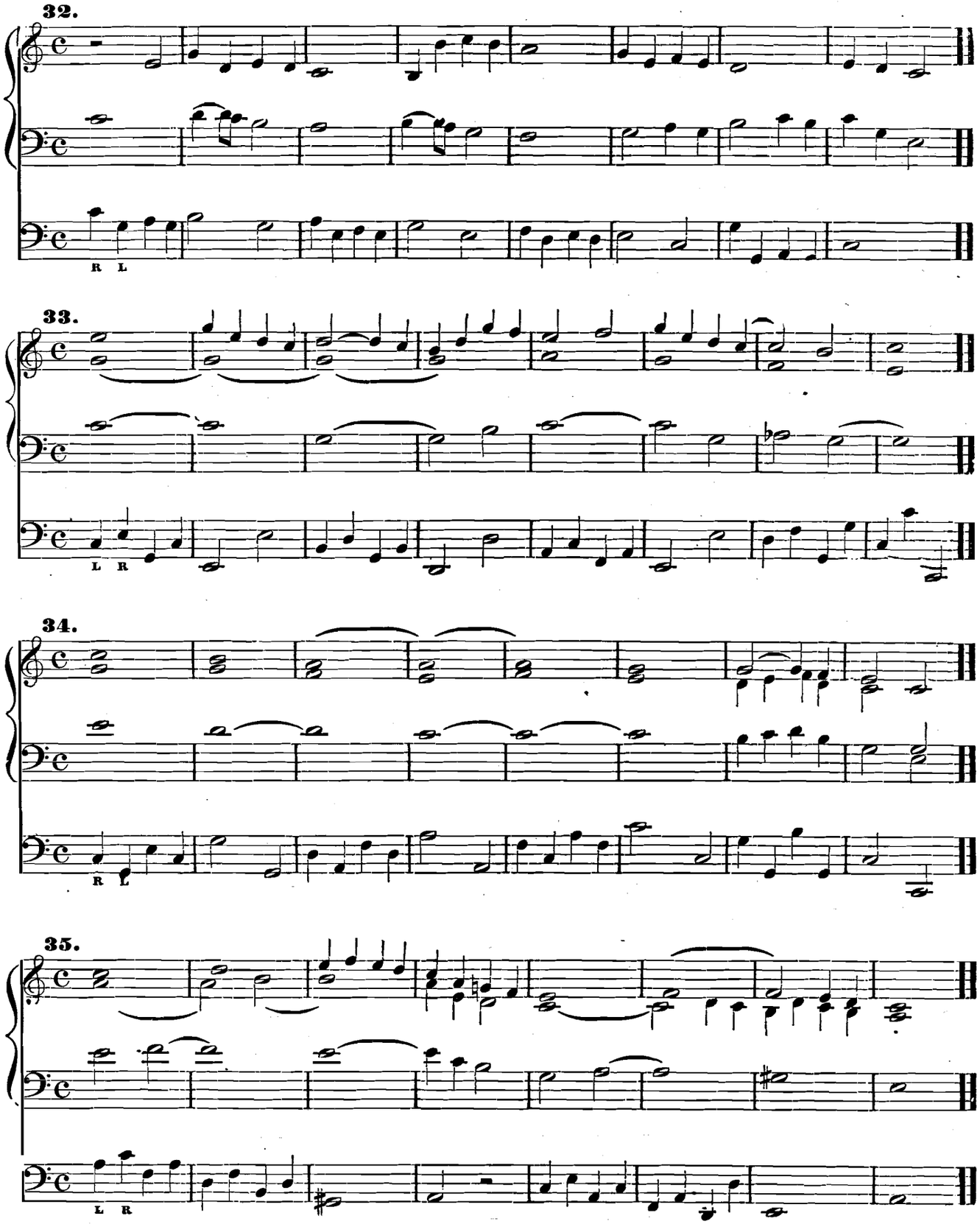
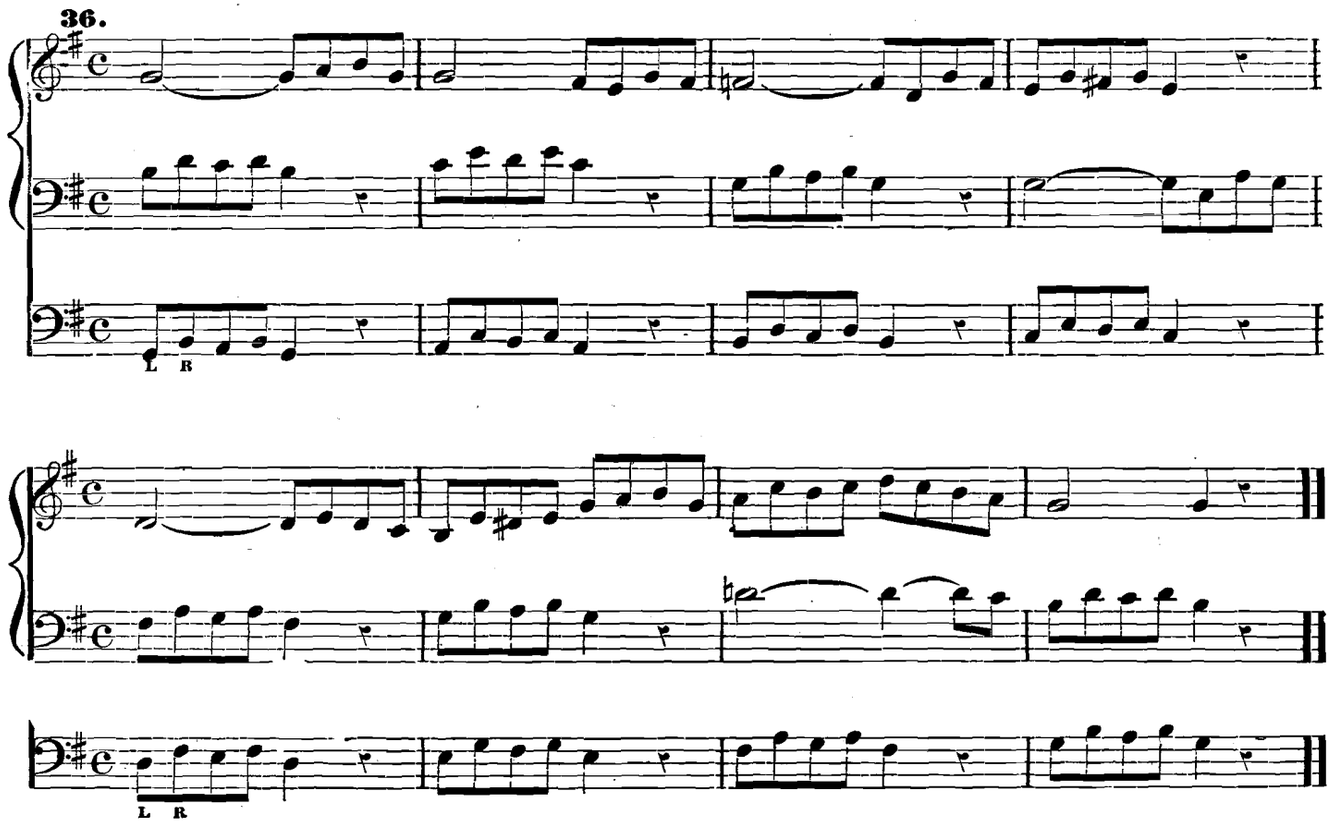



29
R L
30. Allegretto.
BEST
MANUAL.
mp
PEDAL.
R L
p
p

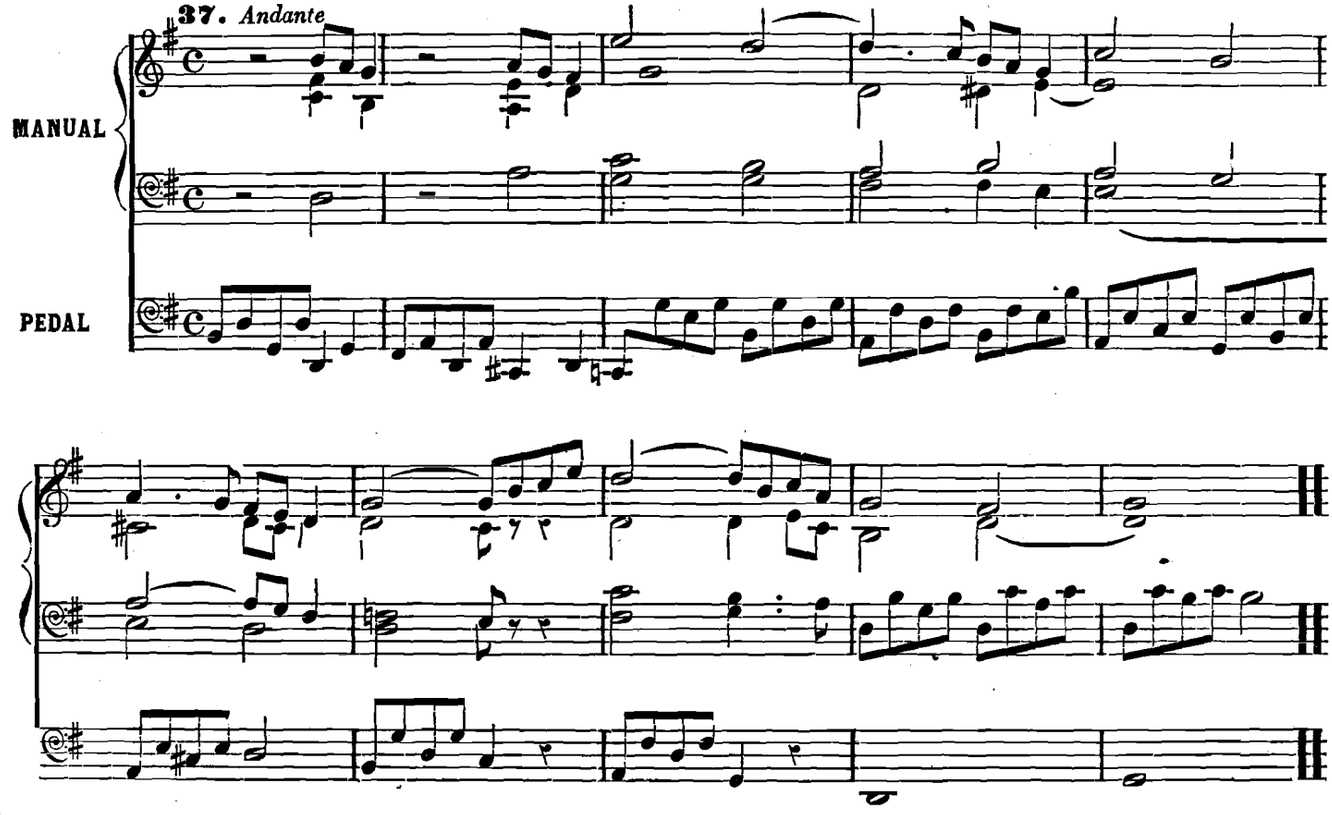

mf
mp
p
pp
R
31.
L
R

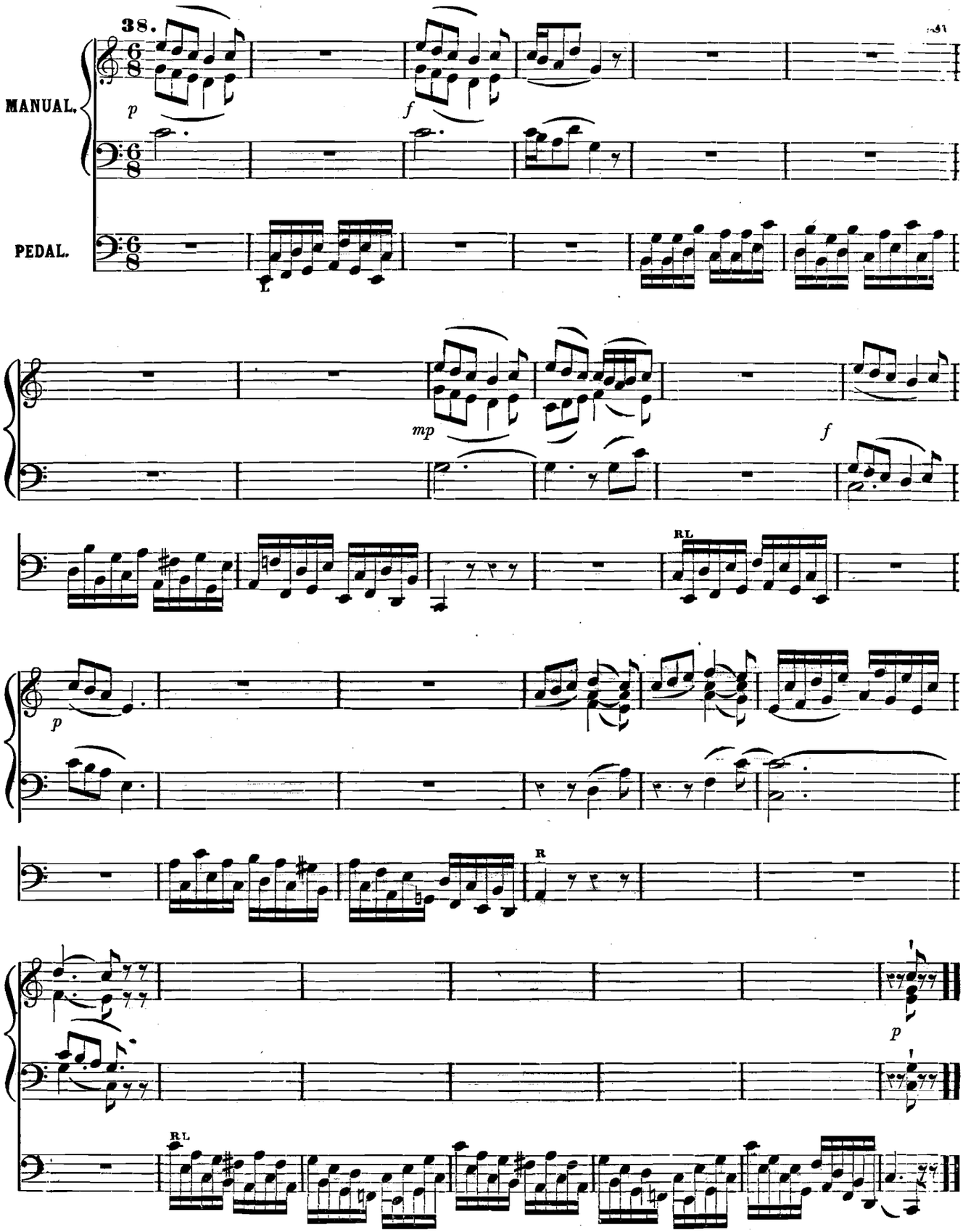

32.
R L
33.
L R
34.
R L
35.
L R

36.



37. *Andante*



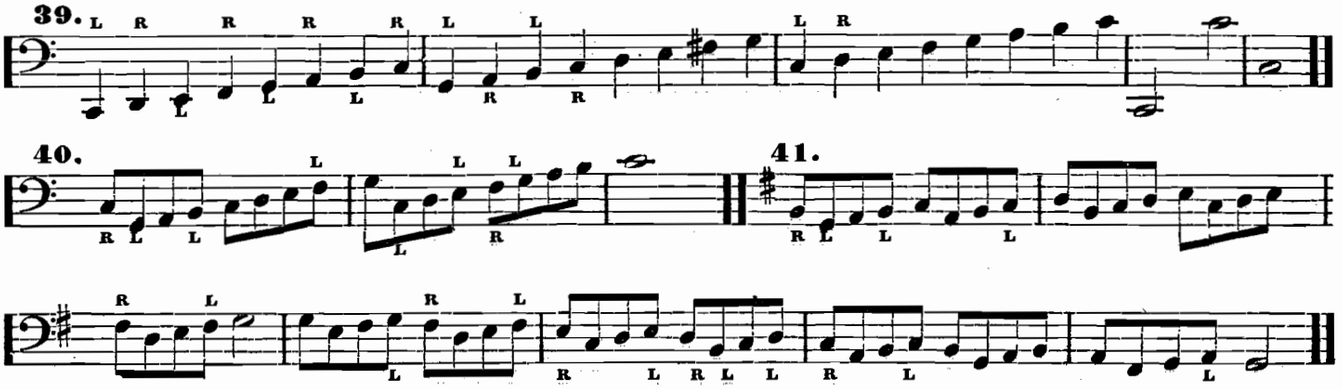

38.
MANUAL.
PEDAL.
p
f
mp
f
RL
p
R
p
RL

EXERCISES IN CROSSING THE FEET OVER AND UNDER EACH OTHER.

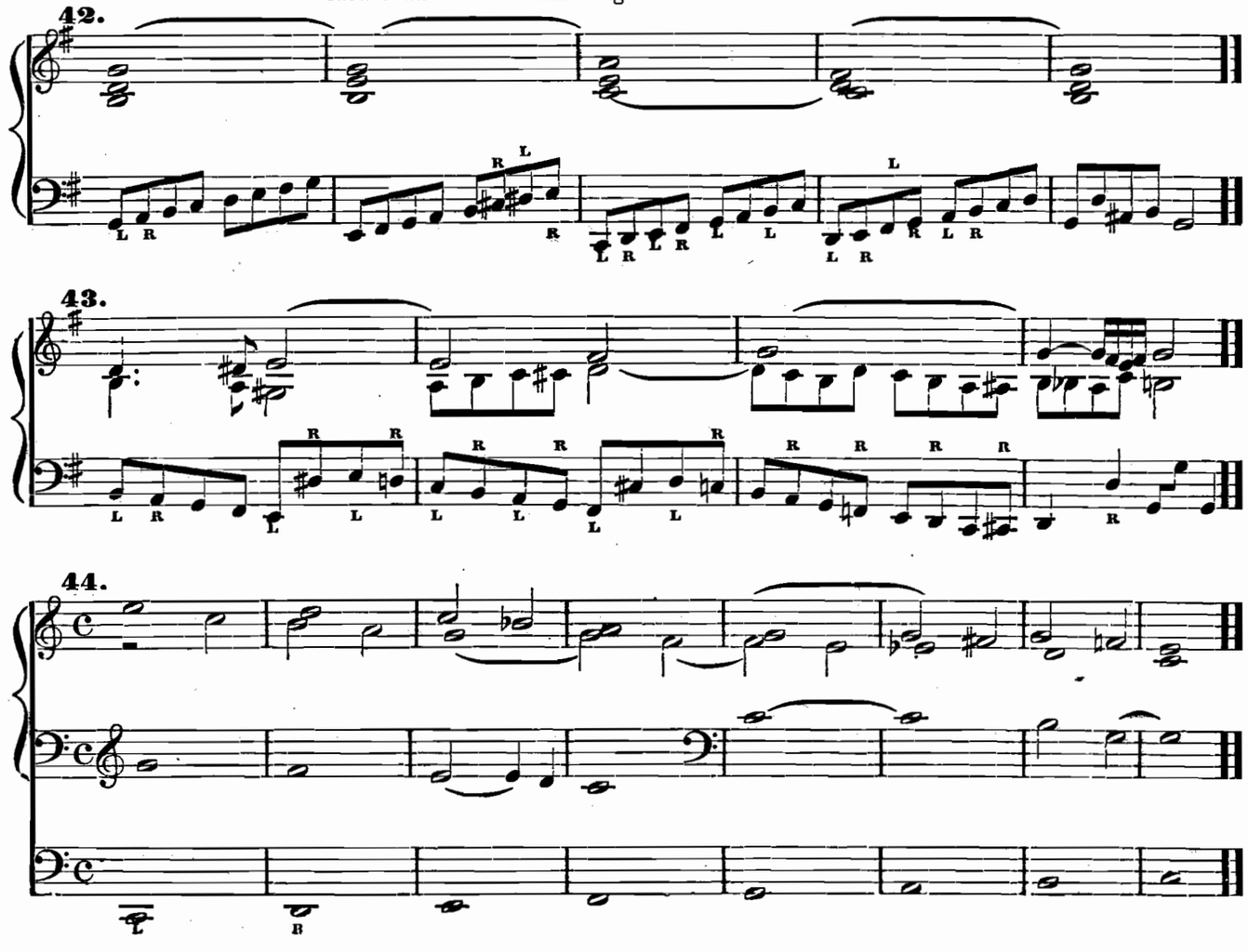
In ascending passages, the left foot is generally to begin, crossing in the lower octave *under*, and in the upper octave, *over* the right foot.

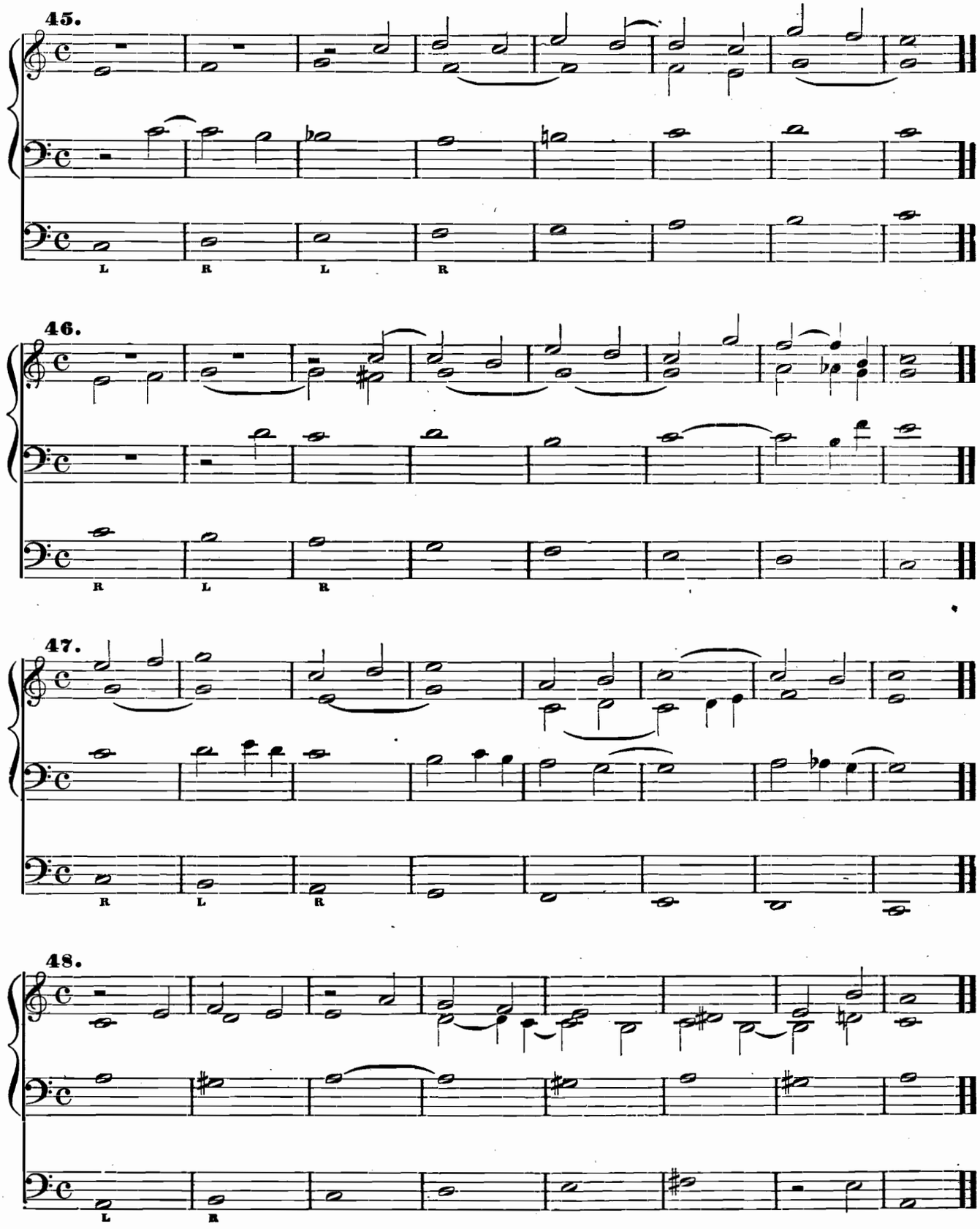
In *descending* passages, the *right* foot has to commence, and crosses in the upper octave *under*, and in the lower octave *over* the left foot. In playing on upper keys, the crossing *over* will be found safest; yet, sliding, and the use of the heels will be more available, as will appear shortly. The crossing *over* or *under* is indicated by having the letters R and L either over or under the note to be played. L *under* the third note of exercise 39, indicates that the left foot crosses *under* the right foot.

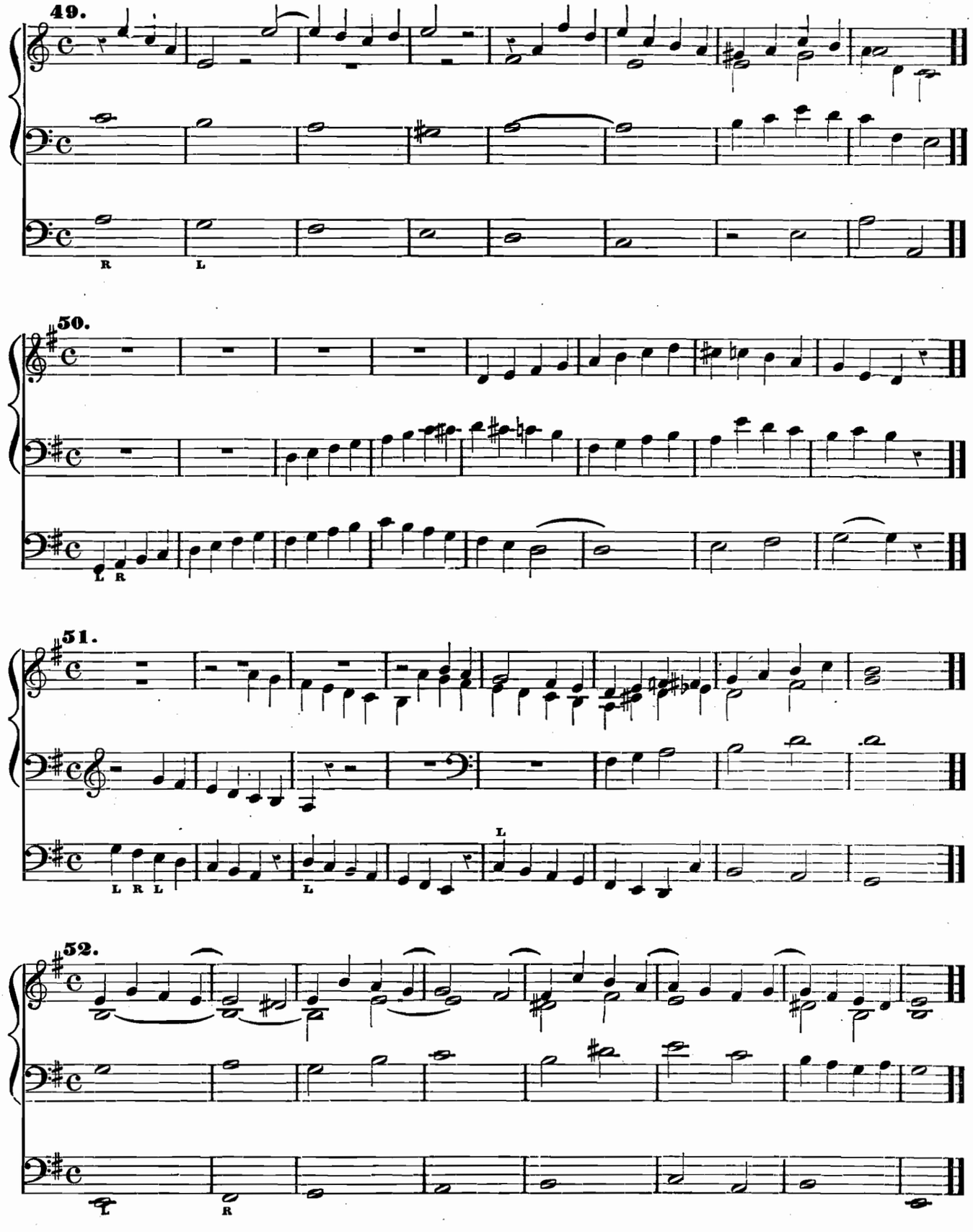
In the exercises after No. 43, the decision, in this respect, is left to the judgment of the student.

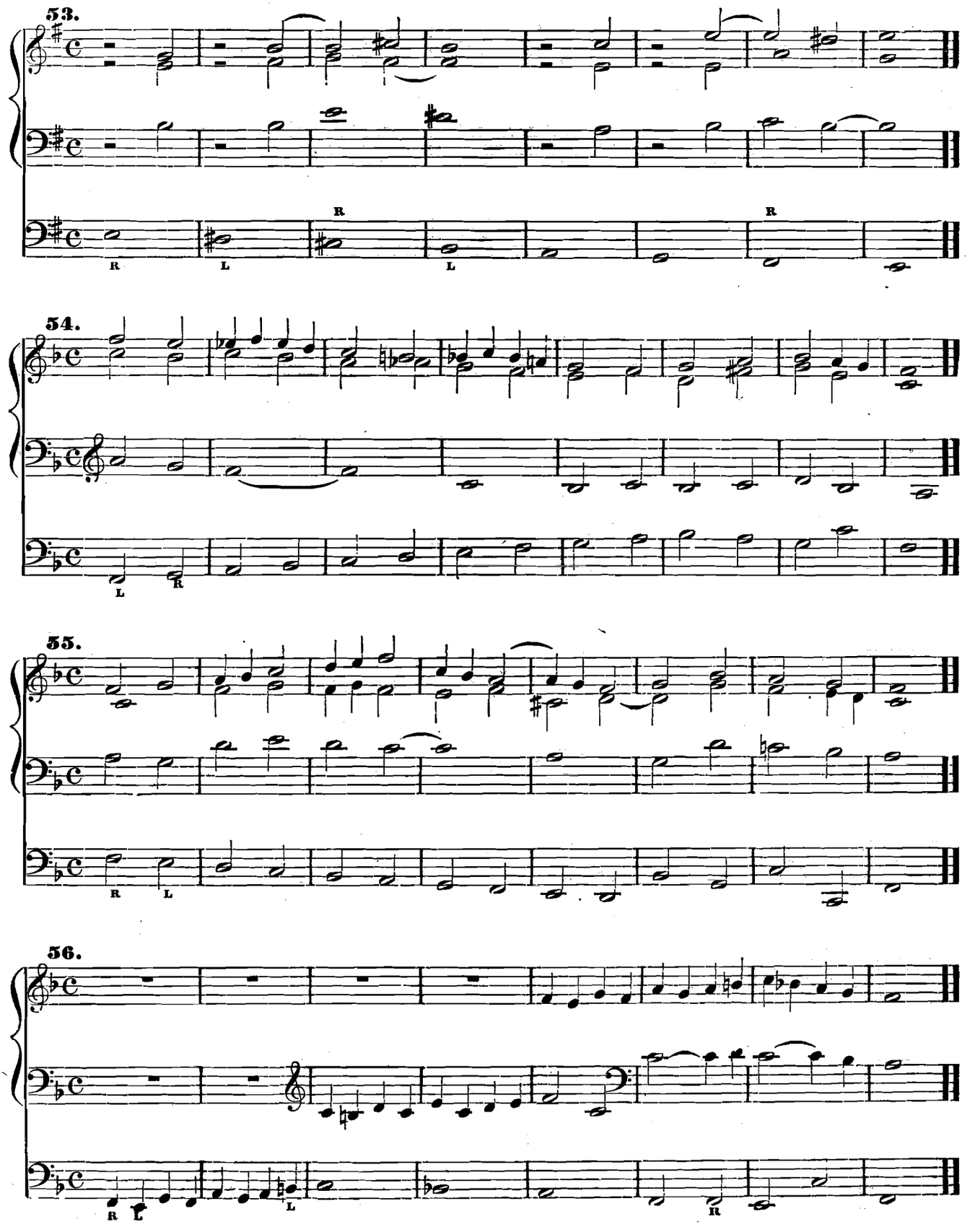


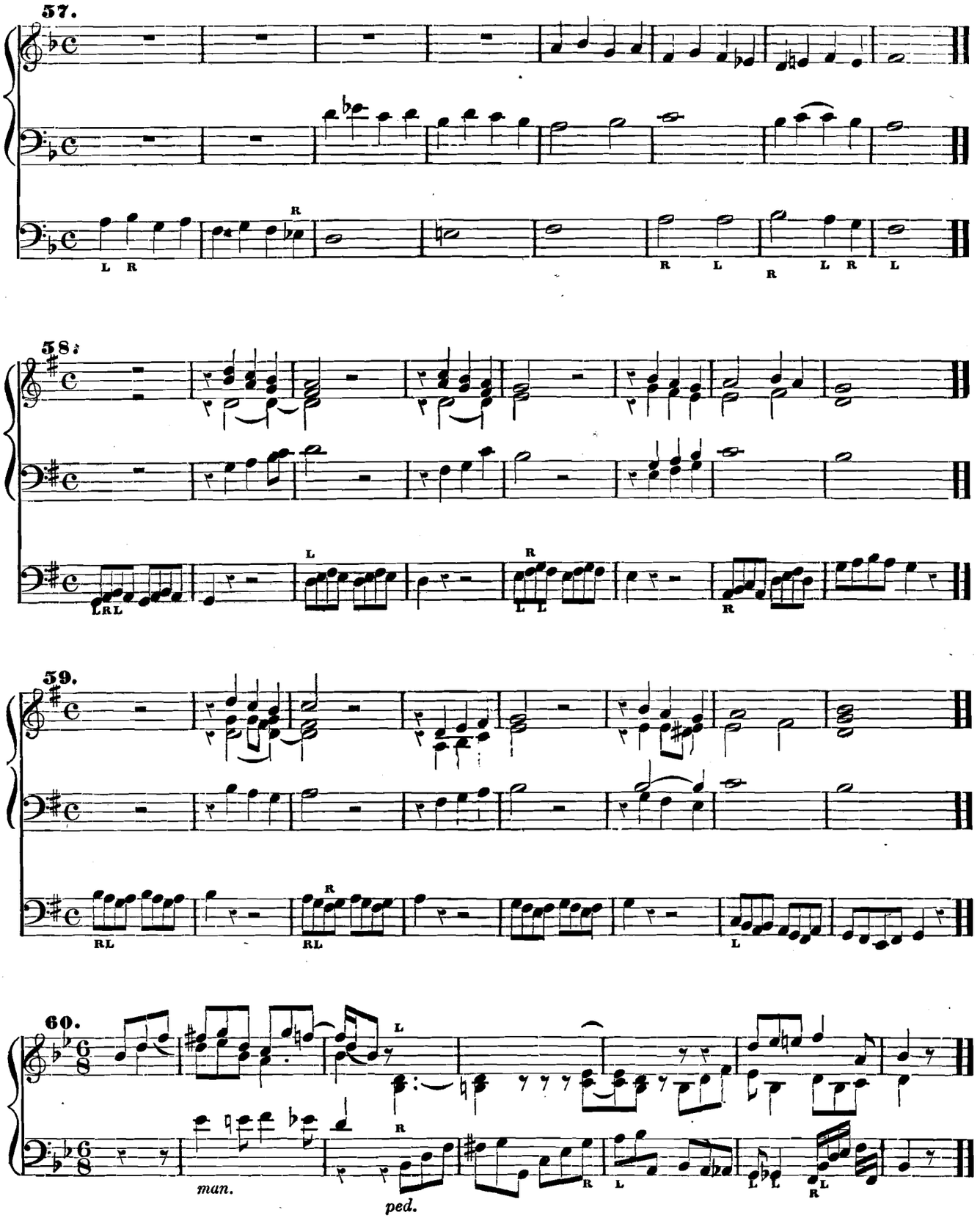
Practise this and the following exercise like No's. 13 and 14.

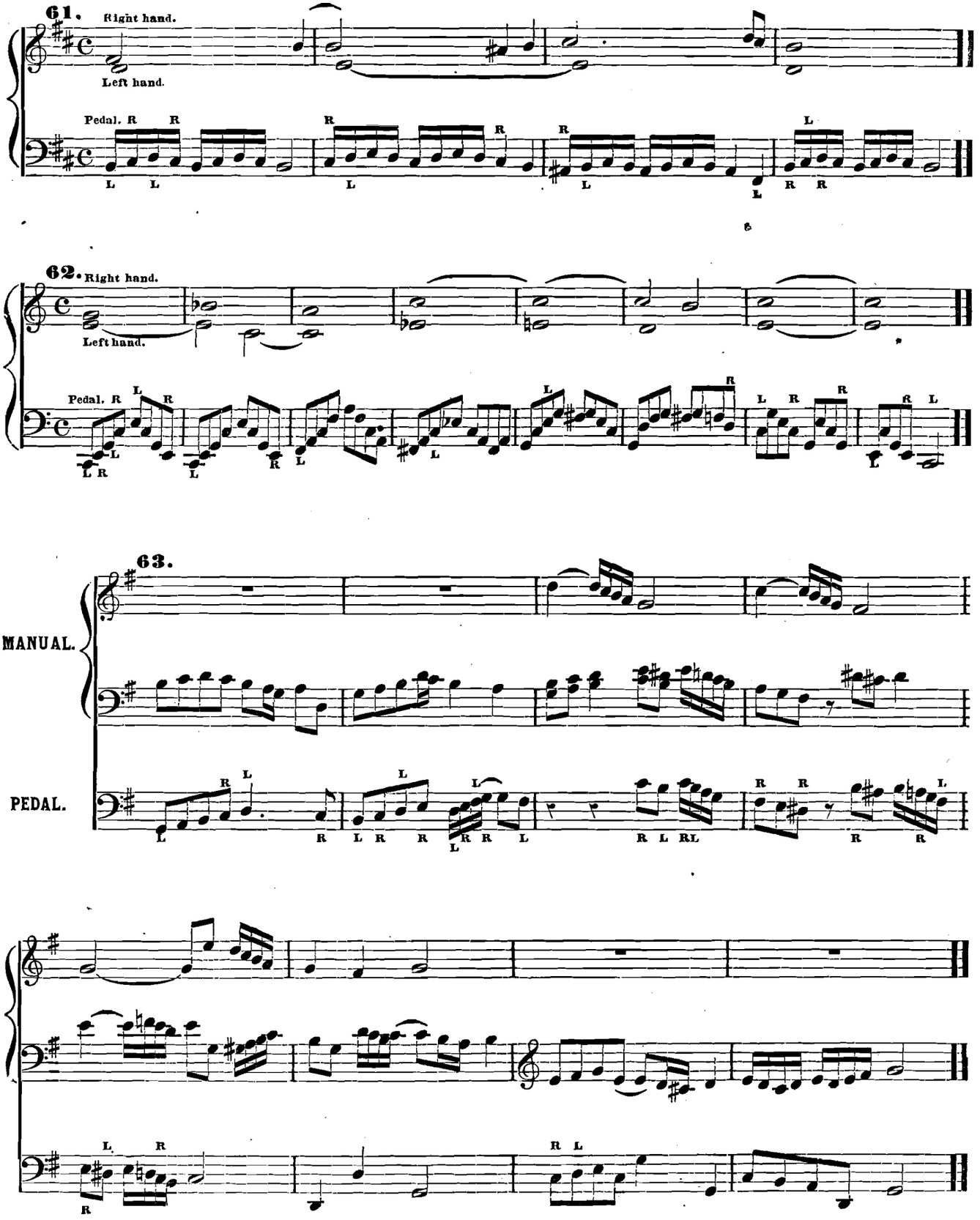



45.
L R L R
46.
R L R
47.
R L R
48.
L R

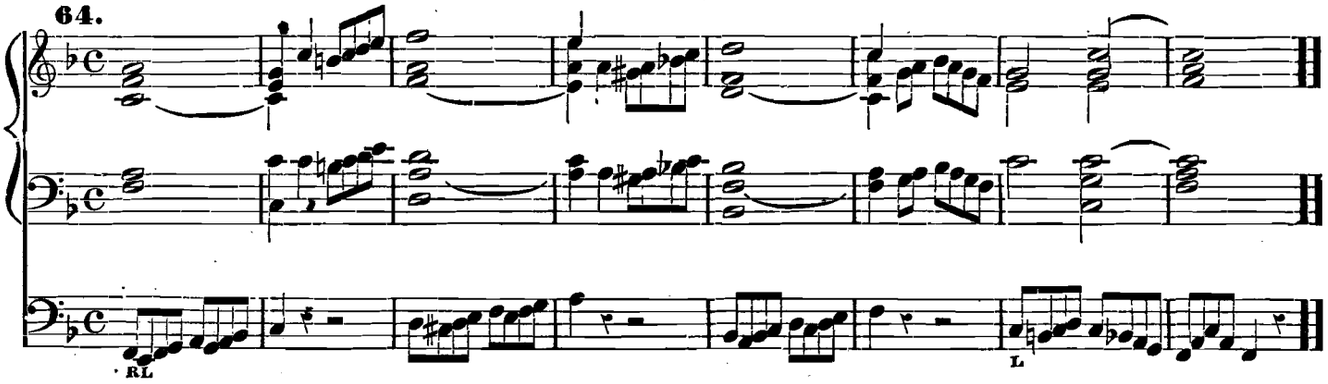

49.
R
L
50.
L R
51.
L R L
L
L
52.
L
R


53.
54.
55.
56.

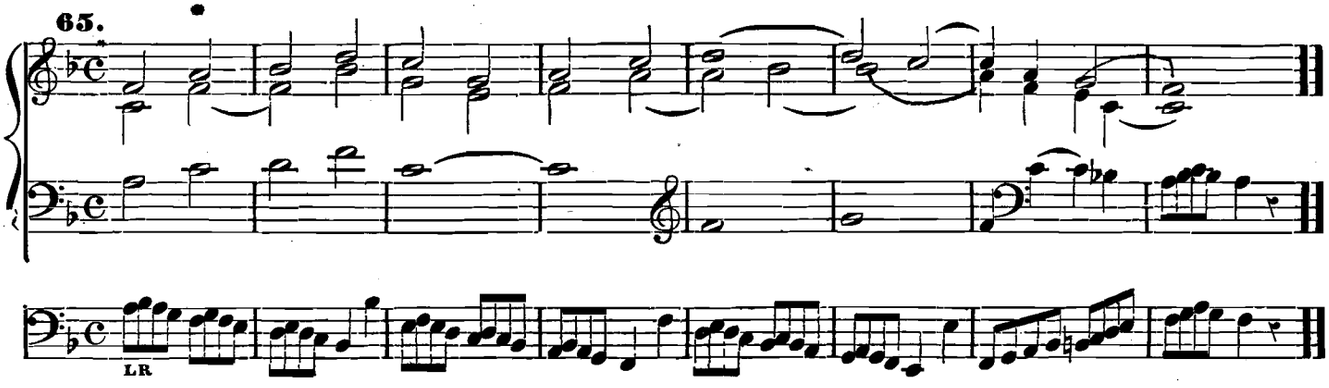

57.
58.
59.
60.
man.
ped.


61.
Right hand.
Left hand.
Pedal.
62.
Right hand.
Left hand.
Pedal.
63.
MANUAL.
PEDAL.

64.



65.



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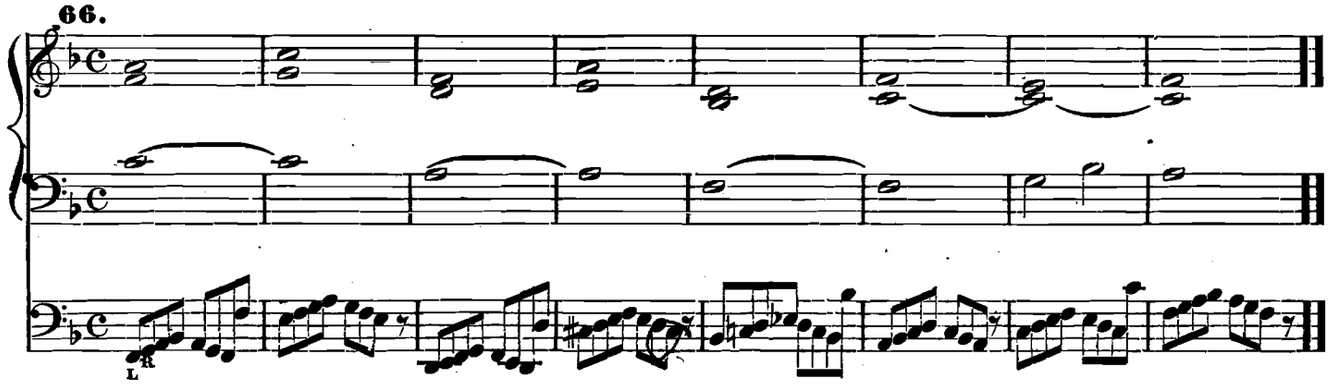
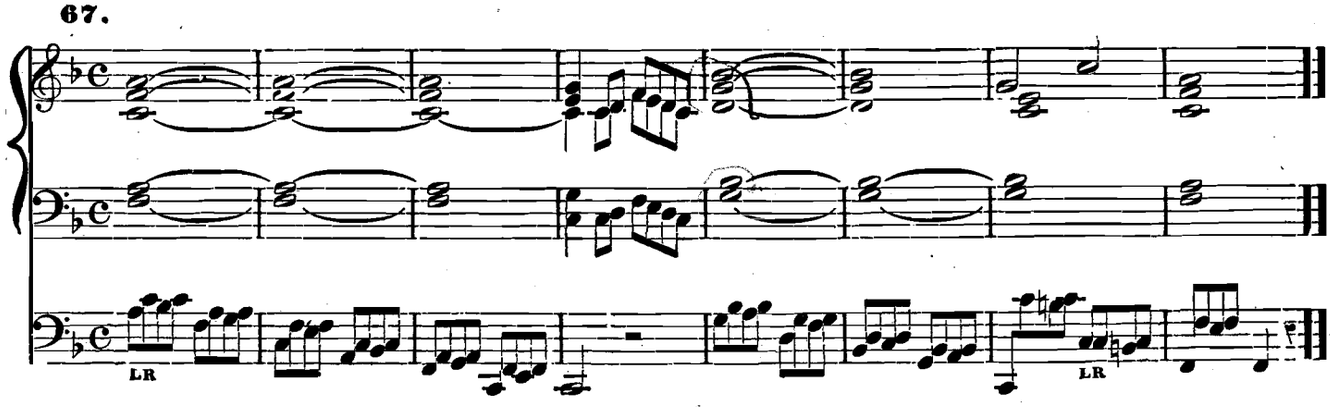
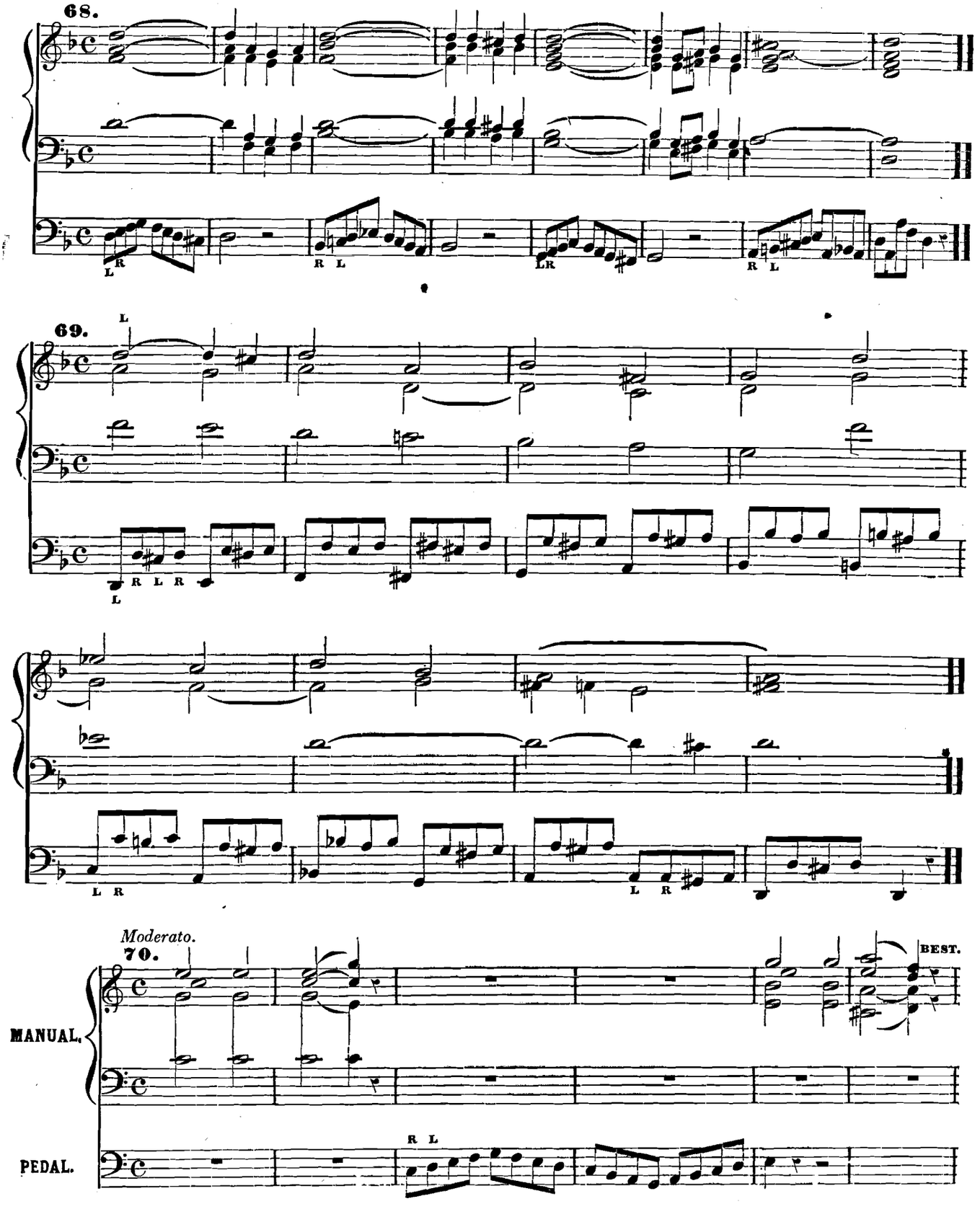
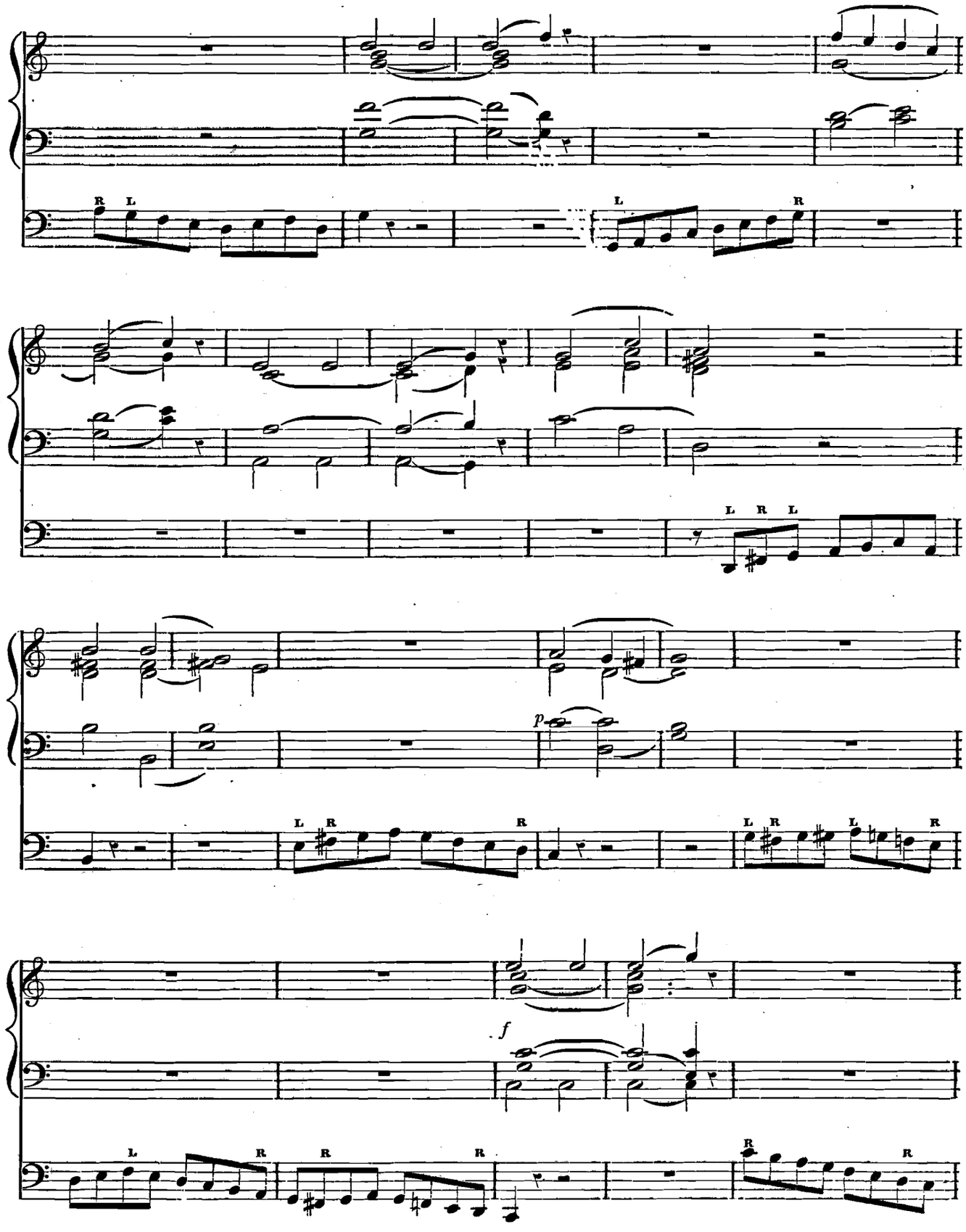
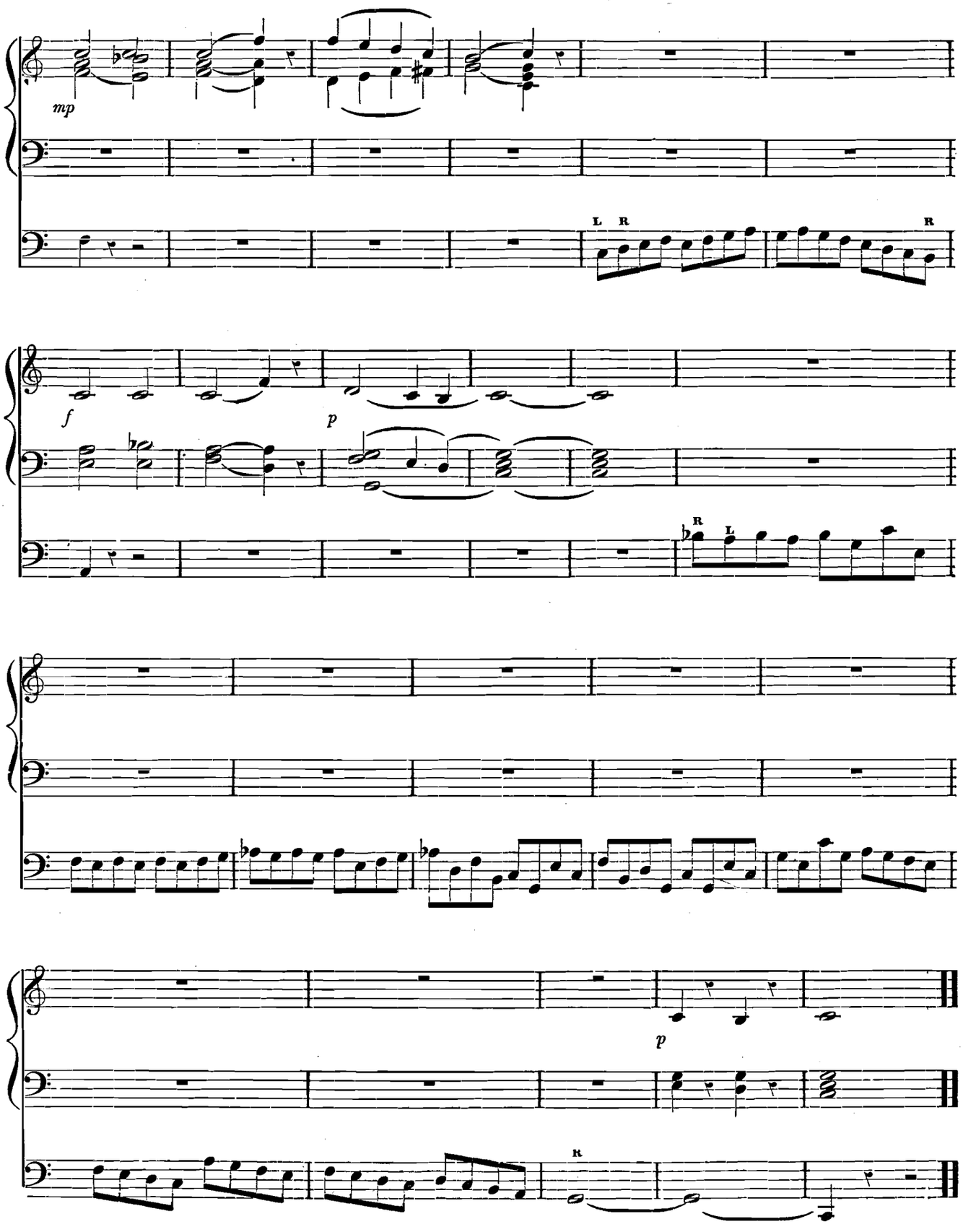


67.



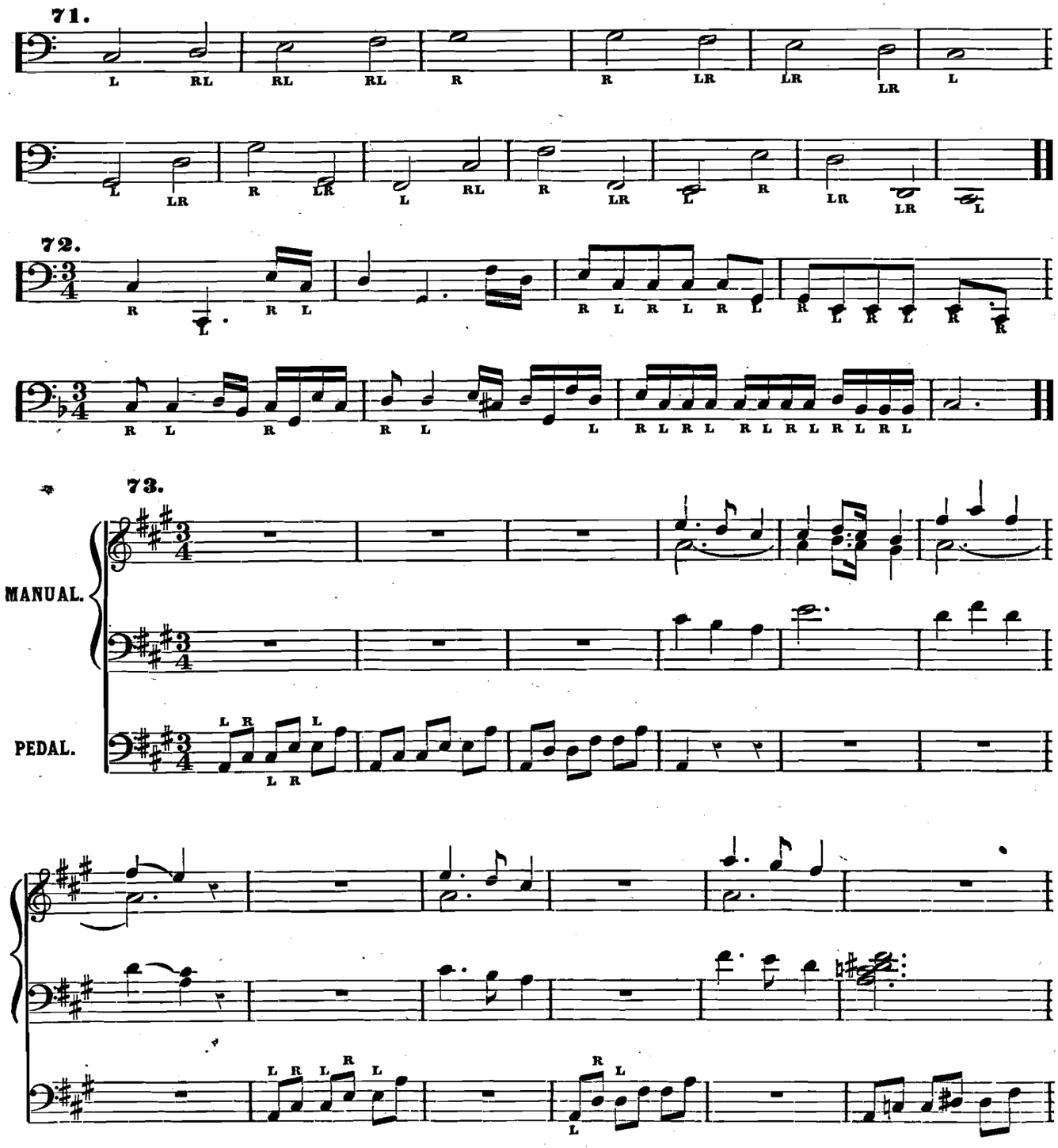

68.
69.
Moderato.
70.
BEST.
MANUAL.
PEDAL.

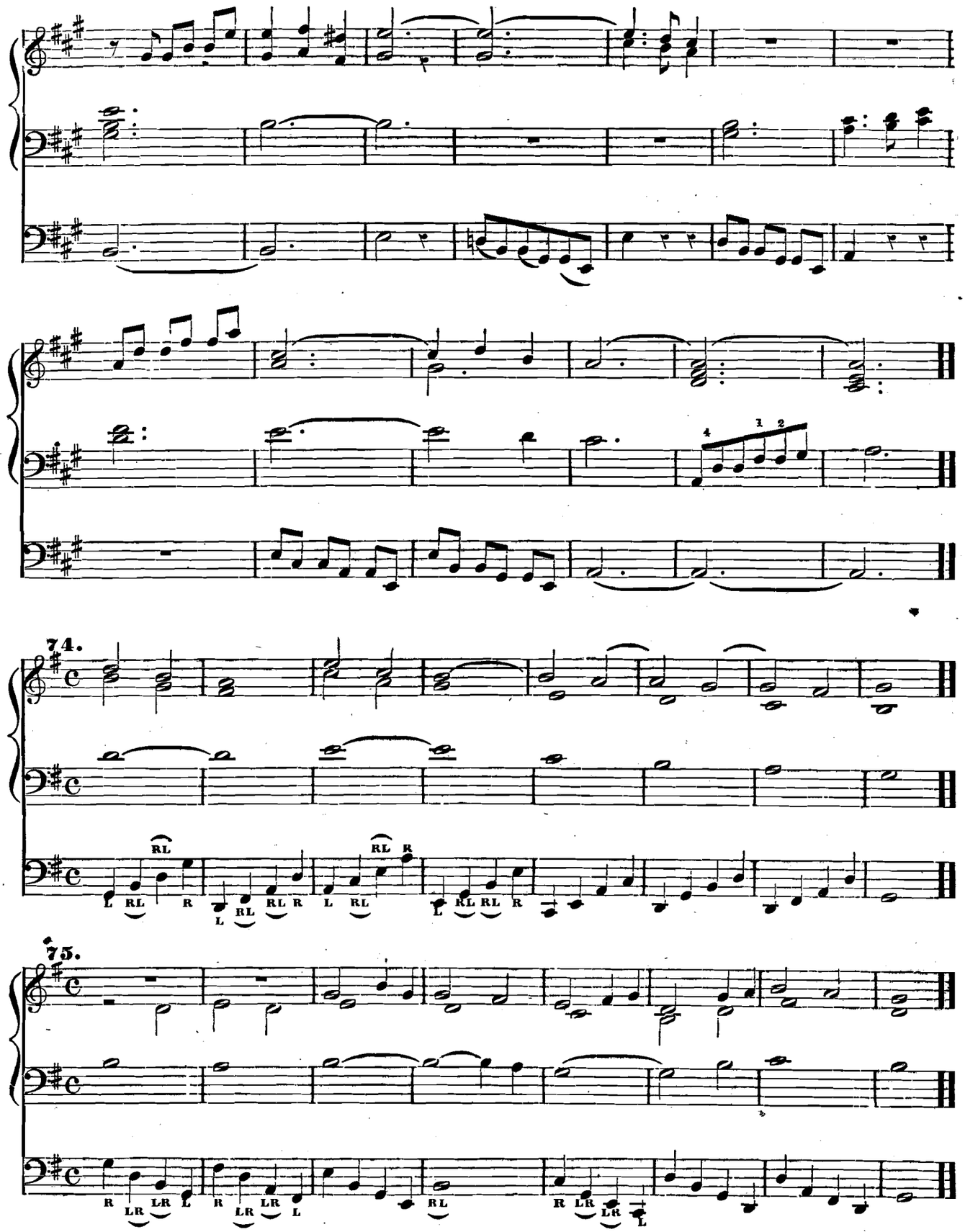

R L
L R
L R L
p
f

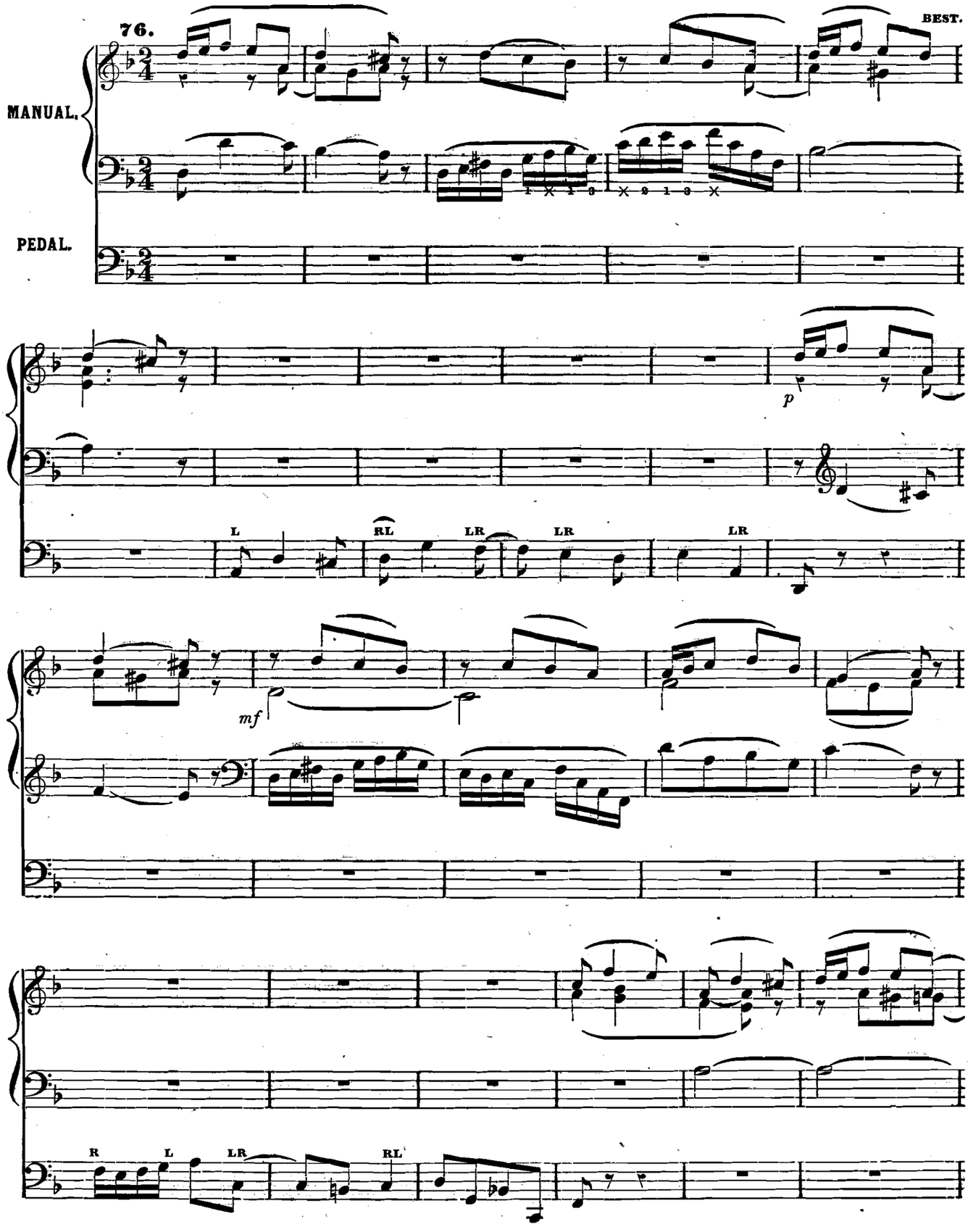

mp
L R
R
f
p
R
L
p
R

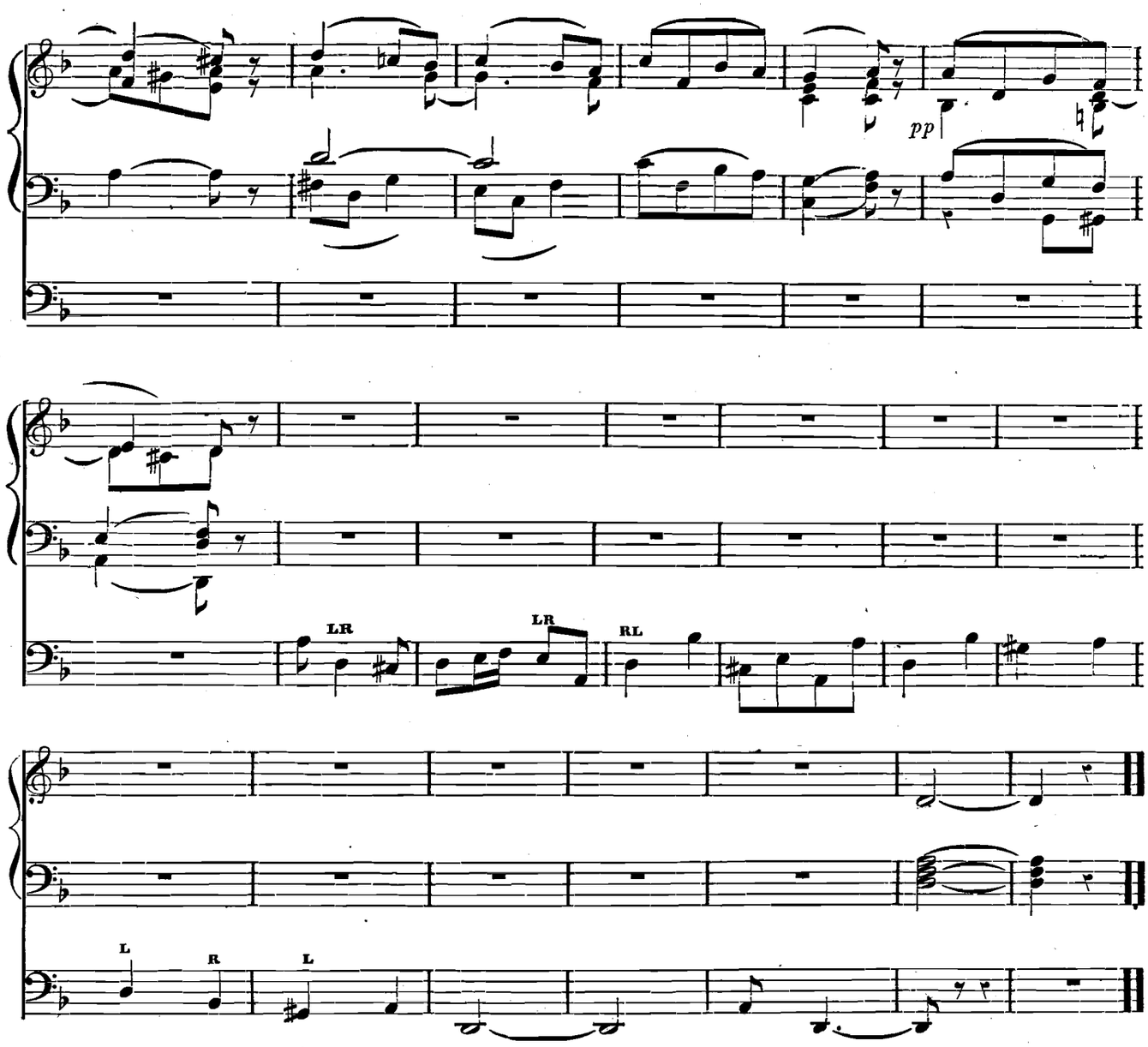
It is sometimes necessary to change the feet on the same key. This can be done in two different ways; first, by substituting one foot for the other without permitting the key to rise, (see example 71.) or by striking the same key in immediate succession, changing the feet, (see example 72.)

EXERCISE IN SUBSTITUTING ONE FOOT FOR THE OTHER.




74.
75.


76.
BEST.
MANUAL.
PEDAL.
p
L
RL
LR
LR
LR
mf
R
L
LR
RL



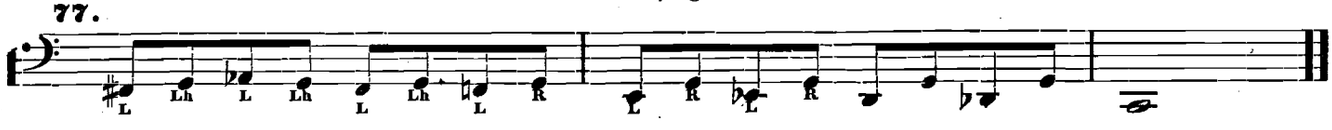
EXERCISES FOR THE ALTERNATE USE OF THE TOES AND HEELS.

Note a.—Experience has taught us, that for the sake of the organs, the heel ought not, in the first instance, to be used too frequently, and when used, great care ought to be taken to properly moderate the stroke given to the keys, which is apt to be heavier than most pedal actions will endure.

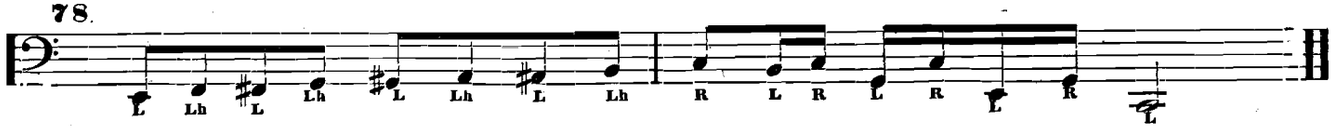
Note b.—To employ the heel of the left foot in the upper octave, or the heel of the right foot in the lower octave, is considered impracticable.

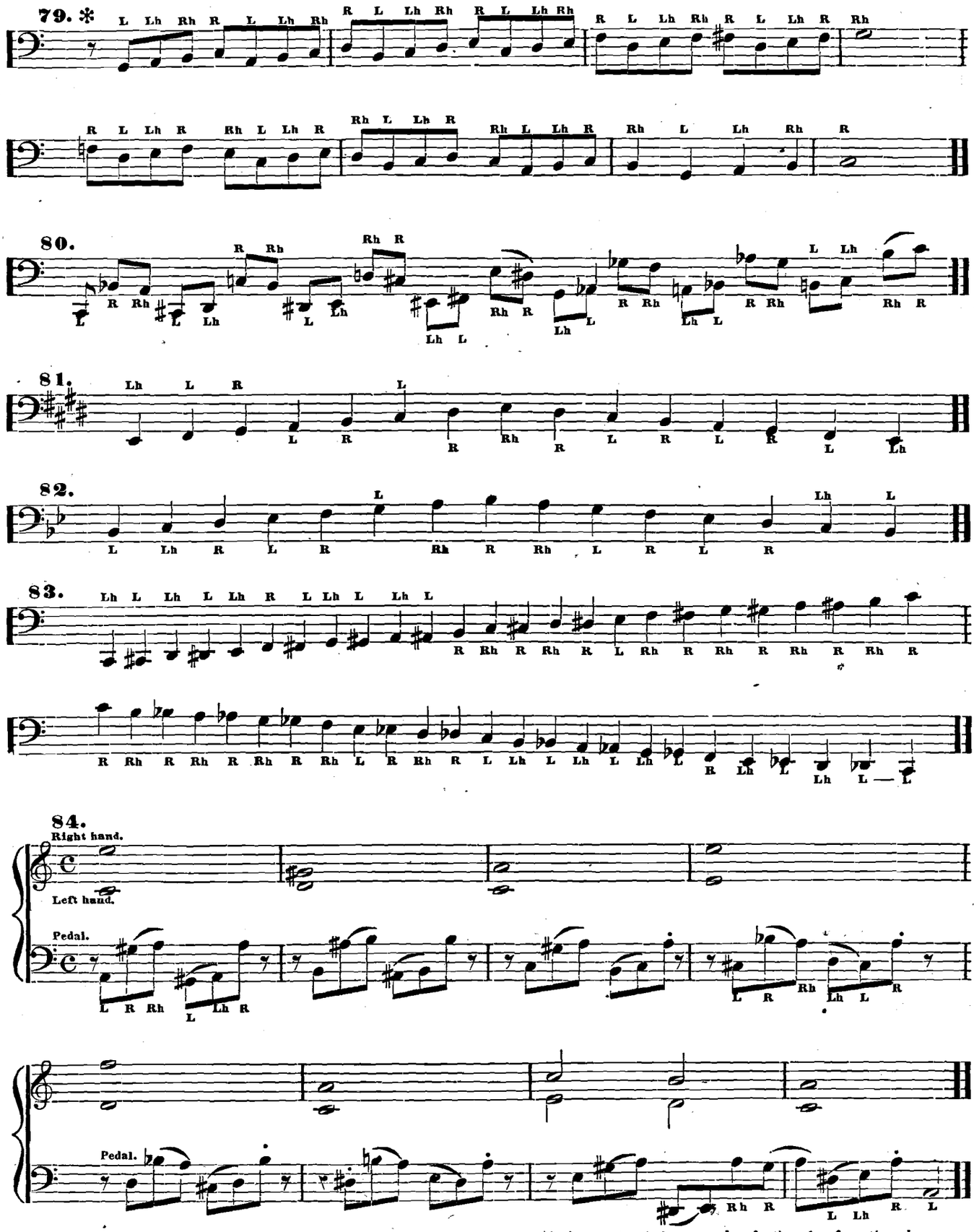
Note c.—Letters *Lh*, signify left heel; letters *Rh*, signify right heel; letters *L* and *R* signify as heretofore, toe of left or right foot.

77.

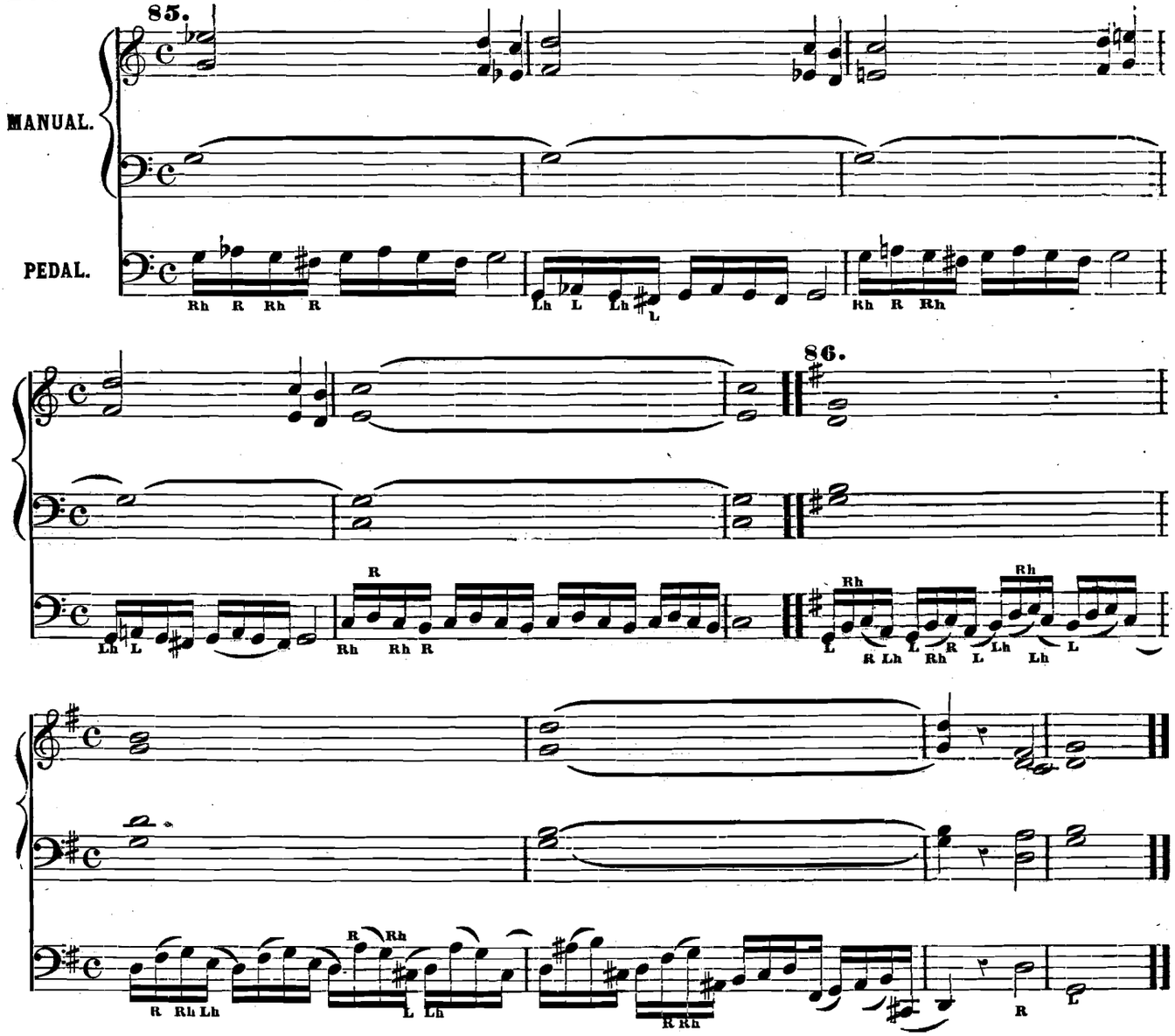


78.





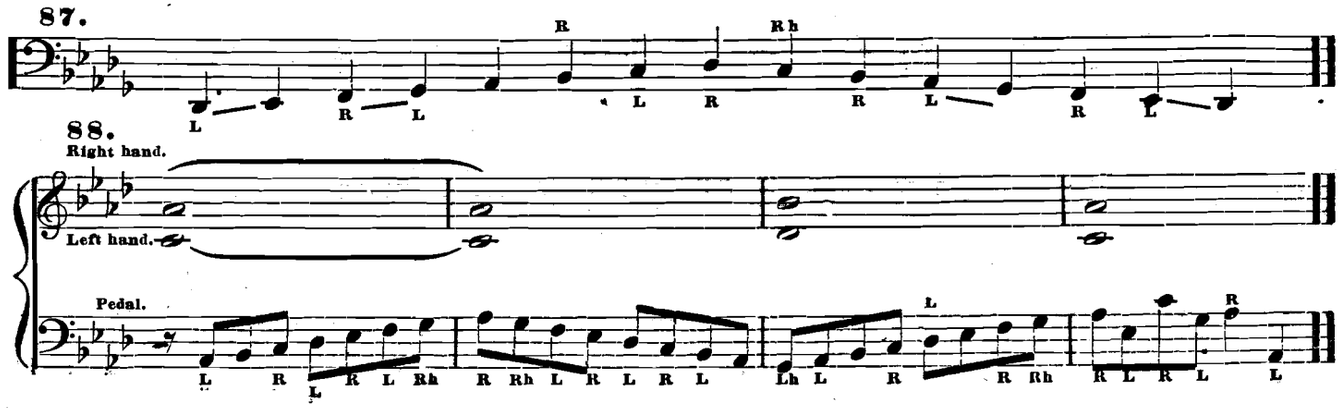
* This mode of playing these passages may be found very awkward, but we would observe that it is arranged so for the sake of *practice only*.



SLIDING FROM ONE KEY TO ANOTHER.

This method of playing is to be practised especially with the left foot, for, while using the Swell, the left foot has to take advantage of that mode very frequently.

Sliding may be done from any key to another, but is most admissible from an upper to a lower key. The mark for sliding is a line (——).



MIXED EXERCISES.

The following *Trios** will, if properly practiced, acquaint the student with playing the pedal "*Obligato.*" The right hand plays the upper part, the left hand the middle part, and the bass is played on the pedal. Stops, for the manuals ought to be only eight-feet flue stops, (Op. Diap. and St. Diap.), for the pedal, a sixteen-feet, and,(if there be one)an eight-feet stop ; or pedal and manual coupled together.

Andante.

89. Right hand. Left hand. Pedal. R Rh RL

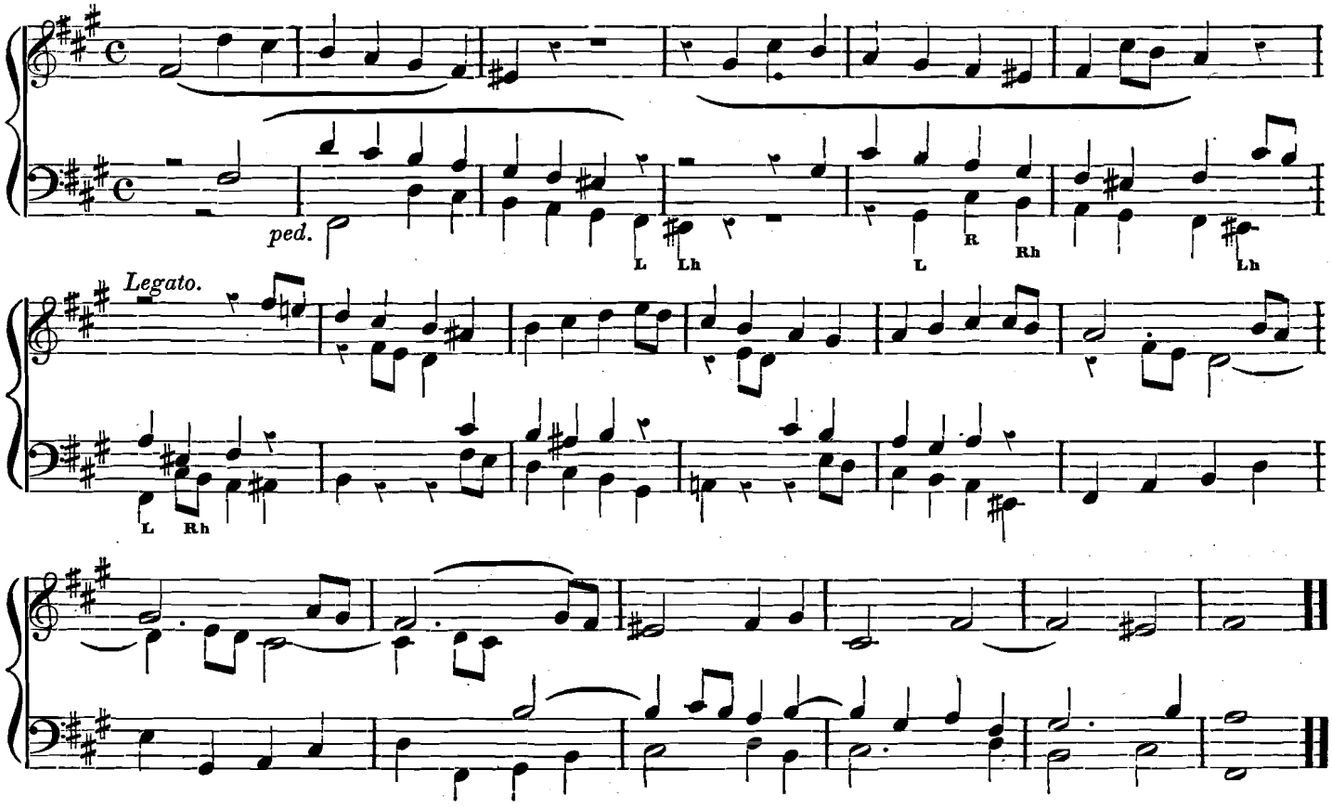
90. *Lento.* L L L RL R R Lh L R RL R

Andante

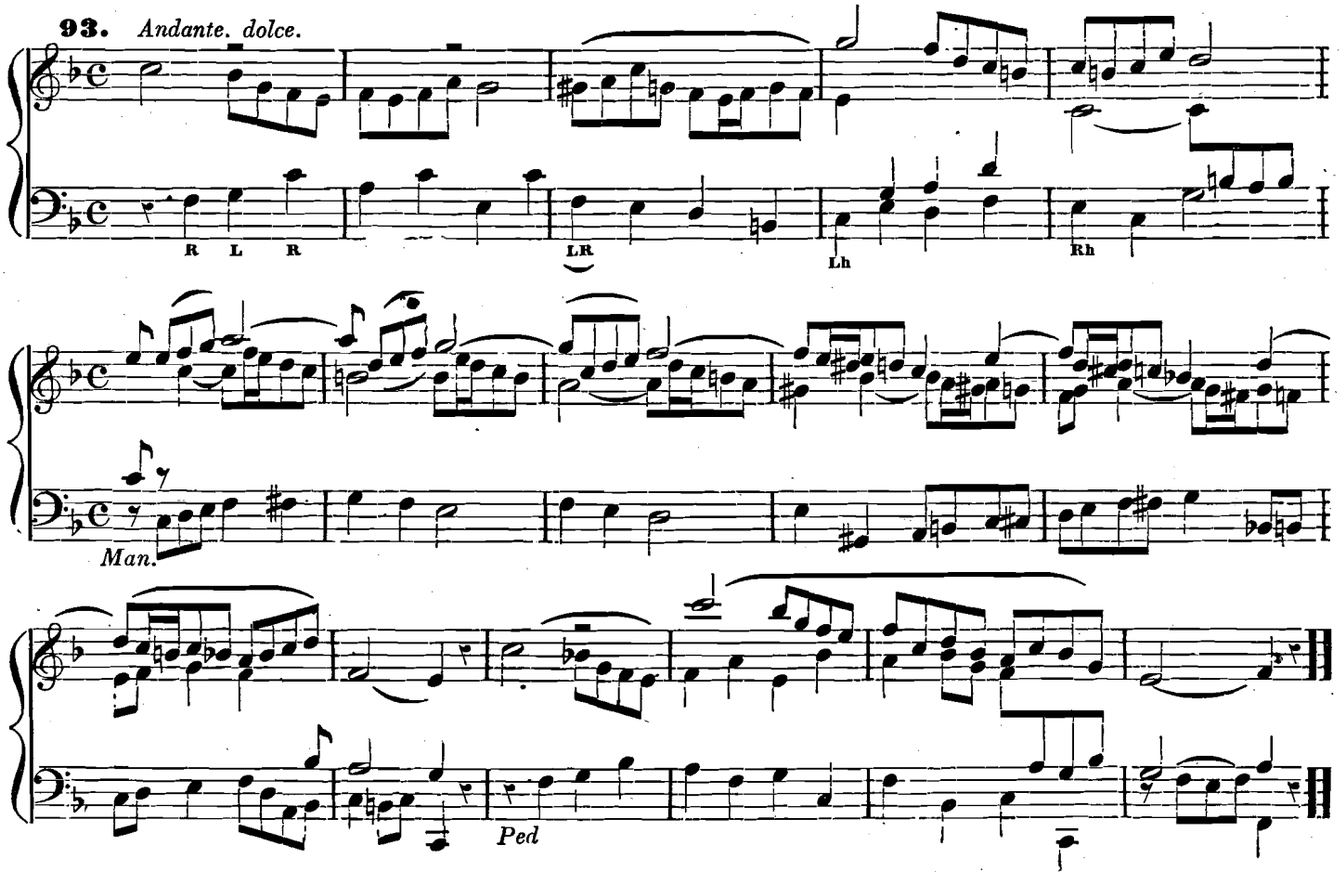
91. R L R RL G L L F

*Mainly selected from "Rink."

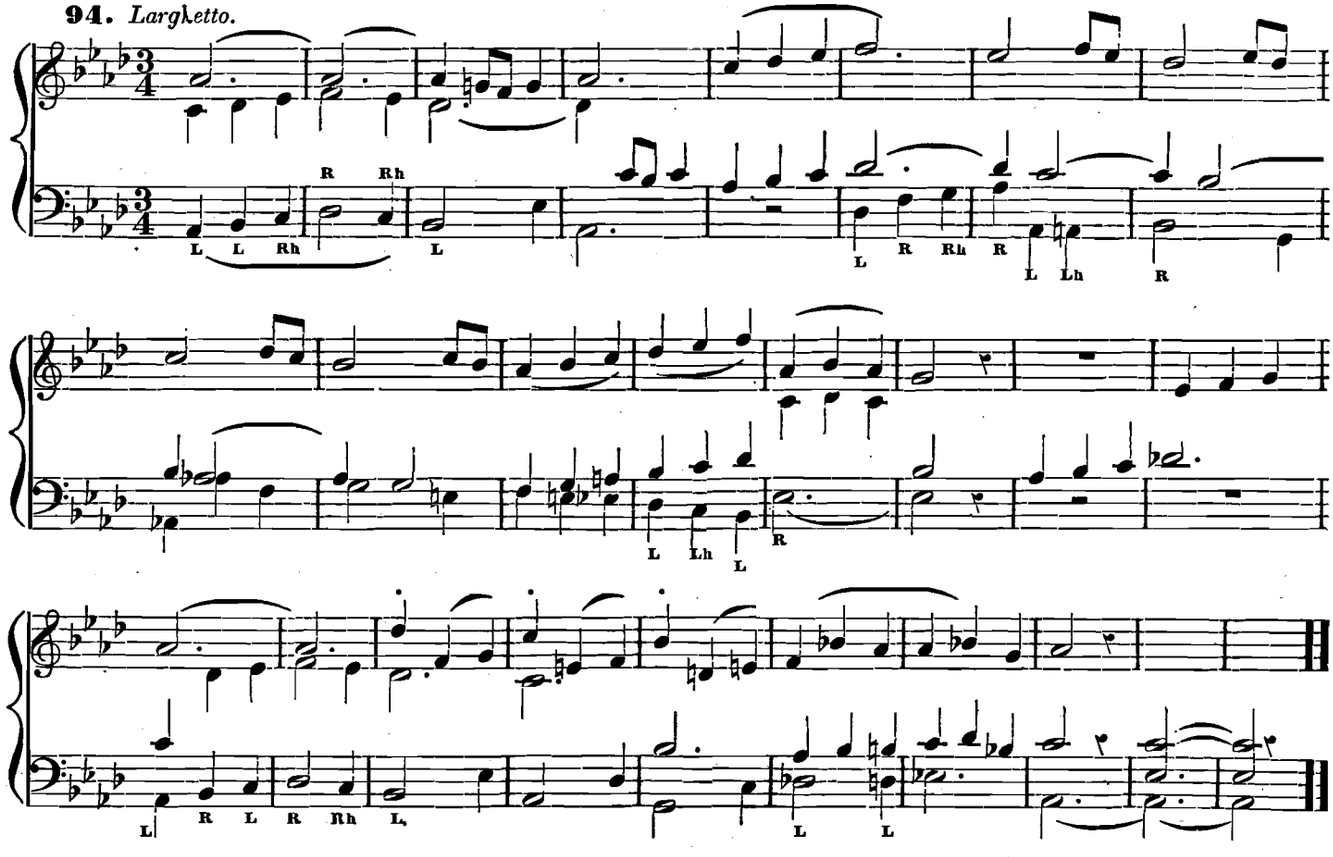
92. *Andante.*



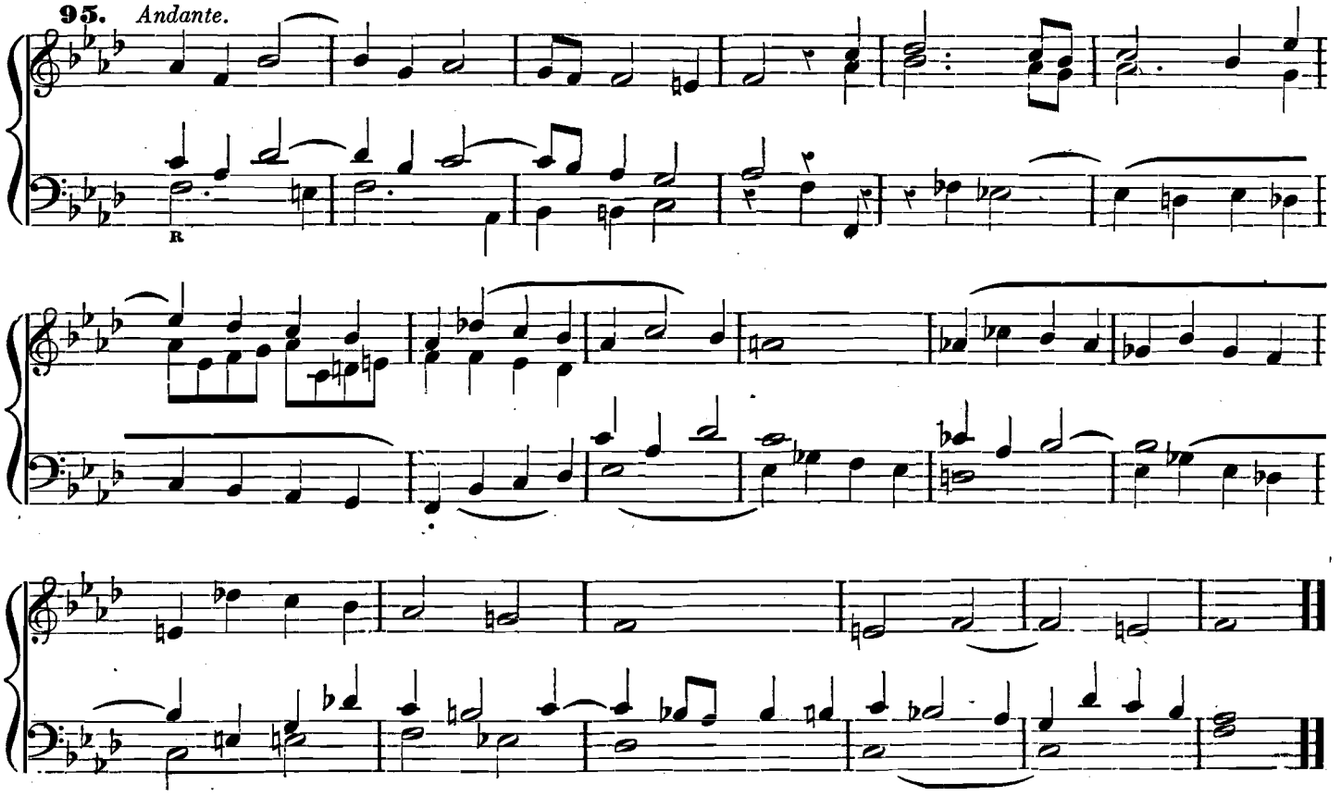
93. *Andante. dolce.*



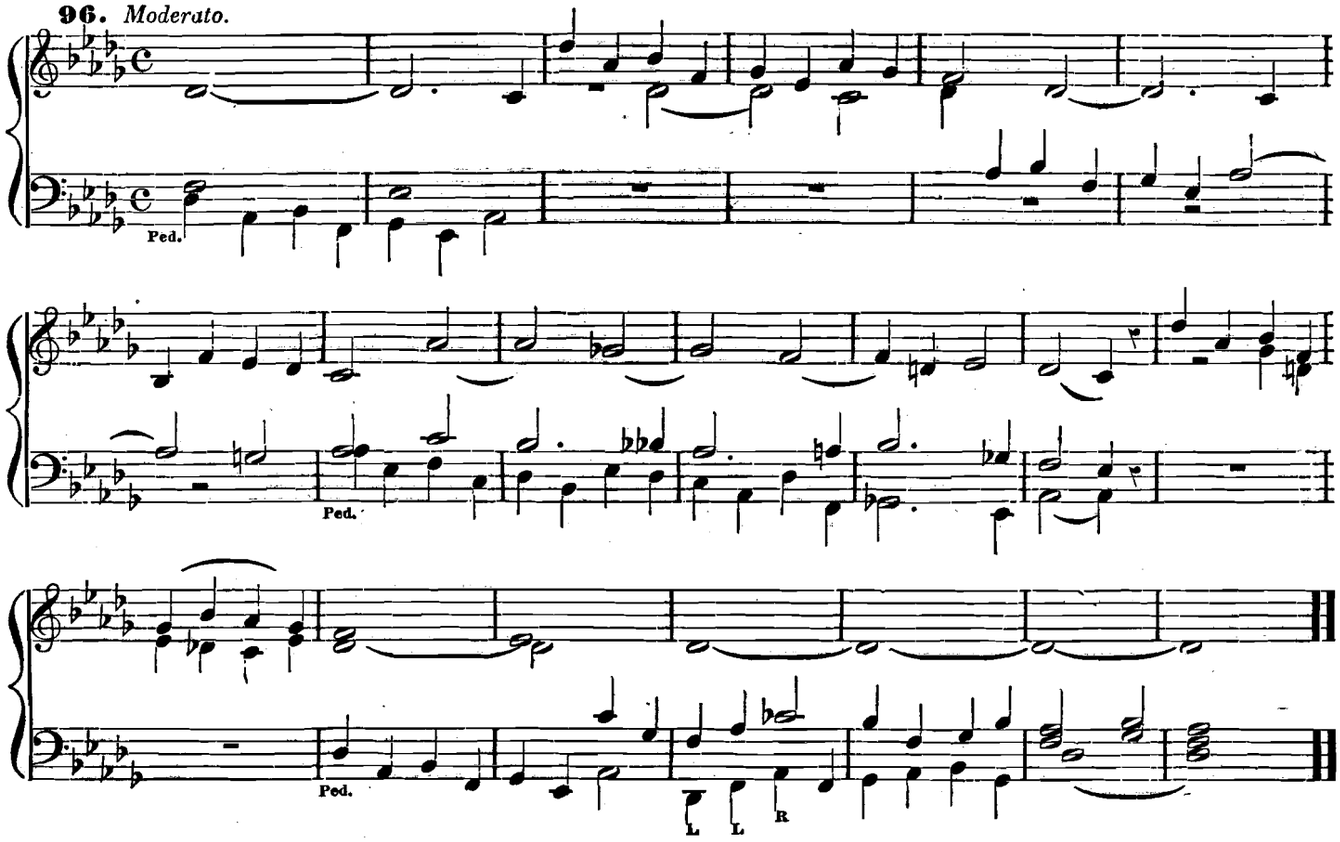
94. *Larghetto.*



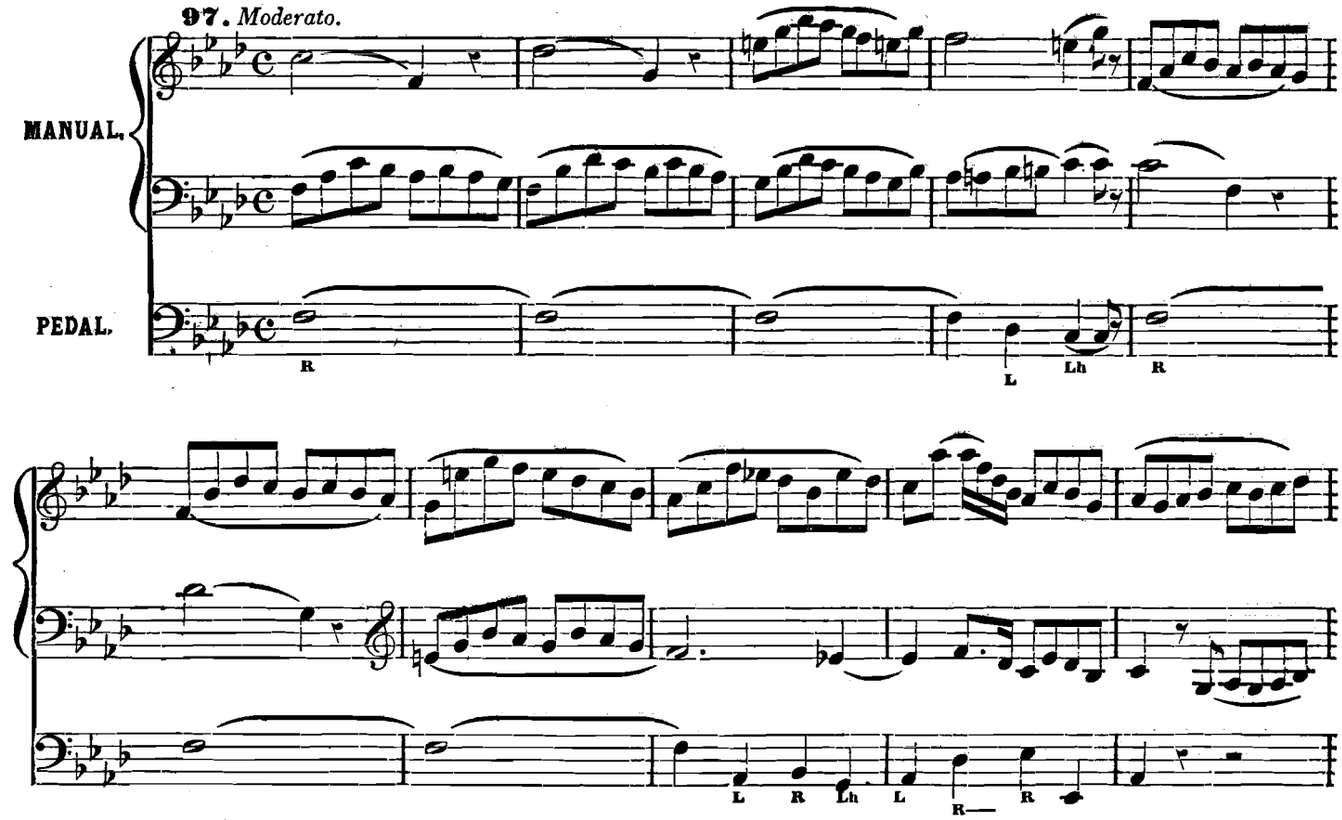
95. *Andante.*

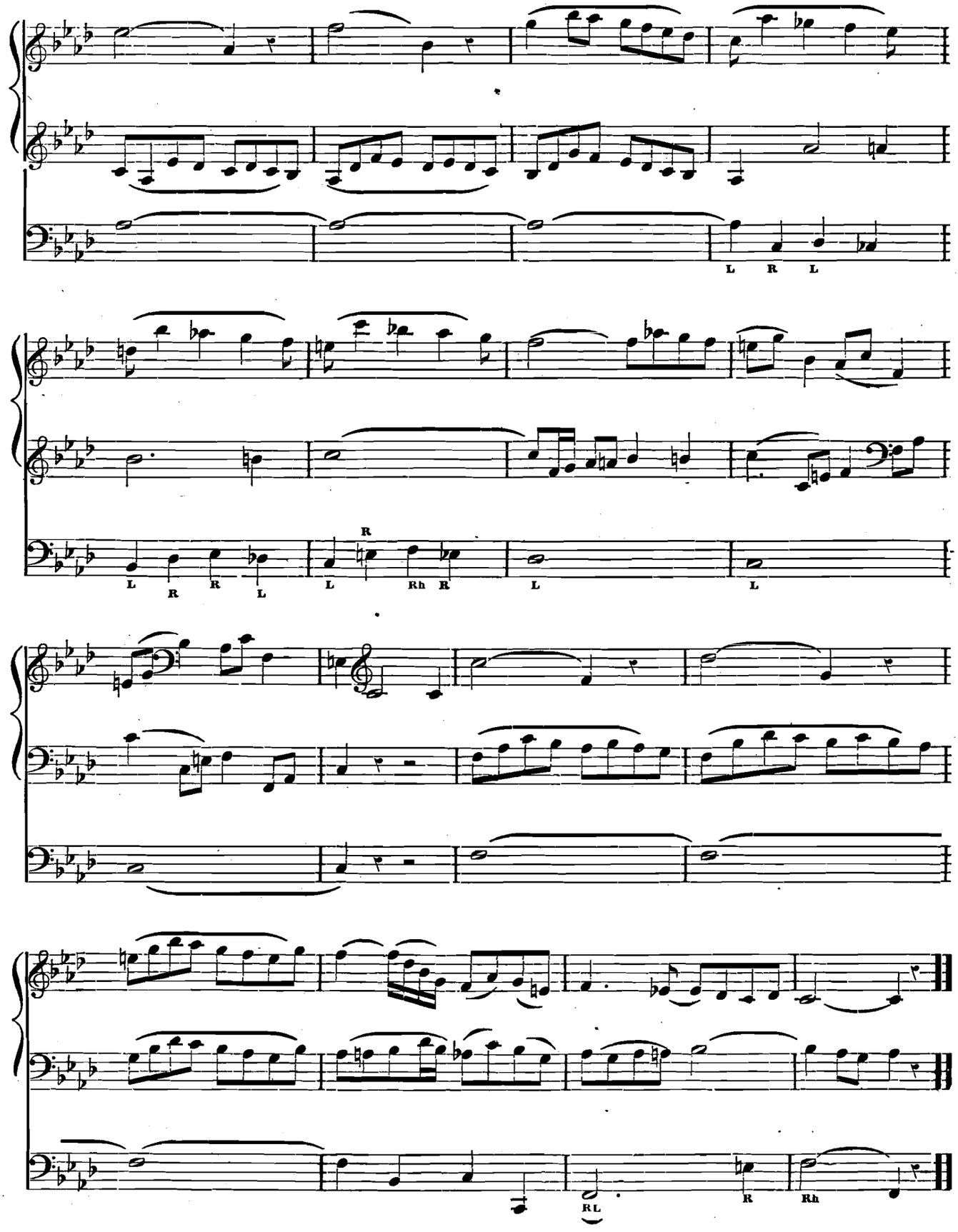


96. *Moderato.*

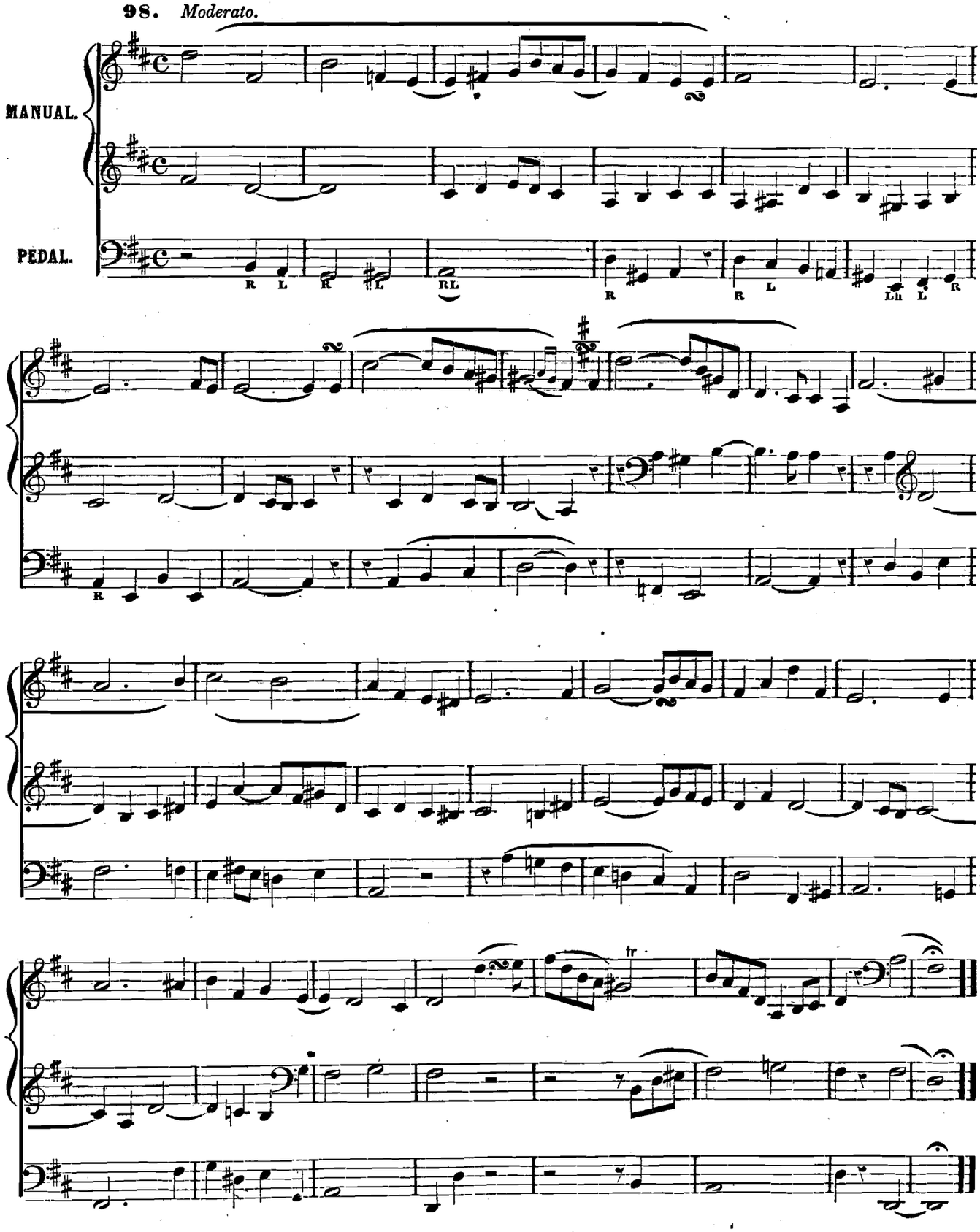


97. *Moderato.*




L R L
L R R L
L R Rh R
L
L
RL
R
Rh

98. *Moderato.*



99.

Andante.

a tempo.

tr

rit.

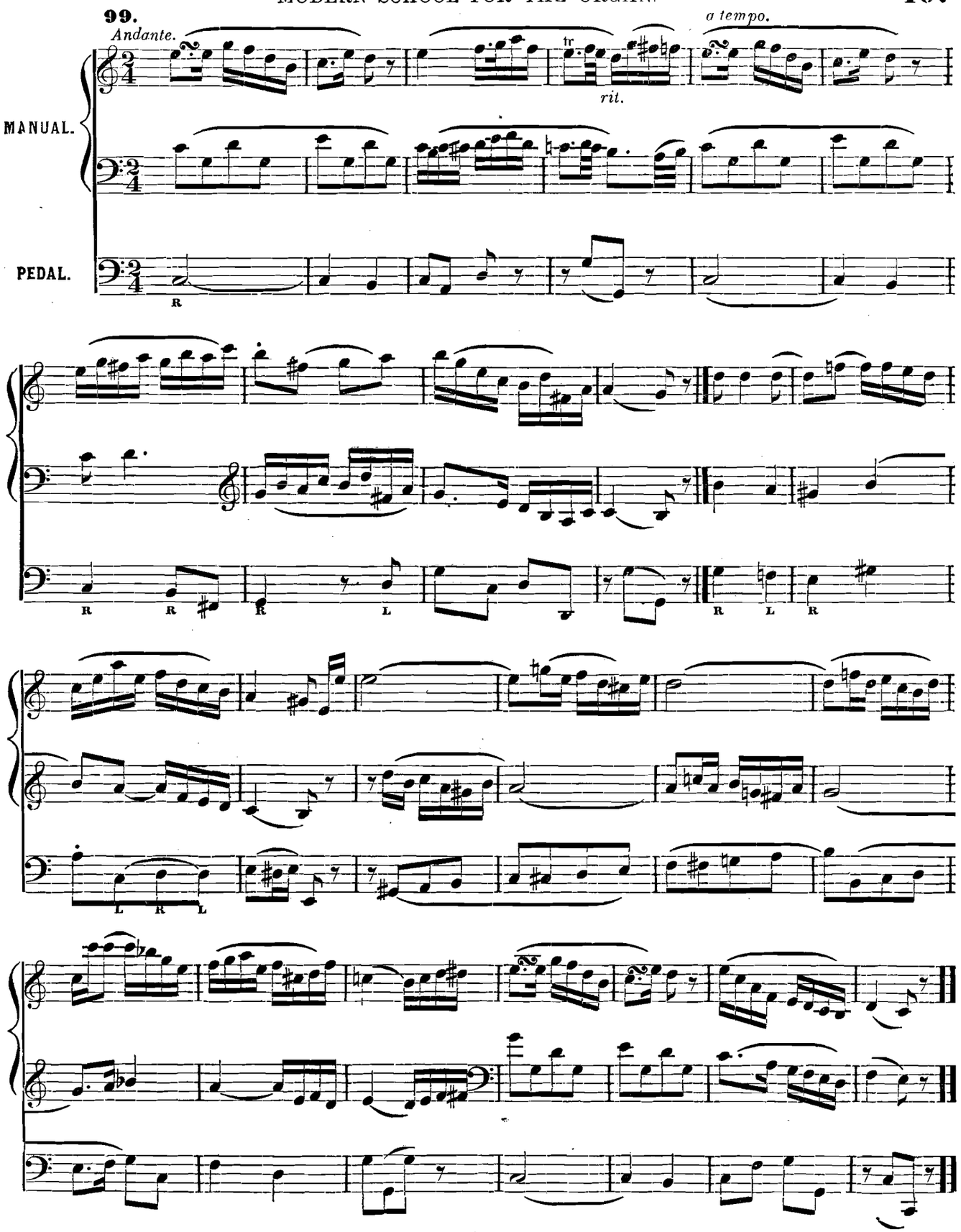
MANUAL.

PEDAL.

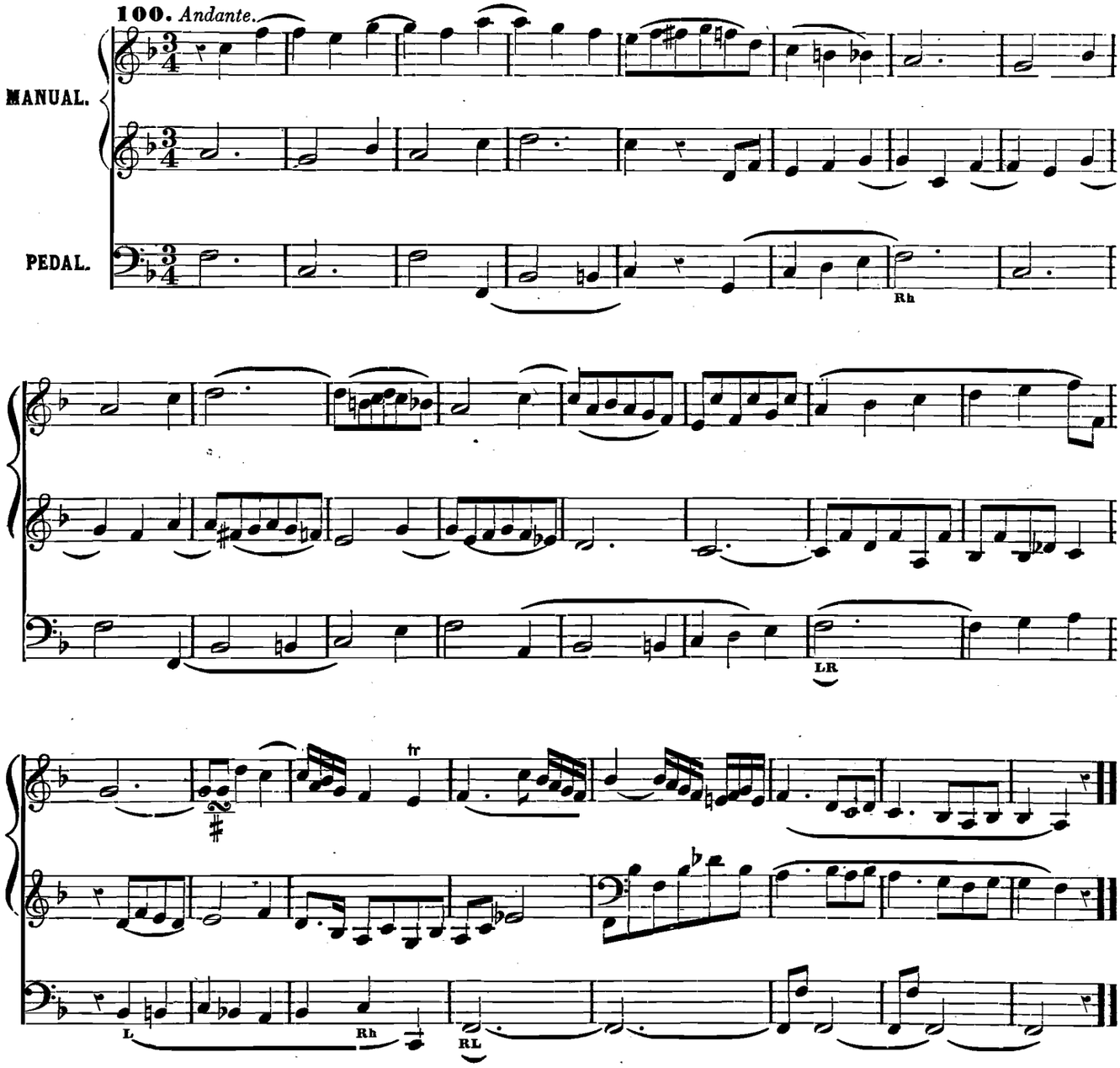
R

R R R L R L R

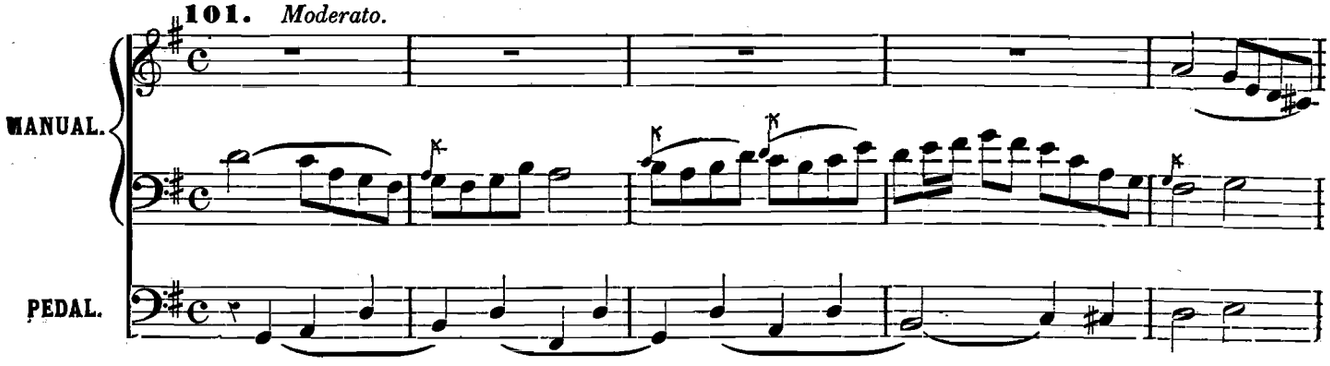
L R L

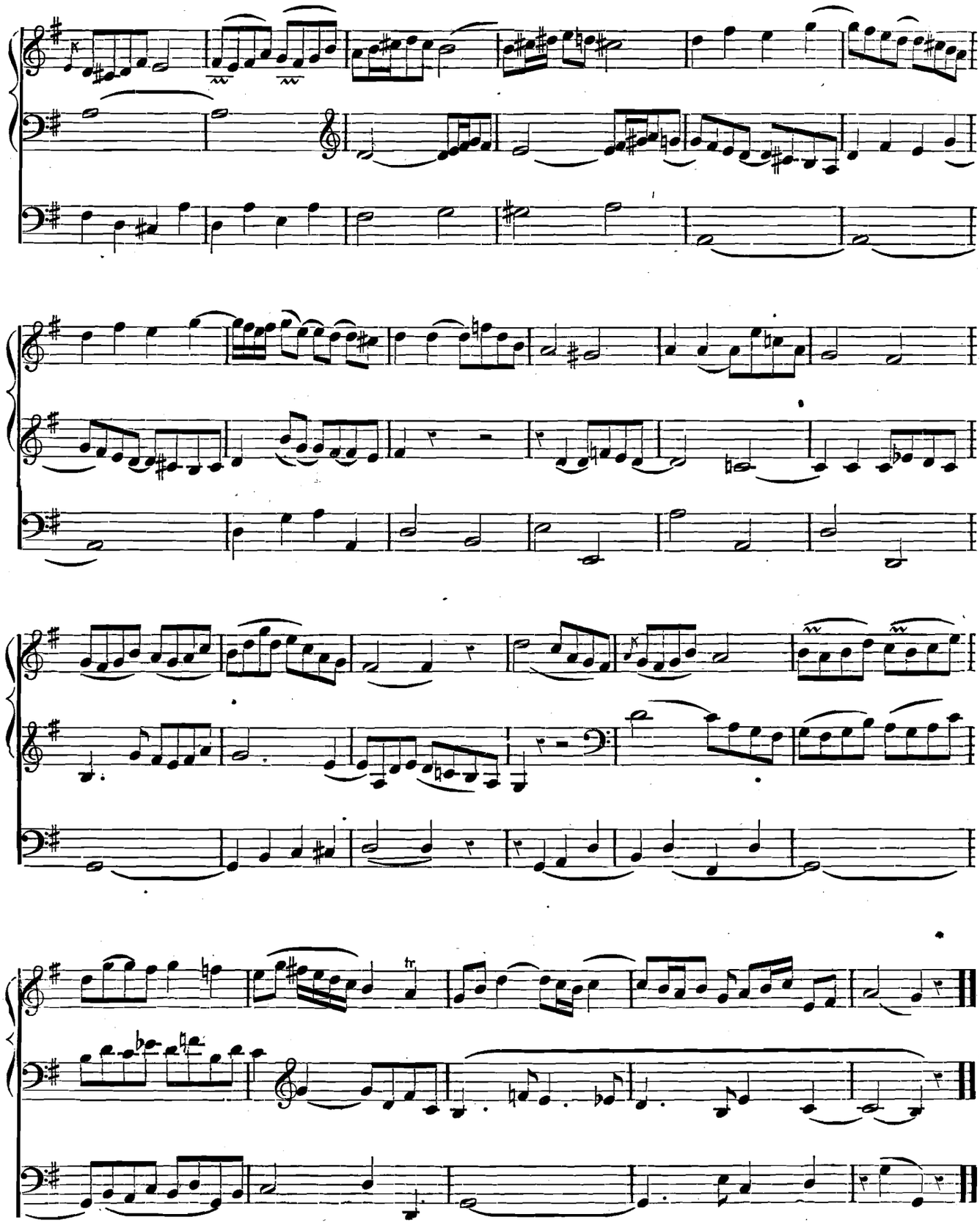


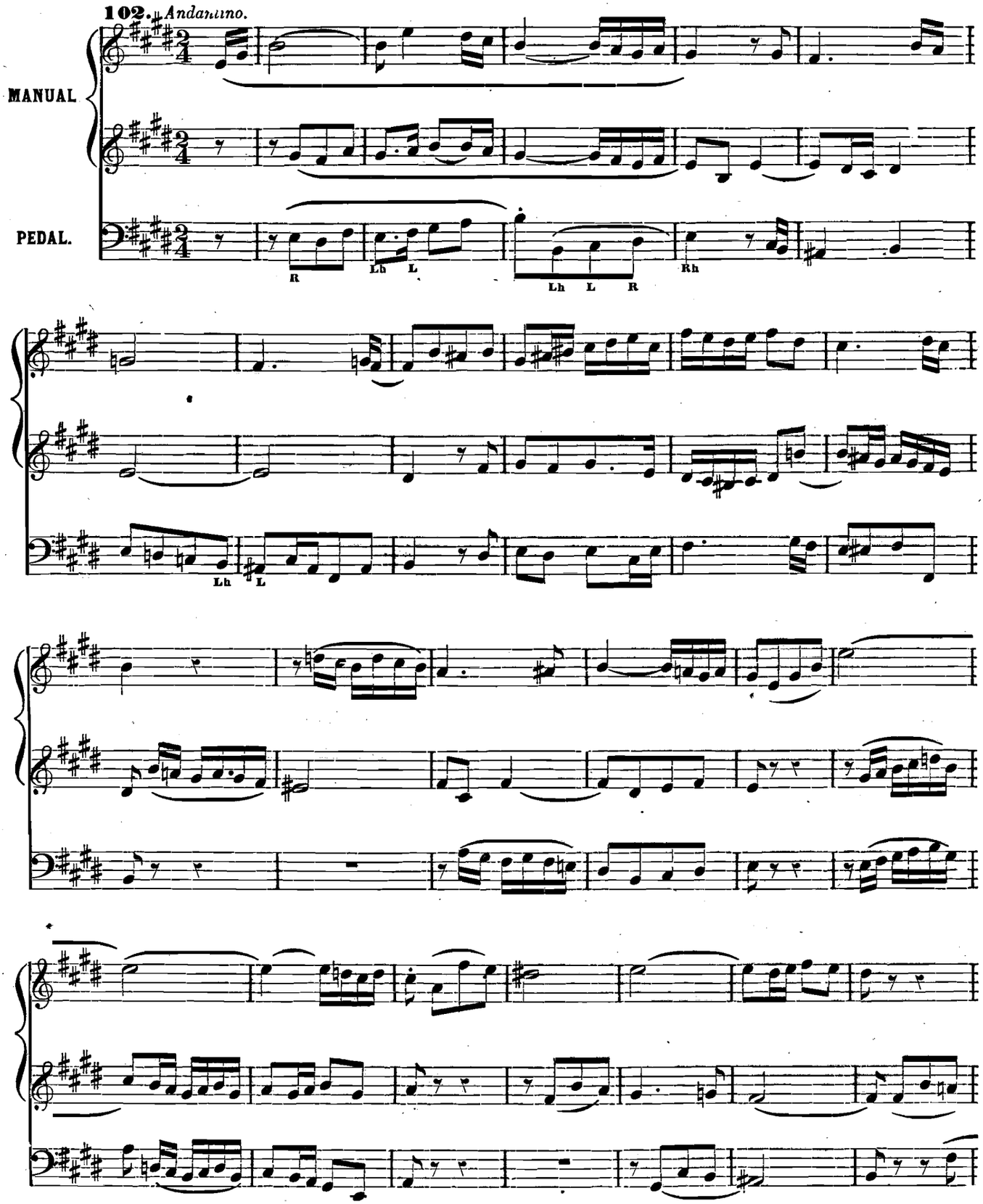
100. *Andante.*

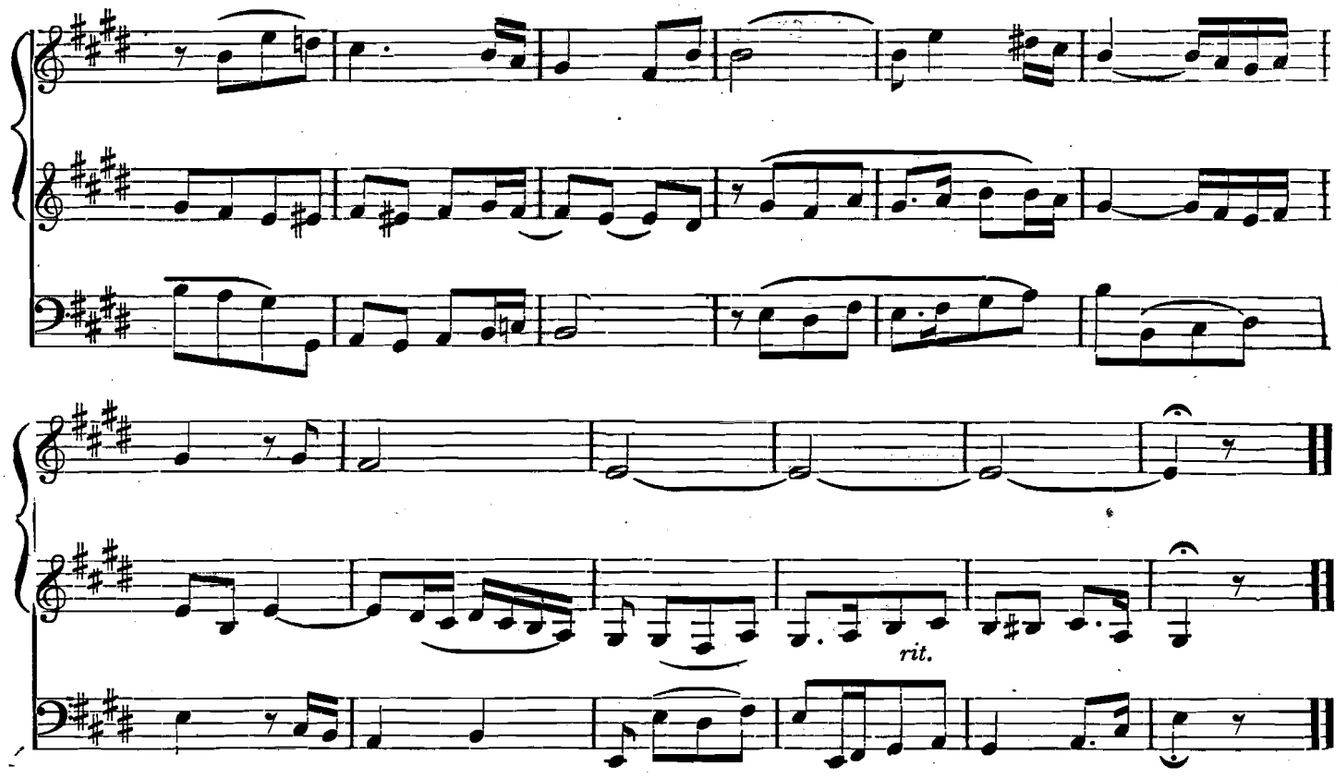


101. *Moderato.*

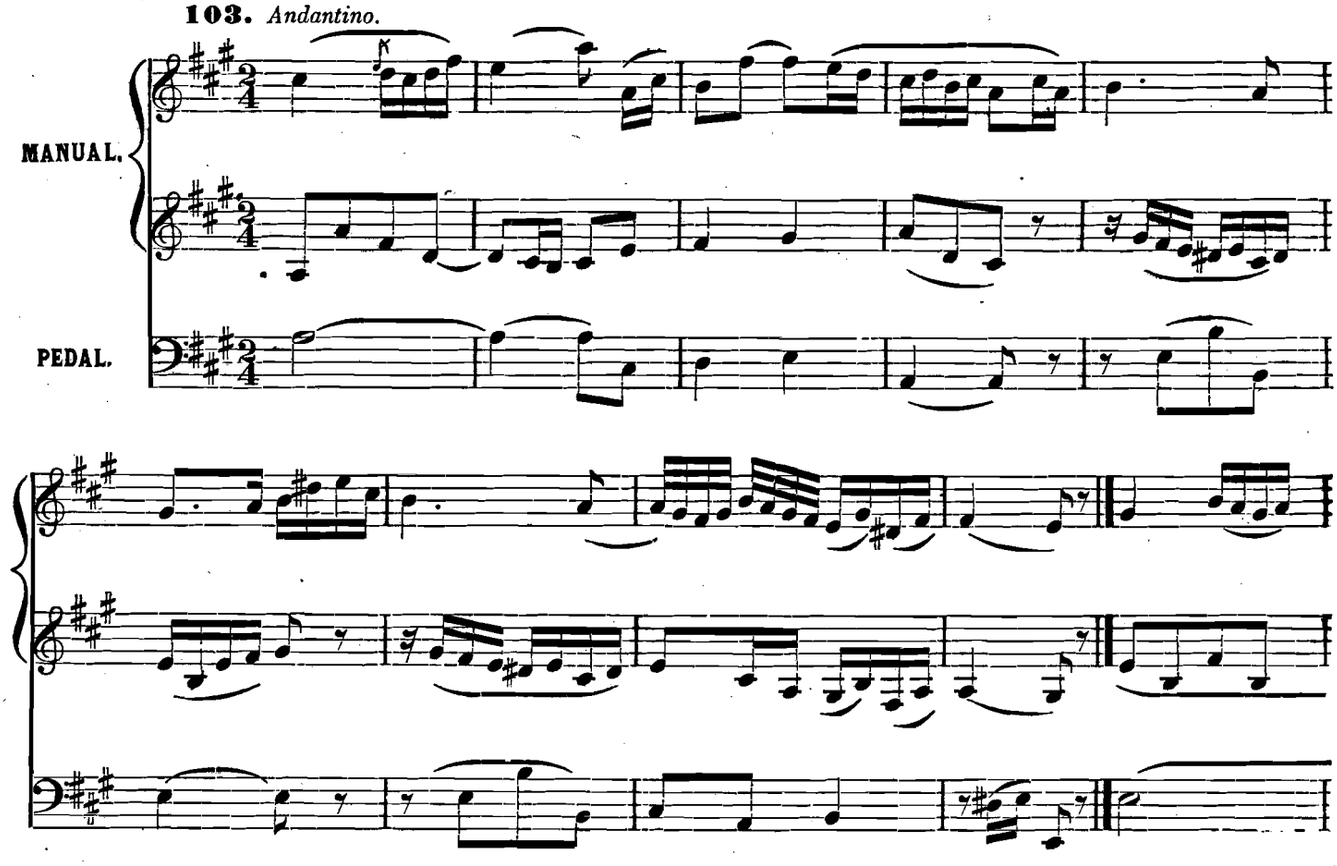


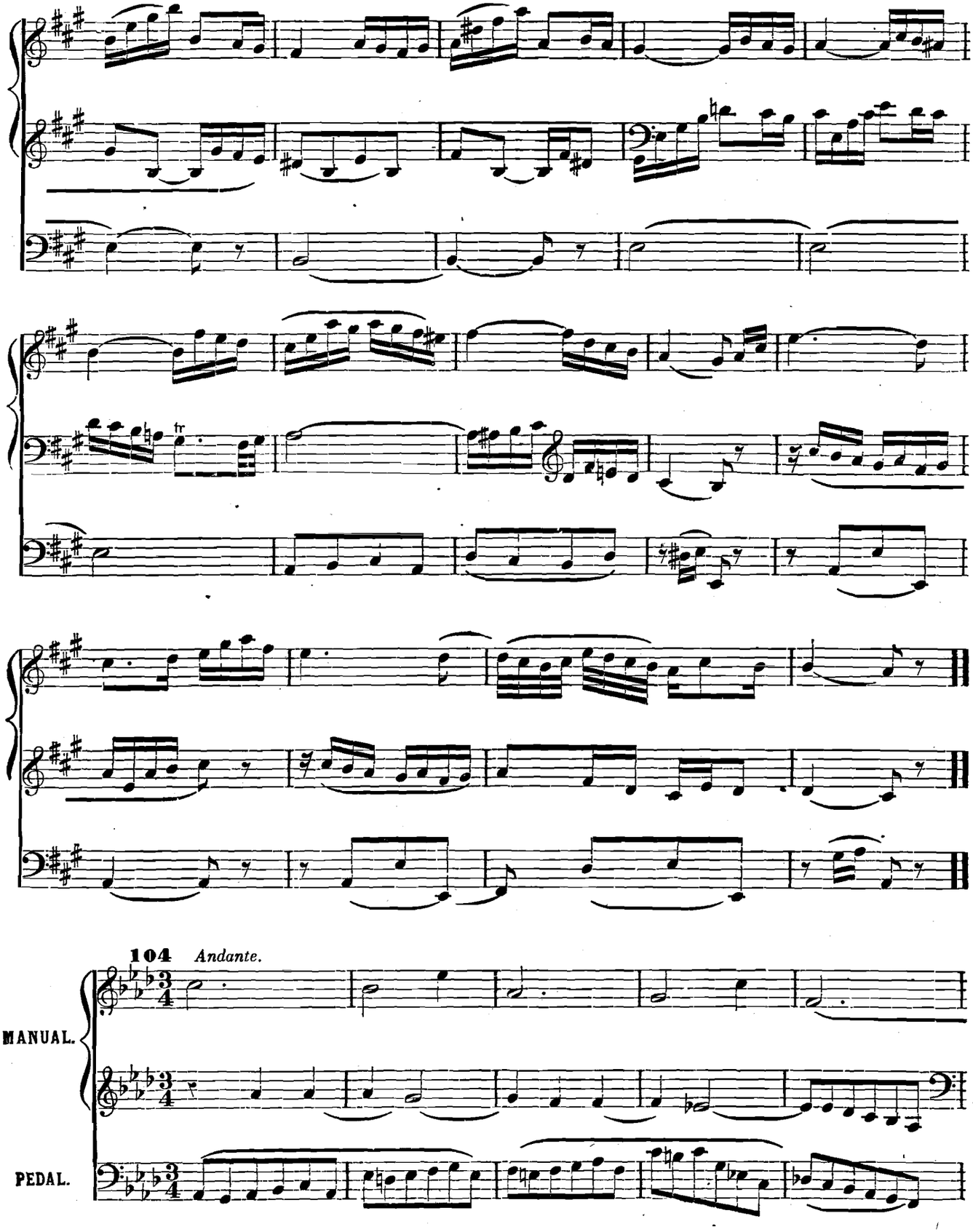


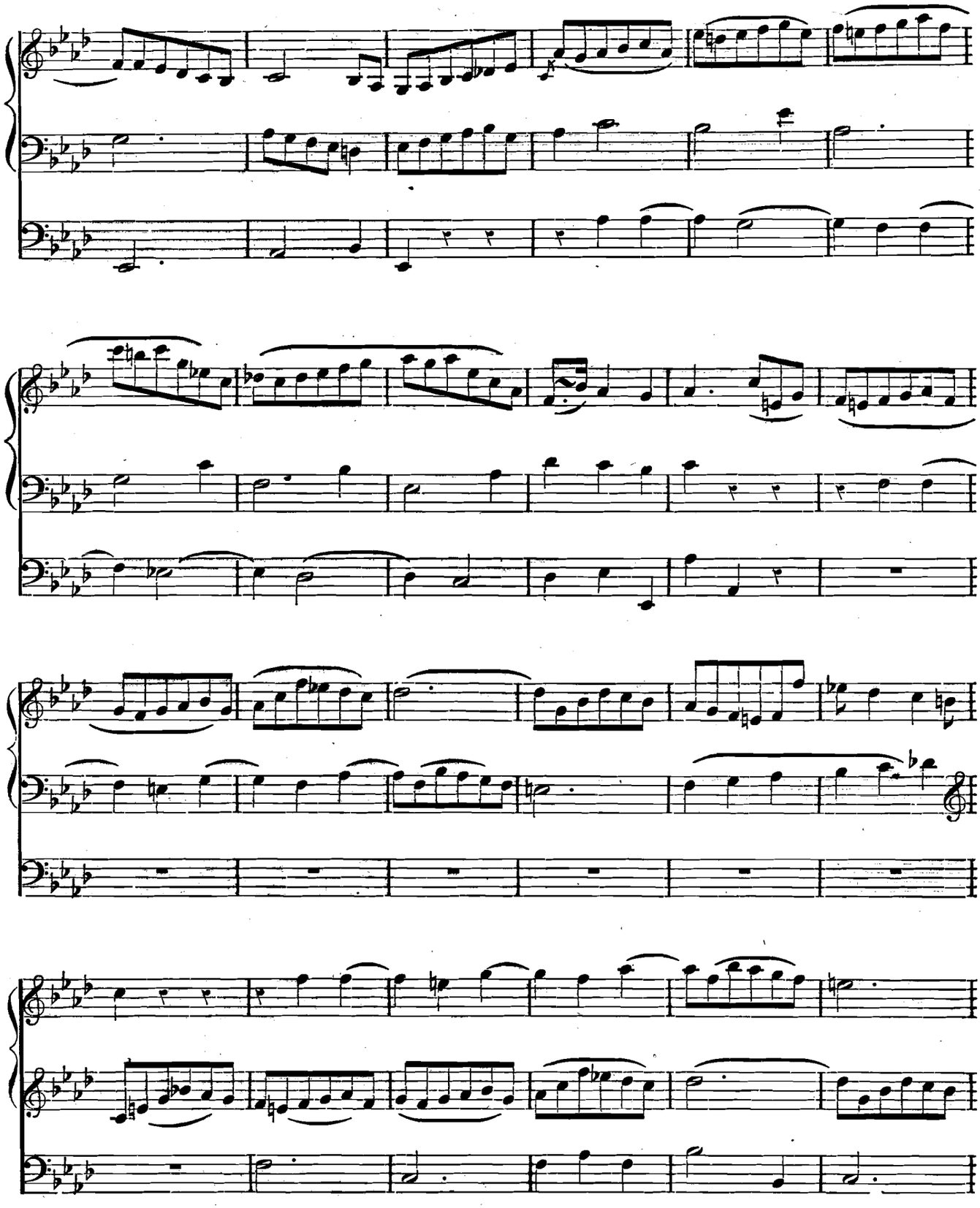

102. Andantino.
MANUAL
PEDAL.
R
Lh L
Lh L R
Rh
Lh
L

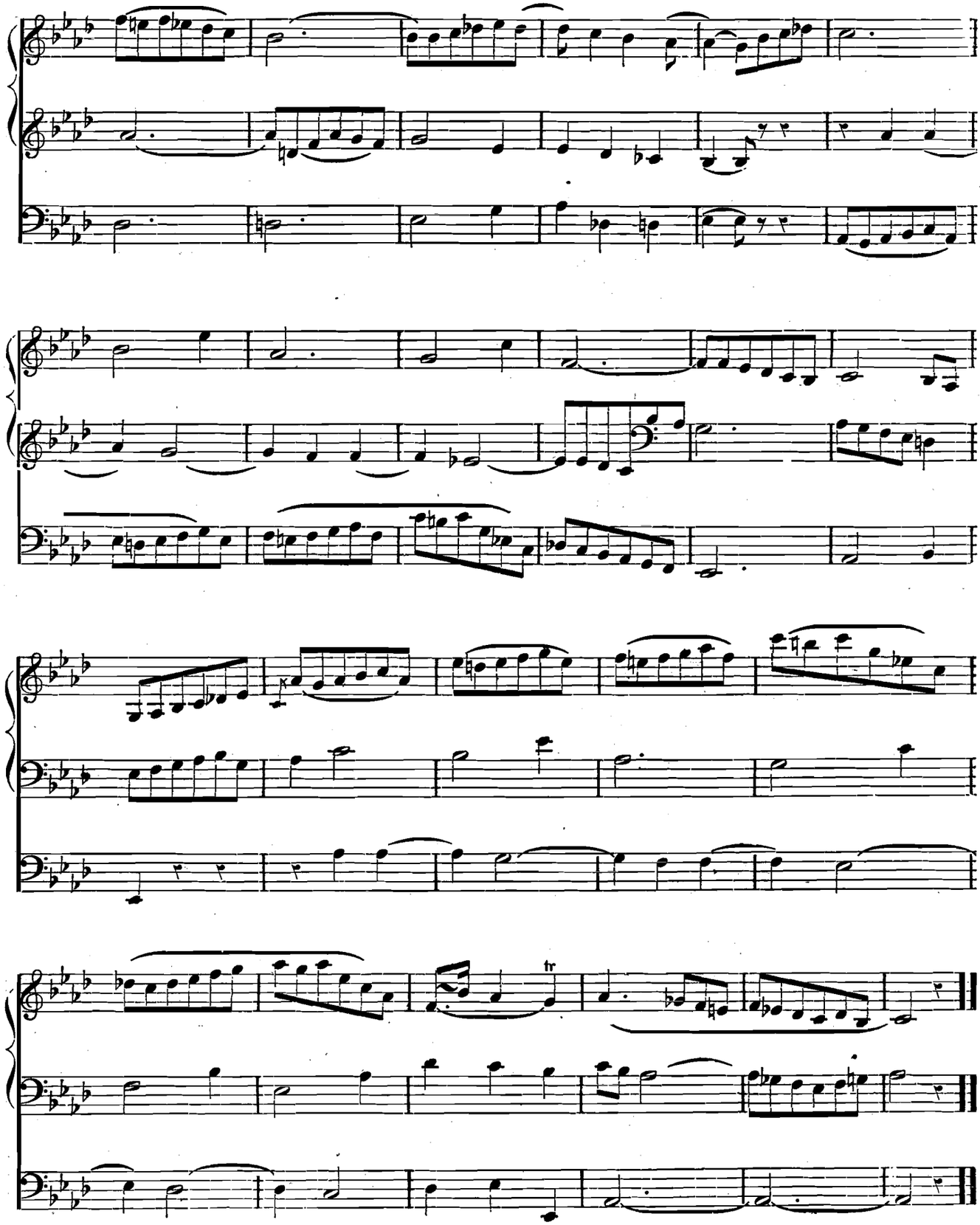


103. *Andantino.*

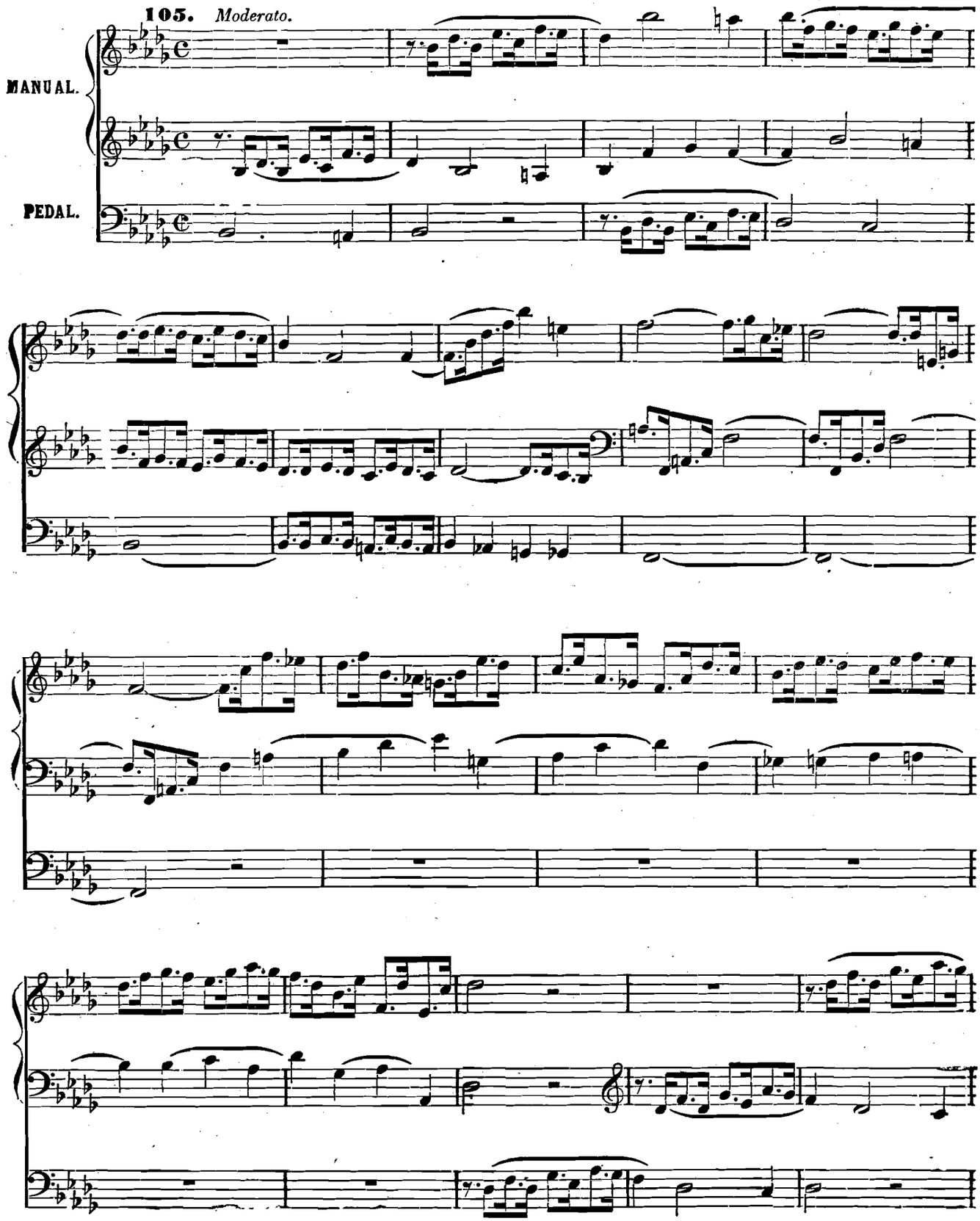


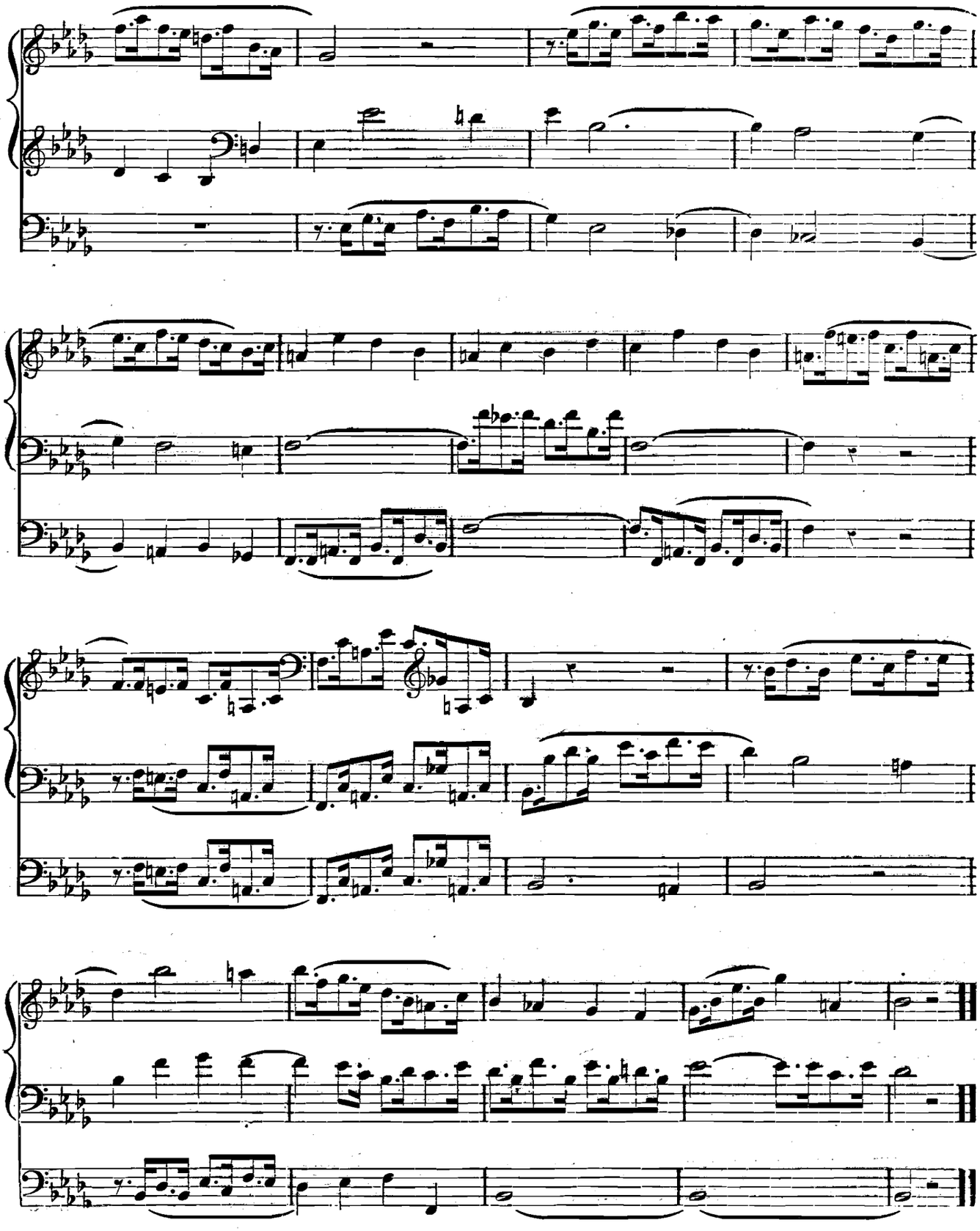

104 Andante.
MANUAL.
PEDAL.




tr

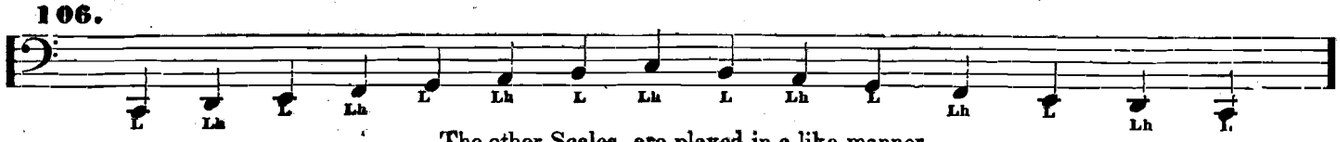
105. *Moderato.*





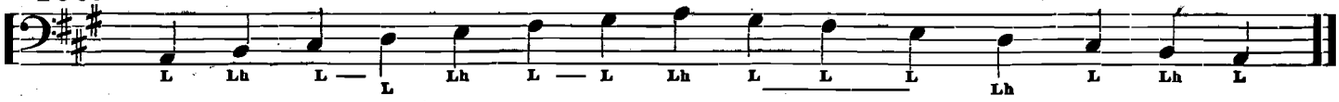
EXERCISES FOR THE LEFT FOOT.

106.

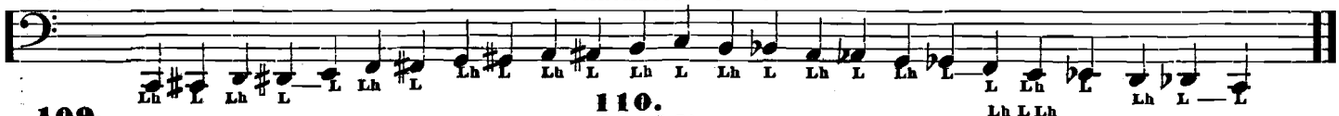


The other Scales are played in a like manner.

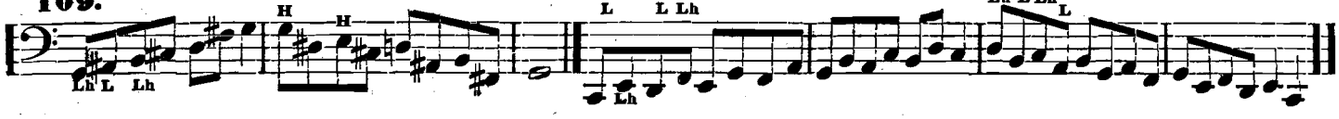
107.



108. CHROMATIC SCALE.



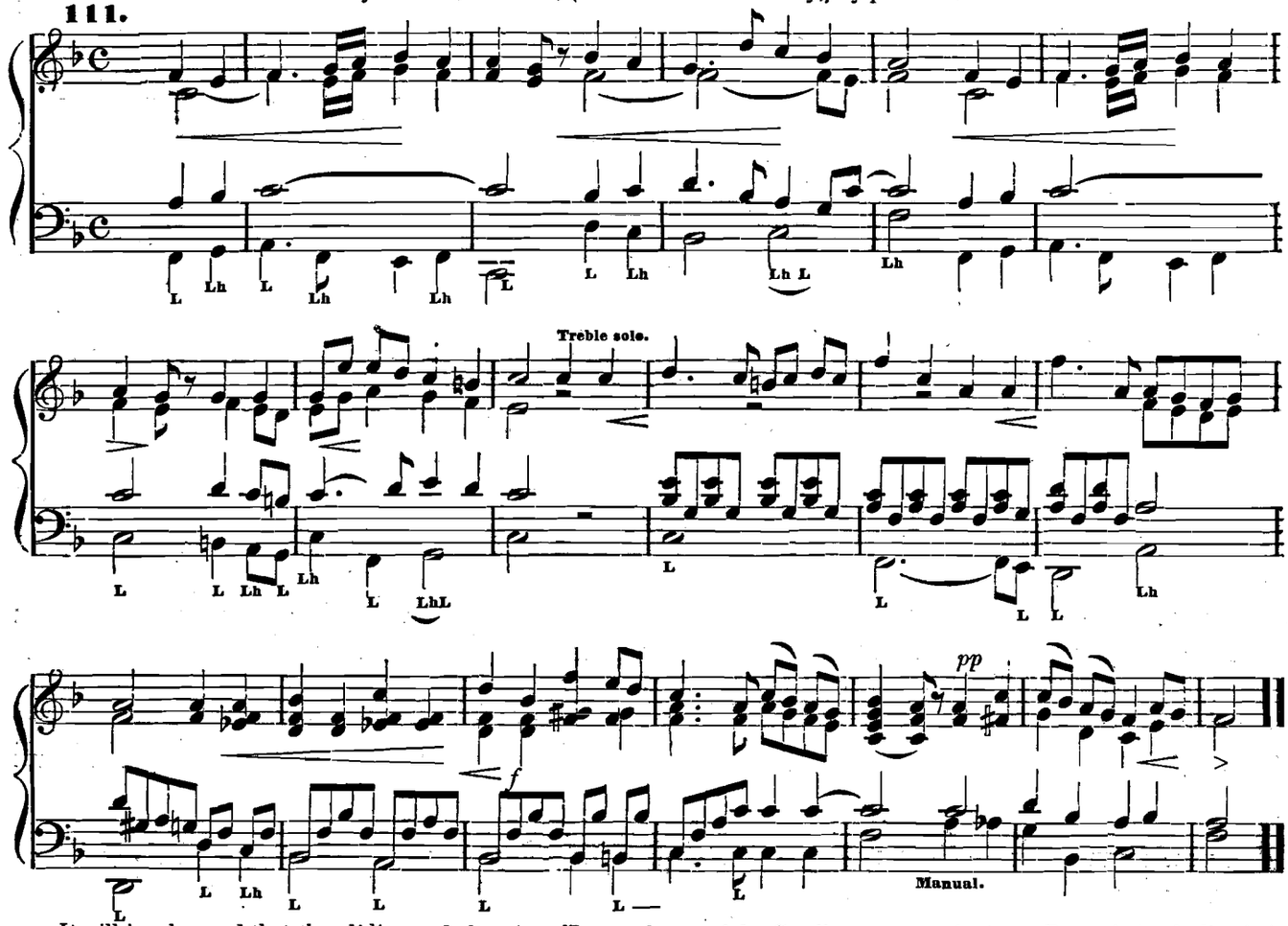
109.



110.

Hymn tune, 8 & 7 D., (from Zundel's Psalmody,) by permission.

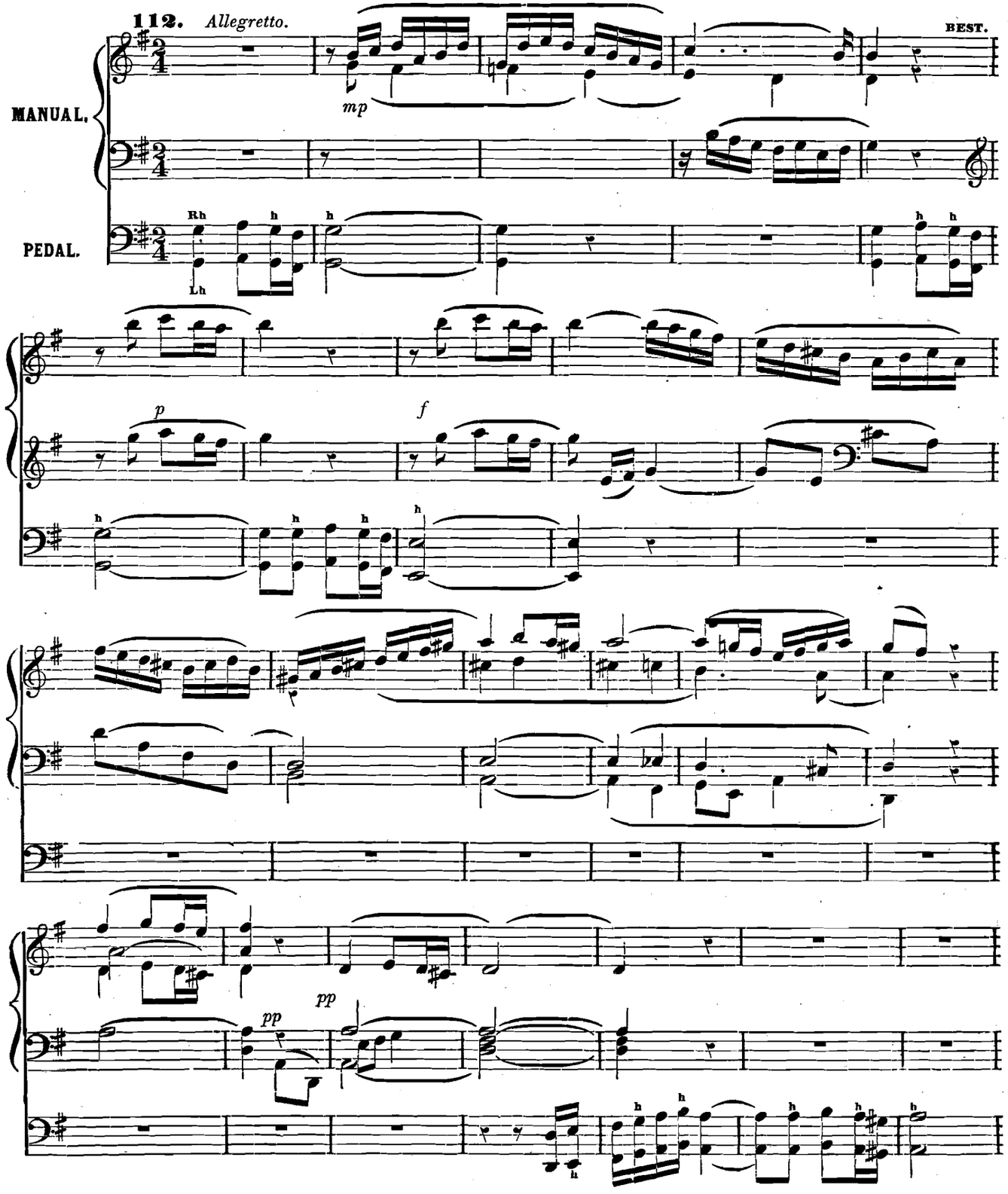
111.

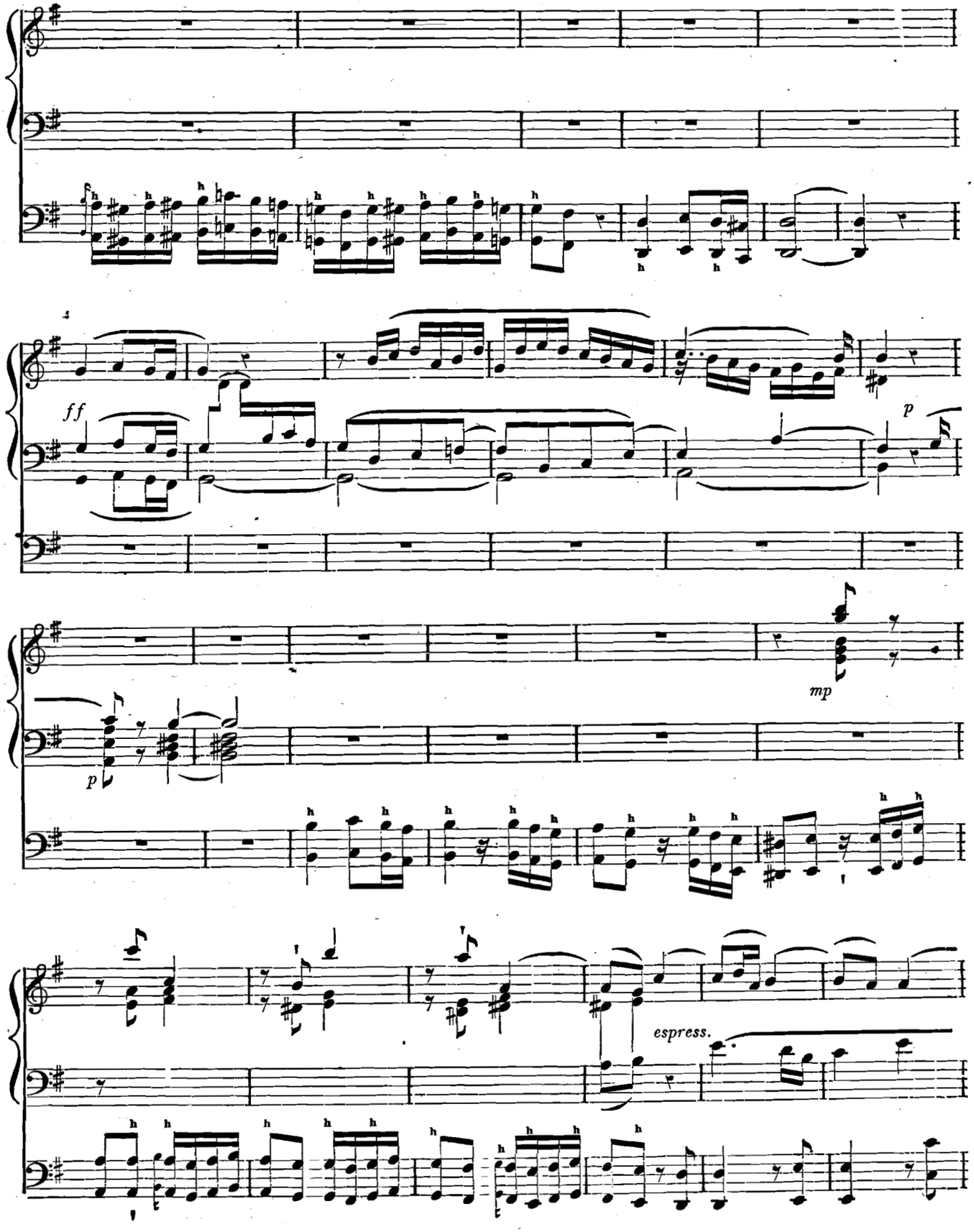


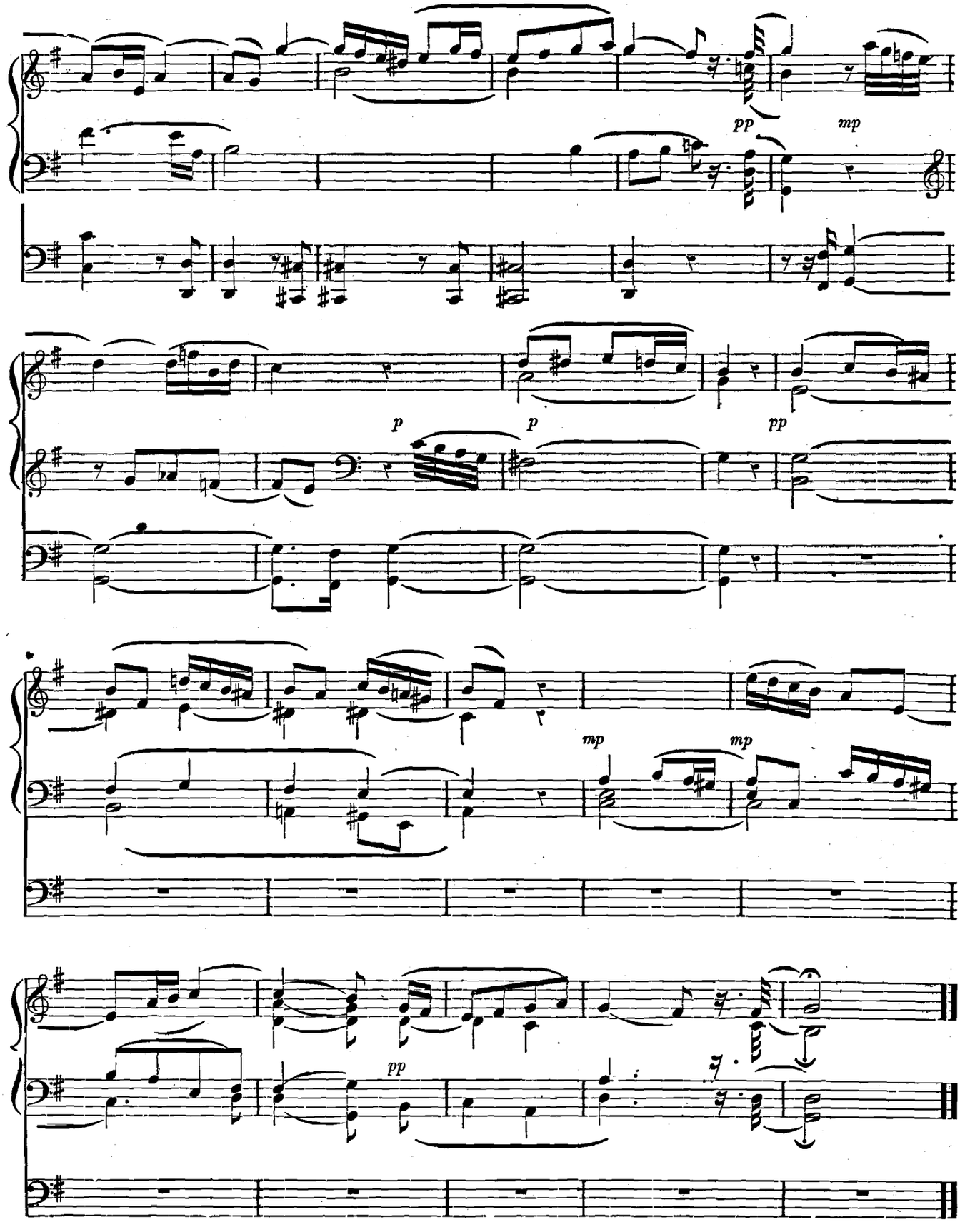
It will be observed that the *sliding* and changing Toe and Heel on the same key, has to be taken advantage of very frequently in order to render the passages as smooth as possible. Before leaving the subject, however, we repeat the remark, that by imparting instruction how to play Pedal and Swell together, we do not mean to encourage the too frequent use of the Swell, playing. Properly and discriminatingly employed, the crescendo of a swell is delightful, but it becomes a perfect nuisance with players who work it with as much zeal as is bestowed by a good housewife on a sewing machine.

ON OCTAVE PLAYING.

The remark on Sliding and changing Toe and Heel in preceding chapters, apply in octave playing to both feet. As the Toe and Heel of the right and left foot are simultaneously used in playing octaves, (Doppio.) the marks above the Pedal stave, apply equally to the right as well as left foot. Play Pedal notes under letter *h* with the *Heels*, all others with the *Toes*.



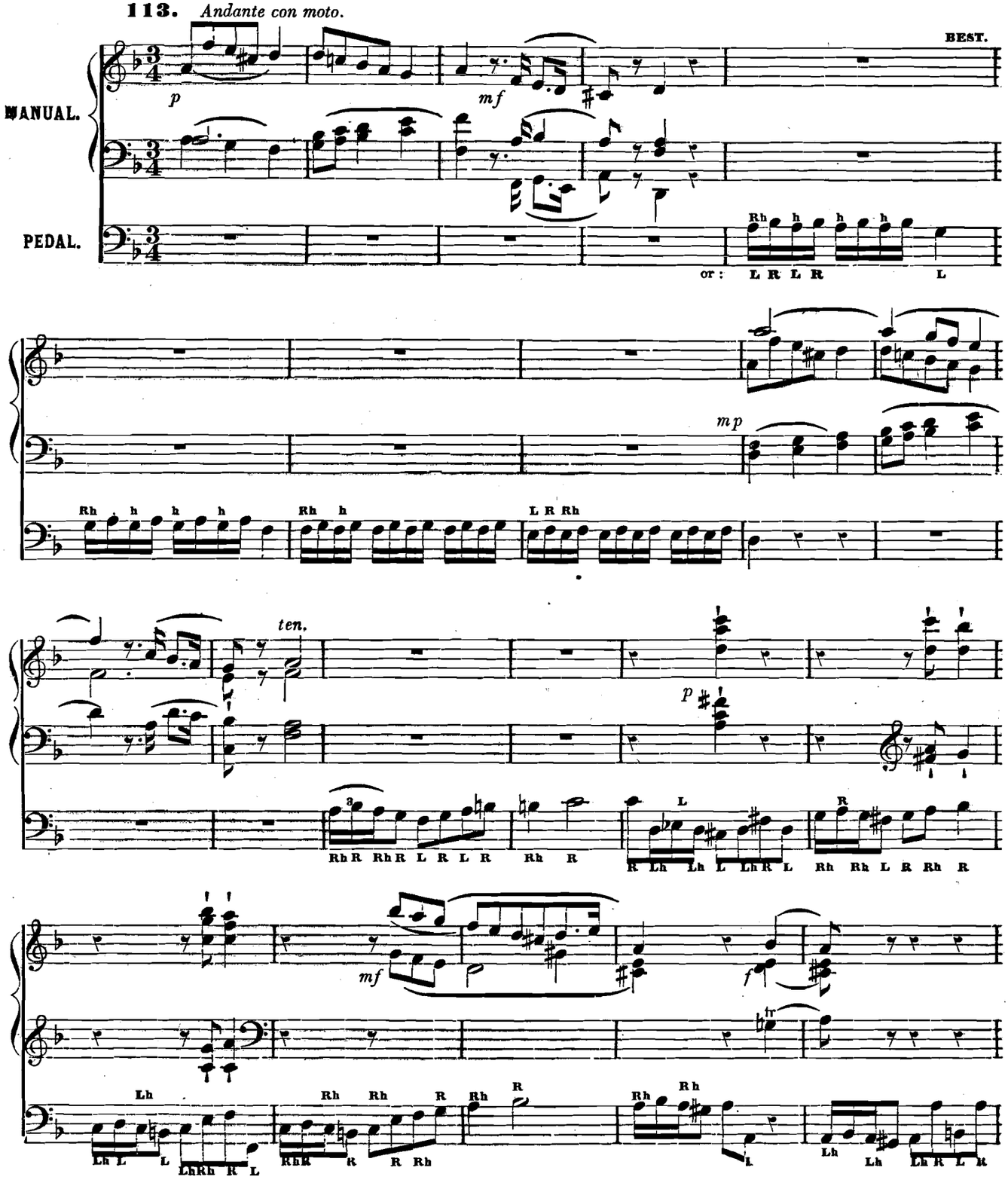

ff
p
mp
p
espress.

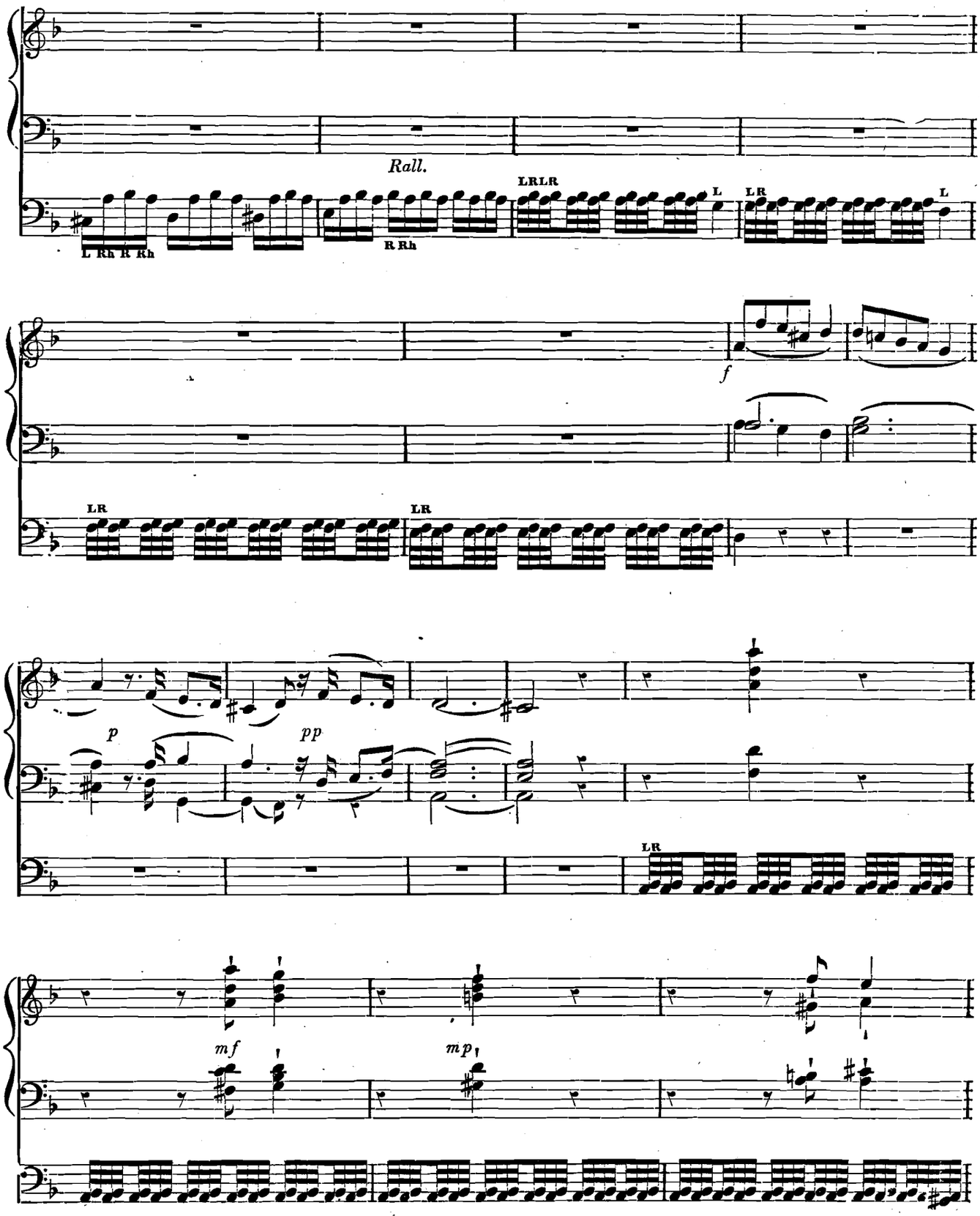

pp
mp
p
p
pp
mp
mp
pp

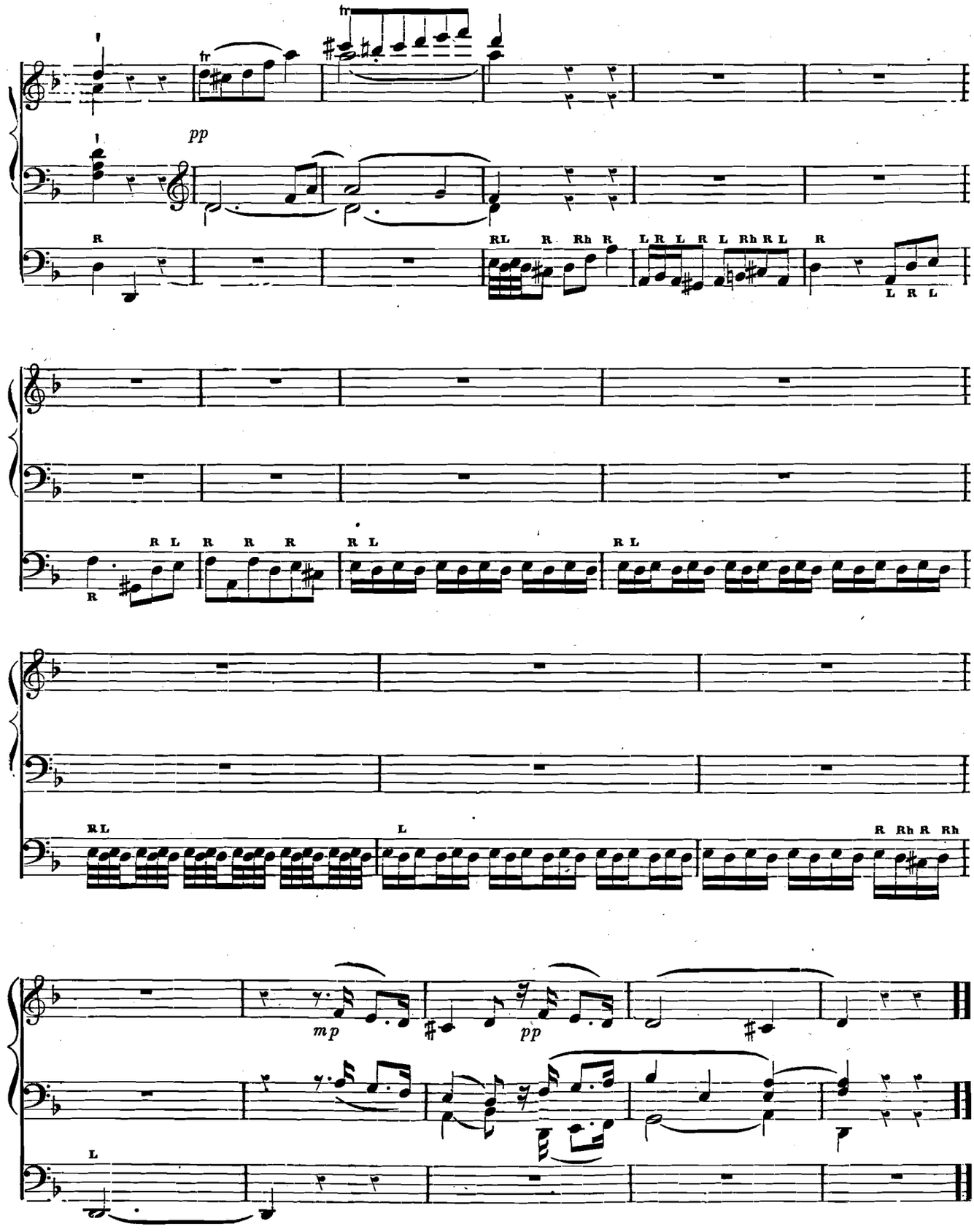
ON THE SHAKE.

Pedal shakes have to be made by the Toes of both feet. To admit the performance of a Shake, the Pedal action must needs be very strong and prompt. A good effect on the lower notes of the Pedals is, as far as the Double Stops are concerned, almost out of the question. That a Shake on the Pedal is to be executed with lesser rapidity than on the Piano or Violin, we need scarcely mention.

113. *Andante con moto.*

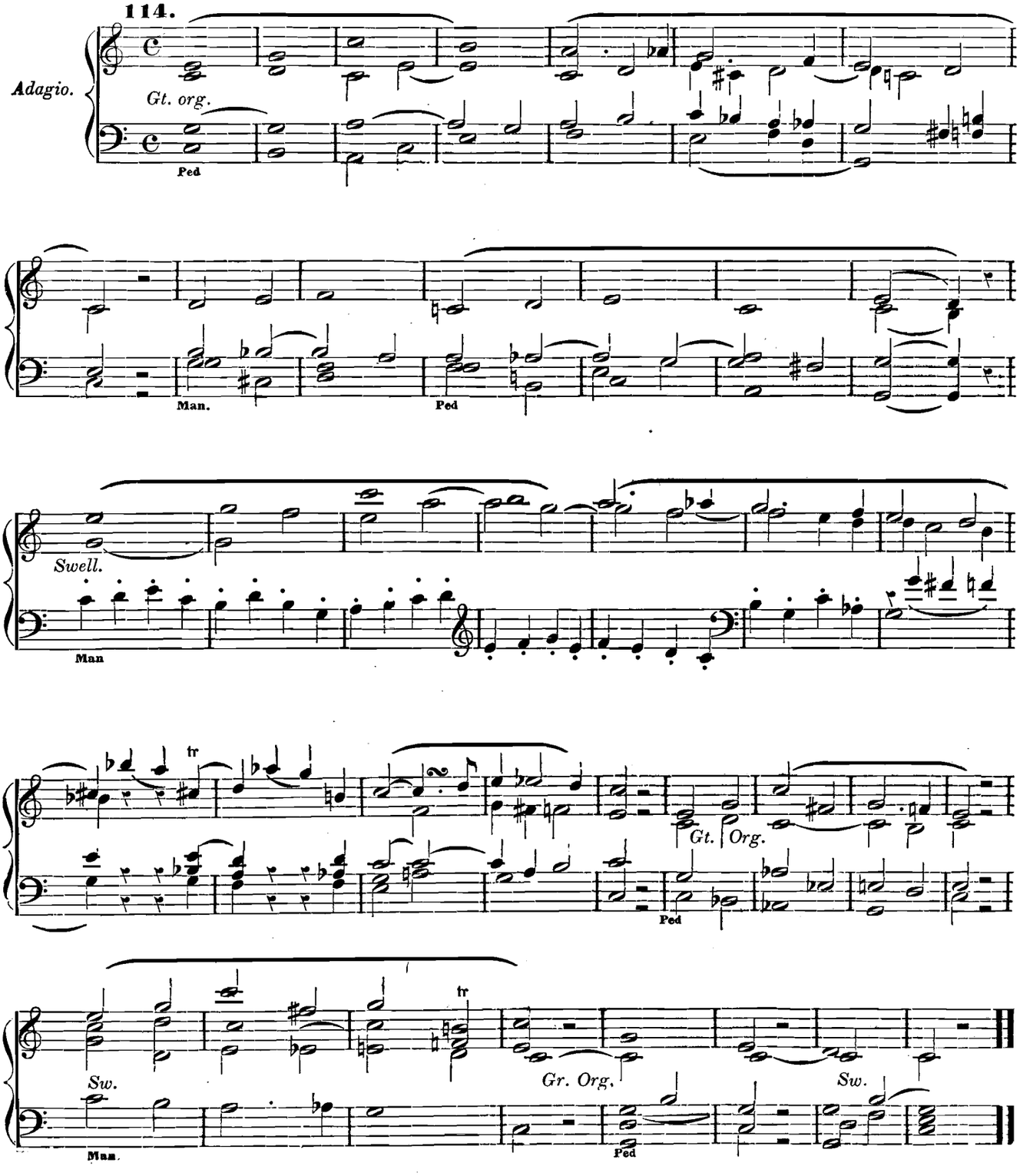



Rall.
L Rh R Rh
R Rh
LRLR
L
LR
L
f
LR
LR
p
pp
LR
mf
mp

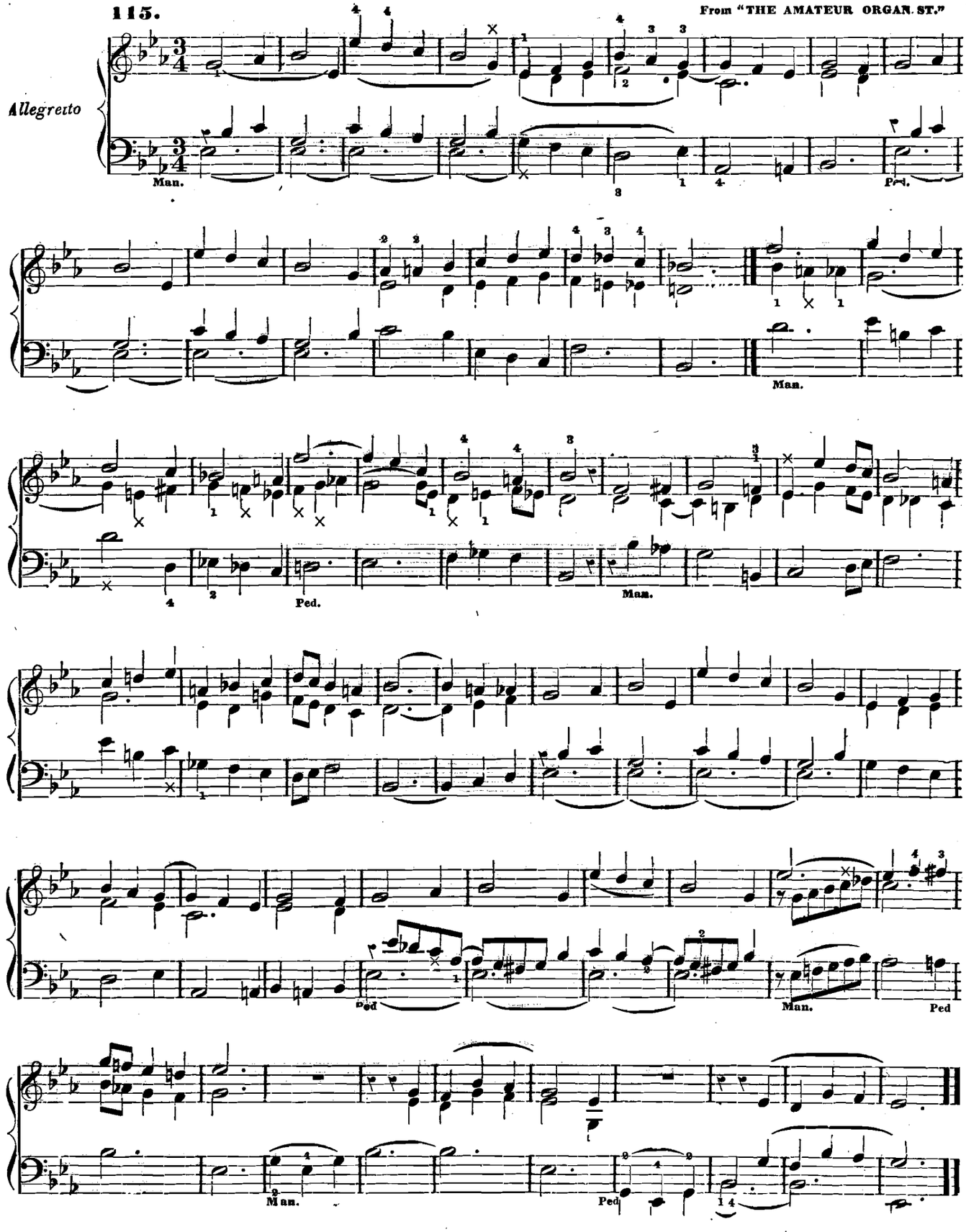

tr
tr
pp
R
RL R Rh R
L R L R L Rh R L
R
L R L
R
R L R R R
R L
R L
RL
L
R Rh R Rh
mp
pp
L

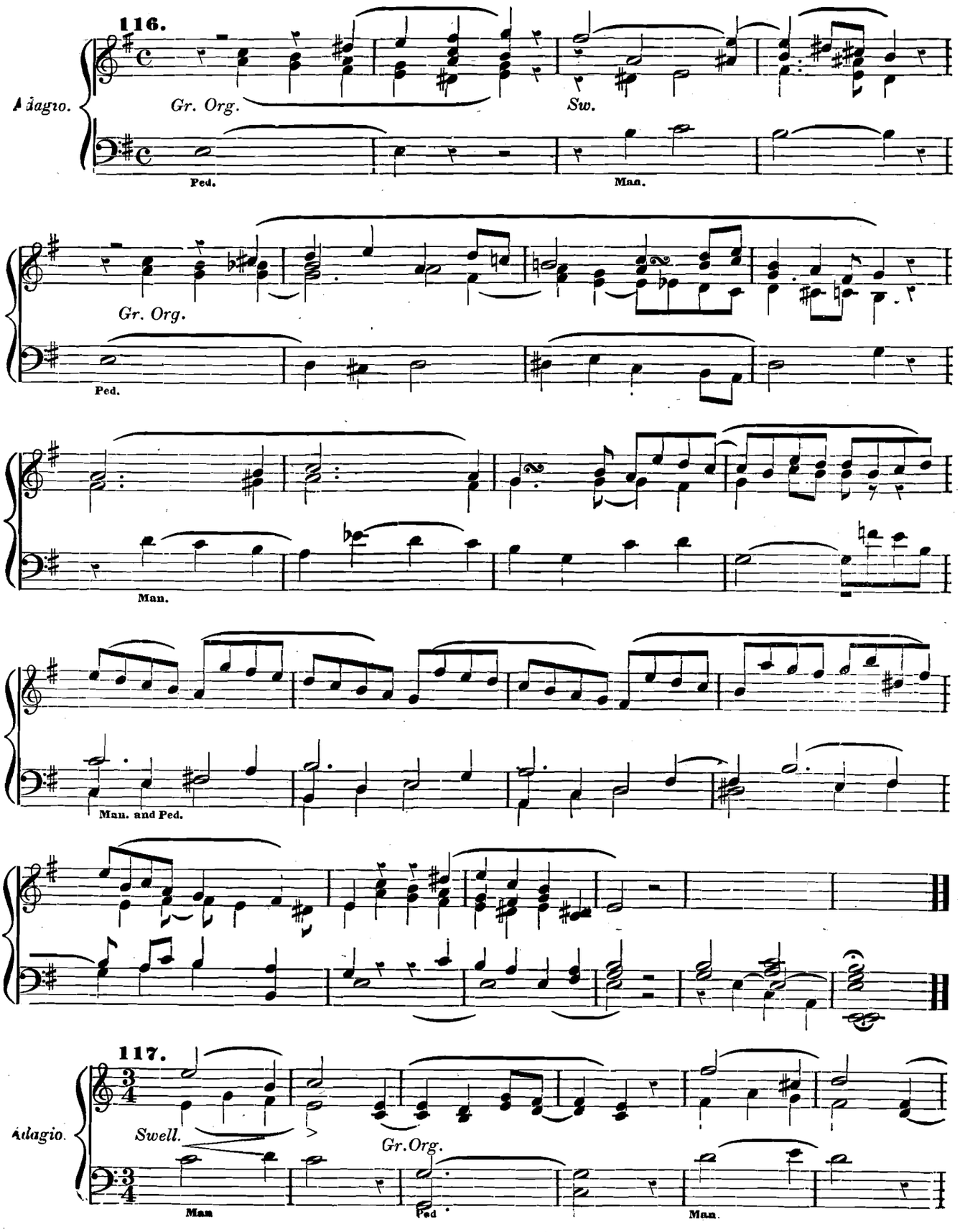
The following pieces have been composed and carefully selected with a view to practical usefulness (as opening voluntaries), and to a pleasing study. Remarks as to the proper mode of fingering, etc., are henceforth mostly omitted, because, we presume that the student is now far enough advanced to attend to it himself. The majority of the pieces in the 2d part are calculated for Organs with two Manuals, but may be made to produce a good effect by always adding one or two more stops to the passages for the Great Organ, when played on Organs with *one* Manual.

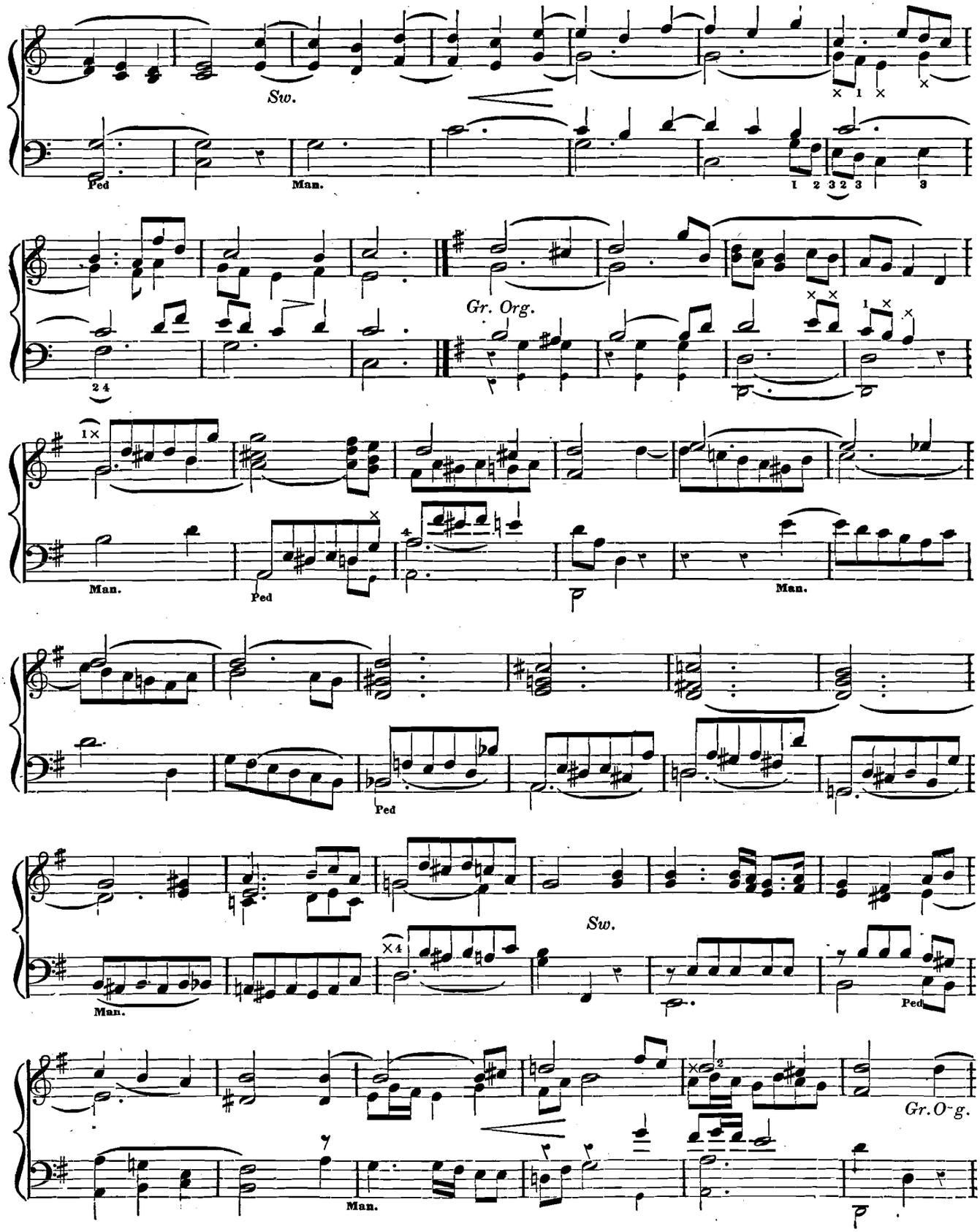
114.

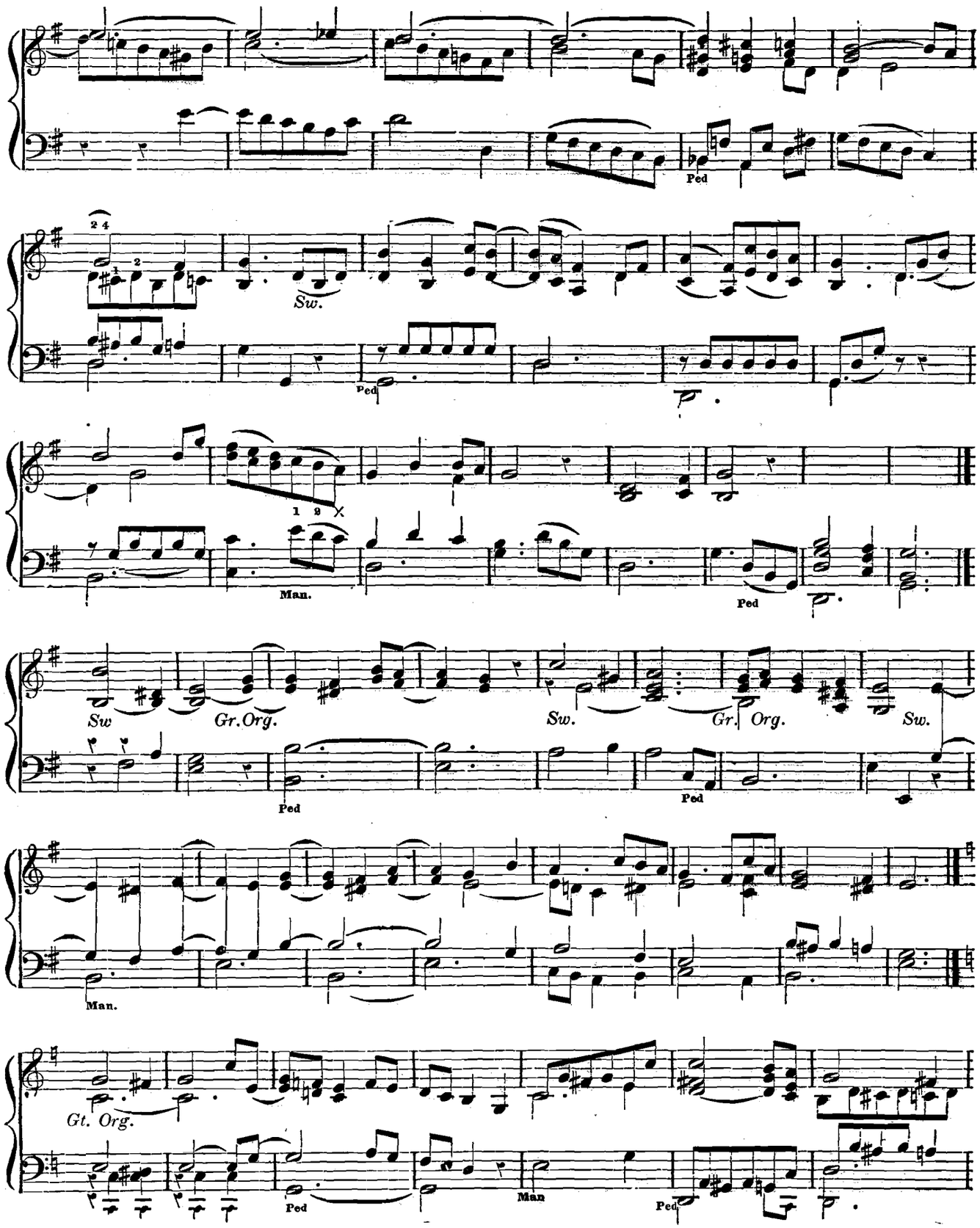


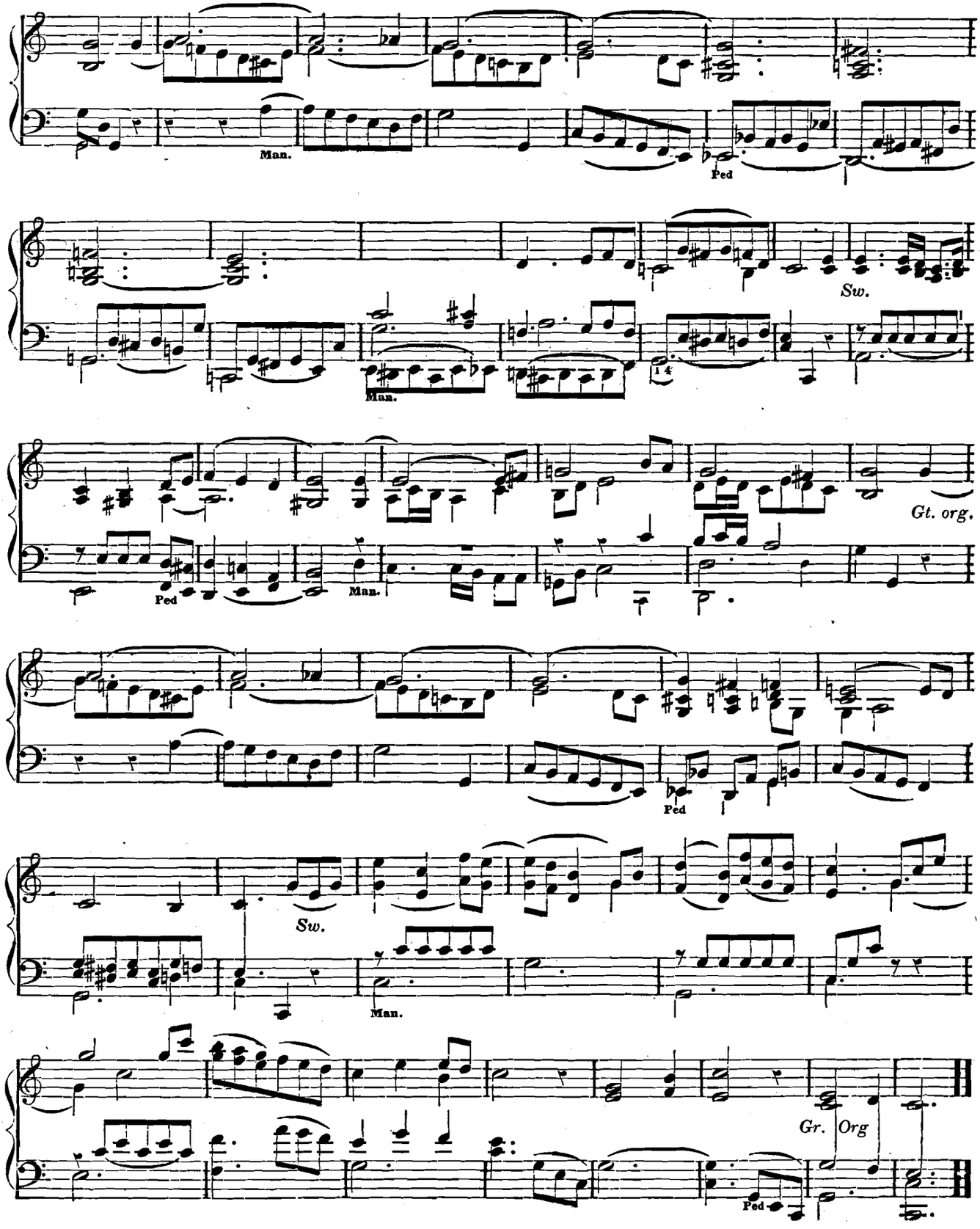
115. From "THE AMATEUR ORGAN. ST."



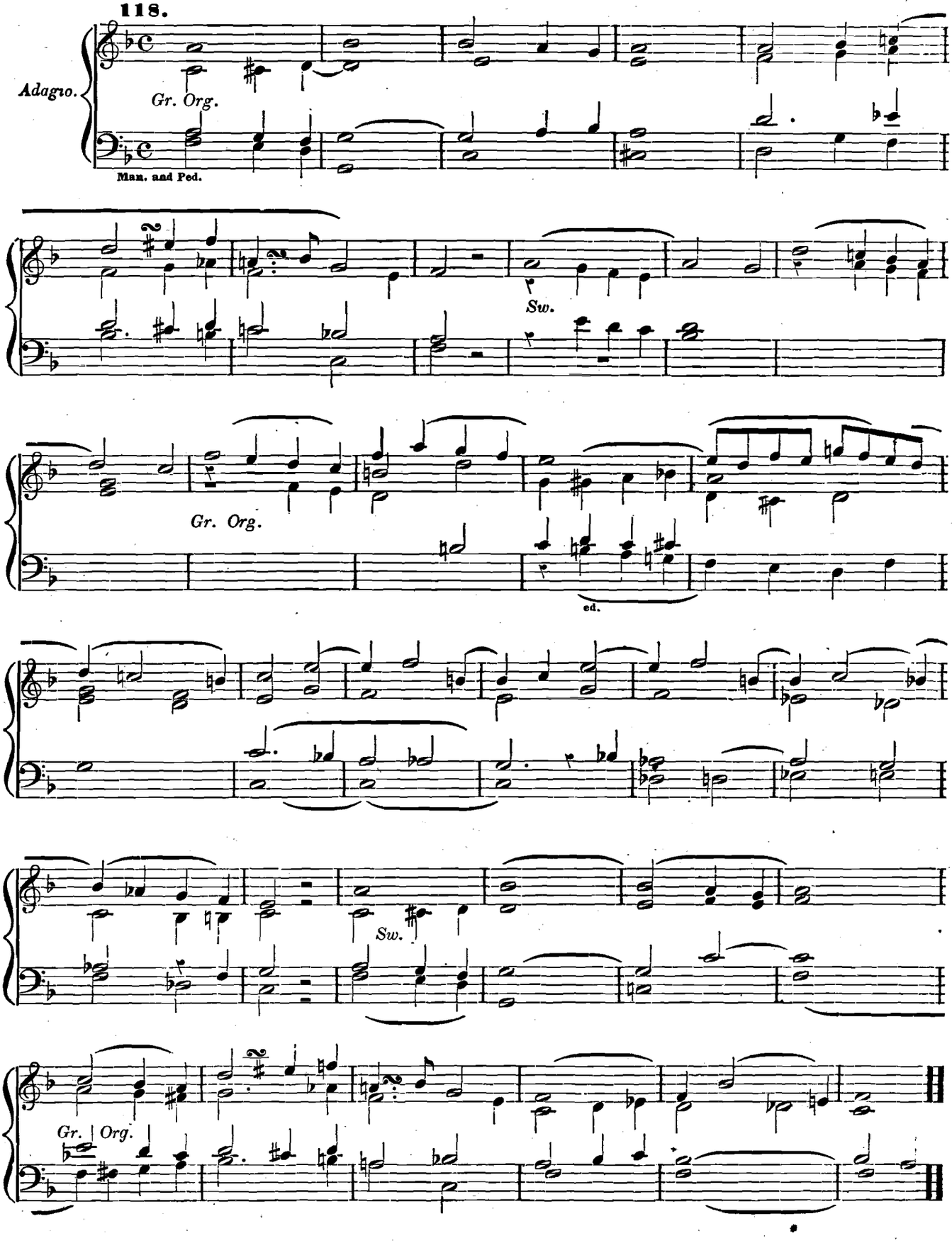

116.
Adagio.
Gr. Org.
Sw.
Ped.
Man.
Gr. Org.
Ped.
Man.
Man. and Ped.
117.
Adagio.
Swell.
Gr. Org.
Man
Ped
Man.


Sw.
Ped
Man.
Gr. Org.
Man.
Ped
Man.
Ped
Sw.
Man.
Ped
Gr. Org.
Man.


Ped
Sw.
Ped
Man.
Ped
Sw
Gr. Org.
Sw.
Gr. Org.
Sw.
Ped
Ped
Man.
Gt. Org.
Ped
Man
Ped


Man.
Ped
Sw.
Man.
Gt. org.
Ped
Man.
Ped
Sw.
Man.
Gr. Org
Ped

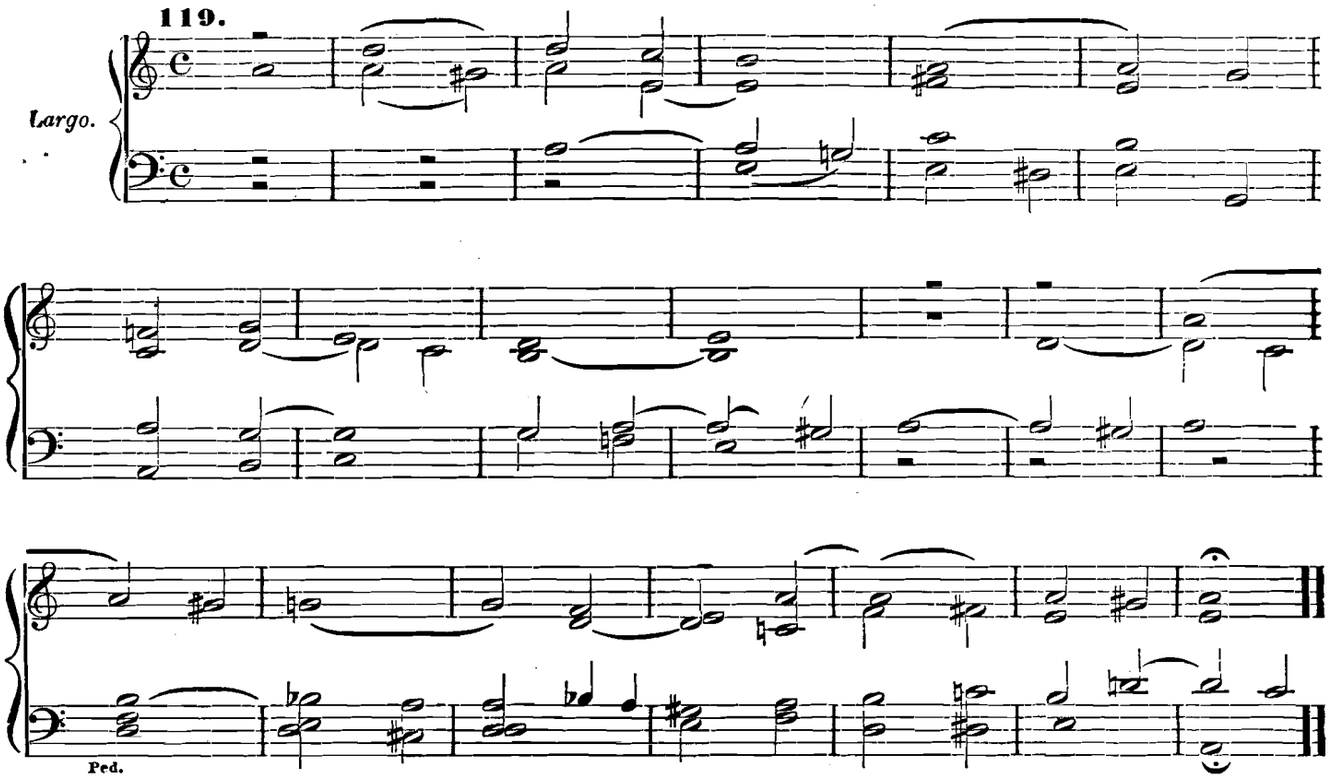
118.



OPENING VOLUNTARIES OF A MOURNFUL CHARACTER.

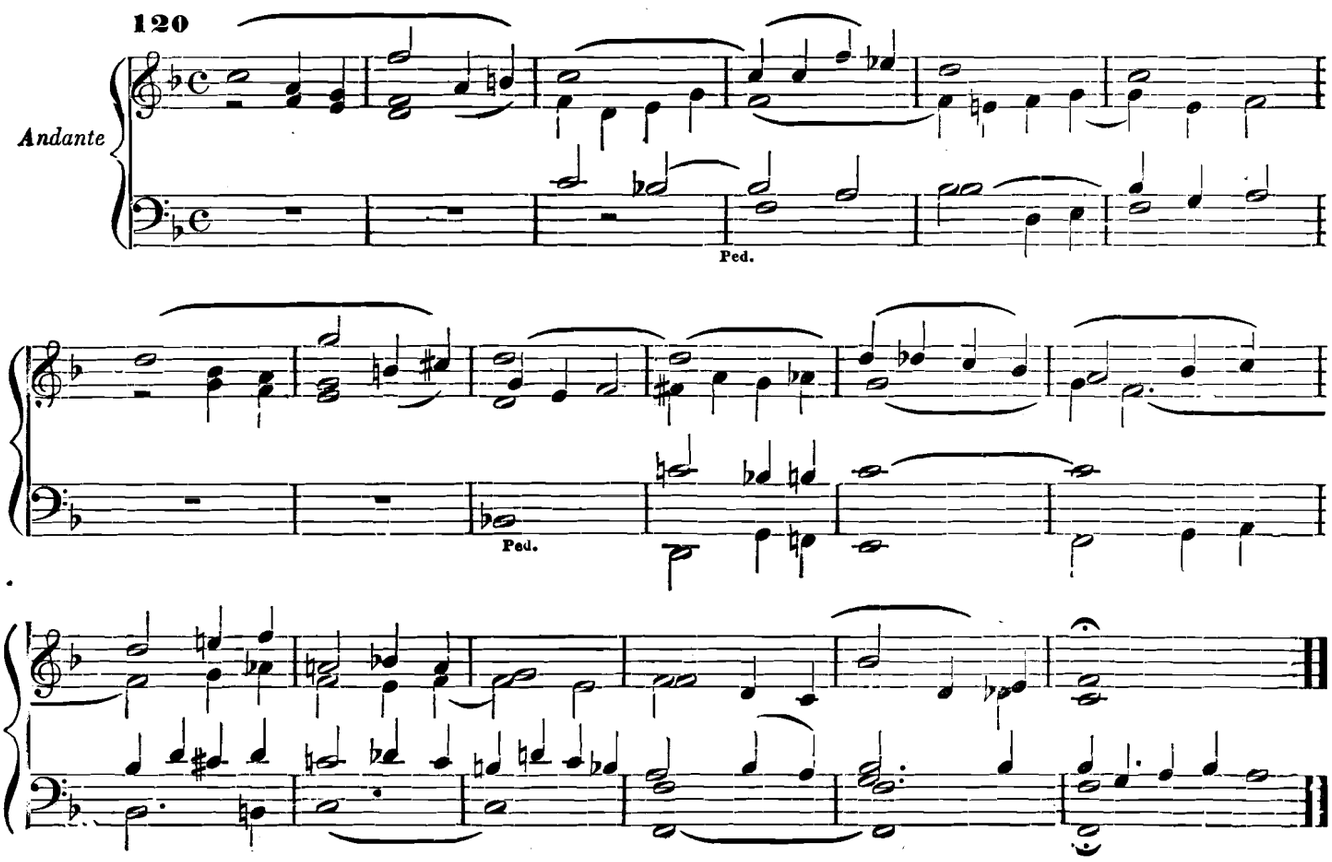
119.

Largo.



120

Andante



121.

Largo.

Ped

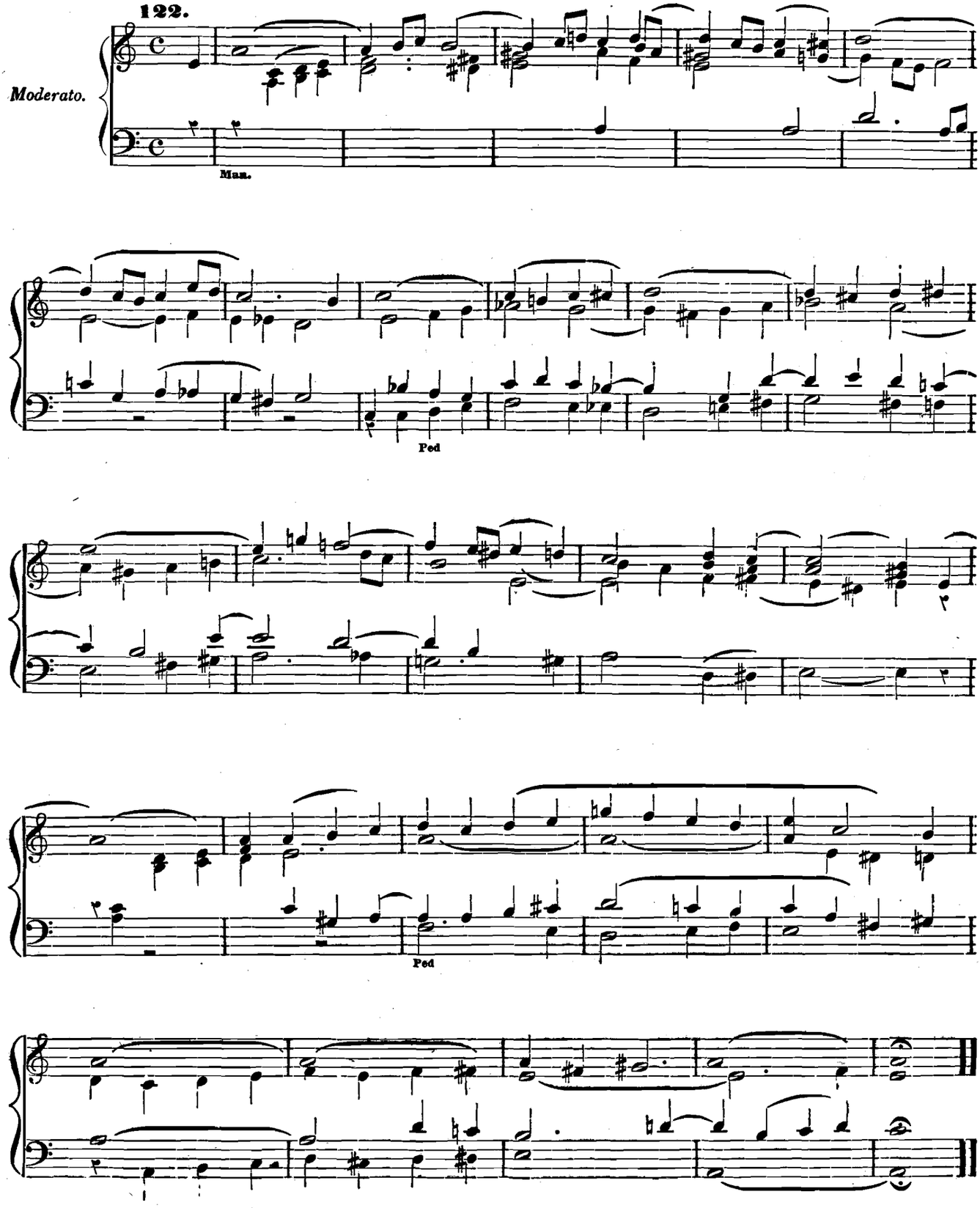
Man.

Ped

Man. and Ped

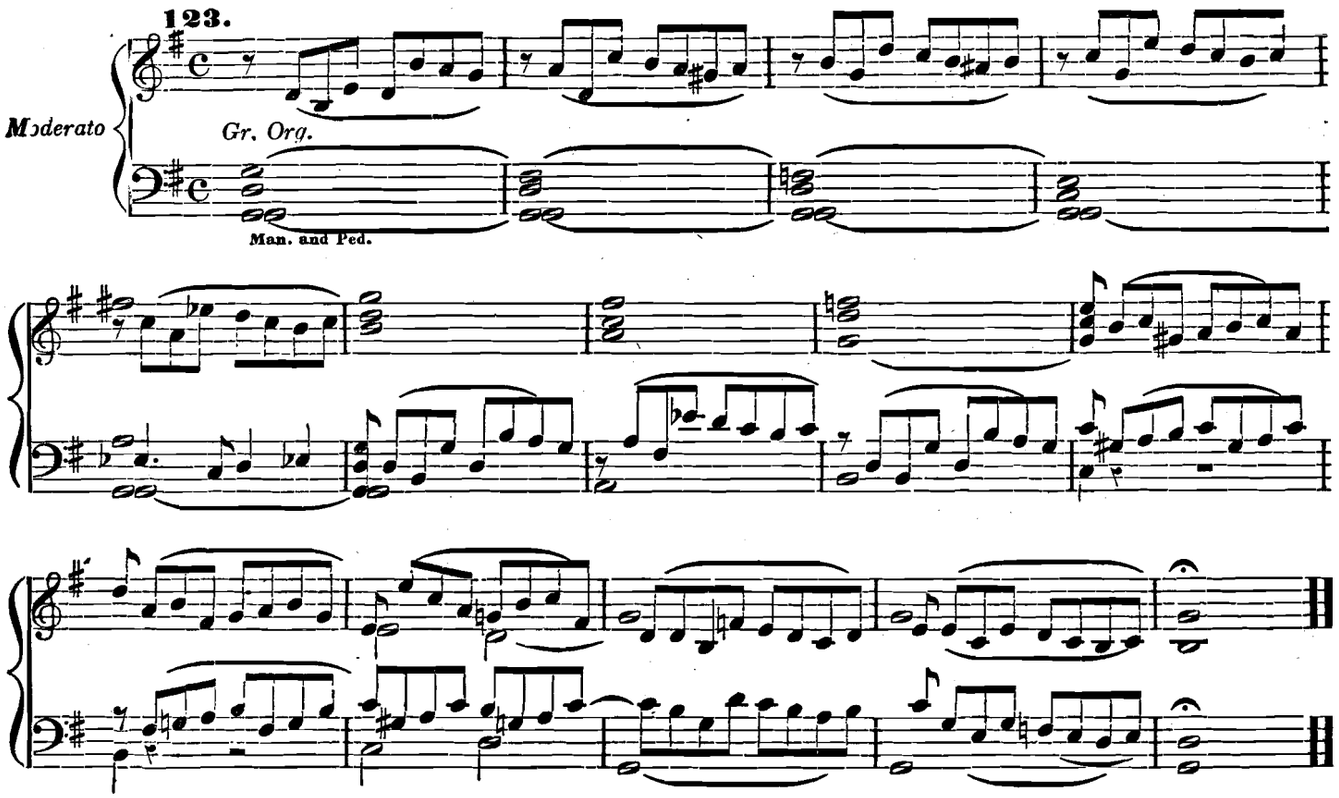
122.

Moderato.

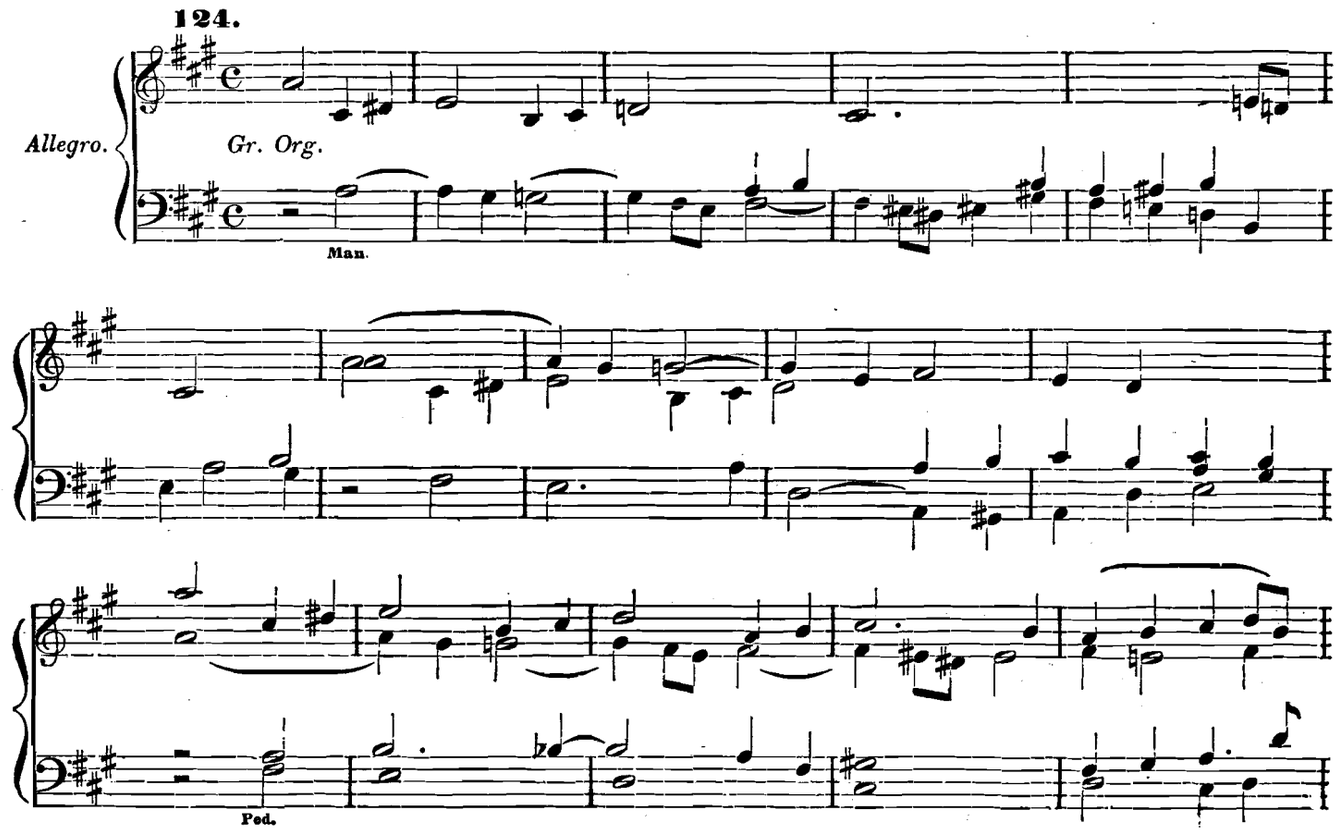


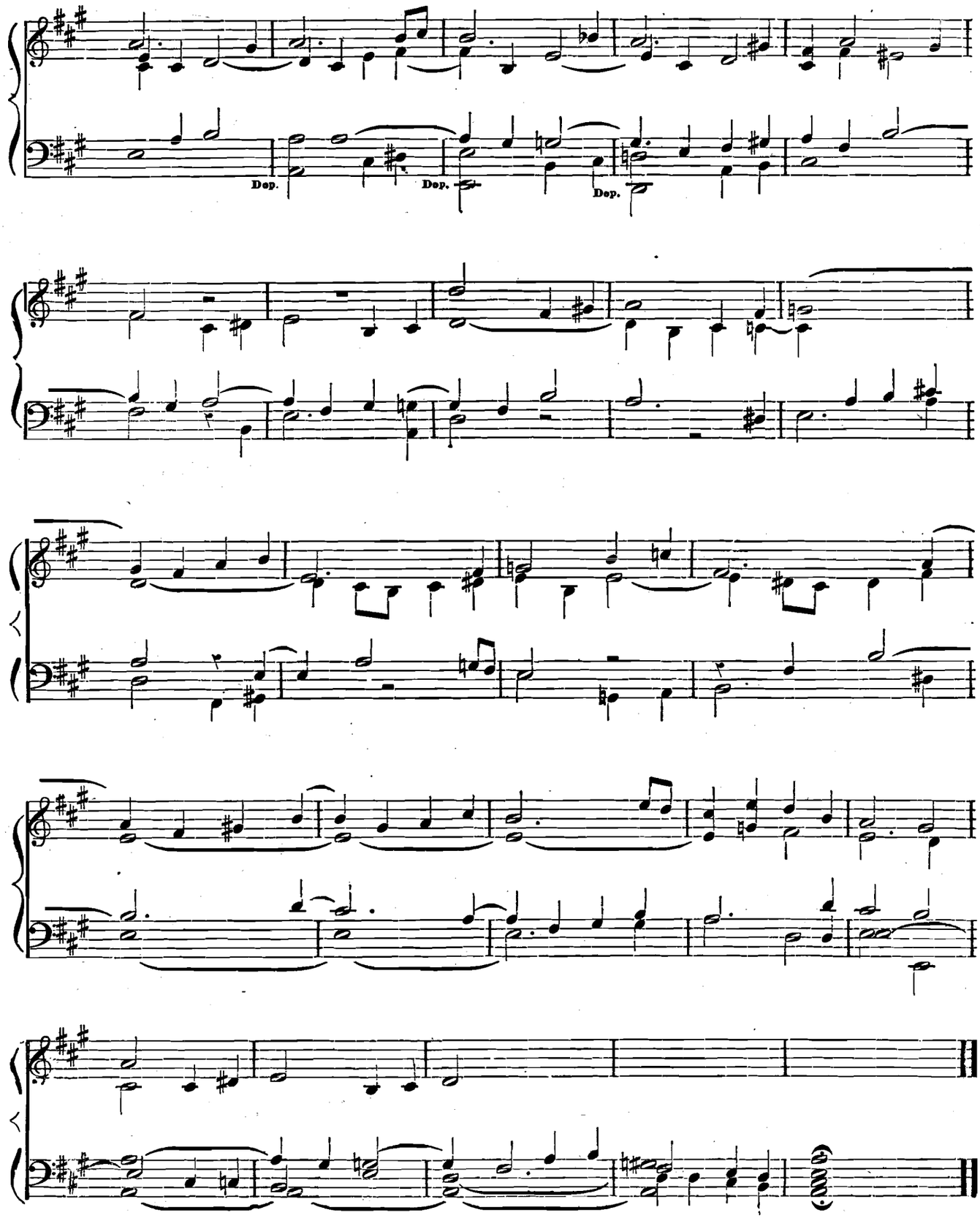
VOLUNTARIES OF A JOYFUL CHARACTER.

123.

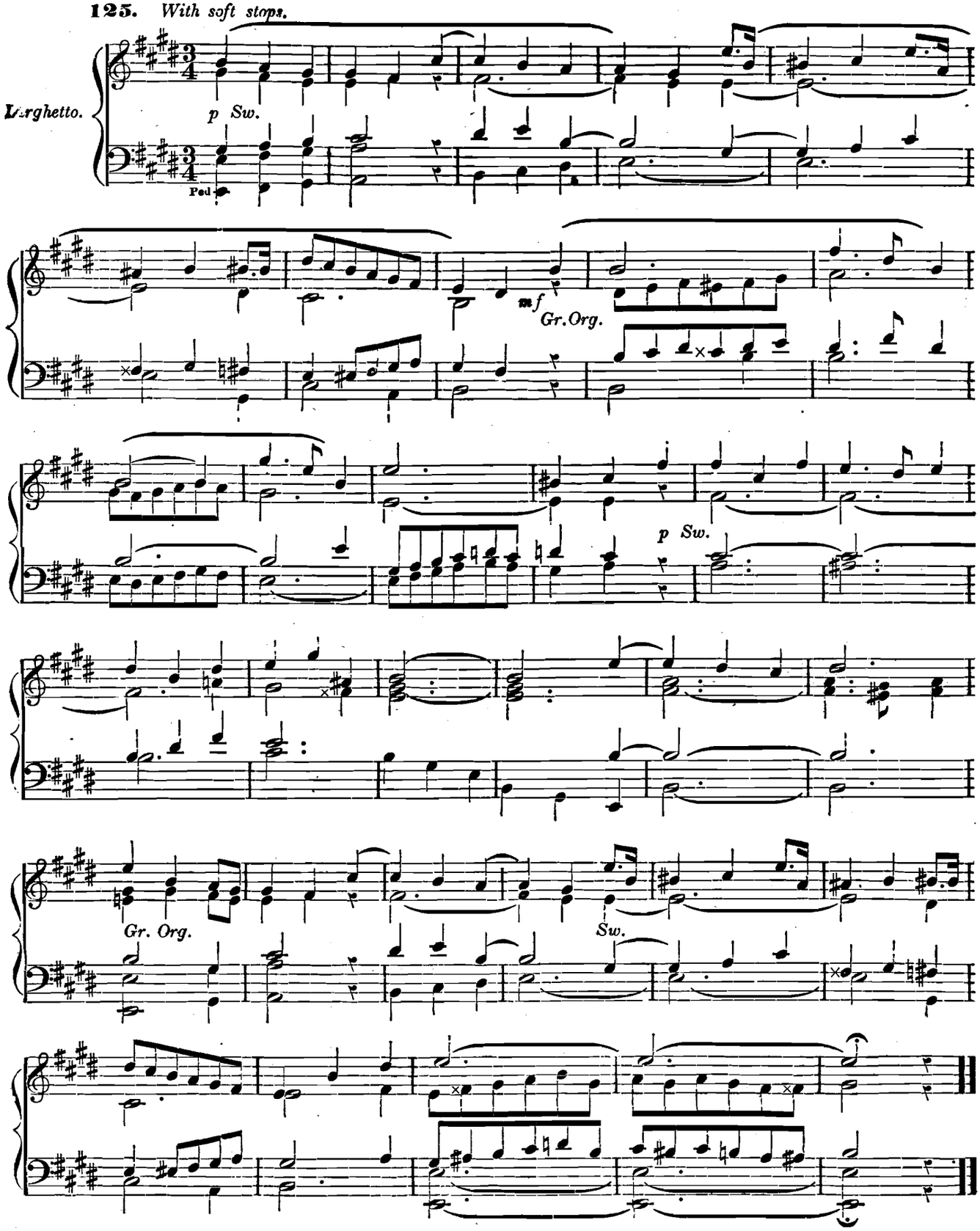


124.




Dep.
Dep.
Dep.

125. *With soft stops.*



MODERN

SCHOOL FOR THE ORGAN:

PART III.

CONTAINING

Instructions in the combination of Stops,

AND A

COPIOUS CHOICE OF ORGAN COMPOSITIONS,

CAREFULLY SELECTED FROM THE

Works of the best Masters, and of the Author:

THE WHOLE ADAPTED TO AMERICAN ORGANS AND THE WANTS OF AMERICAN ORGANISTS,

FOR DIVINE SERVICE, PRIVATE PRACTICE AND CONCERTS.

Entered, according to Act of Congress, in the year 1860, by OLIVER DITSON & CO., in the Clerk's Office of the District Court of the District of Massachusetts.

COMBINATION OF STOPS.

We suppose that every student has made sufficient progress in the study of mathematics to know that an Organ of 29 Stops, offers inexhaustible resources for combinations. We suppose, further, that every student would reject a vast majority of all these *possible* combinations, as too unmusical to be listened to—but we have also reason to suppose that not a few of our young friends are unaware of the importance and great utility of this branch in the art of Organ-playing; yea, even otherwise most competent teachers and authors of methods for the organ have neglected to give that degree of attention to this subject it certainly deserves, for we cannot find even any mention made of it in "leading" Schools for the Organ.

In the attempt to give a few hints on this subject, we are met with one great obstacle, viz: the prevailing confusion in the names of the Organ Stops, entirely different tone qualities being found in different Organs, under the same name. A careful reading of the description of Stops in Part I., will somewhat diminish this difficulty, the more so, because we shall confine ourselves to stops generally known and made, if not equal, yet very similar by all builders, and contained in all modern Organs of any pretence to good quality.

Combination of stops is analagous with instrumentation in composing for an orchestra. A complete orchestra is, as our readers may be aware of, composed of three different classes, (technical term—Quartettos) of instruments, viz: stringed instruments, wooden wind instruments, and brass instruments. All these instruments are fully represented in a well planned and well voiced Organ: the stringed instruments by the Viola di Gamba, Geigen-principal, Salicional; the wooden wind instruments by all the varieties of Flutes, by the Stop Diapason, Clarabella, Melodia, and by the reed stops, Hautboys, Clarionet, and Bassoon; the brass instruments by the Trumpet, Trombone and the Clarion.

Over and above all these stops, stands the crown of every Organ, unrepresented in the most complete royal orchestras, the stop emphatically made to sound the glory of the Almighty, and to penetrate to the innermost fibre of the human heart—"*The Open Diapason.*"

To unite these different shades of tone-qualities for producing certain desired effects, is the great secret of good combinations of stops. The main principles for good instrumentation, may also be laid down for good combinations of stops; for, just as sure as a given passage would be of great effect when executed by *stringed* instruments, the same passage might become indifferent, or prove even a total failure, when executed by *wind instruments;* just as senseless as it would be to make Double Bass and Flute (without any other instruments,) perform a unison passage, (unless it be for the sake of oddness,) just as much out of good taste would it be to draw a sixteen-feet and a two-feet stop without any eight and four-feet stops.

As general rules for good combinations, we therefore lay down the following: 1. Draw for solemn passages full tuned foundation stops, (foremost Op. and St. Diap.,] for brilliant passages add reeds or small stops, [Principal Fifteenth.] 2. When playing harmony, the predominant stops are to be the *eight feet flue stops*, to which, in order to increase the power, first the *smaller flue stops*, then the *reeds*, and lastly the *mutation*, [Twelfth] and *compound stops* are to be added.

3. Double stops drawn for the Manual, will require *dispersed* harmony to be used.

To go more into details, we give a comprehensive list of different combinations, which may be made on an Organ. [Specification No. 1.] of one Manual with nine stops, and also on an Organ [Specification No. 2.,] of two Manuals with twenty-one Manual Stops.

The great usefulness of the *Stopped Diapason*, being, as will be seen, an essential ingredient of almost all the following combinations, is apparent, and we recommend to Organ builders to voice it as it ought to be, full, mellow, and free of reediness, and we recommend it to Organists, to use it as a means of seasoning almost every combination.

List of combinations on the Manual, afforded by an Organ of nine Manual Stops. See Specification No. 1.

1. Open Diapason alone.
2. Open and Stop Diapason
3. Dulciana and Stop Diapason.
4. Dulciana and Flute.
5. Stop Diapason and Flute.
6. Viola and Stop Diapason.
7. Stop Diapason, Dulciana and Flute.
8. Open Diapason, Stop Diapason and Flute.
9. Open Diapason, Stop Diapason and Principal.
10. Viola, Dulciana and Flute.
11. Viola, Stop Diapason and Flute.
12. Open Diapason, Stop Diapason, Principal and Fifteenth.
13. Open Diapason, Stop Diapason, Viola, and Principal.
14. Open Diapason, Stop Diapason, Dulciana, Viola Principal, Flute and Fifteenth.

To the last combination may at pleasure be added the Twelfth, or Twelfth and mixture.

In giving these combinations we do not pretend to have exhausted all the resources, but merely to give a number of useful, judicious combinations.

SPECIFICATION No. 1.

ORGAN OF NINE MANUAL AND ONE PEDAL STOP

Manual.

1. Open Diapason.
2. Stop Diapason.
3. Dulciana.
4. Viola di Gamba.
5. Flute.
6. Principal.
7. Fifteenth.
8. Twelfth.
9. Mixture.

Pedal: Subbass.

SPECIFICATION No. 2.

ORGAN OF TWENTY-ONE MANUAL AND EIGHT PEDAL STOPS.

Great Organ.		15. Dulciana,	8 feet
1. Doub. Op. Diap.	16 feet.	16. Clarabella,	8 "
2. Op. Diap.	8 "	17. Fagotto, and Oboe,	8 "
3. St. Diap.	8 tone.	18. Gemshorn,	4 "
4. Viola di Gamba	8 feet.	19. Flute d'amour,	4 "
5. Harmonic flute,	8 "	20. Flautino,	2 "
6. Trumpet,	8 "	21. Mixture, 3 ranks,	2 "
7. Principal,	4 "	*Pedal.*	
8. Flute traverso,	4 "	22. Contrabasso,	32 feet
9. Fifteenth,	2 "	23. Double Op. Diap.	16 "
10. Cornett, 4 ranks,	5 1/3 "	24. Violonbass,	16 "
11. Mixture, 5 "	2 2/3 "	25. Subbass,	16 "
Swell.		26. Trombone,	16 "
12. Double St. Diap.,	16 feet.	27. Open Diap. Bass,	8 "
13. Geigen Principal,	8 "	28. Violoncello,	8 "
14. Salicional,	8 "	29. Flute Bass,	4

Organs with two Manuals and complete Pedal, becoming so generally introduced, we believe it to be of some service to students to enumerate here a number of characteristically different combinations, for practical use as well as for models of further combinations. As formerly stated, (page 138) the resource for new combinations with such a number of stops as Specification No. 2 presents is inexhaustible, and we limit ourselves, of course, only to such combinations as will be found musically correct, and which might be made use of in divine service as well as in concert playing.

COMBINATIONS.

Stops *under Nos.* 5 *and* 8. (Play dispersed harmony, or play it as solo with Nos. 15 and 16, as accompaniment. Pedal, 24 and 27.)

" " " 1 and 4., play dispersed Harmony, or as solo with accompaniments.

" " " 1, 3 and 6, for solos, accompaniment with stops 13 and and 16. Pedal, 22, 23, 27.

" " " 1, 3 and 4, for cheerful solo strains, accompanied by 16, 14 and 18. (Swell closed.) Pedal, 25 and 28.

" " " 3 and 9 / or / 1 and 7 / or / 1 and 8 } for brilliant solos, accompanied by 14 and 16, or by 13 and 15. Pedal, 25 and 28, or if obligato : 25 and 26.

" " " 1, 2 and 3, for solemn strains in dispersed Harmony, or for solos, such as shown on page 13, (tune, Duke Street,) accompanied by 13, 14, 16 and 18. Great Org. and Swell coupled together. Pedal, 22, 23, 24 and 27.

For combinations on the Swell alone, we recommend:

Stops No. 13 alone
" " 14 alone } for Adagios and similar music in close of dispersed
" " 13 and 16 } Harmony. Pedal: 16 and 8 feet stops.
" " 14 and 16 }

" " 16 and 18 }
" " 16 and 19 } for sweet Cantabile strains.
" " 15 and 19 }

" " 12 and 13 }
" " 12 and 14 } for music of a somewhat mournful character; play
" " 12 and 15 } dispersed Harmony. Pedal: 22 and 24.

" " 16 and 17 }
" " 12 and 17 } will answer for harmonic play or for solos, accompanied on Gr. Org. by 3 and 5, or 3 and 8. Pedal: 16 feet stops.

If the stops are voiced as they ought to be, the above combinations will afford sufficient variety to answer almost every case in church, and to a great extent in concert playing.

SPECIFICATION No. 3.

Organ of *three* Manuals with 40 Manual and 11 Pedal Stops, (calculated for the want of Congregational singing.) Compass of Manuals 56 notes, of Pedals, 27 notes, beginning with C.

Great Organ.

	No. pipes
1. Double Op. Diapason, 16 feet, two lowest octaves of zinc, balance of rich metal	56
2. Op. Diapason, 8 feet, lower octave of zinc, balance of rich metal	56
3. Stopped Diapason, 8 feet tone, of wood,	56
4. Vienna Flute, 8 feet, of wood,	56
5. Viola di Gamba, 8 feet, lower part of zinc, balance of rich metal,	56
6. Trumpet, 8 feet, shallots of zinc, reed and springs of brass,	56
7. Principal, 4 feet of metal,	56
8. Rohrflute, 4 feet, of wood and metal,	56
9. Fugara, 4 feet, of rich metal, (Intonation of Op. Diap.)	56
10. Clarion, 4 feet of zinc and brass—(like Trumpet,)	56
11. Fifteenth, 2 feet of metal,	56
12. Twelfth, 2⅔ feet, of metal,	56
13. Cornet, 5⅓ feet, three ranks, lower octave of wood, balance of metal	168
14. Mixture, 2⅔ feet, four ranks, of metal,	224
15. Super octave, 2 feet, of metal,	56

Choir Organ.

16. Double Stop Diapason, 16 feet tone, of wood,	56
17. Op. Diapason, 8 feet (or Geigen Principal 8 feet) of zinc and metal,	56
18. Dolce, 8 feet, soft voiced, of metal,	56
19. Flute, 8 feet, of wood, full and mellow voiced,	56
20. Clarionette, 8 feet, free reed—(tubes of zinc,)	56
21. Stop Diap., 8 foot-tone, of wood,	56
22. Harmonica, 8 feet of wood, very soft voiced,	56
23. Flute travers, 4 feet of wood, overblowing from C,	56
24. Gemshorn, 4 feet of metal,	56
25. Dolce, 4 feet (the octave of No. 18,)	56
26. Piccolo, 2 feet of metal, (clear intonation,)	56
27. Sesquialtera, 1½ feet, 3 ranks, of metal,	168

Swell Organ.

28. Grand Bourdon, 16 feet tone, of wood,	56
29. Op. Diapason 8 feet—(like No. 2.)	56
30. Stop'd Diapason, 8 feet tone, of wood,	56
31. Salicional, 8 feet, lower octave of wood, balance of metal,	56
32. Hohlflute, 8 feet of wood and metal,	56
33. Trumpet Harmonic, 8 feet (soft Trumpet,)	56
34. Fagotto and Oboe, 8 feet of zinc and brass	56
35. Principal, 4 feet of metal,	56
36. Spitz flute, 4 feet of metal,	56
37. Flute d'Amour, 4 feet of wood,	56
38. Flautino, 2 feet of metal,	56
39. Nasard (Twelfth) 2½ feet of metal,	56
40. Mixture, 2 feet, 4 ranks, of metal,	22

Pedal.

41. Contra Basso, 32 feet of wood,	27
42. Bombardon, 32 feet, reed,	27
43. Double Op. Diapason, 16 feet, of wood,	27
44. Violon Bass, 16 feet, of wood,	27
45. Subbass, 16 foot-tone, of wood,	27
46. Trombone, 16 feet, reed, (tubes of zinc,)	27
47. Serpent, 16 foot-tone, (free reed of zinc and brass,)	27
48. Trumpet, 8 feet, of zinc and brass,	27
49. Octavbass, 8 feet, of zinc,	27
50. Violoncello, 8 feet of wood,	27
51. Flutebass, 4 feet of metal,	27

Number of couplers to be 5.

33d PSALM, by MARCELLO. Arranged for the Organ by J. Z.

1.

Andante sostenuto.

*[7] *p*

Man.

[8]

Ped

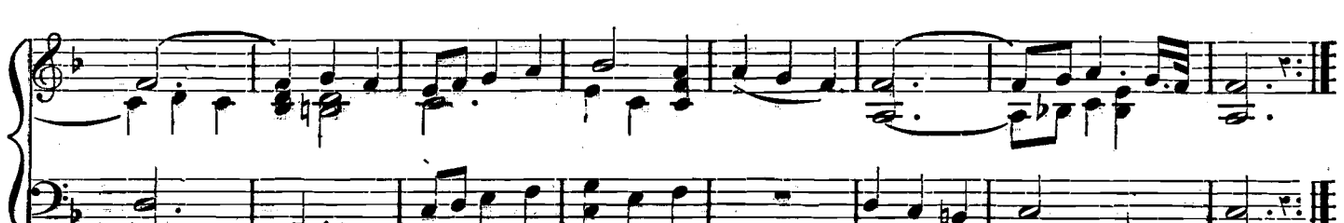
[7]

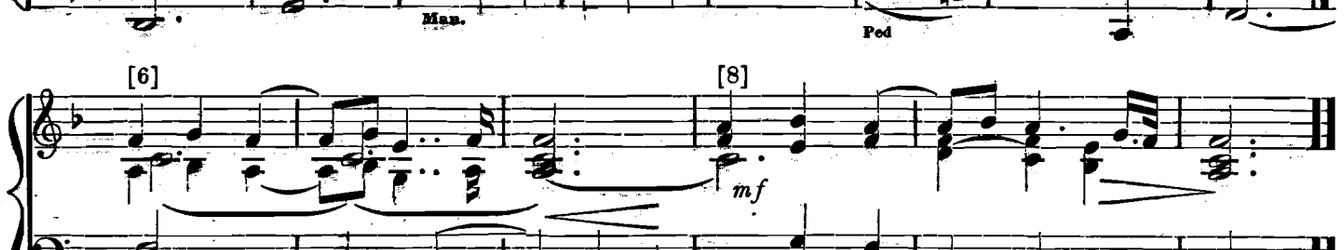
Man.

[6]

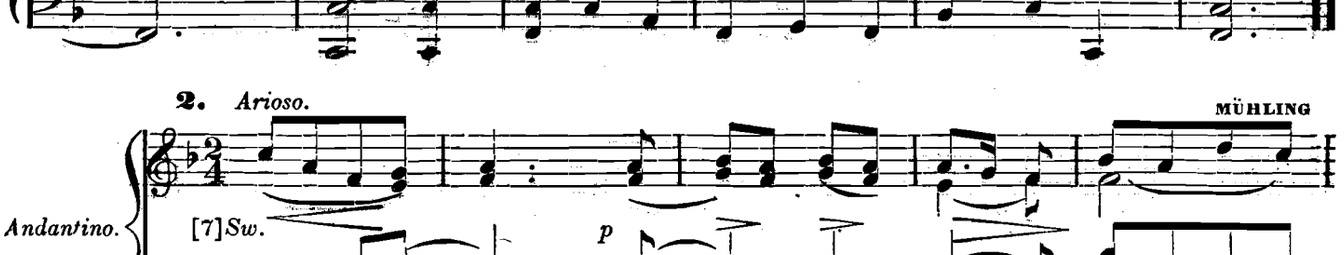
Ped

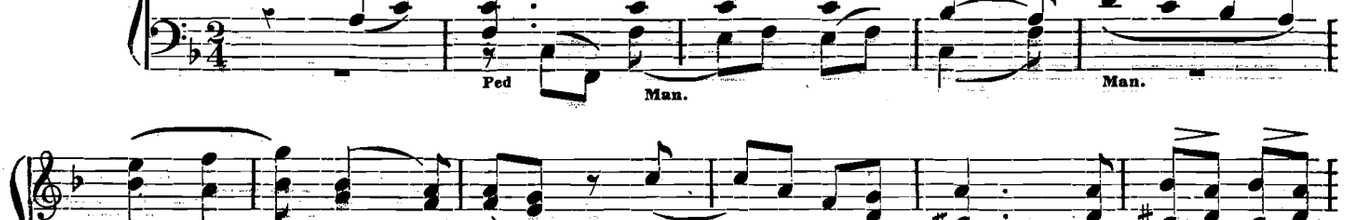
* Number of combination, see page 138.

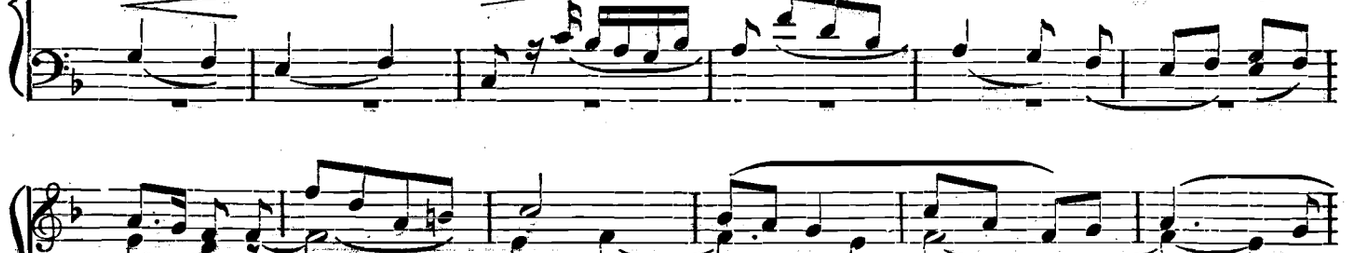


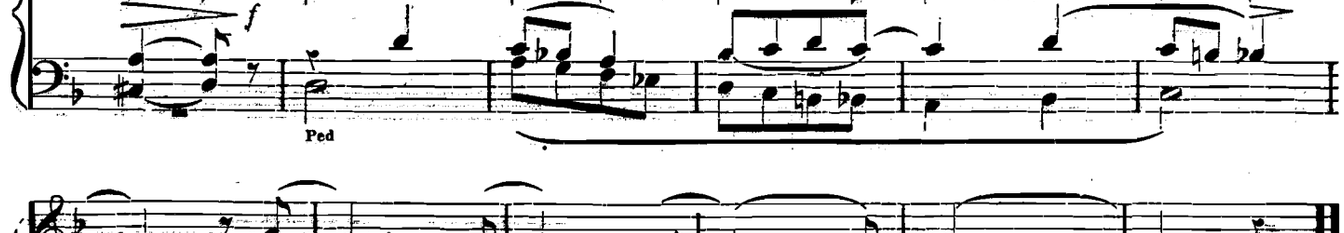


2. *Arioso.*



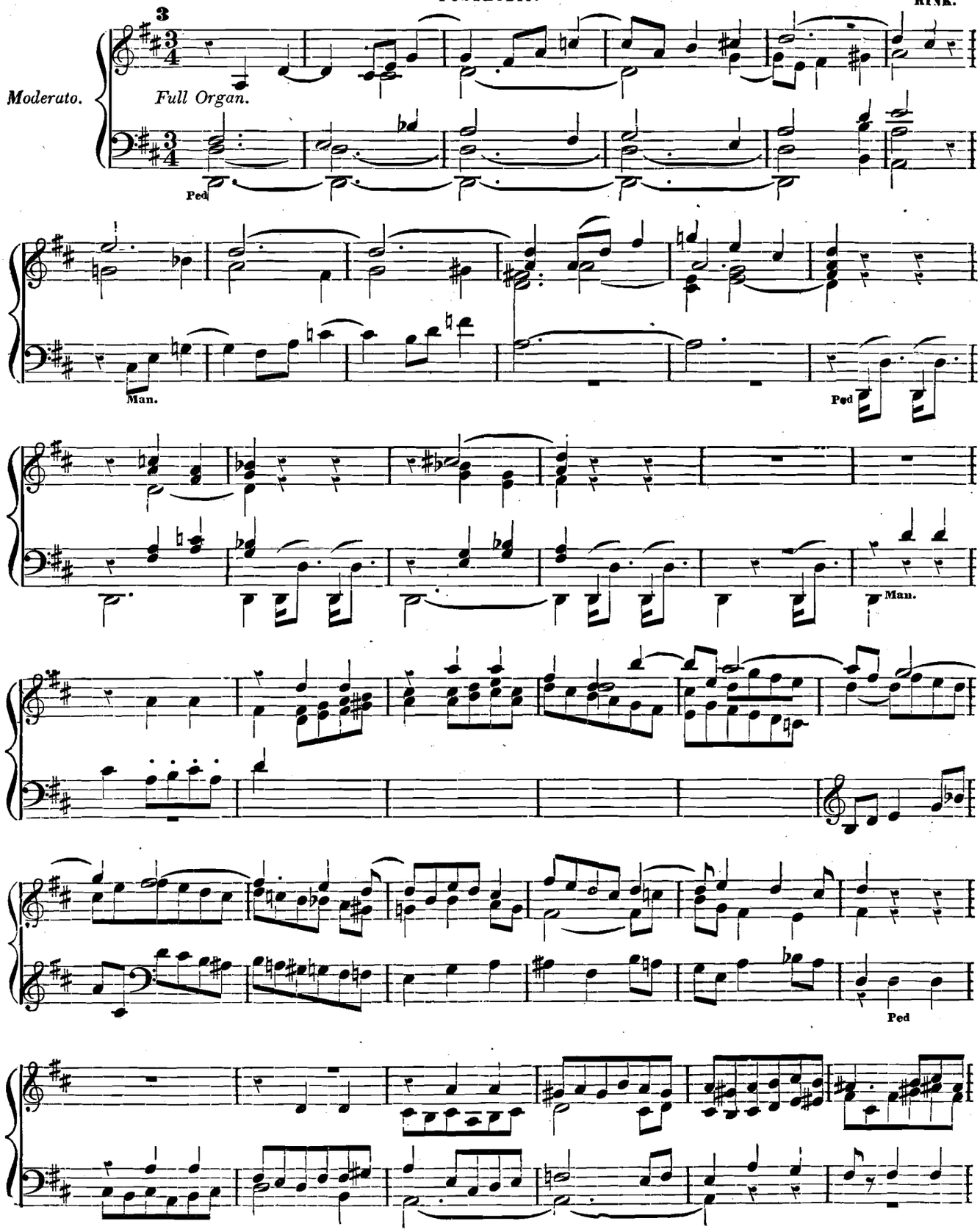


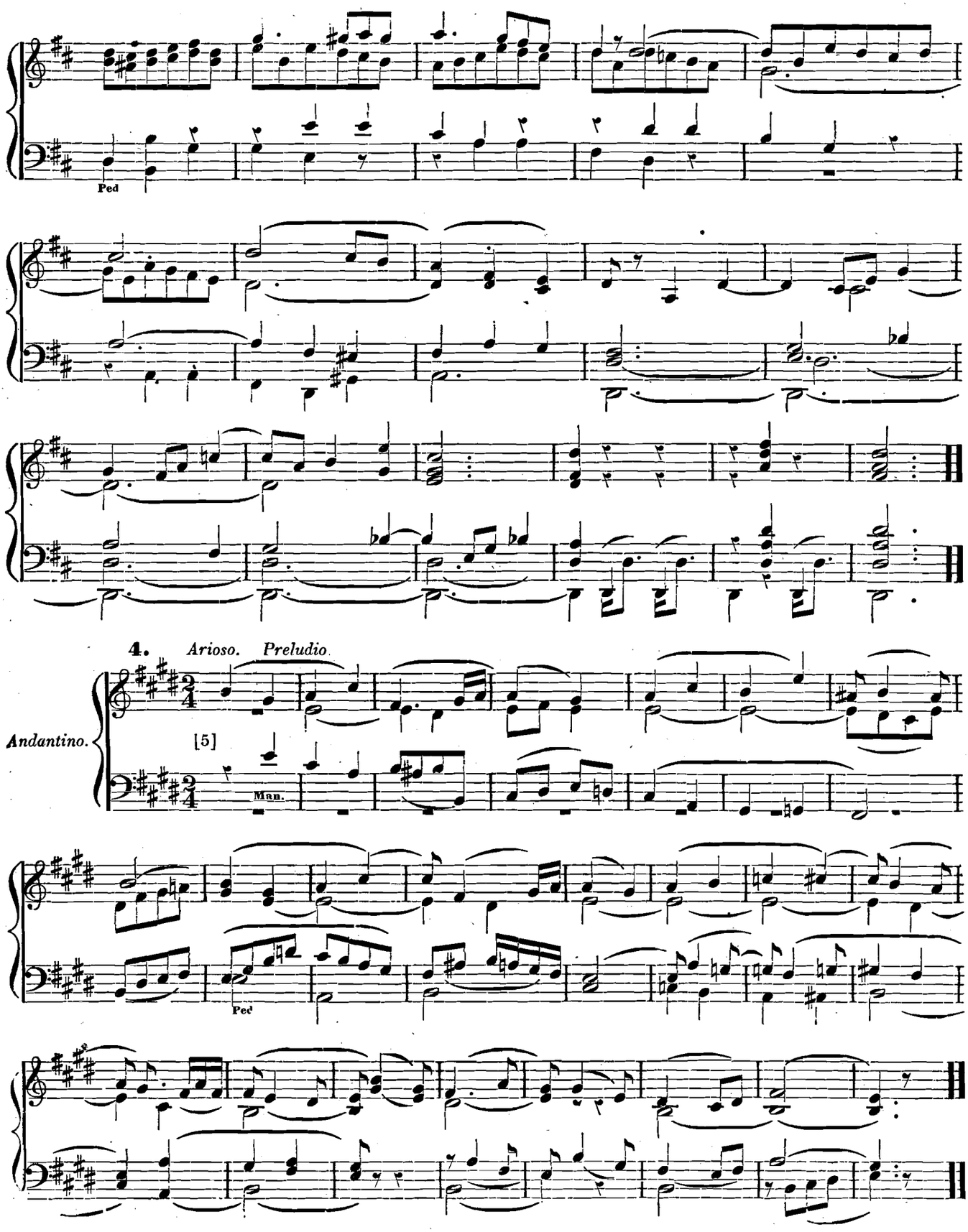




POSTLUDIO.

RINK.




Ped
4.
Arioso. Preludio.
Andantino.
[5]
Man.
Ped

POSTLUDIO.

RINK

5.

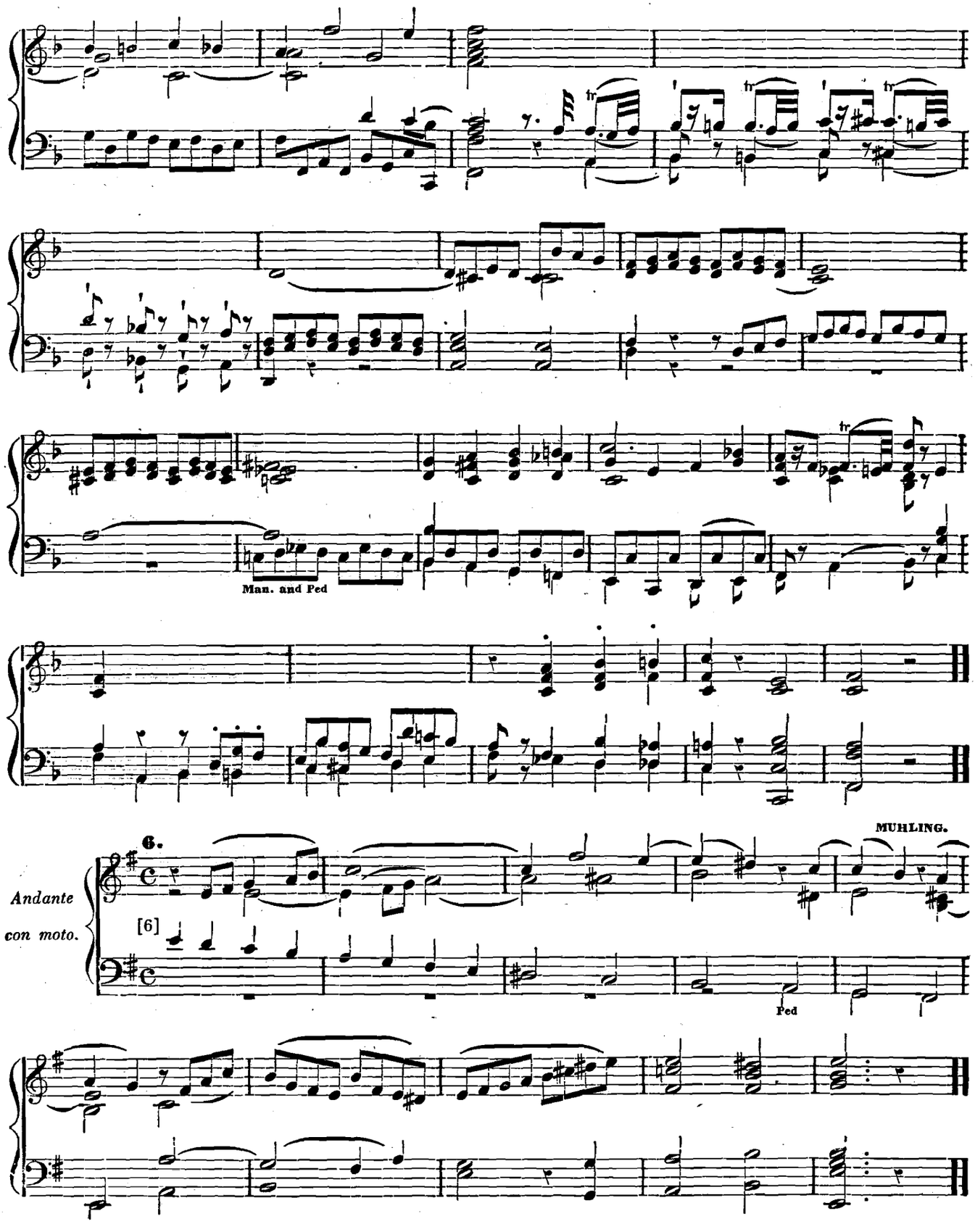
Con Fuoco. *Full Organ.*

Man. and Ped.

Ped

Ped

Man.


Man. and Ped
6.
MUHLING.
Andante
con moto.
[6]
Ped

7. *Postludio.*

RINK.

Moderato.

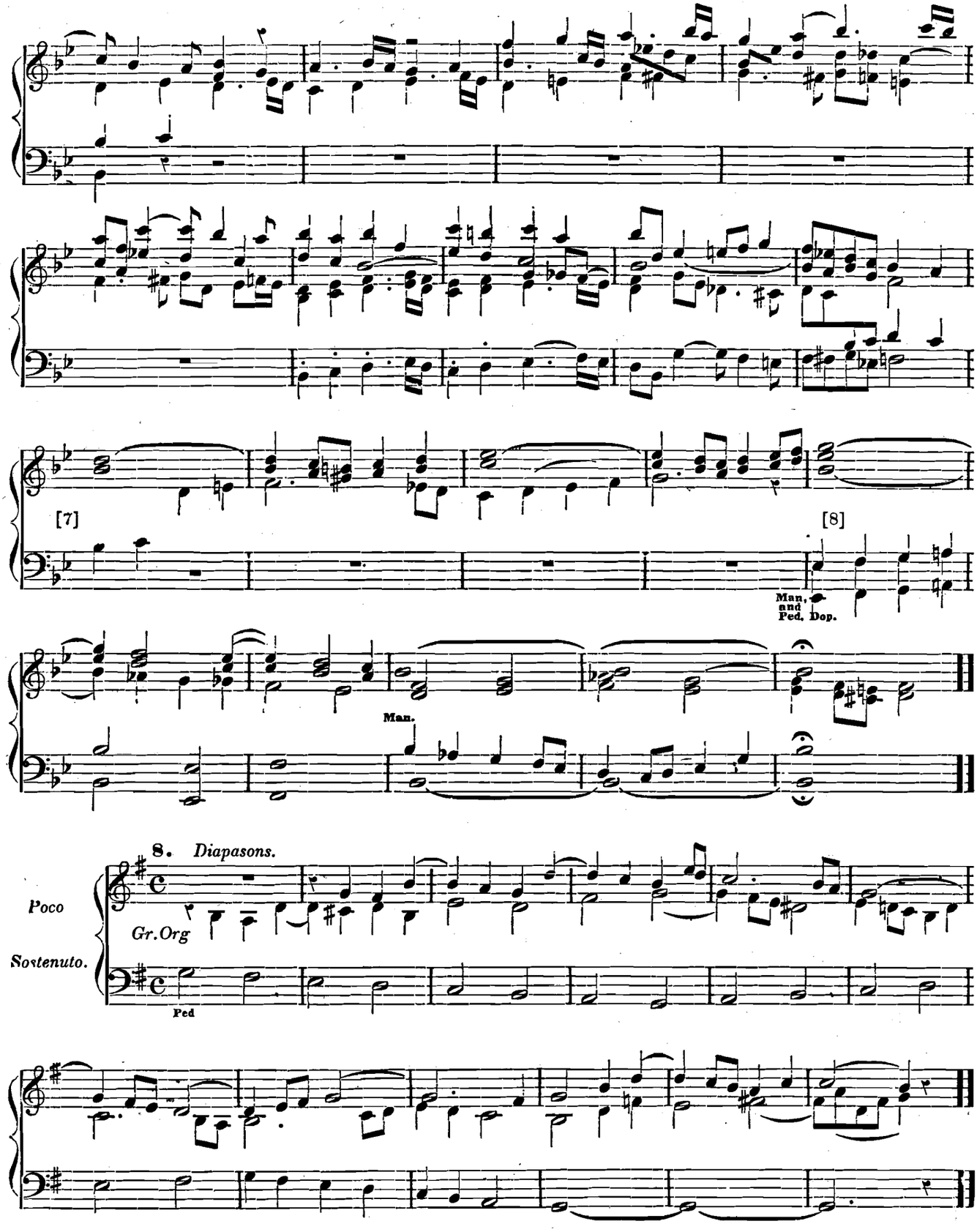
[7] *p*

[8]

Man. and Ped

[12]

Ped


[7]
[8]
Man, and Ped. Dop.
Man.
8. Diapasons.
Poco
Gr. Org
Sostenuto.
Ped

Andante religioso. *For two Manuals.* MENDELSSOHN

9.

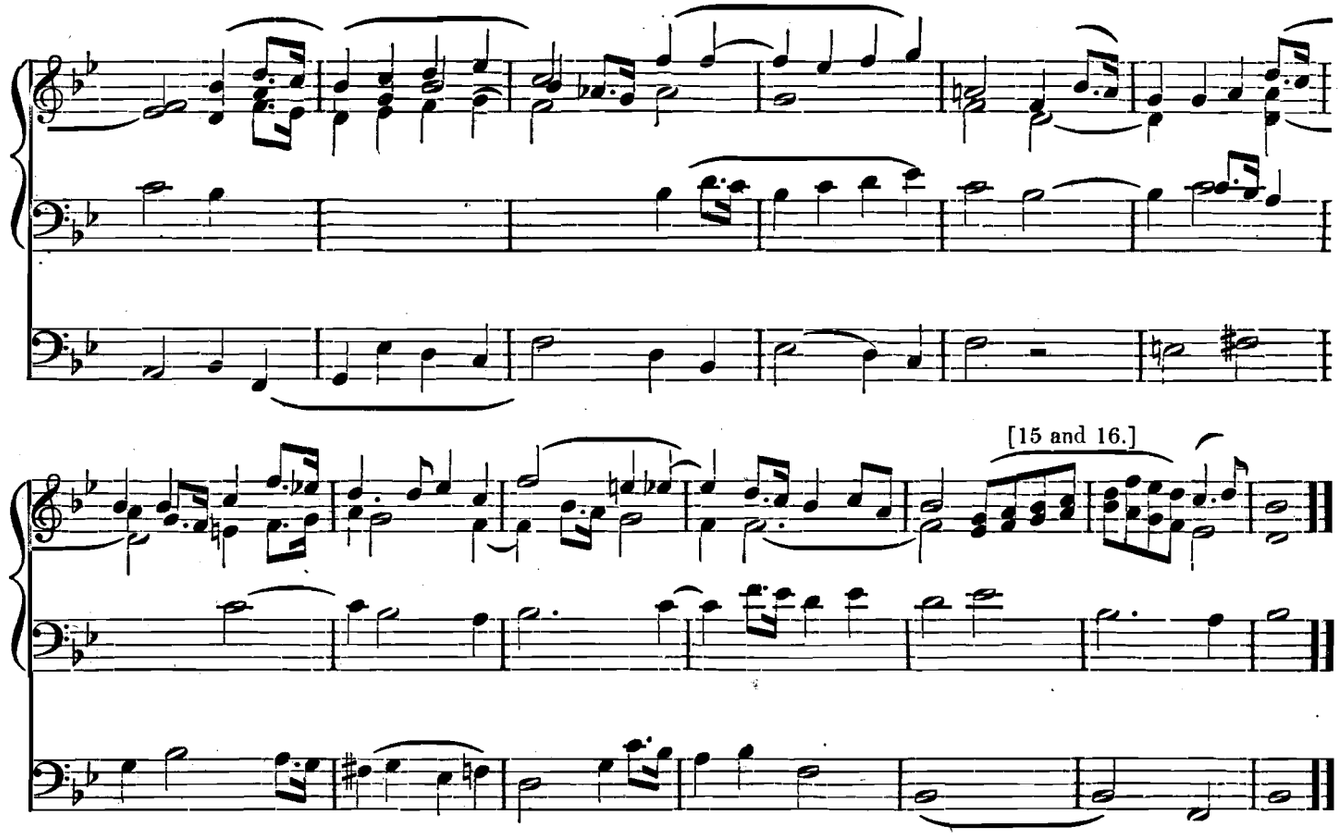
MANUALS.

Sw.
[15. 16. 19.]
Gr. Org.
*[2.]
[or 3 and 4.]

Violon and Subbass.

PEDAL.

*Take stops of the corresponding numbers of Specification No. II



[15 and 16.]

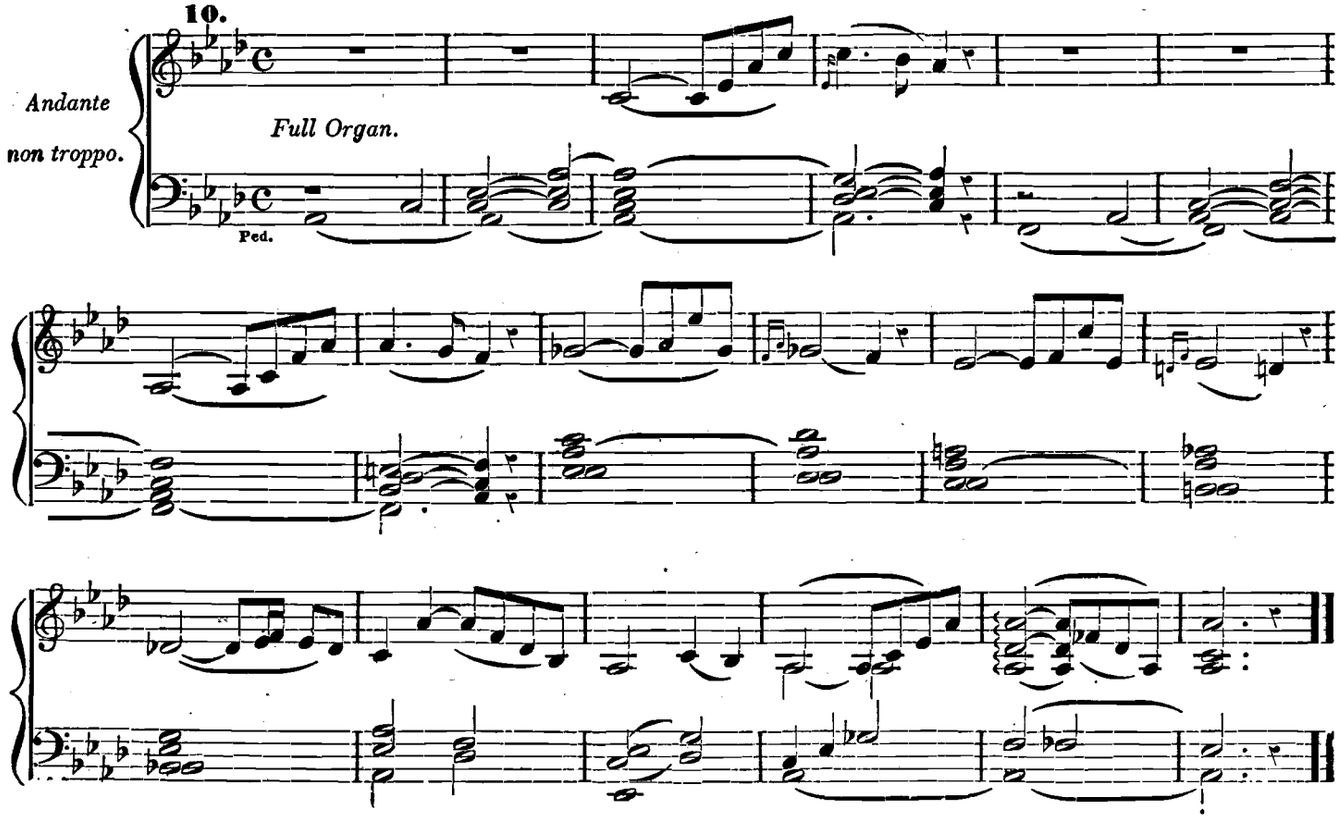
POSTLUDIO.

10.

Andante non troppo.

Full Organ.

Ped.



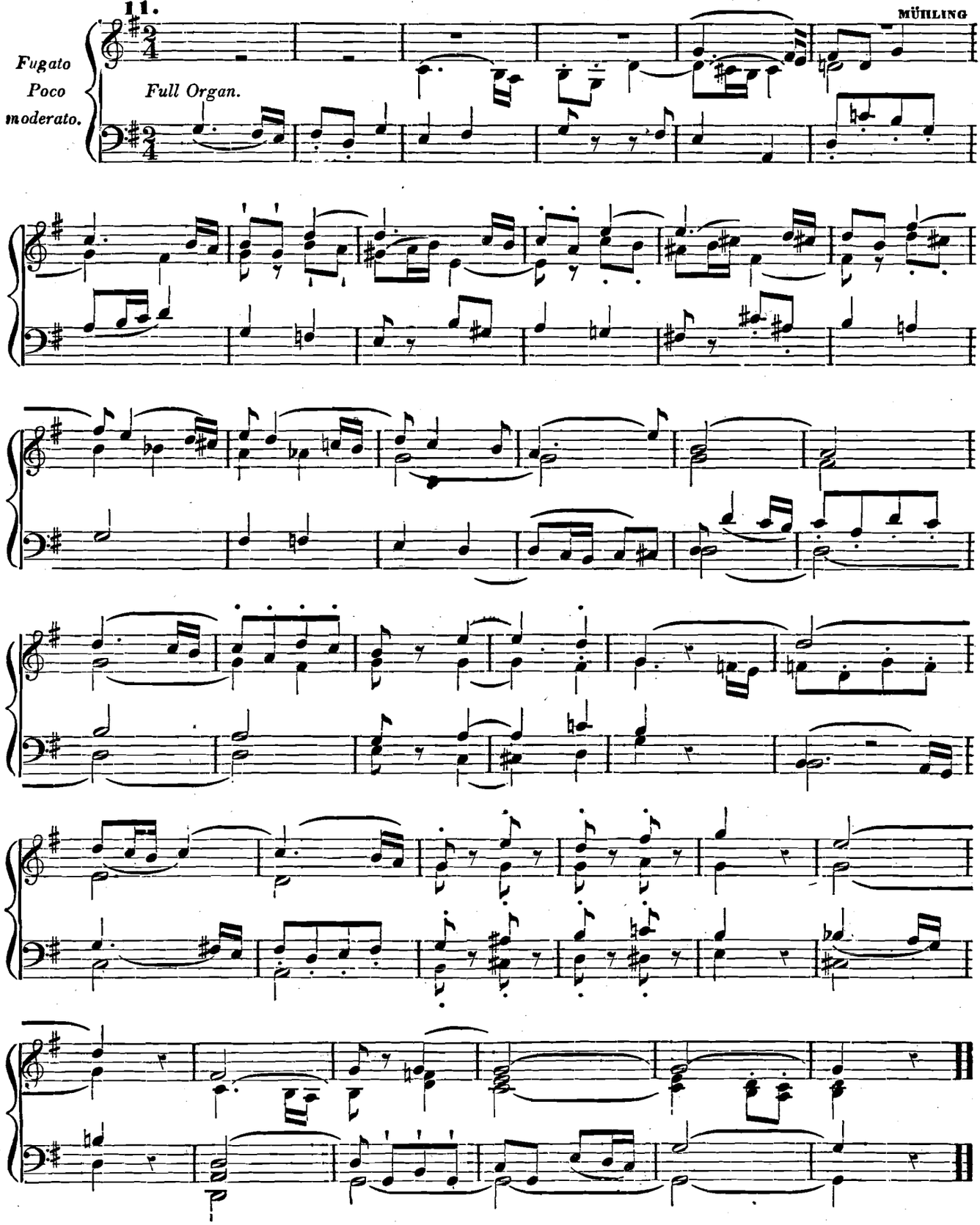
POSTLUDIO.

11.

MÜHLING

Fugato Poco moderato.

Full Organ.



12. LEFEBURE WELY.

Cantabile

Choir : Stop Diap. and Hautbois.

Swell : Open and St. Diap.

Ped. Ped.

Ped.

Ped

13. LEFEBURE WELY.

Andantino.

Choir : Stop Diap. and Flute.

Swell : Op. Diap. and Dulciana.

Swell.

Choir

Swell

Ped

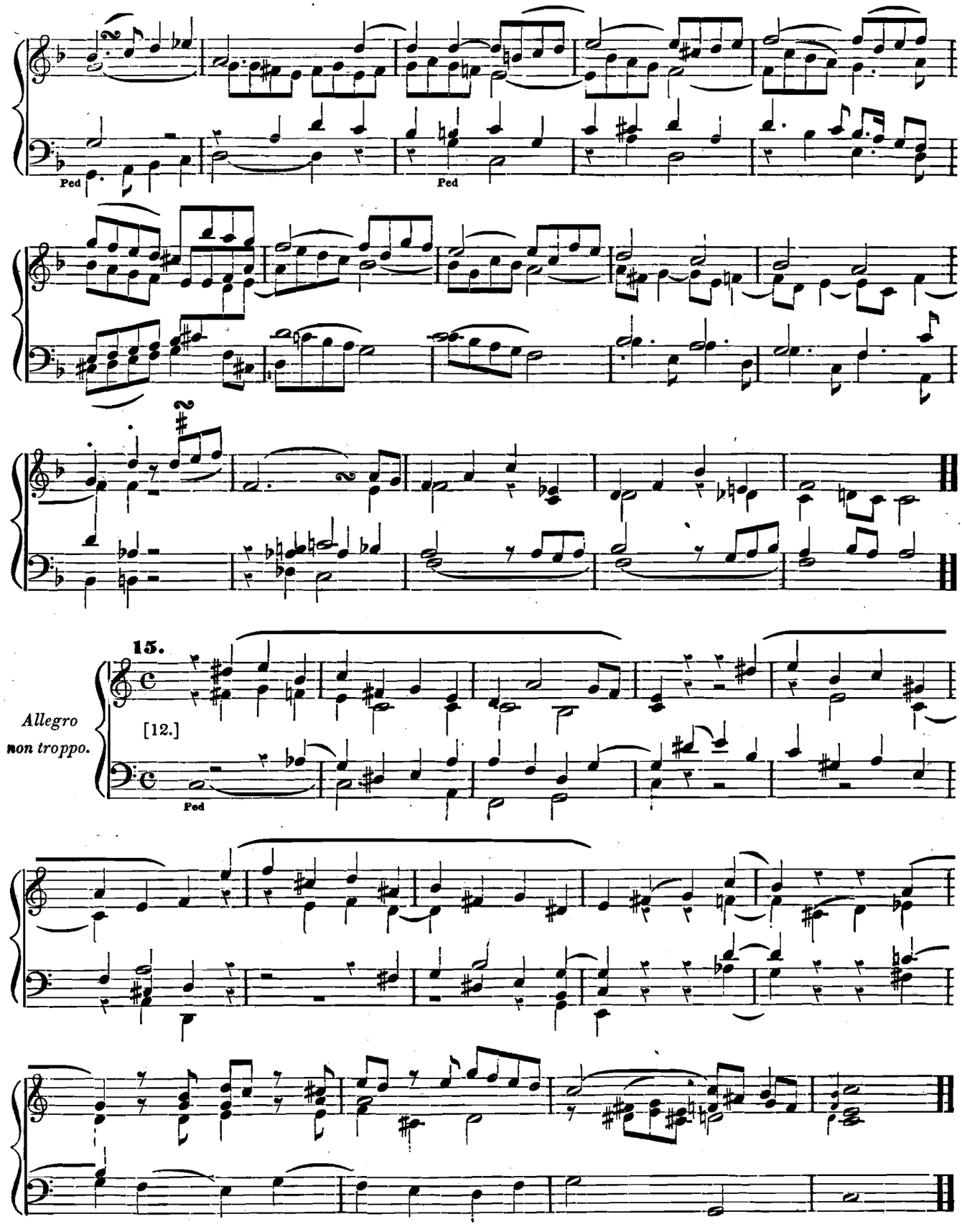
PRELUDIO.

14. RINK

Andante.

[8.]

ped


Ped
Ped
15.
Allegro
non troppo.
[12.]
Ped

PRELUDIO.

16.

Andante tino.

Op. Diap.

Ped

Man.

Ped.

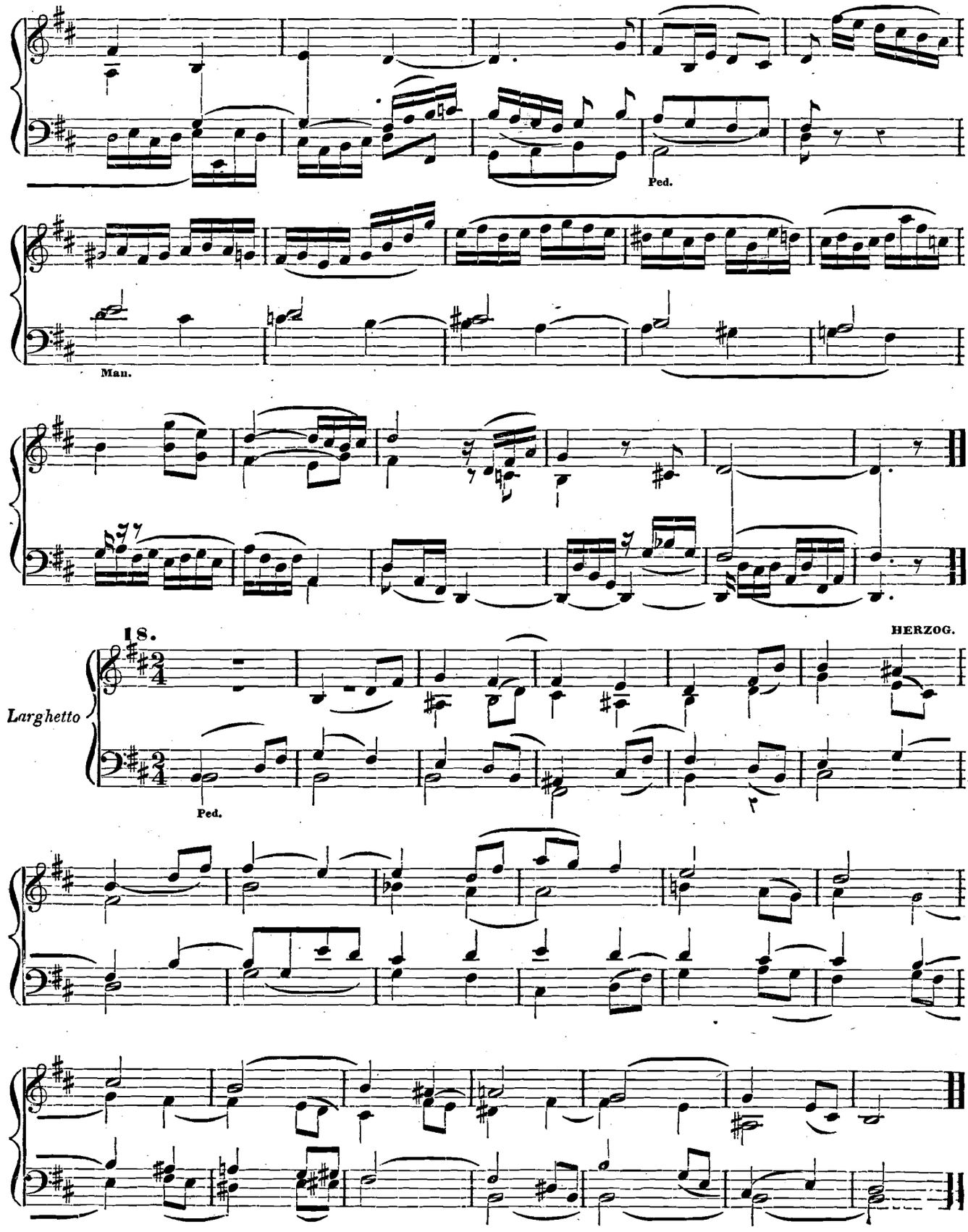
PRELUDIO.

17.

Andante un poco con moto.

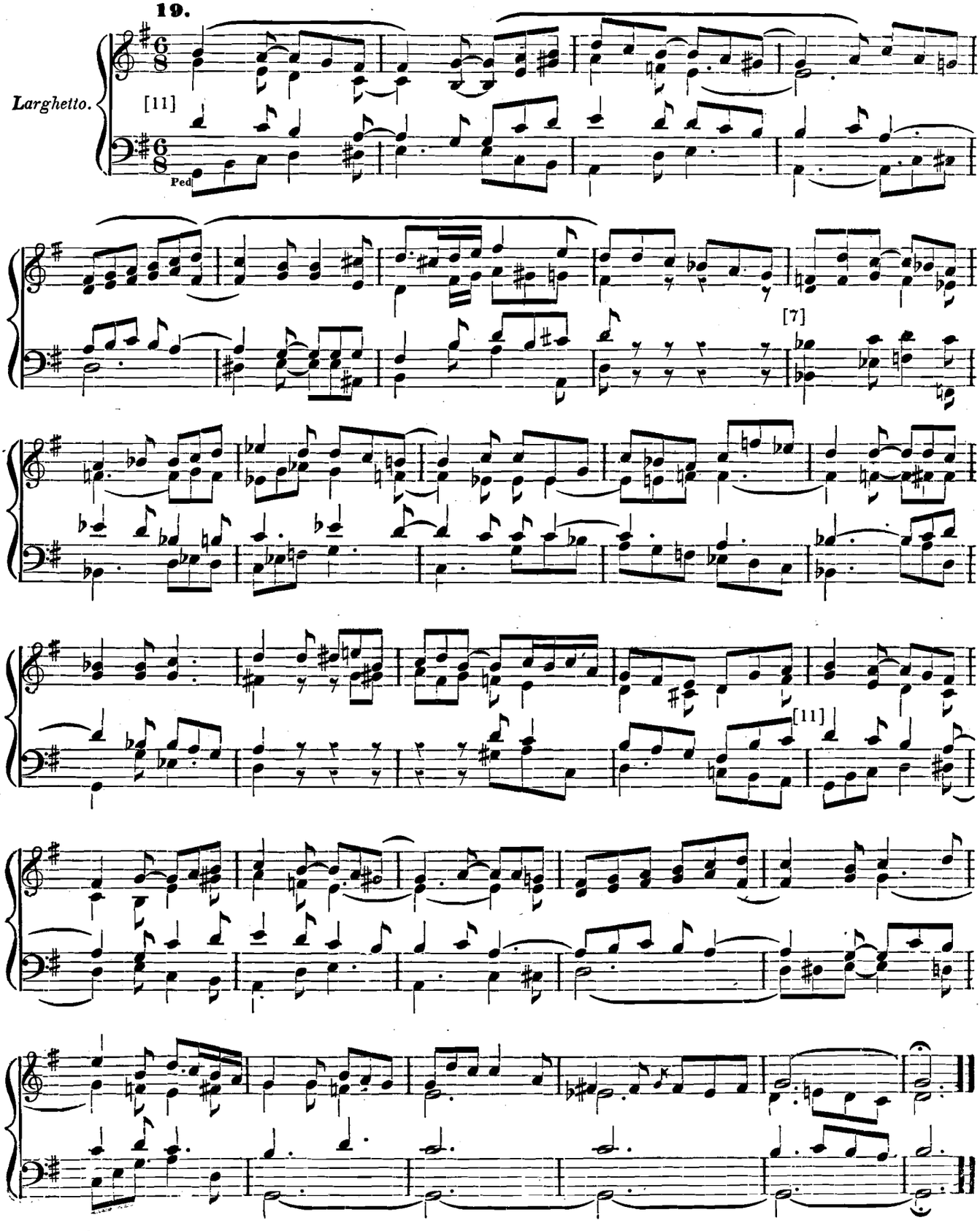
[7]

Man.

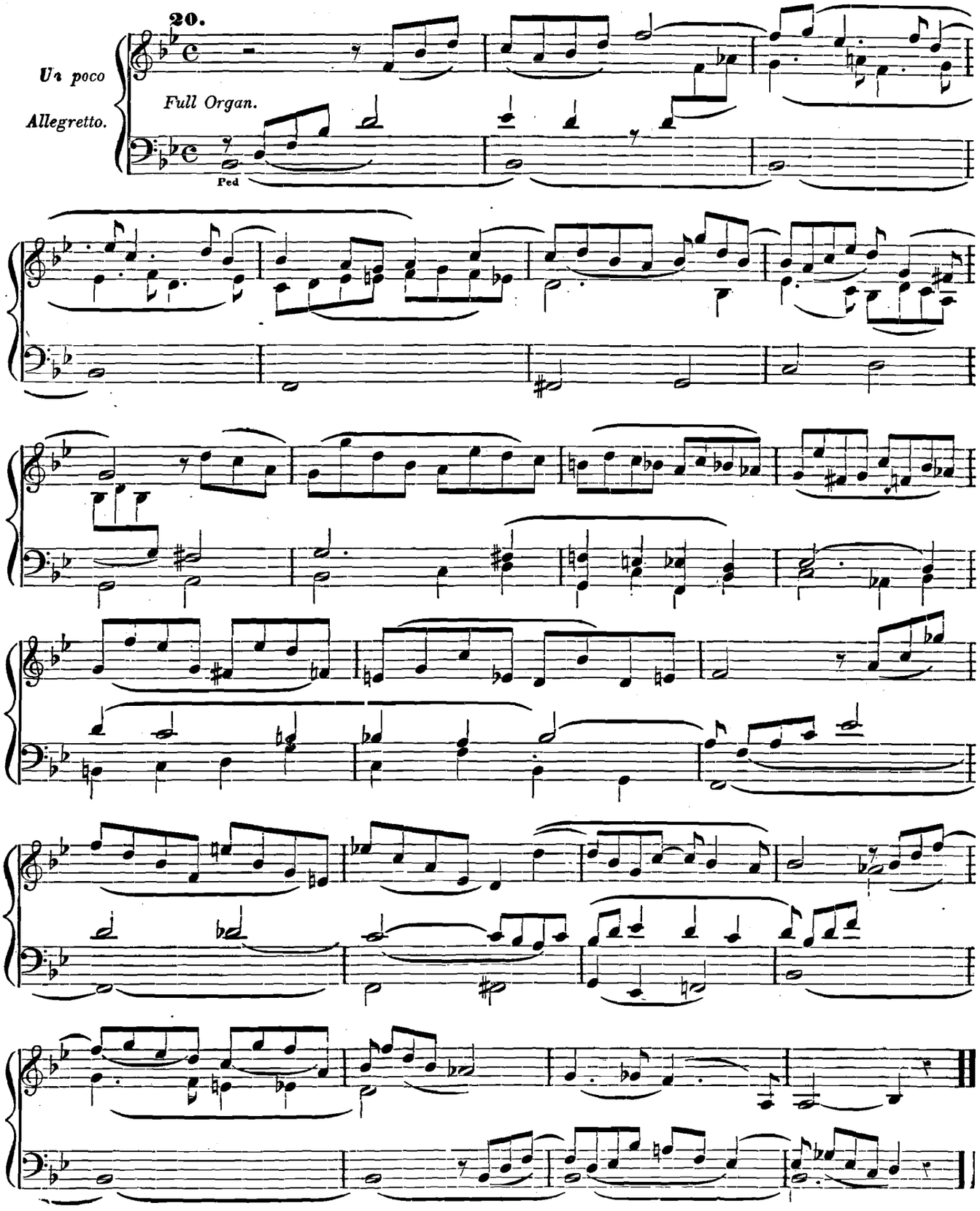

Ped.
Man.
18.
HERZOG.
Larghetto
Ped.

PRELUDIO. GEISSLER.

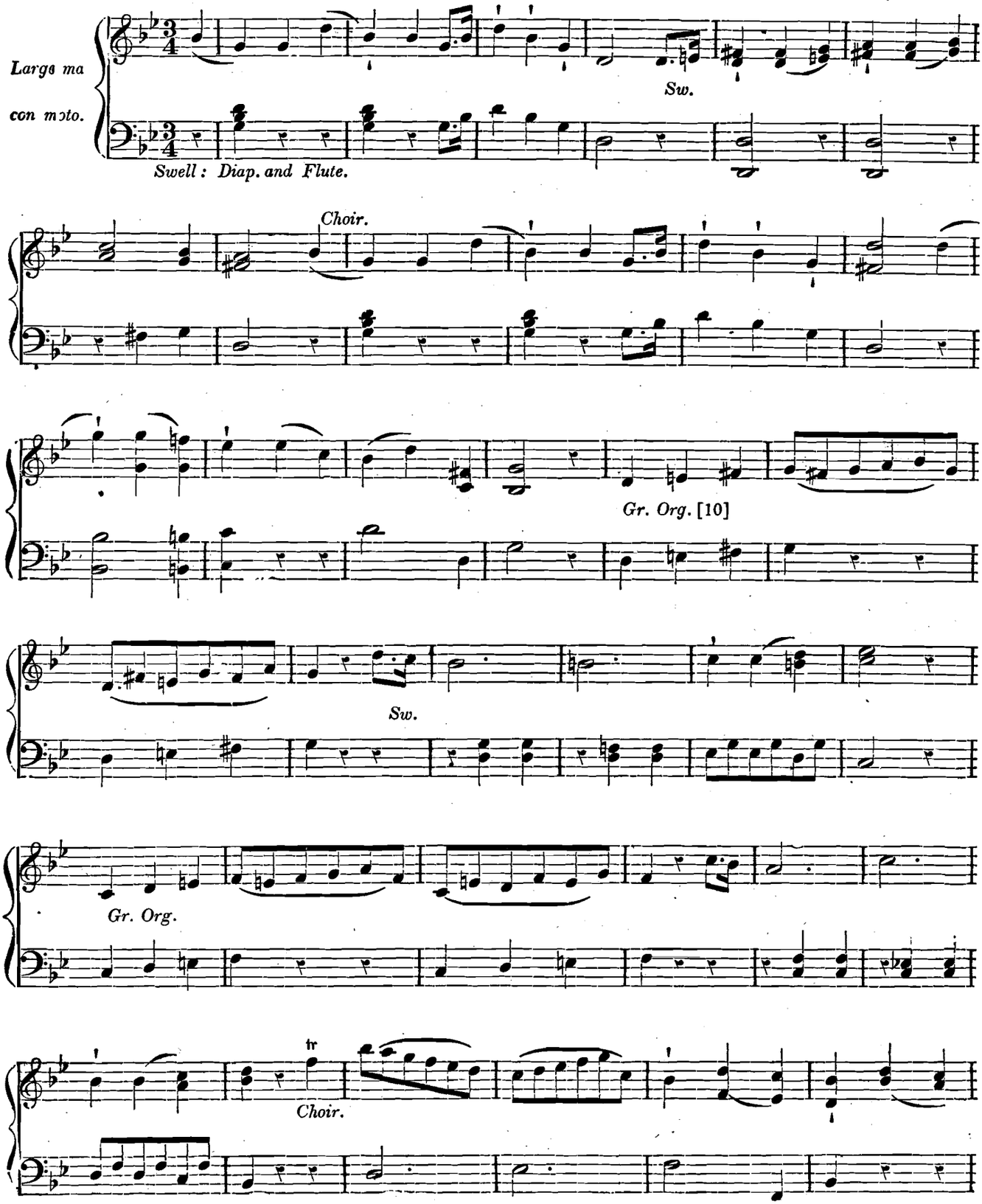
19.

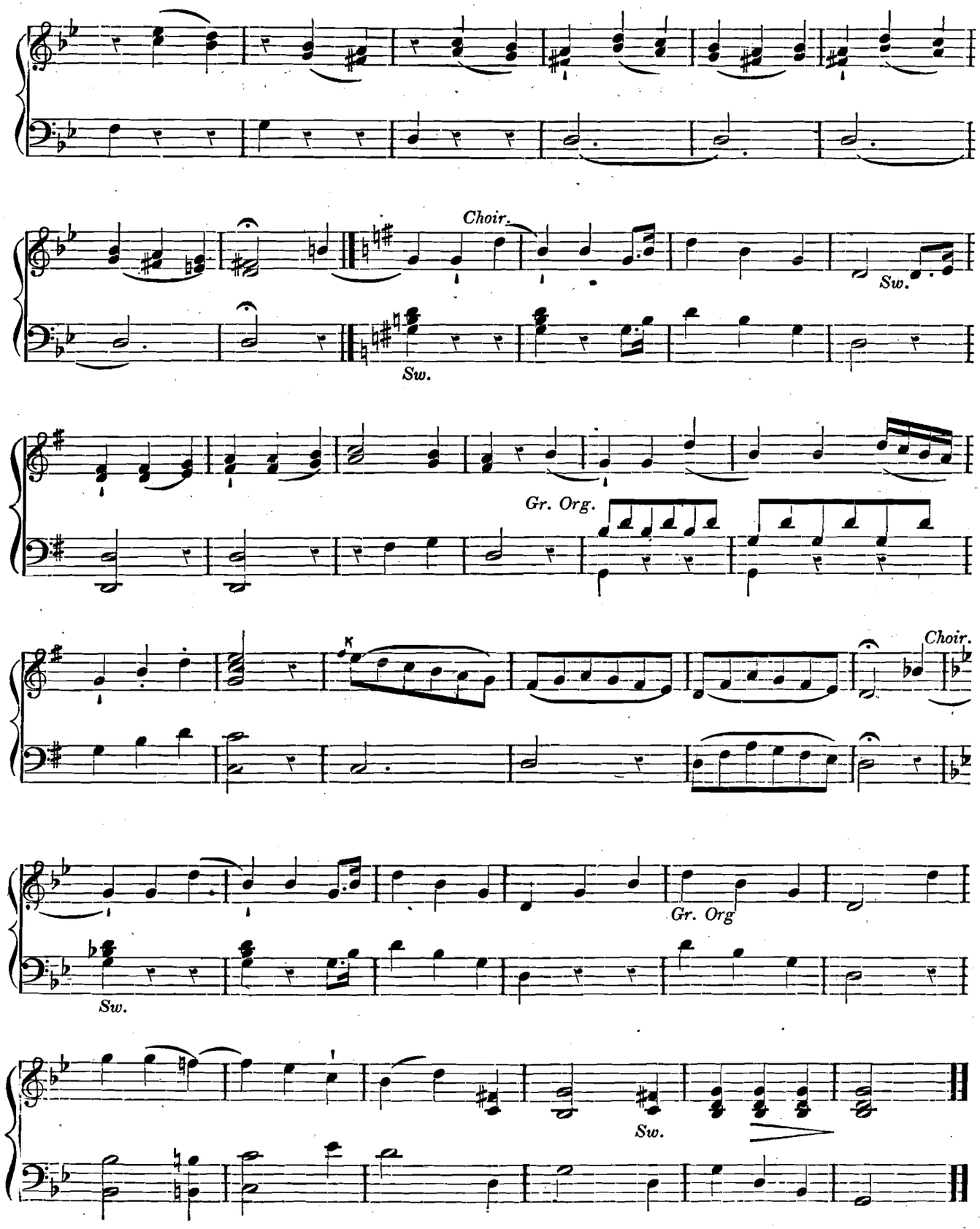


POSTLUDIO.



21. *Choir: Stop Diap. and Hautbois.* HERMANN.




Choir.
Sw.
Sw.
Gr. Org.
Choir.
Gr. Org
Sw.
Sw.

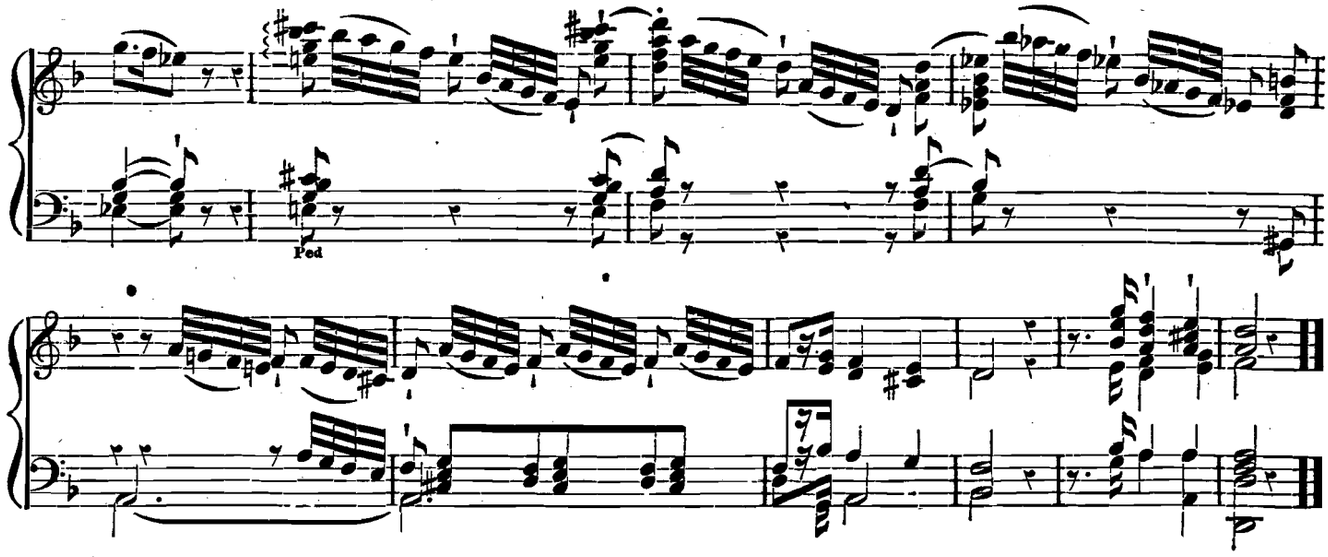
RINK.

22.

Moderato. *Full Organ.*

Ped

Man.

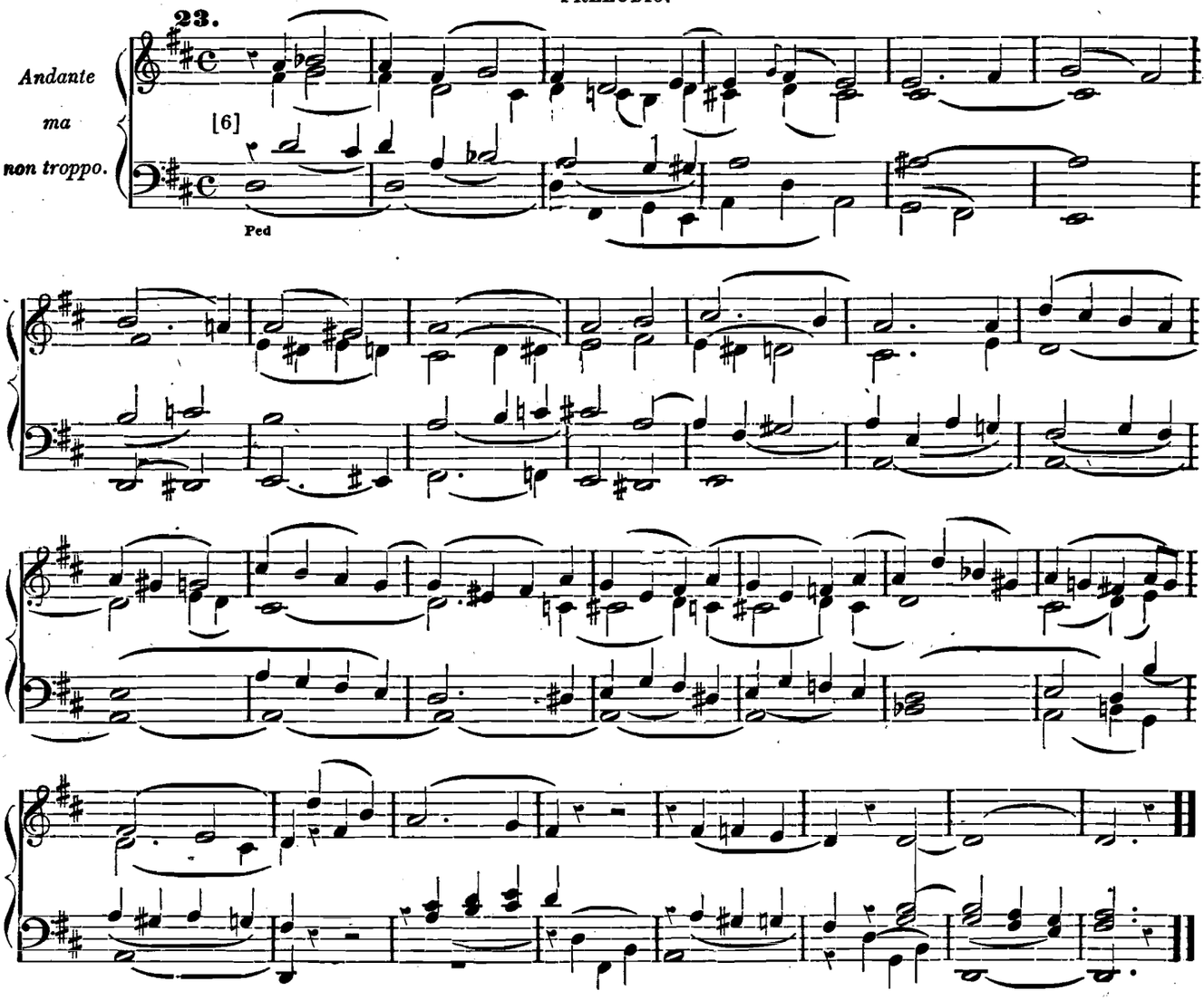


PRELUDIO.

23.

Andante ma non troppo.

[6]



POSTLUDIO.

24. *For Full Organ.*

RINK

Allegretto

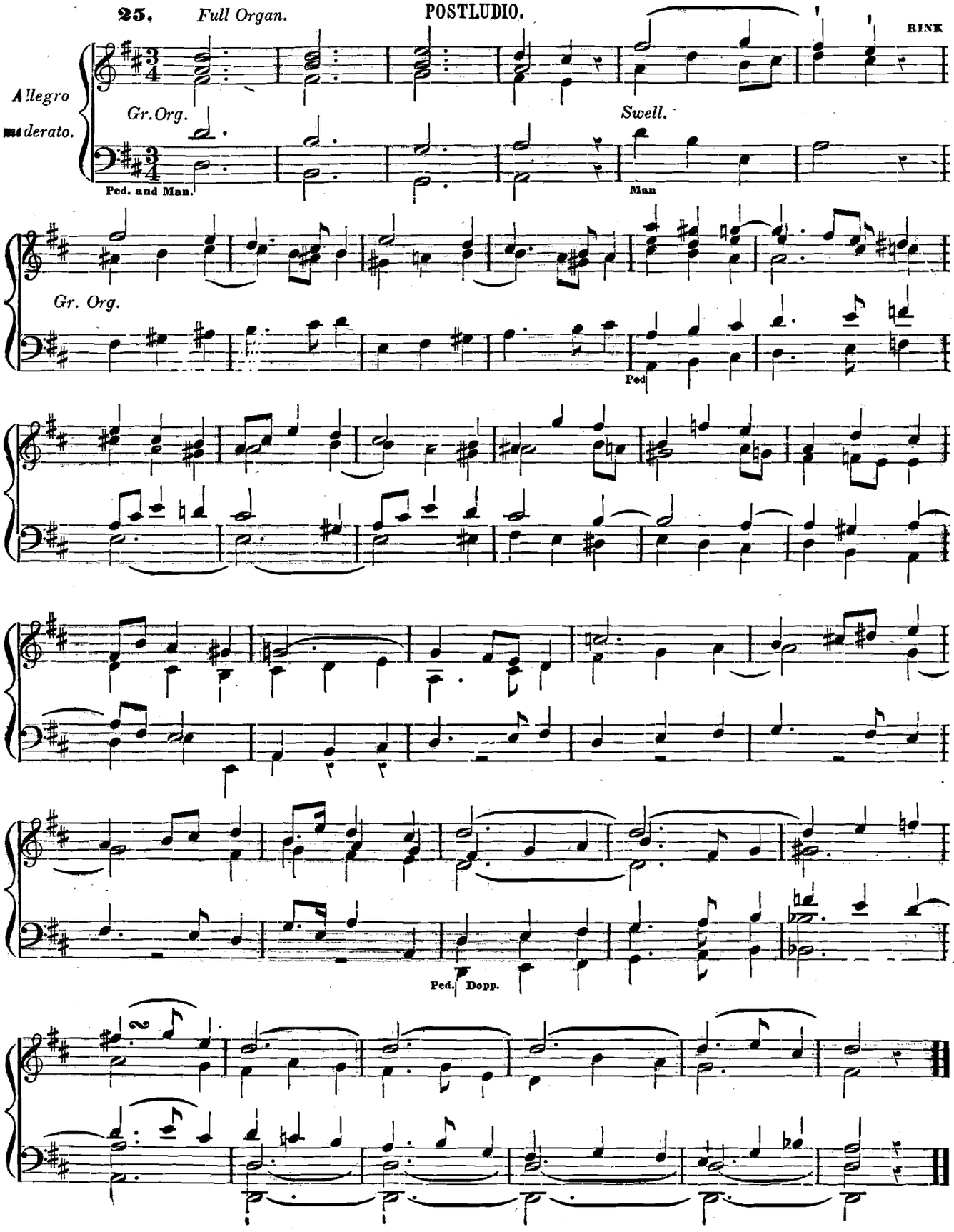
Ped. and Man.

Man

Ped and Man

Man and Ped

25. *Full Organ.* **POSTLUDIO.**



26. *Swell: all but Reed and Compound stops.*

Andante.

Gr. Org.: Stop Diap. and Trumpet, or Viola.

Choir: Diapasons and Hautbois.

Sw.

Sw.

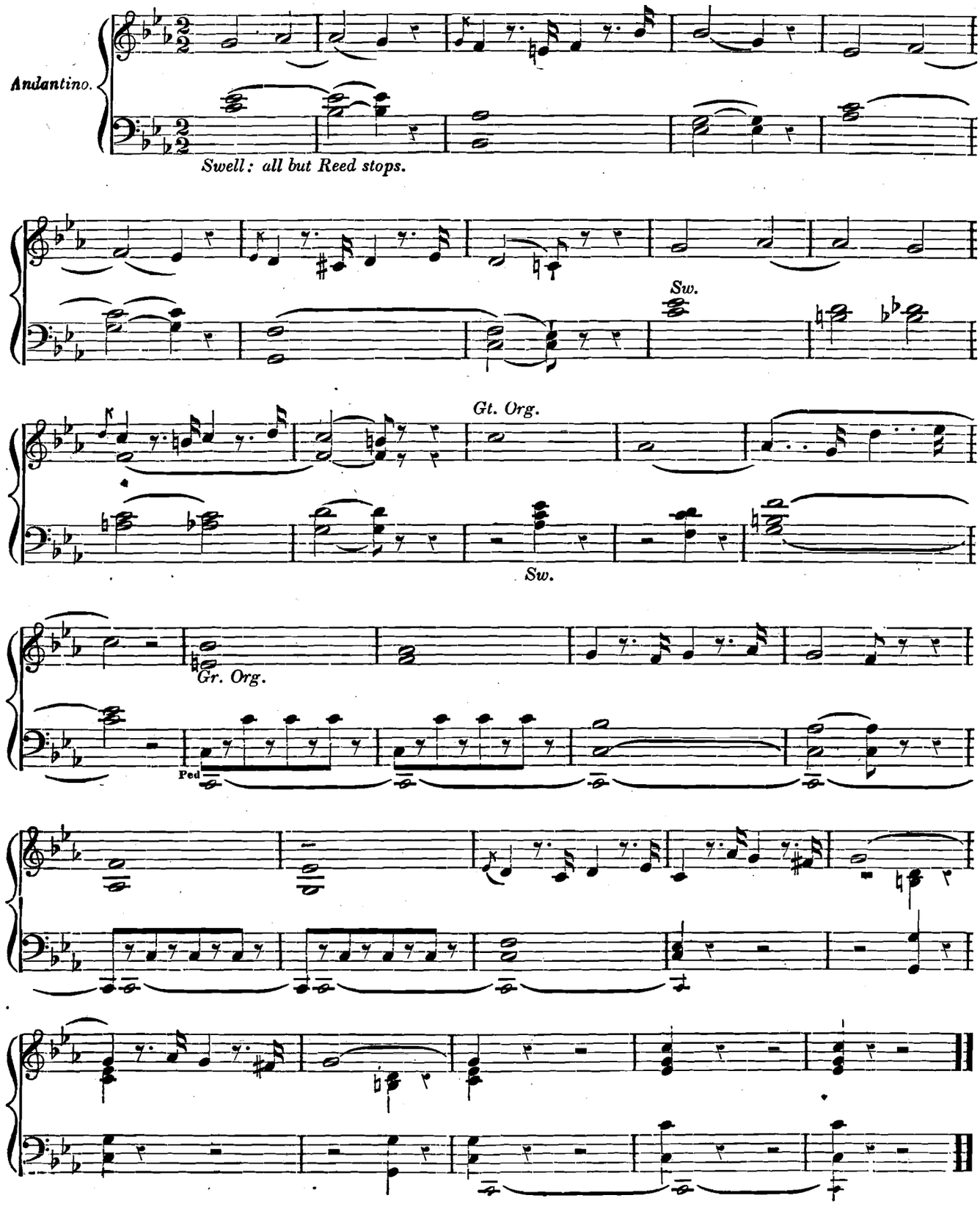
Ped.

Gr. Org.

Sw.

Ped.

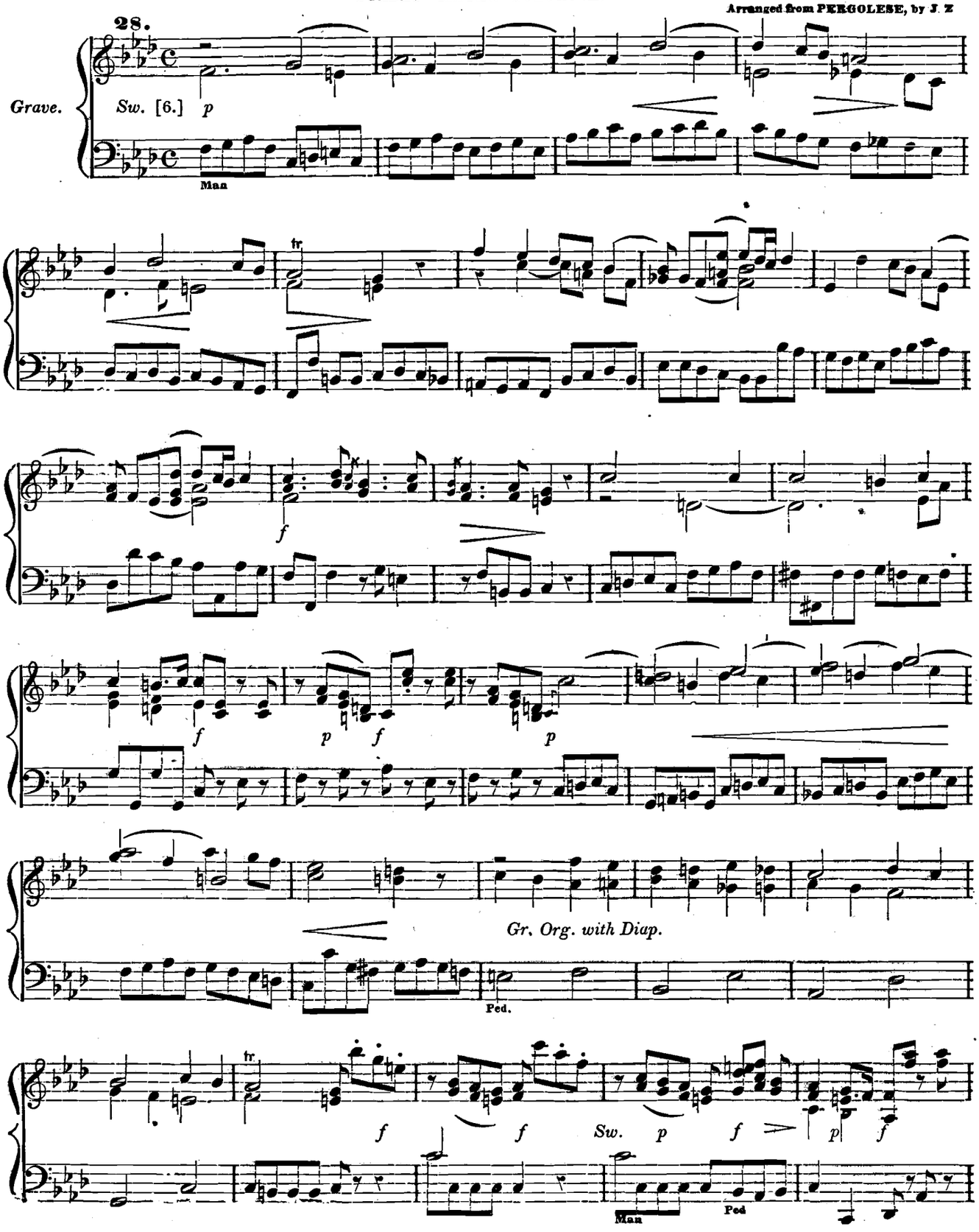
27. *Gr. Org.: Op. Diap, St. Diap. & Trumpet. Coupler, Gr. and Sw.* LEFEBURE WELY.

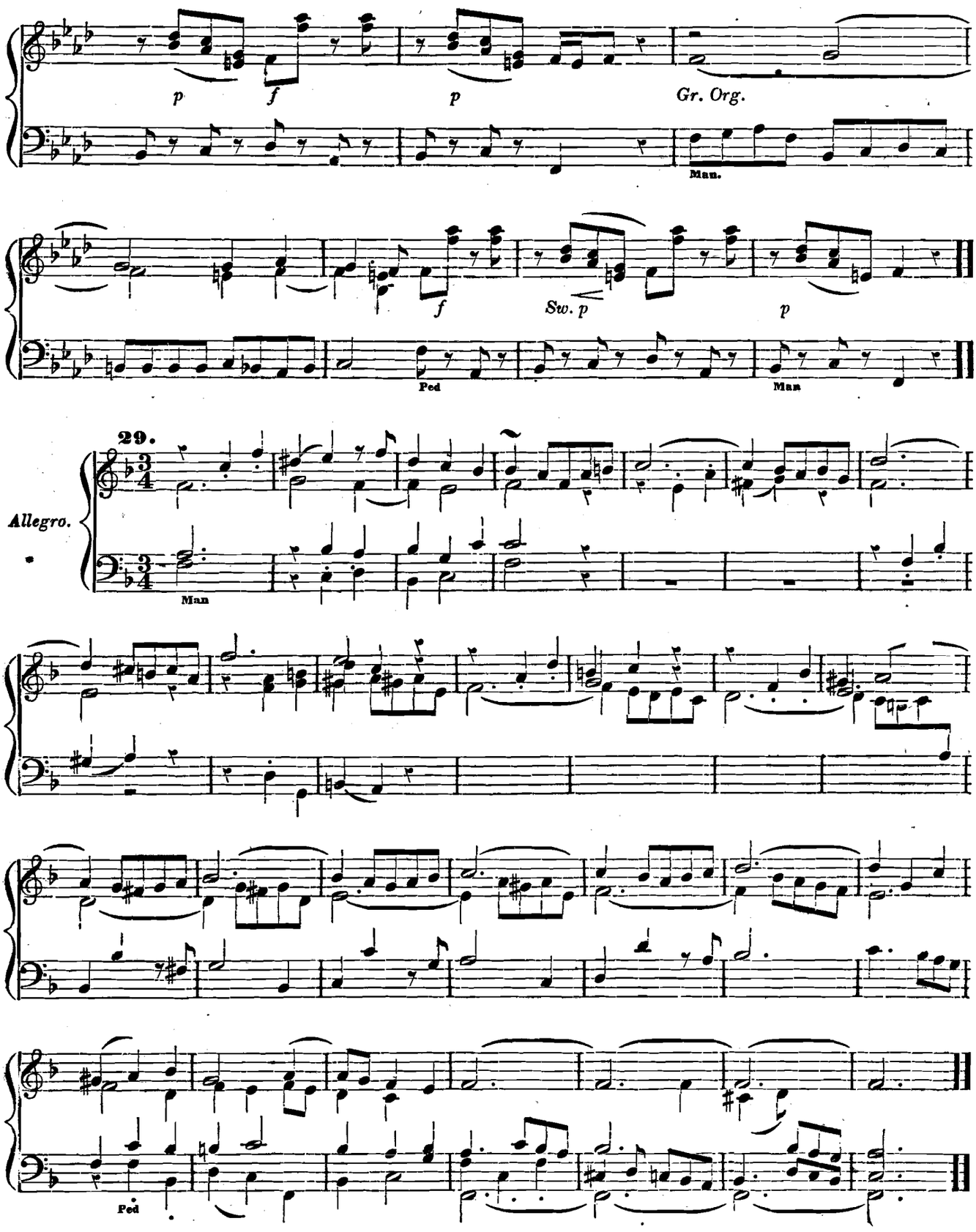


STABAT MATER DOLOROSA.

Arranged from PERGOLESE, by J. Z

28.

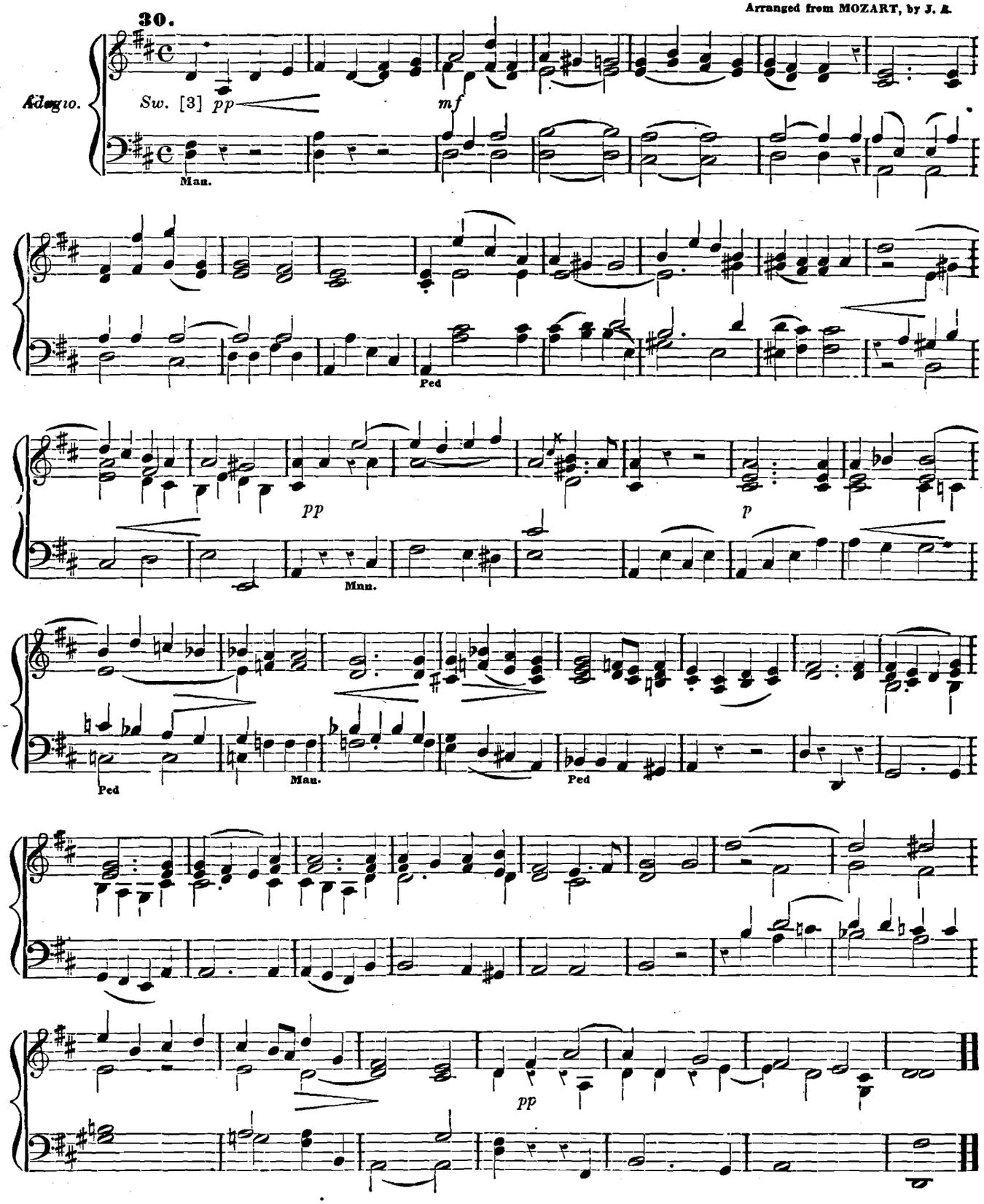



p
f
p
Gr. Org.
Man.
f
Sw. p
p
Ped
Man
29.
Allegro.
Man
Ped

AVE VERUM CORPUS.

Arranged from MOZART, by J. A.

30.



FUGATO FOR FULL ORGAN.

HERZOG

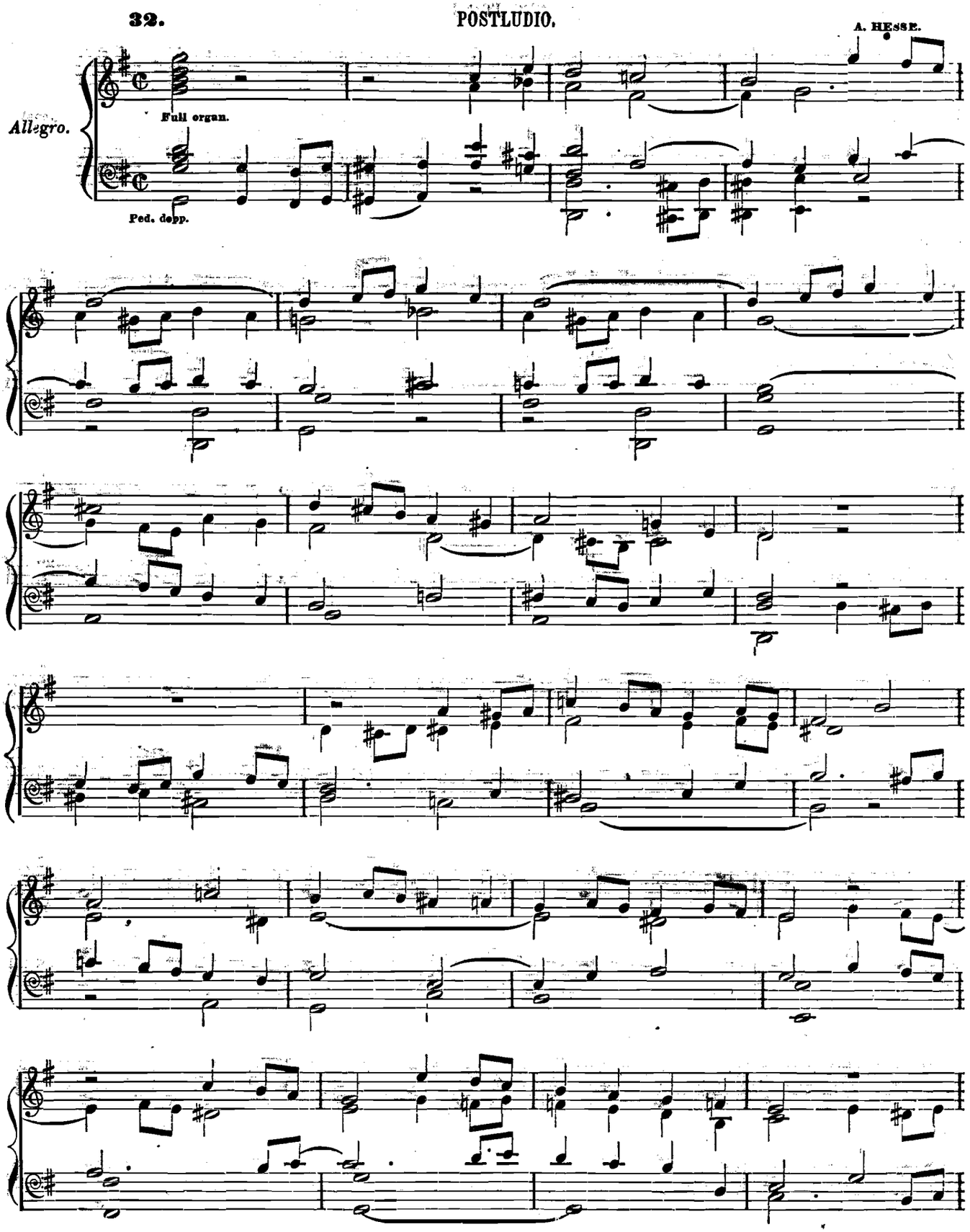
31.

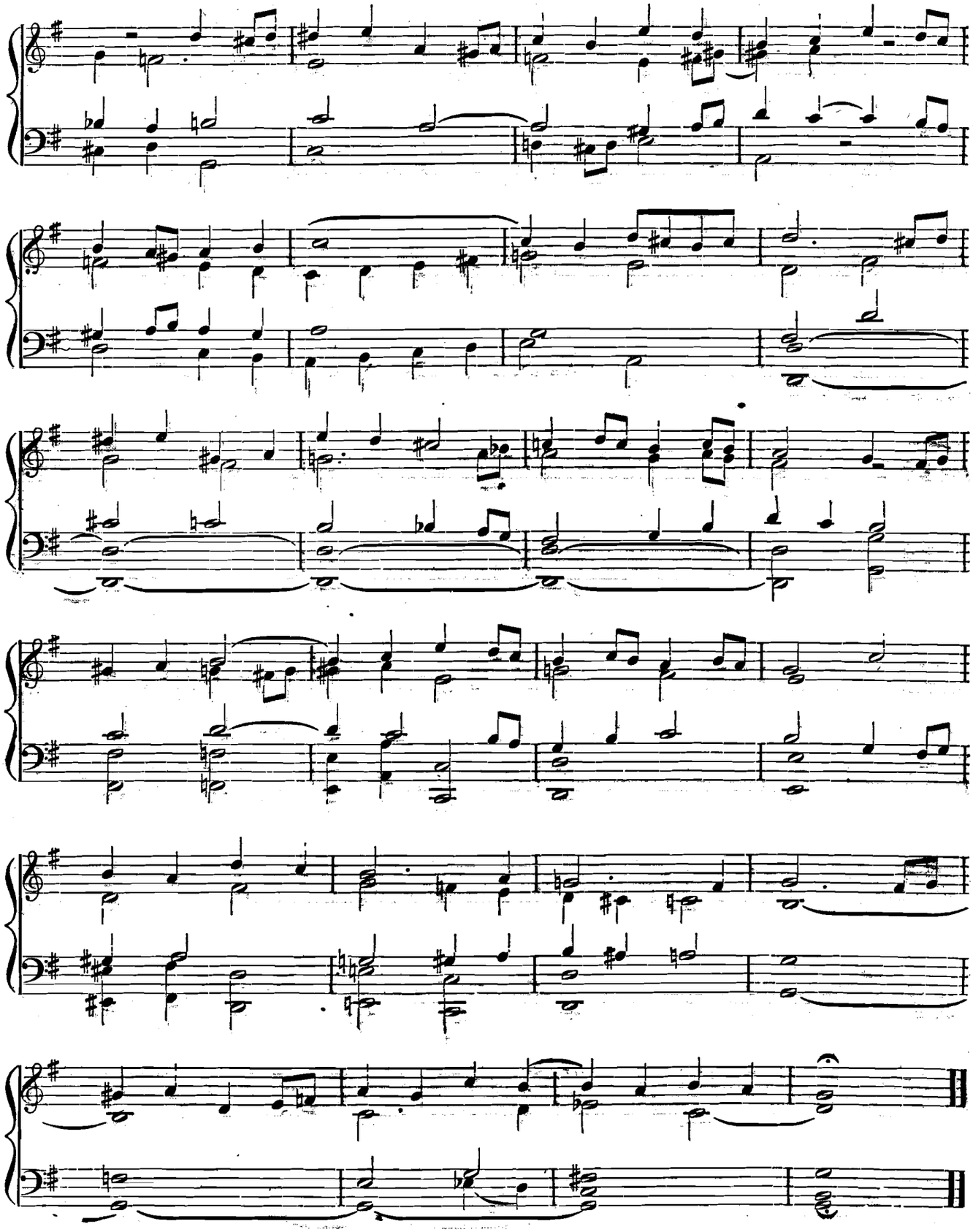
Con moto

Ped

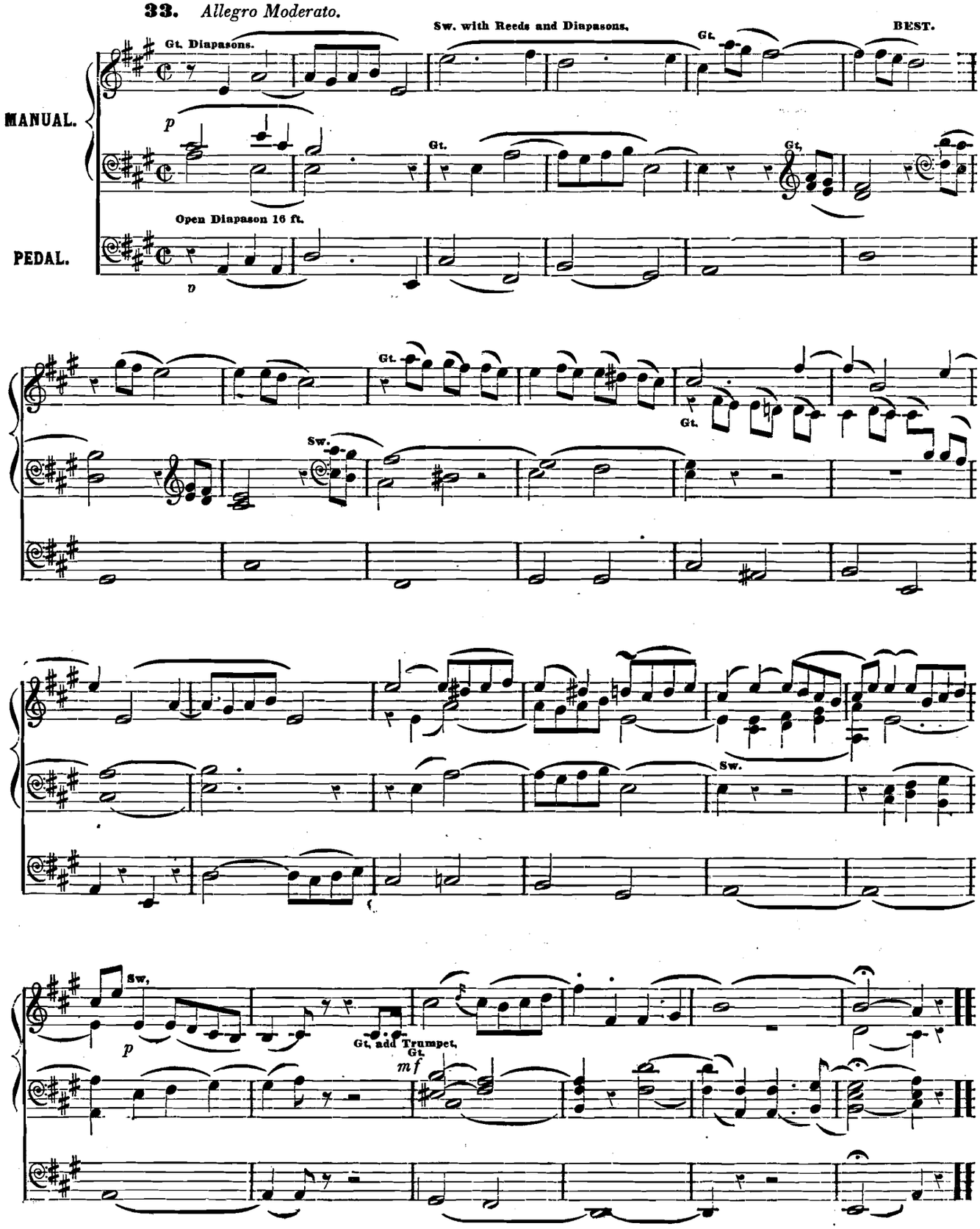
Ritard.

32. POSTLUDIO. A. HESSE.

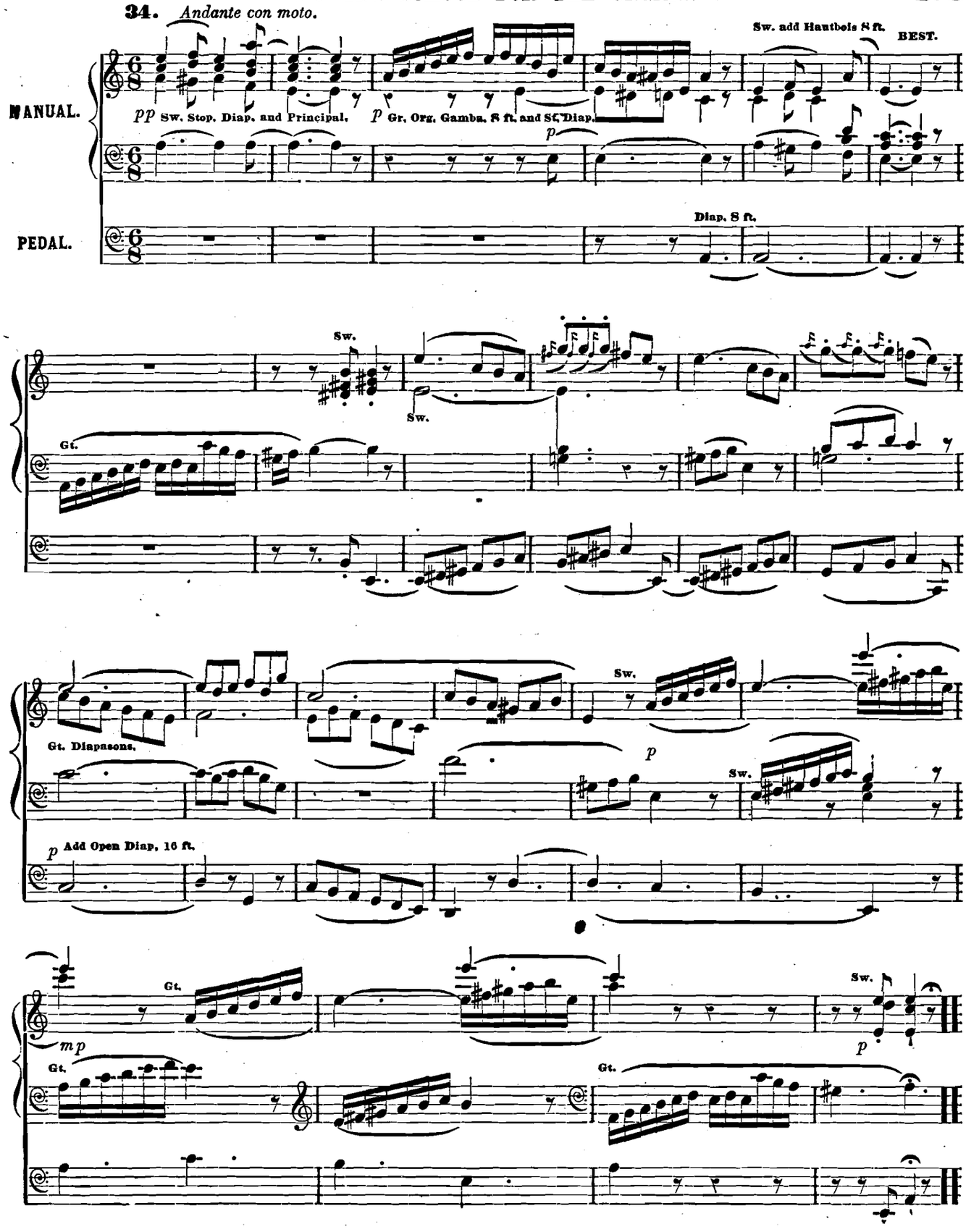




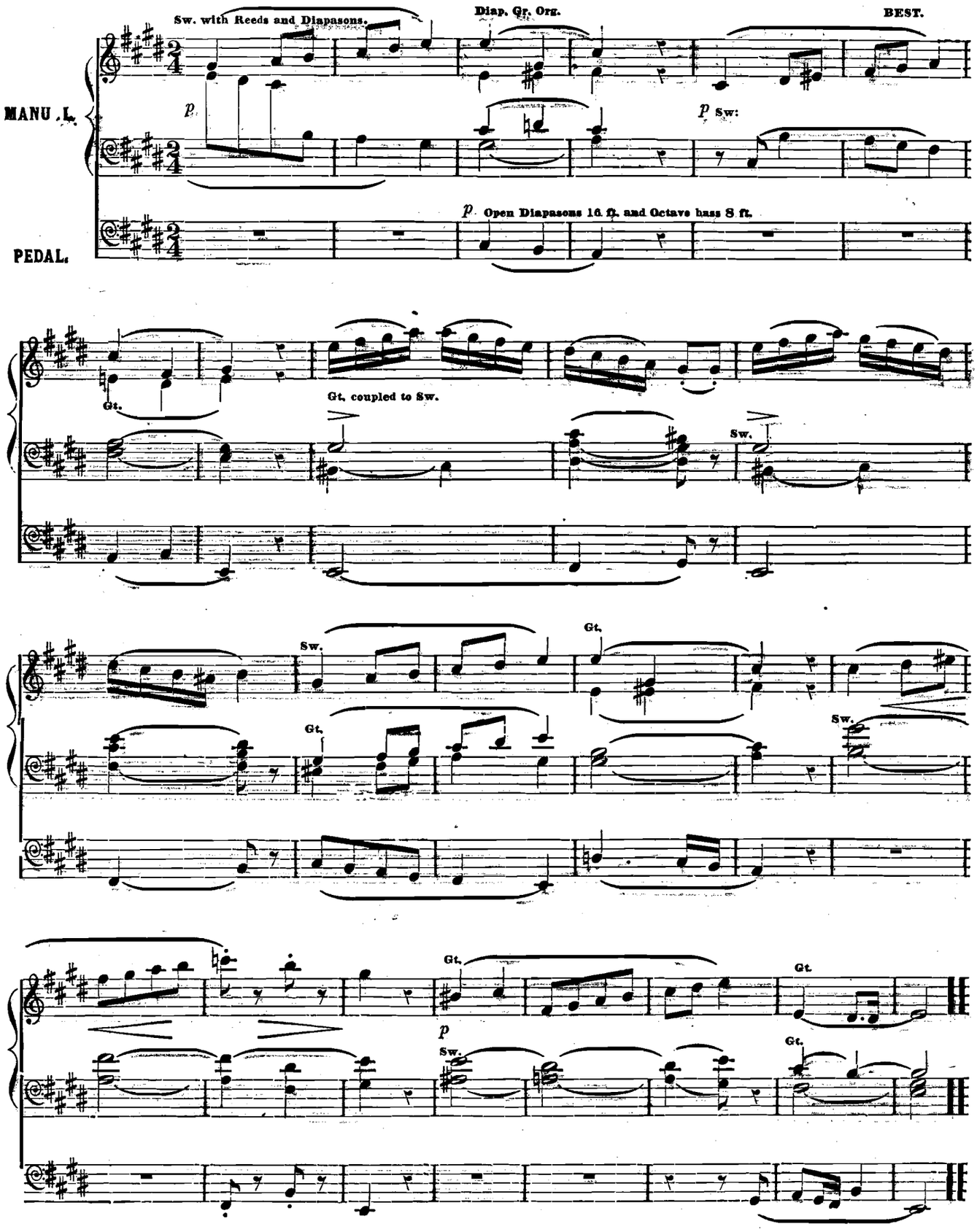
33. *Allegro Moderato.*



34. *Andante con moto.*



35. *Andante con Moto.*



36. *Allegro.*

BEST.

MANUAL

PEDAL.

p Sw. with Reeds and Diapasons. Gt. Diapasons 8 ft. Sw.

p Open Diapasons 16 ft.

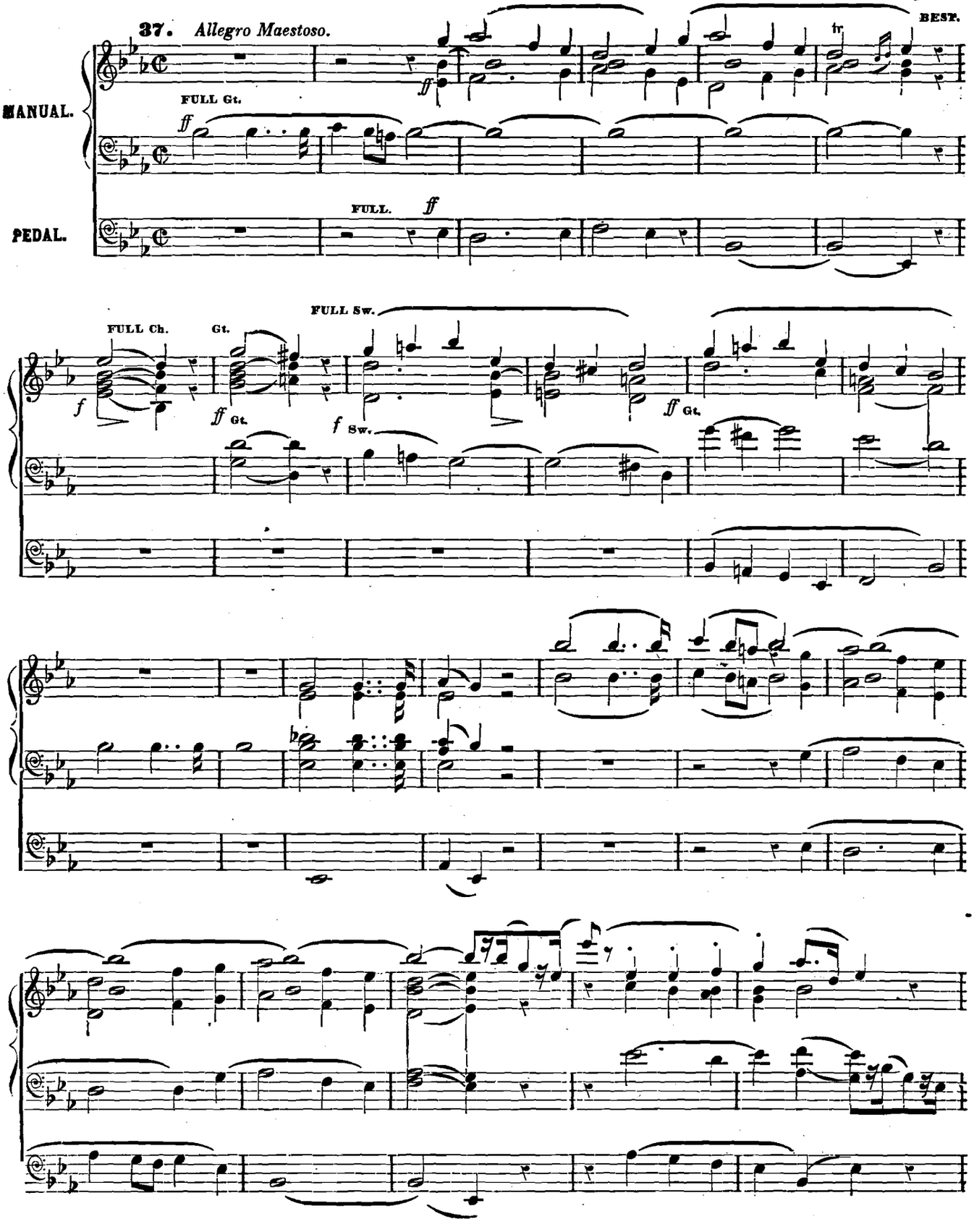
Gt.

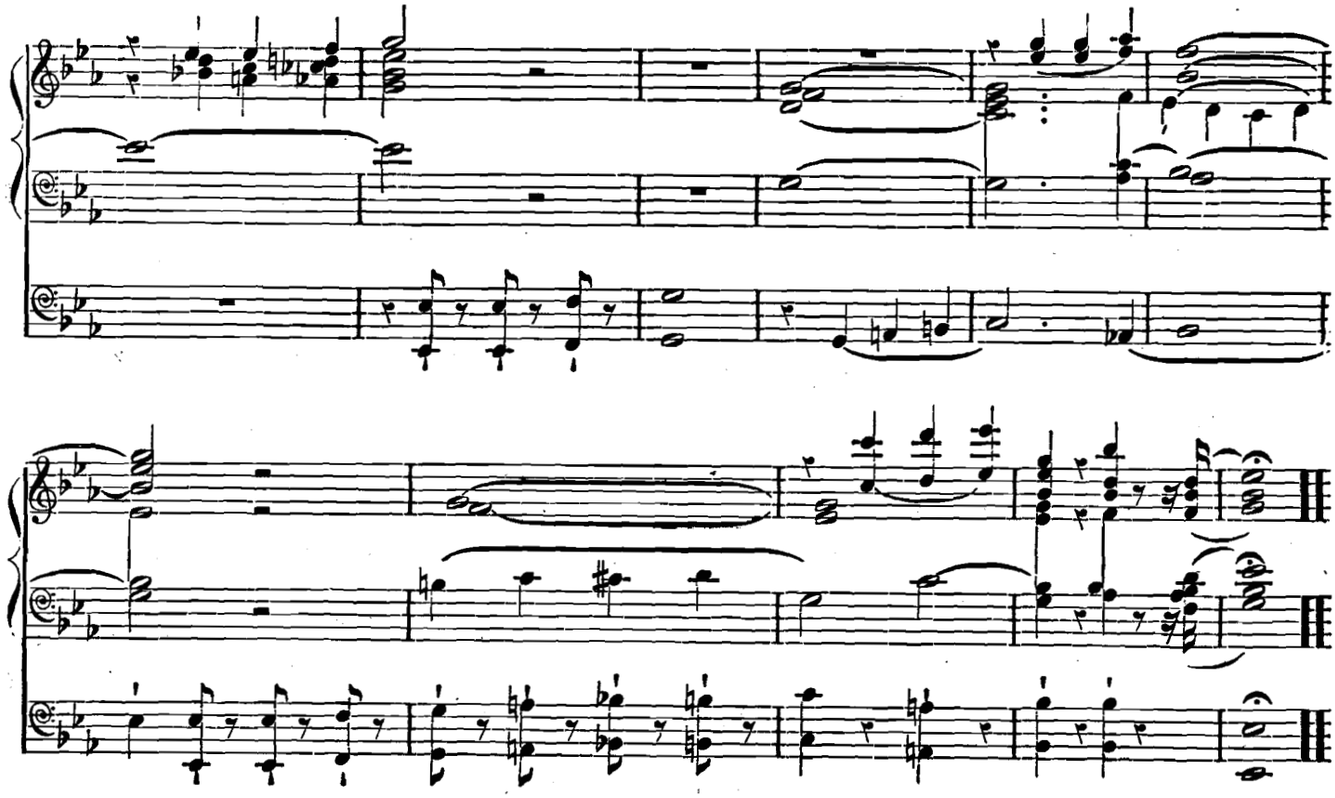
Gt.

Sw.

Sw.

Gt.


37. Allegro Maestoso.
BEST.
MANUAL.
FULL Gt.
PEDAL.
FULL.
FULL Ch.
Gt.
FULL Sw.
Sw.



POSTLUDIO.

38.

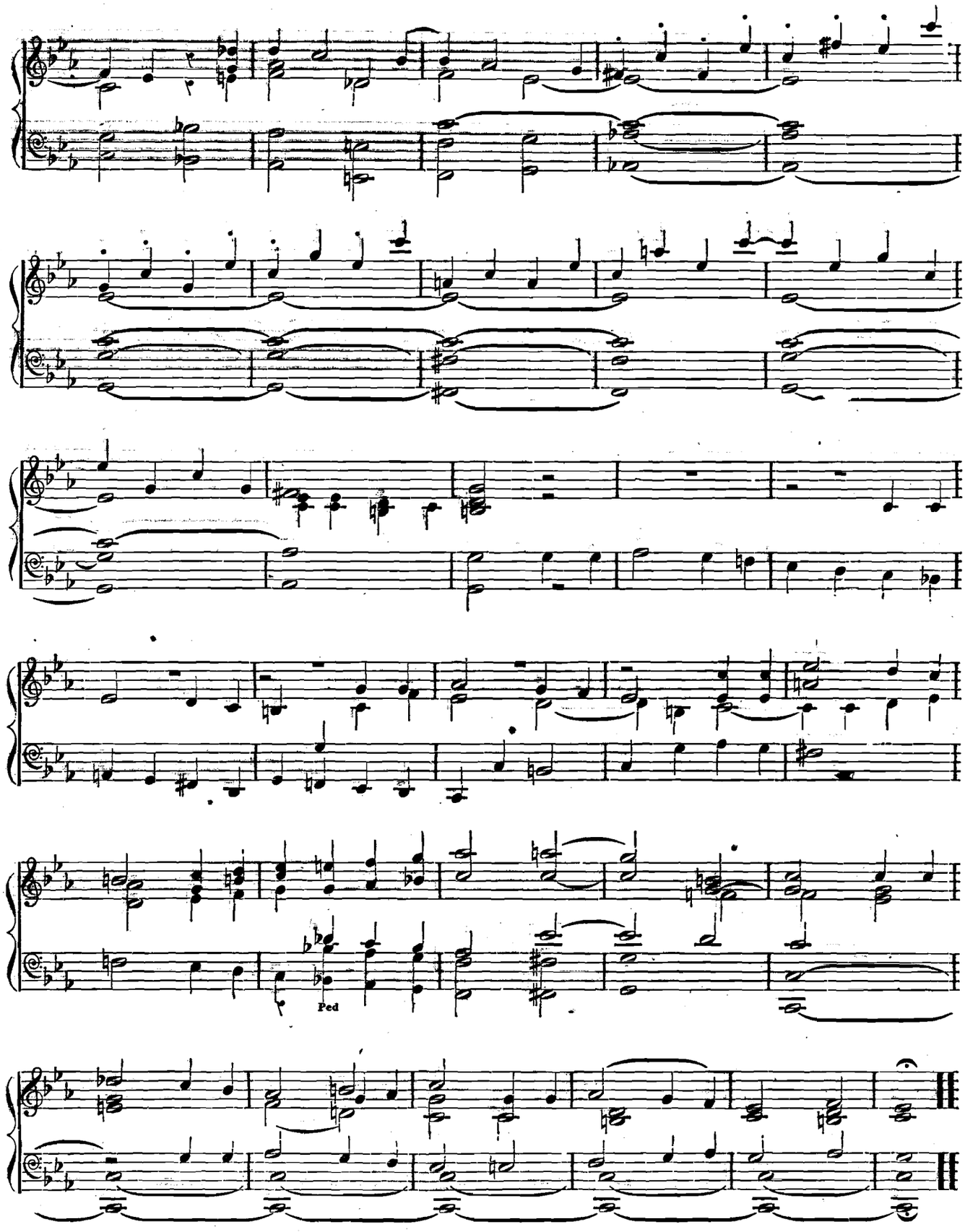
Con Gravita.

Full organ.

RINK.

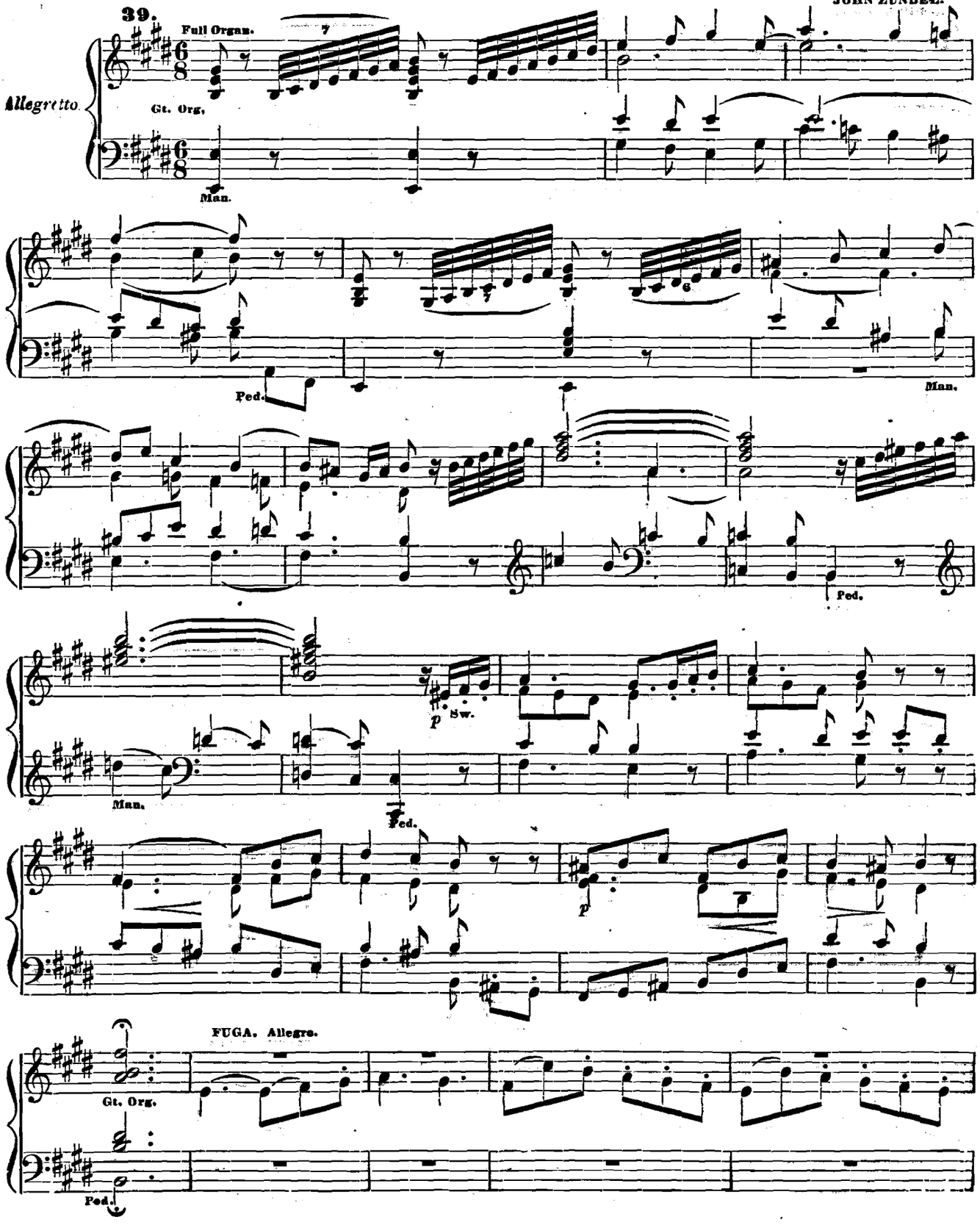
Ped

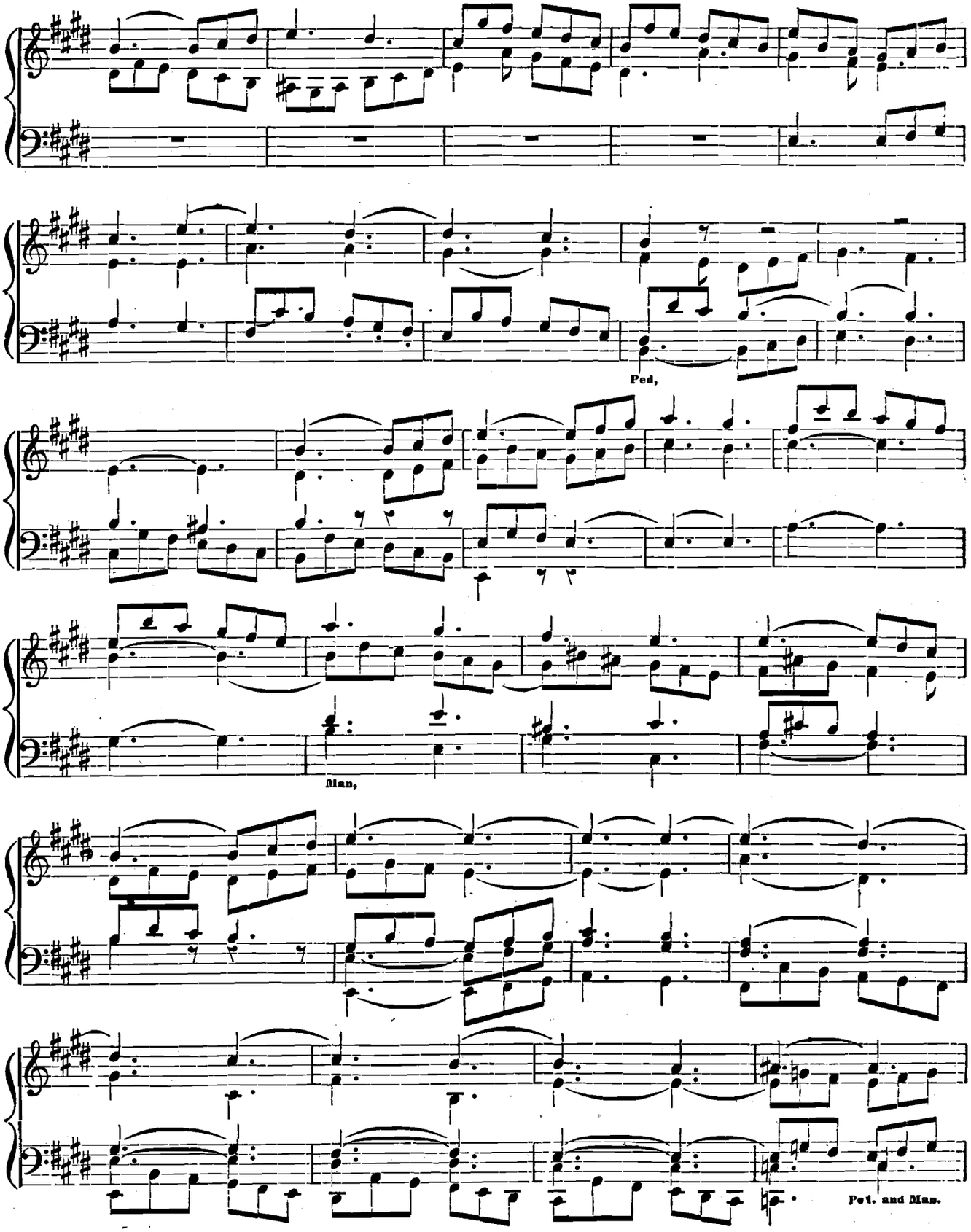
Ped

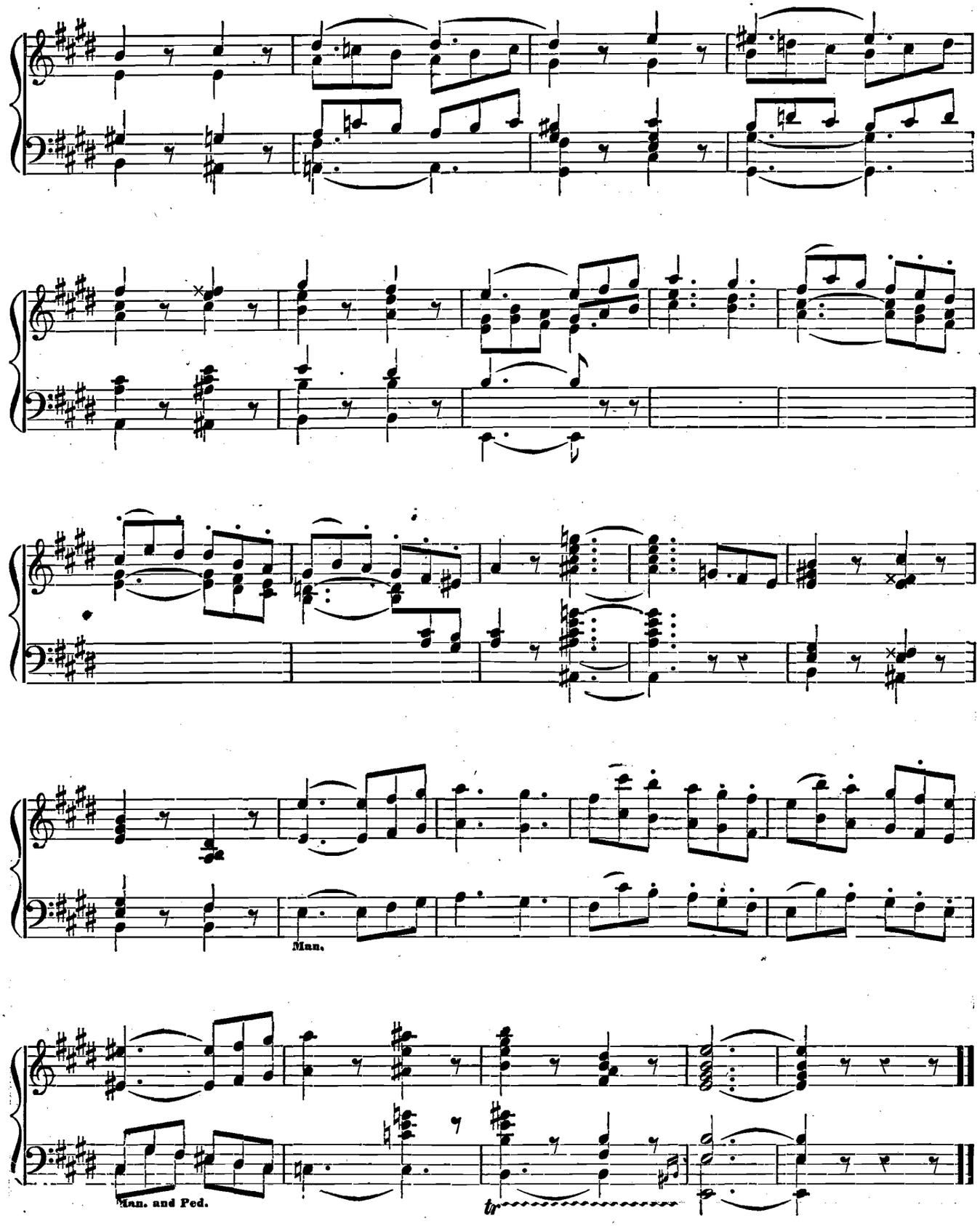

Ped

INTRODUCTION AND FUGUE.

JOHN ZUNDEL.



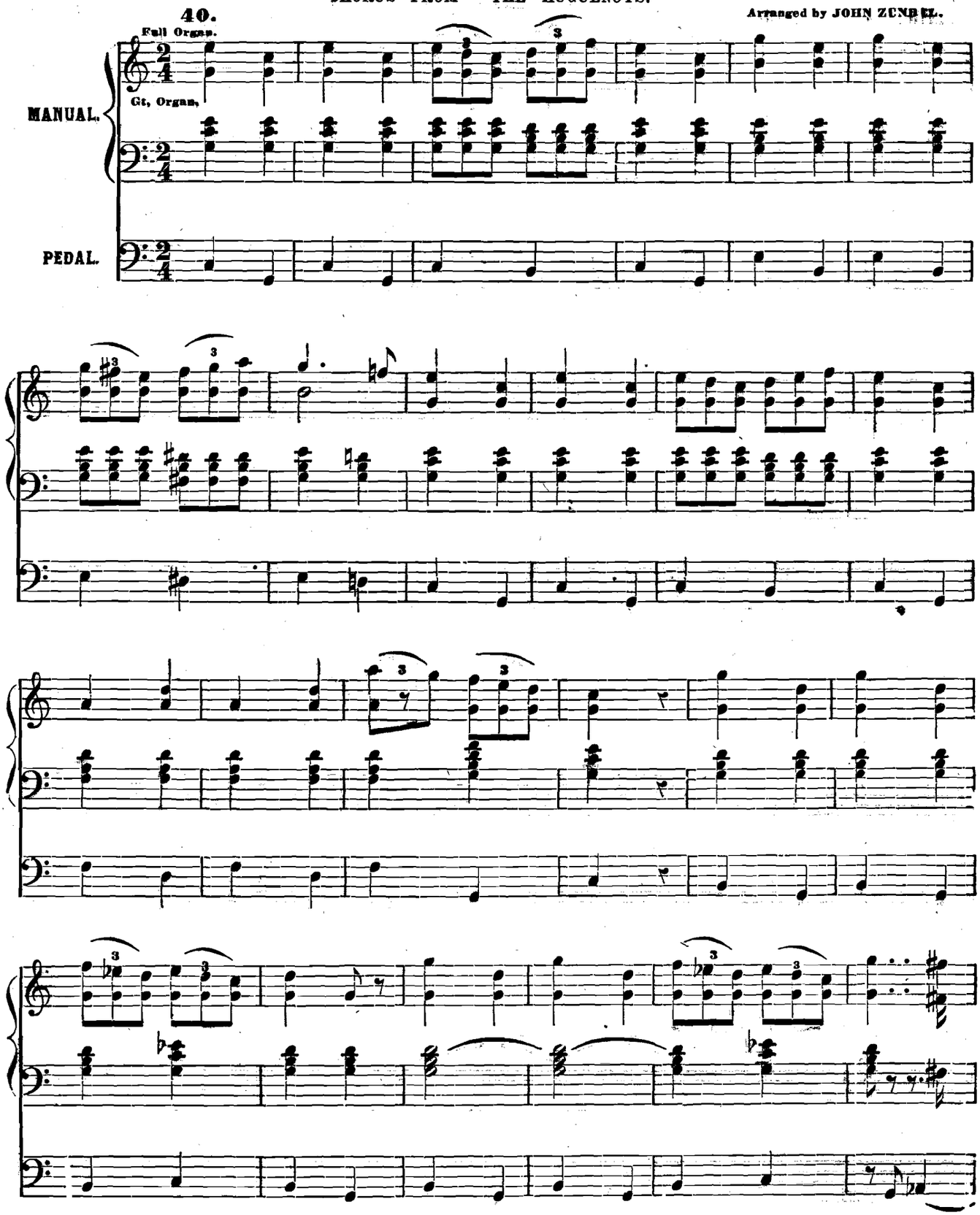

Ped,
Man,
Ped. and Man.

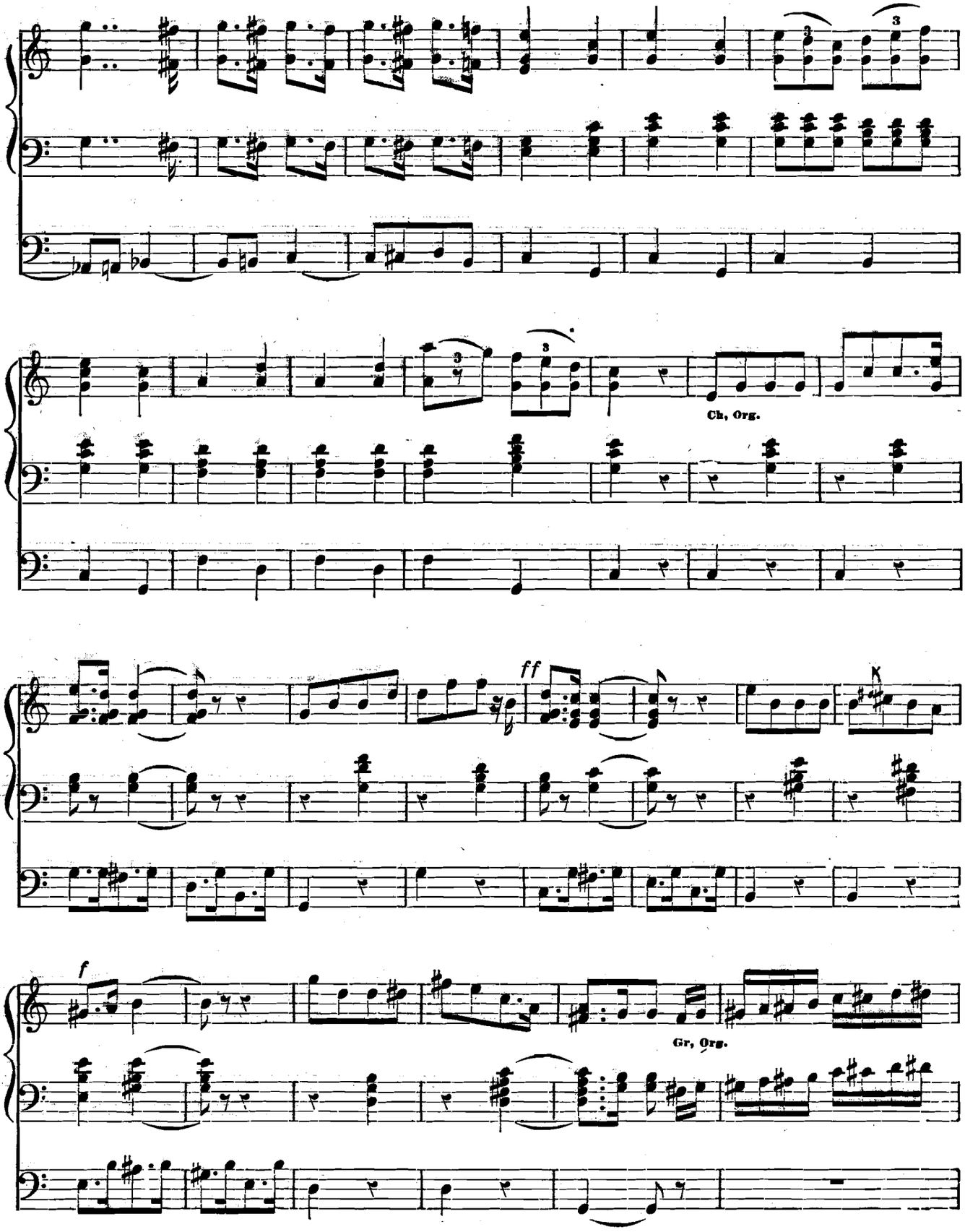

Man.
Man. and Ped.
tr

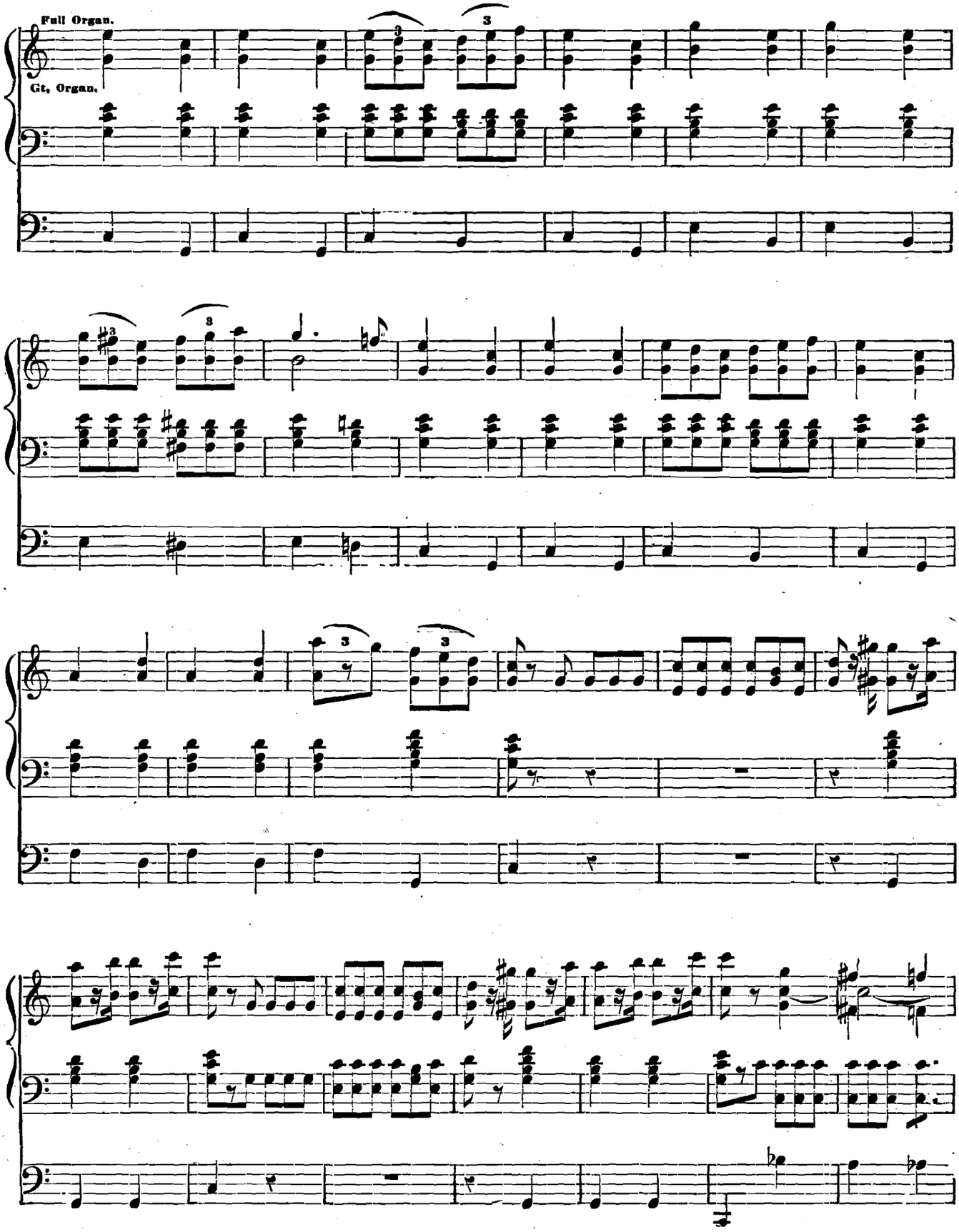
CHORUS FROM "THE HUGUENOTS."

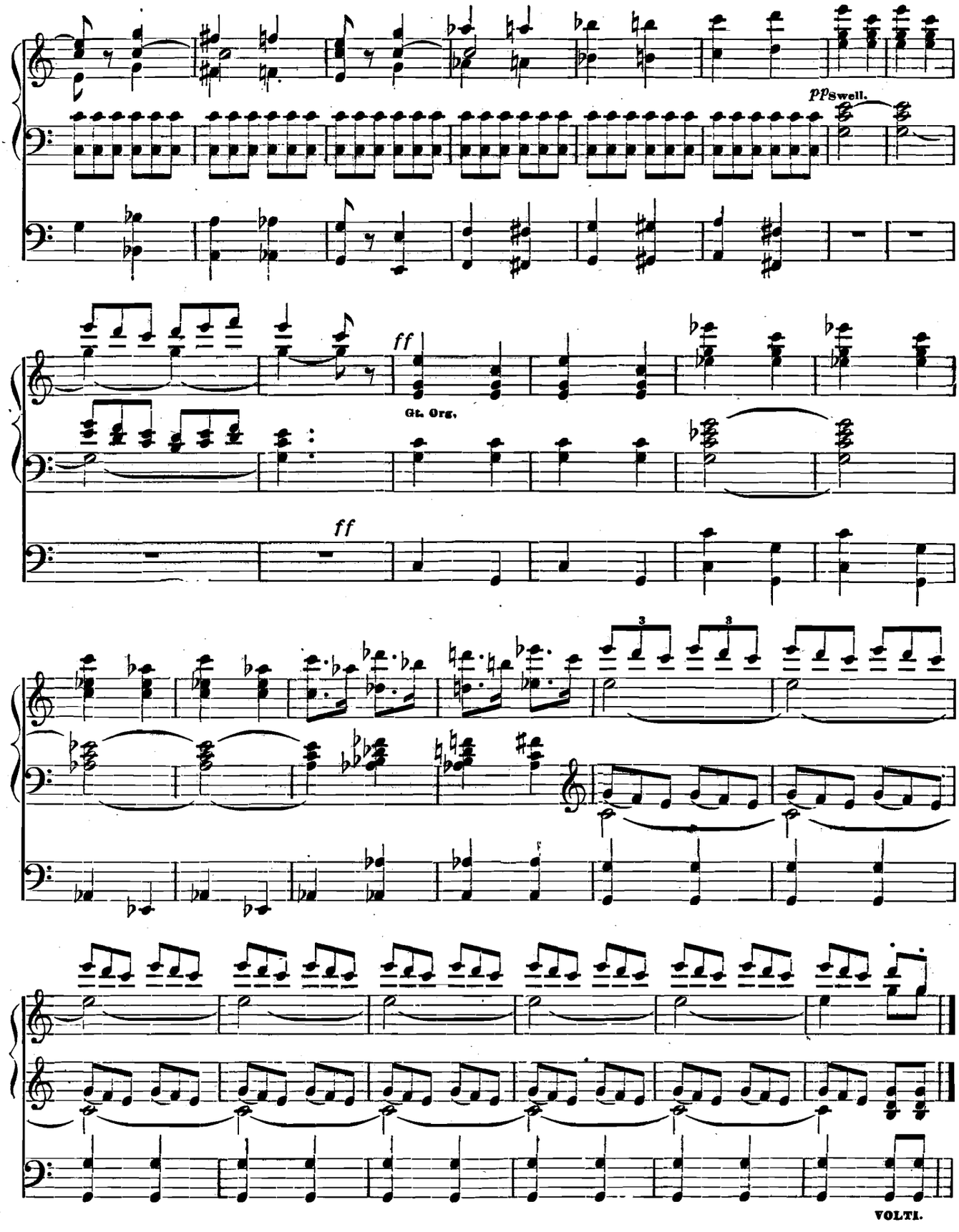
40.

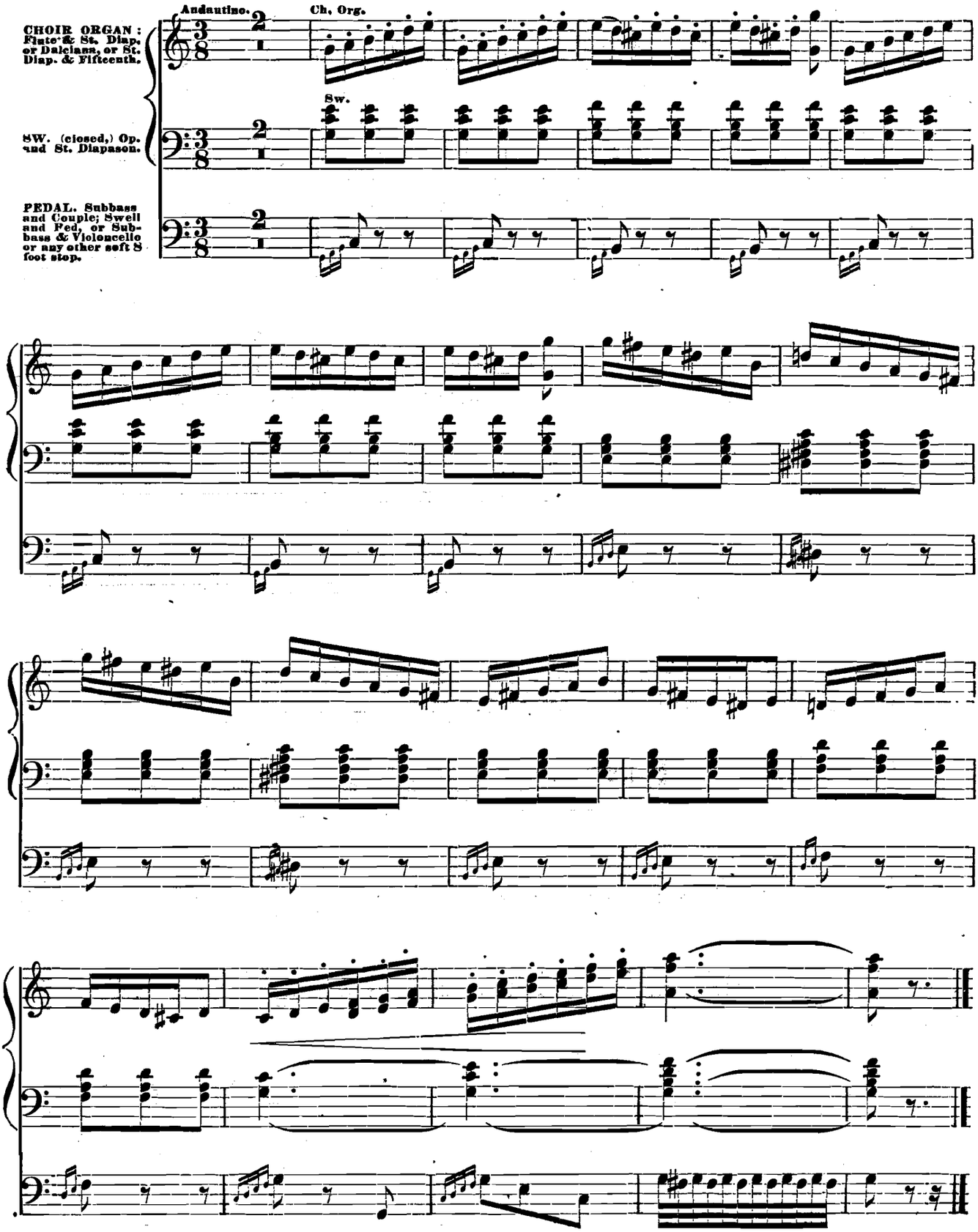
Arranged by JOHN ZUNDEL.

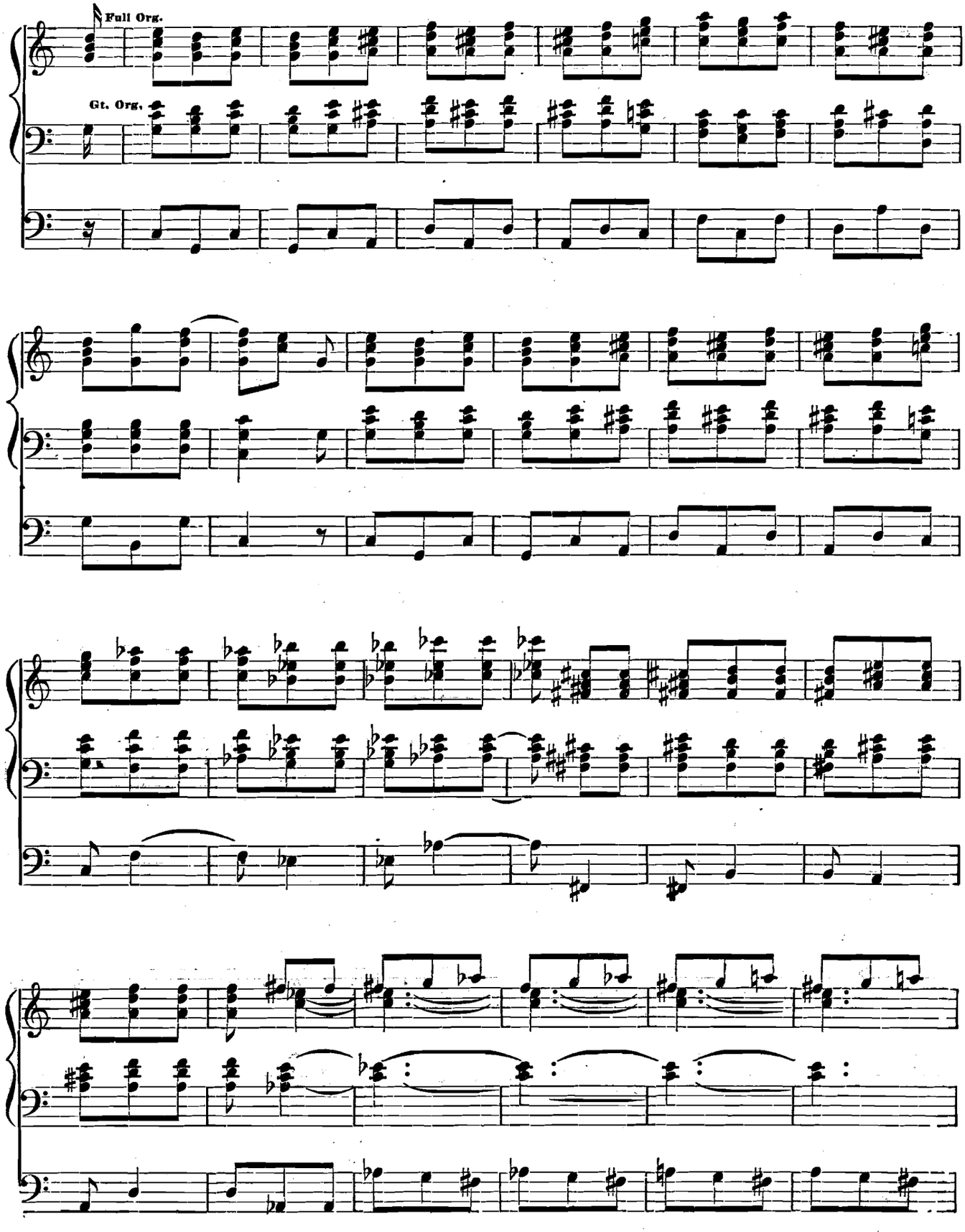


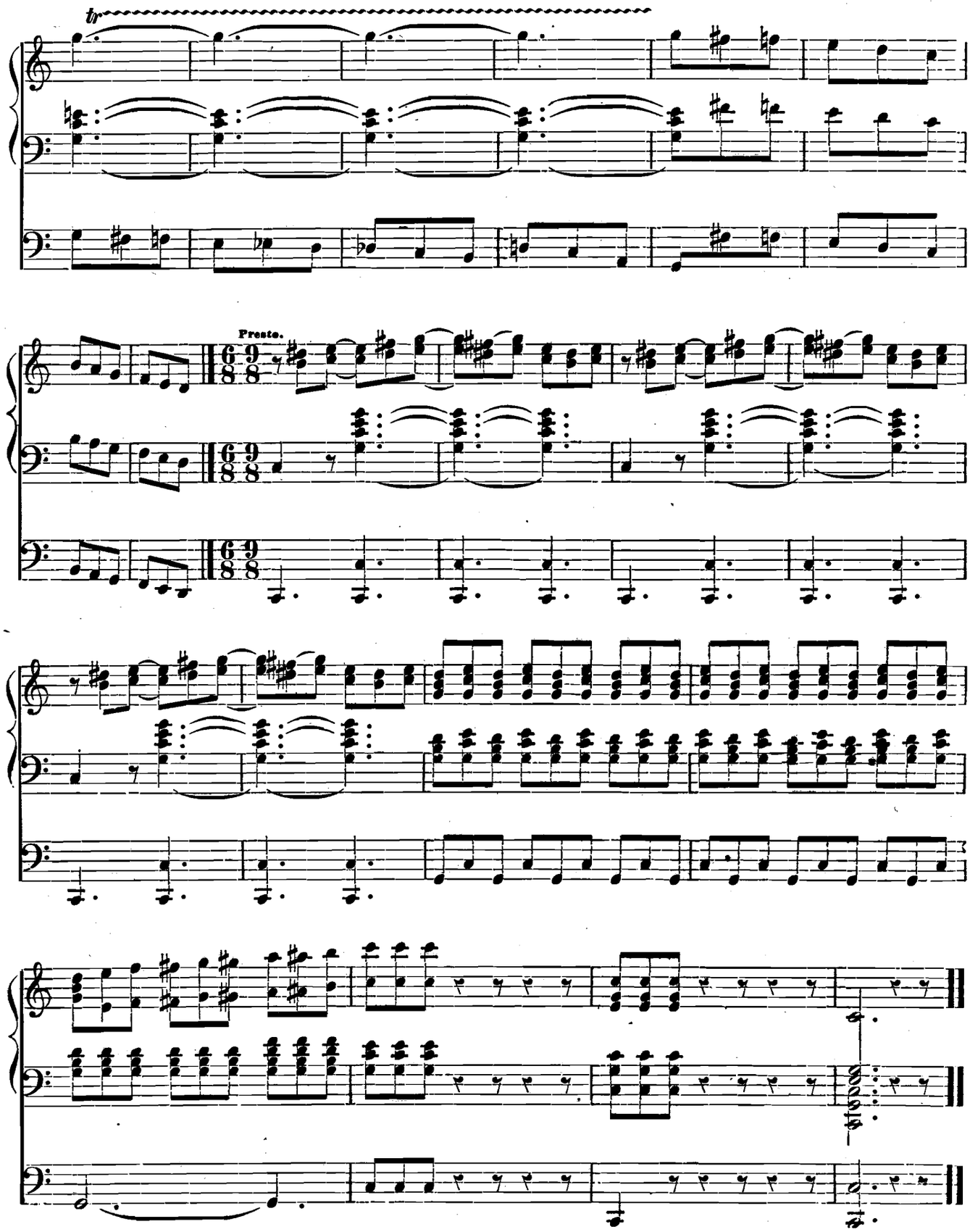

Ch, Org.
ff
K
f
Gr, Org.


Full Organ.
Gt, Organ.


pp Swell.
ff
Gt. Org.
ff
3
3
VOLTI.

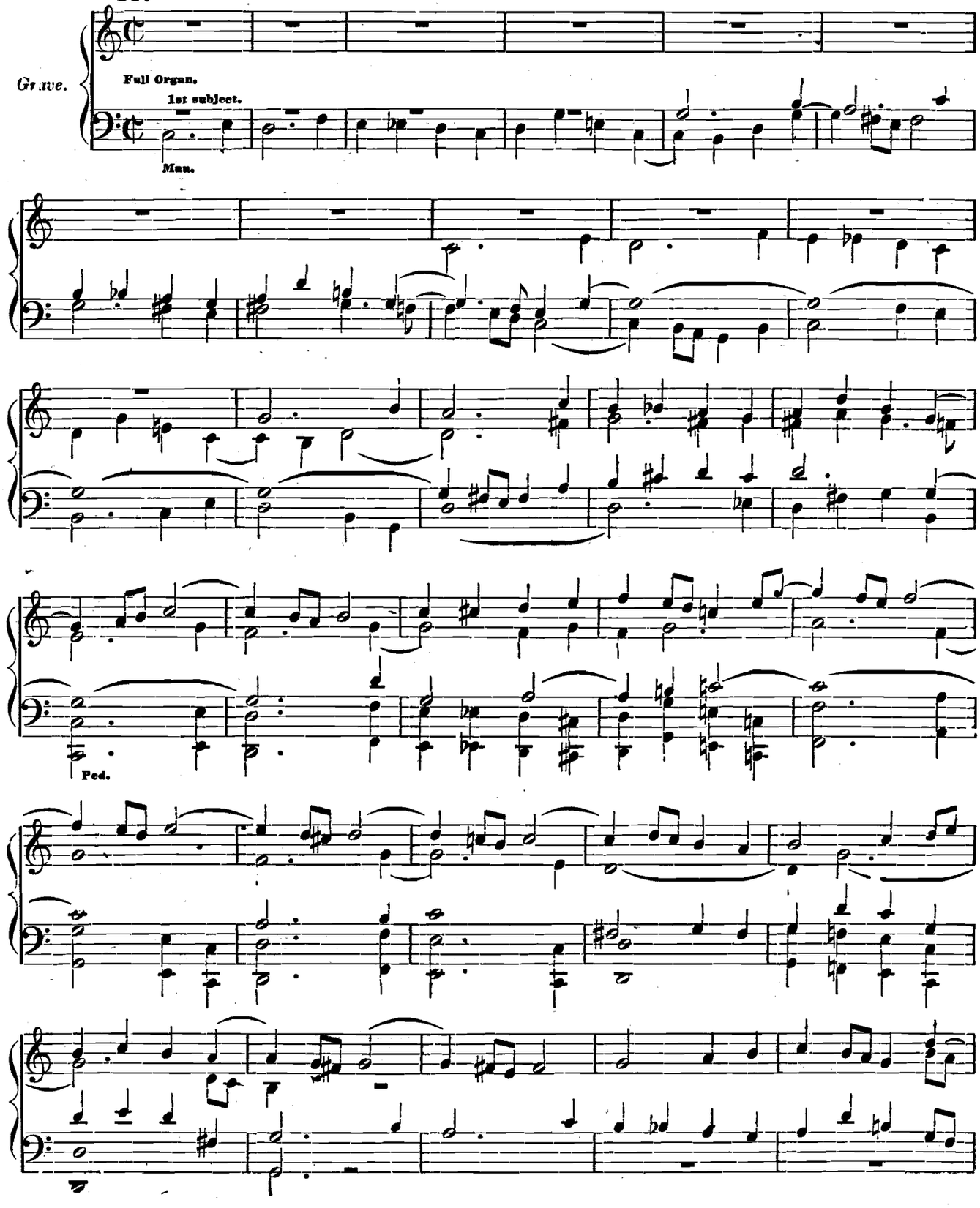

Andantino.
Ch. Org.
CHOIR ORGAN: Flute & St. Diap. or Dulciana, or St. Diap. & Fifteenth.
Sw.
SW. (closed,) Op. and St. Diapason.
PEDAL. Subbass and Couple; Swell and Fed, or Subbass & Violoncello or any other soft 8 foot stop.

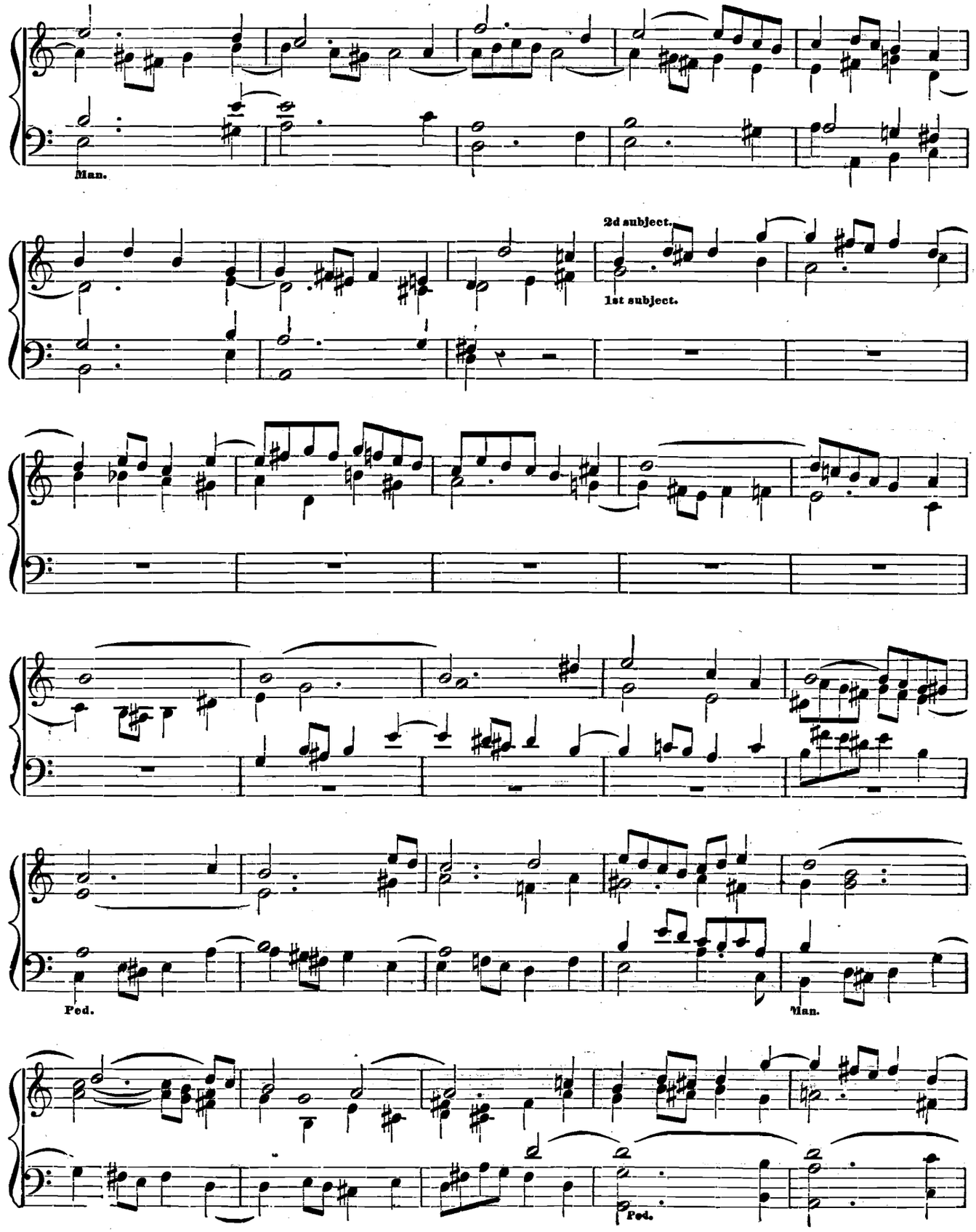

Full Org.
Gt. Org.

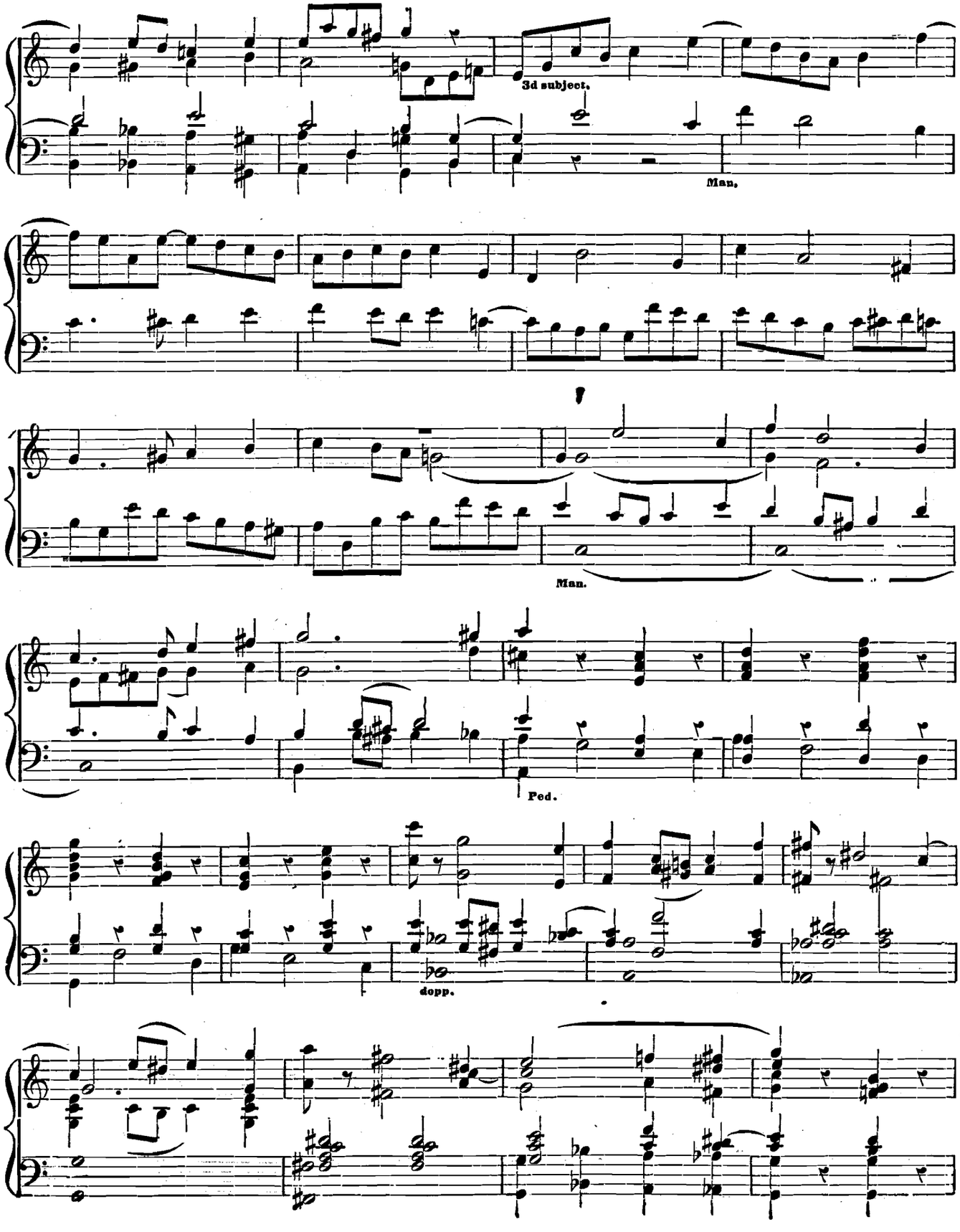

tr
Presto.
6/8 9/8

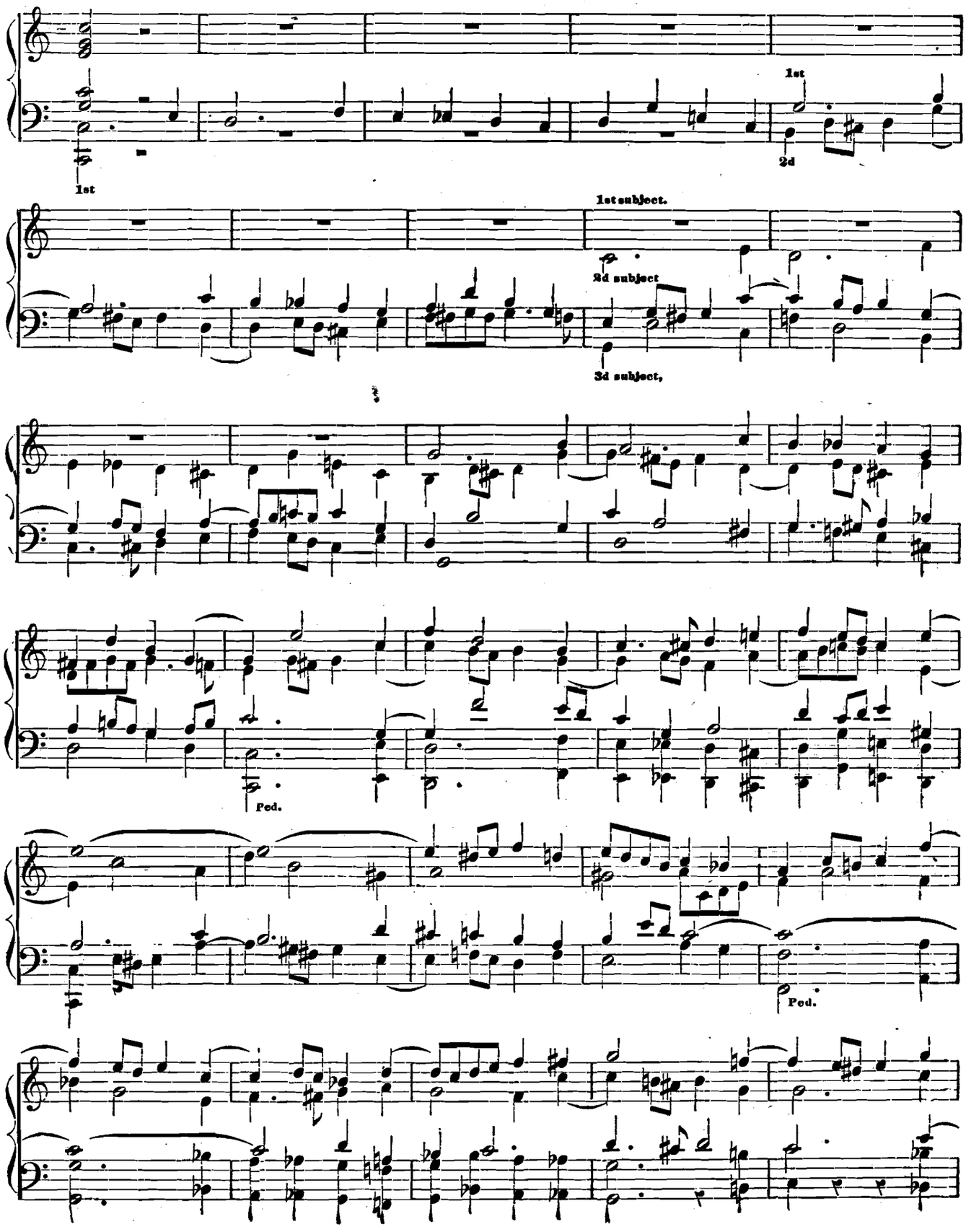
GRAND FUGUE WITH THREE SUBJECTS.

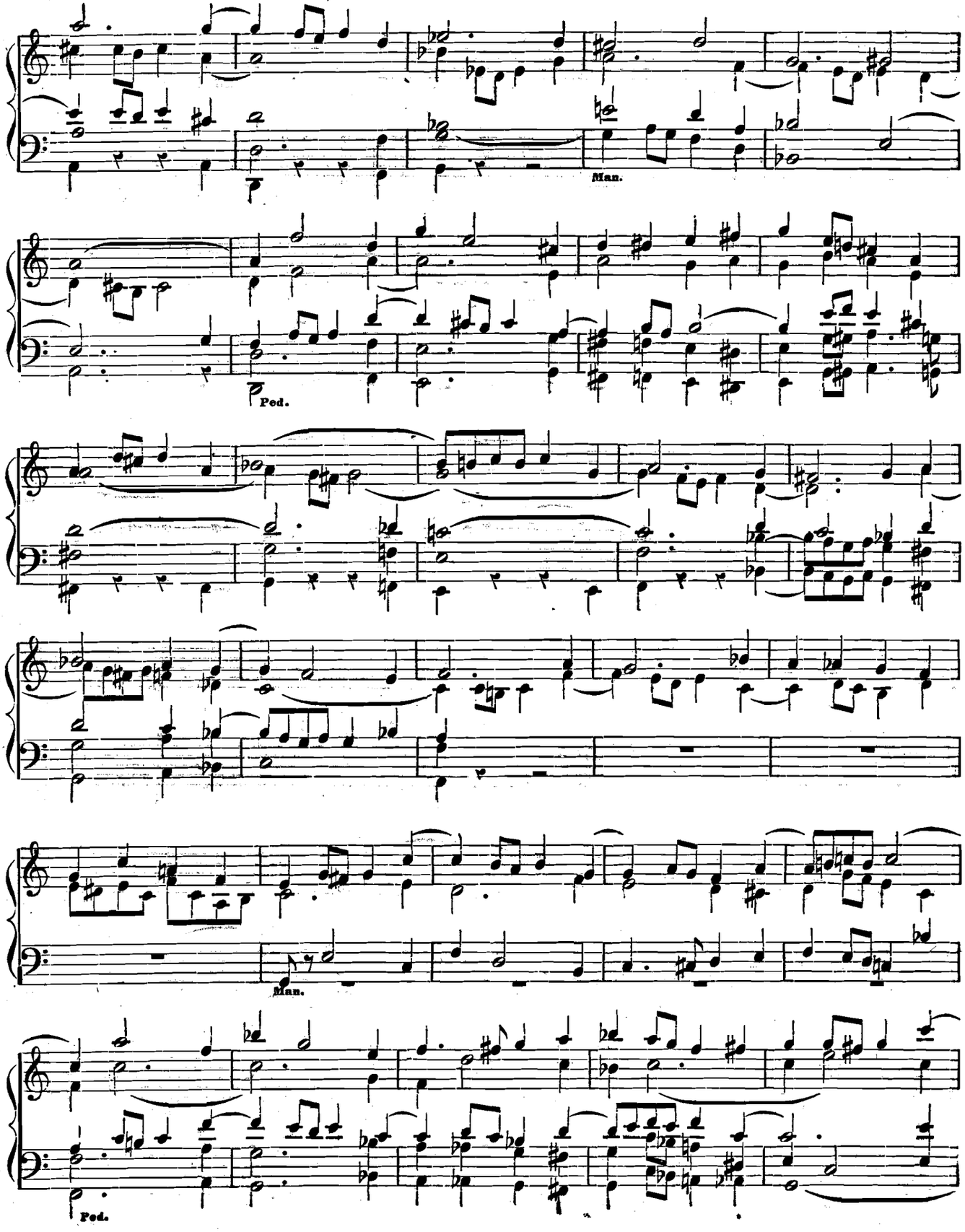
41. JOHN ZUNDEL.

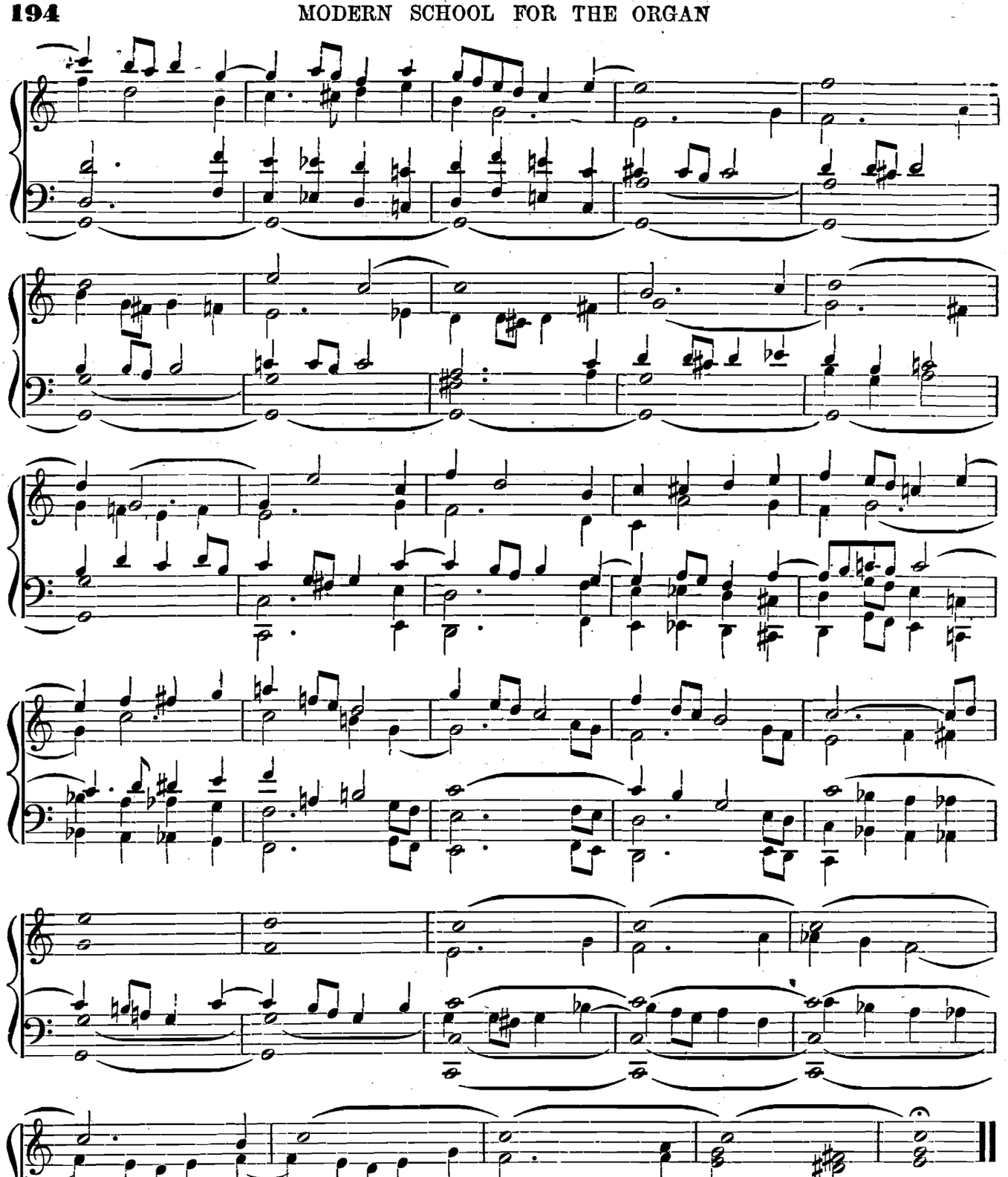



Man.
2d subject.
1st subject.
Ped.
Man.
Ped.


3d subject.
Man.
Man.
Ped.
dopp.


1st
2d
1st
1st subject.
2d subject
3d subject,
Ped.
Ped.


Man.
Ped.
Man.
Ped.



GRAND FUGUE.

42.

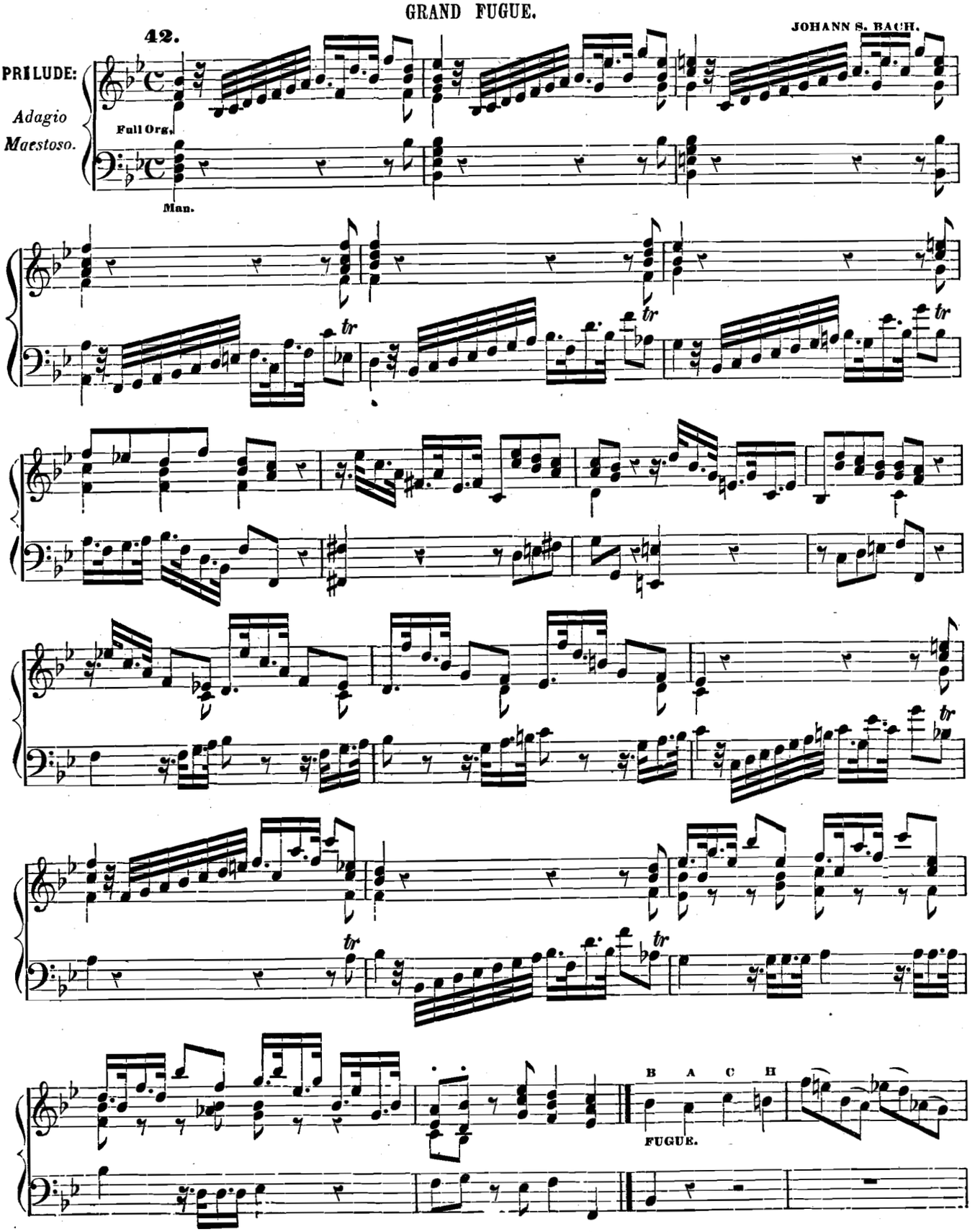
JOHANN S. BACH.

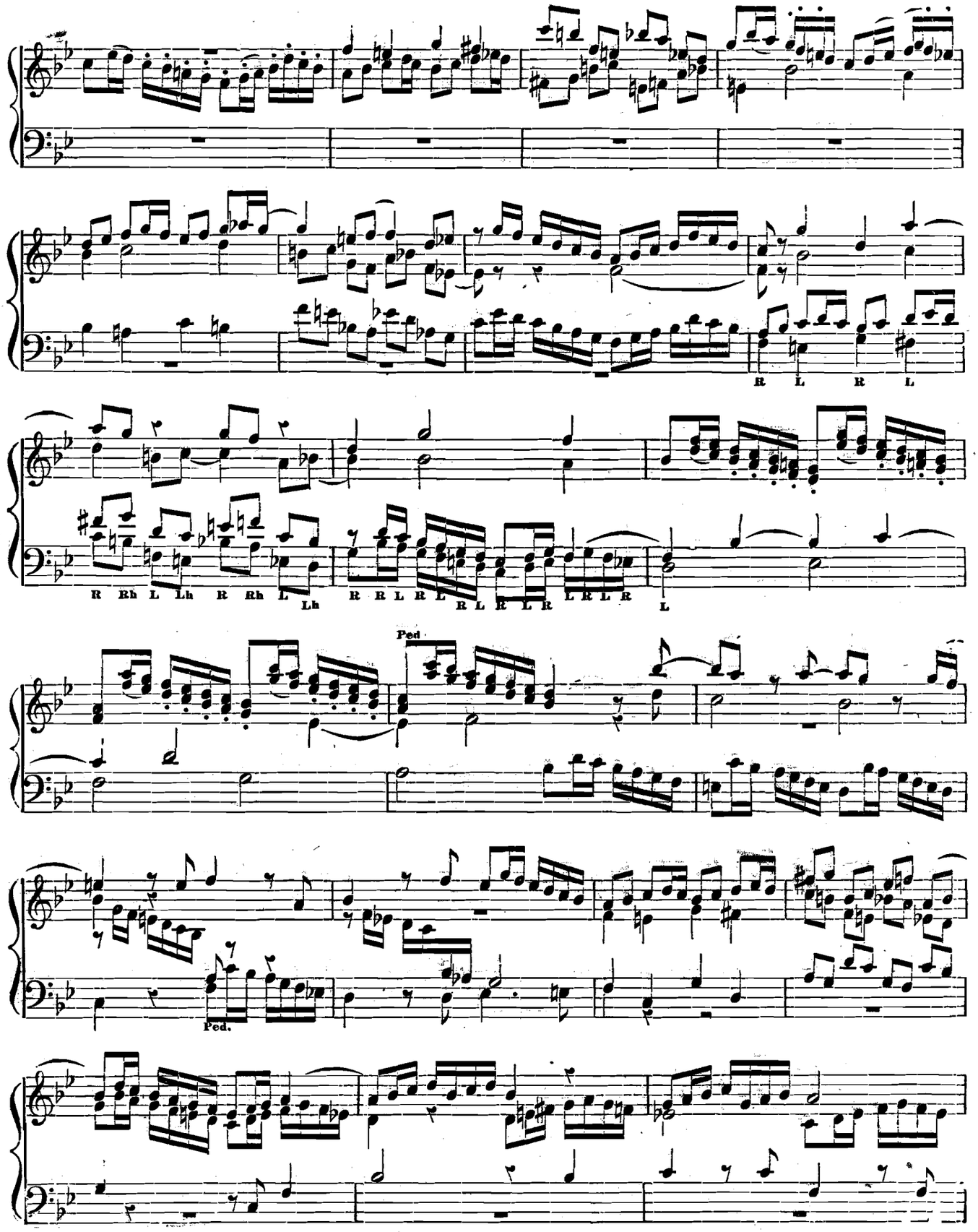
PRELUDE:

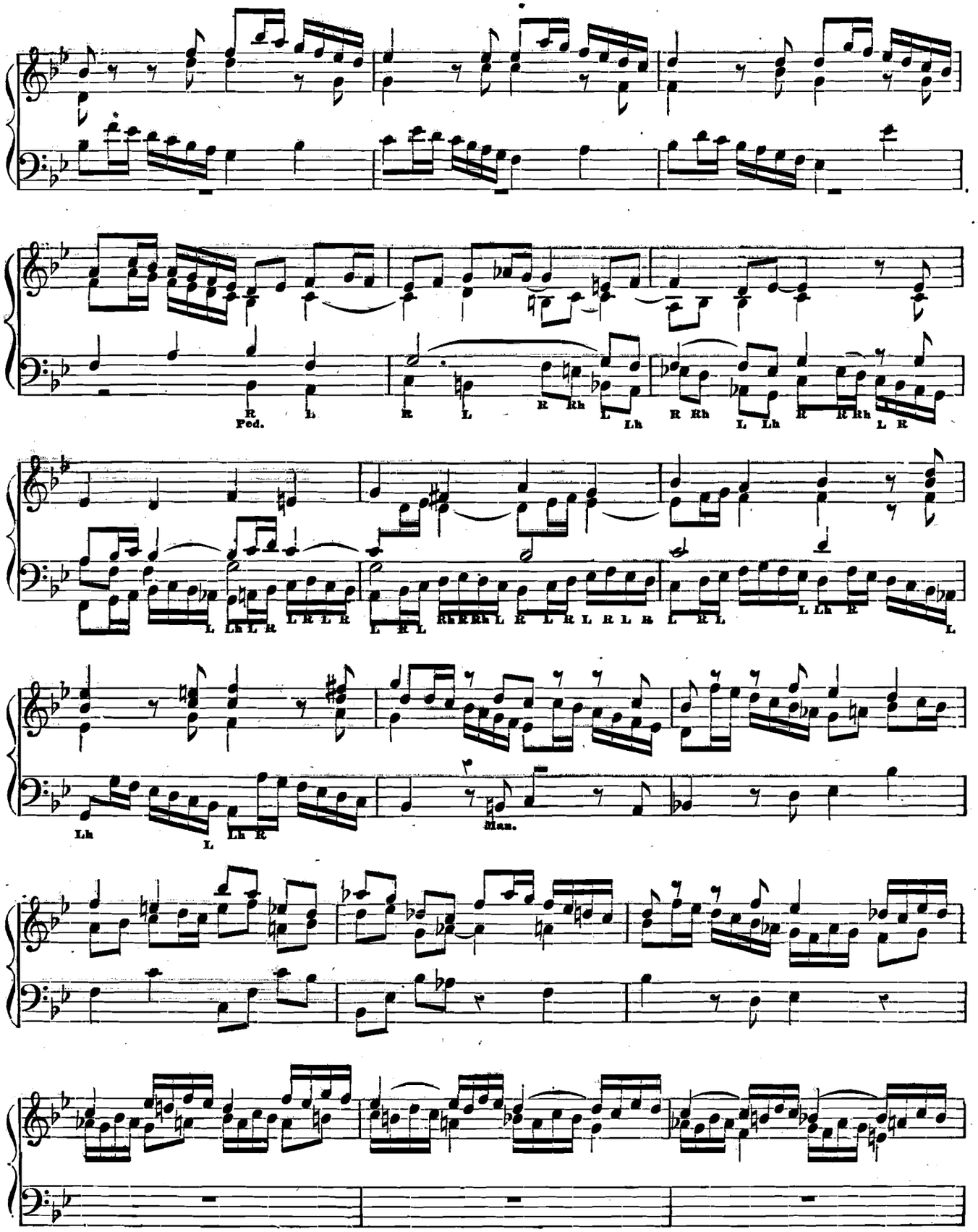
Adagio Maestoso.

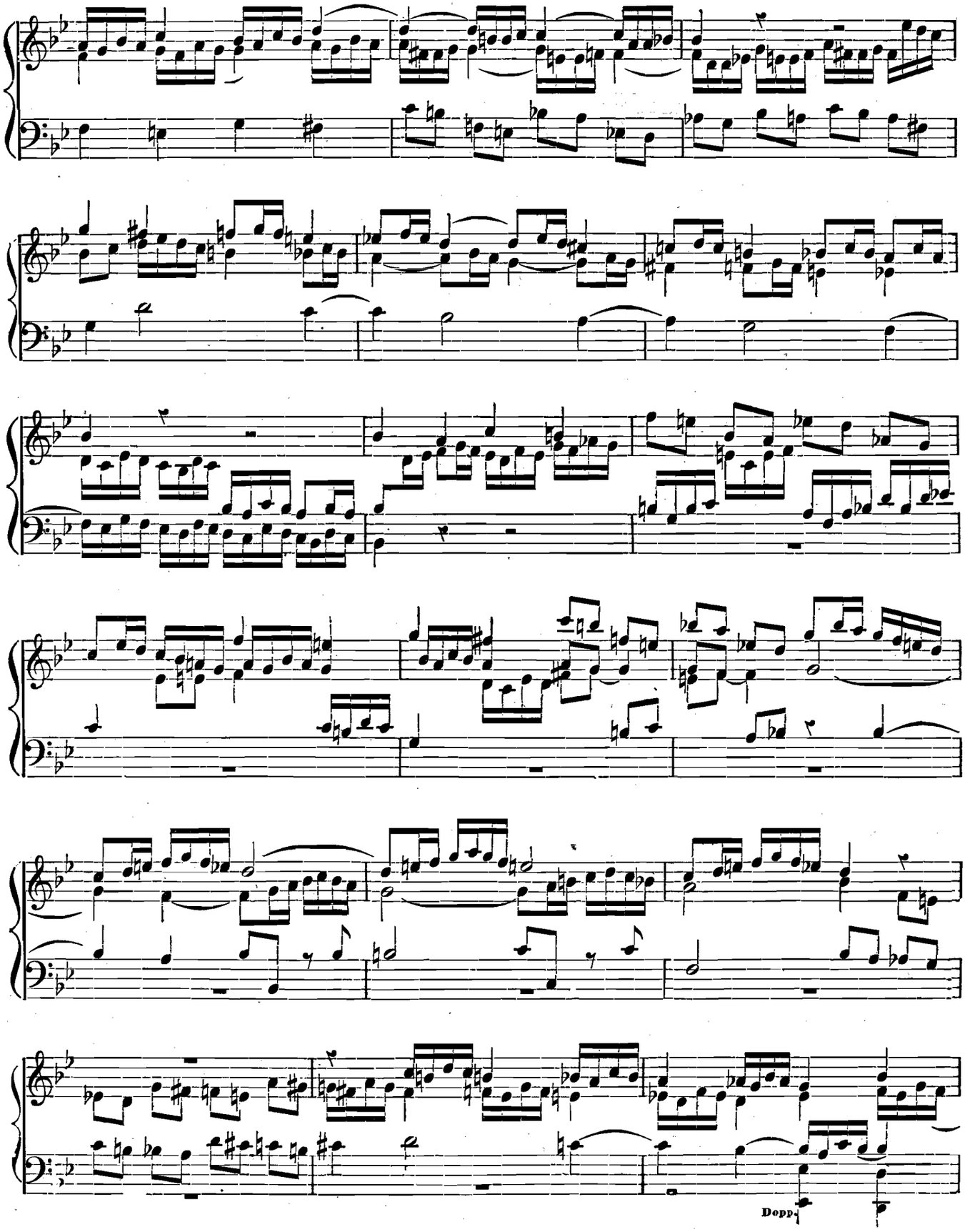
Full Org.

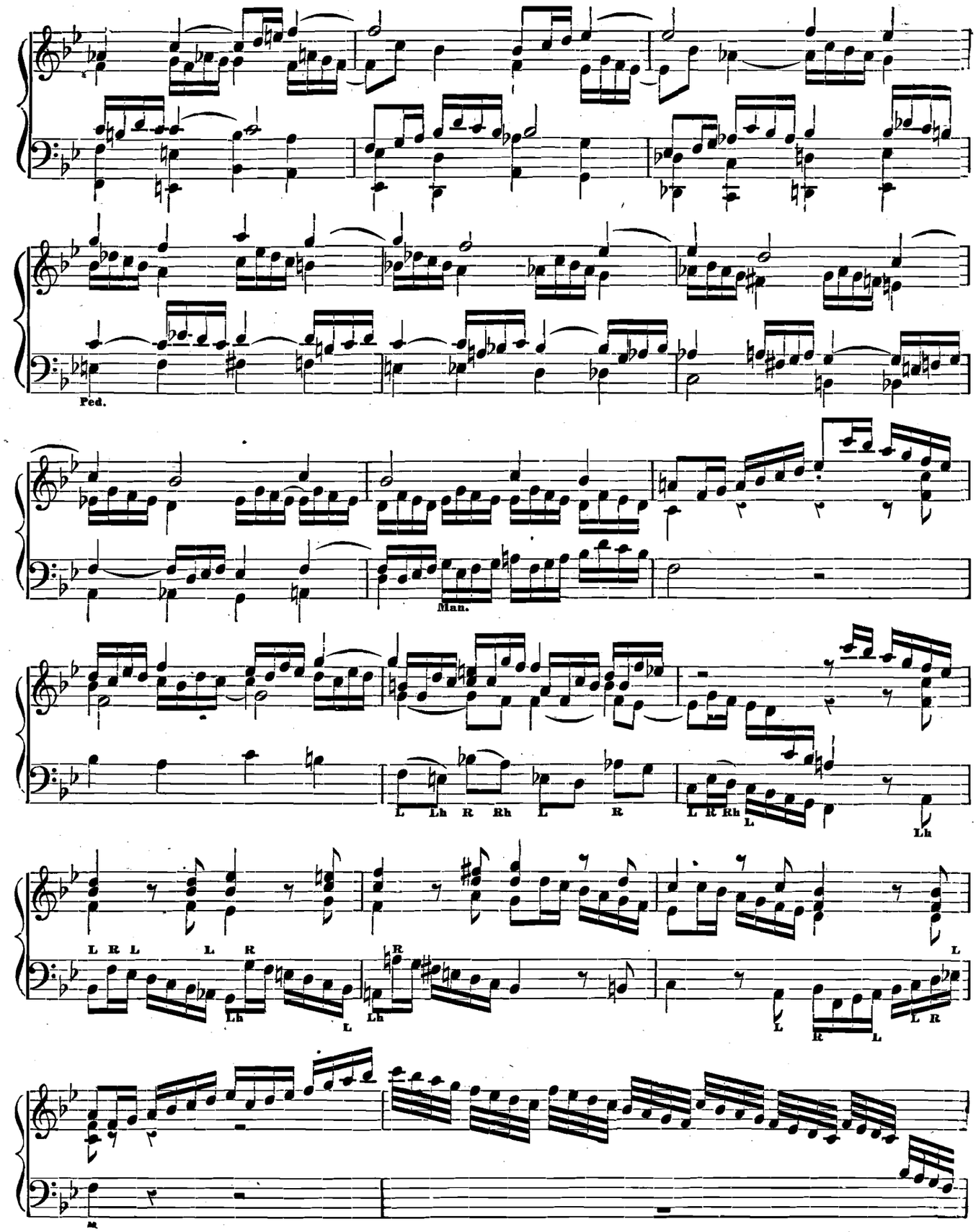
Man.




R L R L
R Rh L Lh R Rh L Lh R R L R L R L R L R L R L
L
Ped
Ped.


Ped.
Man.


Dopp.


Ped.
Man.
L Lh R Rh L R
L R Rh L
Lh
L R L L R
Lh L
R
Lh
L
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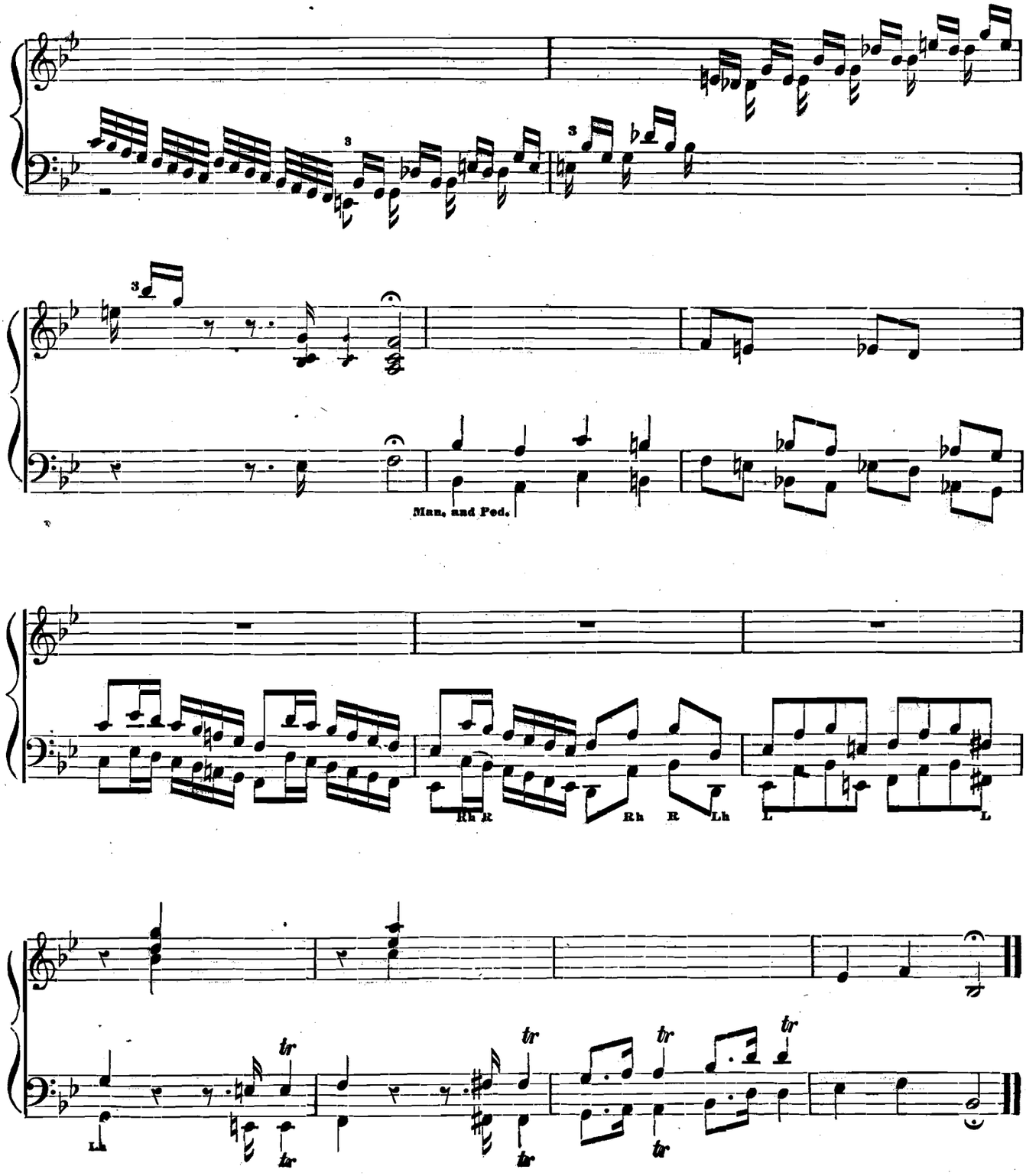
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