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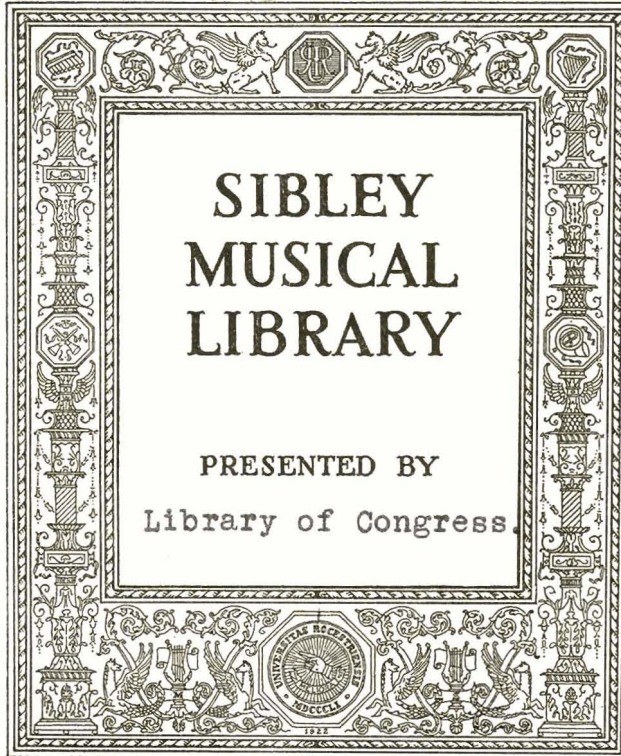
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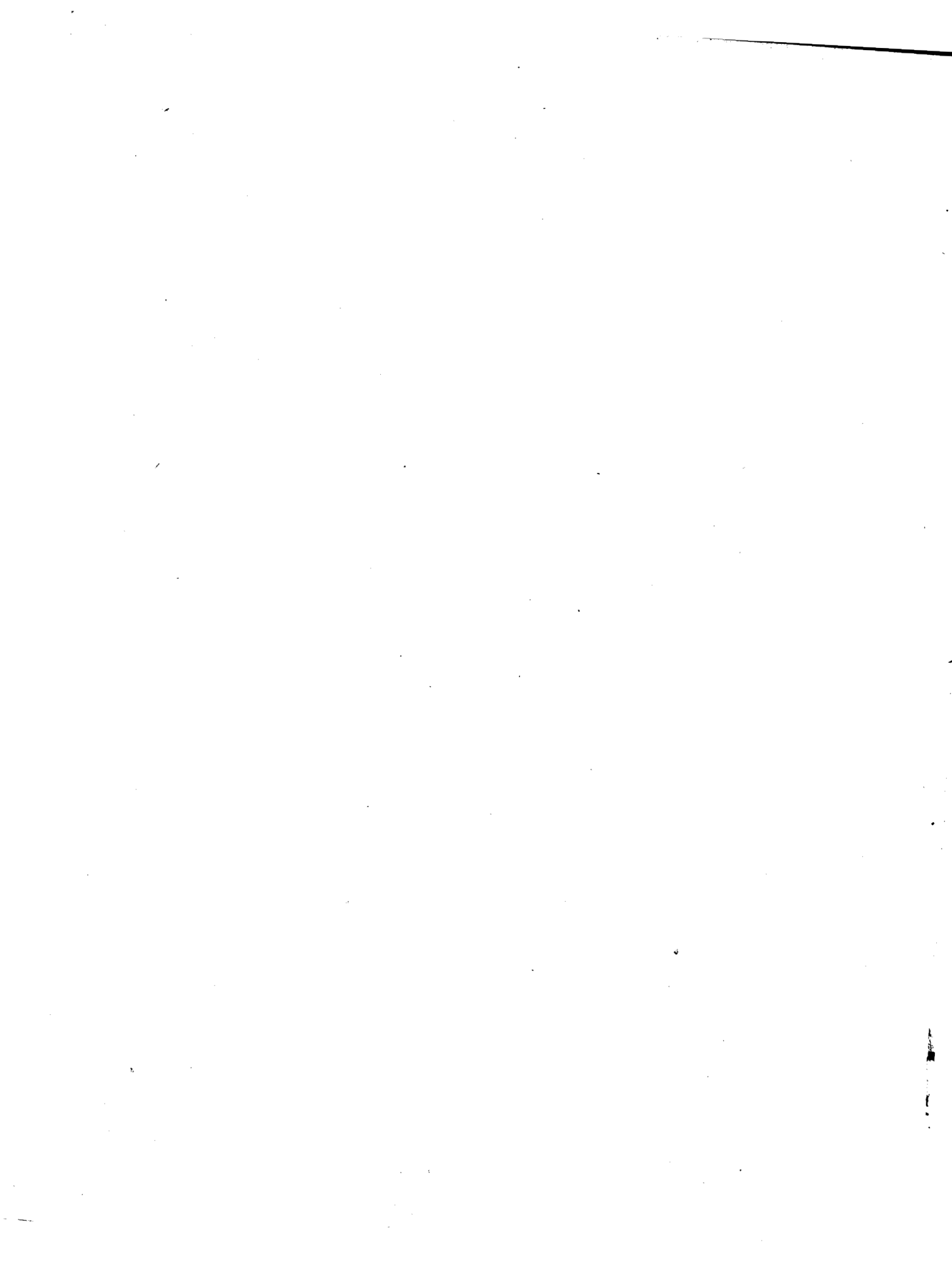
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# P R E F A C E .



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# THE MODERN SCHOOL FOR THE ORGAN.

## PART I.

### HISTORY OF THE ORGAN.

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

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

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

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

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

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

In 1592, the magistrates of Groningen contracted with David Beck of Halberstadt for the construction of an organ in the castle church of that city. Articles were drawn up between the magistrates and the organ-builder, in which it was agreed by the former, that for an instrument, the contents of which were minutely described, a certain stipulated sum should be paid to the latter at its completion, provided it was approved, after trial and examination, by such organists as they should nomi-

nate for that purpose.\* This instrument, in its construction, employed the builder four years; and, in 1596, the most eminent organists in Germany being invited to sit in judgment, the names of those who signed the certificate of approbation, amounted to fifty-three in number.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## DESCRIPTION OF THE ORGAN.

### THE BELLOWES.

The bellows are said, by some, to have been first introduced by Lobinger, of Nuremberg, in 1570. According to other accounts, they were invented by Hennings, of Hildesheim, in the seventeenth century. At any rate, they were of German

origin.\* Until of late, there were two kinds of bellows met with in church organs, namely, diagonal, (the older), and horizontal, the newer kind. The latter kind is the only description of bellows made by English and French builders. With the German builders, the former have been in great favor until of very late the cylinder-bellows (*Kastenbälge*) are being universally adopted, at least in all large organs.†

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

## WIND-TRUNKS AND WIND-CHESTS

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

## CLAVIERS, KEY-BOARDS, OR MANUALS.

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

\* Edward Hopkins' "The Organ."

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

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

## DRAWSTOPS.

## THE COUPLERS.

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

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

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

## THE PIPES.

## MATERIAL USED FOR ORGAN-PIPES.

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

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

Zinc is being frequently used for the structure of large metal-pipes; and it is a metal that undergoes but little alteration

at common temperatures under even the combined influence of air and moisture. The tone produced from pipes of this material is, however, lighter than that of tin or metal pipes of the same structure. Its cost, however, scarcely a tithe of that of good metal, much favors its introduction.

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

## CLASSIFICATION OF THE SOUNDING STOPS.

*Flue and Reed Stops.*

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

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

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

## SIZE OF THE ORGAN STOPS.

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

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

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

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

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

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

### DESCRIPTION OF THE ORGAN STOPS.

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

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

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

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

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

4. *Clarabella* is sometimes introduced instead of the treble

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The most common reeds in our organs are:

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

The pedal stops are:

- 24. *Double Open Diapason*, or the *Diapason* of sixteen feet. This stop is, in this country, made of zinc, in Europe mostly of wood, and very often of pure tin.

25. *Double Stopped Diapason*, likewise called *Bourdon*, a covered eight feet stop of sixteen foot-tone, made of wood. Of late there has been introduced a thirty-two feet stop under the name of *Double Stopped Diapason*, of sixteen feet length, which, however, principally in the lower notes is unintelligible and entirely useless, (in my opinion,) except for mere show.

26. *Violon Bass*, sixteen feet, is for the pedal the same as the *Viola di Gamba* for the manual; but is made of wood.

27. *Trombone*, sixteen feet, a very essential pedal stop, without which no organ can be called "grand," by anybody having ever listened to its soul-inspiring tones.

28. *Violoncello*, eight feet, variously made of wood or metal, is an imitation of the well-known instrument, whose name it bears.

29. *Grand Double Open Diapason*, *Grand Subbass*, or whatever name may be given, is, lastly, the so-called thirty-two footer—a really thirty-two feet open pedal stop, rarely of satisfactory effect, but which organbuilders are as anxious to furnish as congregations are unwilling to pay for—and for this, both parties have good reasons. In Europe it is made of wood, in this country it has been made of zinc.

COMPASS OF THE STOPS.

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

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

See the following

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

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

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

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

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

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



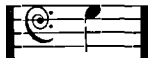
The *Fifteenth, Piccolo and Flageolet*, are likewise complete stops; their lowest C, is two feet long.



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



the note



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



### THE COMPASS OF THE PEDAL STOPS

must, of course, begin likewise with C.

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



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

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

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

### ON EXAMINING ORGANS.

History has too clearly demonstrated that "good organs will make good organists, and, *vice versa*, that good organists will make (or at least use their influence to have made) good organs. This fact is too important to allow us to pass this matter over in silence, much less can the tenor of the following lines be considered an assumption. The venerable Dr. L. Mason,

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

† Upper keys included.

convinced of the usefulness of instruction on this subject, has already, some years ago, requested us to make a few expositions regarding it, in a former work; and since that time, we have been so thoroughly disgusted with the "farce" of organ-exhibitions, that we, at the risk of becoming unpopular with some parties, cannot conscientiously withhold our views on the subject. Good organ-builders will rejoice thereby to see the tricks of incompetent competitors exposed—congregations and organists may learn thereby, how to secure for themselves *really* good organs, and will better understand the necessity to furnish adequate means to enable the builders to build organs which will do lasting honor to them, and answer best the purpose.

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

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

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

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

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

### PLAN OF A NEW ORGAN OF TEN SOUNDING STOPS.

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

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

† Of more importance than is generally attached to it.



STOPS ON MANUAL

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

PEDAL STOPS.

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

DRAWSTOPS.

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

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

COUNTRY AND CITY ORGANS.

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

ORGANS FOR DIFFERENT DENOMINATIONS;

OR,

DIFFERENT STYLES OF SINGING.

If, as much as congregational singing\* is different from the singing of a Quartett Choir, or even an ordinary Chorus Choir, in just as much must the volume of the organ, as harmonic

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

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

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

ORGAN-TOUCH.

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

STYLE.

LEGATO AND STACCATO-PLAYING.

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

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



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

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

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

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



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



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



This is certainly too much of the good thing “legato.” But, while we recommend every note of the *air* to be struck, we think it eminently good to slur other parts of the harmony,

“GOD SAVE THE KING,”

not thus :

but as written ; namely :

PSALMODY PLAYING.

A., THE GIVING OUT OF A TUNE.

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

principally the alto and tenor; and we give here the above tune as it ought to be played when given out:



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

There is a manner of giving out the tune to be mentioned yet, which we commend to all organists having Pedal Organs

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

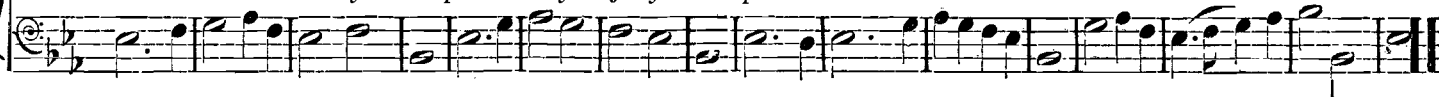
*Great Organ : with Open and Stop Diapason.*



*Choir or Swell : with Stop Diapason and Dulciana.*



*Pedal : with a sixteen foot Stop and a soft eight foot Stop.*



**PSALMODY PLAYING.**

**B., TO CHOIR AND CONGREGATIONAL SINGING.**

*(Accompaniments.)*

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

The importance of the organ in Congregational singing has

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

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

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

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

Compound stops should never be drawn for singing.

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

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

## ON PLAYING CHORDS.

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

## ON VOLUNTARIES.

## A. THE OPENING VOLUNTARY OR PRELUDIO.

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

## B THE CONCLUDING VOLUNTARY OR POSTLUDIO.

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

\* Compare page 72

## OF THE INTERLUDE.

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

## HOW TO TAKE CARE OF ORGANS.

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

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

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

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

THE ACQUIREMENT OF THE ORGAN-TOUCH.

EXERCISES ON FIVE NOTES FOR LEGATO-PLAYING.

These exercises should be practiced: first with each hand alone, and afterwards with both hands together; beginning slowly, and by degrees increasing the movement; but above everything, care must be taken to strike the keys

energetically, and to raise the fingers at the right moment. Unrelenting practice of all has to accompany these, as, indeed, all following exercises.

1.

2.

3.

4.

5.

6.

7.

Exercise 7 consists of two staves. The treble staff contains a melodic line with quarter and eighth notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

8.

Exercise 8 consists of two staves. The treble staff contains a melodic line with quarter notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

9.

Exercise 9 consists of two staves. The treble staff contains a melodic line with quarter notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

10.

Exercise 10 consists of two staves. The treble staff contains a melodic line with quarter notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

11.

Exercise 11 consists of two staves. The treble staff contains block chords (dyads) with quarter notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

12.

Exercise 12 consists of two staves. The treble staff contains block chords (dyads) with quarter notes, starting on middle C and moving upwards. The bass staff contains a bass line with quarter notes, starting on G2 and moving upwards. The exercise concludes with a double bar line and repeat dots.

MODERN SCHOOL FOR THE ORGAN.

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

13.

Musical score for exercise 13, featuring a treble and bass staff. The treble staff contains a sequence of eighth notes with fingerings: X 1 X 1 2 1 2 X 1 2 1 2 3 2 3 1 2 3 2 3 4. The bass staff contains a sequence of eighth notes with fingerings: 4 3 4 3 2 3 2 4 3 2 3 2 1 2 1 3 2 1 2 1 X. The exercise is in common time (C) and ends with a repeat sign.

14.

Musical score for exercise 14, featuring a treble and bass staff. The treble staff contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. The exercise is in common time (C) and ends with a repeat sign.

15.

Musical score for exercise 15, featuring a treble and bass staff. The treble staff contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. The exercise is in common time (C) and ends with a repeat sign.

16.

Musical score for exercise 16, featuring a treble and bass staff. The treble staff contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. The exercise is in common time (C) and ends with a repeat sign.

17.

Musical score for exercise 17, featuring a treble and bass staff. The key signature is one sharp (F#), indicating G major. The treble staff contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. The exercise is in common time (C) and ends with a repeat sign.

18.

Musical score for exercise 18, featuring a treble and bass staff. The key signature is one sharp (F#), indicating G major. The treble staff contains a sequence of eighth notes. The bass staff contains a sequence of eighth notes. The exercise is in common time (C) and ends with a repeat sign.

19. 20.

Exercise 19: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4-G4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3-G3 (quarter). Exercise 20: Treble clef, A major, 2/4 time. Melody: A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).

21. 22.

Exercise 21: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter). Exercise 22: Treble clef, A major, 2/4 time. Melody: A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).

23.

Exercise 23: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).

24. 25.

Exercise 24: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter). Exercise 25: Treble clef, A major, 2/4 time. Melody: A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).

26.

Exercise 26: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).

27. 28.

Exercise 27: Treble clef, G major, 2/4 time. Melody: G4-A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: G3-A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter). Exercise 28: Treble clef, A major, 2/4 time. Melody: A4-B4-C5 (quarter), D5-E5-F5-G5 (quarter), G5-F5-E5-D5 (quarter), C5-B4-A4 (quarter). Bass: A3-B3-C4 (quarter), D4-E4-F4-G4 (quarter), G4-F4-E4-D4 (quarter), C4-B3-A3 (quarter).



29. 30.

31.

32. 33.

34.

35.

36.

## TWO-PART PLAY.

PROGRESSIVE EXERCISES INTERSPERSED WITH SUITABLE INTERLUDES AND VOLUNTARIES.

## ON THE SLUR OR TIE.

Any note connected by a TIE with a preceding note of the same name must not be struck, but its time-value must be added to the first note, so as to make both notes one unin-

terrupted sound. A "tie" over a group of different notes, directs the performer to play as much legato as possible.

37.

38.

39.

First system of exercise 39. The right hand (treble clef) plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, B3, A3, G3, with various fingerings (4, 3, 1, 1, 2, 1, 3, 3, 1, 1) and accents (x) over the notes.

Second system of exercise 39. The right hand continues with notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with notes: G3, A3, B3, C4, B3, A3, G3, with fingerings (1, 4, 1, 2, 4, 3, 1, 1, 2, 3, 4, 4, 3, 2, 1, 3, 1, 4) and accents (x) over the notes.

Third system of exercise 39. The right hand continues with notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with notes: G3, A3, B3, C4, B3, A3, G3, with fingerings (1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 1, 2, 1, 3, 1, 4) and accents (x) over the notes.

40.

First system of exercise 40. The right hand (treble clef) plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, B3, A3, G3.

Second system of exercise 40. The right hand continues with notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with notes: G3, A3, B3, C4, B3, A3, G3.

41.

First system of exercise 41. The right hand (treble clef) plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of notes: G3, A3, B3, C4, B3, A3, G3.

12.

First system of exercise 12. The right hand (treble clef) features a melodic line with various fingerings and accents (marked with 'x'). The left hand (bass clef) provides a simple accompaniment of quarter notes.

Second system of exercise 12. The right hand continues the melodic pattern with more complex fingerings. The left hand accompaniment remains consistent.

Third system of exercise 12. The right hand concludes the exercise with a final melodic phrase. The left hand accompaniment ends with a few final notes.

43.

First system of exercise 43. The right hand (treble clef) has a melodic line with slurs and fingerings. The left hand (bass clef) has a more active accompaniment with slurs and fingerings.

Second system of exercise 43. The right hand continues with a melodic line. The left hand accompaniment is more complex, featuring slurs and fingerings.

Third system of exercise 43. The right hand concludes the exercise with a melodic phrase. The left hand accompaniment ends with a final melodic line.

44. INTERLUDE.

Musical score for Interlude 44, featuring a treble and bass clef with a common time signature. The piece begins with a piano (*p*) dynamic. The right hand contains a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2) and breath marks (x) are present throughout the score.

45. INTERLUDE.

Musical score for Interlude 45, featuring a treble and bass clef with a common time signature. The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2) and breath marks (x) are present throughout the score.

46. INTERLUDE.

Musical score for Interlude 46, featuring a treble and bass clef with a common time signature. The piece begins with a fortissimo (*ff*) dynamic. The right hand features a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2) and breath marks (x) are present throughout the score.

47. *Andantino.*

First system of the musical score for Interlude 47, featuring a treble and bass clef with a common time signature. The piece begins with an *Andantino* tempo. The right hand contains a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2, 3, 4) and breath marks (x) are present throughout the score.

Second system of the musical score for Interlude 47, featuring a treble and bass clef with a common time signature. The piece continues with an *Andantino* tempo. The right hand contains a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2, 3, 4) and breath marks (x) are present throughout the score.

48.

Musical score for Interlude 48, featuring a treble and bass clef with a common time signature. The piece begins with a piano (*p*) dynamic. The right hand contains a melodic line with some accidentals and rests, while the left hand provides a harmonic accompaniment. Fingering numbers (1, 2, 3, 4) and breath marks (x) are present throughout the score.

49. VOLUNTARY.

This musical score is for a voluntary piece for organ, consisting of two staves. The music is written in a 2/4 time signature and features a variety of rhythmic patterns and melodic lines. The notation includes eighth and sixteenth notes, rests, and various fingerings indicated by numbers 1-4. There are also 'x' marks above notes, likely indicating specific voicings or articulation. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

Musical score for exercise 49, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and phrasing.

50. FUGUE FOR TWO PARTS.

Musical score for exercise 50, titled 'FUGUE FOR TWO PARTS'. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef on the upper staff and a bass clef on the lower staff. The second system continues the piece. The score includes various musical notations such as notes, rests, and fingerings, along with 'x' marks indicating specific techniques or accents.

51. EXERCISE IN STACCATO-PLAYING.

*Moderato.*

Musical score for exercise 51, titled 'EXERCISE IN STACCATO-PLAYING'. It consists of three systems of two staves each. The first system is marked 'Moderato.' and features a treble clef on the upper staff and a bass clef on the lower staff. The score is characterized by staccato playing and includes various musical notations such as notes, rests, and fingerings, along with 'x' marks indicating specific techniques or accents.

52.

Exercise 52 is written in 2/4 time with a key signature of one sharp (F#). The treble staff begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). There are also 'x' marks above certain notes, likely indicating specific fingering or articulation points.

53.

Exercise 53 is written in common time (C) with a key signature of one flat (Bb). The treble staff contains a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The piece includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). There are also 'x' marks above certain notes, likely indicating specific fingering or articulation points.

This system continues exercise 53. The treble staff shows a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains more complex rhythmic patterns with slurs and fingerings. 'x' marks are present above notes in both staves.

This system continues exercise 53. The treble staff shows a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains more complex rhythmic patterns with slurs and fingerings. 'x' marks are present above notes in both staves.

This system continues exercise 53. The treble staff shows a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff contains more complex rhythmic patterns with slurs and fingerings. 'x' marks are present above notes in both staves.



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

54.

*Fughetta Moderato.*

The musical score is written for two parts in 2/4 time. The first part (treble clef) begins with a rhythmic pattern of eighth and sixteenth notes, while the second part (bass clef) provides a harmonic accompaniment. The piece is marked 'Moderato' and contains various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4, and breath marks are shown as 'x'. The score is divided into several systems, each with two staves. The final system concludes with a double bar line and repeat signs.

55. *Ardito.*

Exercise 55, *Ardito*, is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score consists of two systems of two staves each. The first system shows the right hand playing a melodic line with various ornaments (marked 'x') and fingerings (1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4). The left hand provides a rhythmic accompaniment with chords and single notes, including fingerings like 4, 2, 2, 4, 1, 1, 3, 4, 1, 2, x. The second system continues the piece with more complex melodic and harmonic textures, featuring slurs and various fingerings such as 3, 1, x, 3, 3, 4, 1, 2, x, 4, x, 2, 4, 1, 3, 2 in the right hand, and x, 1, x, 3, x, 2, x, 3, x, 1, x, 2, x, 1, 3, x, 4, x, 2, 4 in the left hand.

56. *Moderato.*

Exercise 56, *Moderato*, is in 2/4 time with a key signature of two flats (Bb, Eb). The score consists of two systems of two staves each. The first system shows the right hand playing a melodic line with slurs and a final fermata. The left hand provides a steady accompaniment with chords and single notes. The second system continues the piece with similar melodic and harmonic textures, featuring slurs and a final fermata in both hands.

57. *Con gravita.*

Exercise 57, *Con gravita*, is in 2/4 time with a key signature of two flats (Bb, Eb). The score consists of two systems of two staves each. The first system shows the right hand playing a melodic line with ornaments (marked 'x') and fingerings (4, 2, x, 1, x, 3, 1, 2, x, 2, 1, x, 2, 1, x, 1, 2, 3, 1). The left hand provides a rhythmic accompaniment with chords and single notes, including fingerings like 1, x, 1, 2, 3, 1, 3, 4, 3, 1, x, 4, 3, 1, x, 4, 1, 2, 3, 4, x, 1, x, 1. The second system continues the piece with more complex melodic and harmonic textures, featuring slurs and various fingerings such as x, 4, 2, 3, x, 1, 4, x, 3, 1, 0, 1, x, 1, x, 1, 3, x, 2, 1, 3, 2, 4 in the right hand, and x, x, 4, 3, 1, x, 4, 3, 1, 4, 0, 1, x, 1, x, 1, 3, x, 2, 1, 3, 2, 4 in the left hand.

58. *Allegro moderato.*

First system of musical notation for exercise 58. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The treble staff begins with a quarter rest, followed by a series of eighth and quarter notes with fingerings 1, 4, 1, 4, 1, 4, 2, 4. The bass staff begins with a quarter rest, followed by a series of eighth and quarter notes with fingerings x, 1, 2, x, 2, 1, x, 4, 1, 4, x.

Second system of musical notation for exercise 58. It consists of two staves. The treble staff continues with eighth and quarter notes, including fingerings 3, 2, 1, 1, 4, 1, 4, 1, 4. The bass staff continues with eighth and quarter notes, including fingerings 4, x, x, 3, x, 3, x, 2, x, 1, 4.

Third system of musical notation for exercise 58. It consists of two staves. The treble staff continues with eighth and quarter notes, including fingerings 1, 4, 2, 4, 1. The bass staff continues with eighth and quarter notes, including fingerings 1, 3, x, 4, 1, 3, x, 1, 2, x, 2, 4.

59. *Allegro.*

First system of musical notation for exercise 59. It consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The treble staff begins with a quarter rest, followed by a series of quarter notes with fingerings 1, 4, 3, x, 2, 1. The bass staff begins with a quarter rest, followed by a series of quarter notes with fingerings 3, x, 1, 2, x, 2, 2, x, 2.

Second system of musical notation for exercise 59. It consists of two staves. The treble staff continues with quarter notes, including fingerings x, 1, x, 2, 1, x, 2, x, 1, 4, x. The bass staff continues with quarter notes, including fingerings 1, 2, x, x, 2, x, 1, 4, 1, x, 2, 1, x, 3, 2, x.

Third system of musical notation for exercise 59. It consists of two staves. The treble staff continues with quarter notes, including fingerings 1, 2, 1, x, 2, 1, x, 2, x, 2, x, 2, 1. The bass staff continues with quarter notes, including fingerings 3, x, x, x, x, 1, x, 3, 1, 4.

60. *Andante.*

61. *Maestoso.*

62. *Allegretto*

First system of musical notation for exercise 62. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The treble staff contains a melodic line with various note values and rests. The bass staff contains a more complex accompaniment with many beamed notes and rests. There are several 'x' marks above notes in both staves, indicating specific fingering or articulation points.

Second system of musical notation for exercise 62. It continues the two-staff format. The treble staff shows a melodic line with some slurs and accents. The bass staff features a dense texture of beamed notes. 'x' marks are placed above several notes in both staves.

Third system of musical notation for exercise 62. The treble staff continues the melodic line. The bass staff has a similar dense texture. 'x' marks are present above notes in both staves.

63. *Andante.*

First system of musical notation for exercise 63. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (Bb, Eb, Ab) and the time signature is common time (C). The treble staff contains a melodic line with wide intervals and slurs. The bass staff contains a more complex accompaniment with many beamed notes and rests. There are several 'x' marks above notes in both staves.

Second system of musical notation for exercise 63. It continues the two-staff format. The treble staff shows a melodic line with some slurs and accents. The bass staff features a dense texture of beamed notes. 'x' marks are placed above several notes in both staves.

Third system of musical notation for exercise 63. The treble staff continues the melodic line. The bass staff has a similar dense texture. 'x' marks are present above notes in both staves.

64. *Moderato.*

64. *Moderato.*

65. *Moderato.*

65. *Moderato.*

**PLAYING OF THREE PARTS.**

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

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

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

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

66.

67.

68.

69.

70.

71.

72.

73.

74.

75.

76.

FINGERING :—A great “Desideratum” in organ-playing is the velocity and ease in changing one or more fingers on the same key or keys without striking the key anew. This mode of fingering is sometimes called “fingering by substitution.” While the importance of this mode of fingering, (so very indispensable for the smoothness of playing harmony,) can

hardly be overrated, we have met players keeping themselves in perpetual discomfort and uncertainty in their fingering by a ceaseless, everlasting, but useless changing of fingers. The changing of fingers on the same key is indicated by a slur over the figures pointing out the fingers making the change.

77. Right hand.

Left hand.



78. *Right hand.*

*Left hand.*

It is obvious that the employment of this strict style of legato-playing, although emphatically appropriate to organ-playing, can nevertheless be recommended for *all* cases. Speaking of Psalm and Hymn tunes: there are such, not ad-

mitting of legato, as, for example, Zeuner's "Missionary Chant;" whereas tunes of a flowing, tender cast, such as "Balerna," "Manoah," and the following tune will require all the skill in legato-playing, to render them in good style.

Tune "LAFON" with Fingering.\*

79. *Andante.*

From "Zundel's Psalmody"

80.

Musical score for exercise 80. The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 2, 3, 2, 3, 2, 3, 4, 2, 3, 2, 3, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 4, 1, 4, 2, 1, 3, 4, 4, 2, 1, 4, 3, 2, 4. There are 'x' marks above certain notes in both hands, indicating specific articulations or techniques.

81.

Musical score for exercise 81. The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 3, 4, 1, 2, 1, 1, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 4, 2, 4, 4, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. There are 'x' marks above certain notes in both hands.

82.

Musical score for exercise 82. The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 2, 3, 4, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1. There are 'x' marks above certain notes in both hands.

83.

Musical score for exercise 83. The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 4, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4, 1, 4. There are 'x' marks above certain notes in both hands.

83.

Musical score for exercise 83 (continued). The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 1, 3, 4, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. There are 'x' marks above certain notes in both hands.

Musical score for exercise 83 (continued). The piece is in C major and 4/4 time. The right hand (treble clef) features a sequence of chords and single notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. There are 'x' marks above certain notes in both hands.

84. CANON IN THE OCTAVE.

The first system of music for 'Canon in the Octave' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Fingering numbers (1, 2, 3) and 'x' marks are present throughout the system.

The second system continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music includes various rhythmic patterns and fingering instructions.

The third system continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music includes various rhythmic patterns and fingering instructions.

The fourth system continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music includes various rhythmic patterns and fingering instructions.

The fifth system continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music includes various rhythmic patterns and fingering instructions.

The sixth system continues the piece. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music includes various rhythmic patterns and fingering instructions.

86.

This exercise consists of two systems of music. Each system has a treble staff and a bass staff. The treble staff contains intricate rhythmic patterns with various fingerings (1, 2, 3, 4) and accents. The bass staff provides a harmonic accompaniment with sustained notes and some rhythmic movement. The key signature has one sharp (F#).

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

87. VOLUNTARY.

This voluntary piece is in three-part harmony. It features a treble staff with a melodic line and a bass staff with a supporting line. The music includes various ornaments and fingerings, such as 1, 2, 3, 4, and 3-4. The key signature has one sharp (F#).

88. VOLUNTARY.

This voluntary piece is in three-part harmony. It features a treble staff with a melodic line and a bass staff with a supporting line. The music includes various ornaments and fingerings, such as 1, 2, 3, 4, and 3-4. The key signature has one sharp (F#).

The upper parts imitating each other. Scale in the Bass

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including chords and single notes, with some notes marked with '1' and '2' above them. The bass staff begins with a bass clef and contains chords and single notes, with some notes marked with 'x' and '3' above them.

The second system of music consists of two staves. The treble staff contains several measures of music, including chords and single notes, with some notes marked with '4' and '3' above them. The bass staff contains several measures of music, including chords and single notes, with some notes marked with '1' and 'x' above them.

VOLUNTARY.

The third system of music is labeled '89.' and 'VOLUNTARY.' It consists of two staves in 3/4 time. The treble staff begins with a treble clef and contains several measures of music, including chords and single notes. The bass staff begins with a bass clef and contains several measures of music, including chords and single notes. A dynamic marking 'p' is present in the bass staff.

The fourth system of music consists of two staves. The treble staff contains several measures of music, including chords and single notes. The bass staff contains several measures of music, including chords and single notes. A dynamic marking 'f' is present in the bass staff.

The fifth system of music consists of two staves. The treble staff contains several measures of music, including chords and single notes. The bass staff contains several measures of music, including chords and single notes. A dynamic marking 'f' is present in the bass staff.

90. *Moderato.*

Exercise 90, Moderato, measures 1-4. The piece is in G major and 2/4 time. The right hand features a melodic line with a triplet of eighth notes in the first measure and a sixteenth-note triplet in the second measure. The left hand provides a simple accompaniment.

Exercise 90, Moderato, measures 5-8. The right hand continues with a melodic line, and the left hand accompaniment becomes more active with eighth-note patterns.

Exercise 90, Moderato, measures 9-12. The right hand features a melodic line with a sixteenth-note triplet in the tenth measure. The left hand accompaniment continues with eighth-note patterns.

91. *Grave.*

Exercise 91, Grave, measures 1-4. The piece is in G major and 3/4 time. The right hand features a melodic line with a half note in the first measure. The left hand accompaniment consists of quarter notes.

Exercise 91, Grave, measures 5-8. The right hand continues with a melodic line, and the left hand accompaniment remains simple with quarter notes.

Exercise 91, Grave, measures 9-12. The right hand features a melodic line with a half note in the ninth measure. The left hand accompaniment continues with quarter notes.

92.

*Andante.*

First system of musical notation for exercise 92. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a supporting line with eighth notes and rests.

Second system of musical notation for exercise 92. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the supporting line with eighth notes and rests.

Third system of musical notation for exercise 92. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the supporting line with eighth notes and rests.

93.

*Moderato.*

First system of musical notation for exercise 93. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (Bb) and the time signature is common time (C). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a supporting line with eighth notes and rests.

Second system of musical notation for exercise 93. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff continues the supporting line with eighth notes and rests.

94. *Andante.*

Musical score for exercise 94, *Andante*, 2/4 time signature. The score consists of two staves. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth notes. There is a small 'x' above the first measure of the right hand.

Continuation of exercise 94, showing the final measures of the piece.

95. *Moderato.*

Musical score for exercise 95, *Moderato*, common time signature. The score consists of two staves. The right hand has a melodic line with eighth notes and slurs, and the left hand has a bass line with eighth notes. Fingerings (1, 2, 1, X) and breath marks (X) are present in the right hand.

Continuation of exercise 95, showing the final measures of the piece with fingerings (3, 1, X, 3, 4, 3) and (3, 1, X, 4) in the right hand.

96. *Moderato*

Musical score for exercise 96, *Moderato*, common time signature. The score consists of two staves. The right hand has a melodic line with eighth notes and slurs, and the left hand has a bass line with eighth notes. Fingerings (1, 2, 1) are present in the right hand.

Continuation of exercise 96, showing the final measures of the piece.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

97.

Moderato

The second system is marked 'Moderato' and begins with the number '97.'. It consists of two staves in the same key signature as the first system. The tempo is indicated by the word 'Moderato'.

The third system continues the piece with two staves in the same key signature. It features a variety of rhythmic patterns and melodic lines.

The fourth system continues the piece with two staves in the same key signature. The music includes slurs and various note values.

98.


Andante.

The fifth system is marked 'Andante.' and begins with the number '98.'. It consists of two staves in the same key signature. The tempo is indicated by the word 'Andante.'. This system includes specific fingerings (1, 2, 4, 2, x, 2, 1, x, 3, x, 3) and accents (x) above notes in the treble staff. The bass staff has a fingering of 3 and an accent (x) above a note.

The sixth system continues the piece with two staves in the same key signature. It includes fingerings (4, x, 1, 2, 1, x) and accents (x) above notes in the treble staff.

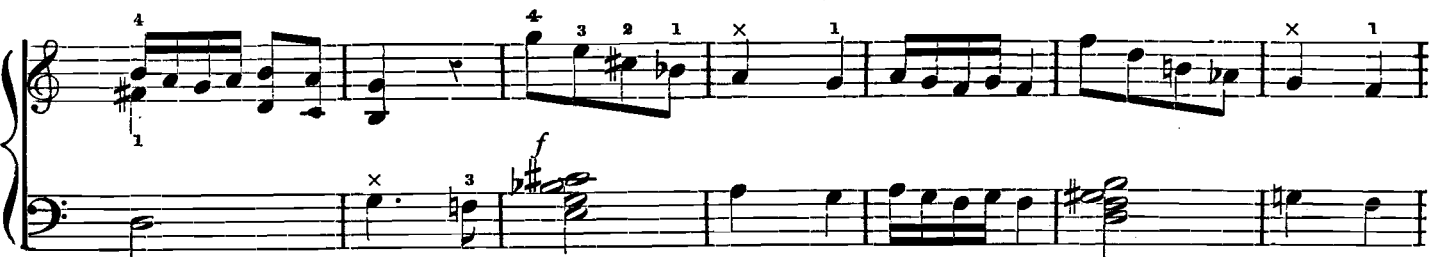
99.

*Andante.*



100.

*Allegretto*



The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several chords and melodic fragments. The lower staff starts with a forte (*f*) dynamic and features a more active melodic line. Fingerings are indicated with numbers 1, 2, 3, and 4. There are also 'x' marks above certain notes in both staves.

The second system continues the piece. The upper staff has a *ff* (fortissimo) dynamic and includes a *Ritard.* (ritardando) marking. The lower staff also features a *ff* dynamic and a *Ritard.* marking. The tempo is marked as *Slow.* at the end of the system. Fingerings and 'x' marks are present throughout.

101. With Dulciana & Flute.

The third system is marked *Andante.* It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music is primarily chordal in nature.

The fourth system continues the *Andante* piece. It features two staves with a treble and bass clef. The music consists of sustained chords and simple melodic lines.

The fifth system continues the *Andante* piece. It features two staves with a treble and bass clef. The music consists of sustained chords and simple melodic lines.

The sixth system continues the *Andante* piece. It features two staves with a treble and bass clef. The music consists of sustained chords and simple melodic lines.

102. *With Dulciana and Flute.*

*Andante.*

The first system of exercise 102 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a slow, steady tempo. The right hand plays a series of chords and moving lines, while the left hand provides a simple harmonic accompaniment with some melodic movement. The second system continues this pattern, with the right hand playing more complex chordal textures and the left hand maintaining a consistent accompaniment. The piece concludes with a final cadence in both hands.

103.

*Adagio.*

Exercise 103 is a single system of piano accompaniment in 2/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as Adagio. The right hand features a melodic line with some grace notes and rests, while the left hand plays a simple accompaniment of eighth notes. The piece ends with a final chord in both hands.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of chords and melodic lines, including eighth and sixteenth notes. The bass staff starts with a bass clef and contains a similar melodic line with eighth and sixteenth notes.

The second system continues the piece. The treble staff features more complex chordal textures and melodic fragments. The bass staff has several rests, indicating a more active role for the treble part in this section.

The third system shows a change in texture. The treble staff has a more rhythmic, chordal pattern with many beamed notes. The bass staff has long, sustained notes, providing a harmonic foundation.

The fourth system features a more active bass line with eighth and sixteenth notes. The treble staff continues with a melodic line that interacts with the bass.

The fifth and final system on the page concludes the piece. It features a melodic line in the treble staff and a supporting bass line. The word "Rit." is written above the treble staff towards the end of the system. The piece ends with a double bar line.

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

*Andantino.*

*Ritenuito.*

105.

*Andante.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including some chromatic movement. The lower staff is in bass clef and provides a harmonic accompaniment with sustained notes and some rhythmic patterns.

The second system continues the musical piece. The upper staff features more intricate chordal textures and melodic lines, while the lower staff maintains a steady accompaniment.

The third system shows further development of the organ piece, with both staves containing complex musical material.

106. *With Op. Diapason.*

*Allegretto.*

The fourth system begins with the tempo marking 'Allegretto.' and includes various fingering numbers (1, 2, 3, 4) and breath marks (X) above the notes in the upper staff. The lower staff continues with a steady accompaniment.

The fifth system features a series of chords in the upper staff, with the lower staff providing a consistent accompaniment.

The sixth system concludes the piece with a final cadence in both staves.

107.

*Andante.*

108. *With Stop Diap. and Flute.*

*Allegretto*