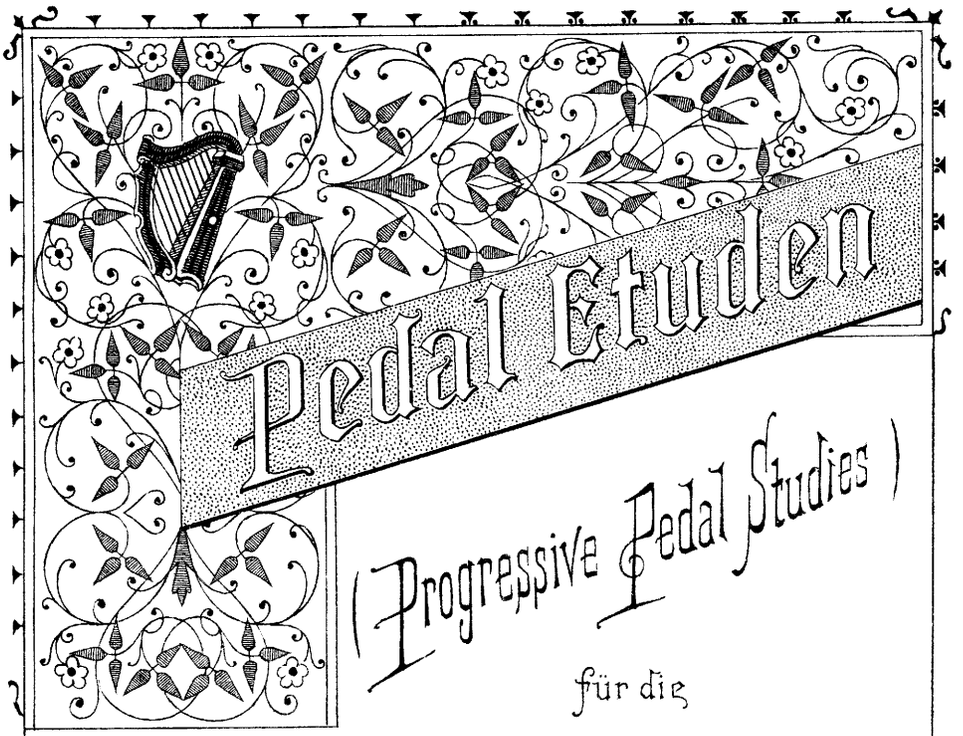

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(Progressive Pedal Studies)

für die

ORGEL

von

G. W. Chadwick

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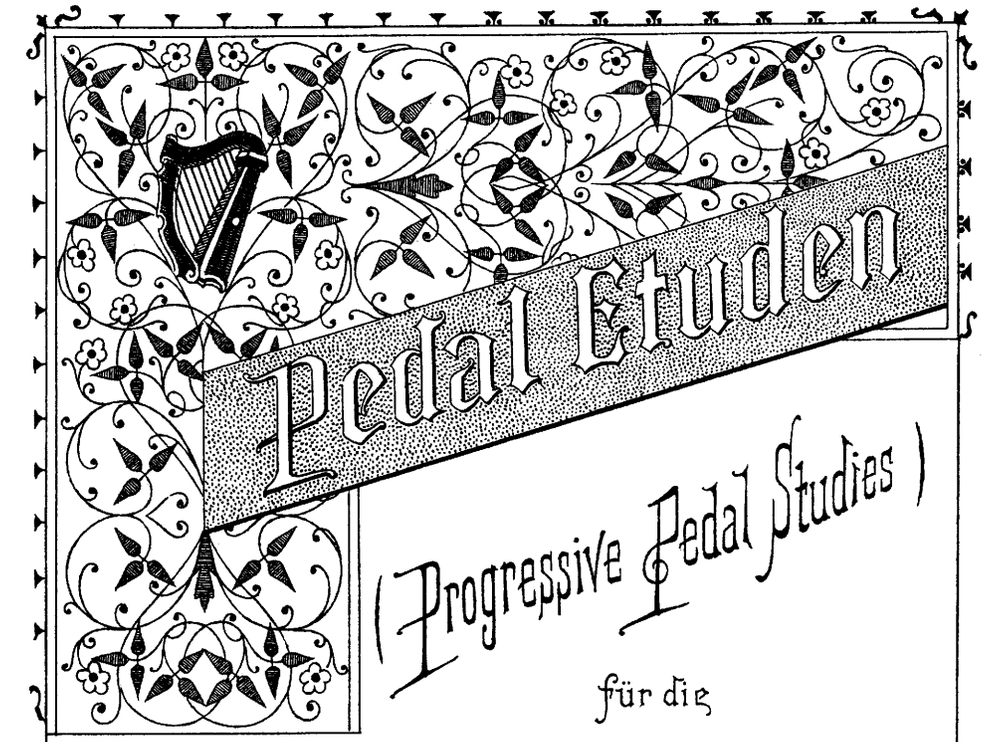

Pedal Etuden

(Progressive Pedal Studies)

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Preface.

These studies are designed to develope the independence of the feet in a systematic and progressive manner, and to this end each study will be found to serve a special purpose. For example No. 1 is for the simplest use of alternate feet without crossing or skips, No. 2 for staccato, No. 3 for the left heel and point and for octave reaches etc. With this is combined simple registration and some practise in the manipulation of the draw stops. Although the registration is indicated for a two manual organ of moderate size, yet these studies can be made more effective on an organ of three manuals.

The pedaling is throughout indicated with a view to practise for the feet and for this reason the easiest method has not always been chosen.

Finally, these studies may be used with effect for the church service as indicated by their titles in which case the registration can be altered ad lib. by the intelligent organist.

Vorwort.

Vorliegende Etuden sollen die Unabhängigkeit der Füsse in systematischer und progressiver Weise entwickeln, und hat deswegen jede Etude ihren besonderen Zweck, so ist No. 1 für den einfachsten Fusswechsel ohne Kreuzung und Sprünge, No. 2 für Staccato, No. 3 für linken Absatz und Spitze und für das Oktavenablangen etc. Damit sind einfache Registrirung und Uebung in der Behandlung der Registerzüge verbunden Obgleich die Registrirung für eine Orgel mit 2 Manualen von mässiger Grösse notirt ist, so können diese Etuden doch wirksamer auf einer Orgel mit 3 Manualen ausgeführt werden.

Die Pedalbezeichnung ist durchweg in der Absicht die Füsse zu üben angegeben, und ist aus diesem Grunde nicht immer die leichteste Art gewählt.

Die Etuden sind auch mit Erfolg für den kirchlichen Gebrauch, wie schon ihre Titel anzeigen, zu verwenden: in diesem Falle kann die Registrirung durch einen intelligenten Organisten nach Belieben geändert werden.

To Mr. E. M. Bowman, New York.

PEDAL ETUDEN

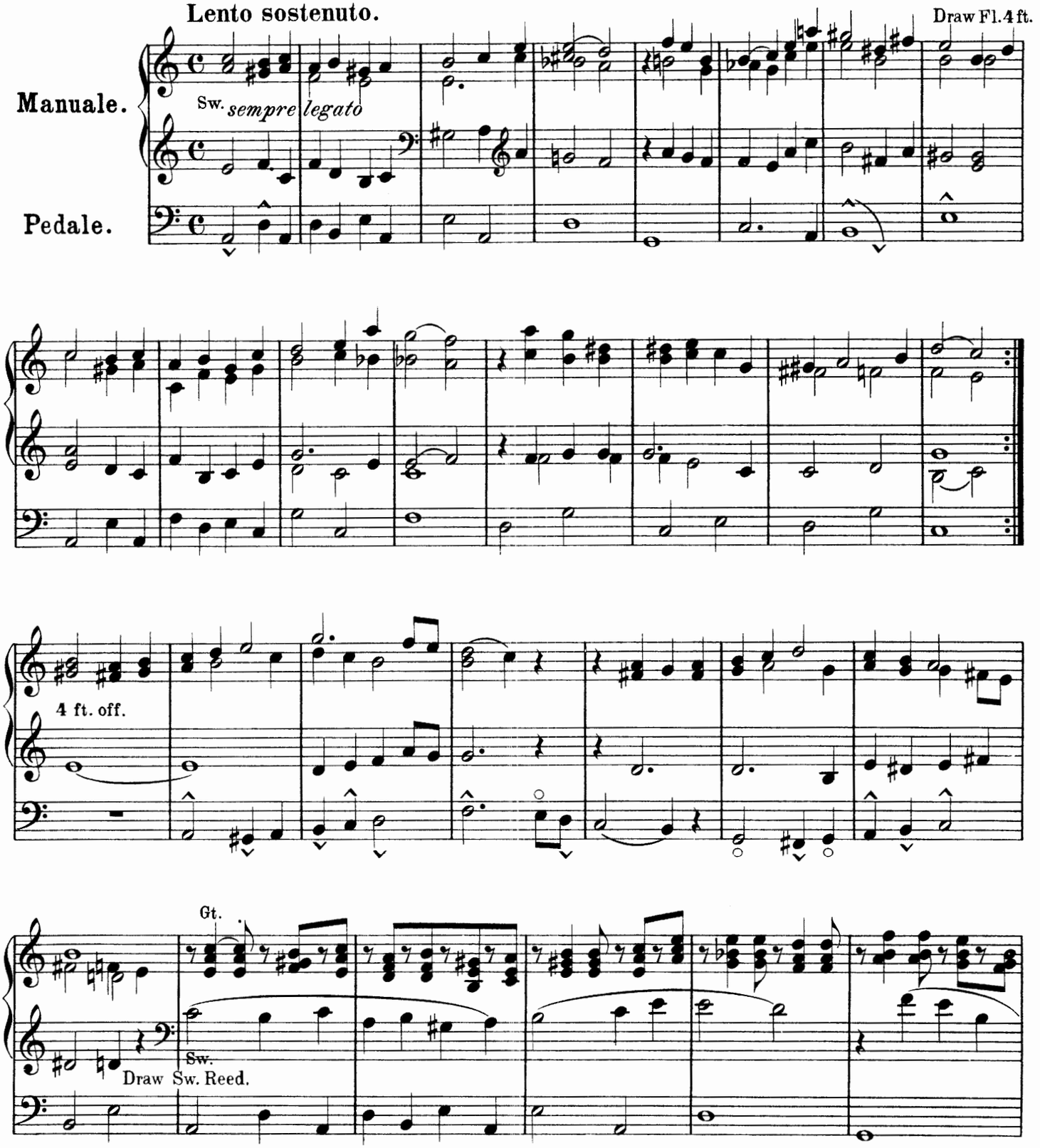
Progressive Pedal Studies.

Gt. – Dulc. 8 ft.
Sw. – St. Diap. and Viol. 8 ft.
Ped. – *p* 16 and 8 ft.

I. PRELUDE.

G. W. CHADWICK.

Lento sostenuto.



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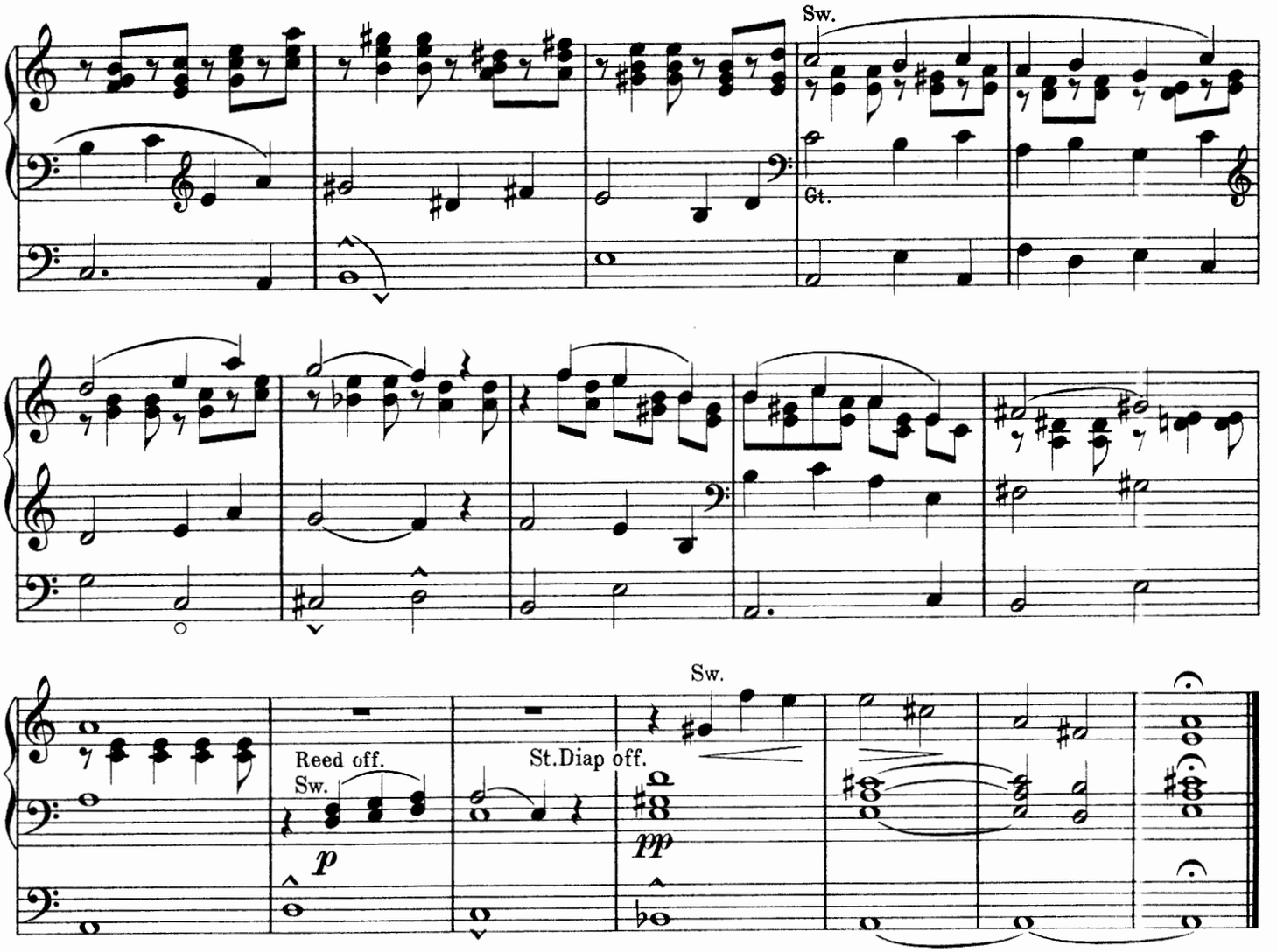
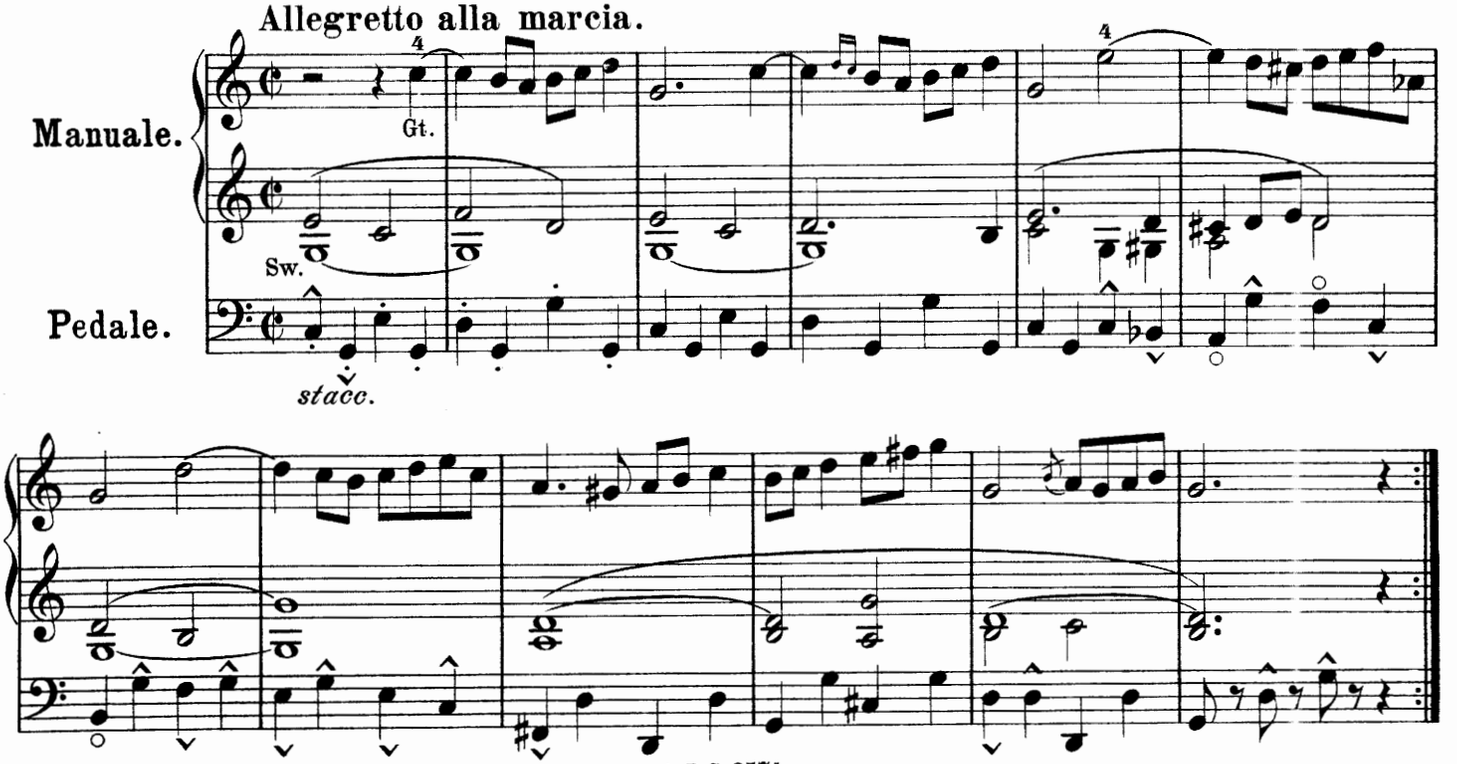
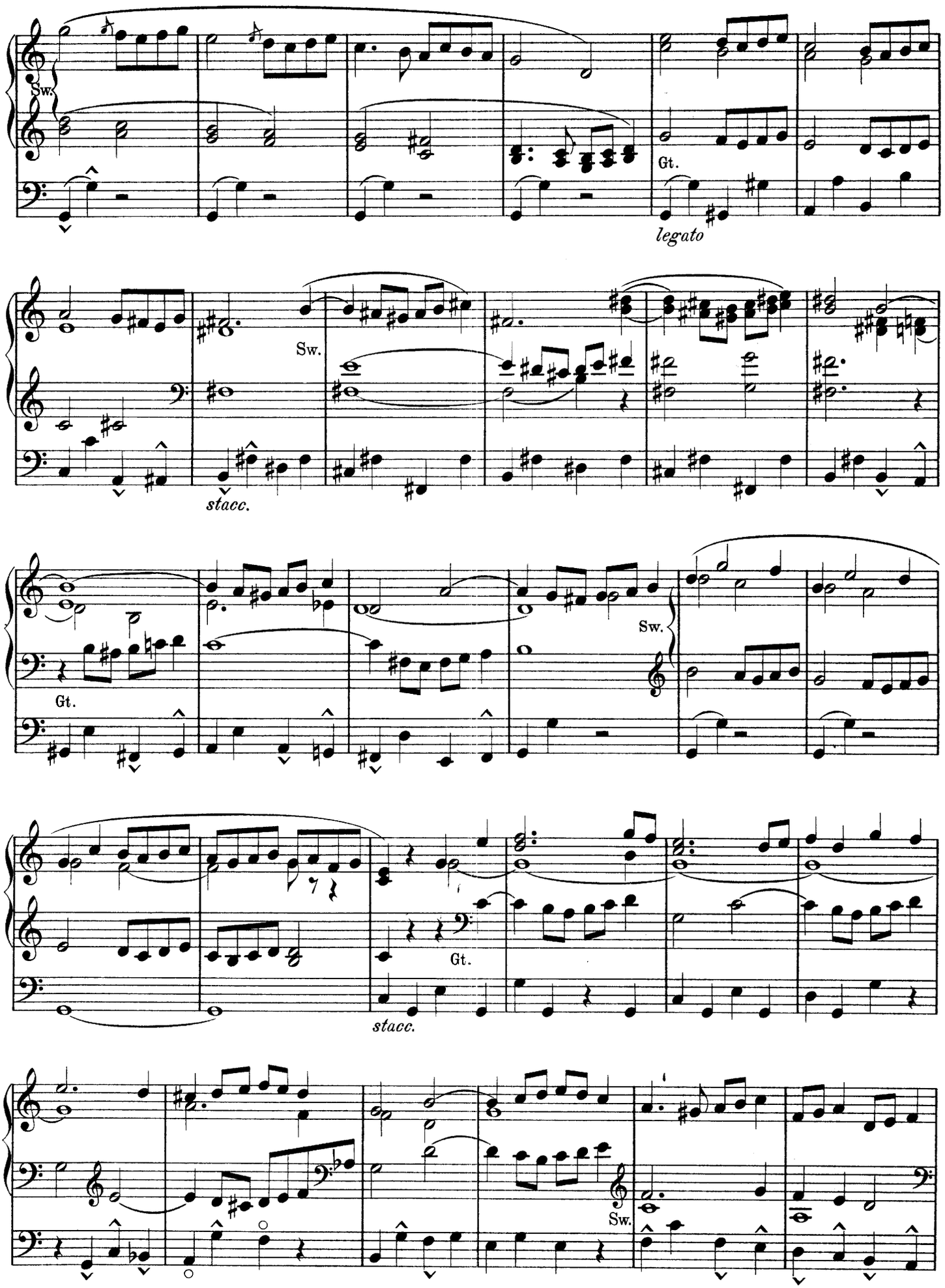


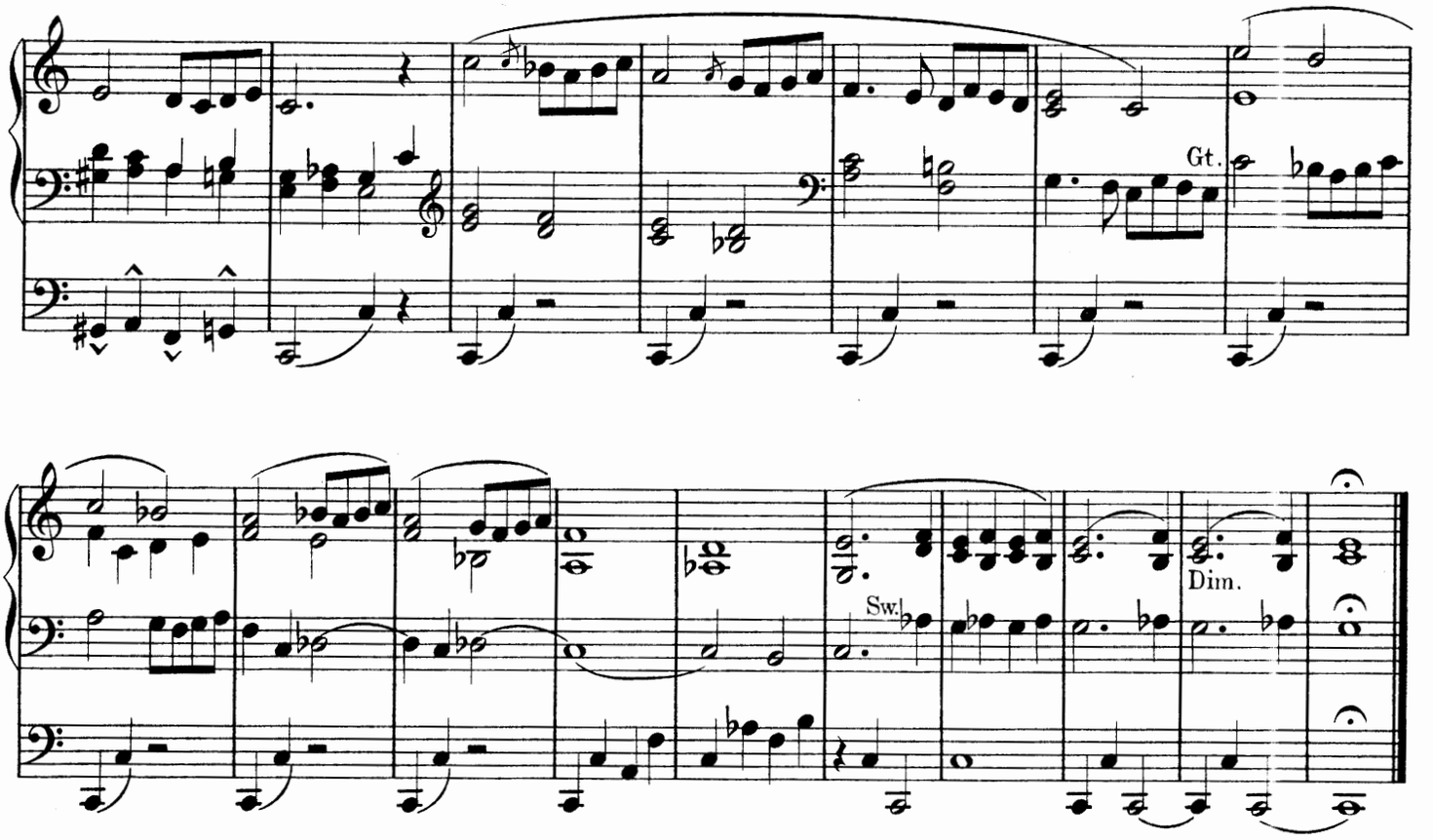
Gt. – *f* 8 and 4 ft.
Sw. – Full to Reed.
Ped. – *f* 16 and 8 ft.

II. POSTLUDE.

Allegretto alla marcia.



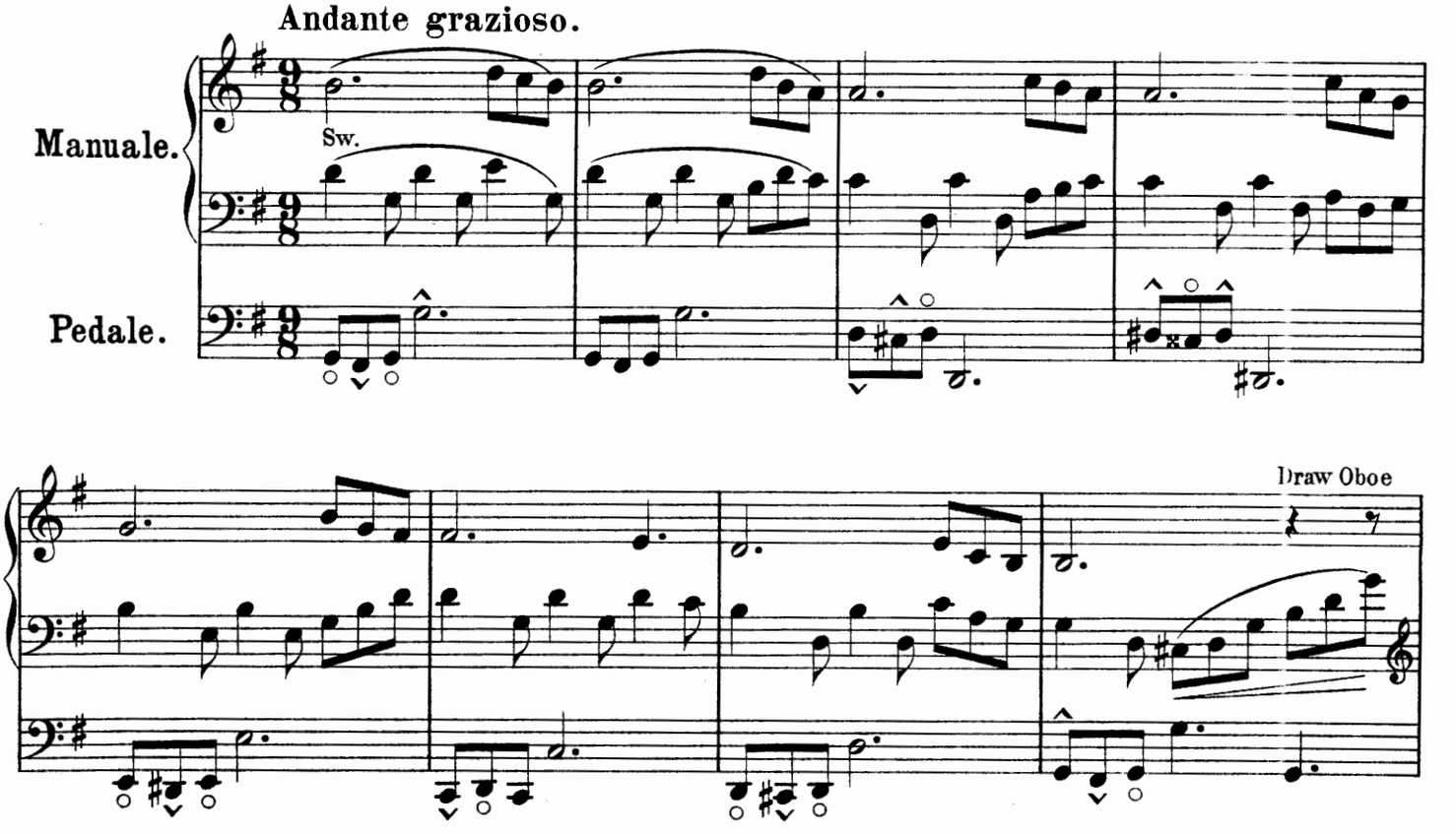

Sw.
Gt.
legato
Sw.
stacc.
Gt.
Sw.
Gt.
stacc.
Sw.

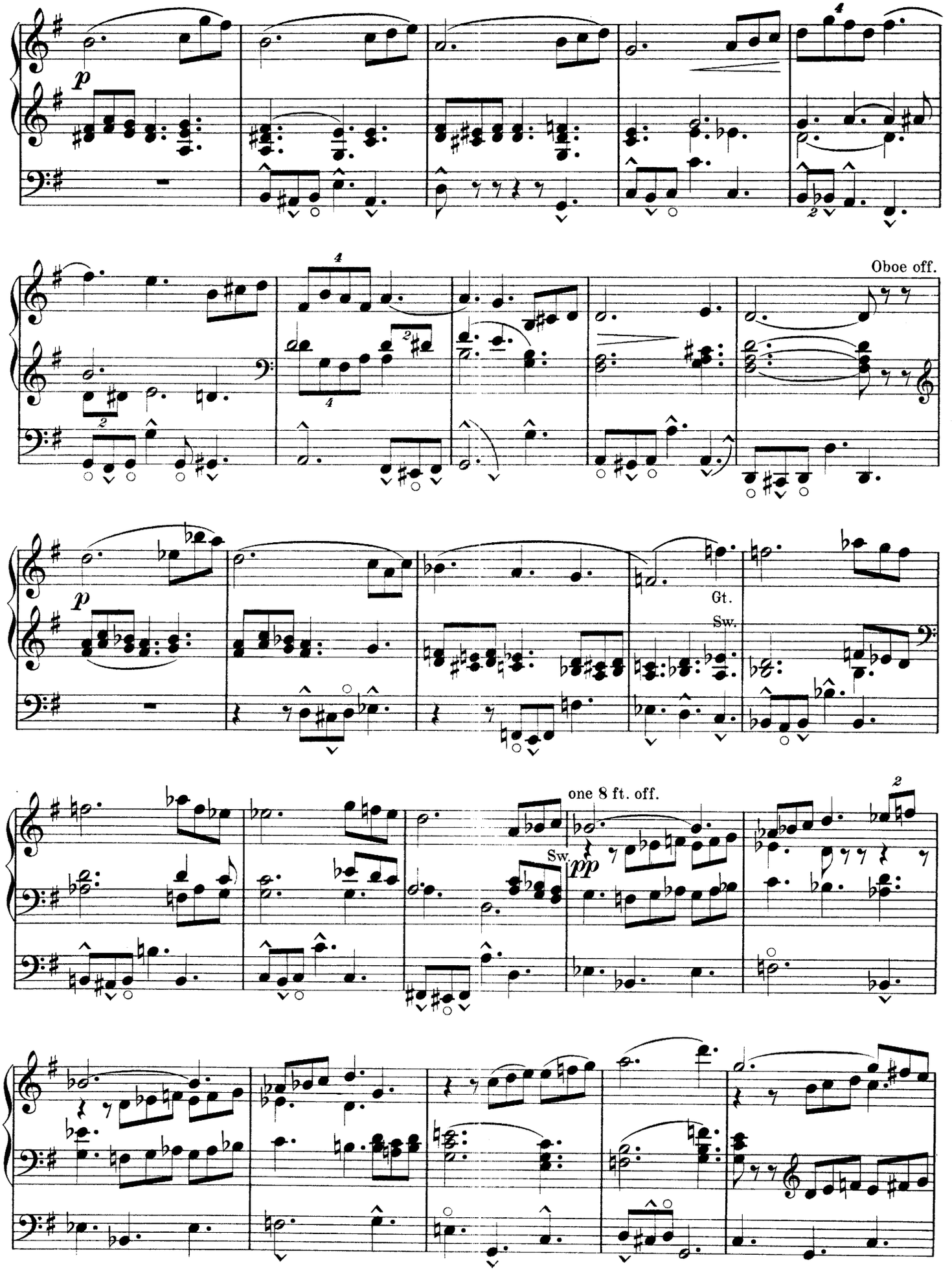


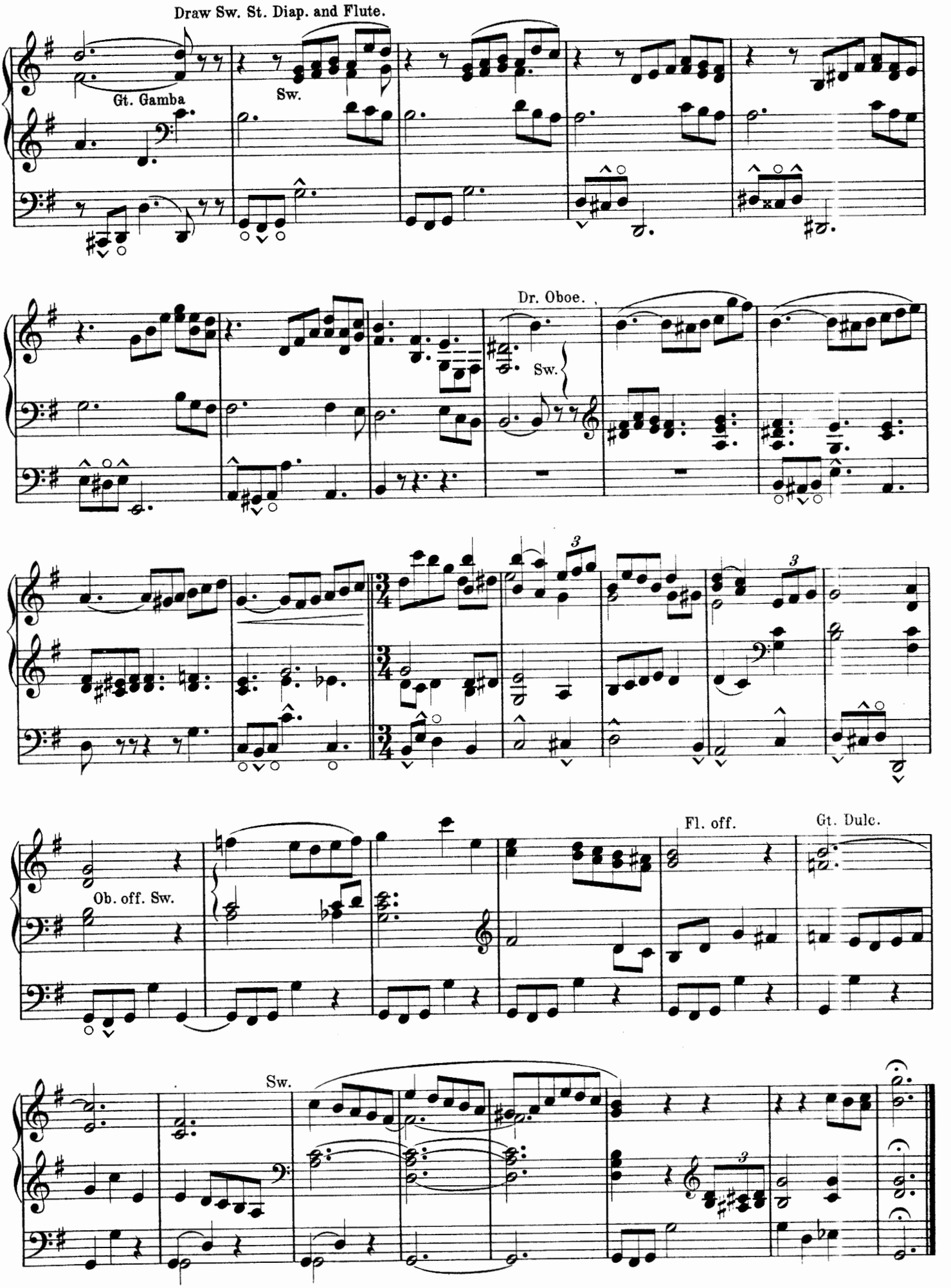
Gt. _ Melodia 8 ft.
Sw. _ Two soft 8 ft. (quintadena and Salic.?)
Ped. _ Soft 16 and 8 ft.

III. OFFERTORY.

Andante grazioso.

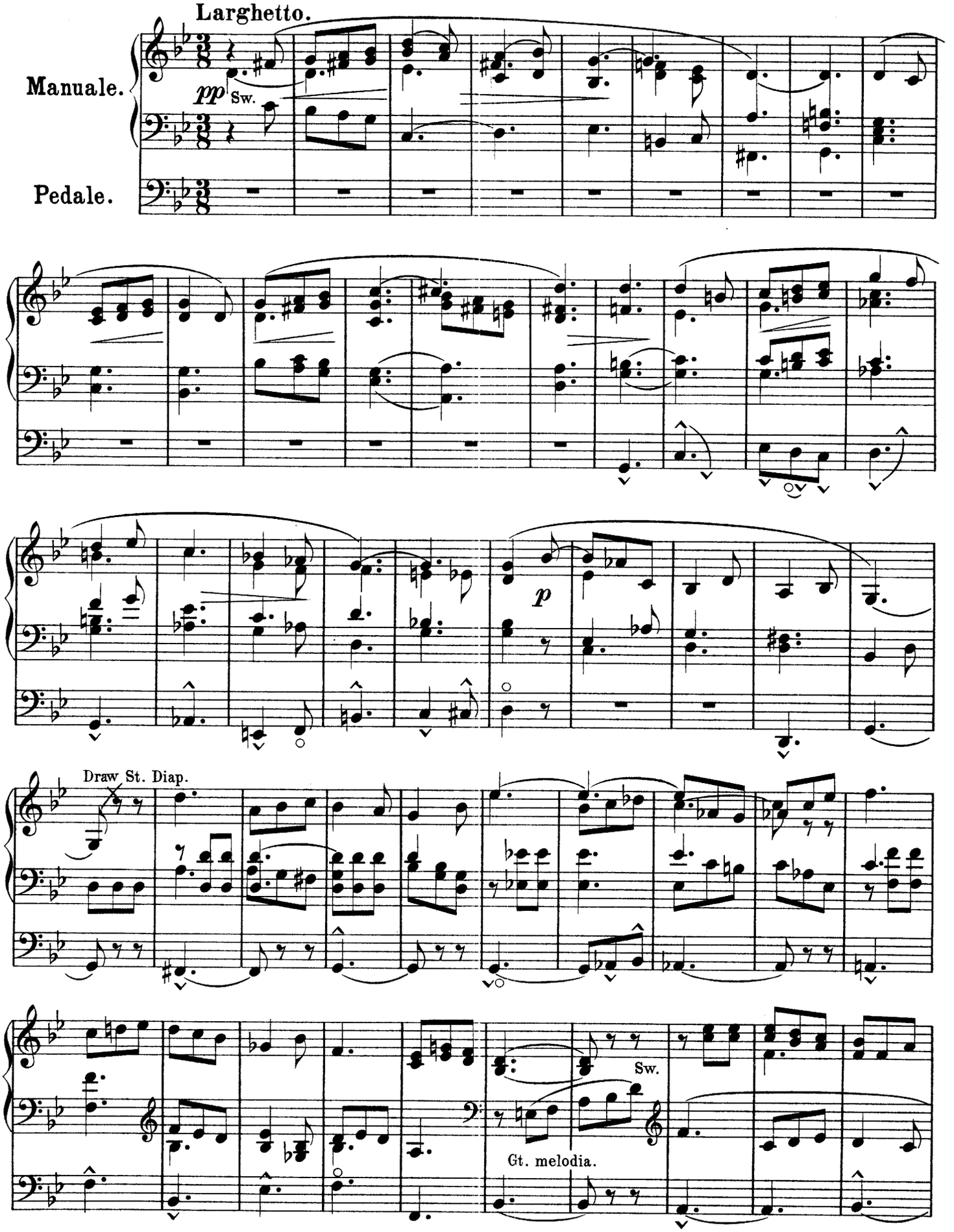


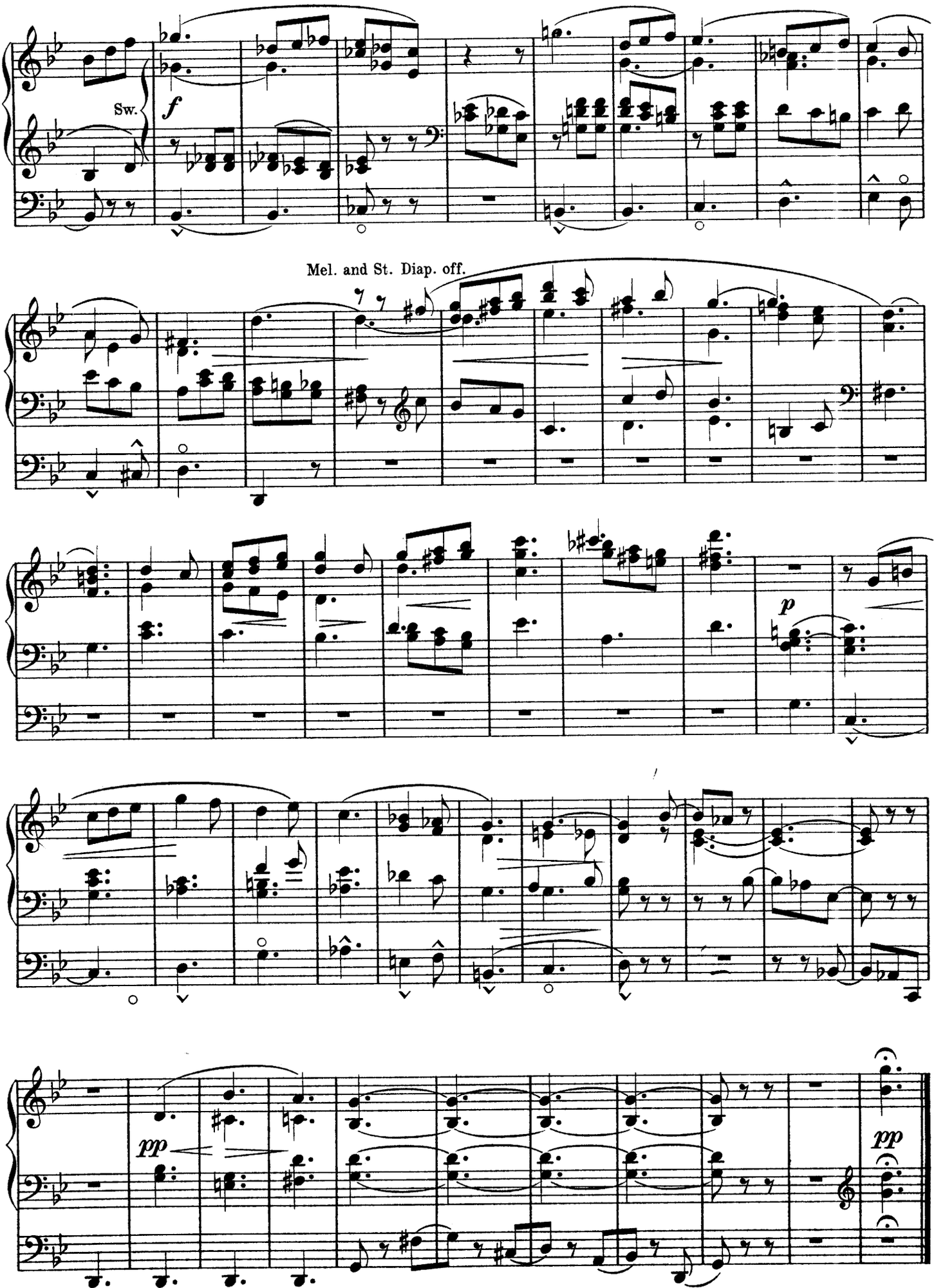

p
Oboe off.
p
Gt.
Sw.
one 8 ft. off.
Sw.
pp


Draw Sw. St. Diap. and Flute.
Gt. Gamba
Sw.
Dr. Oboe.
Sw.
Ob. off. Sw.
Fl. off.
Gt. Dulc.
Sw.

Sw. _ Salic. 8 ft.
Gt. _ Dulc. coup. to Sw.
Ped. _ Very soft 16 ft. coup. to Sw.

IV. RESPONSE.

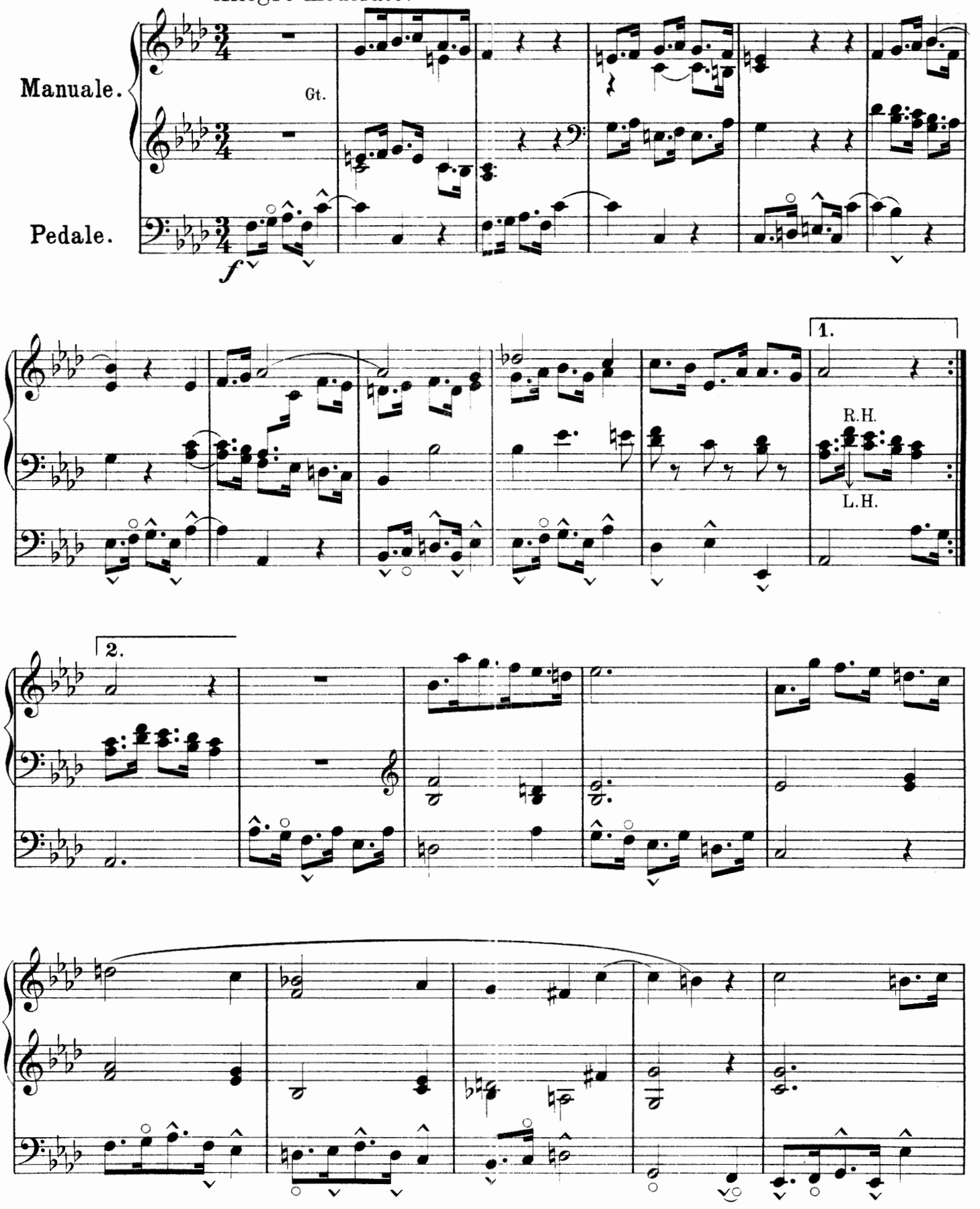


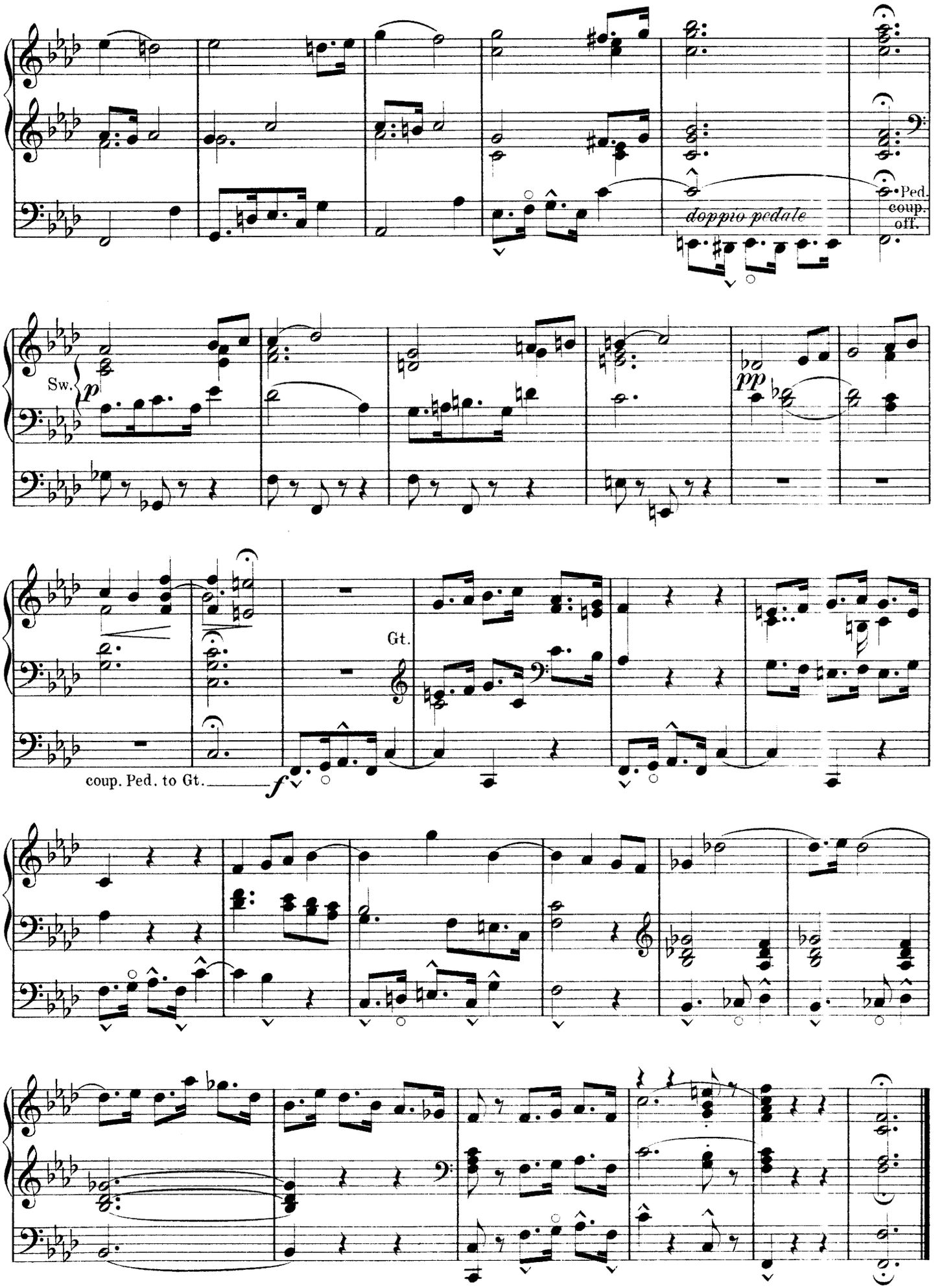

Sw.
f
Mel. and St. Diap. off.
p
pp
pp

V. POSTLUDE.

Gt. _ Full to 15th
Sw. _ 8 and 4 ft.
Ped. _ *f* coup. to Gt.

Allegro moderato.

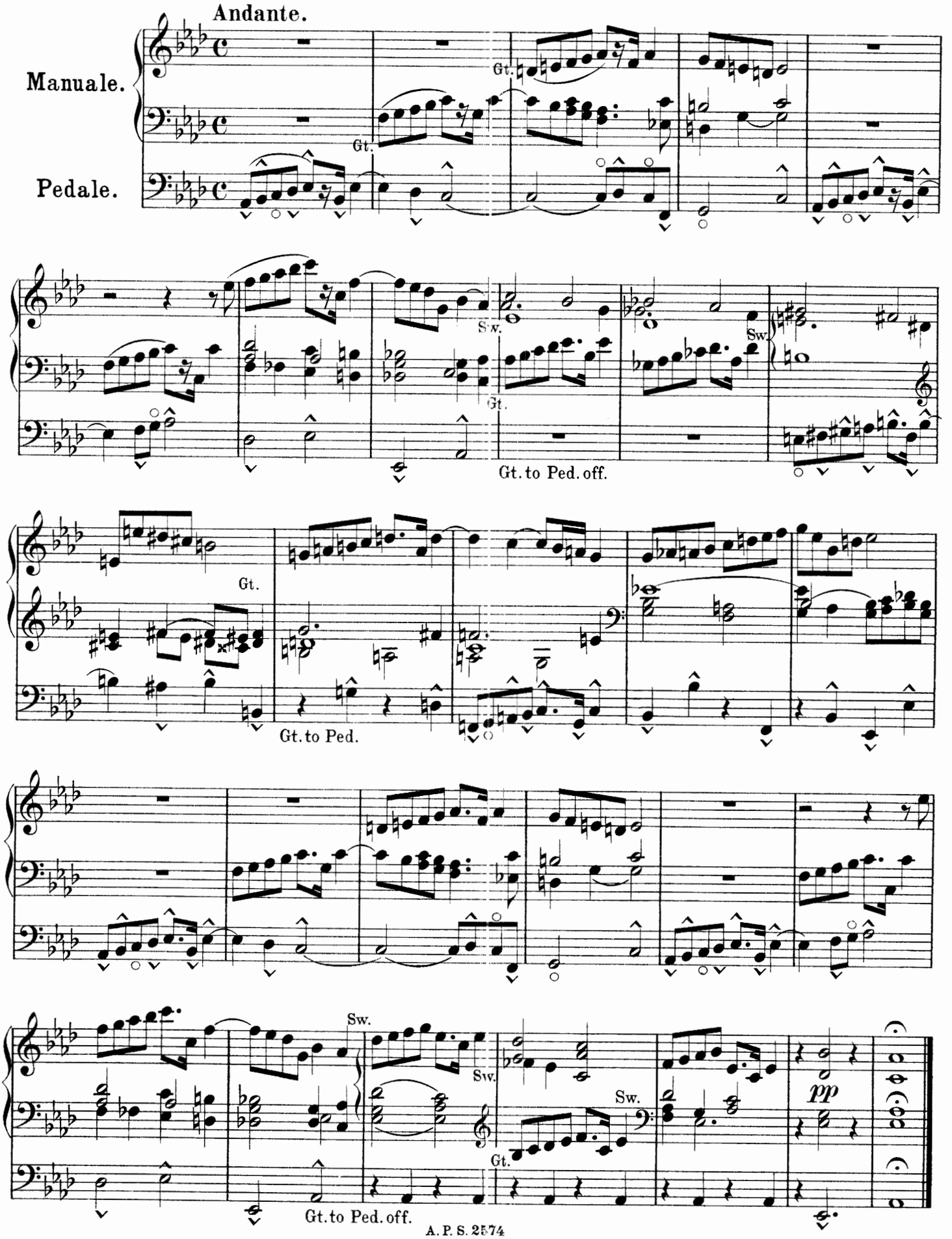



doppio pedale
Ped.
coup.
off.
Sw.
p
pp
Gt.
coup. Ped. to Gt.
f

VI. PRELUDE.

Gt. and Sw. coup. with soft 8 ft.
Ped. _ 16 and 8 ft. coup. to Sw.

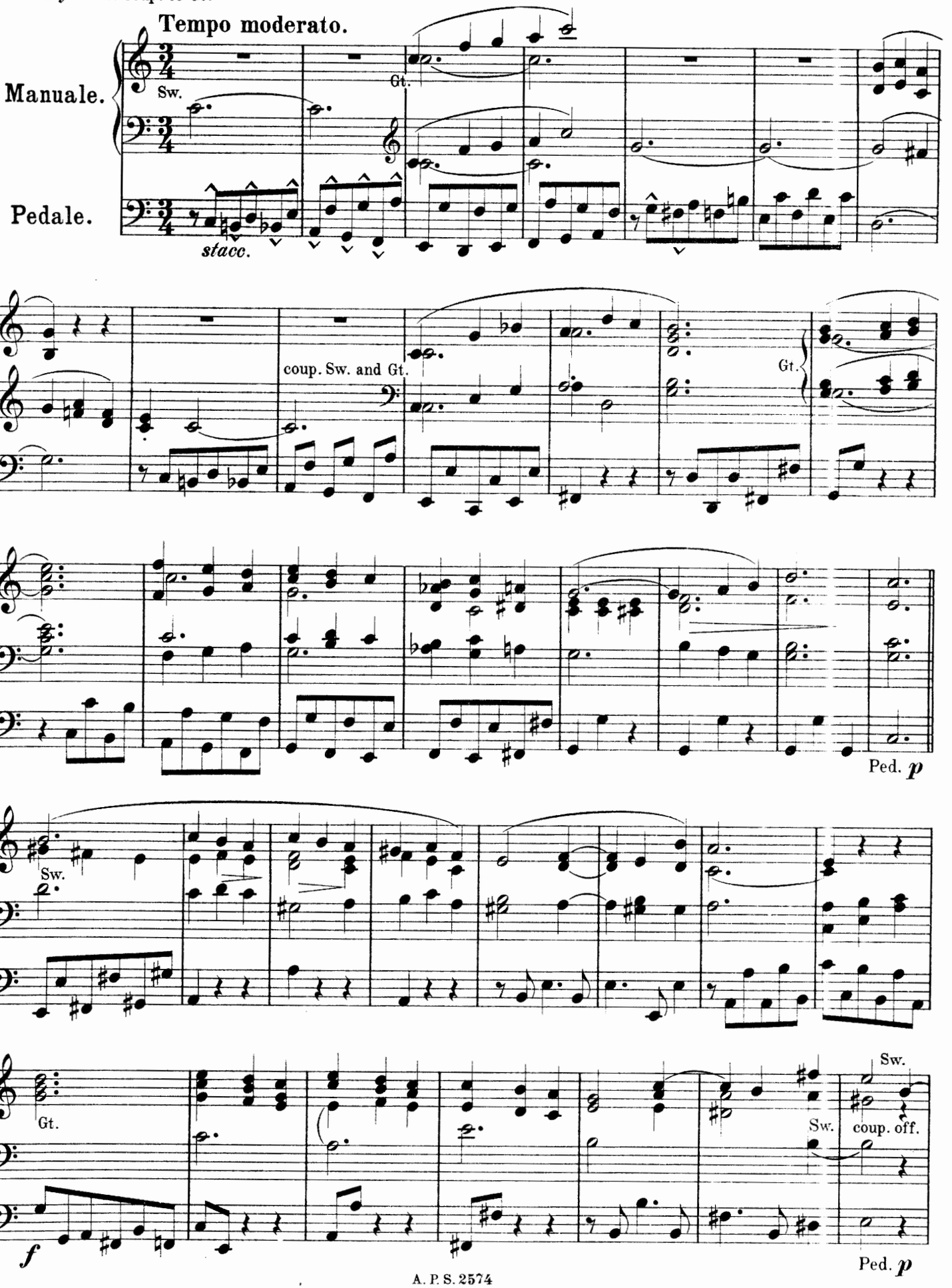
Andante.

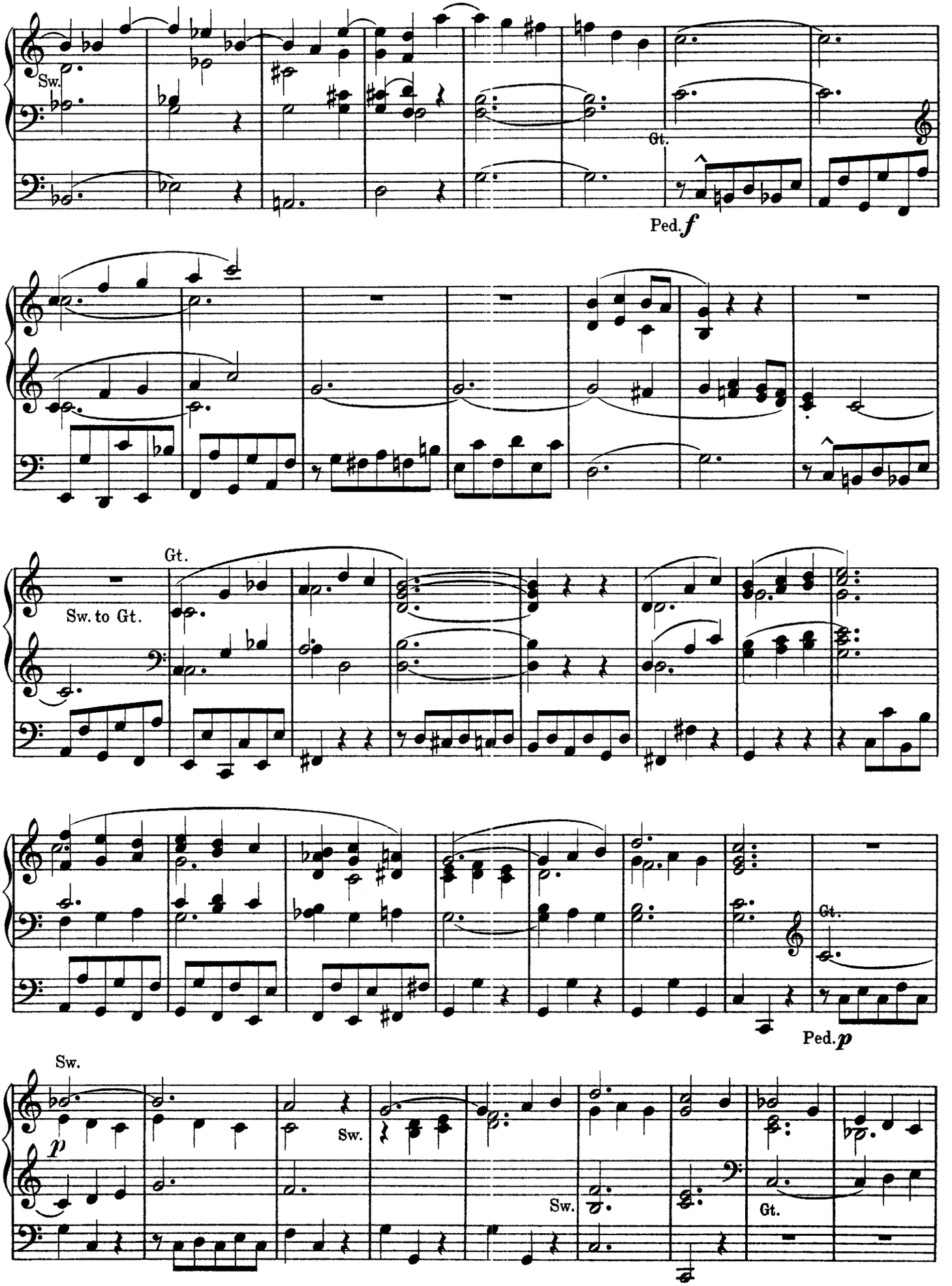


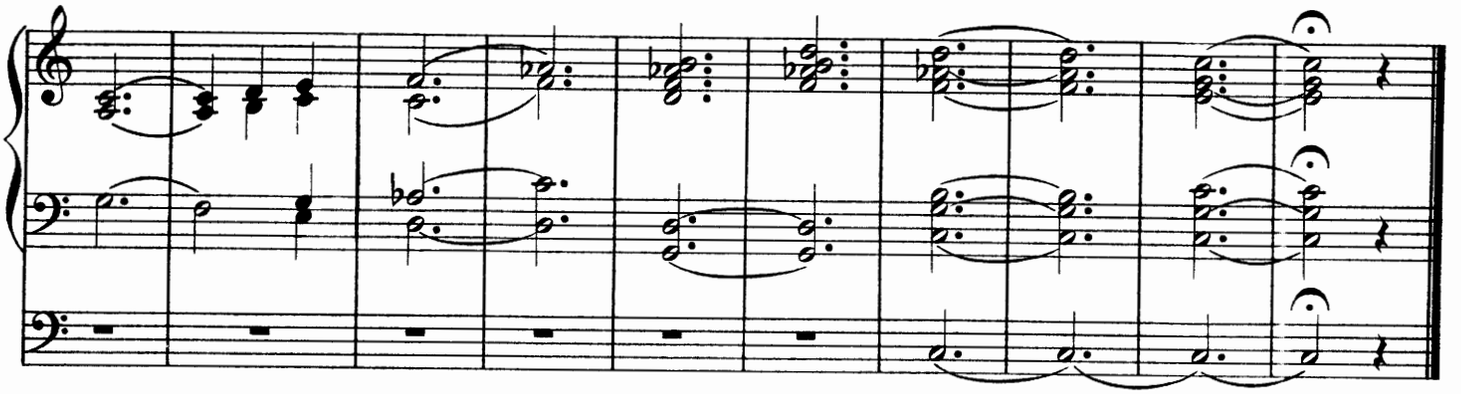
Gt. _ 8 and 4 ft. Flutes.
Sw. _ Oboe and Open Diap.
Ped. _ *f* 16 ft. coup. to Gt.

VII. PRELUDE.

Tempo moderato.



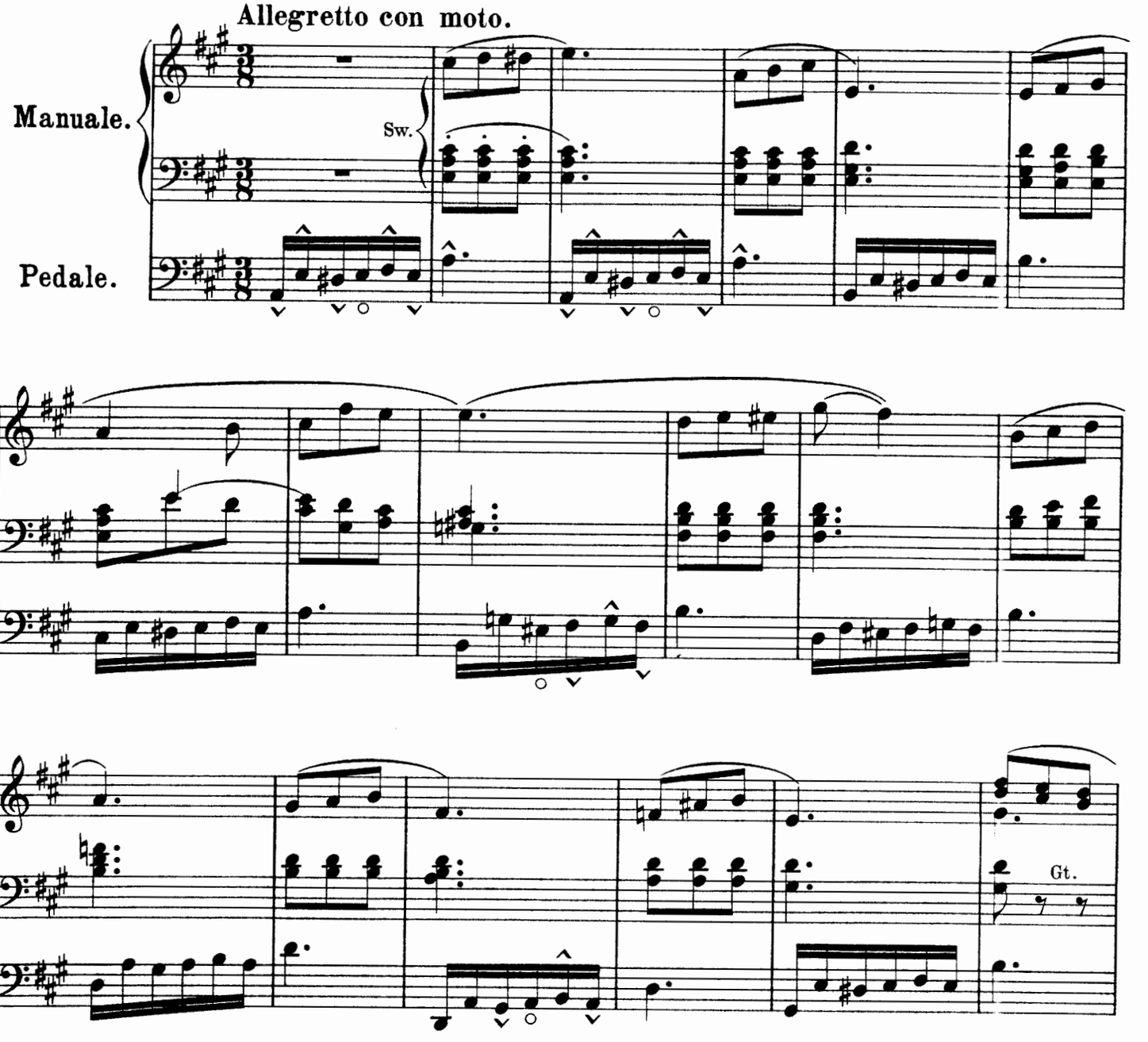

Sw.
Gt.
Ped. f
Gt.
Sw. to Gt.
Gt.
Ped. p
Sw.
p
Sw.
Sw.
Gt.

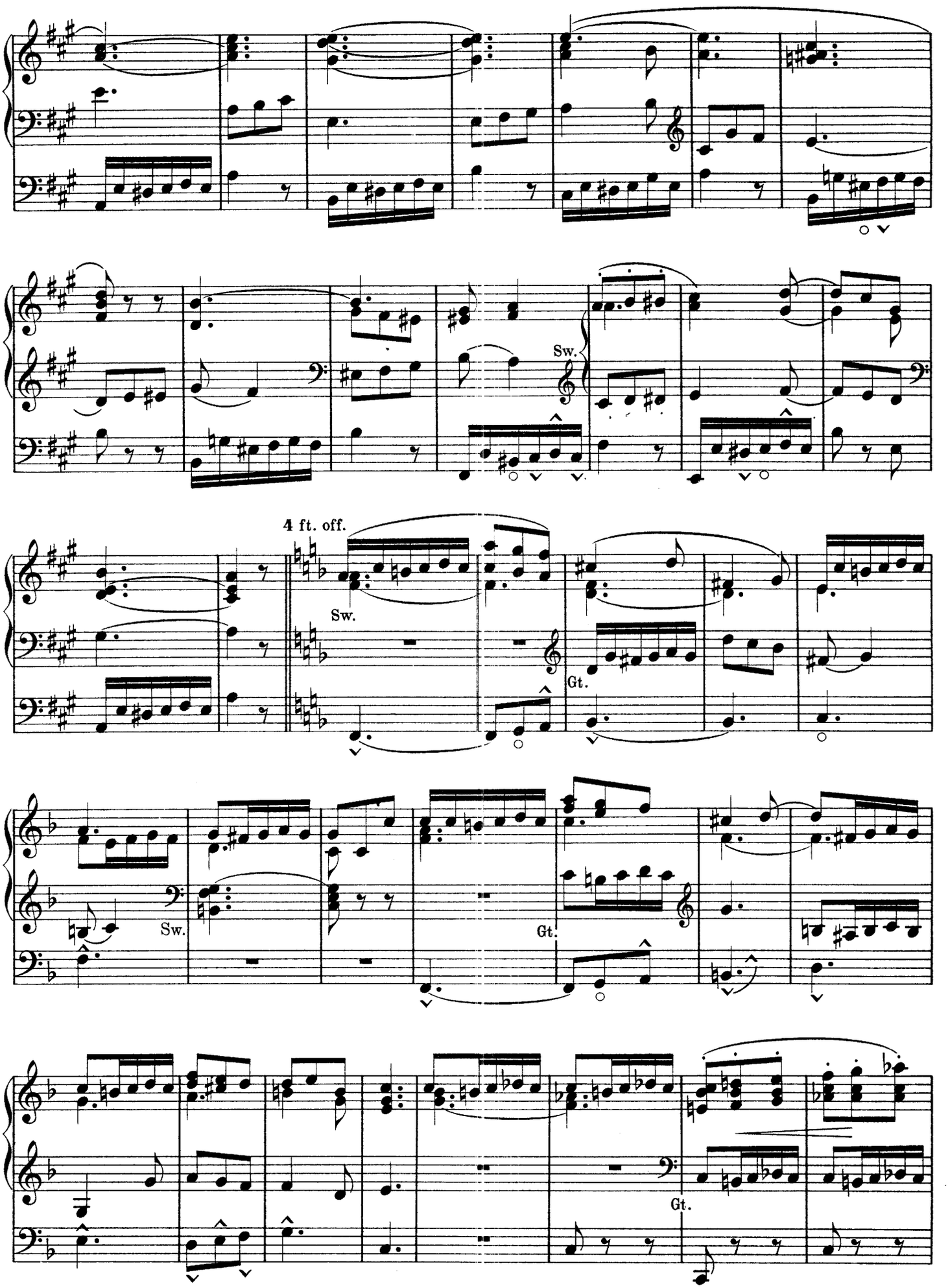


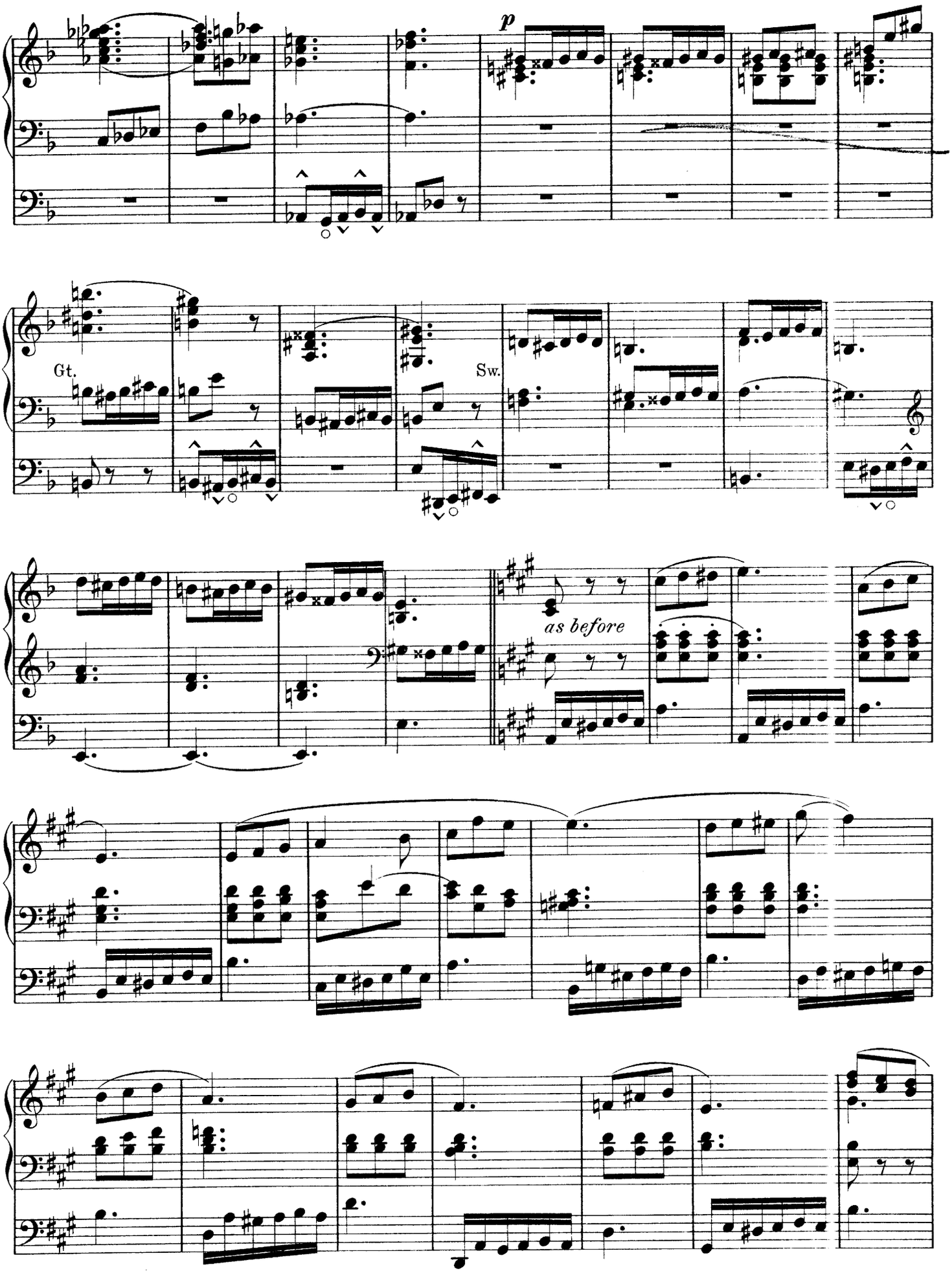
Sw. _ Fl. 8 and 4 ft.
Gt. _ Gamba.
Ped. _ 16 and 8 ft.

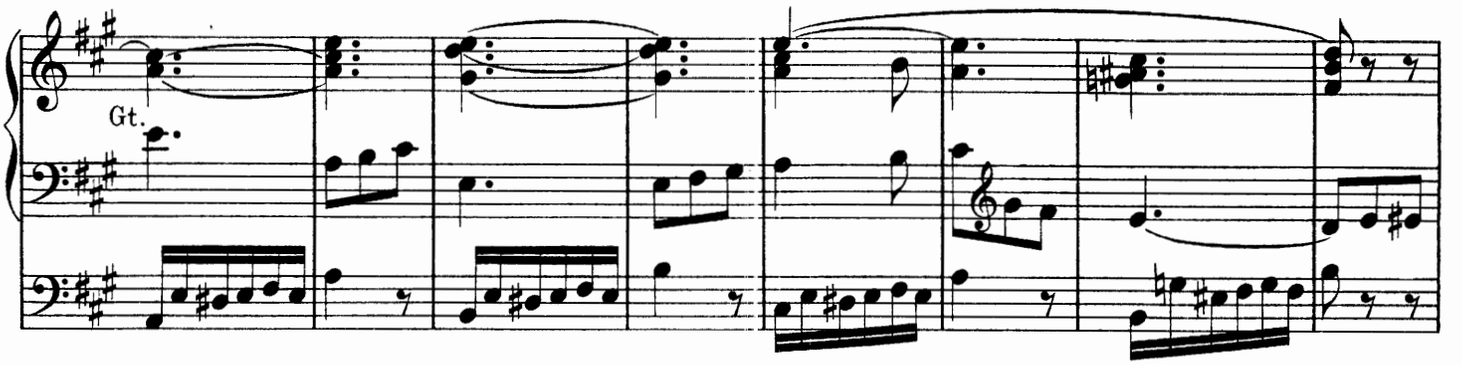
VIII. OFFERTORY.

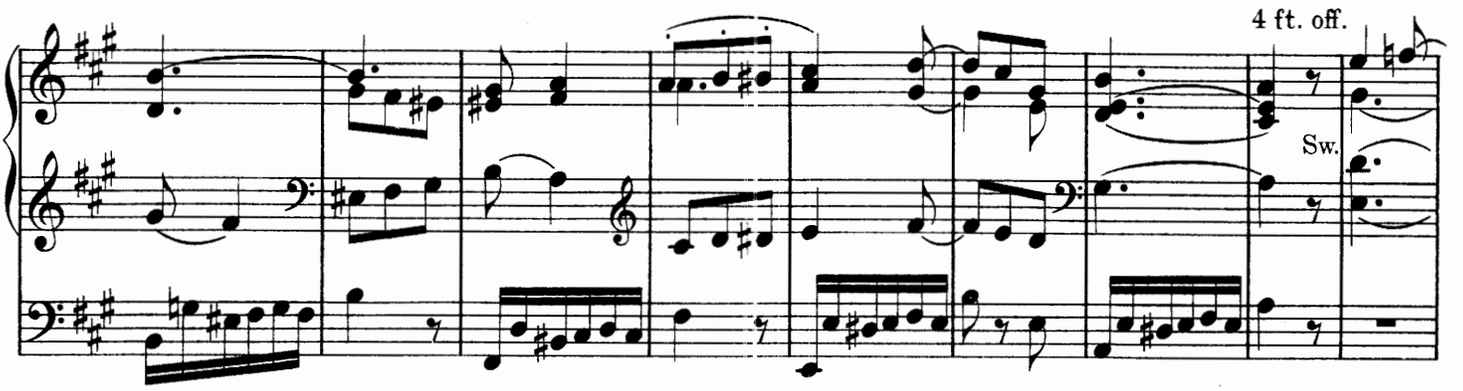
Allegretto con moto.

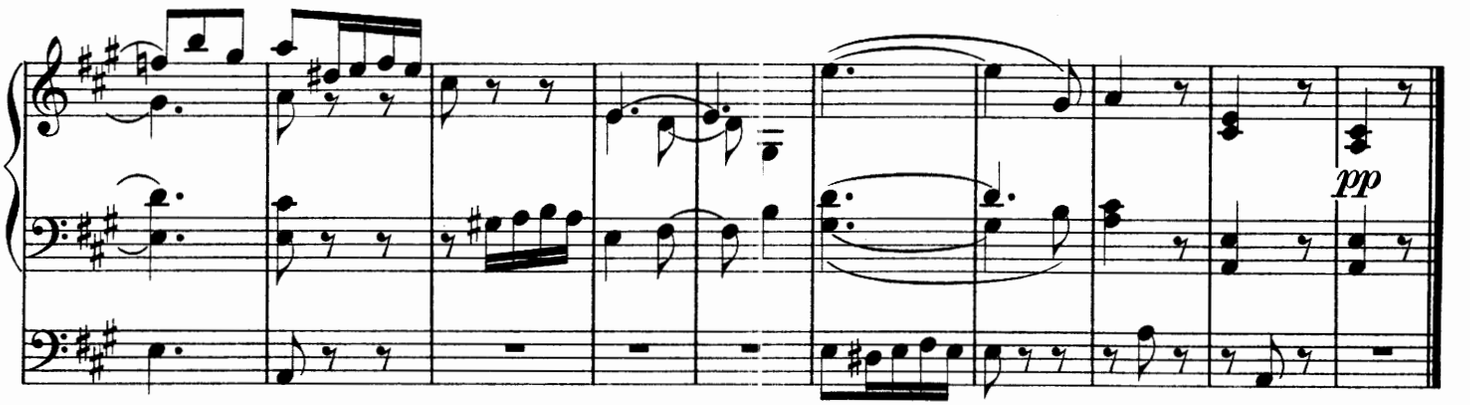



Sw.
4 ft. off.
Sw.
Gt.
Sw.
Gt.
Gt.


p
Gt.
Sw.
as before



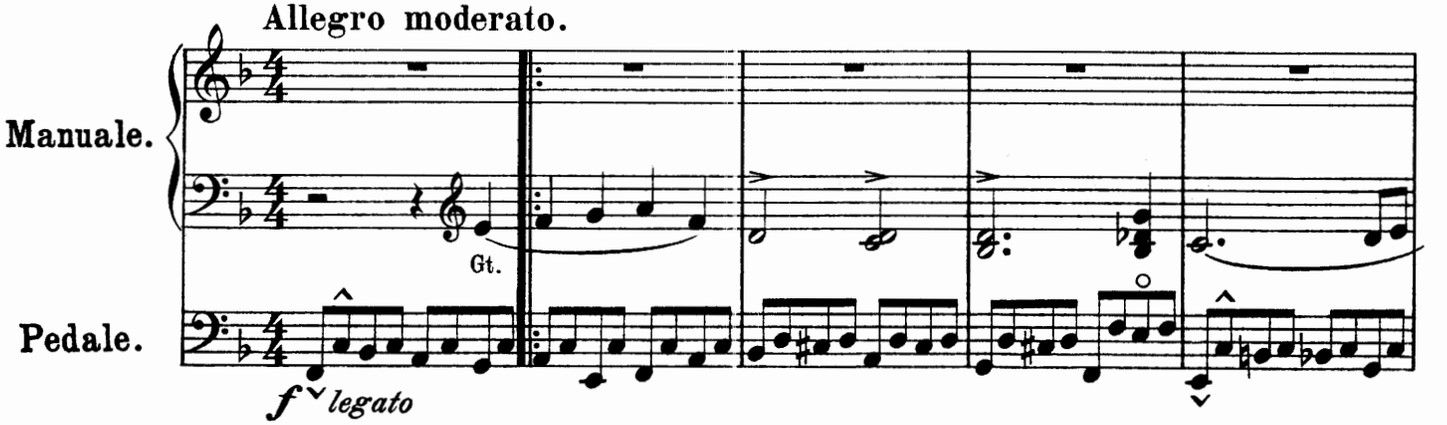


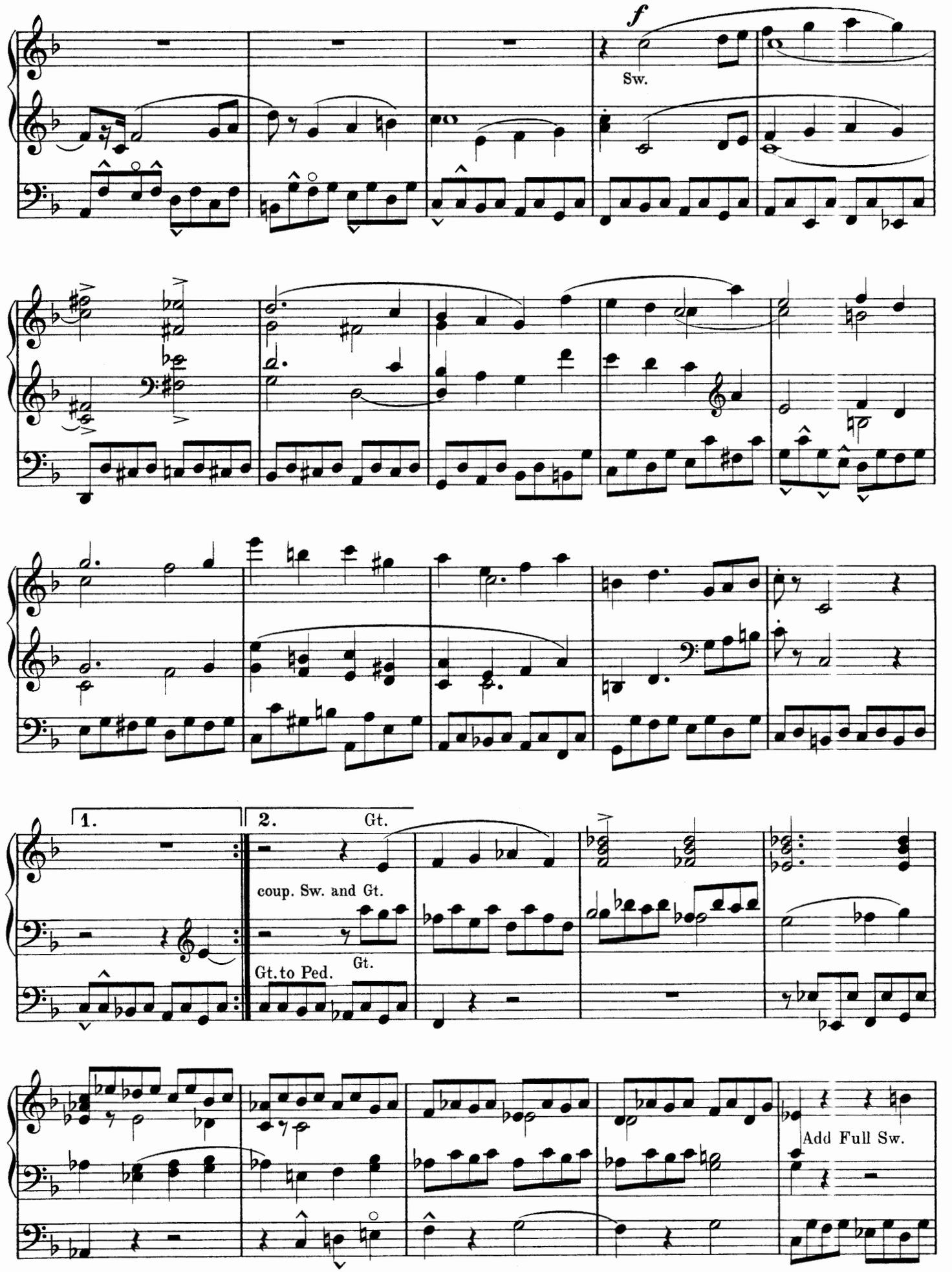


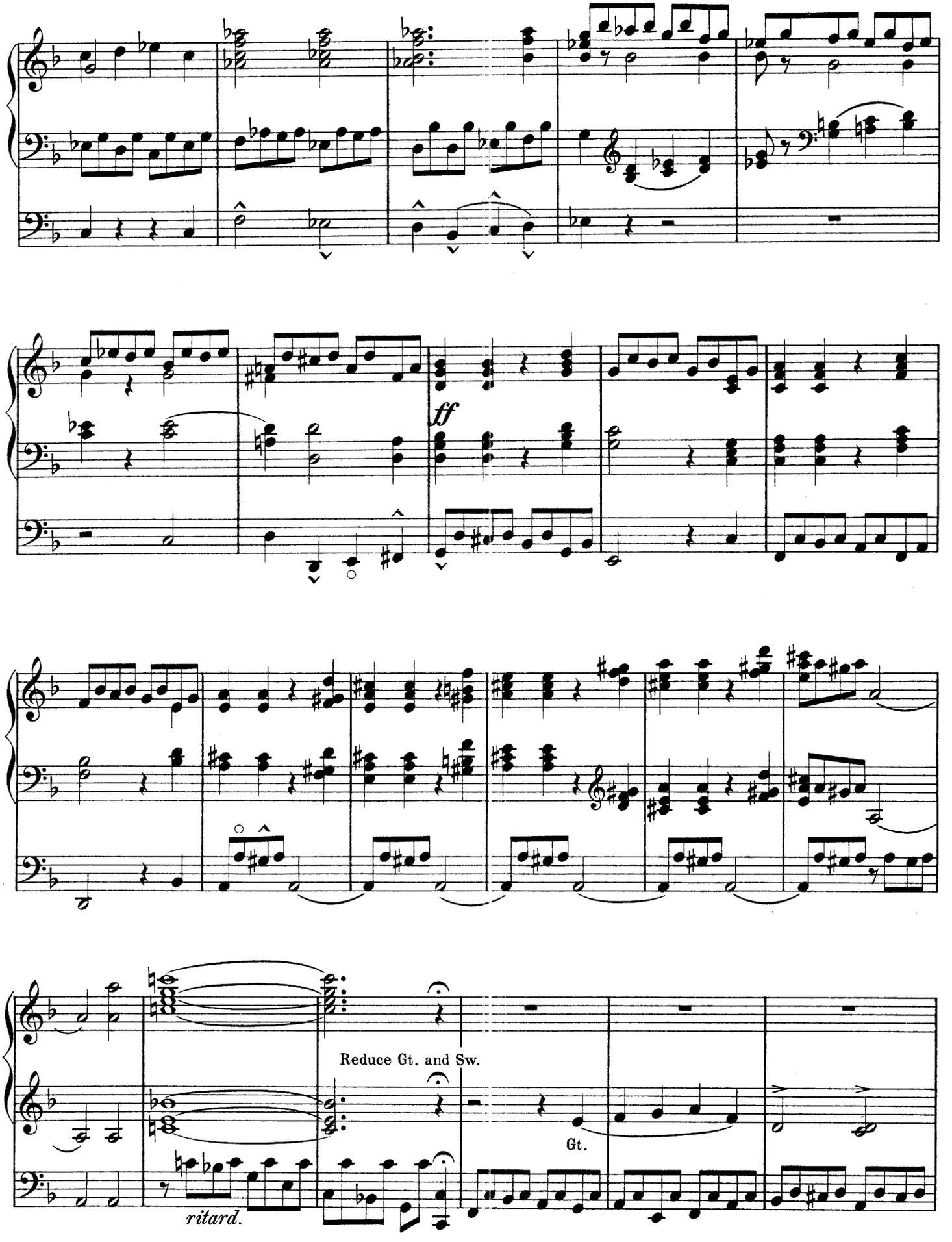
Gt. — 8. 16 and 4 ft.
Sw. — 8 and 4 ft. with Reed.
Ped. — 16 and 8 ft. without couplers.

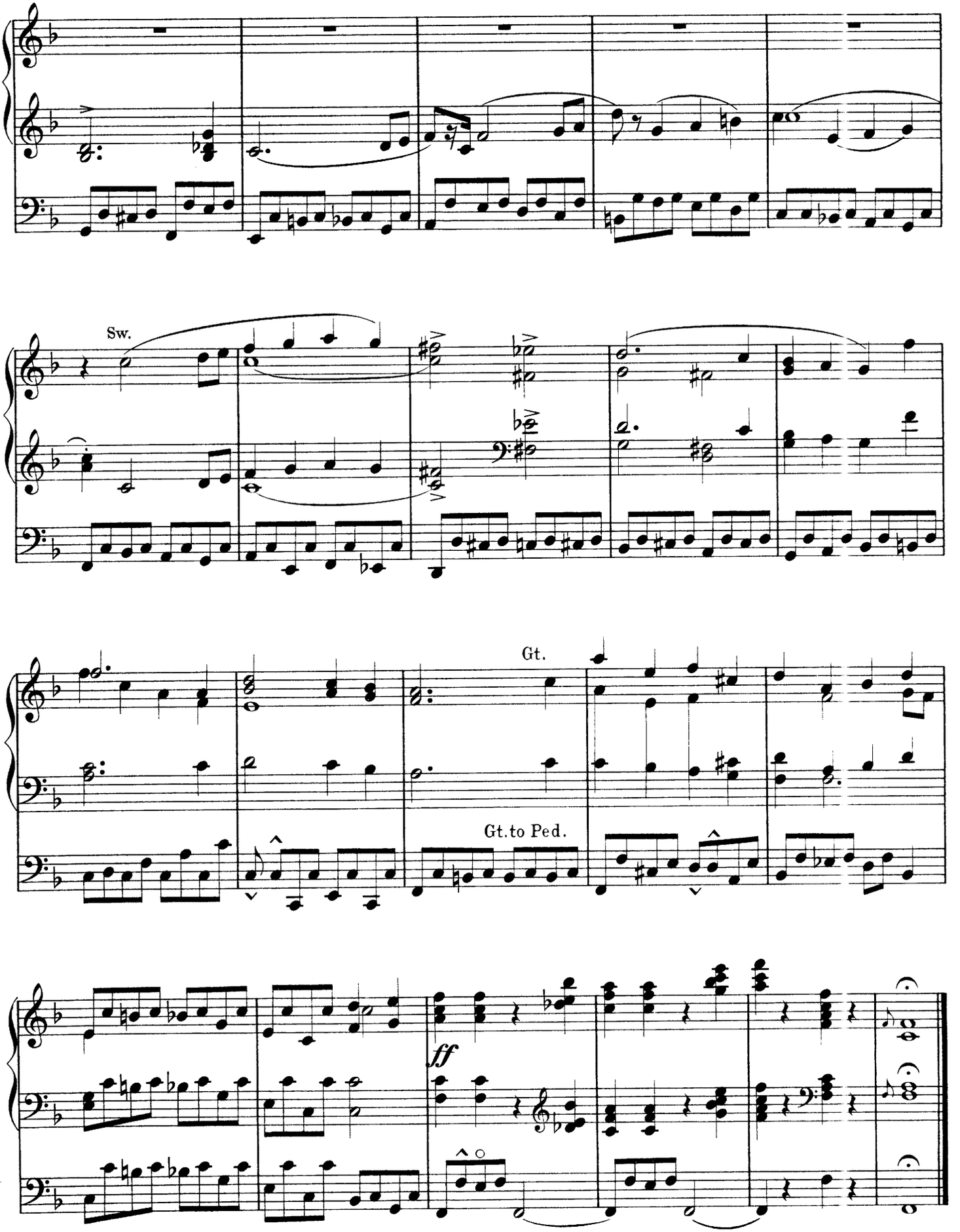
IX. POSTLUDE.

Allegro moderato.



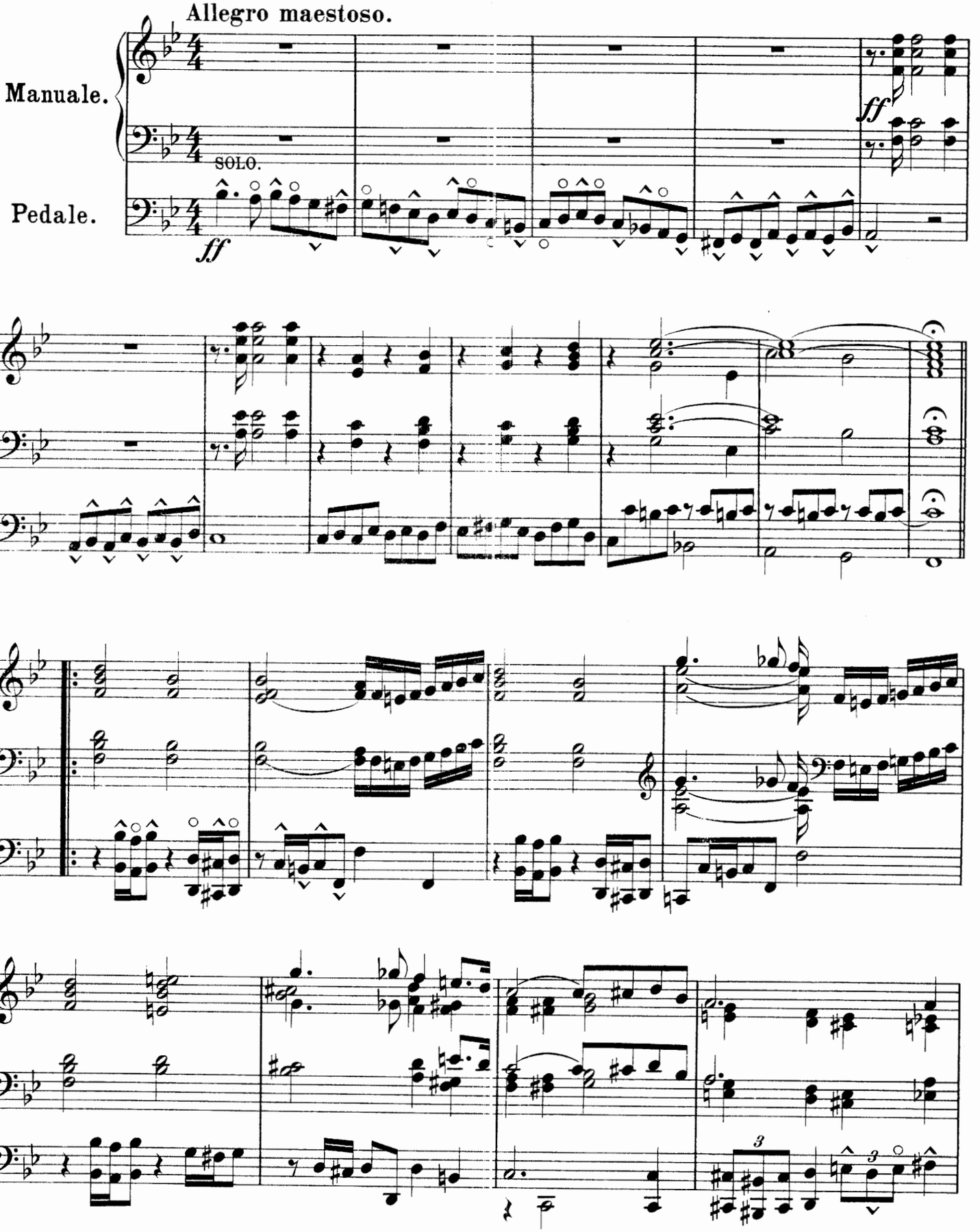

f
Sw.
1.
2.
Gt.
coup. Sw. and Gt.
Gt.
Gt. to Ped.
Add Full Sw.

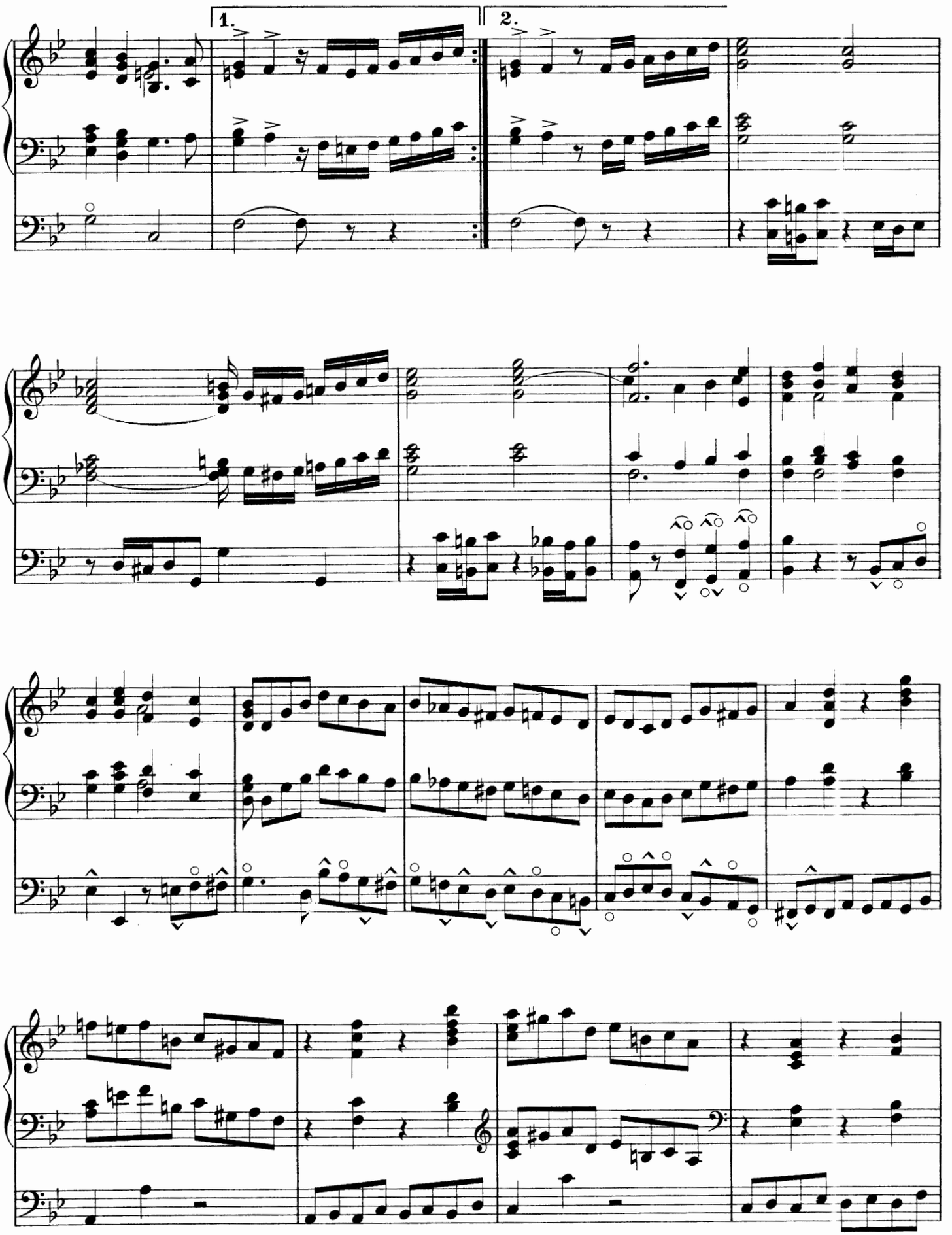

ff
Reduce Gt. and Sw.
Gt.
ritard.

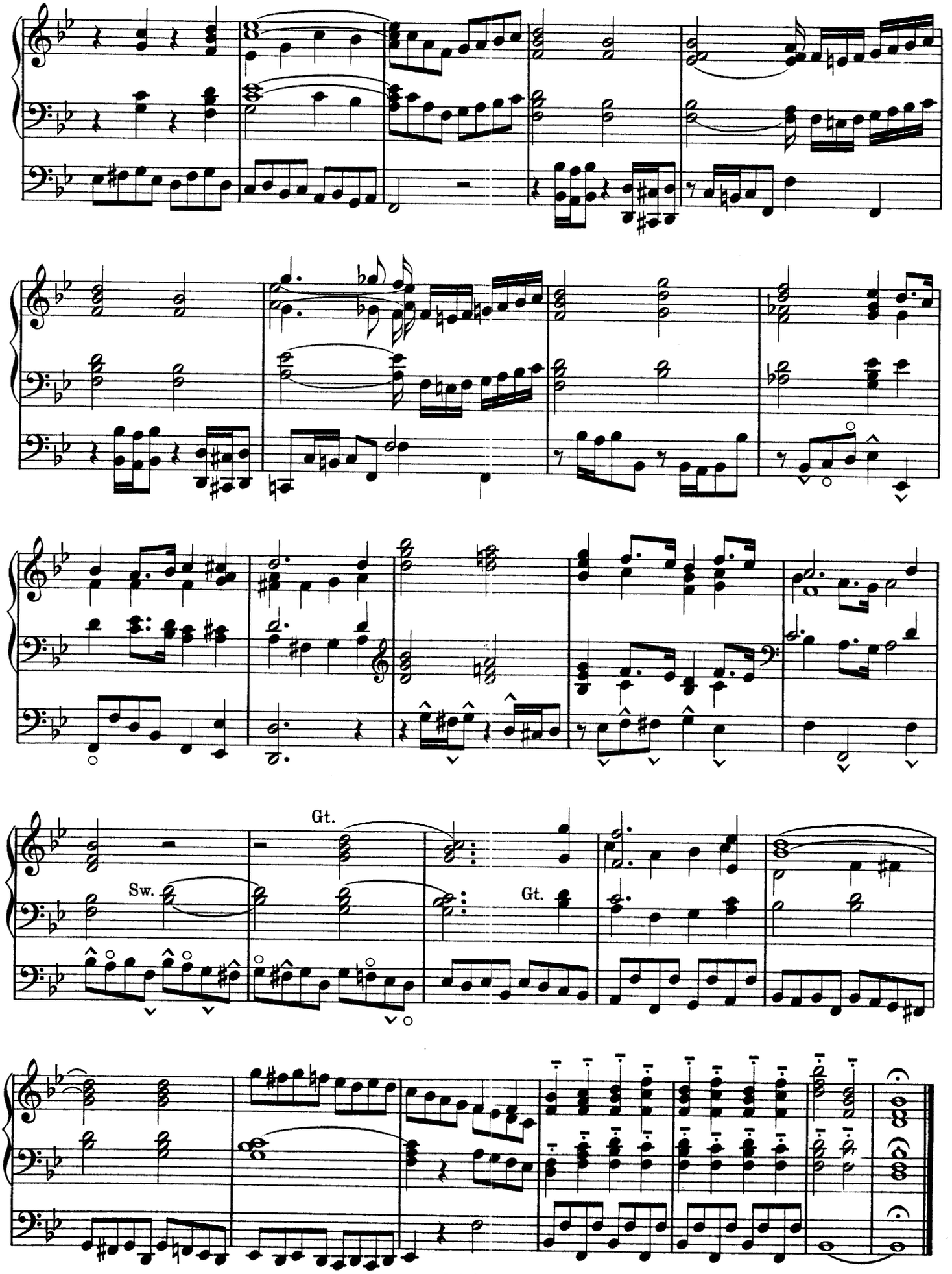

Sw.
Gt.
Gt.to Ped.
ff

Gt. _ Full.
Sw. _ Full coup. to Gt.
Ped. _ Full coup. to Gt.

X. MARCH.




1.
2.


Gt.
Sw.
Gt.

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No. 3. In Bygone Days. E♭ (f — a♭ or b♭). 30
No. 4. I know two Eyes. D (a — e) 30
No. 5. Sweet wind that blows. B♭ (d — a) 30
No. 6. Lullaby. F (c — f) 40
Allah. E (c♯ — g♯), D♭ (b♭ — f) 30
The Lament. C min. (c — g), A min. (a — e) 40
The Lily. G (d♯ — g), E♭ (b — e♭) . . . 30
Green grows the Willow. A min. (g — e) . 50
The Miller's Daughter. E♭ (d — g♭) . . 40
Sorais' Song. D min. (a — e♭) 50
King Death. C♯ min. (g♯ — e) 40
The Sea King. G min. (b♭ — e♭) 40
Nocturne. A min. A (c — a) 40
Song from the Persian. A min. (e — a) . 40
A Bonny Curl. D (b — f♯) 40
The Maiden and the Butterfly. D (c♯ — f♯) 40
A Warning. F (c — f). 30
When our heads are bowed with woe. D♭ (b♭ — f) 40
O Mother dear, Jerusalem. A♭ (e♭ — f or g) 30
Let not your heart be troubled. C (a — f) 40
Bedouin Love Song. D min. (b — a), B♭ min. (g — b) 50
There is a river. E♭ (e♭ — a♭) 50

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No. 5. The Wild Briar. C (f — g) 40
No. 6. The Columbine. F (c — g) 40
No. 7. The Fox Glove. F (d — f) 40
No. 8. The Cardinal Flower. D min. (f — g♯) 40
No. 9. The Lupine. B♭ (e — f) . 40
No. 10. The Meadow Rue. A min. (c — g) 30
No. 11. The Jasmine. E♭ (f — a♭) 40
No. 12. The Jacqueminot Rose. C min. (c — a♭) 50
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Love's Like a Summer Rose. A (c♯ — f♯), G (b — e) 40
As in waves without number. D♭ (c — a♭), B♭ (a — f). 40
Dear Love when in thine arms. F (d — a), D♭ (b♭ — f) 40
Was I not Thine. G (d — g), E♭ (b♭ — e♭) 40
In Mead where Roses Bloom. C min. (c — g), A min. (a — e) 40
Sister fairest, why art thou sighing? C min. (e♭ — a♭), A min. (c — f) 40
O let Night speak of me. E♭ (d — g), D♭ (c — f) 40
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God to whom we look up blindly. (Prayer) 16
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O cease, my wandering Soul. (Trio A. T. B. or S.) 20
Abide with me. (Trio S. A. T.) 15
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Come hither, ye faithful. (Christmas) . . 12
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While Thee I seek 08
Saviour, like a Shepherd 08
Awake up my Glory 15
Peace and Light 10
Lord of all Power. 10
Jubilate in B♭ 15
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The Beatitudes 10
Thou who art Love Divine 15
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