PART IV.

PRACTICAL STUDY.

The student who wishes to become a *good* organist should not commence his practice on the king of instruments until he has a thorough knowledge of musical notation, can read fairly at sight, is able to play *all* his scales evenly and rapidly on the pianoforte, and, above all things, can carry his hand in a good position whilst playing chords or scales.

For giving elasticity of action to the fingers and wrists, for forming the position of the hand, and for training the touch, the pianoforte stands unrivalled. All this portion of an organist's work (and it is a *most important* portion) should be done *at the pianoforte.*

It should be distinctly understood that these things cannot be learned on a harmonium, for, delightful and useful as that long-suffering instrument is, it cannot, from its nature, so well lead a player to good organ-playing as can the pianoforte.

The student should not be in a hurry to get to the organ itself. It is no exaggeration to say that more organists have been spoilt by beginning their instrument too soon than too late.

We will assume then that our pupil has received *permission* to commence organ-practice from a trustworthy master.

The difficulties peculiar to performance on and management of an organ, as distinguished from a pianoforte, may be classified as follows:

1. Playing with the feet, or pedalling.
2. Independence of movement between the hands and feet, separately and in combination.
3. Use of the *legato* and *staccato* touch.
4. Management of the stops and various mechanical appliances.
5. Method of playing with expression.

The nature of these special characteristics of the organ must be kept separately in the mind, although the pupil will, *in practice*, soon meet them in combination.

It may be thought strange that a " method of playing with expression " should be considered a distinctive feature of organ-playing; but the fact is, the pupil will not be long before he finds that his musical feeling has to be *expressed* on the organ in a very different way from that usual on the pianoforte, and he will observe that ignorance of this fact is a fruitful source of poor and unsatisfactory performance.

The first thing to be learned on reaching the organ is, *how to sit.* It is of the utmost importance that the body should be so placed as to be in readiness for anything required of it.

The following is the test of a good position:

When seated, lift up both feet and hold them just over the pedals so that they could play, if required, either on the long or short pedal-keys, *at the same time* holding both hands over the manuals so that they could play, if required, on any of the manuals either separately or in conjunction with the feet.

If the pupil, while in this position, has an uncomfortable sensation that he is likely to knock his nose against the desk, the organ-stool is too far away from the keys or he is sitting too near its edge.

If the pupil cannot move his knees freely to the right and left, the stool is either too near the keys or he is sitting too far on it.

Shoes or boots worn when playing should not be made too *narrow* or too *round* at the toe; they should have fairly deep heel-pieces. The reason why it is necessary to have heel-pieces will be explained hereafter. Lady-pupils should avoid very small and also very circular heel-pieces, unless indeed they are prepared to undergo a temporary imprisonment or purchase liberty by the sacrifice of a boot. The *soles* should be of moderate thickness; for if they are too thin, many delicate muscles of the foot will be called into play whose coöperation is totally unnecessary in pedalling, but whose use will cause *great fatigue* to the hard-working student.

There are two kinds of pedal-boards, known as *straight* and *radiating*; both are sometimes made slightly *concave*, that is, rising gradually at the extremities. Radiating pedal-boards were invented by Mr. Henry Willis.

The pedals are played in three ways:

(1) By the tip of the toe. (2) By the heel. (3) By the flat part of the sole.

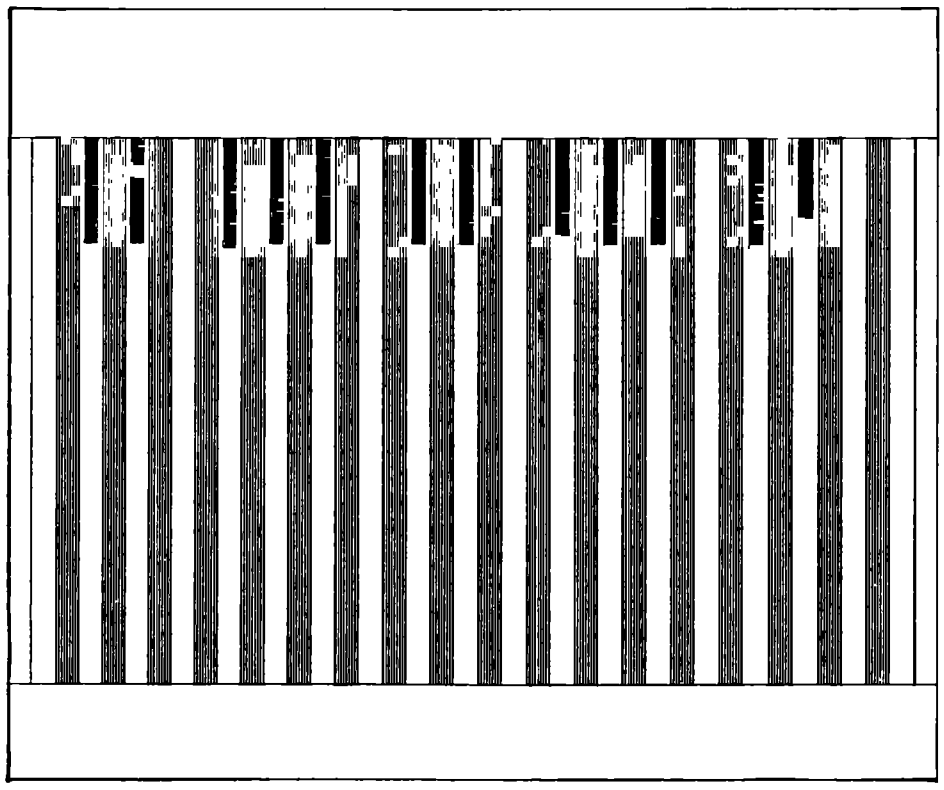


FIG. 33. Straight Pedal-board.

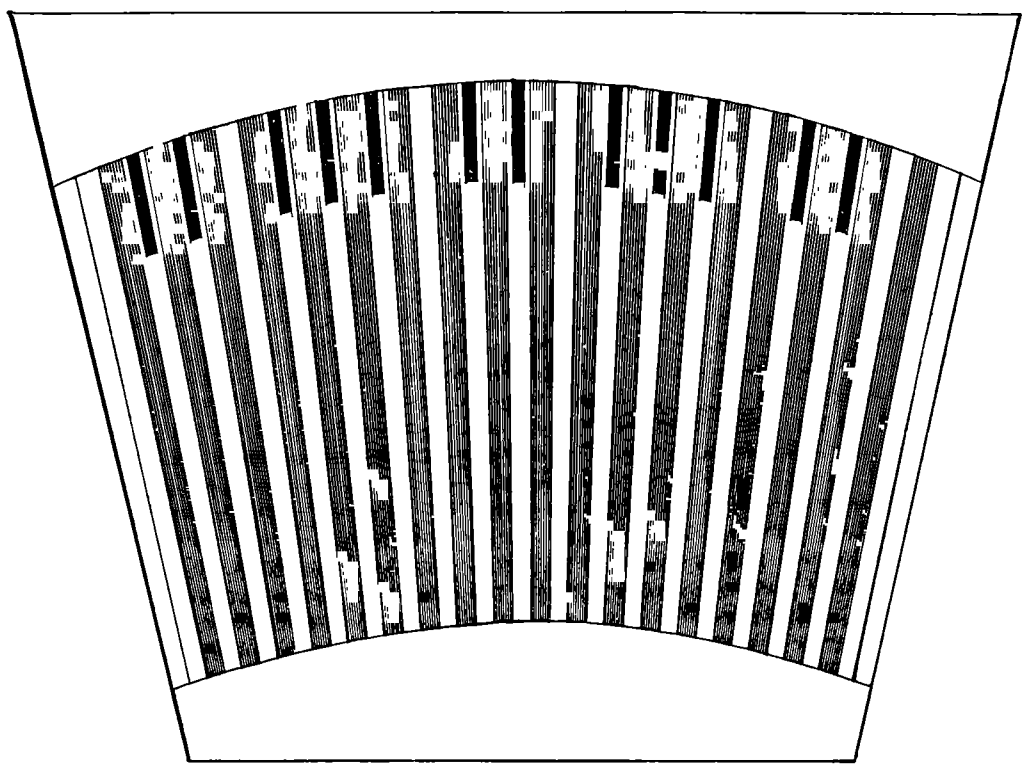


FIG. 34. Radiating Pedal-board.

FIG. 35. Section showing concavity of Pedal-board.

Many passages can be easily and neatly played by the toes only.

The heel is used only immediately before or after the toe of the same foot. Hence, passages in which systems 1 and 2 are combined are said to be "toed and heeled." Single separate notes are never played by the heel.

The flat part of the sole of the foot is used only in those scales or portions of scales which contain three sharp-keys (short pedal-keys) in succession.

Thus, if F♯, G♯, A♯, or G♭, A♭, B♭ follow each other upwards or downwards in succession, two of the notes must be played by placing the sole of the foot over *both* and then pressing down one key with one side of the foot, the other key with the other side.

As the pupil gains experience, he will find that the three systems above named are constantly mixed together. But, as a general principle, it may be stated that "toe and heel" is the easiest method of playing passages at the two extremes of the pedal-board (that is, passages which are very high or very low); while, on the other hand, pure "toeing" is easiest for passages in the central portion of the board, lying just below the player's body.

Before taking the first lesson in pedalling it is of great importance to know that the weight of the leg should never be used for pressing down the pedal-keys; only such force should be used as can be obtained from the free use of the ankle-joint.

This rule is analogous to that laid down by pianoforte teachers, to the effect that octave-passages should be played *from the wrist* and not from the arm and shoulder. The pupil will know by experience how futile it is to attempt to play octaves rapidly on the pianoforte unless the wrist-joint is perfectly free; so also he will soon find that his leg is far too clumsy to be used as a sort of *hammer* for driving down the foot, whereas, if the ankle-joint is properly used, rapid pedalling is quite easy.

When seated at the organ try and imagine that your foot moves (as it actually does) upon a centre or pivot of its own, as shown in Fig. 36 by the asterisk.

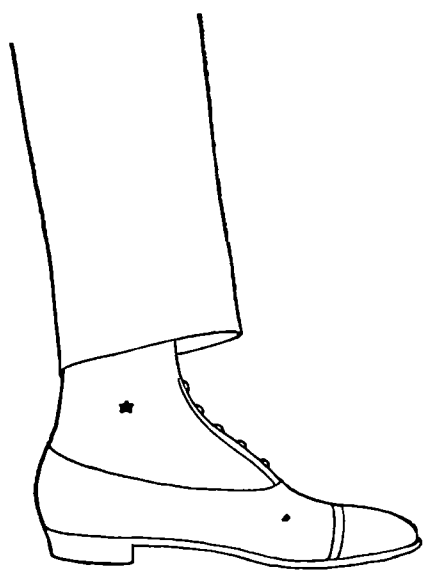


Fig. 36.

Then, if you are using the proper method of touching the pedals, you will feel, when your *toe* goes *down*, as if your *heel* were coming *up*; and when your heel goes down, as if you were *raising the toe*.

There is no reason, therefore, why the whole leg should jump up and down during pedalling; such a habit is not only unnecessary, but ugly.

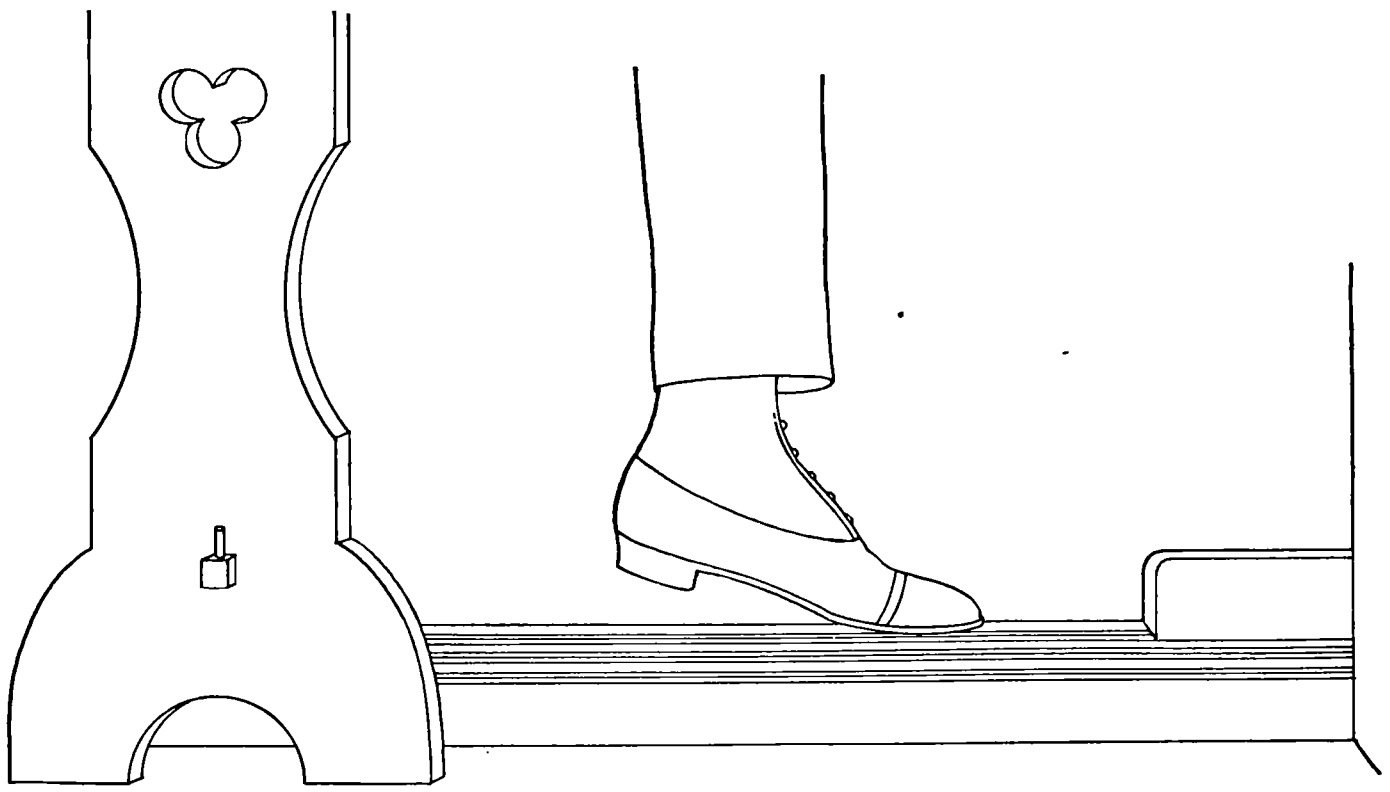


Fig. 37. Toe down on pedal-key.

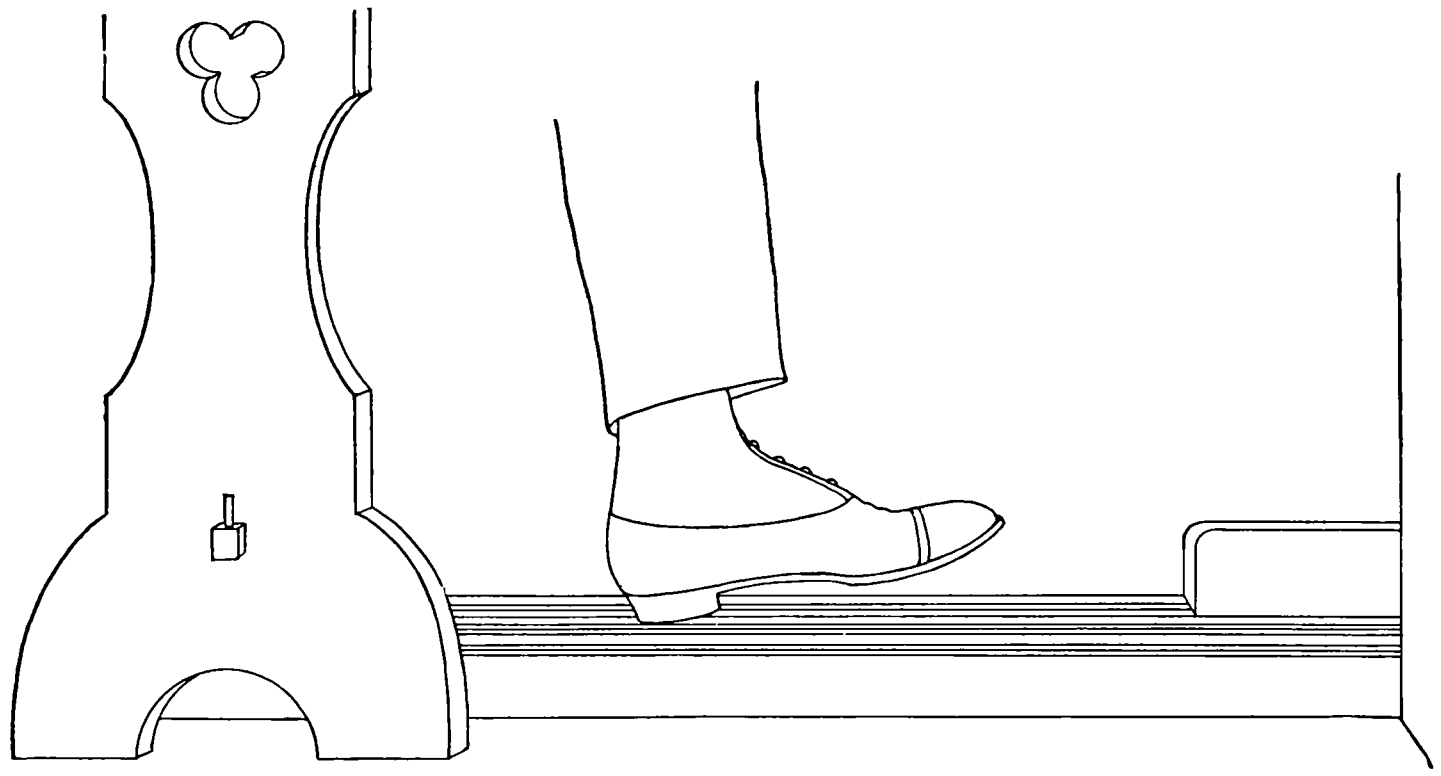


Fig. 38. Heel down on pedal-key.

When, by constantly bearing this in mind, a good pedal-touch is obtained, the ankle-joint will become elastic and free, and rapid passages can be played with that perfect ease and quietness so characteristic of a really good organist.

But if the pedal-touch be neglected, the ankle-joint will become stiff and rigid, and the *weight of the leg* will be used to drive the sole of the foot on to the pedal-keys, resulting perhaps in the destruction of some of the delicate mechanism of the instrument, but most certainly in rendering the performance of rapid passages *absolutely impossible.*

Before sitting down to play on a strange organ the pupil should have a good look at the pedal-board; but when once seated, he should on no account be allowed to steal occasional peeps at it.

This rule is laid down in order that the pupil may begin at once to play the pedals with confidence and without hesitation. A *nervous* pedallist distresses his hearers as much as himself.

When the foot is placed on one of the natural keys of the pedal-board, it should be fairly up to the *sharp-keys*, as shown in Fig. 39.

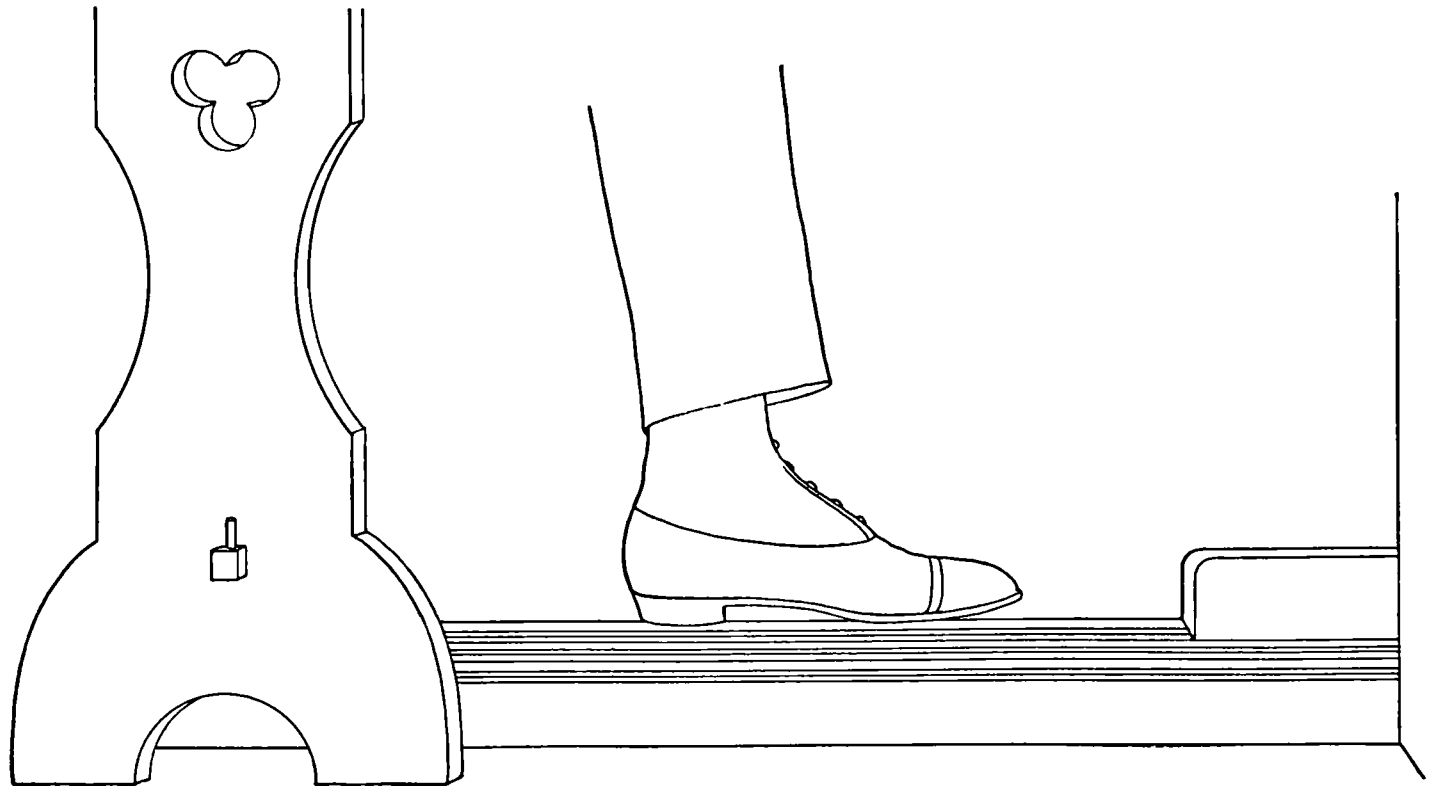
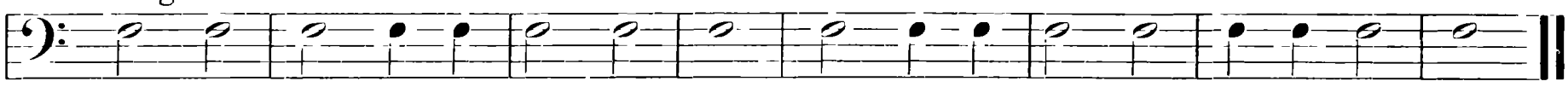


Fig. 39.

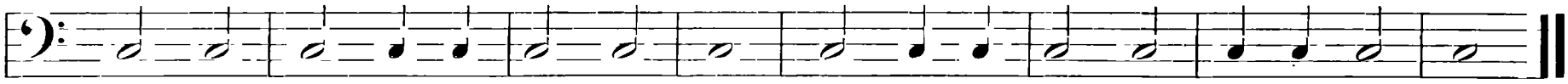
Exercises for the Free Use of the Ankle-Joint.

TO BE PLAYED BY THE TOES, WITHOUT ANY *up-and-down* MOVEMENT OF THE KNEES.

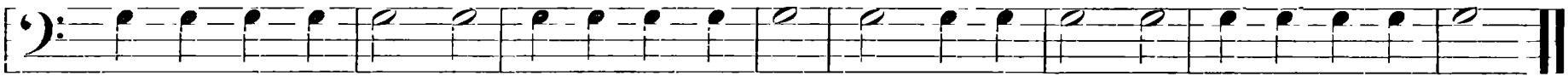
1. Right foot.



Left foot.

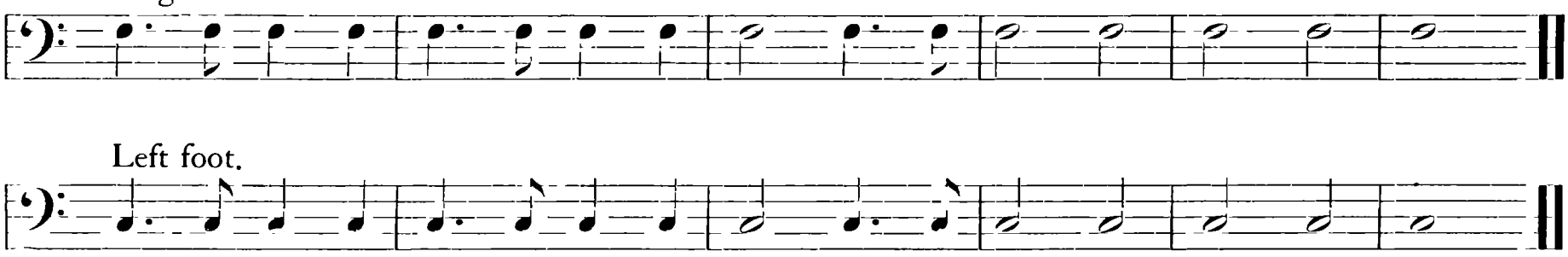


2. Right foot.



Left foot.

3. Right foot.

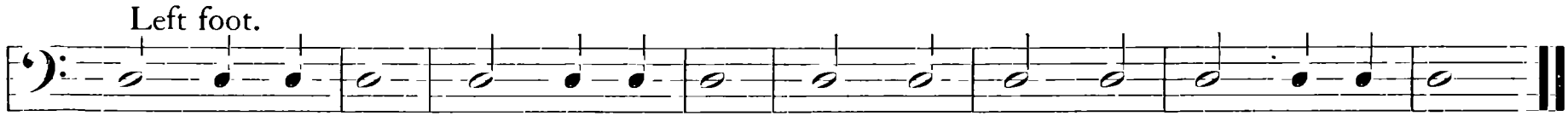


Left foot.

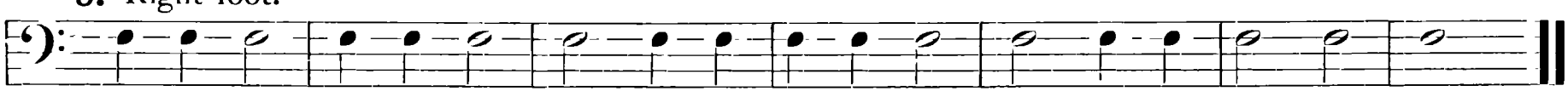
TO BE PLAYED BY THE HEELS, WITHOUT USING THE WEIGHT OF THE LEG.

4. Right foot.

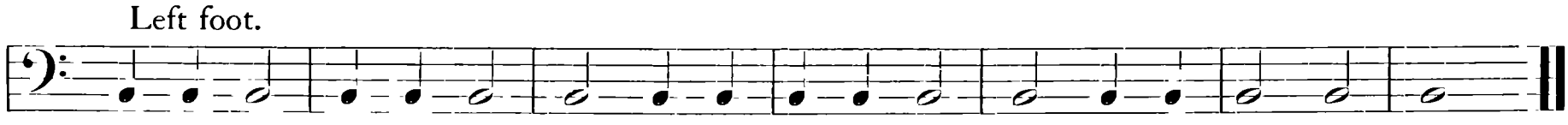
Left foot.



5. Right foot.



Left foot.



Nothing is more fatal to good pedalling than the vicious habit of shuffling along the seat — to the right-hand side in search of high notes, to the left-hand side in search of low notes.

The pupil should never forget that by changing his position on the organ-stool he alters every one of the measurements from his body to the pedal-keys.

The following (Figs. 40 and 41) will make this plain :

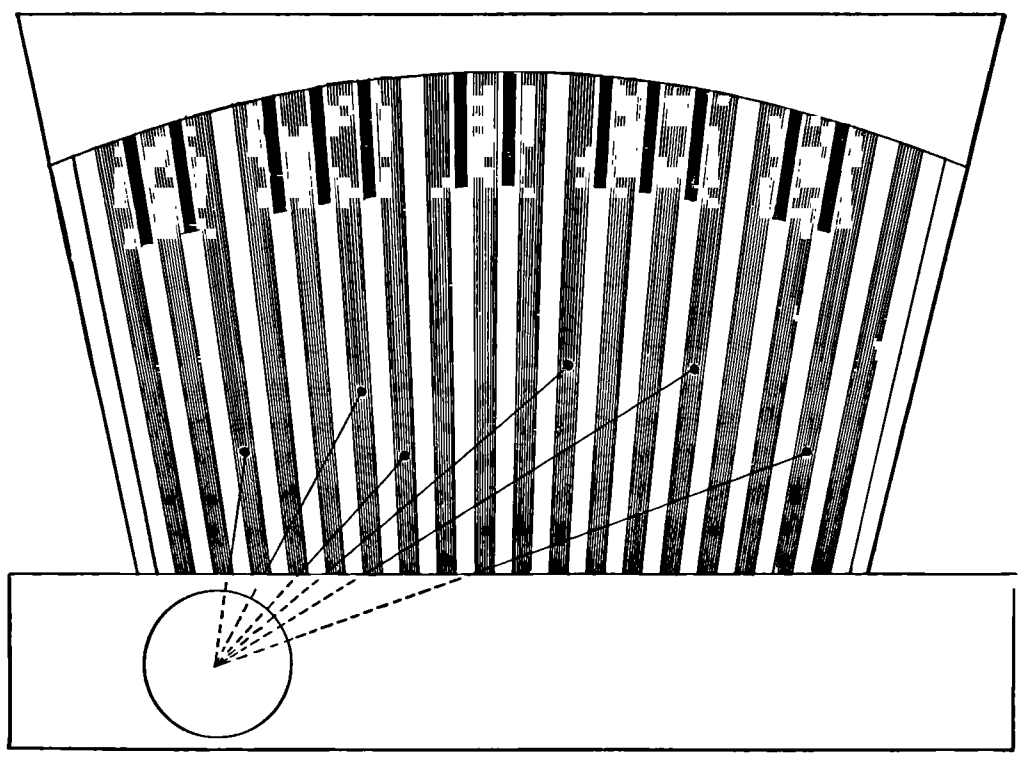


Fig. 40. — Measurements from left-hand side.

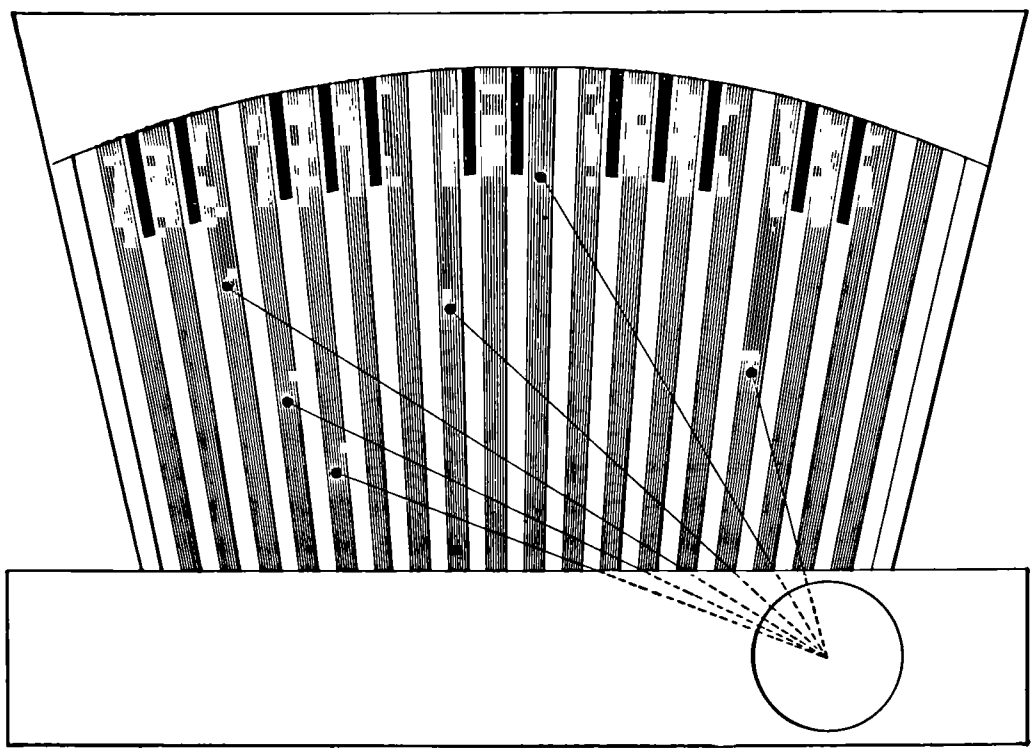


Fig. 41. — Measurements from right-hand side.

The knees should, as far as possible, when playing in the centre as well as at the extremities of the pedal-board, *remain over the feet as they move.*

When the sign ∨ is placed *over* a note, that note is to be played with the *right toe.* When the same sign ∧ is placed *under* a note, that note is to be played with the *left toe.*

When the sign ○ is placed *over* a note, that note is to be played with the *right heel.* When the same sign ○ is placed *under* a note, that note is to be played with the *left heel.*

Method of Pedalling without Looking at the Feet.

Having taken a proper position on the organ-seat as described on page 30, the student should now learn the system of finding different notes on the pedals by *feeling with his toes.* This is done by discovering the gaps between the short keys, corresponding exactly to the open spaces at the back of the white keys of a pianoforte between B♭ and C♯, and E♭ and F♯. The position of these spaces is shown by 1, 2, 3, 4, 5, 6 in Fig. 42:

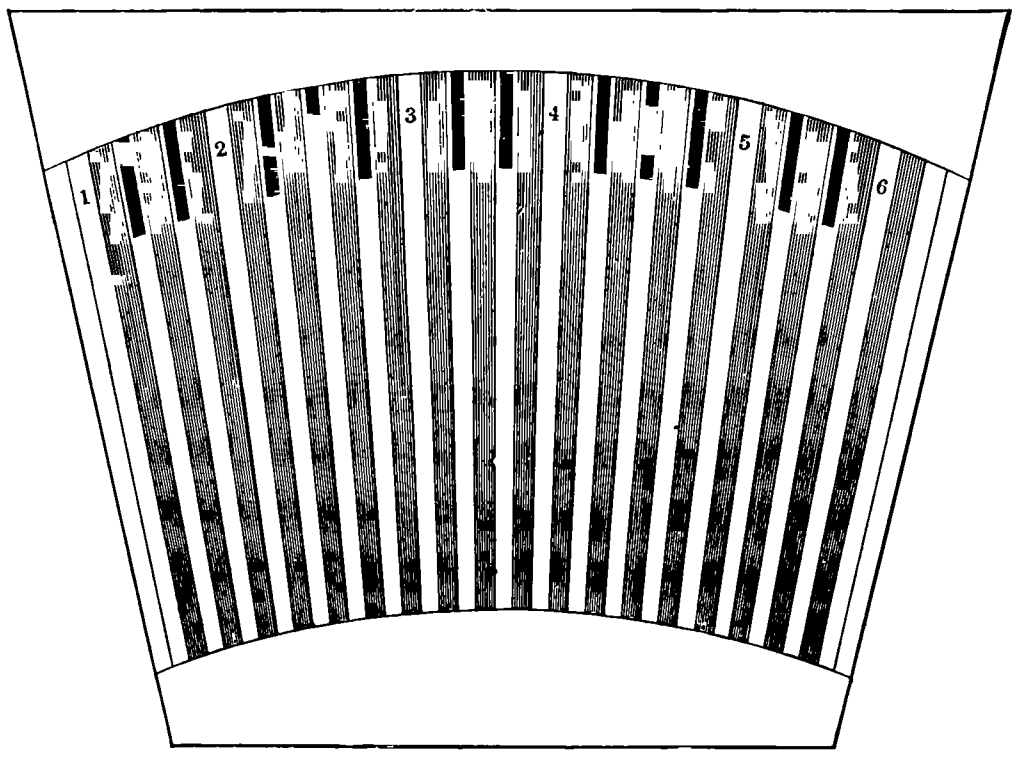


Fig. 42.

It will be seen that when the foot is thrust into 2, the flat of the foot will be over the extreme ends of the keys E and F; when into 3, over B and C; when into 4, over E and F; and so on.

Having drawn some 16-foot pedal-stops and coupled the Great (up to Principal) to the pedals, the pupil should be asked to find the gaps and *place his foot in them* without causing the pipes to speak. Thus:

Find 5 with the right foot. (Prove it by making B♭ or C♯ speak.)

Find 2 with the left foot. (Prove it by touching F♯.)

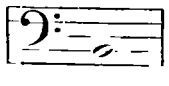
Find 4 with the right foot. (Prove it by touching E♭ or F♯.)

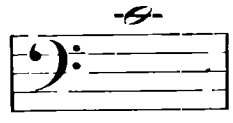
Find 6 with the right foot. (Prove it by touching E♭.)

Find 1 with the left foot. (Prove it by touching C♯).

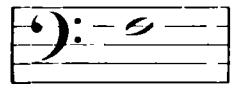
Find 3 with the left foot. (Prove it by touching B♭ or C♯.)

When the pupil has become quite familiar with the process of finding these spaces, he may proceed to find the notes lying near them and make them sound, placing his foot firmly on the pedal-keys. Thus:

Find 3 with the left foot. Then, after *feeling the sides of the short keys* B♭ and C♯, draw the foot out and strike  firmly and without any hesitation, making it sound freely.

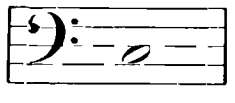
Find 5 with the right foot, then strike 

Find 2 with the left foot, then strike

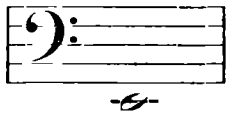
Find 4 with the right foot, then strike 

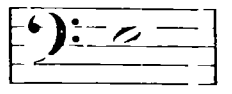
Find 1 with the left foot, then strike

Find 6 with the right foot, then strike

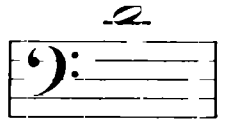
Find 3 with the left foot, then strike 

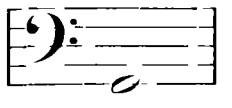
Find 5 with the right foot, then strike

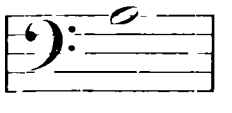
Find 2 with the left foot, then strike 

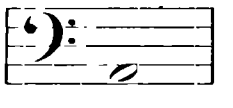
Find 4 with the right foot, then strike 

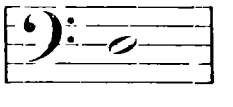
Find 1 with the left foot, then strike

Find 5 with the right foot, then strike 

Find 2 with the left foot, then strike 

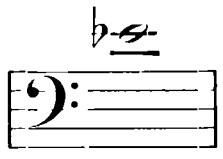
Find 5 with the right foot, then strike 

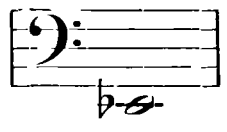
Find 3 with the left foot, then strike 

Find 4 with the right foot, then strike 

It will be found that the position of the short keys is discovered with great ease by this method.

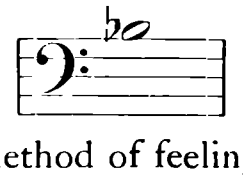
From 1 find with left foot.

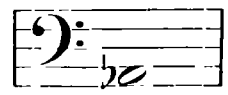
From 6 find  with right foot.

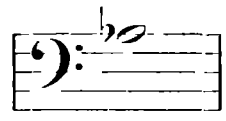
From 2 find  with left foot.

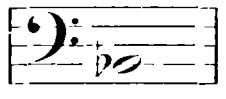
From 5 find with right foot.

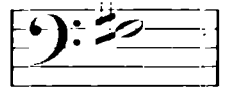
From 2 find with left foot.

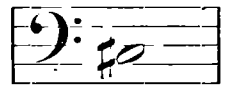
From 5 find  with right foot.

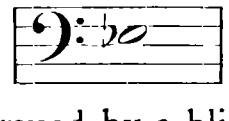
From 3 find  with left foot.

From 5 find  with right foot.

From 3 find  with left foot.

From 4 find  with right foot.

From 3 find  with left foot.

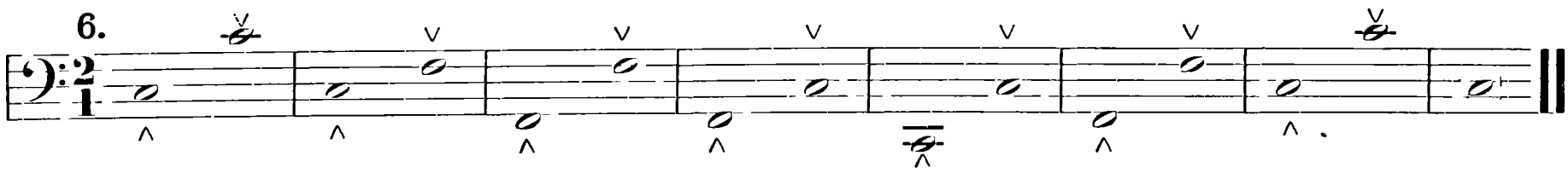
From 4 find  with right foot.

This method of feeling for the whereabouts of notes is exactly that pursued by a blind man commencing to play on the manuals. He feels for the spaces between the black keys, and thus gets his bearings. Having no eyes in our toes, we cannot do better than adopt this very natural system of discovering the locality of the pedal-keys required.

Exercises for Finding Pedal-keys by Feeling with the Toes, without Looking at the Feet.

(See page 36.)

6.



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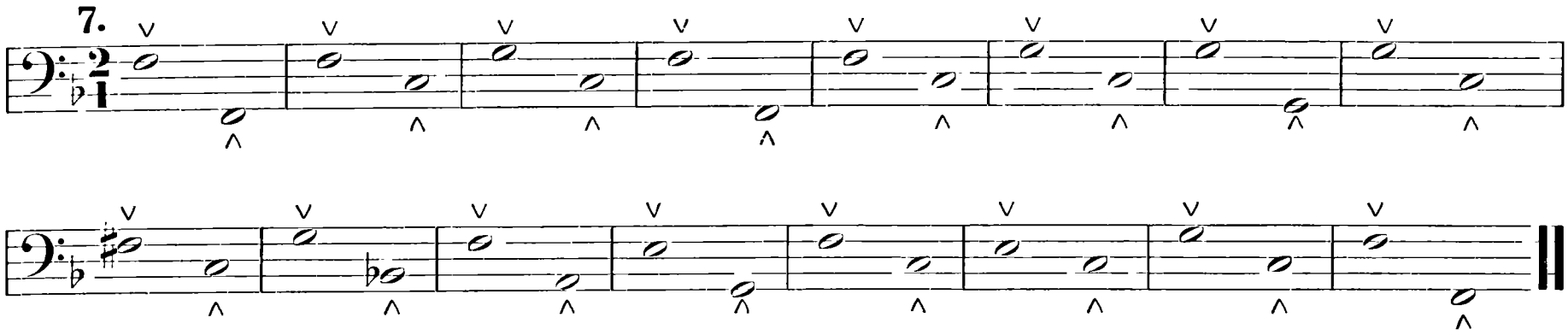

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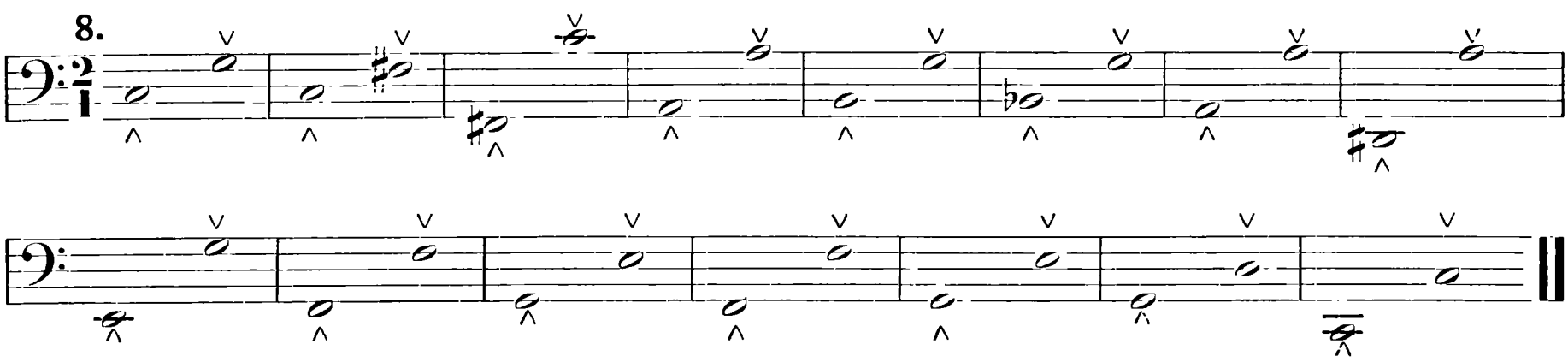

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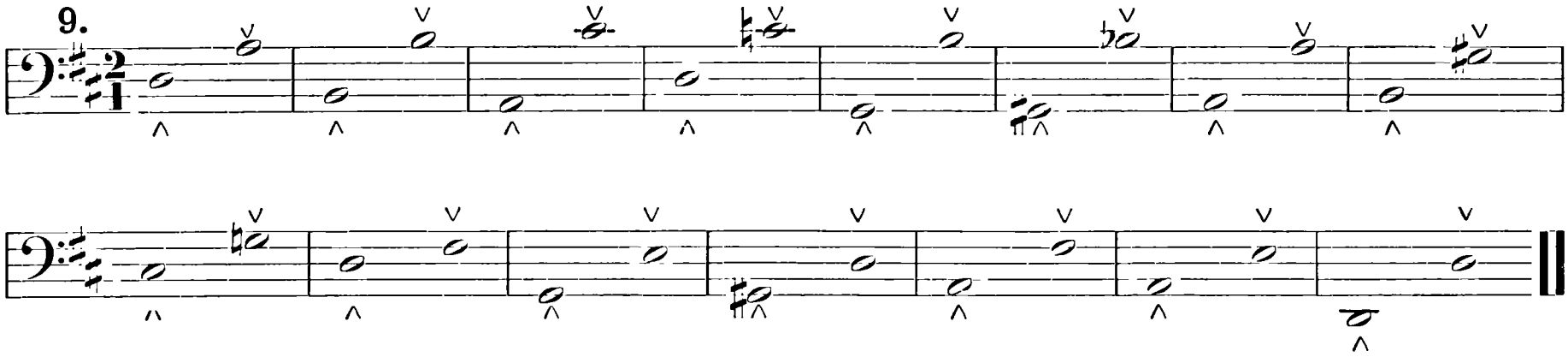

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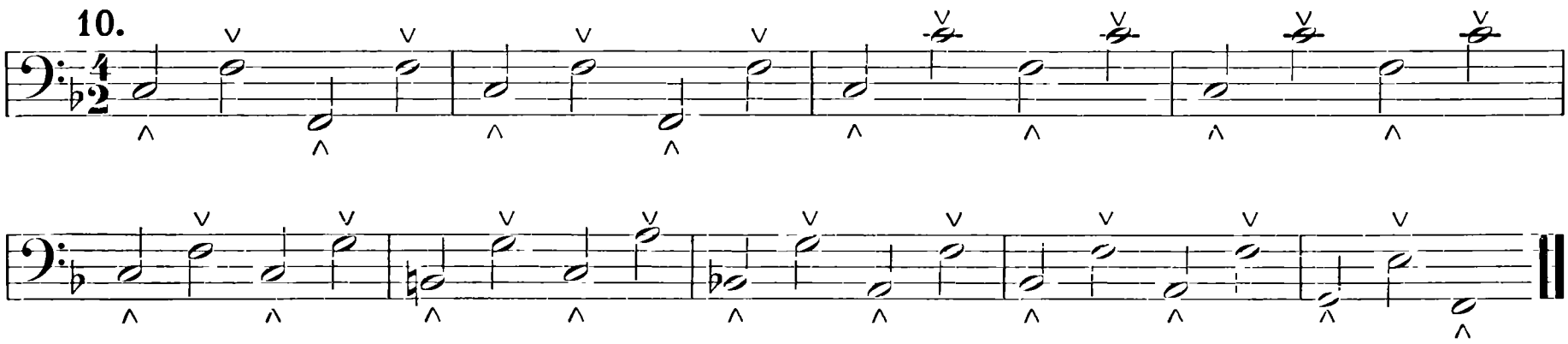

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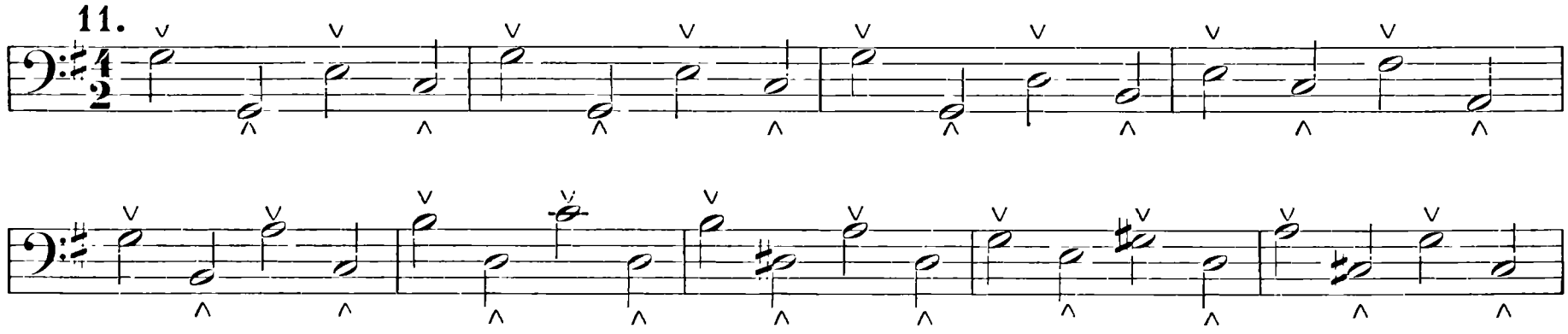
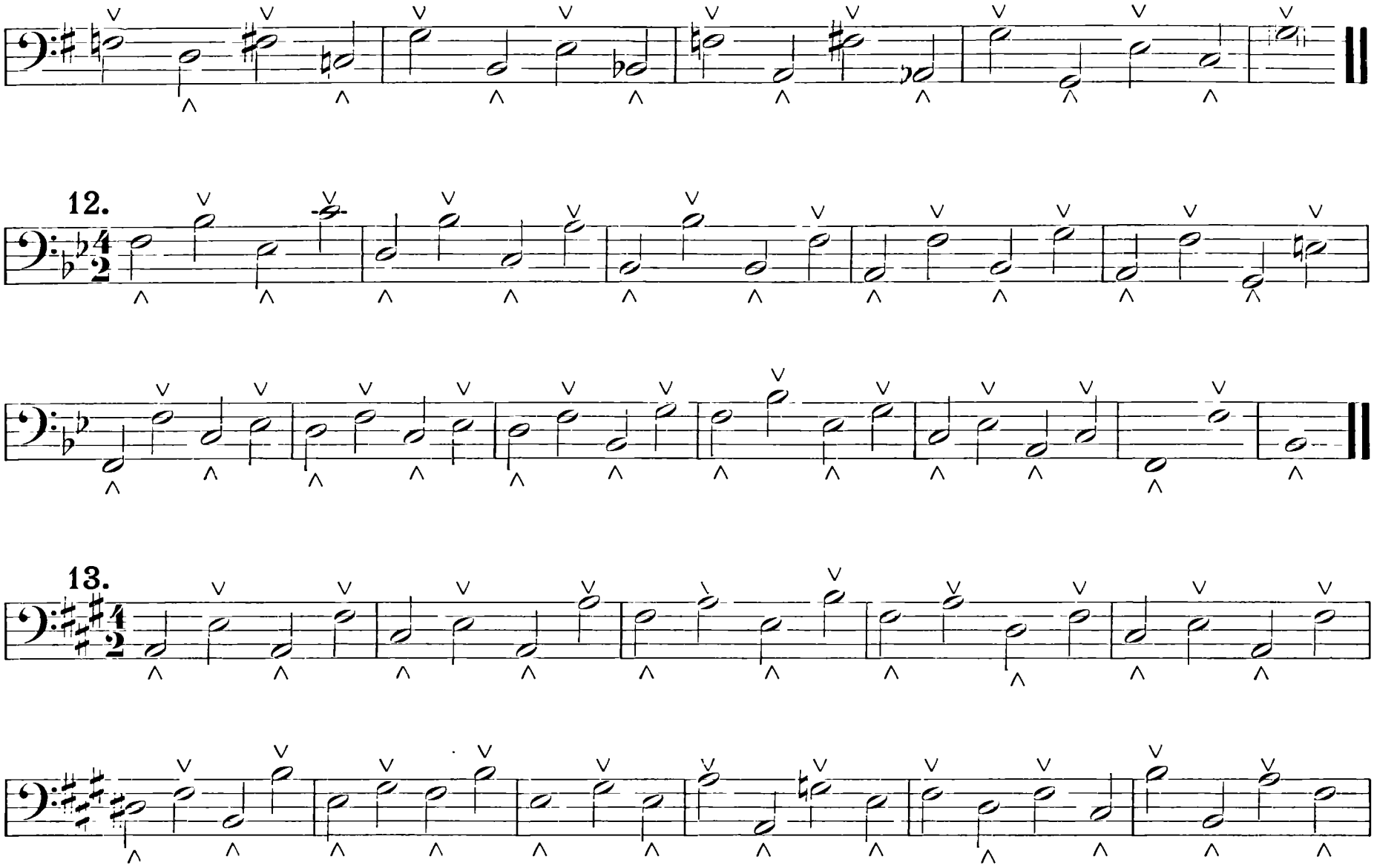
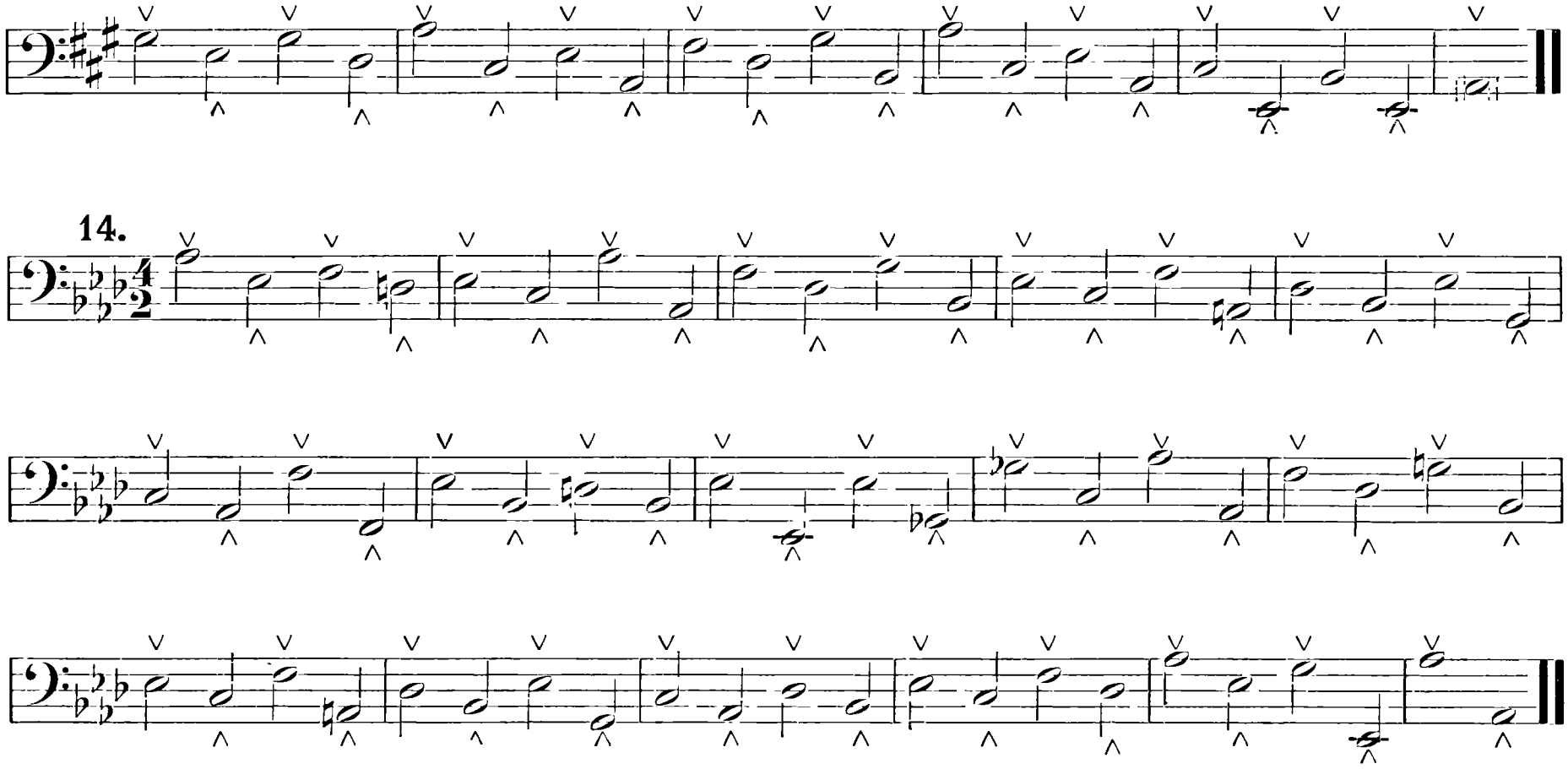
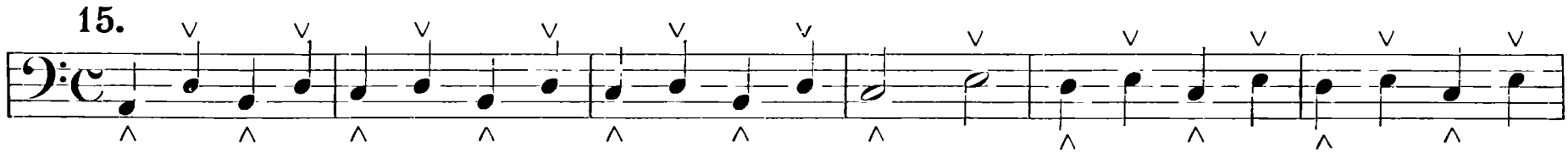
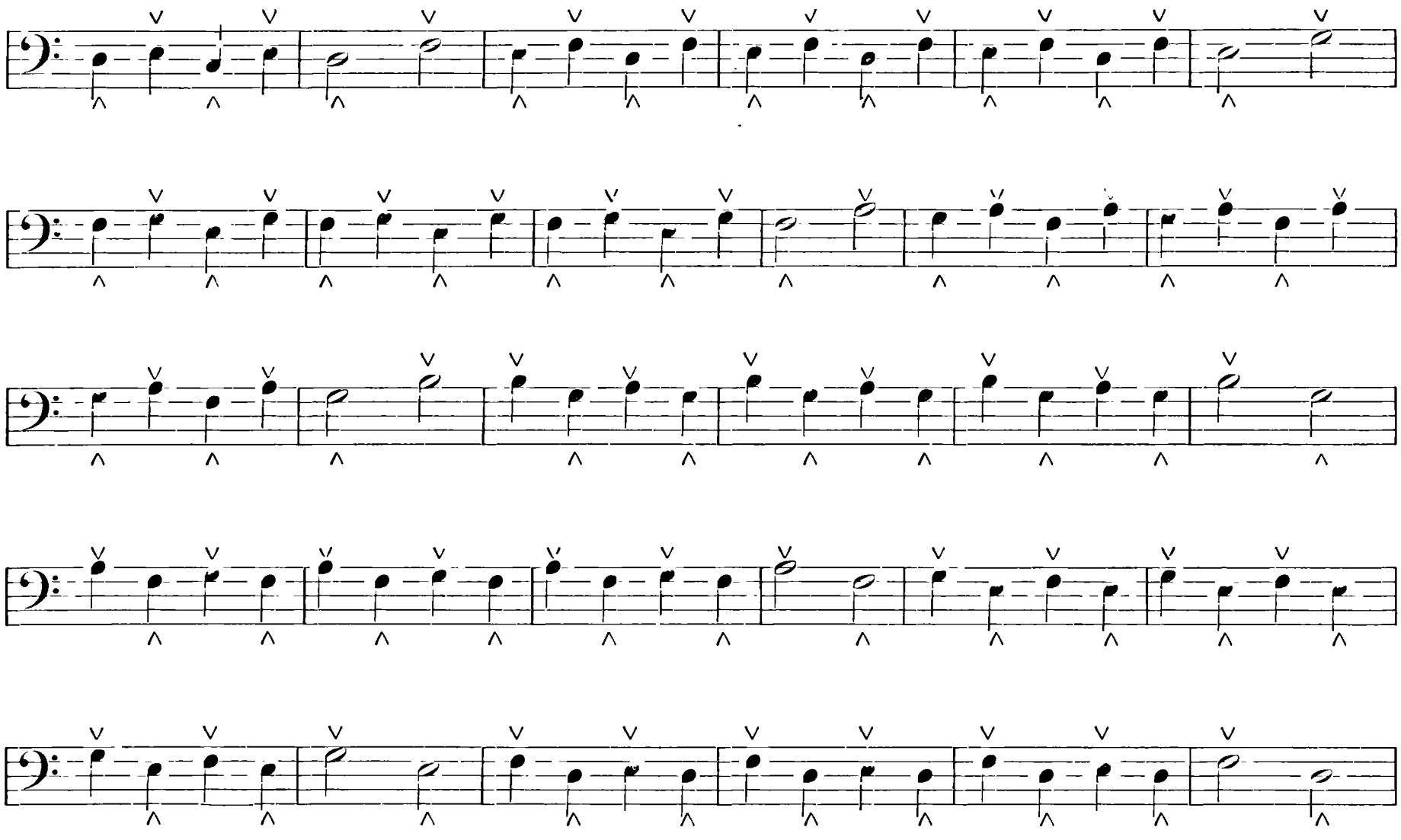






If the pupil can now place his foot on any pedal-key *without looking* and without any hesitation, he may proceed to practise exercises for alternate toes, which will serve the double purpose of rendering his ankle-joint elastic, and of accustoming him to the measurement of intervals on the pedals.





The position of the toe on a sharp or flat pedal-key is shown in the following figure:

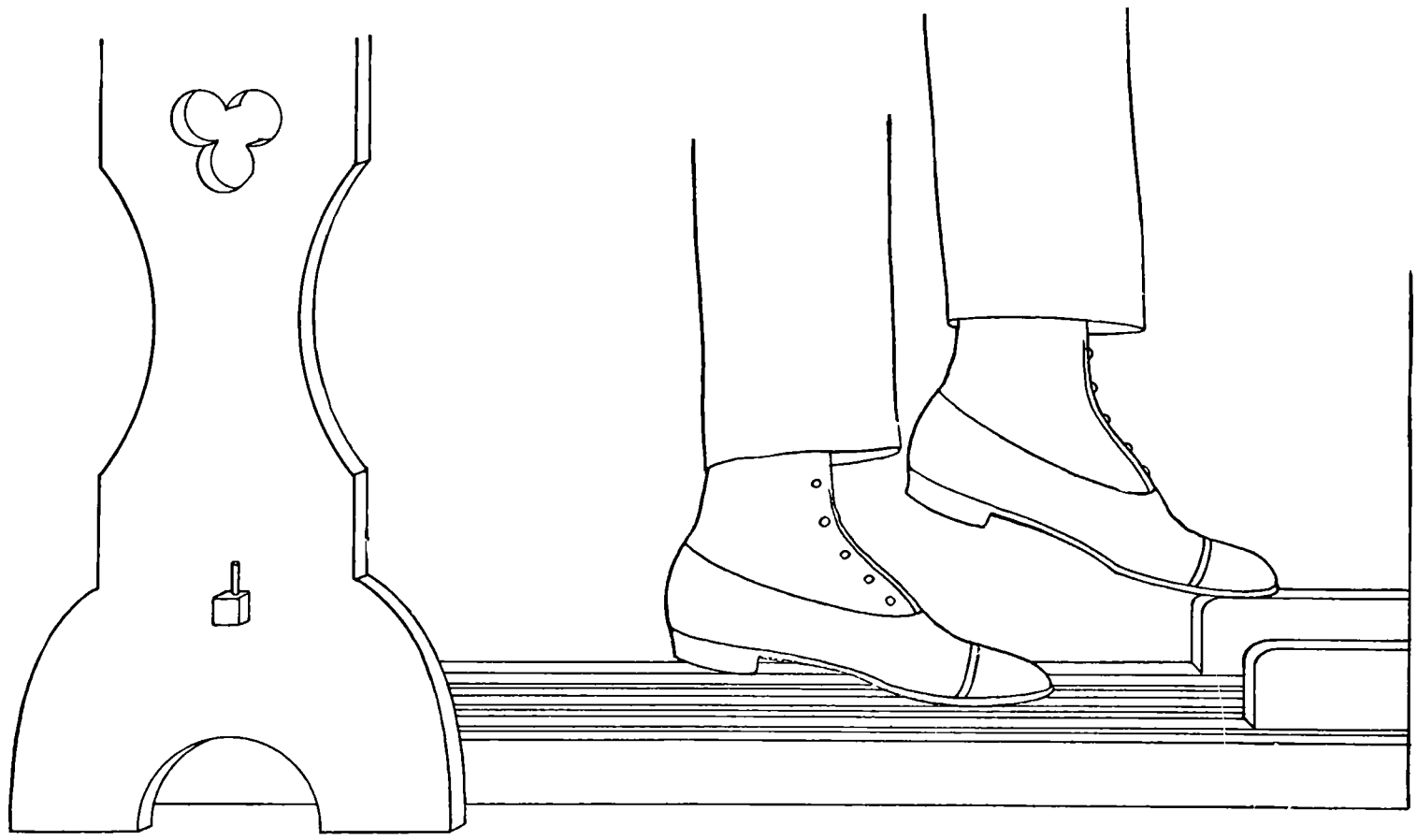
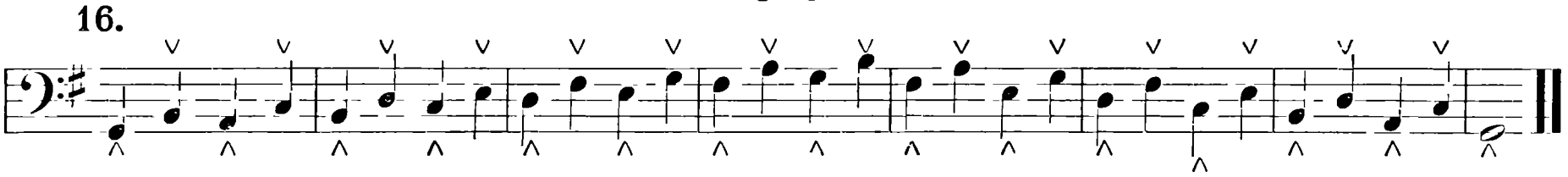


Fig. 43.

16.



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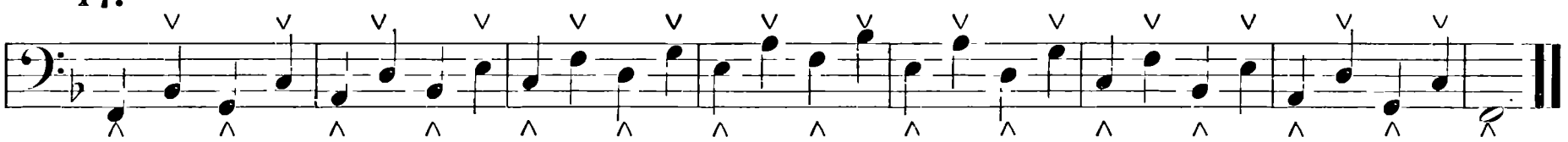

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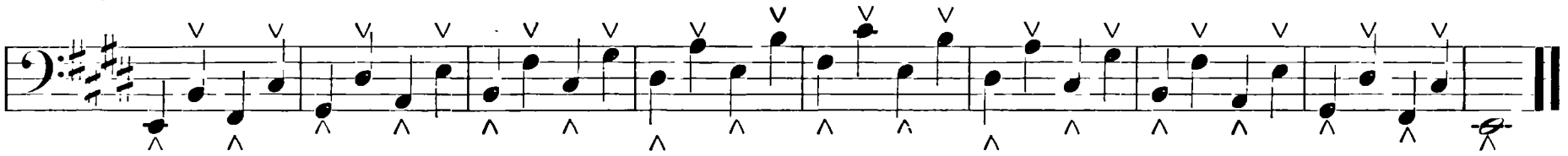

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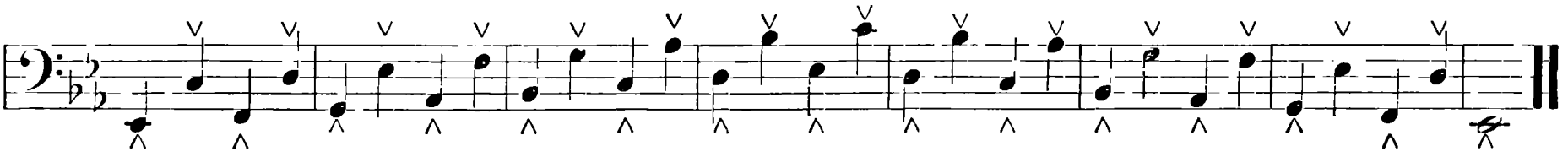

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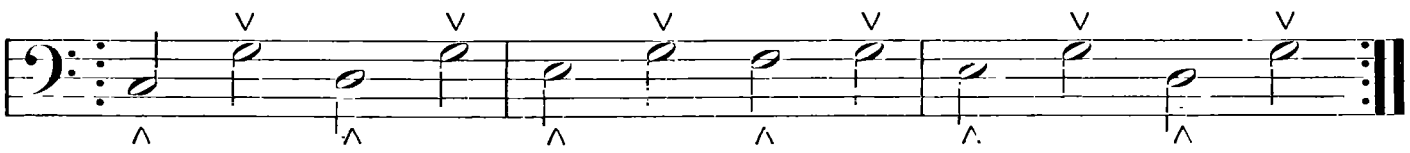

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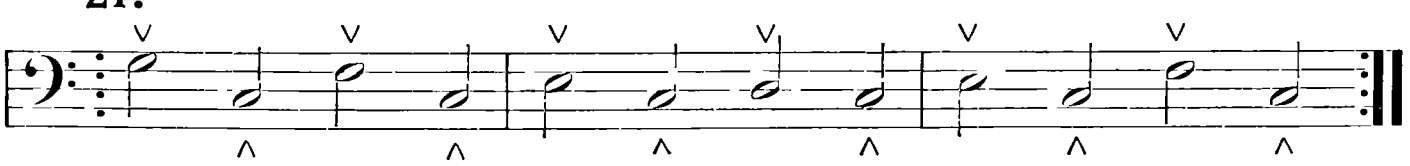

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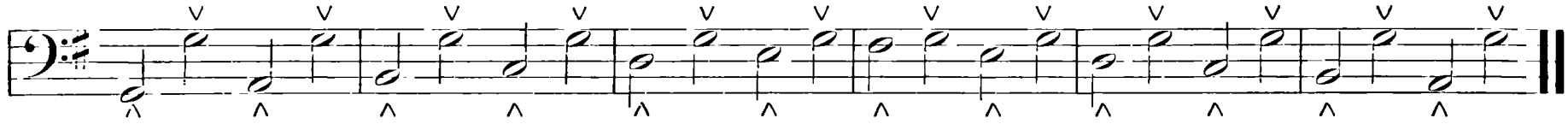

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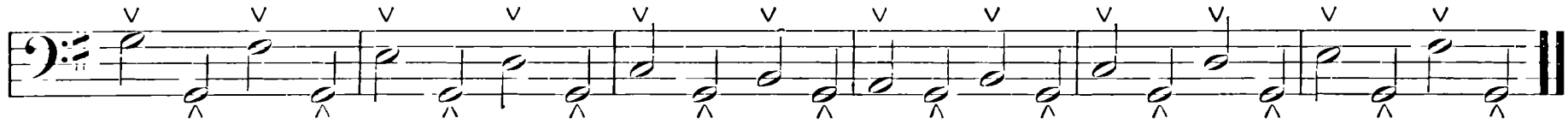

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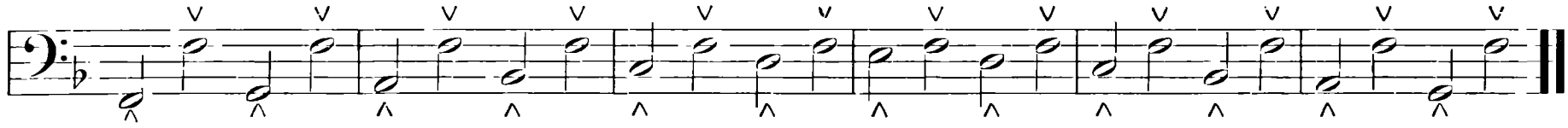

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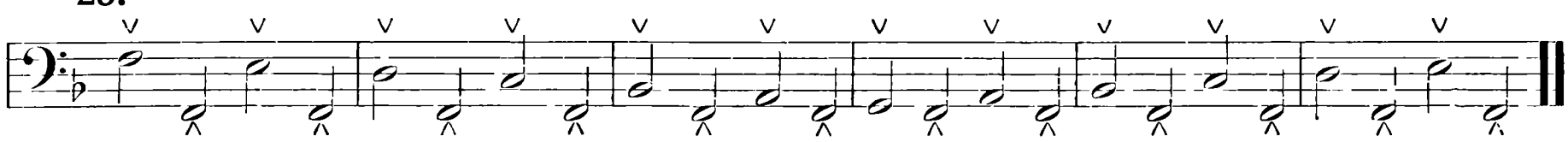

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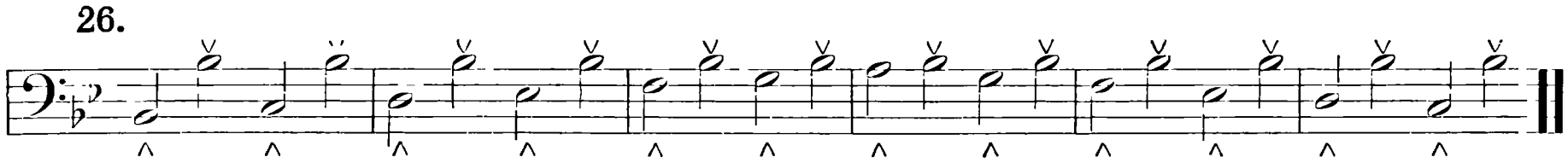

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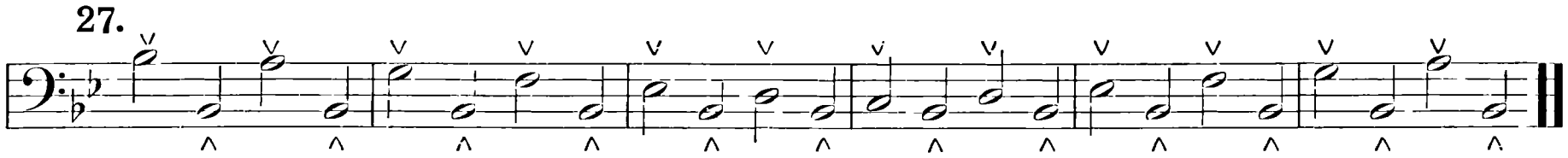

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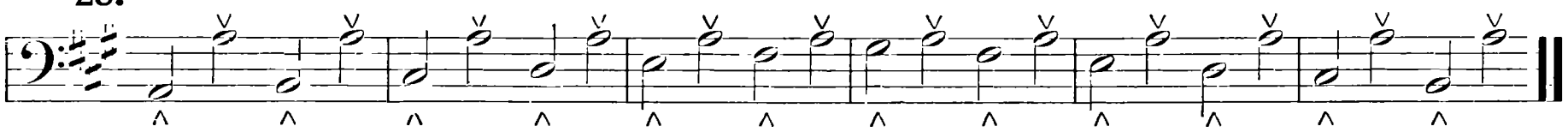

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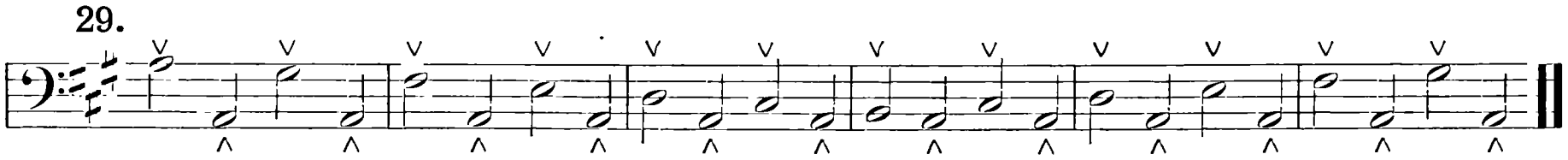

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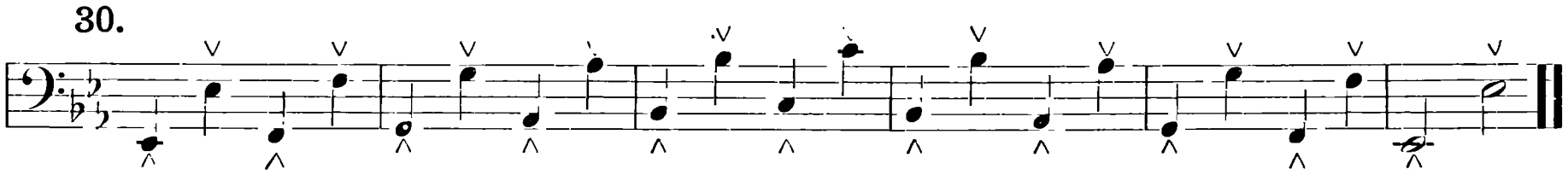

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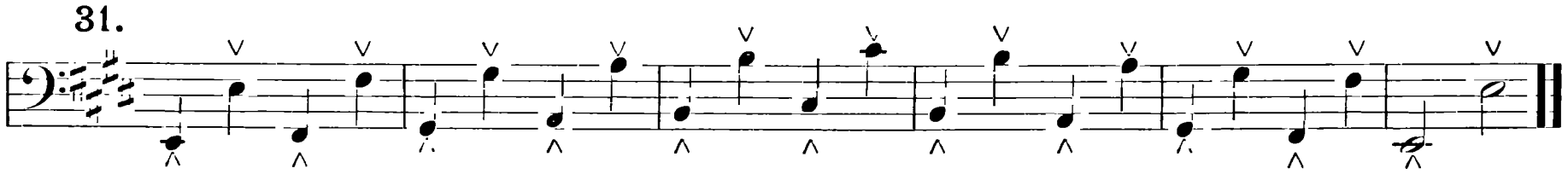

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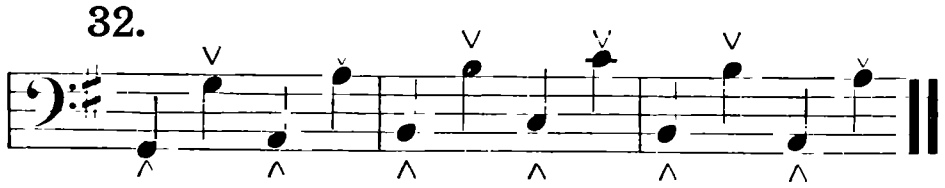

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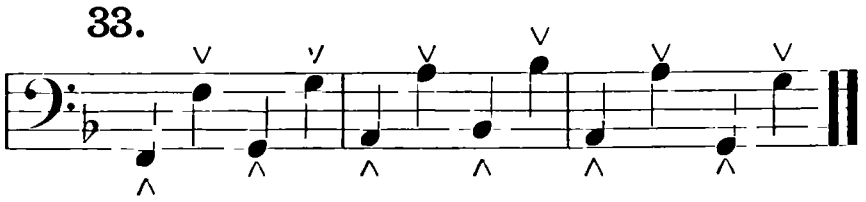

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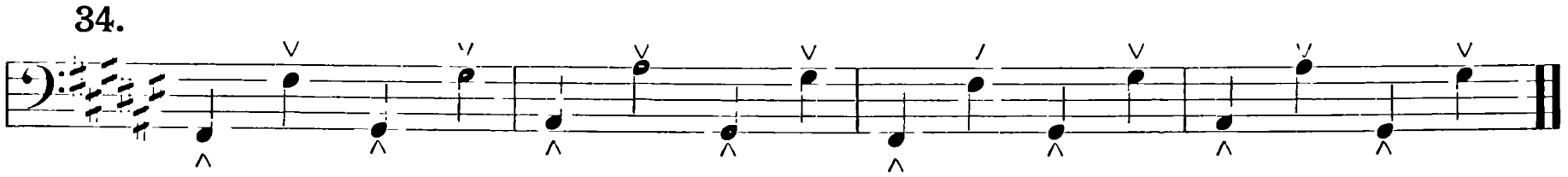


It is now time to study the manual-touch of an organ, and notice in what respect it differs from that of a pianoforte.

In the first place, an organ-key is rapidly *pressed* down, not exactly *struck*, as on the pianoforte. The key should nevertheless be pressed down with firmness and decision.

Next, no alteration as to loudness or softness is produced by the force used by the finger. In organ-playing a quite uniform touch is employed in *forte* and *piano* passages, or, in other words, the keys are touched by the fingers when only one soft stop is drawn, *exactly in the manner as if the full power* of the instrument were to be brought out. To do this habitually will require constant care and attention.

Two different sorts of "touch" will be found on organs. One, when the *key itself* is the actual lever which works the mechanism connected with it; the other, when the key only lifts a valve in the pneumatic bellows, and throws the actual leverage on to that contrivance. (Hence called the pneumatic *lever*.)

But the object of the player, when playing on either of these two kinds, remains the same, namely, to throw open the pallets in true response to his finger as regards *time*, and also to throw them open so thoroughly and rapidly that the wind shall not, as it were, *sneak* into the pipes and spoil their tone.

The former of the above "touches," namely, that in which there is *no* pneumatic lever between the key and the mechanism, will be found to vary in weight to an extent which gives great annoyance even to an experienced performer; moreover, when one row of keys is *coupled* to another, an almost new kind of touch, sometimes very heavy, is temporarily formed.

It frequently happens that, on an instrument having two, three, or four manuals, a different kind of touch is found on each manual. A good organist, if he has to use all the manuals in turn, insensibly plays on *all* with the weight or force required for the *heaviest one of them*. Hence the saying: "Adjust your touch to the heaviest row." Where an organist is constantly playing on the same instrument and has become quite familiar with it, he can afford to disregard this rule; but, when playing in public on a *strange* instrument, it will be well to bear it in mind, because, if the player should try and play a rapid scale-passage on the heaviest (not being prepared for the change), he is very likely to pass over some keys without getting any sound.

In organ-playing the back of the hand does not lie quite so flat as in pianoforte-playing. (See Fig. 44.) This is partly owing to the fact that very often considerably more pressure has to be used, as, for instance, when playing full chords on a specially heavy touch; partly to the fact that the hands have to cross and recross each other when playing on two different manuals; and also, one hand may have to go just below the other for the purpose of pressing in one of those clever and invaluable contrivances called "pneumatic combination pistons."

The fingers should press down the keys to the very bottom with a sharp *springy* motion, the action being from the knuckle-joints. The back of the hand should remain in its position, and not on any account be allowed to jump up and down with the movement of the fingers.

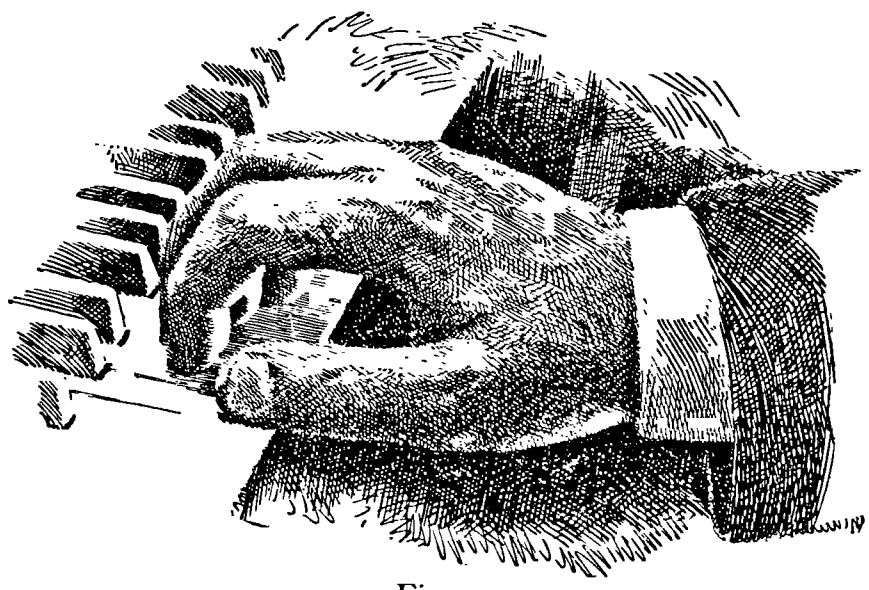


Fig. 44.

As the keys of an organ generally sink deeper than those of a pianoforte, it will be found necessary to raise the fingers rather high, *after* they have pressed down the keys. But they should not be raised so high as to give the feeling that the keys are being *hit* when the fingers *next* go down, but only *pressed down* with decision and firmness.

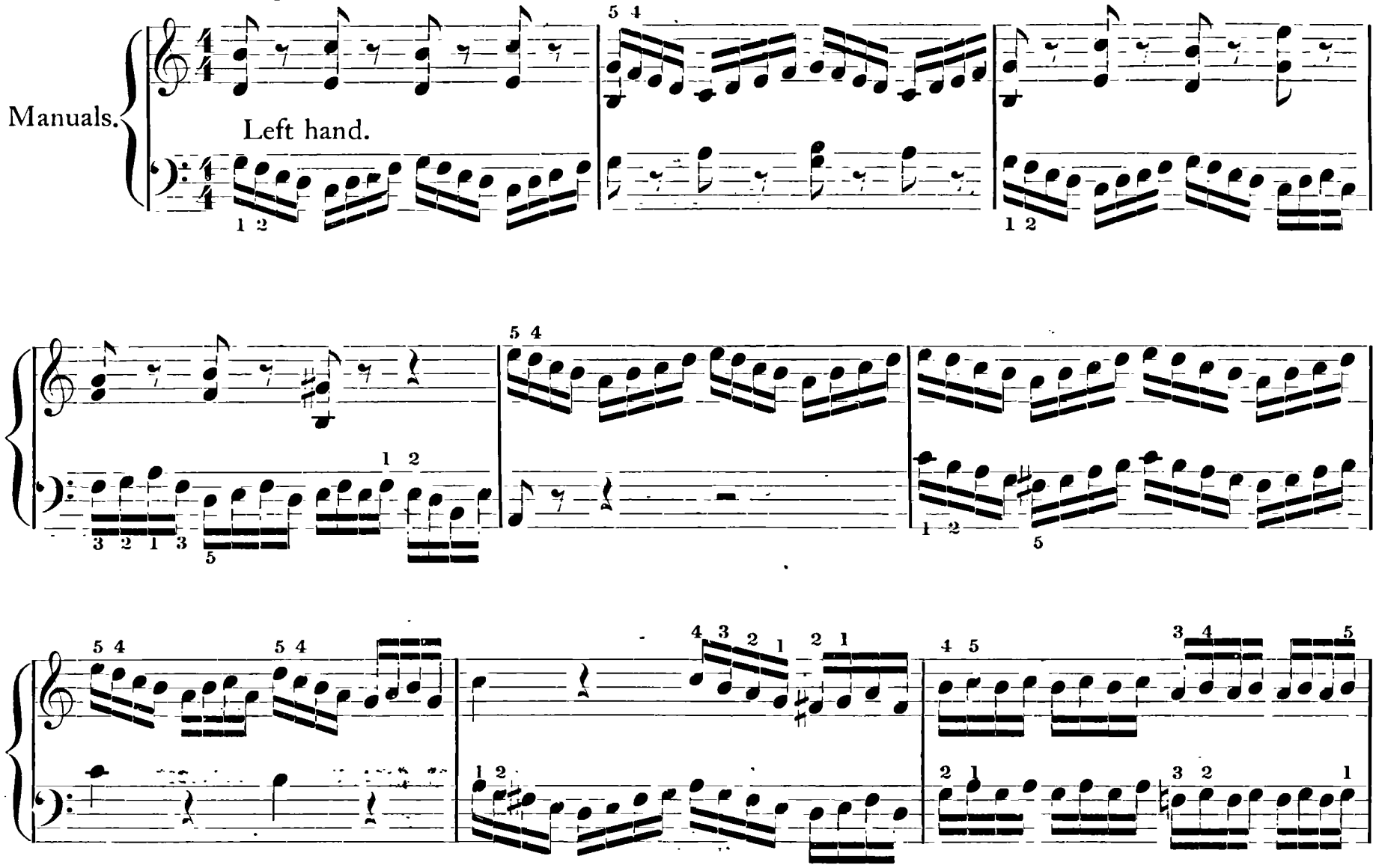
The pupil should be very careful not to stick out the elbows; it is never necessary to do so, and always awkward.

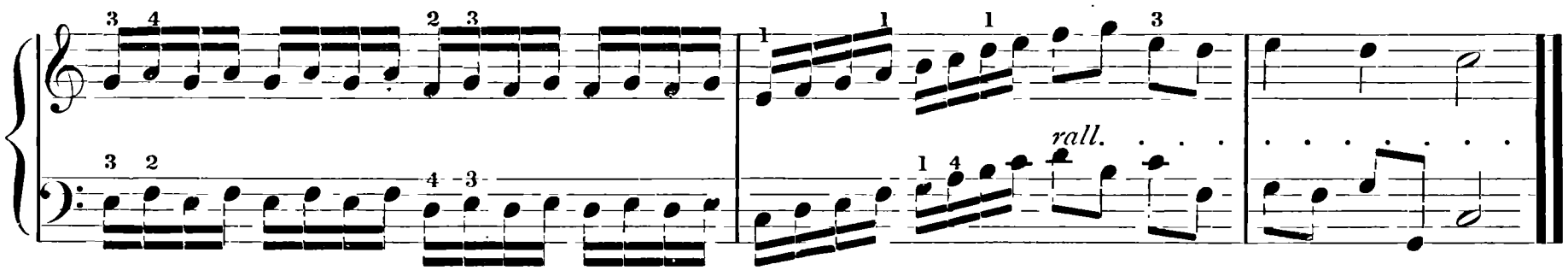
Exercises for Manual-Touch.

35. Right hand.

Manuals.

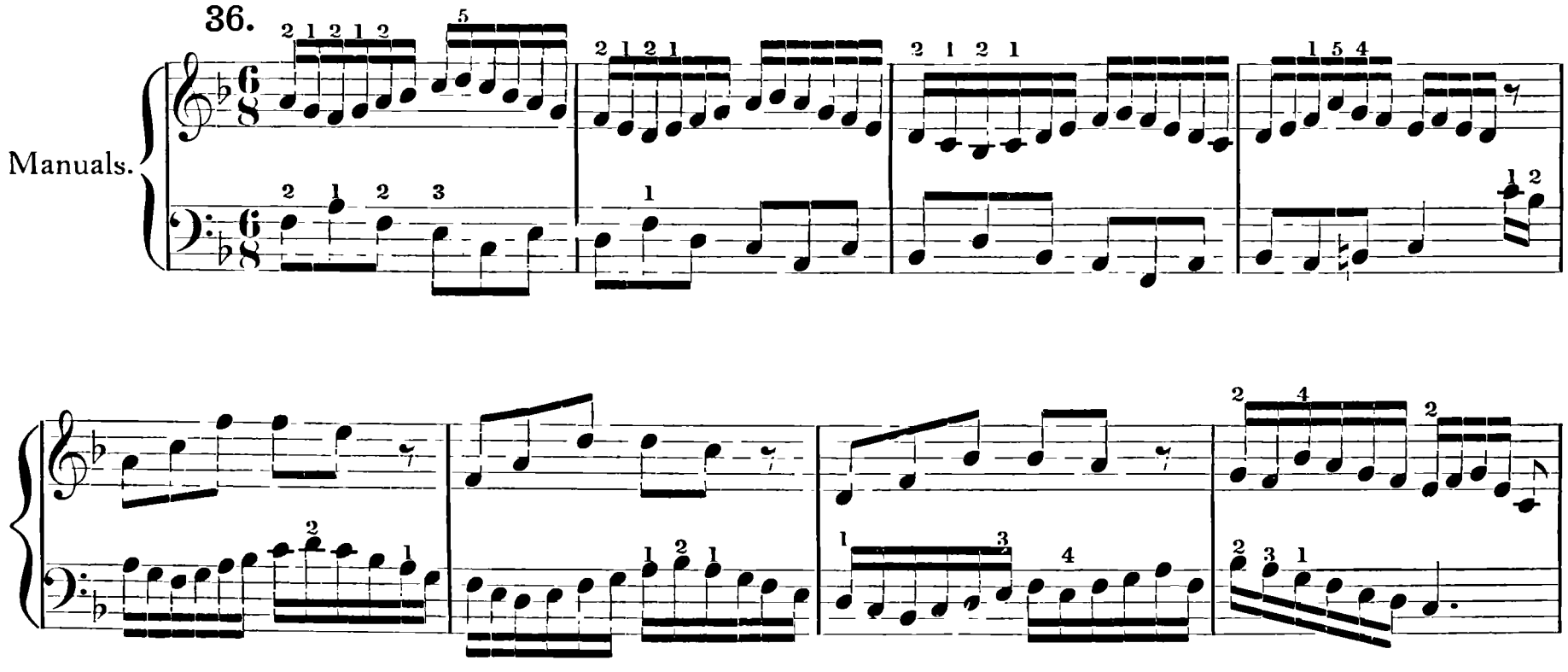
Left hand.





36.

Manuals.

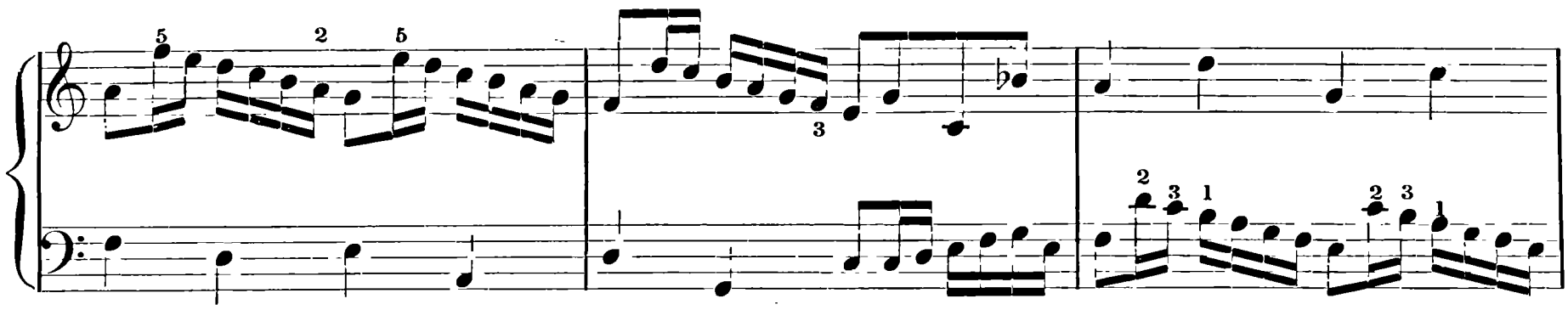


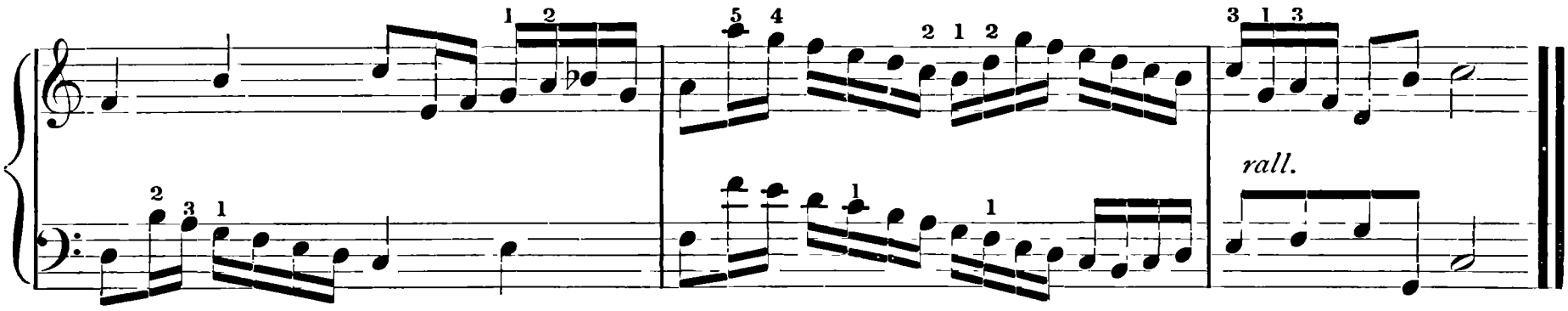
37.

Manuals.

38.

Manuals.





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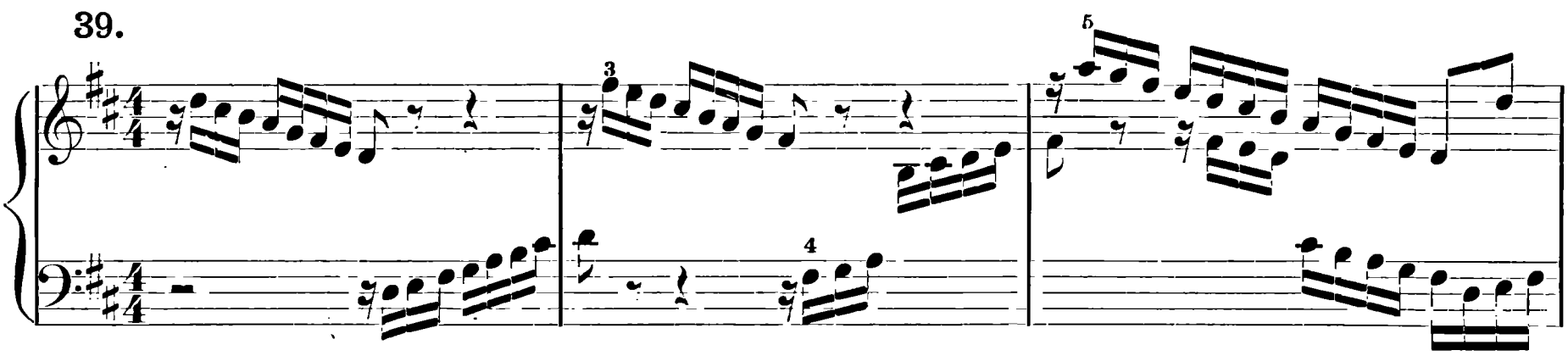
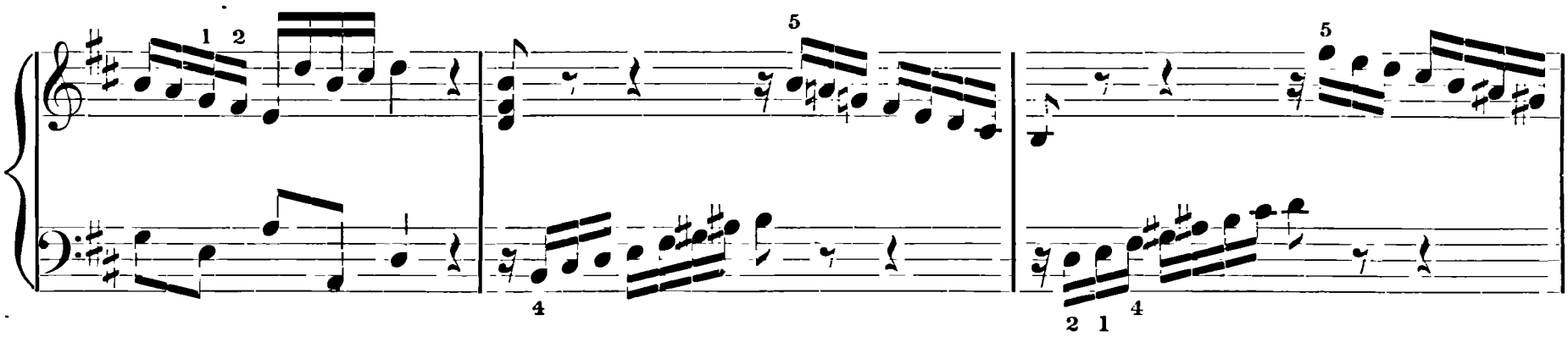
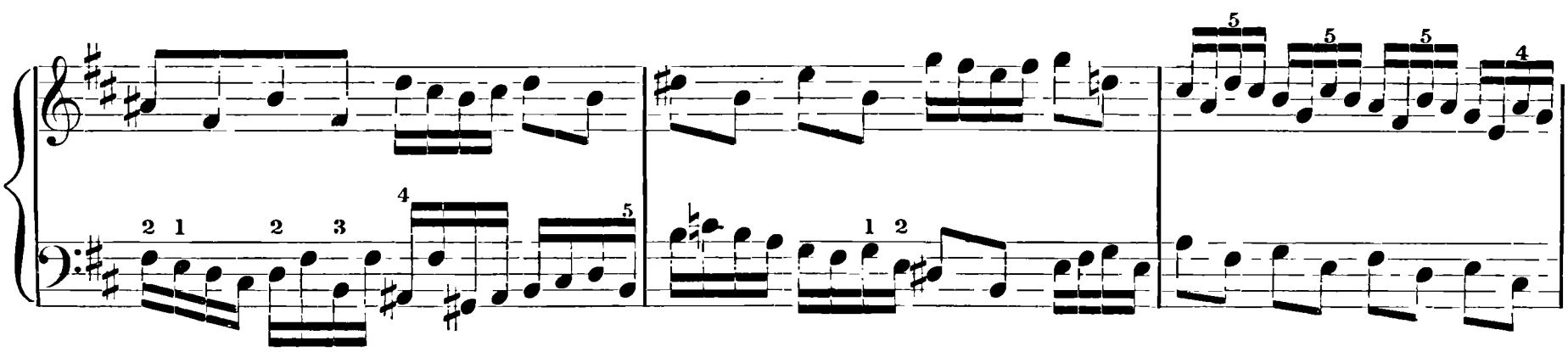
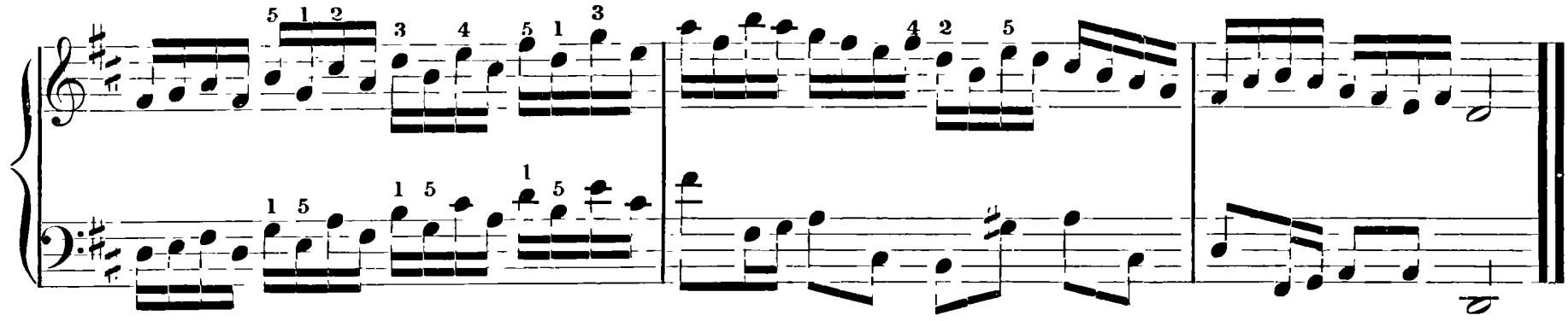


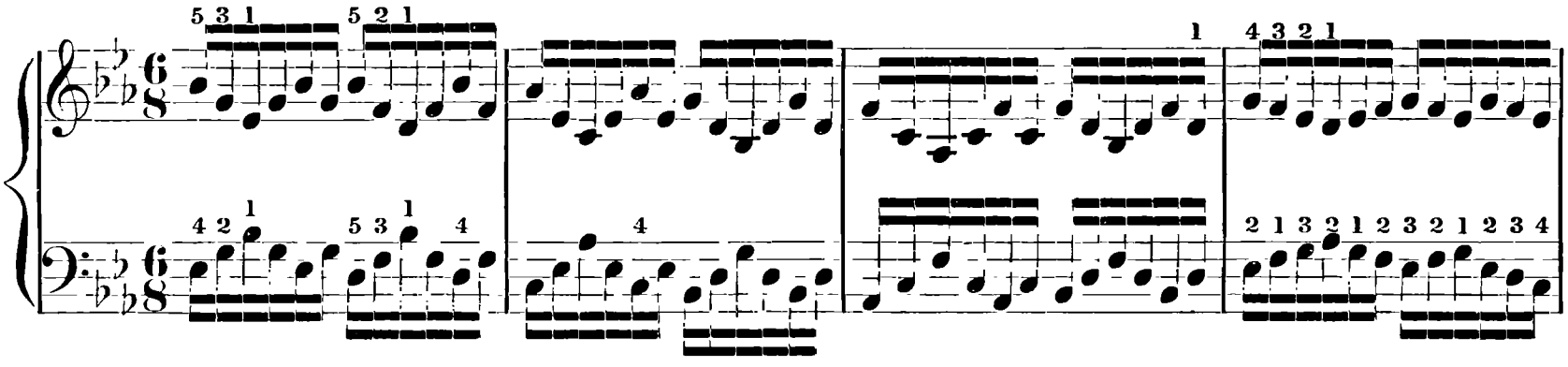


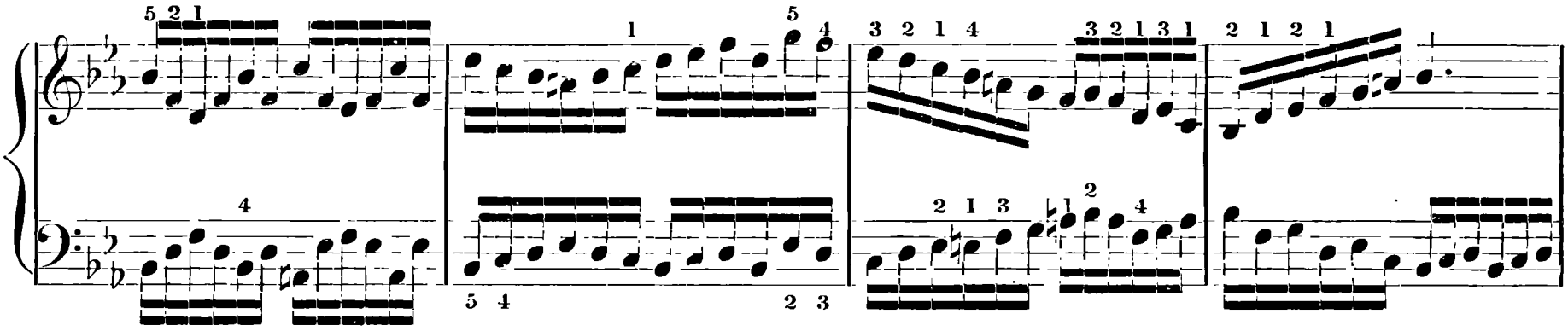


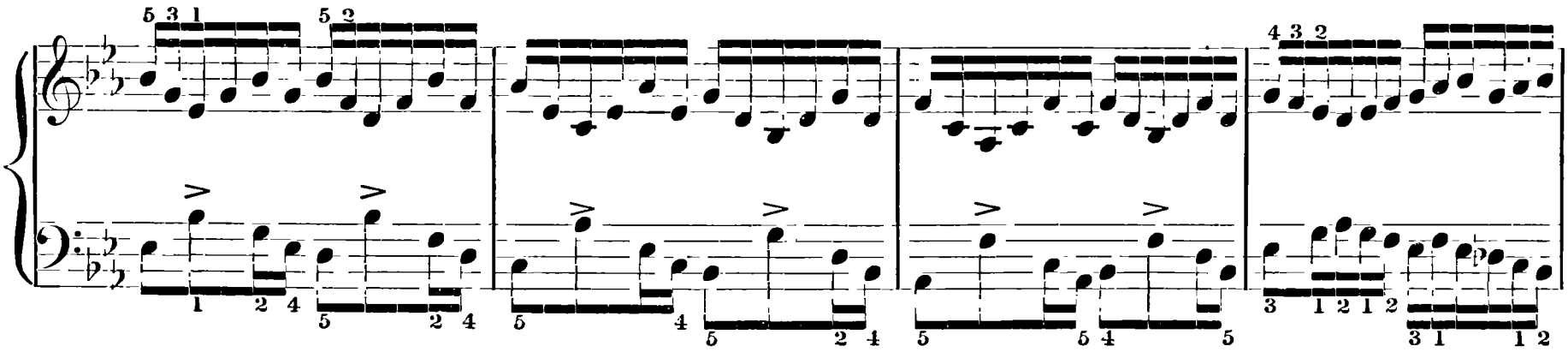


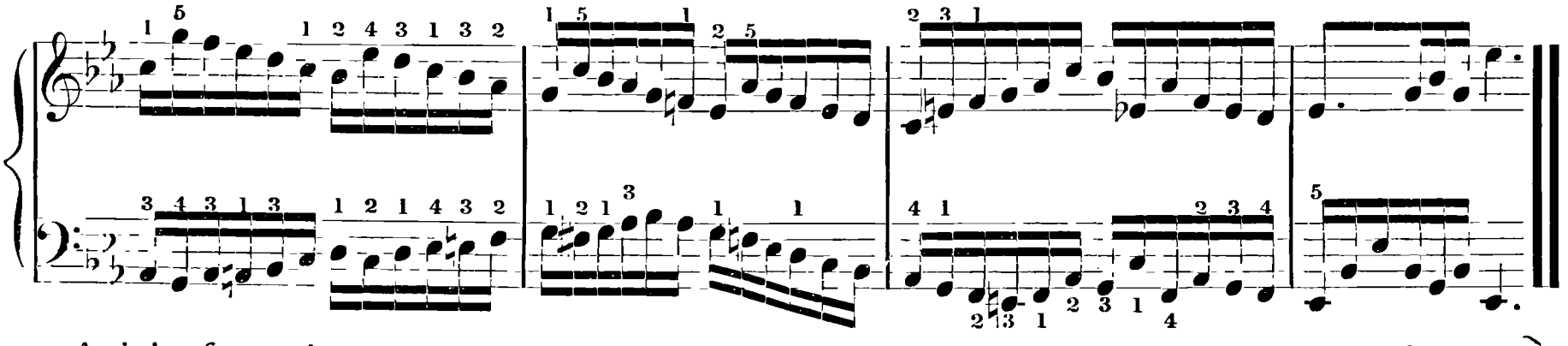
40.

Manuals.









As it is of great importance that the same decisive touch should be used for both loud and soft passages, the student is recommended to play the preceding exercises alternately on loud and soft combinations and on different rows of keys.

Scale-Passages on Pedals.

In playing scales on the pedals the various methods of pedalling mentioned on page 31 are generally used separately or in combination, as found most convenient in each special case. Some scales are therefore pedalled entirely with "alternate toes," some with a mixture of "toe and heel" and toes, others entirely with "toe and heel." When the feet cross each other, as in playing scale-passages with alternate toes, the heel of the foot in front must be raised sufficiently to allow the other foot a clear space in which to pass it, thus:

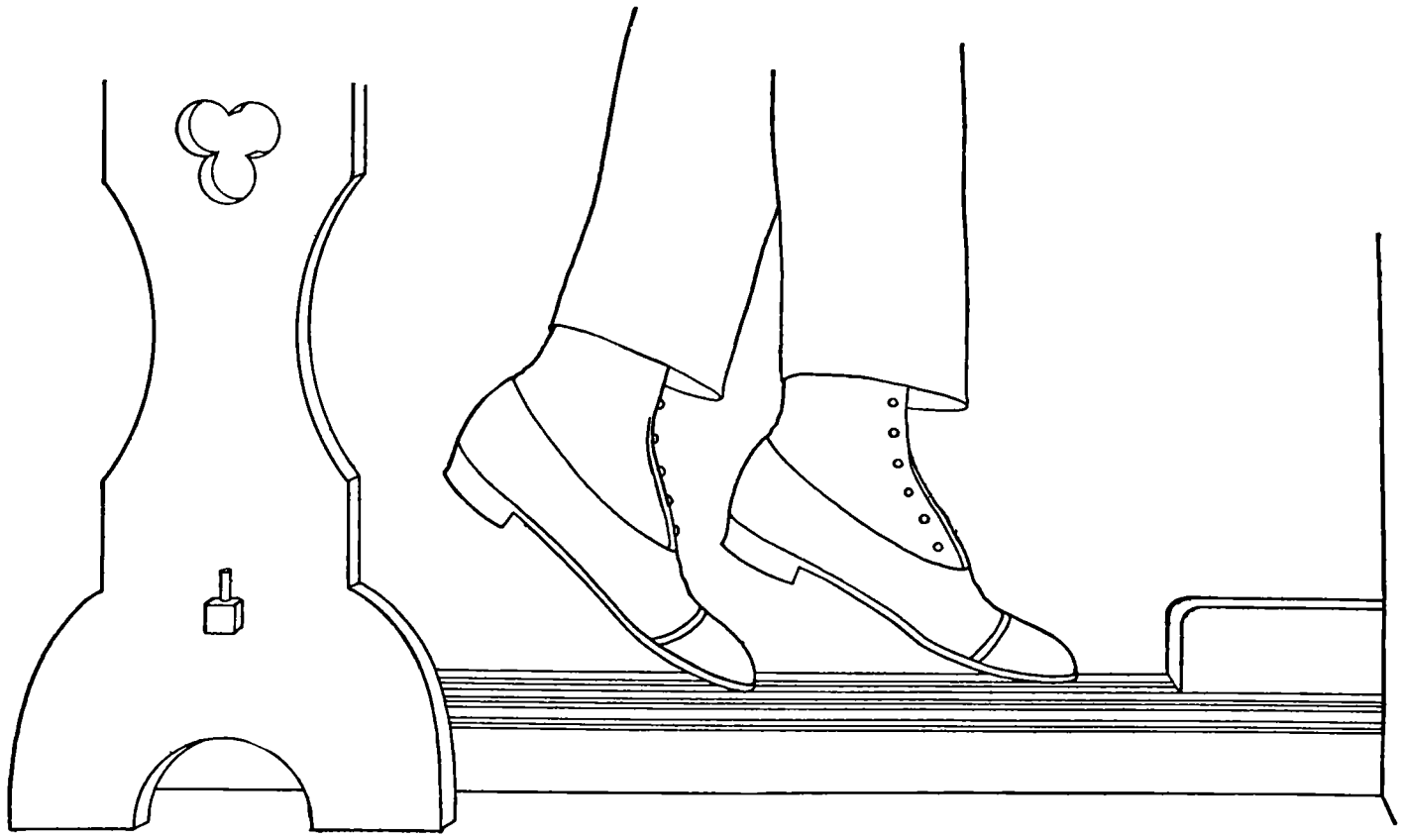
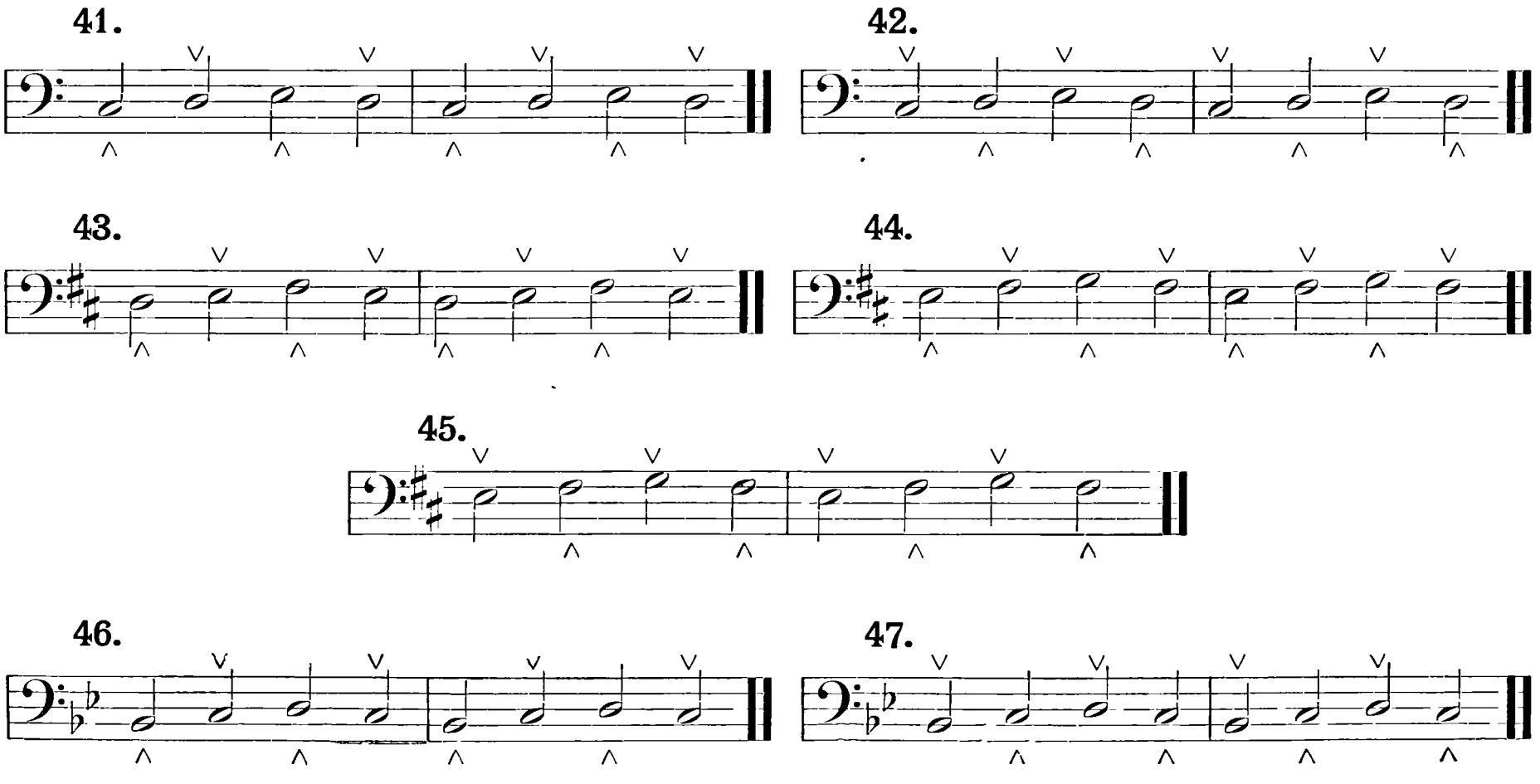


Fig. 45.

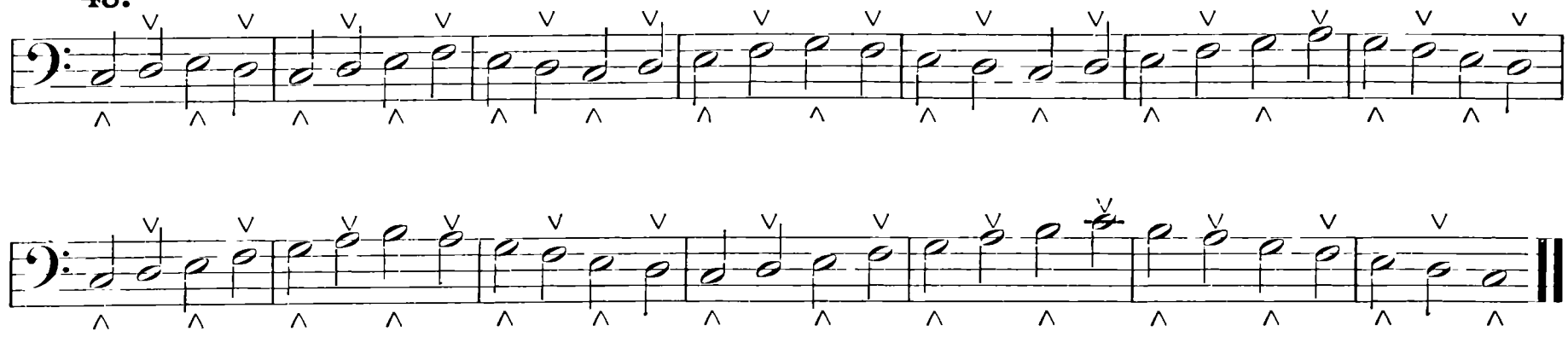
It is of the utmost importance that a good *pedal-touch* should be acquired, because, if the pedal-keys are not put down lightly, yet firmly and with decision, the large pipes speak in such an irregular and unsatisfactory manner as to entirely spoil the effect of the performance. This is specially true with regard to reed-stops.

The following exercises show how one foot must be passed behind another for a natural (long) key after a short key; round the front of the other for a sharp (short) key after a long key:

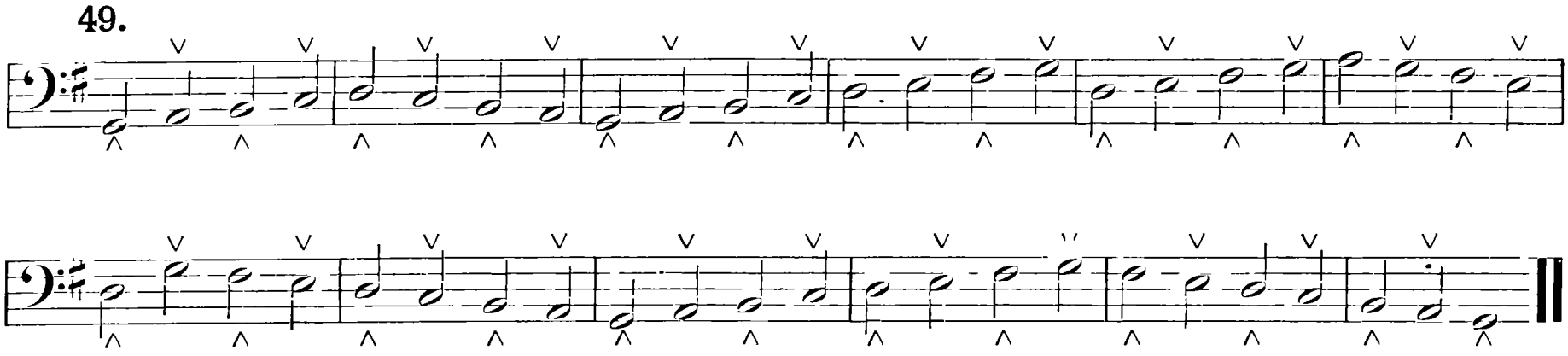


Scale-Passages for Alternate Toes.

48.



49.



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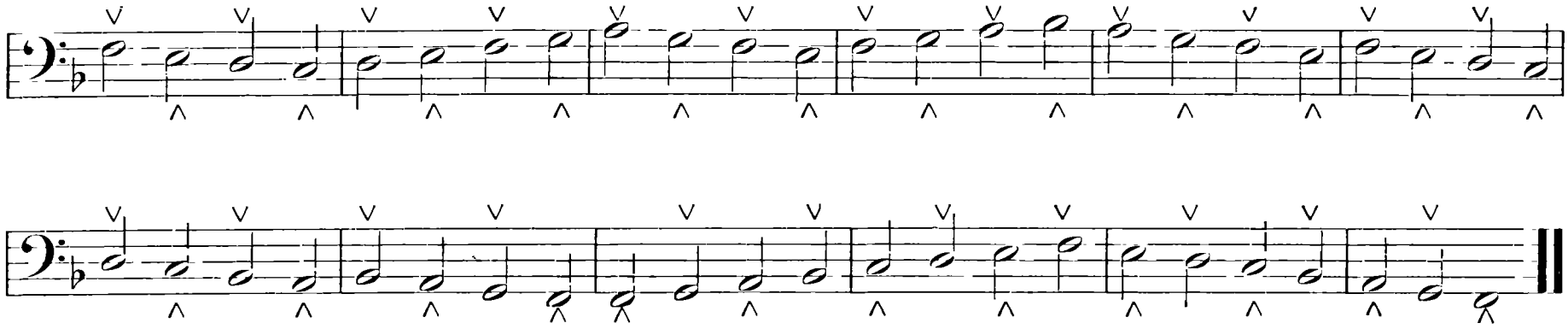

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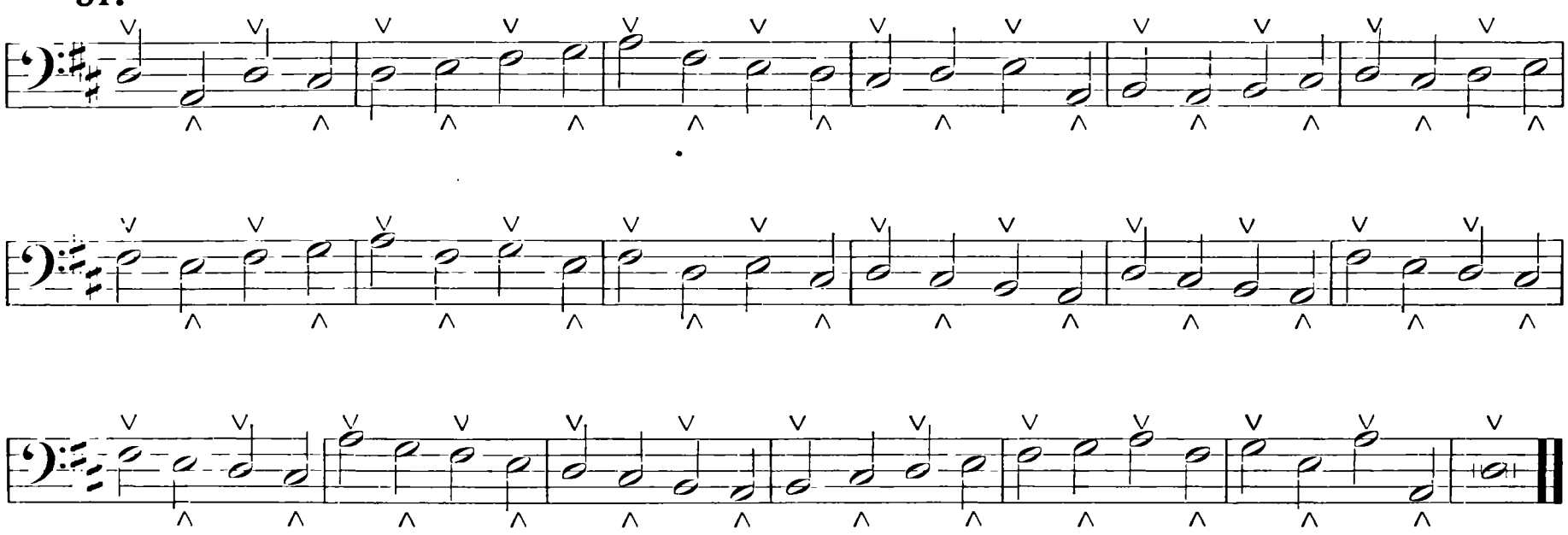

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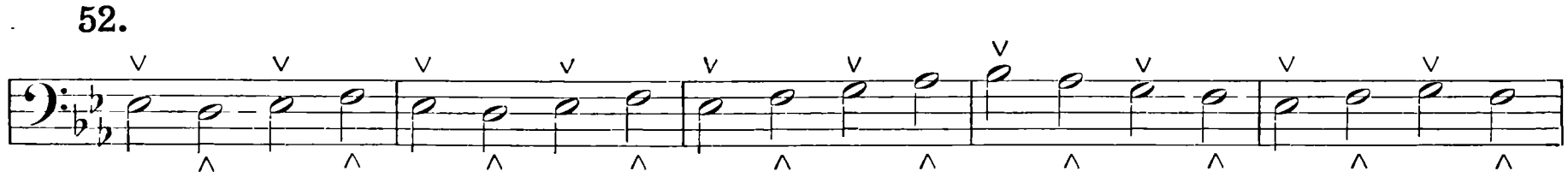

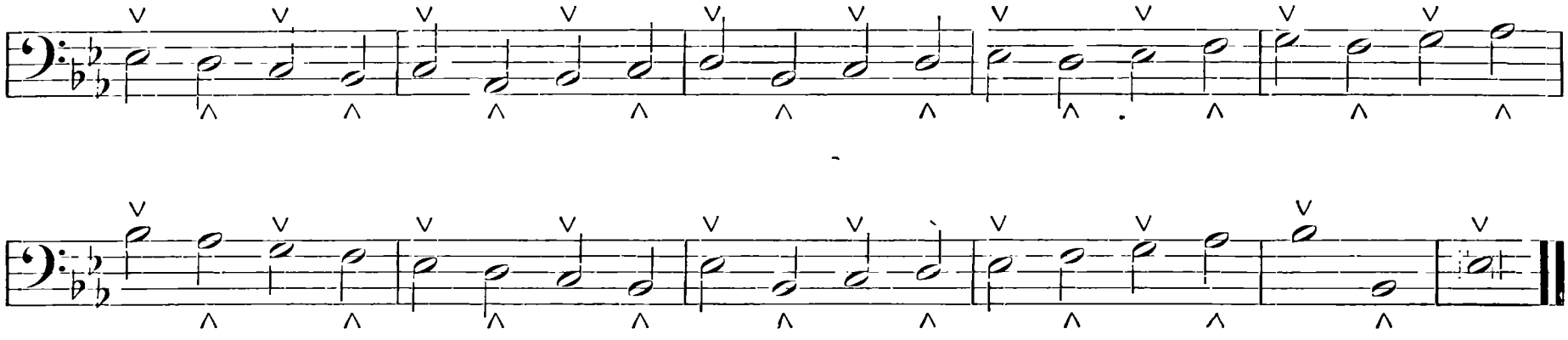

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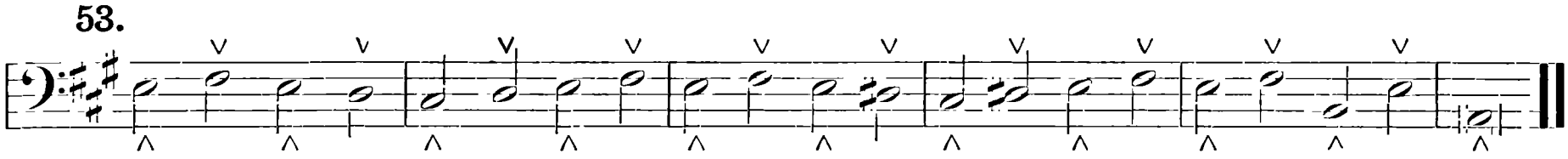

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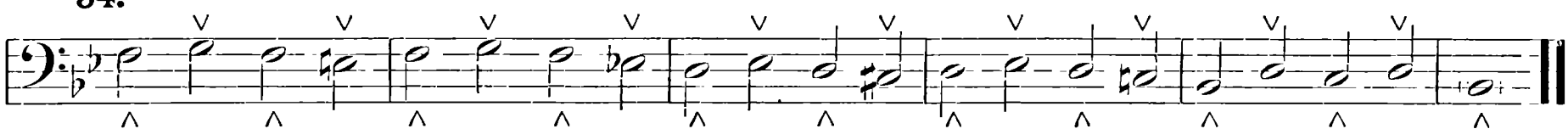

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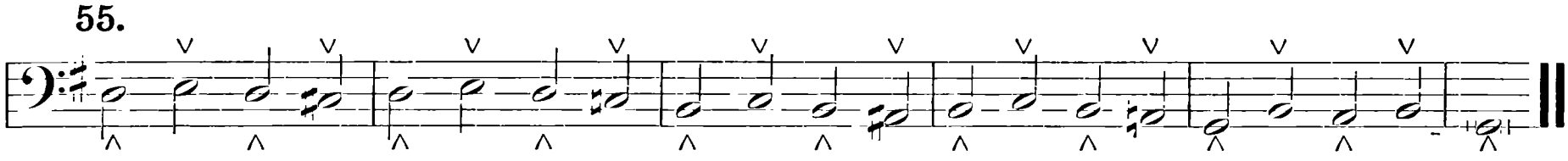

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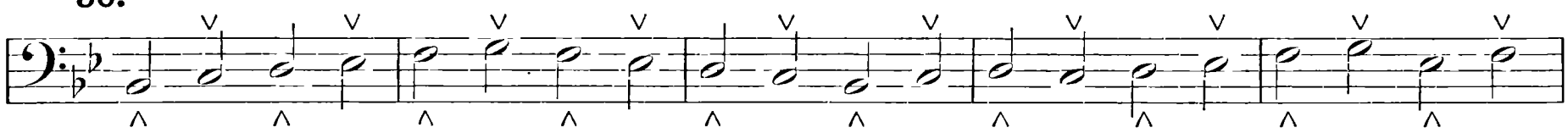

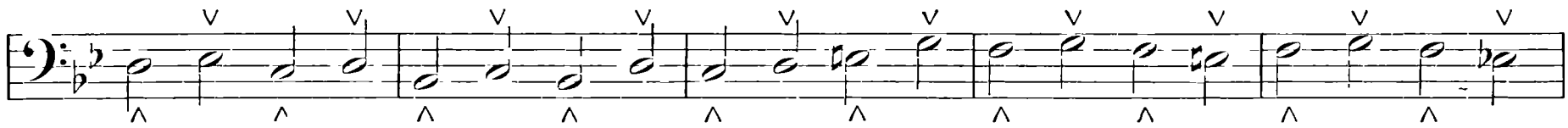

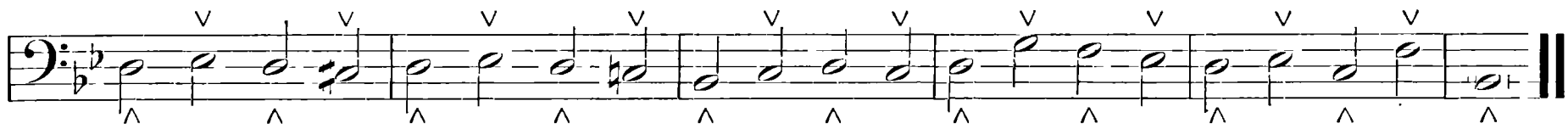

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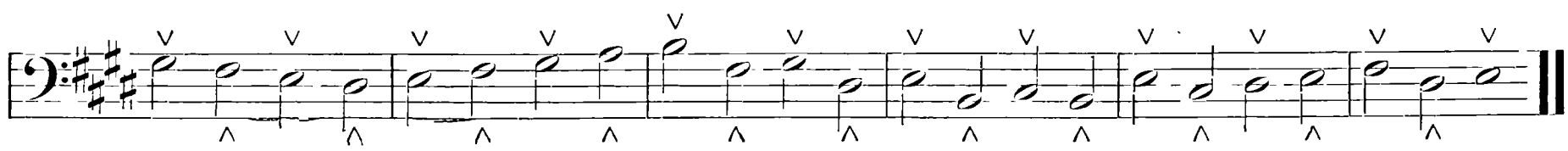


Independence of Hands.

As the hands are *crossed* more frequently in playing the organ than the pianoforte, special attention must be directed to the exercises for teaching independent movement of the hands.

On the organ — that is to say, an organ with two or more manuals — many beautiful effects can be produced by using the hands on two different manuals having tones strongly contrasted in *quality*, though as equally balanced as possible with regard to *quantity* of sound. Every time passages are then made to cross each other, both parts remain pure and distinct.

Great pains should be taken to make the hands strike the keys *precisely* together. The sounds produced should be quite *clear*, but not *staccato*; free from what is very expressively called *smearing*, yet quite *legato*.

It should be observed that the wrist is held a little higher than in pianoforte-playing (as before stated), so as to allow either hand to pass under the other, as the case may be, without any displacement of its position. A jump of one hand to allow the other to pass under it not only looks badly, but often leads to the playing of wrong notes.

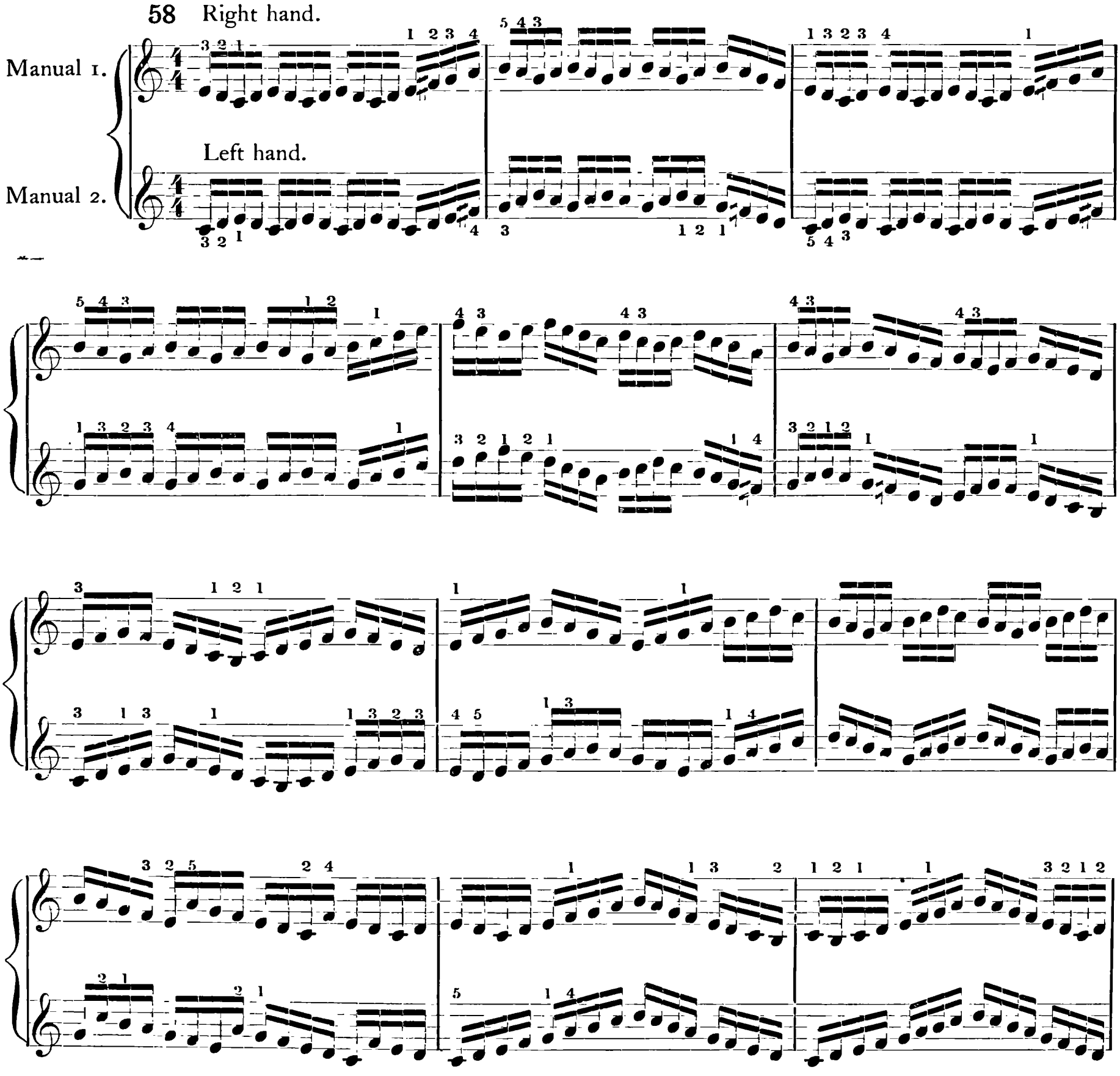
Exercises for the Practice of Independent Movement of the Hands, on Two Manuals.

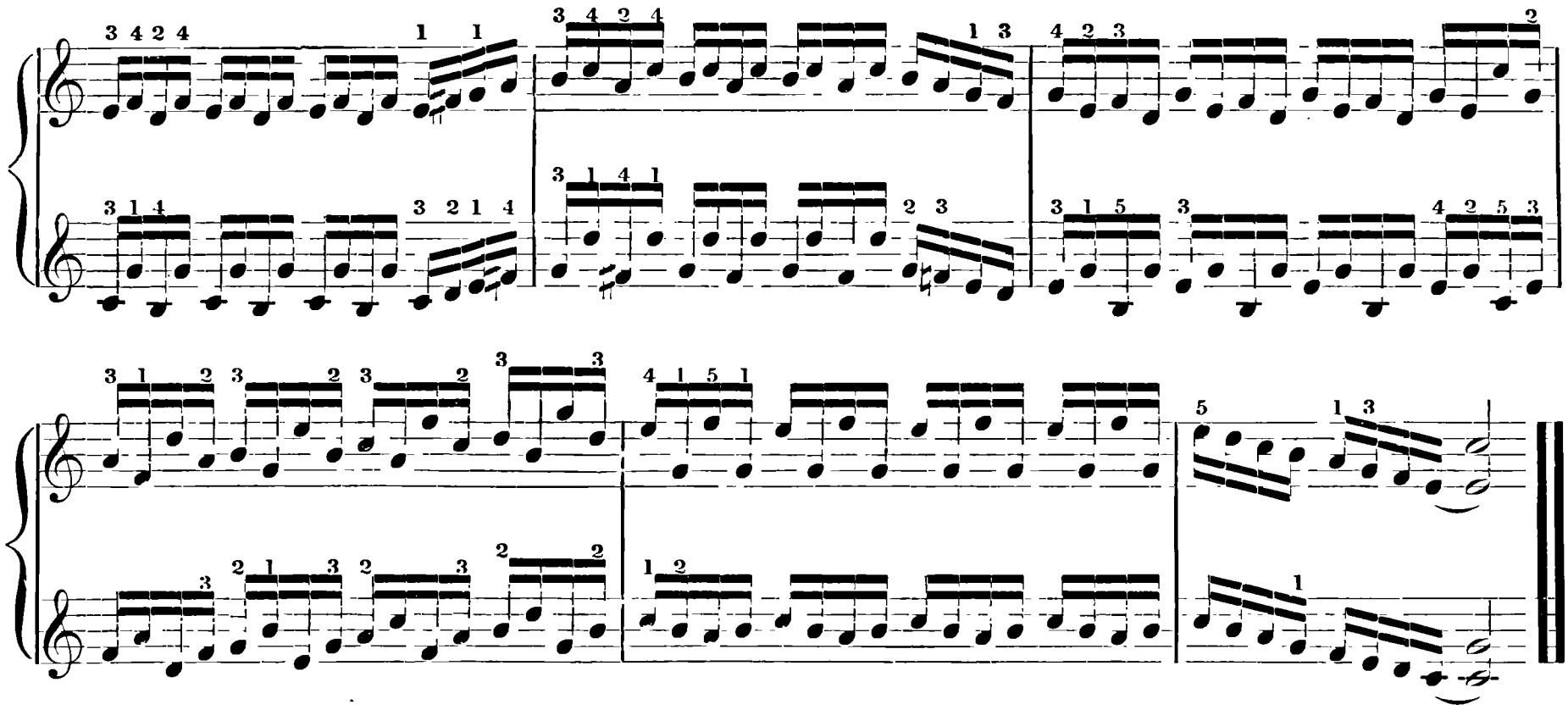
58 Right hand.

Manual 1.

Left hand.

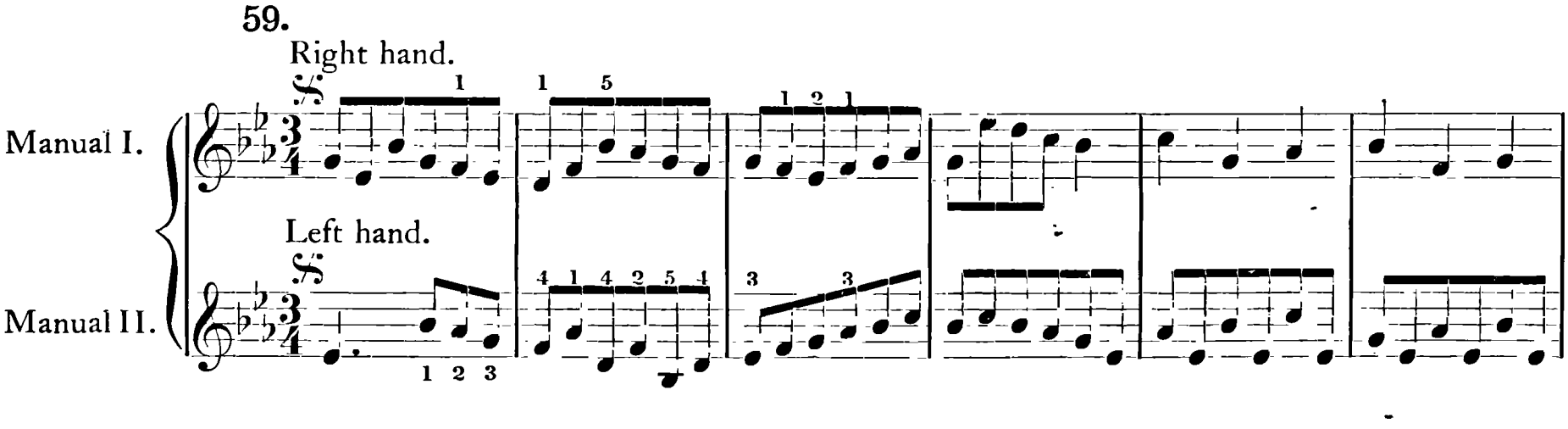
Manual 2.

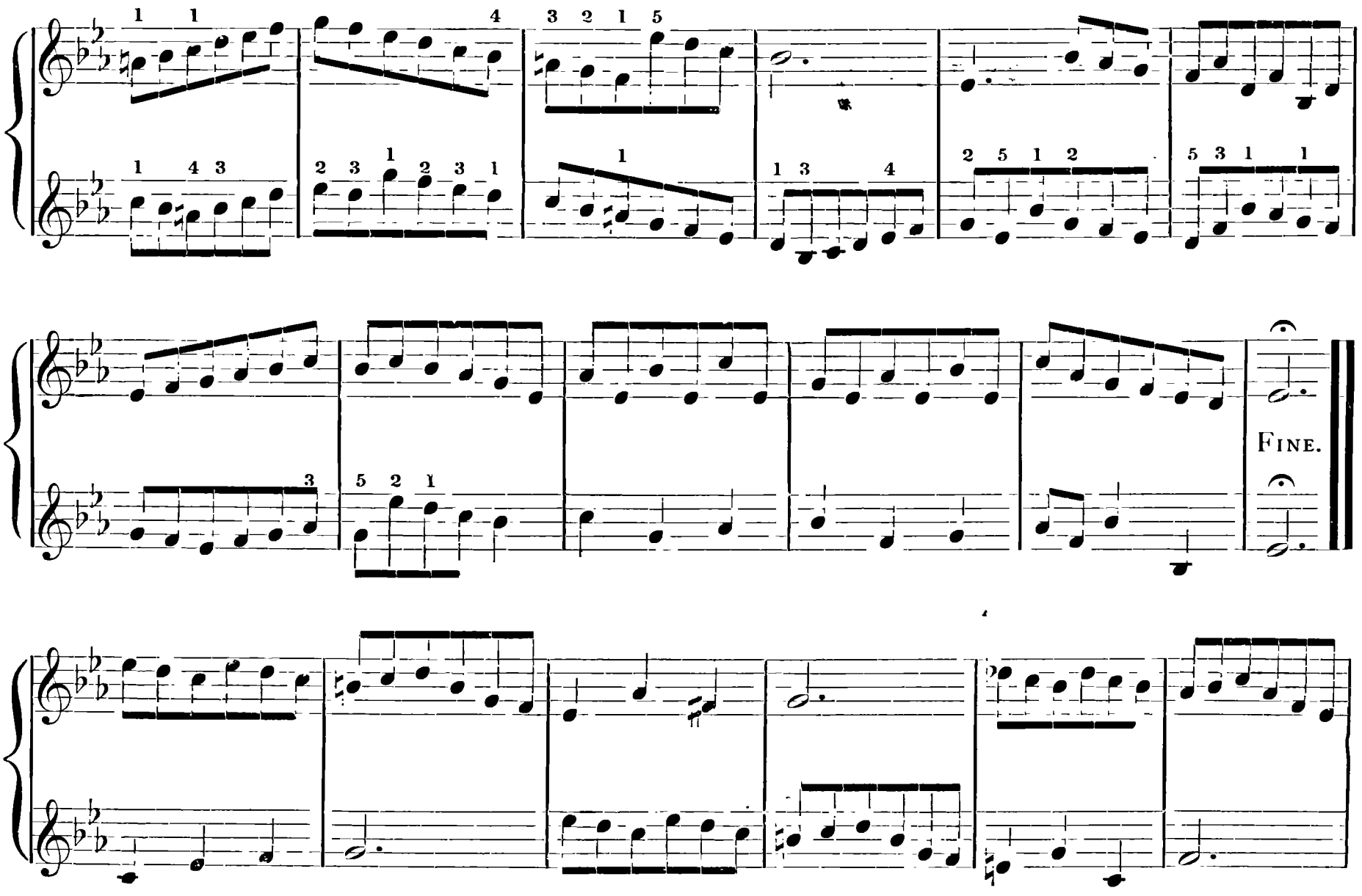


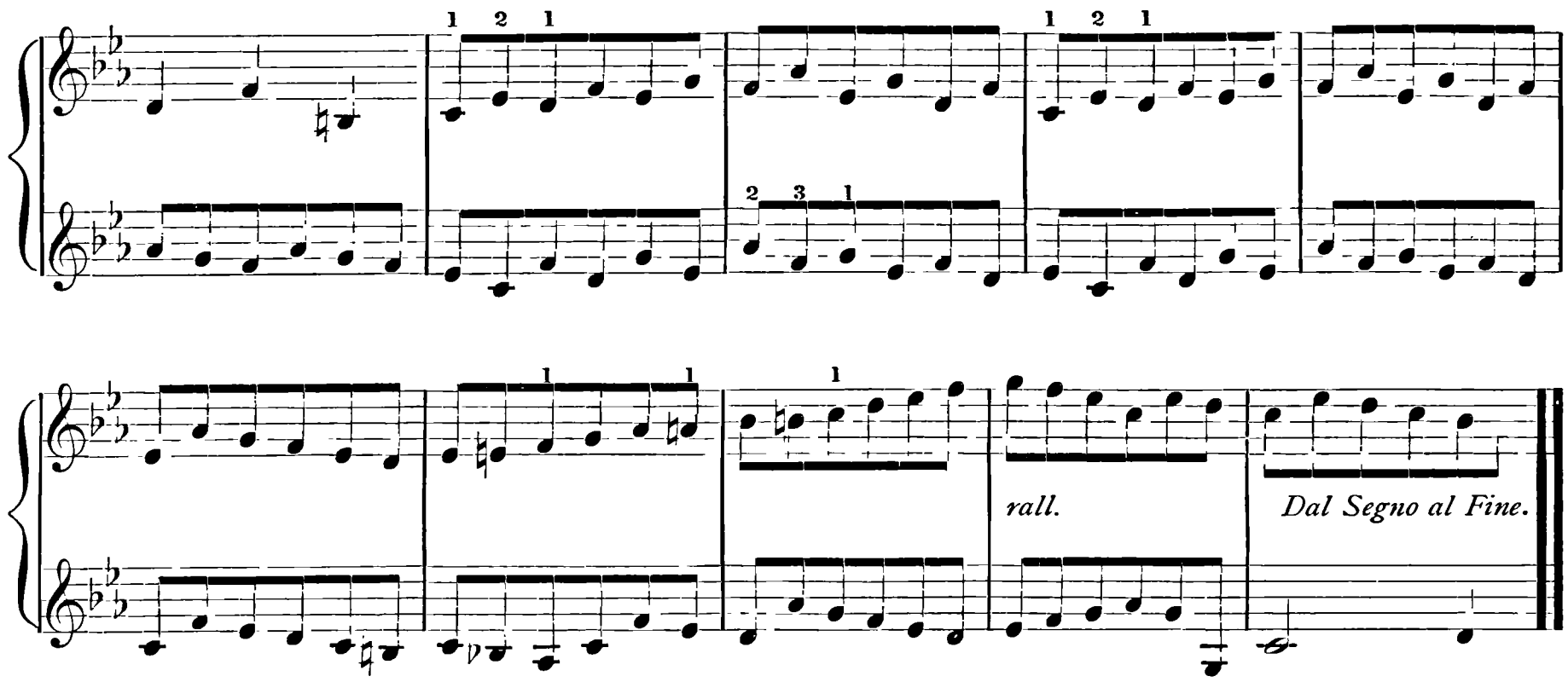


59.

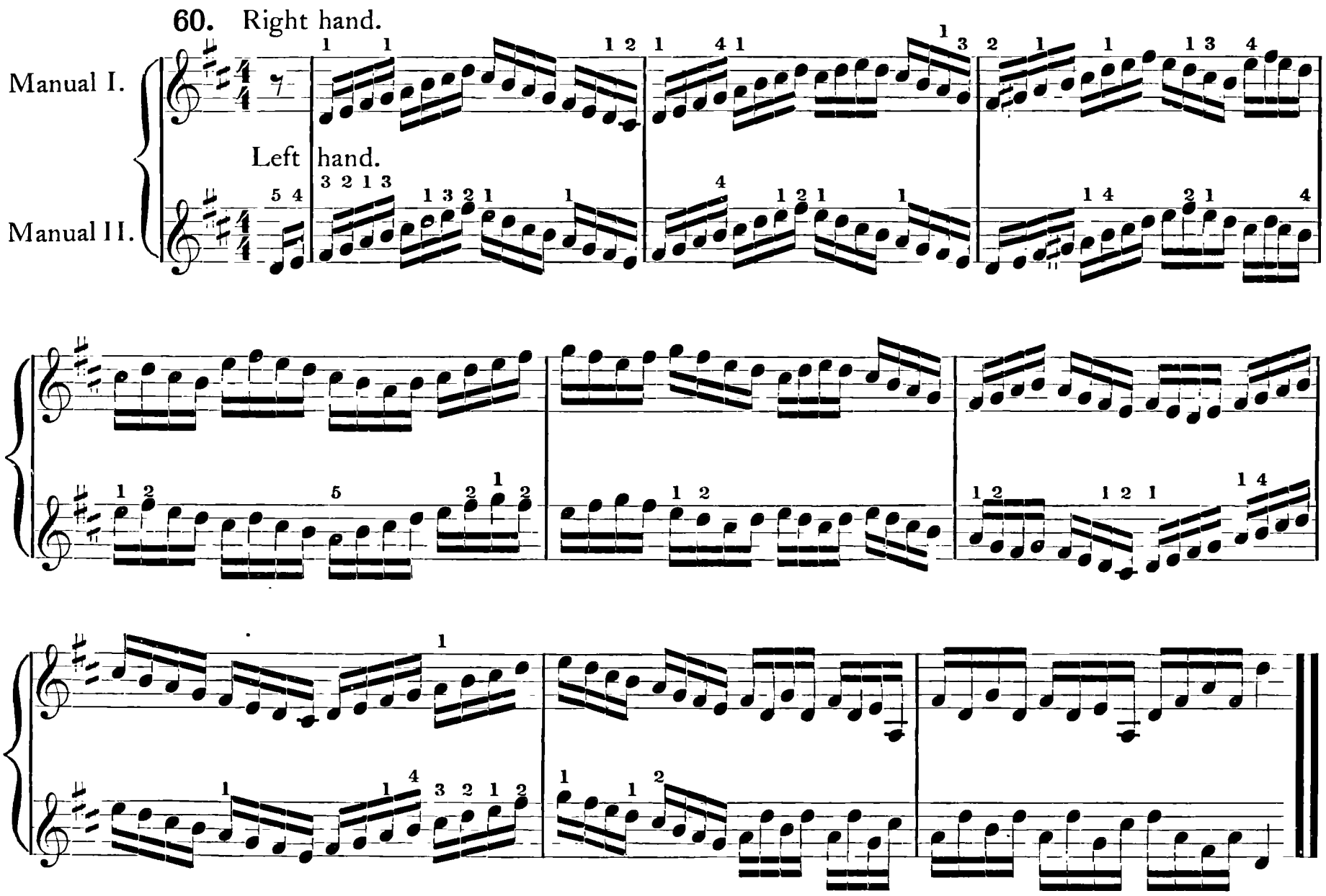
Right hand.







60. Right hand.



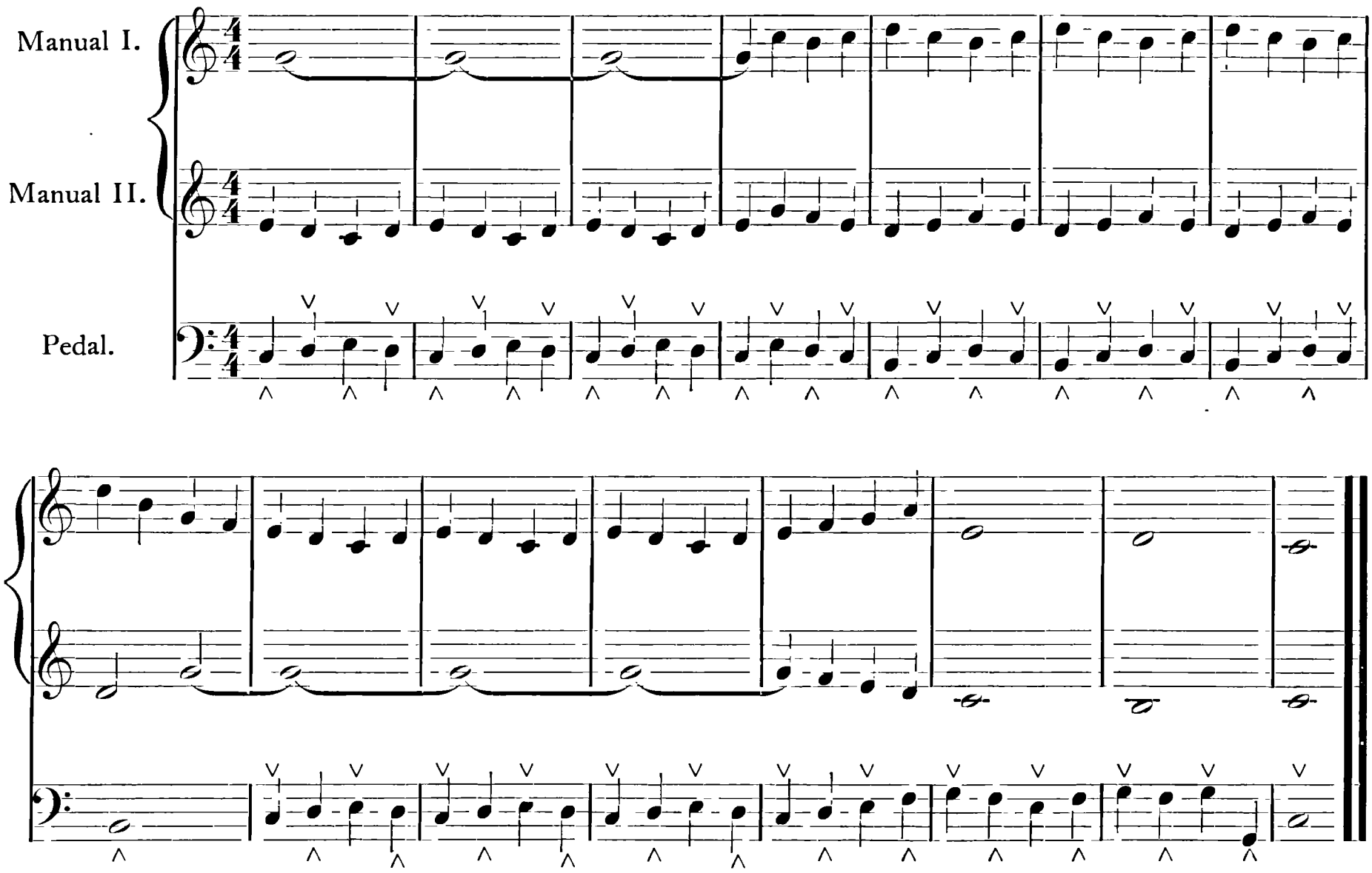
The pupil may now begin to play in three parts, one part being assigned to each hand, another to the feet. Of course, this sort of playing will at first very much tax his attention and perhaps *patience*. But as it brings into prominence the essential characteristics of organ-playing, he will find his labor amply repaid by the ease with which, at a later period, he will unravel fugal knots of no small complication.

Special attention will be necessary to the next set of exercises, designed to give independence of action to both hands and feet.

Care must be taken that finger and foot strike the keys and produce the tones exactly *together*. In bad organ-playing the pedal-part often sounds as if it were a humble follower of the manuals, too diffident and nervous to rank with them. It need not be pointed out that such a fault in execution is fatal to all beautiful effects.

Easy Trios for Producing Independence of Hands and Feet.

61.



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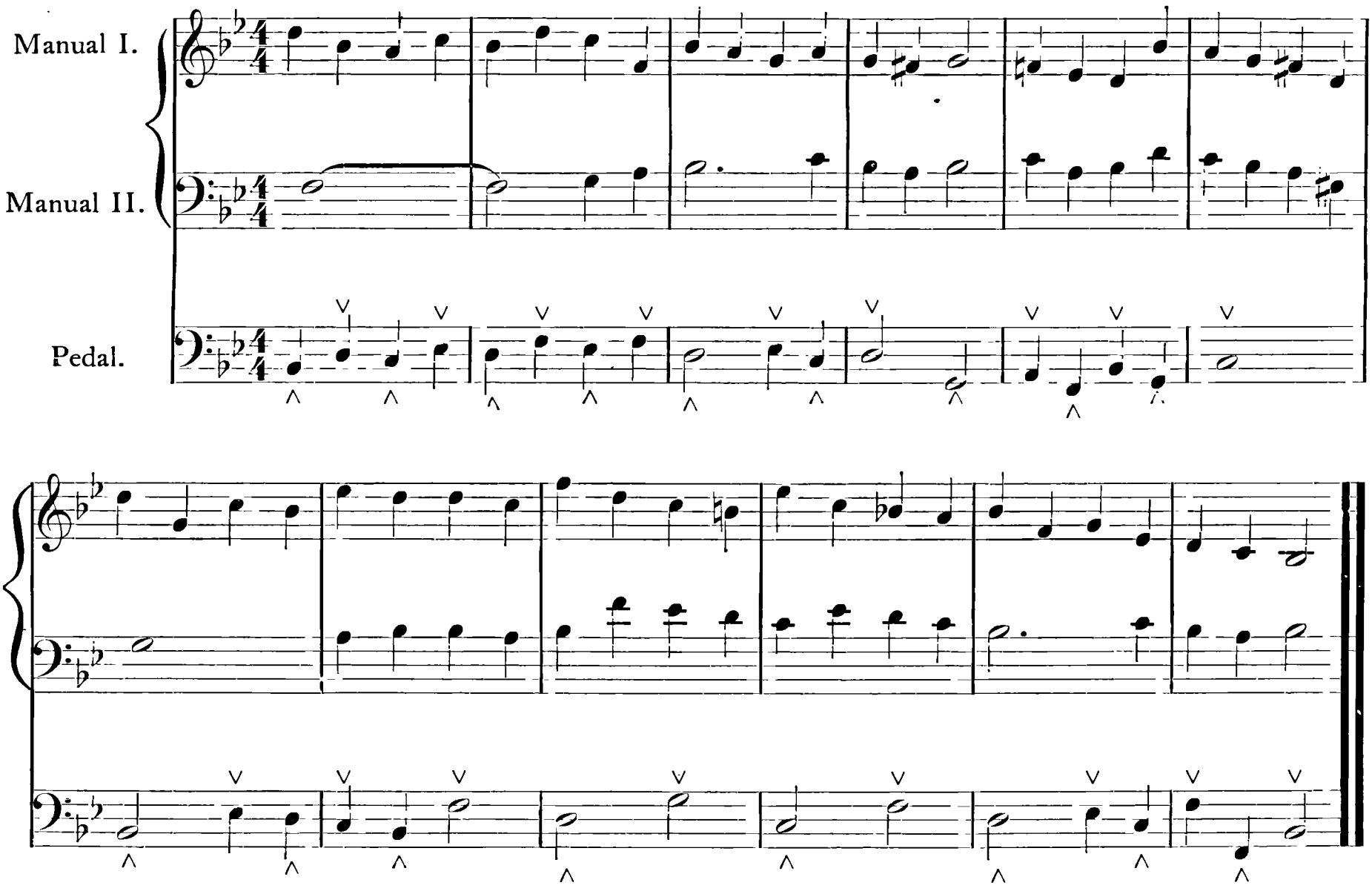


63.

Manual I.

Manual II.

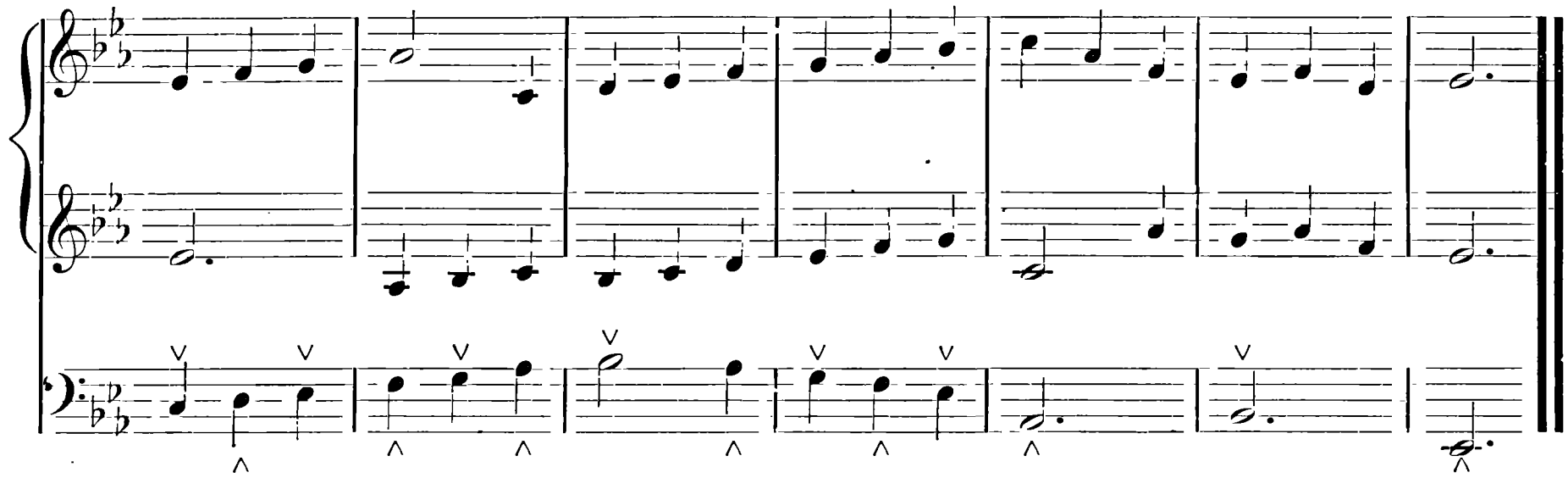
Pedal.

64.

Manual I.

Manual II.

Pedal.

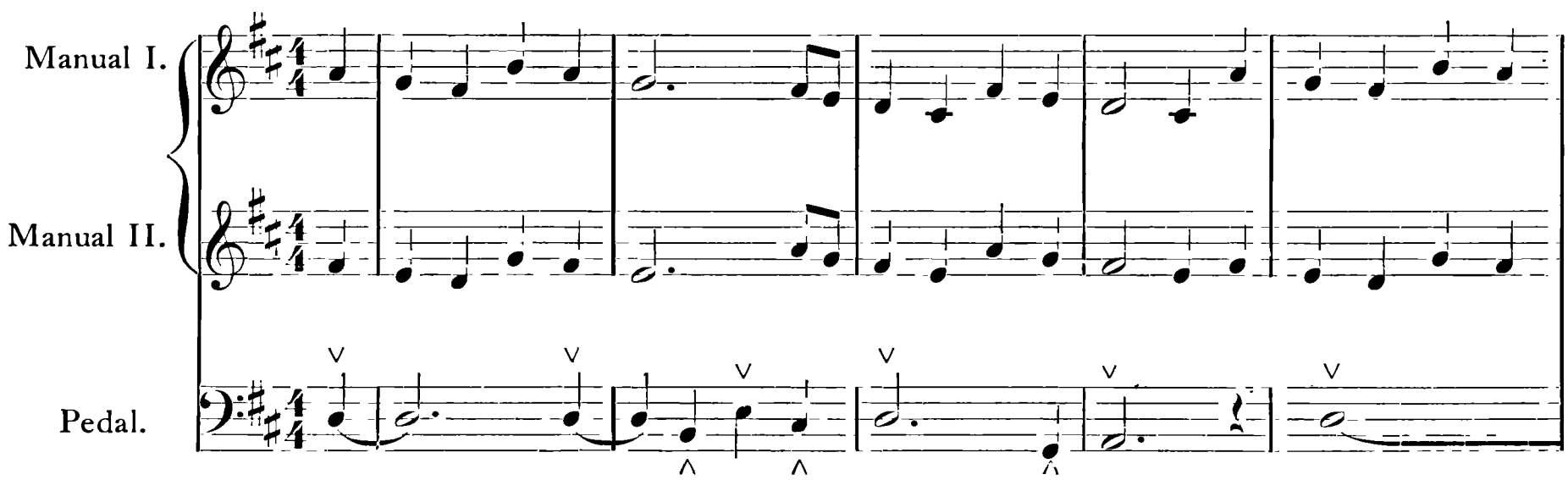


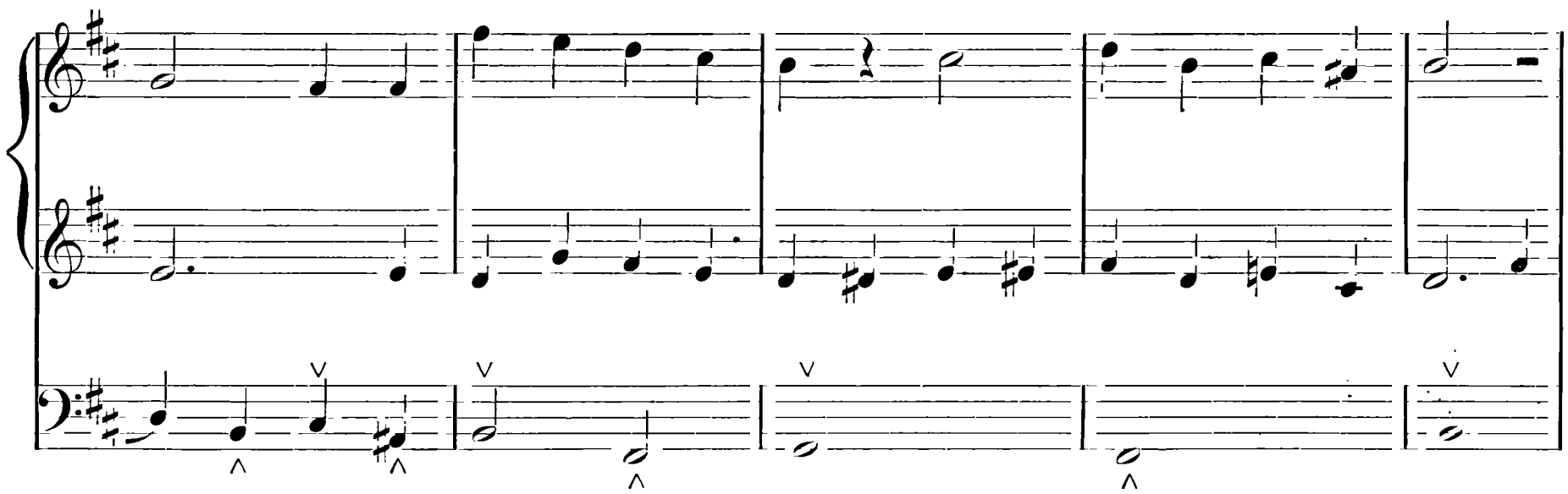
65.

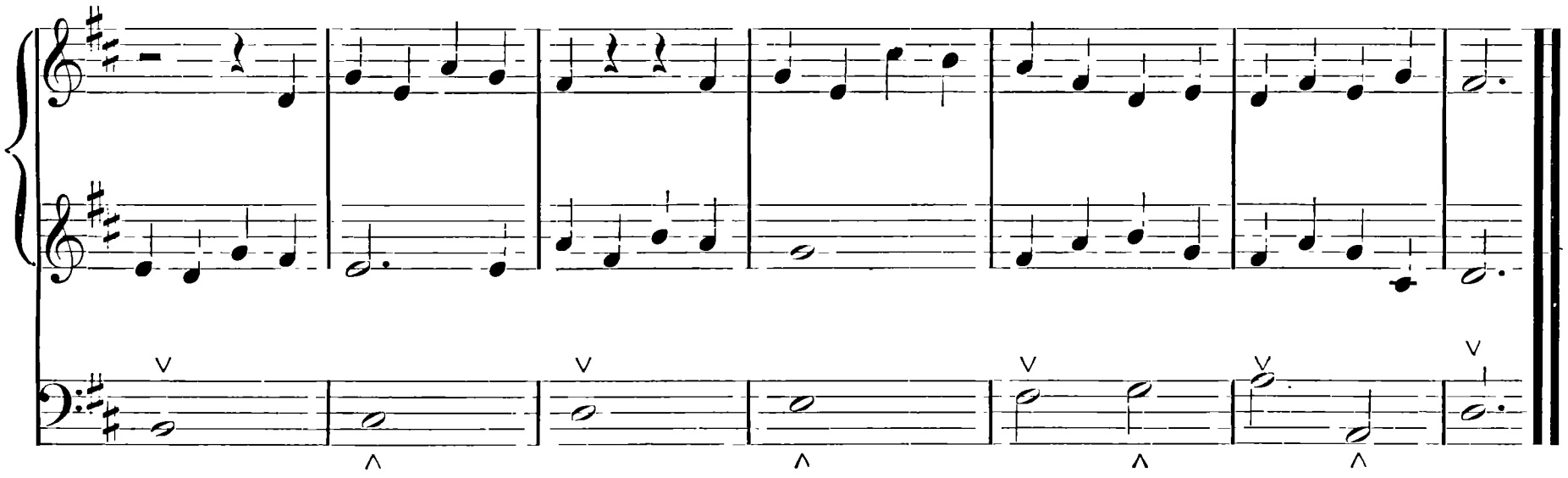
Manual I.

Manual II.

Pedal.







Toe and Heel.

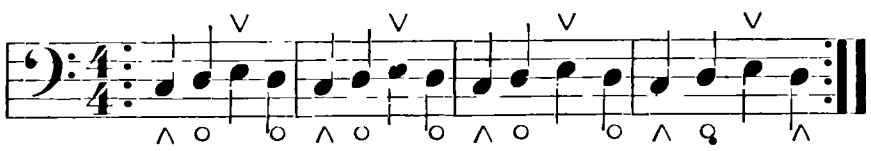
The pupil may now begin to practise pedalling with "toe and heel."

∨∧ Signifies that the toe is to be used.

o Signifies that the heel is to be used.

Signs for the right foot are *over* the notes; signs for the left foot, *under* the notes.

66.



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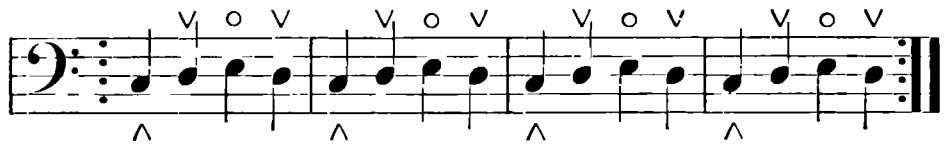

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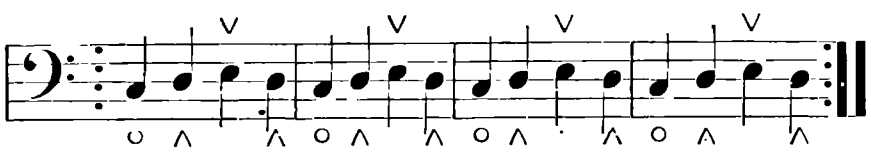

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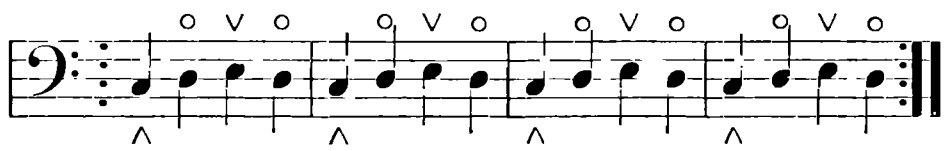
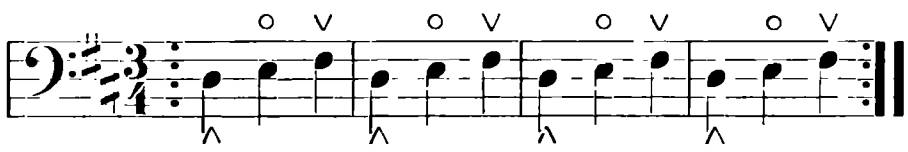


The above examples will at once give the student an idea of the many ways in which the same passage may often be pedalled. Sometimes all of them are equally smooth and good.

The next exercises will introduce the movement of toe and heel to and from a sharp key.

(Take great care that all the tones are exactly equal in length, and smooth, though quite distinct.)

70.



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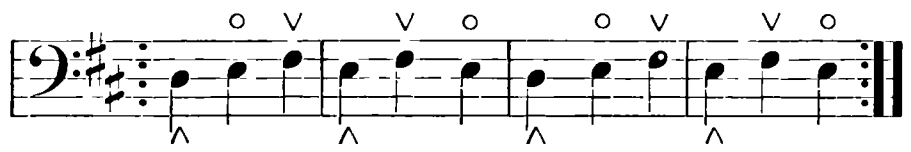

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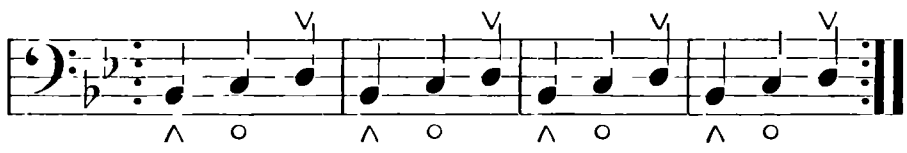

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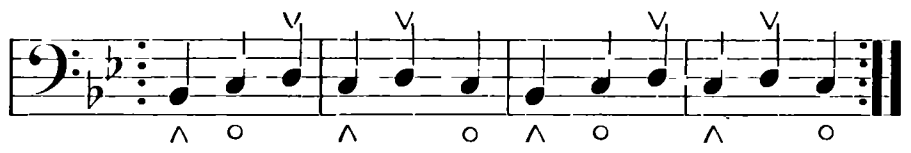

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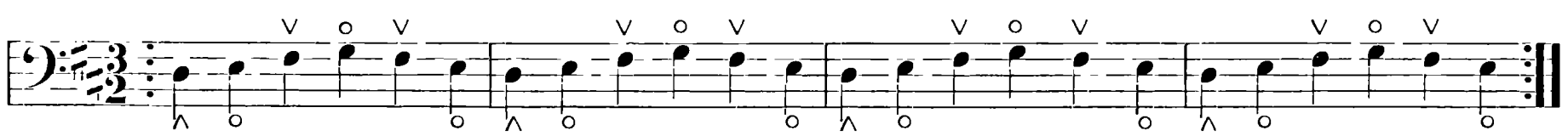

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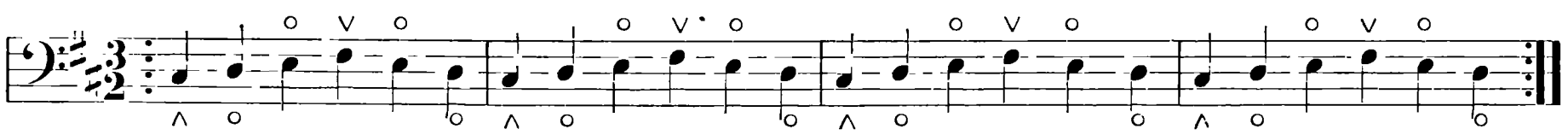

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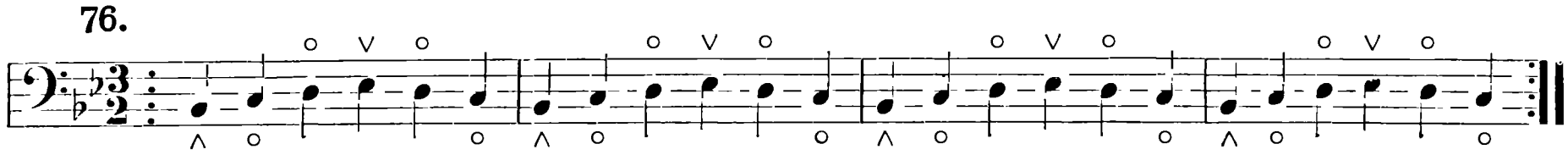

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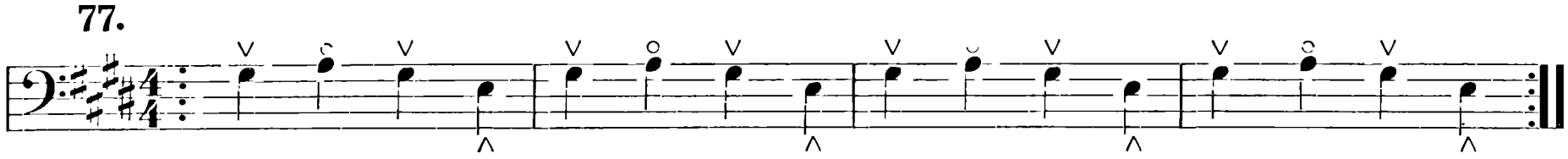

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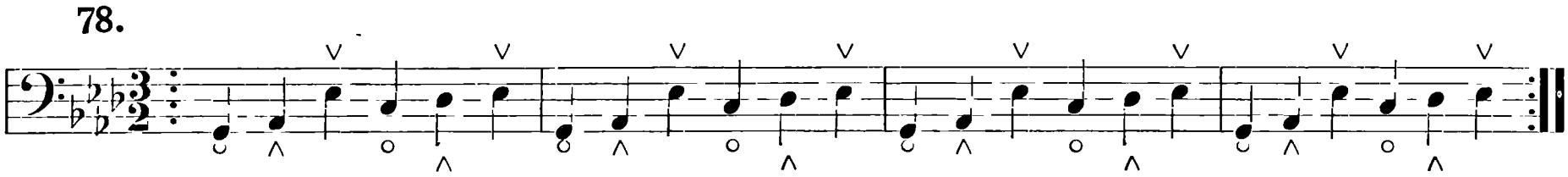

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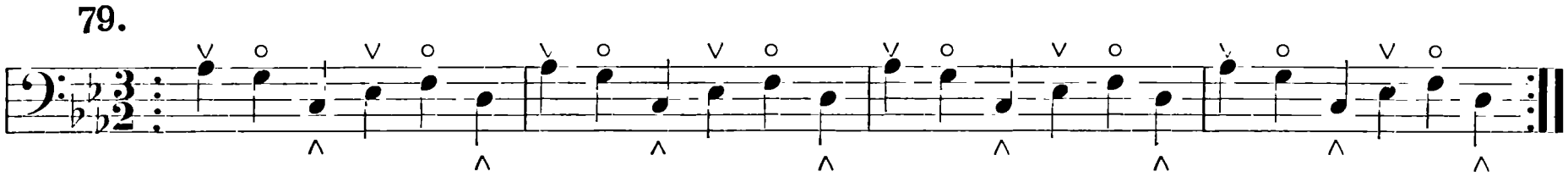

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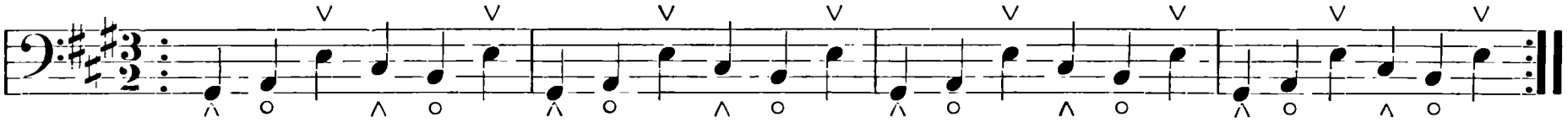

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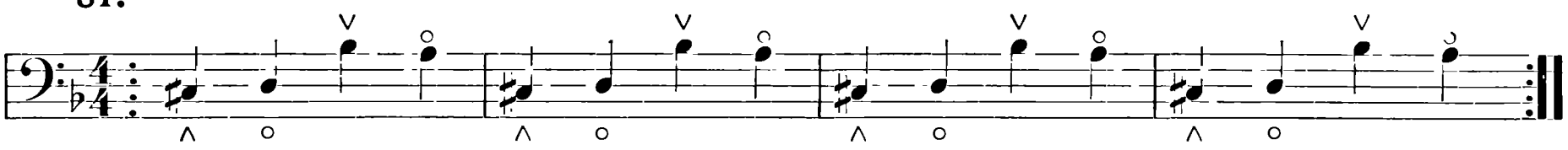
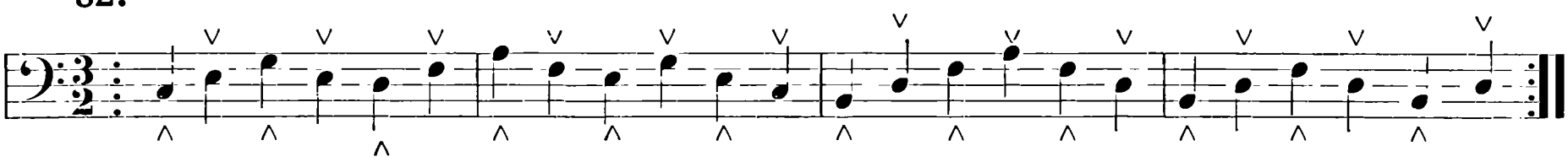


The feet, in crossing each other, often have to take the interval of a third.

82.



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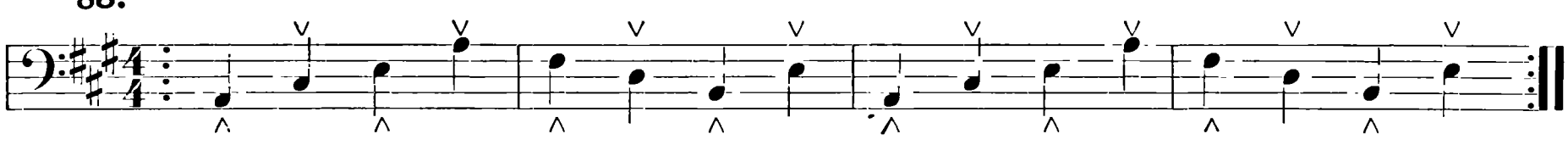
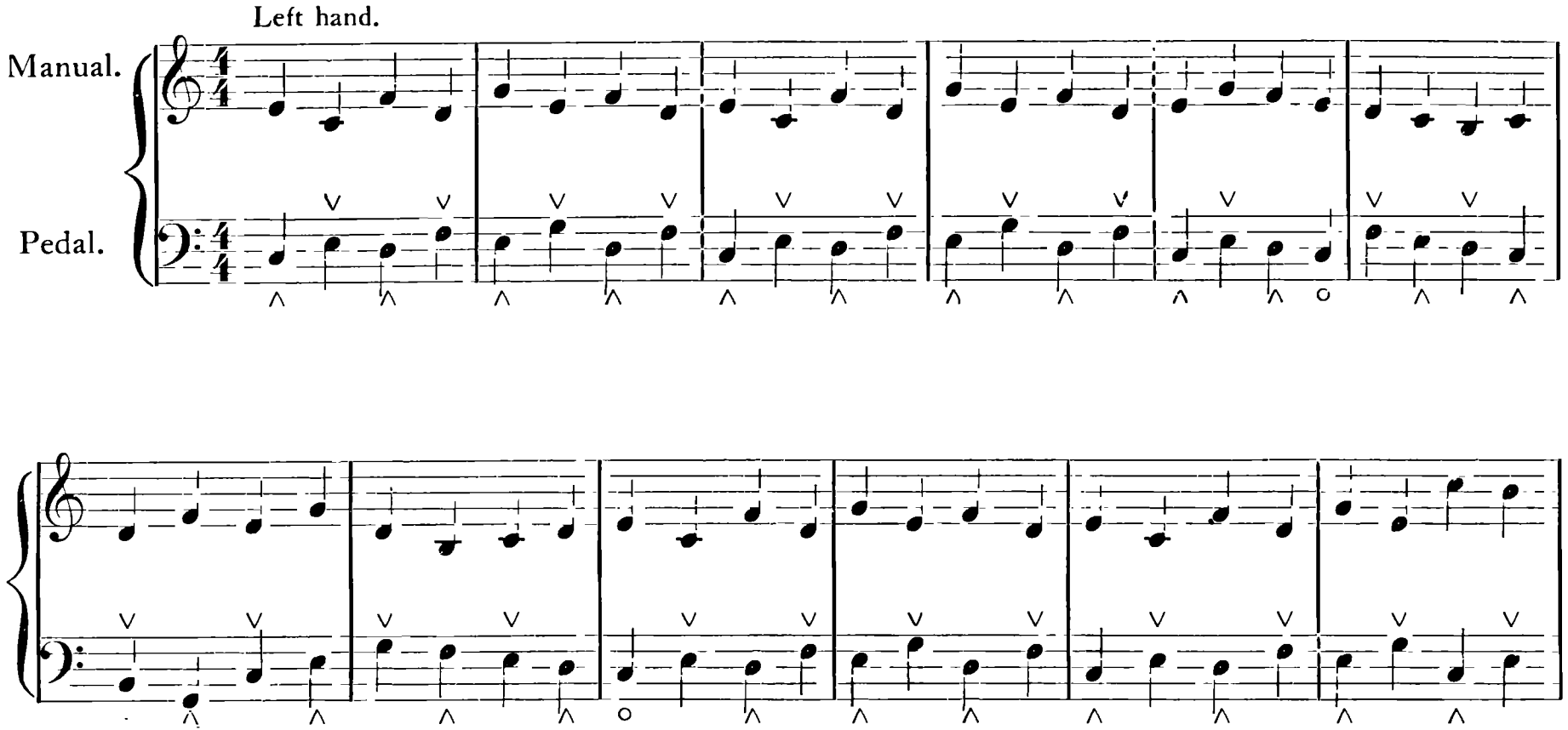


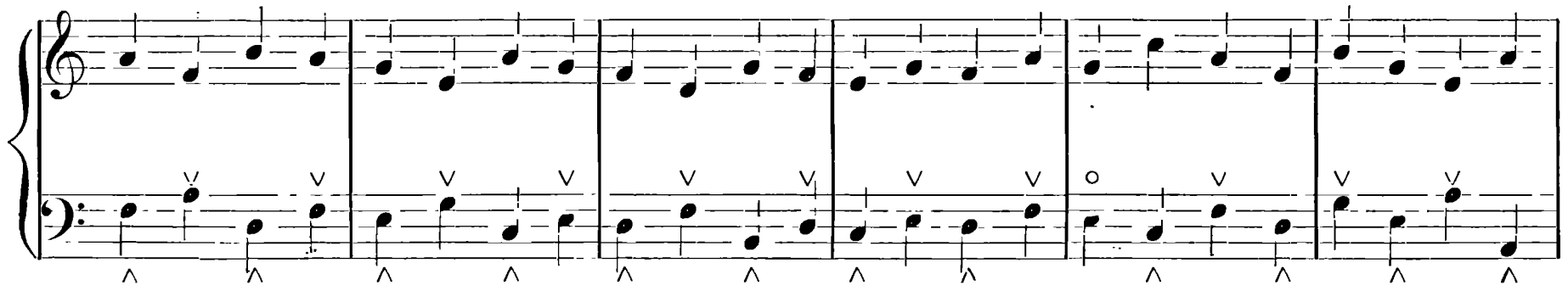
The practice of toe-and-heel pedalling will now be combined with an independent part for the hands.

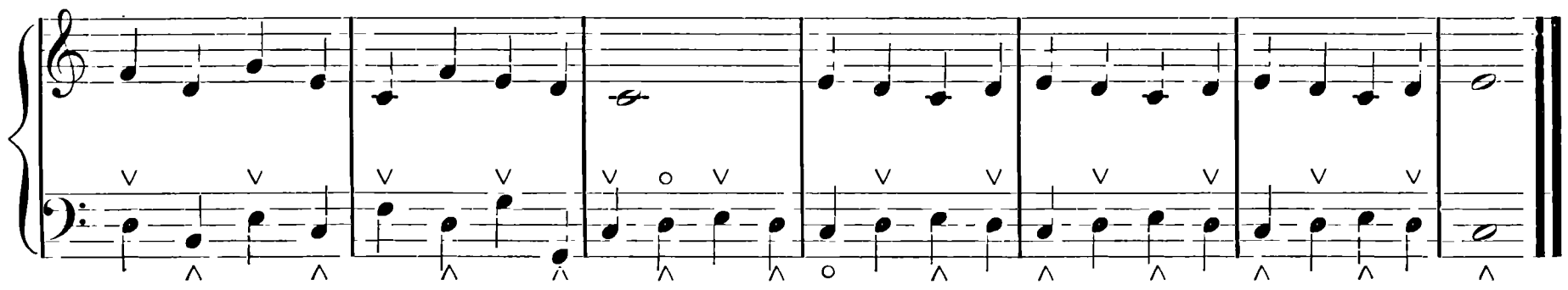
Easy Exercises for Giving Independence of Movement to Hands and Feet.

84.

Left hand.

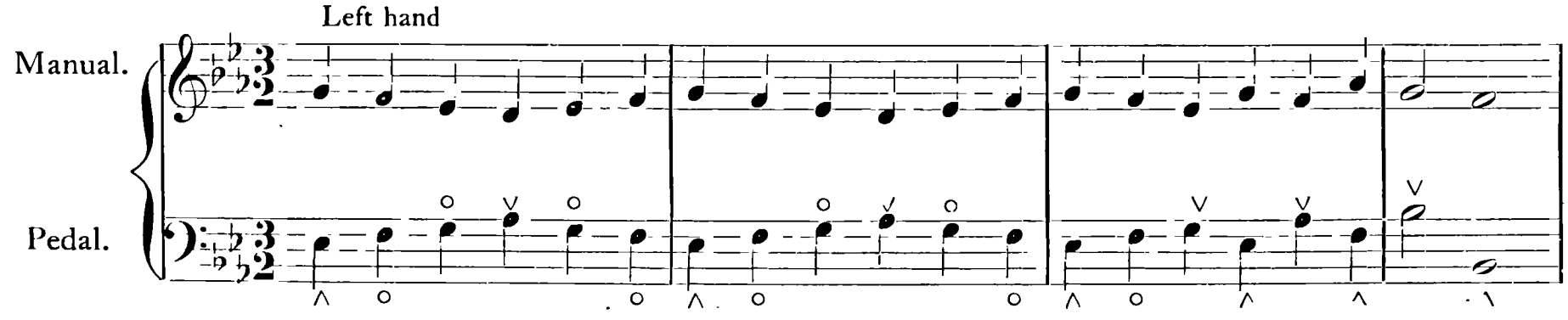






85.

Left hand

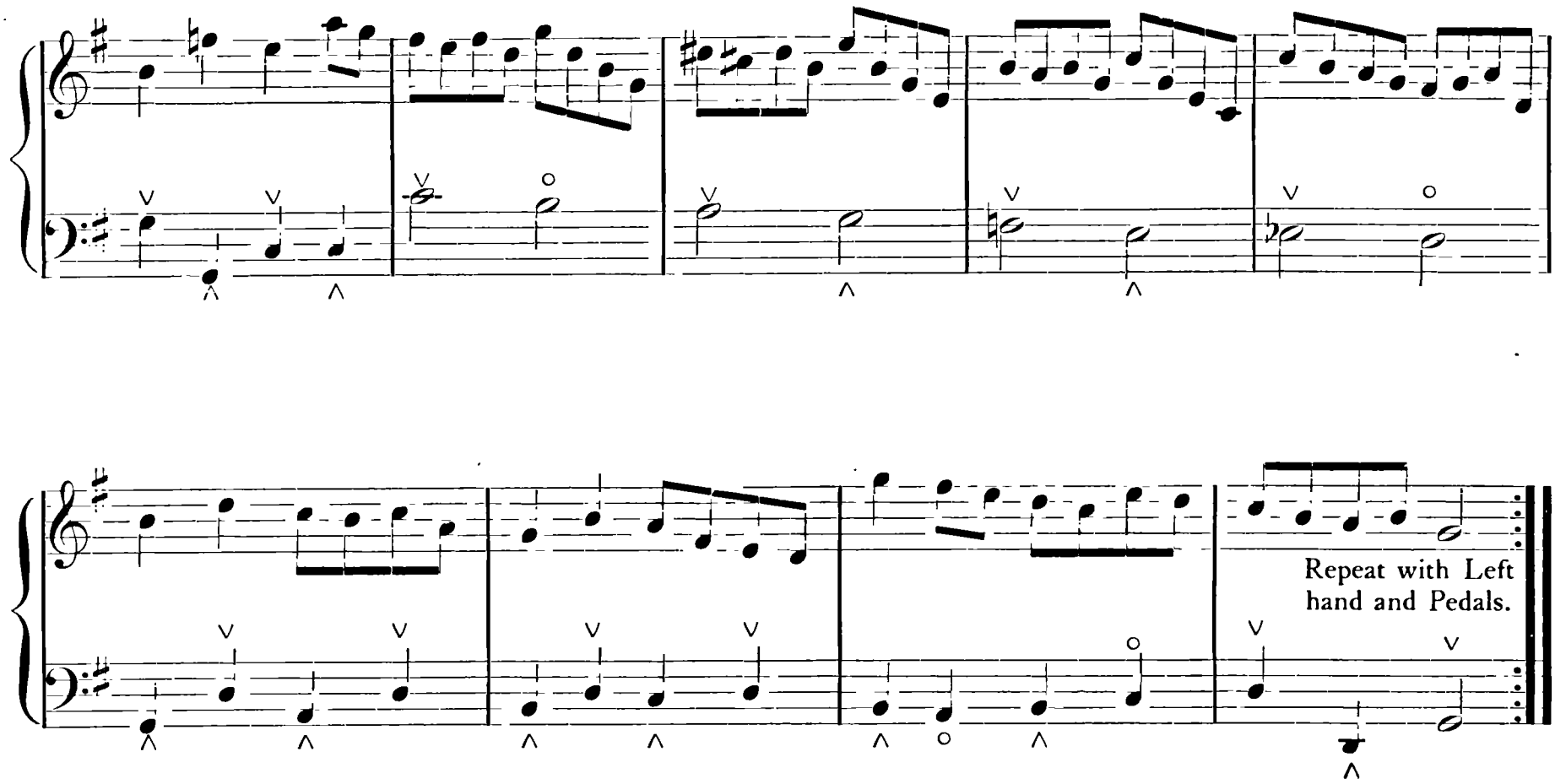


86. Right hand (1st time).

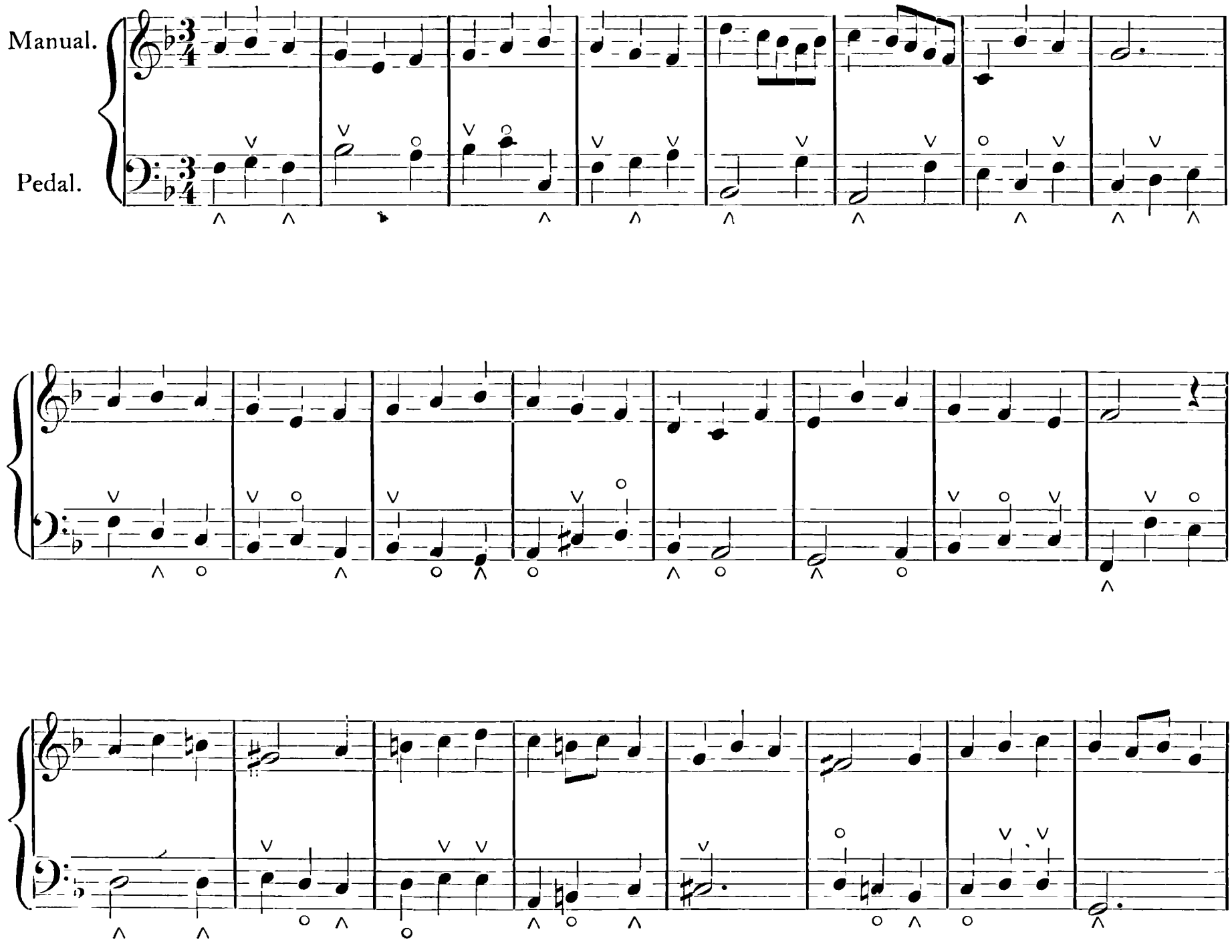
Manual.

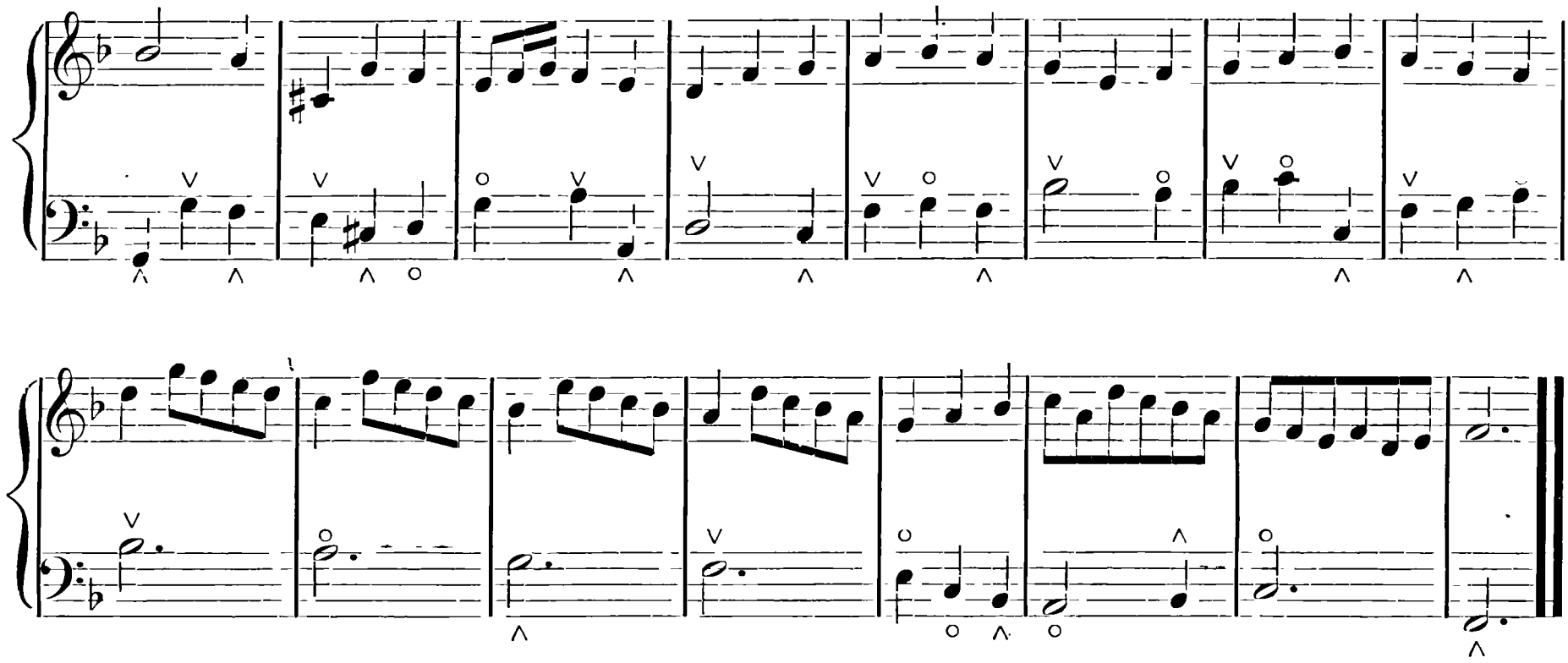
Pedal.

Moderato.

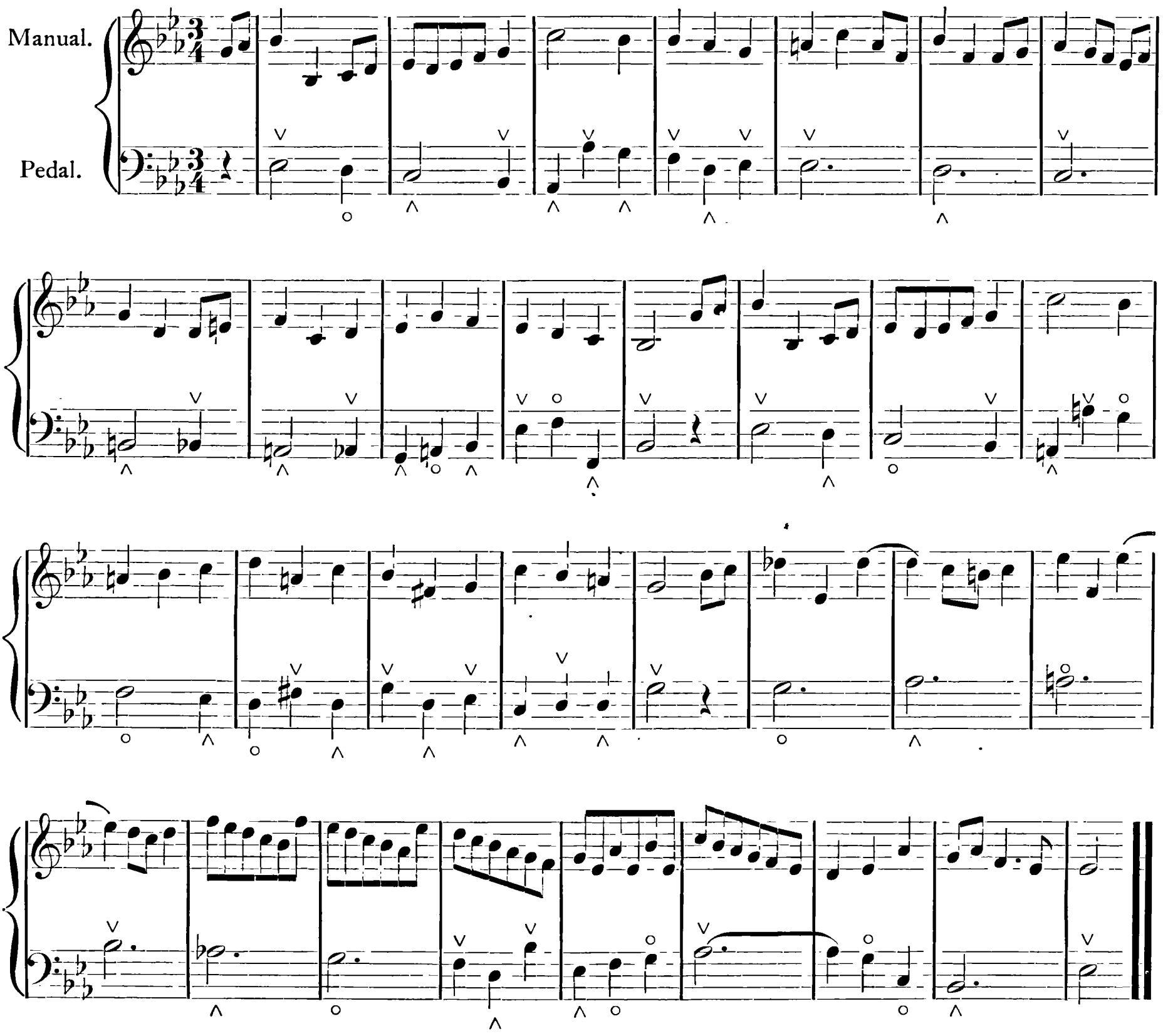


87. Left hand.





88. Left hand.

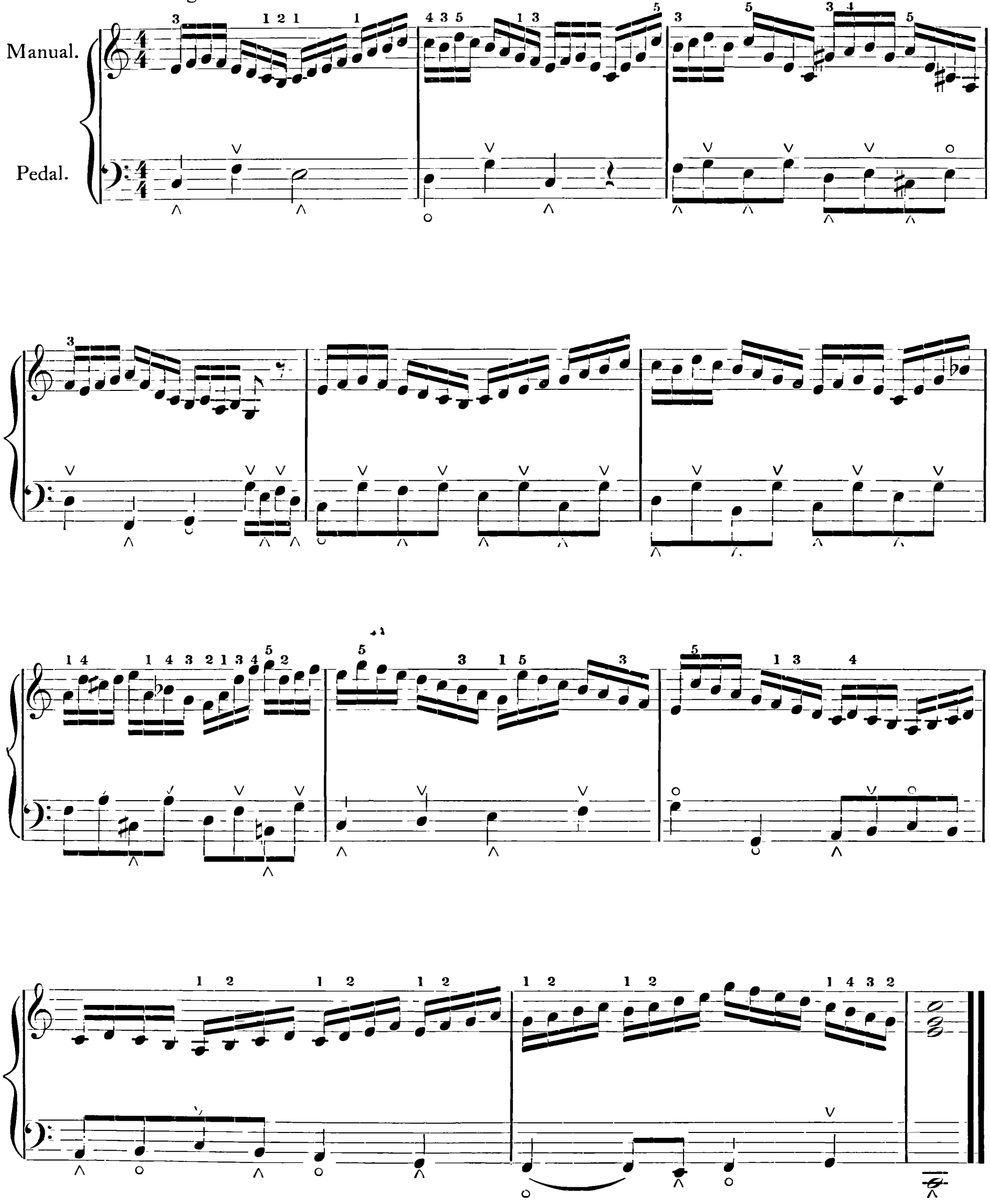


Exercises for Combination of Manual Scale-Passages and Independent Movement of the Feet.

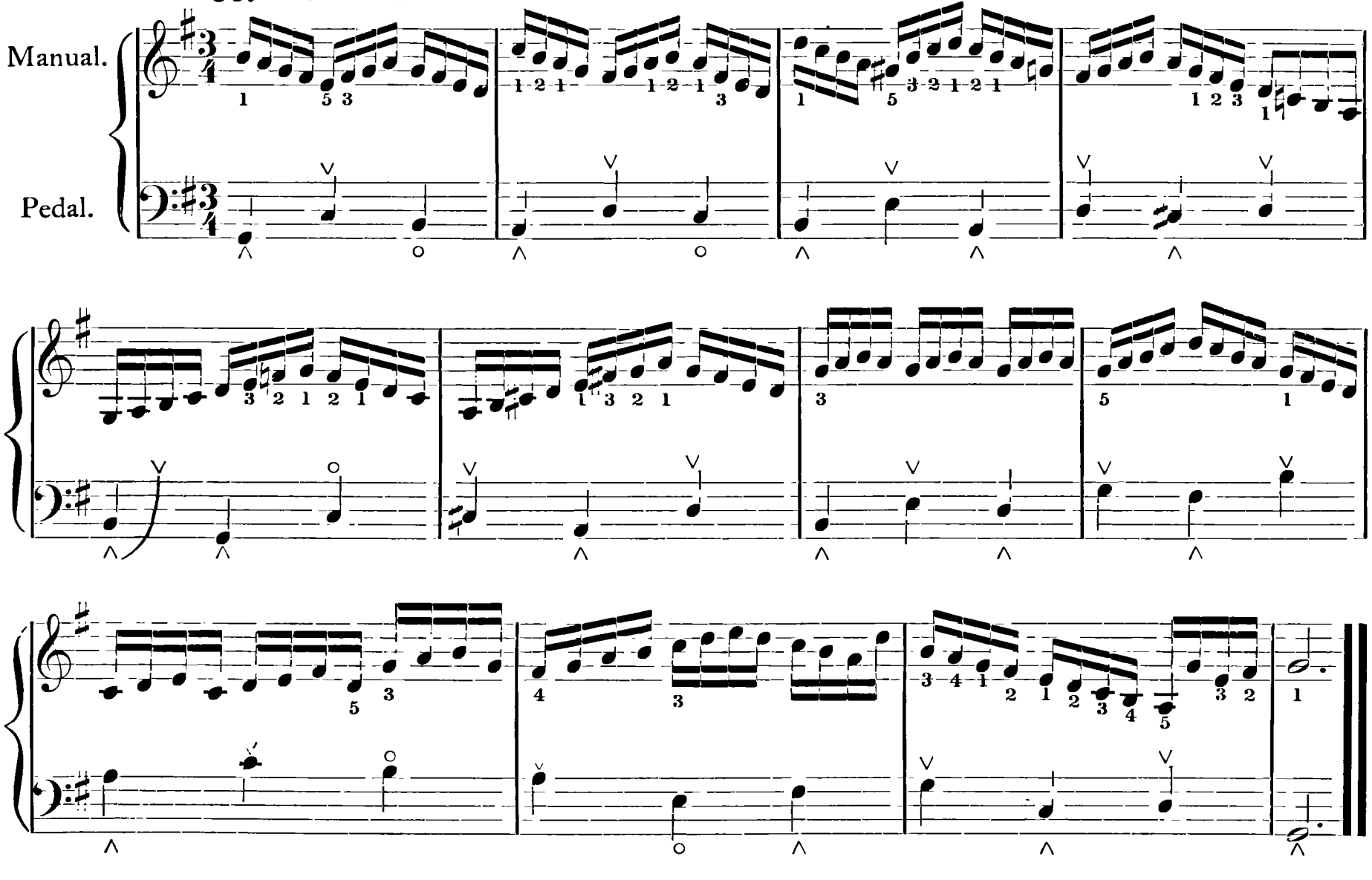
(Care must be taken that each of the four sixteenth-notes is of the same length. It is a common fault to pause on the last of each group)

89.

Right hand.

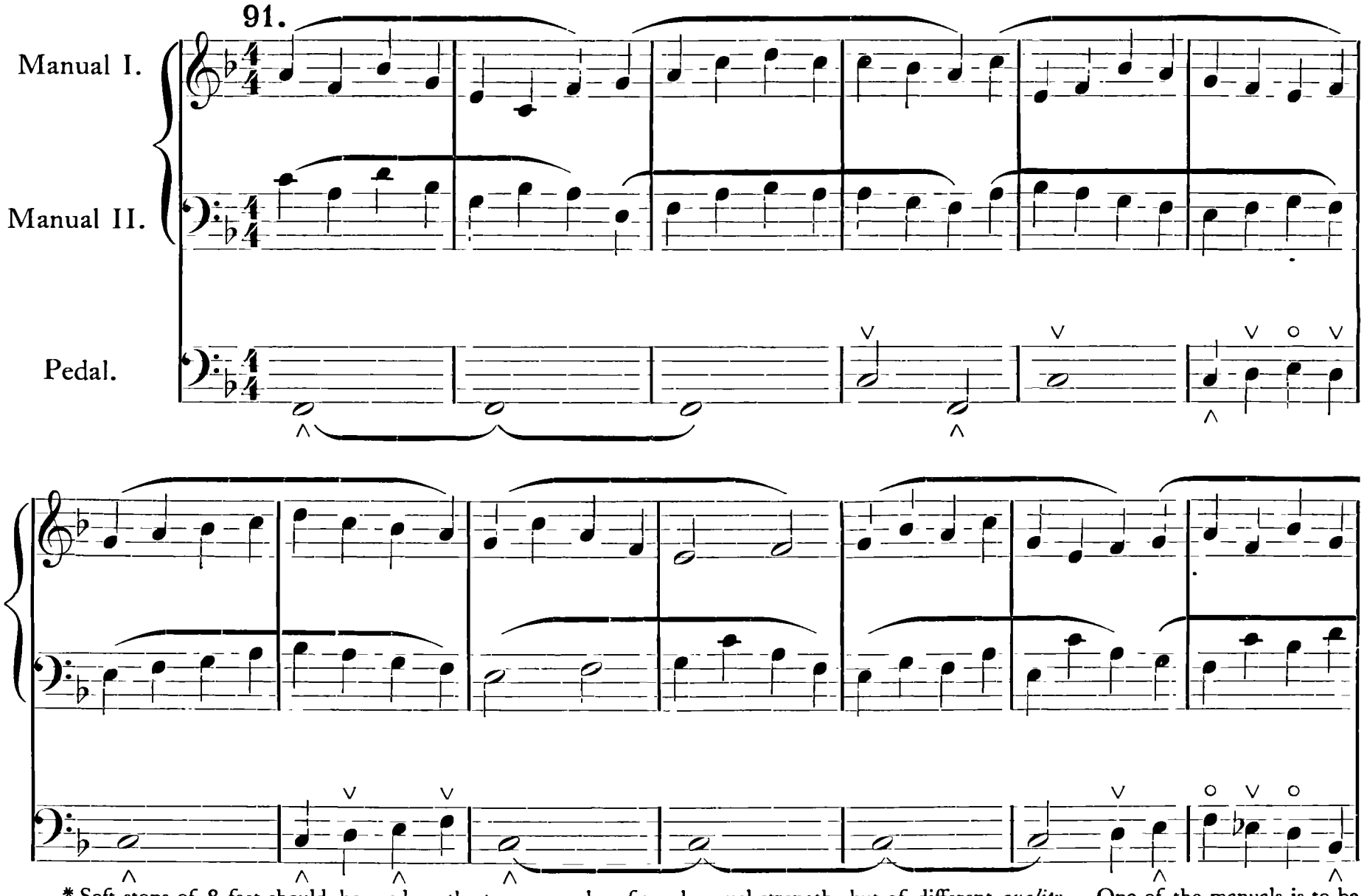


90. Left hand.



Easy Trios Embodying the Previous Work Done.*

91.



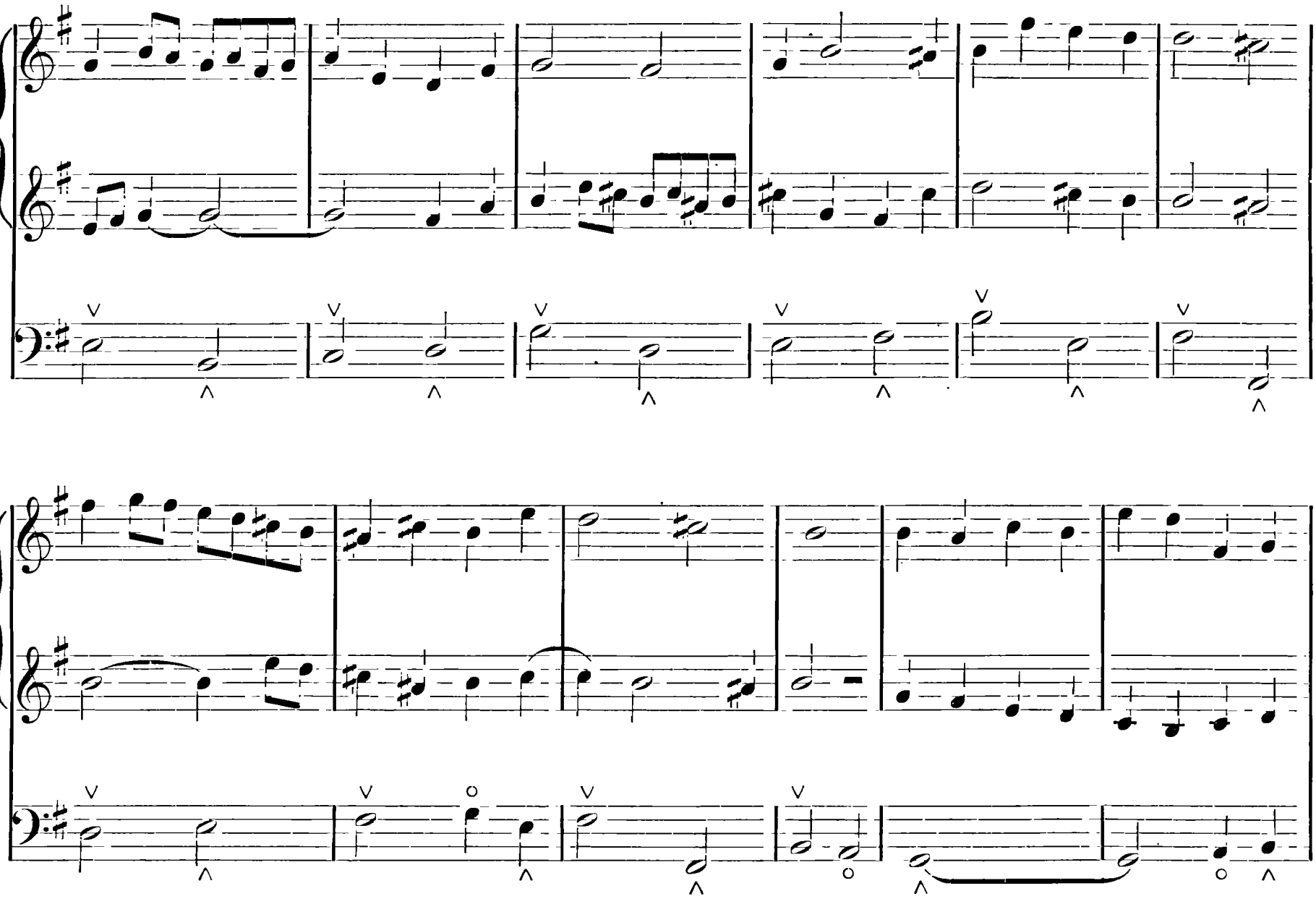
* Soft stops of 8 feet should be used on the two manuals, of nearly equal strength, but of different *quality*. One of the manuals is to be coupled to a soft pedal-stop of 16 feet.

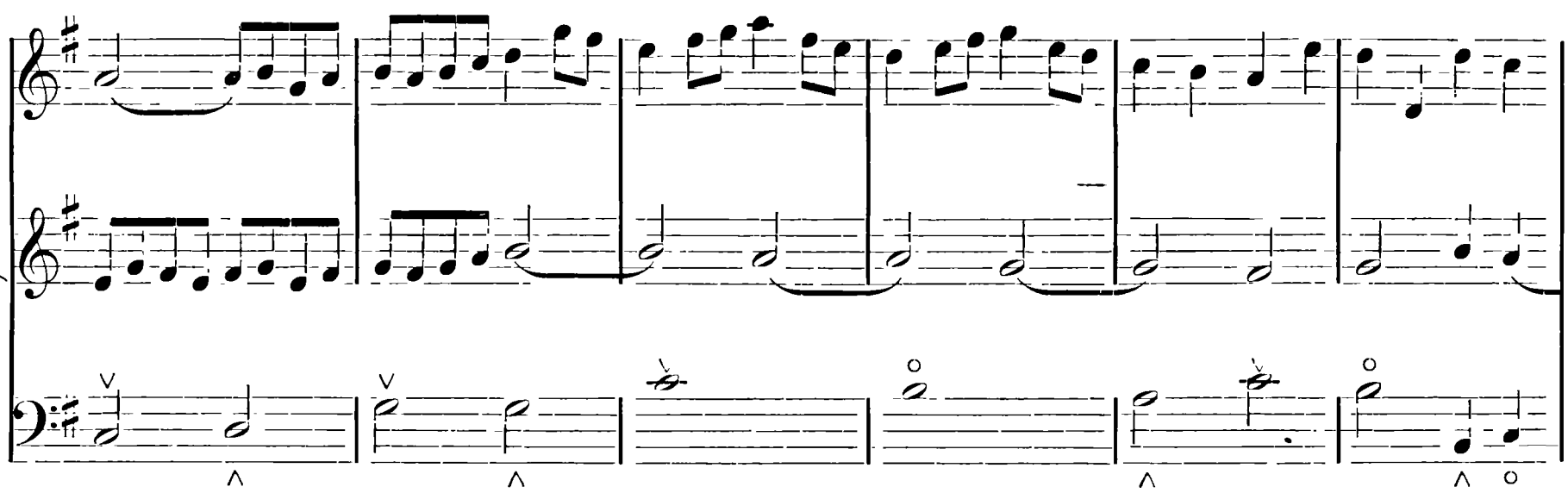
92.

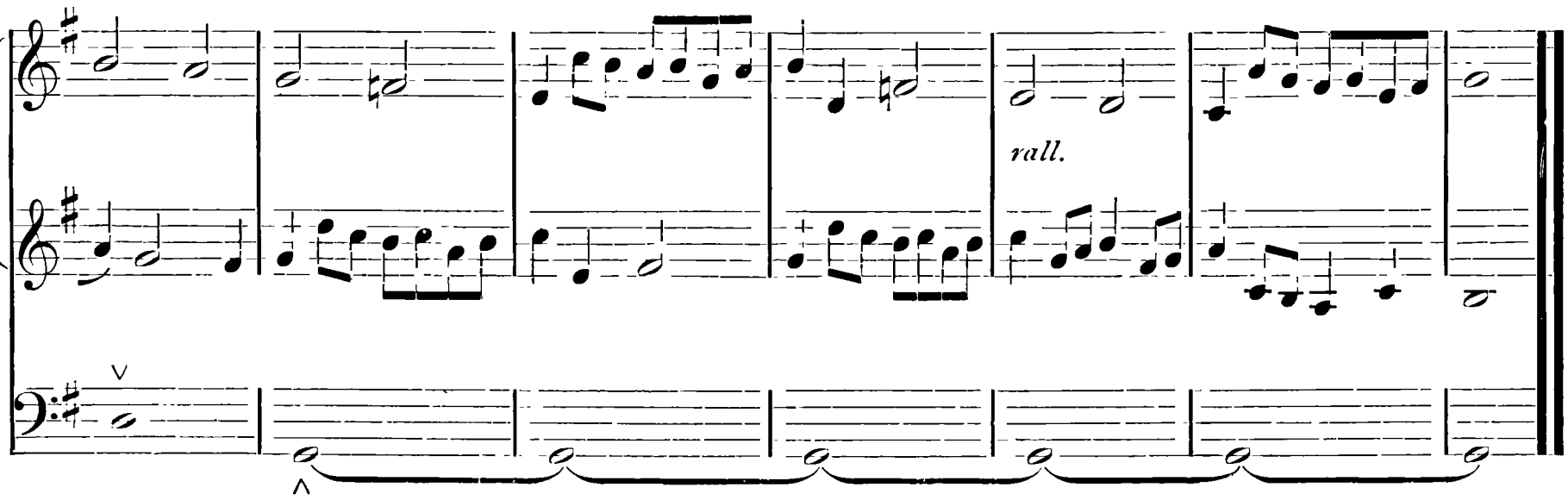
Manual I.

Manual II.

Pedal.






rall.

93. *Andante.*

FINE

Manual I.

Manual II.

Pedal.

tr

tr

Da Capo al Fine.

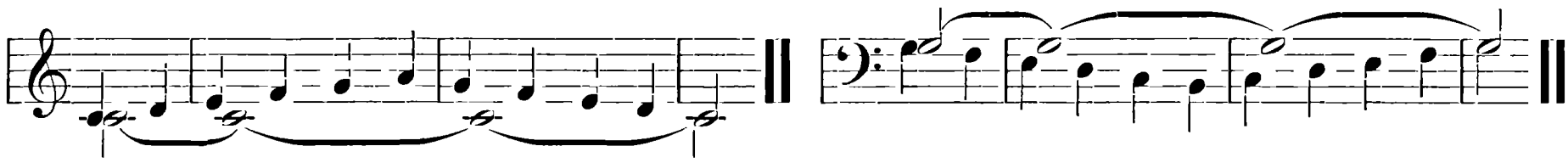
These easy Trios may, with advantage to the student, be followed by a careful study of Albrechtsberger's Twelve Trios, Schneider's Forty-eight Trios, Bach's Six Sonatas (Trios), Rheinberger's Ten Trios, Op. 49, and Lemmens' Trios.

The Legato Style.

We now enter upon a branch of study essentially characteristic of the organ, namely, the *legato* touch, obtained by changing fingers on a given key without repeating the tone.

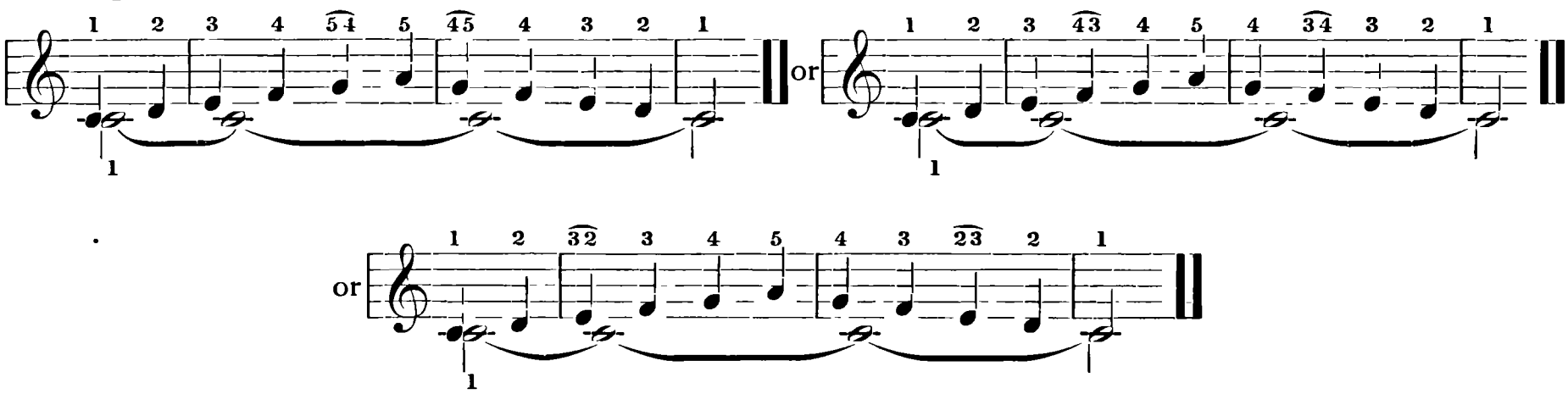
The principle can be thus simply explained. In the following passages

Right hand. Left hand.

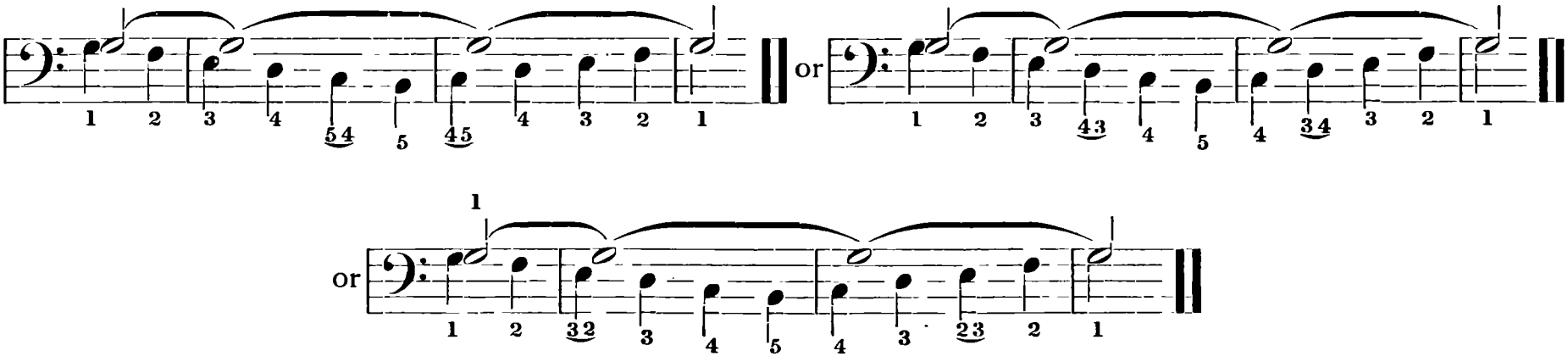


it will be found that a *staccato* effect is produced if one finger, say the fourth, plays two consecutive notes; but a very smooth effect is produced if any two fingers *shift* on one note, thus:

Right hand.



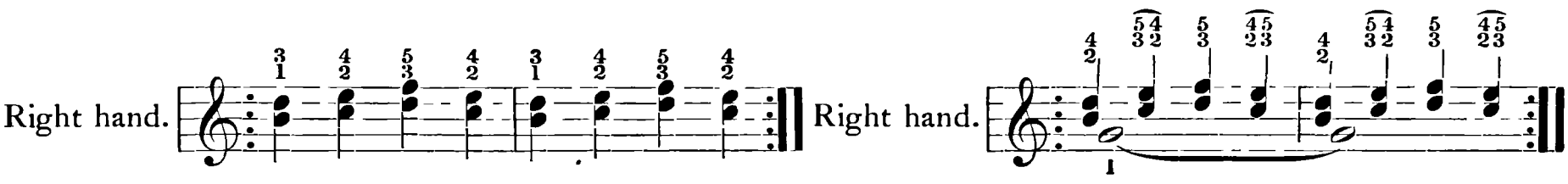
Left hand.



For further illustration of the principle, play these in the keys of D and E♭.

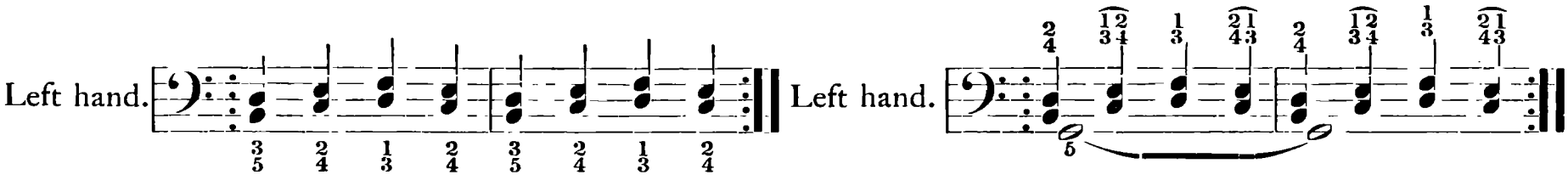
The "shifting" *legato* touch is used only when necessary. Thus, in the first of the two following examples, the thirds would be fingered as on a pianoforte; but in the second example the shifting must be used.

Right hand. Right hand.



Similarly in the left hand:

Left hand. Left hand.

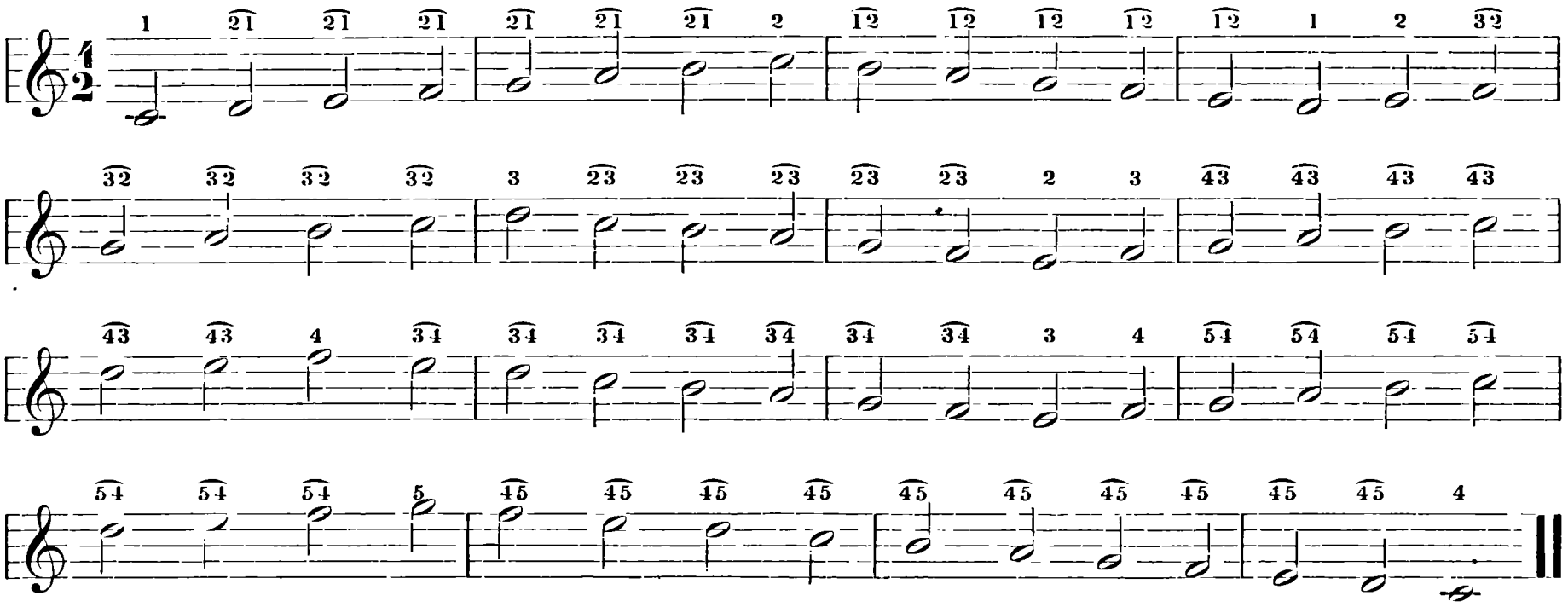


Although the "shifting" *legato* is never actually required when playing scales in single notes, the student is recommended to practise the following exercises very carefully, for the purpose of learning to shift by instinct.

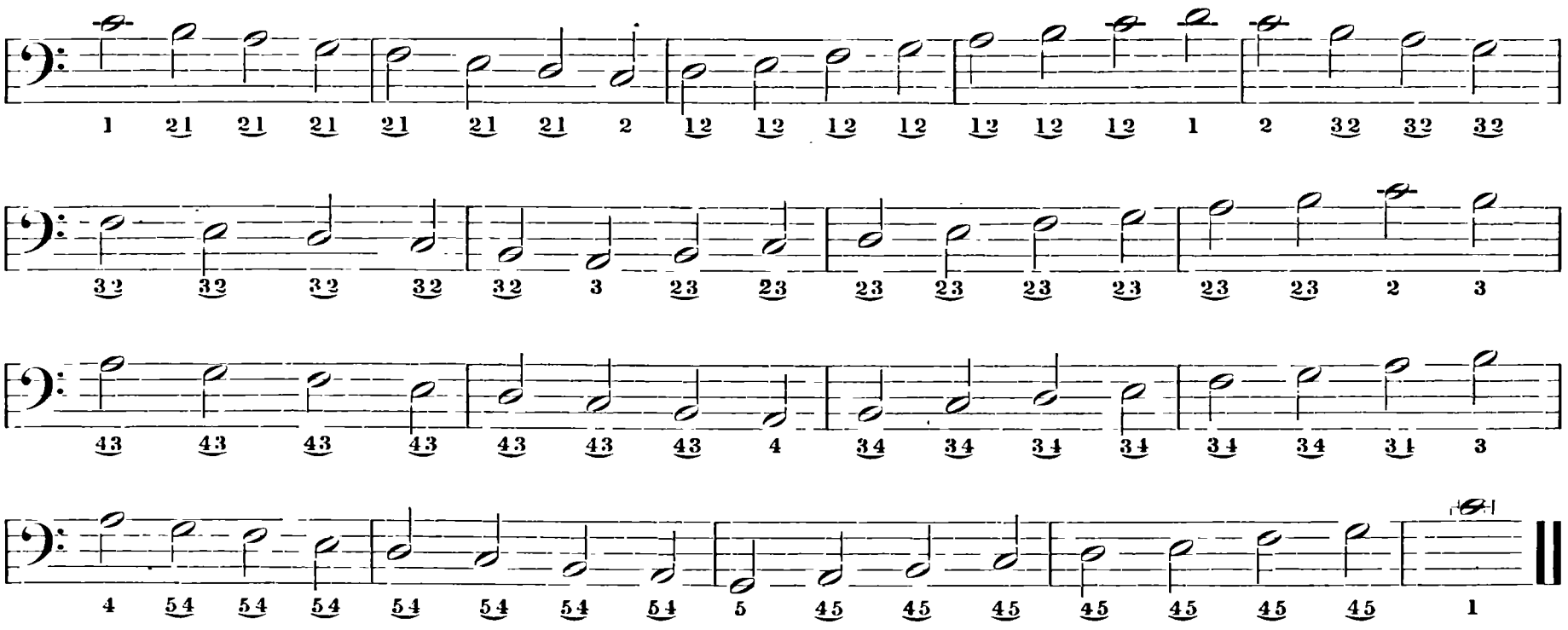
Three things have to be remembered whilst practising the following exercises:

1. The notes must not be repeated when the fingers are changing.
2. The proper position of the hand is on no account to be disturbed.
3. Though played *legato*, the notes must not be run into one another, or *blurred*.

94. Right hand.

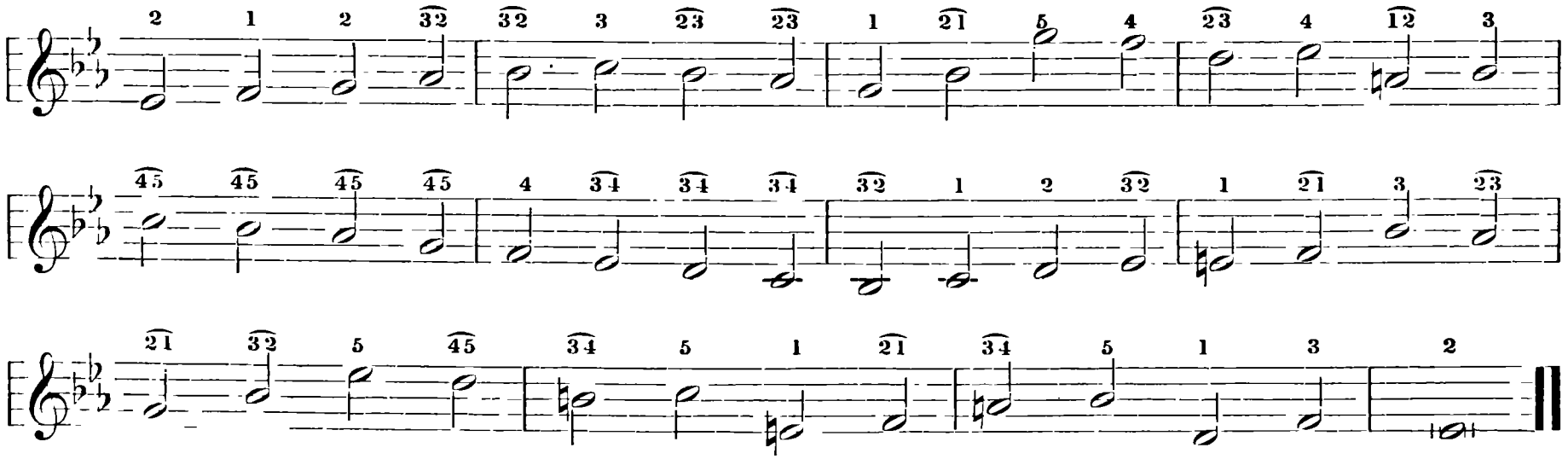


95. Left hand.

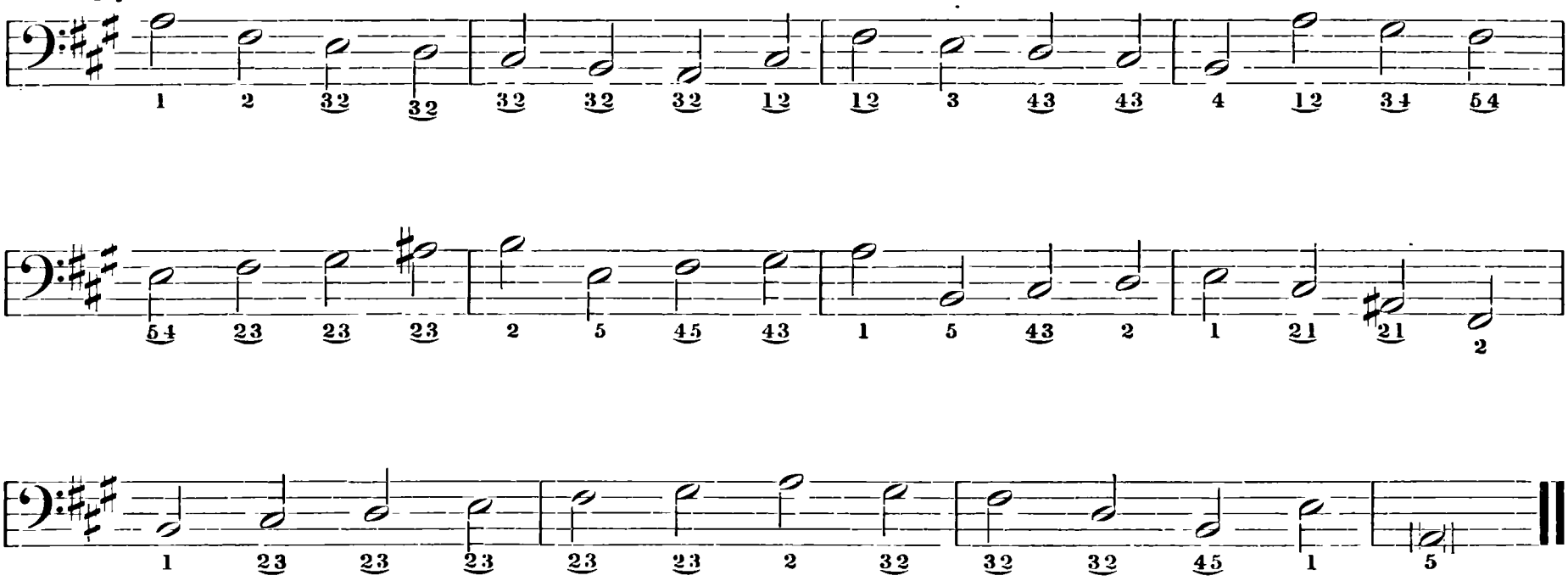


The change of fingers on the black keys must also be practised attentively.

96. Right hand.



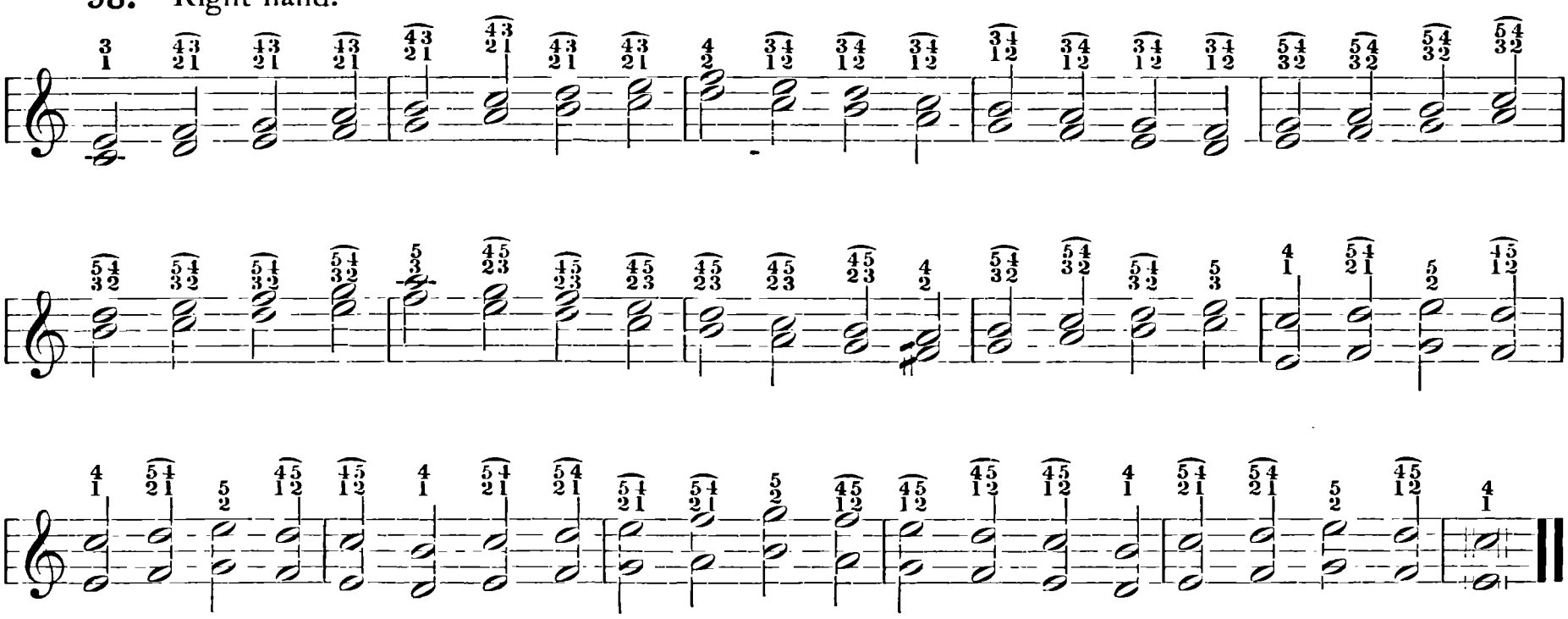
97. Left hand.



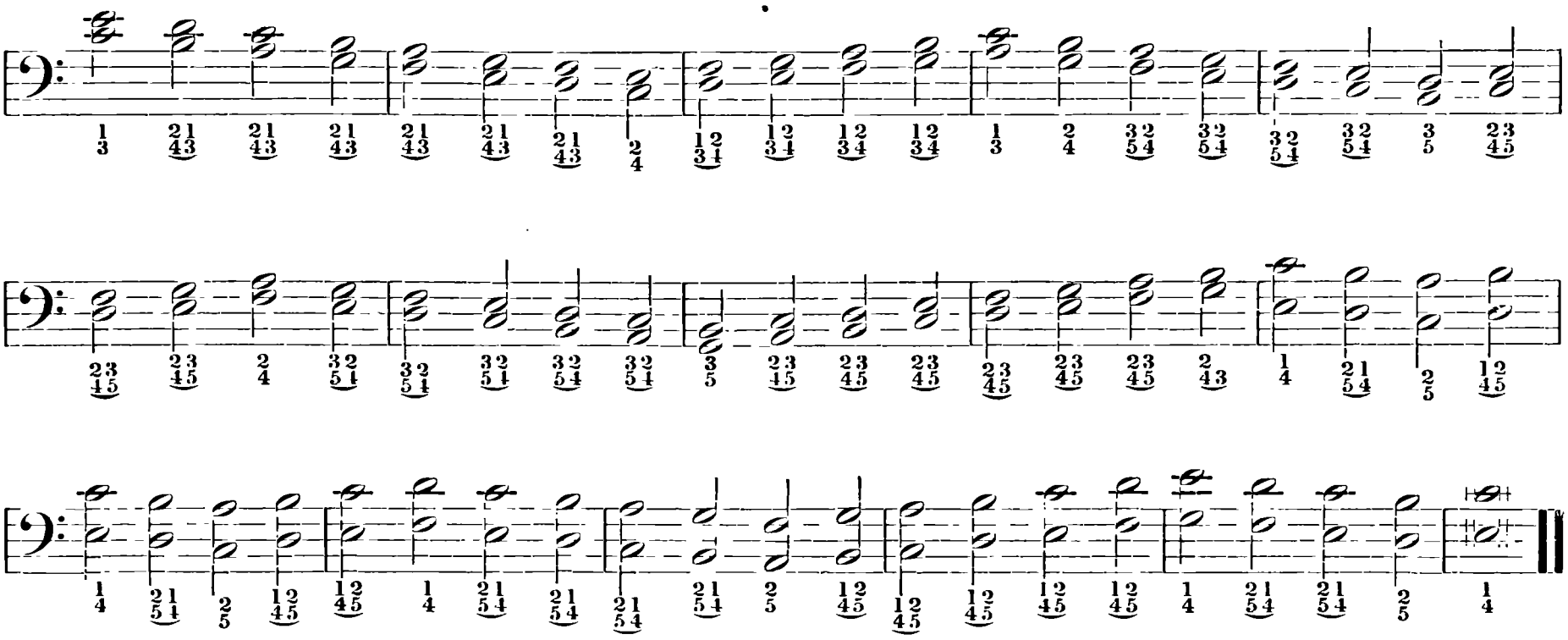
The student should also play slowly with each hand two octaves of all the major scales, shifting 1 2, 2 3, and 3 4 in turn.

Exercises for Shifting the Fingers in Thirds or Sixths.

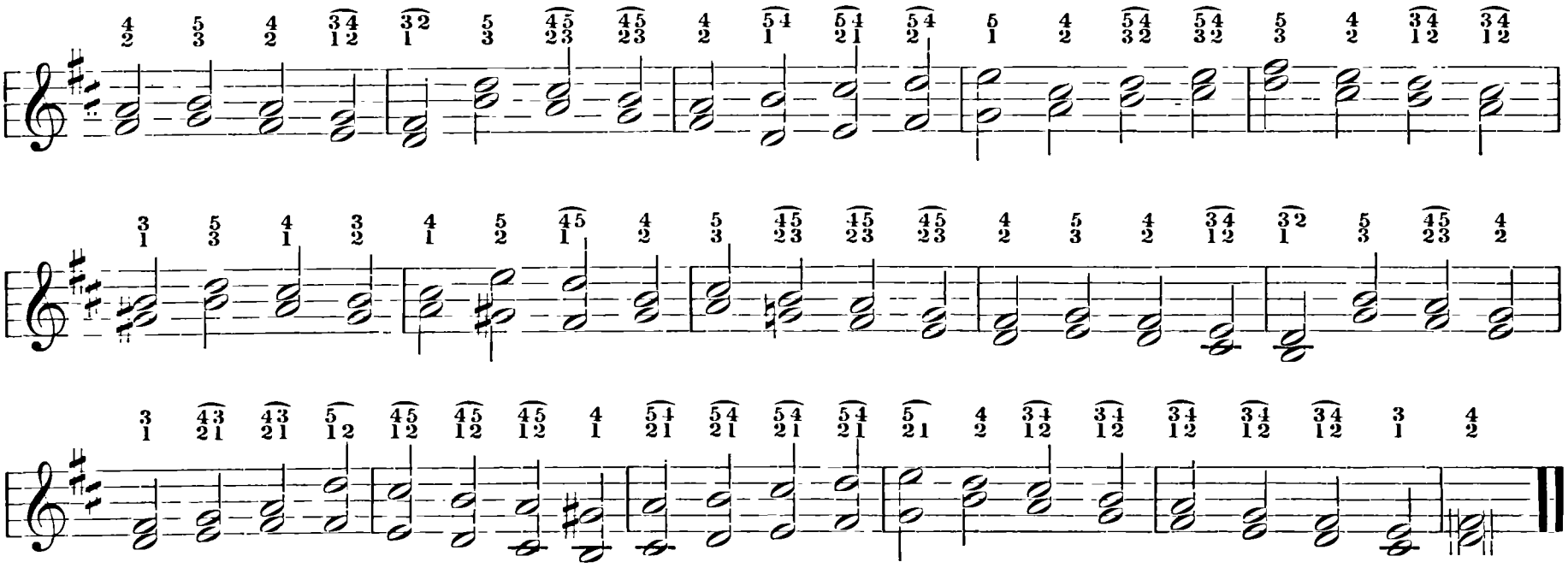
98. Right hand.



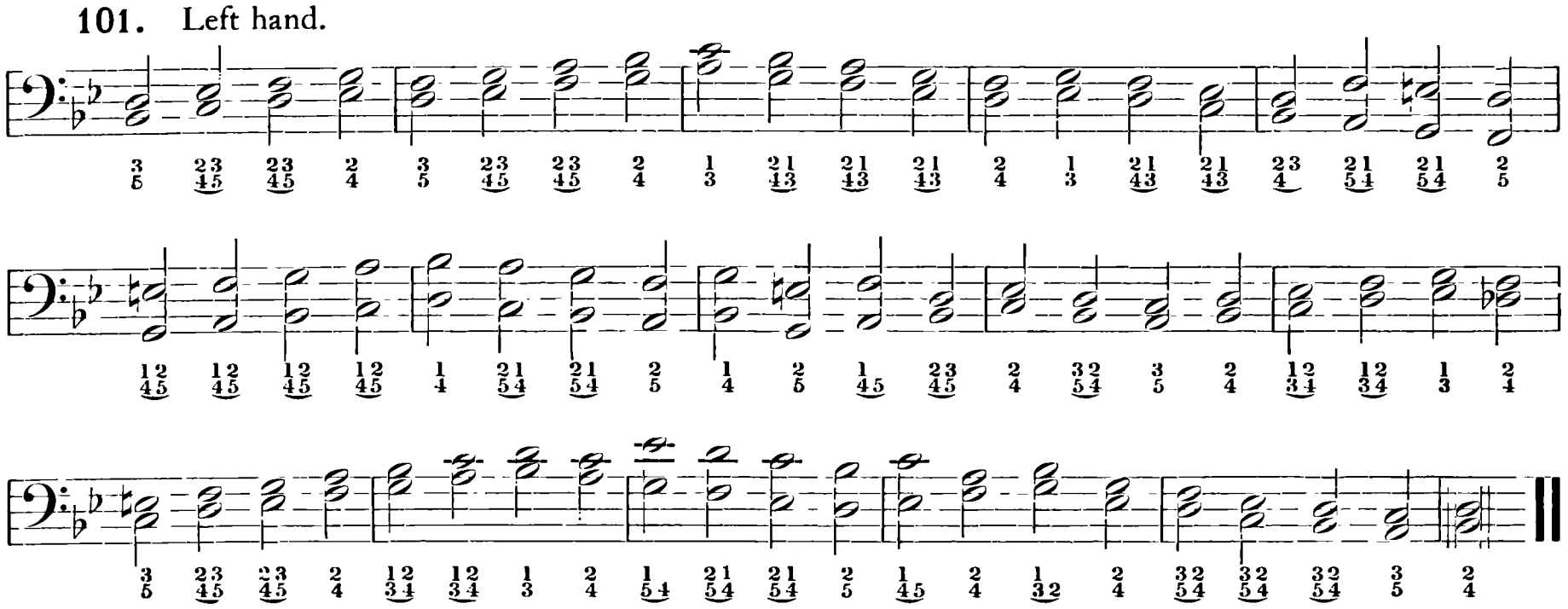
99. Left hand.



100. Right hand.



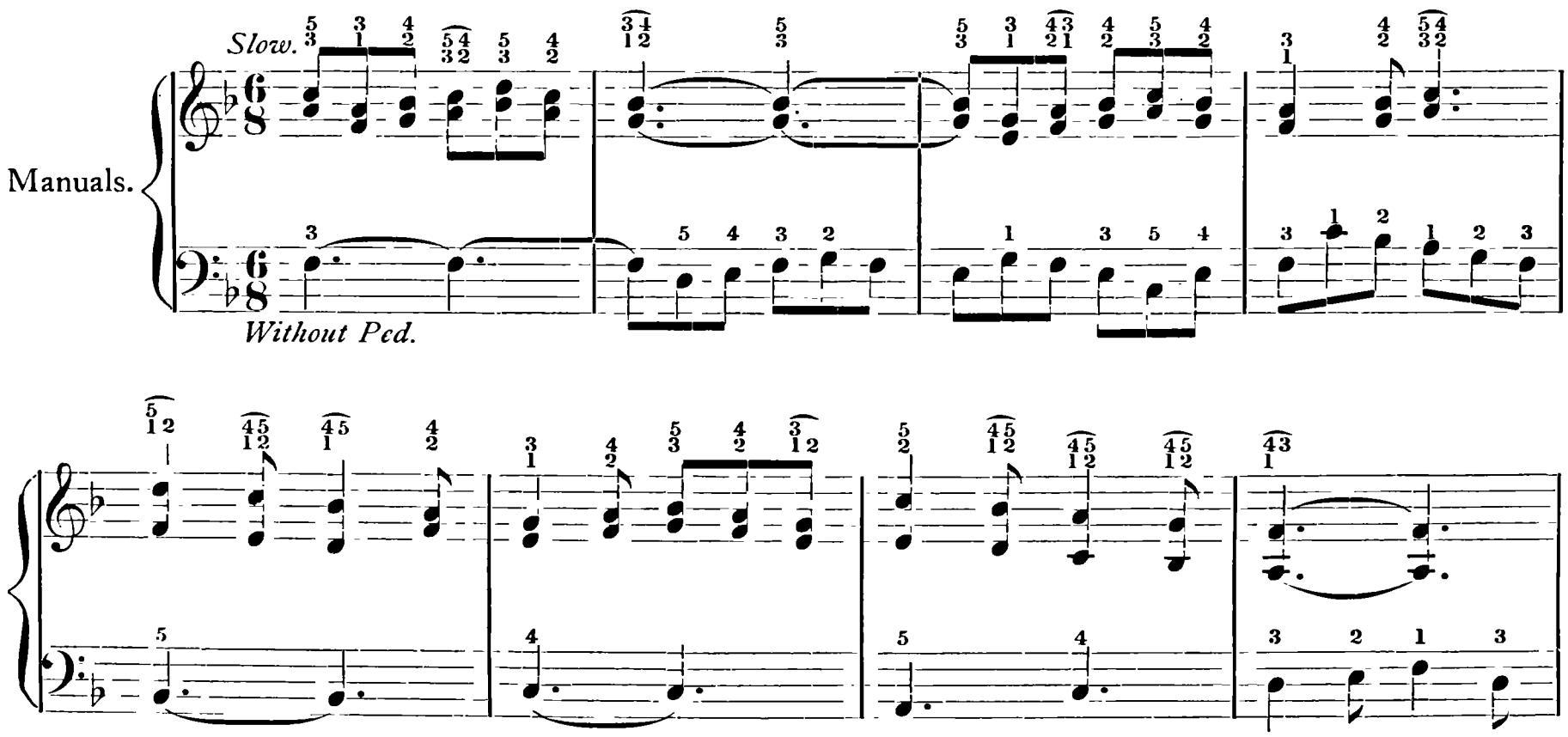
101. Left hand.

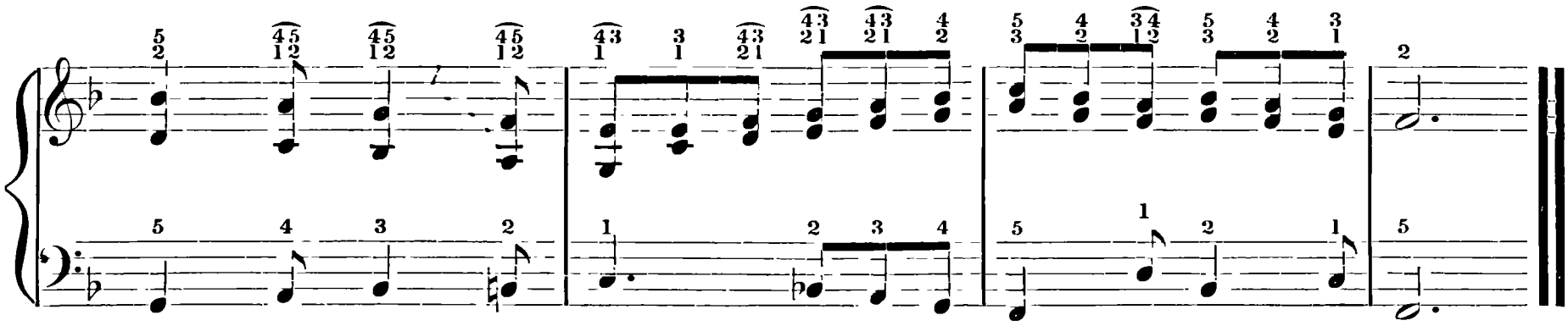


Exercises on the Legato Touch.

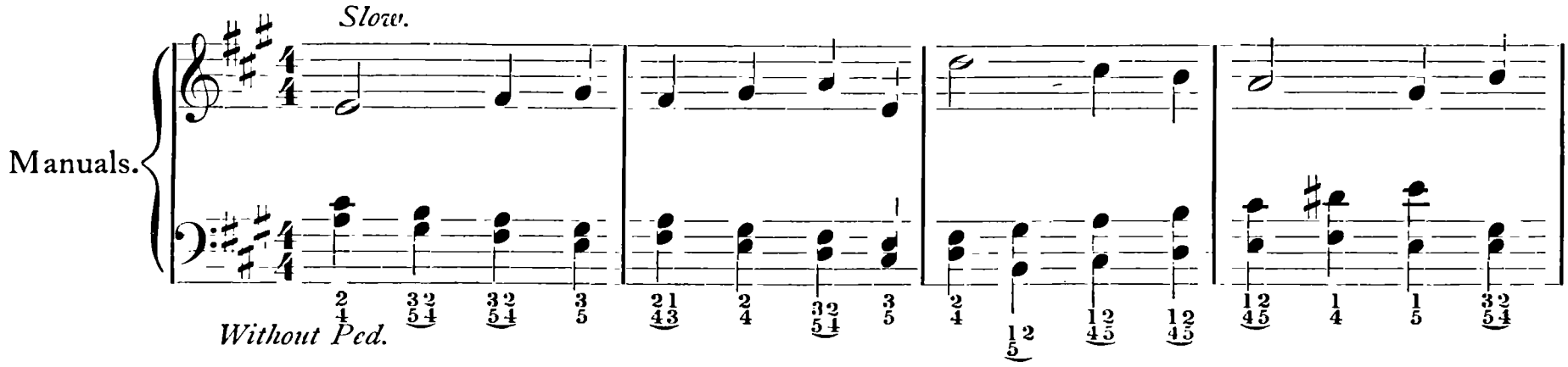
These exercises should be played several times on each manual (Great, Swell, Choir).

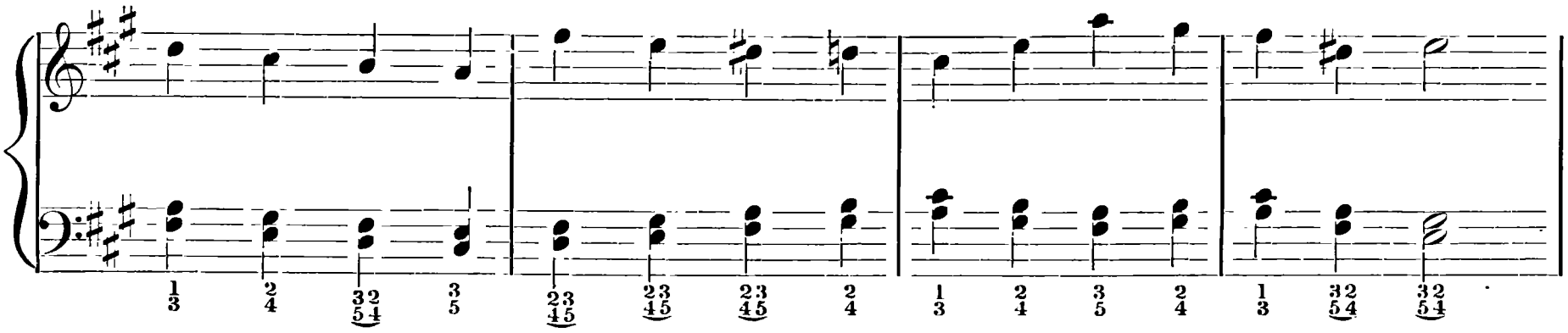
102.

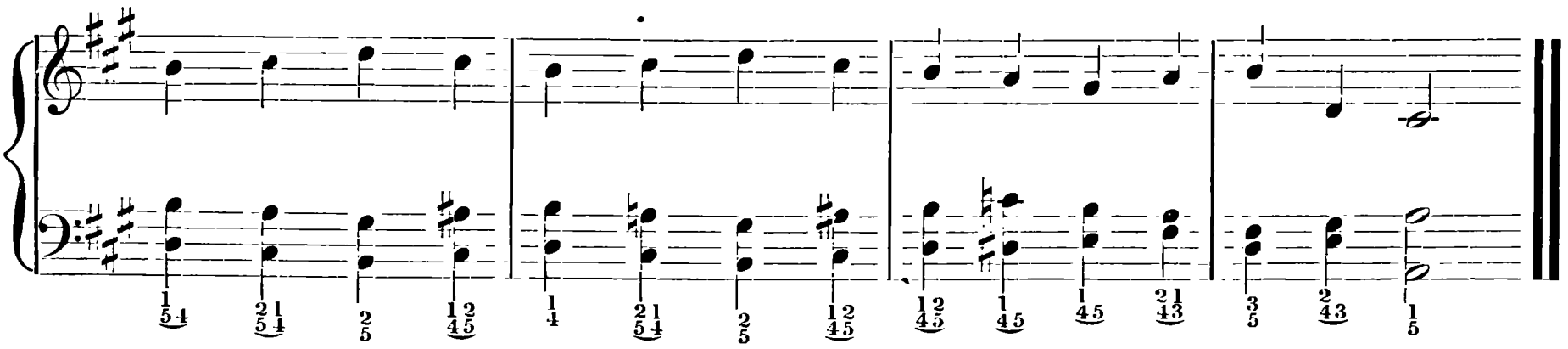




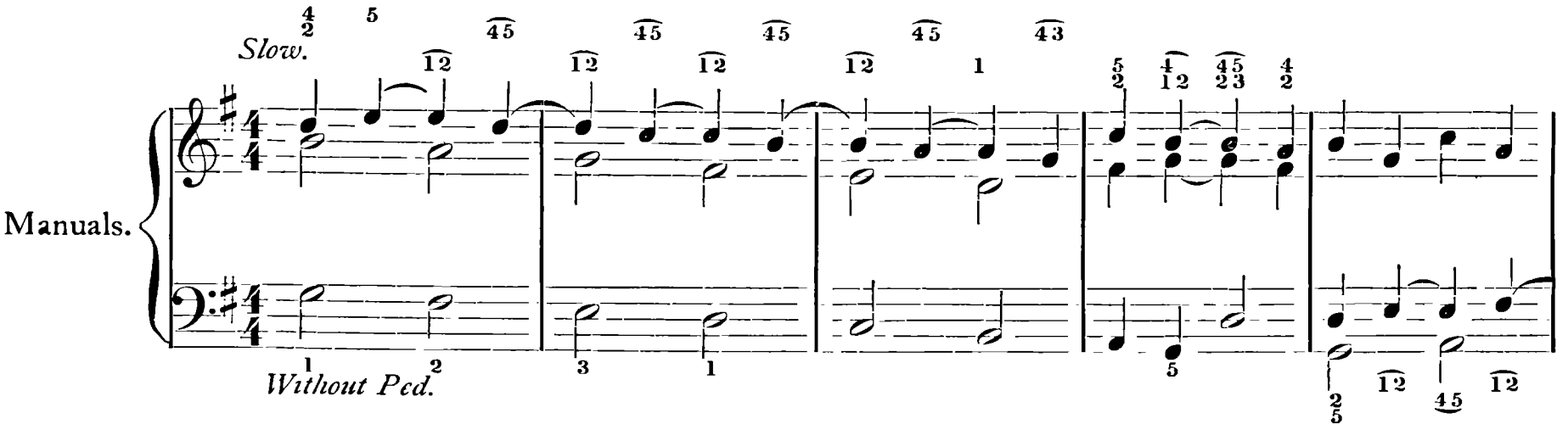
103.

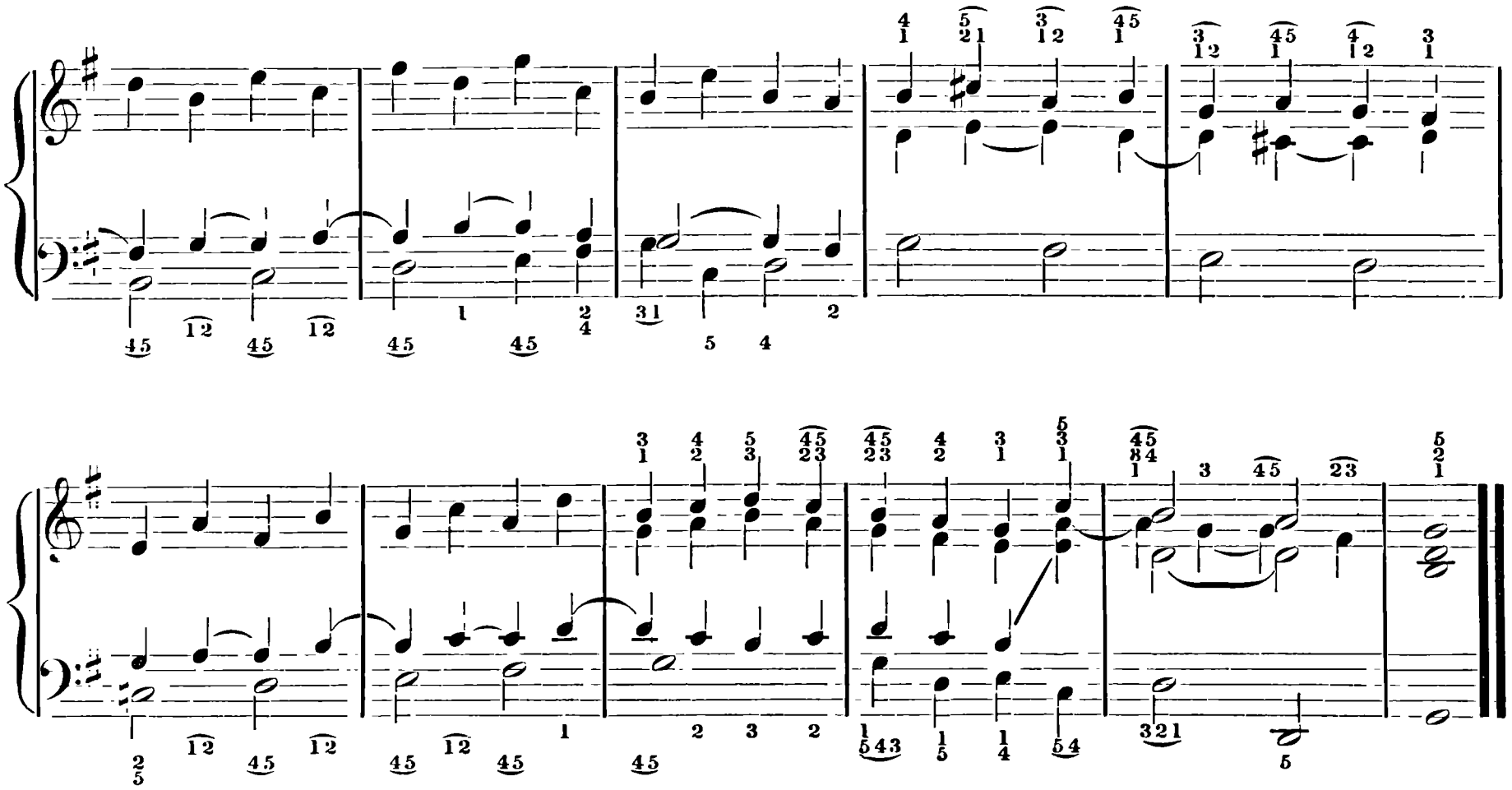




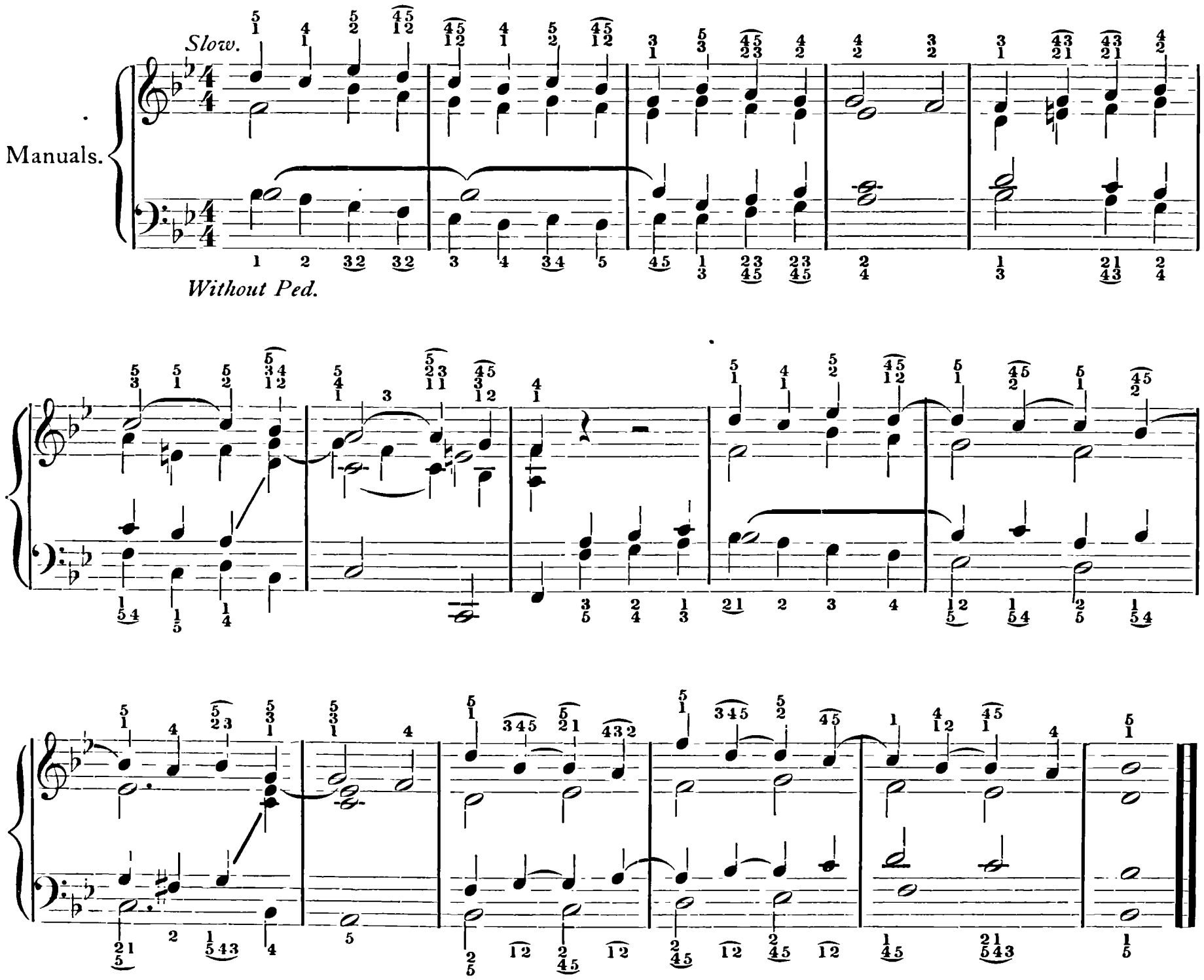


104.





105.



106.

Slow.

Manuals.

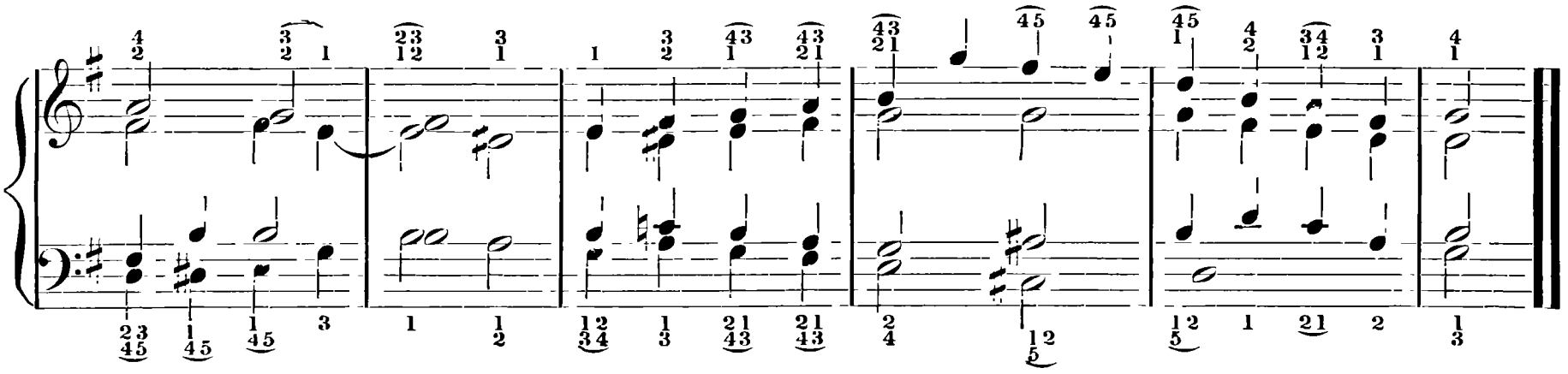
Without Ped.

107.

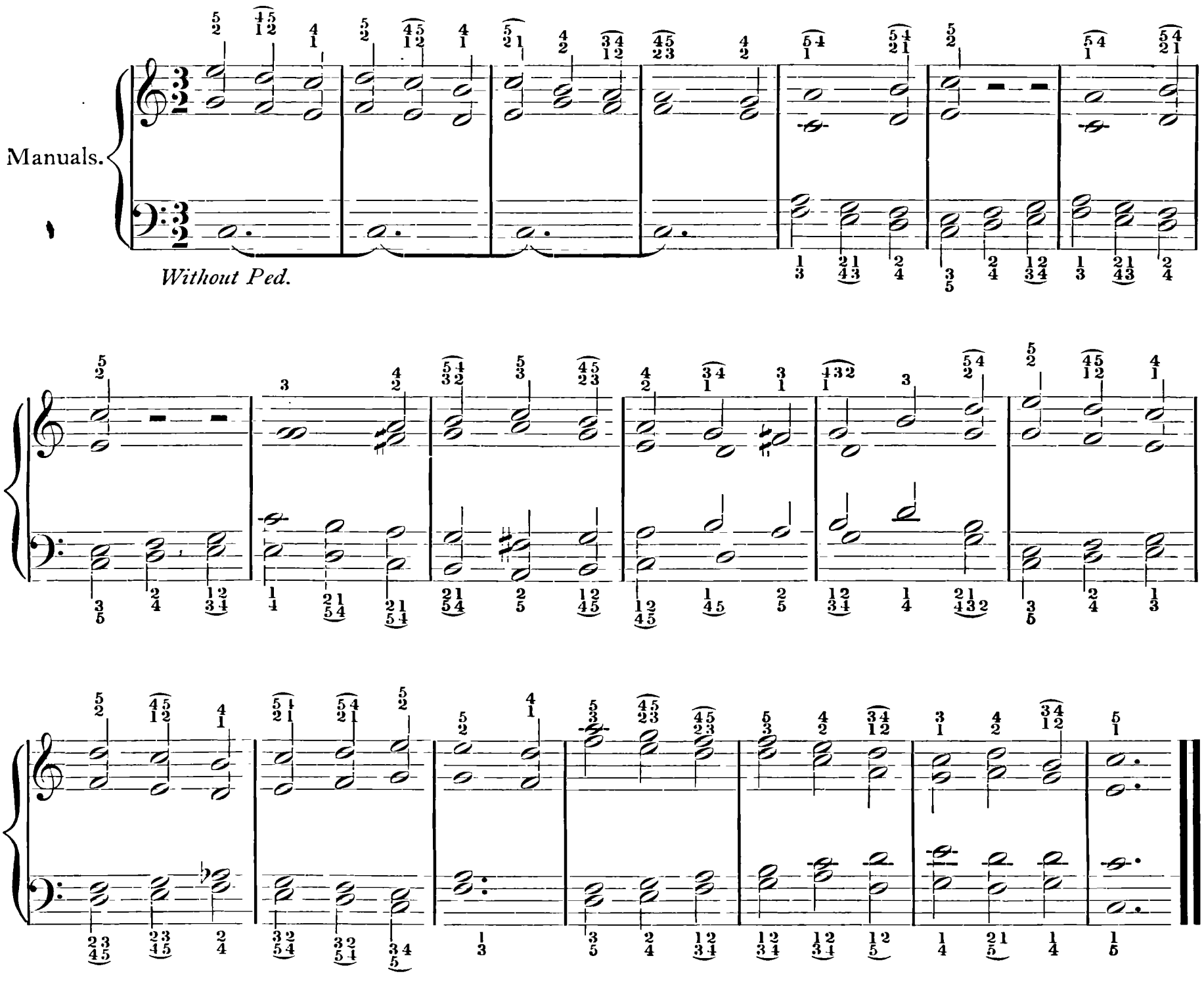
Slow.

Manuals.

Without Ped.



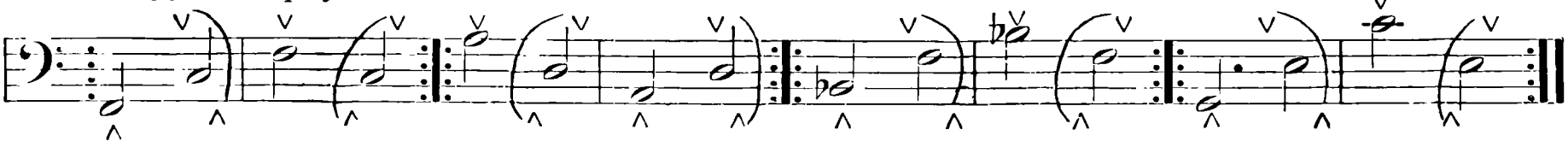
108. *Slow.*



Exercise for Shifting the Feet on One Pedal-key.

The feet have also to shift occasionally in order to avoid a *staccato* style. But this rarely, if ever, has to be done on a short key or sharp.

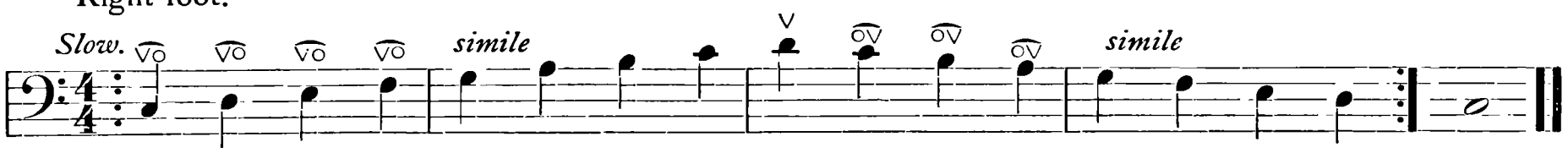
109. *To be played ten times each.*



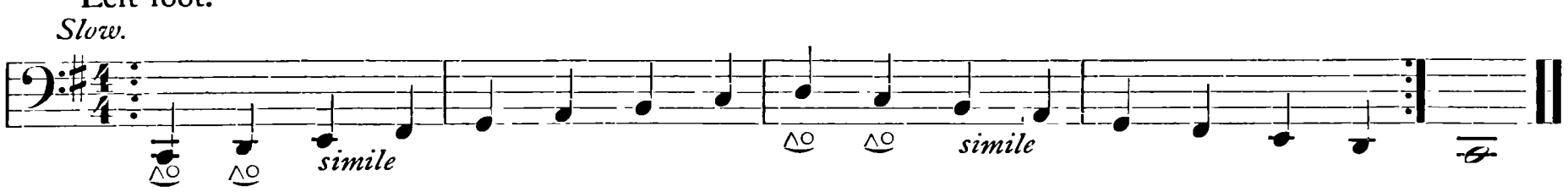
Supplementary Pedal Studies.

Exercises in changing from toe to heel of the same foot on one note.
In all these Supplementary Pedal Studies increase the tempo as soon as proficiency is obtained.

Right foot.

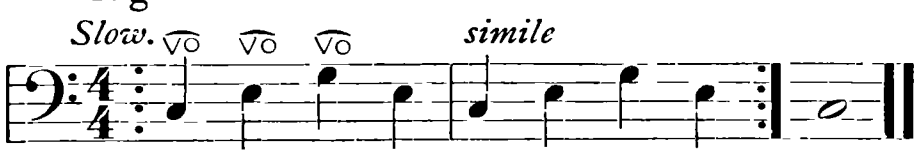


Left foot.

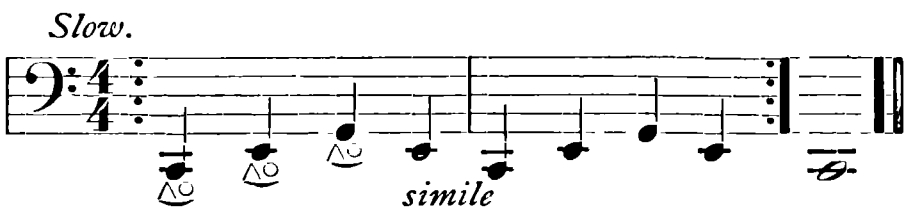


Care must be observed to obtain a good *legato*.

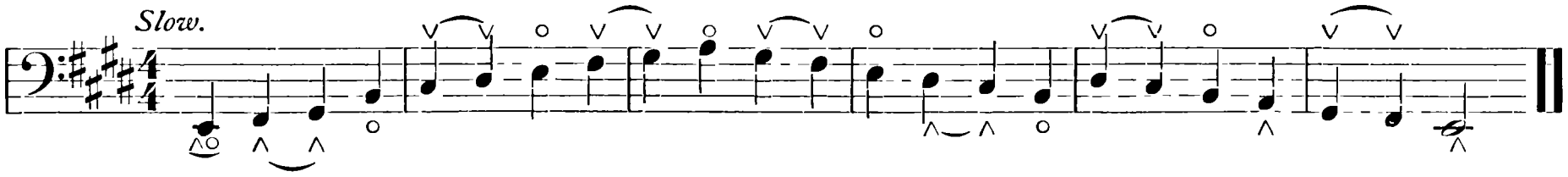
Right foot.

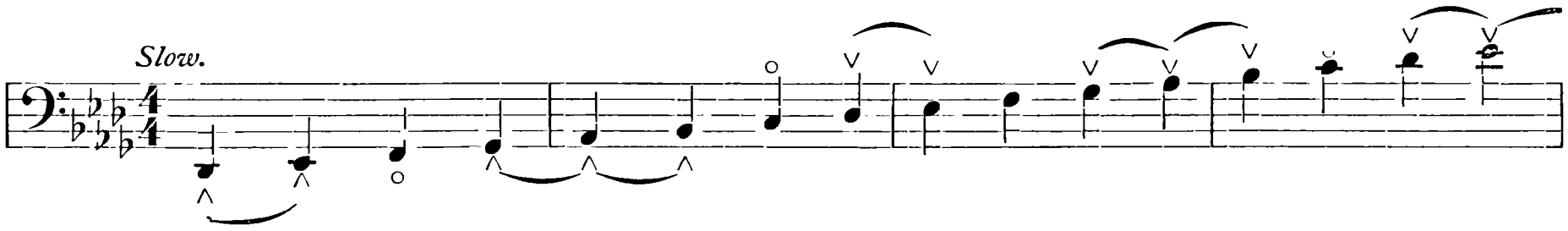


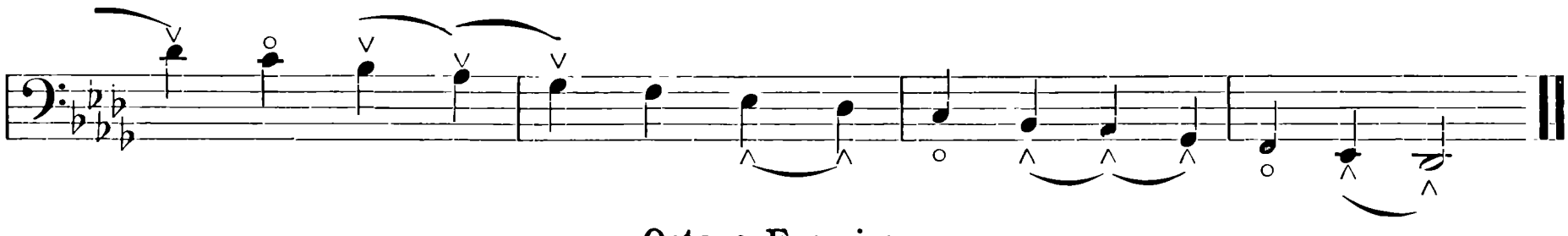
Left foot.



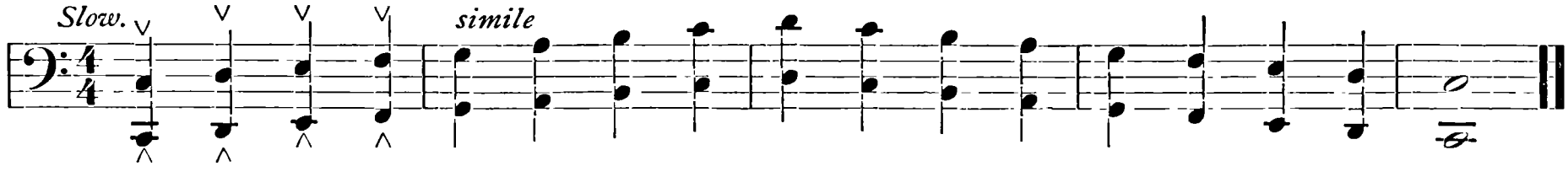
In sliding from one sharp or flat to another, care must be taken to slant the broader part of the foot sideways, so that sliding or passing to the next raised note may be accomplished with ease and smoothness.



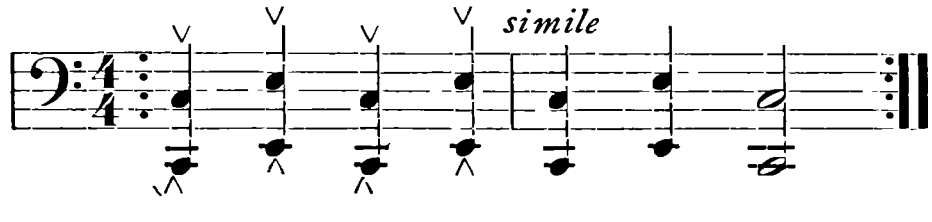


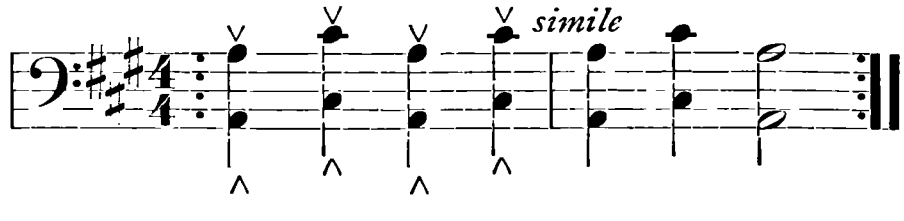


Octave Exercises.

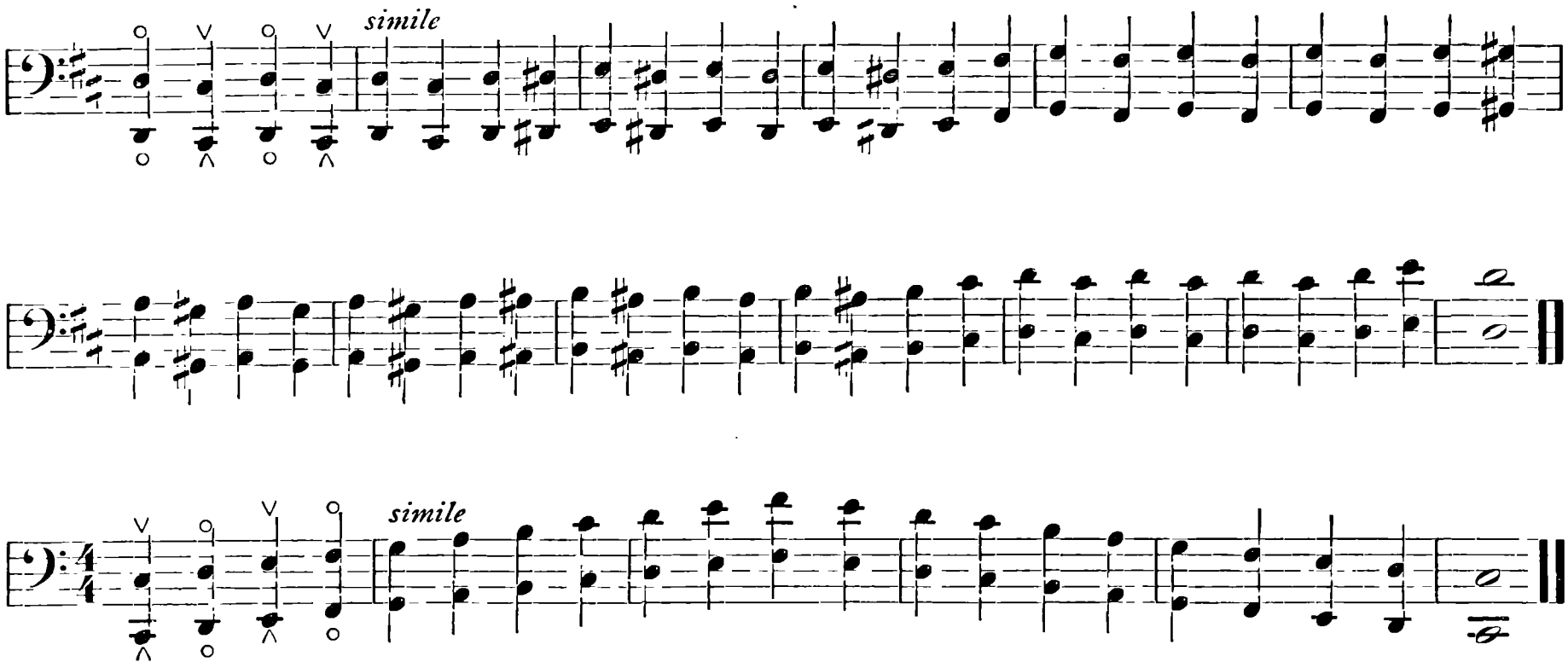


The student is strongly advised to use all the major and minor scales with the above footing.



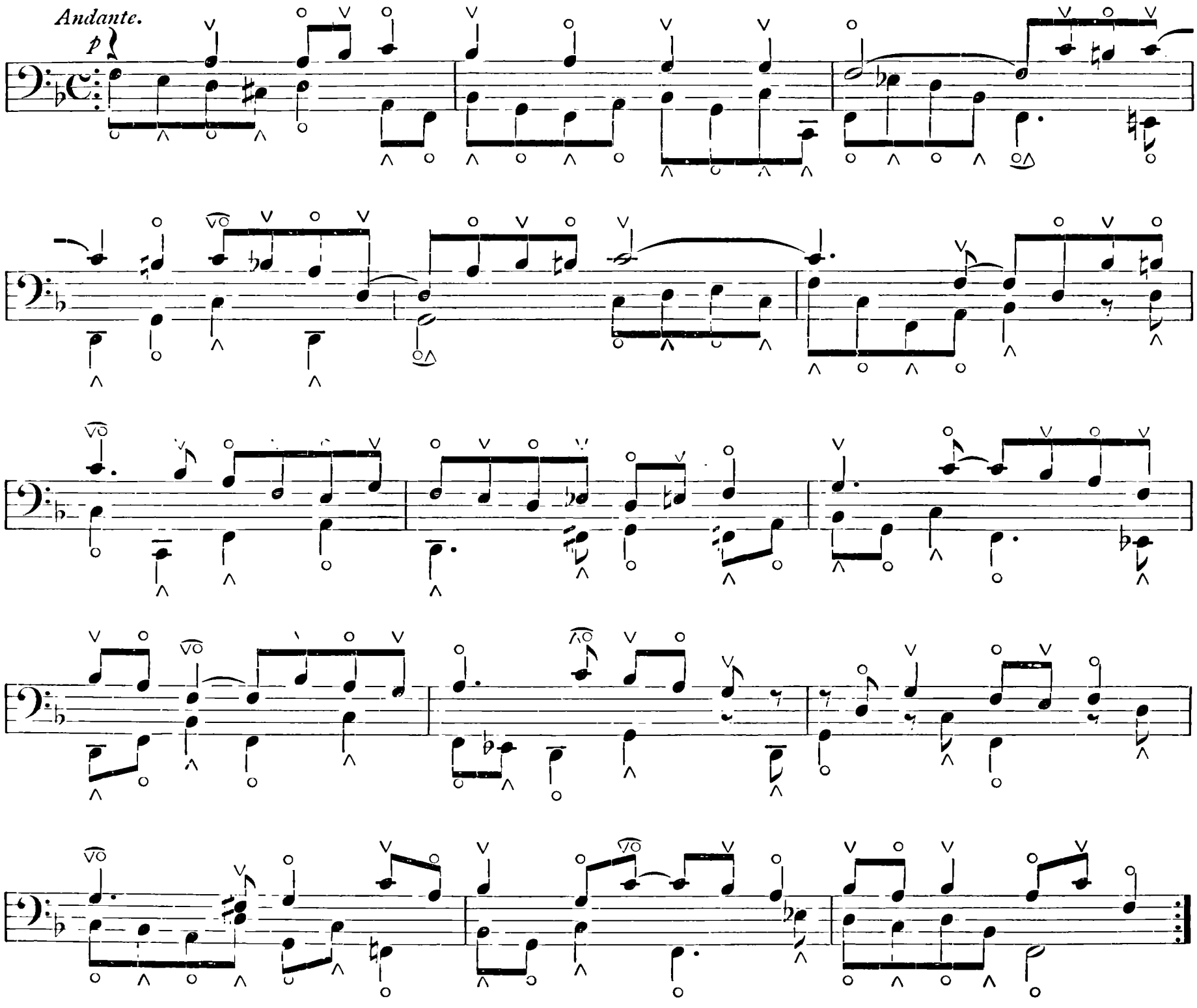


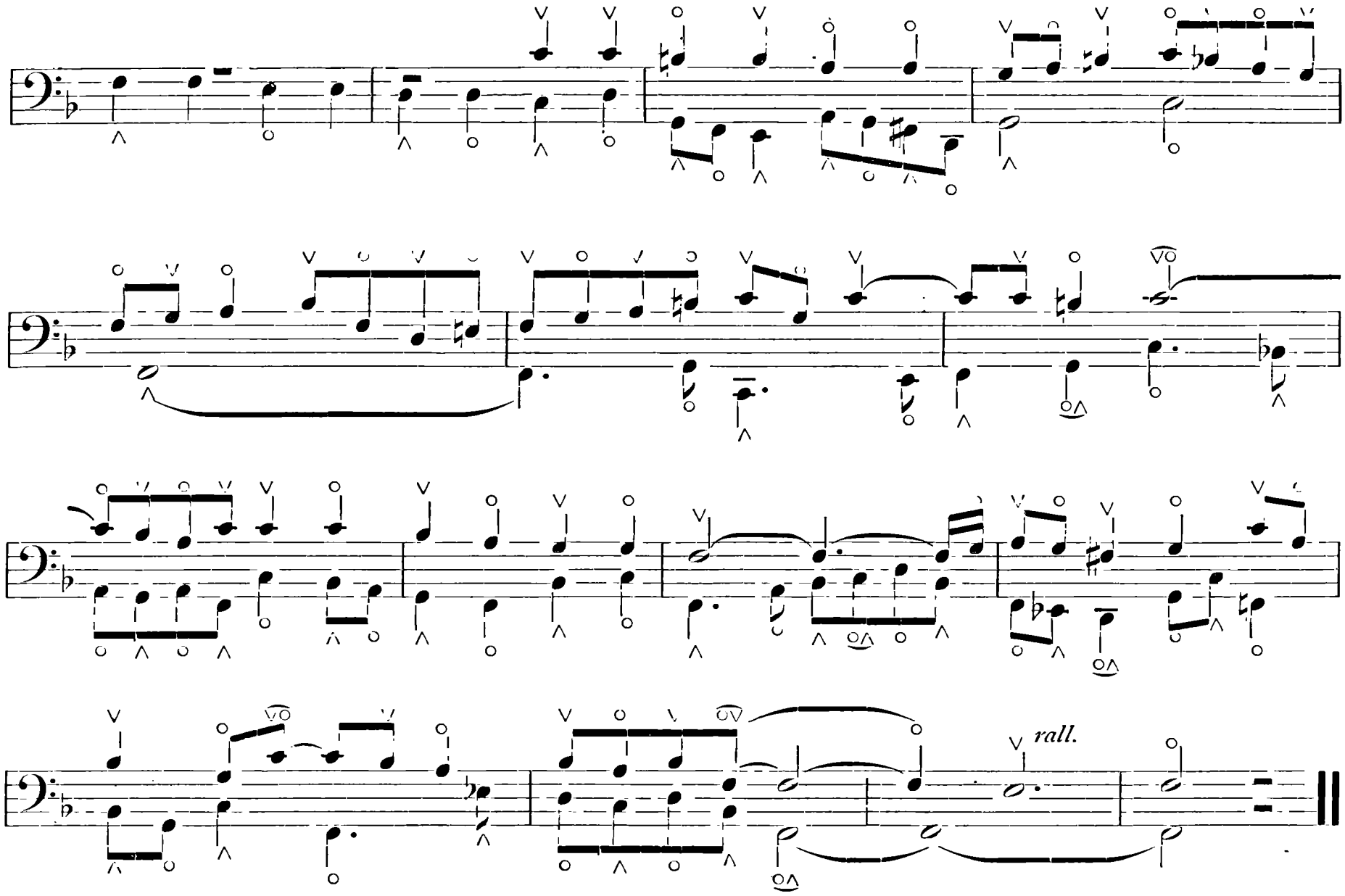
Exercise in using toe and heel.



The following *Double Pedal* is from J. S. Bach's Choral Prelude, "We all believe in one God." Great care should be taken to make it as smooth as possible.

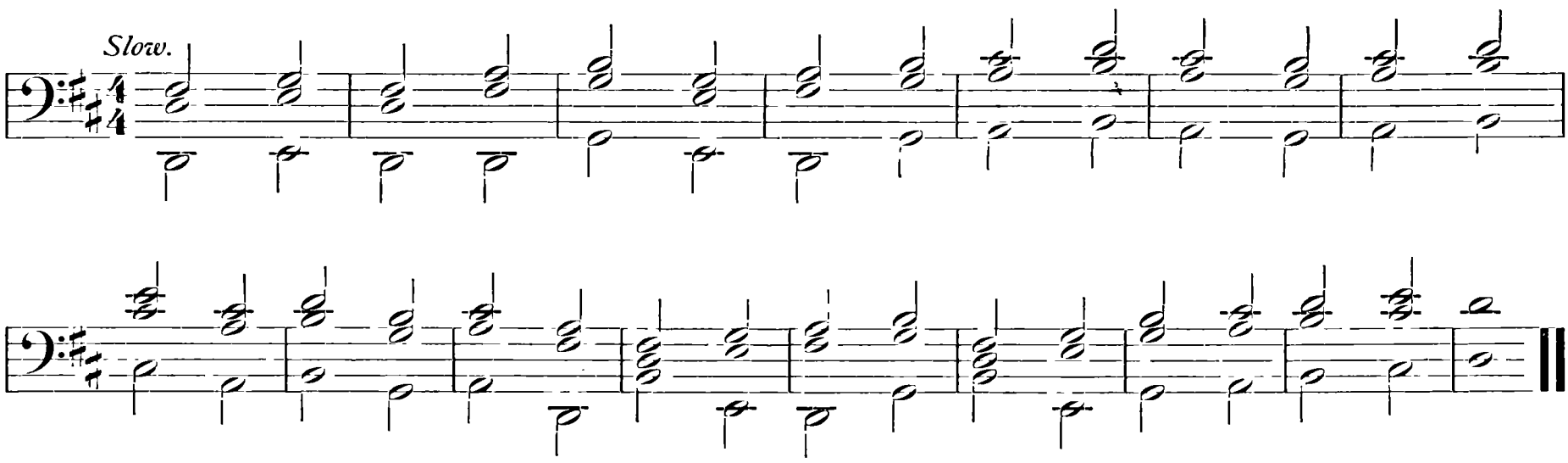
Registration: Violoncello 8′, or Bass Flute 8′, only.





Exercise in Chord-playing.

Founded upon the pedal-part in Guilmant's First Sonata in D, Op. 42.



These exercises may be supplemented by studies from Nilson's "Pedal Studies," Buck's "Studies in Pedal Phrasing," and "Modern Progressive Pedal Technique," by Clemens, in 2 vols.

Hints on Organ Accompaniments.

The subject of organ accompaniments for the Church service is so broad that it would require a large volume to treat it with anything approaching completeness. A few hints are here given to serve as a guide, and lead the student to a better understanding of a difficult subject. It is well for the student to begin the study of Hymns, Chants, Anthems, and the accompanying of general service music, at an early stage in his career. Much valuable information may be gained by attending services and rehearsals, and noting carefully how the organ is used by a competent organist.

The first thing to be learned in the accompanying of voices is the necessity for the predominance of eight-foot tone. The eight-foot tone is absolutely essential on account of being in unison with all voices, and stops of higher or lower pitch are almost useless without it.

The Open Diapason, 8-foot pitch, of metal, is the foundation tone-quality of the organ, and so named because all the pipes are made open in contradistinction to the Stopped Diapason, 8-foot pitch, of wood, with a stopper placed in the upper end of each pipe.

There are no stops in the organ more valuable than the Diapasons, on account of their tone-quality which blends agreeably with other stops, and gives great support to the voice.

The Principal (or Octave), 4′ metal, and the Fifteenth, 2′ metal, have open pipes, and are similar to the metal Diapason in quality of tone. When adding 4-foot stops it is essential to consider whether the voices are sufficiently brilliant, and whether the 8-foot tone forms a suitable foundation. In modern organs Flute-stops of 8 and 4-foot tone (open pipes) have been so highly developed that in some cases they are of more service in accompanying soft passages than the full tone of the Diapasons. To complete the classification, the Stopped Diapason may be classed under Flutes; although somewhat less assertive, it is similar in tone-quality and extremely valuable both singly and in combination. The 4-foot Flutes are particularly valuable where a softer brilliancy is required without the acute quality of the Principal (or Octave).

Reed-stops are distinct in tone-quality from all the other organ-stops, because their tone is produced by the vibration of a brass tongue inserted in a cylindrical brass tube called the "reed." This is fixed in the "boot" and attached to the lower end of the pipe.

The 8-foot Reeds on the Swell are useful only in moderately loud passages and to heighten a climax. The Oboe and Clarionet are invaluable when used in *obbligato* accompaniments, but the Swell Reeds should be sparingly introduced, as they become tiresome if heard for a long period. When using the Oboe or Clarionet it is advisable to add the Stopped Diapason, or some similar stop, to give greater fullness and body. The Great Reeds are useful only for trumpet-like effects, and to add richness when the full organ is required.

String-stops are particularly valuable in accompanying, and although they do not support the voices like the Diapasons, their characteristic string-quality of tone is immediately felt. It is well to add a Flute or other soft 8-foot stop to modify the tone so as to blend with voices, and also to quicken the naturally slow speech of a string-stop. Organs differ one from the other in tone-quality, and this makes it absolutely necessary that the student should study his own particular instrument. Many charming effects may be obtained by contrasting the various tone-qualities; for example, a reed on one manual can be used against a flute on another, or string-tone will prove effective against flute-tone.

Hymn-Tunes.

The playing over of the tune for the choir or congregation preparatory to singing the hymn requires careful attention. How often does one hear a tune given out in a slovenly manner upon all kinds of fancy stops. In many cases the melody and harmony, if repeated many times in the music, are tied together and sound as one chord. This kind of playing tends to discourage good singing, and disturbs the natural rhythmic flow of the hymn. When playing over, or "giving out," the tune to the choir or congregation, observe strict time and use foundation stops of a clear quality of tone, such as the Diapasons on the Swell, or an Open Diapason on the Choir, without pedals. If the Great is used, the Melodia or a small Open Diapason will be effective. The reason for using stops of a clear and distinct quality of tone is to make each voice-part stand out for the benefit of the choir.

If the tune is not familiar, the melody may be played upon a solo stop, while the alto and tenor parts are given to a soft combination on another manual, and the bass part assigned to the pedals. After playing over the tune, give the full chord to start the hymn; by this means the congregation will have more confidence to join in the singing. The habit of giving the melody-note or pedal-note in advance of the full chord, is objectionable, and should be avoided. Another undesirable feature is the rolling of the first chord in arpeggio-form from the pedal-note upwards, in some cases introducing meaningless passing-notes, until the whole chord is complete. These habits cannot be too severely condemned, as they are foreign to all good taste in organ-playing. The writer has heard these faults of rolling the first chord, and inserting all kinds of appoggiaturas, introduced into legitimate organ music. No one with good taste would think of adding such things to a sonata by Mendelssohn or Rheinberger. Why do so in simple hymns?

The first two verses, as a general rule, should be played upon a good, solid combination, to give the congregation a better chance to join in the singing. A general registration like the following may suffice: — *Great*, Diapasons 8′ and Octave 4′, coupled to *Swell*, Diapasons 8′, Octave 4′, and Reeds. Carefully notice,

before beginning, whether the hymn to be sung is jubilant or not. If it is of a more quiet character, the Great Diapasons 8′, coupled to a soft Swell, will be ample support for the congregation. The beginnings and endings of each verse must be clean cut, and a slight pause of one measure made between the verses. This will allow the organist time to change his combinations, which must be done quickly and effectively. It is well for the student to remember to use both feet in playing the pedal-part of hymns and other church music, because it is almost impossible to preserve a good *legato* in any other way. After the first two verses the organist may introduce contrapuntal devices without changing the harmonies. This filling in cannot be done successfully without a complete knowledge of harmony and counterpoint, the study of which is necessary to every organ student. Distribute the filling in between the two hands, and do not add notes so low, in the left hand, as to make the harmony sound thick and heavy. For practical examples of varied accompaniments to hymns, the student should examine Sullivan's arrangement of "The Son of God goes forth to war" (St. Ann's tune), and "Praise, my soul, the King of Heaven," by Goss.

Care must be exercised, when the melody-notes are repeated several times, to sound each note distinctly; but if the harmonies are repeated they may be sustained, except where the sense of the words demands a break. In tunes where the soprano, alto, and tenor parts are moderately high, the bass part may be played on the pedals an octave lower in addition to the left hand playing the bass part at its original pitch. This transposition of the bass part an octave lower gives greater support to a large body of singers.

When using 16-foot stops on the manuals, keep the parts of the hymn well up on the keyboard, to prevent an unpleasant thickening of the tone. These 16-foot stops should be very carefully considered, and used with judgment. If the alto or tenor part is melodious, it may be brought into prominence by playing it upon a solo stop, and — provided the student has any gift of invention — there is nothing more charming than to hear a new melody played above or below the soprano part.

It is effective to have one or more verses sung unaccompanied, when a hymn is long, the organ entering later with great freshness and effect. In the last verse the student may hold the last chord with one hand while with the other he reduces the organ gradually to the softest stop. This is but an imitation of the effect of a chord dying away in the large European cathedrals, where reverberation produces a *morendo* without the aid of mechanical means. It is well to practise church music with one hand and pedals, allowing the free hand to make any desired changes in the registration or to give directions to the choir.

The "dragging" of the choir or congregation during service can be corrected very quickly by adding bright 4-foot stops and playing *staccato* chords until the original tempo is resumed. Much of this dragging is due to the careless way in which the hymns are played. If the organist would cultivate, and train his choir into marking a strong first beat in every measure, it would stimulate the interest of the choir and congregation to better things.

In adding or withdrawing stops during performance remember to make the desired changes upon the strong accent of the measure. If the student will experiment by adding stops on the *unaccented* beats of the measure, he will observe the unsatisfactory effect produced.

Chanting.

The Anglican Chant is simple, as a musical form; but to play an accompaniment to suit the varying sentiment of the words, materially increases the difficulties. In order to obtain perfect freedom in the accompanying of the Psalms it is necessary that the player should have a thorough knowledge of the words.

As a general rule, the Great Organ Diapasons may be used for bright and joyful verses, or when both sides sing together. The Swell or Choir Organs will be sufficient for verses which are sung antiphonally. Words of a quiet character may be supported by the soft flue-work of the Swell or Choir Organs, and the addition of the Swell Reeds will be ample to give emphasis to an occasional bright verse.

The temporary suspension of the Pedal Organ is often neglected by the young organist. There is nothing more effective than the entry of the pedals after a silence of a few verses. The Doubles, or 16-foot stops on the manuals, should be sparingly used, particularly those on the Great Organ. Warning must be given to avoid exaggeration in the expression of the words. Attempts at "word-painting" may still be heard; the reader may recall efforts to represent "drops of rain" falling (illustrated by rapid staccato passages on a Piccolo stop); and "the heavens dropping," or other portions of the Psalms, illustrated in a most startling and irreverent manner.

Unison singing with varied harmonies is effective for special verses, but the player must be careful to select a chant that will be within easy range of the different voices.

Gregorian Chant.

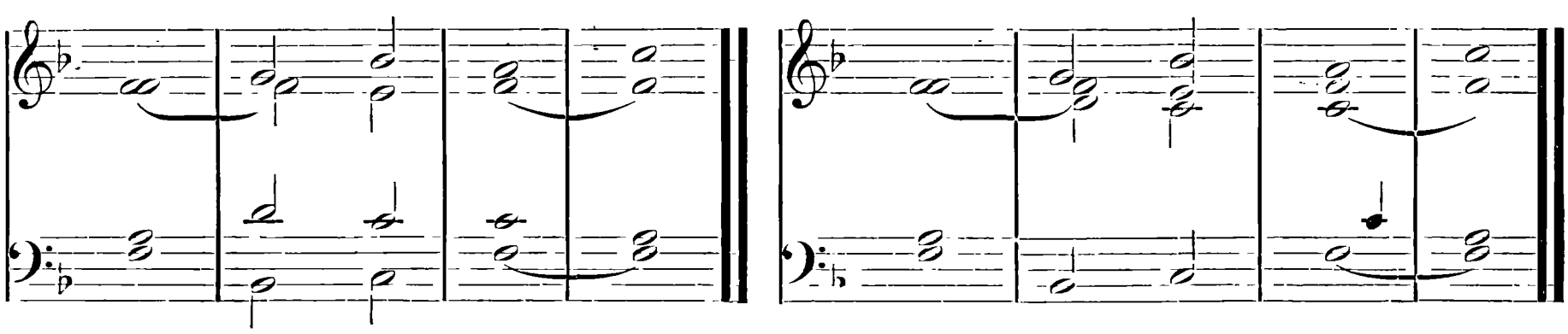
In the accompaniment of Gregorian Chants the student should remember that a more solid organ combination is required, because they are generally sung in unison. Their treatment is similar to that of the Anglican Chant in the illustration of the text. When sung in unison they provide the organist with an opportunity to use his skill in adapting a suitable harmonization of the melody. A knowledge of the ancient Ecclesiastical Modes is essential, because the modern chromatic progressions are entirely foreign to the pure and noble tendency of these ancient melodies. The student is advised to read the books on accompaniment and general church music, listed at the end of this work, for general information.

Chorales and Hymn-tunes.

The beautiful chorales now given will, whilst teaching the *legato* touch, illustrate some important principles.

The hands have mutually to assist each other. For example, in playing a chorale on the manuals without using the pedals, two parts will ordinarily fall to each hand, namely, the treble and alto to the right hand, and the tenor and bass to the left hand; but, when notes are too far apart to be taken by the *left* hand, the right hand must help, and *vice versa*. Thus:

Written. Played.



When playing (without pedals) from ordinary hymnals, in which the treble and alto parts are in the upper staff and the tenor and bass in the lower, constant attention must be given to this principle. In the following chorales the right-hand part has been purposely placed in the upper staff, and the left-hand part in the lower, so that the student may give undivided attention to the *legato* style of playing.

It will be found that a most useful and interesting course of practice can be obtained by playing ordinary hymn-tunes in *three* different ways:

First (*see* Exercise 110), on the manuals alone;

Secondly (*see* Exercise 111), by playing the two upper parts (treble and alto) with the right hand, assigning the *tenor part only* to the left hand, and the bass to the feet;

Thirdly (*see* Exercise 112), by playing the treble part only as a solo, and taking both the alto and tenor parts with the left hand, and the bass with the feet.

In playing in the first of the three ways just described, entire attention can be given to the *legato* touch. Occasionally a note must be transferred from the left to the right hand without repetition. An example of this will be found in the sixth measure from the end of Exercise 110.

In playing in the second manner, great care should be taken to prevent the left hand from *doubling the pedal part*. The left hand will often have to play a note already drawn down by the pedal coupler; in such cases the finger should always remain on the note as if its presence were required there. Although the left hand should not play the pedal part, it may and should sometimes assist the right hand.

In arranging four-part music for the third method of playing above mentioned, it will sometimes happen that the left hand is unable to stretch the interval between the tenor and alto parts. When this is the case, the two notes must be inverted, or played in any position most convenient.

Chorale. — "Ermunt're dich, mein schwacher Geist."

110.

JOHANN SCHOP (1641).
Harmonized by J. S. BACH.

Gt. Diapasons.
Slow.

Manuals.

Without Ped.

111.

Gt. to 4', coupled to Sw.
Slow.

Manuals.

16', and Gt. to Ped.

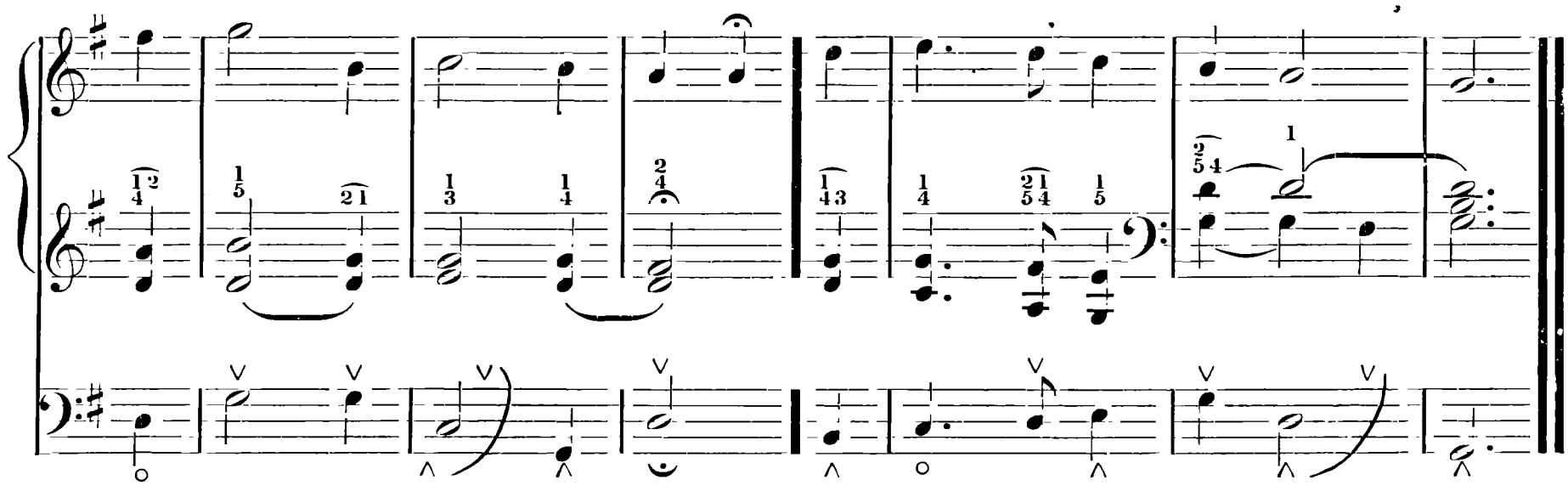
Pedal.

112.

Slow. R.H. (*Gt. soft 8′ and 4′ coupled to Sw. or Ch.*)

Manuals. L.H. (*Soft Diapasons, or with Oboe.*)

Pedal. *Soft 16′, and Sw. to Ped.*



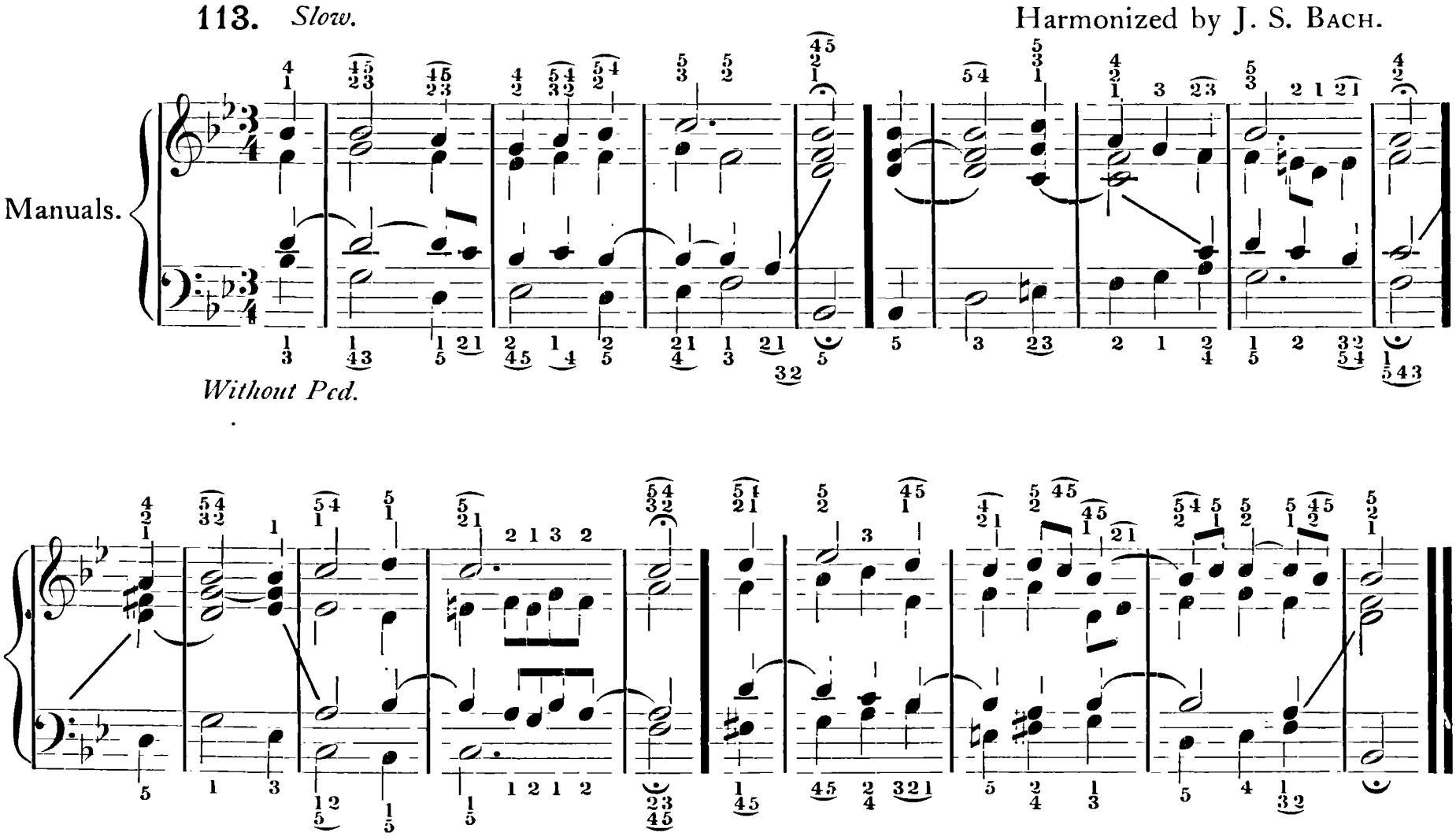
Chorale. — "Nun lasst uns Gott, dem Herren."

NICOLAUS SELNECCER'S G.-B., 1587.
Harmonized by J. S. BACH.

113. *Slow.*

Manuals.

Without Ped.



114. *Slow.*

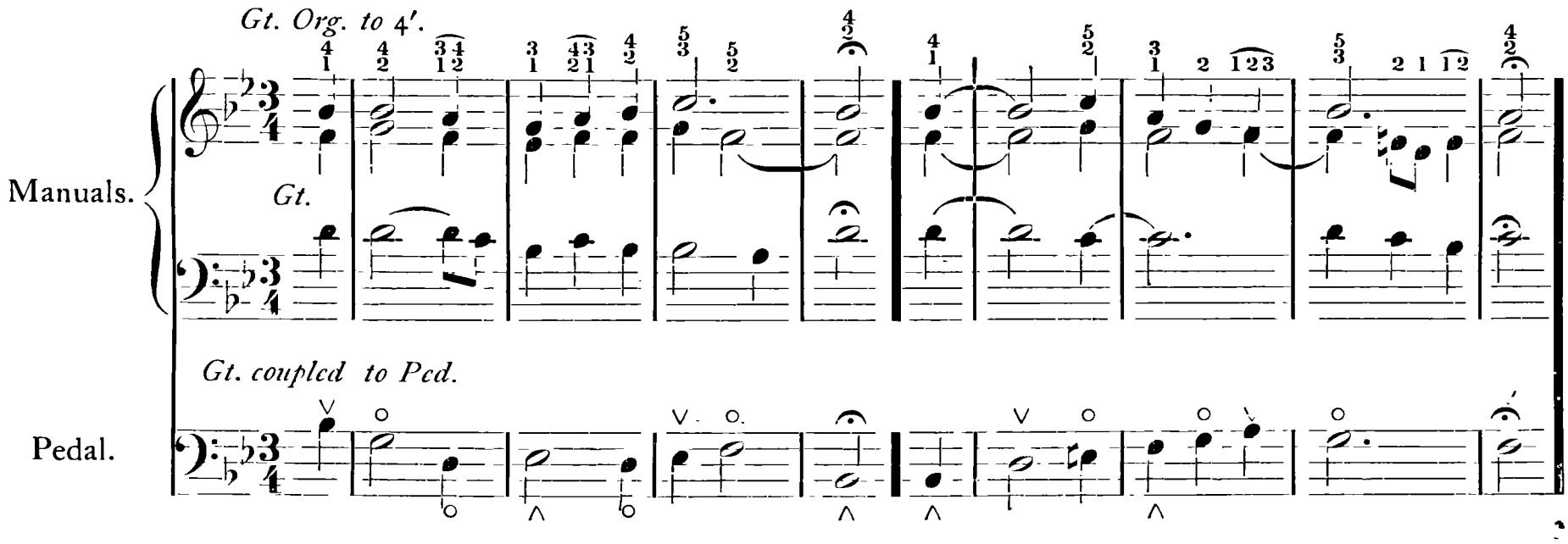
Gt. Org. to 4′.

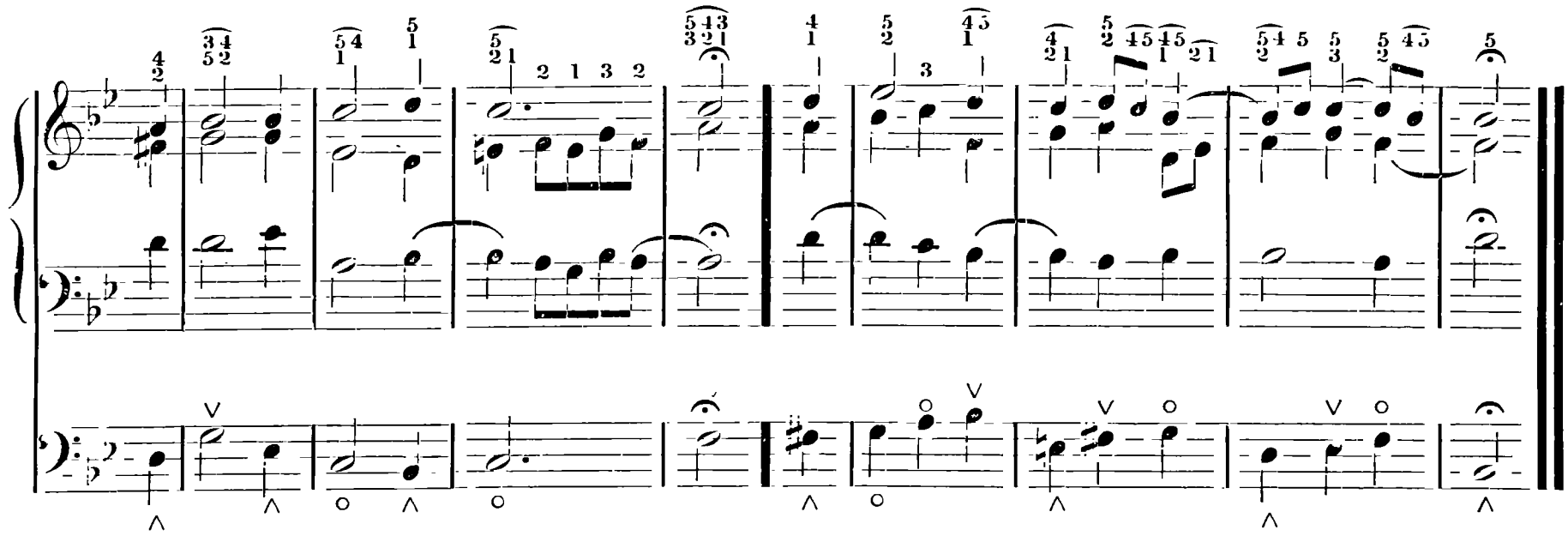
Manuals.

Gt.

Gt. coupled to Ped.

Pedal.





115. *Slow.*

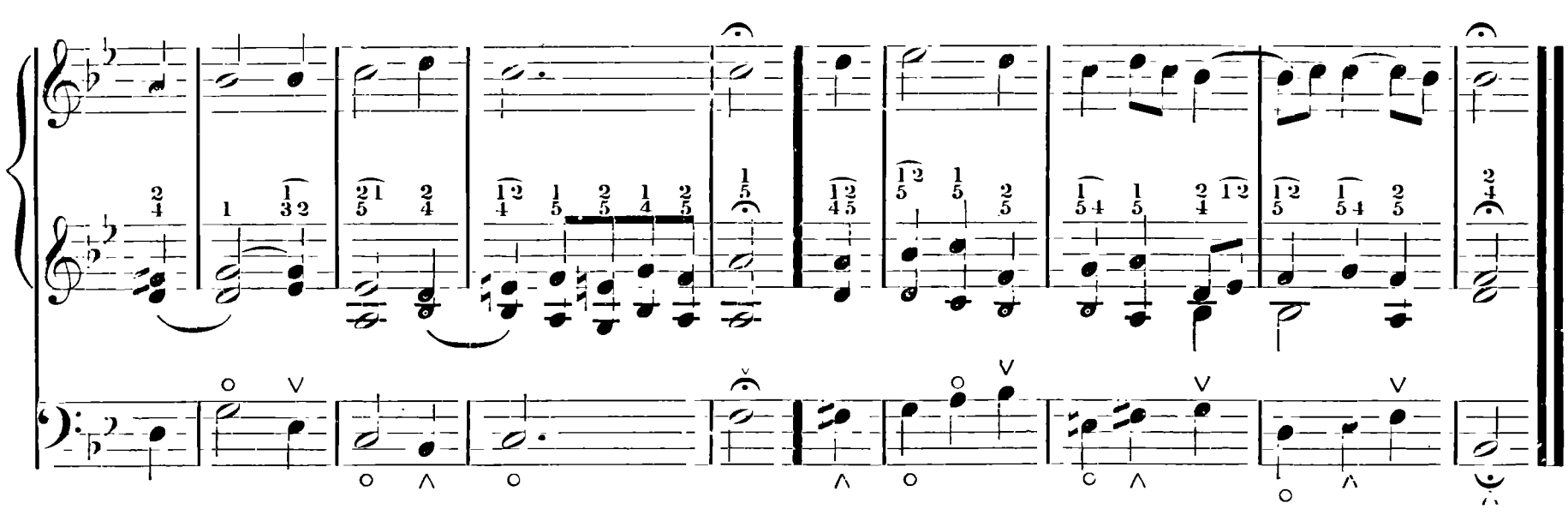
Solo. *Man. I.*

Manuals.

Man. II.

Man. II coupled to Ped. 16′.

Pedal.



Chorale. — "Herzlich thut mich verlangen."

Hans Leo Hassler (1601).

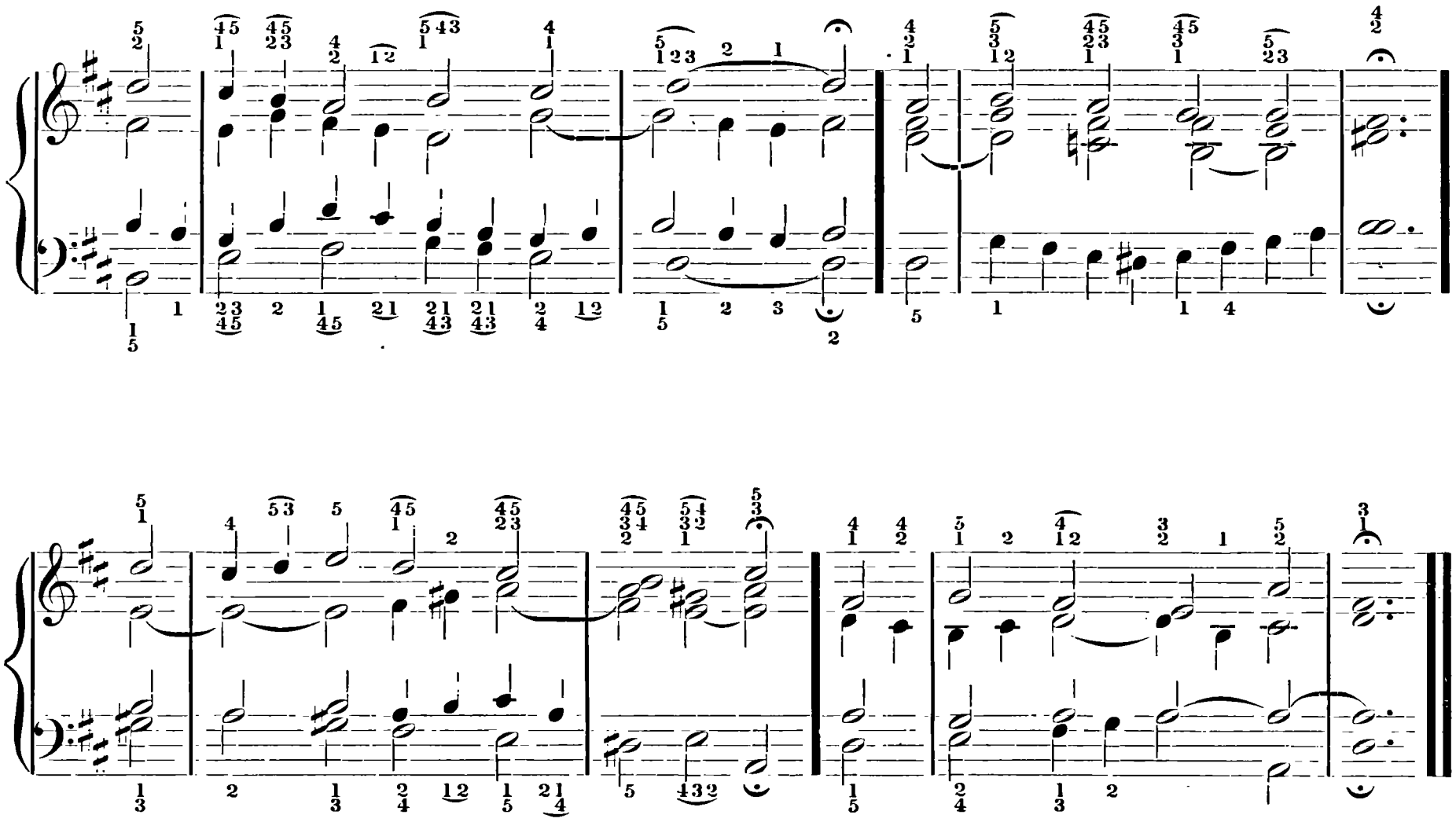
Harmonized by J. S. Bach.

116.

Slow.

Manuals.

Without Ped.



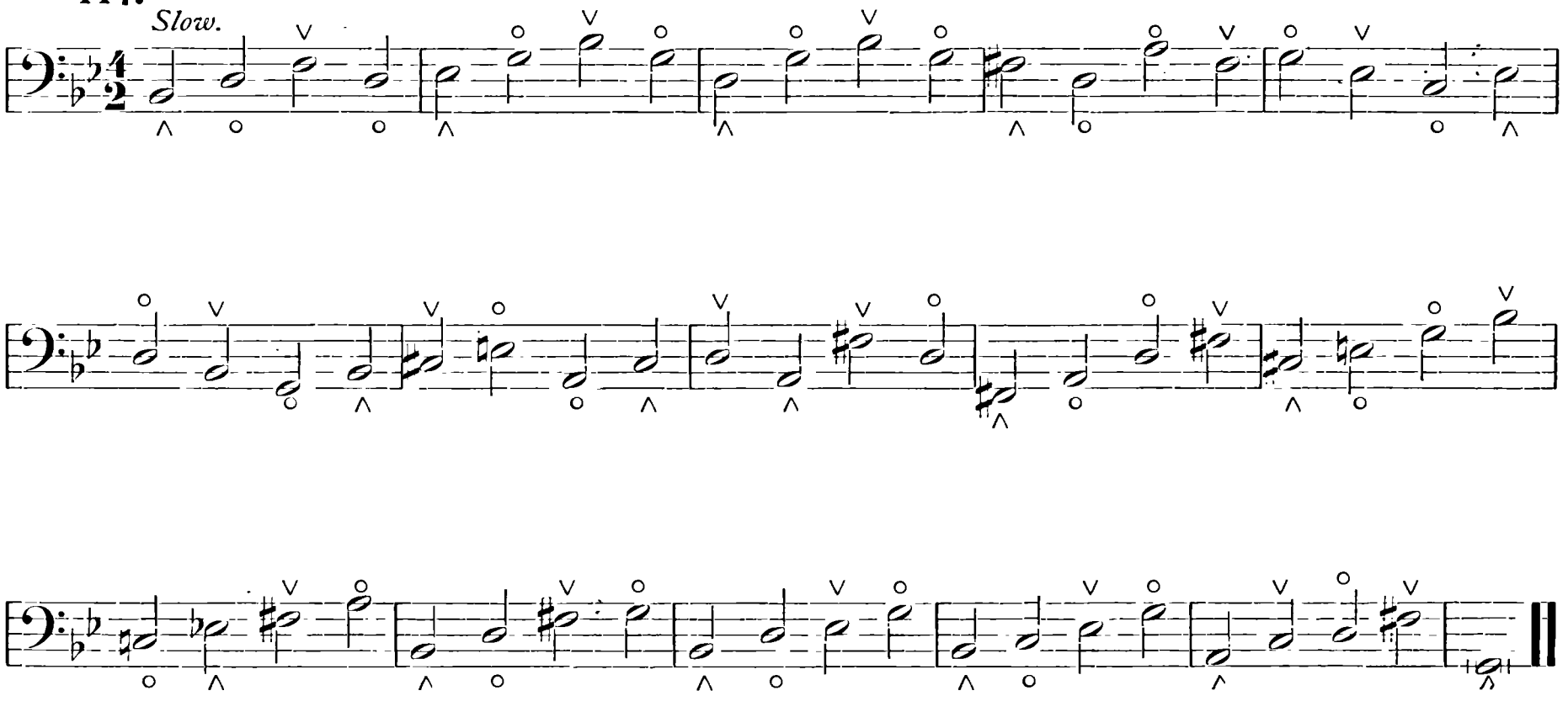
The student should, under his master's direction, arrange the above tune according to the two other methods before described. Pupils having very small hands will find this style of music very difficult, whereas those having hands more than usually large may for themselves devise fingering of an easier kind.

Extended Passages for the Feet.

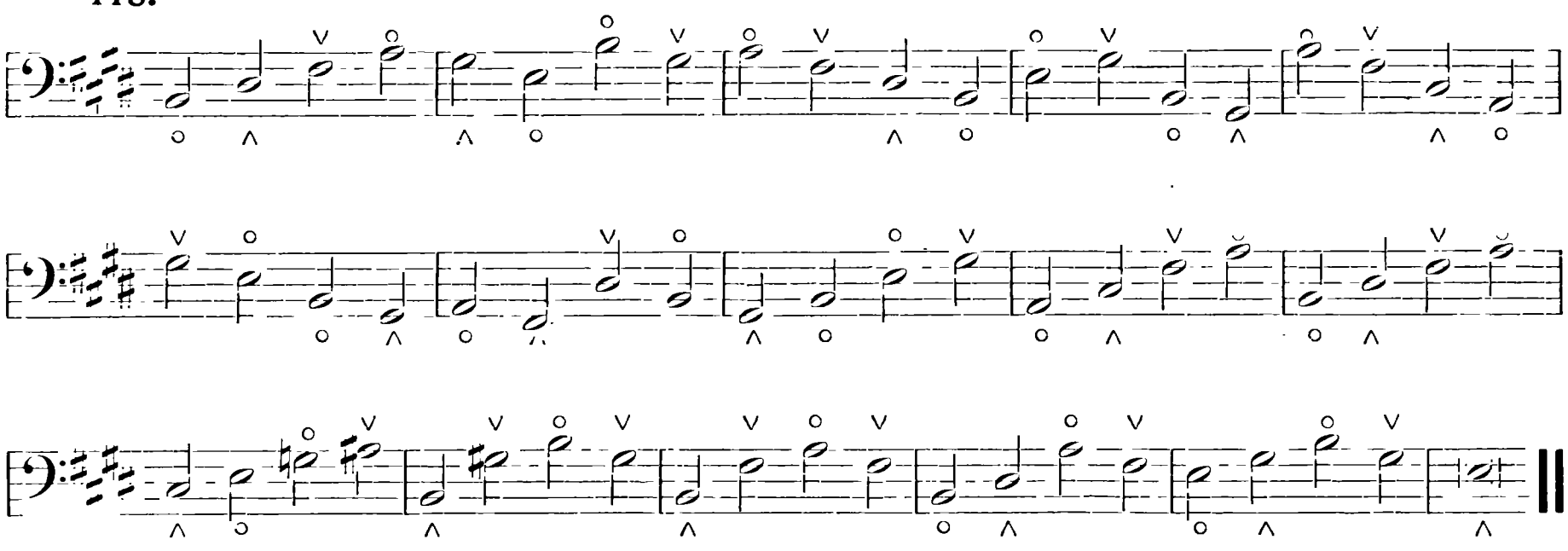
The student may have noticed that, in pedalling, the interval of a third is often taken by one foot ; this is specially useful when one of the keys is a sharp or flat. He is strongly advised to make himself familiar with this system by carefully practising the following exercises:

117.

Slow.

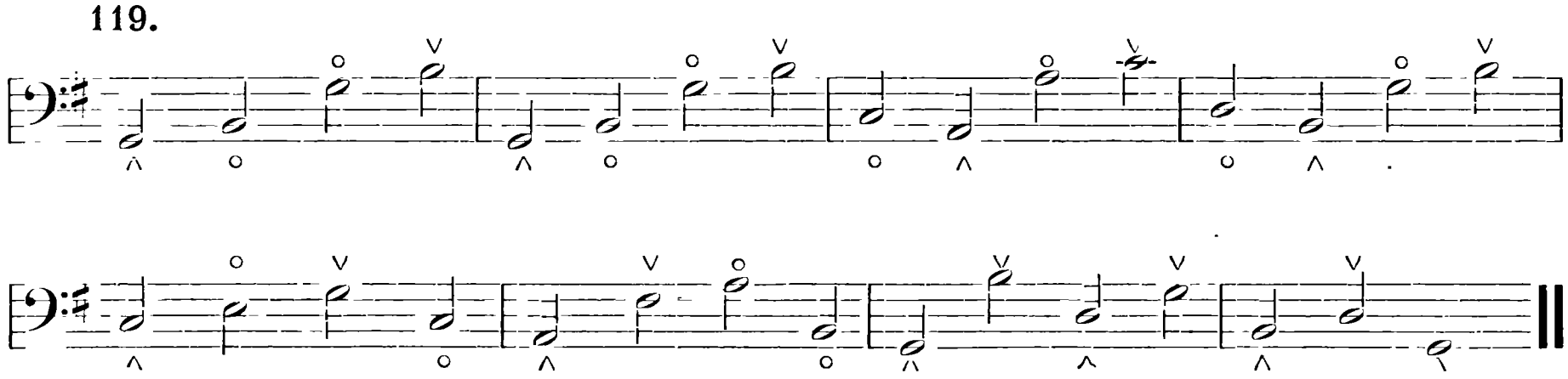


118.



In playing the interval of a third on the natural (long) keys with *one* foot, great care must be taken to get the hollow of the foot exactly over the intermediate pedal, otherwise it will be made to speak either by the toe or heel. The foot must be placed rather sideways.

119.



Expression.

The organ may be said to be deficient, as an instrument, in two respects; the player cannot vary his tone by the character or force of his touch (as on the pianoforte), nor can he glide from one note to another (as on the violin).

It is evident, therefore, that the organist who wishes to play with a proper expression of feeling is chiefly dependent on

(1) The art of phrasing.
(2) The contrast between the *legato* and *staccato* styles.
(3) The use of the Swell pedal.
(4) The selection of stops.

The first and second of these sources of expression are but rarely mastered; they may, indeed, be looked upon as a test of the *musicianship* of an organist.

To phrase properly a player must possess not only knowledge, but taste; the intentions and meaning of a composer must first be duly appreciated intellectually, and then practically brought out, care always being taken to avoid on the one hand a *weak* performance caused by an insufficiently broad *outline*, and on the other hand an *exaggerated* reading caused by bringing the peculiarities of the composer (or the composer and player mixed) into undue prominence. In the former case the attentive hearer traces too little of the spirit of the author; in the latter, too much of the egotism of the player.

In pianoforte music, until quite recent times, very few indications of phrasing and other delicate forms of expression were to be found; and although modern composers have striven to remedy this defect, much still depends on the knowledge and taste of the performer. A comparison between one of Handel's "Suites" and any pianoforte piece by Schumann or Chopin will show the progress made in this direction.

In organ music no corresponding progress can be traced, composers and "arrangers" frequently making the great mistake of giving numerous lists of registers, or indicating combinations of stops, the effect of which varies widely in different instruments.

Much therefore has to be attained by an organist besides merely mechanical skill with fingers and feet, or agility in handling the knobs of stops.

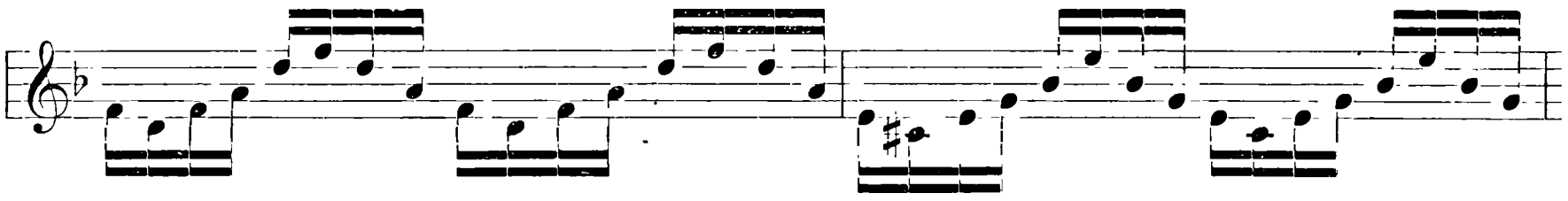
In slow movements of an expressive character it is of the utmost importance that the student should aim at something higher than correctness. It will be found that the Swell pedal (if rightly treated) will add largely to the power of phrasing when used in conjunction with the other modes of expression above enumerated; but, on the other hand, the wisest efforts of the fingers to "round a sentence" will be completely frustrated by carelessness in this respect.

In playing fugues or other pieces not calling forth the minuter details of expression, care must be taken that the general rendering is broad and dignified. The grandeur or beauty of a fugue consists in the fact that it is constructed so as to be of constantly increasing interest from beginning to end. Several important considerations present themselves if this be borne in mind. First, the full power of the instrument should be judiciously reserved for the climax (probably the *stretto*); and although the enunciation of the subject should not be soft or weak, enough power should be kept in hand to enable the player to add to the strength of tone from time to time. It need hardly be pointed out that nothing but a most vicious taste could suggest the giving out of a fugue-subject on a *Tuba mirabilis* or any other "fancy" stop.

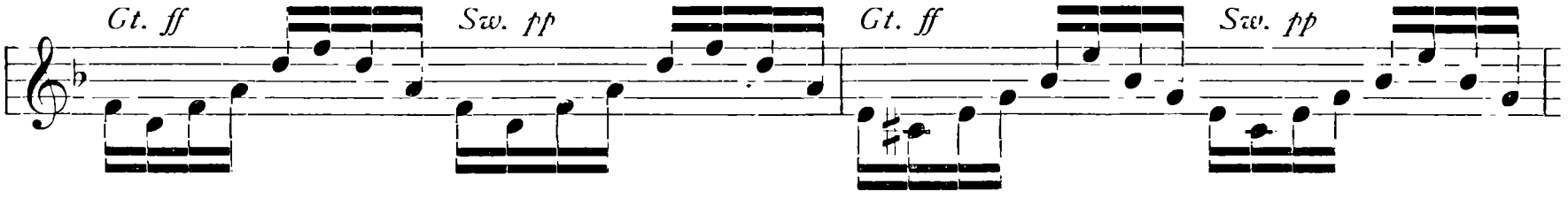
Next, it is certain that if the interest of a fugue is to go on increasing, the *episodes* (those portions of a fugue which do not actually include the working out of the subject) must not be severed from the context by being played on a different manual, or with a strongly contrasted quality of tone. The notion that a fugue is made more interesting by suddenly skipping from the Great Organ in order to play an episode on the Swell Manual (with much pumping), cannot be too strongly condemned. Thus to cut a slice out of the middle of the work completely destroys its unity of purpose. It sometimes may happen that the episodes require even greater power and vigor of style to keep them up to the level of the fugue.

Although these remarks apply to the majority of fugues, the reader is of course aware that there are many others of so calm and melodious a character as to require special treatment — such, for example, as the beautiful "short" Fugue in E minor by Bach. Mendelssohn's Fugue in G major is brought by some organists to a *pianissimo* ending; in this and many other cases the student will have to exercise his judgment.

In classical organ music, passages are often found in which each figure occurs twice, *e. g.*



It is hoped that the student will never be so imaginative as to suppose that the composer intended to represent by this means a series of remarkable *echoes*. His good sense should protest against the following caricature of these passages, although it calls forth rapidity of bodily action:



Enough has been said to prove to the student that his taste and education will mould and stamp their mark on his organ-playing; and any want of refinement will be quickly traced by the best class of hearers, even if he should succeed in making himself an agile gymnast of the first order.

Lastly, in organ-playing, as in every other branch of art, the *object* for which the labor of study is undertaken and persevered in will assuredly influence the result. The performer whose motive is selfish pleasure or a love of laud will drift into a style of playing reflecting his frame of mind; but he who works on with purity of purpose, realizing the nobility of his study, and, better still, desiring to devote his studies to some high aim, will find that he has unknowingly woven a chain which will bind his hearers to him in a bond of mutual sympathy.

CONCLUSION.

The following five short pieces are intended to represent different styles of organ music, and give the pupil a wider sphere of practice while his teacher is selecting a course of organ pieces for him from the works of the best authors.

In No. 120 (Allegretto in F) he will find opportunities of phrasing and using the Swell pedal with good effect.

In No. 121 (Andante in A) he will, in addition to the above, be able to practise the playing of a melody with the left hand while the right has a free accompaniment.

In No. 122 (Fantasia in E minor) are *staccato* chords which must be played freely from the wrist, *and wrist only*, all the fingers being taken off the keys precisely together; it also contains passages which must be passed from one hand to the other without any break or inequality.

In No. 123 (Adagio in E flat) he will find more scope for management of stops, etc., than in the preceding movements.

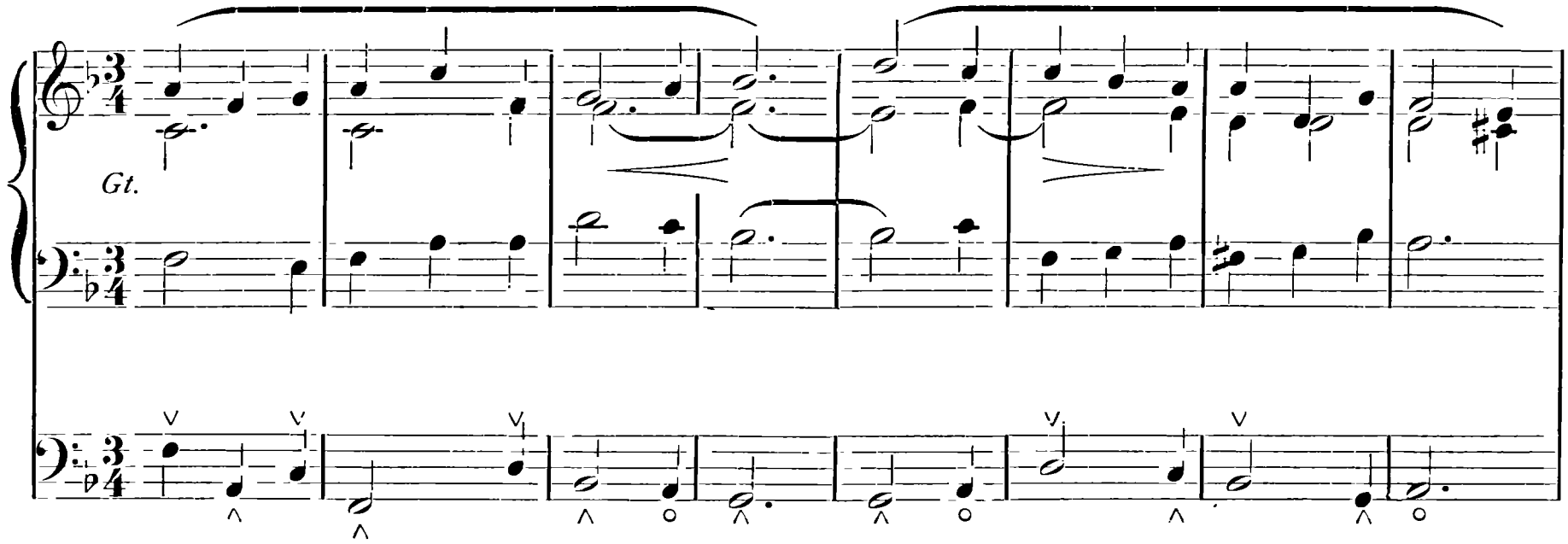
In No. 124 (Prelude and Fughetta) he will find that rapid changes of fingers are necessary in order to obtain a true *legato*. In the *Coda* (*presto*) it is of importance that the hands should be so mutually supporting and equally balanced as to make it sound as if one hand only were used. As is usual in passages of this kind, the stems of notes to be played with the right hand are turned up; those to be played with the left, down.

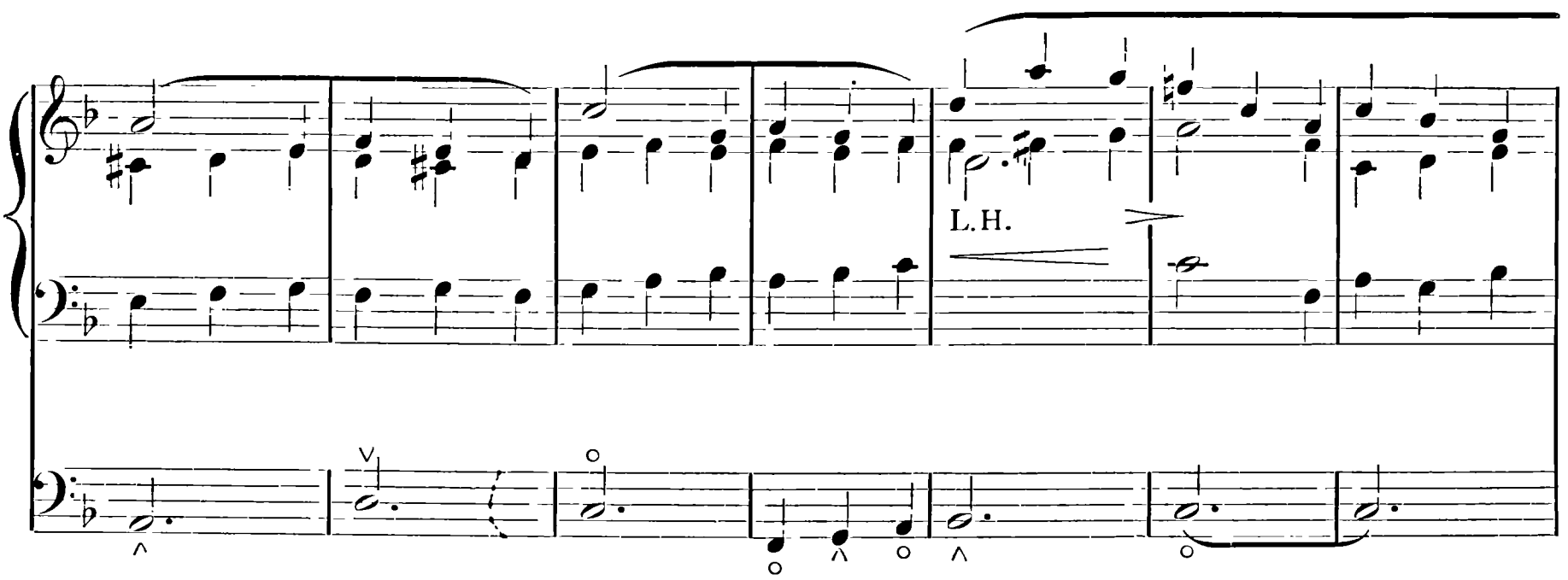
Allegretto.

120.

Gt. Open Diap. 8′.
Sw. Diaps. 8′, Oboe 8′, Coup. to Gt.
Ped. Bourdon 16′, Flute 8′.
Gt. to Ped.

J. STAINER.





Sw.

Sw.

Gt. to Ped. off.

rall.

a tempo.

Gt.

Gt.

Gt. to Ped.

cres.

L. H.

Sw.

Sw.

Gt. to Ped. off.

Reduce to Voix Célestes.

pp

121. Andante.

Gt. Melodia 8′ Ch. Lieblich Gedackt, & Dulc. 8′
Sw. Diapasons 8′, coup. to Gt. Ped. Bourdon 16′, Flute 8′. — Gt. to Ped.

(See Note on page 90.)

J. STAINER.

Gt.

L.H.

Sw.

Sw.

Gt. to Ped. off.

Ch.

Sw.

Add Oboe.

Oboe off

Gt

Coup. to Sw

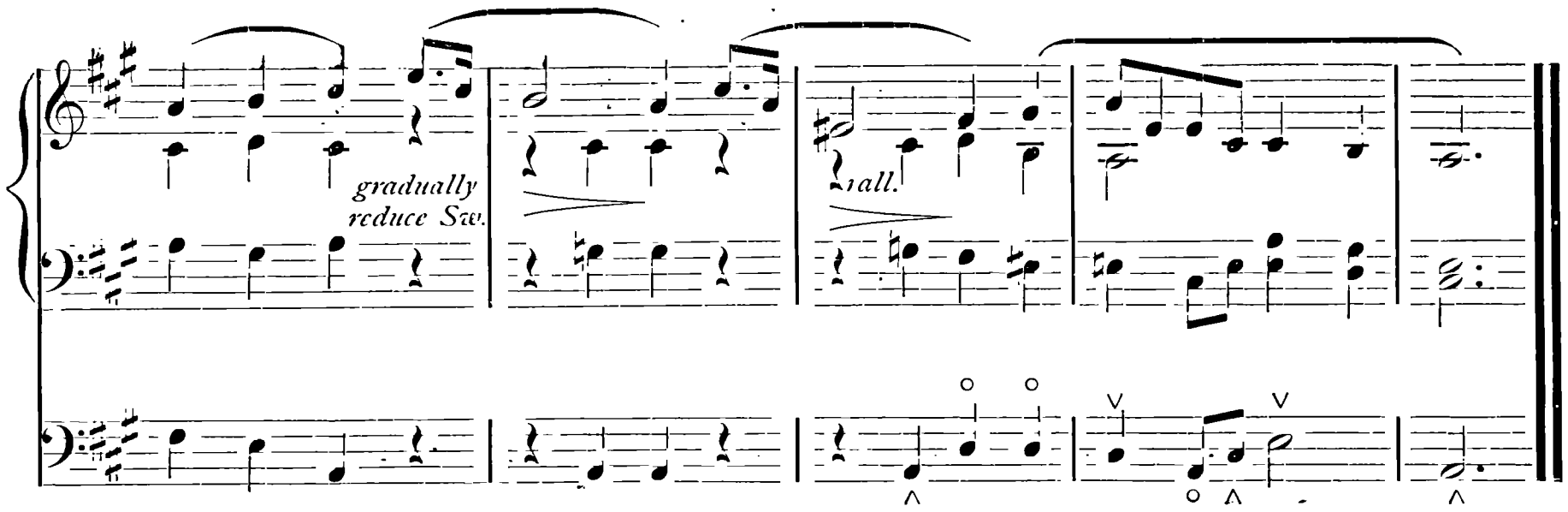
L. H.
cres.

dim.

p Sw.

Sw.

L. H.

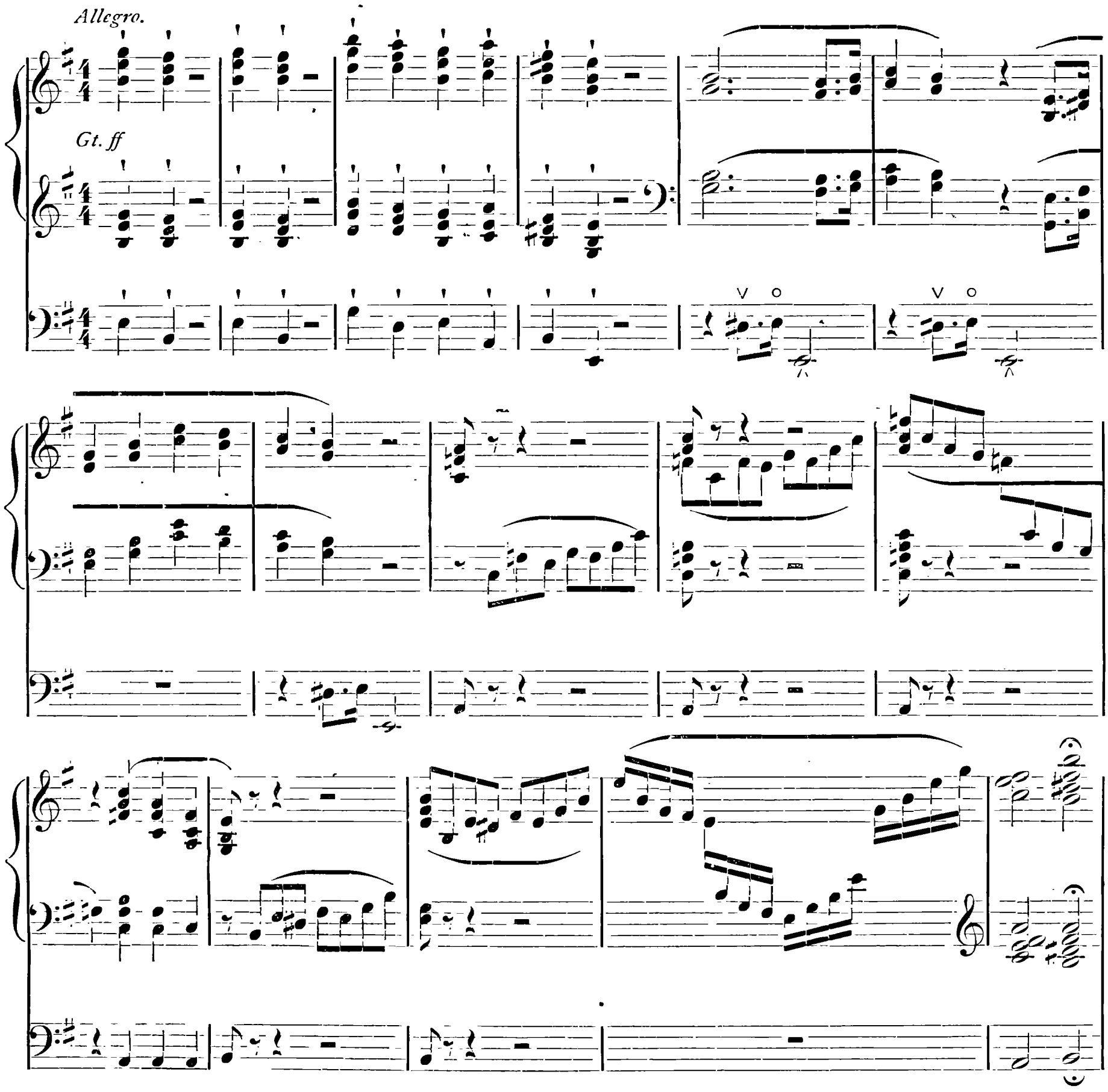


122. Fantasia.

Gt. Full. Sw. Full, coup. to Gt. Ped. Full, coup. to Gt.

(See Note on page 90)

J. STAINER.



*Andante.**

Reduce Gt. and Sw. rall.

Gt. | Diapason 8'.

L.H.

* In five-measure rhythm.

rall.

Allegro

ff Gt. Full.

ff

legato.

123. **Adagio.**

Gt. Melodia 8′. Sw. Diapasons 8′, Sw. to Gt.
Ped. Bourdon 16′, coup. to Sw. (See Note on page 90.)

J. STAINER.

p Sw.

L.H.

Gt.

Sw.

Gt.

Sw. Oboe.

Gt. Diap. 8.'

L.H.

Gt. to Ped.

dim.

Sw.

L.H.

Gt. to Ped. off.

Sw. add Flute 4'.

rall.

Gt. Gamba 8'.

tr

Gamba off.

Sw.

Gt. Diapason 8'.

Gt. to Ped.

cres.

L.H.

Gt. Melodia only.

dim. *rit.* *a tempo.* *Oboe off. Sw. p* *rall.*

124. Prelude and Fughetta.

Gt. Diapasons 8′, Princ. 4′. Sw. Diapasons and Reeds 8′, Sw. to Gt. Ped. Bourdon, Open Diap. 16′, coup. to Gt.

(See Note on page 90.)

J. STAINER.

Allegro moderato.

f Gt. L.H. L.H. L.H.

tr

I.

L. H.

2.

add Full Sw.

L. H.

rall.

ff Full Organ.

ff

Moderato.

L.H.

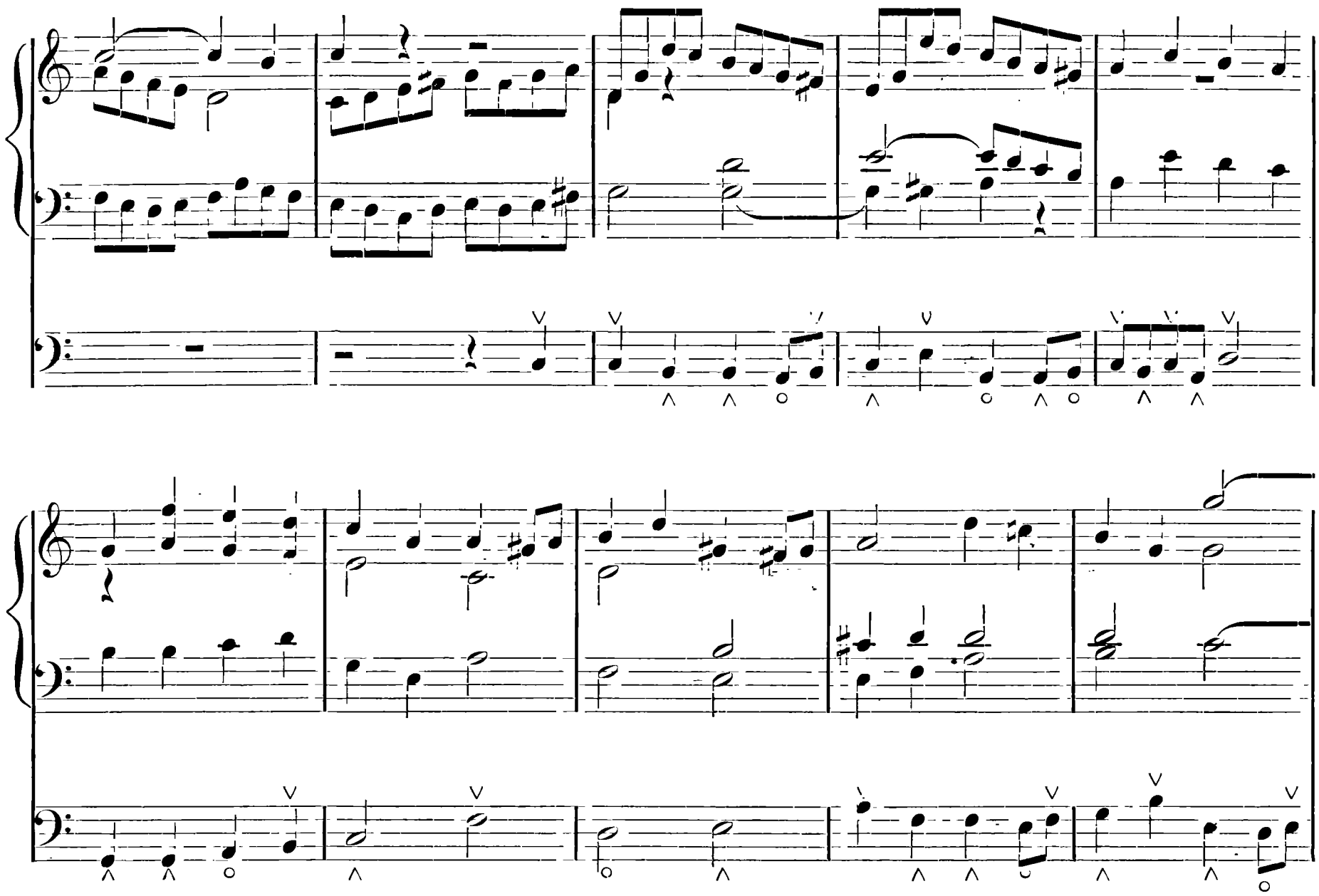
mf *Gt. reduce to Diapasons and Princ. 4'; reduce Swell.*

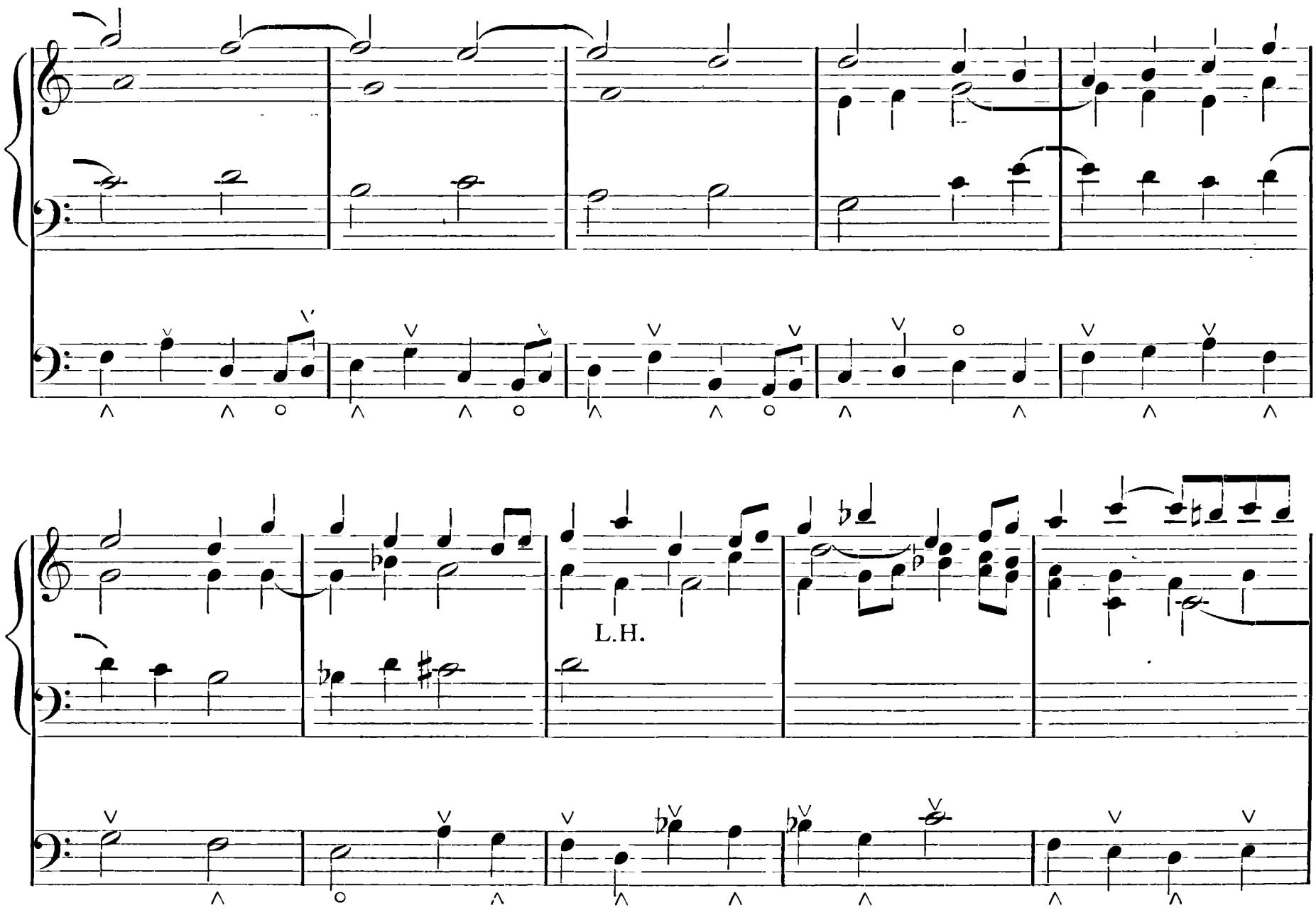
Gt.

R.H.

R.H.

Gt.




L.H.

L.H.

add Full Swell.
cres.

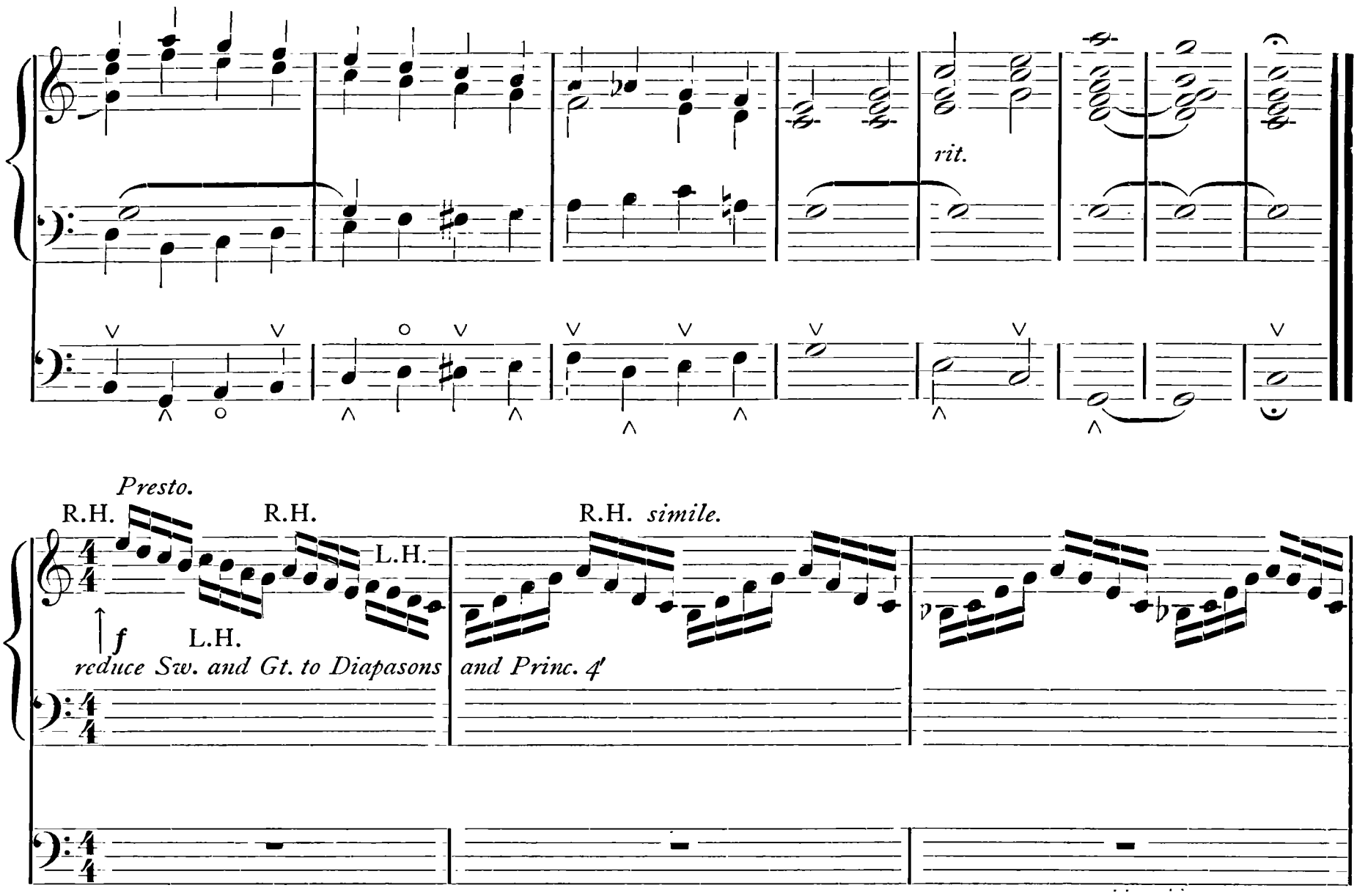
cres.

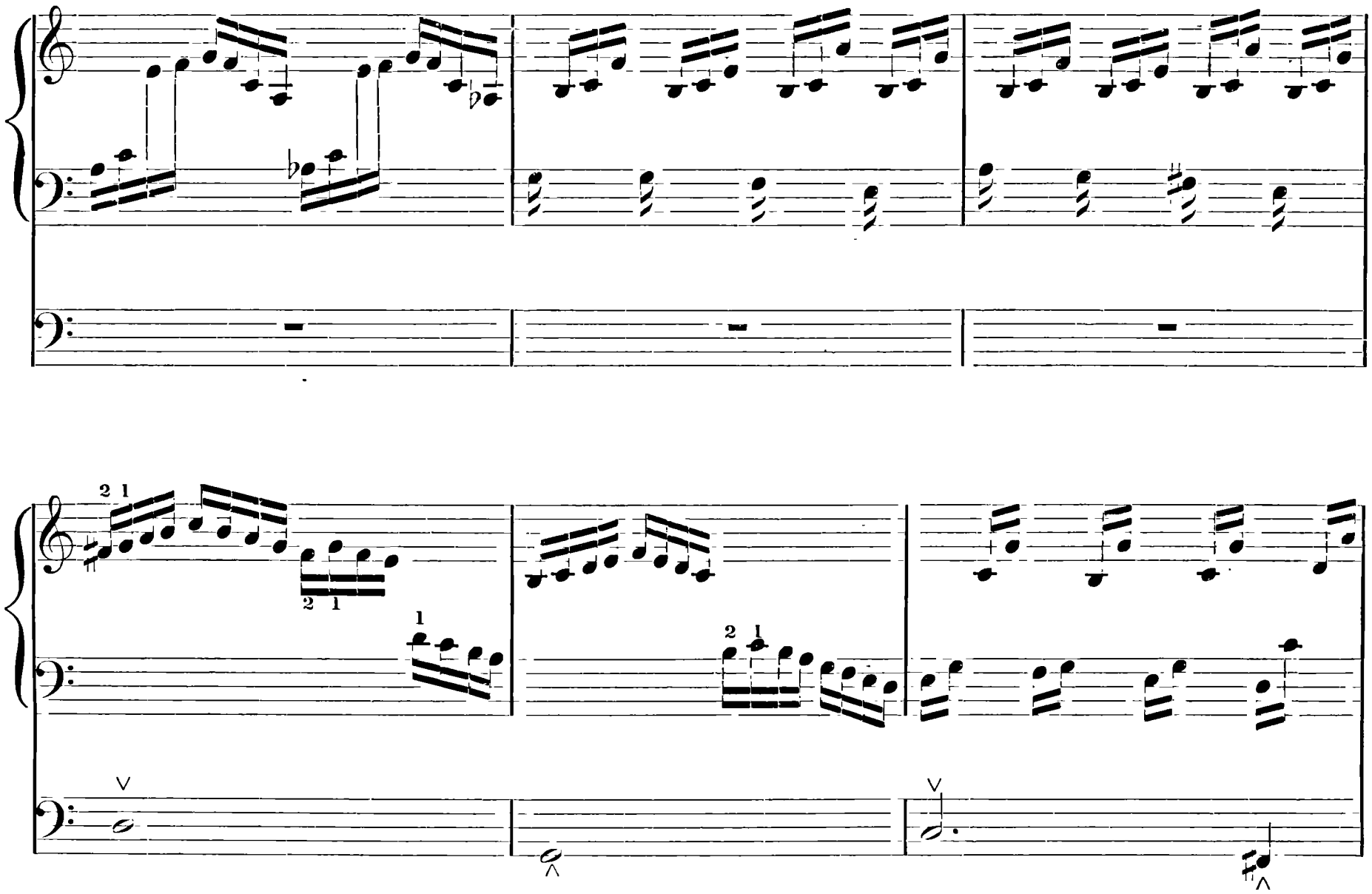
Gt. Reeds 8′.
ff

L.H. *rit.*

fff Full Organ.

a tempo.


rit.
Presto.
R.H.
R.H.
L.H.
R.H. simile.
f
L.H.
reduce Sw. and Gt. to Diapasons
and Princ. 4'


2 1
2 1
1
2 1

3 2 1

Add Ped. Trombone.

Gt. Reeds.

Adagio.

ff Full Organ.

L.H.

rit.

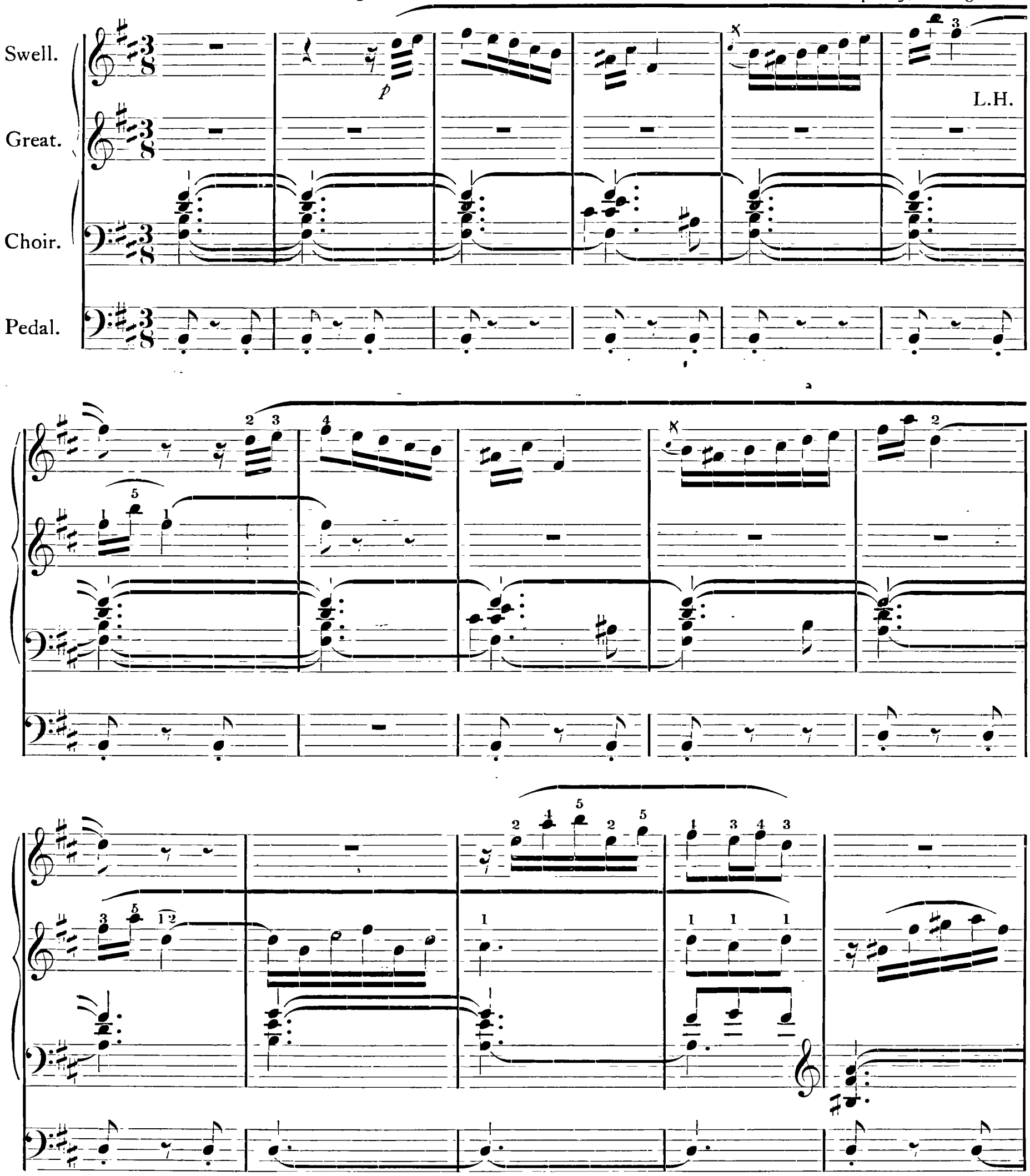
tr

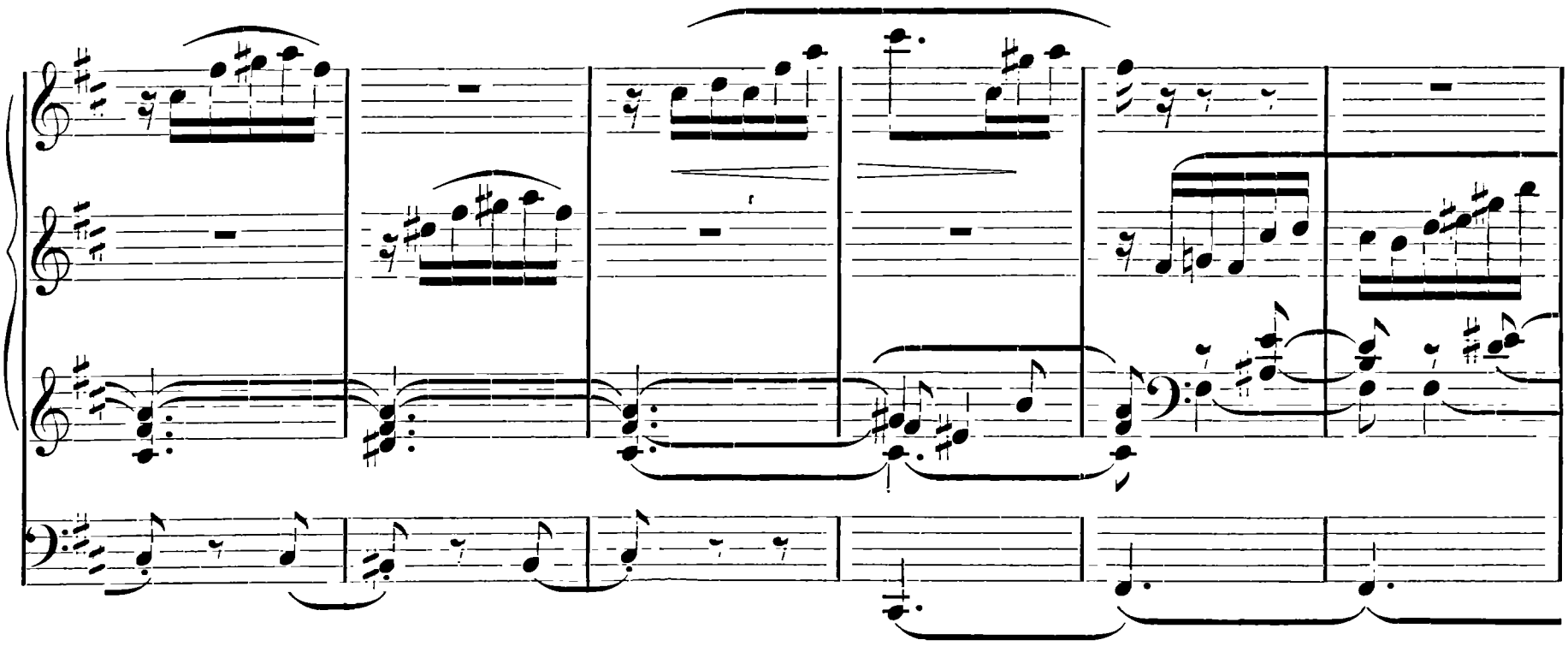
The following piece, Guilmant's *Cantilène pastorale*, illustrates the playing upon two manuals with one hand. Other examples of this style will also be found in Pastorale in E major, Lemare; Andantino in D flat, Lemare; Allegro cantabile (from 5th Symphony), Widor; Berceuse, Kinder.

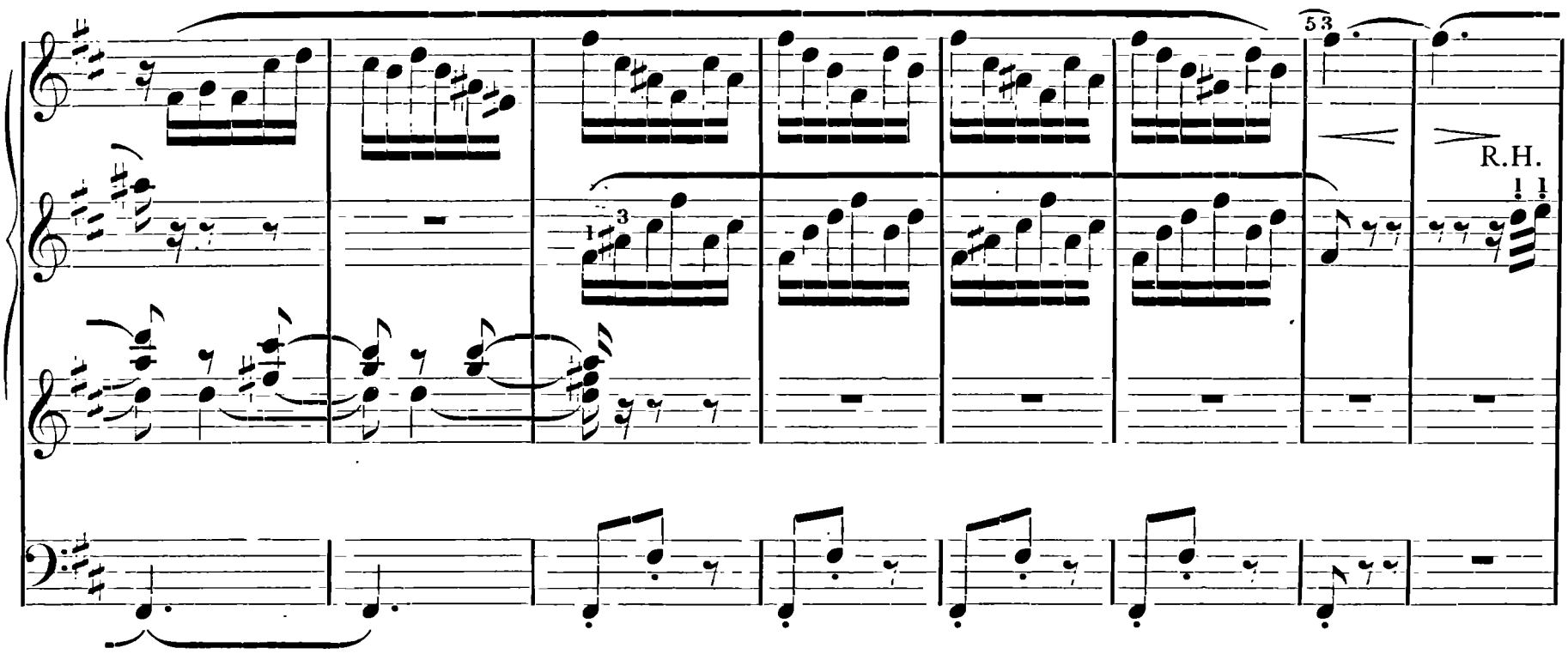
Cantilène Pastorale.

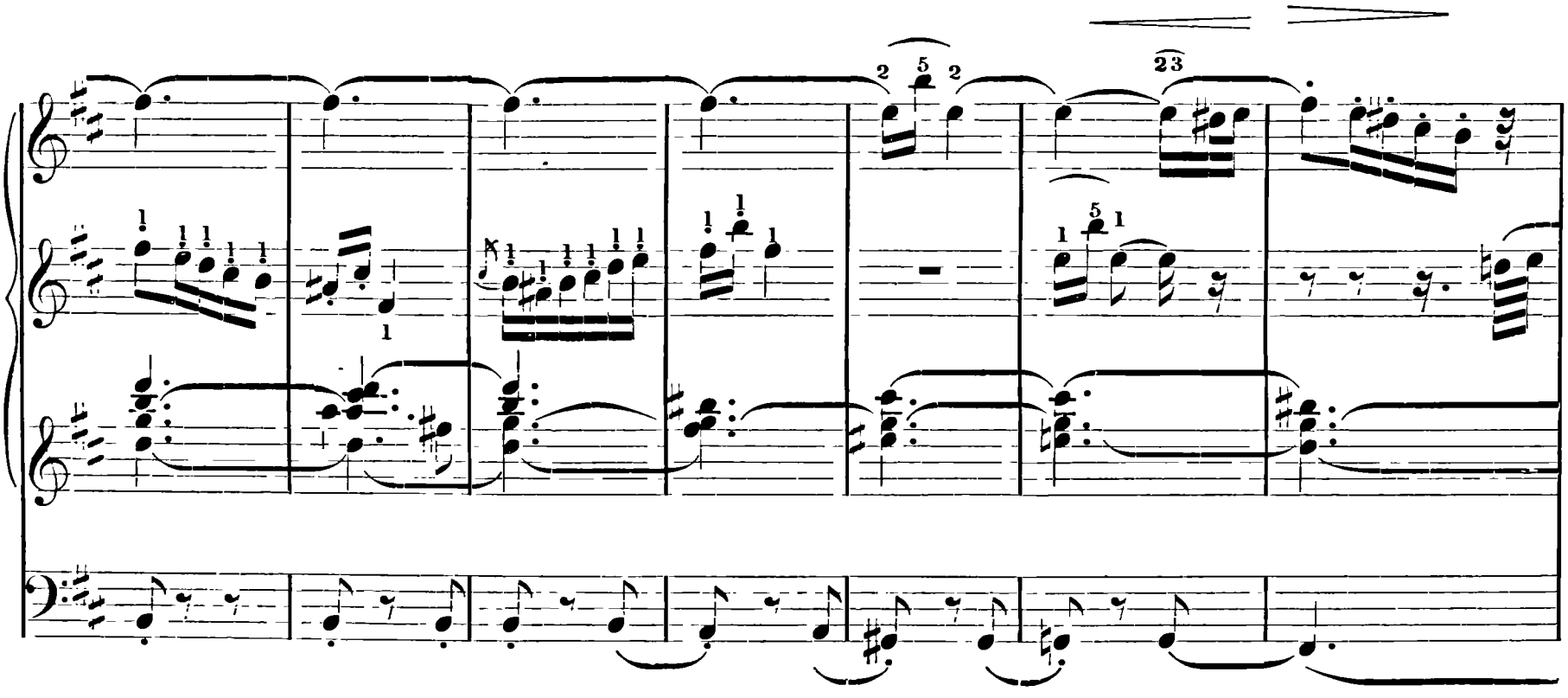
Registration.
- Swell: Oboe with St. Diapason.
- Great: St. Diapason or Flute 8′.
- Choir: Dulciana (Viol da Gamba or Salicional *ad lib.*).
- Pedal: Bourdon 16′, and soft 8′.

Andante quasi Allegretto. (♪ = 138). ALEX. GUILMANT. Op. 15, No. 3.





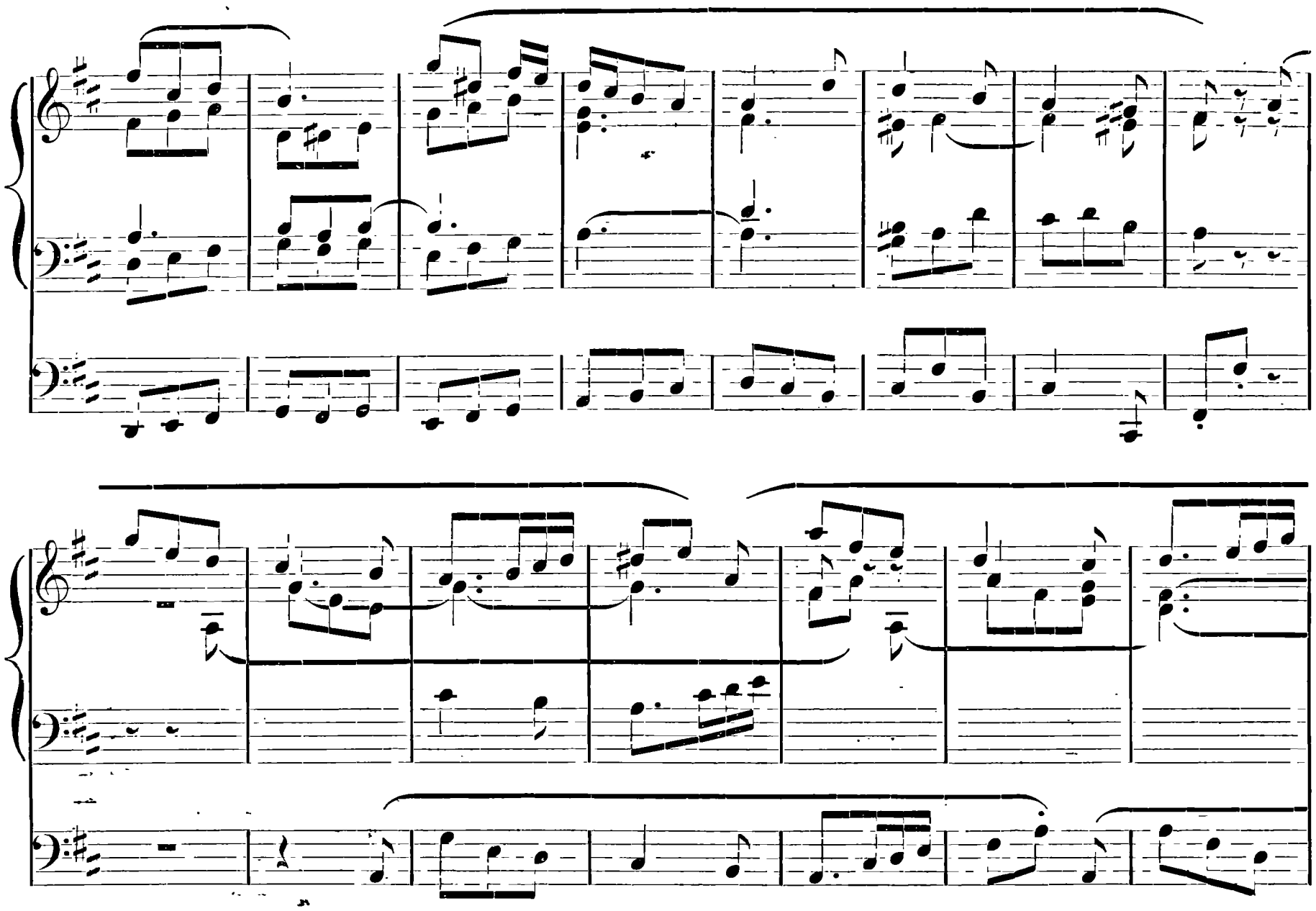

R.H.

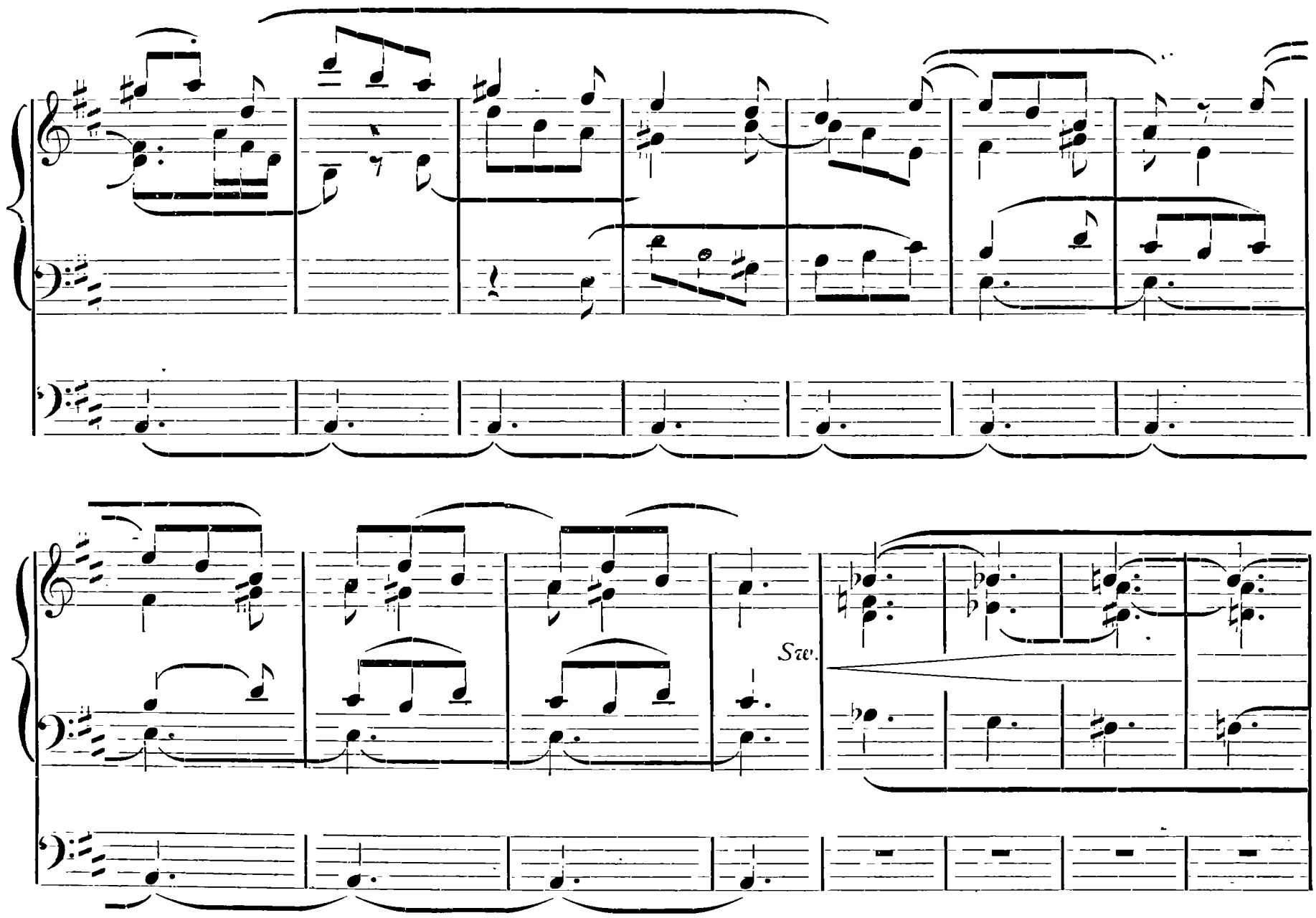


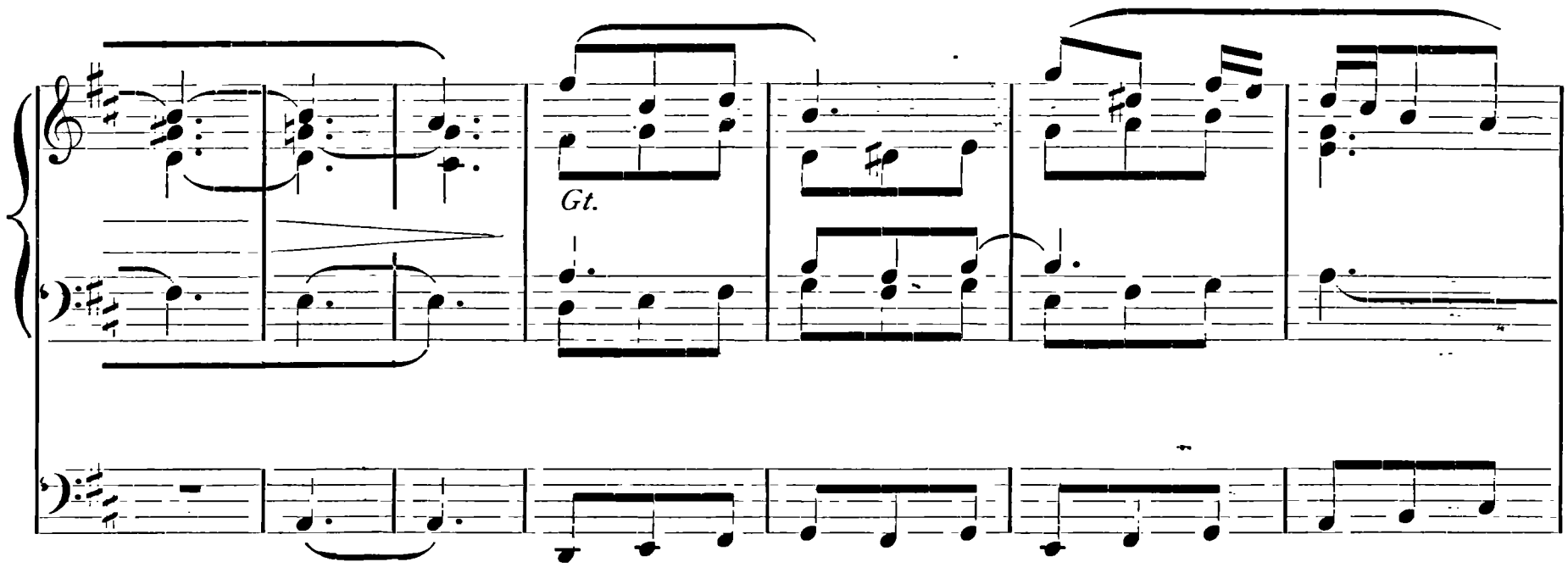
3 2 1

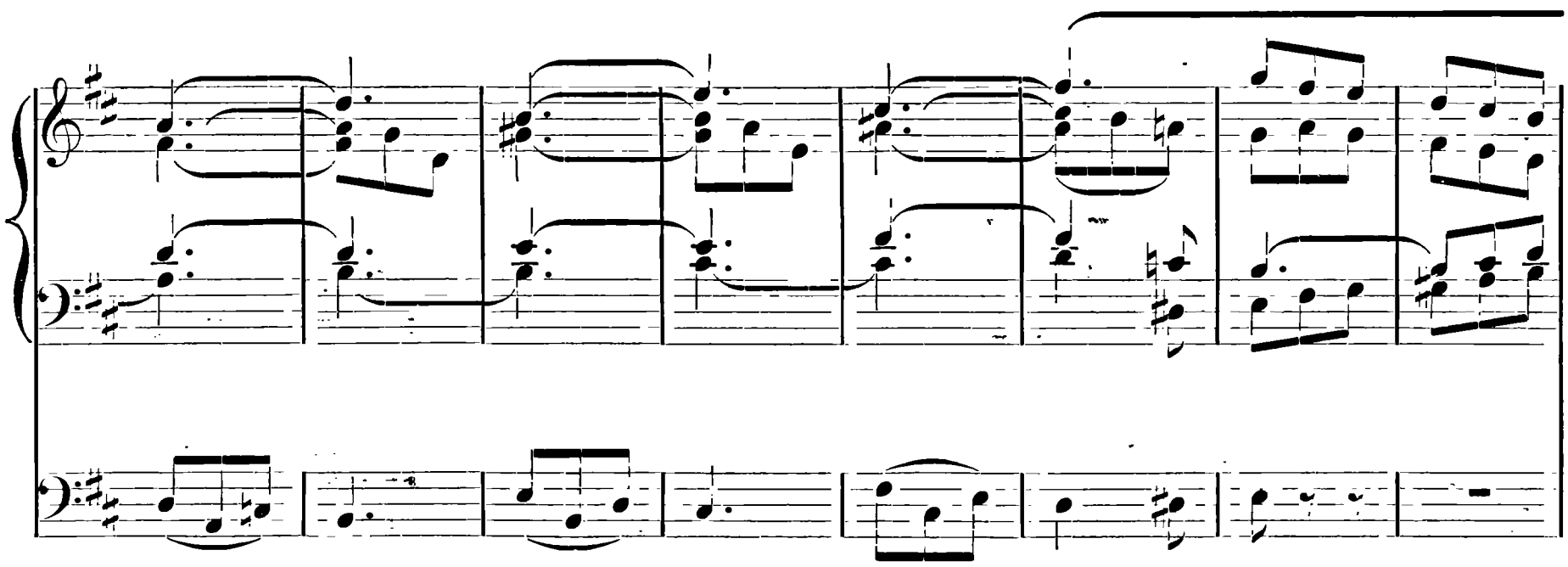
Gt. coupled to Ch. with Flute 4′.

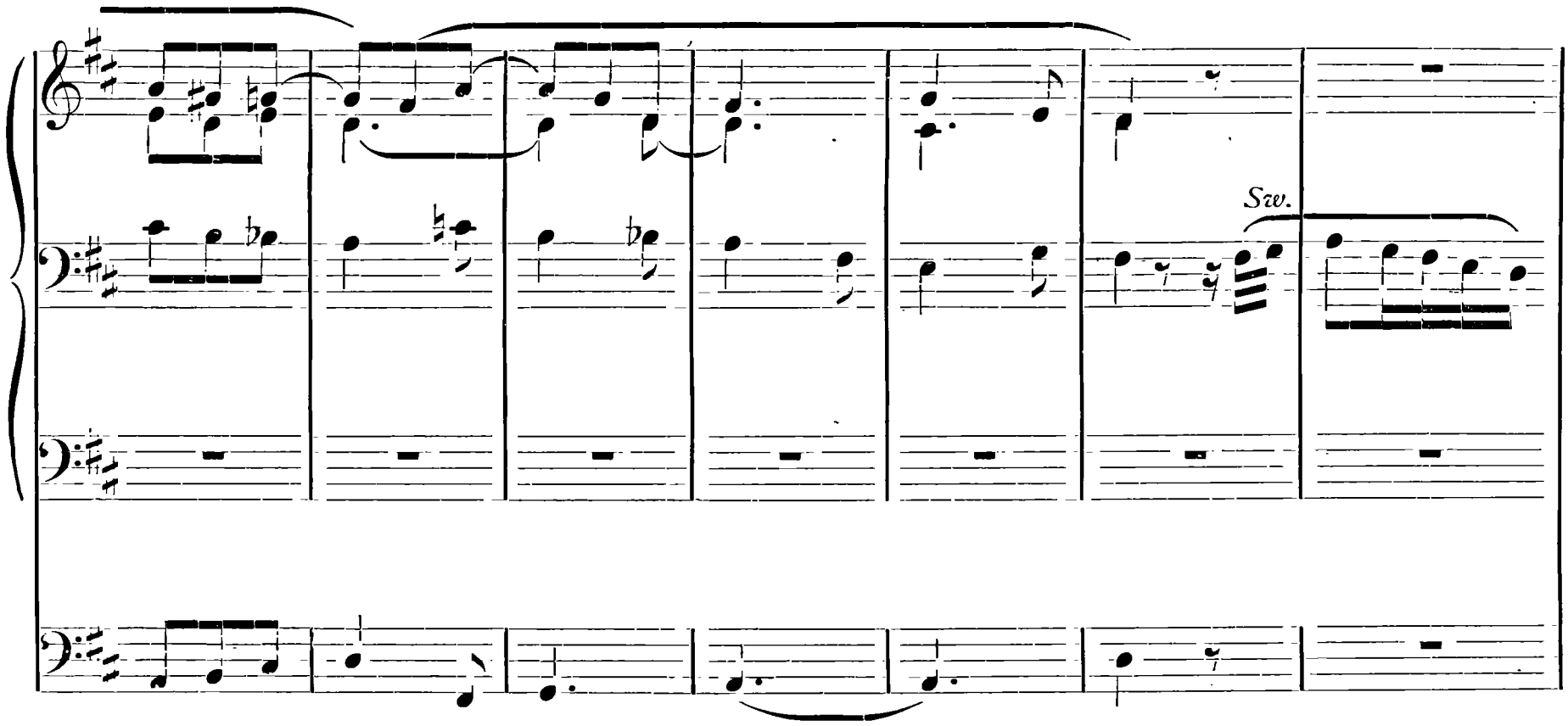
Gt. to Ped.

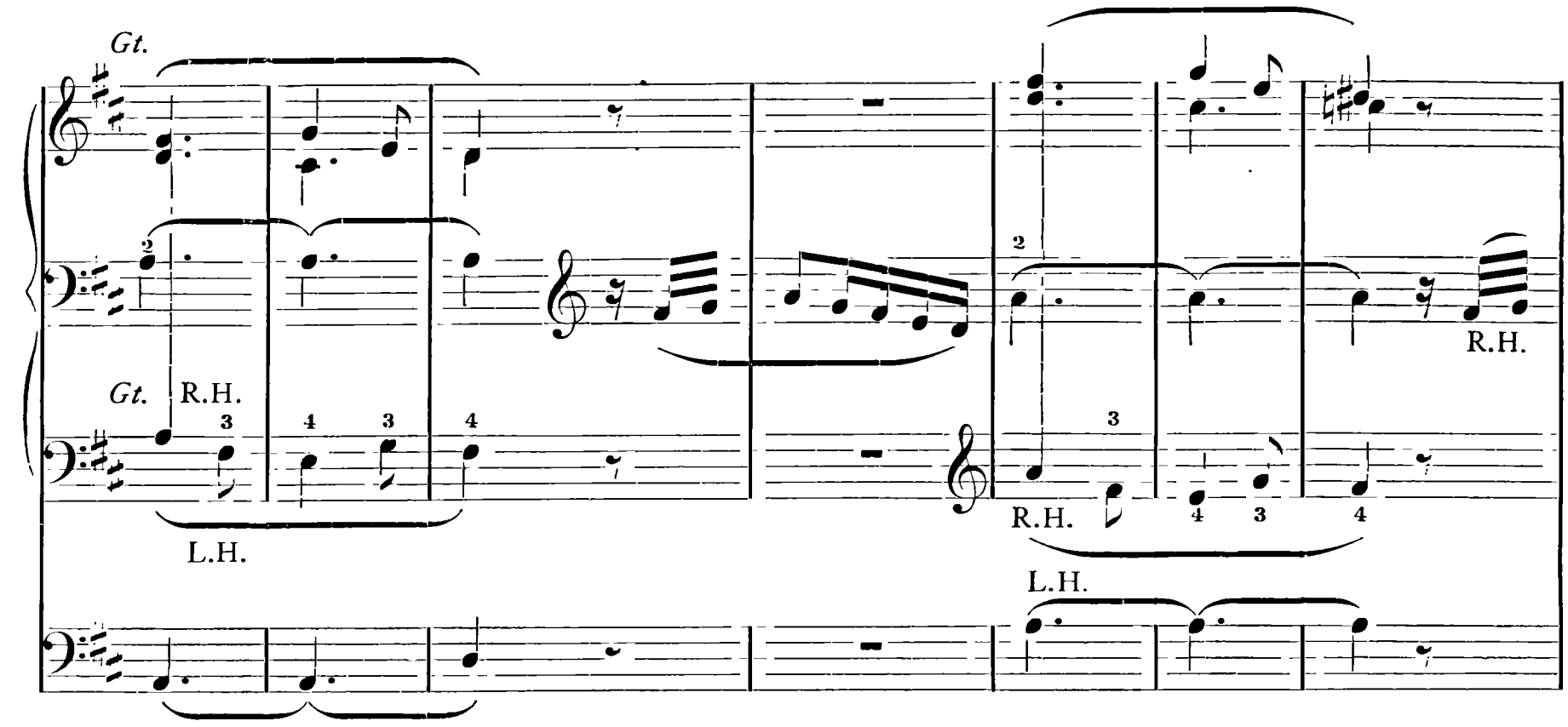


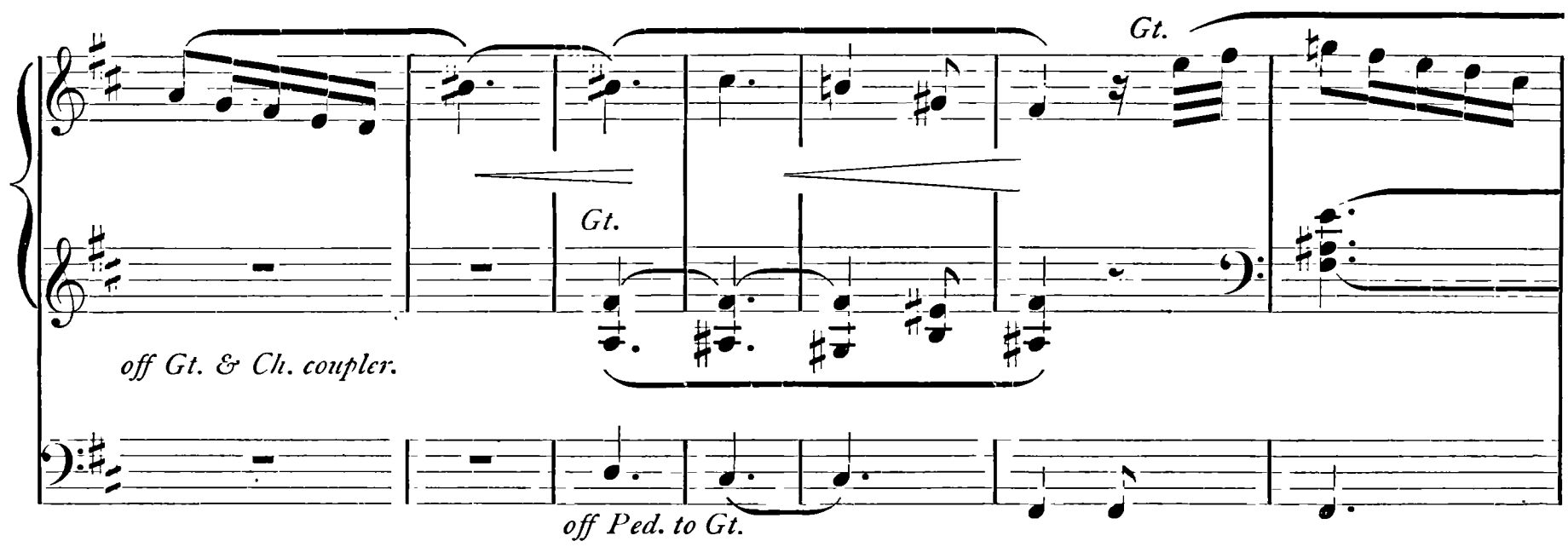

Sw.

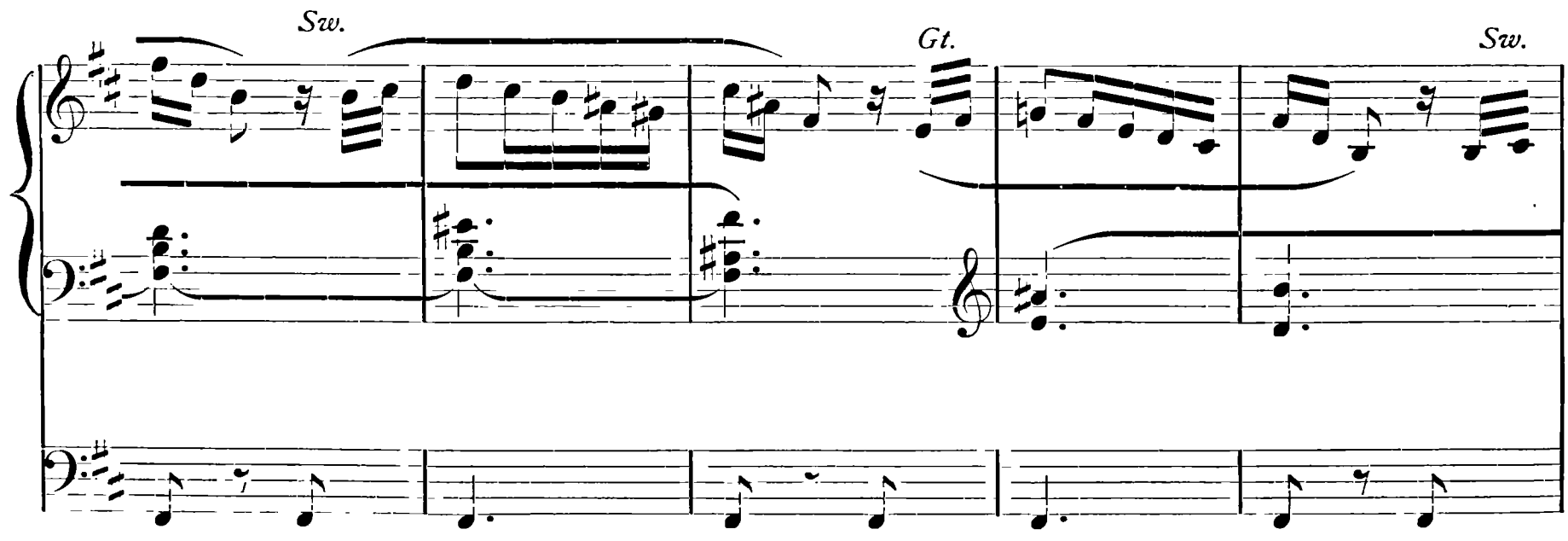

Gt.




Sw.


Gt.
Gt. R.H.
L.H.
R.H.
R.H.
L.H.


Gt.
Gt.
off Gt. & Ch. coupler.
off Ped. to Gt.

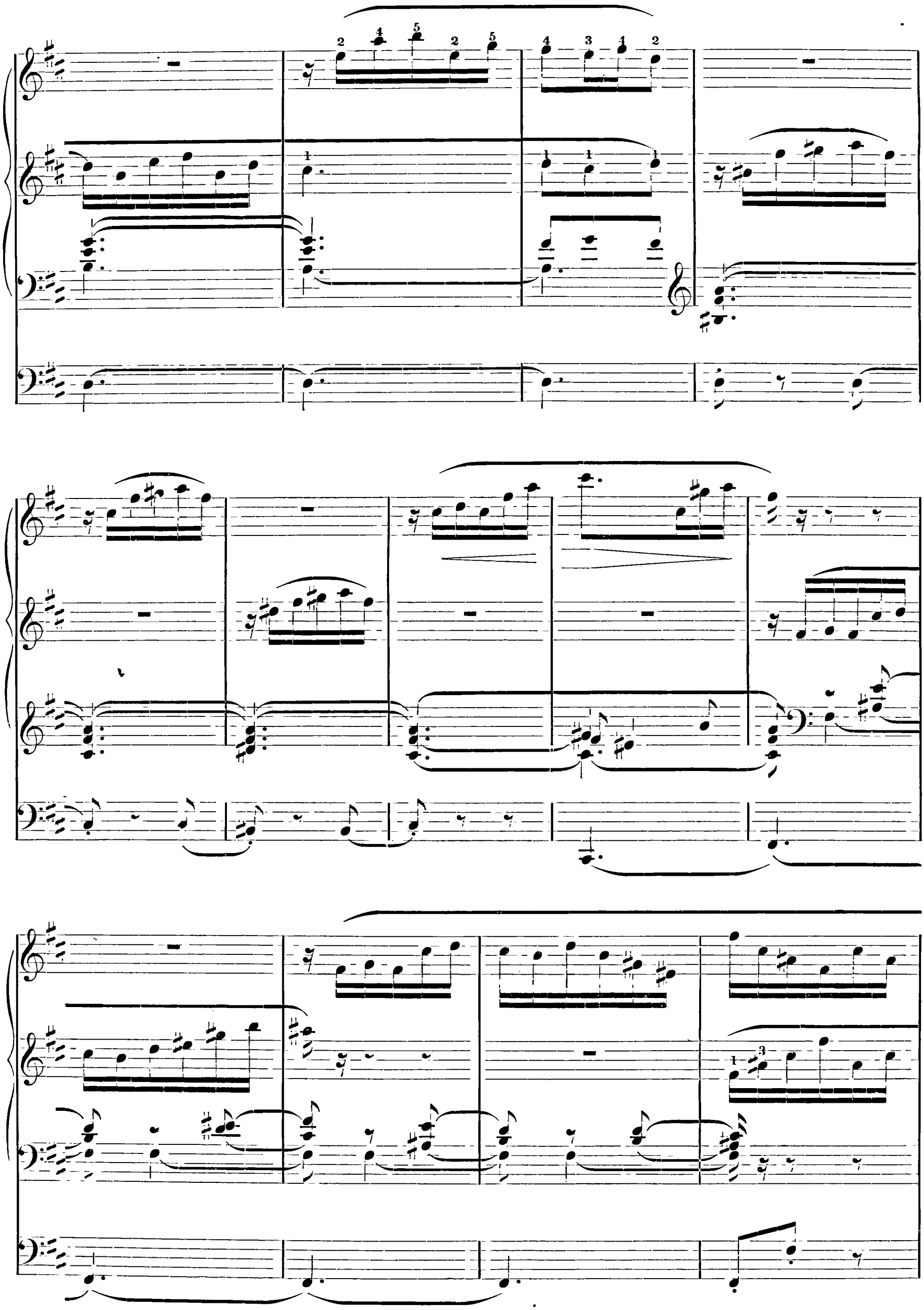

Sw.
Gt.
Sw.

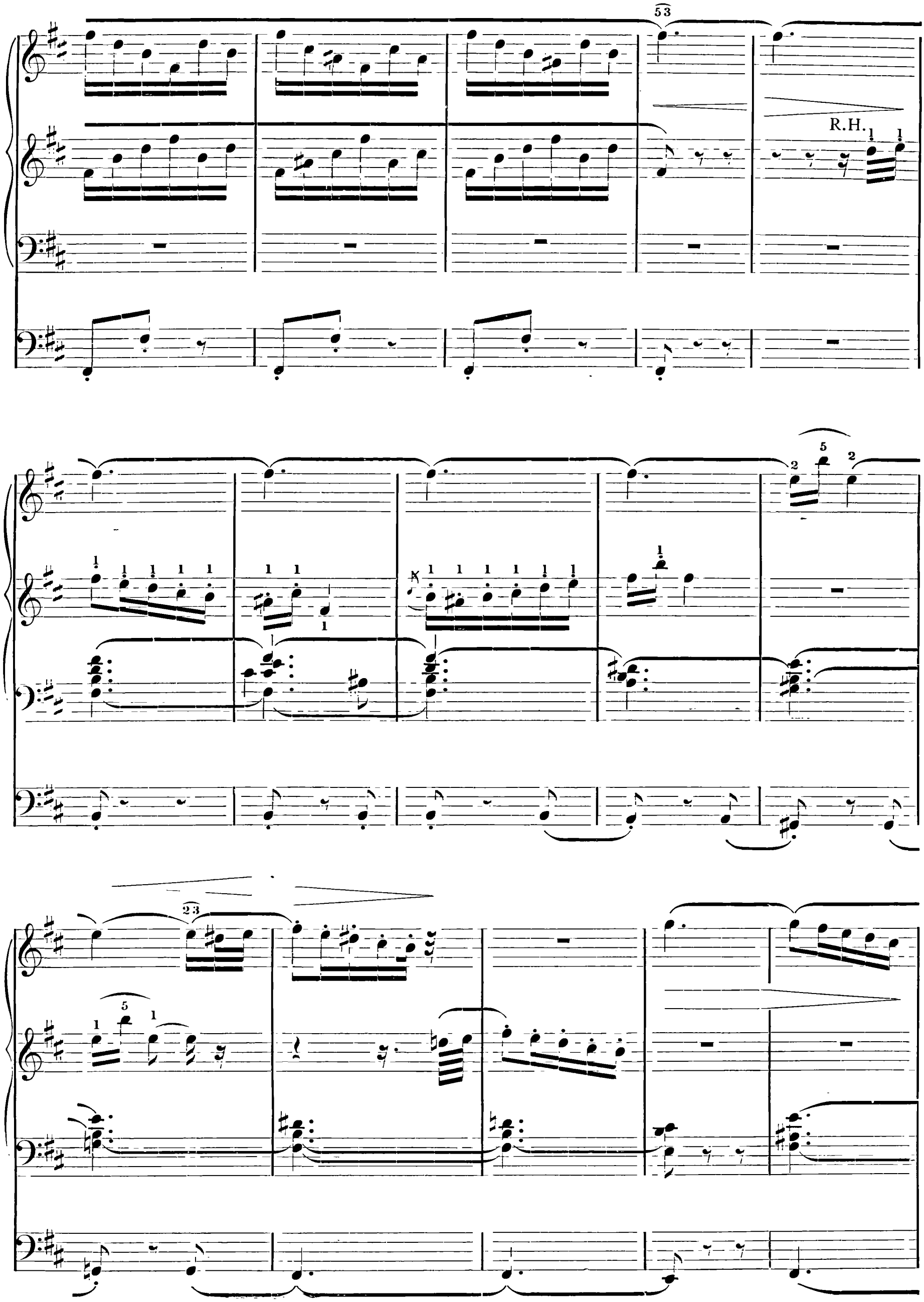
Sw.

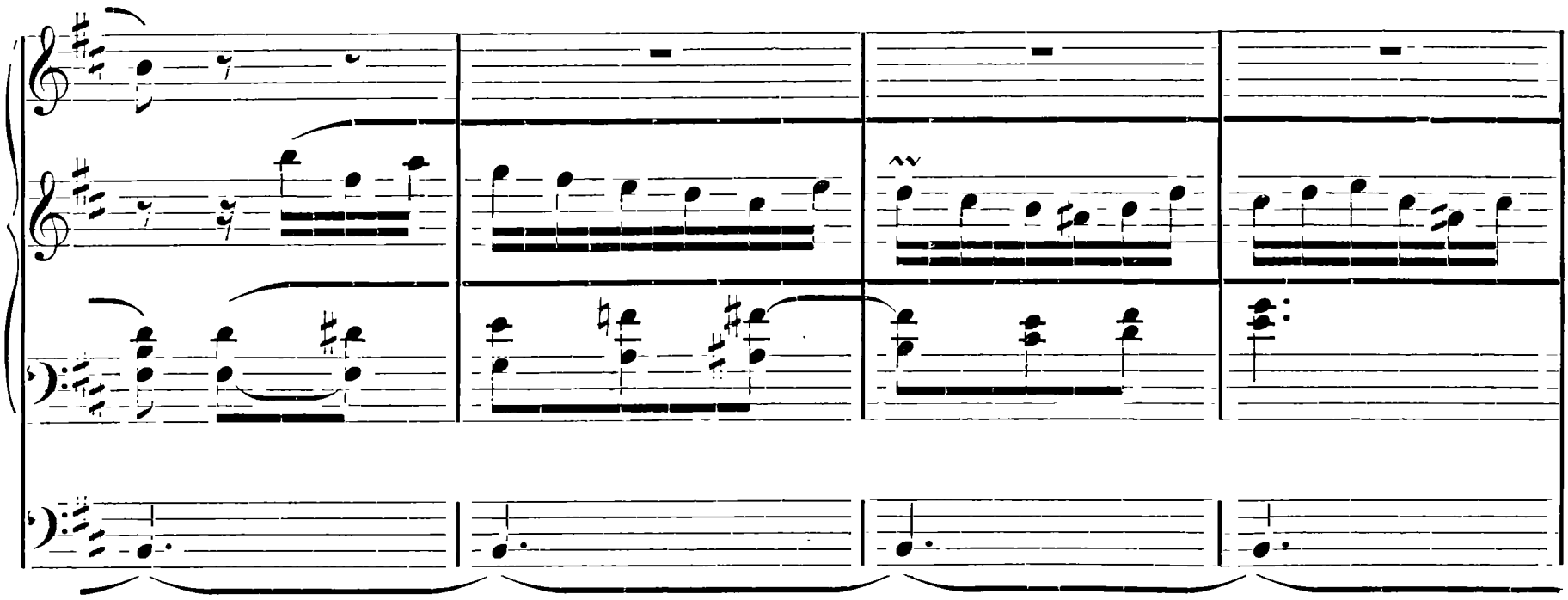
Ch. Sw. Gt. 41

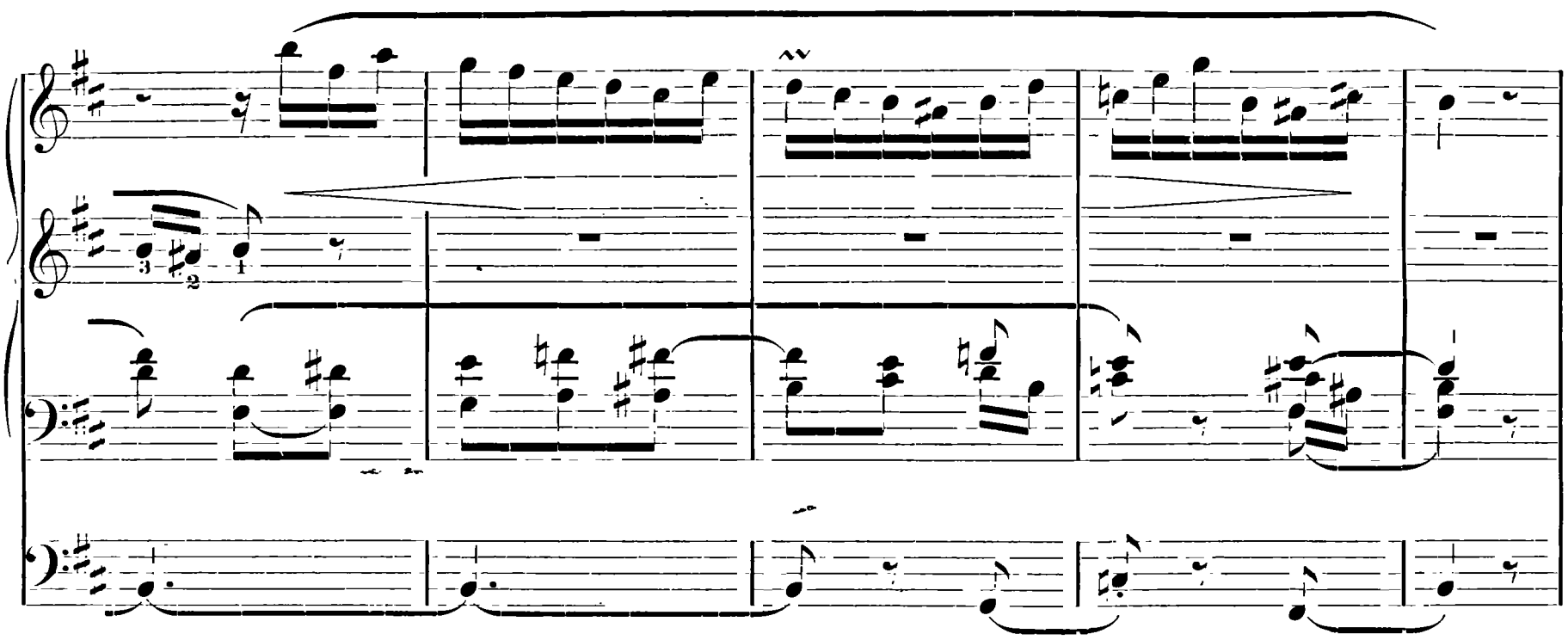
Ch.

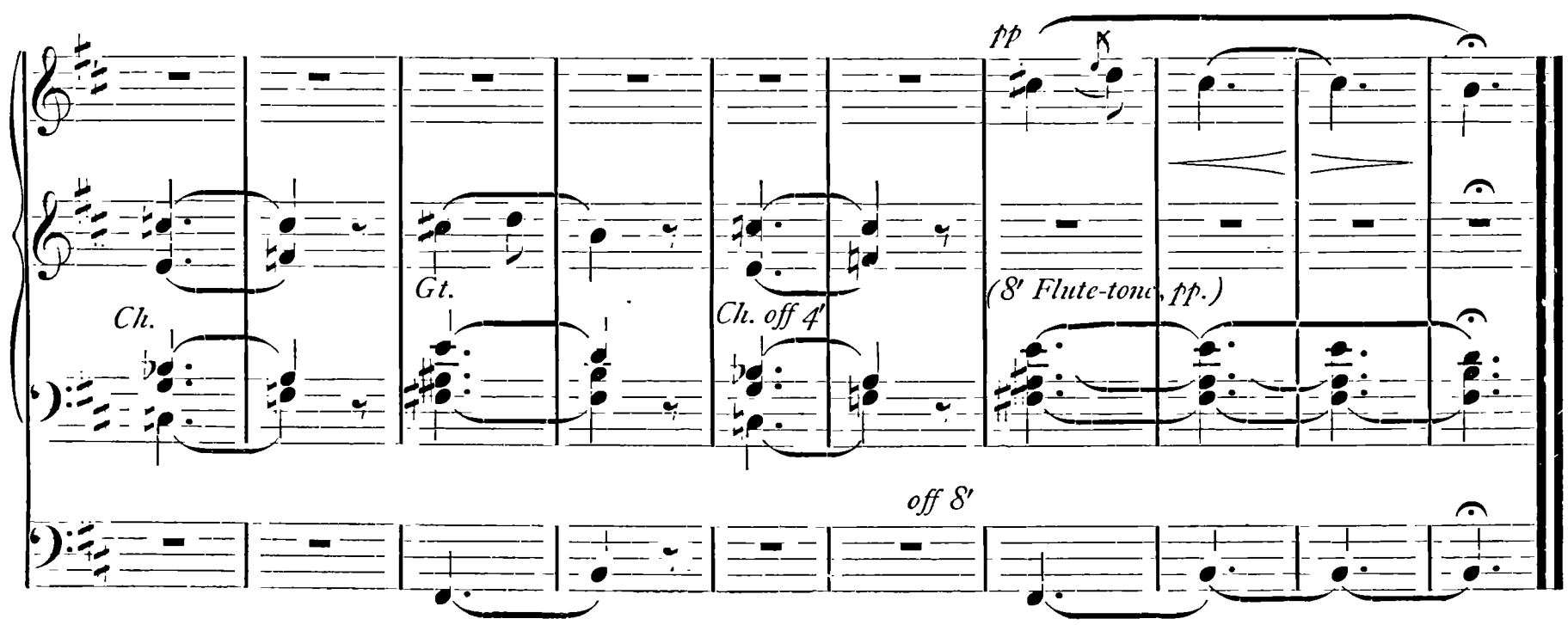
off Fl. 4.'
ad lib.




53
R.H.
23





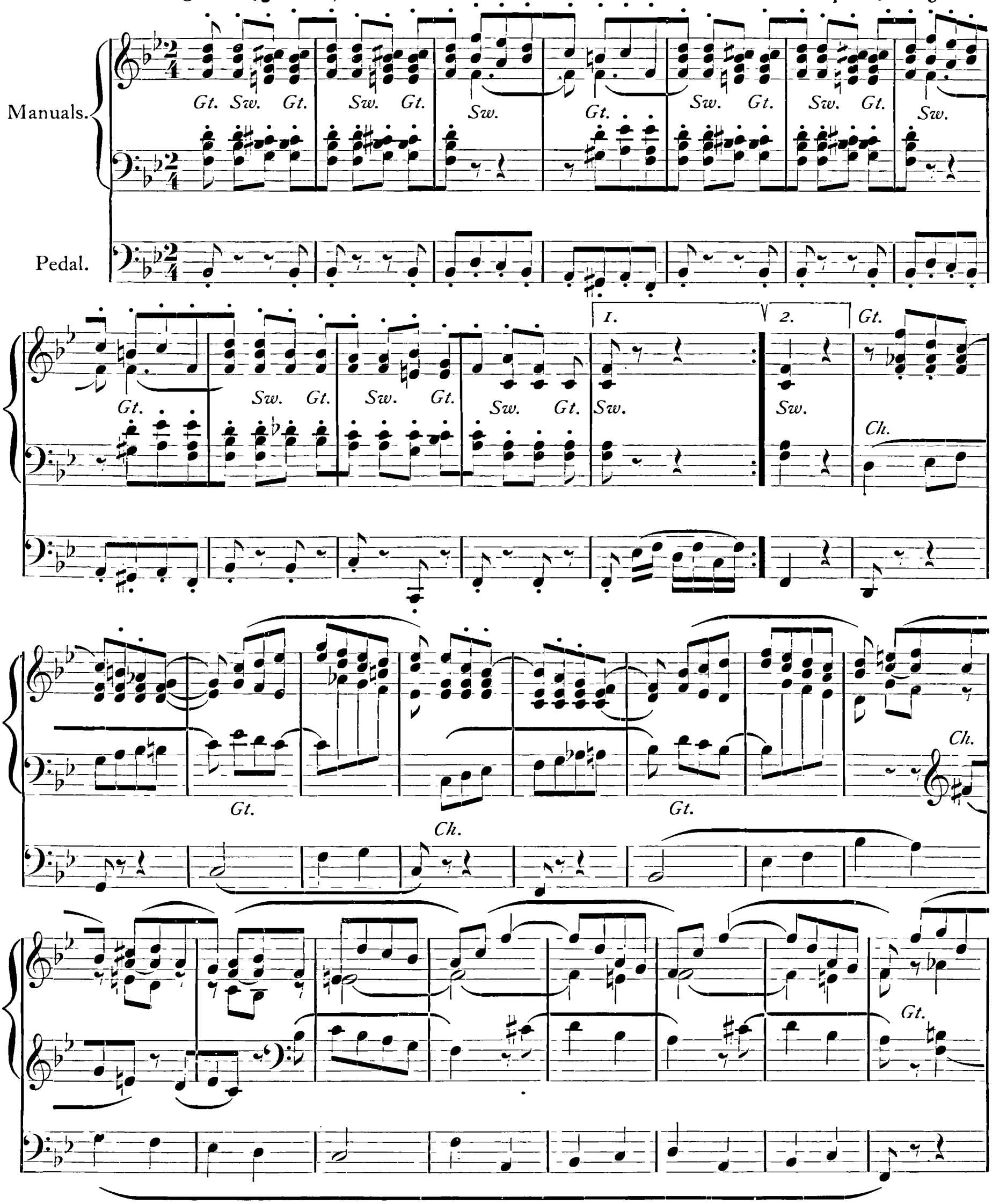

pp
Ch.
Gt.
Ch. off 4′
(8′ Flute-tone, pp.)
off 8′

The following Caprice is one of the best examples in modern organ music illustrating the rapid changing of the hands from one manual to another. Another example will be found in Merkel's Variations on a Theme by Beethoven, Op. 45.

Caprice.

Registration.
Swell: Bourdon 16′ and Flute 4′.
Great: Gamba 8′ and St. Diap. or Flute 8′.
Choir: Diapasons and Harmonic Flute 8′ or 4′.
Pedal: 16′ and 8′.

Allegretto (♩=104.) ALEX. GUILMANT. Op. 20, No 3.



Sw. Gt. Sw. Gt. Sw. Gt.

Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt.

Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw.

Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Prepare Sw. Diaps. and Oboe.

Ch. off Op. Diap.

p

Gt. *Ch.* *Gt.* *Ch.* *Gt.* *Ch.* *Gt.*

Ch.

Ch.

Ch.

p
Sw.

Sw.

Ch.

Ch.

Sw.
Oboe off.

Gt. Sw. Gt. Sw. Gt. Sw.

Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw

Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw.

Gt. St. Diap. alone. (*Prepare Sw. as before.*)

Ch.
add Op. Diap.

add Gamba *Gt.* *Sw.* *Gt.* *Sw.* *Gt.* *Sw.* *Gt.* *Sw.* *Gt.* *Sw.* *Gt.*

Sw. *Gt.* *Sw.* *Gt.* *Sw.* *Gt.* *Sw.* *Gt.* *Sw.*

Gt. Gt. Gt. Ch.

Ch.

Sw. Gt. Sw. Gt. Sw. Gt.

Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt.

Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw.

Gt. Sw. Gt. Sw. Gt. Sw. (*Prepare Sw. Diapasons and Viol da Gamba.*)

↑ *Ch. off Op.* *Gt. Diap.* *Ch.* *Gt.*

Sw. *dim.* *pp*

(*off Op. Diap.*) (*off St. Diap. and Viol da Gamba.*)

16′ alone.