

EDITION SCHMIDT No.141<sup>a</sup>

FIRST STUDIES  
FOR THE  
ORGAN  
24  
PIECES

CONSISTING OF PRELUDES, POSTLUDES, PASTORALES  
AND CHORALS VARIED.

INTENDED FOR  
BEGINNERS IN PEDAL OBLIGATO PLAYING

AND ESPECIALLY ADAPTED

FOR CHURCH USE

BY

GEORGE E. WHITING

BOOK 1.

BOOK 2.

PRICE \$ 1.00 EACH Net

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These pieces are intended for Organ students beginning the study of obligato Pedal Playing: the student is expected to have already acquired a general knowledge of the Piano— Scale and Arpeggio playing &c, and also of Phrasing— He is, however, advised not to use the *Piano touch* in performing on the organ, but to try and cultivate a *firm sudden pressure* in putting either keys or pedals down, and to bear constantly in mind that the art of organ Playing consists *more* in taking the finger or foot *from* the key than in striking, thereby differing entirely from the treatment of touch on the piano.

In this connection (taking the finger or foot *from* the key) it is almost unnecessary to state that the subject of *time* is of the utmost importance, and that no person can hope to succeed in mastering the Organ who has not the most perfect feeling for *Rhythm* in all its forms.

It is expected that the student will obtain a limited knowledge of the use of the Registers in performing these pieces. As the instrumentation is very simple, they can all be performed on the smallest two manual Organ if it possesses the full number of Pedal keys (27 notes from CC to Tenor D.)

The following abbreviations are used in this work: "Sw." for *Swell Manual* (the upper keyboard) "Gt" for *Great Manual* (the lower keyboard) "Ch" for *Choir Manual* (the lowest keyboard on a 3 manual organ.) "Ped" for *Pedal*. "Coup" for *Coupler* (meaning a stop that unites the keyboards "Sw to Gt" or "Sw to Ch" or that unites the keyboards to the Pedals as "Sw to Ped" or "Gt to Ped") "Op" for *open*: "Diap" for *Diapason*: "Fl" for *Flute*: "Trem" for *Tremulant*. By "16 & 8 ft." in the Pedal part is meant the *Rouardon* and usually a coupler to either *Sw* or *Gt*. By "8 & 4 ft. Fls" is meant either the "*Stoped Diap*" "*Clarabella*" "*Melodia*" or "*Hohl Flute*" and a Flute stop giving the octave above these last. ("8 ft" is in unison with the Piano.) By "all the 8 & 4 ft stops in *Gt*." is meant all *except* "*Trumpet*."

In conclusion, a brief description is appended of the *technical* use of these pieces in study

N<sup>o</sup> 1 begins with a simple choral movement for the *points* of the feet alone, afterwards with the hands. The student must remember that the greatest obstacle he has to overcome in mastering the Organ is the use of the feet in connection with the *Left Hand*, which requires the most constant oversight during the first year of practice.

N<sup>o</sup> 2 is a simple piece in G minor for the practice of intervals— mostly octaves— in Pedal and Manuals. (In nearly all these pieces it is recommended that the *Pedal part* be practiced *first*.

N<sup>o</sup> 3 is for the use of the point and heel of each foot. Care should be taken that the *heel* is held firmly down until the *exact instant* the next note is wanted, when it is raised (from the ankle joint) at the same instant the *point* strikes the succeeding note. (Practice this on two notes: first with one foot then the other, before playing the study.) The character "*A*" *below* the Pedal part denotes the point (toe) of the *left* foot. The mark "*o*" the heel. The same characters occurring *above* the Pedal part would denote the point and heel of the *Right* foot.

Nos. 4, 5, 6 and 7 are easy preludes founded on the Gregorian tones (Plain Chant.) N<sup>o</sup> 4 can be used as an exercise for moving the thumbs (see N<sup>o</sup> 14) from one note to another (legato) and N<sup>o</sup> 7 for changing the fingers on one note in thirds and sixths.

N<sup>o</sup> 8 is a simple choral varied and should be played with great attention to *time*.

N<sup>o</sup> 9 is for cultivating the feeling for  $\frac{6}{8}$  Rhythm.

N<sup>o</sup> 11 is for changing fingers (double stop) on one note without raising the key.

N<sup>o</sup> 12 is for practice on two keyboards.

N<sup>o</sup> 13 is a Postlude, and can be used as a study for gaining independence of movement of hands and feet with loud stops.

N<sup>o</sup> 14 is for moving the thumb and 4<sup>th</sup> finger from one note to another. This exercise should be studied with great care by those students who are not able to reach *more* than an octave.

N<sup>o</sup> 16 is a short Postlude for the full organ. The time should be very strict, and the piece played with great firmness.

Nos. 18, 19 and 20 are Chorals (or Hymn Tunes) varied. Each Choral or variation can be used as a model for "giving out the tune" to the congregation.

N<sup>o</sup> 21 is a study for the left hand.

# FIRST STUDIES FOR THE ORGAN.\*

## I.

GEORGE E. WHITING.

Alla breve.

*First with Ch. or  
Sw. Open Diapason,  
afterwards with  
Gt. Open Diapason.*

*16 & 8 ft. with  
coupler.*

\* See Preface.  
A.P.S. 75-19

## "KYRIE ELEISON."

Adagio.

*Ch or Sw.  
Open Diapason.*

16 &amp; 8 ft.

III.  
CHORAL VARIATION.

**Allegretto.**

*Gt. Diapason.*  
*Sw.(or Ch) 8& 4 ft.*

*Ped. Violoncello*  
*and 16ft.*

Treble clef, 6/4 time signature. The bass staff has a repeating pattern of notes labeled 'o v o' and 'v o v' under the notes. Pedal markings 'Ped.' are shown below the notes.

Treble clef, 6/4 time signature. The bass staff has a repeating pattern of notes labeled 'o v o' and 'v o v' under the notes.

*Sw. or Ch.*

Treble clef, 6/4 time signature. The middle staff has a pattern of notes labeled 'Gt.'. The bass staff has a repeating pattern of notes labeled 'v o' and 'o v o' under the notes.

Treble clef, 6/4 time signature. The middle staff has a single note. The bass staff has a pattern of notes labeled 'v' and 'o' under the notes.

7

The musical score consists of four staves of music, likely for orchestra and choir, spanning four systems. The notation includes various clefs (G, F, C), dynamic markings (e.g., *p*, *f*, *v*), and articulation marks like dots and dashes. The first system features a vocal entry with the instruction "Sv. or Ch." above the notes. The fourth system concludes with a final cadence.

*"AVE MARIS STELLA."*

IV.

TONES II and VIII.

Allegretto.

*Gt., Gamba or Diap.*

*Sw., Op. Diap.*

*Violoncello.*

*Sw.*

*Gt.*

*Tone Gt. A*

*v o v o v o v o*

*v o v o v o v o*

*v o v o v o v o*

V.

“PANGE, LINGUA.”

TONE I.

**Andante.**

*Open Diap.  
and 8 ft. Flutes  
on Gt.*

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

Musical score page 10, measures 1-5. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 1-4 show a pattern of eighth and sixteenth notes with various dynamics and grace notes. Measure 5 begins with a bass note followed by a series of eighth and sixteenth notes.

Musical score page 10, measures 6-10. The top two staves continue with eighth and sixteenth-note patterns. The bottom two staves show sustained notes and eighth-note chords. Measure 10 contains the instruction "RL".

Musical score page 10, measures 11-15. The top two staves feature eighth and sixteenth-note patterns. The bottom two staves show sustained notes and eighth-note chords. Measure 15 concludes with a bass note followed by eighth and sixteenth notes.

Musical score page 10, measures 16-20. The top two staves show eighth and sixteenth-note patterns. The bottom two staves show sustained notes and eighth-note chords. Measure 20 concludes with a bass note followed by eighth and sixteenth notes.

## TONE III.

Moderato.

*Sw. Reeds*  
16, 8 & 4 ft.

16 &amp; 8 ft.

Musical score for three staves (Treble, Bass, and Bass) in 4/4 time. The score consists of six systems of music. The first system starts with a measure of rest followed by a melodic line. The second system features a bass line with grace notes. The third system includes harmonic notation with Roman numerals above the staff. The fourth system has a bass line with grace notes. The fifth system shows a complex harmonic progression with various chords and rests. The sixth system concludes with a bass line and a dynamic marking "RL". Fingerings and slurs are indicated throughout the score.

## VII.

## PASTORALE.

## TONE V.

Andante.

*Ch.or Gt. Dul.  
& 4 ft. Fl.*

*Sw.Oboe and  
St.Diap.*

*16&8 ft.P.*

## CHORAL VARIED.

Alla Breve.

*Sv. or Ch.,  
8& 4 ft.  
Gt, Op. Diap.*

*Ped 16& 8ft.*

*Gt.*

*LH*

## IX.

" THE DAY OF REST."

Andante tranquillo.

*Sv.*, 8 & 4 ft. *pp*.

*Gt.* *Fl.* 8 ft.

16 & 8 ft. *pp*.

*Oboe*

*Sv.*

*Gt.*

*Oboe off*

*Sv.*

*pp*

*Gt.*

Musical score page 15, measures 1-4. The score consists of four staves. The top staff has a treble clef, the second has a bass clef, and the bottom two have a bass clef. Measure 1: Gt. (Guitar) has eighth-note pairs. Sn. (Snare Drum) has eighth-note pairs. Measure 2: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 3: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 4: Gt. has eighth-note pairs. Sn. has eighth-note pairs.

Musical score page 15, measures 5-8. The score consists of four staves. The top staff has a treble clef, the second has a bass clef, and the bottom two have a bass clef. Measure 5: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 6: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 7: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 8: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Add Oboe: An instruction to add an oboe part.

Musical score page 15, measures 9-12. The score consists of four staves. The top staff has a treble clef, the second has a bass clef, and the bottom two have a bass clef. Measure 9: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 10: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 11: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Oboe off Trem.: An instruction to turn off the oboe and start a tremolo. Measure 12: Gt. has eighth-note pairs. Sn. has eighth-note pairs.

Musical score page 15, measures 13-16. The score consists of four staves. The top staff has a treble clef, the second has a bass clef, and the bottom two have a bass clef. Measure 13: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 14: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 15: Gt. has eighth-note pairs. Sn. has eighth-note pairs. Measure 16: Gt. has eighth-note pairs. Sn. has eighth-note pairs.

## X.

"O SALUTARIS HOSTIA."

TONE IV.

*Allegretto con moto.**Sn., Vox humana  
(or Oboe) with Trem.**Gt., Flute 8 ft.  
(Sn. to Gt.)**Violoncello  
& 16 ft.*

Sn.  
Gt.  
Violoncello

RL  
A

V  
A  
O V O  
V O V  
V V

cresc.  
cresc.  
A O V

*cresc.*

Gt.

p

1 3 4 5 3 2 1 3 1 2

*cresc.*

f

dim.

p

R

## XI.

"SOFTLY NOW THE LIGHT OF DAY."

*Moderato.*

*Gt., 8 ft. Fl.*

*Sv., Oboe (or Op. Diap. & Octave.)*

*16 & 8 ft. pp*

The musical score for XI. consists of four staves of music. The top staff is for the *Gt., 8 ft. Fl.* (Guitar, 8-foot flute), the second for the *Sv., Oboe (or Op. Diap. & Octave.)* (Soprano, Oboe (or Octave Diapason)), the third for the *16 & 8 ft. pp* (Percussion, 16- and 8-foot Pedal), and the bottom staff for the *Gt.* (Guitar). The music is in common time, key signature of one sharp. The score includes various dynamics such as *ff*, *f*, *ff*, and *pp*. The music consists of measures 1 through 10, with measure 10 being a repeat of measure 1. The notation includes fingerings for the guitar and various markings for the other instruments.

Musical score for measures 18-19. The top staff shows the Gt. (Gamba) part with eighth-note patterns. The middle staff shows the Sn. (Snare Drum) part with eighth-note patterns. The bottom staff shows the Ped. (Pedal) part with sustained notes and eighth-note patterns. Dynamic markings include 'Gt.', 'Sn.', and 'v'.

## XII.

## "AVE MARIA."

*Sw. — Open Diap.**Gt. — Gamba & St. Diap. (or 8 & 4 ft. Fls. coupled to Sw. with Oboe.)**Ped. — 16 & 8 ft.***Andante con moto.**

Musical score for 'Andante con moto.' The top staff shows the Gt. (Gamba) part with eighth-note patterns. The middle staff shows the Ped. (Pedal) part with sustained notes and eighth-note patterns. A dynamic marking 'Gt.' is above the Gt. staff, and 'v' is below the Ped. staff. A instruction 'to Gt.' is written near the Ped. staff.

Musical score for 'add Fl. 4 ft.' The top staff shows the Gt. (Gamba) part with eighth-note patterns. The middle staff shows the Ped. (Pedal) part with sustained notes and eighth-note patterns. A dynamic marking 'v' is below the Ped. staff. An instruction 'add Fl. 4 ft.' is written above the Ped. staff.

Musical score for orchestra and piano, page 20, measures 1-4.

The score consists of four systems of music, each with two staves: treble and bass. The instruments are:

- Treble Staff:** Violin (Vln.), Cello (Cello), Double Bass (Bass), Snare Drum (Sn.); Percussion (Gt.)
- Bass Staff:** Double Bass (Bass), Snare Drum (Sn.)

Measure 1: Violin plays eighth-note patterns. Cello and Double Bass provide harmonic support. Snare Drum and Percussion play eighth-note patterns. Bass staff has sustained notes.

Measure 2: Violin continues eighth-note patterns. Cello and Double Bass provide harmonic support. Snare Drum and Percussion play eighth-note patterns. Bass staff has sustained notes.

Measure 3: Violin continues eighth-note patterns. Cello and Double Bass provide harmonic support. Snare Drum and Percussion play eighth-note patterns. Bass staff has sustained notes.

Measure 4: Violin continues eighth-note patterns. Cello and Double Bass provide harmonic support. Snare Drum and Percussion play eighth-note patterns. Bass staff has sustained notes.

*Gt.*

*Fl. off*

*to Gt.*

*add Fl.*

*Sw.*

*Sw.*

*Gt.*

*Gt.*

*Gamba off*

*Comp. off.*





# OFFERTORIES and RECITAL PIECES

for the  
**ORGAN**

	net
LEMARE, EDWIN H., op. 145	Aubade .....
CALVER, F. LESLIE,	Forest Chimes.....
CALVER, F. LESLIE,	Minster Chimes .....
DROBEGG, WILLIAM,	Adoration.....
HARRIS, CUTHBERT,	Moonlight .....
HARRIS, CUTHBERT,	Mélodie Céleste .....
HARRIS, CUTHBERT,	A Legend.....
BIDWELL, MARSHALL,	Evening Idyl.....
CRACKEL, H.	Intermezzo in D flat .....
MEALE, J. A.	Serenade at Sunset.....
KINT, COR, op. 33.	Prélude Pastoral .....
TIMMINGS, WILLIAM T.	Curfew Melody.....
GLYNN, FRANKLIN,	Idyl. "Southern Twilight" .....
KRAFT, WILLIAM J.	Castalia's Fountain.....
GALBRAITH, J. LAMONT	Evening Reverie.....
MATTHEWS, J. SEBASTIAN	Cotswold Air (The Shepherd of Dumbleton) .....
VORIS, W. R.	A Twilight Picture.....

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