TWENTY-FOUR

PROGRESSIVE STUDIES

FOR THE

PIPE ORGAN

BY

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Price $1.25

Philadelphia
Theodore Presser
1712 Chestnut Str.

PREFACE.

To the Young Organist.

A preface is seldom read, but I hope to make a few remarks (drawn from much experience) that will attract the attention of those students at least who wish really to master that "King of Instruments"—the organ.

Undoubtedly contrapuntal work is necessary for thoroughly mastering the highest forms of solo organ performance; and no one would insist more persistently on the necessity of that kind of work than the author. But he also remembers that a performer may be able to execute a Bach fugue in the very best style and be almost a total failure as a church organist. I have always advised my pupils to *first* fit themselves for church work, and having obtained a respectable amount of skill in simple service work and fair position as church organist to then press on to the higher forms of organ performance. This little work is, of course, addressed to those in the former class, and it has been my object to illustrate—as far as the size of the work would allow—those difficulties that usually meet the beginner in organ playing. I hope to find time later to prepare a sort of continuation of the present work devoted entirely to the art of accompaniment and another on extempore playing.

Let us see what is required in the way of fitting oneself for a church organist's position in this country. If the various churches had the same form of service the situation would be simpler, but it is clearly to be seen that scarcely any two churches would require the same kind of work from the prospective applicant for a position as organist.* For instance, take the Episcopal Church: a position in churches of this denomination would require not only a knowledge of the service but also the art of training boys' voices. Then there are at least three or four different forms of this service. First the ordinary American Episcopal service, where the psalter is read by the minister and congregation alternately and about the only elaborate music being the "Te Deum," "Jubilate," etc. Next we find the partly choral service, where the prayers are read by the minister and the choir sings the "Amens" and the "Gloria Patri" after each psalm of the psalter, and possibly on festivals the choir chants the psalms themselves. And, third, the *Fully Choral* service; in this service all the prayers being intoned, the psalms of the day being sung to English chants (or—in some churches—Gregorian tones) and the hymns being replaced by more or less elaborate anthems. And, lastly, we find the ritualistic church service, where (in addition to the last) the Communion Service is elaborated almost to the dimensions of the Catholic Mass and the masses of the great composers, Beethoven, Haydn, Mozart, Gounod, etc., are sung frequently to orchestral accompaniment. Saying nothing about the Roman Catholic service the student can easily see that the requirements for a church organist's position in this country are, to say the least, complicated.

In this work I have endeavored to meet the requirements of the average beginner on the organ. He is supposed to be prepared as to the *technique* of the pianoforte, at least as far as finger exercises, scale work in all the keys, and some knowledge of phrasing is concerned, as all this can be acquired much more easily on the piano than on the organ. He is supposed, also, to have some knowledge of harmony, and is earnestly advised by the author to continue his theoretical studies, Harmony, Counterpoint, Composition, etc., as no organist should attempt to extemporize without a fair knowledge of these branches of musical art.†

As to the Use of the Stops (Instrumentation).

In the following pieces I have carefully indicated the instrumentation, or, as it is usually called, "the use of the stops;" and these simple combinations can be used, not only in performing these pieces, but in rendering the various pieces used in the service until such time as the student obtains insight enough into the subject to venture to make the combinations himself. There is one stop in our organs that is frequently abused in this country: I refer to the *Swell Bourdon.* This stop is of the greatest importance in certain combinations, viz., in the "Full Swell" in performing an occasional verse of a chant or slow moving choral and at funeral services. But to hear (as one frequently does) this stop used in all kinds of music, the effect is not only monotonous, but the harmony, being doubled an octave below, sounds most confused and "muddy." The Double Diapason or (sometimes) Bourdon in the "Great" manual in large organs should not come on until the "Mixtures" are drawn, and not with "Fifteenth and Twelfth" or even "to Octave," as one frequently hears it. In our organs *Gambas* are frequently too loudly voiced. I would recommend that when this is the case a very good substitute can be formed by taking an 8-foot Flute in the "Great," coupled to "Swell," Oboe or Cornopean. I have just spoken of "8-foot Flute." This term is apt to confuse the beginner, but if he will remember that the names "Melodia," "Clarabella," "Hohlflöte," "Doppelflöte," "Stopped Diapason" are *almost exactly the same stop* and that "Flute 8′" means *any one of them,* he will understand the situation better.

As to the Care of the Organ.

I would strongly recommend to the young organist to familiarize himself not only with the general effect of the various combinations, etc., of his instrument, but to examine the *interior construction* of the organ as well. In case the organist is a lady she can not conveniently do this herself, but if she understands how the interior of the organ is constructed she can easily instruct some member of the choir or other person, so that under her direction the repairs can be made.

The Interior Construction of an Organ.

Generally speaking all church organs are laid out as to their interior arrangements on very nearly the same plan. On the floor immediately behind the key desk or *console* is erected the bellows and supports for the frame, action, etc. This might be called the *first story.* At back of the bellows (occasionally at the sides) are the pedal pipes and wind chest, the action of which is carried from the pedal keys under the bellows.

Over the bellows is erected the wind chest holding the pipes of the "Great" (so named from having the louder or *greater* pipes), and if the organ is a three-manual instrument, back of this the "Choir,"* between which is a passage where the *tuner* stands when tuning reeds, etc. These "reed" pipes give the *artistic* organist more trouble than any other part of the instrument. During changes of temperature caused by letting the heat on in the fall and when it is taken off in the spring, these reed pipes become slightly longer or shorter, the consequence being that they are either slightly flatter or sharper than the other pipes; of course, in this condition they should not be used until they are gone over by a tuner and brought into perfect accord with the rest of the instrument.† In the organ the author plays there are fifteen reed stops; and a Sunday rarely passes without his tuning one or more of the pipes.

But to return to the subject: the *Great Trumpet* is placed *next to the passage* spoken of above and should there be a four-foot Trumpet or "Clarion" this last is directly *behind* the trumpet. Turning round and facing the back of the organ the "Choir Clarinet"* will be found placed next to the passage. This might be called the *second story* of the organ.

* For instance, I know of churches where the organist is expected to be able to read from *the four line staff* of the Missal.

† Note.—I have omitted the word "Prelude" as a title for these pieces, as nearly all the softer movements, while being used for technical "studies," can *also* be performed as *Preludes.*

* The reader is referred to the extremely interesting account in Dr. Stainer's "The Organ" (Theo. Presser), as to the various positions the *choir organ* has occupied at various times in the English Cathedrals.

† See remarks on *tuning reeds.*

The "Swell Box" containing the pipes of the *Swell Manual* is usually placed over the *Great* and *Choir*, and the arrangement of the pipes is similar to the other manuals. The "Swell Reeds" (Oboe, Cornopean, Vox Humana, etc.) will always be found *in front* of the other pipes (for convenience in tuning), and sometimes (in small instruments) have to be tuned from the *outside* of the swell box (through the folds). However, in large organs there is always a passage *inside* the box. This might be called the *third story*.

In constructing an organ it has been found necessary to the best effect to avoid placing all the large pipes on one side of the instrument and the small ones on the other, but to place them as follows: The pipes of the lowest note of the manuals "CC" will be found on one side of the organ, but the next note CC♯ will have its pipes on the opposite side of the instrument (perhaps 50 feet away), and so on until the smallest pipes (giving the highest notes) will meet in the middle. This peculiar arrangement should be borne in mind in tuning reeds, etc., the notes given to the tuner being C, D, E, F♯, etc., then begin C♯, D♯, F, G, etc. If this is not done the tuner would have to jump from one side to the other of the organ.

In giving the following directions for tuning reeds the author would remark that he does not intend that these simple repairs should take the place *entirely* of a professional tuner, but in many parts of our country a professional tuner is a rare visitor and the organist must do his own tuning or go without.

All organ reeds are constructed on the same general plan. First the *barrel* or top of the reed pipe, which is about the same as any other organ pipe, but differs as to the construction of its "foot," which contains the *reed* proper; this latter being made of several different pieces of metal. It is not necessary for our present purpose to give the technical names of these parts (as this is not a treatise on tuning), but suffice it to say that the peculiar quality of the reed tone is produced by a "tongue" of very thin brass "so placed that as air is blown into the tube containing this 'tongue,' it is made to vibrate or beat backwards and forwards and by so doing sets the column of air inside the tube into synchronous vibration."*

Now this tongue of brass is fitted with a piece of thick wire so placed as to allow a larger or smaller opening between the *reed proper* and the tube this reed rests in; this wire is brought out to the outside of the pipe and bent over at a right angle. In *tuning*, this angle is tapped gently by the tuner using a *tuning wire*, which is a piece of metal or large wire about 18 inches long (a long-shanked screw-driver is frequently used for this purpose), and by striking the upper or under part of the *angle* the reed is brought into the proper condition.†

Sometimes the *reed* becomes clogged with dust, or even dirt, in which case it refuses to sound. I have frequently cured this by lifting the pipe an inch or so and letting it fall back—this probably blows out the obstruction. In case this will not make it sound the tuner removes the pipe, takes off the barrel (or upper part of the pipe), and taking the *foot*—containing the reed—in his hand draws a piece of paper between the reed and the slot, thereby *cleaning* it. In taking off the barrel care should be used not to *twist* the *neck* of the pipe as (if slightly rusty) it might break. Do not hold the pipe in the hand longer than is absolutely necessary, as the warmth of the hand raises the pitch of the pipe. Professional tuners always use the "Octave stop" as a guide in tuning, but I must confess that I get better results by using a Diapason or Flute of the same pitch as the reed.

Occasionally a *Stopped Diapason* or *Bourdon* in manuals or pedal (which is the same stop, only *an octave lower* in pitch) will be out of tune. This is caused by the "stopper" in the top of the pipe becoming loose and falling down slightly into the pipe; it should be refitted, but a simple remedy is to place a piece of paper around the stopper and tune by lowering or raising the same. The same trouble sometimes occurs in Flute pipes (Melodia, etc.), by the metal *flap* at the top of the pipe getting bent too far down (or up)—the flap is easily bent into the proper height. Pedal pipes will sometimes stop sounding nearly or entirely; this is caused by the *plug* (or *gate*, a piece of wood placed in the foot of these pipes to regulate the sound) getting loose and *working in*, thus closing the orifice so that the air cannot get into the pipe. (Remedy as above.)

* Dr. Stainer.

† When the reed is "out of tune" it *beats* very rapidly, but as the *angle* is struck the *beats* become slower and slower and finally cease altogether—when the pipe is *in tune*.

The Action.

Most moderate sized organs are fitted with an action known as the *tracker* action.* This action is (unfortunately, I think) the most complicated of any. In the following remarks I shall only speak of the ordinary troubles that are usually met with by the performer. The pedal *tracker* action is the same as the manuals, only made of stouter material, so the same remarks will apply to both.

When the key is pressed down it pushes up a piece of wood about the size of a lead-pencil, fixed in a frame; this is called a "sticker." The upper end of this *sticker* is fitted into another piece of wood (also fixed in a frame) called a "lever." The object of this last is to *change the direction* of the action so that the small space of the keyboard may be spread out so as to cover the large space of the various wind chests beneath the pipes. The further end of the lever spoken of above is pierced by a small wire which attaches it to the *tracker*. This *tracker* is a thin piece of wood, sometimes 12 to 15 feet long, according to the size of the organ; the further end of this *tracker* is fitted with a wire which enters the wind chest and is attached to the valve. At the lower end of the tracker it is attached to the lever spoken of above by a *screw wire* which is "tapped" for the "nut" (a small leather button), and it is this *nut* or button which holds the key at the proper level. There are various other contrivances which I have not space to speak of here.

Accidents That are Liable to Happen to the Action.

The small leather *nut* spoken of above is apt to give more or less trouble.† If these become worn by much usage they are apt to *slip* on the *worm* if they do not entirely fall off, thus letting the key down and of course preventing it from opening the valve. I have found it a good plan to keep a few of these sole-leather *nuts* (which can be had of any organ builder) on hand for use in such an emergency. Of course, these *nuts* are used on the pedal action (these are of larger size) and are rather more likely to become worn and *slip* than on the manuals.

Sometimes the valves under the pipes become clogged by dust or even chips falling down through the holes the pipes stand in. This is particularly apt to happen to new instruments and prevents the valve from closing entirely; this will cause it to sound or *cypher*. The remedy for this is to remove the *bung* (a thick piece of plank at the front of the wind chests and made removable), when the obstruction can be removed. This must of course be done when the air is out of the organ. I have known the valve to be pulled below the guide wires on either side of it by rough usage. This would prevent the use of the manual entirely for the time being. (Remedy as above.)

Accidents to the Register (or Stop) Action, Etc.

The stop handles are connected with what are called *sliders* under the pipes. The object of these *sliders* is to allow the air to enter the pipes when (the stop having been drawn) the key is pressed down. In damp seasons these *sliders* (which are long thin pieces of wood, and, of course, made to fit very tightly) become swollen and cause much annoyance in drawing the stops. Organ builders loosen the screws over the wind chests that contain these sliders and this temporarily relieves the difficulty. (Of course it relieves itself when the wood becomes dry.)

* Large organs require either an *electric pneumatic* or *tubular pneumatic* action to assist the performer in opening the valves and thereby lightening the "touch."

† The position of these *nuts* is usually under the *tuner's passage* between the Great and Choir—or Swell wind chests.

The *lever* that connects the *Swell Pedal* with the *Swell folds* (opening and closing the Swell box) is somewhat apt to give trouble by becoming disconnected either at one end or another, and thereby preventing the use of the Swell for expression. This can easily be traced and the remedy applied (generally by tightening or replacing a screw or bolt). Sometimes the folds themselves become too dry and creak or squeak when opened or closed. This can be cured by *blackleading* or greasing the place affected.

"Fingering" on the Organ.

I was asked by a pupil the other day if a Bach fugue could be "fingered" (as technical studies in pianoforte playing are) for the organ, and I answered unhesitatingly "No." The fact is that scarcely any two persons can "finger" on the organ alike. Take a player with long, thin fingers: such a performer would have no difficulty in passing one finger over another, but a performer with a small hand would not be able to do this at all. In the latter case it would be necessary to "slide" some of the fingers, and this leads me to remark that a performer with a small hand must finger very differently from one who can reach—say a 10th. If the pupil will remember, the organ differs from the pianoforte in the fact that in playing the latter instrument almost everything depends on striking the key (touch), but on the organ it is just the opposite. Hold every note (in inside parts as well as outside) *its full time value*, and then move the finger *quickly* to the next; slide any finger from a black key to any white key on either side of it.

As to Repeated (Untied) Notes.

Two notes following each other on the same line or space and in the same part are *invariably repeated* in organ music. This refers not only to the outside parts but to the inner voices as well, and particularly to the pedal part. In cases where a long note occupies a line or space and a melody note should come on the same place, the long note must be released for the melody tone and then depressed again for the remainder of its value.

Performing These Pieces on a Two-Manual Organ.

These little pieces can be played nearly as well on a Two-Manual Organ as on one with three keyboards. About the only difference between performing on a 3- or 2-Manual organ is that on the smaller instrument the "stops" must be changed oftener. On a Two-Manual Organ the passages for the "Choir" are usually transferred to the "Great"—that is, when they are "Solo." Harmonized passages for the Choir are oftener played on the "Swell." There are, however, numerous exceptions to this.

Table of Stops Usually Found in Organs in This Country.

Great Manual.

Of 16 ft. pitch.	Double Diapason. Bourdon. Double Trumpet.
Of 8 ft.* pitch.	Open Diapason. Gamba. Gemshorn. All 8 ft. Flutes (Melodia; Clarabella; Hohlflöte; Stopped Diapason). Trumpet.
Of 4 ft. pitch.	Octave (this stop together with the 12th, 15th, and all "Mixtures" are "Diapasons" of differing pitch but with smaller pipes); Flute 4′. Clarion (4 ft. Trumpet).
Of 2 ft. pitch.	15th Piccolo (rare in *Great* Manual).
Of 2⅔ ft. pitch.	12th.
Of various pitches.	Mixtures. Sesquialtera. Furniture. (These stops have several pipes to each note and are intended to represent the effect in acoustics known as "overtones," or, in other words, they add brilliancy to the tone.)

* By "8 ft. pitch" is meant the same "pitch" as the pianoforte. An open Diapason sounding the lowest C of the Manuals requires to be 8 ft. long to produce this tone; "16 ft." an octave lower; "4 ft." an octave higher; "2 ft." (or 15th) two octaves higher, etc.

Swell Manual.

Of 16 ft. pitch.	Bourdon. Double Dulciana (rare). Fagott (or Double Trumpet). Corno di Bassetto.
Of 8 ft. pitch.	Diapason. Viol di Gamba (or Dulciana) Salcional. Lieblich Gedacht. Stopped Diapason. Dolce. Quintadena. Oboe.* Cornopean (or Swell Trumpet). Vox Humana. Vox Celeste (made with two pipes to each note, one tuned slightly sharper than the other and producing a very delicate *Tremolo*). Vox Angelica (rare).
Of 4 ft. pitch.	Octave. Flute 4′. Violin. Clarion.
Of various pitches.	Echo Cornet (made of small mixture pipes—should have "5 ranks" but seldom does in this country). Mixture 3 ranks. 12th (2⅔ ft.). 15th (2 ft.).

Choir Manual.

Of 16 ft. pitch.	Double Dulciana. Bourdon (rare).
Of 8 ft. pitch.	Corno di Bassetto. Open Diapason. Geigen Principal ("string" tone Diapason). Dulciana. Dolce. Keraulaphon (in old organs—should be Viola or small Diapason). Concert Flute. Flute 8′. Melodia. Stopped Diapason. Salcional (rare). Clarinet.
Of 4 ft. pitch.	Octave. Flute 4′. Large Fl. 4′ Flûte d'Amour.
Of 2 ft. pitch.	Piccolo. 15th. 12th (2⅔ ft.).

Pedal Organ.

Of 32 ft. pitch.	Double Diapason (a magnificent stop, but very expensive, as it requires as much lumber to build it as an ordinary wooden house!). Double Bourdon (of 32 ft. tone—made of very large 16 ft. stopped pipes. Contra Trombone. Contra Posaune (rare).
Of 16 ft. pitch.	Double Diapason (very heavy tone. In some of our older organs this is the *only* stop found in the pedal!). Bourdon. Violone. Trombone (a terrible monster of a stop! Should only be let loose on great occasions like Christmas or Easter).
Of 8 ft. pitch.	Violoncello (should be made of Diapason pipes—it is almost always too loud). Flute 8′ (made of rather large pipes; excellent in "staccato ped."). Diapason 8′ (rare). Trumpet.
Of various pitches.	Quint, 10⅔ ft. (only to be used with other stops). Mixture (rare).

Solo Manual.

Very large organs are fitted with a fourth keyboard erected above the Swell Manual, the pipes of which are on a higher pressure of air† than the other Manuals. This Solo Manual is of great assistance in producing orchestral effects, etc. (This Solo Manual is sometimes replaced by an "Echo" Manual.)

Geo. E. Whiting.

* Or "Hautboy." This stop is frequently divided at "Tenor C" (the lower octave of the Manual) by cheap builders, thereby leading would-be buyers to the belief that they are getting *two* stops in place of one for the same price! In this case the lower octave is called "Bassoon." This peculiar device is sometimes found in other stops.

† Sometimes as high as 12 inches. (The ordinary pressure is from 2½ to 3½ inches.) The Solo Manual in the Church of the Immaculate Conception, Boston, has a pressure of 8 inches.

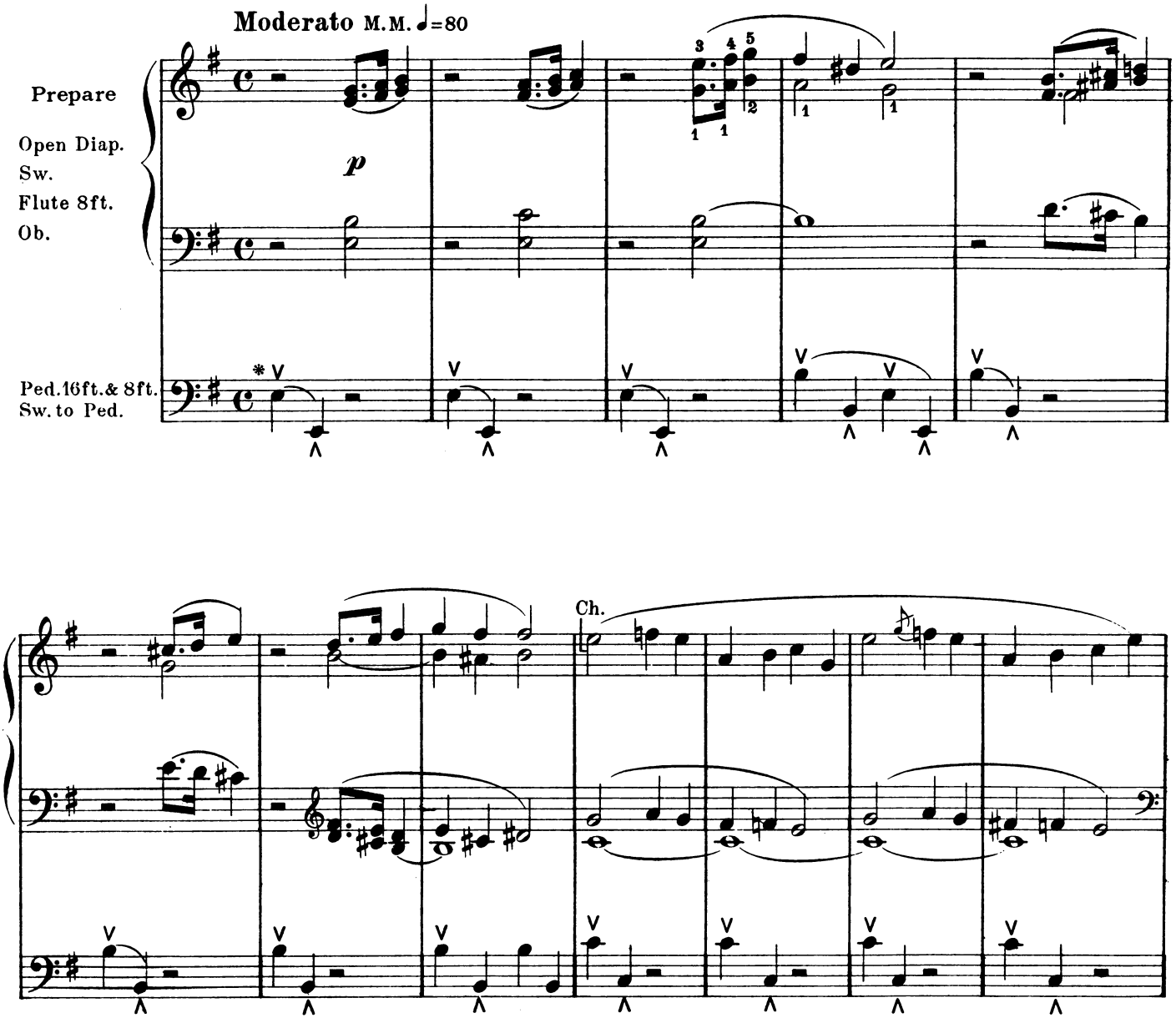
24 PROGRESSIVE STUDIES

No.1.

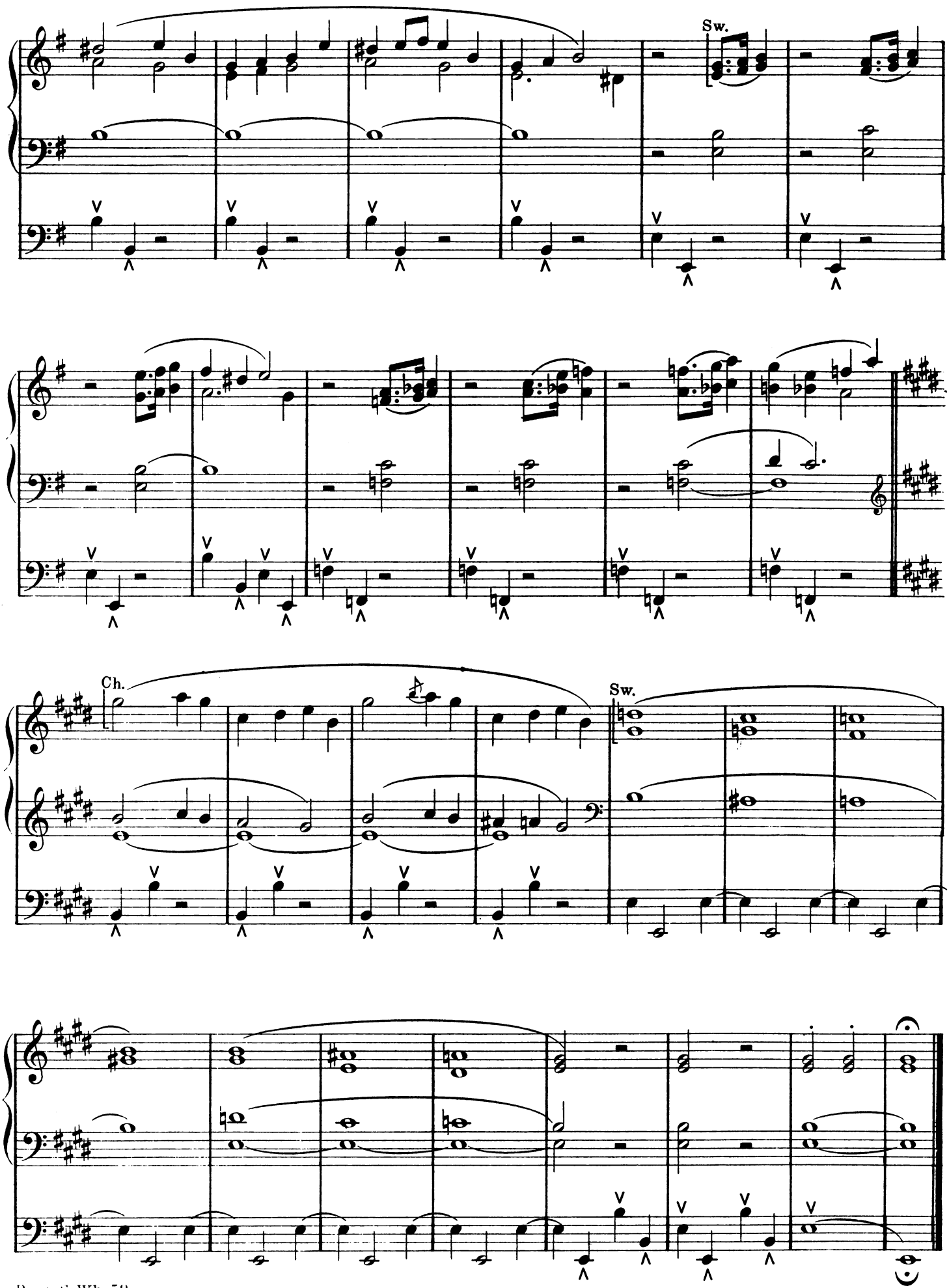
Study for finding the spaces on the Pedal keyboard

The pupil is directed to place himself directly opposite the middle C of the manuals. Notice that there are two spaces to the right between E♭ and F♯ and between B♭ and C♯ and also two spaces to the left. To find E for instance place the toe against (not on) E♭ and to find F against F♯. The same with finding B and C. This is much the quickest way of learning Pedalling and the idea was obtained from teaching the blind the Piano. The pupil is advised not to look at the Pedals although there is no harm in an occasional glance. I would advise keeping the feet in the spaces at first and striking the key wanted with the "ball" of the foot keeping the toe pressed against the black key next to the one being struck at the time. There should be no motion above the ankle in any kind of Pedalling. Practice all moving Pedal parts alone, before using the hands and feet together.

GEORGE E. WHITING



* "V" When above the Pedal Part, Right toe
"Λ" When below the Pedal Part, Left toe


Sw.
Ch.
Sw.

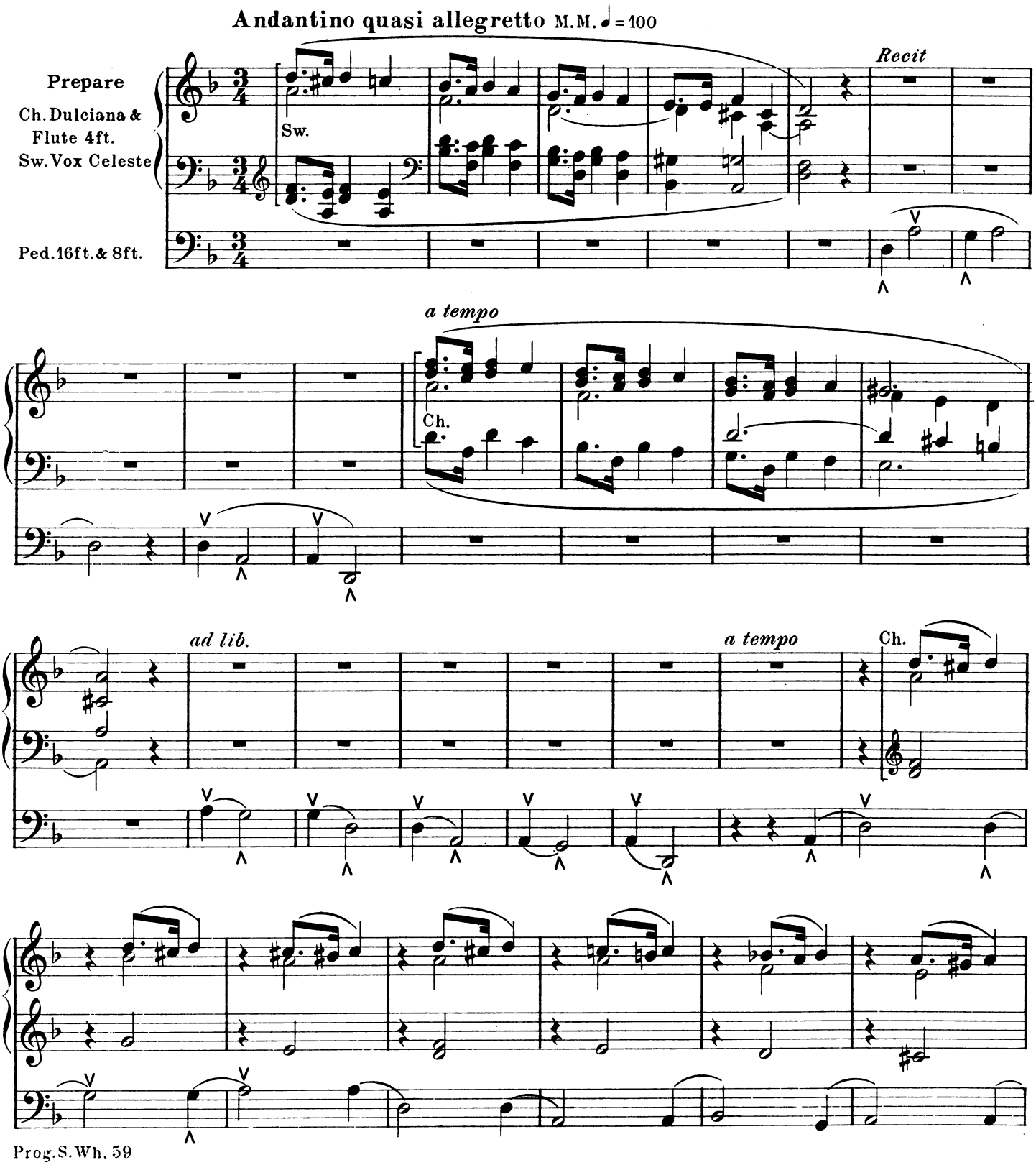
No. 2.

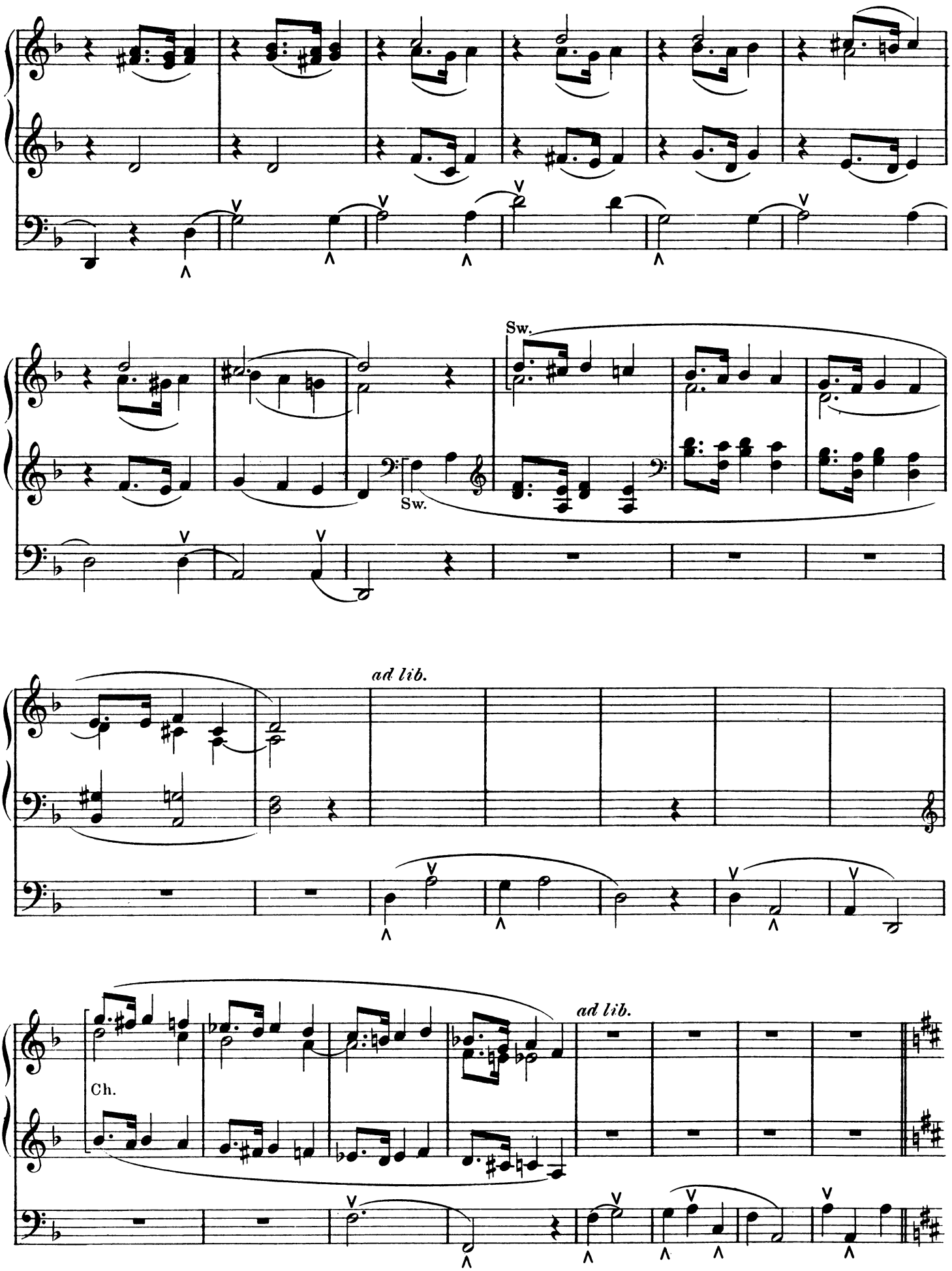
Study for finding D, G and A in each octave of the Pedal*

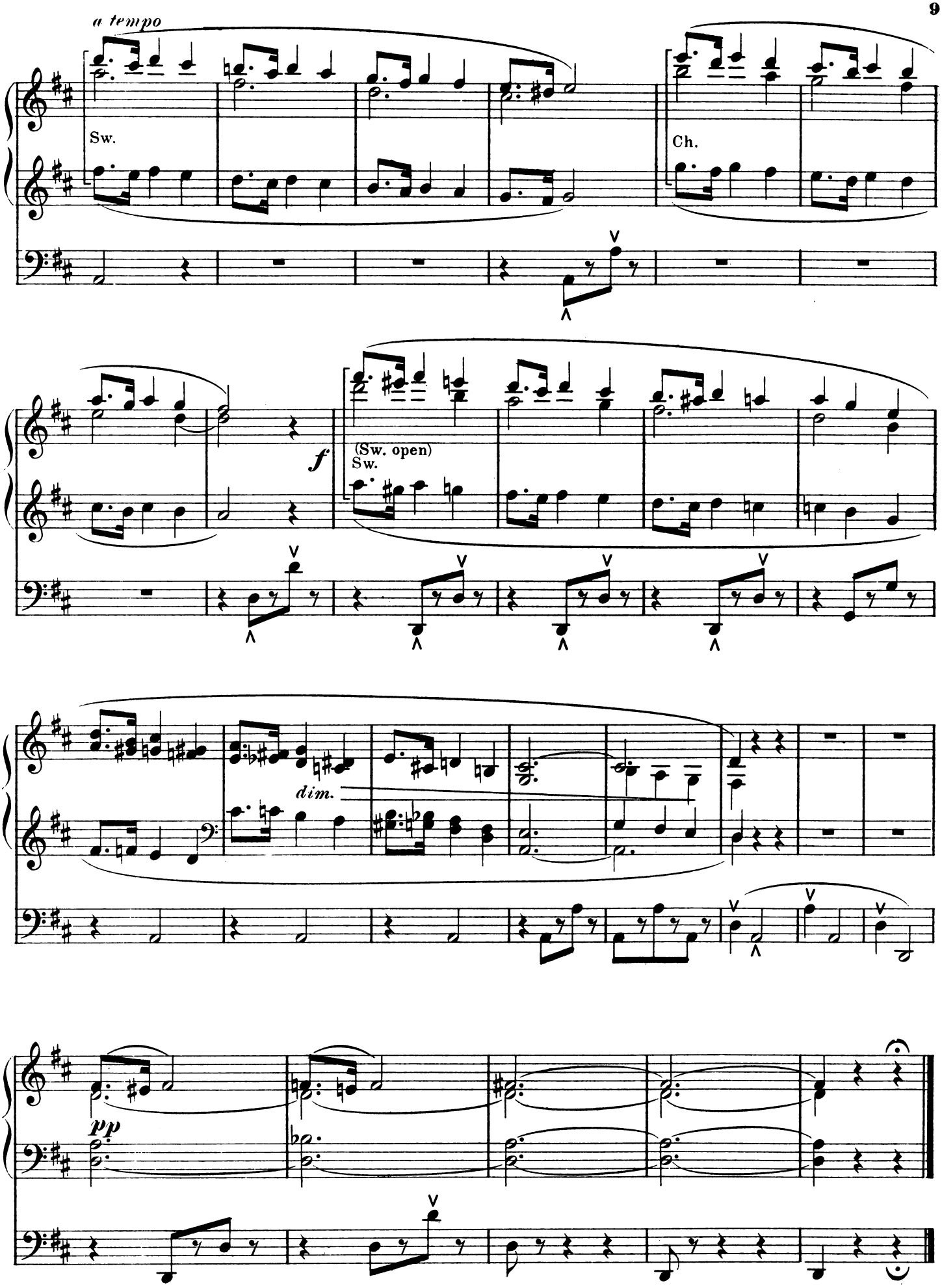
These three keys in each octave are more difficult than those in the last study as there is not room for the average toe between F♯, G♯ and A♯ or between C♯ and D♯ consequently the keys D, G and A must be found from the next black key above or below the one wanted as the case may be.

For instance in finding the low G, the Left foot is placed by the side of F♯ and then drawn around to the key wanted. "A" from B♭ etc. These remarks apply to the upper octave also. (Another method of finding the low G and high A is to use the Heel instead of the toe, keeping the toe pressed against the low F♯ or high B♭.)

* It is well to remark here that this method of finding the Pedal keys is only used on "skips." Scale passages are played differently. Where a foot is already on a Pedal key and it is desired to find the key next to it, strike the last foot against the first.




Sw.
Sw.
ad lib.
ad lib.
Ch.


a tempo
Sw.
Ch.
f
(Sw. open)
Sw.
dim.
pp

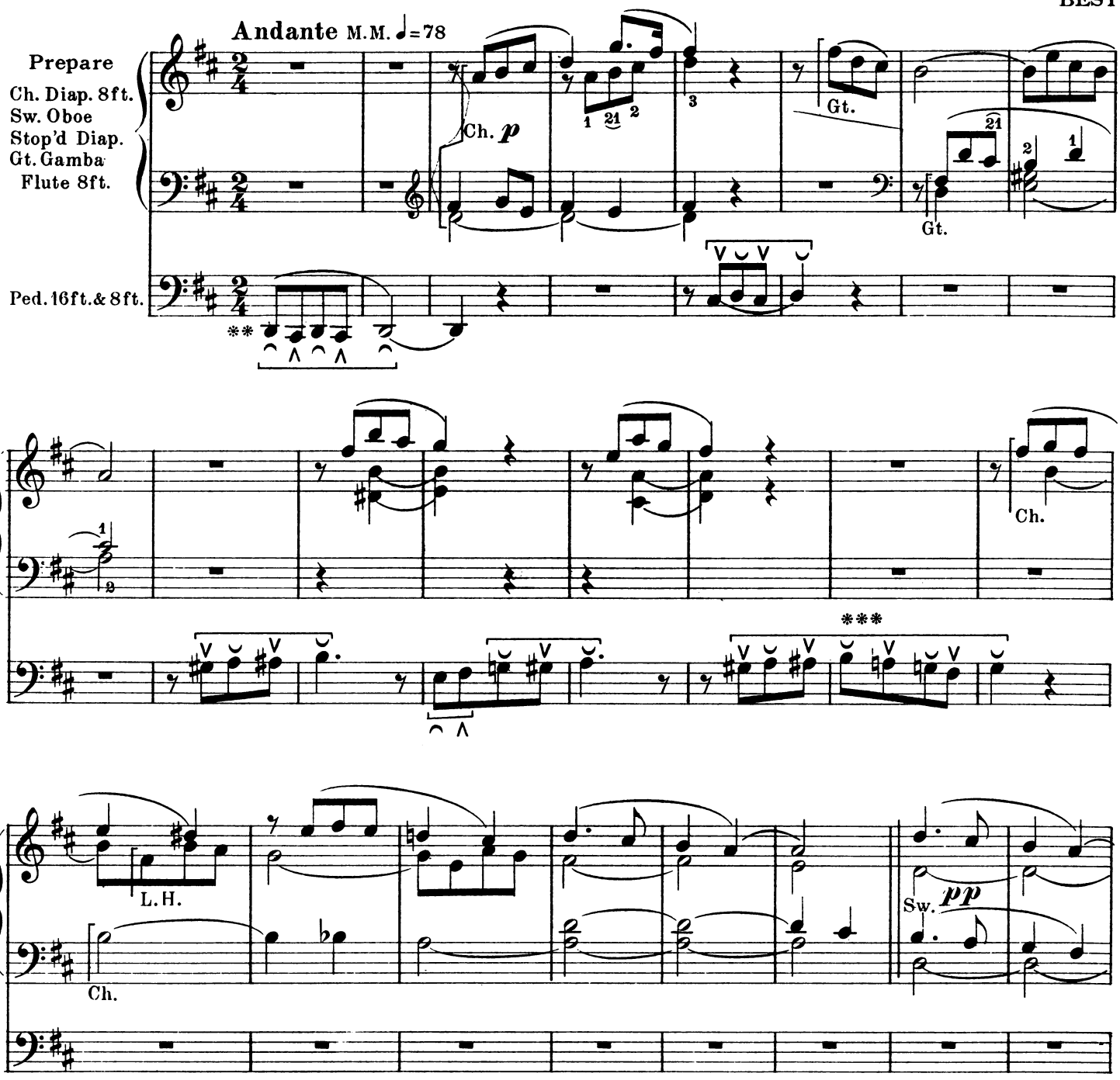
No. 3.

Two studies for using the heel as well as the toe of each foot

This method of pedalling gives the performer another finger (as it might be said) on each foot and is the system usually employed in playing chromatic scale intervals and is even used on skips where it is necessary to use the Left foot alone, for instance in playing a Bass passage and using the Swell Pedal for expression at the same time. (See No. 12) It is usual to defer introducing studies for both toe and heel until later but I have found that students have no difficulty in mastering this method thus early. Practice the Pedal Part alone, before using the hands with the feet.

No action above the ankle is used in this method of pedalling. The Organ Bench should be so adjusted that the performer can reach the outside keys (above high G with Right foot and below low G with Left foot).* Many of our organ benches are too high; especially for lady organists who usually require a bench 17 inches from the top of seat to the pedals, and some ladies need even a lower seat than this. The usual height is 21 inches above the Pedal keys, which I think much too high. They are made adjustable but are somewhat expensive (25 dollars.)

*BEST

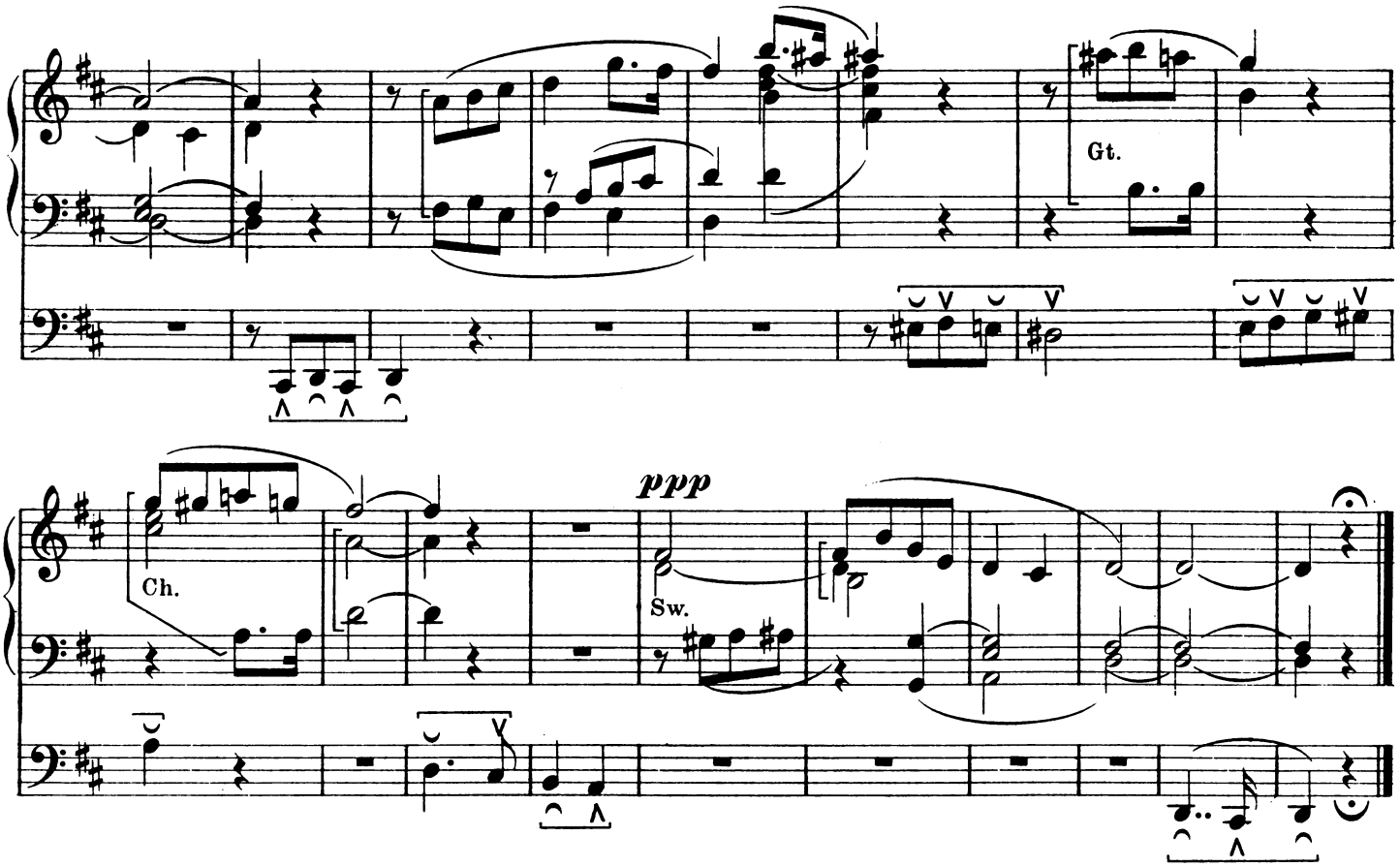


* Studies by W. T. Best - I have introduced into this work a few of the celebrated Pedal Studies by my old master, Best, of Liverpool, Eng. They have never been published in this country.

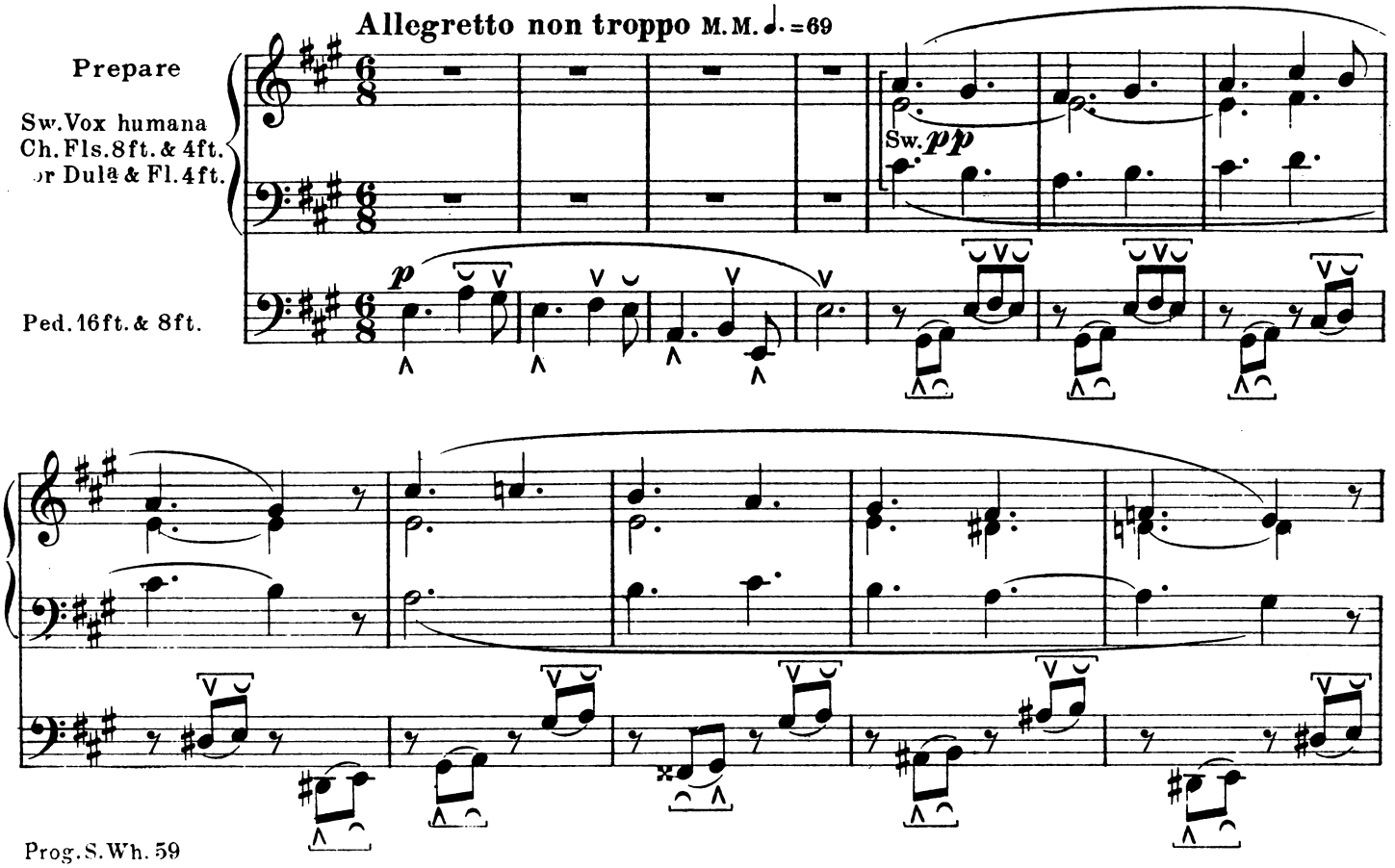
** "⌣" denotes the Heel. When below the Pedal Part, Left Heel: when above, Right Heel.

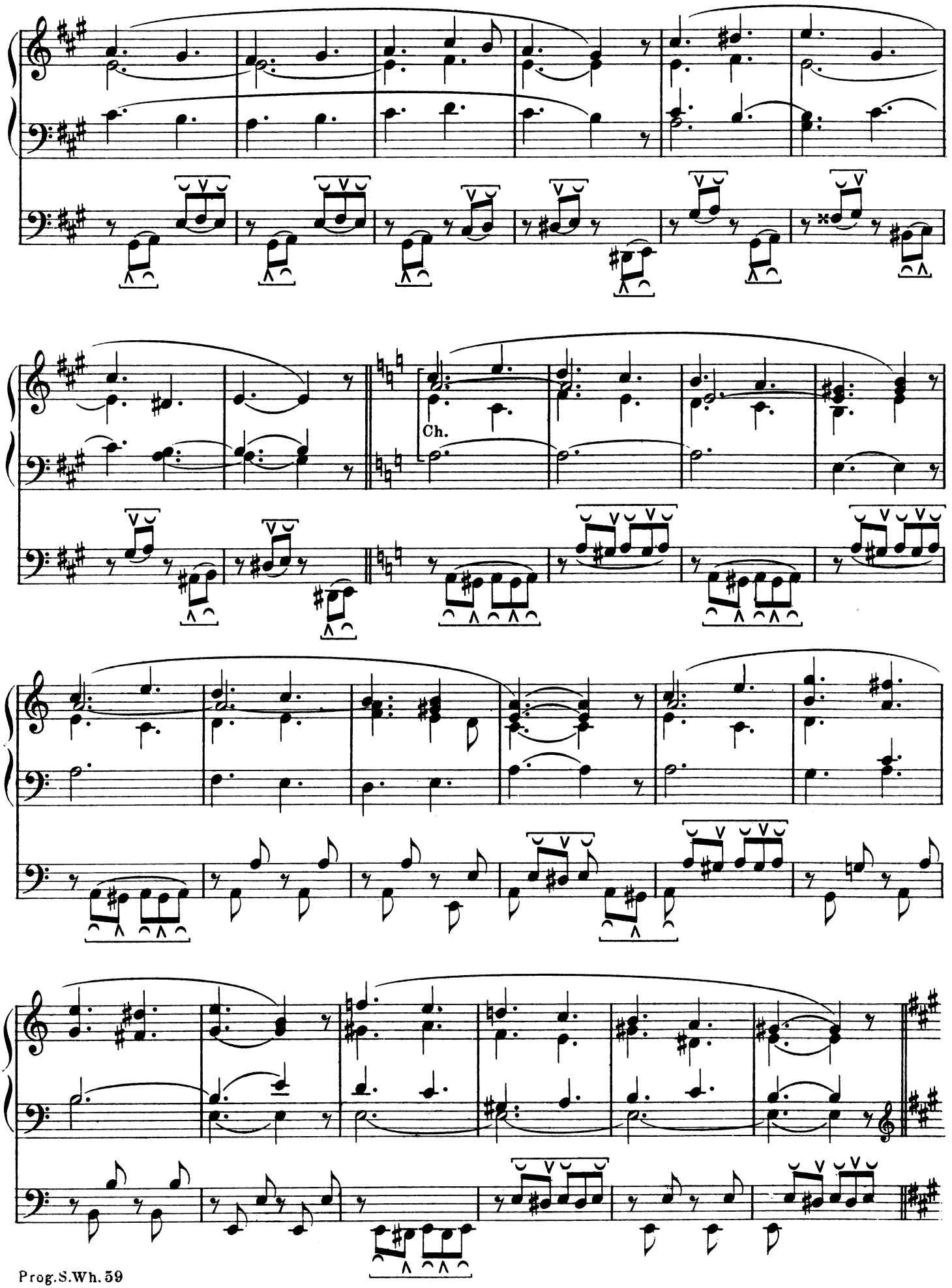
*** A slight backward movement of the foot is necessary here in order to clear the B♭.

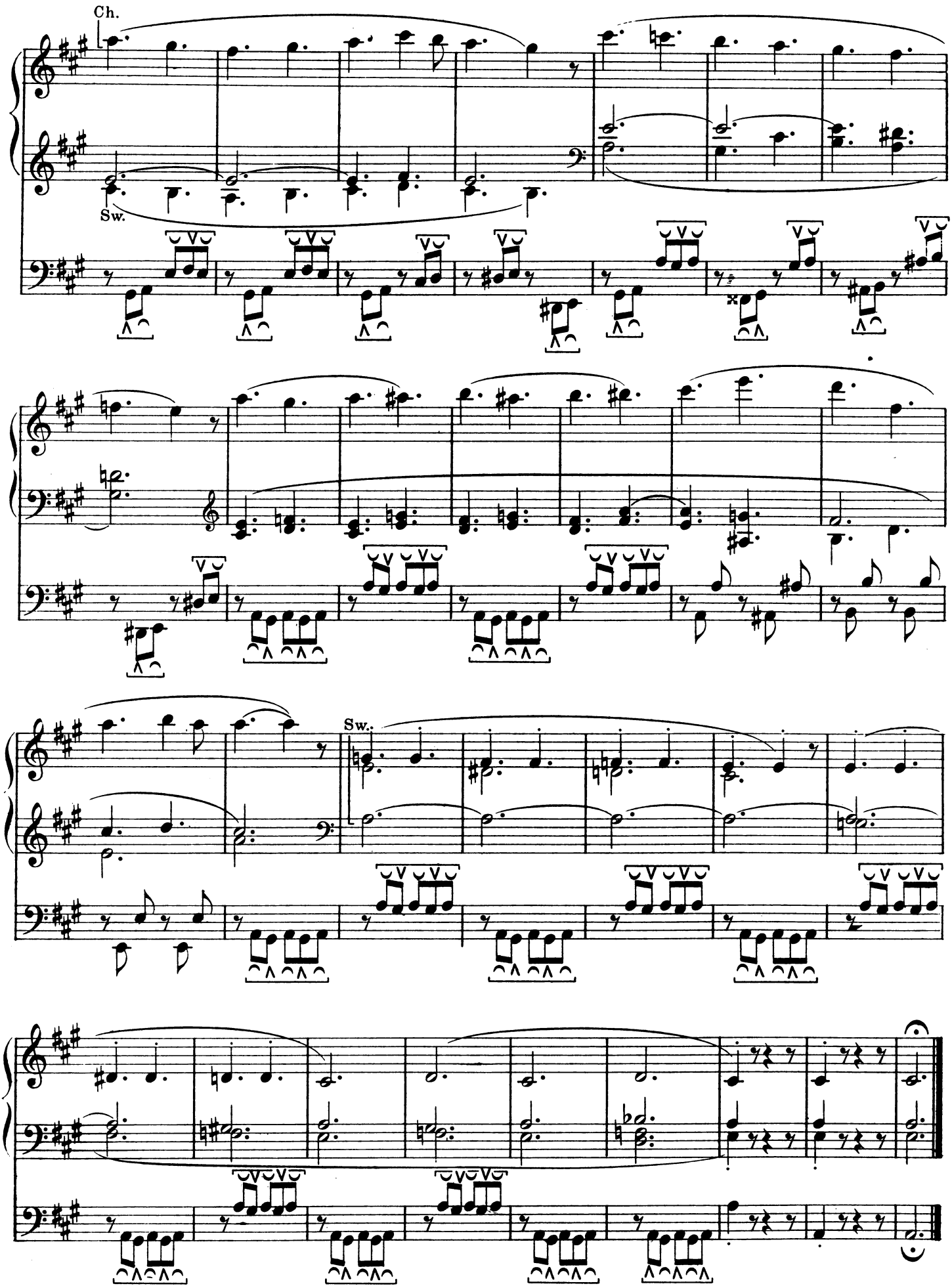
† "With both heel and Toe"


Gt.
Ch.
ppp
Sw.

No. 4.


Allegretto non troppo M.M. ♩. =69
Prepare
Sw. Vox humana
Ch. Fls. 8ft. & 4ft.
or Dulª & Fl. 4ft.
Ped. 16ft. & 8ft.
Sw. pp
p


Ch.


Ch.
Sw.
Sw.

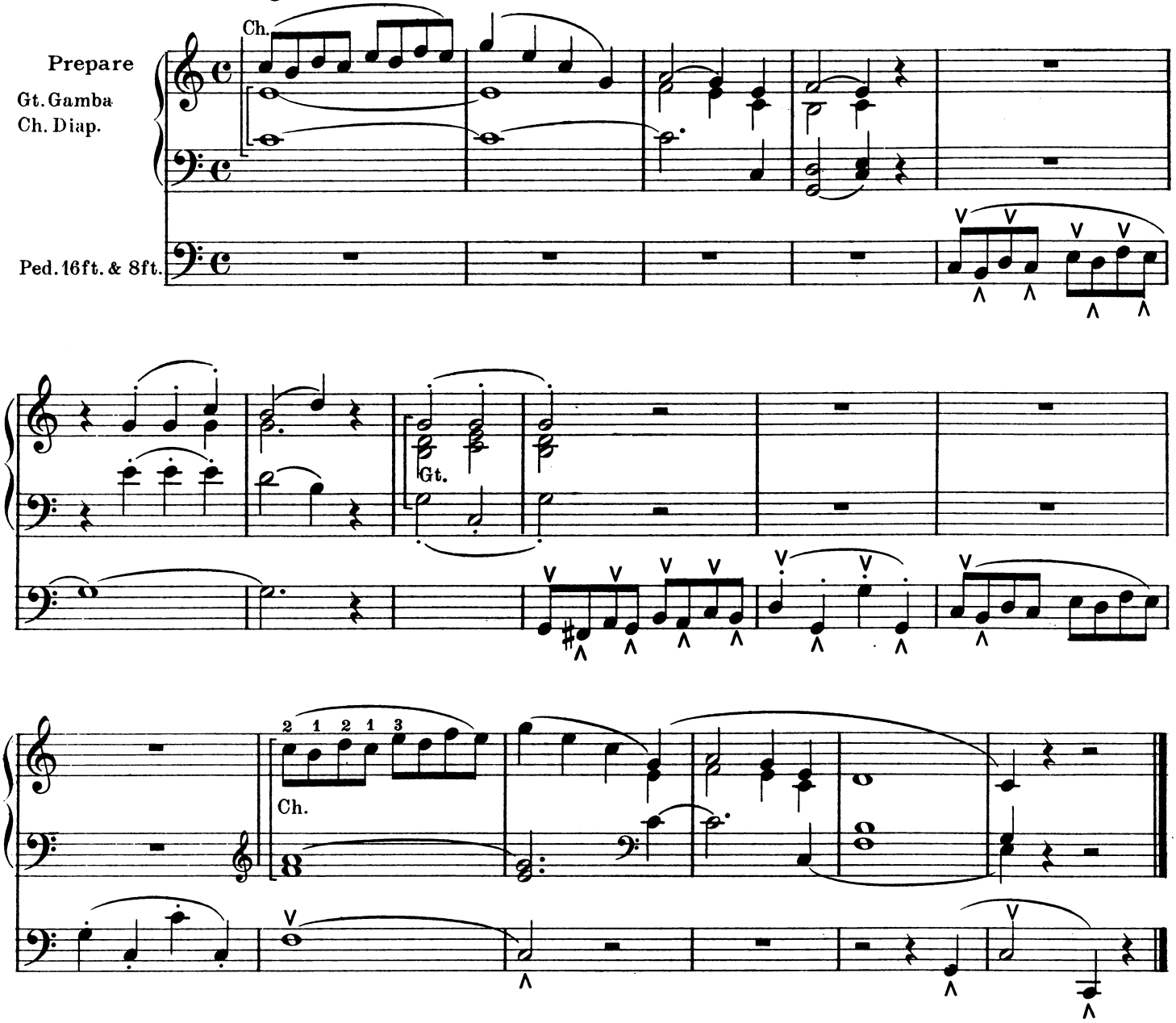
No.5.

Study on small intervals

To be played very smoothly

Allegretto M.M. ♩=100

BEST

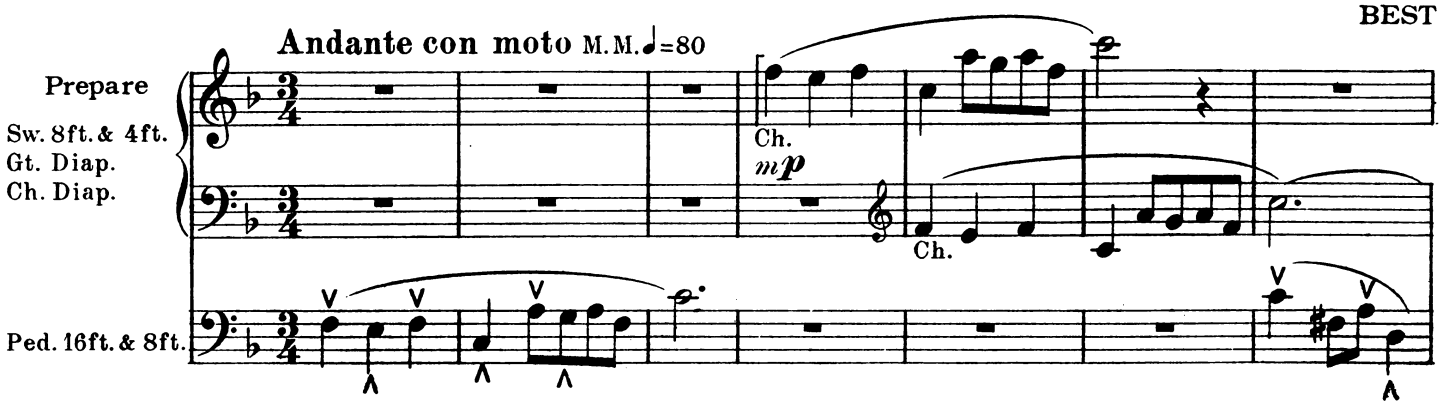


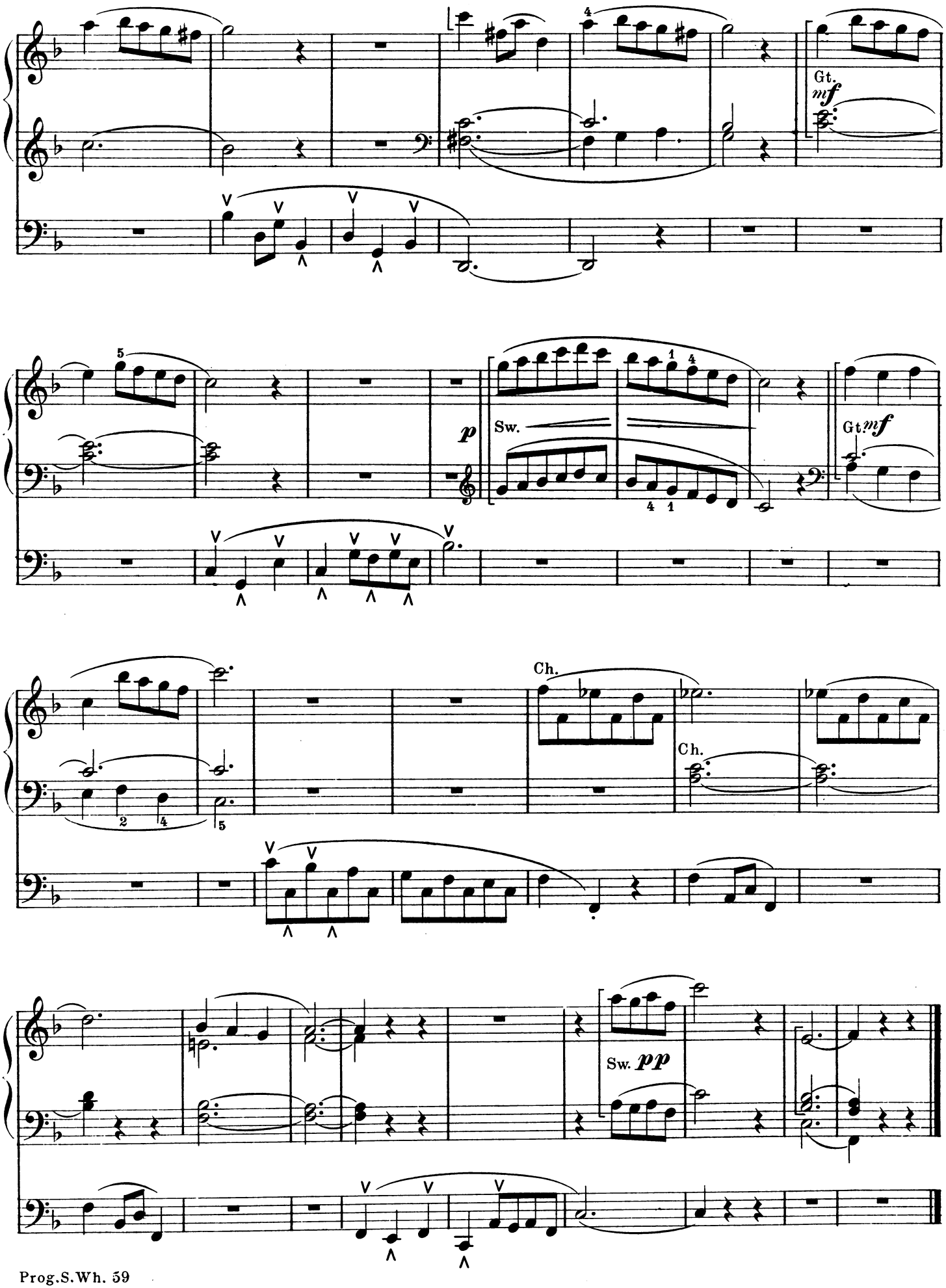
No. 6.

On extended intervals

BEST

Andante con moto M.M. ♩=80

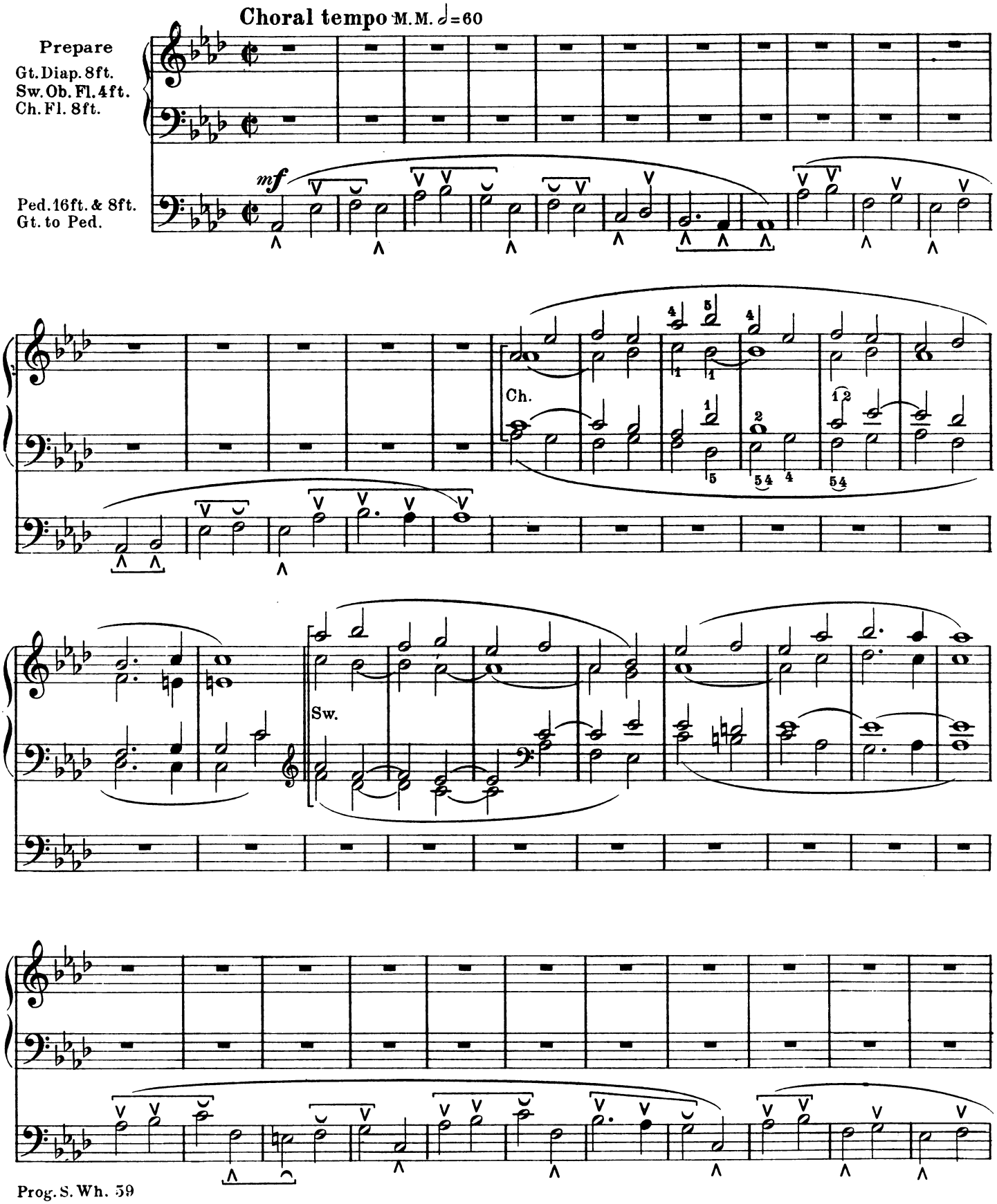


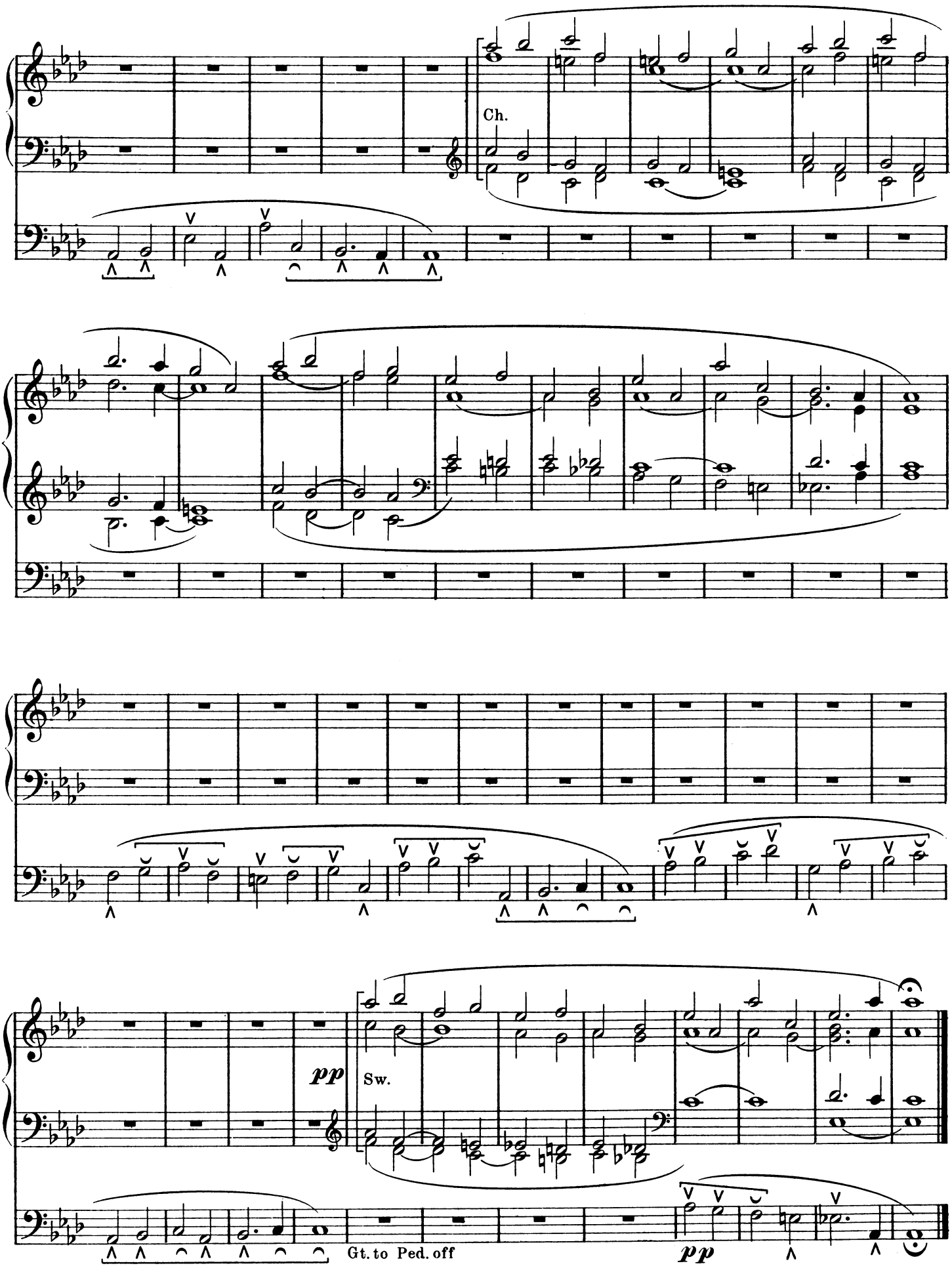

Gt.
mf
p
Sw.
Gt.
mf
Ch.
Ch.
Sw.
pp

No.7.

Study on Black Keys

It is frequently necessary to play two black keys with the same foot. (A♭, B♭, D♭ and E♭ etc.) The usual direction for doing this is to "slide" the toe from one black key to another, but I think a preferable way is to place *one side* of the ball of the foot on one key and then by a slight movement of the knee *turn* the foot so that the other side reaches the other key. It is as well to add however that some good performers prefer the first method.

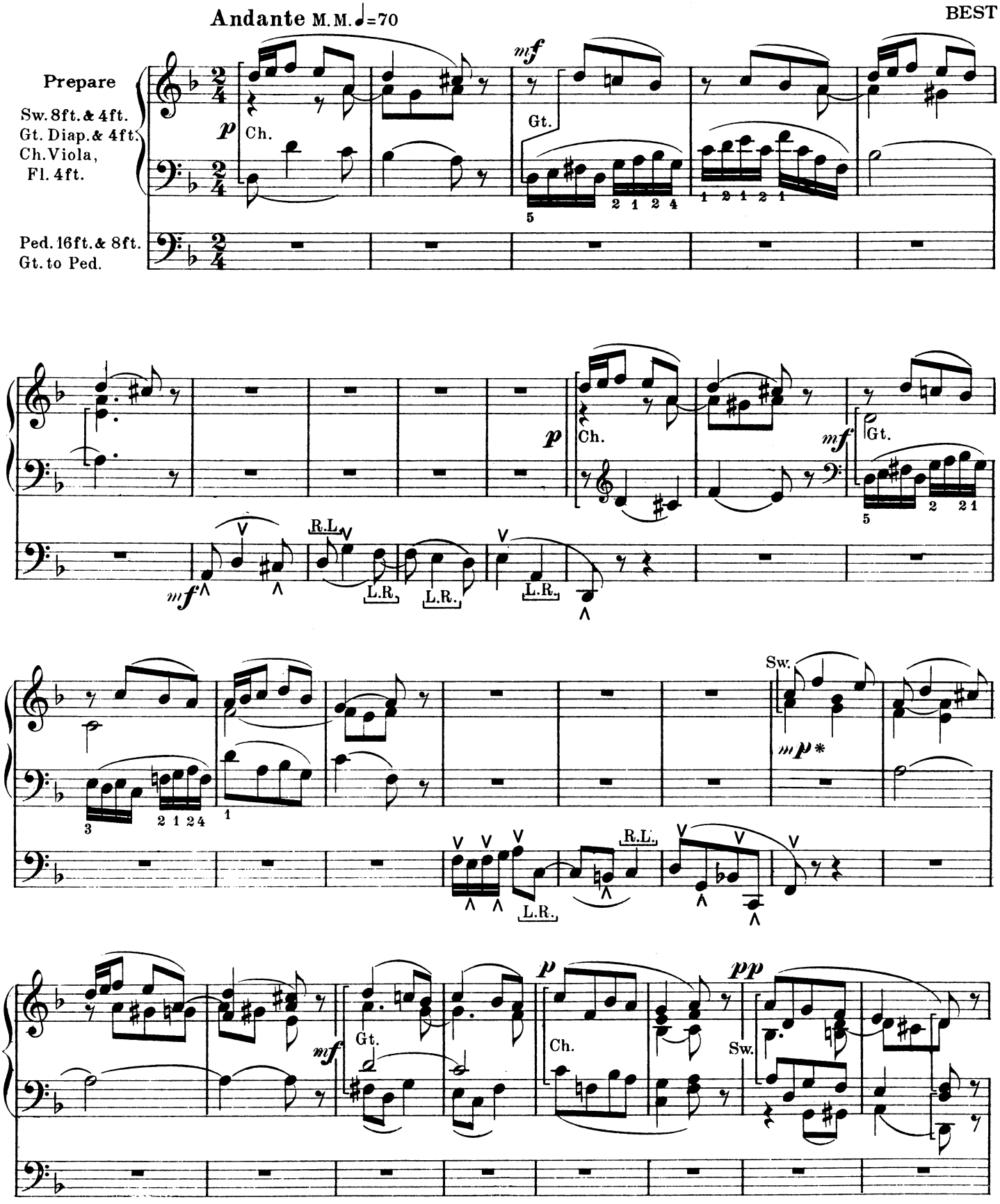


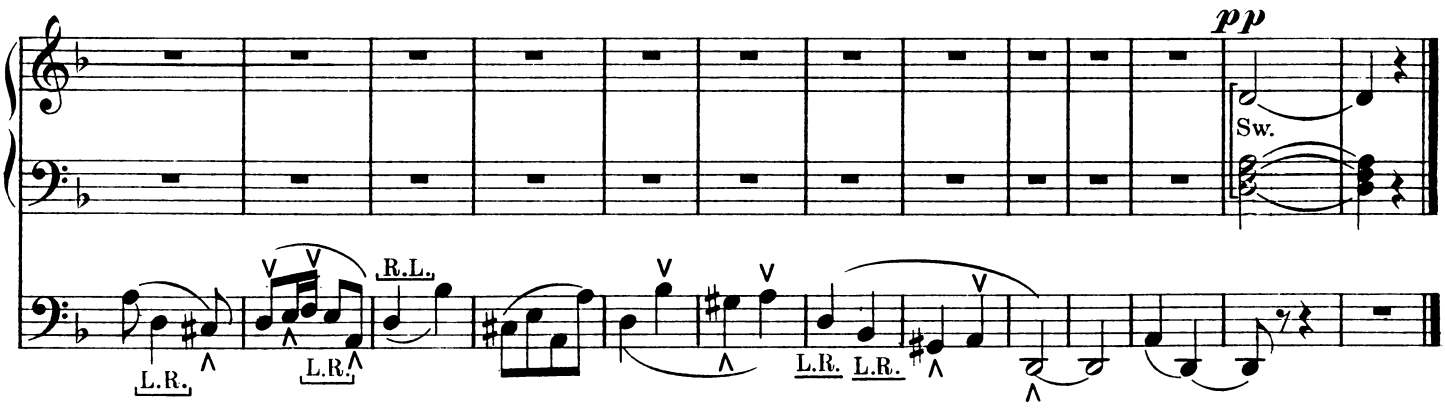

Ch.
pp
Sw.
Gt. to Ped. off
pp

No. 8.

Study for changing the feet on the same note without repeating it

Always remember that in substituting one foot for the other *it is impossible* to place the two feet side by side without causing the key to rise. The foot that comes last must go *behind* (or *under*) the foot already on the key.

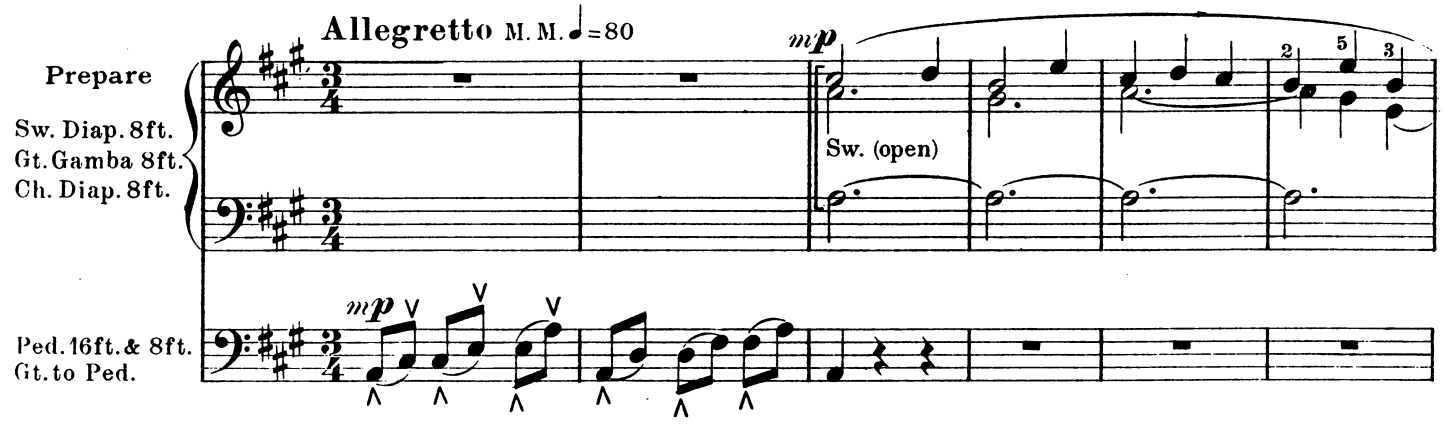


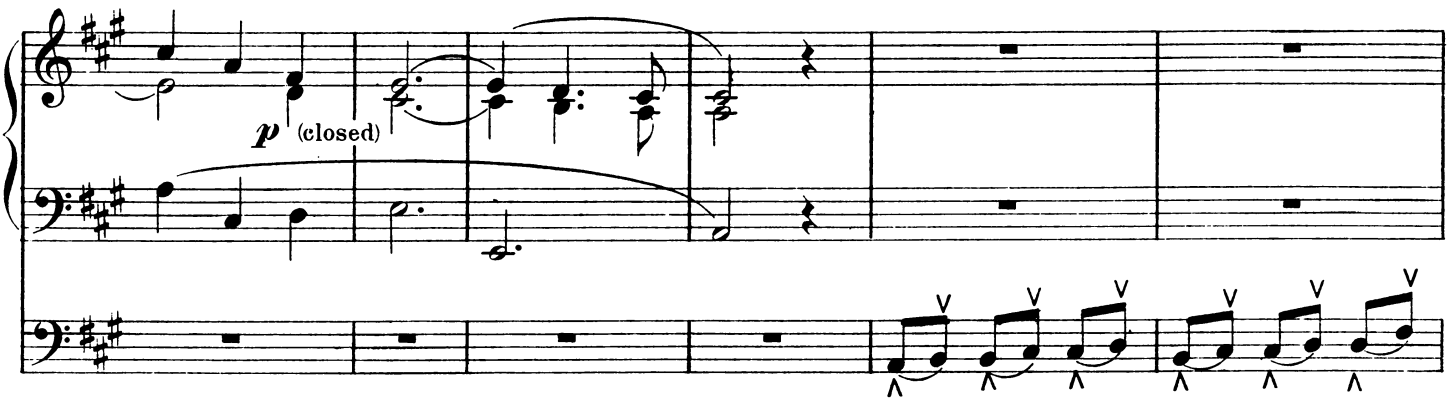


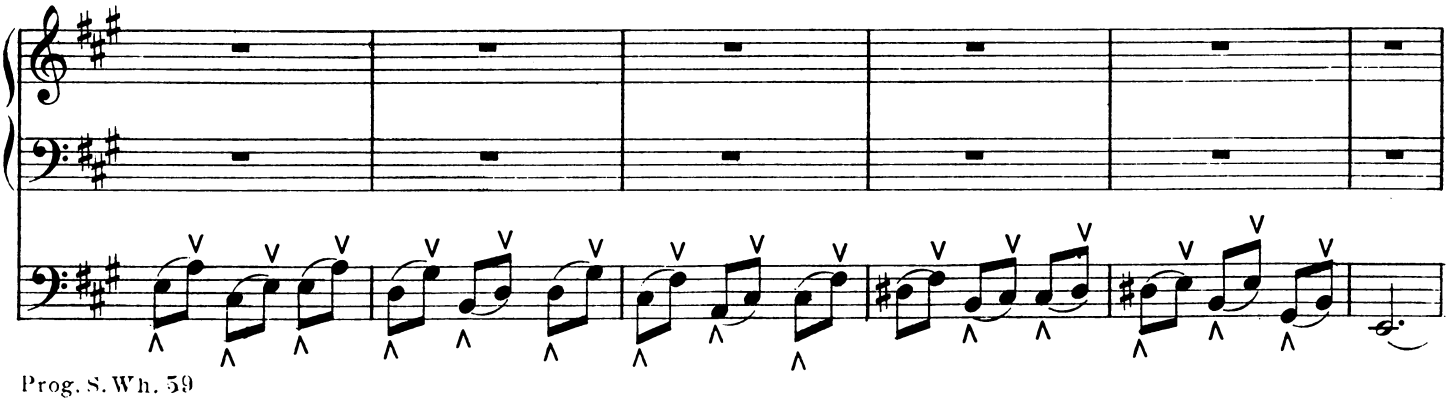
No.9.

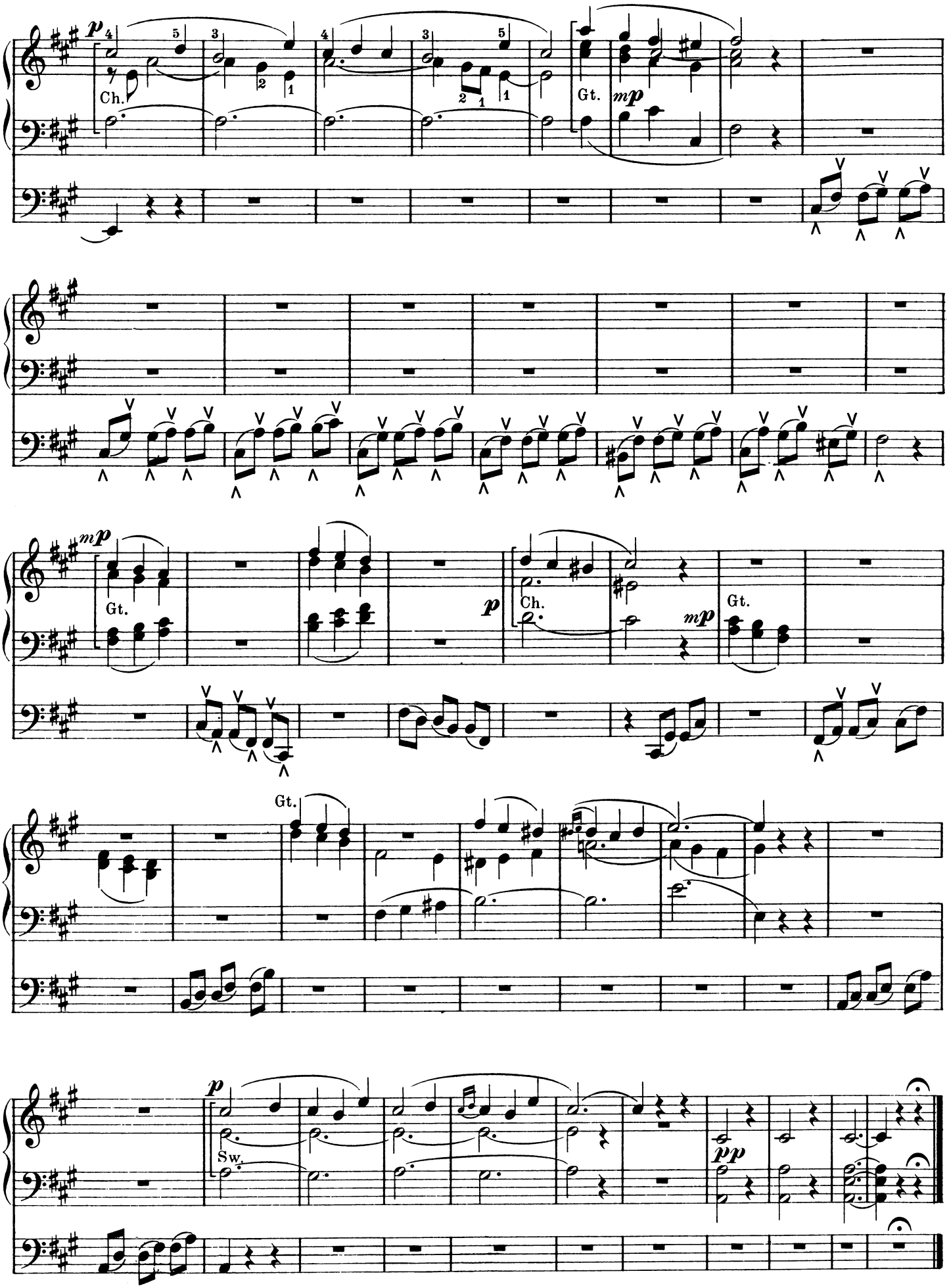
Study for changing the feet on the same note and repeating it

BEST








p
Ch.
Gt.
mp
mp
Gt.
p
Ch.
mp
Gt.
Gt.
p
Sw.
pp

No.10.

Study for the use of the Swell Pedal

No important feature of organ playing is so little understood by the young organ student as *when* and *how* to use the Swell Pedal. A good organist may be known, if by nothing else, by his use of the *crescendo* of the Swell Organ. A bad player, when he has a foot to spare, seems to think it cannot be better employed than by pumping the Swell Pedal up and down with utter disregard to the composer's intentions. *** The following rules should be impressed on young players:

Never use the Swell Pedal unless the proper expression of the music demands a *crescendo* or *diminuendo*.

Never sacrifice the proper performance of a Pedal passage for the sake of using the Swell Pedal.

Observe carefully the length of the passage marked *crescendo*, and do not get the Swell fully open until the *climax*, unless you are prepared to carry on the *crescendo* by adding stops.**

The first fact the student needs to learn is that the right foot which is usually used to open and close the "Swell Box" (see preface) is *not* kept on the Swell Pedal most, if but little of the time continuously, but is kept moving to and fro from the Pedals themselves to the Swell Pedal. This is particularly the case in accompaniments for Soloists and also in organ pieces where expression is required.

In practicing this study proceed as follows: draw the stops mentioned at the beginning of the piece including Sw. to Ped.* Next practice the Pedal Part *alone*: moving the Right foot freely from the Sw. Ped. to the Pedal keys and back. Notice the key that is required when the foot has quitted the Sw. Ped. and try and remember its exact position on the Pedal board. The black keys should be used to locate these.

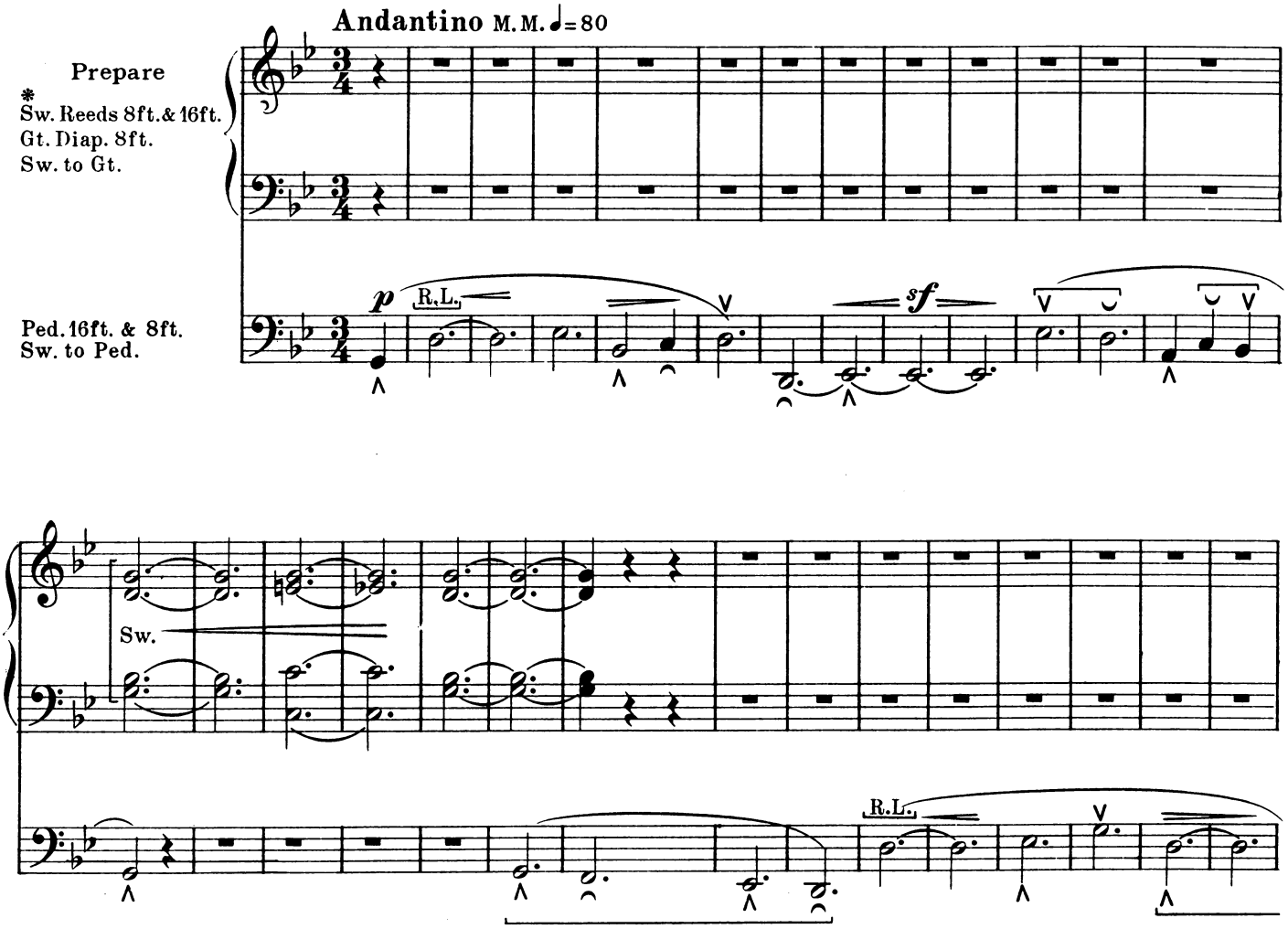
In opening the "Swell Box" care should be taken not to force it open too quickly *when the foot is first placed on the lever.*

As most of our American Organs are furnished with upright folds, and the folds are lined with leather, it sometimes happens in damp seasons that this leather lining becomes moist and the folds "stick." In this case additional care is necessary in opening the Swell.

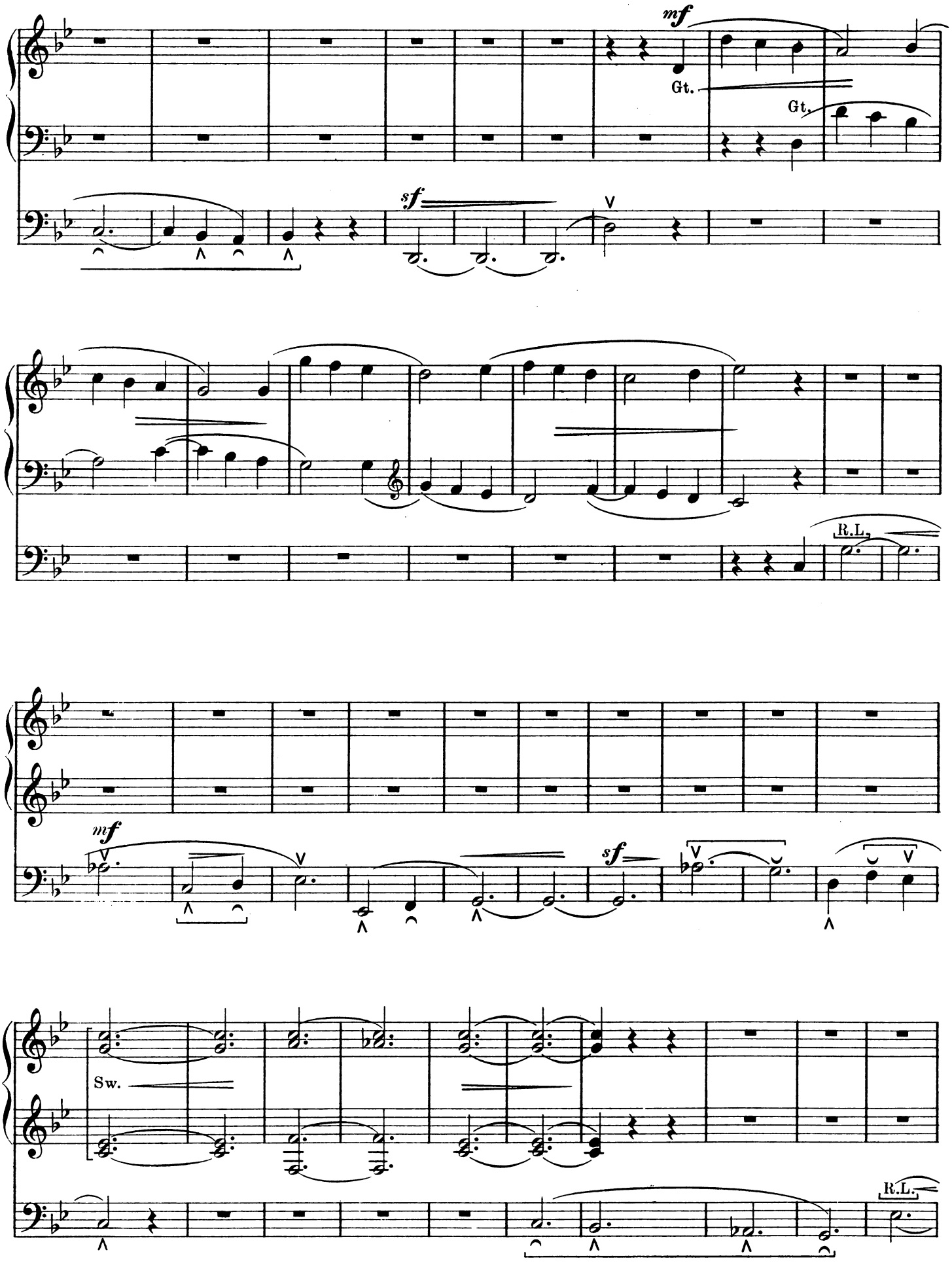
In some of the older organs the Swell folds are made horizontal instead of "upright." In this case the folds by their own weight, close the moment the foot leaves the lever. This can easily be remedied by having a piece of board made to hang by a joint under the keyboard in such a position as to swing against the outer side of the Swell pedal. This is cut in notches for about four openings of the Swell box. There is a slight objection to this contrivance in the fact that the "notches" are apt to catch on the foot, but a little practice will soon remedy this.

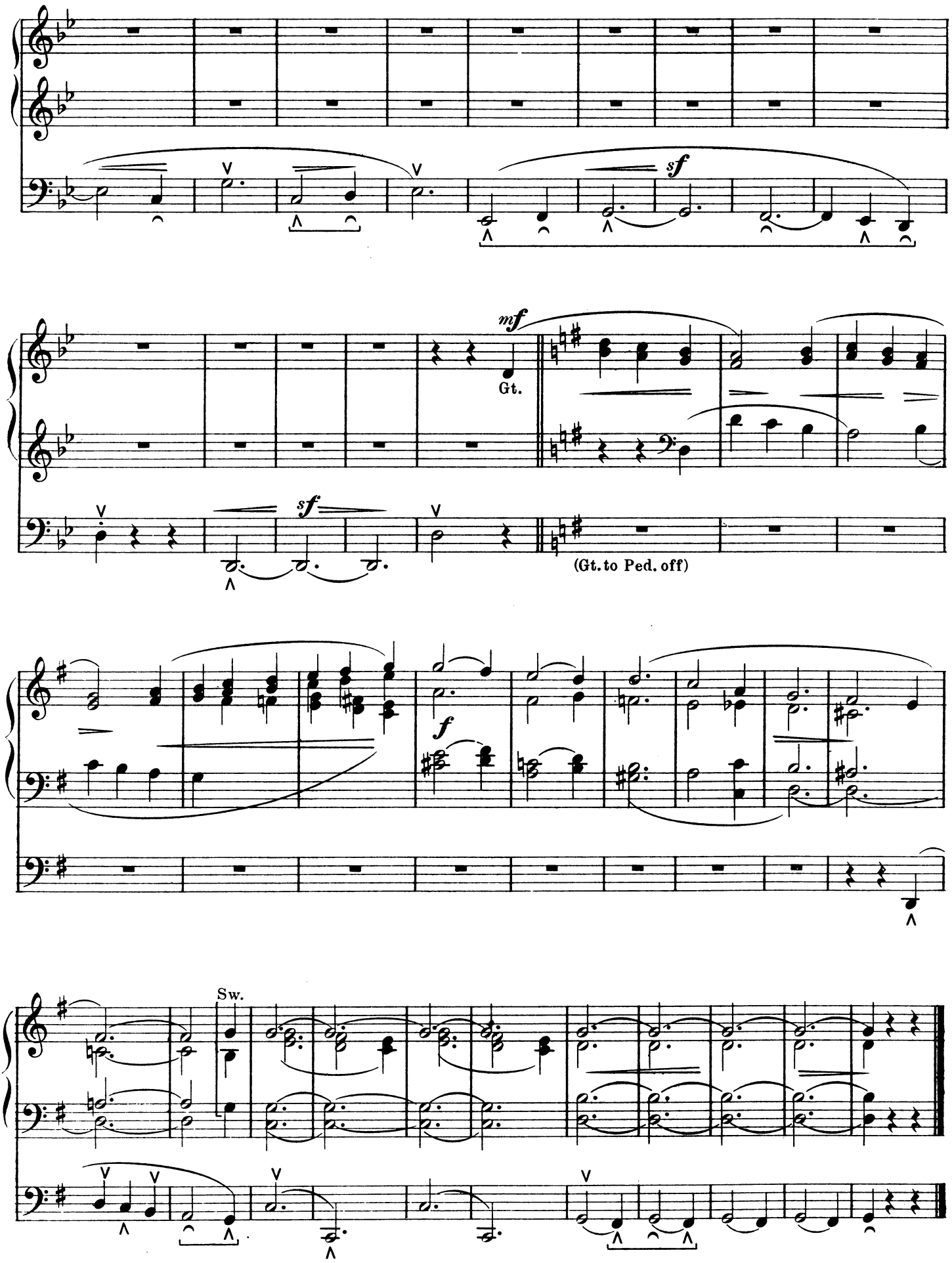
** "THE ORGAN" Dr. Stainer (Theo. Presser)

* This "Sw. to Ped." is a useful contrivance but it has one very serious disadvantage in the fact that when the Swell Manual is required for Solo work, the Coupler must be shifted, otherwise the Ped. would be "Solo" too.



* By "Sw. Reeds 8ft" is always meant, Cornopean (Sw. Trumpet) and Oboe to which is usually added Diap. 8ft.

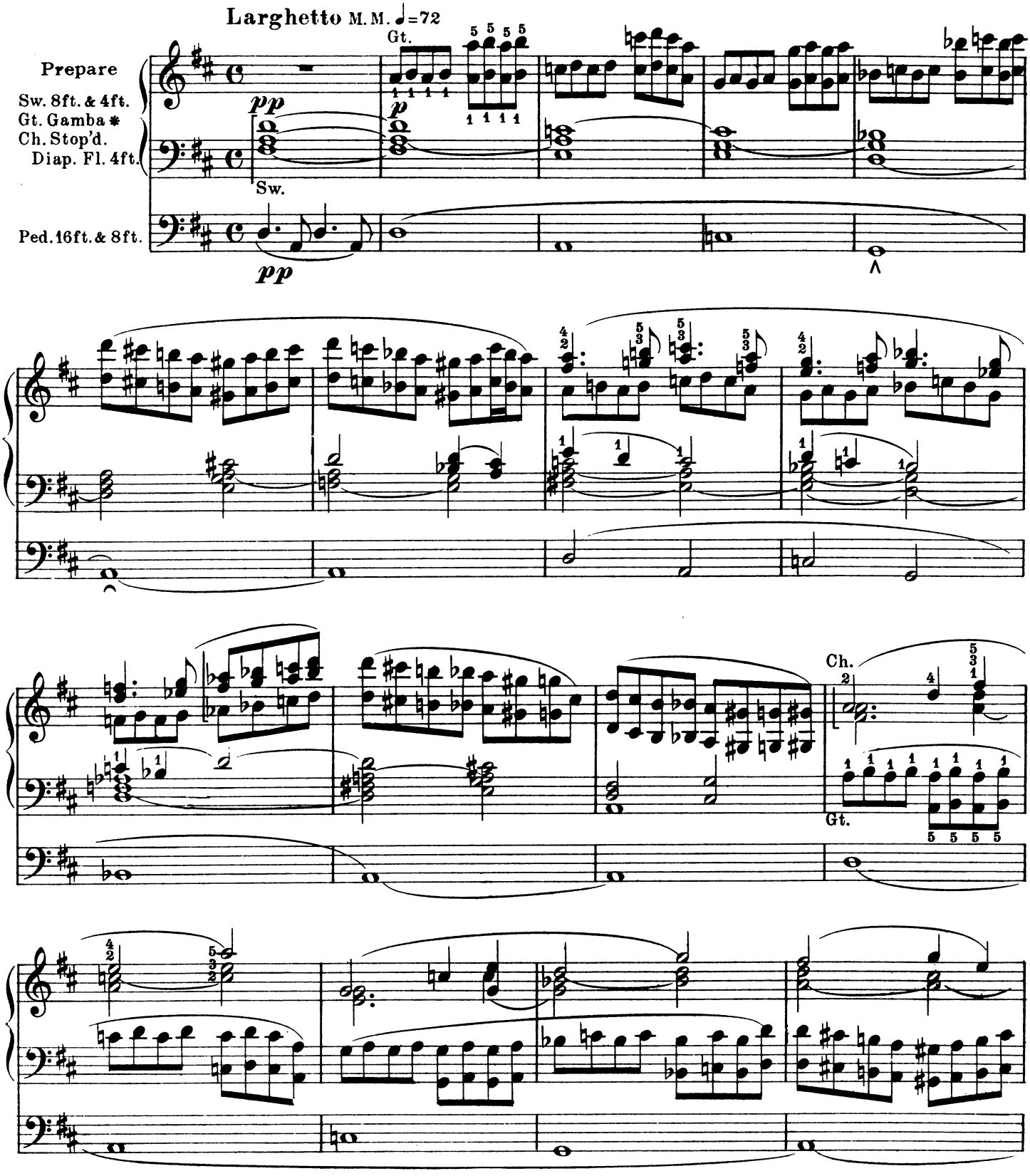

mf
Gt.
Gt.
sf
R.L.
mf
sf
Sw.
R.L.


sf
mf
Gt.
sf
(Gt. to Ped. off)
f
Sw.

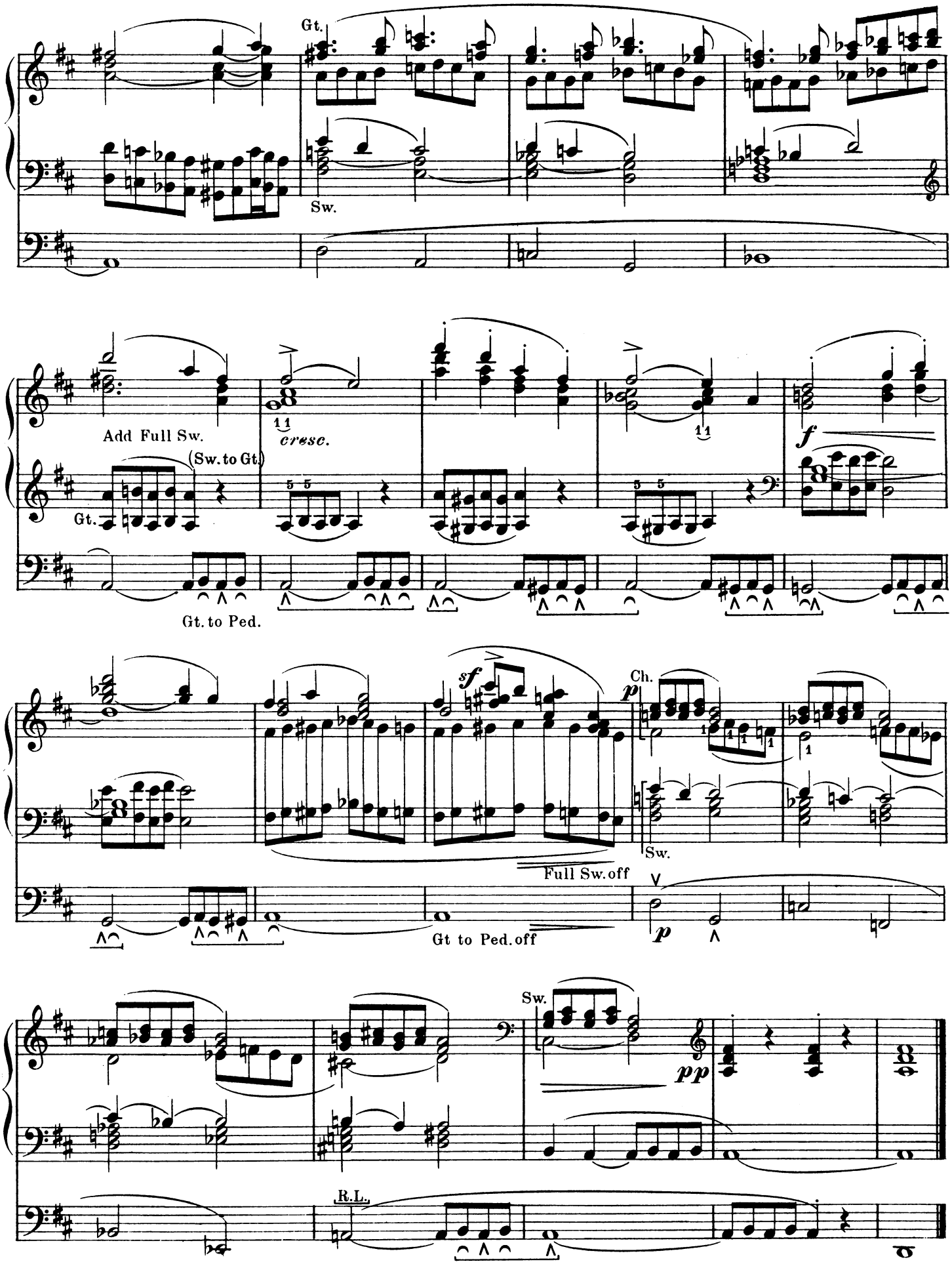
No.11.

Study for sliding the 1st. finger (or thumb) in both hands (glissando)

This movement of the 1st. finger (and indeed of the other fingers also, particularly the 5th.) is of the greatest importance in organ playing especially for performers with small hands. In moving the 1st. finger from E to F♯, B♭ to C or any passage requiring the use of the same finger on two black keys in succession, use the middle joint of the 1st. finger, on the first key struck, holding it firmly its entire time limit and then by a quick movement place the tip of the finger on the next key wanted. With practice this can be done, even on skips, so that it would be difficult to detect the difference between one finger or two.



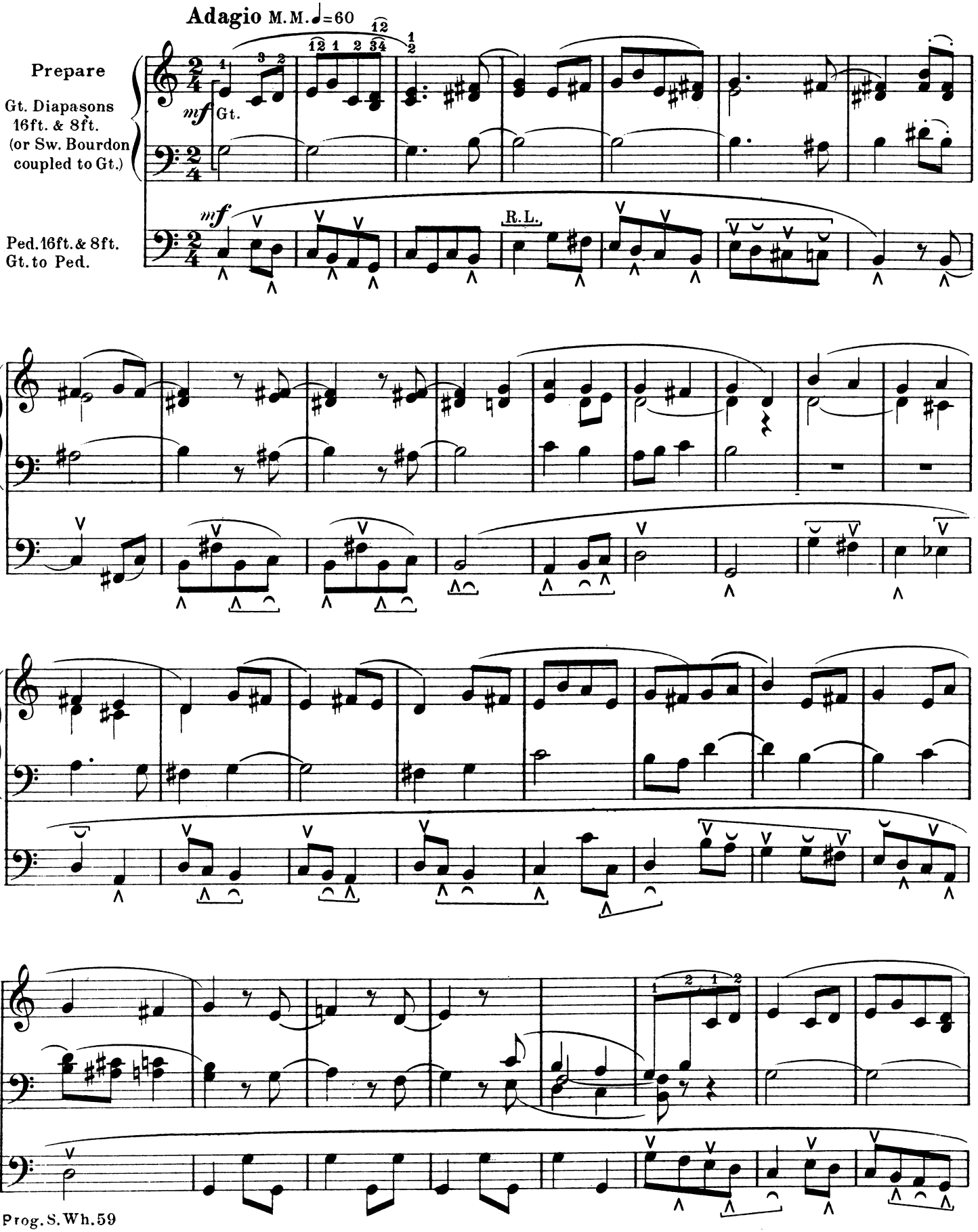
* By "Gt. Gamba" is always meant Gamba and Fl. 8ft.

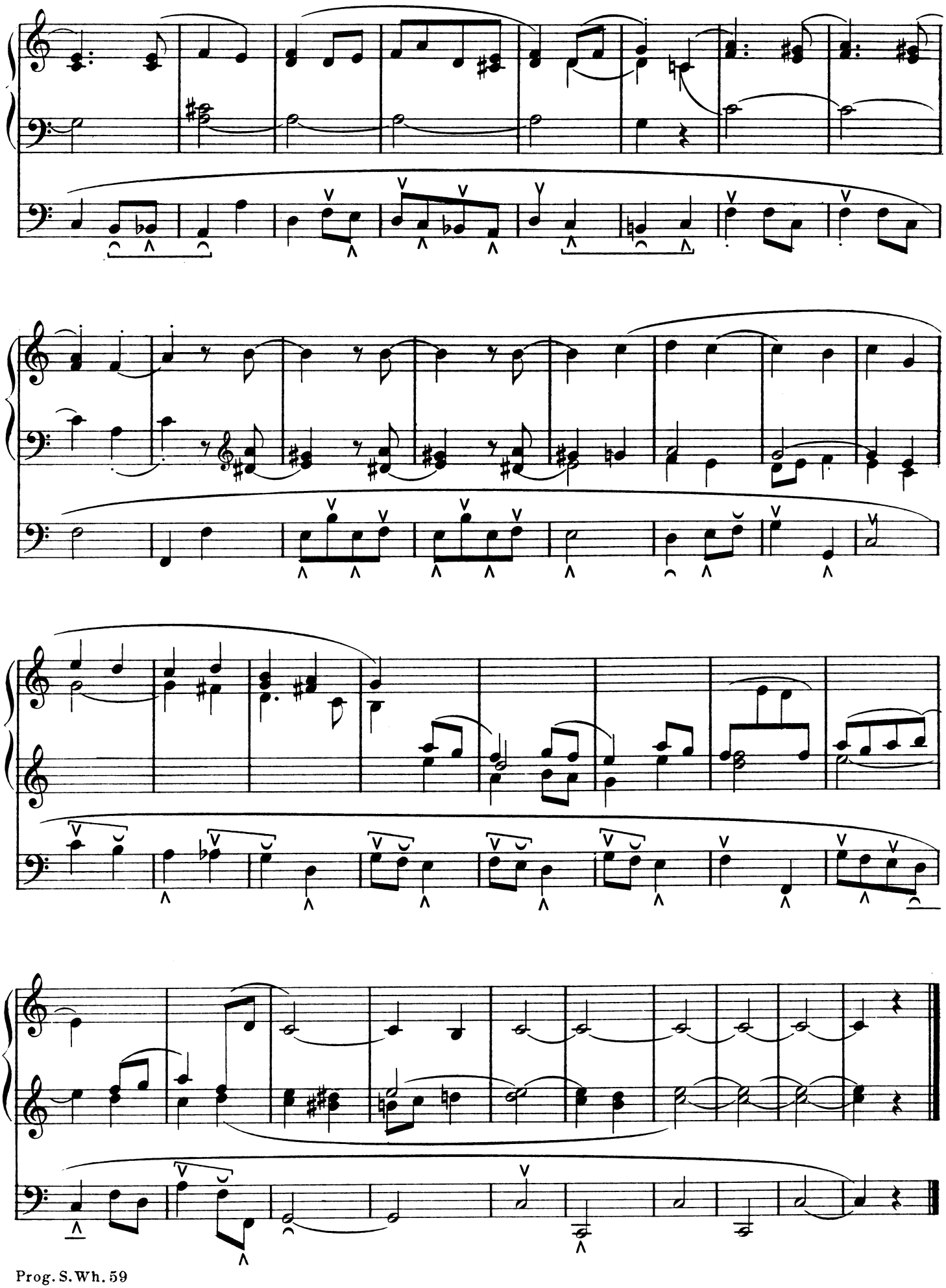

Gt.
Sw.
Add Full Sw.
(Sw. to Gt.)
Gt.
cresc.
f
Gt. to Ped.
sf
Ch.
p
Sw.
Full Sw. off
Gt to Ped. off
p
Sw.
pp
R.L.

No.12.

Study for the Left hand and Pedal alone

The Left hand and Pedal play so important a part in Organ work that I have written this study for developing the Left hand in connection with an obligato Pedal part.



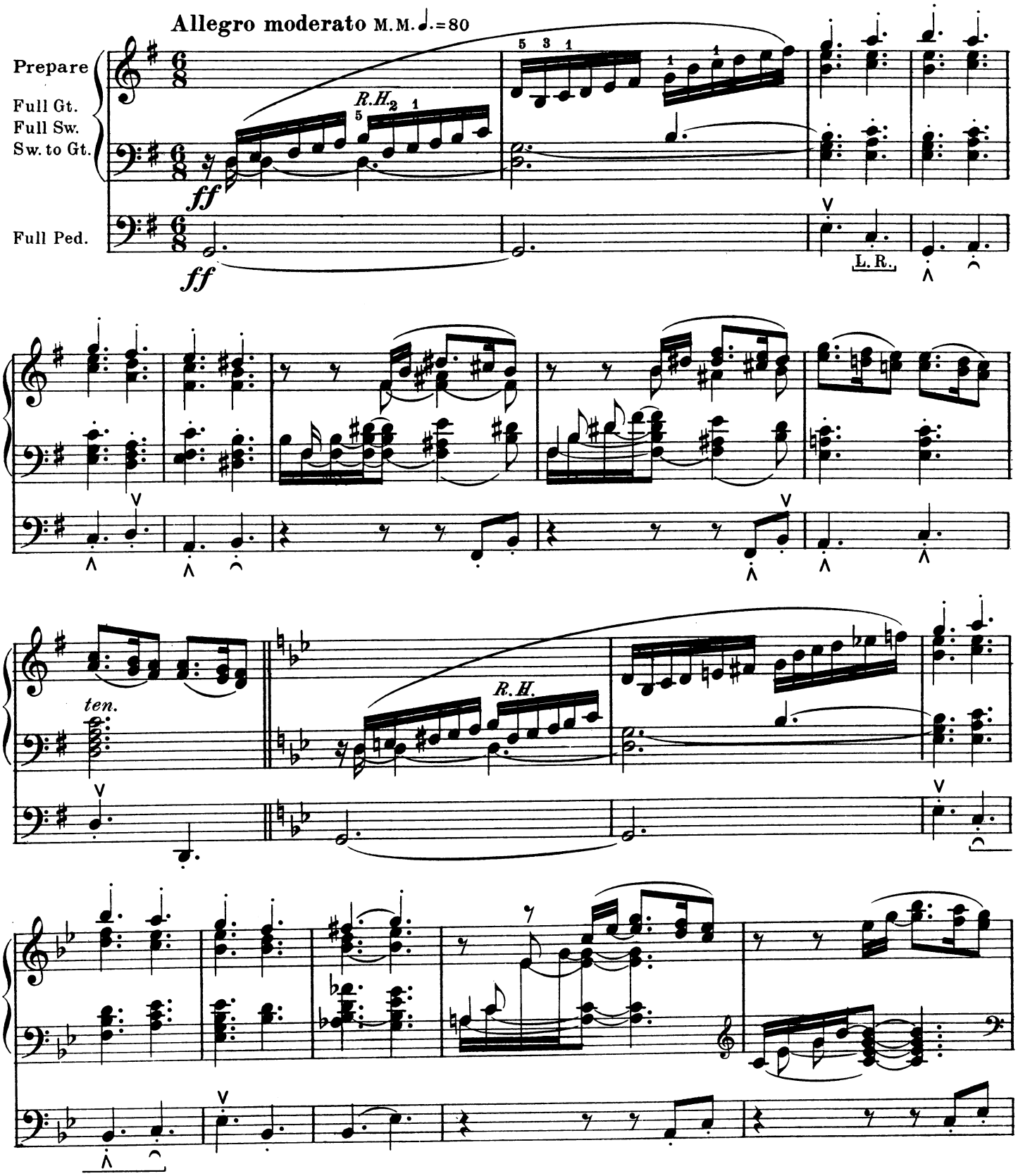


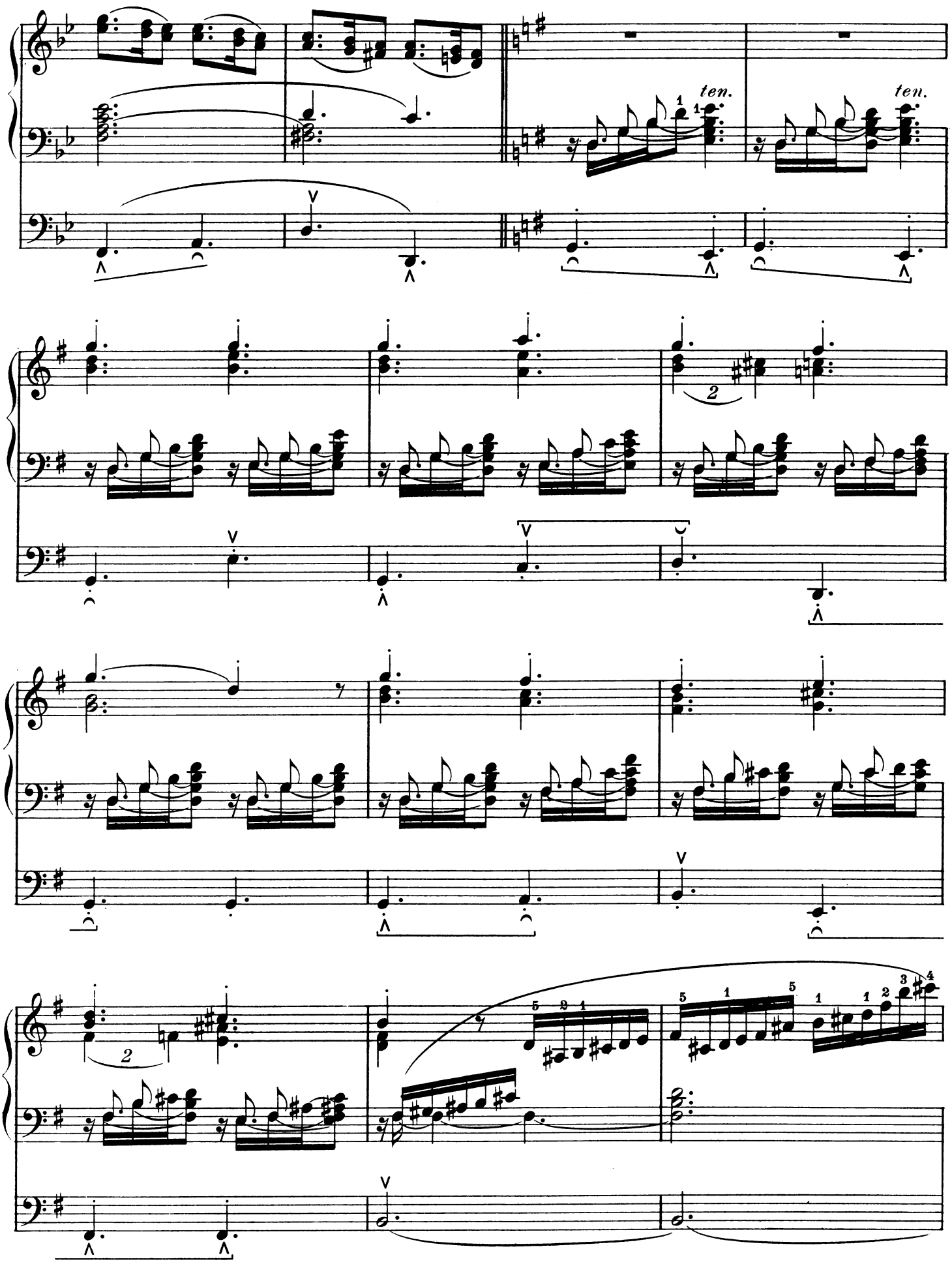
No. 13.

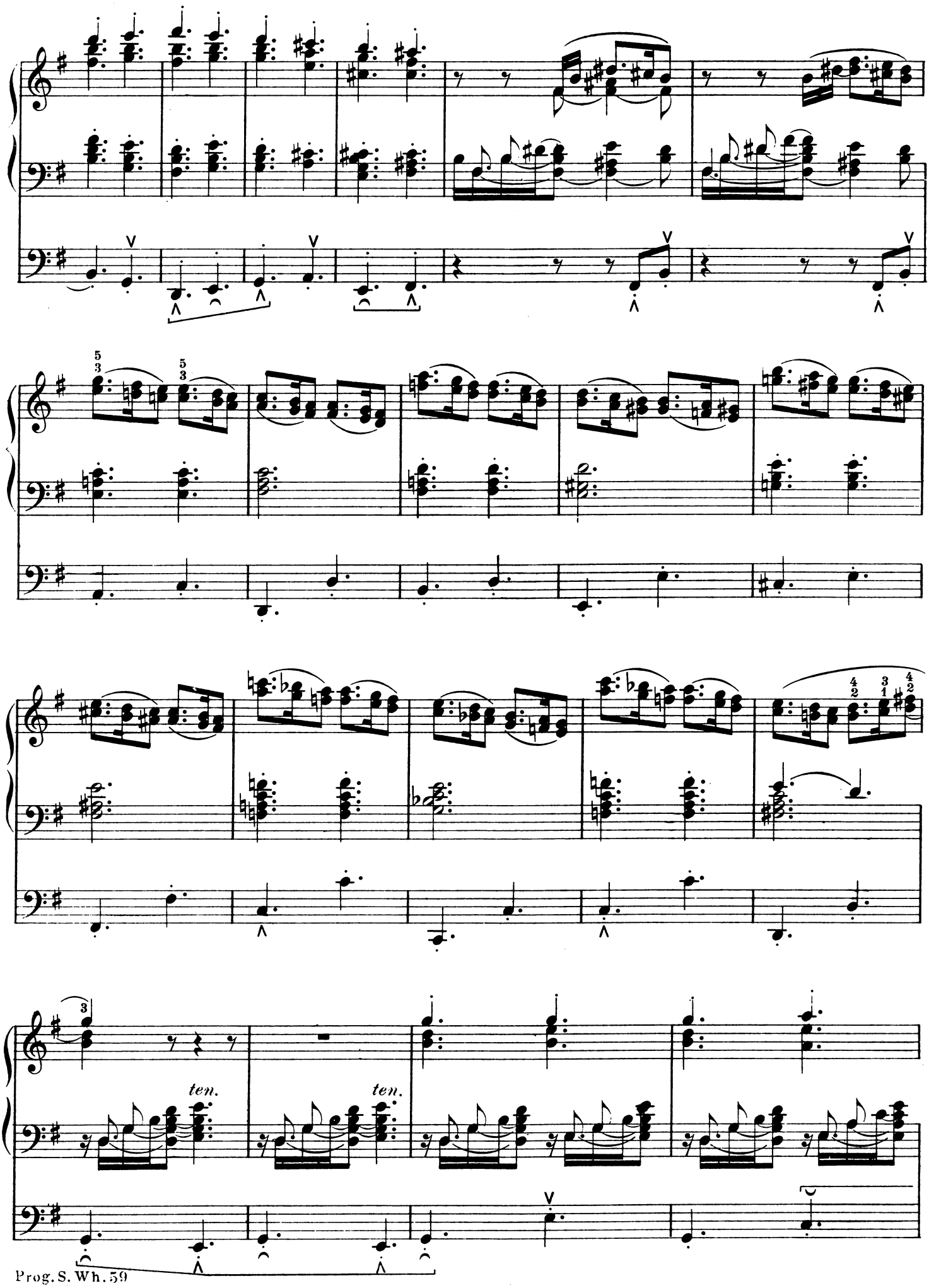
Postlude

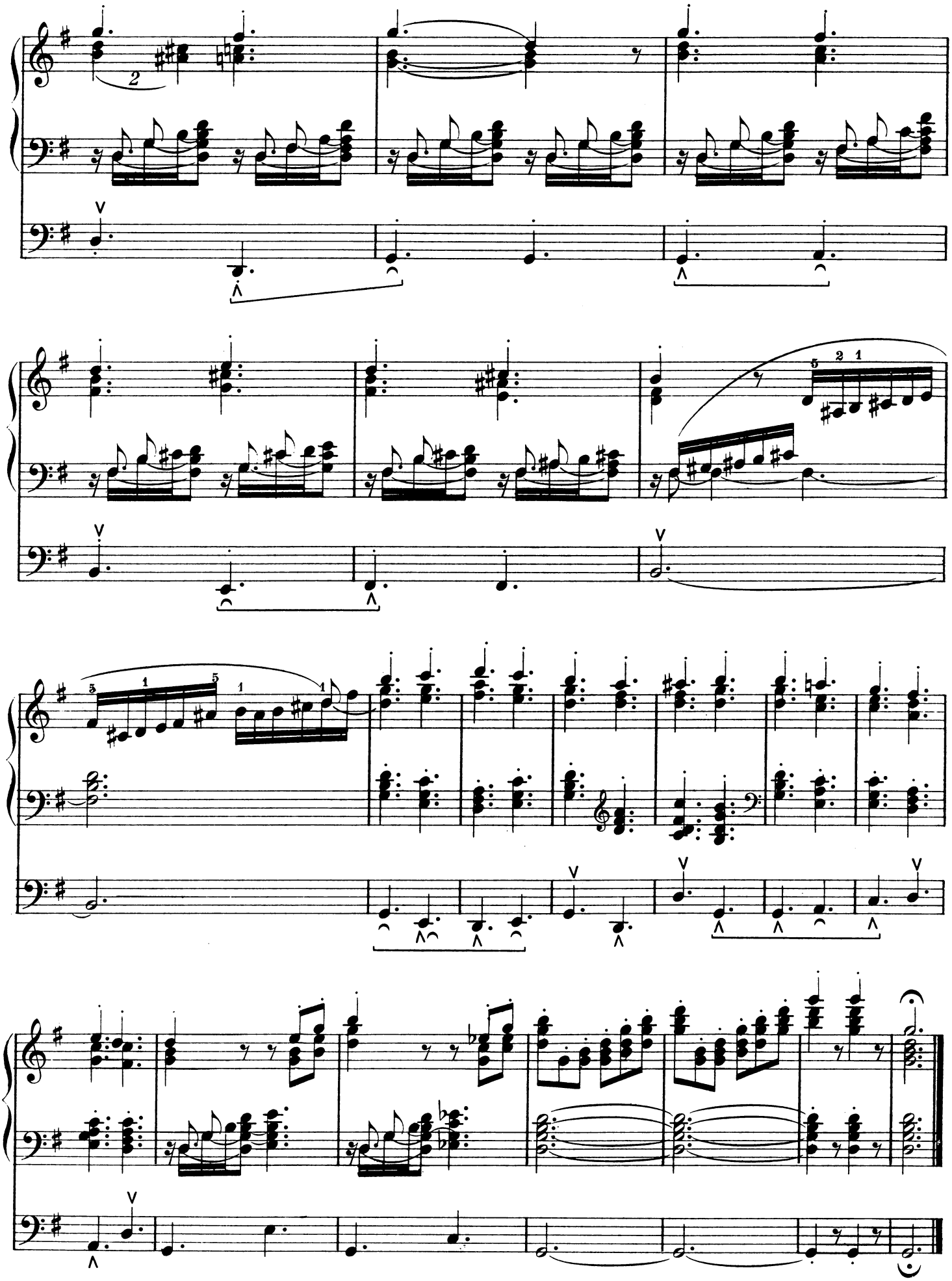
In performing on the Full organ the pupil must be careful to press the keys down firmly; not only the outer notes of chords but the *inside* notes as well, and to *hold them firmly down the full time-value of each individual note and no longer.*

All chords in Organ music are played *detached* if there is no *legato* line over them. In raising the hands use *stiff-wrist* motion and see that *all* the fingers leave the keys *at the same time.*




ten.
ten.


ten.
ten.



No.14.

Pedal study for alternate feet

BEST

Allegretto M.M. ♩. = 90

Prepare

Sw. 8ft. & 4ft.
Gt. Diap. 8ft.
Ch. Fls. 8ft. & 4ft.

Ped. 16ft. & 8ft.
Gt. to Ped.

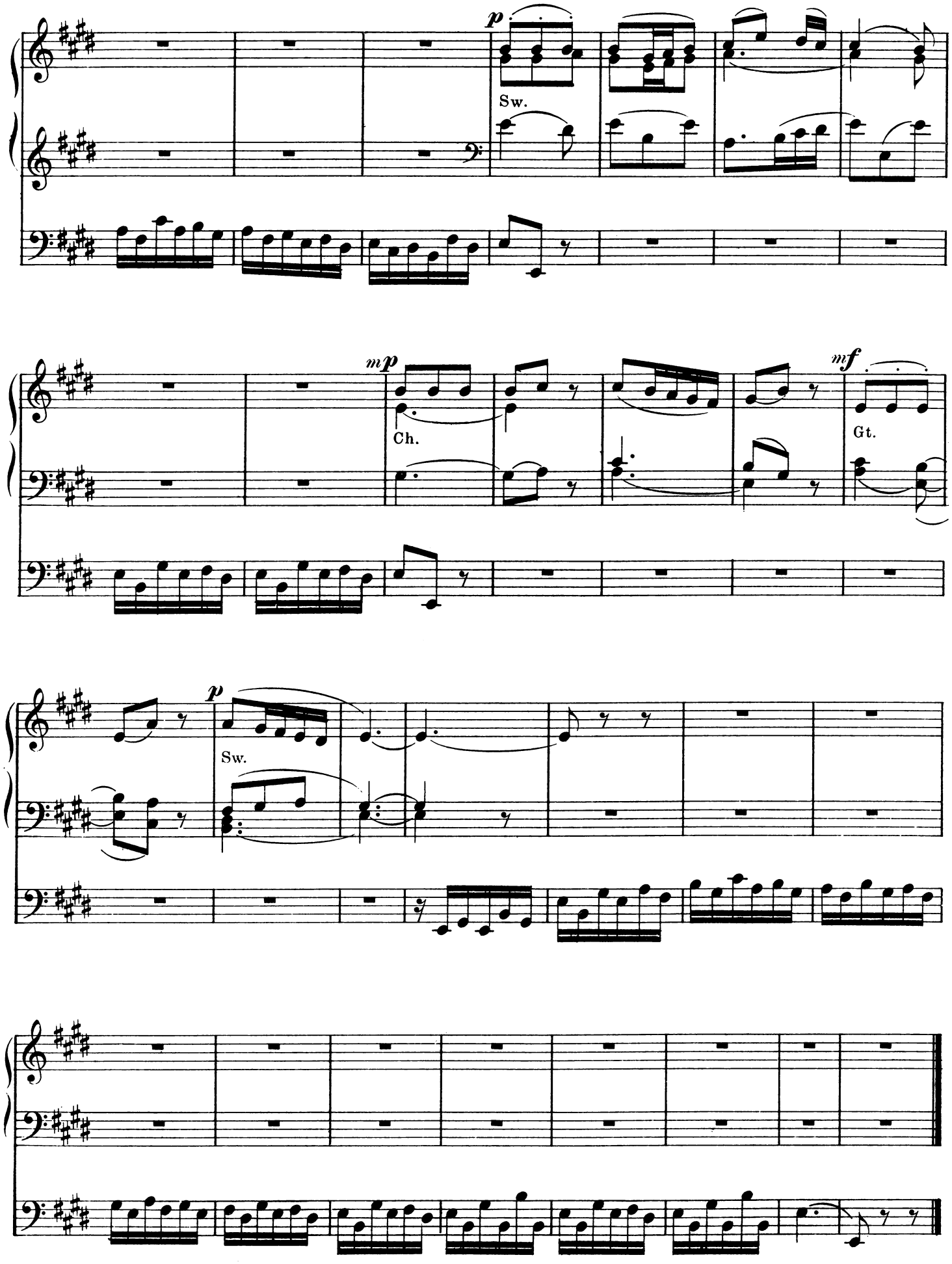
mp Ch.

mf Gt.

p Sw.

mp Ch.

mf Gt.


p
Sw.
mp
Ch.
mf
Gt.
p
Sw.

No.15.

Canzonetta

Molto moderato M.M. ♪=78

con espress

Prepare Sw. Oboe & Fl. 4ft. Gt. 16ft. & Fl. 4ft. Ch. Fl. 8ft.

Ped. 16ft. & 8ft.

mf Sw. (⅓ open)

pp (echo)

mf

p

Ch.

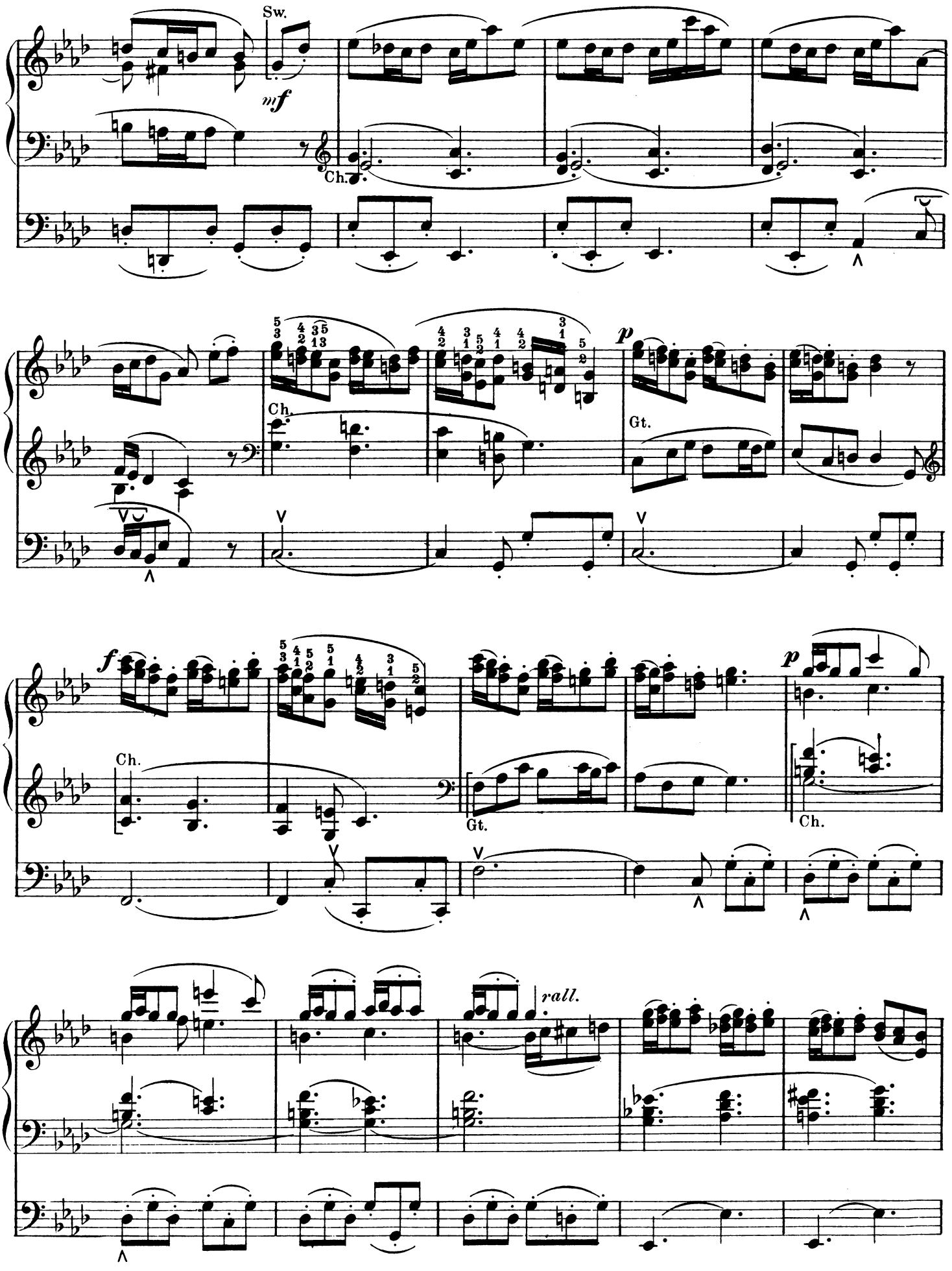
pp

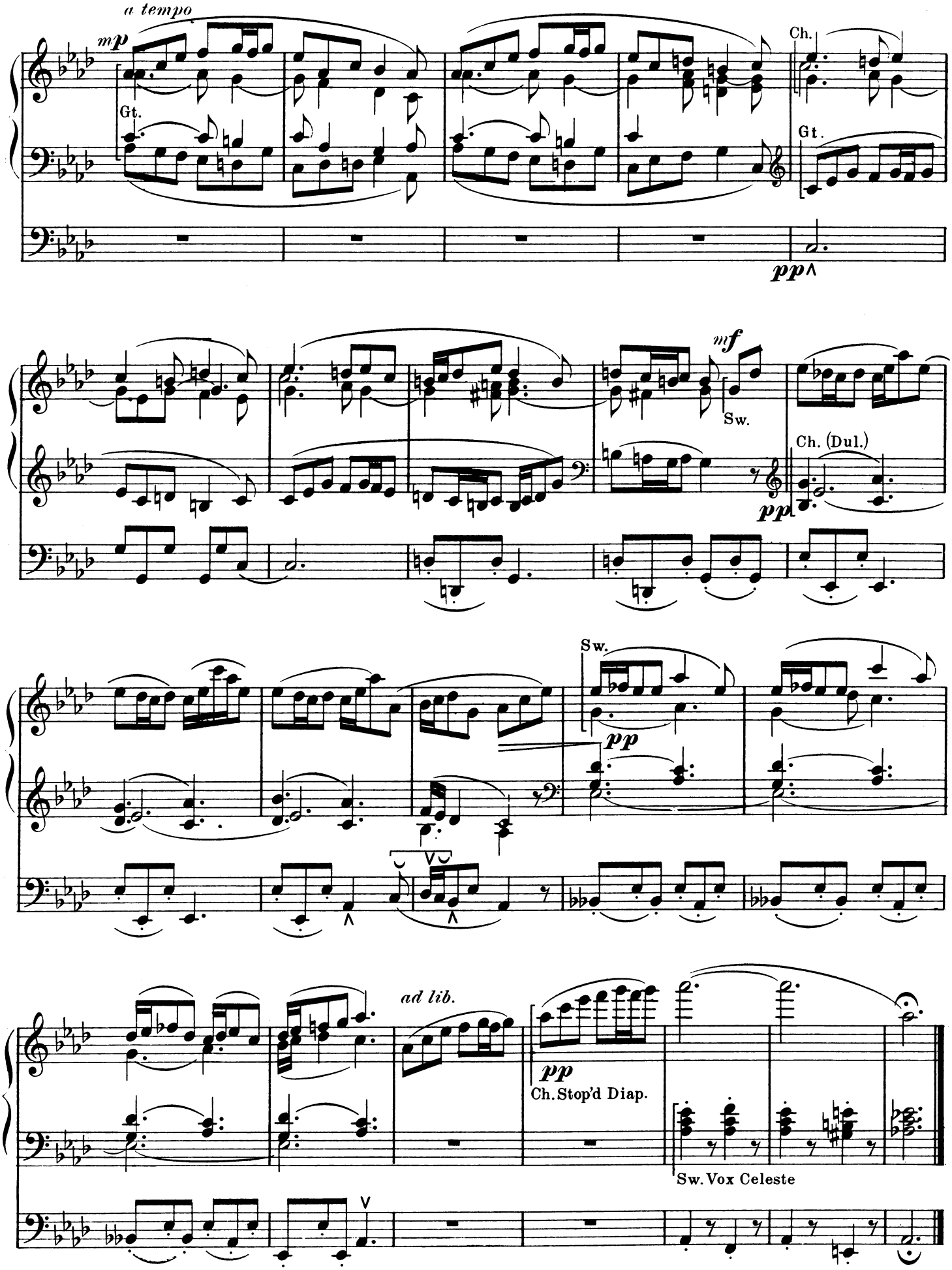
Gt.

Ch.

Gt.

Gt.

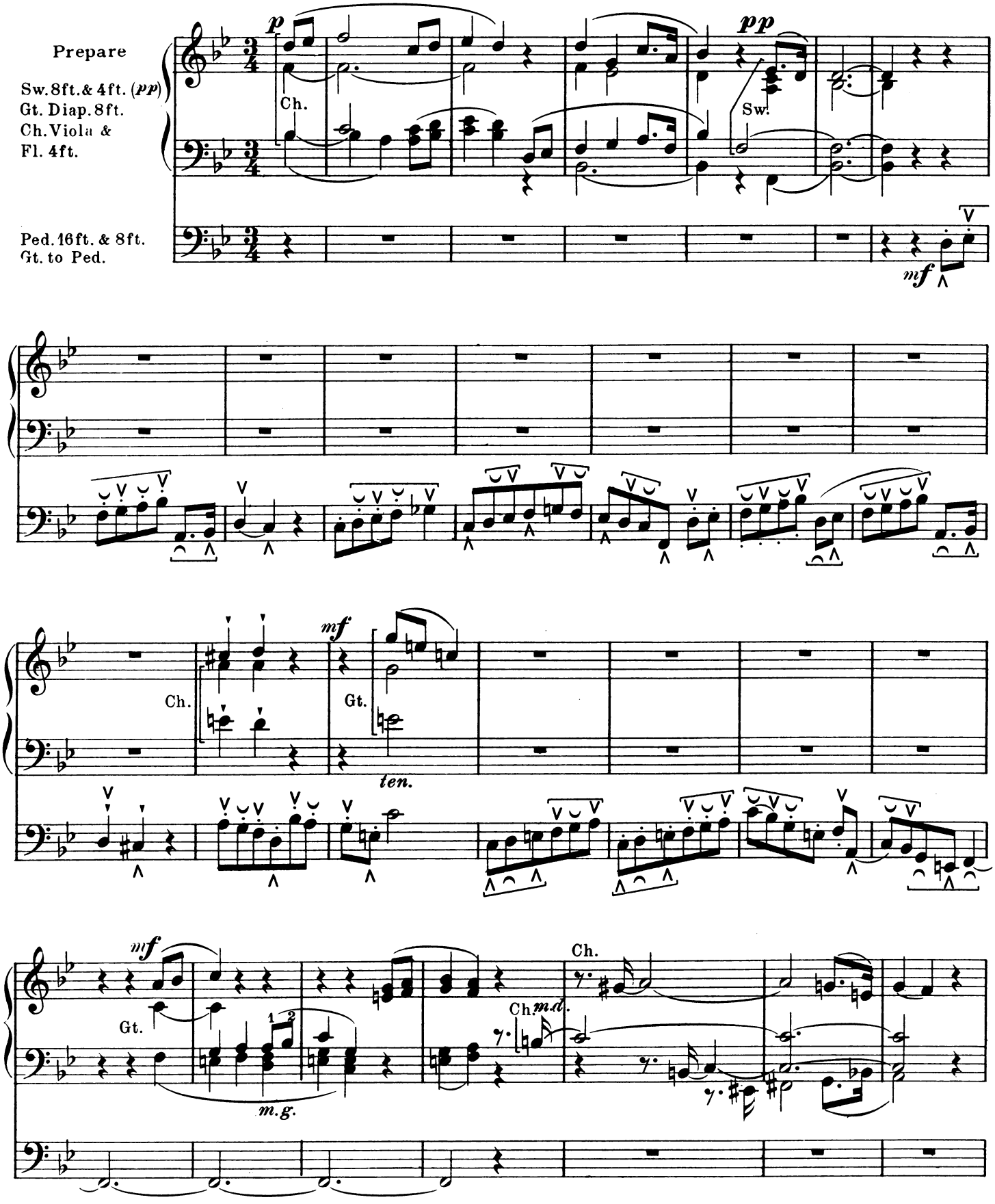

Sw.
mf
Ch.
p
Gt.
f
rall.

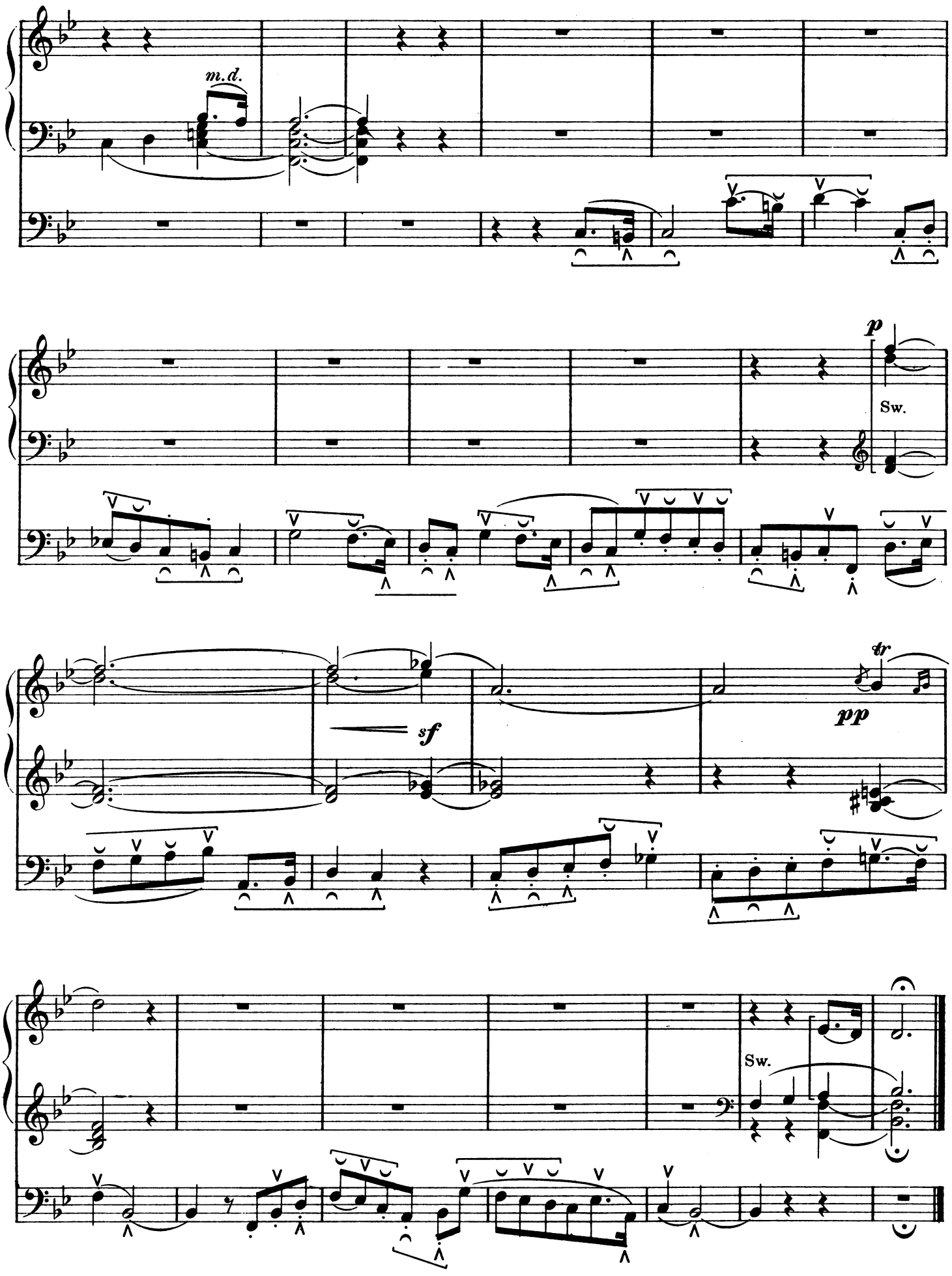

a tempo
mp
Gt.
Ch.
Gt.
pp
mf
Sw.
Ch. (Dul.)
pp
Sw.
pp
ad lib.
pp
Ch. Stop'd Diap.
Sw. Vox Celeste

No. 16.

Study for Legato and Staccato Pedal

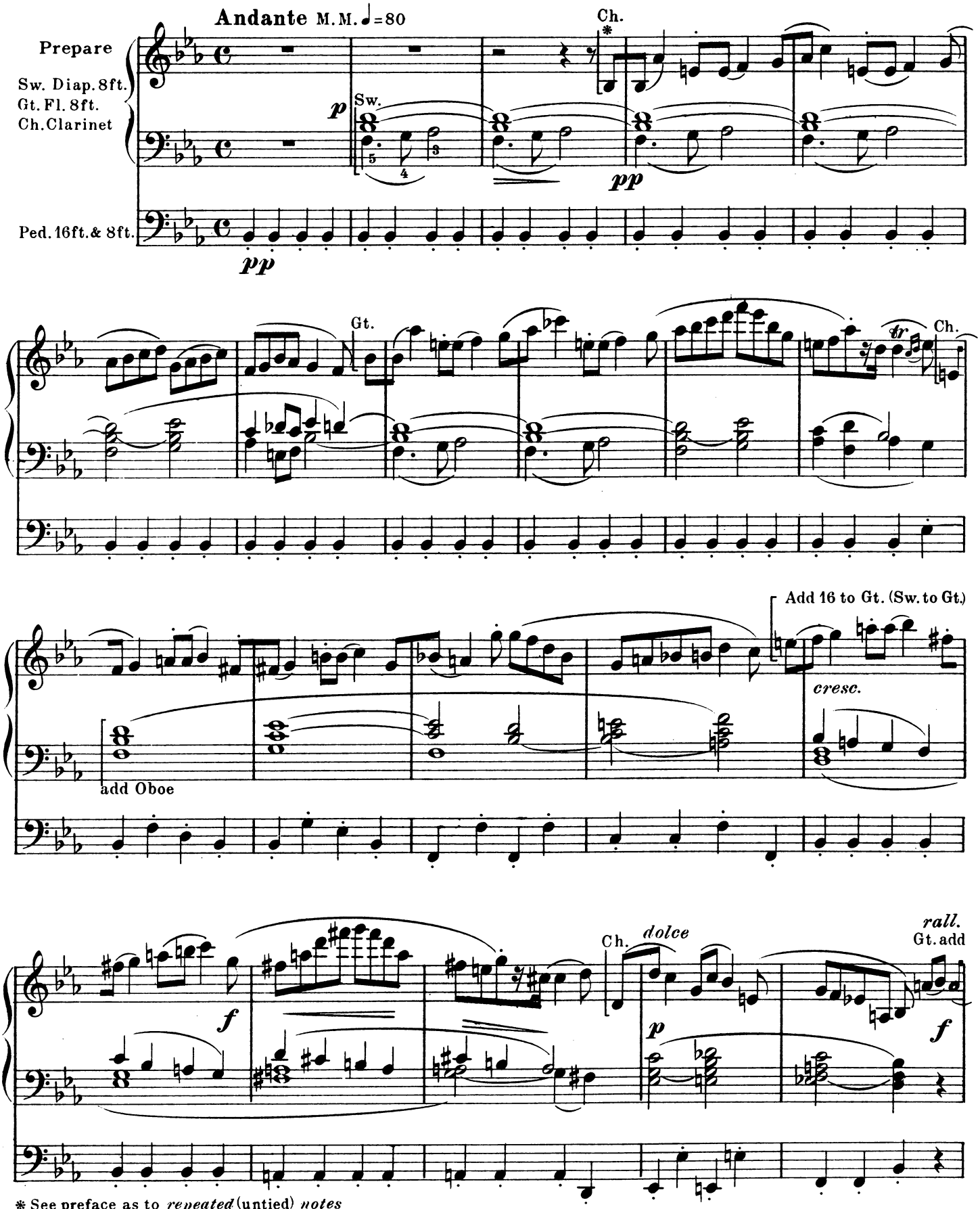
Andante con moto M.M. ♩=70 BEST



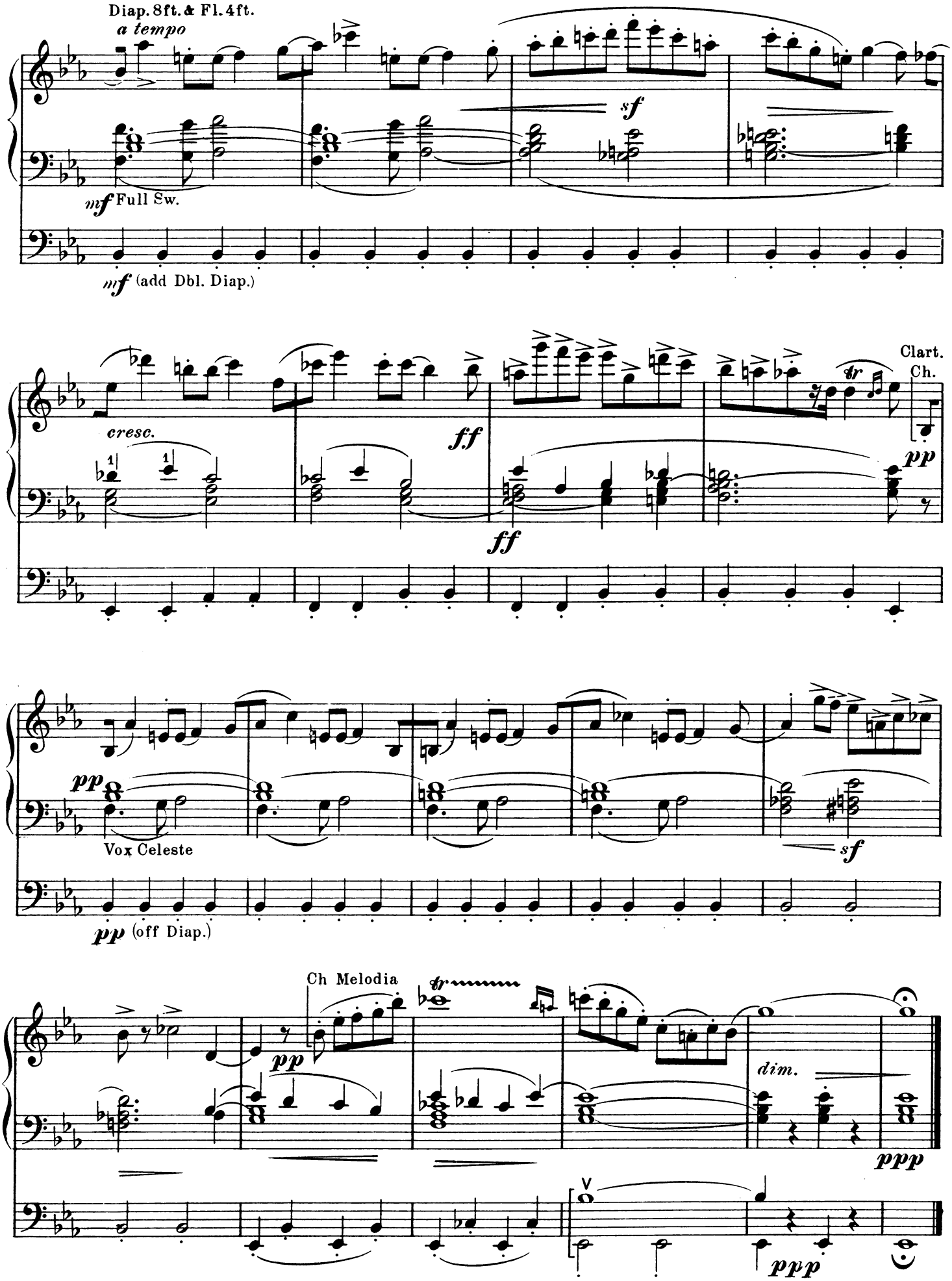

m.d.
p
Sw.
sf
tr
pp
Sw.

No. 17.

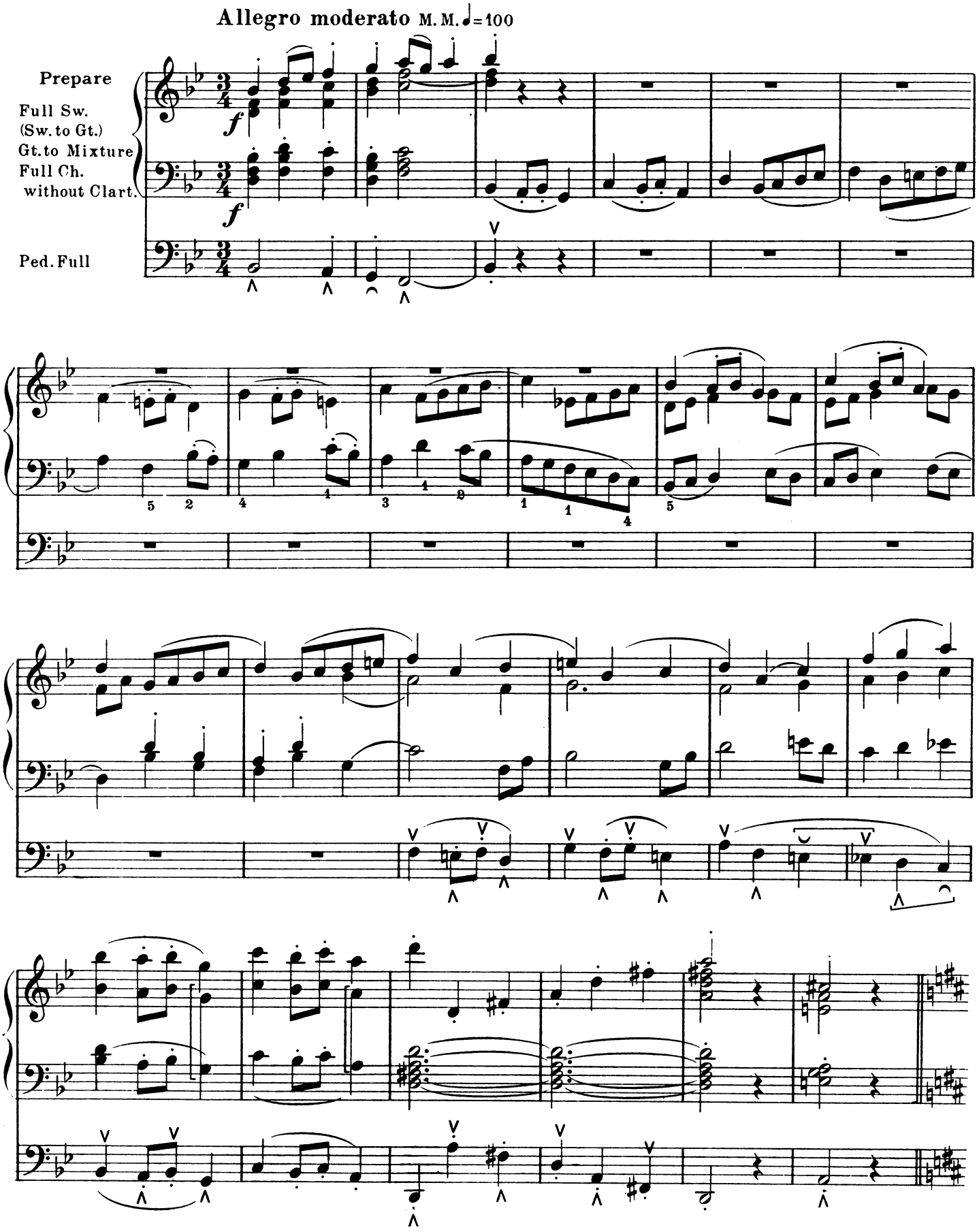
Melody

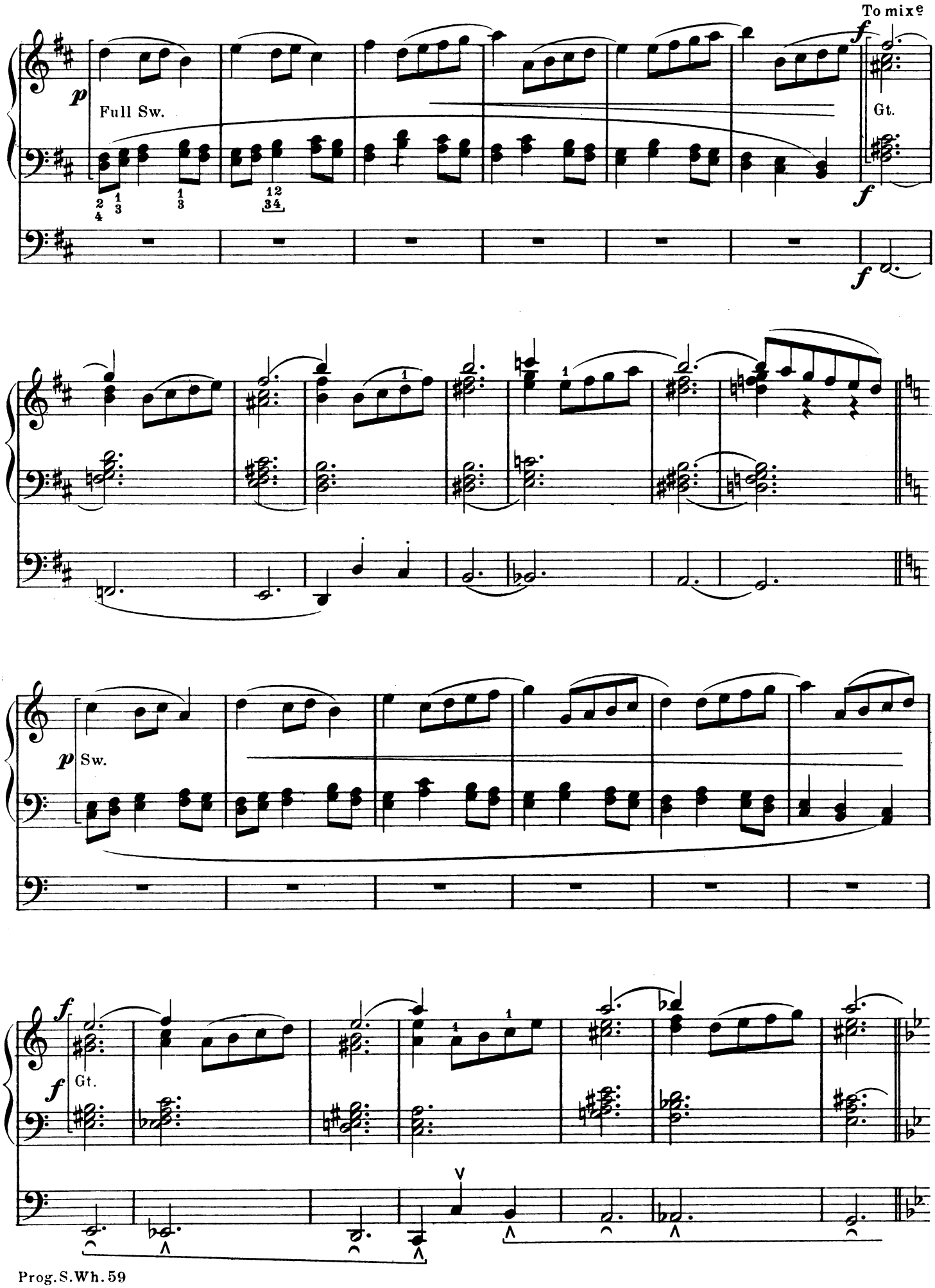


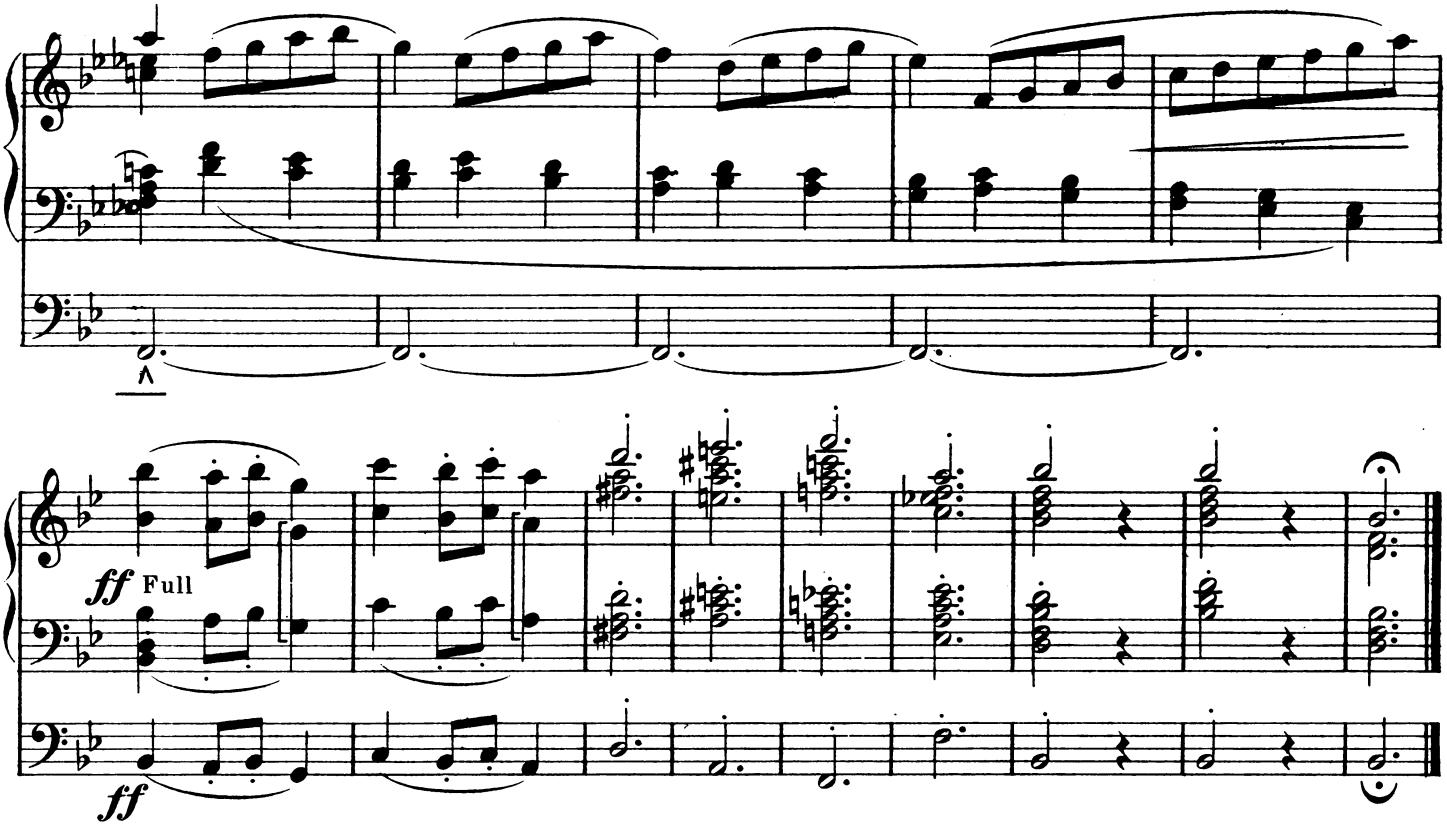
* See preface as to *repeated* (untied) *notes*


Diap. 8ft. & Fl. 4ft.
a tempo
sf
mf Full Sw.
mf (add Dbl. Diap.)
cresc.
ff
ff
tr
Clart.
Ch.
pp
pp
Vox Celeste
sf
pp (off Diap.)
Ch Melodia
tr
pp
dim.
ppp
V
ppp

No.18.
Postlude




To mixt
p
Full Sw.
f
Gt.
f
f
p
Sw.
f
Gt.
f

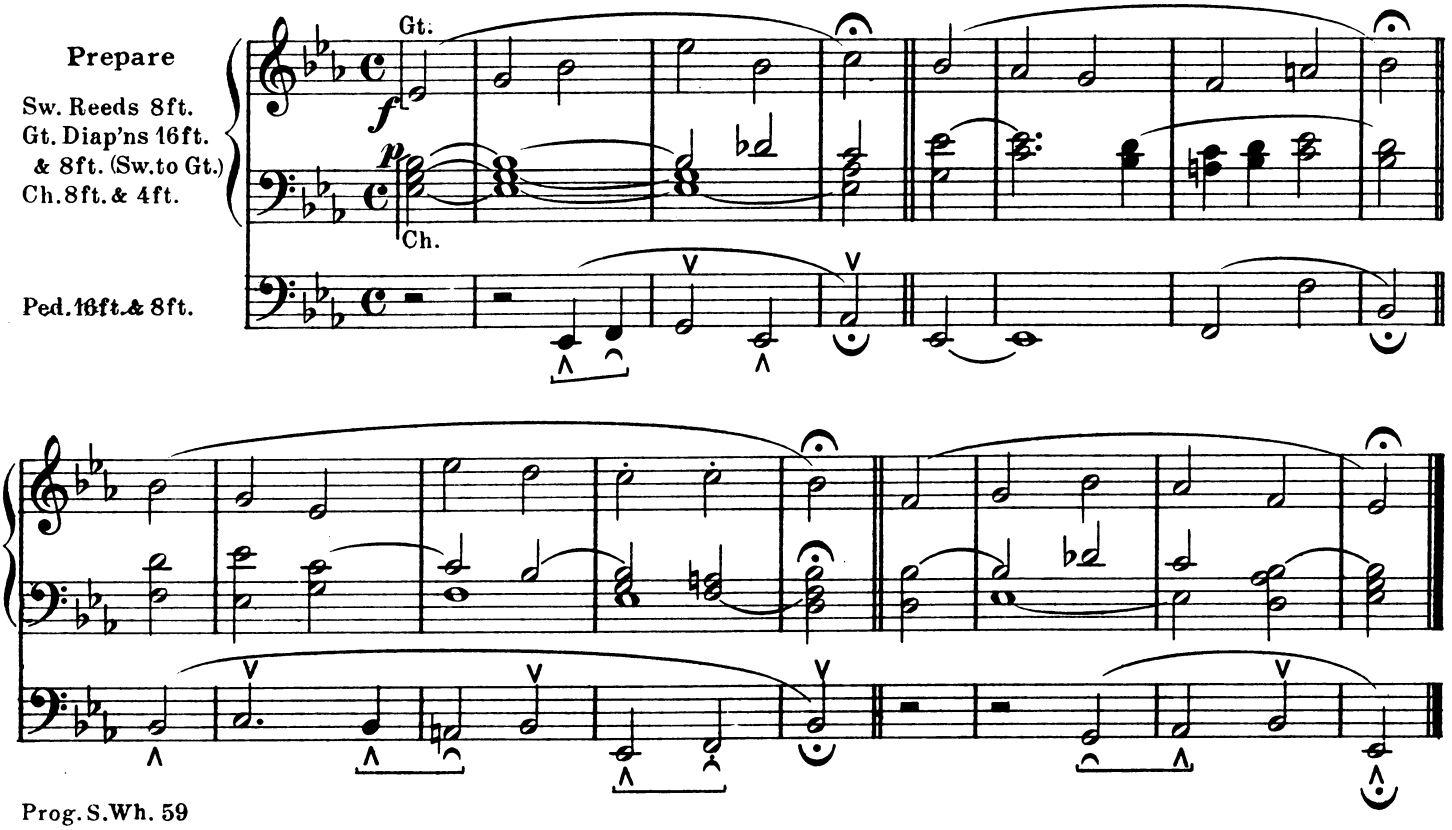


No. 19.

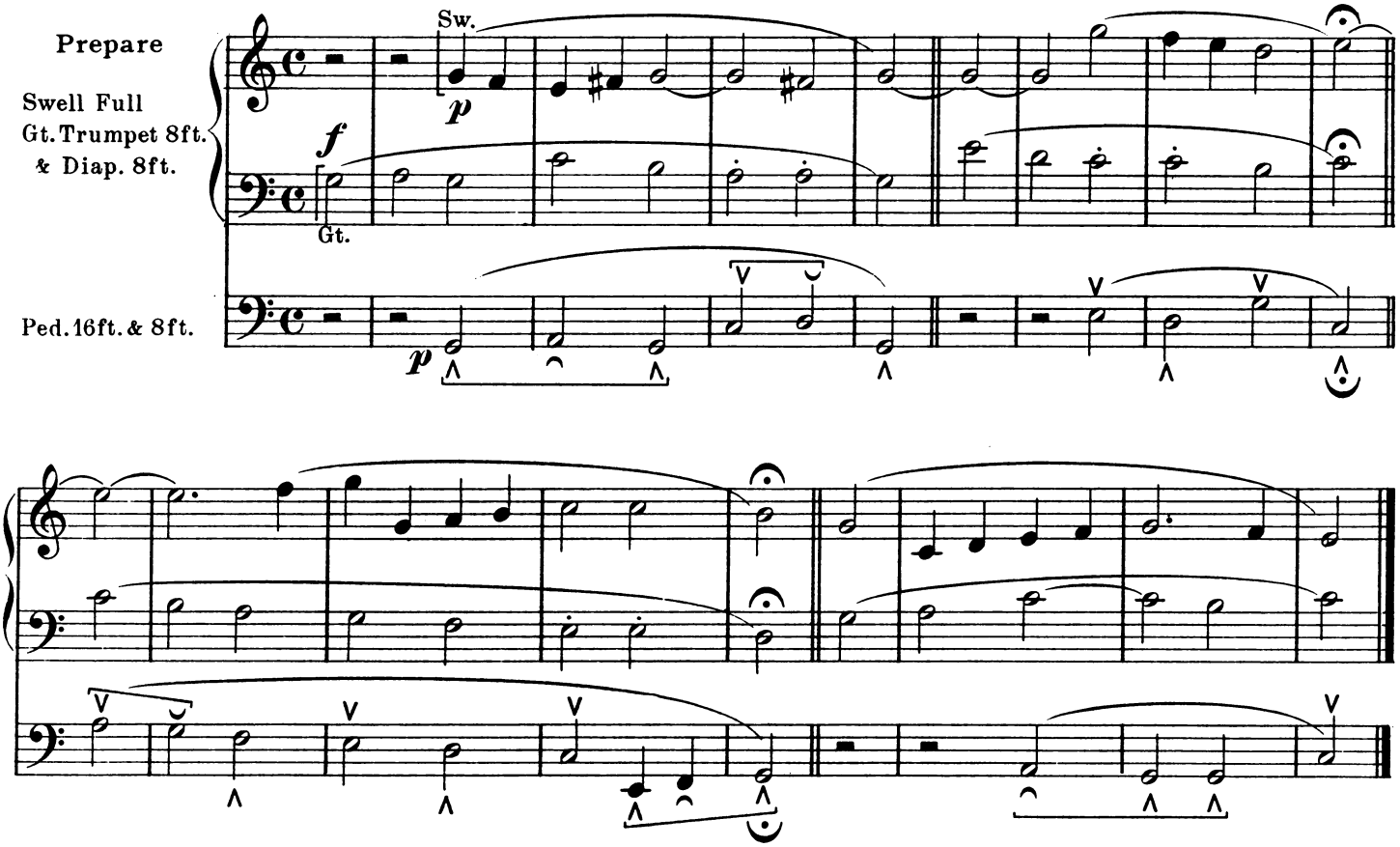
Three Choral Preludes

Showing how the Hymn may be announced to the congregation.

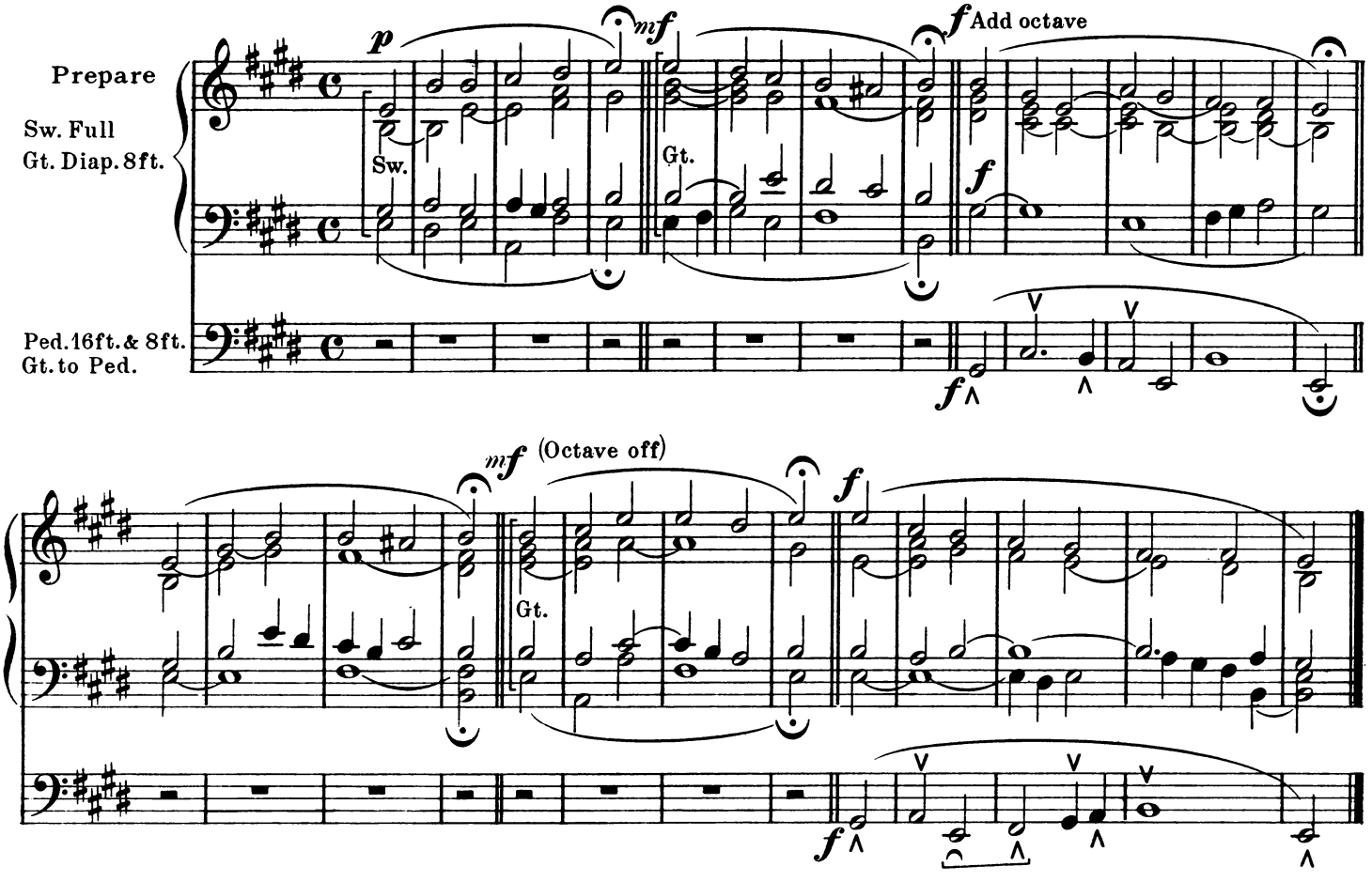
a) Melody in the Soprano BEST



b) Melody in the Tenor



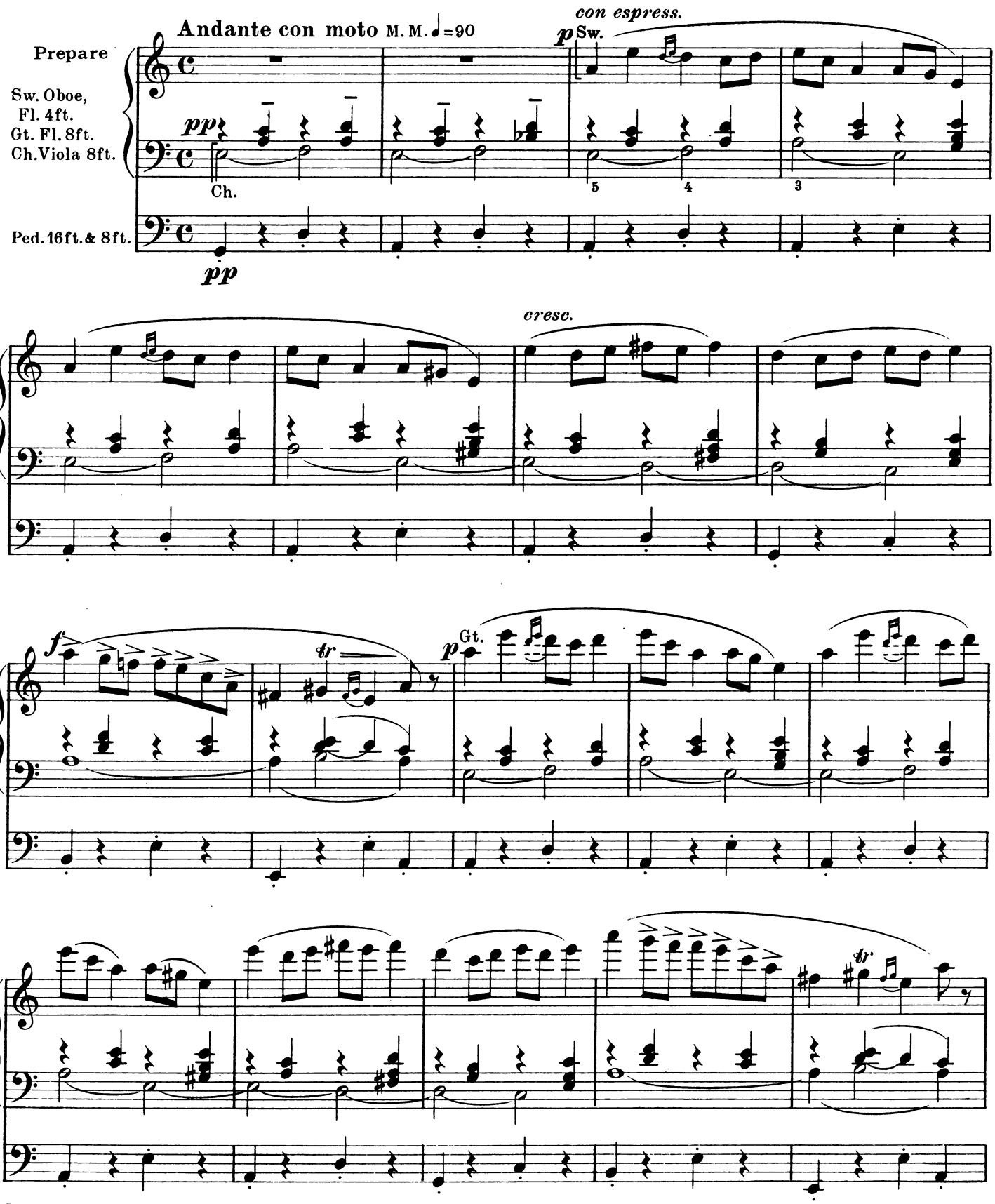
c) For two Manuals

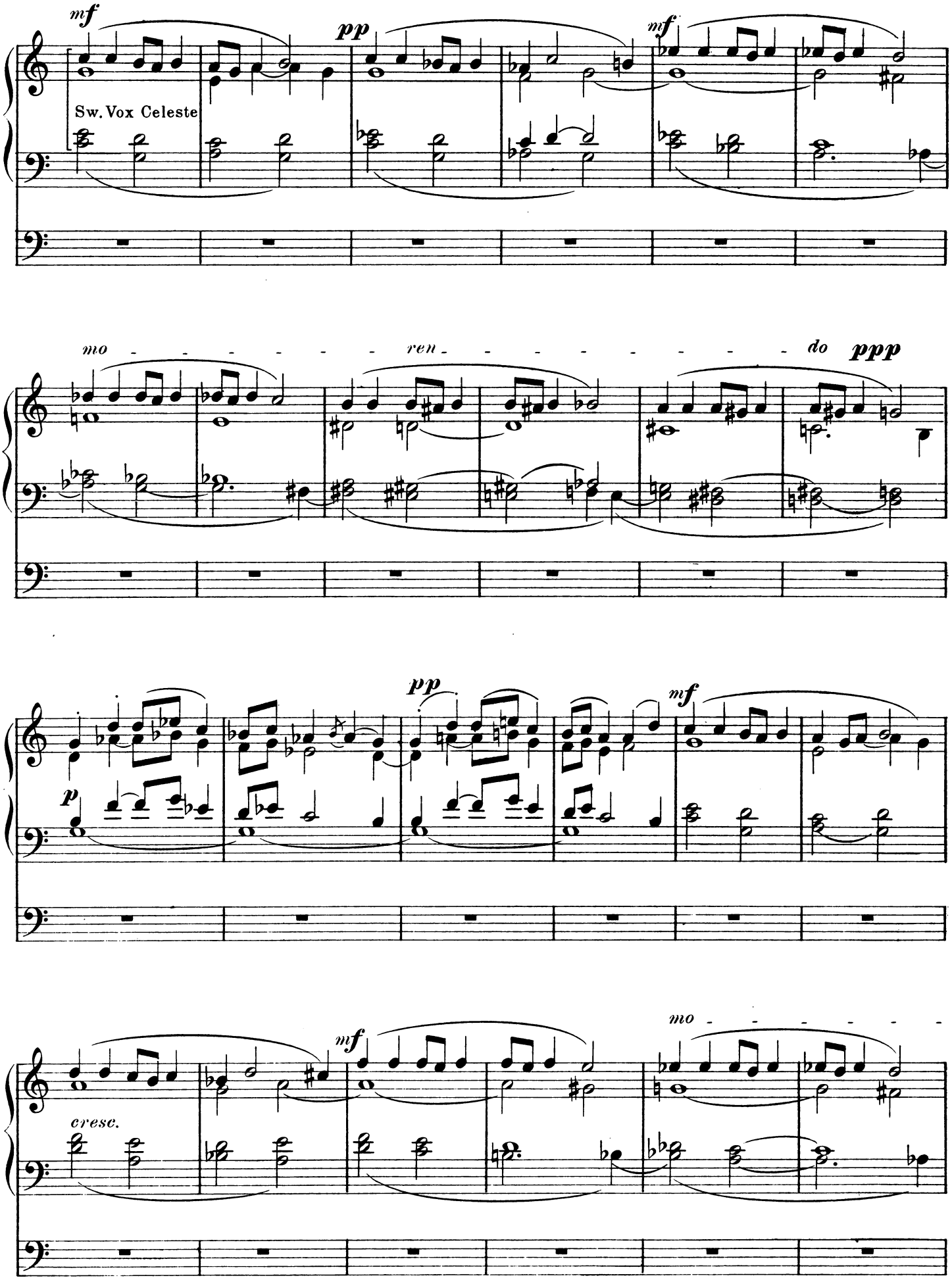


No.20.

Melody

Homage to Grieg




mf
Sw. Vox Celeste
pp
mf
mo - - - - - - - ren - - - - - - - - - do
ppp
pp
mf
p
mf
cresc.
mo - - - - - -

ren - - - - - - - do rall.

a tempo

Gt. 16ft. & 8ft. (Sw. to Gt.) Sw. Ob. & 4ft. Fl.

f

ppp

mf Ch. Diap.

mf

cresc.

f

tr

Sw. *pp*

ppp Ch. Dul.

ppp

rall.

f

tr

pp

ppp

cresc.

Sw.

f

Ch.

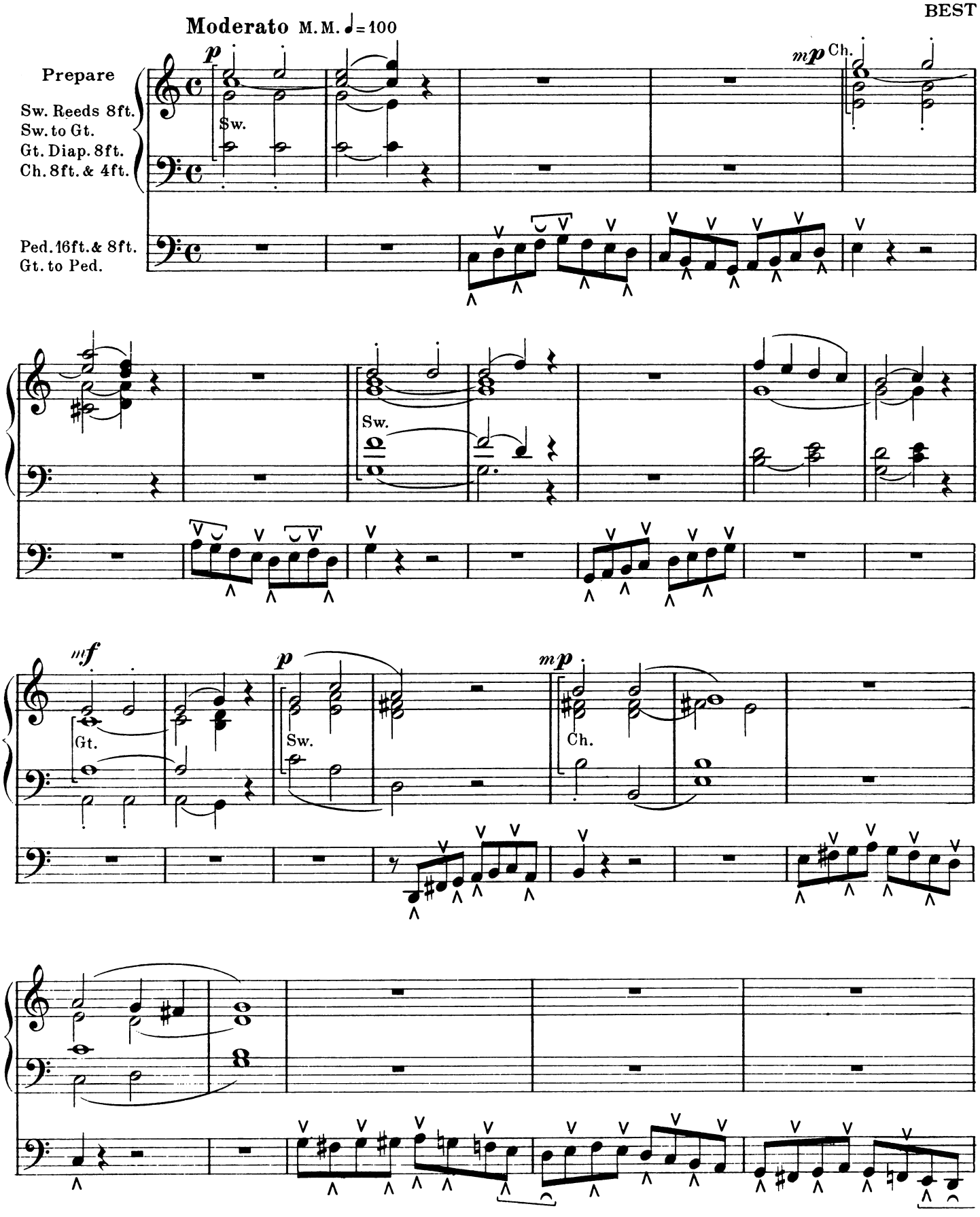
ppp

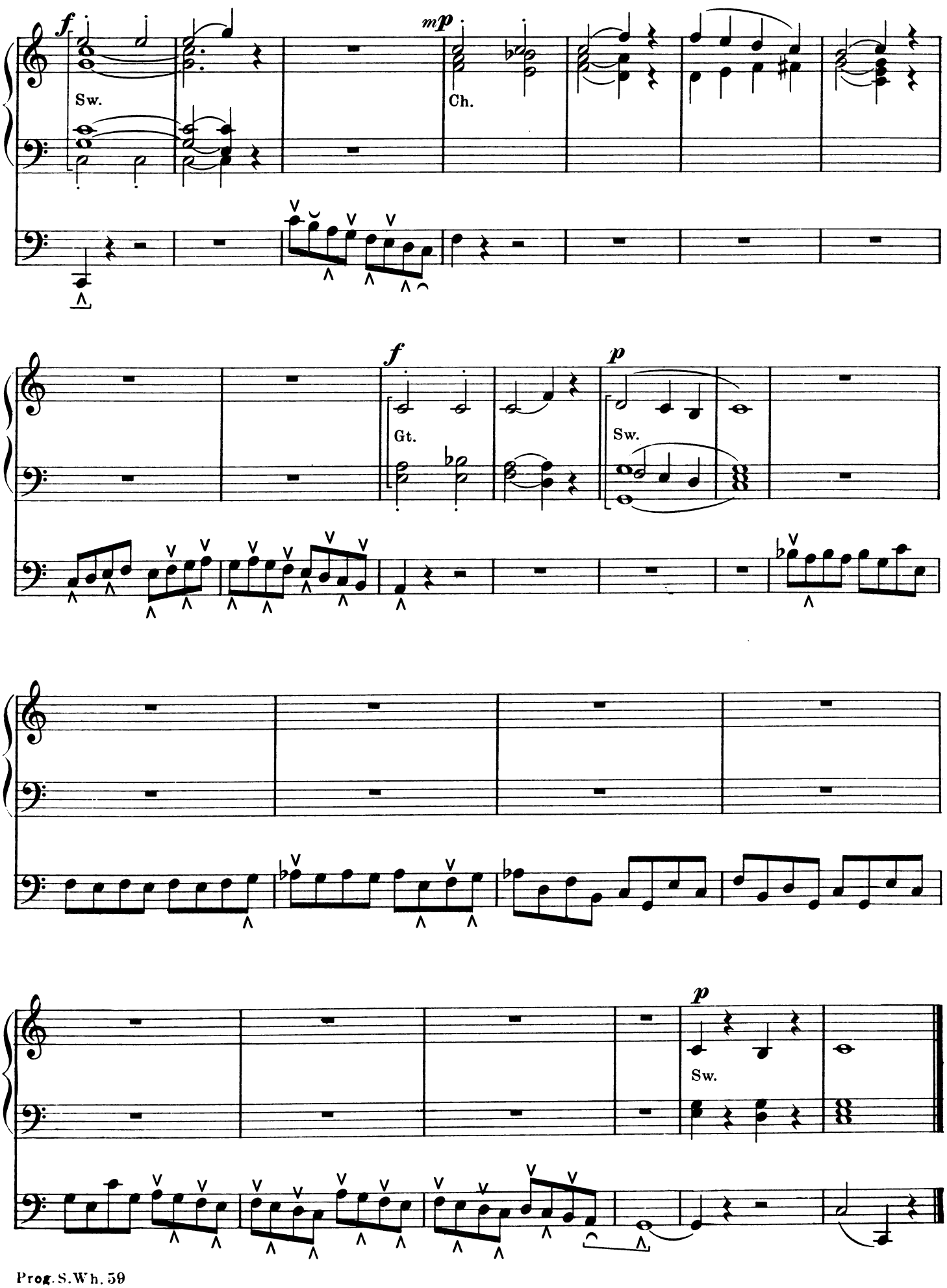
No. 21.

Study for playing diatonic scale passages by crossing the feet

Turn on the seat from left to right according as the Pedal part is low or high.

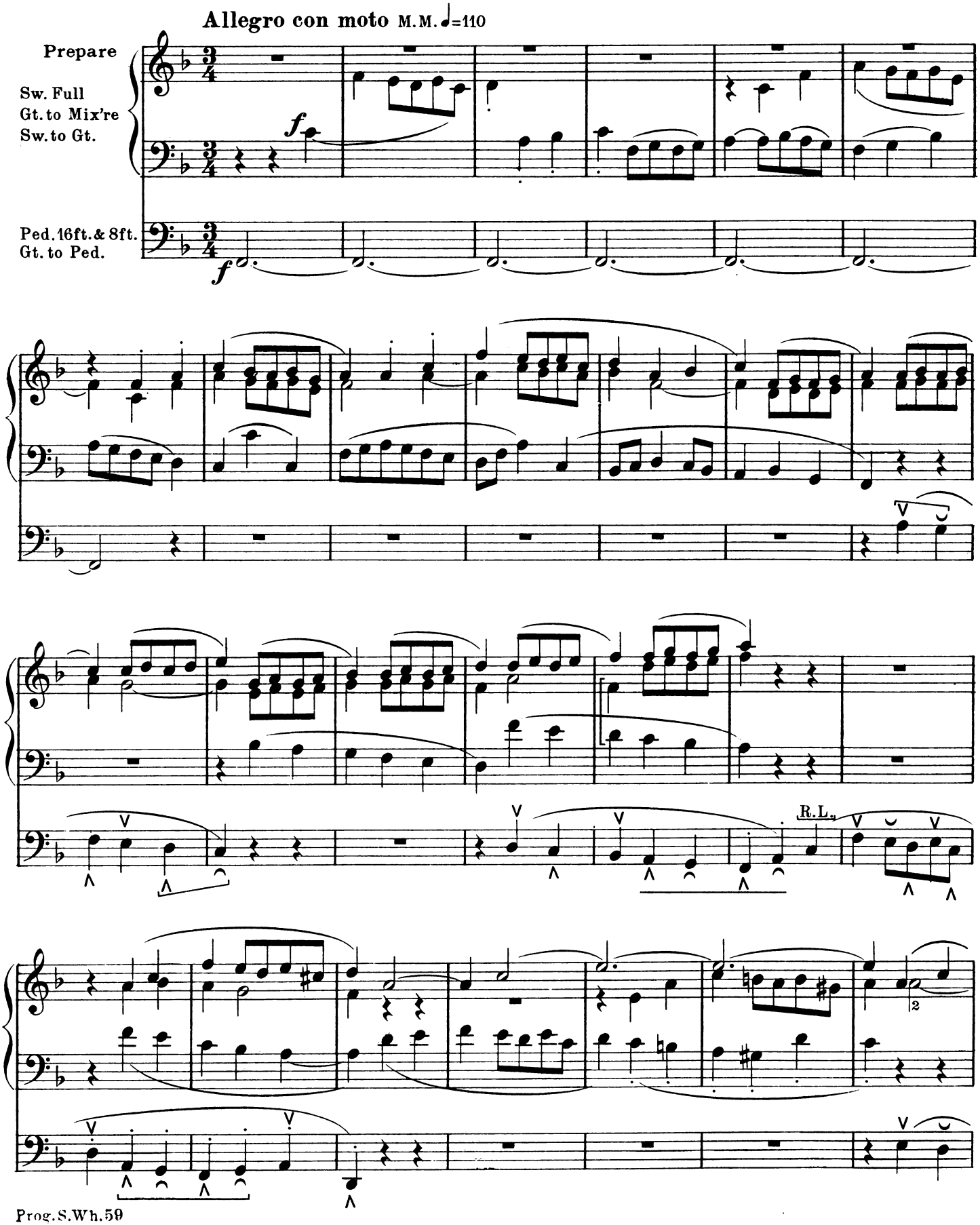
BEST

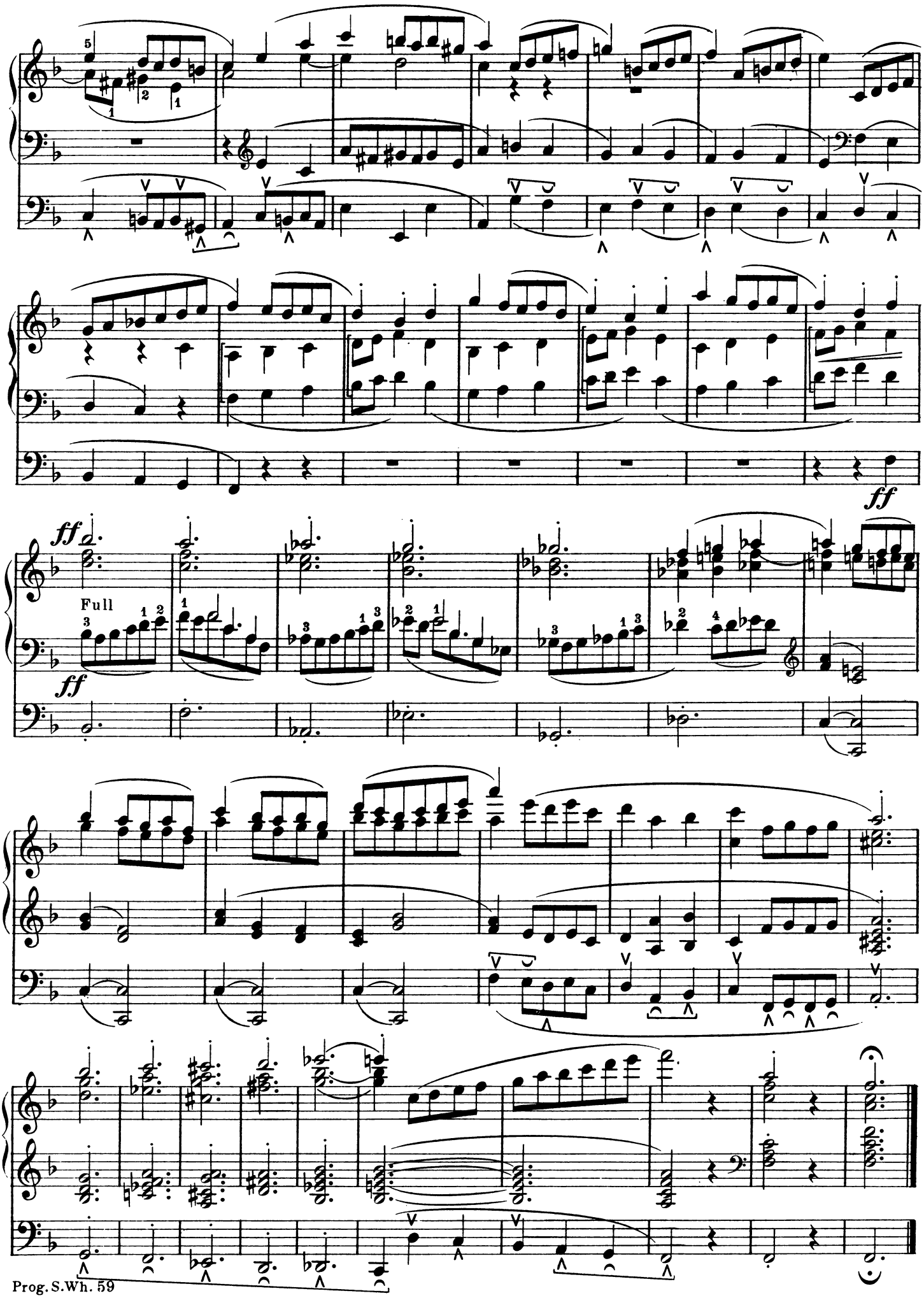



f
Sw.
mp
Ch.
f
Gt.
p
Sw.
p
Sw.

No. 22.

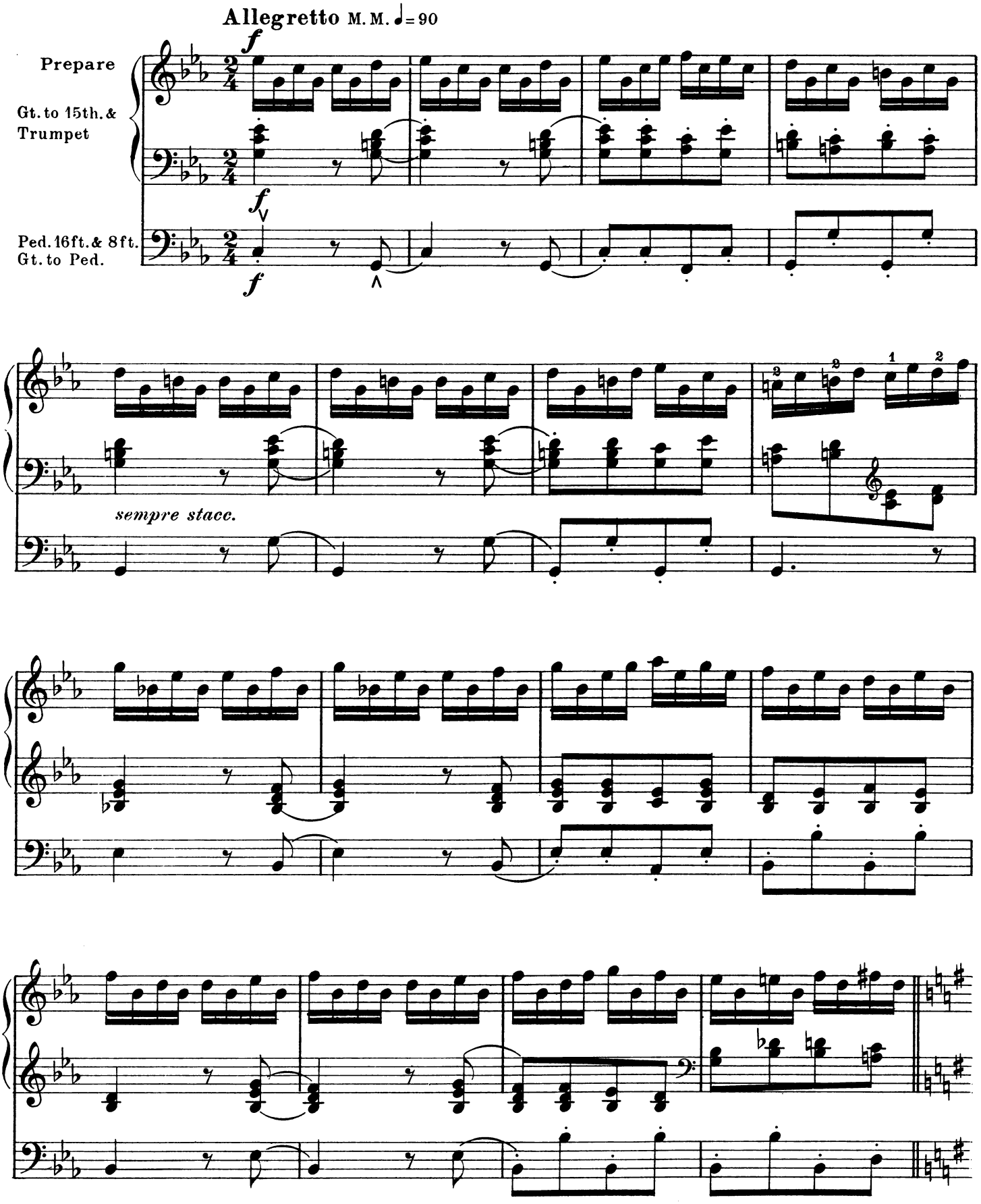
Postlude

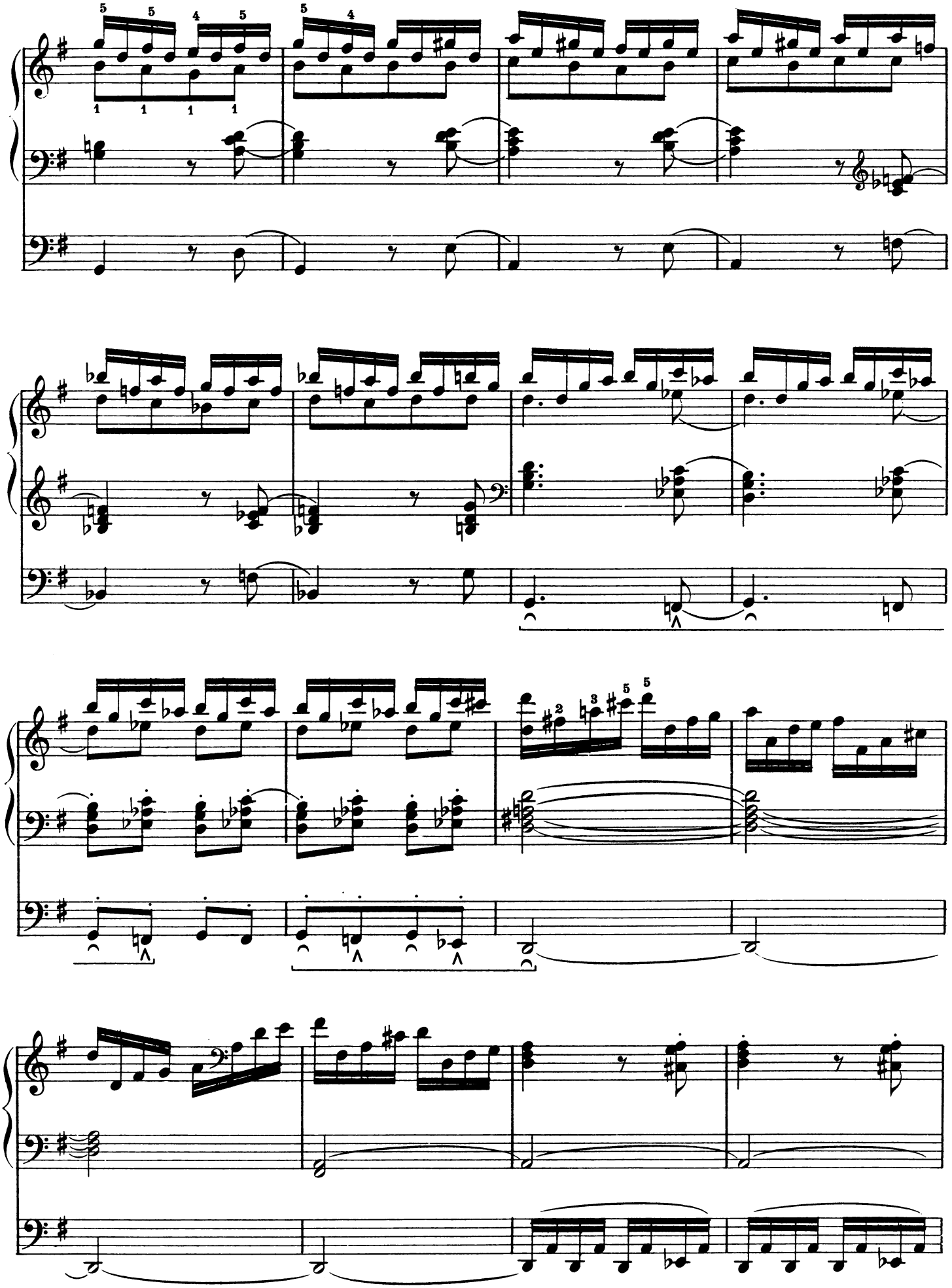


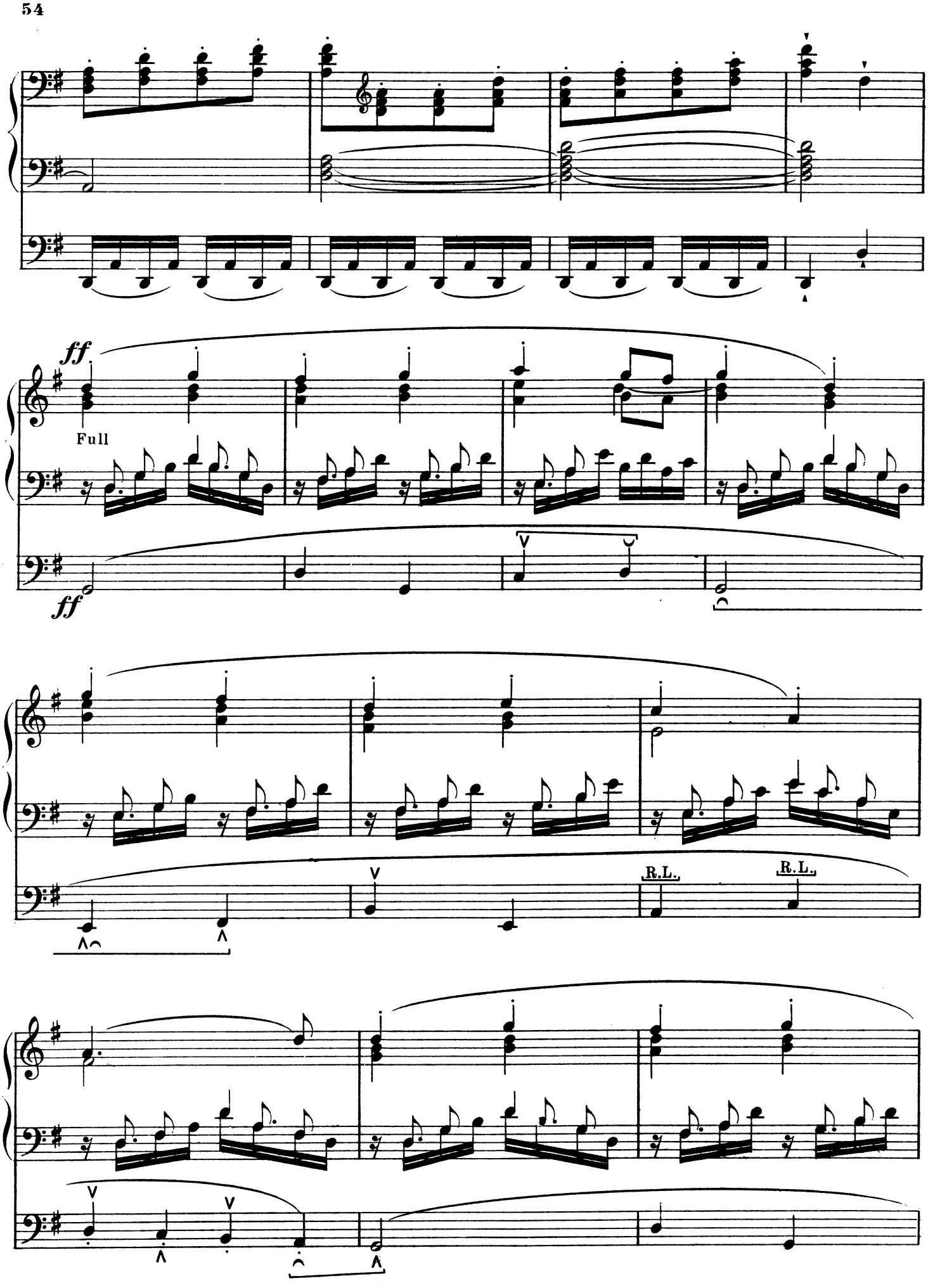

ff
Full
ff
ff

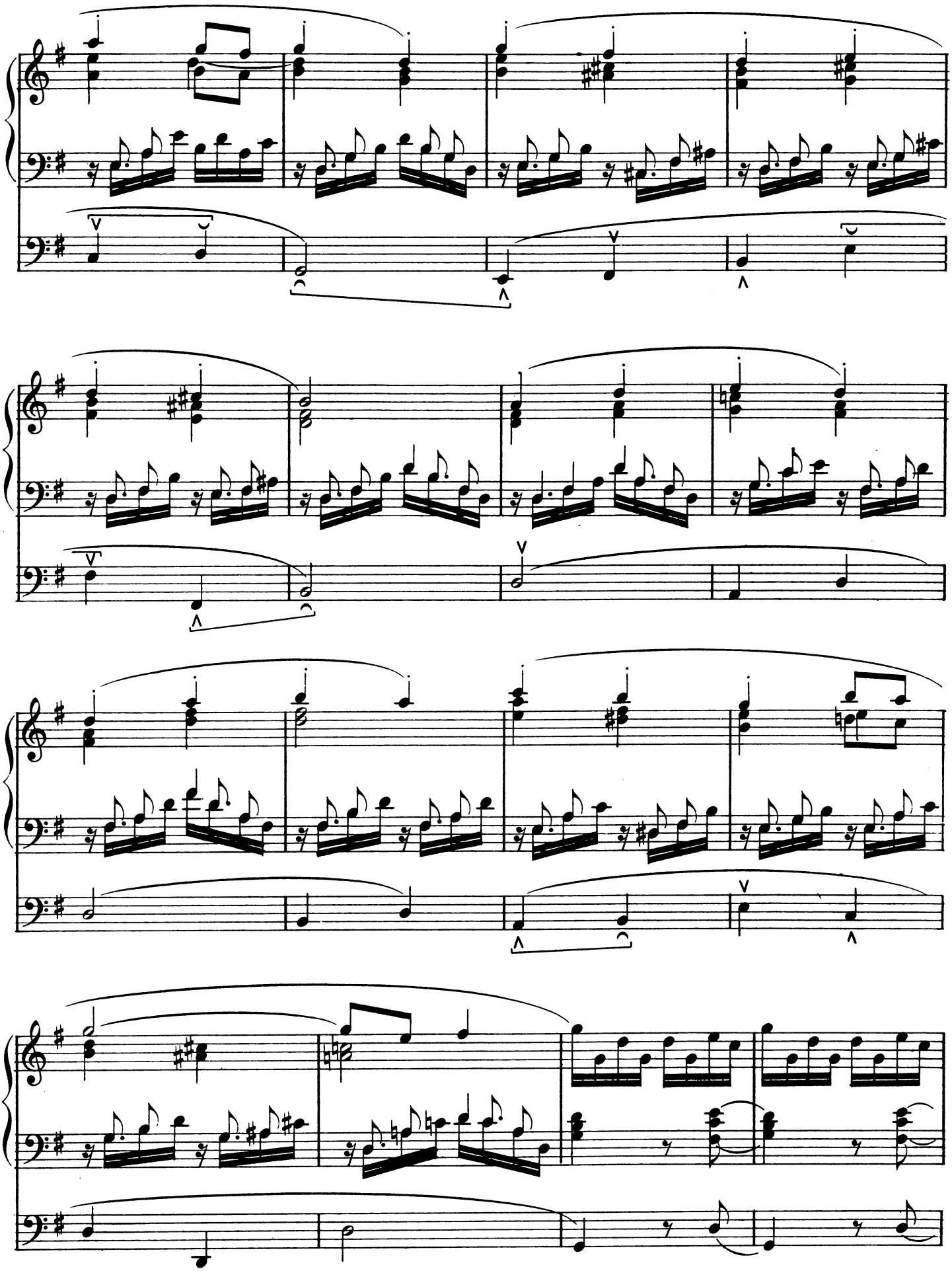
No. 23.

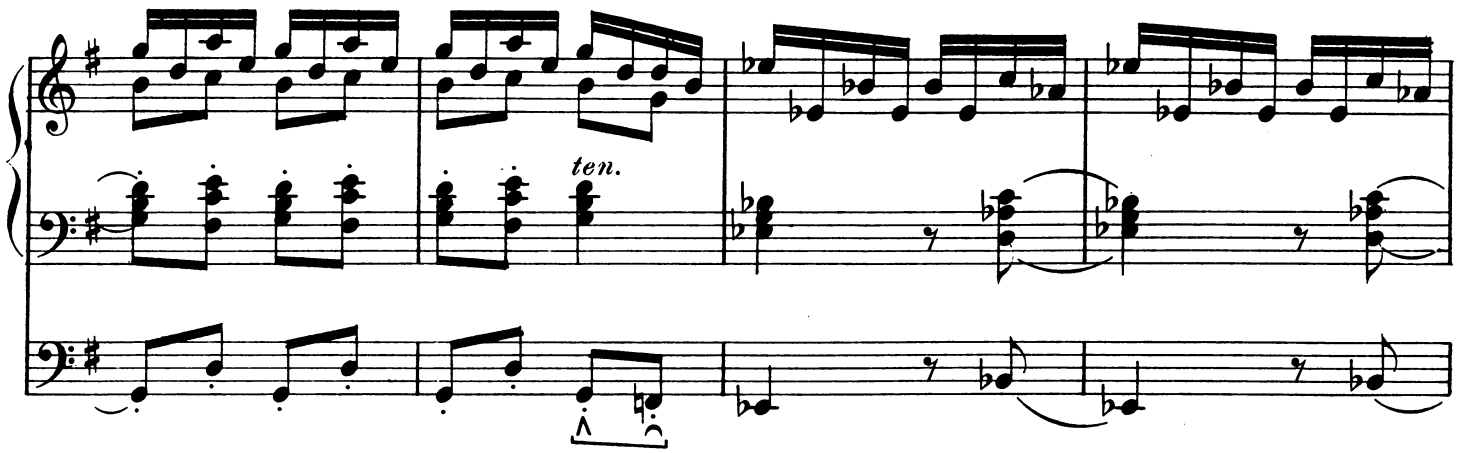
Toccatina

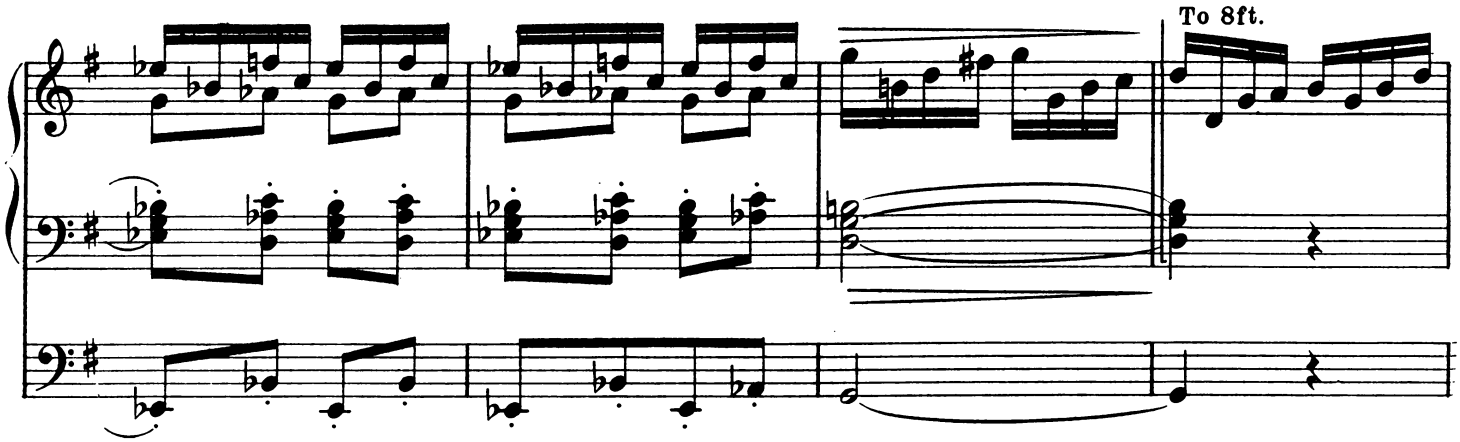


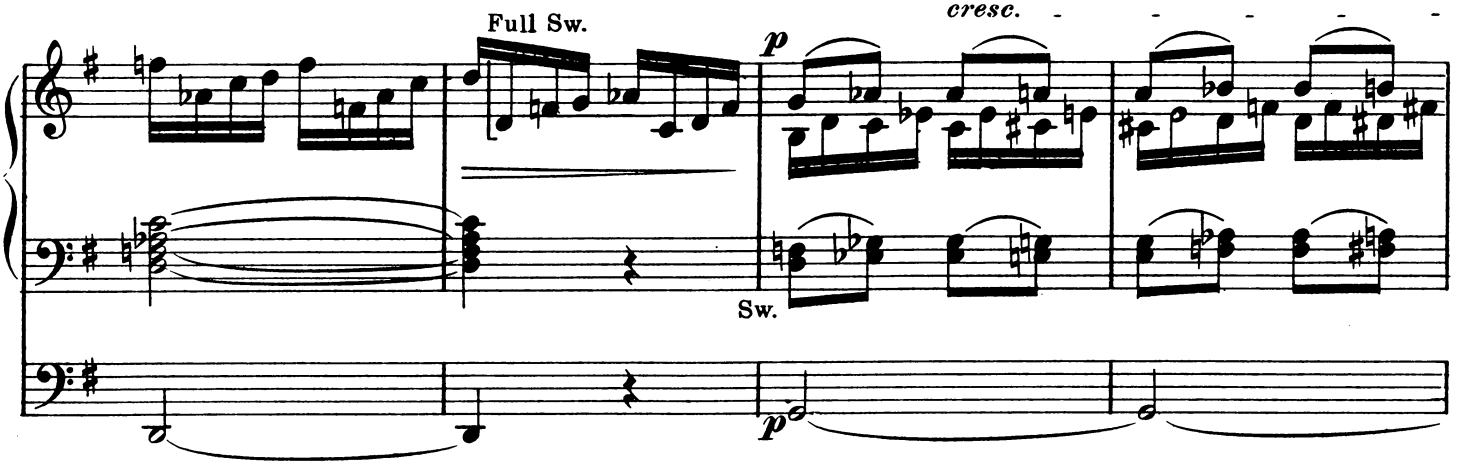


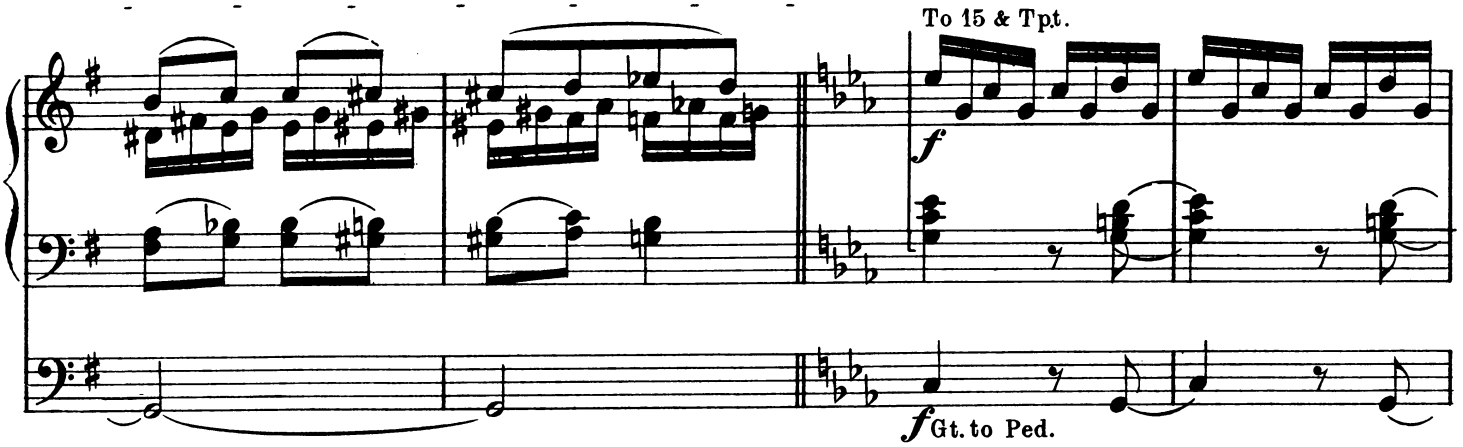

ff
Full
ff
R.L.
R.L.

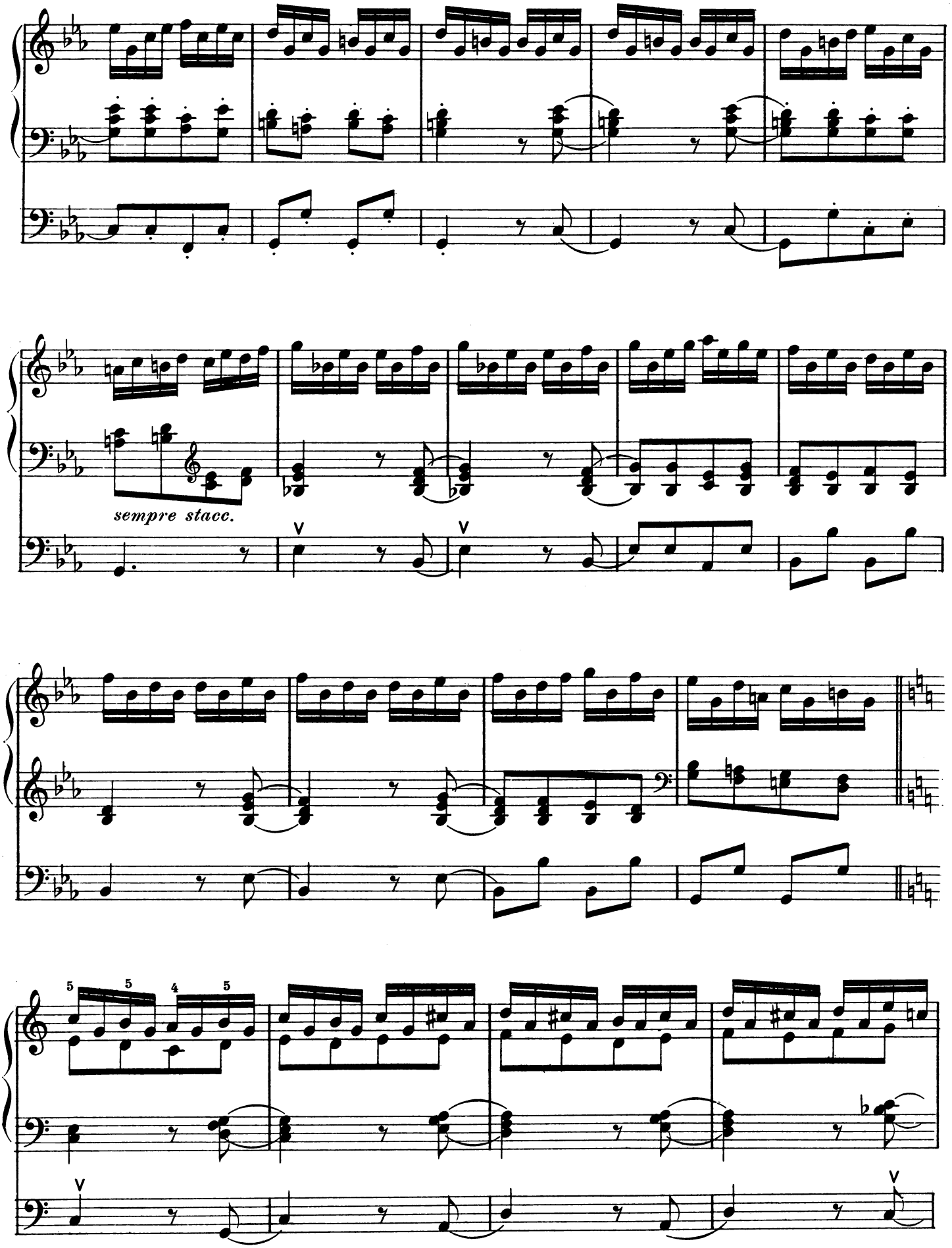


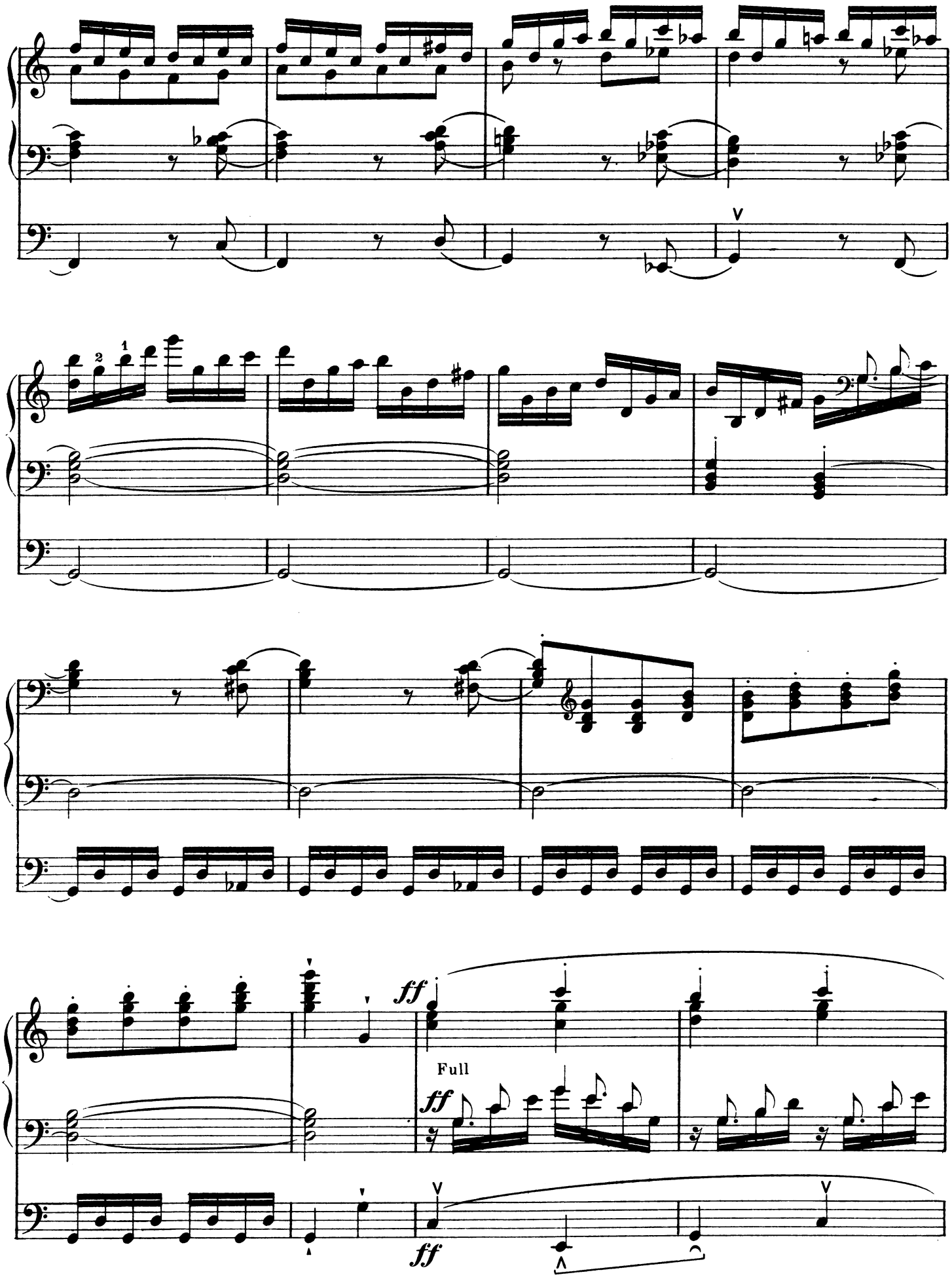

ten.

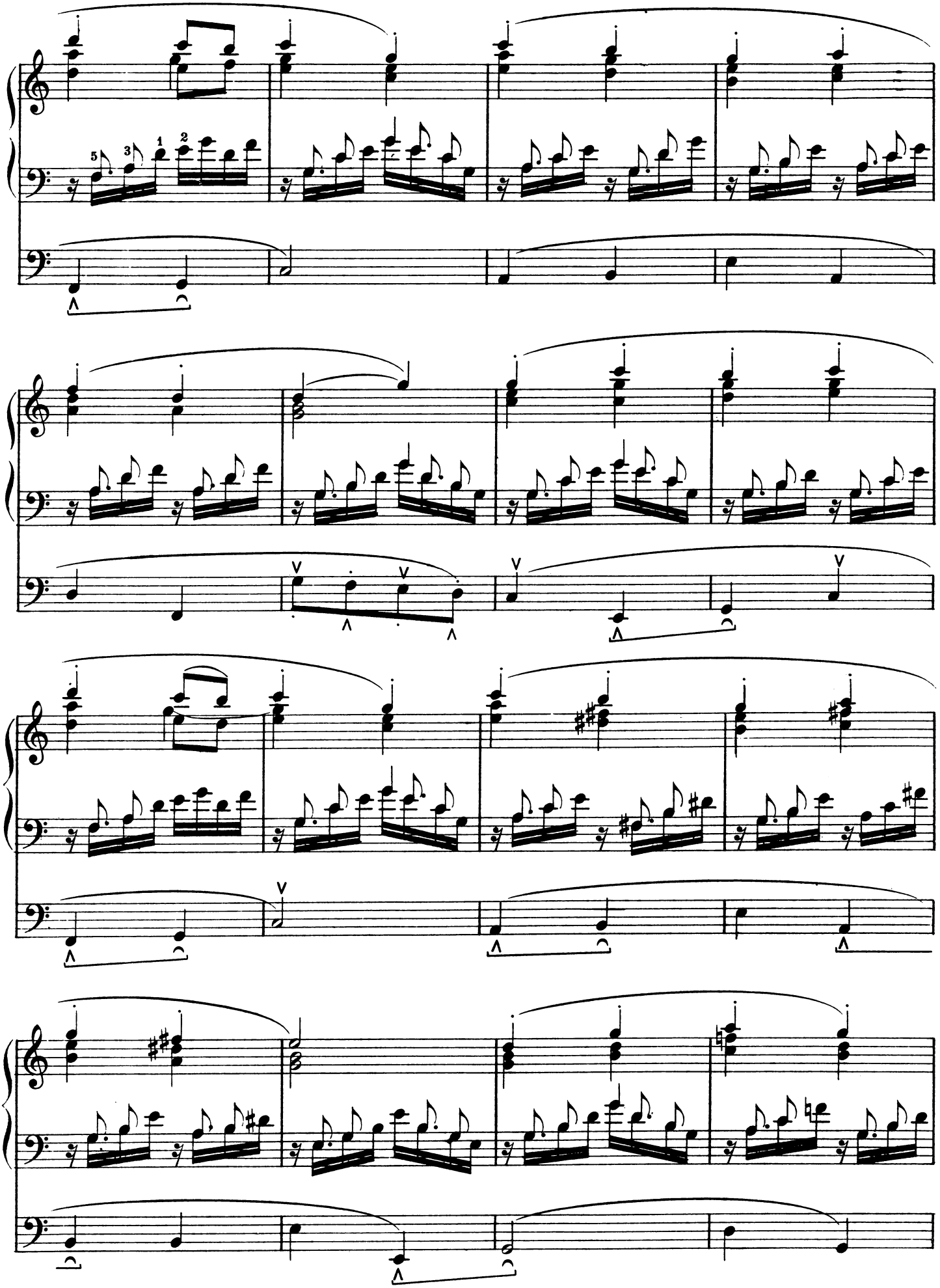

To 8ft.

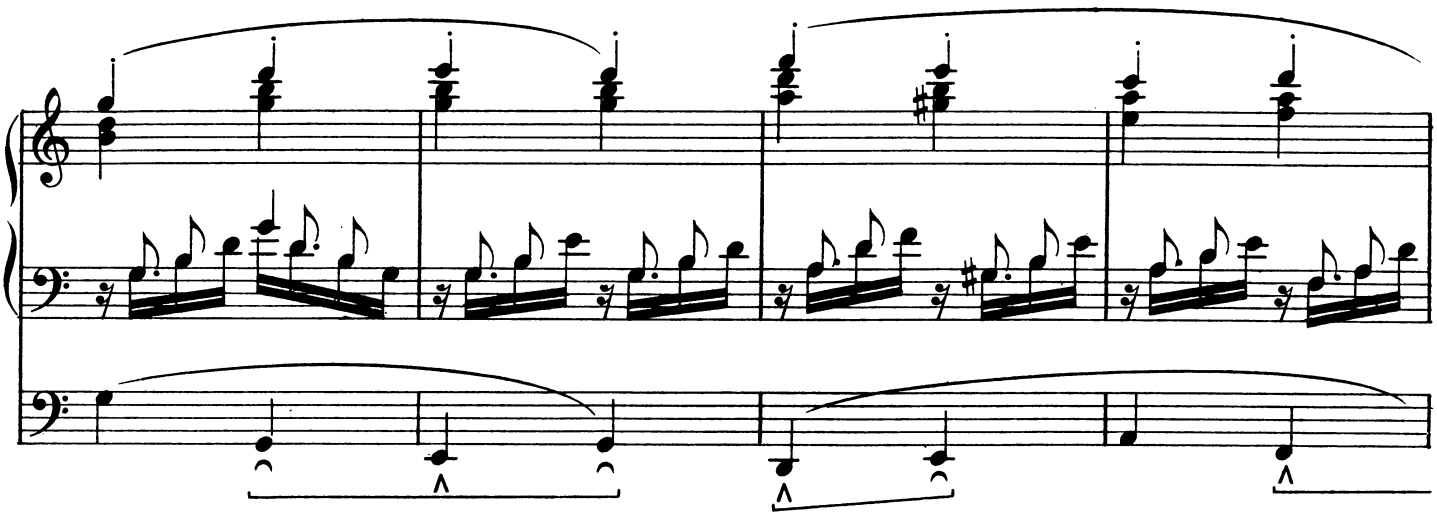

Full Sw.
cresc.
p
Sw.
p

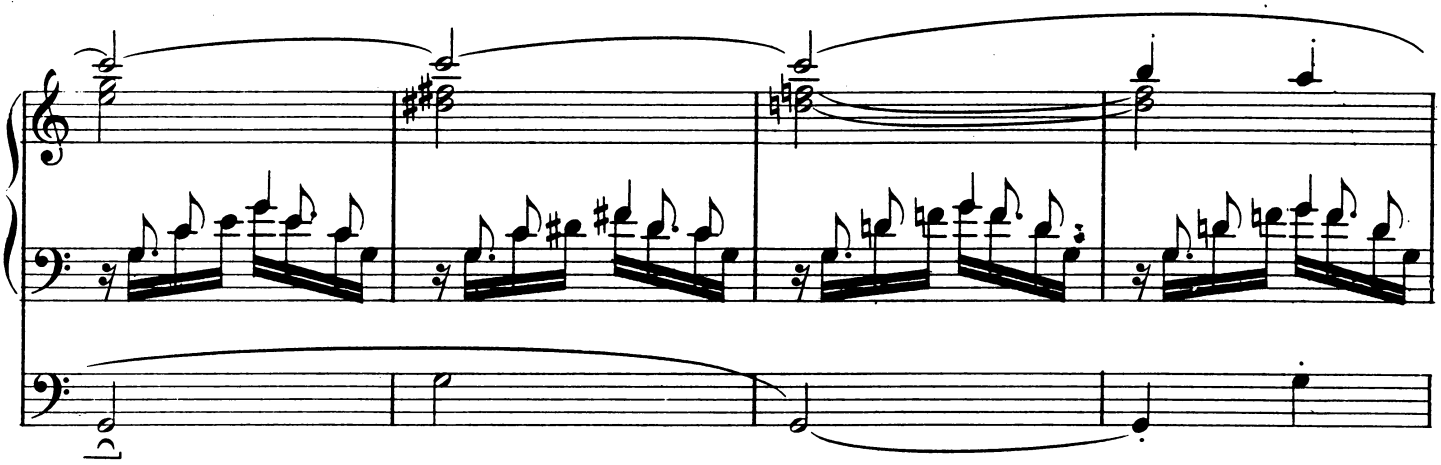

To 15 & Tpt.
f
f Gt. to Ped.

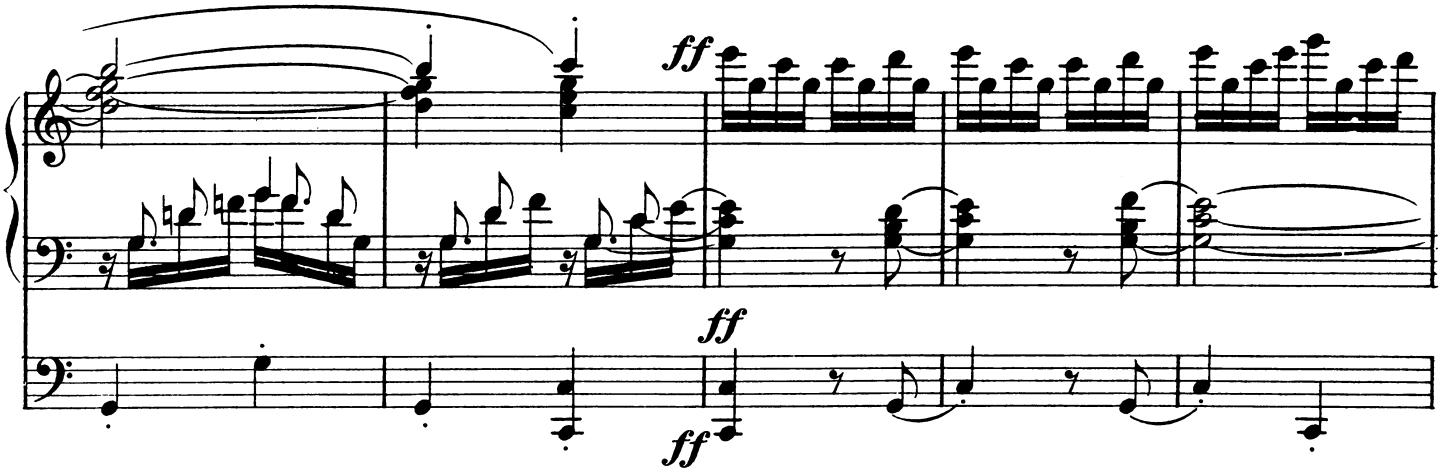

sempre stacc.

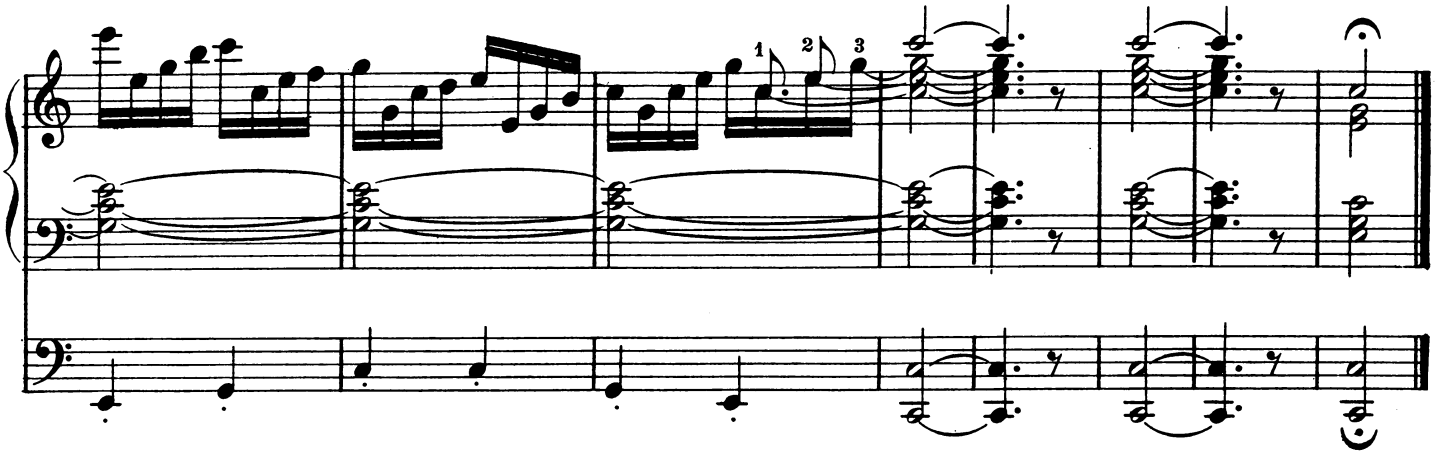

2
1
ff
Full
ff
ff





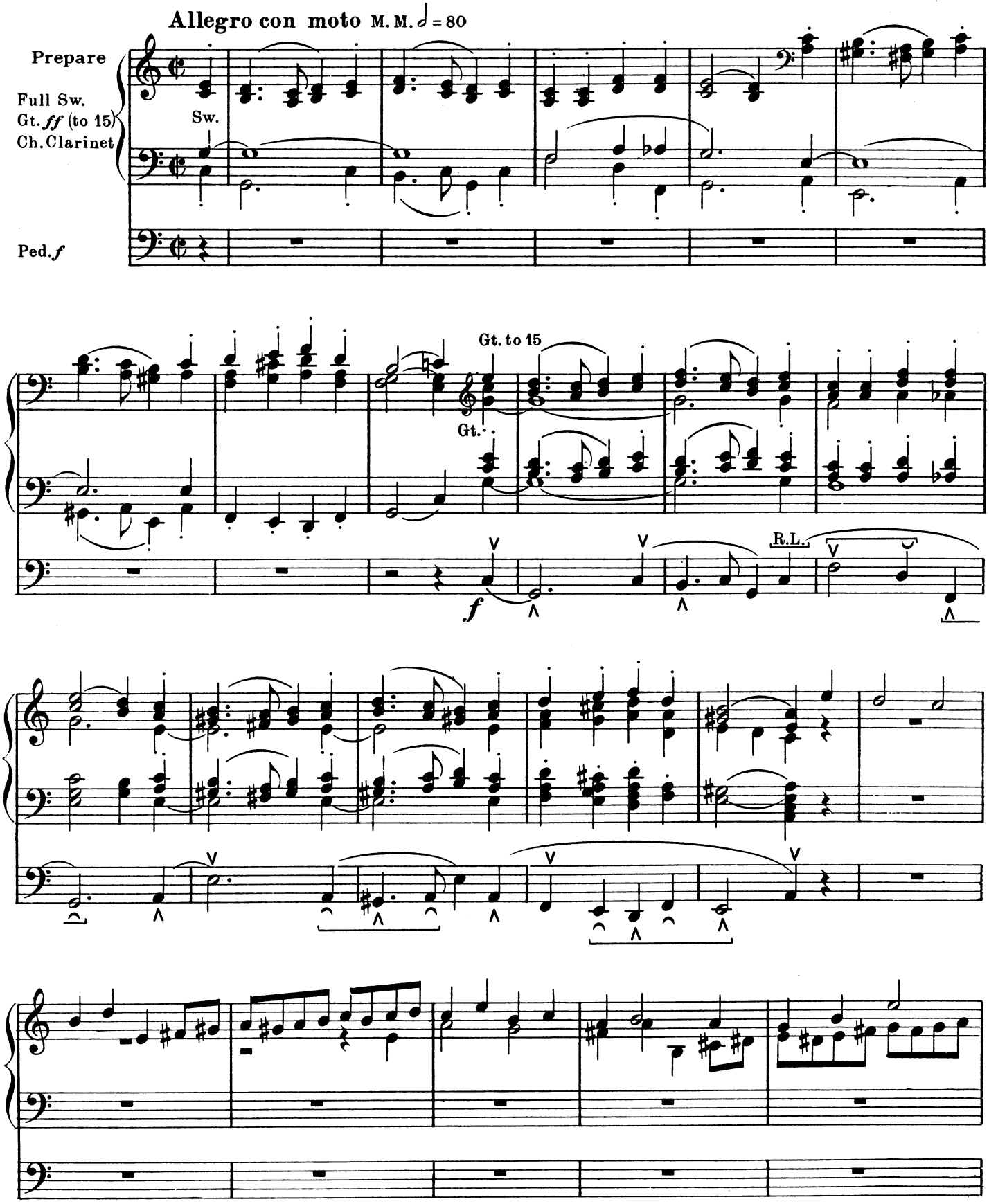


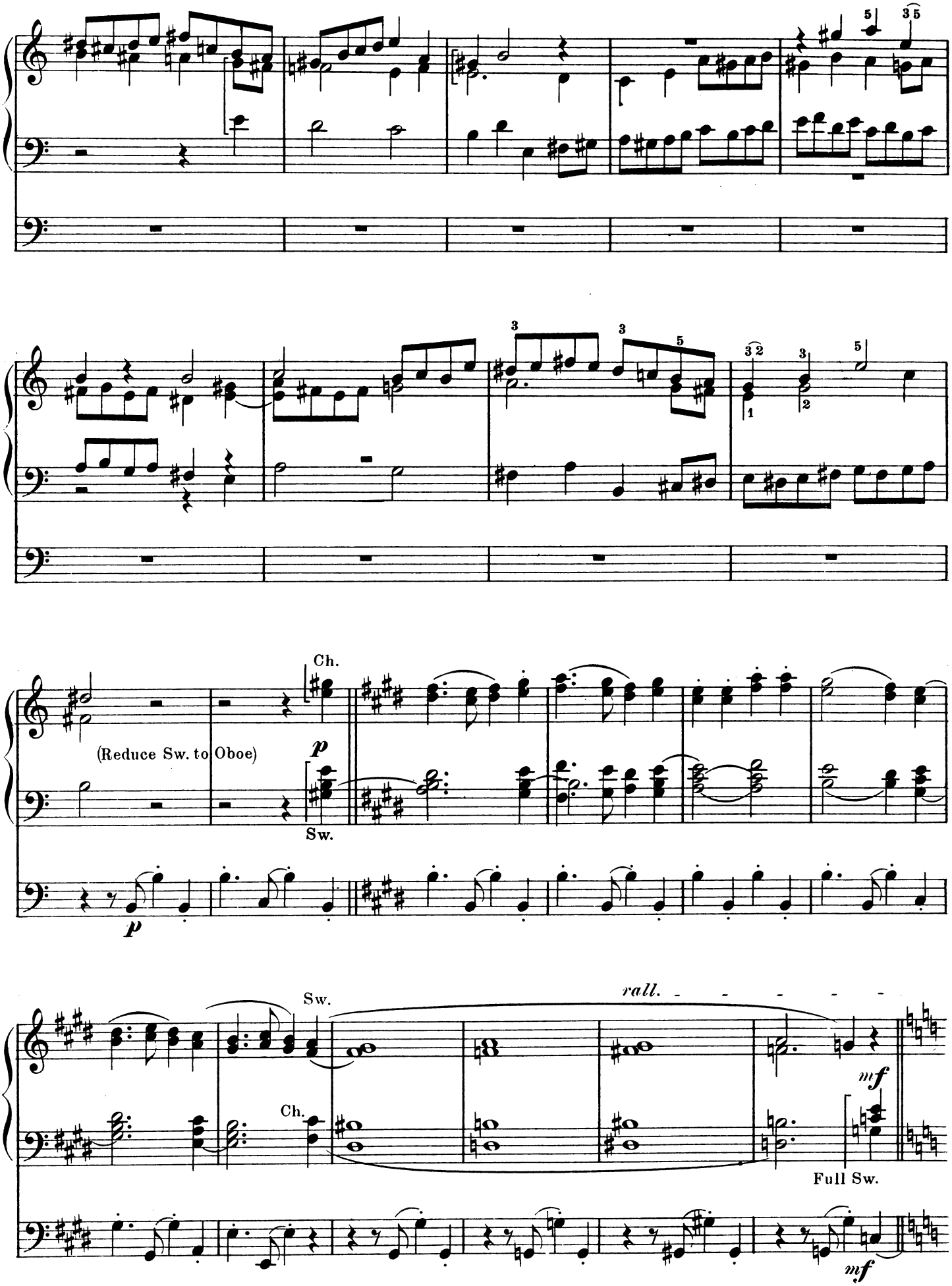

ff
ff
ff

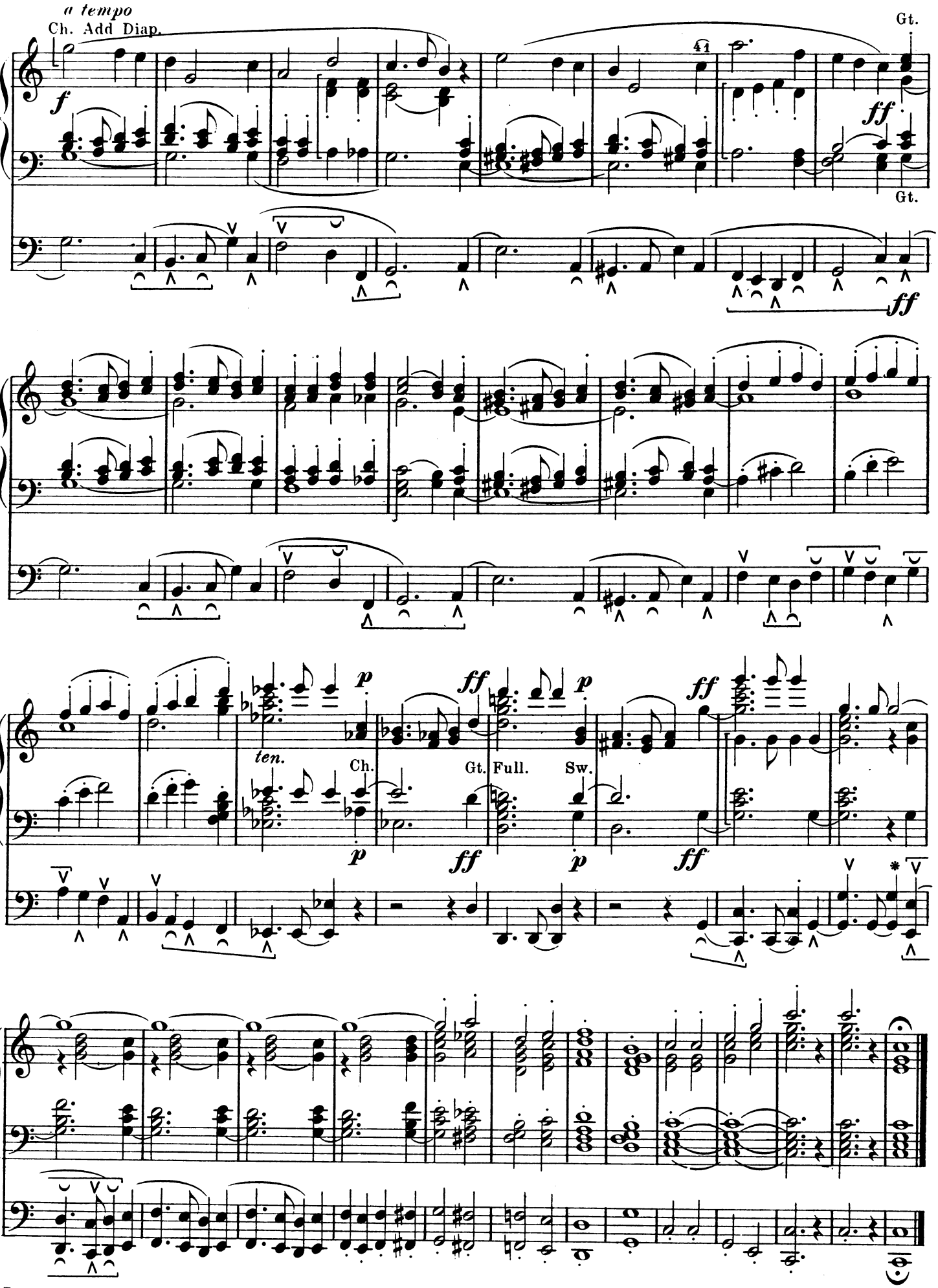

1
2
3

No. 24.

Entrance of Procession




Ch.
(Reduce Sw. to Oboe)
p
Sw.
p
Sw.
rall.
Ch.
mf
Full Sw.
mf



Prog. S. Wh. 59

* Octaves ad lib.