ORGAN ACCOMPANIMENT

—AND—

EXTEMPORE PLAYING,

GEO. E. WHITING.

OP. 50.

A Keyed Organ of the 16th Century.
(Miniature from a Latin Psalter in the Library at Paris.)

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON.

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PREFACE.

So far as I am aware, this is the only work that treats of the subjects of choir accompaniment and improvisation conjointly. Although the two subjects have nothing *directly* in common, still it has been found that a good accompanist is very likely to be accomplished in Extempore playing, and *vice versa.*

The present work — like most educational manuals — is the result of realized needs, in practical work. I have given most of the instruction here contained — with the exception of the chapter on Rossini's *Stabat Mater* — for years to my pupils *viva voce*: but it is unquestioned that a text book of this character is a great help to the pupil, as it partly takes the place of the teacher when the pupil is practicing alone. It will also be found valuable for reference after the pupil's studies are completed — particularly the last chapter entitled "The Organist and Choir Master."

The chapters describing the Scores of Rossini's *Stabat Mater*, and Haydn's *Second Mass*, are something of an experiment. Of course it would be much better if the whole work could be arranged for the Organ, (as Mr. Barnby has done for Gounod's St. Cecilia Mass), and I hope that sometime, organists in this country will be furnished with arrangements for Organ, of all the standard Masses and Oratorios: but, at present, this is impracticable, and I felt that *any* effort in this direction would be time well spent.

Organists *must* play orchestral arrangements in church, and any hints that will enable them to give even an approximation to the original effects — many of which are not even hinted at, in the ordinary Piano score — will be an improvement.

It is hoped, also, that these descriptions and illustrations of the Full Score, will have the effect of awakening in the mind of the student an earnest desire to produce these works *as the composer wrote them;* he will find however, the more he studies orchestral effects, that the most skillful performer on the largest and most effective Organ, can not fill the place of an orchestra, in performing works of this character, for the simple reason that the composer originally conceived the score *as a whole:* that is, the orchestral part *balances* the vocal, and *vice versa.*

Nevertheless, as in many instances the absence of an orchestra is unavoidable, the Organ — treated in the manner described in this work — is a most admirable substitute, and studies of this character are absolutely essential to the student.

This work is intended to occupy two years or more of the student's course on the Organ — in connection of course, with many other branches of study.

GEO. E. WHITING.

Boston, January, 1887.

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CHAPTER I.

NOTE.—Pupils should be advanced in Harmony as far as through *Modulation* before beginning this work.

PSALMODY.

Organists have different methods of performing Psalm Tunes, being governed somewhat by the character of the Tune. In Germany it is usual to play a few notes of interlude between each *line* of the Hymn: this of course refers to the Choral, which is always sung in unison by the congregation, and accompanied by the organist in free counterpoint, the latter being different for each verse.

American Organists have *three* totally different *styles* of Tunes to play, as follows: 1st, the Tunes found in the Hymn Books used by most Protestant Churches, in Congregational singing.* A good specimen of this style is "Federal Street." Two things are of great importance in playing Tunes of this class, viz: *smoothness* and *accent*. The former may be obtained by tying the inside parts; and whenever the Alto and Tenor have the same notes *repeated*, the pupil is advised to tie them. This method seems to me the simplest and most effective, although excellent results can be obtained in other ways.

Accent can best be obtained by repeating *all* the notes in the Soprano, and some of those in the Bass. (See illustrations.) It is well to continue the Bass or Pedal note from one line to another when pauses (holds) are made at the ends of the lines.

The Author would recommend the following Registration for Tunes for Congregational use—The Tune to be "given out" on the Great Diapason with 16 feet in the Pedal coupled to Great. This combination will do for the *first verse*. Add the Octave and Swell Reeds for 2d verse. Add 15th and 12th for 3d verse, and Full Swell added for 4th verse. Of course this refers to Hymns of *Praise*. Hymns of a different character would require a modification of the above Registration.

NOTE.—In this work it is understood that the Bass is invariably to be played by the feet: as a Tune, especially for congregational singing, looses greatly if performed in any other way.

* Tunes in other styles are treated in subsequent lessons.

ILLUSTRATIONS.

NOTE.—As a rule only parts of Tunes and other pieces used as illustrations in this work are given, as the pupil is expected to practice them *entire, in the manner here indicated.*

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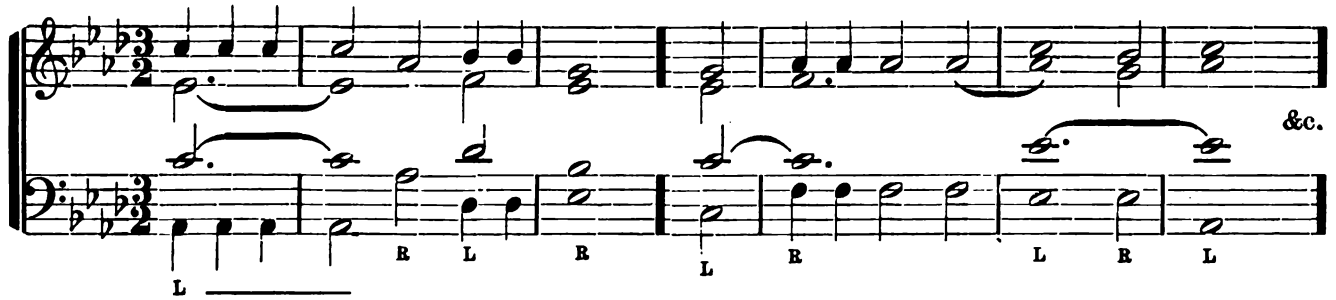

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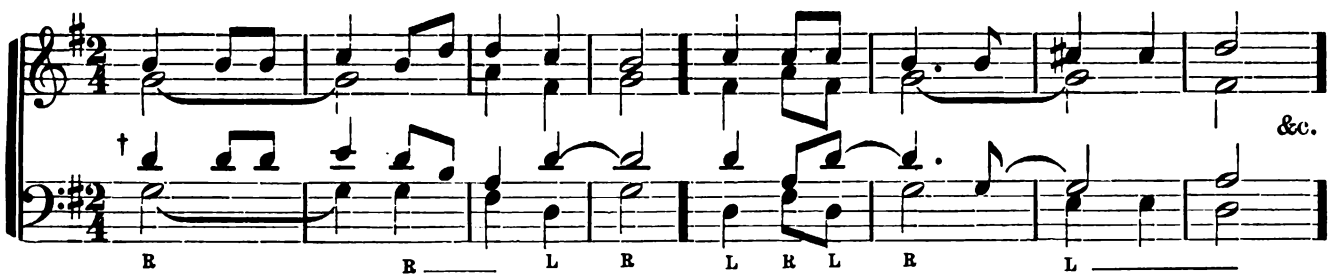

† It will be noticed that the rule for tying the inside parts is violated here: The reason the rule is not noticed is that the Tenor is of unusual importance.

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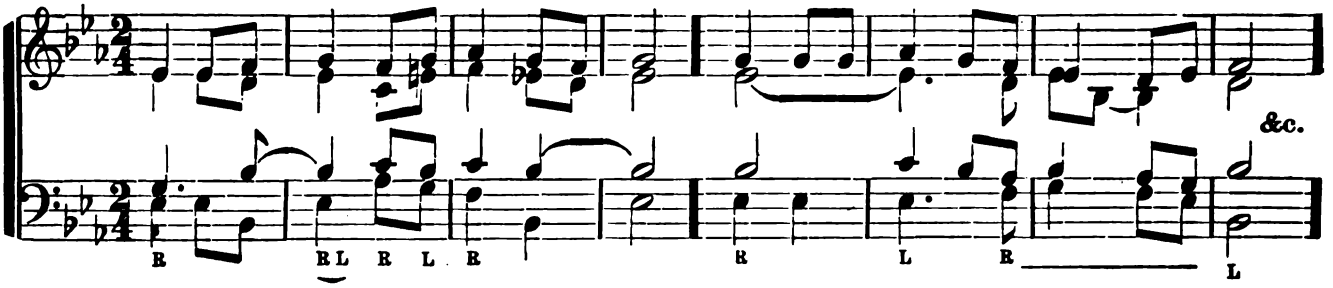

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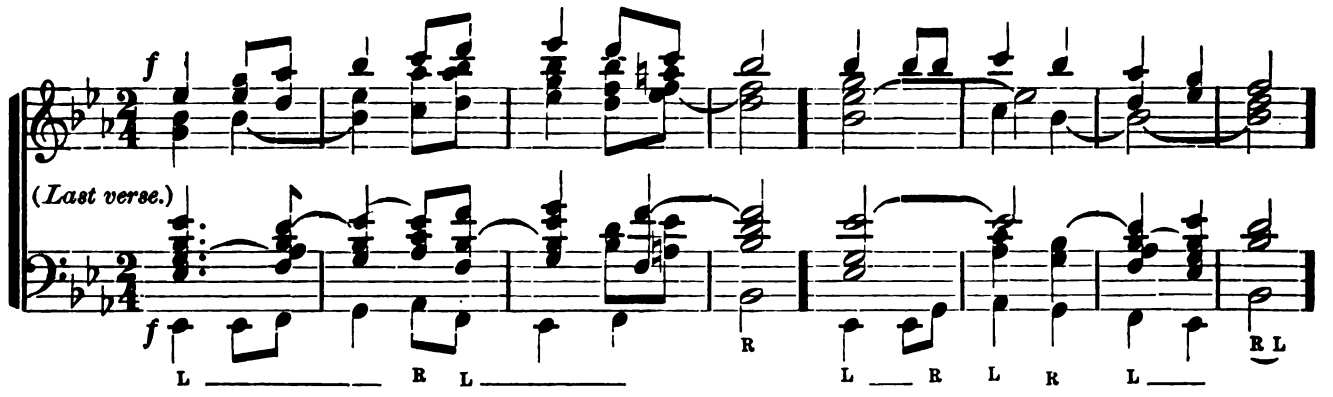
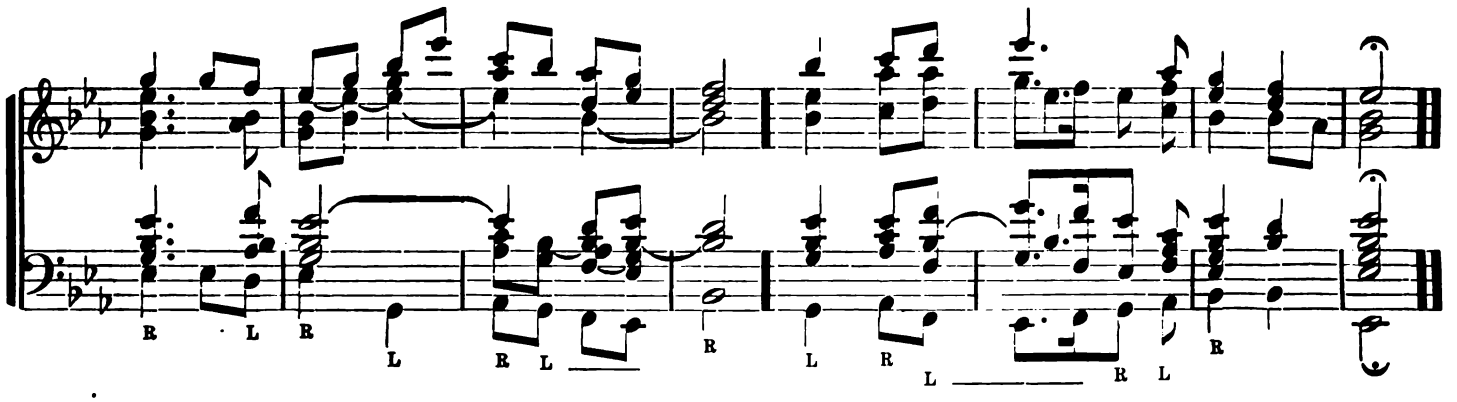




CHAPTER II.

THE PARTS IN VARIOUS POSITIONS.

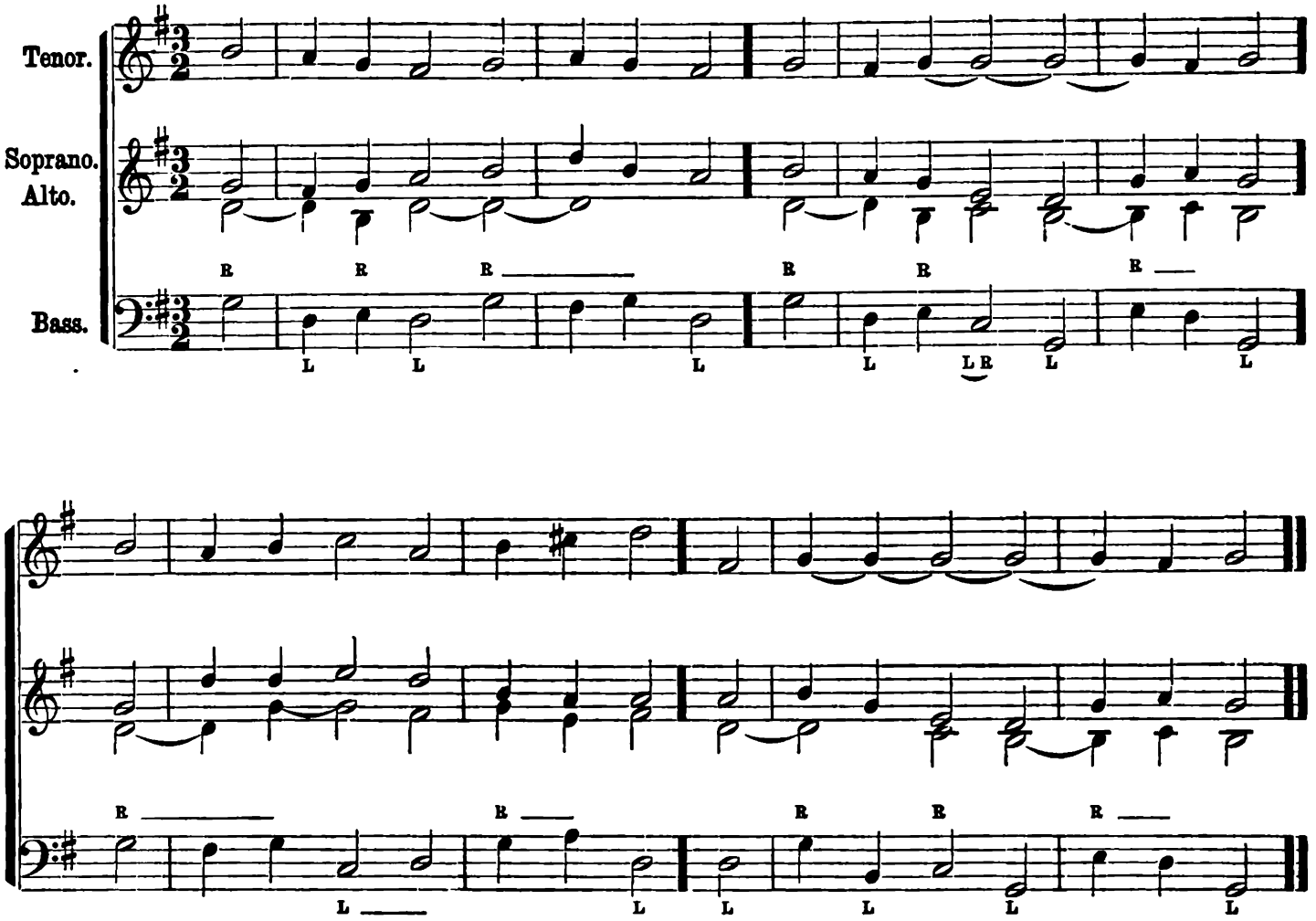
Inexperienced organists are frequently troubled at being called upon to read Tunes (and even Anthems,) printed on three and even four staves — sometimes with the Soprano at the top, but oftener with the Soprano next to the Bass; the Alto and Tenor being printed over the Soprano, the Tenor at the top. Happily this method of printing Church Music is fast going out of style, being found, at present, only among the cheapest and most trashy publications.

The author would offer the following suggestions with regard to the best manner of reading *at first sight*, music printed in this way. The object in placing the Soprano next to the Bass, was to *assist* the organist in reading, it being customary to print figures under the Bass, (Thorough Bass) to designate the proper harmonies. Now, as the Soprano and Bass are the most important parts, I would advise the pupil to take pains *to play these two parts* with correctness, and *as much of the other two parts, as catches the eye at the first glance.* As the Alto is placed next to the Soprano, probably the pupil would be able to play this also, which would produce three-part harmony, and would answer very well for rehearsals. Afterwards the music can be practiced, and as it is generally of an extremely simple character, the pupil will soon obtain confidence and succeed in performing it correctly at first sight.

The same remarks apply to Tunes printed with the *Tenor* at the top, the Alto being under the Soprano.

ILLUSTRATIONS.

No. 5. Tenor always to be played *an octave lower* than written, when on this clef.



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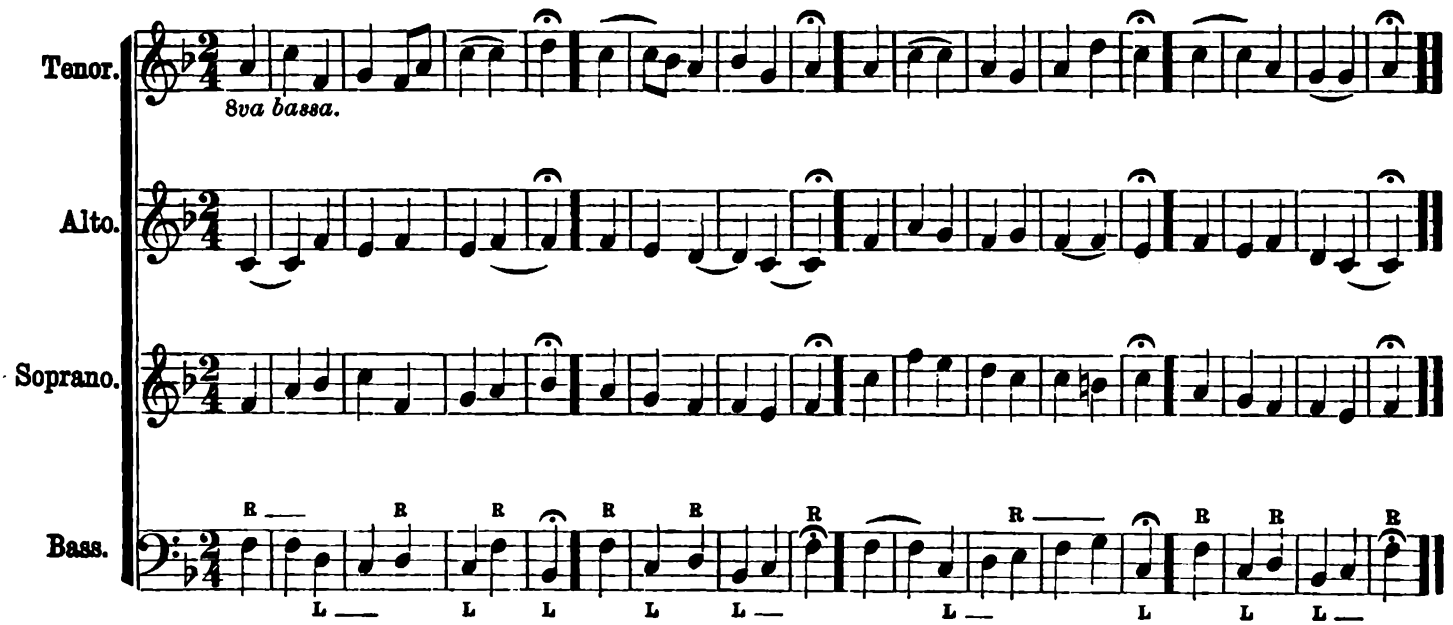

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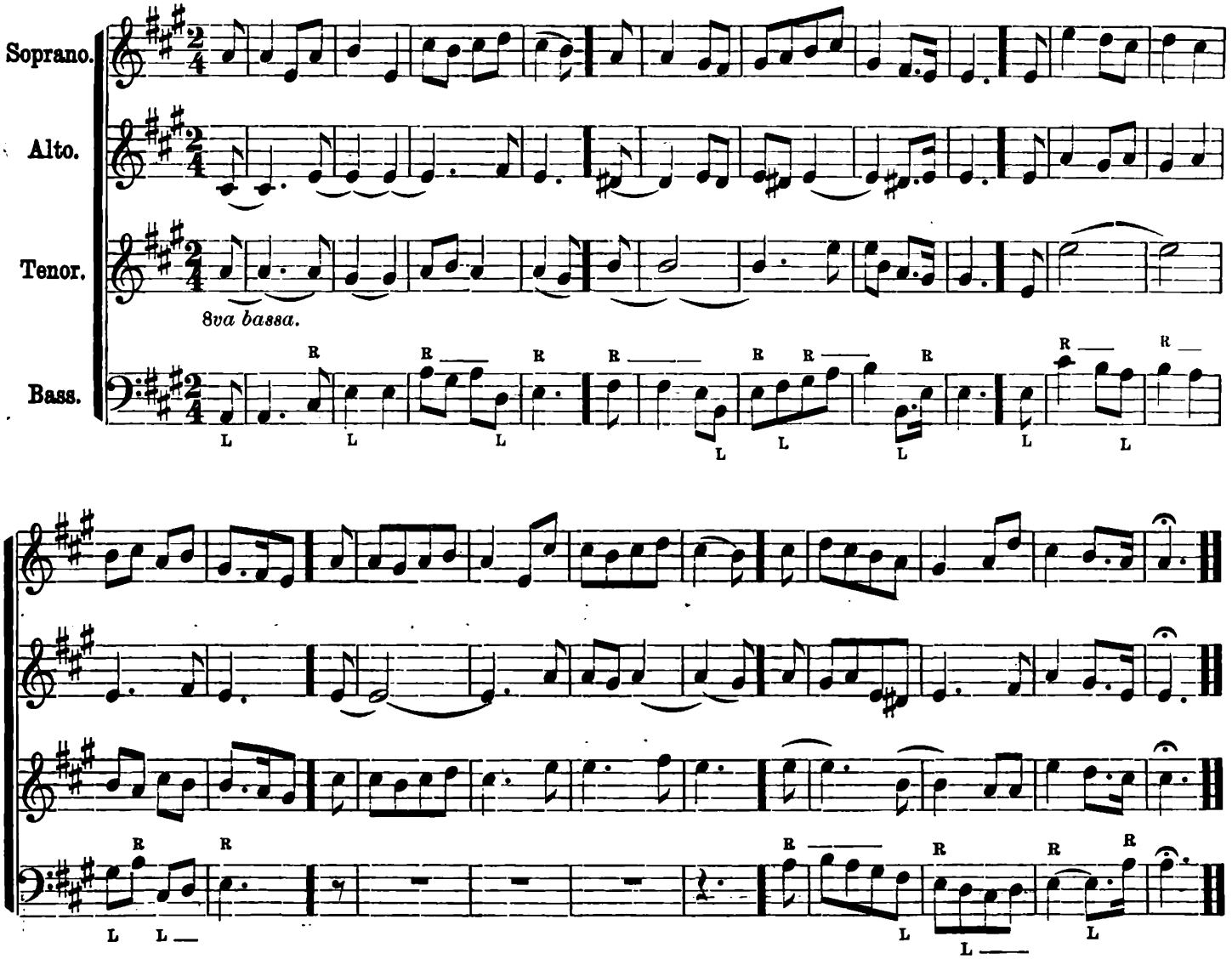

CHAPTER III.

ENGLISH TUNES.

The Tunes found in the Episcopal Hymnals in this country are mostly from English and German sources. They are generally written in *Alla Breve* notation, and are intended to be performed at a considerably quicker movement than the American (congregational) Tunes or the German Chorals. The effect is better if all the Soprano and Bass notes are repeated when two or more notes succeed each other on the same degree, the Alto and Tenor being tied as before.

As both English Tunes and German Chorals are for the most part, written (or at least arranged) by educated musicians, it will be found that the *Bass* seldom repeats notes, and also, that the part-writing forms a large variety of chords, which is the distinctive feature of good four-part harmony.

If no registration is indicated, the pupil will be sure to produce a good effect by using the *Diapasons* in each Manual, with Bourdon in Pedal and Coupled to the Manual then in use.

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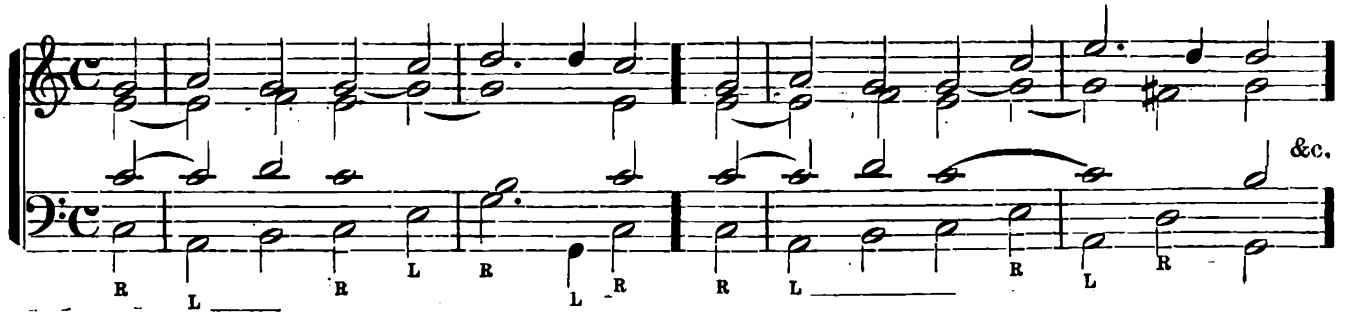

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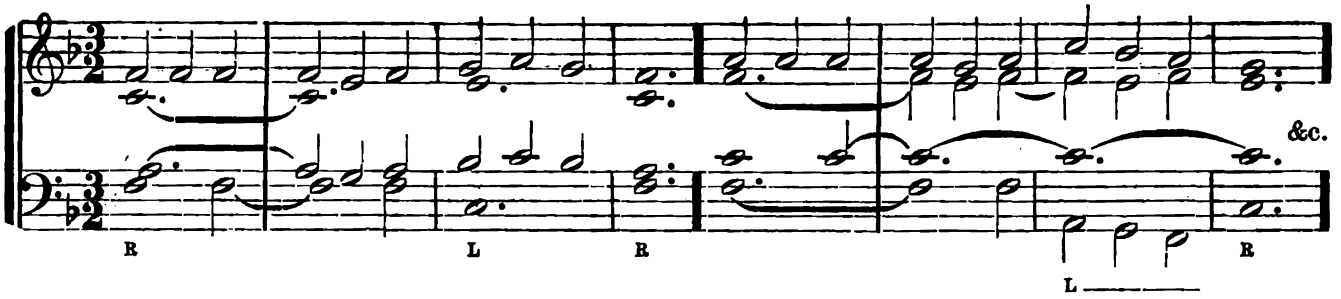

Choir in Unison.

Con moto.

J. Barnby.

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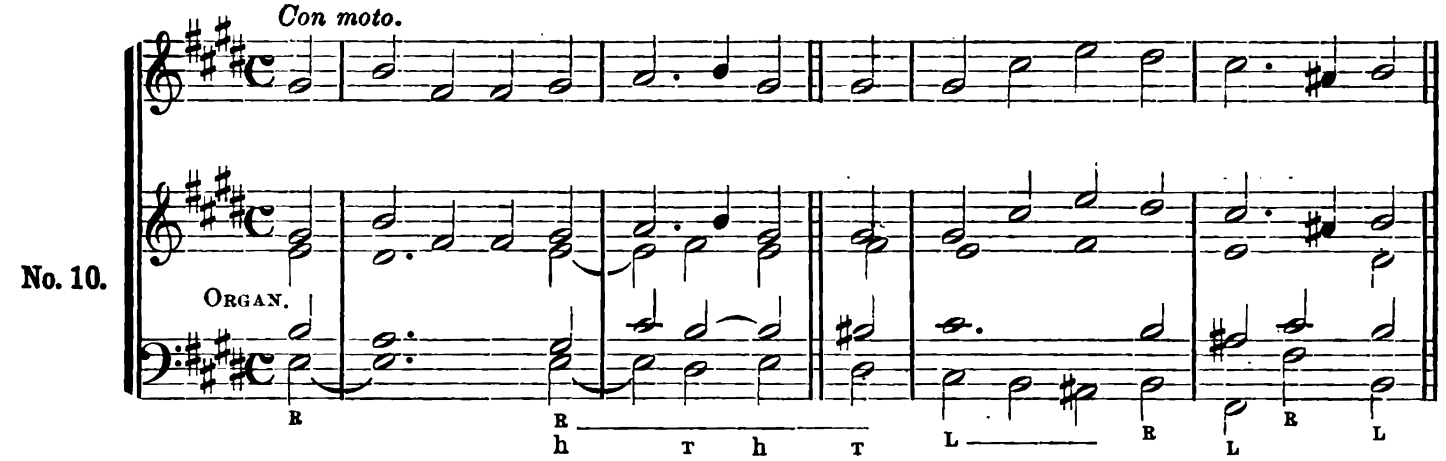

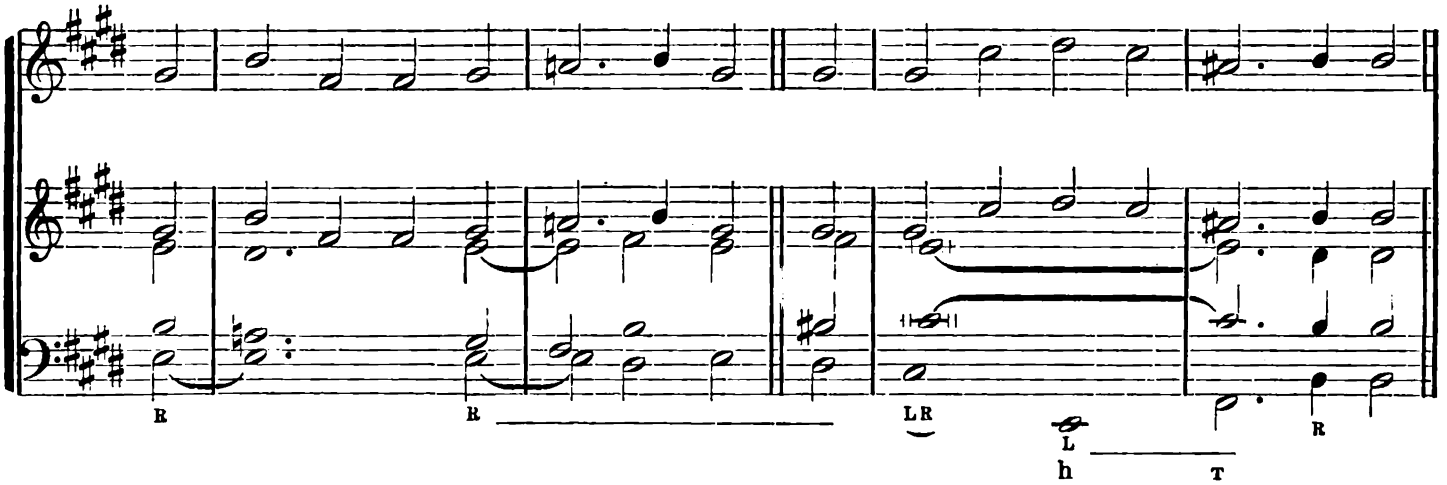

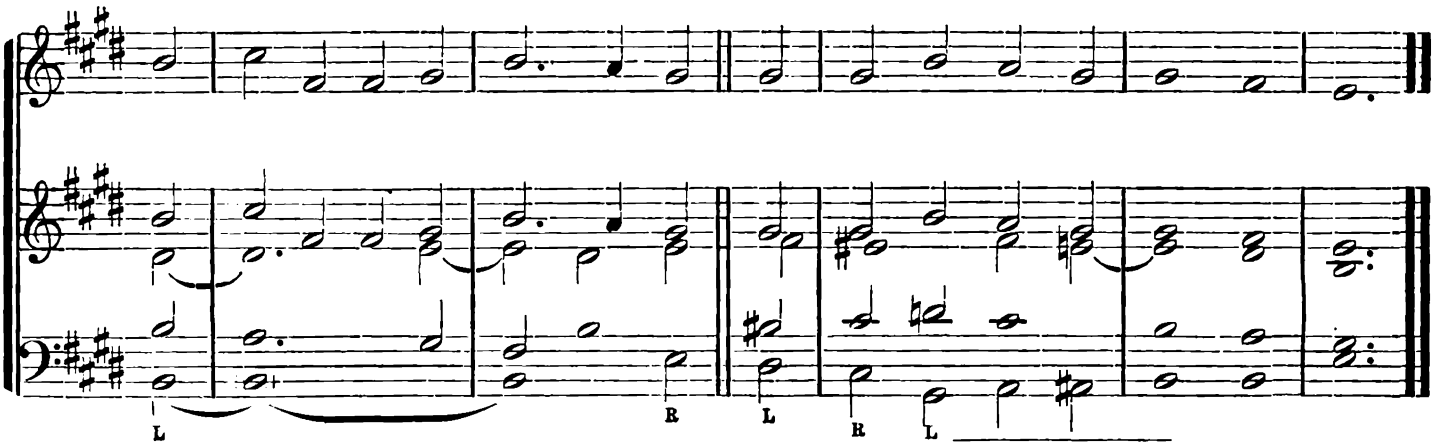

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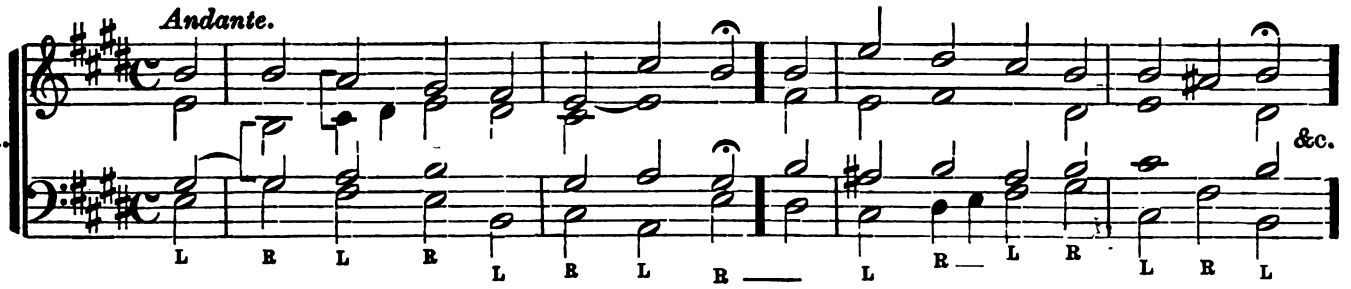

Harmonized by MENDELSSOHN.

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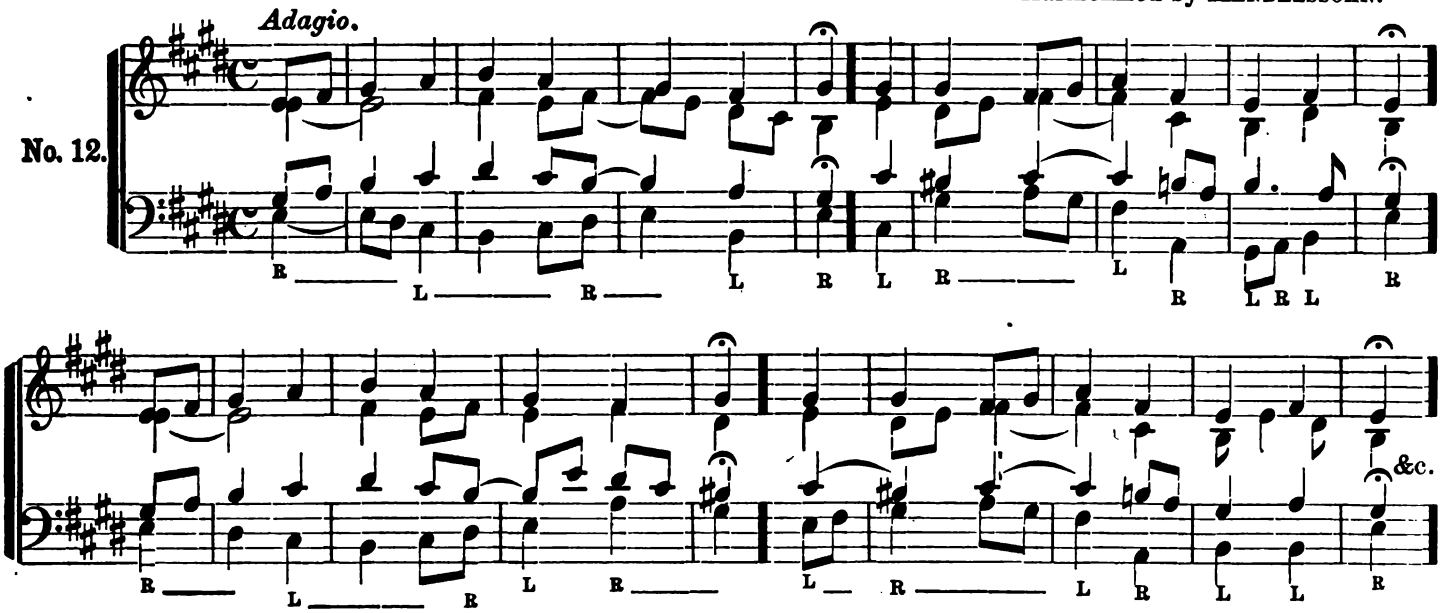


CHAPTER IV.

CRESCENDO AND DIMINUENDO.

There are two ways of producing Crescendo and Diminuendo on the Organ: one is by drawing and shutting the registers, and the other by the Swell Pedal. The last is undoubtedly the most perfect and effective, *provided* there is a sufficiently powerful Swell Manual. Unfortunately, many organs in this country possess such small, weak Swell Manuals that a recourse to the first method is necessary.

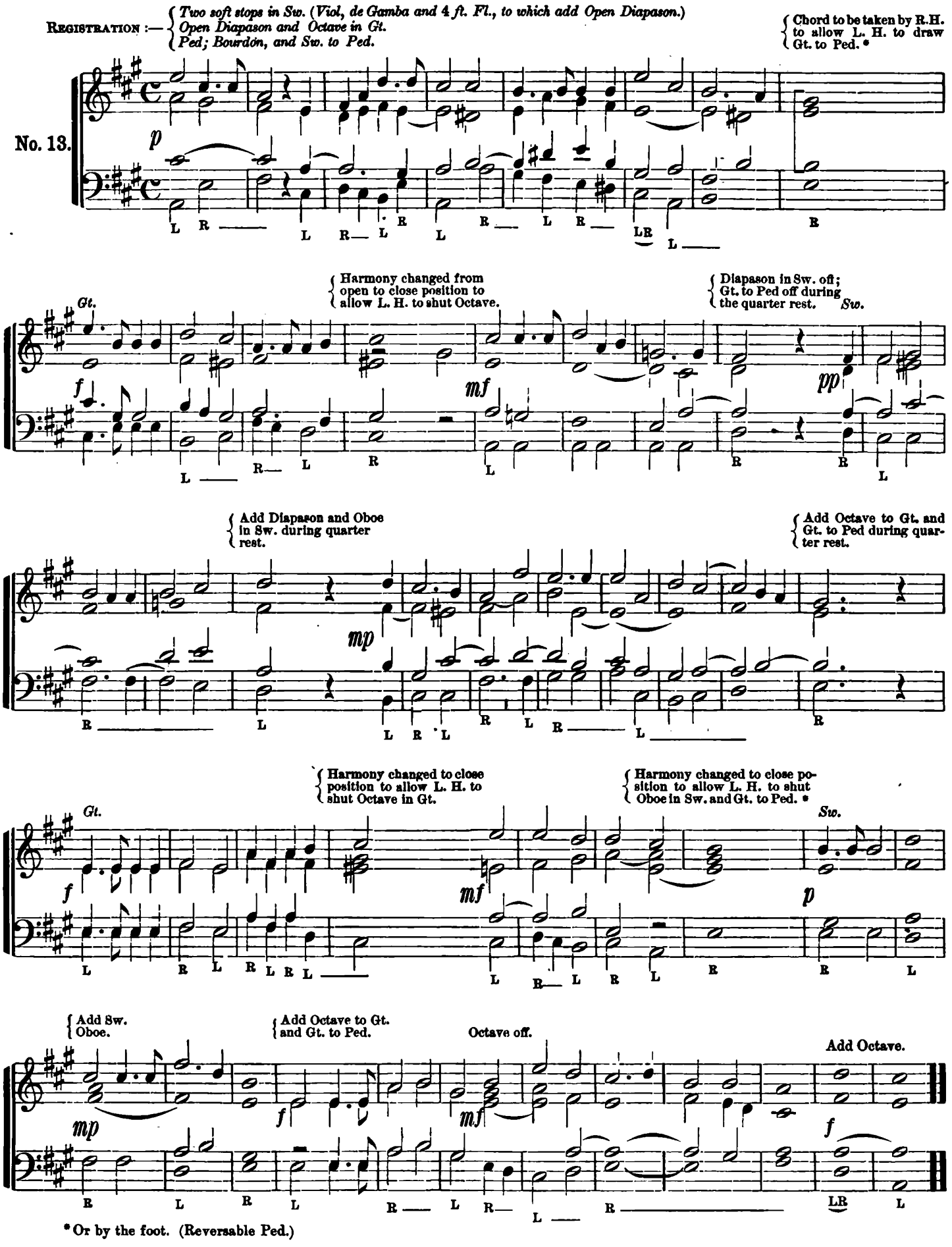
I will treat first of the registers in Crescendo and Diminuendo. Generally speaking a stop should never be drawn (or withdrawn) except *between periods*. For instance: in playing *Tunes*, if it be desired to produce cresc. or dim. *by the Stops*, it should only be done *between the lines*. This rule might have some possible exceptions, but not many. So in performing larger pieces, advantage should be taken of the beginning of periods, phrases, &c. to shift the registers—Under no circumstances should the movement of the piece be delayed while the organist changes the stops, except between important movements or between the verses of a Hymn, and then only for an instant.

Much delay may be avoided by what may be called, *The under-drawing* of combinations: for instance, supposing in performing an accompaniment, a series of dynamics should be required as follows: the piece begins *p*; then *f*; then *mf*; then *pp*; then *mp*. Let us suppose we have a small two manual instrument with a weak swell. Of the above dynamics I should produce *pp*, *p* and *mp* on the Swell; and *f* and *mf* on the Great, something as follows:—begin with drawing the "*pp*" (one or two very soft stops in the swell.) Next *add to this* the stop for "*p*" (open Diapason.) The last will not be affected by the stops already drawn for "*pp*," and so the first combination may remain out during the performance of the piece, thus saving considerable changing of stops. At the same time the "*pp*" and "*p*" were drawn in the Swell, I should draw the first dynamic in Great "*f*;" and as "*mf*" is required farther on, I should draw *first* "*mf*" (Diapason) and *add to that* "*f*" (Octave.) It only remains now to produce "*mp*," which might be done by adding to the stops already drawn, the Oboe. (See illustrations.) This method of under-drawing is followed by the best accompanists, and is the only one where quick and prompt changes can be produced without undue delay.

The Pedal for the above combinations would consist of Bourdon (16 ft.) and appropriate Couplers, but of this, more farther on.

It is usual in accompaniments to employ the *Left* Hand to change the registers; for, since the Bass is played by the feet, the left can be better spared than the right: but when the left hand leaves the key-board for this purpose, * the harmony should be in "close position:" that is, the right hand takes the notes omitted by the left hand until the left returns to its former position.

* Or for leaf turning.



*Or by the foot. (Reversable Ped.)

CHAPTER V.

EXTEMPORE INTERLUDES. BEGINNING OF IMPROVISATION.

In view of the fact that the tendency among students (and especially beginners) is to slight improvising, we would earnestly emphasize the advantage and pleasure organ pupils may derive, by testing their powers in this direction. It is not expected that all will prove talented in extempore performance, nevertheless, in a considerable experience with organ pupils, the author has not found *six*, who could not learn to improvise a short piece fairly well, while very many have evidenced the possession of decided talent in this direction.

The principal difficulty with pupils, in their early efforts, is a want of familiarity with the principal harmonies (more particularly *with the various chords of the seventh*) and modulation. In this work we have adopted the plan of introducing the seventh chords gradually, and by this means we hope to fix the principal harmonies in the mind of the pupil, so that they will be available at a moment's notice, when wanted. The same plan is pursued with regard to modulation, although this latter is not required so much at first.

A Hymn with eight syllables to each line, (long metre) is one of the elementary forms of musical periods: so that the pupil in improvising interludes is learning to form phrases which can afterward be enlarged to form periods and sections. This fact has led us to introduce the subject of Interludes thus early in our work.

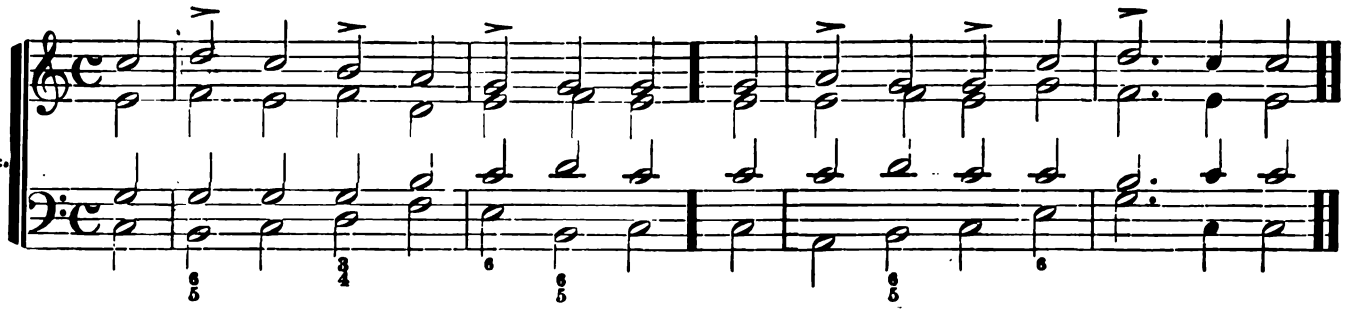
We would advise pupils to make a careful study of some good collection of tunes ("Hymns, Ancient and Modern," is recommended, being very carefully edited by some of the best musicians in England,) with reference to their harmonic structure, and then to try and imitate these harmonic progressions in their extempore studies.

The following part of a tune will serve as a model for forming an interlude. The pupil is advised to do most of this work at the piano, (as the attention is apt to be distracted by the complications of the organ,) and to play the Bass with the *left hand*, (instead of the feet). Afterwards the feet can be used. The Bass has been figured so as to show the harmonies used. It will be noticed that there are *eight notes between each double bar.*

The pupil should proceed as follows: After playing over model once or twice, cease playing and count, audibly, *eight, in the same time as the tune*, (which should be played rather slowly). Next play eight chords, with the accent on *two, four* and *six*, consisting of Tonic, Sub-Dominant and Relative minor, with the same note in the Soprano. (See illustrations.) Next play another eight chords, introducing the Dominant, which will require one note of the Soprano to be changed. The other chords as before. (See illustrations.)

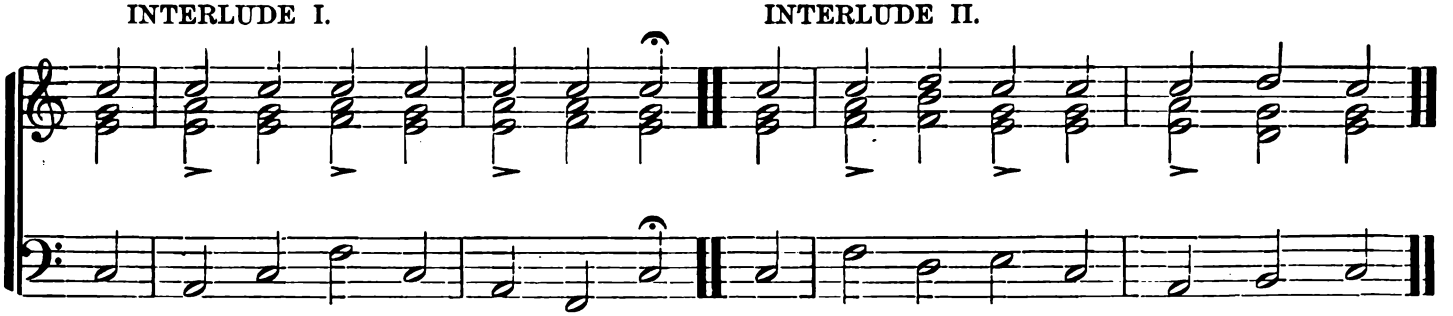
ILLUSTRATIONS.

No. 14.



INTERLUDE I.

INTERLUDE II.



The concluding parts of from 15 to 20 Tunes should be played over, and Interludes formed as in the above models. Different keys should be selected for the Tunes.

CHAPTER VI.

USE OF THE SWELL PEDAL. PEDALING WITH THE LEFT FOOT ALONE.

The most effective way to obtain crescendo and diminuendo on the Organ, is by opening and closing the swell box by means of the swell pedal. In fact this is the *only* perfect crescendo to be had on the Organ, the so-called crescendo made by drawing the registers not being gradual enough, (even with the German crescendo pedal) and too slow in operation to merit being called a real crescendo or diminuendo.

Unfortunately, however, the use of the swell pedal interferes with the rules of obligato pedaling in that it hinders the right foot from doing its share of the work in playing the Bass. Of course, in staccato basses this is not of much consequence, but in *legato* it is sometimes difficult (and, to the young pupil, it *seems* almost impossible) to obtain a smooth, flowing movement with the left foot alone, especially when the bass has many skips.

Of course, *long* skips, sixths, sevenths, &c., can never be played entirely legato with one foot; but thirds, fourths, and even fifths may be played nearly as smoothly as with both feet, provided the student will proceed in the proper manner in practicing.

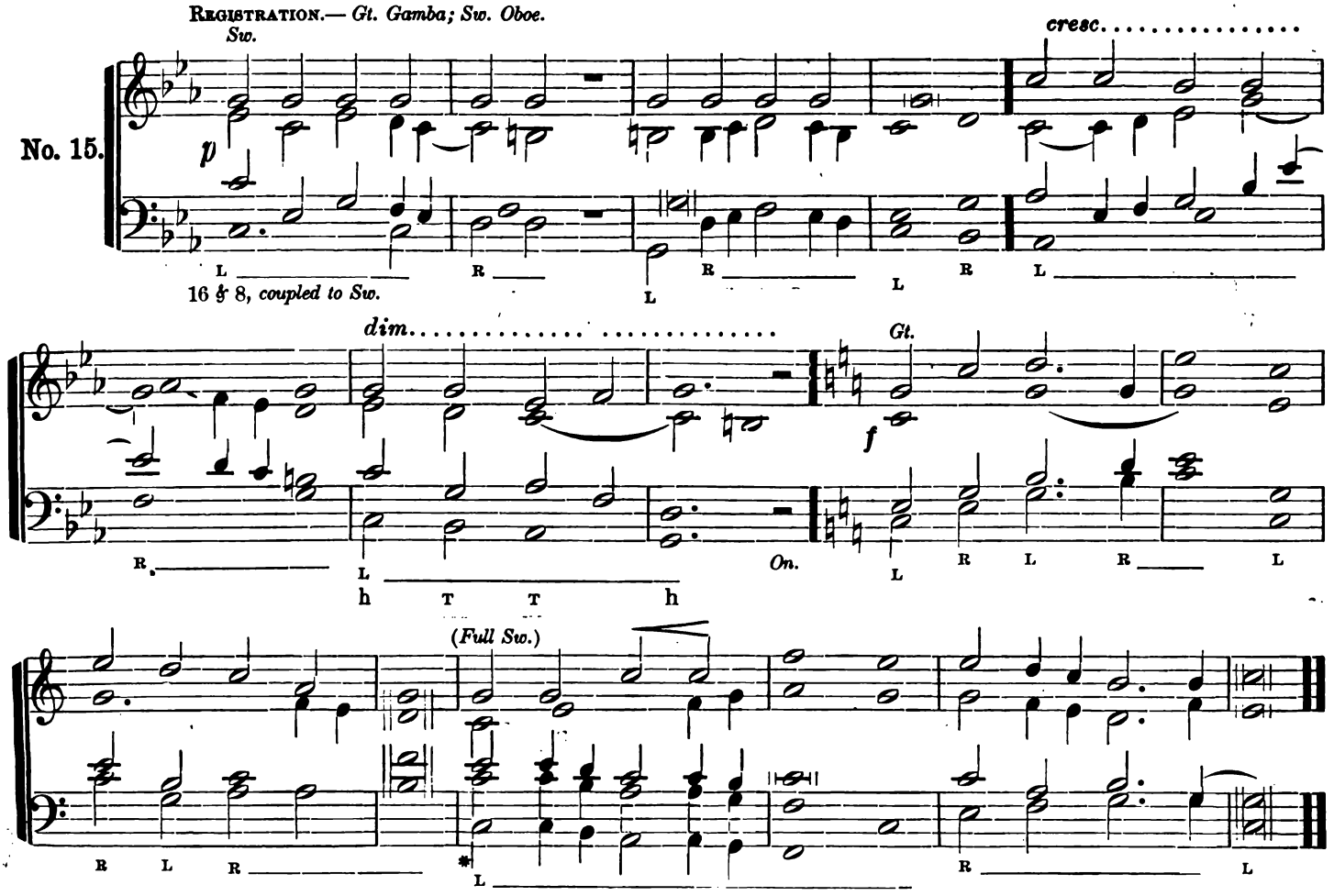
First.—All skips should be played by the *heel and toe*, and *not* by the point alone, except in skipping from one *short* (accidental) key to another, when, of course, the toe must be used for both notes. Second.—In playing skips of more than a third, the part of the foot that takes the first note should be held firmly on the key and the other extremity *sprung* on to the second note of the skip. Third.—Always keep the foot *close to the pedal keys*, and never allow it to describe a *bow* over them; even if the foot is drawn over the tops of the intermediate keys it will do no great harm. Fourth.—Endeavor to have the notes (in a series of skips) *begin promptly on the beat*, and not slightly *after* the beat, in trying to give the full value to the *first* note.

Occasionally a bass can be transposed and played an octave lower than written: it is needless to state that this should be done with great care, and with due regard to the structure of the passage. (See illustrations.)

In the use of the swell pedal great care should be taken to prevent *jerky*, and what may be called "wild" motions of the right foot. It is necessary to state that the swell is *never* to be used except for producing crescendo, diminuendo or sfortzando, and that all *sawing* motions up and down, or keeping the right foot constantly on the swell pedal, whether it is in use or not, is in the worst possible taste.

The most effective point in working the swell box is *for an inch or two in the first opening*; the pupil should therefore be careful in placing the foot on the swell pedal that *the weight of the foot* does not open the box beyond this point.

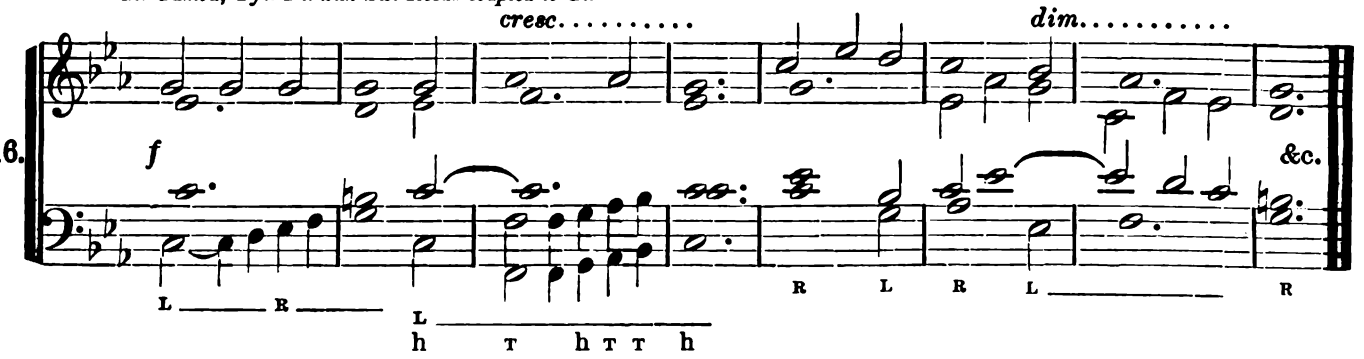
ILLUSTRATIONS. From "Hymns Ancient and Modern."



* Note.—Where the bass is transposed an octave lower, play the *real* bass with the L. H.

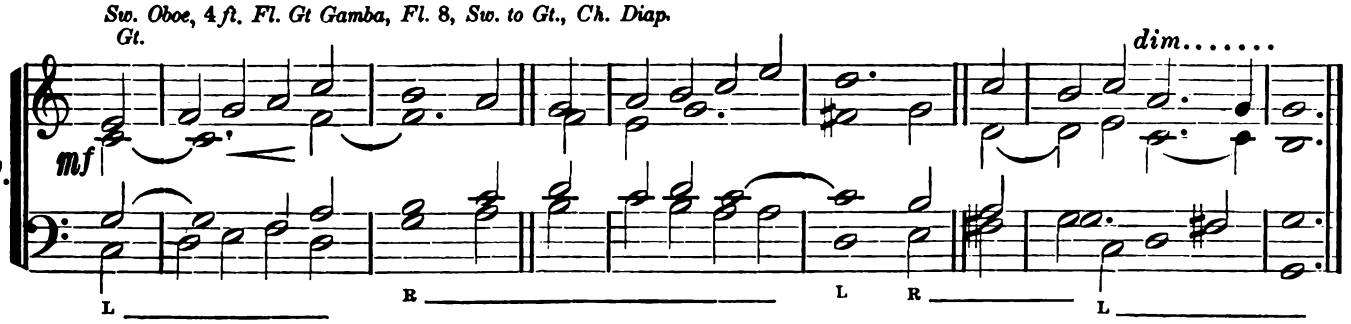
No. 16.

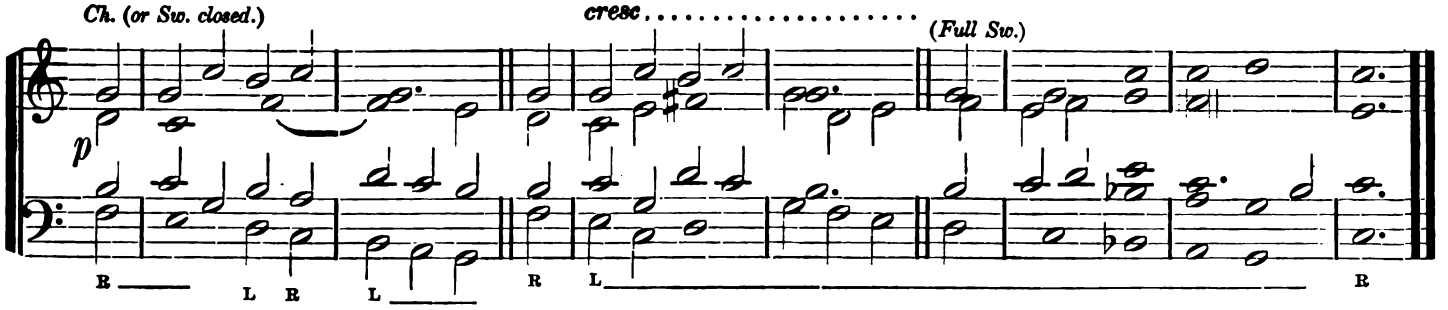
Gt. Gamba, 4 ft. Fl. with Sw. Reeds coupled to Gt.



No. 17.

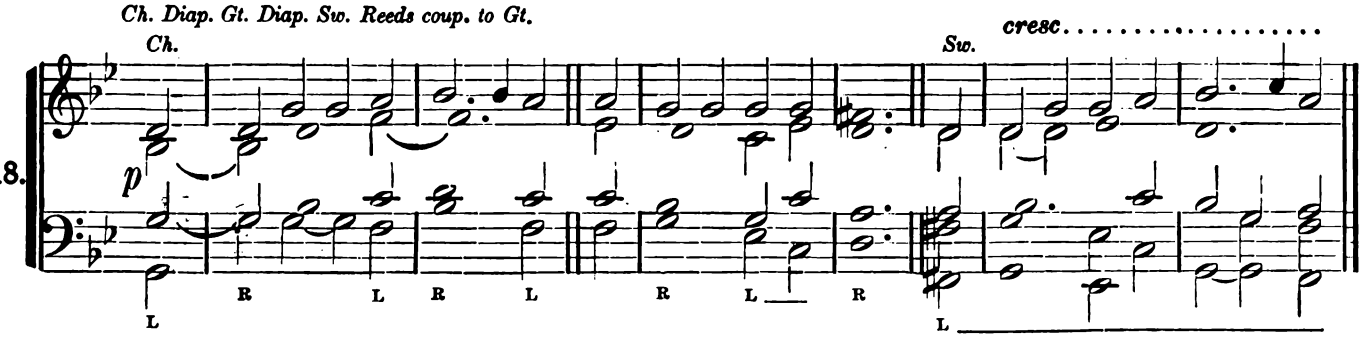
Sw. Oboe, 4 ft. Fl. Gt Gamba, Fl. 8, Sw. to Gt., Ch. Diap.

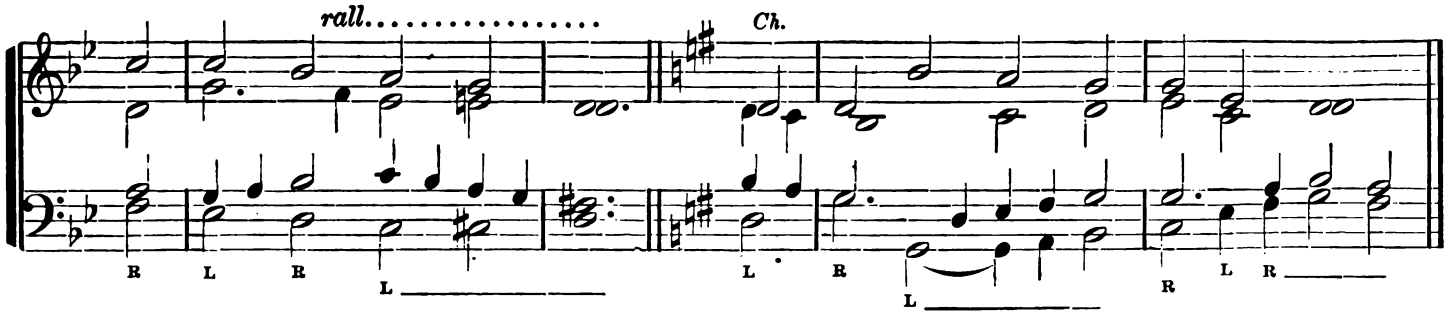


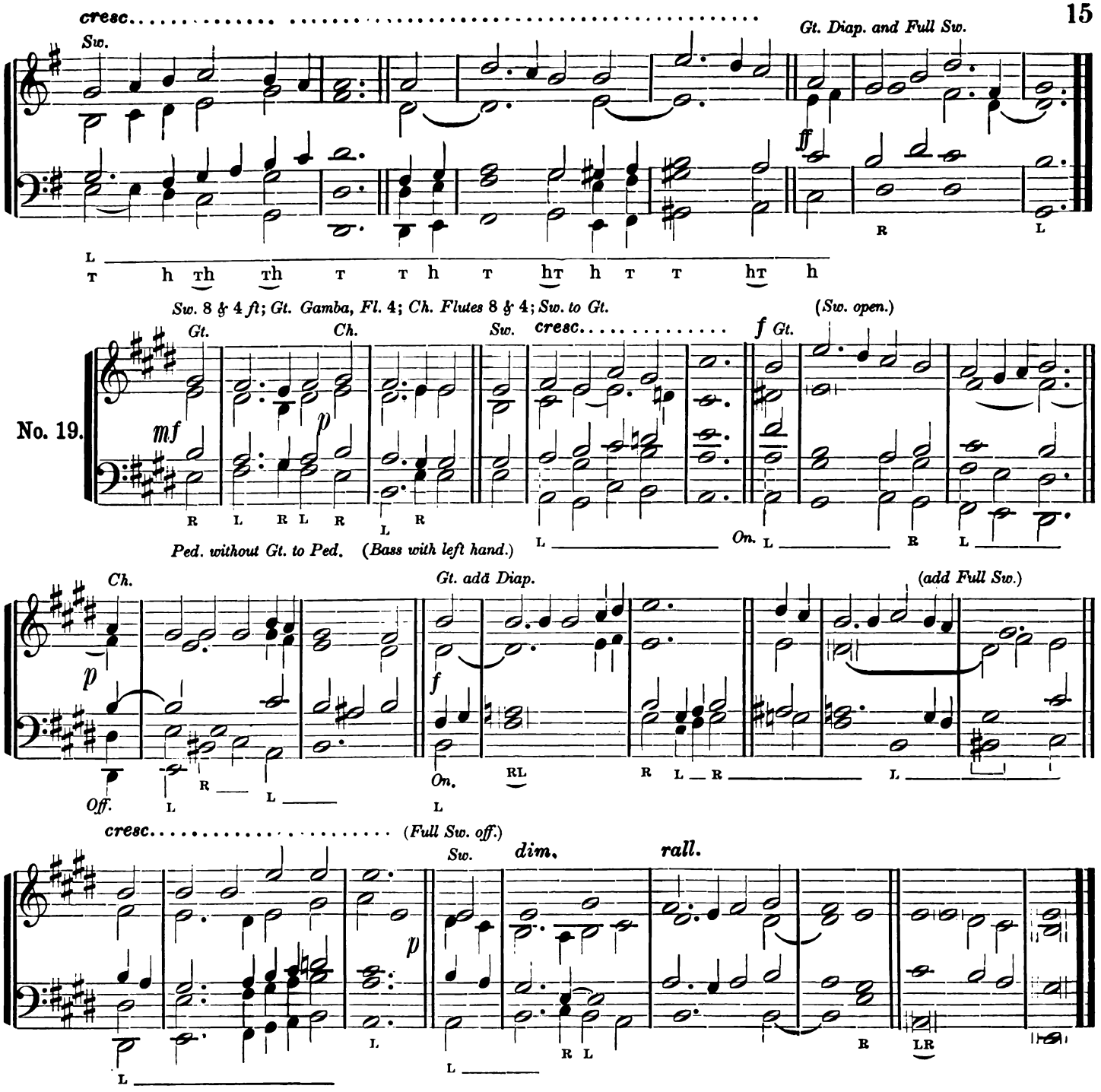


No. 18.

Ch. Diap. Gt. Diap. Sw. Reeds coup. to Gt.







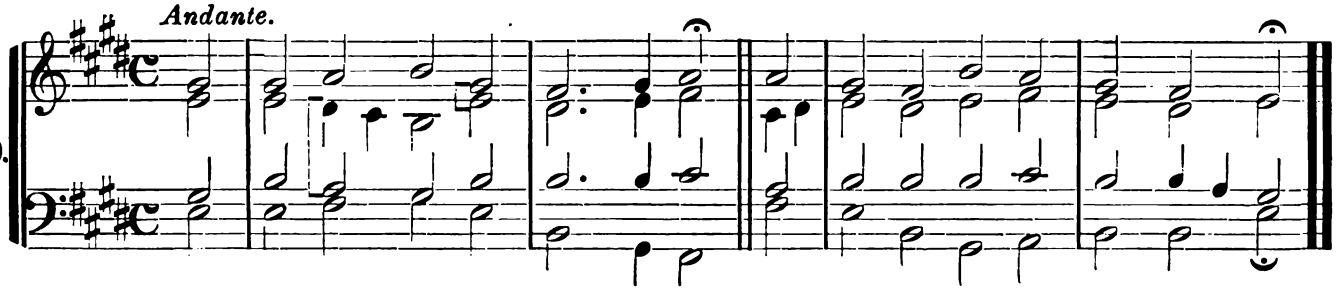
CHAPTER VII.

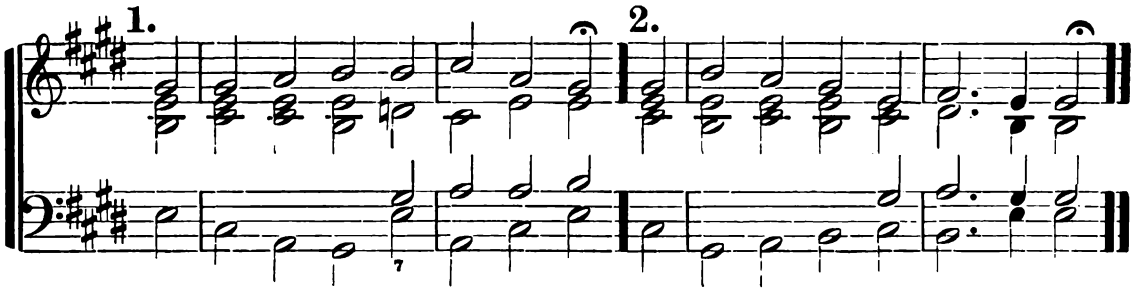
EXTEMPORE INTERLUDES CONTINUED. POSSIBILITIES OF HARMONIC STRUCTURE.

The following models differ from those given in Chapter V, by the introduction of the chord of the *dominant seventh*, and also by a note or two more in the melody. Proceed as in Chapter V.

Pupils frequently remark that they cannot think of any chords to play when they try to extemporize. Such pupils' attention is called to the possibilities of harmonic structure. When any chord is played, it is intimately related and can be legitimately connected with from twenty to thirty *other* chords! I have written out below the chord of the tonic of C, *and some of its connections*, to show the student what is possible in this direction.

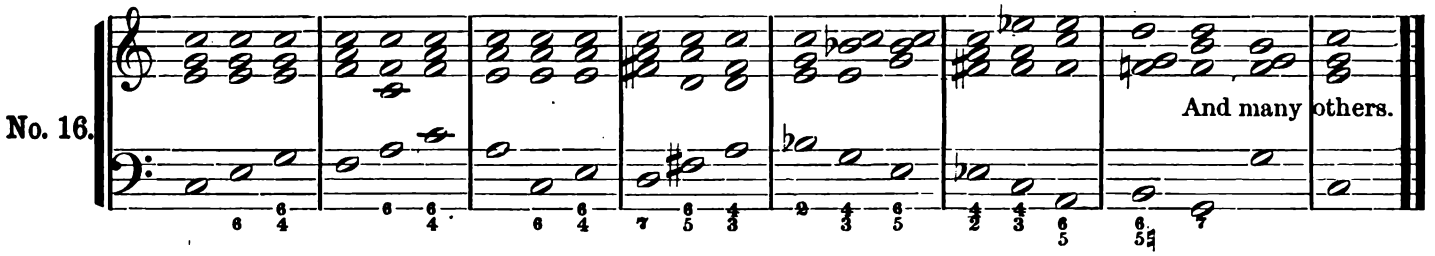
In improvising in the key of C, after one of these connecting chords has been chosen to follow the Tonic, the *new* chord in its turn *brings with it as many other new chords to choose from as the first!* and so on.





Or the two Interludes may be played as one.

THE CHORD OF C MAJOR AND ITS CONNECTIONS. (See remarks on preceding page.)



The pupil will now form Interludes as before, *with this difference*:— Each new Interlude should contain one or more seventh harmonies, and an occasional suspension. By seventh harmonies, I mean the various inversions of the dominant seventh, the collateral or secondary sevenths, and the diminished sevenths.

CHAPTER VIII.

CHANTING.

Although in this country only the Catholic and Episcopal churches make chanting an important feature of the service, yet a knowledge of the methods followed by the best organists is important to the pupil. Even in many of the churches where a plain service is performed, the organist is frequently called upon to accompany chanting, and should therefore be in command of this necessary accomplishment.

The great difficulty to be overcome in accompanying chanting on the organ is *the unequal length of the verses*, making it necessary for the accompanist to either know the words by heart, or (which I consider the only proper way) to *commit the music to memory*, and then *fix the eye on the words*. This memorizing the music, is a comparatively easy matter, as the music of a chant is (from the necessity of the case) of the most simple character, and can usually be memorized in a few moments — at least enough of it can be retained in the memory, to enable the organist to play with sufficient confidence, with an occasional glance at the music.

The author recommends that in the management of the organ in chanting the bass be played by the *left hand*, whether the pedals are used or not, (and it certainly adds much to the effect if they are.) The reason of this is, that as the verses are all connected together — or should be — there is no time to shift the Great to Pedal coupler between the verses: this is proceeding on the supposition that the organist *alternates* the different key-boards with the verses. Of course, if all the verses of the chant are played on *one* key-board (as some organists are in the habit of doing) it would not be necessary to change the Pedal coupler, but this I think produces too monotonous an effect.

Doubles (16 feet manual stops, Bourdons, 16 feet Trumpets, &c.,) produce a better effect in chanting than in any other kind of choir accompaniment. In fact, the "*Full* Swell" (if it be a *real* Full Swell, possessing Mixtures, Reeds, and 16 ft. Stops) is one of the best combinations for the support of the voices in chanting. The following would be a good formula for the use of the organ in accompanying chants:— Play over the chant on the Great or Choir Diapason; the first verse — which should be sung by both sides of the choir — on the Great Diapason; the second verse on the Full Swell; third verse on the Choir Diapason, and then alternate from one manual to another until the Gloria Patri is reached, which should be somewhat louder than the rest of the chant, and which would sound well with the Great Diapasons and Full Swell coupled, the swell box being partly open. Other combinations can be used.

The above accompaniment presupposes a rather numerous choir. For a quartet it would be too loud.

A fine effect is produced if the Harmonies can be occasionally changed in the organ part, while the choir chant *in unison*. The author has written, *different harmonies to each verse*, for the Latin Psalms sung in the Catholic service, and the effect is said to be extremely rich and impressive.

The best collection of chants available in this country is "Cathedral Chants," by Tuckerman, published by O. Ditson & Co., Boston.

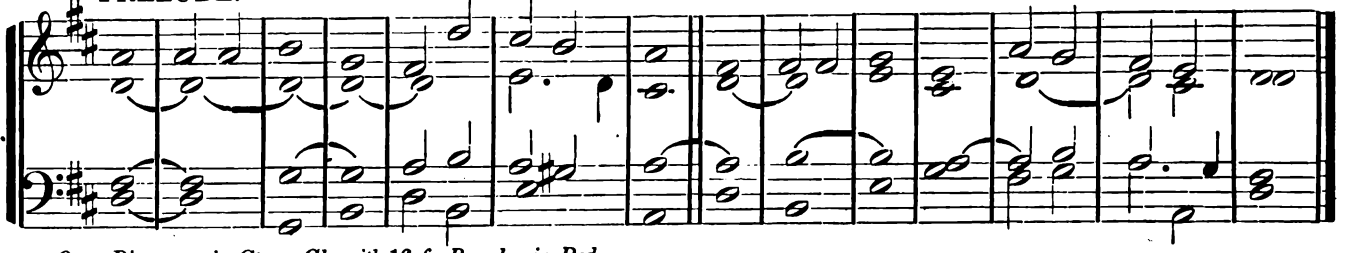
The pupil is advised to play over, on the Piano, most of the chants in this work: and then take single specimens and read the words (or sing them) quite rapidly while playing the proper harmonies. After practicing in this manner until tolerably familiar with the words and music, have some one sing them to the pupil's accompaniment on the organ, which — in a short time — will give a sufficient knowledge of this branch of an organist's duties.

The chants most used, are: *The Venite, Gloria in Excelsis, Jubilate, Cantute Domino, Deus Misereator, Benedic Anima Mea*, and *Bonum Est.* Also chants appropriate to the burial service.

I have here quoted only a single specimen, merely to show the method of linking the inside parts together. It will be noticed that the *Soprano notes are repeated* in "giving out" the chant, but when the voices begin every part is tied. In some chants it will be found necessary to change the arrangement from open to close position, in order to play the bass with the left hand.

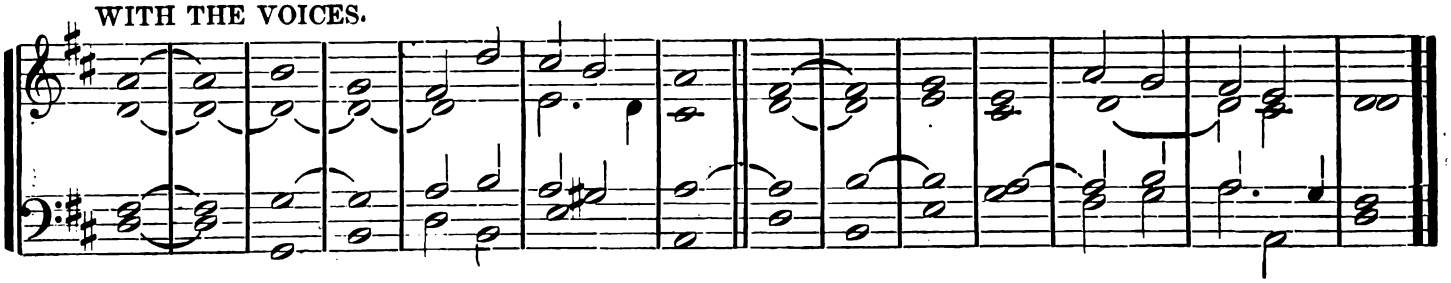
No. 22.

PRELUDE.



Open Diapasons in Gt. or Ch. with 16 ft. Bourdon in Ped.

WITH THE VOICES.



CHAPTER IX.

MATERIALS FOR IMPROVISING. CADENCES AND SEQUENCES.

One great difficulty encountered by students in improvisation, is in *closing cadences*, which seem to trouble them greatly. Another difficulty grows out of the lack of familiarity with the various keys. An organist should be equally familiar with *all* the keys: And by *all*, I mean those keys used by modern composers, and extending to six sharps (F♯) and six flats (G♭.)

We give below a few models of sequences and cadences, to be practiced in a purely mechanical way on the piano. If the pupil could rearrange them in the modern piano-forte style (using arpeggios, etc., instead of plain chords, for instance) it would add much to the effect.

It must be remembered that these models are *exercises*, and not parts of compositions.

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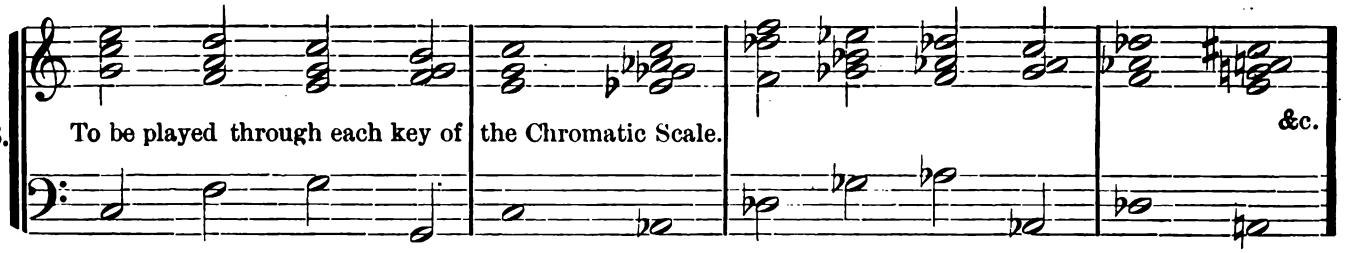

CLOSING CADENCES.

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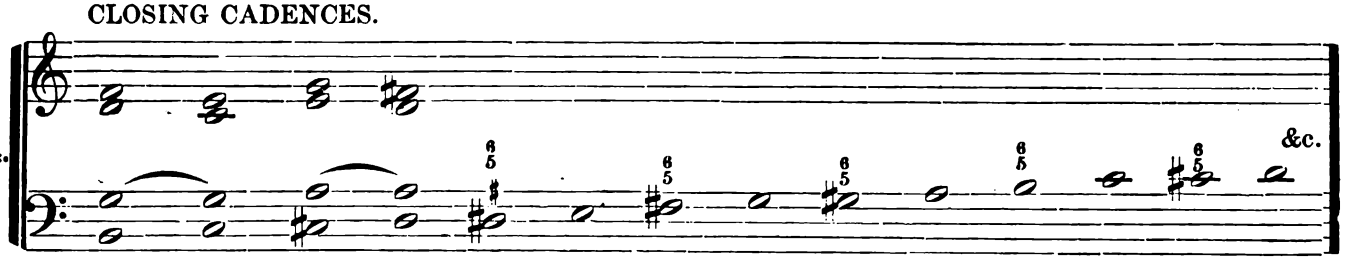

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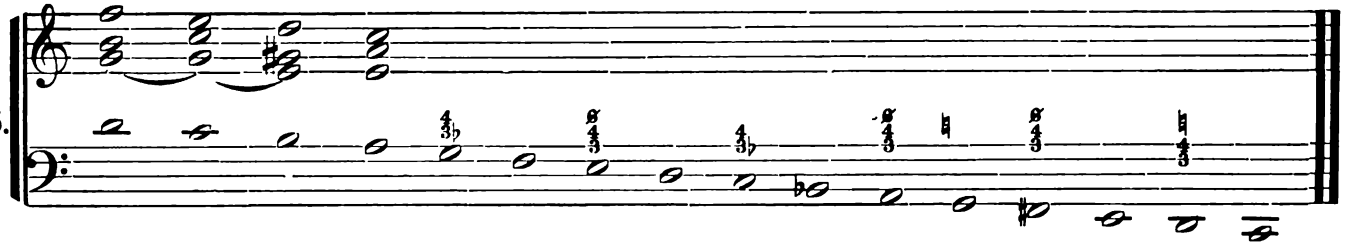

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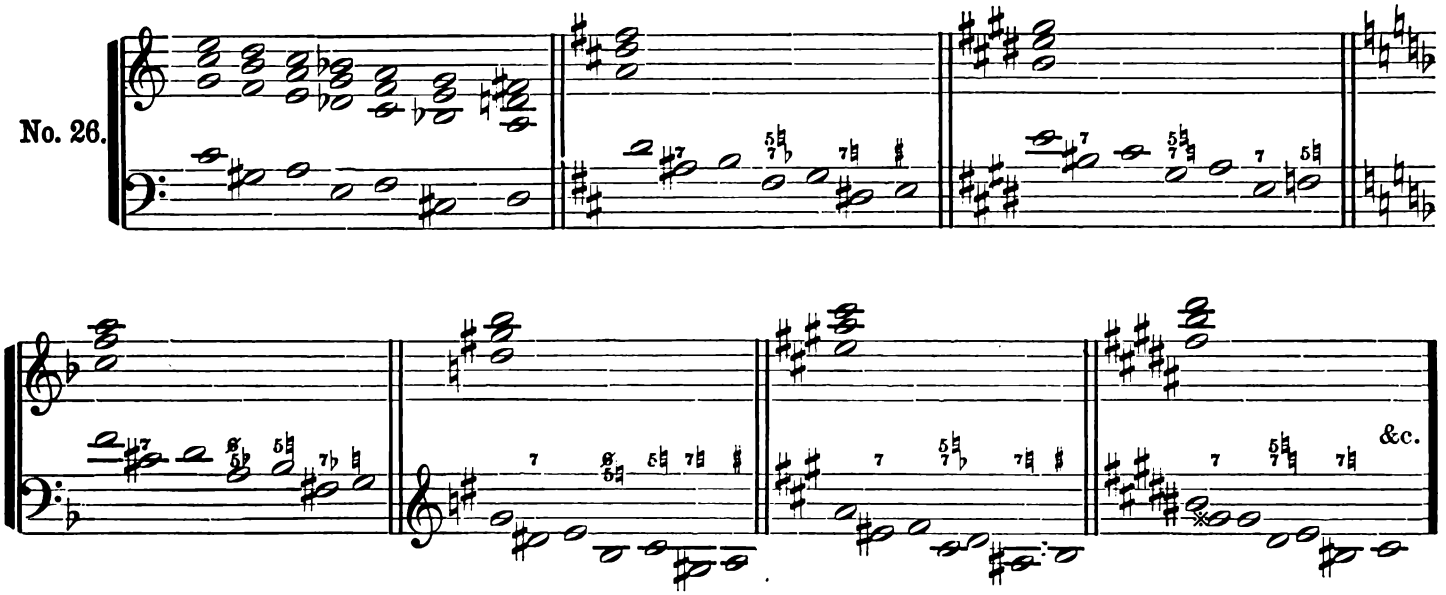

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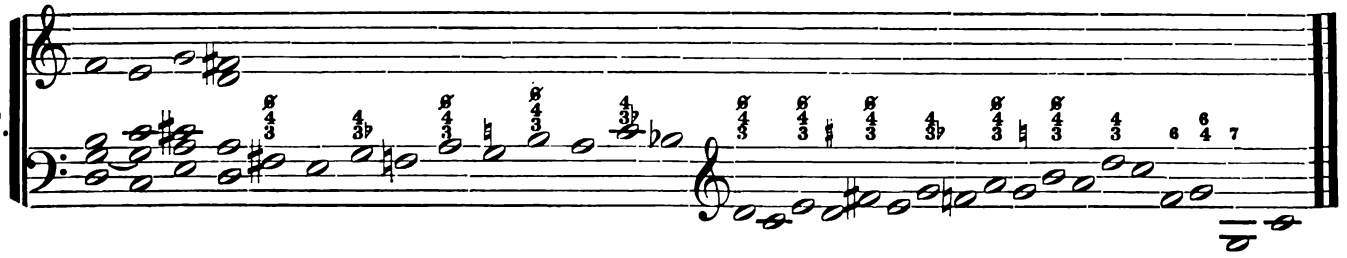

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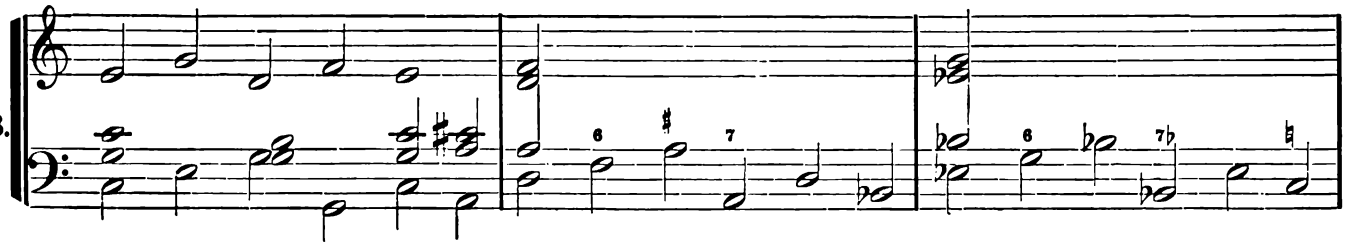

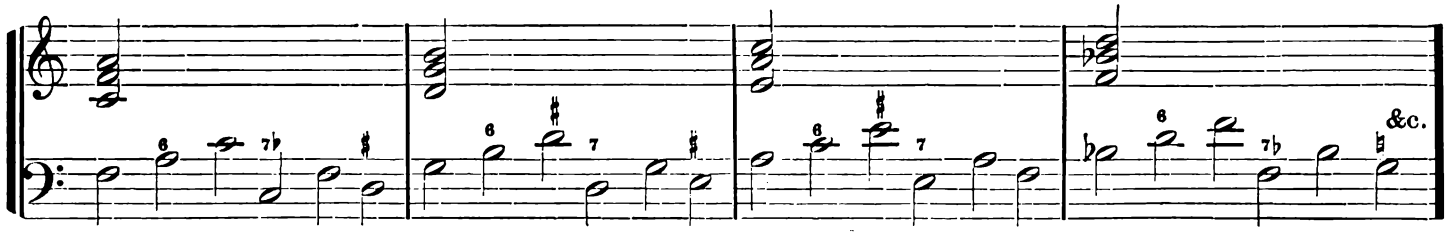

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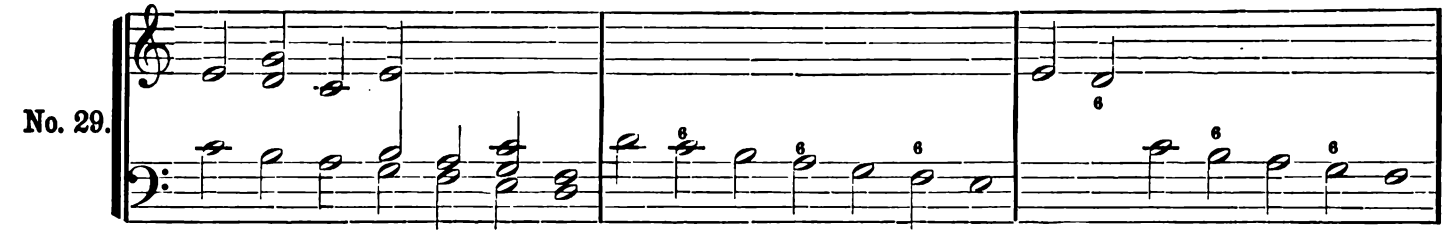

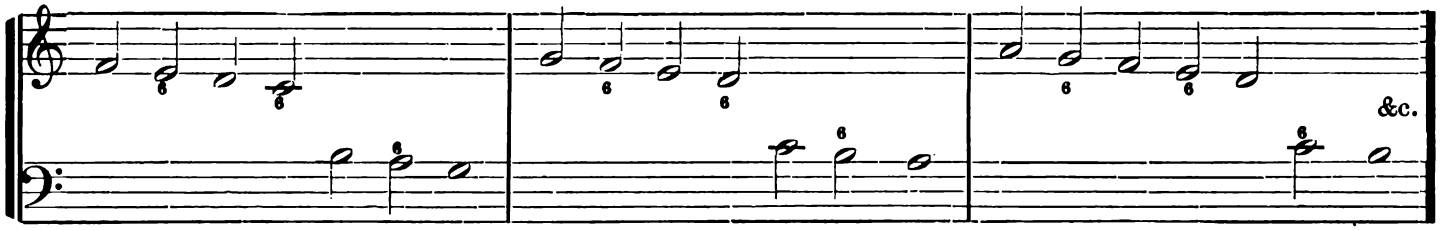

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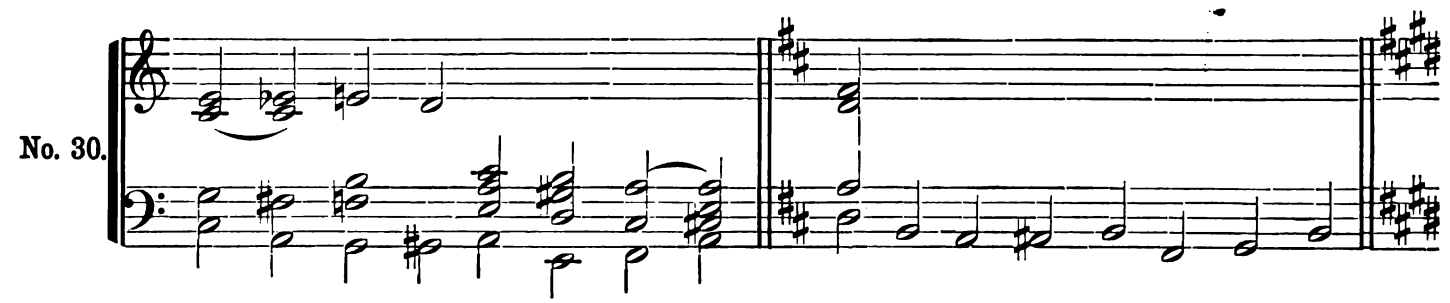

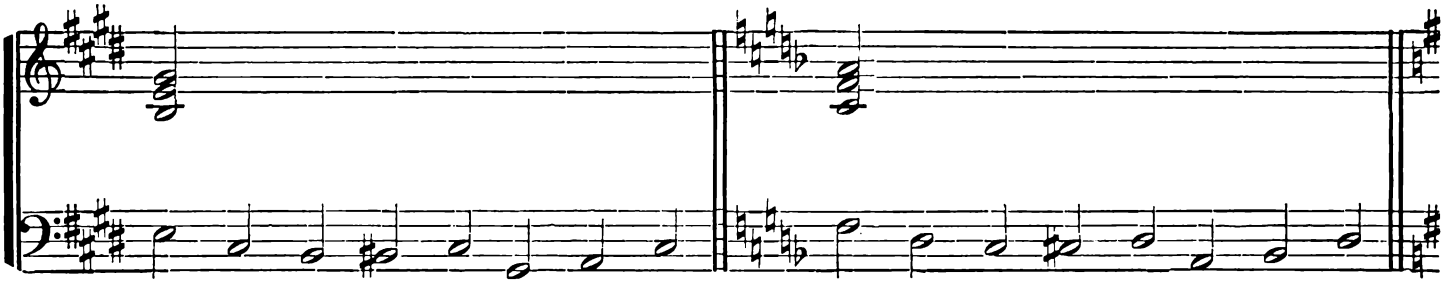

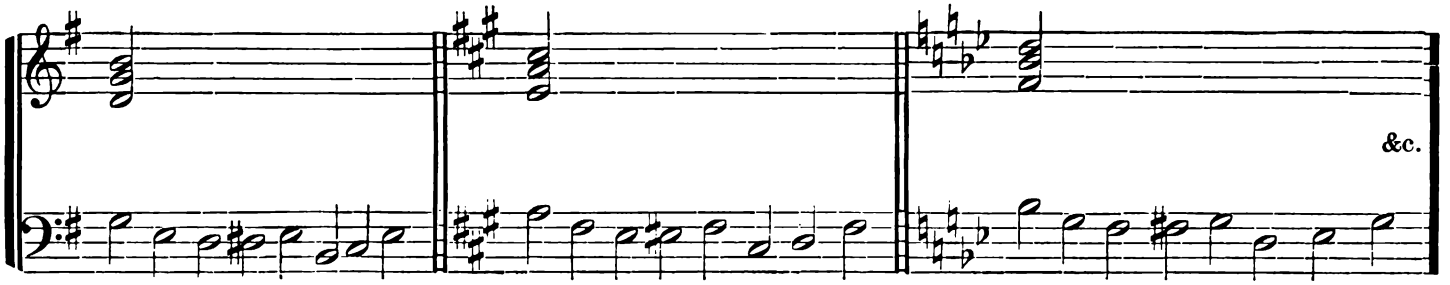

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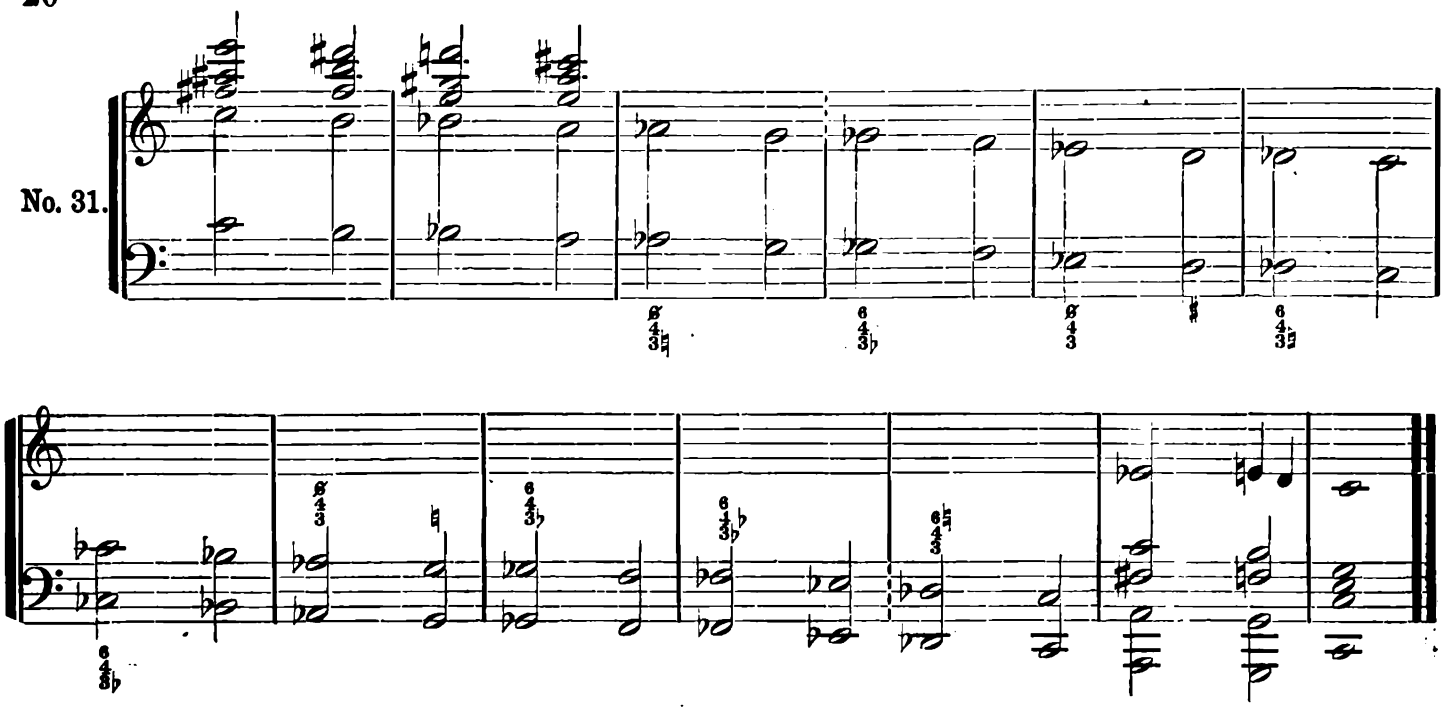


CHAPTER X.

TRANSPOSITION.

Although the art of transposing readily at first sight may only be acquired after a considerable amount of practice, yet a few hints may be found of use to the organ student, though they do no more than call his attention to this branch of study.

To transpose a long movement with numerous modulations is a very difficult task: one that would hardly come in the way of the average organist. The author, however, has been called upon to transpose the slow movement ("qui tollis") of Haydn's Second Mass, and has frequently transposed the mezzo soprano solo ("Fac ut portem") in Rossini's Stabat Mater a half tone lower, which goes to show that even difficult tasks in transposition are occasionally put before the accompanist.

The fact is, that in this connection the subject of *tessitura*, or *the general compass of melodies*, is but little understood by the average young organist. A melody that will sound well delivered by one voice, say a soprano, will sound very badly when sung by *another soprano*. The reason of this is that the *tessitura* of the melody came where the first singer possessed her best tones, while the other vocalist might be weak in that very portion of her voice, thereby making the same melody sound harsh and forced, when she delivered it. The remedy lies in transposing the piece one or two tones higher or lower, so as to avoid the defects of the singer's vocal organs.

The author would recommend the following mode of practice in acquiring facility in transposing at sight: begin with transposing quite a number of *tunes, one half tone* above or below. For instance, a tune written in the key of E♭, to be played in E; one in G, transposed to A♭, &c. Then pursue the same practice with chants, (which frequently require to be transposed.) Next transpose by *whole tones:* from G to A; D to E; B♭ to C, &c. Next by major and minor thirds, and, perhaps, fourths.

Afterwards the same process may be gone through with simple songs with piano accompaniment. (If possible, this should be done as a real accompaniment to a singer.)

Next, more difficult songs and church pieces may be attempted, and in this way the pupil will gradually become accomplished in this kind of work.

CHAPTER XI.

THE MODERN METHOD OF ORGAN ACCOMPANIMENT.

It is only within the last thirty or forty years that the modern school of organ playing, and particularly of organ accompaniment, has come into use — the invention of the swell box (by English organ builders) having developed an entirely new method of treatment in that direction.

In the matter of the arrangement of the parts in a modern accompaniment, the modern organist differs greatly from his predecessor. The old cathedral organist's manner of playing from a figured bass, allowed him to pay but little attention to the *position* of the harmonies: the bass being played mostly with the left hand, the right hand was necessarily forced to play almost exclusively in close position.

But the modern Organist has been taught by the great German School of players to use *Pedal Obligato* in most of the important passages, which allows the Left Hand much greater freedom of movement, thereby making it possible to produce a much richer and more resonant effect. Unfortunately in many of the Anthems and Church Services by the older English Composers,* the Organ part is of the most elementary character, being written mostly in close position, and thus losing much of its proper effect.

Even as late a publication as Vincent Novello's arrangement of Haydn's and Mozart's Masses, Handel's Oratorios, etc: the so called Organ part condensed from the Full Score, fails to give a correct idea of the original effect, partly in omitting many of the Violin figures, but more from the poor arrangement of parts, in Novello's attempt to give to the Left Hand what is now done by the feet. But of this I shall treat in later chapters. The object of the present chapter is to show the possibility of greatly improving the effect of the Organ parts of Anthems and Services written in the older style.

This can be accomplished by (1) playing the bass (except in very rapid passages) with the feet. (2) Using *open* position instead of close, and (3) developing some of the figures of the original Organ part, (without, however, changing the composer's intentions), and (4) a greater use of the contrasting qualities of tone in the use of the Stops in the different Manuals.

It will be noticed by referring to the illustrations that neither close or open position is used exclusively. If the pupil will remember the rule in Harmony with regard to position, viz: "High Sopranos with low Basses require open position: low Sopranos with high Basses require close position," he can not go far wrong. Whatever the position, the Left Hand will be employed, chiefly, in playing the Tenor part.

Preludes and Interludes to Anthems and Services should be performed in a very different style from those portions of the piece where the vocal effect predominates. Even an Interlude or Afterlude of not more than three or four measures should be treated as Solo playing: that is, the figures should be more emphasized by employing contrasting qualities of tone, by the use of registration, and the passage generally lightened up, thereby imparting much greater effect to the voices when they re-enter.

Pieces written without Introductory Preludes by the composer, call for their construction by the Organist: this requires some practice. Generally the first phrase of the piece is taken for this purpose, but the average Church Organist takes but little pains to make this Prelude interesting, even if he does not play something that has no connection whatever with the piece! I ask the student in this connection to examine the Preludes to the various numbers of Rossini's Stabat Mater, also to Mendelssohn's Vocal compositions, &c. &c. for hints as to what may be done in this direction.

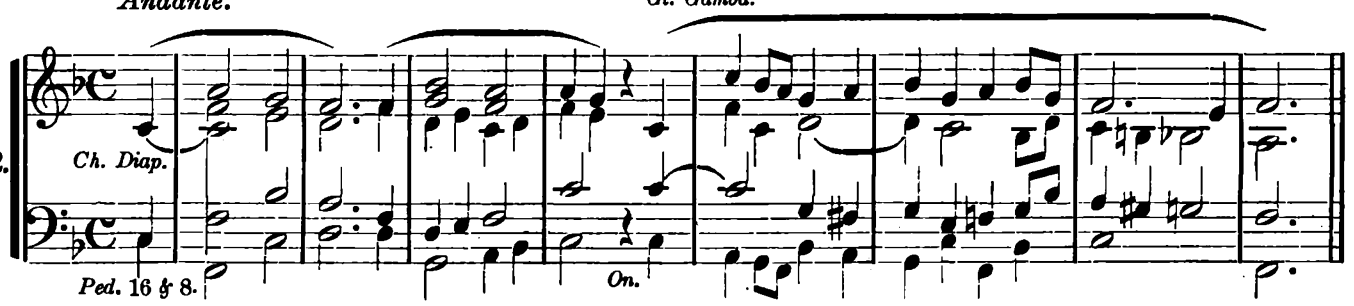
* Some of the modern church composers write in this manner.

ILLUSTRATIONS.

PRELUDE.

Andante.

Chorus Choir,† page 14.



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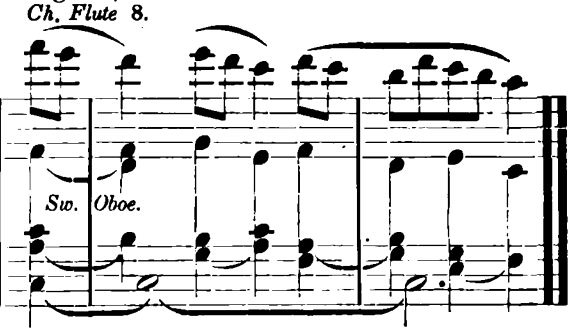

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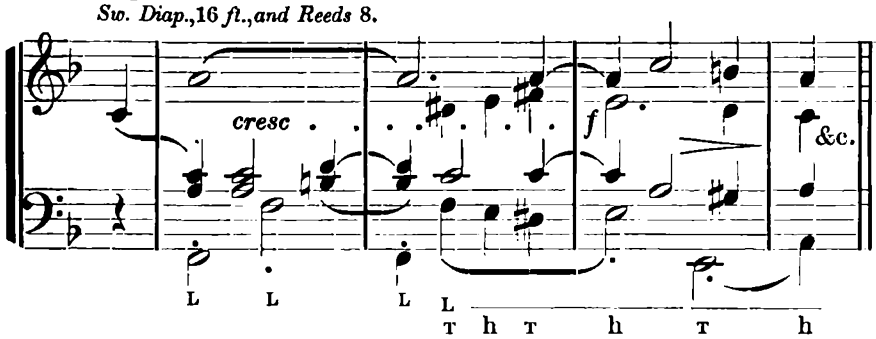
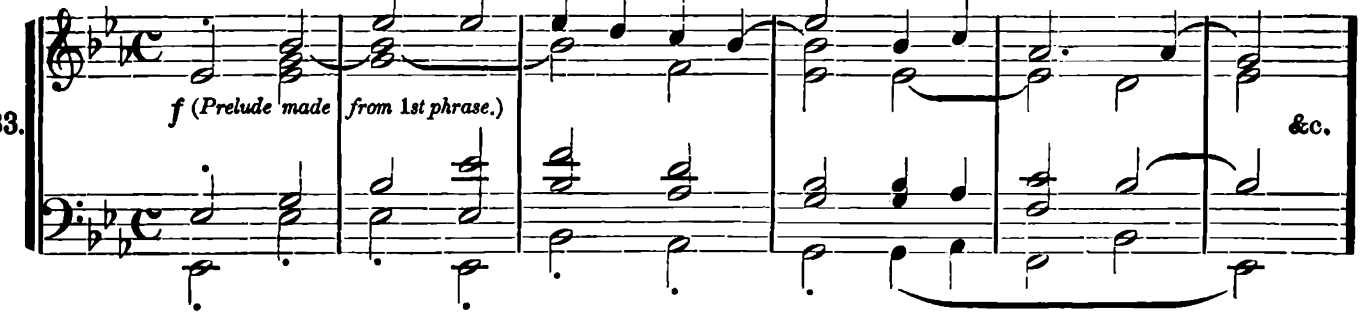


† A collection of Anthems, &c., Edited by Dr. E. Tourjee. (Boston, Ditson.)

Gt. to Octave, with Sw. Reeds. (Sw. open.) Ped. 16 & 8 to Gt.

CHORUS CHOIR, page 26.

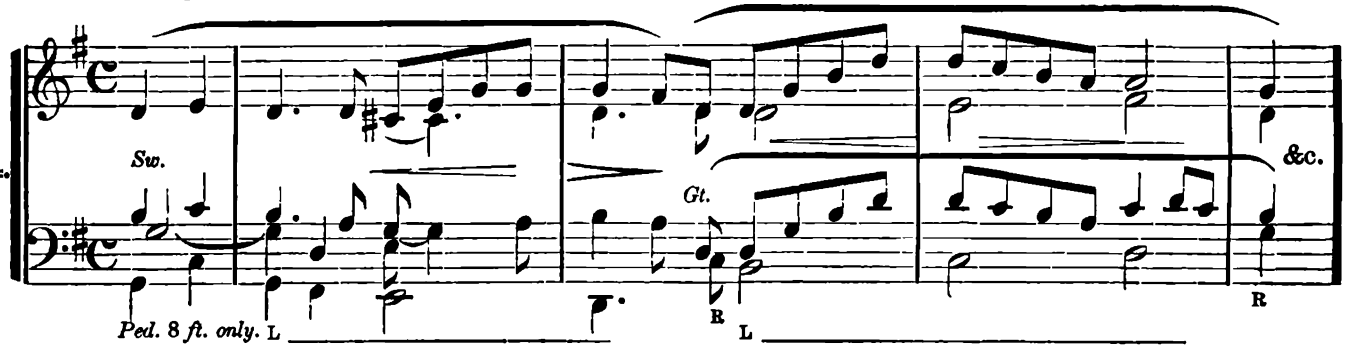
No. 33.



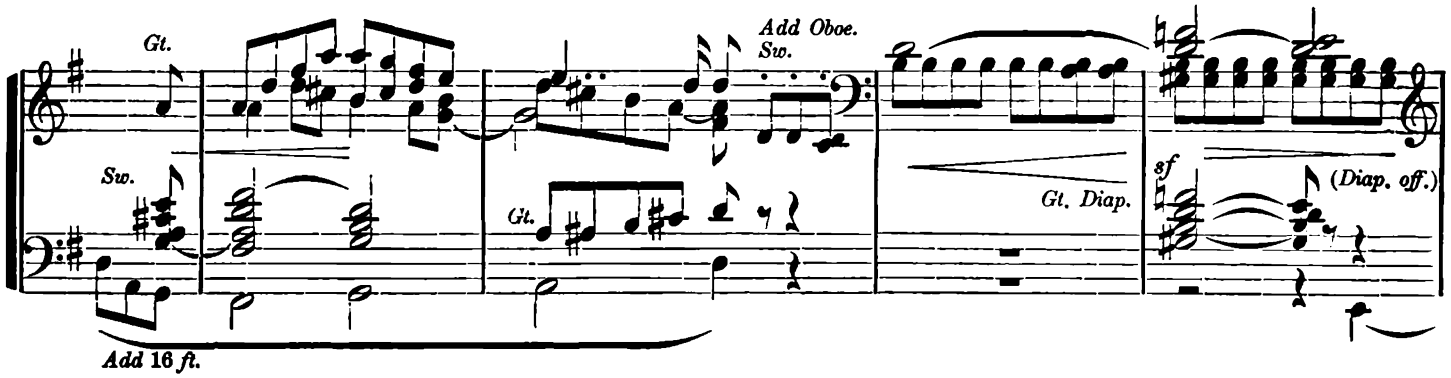
Sw. Diap., Gt. Gamba. (Prelude from 1st phrase.)

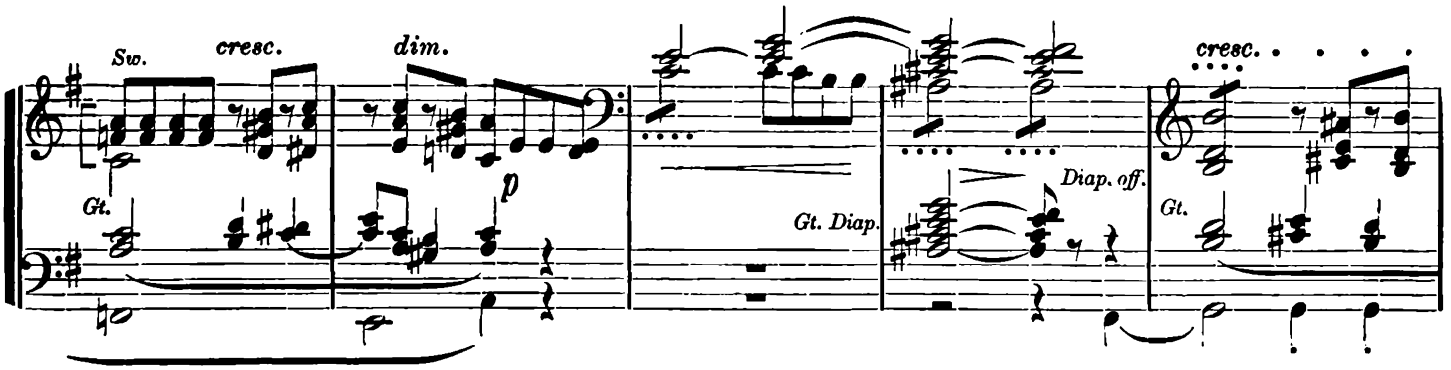
CHORUS CHOIR, page 66.

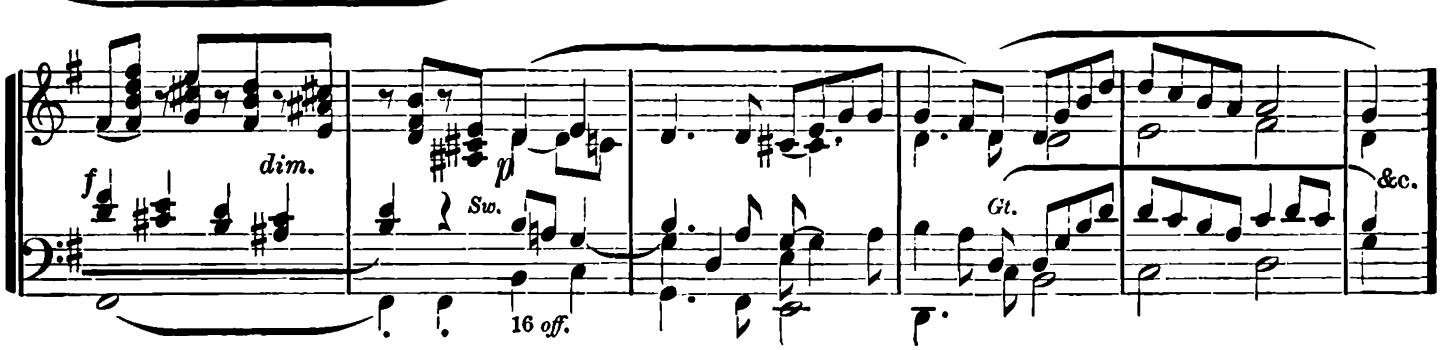
No. 34.



Page 66. Interlude.

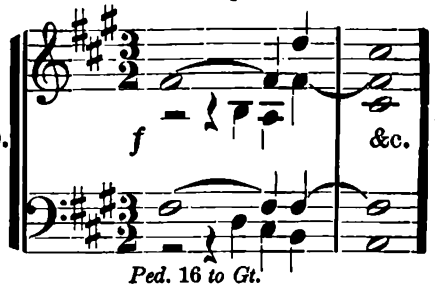




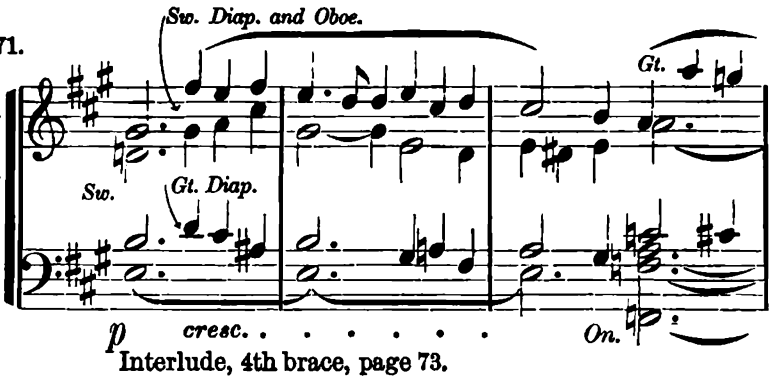


No. 35.

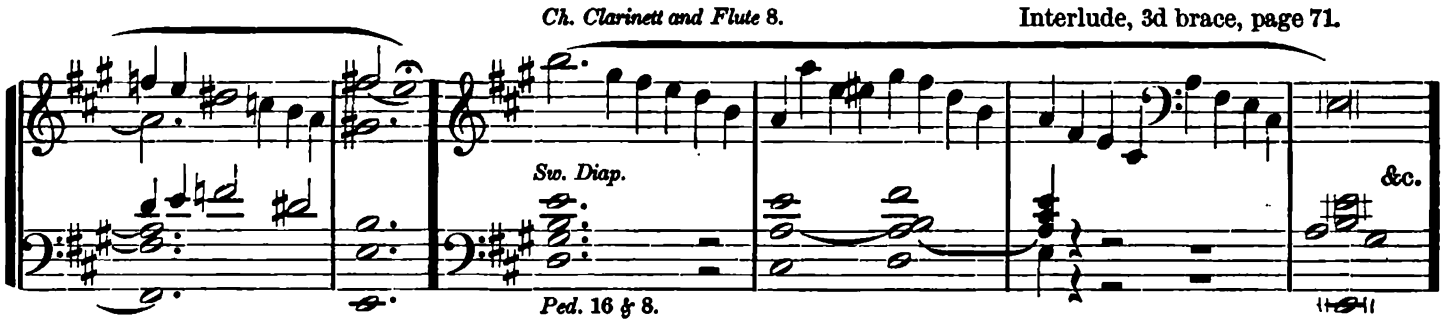
Gt. Diap. and Sw. Reeds. Cho. Ch. p. 71.



Same combination for Interlude on 2d brace.



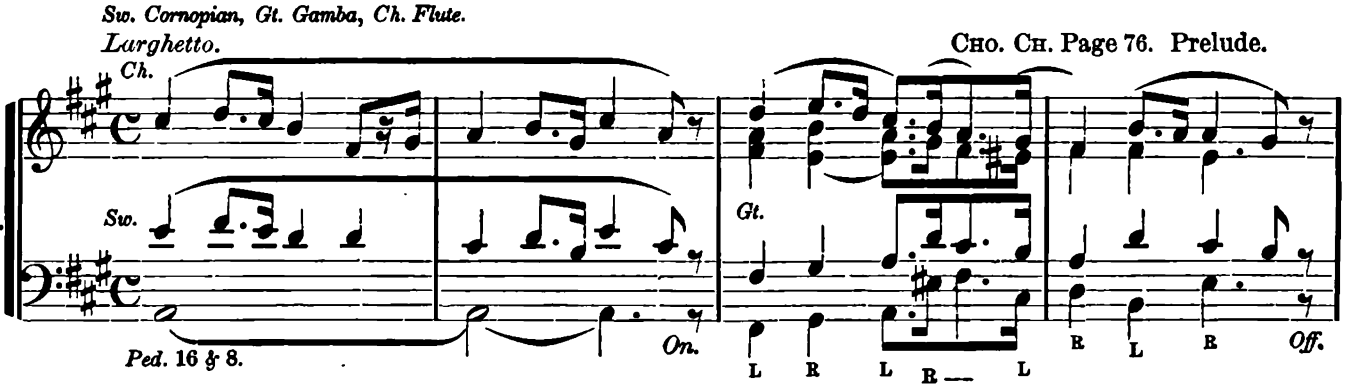
Interlude, 4th brace, page 73.

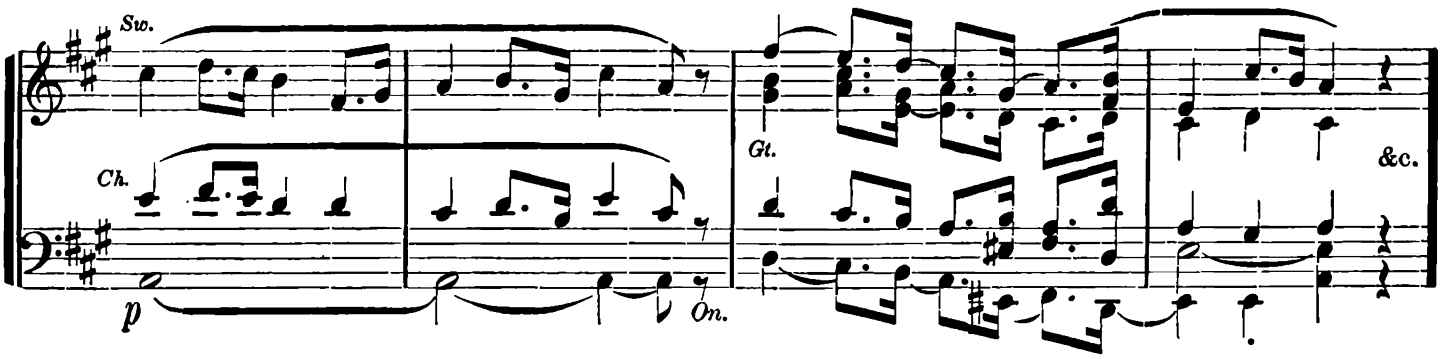


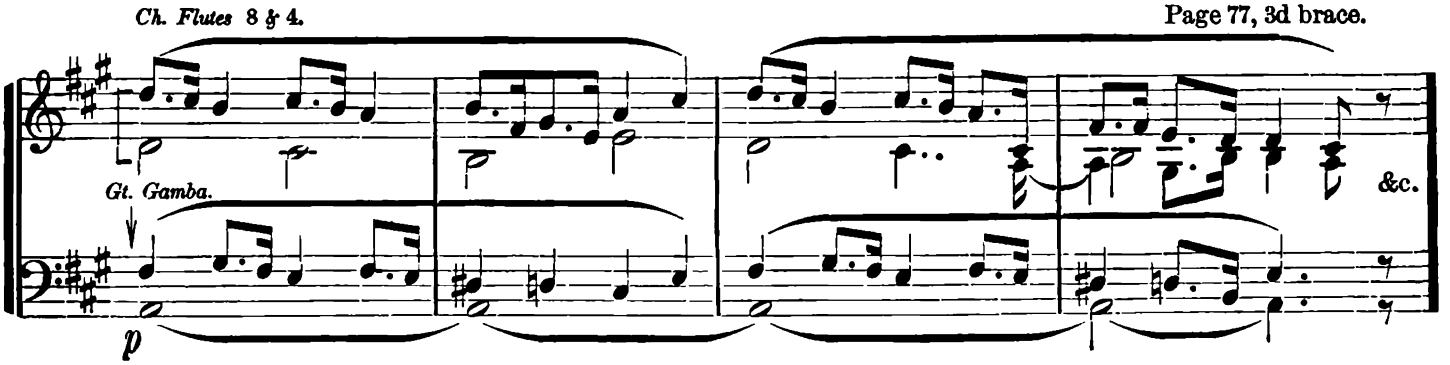
No. 36.

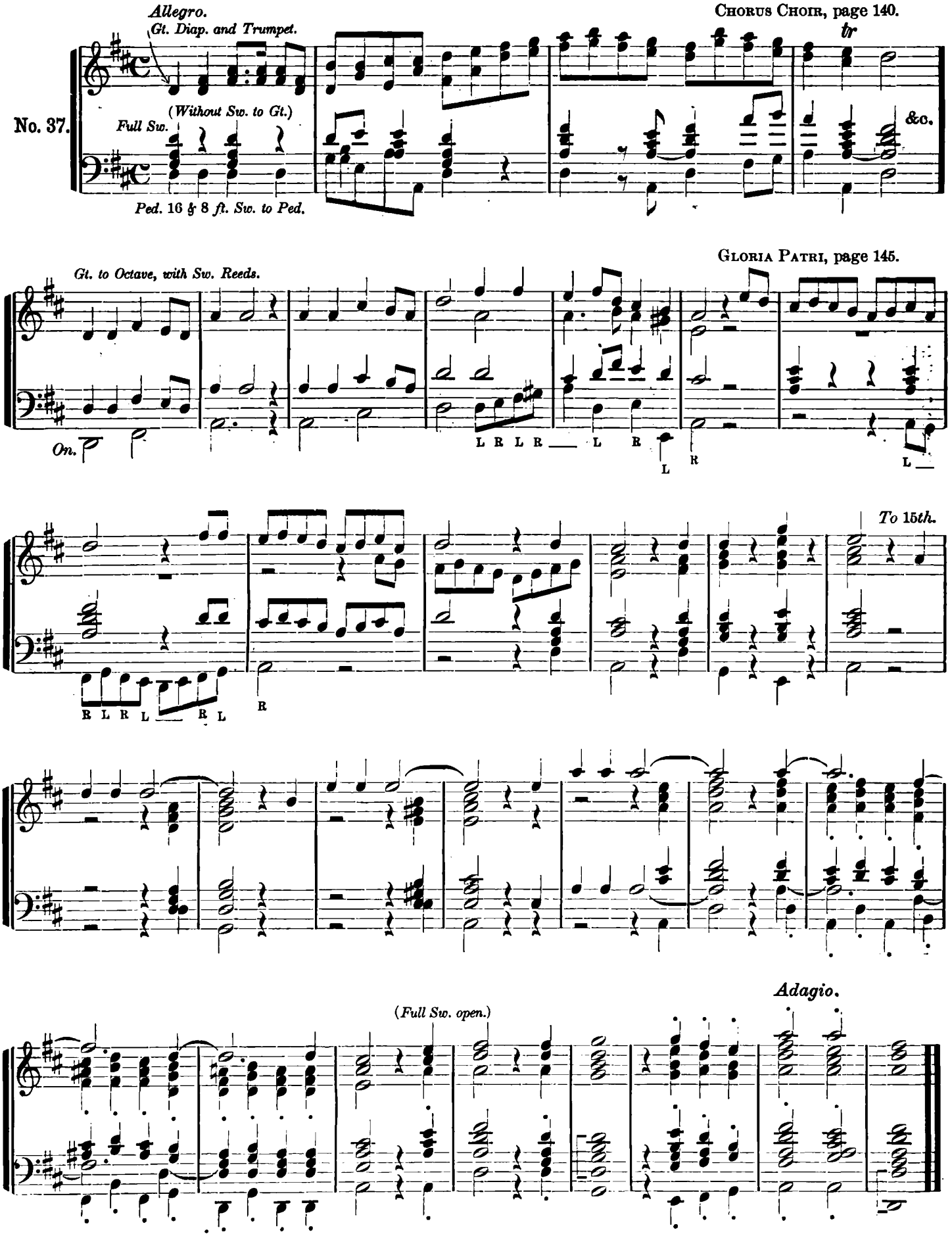
Sw. Cornopian, Gt. Gamba, Ch. Flute.
Larghetto.

Cho. Ch. Page 76. Prelude.





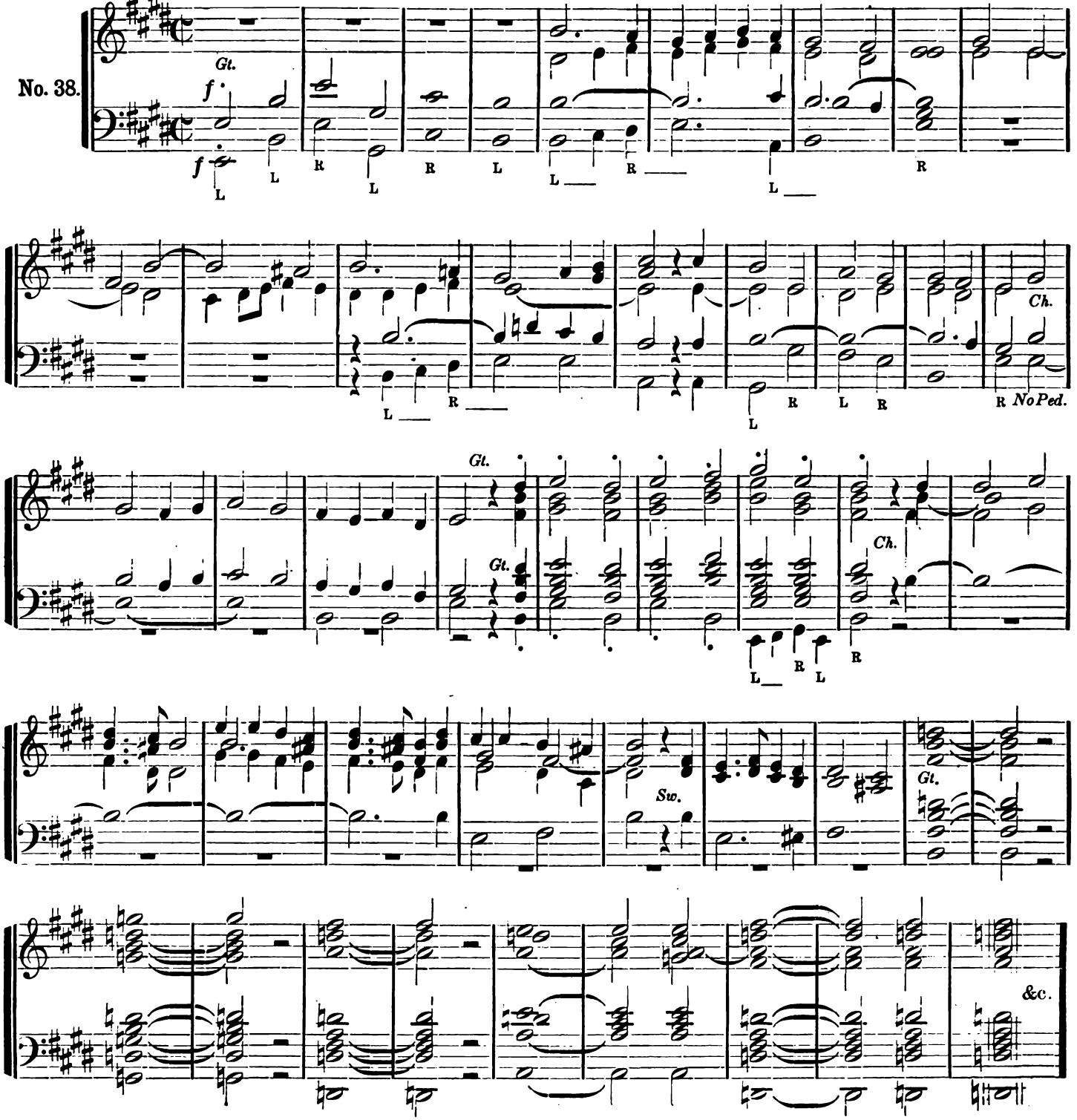



Allegro.
Gt. Diap. and Trumpet.
No. 37.
(Without Sw. to Gt.)
Full Sw.
Ped. 16 & 8 ft. Sw. to Ped.
Chorus Choir, page 140.
tr
&c.
Gt. to Octave, with Sw. Reeds.
On.
Gloria Patri, page 145.
L R L R L R L R L
R L R L R L R
To 15th.
(Full Sw. open.)
Adagio.

Gt. Octave, Sw. Oboe. Flute 4 and Diap., Ch. 8 & 4 ft. Flutes., Ped. 16 & 8, to Gt. CHORUS CHOIR, page 165.

Alla Breve.

No. 38.



CHAPTER XII.

EXTEMPORE STUDY CONTINUED. FORMATION OF PHRASES.

Having by this time acquired considerable facility in putting chords together, both from the practice had in this work, and also from the study of Harmony, (which we presume to be finished, and counterpoint begun,) the student will now be able to attempt the formation of phrases and periods, proceeding in much the same manner as in constructing Interludes–(treated of in former chapters)—except that *now* more attention is to be paid to the *Melody*, and the Interlude is to be extended until it forms a short piece of music.

Below will be found an attempt at forming a comparative *table of phrases.* Taking the *phrase in common time* as the starting point; the pupil will notice that the phrases in triple $\left(\frac{3}{4}\right)$ time, in sextuple $\left(\frac{6}{8}\right)$ time, &c., are merely modifications of the first, produced mostly by changes in the accent, tempo, &c.

A *period* consists of *two phrases*, a *section* consists of *two periods.**

In forming phrases and periods the pupil is advised to use at first only the common time phrase, and to count *aloud*—while playing—*eight* to each phrase. *This is not counting the time*, but *numbering aloud the pulsations*, in order that the player may be conscious when each phrase is finished and another begun. A slight pause at the close of each phrase will prevent confusion.

If the pupil is improvising in triple time, *count twelve:* in sextuple time, count eight (as in common time.)

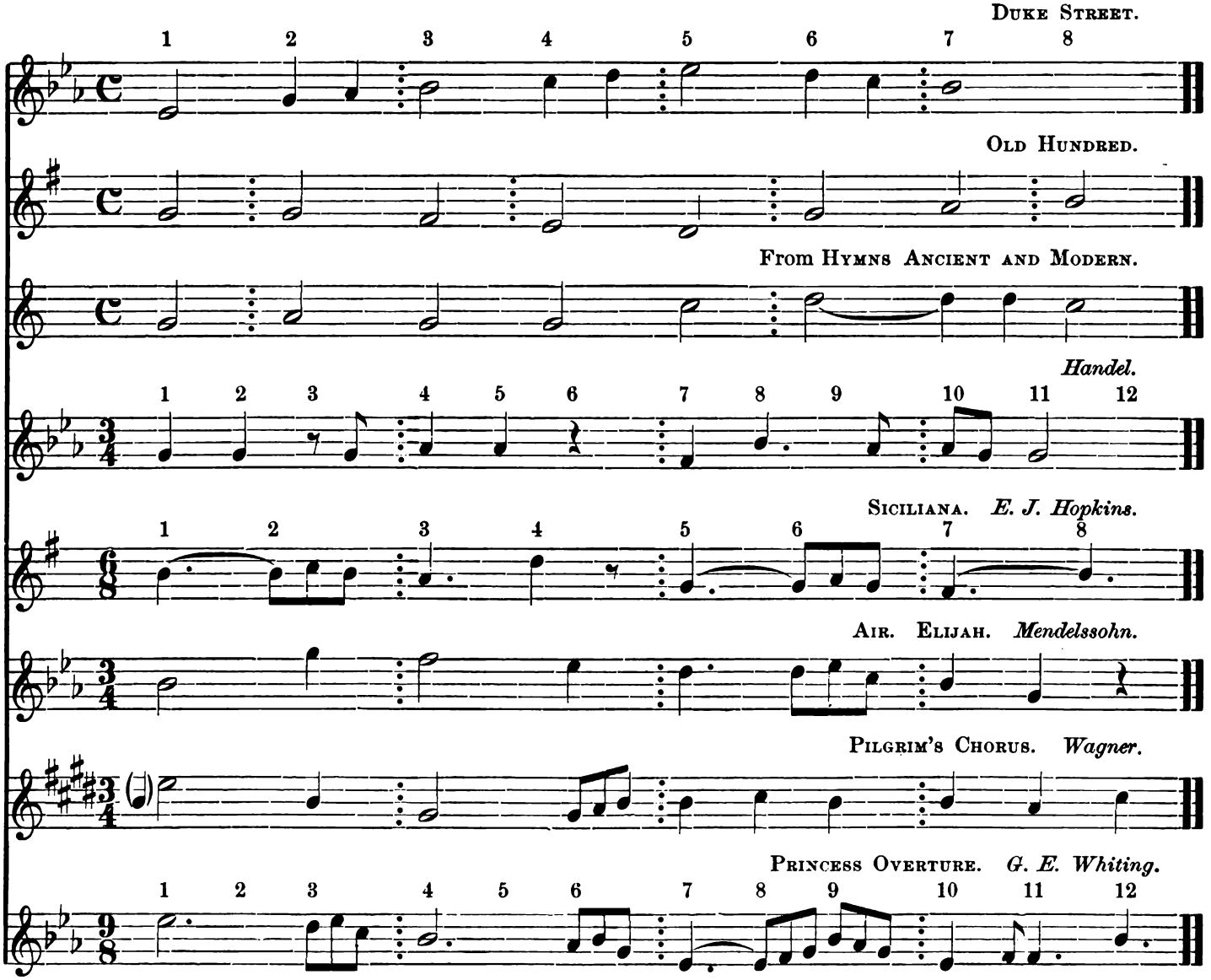
Having practiced forming periods and arranged the same for the organ with pedal obligato, the pupil can now extend the periods into sections by playing two periods, one after the other.

The following would be good formulas for practicing the above: (1.) Improvise *a section* (two periods, or four phrases) in the Tonic, next a section in the Dominant, and repeat the first section in the Tonic. (2.) Play a section in the Tonic, next a section in the relative minor, and repeat the first section in the Tonic, which might be varied by somewhat different harmonies and a new arrangement of registers.

Hereafter the practice in improvising should be done partly at the organ — although the piano should still be used to a considerable extent. In improvising on the organ, the student is particularly warned against being carried away by *mere beauty of tone effect*, and is cautioned that educated musicians are not satisfied with a chord held on one manual by the left hand, while the right executes scales and trills on another. Neither are good judges of organ playing fond of hearing the chords of the Tonic and Dominant repeated *ad nauseum* while the swell pedal is worked slowly up and down.

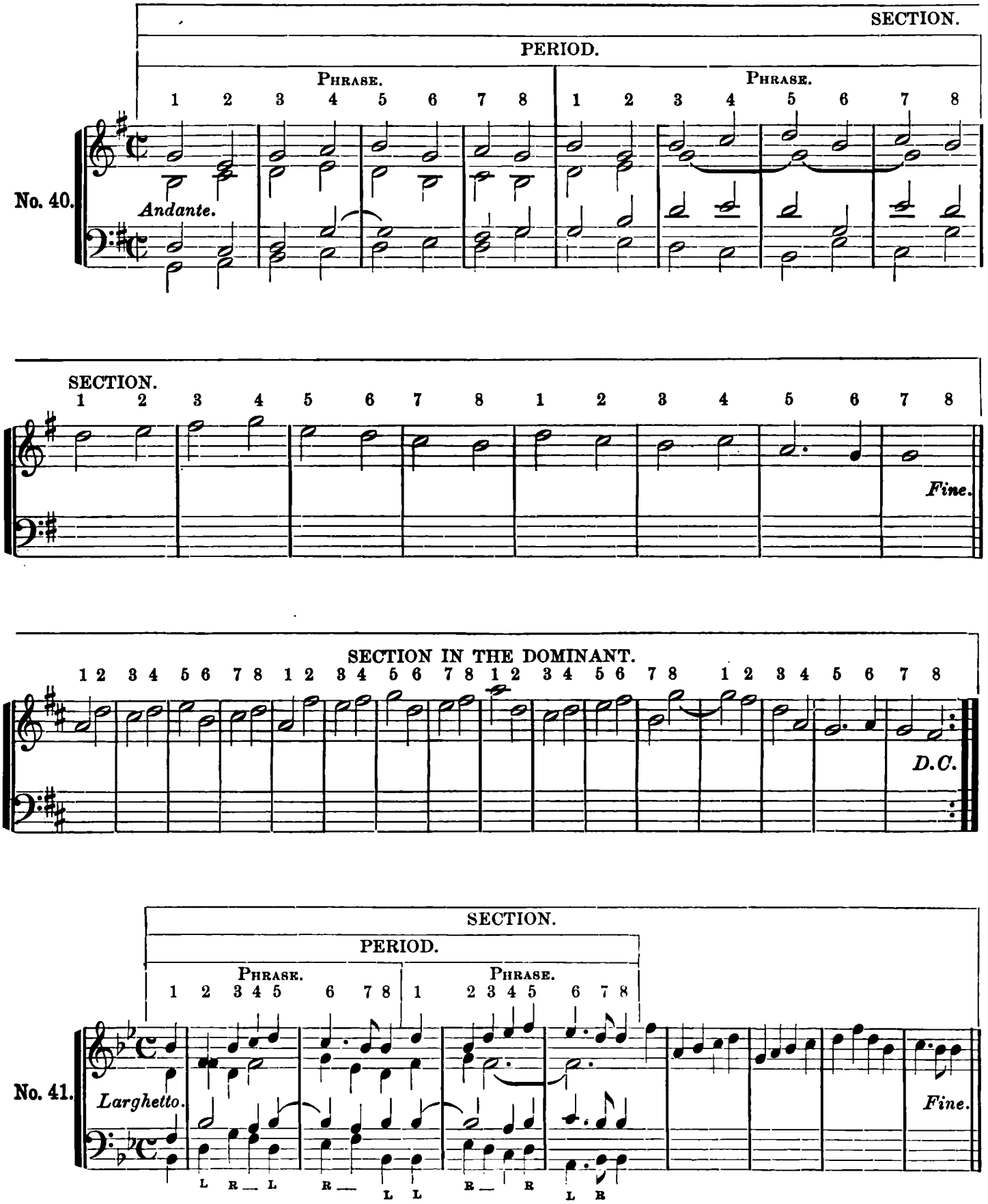
Pupils should remember that good music consists of (1) agreeable melody; (2) sufficient variety in the harmonies to prevent monotony; (3) movement of parts — particularly the bass. These points should be kept constantly in mind in extempore work.

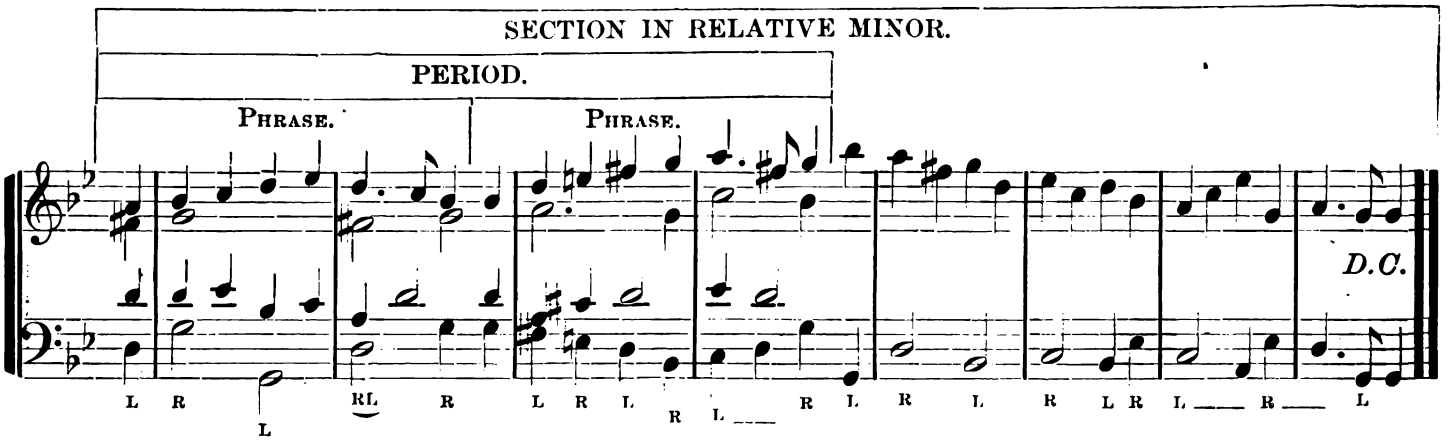
TABLE OF PHRASES.



* The term *section* is not usually used in this sense in the study of "form" in composition.

ILLUSTRATIONS. To be Filled out Extempore by the Pupil.





CHAPTER XIII.

ACCOMPANIMENT OF THE SOLO VOICE.

Probably no branch of an organist's duties is so little understood by the inexperienced as solo accompaniment. It can be safely stated that it is exceptional to hear really good accompaniments for soloists. Organ pupils are apt to be so much taken up with becoming *virtuosos* in solo organ playing, that they are in danger of neglecting one of the most important branches of their study.

If it were customary for vocalists to perform their solos *in strict time*, while the accompanist also played in time, there would be much less complaint on the part of singers, of poor accompaniments. But vocal music — when in the hands of a soloist — is very much like elocution, and frequently sounds best when the greatest liberties are taken with the *tempo*. Even in Wagner's later operas — to furnish an extreme example — the *tempo* is constantly changing, there being in his scores directions every few bars for changes in the time, expression, &c., which shows that Wagner understood the secret of *vocal*, as well as instrumental effect.

Generally speaking, a solo vocalist who always sings a melody *in strict time* from beginning to end, would hardly be considered by competent judges to have mastered the art of vocal effect. Most organists also have to solve, sooner or later, the problem of accompanying solo singers who sing out of time *because they cannot sing in time!* How many organists of experience have been called upon to accompany some quite difficult selection at a moment's notice, and have found that the soloist had no idea of the time, and was consequently going astray every few bars? In such cases it is the accompanist who *must* give way to the vocalist, and happy is the organist who — in such an emergency — is able to carry through a performance without serious mishaps.

An organist who wishes to become something more than a mere solo player, should have considerable knowiedge of vocal music. He should certainly be able to tell a good voice from a poor one; a sympathetic voice from one that is hard and metallic. He should be able — if called upon — to instruct vocalists in the best manner of voice production, &c., and should be quick at detecting any departure from the pitch, either in chorus or soloist.

A good accompanist will *at least* be, as familiar with the vocal part of a solo, as the instrumental. In fact, it is not too much to say, that the accompanist should know the singer's part *better than the singer;* and that in performance, the eye of the accompanist should be constantly on the vocal part, as well as on the instrumental. In this way many mishaps can be prevented, and much wear and tear of dispositions saved — to say nothing of the enhanced musical effect.

One or two organ parts to solos are quoted below, with a description of the use of the organ — particularly the swell pedal.

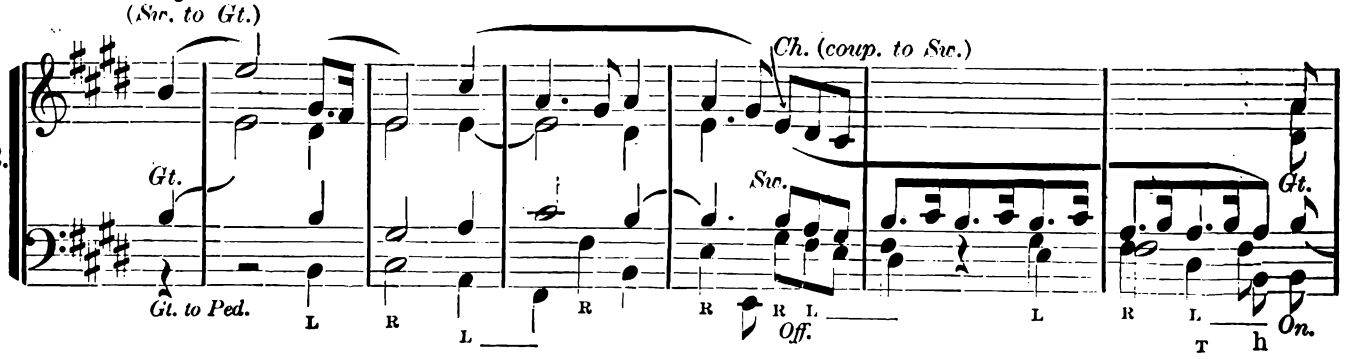
The author would, however, strongly advise pupils to avail themselves of all opportunities for practice in accompanying — (perhaps on the piano) — even if the vocalist is only a pupil (like the accompanist), and still better if the singer is an *artist*, when accompanying is a privilege as well as pleasure.

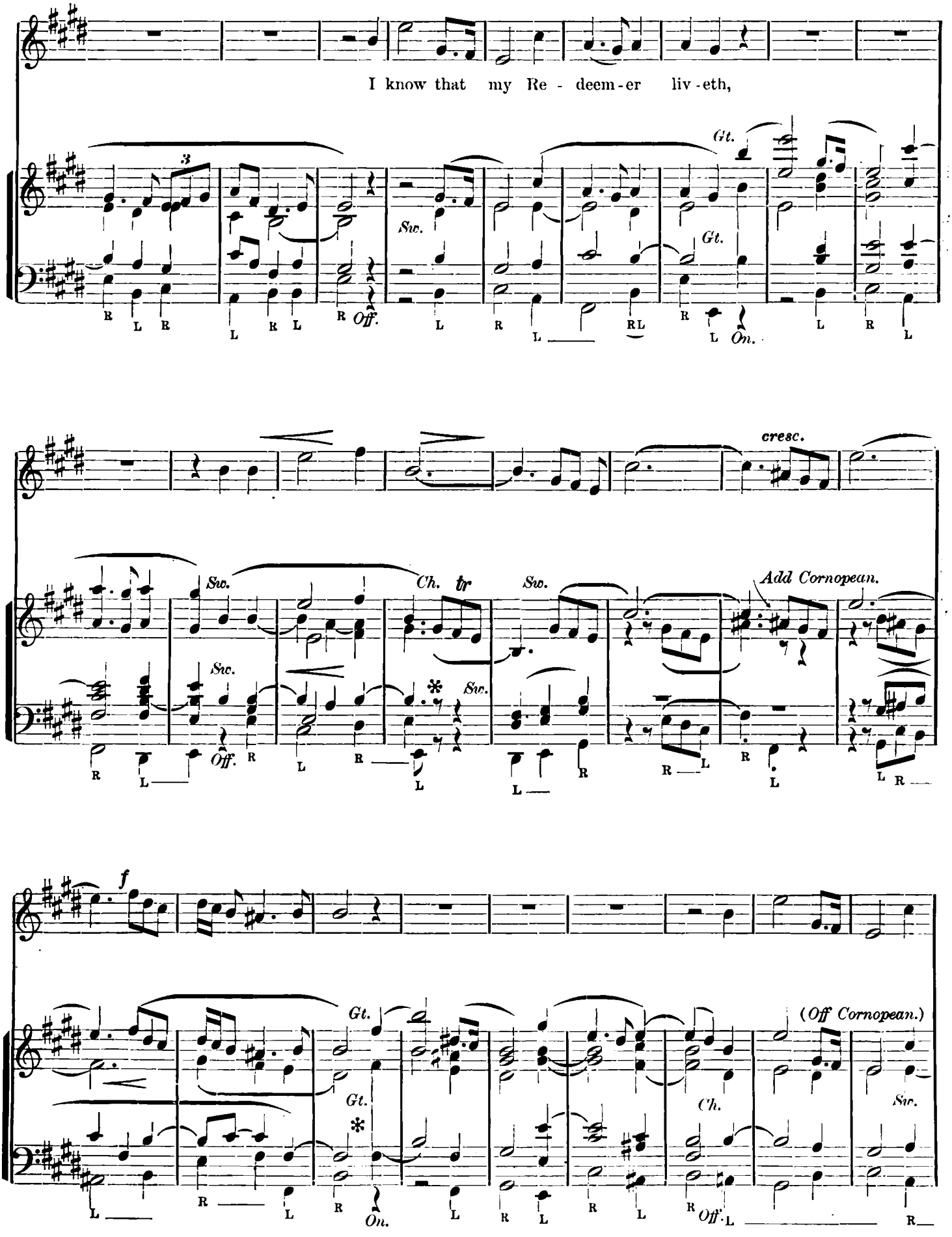
REGISTRATION:— *Sw. Diap. Oboe, Gt. to Octave. Ch. Diap. Ped. soft* 16 *&* 8.

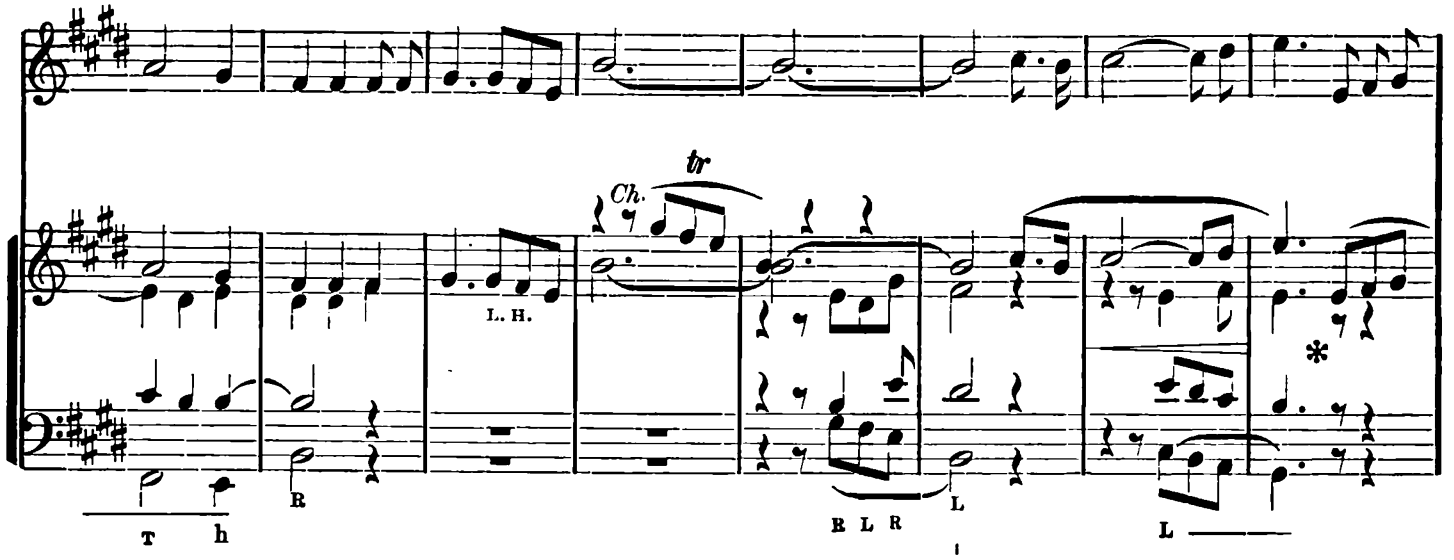
Larghetto.

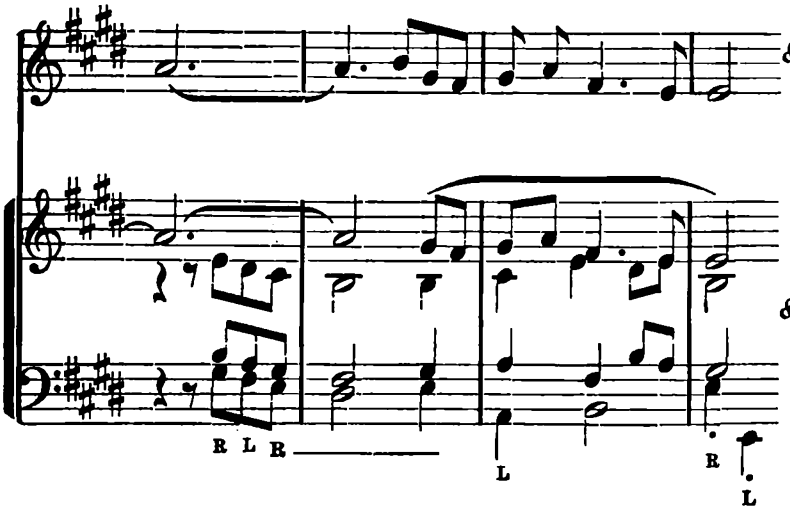
(*Sw. to Gt.*)

No. 42.

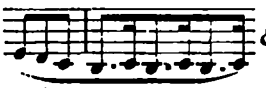



I know that my Re - deem-er liv-eth,
Gt.
Sw.
Gt.
Off.
On.
cresc.
Sw.
Ch.
tr
Sw.
Add Cornopean.
Sw.
Sw.
Off.
f
Gt.
Gt.
On.
(Off Cornopean.)
Ch.
Sw.
Off.



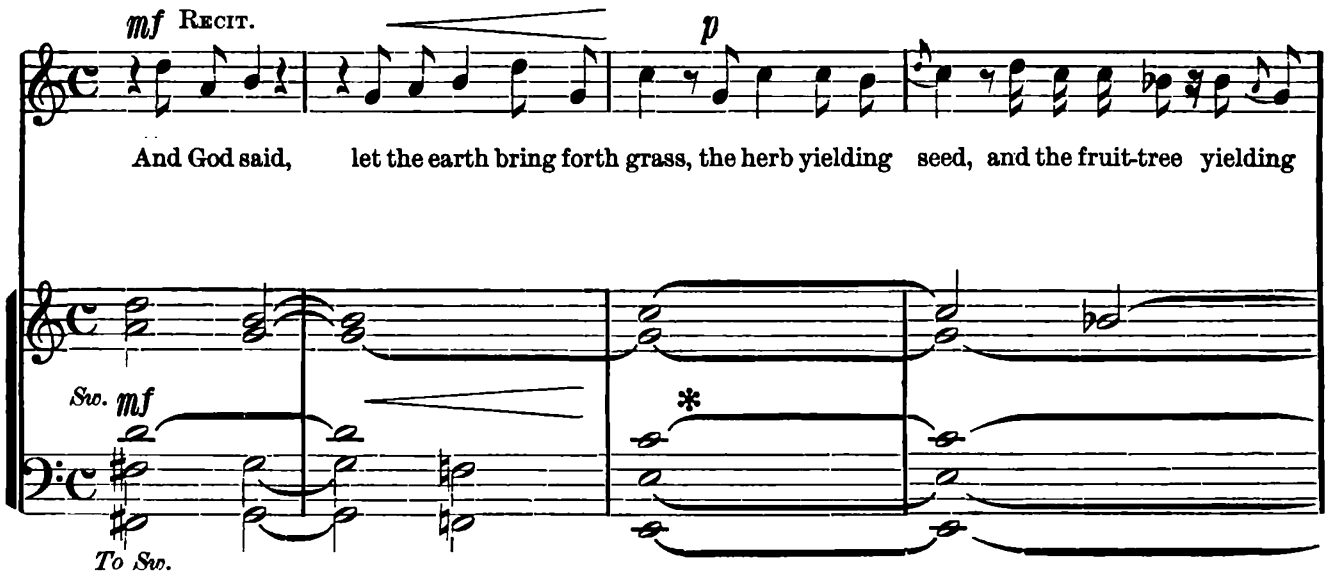


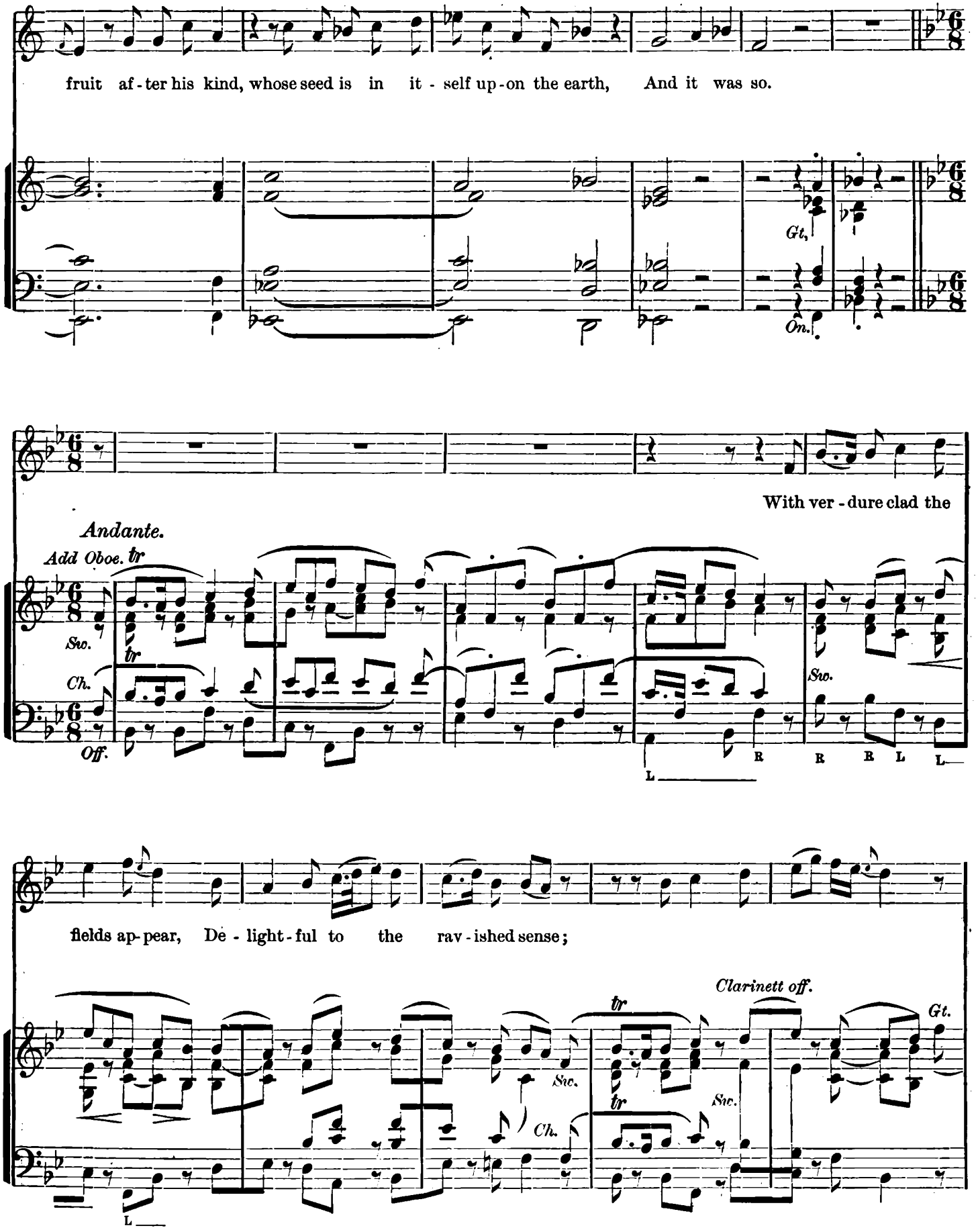
The pupil is asked to arrange the rest of this Air himself, taking the portion quoted here as a model to work on— Play most of the Interludes on the Gt. with full harmony.

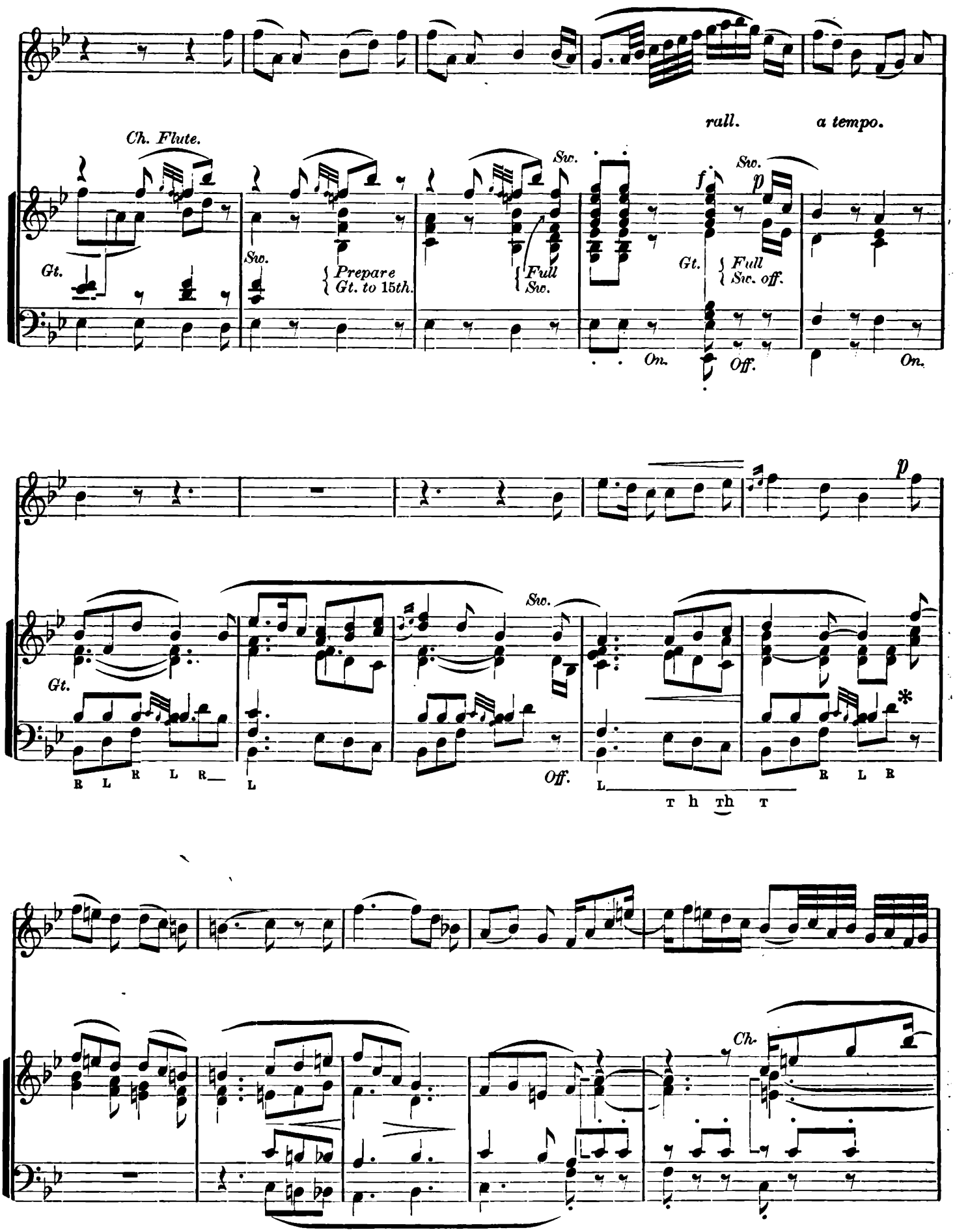
This figure  &c. is played by the 1st Violins, and would be imitated tolerably well by the Choir Diap. &c. I have introduced a (*) to show *where the Swell box is to be closed:* as it is sometimes difficult to designate this important movement.

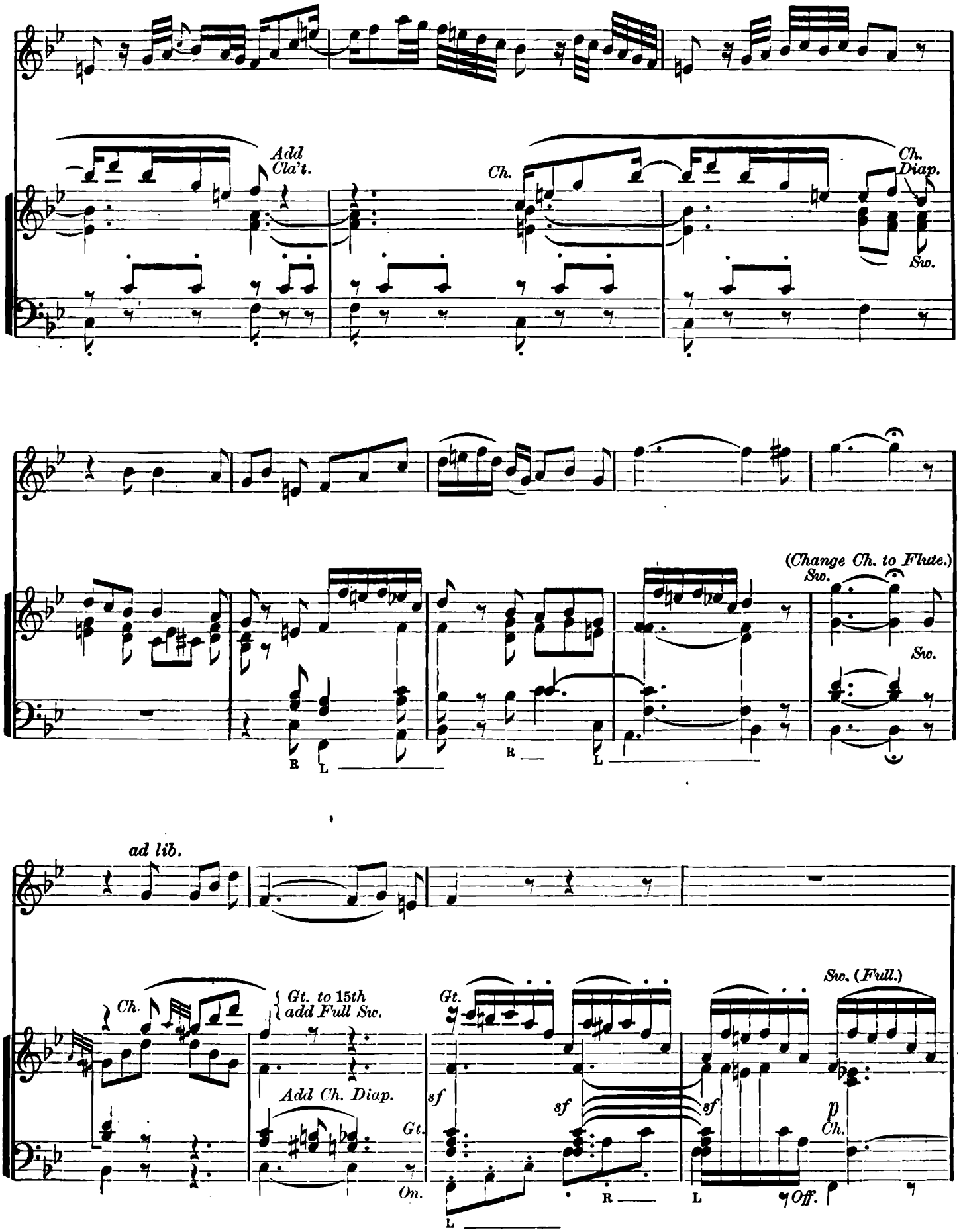
Swo. Diap. Gt. 8 *& 4 ft. Ch. Clarinett, Flute* 8. *Ped.* 16 *& 8.*

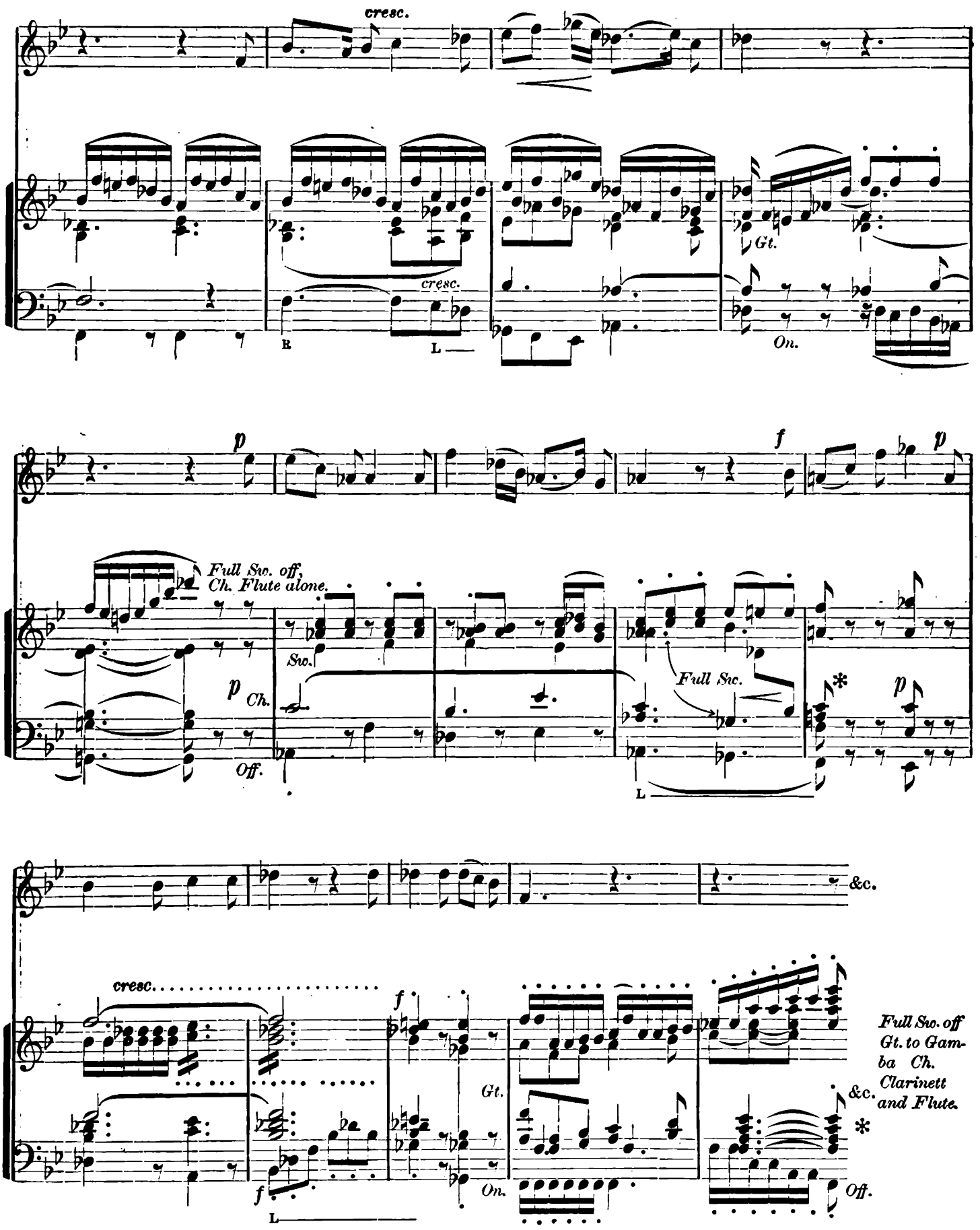
No. 43.




fruit af - ter his kind, whose seed is in it - self up - on the earth, And it was so.
Gt.
On.
With ver - dure clad the
Andante.
Add Oboe.
tr
Swo.
Ch.
Off.
L
R
R
R
L
L
fields ap - pear, De - light - ful to the rav - ished sense;
Clarinett off.
tr
Gt.
Swo.
Ch.
Swo.
L


rall.
a tempo.
Ch. Flute.
Gt.
Swo.
Prepare
Gt. to 15th.
Swo.
Full
Swo.
Swo.
f
p
Gt.
Full
Swo. off.
On.
Off.
On.
p
Gt.
Swo.
Off.
R L R L R
L
L
T h Th T
R L R
*
Ch.


Add Cla't.
Ch.
Ch. Diap.
Swo.
(Change Ch. to Flute.)
Swo.
Swo.
R
L
R
L
ad lib.
Ch.
Gt. to 15th
add Full Sw.
Add Ch. Diap.
Gt.
On.
Gt.
sf
sf
sf
Swo. (Full.)
p
Ch.
R
L
Off.
L



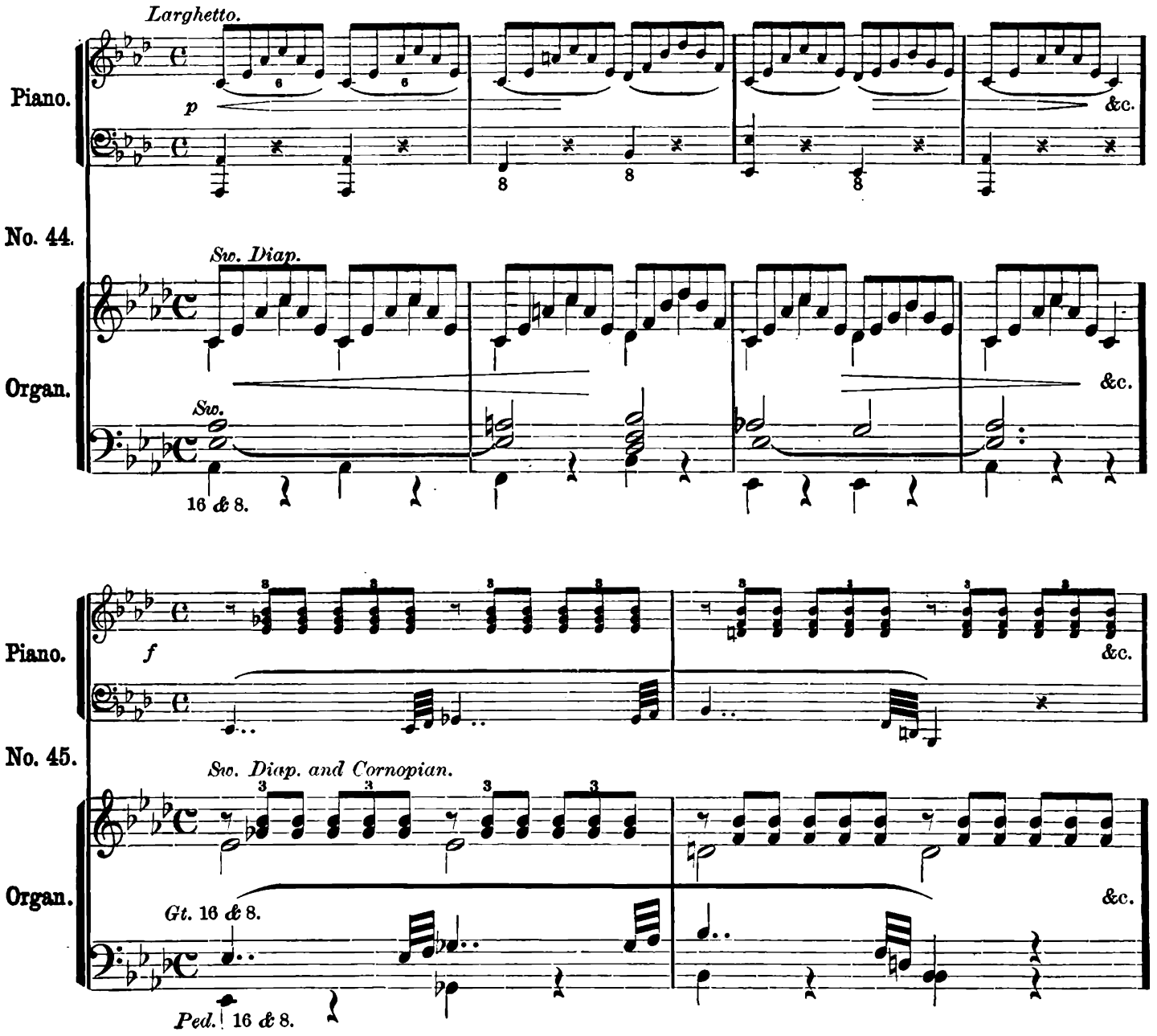
The pupil to finish the Air from the Piano Score in the same manner as the above.

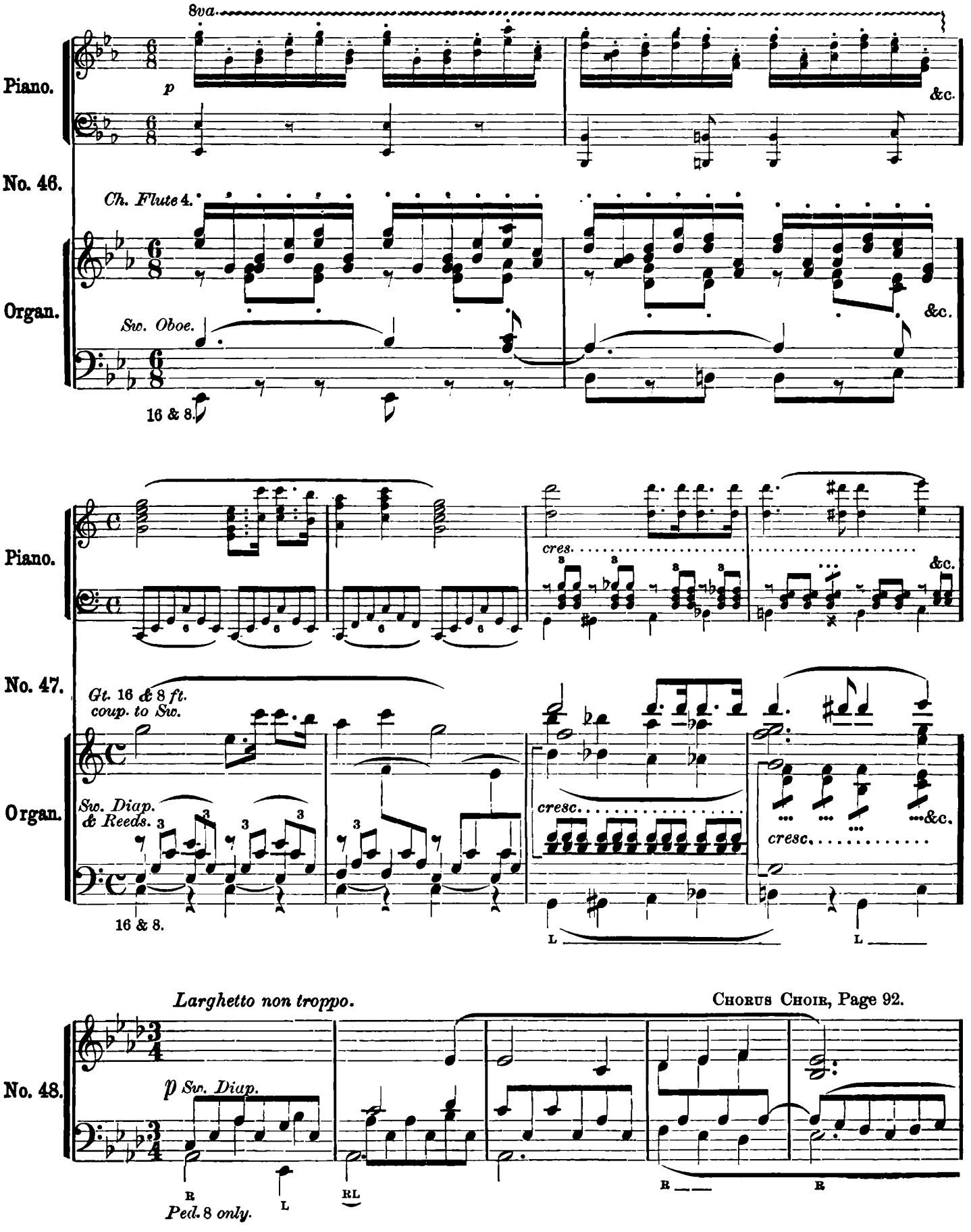
CHAPTER XIV.

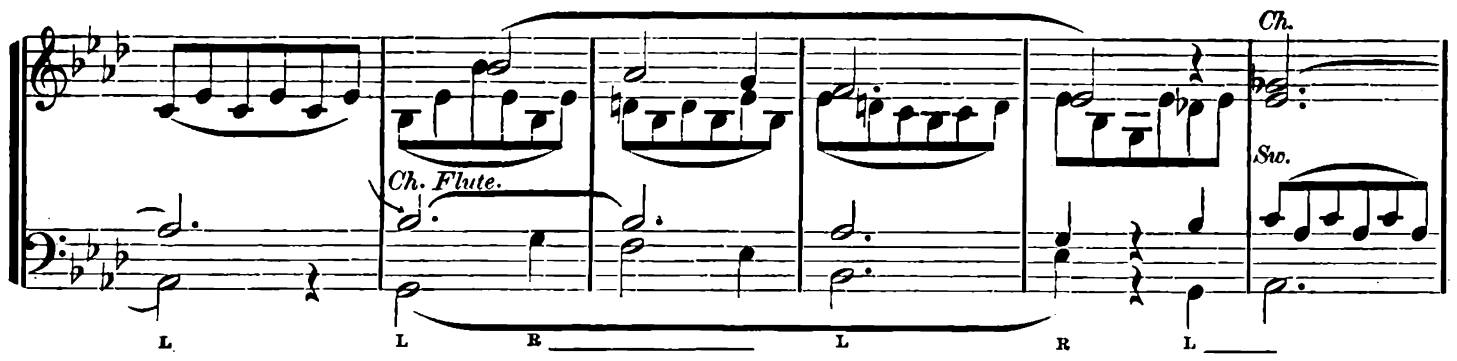
ARRANGEMENT OF PIANO ACCOMPANIMENTS FOR ORGAN.

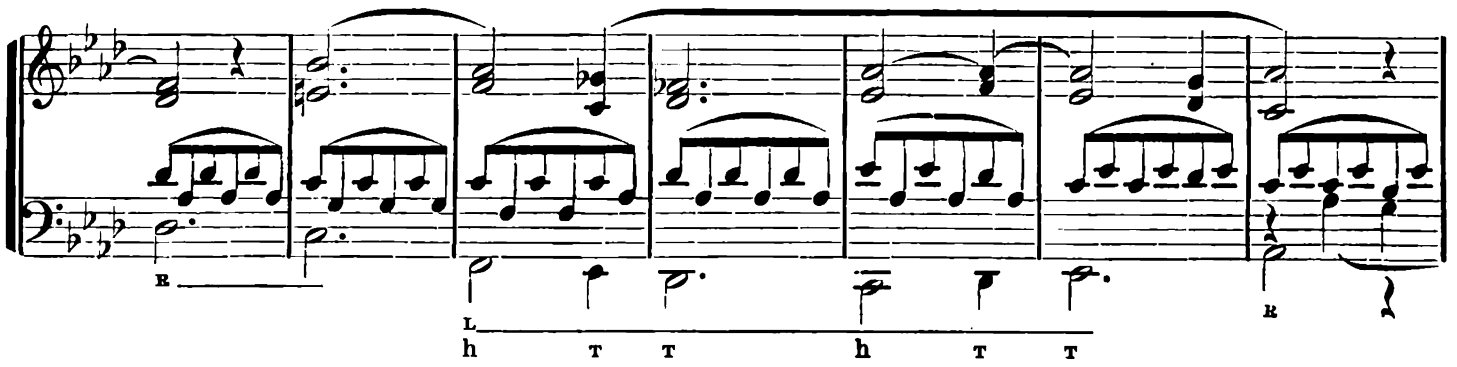
By "Piano accompaniments," we do not mean pieces originally written for *orchestra*, and arranged from the full score — ostensibly for organ — as, for instance, Novello's accompaniments to masses, &c. That subject has been treated in another place. (Chapter XXIII.) But we here wish to speak of arranging accompaniments *originally written for piano.* Organists are apt to fail in this kind of work (1st) in being timid about altering the figures of the piano accompaniment so as to make them effective on the organ. (2d) In failing to introduce *sustained parts* for the left hand (a comparatively easy matter) when they are not suggested by the composer, whose reason for omitting them from the original was that the piano being an instrument of *percussion*, does not sustain tones. (3d) In playing chords and figures *in too low a position* for the organ, as many chords and arpeggios that sound excellently on the piano, have a bad effect when transferred to the organ, *if they are played in the same position.* (4th) In failing to transfer some of the vocal figures to the organ part when the accompaniment is of such a character that no interest attaches to it, and one hand (and most of the organ) is not in use.

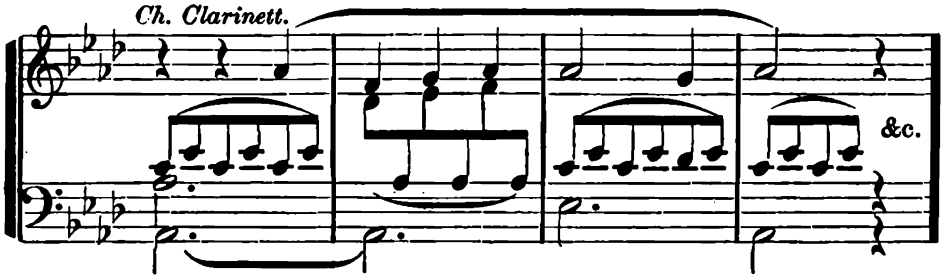
Below we have quoted a few figures commonly met with in pieces intended for choir use, but written with piano accompaniment; and have arranged them for organ, with the purpose of showing the pupil what course to pursue, when similar passages are chanced upon.




8va.
Piano.
p
&c.
No. 46.
Ch. Flute 4.
Organ.
Sw. Oboe.
&c.
16 & 8.
Piano.
cres.
&c.
No. 47.
Gt. 16 & 8 ft. coup. to Sw.
Organ.
Sw. Diap. & Reeds.
cresc.
&c.
cresc.
16 & 8.
L
L
Larghetto non troppo.
Chorus Choir, Page 92.
No. 48.
p Sw. Diap.
R
L
RL
R
R
Ped. 8 only.

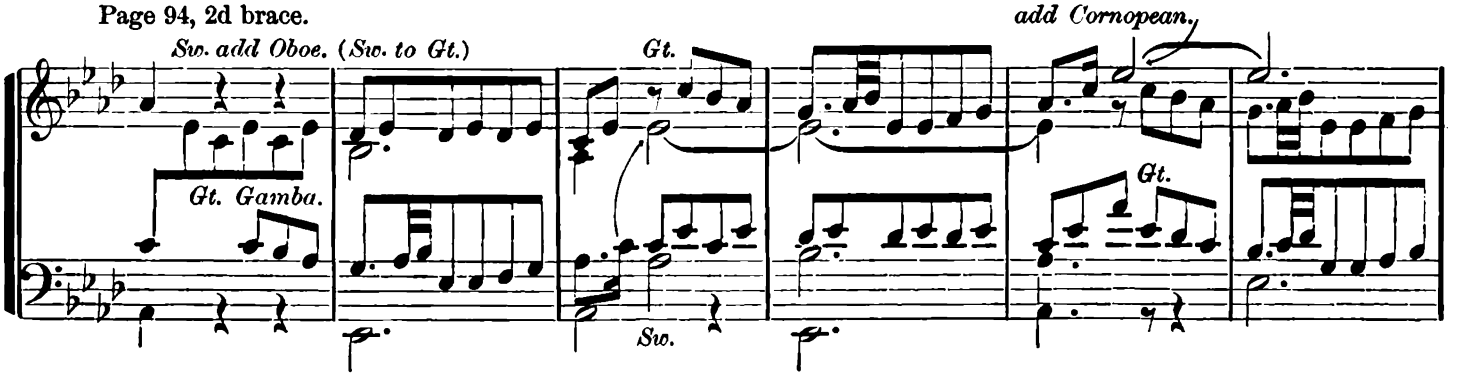


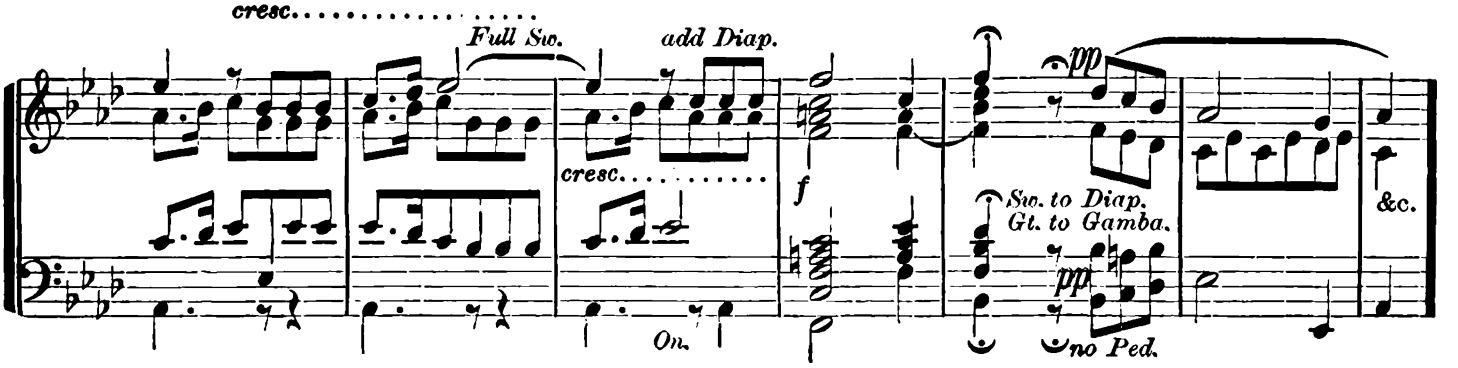




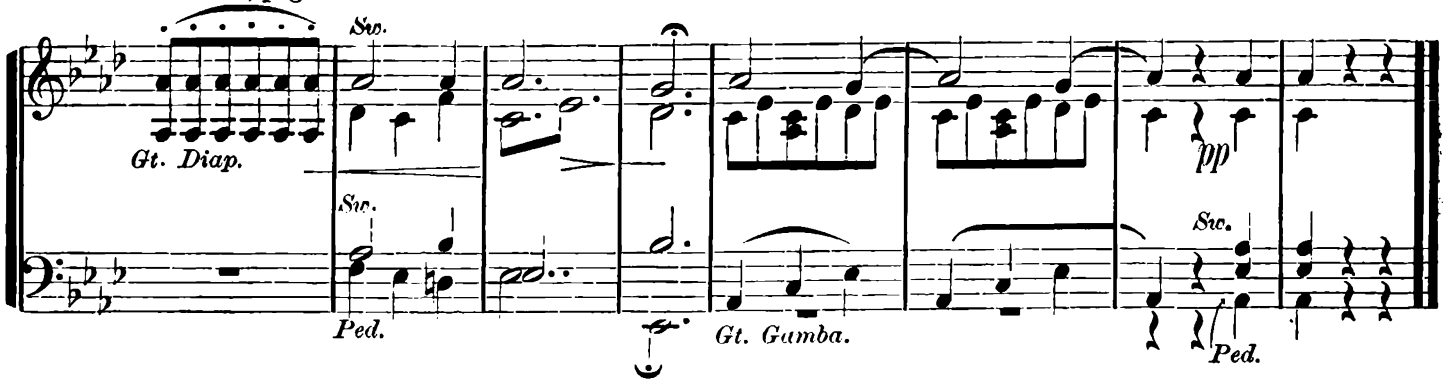
This arrangement to continue as far as 2d brace, 3d bar, page 93: at which point the right hand will play the 1*st voice part* (Ch.) the left continuing the piano-forte figures as before, and add 16 ft. to Ped.

Page 94, 2d brace.





Last brace, page 95.



CHAPTER XV.

THE USE OF ORGAN POINT IN IMROVISING.

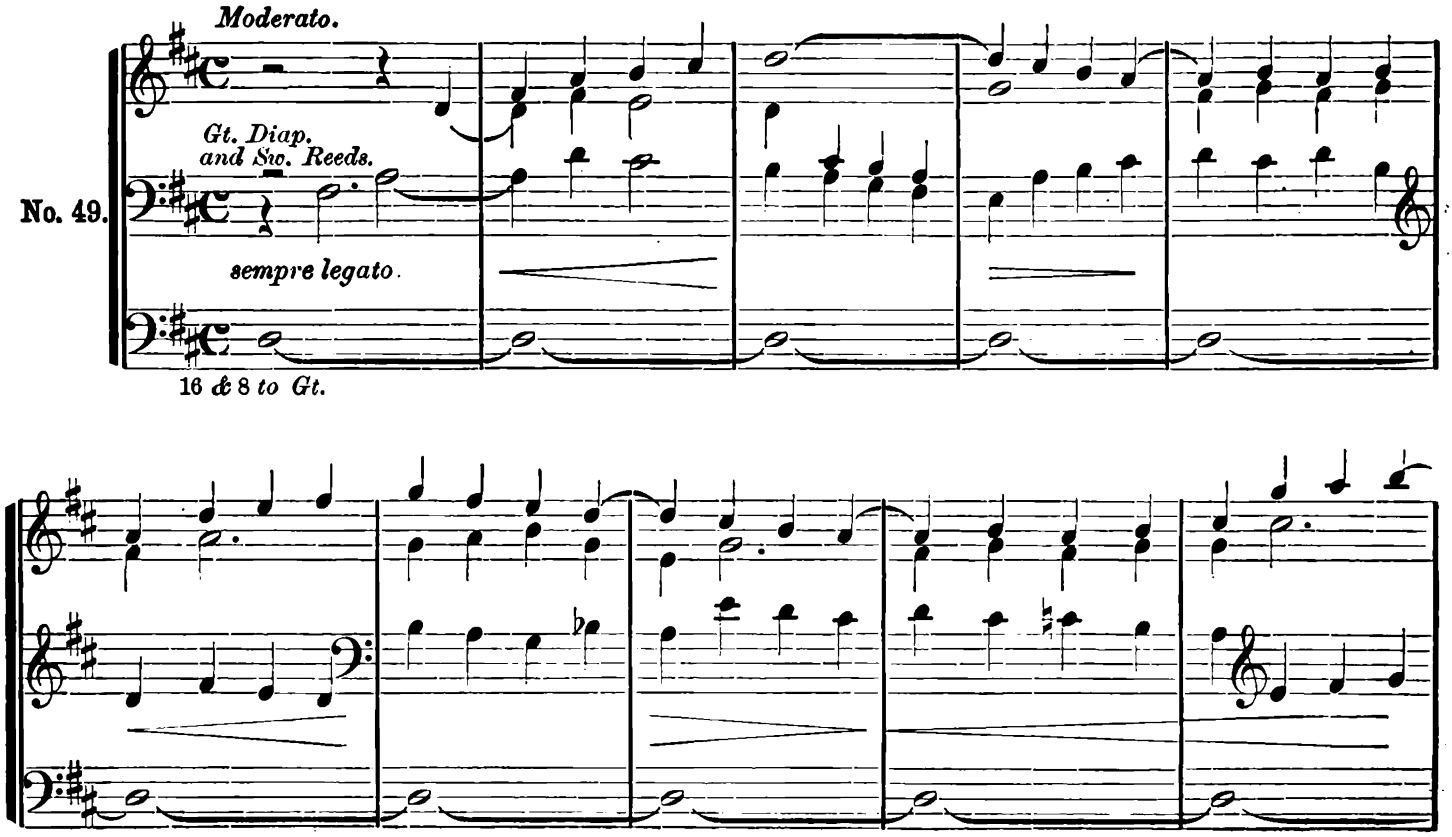
Organ Point (or "Pedal Point") forms such an important feature of all the greatest music from Beethoven's time to the present day, that its use in improvising is entirely legitimate. It is also a comparatively easy manner of extempore performance, in that it does not require a moving bass. It is also particularly appropriate to the organ.

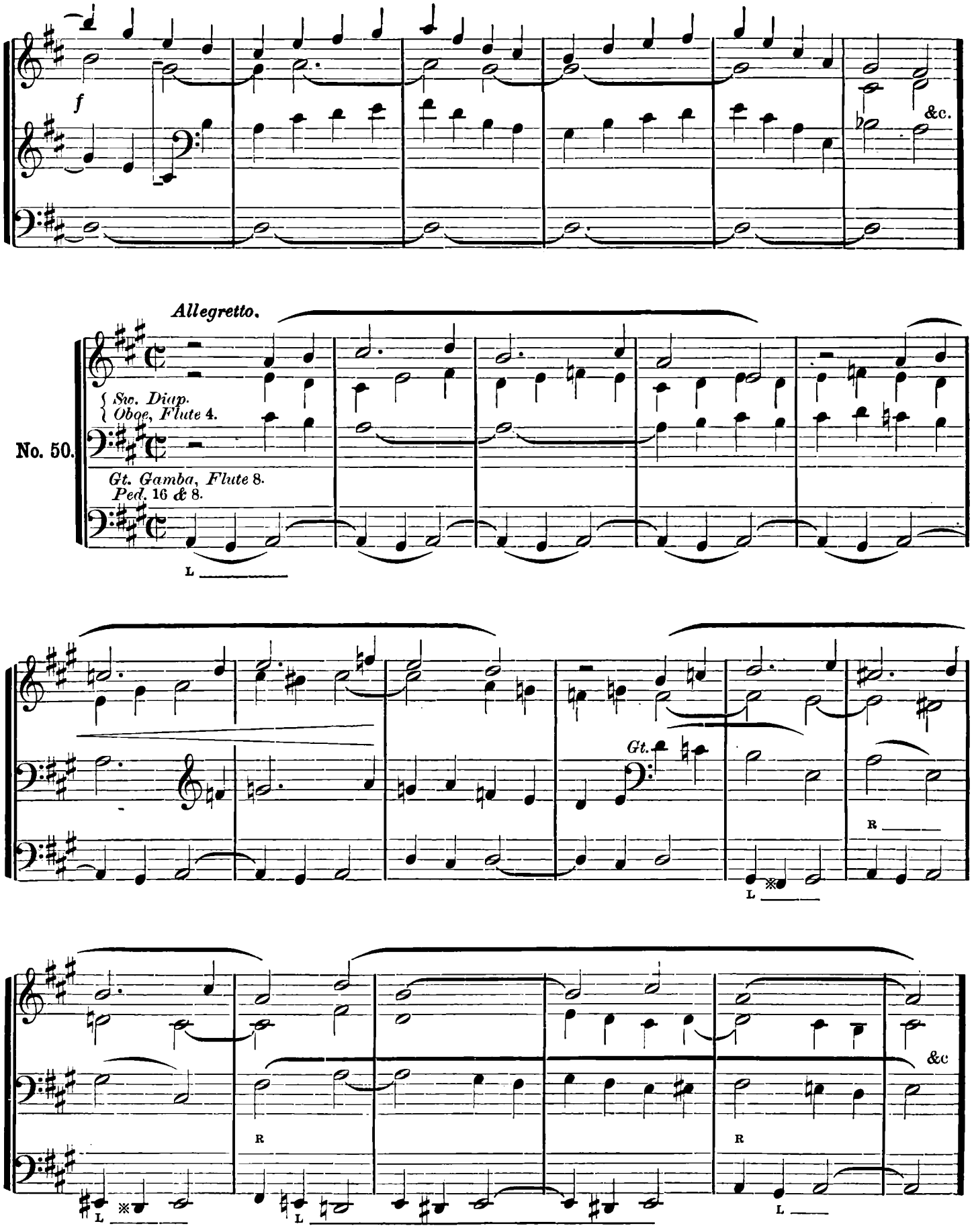
The older composers seldom used organ point except at the end of a fugue, or towards the close of pieces in the contrapuntal style: but the modern writers — particularly Beethoven — showed what charming effects could be produced with *short* organ points of one or two periods placed at any point of a movement. See Beethoven's first Piano Sonata in F minor (first movement), the Sonata Pathetique, the Symphony in A, first movement, the celebrated closed notes for the second horn in the Scherzo of the same symphony, &c., &c.

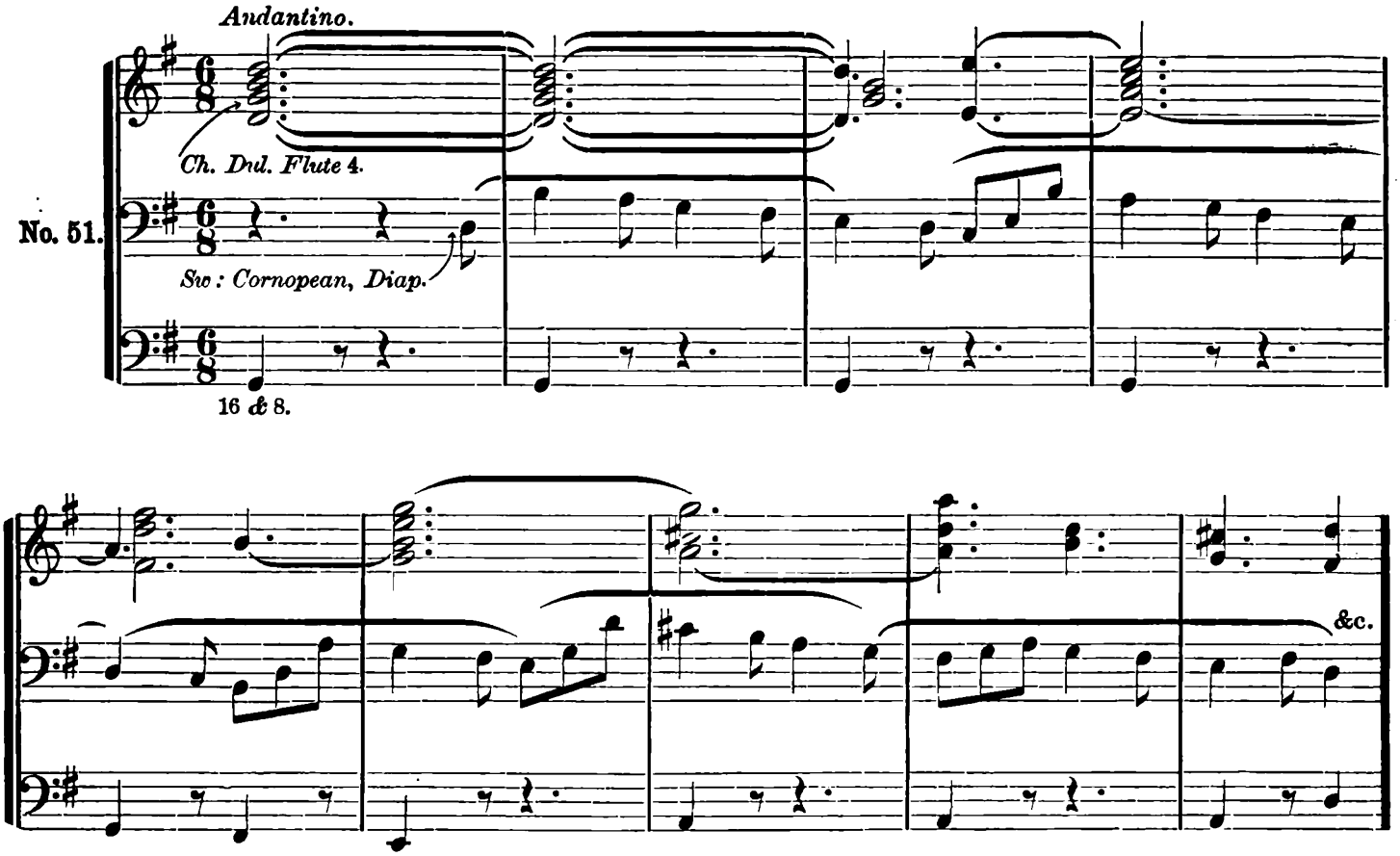
A few models are given below, which the student is asked to imitate and improve upon. It will be noticed that the organ point may not only occur in the bass, on the Tonic or Dominant, but it can be placed in the middle or upper parts, when it is usually called "sustained parts." It can also be used on two notes at once (Tonic and Dominant.) This effect is known as *drone bass.*

ILLUSTRATIONS.

No. 49.




f
&c.
Allegretto.
No. 50.
Sw. Diap.
Oboe, Flute 4.
Gt. Gamba, Flute 8.
Ped. 16 & 8.
L
Gt.
R
L
&c
R
L
R
L



For examples of "sustained parts" in the middle voices, see the last part of the first movement of Mendelssohn's Organ Sonata in C minor. For a beautiful example of the same in the upper voices, see the slow movement of Nicolai's Overture to "The Merry Wives of Windsor."

CHAPTER XVI.

ON THE USE OF THE ORGAN, TUNING, REPAIRS, ETC.

Much complaint is frequently made by the more critical hearers of some congregations regarding the poor condition of their organ. Frequently the dissatisfaction will become so pronounced and general that a new instrument is secured, which may, perchance, be but little or no improvement on the old one. In the meantime a large sum has been expended, and an effort is made to economize by reducing the salaries of organist and choir.

All this can often be avoided if the organist but make the best use of the organ he already has, and *keep it in proper repair*, by exercising some little ingenuity and taking a small amount of trouble.

Of course if it be a wealthy and *liberal* congregation (these two characteristics are not always associated) the organist is certainly justified in using his influence to have a better instrument succeed the old one; but in the meantime, he should make the most of the means he already has.

The principal causes of complaint are apt to be, the need of tuning in Reed Stops; the dryness and friction of joints, producing disagreeable noises; the breaking of trackers; the slipping out of pins that hold the stop action together; the occasional breakage of pedal squares; creaking, grinding, &c.

The *Reeds* should be tuned much oftener than they are by the average organist. The usual way is to let them go until they are so bad that they are utterly useless for the time being, when the tuner is sent for. This is a poor way of proceeding, as those among the congregation who possess sensitive ears (and these persons are the very ones that should be taken into consideration) are very likely to become disgusted with the organ, the organist, and church music generally.

Very many troubles and difficulties may be avoided by giving attention to the following precautions: *Reed* pipes are more effected by changes in the temperature than the other stops in an organ: consequently, at the beginning of cold weather, when the fires are first started; in the spring, when warm weather returns, and during very hot spells in summer, they require special attention, and should be gone over thoroughly, and, if possible, by a professional tuner.

During the rest of the year, attention should be given to the following suggestions: Before morning service, when the temperature of the church is about the degree it will remain during the day (it should be about 60,) draw the reed stops in each manual and *blow the wind through each pipe* separately, by *slowly* playing the chromatic scale from one end of the manual to the other. Next take each reed stop separately, with the Octave of its manual, and tune those pipes that are out. This need not take ten minutes.

If the organist be a lady, she can easily show some gentleman member of the choir how to do the tuning for her, while she sits at the key-board. Finally, *never use a reed stop that is out of tune.*

In many organs the swell folds are placed horizontally, and no means are provided for fixing the Swell Pedal at any position, except fully opened or closed. This can easily be remedied as follows: Have a carpenter construct a lever to swing in a socket, fastened under the lowest manual: this lever to reach within about half an inch of the floor. The socket should be directly over the Swell Pedal, so that the lever shall swing against the right side of the Pedal. The lever is a piece of hard wood, three inches wide at the lower end and tapering to the top. Next cut three notches in the lower part of the lever, one to hold the swell-box open, *a very little way*—say an inch—(the difference, *in effect*, between this first opening and the swell closed, ought to be the same as that between *piano* and *pianissimo.*) The next notch to hold the swell *one-half open*, and the last and lowest notch, *fully open.* Cover the old notch in the case made to hold the Swell Pedal down, and the organ will be furnished with an effective Swell Pedal. The expense should not exceed one dollar. The notches in the lever will catch on the toe at first, but with a little practice the player will soon learn to manage this by a slight movement of the foot.

Every organist should know how to tune his instrument, and possess sufficient knowledge of the interior construction of a church organ, to be able to make *slight* repairs, such as are needed for instance, in the breaking of trackers, the loss of pins from joints of stop action, the squeaking of bearings of bellows handle lever, the failure of swell folds to close properly, etc. A very fair idea of the key action of an organ may be obtained from Stainer's Organ Primer. There is no part of an organ action that cannot be duplicated (in case of breakage) by a skillful carpenter.

CHAPTER XVII.

ORGAN INSTRUMENTATION IN EXTEMPORE PLAYING.

Although we have treated the subject of organ instrumentation at considerable length in other works, still, it is of such importance that a few words here will, perhaps, be in order. It is of practical interest to the organ student in two directions, viz: as pertaining to accompaniments, and in improvisation. As I have treated the former subject quite fully in other chapters, I will here speak mostly of instrumentation in extempore work.

Speaking generally, the combination of stops used, should fit the style of music being performed at any particular moment. For instance, a passage like that marked "A" (see illustrations) would certainly sound absurd if played on the Gt. Diapason! But the same passage executed on a lightly-voiced flute, like the Choir Flute, or the Dulciana and 4-ft. Flute, would be appropriate, and not offend the musical sense of fitness.

Nothing is more common than to hear in church the most incongruous effects, produced by performers who do not offend in other respects, as, for instance, in fingering, time, etc., but who seem to be sadly lacking in that sense of the fitness of things, which associates certain ideas with their appropriate tonal expression. Much of this comes from want of thought on the subject; some of it from the many poor and defective church organs that infest this country, but most of it from want of education in this particular branch of organ playing.

It is hoped the following may help the student to avoid offending in this direction: Light passages, rapid scales, staccato chords, arpeggios, trills, etc., are not appropriate to the Diapasons in either manual: this family of stops requiring a grave, church-like style of performance, such as chorals, linked chords, contrapuntal effects, and *slow* arpeggios. (See Nos. 54, 55 and 56.) The same remarks apply to the Gamba family, which are only modifications of the Diapason tone, and are to be treated in the same way. As for the Flutes—especially the Stopped Diapasons—I consider them of the least consequence of any of the various tone qualities of the organ. They are the most cheaply built of any of the registers, and small, inferior organs are apt to be full of them. This class of stops is chiefly useful for mixing with others: reinforcing the tone of one, as Clarinett, Oboe, Cornopean, etc., and softening the quality of another, as Diapason, Gamba, &c. The Reeds (Trumpet, Clarion, Double Trumpet in Great: Clarinett in choir: Oboe, Cornopean, Vox Humana, Clarion and Double Trumpet in Swell,) are mostly, with the exception of the Vox Humana, imitations of orchestral instruments, and are to be treated accordingly: for instance, a melody that would be played by the Violoncellos in the orchestra, is usually given to the Cornopean in the Swell, in writing for the organ.*

The 16-feet stops (Doubles) in the manuals; as Bourdon in the Swell, 16-feet Diapason in Great, Double Trumpet in Gt. or Sw., &c., should not be used in any effect where *clearness* of the parts is desired. This is a point where many

NOTE.—The pupil will find many hints on this subject, viz: orchestral effects; when he comes to examine the arrangement of Rossini's "*Stabat Mater*," — Chapter XXII.

church organists are constantly at fault, having the erroneous idea, that the use of doubles gives a church-like character to the performance. Nothing is more disagreeable than to hear—as one frequently does—the Swell Bourdon used from the beginning to the end of the service. It sounds particularly bad in choir accompaniments, as it doubles the voices an octave lower, thus taking away all clearness from the parts, and giving a muddy, heavy, disagreeable character to the whole performance. These stops sound excellently in their proper place, if they are not used too long at any one time: in the Full Swell or Great, Great to Mixture (*Not "Gt. to 15th."*) in chants—particularly for the Gloria Patri—the effect is good. The illustration No. 53, (a sort of religious march movement,) is an instance where the Bourdon (or any other 16 ft. stop, except 16 ft. Trumpet,) would sound well. The peculiar effect is obtained by omitting the usual 8 feet tone.

In many of the smaller church organs in this country, the eight ft. registers, especially in the Swell Manual, are apt to be very weak. The Manual being constructed without any *real* Diapason (this stop being somewhat expensive.) At the same time, the builder — in order to make up for the weakness of the eight ft. registers — voices the 4 ft. stops much too loud, thus giving a disagreeable, querulous, whistling character to the Manual. This should be remedied by having a good round toned Diapason to take the place of one of the 8 ft. registers, when the proper balance of the Manual will be adjusted. Pupils should remember that *the 8 ft. tone should usually predominate* over stops of any other pitch.

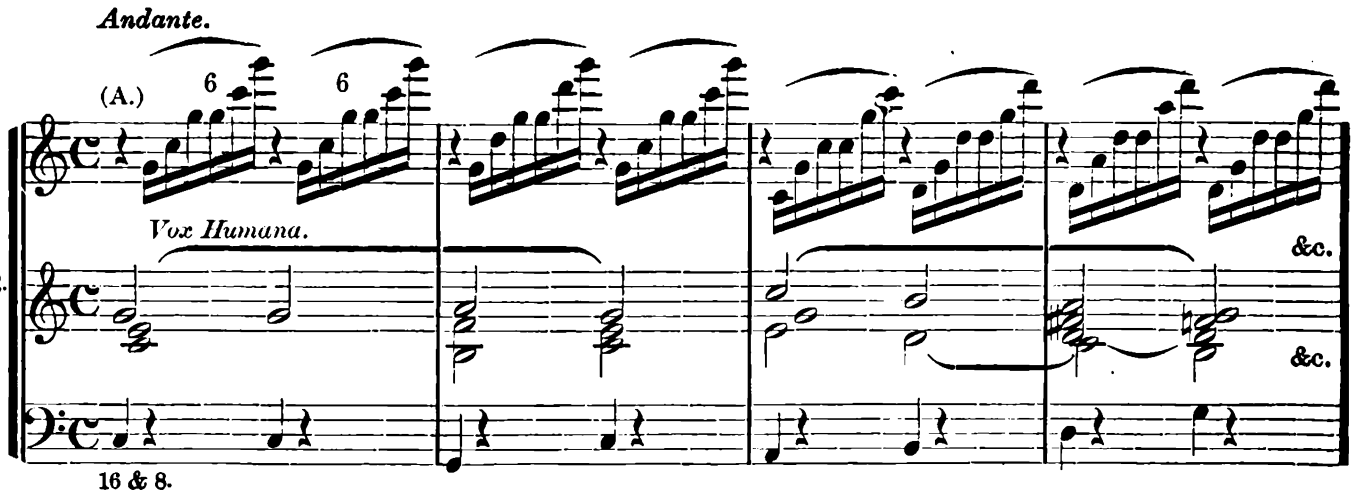
The Swell Tremulant is an effect that is apt to be sadly abused, a little of it going a long way. This register should be constructed to work very rapidly, and at the same time *noiselessly*. With the present style of contrivance used by our builders for this effect, it is sometimes impossible for them to furnish the above conditions: either the noise of the spring (used in producing the effect,) will be heard by the entire congregation, or the vibrations will "set back," so as to affect the Great and Choir Manuals. If this can not be remedied, the use of this stop had better be dispensed with entirely. The Tremulant should certainly *never* be used during an entire piece. Witness the directions in many of Batiste's Organ pieces, where the effect is exceedingly disagreeable. This stop should always be made to draw by a Pedal for the Right Foot.

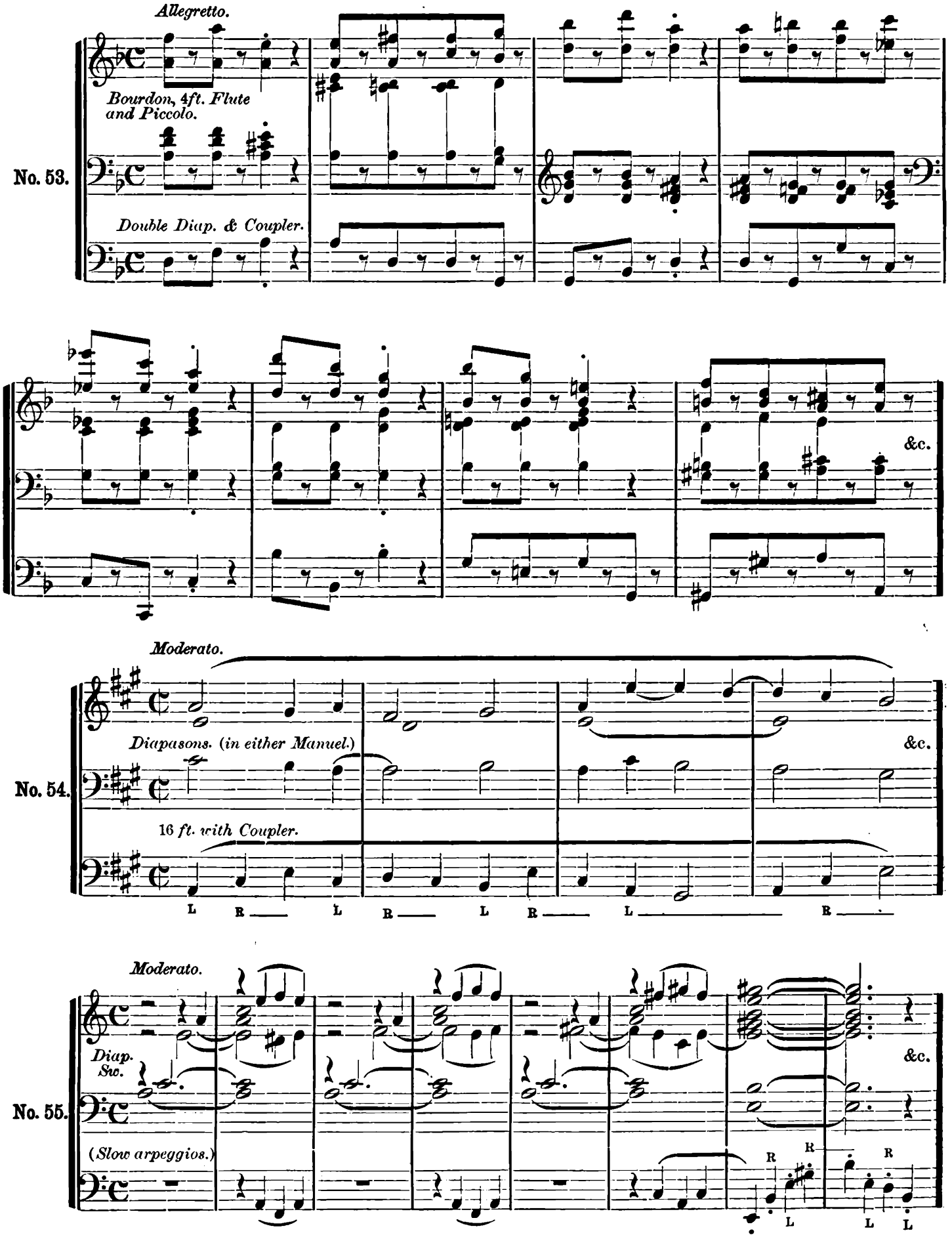
Speaking of the Swell Tremulant, one naturally comes to think of that much abused stop, the Vox humana! Why is it always used with the Tremulant? This register is usually supposed to represent a *celestial choir** singing in the distance. (The Vox celeste represents the same idea, though the effect is obtained in a different manner.) Now, why should a Celestial choir sing in a *tremulous* manner? The greatest conception of this kind in all music, is Wagner's Vorspiel to Löhengrin, in which he has obtained the required effect by making the Violins sustain their very highest notes. Here is an effect that can really be called *Celestial*, but there is no *tremble* about it.

* Notwithstanding the name "Vox humana," (*Human voice.*)

ILLUSTRATIONS.

No. 52.




Allegretto.
Bourdon, 4ft. Flute and Piccolo.
No. 53.
Double Diap. & Coupler.
&c.
Moderato.
Diapasons. (in either Manuel.)
No. 54.
16 ft. with Coupler.
L R L R L R L R
Moderato.
Diap. Sw.
No. 55.
(Slow arpeggios.)
R L R L R L
&c.

Moderato.

No. 56.

Gt. Diap.

(Linked Chords.)

Gt. to Ped. and 16 ft.

&c.

No. 57.

Andantino. (Alla Breve.)

Vox humana & Flute 4.

pp

cresc.

pp

cresc.

f

mf

p

dim.

CHAPTER XVIII.

COUNTERPOINT IN EXTEMPORE PLAYING.

As the student is now supposed to be somewhat advanced in the study of Counterpoint, he should make the attempt to use the knowledge he has gained of this science in improvising in the countrapuntal style.

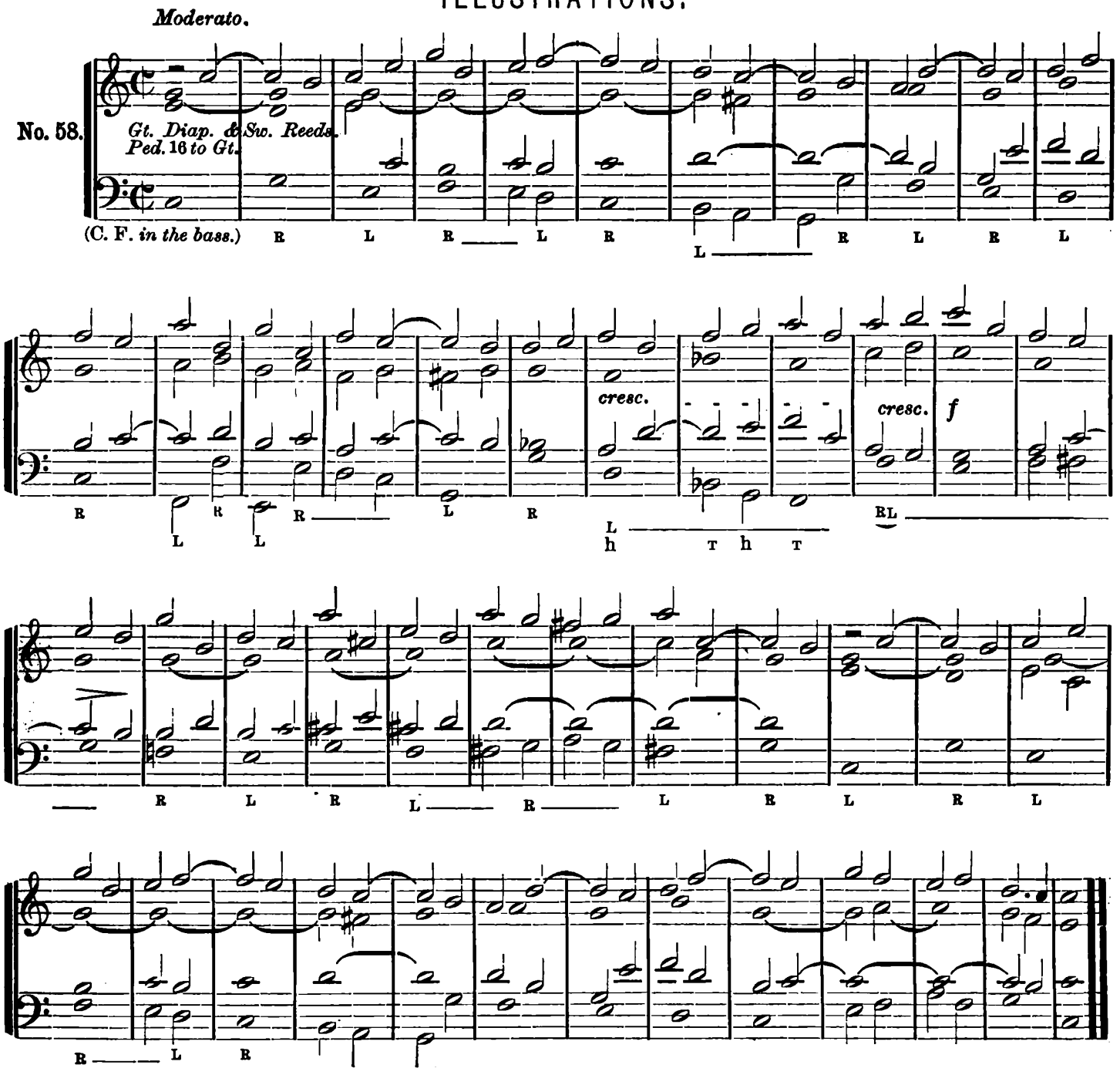
I have introduced a few examples of studies in this kind of work, and the pupil is expected to construct others in the same way. The present chapter only calls for a knowledge of counterpoint of the first four orders: viz., two notes against one, (note against note having been used in previous chapters, is here omitted), four notes against one and syncopation.

It is, perhaps, needless to state that these are examples in what may be called *free counterpoint*, and that other devices in composition, such as passing notes, appoggiaturas, modulation, &c., are mixed with the counterpoint as in actual composition.

The pupil is earnestly requested not to lose sight of *the balance of the phrases*, and when improvising in this manner, to take great pains that the phrases are properly constructed.

ILLUSTRATIONS.

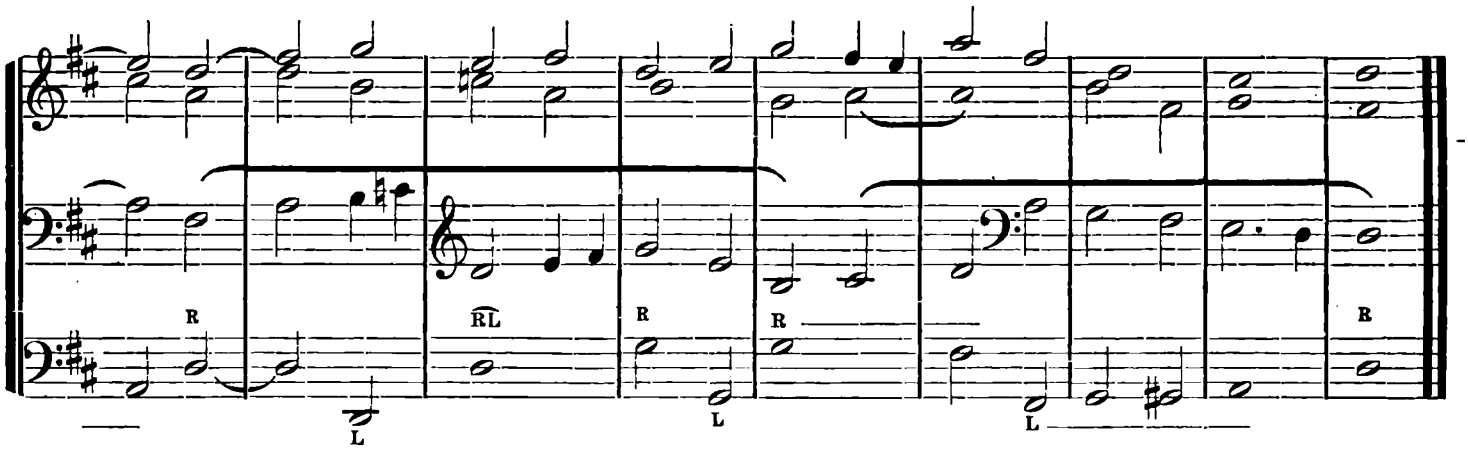
No. 58.



Moderato.

No. 59.

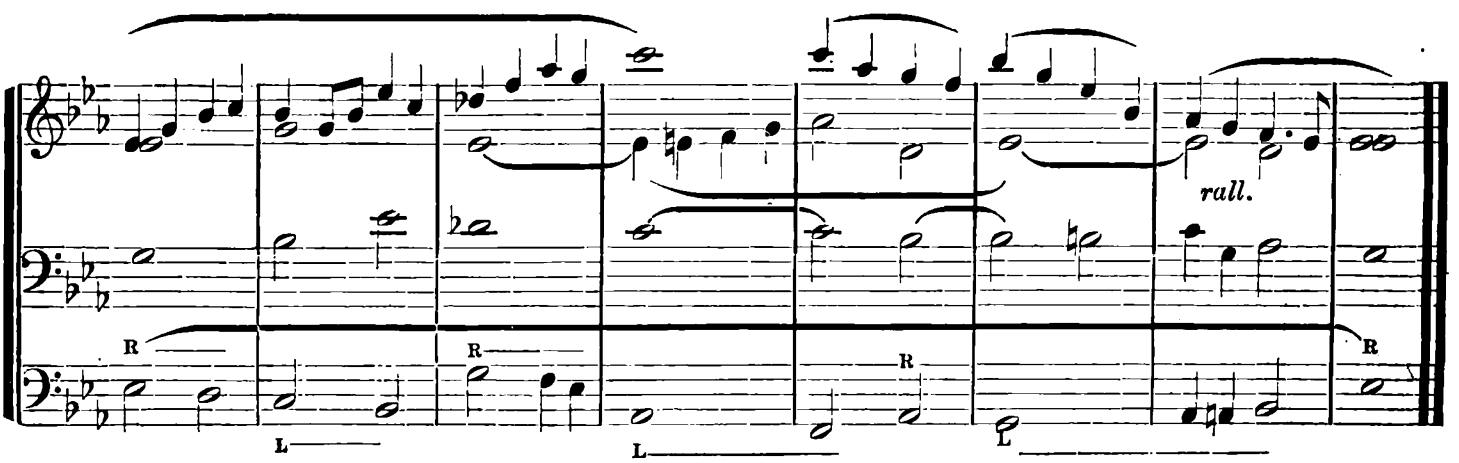
Ch. Flutes 8 & 4.
Sw. Cornopian & Diap.
(C.F. in bass.)
16 & 8 *ft.*



Andante con moto.

No. 60.

Clarinett.
Sw. Diap.
(C. F. in alto.)
Ped. 8 *ft.*



CHAPTER XIX.

ACCOMPANIMENT OF ORATORIO CHORUSES.

Although not strictly within the province of a church organist's duties, nevertheless, there are few who are not called upon, sooner or later, to accompany oratorios, either on the piano (for rehearsal) or on the organ in connection with an orchestra, for public performance. As the rehearsing with piano would naturally come first, I will speak of that now.

Playing the accompaniments for chorus rehearsal is a much more difficult task than the ordinary pianist (such as is frequently selected for this task) has any conception of.

The usual idea is that the accompanist is present to play the *piano part*, and nothing else: this would be satisfactory were the members of the chorus familiar with the music being rehearsed, and able to sing their parts singly and *ensemble*, without assistance. But the most important of the accompanist's duties in this kind of work will be, to assist the chorus in learning *new* music, which it has never before seen, or, in rehearsing some work which has not been sung for so long a time that the music is new or unfamiliar to the singers.

Now it is safe to say that an accompanist who in rehearsing new music, keeps his eye exclusively on the piano part, no matter how perfectly he may play the notes, has but little conception of what is wanted. Nothing tries a conductor's patience more than to have to put up with an accompanist of this character.

Let us suppose that the rehearsal is in progress: the conductor indicates the part of the work he wishes taken up first; chorus and Pianist turn to the designated page and begin. Perhaps the piece has quite a long prelude, and the conductor — wishing to save time — gives directions to begin a certain number of bars before the voices enter. Now, in all probability, our friend, the Pianist, (if he be new to the business), has not heard the conductor's remark, and if he *has* heard it, he is considerably at sea as to where the exact point is: consequently the conductor must leave his stand and point out the place in the Pianist's book, several precious minutes being thus wasted. The conductor, having got his forces in motion again, the music proceeds for a moment or two, when he raps again for all to stop: some one has sung a wrong note, or some contrapuntal figure has not been properly taken up, or a dozen other things may have happened to require all to pause and begin again. But, in the meantime, our friend the Pianist, has been giving *his* attention exclusively to playing the accompaniment, and, as that — in *his* estimation at least — is all right; he does not see the necessity of beginning again, and being indisposed to do so, even though he has heard the sign to stop, he goes cheerfully on for a few bars, to the great amusement of the chorus, and the greater exasperation of the conductor. (Additional time wasted.)

All start anew, but after a time the sign to stop is again given: *this* time, our friend the Pianist — having learned that *Piano Solos* are not wanted — stops also. At this point in the proceedings, the conductor turns to the Pianist and asks him to be so kind as to play a passage in the Tenor part on a certain page, that the singers may hear the notes of their part, and so become familiar with them. This simple request seems to completely upset him, and he remains seated at the piano, spell-bound, while ——. But I will not follow our poor friend through the other blunders and stupidities he would be likely to commit, but simply state that what I have been describing is *not* imagined, but has occurred frequently.

A good chorus accompanist should be a sort of *sub-conductor*. That is, he should know nearly as much of what is being done by the chorus as the conductor does. He should have his eye constantly on the voice parts, and *play them* much of the time instead of the accompaniment. Then when a mistake is made by the singers, the accompanist knows just what is the difficulty, and as his eye is on the exact point, there is no necessity of the conductor's doing more than merely hinting to the pianist what is wanted, when it is done without delay.

In the use of the organ in connection with an orchestra for oratorio performances, the organist has a task which frequently lays its demands upon all the resources of a thorough musician, and it is safe to say that none but such a musician would ever satisfy a first-class conductor, in this capacity. In the first place it calls for much self-abnegation;

for, all display is out of place here. The organ is to be made to act merely as a support to the chorus, and as the Preludes, Interludes, &c., are given by the orchestra,* there remains but little for the organ to do (aside from playing an occasional Recitative) except to form a back ground for the choral effects.

Most modern composers since Mendelssohn's time, have written *organ parts* to their works; this, of course, leaves no option to the organist as to what he is to play, and is much the more satisfactory method. On the other hand, Handel's works, (with the exception of *Israel in Egypt*, arranged by Mendelssohn, and Franz' arrangement of the *Messiah*, lately published,) Haydn's *Creation*, *Seasons* and *Masses*, Mozart's and Beethoven's works, (with the exception of the latter's *Mass in D*,) Rossini's *Stabat Mater*, etc., are without organ parts. In performing these works it is usual to proceed something as follows: The organ is not used except in the louder portions of the choruses, (with the possible exception of an occasional Pedal note,) and *then* only where the four voices—or at least three—are singing at the same time. (It is understood that the organist reads from the vocal parts and *not* from the accompaniment, which represents the orchestra.) The effect of the organ playing in the beginning of fugal passages is not good, and is apt to confuse, rather than assist, the singers.

In slow choral passages, in chorals and in climaxes, the organ has a fine effect — in fact, a large organ in an oratorio is one of the grandest features of the performance. Organists should, however, avoid using *doubles*, (16ft. manual stops,) except for some climax where the full organ requires them. On the other hand, the lower the pitch of the *Pedal* registers, the better. The most effective stop in an oratorio is the 32-ft. Diapason on the Pedal. The Double open Diapason, (Pedal) however, is apt to take away the effect from the Contra Basses of the orchestra, and for that reason should be rather sparingly used.

Sometimes in large halls it is exceedingly difficult for the organist to tell what the effect of the organ is at a distance: frequently what he thinks is a moderate amount of power is much too great for the chorus. In this case he must be guided by what the conductor tells him.

Some organs "speak" somewhat slowly, in which case it is necessary for the performer to play slightly before the down stroke of the conductor's *baton*, in order that the tone of the instrument may reach the audience the same instant with the accents of the orchestra and chorus. In pauses, and at the close of movements, when a sudden cessation of the music is demanded, it is necessary to take the hands from the keys a little before the conductor's signal, in order to make allowance for the *echo* which most organs possess.

Inexperienced performers who have not been put through a thorough drill in *ensemble* playing, will find the *tempo* of the orchestra much more *rigid* than that to which they have been accustomed. Small divisions of the bar are counted as carefully by orchestral performers as larger ones, and the organist must be exceedingly careful to watch the conductor's beat or he will find himself out of time.

The remarks made in Chapter II, with regard to reading Vocal Scores, will apply to oratorios and masses.

I would advise pupils to study one or two oratorios (one of which should be Handel's *Messiah*) and Masses, reading the Vocal Score at the organ while the accompaniment is played on the piano.

* I here refer to the works of the older composers: Handel, Bach, &c. Some of the modern writers—Gounod, for instance—have used sustained harmonies on the organ to reinforce orchestral effects, with great success.

CHAPTER XX.

MODULATION IN EXTEMPORE PLAYING.

In all the best modern music, *modulation* forms such an important feature of the structure of composition, that a brief glance at this subject from perhaps a somewhat different standpoint than that of Harmony, will be found advantageous to the pupil. If the works of the great composers are examined, it will be seen that many of their greatest and most beautiful thoughts are (if not suggested) made much more attractive by modulation. I quote a few examples, and have marked some of the modulations. The student will doubtless perceive that many are *passing modulations*, but they are none the less important than *real* modulations. It will be noticed that the modulations nearly always occur in *sequences*, which indeed play a very important part in composition.

I have arranged the following examples in the simplest possible manner, to show merely the *harmonic structure* of the passage. They are much more attractive in their original form.

No. 61.

BEETHOVEN. 1st Sym.

Allegro con moto.

C to c.

c to E♭.

sf *sf* *sf* *sf* *p*

&c.

No. 62.

SCHUMANN. Op. 21.

Marcato.

Seq. Seq. Seq. Seq.

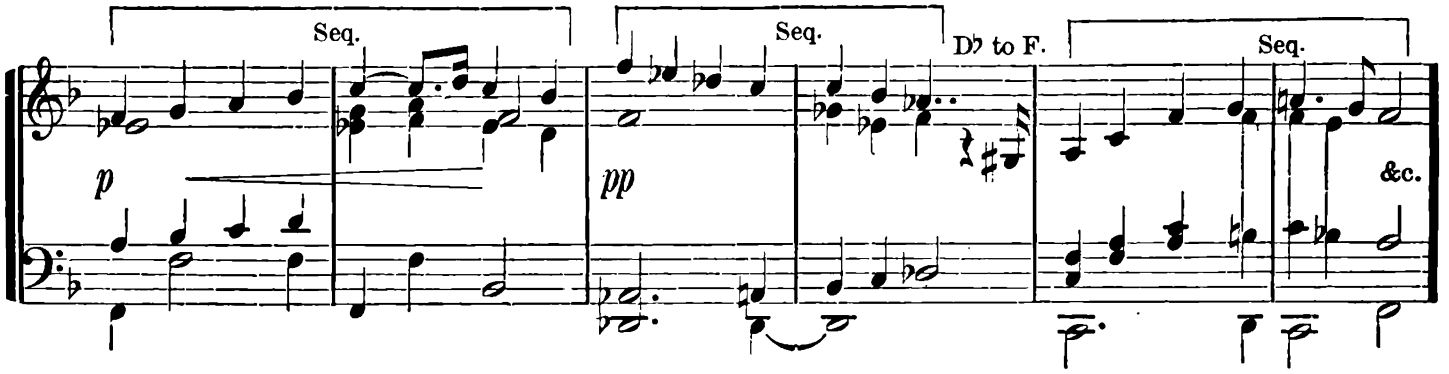
F to g.

f *f* *f* &c.

B♭ to g. g to F.

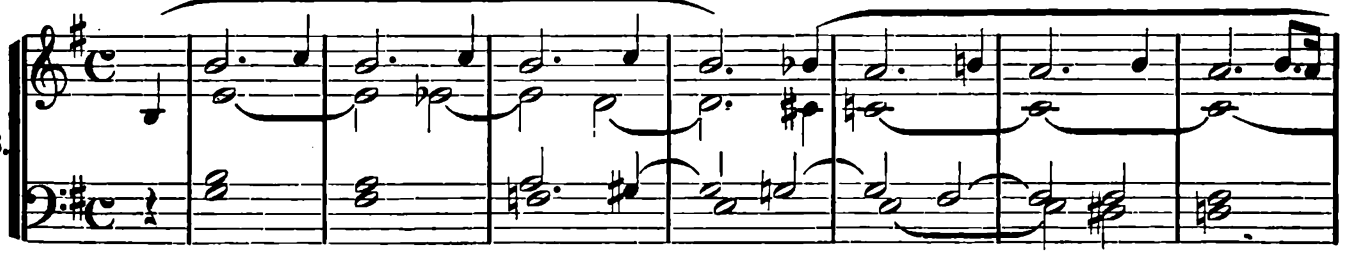
Seq. Seq.

p *pp* &c.

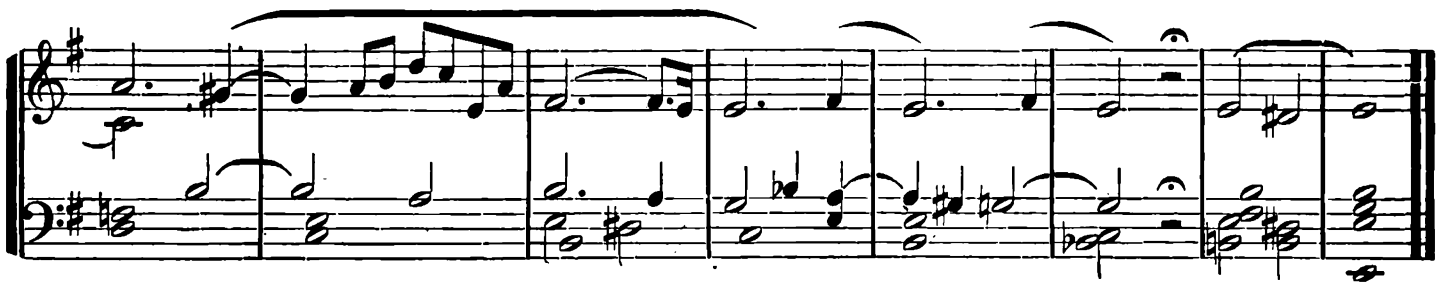


Largo. CHOPIN. Preludes.

No. 63.

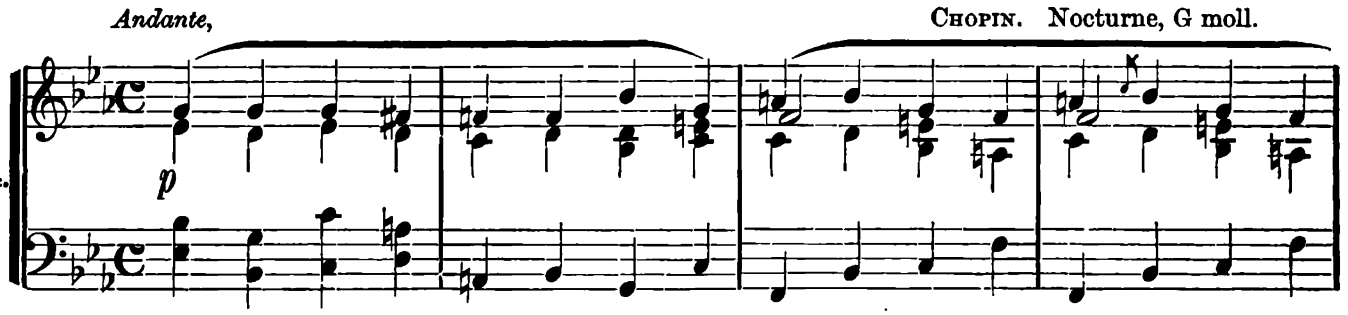


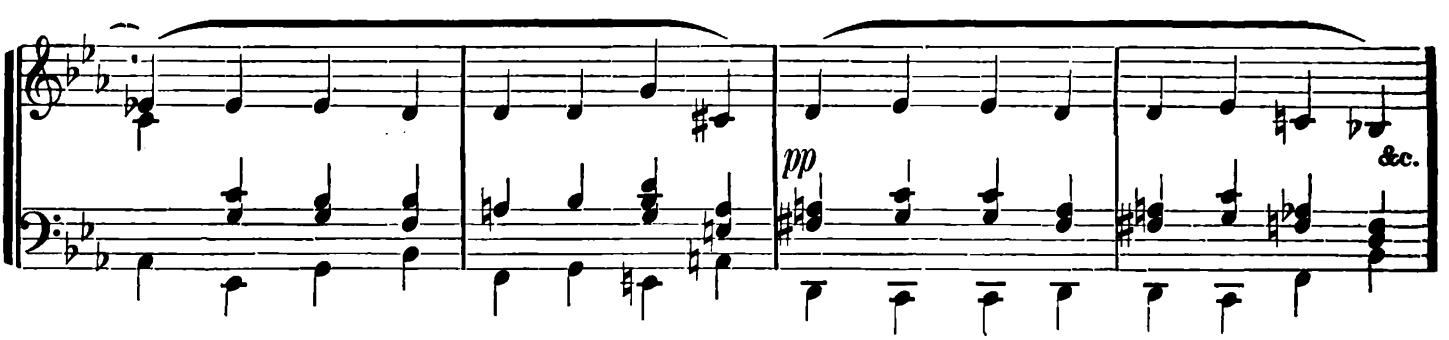
Passing Modulations.



Andante, CHOPIN. Nocturne, G moll.

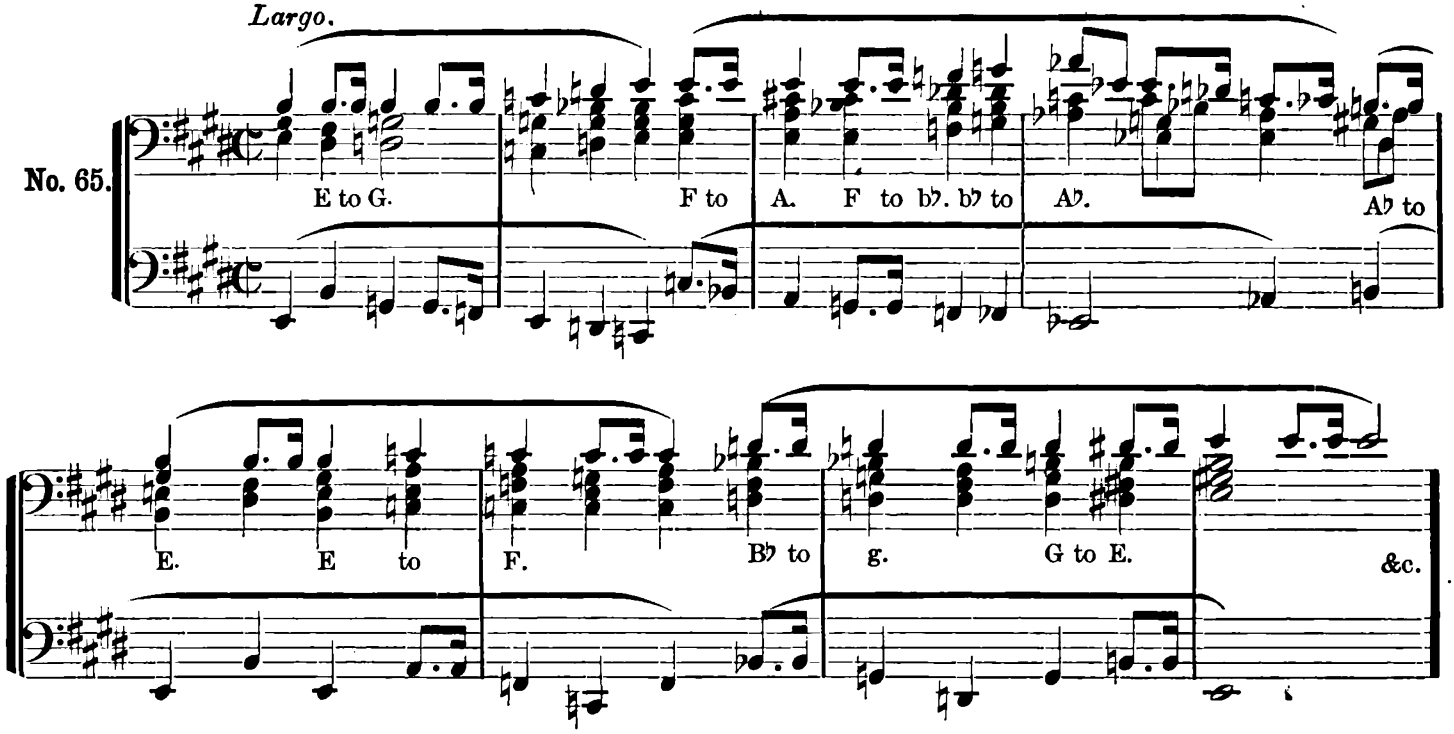
No. 64.





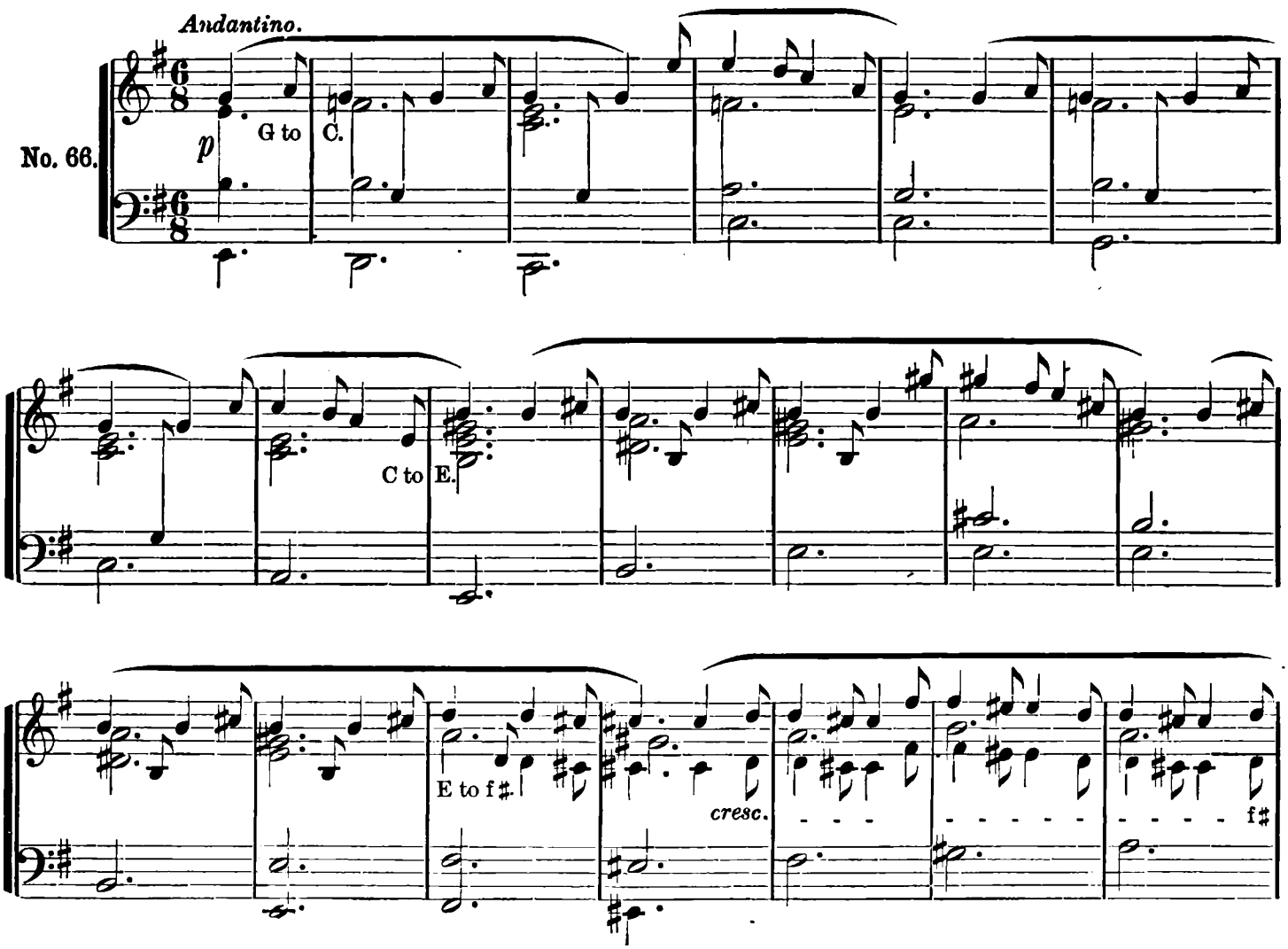
Largo.

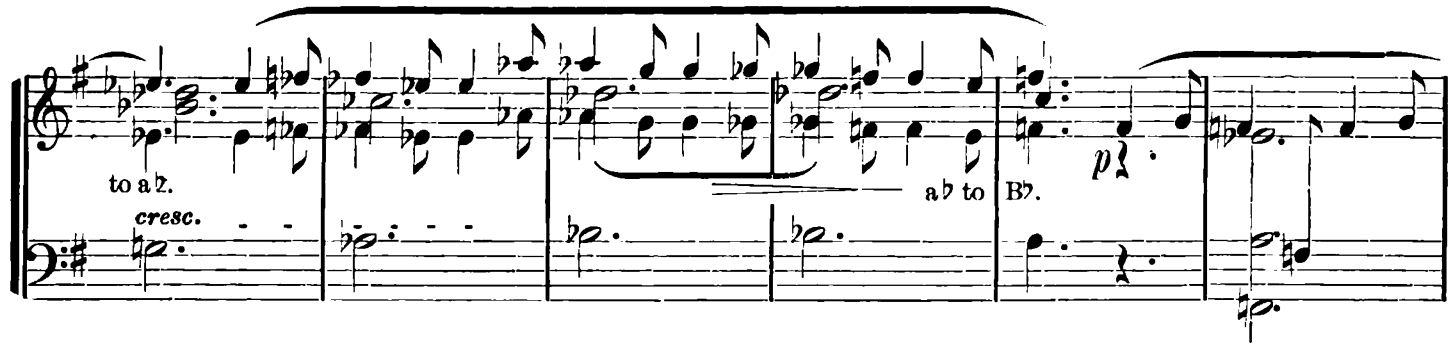
No. 65.

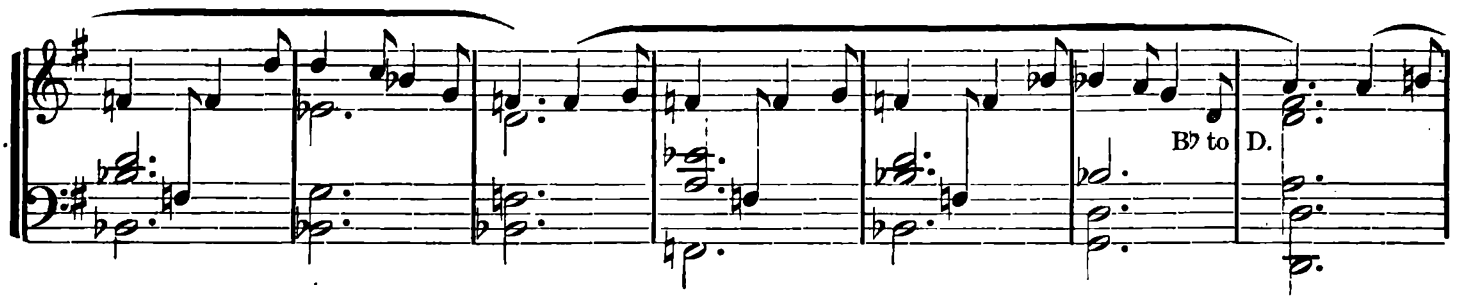


Andantino.

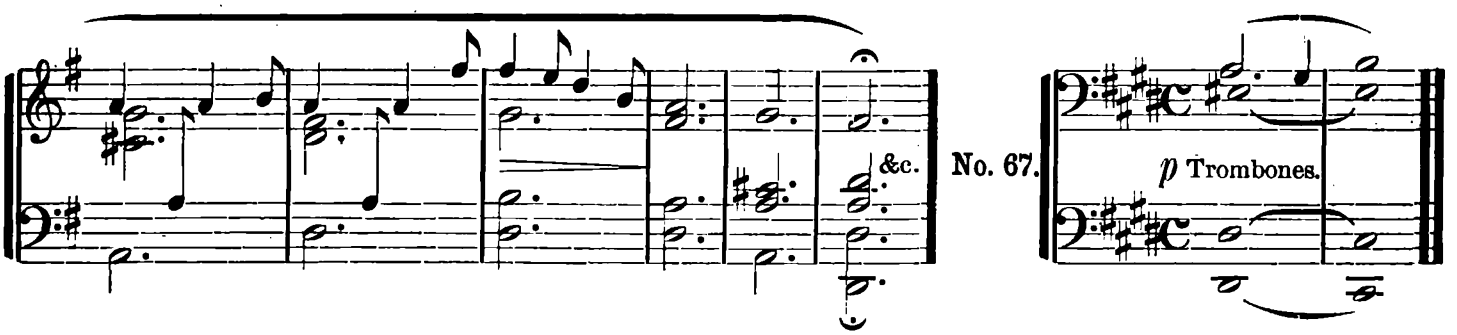
No. 66.







WAGNER. Valkyr.



The foregoing notable examples of modulation by the great masters, are quoted in the hope of awakening an interest in this fascinating art, rather than as models for imitation. Strictly speaking, modulation can not be taught: each one must invent his own system; but, on the other hand, the *materials* of modulation can be acquired by any earnest student, and, having these materials, he can invent a method of his own.

CHAPTER XXI.

IMITATION IN EXTEMPORE PLAYING.

Perhaps no device in composition is made use of more frequently by composers, than Imitation, and especially by the older writers. Harmonic devices have taken its place, to a certain extent, with the more modern composers, but imitation as taught in the older works on counterpoint is still — and doubtless always will be — one of the features of compositions in the serious style. It is particularly appropriate to the organ, and students will find that improvising in this form (although more difficult at first) will well repay earnest effort on their part.

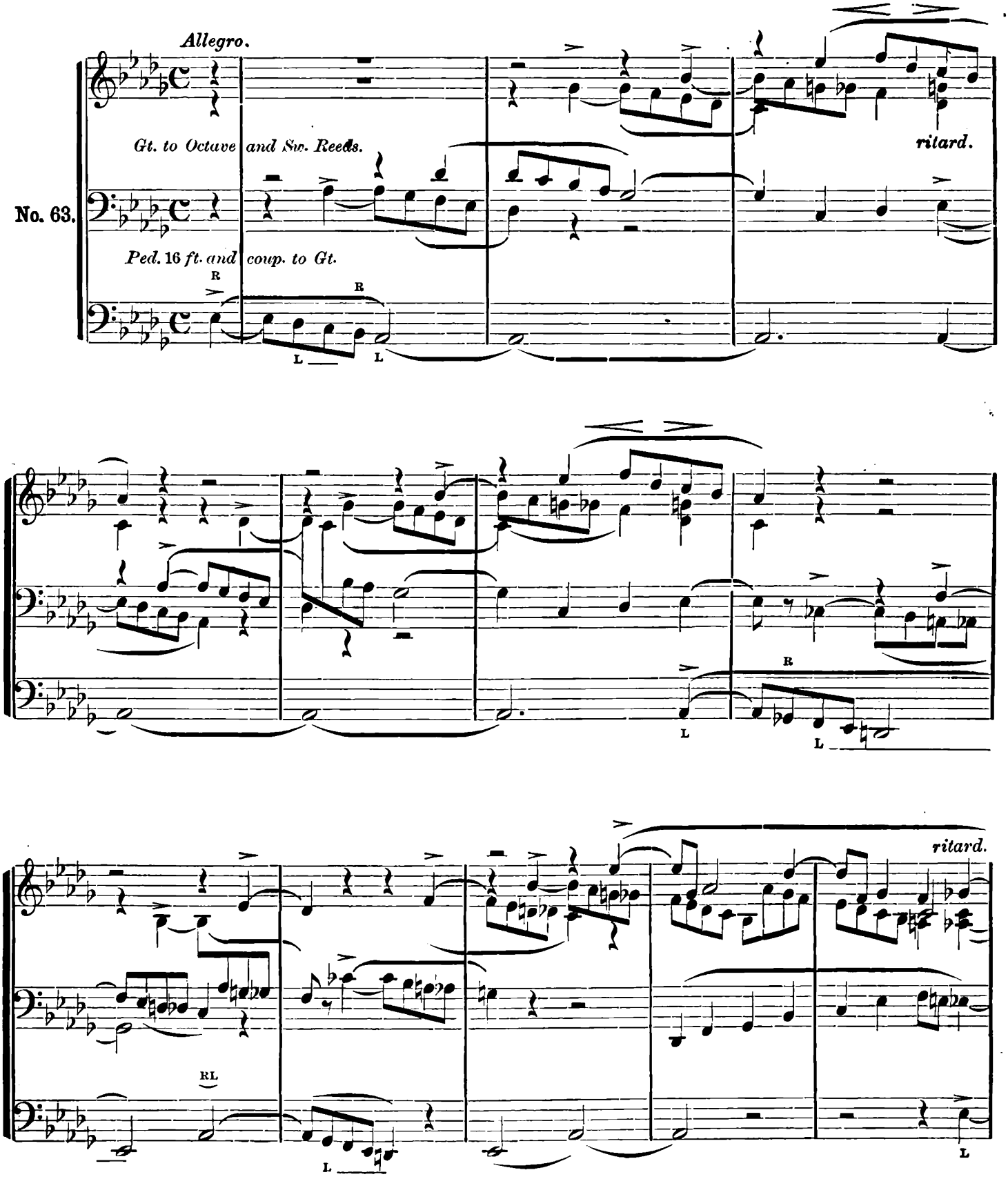
I would recommend that very short figures be selected at first for themes, of not more than four or five notes. (I have quoted the magnificent example from Schumann to show what wonderful results can be wrought out of the very slightest materials.) When some facility has been acquired in the handling of very short themes, longer ones can be selected, although, in imitation, short themes will generally be found more useful.

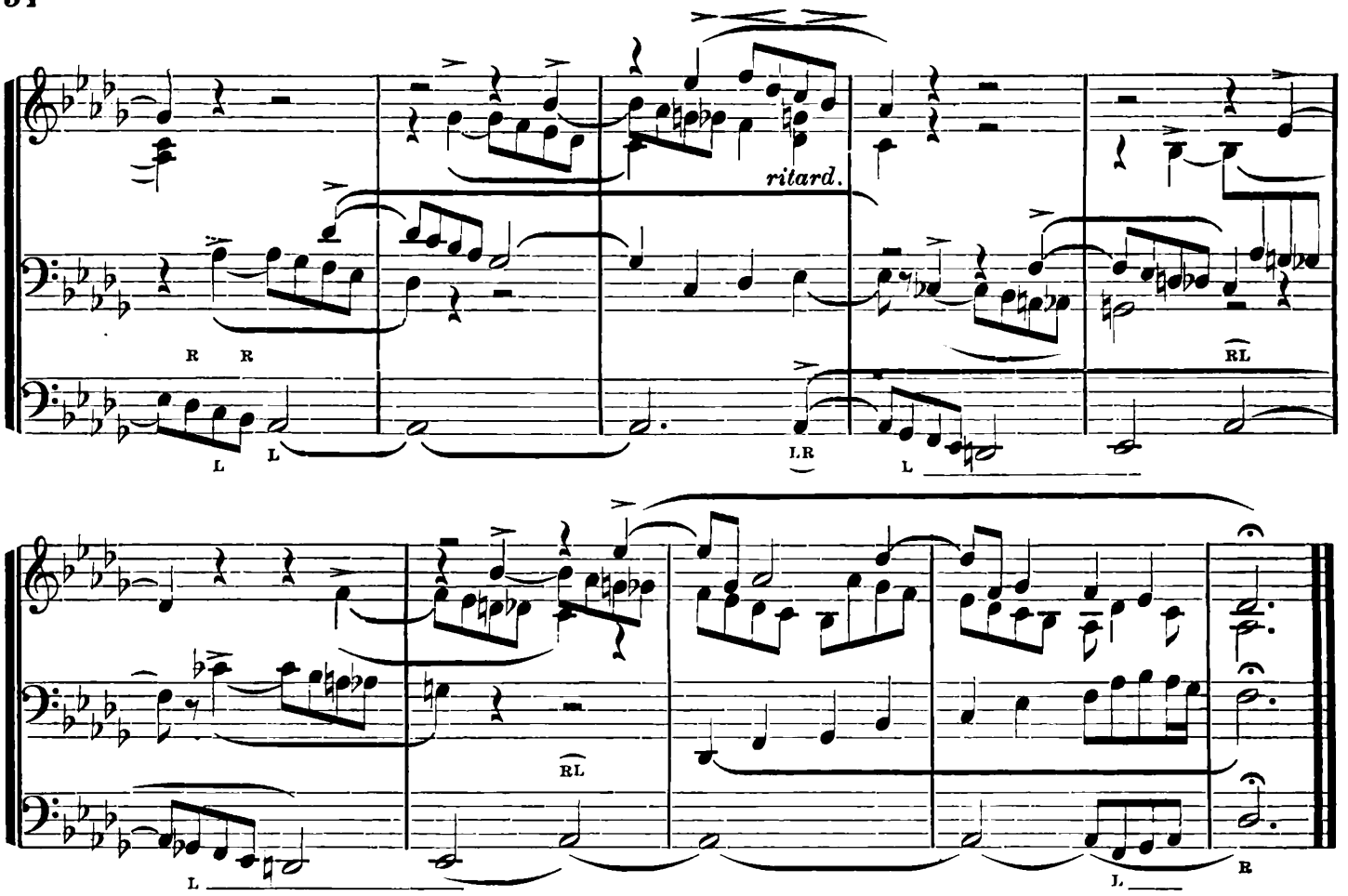
It is almost needless to state that attempts at improvising, in this or any other contrapuntal form, can be successfully made only after considerable study in counterpoint.

ILLUSTRATIONS.

R. SCHUMANN. Op. 21.

No. 63.

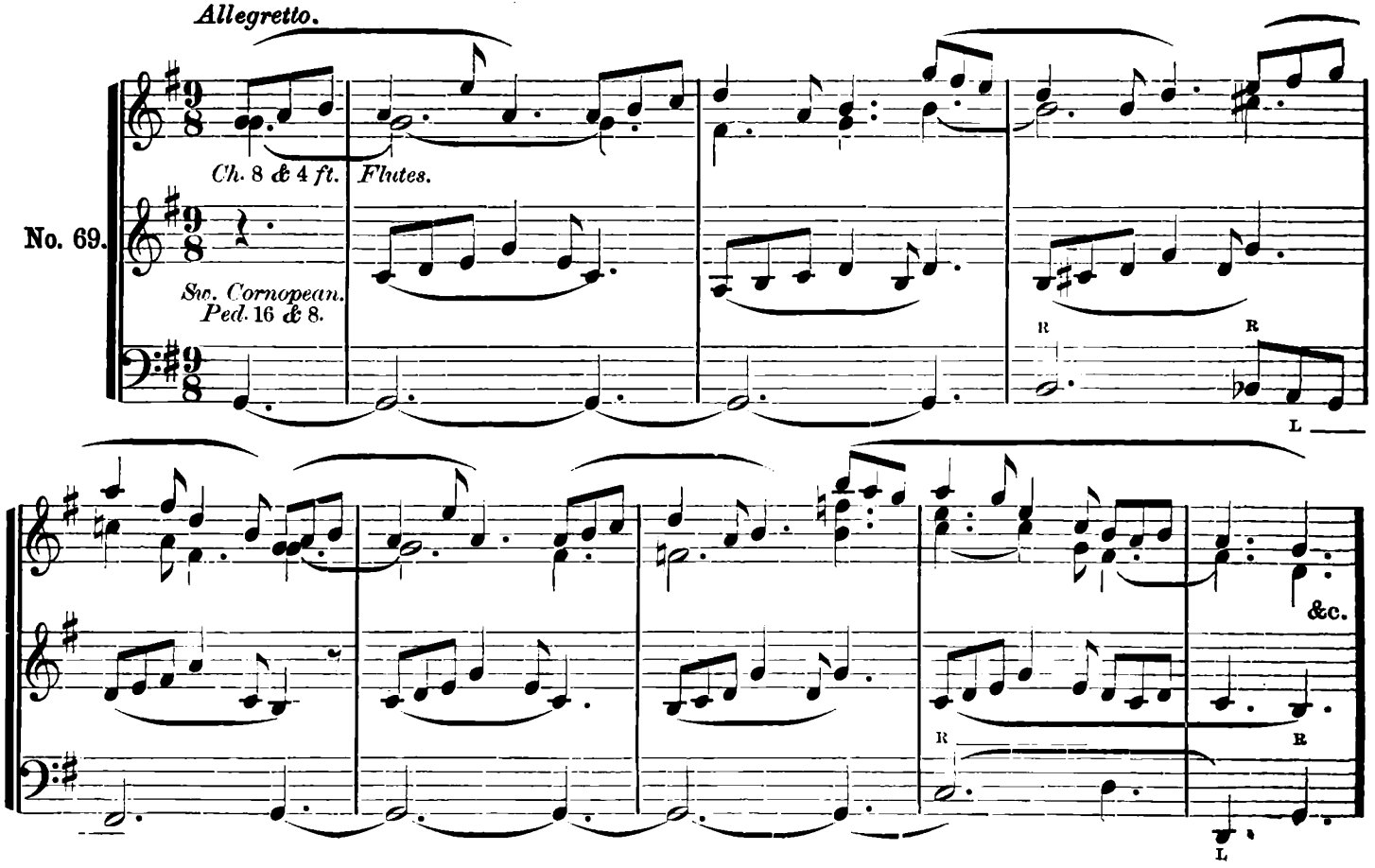




IMITATION IN TWO PARTS ON A PEDAL POINT WITH SUSTAINED ALTO.

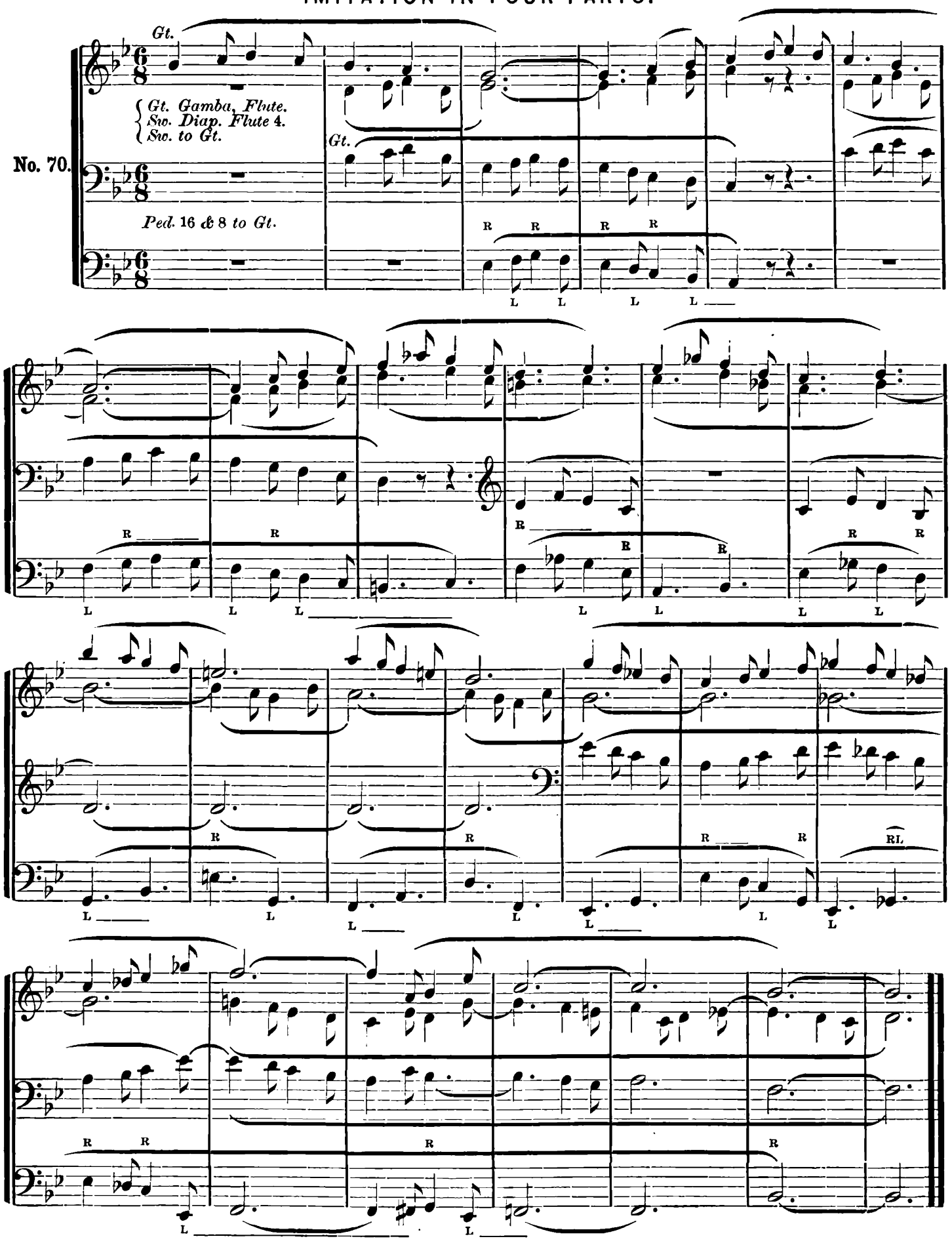
Allegretto.

No. 69.



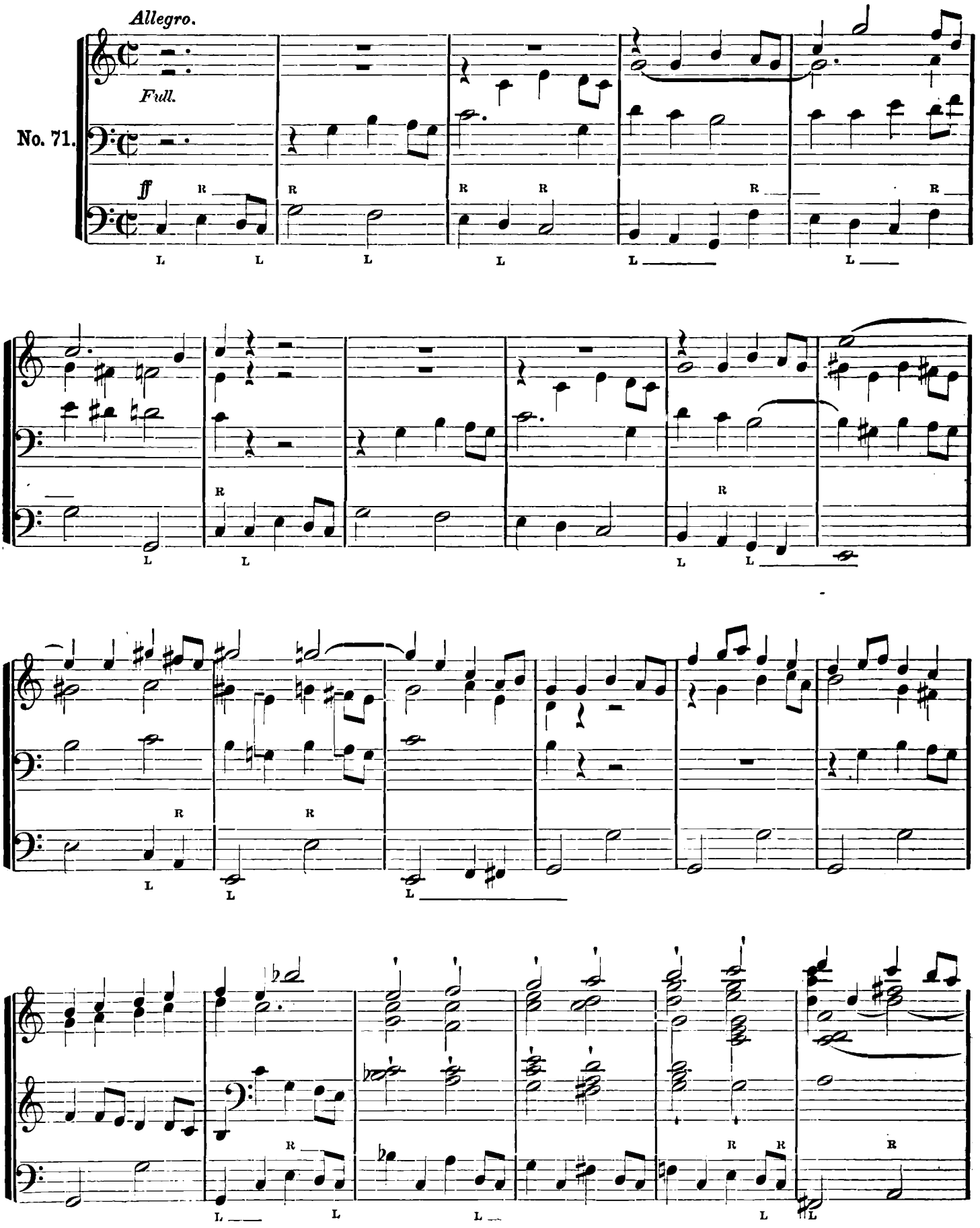
IMITATION IN FOUR PARTS.

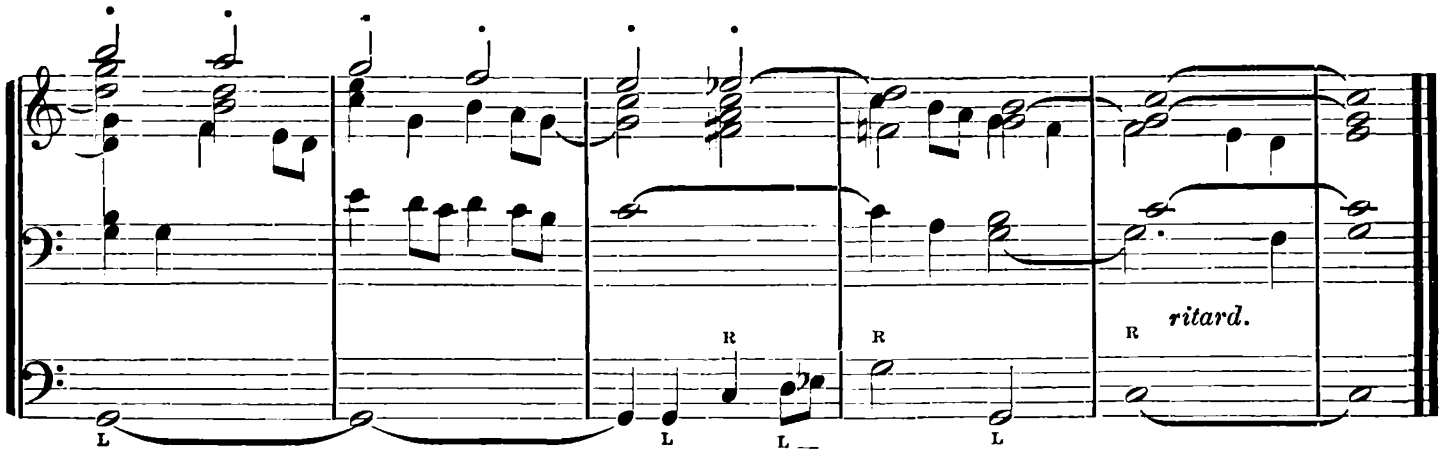
No. 70.



FUGAL IMITATION.

No. 71.





CHAPTER XXII.

DESCRIPTION (WITH ILLUSTRATIONS) OF THE FULL SCORE OF ROSSINI'S "STABAT MATER."

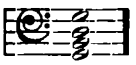
It would be difficult to name a work that is so universally used—in whole or in part—as the *Stabat Mater* of Rossini. There are few organists who are not, sooner or later, called upon to furnish the accompaniments to this work (in the absence of an orchestra), on the organ. Generally, this is done in the most wretched manner, and frequently the vocal portion of the work is well nigh ruined by the poor arrangement of the orchestral score. Consequently, we need make no apology for attempting to improve this state of things.

Since writing out the whole of the accompaniments arranged for the organ, would take up more space than is at our disposal, we have *described the orchestral effects*, and indicated the proper arrangement of each new effect as it enters. By comparing this description with the piano-forte arrangement, it is hoped that the pupil while playing from the ordinary piano score, will, with the assistance of the numerous illustrations given, be able to reproduce many more of the original effects than he could by the old method. A few pencil marks—in blue or red—will help the memory in this direction.

The organ that we have had in mind in furnishing this description would have three manuals, and from forty to fifty registers. Of course, I am aware that accompaniments of this character have to be performed frequently on smaller instruments than this, but it would be impracticable to take this into consideration in making arrangements from the full score. Each one must make the most of the instrument at his disposal, and produce as many of the effects indicated as his means will allow, without taking liberties with the music, or making the performance wait for changes of stops, &c.

The following should be borne in mind in using this arrangement:—

As a general rule, *reiterated chords* in either hand are to have one or more notes *sustained:* generally the upper note in the right hand. (See Chapter XV.)

The following should be the lowest chord played by the left hand: 

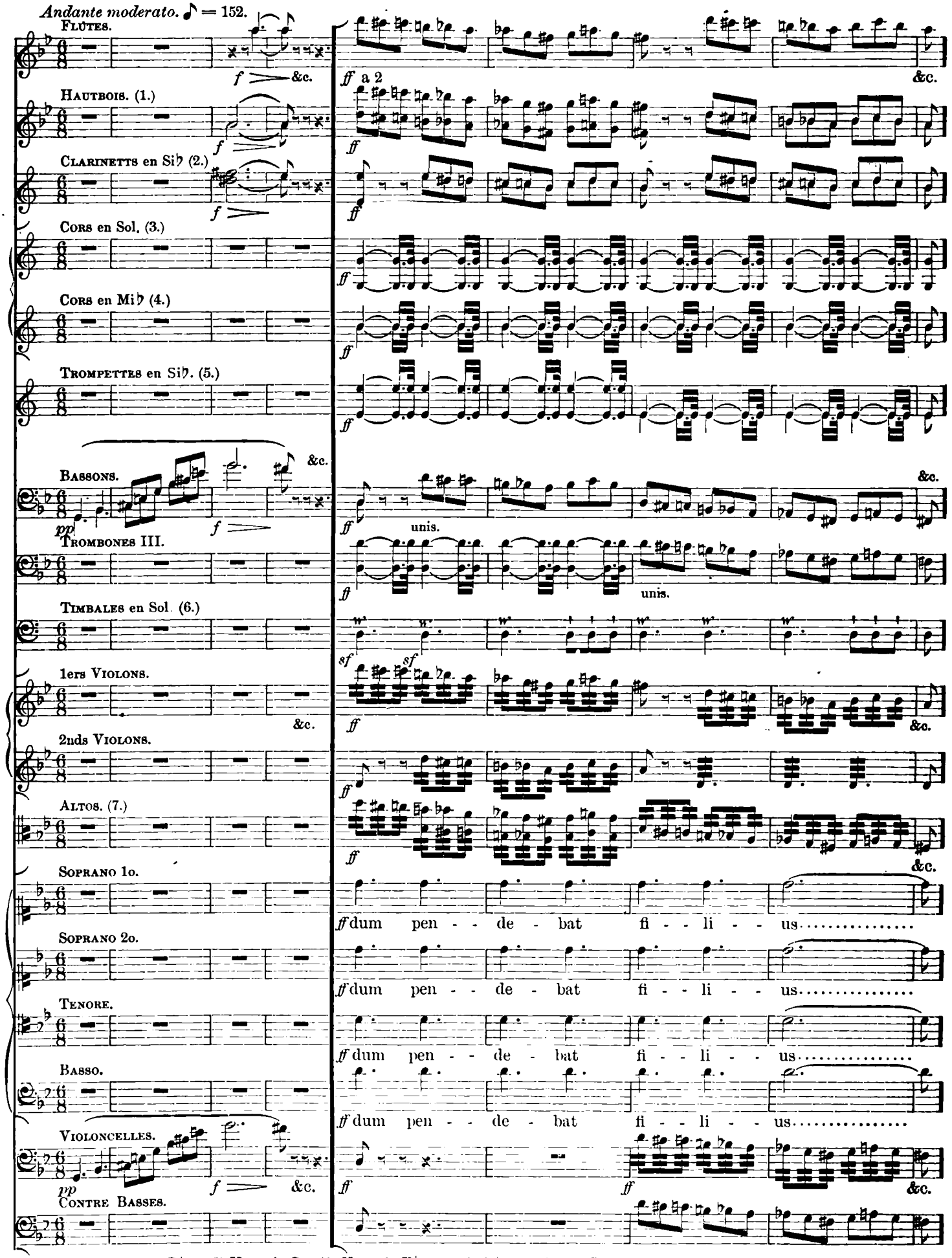
The double diapason in pedal is to be used only in the forte passages and for staccato basses.

In mentioning the piano score, and speaking of the "braces," count from the *top* of the page downward, and number the *bars* from *left to right.*

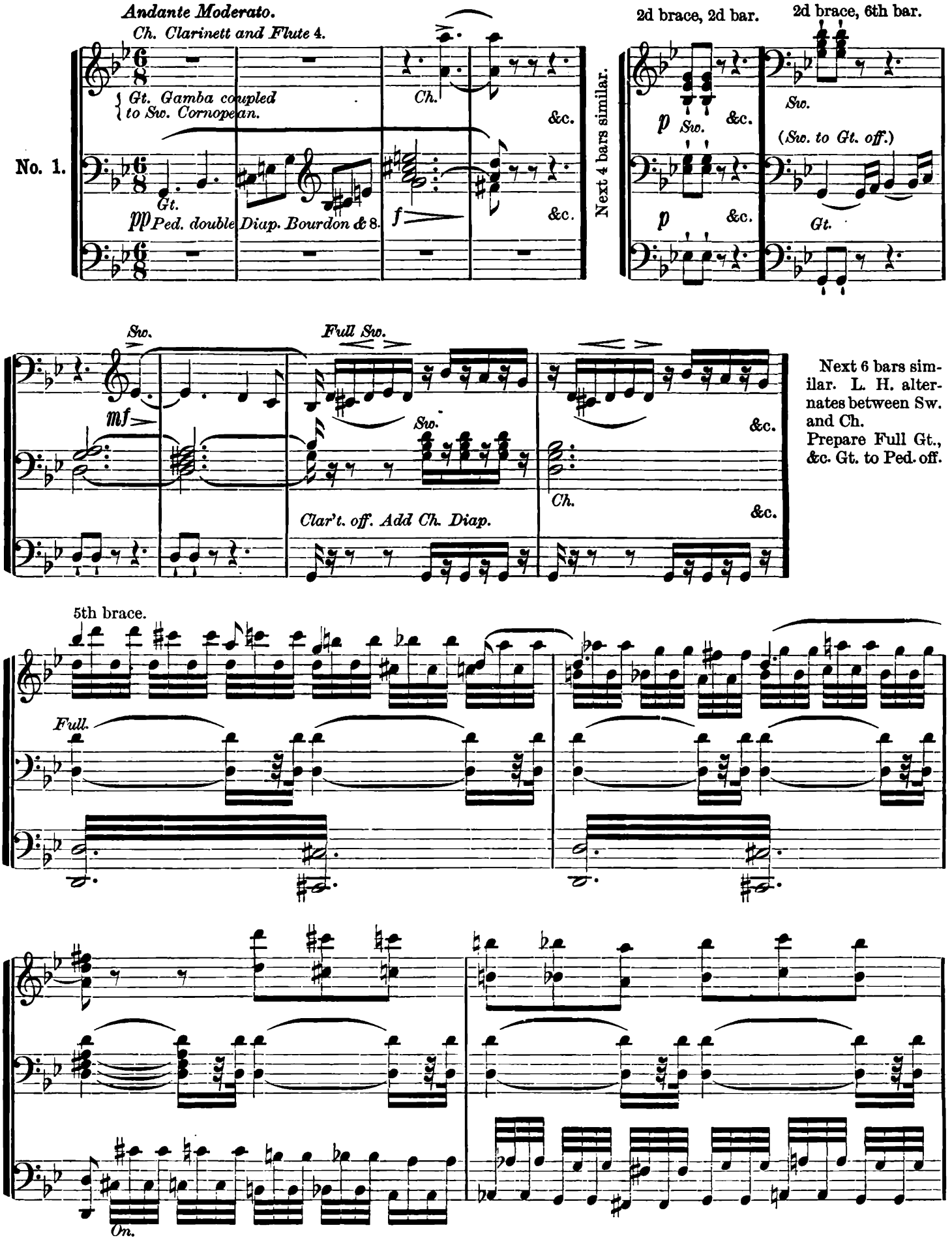
Each arrangement mentioned is to remain in force until otherwise indicated.

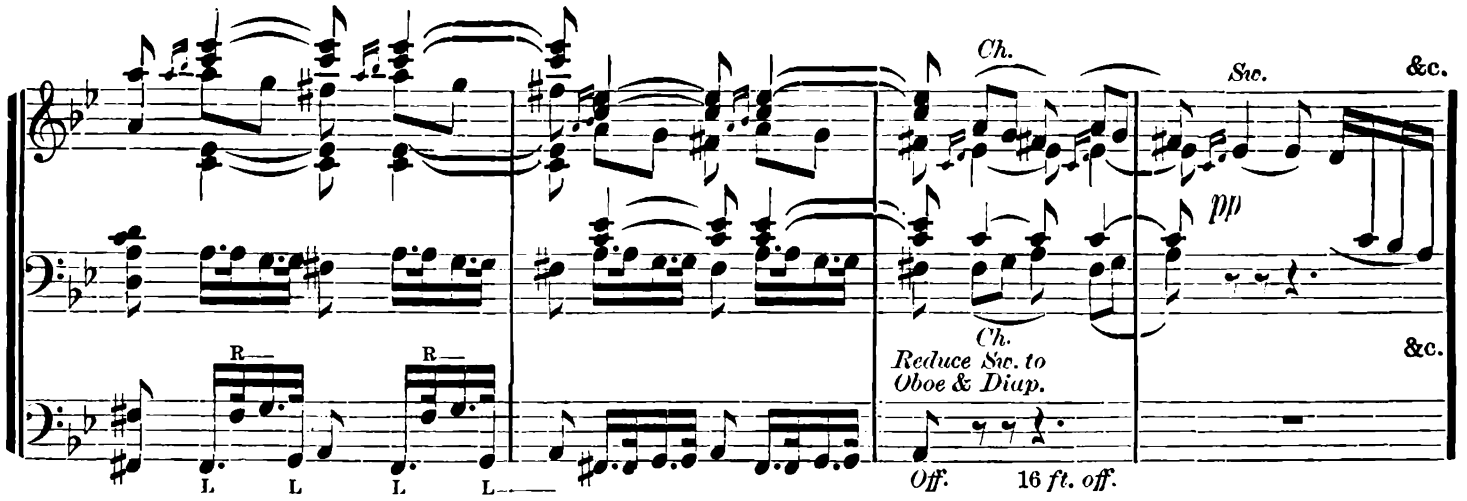
The following abbreviations are sometimes used:— *Tutti:* the entire force of the orchestra. *Tutti Strs:* all the first and second Violins, the Violas and Basses. *Wind:* Flutes, Oboes, Clarinetts and Bassoons. *Fl:* Flute. *Ob:* Oboe. *Cl:* Clarinett. *Fg:* Fagott. (Bassoon.) *Brass:* French Horns, Trumpets and Trombones. *Cor:* Horn. *Tpt:* Trumpet. *Trom:* Trombone. *Timp:* Kettle Drums. *Strs:* Strings. *Viol:* Violins. *Turs:* Violas. *V'Ccl:* Violoncello. *C. B:* Double Basses.

In order to prevent confusion, I will here state that Ditson's edition of the Stabat Mater is referred to. The *best*, however, is *Novello's Folio Edition.*



(1) Oboes. (2) in B♭. (3) Horns in G. (4) Horns in E♭. (5) in B♭. (6) Kettle Drums in G. (7) Violas.

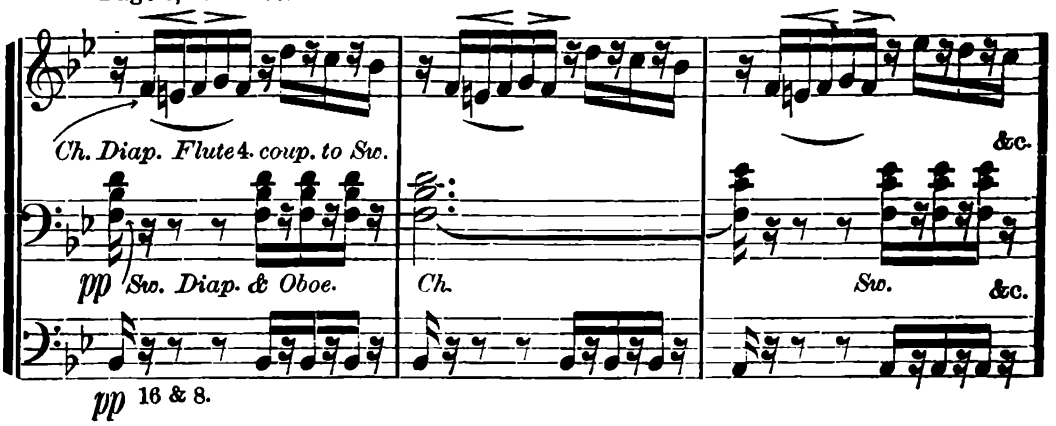

Andante Moderato.
Ch. Clarinett and Flute 4.
No. 1.
Gt. Gamba coupled to Sw. Cornopean.
Ch.
&c.
Gt.
pp Ped. double Diap. Bourdon & 8.
f
&c.
Next 4 bars similar.
2d brace, 2d bar.
2d brace, 6th bar.
p Sw.
&c.
Sw.
(Sw. to Gt. off.)
p
&c.
Gt.
Sw.
Full Sw.
mf
Sw.
&c.
Ch.
&c.
Clar't. off. Add Ch. Diap.
Next 6 bars similar. L. H. alternates between Sw. and Ch.
Prepare Full Gt., &c. Gt. to Ped. off.
5th brace.
Full.
On.



Page 6, 3d brace.

As far as the next Tutti, (page 5, 2d brace,) play on the Sw. with the exception of bar 4th, 2d brace, page 4, which should be on the Ch. Ped. Violoncello alone.

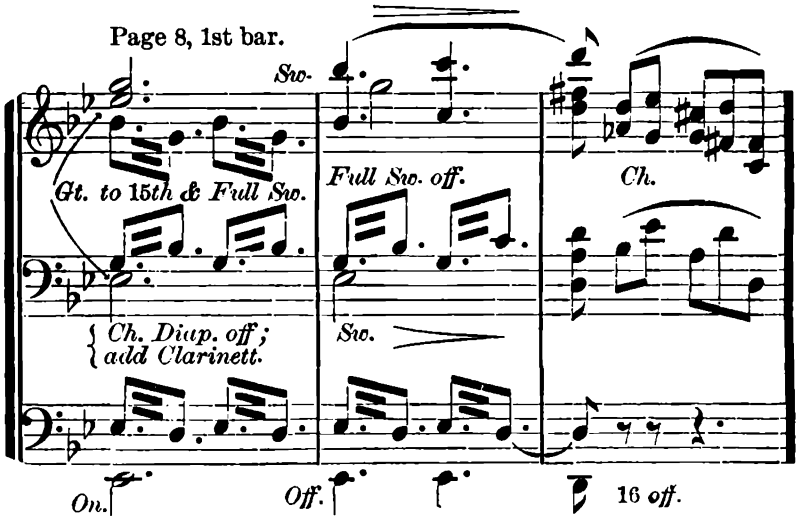
Tutti on page 5, the same as the last illustration. At the beginning of page 5, add 16 ft. to Ped.



Page 8, 1st bar.

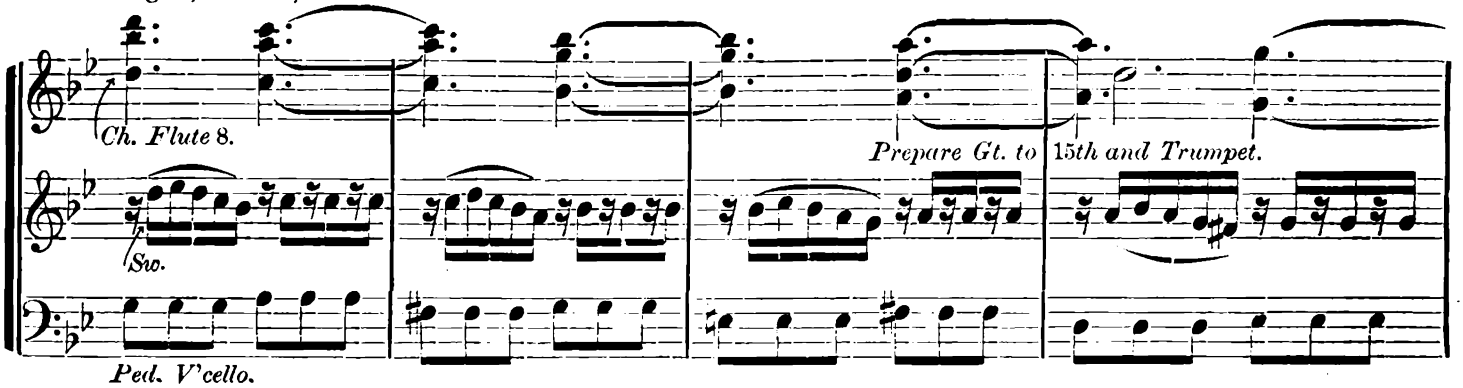
In this manner (every other bar sustained in L. H.) as far as bar 3d, page 7. The figure in both hands at the end of bar 4th, on the Ch.

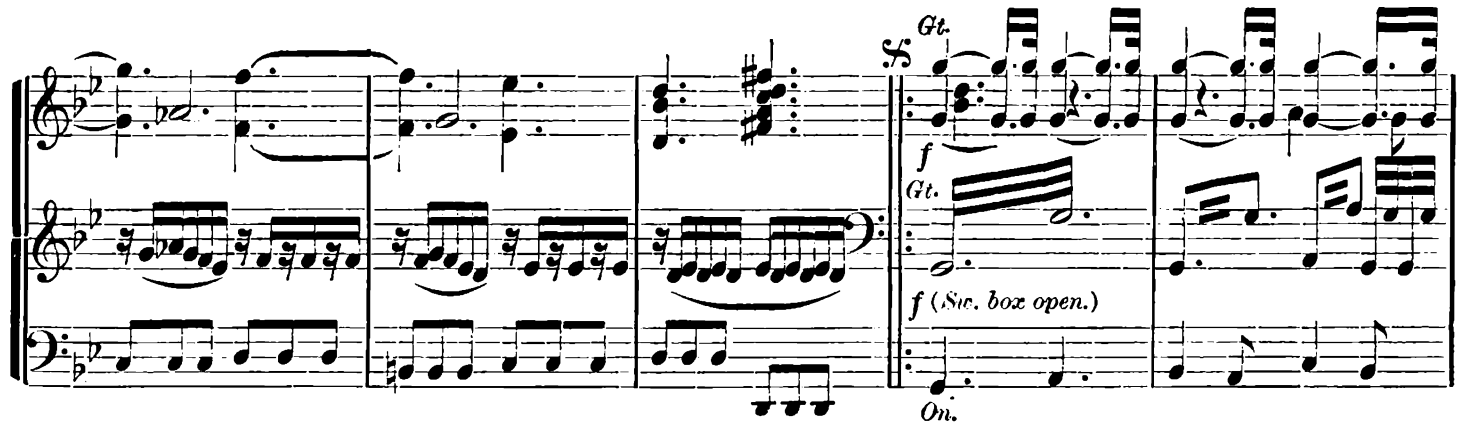
At bar 2d, 2d brace, add Cornopean to Sw. and Double Diap. to Ped. Add Full Sw, when the voices enter (lower brace, page 7.)

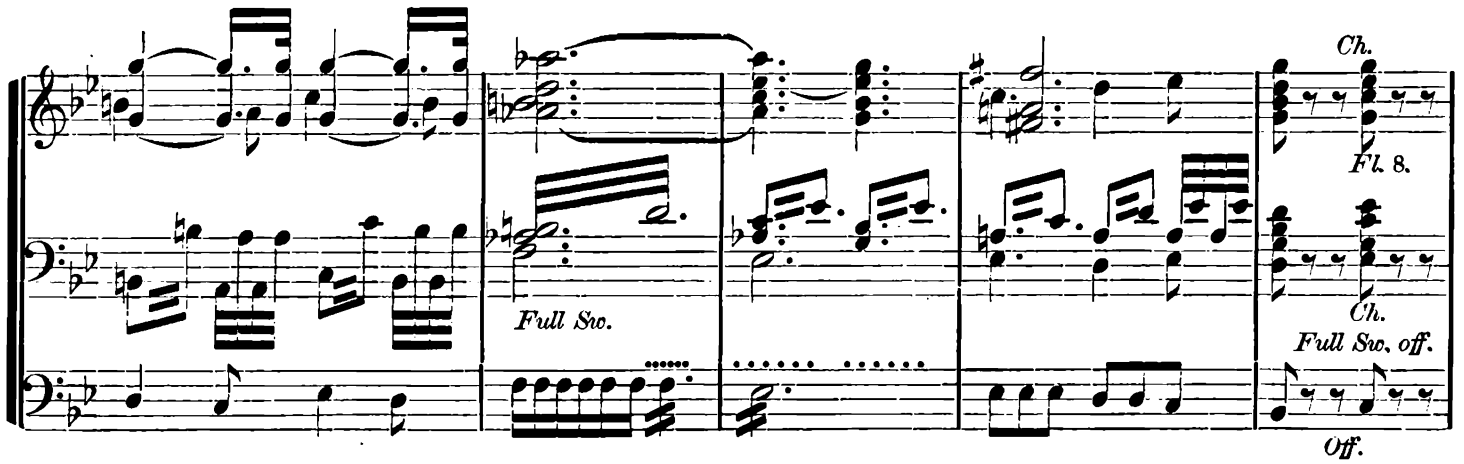


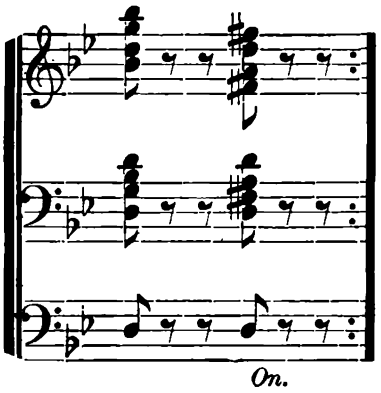
Next 4 bars on Sw. (Oboe and Diap.) No. 16 ft. in Pedal.

Page 8, last bar, 2d brace.

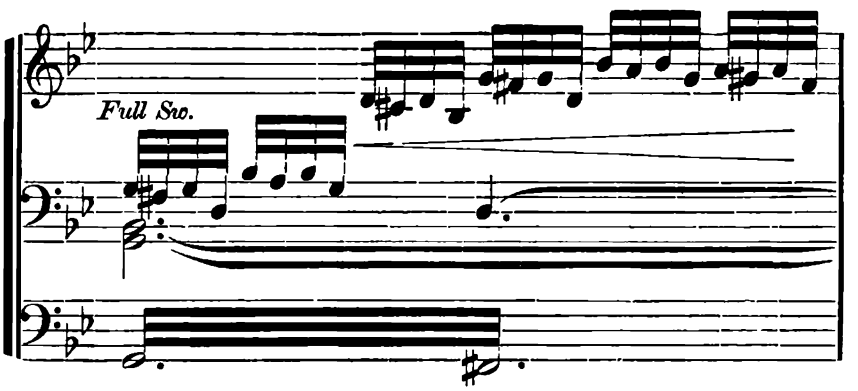


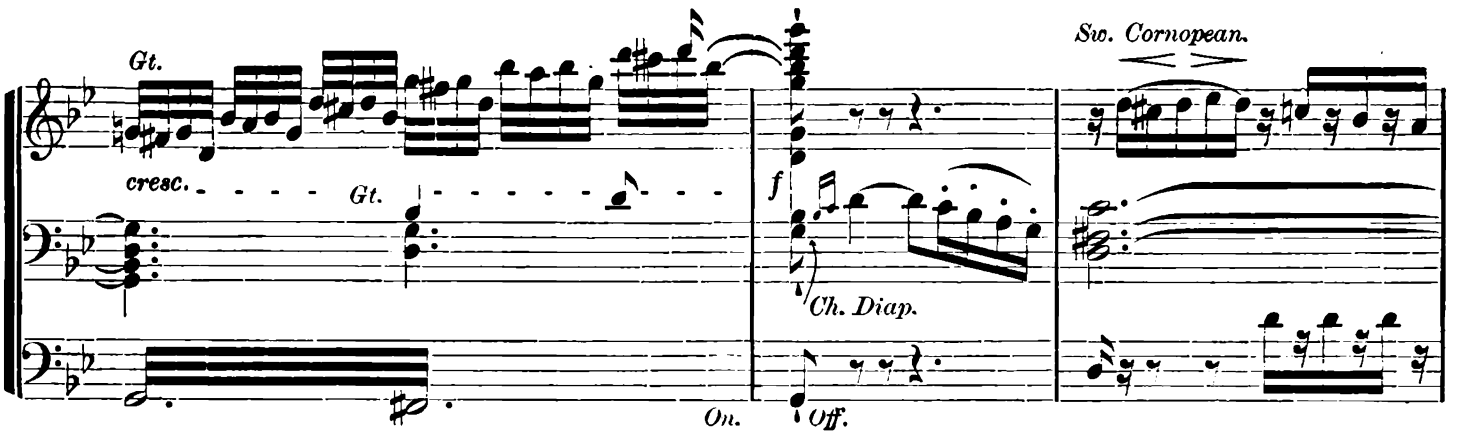


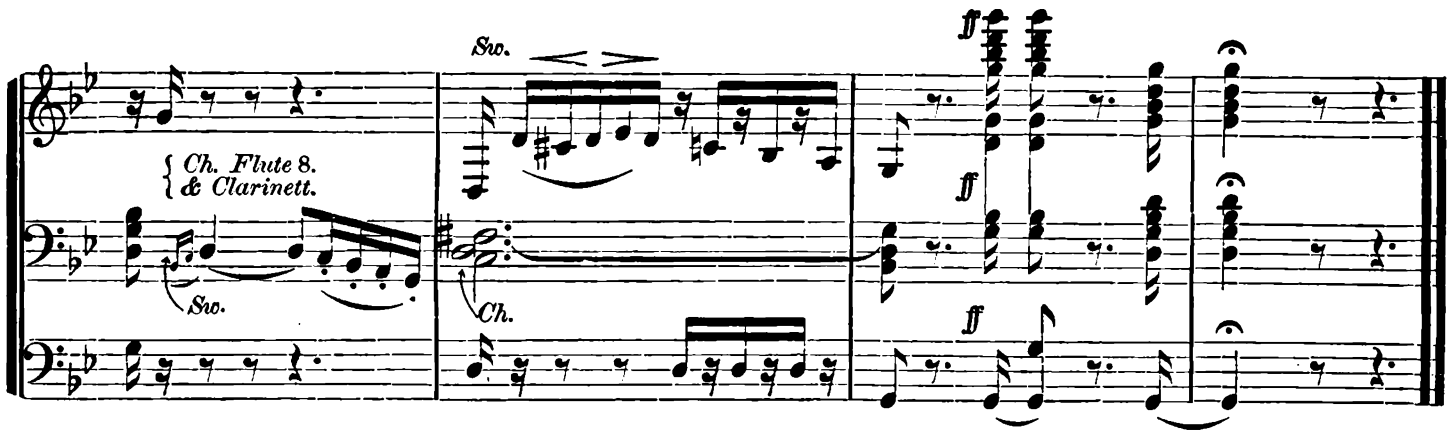




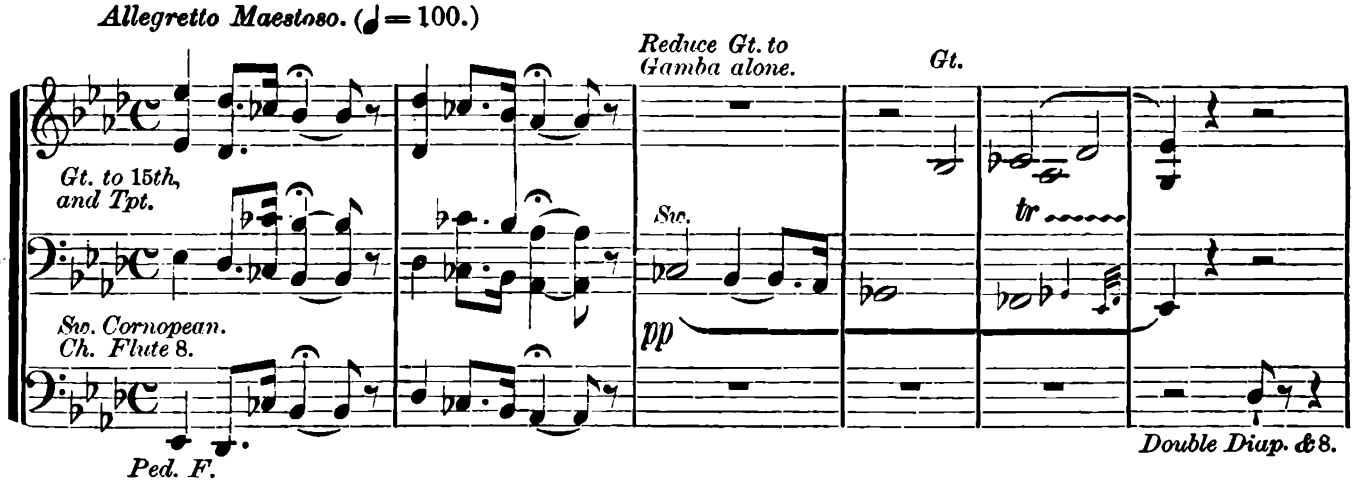
From 2d brace, bar 3d, page 10, the instrumentation is the same as at the beginning of the movement.



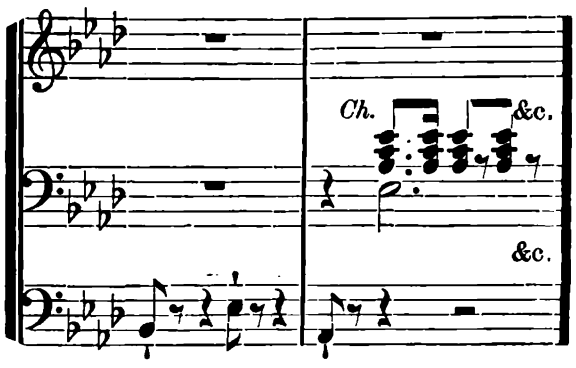




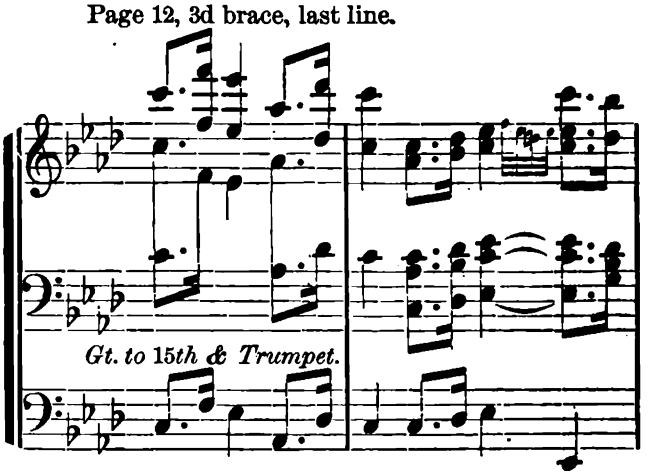
No. 2.

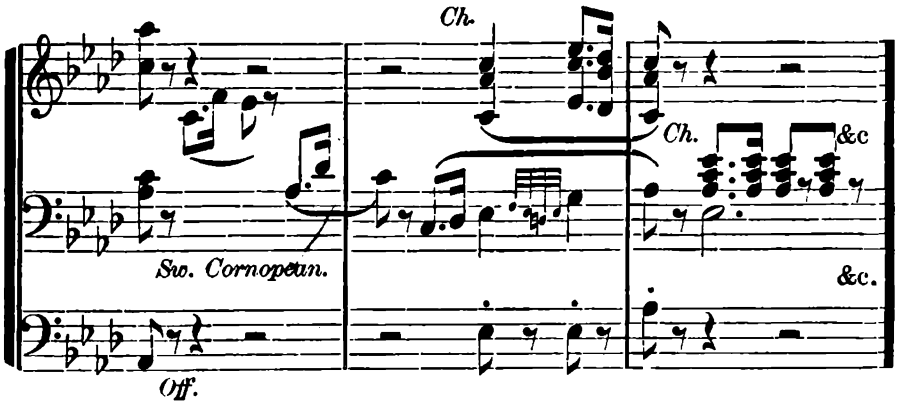


Page 12, 3d brace, last line.



The Melody is first played by the 1st Violins and V'cellos: the latter an octave below the former. If there is a Double Trumpet in Sw., use that and Oboe, playing as written, (with the exception of the octaves) or, use the Cornopean, and play the whole melody in octaves.





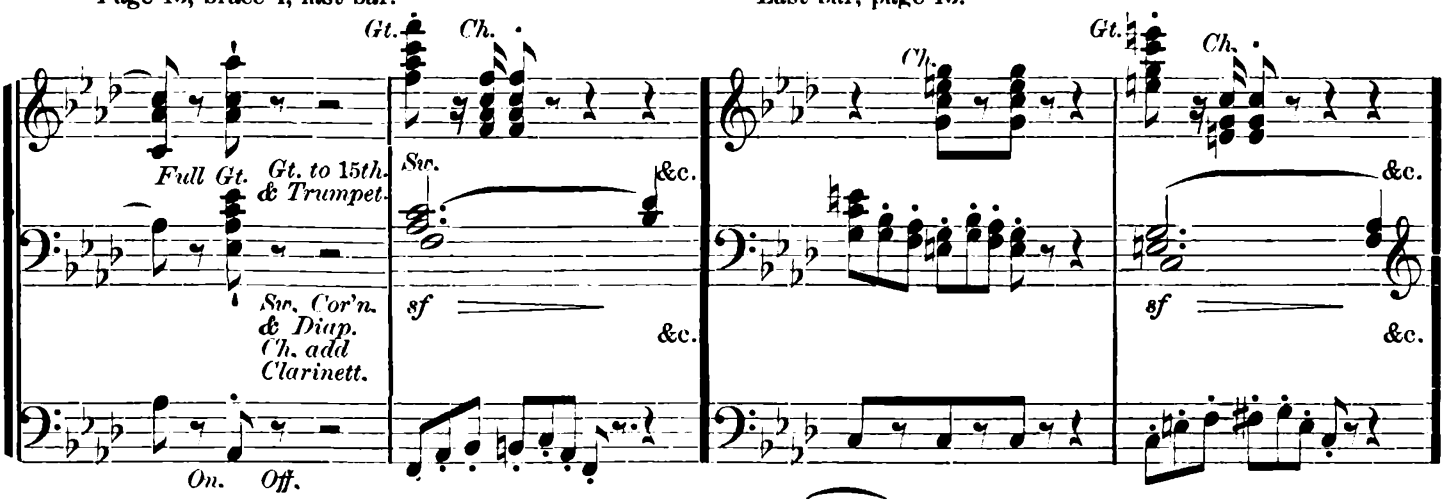
Melody on the Sw.,(Oboe and Diap.) L. H. and Ped., as in last bar.

Page 13, 2d bar, both hands on Sw. (Full.) *ff* part on Gt. Diap, Coupled to Full Sw.

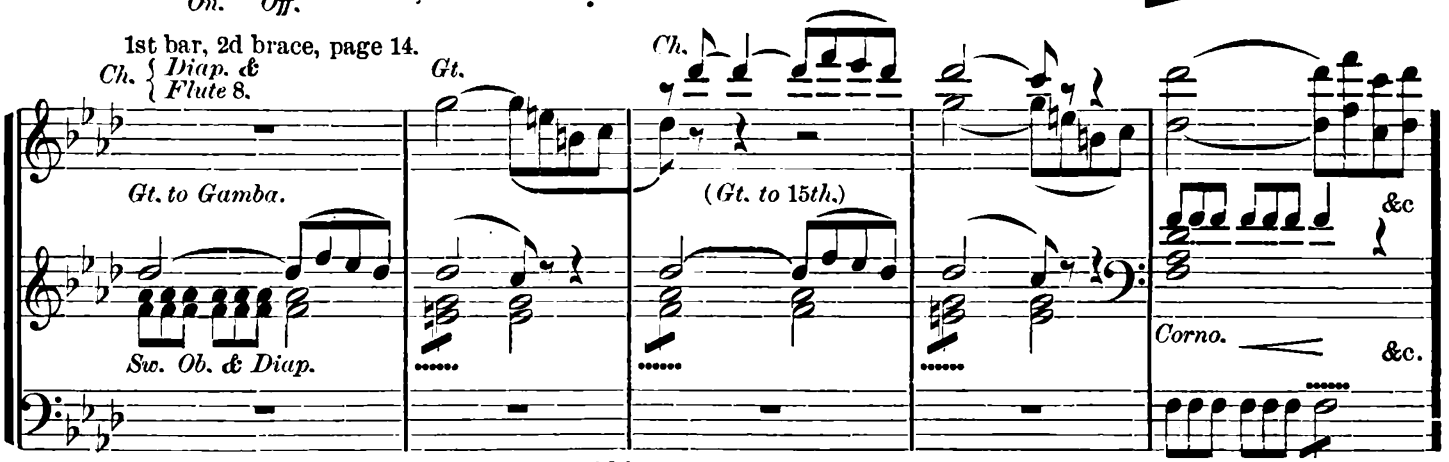
From the last bar, brace 3d, page 13, same arrangement as in the last illustration.

Page 13, brace 4, last bar.

Last bar, page 13.

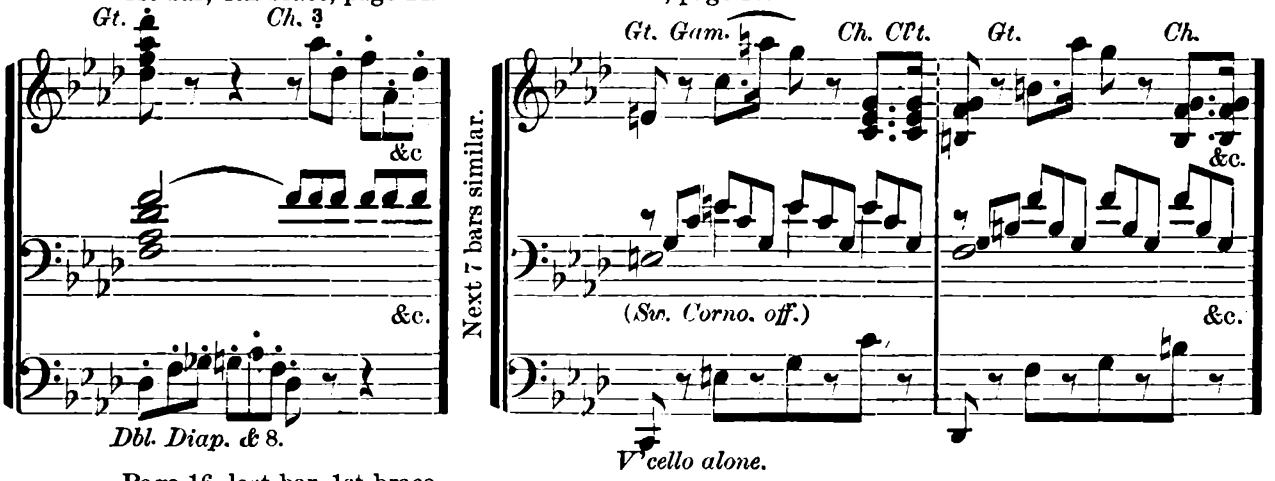


1st bar, 2d brace, page 14.



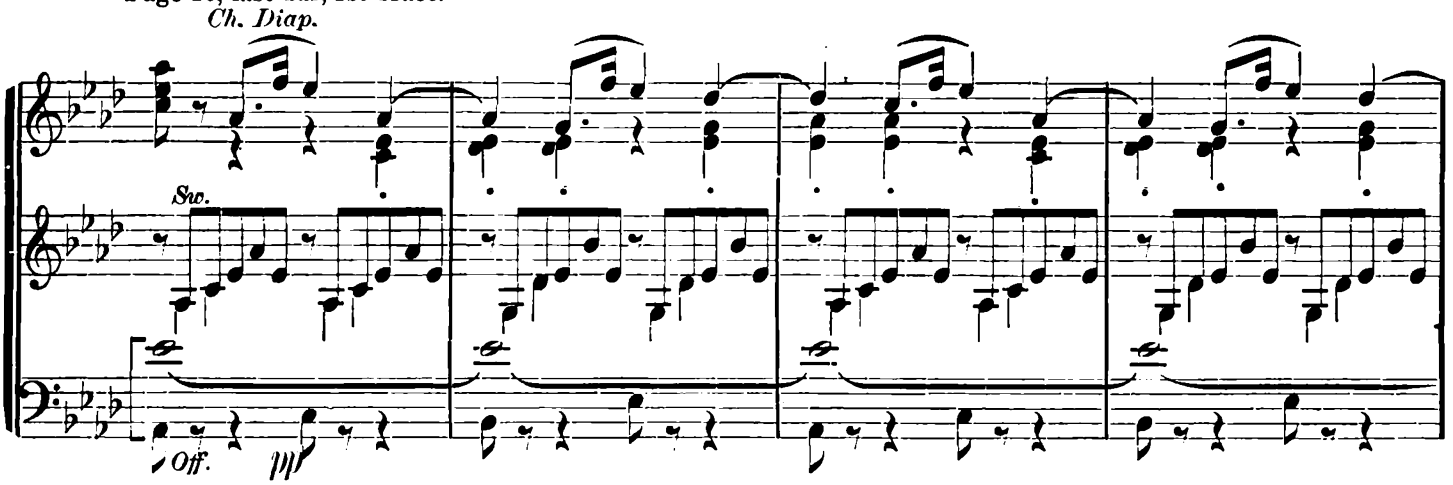
1st bar, 4th brace, page 14.

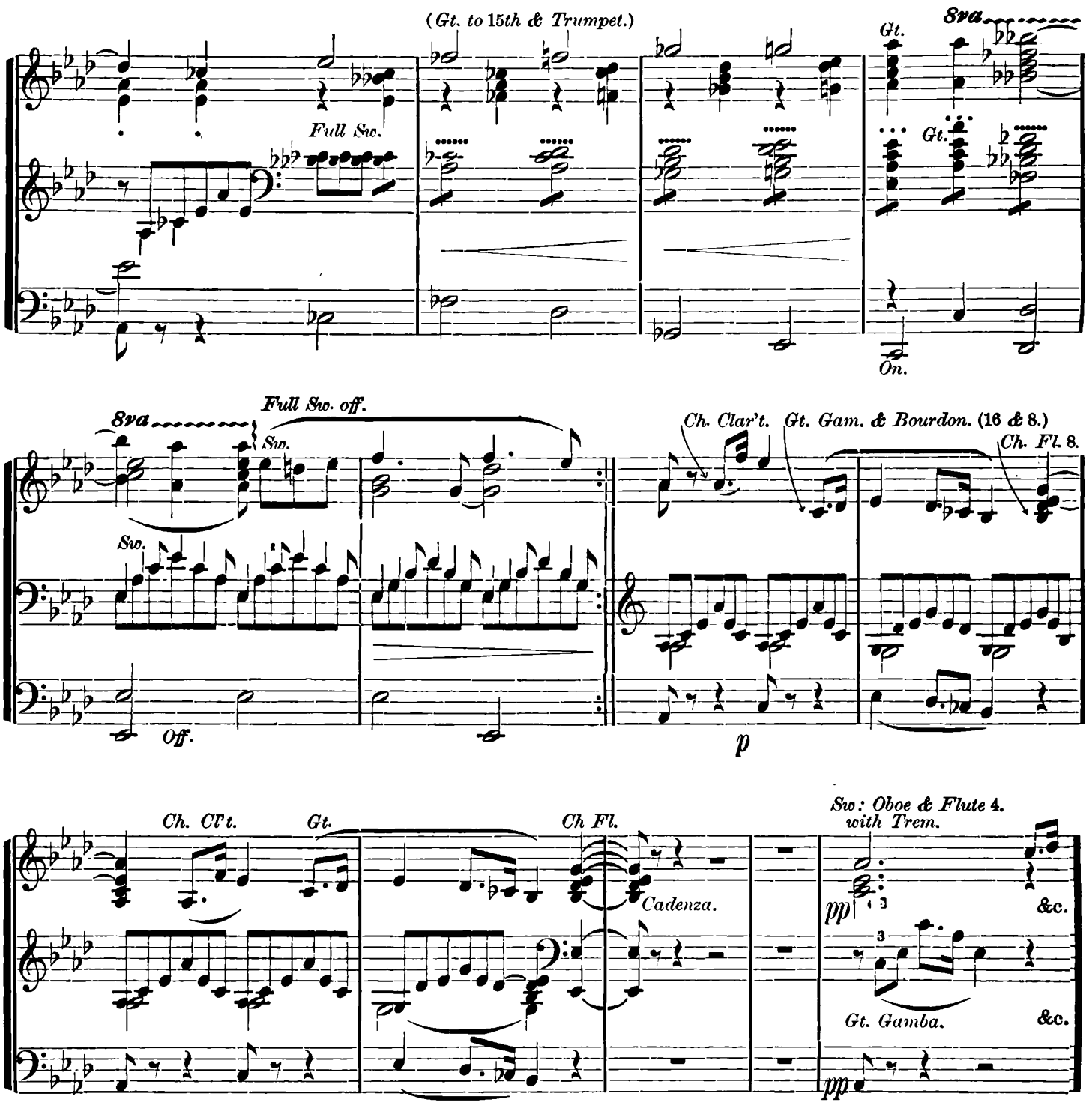
2d bar, page 15.



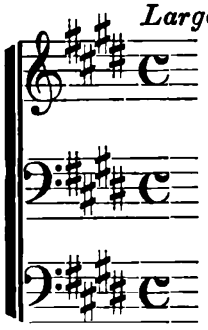
Instrumentation the same as first part, as far as Coda on page 16.

Page 16, last bar, 1st brace.





No. 3.



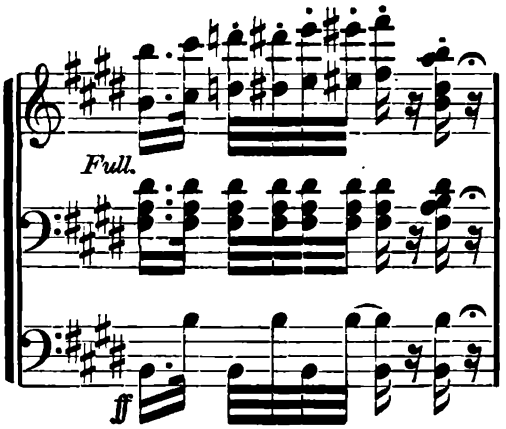
Largo. (♪ = 69.)

The first two bars are played by 4 Horns. The Gt. Fl. 8, coup. to Sw. Oboe, would be a fair imitation of this charming effect.

The next two bars are played by the strings. (Sw. Oboe & 4 ft. Fl. No 16 ft. in Ped: Violoncello instead.)

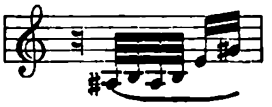
First bar on 2d brace, Clarinett and Oboe. Upper staff, Ch. Clar't. Lower staff, Sw. Oboe.

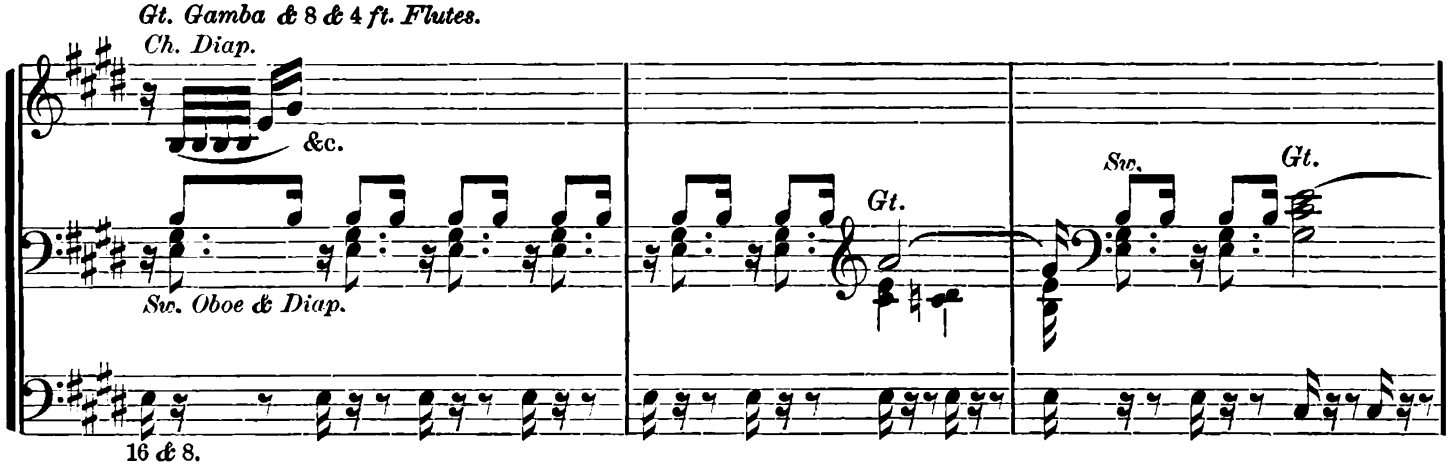
The next bar and first half of the following bar by the Strs. Sw. Oboe: add 16 ft. to Ped.

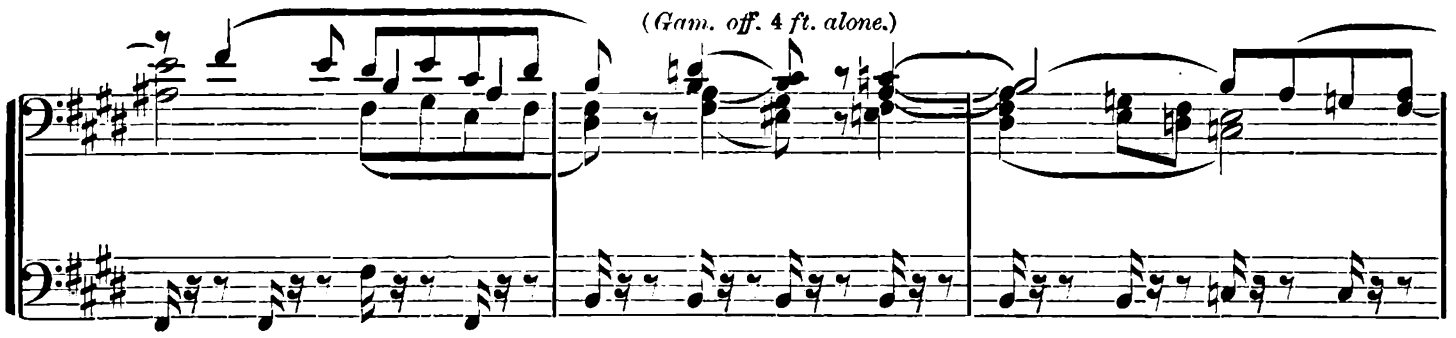


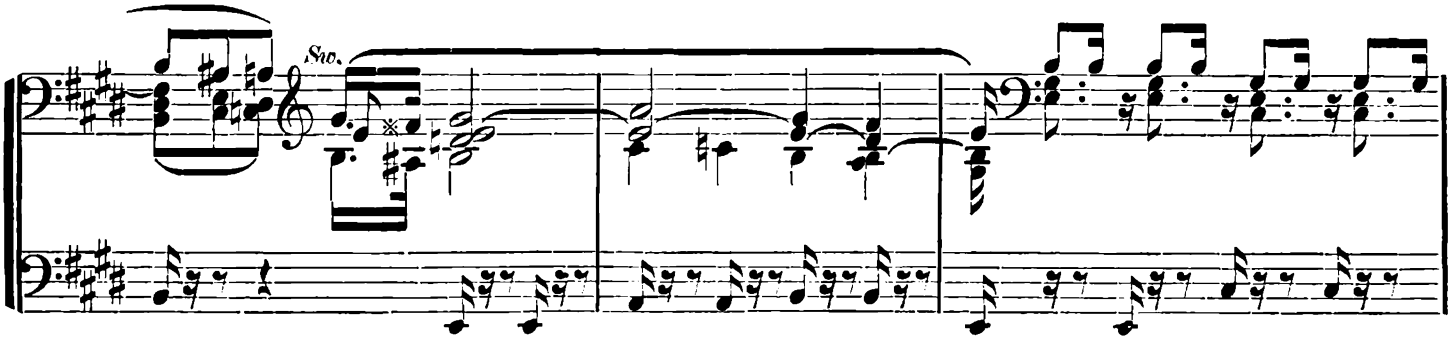
Since the wind instruments play such an important part in the accompaniment of this number, and the effect is changed nearly every bar, we have arranged the wind parts for the *left hand;* while, as the figure for the violins

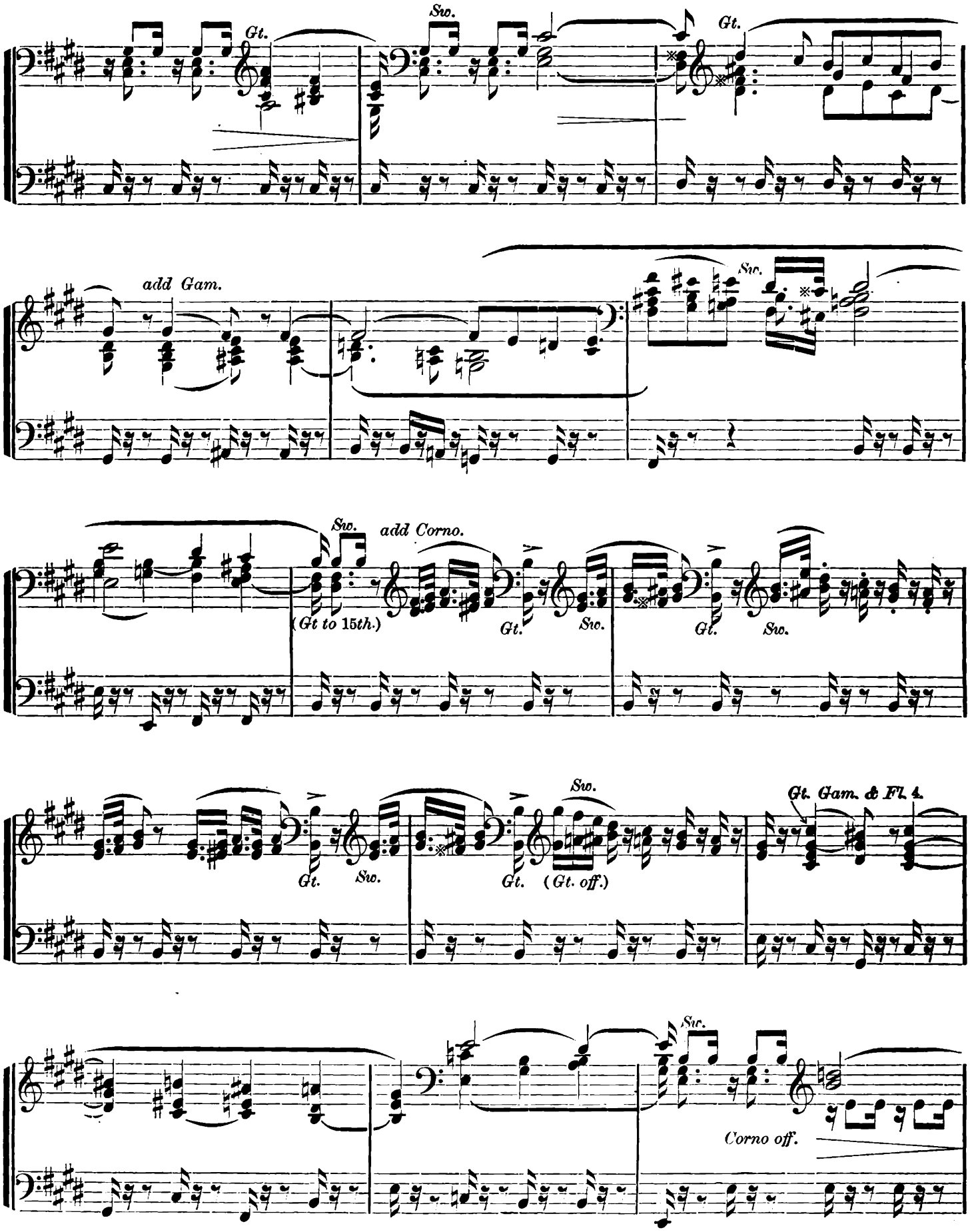
is carried through the entire number, the right hand will therefore play as in the piano score. The part for left hand and Ped. in the illustration, can be copied into the piano score without much trouble. The above figure for the violins is sometimes altered to a chromatic appoggiatura, as follows:

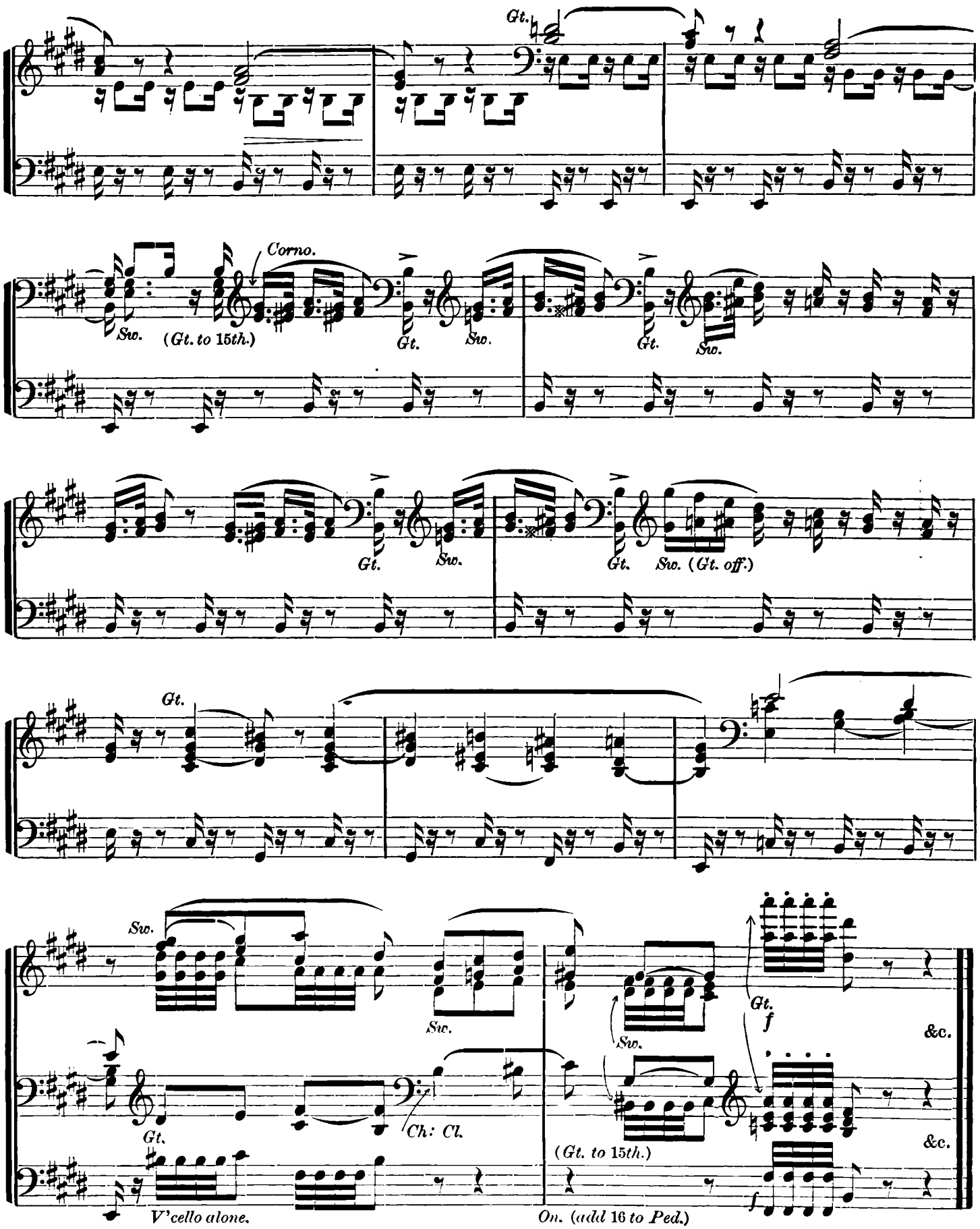




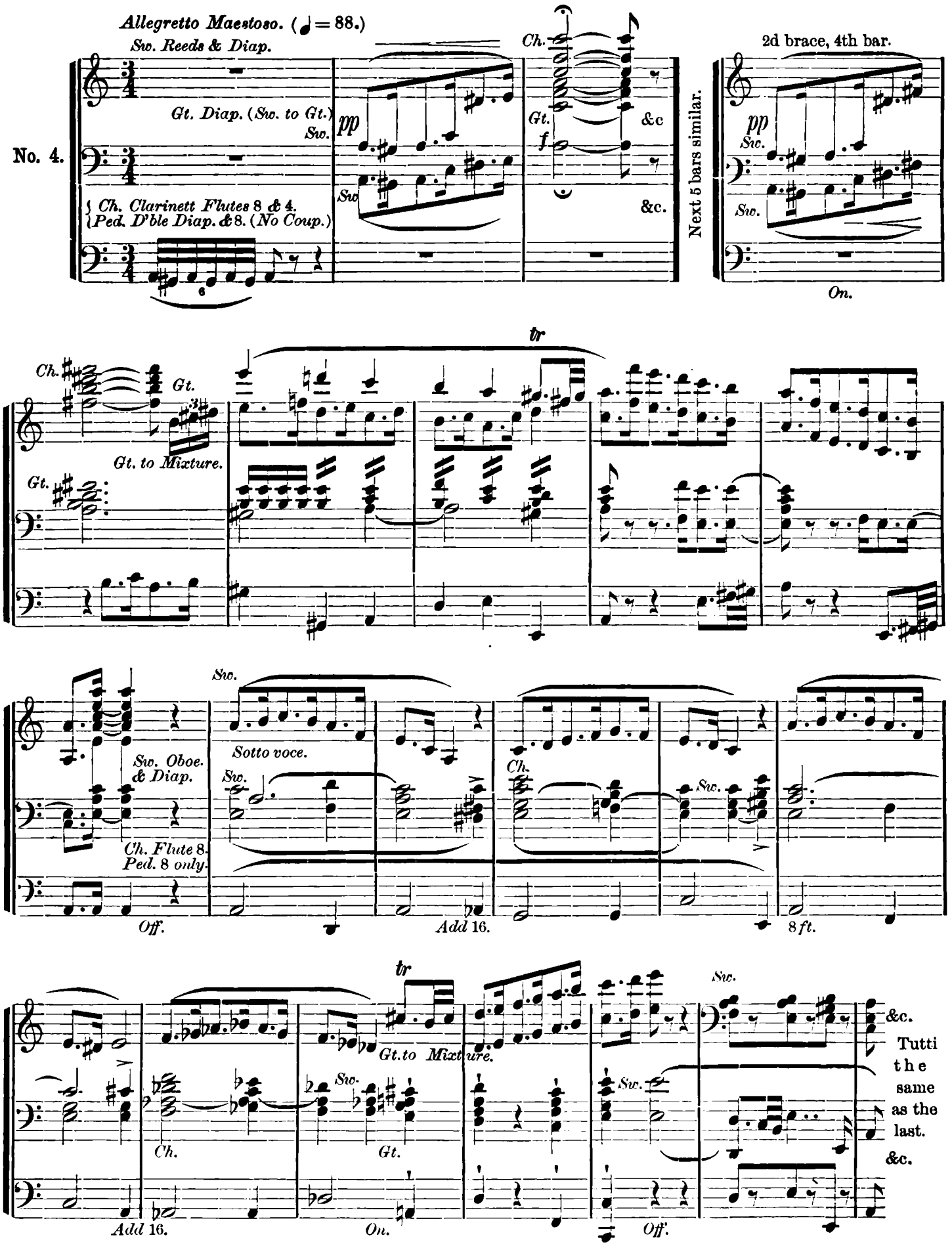


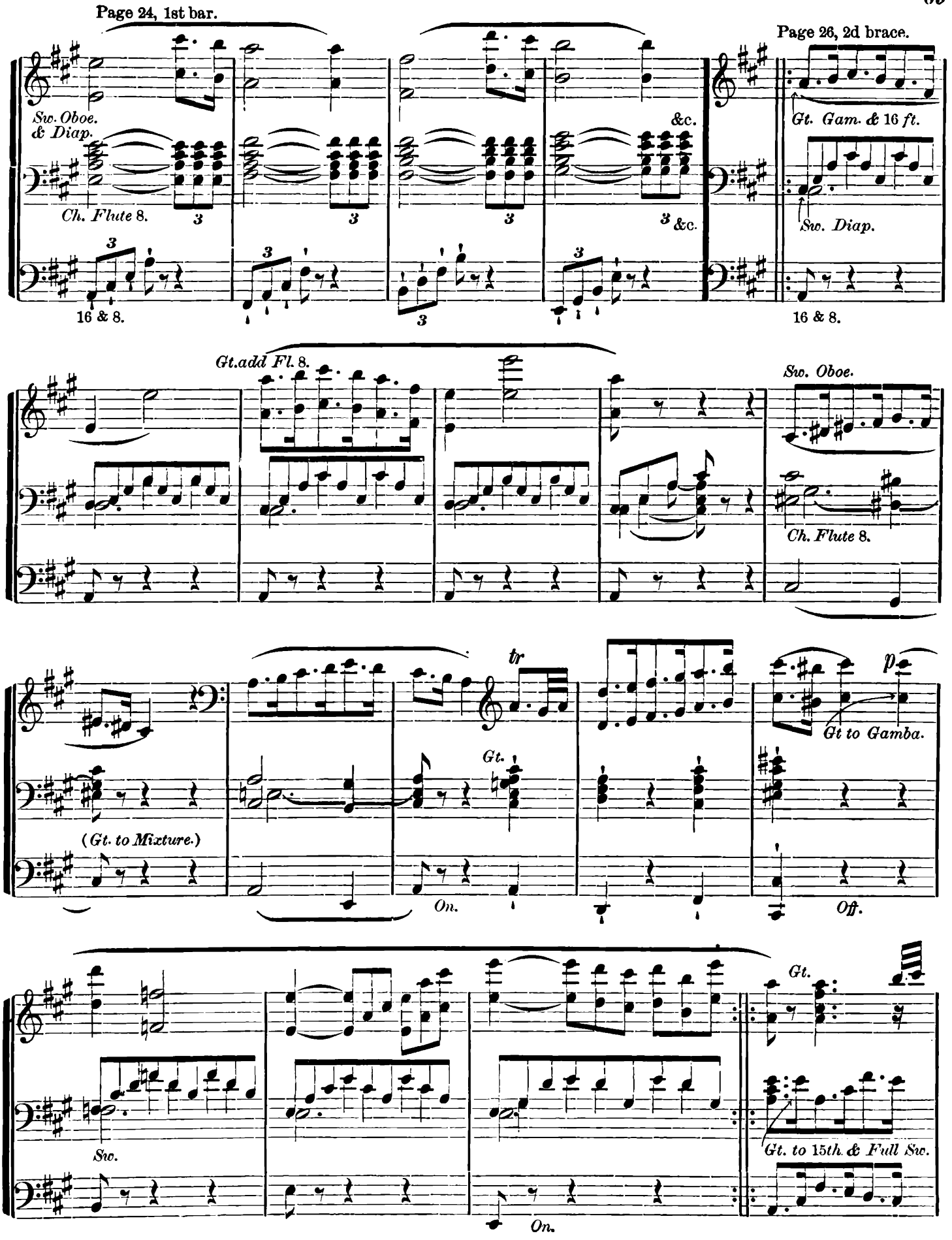


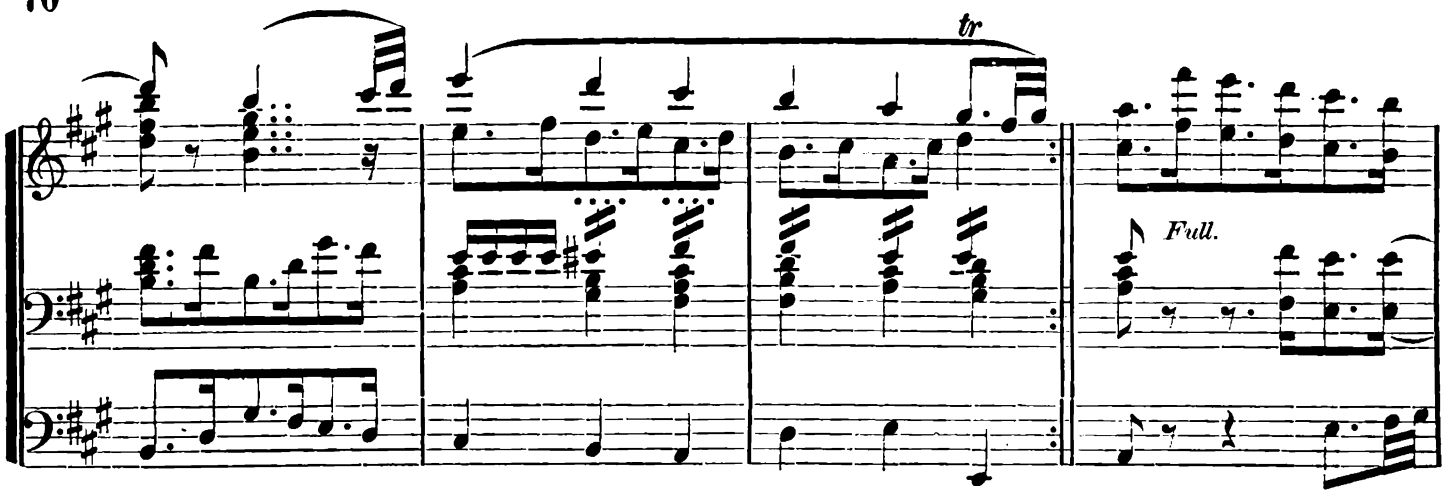

Gt.
Swo.
Gt.
add Gam.
Swo.
Swo.
add Corno.
(Gt to 15th.)
Gt.
Swo.
Gt.
Swo.
Gt.
Swo.
Gt.
(Gt. off.)
Gt. Gam. & Fl. 4.
Swo.
Corno off.

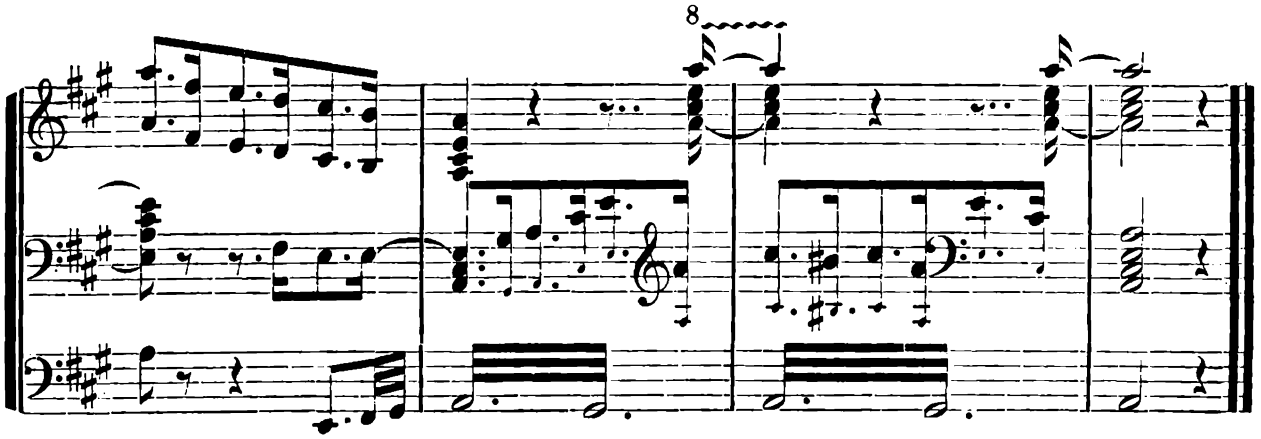


The instrumentation of the Postlude is the same as that of the Prelude.


Allegretto Maestoso. (♩ = 88.)
Sw. Reeds & Diap.
No. 4.
Gt. Diap. (Sw. to Gt.)
Sw.
Ch. Clarinett Flutes 8 & 4.
Ped. D'ble Diap. & 8. (No Coup.)
pp
Ch.
Gt.
f
&c
Sw
&c.
Next 5 bars similar.
2d brace, 4th bar.
pp
Sw.
On.
tr
Ch.
Gt.
Gt. to Mixture.
Gt.
Sw.
Sotto voce.
Sw. Oboe. & Diap.
Ch. Flute 8.
Ped. 8 only.
Off.
Add 16.
Ch.
Sw.
8 ft.
tr
Gt. to Mixture.
Sw.
Ch.
Gt.
Add 16.
On.
Sw.
Off.
Sw.
&c.
Tutti the same as the last.
&c.


Page 24, 1st bar.
Page 26, 2d brace.
Sw. Oboe. & Diap.
Ch. Flute 8.
16 & 8.
&c.
Gt. Gam. & 16 ft.
Sw. Diap.
16 & 8.
Gt. add Fl. 8.
Sw. Oboe.
Ch. Flute 8.
tr
p
Gt to Gamba.
Gt.
(Gt. to Mixture.)
On.
Off.
Gt.
Sw.
Gt. to 15th & Full Sw.
On.

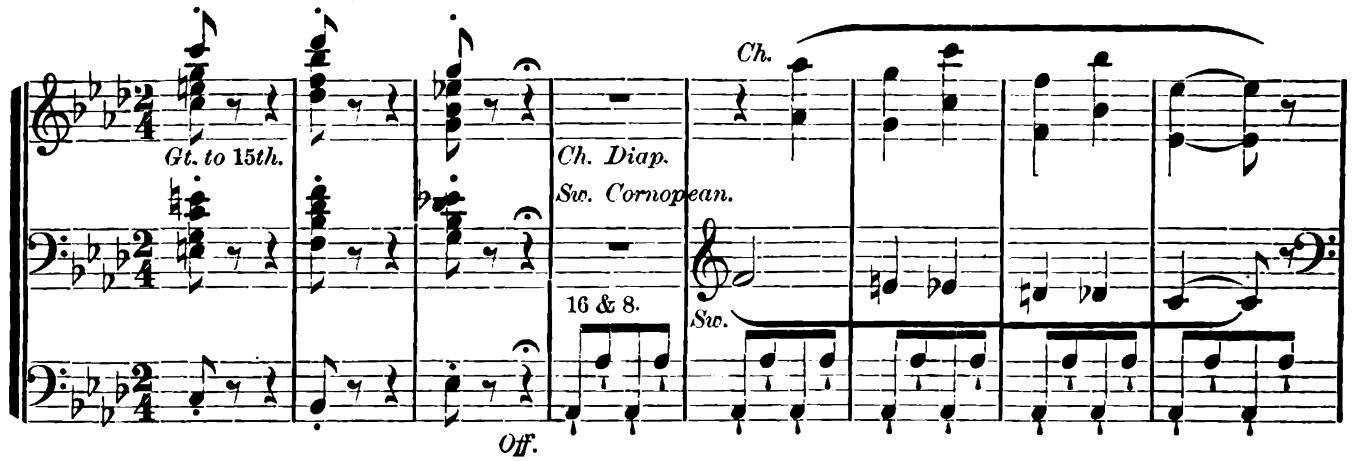


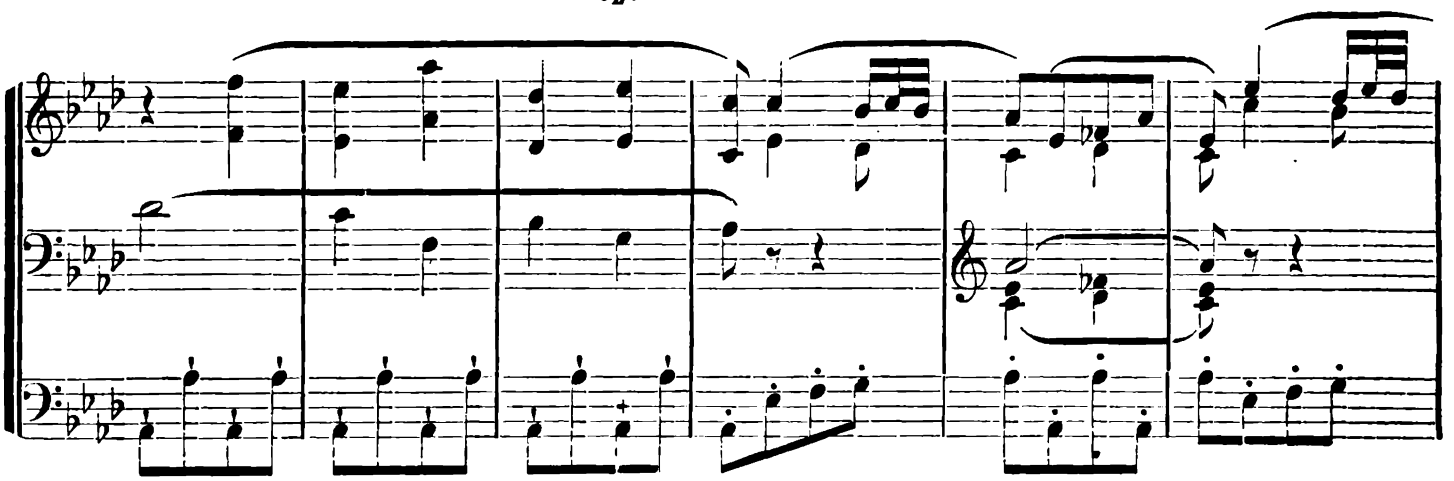


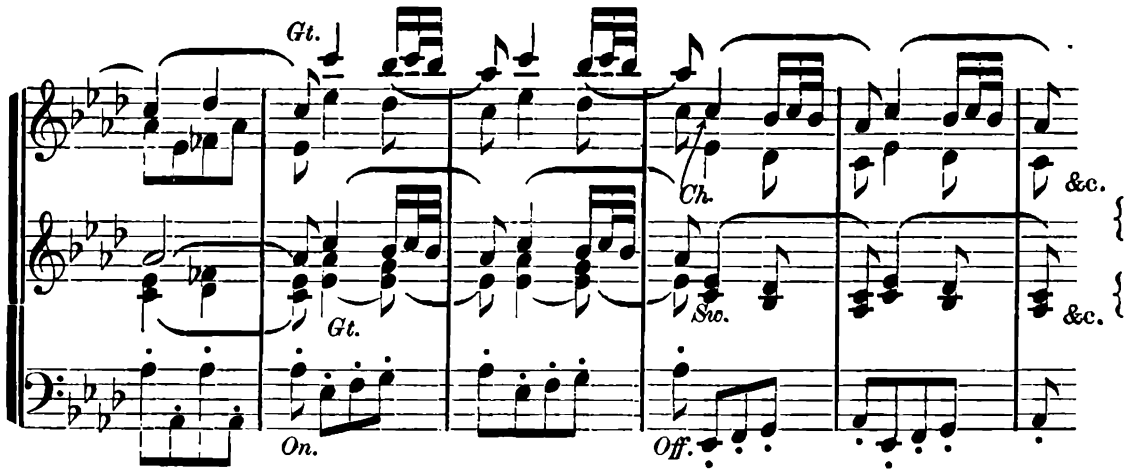
No. 5 has no orchestral accompaniment. If the Organ is used in this number, it should be confined to 8 ft. registers mostly.

No. 6.

Allegro Moderato. (♩ = 80.)

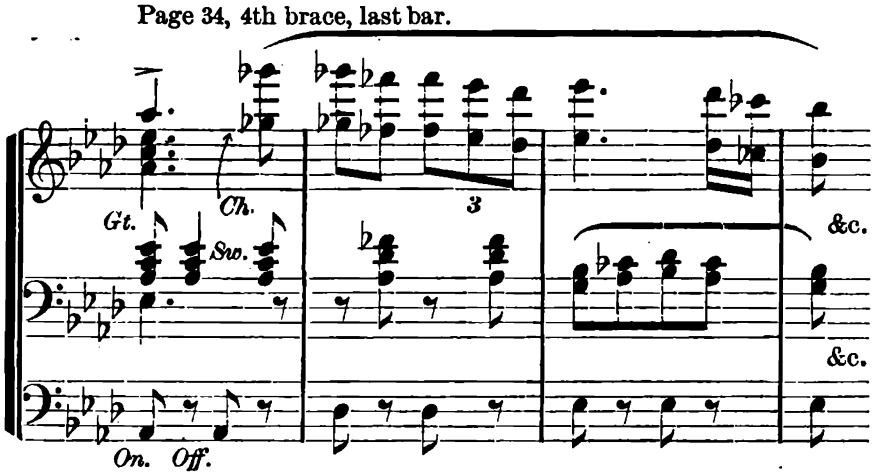






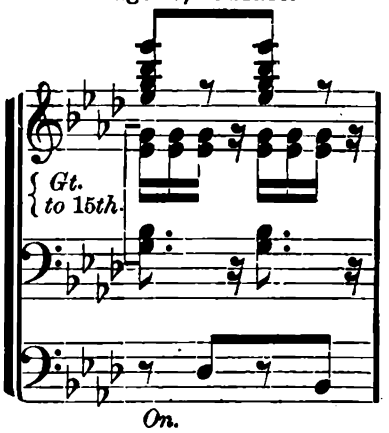
Play the figure on brace 3d, upper staff, on the Choir, and whenever it occurs during this Number, in the same manner.

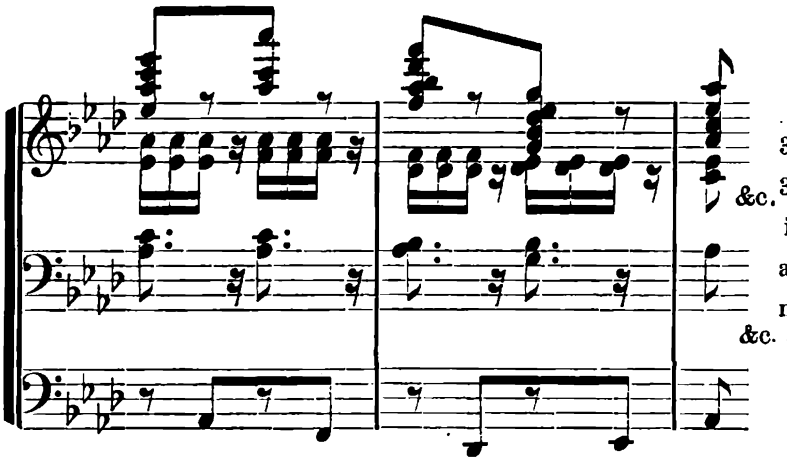
Page 34, 4th brace, last bar.



Bar 3d, 1st brace, Page 35, R. H. Ch. Bar 5th, change R. H. to Sw. Clarinett off, Diap. on.

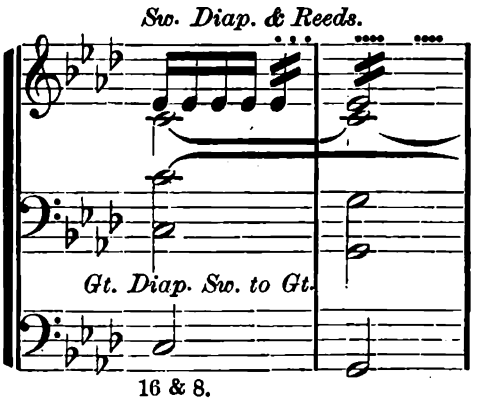
Page 35, 2d brace.

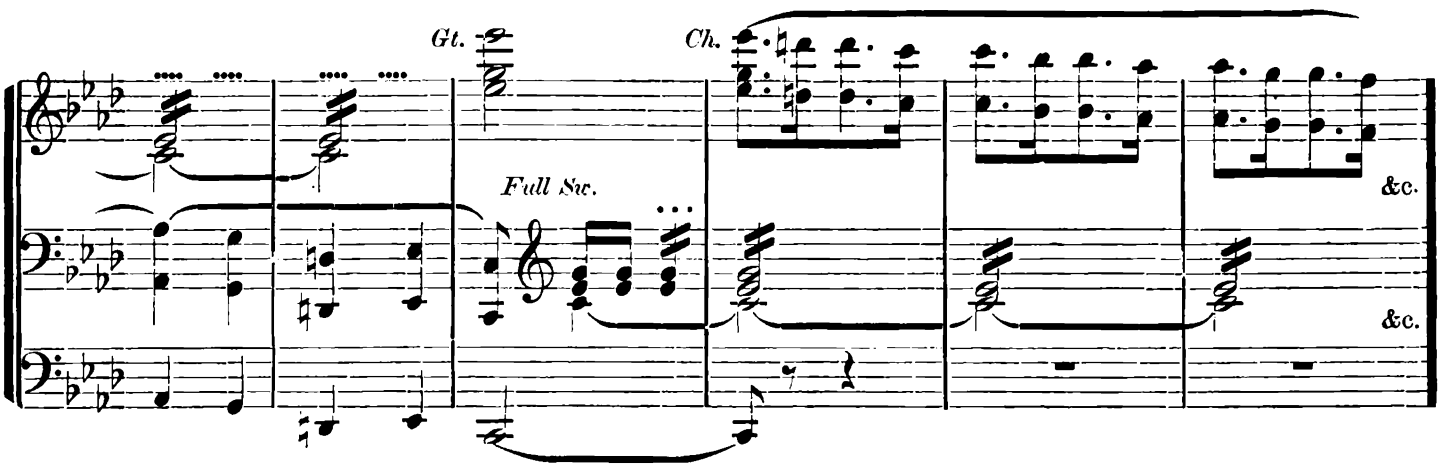




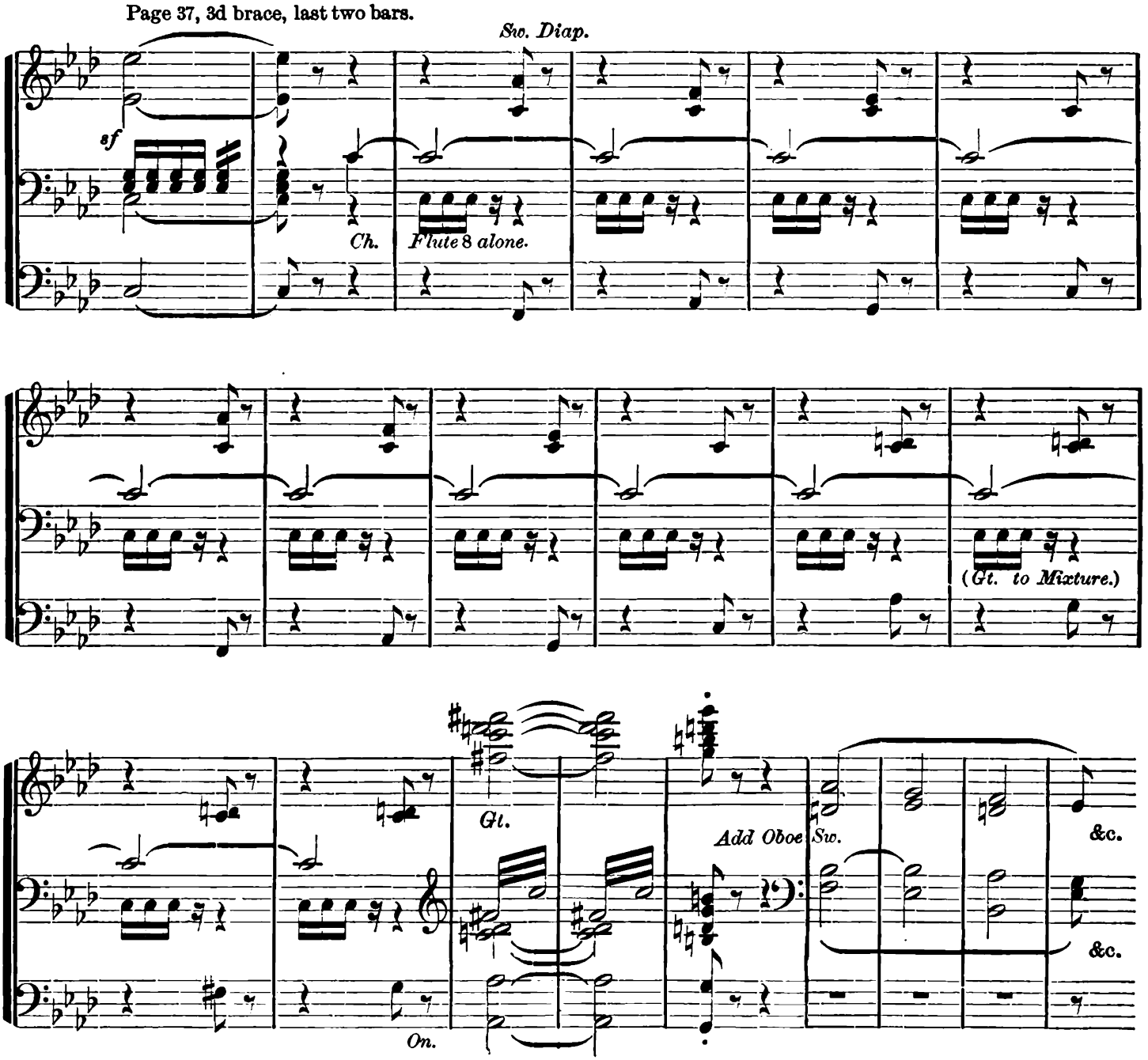
Interlude (page 36, 3d brace, last 3 bars,) same instrumentation as at the beginning of the Number.

Page 36, lower brace, last 3 bars.

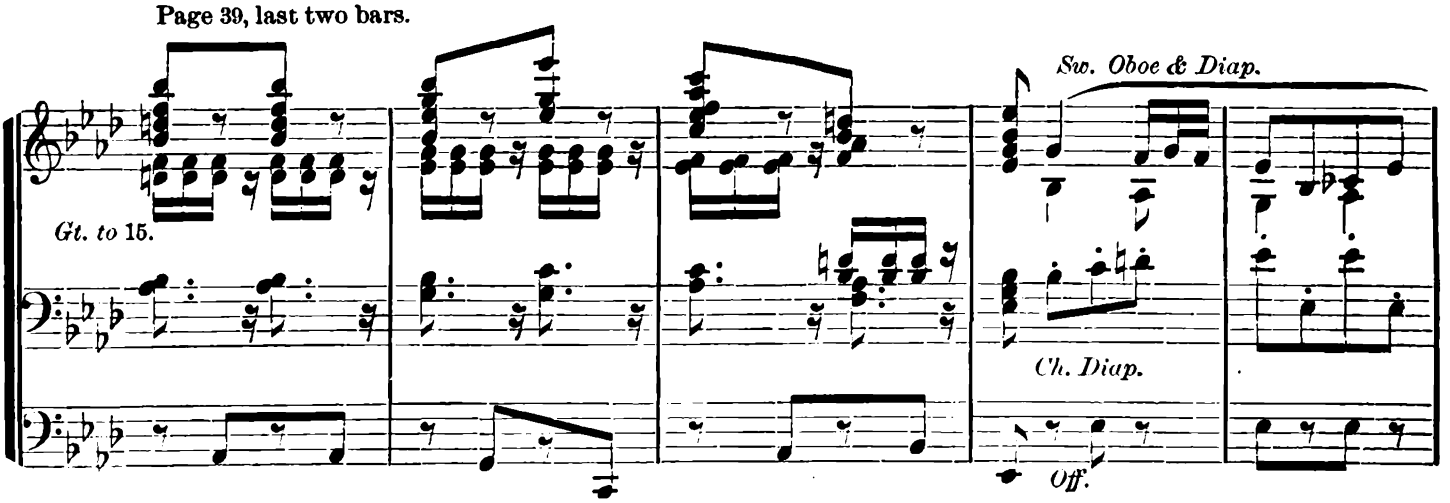


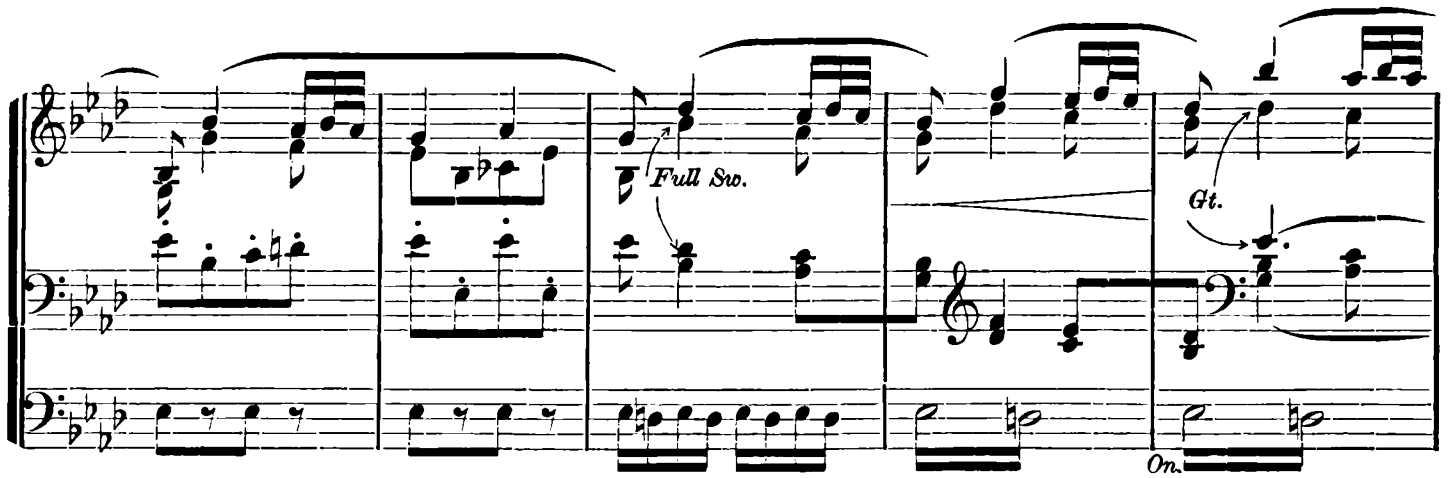


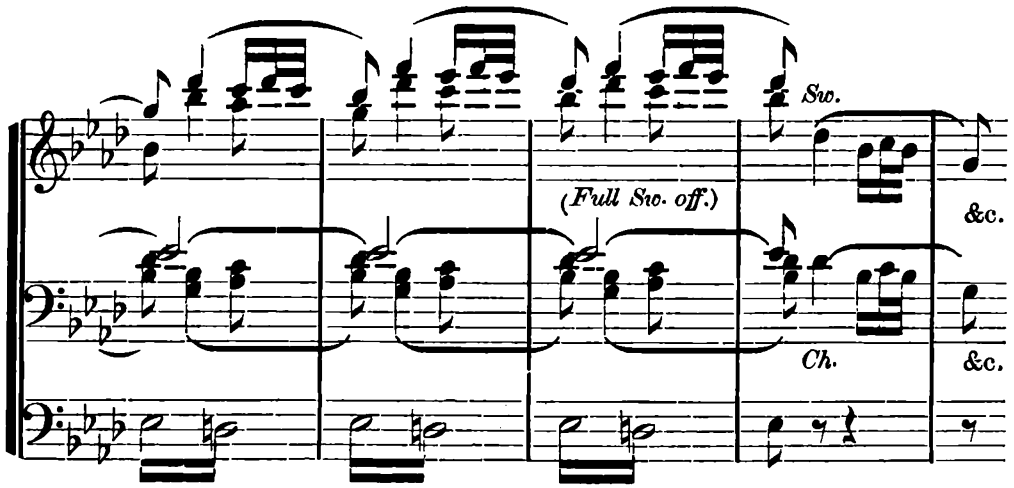
Page 37, 3d brace, last two bars.



Page 39, last two bars.



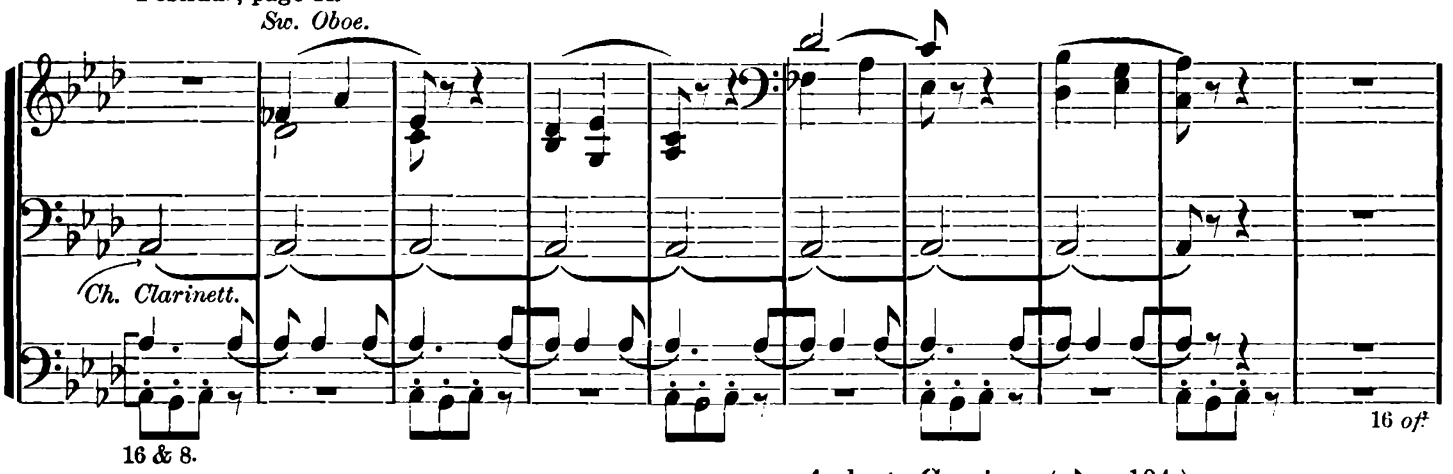


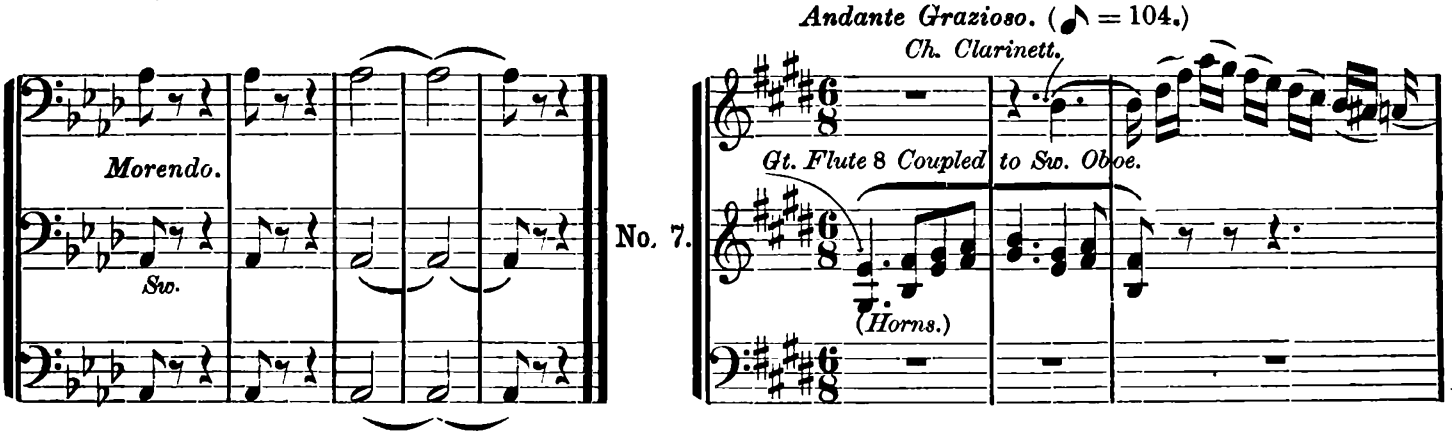


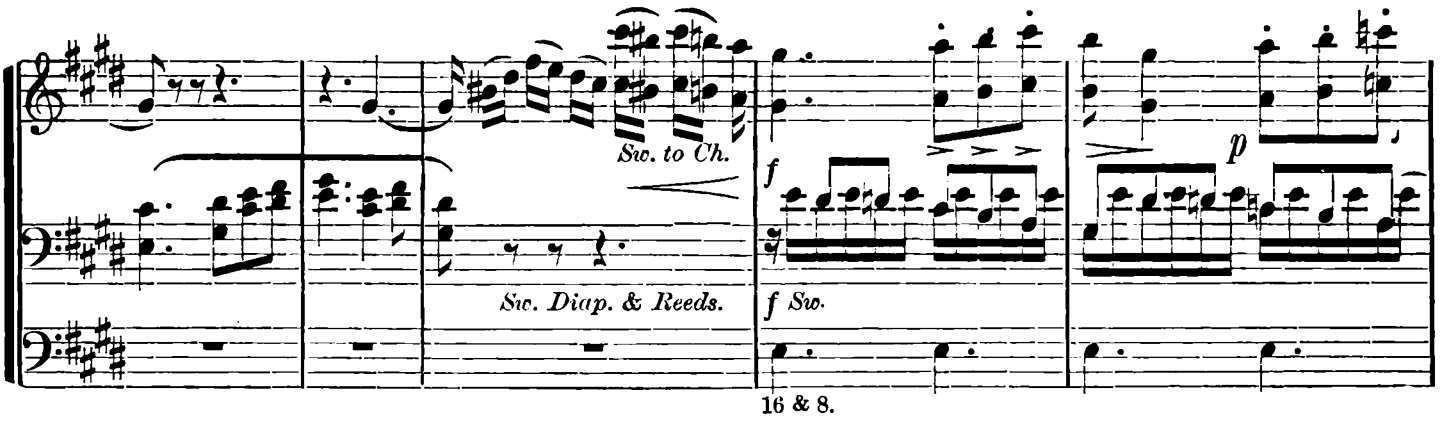
No Pedal until page 41. Sustain upper and lower notes of chords with R. H. on page 41. Both hands on the Swell.

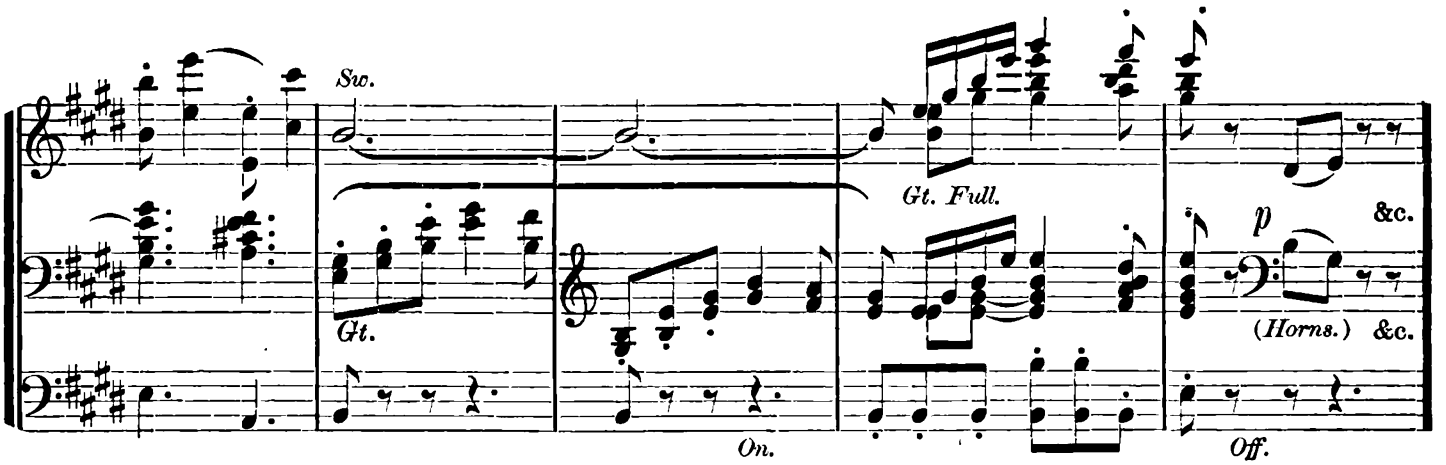
The instrumentation of the rest of the Number is the same as the first part already given.

Postlude, page 44.



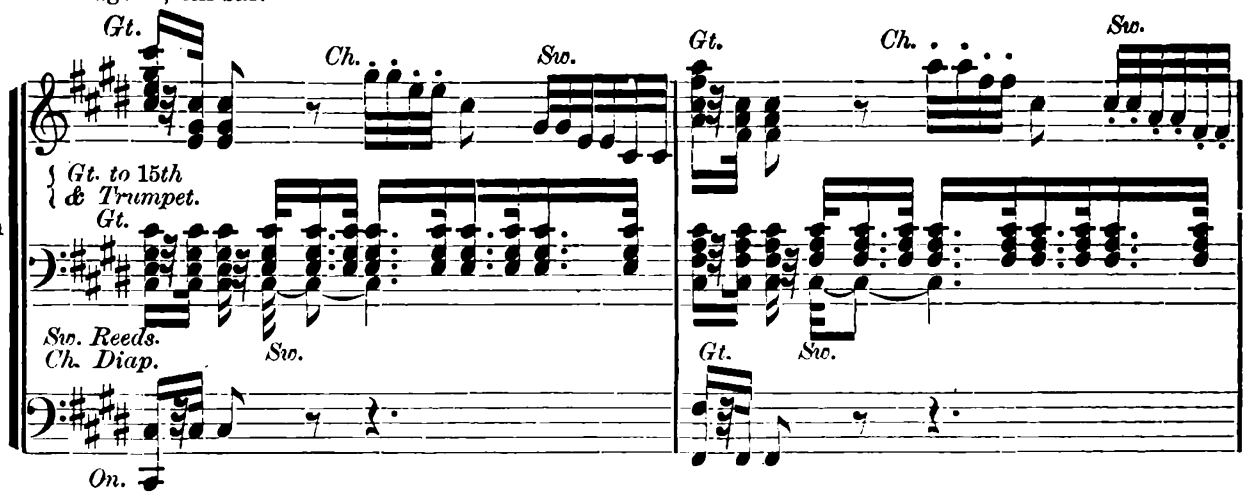


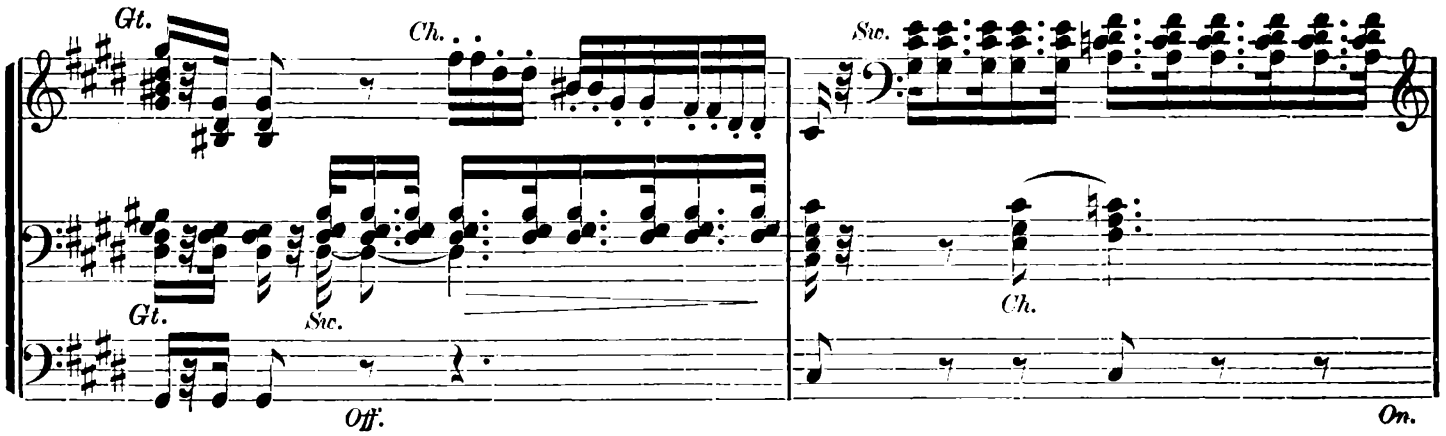


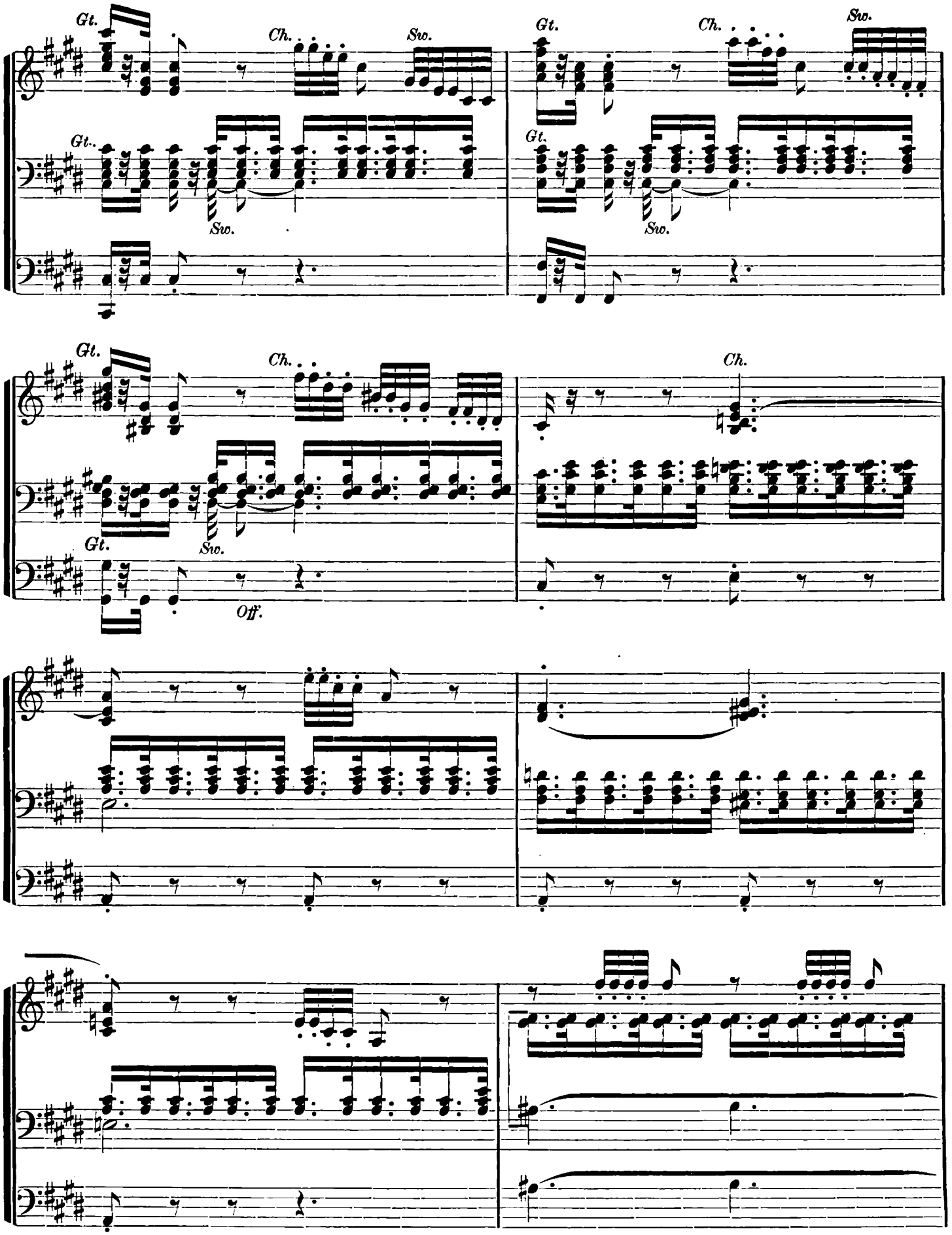


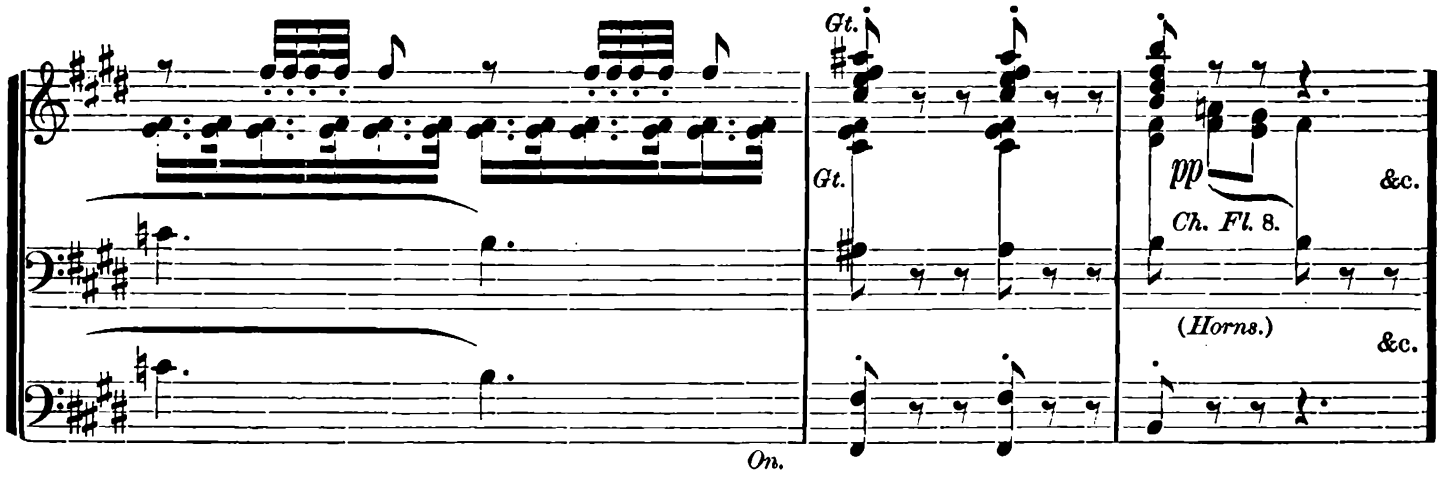
Page 46, 4th bar.

The next 4 bars on Sw. Diap. with 16 & 8 ft. in Ped. Bar 3d, brace 4, without 16 ft. in Ped. Solo Clarinett enters on 2d note on the last bar of this brace. Tutti the same as the last.

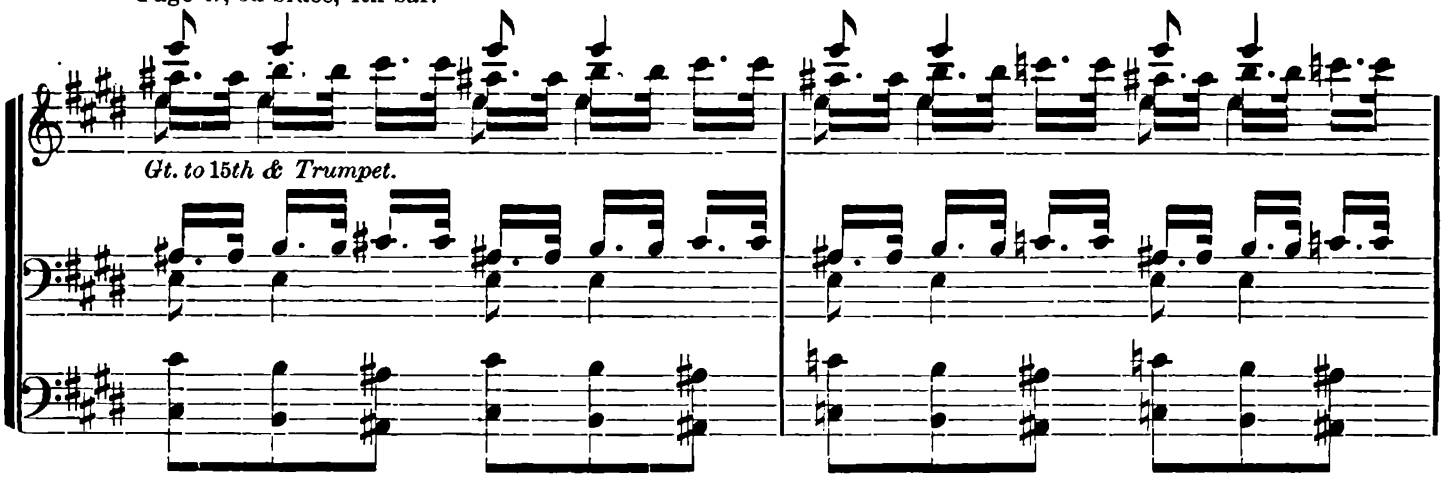


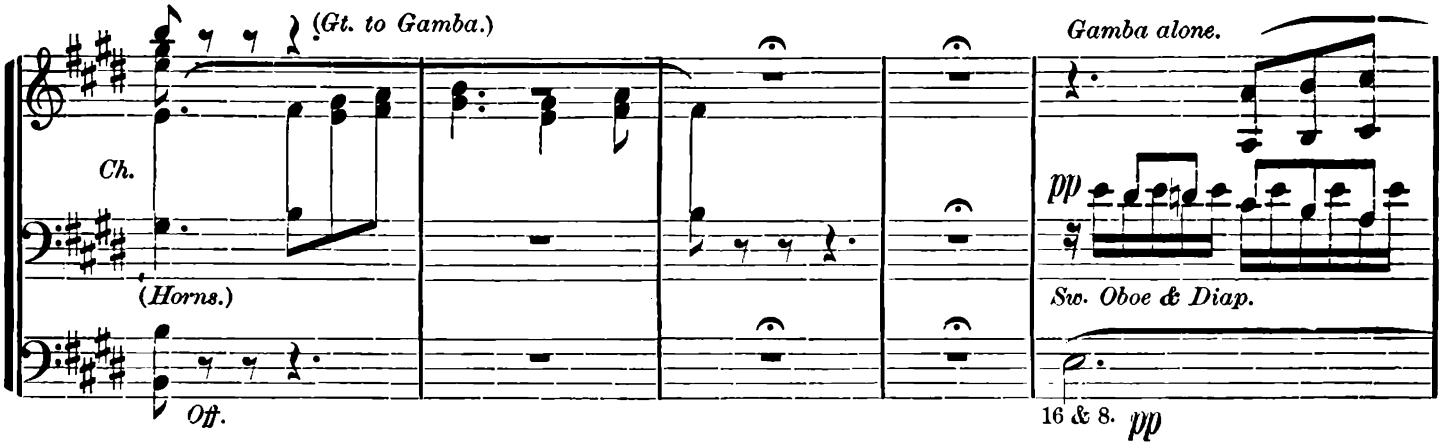


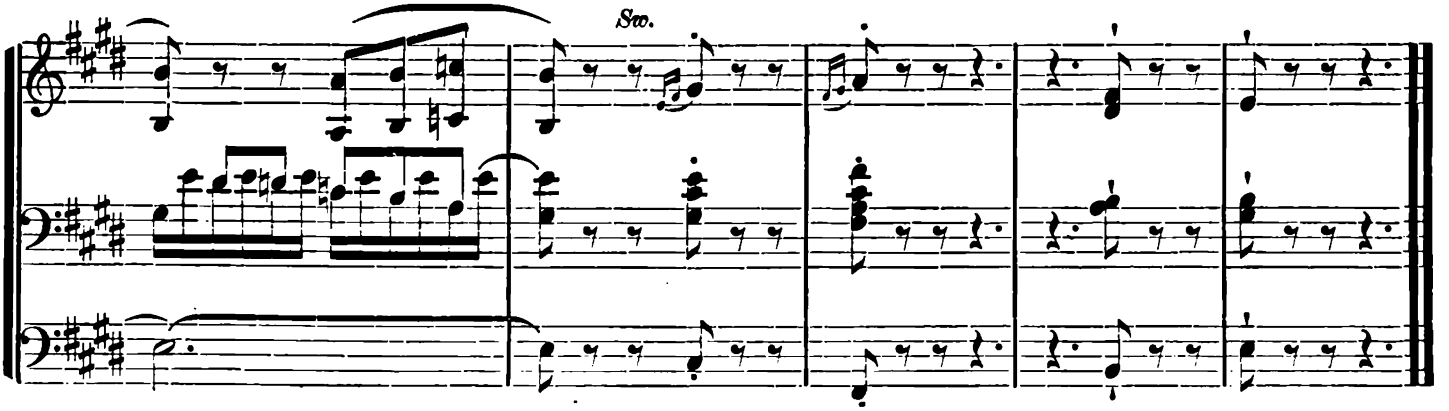

Gt.
Ch.
Swo.
Gt.
Swo.
Gt.
Ch.
Swo.
Gt.
Swo.
Gt.
Ch.
Gt.
Swo.
Off.
Ch.

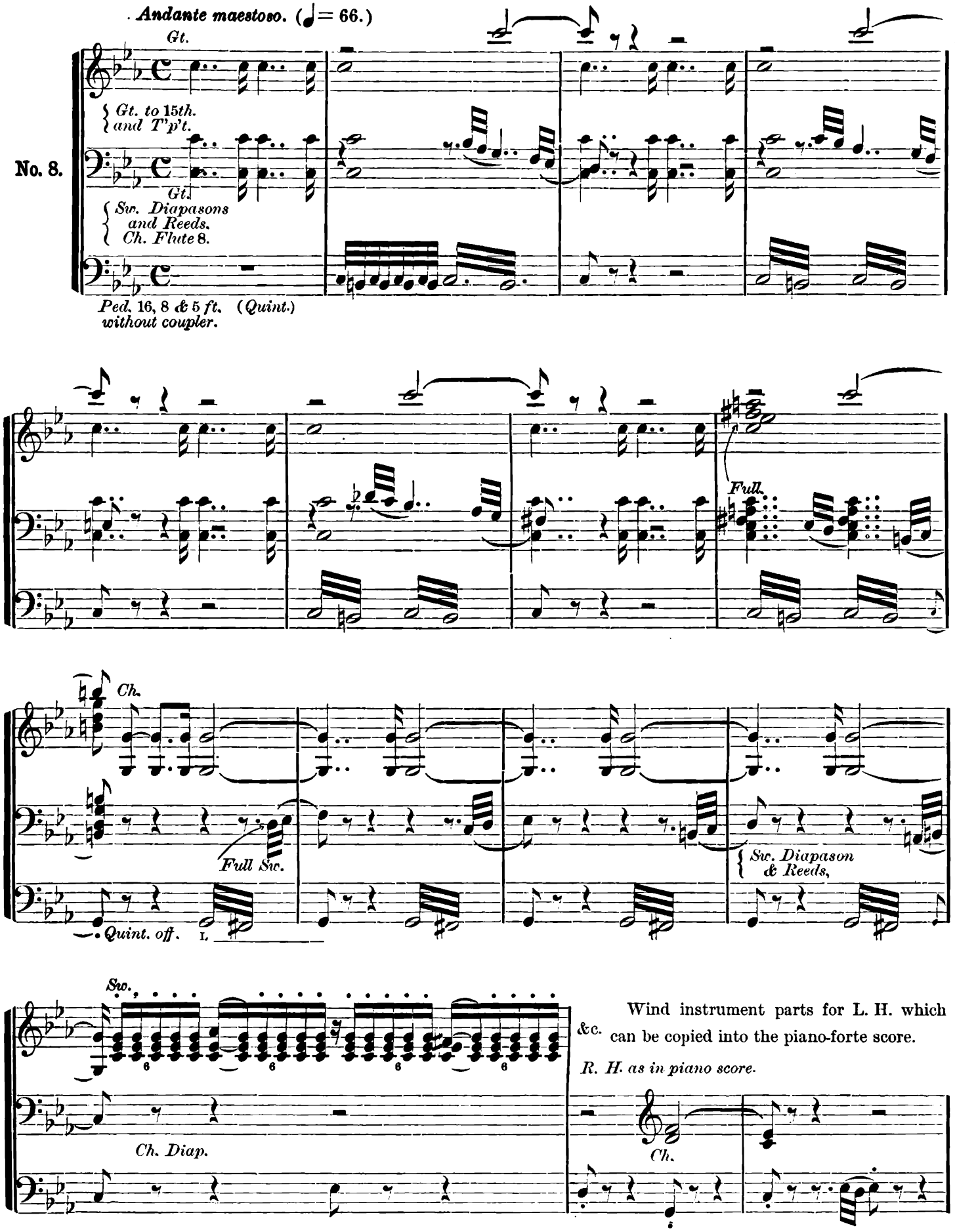


Page 47, 3d brace, 4th bar.



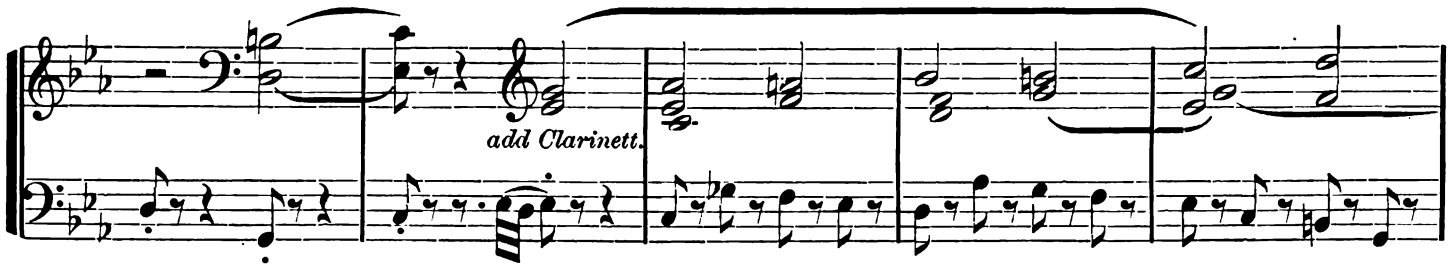




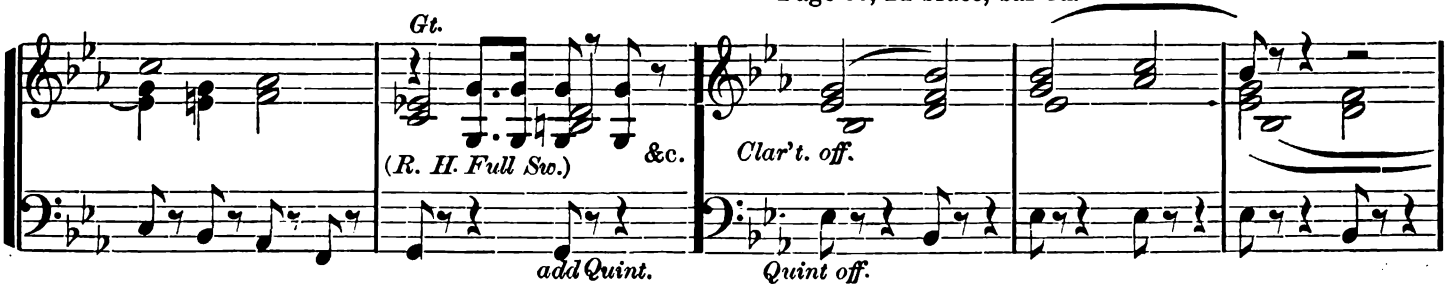


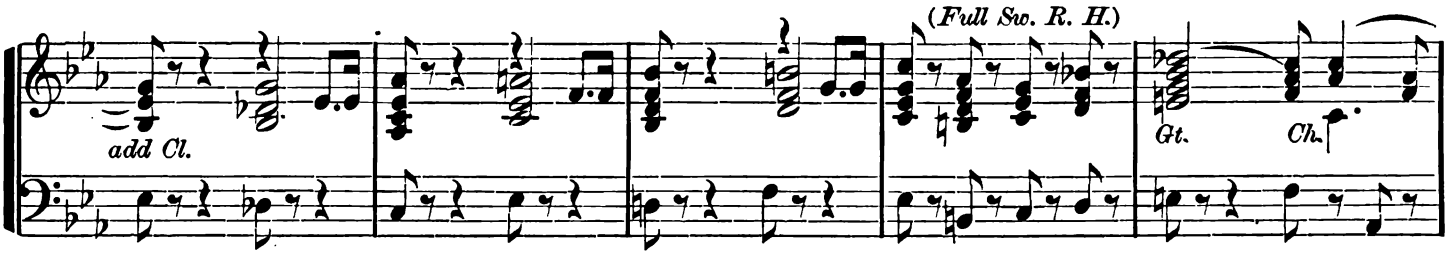
&c. Wind instrument parts for L. H. which can be copied into the piano-forte score.

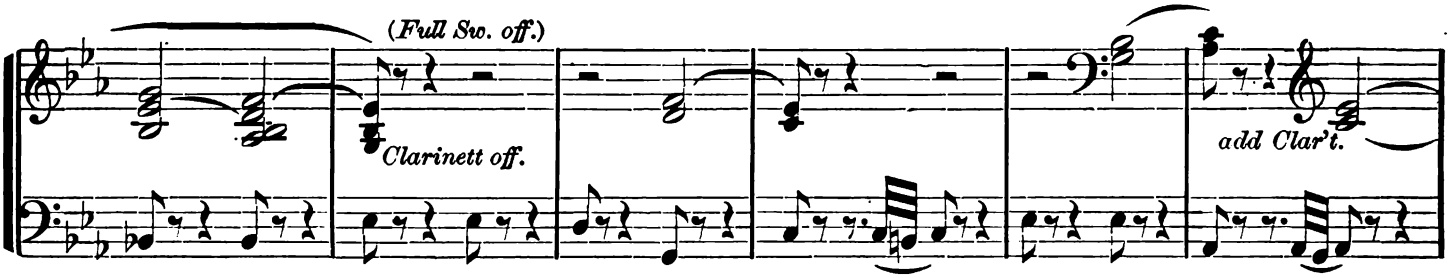
R. H. as in piano score.

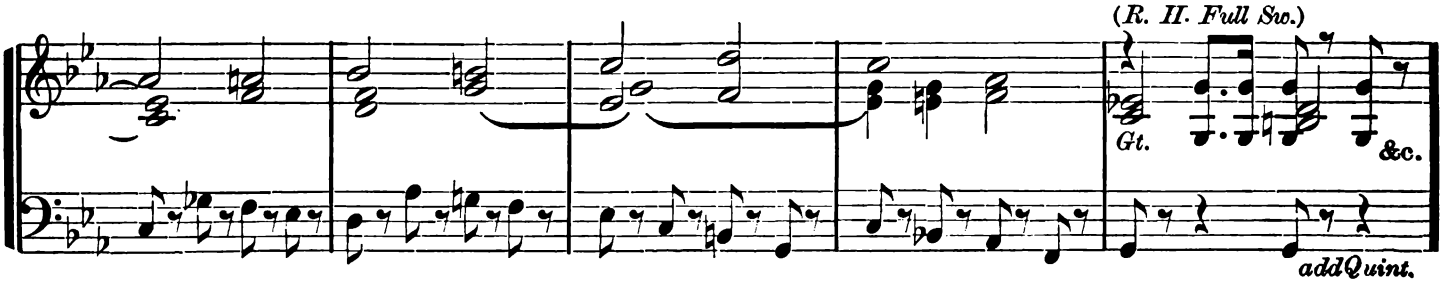


Page 50, 2d brace, bar 3d.

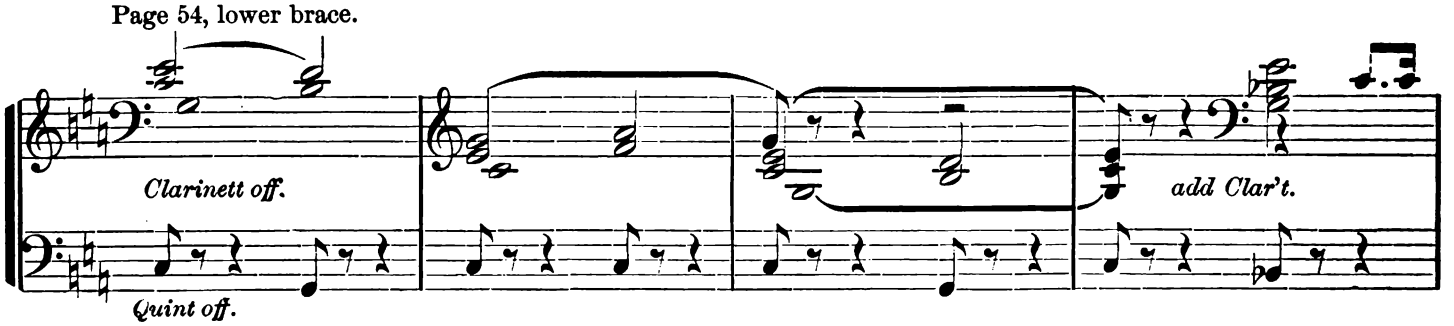


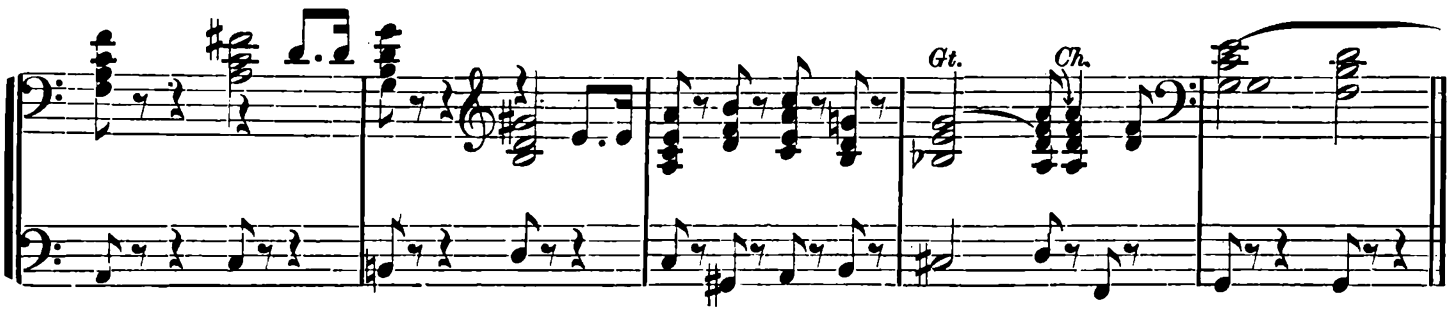


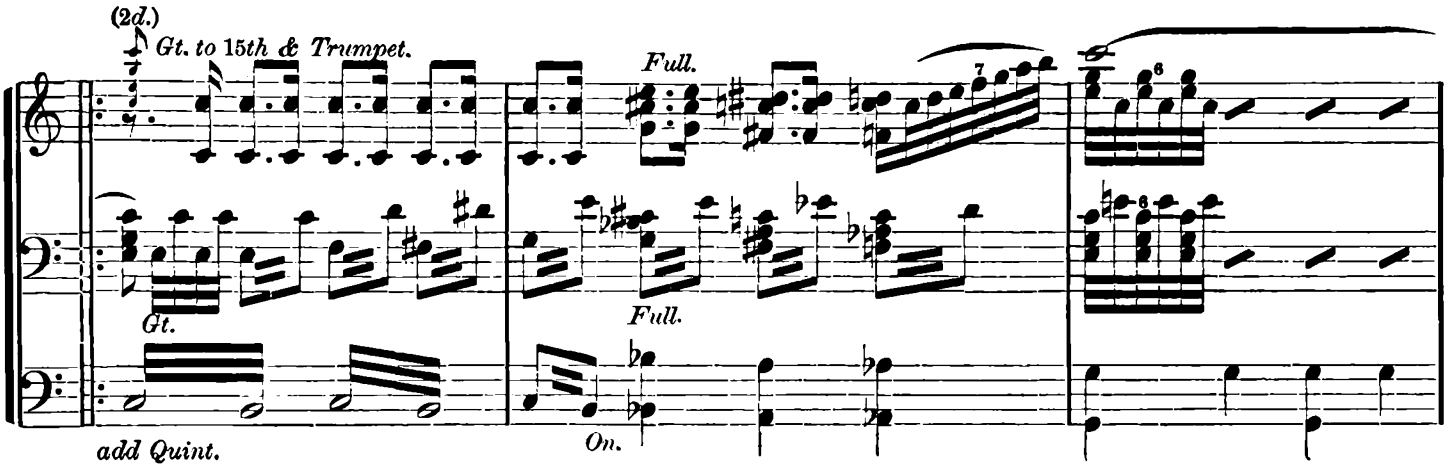


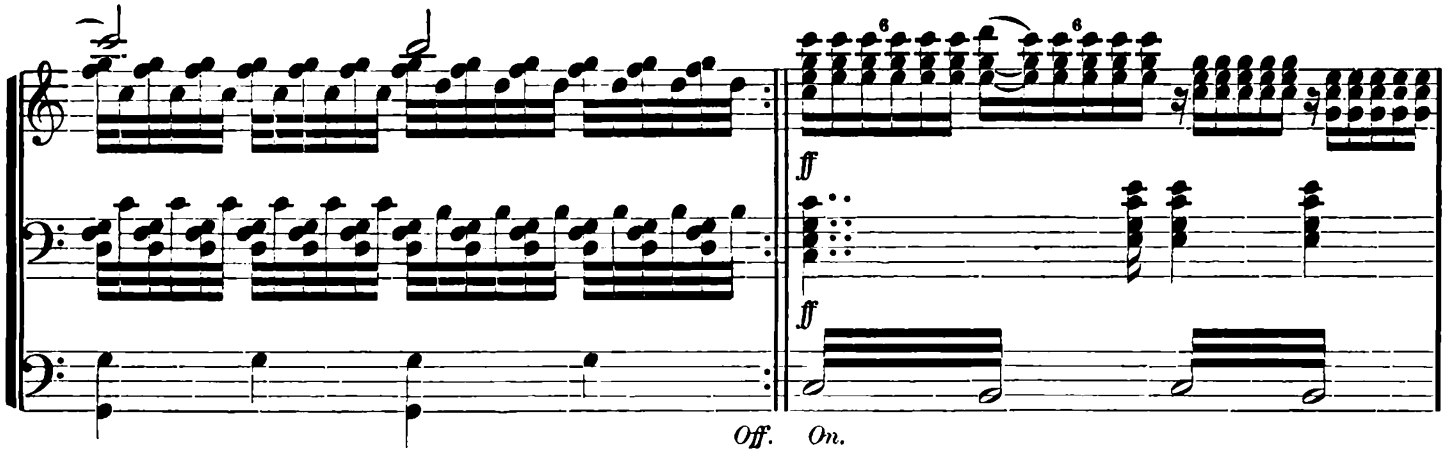


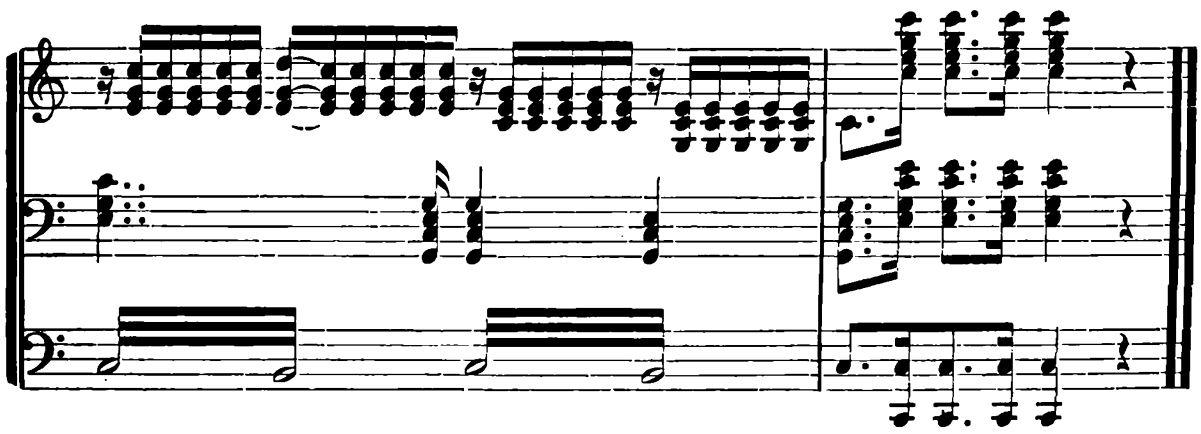
Page 54, lower brace.



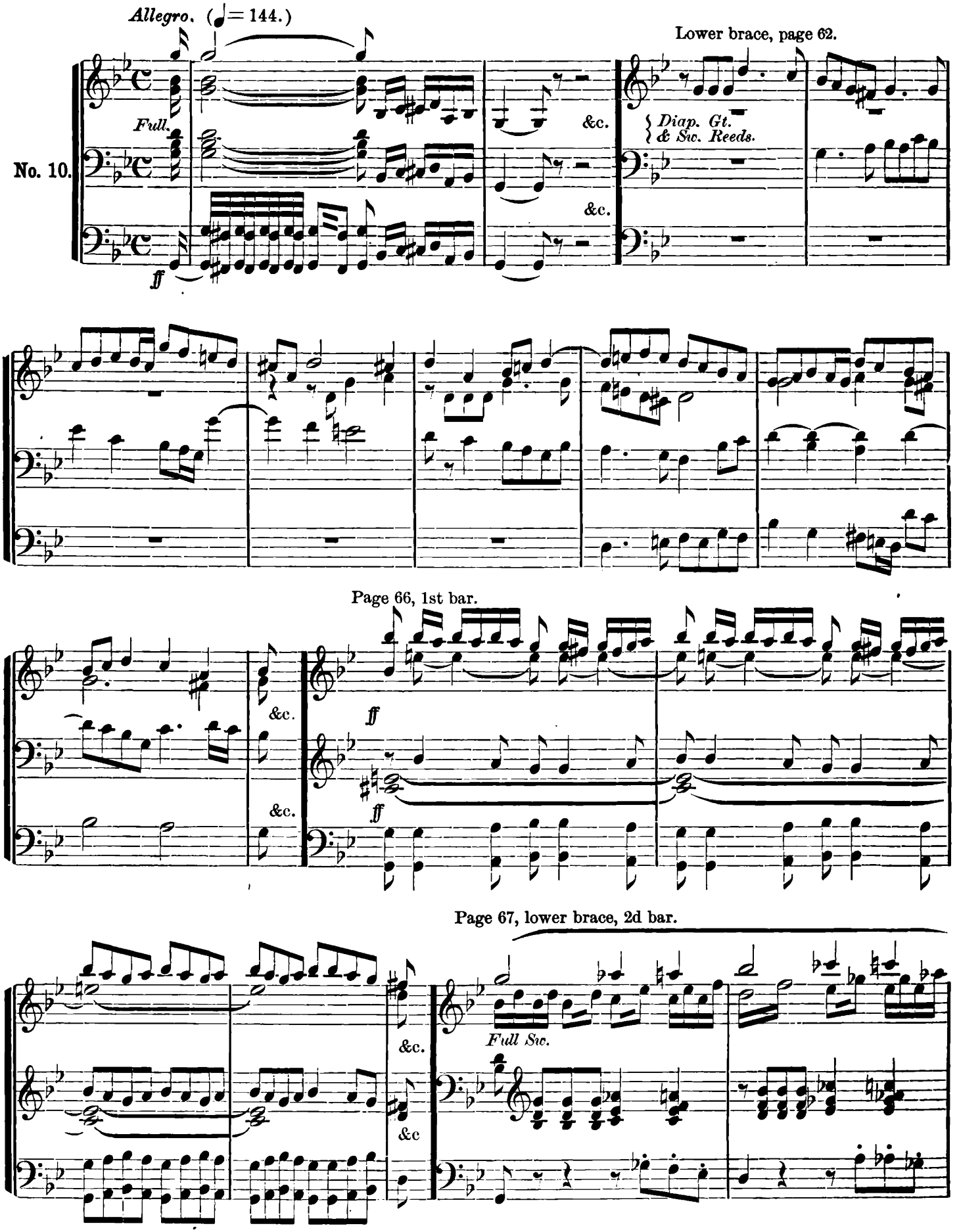


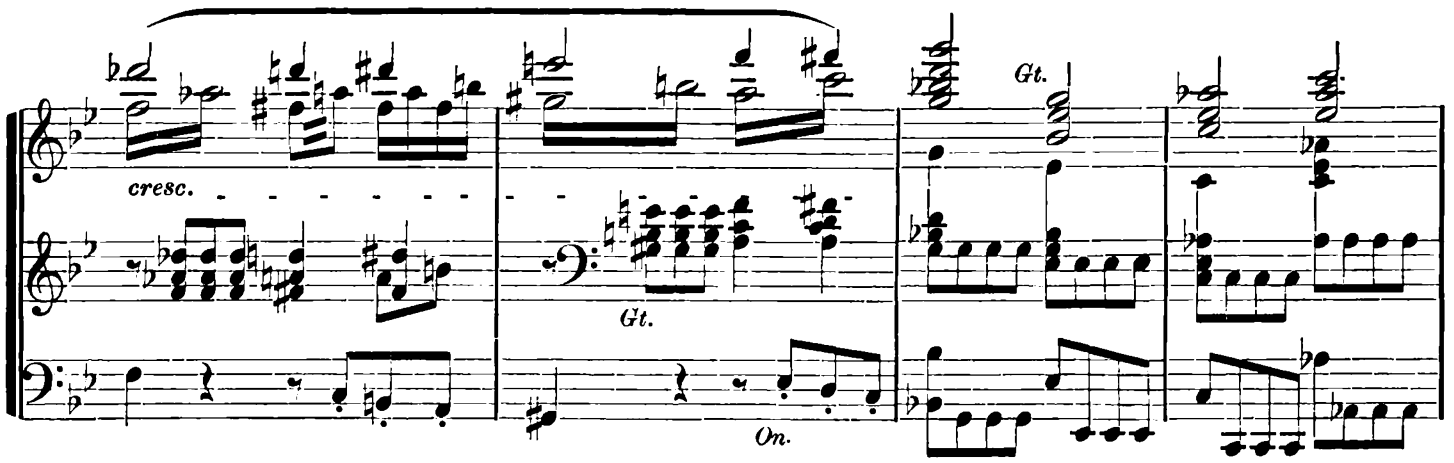


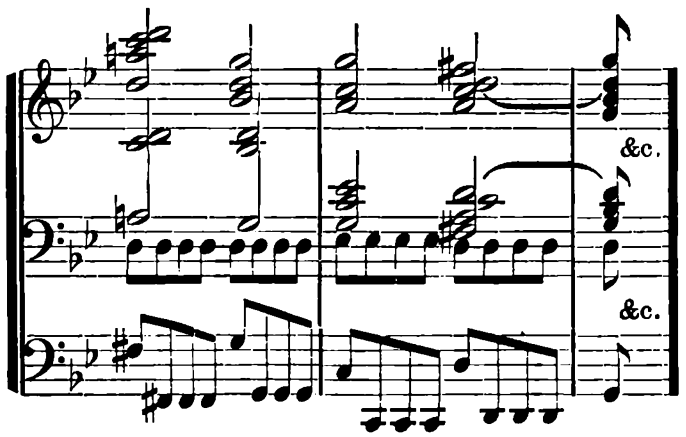




No. 9 has no orchestral part, and is intended to be sung without accompaniment. If it is absolutely necessary to use the Organ in this number, it should be confined to the *Diapasons*. (No Pedal.)

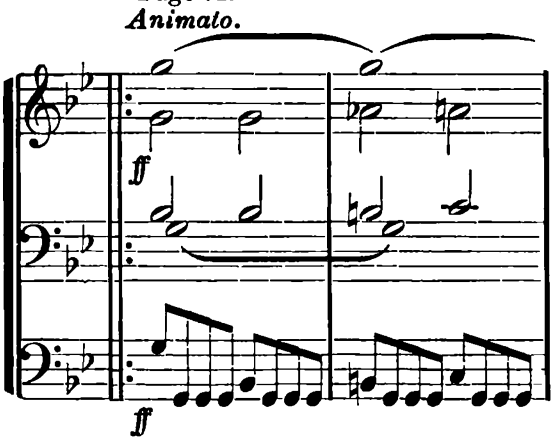

Allegro. (♩= 144.)
Lower brace, page 62.
Full.
No. 10.
&c.
Diap. Gt.
& Sw. Reeds.
ff
Page 66, 1st bar.
Page 67, lower brace, 2d bar.
Full Sw.

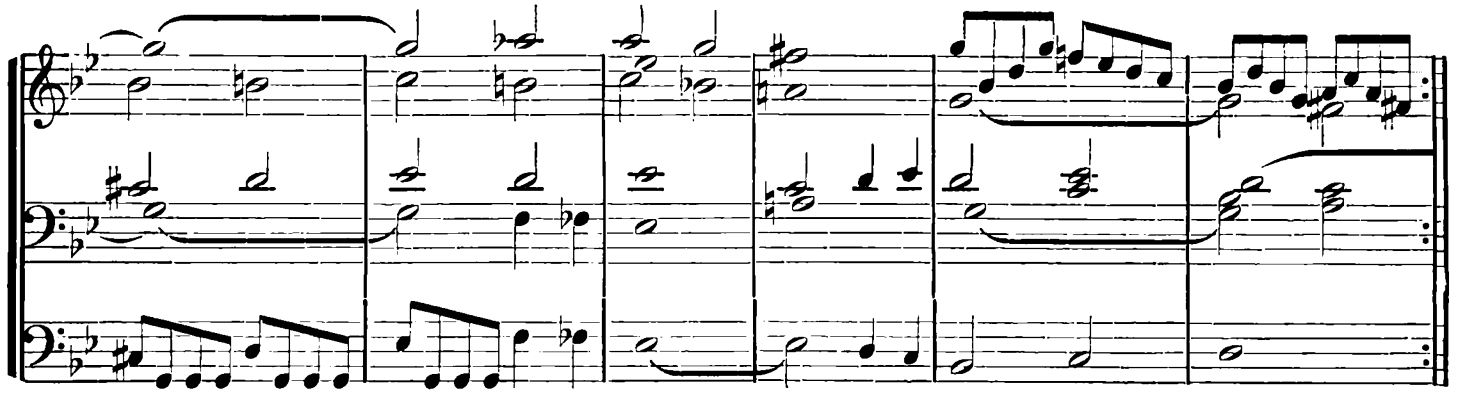


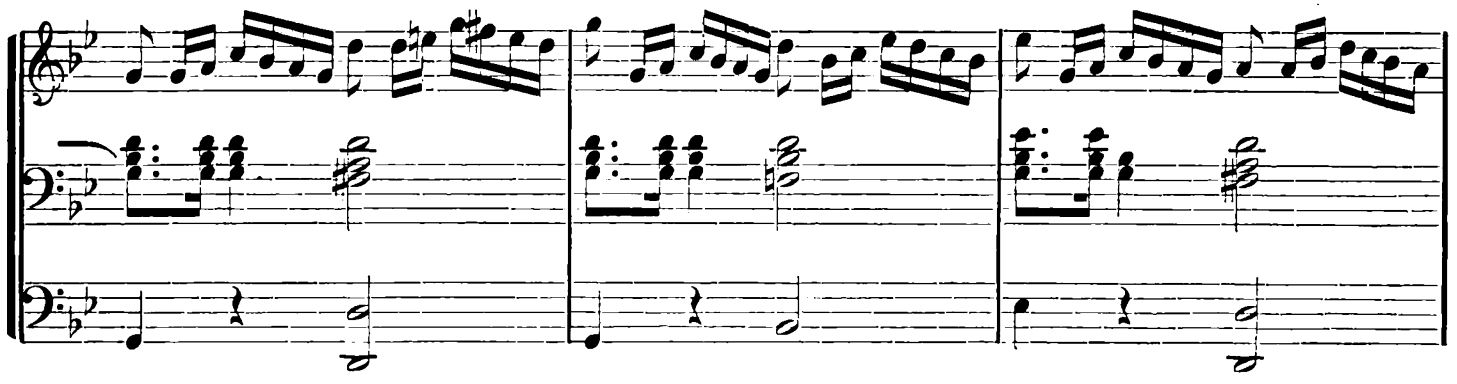


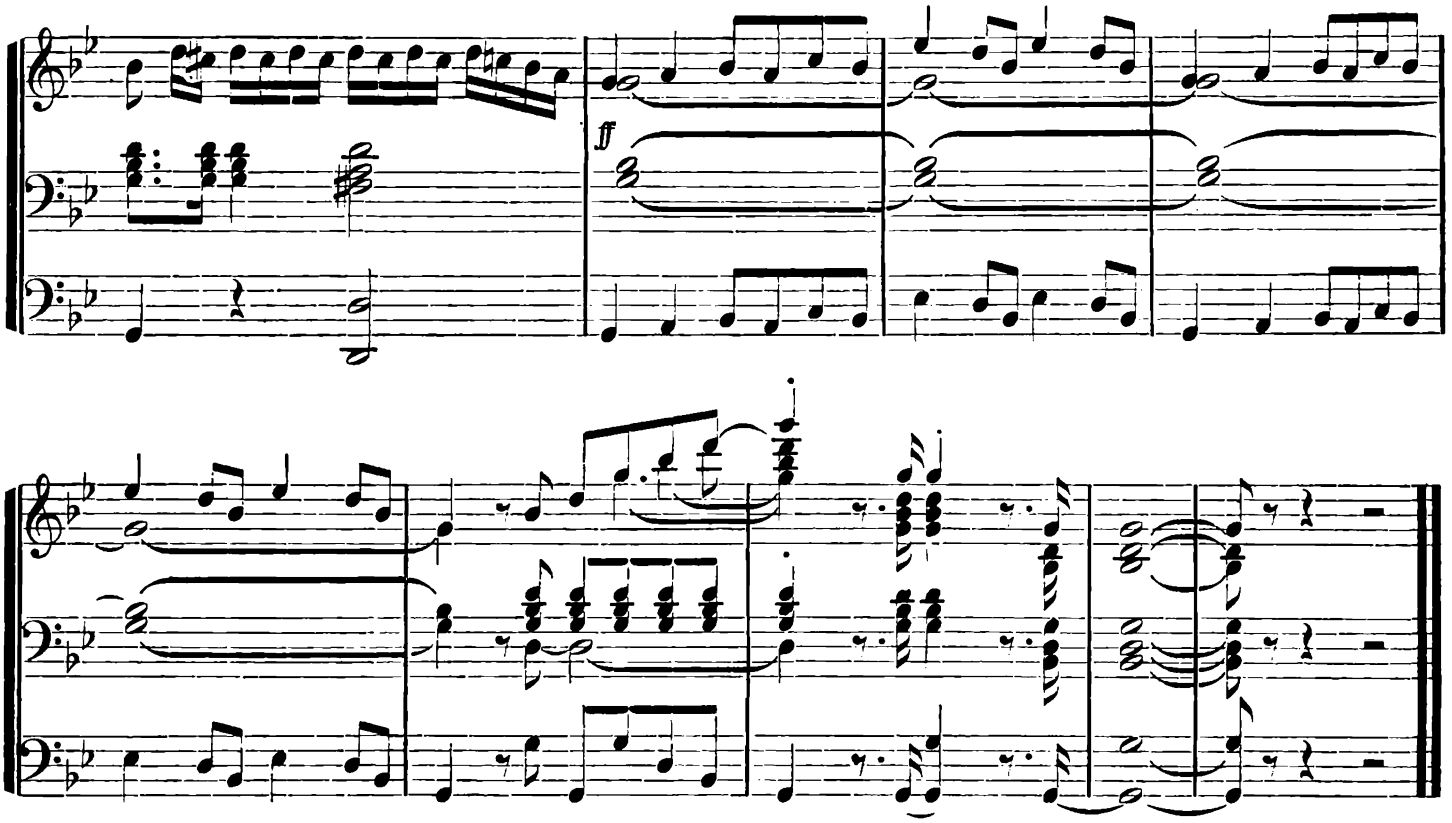
Tutti on page 69, lower brace, the same as that on page 66. The 2d and 3d braces on page 70, instrumentation the same as at the beginning of the work.

Page 71.









An arrangement of No. 10, by J. Hiles, (London; Augener & Co.) can be obtained.

CHAPTER XXIII.

HAYDN'S SECOND MASS IN C.

The modern church organist is under very great obligations to *Vincent Novello*, the original arranger of Haydn's, Mozart's and Beethoven's masses, as well as many other works. At the time these arrangements were made, organ playing was in a very different state from what it is at present. The modern school of organists — of whom Best, Lemmens, Merkel, Saint-Saens, Guilmant, Lux, etc., are perhaps the most prominent — had not come forward, and, at the same time, *organ building* in England and France was far behind its present state of achievement. Consequently, Novello's arrangements, although excellent for the time in which they were made, do not suit the modern organ; neither do they come up to the modern organist's ideas of a proper rendering of an orchestral score on the organ of the present day.

Novello's arrangements seem to me to fail in the following points:— 1st. In attempting to give the basses (except in an occasional sustained note) to the left hand, he forces much of his harmony *into close position*, thereby giving a weak empty effect to what in the original score is full, rich, and resonant. 2d. In giving so much of the *harmony* to the right hand (which would be represented in the score by the 2d violins, violas and wind instruments) he,— probably being fearful of making his arrangements too difficult for the average player,— omitted many of the first and second violin figures, thereby taking away, for the time being, the most interesting feature of the accompaniment.* 3d. In writing empty fifths for single chords in the left hand, generally in the lower octave of the manual. This I consider one of the most objectionable features of his arrangements, as the effect of these empty fifths is simply detestable. 4th. As there are scarcely any directions for the use of the *Pedal* in Novello's arrangements, the modern organist is obliged to *guess* as to the proper moment in which to introduce — or omit — this important feature.

Many other objections might be made to these arrangements, but I have stated, perhaps, the most important. At the same time, it is only just to say that in many passages the effect is all that could be desired, and as true to the original as one has any right to expect, and I repeat that Vincent Novello's arrangements have been a great help to the modern organist, and to church musicians generally.†

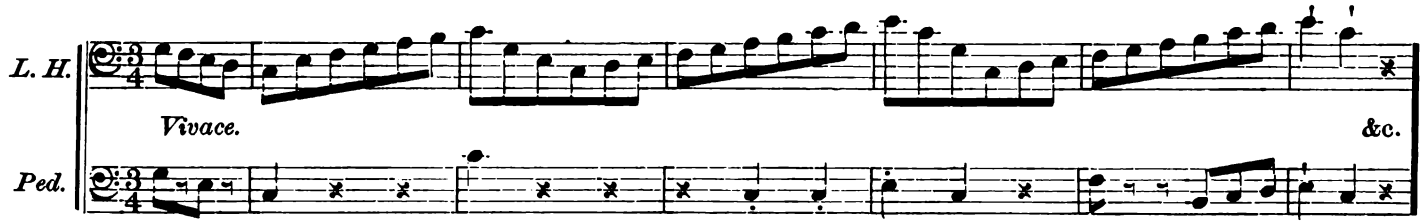
I have selected Haydn's Second Mass for illustration as a good average specimen of the virtues and faults of Novello's work. I purpose taking the student through the full score, by describing the original effects of the instrumentation, and indicating the best manner of reproducing those effects on the organ.

*This is particularly apparent in his arrangement of Mozart's 12th Mass: the violin figures in this work being emasculated to such a degree, that they utterly fail to give an idea of Mozart's intentions.

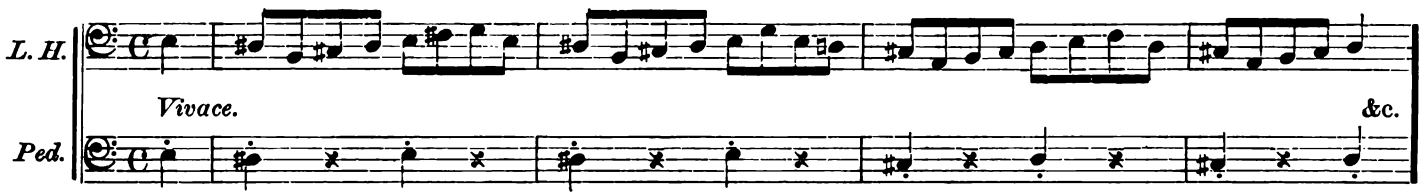
†See notice of Vincent Novello in Grove's Dictionary of Music and Musicians.

The following points should be borne in mind in using this description: — (1) By comparing the fragment of the score quoted on page 84 with those of Rossini's *Stabat Mater* on page 58, it will be seen that Haydn's score is but a "child in arms" compared with Rossini's! Consequently a somewhat lighter organ should be used in performing Haydn, than would be required in such a work as the *Stabat Mater*. (2) With very few exceptions the *Pedal* (16 & 8 ft.) should be used for the lowest note of the harmony during the entire work. I have carefully noted the exceptions. In cases where the instrumental Bass is in the form of arpeggios or scales and the Tempo is rapid, the *real* Bass should be played by the Left Hand, while the Pedal plays one or two notes of a group only. In some cases a sustained note can be given to the Pedal *under* the rapidly moving Bass played by the Left Hand. The following illustrations are taken from the Mass, and will show the student what course to pursue in order to obtain the best effect in this particular.

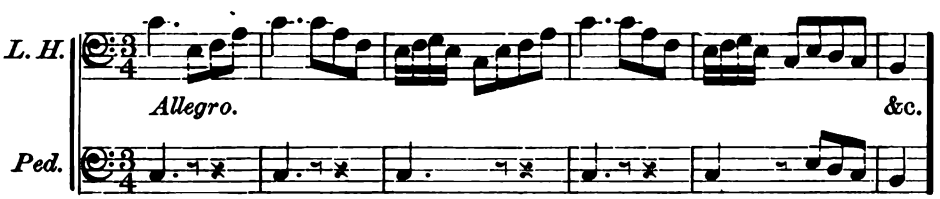
Page 38, Ditson's Edition.



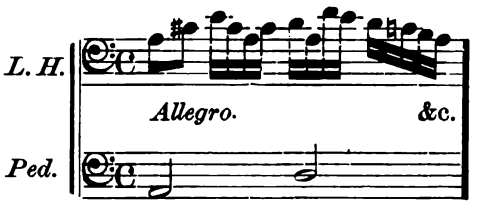
Page 43.



Page 59.



Page 9.



(3) Much of the harmony arranged by Novello *in close position* should be changed to *open position*. This is probably the feature of the new arrangement that will be the most difficult for the student to master. But it is of so much importance that he is earnestly advised to persevere in the practice of this particular point, until he attains a good degree of skill. Generally, the *Tenor* part of the Vocal score will be a guide as to what to play with the Left Hand. Unfortunately, however, Novello frequently placed the Tenor in the Right Hand part, *an octave too high*. When this occurs the Organist should read from the Vocal score, and play the Alto and Tenor parts in their proper places.

(4) As Novello wrote for the old "G" organ. (Manuals from G G G to F and the Pedal from G G G to C) he frequently placed notes below the compass of the modern C C organ. These must of course be transposed an octave higher.

(5) The direction he used of "Swell: 2 Diaps." meant open and stopped Diapasons. In one or more instances he has directed that *low harmony* be played on the St. Diap: *alone!* This would be absurd on any American organ. (See page 21.) By "Diapason and Principal," he meant Open Diap and Octave; or "8 & 4 feet." In the "Qui tollis" he has given the violoncello obligato to "Swell Cremona," meaning, probably, a Reed something like the Choir Clarinet.

At the beginning of the "Dona Nobis" Haydn has written a "Fanfare" for Horns, Trumpets, Drums and wind instruments— This Novello has directed to be played "Full to Mixture!"

These remarks will apply (with some exceptions) to all the Novello arrangements.

KYRIE.

Largo.

Violino I. *p* *f* &c.

Violino II. *p* *f*

Viola. *f*

SOLO.

Oboi. *p* *f* &c.

SOLO.

Fagotti. *p* *f*

* Clarini e Corni. *f* &c.

p Timpani. *f* &c.

Soprano. *p* *f*

Ky - ri-e e - lei - son, Ky - ri-e e-lei - - son, Ky - ri-e e-lei - son, Ky-ri-e,

Alto. *p* *f*

Ky - ri-e e - lei - son, Ky - ri-e e-lei - - son, Ky - ri-e e-lei - son, Ky-ri-e,

Tenore. *p* *f*

Ky - ri-e e - lei - son, Ky - ri-e e-lei - - son, Ky - ri-e e-lei - son, Ky-ri-e,

Basso. *p* *f*

Ky - ri-e e - lei - son, Ky - ri-e e-lei - - son, Ky-ri-e e - lei - son,

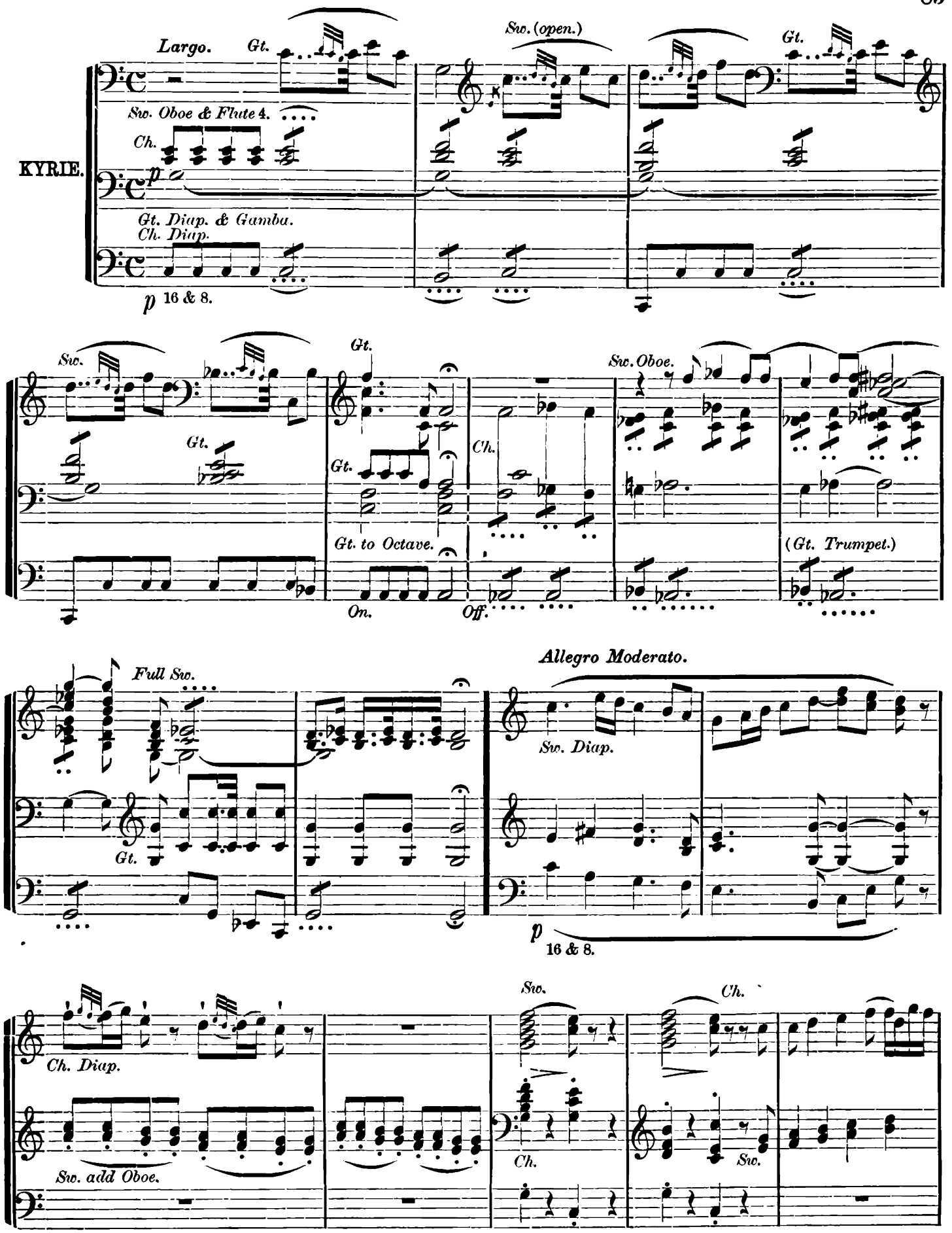
† Organo e Bassi. &c.

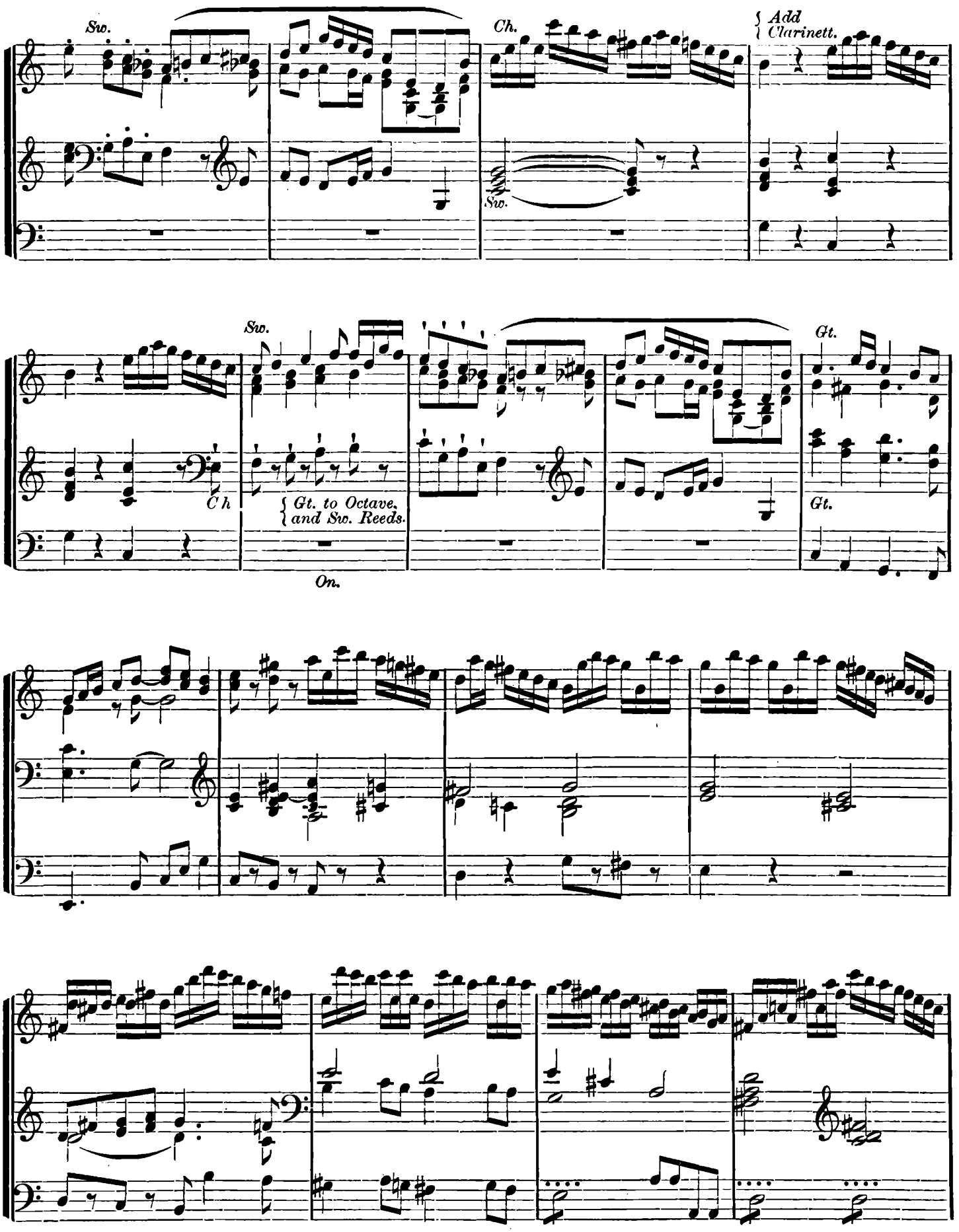
Senza Org.

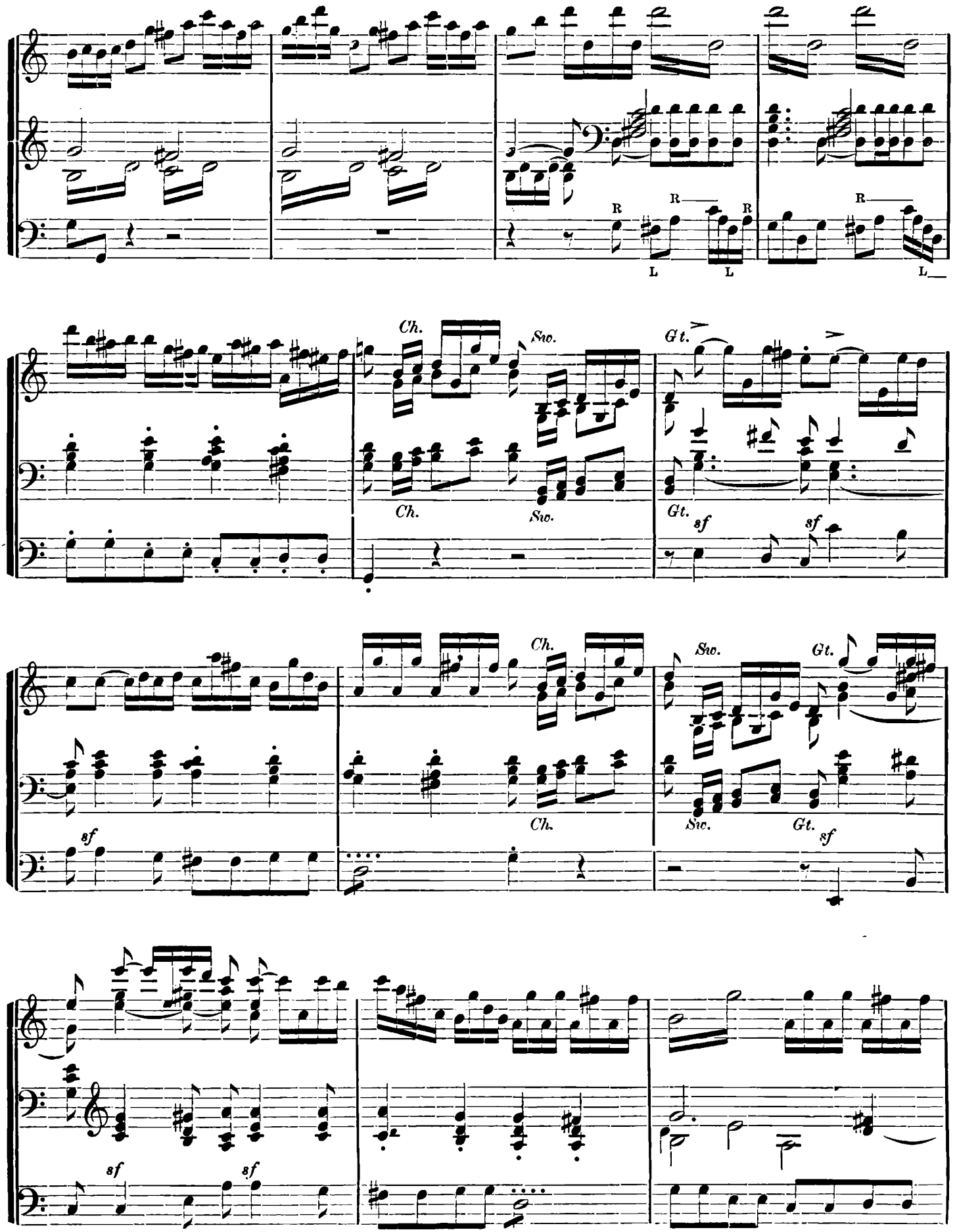
Largo. *f Org.*

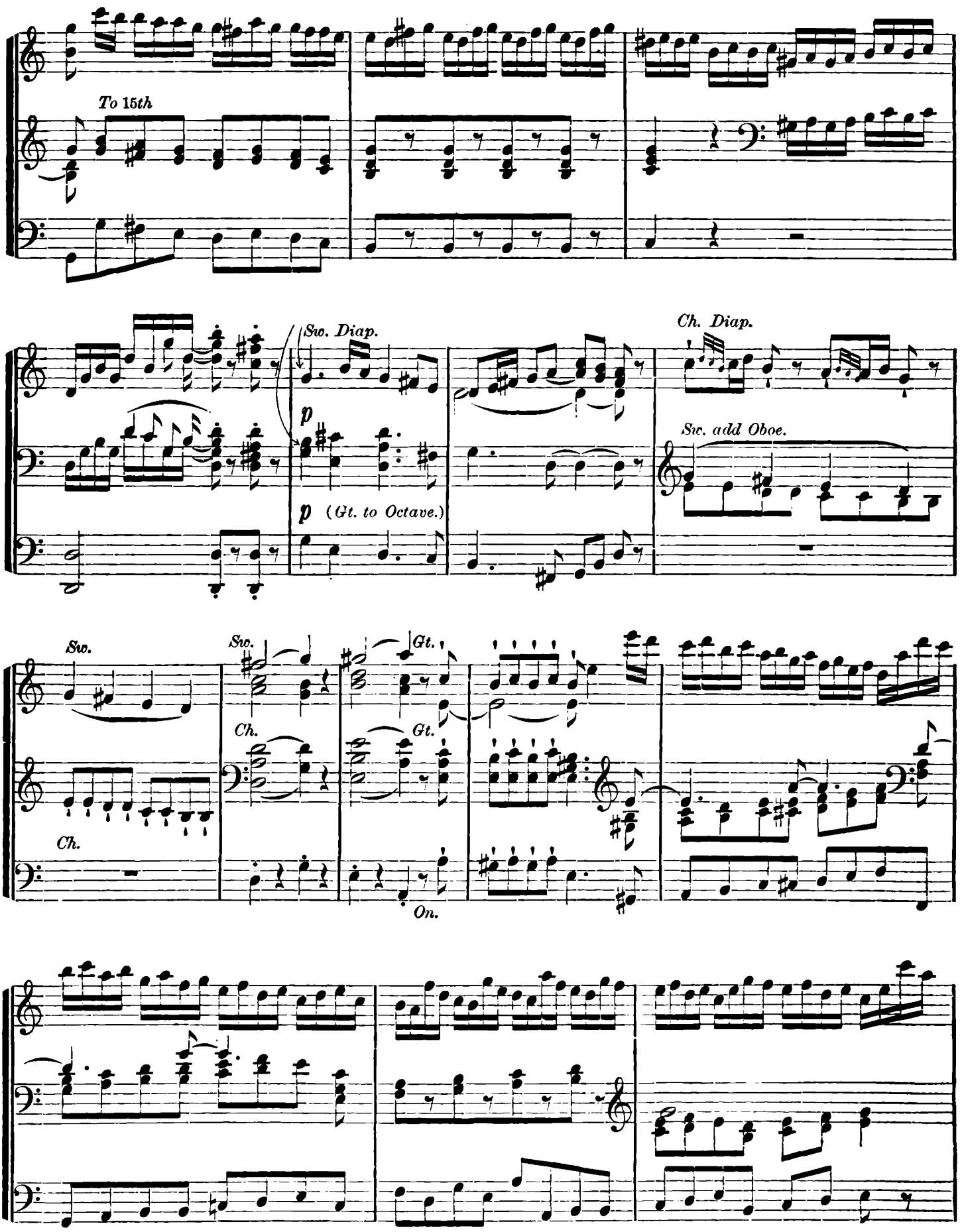
* Trumpets and Horns—They play the same notes throughout the Mass. The effect, however, of the Horns, would be an octave lower than the Trumpets, or "16 & 8 ft."

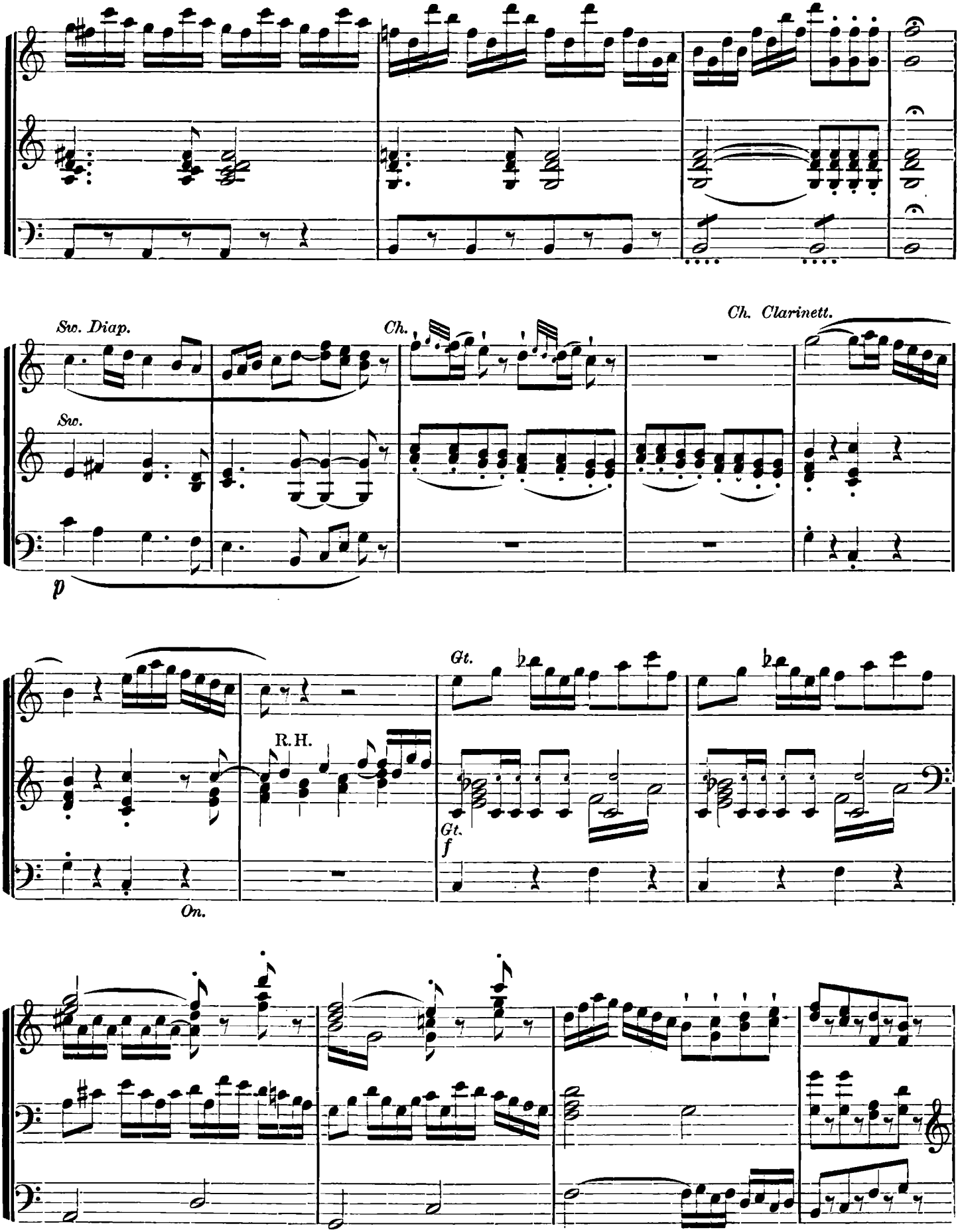
† Organ, and Violoncellos and Contra Basses—The Organist, it will be seen, read from a figured bass.

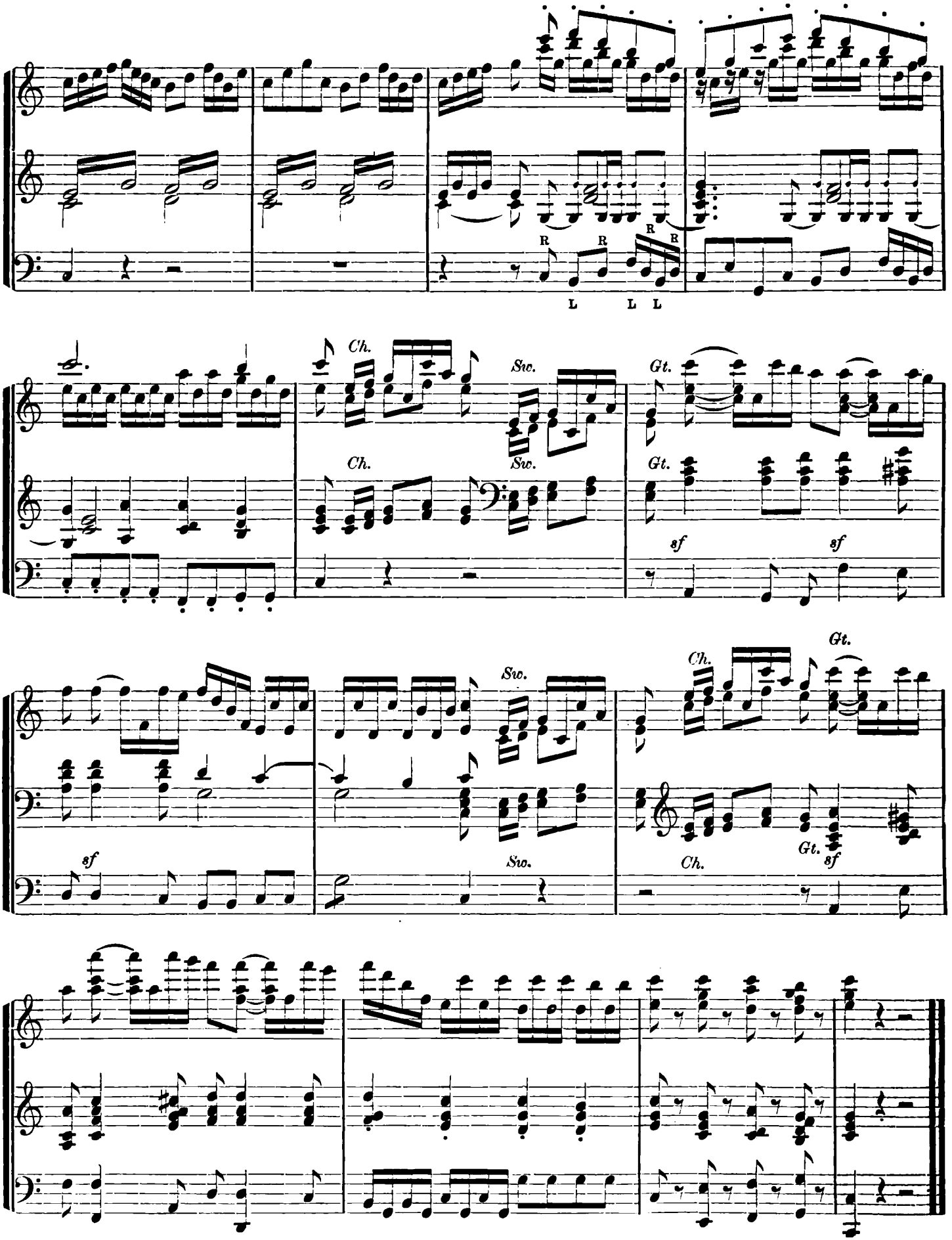

Largo.
Gt.
Sw. (open.)
Gt.
Sw. Oboe & Flute 4.
Ch.
KYRIE.
Gt. Diap. & Gamba.
Ch. Diap.
p 16 & 8.
Sw.
Gt.
Gt.
Gt.
Ch.
Sw. Oboe.
Gt. to Octave.
On.
Off.
(Gt. Trumpet.)
Full Sw.
Allegro Moderato.
Gt.
Sw. Diap.
p
16 & 8.
Sw.
Ch.
Ch. Diap.
Ch.
Sw.
Sw. add Oboe.

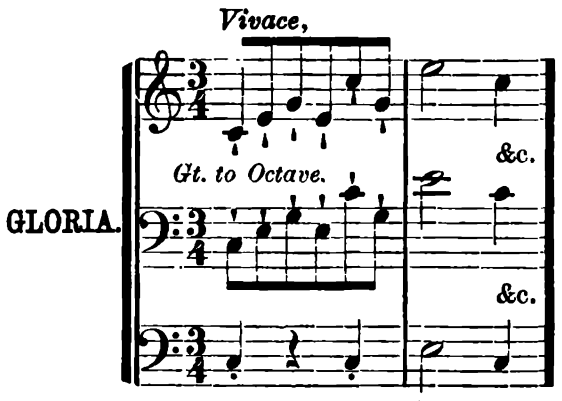

Sw.
Ch.
Add
Clarinett.
Sw.
Sw.
Gt.
Ch
Gt. to Octave.
and Sw. Reeds.
Gt.
On.


R
R
R
R
L
L
L
Ch.
Swo.
Gt.
Ch.
Swo.
Gt.
sf
sf
Ch.
Swo.
Gt.
Ch.
Swo.
Gt.
sf
sf
sf


To 15th
Swo. Diap.
p
p (Gt. to Octave.)
Ch. Diap.
Swe. add Oboe.
Swo.
Ch.
Swo.
Ch.
Gt.
Gt.
On.

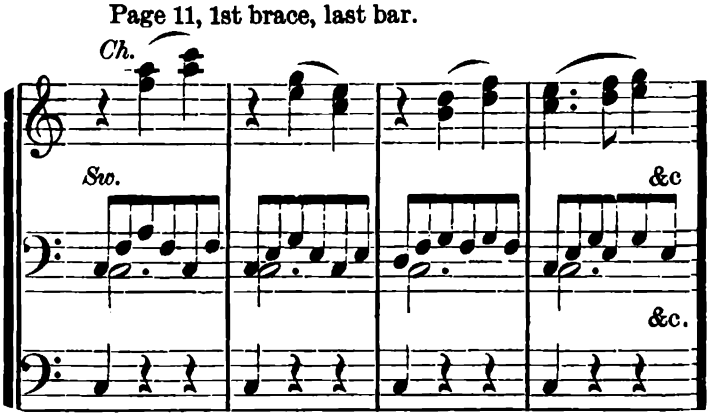

Sw. Diap.
Ch.
Ch. Clarinett.
Sw.
p
Gt.
R.H.
Gt.
f
On.


R R R R
L L L
Ch.
Sw.
Gt.
sf
Ch.
Sw.
Gt.
sf
Ch.
Sw.
Gt.
sf
Ch.
Sw.
Gt.
sf

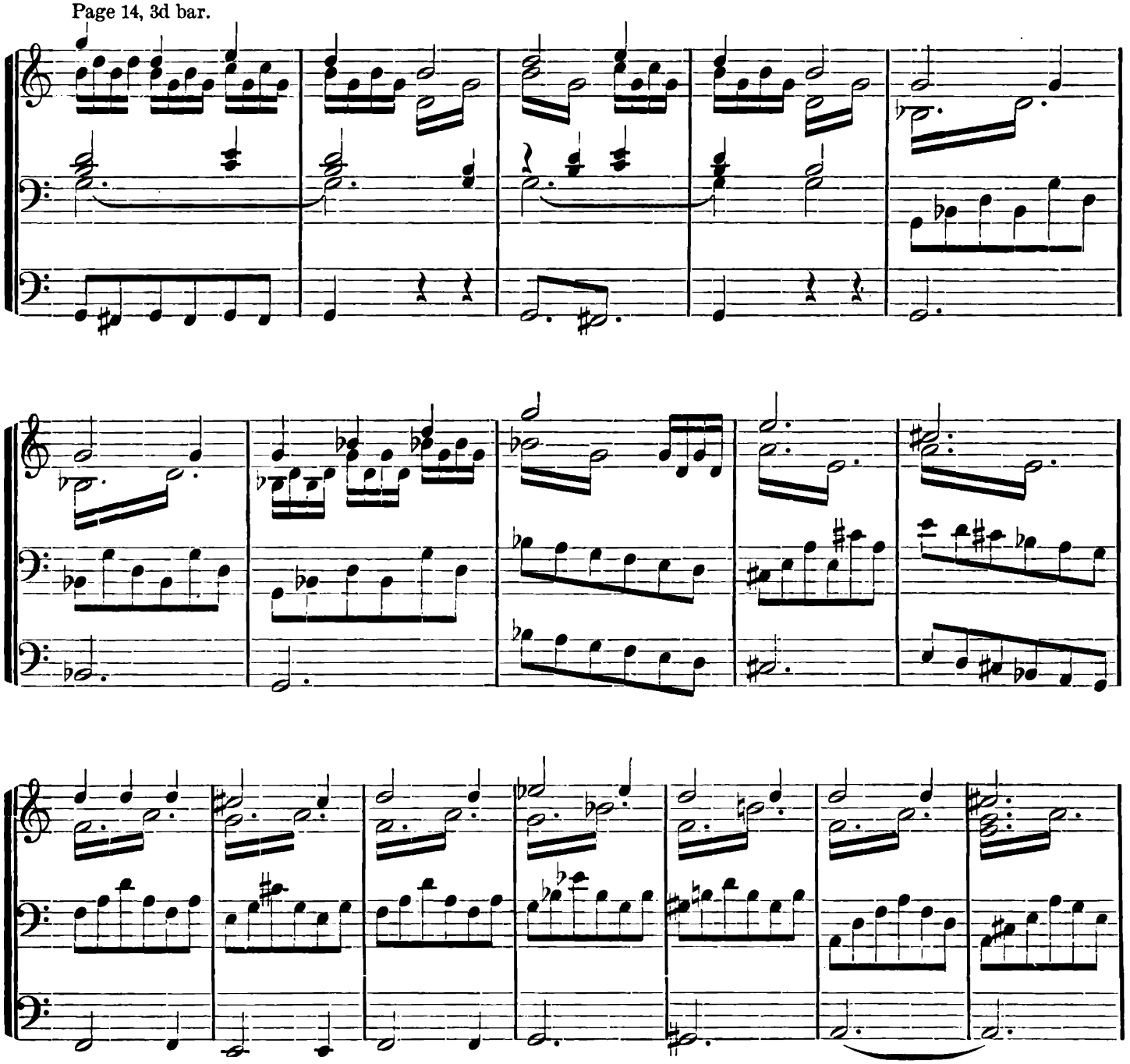


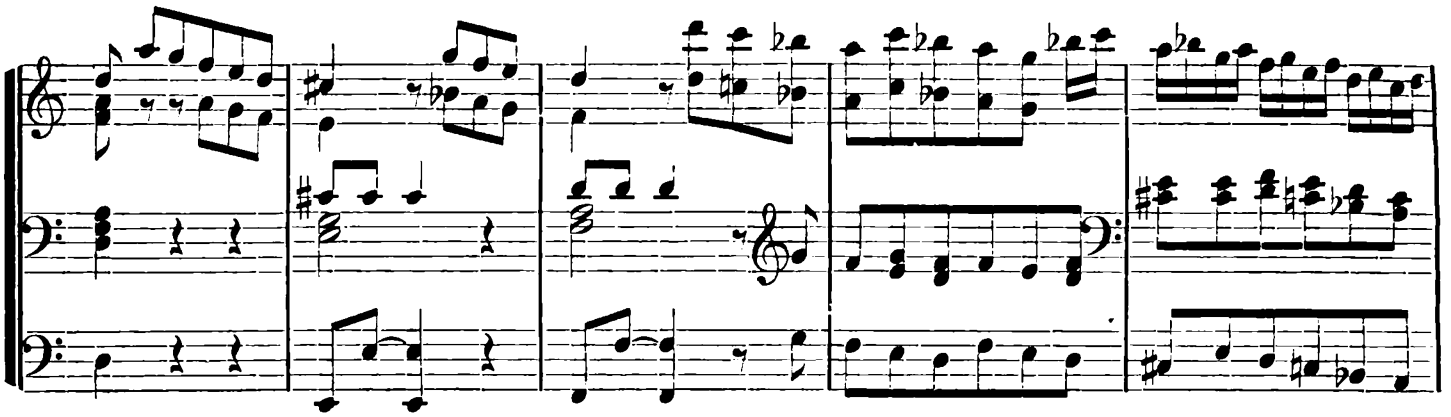
Lower brace, 4th bar, R. H. Ch. Clarinett and Flute 4.

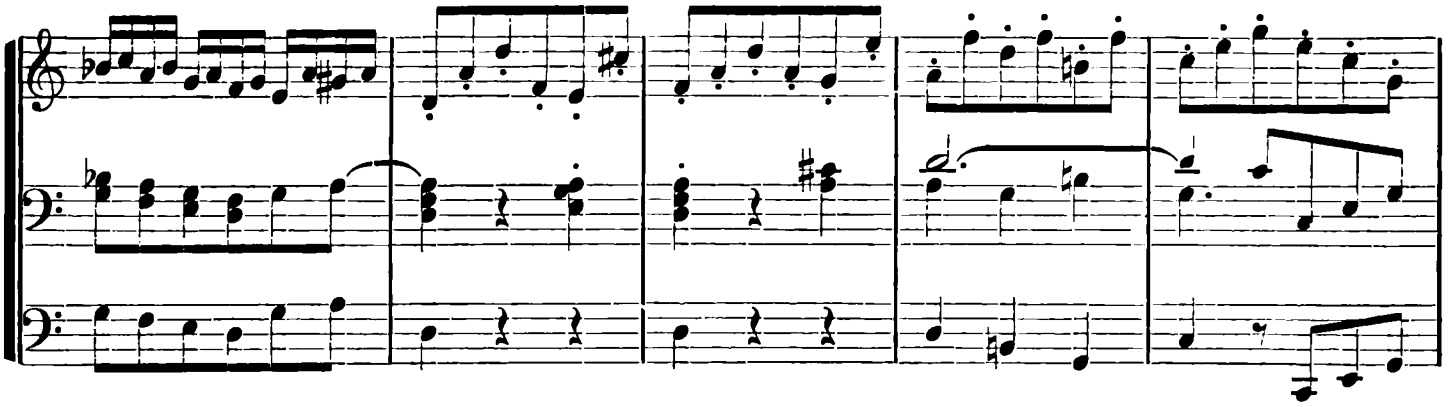
Page 11, 1st brace, last bar.

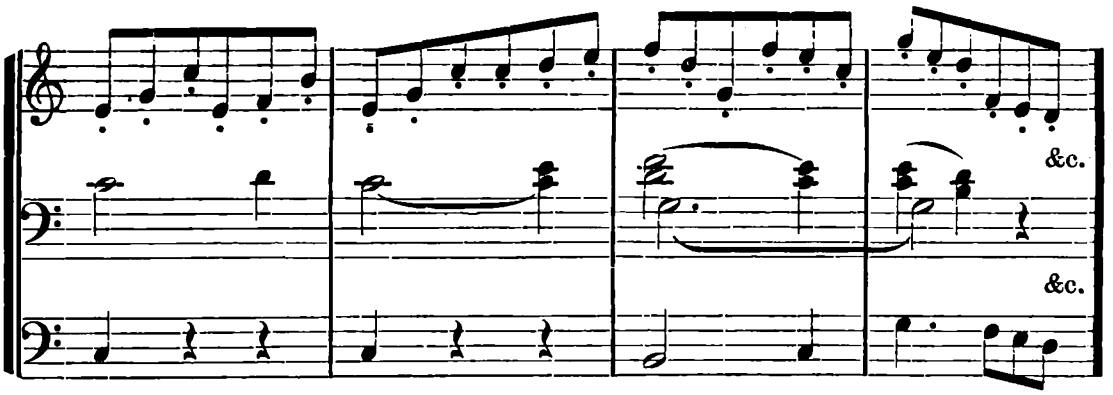


Page 14, 3d bar.

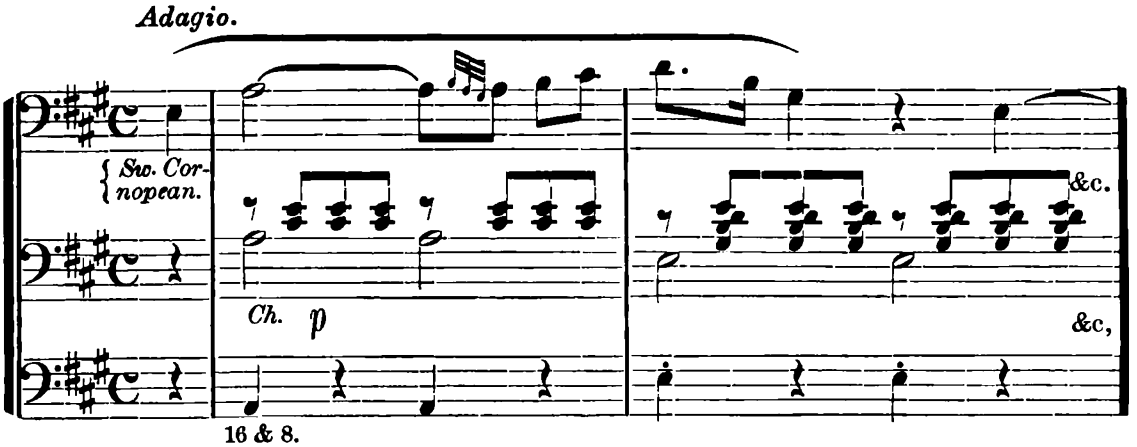




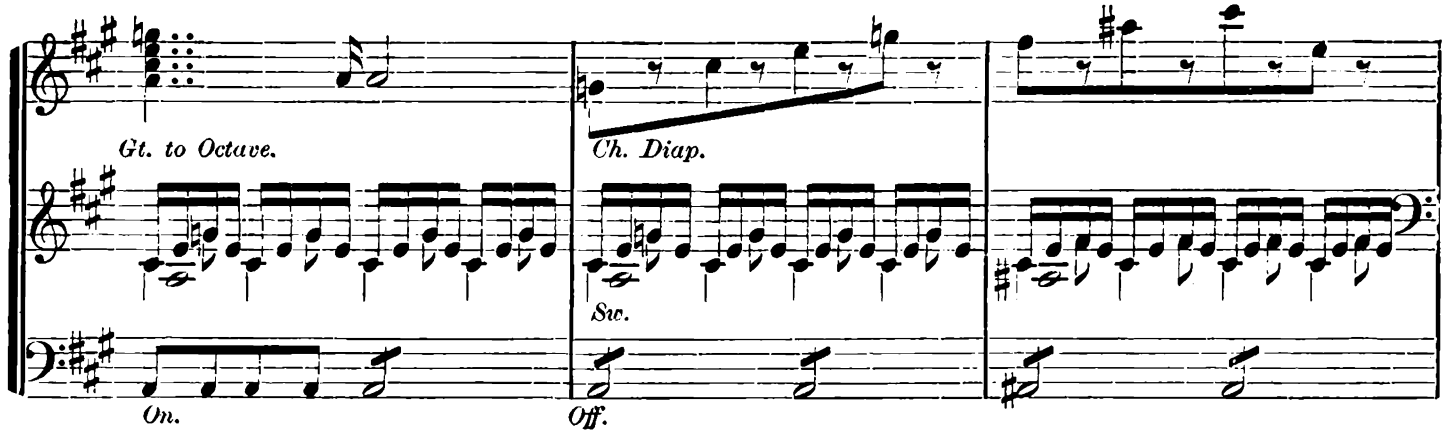


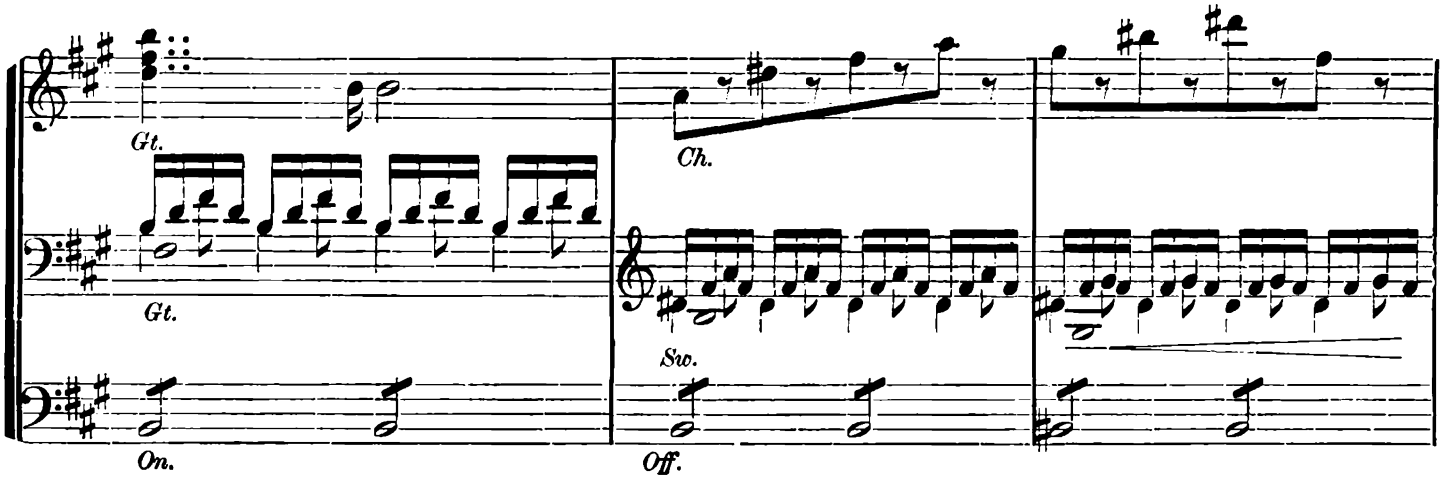


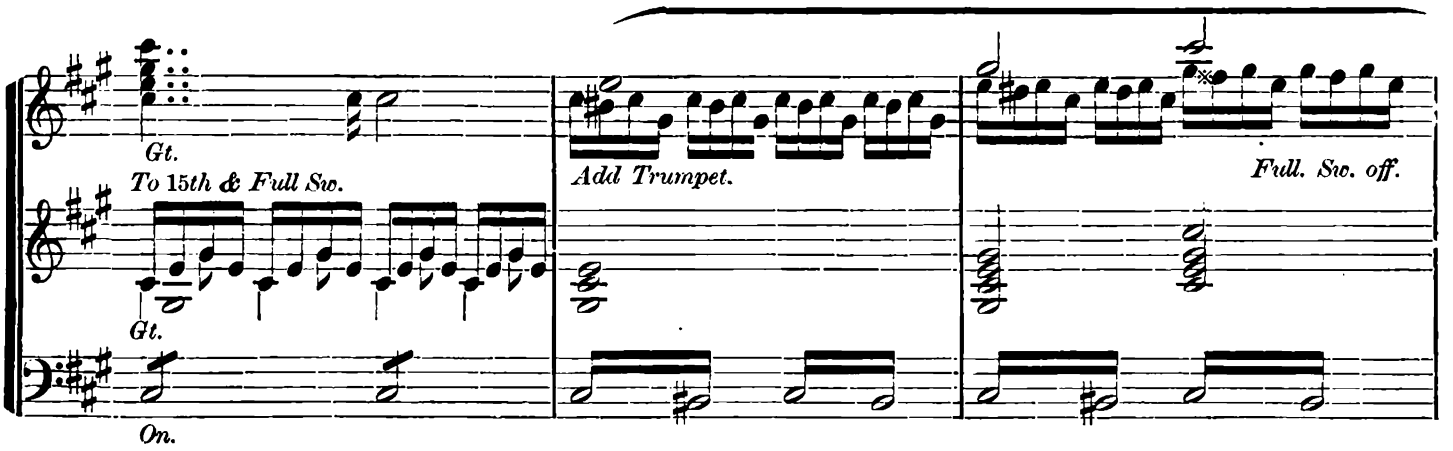
The "Qui tollis" (page 17) is with Violoncello obligato. In Novello's arrangement, he has written the 'Cello Solo *an octave too high.* Therefore play the R.H. part on the Swell, (Cornopean and Diap.) an octave lower than written, as follows:—

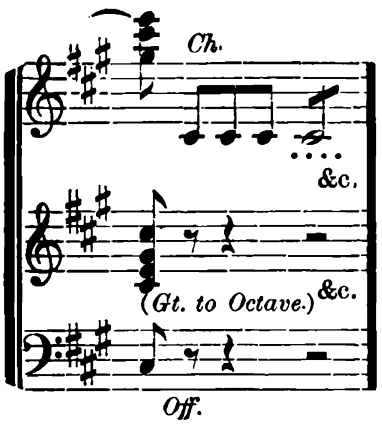


On page 18, just before the Chorus enters, the 'Cello is doubled in the octave by the Oboe. This continues as far as the 1st note on 3d bar, lower brace, page 18.



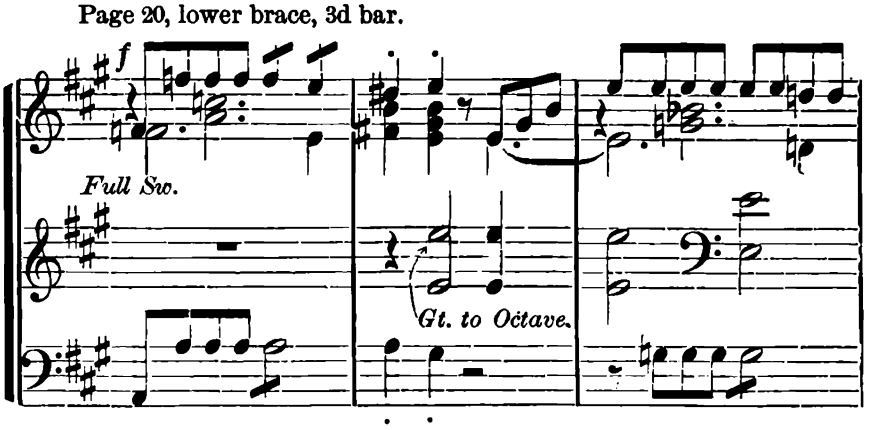


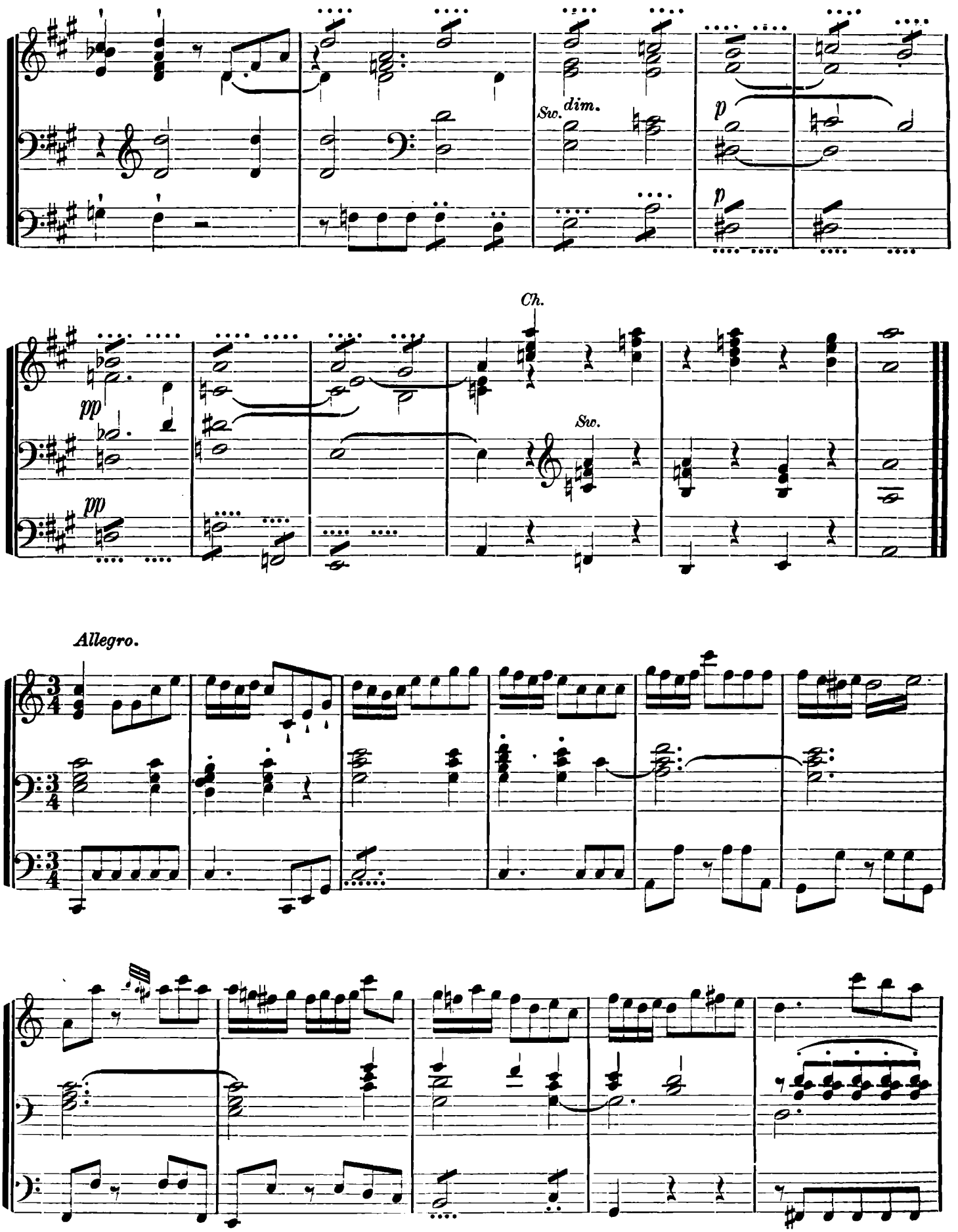


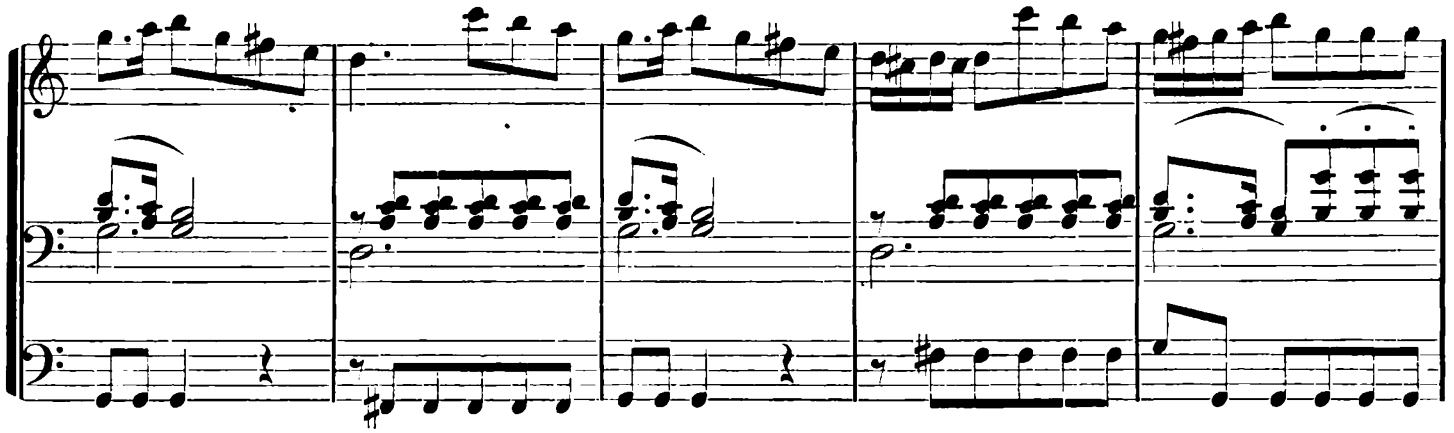


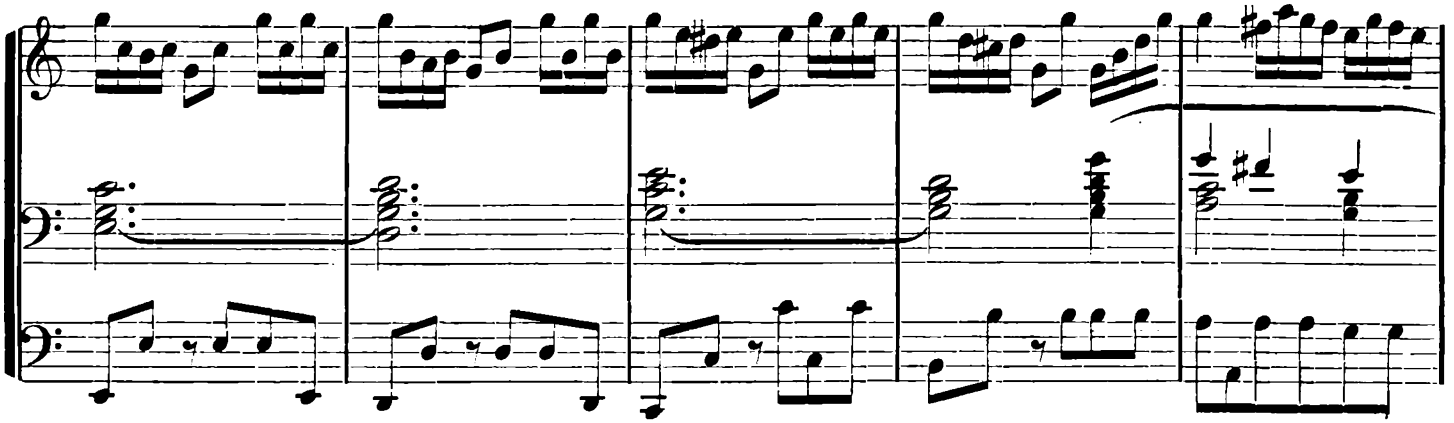
3d bar, page 20. Cello doubled in the octave by Oboe, until 3d bar on 2d brace.

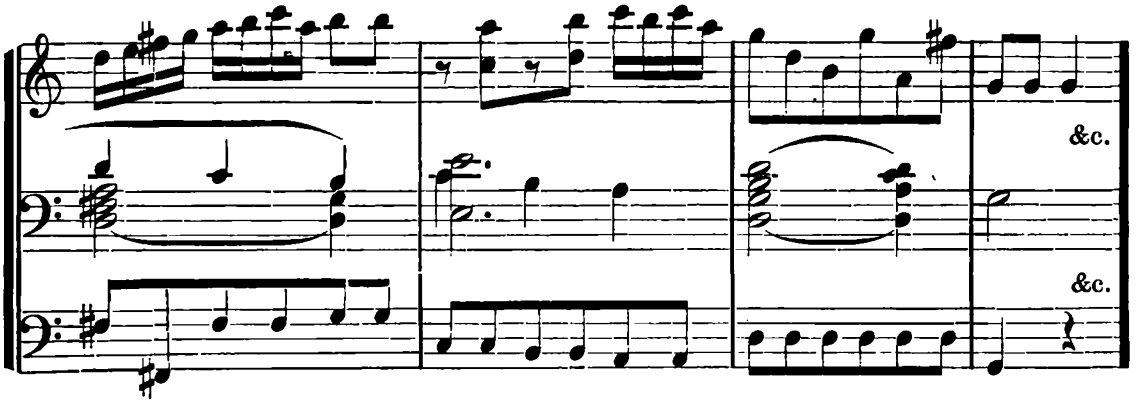
Page 20, lower brace, 3d bar.



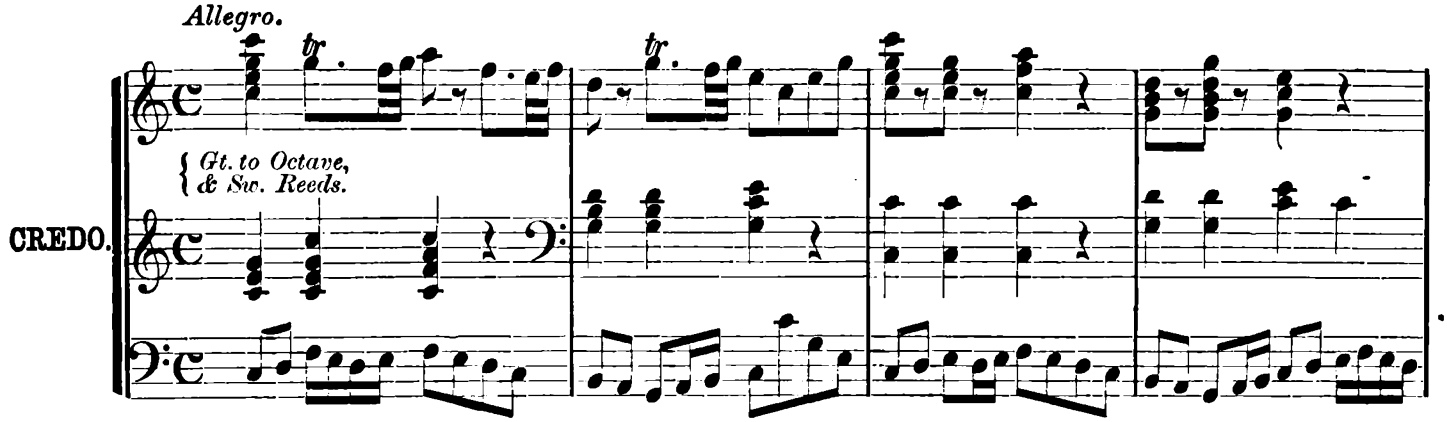

Sw.
dim.
p
p
Ch.
pp
Sw.
pp
Allegro.

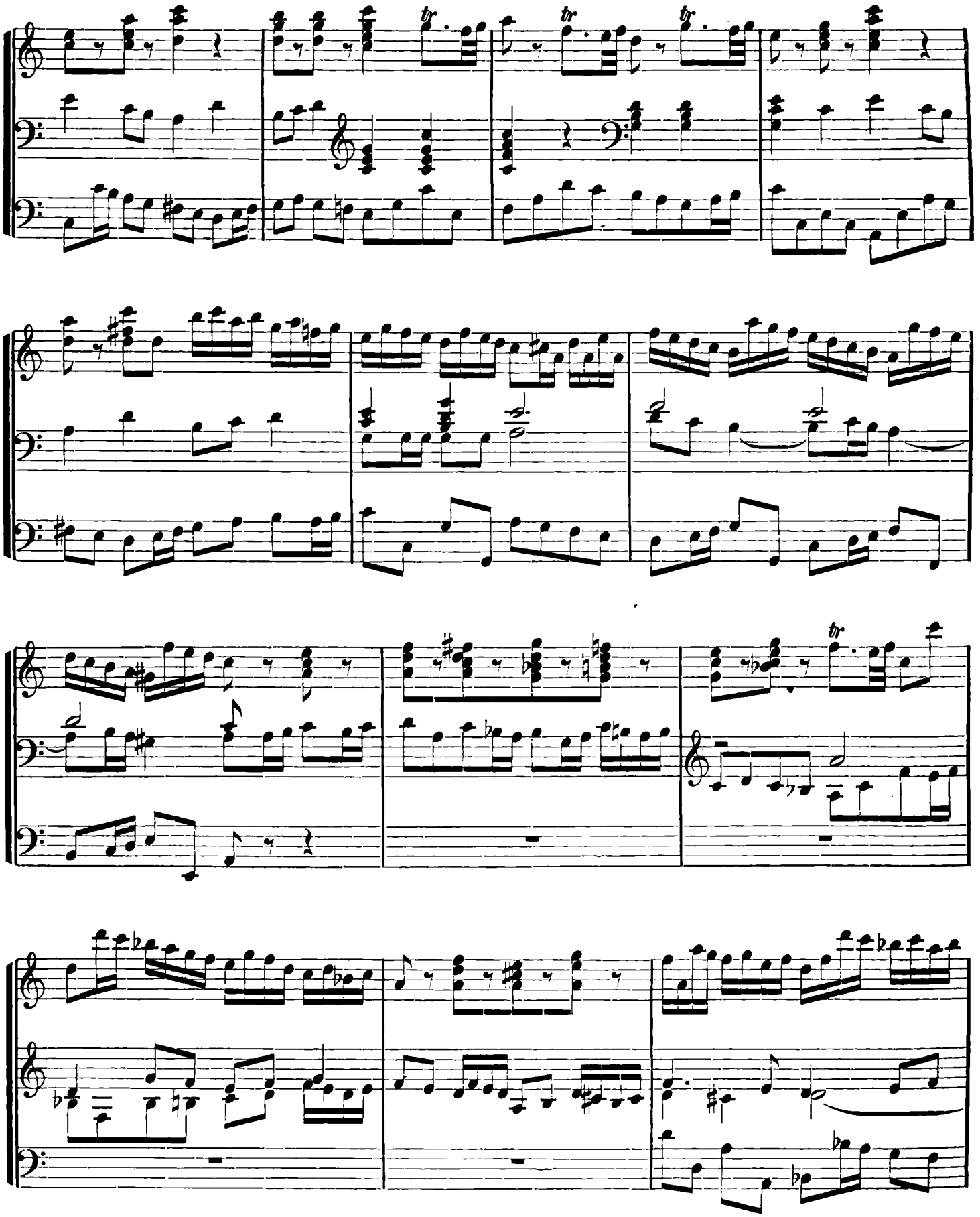


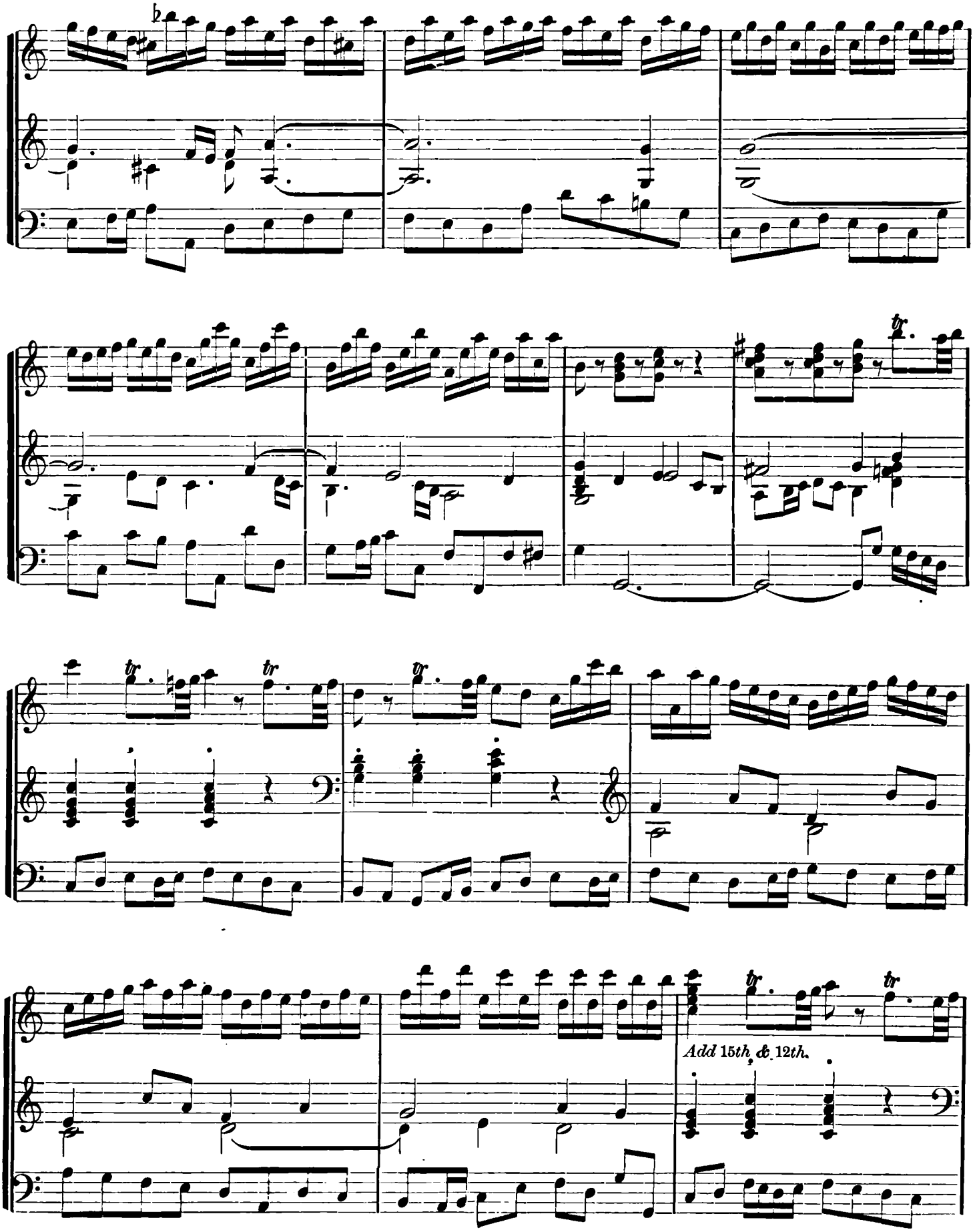


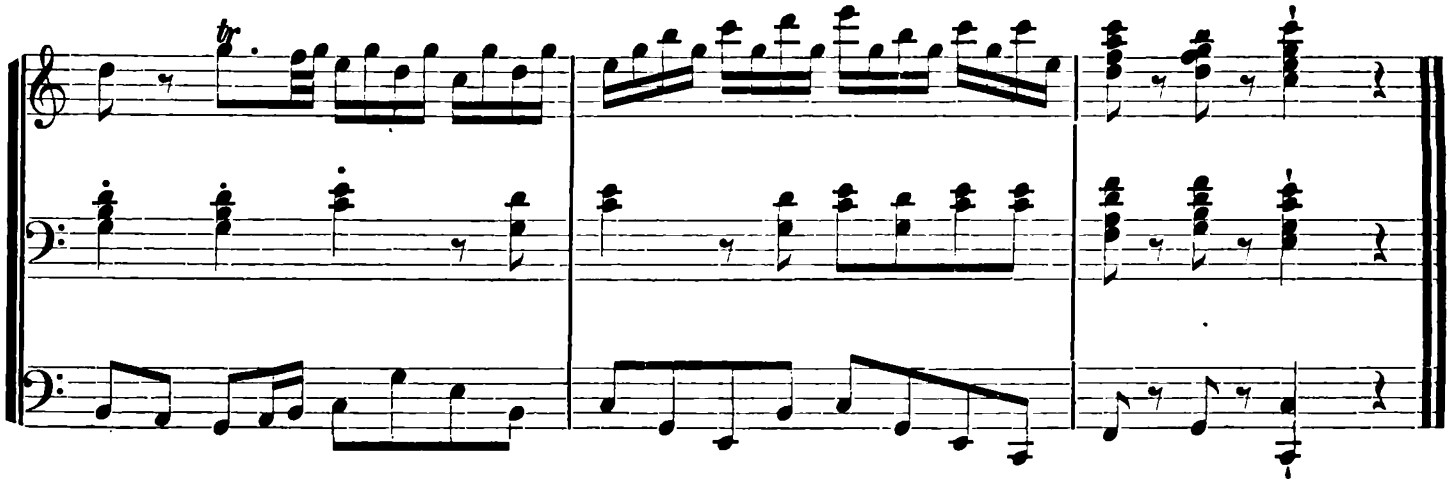


The remainder of this movement is so near to the original in effect, that it is not necessary to re-arrange it. If the student will *keep the harmony in sustained chords between the staves*, it will be about the only improvement we can suggest. Omit all empty fifths.

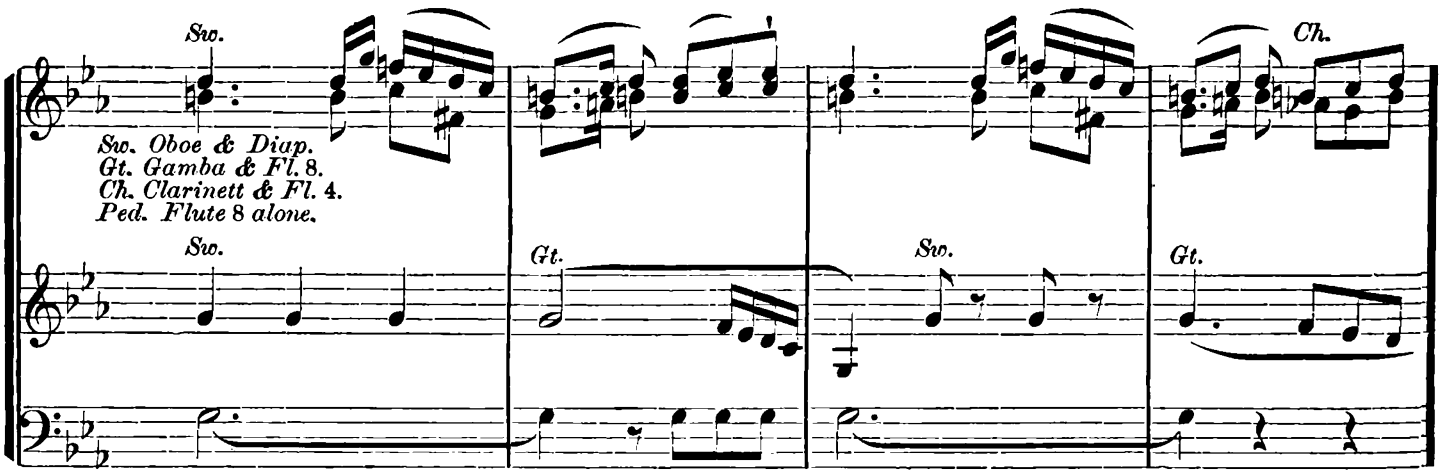





Add 15th, & 12th.

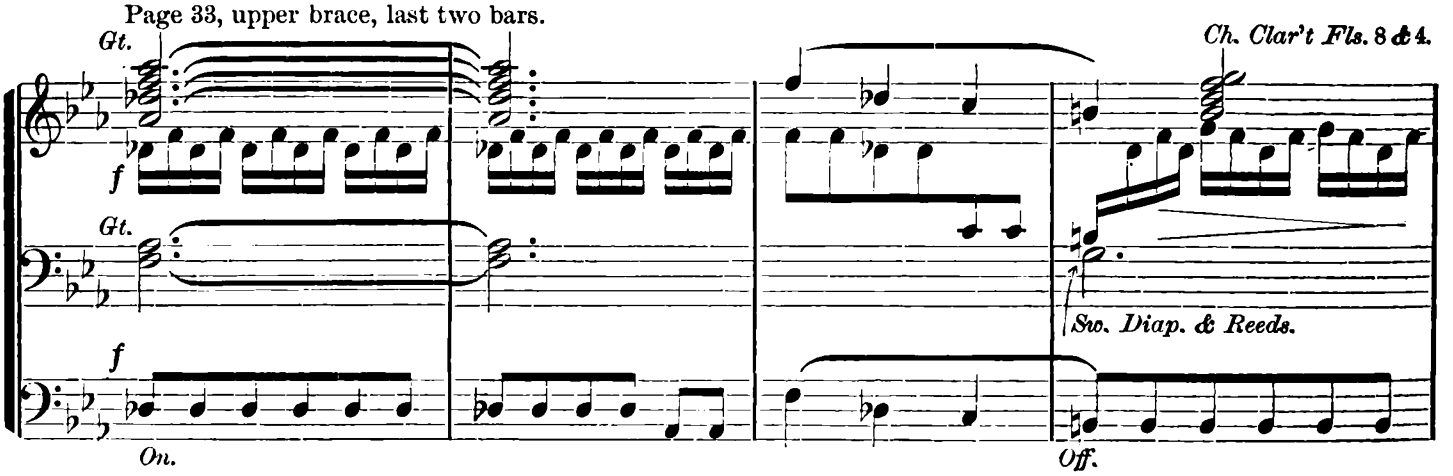


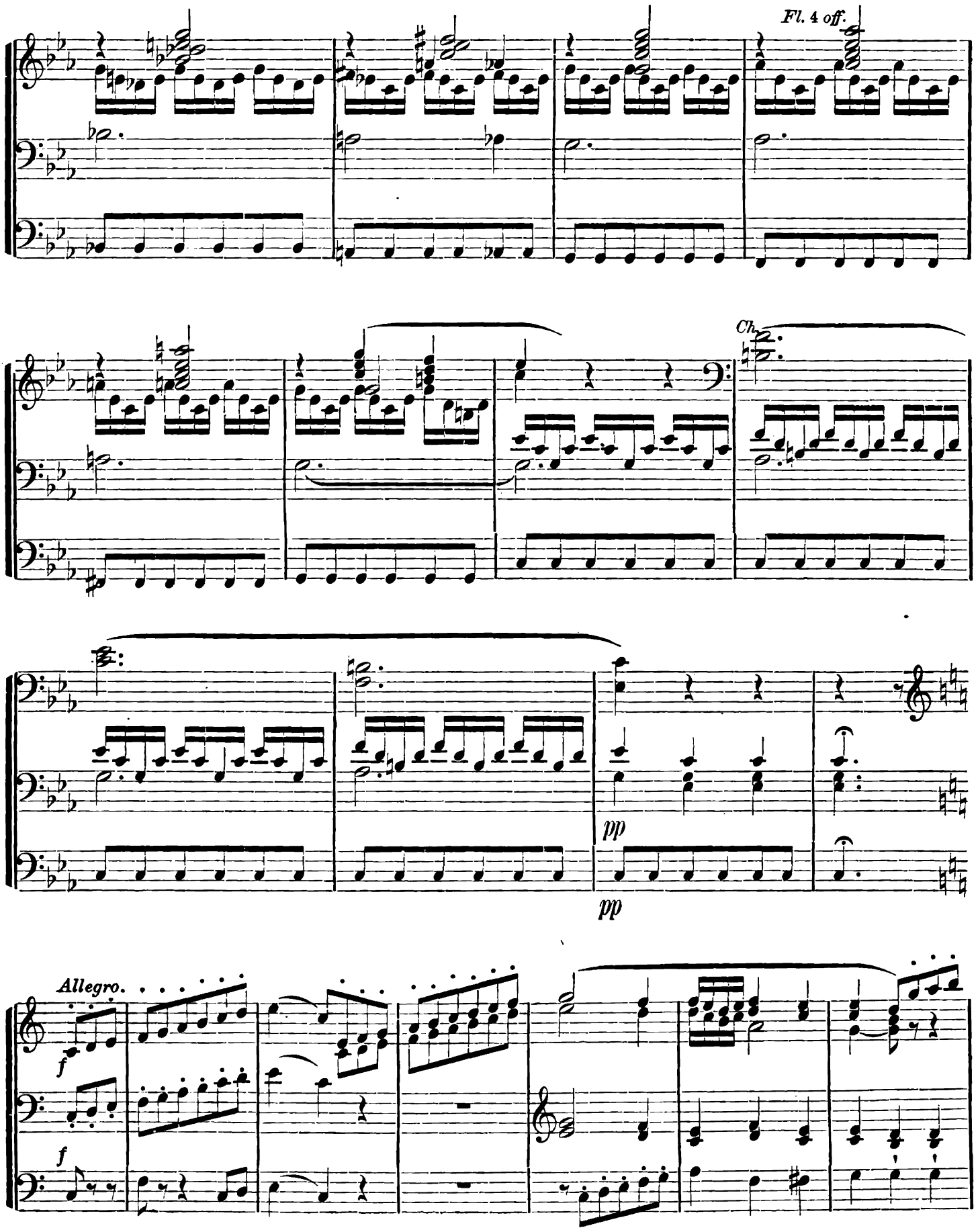
Instrumentation of the "Et Incarnatus."—First four bars, (page 31), Strs.—Organ: Sw. Oboe & Diap. Ped. soft 16 ft. and coup. to Sw.—First "*f*," Diap. Gt., and Sw. Reeds, (open.) "*p*," on second brace, Strs.—Organ. Oboe & Diap. Ped. (16 & 8) enters at the next bar. Figure for R. H. on Gt. Gamba, (coup. to Sw.) The last three notes, first bar, third brace, R. H. on Sw. The next bar the low sustained G is played by the Horns, the upper notes by the Violas. In the next bar the upper notes of the L. H. are played by the Bassoon. These four bars might be rendered as follows:

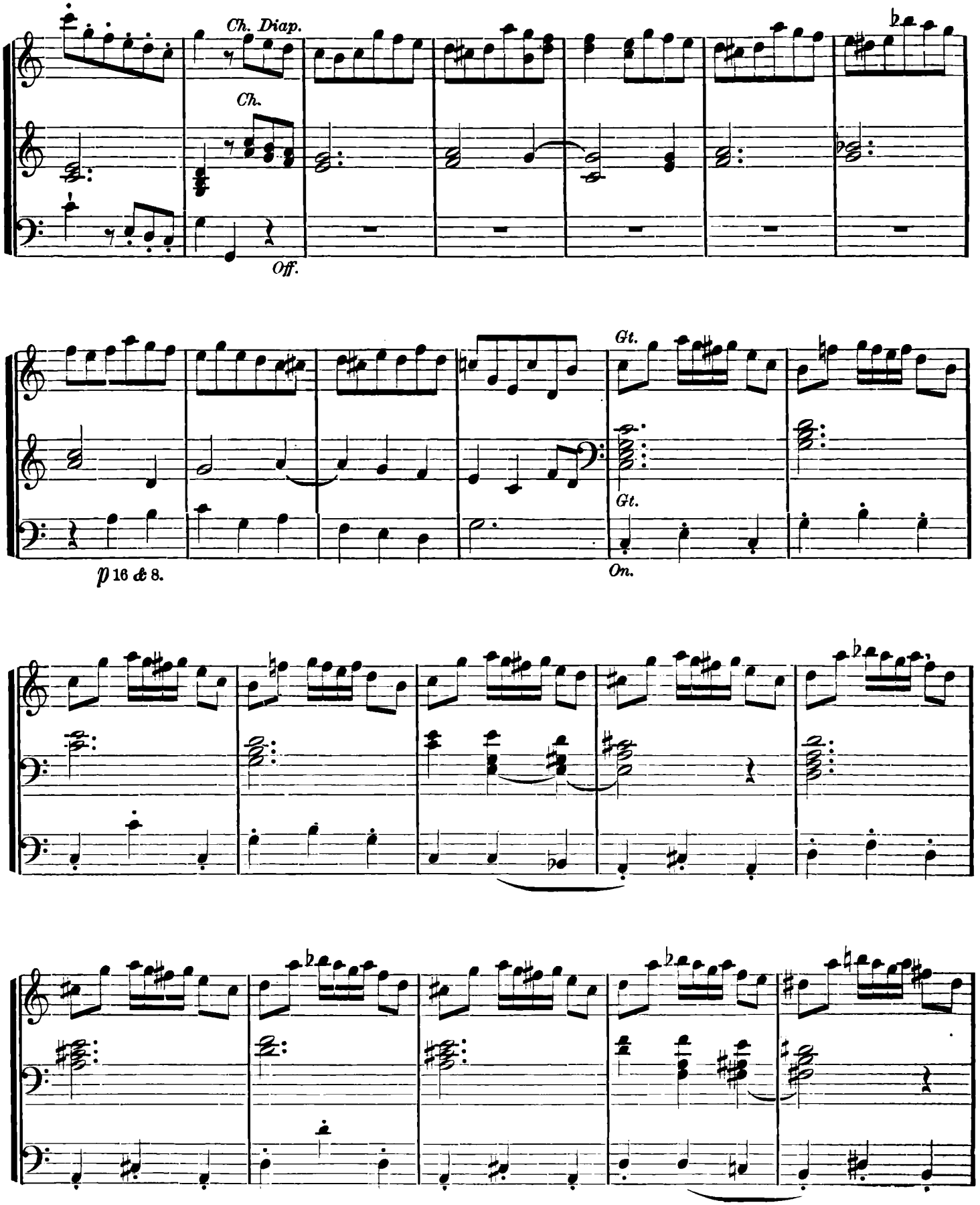


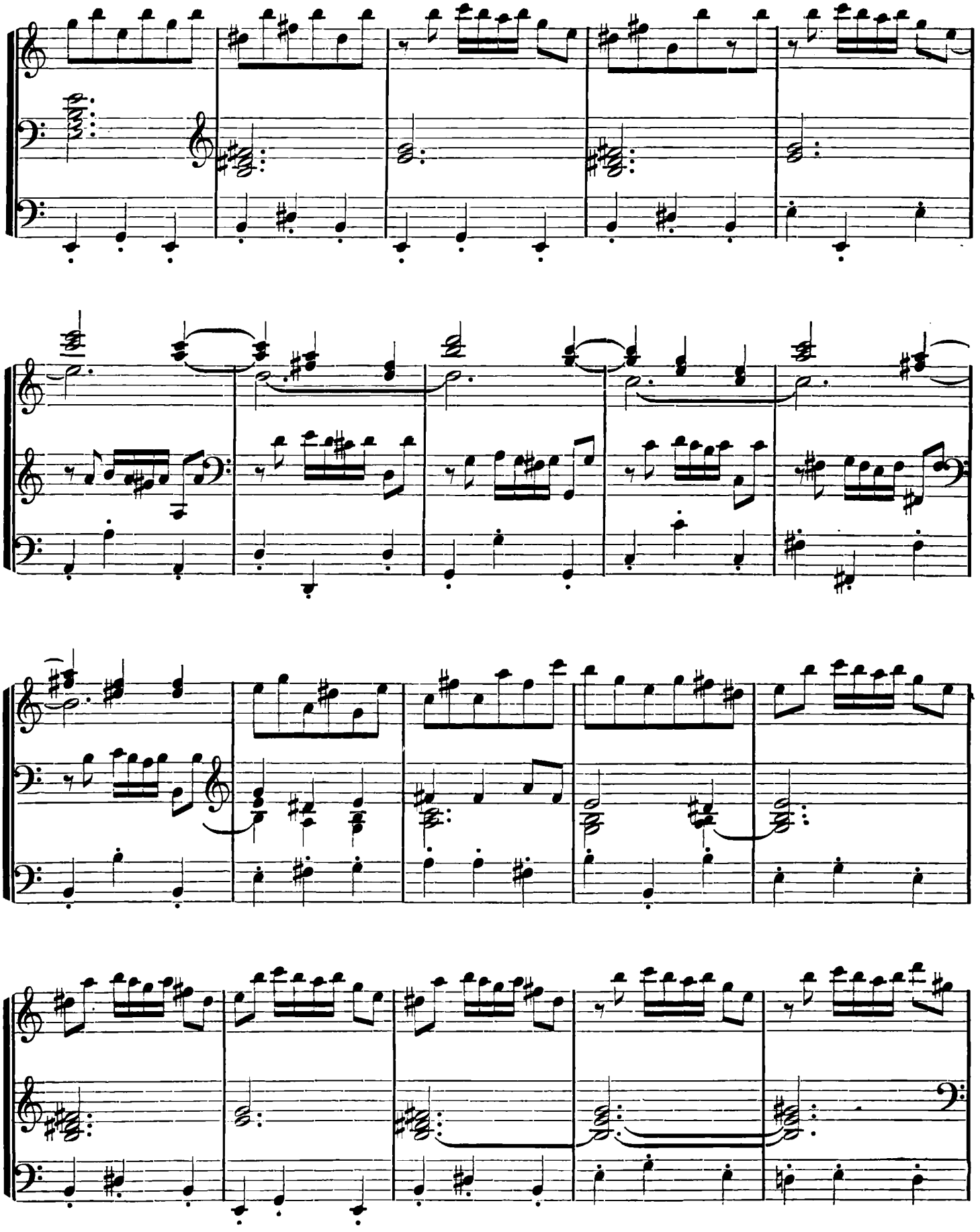
Until the next "Forte," R. H. on Ch., L. H. on Gt. No Ped. "Forte" by Gt. Diap. and Full Sw. Next two bars, Sw. Oboe & Diap., Ped. 16 & 8. Figure for R. H. (Page 32, 2d brace, bar 4,) Ch. Clarinett, 2d beat of last bar on this brace, change R. H. to Gt. Gam. Ped. has one note in each bar. This arrangement until next "F."

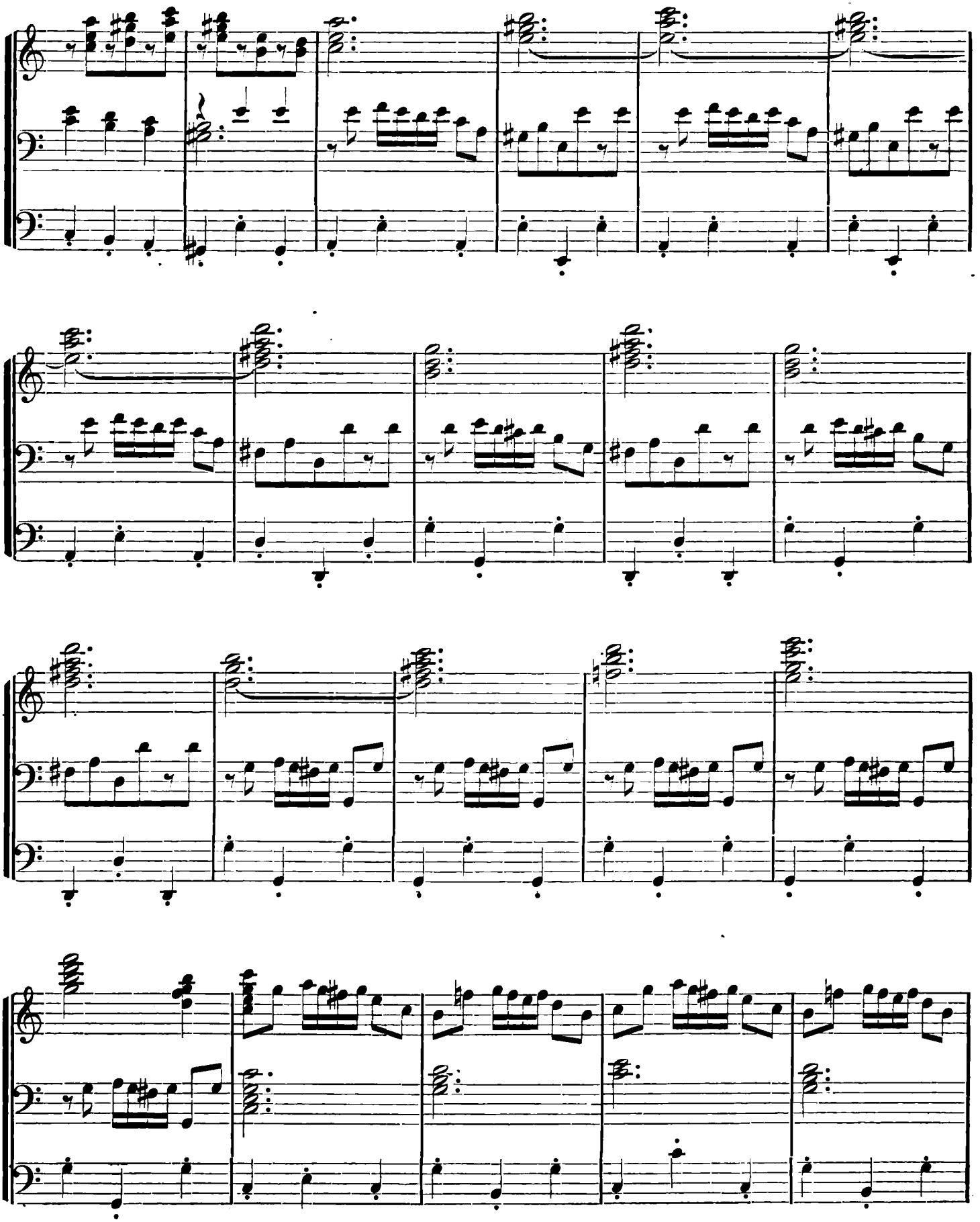
Page 33, upper brace, last two bars.

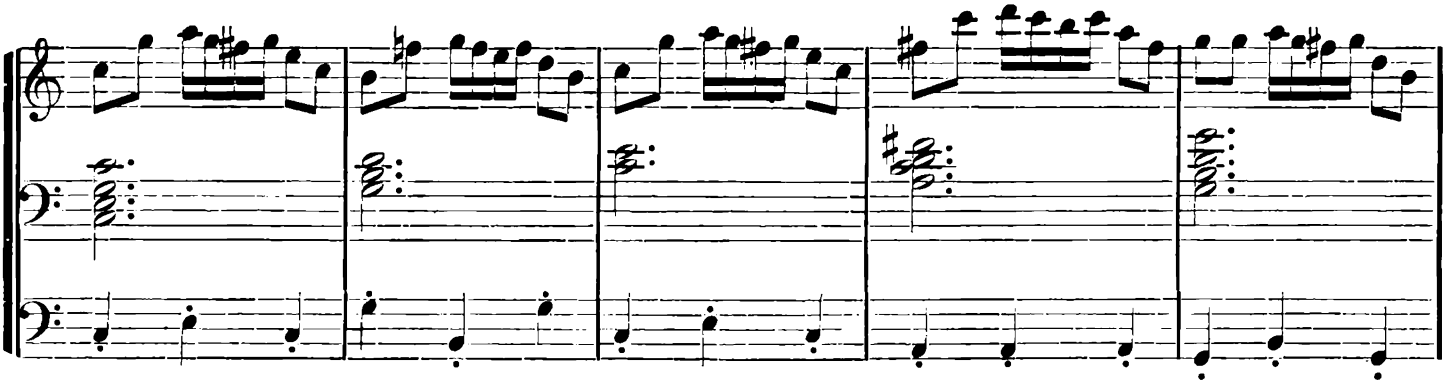


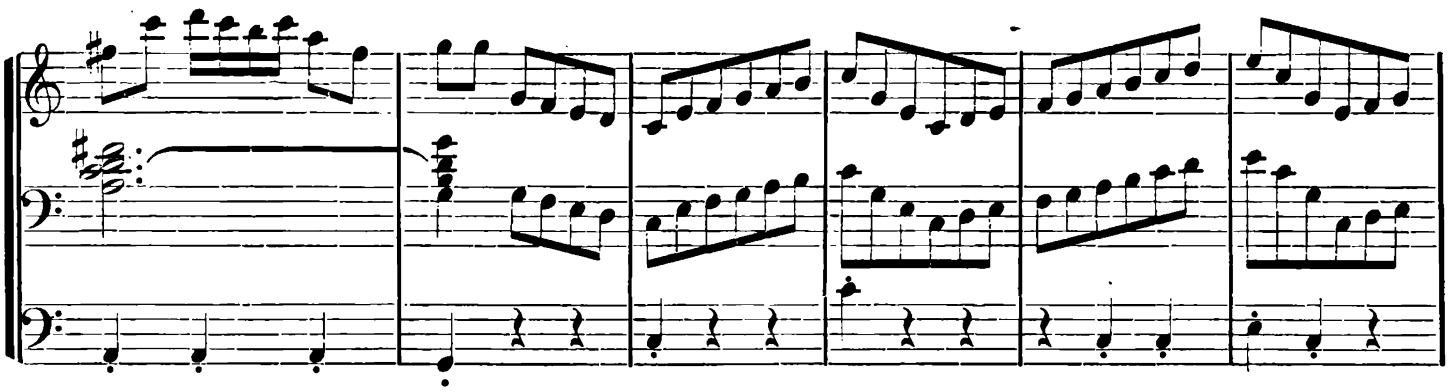

Fl. 4 off.
Ch.
pp
pp
Allegro.
f
f

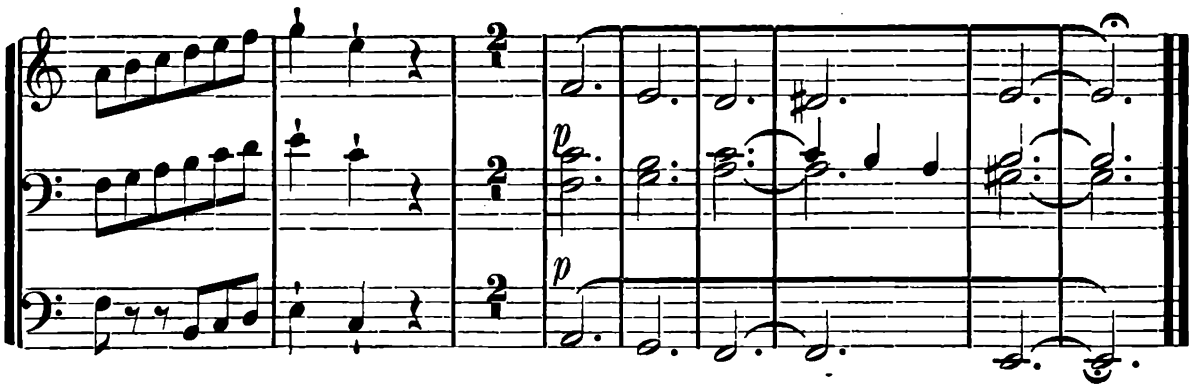

Ch. Diap.
Ch.
Off.
Gt.
Gt.
p 16 & 8.
On.





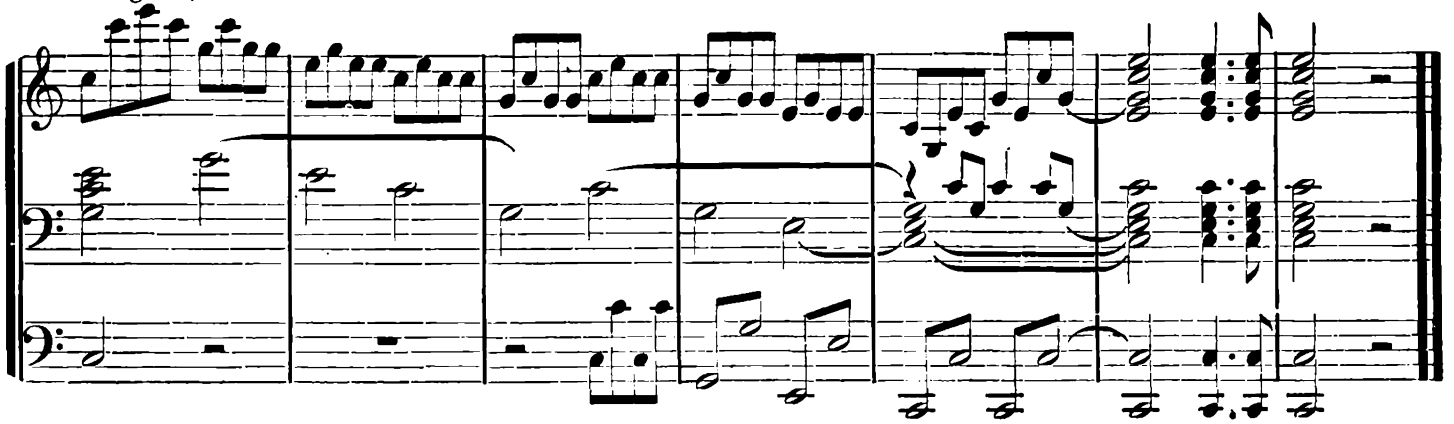






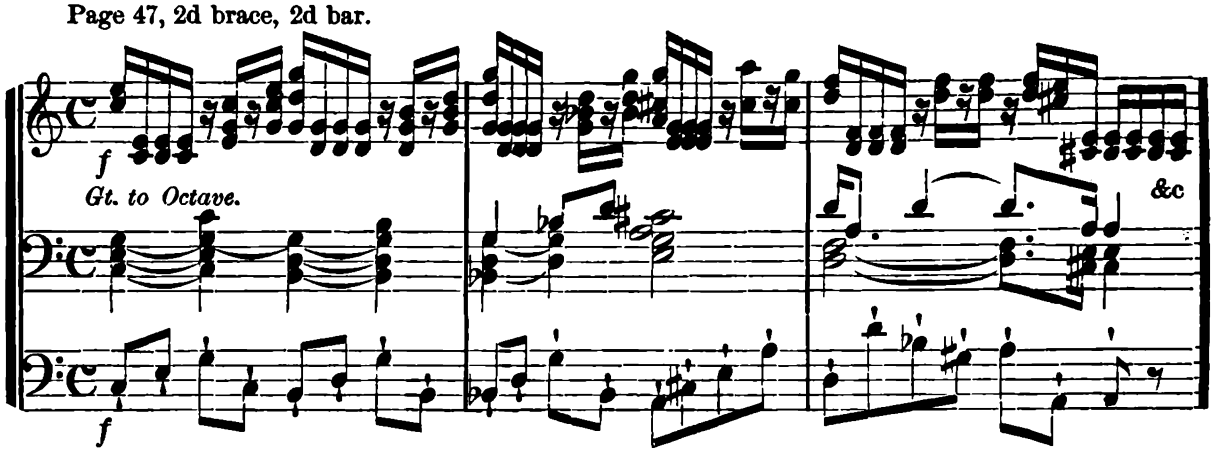
The "Et vitam" is excellently arranged in Novello's version, except a few bars at the close, which I here quote. See examples on page 56 for method of simplifying rapidly moving basses for the Pedal.

Page 46, last brace.

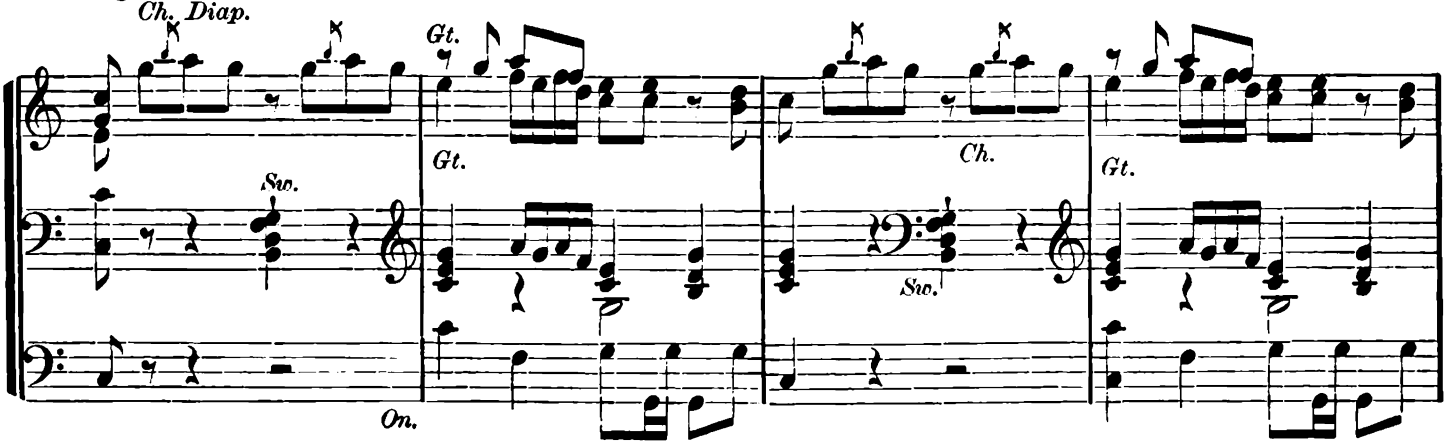


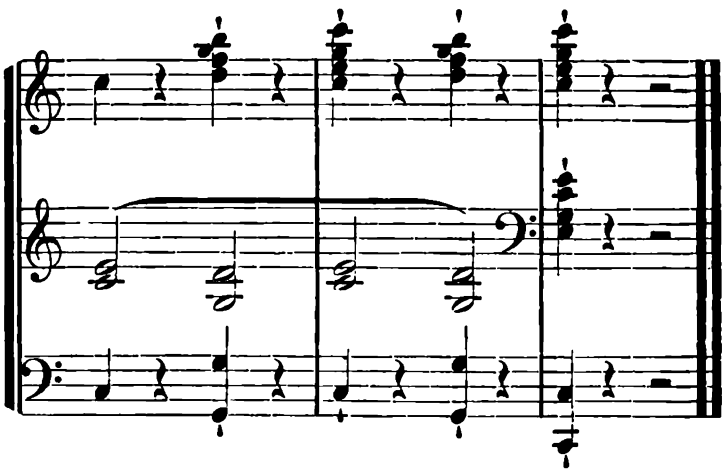
Page 47, 2d brace, 2d bar.

In the "Sanctus" the R. H. part is played by the 1st Violins, (Ch. Diap.) L. H. Strs. (Sw. Ob. & Diap.) Ped. stacc.



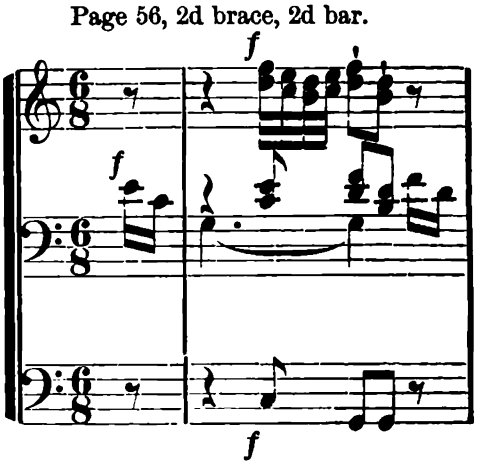
Page 49, 2d brace, 3d bar.

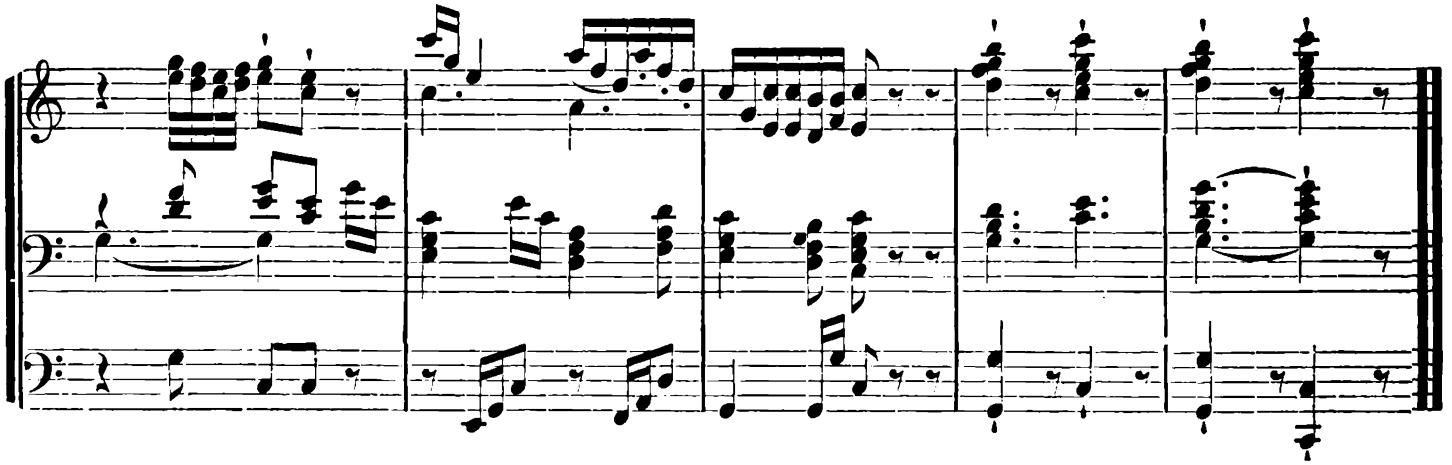


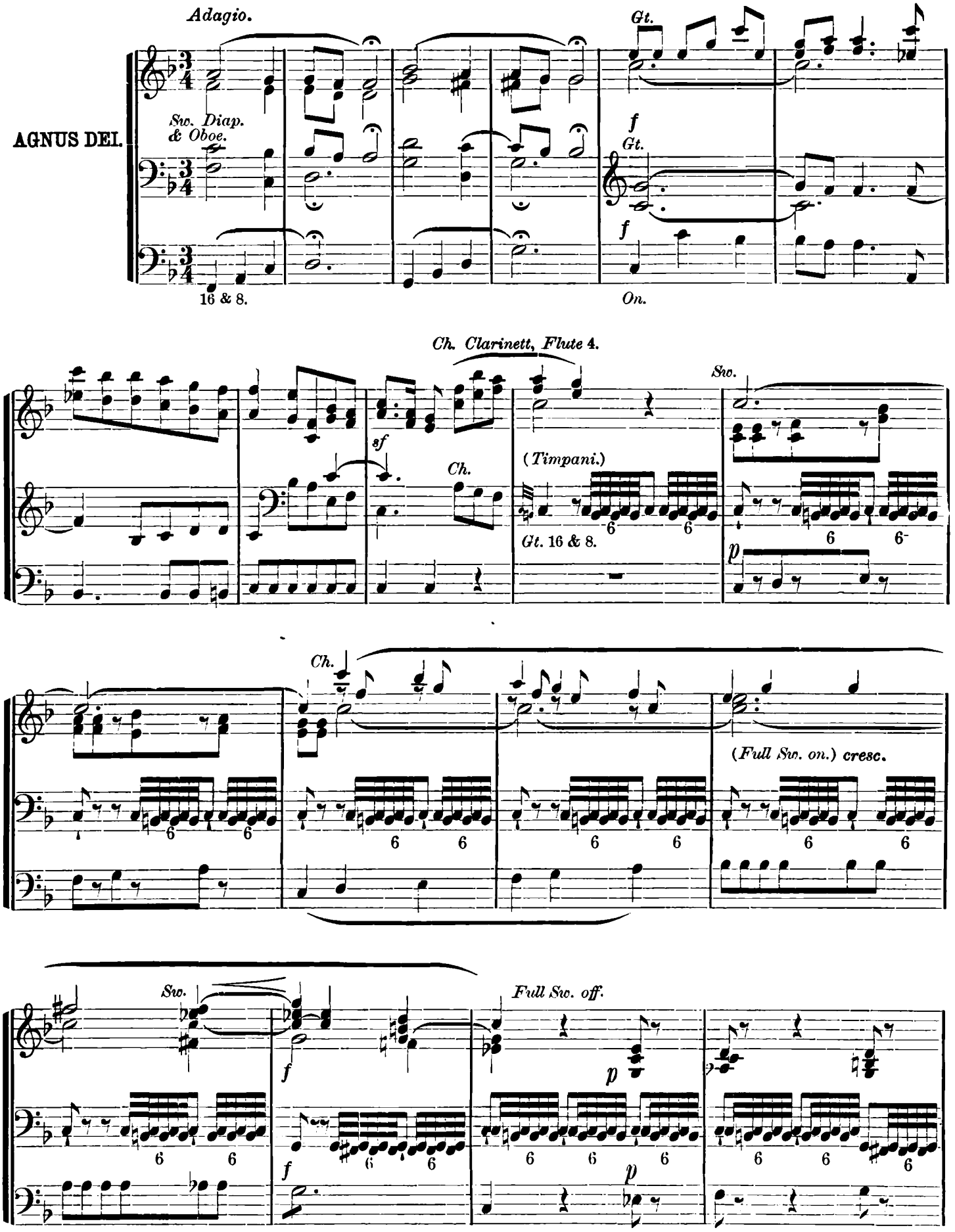


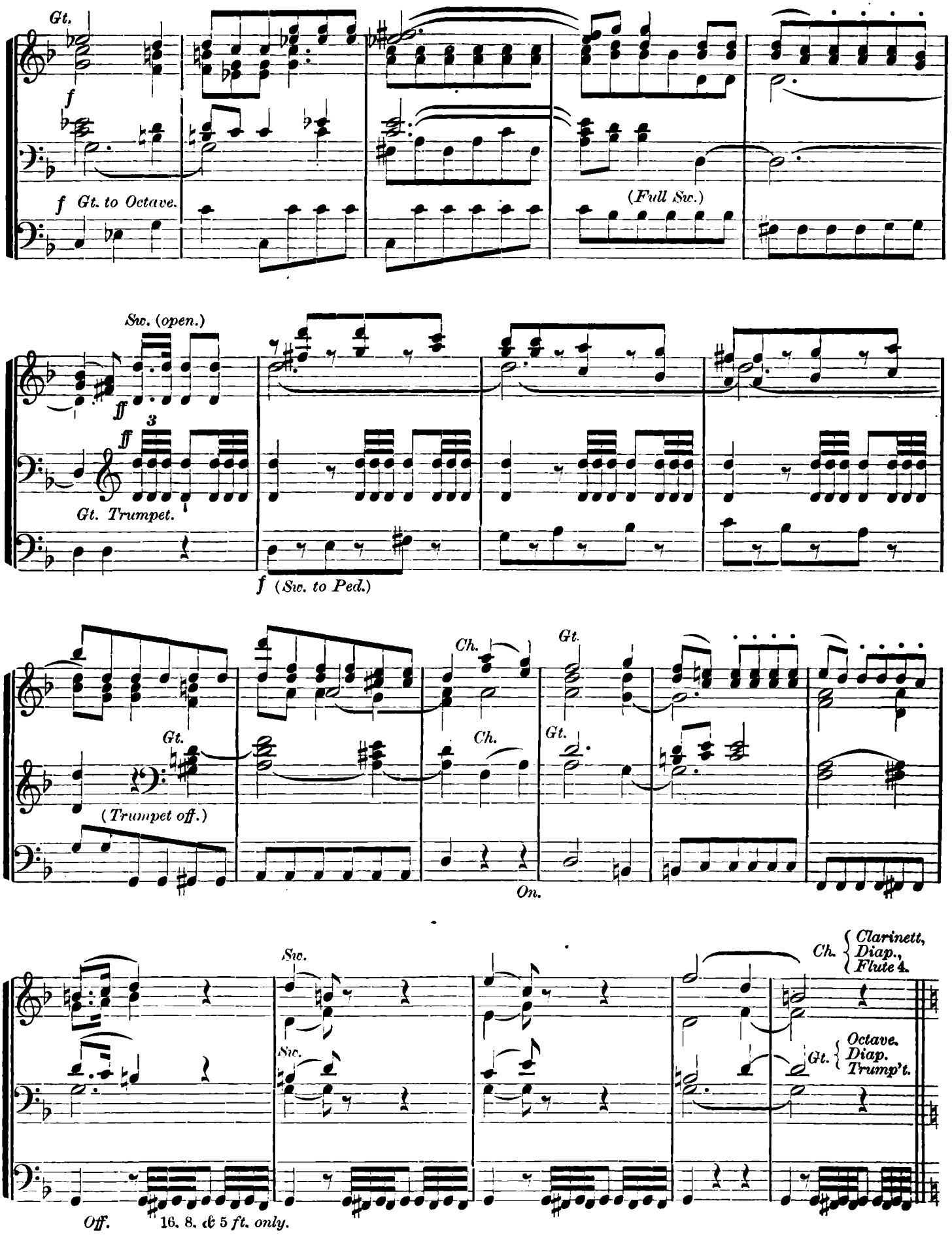
Page 56, 2d brace, 2d bar.

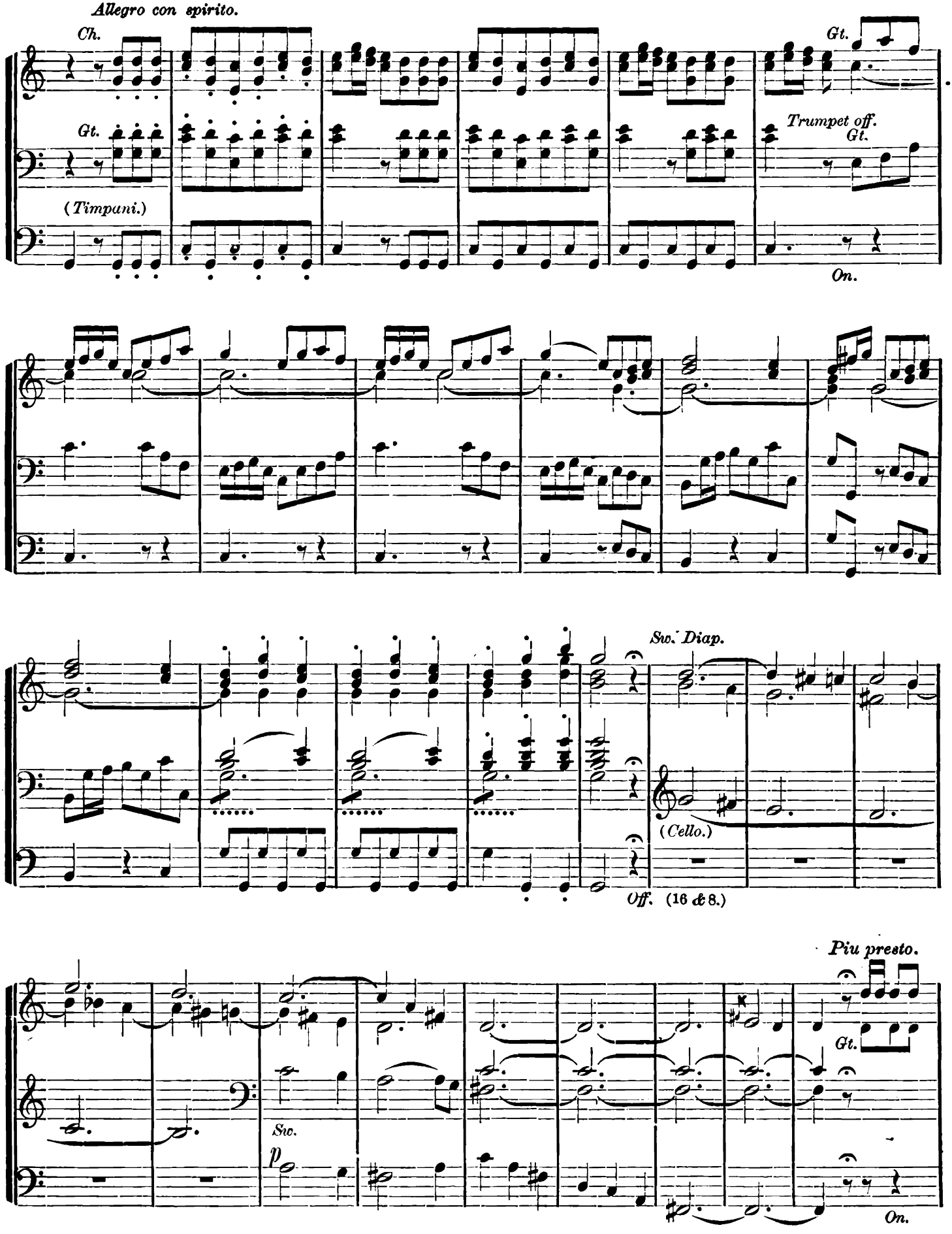
With the exception of the chords in the lower part of the bass staff and an occasional empty 5th, the "Benedictus" is a close arrangement of the original score. It should be played with Ped. obligato entire.

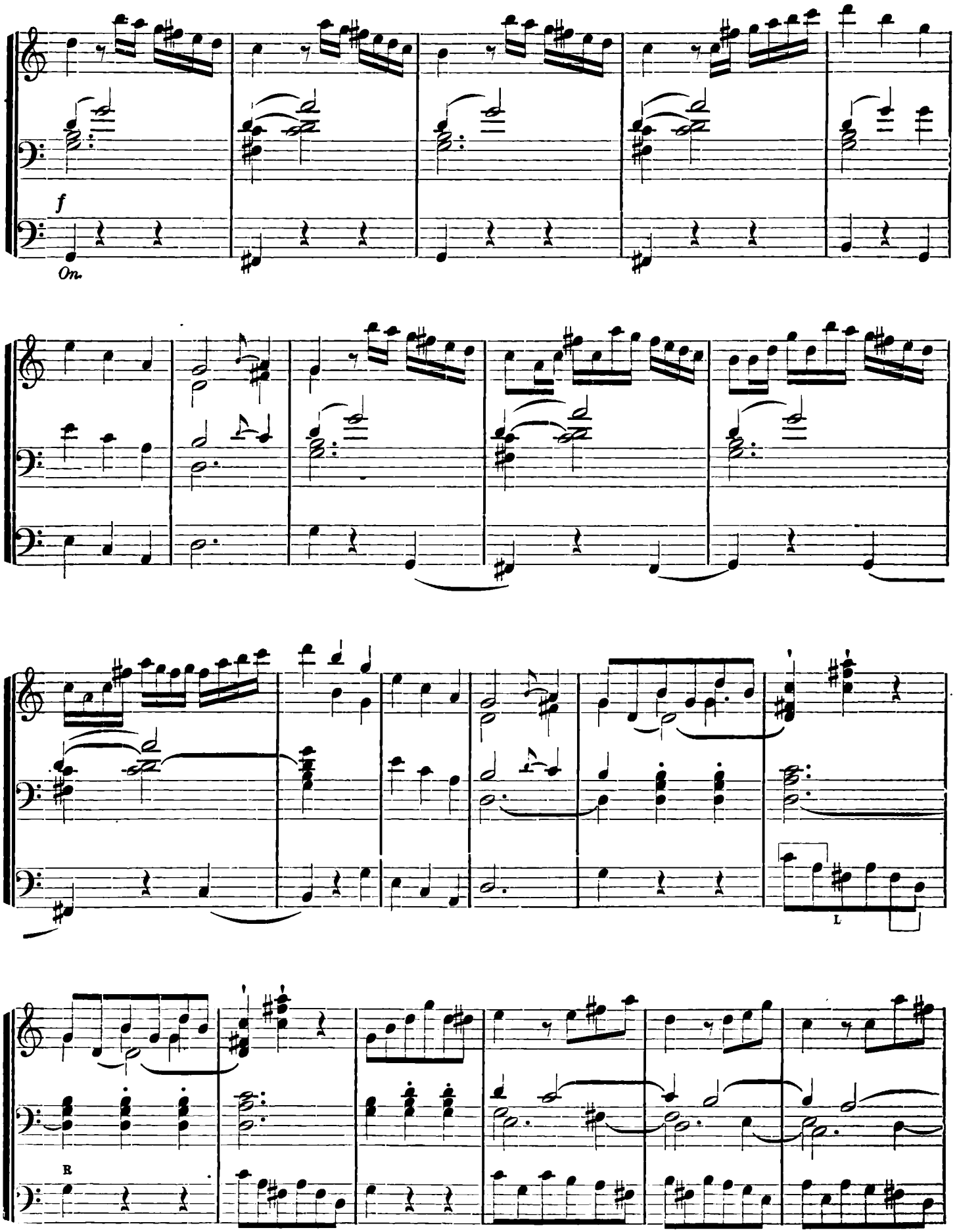


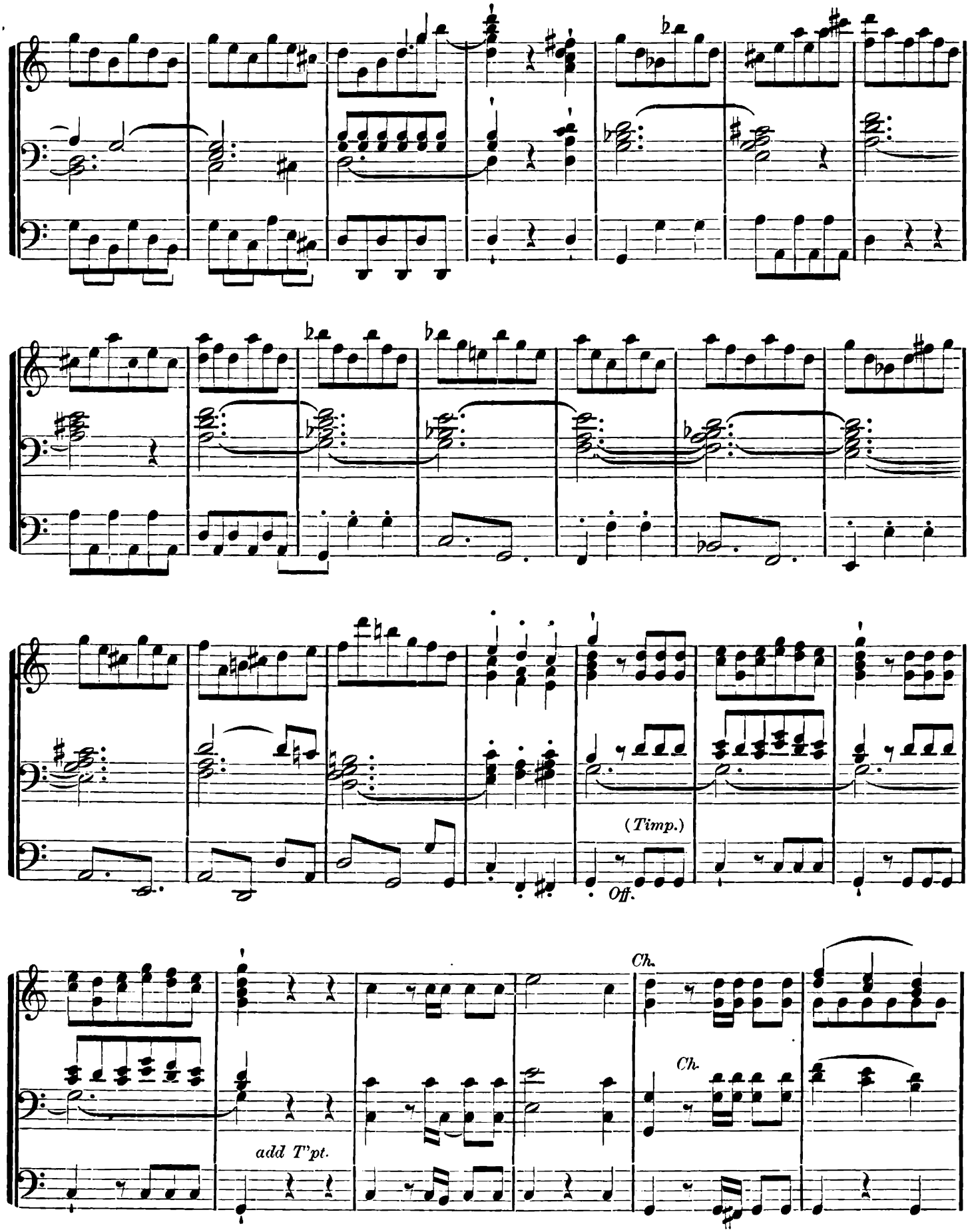


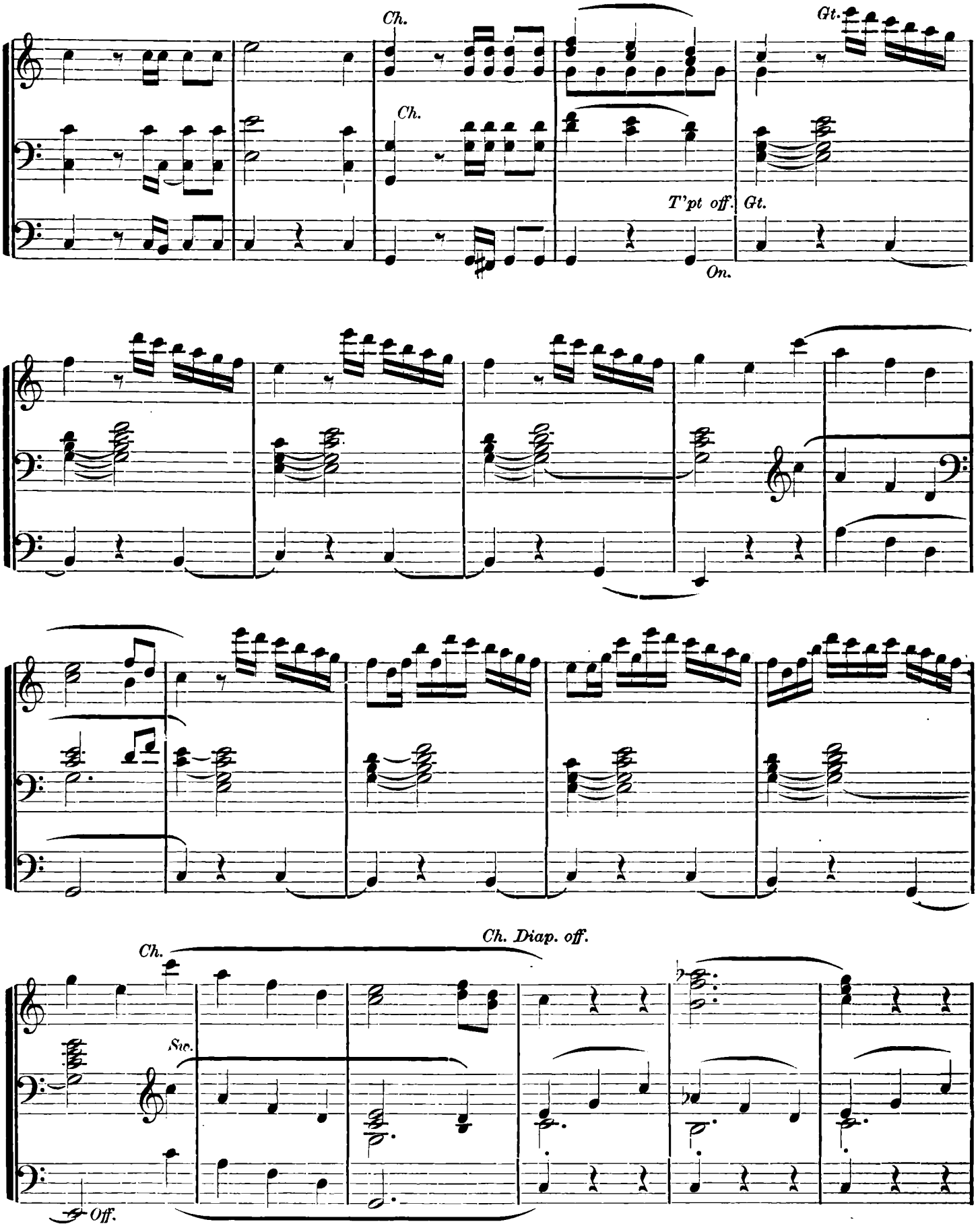

Adagio.
AGNUS DEI.
Sw. Diap. & Oboe.
16 & 8.
Gt.
f
Gt.
f
On.
Ch. Clarinett, Flute 4.
sf
Ch.
(Timpani.)
Gt. 16 & 8.
Sw.
p
Ch.
(Full Sw. on.) cresc.
Sw.
f
f
Full Sw. off.
p
p

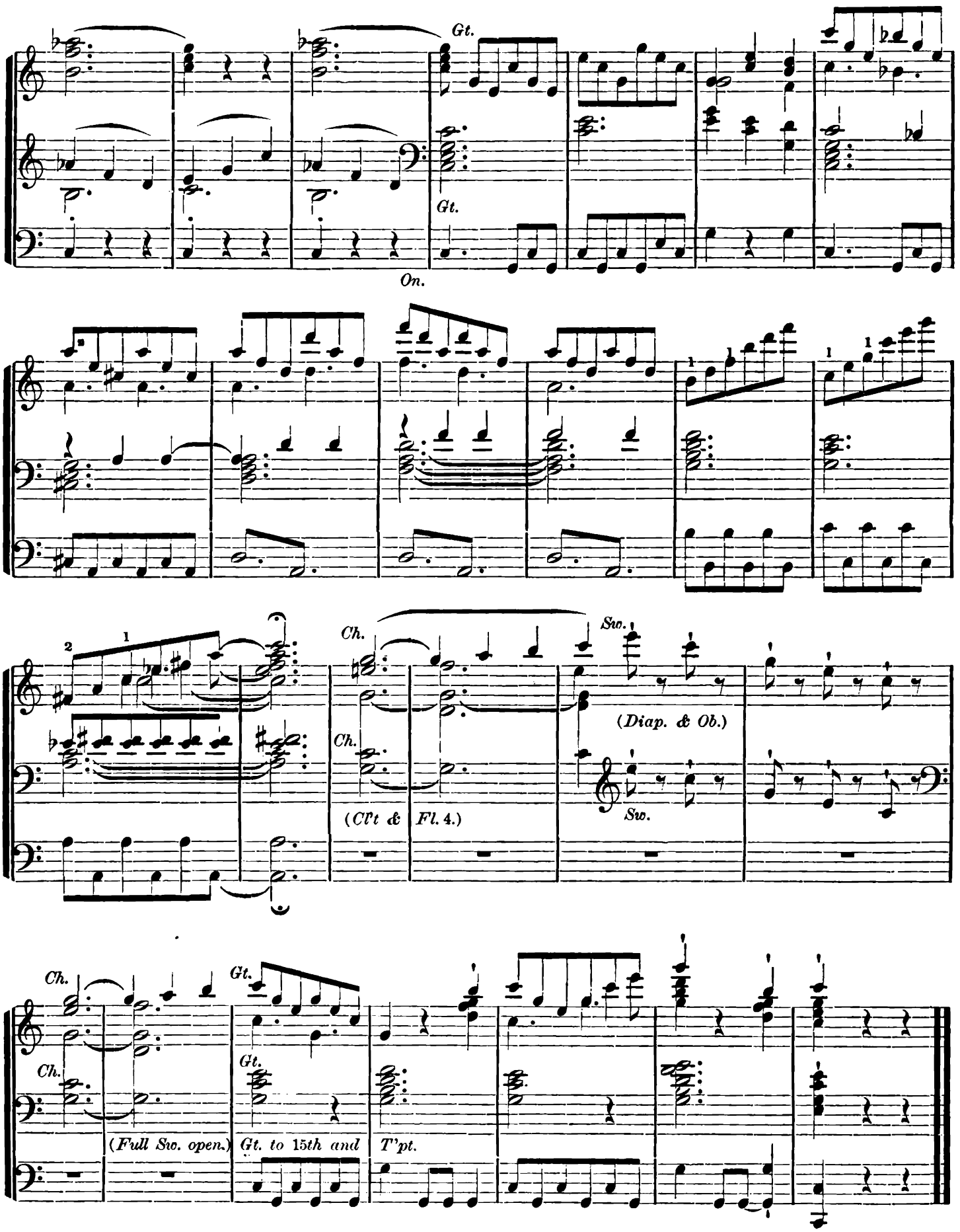

Gt.
f
f Gt. to Octave.
(Full Sw.)
Sw. (open.)
ff
3
ff
Gt. Trumpet.
f (Sw. to Ped.)
Ch.
Gt.
Gt.
Ch.
Gt.
(Trumpet off.)
On.
Sw.
Sw.
Ch. { Clarinett, Diap., Flute 4.
Gt. { Octave. Diap. Trump't.
Off.
16. 8. & 5 ft. only.


Allegro con spirito.
Ch.
Gt.
Gt.
(Timpani.)
Trumpet off.
Gt.
On.
Sw. Diap.
(Cello.)
Off. (16 & 8.)
Piu presto.
Gt.
Sw.
p
On.


f
On
L
R


(Timp.)
Off.
Ch.
Ch.
add T'pt.


Ch.
Ch.
Gt.
T'pt off.
Gt.
On.
Ch.
Ch. Diap. off.
Sw.
Off.


Gt.
Gt.
On.
Ch.
Sw.
(Diap. & Ob.)
Ch.
(Clt & Fl. 4.)
Sw.
Ch.
Gt.
Ch.
Gt.
(Full Sw. open.)
Gt. to 15th and
T'pt.

CHAPTER XXIV.

THE ORGANIST AND CHOIR MASTER.

We place the two titles together here: since, although in some instances it is found more advantageous to employ a Director of the choir, *and* an Organist also, still, in the majority of churches, the union of the two offices in one and the same individual, will continue to be found — on the whole — the more practicable plan of the two, to say nothing of its economy.

The object of the present chapter is to take as comprehensive a view of the entire field of an Organist and Choir Master's duties, as the limited space at our disposal will allow: To seek to define, with more or less exactness, what those duties are: To offer suggestions as to the best manner in which those duties can be fulfilled: To endeavor to interest the average organ student in this particular branch of his studies: To give lists of the best church music available in this country, (this being one of the most troublesome things an inexperienced choir master has to contend with.) And, finally, to seek to raise the subject of church music in the mind of the student, from the low and sordid rut in which we too often find it, up to a level of high endeavor and artistic propriety.

And first, let us ask the question: what are the qualifications of a really accomplished *church organist?* We would answer that a good church organist should be, first and always, *a good musician.* Beside being well furnished in all the details of organ playing, a good accompanist, fair extemporizer, familiar with the service, and the particular music that is appropriate thereto, he or she should be enough of a musician to be able to exert an influence, in and out of the congregation, *for the best music.* He might accomplish this by organizing — in his own person, or by causing others to do so — choral societies: endeavoring to become a good conductor: if possible, form an orchestra: give Organ and Piano Recitals, and in a word, without for a moment neglecting his own specialty — the Organ — *he should work for the general advancement of the musical taste* of the particular locality in which he happens to be placed.

Next to an earnest devotional spirit, the most important requisite for the organ student is *general culture* in other things as well as in music. There is no doubt that, given a fair amount of musical ability, the student who has been brought up among people of refinement and literary taste, would be much more likely to succeed in his or her profession than one possessing greater musical talent but less mental cultivation. Organists are brought into contact with the most cultivated classes in the community, and they cannot expect to be treated with the respect due their position, unless they make a persistent effort to secure a broad mental culture.

A few words as to the *style* of church music chiefly heard in this country. Our Protestant churches, as a rule, are comparatively small structures. Owing to the want of any central authority of church government, it is the tendency among religious people to split into small factions, each erecting a church for itself; the consequence is that most of our places of worship are hardly worthy the name of *church*, being, in reality, but little more than chapels; although the name "chapel" will hardly express what one means by a small place of worship, as the writer happens to remember just here that the court *chapel* in Dresden, (where probably the finest Catholic church music in Europe is to be heard,) is what would be called in this country a "cathedral," it being fully as large as the cathedral of St. Patrick, in New York. Supposing that a state of things could be brought about, whereby the various Protestant denominations could be united in each large town to worship under one roof: so far as the impressive character of the services is concerned, there would be no question as to the marked improvement which would be realized when compared with the present manner of performing the service. The "denominations" are here, however, with (and from the necessity of the case) their small churches, small choirs, and small organs, and the American church organist must make the best of the situation. Out of this state of things has arisen what may be termed the "American" style of church music. It would be difficult to explain exactly what is meant by this, but an approximate idea may be formed, by glancing at the music that forms the staple attraction of most of our choirs.

First, as to Psalmody, or, (as the American choir master terms it) "Hymn Tunes." These may be divided into four classes: 1st. The "old" tunes like "Duke Street," "Old Hundred," "St. Martyn's," etc.; these are mostly

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NOTE.— We desire to say a word here on the subject of *ladies* for choir Directors as well as Organists. We see no reason why a lady should not become as efficient a choir *Master* as a gentleman, provided she has the same amount of previous training for the position.

In numerous instances, where the experiment has been tried, of employing ladies for this position, they have had good success. Thus far but few ladies have fitted themselves for this kind of work, their impression probably being that this was something that had better be left to the other sex. But this view of the matter seems to us a mistake, as in many places a well-trained and musically cultivated *lady* is by far the best musician in the vicinity, and therefore it would seem that *she*, and no other, would be the one proper person to direct the music of the sanctuary.

from German and English sources. 2d. The tunes used in the Episcopal churches; nearly all the late hymn books of this denomination are largely made up from a collection of hymns and tunes published in London a few years ago, under the title of "Hymns Ancient and Modern,"* of which collection it is said, *more than twenty million copies have been sold!* It is an excellent work, edited by Dr. W. H. Monk, organist of York cathedral, and contains original tunes by such English church musicians as Barnby, Sullivan, Redhead, Macfarren, Stainer, etc. These modern English tunes are intended for boy choirs, and are sung to a rather quick *alla breve* tempo. 3d. The tunes published by certain firms in this country, and intended for country choirs in the remote districts. They are all very much alike, consisting almost entirely of the tonic, dominant, and sub-dominant triads repeated *ad nauseam*, to frequently the most vulgar rhythms, suited only for dance music, (*and poor dance music at that.*) It is almost needless to say that such "music" should *never* find a place in any choir that aspires to an artistic and devotional rendering of the service. 4th. *Arrangements* from Oratorios, Masses and Instrumental works; Mendelssohn's songs without words; Schubert's songs; the themes of slow movements of sonatas, quartettes, symphonies, etc. We are inclined to rank these (in the absence of anything better) as among the most useful of any publications of this character. To be sure, arrangements from secular works are *not* church music, and can not be defended as such; but they are *good music*, and as such are a great improvement on the so called "American" tunes.

In the way of Anthems, settings of the Canticles for the Episcopal service, Catholic figured music, etc., we are somewhat better off than we are for Chants and Hymn Tunes.† The works of our best known Church composer, Mr. Buck, although they do not rise, perhaps, to any great height as compositions, are certainly well put together, and are evidently the work of a thorough musician.

The compositions of another American musician, Mr. J. C. D. Parker are not as well known as they deserve to be. Those who have heard his "Redemption Hymn" do not need to be told that we have here a composer of great talent, and one whose aims are the highest. His Church compositions are published (by Ditson & Co.) and consist of the various Canticles for the Episcopal service, Anthems, etc.

Te Deums, Jubilates, etc., by Messrs. Gilchrist, Fairlamb, S. P. Warren, Chadwick, Dunham, Bristow, Tuckerman, Morgan and others, can be highly recommended as being the work of talented, well educated musicians.

Music for the Catholic service by Anthony Werner, L. H. Southard, J. H. Wilcox and others has been published in this country: but the Catholic Organist is still obliged to rely mostly on foreign publishers for music for his choir.

In defining the character of an Organist's duties, I can not do better than to quote ‡ from Cornell's *Manual of Roman Chant*, which although intended for Catholic Clergymen and Organists, is equally applicable to Organists and Choir Masters of all denominations:—

HOW THE ORGAN SHOULD BE PLAYED.

"The Organ is often entrusted to persons distinguished more for their great execution than for a truly religious style of playing, and these not infrequently reproduce in the church, the exciting and sometimes frivolous airs of the ball-room or theatre; to the great distraction of all devout worshippers. This is an abuse against which the Church has ever protested, and which it is her earnest wish to see abolished.

* * * * * * * *

In a few words, the manner of playing the organ at the time of the sacred functions should be grave and dignified, so as to excite devotion; and consequently, the custom of performing, at such time, lively marches, operatic airs, dance music, etc., and in general, a light and frivolous manner of playing, is an abuse, and one which those who preside over churches ought to take pains to abolish. Clergymen about to engage an organist are advised to look out for one who is a good *harmonist*, and well versed in the art of modulation, even though he be of limited execution; such a one, they may rest assured, will serve the church better than one whose chief recommendation is his agility of finger, and facility of producing startling effects. Far better, when a church-organist is in question, is a moderate degree of execution, with a good knowledge of eclesiastical harmony, than a brilliant execution, without that knowledge, or with but a moderate degree of it; the latter might suffice for a good *pianist*, but for a good *organist* a thorough knowledge of harmony is indispensable if not the principal requisite."

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* It has been reprinted in this country.

† We refer to *original* music by American composers and published in this country.

‡ By permission of the proprietors.

I also quote the following from the same work:—

"OF THE DIRECTOR OF THE CHOIR.

The direction of the choir is confided, in some churches, to the organist, and in others, to one of the singers.

The director is responsible for the edifying, exact and artistic execution of the musical part of the ritual: hence he should be a good christian, a good church-musician, and a good ritualist: in which last essential qualification we include a knowledge of the Latin language,* at least, sufficient to enable him to guard his singers against false pronounciation, and to correct the errors under this head which are sometimes found even in books printed for the use of choirs.

It is the duty of the director to choose his singers, (allowing only those to sing who can do it properly,) practise them diligently, assign them their several offices and positions in the choir, and determine the degree of height and loudness of voice to be observed by them, according to circumstances, among which must be mentioned the construction and size of the church. In a church in which there is much echo, the singing should not be so high and loud as in one of low ceiling and without echo. But if the church is large, and the number of singers small, and these, too, of weak voices, it would be well to take a moderately high pitch.

* * * * * * * *

Finally, the director should understand, and ever bear in mind, how highly important and honorable is the office entrusted to him — an office by which he is associated, in some way, with the sacred ministers of the church, set apart to preside over and conduct the public worship which she offers to God.

* * * * * * * *

How often is the effect of the most beautiful and excellently performed ceremonies greatly diminished, if not altogether nullified, by the bad execution, or bad style of the music accompanying them; whereas, good, church-like music, well executed, always edifies and impresses, and even atones for the imperfect or indifferent performance of the sacred ceremonies. It is to be believed, that if directors of choirs would more frequently consider these things, and their own responsibility, the music of the church would be in a better state than it generally is at present."

To the above we desire to add the following:—

How few Choir Directors take even the slightest interest in any music connected with the church where they happen to be engaged, beyond the choir and the organ? And yet I fully believe that a good musician who is conscientious and anxious to make his influence felt in the best directions will take a lively interest in *all* the music of the church, and will endeavor to improve the quality of the selections performed, as well as the character of the performances.

One lesson all young organists very much need to learn, viz: that *simple* music, chorals, music for children, music for Congregational singing, etc; *is not necessarily poor music.* We need not say that in most churches at present, the music heard outside of the choir is of the poorest character. Unfortunately the selections used in the Sunday school, etc., are generally of the weakest description, even vulgar, and in too many instances, debasing. But the point we wish to make is, that *it need not be so.* If Organists and Choir Directors would take more interest in what lies outside the organ loft: if they would seek for personal influence among the congregation in order to make that influence felt in the direction of good music: if they would be willing to devote more of their spare time to these things — without for a moment neglecting their immediate duties — then, in many instances, as we fully believe, the music of the church would be greatly improved, and organists would find their reward in a much higher appreciation of their services.

Let us look for a moment at the music for children usually heard in the Sunday school. All musicians know that music for children that is rhythmical, well harmonized and fitted to excellent poetry is not particularly difficult to find. Witness a book published by Ditson & Co., entitled "A Book of Rhymes and Tunes," edited by Margaret Osgood and Louis T. Cragen. Here is a collection consisting mostly of translations from the German,and music by Taubert, Reinecke, Gade and others. The words are just what children like to sing, and the music is excellent without being beyond the capacity of the young. Compare a work like this with what one finds in the average Sunday school: in the latter, one would scarcely find a single piece that a musician would pronounce good music. No harmony but the tonic, dominant and subdominant triads with the most vulgar rhythms, fit only for minstrels, and the words of such a sickly, sentimental character,as to make it astonishing that our children's appreciation of good music and poetry is not irretrievably ruined by the use of such material.

We will venture the assertion that there are many Organists and Choir Directors in this country, who might, with but little trouble and expense, produce collections of simple music for the young, that would be found as interesting to the children as the present so called music they sing, and at the same time, consist of good music and excellent devotional poetry.

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* This in the case of Catholic Organists only.

We believe the time is not far distant when *large* churches at least, will find it greatly to their advantage to put *all* of their music in the hands of a thorough musician, and in this way greatly improve the character and add immensely to the interest of their services.

We conclude with a list of Anthems, Church Services, Books, &c., which has been very carefully prepared in the hope that it may be found useful to young Organists and Choir Masters. All such are assured that the pieces in this list have been thoroughly tried and found to be devotional and effective.

A word as to prices: Most of these pieces are published in octavo form, and cost only a few cents each; those issued *in folio*, cost from 50 cents to $1.50 each, according to length. By sending to the publishers of this work, the exact price of each piece or book in the following list can be obtained :—

TITLE.	COMPOSER.	PUBLISHER.
Angel Gabriel, The	*Henry Smart.*	Novello.
Abide with me,	*B. D. Allen.*	Ditson.
Abide with me,	*Sir John Goss.*	Novello.
Ave Verum,	*Mozart.*	Ditson.
Almighty and merciful God,	*Sir John Goss.*	Novello.
As pants the hart,	*Spohr.*	"
At the sixth hour, (Easter.)	*D. Buck.*	Schirmer.
As it began to dawn, (Easter.)	"	"
Adestes Fideles, (Christmas.)	*Vincent Novello,*	Novello.
Arise, shine, for thy light is come,	*Sir G. Elvey.*	Ditson.
And the glory of the Lord,	*Handel.*	"
Abide with me,	*Bennett.*	"
A day in thy courts,	*G. A. Macfarren.*	"
Behold I bring you good tidings,	*J. Barnby.*	Novello.
By Babylon's wave,	*Gounod.*	Schirmer.
Benedic anima mea,	*J. C. D. Parker.*	Parish Choir.*
Blessed be the Lord God of Israel,	*Bortniansky.*	Ditson.
Beyond the smiling and the weeping,	*J. Zundel.*	At Any Music Store.
Blessed is he that cometh,	*S. B. Whitney.*	Parish Choir.
Blessed are they,	*Berthold Tours.*	Novello.
Blessed are the merciful,	*Dr. H. Hiles.*	"
Blessed be the Lord God of Israel,	*S. S. Wesley.*	The Lute.‡
Cantate Domino,	*D. Buck.*	Schirmer.
Christ our Passover,	*G. E Whiting.*	N. E. C. Music Store.
Deus Misereatur,	*D. Buck.*	Schirmer.
Deus Misereatur,	*Gouvy.*	"
Enter not into Judgement,	*Attwood.*	Novello.
Fade away,	*Arr. from Barnby.*	Russell's Library.†
God is a spirit,	*Bennett.*	Ditson.
Gloria in Excelsis,	*A. Neithardt.*	Parish Choir.
Gently Lord, O gently lead us,	*Arr. from Jadassohn.*	Schuberth & Co.
Gloria in Excelsis,	*D. Buck. Op.* 31.	Schirmer.
God hath appointed a day,	*B. Tours.*	Novello.
Grace of God that bringeth salvation, The	*Barnby.*	"
Hear, O Lord,	*Watson.*	The Lute.
Hearken unto me, my people,	*Sullivan.*	Novello.
How long wilt thou forget me,	*Mendelssohn.*	"
Happy and blest are they,	"	Ditson.
How lovely are the messengers,	"	"
He that shall endure,	"	"

* The Collection called "The Parish Choir" is issued by Rev. Mr. Hutchins, and can be ordered through the publishers of this work.

‡ The Lute is a collection of Anthems, published by Pattie & Willis, London.

† To be found at any music store.

TITLE.	COMPOSER.	PUBLISHER.
Holy, holy,	*Mendelssohn.*	Ditson.
Hear what God the Lord,	*Vincent Novello,*	Novello.
He shall come down like rain,	*D. Buck.*	Schirmer.
Hear my prayer,	*Southard.*	Ditson.
How beautiful on the mountains,	*Richter.*	Schirmer.
Hark, what mean those holy voices,	*Sullivan.*	The Lute.
How long wilt thou forget me?	*Pflueger.*	White, Smith & Co.
How lovely are thy dwellings fair,	*Spohr.*	Novello.
Hymns and Offertory Pieces, (Two numbers.)	*G. E. Whiting.*	G. D. Russell & Co.
I waited for the Lord,	*Mendelssohn.*	Ditson.
In thee, O Lord, have I put my trust,	*Tours.*	Novello.
I love the Lord,	*Sullivan.*	"
If ye love me, keep my commandments,	*Monk.*	"
It is high time to awake out of sleep,	*J. Barnby.*	"
I will sing of thy power,	*Sullivan.*	"
In the days of Herod the King,	*W. H. Holloway.*	"
I will wash my hands in innocency,	*Hopkins.*	"
Incline thine ear,	*Himmel.*	Ditson.
I will mention thy loving kindness, (Easter.)	*Sullivan.*	Novello.
Jubilate Deo,	*Henry Smart.*	Parish Choir.
Jesu, word of God incarnate,	*Gounod.*	"
King all glorious, (Easter.)	*Barnby.*	Novello.
Lord is my shepherd, The	*G. A. Macfarren.*	Novello.
Let us go even unto Bethlehem,	*Hopkins.*	"
Let the people praise thee,	*Costa.*	Ditson.
Lord is my shepherd, The	*Smart.*	Parish Choir.
" "	*Arr. from Koschat.*	Russell's Library.
Lord is my light, The	*Dr. H. Hiles.*	Novello.
Lord is my strength, The	*V. Novello.*	"
My shepherd is the Living God,	*Thayer.*	Russell's Library.
Magnificat and Nunc Dimittis,	*Tinney.*	Novello.
Near the Cross,	*Arr. by Emerson.*	Russell's Library.
O for the wings of a dove,	*Mendelssohn.*	Ditson.
O Praise the Lord,	*Tours.*	Novello.
O Lord, how manifold,	*Barnby.*	"
Out of the deep have I called unto thee,	*Arr. from Mozart.*	"
O how amiable are thy dwellings,	*Barnby.*	"
O God have mercy,	*Calkins.*	"
O Praise the Lord,	*Barnby.*	"
O God, thou art my God,	*Anzoletti.*	Schirmer.
Offertory for Alto Solo and Quartett,	*Jensen.*	Schuberth & Co.
O Saviour of the world,	*Sir John Goss.*	Novello.
O Risen Lord, (Ascension.)	*Barnby.*	"
O taste and see,	*Goss.*	"
Onward Christian Soldiers,	*Sullivan.*	Ditson.
O saving victim,	*Goss.*	Novello.
O taste and see,	*Sullivan.*	"
O saving victim,	*Tours.*	"
O Thou that hearest prayer,	*Chadwick.*	Schmidt.
O praise the Lord,	*Mozart.*	Novello.
O saving victim,	*Gounod.*	Parish Choir.
Praise God in his holiness,	*Tours.*	Novello,
Prepare ye the way of the Lord,	*Garrett.*	"
Peace I leave with you,	*Tinney.*	"
Praise the Lord,	*Berg.*	Wm. A. Pond & Co.
Prayer from "*Moses in Egypt*,"	*Rossini.*	Ditson.

TITLE.	COMPOSER.	PUBLISHER.
Rejoice the heart,	*Southard.*	Ditson.
Sing praises to the Lord,	*Gounod.*	Parish Choir.
Sing alleluia forth,	*D. Buck.*	Ditson.
Sing and rejoice,	*Barnby.*	Novello.
Sing, O daughter of Zion,	*H. Gadsby.*	The Lute.
Sing we merrily,	*Tinney.*	Novello.
Sing O heavens,	*Tours.*	"
Sweet is thy mercy,	*Barnby.*	"
See now the Altar,	*Arr. from Faure, by D. Buck.*	Schirmer.
Sanctus, *Messe Solennelle*,	*Gounod.*	Novello.
Send out thy light,	"	Parish Choir.
Shadows falling,	*Rheinberger.*	Schirmer.
See what love hath the Father,	*Mendelssohn.*	Novello.
Thou shalt neither leave nor forsake,	*Stainer.*	Novello.
This is the day,	*Gaul.*	The Lute.
Te Deum, E flat,	*Ilsley.*	Ditson.
" F,	*Kotschmar.*	"
" D,	*D. Buck.*	Schirmer.
" C,	*Stevens.*	Parish Choir.
Thy will be done,	*O. Lob.*	Ditson.
Turn thy face from my sin,	*Sullivan.*	Novello.
" "	*Southard.*	Ditson.
Trust thou the Lord,	*Richter.*	Schirmer.
There were shepherds,	*Garrett.*	Parish Choir.
They have taken away my Lord,	*Stainer.*	Novello.
To God on high—To thee O Lord—Sleepers wake,	*Mendelssohn.*	Ditson.
Up, Lord, why sleepest thou,	*Daniells.*	Schuberth & Co.
Veni Creator, (Holy Spirit,) Soprano Solo,	*G. E Whiting.*	G. D. Russell & Co.
Whoso dwelleth,	*G. C. Martin.*	Novello.
Why seek ye the living among the dead? (Easter.)	*Hopkins.*	"
Way is long and weary, The	*Rheinberger.*	Schirmer.
Ye shall dwell in the land,	*Stainer.*	Ditson.

SERVICES.

Morning Service in E flat,	*Dr. S. P. Tuckerman.*	Novello.
" " G,	"	"
Morning and Evening Service in A,	*Hopkins.*	"
" " F,	"	"
" " E,	*Barnby.*	"

BOOKS OF CHURCH MUSIC.

The Chorus Choir, (Mostly English Selections.)	*Dr. E. Tourjee.*	Ditson.
Motette Collection, (Two books.)	*D. Buck.*	"
Parker's Anthem Book, (Selections from Masses and Oratorios)	*J. C. D. Parker.*	"
Hayter's Church Music,		"
Grace Church Collection, (Quartetts.)	*King.*	"
Wilson's Sacred Quartetts,	*H. Wilson.*	"
The Tribute of Praise, (Hymns, Chants, &c.)	*Dr. E. Tourjee.*	"
Hymns Ancient and Modern,	*Monk.*	"
King's Chapel Collection,	*J. W. Tufts.*	Schmidt.
Select Anthems,	*Dr. E. Tourjee and W. F. Sherwin.*	N. E. C. Music Store.
The Memorare,	*A. Werner.*	Ditson.
Lyra Catholica,	*Wilcox & Southard.*	"
The Cecelia, (Two books, Morning and Evening Service.)	*A. Werner.*	"
The Vesper Psalter,	*Cornell.*	Pub. in Baltimore