

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of chords and melodic fragments. The lower staff is in a bass clef and features a more rhythmic accompaniment with some sustained notes.

The second system continues the musical piece. It maintains the two-staff format with treble and bass clefs, showing further development of the harmonic and melodic themes.

The third system concludes the first section of the page. It features a final cadence in both staves, with a double bar line at the end.

109. *Stop Diap. and Flute.*

Andante.

The fourth system is marked 'Andante' and is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The music is characterized by a steady, slow pace and a focus on sustained chords and simple melodic lines.

The fifth system continues the 'Andante' section. It maintains the same tempo and key signature, with a focus on harmonic texture and melodic clarity.

The sixth system concludes the 'Andante' section. It features a 'Rit.' (ritardando) marking above the staff, indicating a gradual deceleration towards the end of the piece. The notation includes a double bar line at the final measure.

110.

An lante

The first system of the exercise consists of two staves. The treble staff contains a series of chords and single notes, while the bass staff features a steady, rhythmic accompaniment of quarter notes.

The second system continues the piece with similar chordal textures in the treble and a consistent bass line.

The third system introduces some melodic movement in the treble staff while maintaining the accompaniment in the bass.

The fourth system features more complex chordal structures and some chromaticism in the treble part.

The fifth system concludes the exercise with a final cadence in the treble and a sustained bass line.

111.

Con moto

First system of exercise 111, featuring a treble and bass clef with a 3/4 time signature. The music is marked *Con moto*. The treble staff contains a melodic line with various intervals and rests, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of exercise 111, continuing the melodic and harmonic development from the first system. It concludes with a double bar line.

112.

Cantabile

First system of exercise 112, marked *Cantabile*. The treble staff features a melodic line with fingerings 3, 2, 4, 3, 2, 1 indicated. The bass staff has a more active accompaniment with fingerings 4, 2, 3, 2, 4. The key signature has two sharps and the time signature is 3/4.

Second system of exercise 112, continuing the *Cantabile* piece. It includes complex fingerings such as 3, 1x, 2 in the treble and x, 2, 1x, 1x in the bass. The system ends with a double bar line.

113.

*Andante.
con moto.*

First system of exercise 113, marked *Andante. con moto.*. The treble staff shows dynamics *p* and *f*. The bass staff has a steady accompaniment. The key signature has two flats and the time signature is 3/4.

Second system of exercise 113, continuing the *Andante. con moto.* piece. Dynamics *p* and *f* are marked in the treble staff. The system concludes with a double bar line.

PLAYING OF FOUR PARTS

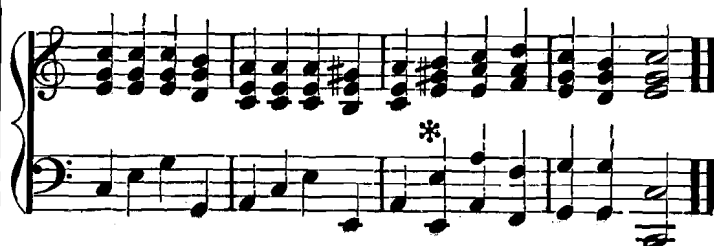
may, like four-part harmony, be divided into close and dispersed playing. While the former is considered easier, and, (because it enables the player to double his Bass notes,) more adapted to Melodeons or Organs without pedals, the latter is far preferable for its solemnity, and, if supported by the deep pedal notes, for its grandeur. In close Harmony the right hand generally plays the parts of the Treble, Alto, and Tenor, leaving to the left hand the Bass, which is often doubled to compensate for the want of a Pedal-Bass.

In dispersed Harmony the right hand plays the part of the Treble and Alto, the left hand taking Tenor and Bass. In many instances Bass and Tenor are too distant from each other, in which case the right hand takes the Tenor, or the Bass is played "obligato" by the Pedal.

Everywhere, in common Psalmody and Organ music, close and dispersed chords are mingled together, and composers will

write their music, regardless of the convenience of performers leaving it to them to find out with which hand to reach most conveniently the notes of the middle parts, which is in many instances of more vital importance than is often attached to it.

Example of Close Harmony, the right hand playing Treble, Alto, and Tenor; left hand the Bass.



The same Exercise in dispersed Harmony; right hand playing Treble and Alto; left hand Tenor and Bass.



At * the left hand doubles the Bass.

At*** the Bass note is either to be played "obligato" by the Pedal, or else it must be played by the left hand an octave higher.

On organs without Pedals, the chords after** may also be played as printed out at o or, in other words, by changing dispersed harmony to close harmony.

There is no instance, therefore, to warrant the omission of any part (interval) of Chords, which is so often done in

Psalmody playing, under the plea of the impossibility to reach all notes.

The following short Voluntaries will, it is confidently expected, present no insurmountable difficulties to the student; and if they, nevertheless, should, we draw the conclusion that the preceding exercises have not been sufficiently practised.

Open Diapason and Stop Diapason, with Principal or Flute, are the stops best suited for all pieces, those with special directions excepted.



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 staves are in the key of D major (two sharps) and 3/4 time. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and slurs. The piece concludes with a double bar line.

115.

Con moto.

The second system begins with the number 115 and the tempo marking *Con moto.* It continues with two staves in the same key and time signature. This system includes fingerings (1-4) and articulation marks (X) above and below notes. The music is characterized by a steady, moderate pace.

The third system continues the musical piece with two staves. It features complex rhythmic patterns with slurs and fingerings. The notation includes various note values and rests, maintaining the 3/4 time signature and D major key.

The fourth system of music consists of two staves. It continues the piece with intricate rhythmic patterns and slurs. The notation includes various note values and rests, maintaining the 3/4 time signature and D major key.

The fifth system of music consists of two staves. It continues the piece with complex rhythmic patterns and slurs. The notation includes various note values and rests, maintaining the 3/4 time signature and D major key.

The sixth and final system of music consists of two staves. It concludes the piece with various note values and slurs. The notation includes various note values and rests, maintaining the 3/4 time signature and D major key. The piece ends with a double bar line.

116.

Moderato.

117.

Lento.

118.

Andantino.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords and melodic lines, with some notes marked with sharp signs.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style of chords and melodic lines.

119.

Moderato.

The third system of music is marked with the number 119 and the tempo *Moderato.* It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and features a more rhythmic and melodic style.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style of chords and melodic lines.

120.

Andante
son moto

The fifth system of music is marked with the number 120 and the tempo markings *Andante* and *son moto*. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a slower, more melodic style.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar style of chords and melodic lines.

121.

P. no.
Moderato

Full Swell.

pp

34

122. Open Diapason.

Andante con moto.

First system of musical notation, consisting of two staves (treble and bass clefs). The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various note values and rests.

123. *With Diapasons.*
Andante

Second system of musical notation, starting with the tempo marking "Andante" and the number "123." The notation includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., x) across two staves.

Third system of musical notation, continuing the piece with various musical notations and fingerings across two staves.

Fourth system of musical notation, featuring complex rhythmic patterns and fingerings across two staves.

Fifth system of musical notation, showing melodic development and dynamic markings across two staves.

Sixth system of musical notation, concluding the piece with sustained chords and melodic lines across two staves.

124. *With Diapasons, Flute and Principal.*

Andante.

The first system of music for piece 124 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked *Andante.* The music begins with a series of chords and single notes, including some marked with 'x' and fingerings such as 2, 3, 4, 1, 2, 3, 1, 3.

The second system of music continues the piece with similar chordal textures. It includes various note values and rests, with some notes marked with 'x' and fingerings like 1, 2, 3, 4.

The third system of music features more complex chordal structures and includes notes marked with 'x' and fingerings such as 2, 3, 4, 1, 2, 3, 1, 3.

The fourth system of music continues with a steady flow of chords and single notes, including notes marked with 'x' and fingerings like 1, 2, 3, 4.

The fifth system of music shows a continuation of the piece's harmonic language, with notes marked with 'x' and fingerings such as 1, 2, 3, 4.

The sixth and final system of music concludes the piece with sustained chords and single notes, ending with a double bar line.

125. Stop Diap. and Flute.

Anlante.

The musical score is written for organ, specifically for the 'Stop Diap.' and 'Flute' registers. It is in 3/4 time and consists of six systems of two staves each. The tempo is marked 'Anlante.' The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also some 'x' marks above certain notes in the first system, possibly indicating specific organ stops or articulation points. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

127. *With Diapasons.*

Andante.

The musical score is written for organ and consists of six systems, each with a treble and bass staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as chords, melodic lines, and fingerings. There are several 'x' marks above notes, likely indicating where to play with specific diapasons. The score ends with a double bar line.

128.

Allegretto

Moderato.

The first system of the exercise consists of two staves. The upper staff is marked *Allegretto* and the lower staff is marked *Moderato.* Both staves are in 6/8 time and have a key signature of one flat (B-flat). The upper staff begins with a half note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, 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A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, 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D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B37

129. All stops but compound and reed stops.

Andante
non molto

The first system of the exercise consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). It begins with a series of chords and moving lines, including a prominent chord with a sharp sign. The lower staff is in bass clef with a common time signature and contains mostly rests, indicating a sparse bass accompaniment.

The second system continues the piece with similar chordal textures in the treble and sparse accompaniment in the bass. The melodic lines in the treble staff are more active, featuring eighth and sixteenth notes.

The third system shows a more developed accompaniment in the bass staff, with chords and moving lines that support the treble part. The treble staff continues with its melodic and harmonic progression.

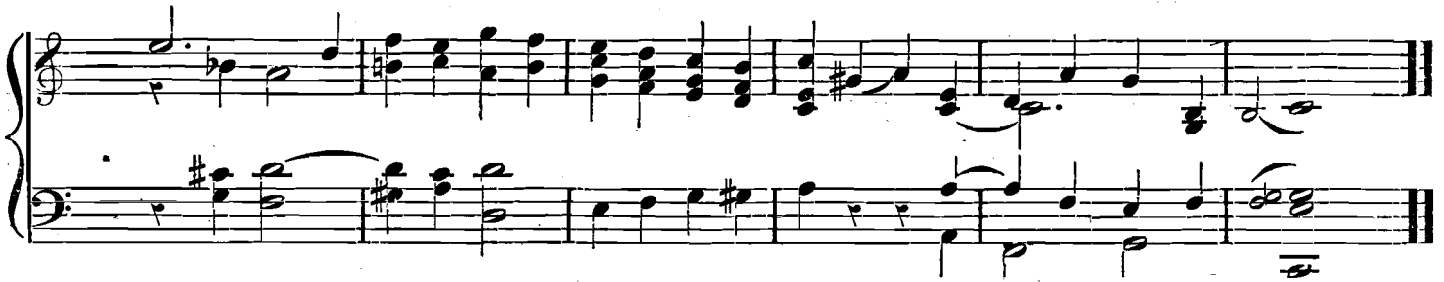
The fourth system features a dense texture with both hands playing active parts. The bass staff has a more rhythmic accompaniment, while the treble staff continues with its melodic line.

The fifth system maintains the complex texture, with intricate chordal work in both hands. The piece is moving towards its conclusion.

The sixth and final system of the exercise concludes with a double bar line. It features a final cadence with sustained chords in both hands.

130.

Andante




131

Allegretto



132.

Allegretto



FUGHETTA. POSTLUDIO.

133.

Modo: to.

Full Organ.

The musical score is written for organ and consists of five systems of two staves each. The first system includes the tempo marking *Modo: to.* and the performance instruction *Full Organ.* The music is in G major and 3/4 time. It features a complex fugue with multiple voices and trills. The notation includes various rhythmic values, accidentals, and articulation marks such as trills (tr) and accents (^). The piece concludes with a final cadence in the fifth system.

134.

Allegretto Full Organ.

The musical score is written for organ in G major and common time. It consists of six systems of two staves each. The tempo is marked 'Allegretto' and the instrument is 'Full Organ'. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, often with slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, and includes several chords and rests. The piece concludes with a final chord in the right hand.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various chordal textures and rhythmic patterns.

The second system of musical notation continues the piece, showing more complex textures and rhythmic patterns in both the treble and bass staves. The piece concludes with a final cadence in the bass clef.

POSTLUDIO.

135.

Maestoso.

Full Organ.

The first system of the Postludio is in common time (C) and one sharp (F#). It features a treble clef staff with a trill (tr) and a triplet (3x) marking, and a bass clef staff. The tempo is marked *Maestoso* and the performance instruction is *Full Organ*.

The second system of the Postludio continues the melodic and harmonic development in both staves, maintaining the *Maestoso* tempo.

The third system of the Postludio shows further melodic and harmonic progression in both staves.

The fourth system of the Postludio concludes the piece with a final cadence in both staves.

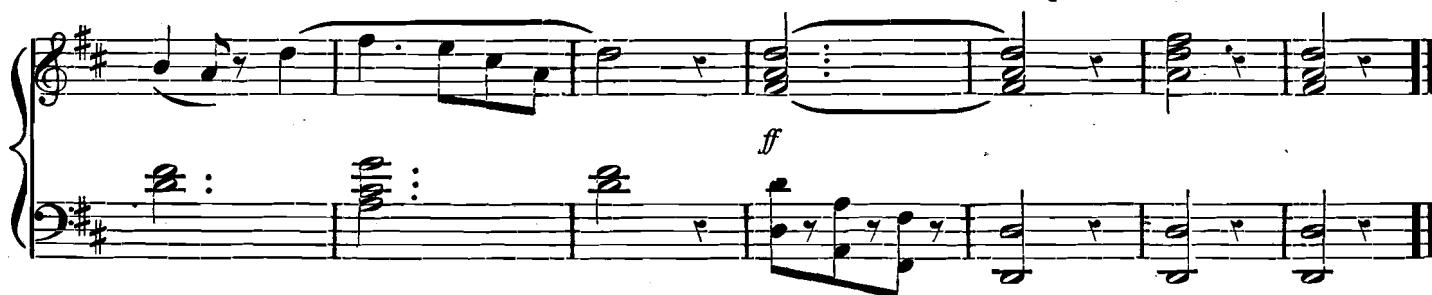
136.

Allegro. *p*



p





GRACE NOTES AND EMBELLISHMENTS.

Embellishments of all kinds ought to be but sparingly used in Organ playing. Dignified simplicity is best becoming to the house of the Lord, and even to the Organ as an instrument, without reference to its office. Voluntaries interlarded with Turns and Trills are too apt to convey worldly thoughts and feelings : but to disfigure Psalmody with ornaments of a secular and trivial character is perfectly unjustifiable. †

In the concluding voluntary the organist has more latitude

for the display of his skill, as it is not required to be of so serious a character as the preceding portion of the service.

The most frequent embellishments are the *Appoggiatura*, the *Turn*, and the *Trill*, or *Shake*.

The *long* Appoggiatura is a grace note placed above or below a principal note, borrowing one half of the value of the principal note. (see ex. 1) or more, (see ex. 2) before which it is placed.



While in the long Appoggiatura the accent is transferred from the principal note to the grace note, the *short* Appoggiatura leaves the accent on the principal note, the grace-note being played as quick as possible before the principal note.



The *double* Appoggiatura is played like the short one, immediately and very shortly preceding the principal note, the latter being accentuated.



The *Turn* is an embellishment composed of three (see example a) or four (see example b) notes, preceding or following the principal note (see example c.) The sign for a turn is ∞

* In German called "Schleifer."

† In German called "Mordent."

‡ Compare page 14.

If the upper or lower note of the Turn is to be sharpened or flattened, such a change is indicated by a sharp or flat, over or under the Turn. (See example *d, e, f.*)

The Turn (*d*) is called an *inverted* Turn, because it commences with the lower (as is the prevailing mode) instead of the upper note.

The *Trill*, or *Shake*, (marked *tr*) is a quick and alternate repetition of two notes following each other. The two notes are : the *principal* note, which is always written ; and the

secondary note, which, though not written, is understood to be the next note above the principal note, according to the scale of the piece. Whether the trill is to commence with the principal (see ex. *a*) or with the secondary note (see ex. *b*) depends on circumstances ; yet it is the secondary note with which trills are most generally commenced. If time permits, the trill closes as shown at example *e*. Such ending of a trill is mostly indicated by composers as will be seen in example *d*. The trill (*e*) is called a compound trill.

Arpeggio, or playing in *broken chords*, if judiciously introduced, belongs to the category of embellishments. The sign for Arpeggio playing is a serpentine line along the chords to be played arpeggio. Beginning with the lowest note of the chord, the other notes follow in rapid succession, as shown by examples 1 and 2.

In brilliant Allegro pieces (for concert purposes) the arpeggios, as shown by example 3, may be more appropriate, whereas the arpeggio at figure 4, seems to be better for Adagios

THE MODERN SCHOOL FOR THE ORGAN.

PART II.

PEDAL PLAYING.

The Pedal is first mentioned A. D. 1470, as an improvement invented by *Bernhard*, a German organist at the Court of the Doge of Venice. *Bernhard's* Pedal had but eight keys, *C, D, E, F, G, A, B, C*, and it was nothing more than a connection of the Pedal keys with the lowest octave of the Manual, there being no separate pipes for the Pedal keys. Since that time the improvements and enlargement of the Pedal have kept equal pace with those of the whole instrument, and we possess, now, Organs with as many as ten complete Pedal Stops of two octaves compass.* The ill-advised economy of having either Pedals of a lesser compass than two octaves, sometimes beginning with *C*, sometimes with *G*, (*C* and *G* pedals,) or of having for Organs of two, or even three Manuals only *one* Pedal Stop, likewise the different dimensions of the Pedal keys, and their relative distance from each other, (Scale of the Pedal,) furthermore, the too frequent use of the Swell, all this has been heretofore detrimental to the progress in Pedal playing, and we sincerely wish it might change for the better more generally than has heretofore been our lot to observe.

On treating on Pedal playing, it may be necessary to premise some remarks on the construction of the Pedals, and

*The Organ in Tremont Temple, Boston.

height of the seat for the player. The keys ought to be made of hard wood, (upper of a different color from the lower,) nearly an inch broad, the edge sufficiently rounded off to admit sliding from one key to another. The height of the seat naturally depends upon the size of the player. Seats, therefore, ought to be constructed with a view of changing their height at any time. The proper height of a seat will enable the player to strike any Pedal key with his heels without being compelled to move his body either to the right or to the left.

An extension of three feet eight inches will make a good scale for a Pedal-board of two octaves.

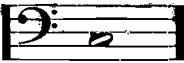
The Exercises and Voluntaries of the second part of this work are calculated for organs with one or two Manuals and *C* Pedals of two octaves compass.

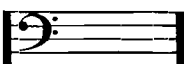
EXPLANATION OF ABBREVIATIONS.

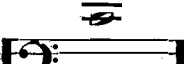
Gr. Org. or Gt. Org. in place of Great Organ.
Sw. " " " Swell Organ.
Ch. " " " Choir Organ.

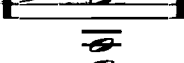
Either of these letters (Gr. Org., Sw., Ch.,) placed between upper and lower Staves, directs the player to play with both hands on the Key-board marked. If placed either below or above a Stave, the letters have reference only to the staves they are placed upon.

The compass of a complete Pedal-board, is considered to be twenty-seven notes, from CCC to D, (See remarks on the subject in part I.) The true tone of the Pedal-Organ, is (when sixteen-feet, or so called double stops are drawn,) an octave lower than the notation used. (See p. 10.) If eight-feet stops are added, the pedal sounds, in addition to the lower octave, the true tone of the notation. If four-feet stops are added, the pedal will sound three octaves above each other.

This note, - - - - - 

therefore, with a double, or sixteen-foot stop drawn, will sound - - - - - 

adding an eight-foot stop, it will sound - - - - - 

adding a four-foot stop, it will sound - - - - - 

The use of four and two feet stops on the pedal is only admissable in playing full organ, that through such combinations, peculiar effects may be produced in concert playing, we

very well know, but, although we do not object to it, we do not pretend to give any directions concerning it. To do that well, is master-work.

The chief difficulty presented to those who study the organ, is the acquirement of the *Pedal-Obligato*; and as the separate and independent use of the pedal is one of the great characteristics of the Organ, (the deep pedal notes making it, more than anything else, the king of all instruments,) it has been considered best to combine the use of the manuals throughout the following exercises, in order that the student may be accustomed from the first, to the proper mode of playing the Organ. There are two ways of playing the pedal; first, by the *toes* only, of each foot; second, by the alternate use of the *toe* and *heel* of each foot upon different notes. We recommend the second mode as by far the most expedient, in general, and in particular for *American* organ players, who are often deprived of the use of the right foot by its being engaged in working the Swell, thus leaving all pedal playing to the left foot only. The exercises for this mode of playing the Pedal, (with the left foot only,) are an *entirely new feature* in this work, and will be a great help to young students.

- Letter L denotes toe of left foot,
- " R " " right foot,
- " Lh " heel of left foot,
- " Rh " " right foot.

The sliding from one key to another, is indicated by a dash: (—)

EXERCISES FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT.

1. 
2. 
3. 
4. 
5. 

6.

Exercise 6 consists of two staves of music in bass clef. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to a bass clef. The second staff continues the piece in bass clef. The music is a continuous eighth-note pattern.

7.

Exercise 7 is a single staff of music in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern.

8.

Exercise 8 is a single staff of music in bass clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note pattern.

9.

Exercise 9 is a single staff of music in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern.

10.

Exercise 10 is a single staff of music in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern.

11.

Exercise 11 is a single staff of music in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern.

12.

Exercise 12 is a single staff of music in bass clef with a key signature of one sharp (F#). It features a continuous eighth-note pattern.

Play the Chords first with the right hand, and afterwards with the left hand to the Pedal.

13. 14.

Exercises 13 and 14 are presented as a pair of staves. The top staff is labeled 'MANUAL' and contains chords for both exercises. The bottom staff is labeled 'PEDAL' and contains eighth-note patterns for both exercises. Exercise 13 is in a key signature of one sharp (F#), and exercise 14 is in a key signature of two sharps (F# and C#).

15. *Moderato* BEST.

MANUAL.

PEDAL.

R L R L R L R L

mf

R L R

p

R L L R

16. *Alla Breve.*

R L R L R L R L R L R L R

17.

Exercise 17 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). The top staff begins with a whole rest for four measures, followed by a descending eighth-note scale. The middle staff has whole rests for four measures, followed by a sequence of eighth notes. The bottom staff has a continuous eighth-note scale. Fingerings 'L' and 'R' are indicated below the notes.

18.

Exercise 18 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). The top staff has whole rests for four measures, followed by a sequence of eighth notes with some accidentals. The middle staff has a sequence of eighth notes with some accidentals. The bottom staff has a continuous eighth-note scale. Fingerings 'L' and 'R' are indicated below the notes.

19.

Exercise 19 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). The top staff has a sequence of eighth notes. The middle staff has a sequence of eighth notes. The bottom staff has a continuous eighth-note scale. Fingerings 'L' and 'R' are indicated below the notes.

20.

Exercise 20 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is in common time (C). The top staff has a sequence of eighth notes with some accidentals. The middle staff has a sequence of eighth notes with some accidentals. The bottom staff has a sequence of eighth notes. Fingerings 'L' and 'R' are indicated below the notes.

21.

Exercise 21 consists of three staves. The top staff is in treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a common time signature (C), featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a common time signature (C), containing a simple bass line. The letters 'R' and 'L' are placed below the first two measures of the bottom staff to indicate right and left hand positions.

22.

Exercise 22 consists of three staves. The top staff is in treble clef with a common time signature (C), containing a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a common time signature (C), featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a common time signature (C), containing a simple bass line. The letter 'F' is placed below the first measure of the bottom staff.

23.

Exercise 23 consists of three staves. The top staff is in treble clef with a common time signature (C), containing a melodic line with eighth and sixteenth notes. The middle staff is in bass clef with a common time signature (C), featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a common time signature (C), containing a simple bass line. The letters 'R' and 'L' are placed below the first two measures of the bottom staff to indicate right and left hand positions.

24.

Exercise 24 consists of three staves. The top staff is in treble clef with a common time signature (C), containing a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a common time signature (C), featuring a series of chords and some melodic fragments. The bottom staff is in bass clef with a common time signature (C), containing a simple bass line. The letter 'F' is placed below the first measure of the bottom staff.

25.

Exercise 25 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The middle staff is in Bass clef with a common time signature (C), providing a harmonic accompaniment with chords and moving lines. The bottom staff is in Bass clef with a common time signature (C), serving as a pedal point with sustained notes. The letters 'R' and 'L' are placed below the first two notes of the bottom staff.

26.

Exercise 26 consists of three staves. The top staff is in Treble clef with a common time signature (C). It features a melodic line with various intervals and some chromaticism. The middle staff is in Bass clef with a common time signature (C), providing a harmonic accompaniment. The bottom staff is in Bass clef with a common time signature (C), serving as a pedal point. The letter 'R' is placed below the first note of the bottom staff.

27.

Exercise 27 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is in Bass clef with a common time signature (C), providing a harmonic accompaniment. The bottom staff is in Bass clef with a common time signature (C), serving as a pedal point. The letters 'R' and 'L' are placed below the first two notes of the bottom staff.

28.

Exercise 28 consists of three staves. The top staff is in Treble clef with a common time signature (C). It features a melodic line with eighth and sixteenth notes. The middle staff is in Bass clef with a common time signature (C), providing a harmonic accompaniment. The bottom staff is in Bass clef with a common time signature (C), serving as a pedal point. The letter 'R' is placed below the first note of the bottom staff.

29

R L

30. *Allegretto.* BEST

MANUAL.

mp

PEDAL.

R L

The first system of music consists of three staves. The top staff is a treble clef with a melodic line of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with a bass line of eighth notes and chords. The bottom staff is a bass clef with a bass line of eighth notes. A dynamic marking of *mf* is placed above the middle staff.

The second system of music consists of three staves. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a grand staff with a bass line of chords and a treble line of chords. The bottom staff is a bass clef with a bass line of eighth notes. Dynamic markings of *mp* and *p* are placed above the middle staff.

The third system of music consists of three staves. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a grand staff with a bass line of chords and a treble line of chords. The bottom staff is a bass clef with a bass line of eighth notes. A dynamic marking of *pp* is placed above the middle staff, and a marking of *R* is placed above the bottom staff.

The fourth system of music starts with the number **31.** and consists of three staves. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a grand staff with a bass line of eighth notes and a treble line of eighth notes. The bottom staff is a bass clef with a bass line of eighth notes. A marking of *R* is placed below the bottom staff.

32.

Exercise 32 consists of three staves. The top staff is in Treble clef with a common time signature (C). The middle staff is in Bass clef with a common time signature (C). The bottom staff is also in Bass clef with a common time signature (C). The music is written in a single system. The bottom staff has the letters 'R L' written below it, indicating right and left hand positions.

33.

Exercise 33 consists of three staves. The top staff is in Treble clef with a common time signature (C). The middle staff is in Bass clef with a common time signature (C). The bottom staff is also in Bass clef with a common time signature (C). The music is written in a single system. The bottom staff has the letters 'L R' written below it, indicating left and right hand positions.

34.

Exercise 34 consists of three staves. The top staff is in Treble clef with a common time signature (C). The middle staff is in Bass clef with a common time signature (C). The bottom staff is also in Bass clef with a common time signature (C). The music is written in a single system. The bottom staff has the letters 'R L' written below it, indicating right and left hand positions.

35.

Exercise 35 consists of three staves. The top staff is in Treble clef with a common time signature (C). The middle staff is in Bass clef with a common time signature (C). The bottom staff is also in Bass clef with a common time signature (C). The music is written in a single system. The bottom staff has the letters 'L R' written below it, indicating left and right hand positions.

36.

L R

L R

L R

37. *Andante*

MANUAL

PEDAL

L R

L R

MANUAL.

38.

p

f

PEDAL.

Musical score for Manual and Pedal, measures 38-41. The Manual part is in treble and bass clefs, 6/8 time. It begins with a piano (*p*) dynamic and moves to forte (*f*) in measure 40. The Pedal part is in bass clef, 6/8 time, with a rhythmic accompaniment of eighth notes.

mp

f

Musical score for Manual and Pedal, measures 42-45. The Manual part continues in treble and bass clefs, 6/8 time, starting with mezzo-piano (*mp*) and moving to forte (*f*) in measure 44. The Pedal part continues with rhythmic accompaniment.

RL

Musical score for Pedal part, measures 42-45. Rhythmic accompaniment with 'RL' marking.

p

Musical score for Manual and Pedal, measures 46-49. The Manual part continues in treble and bass clefs, 6/8 time, starting with piano (*p*). The Pedal part continues with rhythmic accompaniment.

R

Musical score for Pedal part, measures 46-49. Rhythmic accompaniment with 'R' marking.

p

Musical score for Manual and Pedal, measures 50-53. The Manual part ends with piano (*p*). The Pedal part continues with rhythmic accompaniment.

RL

Musical score for Pedal part, measures 50-53. Rhythmic accompaniment with 'RL' marking.

45.

Exercise 45 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a sequence of chords and single notes, with some notes beamed together. The middle staff is in Bass clef with a common time signature (C), featuring a melodic line with slurs. The bottom staff is also in Bass clef with a common time signature (C), containing a simple harmonic accompaniment. Hand indicators 'L' and 'R' are placed below the bottom staff to denote left and right hand parts.

46.

Exercise 46 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a sequence of chords and single notes, with some notes beamed together. The middle staff is in Bass clef with a common time signature (C), featuring a melodic line with slurs. The bottom staff is also in Bass clef with a common time signature (C), containing a simple harmonic accompaniment. Hand indicators 'R' and 'L' are placed below the bottom staff to denote right and left hand parts.

47.

Exercise 47 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a sequence of chords and single notes, with some notes beamed together. The middle staff is in Bass clef with a common time signature (C), featuring a melodic line with slurs. The bottom staff is also in Bass clef with a common time signature (C), containing a simple harmonic accompaniment. Hand indicators 'R' and 'L' are placed below the bottom staff to denote right and left hand parts.

48.

Exercise 48 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a sequence of chords and single notes, with some notes beamed together. The middle staff is in Bass clef with a common time signature (C), featuring a melodic line with slurs. The bottom staff is also in Bass clef with a common time signature (C), containing a simple harmonic accompaniment. Hand indicators 'L' and 'R' are placed below the bottom staff to denote left and right hand parts.

49.

Exercise 49 consists of three staves. The top staff is in Treble clef with a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle staff is in Bass clef with a common time signature (C), providing harmonic support with chords and moving lines. The bottom staff is also in Bass clef with a common time signature (C) and contains a simple bass line with notes marked 'R' and 'L'.

50.

Exercise 50 consists of three staves. The top staff is in Treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melodic line with eighth notes. The middle staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a more complex melodic line with slurs. The bottom staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a bass line with notes marked 'L' and 'R'.

51.

Exercise 51 consists of three staves. The top staff is in Treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains a melodic line with eighth notes and some chords. The middle staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a melodic line with slurs. The bottom staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a bass line with notes marked 'L', 'R', and 'L'.

52.

Exercise 52 consists of three staves. The top staff is in Treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a melodic line with eighth notes and slurs. The middle staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a melodic line with slurs. The bottom staff is in Bass clef with a common time signature (C) and a key signature of one sharp (F#), containing a bass line with notes marked 'T' and 'R'.

53.

Exercise 53 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and melodic fragments. The middle staff is in bass clef with the same key signature and time signature, featuring a more active melodic line. The bottom staff is also in bass clef with the same key signature and time signature, containing a simple harmonic accompaniment. Handwritten labels 'R' and 'L' are placed below the bottom staff to indicate right and left hand positions.

54.

Exercise 54 consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords and melodic fragments. The middle staff is in bass clef with the same key signature and time signature, featuring a more active melodic line. The bottom staff is also in bass clef with the same key signature and time signature, containing a simple harmonic accompaniment. Handwritten labels 'L' and 'R' are placed below the bottom staff to indicate left and right hand positions.

55.

Exercise 55 consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords and melodic fragments. The middle staff is in bass clef with the same key signature and time signature, featuring a more active melodic line. The bottom staff is also in bass clef with the same key signature and time signature, containing a simple harmonic accompaniment. Handwritten labels 'R' and 'L' are placed below the bottom staff to indicate right and left hand positions.

56.

Exercise 56 consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a series of chords and melodic fragments. The middle staff is in bass clef with the same key signature and time signature, featuring a more active melodic line. The bottom staff is also in bass clef with the same key signature and time signature, containing a simple harmonic accompaniment. Handwritten labels 'R', 'L', and 'R' are placed below the bottom staff to indicate right and left hand positions.

61. Right hand.
Left hand.
Pedal. R R L L R R L R R L

This exercise is in G major, 2/4 time. The right hand plays a simple melody with a slur over the first four notes. The left hand plays a rhythmic accompaniment of eighth notes. The pedal part consists of eighth notes with alternating right and left footings.

62. Right hand.
Left hand.
Pedal. R L R L R L R L R L R L

This exercise is in C major, 2/4 time. The right hand plays a melody with slurs. The left hand plays a rhythmic accompaniment of eighth notes. The pedal part consists of eighth notes with alternating right and left footings.

63.
MANUAL.
PEDAL. R L L R R L R R L R L RL R R L

This exercise is in G major, 2/4 time. The manual part has a treble staff with a melody and a bass staff with a rhythmic accompaniment. The pedal part consists of eighth notes with alternating right and left footings.

This exercise is in G major, 2/4 time. The manual part has a treble staff with a melody and a bass staff with a rhythmic accompaniment. The pedal part consists of eighth notes with alternating right and left footings.

64.

This exercise consists of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in a lower Bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes markings 'RL' and 'L'.

65.

This exercise consists of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in a lower Bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes the marking 'LR'.

66.

This exercise consists of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in a lower Bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes the marking 'LR'.

67.

This exercise consists of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in a lower Bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff includes markings 'LR' and 'LR'.

68.

Exercise 68 consists of three staves. The top two staves are grand staff notation (treble and bass clefs) with a common time signature. The top staff features wide intervals and complex chordal structures. The bottom staff contains a rhythmic pattern of eighth notes, with alternating right and left hand markings (R L) below the notes.

69.

Exercise 69 consists of three staves. The top two staves are grand staff notation. The top staff has a melodic line with some chromaticism. The bottom staff has a rhythmic pattern of eighth notes with alternating right and left hand markings (R L R L) below the notes.

Exercise 70 consists of three staves. The top two staves are grand staff notation. The top staff has a melodic line with some chromaticism. The bottom staff has a rhythmic pattern of eighth notes with alternating right and left hand markings (L R) below the notes.

Moderato.

70.

MANUAL.

The Manual part of exercise 70 consists of two staves. The top staff has a melodic line with some chromaticism. The bottom staff has a rhythmic pattern of eighth notes with alternating right and left hand markings (R L) below the notes.

PEDAL.

The Pedal part of exercise 70 consists of one staff. It has a rhythmic pattern of eighth notes with alternating right and left hand markings (R L) below the notes.

BEST.



First system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain treble and bass clefs respectively. The bottom staff is a single bass clef. The music includes various note values, rests, and slurs. Handing labels 'R' and 'L' are placed above the notes in the bottom staff.



Second system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain treble and bass clefs respectively. The bottom staff is a single bass clef. The music includes various note values, rests, and slurs. Handing labels 'L R L' are placed above the notes in the bottom staff.



Third system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain treble and bass clefs respectively. The bottom staff is a single bass clef. The music includes various note values, rests, and slurs. A dynamic marking 'p' is present in the middle staff. Handing labels 'L R' and 'L R L R' are placed above the notes in the bottom staff.



Fourth system of musical notation. It consists of three staves. The top two staves are joined by a brace on the left and contain treble and bass clefs respectively. The bottom staff is a single bass clef. The music includes various note values, rests, and slurs. A dynamic marking 'f' is present in the middle staff. Handing labels 'L R R R' and 'R R' are placed above the notes in the bottom staff.

The first system of music consists of three staves. The top staff is a treble clef staff with a *mp* dynamic marking. It contains several measures of music, including a complex chordal texture with some grace notes. The middle staff is a bass clef staff with a whole rest. The bottom staff is a bass clef staff with a whole rest, followed by a series of eighth notes with 'L R' and 'R' markings above them.

The second system of music consists of three staves. The top staff is a treble clef staff with a *f* dynamic marking, followed by a *p* dynamic marking. It contains several measures of music, including a complex chordal texture with some grace notes. The middle staff is a bass clef staff with a whole rest. The bottom staff is a bass clef staff with a whole rest, followed by a series of eighth notes with 'R' and 'L' markings above them.

The third system of music consists of three staves. The top staff is a treble clef staff with a whole rest. The middle staff is a bass clef staff with a whole rest. The bottom staff is a bass clef staff with a continuous eighth-note pattern.

The fourth system of music consists of three staves. The top staff is a treble clef staff with a *p* dynamic marking. It contains several measures of music, including a complex chordal texture with some grace notes. The middle staff is a bass clef staff with a whole rest. The bottom staff is a bass clef staff with a whole rest, followed by a series of eighth notes with an 'R' marking above them.

It is sometimes necessary to change the feet on the same key. This can be done in two different ways ; first, by substituting one foot for the other without permitting the key to

rise, (see example 71.) or by striking the same key in immediate succession, changing the feet, (see example 72.,

EXERCISE IN SUBSTITUTING ONE FOOT FOR THE OTHER.

71.

Exercise 71 consists of two staves of music in bass clef. The first staff contains ten measures with fingerings: L, RL, RL, RL, R, R, LR, LR, LR, L. The second staff contains twelve measures with fingerings: L, LR, R, LR, L, RL, R, LR, L, R, LR, LR, L.

72.

Exercise 72 consists of two staves of music in bass clef. The first staff is in 3/4 time and contains ten measures with fingerings: R, L, R L, R L R L R L, R L R L R L. The second staff is in 3/4 time and contains ten measures with fingerings: R L, R, R L, L, R L R L R L R L R L.

73.

Exercise 73 is a three-staff exercise in treble and bass clef, 3/4 time, with a key signature of two sharps (F# and C#). The top two staves are labeled 'MANUAL' and the bottom staff is labeled 'PEDAL'. The manual part has melodic lines in both staves. The pedal part has a rhythmic accompaniment with fingerings: L R L, L R.

This block shows the continuation of exercise 73. It consists of three staves: two for the manual and one for the pedal. The manual part continues with melodic lines in both staves. The pedal part continues with a rhythmic accompaniment with fingerings: L R L R L, R L.

Musical score for measures 68-73. The piece is in G major (one sharp) and 2/4 time. It features a treble and bass clef system. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving bass lines. A fermata is placed over the final chord of the system.

Musical score for measures 74-79. The piece continues in G major and 2/4 time. The right hand has a melodic line with some grace notes. The left hand features a complex rhythmic pattern with a four-measure rest in the first measure, followed by eighth and sixteenth notes. A four-measure fingering sequence (4, 1, 2) is indicated in the final measure of the system.

Musical score for measures 80-84. The piece is in common time (C) and G major. The right hand plays a series of chords. The left hand has a rhythmic pattern with eighth notes and rests. Fingerings are indicated as RL, R, L, RL, RL, R, L, RL, L, RL, RL, R.

Musical score for measures 85-89. The piece is in common time (C) and G major. The right hand plays a series of chords. The left hand has a rhythmic pattern with eighth notes and rests. Fingerings are indicated as R, LR, LR, L, R, LR, LR, L, RL, R, LR, LR, L.

76. BEST.

MANUAL.

PEDAL.

p

L RL LR LR LR

mf

R L LR RL

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. A 'pp' (pianissimo) dynamic marking is present in the lower staff.

The second system continues the piece. It includes a third staff at the bottom, which is a bass clef staff containing a sequence of notes. Above these notes are the markings 'LR', 'LR', and 'RL', indicating specific toe or heel actions for the left and right feet.

The third system continues the piece. It includes a third staff at the bottom, which is a bass clef staff containing a sequence of notes. Above these notes are the markings 'L', 'R', and 'L', indicating specific toe or heel actions for the left and right feet.

EXERCISES FOR THE ALTERNATE USE OF THE TOES AND HEELS.

Note a.—Experience has taught us, that for the sake of the organs, the heel ought not, in the first instance, to be used too frequently, and when used, great care ought to be taken to properly moderate the stroke given to the keys, which is apt to be heavier than most pedal actions will endure.

Note b.—To employ the heel of the left foot in the upper octave, or the heel of the right foot in the lower octave, is considered impracticable.

Note c.—Letters *Lh*, signify left heel; letters *Rh*, signify right heel; letters *L* and *R* signify as heretofore, toe of left or right foot.

77.

Exercise 77 is a single bass clef staff. It contains a sequence of notes with markings below them: #L, Lh, L, Lh, L, Lh, L, R, L, R, L, R, L, R, L, R. The #L indicates a sharp key signature for the first note.

78.

Exercise 78 is a single bass clef staff. It contains a sequence of notes with markings below them: L, Lh, #L, Lh, #L, Lh, R, L, R, L, R, L, R. The #L indicates a sharp key signature for the third and fifth notes.

79. * L Lh Rh R L Lh Rh R L Lh Rh R L Lh Rh R L Lh R Rh

R L Lh R Rh L Lh R Rh L Lh R Rh L Lh Rh R

80.

R Rh Rh R L Lh Lh L Rh R Rh R Rh L Lh Rh R

81.

Lh L R L R Rh R L R L R L Lh

82.

L Lh R L R Rh R Rh L R L R

83.

Lh L Lh L Lh R L Lh L Lh L R Rh R Rh R L Rh R Rh R Rh R Rh R

R Rh R Rh R Rh L R Rh R L Lh L Lh L Lh L R Lh L Lh L

84.

Right hand.

Left hand.

Pedal.

L R Rh L Lh R L R Rh Lh L R

Rh R L Lh R L

* This mode of playing these passages may be found very awkward, but we would observe that it is arranged so for the sake of practice only.

85.

MANUAL.

PEDAL.

Rh R Rh R Lh L Lh L Rh R Rh

86.

R Rh Rh R L Rh Rh L Rh L Lh L

R Rh Lh L Lh R Rh R Rh L Lh R Rh

SLIDING FROM ONE KEY TO ANOTHER.

This method of playing is to be practised especially with the left foot, for, while using the Swell, the left foot has to take advantage of that mode very frequently.

Sliding may be done from any key to another, but is most admissible from an upper to a lower key. The mark for sliding is a line (—).

87.

88.

Right hand.

Left hand.

Pedal.

L R L R L Rh R Rh L R L R L Lh L R R Rh R L R L