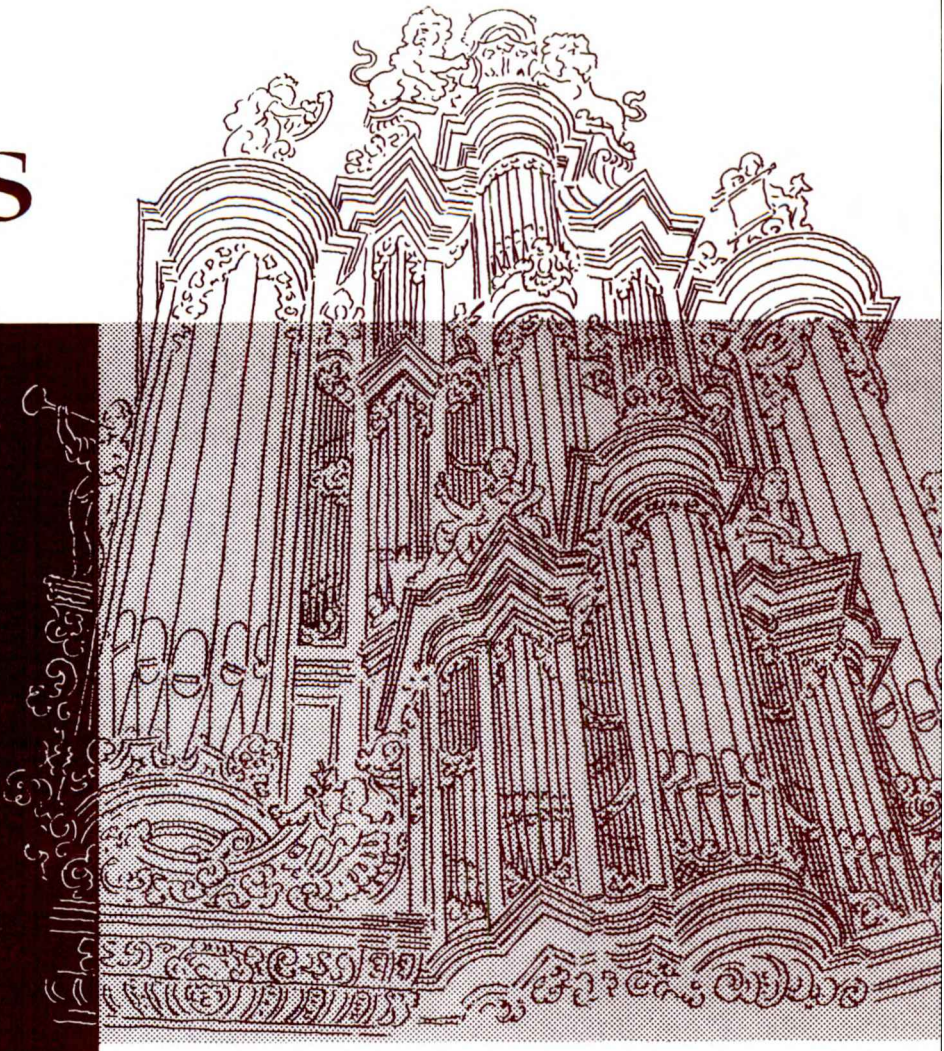
FLOR PEETERS

Little Organ Book



for BEGINNERS IN ORGAN PLAYING

Includes Graded Exercises on Well-known Hymn Tunes

SUMMY-BIRCHARD INC.

FLOR PEETERS

LITTLE ORGAN BOOK

For

Beginners in Organ Playing

Includes Graded Exercises on Well-Known Hymn Tunes

Summy-Birchard Inc.
Exclusively distributed by
Alfred Publishing co., Inc.

This One
HTPG-W32-LTAA

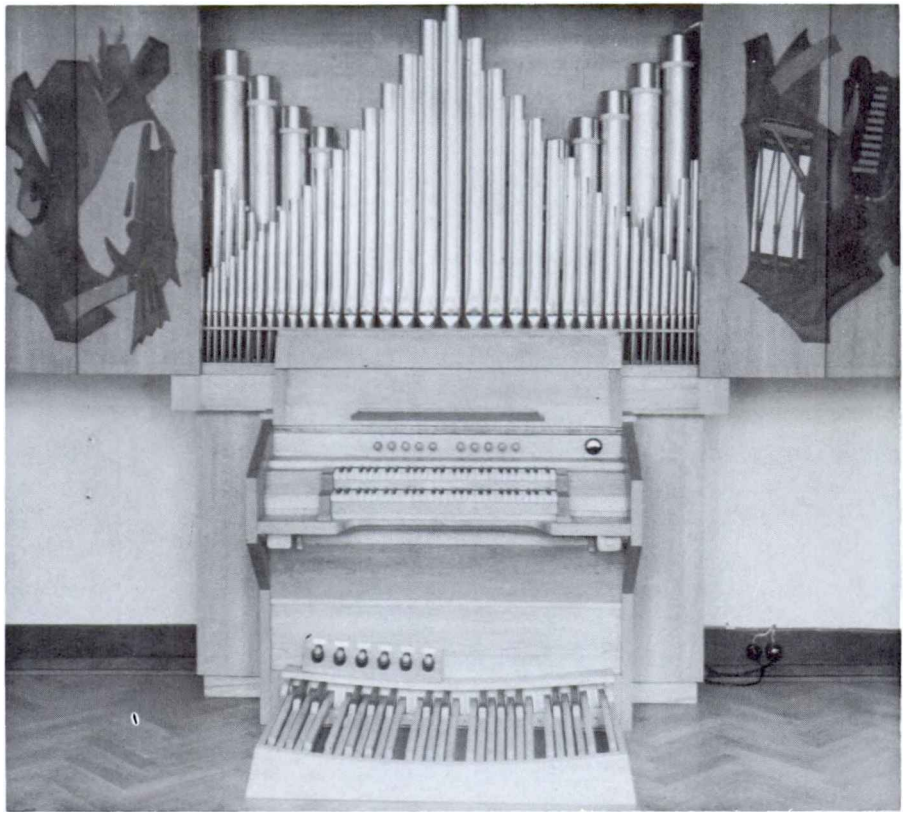
© 1957 Summy-Birchard Music
Division of Summy-Birchard Inc.
Exclusive print rights administered by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

ISBN 087487-600-1

INDEX OF CONTENTS

	Flor Peeters' Practice Organ	IV
I	Foreword	
	The Instrument	V
	Wind Mechanism	
	Action	
	Pipework	
	Elementary Rules for Organ Playing	X
	Position at the Organ	
	How to Practice	
	Registration	XI
	For Choir Accompaniment	
	For Organ Literature	
	Index of Hymn Tunes and Original Compositions	XII
II	Elementary Exercises: Attack, Legato,	1
	Crossing, Substitution, Glissando,	
	Rules for Performance	
III	Two-part Manual Playing	8
IV	Elementary Pedal Exercises (toes):	18
	Attack, Intervals, Studies	
V	Three-part Playing	25
	Preparatory Two-part Exercise for one Hand	
	Three-part Manual Playing	28
VI	Pedal Exercises for Toe and Heel	43
VII	Two-part Manual and Pedal Playing	50
VIII	Three-part Manual and Pedal Playing	56
IX	Four-part Manual Playing	82
X	Four-part Manual and Pedal Playing	88

Flor Peeters' Smallest Practice Organ



Instrument has five ranks of pipes available on each manual and in the pedal, with an extra rank in the pedal

Pipe Specifications for Practice Organ:

Rohrflöte 8′
Prestant 4′
Rohrflöte 4′
Octave 2′
Cimbel 3r

Extra rank for Pedal:

Resultantbas 16′

I. FOREWORD

THE INSTRUMENT

The organ is a many-voiced wind instrument. The wind pressure is supplied by a blower and bellows. The musical sound is produced directly by the organist who manipulates the keys and the stops at the console.

The console of a complete organ has two manuals and a pedal keyboard. Organ consoles for large organs often have three or four manuals and a pedal keyboard. Organs are usually designed for specific purposes and locations. If an organ for example, is to be used primarily for choir accompaniments in a particular church of given dimensions, it will be designed tonally for that purpose and given a physical shape for that place. If, on the other hand, it is to be used as a solo and ensemble instrument in a concert hall, the tonal and physical design will be different.

The principal parts of the organ are:

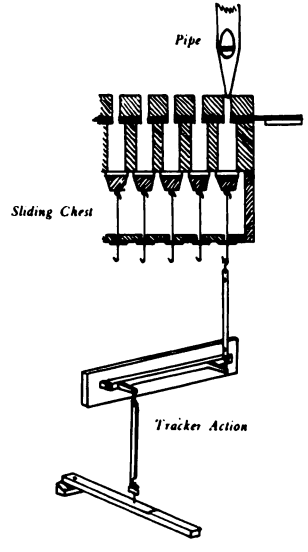
1) The **wind mechanism** (heavy pressure bellows, trunking, regulating bellows, etc.)
2) The **action,** (windchest, soundboard, pallets, manuals, etc.)
3) The **pipework** (sound-producing part of the organ)

Wind mechanism

What the lungs are for a singer, the bellows are for the organ, supplying as they do the compressed wind and holding it in readiness for use. The windtrunk or channel conducts the wind from the heavy-pressure bellows to the windchest and soundboard. An important element is the regulating bellows which serves to keep the wind at a steady pressure.

Action

The action includes the soundboard, the slides, pallets and stop mechanism. There are three types of action; **mechanical,** operated by means of a lever; **pneumatic,** by **windpressure;** and **electric,** by means of electric magnets. The soundboard or chest is the heart of the organ where the mechanism of the action and that of the stops cooperate in producing sound from the pipes.



The **keyboards** and **pedals** consist of a certain number of keys the manipulation of which controls the action. Each stop has its own distinctive tone-color and pitch, while each keyboard has its own tone character owing to the distinctive family of stops it governs. The keyboards or manuals are placed in terrace formation. They can be coupled together and to the pedals. Thus we have manual and pedal couplers as well as octave and sub-octave couplers which raise or lower the pitch by an octave.

The usual keyboard arrangements are the following:

1) Organ with two manuals:

Swell or Choir – Upper keyboard
Great – Lower keyboard

2) Organ with three manuals:

Swell – Topmost keyboard
Great – Middle keyboard
Choir – Lowest keyboard

3) Organ with four manuals:

Solo – Topmost keyboard
Swell – Upper middle keyboard
Great – Lower middle keyboard
Choir – Lowest keyboard

Pipework

The pipes as the sources of musical sound, constitute the most important component of the organ. Pipes differ in form, dimension and material. The form may be cylindrical, conical or pyramidal. Material may be wood or metal of various kinds. Pipes are called **flues** (labials) or **reeds** (linguals) according to their distinctive tone quality or timbre. The pitch in flue-pipes is determined by the length, width and form of the pipe; in the reeds by the tongue and the boot.

A **register** (stop) is a series of organ pipes from the largest to the smallest, homogeneous in timbre and intensity, each pipe corresponding to a key on the manual. A drawstop or stop-key on the console brings the series into play. These registers or pipe series are divided into seven families, according to timbre. These families are: **Diapason, Flute, Bourdon, String, Mutation, Mixture,** and **Reed.** A pipe corresponds to each key, except in the case of the mixture where there is more than one pipe to each key.

The relative pitch of registers is expressed in terms of feet. The pitch of the eight-foot register (8′) is that of the piano. Generally speaking, the pipe of the lowest C of an eight-foot register is eight feet long. A register half that length (4′) will sound an octave higher, and a register double that length (16′) will sound an

octave lower, and so on, according to the ordinary laws of acoustics.

A **mutation stop** is a register which does not produce the normal note of the key played, but a natural harmonic of that note. The nazard 2 2/3 (quint) produces the third natural harmonic or 12th.

The **mixtures** add combinations of super harmonics, varying in number according to the number of ranks engaged, the number being frequently indicated on the stop. Mixture 4r = four harmonics. Above a certain point on the keyboard, special modifications have to be employed by the builder as the harmonics would be of too high a pitch to be practicable or audible. These modifications are termed "breaks" or "returns".

Combination of a 4 to 5r mixture with indication of the breaks:

C	1⅓	1	⅔	½	
g^0	2	1⅓	1	⅔	½
c^1	2⅔	2	1⅓	1	⅔
g^1	4	2⅔	2	1⅓	1
g^2	4	4	2⅔	2	1⅓

Combination of a 3r Cimbel with indication of the breaks:

C	¼	⅛	⅛
c^0	⅓	¼	⅛
f^0	½	⅓	¼
c^1	⅔	½	⅓
f^1	1	⅔	½
c^2	1⅓	1	⅔
f^2	2	1⅓	1
c^3	2⅔	2	1⅓

Combinations.

There are two kinds of combinations: the "fixed" combination and the "free" combination.

The "fixed" combination is placed beneath the manuals in the form of a thumb-piston and when pressed brings on groups of stops. The thumb-pistons bear the labels: PP (pianissimo), P (piano), F (forte), FF (fortissimo) and T (tutti). These "fixed" combination pistons are falling into disuse in most modern organ building. They are called "fixed" because the organist may not change at will the stops governed by each of the pistons.

The "free" combinations on the other hand, are of greater benefit and importance. Like the fixed combination, these are usually found as thumb-pistons beneath the manuals, but unlike the fixed combination piston, the stops which each "free" piston brings on can be prepared at will by the organist. In this way he can prepare as many combinations of stops as there are pistons on the organ. In the case of a large instrument, these adjustable or "free" combinations can be of inestimable value in placing at the disposal of the organist the many tonal colors contained in the instrument. The "free" combination pistons are arranged in numerical sequence for pedal and each of the manuals. There are often combination pistons known as "general" pistons which control the entire tonal resources of the organ.

The **Swell Pedal.** A section of the instrument is enclosed behind a series of shutters which are capable of being gradually opened and closed by means of a foot level "swell pedal" By the use of this pedal, a controlled crescendo or diminuendo is made possible and greater expressiveness attained.

The **General Crescendo** pedal. (Roll-Schweller), gradually brings into play all the stops of the organ from the softest up to the full power of the instrument.

Finally, here follows a list of the names of the stops in general use, classified in families:

DIAPASONS:
- Prestant 16′, 8′ or 4′
- Diapason 16′, 8′ or 4′
- Principal 16′, 8′ or 4′
- Montre 8′
- Contrebasse 16′
- Octave 8′, 4′ or 2′
- Doublette 2′

FLUTES:
- Block flute 8′, 4′ or 2′
- Clarabella 8′
- Concert Flute 8′
- Flute Traversiere 4′
- Flageolet 2′, 1′
- Open Flute, Wood Flute 8′
- Flute dolce 8′
- Rohrflöte 8′, 4′
- Spitzflöte 8′, 4′ or 2′
- Waldflöte 2′
- Flute harmonique 8′, 4′

STRINGS:
- Gamba 8′
- Violinbass 16′
- Dolce 8′
- Salicional 8′
- Fugara 8′, 4′
- Spitzgamba 8′
- Eoline 8′
- Gemshorn 8′, 4′
- Viola 8′
- Viola di gamba 8′
- Cello 8′
- Voix celeste 8′

BOURDONS:
- (Gedeckt) Gedeckt 32′, 16′, 8′, 4′
- Bourdon 16′, 8′
- Sub-bass 32′, 16′
- Nachthorn 16′, 8′, 4′, 2′
- Quintenbass 16′, 8′
- Hohlflöte or Hohlpfeife 8′, (4′)

MUTATIONS:
- Quint 10 2/3, 5 1/3, 2 2/3, 1 1/3
- Grossnasat 5 1/3
- Nazard 2 2/3
- Grossterz 6 2/3
- Tierce 3 1/5, 1 3/5
- Septième (seventh) 4 4/7, 2 2/7, 1 1/7

MIXTURES:
- Mixture 3, 4, 5, 6, 7 to 8 ranks and more
- Plein Jeu 3, 4 or 5 R
- Cimbal 3 to 7 R
- Cornet 3 to 5 and 6 R
- Progressio 3 to 5 R
- Sharp mixture 3 to 5 R
- Carillon 2 to 3 R
- Rauschpfeife 3 to 7 R
- Sesquialter 2 (to 3) R
- Tertian 2 R

REEDS:
- Trumpet 16′, 8′, 4′
- Bombarde 32′, 16′
- Posaune 32′, 16′
- Clarion 4′
- Zink 2′
- Tuba 16′, 8′
- Dulcian 8′
- Dulcian Regal 16′
- Fagotte 16′
- Bassoon 16′
- Oboe 8′ (4′)
- Horn 8′
- Chalumeau 8′, 4′
- Cromorne 8′
- Bärpfeife 8′, 4′
- Ranket 16′
- Sordun 32′, 16′
- Clarionet 8′
- Cor anglais 8′
- Vox humana 8′
- Regal 8′, 4′

The following chart is a scheme of fundamentalsand mutation stops indicating the pitch they produce:

Stop in feet	Pitch in relation to note played	Harmonic Series					
		32′	16′	8′	4′	2′	1′
32′	two octaves lower	1st					
16′	one octave lower	2nd	1st				
10⅔′	a perfect fourth lower	3rd					
8′	normal pitch of note played	4th	2nd	1st			
6-2/5′	a major third higher	5th					
5⅓′	a perfect fifth higher	6th	3rd				
4-4/7′	a minor seventh lower	7th					
4′	one octave higher		4th	2nd	1st		
3-1/5′	one octave and a third higher		5th				
2⅔′	one octave and a fifth higher		6th	3rd			
2-2/7′	one octave and a seventh higher		7th				
2′	two octaves higher			4th	2nd	1st	
1-3/5′	two octaves and a third higher			5th			
1⅓′	two octaves and a fifth higher			6th	3rd		
1-1/7′	two octaves and a seventh higher			7th			
1′	three octaves higher				4th	2nd	1st

ELEMENTARY RULES FOR ORGAN PLAYING

Position at the Organ

Correct bodily position is of great importance because of its effect on the technique of performance.

The organist seated in the middle of the seat, must hold his body erect sufficiently inclined forward to secure comfortable reach of the manuals. His posture remains quiet while playing with the elbows close to the body and hands flexible and firm when in contact with the keys. The attack must be decisive with flexible elastic fingers. During solo pedal passages the hands may rest on the seat. The position of the feet is of equal importance. Generally speaking the knees and feet should be held close together, the feet maintaining contact with the pedals. During a prolonged rest, the right foot may be placed on the swell pedal. Attack and release must be quick and decisive.

Flor Peeters showing correct position at Console of an Organ

How to Practice

Much time and effort are wasted by unprepared, unmethodical practice. Many players know a piece only after playing it over and over again. It is a mechanical manner of playing without intelligent grasp of the composition.

Analytic study must prevail. No matter how simple a composition, its structure should be analyzed before actual practice at the keyboard.

In the beginning, all playing should be **very slow,** each hand and the pedals separately. In polyphonic works the student must decide by previous study to which hand each section of an inner part is to be assigned.

Where finger and pedal marks are not supplied, the student should determine these only after careful study and actual trial. Once determined this fingering and pedalling should be memorized and permanently retained.

After practicing each hand and pedals separately, both hands may be practiced together; then each hand separately with the pedals; and finally, manuals and pedals combined.

REGISTRATION

For Choir Accompaniment

For Plain Chant registration, preference should be given to 8′ stops of neutral tone-color, e.g., Bourdon 8′, Gemshorn 8′, Cor-de-Nuit 8′, Clarabella 8′, Flute a Cheminée 8′, Soft Flute 8′ (not the Harmonic Flute 8′) or a soft old-style Principal 8′; with a Bourdon 16′ in the pedals, all this nicely adapted to the strength of the choir that is to be accompanied. For the accompaniment of children's or women's choir, a soft 4′ stop may be added, which is also advisable for a small mixed choir.

For a large body of singers (congregation) or for a large mixed choir, the organist may add according to the strength of the voices, the position of the organ, the size of the building, strong 8′ and 4′ stops, as well as 2′, even mixtures on the Great, and sometimes also a soft 16′ stops. Stops of a pronounced string quality should not be employed in the accompaniment; they sustain less successfully, attract too much attention, and lack the dignity and reverence proper to this essentially sacred music. A soft 16′ pedal with a discreet 8′ added best sustains the voices, and thus maintains pitch. Perhaps it is preferable in the case of the more elaborate melismatic melodies not to use the pedal, or at least to do so with great discretion. If chanters alternate with the choir it is well to use the pedal only at each entry of the choir.

For popular hymns and chorales the general rules for proportion are the same as those given for plain chant. It is advisable to accompany chorales sung by a large group with a principal chorus of 8′ and 4′ and a mixture on the same keyboard. In case one wishes to play the melody in solo, use the foundation 8′, 4′, 2′, plus a Cornet on the first manual or the solo, and 8′ and 4′ for the accompaniment of the second manual. The pedal should be registered with 16′ and 8′ stops, and also coupled to the second manual.

For Organ Literature

For organ works of the old and classic literature with a **cantus firmus** melody, use a Cornet 5 ranks, trumpet 8′, or softer reeds such as Cromorne 8′, Schalmey 8′, and Regal 8′, either alone or with the addition to the soft reeds of a few mutation stops or a mixture.

Organo Pleno in the classic pre-Bach and Bach periods means generally Principals (Diapasons) 16′, 8′, 4′ and 2′, plus mixtures, cymbals and a few not-too-heavy reeds.

A combination of a string (not too small scale) a Salicional 8′ and a Nazard 2 2/3′ can be used with good results instead of a soft reed, as an Oboe. A Flute 8′ (or Bourdon 8′) with the same Nazard 2 2/3′ is a good imitation of a Clarinet 8′ or of a Cromorne 8′. When one mixes a modern Vox Humana 8′ with a Rohrflote 4′, a Nazard 2 2/3′, or a Tierce 1 3/5′ (or with the addition of both the latter) the sound is like that of a soft reed, with a color useful in the registration of old organ literature.

For the Old Masters and the classic literature, the organist should not use too many heavy reeds, as they make the polyphonic writing and the voice leading unclear. In Romantic and modern literature the Vox

Celeste 8′ is used without tremolo and for harmonic passages only, never for melodic lines or solo. This stop should not be mixed with large flutes or mutation stops.

The registration must be adapted to the tempo of the music and to the place in which one is playing. In a large church the registration should be smaller and clearer than in a concert hall where there is generally not so much reverberation.

The final guide to the art of registration should be what one learns through a good education in artistic taste, the study of organ specifications and organ literature of all styles, and the experience of playing different organs.

Index of Hymn Tunes and Original Compositions

Where hymn tunes are arranged in the form of chorales or chorale-preludes, the voice line which carries the tune is indicated as C. F. (Cantus Firmus).

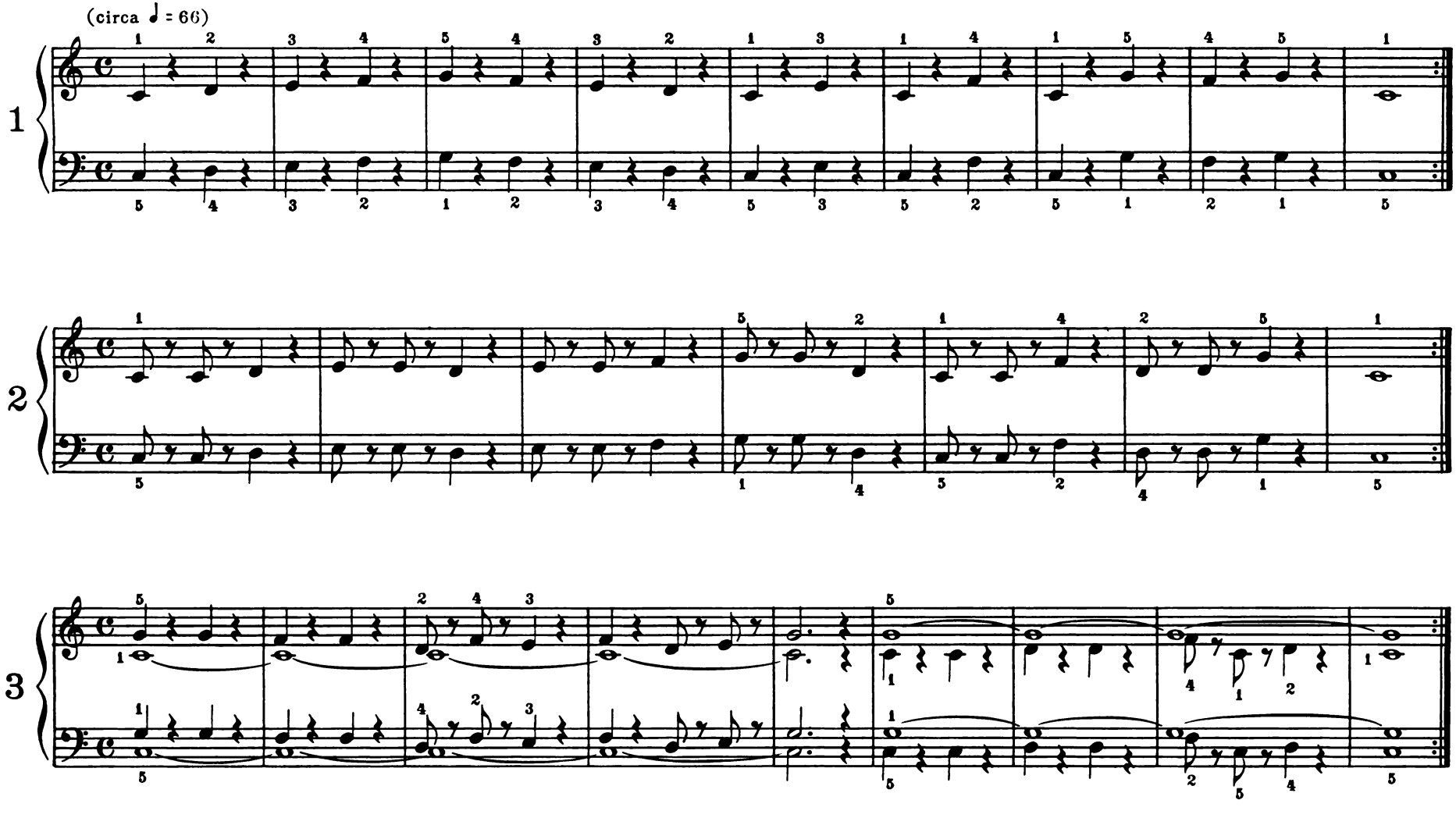
No.	*Title*	*Composer – Arranger*	*Form*	*Page*
III.	TWO - PART MANUAL PLAYING			
1	Now, My Tongue, the Myst'ry Telling	Flor Peeters	C. F. in Sop.	8
2	God, My Father, Loving Me	Flor Peeters	C. F. in Bass	9
3	Father, We Thank Thee for the Night	Flor Peeters	C. F. in Sop.	9
4	O Sacred Head	Flor Peeters	C. F. in Tenor	10
5	O Sacred Head	J. Pachelbel	C. F. in Sop.	11
6	Invention	Flor Peeters	—	12
7	Warum sollt ich mich denn grämen	J. G. Walther	Ornamented Melody in Sop.	13
8	Versus VI Toni	A. V. den Kerckhoven	—	14
9	Invention	Flor Peeters	—	15
10	O Gott, du frommer Gott	J. S. Bach	Partita	16
V.	THREE - PART MANUAL PLAYING			
1	Prelude	Flor Peeters	—	28
2	Now My Tongue	Flor Peeters	C. F. in Sop.	29
3	Allein Gott in der Höh sei Ehr	F. W. Zachow	C. F. in Sop.	30
4	Magnificat IV Toni	G. Carissimi	Verset	31
5	Wie schön leuchtet der Morgenstern	D. Buxtehude	C. F. in Sop.	32
6	O Sacred Head	J. Pachelbel	C. F. in Bass	34
7	O Sacred Head	Flor Peeters	C. F. in Sop.	36
8	Veni Creator	Flor Peeters	Invention	38
9	Gottes Sohn ist kommen	J. S. Bach	Fughetta	40
10	O Come, All Ye Faithful	Flor Peeters	C. F. in Sop.	42

No.	*Title*	*Composer – Arranger*	*Form*	*Page*
VII.	TWO - PART MANUAL AND PEDAL PLAYING			
1	Prelude	Flor Peeters	C. F. in Pedal	50
2	Prelude	Flor Peeters	C. F. in Sop.	50
3	Invention	Flor Peeters	—	50
4	God, My Father	Flor Peeters	C. F. in Pedal	51
5	Father, We Thank Thee	Flor Peeters	C. F. in Sop.	51
6	O Sacred Head	Flor Peeters	C. F. in Pedal	52
7	Interlude	J. Habert	—	53
8	Prelude	J. Habert	—	54
VIII.	THREE - PART MANUAL AND PEDAL PLAYING			
1	Jesus Christ Is Risen Today	Flor Peeters	C. F. in Sop.	56
2	Creator alme siderum	J. Titelouse	C. F. in Sop.	59
3	O Sacred Head	Flor Peeters	C. F. in Sop.	62
4	Jesus Christ Is Risen Today	Flor Peeters	C. F. in Tenor	64
5	God, Father, Praise and Glory	Flor Peeters	C. F. in Tenor	67
6	Von Himmel hoch	F. W. Zachow	C. F. in Pedal	70
7	Jesus Christ Is Risen Today	Flor Peeters	C. F. in Pedal	72
8	Andante	J. L. Krebs	Three-part	75
9	Von Himmel hoch	J. Pachelbel	C. F. in Pedal	77
10	Unto Thee I Cry, O Lord Jesus	J. S. Bach	Ornamented Melody in Sop.	80
IX.	FOUR - PART MANUAL PLAYING			
1	Holy God, We Praise Thy Name	Flor Peeters	Chorale	82
2	Versus VI Toni	A. de Cabezon	—	83
3	Versus I Toni	J. K. Kerll	—	84
4	Liebster Jesu, Wir sind hier	J. S. Bach	Chorale	85
5	Versus V Toni	J. Pachelbel	—	86
X.	FOUR - PART MANUAL AND PEDAL PLAYING			
1	Now, My Tongue	Flor Peeters	Chorale	88
2	Dernier Kyrie (From Gregorian Mass No. IV)	F. Couperin	C. F. in Pedal	90
3	Herr Gott, lass dich erbarmen	H. Isaac	Chorale	92
4	Jesu meine Freude	J. S. Bach	Ornamented Mel.	94
5	Gelobet seist du, Jesu Christ	J. S. Bach	C. F. in Sop.	96
6	Prelude and Fugue in C	J. S. Bach	—	100

II. Elementary Exercises

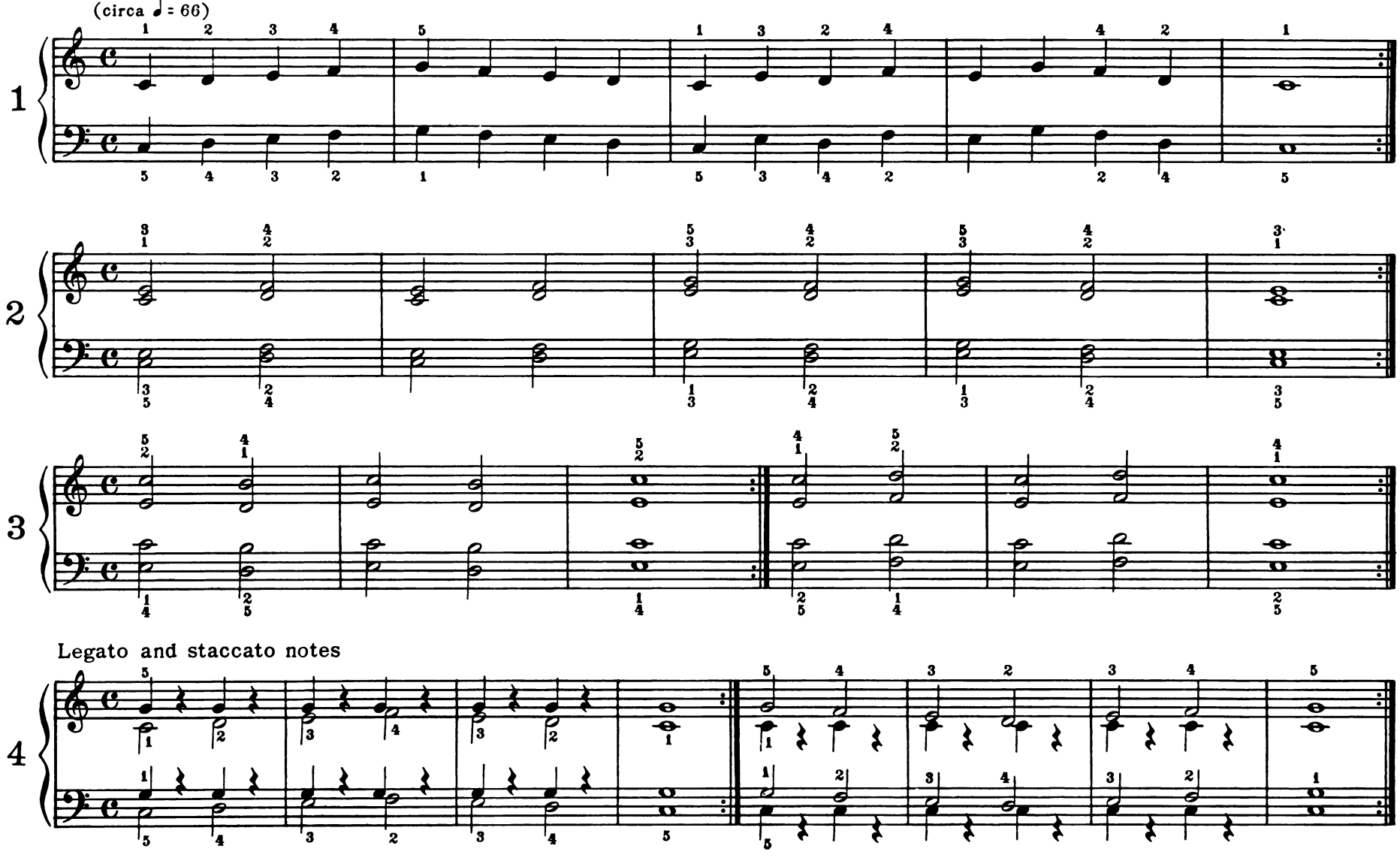
Attack

Keep the hands motionless and the fingers in contact with the keys throughout the exercise. Practice hands separately at first.

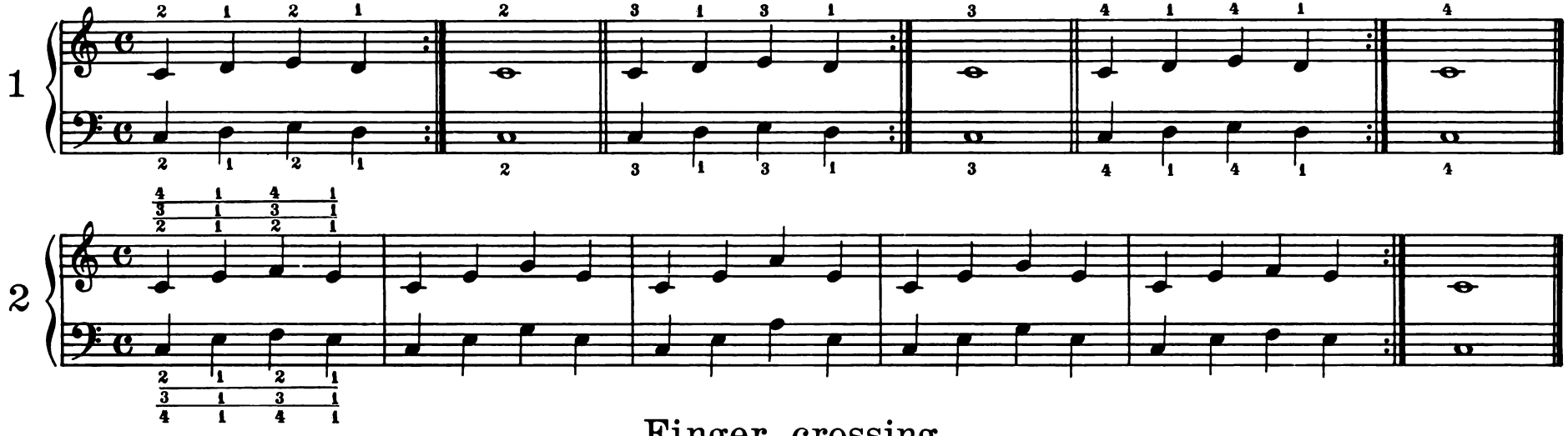


Legato

Perfect legato playing is an elementary and essential factor in organ playing. There must be no break in the line as fingers pass from one note to another; nor must there be an overlapping of the tones.

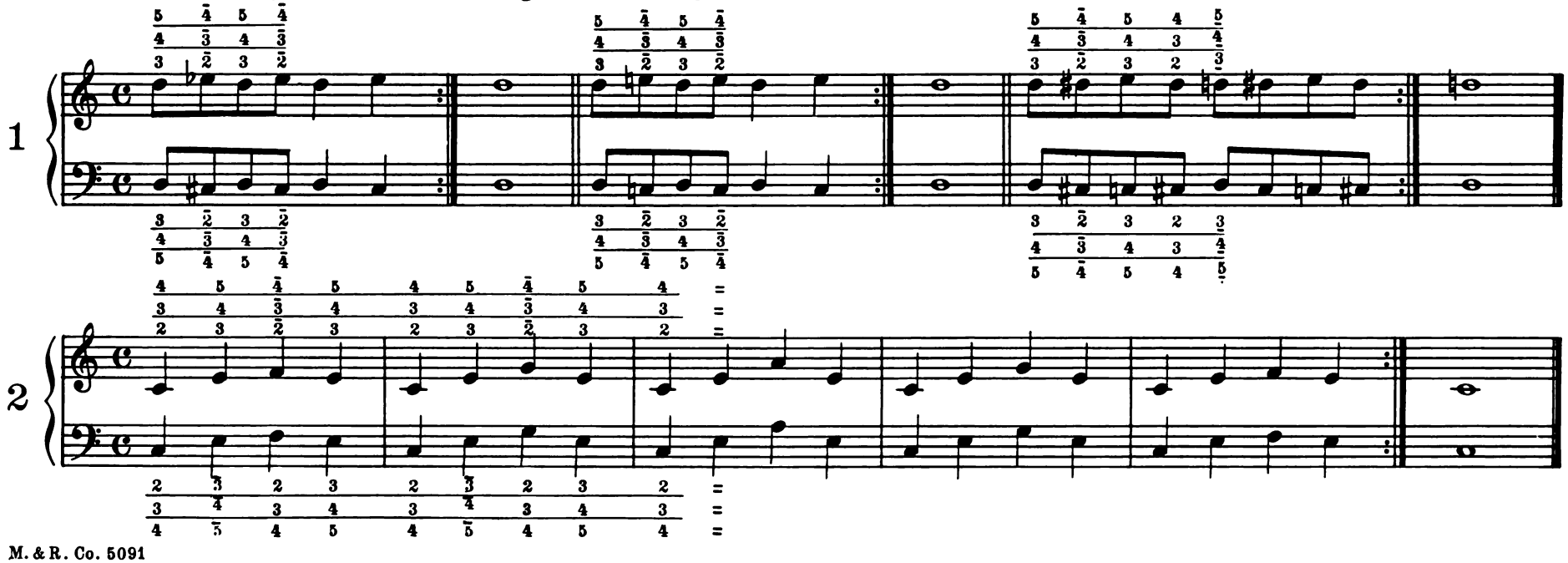


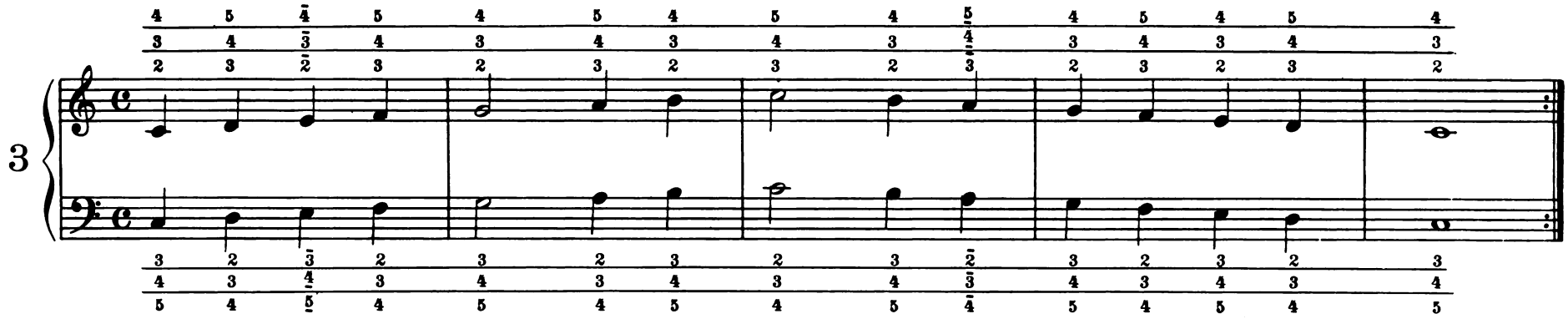
Crossing of the thumb



Finger-crossing

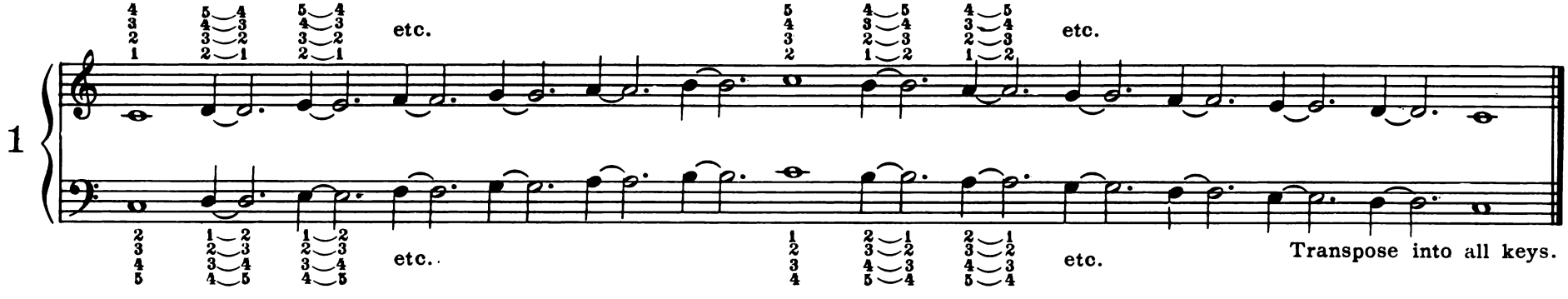
A line over the figure indicates crossing *over* the finger.
A line under the figure indicates crossing *under* the finger.

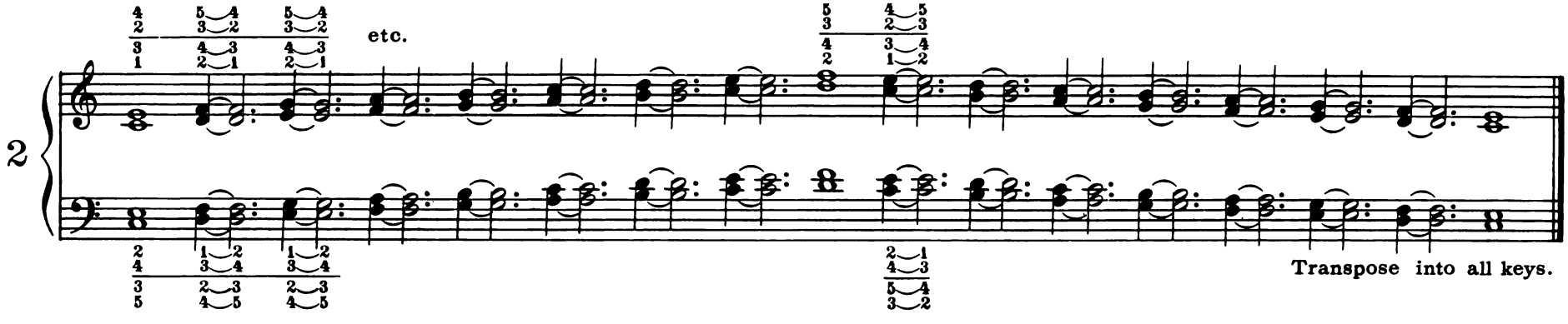




Substitution

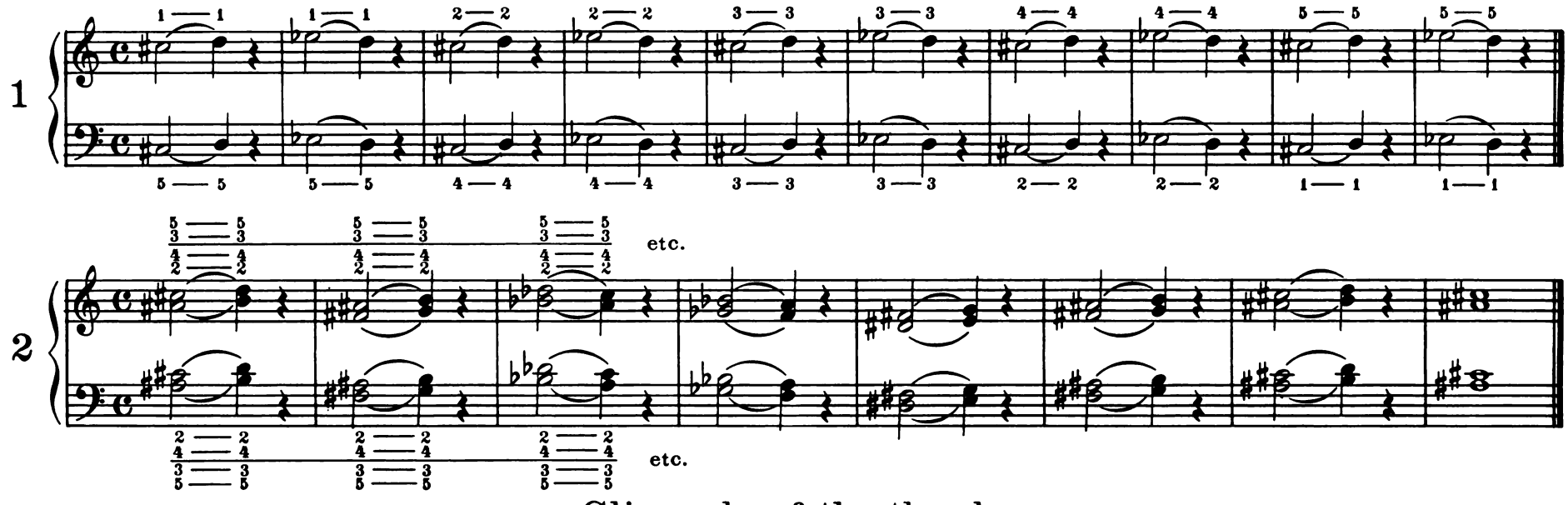
The substitution must be made immediately upon arriving at the new note.





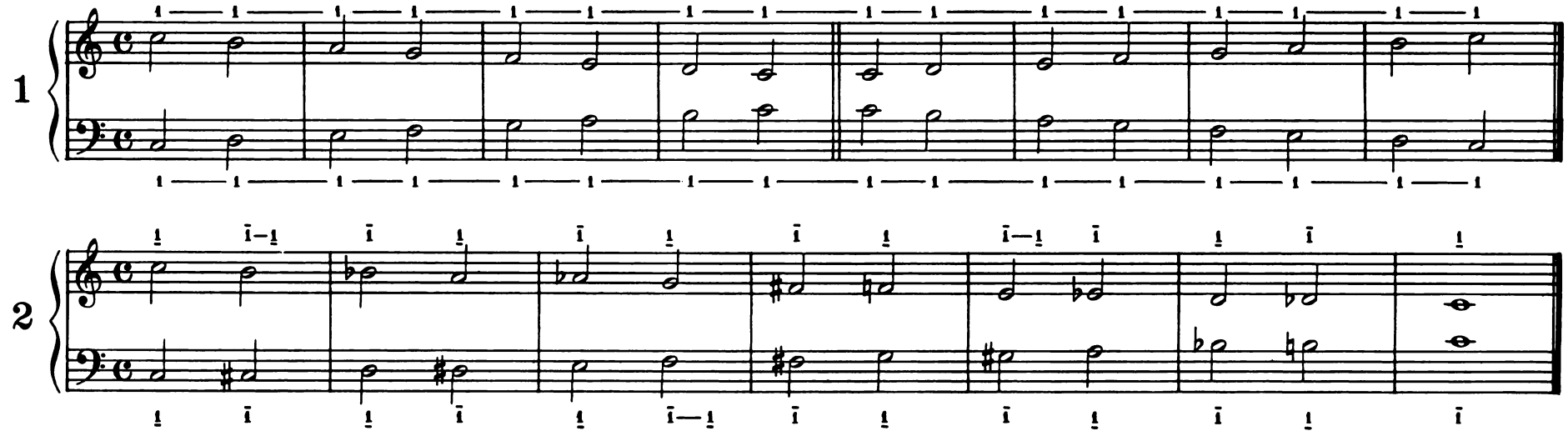
Glissando

Finger glissando, from black to white key.



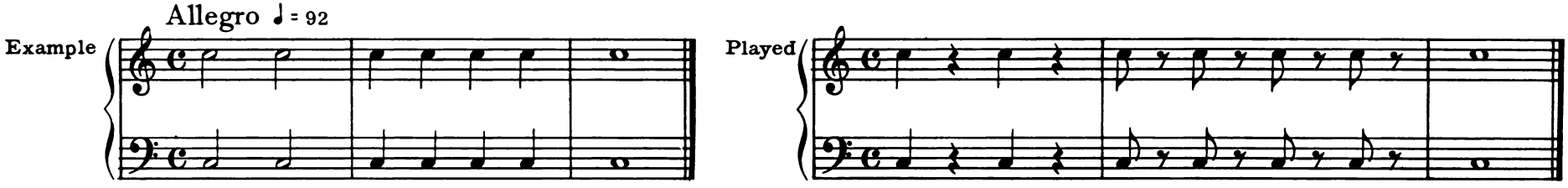
Glissando of the thumb

1 = base of the thumb. 1̄ = tip of the thumb.

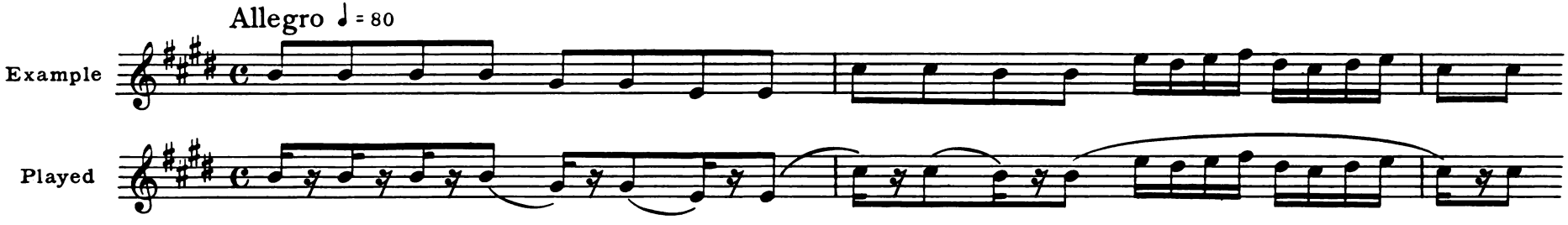


Rules for performance

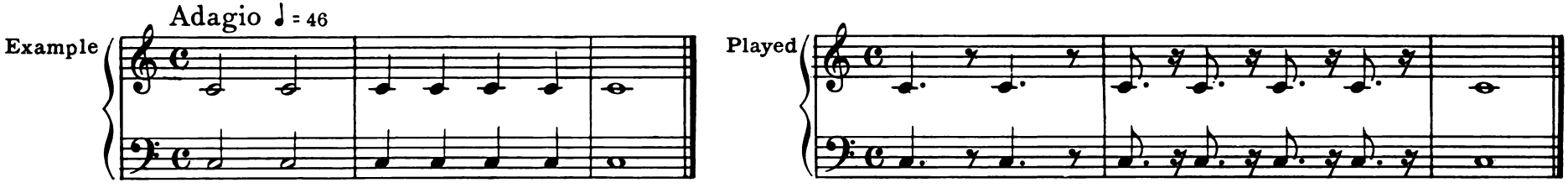
1) A repeated note loses one half of its value in a quick or moderate tempo.



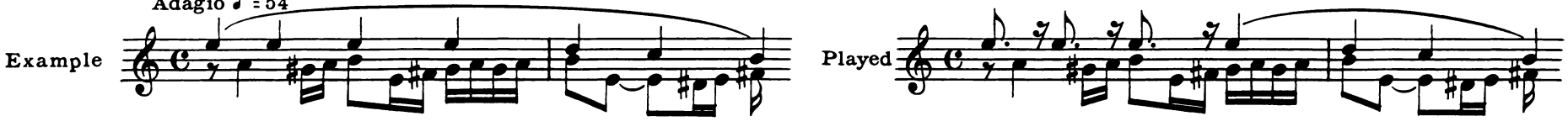
Fugue in E. J. S. Bach (Peters III)



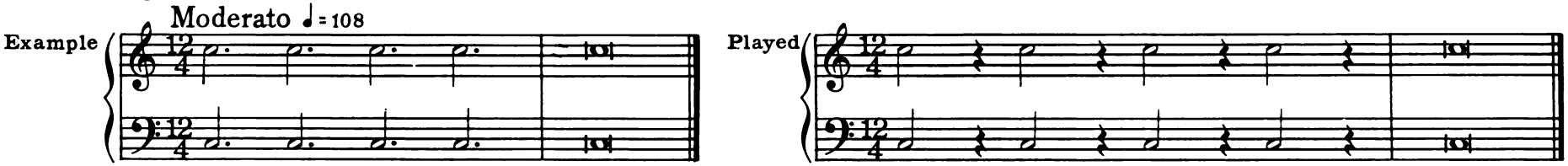
2) In a slow tempo a repeated note loses a quarter of its value.



Choralprel: Christus der uns selig macht. J. S. Bach (Peters V)



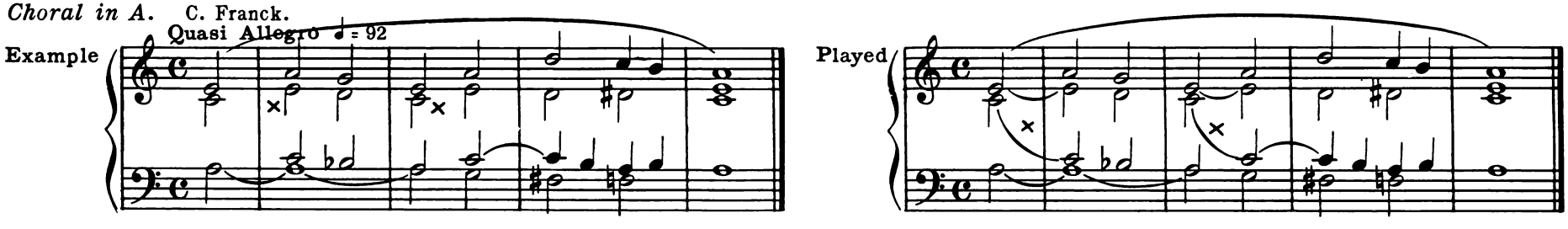
3) A repeated note loses the value of the dot.



Canzona. J. S. Bach (Peters IV)

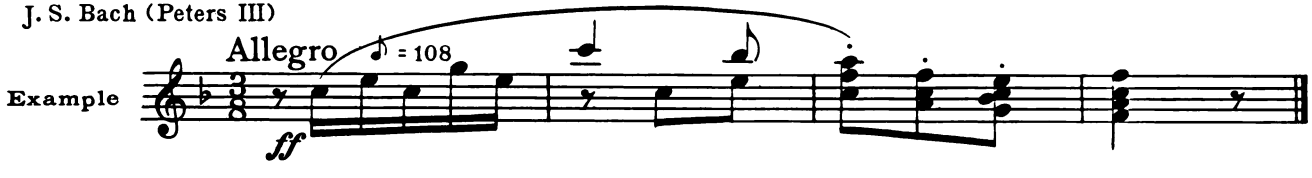
4) When two adjacent parts have a note in common, the latter of the two is treated as a tied note.

Choral in A. C. Franck.



5) In "Pleno" or in comparatively loud, strongly rhythmical passages, successive chords are played detached.

Toccata in F. J. S. Bach (Peters III)



6) Skips of octaves, particularly downward skips are played detached at the end of phrases, when the first note occurs on the strong beat, and the second is followed by a rest.

Choralprel: Herr Christ, der einige Gottes sohn. J. S. Bach (Peters V)

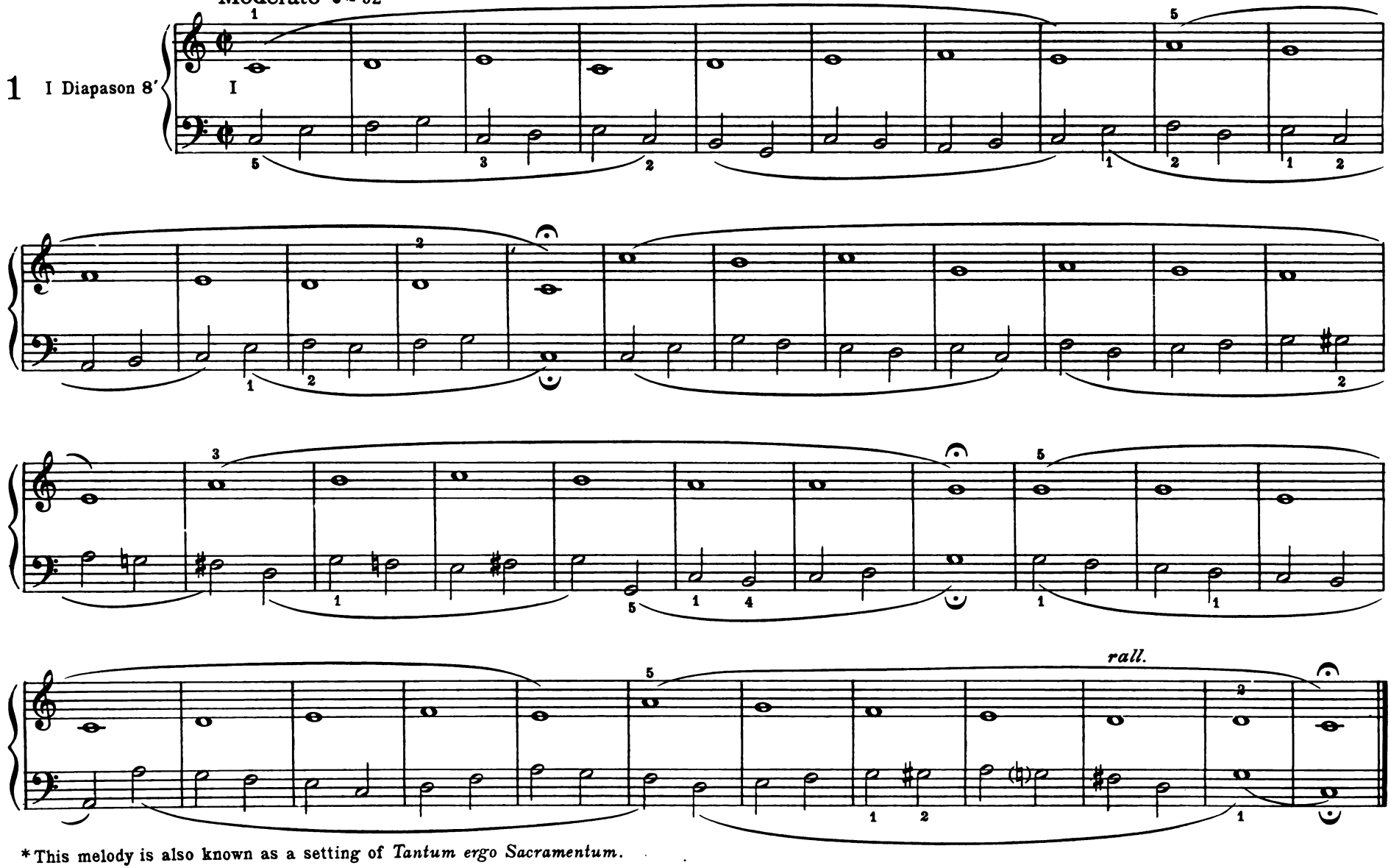
Regarding more extended rules of performance and ornamentation see "Ars Organi" complete organ method in three parts. C. F. Peters Corp., N.Y.

III. TWO-PART MANUAL PLAYING

Now, My Tongue, the Myst'ry Telling *

Flor Peeters

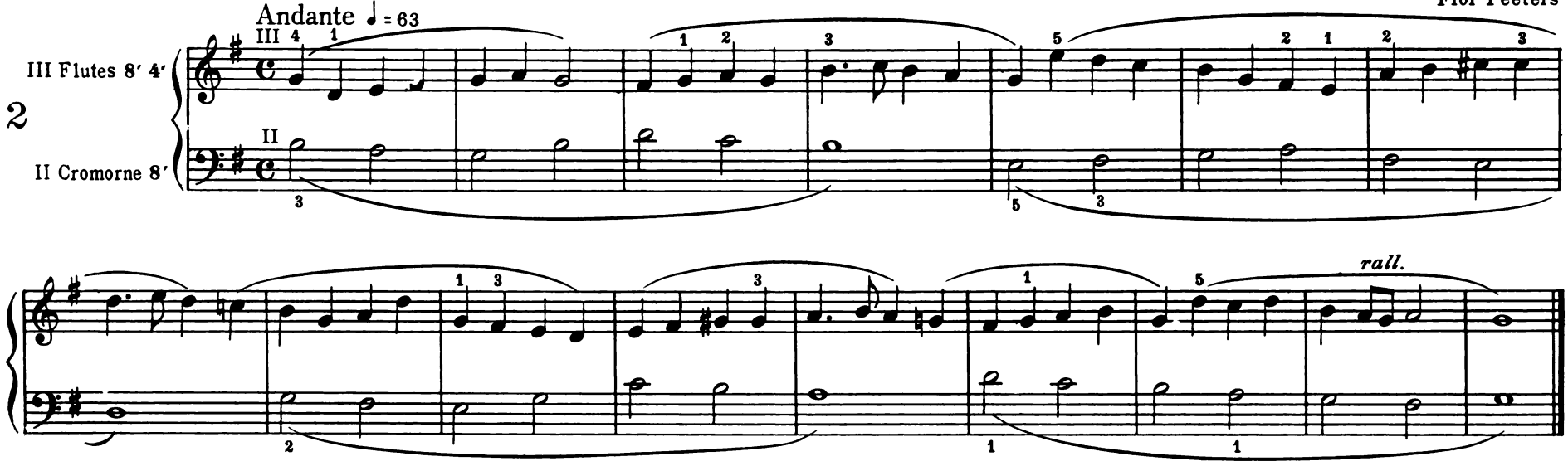
Moderato ♩ = 92



* This melody is also known as a setting of *Tantum ergo Sacramentum*.

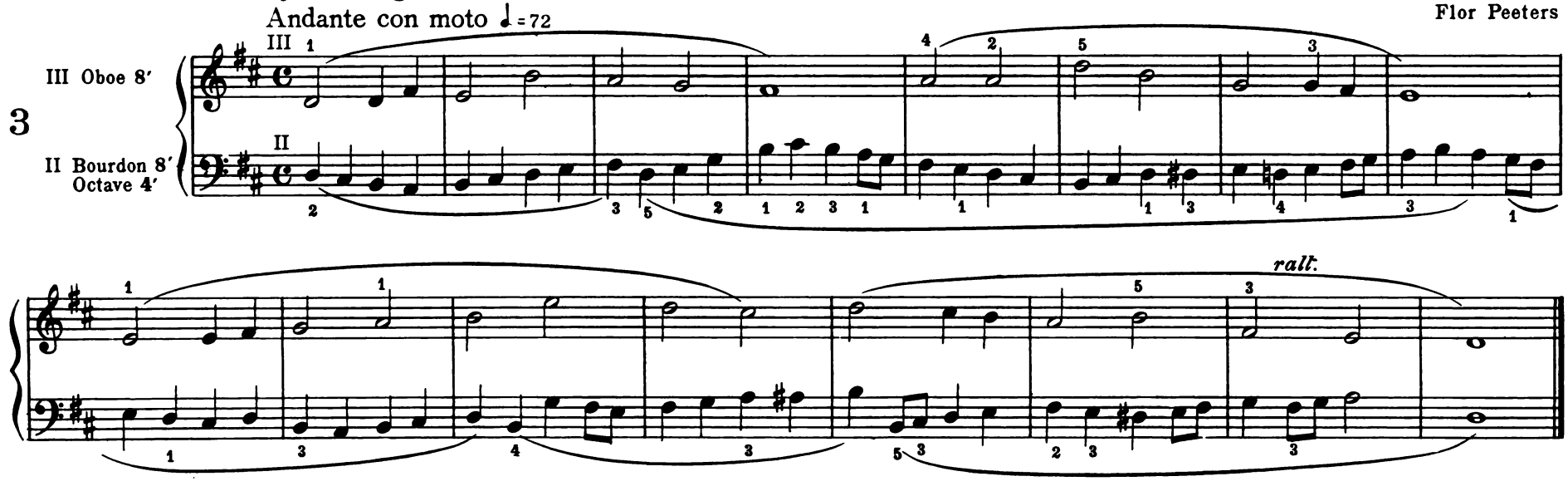
God My Father, Loving Me

Flor Peeters



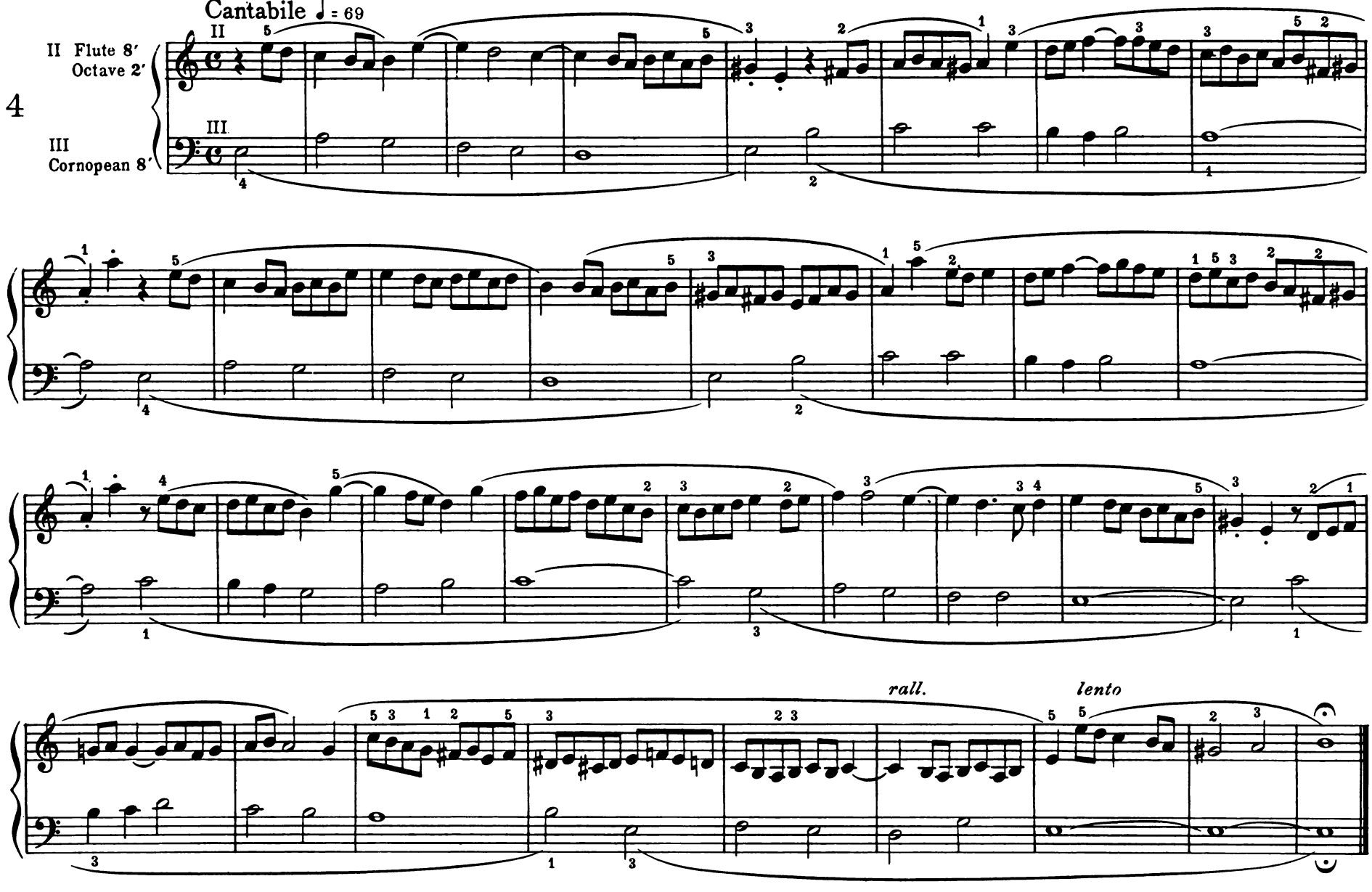
Father, We Thank Thee for the Night

Flor Peeters



O Sacred Head

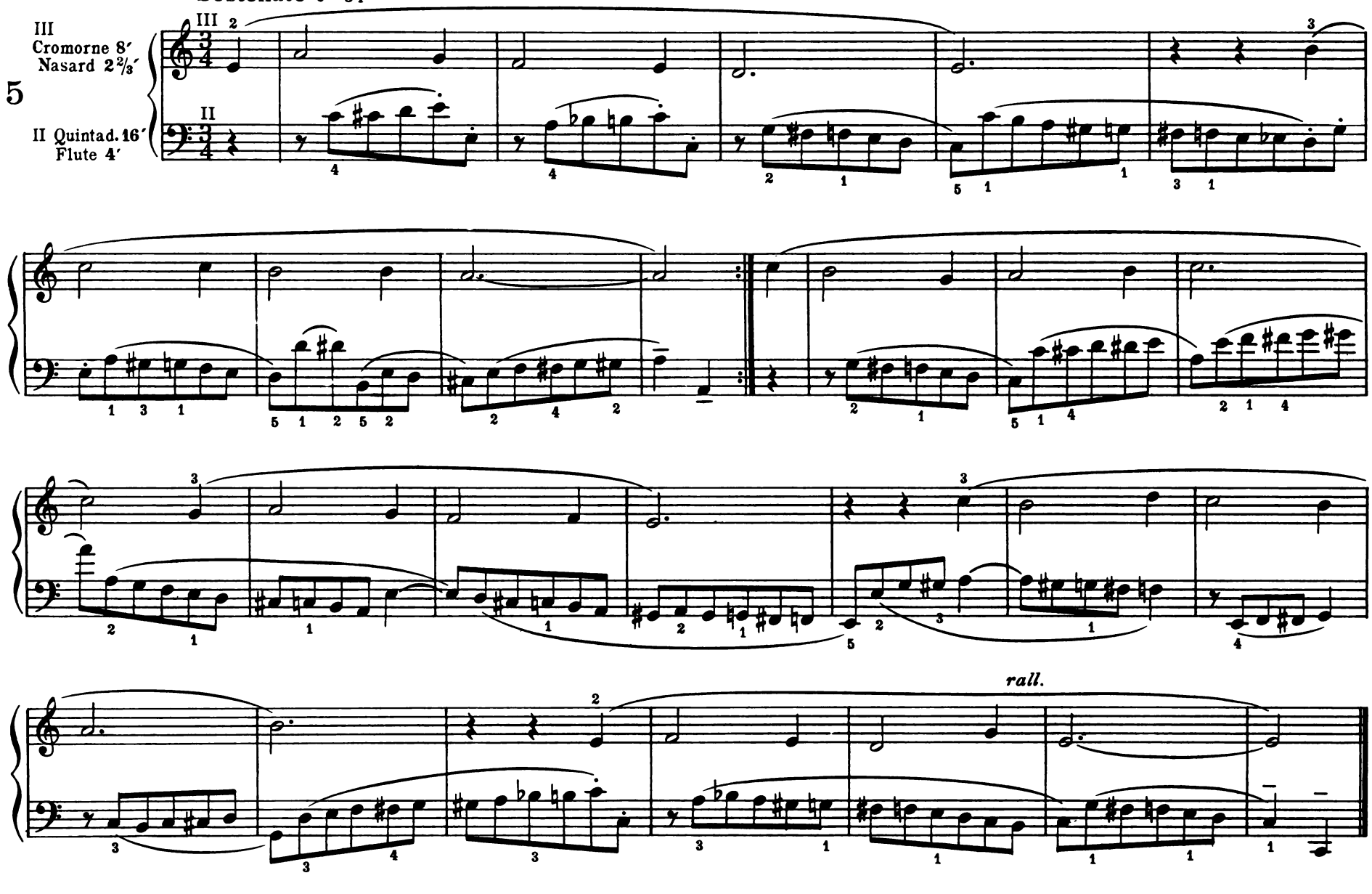
Flor Peeters



O Sacred Head

Sostenuto ♩ = 54

J. Pachelbel **1653-1706**



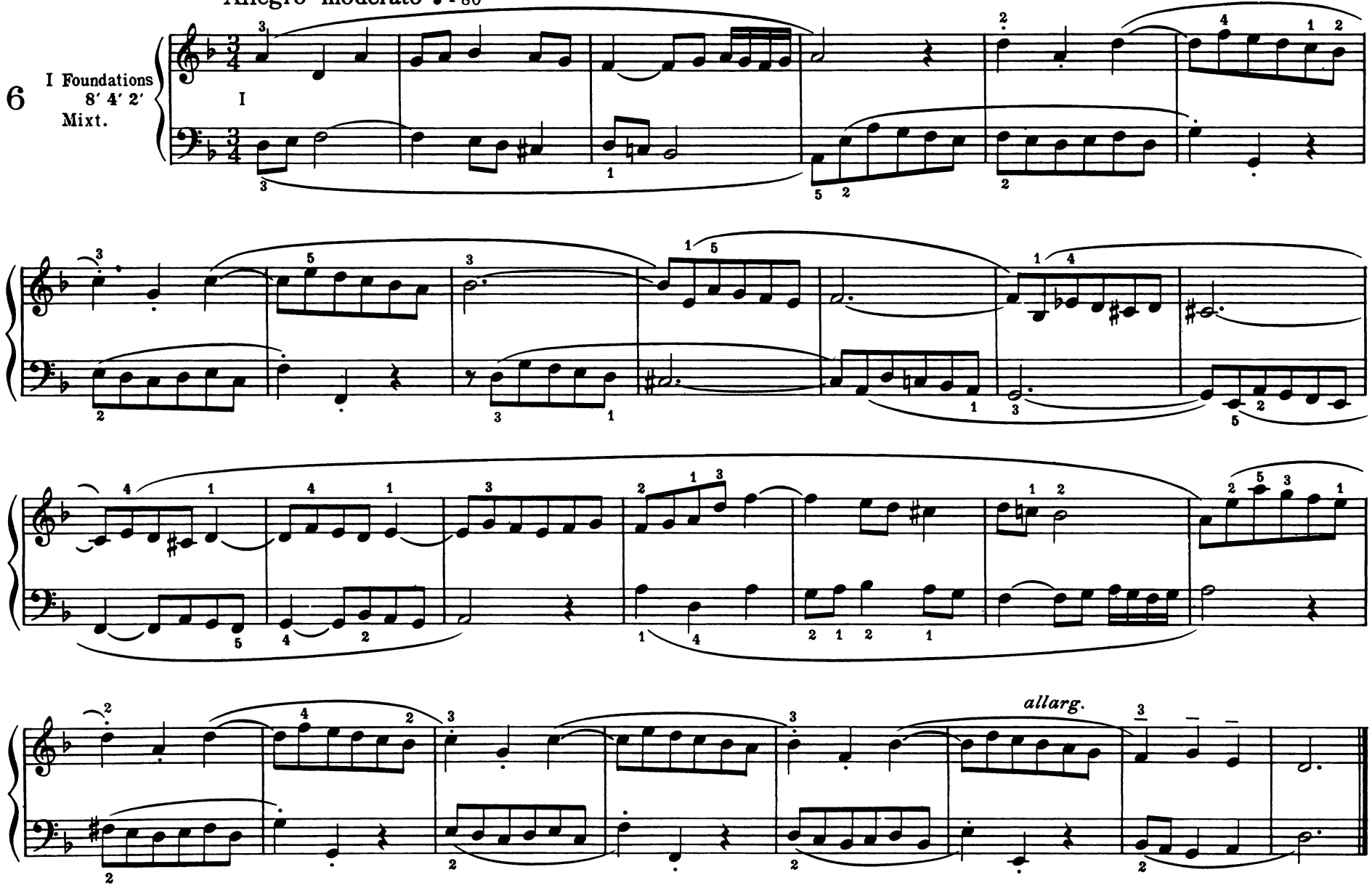
Invention

Allegro moderato ♩ = 80

Flor Peeters

6

I Foundations
8′ 4′ 2′
Mixt.



Choralprel: Warum sollt ich mich denn grämen

played:

J. G. Walther **1684-1748**

Andante ♩ = 52 *

I Flute 8′
Nasard 2⅔′

II Bourdon 8′
Flute 4′

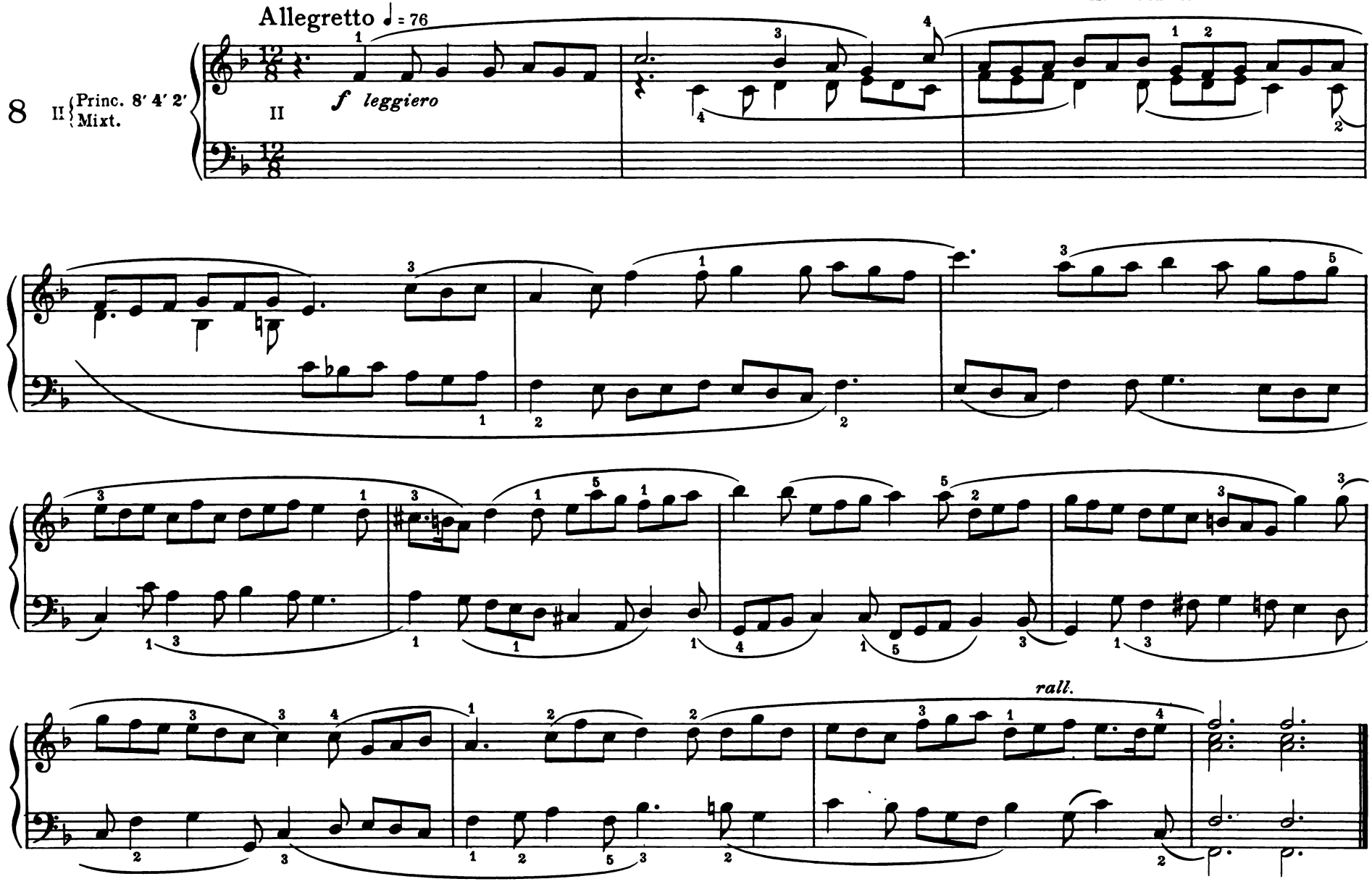
7

rall.

* The trill is represented by the following signs: 𝆔, 𝆕, 𝆖, or *tr*, *beginning always with the upper note in classical organ literature,* up to the time of the Manheimer School. See study of ornamentation in "Ars Organi" complete organ method in 3 parts - C.F. Peters Corporation, New York.

Versus VI Toni

A. V. den Kerckhoven **1627-1673**



Invention

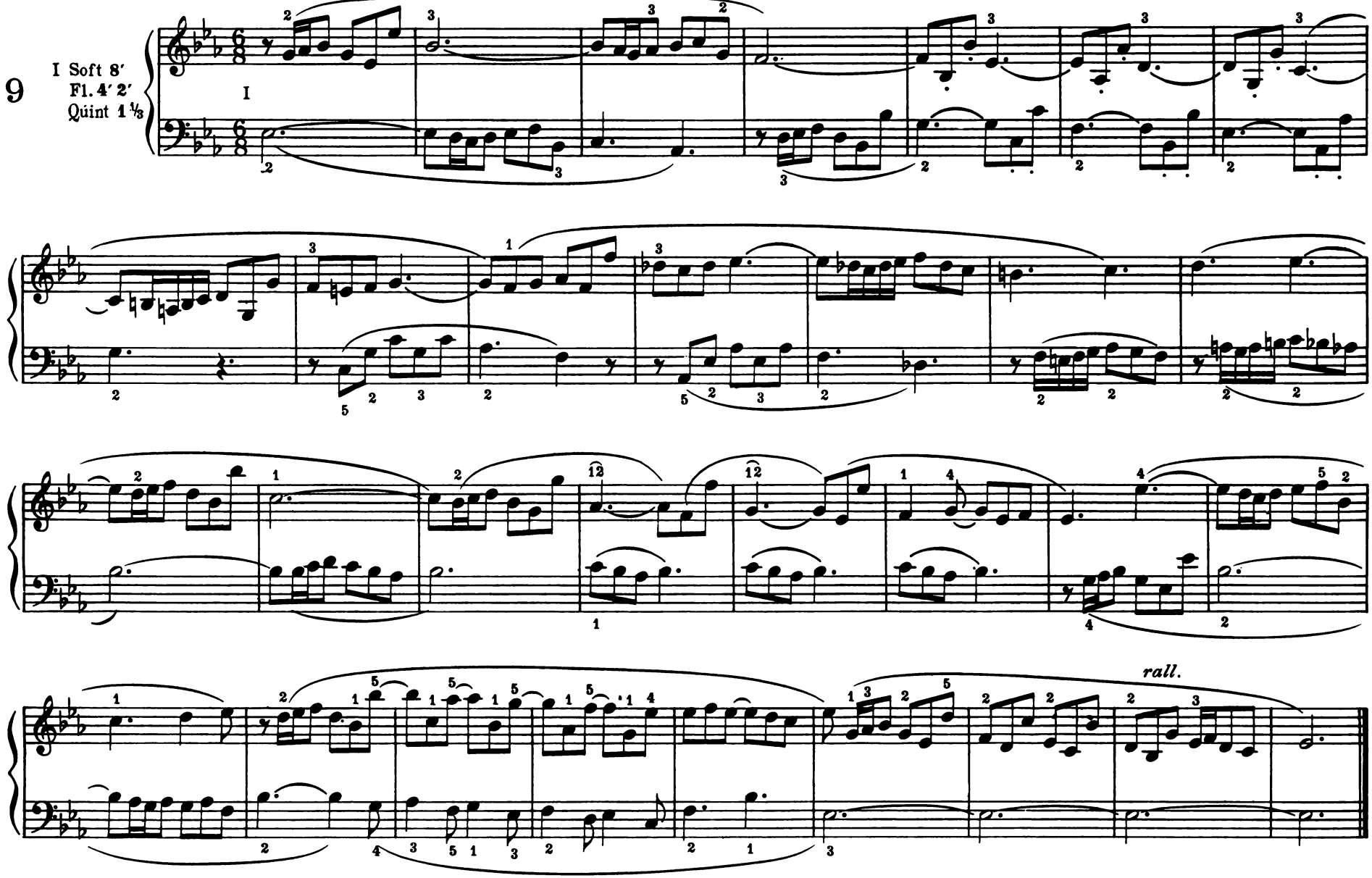
Allegretto ♪ = 96

Flor Peeters

9

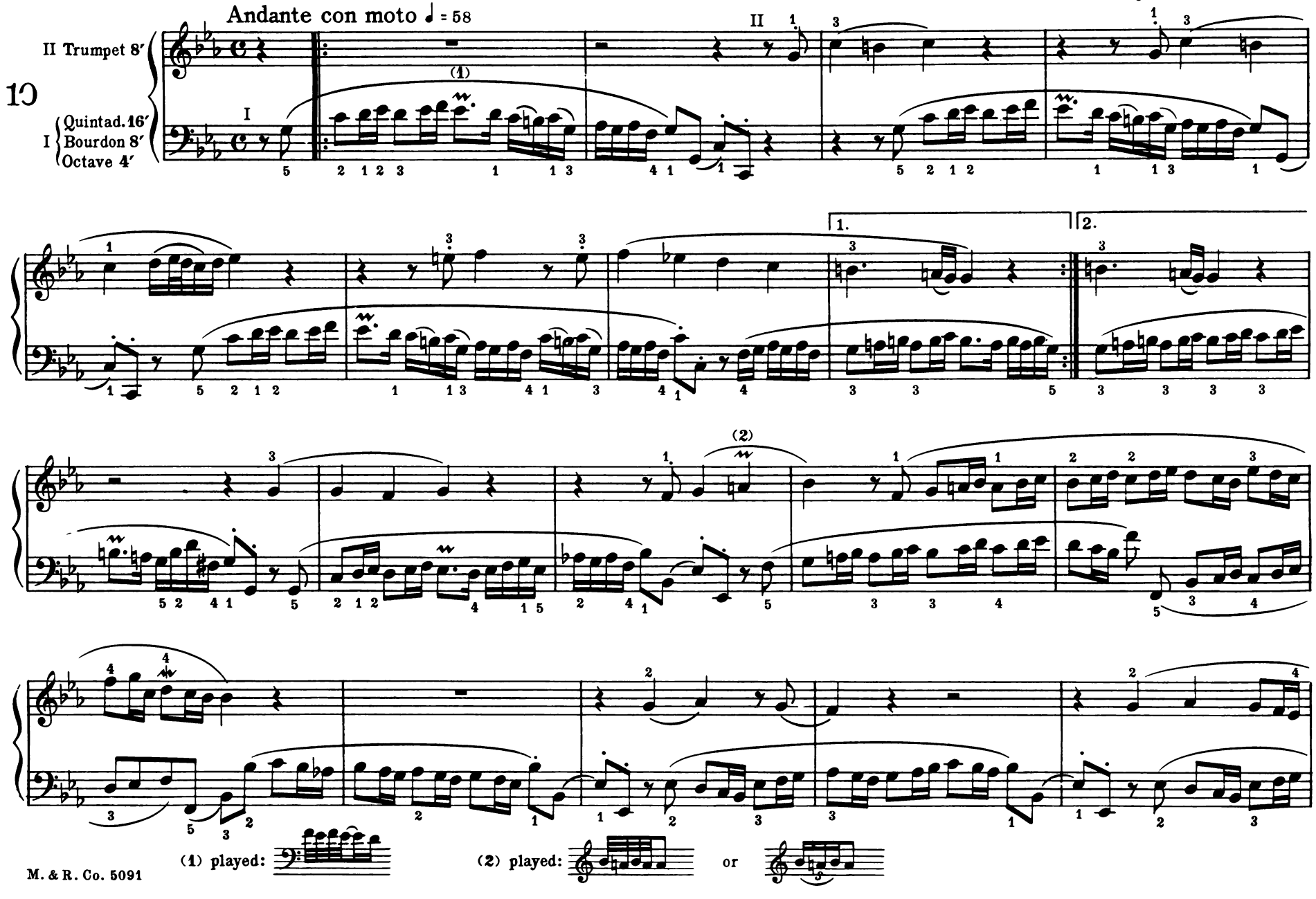
I Soft 8′
Fl. 4′ 2′
Quint 1⅓

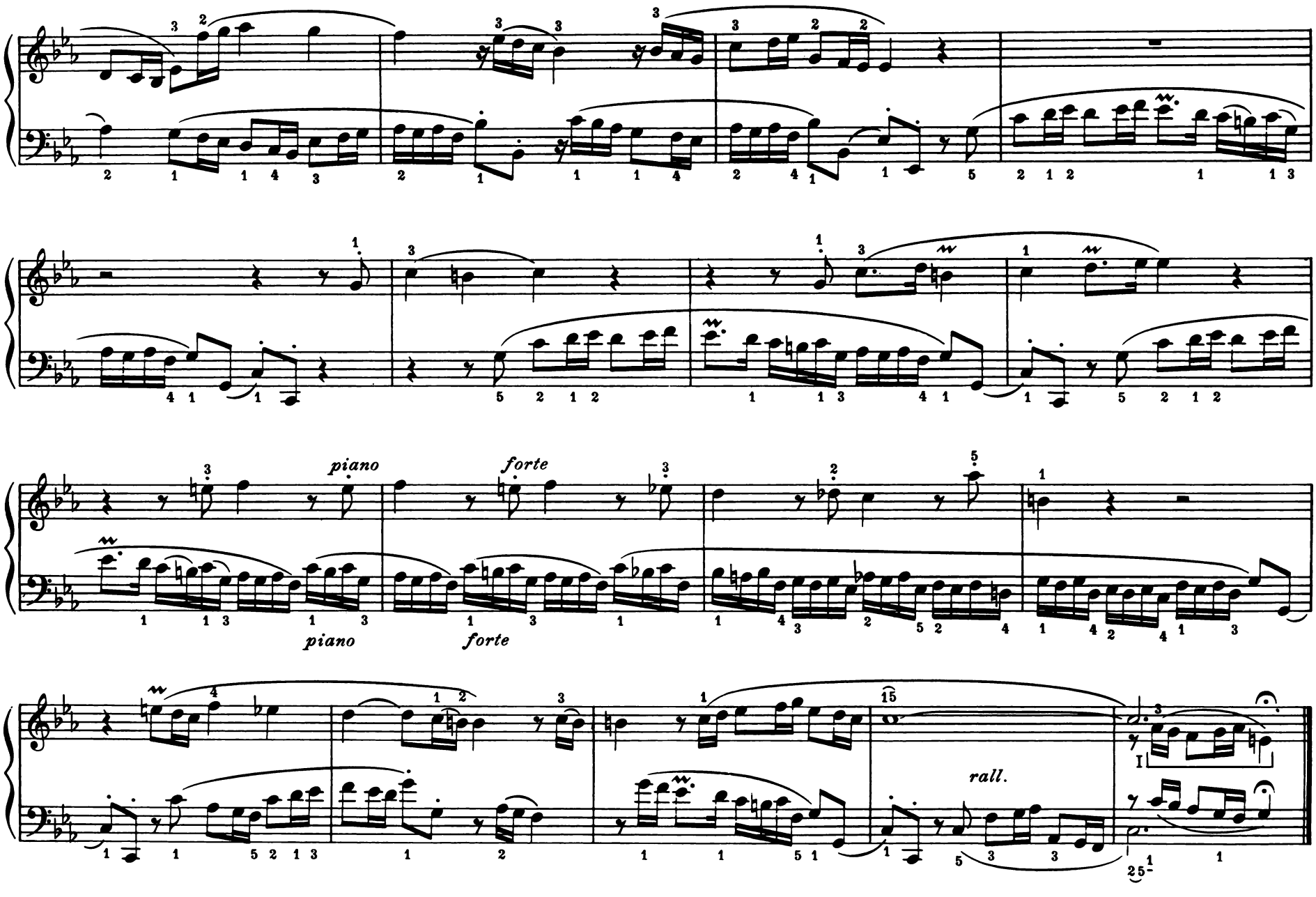
I



Partita: O Gott, du frommer Gott

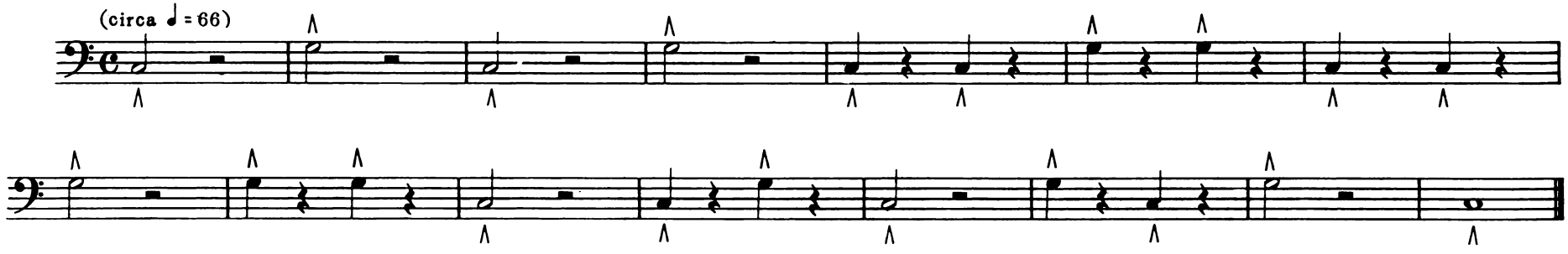
J. S. Bach **1685-1750**



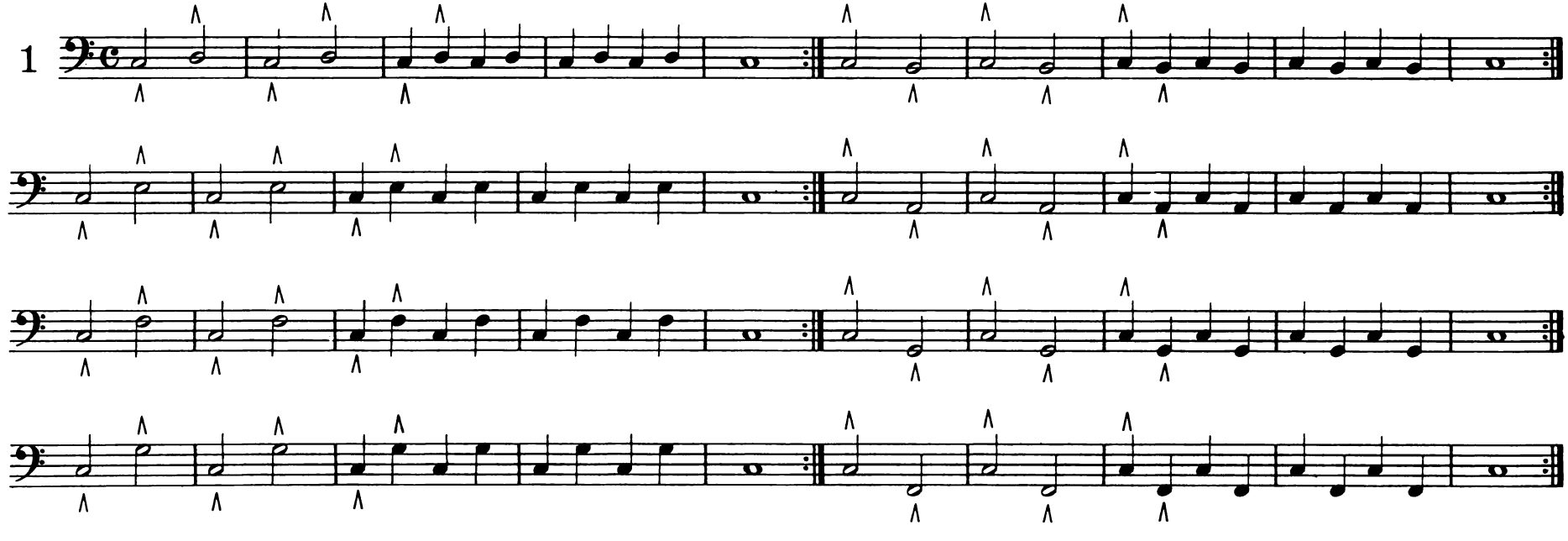

piano
forte
piano
forte
rall.

IV. ELEMENTARY PEDAL EXERCISES

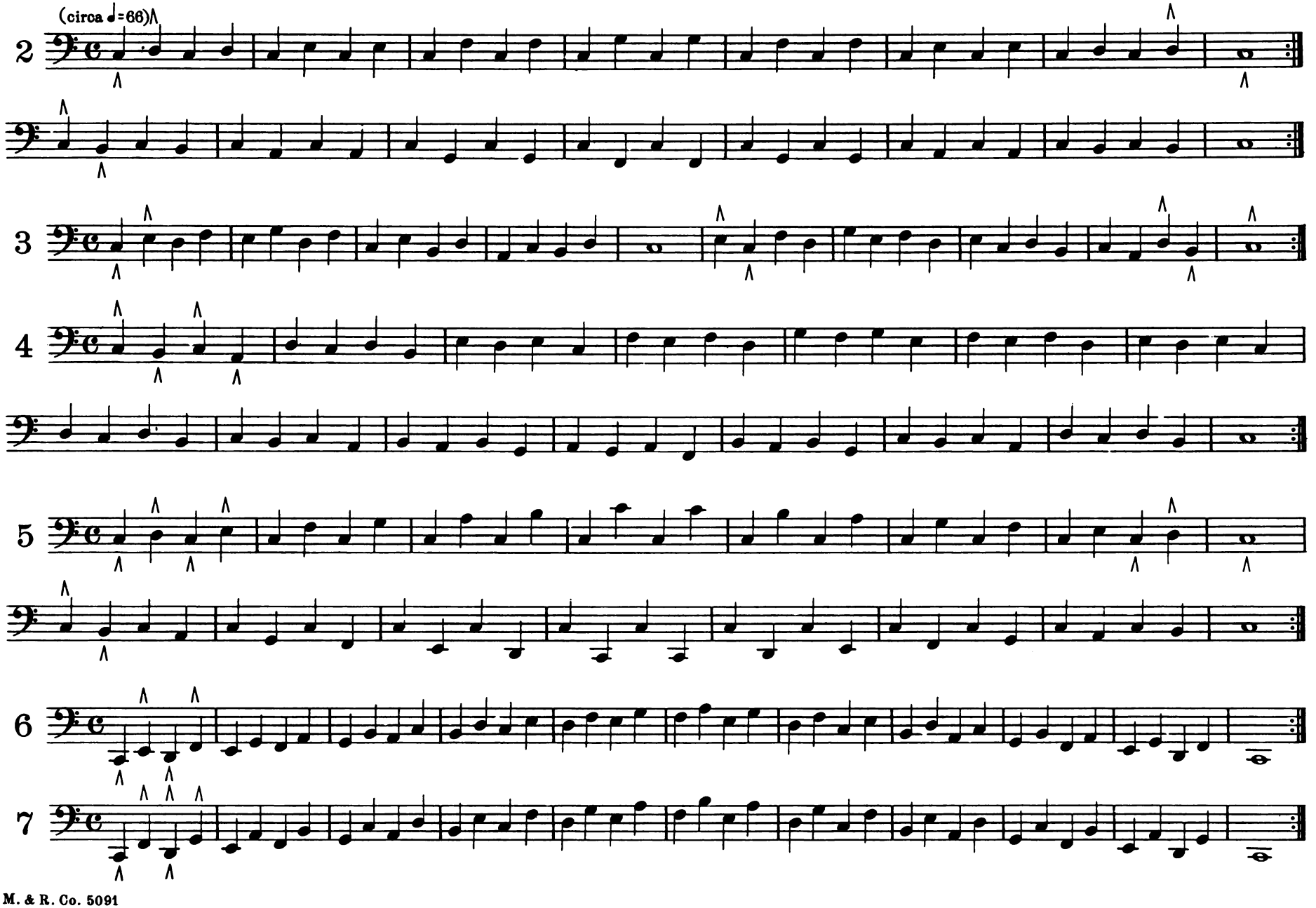
To indicate pedalling the following signs are used: ∧ for the toe, ∪ for the heel. When printed above the note, the sign indicates the use of the right foot; below the notes, the left foot. *Attack:* by touching, attack and release the notes quickly and decisively. Keep the feet in contact with the keys. Never move the legs but only the feet so that the ankle acts as a fulcrum. For the following exercises keep knees and heels together.

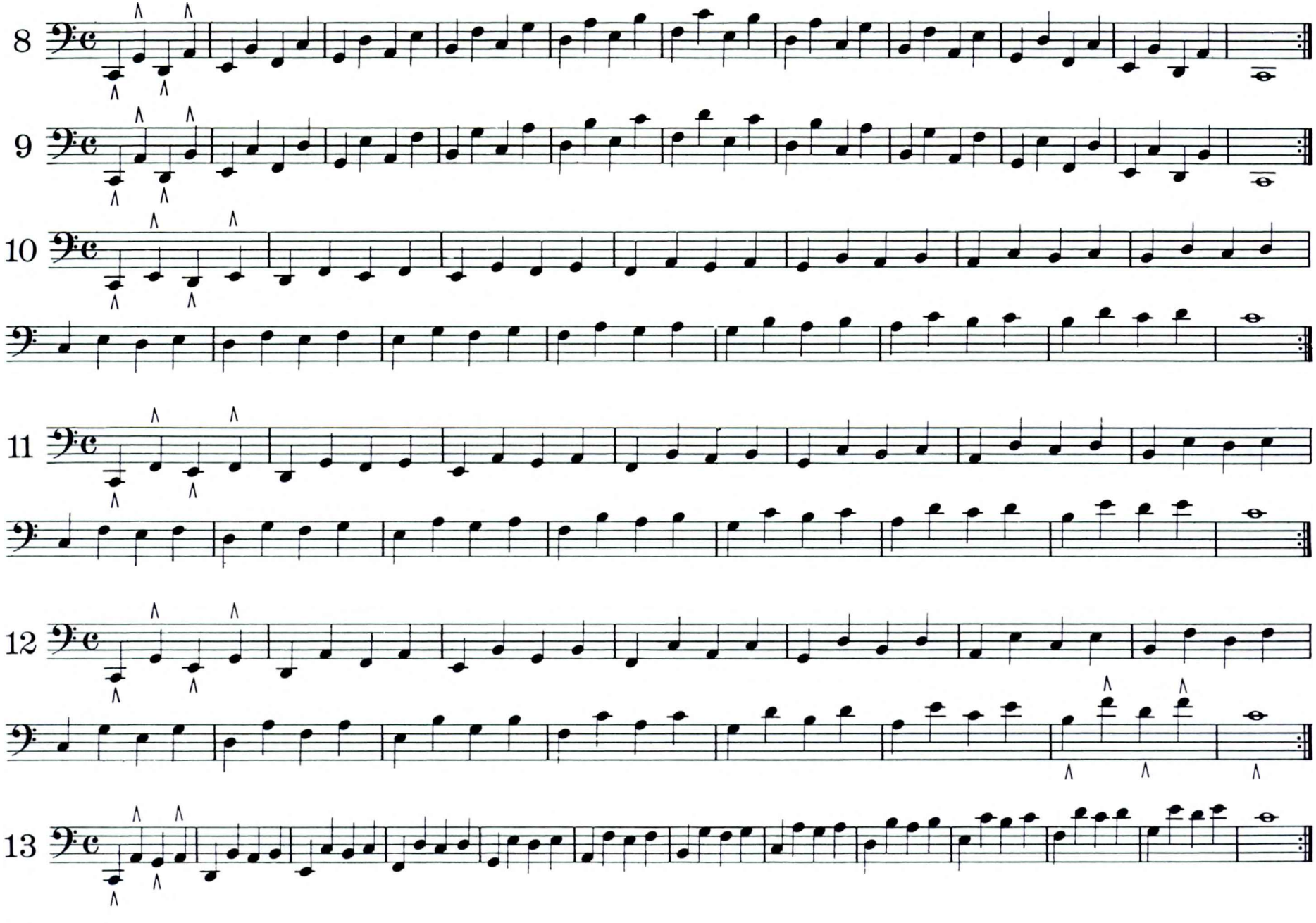


Exercises for alternate toes.

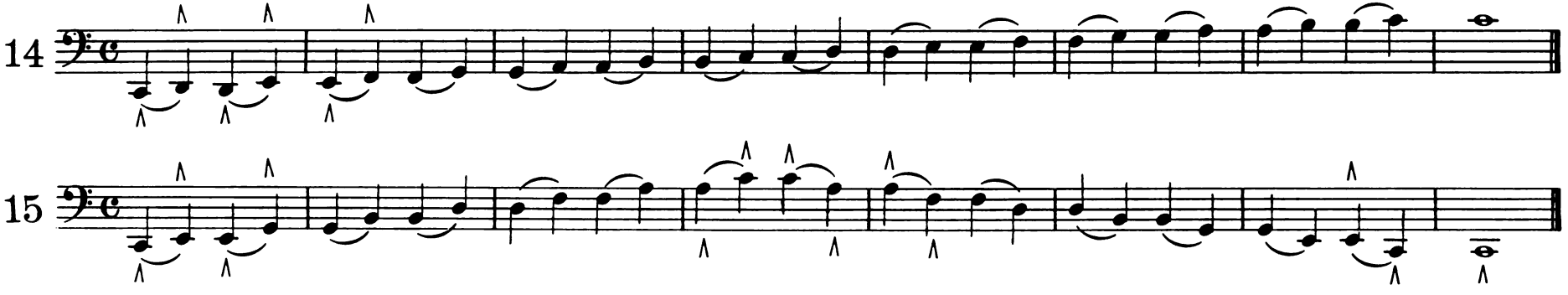


Exercises with different intervals (long pedals)

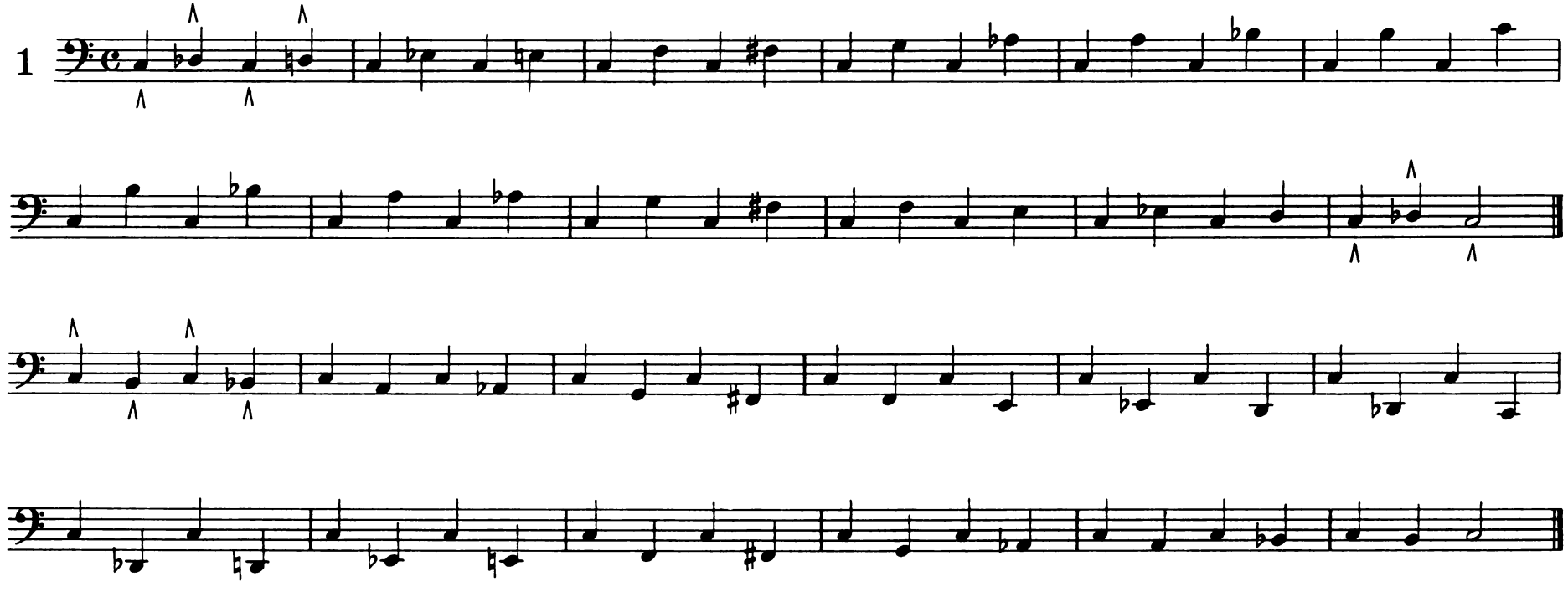



8
9
10
11
12
13

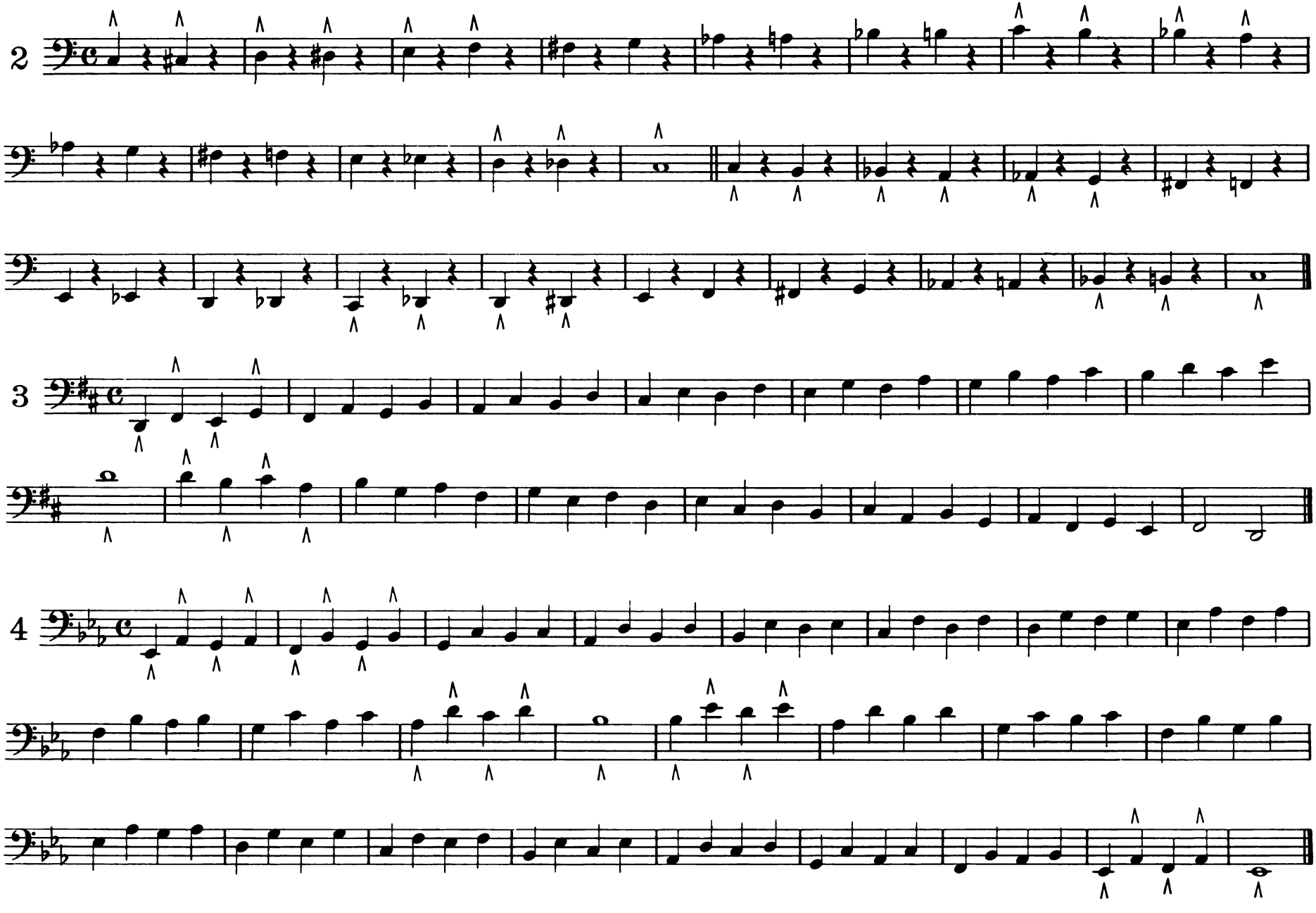
Repeated notes.



Exercises with different intervals (long and short pedals)*



* The "long" pedals are the equivalent of the white notes on the manual keyboard and the "short" pedals are the same as the black notes on the manual keyboard.


2
3
4

Allegro moderato ♩ = 92

Flor Peeters

1 16′ 8′

Andante ♩ = 66

Flor Peeters

2 16′ 8′ 4′

Andante con moto ♩ = 69

Flor Peeters

3 Subbas 16′ Flute 4′

Allegro ♩ = 84

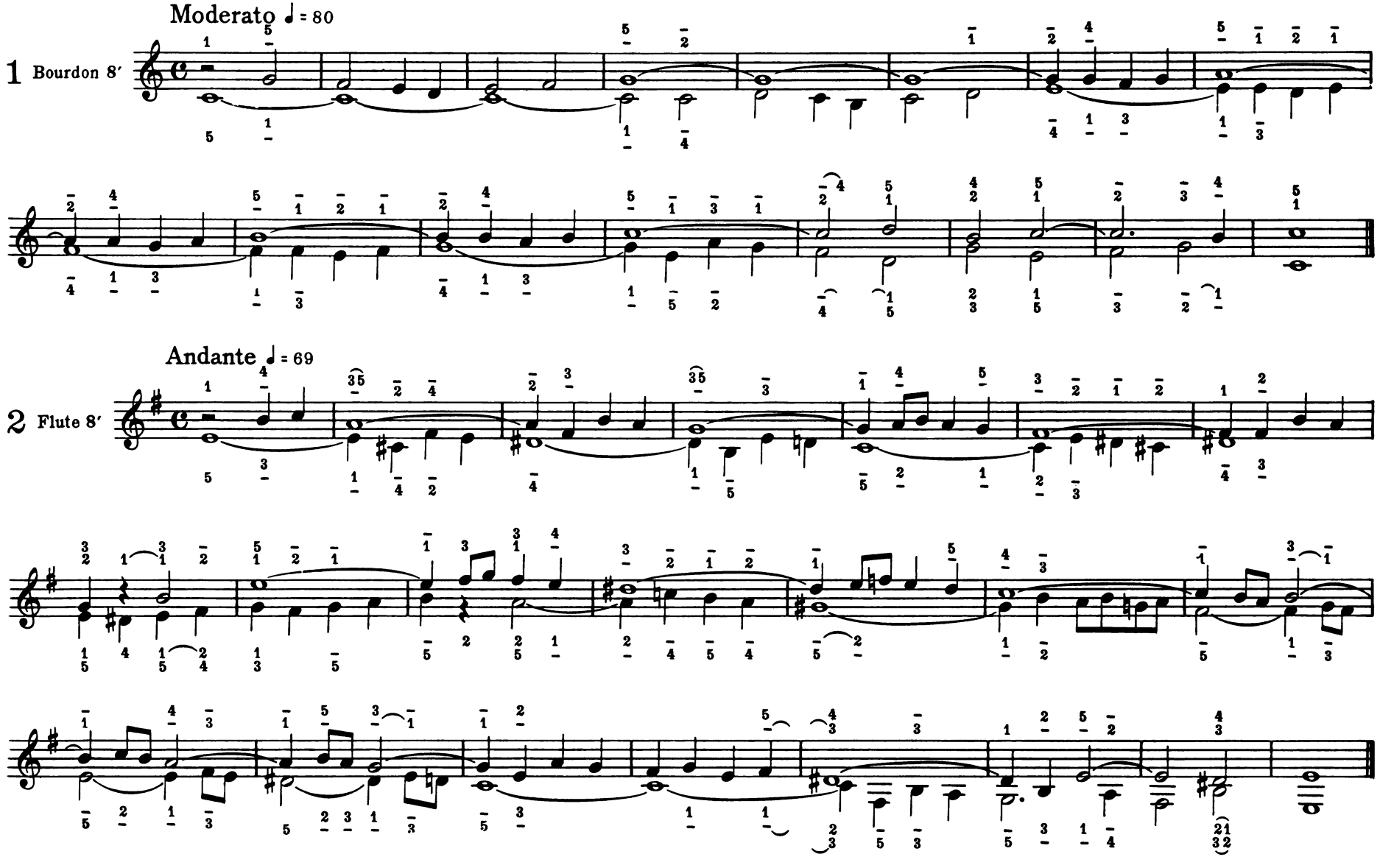
Flor Peeters

4 Foundat. 16′ 8′ 4′ Mixt. Trumpet 8′

rall.

V. THREE-PART PLAYING

Preparatory two-part exercises for each hand separately. The fingering above the notes applies to the right hand, below the notes, to the left hand.



Andante ♩ = 72

C. F.

3 Diapason 8′

Allegretto ♩ = 80

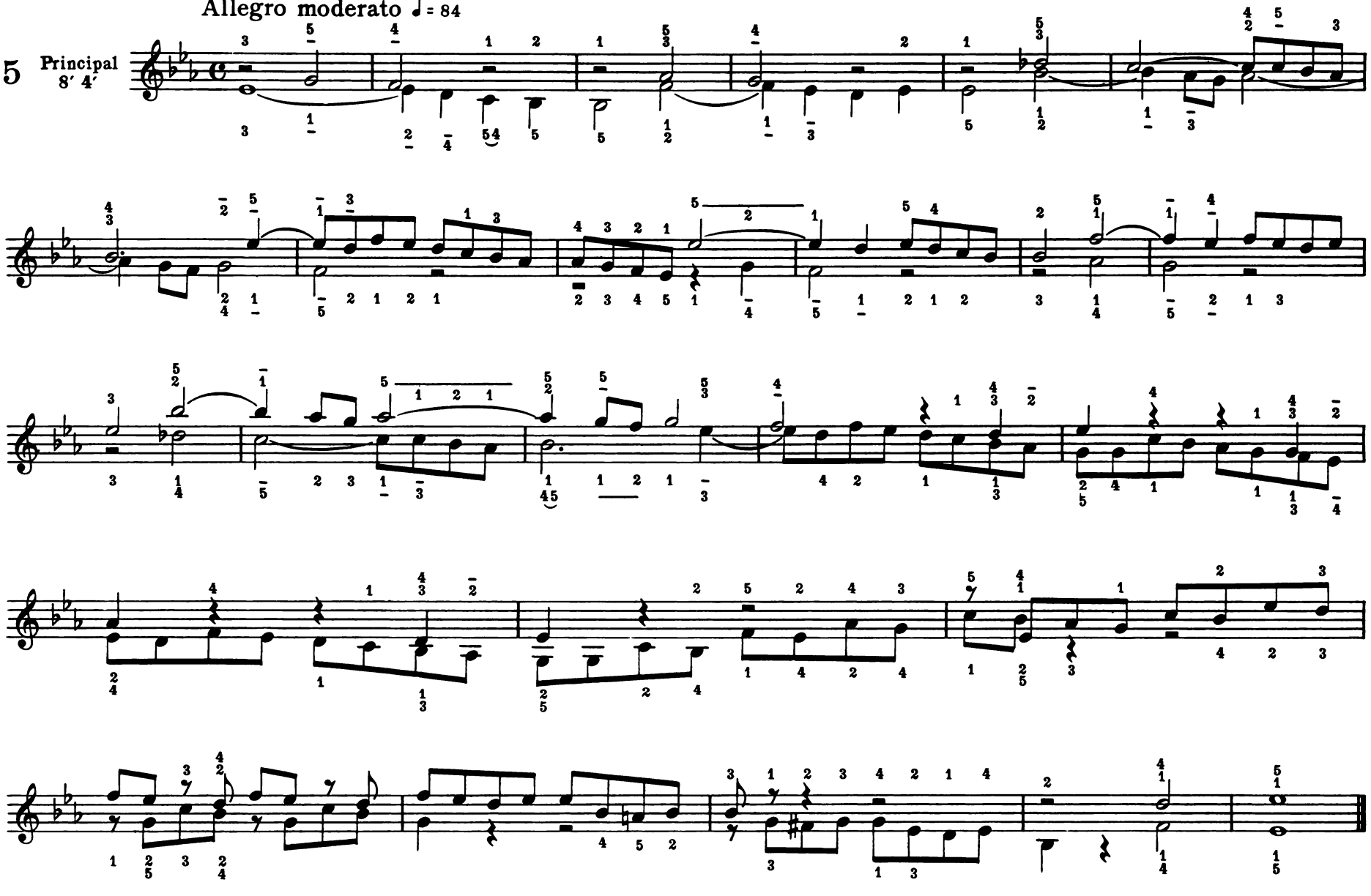
4 Salicional 8′

C. F.

J. Habert 1833-1896

Allegro moderato ♩= 84

5 Principal 8′ 4′

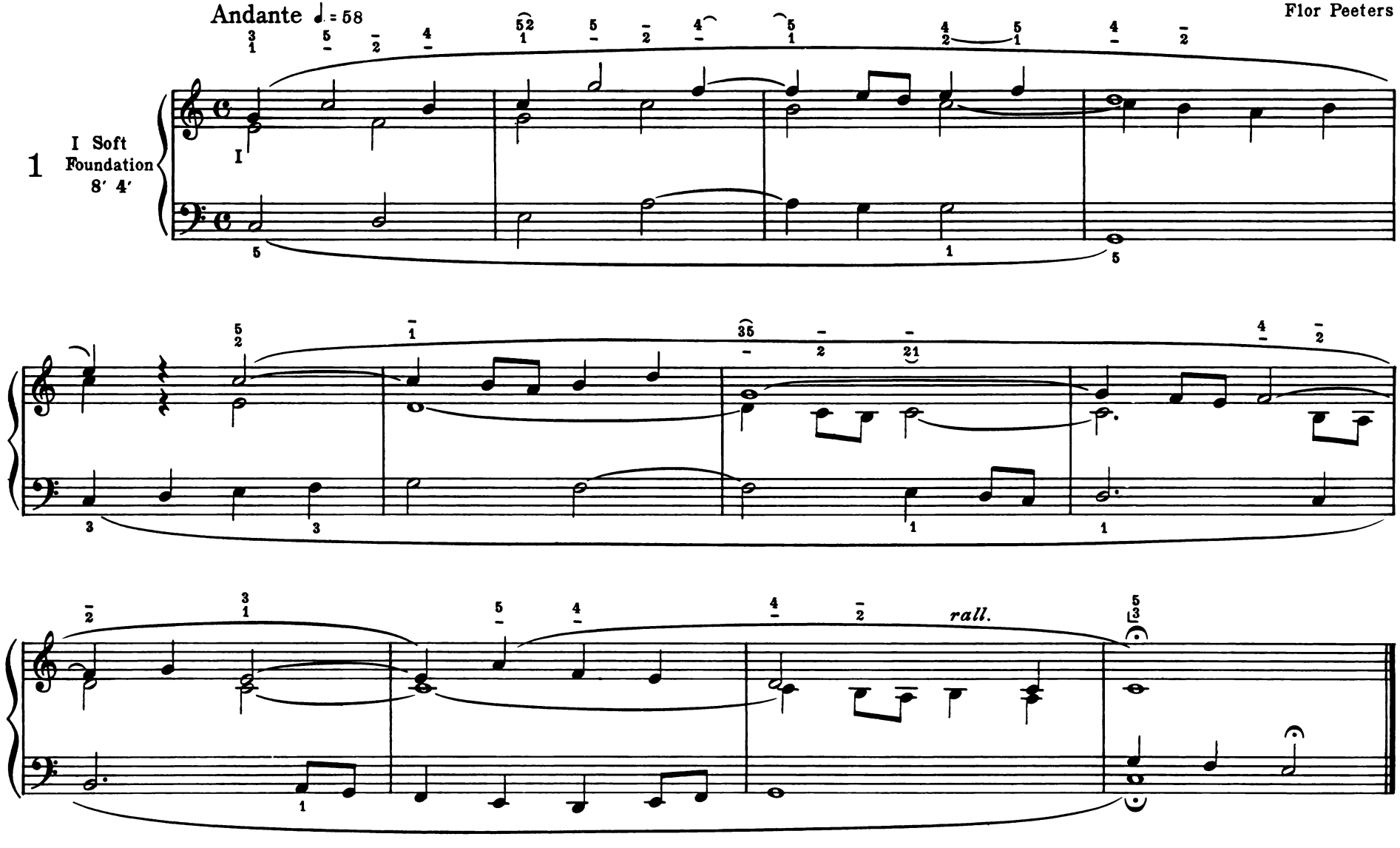


THREE-PART MANUAL PLAYING

Prelude

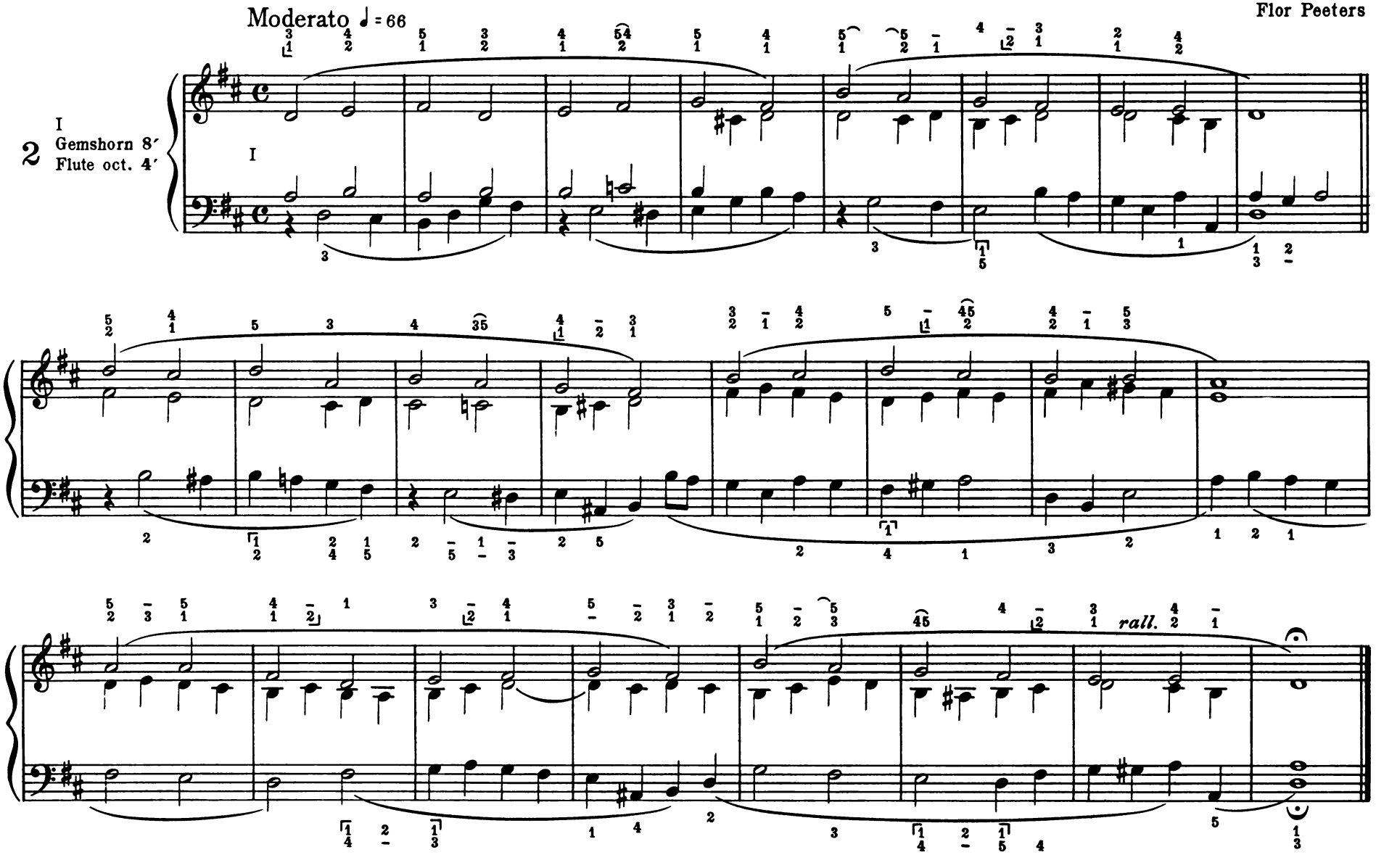
Andante ♩. = 58

Flor Peeters



Choralprel: Now, My Tongue *

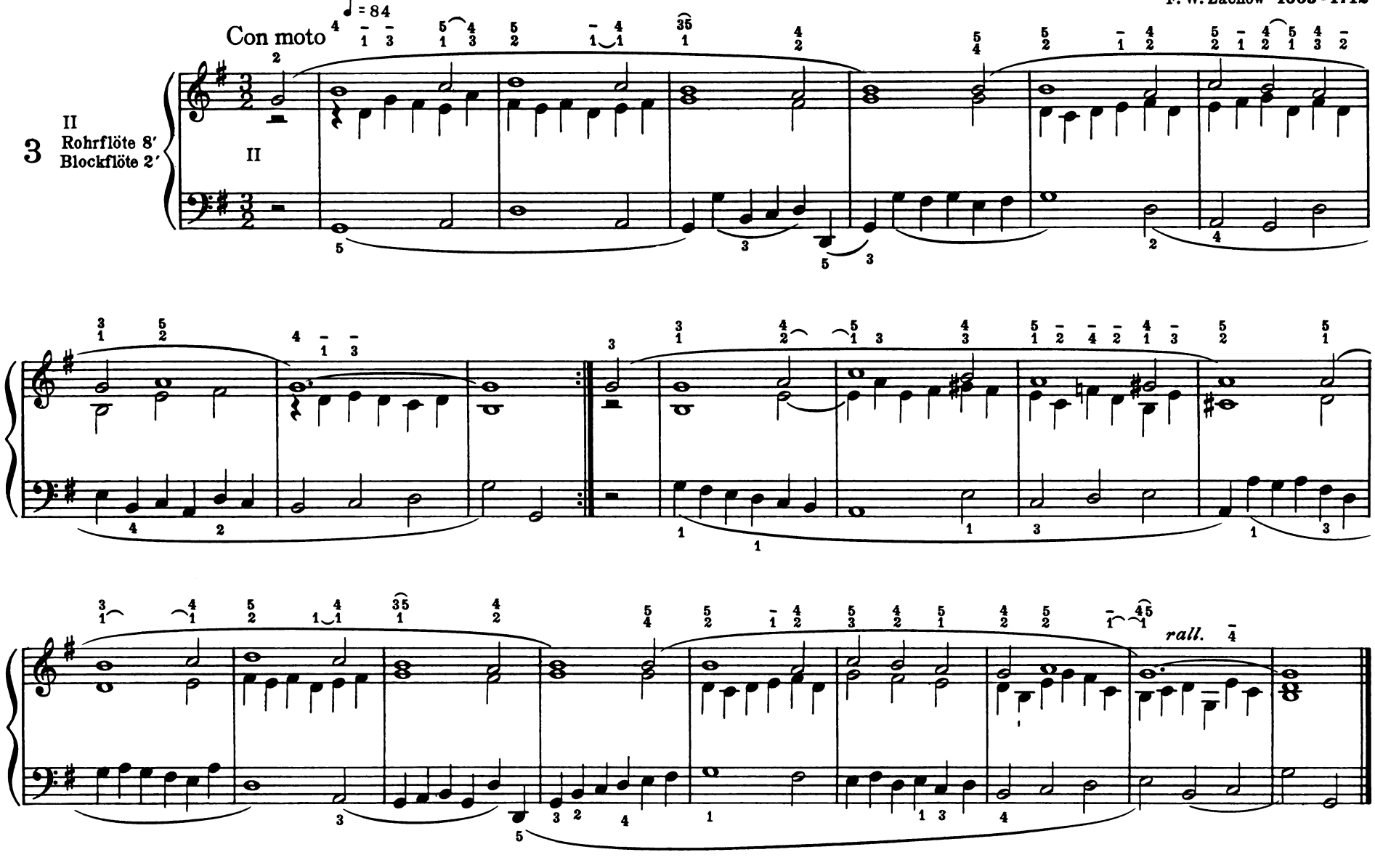
Flor Peeters



* See note on page 8.

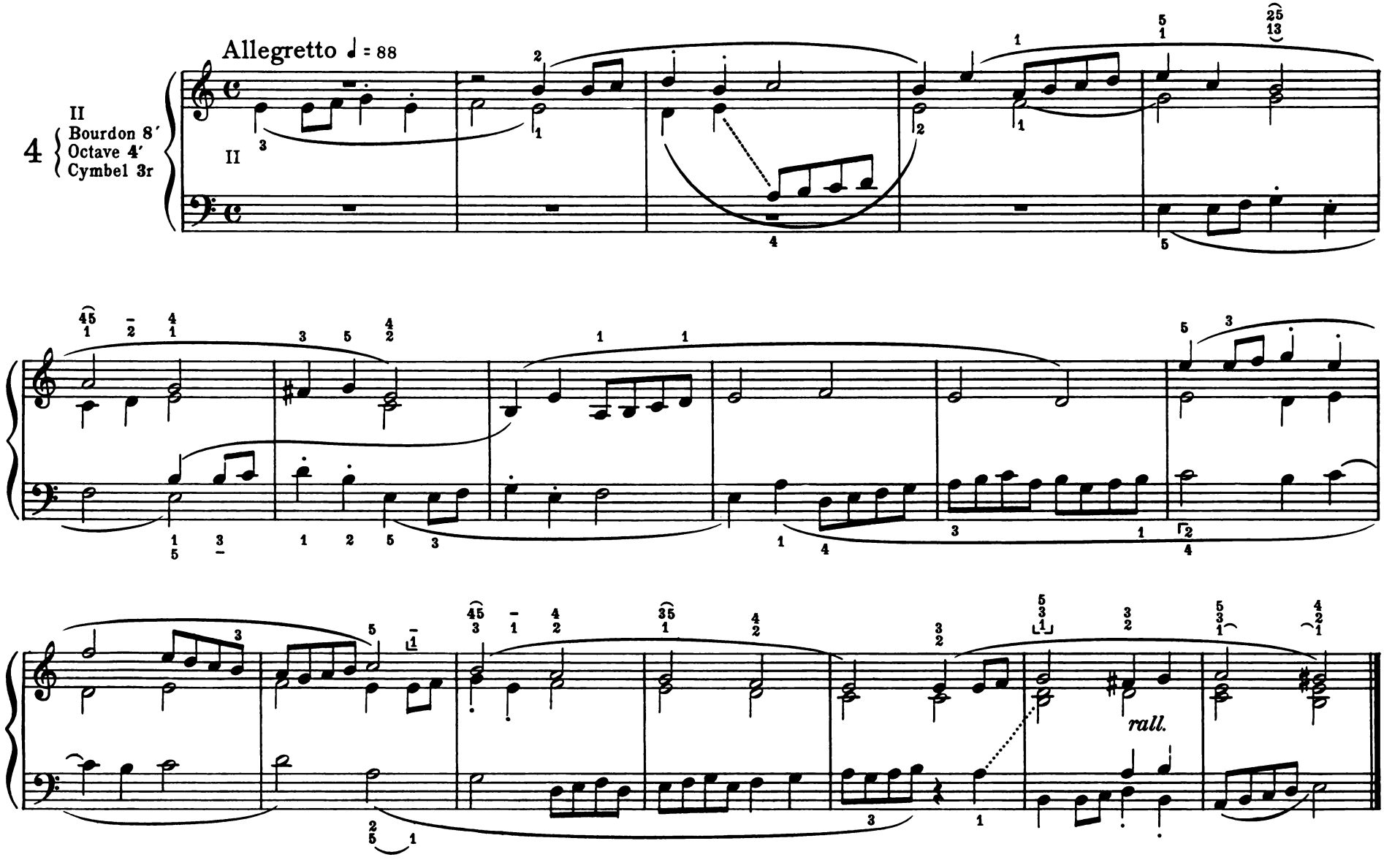
Choralprel: Allein Gott in der Höh sei Ehr

F. W. Zachow 1663-1712



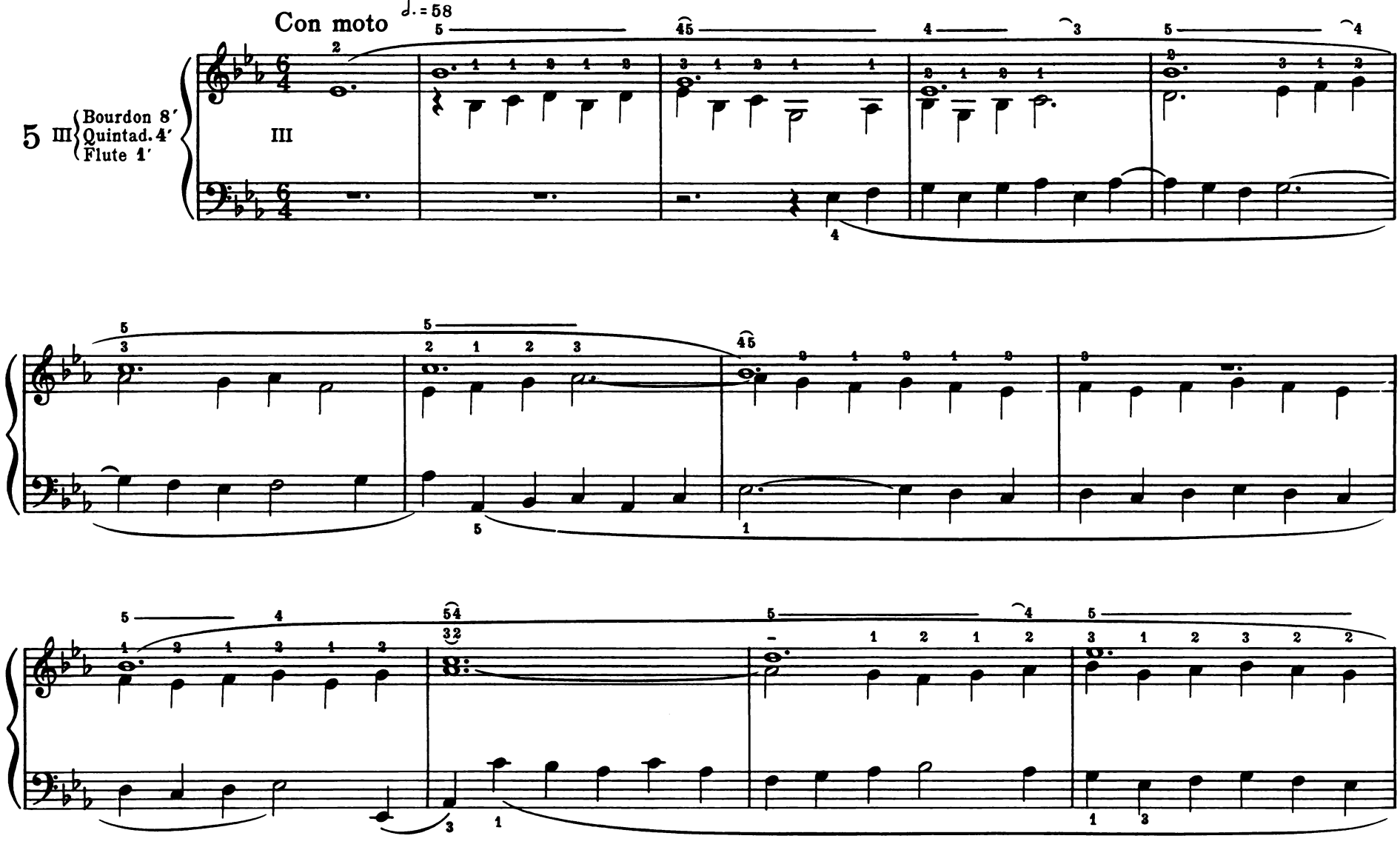
Verset, Magnificat IV-Toni

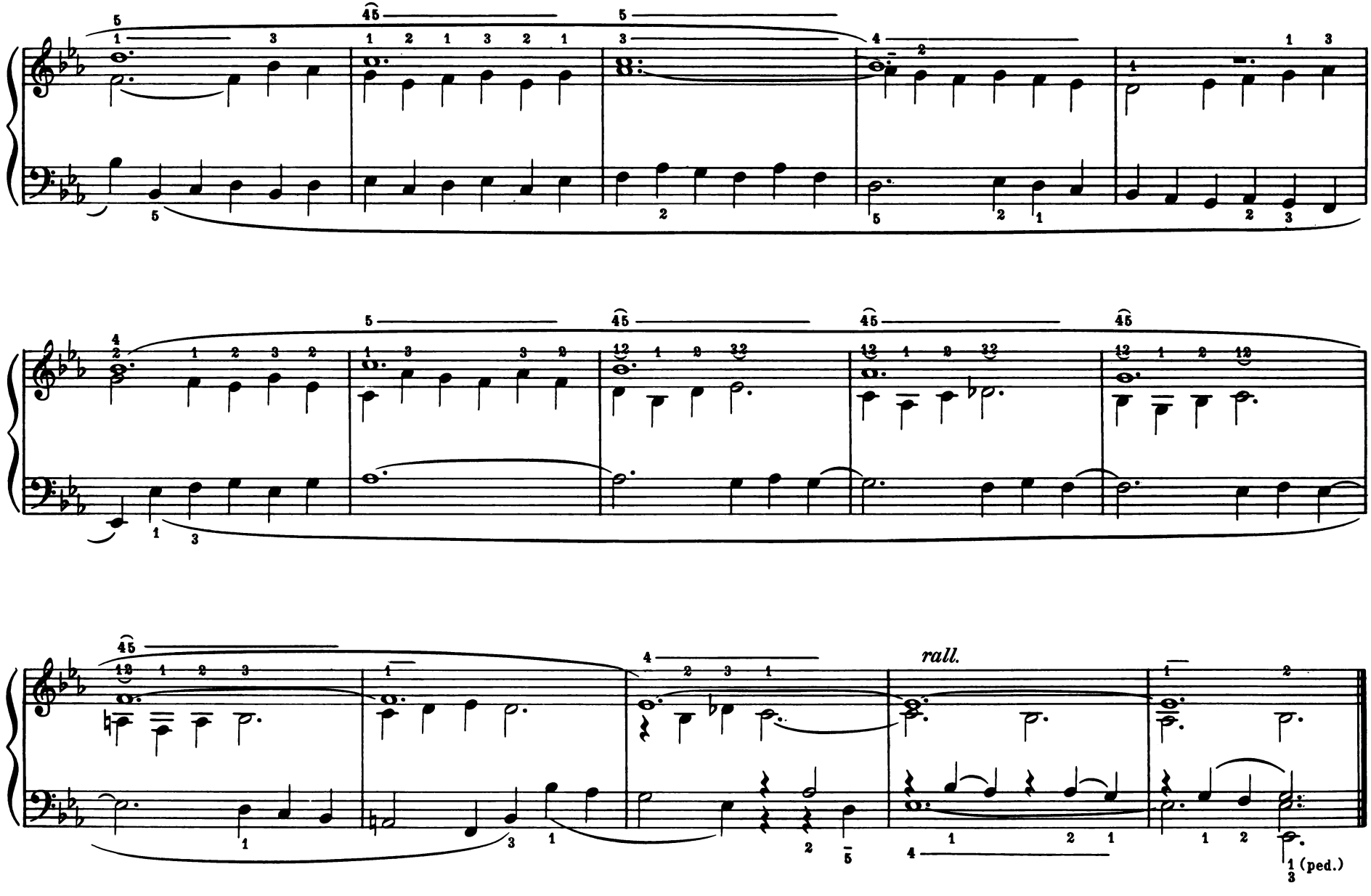
G. Carissimi 1605 - 1674



Choralprel: Wie schön leuchtet der Morgenstern

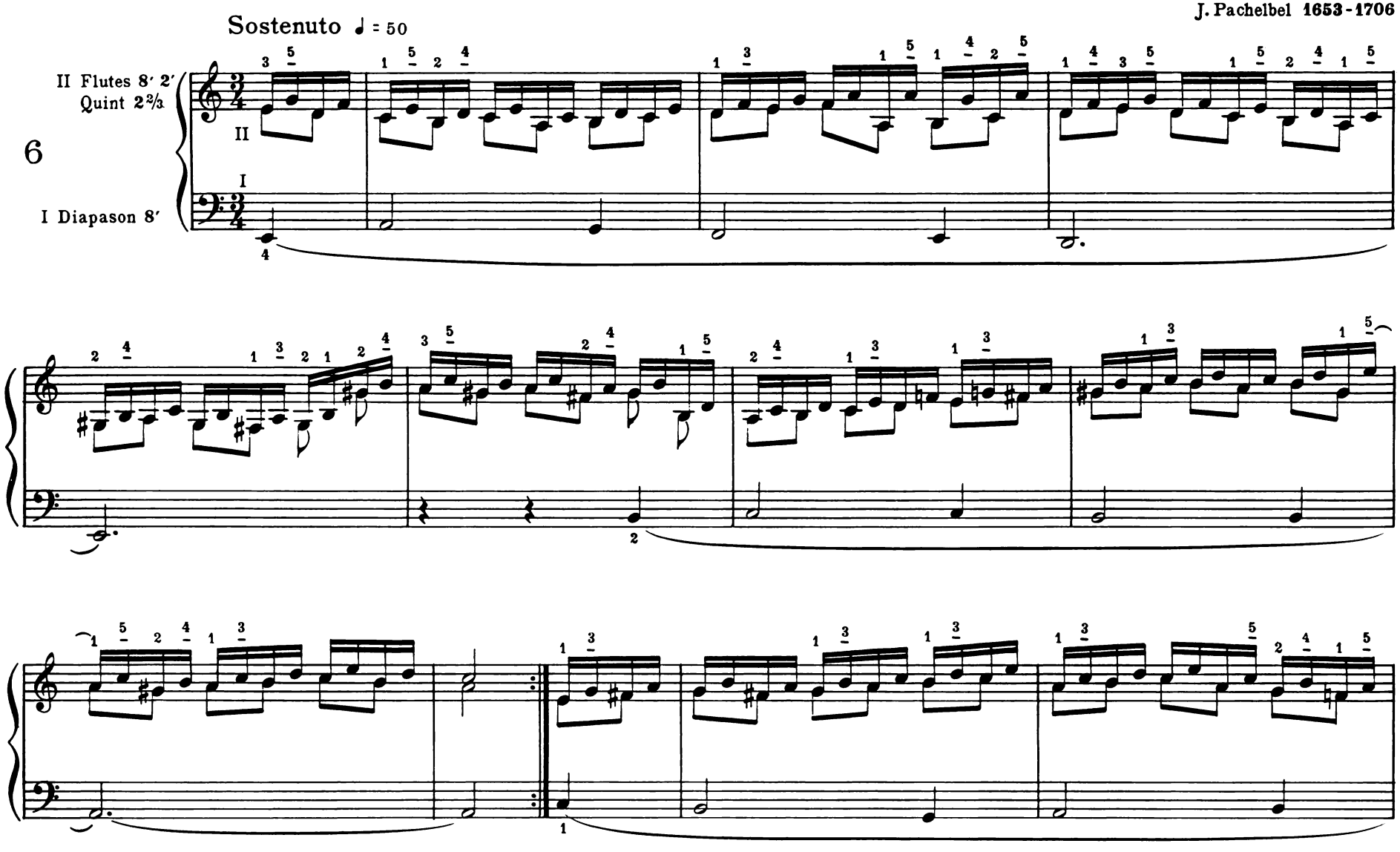
D. Buxtehude 1637-1707

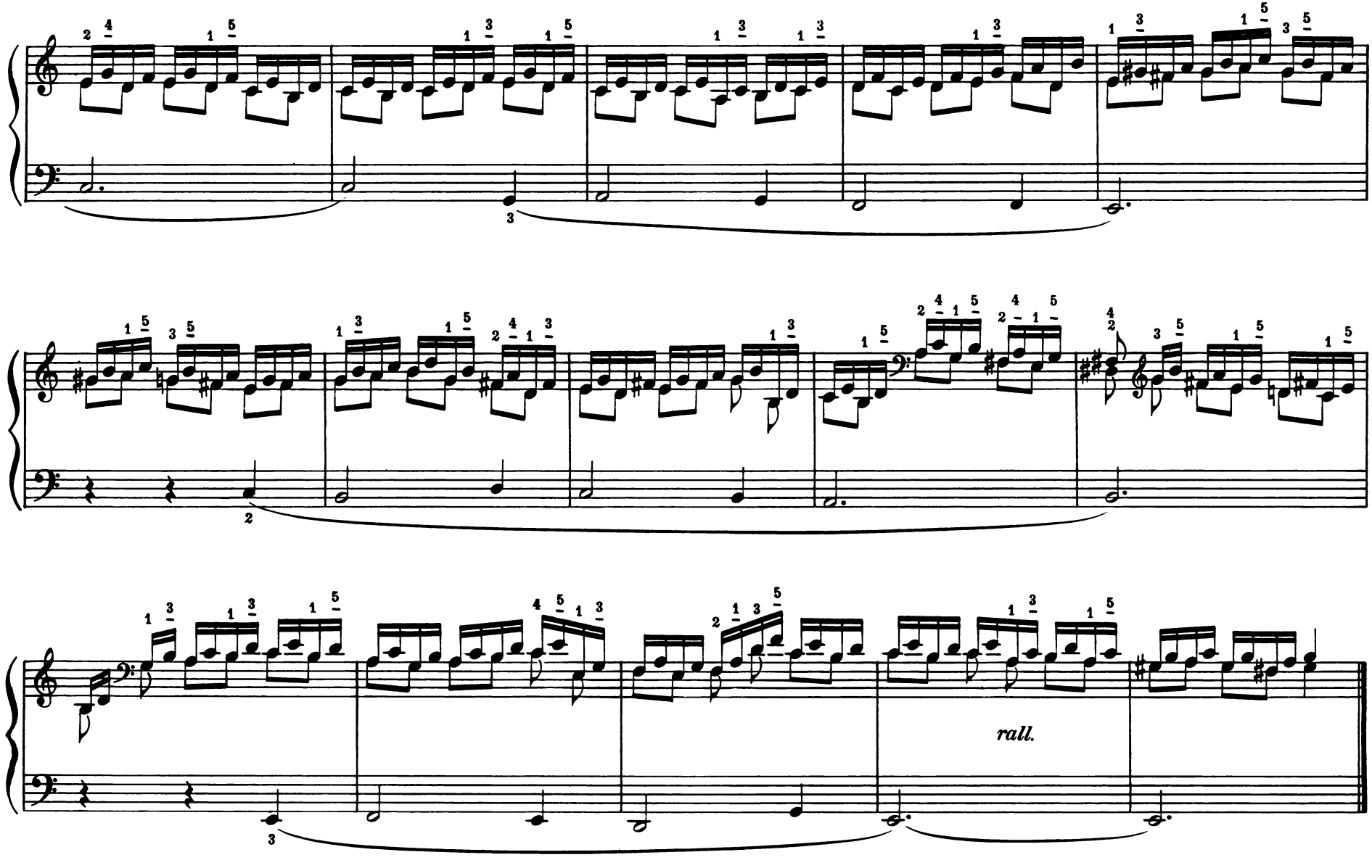



rall.
(ped.)

Choralprel: O Sacred Head

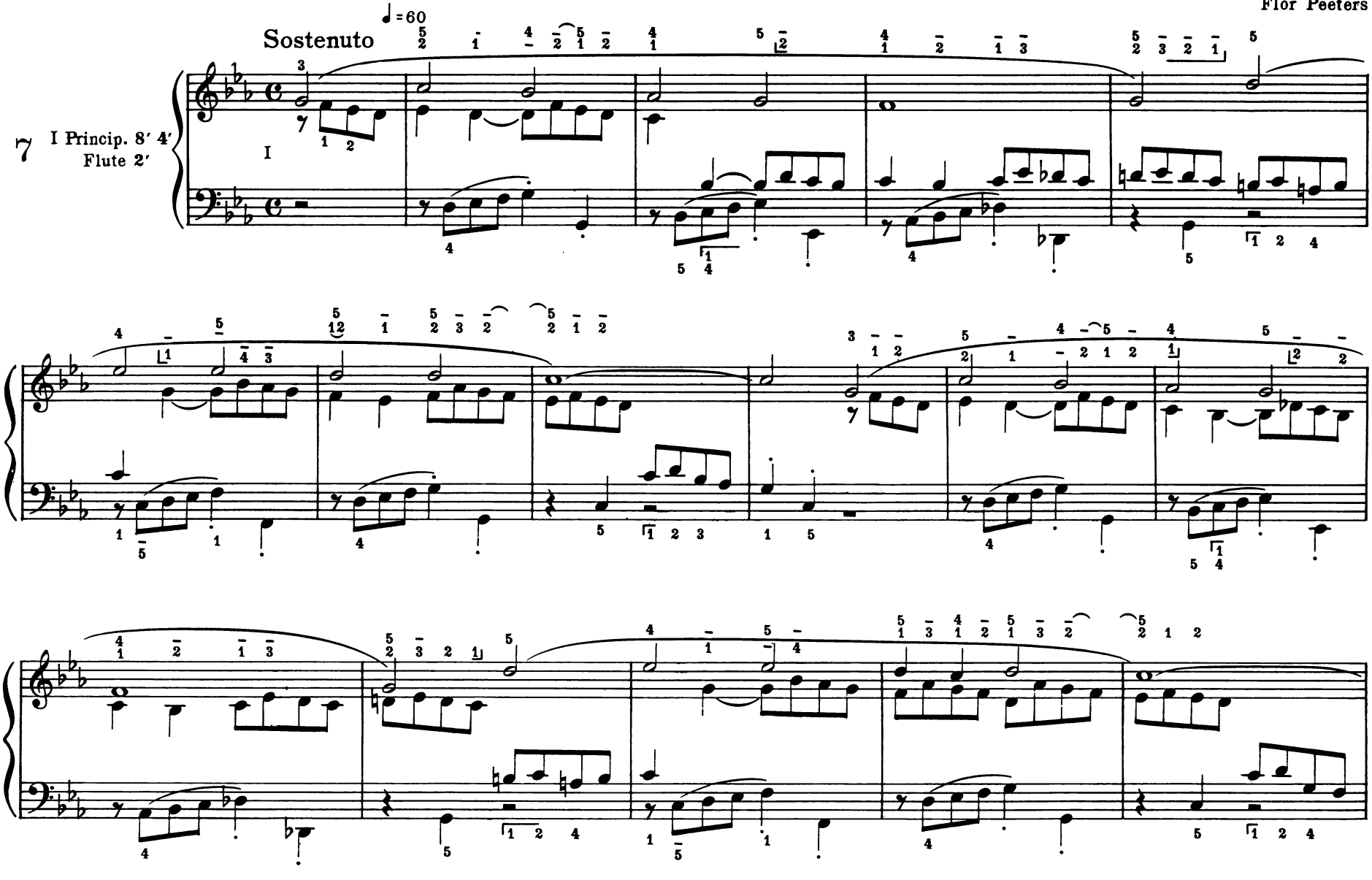
J. Pachelbel **1653-1706**

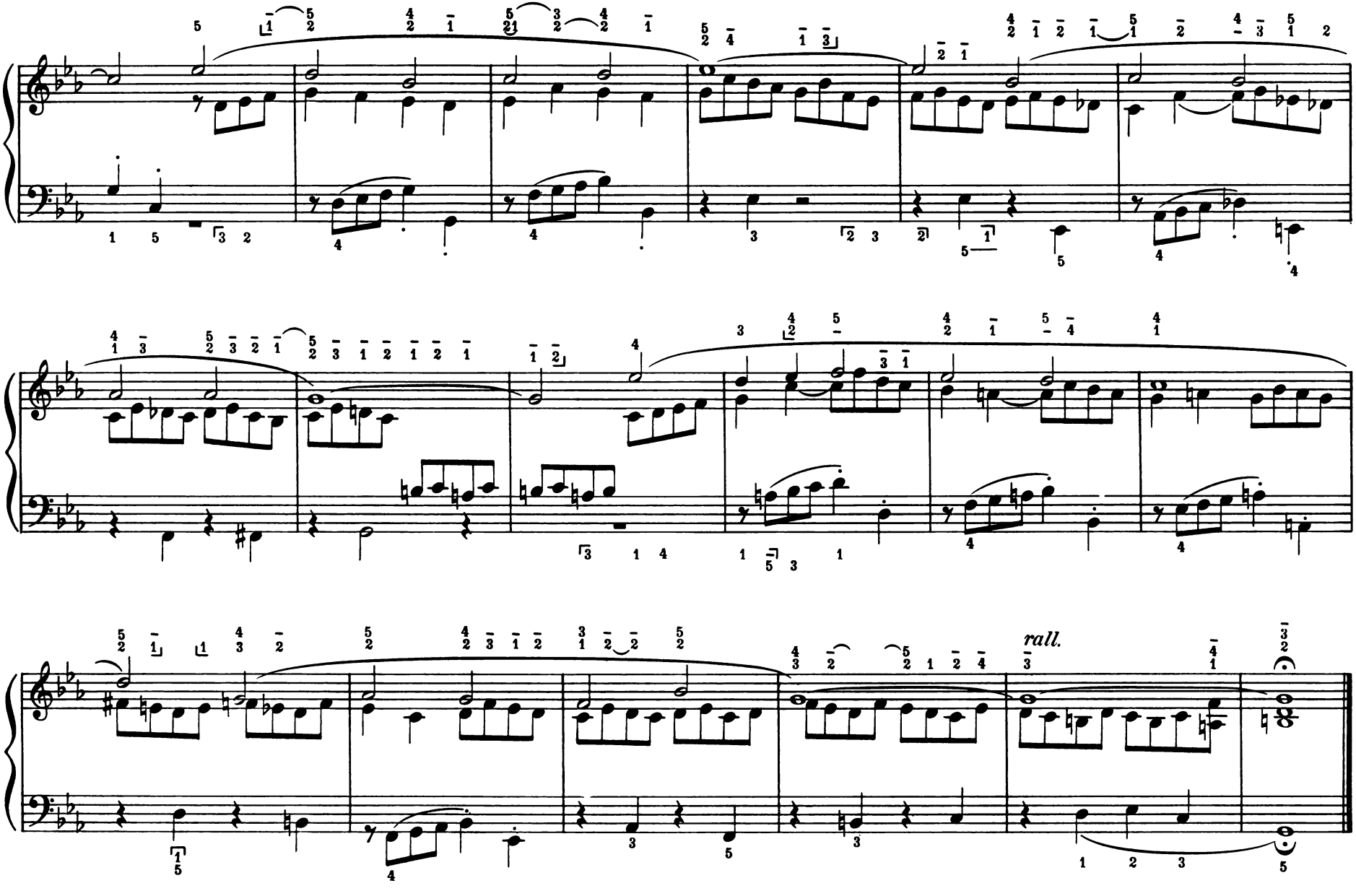



rall.

Choralprel: O Sacred Head

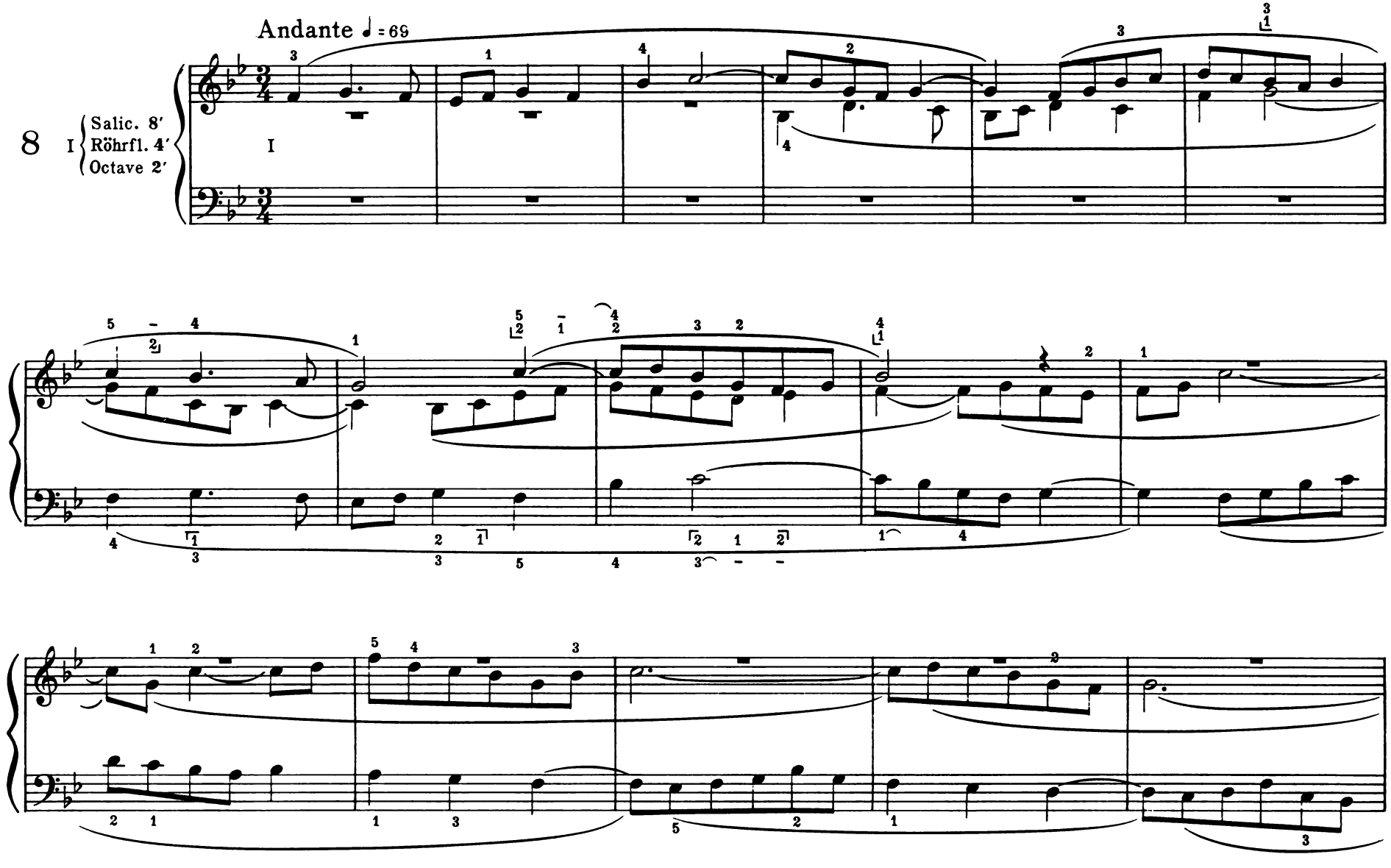
Flor Peeters

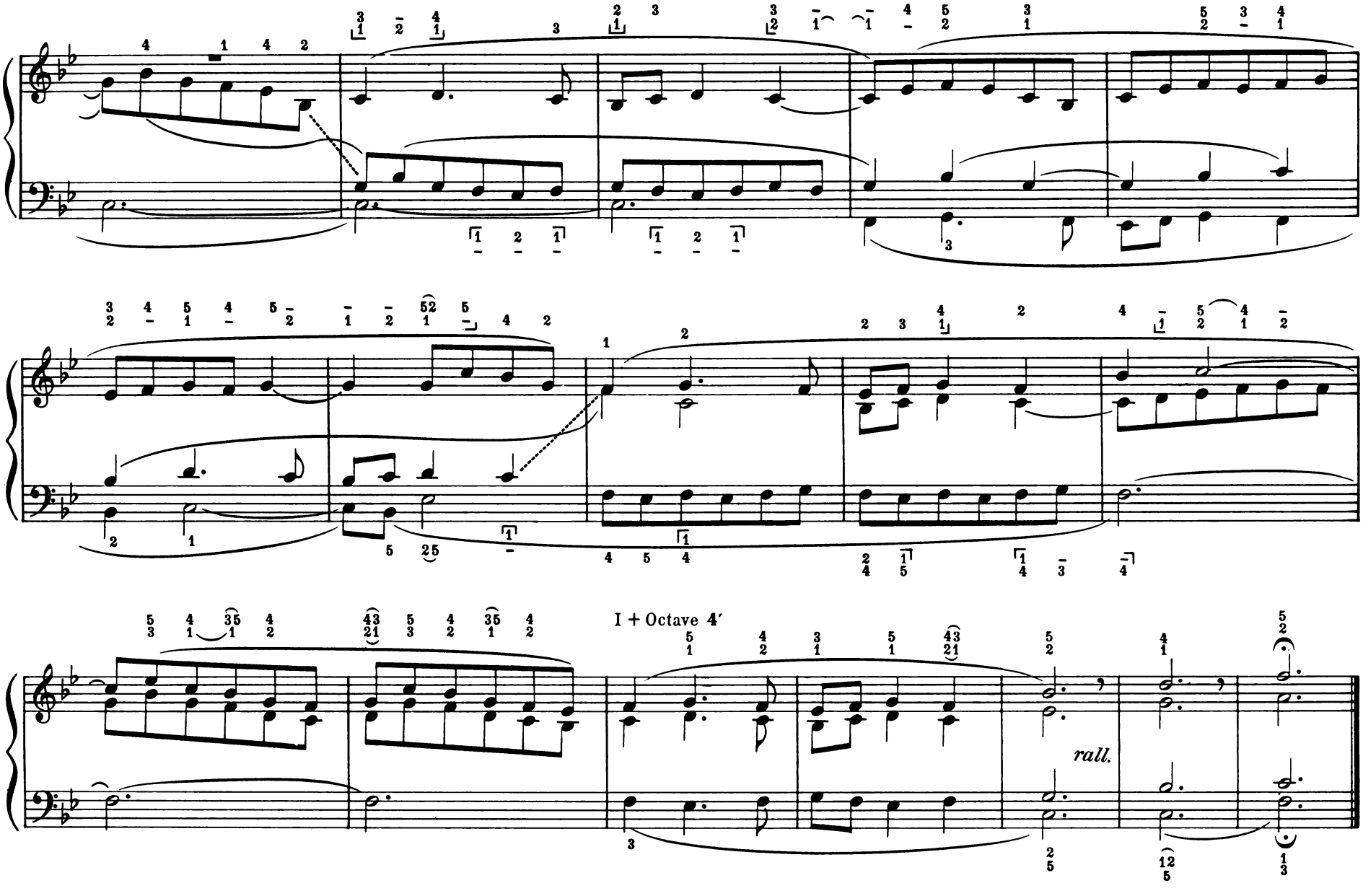



rall.

Invention on "Veni Creator"

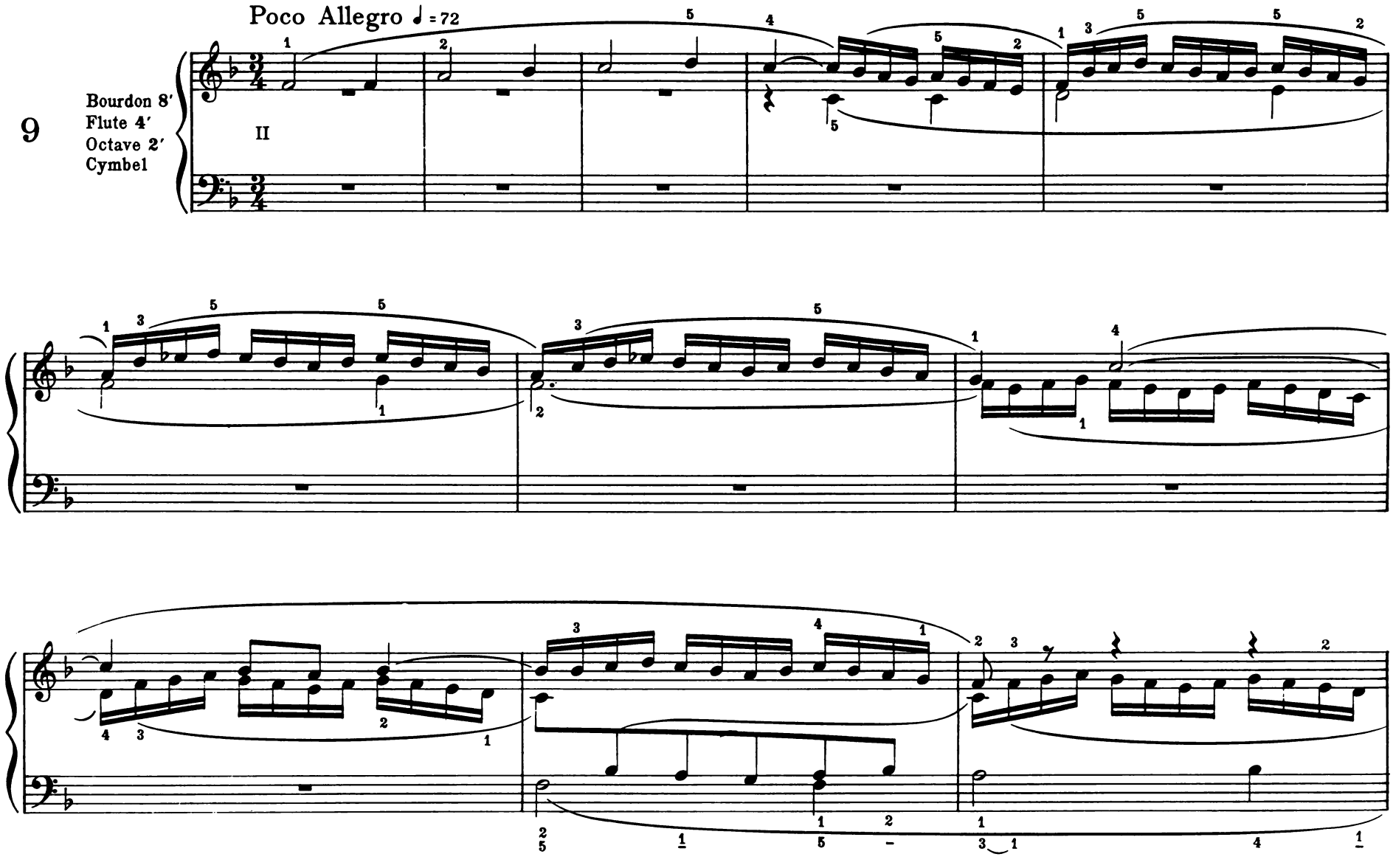
Flor Peeters

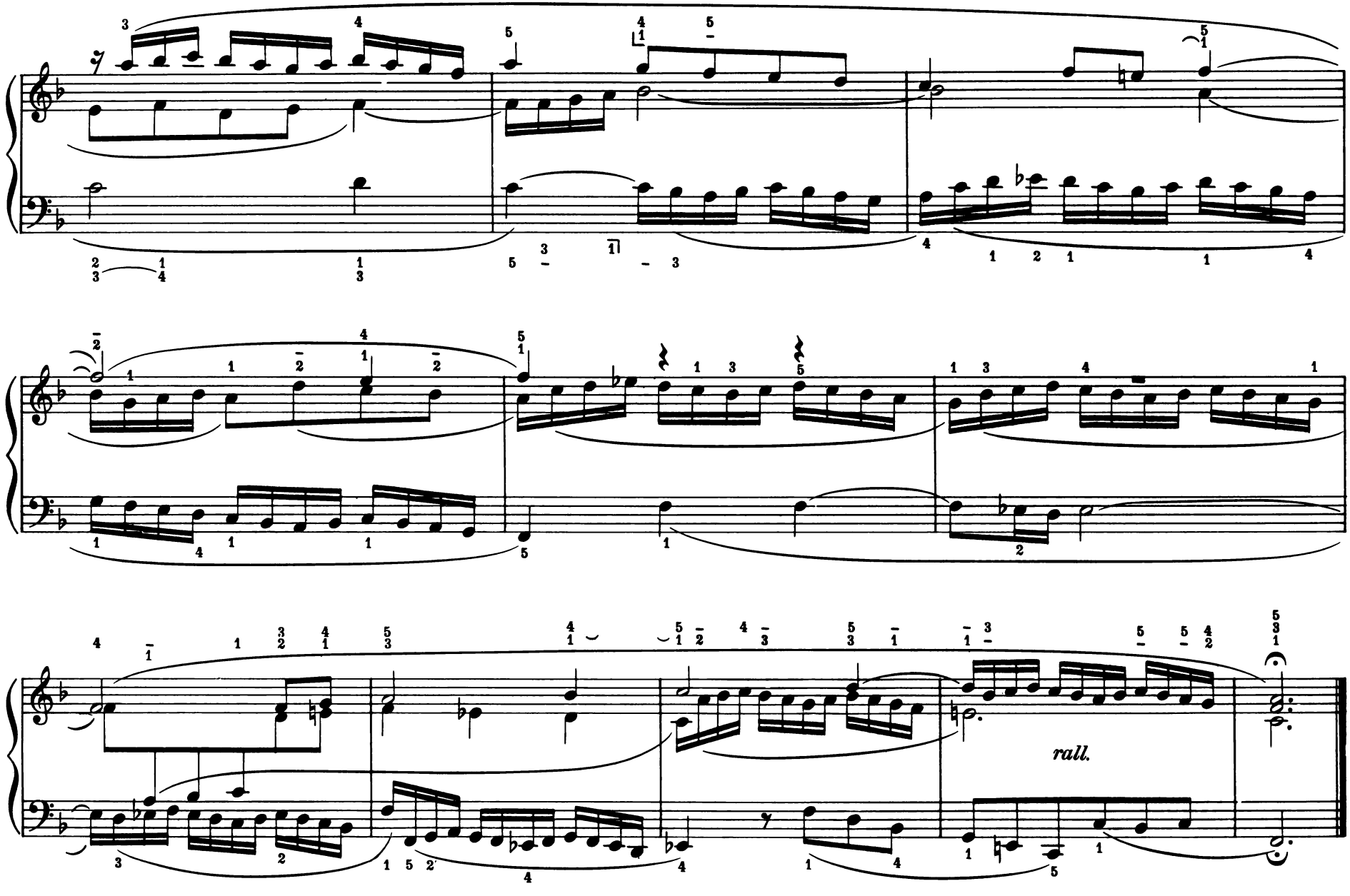



I + Octave 4′
rall.

Fughetta on: Gottes Sohn ist kommen

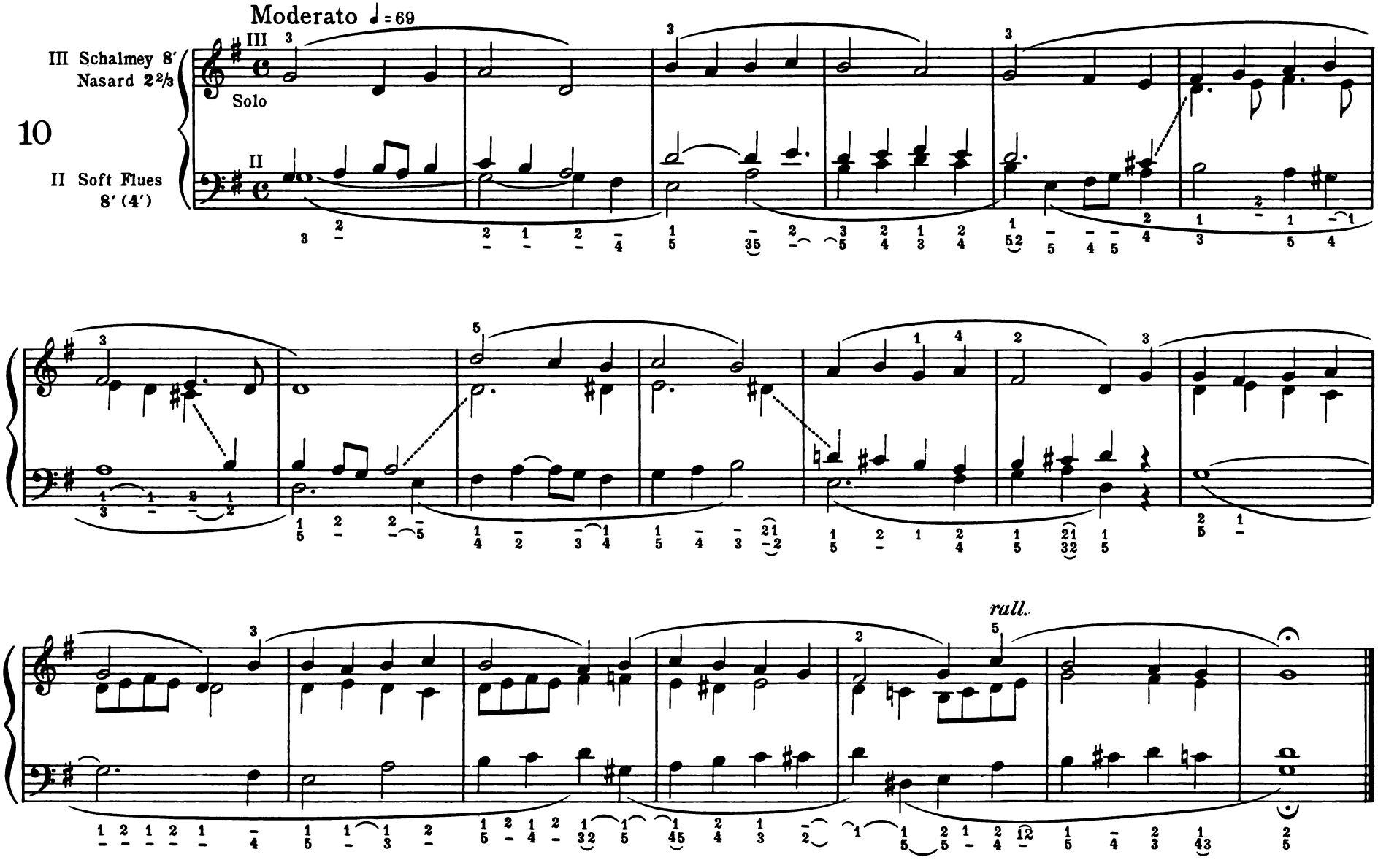
J. S. Bach 1685-1750



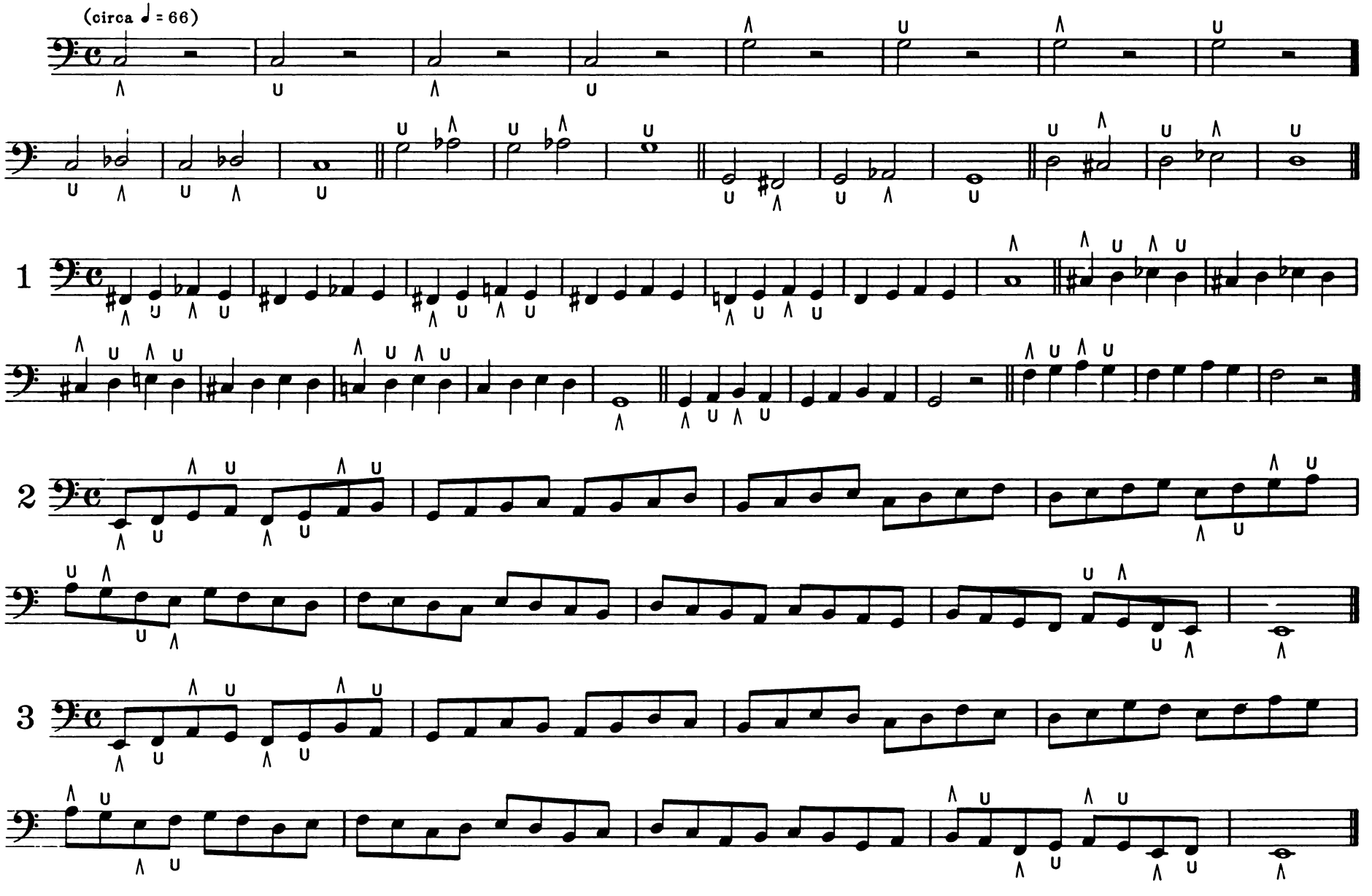

rall.

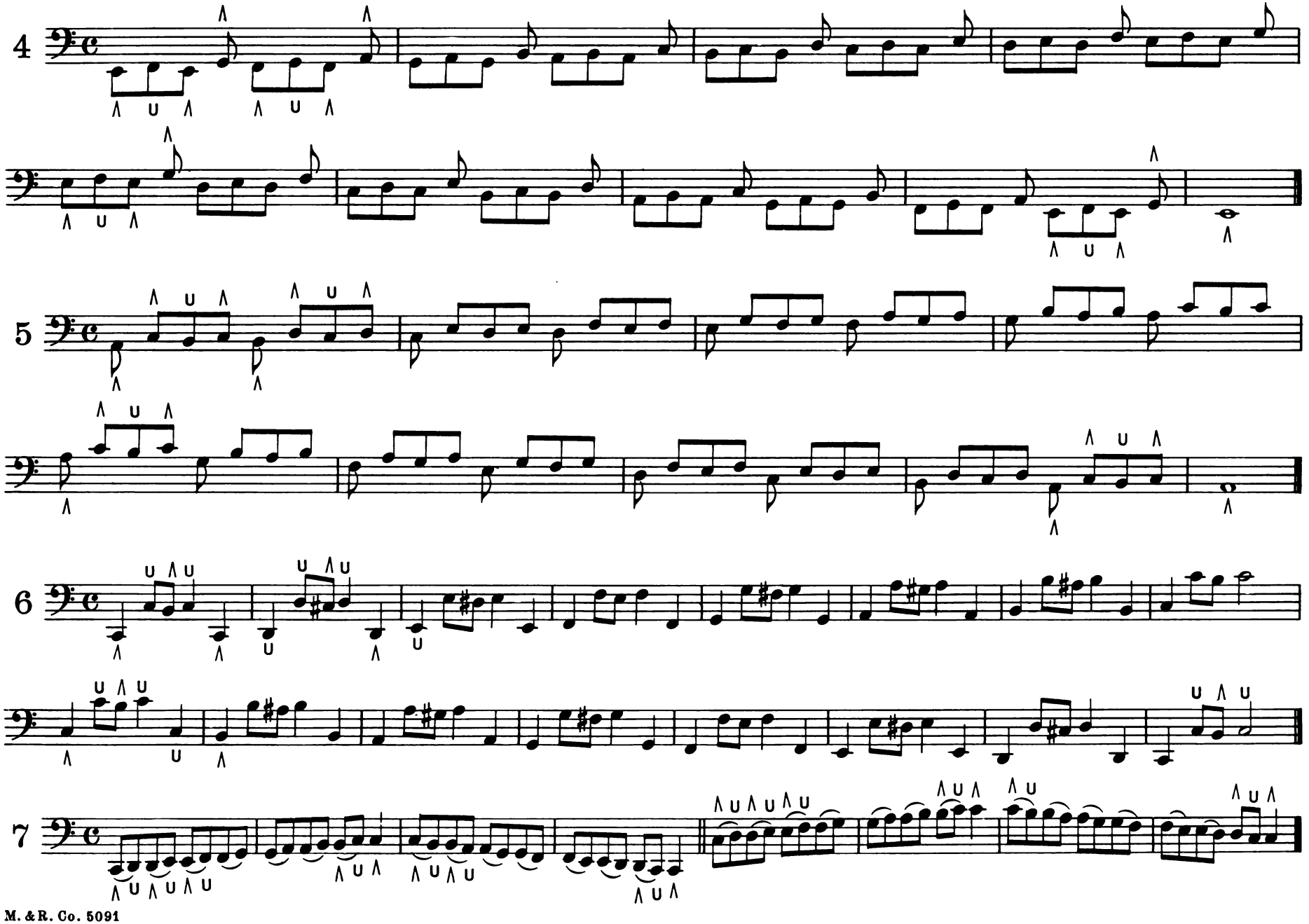
Choralprel: O Come, All Ye Faithful

Flor Peeters



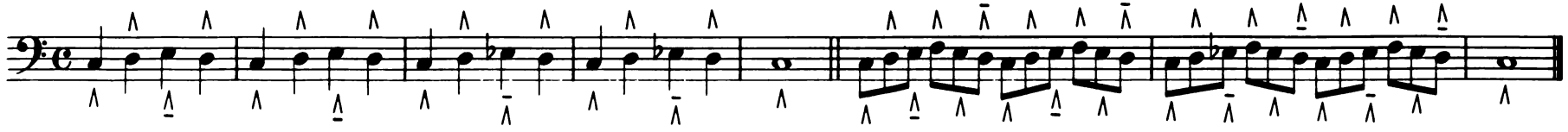
VI. PEDAL EXERCISES FOR TOE AND HEEL



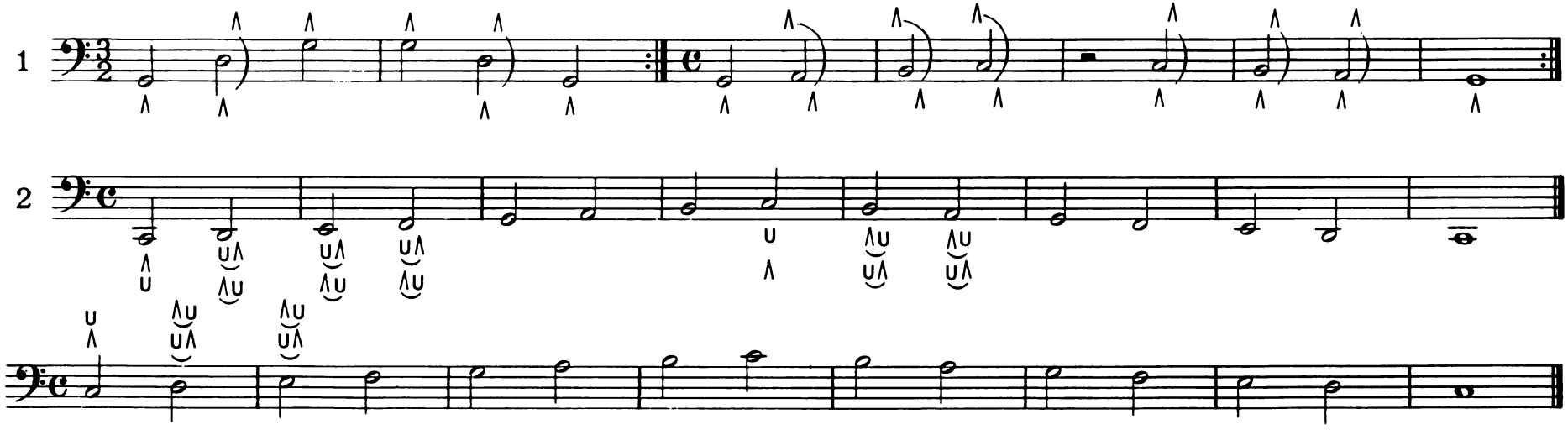


a) Crossings

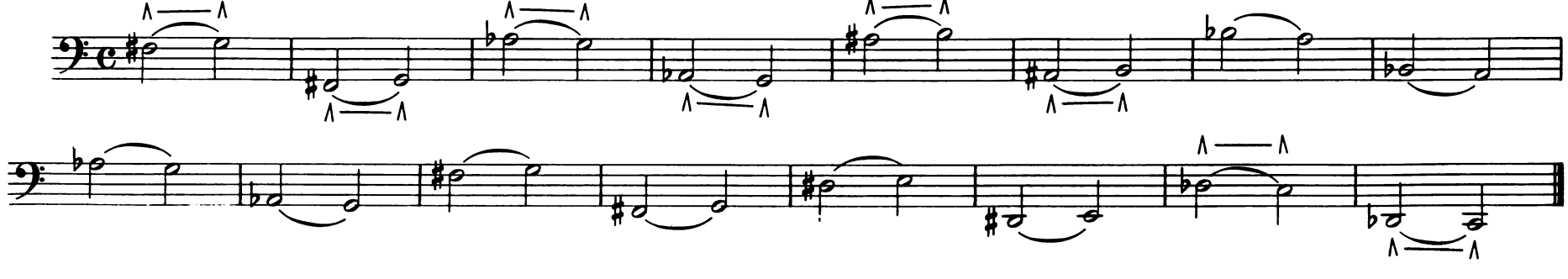
The signs $\bar{\Lambda}$ and $\bar{\mathrm{U}}$ indicate the crossing of the feet in front.
The signs $\underline{\Lambda}$ and $\underline{\mathrm{U}}$ indicate the crossing from behind.



b) Substitutions. 1) of the feet. 2) of toe and heel.

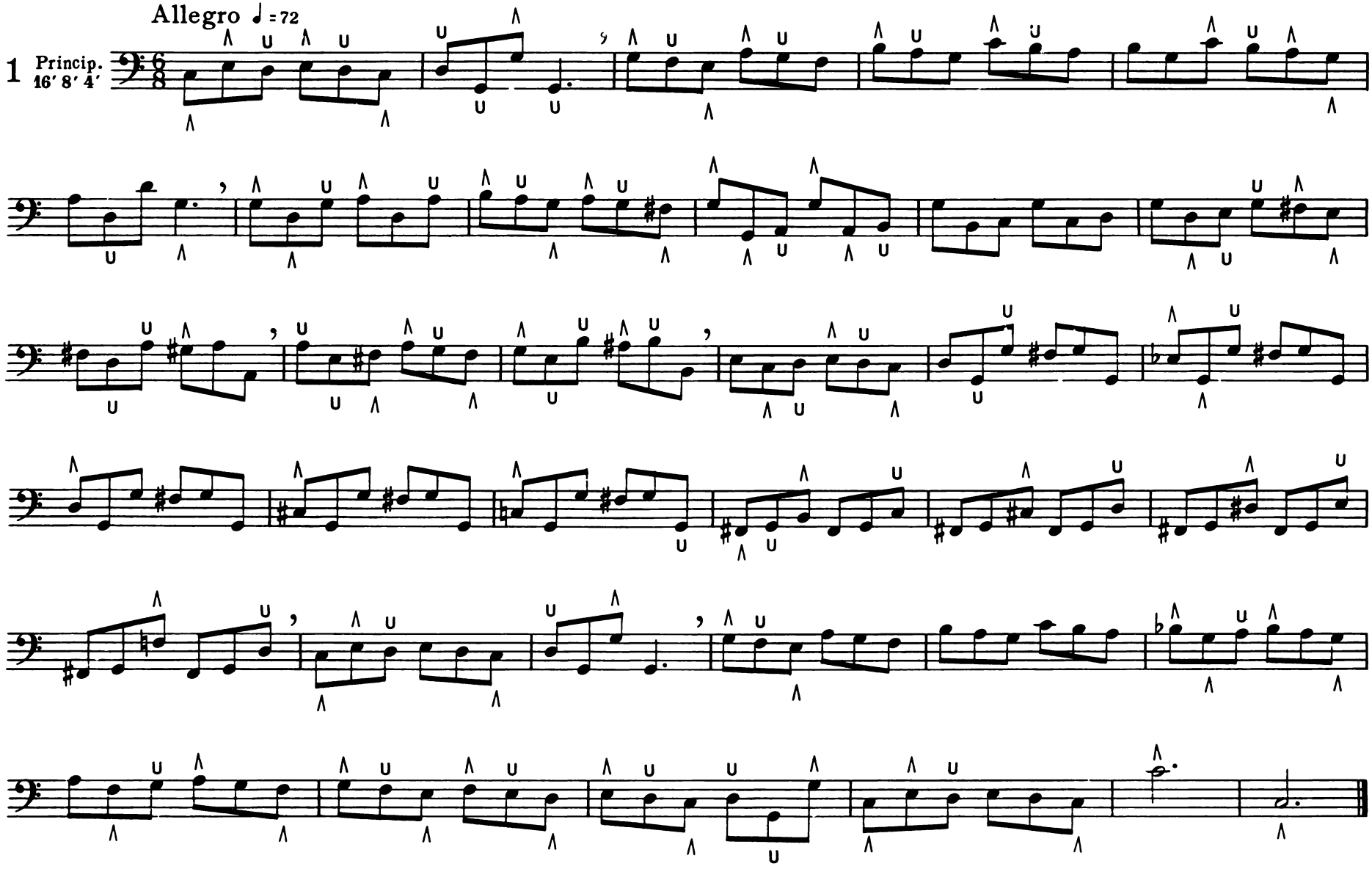


c) Glissandos. (between short and long pedals)

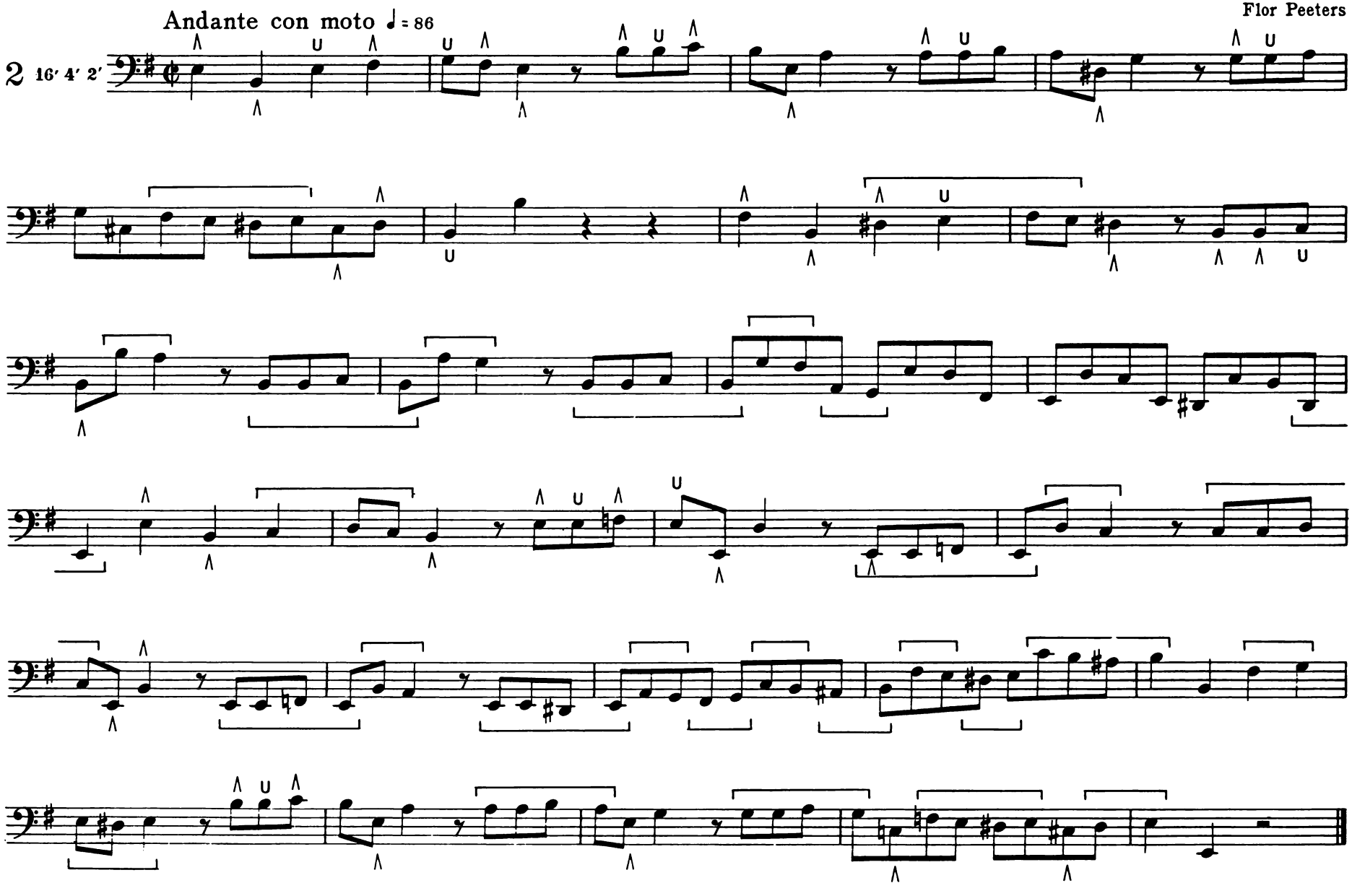


Four pedal studies for toe and heel

Flor Peeters

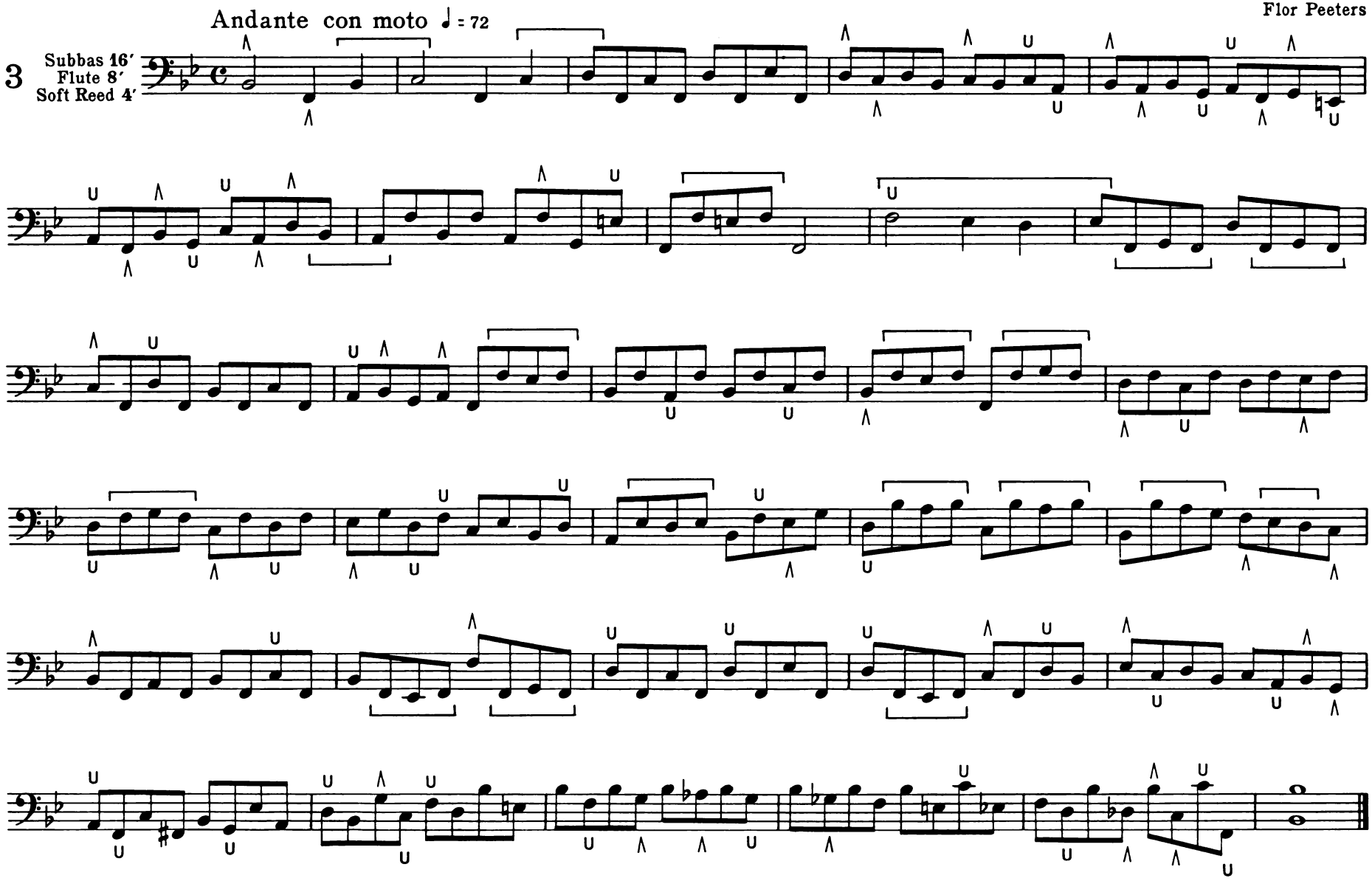


Flor Peeters



O Come, All Ye Faithful

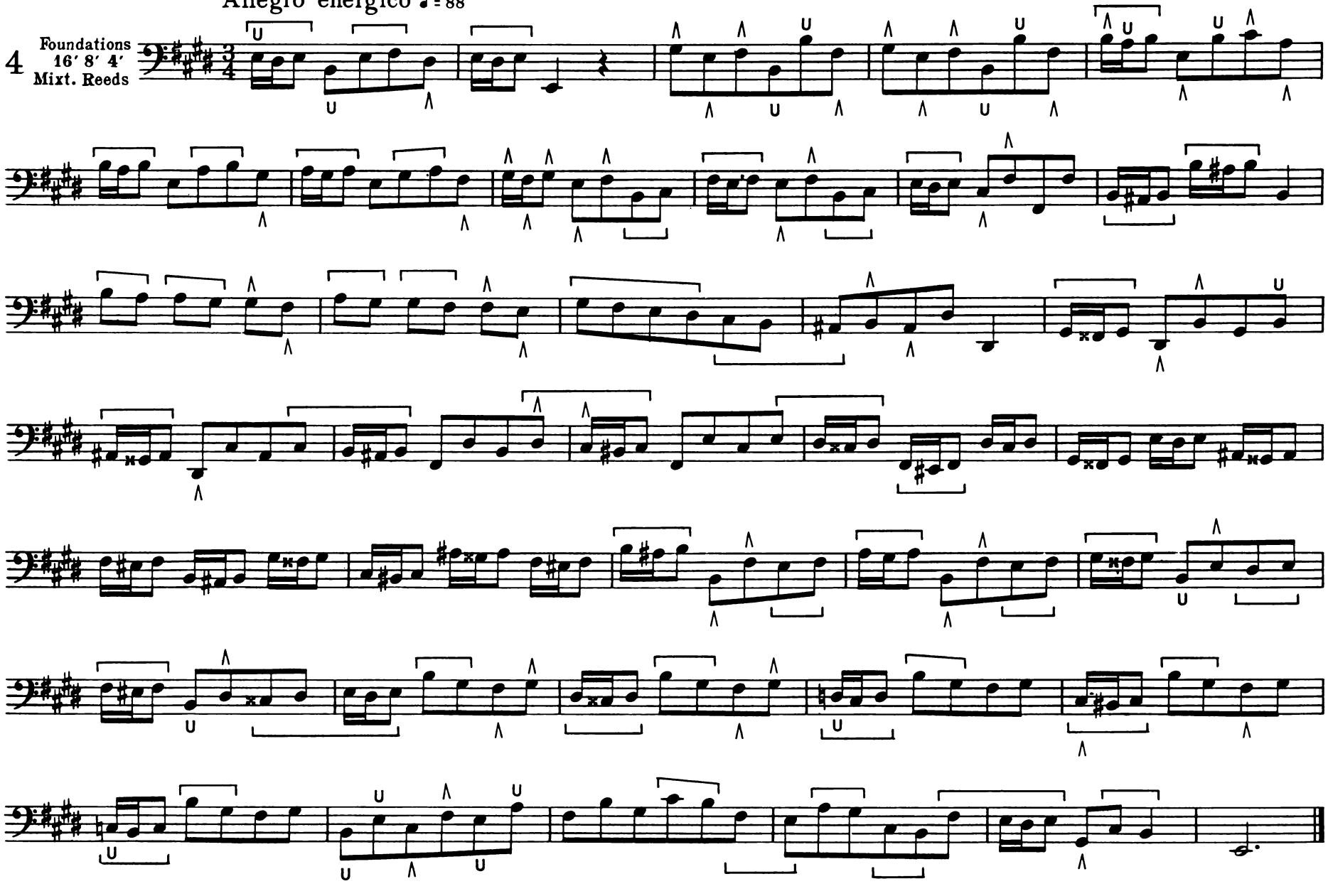
Flor Peeters



Flor Peeters

Allegro energico ♩ = 88

4 Foundations 16′ 8′ 4′ Mixt. Reeds



VII. TWO-PART MANUAL AND PEDAL PLAYING

Prelude Flor Peeters

Sostenuto ♩ = 80

1 Right Hand 8′ / Pedal 16′

Prelude Flor Peeters

Moderato ♩ = 84

2 I Flutes 8′ 4′ Left Hand / Ped. Subbas 16′ Bas 8′

Invention Flor Peeters

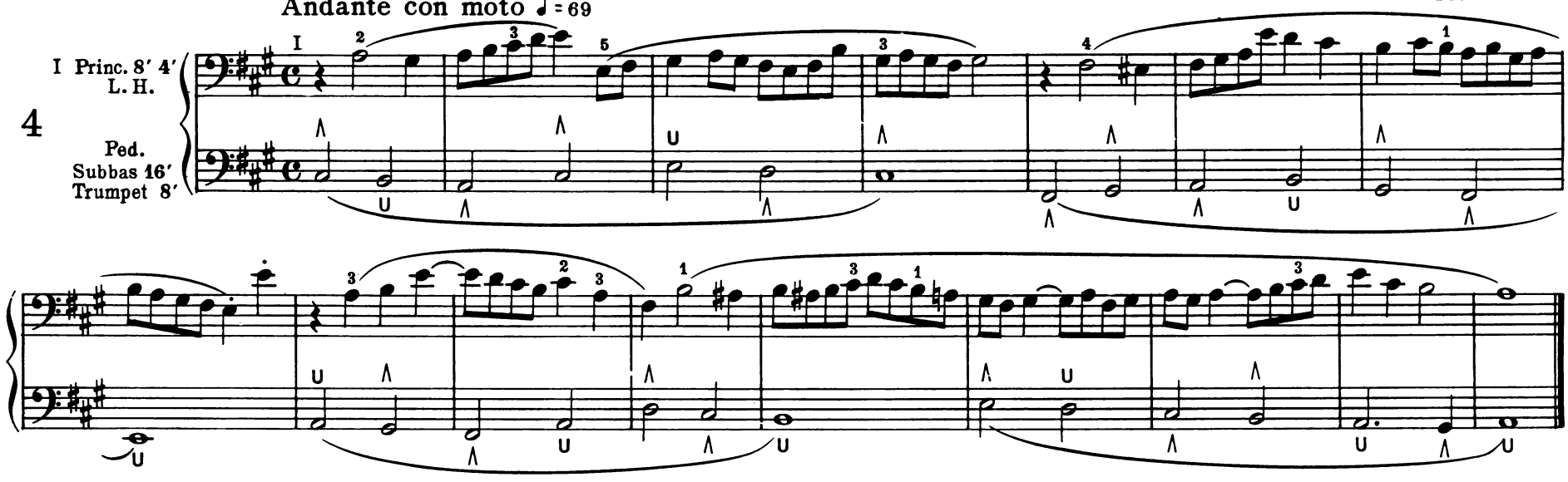
Andantino ♩ = 92

3 R. H. Foundations Mutations / Ped. 16′ 8′ 4′

God, My Father

Flor Peeters

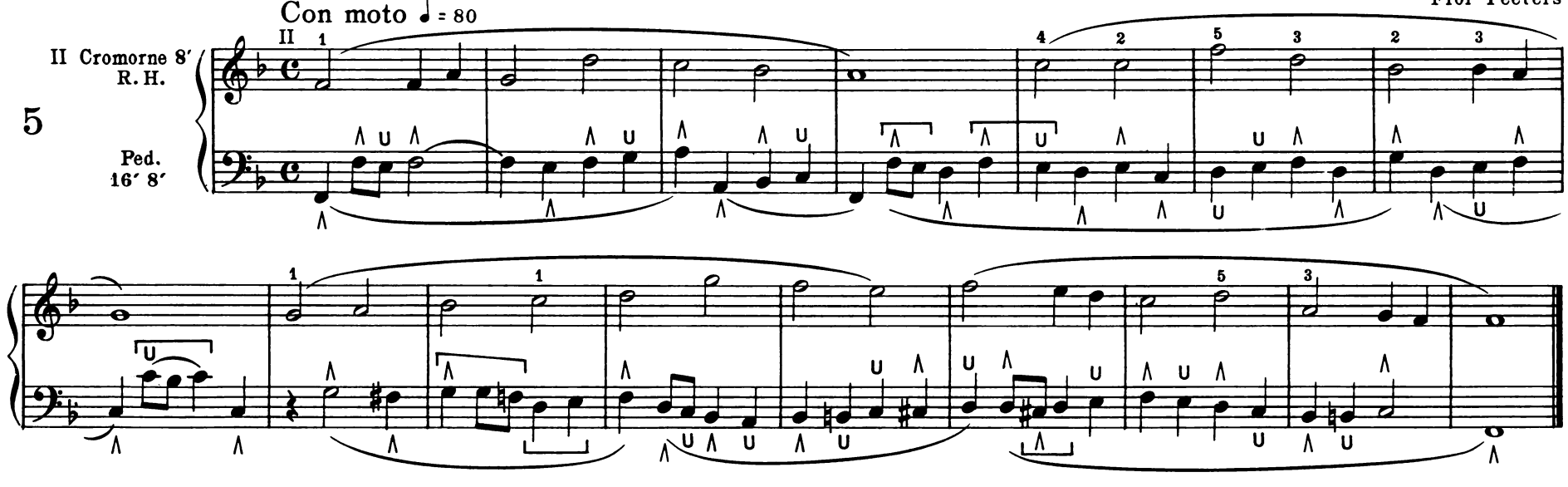
Andante con moto ♩ = 69



Father, We Thank Thee

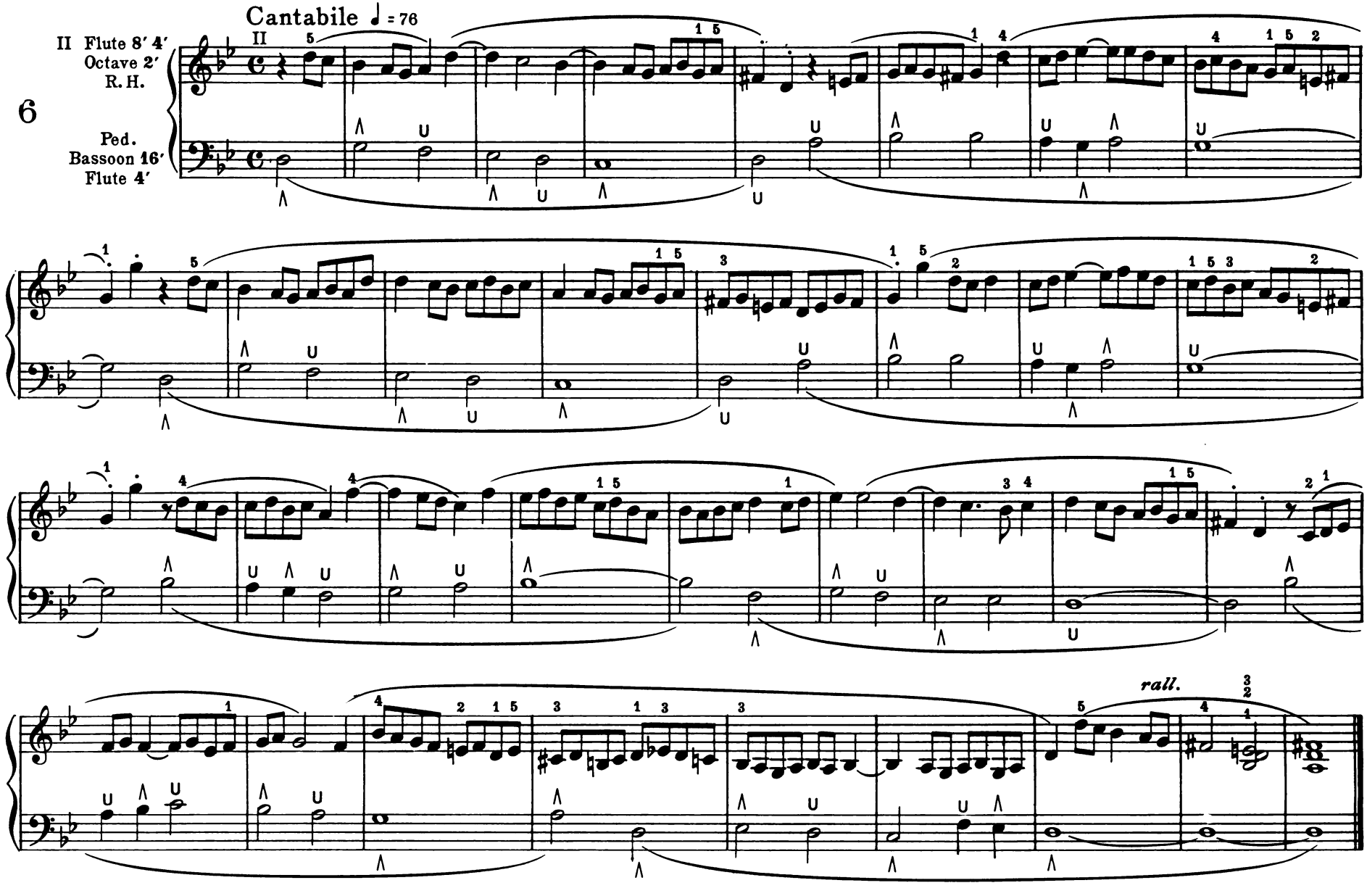
Flor Peeters

Con moto ♩ = 80



O Sacred Head

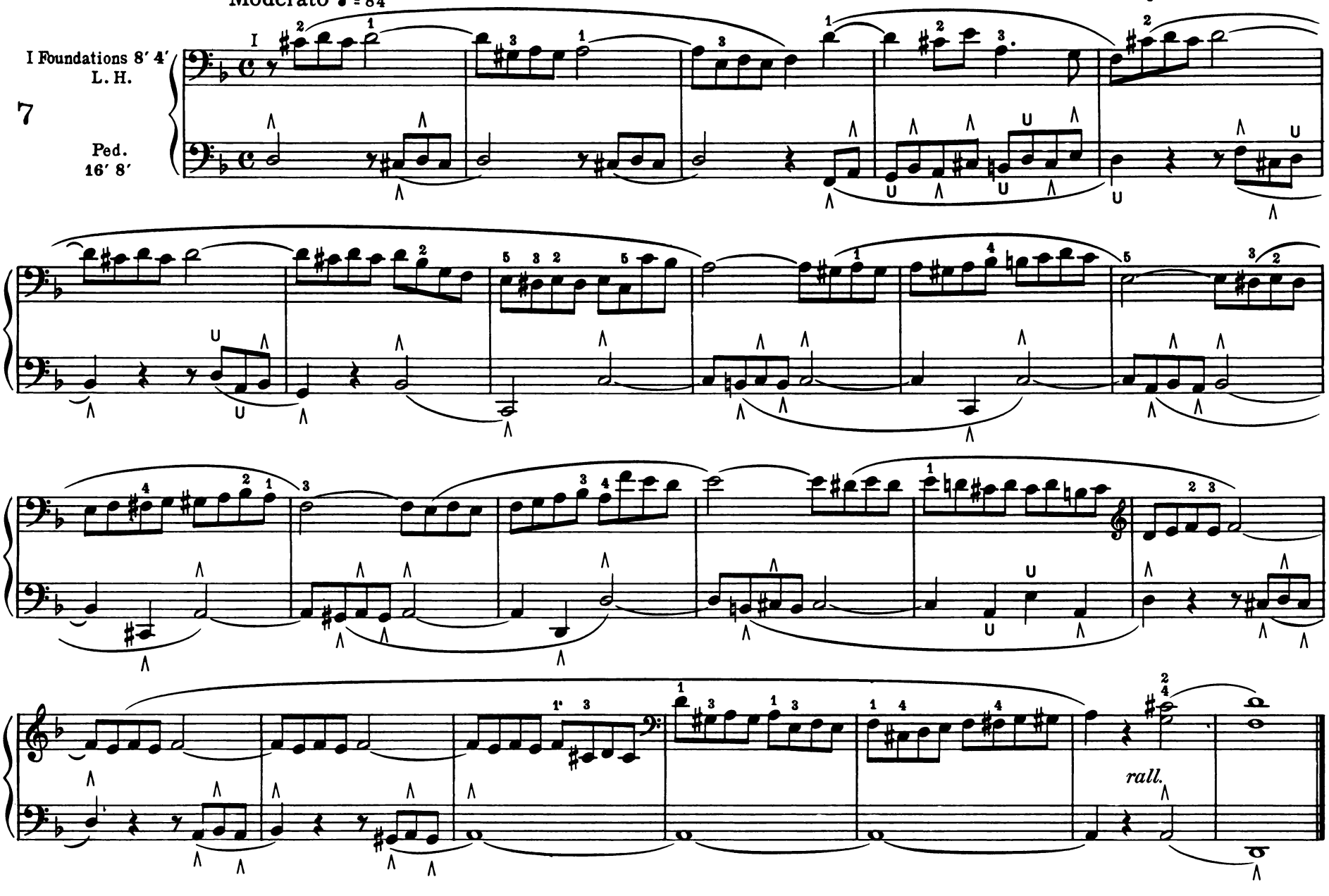
Flor Peeters



Interlude

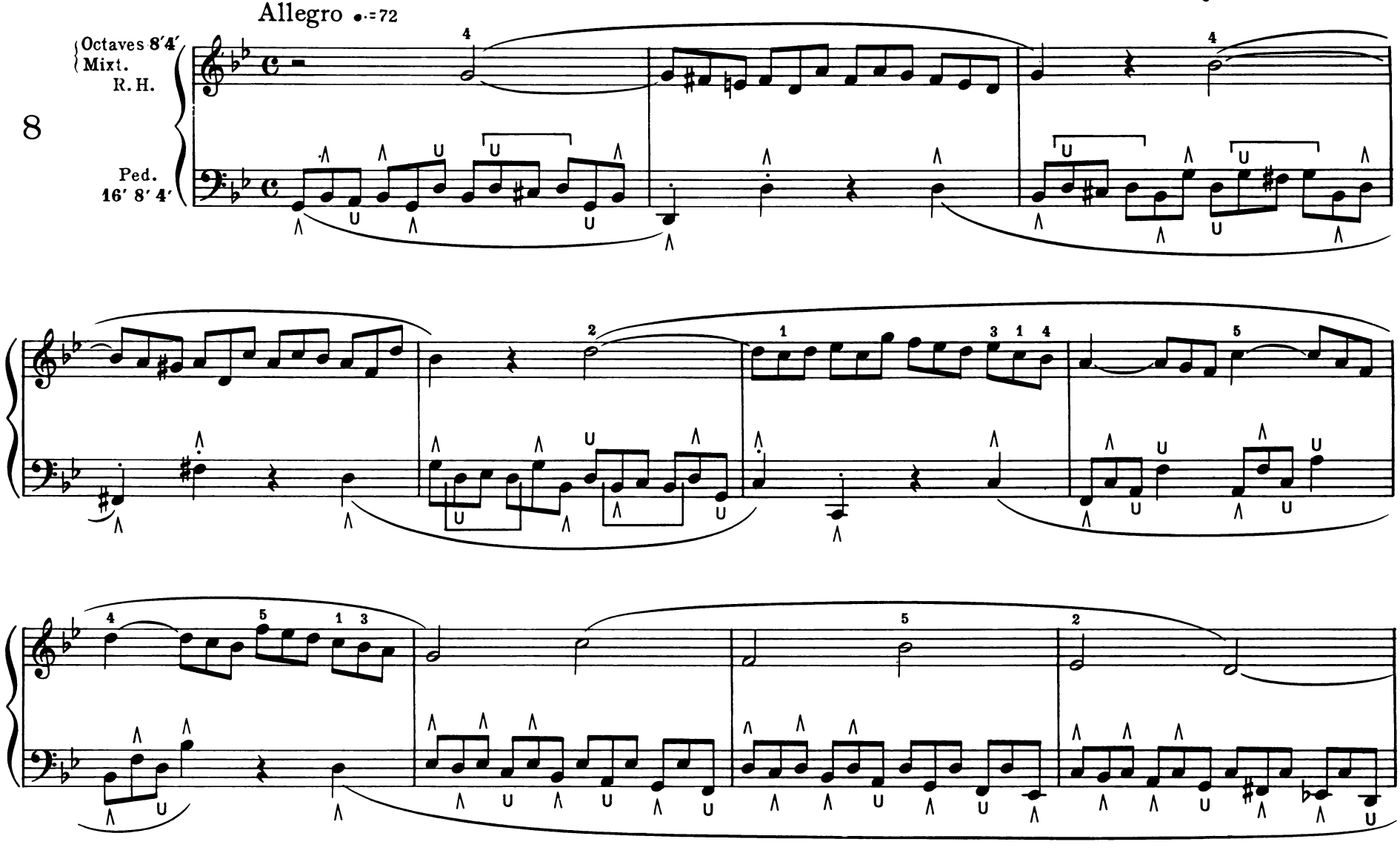
Moderato ♩ = 84

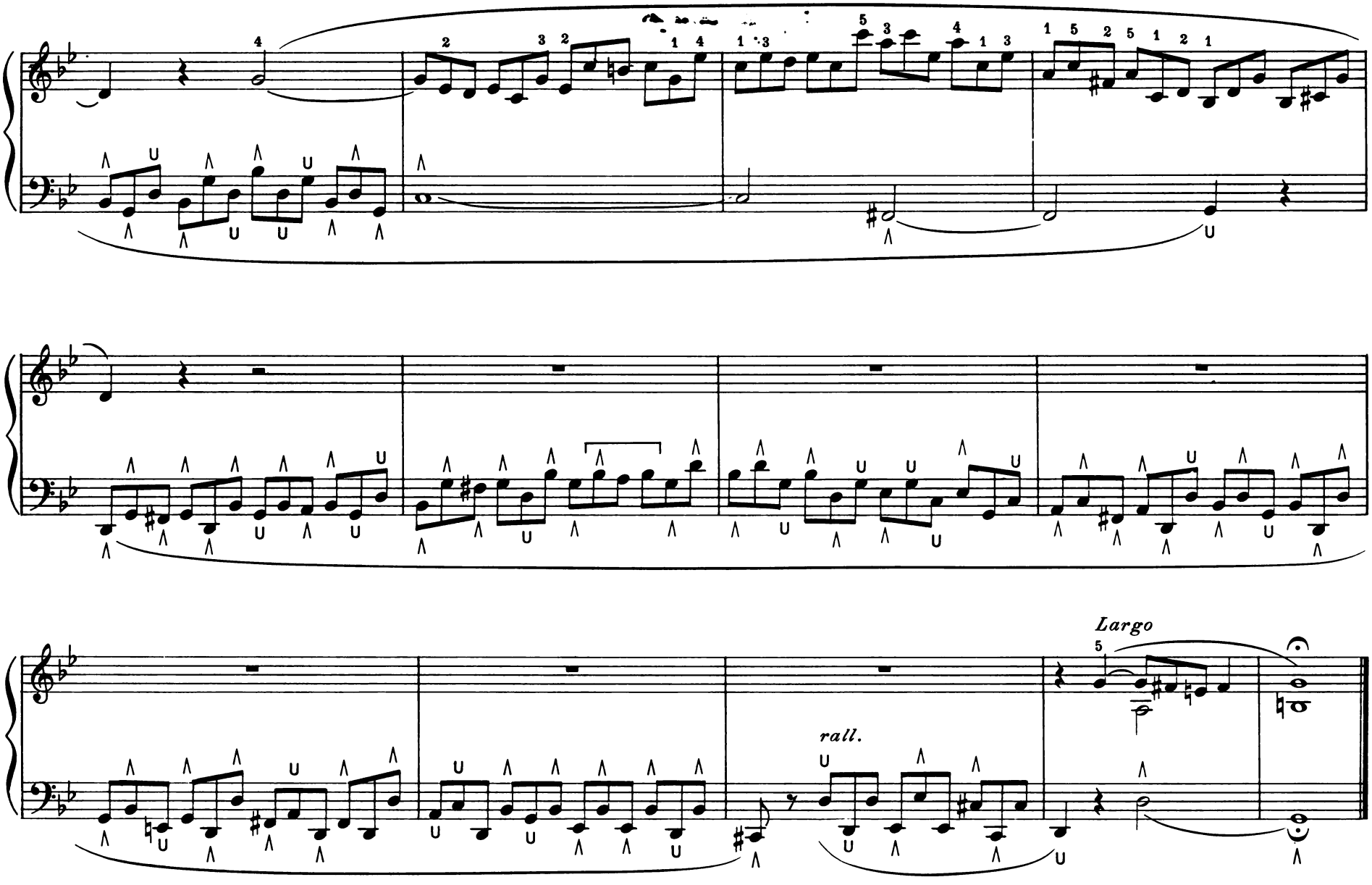
J. Habert 1833-1896



Prelude

J. Habert 1833-1896

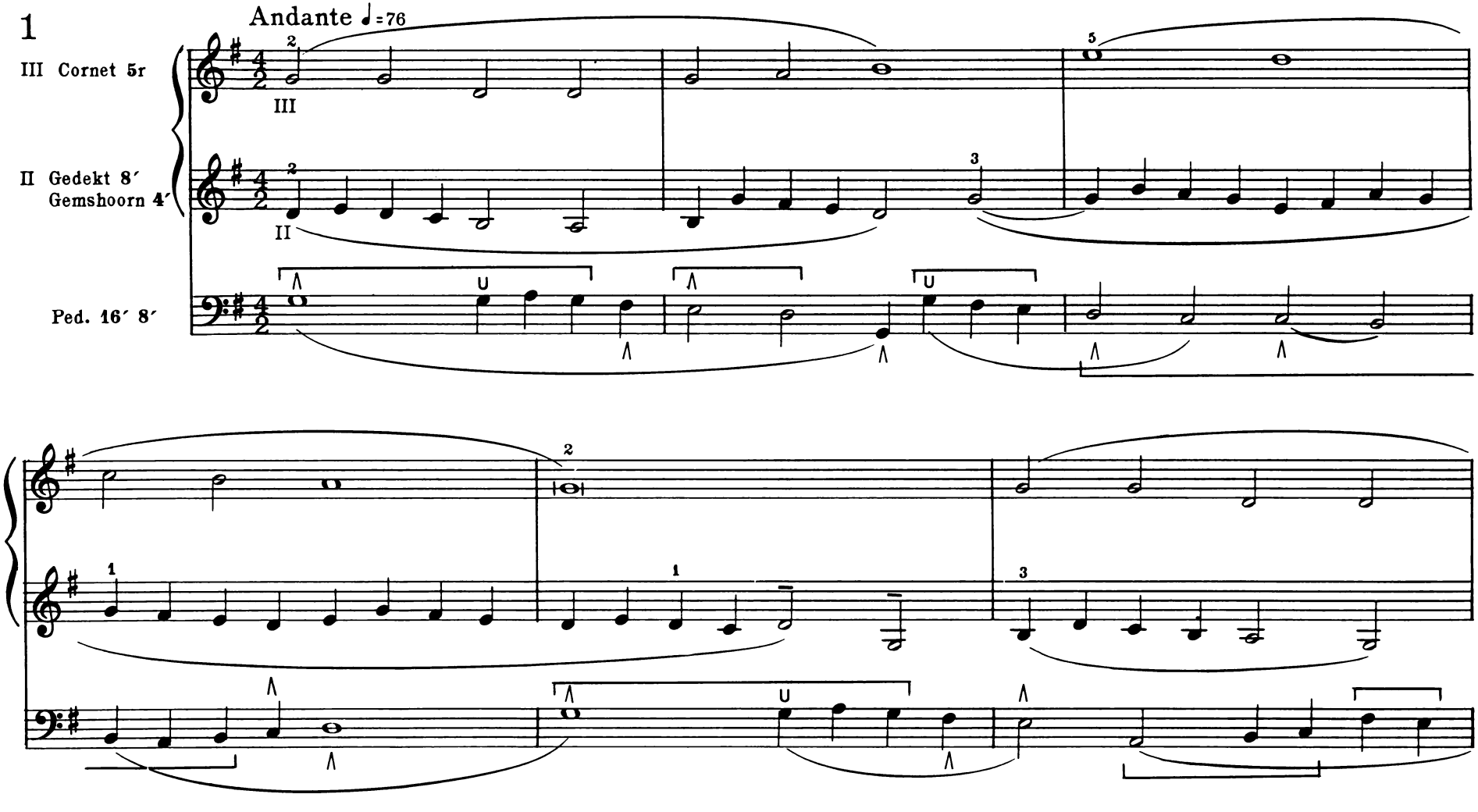


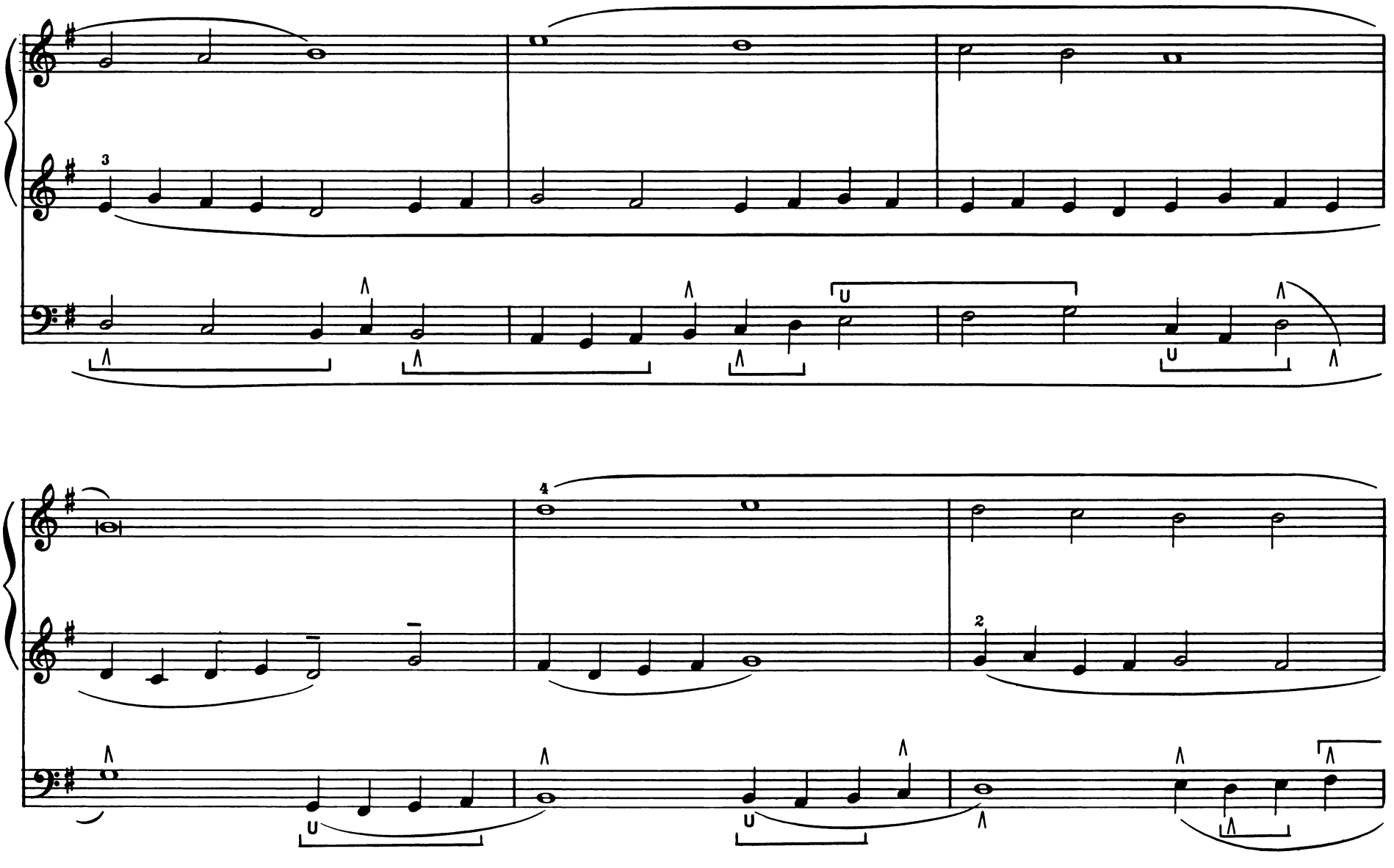

Largo
rall.

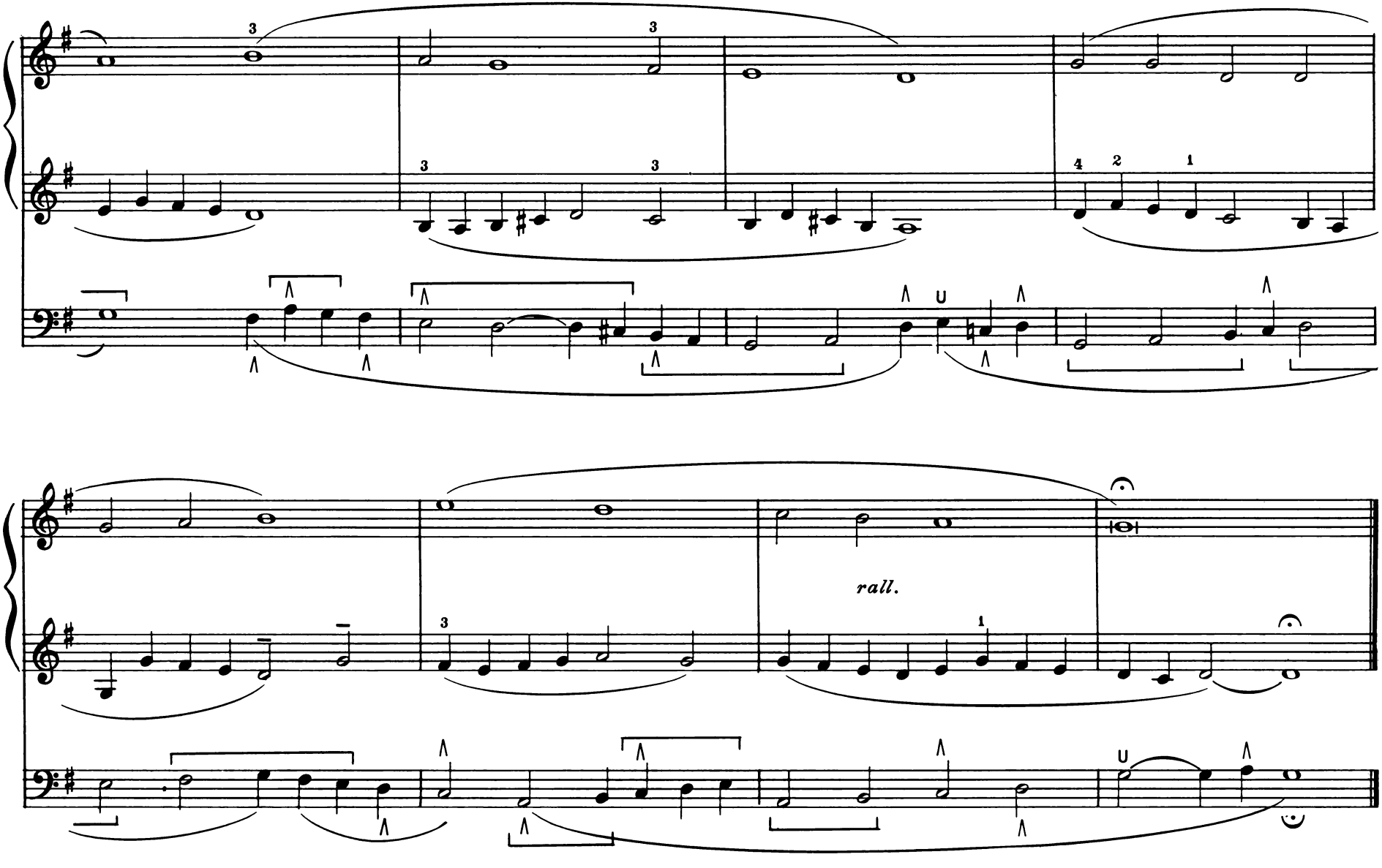
VIII. THREE-PART MANUAL AND PEDAL PLAYING

Jesus Christ Is Risen Today

Flor Peeters

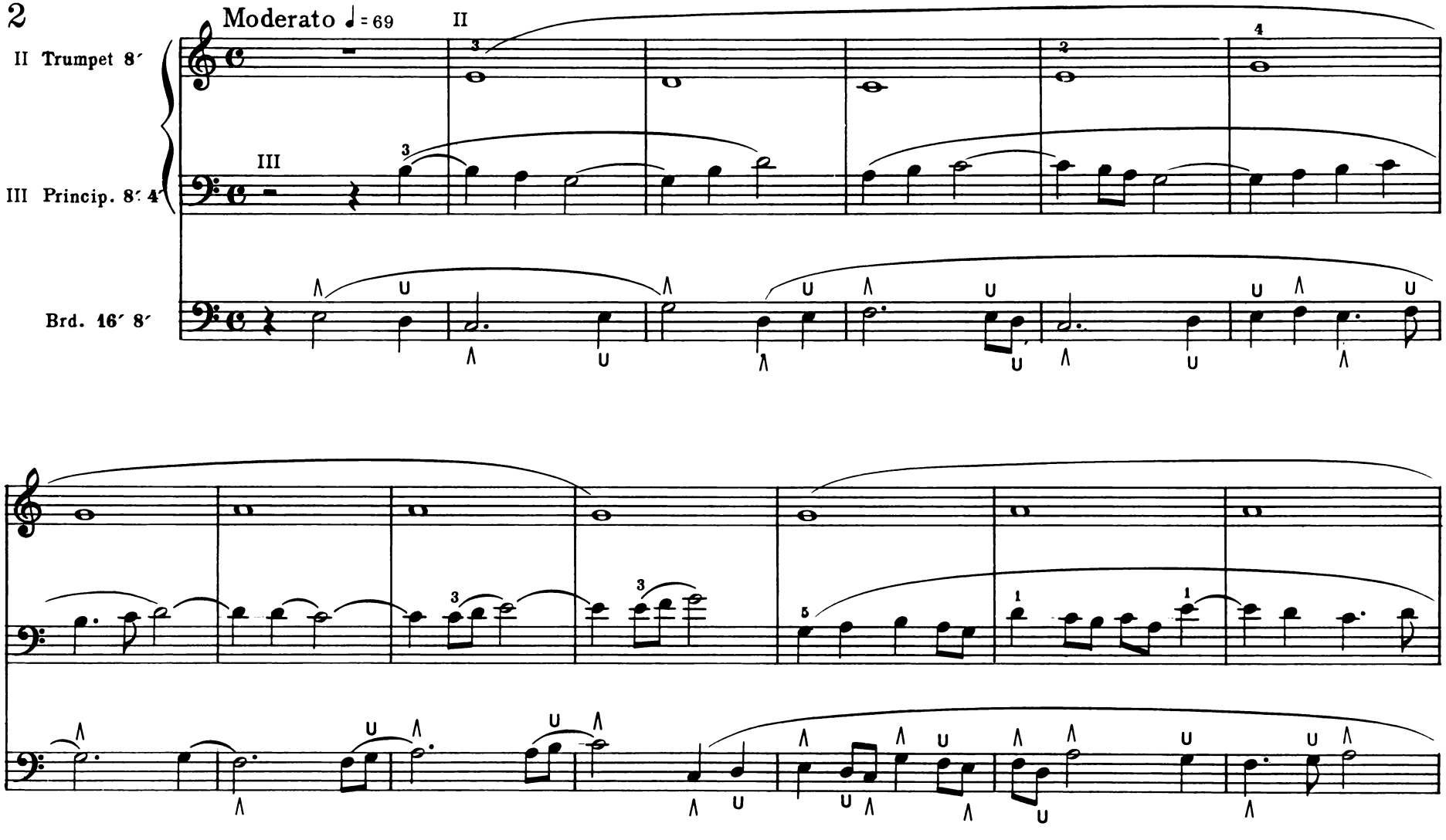


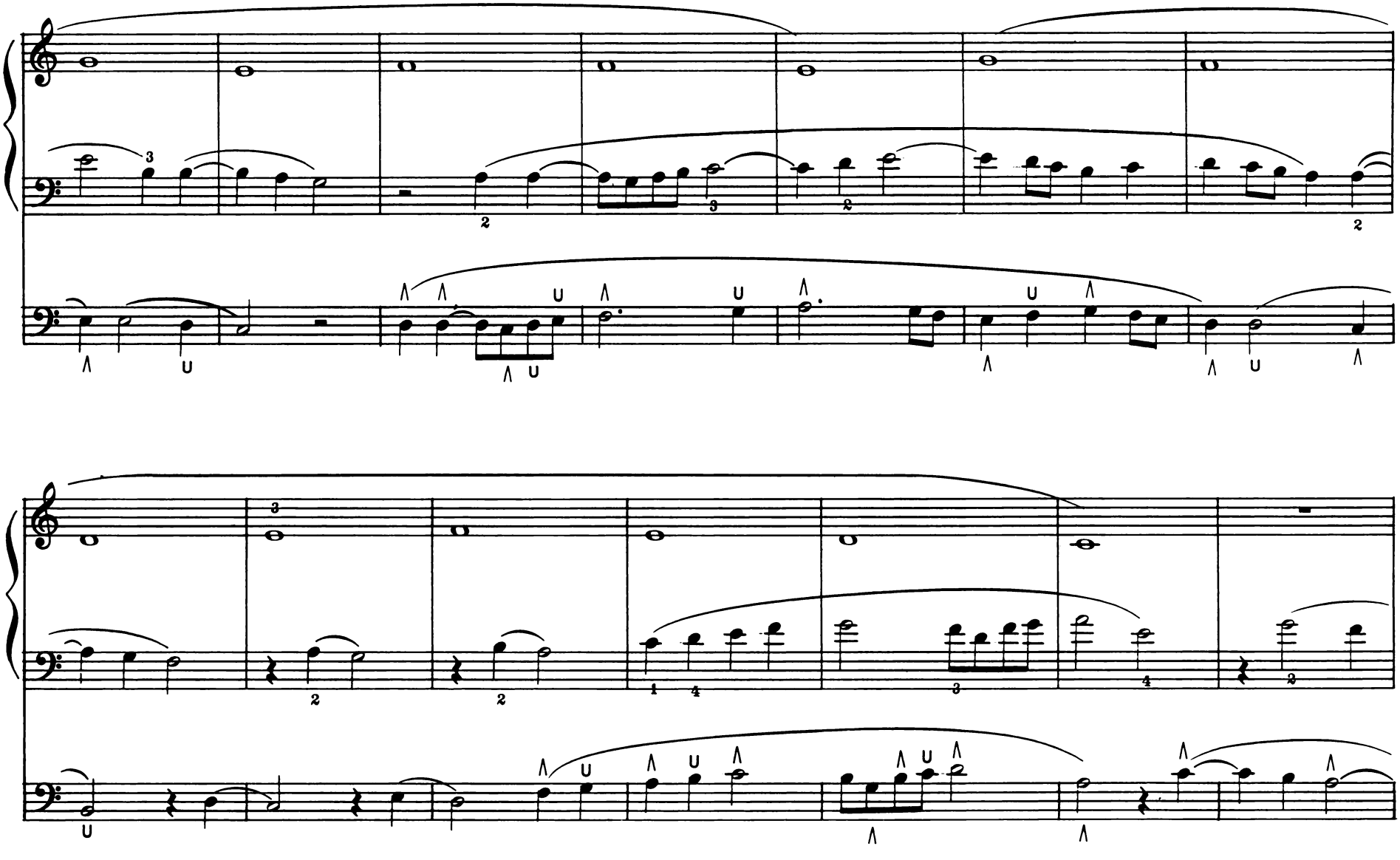


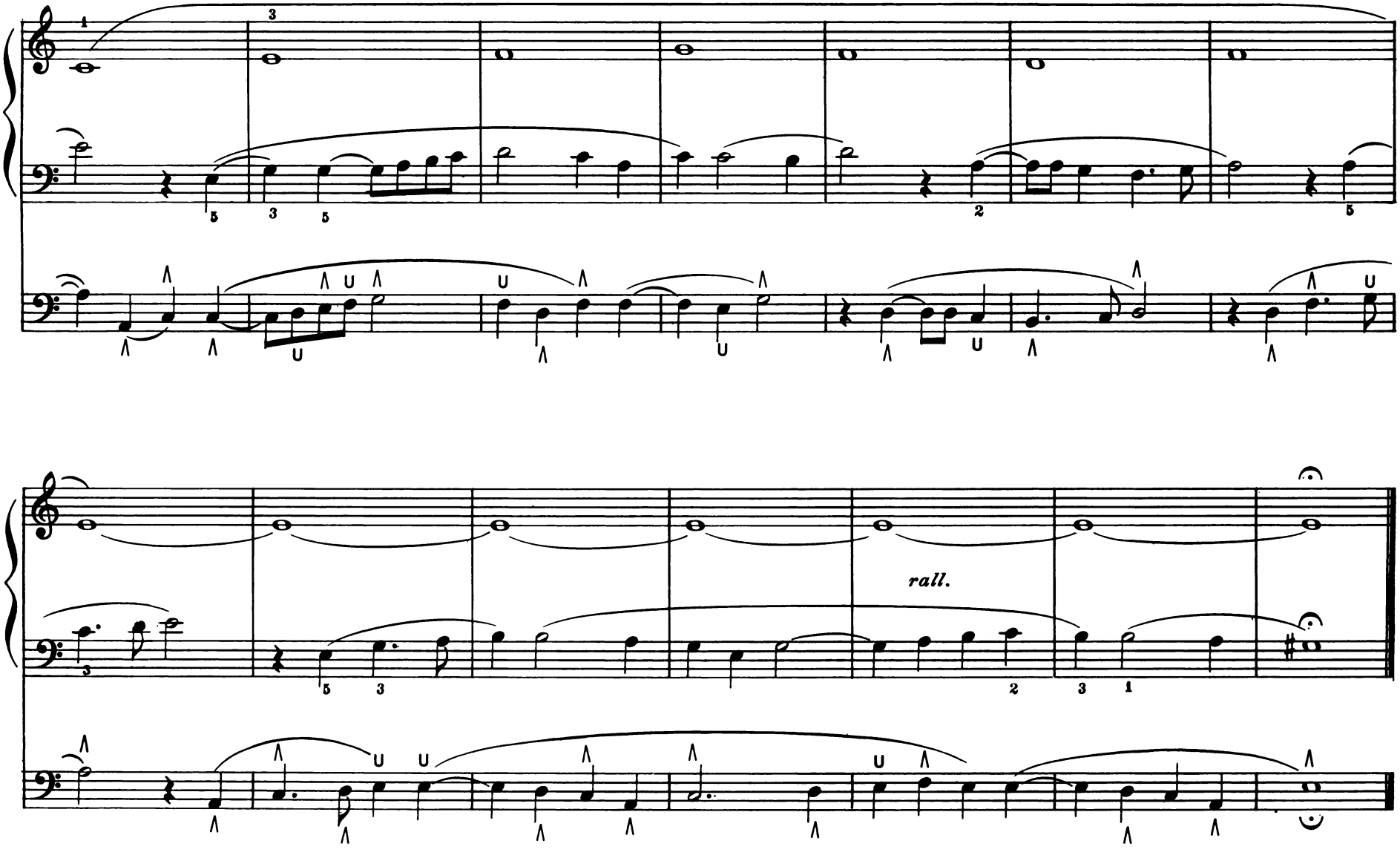

rall.

Creator alme siderum

J. Titelouse **1563-1633**

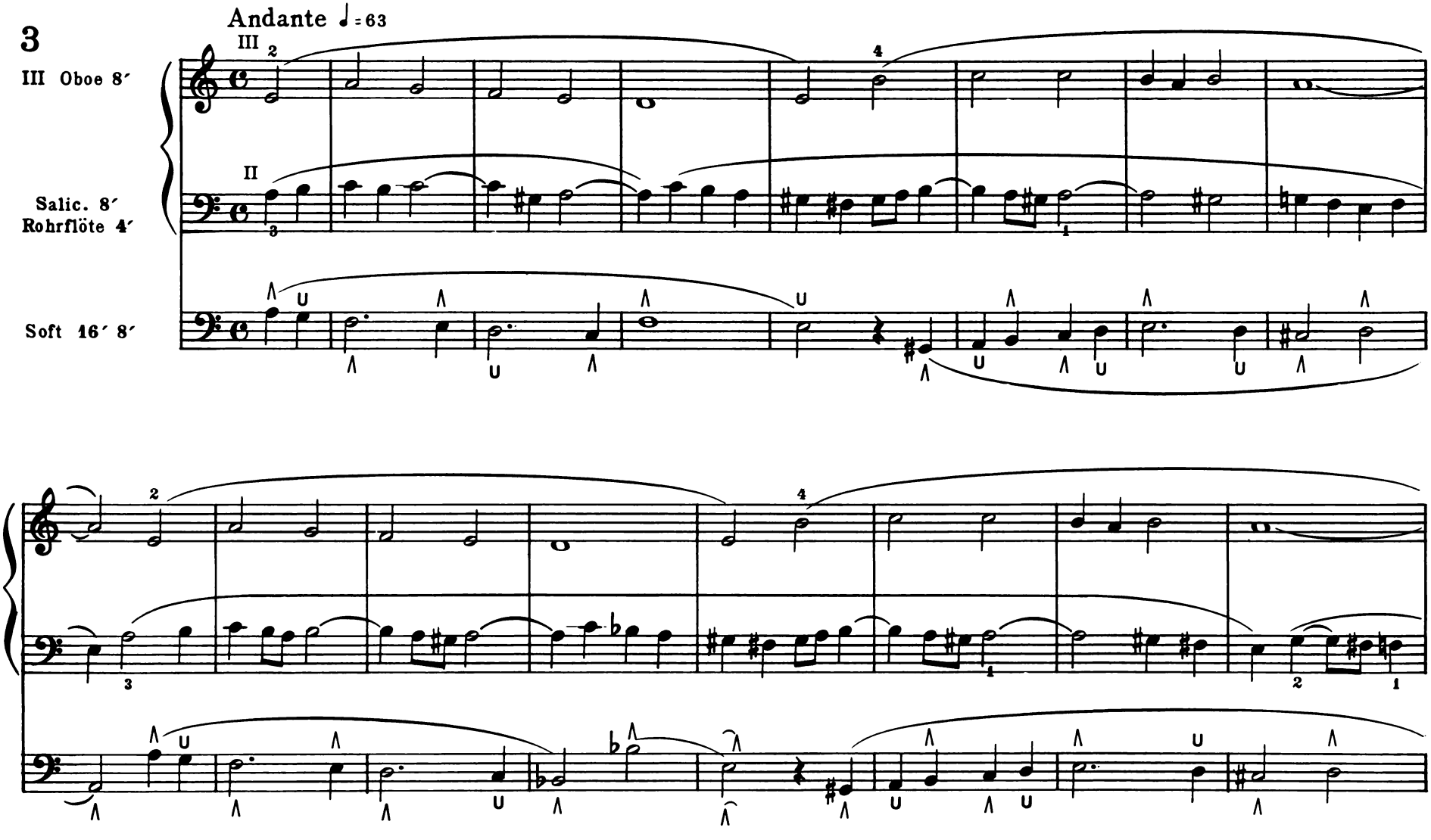


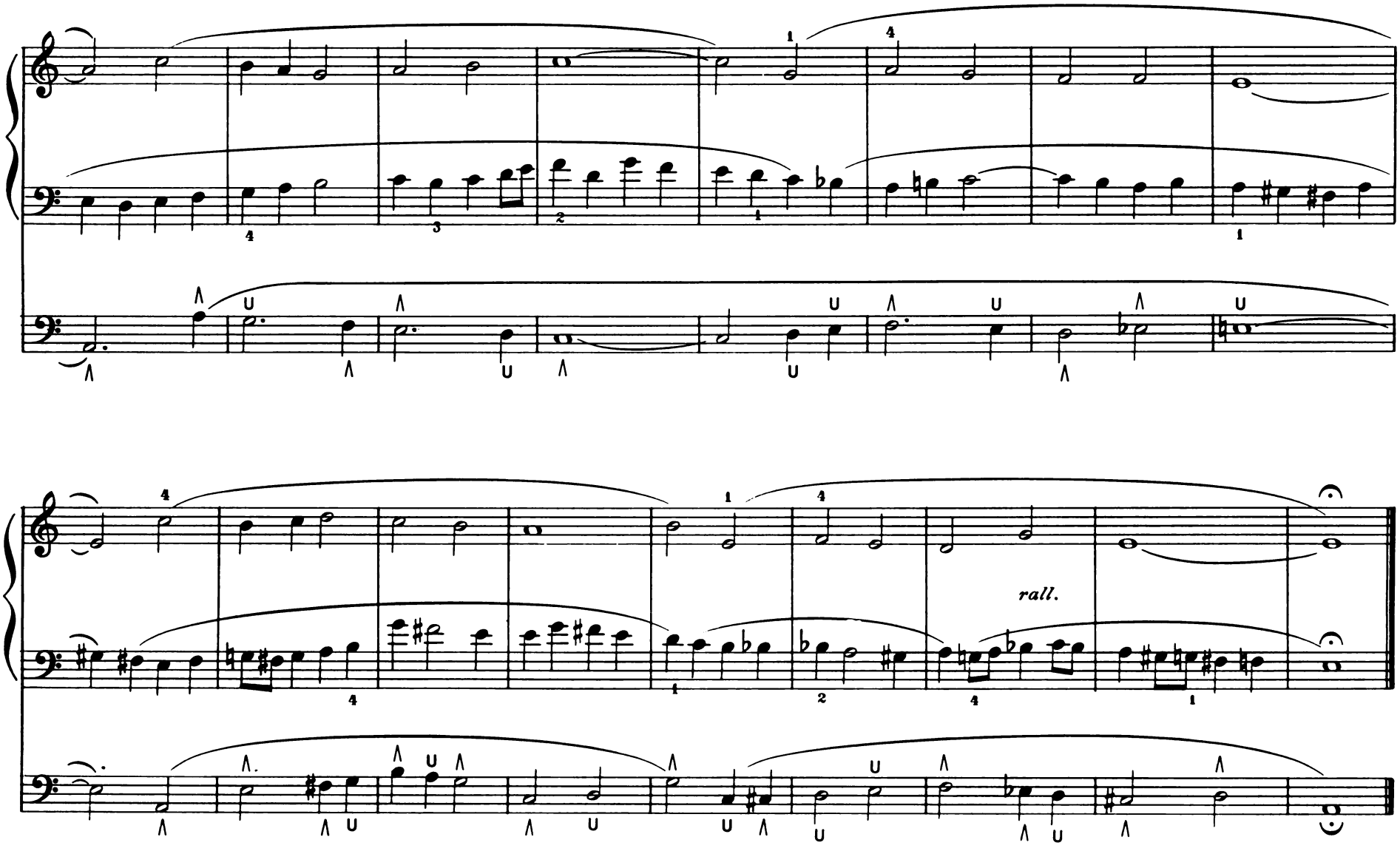



rall.

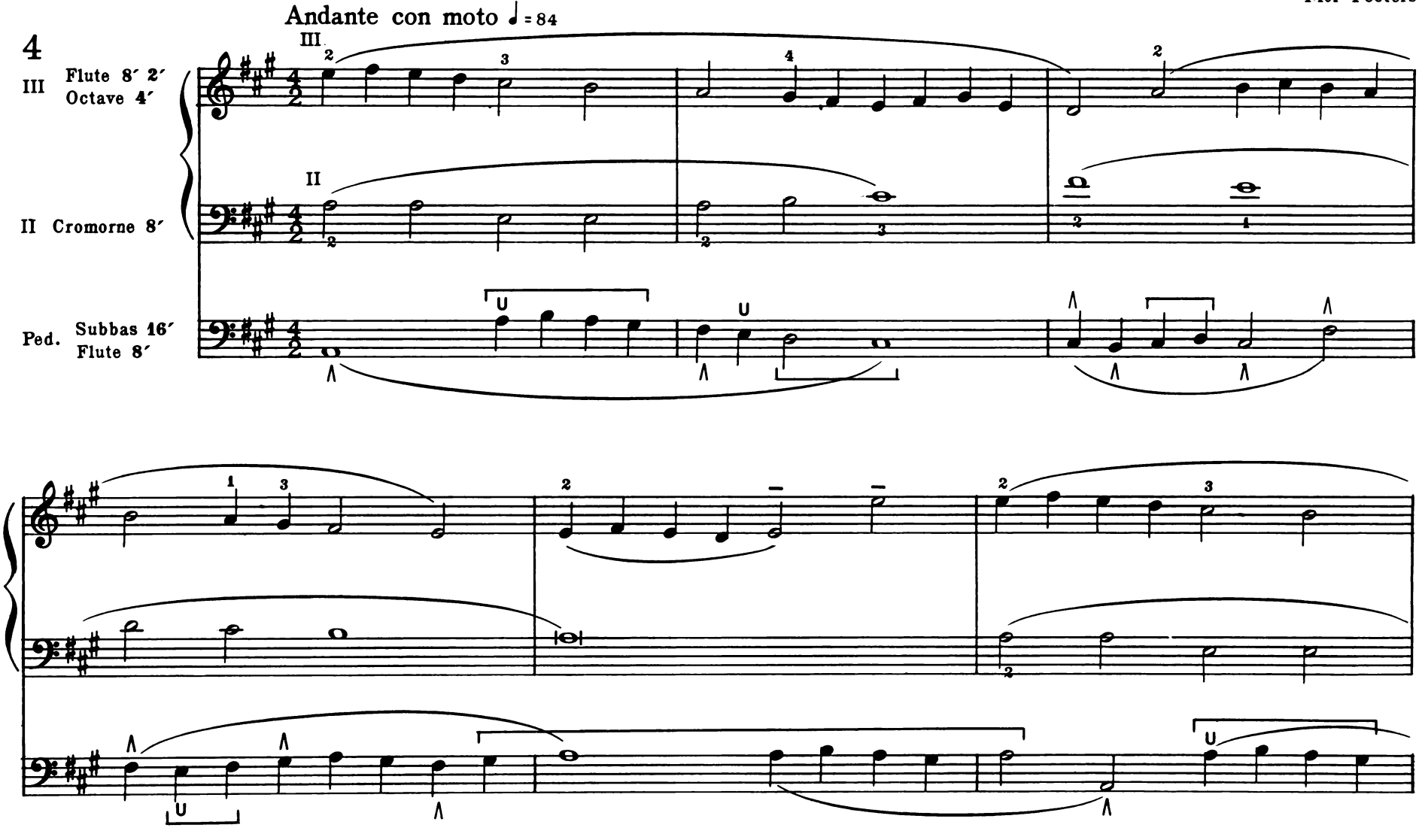
O Sacred Head

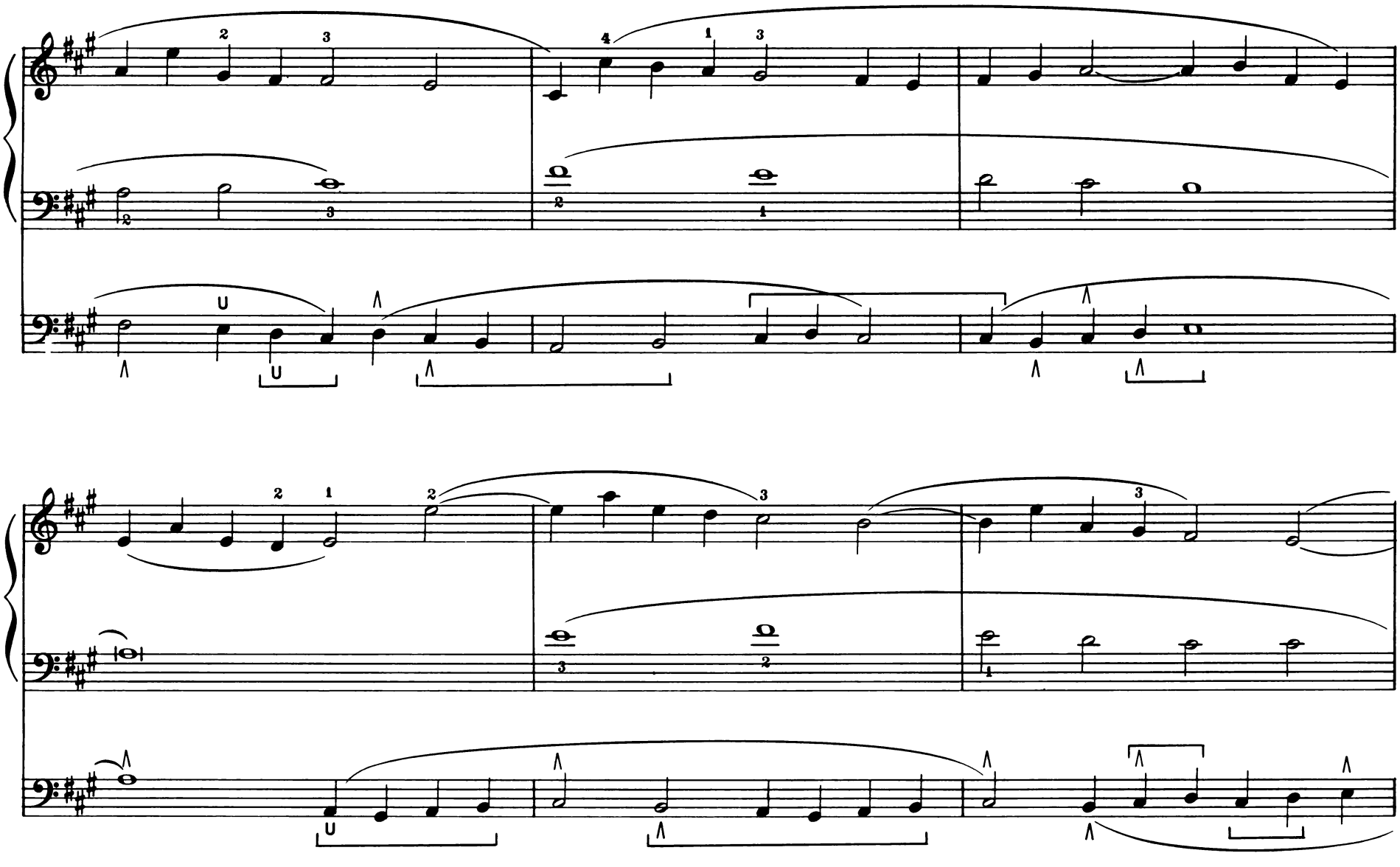
Flor Peeters

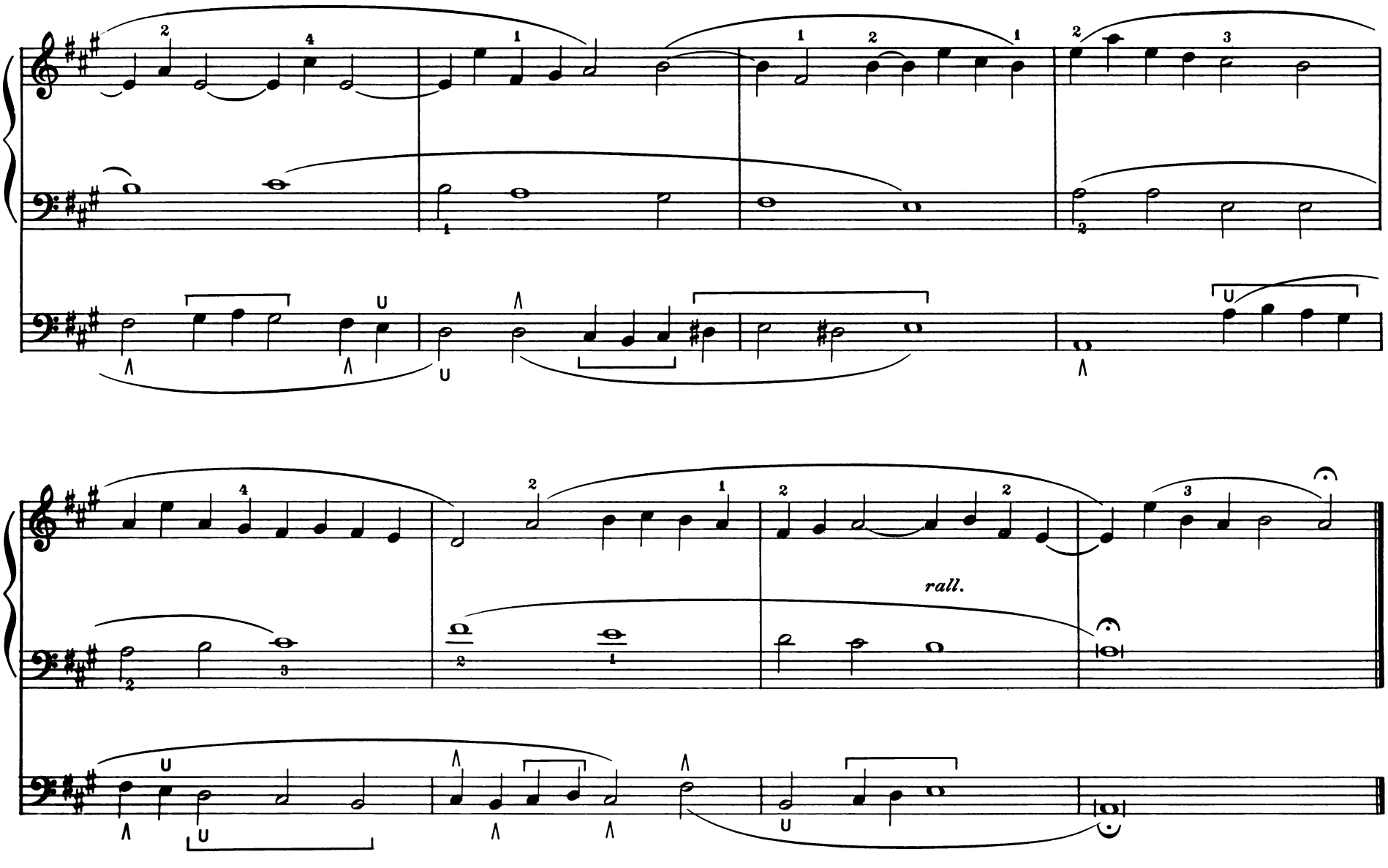



rall.

Flor Peeters

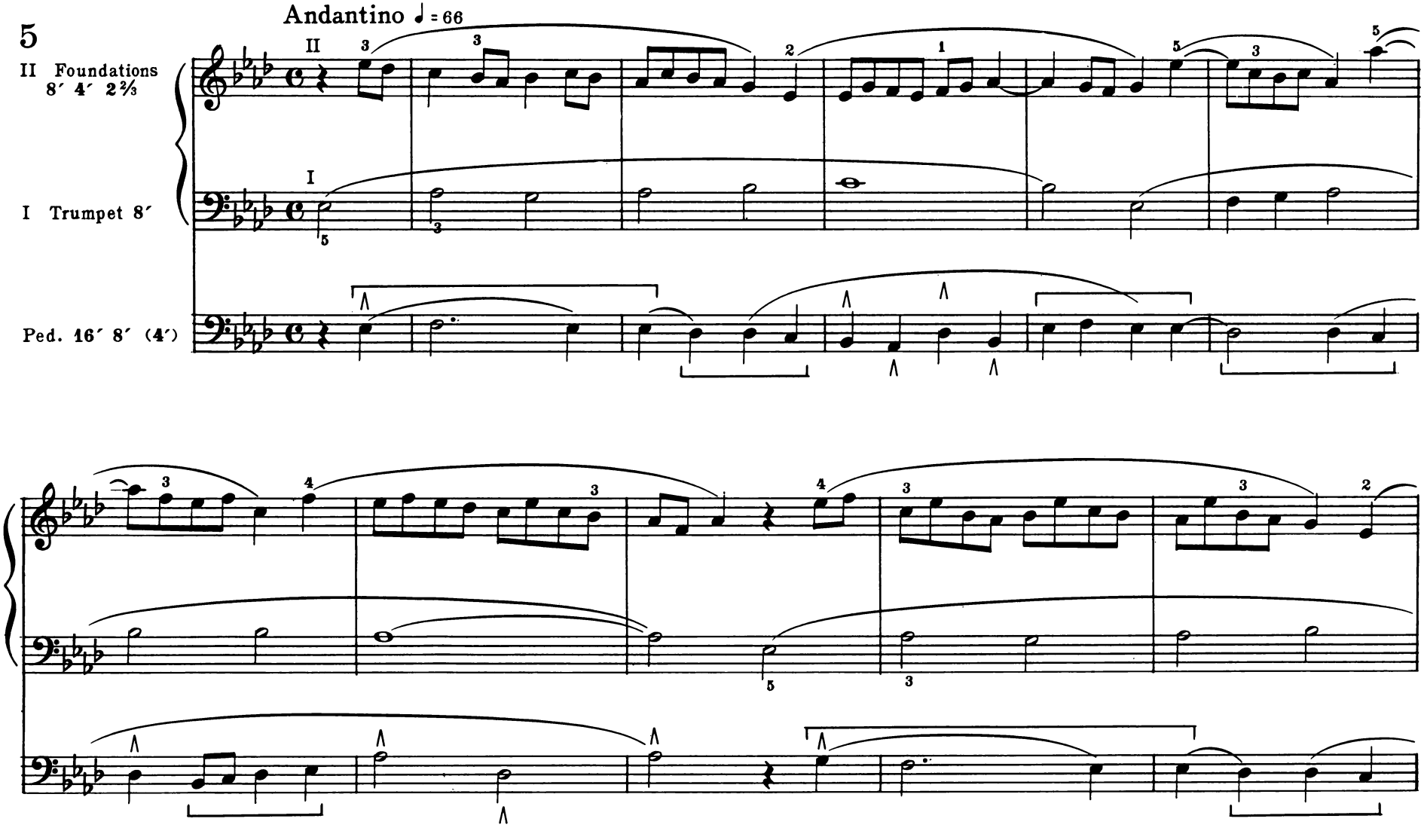


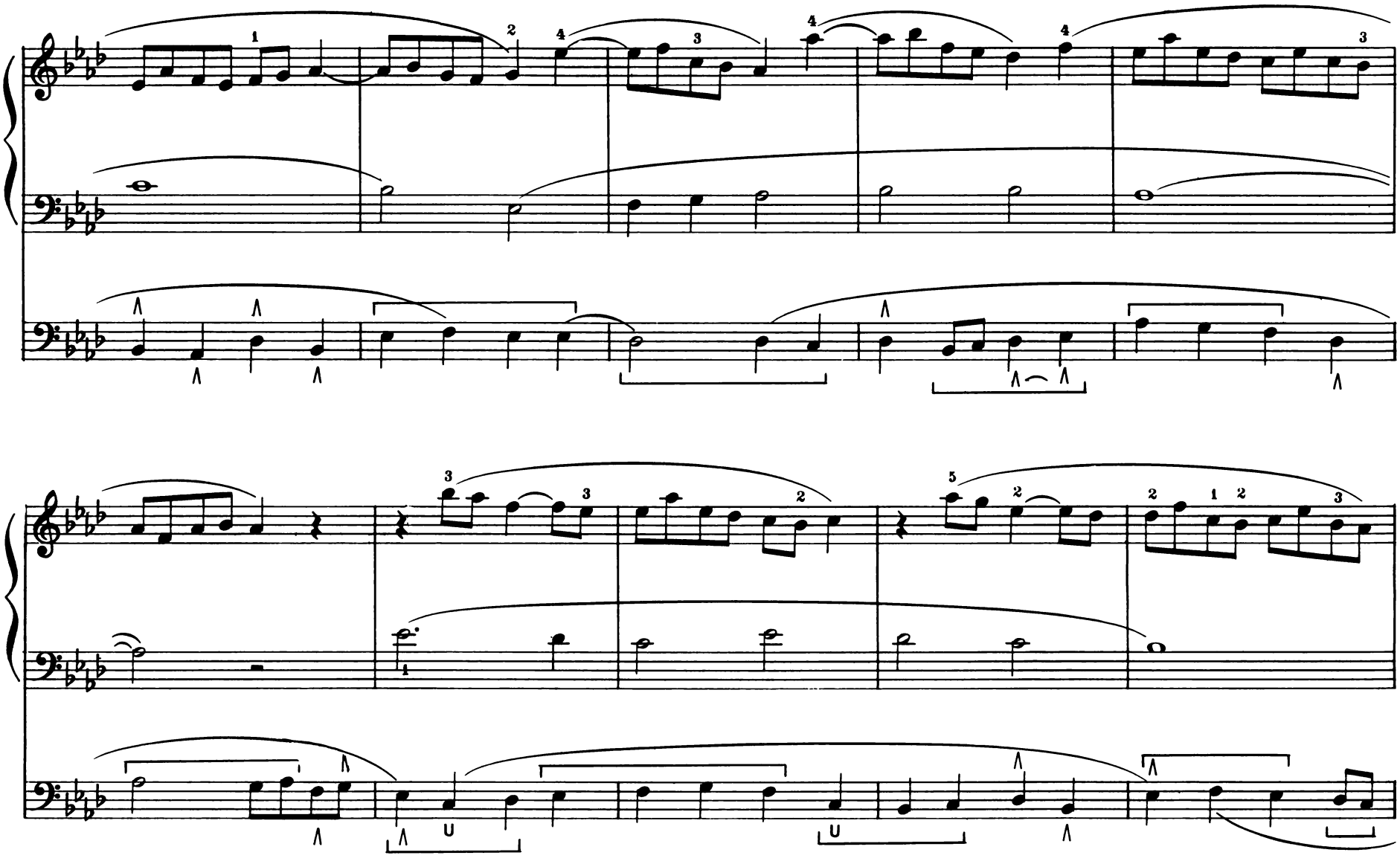


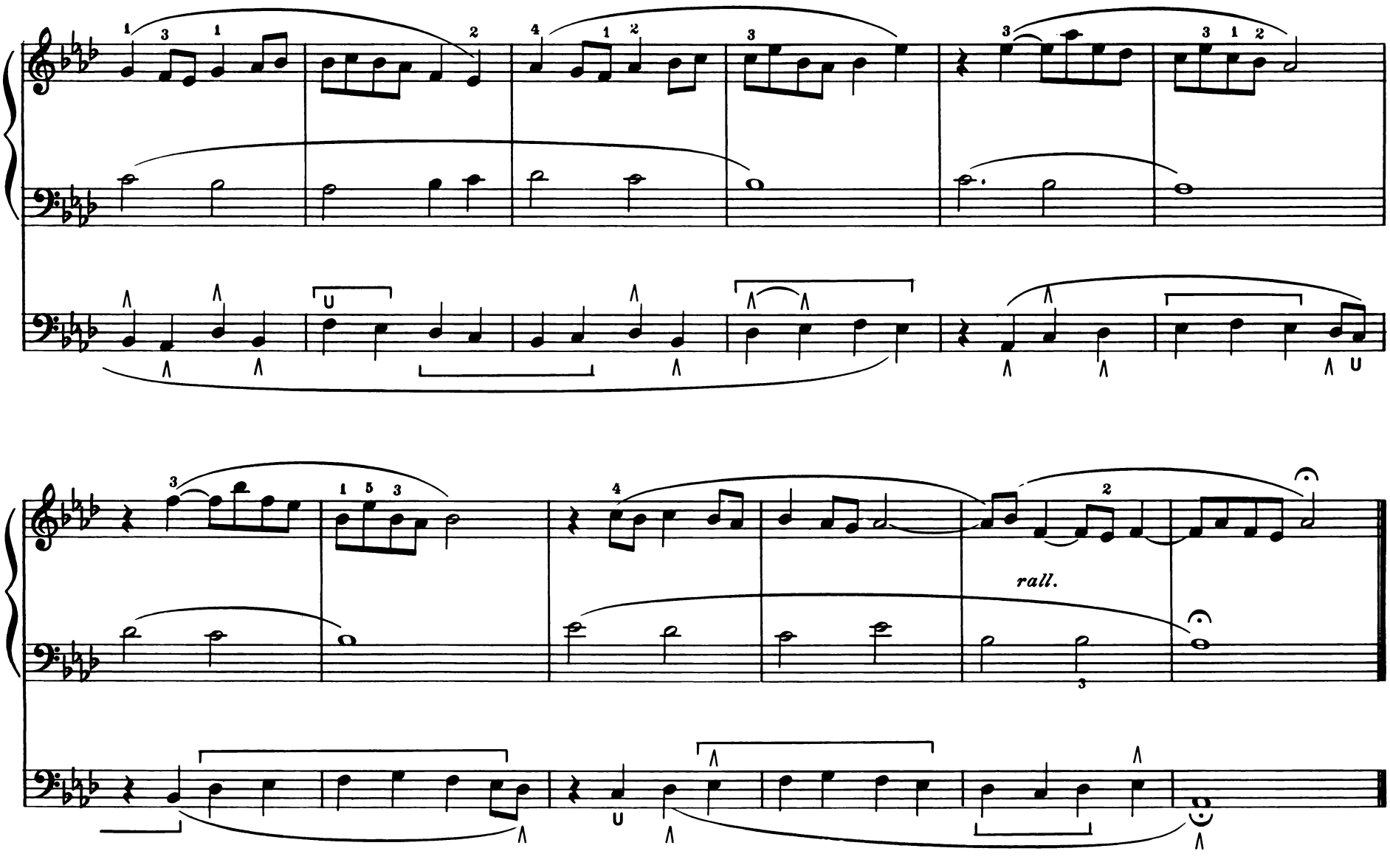

rall.

God Father, Praise and Glory

Flor Peeters

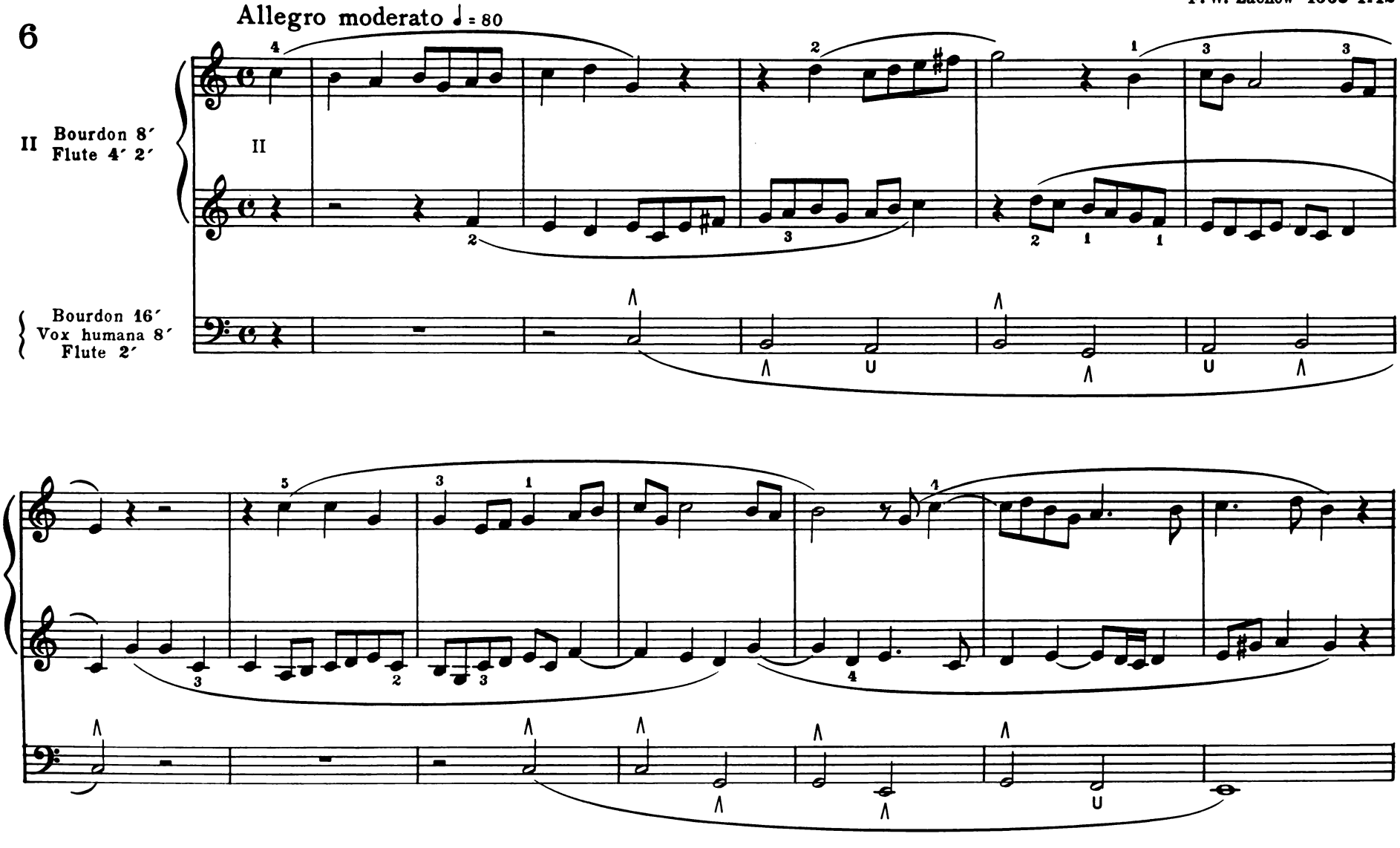


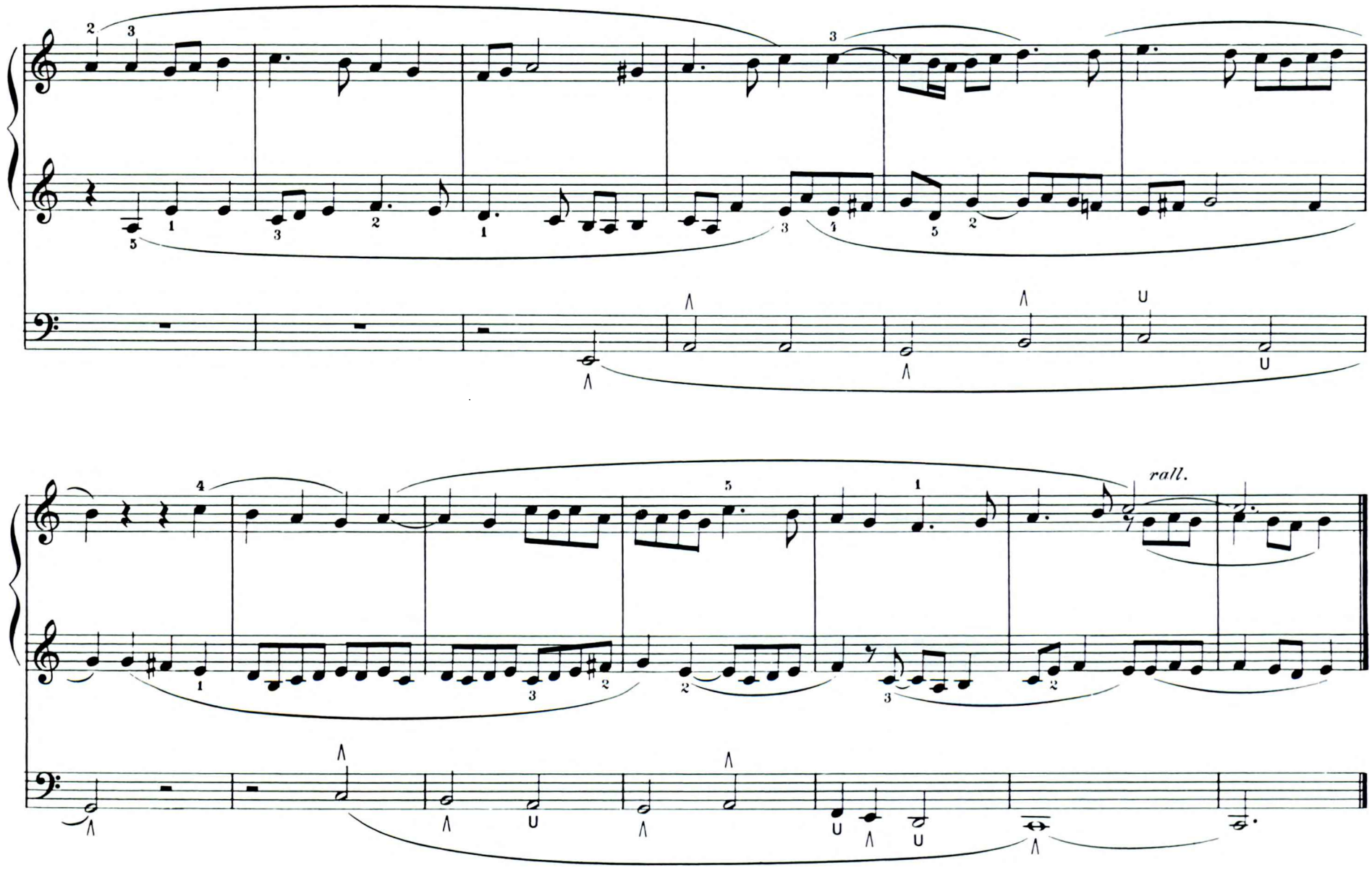



rall.

Choralprel: Vom Himmel hoch

F.W. Zachow **1663-1712**




rall.

Jesus Christ Is Risen Today

Flor Peeters

7

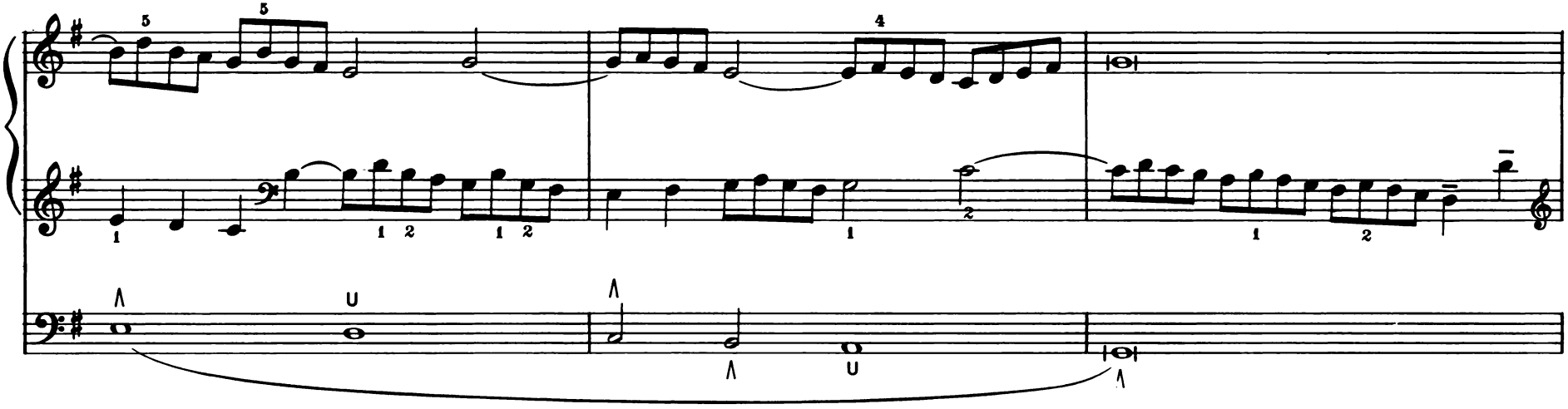
Allegro molto maestoso ♩ = 96

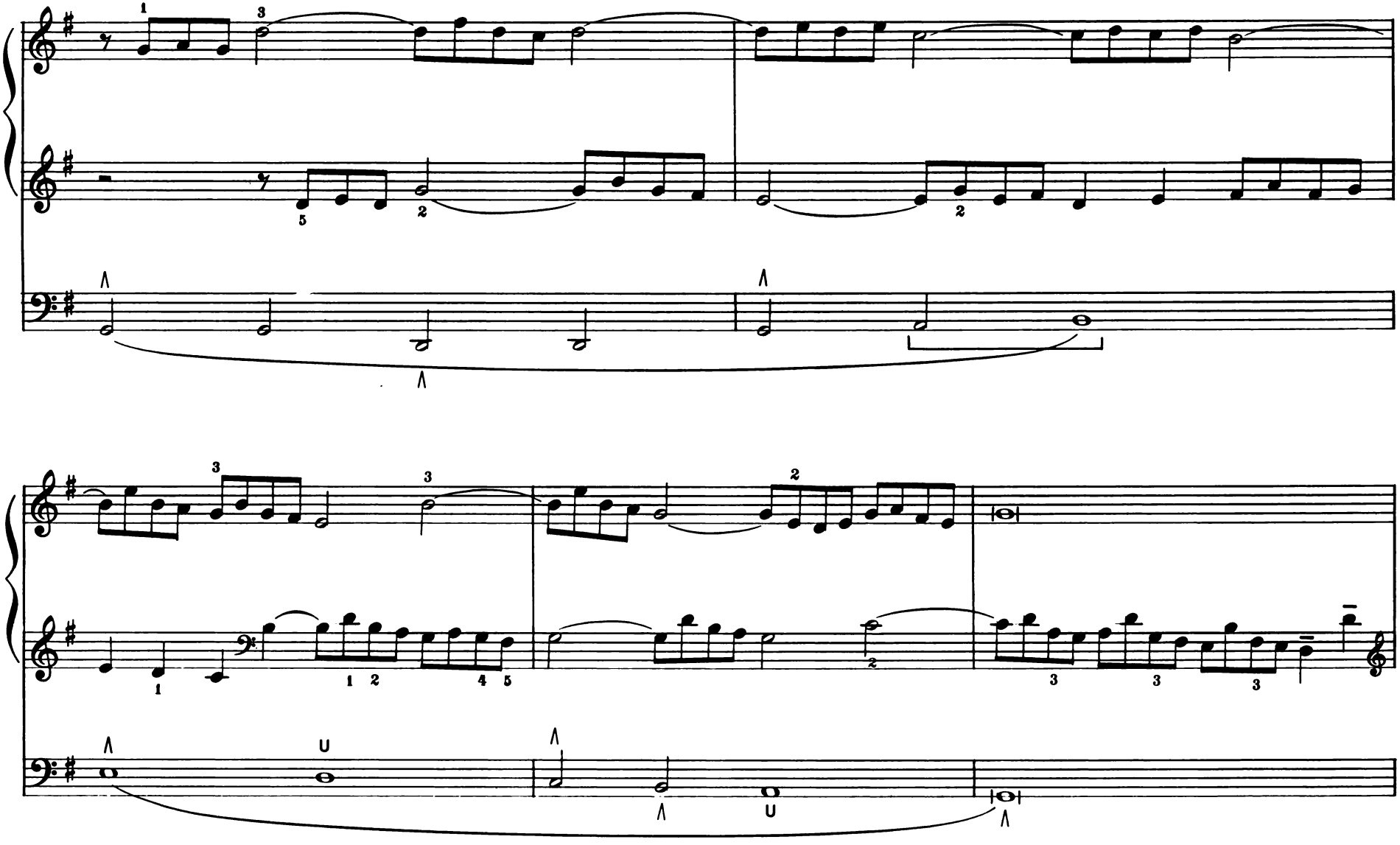
I (& II & III)
Foundations 8′ 4′ 2′
Mixtures, Cymbels

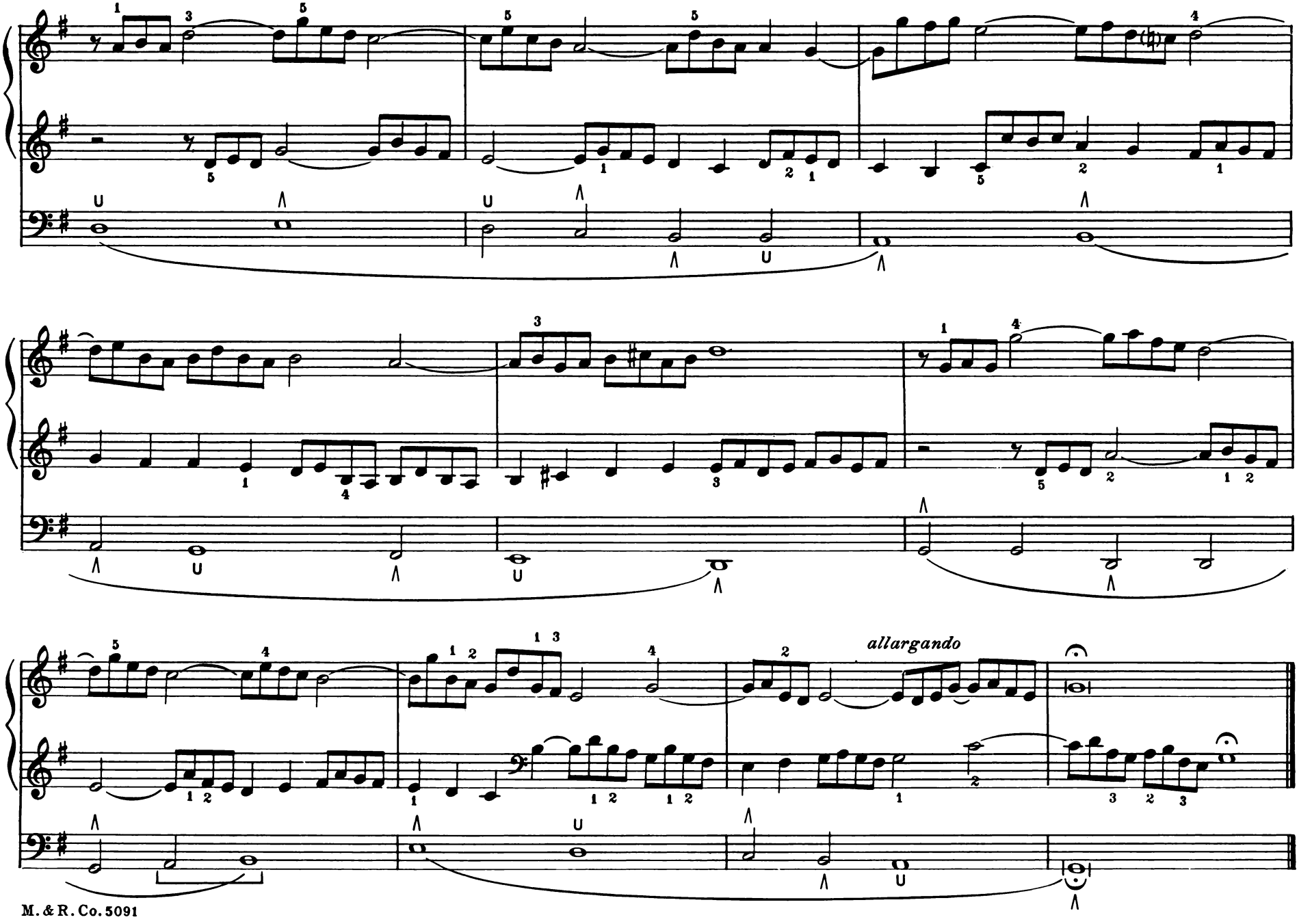
ff non troppo legato

Ped. 16′ 8′ 4′ & I, II, III
& reeds 16′ 8′

marcato

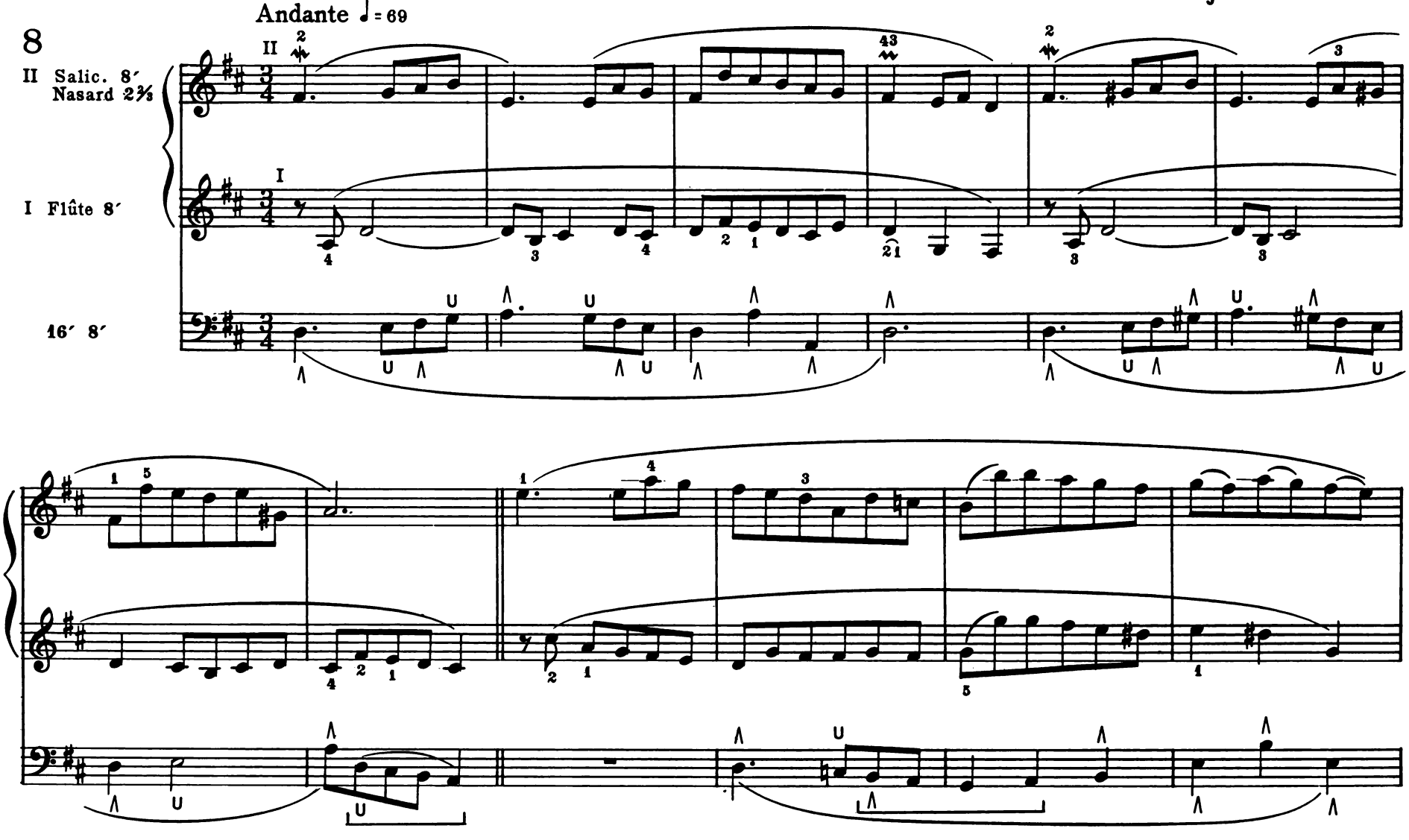


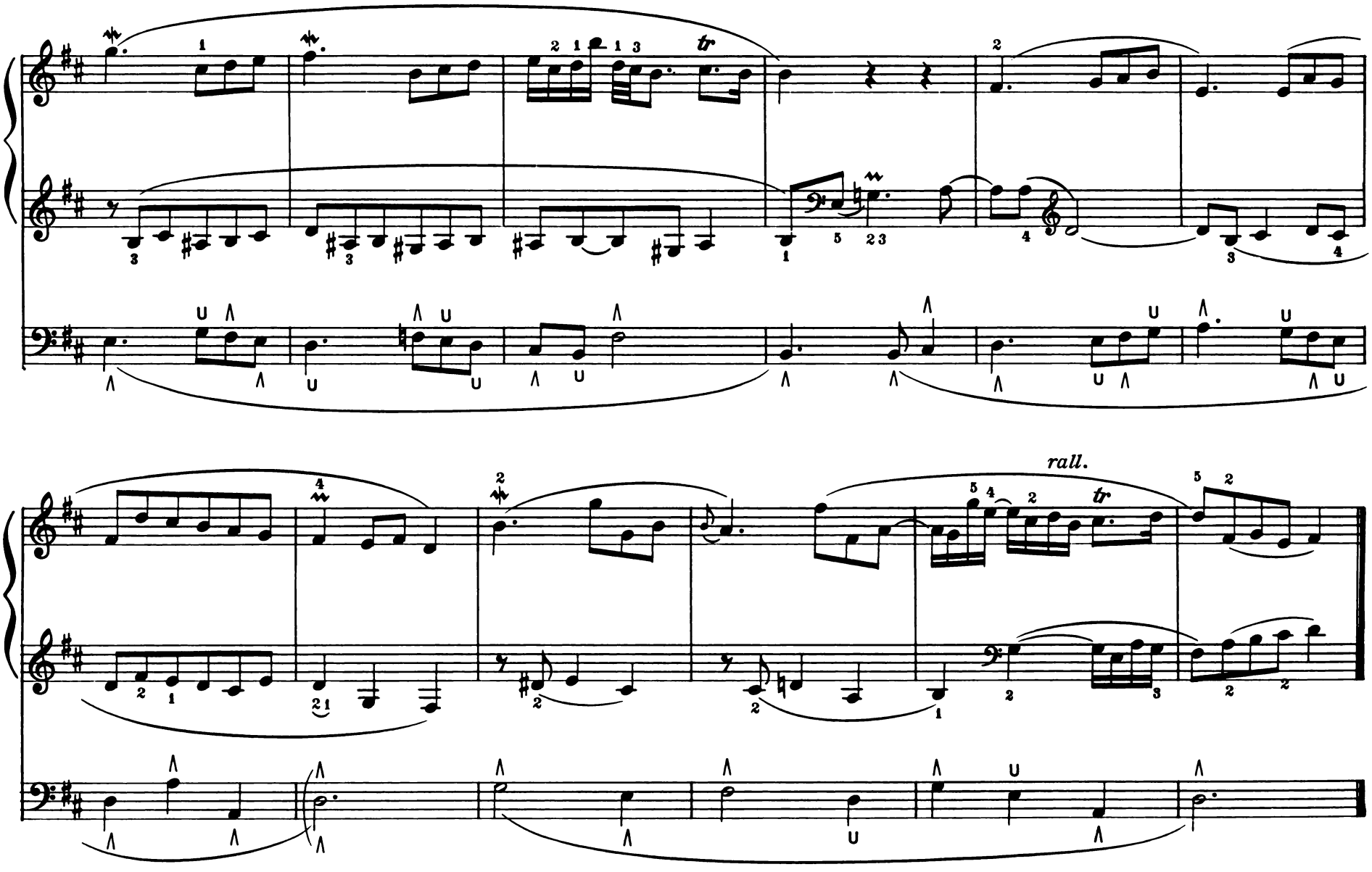



allargando

Andante

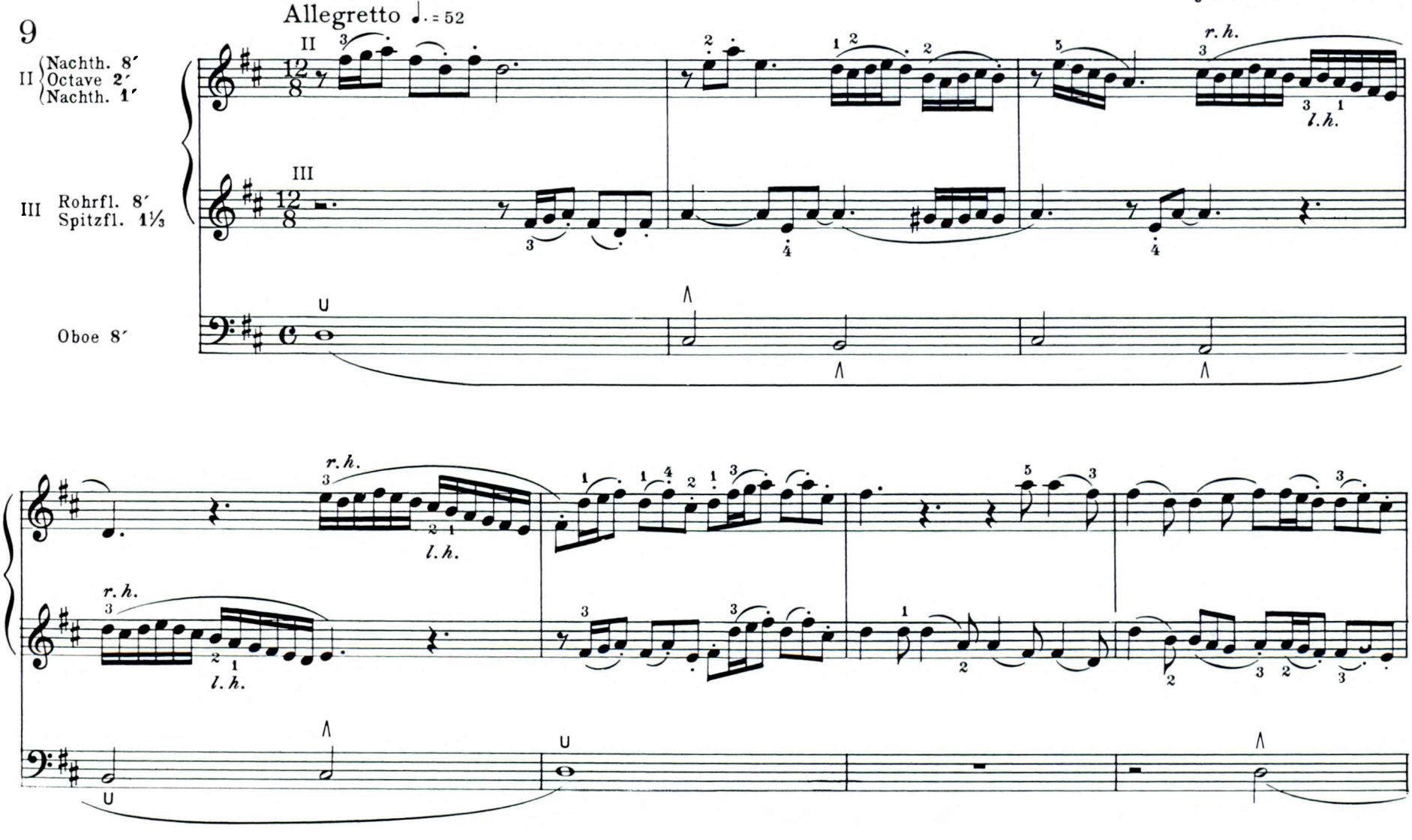
J. L. Krebs 1804-1880

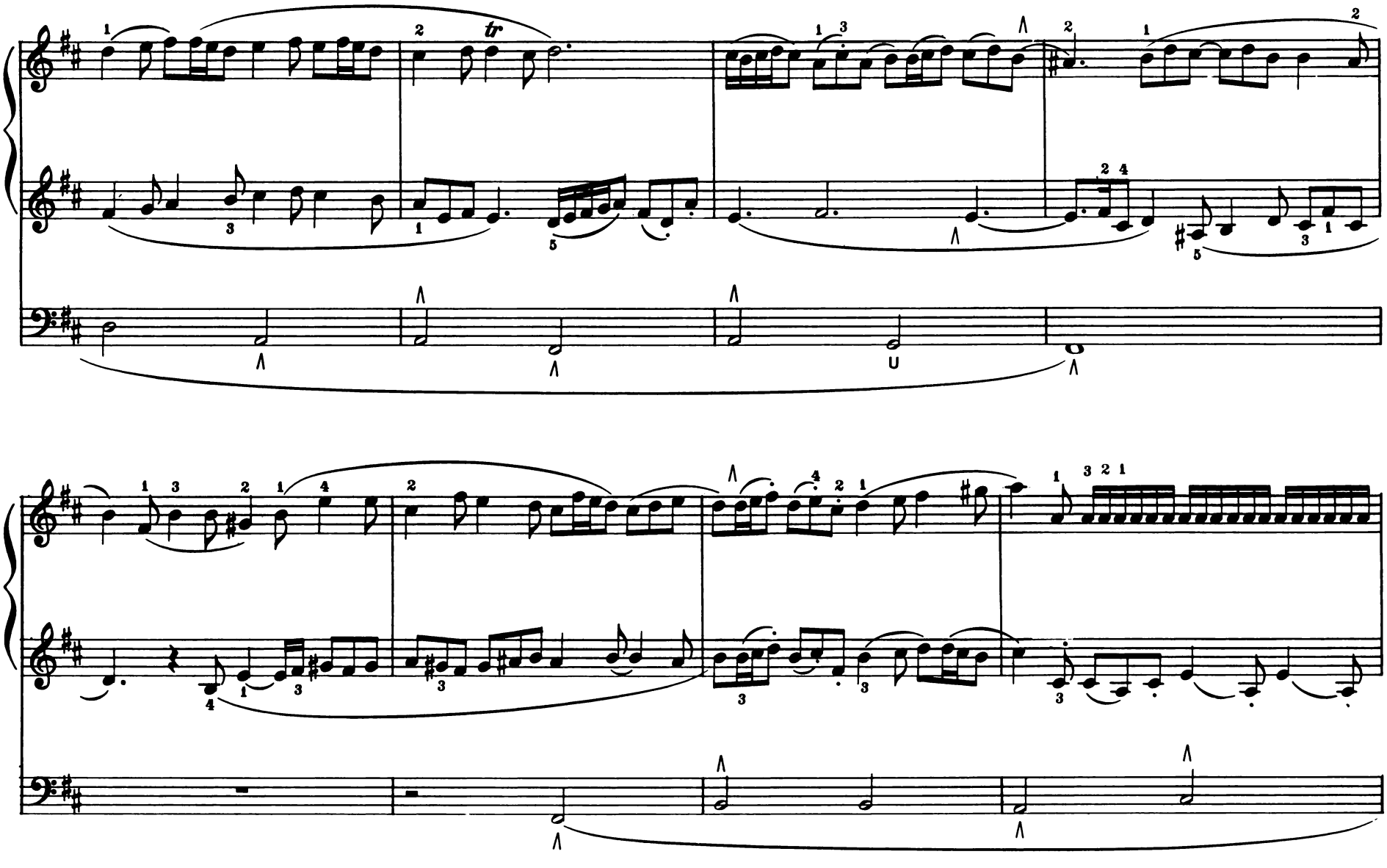


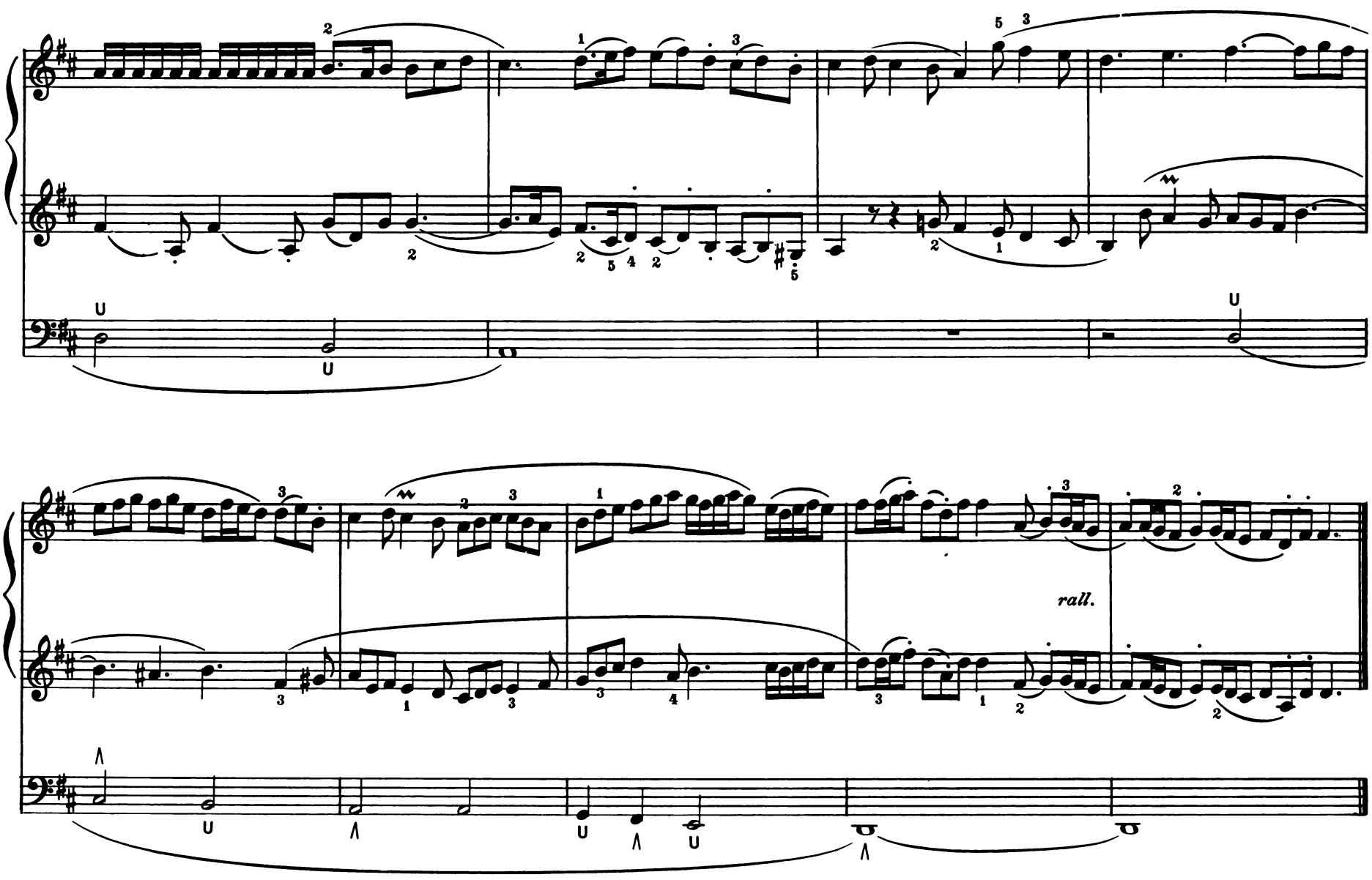

tr
rall.
tr

Choralprel: Vom Himmel hoch

J. Pachelbel **1653-1706**






rall.

Choralprel: Unto Thee I Cry, O Lord Jesus

J. S. Bach 1685-1750

10

Largo ♪ = 50

III Bourdon 8′
Cornet 5r

II Gedekt 8′
Fl. douce 4′

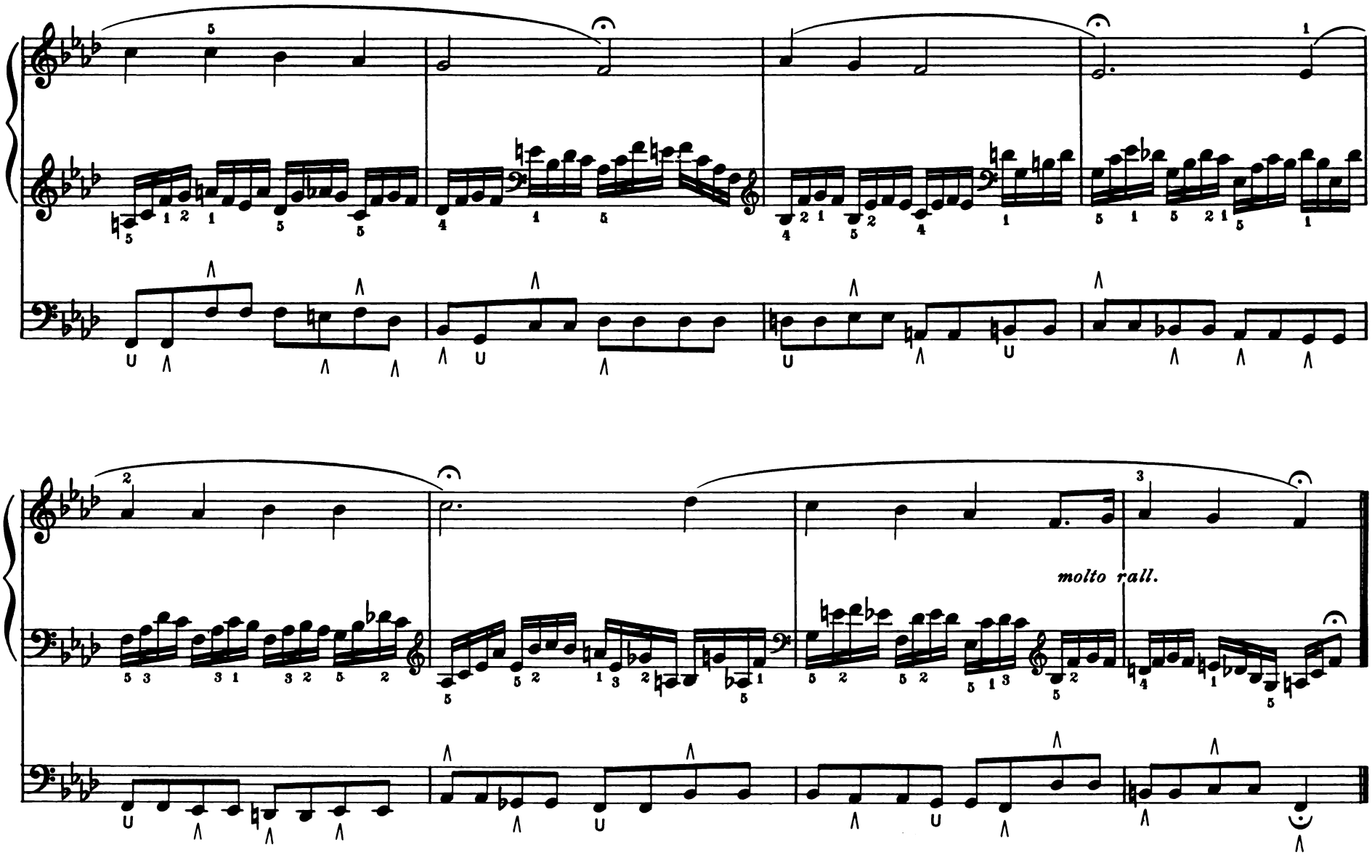
Soft. 16′ 8′

molto legato

portato il pedale

(1) Played:

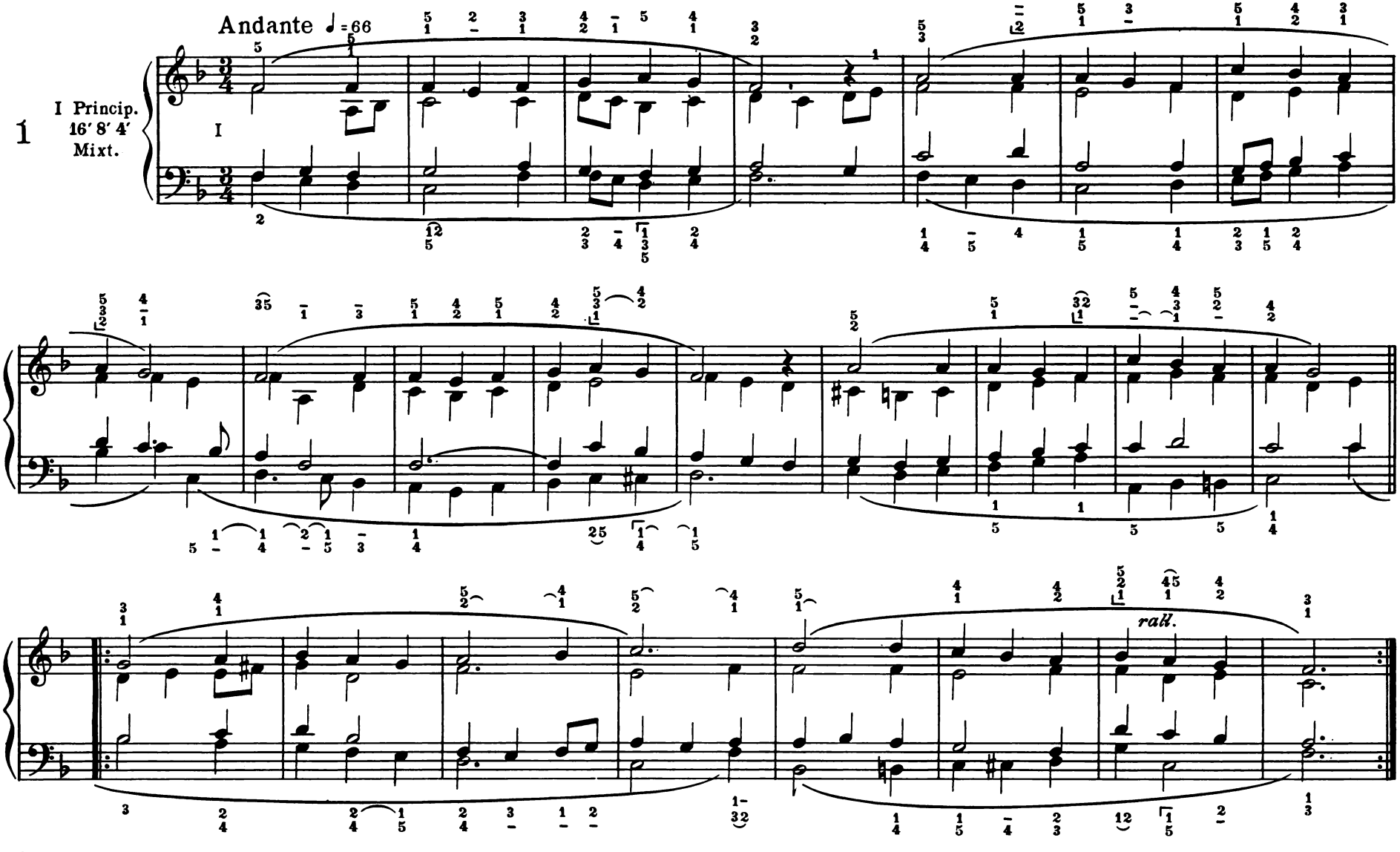
(2) Played:


molto rall.

IX. FOUR-PART MANUAL PLAYING

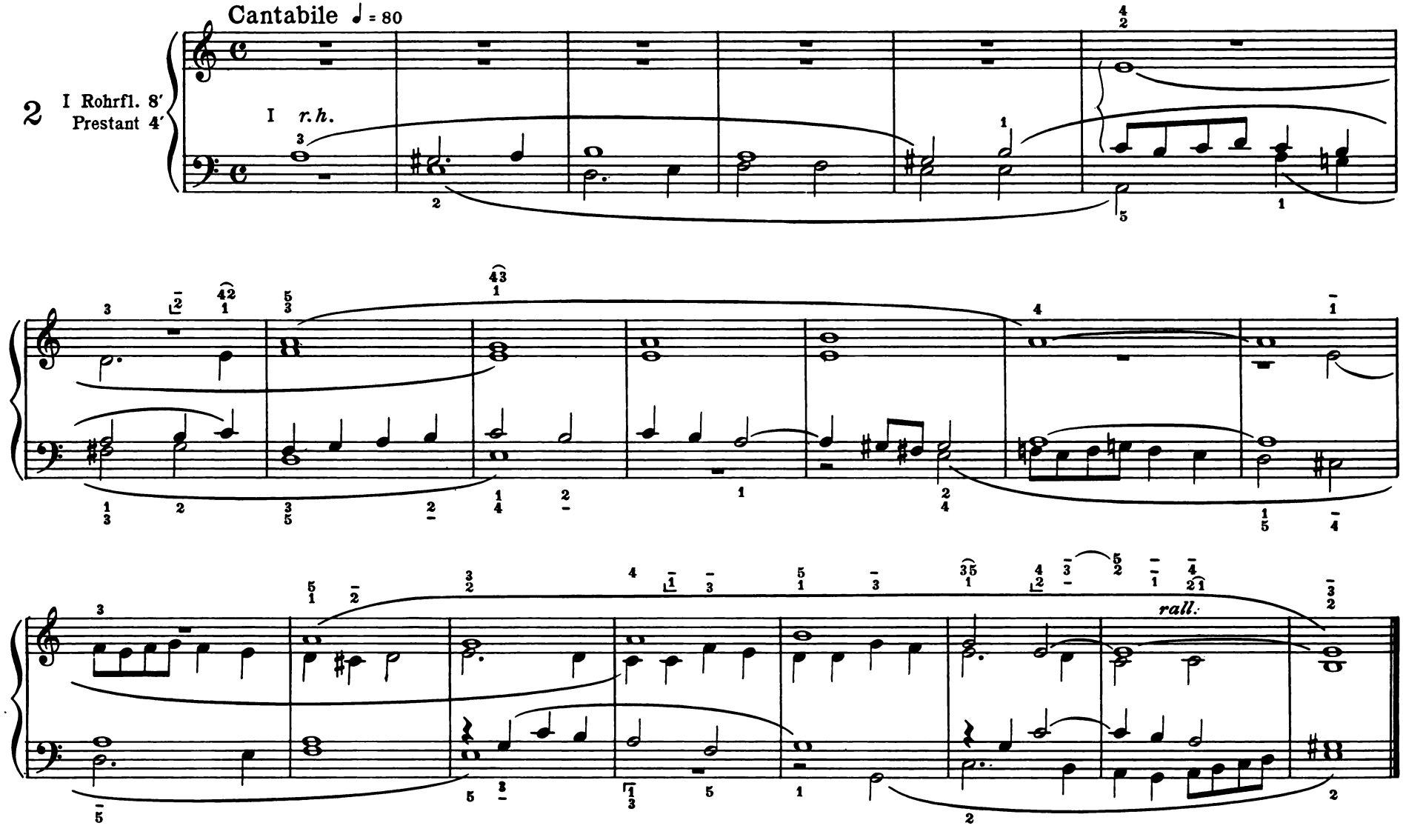
Holy God, We Praise Thy Name!

Flor Peeters



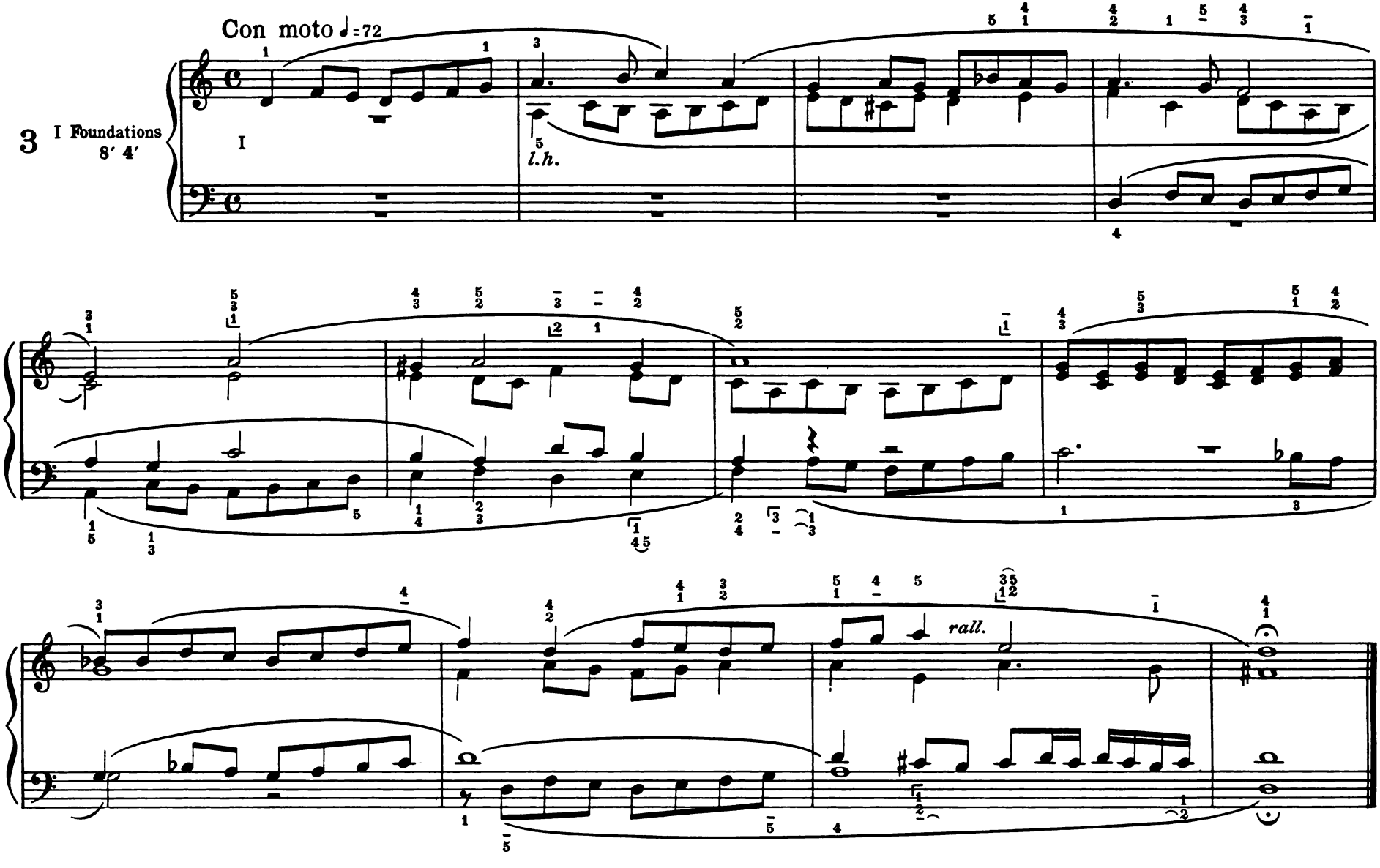
Versus IV-Toni

A. de Cabezon 1510-1566



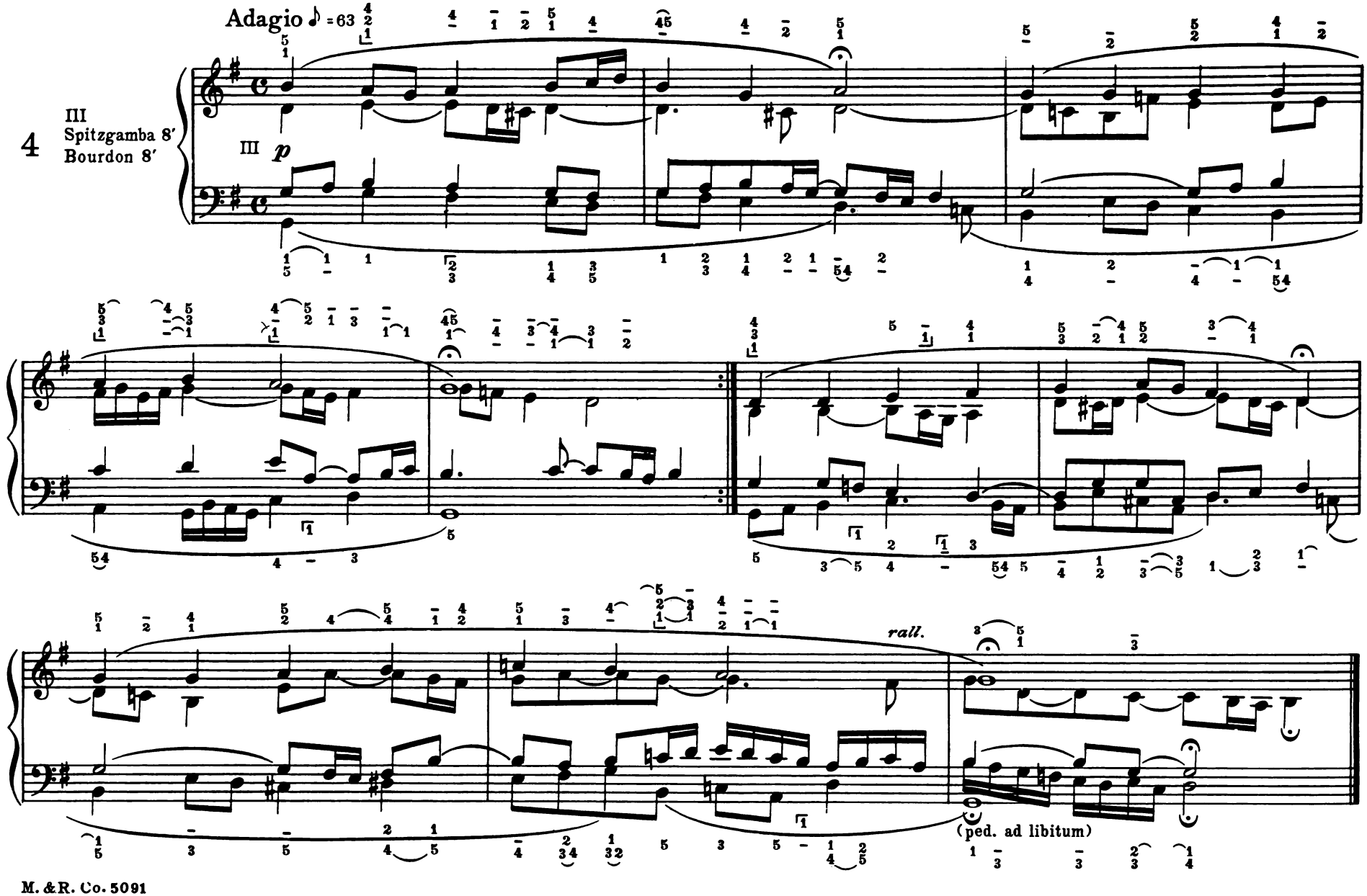
Versus I Toni

J.K.Kerll 1627-1693



Choralprel: Liebster Jesu, Wir sind hier

J. S. Bach 1685-1750

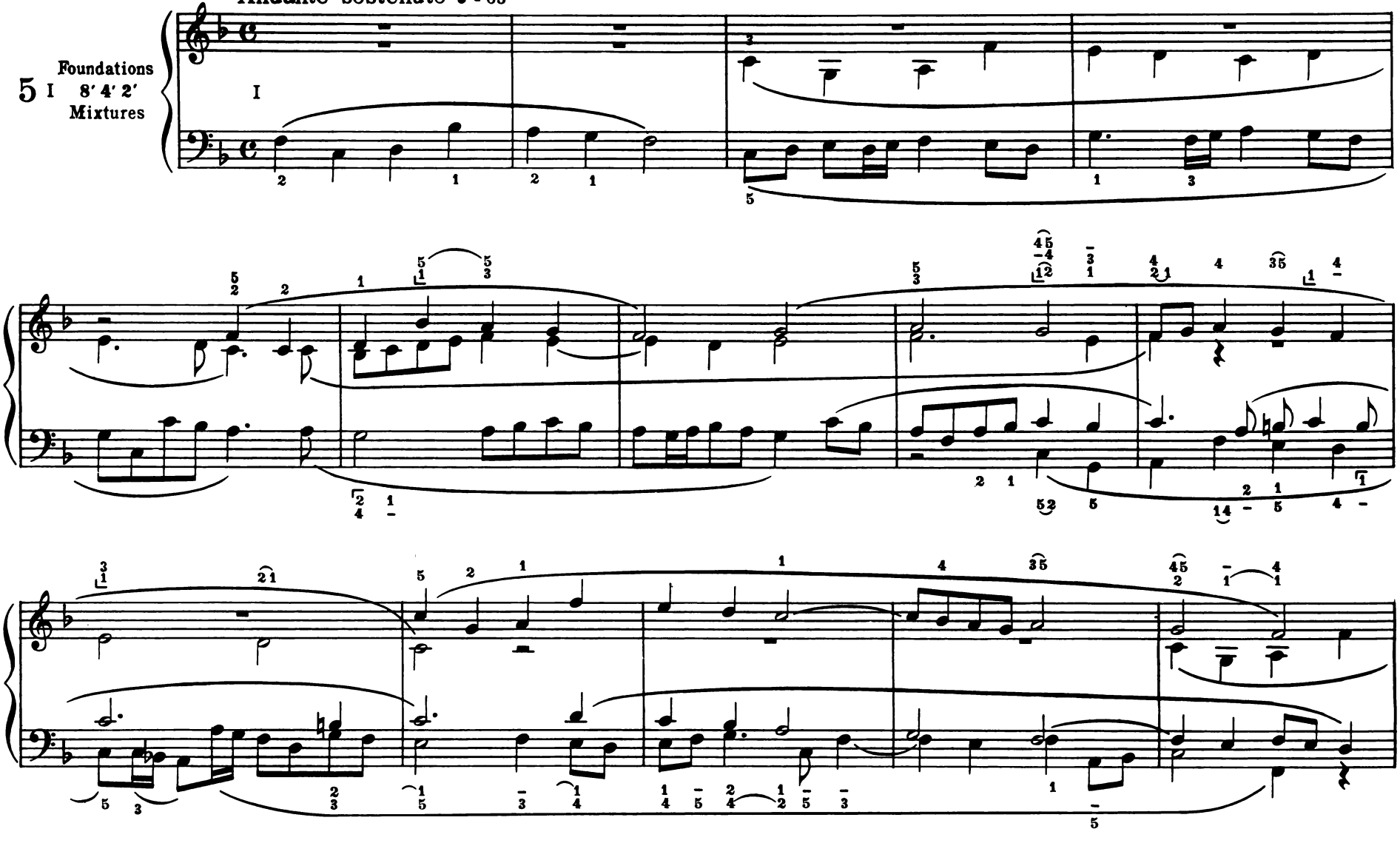


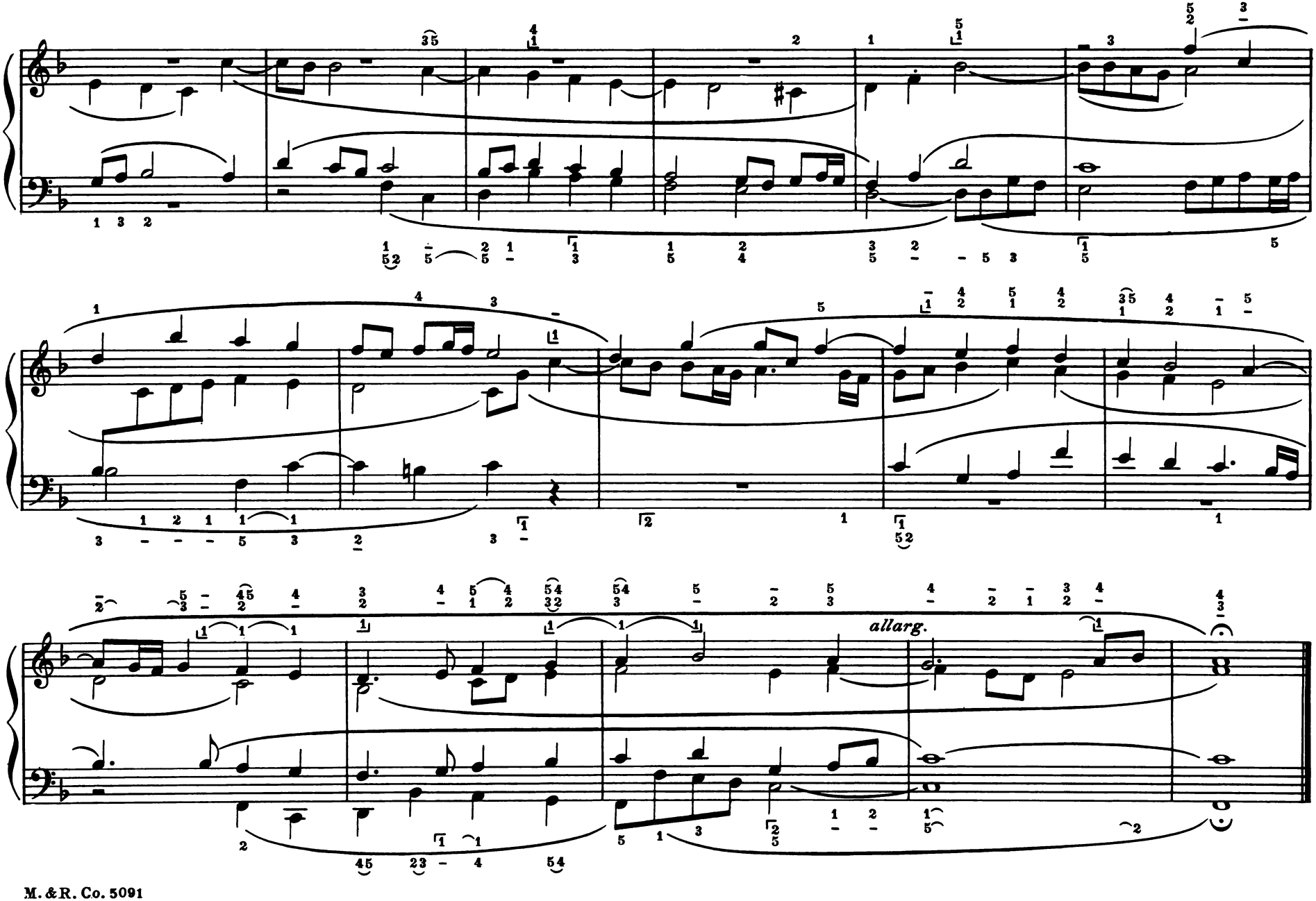
Versus V Toni

J. Pachelbel 1653-1706

Andante sostenuto ♩ = 63

5 Foundations
I 8′ 4′ 2′
Mixtures

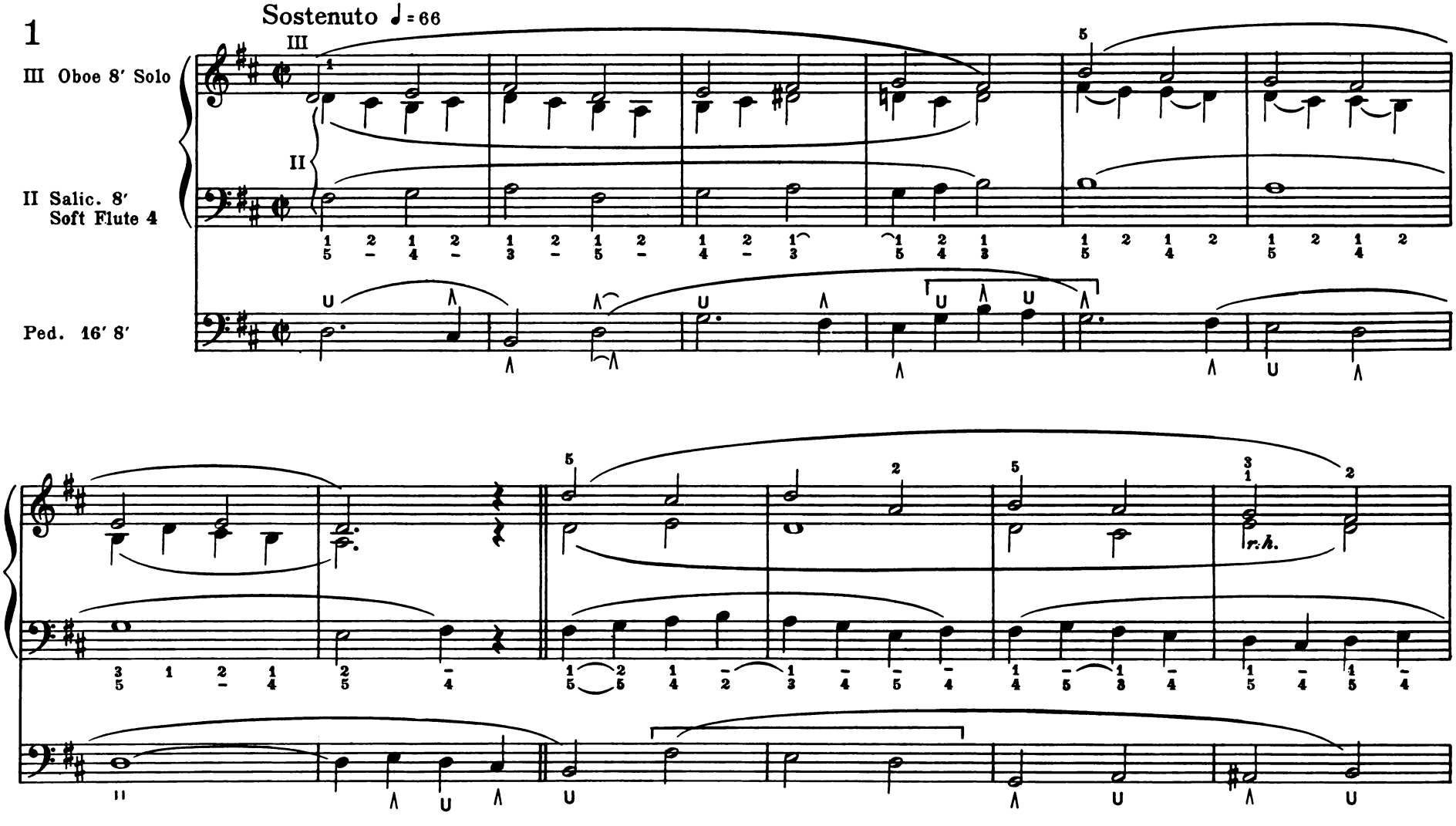



allarg.

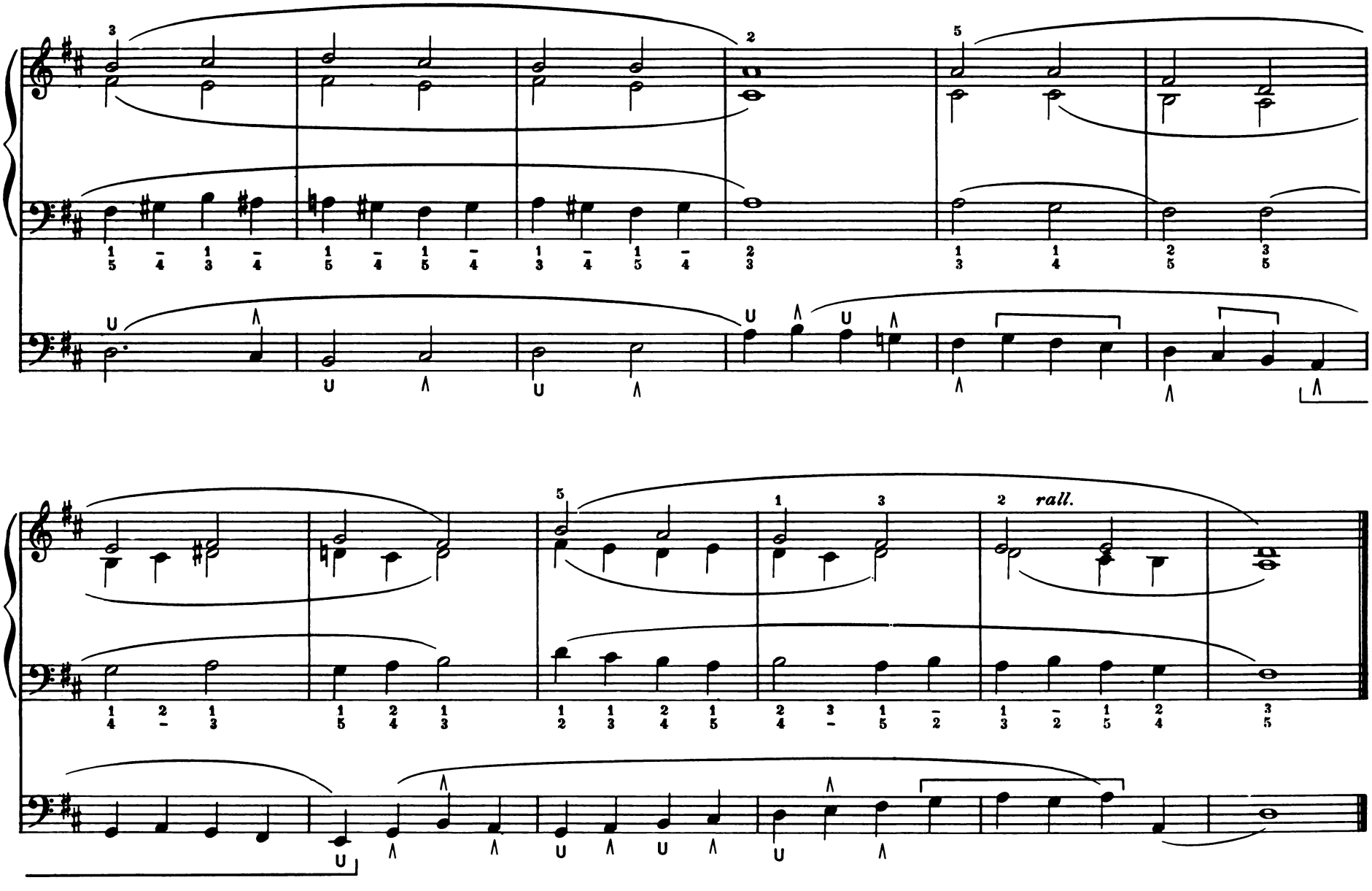
X. FOUR-PART MANUAL AND PEDAL PLAYING

Choralprel: Now, My Tongue *

Flor Peeters

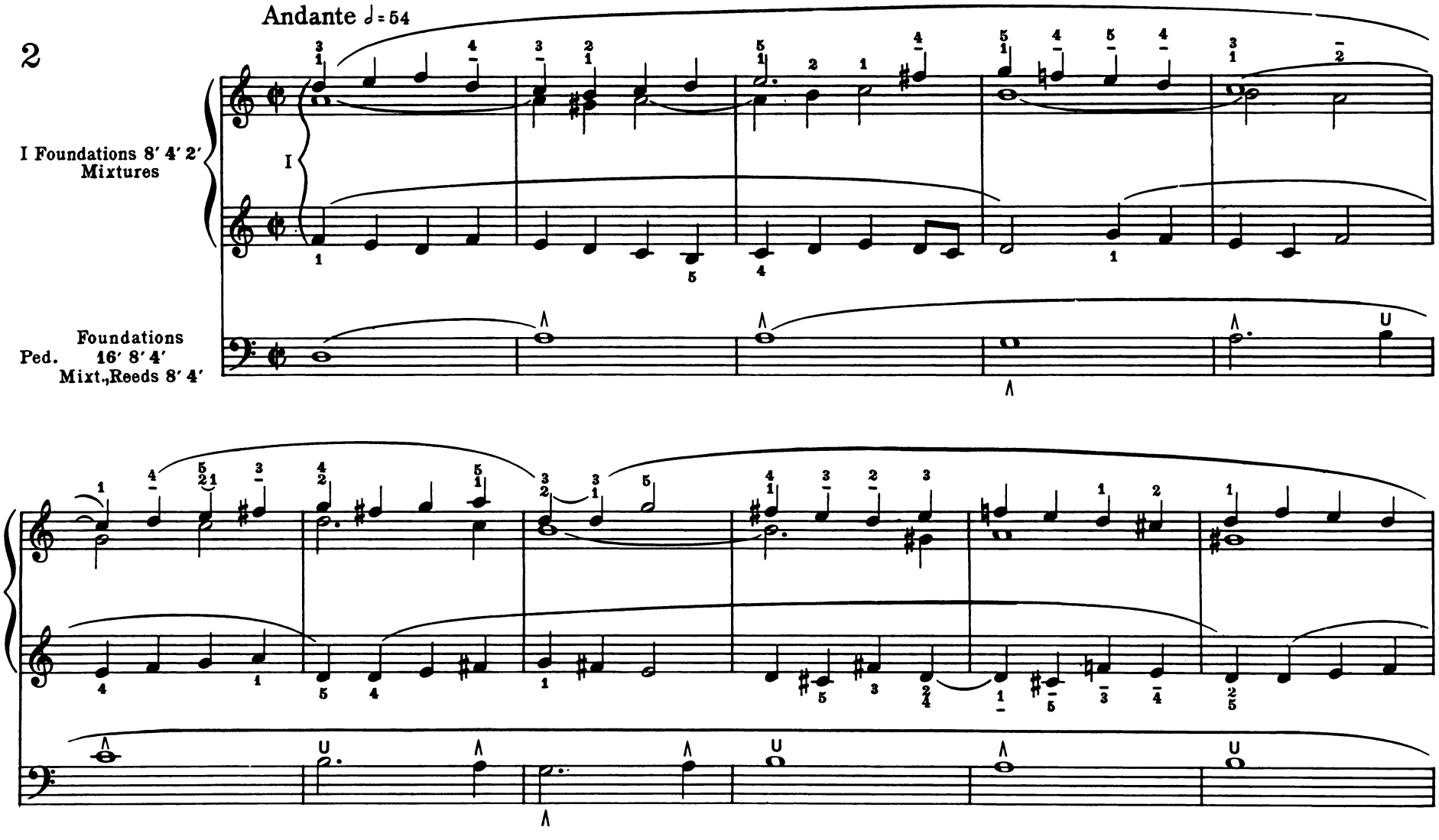


* See note on page 29.

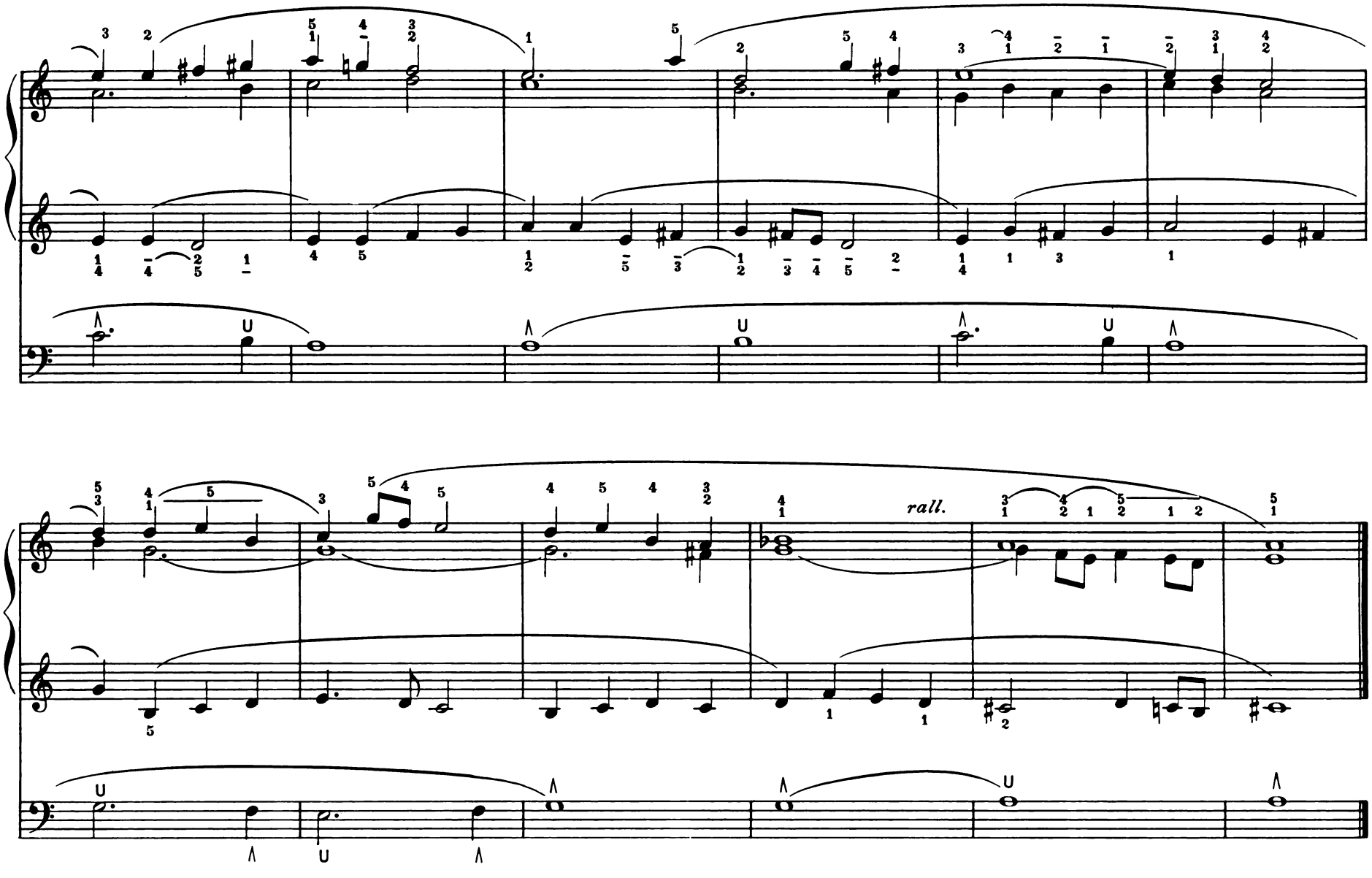

rall.

Dernier Kyrie *

F. Couperin 1632-1701

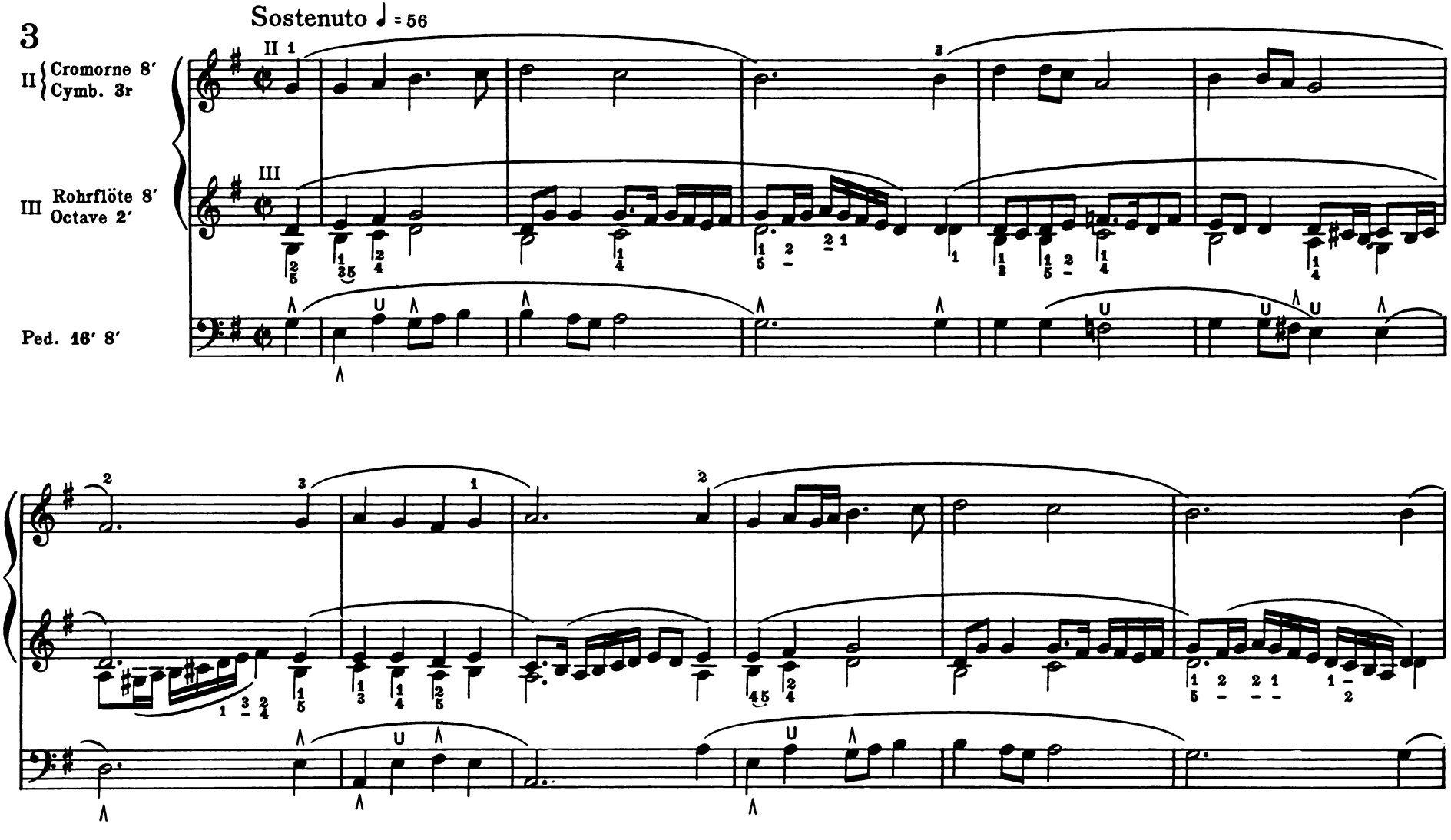


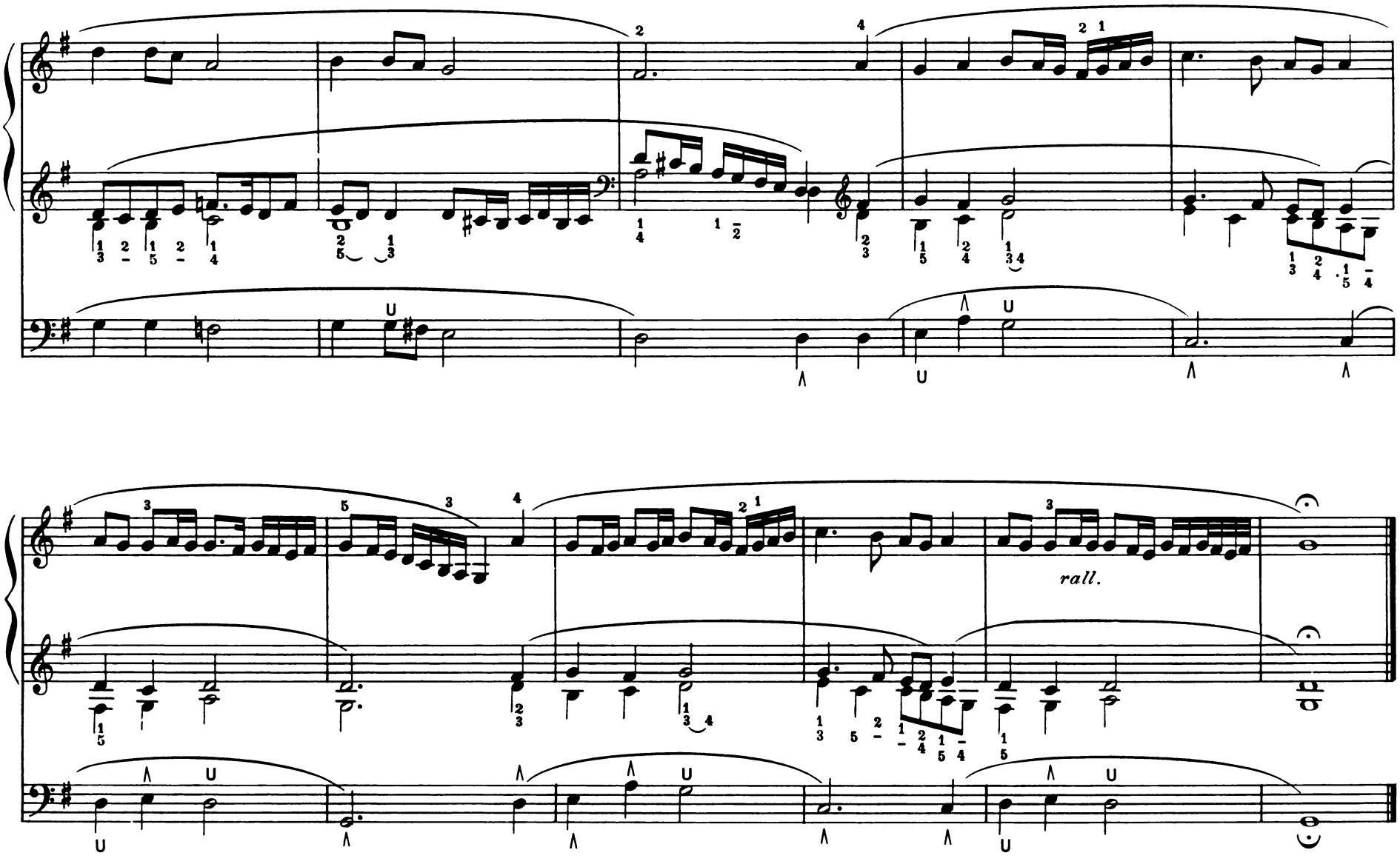
* Based on last Kyrie of Mass. No. IV of the Gregorian Kyriale.


rall.

Herr Gott, lass dich erbarmen

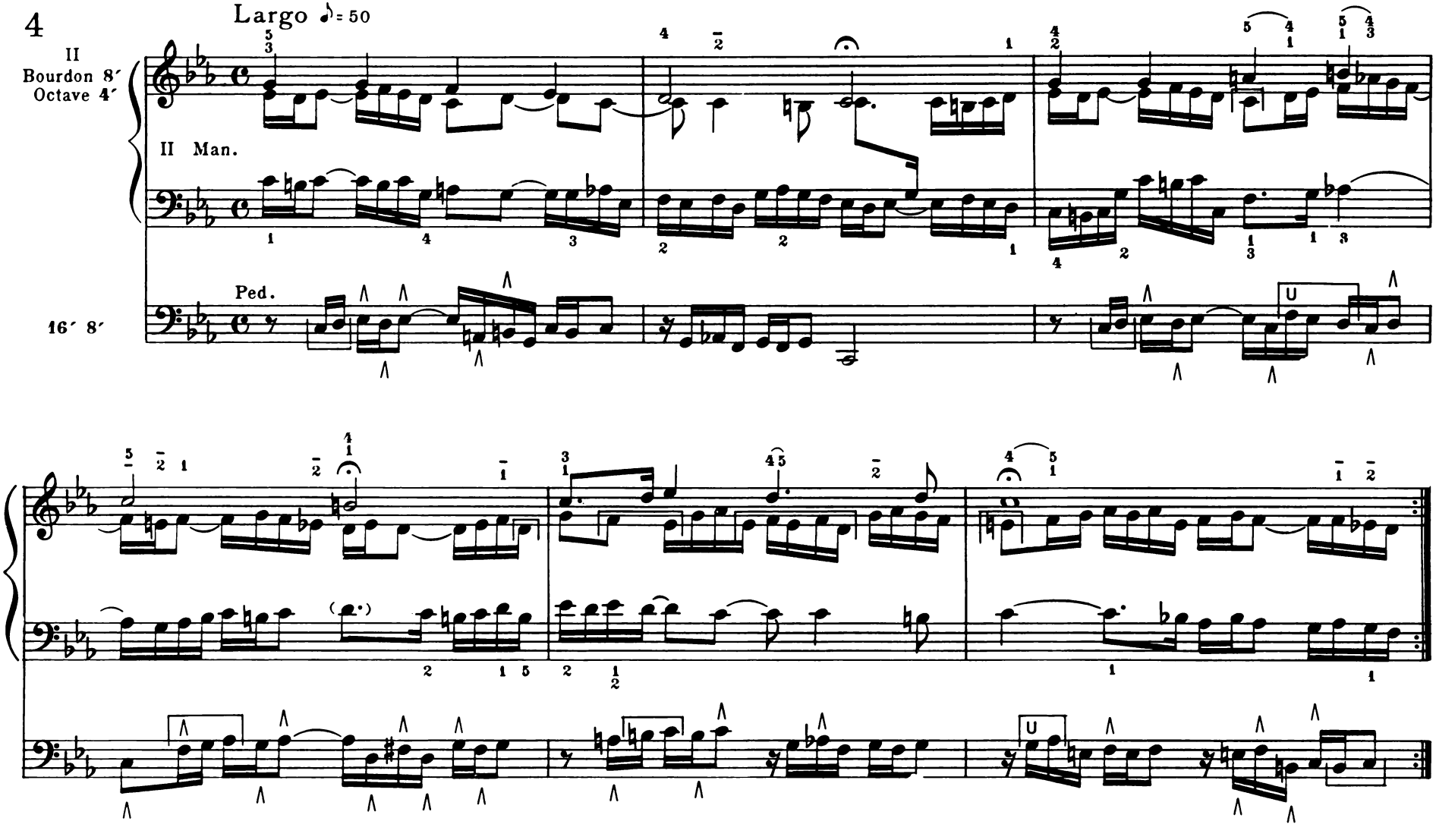
H. Isaac (1450-1517)

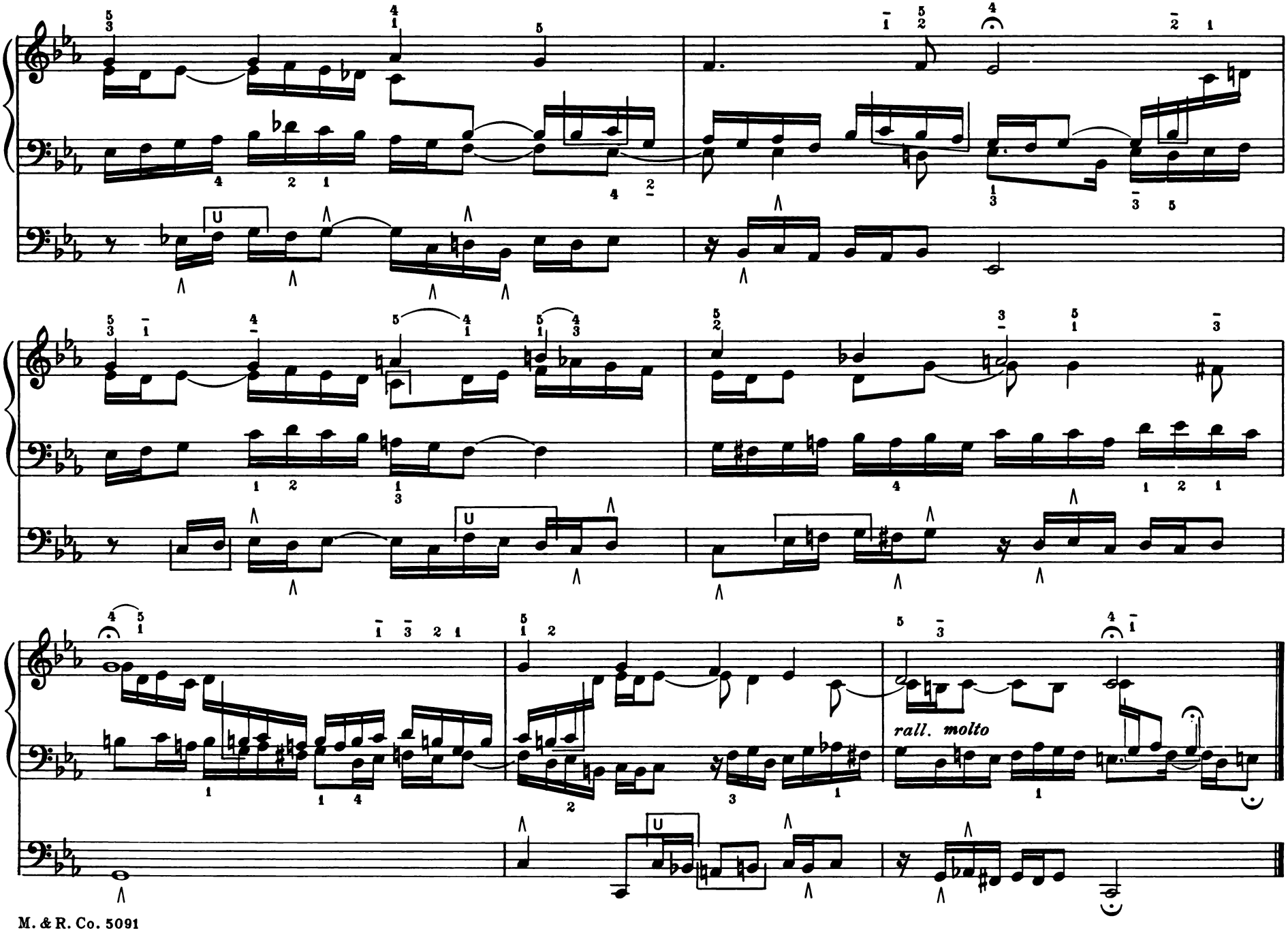



rall.

Choralprel: Jesu meine Freude

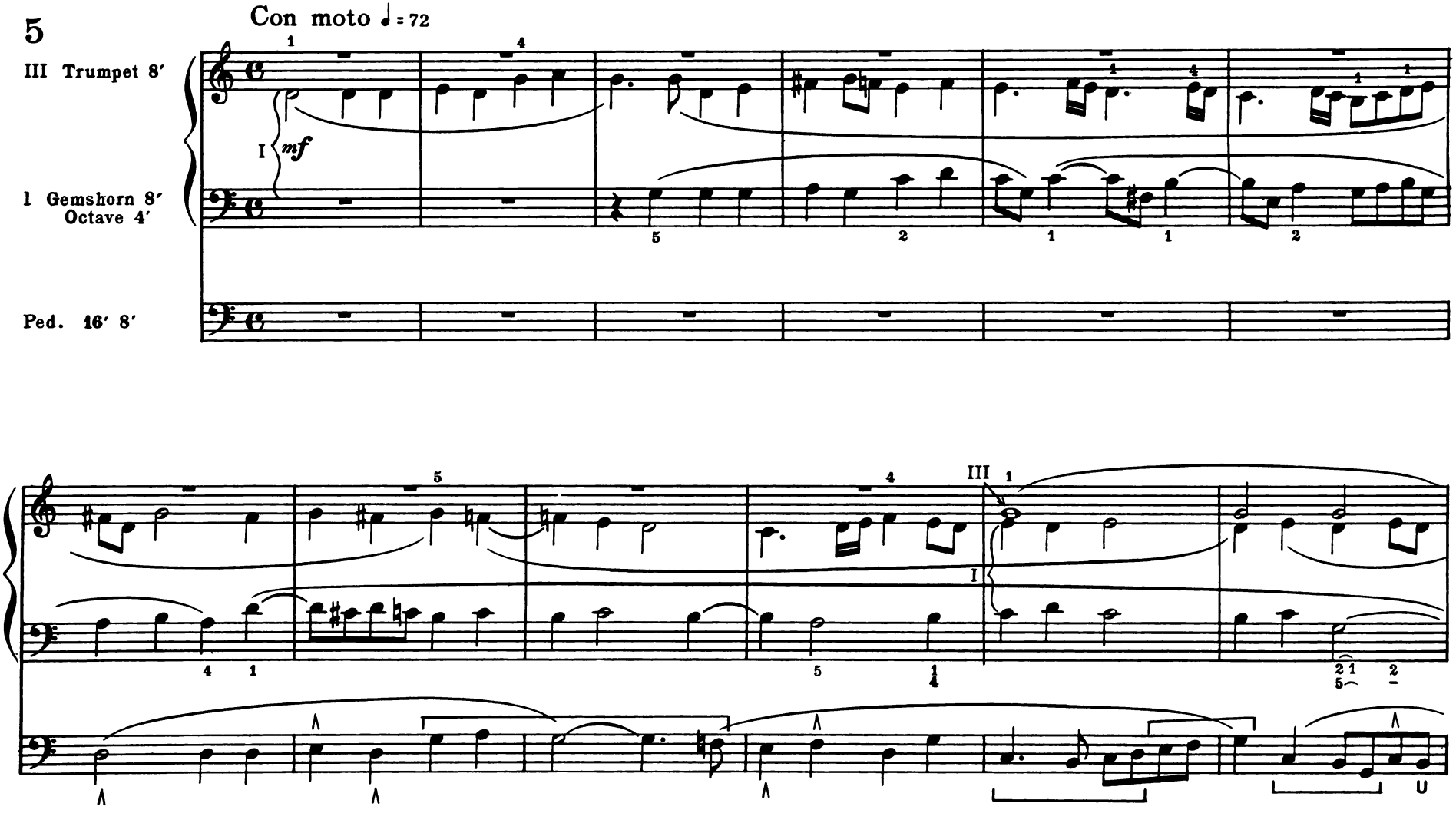
J. S. Bach (1685-1750)

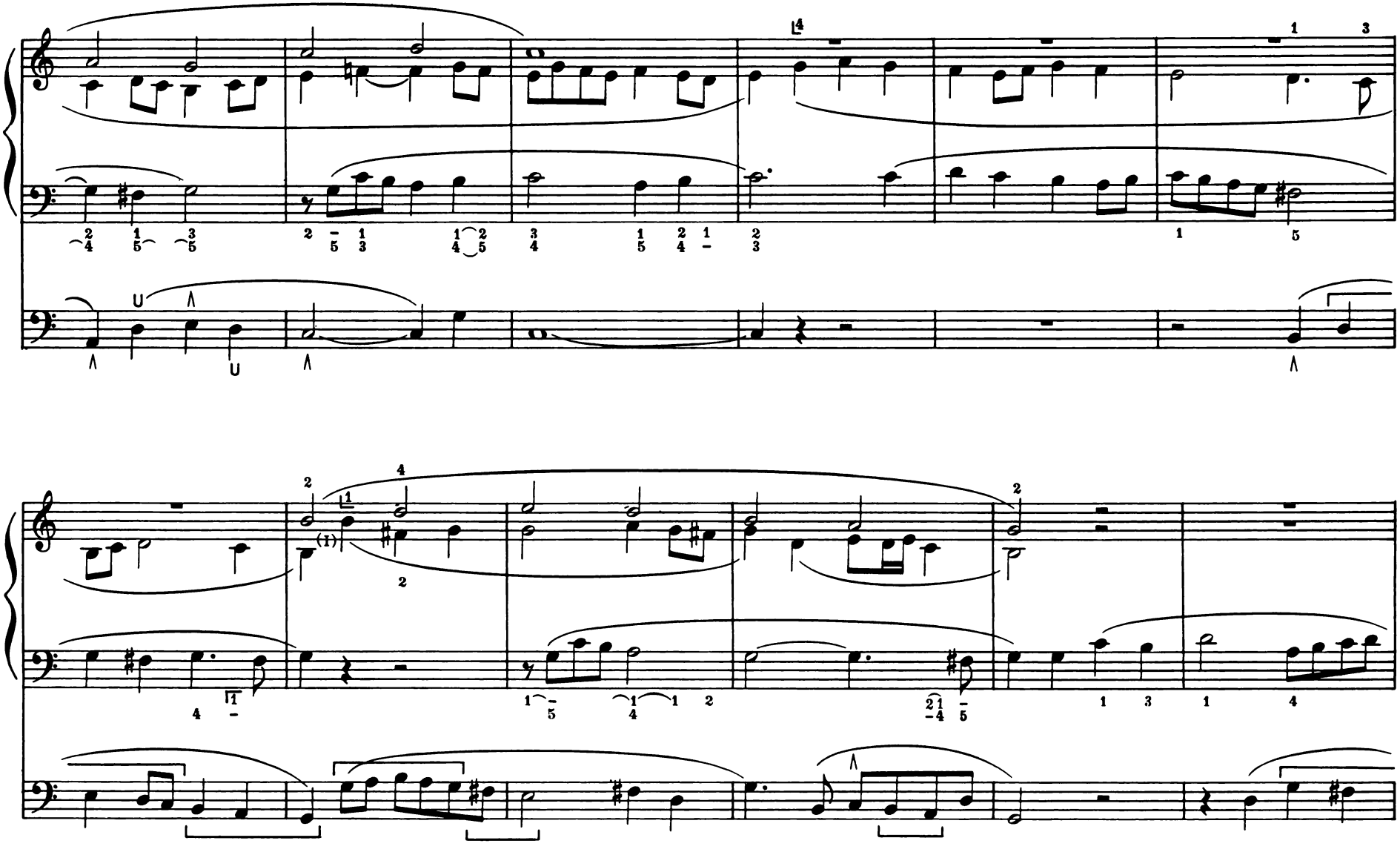


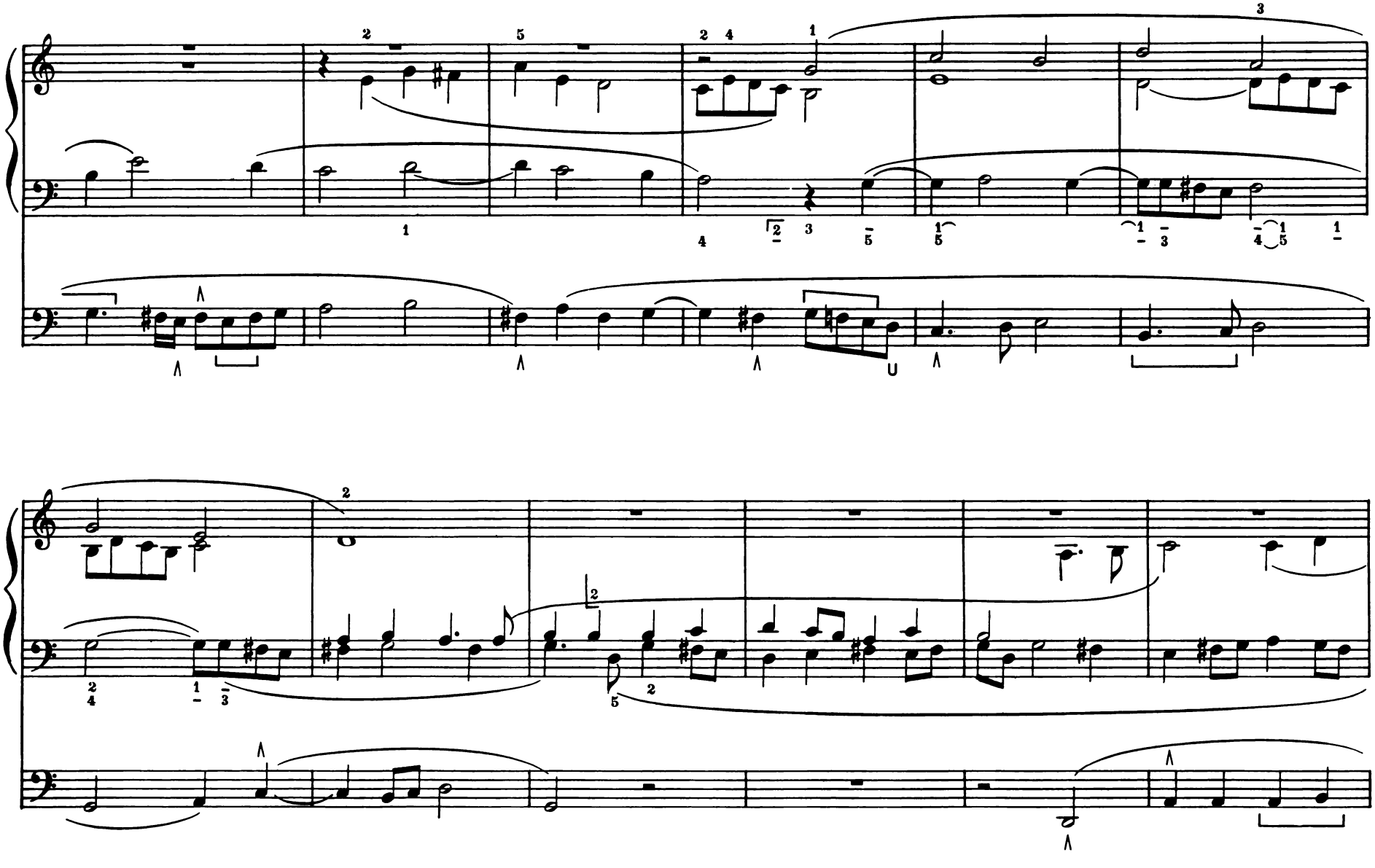

rall. molto

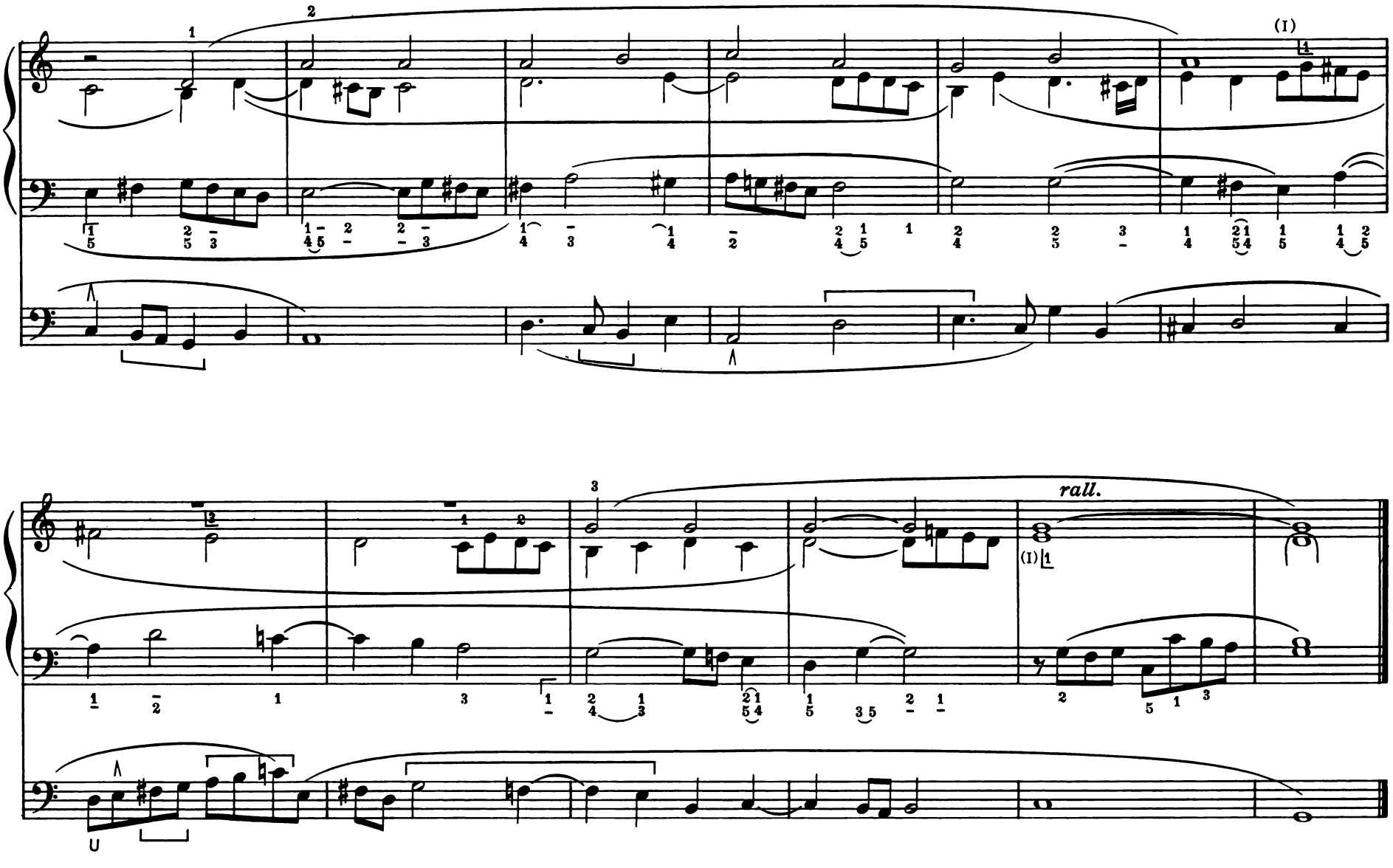
Choralprel: Gelobet seist du, Jesu Christ

J. S. Bach 1685-1750





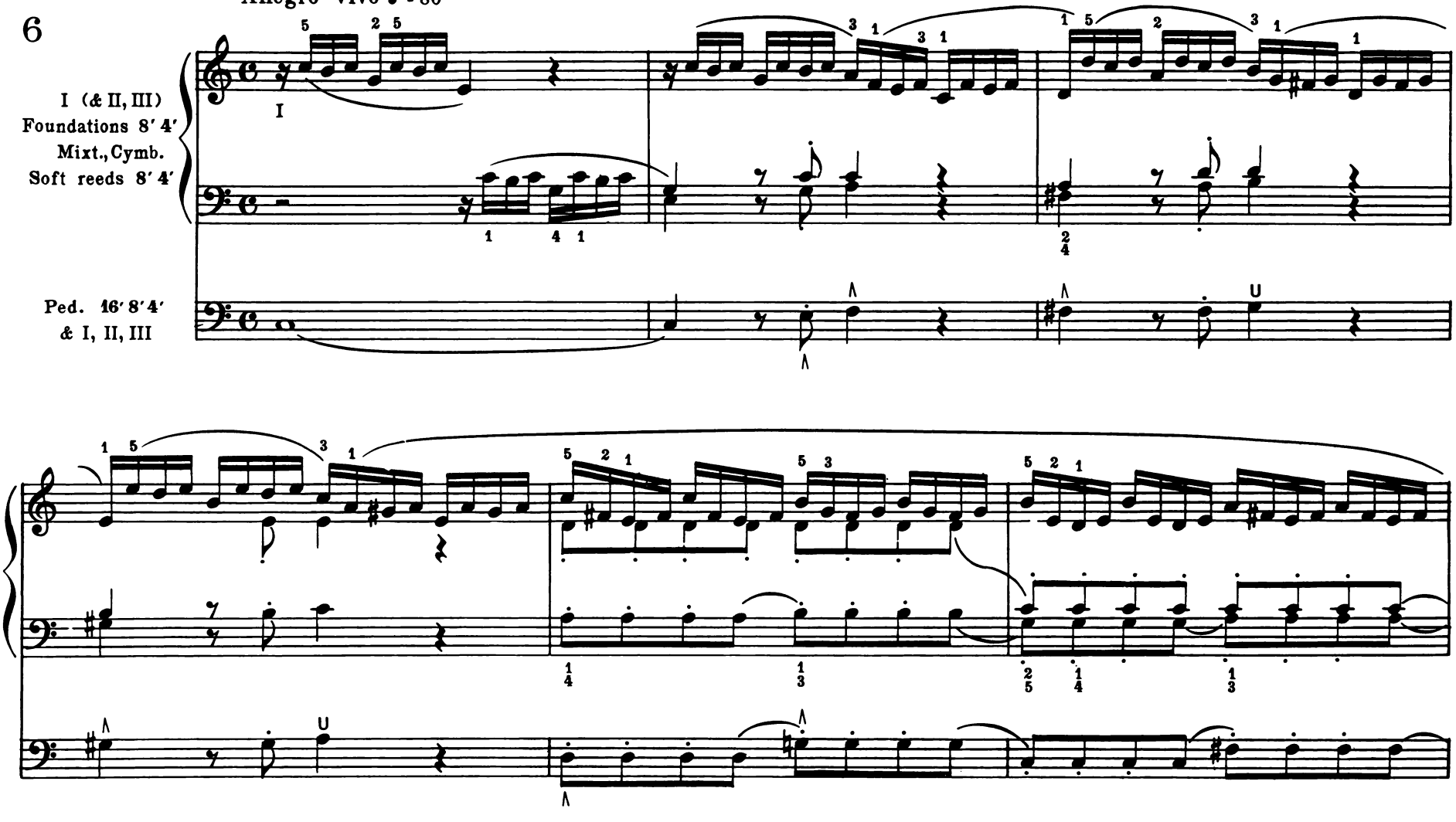


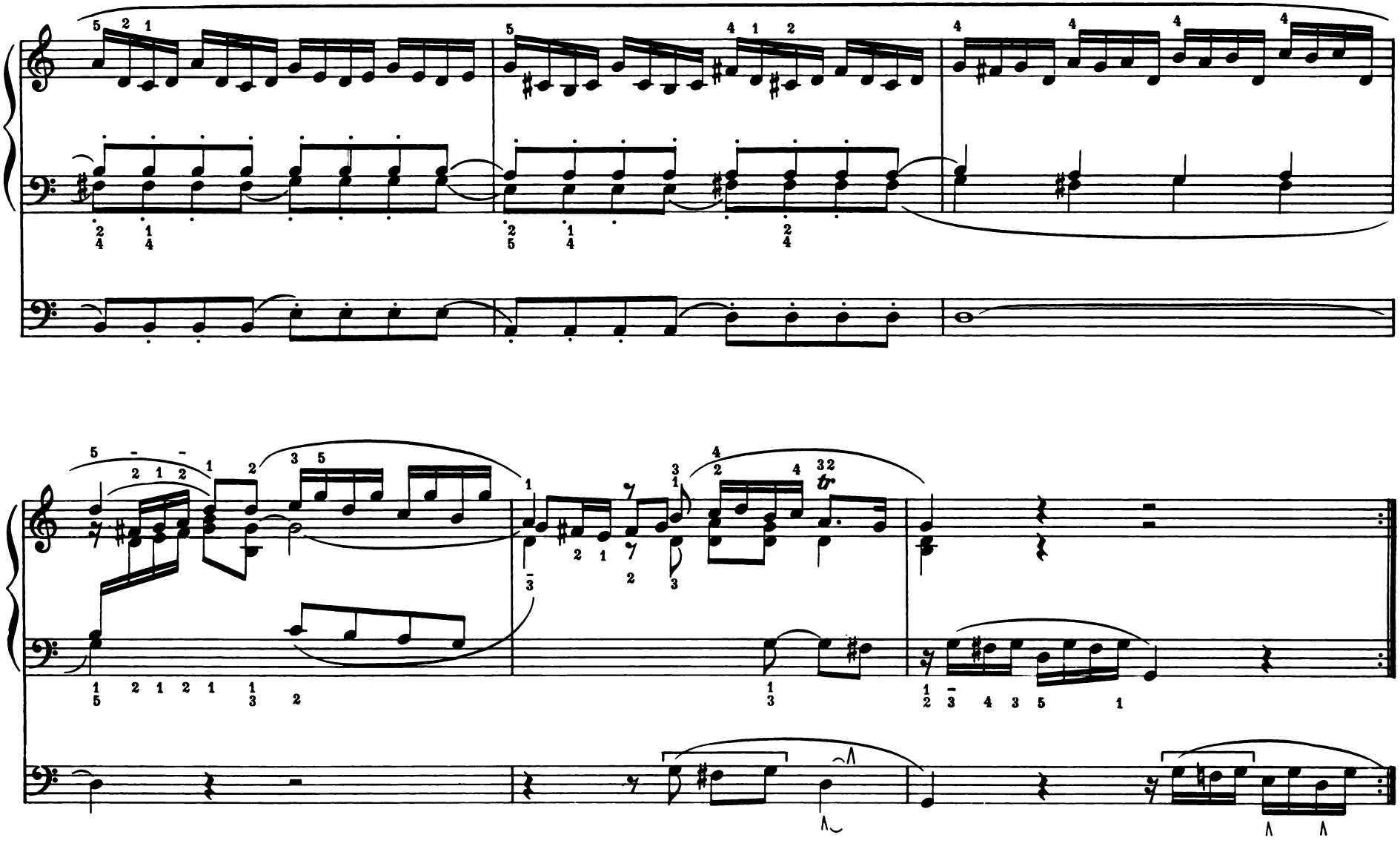

rall.

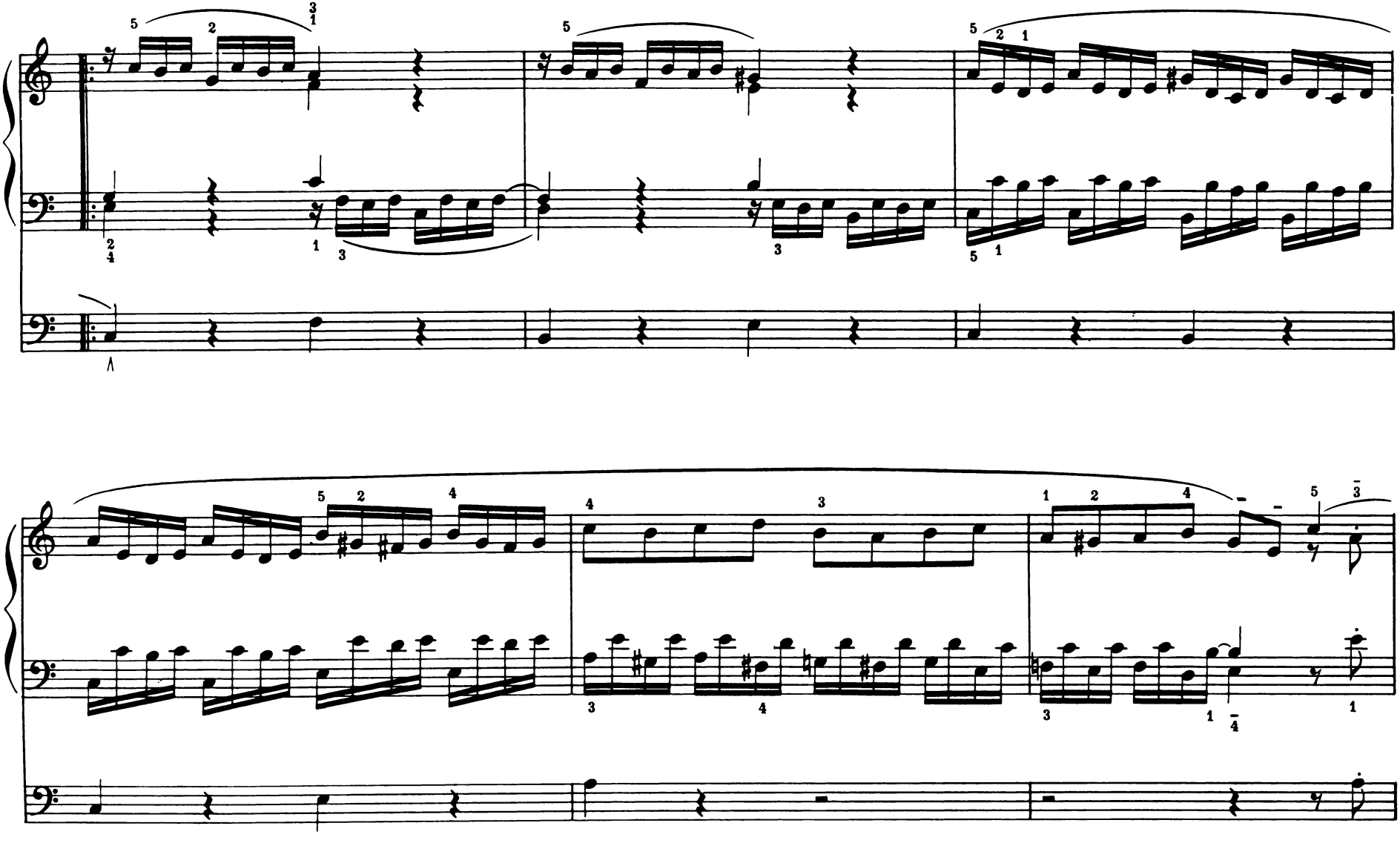
J. S. Bach 1685-1750

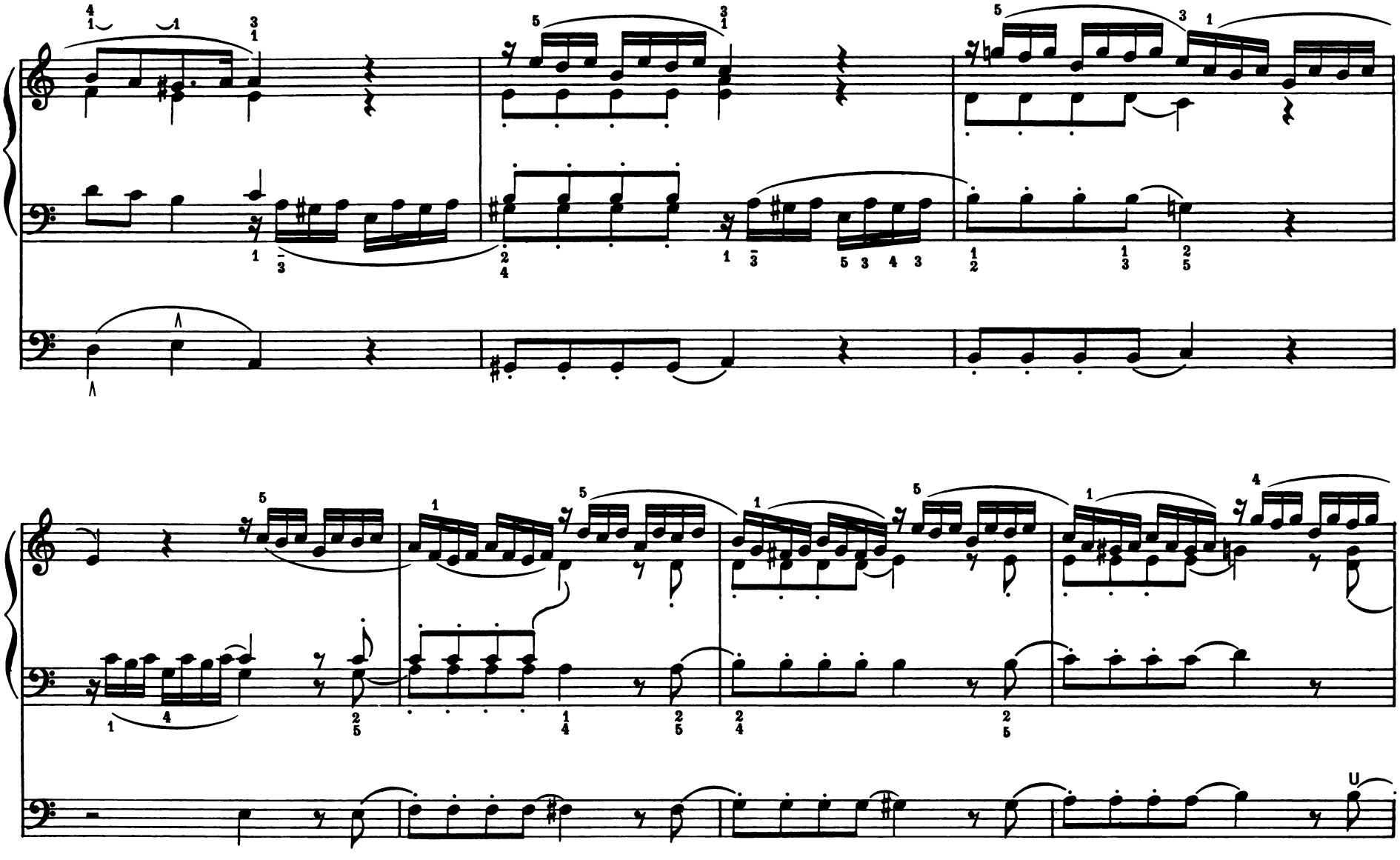
Prelude

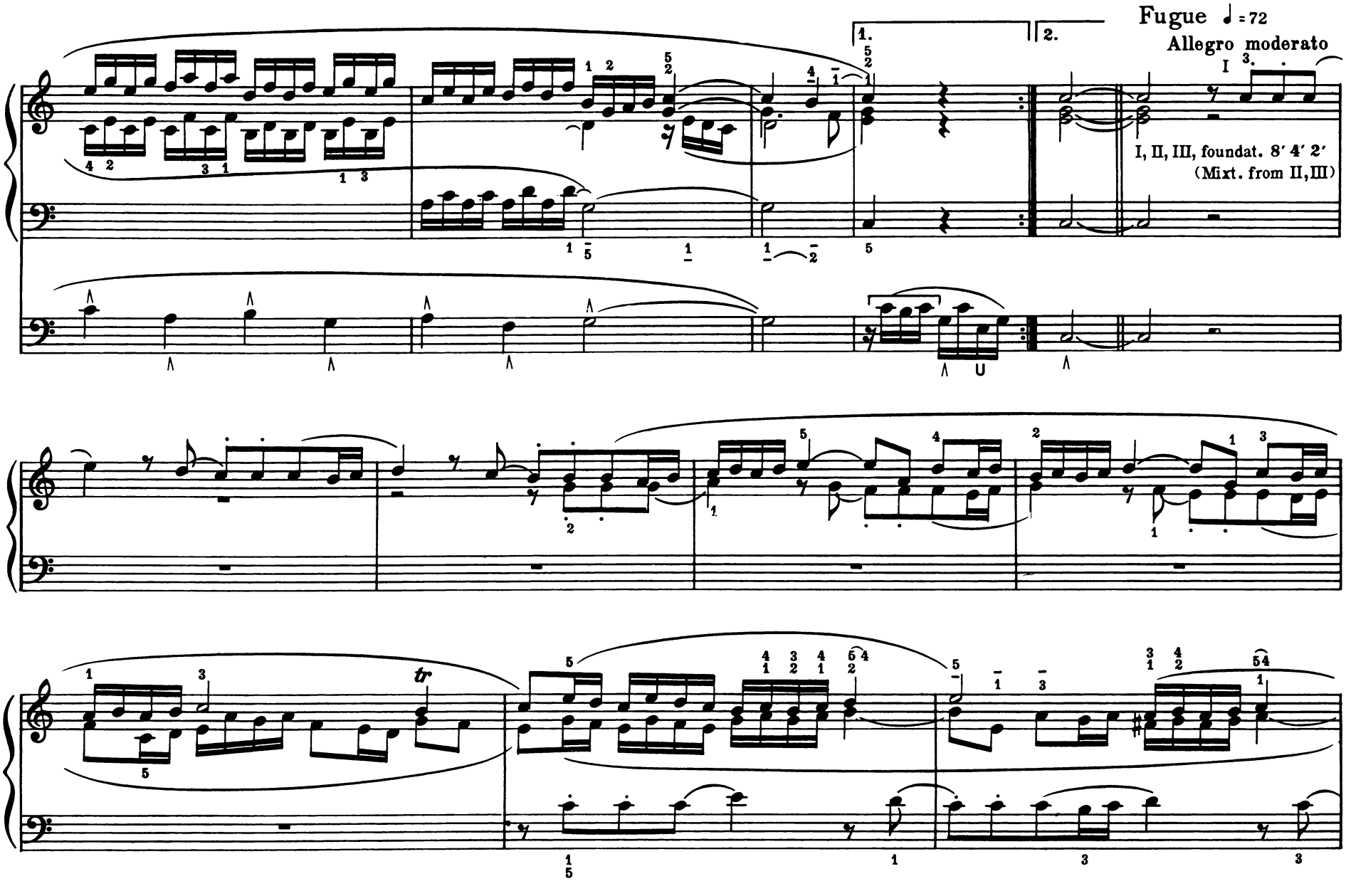
Allegro vivo ♩ = 80

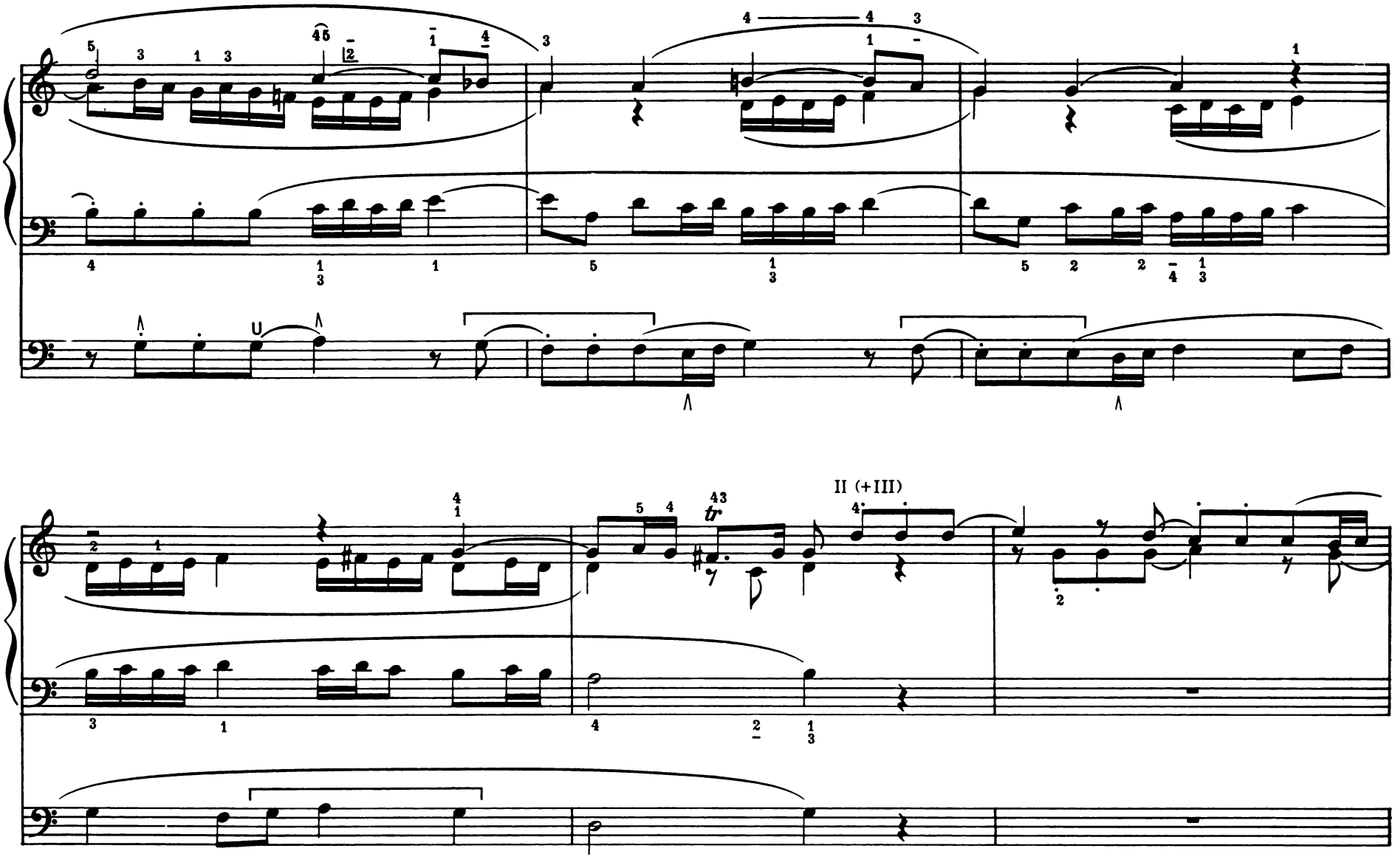


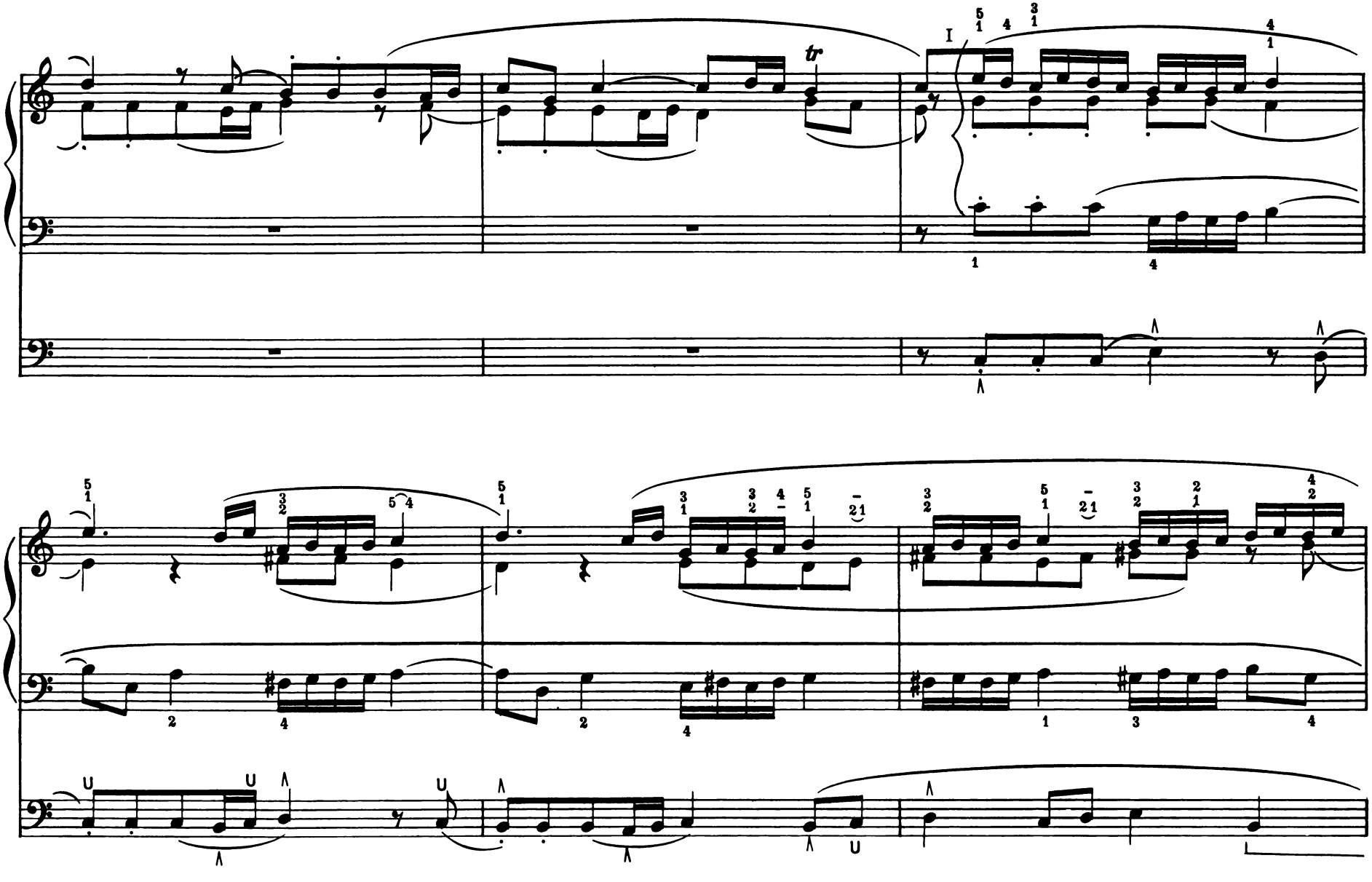


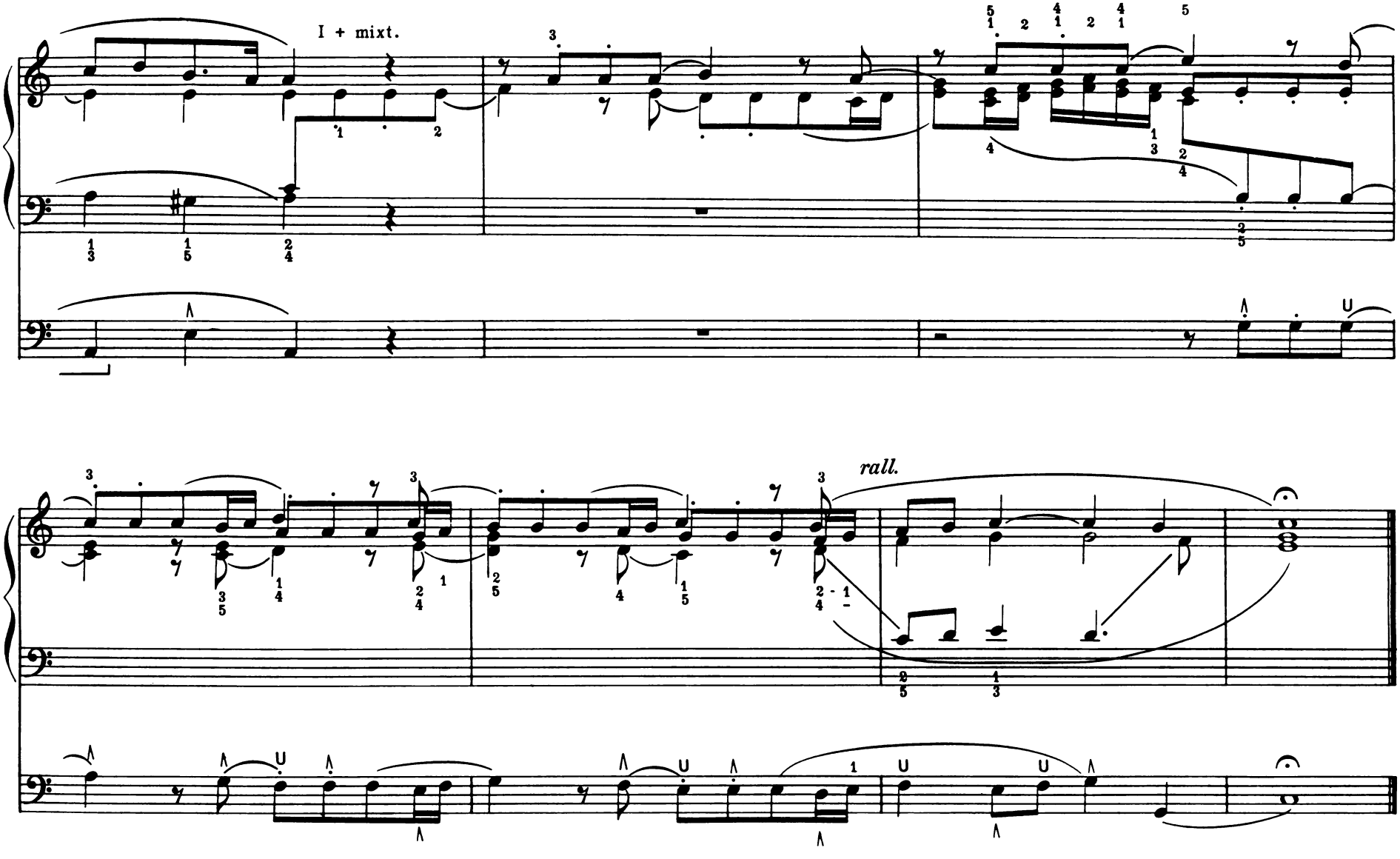





Fugue ♩ = 72
Allegro moderato
1.
2.
I
3.
I, II, III, foundat. 8′ 4′ 2′
(Mixt. from II, III)
tr


II (+III)
tr




I + mixt.
rall.

ISBN 0-87487-600-1

SUMMY-BIRCHARD INC.

Printed in USA

SUMMY-BIRCHARD INC.
Distributed by
Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

$14.95
in USA

0600