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Second Edition.

FREDERICK SCHNEIDER'S,

COMPLETE

Theoretical and Practical Instructions

FOR

Playing the Organ,

with

NUMEROUS EXERCISES FOR ACQUIRING THE USE

of

THE PEDALS,

Translated from the Original German,

BY

CHARLES FLAXMAN,

The whole Edited and cordially Inscribed

To

Henry Forbes Esq.

BY

J. G. EMETT,

ORGANIST OF ST MARY MAGDALEN, BERMONDSEY.

Ent. Sta. Hall. *Reduced Price 10s.*

London Sacred Music Warehouse.
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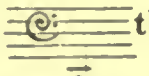
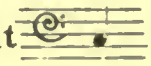
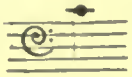
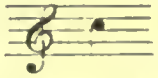
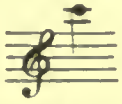
PREFACE.

To the Second Edition.

The rapid sale of the first english edition of Schneider's Practical and Theoretical Organ School affords the surest guarantee that the work has been acceptable to a British Public.

The pedal exercises here laid down possess one considerable advantage over all the other works hitherto published in Germany — viz. that instead of being merely simple basses laid down for the practitioner, the greater part of them have an accompaniment for the manuals superadded, thereby relieving the monotony which must unavoidably result from a series of mere pedal exercises.

These exercises are for a C organ, and they have been suffered to remain without alteration on account of the numerous instances that have lately occurred of instruments having been built upon this principle: the rapid development, indeed, of a classical taste in England, warrants the anticipation that the C organ will be universally adopted; for upon the G organ, the magnificent works of Bach, Mendelssohn &c cannot possibly be executed with their true effect. The German tablature, which the author of this work has adopted in many places, is thus explained. The series of seven notes beginning at C,  the Germans call the *great octave* expressed by capital letters. The next series beginning at  the *small octave*, which is expressed by small letters: the next series beginning at  has a small stroke over each letter thus, $\bar{c}$, and is called the *once-marked octave* the next series beginning at  is *twice marked*. $\bar{\bar{c}}$; and the one beginning at  is *thrice marked*, $\bar{\bar{\bar{c}}}$, All notes below the *great octave* are marked with *double capitals*.

That part which treats of the mechanical construction of an organ, has been omitted in the second edition, by this means the price has been brought more within the means of the general purchaser. With respect to the old ecclesiastical modes alluded to in the Third Part of this work, some explanatory remarks may be necessary. What are called the ancient ecclesiastical modes, arise out of the different dispositions of the diatonic scale; when any one of the notes of it are considered as the key note of a diatonic octave, without the introduction of any sharp or flat: and these different modes were named after some of the Grecian provinces: — thus, if D were the key-note it was called the Dorian, and was like our key of D minor without the flat; if E were made the key-note, it was called the Phrygian mode: but it differs from our E minor inasmuch as there is no sharp: F, the Lydian, like F major without the flat; G, the Mixo-lydian, without F sharp; and A is called the Æolian, and appears to be the same which Mr. Schneider calls the Hyper-phrygian; this is equivalent to our descending scale of A minor. B was not considered as a mode, as it did not naturally bear a perfect fifth; and C was called the Ionian, which is the same as our C major. They were also called in the order in which they were placed — D, the Dorian was the first; E, the Phrygian the second &c. The above is necessarily a brief and imperfect account of the modes, those who wish for farther information on the subject are referred to the late Mr. Kollman's masterly Essay on Musical Harmony.

The chorals introduced in this work, as examples of fingering and of the modes, may also be studied with advantage, for the beautiful manner in which their harmonies are distributed: and it were much to be wished, that the alternate open and close harmony in use among the German writers had been adopted by those who heretofore harmonized the English psalm tunes, instead of the practice of writing three notes for the right hand and one for the left, which is the manner in which those fine old compositions have usually been treated.

SCHNEIDER'S ORGAN SCHOOL.

INTRODUCTION.

WITH GENERAL REMARKS RESPECTING THE JUDICIOUS MANAGEMENT OF THE ORGAN.

The Organ is the greatest, the richest, the most powerful, and, as regards its mechanical construction, the most complicated of all musical instruments. As the tones of the organ, like those of wind instruments, are produced by the admission of air into the pipes by means of the bellows, the organ is, in this respect, to be considered as an assemblage of wind instruments, which appears to be greater or less according to the number of stops (each of which may be considered as a wind instrument of itself.) It combines within itself the characters of almost all wind instruments and surpasses them in the extent of the range of its tones.

The musico-mechanical management of the organ is effected by means of the sets of keys. By their means this giant instrument obtains this advantage over all keyed instruments – viz: that *one* person can produce melody and harmony in infinite combinations. Besides which, in order to give still greater scope to, and to add to the richness of the effect, there is a particular set of keys for the bass notes (the pedals,) which are played with the feet, so that both hands can be devoted to the upper sets of keys (the manuals;) of which there are, in most organs, two, and in larger ones three, and even four.

The organ is consecrated to the sanctuary and to sacred music; and is intended to be subservient to the edification of a congregation assembled together

for divine worship; to support and to accompany, in a proper manner, the singing; and to be instrumental in promoting a devotional frame of mind and the edification of the soul, and its elevation above every thing earthly, to the contemplation of things invisible and divine; a noble object, which can only be attained by a style of performance suited to the holiness of the place and the sacredness of the subjects. The proper management of this sublime instrument can induce a devotional spirit and an elevation of mind in the scientific hearer, as well as in any individual of feeling. The sound of the organ is able to insinuate itself by mild and tender tones, and then the mind is filled with the pious tranquility of filial devotion, but it can also elevate itself to majesty and pomp, and peal and roll like storm and thunder, and then it elevates our hearts with sublime emotions. Whilst most other instruments can only express individual feelings, this kingly instrument can produce a variety of emotions. The organ alone can best fill with its tones the lofty vaults of the vast cathedral, support the singing of large congregations, and, by its power, operate upon the religious feelings. The following three things — 1st, the proper and peculiar character of the instrument; 2dly, its design; and 3rdly, the extent of space which it may have to fill determine the manner in which it should be engaged most judiciously in all these respects; and all the following more detailed directions will of necessity be based upon these fundamental considerations.

From the continuous sound peculiar to the organ, the melodious progression of one part can be distinguished in uninterrupted succession; and consequently, in a composition of several parts, the progression of each part may be strictly followed: a *legato* style is the best mode of fully developing its sustained tone. Quick runs, rapid arpeggios, passages of execution, or several staccato chords one after another, are not well adapted for the organ; they are not in character with the higher objects of the instrument, and injure the distinctness of the performance in a large building, where the sound requires time to become perfect.

Simple, grand melody, combined of course with suitably powerful harmony, conveyed to the ear with clearness and distinctness of execution, constitute the principal features of an appropriate use of the organ, to the developement of which the course of this work is intended to lead.

The general musical *elementary knowledge*, such as an acquaintance with the Notes, Time, &c. is assumed, as likewise some practice in pianoforte playing; for although the treatment of the organ is quite different to the pianoforte, yet the pianoforte player, when he proceeds to the organ, brings with him a ready mechanical use of the fingers, a knowledge of fingering the notes, &c. &c. which are equally applicable to organ playing.

FIRST PART.

THE MECHANICAL PART OF ORGAN PLAYING.

CHAPTER I.

PRELIMINARY INFORMATION.

§1. The tones of the organ are produced by pressing down keys similar in arrangement to those of the piano-forte, in sets of greater or less compass. The sets of keys for the hand are called the Manuals; the set for the feet, the Pedals.

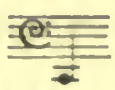
§2. The compass of the Manuals is not so great as that of the piano-forte of the present day; most have a compass of four octaves from C to $\overline{\overline{\overline{c}}}$; in some old Organs the lowest C♯ is wanting.

In many English Organs the compass extends from GG to $\overline{\overline{\overline{e}}}$ and sometimes to $\overline{\overline{\overline{f}}}$.

Some organs of an old date, have what are called *short octaves*, in which CC♯, DD♯, and also FF♯, and GG♯ are wanting; some which begin at EE but these have fallen into disuse.

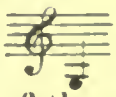
§3. When an organ has several rows of keys they are all of equal compass, and lie above one another, each a key's length farther back. Note. In England, usually, if there be two rows of keys, the lower row is the great organ, and the upper row is called the swell, which generally is not of equal compass with the lower row. When there are three rows of keys, the arrange-ment is the same as the German organs, except that the upper row is the swell, the compass of which varies in different organs: in old instruments it seldom extends further downwards than G fourth space in the bass; but in modern organs it is carried to F, E, and C below, and in some cases to gamut G. In the swell, the effect of a *crescendo* is produced by enclosing the pipes in a box furnished with a sliding shutter, which is raised by a Pedal; this has been con-siderably improved by the introduction of what is called the Venetian swell which is a num-ber of pieces of wood placed horizontally one above another, and moving upon a centre, are opened by pressing down a pedal on the right hand side of the performer. The great advantage of this improvement is, that a *forzando* can be produced which is not so easily effected by the old method. ED. One of the manuals is called the great organ (Haupt-manual): when there are two rows of keys, it is usually the lower one; the other is called the upper manual (Obermanual); where there are three rows of keys, the great organ is in the middle, the upper manual above it, and the choir organ (Untermanual) below it. By means of the couplers, all the rows of keys can be connected together in such a manner, that by playing upon one row of keys (generally the great organ), the corresponding keys of the manual which has been coupled to it, are pressed down at the same time. It is necessary to observe that the keys be not held down upon the other

manual during the coupling the additional manual, otherwise the notes might keep on sounding, and the mechanism of the coupler be put out of order.

§4. Pedal Keys for the feet should extend from  to two octaves and a third. It would be well to have the Pedal Keys so made, even if the pipes to be spoken are in higher octaves.— Many organs built formerly vary considerably from this compass of the pedal keys, going down only to G G, consisting of one octave and half &c. &c.

§5. The tones of the organ are produced by the passing of wind into the pipes. The wind is conducted by means of wind-trunks from the bellows into the wind-chest: by pressing down the keys, the valve or pallet, over which the pipes belonging to any given note are placed, are drawn up, and by that means the air contained in the wind chest is admitted into the pipes belonging to any given note.

§6. An organ has several stops (or rows of pipes) by which it is possible for several notes to be sounded together by pressing down one key. In order that it may be at the option of the performer whether he will have more or fewer stops sounding together, the stop (or register) handles are placed on both sides of the rows of keys. By drawing out any particular handle he causes the pipes of the stop marked upon it to sound for all the notes of its compass.

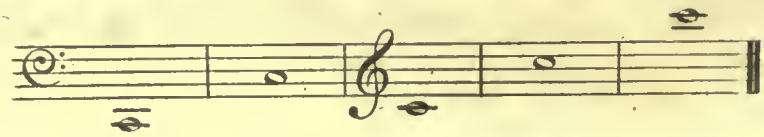
§7. If a stop contain a pipe for every key, then it is called a *whole* or *perfect* stop; but some stops only give notes for about the half of the row of the keys. When the notes of the stop commence with or  such a stop is called a *half* or *imperfect* stop— for example, many flute stops, some of the reed work, as vox humana, cornet.

§8. Some stops do not proceed from the same fundamental *tone*, though indeed from the same key. Those stops which exactly represent the pitch of the tones of our keyed instruments, and of singing voices, that is to say, in which the double C sounds just as low, and the middle C just as high as the pianforte, and is sung by voices, are called 8-*feet* stops, because an open pipe which shall give the double C must be 8 feet long. In 4-feet stops all the notes sound an octave higher; in 2-feet stops two octaves higher; in 16-feet stops all the notes sound an octave lower. There are also some stops which give the fifth,- for example, fifth 6-feet, 3 feet, 1½ foot; and others again in which several pipes are assigned to each note,- for example, mixtures, 3, 4, and 6 ranks, cornet 3 & 4 ranks.

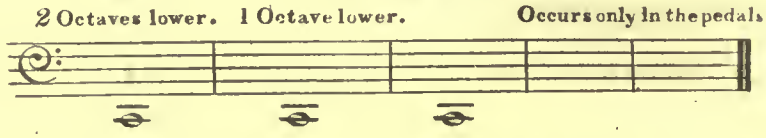
TABLE

Of the Stops which differ from each other with respect to their pitch, according to the true sound which they produce for any given key.

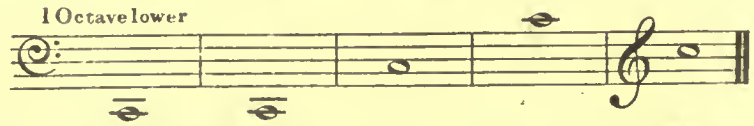
When the following keys are struck.



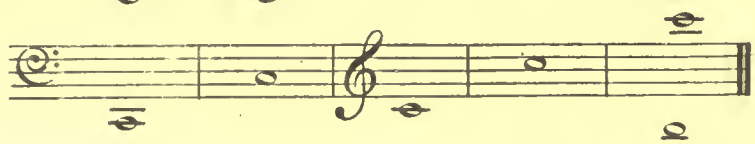
a. the notes produced by a 32 feet are



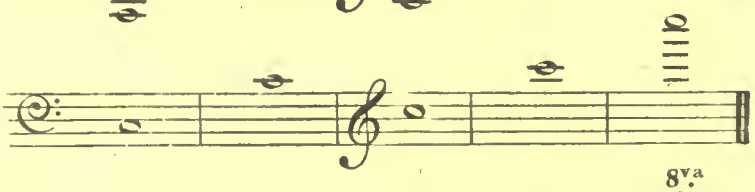
b ——————————— 16 feet pipe



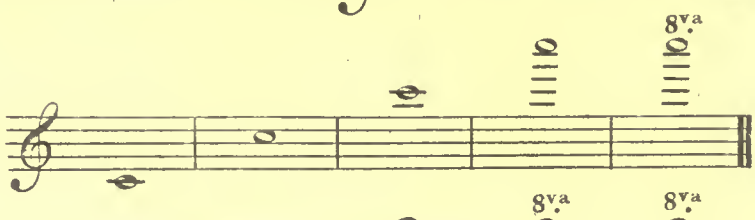
c ——————————— 8 feet pipe



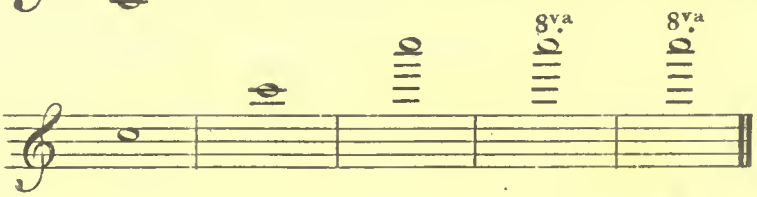
d ——————————— 4 feet pipe



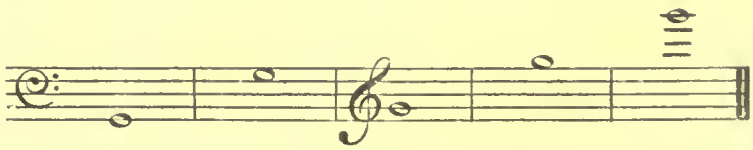
e ——————————— 2 feet pipe



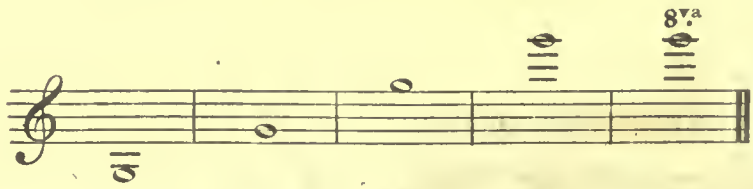
f ——————————— 1 foot pipe



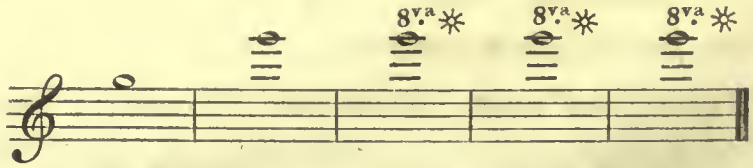
g ——————————— in a quint 6 feet,



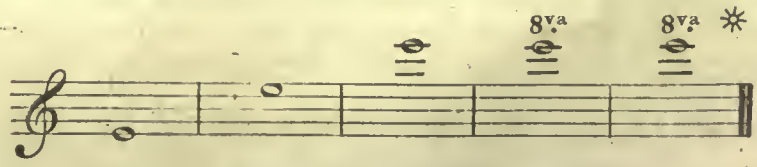
h ——————————— 3 feet,



i ——————————— $1\frac{1}{2}$ foot



k in a terz of 2 feet



✻ As, in the last octaves, the tone would become too high, the last octave is constructed of the same *compass* as the preceding one; when this is the case, it is said to be *repeated*. This repetition occurs also, in many organs in the last octave in 2 feet.

§9. With respect to the distribution of the different stops, it is generally the case that, in an organ with several manuals, more stops are assigned to one manual than to an= =other; and indeed those stops which, on account of their nature, are the most powerful. it is in consequence of this the manual which has these principal stops is called (Hauptmanual) great organ. In most organs with two rows of keys, this is the under manuâl; in organs with three rows of keys, it is mostly, and most conveniently the mid= =dle row. The most powerful and the deepest stops are of course assigned to the pedals.

In many English organs the pedals only pull down the keys of the manuals, without having any separate stops: sometimes they have a 16-feet stop, sometimes an 8-feet stop is joined to this, and some organs have been lately built in which more stops have been added to the pedals, as a double trumpet, &c In some cases they have also what is called large unisons, which is an 8-feet stop, the pipes of which are upon a large scale.

§10. The stop handles in a well-constucted organ are so distributed on both sides, that the stops belonging to each division of the organ are found together in a determinate order

§11. There are, besides, other subsidiary handles which do not belong to any particular stop. 1ᵗʰˡʸ The pedal couplers. This handle connects the bass notes of the manual with the pe= =dal row of keys, so that the keys of the pedals cause the stops of the great organ to sound at the same time. 2ⁿᵈˡʸ The manual couplers for joining one row of manuals to the other. (§3)

§12. A fuller account of the different stops is reserved for the Second Part of this work: it was, however, necessary to state thus much here, because the beginner in organ playing must, at any rate, know something about it in order to learn that the 8-feet stops are the principal ones; and, even in his first exercises, he must take care in registering that these predominate; he will do well, if, in his first exercises, in the manual he only draws out 8 feet stops, and in the pedals a 16-feet one, strengthened by a weak 8-feet one.

Note. The drawing out of the stops must be done gently, without any violent motion, and care must be taken that the handle is pulled completely out; and likwise in push= =ing it in again which also must be done gently that it is sent completely back.

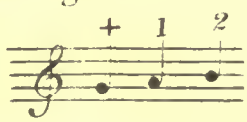
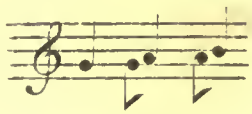
§13. The organ-player sits before the organ upon a form, which must stand at a dis= =tance of about nine inches from the manual row of keys; the form must be of such a height that the fore-arm of the performer shall be in a horizontal direction. This applies to organs with one or two rows of keys; and, in the latter case, the position of the performer is to be understood with reference to the lower row of keys. In the case of organs with three rows of keys, the lower row projects about three inches, and the form is therefore to be placed about twelve inches distant from the middle row of keys; likewise the height of the form is to be in this case determined in reference to the middle row of keys.

CHAPTER II.

TREATMENT OF THE MANUALS.

Although the fingering of the manual is, on the whole the same as for the pianoforte, it undergoes many modifications, which arise from the difference of the tone, and management of the two instruments. The hands and the fingers must be held in the same manner as in pianoforte playing, — namely, so that the longer fingers are to be bent inwards towards the hand until they come into a line with the thumb, which is to be kept straight.

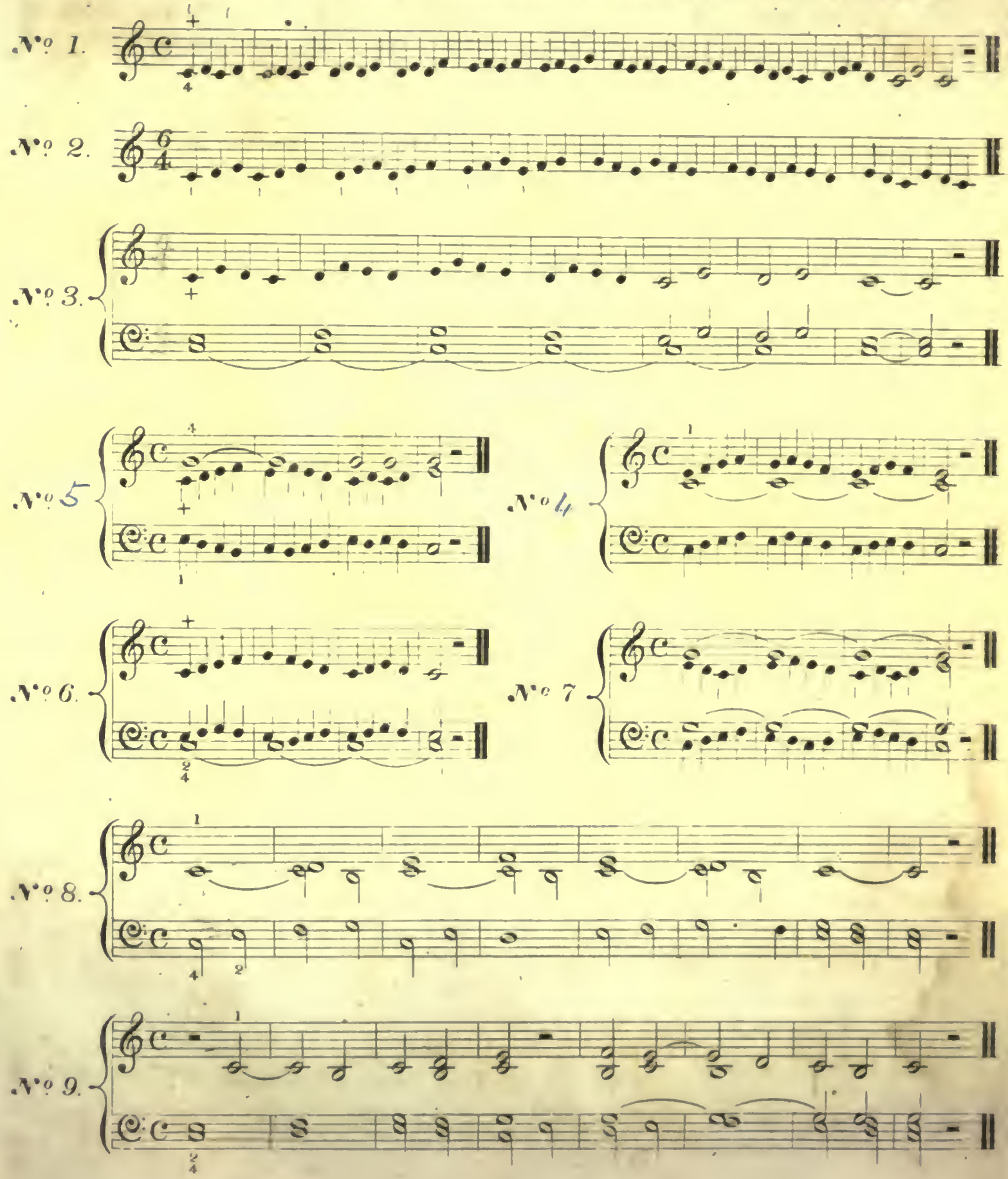
§14. The keys of the organ usually fall lower than those of the pianoforte. It is necessary that the valves, by means of which the pipes receive the wind, should be sufficiently opened by pressing the keys quite down. In order that the full quan= =tity of wind may be immediately supplied the key should be pressed down with a certain degree of smartness: the pressure must be quick and with due force at one stroke. Violent striking of the keys is useless, and is injurious to the mechanism of the organ.

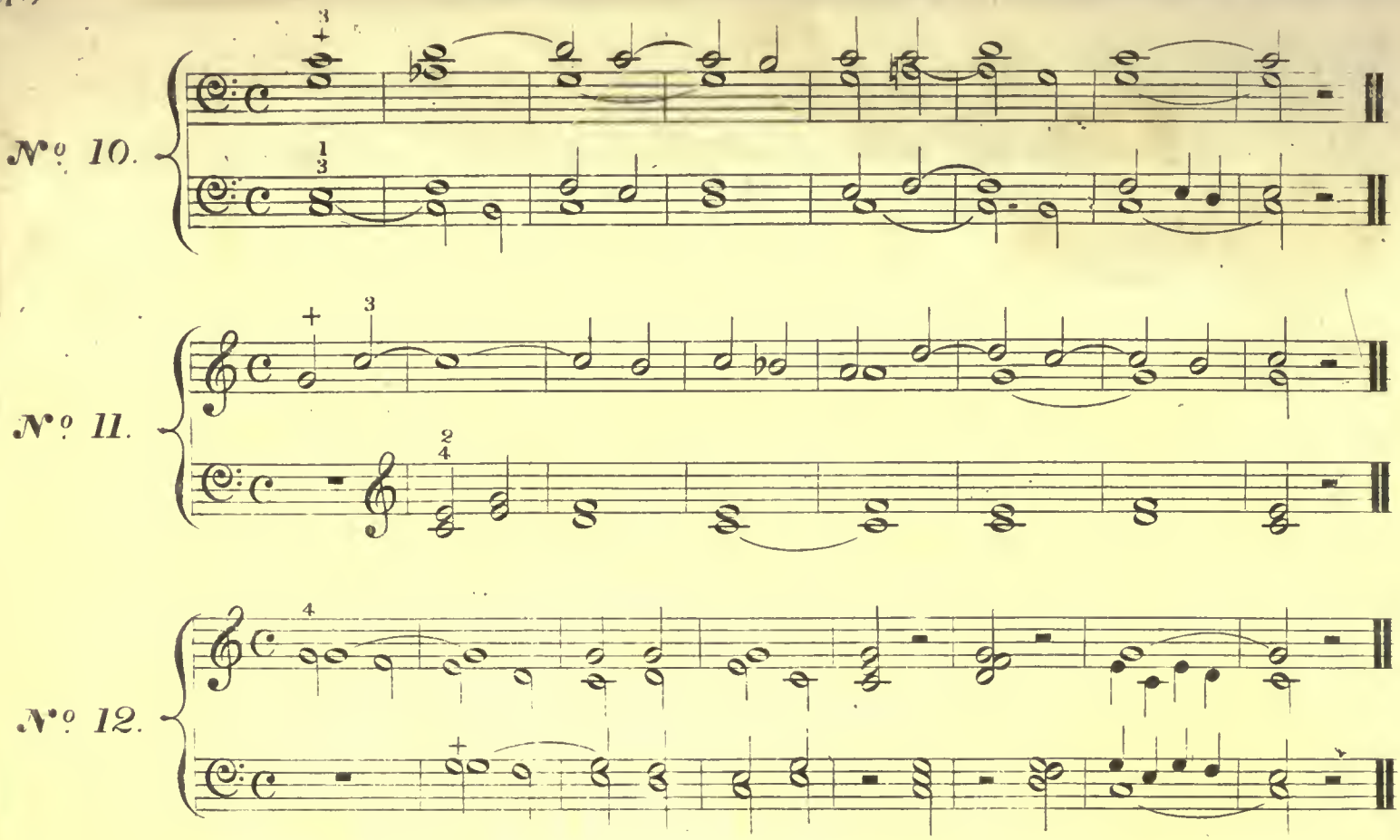
§15. The finger must keep the key firmly pressed down as long as the duration of the note; but so soon as the latter is concluded, the finger must be raised quickly and high enough for the valve to be completely closed. In a succession of notes it is ne= =cessary that each key should be pressed down with due force at the same instant that the finger is removed from the one completely done with. This quick change in raising up and pressing down the fingers produces clearness of execution. For if in a series of notes  the fingers marked above them, were not to be raised quickly and high enough in changing the notes, that the valves may be completely closed, the passage might easily sound thus. 

§16. This exactness in holding down and raising up the fingers is the most essen= =tial peculiarity in organ-playing, and the first in which the student has to exer= =cise himself; and it is precisely that which, at the commencement is difficult to a person not altogether unpractised on the pianoforte for although, on the pianoforte exactness in this particular should be attended to, it is not enforced with that strict= =ness which is necessary here; for it is in that instrument not so perceptable if a note should happen to remain too long, or the fingers are not raised up so very pre= =cisely, because the note in the pianoforte does not retain its sound in the same de= =gree as that of the organ. In the following exercises, without changing the po= sition of the hand it is requisite to keep in view this exactness in regard to press= =ing the keys and taking the fingers off.

PRELIMINARY EXERCISES WITHOUT CHANGING THE POSITION OF THE HAND.

Right Hand The Left Hand 2 Octaves lower. For each Hand alone then both together.

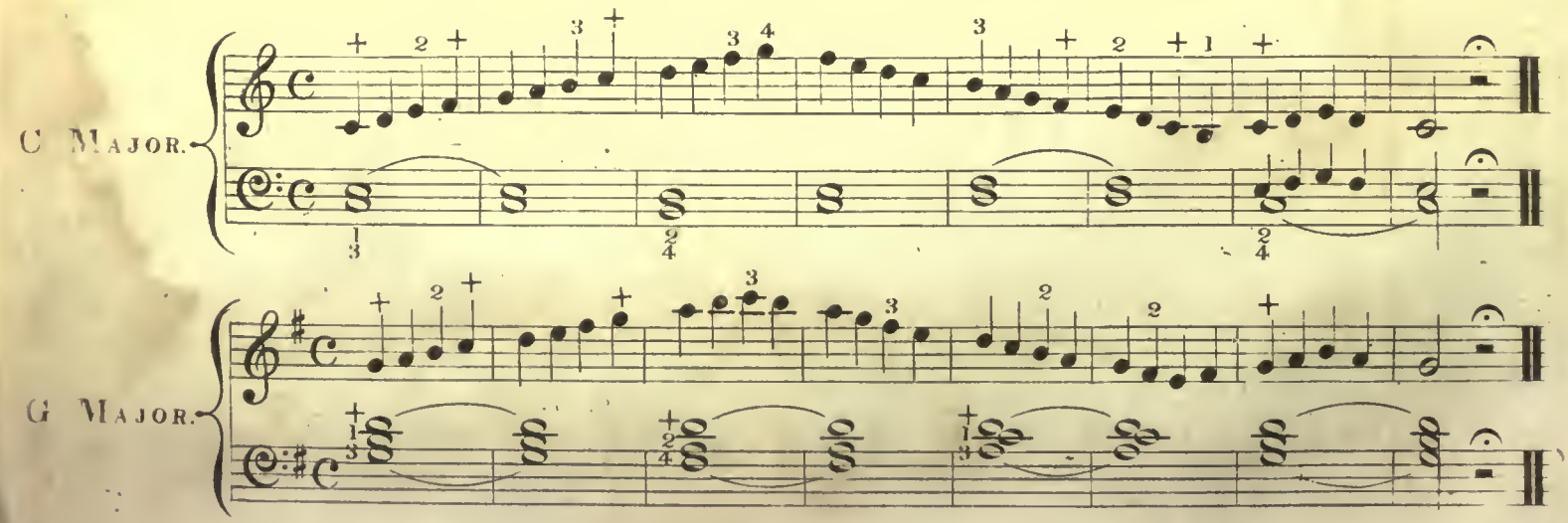




§17. As rapid passages are not adapted for the Organ, the following Scale exercises are written in crotchets to show that they are not to *be played too quickly*. In these distinctness is to be particularly attended to, and that will be attained by observing what has been noticed in §15. I have deemed it advisable to place a Bass under the Scale exercises for the right hand (*A*) and likewise in the exercises for the left hand (*B*) not to leave the right hand unemployed.

* If an Organ has 2 manuals, it will be well to play with each hand upon a separate manual, and so to manage the choice of the stops (the registering) that the two manuals differ from each other in regard to the strength and quality of their tone. In the examples marked (A) the right hand is to play upon that manual in which the strongest stops are drawn out, and in the examples marked (B) on the contrary the left hand is to play upon the loudest manuals

(A) SCALE EXERCISES FOR THE RIGHT HAND.



D Major

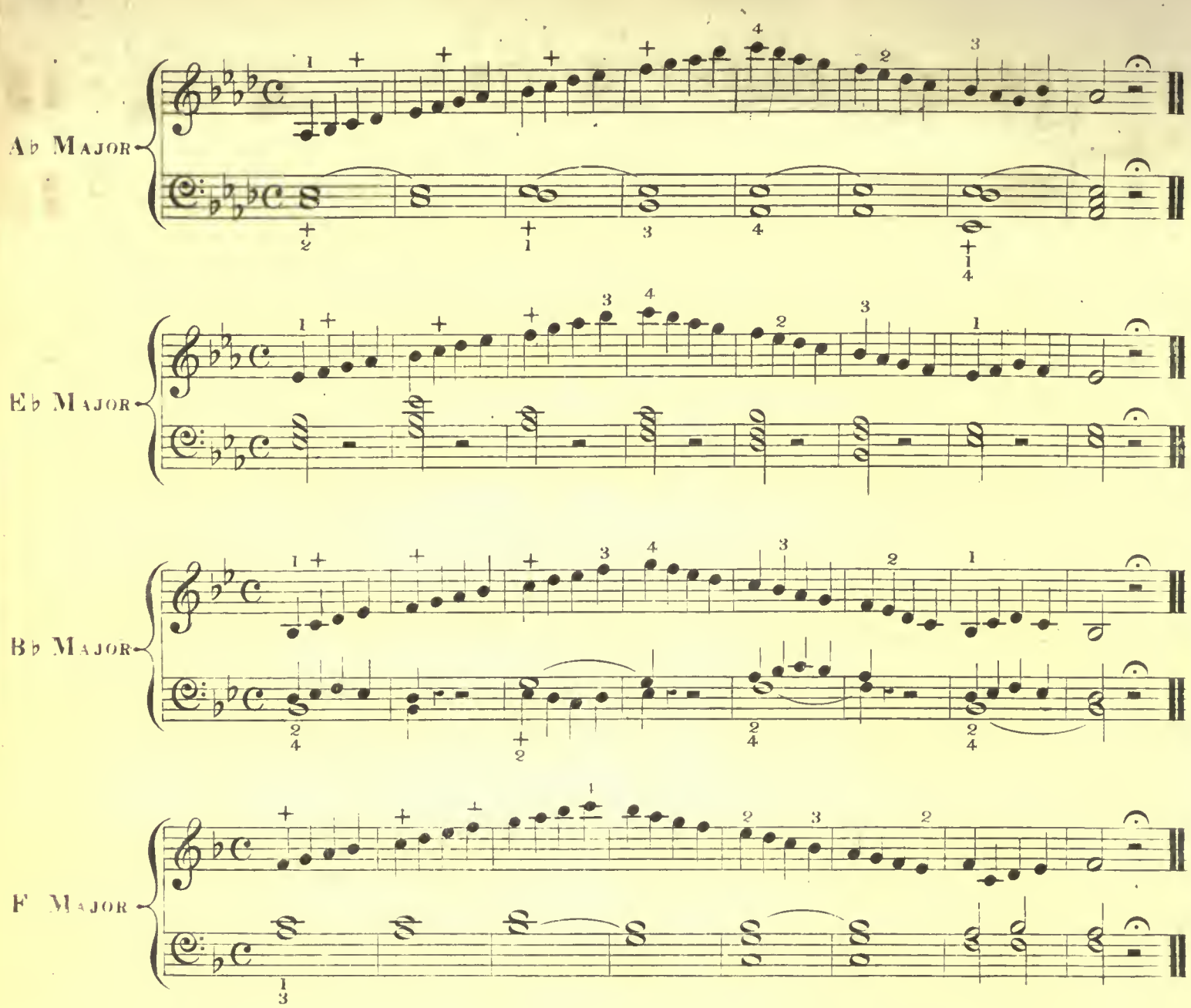
A Major

E Major

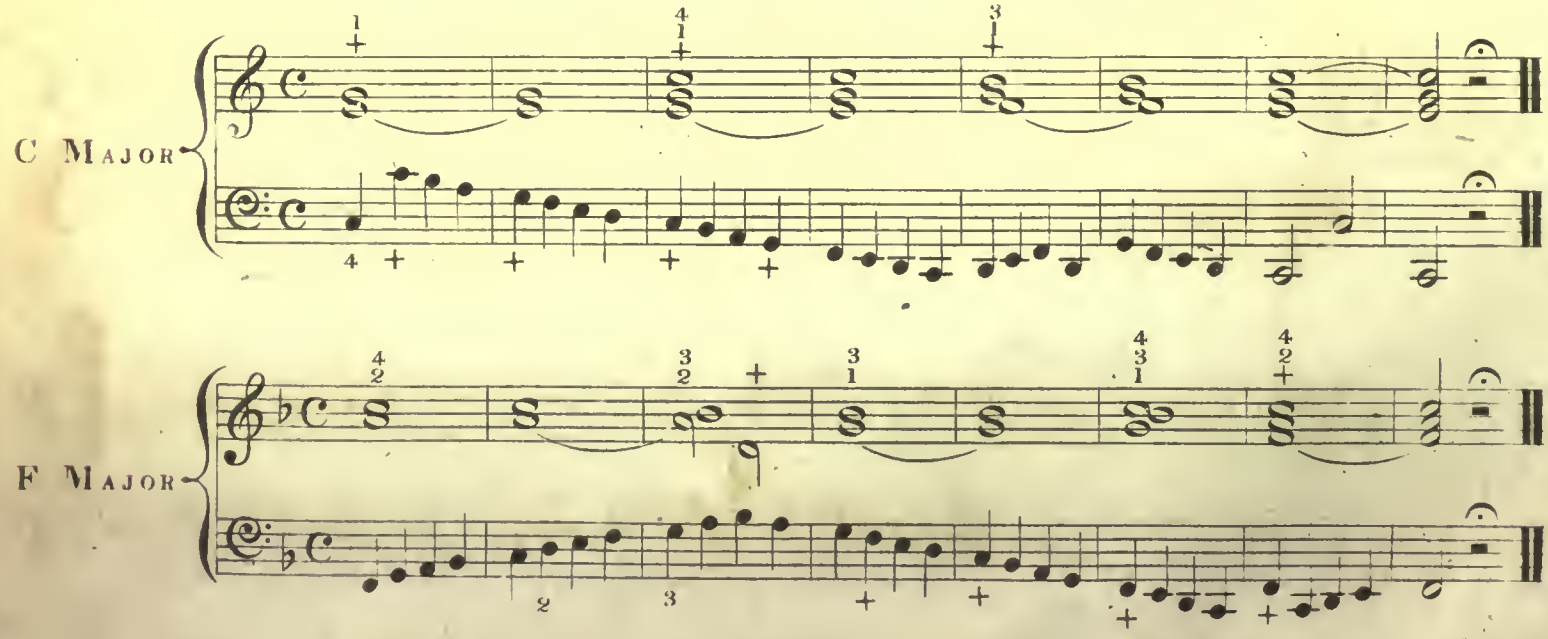
B Major

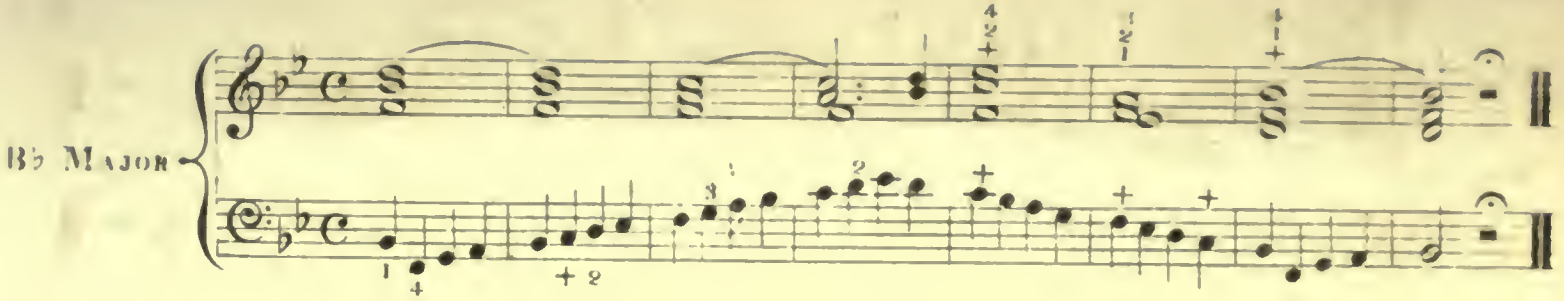
F♯ Major

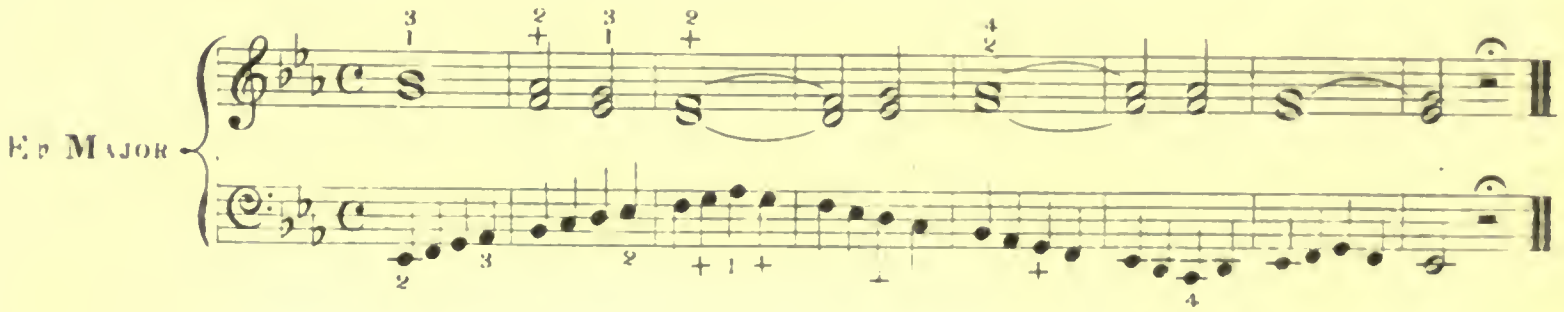
D♭ Major

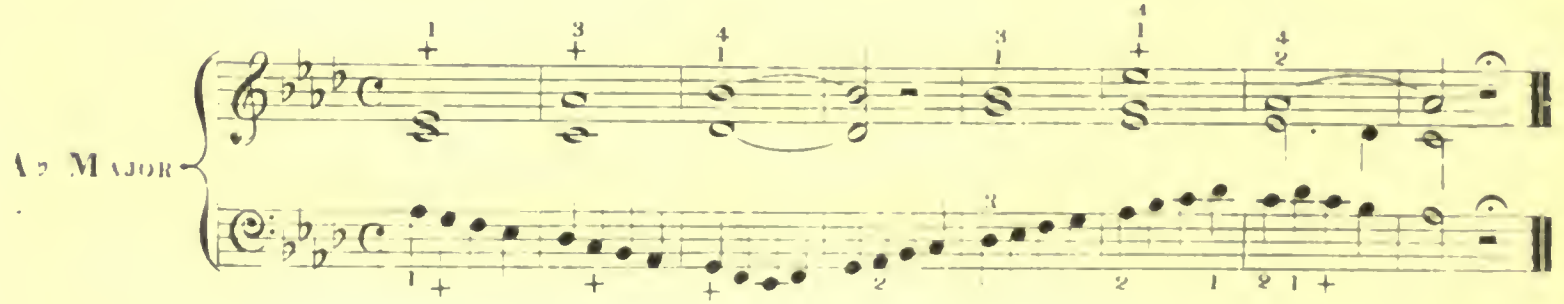


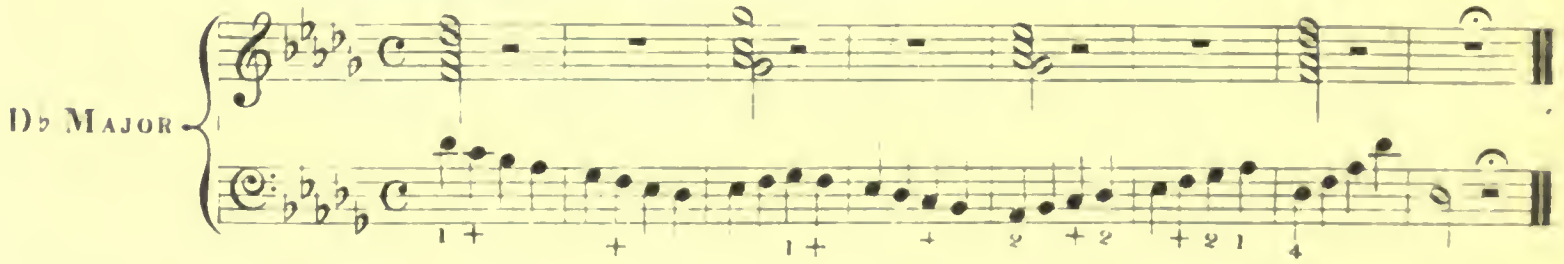
(B) SCALE EXERCISES FOR THE LEFT HAND.

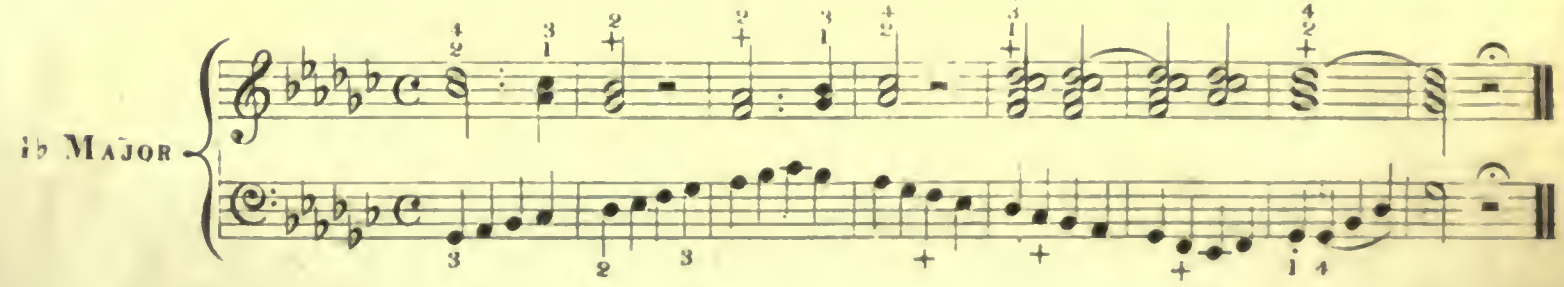


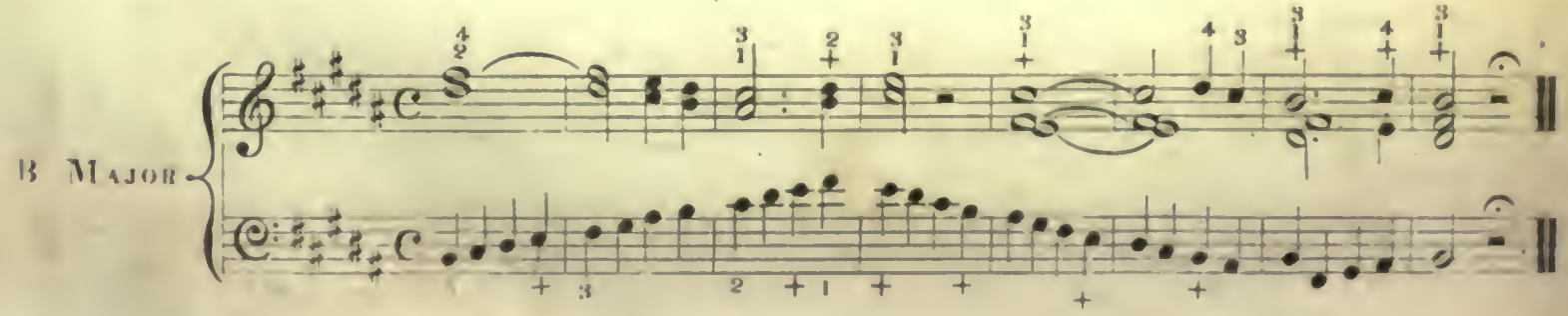

B♭ Major


E♭ Major


A♭ Major


D♭ Major


G♭ Major


B Major

E Major.

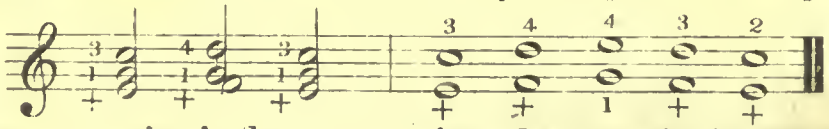
A Major.

D Major.

G Major.

§ 18. As regular composition in parts, and especially with binds (see Introduction) is that which is most suited for the style of the organ the principal thing to be attended to is that *the progression of each single part be not injured in its connexion*, wherefore in fingering especial care must be taken that this peculiarity be not lost sight of, this is indeed properly speaking the first principle, according to which the most appropriate fingering for the organ is to be determined. On which account

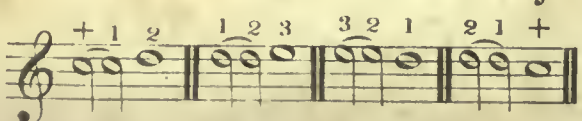
1 The passing of one and the same finger from one note to another immediately following is, in compositions of one part, by all means to be avoided; in compositions of several parts where this rule cannot always be followed, care must be taken as much as possible, that this immediate passing of any finger to the next note shall only take place in *one* part. For example:



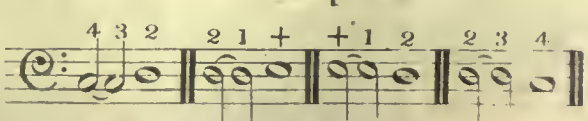
To preserve the connexion in the progression of a part it is often of use.

2. To change one finger for another upon the same key, keeping it down the whole time. The finger which first pressed down the note gives place to another finger, but this changing of the finger must be so managed, that the other finger be placed upon the note before the first one has quite left it, in order that the note may continue to sound without interruption.

Right hand



Left Hand



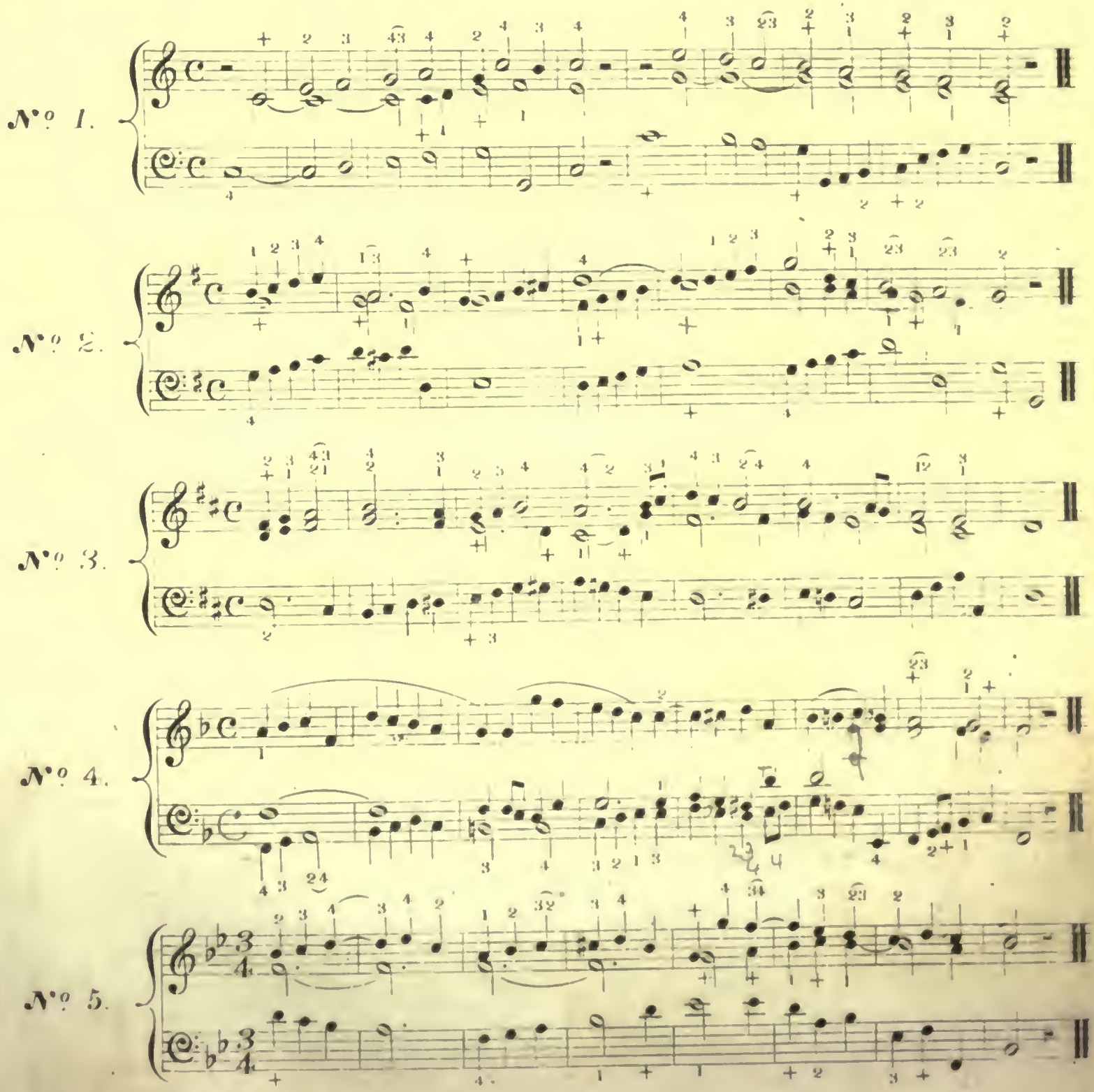
In Nos. 1 to 17 of the following examples regard is had to this method of fingering.

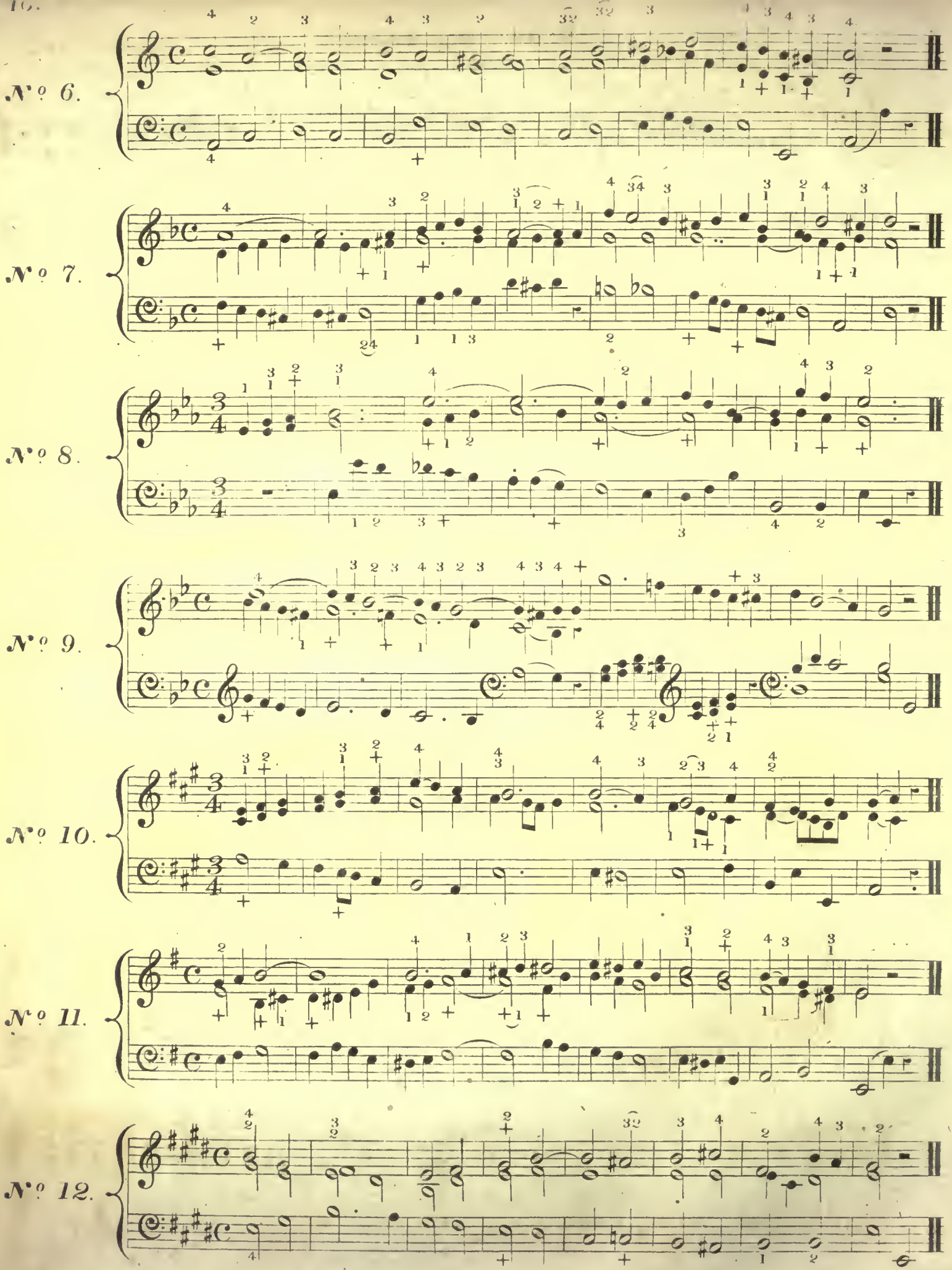
3. The passing of a longer finger over a shorter one is also very frequently necessary in compositions of several parts. In Nos. 18 to 24 of the following Ex. this method is applied.

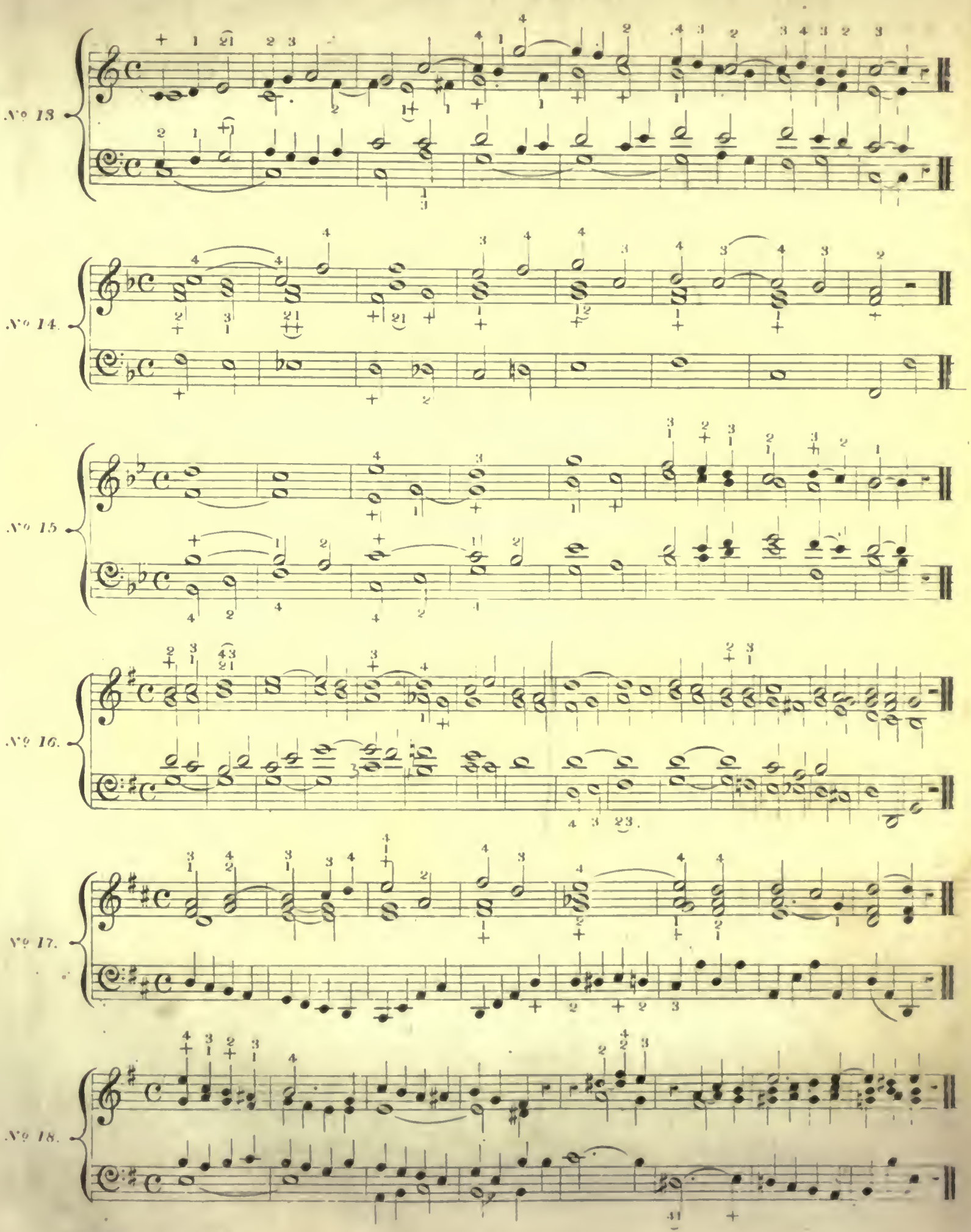
§ 19. A part cannot always be carried on with the same hand by which it was commenced, a part may often become so extended that the hand which was used at the beginning of it can no longer reach the notes in this case the other hand must take up the part but in these changings of the part from one hand to the other the connexion of the progression of the part must not suffer In the Chorals which stand at the end of the next examples this interchange of the hands is occasionally required, and the notes which must be played together by one hand are marked with a brace.

Exercises with application of the change of fingers upon the same key without a repitition of the note.

IN 3 PARTS.




Nº 6.
Nº 7.
Nº 8.
Nº 9.
Nº 10.
Nº 11.
Nº 12.


No 13
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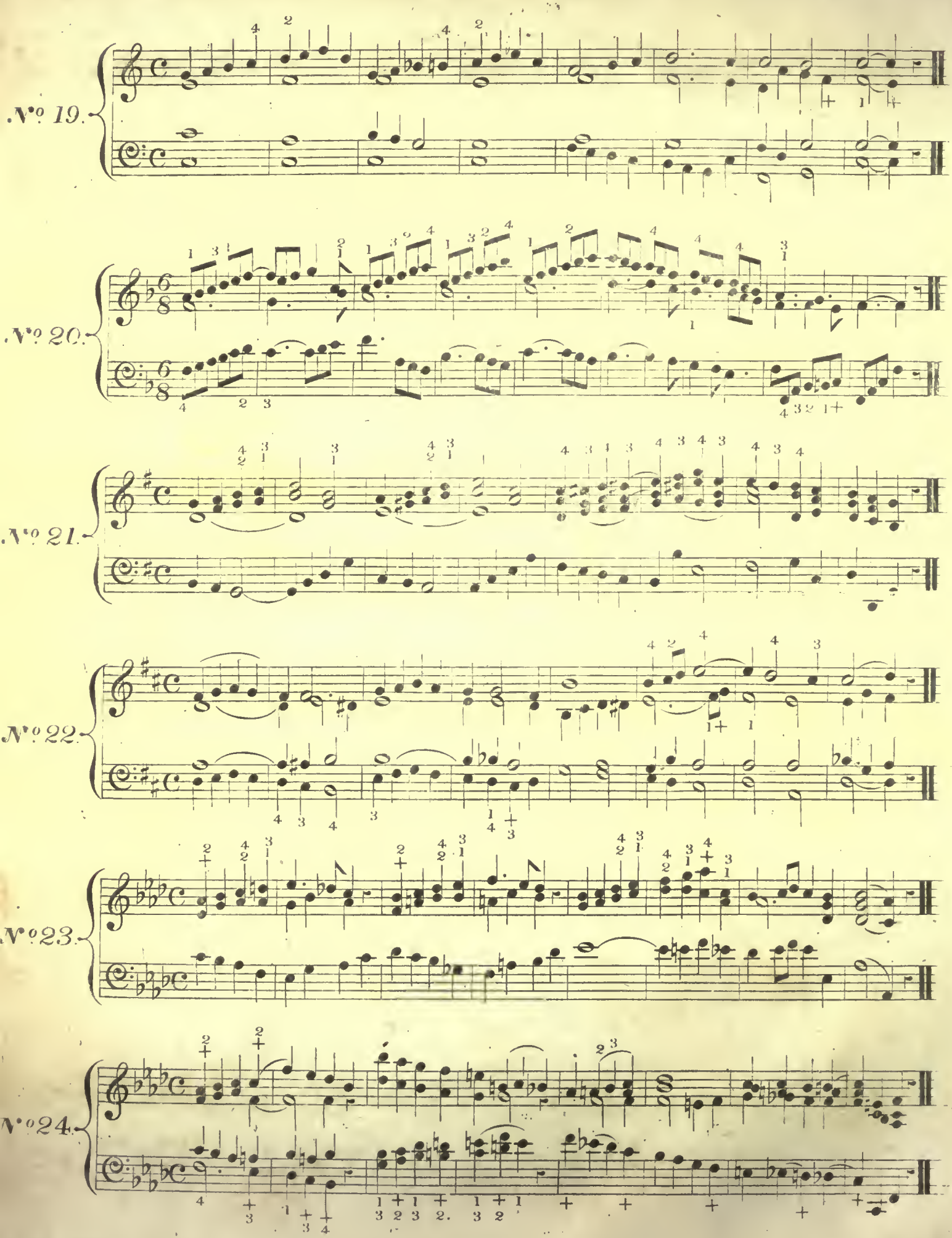
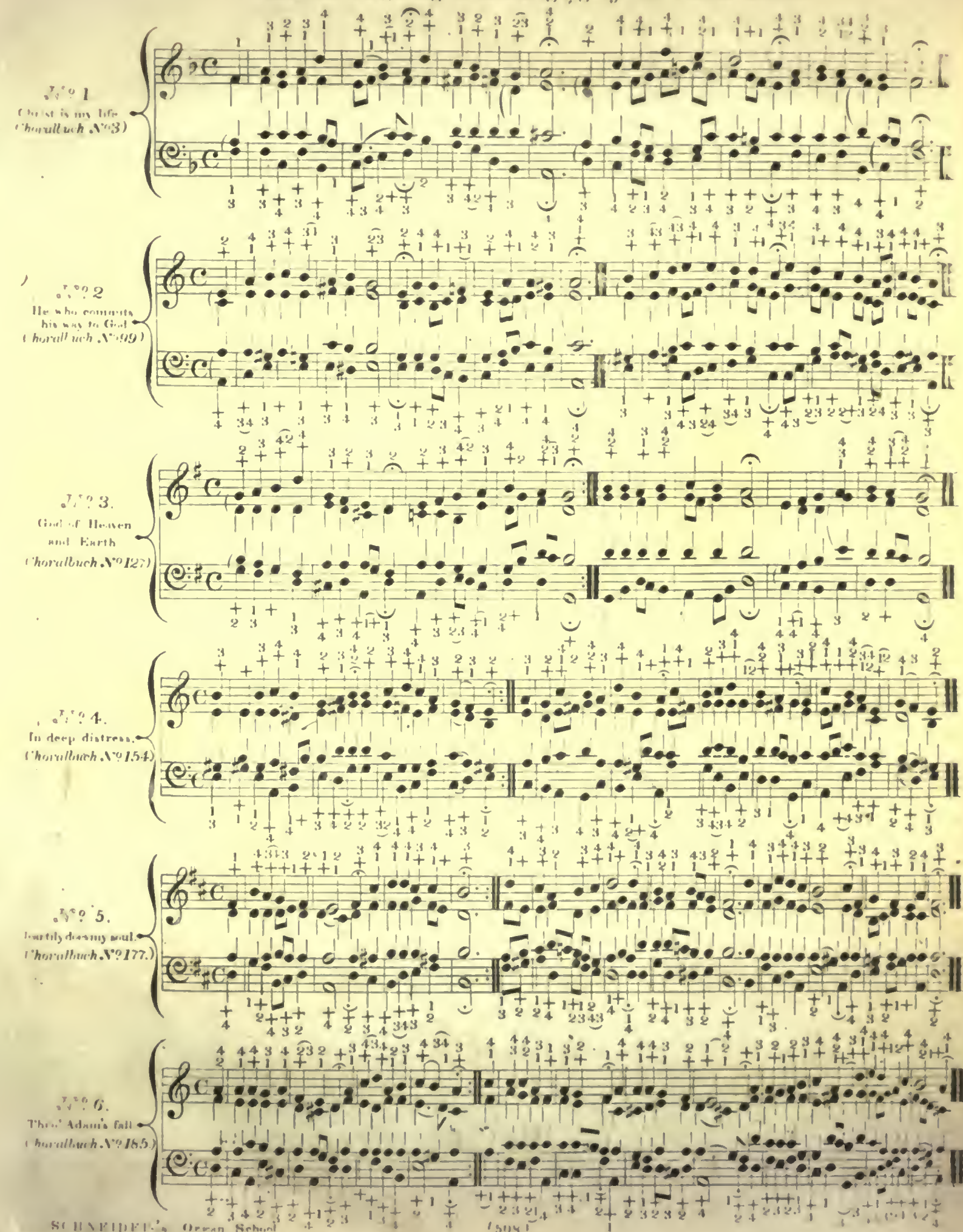
No 15
No 16.
No 17.
No 18.

B. EXERCISES WITH THE LONG FINGER PASSING OVER THE SHORTER ONES



with the Fingering and Changing of the Hands marked

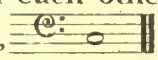
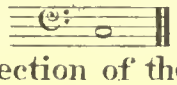


DIRECTIONS FOR THE USE OF THE PEDALS.

§ 20. In the position of the performer which was described in (§ 13,) his feet will be suspended, when they hang straight down, over the long keys about 2 inches in front of the short keys. The key must be pressed down with the foremost part of the foot only (the Ball of the foot) and the heel must be raised a little, for the whole of the foot should by rights not press down the key, even though when the key is pressed down, the notes should be continued for any length of time.

§ 21. The key must likewise be pressed down quickly and with precision, and all that we observed in § 13, applies here also: immediately that the foot is disengaged, it is to be drawn back towards the form, below which a ledge must be placed, upon which the unemployed foot can rest without at all obstructing the other foot which may be still occupied. To place the foot before one upon a ledge fixed above the short notes is not right because by so doing if the other foot is still employed, the action of the latter might very easily be impeded.

22. It is also requisite that the performer should sit firmly and not slip at all from the seat; so long as the fingers are engaged upon the manuals there is less danger than when the feet alone are employed for a long time; in the latter case it is necessary that both hands should lay hold of the manual at the two extremities or even the form itself on both sides. (To hold fast with *one* hand may likewise be sufficient.) In all the following exercises for the Pedals alone this remark is to be particularly attended to

§ 23. From the natural direction of the feet away from each other, when the performer sits as he should do in the centre of the Pedals* before the note C,  the point of the right foot turns to the keys of the upper and the point of the left foot to the keys of the lower Octave, the heels being turned towards the centre. The lower Octave is therefore the natural province of the *left* foot and the upper Octave for the *right* foot. But as a melodious progression in one octave, if it were to be performed only and altogether with the foot belonging to it, would occasion a continual skipping about of the same foot, and on that account neither connexion nor a certain execution could in general be attained, the other foot must therefore often come to its assistance, exchange with the former one and go into the other octave and consequently pass beyond the middle, the note C  the left foot towards the upper octave, the right towards the lower. The natural direction of the foot is thereby altered, so that the point of the foot is turned more inward and the heel more outward. This turning of the feet is also produced by passing the feet under and over each other, as likewise by the alternate use of the point of the foot & the heel.

* We here assume C as the middle of the Pedals, but if the Pedals are of a greater compass than two Octaves, then the centre is farther on the right.

§ 24 As the organ player is frequently under the necessity of moving his feet on both sides farther away from the middle than would be possible if he were to sit quite firmly in the middle of the form, especially in those cases in which one foot has to advance into the other octave, which is opposed to its natural direction (the right into the lower and the left into the upper octave) it is impossible here for the body to preserve that easy posture which piano forte playing allows of, and the organ player must sometimes according to circumstances turn his body towards the right hand or towards the left. But he must above all things guard against all *unnecessary* and *violent* action, so that he may not, by an unseemly throwing about of his whole body, by disagreeable twisting and bending of the upper part of his body and the like produce an unpleasant, indecorous and even frequently ludicrous impression.

§ 25. We distinguish two methods of using the Pedals.

1. The plain *natural* method: the simple use of the feet, where the note is struck by merely pressing the point of the foot upon it.
2. The artificial method; the double use of each foot, the point of the foot and the heel being used alternately.

The most appropriate application of these two methods is, a skilful intermixture and alternate employment of them both. This union of the two methods of using the Pedals might be called the *mixed* method.

I. THE SIMPLE METHOD.

§ 26. In the first method of using the Pedals, viz. the simple method, we have three points to observe, of which the two first serve as the elements of the last.

A. The simple changing of both feet.

B. immediate passing of one foot from one note to another.

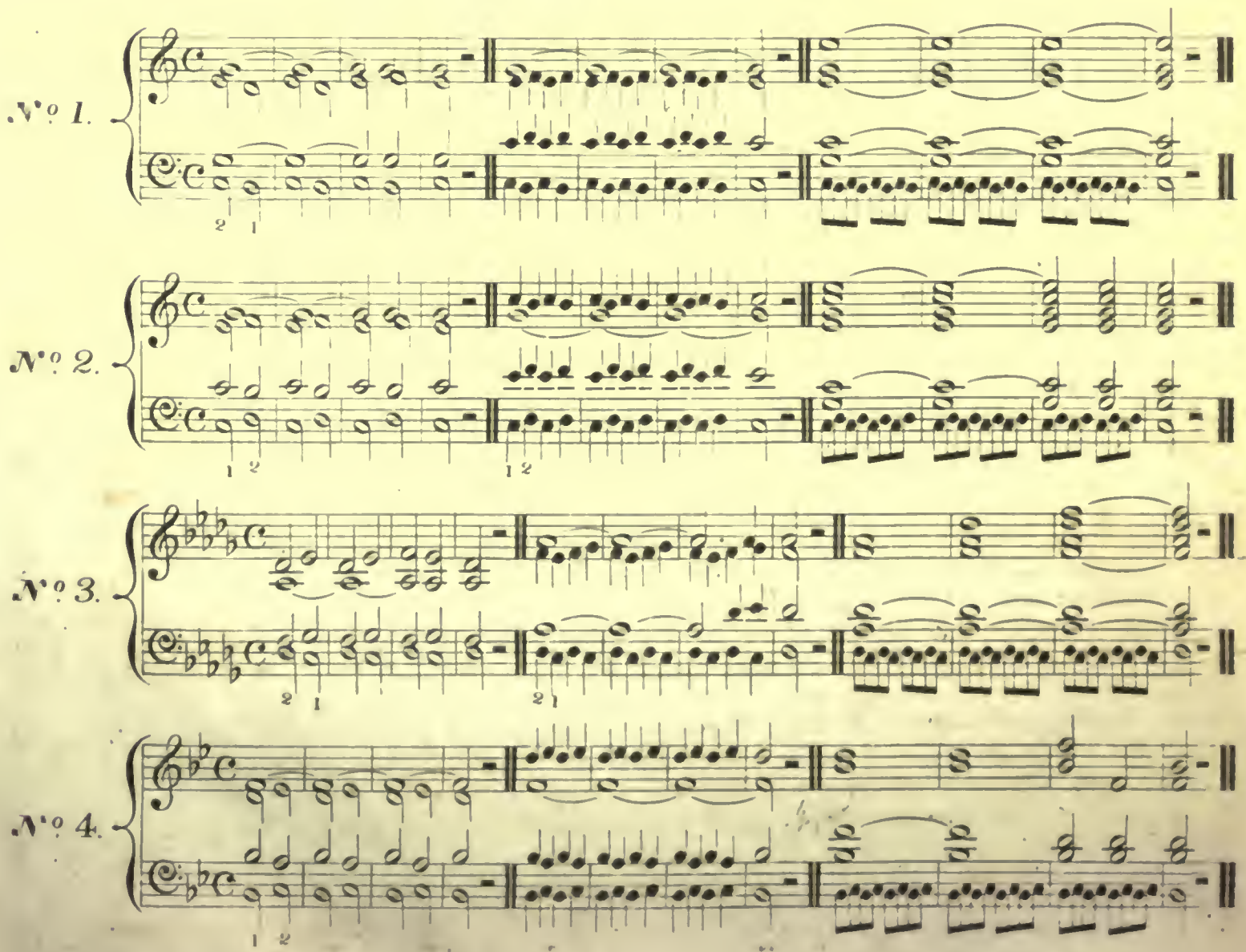
C. passing the feet over and under each other.

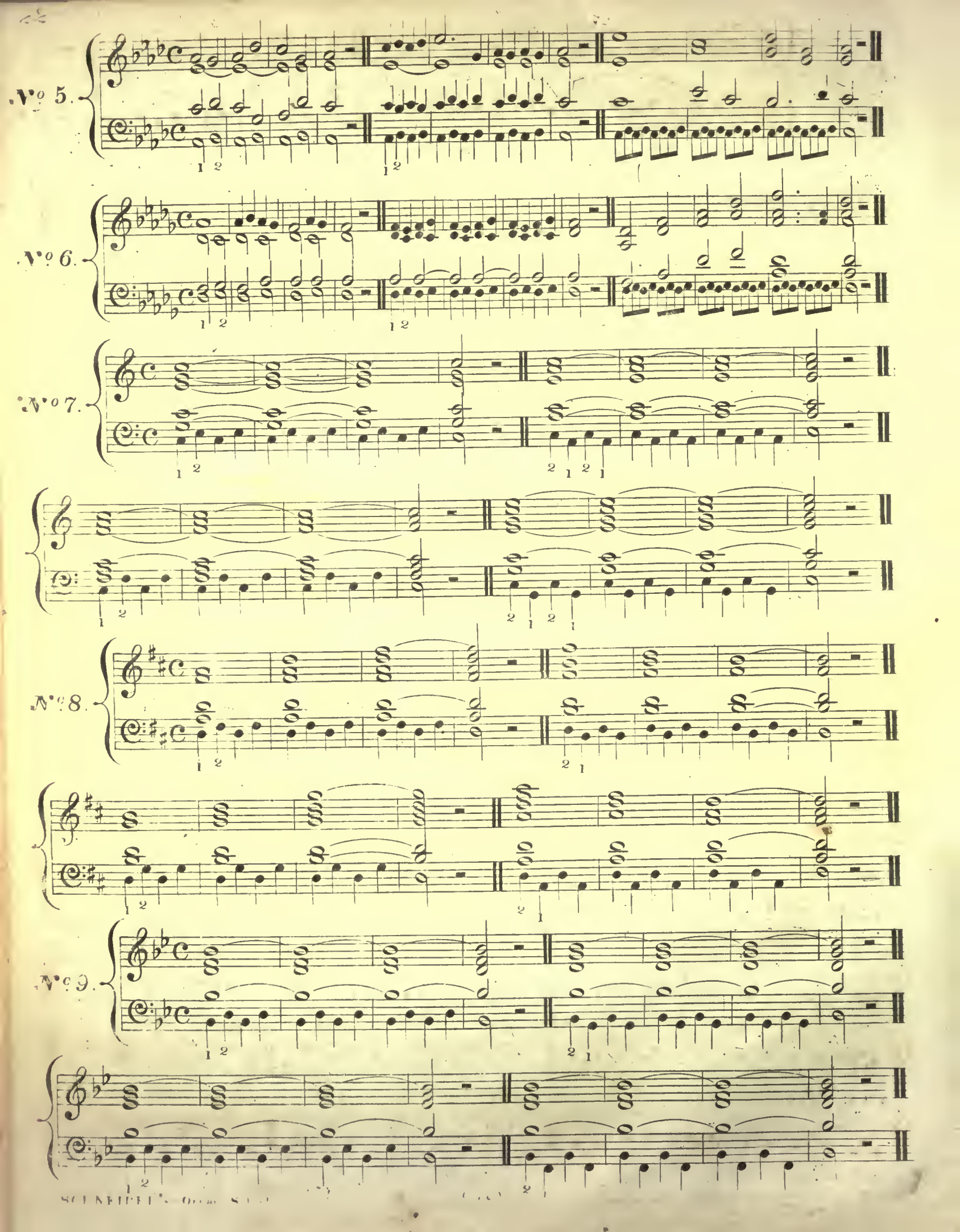
A. SIMPLE CHANGING OF BOTH FEET.

§ 27. In changing the feet, where one note is only to sound until the next one is struck, particular care must be taken to lift the feet up quickly from the keys, in order that the notes may not sound one with another, and this exactness in holding down and lifting up the feet is equally to be attended to as in the directions for fingering for the Manuals. (§ 16.)

✱ The left foot we denote by the number 1, the right foot by the number 2. In the following exercises the upper staff belongs to the right hand, the top notes of the lower staff belong to the left hand, the bottom notes to the Pedals. It will be well first to practise the Pedals by themselves. In Nos 1 to 6 the succession of seconds only occurs, in which the feet are nearest to each other; here all possible sorts of successions, either 2 long keys or one short and 1 long key, or 2 short keys are employed because in all these cases the action of the feet is different. In Nos 7 to 9 there are successions of thirds & fourths, in which the feet take a greater distance from each other. Examples in still greater intervals will be found farther on.

EXERCISES.

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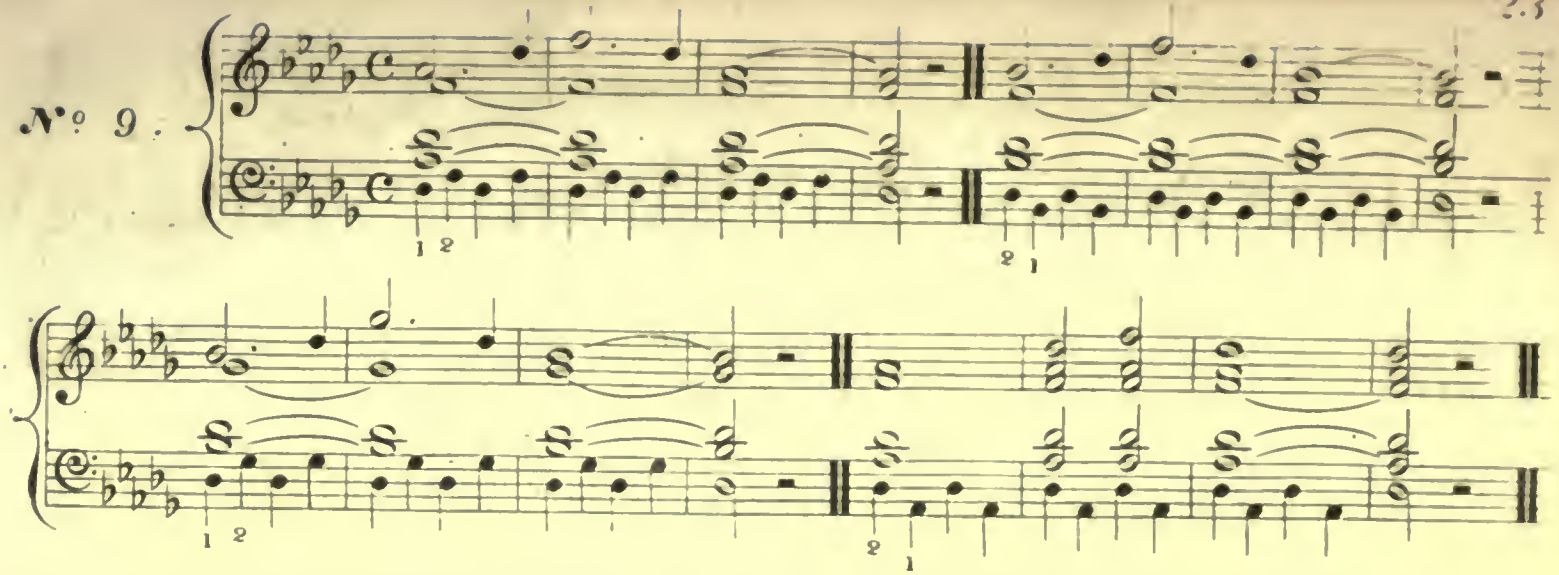


B. Sliding, changing the feet upon the same key without repeating the note, and with repition of the note.

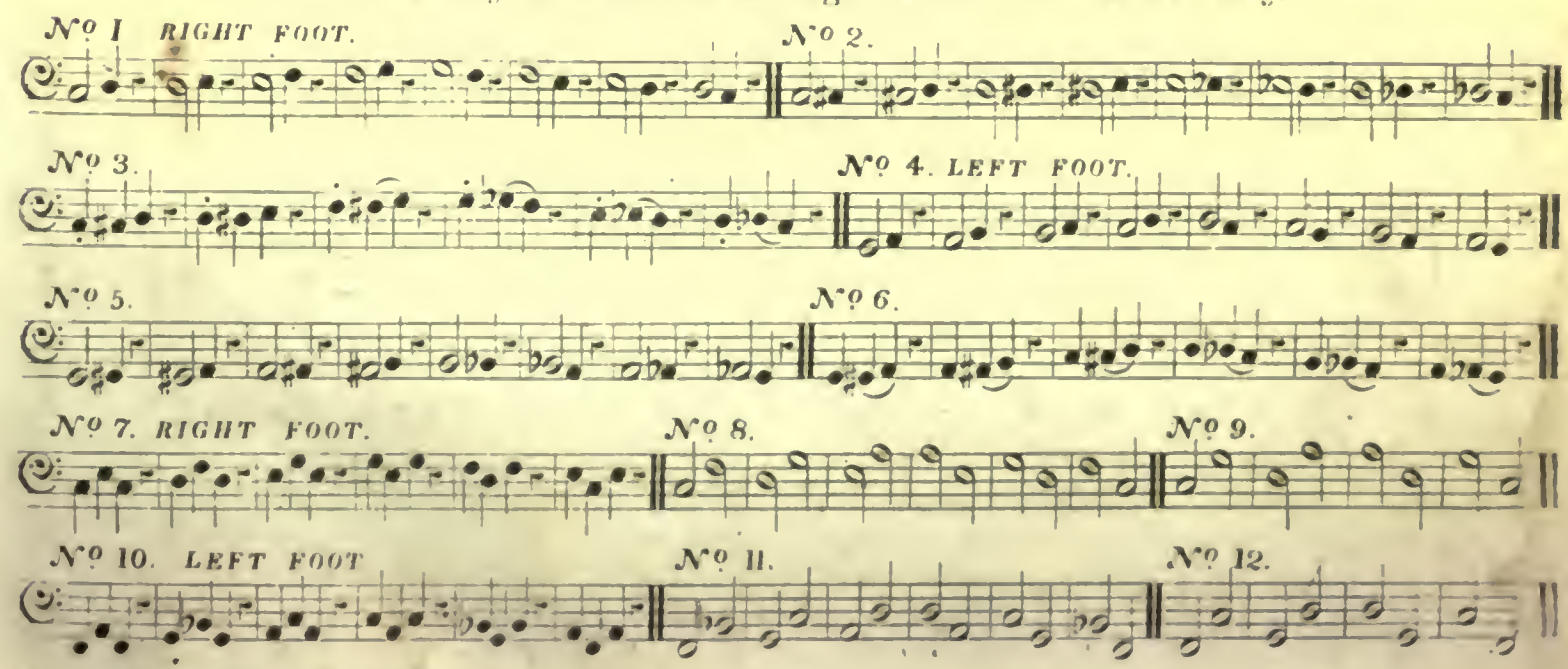
§28. When any succeeding note is at a greater distance than a second, the foot cannot reach it except by altering the position first taken; on which account it is necessary to slide the foot from one key to another. This sliding can be either to the next key both higher or lower, or even to a distant one.

§29. In sliding, the foot must be moved with the utmost possible quickness and precision to the following note, so that the connexion may suffer as little as possible; in the closer intervals this sliding must be rather a gliding from one key to the other, as in a progression of seconds from a short key to a long one, from a long key to another long one, but this gliding or sliding of the foot cannot be managed from a long key to a short one.

NOTE. The gliding of the foot is marked in the exercises by a bow connecting like numbers for example 1 1 2 2.

§30. To move the foot to the adjoining key can be managed with little difficulty, because the distance from one key to the other is about the breadth of the foot itself. To move the foot to a distant key, to leap as it were, requires more practice, and yet it is in many cases indispensably necessary. In the following exercises the only object is, to proceed with the sliding so far as is necessary to prepare for the following division.

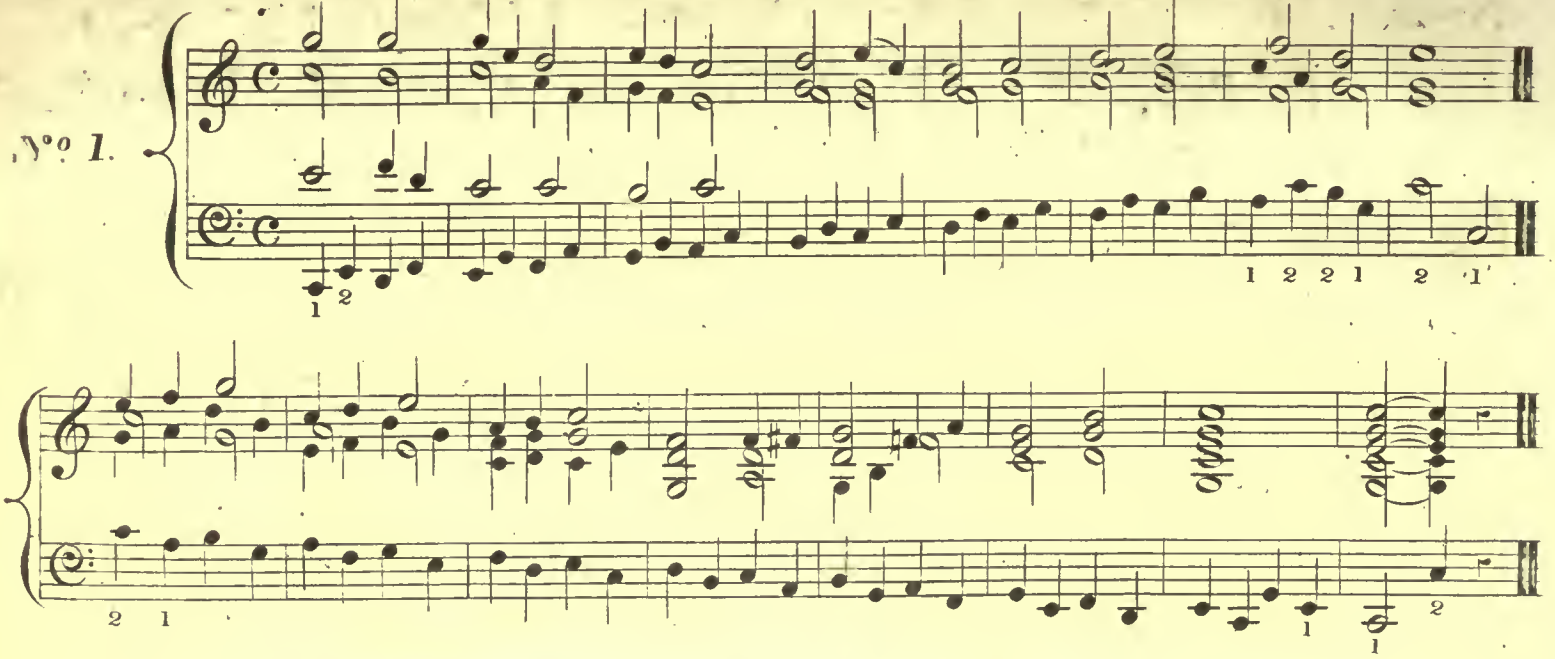
Preliminary Exercises in moving the Foot to another Key.



Six Exercises with moving each Foot to other keys and at different intervals.

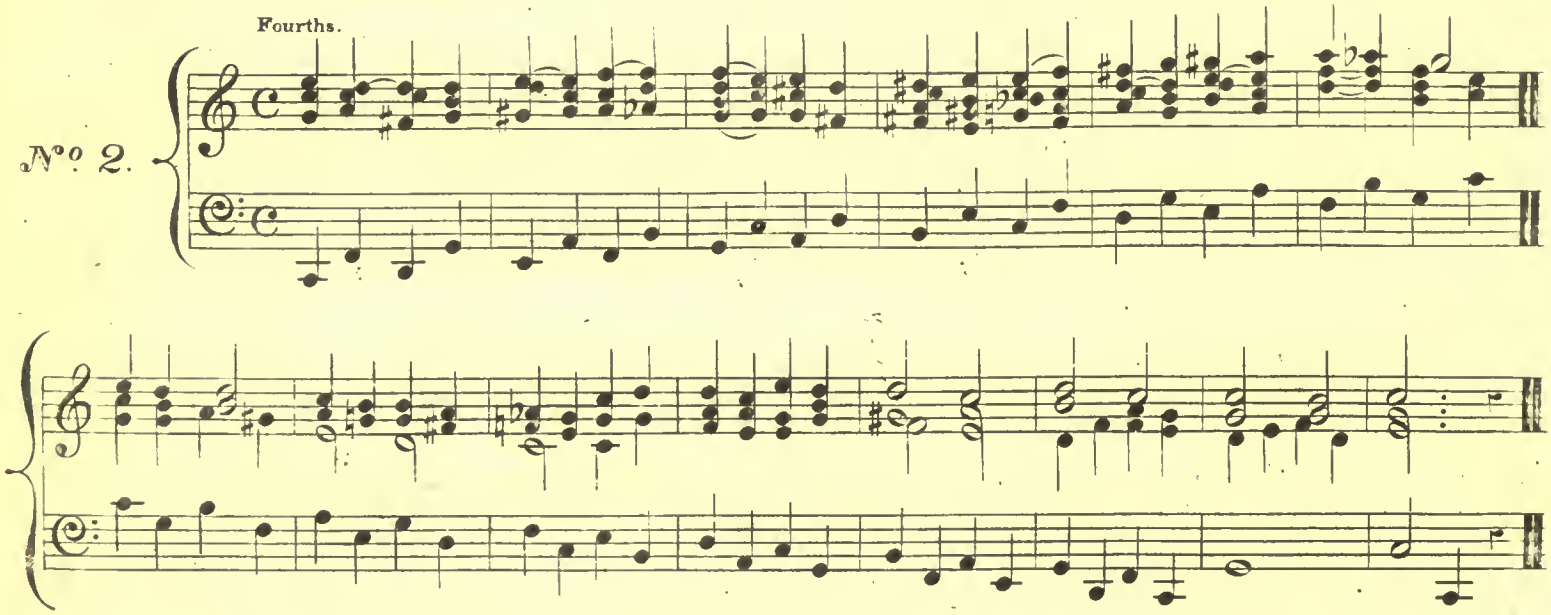
Thirds.

No. 1.



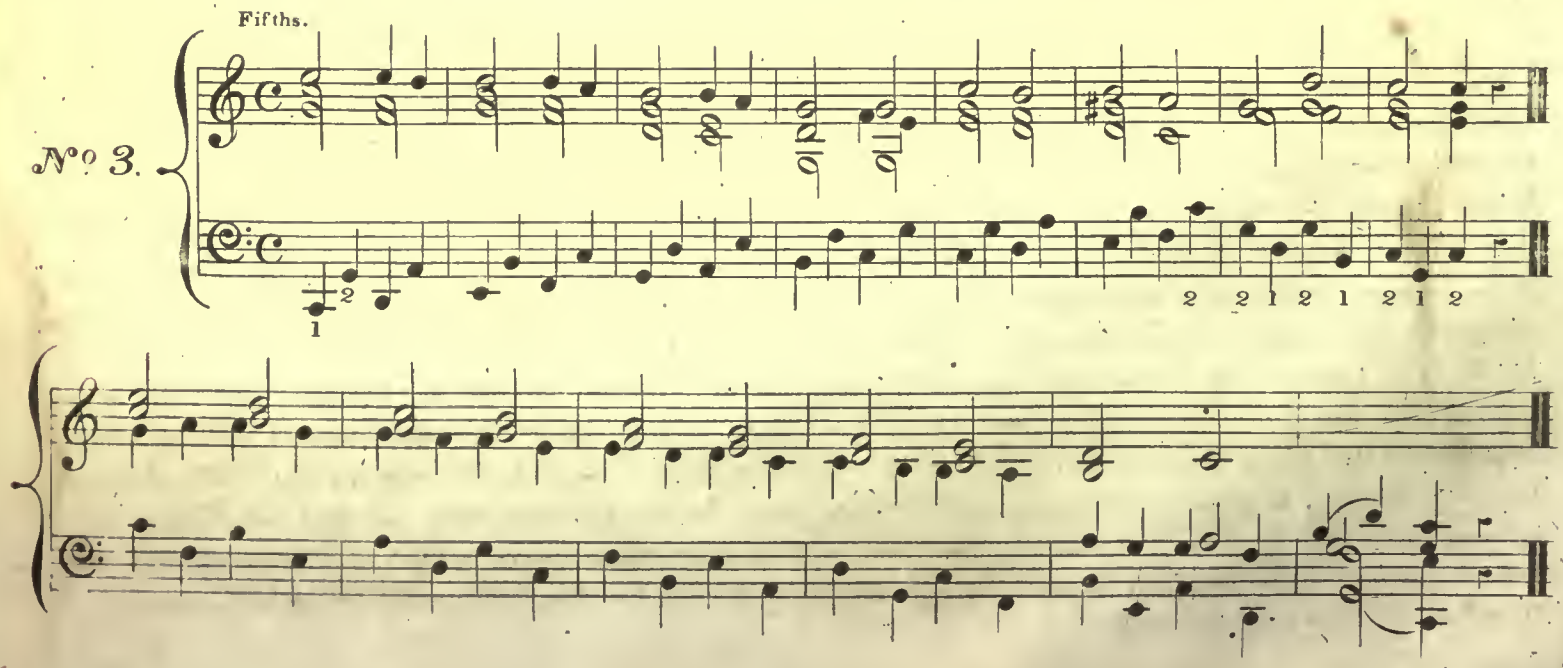
Fourths.

No. 2.



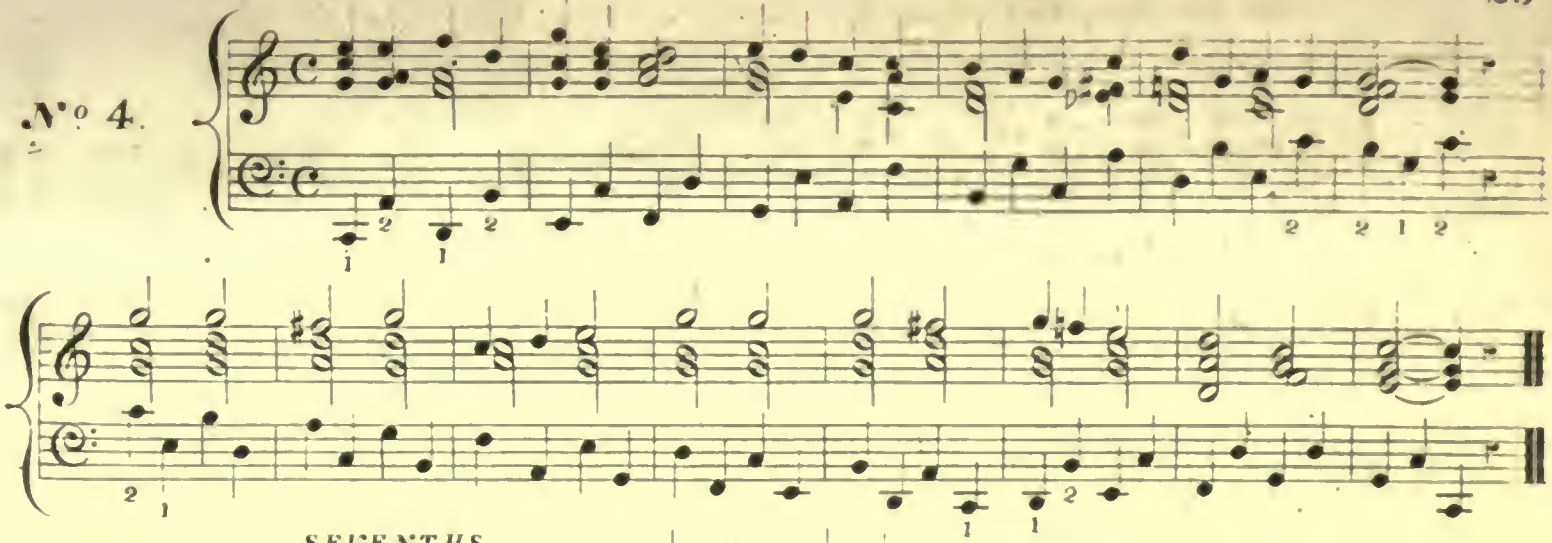
Fifths.

No. 3.



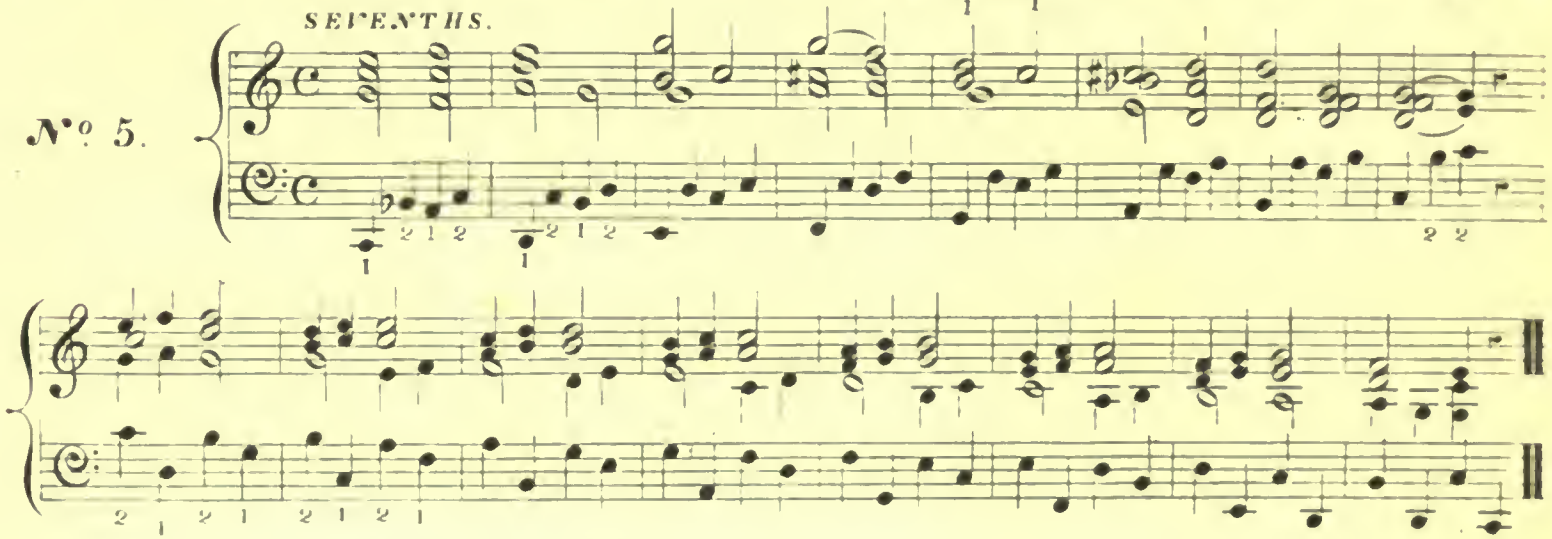
SIXTHS.

N° 4.



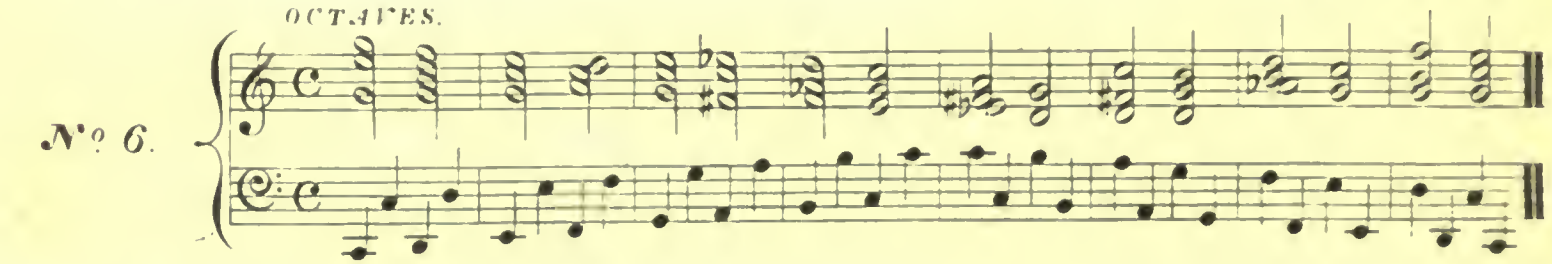
SEVENTHS.

N° 5.



OCTAVES.

N° 6.



As in these 6 examples the object was for all the Intervals to occur in the Pedals, the student will please to consider the accompanying upper parts in that light.

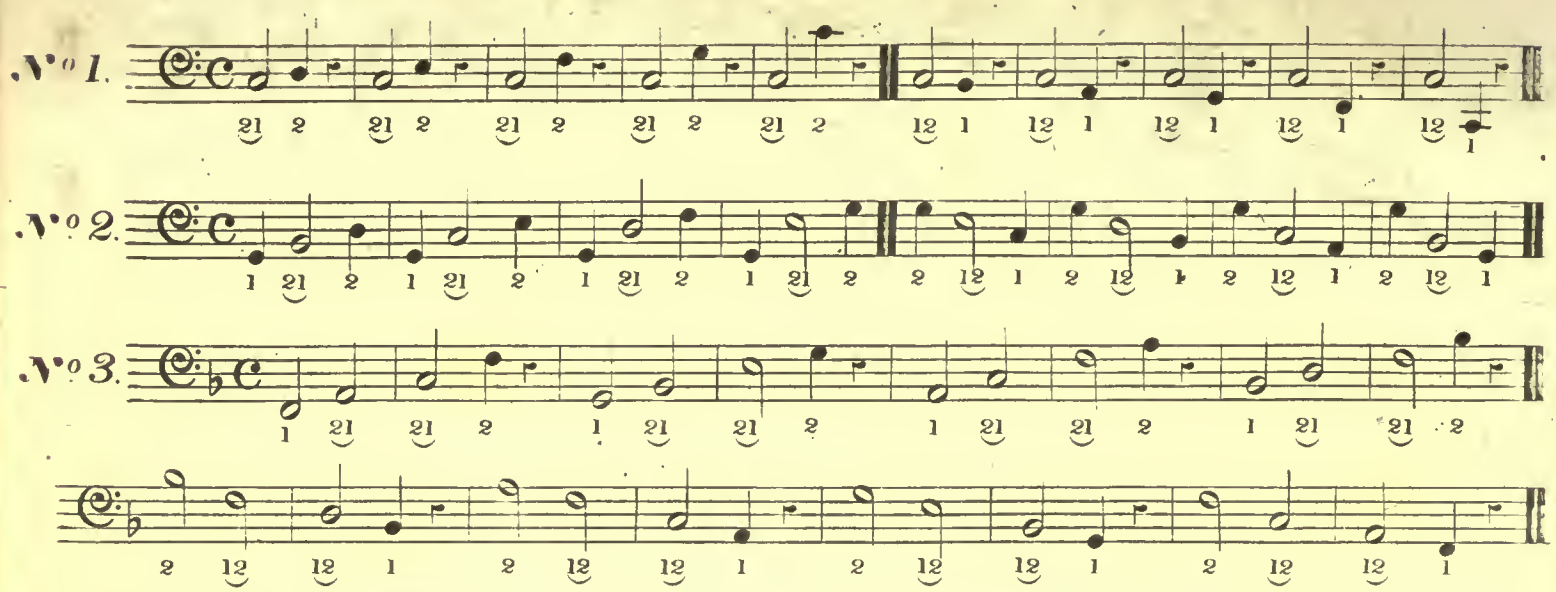
§ 31. The passing of the foot from one note to another may be very appropriately connected with the changing of the feet, as was the case in the preceding examples. Here also can be applied the substitution of one foot for another upon one and the same key.

This changing of the foot upon one and the same key, when either the note continues uninterruptedly to sound on, and is not repeated by the foot which takes the place of the other, or when it is again struck and repeated is called "*einsetzen*." The former we may call the "*einsetzen*" proper, the latter "*nachrucken*."

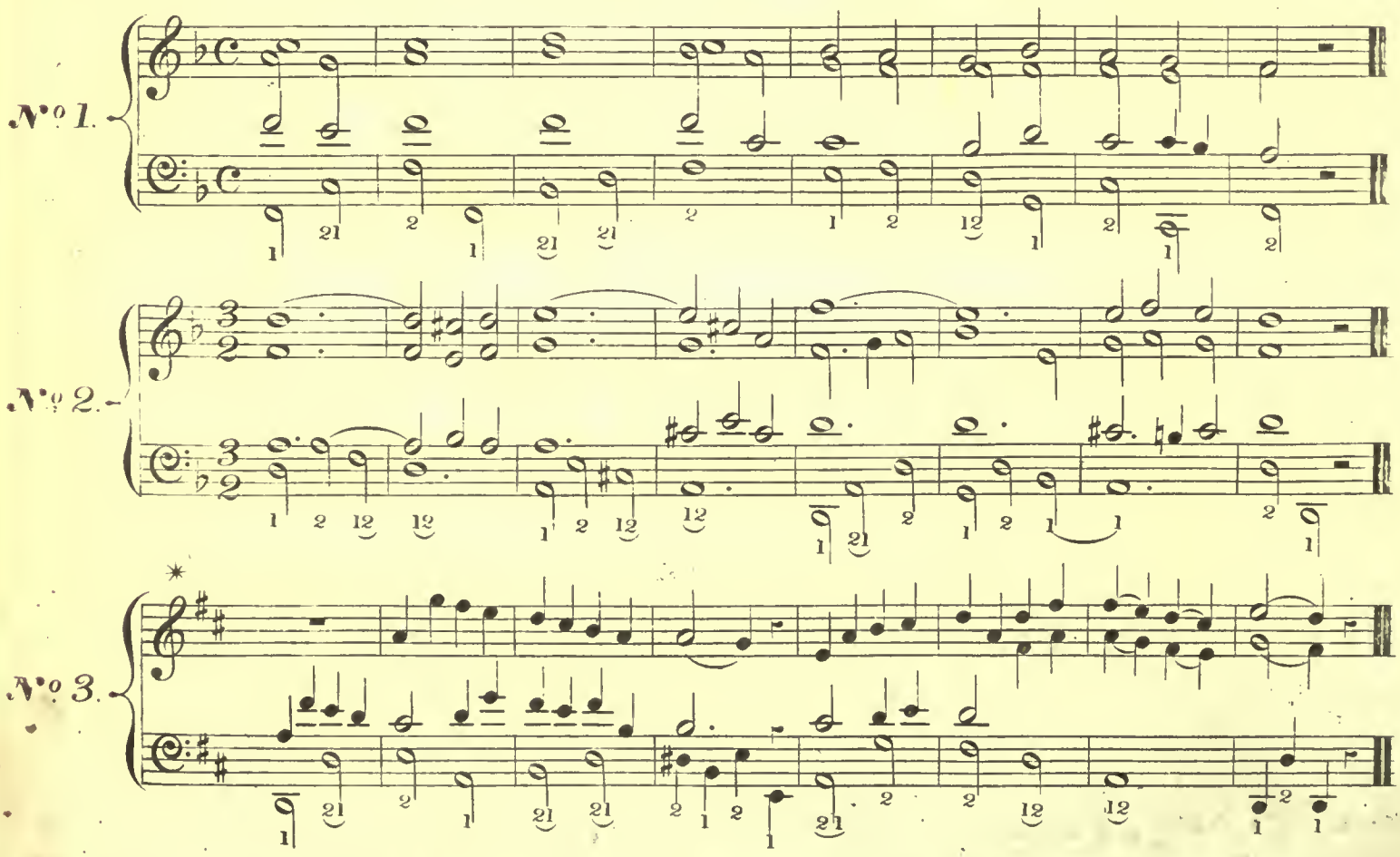
In the first case (when the note is not repeated) the foot that succeeds is placed upon the same key, before the foot which first pressed it down has left it: in the second case (when the note is repeated) the first foot is lifted up at the same instant in which the second foot treads upon the key, and as it were, forces away the other foot. In the former case the foot which was first engaged is set at liberty and may now be employed for other notes: which will be rendered much easier on that account and especially greater skips will be thereby modified, as will best appear from the following examples.

Passing the Feet from one note to another connected with changing of the Feet.

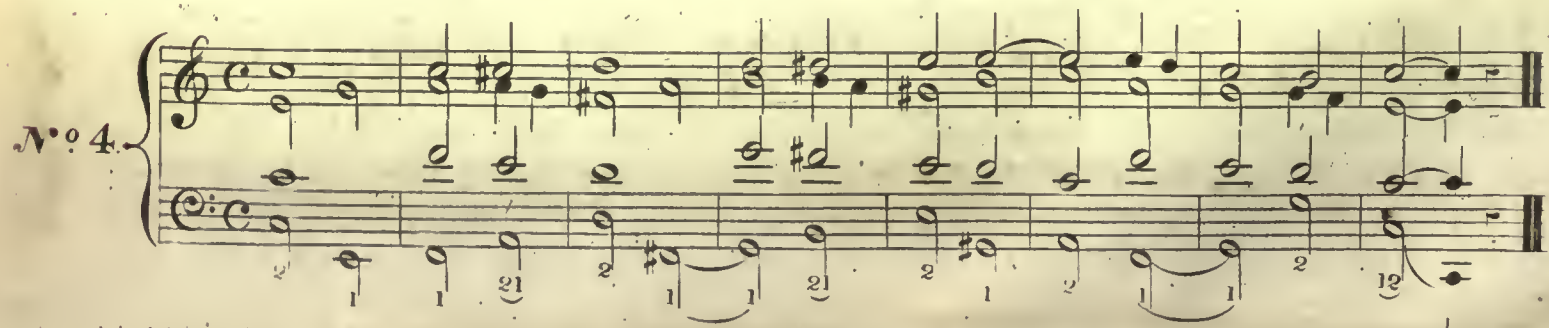
Preliminary Exercise in changing the Feet upon the same note without repeating it.



Six Exercises with application of the changing of the Feet upon the same note without repeating it.



✳ In the Three part Compositions marked Nos 3 & 5, each hand can play upon separate Manuals.



LARGO

No. 5.

No. 6.

PRELIMINARY EXERCISES
in changing the Feet upon the same note and repeating it.

No. 1.

No. 2.

No. 3.

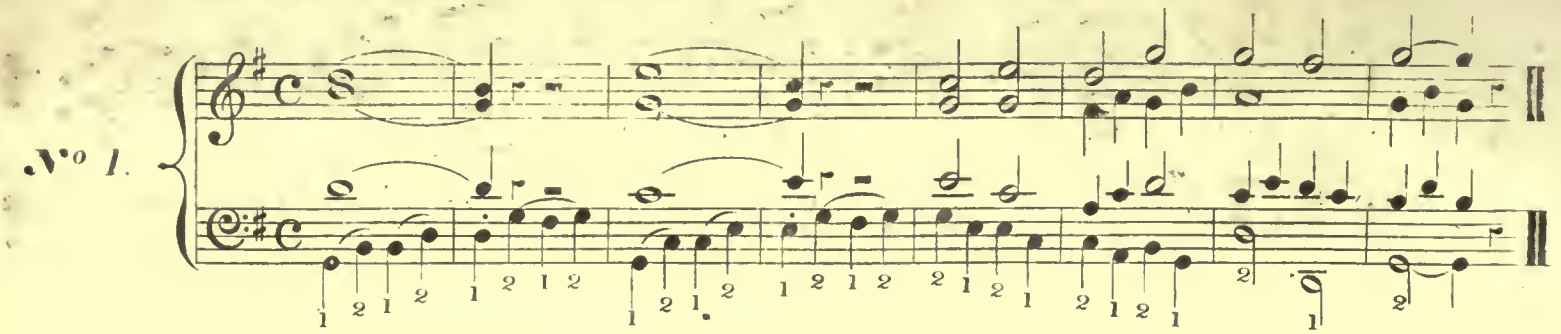
No. 4.

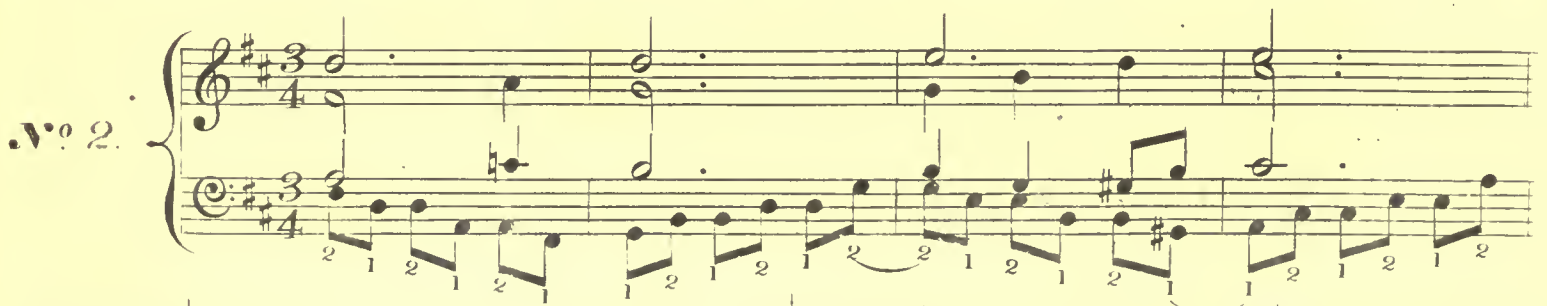
No. 5.

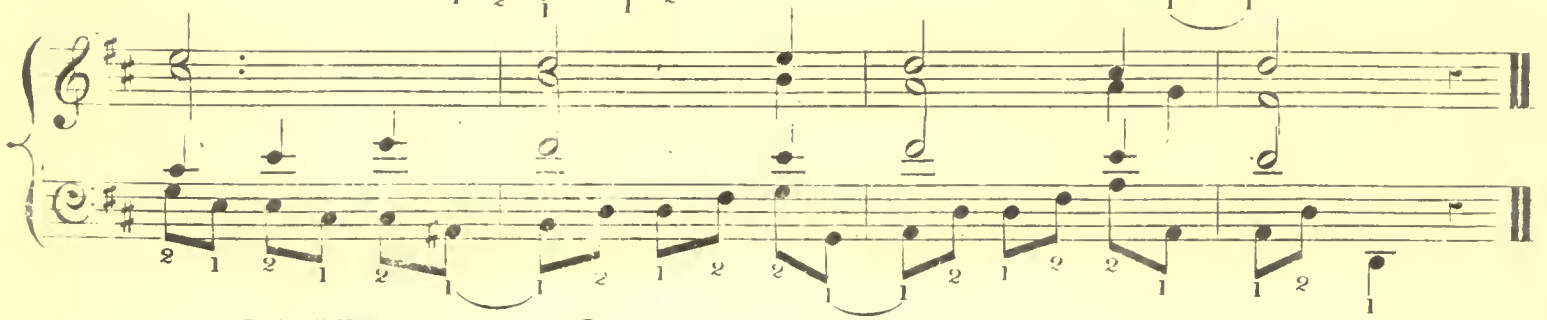
No. 6.

SIX EXERCISES

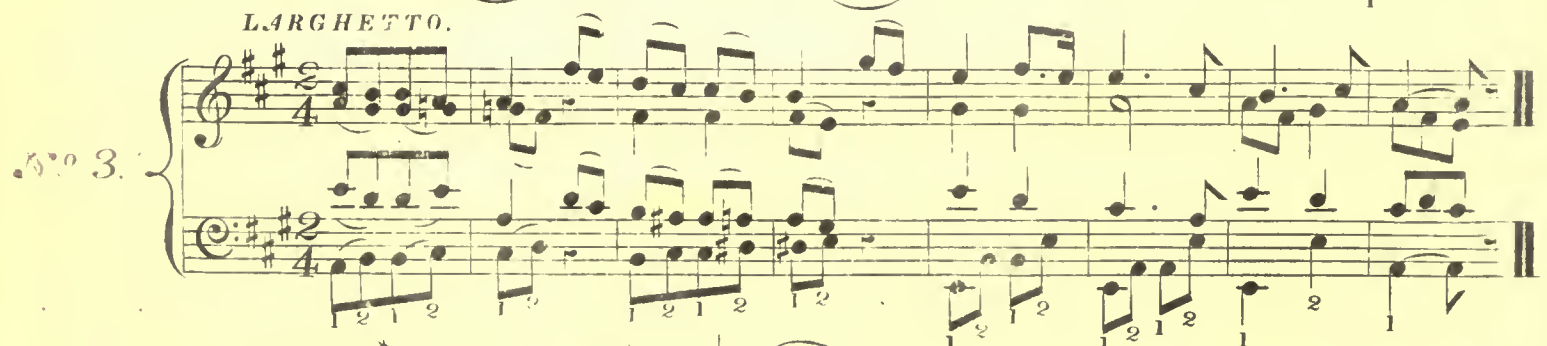
with application of the changing of the Feet upon the same note and repeating it



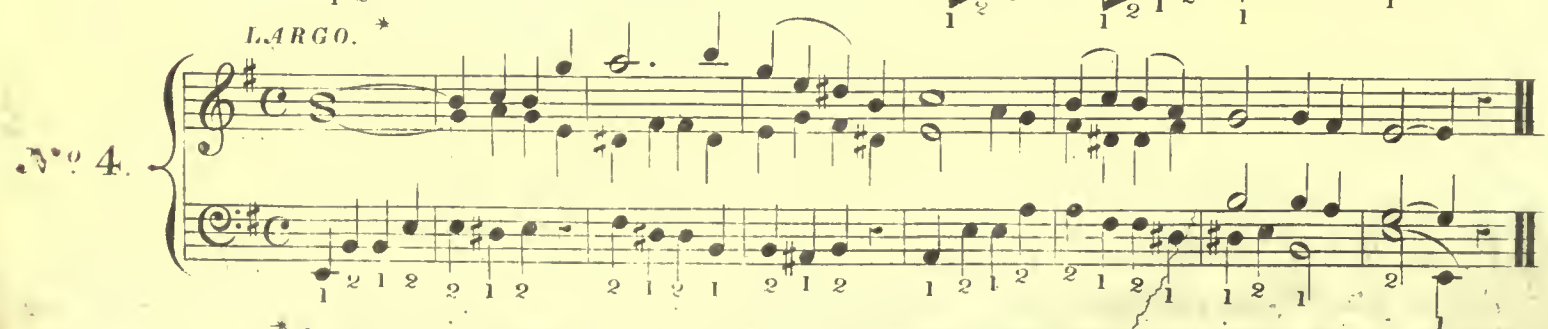




LARGHETTO.

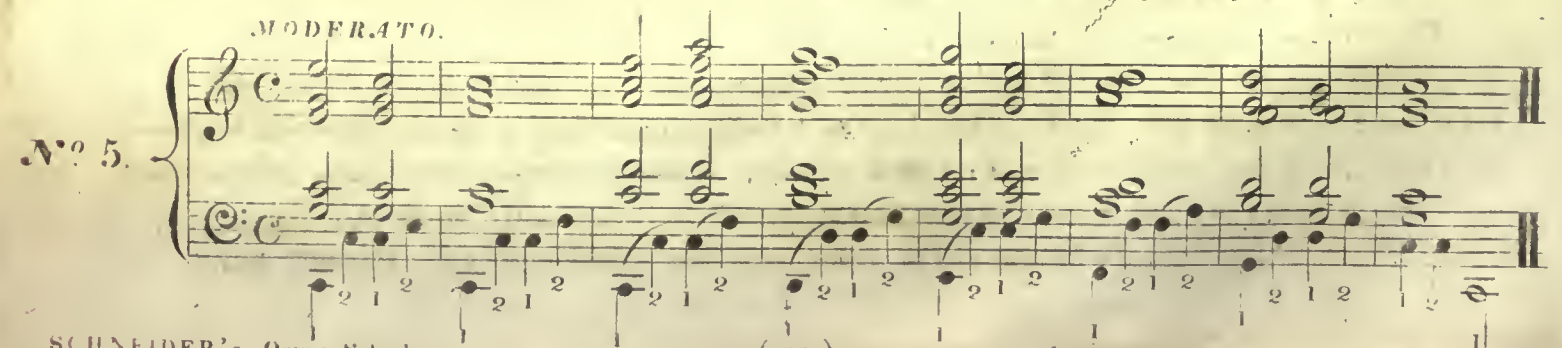


LARGO. *

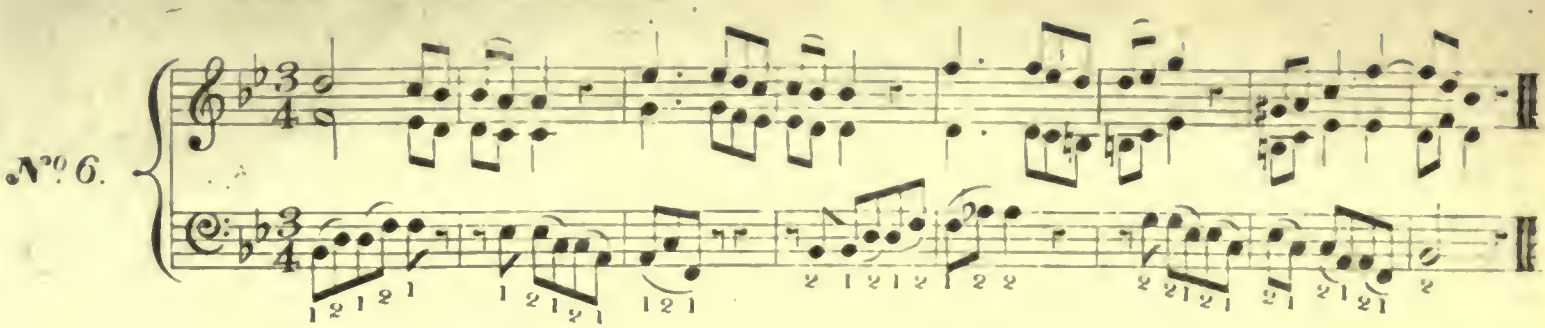


* In the three part compositions No 4 & 6 each hand may here also play upon a separate Manual.

MODERATO.



ANDANTE (with soft steps.)

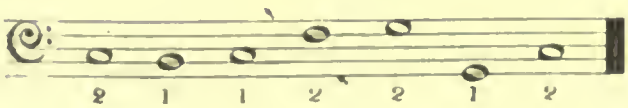


§ 32. Here follow some further remarks upon this point:

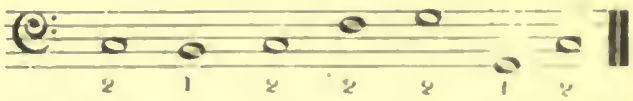
1. The passing of the foot to more than 2 keys successively is to be avoided as much as possible.
2. Although each foot might be able conveniently to go beyond the natural limit assigned to it in § 23, even as far as the middle of the other octave, it will nevertheless be exceedingly inconvenient in more distant notes; in such cases and in a slow movement one foot may be allowed to advance even more than two notes in succession. For example

In a quicker movement this plan cannot be recommended, and changing of both feet must then be applied or the use of the point and heel of one foot alternately as will be farther shown in the part containing that method of using the Pedals

3. In those cases, where it is optional, the sliding of the feet from one note to another must always be employed in the smallest intervals. For example



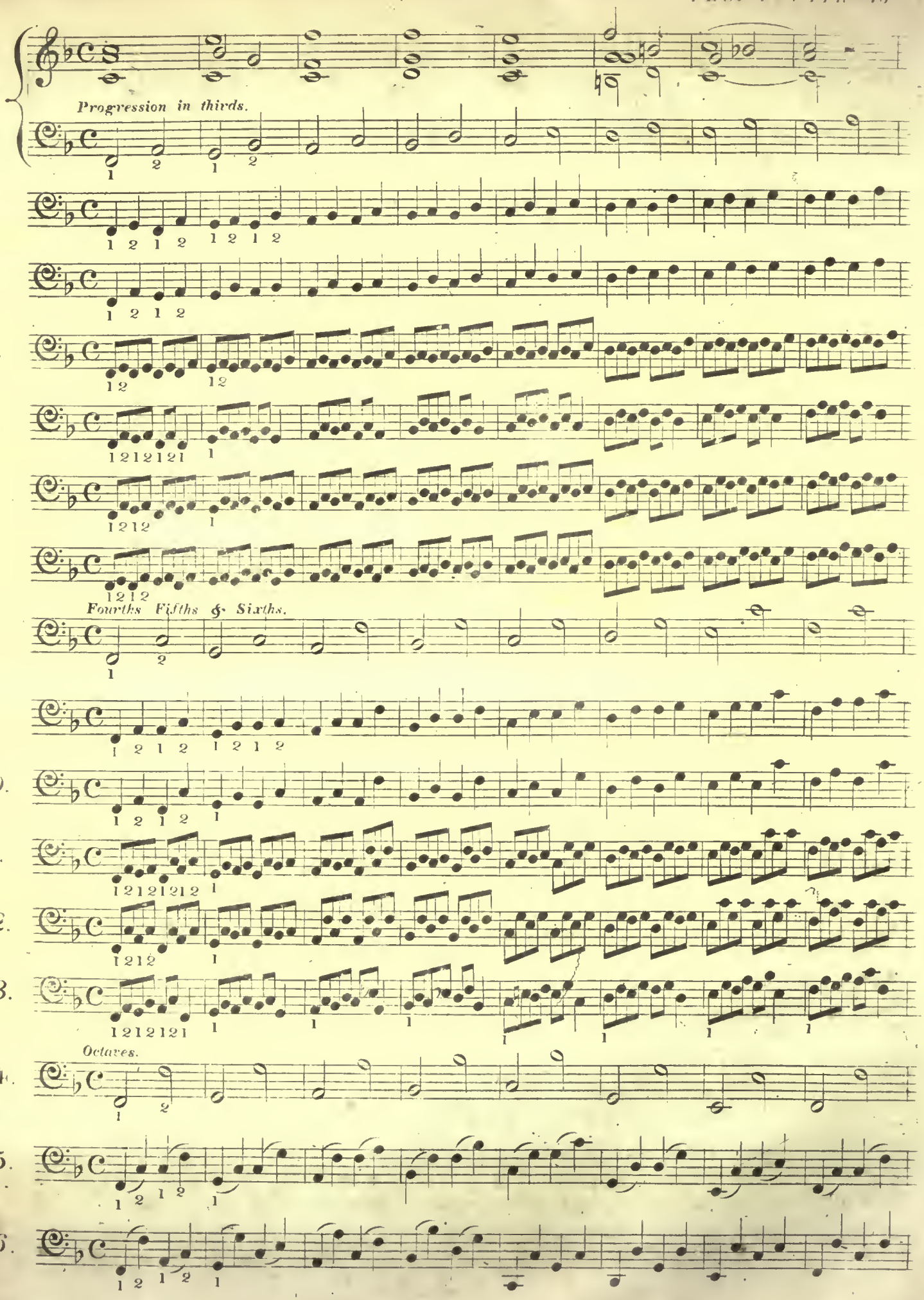
not for instance thus

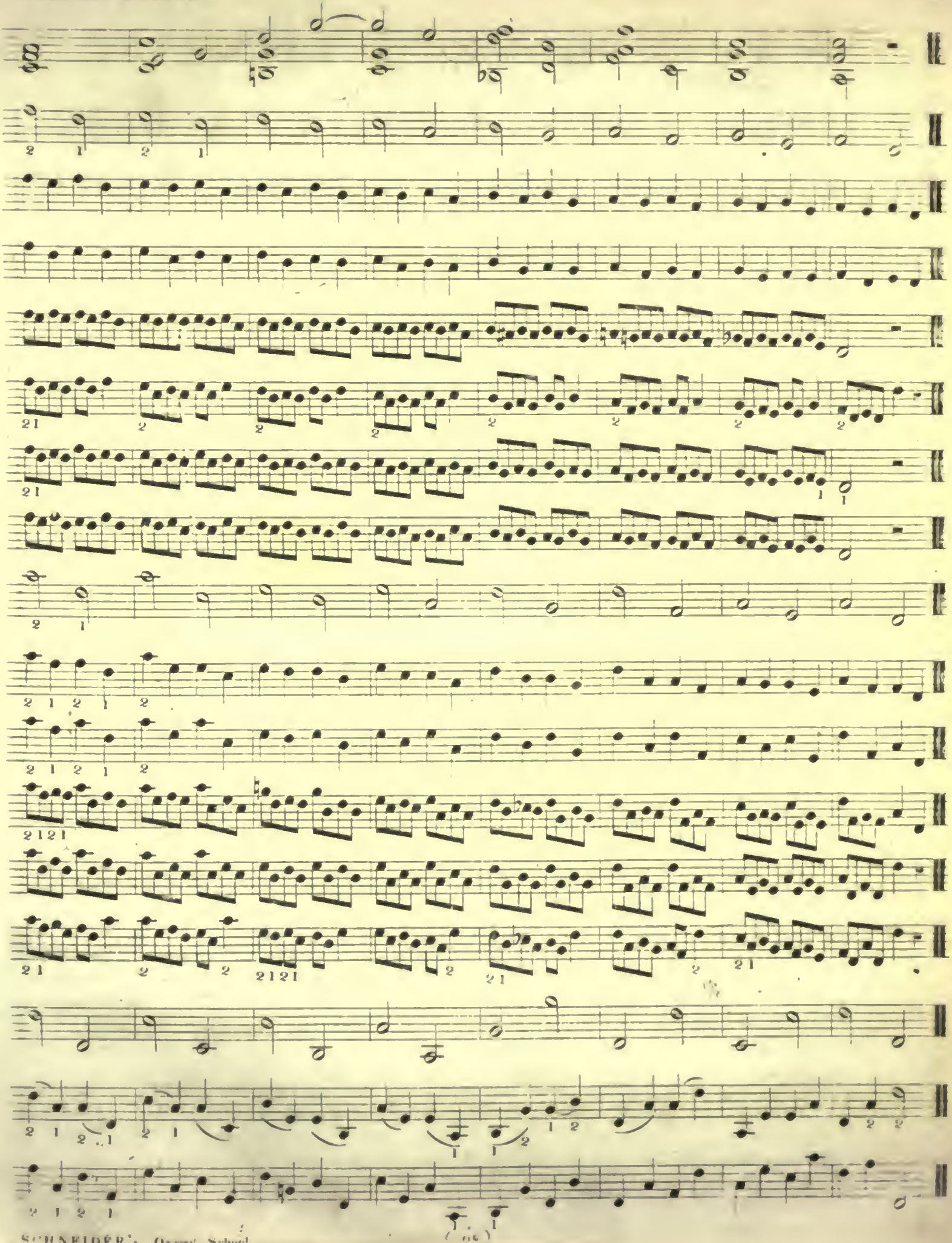


It should however be mentioned, that in most of the above examples another mode of using the Pedals, which is to be treated of in succeeding parts of this work might have been employed, but it was the design of the present part to practice *this* particular method.

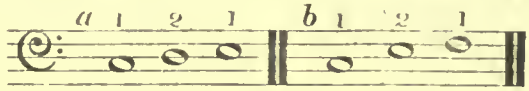
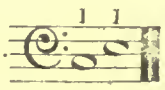
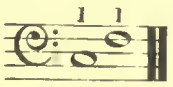
The following marked Basses will serve as a conclusion to this part, and as an application of that particular sort of use of the Pedals which has been treated of thus far.

To save room only one composition for the hands, consisting of simple chords has been re[illegible] for all these Bass variations, and on that account some liberties which have arisen from [illegible] cause in the progression in not a few instances, will be excused. Both the upper parts in [illegible] top staff are to be played with the right hand, and the third part with the left hand.


Progression in thirds.
N°. 1.
N°. 2.
N°. 3.
N°. 4.
N°. 5.
N°. 6.
N°. 7.
Fourths Fifths & Sixths.
N°. 8.
N°. 9.
N°. 10.
N°. 11.
N°. 12.
N°. 13.
Octaves.
N°. 14.
N°. 15.
N°. 16.



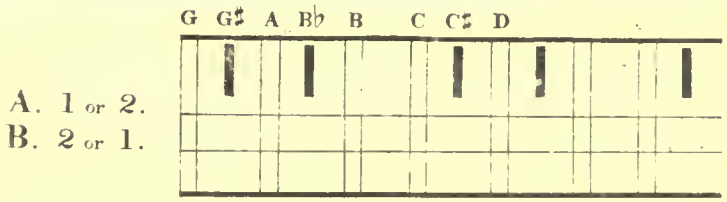
C. CROSSING THE FEET OVER AND UNDER EACH OTHER.

§ 33. Both feet may be used in this manner. The foot which crosses over the other is lifted over the point of the other. In crossing under the foot passes along behind the heel of the other. In both cases the foot which crosses over or under then presses down the key which lies next to the key in possession of the first foot, or even, though more rarely, one more distant; and the foot which crosses either under or over uses that species of action which has been treated of in the above part. For when in the following example  the left foot, whilst the right foot is holding down the second note, moves off either over or under it, to the last note, the foot makes a leap of a third in the one case, *a*.  & of a 4th in the other, *b*. 

§ 34. In order to facilitate the crossing of the feet over and under each other, the foot which is to be crossed must be moved in the first case a little back (towards the form,) and in the latter case a little forward. When one foot has to strike a short key by crossing over the other, and that other has previously been pressing down a long key, this drawing back of the foot is not necessary, because according to the situation of the short key the foot which has to strike it must at all events advance forward and consequently push itself beyond its usual position.

§ 35. If as was observed at § 20, the heel is properly raised in pressing down the key, the crossing of the feet under and over is very much facilitated by this position of the foot, and the free action of the foot which is crossing over or under the other is by that means much promoted. The relative position of both feet to each other is therefore this, that the point of the foot which is passing under the other comes exactly under the raised heel of the other foot, which passing over the other comes exactly over the point of that other.

§ 36. So long as no short key occurs in the series of notes, each foot moves on in a straight line in the direction once taken, which is determined by the crossing over and under, so that the points on which both feet strike the note form two parallel lines,

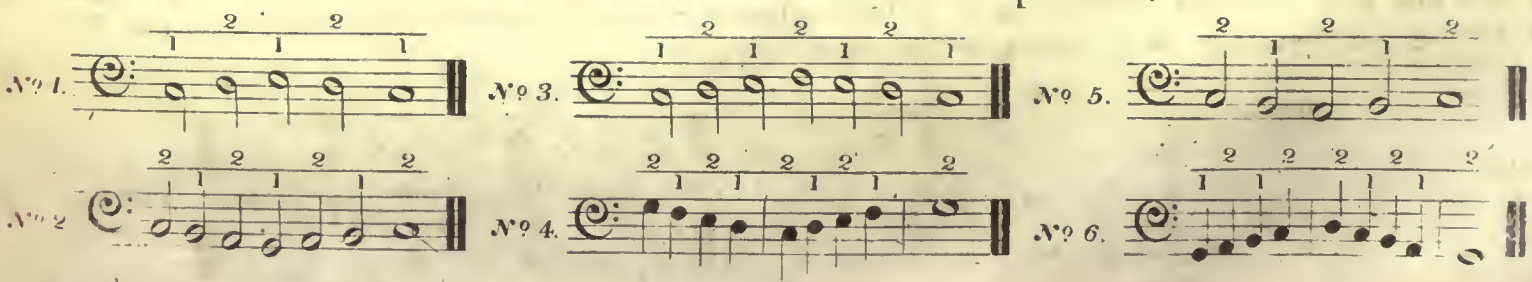


We will call the situation nearest to the short keys, at A, the first, and that at B the second, position; when the foot crosses over, it consequently always comes into the *first* position, when it crosses under, into the second.

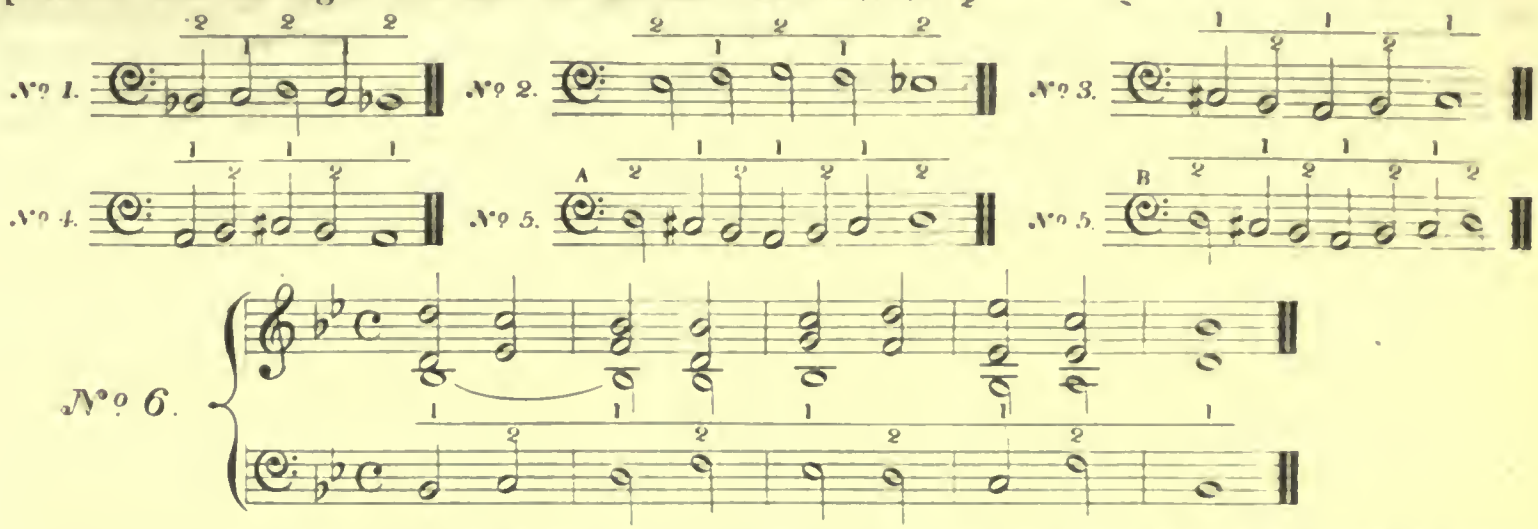
But as soon as a short key occurs in the series of notes, the foot which is to strike it must of course advance forwards beyond that line.

GENERAL RULES.

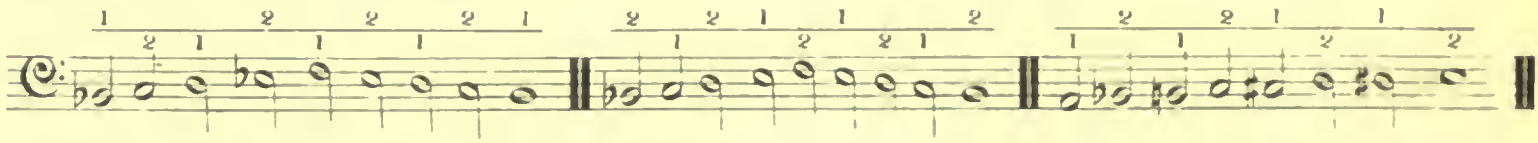
§ 37. 1. In an ascending series of notes the left foot generally begins, and in a descending one, the right; in the first case the left foot crosses under, in the second the right one crosses over, consequently the direction of both feet is $\frac{2}{1}$ so that here therefore the right foot maintains the first and the left foot the second position.



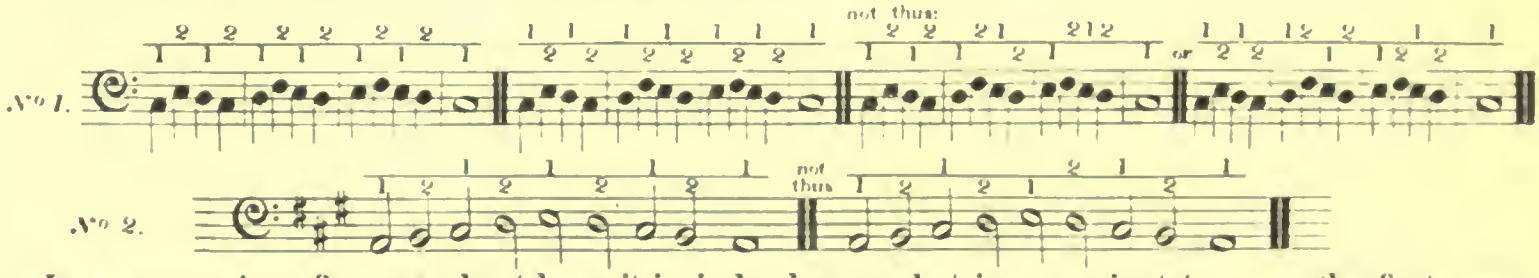
2. But as in striking the short key the foot must of course be in the first position, the occurrence of the short keys in a series of notes often alter the above arrangement, as well with respect to the foot which should commence (see Example № 1, 2, 3, 5B.) as to the foot which should cross over or under; and the direction of the feet will then often be such that the left foot gets into the first position and the right foot into the second. (Ex. 3, 4, 5A, 6. $\frac{1}{2}$



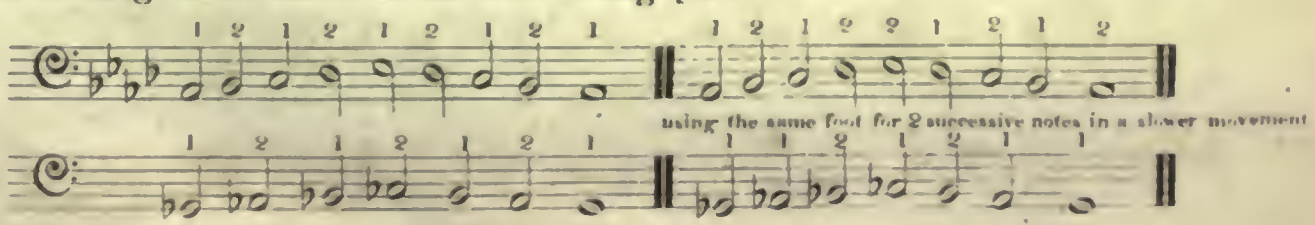
3. Frequently also the direction of the feet changes in one and the same series of notes, so that the foot, which at the beginning stood before the other, afterwards has to stand behind it and then both feet change their position. $\frac{2}{1}$ $\frac{1}{2}$



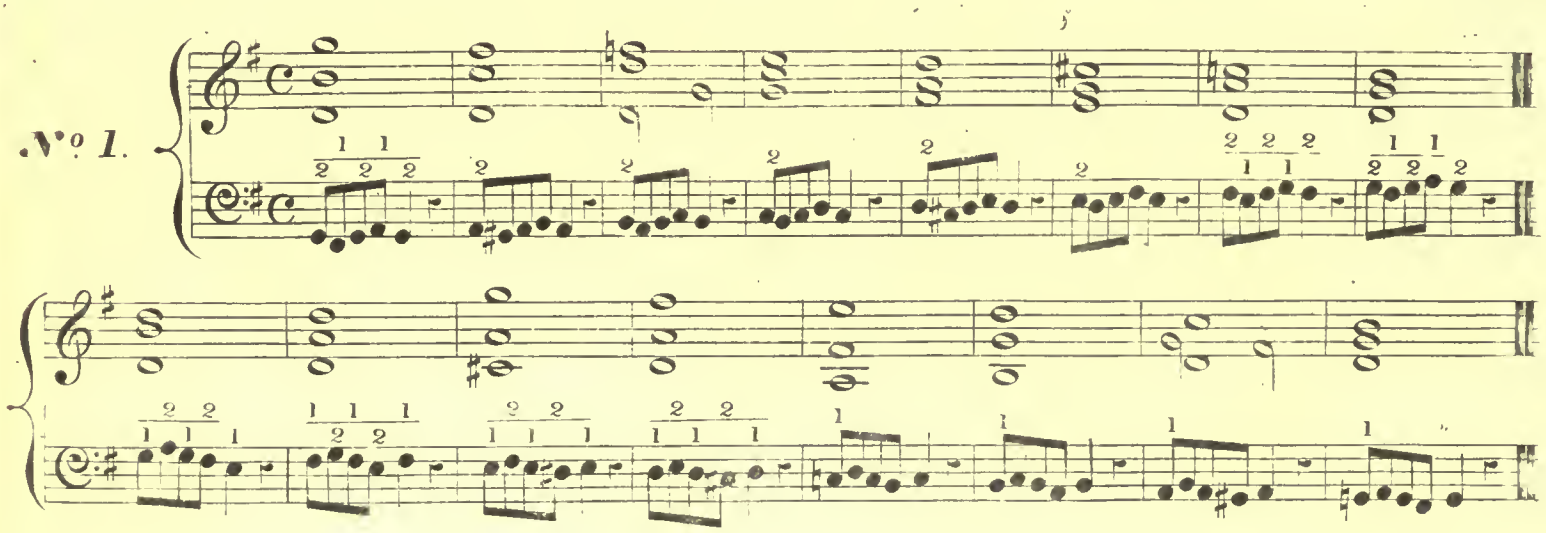
4. Each foot must remain as long as possible in the position first taken or afterwards taken in consequence of the occurrence of a short key.



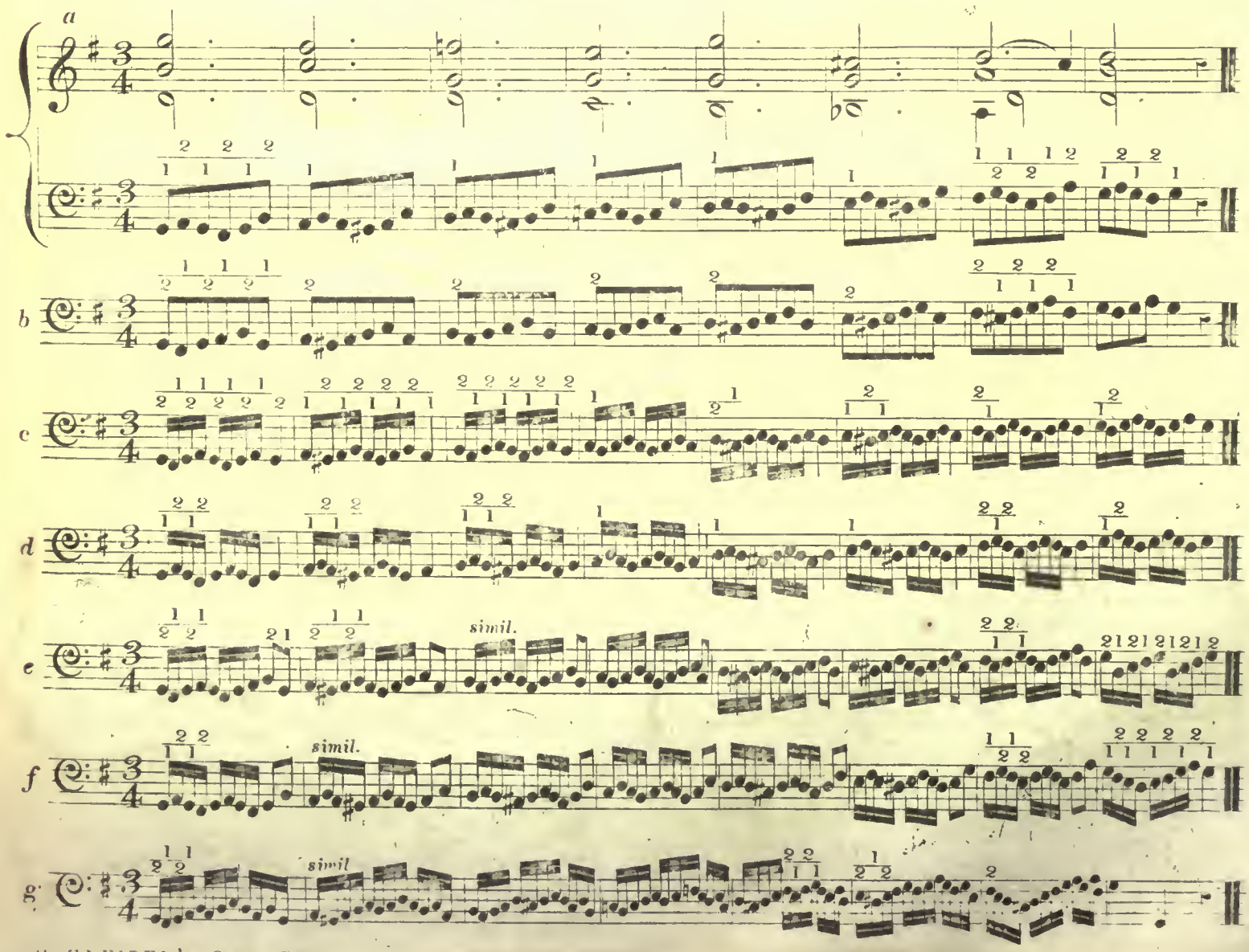
5. In a succession of 2 or 3 short keys it is indeed somewhat inconvenient to cross the foot over, but still it is often necessary unless it can be managed some other way. Here it is to be observed that the foot over which the other one is to cross, must press down the key with the extreme point of the foot only, in order that the foot crossing over may have room to pass freely over it; the foot which crosses over must in this case have the heel raised up particularly high, whilst on the contrary the heel of the other foot must not be raised too high, so that the instep being also raised too much in consequence, be not touched by the heel which crosses over. A quick removal of the foot is here especially needful, which, as respects the foot over which the other is to cross must be rather a drawing back in an horizontal direction towards the performer than a perpendicular lifting up of the foot. In a succession of short keys, crossing the feet over is mostly to be applied, more seldom crossing under In a slow movement it will be preferable to use one foot and pass it from one key to another: here also it is very advantageous to make the double use of the feet (toeing and heeling) as is shown in the succeeding part.



In the following examples all the afore named principles are carried farther out; and those in the above part under A and B. (§27 – 32.) will of course be found of frequent application. The position of the feet is only given in those cases where it is not self evident, and where it deviates from the rule given at §37 under 1.



№ 2. THEME WITH VARIED BASSES.



PRELIMINARY REMARKS UPON THE FOLLOWING SCALE EXERCISES.

In order to save room, in the following Bass Exercises in the Major and Minor scales, there is no particular staff added for the Manual. The student should always hold down continually the chord of the tonic of the scale: in some exercises the dominant chord must be introduced in the last bar but one, either for the whole bar or the latter half of it.

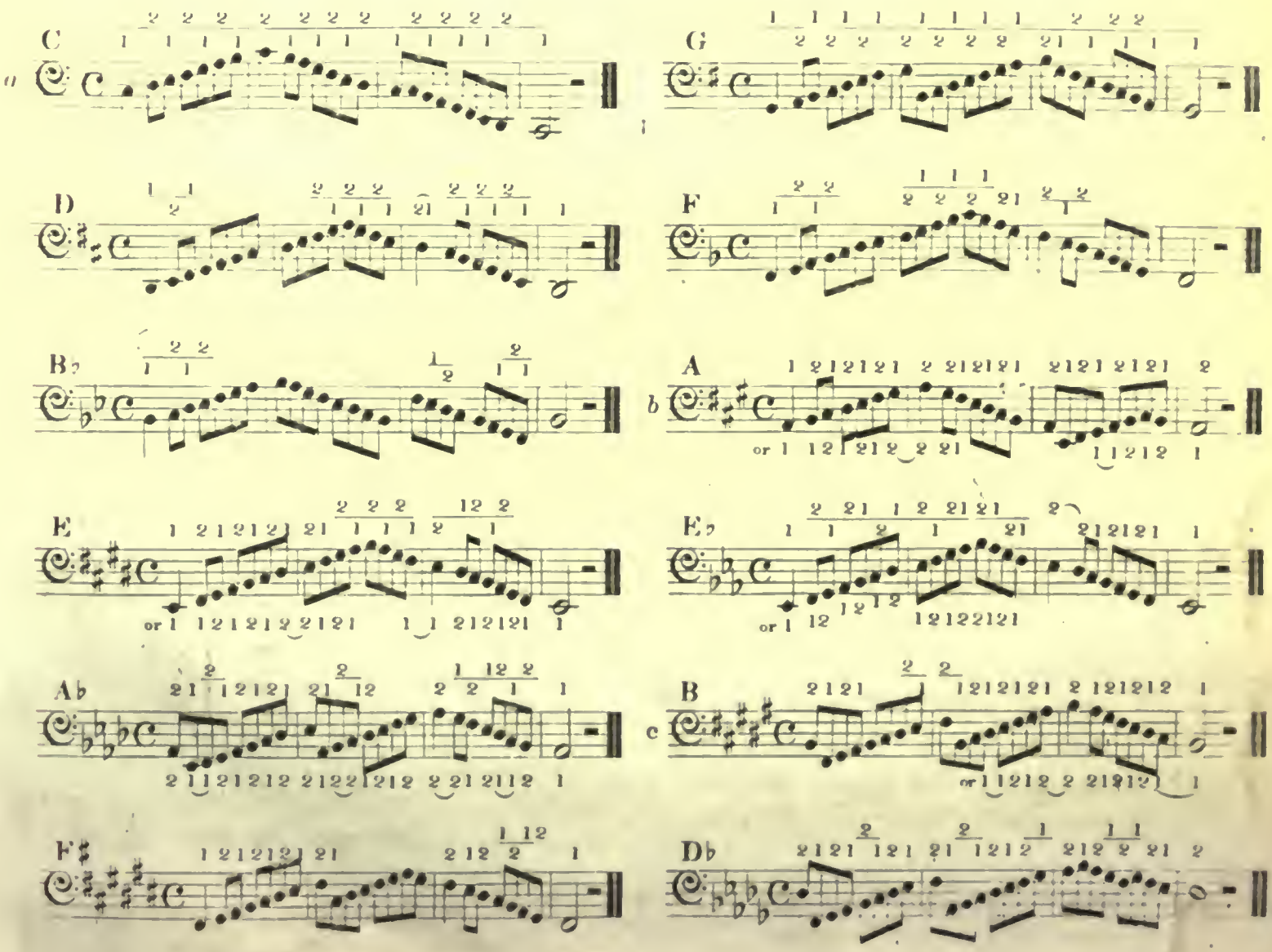
In the exercises under *a.* (as well in the Major as in the Minor) there never occur two short keys one after another: these are to be practised first. Then follow the exercises under *b.* where two short keys one after another occur and crossing the foot over to one of them is employed (first Major, then Minor, see § 37. Remark 5.)

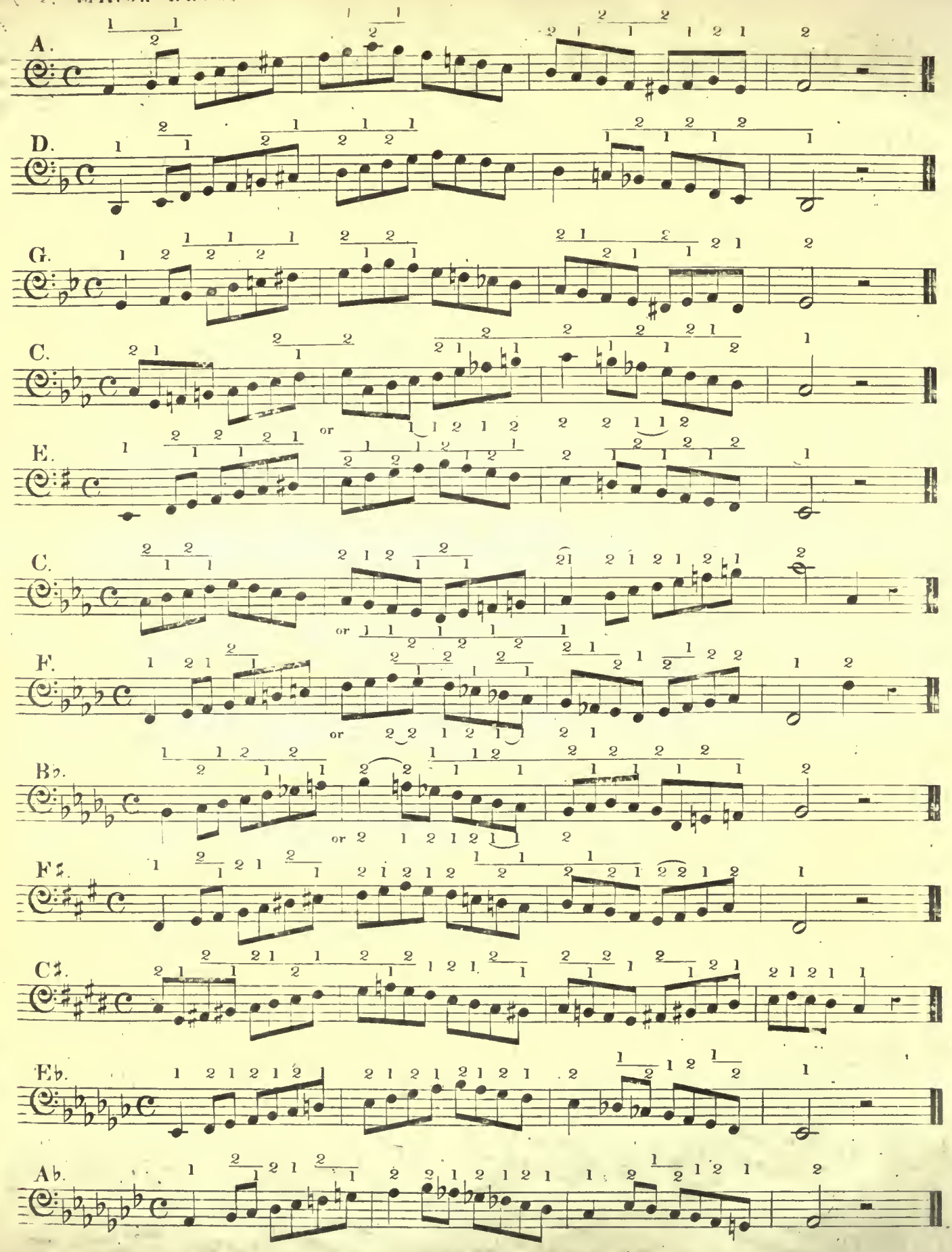
Next the exercises *c.* where three short keys come one after another (see § 37 Remark 5.) It will be more convenient in the Exercises under *b* and *c*, partly to employ the *Artificial* method as will appear farther on.

In the exercises founded upon the Minor scales, regard is had to the various forms under which the Minor scale appears See Schneider's Elements of Composition Articles 23, 51 & 56.

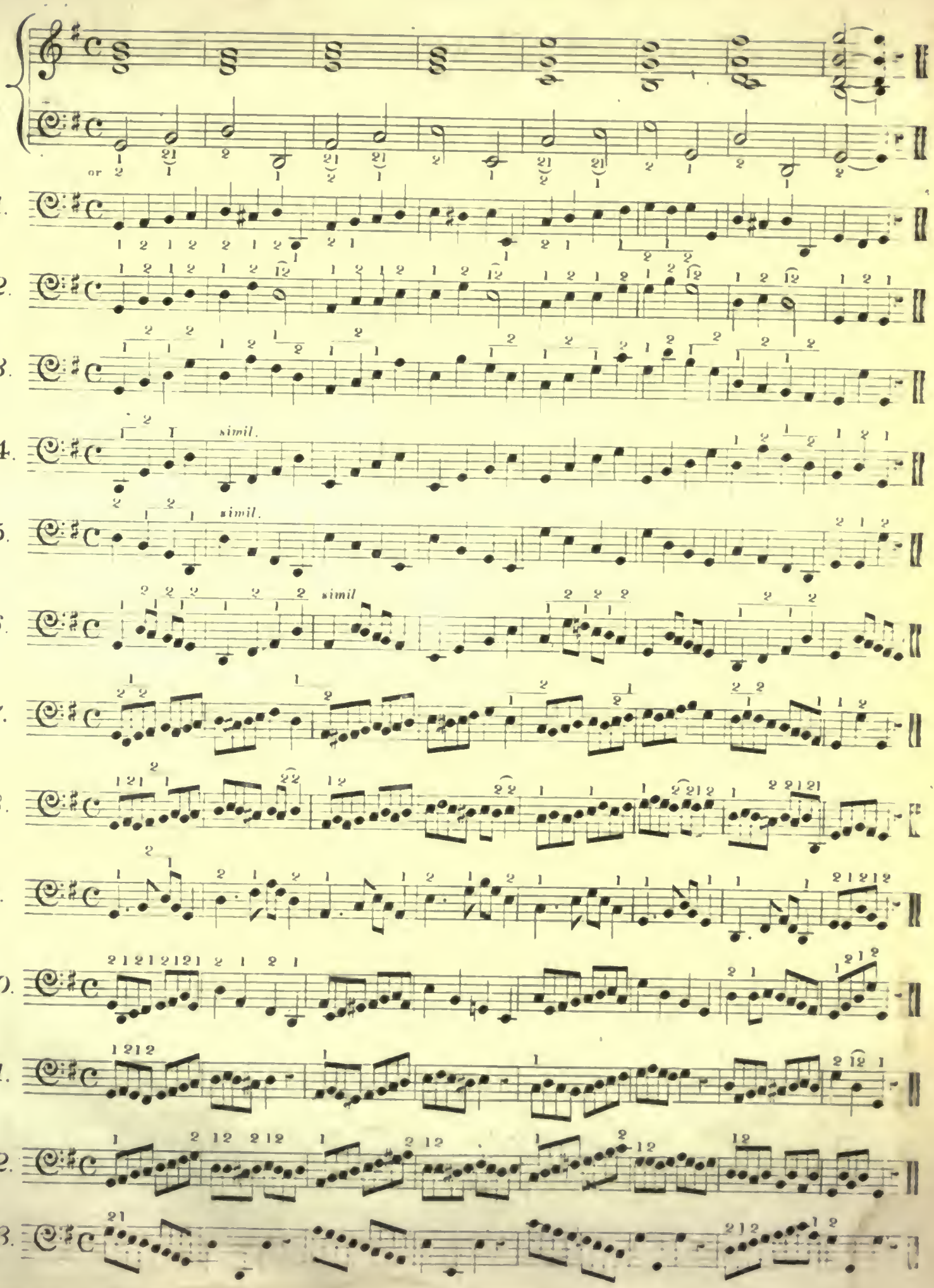
SCALE EXERCISES.

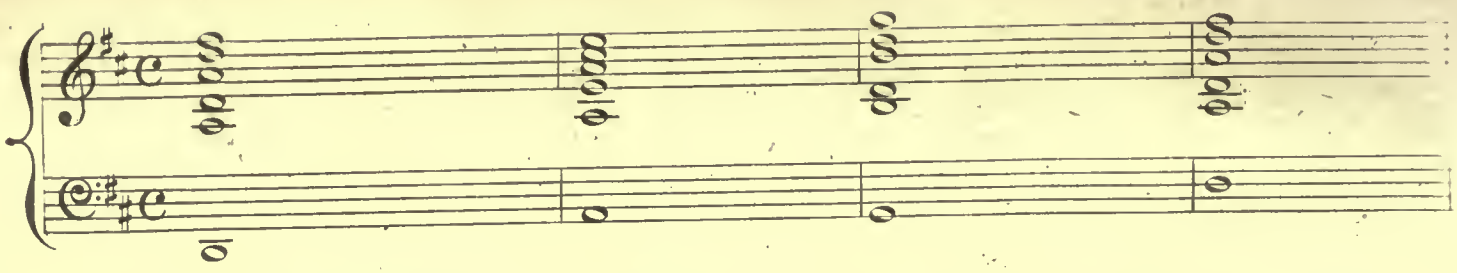
I MAJOR KEYS.





The following three themes with varied Basses will serve as a practice in all the sorts of simple Pedal playing thus far treated of. The hands have the same chords through all the variations of the Bass, and I refer on this subject to the remark made at the similar examples at the conclusion of the former part.


or
N° 1.
N° 2.
N° 3.
N° 4.
simil.
N° 5.
simil.
N° 6.
simil
N° 7.
N° 8.
N° 9.
N° 10.
N° 11.
N° 12.
N° 13.



No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

No. 6.

No. 7.

No. 8.

No. 9.

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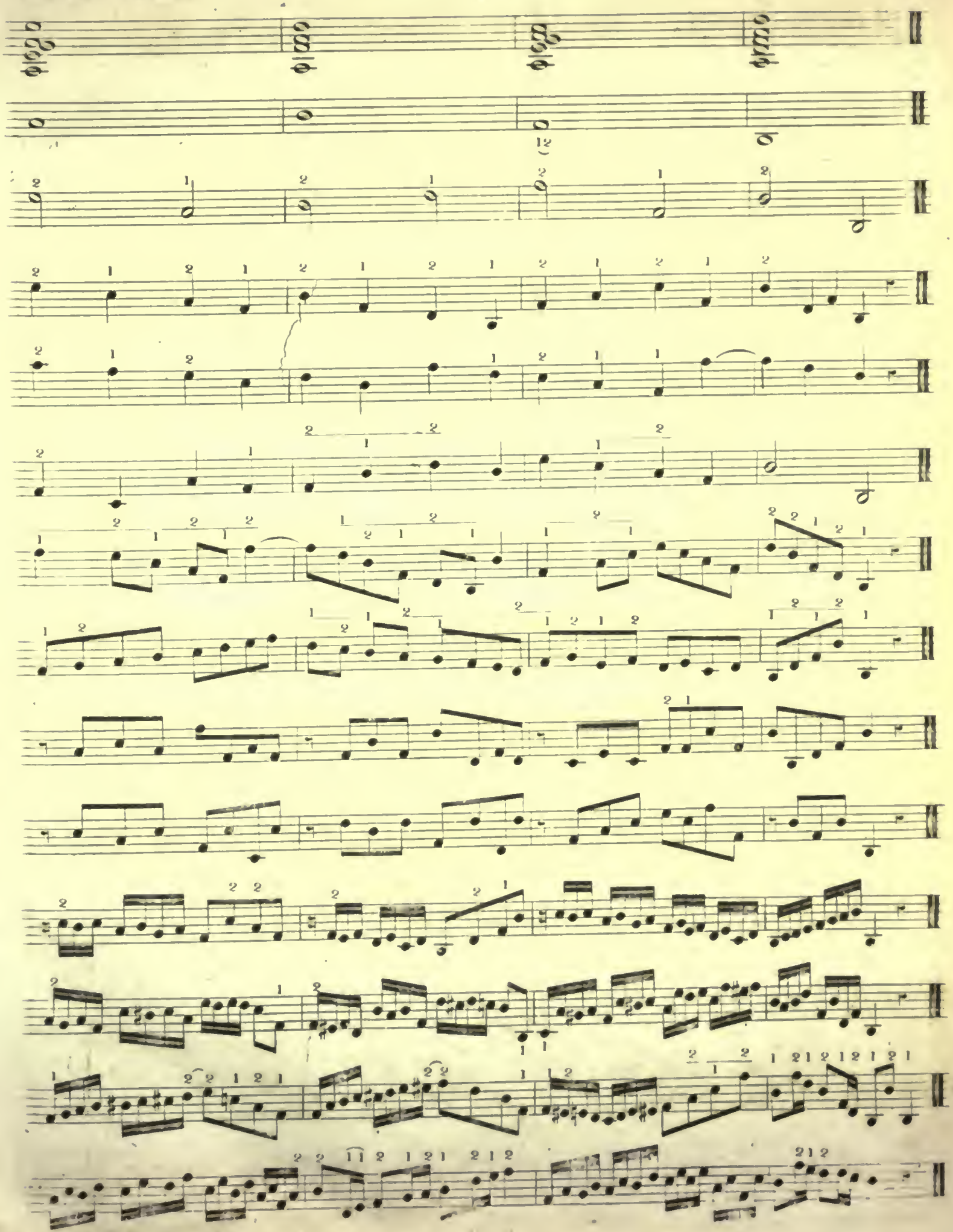
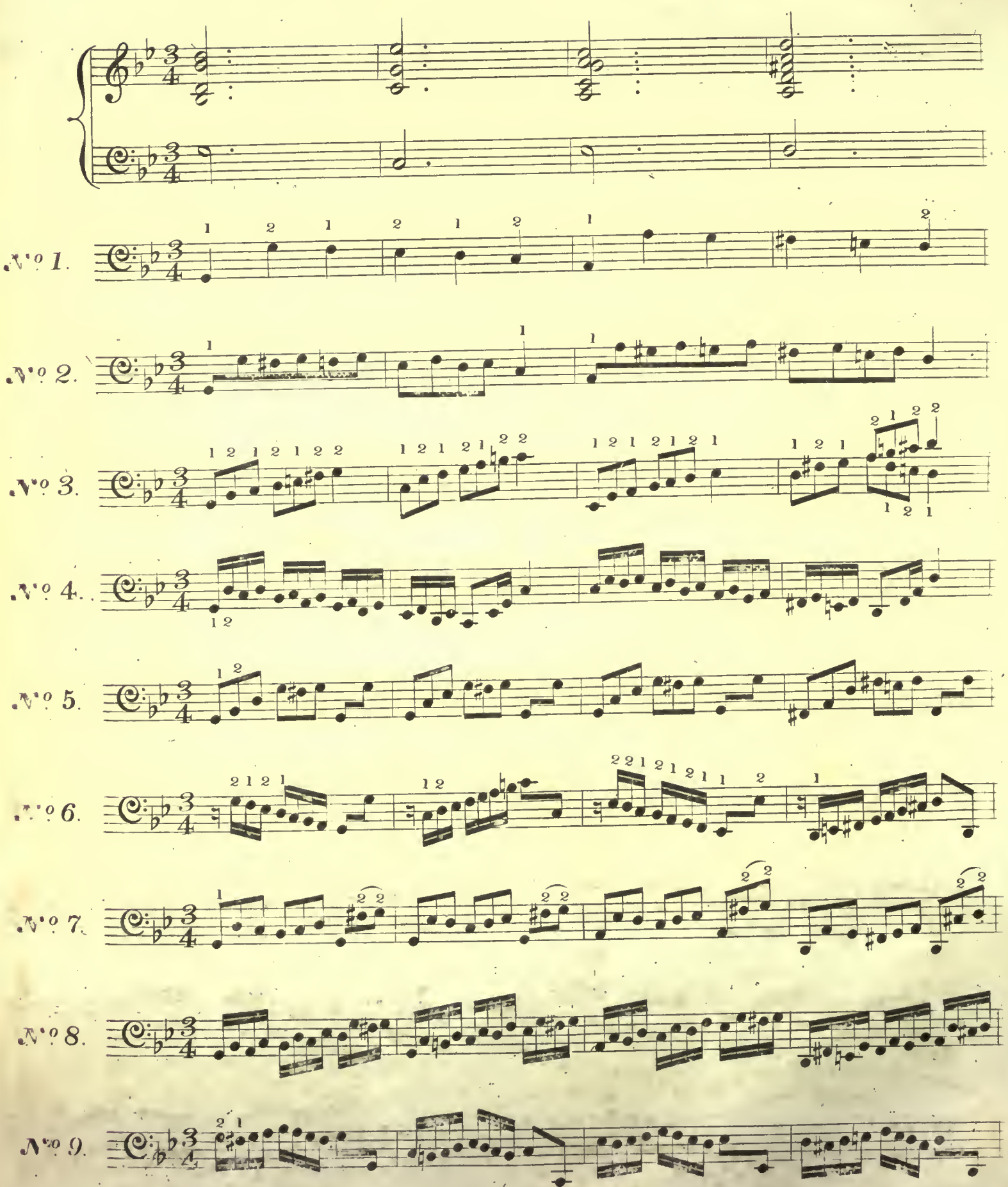
No. 11.

No. 12.




No 1.
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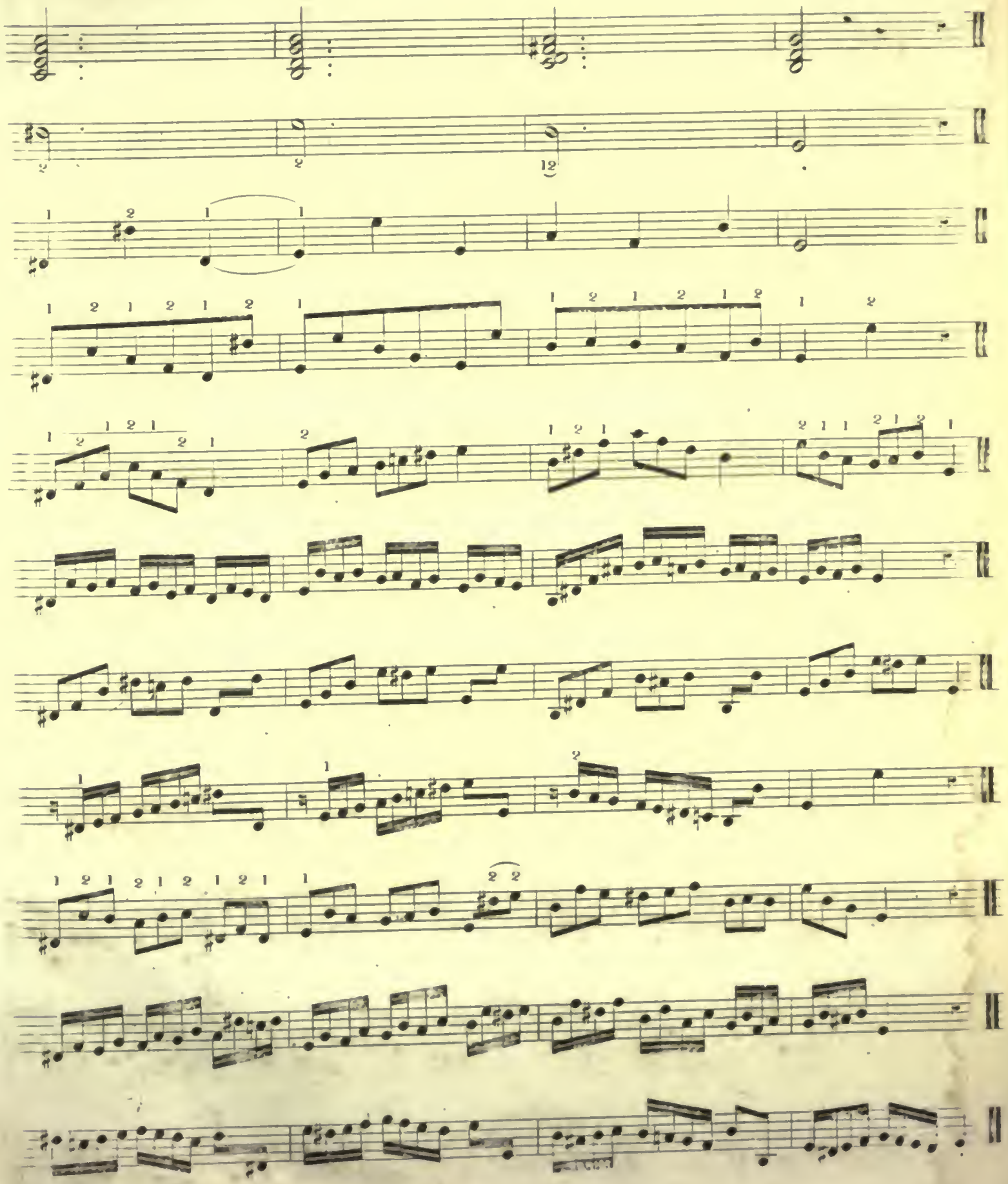
VARIED BASSES



As a conclusion to this Chapter may follow the marked Basses to some well known Church melodies (as they stand in the Choral Book.)

Oh God and Lord. (Nº 77.)

Nº 1.

Lord Jesus Christ turn thou to me. (Nº 14.)

Nº 2.

God of Heaven and Earth. (Nº 127.)

Nº 3.

Do with me God as seems thee good. (Nº 88.)

Nº 4.

Who trusts his way to God. (Nº 99.)

Nº 5.

From Heaven above I come. (Nº 12.)

Nº 6.

Now let us praise the Lord our God. (Nº 4.)

Nº 7.

or 21

Jesus my confidence. (Nº 121.)

Nº 8.

21 12

Dearest Jesus what is thy crime? (Nº 34.)

Nº 9.

Salvation is come to us. (Nº 148.)

Nº 10.

Lord I have done amiss. (Nº 131.)

Nº 11.

N.B. These Chorals, extracted from the Choral Book, may be had of J. A. Novello. Price 5

§38. In the Artificial method each foot is used in a twofold manner, that is to say, the toe and heel strike alternately one key after another. In this manner consequently

A. one foot can without changing its situation and without moving away, sound two notes adjoining one another.

also if need be, a third if the Pedal keys are not too wide asunder, especially when one of the notes is a short one.

B. one foot can play a series of more notes than two, if it changes its place; this is done by turning.

A. *WITHOUT CHANGING THE SITUATION OF THE FOOT.*

§39. The foot must be turned outwards more than usual, so that when the heel stands over the first key the toe shall be over the other key and both notes can be struck by turns, without any other motion of the foot being necessary, than the alternate raising & lowering of the heel & toe

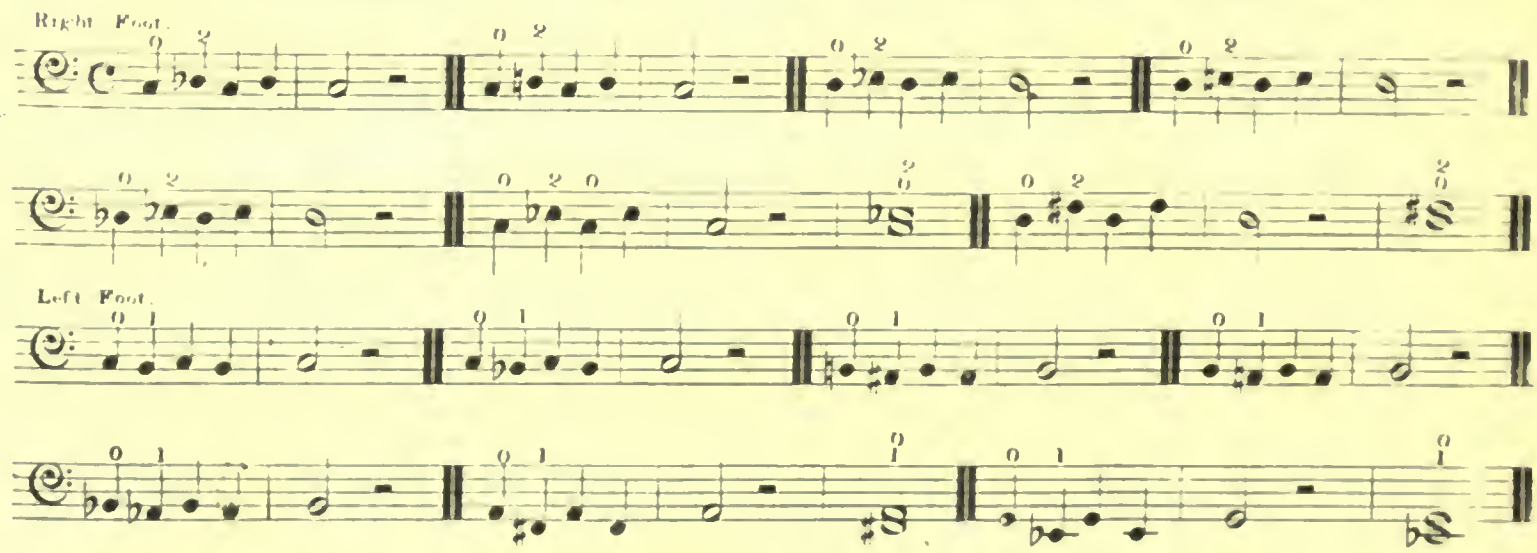
§40. In the *natural* position (§ 23.) of the *right* foot, the lowest of two notes which are in this manner to be sounded one after the other is struck with the heel, the higher one with the toe.

In the *natural* position of the *left* foot the higher note is struck with the heel and the next lower one with the toe. With both feet this takes place in the following 3 cases

1. In moving from one long key to another long key.
2. From a long key to a short one.
3. From one short key to another short key.

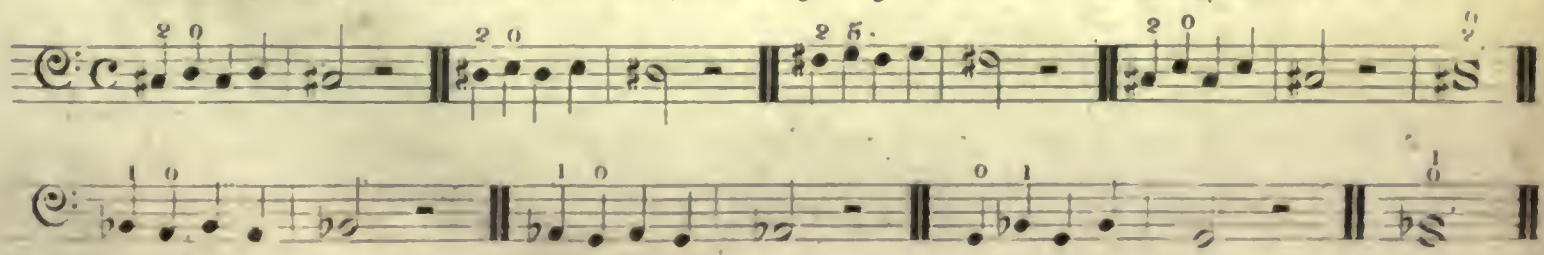
Preliminary Exercises in the natural and unaltered situation of the Feet *

* When the heel is to be employed the mark 0 will be used to signify it, and when the toe, the number which belongs to that particular foot



§41. When the right foot has to strike after a short key the next higher long key, or after a long key a lower short one, the natural position of the foot must be reversed so that the heel is turned towards the right and the toe towards the left; this we call the *reversed* position This reversed position takes place in the case of the left foot, where a short key is to be followed by an adjoining lower note, or a long key by a higher short key; in that case the heel must be directed to the left extremity of the keys and the toe to the centre.

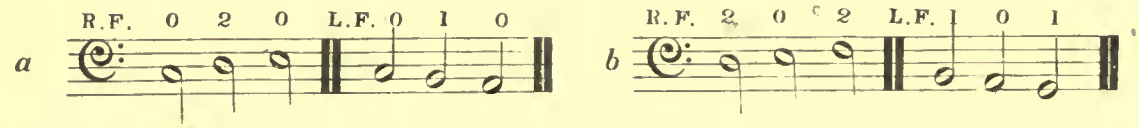
Preliminary Exercises in the reversed position of the foot without changing the situation.



B. ALTERED POSITION OF THE FOOT

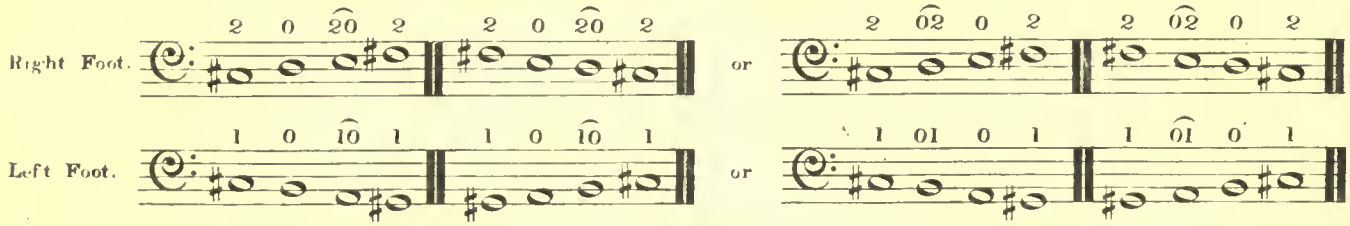
Moving on by turning.

§ 42. *Turning* consists of the alternations of the natural and reversed positions of the foot and is effected with each foot in the following manner. Whilst in the natural position of the foot the point presses down a key, the heel turns over that key, by which it gets to the third note reckoned from that which it (the heel) first struck *a* when the heel strikes the key then the forepart of the foot passes over that key and advances by that means likewise to the third note; *b*.



This turning and twisting of the forepart of the foot and the heel is to be considered as a sort of crossing over and under.

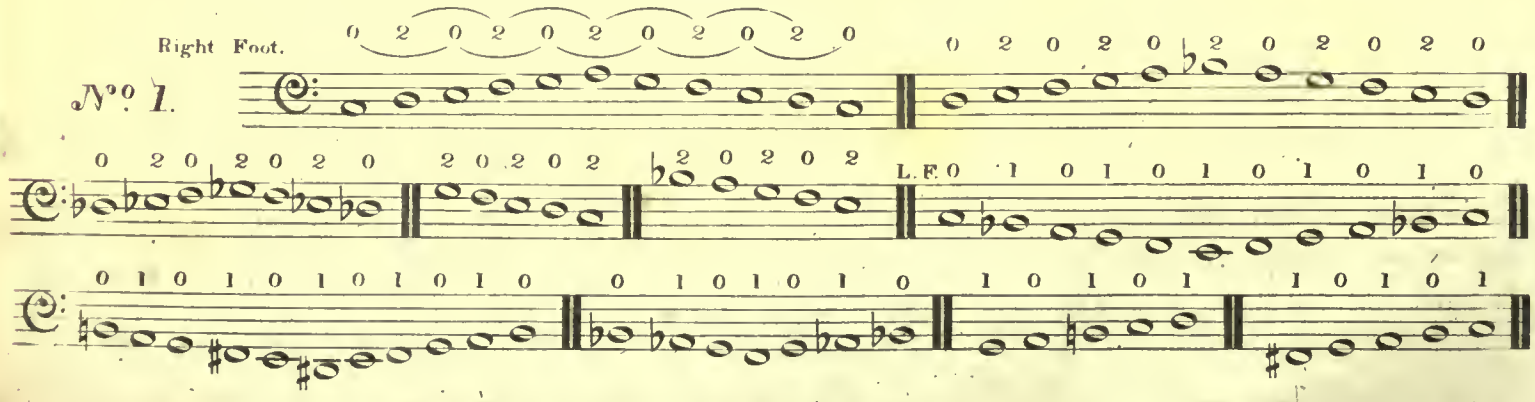
§ 43. Sometimes also the heel is employed after the toe or the toe after the heel upon one and the same note. For example



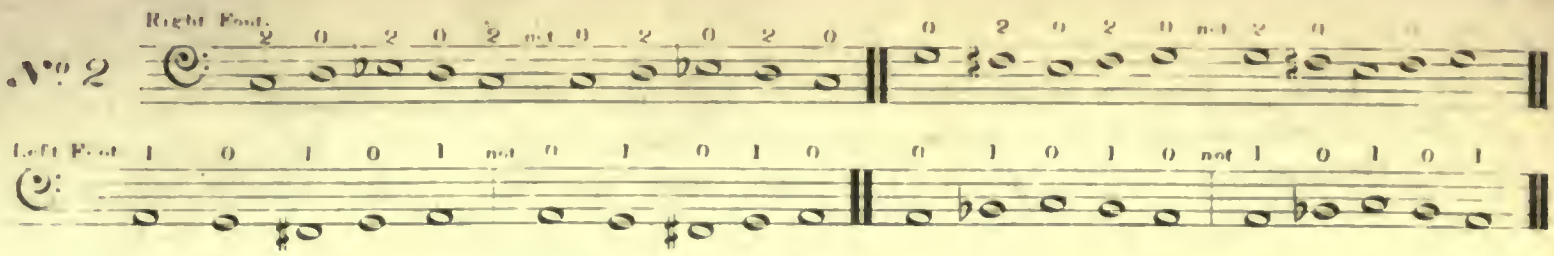
That part of the foot which is subsequently placed upon a long key already pressed down, descends upon it without the note itself being repeated at the same moment the other part of the foot is raised, in order to apply itself to the following note.

§ 44. In this manner a gradually progressive series of notes may be performed with one foot without any breaks, and here the following is to be observed:

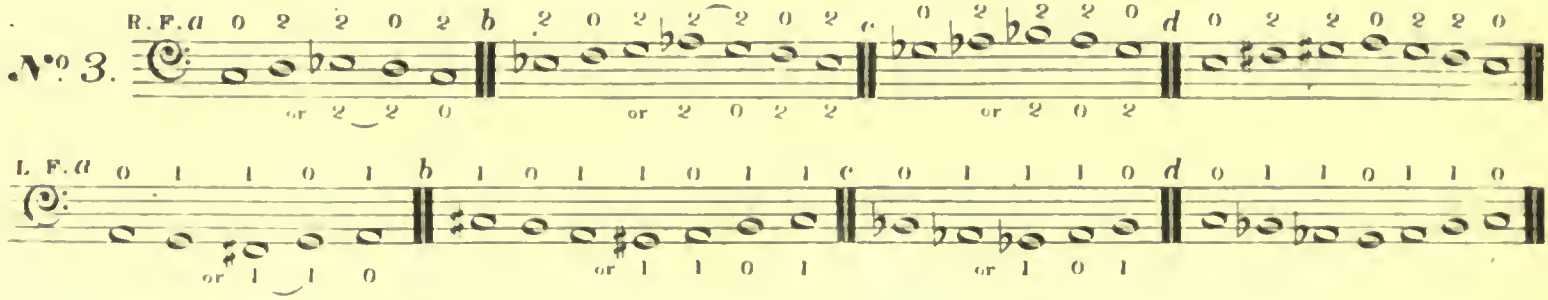
1. The right foot usually commences with the heel an ascending series of notes beginning with a long key and those also which begin with two successive short keys; all descending series of notes with the toe.
   The left foot usually commences a descending series of notes beginning with a long key or with two successive short keys, with the heel; and all ascending series of notes with the toe. For example



2. As the heel cannot be placed upon a short key after a long key which has been struck with the point of the foot, there are frequently of necessity exceptions to the above rule and the short keys which occur in the series of notes often occasion the series of notes to be begun with the opposite part of the foot to that which is mentioned above under 1. For example

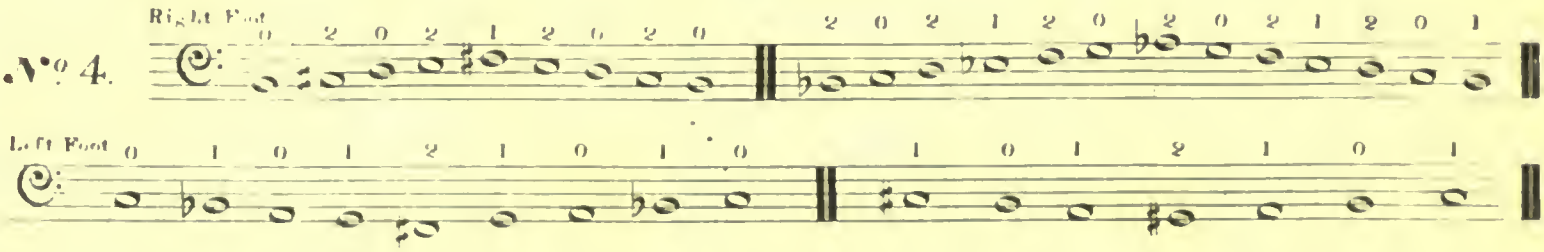


3. Or the point of the foot will spring or slide to the adjoining key (see *a* and *b* in the following examples.) When three successive short notes occur, this is at all events necessary also with two short keys, when they occur in the middle of a series of notes. For example

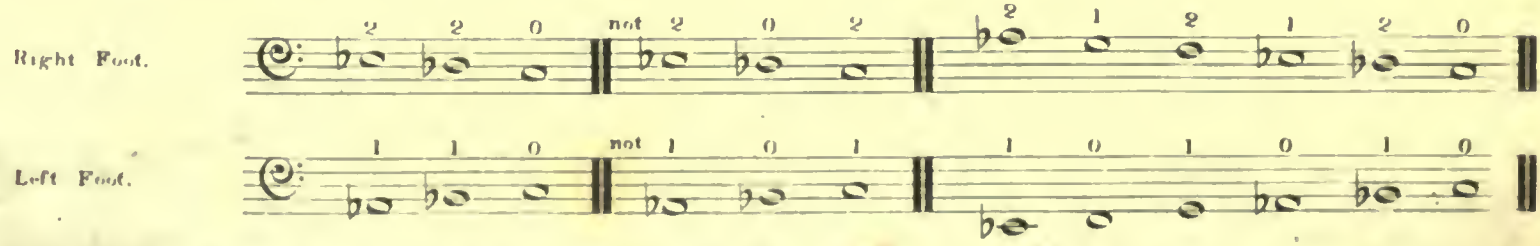


Or in such cases

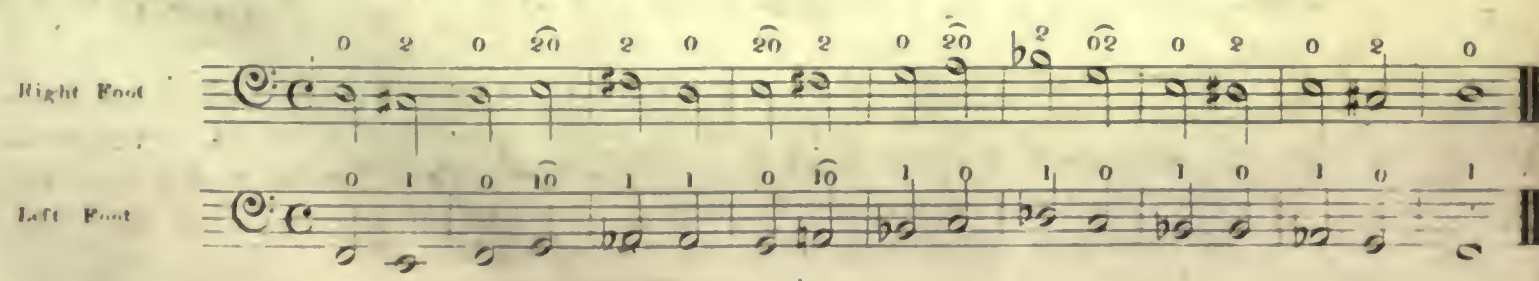
1. The other foot is called to its assistance. For example



5. If even as at § 40, the heel can be brought upon a short key, inasmuch as another short key follows it, yet one cannot well come with the toes upon a long key from a short key that has been struck with the heel, in such cases therefore striking the short key must be obviated by the methods described at 3 and 4.



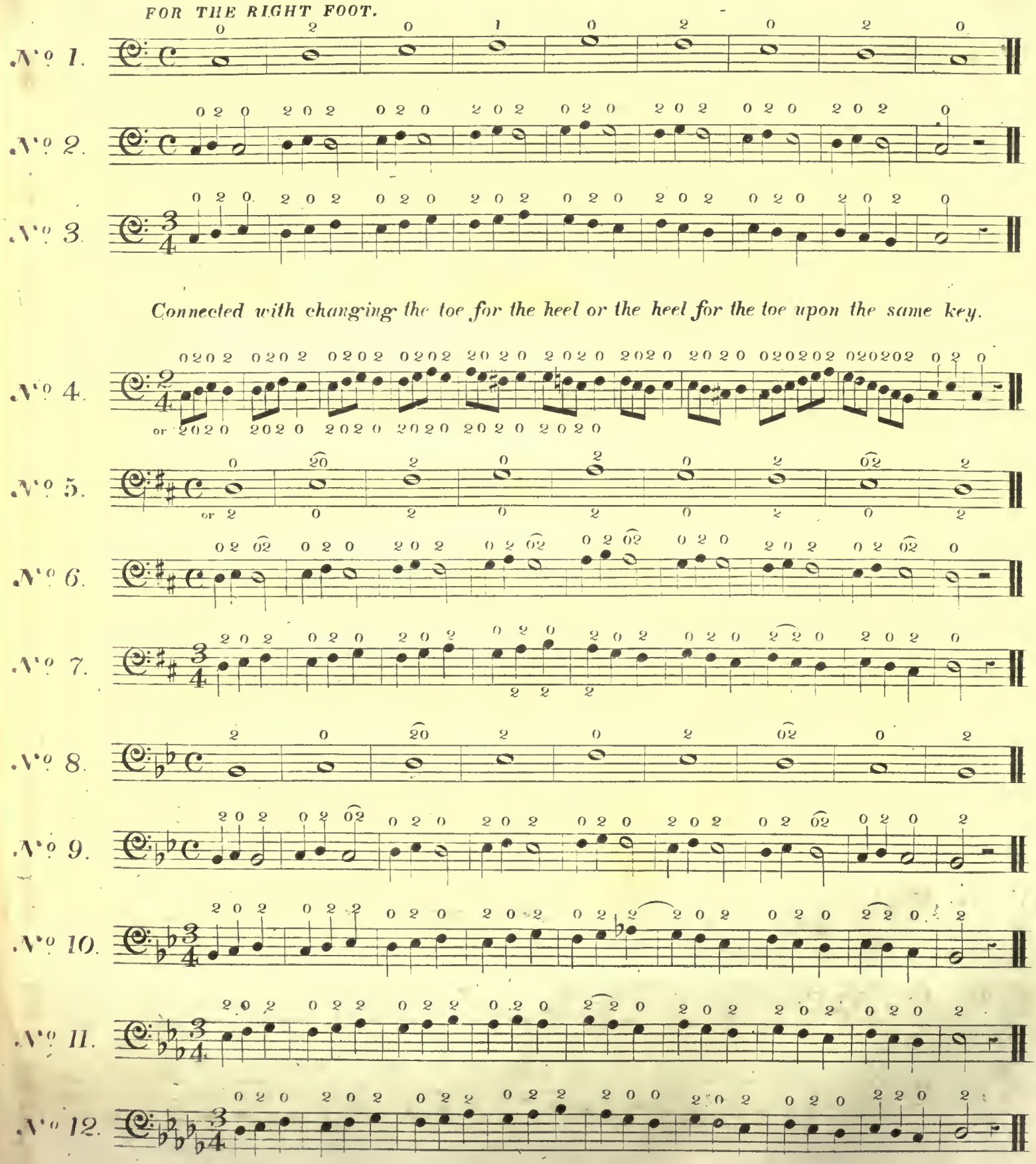
6 Though in all the above noted cases that end of the foot which first strikes the key may be subsequently changed for the other end (§ 43) yet in quick passages, that is not possible because there is not sufficient time for it.



There now follows a number of Exercises which contain nearly everything that is necessary and may serve as examples of all that has been said in the preceding pages upon this subject.

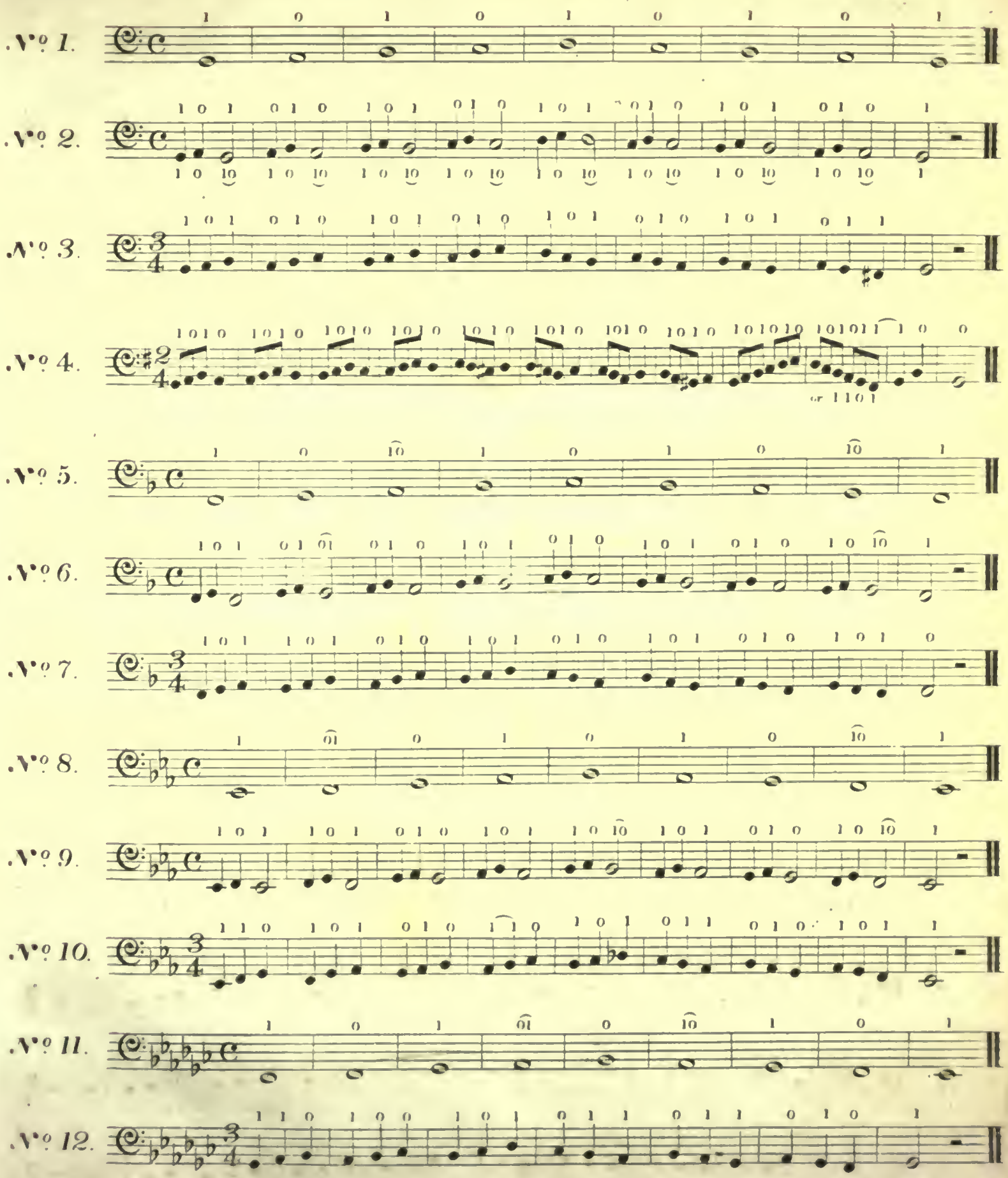
PRELIMINARY EXERCISES.

FOR THE RIGHT FOOT.

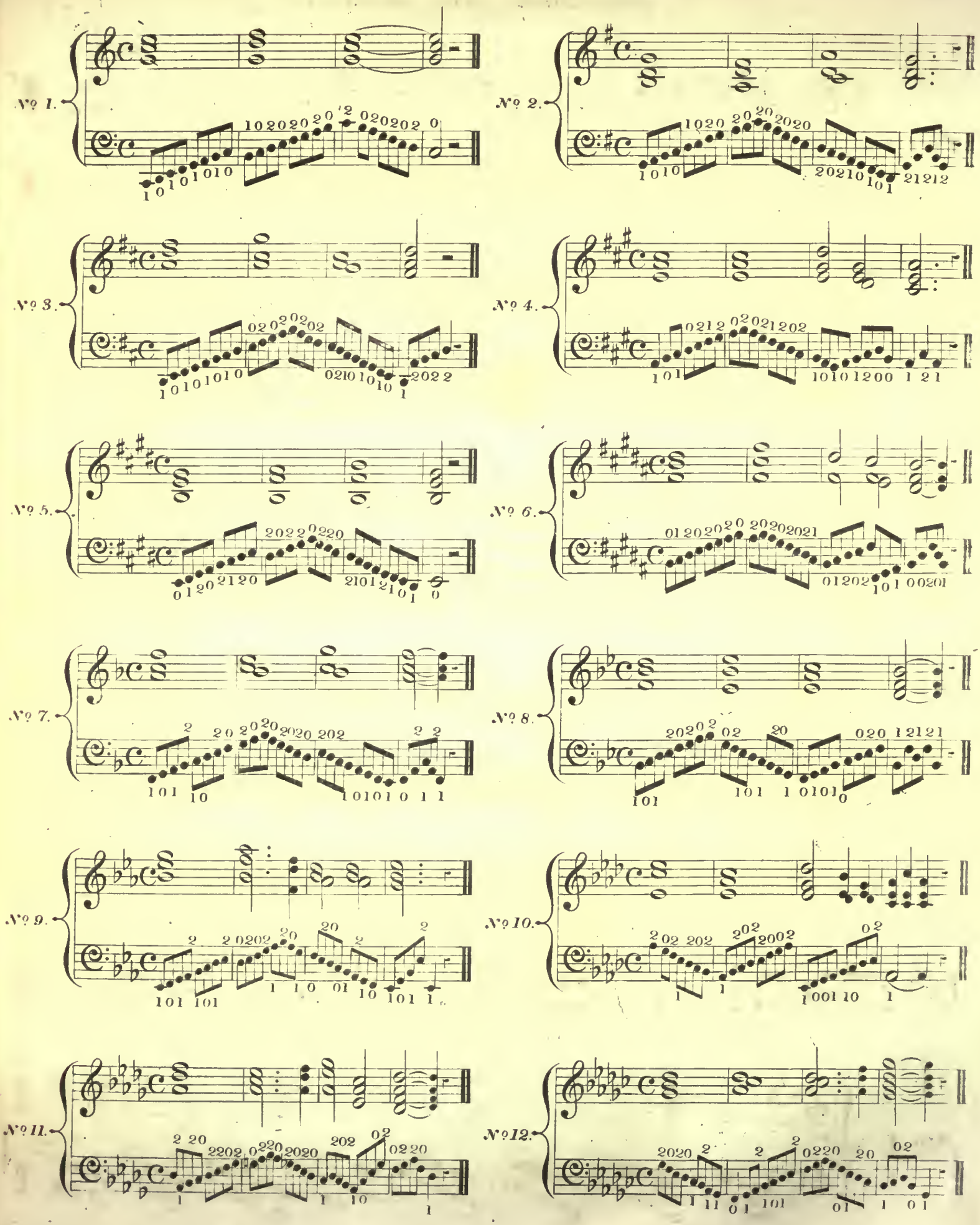


Connected with changing the toe for the heel or the heel for the toe upon the same key.

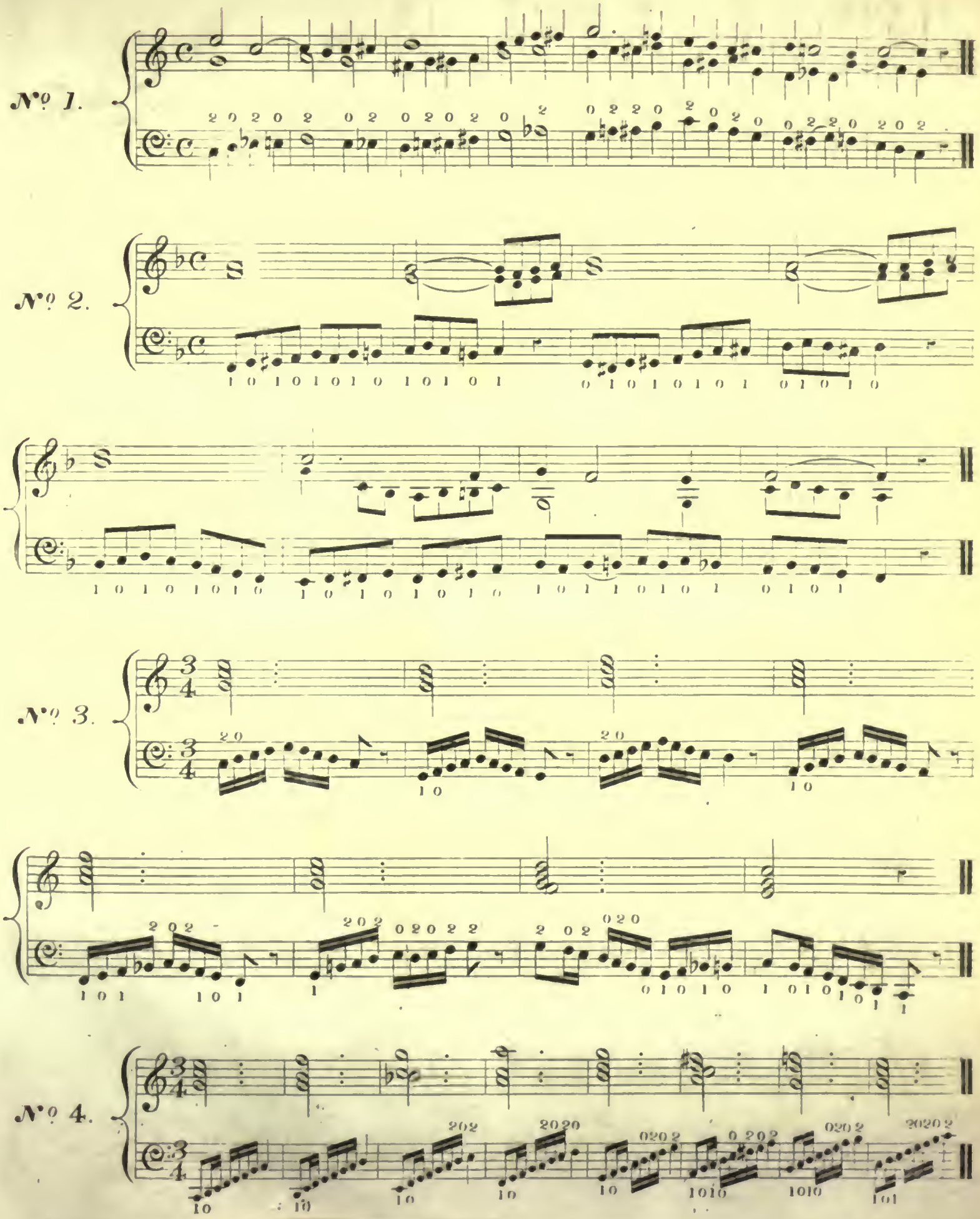
FOR THE LEFT FOOT.

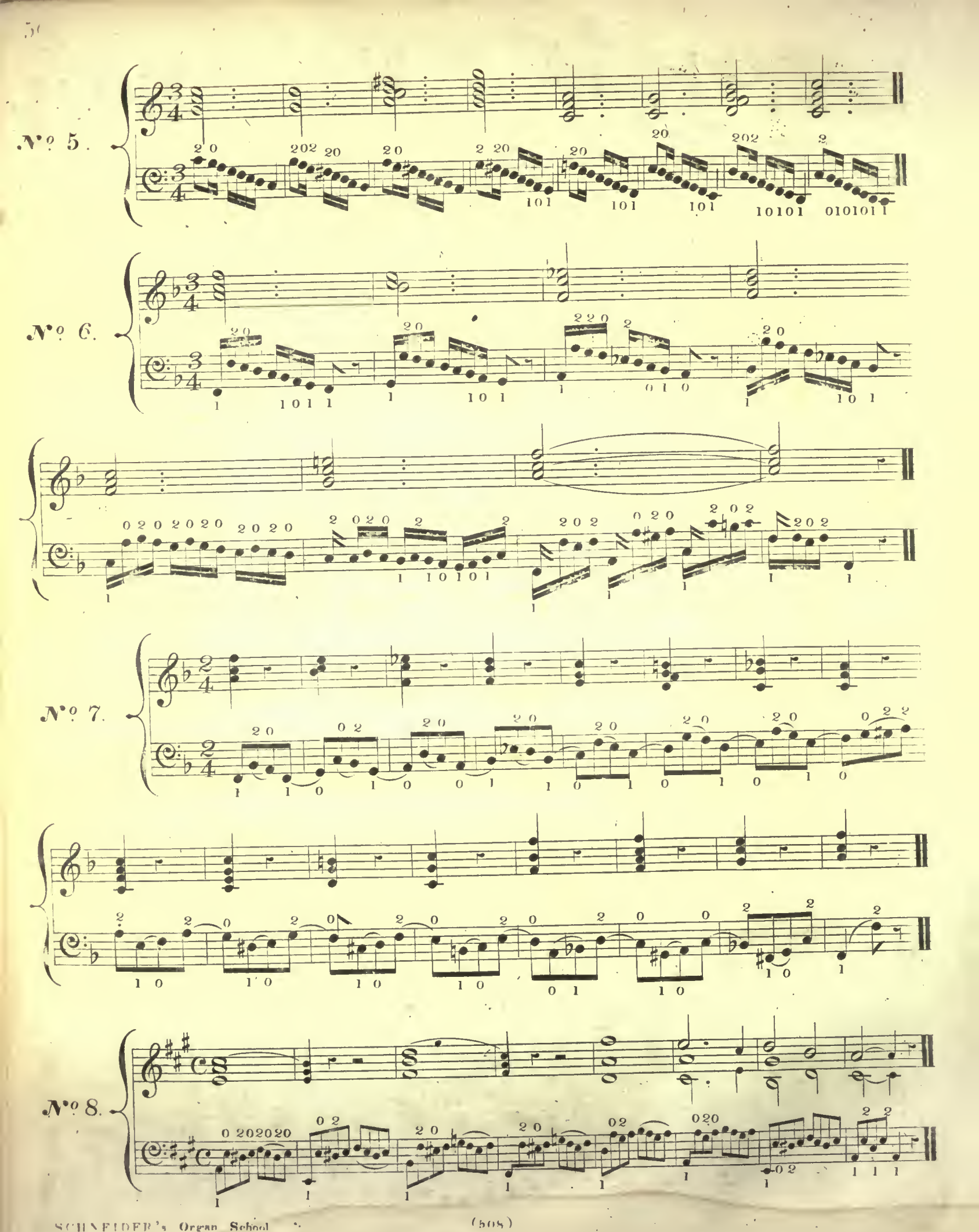


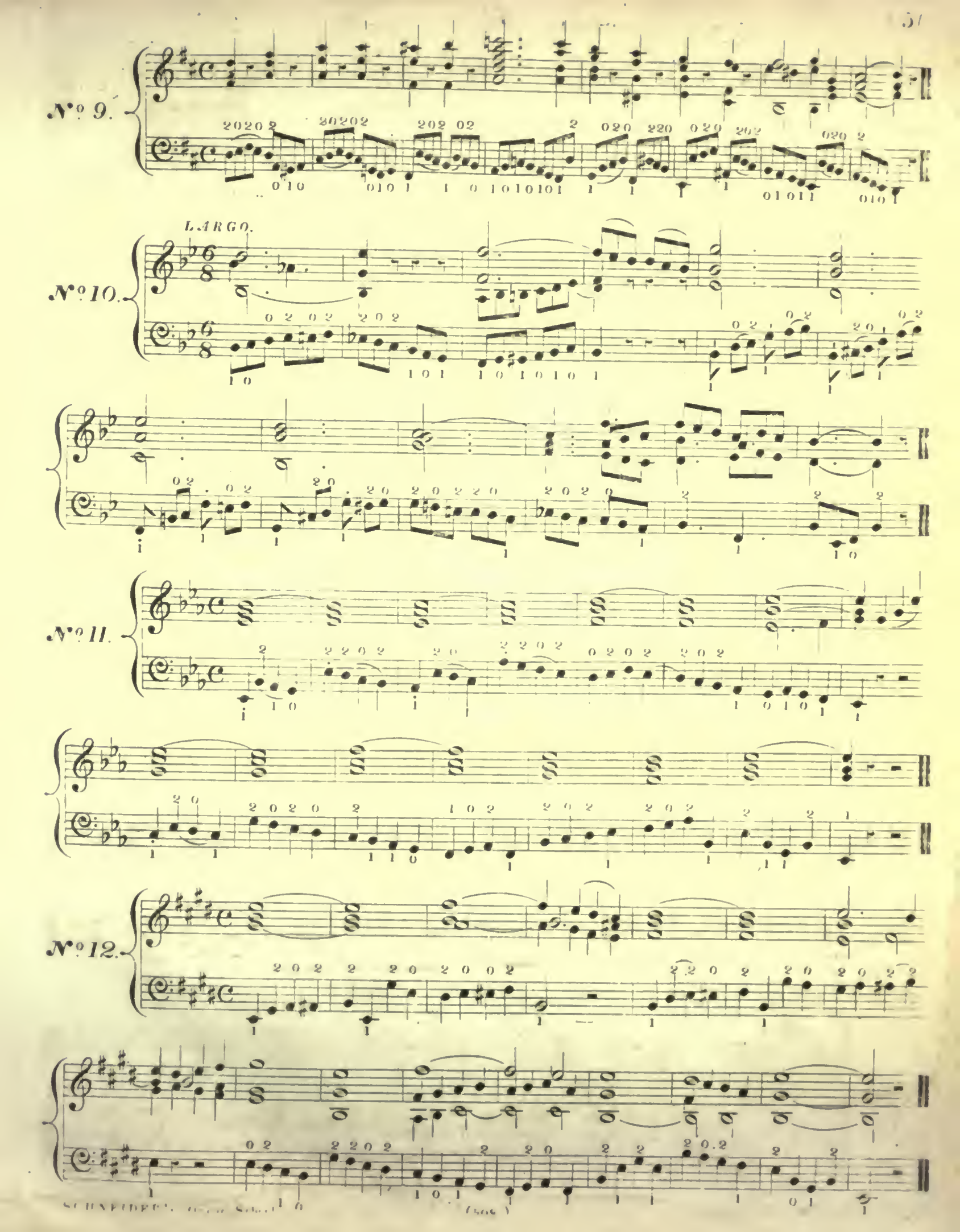
SCALE EXERCISES.

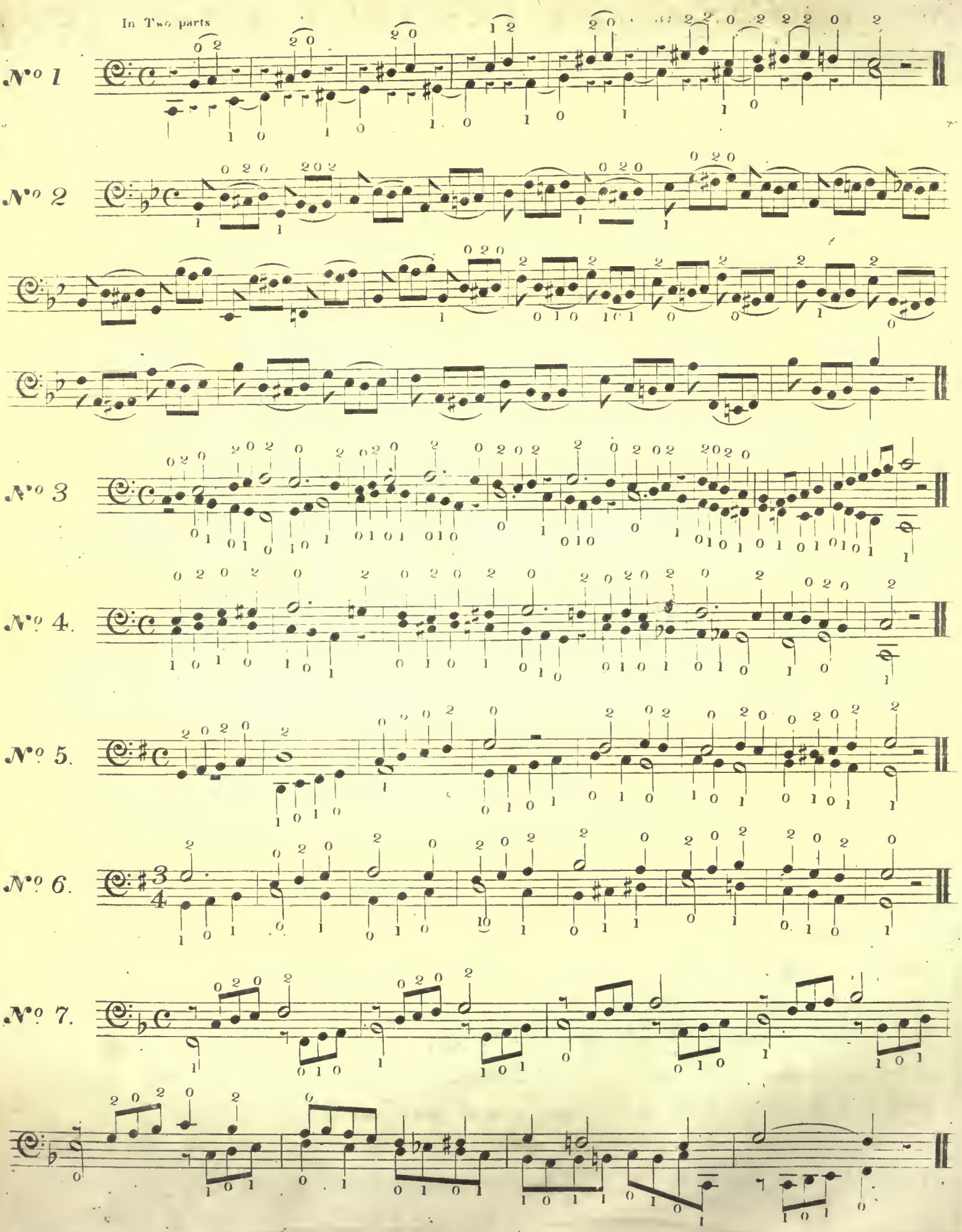


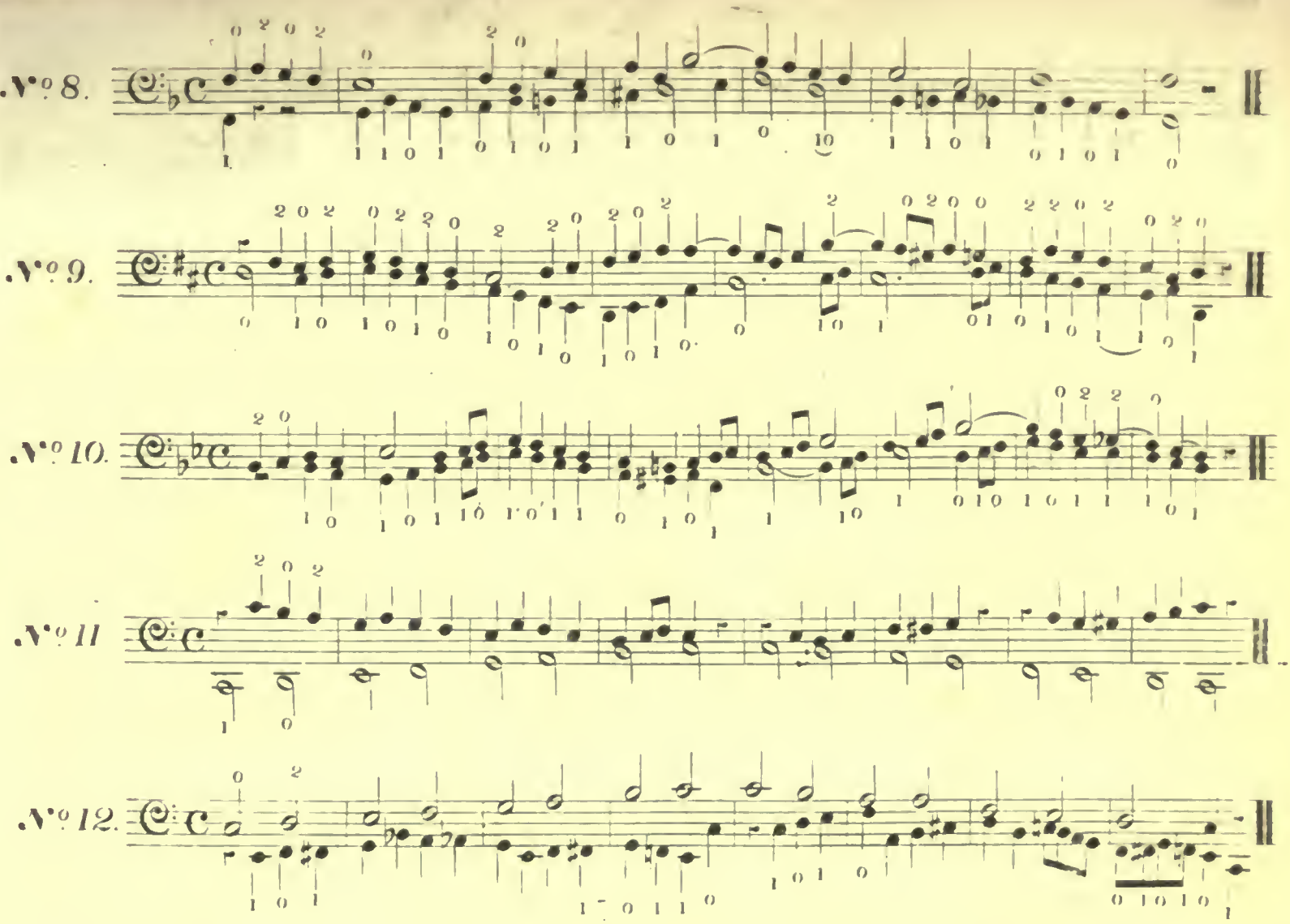
TWELVE PIECES FOR PRACTICE.




№ 5.
№ 6.
№ 7.
№ 8.


Nº 9.
Nº 10.
LARGO.
Nº 11.
Nº 12.


In Two parts
N°. 1
N°. 2
N°. 3
N°. 4.
N°. 5.
N°. 6.
N°. 7.



§45. Much practice is necessary to attain proficiency in this mode of using the Pedals, in order to give the feet that facility of action which is requisite on account of the quick changing of the toe and heel and the turning of the foot. The Pedals must also not fall too low or be too stiff, for otherwise it is scarcely possible to get the notes to sound quite correctly. On this account an exclusive use of this method is not advisable, and it is best to employ it in connexion with that of crossing the feet over and under each other. That regard has been had almost entirely to this method of playing in the many examples that have been given on this subject, is however with the intention of affording an opportunity of sufficient practice in it.

§46. Generally speaking a good management of the Pedals is only to be attained by the mixed use of all the sorts of playing treated of in this chapter, and not by an exclusive use of any one in particular.

The *mixed* method, which always selects according to circumstances from each particular one that which is most appropriate, is consequently the best.

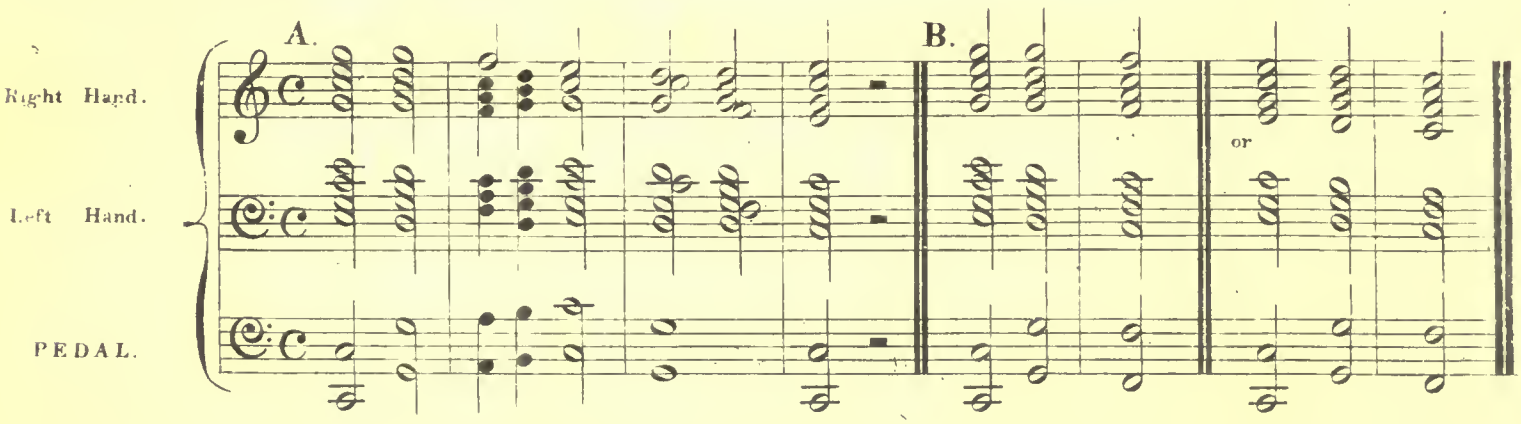
CHAPTER 4.

OBSERVATIONS ON THE RIGHT MANAGEMENT OF THE ORGAN.

§ 47. Playing in parts, where each part preserves its distinct progression is the most appropriate, and compositions in 3, 4, 5 and even 6 parts can be executed with clearness. Of all these sorts of composition, that in 4 parts on account of its comprehensiveness in which however the harmony is complete, maintains especially for the Organ, the first place and is the most employed.

§ 48. A continual playing in 4 parts would however become too uniform, and on that account a change by the introduction of more parts is to be recommended. Indeed it is of very great effect upon the Organ, if sometimes passages occur where the parts are doubled and the chords appear as full as possible.

§ 49. In a full style of playing, the principal thing is not exactly a careful progression of a certain number of parts, but the intervals of the chord are doubled just as they lie most conveniently for the hand and fingers. For as the entire composition of the Organ in its 16, 8, 4 and 2 feet Registers is founded upon replicates, there is here the less cause to be fastidious on account of progressions forbidden in harmony, because they would not be at all extraordinary here, especially when the full style of playing is continued for some time. Care must however be taken that no consecutive fifths or octaves occur between the extreme parts. Thus for example the following progression is to be used unconditionally in A, but not in B.



§ 50. As in the full style of performance the object is, to exhibit the organ in its greatest power, it is particularly appropriate to execute such passages with a full organ, by which also those progression in the middle parts which in a strict composition of fewer parts would be deemed faulty, are covered by the preponderating strength and volume of the other parts. The Pedals must in these cases be introduced with particular strength, and where an organ has not powerful Pedals, this mode of playing can only be used with caution.

§ 51. The full style is also to be employed in choral playing and is often very requisite, particularly where the congregation is large. More on this subject in the third part of this book.

52. As a continual pure four part playing becomes wearisome, that would likewise be the case with a continual employment of the full style of playing: therefore a judicious alternate use of both styles is advisable.

§53. Three part compositions with soft stops have a particularly agreeable effect upon the organ, especially if each upper part can be played upon a separate manual and registers of different kinds, and the Bass upon the Pedals. Also four part compositions have a good effect if managed in this manner, one principal part being played upon one manual two parts upon the other manual, and the Bass upon the Pedals. (Also five part compositions can be treated in a similar manner.) The principal part can also, as well in three as in four part compositions, be taken up by the Pedals, in which case the actual Bass is performed by the left hand on one of the manuals, for which however particular care must be taken in selecting the registers. On account of our limited space we can only give one example of a few bars for each of these particular methods, and hope if the work shall be favourably received to publish at some future time a continued collection of Organ Pieces, in which every kind of Organ playing shall be exemplified.

1. In three parts.

Right Hand.

Left Hand.

PEDALS.

Of this kind are also the example Page 28 to 29 No 4 and 6, the three part examples also from Page 15 to 16 may be executed with the Pedals in this manner, provided the lowest part does not exceed the compass of the Pedals; in the latter case the Pedals may even be played an octave lower.

2. In four parts.

POCO ALLEGRO.

Right Hand.

Left Hand.

PEDALS.

In like manner the four part examples from Page 17 to 19 can be played with the Pedals and the second and third part with the left hand upon a particular manual provided those parts be sufficiently near together to be taken by one hand (Nos 13 to 19 21 to 23) This also applies to subsequent four part examples.

3 The Principal part in the Left Hand

To God in the highest alone be praise.

Right Hand

(Stop Diap: & Flute 8 foot & 4 foot soft stops.)

Left Hand.

(Open Diap: 8 foot.)

PEDALS.

(Sub. Bass or Double Diap: 16 Foot.)

4 The principal part in the Pedals.

CHORAL.

Who trusts his way to God.

Right Hand.

(Soft 8 foot stops.)

Left Hand.

(8 foot & 16 foot soft stops.)

PEDALS.

(Octave 4 foot also 8 Foot.)

§ 54. A free use of the Pedals, independent of the playing of the left hand, is indispensable in all the different kinds of playing and it has also been the particular object of this little work, by the greatest possible copiousness in the chapter devoted to those subjects to afford the needful introduction to the attainment of this free use of the feet. Such free independent use of the Pedals is also called *Obligato Pedal playing*.

§ 55. It is not however by that intended to say that the Pedals may not occasionally play the corresponding notes to those of the left hand, for the obligato use of the Pedal is not always possible or necessary, but the performer who is not able to do anything more with the Pedals than to sound here and there the simplest fundamental notes of the chords and only to use it as a doubling for the left hand when that continually plays the Bass, renounces one of the essential peculiarities of the organ.

§ 56. The Pedals must not be always employed; it is very appropriate for them sometimes to be silent a more powerful effect is produced when they commence again. *a.* Pedal notes have a good effect held on where the hands have more motion: *b.* in like manner when chords are held on in the hands an increased movement in the Pedals is very effective; *c.* solo passages in the Pedals, introduced occasionally, are also of good effect: *d.* the Pedals can also be used doubly (both feet playing at the same time;) *e.* this is generally denoted by "*Pedal doppio.*"

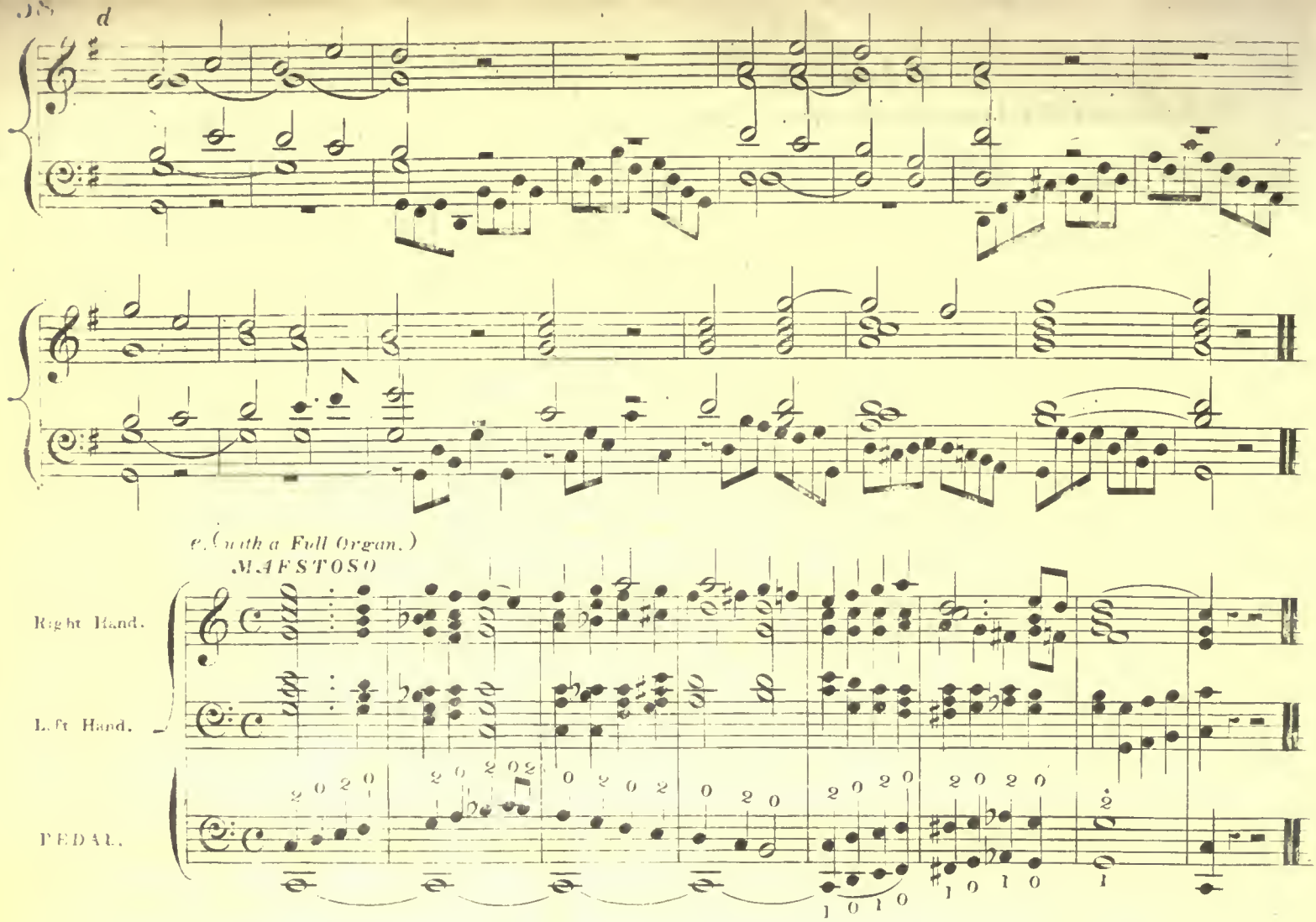
a (with a Full Organ.)

PEDAL.

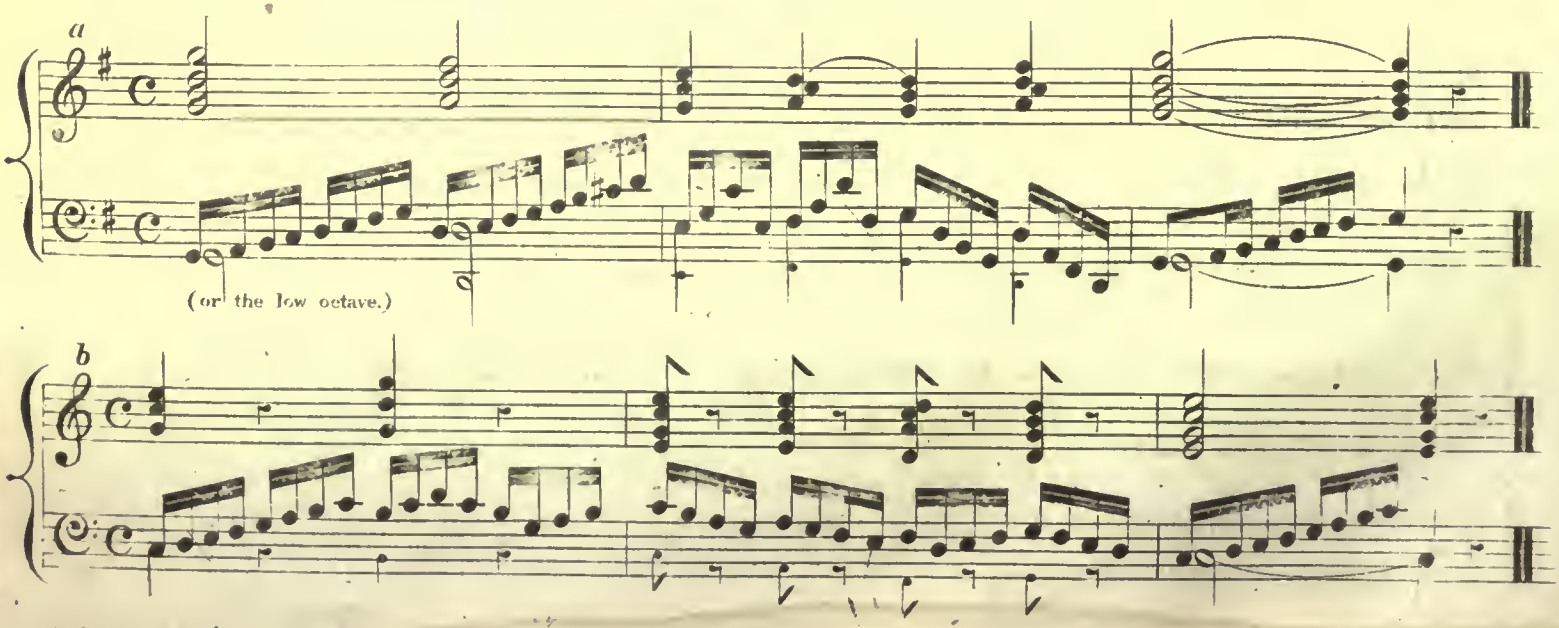
(* These passages can also be performed upon another manual with weaker registers, and the places where the Pedals come in upon the manual with strong registers

b. (with Loud stops.)

c.



§57 That too quick movements are still less to be permitted in the Pedals than in the Manuals is, generally speaking, owing to the nature of the deeper notes, inasmuch as they do not emit their sound so easily and quickly as higher notes, and also a quick succession of Bass notes is not so easily distinguished as a succession of higher notes; likewise on account of the impossibility of the feet attaining so great a degree of mechanical facility as the fingers. In such quick Bass passages it is well to leave them altogether to the left hand and only to give the fundamental notes in the Pedals, and according to the nature of the upper parts either hold them longer *a.* or only for a short time. *b.* For example



§58. It may be here generally observed that rapid passages are to be avoided on the organ and the degree of rapidity allowable will be best decided by at-tention to the peculiar capability of each stop; Stop Diapasons, Flutes, &c. speaking more quickly than most Reed-stops. For the Full Organ, the de-gree of quickness should be consistent with the idea of power & solid strength The quick repetition of the same note or chord is quite repugnant to the cha-racter of the organ.

§59. Variety may be produced in organ playing by the alternation of compo-sitions in few and many parts by keeping the pedals silent for a while, by the change of the manuals and combination of the various stops producing thus transitions from Loud to Soft. These transitions should not how-ever be so frequent as to degenerate into puerile trifling.

§60. Especial caution is requisite in this respect when the organ is used in actual divine service; it is another thing when the object is to exhibit the pe-culiar powers of the instrument to their full extent, exclusively of its employ-ment in divine worship; in the latter case, the performer may display his pro-ficiency in the mechanical management of his instrument and his acquaintance with harmony; but he should avoid the introduction of anything which is con-trary to the character of the most noble of all instruments, nor exact from it unworthy and frivolous musical imitations nor attempt at ephemeral fashionable airs, which belong to other places, and are designed for other purposes. Unhappily, organ players, even of reputation, have in latter times indulged in a style of performance quite contrary to the art.

Thus much it appeared necessary to state upon this subject at the con-clusion of this part.

End of 1st Part.

PART SECOND.

List of the most usual Stops or Registers found in Organs.

Fundamental Principal

or Diapason Stops.

Double Diapason.....*16 feet.

Diapason (Open).....8 feet.

Principal.....4 feet.

Fifteenth.....2 feet.

Double Double Diapason 32 feet.

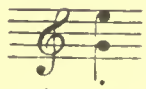
A variety in the quality of the tone of these various Diapasons is given by the circum-ference of the pipes being more or less contracted.

Mixture Stops.

So called because they give upon one note either the fifth or the third or both together, or several other notes besides and even entire chords. They cannot be employed alone but are used to strengthen and accompany the Fundimental Stops.

The Twelfth..... 3 feet.

The Tierces mostly $1\frac{3}{5}$ feet.

The Sesquialtra (consisting of two pipes) which gives the fifth and upper third to C 

The mixtures proper which consist of several pipes for each note giving the harmonic third or only the ground note and the fifth repeated. As many pipes as a mixture con-tains for each note, of so many ranks it is said to be.

The Cornet is of the same mixture as a mixture proper.

Flute Stops

They are divided into 3 sorts. 1 quite open. 2,* quite stopped, and 3, half stopped. The first (quite open) are made in every variety of shape, narrow and tall _or wide and short_ or diminish in breadth towards the top._ producing much variety of tone known by different names.

*These measurements in feet indicate the height of the pipe (above the mouth-piece) which would be sounded by pressing the key equi-valent to on the Piano Forte. (See Table page

* The result of stopping the end of a pipe is to produce as grave a pitch from a four foot pipe as would be obtained from an open pipe 8 f[illegible].

To the second (quite stopped) belong.

The stopped Diapason.

Bordun.

The Quintatòn – on account of its narrow mouth and the shades attached to both sides The fifth above is heard in addition to the ground note.

The half stopped Flute work. is called a Reed flute.

In the covering of its pipes there is a little tube fastened in the middle through which the air flows.

The Reed work.

The Trumpet of 16. 8 or 4-feet.

Oboe, 8-feet.

Bassoon, most usually 16-feet.

Posaune, of 32 and 16 feet (in the pedals.)

Clarion.

Regal.

Vox humana.

In the preceeding enumeration of the stops, only the most usually occuring are named – for a concise description of the various parts of an organ see the 2d Part of the first edition of this work.

ON THE MOST APPROPRIATE USE OF THE STOPS. REGISTERING.

§ 1. The stops (registers) enumerated above are of two kinds.

1. those in which, upon every key, the note properly belonging to it sounds; so that, for example, upon the key C, a note corresponding in name sounds:
2. those in which another note sounds; for example, when C is struck, its fifth G, for instance, or its third E.

The stops of the first description are called, in this respect, *Leading stops* (Hauptstimmen and are those of the same pitch as the human voice, or the usual key'd instruments the 8-feet *Diapasonstops* (Grundstimmen); and those which give the lower or higher octaves of the Diapason stops (viz. the 16, 4, 2, and 1 feet ones). *Filling-out stops* (Ausfüllstimmen) *Filling stops* (Füllstimmen), or *strengthening stops* (Verstärkungstimmen).

The stops of the first description of quint, tierce, and mixed (mixtures cornetts), are called *secondary stops* (Nebenstimmen), *auxiliary stops* (Hülfsstimmen).

§ 2. Although the 8-feet stops are the real Diapason stops, yet still the 16, 4, and 2 feet stops may be employed singly by the organist as Diapason stops, if he plays an octave higher for 16-feet, an octave lower for the 4 feet, and two octaves lower for the 2-feet stops.

Note. An experienced organ-player will sometimes likewise be able to employ, in its proper place, with good effect, the higher and lower stops according to their position, especially when he employs the organ as an independent instrument, without being at all restricted to the regular church style.

§ 3. The Diapason stops (the 8 feet ones) are the basis of the organ; and in a good instrument, the 8 feet tone should predominate in the full organ; and should not be overpowered by too many higher or lower filling or secondary stops, by this test the good builder is known, the organist in selecting single registers for use should have regard to this fundamental relation; and to the difference in the quality of the tone of the various stops.

§ 4. In blending registers together, particular regard must be had to the difference between the stops in respect of their various quality of tone: in this respect the following is to be observed.

a) the following sound strong, full, and solemn — Diapasons, 32, 16, and 8 feet; Bordun 16 and 8 feet; Grobgedakt (great stopped Diapason); Reed flute.

b) agreeable, mild, pleasing — flutes, Kleingedakt, (small stopped Diapason); Lieblichgedakt, viola di Gamba, Salicional; Waldflöte (forest flute), 8-feet;

c) hollow, snuffling — Höhlflöte, Quintatön;

d) piercing sharp, — all narrow, small scale; 4, 2, and 1 feet open stops, and the mixtures above all;

e) guttural — all reed-stops more or less.

Stops made of tin sound clearer than those of wood; stopped pipes are milder than open ones; half-stopped ones, or those tapering to a point, sound somewhat stronger than those quite stopped, but not so strong as quite open ones.

§ 5 A. — *Use of the Leading Stops.*

In a well arranged organ, all the leading stops used together — viz. 16, 8, 4, and 2 feet — have a good effect without the secondary stops. We will therefore only give a few hints respecting the judicious combination of single stops.

1. The union of leading stops, of equal pitch and like quality of tone, gives indeed an *increased strength of tone*, but no particular alteration in its *quality*. Thus, for example, two open diapasons or two stopped diapasons, or two flutes, or two trumpets of equal pitch (8 or 4 feet tone) will sound lounder than any one of those stops by itself, but its quality will remain the same.

2. The union of leading stops of equal pitch, but of unlike quality of tone, does alter the latter. For example, open and stopped diapason, 8 feet; Viola di Gamba and stopped diapason or a flute-stop, 8 feet; Quintatön and Viola di Gamba, or open diapason, 8 feet; trumpet and open, or stopped diapason or quintatön, 8-feet; principal or octave 4-feet and reed flute; Gedackt (flute), 4 feet, &c. &c.

3. In blending leading stops of unequal pitch, it is generally requisite to take care that the Registers to be united are only one octave distant from each other; consequently that the stops 16 and 8 feet — 8 and 4 feet — 4 and 2 feet, are joined together; and that of these two stops, the *Diapason stop*, the really 8-feet stop, or the *apparently 8-feet stop*, resulting from transposition into another octave (see 2) is most prominent.

Note. In quicker passages, a combination of registers, which is contrary to this principle, is of good effect. For example, Bordun or Quintatön, 16 feet; and a clear sounding, 4 feet or even 2 feet register; Quintatön 8 feet; and Sifflöte, 1 foot; &c. &c.

§ 6 B.– *Use of the Secondary Stops.*

As the single secondary stops do not give the true fundamental note, but either its fifth or its third; and is if, even in a combination of secondary stops, the fundamental note is contained, it is at the same time too much concealed by the other notes; it of course follows, that the secondary stops can *never* be used *alone*. For example: if, in order to be able to play a Quint register (twelfth) of 3 feet by itself, the fifth below were to be played, that would be attended with too much inconvenience, and be also of no service, because the same effect can be produced by another register, quite similar to it in tone (octave 4-feet English principal.)

Note. In many of the larger organs there are cornets and mixtures so arranged that the fundamental notes so greatly preponderate, that, in many cases, and for the attainment of particular effects in the solo playing of the Virtuoso or accomplished player, they may even be used *alone*, at least in the upper octaves, where the secondary notes are the least audible, and are overpowered by the fundamental notes; but in such an employment of the stops as this, the before-named condition must exist.

§ 7. Without regarding the exception named in the preceding note, we assume that all secondary stops are drawn with a full organ: this is exclusively the case with the mixtures. The cornet can be used in connection with the principal 8-feet (open diapason), which may be strengthened by octave 4-feet, or even a 16-feet stop (double diapason), or even with a reed stop (8-feet). In using the *Quint register* (twelfth 3-feet) an open diapason 8-feet must always be employed at the same time, strengthened also by some other 8-feet stop (principal, 4-feet), and octave 2-feet. To a simple tierce stop, there should always be added the fifth stop lying below it, and the octave stop lying above it, as also the necessary foundation stops besides, in order to conceal as much as possible the fifth and third. The latter will easily be the case in the upper octaves, on which account the performer must, in using them, avoid getting into the lower octaves, where the fifths and the thirds would sound disagreeably conspicuous. It is another thing with a full organ, where the experienced organ-builder has taken good care that this defect should not occur.

Note. There has been much controversy respecting the admissibility of the Quint (twelfth), tierce, and mixture stops. This is not the proper place for a further discussion of this topic; thus much, however, I may venture, with the concurrence of all good organ players and organ builders, to assert, that an organ without those registers would be deprived of much of its peculiar penetrating power. I of course presuppose that the disposition, scale, &c. of those registers are in exact proporportion to the whole of the rest of the instrument. If indeed, a multifarious combination of mixed stops, with the appropriate quints and tierces, is attempted upon some 8-feet stops, among which there may possibly not be any open metal stops at all, a most horrible crash would be the effect produced.

§ 8. At the conclusion of this Chapter, I must mention that I could only give hints respecting the use of the stops; because a difference in the scale, in the intonation, and likewise in the proportion to the other stops, even a difference in the relative position of quite similar stops in the organ (near the performer, or at a distance from him, above or below him), will produce quite a different effect. The organist who loves his pursuit, and prosecutes his art with zeal, will certainly apply all diligence to become intimately acquainted with his instrument, both as a whole and in its separate parts, with the character of each stop, its strength, its weakness, its relation to every other. By that means he will find many combinations which only a good ear and a refined taste, with respect to the object in view, can enable him to determine as to the propriety of making use of or not.

THIRD PART.

ON THE PROPER APPLICATION OF ORGAN-PLAYING TO DIVINE SERVICE.

This point has already been remarked upon in general terms sufficiently for our purpose, in the Introduction to this work, and in the 4th Chapter of the First Part: we propose now to say a few words with respect to those special cases in which the organ appears as an essential element in public worship, co-operating with and promoting it.

We have to consider —

1. Choral Accompaniment.
2. Interlude.
3. Prelude and Postlude. (last Voluntary.)
4. Accompaniment of instrumented Church Music, such as the Liturgy and the Responses.

CHAPTER 1.

OF CHORAL ACCOMPANIMENT.

§ 1. The Choral (Psalm tune) is, in regard to its object, the noblest and the most simple popular song; it is an essential element in the public worship of God, and the means by which a greater or less number of persons of every age and every condition give expression *at one time* to their religious feelings.

§ 2. That the Psalm singing be rightly conducted, is especially the business of the organist, the precentor, and also of the choir.

§ 3. In order that these may be enabled to fulfil their duties, a Psalm book is particularly necessary, in which the Psalm tunes are properly arranged with respect to the melody and harmony by a competent master; according to which, the singing might then be conducted and practised in schools and churches.

§ 4. The melody of the chorals must not be disfigured by ornaments, passing notes, &c; but the organist and precentor should rather take care that such superfluous additions as the congregation may have been led to adopt, be gradually abandoned and the pure melody be restored.

§ 5. The harmonious portion, which is expressed either by the organ alone, or together with the four-part singing choir, must be simple, but powerful. The parts accompanying the melody will most appropriately move in the same time as itself; only very few passing notes should be allowed, no striking unexpected transitions, no accumulation of dissonances, &c. are here in place. It is particularly contrary to the object of the harmonious accompaniment of the choral, to begin or even to finish the single lines with dissonant chords.

§ 6. With regard to conducting the parts in choral playing, a pure four-part arrangement is the foundation; a choral book, such as was desired above (§ 3,) would therefore require to be so arranged that the four parts should be brought upon two staves, in order to be capable of being sung at once by four voices; consequently not, as many would have it, exclusively in close harmony, nor, on the contrary, continually in wide harmony, but alternating as is required in a good arrangement of the voices, in which regard is had to the natural compass, and to a good internal melodious connection of the parts.

§ 7. The continual pure four-part playing becomes monotonous, and the peculiar powers of the organ would be lost, if recourse were not had occasionally to full playing, according to the contents of the Psalm, and also the strength of the congregation. In so doing the given harmony of the choral must be preserved, and the full playing only be accomplished by the doubling of single intervals, which may be done without any very great solicitude to avoid octave progressions. (See §§ 48-52 in the First Part.)

§ 8. It has likewise a good effect to be a little florid in the middle parts or the bass, but this must be upon the basis of the harmony given in the choral book, in order to agree with the choir, which sings the simple harmony of the choral book. For this manner of playing, much knowledge and proficiency in counterpoint is required, as also a careful consideration of the sentiments expressed in the words and in the melody. Such a manner of playing is only suited to hymns of a lively character, and then only by way of change. The first lines of the Hymn, "Nun danket alle Gott," may serve as an example

(A.)

"NUN DANKET ALLE GOTT,"

Choral Book, № 169.

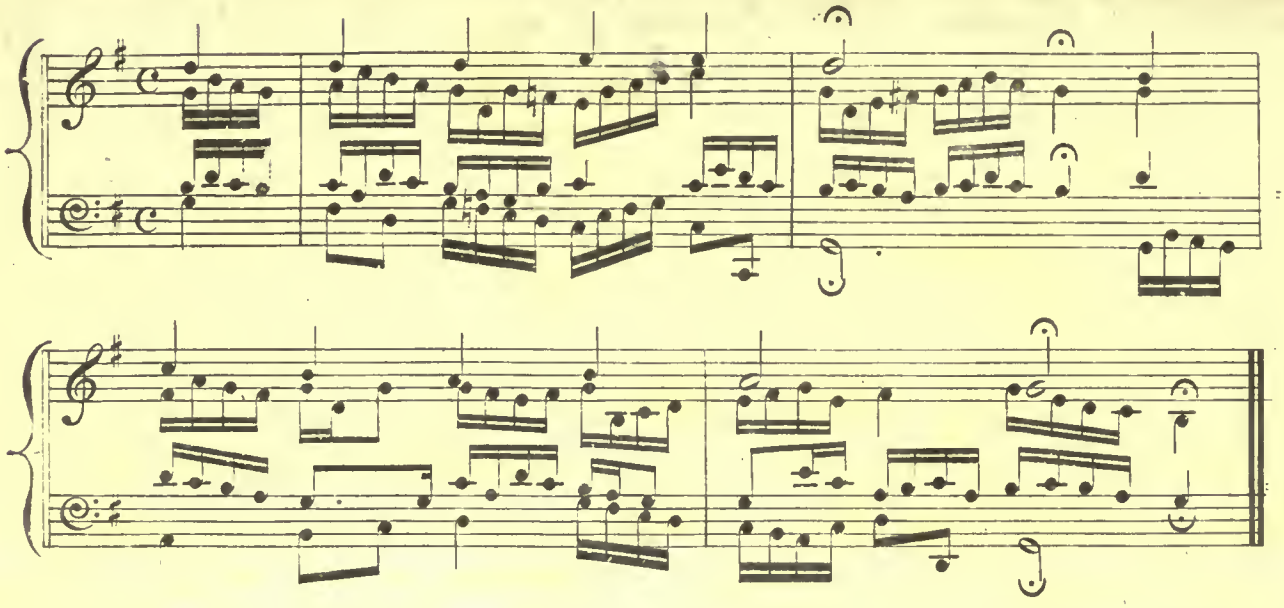
(B.)

R.H.

L.H.

Pedal.

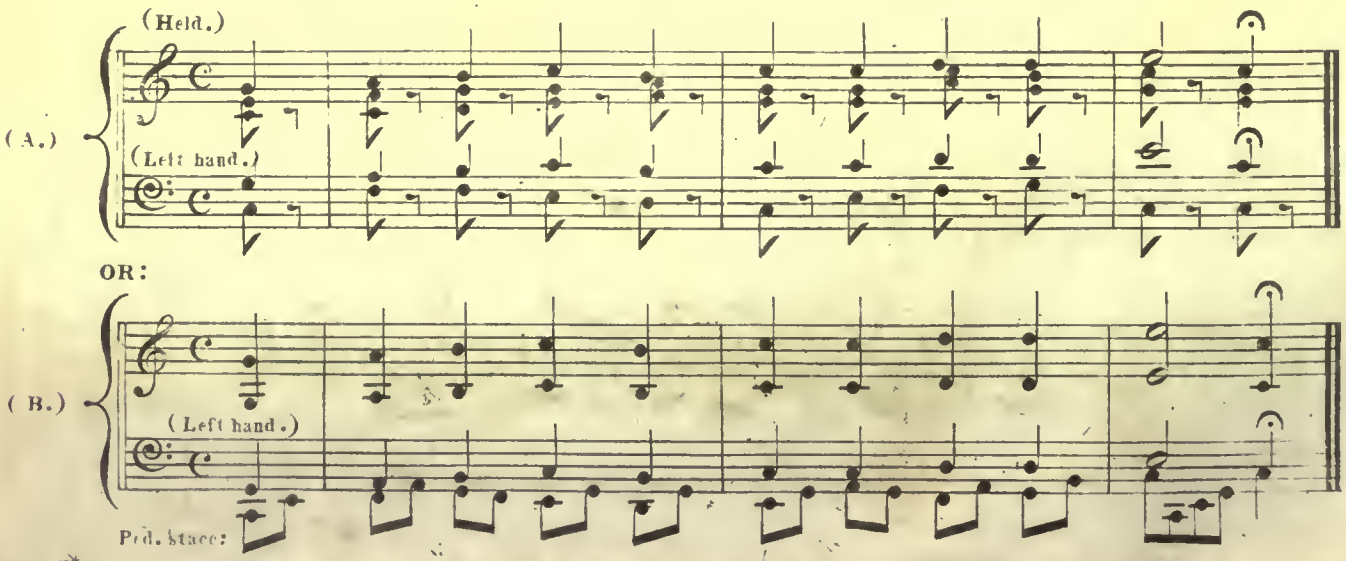
Florid in all the accompanying parts, with the same fundamental harmony.



§9. The time in which chorals should be sung must depend on their character; thus, a penitential psalm must be sung slower than a psalm of praise or thanksgiving, which admits of a quicker time

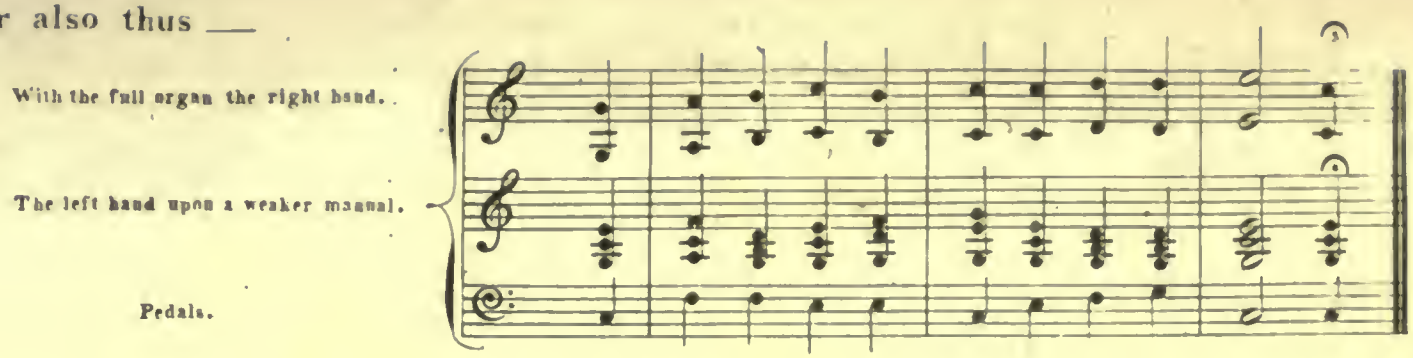
§10. The registering of the organ, in respect to strength and weakness, must be governed by the nature of the congregation. The organ must never drown the singing of the congregation: on the contrary, if the words of the hymn should happen to require it, a verse might be sometimes accompanied quite softly: this is, only advisable in the case of well-known tunes; the whole strength of the organ being sometimes required, to direct the congregation, in tunes, little known.

§11. In order the more easily to teach the congregation a new tune, or to lead them to abandon any acquired inaccuracies, it will be of advantage to play the tune *in unison*, with the full organ upon the manual and the pedals, or even to do so with the hand upon the manual alone, whilst the pedals play the fundamental bass in short notes — for example:



* In adopting this method to make the congregation attentive to the tune, the singing choir must likewise sing the tune in unison;

or also thus —

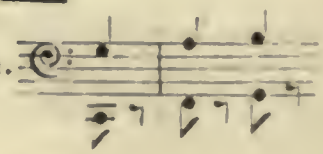


§12. It is of course to be understood, that, where there is a choir that sings the tune through all the verses of the hymn quite alike, in four parts, the organist must not indulge in any deviations or alterations in the harmony. But if the singing is not continued strictly in four parts through every verse, an organist proficient in harmony may, being partly guided by the subject of the hymn, and for the sake of producing some variety, sometimes employ other basses and chords. But he must ever keep the main object in view, and he should not be too ready to indulge in bombastic and extraneous harmonious successions, or to display too conspicuously his scientific skill; but his familiar acquaintance with harmony should only serve for the purpose of giving a new charm to the often heard and *well known* melody, without losing anything of its clearness and general character, which would be the case if he were to select harmonies which are not naturally adapted to the melody. The organist who is impressed with a high sense of the high importance of his calling, will not be guilty of anything unbecoming, but in all his performances will bear in mind that the art of the organist is applied to the most sacred objects, and that the fulfilment of his official duties should redound to the honour of God and the edification of thousands in the temple of the Lord.

Remark. As the hearing of the same harmony throughout several verses will lead to monotony, it might be well, if the entire choir were, in several verses, to sing in unison with the congregation, and leave the organist at full liberty.

this method is, however, only to be employed when all other means have failed. In large organ-works, where there are also penetrating stops in the pedals, and the compass of the upper notes allows of it, the melody may be played in the pedals with the right foot, and with the left the lower notes only—namely, thus;

Or in the left foot, instead of the two quavers, to only give, each time, the first of them short.



CHAPTER. II.

OF THE INTERLUDE (ZWISCHENSPIEL)

§ 13. It is customary for the pause which is made between one line of a verse and the following line to be occupied by the organist with what is called the interlude. The choral would undoubtedly acquire more solemnity if the interlude were to be entirely done away with;*.

§ 14. If the interlude has any possible object, it can only be the following-to connect harmoniously and melodiously the last member of a line with the first member of the following one. The organ-player is so to manage the interlude, that it shall conduct the congregation from the conclusion of the one line to the commencement of the following one in the most natural manner. Consequently, in the interlude, no harmonies should be used which do not stand in the closest connection with the two harmonies of the choral, between which the interlude is to effect a connection. The interlude must, as it were, grow together with the two harmonies, between which it is interposed. Therefore it would be highly improper to deviate in the interludes from the slow pathetic movement of the choral, and to adopt in them a quick move-ment. The simpler the interlude is, and the more intimately connected, as well with respect to melody and harmony as to rhythm, with the choral, the more appropriate will it be.

§ 15. With respect to the time in which the interlude should be played the rule might be adopted, that no quicker division of time should occur in it than half the shortest note in the choral, written in crotchets, the shortest notes for the interlude are *semiquavers* if the choral is written in minims, they would be *quavers*.

§ 16. When it was said in the preceding § that the time of the interlude must be governed by the character of the psalm that is also to be understood as ap-plying to the entire arrangement of the melody and harmony of the interlude. The organist is not, however, to attempt to express to paint (as it were) what has been said in the line just finished or about to commence; for example-if the words *joy* occurs, to introduce frisking passages; at the word *sorrowful*, to whimper in semitones; and when *thunder* is mentioned, to storm away with powerful *unisons* that which the organist must endeavour to do, is, to make his entire playing conform-able to the leading sentiment which is expressed in the verse or in the psalm.

§17. If, upon concluding the interlude, the congregation does not immediately fall in with the commencing chord of the organist, it is better to dwell upon that chord until the congregation begins, than without regarding them to proceed farther, or to lengthen out the interlude by superfluous additions.

§18. If the organist keeps invariably to the same length in the interludes, the congregation will soon get accustomed to come in again at the proper time, or by keeping the pedals quite silent during the interlude, and introduce them again at the beginning of the next line of the hymn, the congregation would know with certainty, when to begin.

* The English organists have long been of this opinion, as the interlude between the lines has been discontinued for many years. Examples of it are to be found in Dr. Blow's Psalmody.— This chapter is retained because most of the remarks apply equally to our interlude between the verses.
SCHNEIDER's Organ School.

CHAPTER 3.

OF THE PRELUDE AND LAST VOLUNTARY.

§19. The Prelude must be arranged in accordance with the various objects to be attained; it can serve——

1. As an Introduction to the Church Service, without any hymn immediately following;
2. As an introduction to, and preparation for, a hymn to follow it;
3. As an introduction to Church Music.

§20. With regard to the first case, the organist has here an opportunity to give full scope to his instrument and his art, but always regarding the dignity of the subject and the particular object of the solemnity. The first prelude at all public worship comes under this head; here the organist ought, as the commencement of Divine Service, to begin with an introduction in character with the object of the festival, and then connect with it a suitable transition to the first hymn. The duration of such preludes may be somewhat longer than that of those which occur in the course of the service as choral preludes.

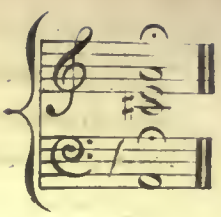
Remark. Extemporaneous playing is not out of place here; but those who have not that gift at command, had much better choose some good existing works. It may here be said generally that it is a false notion entertained by some organists that every thing they play must be the produce of their own invention, they should rather endeavour to practice effectively good existing compositions, of which there are some for all purposes and occassions, and in all degrees of easy and difficult execution; they would thus promote their own improvement most materially:

§21. The prelude to any given choral should prepare the congregation for singing the hymn; it must therefore—1) answer to the character of the hymn; 2) it must determine with certainty the mode in which the choral melody is; 3) it may also contain intimations of the melody itself, which is particularly advisable where the melody is not quite known, or where different melodies are used for the same hymn.

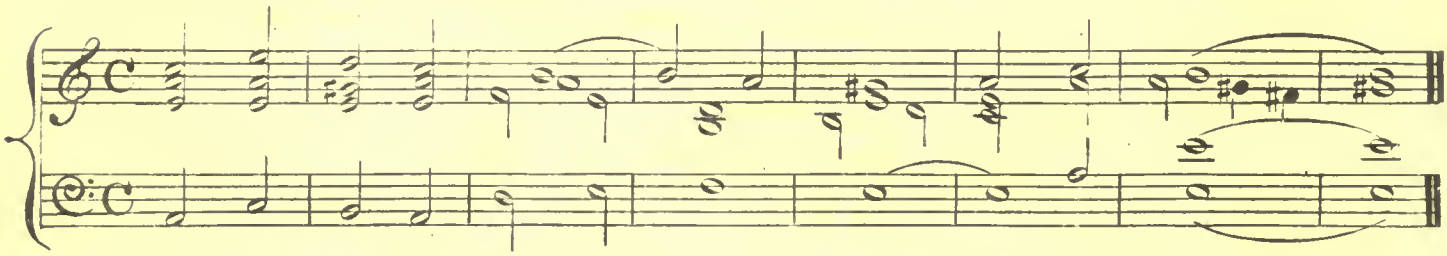
§22. *Note to* 1). The organist must use all possible means in order to indicate the sentiment which the hymn expresses; therefore, besides the ideas which he addresses to the ear, he should also have a suitable combination of stops. He will consequently, when the hymns express tender emotions, not burst out violently; and when the hymns are of a lively character, not melt away in sorrowful melodies with soft, weak flute-stops.

§23. *Note to* 2). For melodies which are written in the modes of the present day, no organist is likely to go wrong. Many melodies written in the so-called old modes may, cause great embarrassment to know how to manage the prelude most suitably in this respect. Melodies in the Dorian and Phrygian, and also in the mixo-lydian modes, are especially likely to occassion doubt.

There are, in the Dorian mode, melodies which end with the dominant — viz.

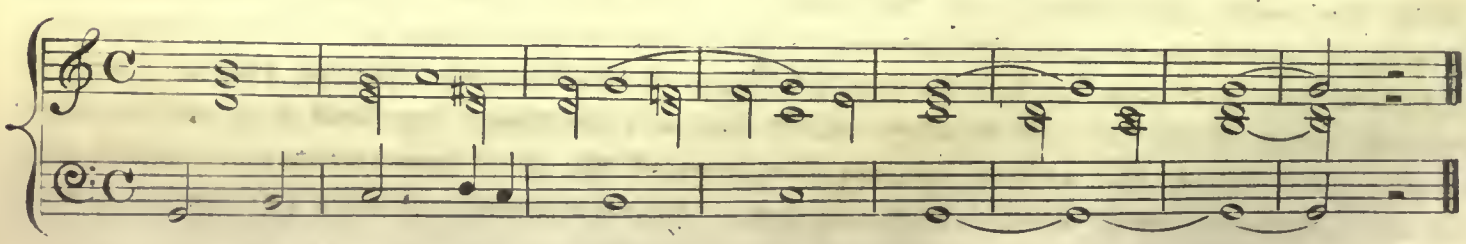


for example, "Thro' Adams fall" (Nº 6 page 19) "*Christ unser Herr zum Jordan kam*". If the organist were to arrange the prelude in A major, according to our modern view, that the closing chord should point out the mode, he would be wrong: the prelude must begin in D minor, the prelude must also conclude with it. The preludes to the Phrygian and Hypophrygian melodies must be arranged exactly like our modern mode of A minor, with the requisite touching upon the mode of C major, and the conclusion must then modulate to the commencing chord of the choral. melodies in this mode often begin with the dominant chord of A minor, also with the tonic chord of C major or even E minor; thus, the melody In deep distress (Nº 4 page 19) begins and ends with the dominant chord of A minor, The conclusion of the prelude beginning in A minor must consequently modulate to the dominant chord, but without making a complete close in E major; the course of modulation being, for example, as follows:—



For the melody "*Kerzlich thut mich verlangen*," transposed one tone higher, the prelude is to be in B minor, and the conclusion passes into D major, the commencing chord of the melody, The Phrygian melody, "*Christus der uns selig macht*," begins in A minor; there is consequently no difficulty with the conclusion of the prelude: in the same manner, in the Phrygian melody, "*Herr Gott, nach deiner grossen Gutigkeit*," transposed a third higher, where the prelude must begin in C minor, it should terminate in the principal note, because the melody begins with the tonic chord of C minor. The melodies "*Mitten wir in Leben sind*," and "*Herr Gott dich loben wir*," begin in E minor; the prelude must therefore end in E minor.

A prelude answering to the Mixo-lydian mode modulates more in C major than in G major; it does not go at all to D major: the conclusion of the prelude is governed by the commencing chord of the melody; the commencement by the final chord: thus, the prelude to "*Mein' Augen ich gen Berg aufricht*," might begin in G major, and then go to C major. If the melody begins with the triad of G, a so-called plagal ending is here in place; for example—



As in the Choral, "*Gott sei gelobet und Gebenedeict*".

§24. *Note to 3).* There is a way of playing the entire melody of a choral to the congregation, which is called *giving out a melody*. Upon one manual with particularly predominant stops, the choral melody is performed line by line, accompanied by the other hand and the pedals in a florid style; and between each line of the melody the florid accompaniment is carried on, in which also the hand that played the melody can join (but upon the other manual which accompanies the melody). The melody may be taken in the soprano, or also in the tenor; indeed, even in the pedals. In order to a satisfactory extemporaneous execution of this kind, there is required much practice in harmony and in composition generally, and likewise a perfect command of the instrument. Of this description may be had, in preference to all others, master-works of Sebastian Bach; there are others, less difficult, by Rink, &c.&c. see Mendelssohns Lobgesang & Paulus.

As preludes of such a kind, if they make any pretension to elaborateness, and are not intended to contain simply the melody itself, must have a certain length and breadth; they should, as brevity is now desired in church service, only be employed for melodies of moderate length. One part only of the melody, also, may be treated in this manner, employing perhaps the first two lines, or even only the first line of some imitations.

§25. As it is one of the principal objects that the congregation should begin the melody firmly and truly, the organist must not only conclude in the octave in which the melody begins, but he will also do well if he joins the commencing note of the melody to the concluding chord of the prelude in the upper part; for very well-known melodies this is not so necessary as for those which are less known.

§26. All that has just now been said applies likewise to the interpreludes (interpraludium) which are to connect together two hymns immediately succeeding one another. It is here good for the organist to hold on the concluding chord of the first hymn rather longer than usual, and even also to let the pedals sound alone (but only for a very short time), during which he can make any requisite changes in the registers. Then he goes over, in a suitable manner, not too quickly, from the previous key into the mode of the following choral, and introduces the same according to its character.

§27. The organist, should guard against making any preludes too long, and thus protract the divine service in an unsuitable manner; still, he must take time to express what is necessary: to use merely a few transient chords as a prelude, is making it a matter of too little consequence.

§28. In the prelude to church music which is to be accompanied by instruments, the organist must keep in view the tuning of the instruments, and not only begin in a key in which the stringed instruments are to be tuned, but he must modulate in such chords as may facilitate this tuning of the instruments; this is done the best in D, occassionally touching the chords of G and A. If kettle-drums are employed in the band, and these are to be tuned in some other than the given tones, the organist should touch that key, and towards the end return to the key in which the music begins.

§29. Formerly there was a different pitch for the church and chamber. In modern times, organs are tuned, as is just and proper, in the chamber pitch now in use. To connect the organ and the orchestra is, however, at all times a troublesome business; for, with the continual alteration of the orchestral pitch, which has now no fixed standard at all, and depends almost entirely upon the will of the manufacturer of the wind instruments, it cannot be said with any certainty, before hand, whether an organ tuned in proper chamber pitch will, in the course of some years, agree with the orchestra or not.

30. *Of the Postlude* (Last Voluntary.)

The last voluntary is introduced in many churches at the conclusion of the whole service, and was possibly adopted for the purpose of drowning the noise of the congregation leaving the church, the organist is not here trammeled and may allow himself full scope, but he should still bear in mind that he is concluding a devotional solemnity. He can here exhibit the art of the organ-player in its fullest extent, as well in invention (where he indulges his own fancy) as in the technical management of the giant instrument. He should avail himself of this fine opportunity to give the best music in his power, There are valuable works enough which can be here made use of: whoever is competent to it, will find a rich store in Sebastian Bach's works; something more easy of this kind has been produced by Novello, Rink, not to mention Albrechtsberger, Eberlin, Handel, &c. &c.

OF THE CO-OPERATION OF THE ORGAN IN CHURCH MUSIC, THE LITURGY, INTONATIONS, RESPONSES, ETC.

§31. The organ can be of essential service in church music; it can co-operate as a solo instrument, and likewise serve to strengthen others.

§32. When it is employed as a solo obligato instrument, the mode of registering, upon which here every thing especially depends, will be partly prescribed by the composer or director, or else it is left to the judgment of the organist. He must, in the latter case, make himself acquainted with the score of the composition, and will consider the relation in which the organ solo stands to the whole, in order that he may neither predominate over every thing else, nor yet be wholly obscured. As he is to play the part which he has to perform exactly as it is written, there is no difficulty provided he possesses the necessary degree of execution.

Note. Joseph Haydn has employed the organ in this manner excellently well in the mass in E flat (Nº 12) and in his "Stabat mater" in G minor; also Mozart in the "Laudate".

§33. Provided however, that the organ is not employed as a solo instrument, but is only used for the purpose of adding to the strength, there is often only one bass part given with what are called figures. This marked part is called.

§34. The *Thorough Bass part*. The numbers marked over these bass notes denote to the organist the chords which he has to play with the right hand to the bass, which he has to play upon the pedals, or upon the manual with the left hand. That this figuring is not to be depended upon, and that an impossibility would be expected of the organist, even of the most proficient (if the organ accompanient is to accomplish its full intention) is evident.

§ 35. The organ is to be considered as an instrument composed of many wind instruments; if, therefore, the organ is employed in any musical performance of the present day, which is always provided with wind instruments, an accompaniment denoted by such uncertain marks might very easily spoil the effects of the real wind instruments; it may likewise injure the entire course of the principal melody. For by the numbers the chords indeed are given, but not the place – the octave in which the accompaniment would be most appropriate.

§ 36. The accompaniment would be more easily understood, and more correctly executed by having the real notes written down.

§ 37. The last named plan would therefore remedy the defect and the inevitable uncertainty of playing from so imperfect a system of marking. Let the notes be written completely out, as they may be desired for strengthening in this or that place; for as, according to the old system, the clever and cautious performer endeavours, by drawing quite weak registers, at least not to spoil any thing, the consequence is that the organ does not produce any effect; while, on the other hand, the unskilful and incautious one registers more strongly, and, all at once, finds himself employing chords perhaps in quite another and a higher region than the composition is just moving in, and the effect is spoiled, whilst; on the contrary, with an accurate notation, and by only employing the organ to increase the volume of sound, a considerable effect may be produced.

§ 38. Of the co-operation of the organ in the Liturgy, Intonations, Responses, &c, it is only necessary to observe this much, – that as the organ has only, in all these liturgical forms, to support the singing, it is not to predominate over it, but nevertheless not to be so very subdued, that the object of leading the singing is lost.

In many Protestant churches, where the clergyman chants the collects and the benediction, this is sometimes done with the organ accompaniment. As the distance of the clergyman from the organ choir is considerable, the organist must listen very attentively, and give way to the person chanting; on which account he must so arrange the registering that he can hear the clergyman, and the clergyman can hear the sound of the organ.

FINIS.

FORTY-EIGHT

Organ Trios,

FOR

Two Manuals & the Pedals;

Composed by

FRED. SCHNEIDER.

NB. This Work forms the 4th & last part of "THE COMPLETE ORGAN SCHOOL."

Ent. Sta. Hall. *Reduced Pr: 4/3*

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AUTHOR'S PREFACE.

The universally admitted want of good progressive Pieces for the Organ, suggested to me the propriety of subjoining to my "Theoretical & Practical Organ School" the present Collection of TRIOS for the Manuals and Pedals. They are intended to be played upon two different Claviers in addition to the Pedals; by which method it is hoped that the Student will obtain a complete independent command both of hands and feet.

The greater number of the Trios *can* be played upon one Clavier; the only exception being where the Manuals cross each other: but two Claviers will be found more effective, on account of the greater variety that can be given in each Clavier by the use of different Registers, or Stops; as it will be observed that the important or prominent part should lie sometimes with the right hand, sometimes with the left, and at others with the Pedals.

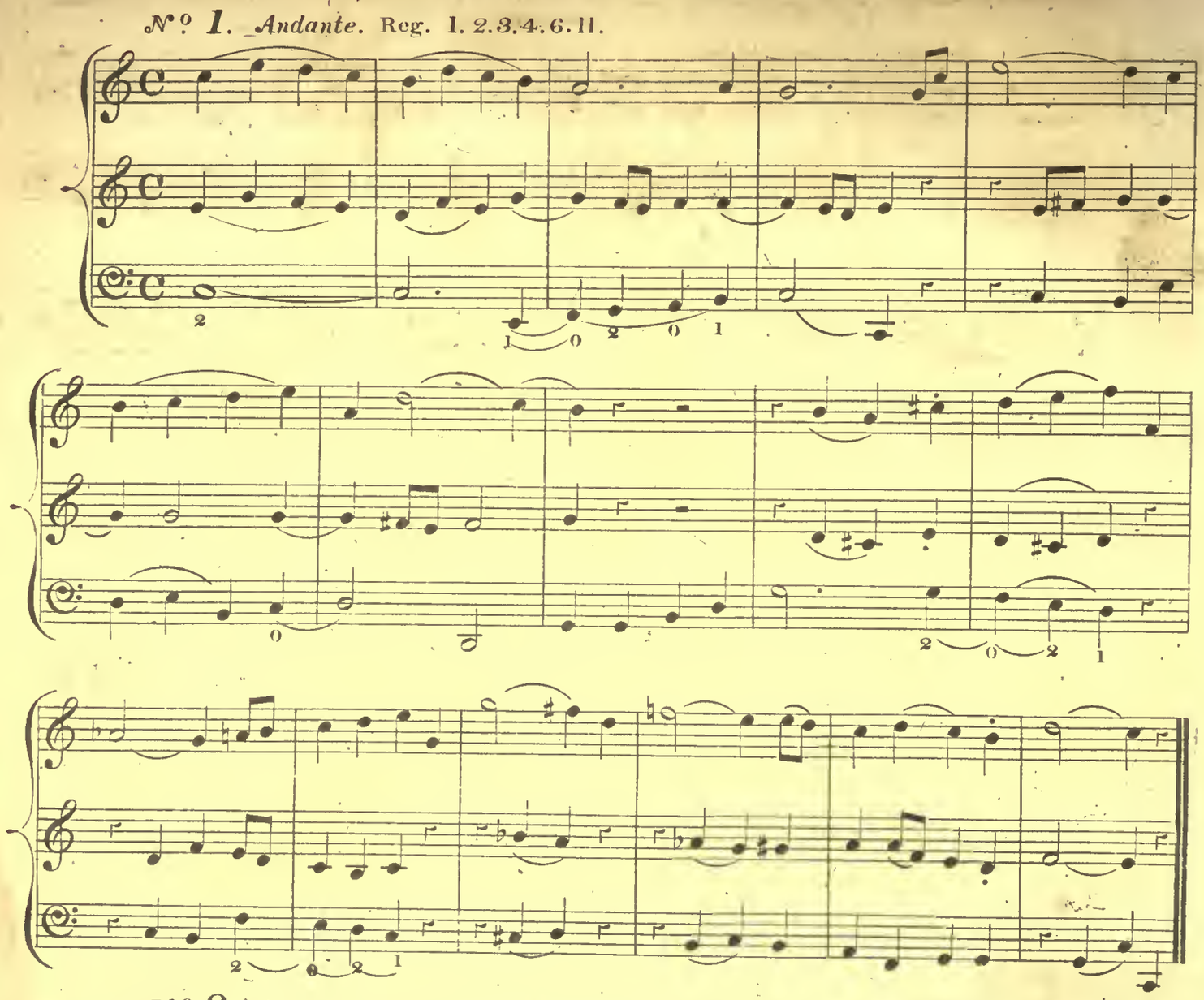
Annexed are 12 Varieties of Registering, to which reference is made at the beginning of each piece; those marked A being for the upper part, and those marked B for the lower. [As some of the stops mentioned by Mr Schneider (such as the Quintadon, Salicional & Gemshorn) are not usual in English Instruments, other stops which may be substituted for them have been pointed out in a parenthesis, for the convenience of English Organists.]

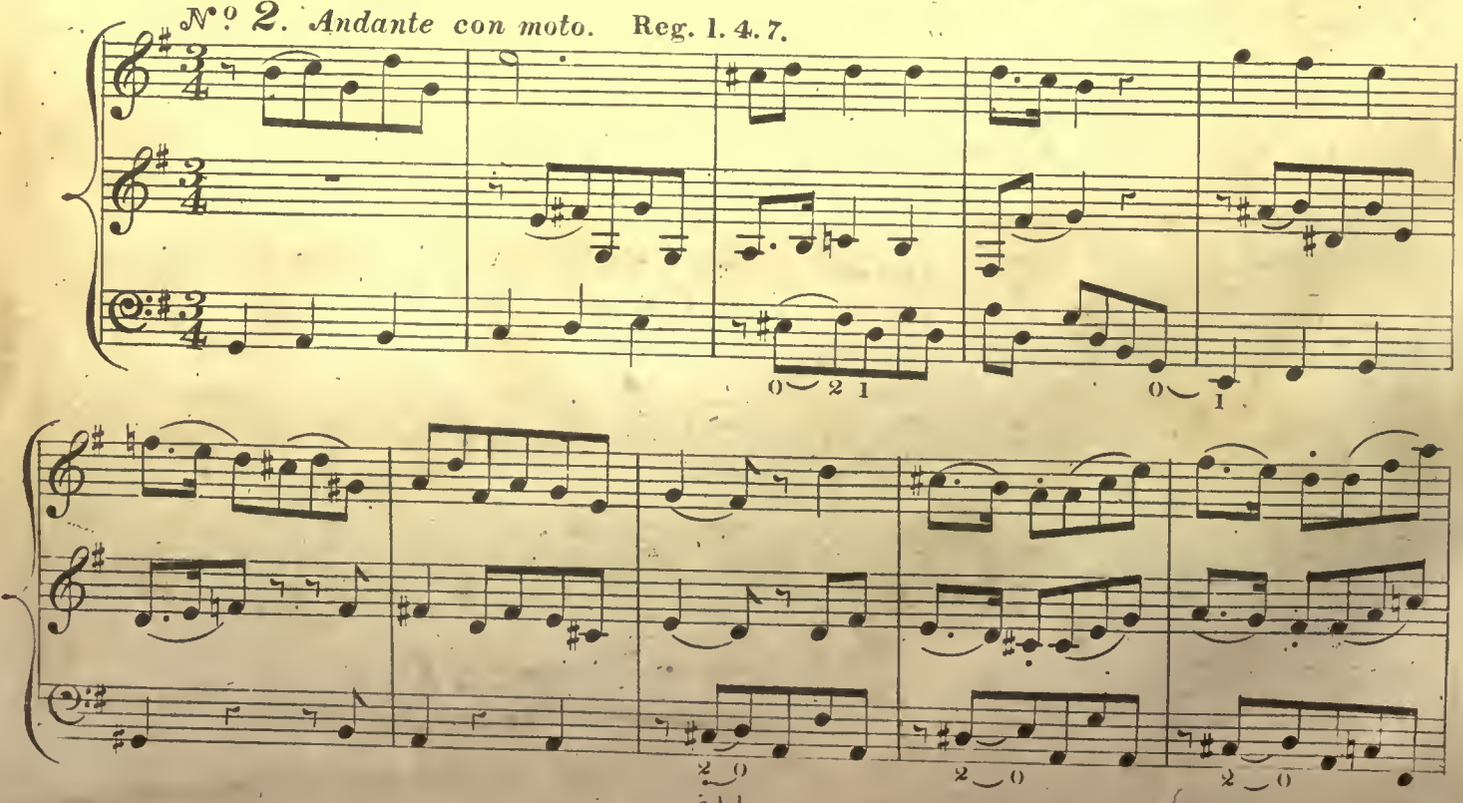
A. or UPPER MANUAL.	B. or LOWER MANUAL.
N° 1, Open Diapason.	Quintadon, 8 ft. (or Stopped Diap. & Prin.)
2, Flute 8 ft. (or Dulciana) & Salicional 4 ft. (or Flute.)	Stopped Diap.
3, Gemshorn 8. (or Hautboy) and Stop D.	Viol di Gamba (or Dulciana) & Flute.
4, Quintadon (or Stop D. & Principal) & Flute.	Hohl-Flote 8 ft (or Dulciana & Flute.)
5, Viol di Gamba (or Dulciana) & Stop D.	Open Diap. small scale (or Dulciana.)
6, D° or Gemshorn (or Hautboy) & Principal.	Quintadon (or Stop D. & Flute.)
7, Quintadon (or Stop D & Prin.) & Flute.	Open Diap.
8, Bordun (or Dulciana) or Hohl-Flöte & Stop D.	Viol di Gamba (or Dulc.) with Flute or Stop D.
9, Viol di Gamba (or Dulc) with Quintadon (or Stop D. & Prin.)	Hohl-Flote (or Dulc. & Flute) with Bordun 16 ft. (or Double Diap)
10, Open D. with Quint 8 & 4. (or Stop D. & Princ.)	Viol di Gamba (or Dulc.) & Bordun 16 ft. (or Double Diap.)
11, Trumpet & Stop D. or Trumpet 8 & 4 (or Clarion.)	Open Diap. with Quintadon (or Stop D. & Prin.)
12, Open D. with Quint 8 & 4. (or Stop Diap. Prin. & Flute.)	Trumpet with Stopped Diap.

In registering for the Pedals care should be taken so as neither to overpower the Manuals, nor yet to suffer the Pedals to be too feeble: but where the subject lies in the Pedals, then that part should of course be made prominent.

The above general directions for the effective combination of the Stops are chiefly intended for the guidance of young Performers: the more experienced Organist can modify them according to the peculiar construction of the Instrument on which he has to exhibit his skill, or can introduce such other changes as may be suggested by his own fancy, taste and judgment.

* A full description and explanation of the Stops will be found in the "Organ School" see Pages 67, 68, 69 & 70, together with remarks as to the most appropriate mode of using them.


N° 1. Andante. Reg. 1. 2. 3. 4. 6. 11.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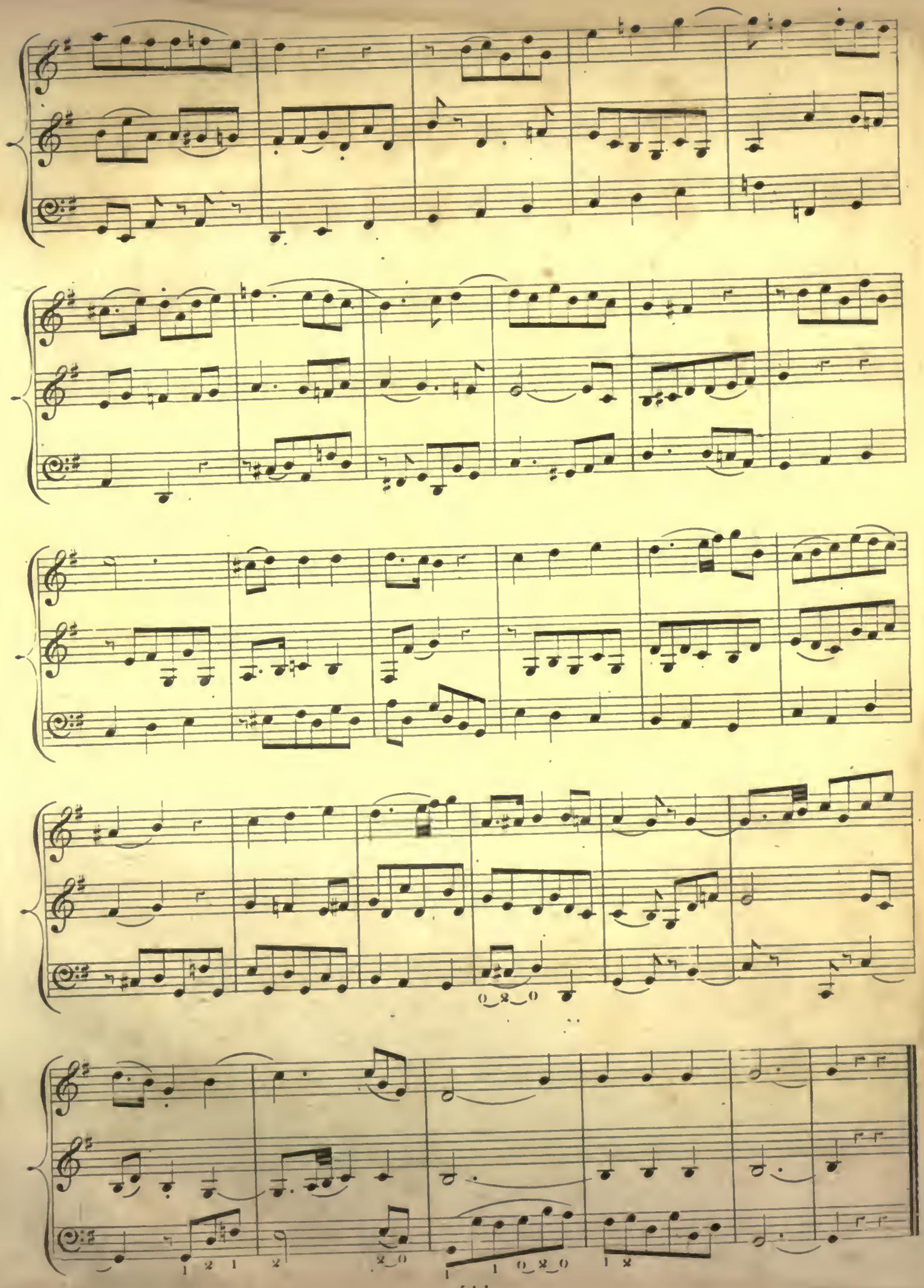
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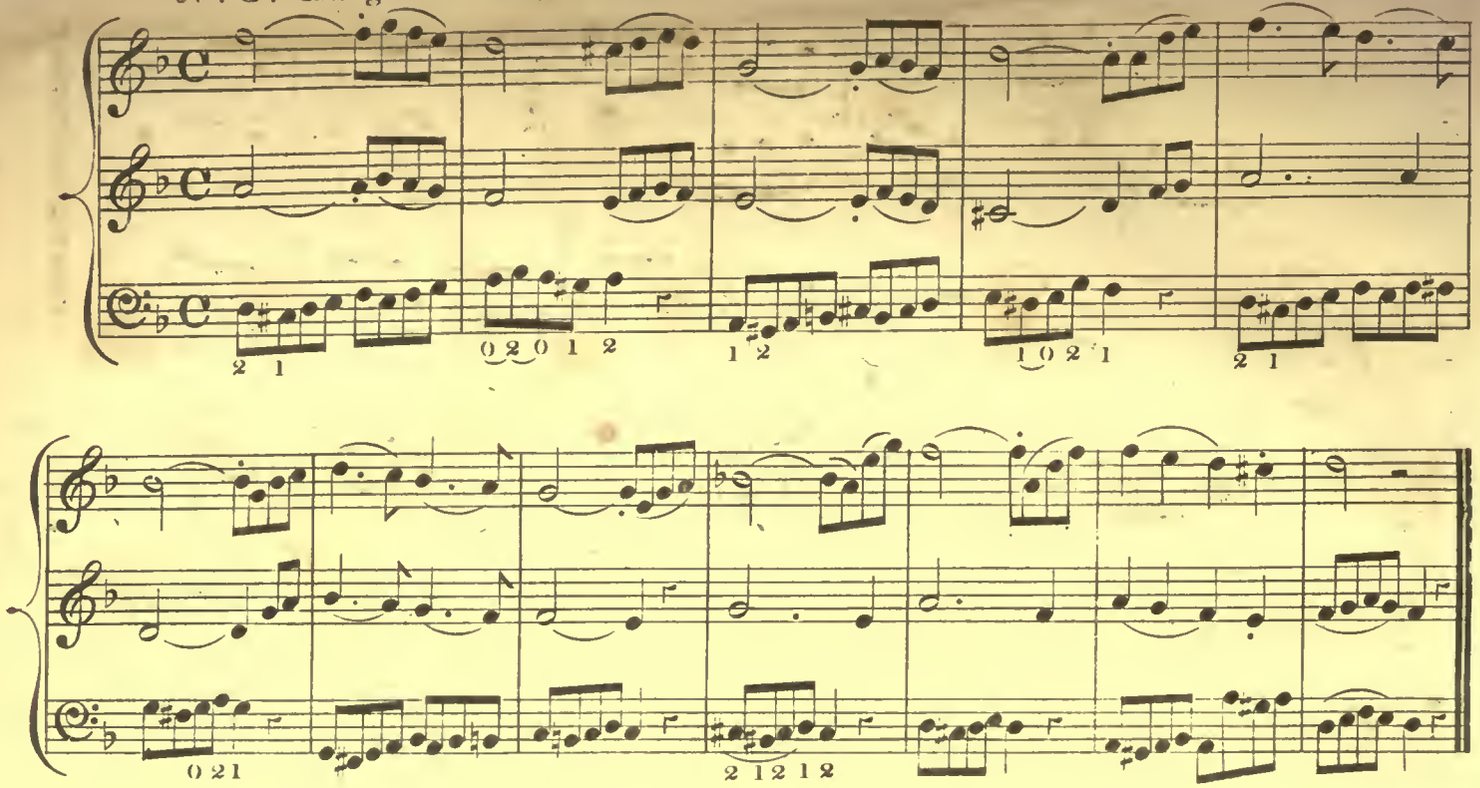

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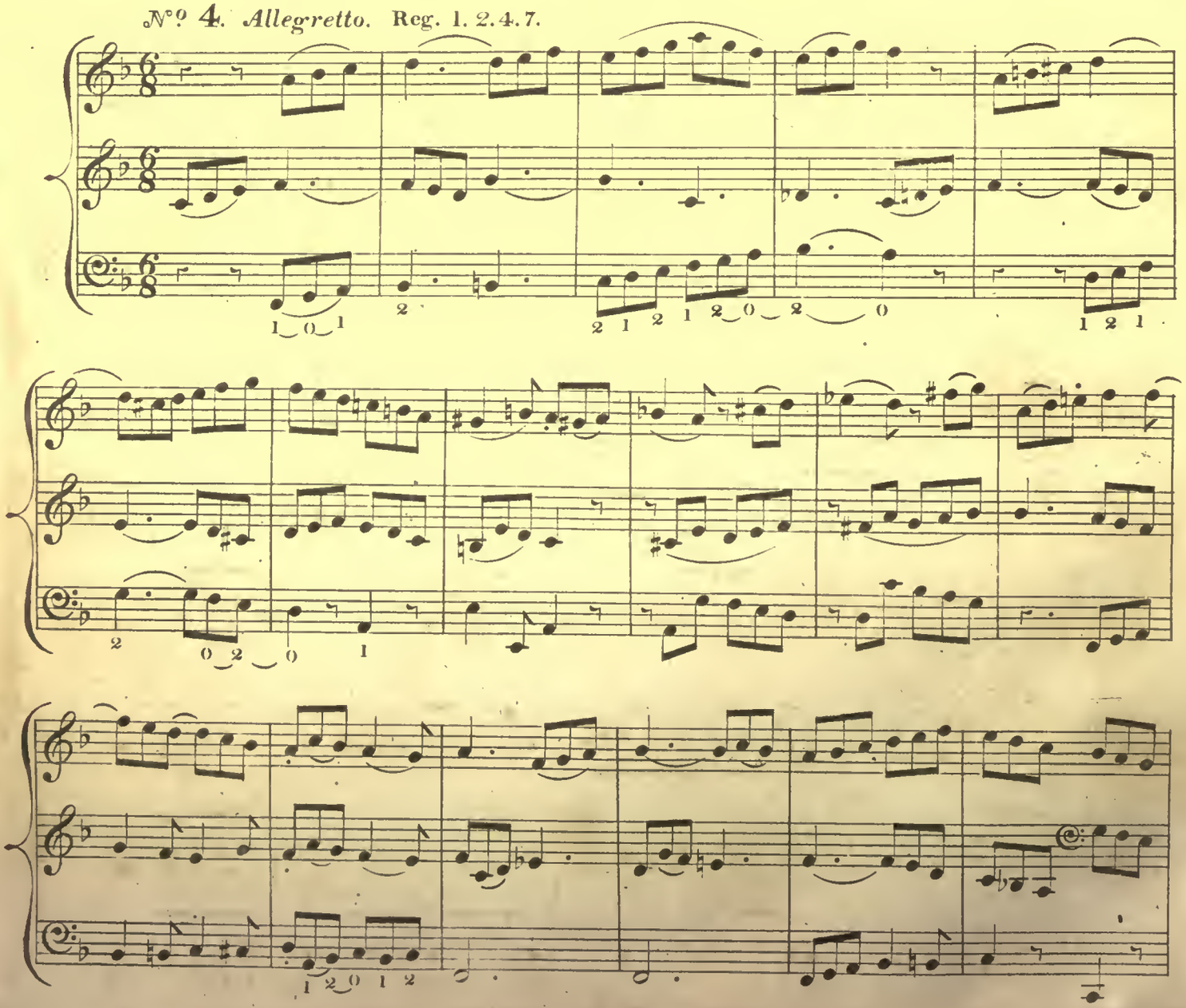

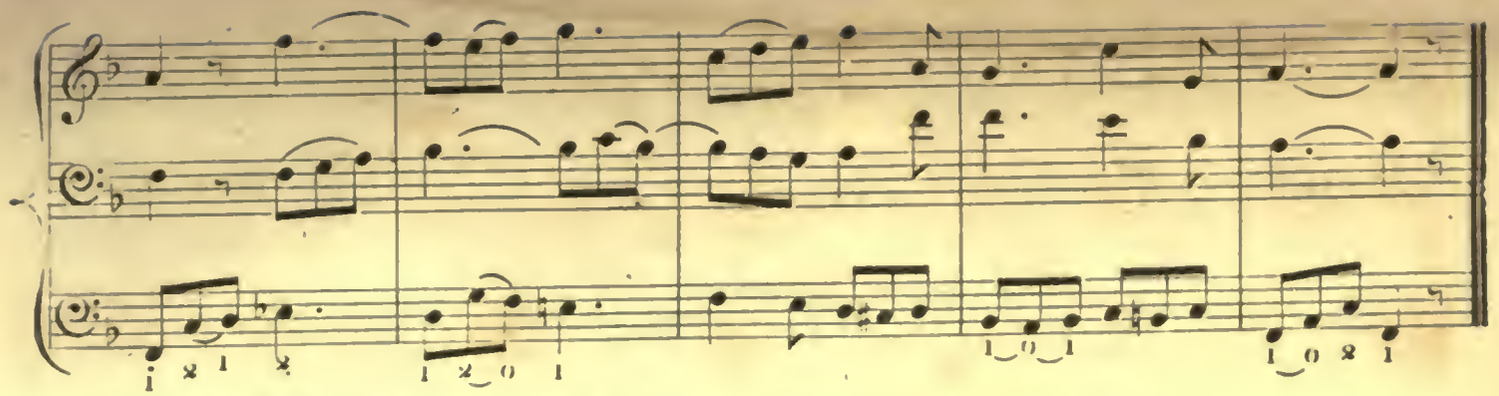

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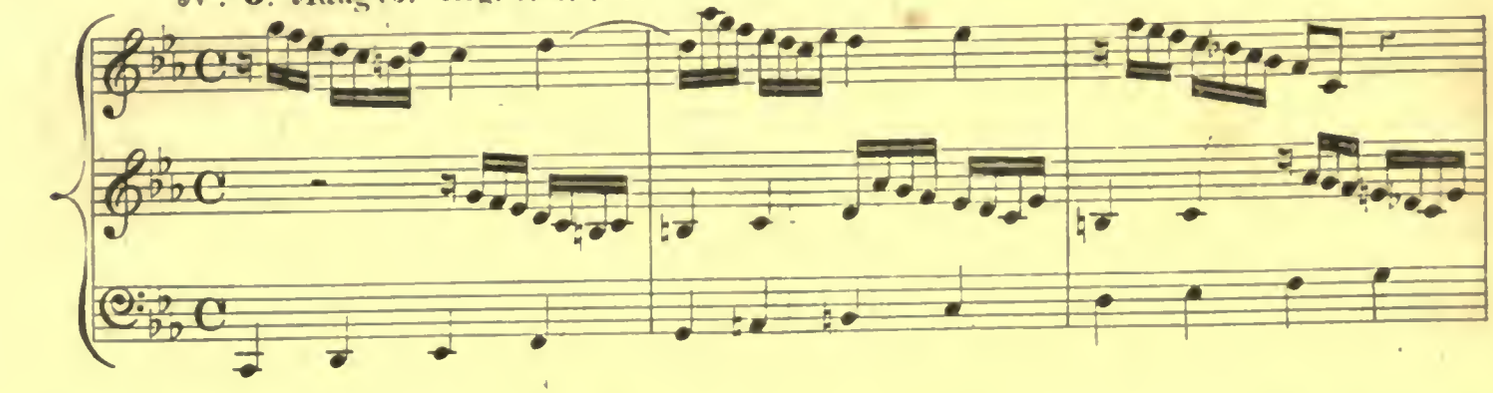

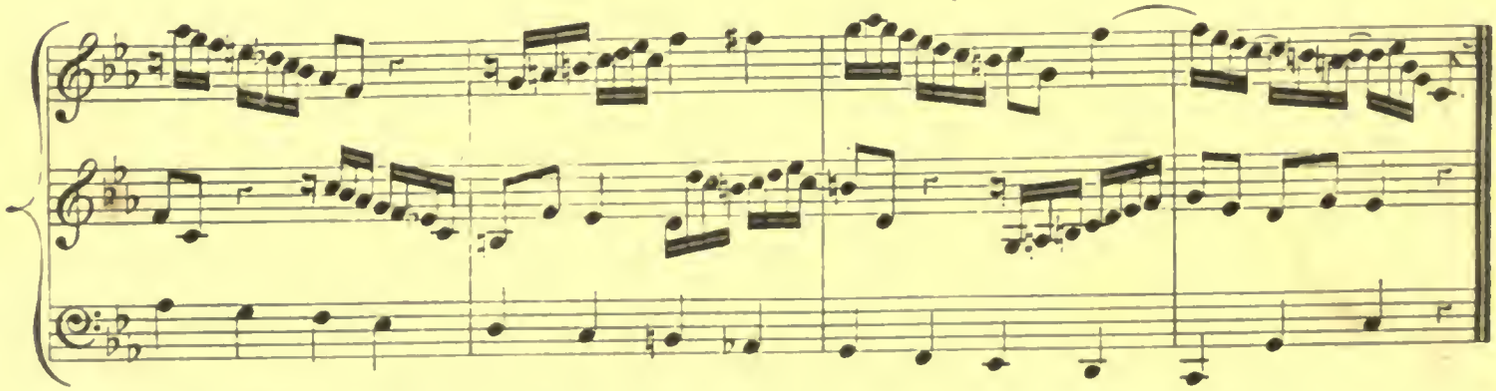

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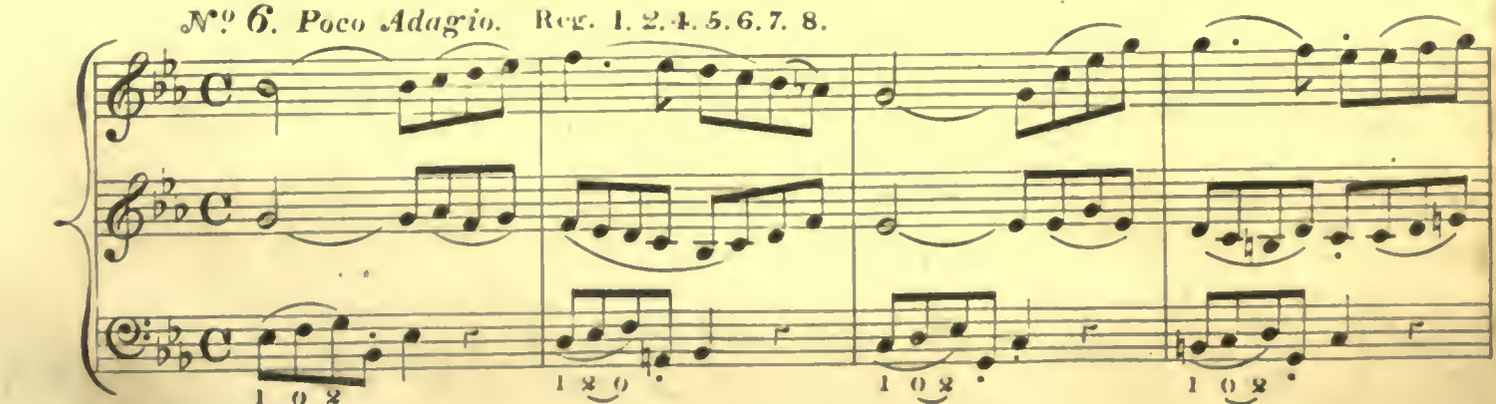
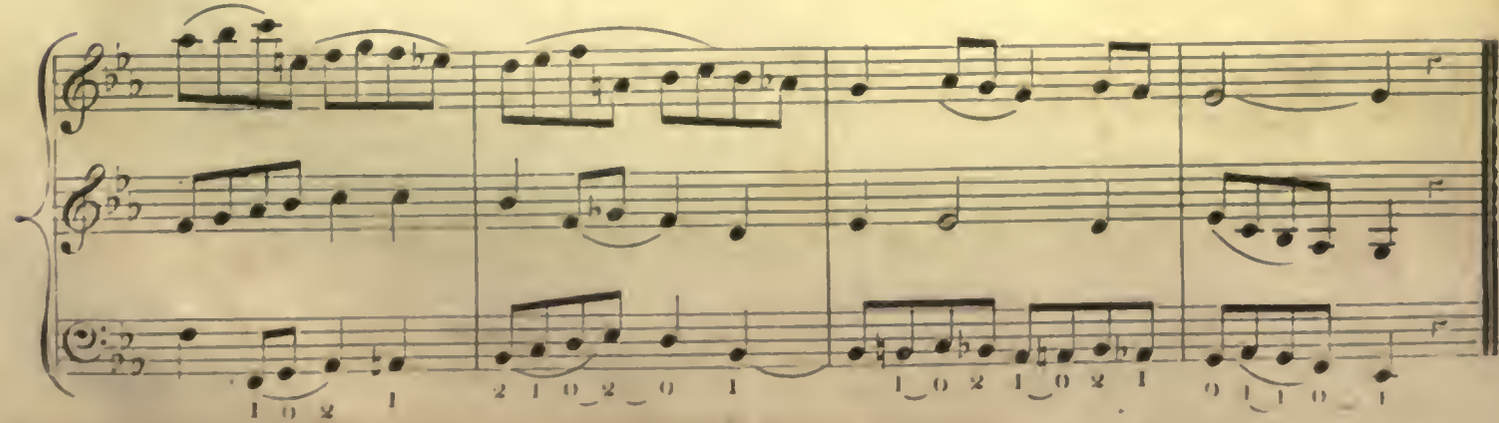
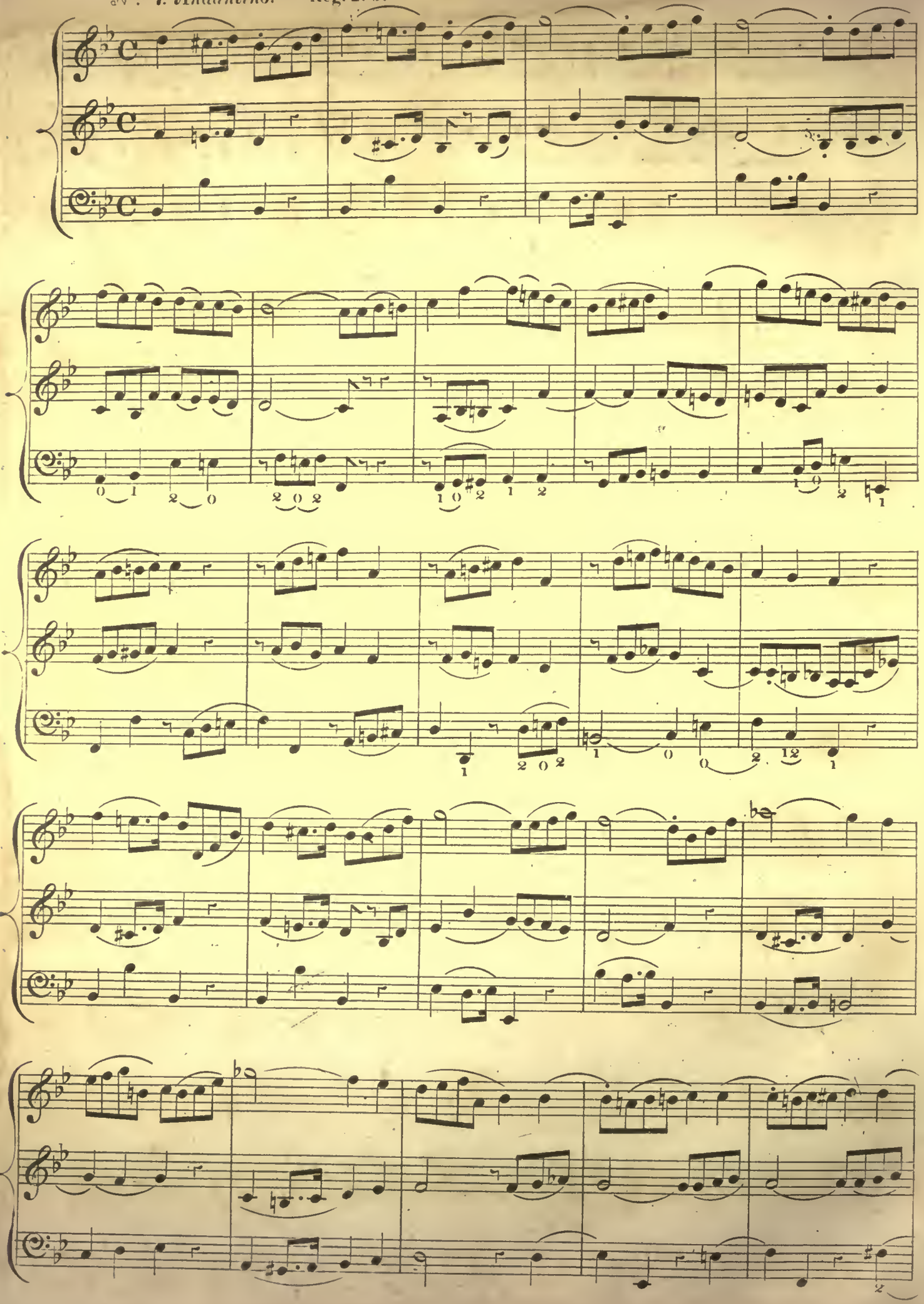
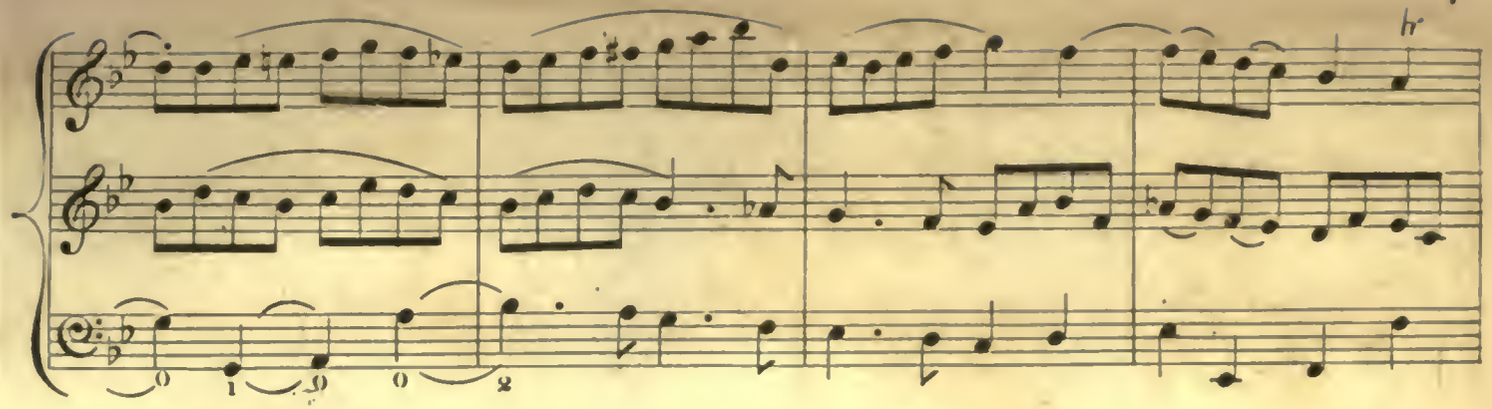
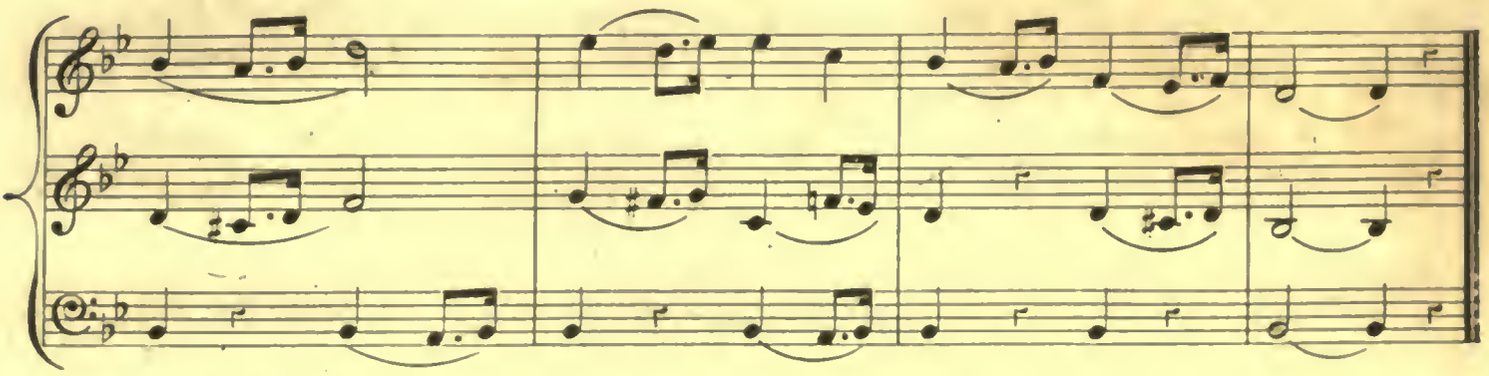




N°9 7. Andantino. Reg. 2. 6.







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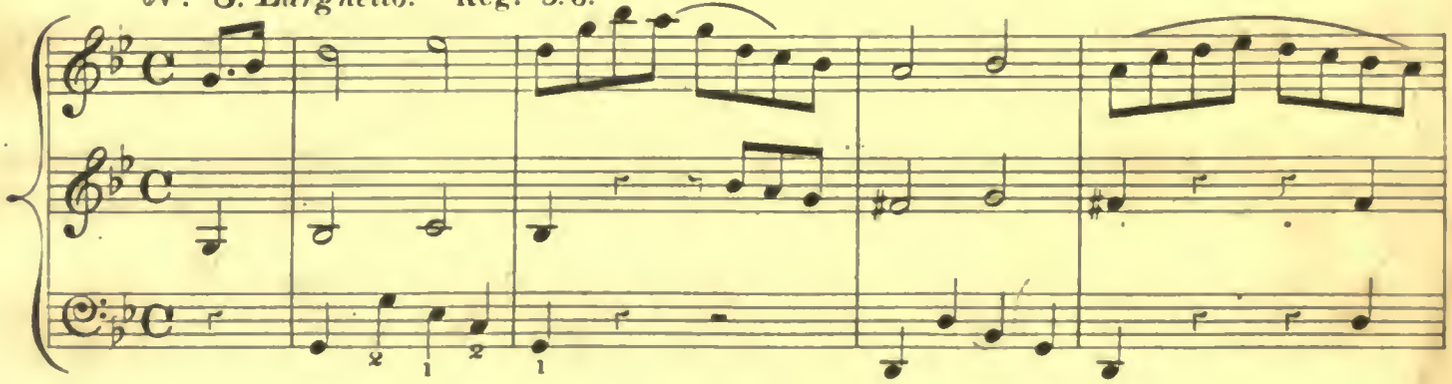

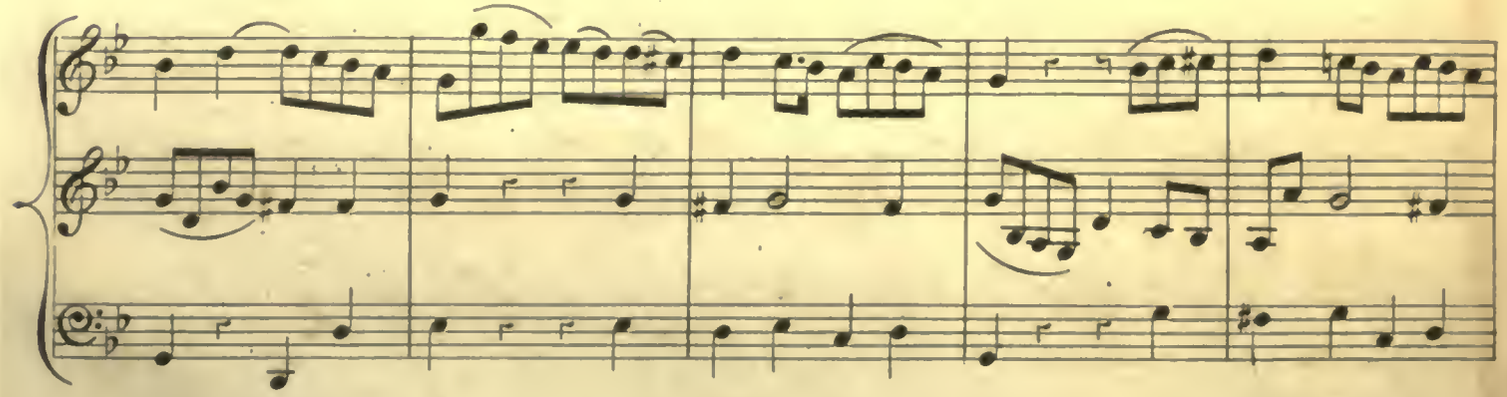

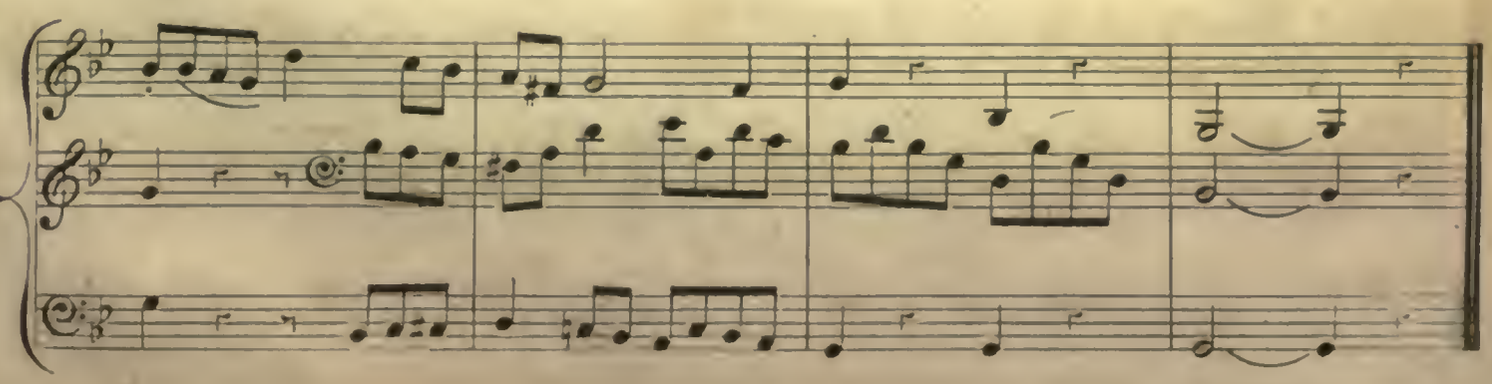

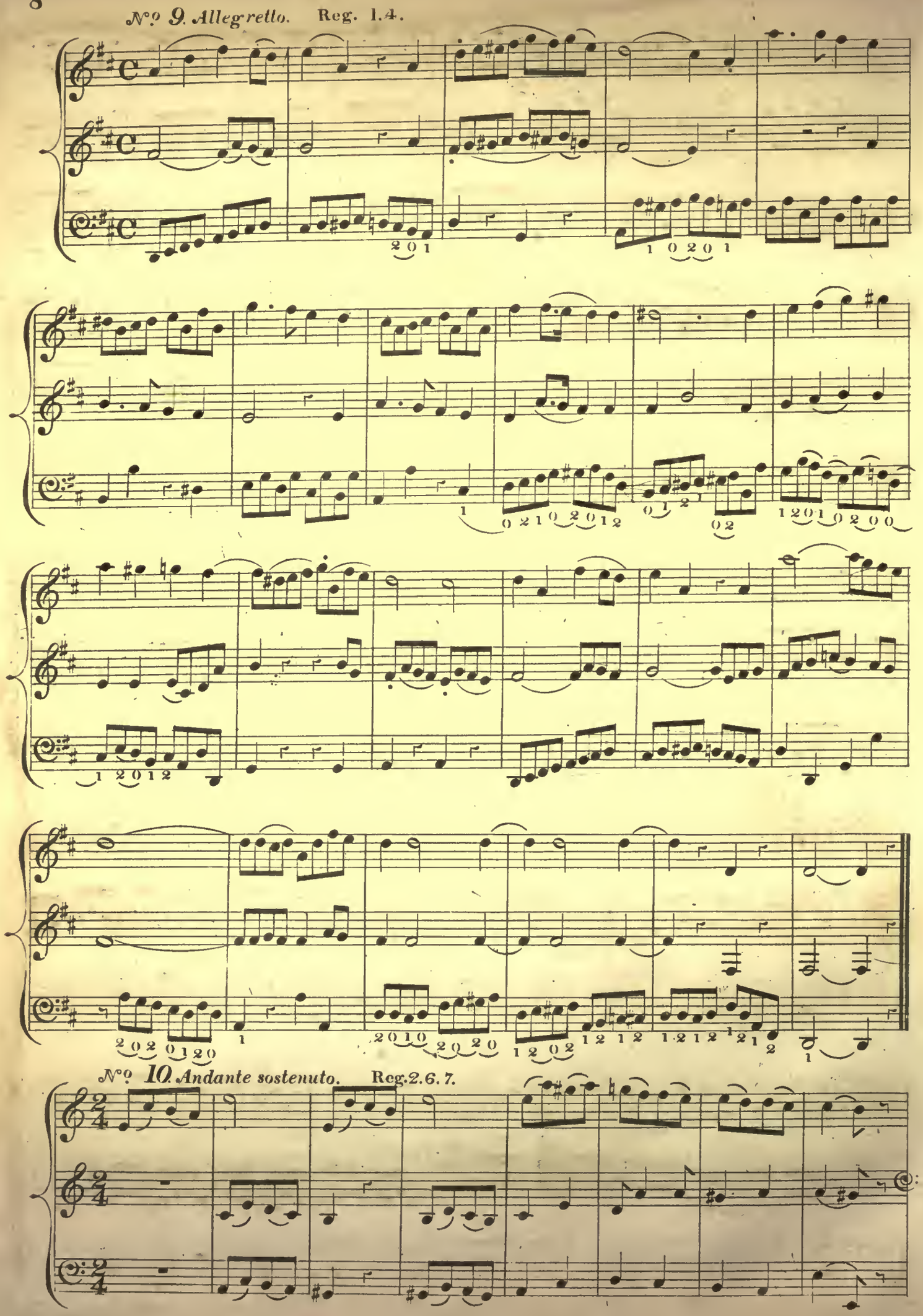
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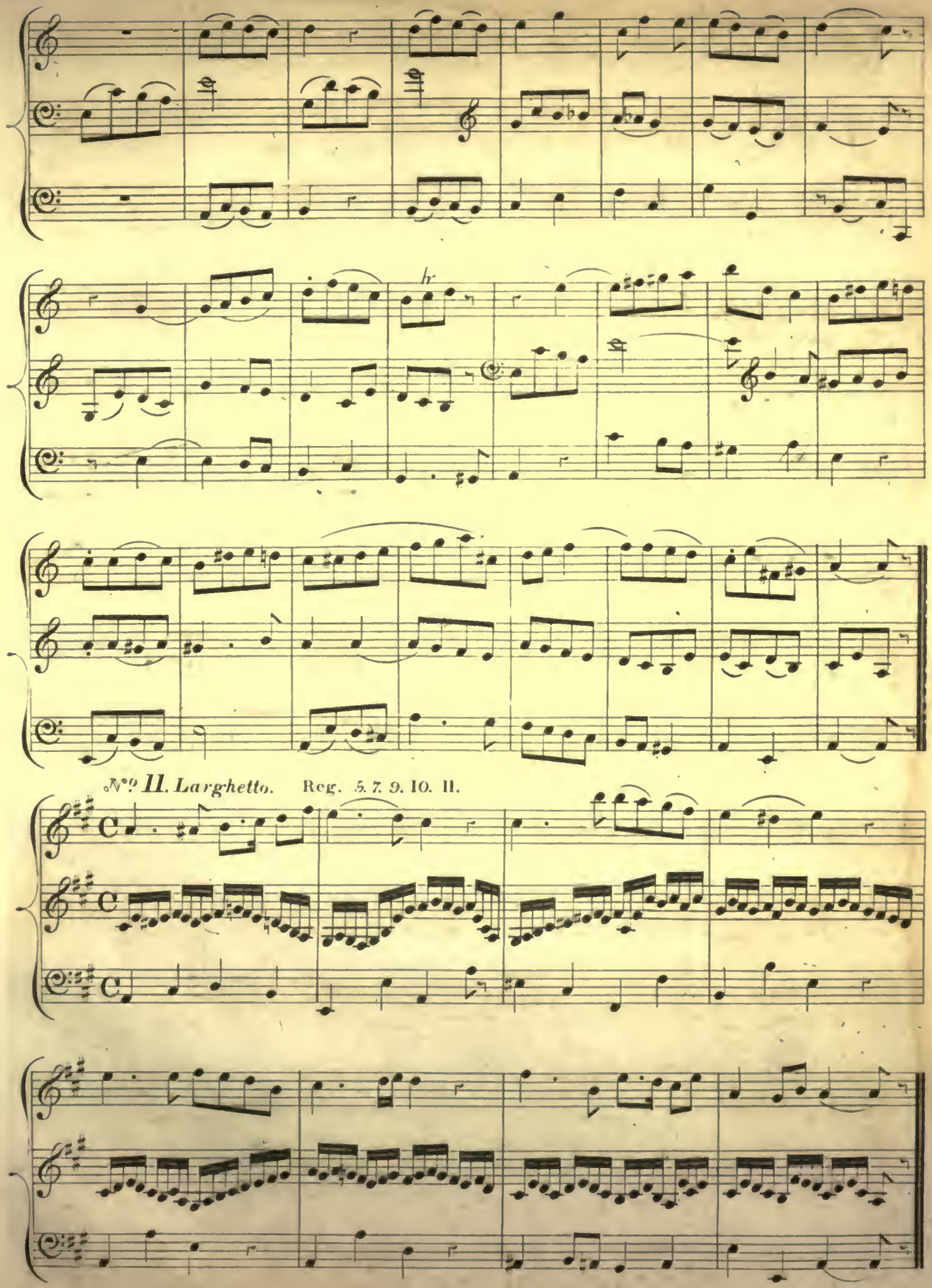
N°. 10. Andante sostenuto. Reg. 2.6.7.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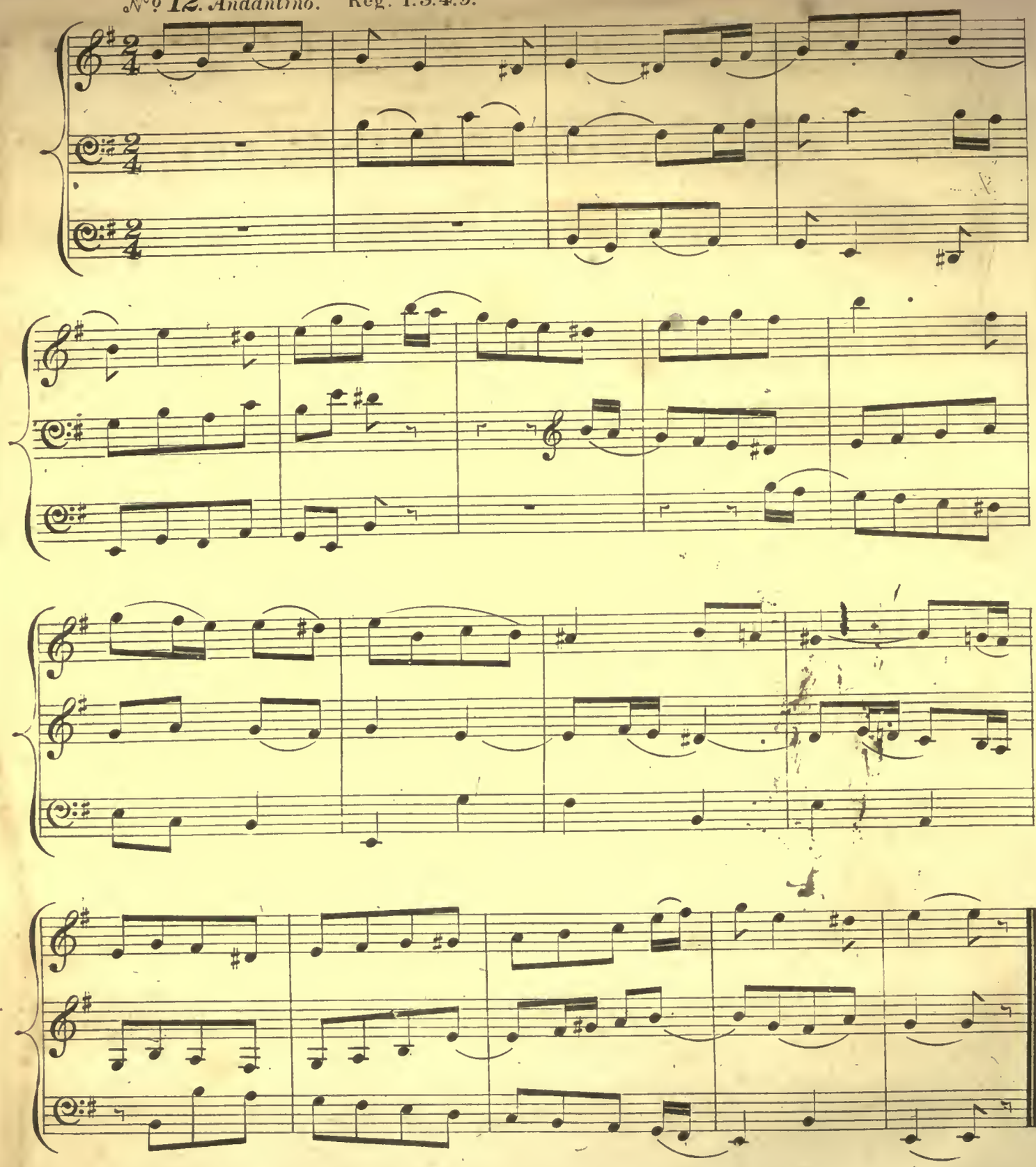
N°. 12. *Andantino.* Reg. 1.3.4.5.



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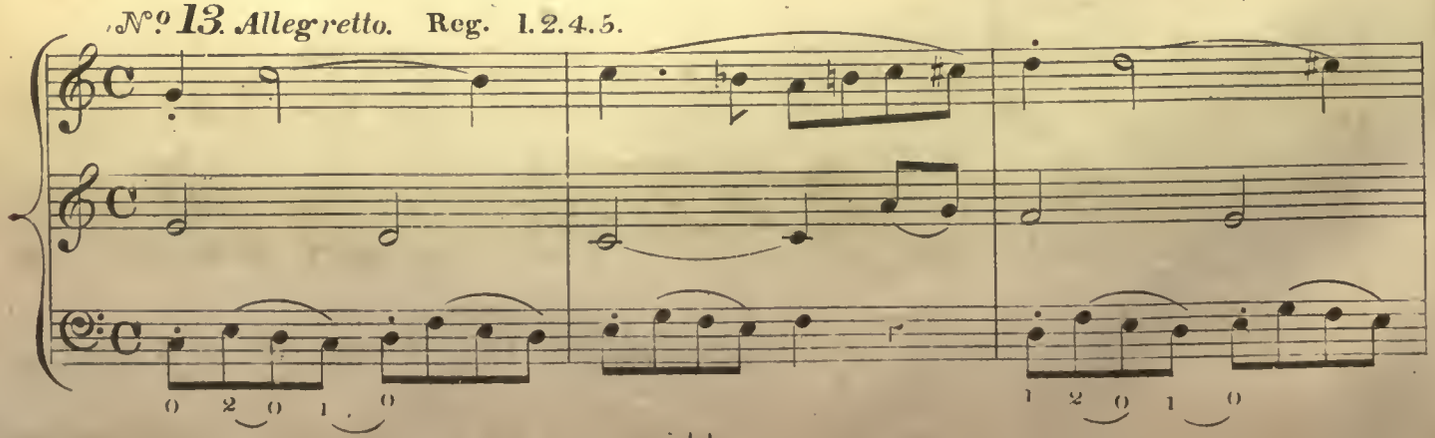

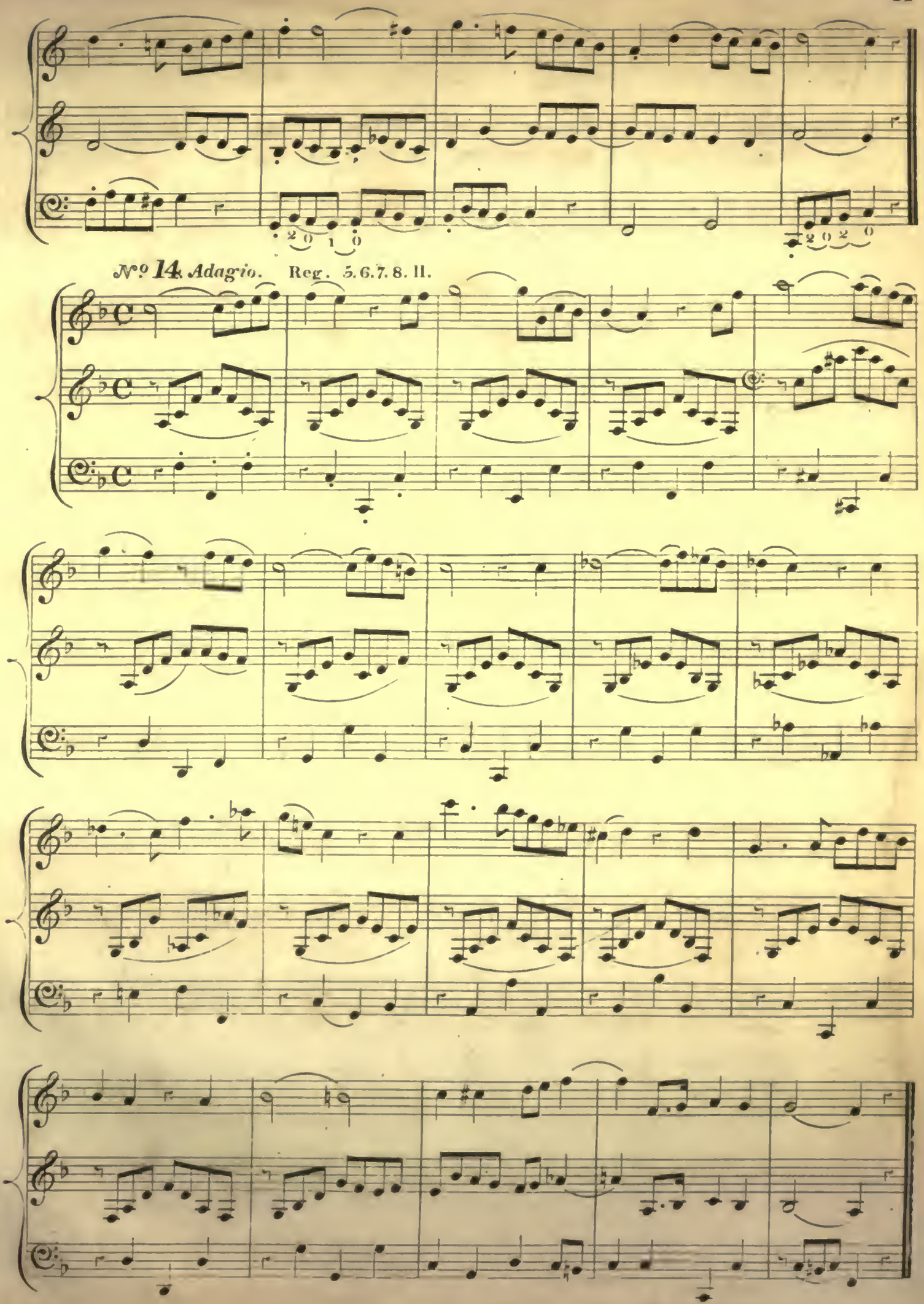

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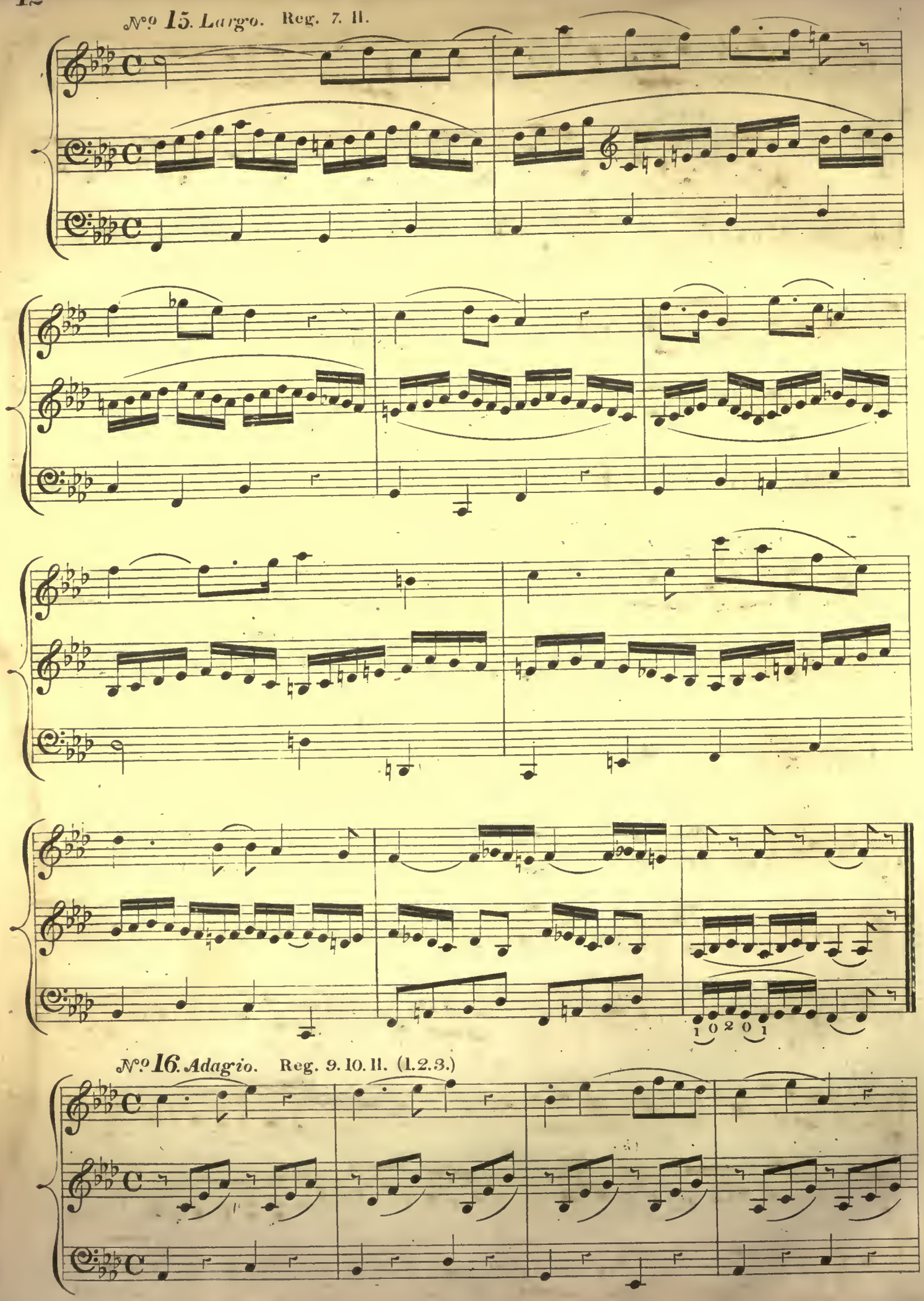
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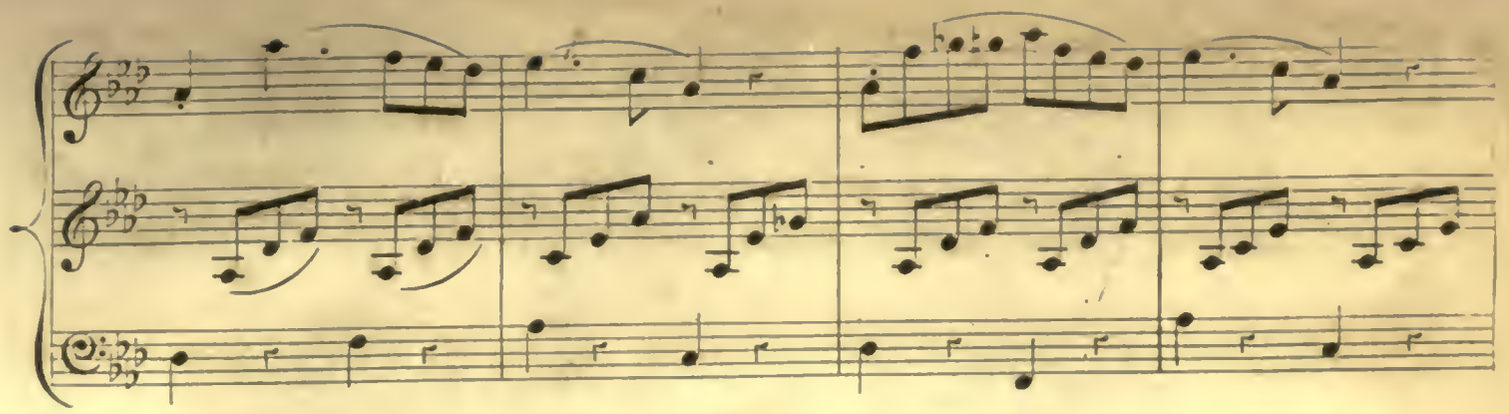

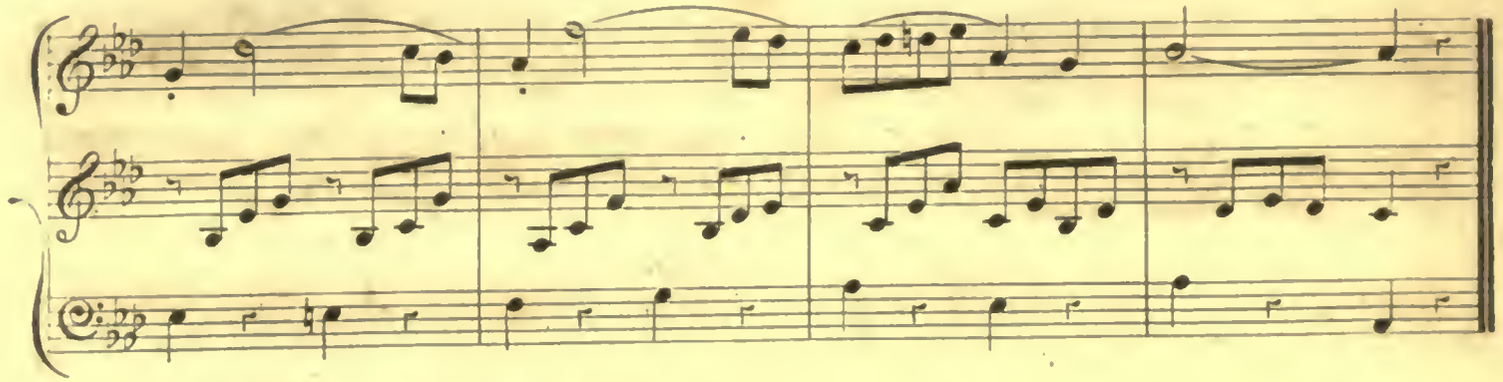

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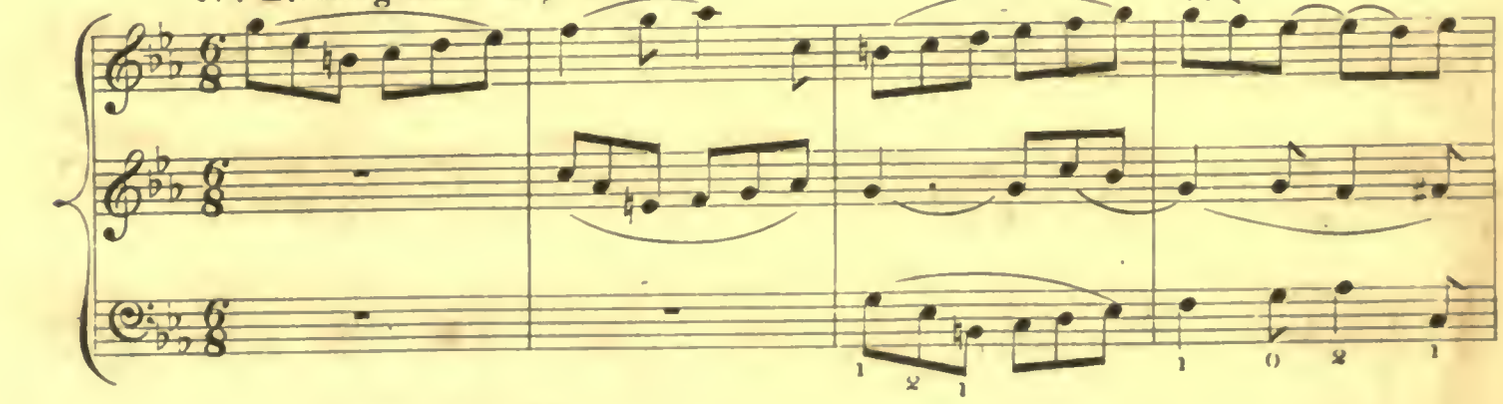

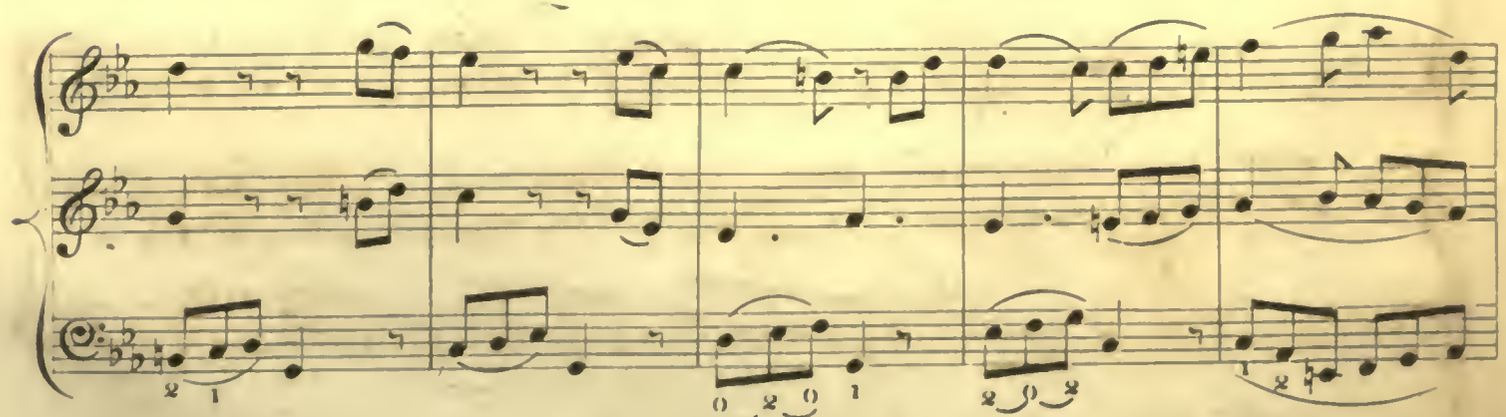

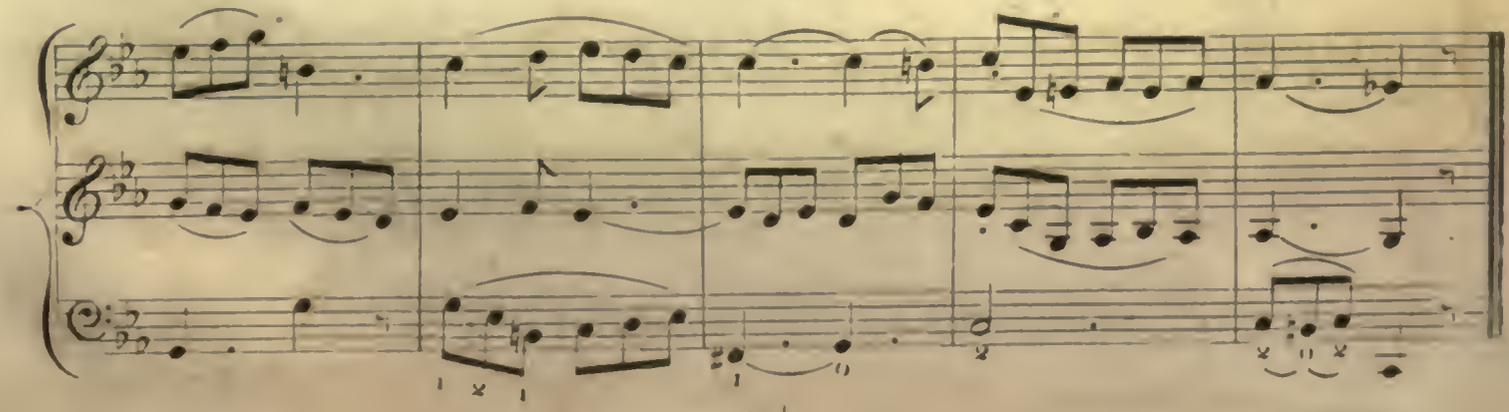

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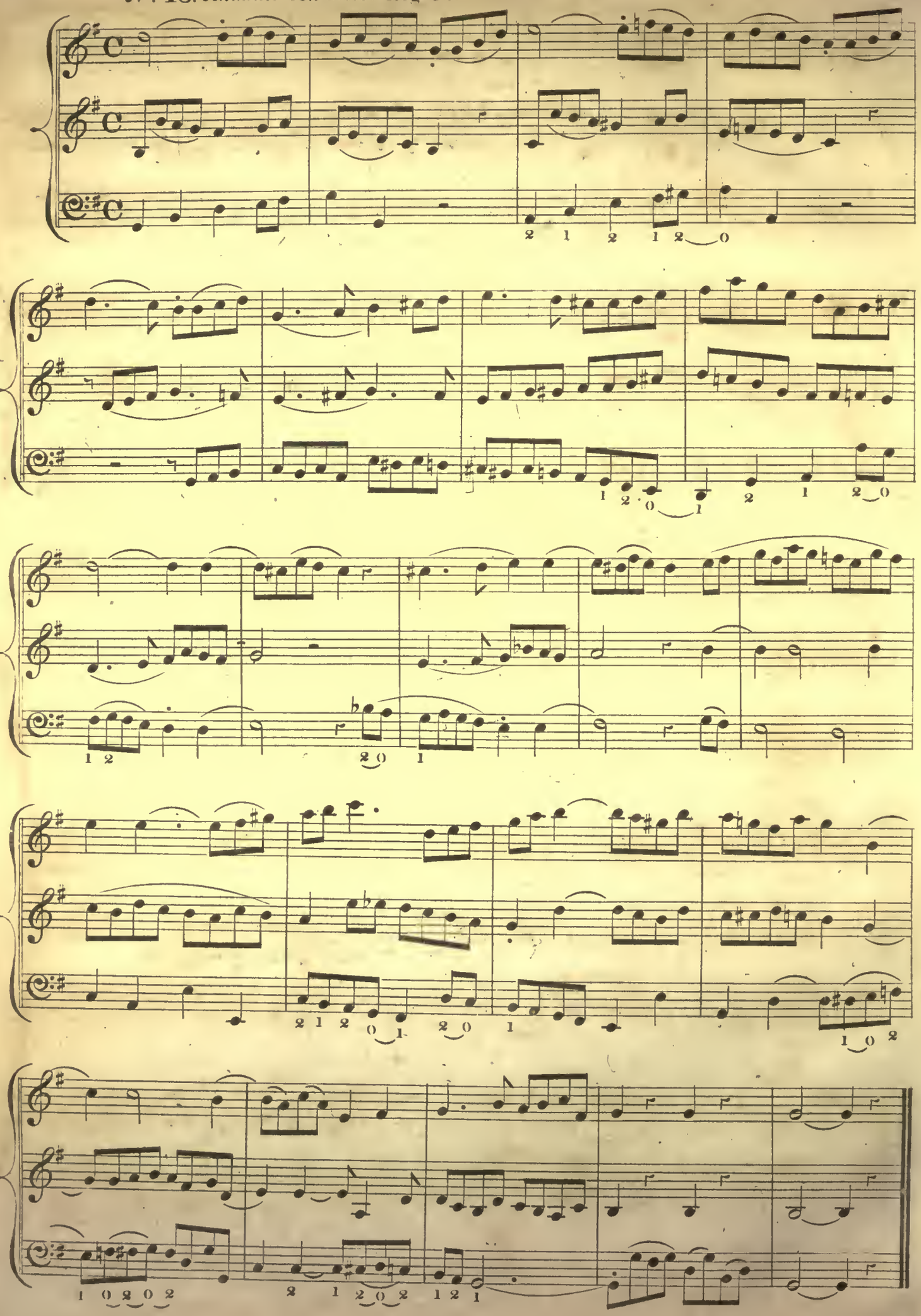

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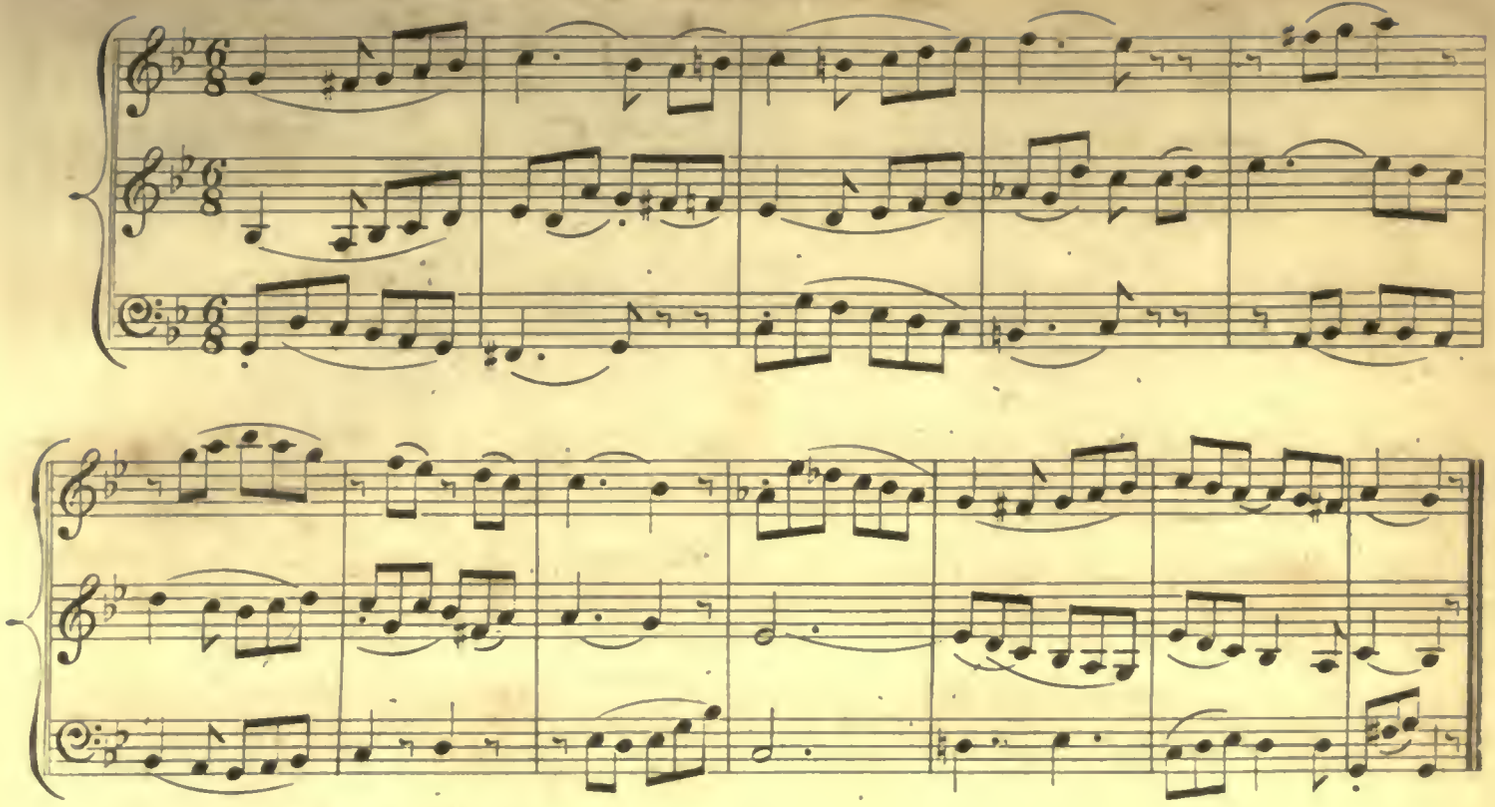

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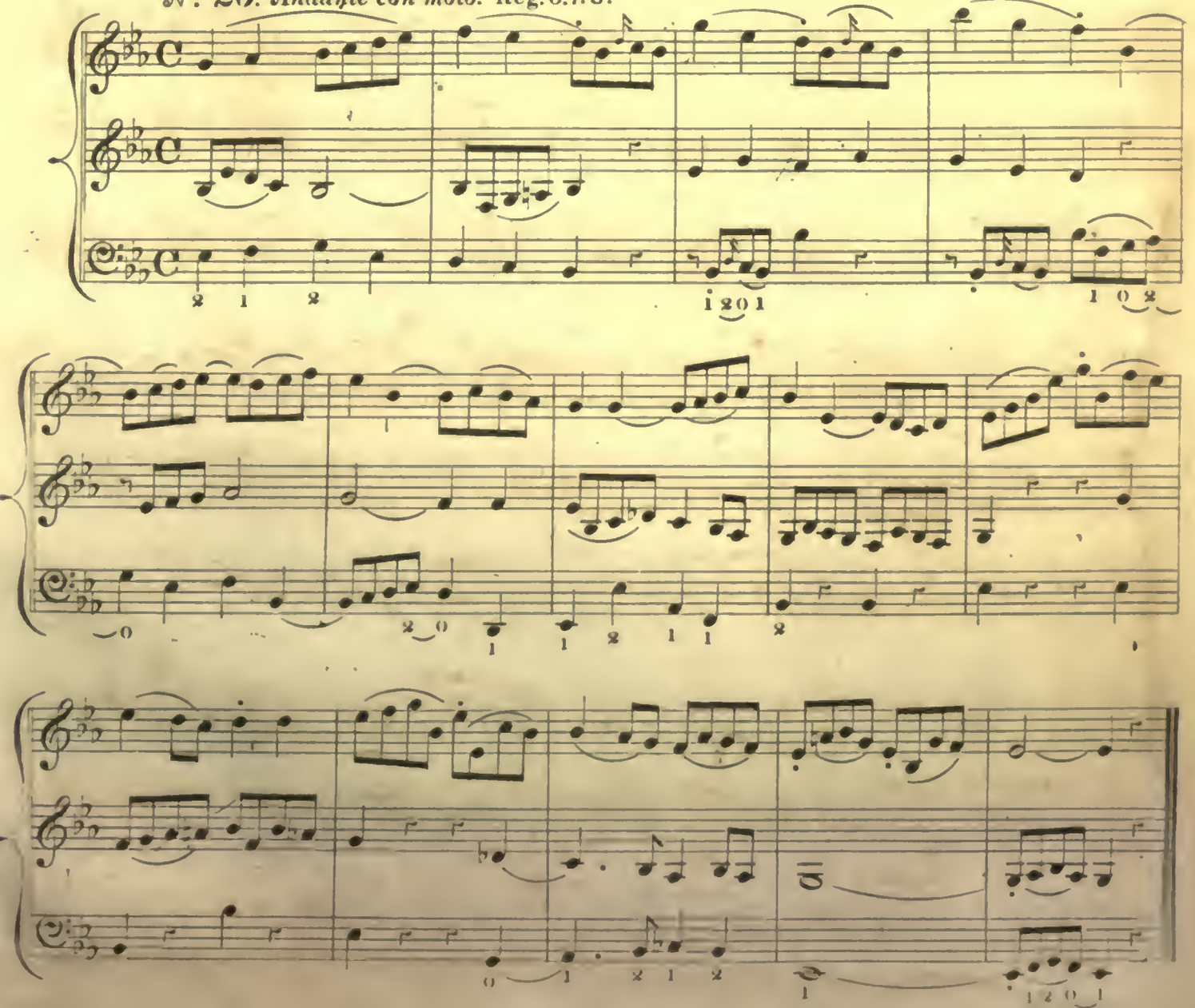

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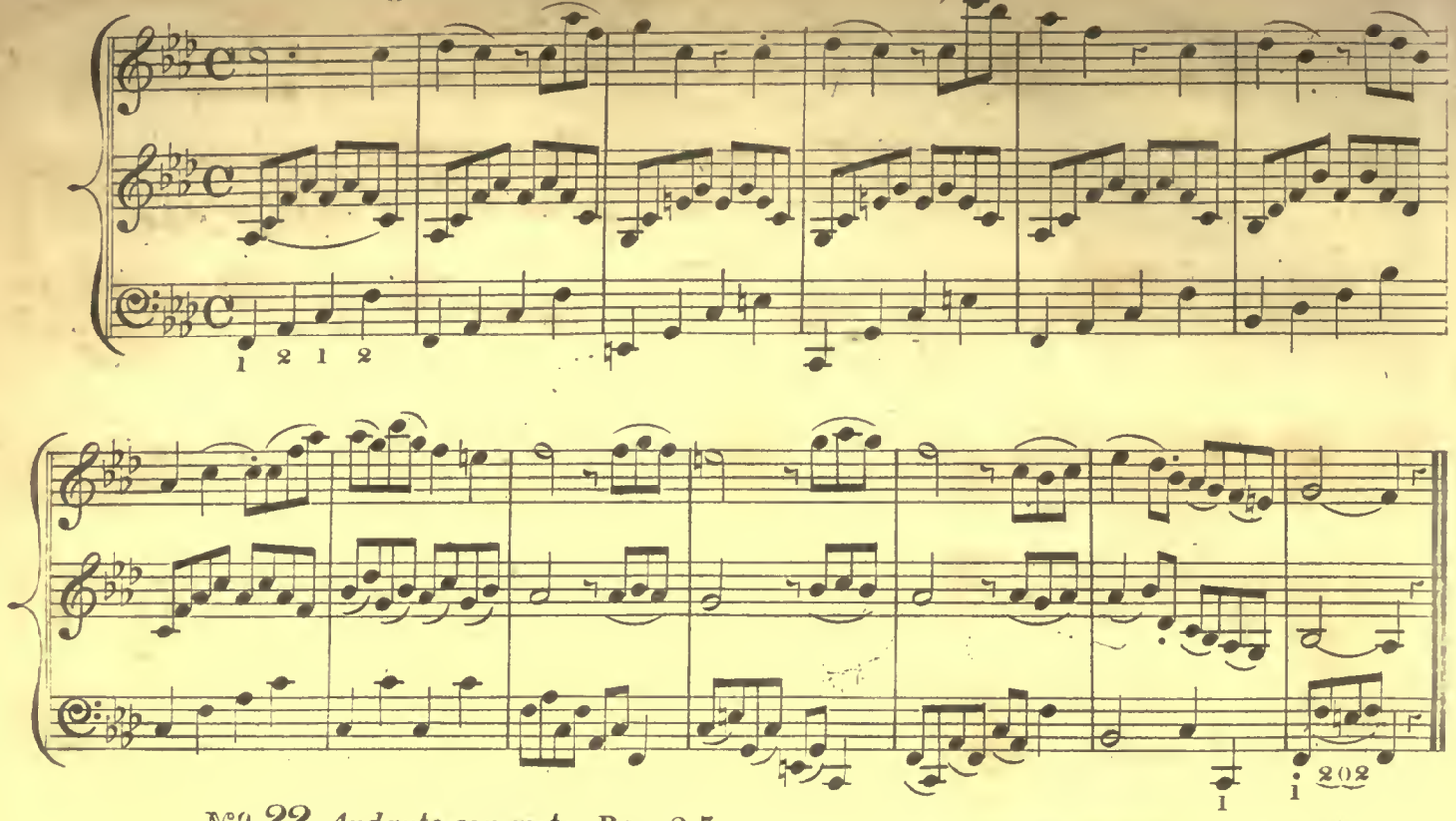

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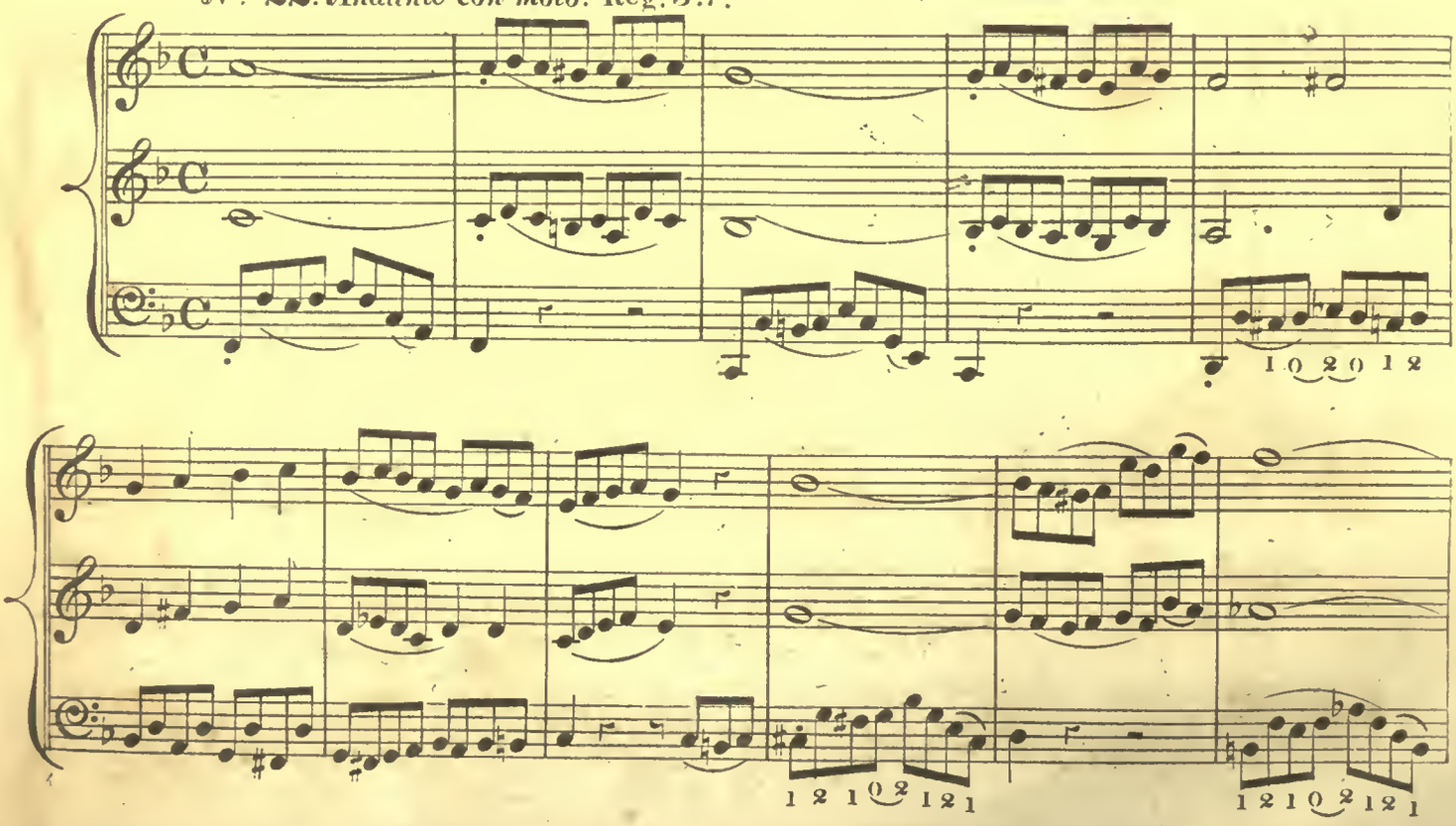

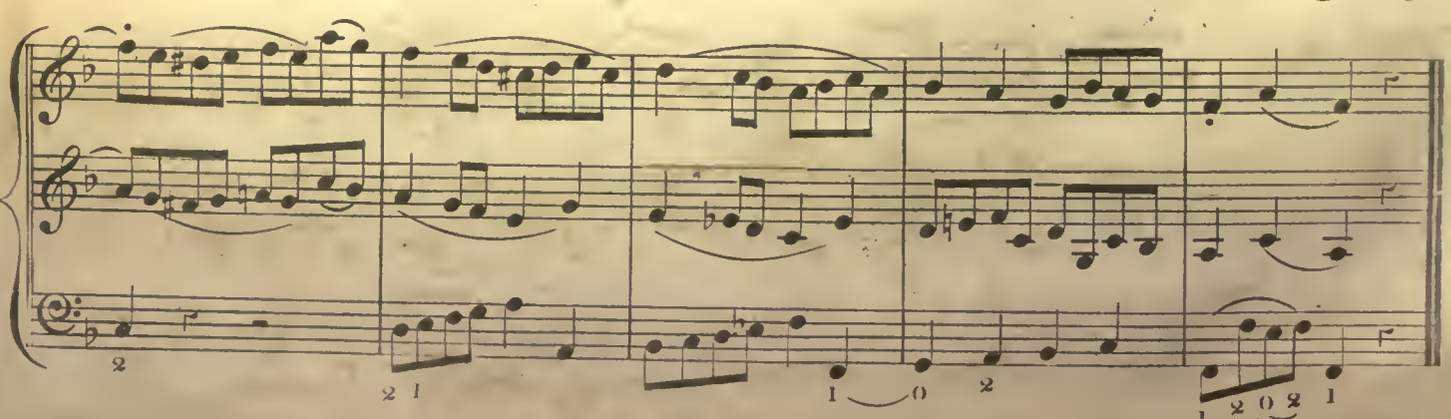

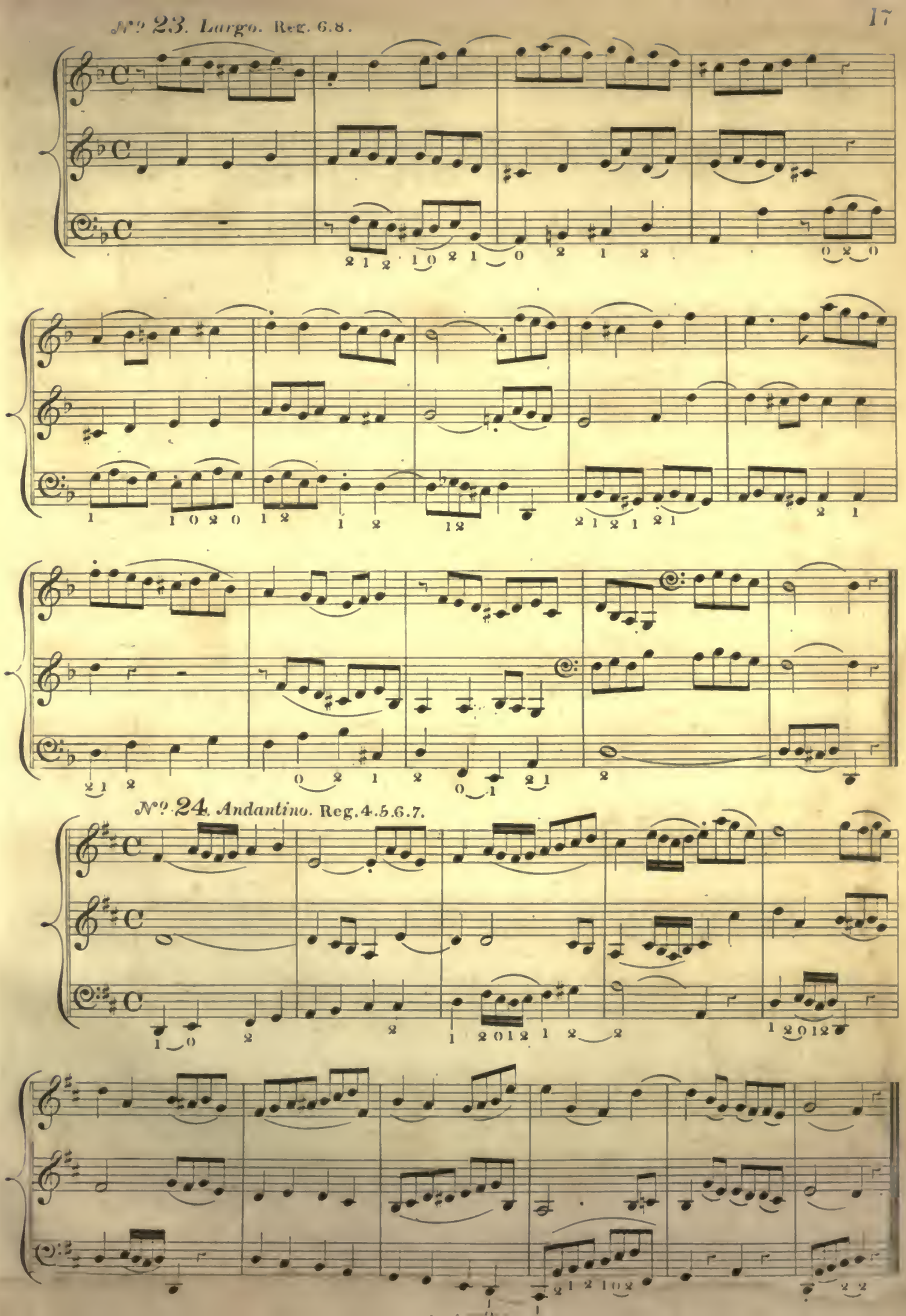
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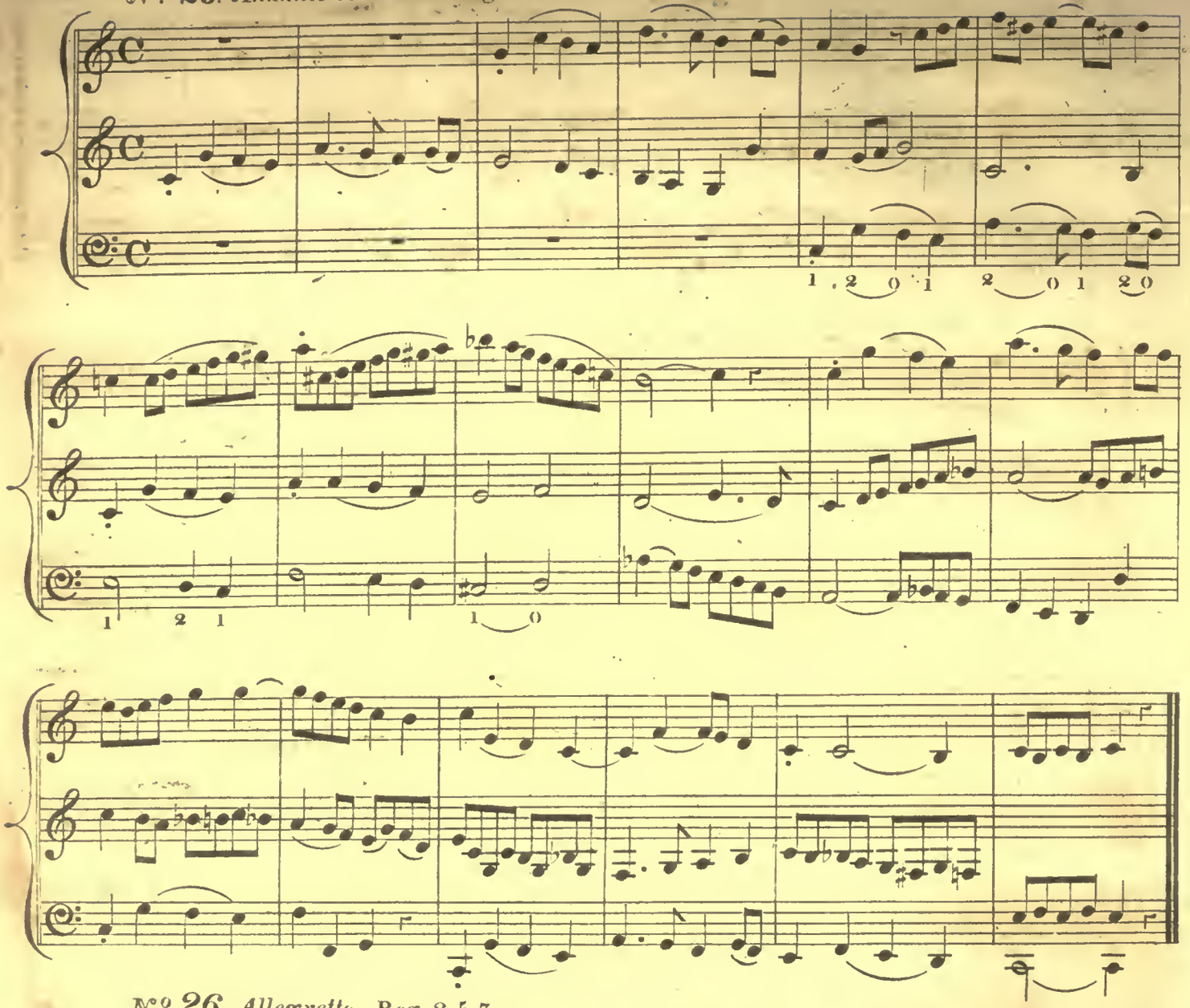
Nº 24. Andantino. Reg. 4.5.6.7.

N° 25. *Andante con moto.* Reg. 5.7. 8.



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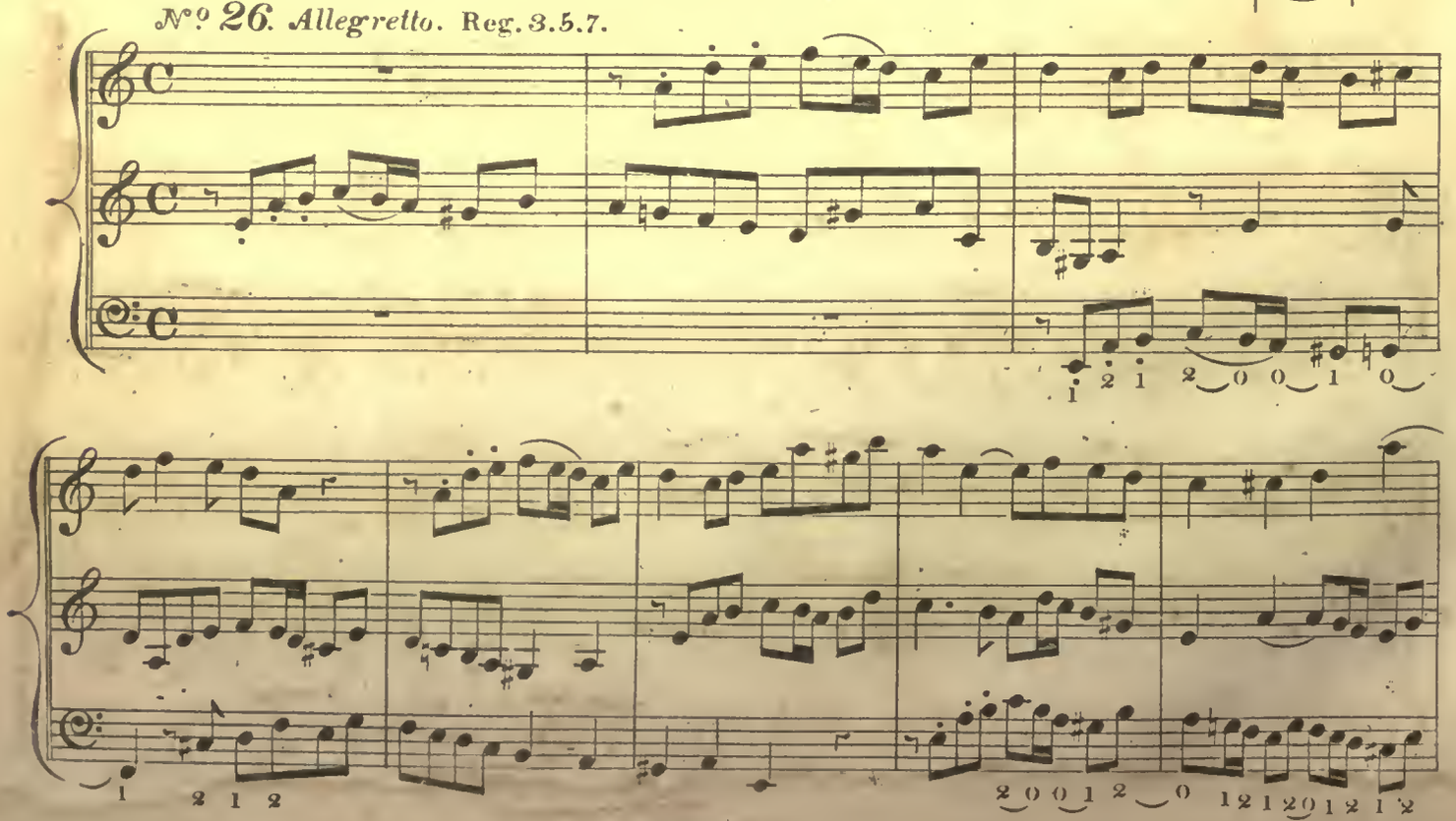

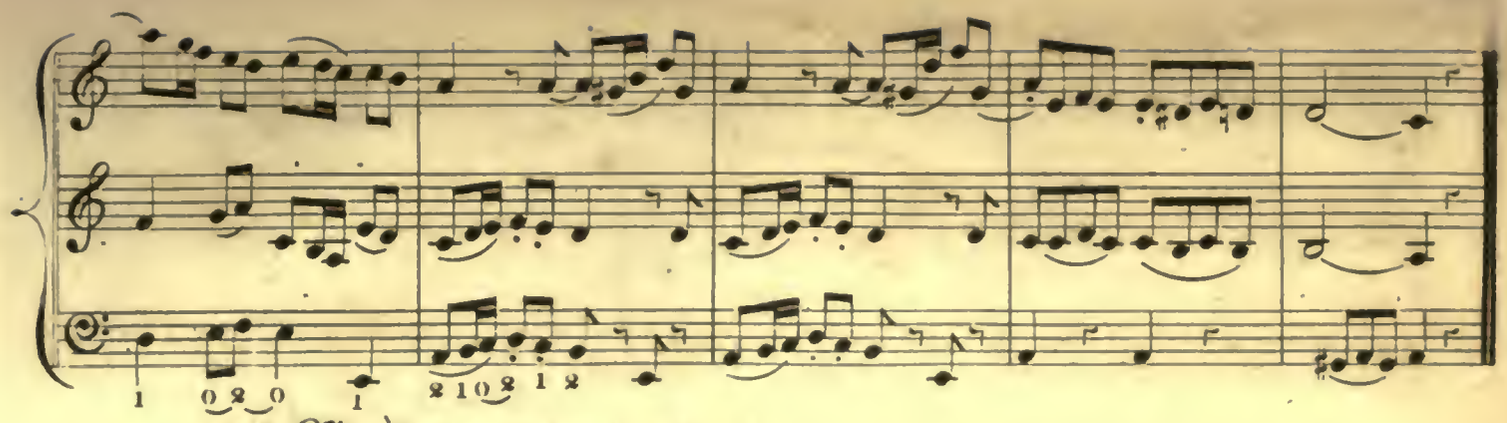

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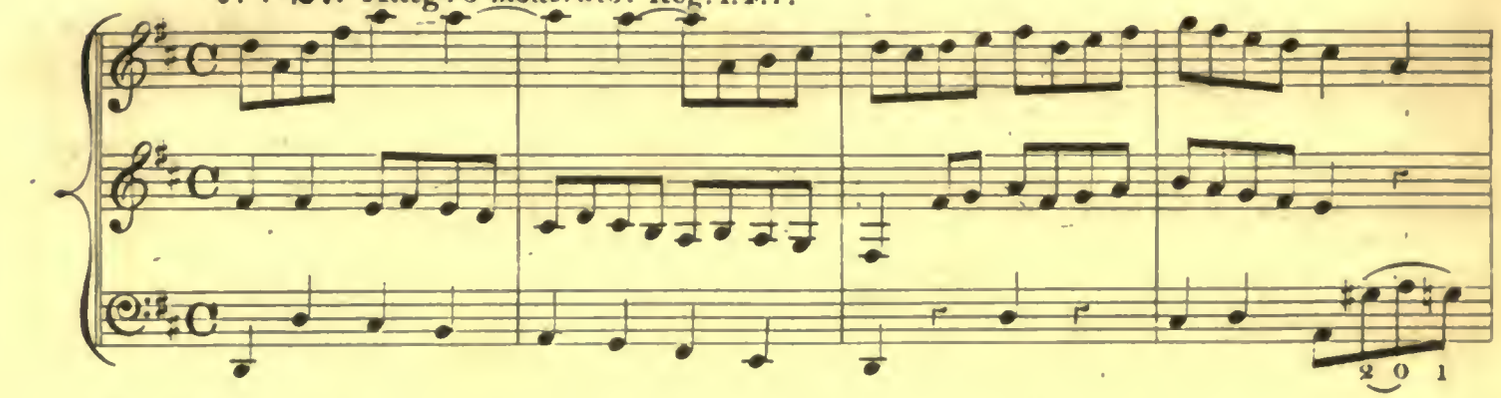

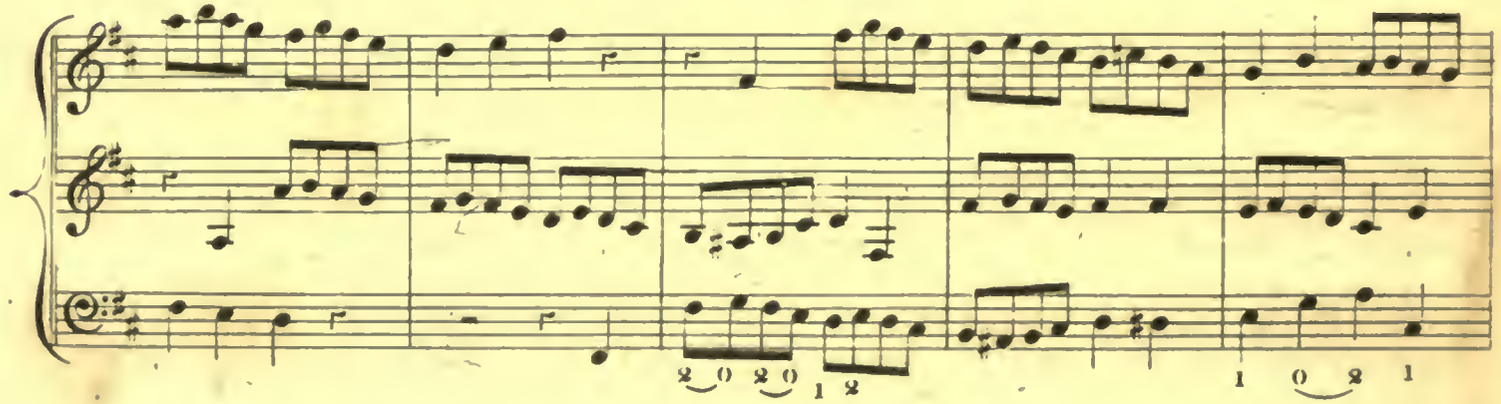

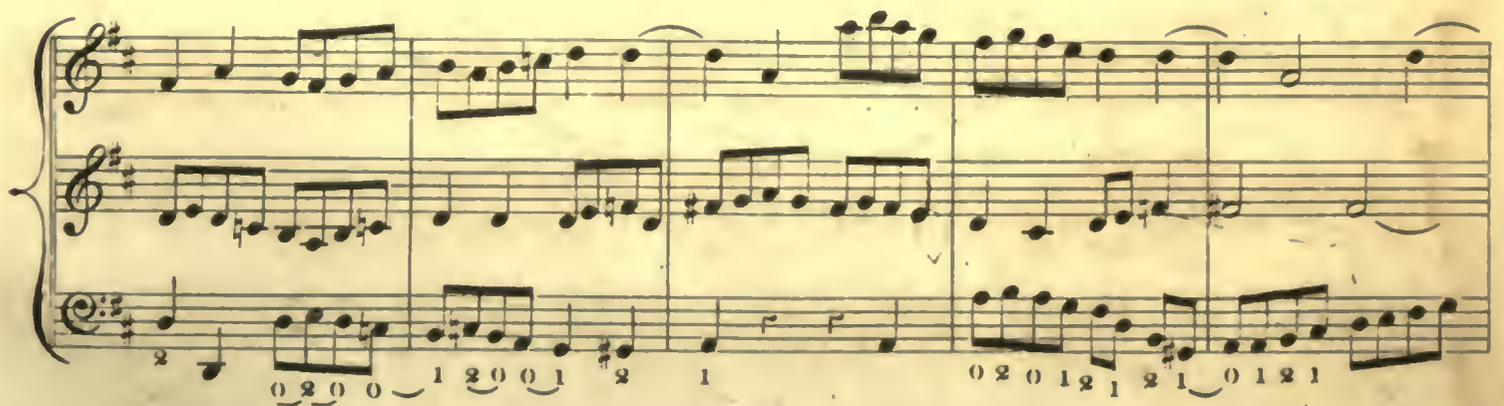

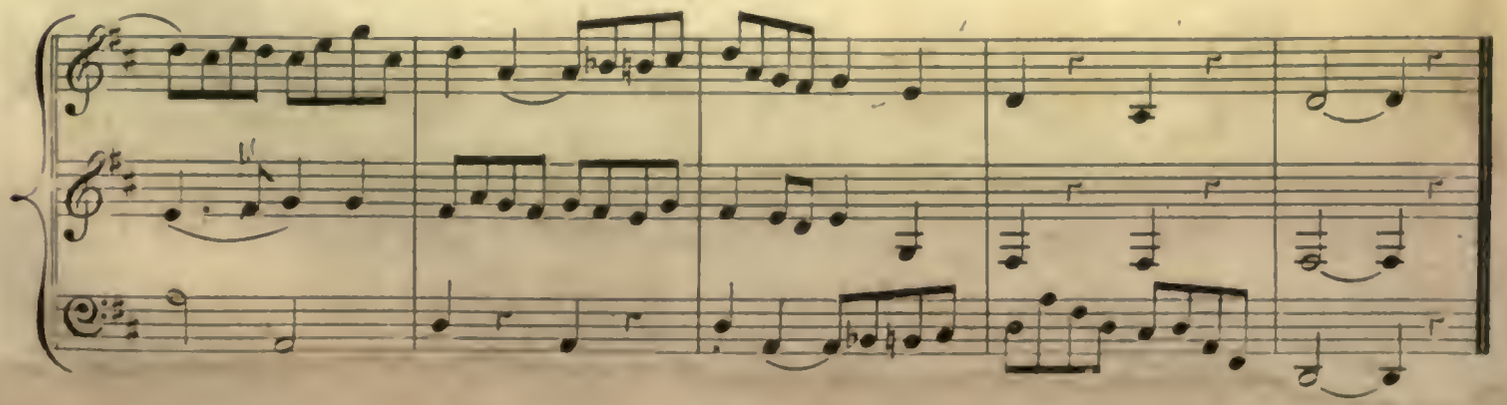

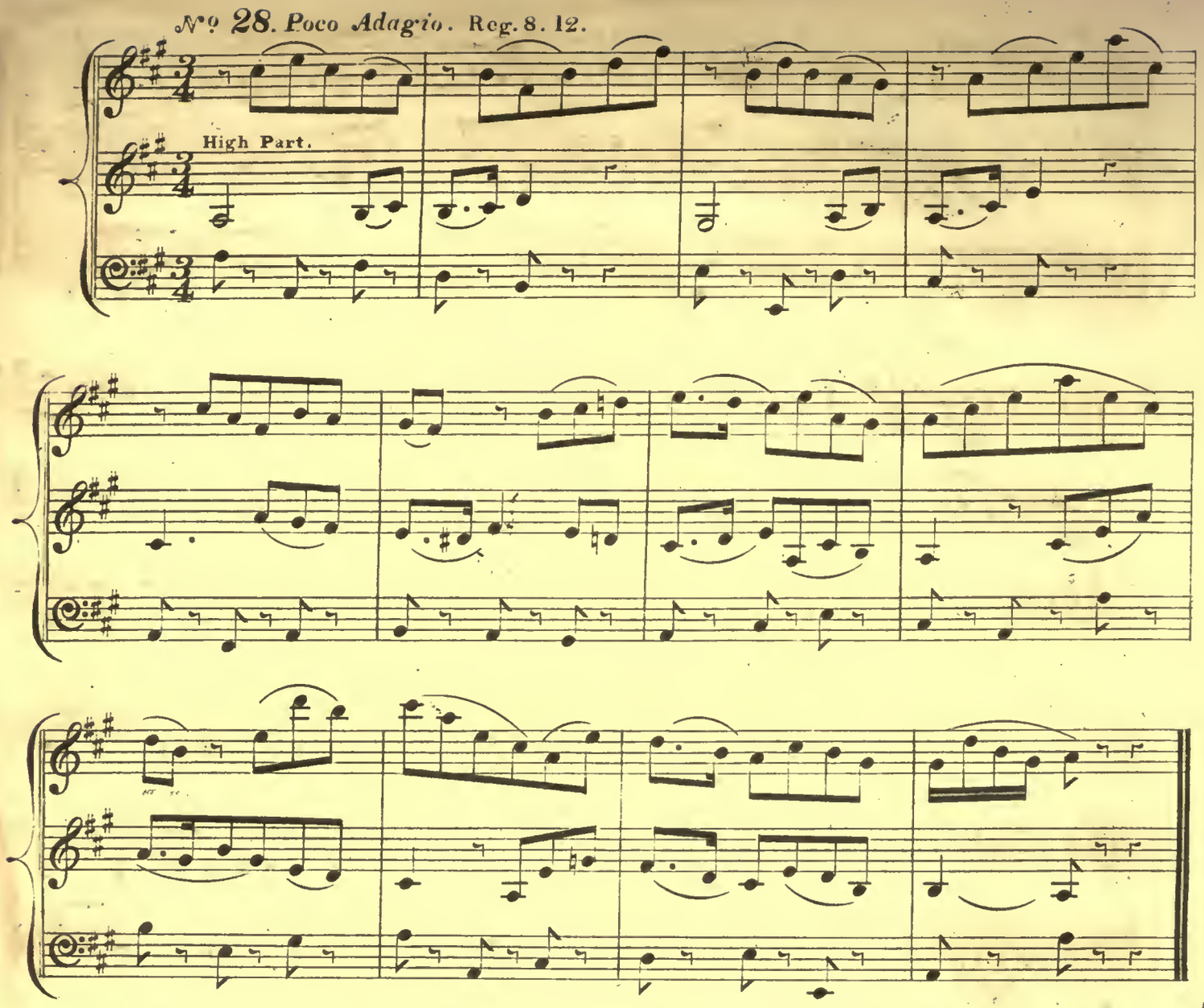
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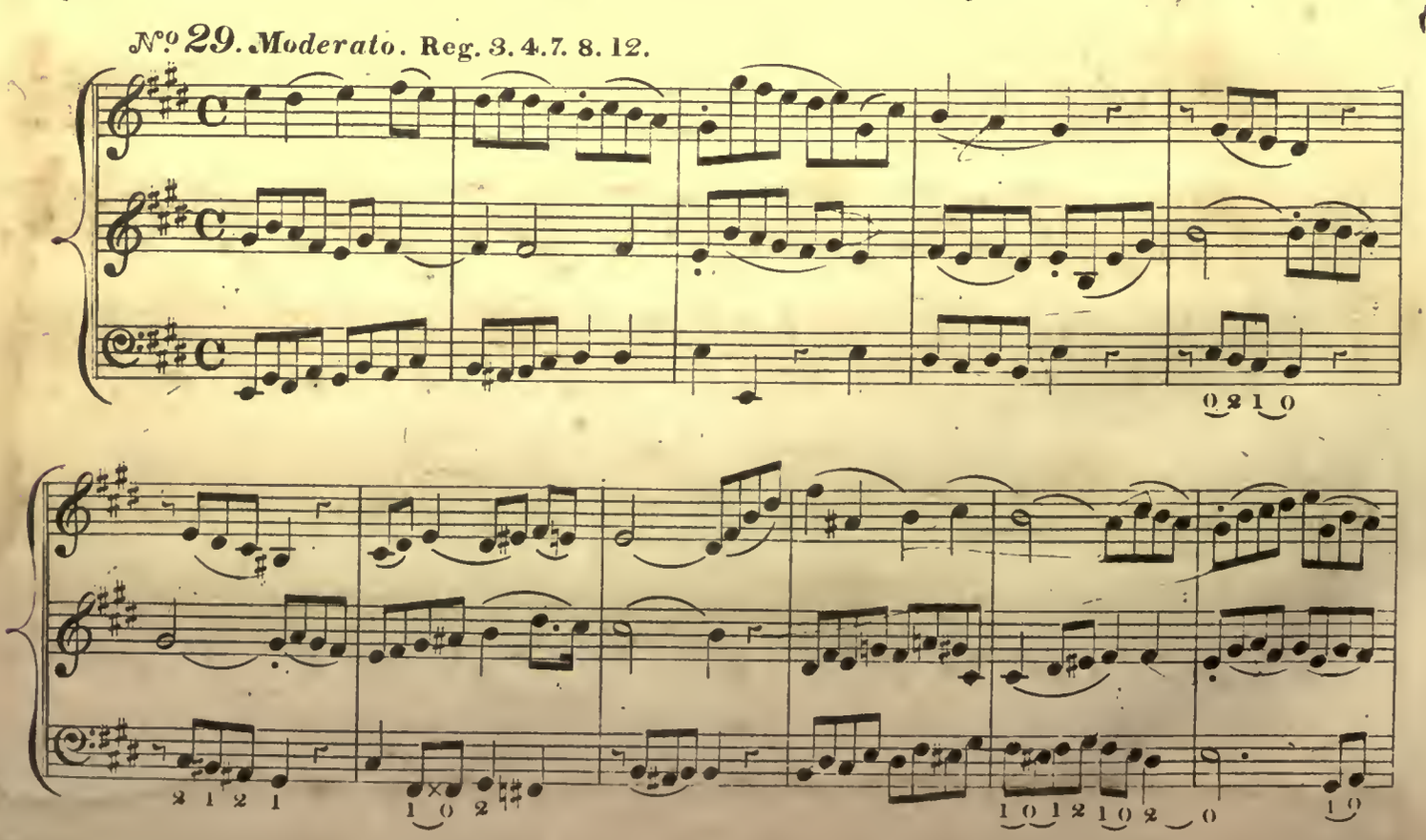
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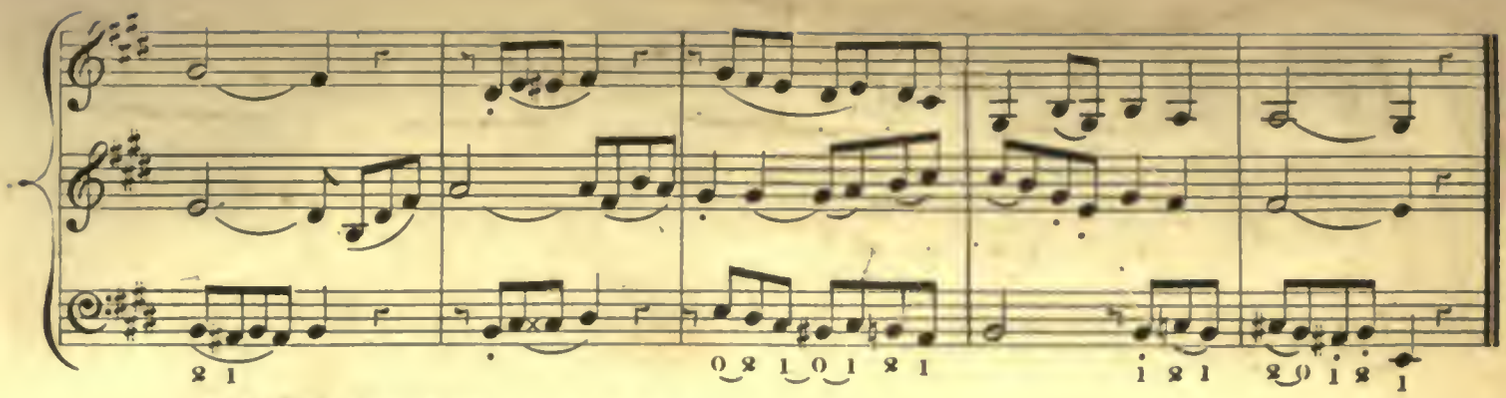

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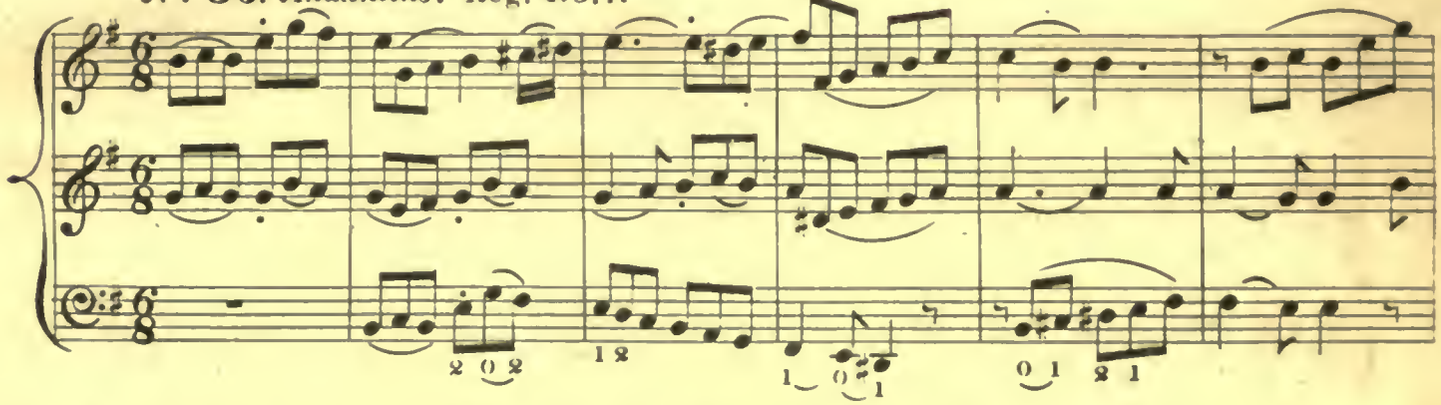

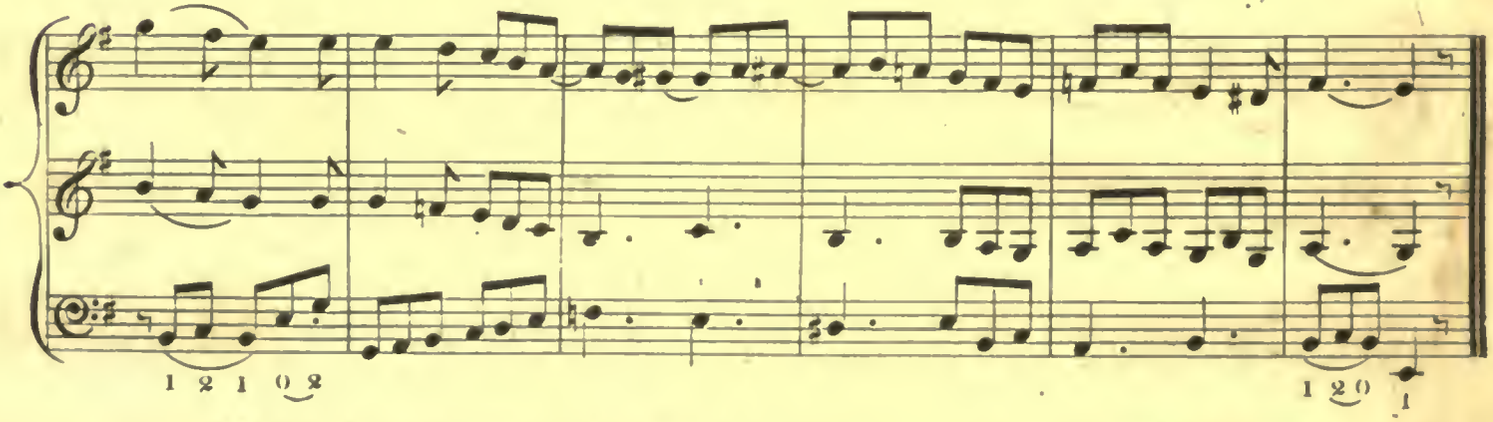

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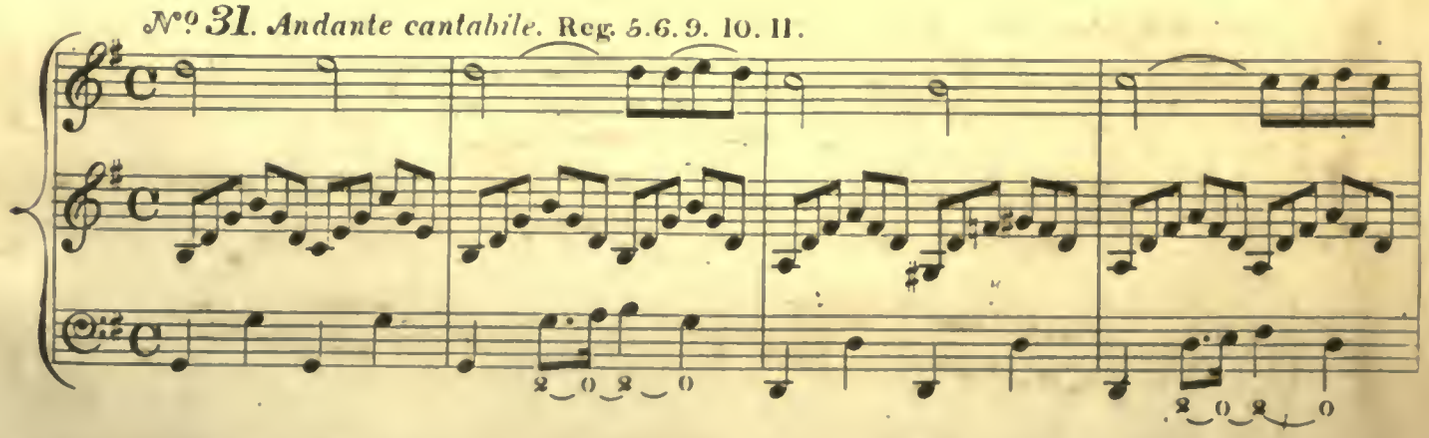

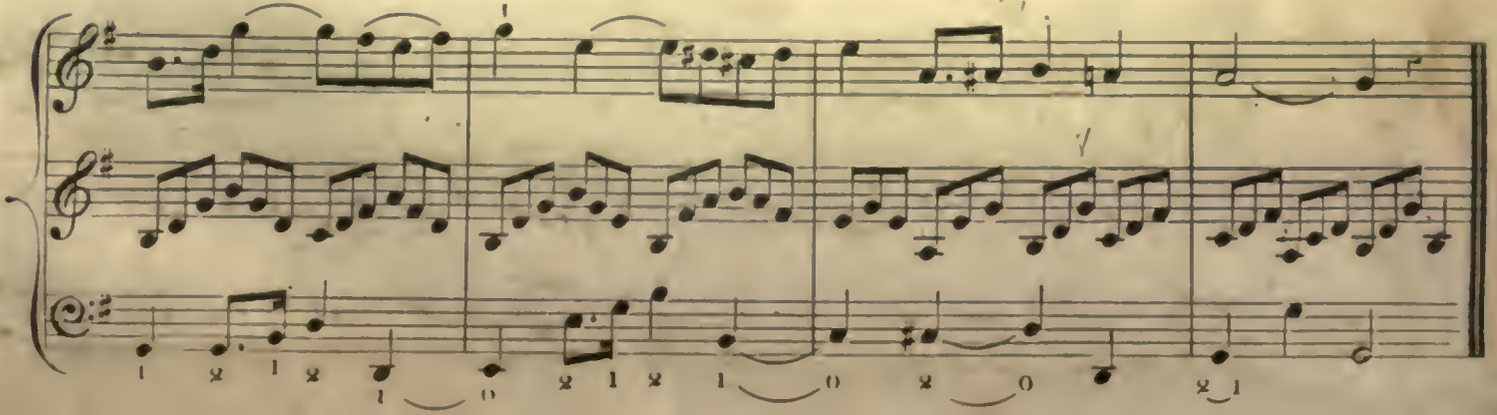

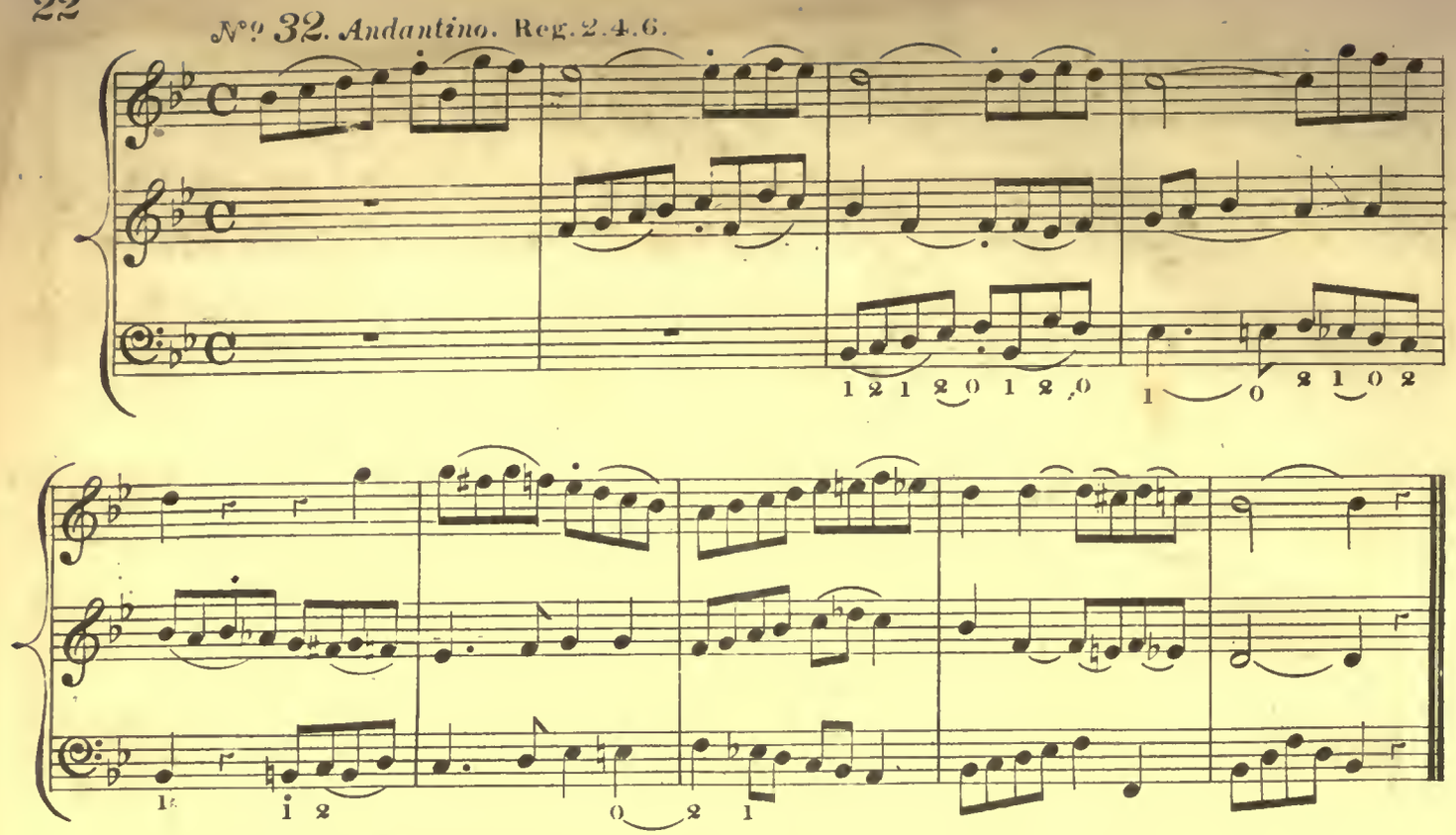
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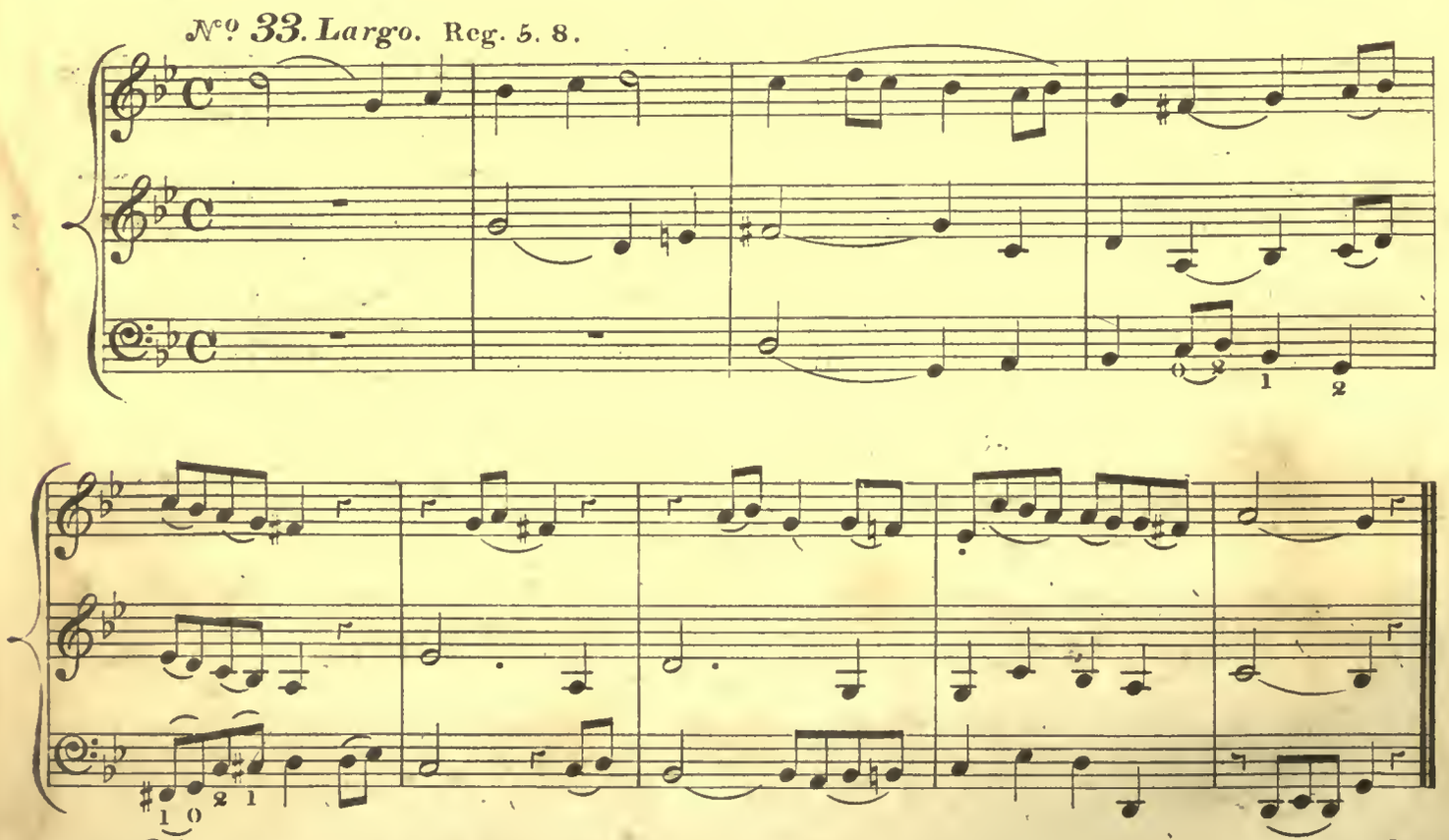
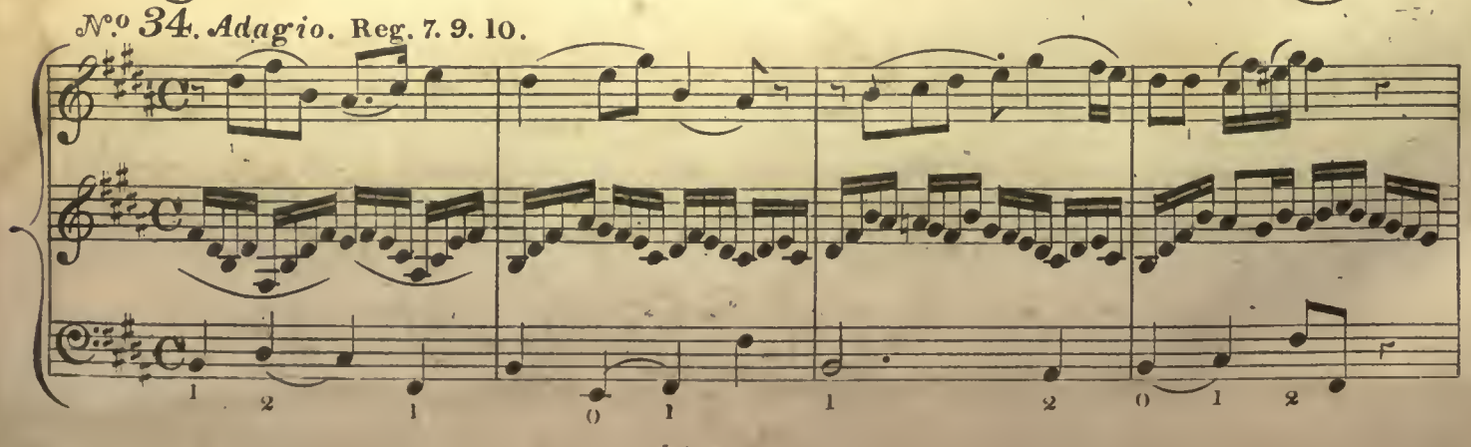

Nº 33. Largo. Reg. 5. 8.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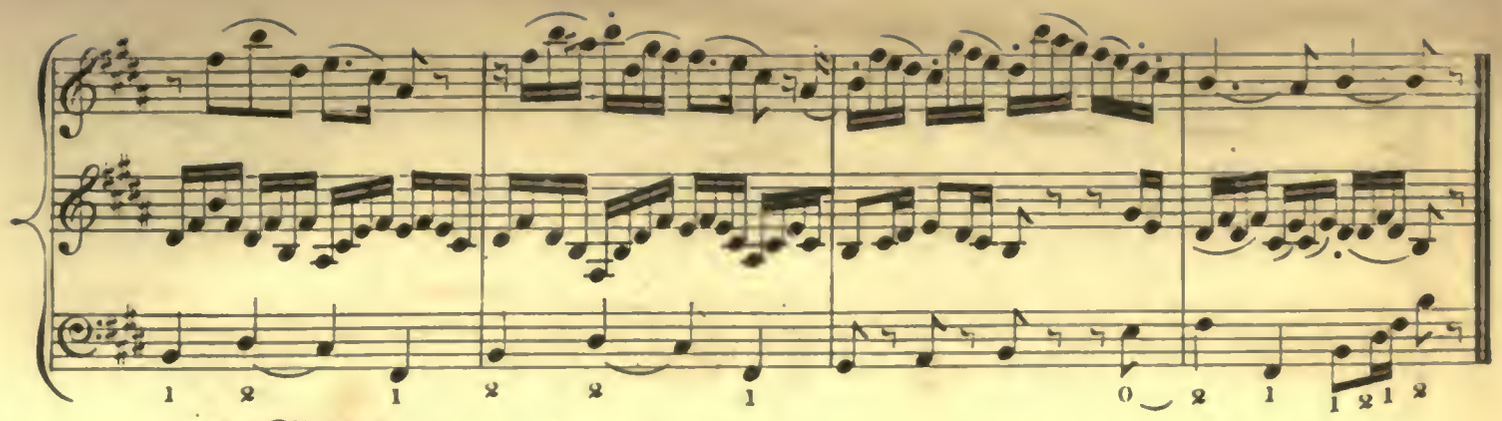

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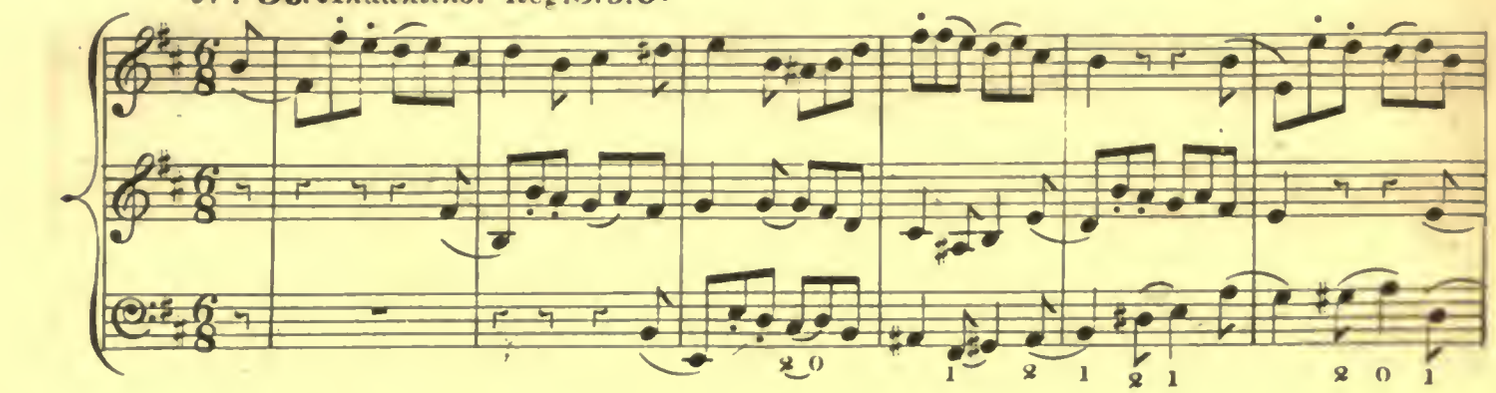
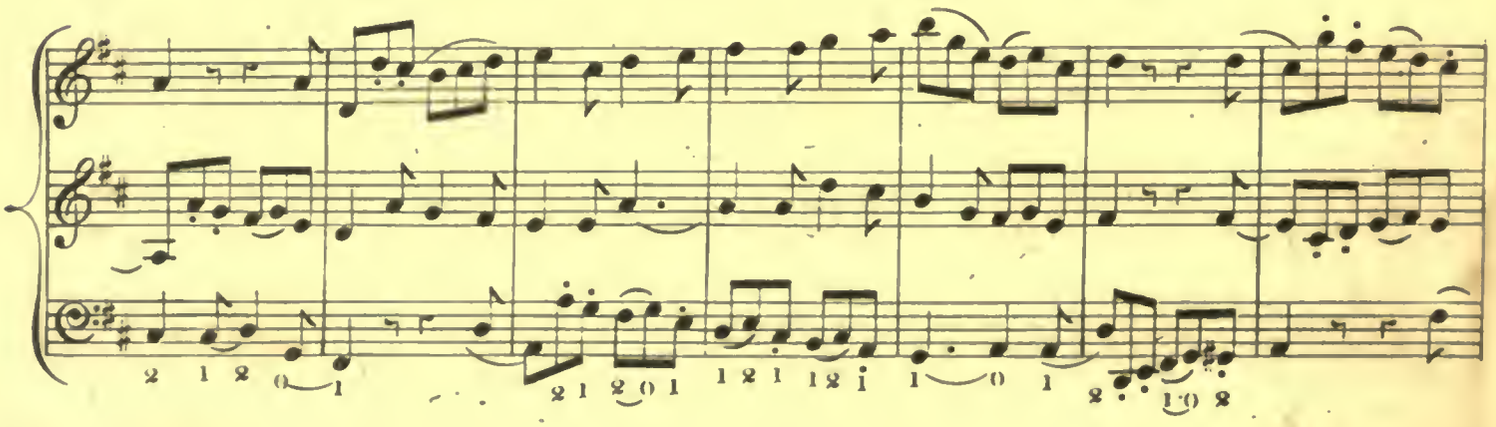
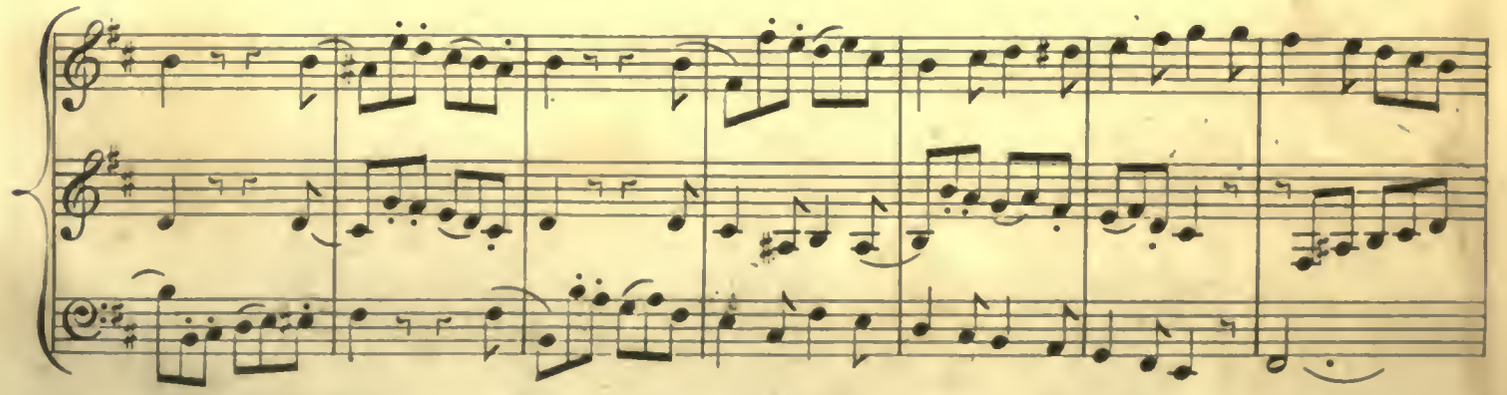
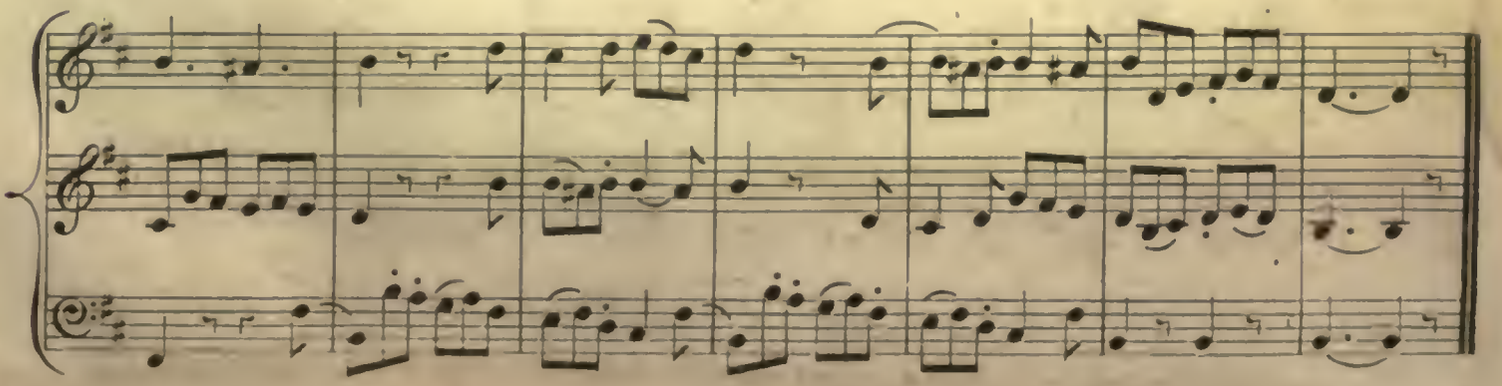
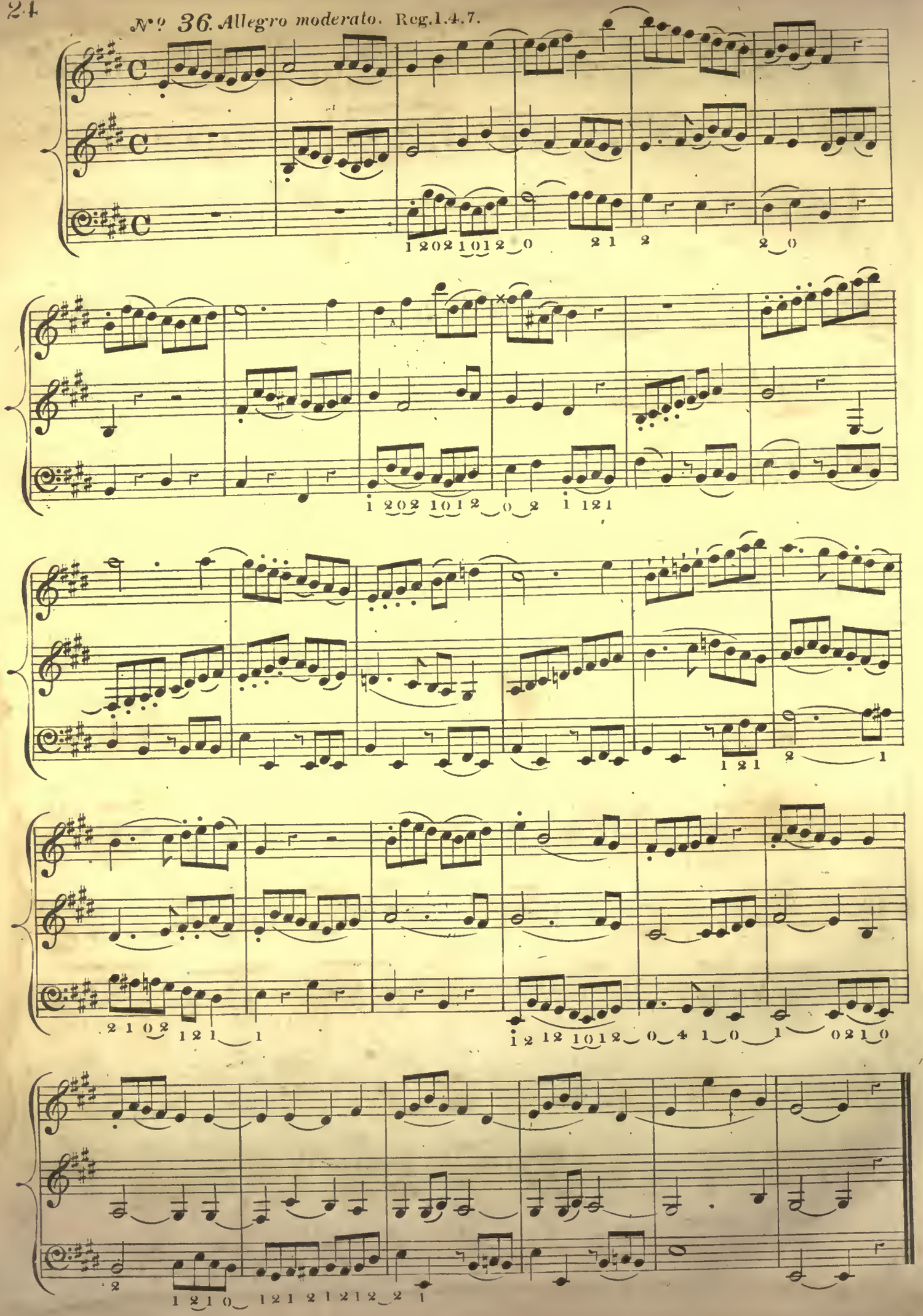




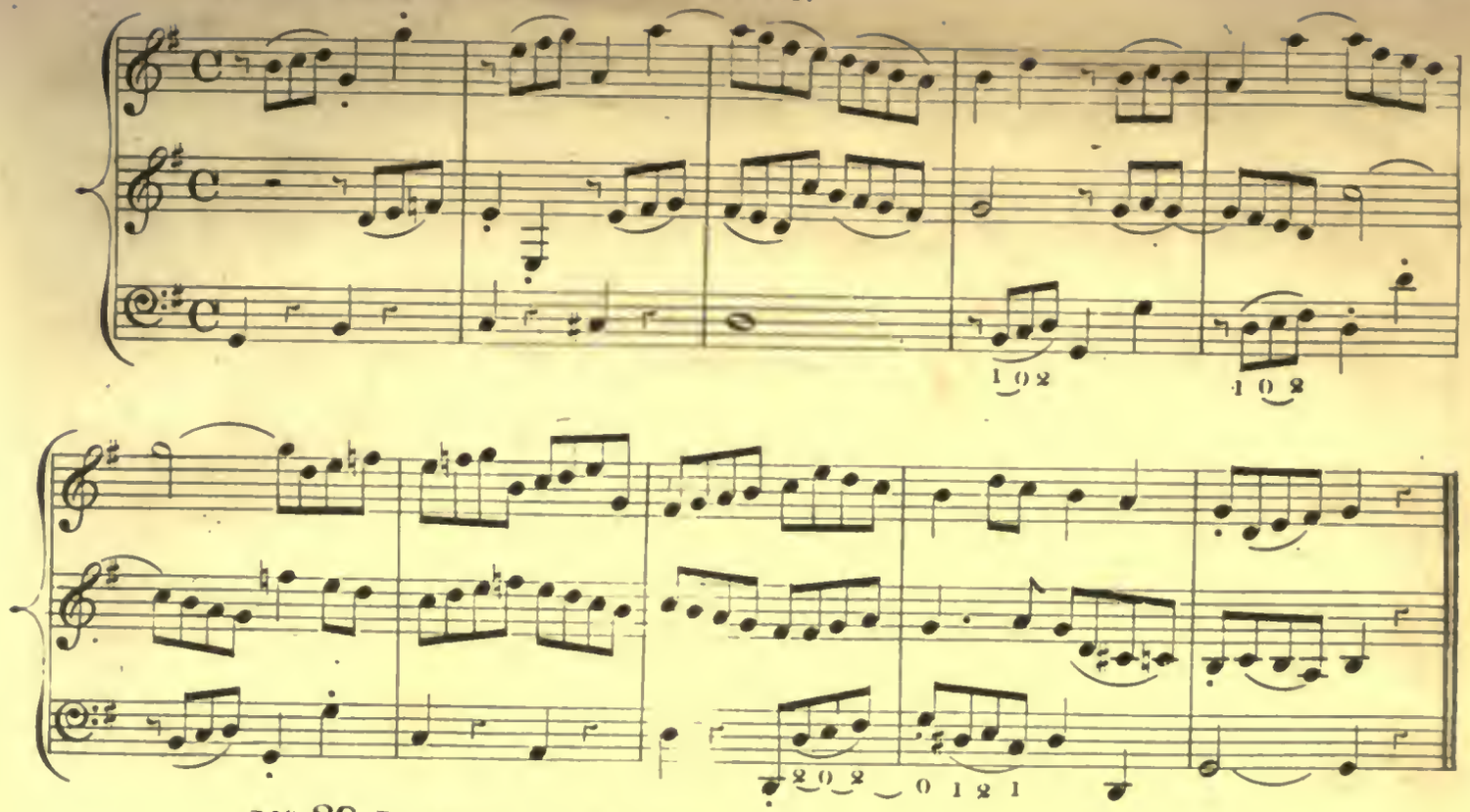




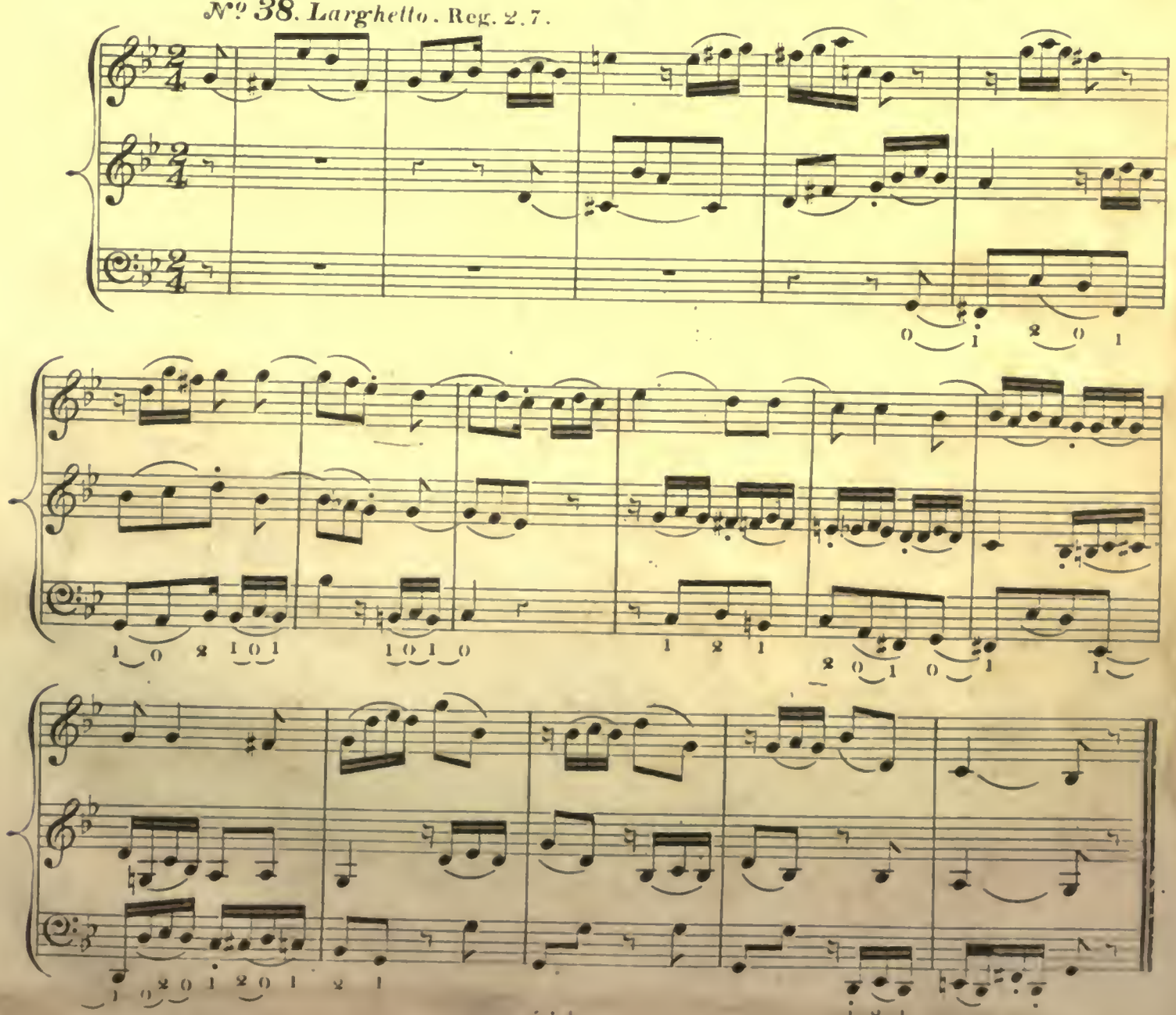
N°. 36. *Allegro moderato.* Reg. 1.4.7.

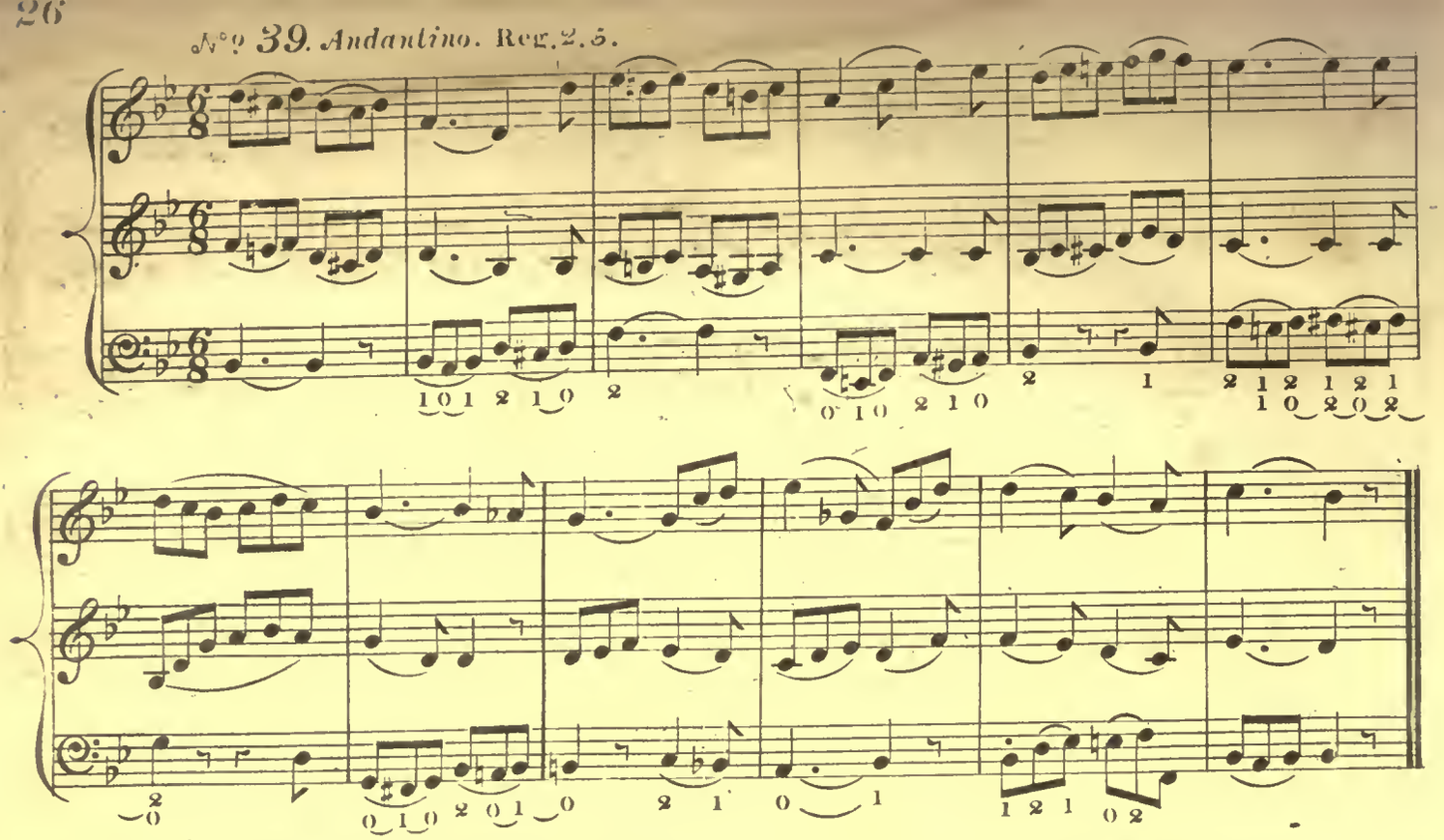


Nº 37. Allegro moderato. Reg. 1. 5. 6. 8.



Nº 38. Larghetto. Reg. 2. 7.

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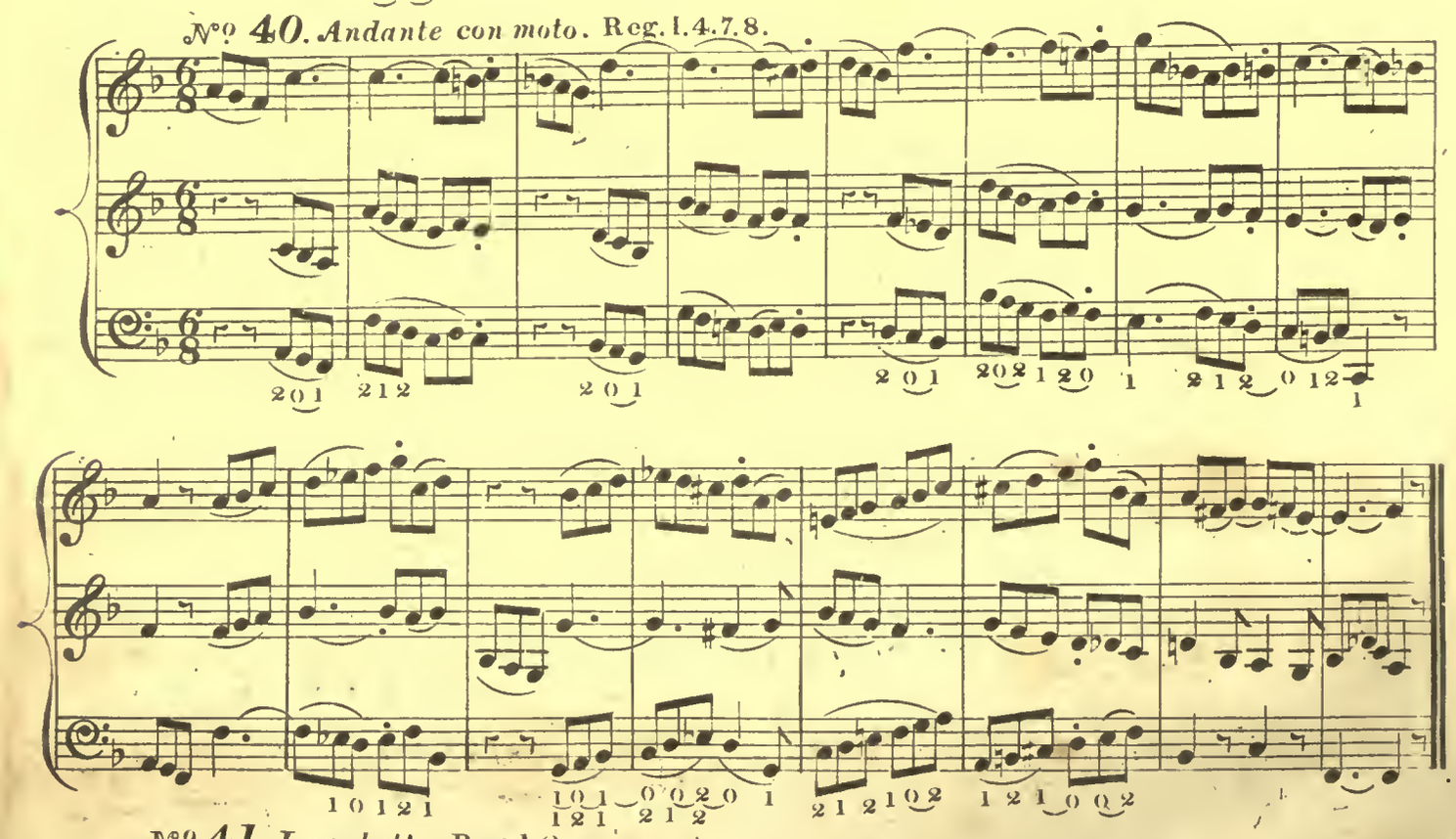
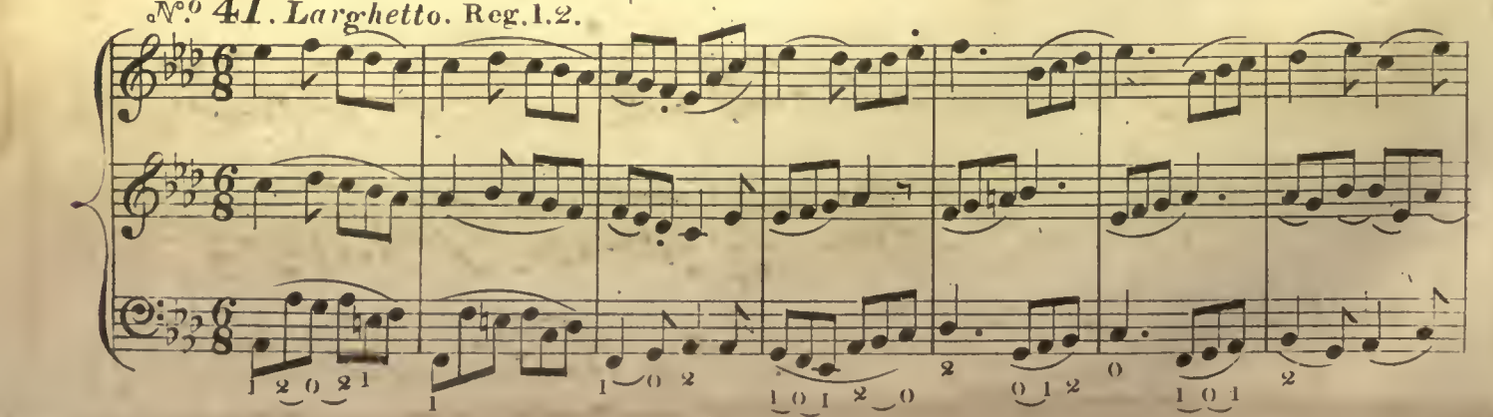

N.º 40. Andante con moto. Reg. 1.4.7.8.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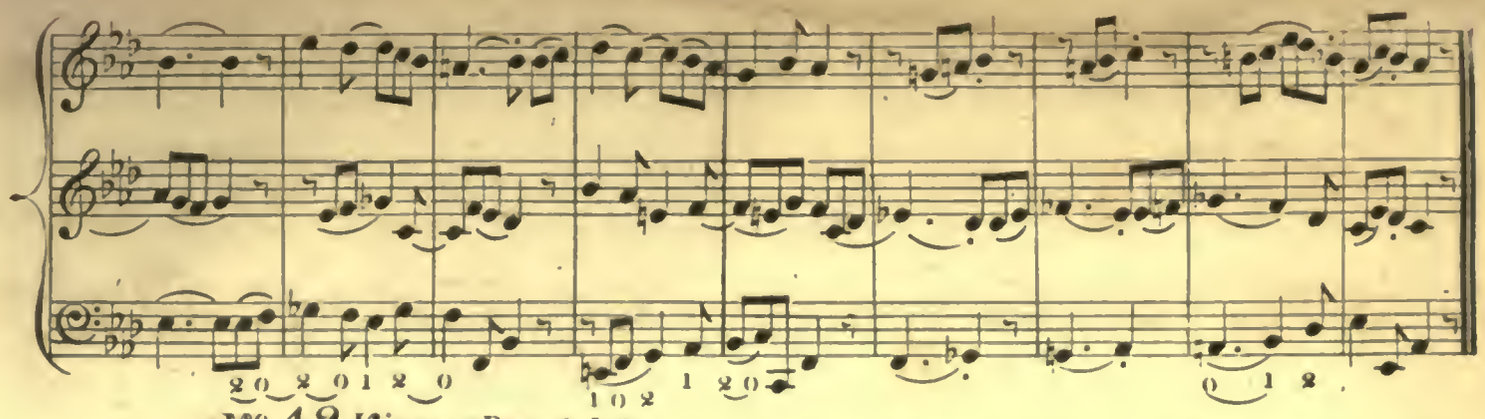
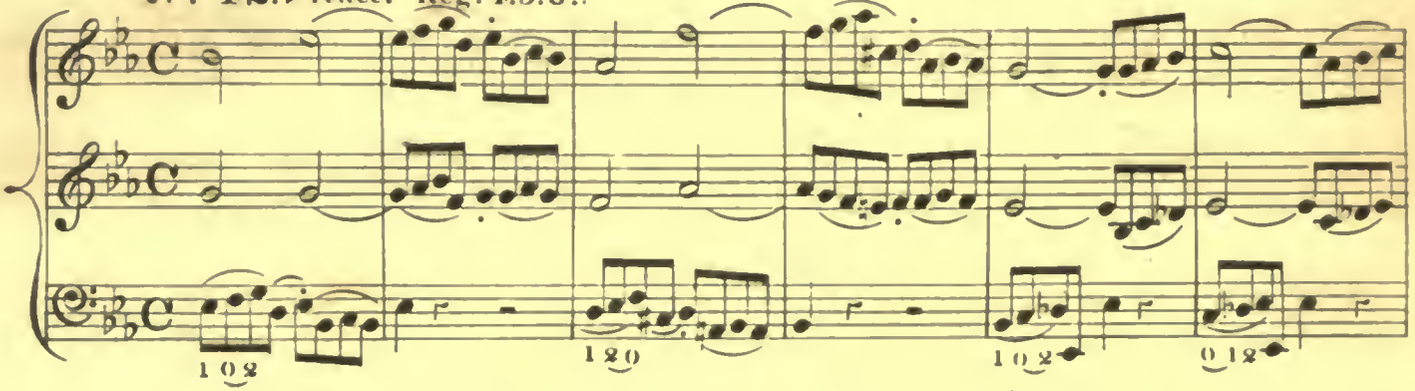
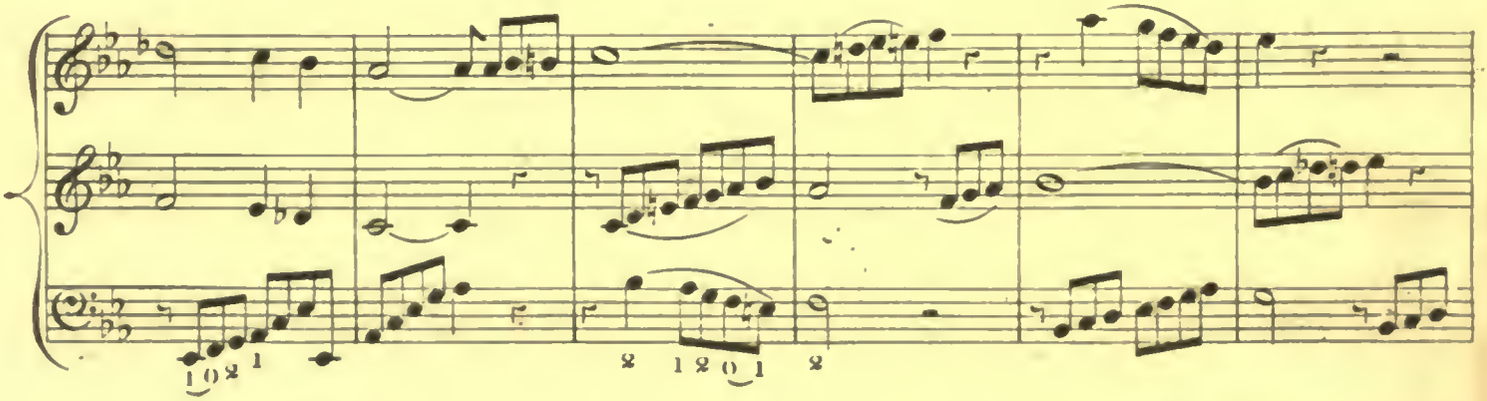
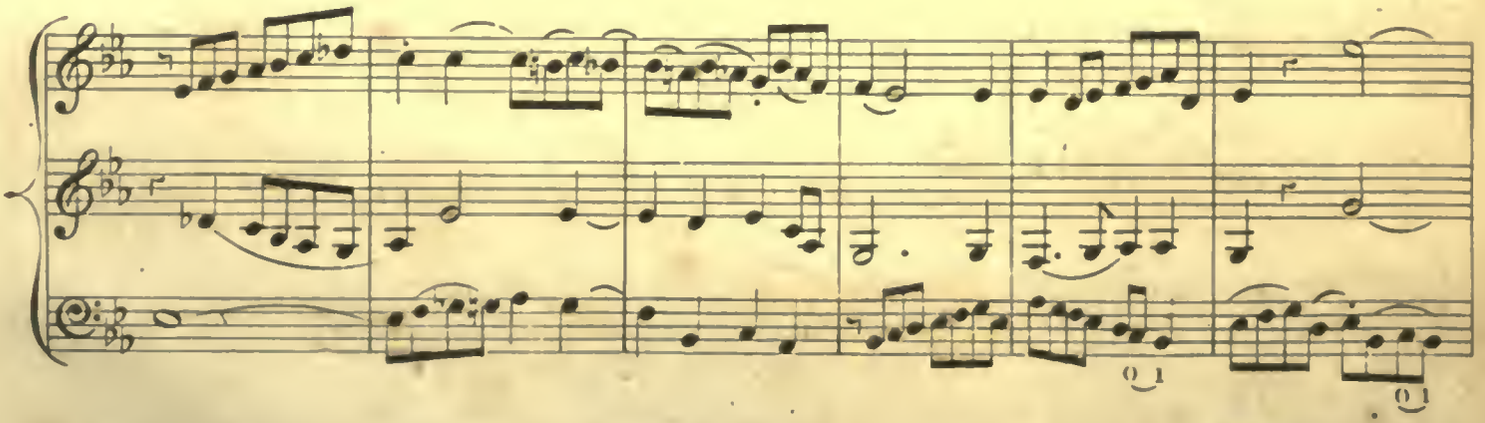
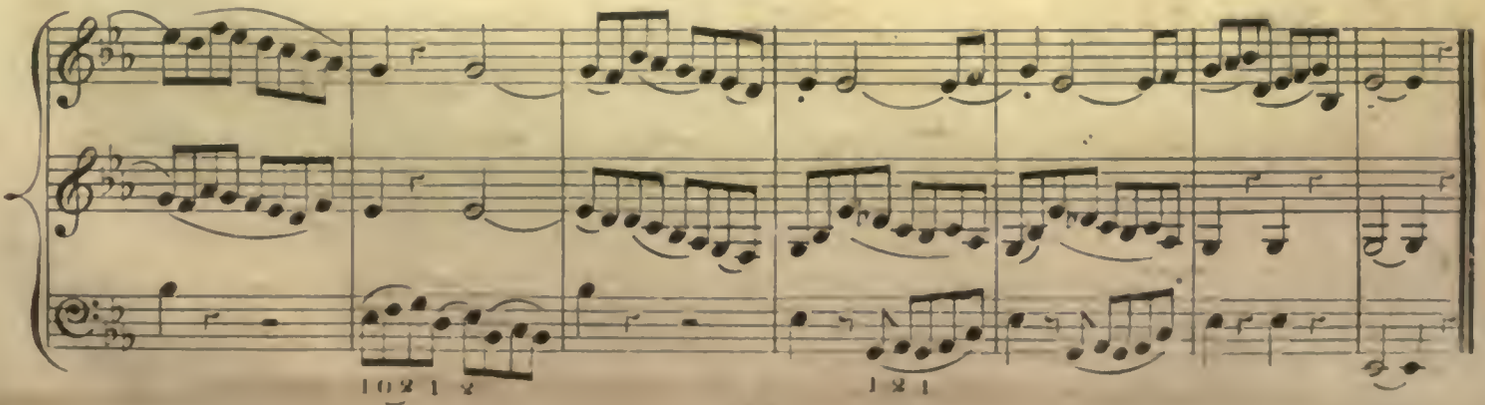


Nº 42. *Vivace.* Reg. 4.5.8..

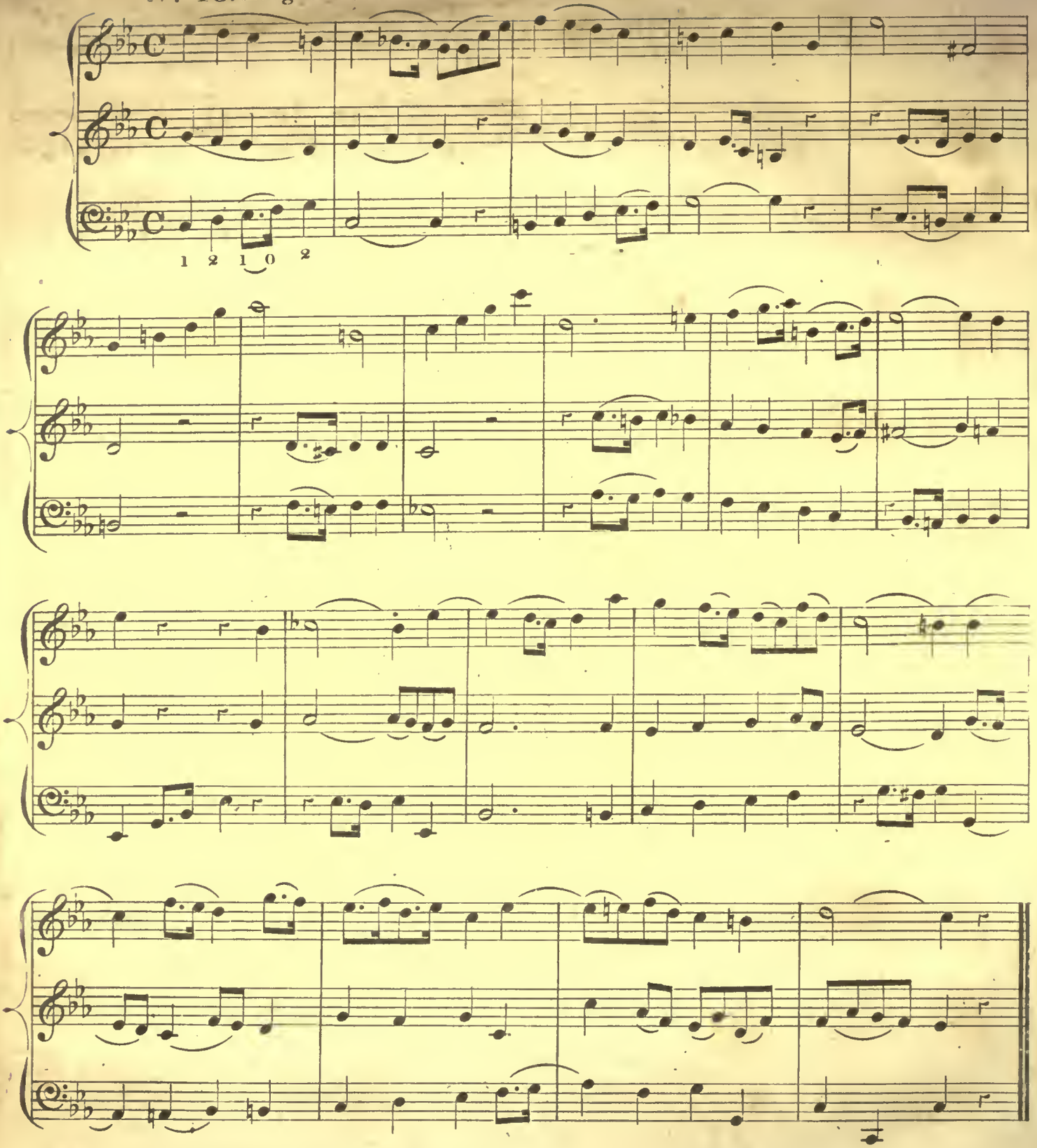








N°. 43. *Largo.* Reg. 2.5.6.7.8.



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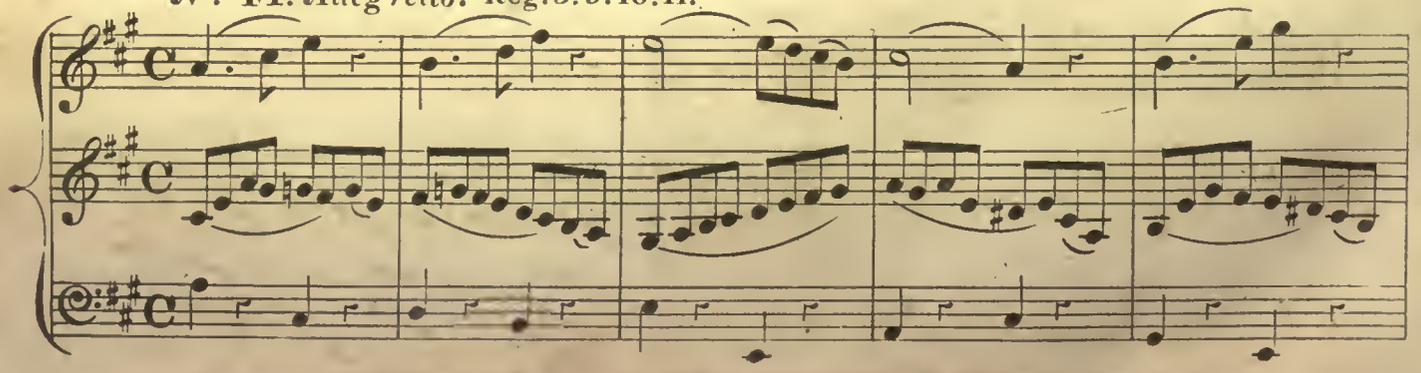
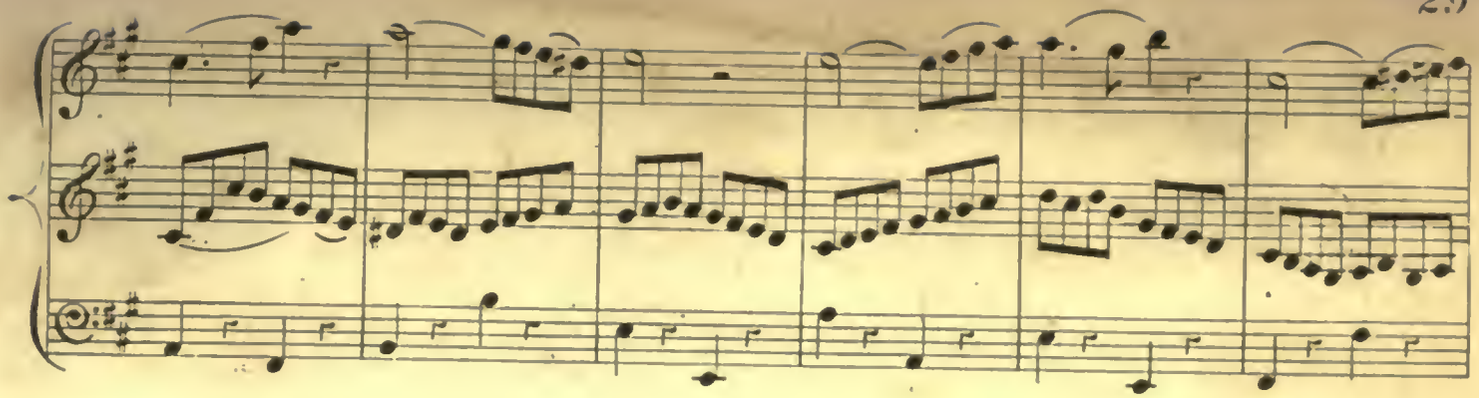
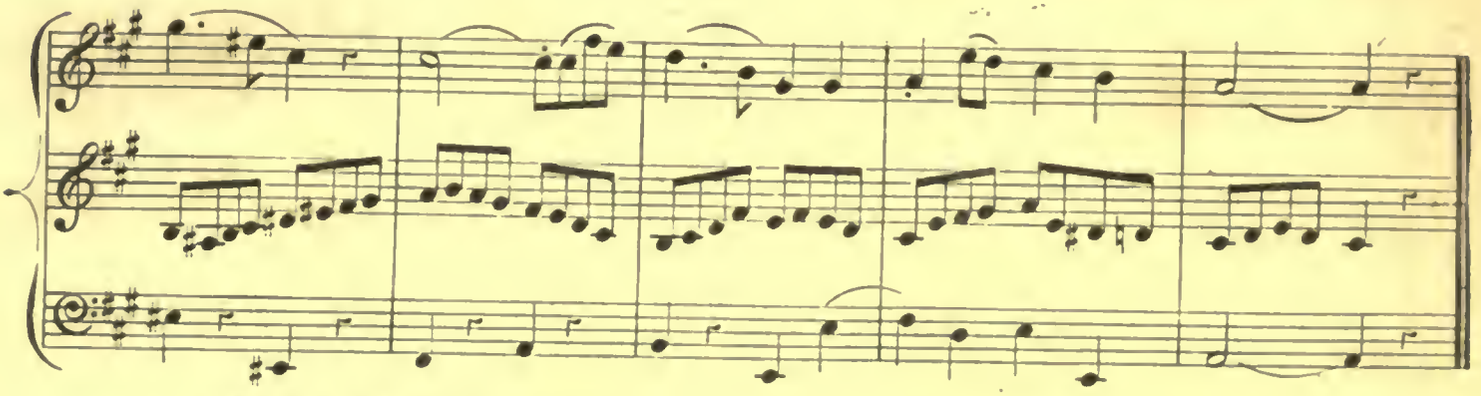
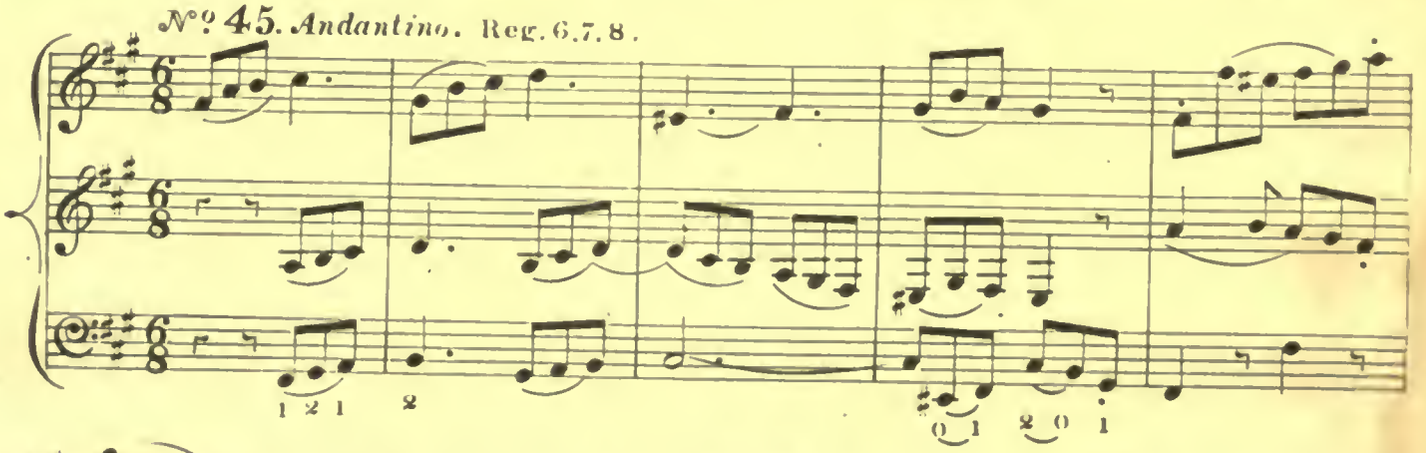
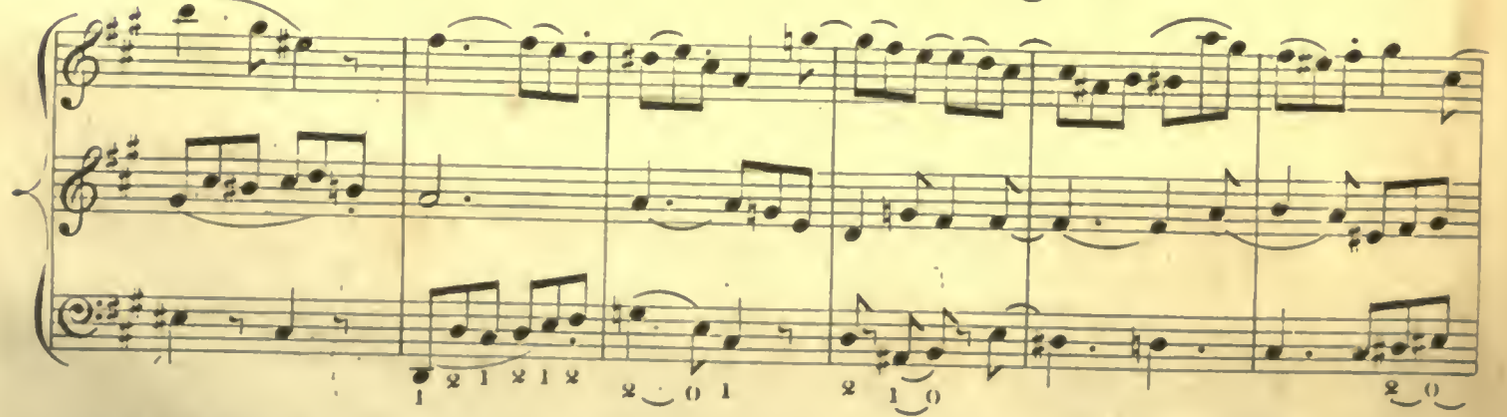


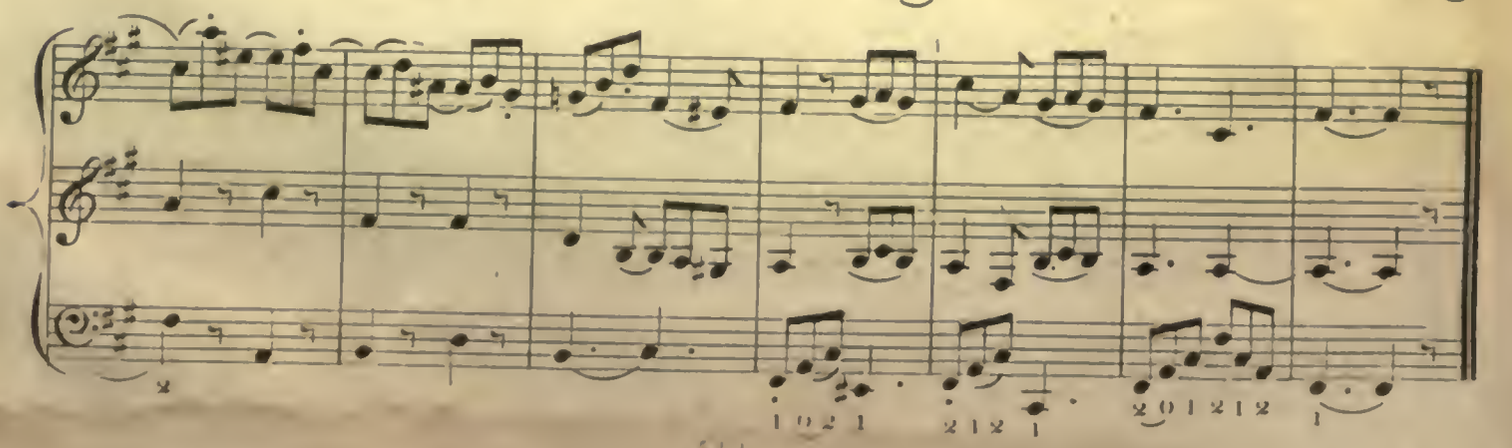




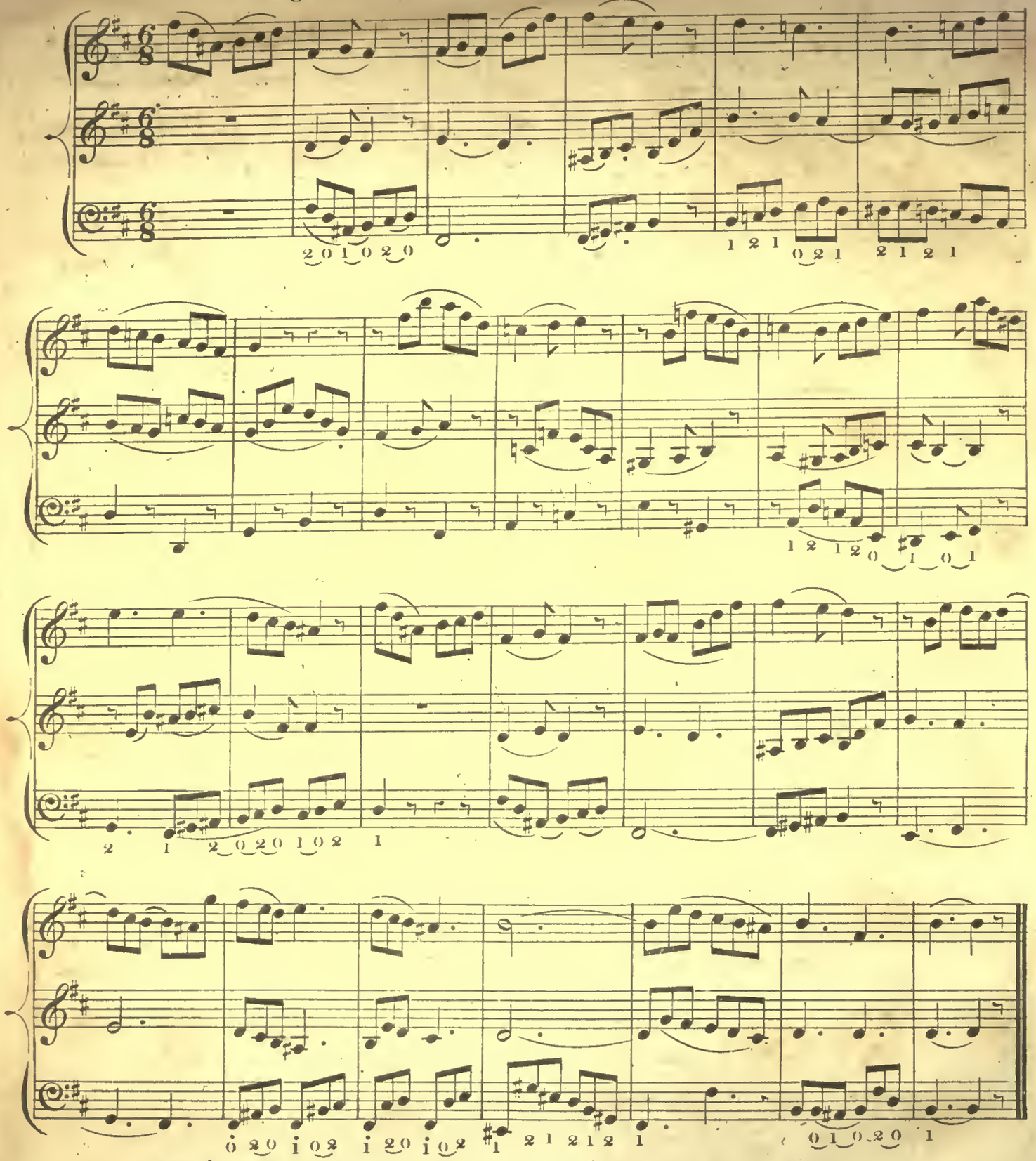
Nº 45. *Andantino.* Reg. 6.7.8.



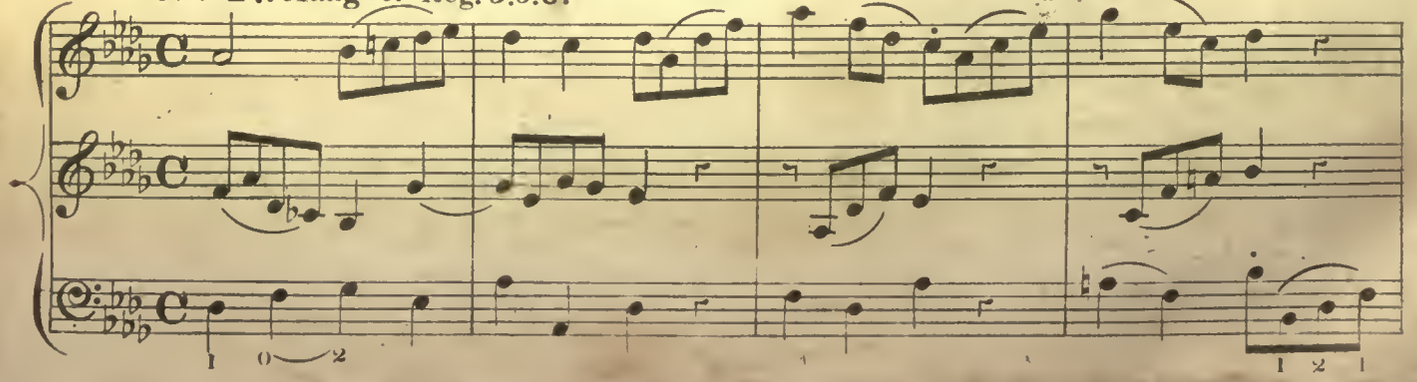


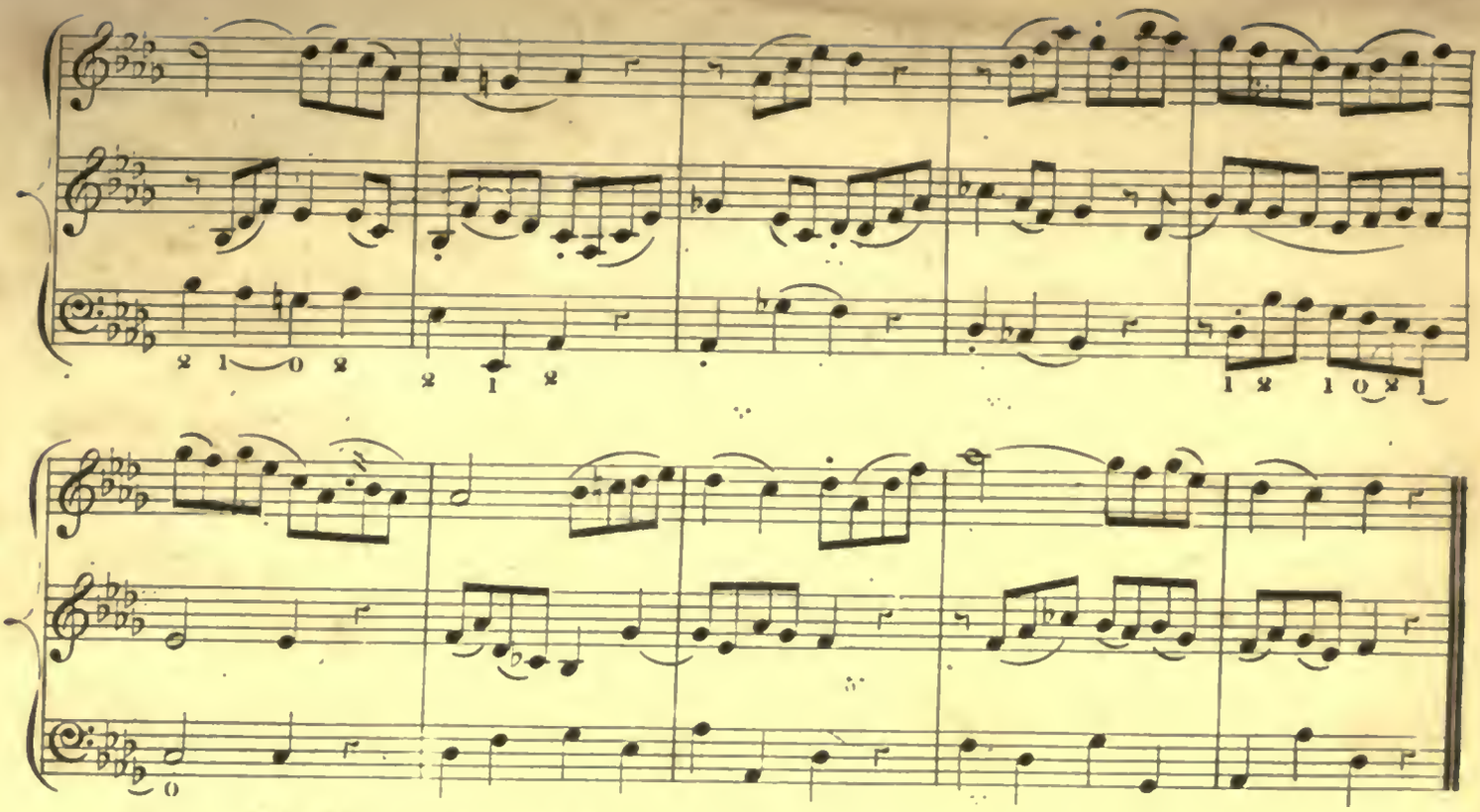


Nº 46. *Larghetto.* Reg. 1.4.5.

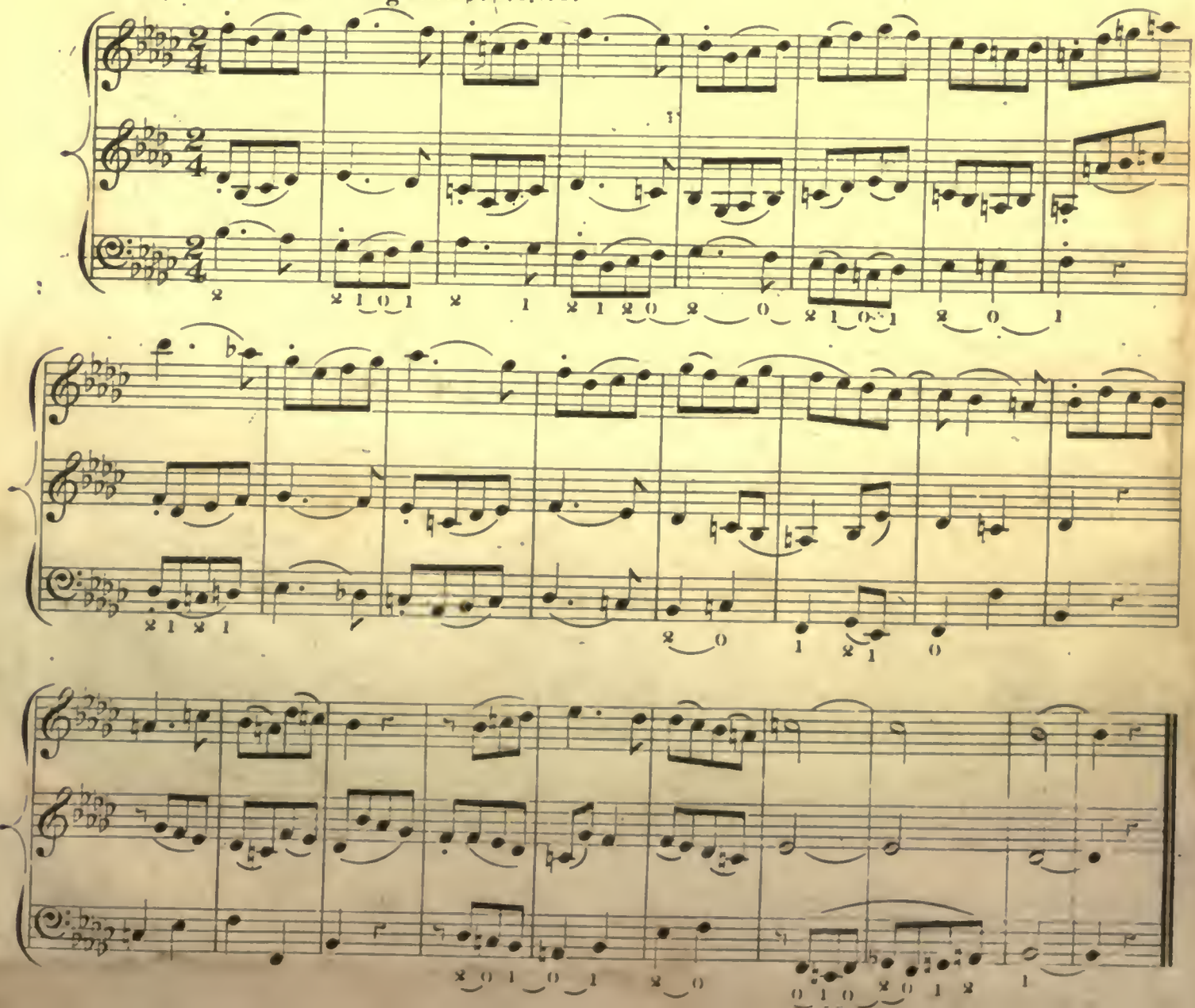


Nº 47. *Adagio.* Reg. 5.6.8.





Nº 48. *Largo.* Reg. 4.6.7.8.



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