

Graded
Materials
for the
Pipe Organ
James H. Rogers

\$1.50

GRADED MATERIALS

FOR THE

PIPE ORGAN



DESIGNED TO GIVE A THOROUGHLY PRACTICAL WORKING
KNOWLEDGE OF THE INSTRUMENT

BY

JAMES H. ROGERS.

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PREFACE.

The compiler of this work has endeavored to present, in as concise a form as possible, the necessary materials for the practice of the organ from the first beginnings up to a moderate proficiency.

The works of Stainer, Rinck, Archer, Merkel, Guilmant, Josef Czerny (teacher of the organ in the Imperial Institute at Eger, Bohemia), and others have been freely drawn upon. It has been no easy matter to select only the best from the immense amount of valuable material found in the works of these eminent masters; and the compiler does not venture to hope that he has been entirely successful in this task. But he trusts and believes that these "Graded Materials" will be found useful and in a high degree practical.

No musical instrument can be studied with any degree of satisfaction without the aid of a competent teacher, and this work is by no means put forth as a "method of learning the organ without a master." Nevertheless, the compiler has endeavored to make his directions and explanations so clear that any one who has a fair general knowledge of music, and plays the piano tolerably well, can derive decided benefit from the careful study of this work, even if, unfortunately, a competent instructor is not to be had.

The compiler does not believe that details regarding the mechanism of the organ are of value to the beginner, or even that at the start it is well to learn the names, number and nature of all the stops used in the performance of organ music.

The registration used at first will be of the simplest description, and as it becomes somewhat more elaborate, the student can add gradually to his knowledge of the tone-quality of the different stops, and their effect in various combinations, as his skill and security in playing the notes increases.

GRADED MATERIALS FOR THE PRACTICE OF THE PIPE ORGAN.

The upper, or highest keyboard (or manual) is called the Swell Manual; the keyboard next below it, the Great Manual, and, should the organ have three manuals, the third, which is directly below the Great, is called the Choir. The keys to be played by the feet are, of course, comprised in the Pedal Keyboard.






The stops which belong to the various keyboards are grouped together, being marked, in most organs, *Sw.*, *Gt.*, *Ch.*, and *Ped.*, abbreviations which hardly require explanation.






The name and pitch of each stop are marked upon it, the pitch being governed by the length of the pipes and indicated by the numeral on the knob of the stop. Let the student draw a stop marked 8 (which means eight feet) and play, say, middle C. He will find the pitch the same as it would be on the piano. Now let him push back this stop

and draw one marked 4, still holding down the middle C. He will find the tone one octave higher. In the same way, two feet stops are *two* octaves higher than the ordinary pitch, and sixteen feet stops, one octave lower.




It only remains, for the present, to consider the couplers. Let the student draw the knob marked "*Sw. to Gt.*," and he will observe, on pressing down any of the keys of the Great Manual, that the corresponding keys of the Swell will go down at the same time, causing, of course, the notes of any stops that may be drawn in the Swell to speak, together with those that may be drawn in the Great. In like manner, when the "*Gt. to Ped.*," "*Sw. to Ped.*," or "*Ch. to Ped.*" couplers are drawn, the manual notes will sound when the pedal keys are played.

THE FINDING OF THE PEDAL KEYS.

The first task of the student should be to learn to find the pedal keys without looking down at the pedal keyboard, or at the feet. This is done by finding first the *sides* of the raised keys of the pedal keyboard, the relative positions of which correspond exactly, of course in a more limited compass, to the keys of the manuals. A glance at the pedals will make this quite clear to the student. The compass of the pedals on most modern organs is from  to . However, many large instruments run only to . Seated exactly in the center of the organ-bench,  will be directly in front of the player. To find this note with certainty, put the foot lightly at the side of , then

draw the foot quickly back, and press down the  promptly and firmly, with the toe. To find , put the foot in the same position as before, but draw it back a little to the right, when the key will be easily found. To find the raised keys which correspond to the black keys of the manuals is still more simple, since one has only to place the foot as suggested above, and, having found the key, to move the foot from the side to top of the key, pressing it down, as before, firmly and quickly. Thus, having the left foot in the gap between  and , one has easy command both of these keys and of the keys close by; that is, the following: 


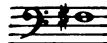
This general principle is readily applied to the whole pedal keyboard.

It is somewhat more difficult to find  and . To find these, place the foot  lightly at the side of B flat or G flat, and move it carefully over to the A flat, being careful to avoid giving any pressure to the B flat or G flat.



Now let the student, having drawn the sixteen foot Bourdon in the pedals and two or

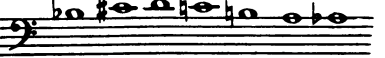
three eight foot stops in the Great organ, (Melodia, Stopped Diapason Bass, Dulciana and soft Gamba), couple the Great Manual to the Pedals and proceed to familiarize himself with the location of the pedal keys. The lowest key in the manual will go down when the lowest key in the pedals is played and so on as far up as the compass of the pedals extends. Look at the manual but not at the pedals.

EXERCISES FOR THE RIGHT FOOT.


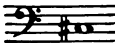
Find the gap between  and 

Play very slowly the following notes: 



Find the gap between  and . Play

the following notes: 

EXERCISES FOR THE LEFT FOOT.

Find the gap between  and 

Play the following notes: 

Find the gap between  and  Play

the following notes: 

In playing organ compositions or even exercises, only the *first note* of a passage is found in the way given above. The student must learn to gauge the relative distance by practice, precisely as he does with the fingers in playing

the organ manuals or the piano.

The student may now proceed to the practice of the following pedal exercises, carefully observing these rules:

1. Play from the ankle joint, without raising the knee.
2. Press the keys down firmly, yet gently.
3. Preserve a strict legato, taking care that every note receives its precise value, no more and no less. Let the sound be continuous (which is, of course, the essence of a good legato), but do not let two notes sound together, even for the smallest fraction of a second.

PEDAL EXERCISES FOR ALTERNATE TOES.

Play the following exercises with the toe. The sign \wedge means the toe, and if placed *above* the staff, means that the right foot shall be used. If *below* the staff, the left foot is indicated. Play close up to the raised keys, one foot slightly

before the other, when the notes are close together. Find the first notes of each exercise without looking at the pedal keyboard or the feet, as explained before.

Very slowly.



The musical staff shows a sequence of notes: G flat, A flat, B flat, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Above each note is a wedge symbol (\wedge), indicating the right foot is used. Below each note is another wedge symbol (\wedge), indicating the left foot is used. The notes are arranged in a single staff with a 4/4 time signature.

2

3

a) Josef Czerny.

5

b)

a) Josef Czerny

6

b)

a) Josef Czerny.

7

b)

a) Josef Czerny.

8

b)

a) Josef Czerny.

9

b)

Stainer.

10

Stainer.

11

12

13

14

15

16

17

18

19

EXERCISES FOR THE MANUALS.

Here, again, the student must endeavor to secure a perfect legato, being especially watchful that the inside voices are not slighted, and that every note receives its exact value. Rather *press* the keys down than *strike* them. Note that it is often necessary, in order to properly connect the tones, to change the fingers on a

key while holding it down. A little practice will enable the student to do this easily and with sufficient rapidity. Play the following exercises very slowly at first, and practice with each hand separately before playing both hands together. Play upon the Great Manual, having drawn the Melodia and Stopped. Diap. Bass.

Rinck.

Musical score for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 4/4. The music is marked *Ritter.* (Ritardando). Fingering numbers are present throughout, such as 1, 2, 3, 4, 5 in the right hand and 1, 4, 5 in the left hand. A fermata is placed over a note in the right hand towards the end of the system.

Musical score for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The music is marked *Ritter.*. Fingering numbers include 1, 2, 3, 4, 5 in both hands. A fermata is placed over a note in the right hand.

Musical score for the third system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The system is divided into three sections with different tempo markings: *Adagio.*, *Ritter.*, and *Moderato.*. Fingering numbers are present throughout.

Musical score for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The music is marked *Rinck.*. Fingering numbers are present throughout.

Musical score for the fifth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The system is divided into three sections with different tempo markings: *Andantino.*, *Brähmig.* (Brilliant), and *Andante.*. Fingering numbers are present throughout.

Musical score for the sixth system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The music is marked *Rinck.*. Fingering numbers are present throughout.

Musical score for the seventh system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps and the time signature is 4/4. The music is marked *Schneider.* (Schneider). Fingering numbers are present throughout.

Andante.

Musical score for the first system, marked "Andante." It consists of two staves (treble and bass clef) with a 2/4 time signature. The music features a melodic line in the treble clef and a supporting bass line. Fingerings are indicated with numbers 1-5. There are slurs over several measures, and a fermata is placed over the final measure. The page number "10" is in the top left, and "4 5" is in the top right.

Moderato.

Musical score for the second system, marked "Moderato." It consists of two staves. The first measure is marked "Rinck." and has a fermata. The time signature changes to 3/4. The music continues with a melodic line and bass accompaniment. Fingerings and slurs are present throughout the system.

Rinck.

Musical score for the third system, marked "Rinck." It consists of two staves. The music features a melodic line with various slurs and fingerings. The system concludes with a fermata.

Musical score for the fourth system, consisting of two staves. The music continues with a melodic line and bass accompaniment, featuring slurs and fingerings.

Archer.

Musical score for the fifth system, marked "Archer." It consists of two staves. The music features a melodic line with slurs and fingerings. The system concludes with a fermata.

Musical score for the sixth system, consisting of two staves. The music continues with a melodic line and bass accompaniment, featuring slurs and fingerings.

Archer.

Musical score for the seventh system, marked "Archer." It consists of two staves. The music features a melodic line with slurs and fingerings. The system concludes with a fermata.

PEDAL EXERCISES WITH CROSSING OF THE FEET.

In the following exercises, it will be necessary to play with one foot slightly nearer than the other, to the raised keys of the Pedal keyboard. It will usually be found most convenient to have the right foot slightly forward, for the upper part of the keyboard,

and the left foot forward for the lower part. When the raised keys are played, however, the foot playing them must, of necessity, be in advance of the other foot, regardless of the above suggestion.

1

2

3

4

5

EXERCISES FOR ACQUIRING INDEPENDENCE IN
PLAYING MANUALS AND PEDALS TOGETHER.

Registration. { Swell, Stopped Diapason, Salicional.
Great, Melodia (or Doppel Floete), Stopped Diapason Bass.
Pedal, 16 ft. Bourdon.
Couple Swell to Great, and Great to Pedal. Play on the Great Manual.

Great.(Left Hand.)

Great.(Right Hand.)

L.H.

3

Ped.

R.H.

4

Ped.

L.H.

5

Ped.

R.H.

6

Ped.

Play one hand on the Great Manual, and the other on the Swell Manual, in the following Trios, as indicated. The same stops may be used as in the preceding exercises,

except that the Oboe, or a 4 ft. Flute, should be added in the Swell, and the Swell should be uncoupled from the Great.

Stainer

7

Great.

Swell.

Ped.

8

Great.

Swell.

Ped.

Stainer

Great.

Musical score for the first system, featuring piano and grand staff notation. The top staff is marked 'Great.' and the middle staff is marked 'Swell.'. The bottom staff is marked 'Ped.' and contains numerous accents (^) above the notes. The key signature is one sharp (F#) and the time signature is 4/4.

Swell.

Musical score for the second system, split into two parts. The left part continues the piano and grand staff notation with 'Swell.' marking. The right part features a grand staff with 'Great.' marking. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for the third system, featuring piano and grand staff notation. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as slurs and accents.

Great.

Swell.

Ped.

Musical score for the fourth system, featuring piano and grand staff notation. The top staff is marked 'Great.', the middle staff is marked 'Swell.', and the bottom staff is marked 'Ped.'. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The notation includes various musical symbols such as slurs and accents.

Musical score for the fifth system, featuring piano and grand staff notation. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The notation includes various musical symbols such as slurs and accents.

PEDAL EXERCISES USING BOTH TOE

AND HEEL. (STAINER AND CZERNY.)

The student must use the utmost care to | following exercises.
 make the tones even and connected in the | The sign \cup is used to indicate the heel.

The image contains ten musical staves, labeled 'a' through 'j', each representing a different pedal exercise. Each staff begins with a bass clef and contains a sequence of notes. Above the notes are symbols indicating which part of the foot should be used: an inverted triangle (\wedge) for the toe and a cup (\cup) for the heel. The exercises vary in key signature and time signature:

- a:** C major, 4/4 time. Notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.
- b:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- c:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- d:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- e:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- f:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- g:** C major, 4/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- h:** C major, 3/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- i:** C major, 3/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.
- j:** C major, 3/4 time. Notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

EXERCISES IN FOUR PARTS FOR MANUALS WITHOUT PEDALS.

Note the frequent changes of fingering on the same key, which are necessary that a good *legato* may be obtained.

Registration: { Swell: Stopped Diapason, Salicional.
Great: Melodia, Dulciana, Stopped Diapason Bass.
Coupler: Swell to Great.

Play the following exercises with both hands on the same manual.

Moderato. Archer.

Andante con moto. Rinck.

Moderato. Brahmig.

Czerny.

Andante. Gebhardi.

Sw.

Andantino.

Führer.

Volckmar.

Gt.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 2 1, 3 1, 3 2, 5 5, and 4 5.

Andante con moto.

Archer.

Musical score system 2, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 4 5, 3 4, 3 2, 3 2, 5 4, 3 2, 5 4, 4 3, 4, 3 4, 5, 4, 5, 4, 5, 4. A 'Sw.' (Swell) marking is present in the bass staff.

Musical score system 3, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 5 4, 5 4, 3, 4, 3-5, 4, 5, 2, 1, 1, 2.

Guilmant.

Musical score system 4, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 2 3, 4 3, 4, 5 4, 3 4, 5 3, 4. A 'Sw.' (Swell) marking is present in the bass staff.

Musical score system 5, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 4 3, 4 3, 4 2, 5 4, 4 5, 4 5, 5, 3, 3 5, 3, 5 4.

Musical score system 6, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and fingerings such as 3 5, 4 5, 4 5, 3 4, 1 2, 2 1, 1 2.

SHORT MOVEMENTS IN THREE AND FOUR

PARTS, EMBODYING THE WORK ALREADY DONE.

Archer.

Andante. Archer.

Moderato. Archer.

Vogler.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time and D major. The right hand features a complex melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of the musical score, labeled "Ritter." It consists of two grand staves. The right-hand staff has a treble clef and the left has a bass clef. The music is in 4/4 time and D major. The right hand has a melodic line with some slurs and accents, and the left hand has a bass line with slurs and accents. Fingerings like 3, 4, and 3 4 are indicated.

Third system of the musical score, labeled "Stolze." It consists of two grand staves. The right-hand staff has a treble clef and the left has a bass clef. The music is in 4/4 time and D major. The right hand has a melodic line with many slurs and accents, and the left hand has a bass line with slurs and accents. Fingerings like 3 2 5, 4 5, 3 4, 3 4, and 3 are indicated.

Fourth system of the musical score, labeled "Engel." It consists of two grand staves. The right-hand staff has a treble clef and the left has a bass clef. The music is in 4/4 time and D major. The right hand has a melodic line with many slurs and accents, and the left hand has a bass line with slurs and accents. Fingerings like 5 4, 2 1, 5 3, 4 3, 4, and 5 are indicated.

Fifth system of the musical score, labeled "Herzog." It consists of two grand staves. The right-hand staff has a treble clef and the left has a bass clef. The music is in 4/4 time and D major. The right hand has a melodic line with many slurs and accents, and the left hand has a bass line with slurs and accents. Fingerings like 4 5, 4 5, 3 4, and 3 2 are indicated.

The first system of the musical score, measures 1-6. It features a grand staff with a treble and bass clef. The right hand (RH) begins with a piano (p) dynamic and includes a fingering of 2 in the first measure. The left hand (LH) has a fingering of 2 in the second measure. The notation includes eighth and sixteenth notes, with some slurs and accents.

The second system of the musical score, measures 7-12. The RH continues with complex rhythmic patterns and slurs. The LH has a fingering of 1 in the first measure and 3 in the second. The system concludes with a fermata over the final note of the RH.

The third system of the musical score, measures 13-18. The RH has a fingering of 1 in the first measure. The LH has a fingering of 3 in the second measure. The system concludes with a fermata over the final note of the RH.

Rinck.

The fourth system of the musical score, measures 19-24. The RH continues with complex rhythmic patterns and slurs. The LH has a fingering of 3 in the second measure. The system concludes with a fermata over the final note of the RH.

The fifth system of the musical score, measures 25-30. The RH continues with complex rhythmic patterns and slurs. The LH has a fingering of 3 in the second measure. The system concludes with a fermata over the final note of the RH.

First system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef staff contains a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The tempo is marked 'Ritter.'.

Second system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (4, 5). Bass clef staff contains a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The tempo is marked 'Ritter.'.

Moderato.

Third system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef staff contains a supporting line with slurs and fingerings (1, 2, 3, 4, 5). The tempo is marked 'Moderato.' and includes the instruction 'legato'.

Fourth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef staff contains a supporting line with slurs and fingerings (1, 2, 3, 4, 5).

Fifth system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass clef staff contains a supporting line with slurs and fingerings (1, 2, 3, 4, 5).

Alla breve.

FUGHETTA.

Rembt.

The first system of the Fughetta consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a grand staff with a bass clef and the same key signature and time signature. The music is in Alla breve tempo and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the Fughetta consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a grand staff with a bass clef and the same key signature and time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes, including some slurs and accents.

The third system of the Fughetta consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a grand staff with a bass clef and the same key signature and time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes, including some slurs and accents.

The fourth system of the Fughetta consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a grand staff with a bass clef and the same key signature and time signature. The music continues with a rhythmic pattern of eighth and sixteenth notes, including some slurs and accents.

Tranquillo.

Merkel.

The fifth system of the Fughetta consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a grand staff with a bass clef and the same key signature and time signature. The music is in Tranquillo tempo and features a rhythmic pattern of eighth and sixteenth notes.

THE PLAYING OF HYMN TUNES, OR CHORALES.

This is the most essential feature of good church organ playing, and the student should spare no pains to perfect himself in it. Clearness, a good legato, and steadiness of rhythm are indispensable. The student is advised, after having thoroughly mastered the following chorales, to practice a number of tunes from any good church hymnal, playing them in the same way: that is, the Bass part with the feet, the Tenor with the left hand, and the Soprano and Alto with the right hand. This rule is not invariable, so far as the manuals are concerned, as it will occasionally be found more convenient to play the Alto and Tenor with the left

hand, or even, possibly, all three upper voices with the right hand. Yet in nearly all cases, the rule as given will serve.

It is hard to give positive rules as to the repeating by the organist of notes which are put down to be sung two or more times in succession. In general, it may be said that the Bass should not be repeated; that the Soprano should repeat, that is, follow the voices; and that the organist must use his discretion regarding the Alto and Tenor parts.

For instance, the following would produce a decidedly choppy effect:

SUN OF MY SOUL.

German; Arr. by Monk.

This, on the other hand, would not be sufficiently marked in rhythm, especially for

congregational singing:

The following would be a better arrangement, the pedal notes giving the proper sus-

taining effect, and the manuals the necessary rhythmic swing.

Practice the following chorales on the Great Organ, having drawn the "Swell to Great" and "Great to Pedal" couplers.

Registration. { Great, Melodia (St. Diap. Bass) Dulciana.
Swell, St. Diapason Salicional 4 ft. Flute.
Pedal, 16 ft. Bourdon.

Bach.

Harmonized by Bach.

Archer.

First system of musical notation for the 'Archer' piece. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a melody in the treble clef with various note values and rests, and a bass line in the bass clef with a steady rhythmic pattern. There are several slurs and accents throughout the system.

Second system of musical notation. It continues the piece with similar notation to the first system. The treble clef part has more complex rhythmic patterns, including some sixteenth notes. The bass clef part continues with a consistent rhythmic accompaniment. There are slurs and accents in both parts.

Third system of musical notation. The key signature changes to one sharp (F#) and the time signature remains 4/4. The treble clef part features a more active melody with many sixteenth notes. The bass clef part has a rhythmic pattern with many slurs and accents. The word "German." is written at the end of the system.

Fourth system of musical notation. The key signature changes back to one flat (B-flat) and the time signature remains 4/4. The treble clef part has a melody with some rests and slurs. The bass clef part has a rhythmic pattern with many slurs and accents. The word "German." is written at the end of the system.

Fifth system of musical notation. The key signature has one flat (B-flat) and the time signature is 4/4. The treble clef part features a melody with many slurs and accents. The bass clef part has a rhythmic pattern with many slurs and accents.

In three parts:(Soprano and Alto in unison.)

Harmonized by Mendelssohn.

The first system of the score consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in the key of B-flat major and 4/4 time. It contains a vocal line with a soprano and alto part in unison, and a piano accompaniment. The middle staff is a grand staff with a treble clef and a bass clef, both in the key of B-flat major and 4/4 time. It contains a piano accompaniment. The bottom staff is a single bass clef staff in the key of B-flat major and 4/4 time, containing a piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The second system of the score consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in the key of B-flat major and 4/4 time. It contains a vocal line with a soprano and alto part in unison, and a piano accompaniment. The middle staff is a grand staff with a treble clef and a bass clef, both in the key of B-flat major and 4/4 time. It contains a piano accompaniment. The bottom staff is a single bass clef staff in the key of B-flat major and 4/4 time, containing a piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Har. by Bach. (From the Passion Music.)

The third system of the score consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The middle staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The bottom staff is a single bass clef staff in the key of D major and 4/4 time, containing a piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The fourth system of the score consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The middle staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The bottom staff is a single bass clef staff in the key of D major and 4/4 time, containing a piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

The fifth system of the score consists of three staves. The top staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The middle staff is a grand staff with a treble clef and a bass clef, both in the key of D major and 4/4 time. It contains a piano accompaniment. The bottom staff is a single bass clef staff in the key of D major and 4/4 time, containing a piano accompaniment. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

REGISTRATION.

The student may now begin to pay somewhat more attention to registration, by which is meant the choice of stops to be used in the performance of organ music. It is impossible to lay down absolute rules for this most important feature of organ playing. Even when the desired registration is indicated by the composer it cannot always be strictly adhered to, because there is so great a difference in the construction of organs and in the voicing of the stops. Much must be left to the taste and judgment of the organist, in every case.

Note especially that all changes of registration must be made with the utmost promptness, and that on this account it is sometimes necessary to leave out a note in order to have a free hand for the changing of stops. Here, again, the good judgment of the organist must come in play. It is hardly ever necessary to leave out a note that is not doubled by some other part, and in any case neither the melody-note, the third of the chord, nor the bass-note (the latter being, however, usually taken by the pedals) should be left out. In music of the strict school, especially that of Bach, it would be hardly admissible to leave out anything; but it is not customary to play this music with frequent changes of stops.

The registration of the following organ pieces has been marked with special reference to the resources of a two-manual organ of moderate size, and the student will probably find that it can be used without any change on the particular instrument he may have in hand.

It will be observed that in all cases the

8 ft. stops predominate. This is necessary to preserve the pitch, since, if the 4 ft. stops were the more prominent, the music would sound an octave higher than written. The 4 ft and 2 ft stops add brilliancy, and the 16 ft. stops add richness and fullness to the tone, but the 8 ft. stops must be the basis of the registration.

The reeds (oboe, cornopean, clarinet, trumpet), although 8 ft. stops, (it is only in very large organs that 4 ft. and 16 ft. reeds are found) must be used with great care, the trumpet of the Great rarely except with the full organ, that is to say, when all the stops, at least in the Great organ, are drawn. Even the softer reeds of the Swell and Choir (oboe, cornopean, clarinet) are not to be used in harmony except in conjunction with other stops. As solo stops, however, they are most valuable, that is, for playing a melody, the harmonies being played upon another manual with stops like the Melodia, Dulciana, Stopped Diapason, Salicional, etc.

One or more of the manuals should be coupled to the pedals, in most cases; in loud passages on the Great, the Great to Pedal coupler is practically always used. The organist must be careful to *uncouple* the Great to Pedal, before using the Pedals with a softer combination with the Swell or Choir.

As has been said, only general rules can be laid down for registration. But as many young organists are puzzled as to the proper "giving out" and playing of hymn tunes, the author suggests the following registrations:

FOR "GIVING OUT".

}	Swell: St. Diapason, Salicional, Flute (4 ft.), or Violino. (4 ft.)
}	Pedal: 16 ft. Bourdon.
}	Swell to Pedal coupler. Both hands on Swell.

FOR PLAYING THE TUNE WITH CHOIR AND CONGREGATION.

Swell: Full. (*i. e.* all the stops.)
 Great: { Melodia (Doppel Floete), Gamba, Flute (4 ft) and, possibly,
 Op. Diapason and Octave. Both hands on Great.
 Pedal: { 16 ft. Bourdon and 8 ft. stop. (with stronger combination
 16 ft. Op. Diapason,) Sw. to Gt. and Gt. to Ped. couplers.

The above are merely suggestions. The organist must learn to adapt his registration both to the requirements of those singing, and to the sentiment of the hymn. For instance, it is quite clear that "Lead, Kindly Light" would require a more subdued treatment than, say, "Onward, Christian Soldiers".

tions will be useful to the student. Yet good registration, especially as regards choir accompaniment, can only be learned by experience. The excellent work of Dudley Buck on Choir Accompaniment will, however, be of great assistance to the inexperienced organist—and to many older ones as well.

The author hopes that the above sugges-

ALLEGRO MODERATO.

Registration: { Swell: Stopped Diapason, Salicional, 4 ft. Flute, Oboe.
 Great: Melodia, Stopped Diapason Bass.
 Pedal: 16 ft. Bourdon.
 Couplers: Swell to Pedal, Swell to Great.

Archer.

The musical score is written in 4/4 time and consists of two systems. The first system has four staves: Gt. R.H. (Guitar Right Hand), Sw. L.H. (Swell Left Hand), Sw. R.H. (Swell Right Hand), and Gt. L.H. (Guitar Left Hand). The second system has two staves: Gt. (Guitar) and Sw. (Swell). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'Archer.' and 'a)'. There are also some specific performance instructions like 'a) The changes of the hands from one manual to the other must be made with the utmost smoothness and rapidity.'

a) The changes of the hands from one manual to the other must be made with the ut-

most smoothness and rapidity.

ELEVATION.

Registration: $\left\{ \begin{array}{l} \text{Swell: St. Diapason and Salicional.} \\ \text{Great: Melodia.} \\ \text{Pedal: 16 ft. Bourdon.} \\ \text{Swell to Great and Swell to Pedal couplers.} \end{array} \right.$

Adagio.

Alex. Guilmant.

Swell, both hands.

Open Swell box gradually. a)

Swell, R.H.

Great, L.H.

Great, R.H.

Off St. Diap.

Sw., B.H.

a) The pipes of the Swell organ (also, in many organs, the pipes of the Choir, and sometimes some of those of the Great) are enclosed in a box. This box is provided with shutters, which may be opened by pressing down, with the foot, the lever which is conveniently placed, either directly in front of the organist, or somewhere at the right. This lever is called the Swell Pedal. Opening the shutters of the box increases

the volume of tone. The opening and closing of the Swell box are the only means at the command of the organist for effecting a crescendo or diminuendo without changing the stops.

b) Although marked here "Swell, both hands", the notes written for the left hand are superfluous, with the Swell coupled to Pedal. Utilize the freedom of the left hand to make the change of registration.

ANDANTE.

Registration: { Swell : Stopped Diapason, Salicional.
Great : Melodia.
Pedal : 16 ft. Bourdon.
Couplers: Swell to Great, Swell to Pedal.

F. E. Gladstone.

Sw. B.H.

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/4 time signature and a key signature of two flats. It contains a melodic line with various ornaments and slurs. The middle staff is in bass clef and contains a bass line with similar rhythmic patterns. The bottom staff is also in bass clef and contains a lower bass line. The label "Sw. B.H." is placed above the first few notes of the top staff.

cresc.

dim.

Add 4 ft. Flute.

Gt. L.H.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, with dynamic markings "cresc." and "dim." indicating volume changes. The middle staff continues the bass line. The bottom staff continues the lower bass line. The label "Add 4 ft. Flute." is placed above the top staff towards the end of the system, and "Gt. L.H." is placed above the middle staff.

cresc.

dim.

Sw. B.H.

The third system of musical notation consists of three staves. The top staff continues the melodic line, with dynamic markings "cresc." and "dim." and the label "Sw. B.H." above it. The middle and bottom staves continue the bass lines.

cresc.

dim.

Off Flute.


The fourth system of musical notation consists of three staves. The top staff continues the melodic line, with dynamic markings "cresc." and "dim." and the label "Off Flute." above it. The middle and bottom staves continue the bass lines. The system concludes with a double bar line and repeat signs.

ANDANTE.

Registration: { Swell: St. Diapason, Oboe, Salicional, Flute. (4ft.)
 Great: Melodia, St. Diapason Bass, Dulciana. a)
 Pedal: 16 ft. Bourdon.
 Couplers: Swell to Great and Pedal. Great to Pedal.

Frederic Archer.

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of staves. The first system shows the piano right and left hands playing a melody, with the organ Great register (Gt.) playing both hands. The second system introduces the Swell register (Sw.) in the right hand and the Great register (Gt.) in the left hand, with a note 'Off Gt. to Ped.' indicating a change in the organ part. The third system continues the piano and organ parts, with the organ Great register (Gt.) playing both hands. The fourth system features the piano right hand playing a melody, with the organ Swell register (Sw.) playing both hands, and a note 'Off Oboe.' indicating a change in the organ part. The score includes various musical notations such as slurs, accents, and dynamic markings.

a) On many small organs the Melodia and Dulciana do not "run through". That is to say, the pipes only go as far as , the notes of the lowest octave being silent when those stops only are drawn. In this case, the Stopped Diapason Bass supplies the tones of the lowest octave for both of these stops

b) It is sometimes necessary to play two of the raised keys of the Pedals in succession, and *legato*, with the same foot. This will be easily done by playing one of the keys (in this case the B flat with the ball of the foot, and the other with the toe.

ALLEGRETTO.

Registration: { Swell: St. Diapason, Salicional, Violino. (4 ft.)
 Great: Melodia.
 Pedal: 16 ft. Bourdon.
 Couplers: Swell to Great and Pedal, Great to Pedal. a)

Stainer.

The musical score is written in 3/4 time and consists of four systems of music. The first system includes a treble clef staff with a 'Gt. B.H.' (Great Bourdon) registration instruction and a bass clef staff with several accents (^) and a slur. The second system continues the melodic line in the treble clef and accompaniment in the bass clef. The third system features a 'Sw.' (Swell) registration instruction and a 'Off Gt. to Ped.' instruction, with a slur over the treble clef staff. The fourth system concludes the piece with a final slur and accents in the bass clef staff.

a) It will be observed that in nearly all cases, one or more of the manuals are coupled to the Pedals. The reason for this is, that the tone of a 16 ft. stop alone is hardly defi-

nite enough in pitch to satisfy the ear. In loud passages, and especially those played on the Full Organ, the Pedals would, besides, be over-balanced by the manuals.

Musical score for a piano piece, page 35. The score is in G major and 3/4 time. It consists of six systems of music. The first system has a *rall.* marking and *Gt. a tempo* above the right hand. The second system has *Gt. b)* above the right hand and *Gt. to Ped.* above the left hand. The third system has *cresc.* above the right hand and *Sw.* above the left hand. The fourth system has *Off Gt. to Ped.* above the left hand. The fifth system has *open swell slightly.* and *close.* above the right hand. The sixth system has *Off St. Diap.* above the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

b) The F in the Bass clef. marked with brackets, may be omitted. Utilize the left hand to draw the Great to Pedal.

ANDANTINO.

Registration: { Swell: St. Diapason, Salicional.
 Great: { Melodia and Dulciana, (or Gamba instead of Dulciana,
 if the Gamba is softly voiced.) No couplers.

Alex. Guilmant.

Without Pedal.

The musical score is written for a grand piano with two staves (treble and bass clef) and a key signature of one sharp (F#). The time signature is 3/4. The score is divided into five systems of music. The first system is marked 'Without Pedal.' and includes the instruction 'Gt. B.H.' (Great, Bass Hand). The second system includes 'Sw. B.H.' (Swell, Bass Hand). The third system includes 'Gt. B.H.'. The fourth system includes 'Add Flute. (4 ft.)' and 'Sw. B.H.'. The fifth system includes 'Gt.', 'Sw.', 'Couple Sw. to Gt.', 'Gt.', 'Sw.', 'Sw.', and 'pp' (pianissimo). The score features various musical notations including slurs, ties, and dynamic markings.

a) Let the half-note G receive its full time-value on the Great, although playing the E at the same time on the Swell. Except for very small hands this will not be difficult.

MODERATO IN C

Registration: { Swell: Full.
Great: Melodia, Gamba, 4 ft. Flute, Op Diapason, Octave. a)
Pedal: 16 ft. Op. Diapason (if not contained in organ, then, 16 ft. Bourdon.)
Couplers: Swell to Great, and Great to Pedal.

Rinck.

a) The same stops are often given different names by the various organ-builders. Thus, "Octave" and "Principal" are synonymous terms,

"Salicional" and "Keraulophon" practically so. While the "Dopple Floete" is an improved, or, rather, enlarged "Melodia," it being, really, a "Double Flute"

PASTORALE.

Registration: { Swell: Oboe, Stopped Diapason.
Great: Dulciana. (Stopped Diapason Bass.)
Pedal: No stops drawn.
Coupler: Great to Pedal.

Lefebure-Wely.

Andantino quasi Allegretto.

Sw

Gt

mf Swell box slightly opened.

p Swell box closed.

Off Oboe.
Add Flute.
(4 ft.)

mp

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the upper voice and a supporting bass line in the lower voice, with various chordal textures in the middle voice.

Second system of musical notation. It includes the instruction "Add Oboe." above the staff and "*mf* Swell box about half open." below the staff. The notation shows a melodic line with a dynamic marking and a corresponding piano accompaniment.

Third system of musical notation. It includes the instruction "Off Flute." above the staff. The notation features a melodic line and a piano accompaniment with various chordal textures.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece with a grand staff.

Fifth system of musical notation, concluding the page. It includes the instructions "dimin." and "rit." indicating a decrescendo and a ritardando. The notation shows a melodic line and a piano accompaniment.

ALLEGRO.

FROM AN OFFERTORY ON CHRISTMAS CAROLS.

Registration: {
Swell: Full.
Great: Full.
Pedal: Full.
All Couplers.

Alex. Guilmant.

The musical score is arranged in four systems, each consisting of three staves. The first system is marked 'Gt. B.H.' and features a treble clef with a 2/2 time signature. The second system continues the piece with a treble clef. The third system is marked 'Sw. B.H.' and features a bass clef with a key signature of two flats. The fourth system is marked 'Gt. B.H.' and features a bass clef. The score includes various musical notations such as chords, arpeggios, and dynamic markings like accents (^) and hairpins ($\hat{$). The overall style is characteristic of late 19th-century French organ and piano music.

a) Practice these double-pedals (which are not as difficult to play as the student may fear) at first with each foot alone, then the pedals without the manuals.

b) It is unnecessary to play the notes written here, and in the four succeeding measures, for the left hand, since they are played by the pedals, by means of the coupler.

CHORAL - VORSPIEL.

"JERUSALEM, HIGH TOWER THY GLORIOUS WALLS"

Swell: Full.
 Registration: { Great: Melodia, Gamba, 4 ft. Flute, Open Diapason, Octave.
 Pedal: 16 ft Open Diapason. (Failing this, 16 ft. Bourdon.)
 Couplers: Swell to Great, Great to Pedal.

Allegro.

Merkel.

The musical score is written for organ and consists of three systems. Each system has a grand staff (treble and bass clefs) and a separate bass line below. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a forte dynamic and includes markings for 'Gt. B.H.' and 'Sw. B.H. cresc.'. The second system includes markings for 'Gt.' and 'Full Great. a)'. The third system includes various dynamic markings such as accents (^) and slurs. The score concludes with a final cadence.

a) Nearly all organs have at least three or four combination pedals. These are levers operated of course by the feet, and throwing on certain sets or combinations of stops. If there are no others these are (in nearly every case) the Full Great, Piano Great (two or three of the softer stops) and Full Swell. There is usu-

ally also a reversible Great to Pedal lever which throws *on* the Great to Pedal coupler when it is *off* and throws it *off* when it is *on*. A little experimenting will make the above clear to the student. Should there be no Full Great combination pedal on the instrument in hand continue this piece without change of registration to the end.

ALLEGRETTO.

Registration: { Swell : Stopped Diapason, Salicional.
 Pedal : 16 ft. Bourdon.
 Coupler: Swell to Pedal. (Swell box opened slightly, at the beginning.)

Merkel.

The musical score is written in 3/8 time and consists of four systems of piano accompaniment. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system starts with a piano (*mp*) dynamic. The second system includes a Flute (4 ft.) part. The third system includes an Off Fl. (4 ft.) and an Add Violino (4 ft.) part. The fourth system includes an Off Op. Diap. and Salicional alone. The score concludes with a piano (*pp*) dynamic and a ritardando (*riten.*) marking.

a) All of the notes in this measure can be played by the right hand, if necessary, that the change of registration may be effected easily and promptly.

b) It would be desirable to use the Swell Pedal for a slight *crescendo* and *diminuendo*, in this phrase, as well as in several other phrases of

this piece, where it is not indicated. It would be difficult to use it in these places, however, and to preserve a good legato in the pedalling at the same time. Hence, the student will do well to use the Swell Pedal only as marked in this piece.

FUGUE IN F MAJOR.

Registration { Swell : Op. Diapason, St. Diapason, Salicional, 4 ft. Flute, 4 ft. Violino.
 Great : Melodia, 4 ft. Flute, Gamba, (Op. Diapason (8 ft.) *ad libitum.*)
 Pedal : 16 ft. Bourdon, 8 ft. Violoncello, or, 8 ft. Flute.
 Couplers : Swell to Great, Great to Pedal.

J. S. Bach.

The image displays the first system of a musical score for a fugue in F major. The score is written for a grand piano with three staves: two for the right hand and one for the left hand. The key signature is one flat (F major), and the time signature is 4/4. The registration instructions are provided at the top, detailing the organ stops to be used for different registers: Swell (Op. Diapason, St. Diapason, Salicional, 4 ft. Flute, 4 ft. Violino), Great (Melodia, 4 ft. Flute, Gamba, Op. Diapason (8 ft.) *ad libitum.*), and Pedal (16 ft. Bourdon, 8 ft. Violoncello, or, 8 ft. Flute). The couplers are specified as Swell to Great and Great to Pedal. The musical notation includes various notes, rests, and ornaments. The first system shows the beginning of the piece, with a treble clef and a bass clef. The right hand starts with a treble clef and a bass clef, and the left hand starts with a bass clef. The score includes various musical notations such as notes, rests, and ornaments. The first system shows the beginning of the piece, with a treble clef and a bass clef. The right hand starts with a treble clef and a bass clef, and the left hand starts with a bass clef. The score includes various musical notations such as notes, rests, and ornaments. The first system shows the beginning of the piece, with a treble clef and a bass clef. The right hand starts with a treble clef and a bass clef, and the left hand starts with a bass clef. The score includes various musical notations such as notes, rests, and ornaments.

a) *tr*

b) *tr*

a) *tr*

b) *tr*

System 1: Treble clef with a key signature of one flat. The right hand features a complex melodic line with numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-5. The left hand provides a steady accompaniment with eighth and sixteenth notes. A separate bass line is shown below, featuring a melodic line with accents (^) and slurs.

System 2: Continuation of the piece. The right hand continues with intricate melodic passages, including a prominent triplet. The left hand accompaniment remains consistent. The separate bass line below includes several slurs and accents (^) over the notes.

System 3: The right hand features a melodic line with slurs and accents (^). The left hand accompaniment continues with rhythmic patterns. The separate bass line below shows a melodic line with various slurs and accents (^).

System 4: The final system on the page. The right hand concludes with a melodic phrase. The left hand accompaniment continues. The separate bass line below features a melodic line with slurs and accents (^), ending with a fermata.

PILGRIMS' CHORUS.

FROM RICHARD WAGNER'S OPERA "TANNHAUSER".

Registration: { Swell: St. Diapason, Op. Diapason, Salicional, Oboe, 4 ft. Flute.
Great: Melodia, Gamba.
Pedal: 16 ft. Op. Diapason, (failing this 16 ft. Bourdon) Cello, or 8 ft. Flute.
Couplers: Swell to Great, Great to Pedal.

Transcription by Th. Dubois.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various registrations and dynamics:

- System 1:** Starts with a piano (*p*) dynamic. Registration: Sw. B.H. (Swell to Great). Includes a triplet in the bass line.
- System 2:** Continues the accompaniment with various chords and melodic lines.
- System 3:** Registration: Gt. R.H. (Great to Right Hand). Includes a crescendo (*cresc.*) and registration: Sw. L.H. (Swell to Left Hand).
- System 4:** Registration: Gt. B.H. (Great to Bass Hand). Includes a crescendo (*cresc.*).
- System 5:** Starts with a forte (*f*) dynamic, followed by a decrescendo (*dim*). Registration: *a)* (referring to the footnote). Includes a piano (*p*) dynamic and a crescendo (*cresc.*).

a) The Full Swell (closed) may be added on the third beat of this measure, if there is a

Combination Pedal lever for this purpose.

Add Full Great.

The first system of music features a grand staff with three staves. The top two staves are connected by a brace on the left. The top staff is in treble clef, and the middle staff is in bass clef. The bottom staff is also in bass clef. The music consists of chords and melodic lines. There are three triplet markings (indicated by a '3' over a group of notes) in the first system.

The second system of music continues the piece with similar notation. It includes a grand staff with three staves. The top two staves are connected by a brace. The music features various chordal textures and melodic fragments. A triplet marking is present at the end of the system.

The third system of music continues the piece. It features a grand staff with three staves. The top two staves are connected by a brace. The notation includes chords and melodic lines, with some notes marked with a 'y'.

Allargando.

The fourth system of music concludes the piece. It features a grand staff with three staves. The top two staves are connected by a brace. The music is marked 'Allargando' and includes a 'Cresc.' (Crescendo) marking. The system ends with a double bar line and repeat dots.

IN CONCLUSION.

The student who has thoroughly mastered the contents of this work, is advised to procure the Eight Easy Preludes and Fugues of Bach (Novello or Peters Ed.) and to practice them in the following order: G major, G minor, E minor, D minor, C major, B Flat major. The Fugue in F major is included in the present work. The Prelude and Fugue in A minor may well be omitted.

In connection with the above, a good collection of organ pieces in various styles and of moderate difficulty will develop a somewhat freer style of playing and afford opportunities for continuing the study of registration. The best collection of the sort that is known to the writer is "The Organ in Church", compiled by Clarence Eddy.

For the further development of pedal-technic the writer recommends highly the Pedal Studies by C. E. Clemens, published by Breitkopf & Haertel.

The student may have noticed that no use has been made of the tremulant (also called the tremolo) in the registration of pieces contained in this work. It is true that this appliance might be used in two or three of these pieces, and in fact it has been so indicated by the composers in these cases. But the young organist will do well to use the tremulant sparingly, if at all. Its abuse is far more common than its correct use, and, in any case, a properly constructed and adjusted tremulant is found in but few organs, especially in those of moderate size.

Now a word of counsel regarding the playing of the organ in the services of the church.

The opening voluntary may appropriately be a slow movement, played with soft stops; but this must not be allowed to become the invariable rule. The rich full tones of the Diapasons in the Great, and the more brilliant, orchestral effect of the Full Swell, are by no means out of place in the opening voluntary, especially on festal occasions. It would hardly be advisable ever to use the Full Organ, however, unless the instrument is a very small one.

For the Offertory, some rather light and pleasing movement may be chosen, and the solo stops are often of good effect. Let the general character of the Offertory be soft and sustained, yet not without a certain brightness. Here, and everywhere, monotony is, above all things, to be avoided.

For the closing voluntary, or postlude, vigorous well-marked rhythms and the sonorous Diapasons of the Great Organ (usually coupled to the Full Swell) are suitable. Here, too, the Full Organ may be used, but with discretion. Nothing is more tiresome than an unvarying, long-sustained fortissimo. The loud stops may, and usually should predominate in the postlude, but not to the entire exclusion of the contrasting effects of *piano* and *mezzo forte*.

Finally to close this part of the subject in hand let the young organist beware of improvisations in the church service. A word to the wise ought surely, in this case, to be sufficient.

Now, as to accompaniments, it has been said already that experience is the best teacher of this department of organ playing, and, it might be added, pretty nearly the only one. However, it will be well for the young organist to bear in mind that in most cases too little organ is better than too much. And this applies especially to the accompaniments to solos, duets, quartets, etc. On the other hand, in congregational singing, the organ should be played loudly enough to keep the congregation from lagging, and unsteadiness in the hymns. Here, therefore, a little more organ than is absolutely necessary, may well be pardoned. Of course, the happy medium is the thing to be sought for, in all cases.

The playing of interludes between the verses of the hymn, is a custom more honored in the breach than in the observance, and although once quite common it has happily fallen into disuse, in most churches.

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