EUGENE THAYER'S

Complete

Organ School

Part 1. **Manual Studies.**

Part 2. **Pedal Studies.**

Part 3. **Registration.**

Part 4. **Service Playing.**

Part 5. **Concert Studies.**

See SUPPLEMENT for CHURCH ORGANISTS.
Issued in numbers, each $1.50

$1.50 Single. $6.00 Complete.

BOSTON
Published by Eugene Thayer.

Copyright 1880 by Eugene Thayer.

Boston. A. P. Schmidt.

Complete Organ School.

EUGENE THAYER.

BOOK III, ——————————— Op. 60.

DEFINITIONS.

1. Registration:... The art of combining registers.
2. Pedaling:..... Marking the application of the feet to the pedals.
3. Manual:.....A keyboard played by the hands.
4. Pedale:.....A keyboard played by the feet.
5. Register:.....A set of pipes for the entire keyboard.
6. Drawstop:..... A lever with name of register on the tablet.

(Mem.) The Manual would best have a compass of five octaves CC being the lowest note.

The Pedale, a compass of 27 notes: from CC to D.

Thirty notes disturb the proper position of the pedals.

NAMES of MANUALS.

Man. I, or Gt., controls registers of the chief, or Great Organ; the most powerful part.

Man. II, or Sw., controls registers of the Swell Organ; pipes in a box or housing with shutters which open and close by a pedal, thus swelling or diminishing the tone.

Man. III, or Ch., controls the Choir Organ; a smaller organ with smaller pipes.

Man. IV, or Solo, controls the Solo Organ; a part with solo-registers of imitation.

Man. V, or Echo, is very small, and placed at a distance for the effect its name implies.

Remark: As organs are unlike, the world over, the best rule is — *Get the Qality and Power indicated*, whether the special manual direction is followed or not.

PITCH of REGISTERS.

1. The 8-ft. tone is the foundation of all combinations, as it gives the notes their true pitch, or, as they are written.
2. The 4-ft tone is an octave higher.
3. The 2-ft tone is two octaves higher.
4. The 16-ft tone is an octave lower.
5. The 32-ft tone is two octaves lower.

Copyright, 1884, by Eugene Thayer.

RULES for COMBINATIONS.

1, The 8-ft tone must predominate in any and all manual combinations, regardless of the qual--ity or power of the combination. Any 8-ft registers may be used alone, or any number can be used together. Reed tones are improved by the addition of a flute register, of same pitch.

2, Any 16 or 4-ft register may be added providing always that the 8-ft tone predominates.

3, After these the 2-ft and other registers up to the full organ, in the order indicated.

4, The Mixtures should not be drawn until after the 2-ft tone, nor the Quinte ($2\frac{2}{3}$-ft.) without the 2-ft registers.

5, In Pedal Combinations the 16-ft tone must predominate—always coupling the pedal to the manual where the harmony is played. Pedal combinations should correspond in power and quality with the manual at all times.

QUALITY of REGISTERS.

There are but four qualities of tone in any organ, viz:

Organ Tone,

Flute Tone,

String Tone,

Reed Tone. Each of these has all varieties of pitch and power.

1, The Organ Tone: is the solid part of the Organ, a quality heard in no other instrument (i.e. is not imitative) called by the English, the Diapason tone. Music for it is mostly of even notes and solid (generally four-part) harmony.

2, The Flute Tone: is the clear, melodious part of the instrument. Music for it is of a melo--dious, or florid character.

3, The String Tone: is the quiet and meditative part of the Organ; generally soft, slow and not full harmony.

4, The Reed Tone: is bold and martial in character. Music for it usuall has many dotted notes.

The Full Organ is for music of the most pronounced character; that is: grand, noble and dignified. Like full harmony, or the contrapuntal style.

SUGGESTIONS:

1, Arbitrary rules cannot be given where personal taste must largely decide. Develop a cor--rect taste by practice and good music, and hearing great masters play.

2, In solid, dignified and noble music, the Organ tone must predominate.

3, In bright, cheerful or brilliant music, not requiring great power, the Flute tone is most desirable

4, In quiet or meditative music, the String tone is best.

5, In bold or martial music, the Reed tone must be most prominent.

6, In soft yet cheerful music, the String and Flute tone are best together.

7, For grand and imposing (pompous) effects, the Organ and Reed tone together are best a--dapted.

8, The Full Organ is for music of the most decided character— the voice of majesty, grand--uer and sublimity! Its too frequent use, however, is both tiresome and ineffective.

9, Finally: Remember that the rules of pitch are the same under all circumstances.

Table of Registers.

The following Table of Registers includes all, or nearly all, found in any Organ in the world. If you meet a new name, compare it, and you can easily determine the pitch and quality. The qual--ity is indicated by (O) organ tone; (F) flute tone; (S) string tone; (R) reed tone. The usual marks indicate the power. Those enclosed in braces are various names of the same thing— the first men--tioned being the correct name.

MECHANICAL MOVEMENTS.

I, A Coupler connects two keyboards so that both give the same notes. The name explains its effect.

Coup.	Sw. to Gt.	couples	Swell to Great Organ.
"	Ch. to Gt.	"	Choir " " "
"	Solo to Gt.	"	Solo " " "
"	Gt. to Ped.	"	Great Organ to Pedals.
"	Sw. to Ped.	"	Swell " " "
"	Ch. to Ped.	"	Choir " " "
"	Solo to Ped.	"	Solo " " " etc.

Terza Mano: A pedal which brings on an octave coupler on the manual employed.

Sub-octave coupler, couples an octave lower.

Super-octave coupler, couples an octave higher.

Tremolo: produces a waving or trembling of tone.

Sforzato-Pedal: brings on powerful registers suddenly.

Grand-Crescend-Pedal: brings on gradually the full organ from *pp* to *ff* and vice versa.

Collective Pedals: bring on a certain combination at once. Rule for using them is— try them, see what they do; and, use them only when the effect is desired.

The Tympani Register, is simply drums operated by a pedal, and of course has no special quality of tone; therefore is not included in the Table.

ORGAN-TONE REGISTERS.

NAMES.	PITCH.	POWER.	PLACE.
Principal	8	f	Man
Diapason	"	"	"
Bell Diapason	"	"	"
Open Diapason	"	"	"
Montre	"	"	"
Stentorphone	"	ff	"
Octave	4	f	"
Principal	"	"	"
Regal	"	"	"
Quinte	2	"	"
Nasard	"	"	"
Twelfth	"	"	"
Super Octave	2	"	"
Fifteenth	"	"	"
Principal	16	"	"
Teneroon	"	"	"
Double Diapason	"	"	"
Principal	32	"	Ped
Double-Double Diapason	"	"	"
Contra Bourdon	"	"	"
Principal, or Sub-bass	16	"	"
Double Op Diapason	"	"	"
Octave Bass	8	"	"
Quinte Bass	10⅔	"	"
Gross Quinte	"	"	"
Quinte	5⅓	"	Man
Mixture	Harmonic	f	"
Sesquialtera	tones for	"	"
Harmonica	full organ	"	"
Cornett	or full with-	mf	"
Cimbel	-out reeds;	f	"
Scharf	about 2 to 4	ff	"
Acuta	octaves a-	"	"
	-bove 8-ft. pitch.		

FLUTE-TONE REGISTERS.

NAMES.	PITCH.	POWER.	PLACE.
Flöte, or Doppelflöte	8	mf	Man
Melodia, or Clarabella	"	mp	"
Concertflöte	"	mf	"
Hohlflöte	"	"	"
Spitzflöte	"	mp	"
Rohrflöte	"	mf	"
Gedekt	"	p	"
Stopped Diapason	"	"	"
Tibia	"	"	"
Bourdon (French)	"	"	"
Lieblich Gedekt	"	pp	"
Quintatön	"	p	"
Flauto d'Amour	4	"	"
Flauto Amabile	"	"	"
Traversflöte	"	"	"
Flauto Traverso	"	"	"
Flute Harmon-ique	"	"	"
Rohrflöte	"	mf	"
Flute a chiminee	"	p	"
Waldflöte	"	"	"
Hohlpfeife	"	"	"
Nachthorn	"	"	"
Nighthorn	"	"	"
Picolo, or Flageolet	2	mp	"
Flautino	2 or 1	"	"
Flautino	1	"	"
Tibia	16	"	"
Flötenbass	8	mf	Ped
Untersatz	32	"	"
Bourdon	16	pp	"
Piffaro	4 or 2	p	Man
Campanelli	8	mp	Steel Bells.
Carillons	"	"	

STRING-TONE REGISTERS.

NAMES.	PITCH.	POWER.	PLACE.
Viola, or Gamba	8	mp	Man
Viola di Gamba	"	"	"
Clariana	"	"	"
Viol d' Amour	"	p	"
Kerau-lophon	"	"	"
Kalo-phone	"	"	"
Geigen Principal	"	mp	"
Violin Principal	"	"	"
Gemshorn	"	mf	"
Dulciana	"	p	"
Viol di Gamba (in Su)	"	pp	"
Salicional	"	p	"
Violone, or Contra Gamba	16	mf	"
Aeoline	16	pp	Man or Ped
Aeoline	8	"	Man
Dolce or Dolcissimo	"	"	"
Fugara	4	p	"
Gambette	"	"	"
Violina	"	"	"
Gemshorn	"	"	"
Violoncello	8	"	Ped
Violone	16	mp	"
Contrabass	"	"	"
Double-Dulciana	"	p	"
Gemshorn	8	mp	"
Viola	16	"	Man
Violon-bass	16	"	Ped

Nos 7, 8, 9 & 10 are are some-times classed with the Organ-Tone.

REED-TONE REGISTERS.

NAMES.	PITCH.	POWER.	PLACE.
Trompet	8	f	Man
Clarino	"	"	"
Bombarde	"	"	"
Tuba	"	"	"
Tuba Mi-rabilis	8	ff	"
Tuba Oc-tave	4	"	"
Clarion	"	"	"
Cornopean	8	mf	"
Opheclide	"	"	"
Oboe	8	mp	"
Hautbois	"	"	"
Hautboy	"	"	"
Corno Bassetto	"	p	"
Corno Inglese	"	"	"
Cor Anglais	"	"	"
Bassoon	"	"	"
Fagotto	"	"	"
Clarinett	"	"	"
Cremona	"	"	"
Euphone	"	"	"
Vox Angelica	"	"	"
Vox Celeste	"	pp	"
Vox Humana	"	p	"
Physhar-monica	"	pp	"
Double-Trompet	16	ff	"
Trompet Major	"	"	"
Teneroon Trompet	"	"	"
Bombarde	"	"	"
Trombone	16	"	Ped
Posaune	"	"	"
Bombardon	"	"	"
Cornettino	2	"	"
Grand Bombardon	32	"	"

Louvergart of Oboe.

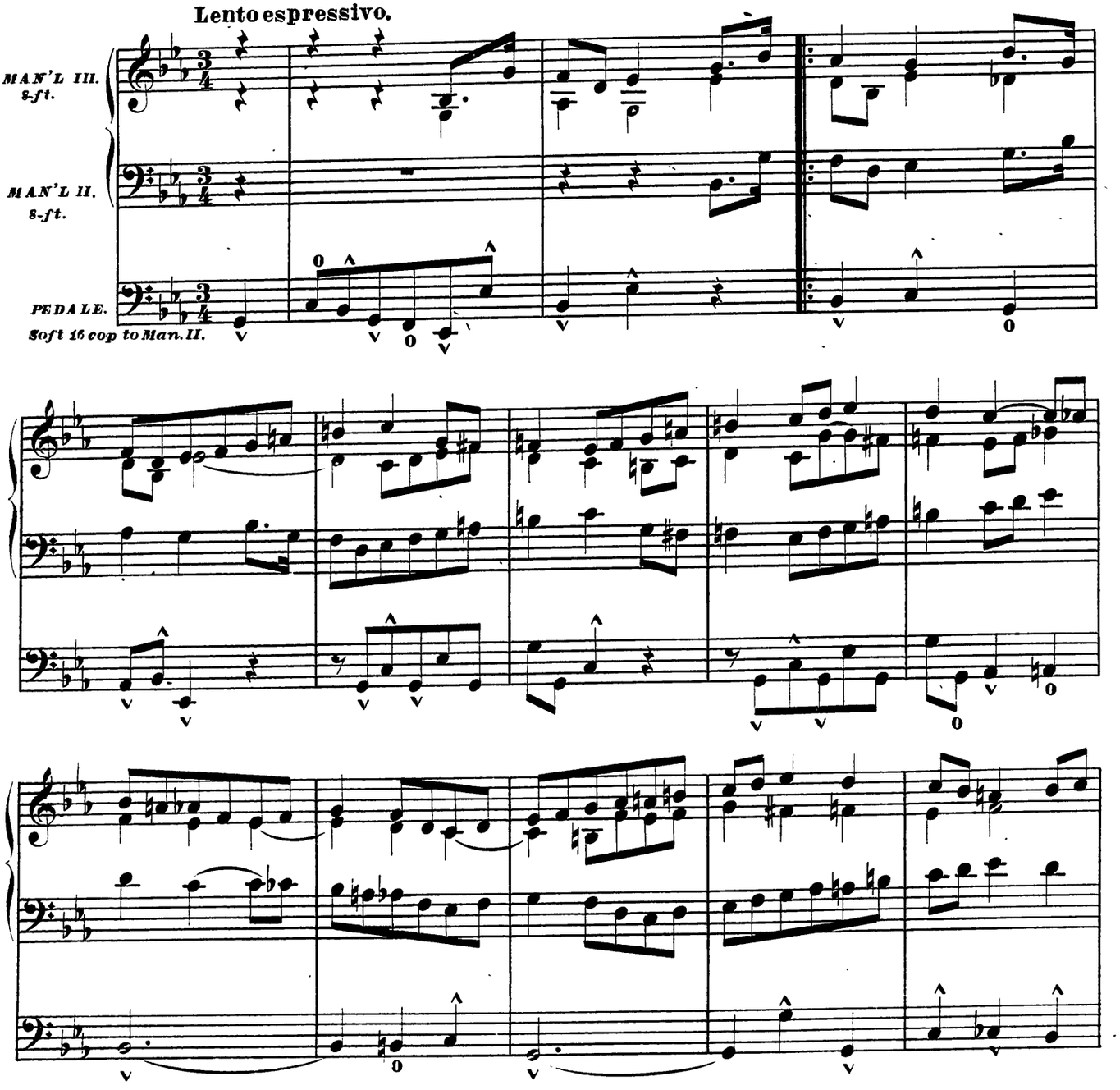
CANON in E-Flat.

(*From SONATA in C-Minor, No. 6.*)

Man. III, String and Flute, 8-ft.
Man. II, Oboe and Gedekt, 8-ft.

EUGENE THAYER, Op. 53, No. 2.

Lento espressivo.

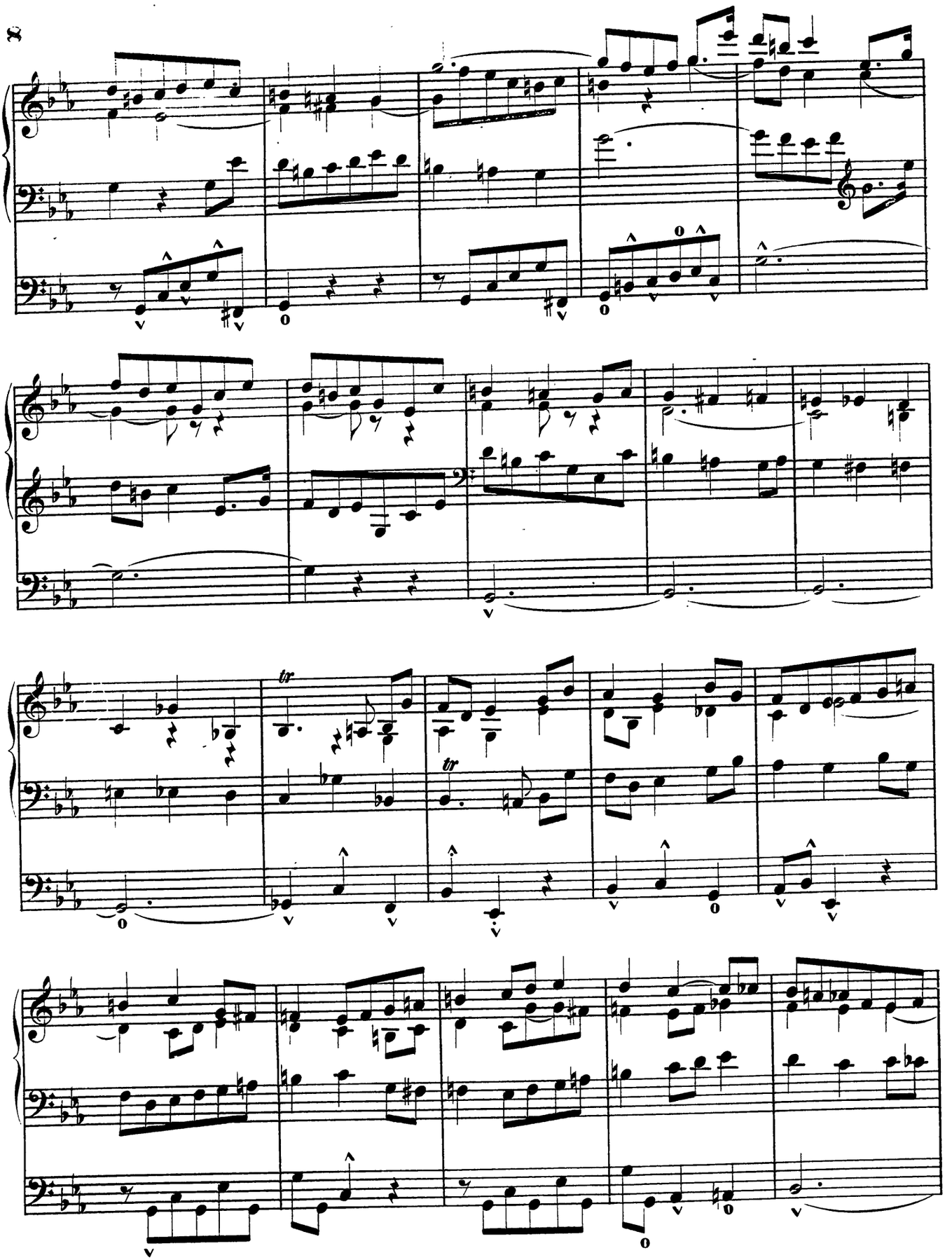


Copyright, 1880, by Eugene Thayer.

1.

2.

tr


tr
tr

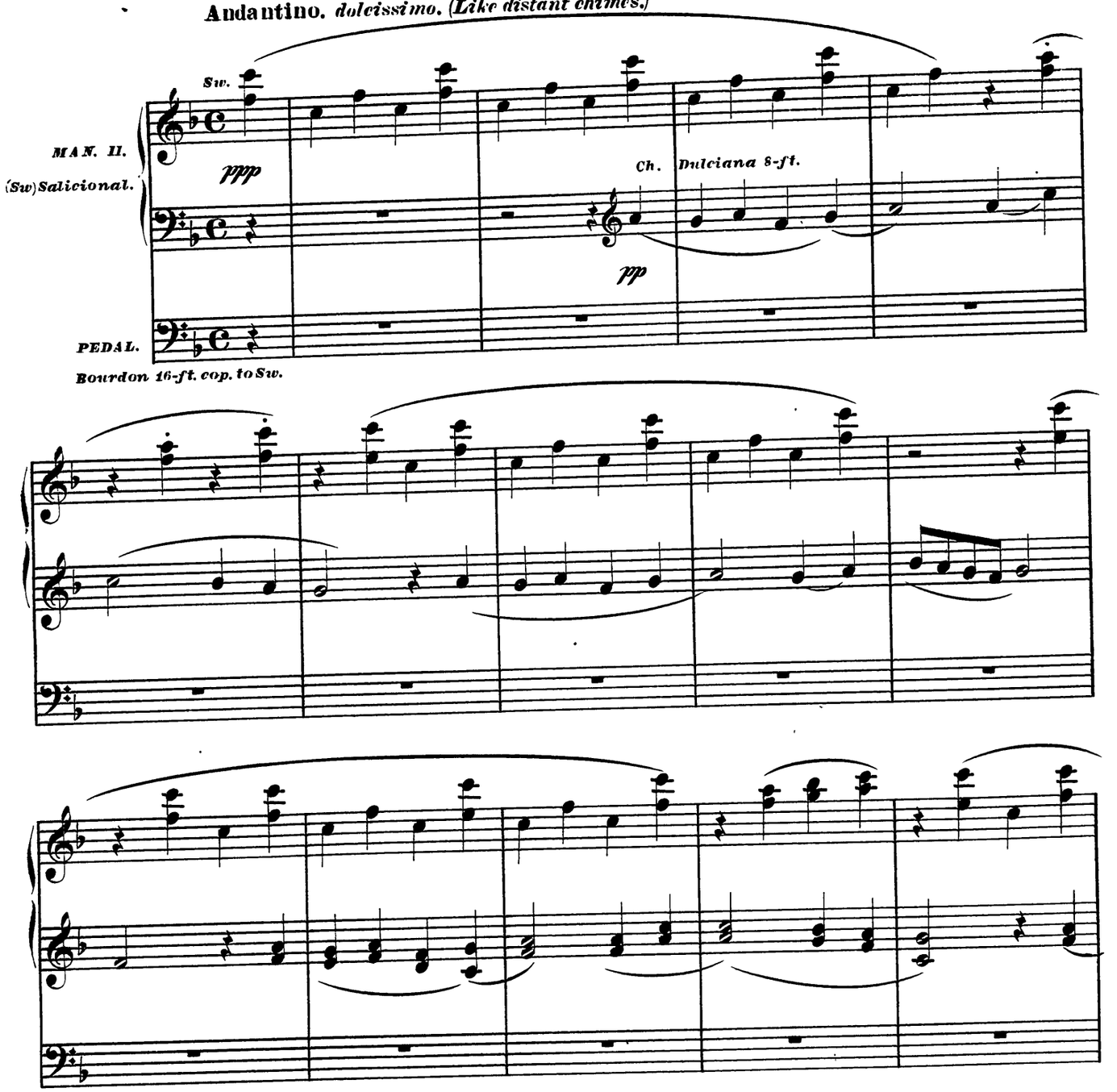
rit. e dim.

ARCADELT'S AVE MARIA.

(The Melody composed about AD. 1540.)

(*Transcribed by* FRANZ LISZT.
(*Edited by* EUGENE THAYER.

Andantino. *dolcissimo. (Like distant chimes.)*



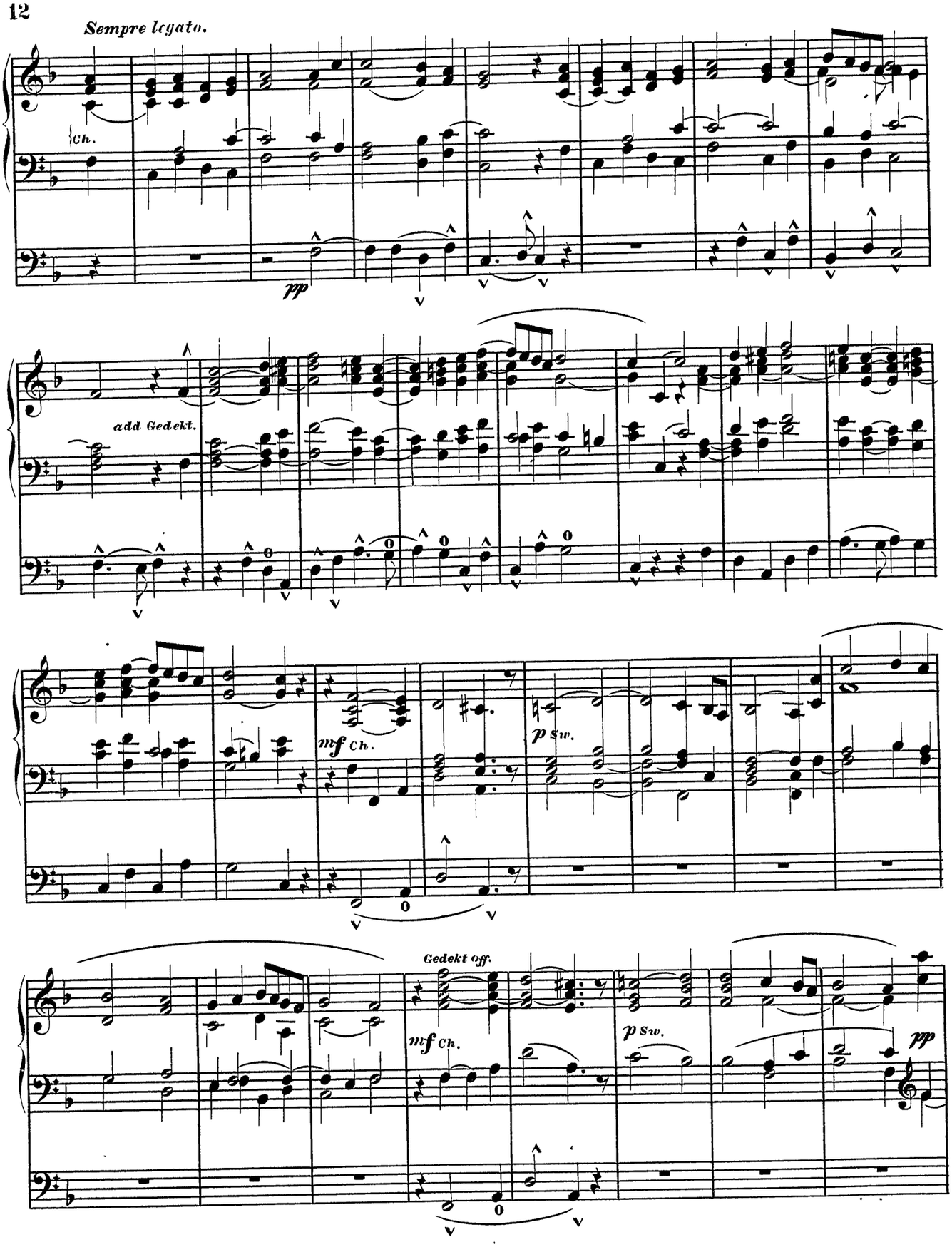
8

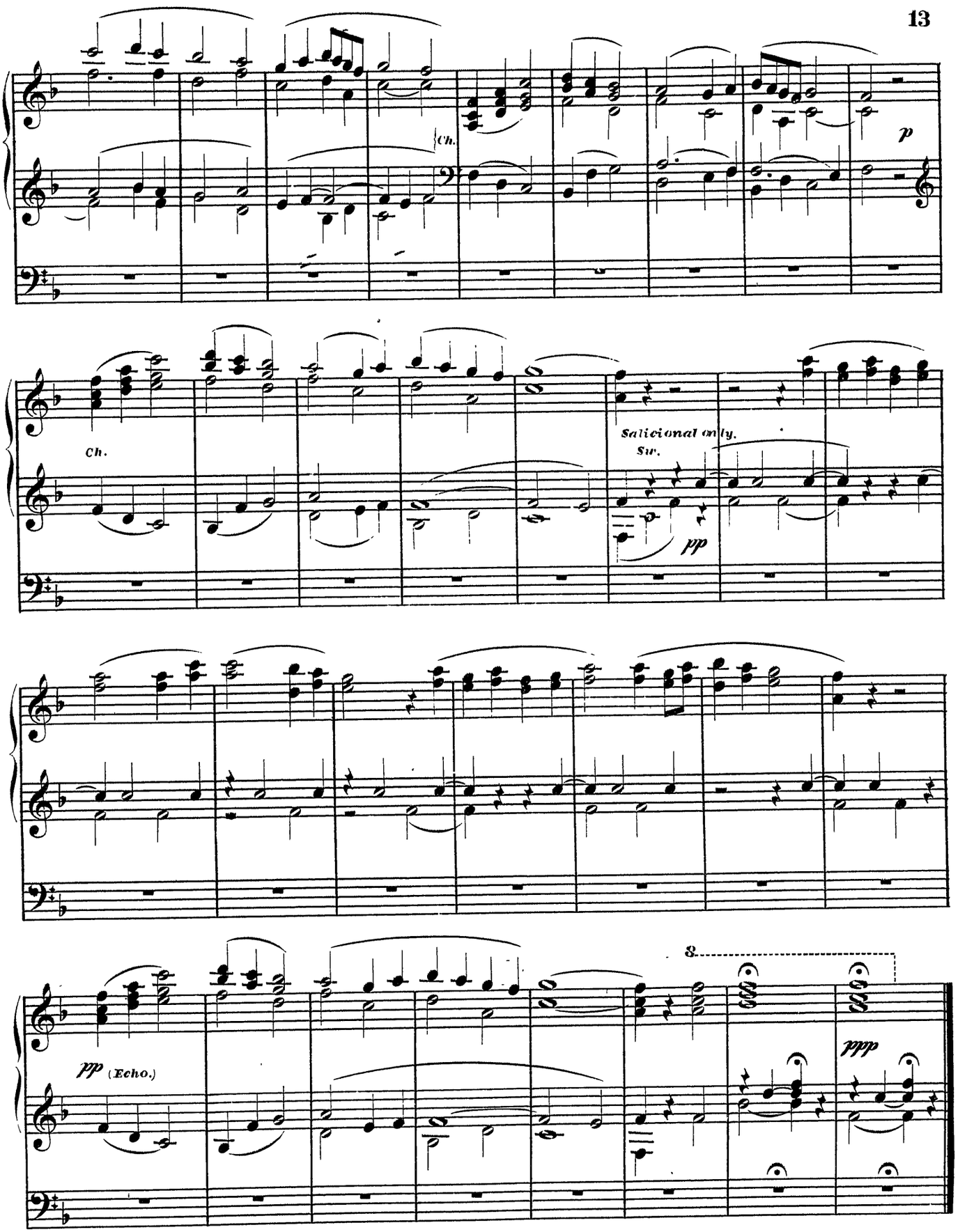
sw. *legato.*

8

8

3 4

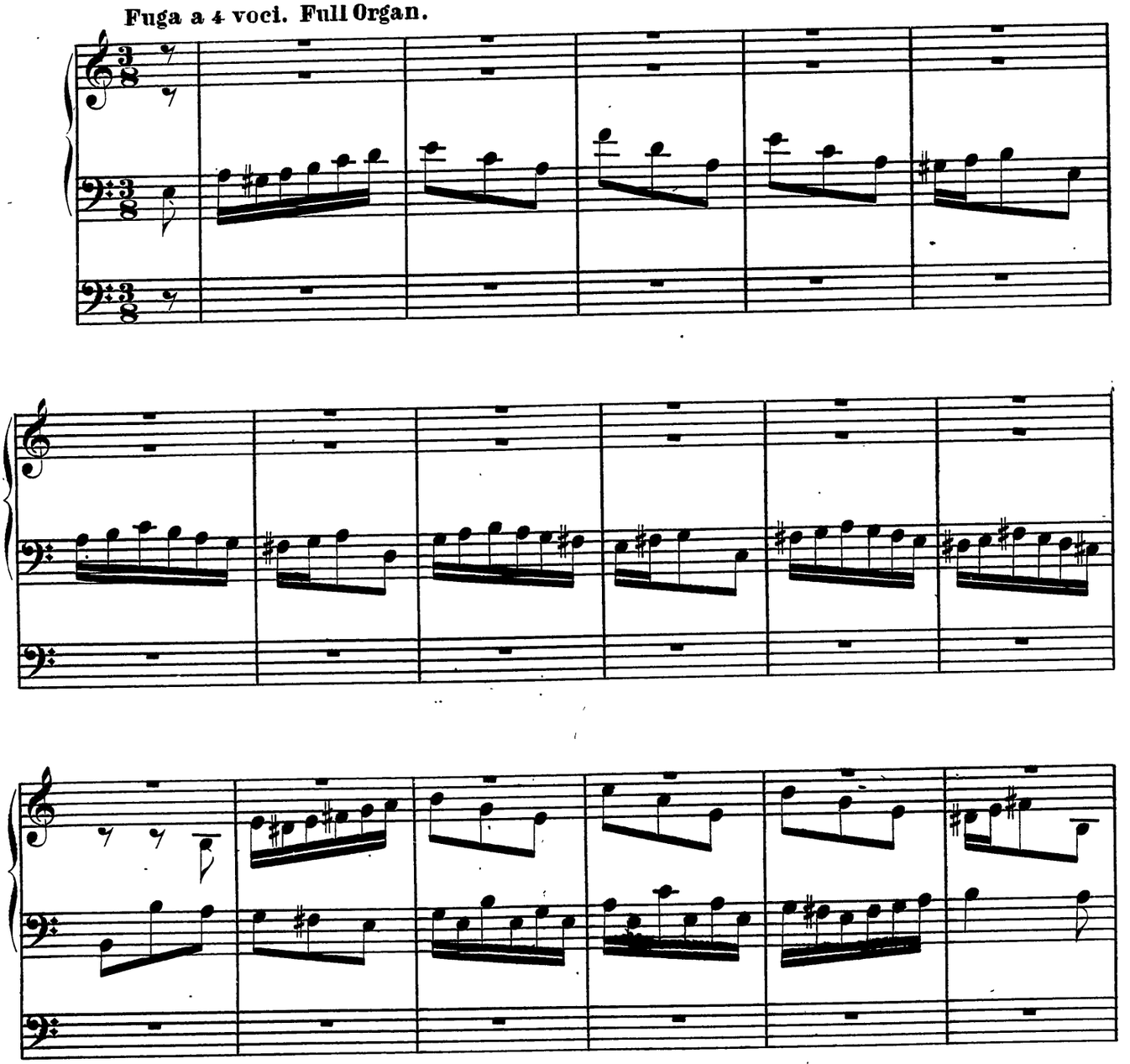

Sempre legato.
Ch.
pp
add Gedekt.
mf Ch.
p Sw.
Gedekt off.
mf Ch.
p Sw.
pp

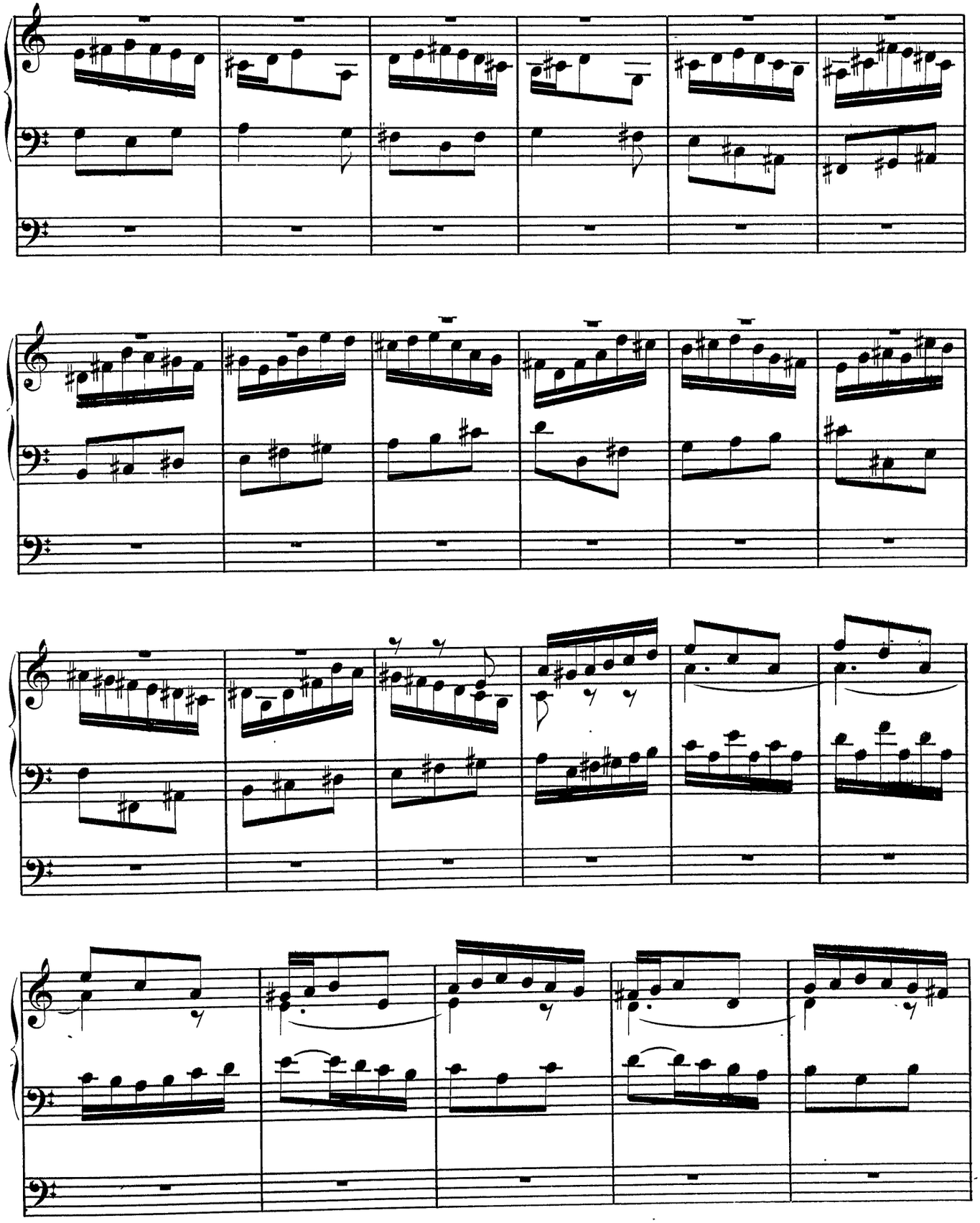

Ch.
p
Ch.
Salicional only.
Sw.
pp
pp (Echo.)
8
ppp

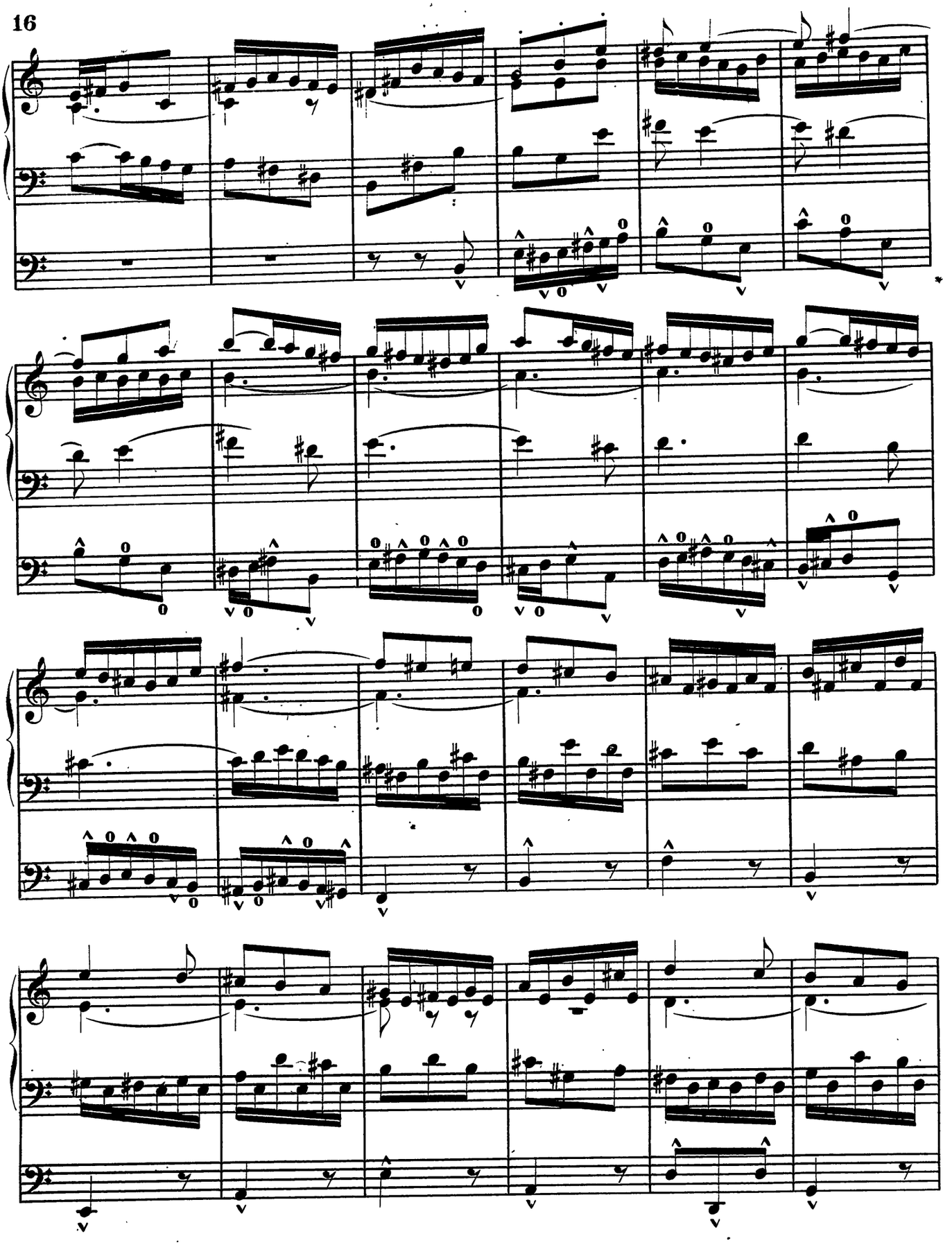
CONCERT FUGUE in A-Minor.

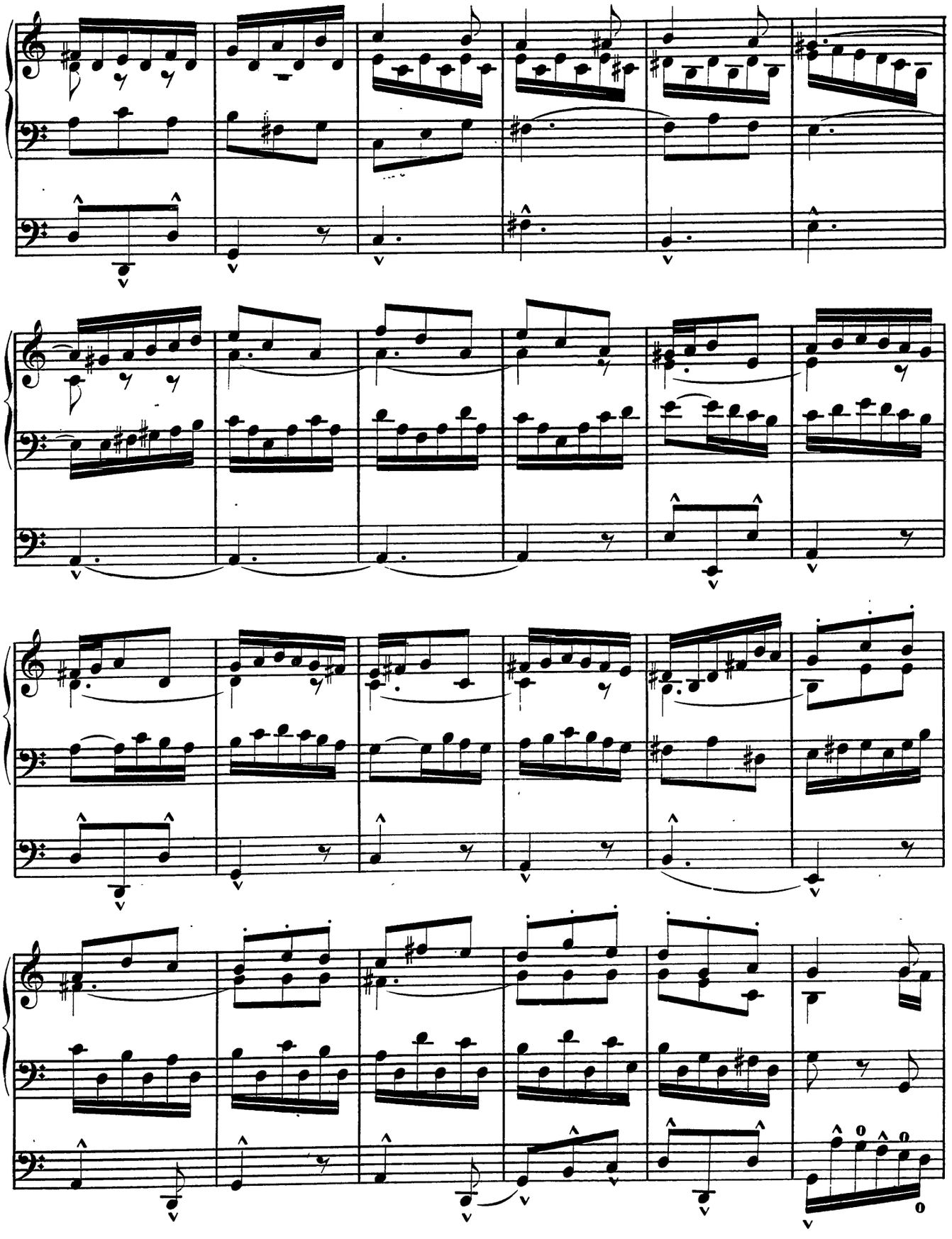
EUGENE THAYER, Op. 48.

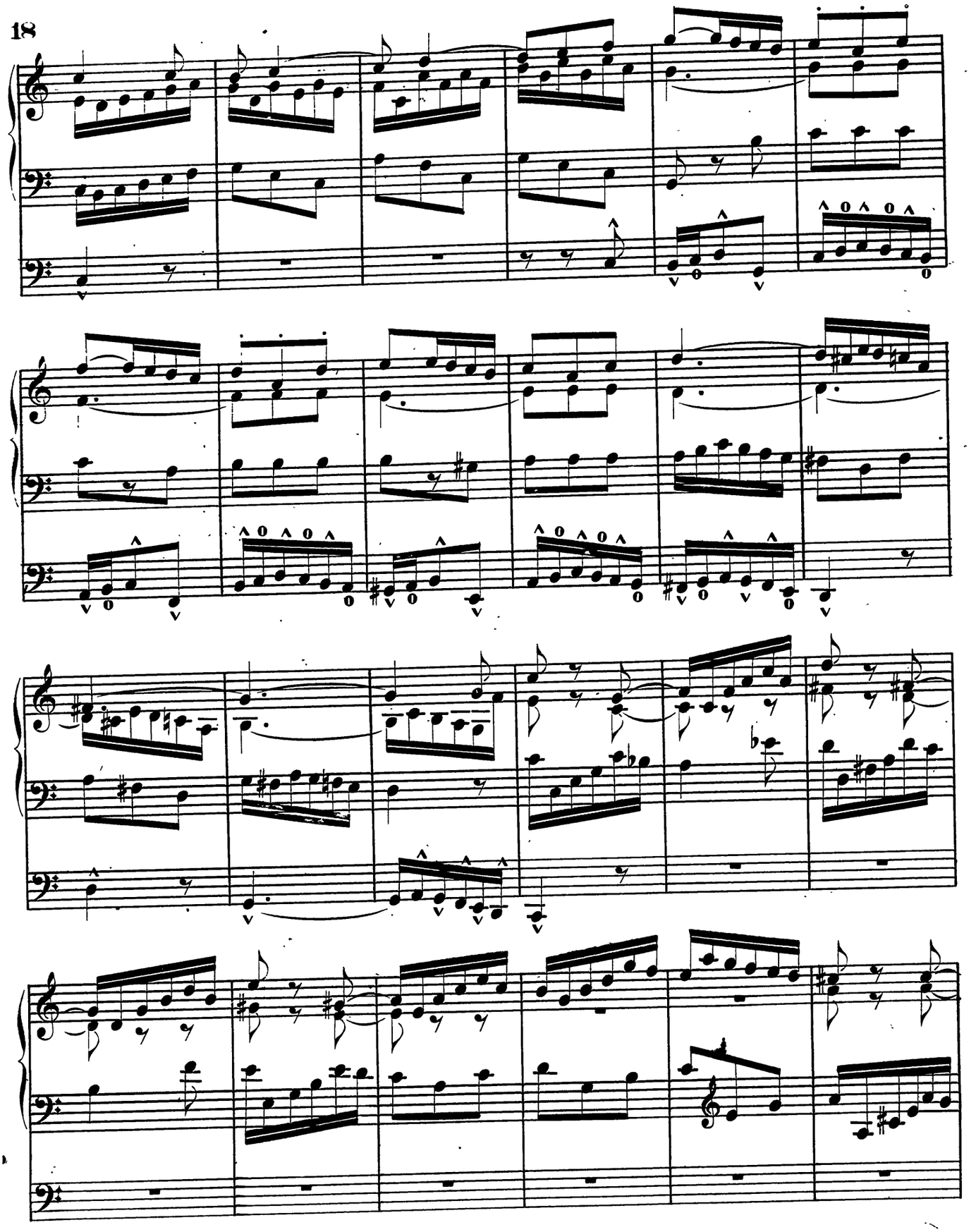
Fuga a 4 voci. Full Organ.

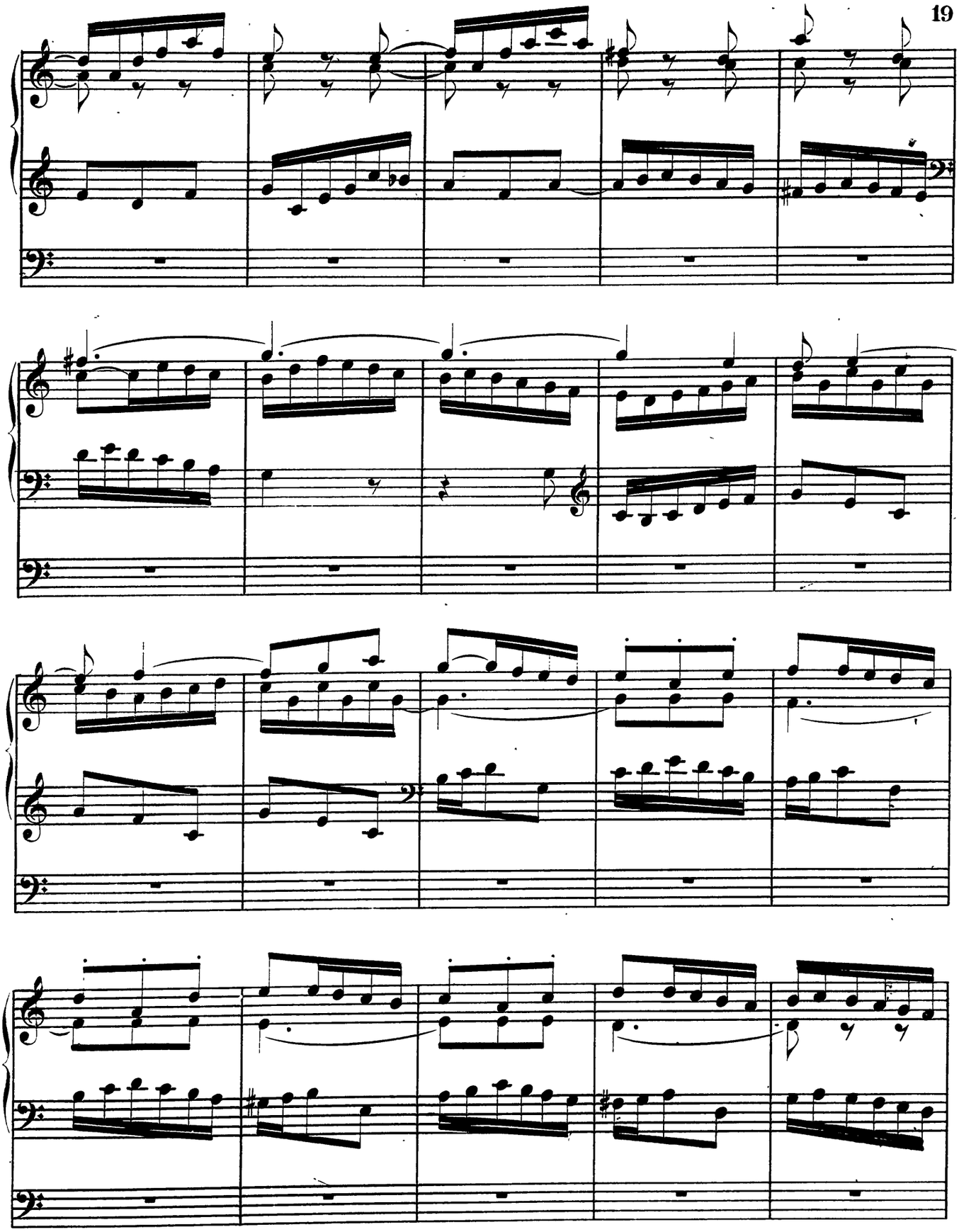


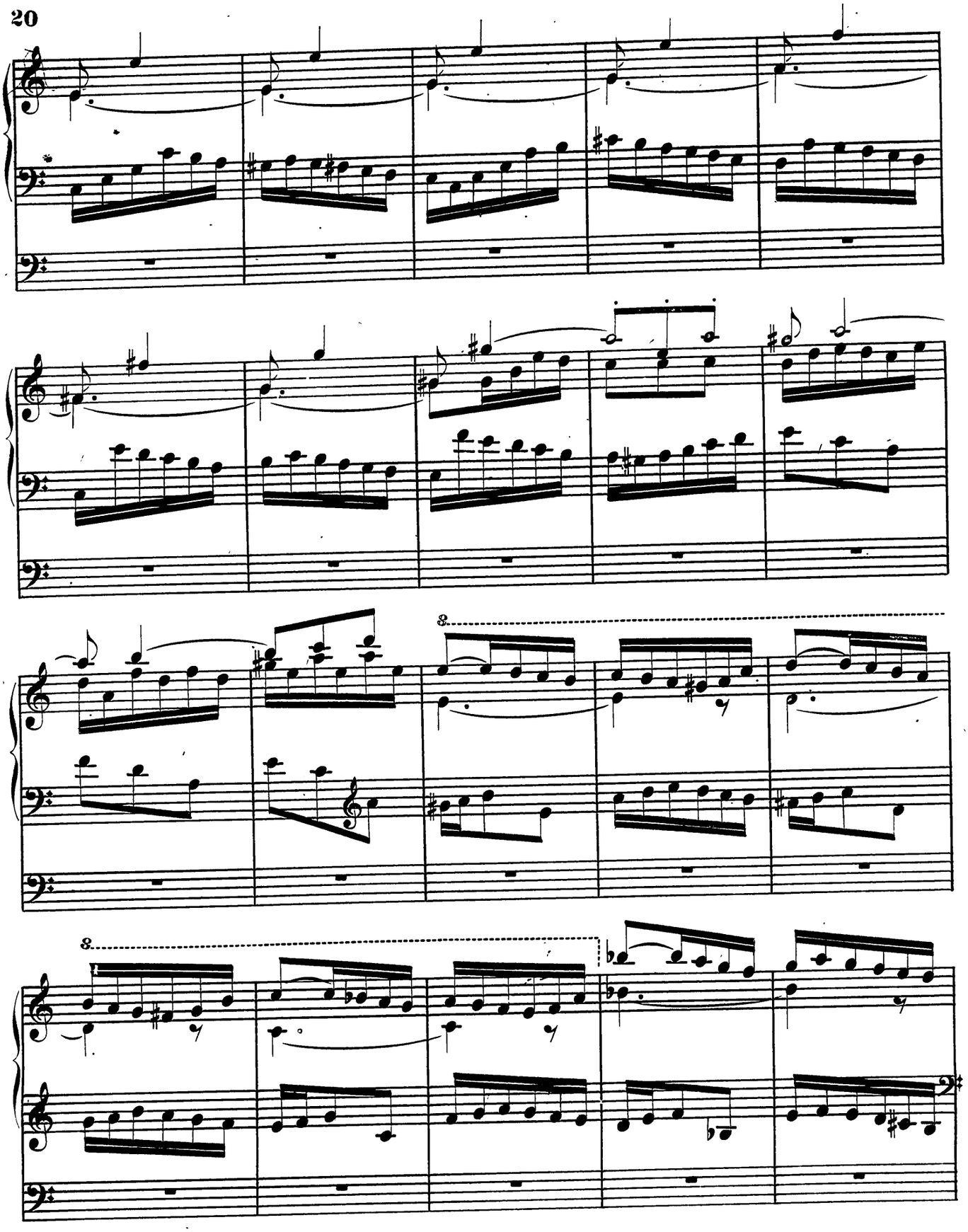


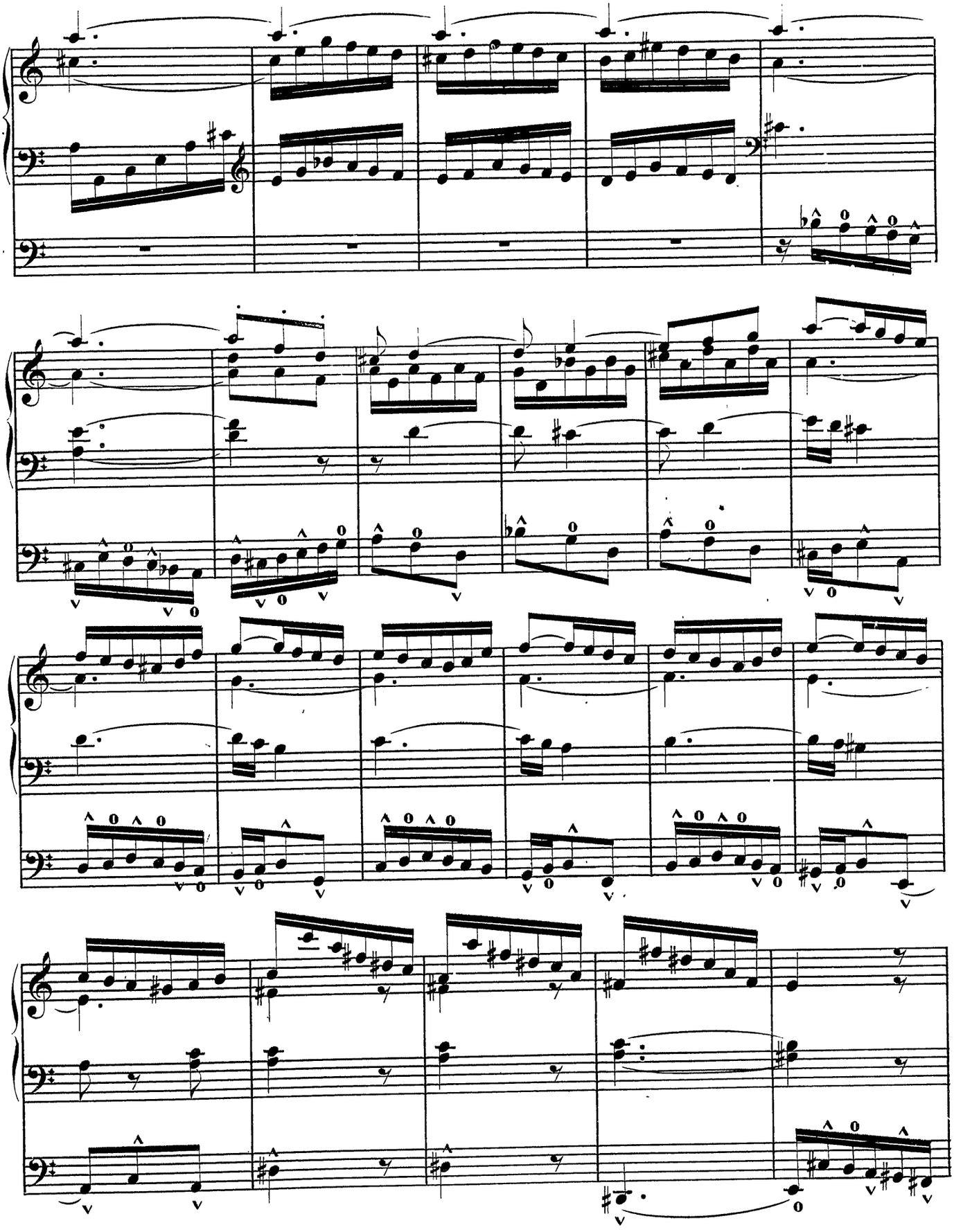








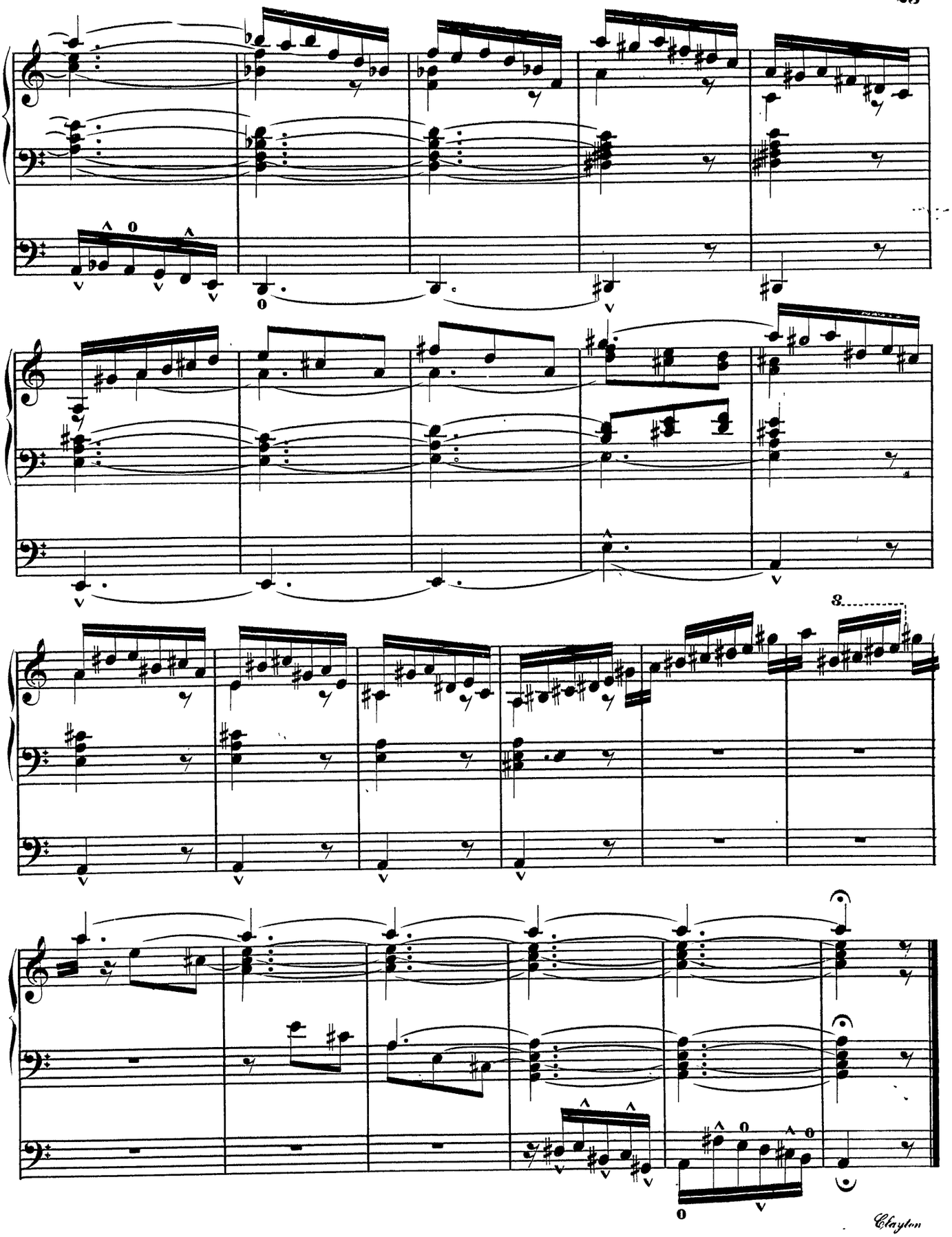

8
8



8

8

Doppio.



Clayton