EDITION SCHMIDT No. 141a

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

The ARTHUR P. SCHMIDT Co.

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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 ***Diapson***: "***Fl***" for ***Flute***: "***Trem***" for ***Tremulant***. By "***16 & 8 ft.***" in the Pedal part is meant the ***Bourdon*** 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

№ 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.

№ 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***.

№ 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 "ʌ" ***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.) № 4 can be used as an exercise for moving the thumbs (see № 14) from one note to another (legato) and № 7 for changing the fingers on one note in thirds and sixths.

№ 8 is a simple choral varied and should be played with great attention to ***time***.

№ 9 is for cultivating the feeling for $\frac{6}{8}$ Rhythm.

№ 11 is for changing fingers (double stop) on one note without raising the key.

№ 12 is for practice on two keyboards.

№ 13 is a Postlude, and can be used as a study for gaining independence of movement of hands and feet with loud stops.

№ 14 is for moving the thumb and 4th 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.

№ 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.

№ 21 is a study for the left hand.

A.P.S. 75–19

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FIRST STUDIES FOR THE ORGAN.*

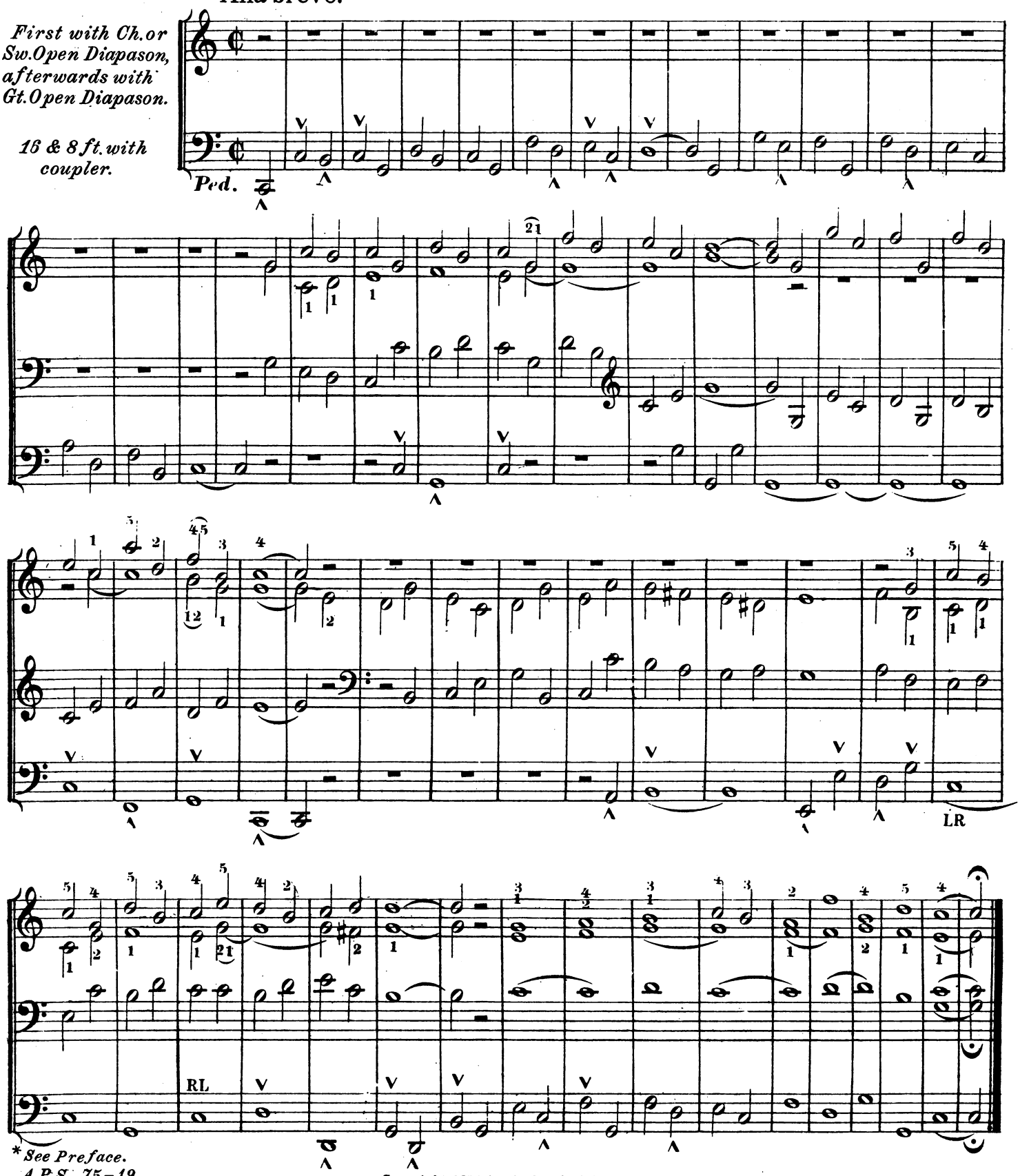
I.

GEORGE. E. WHITING.

Alla breve.

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

16 & 8 ft. with coupler.



** See Preface.*
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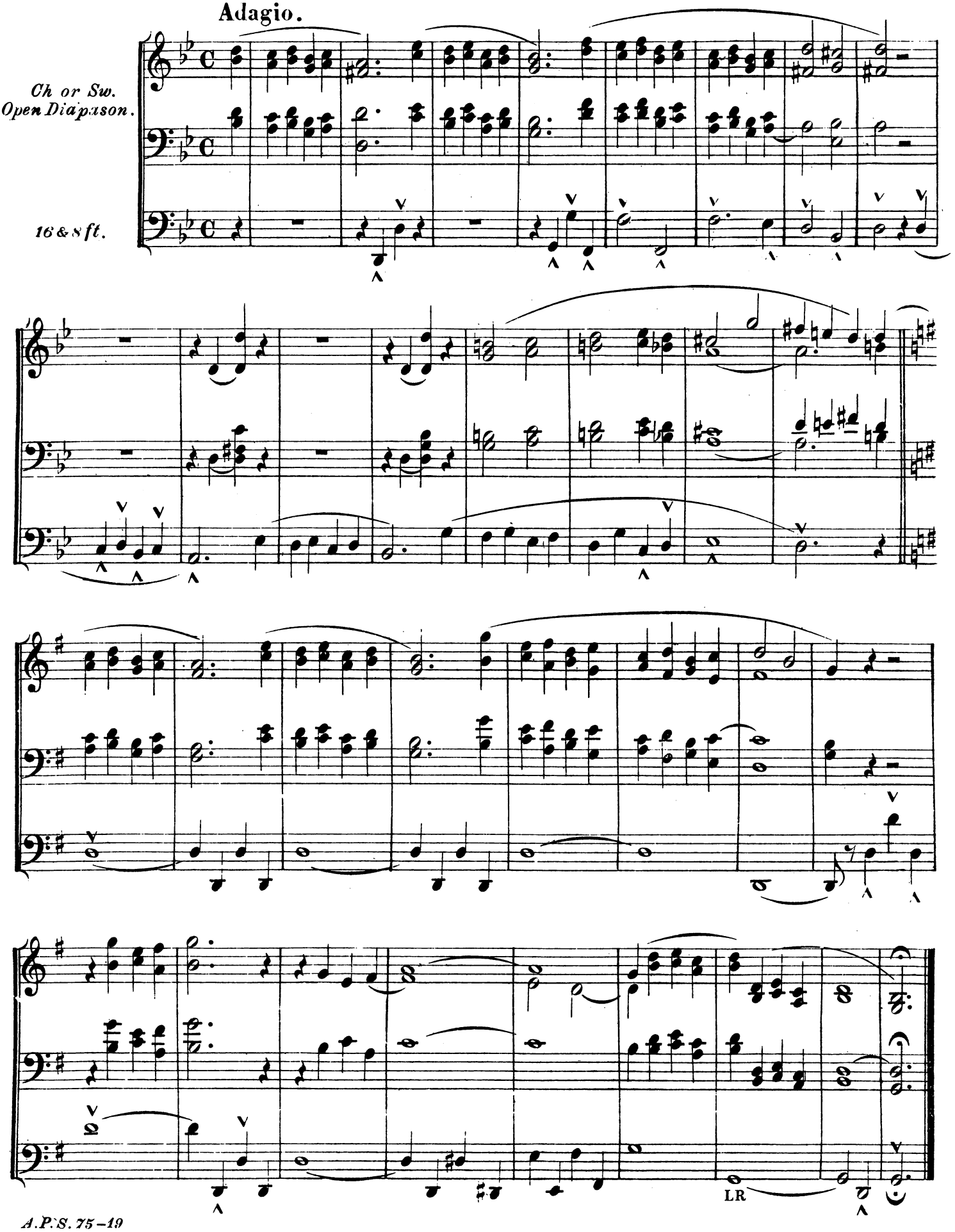
II.

"KYRIE ELEISON."

Adagio.

Ch or Sw.
Open Diapason.

16 & 8 ft.



III.

CHORAL VARIATION.

Allegretto.

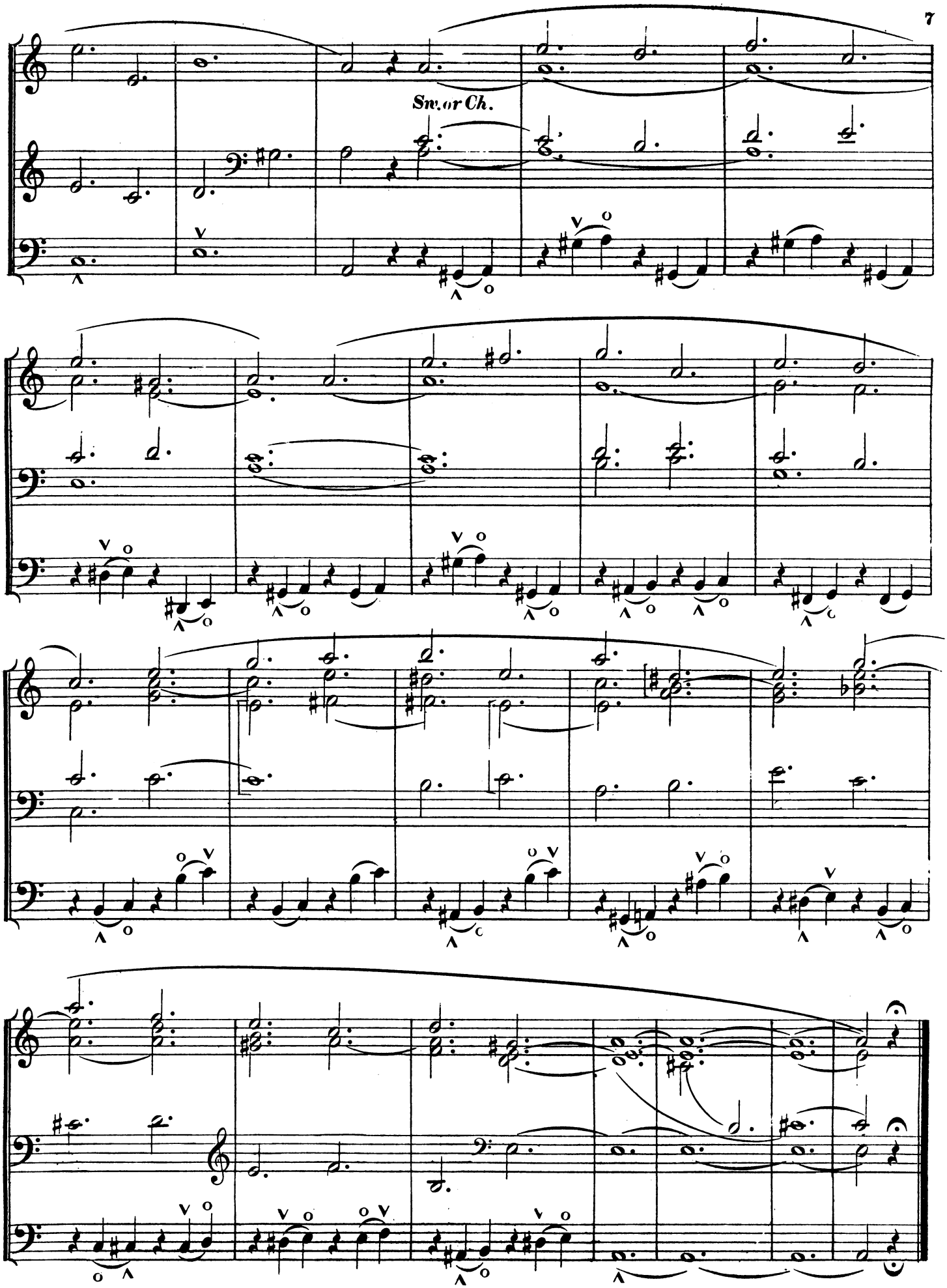
Gt. Diapason.
Sw. (or Ch) 8 & 4 ft.

Ped. Violoncello and 16 ft.

Ped.

Sw. or Ch.

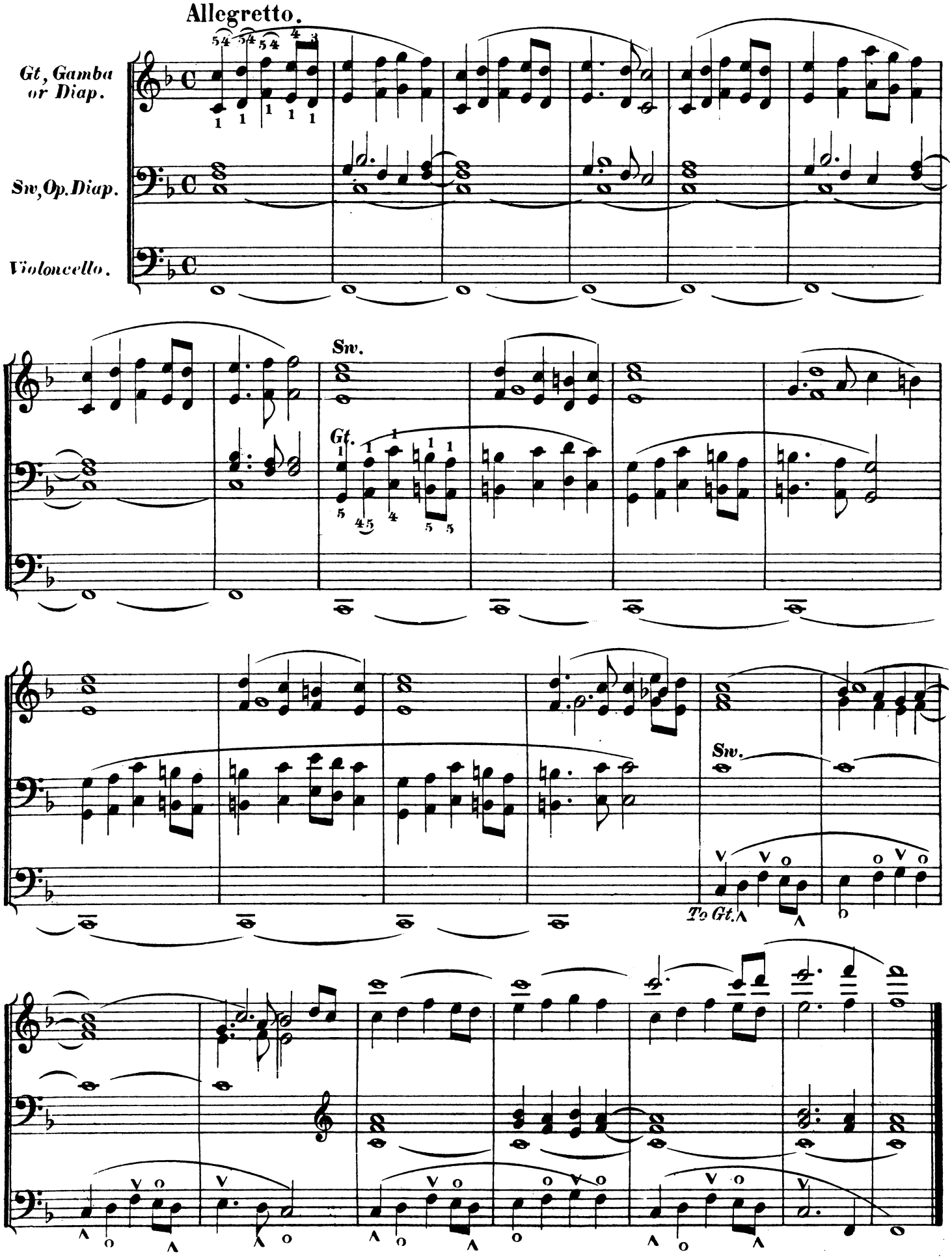
Gt.


Sw. or Ch.

IV.

"AVE MARIS STELLA." TONES II and VIII.

Allegretto.



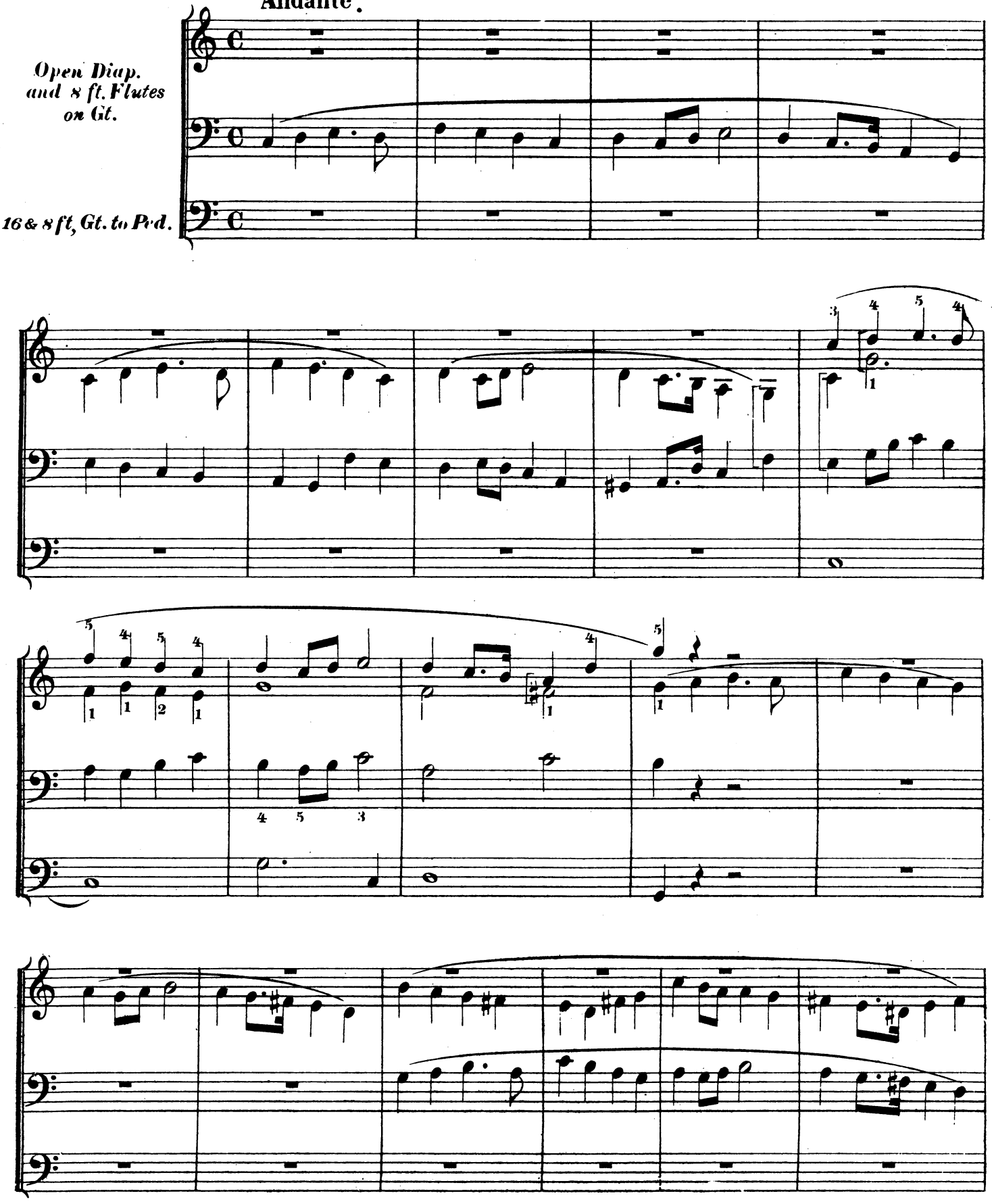
V.

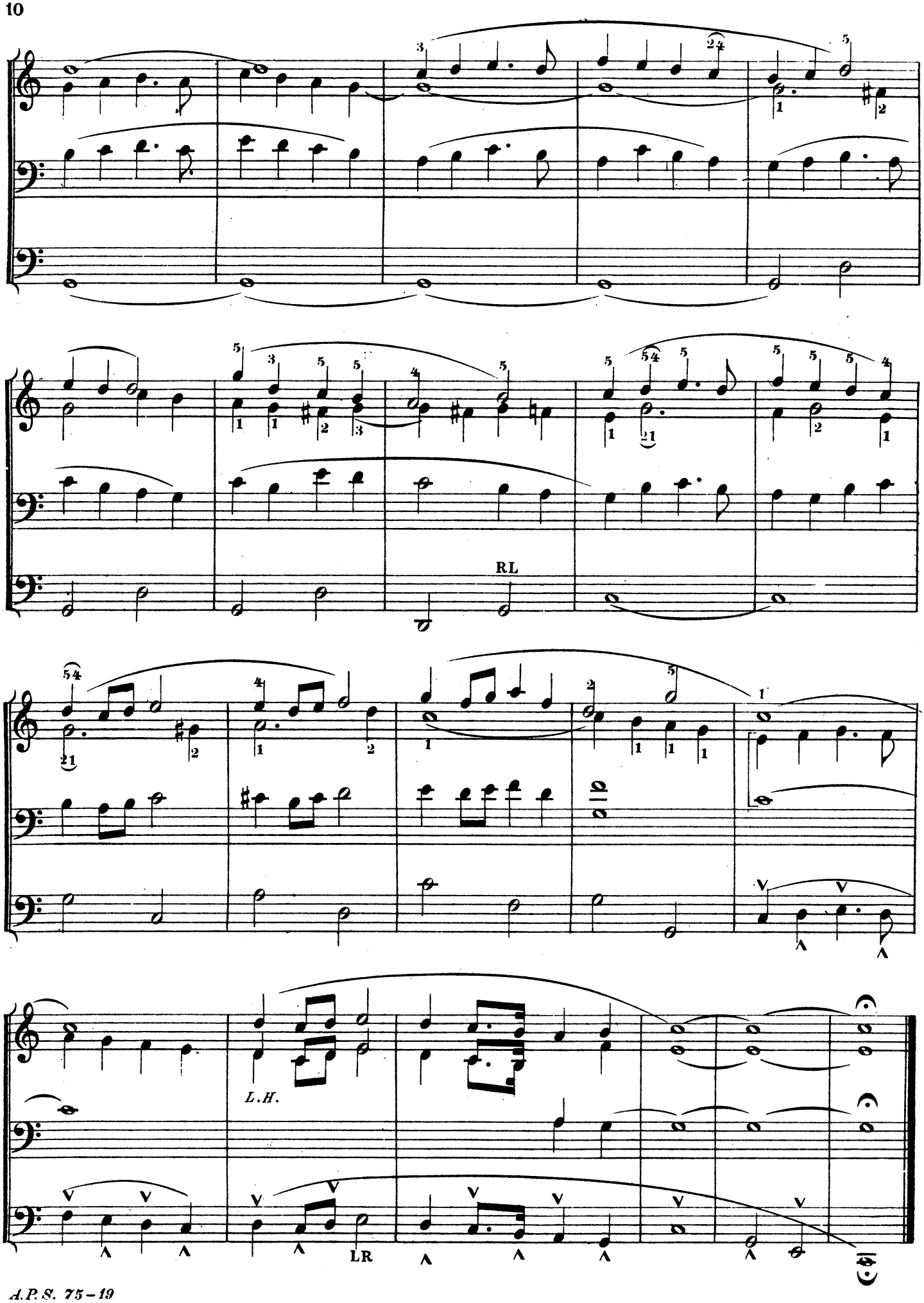
"PANGE, LINGUA." TONE I.

Andante.

Open Diap. and 8 ft. Flutes on Gt.

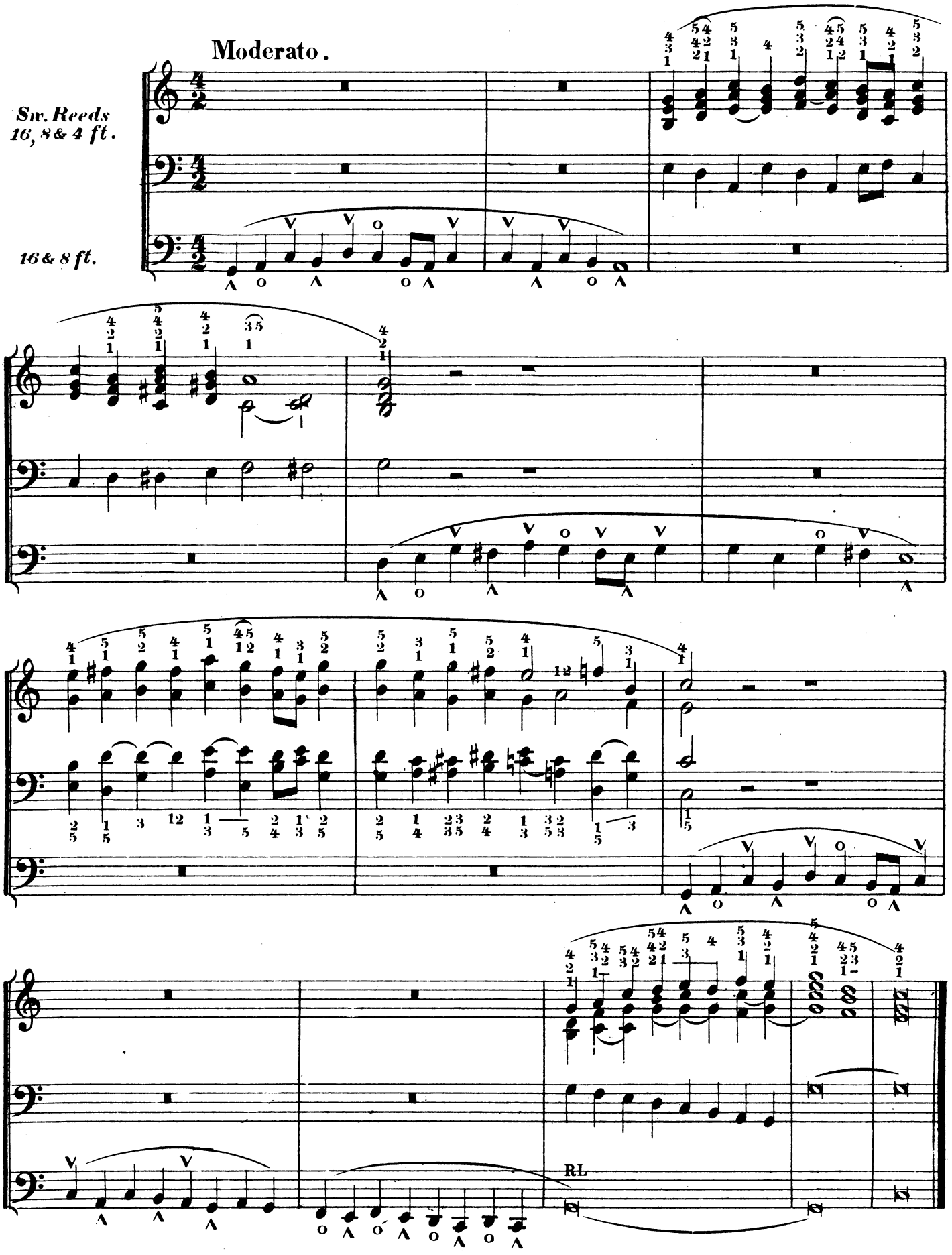
16 & 8 ft, Gt. to Ped.




RL
L.H.
LR

VI.

TONE III.



VII.

PASTORALE.

TONE V.

Andante.

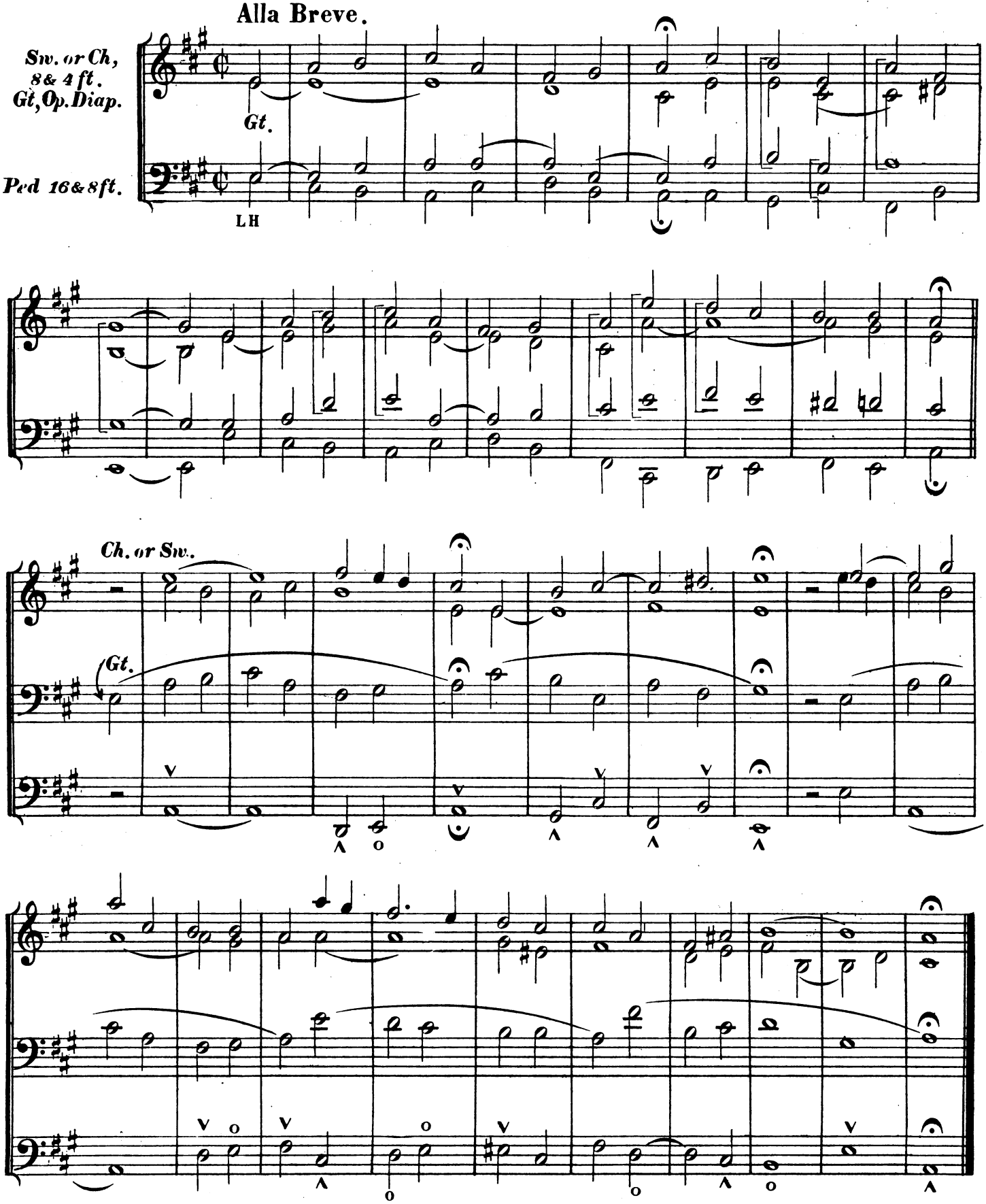
Ch. or Gt. Dul. & 4 ft. Fl.

Sw. Oboe and St. Diap.

16 & 8 ft. P.

VIII.

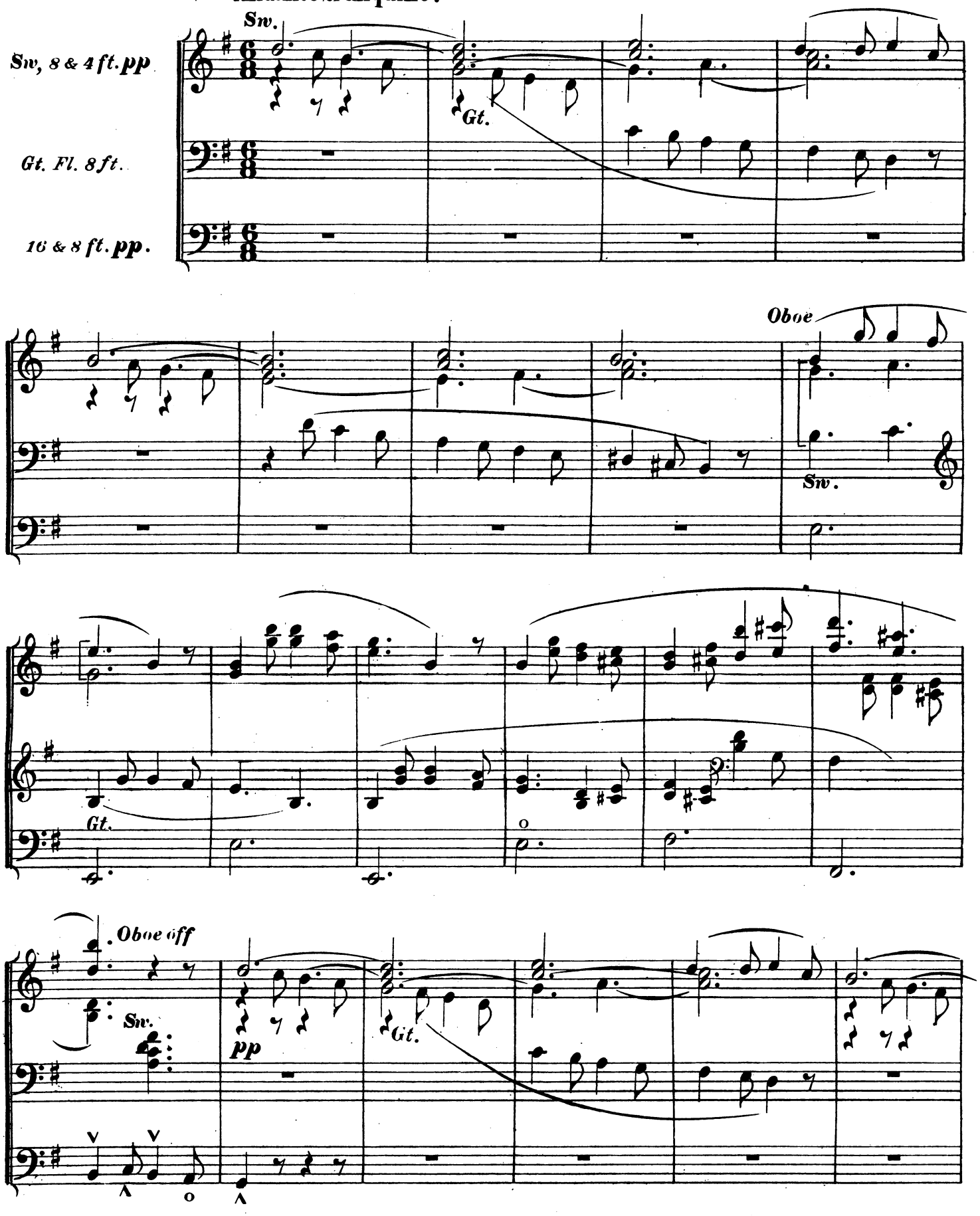
CHORAL VARIED.

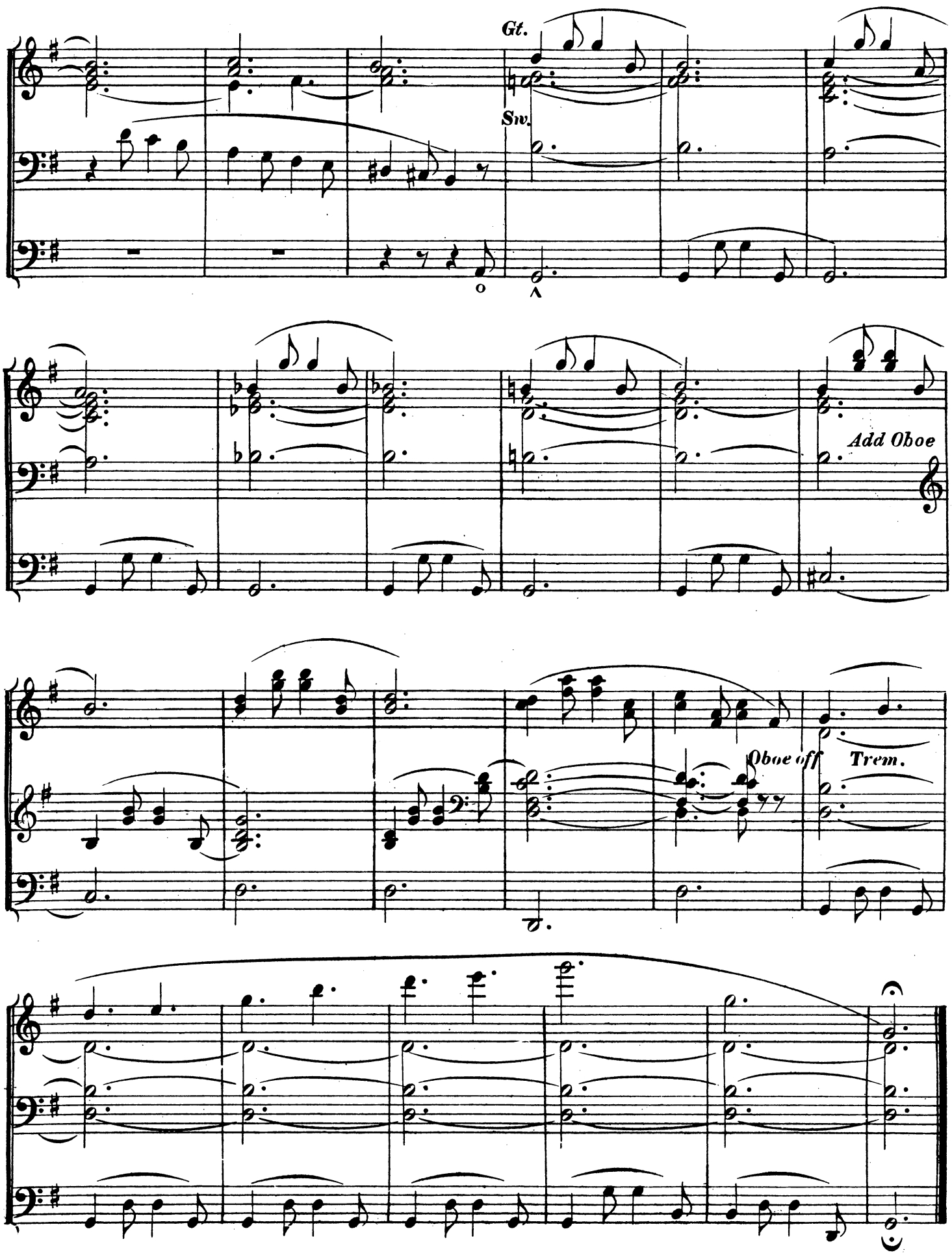


IX.

"THE DAY OF REST."

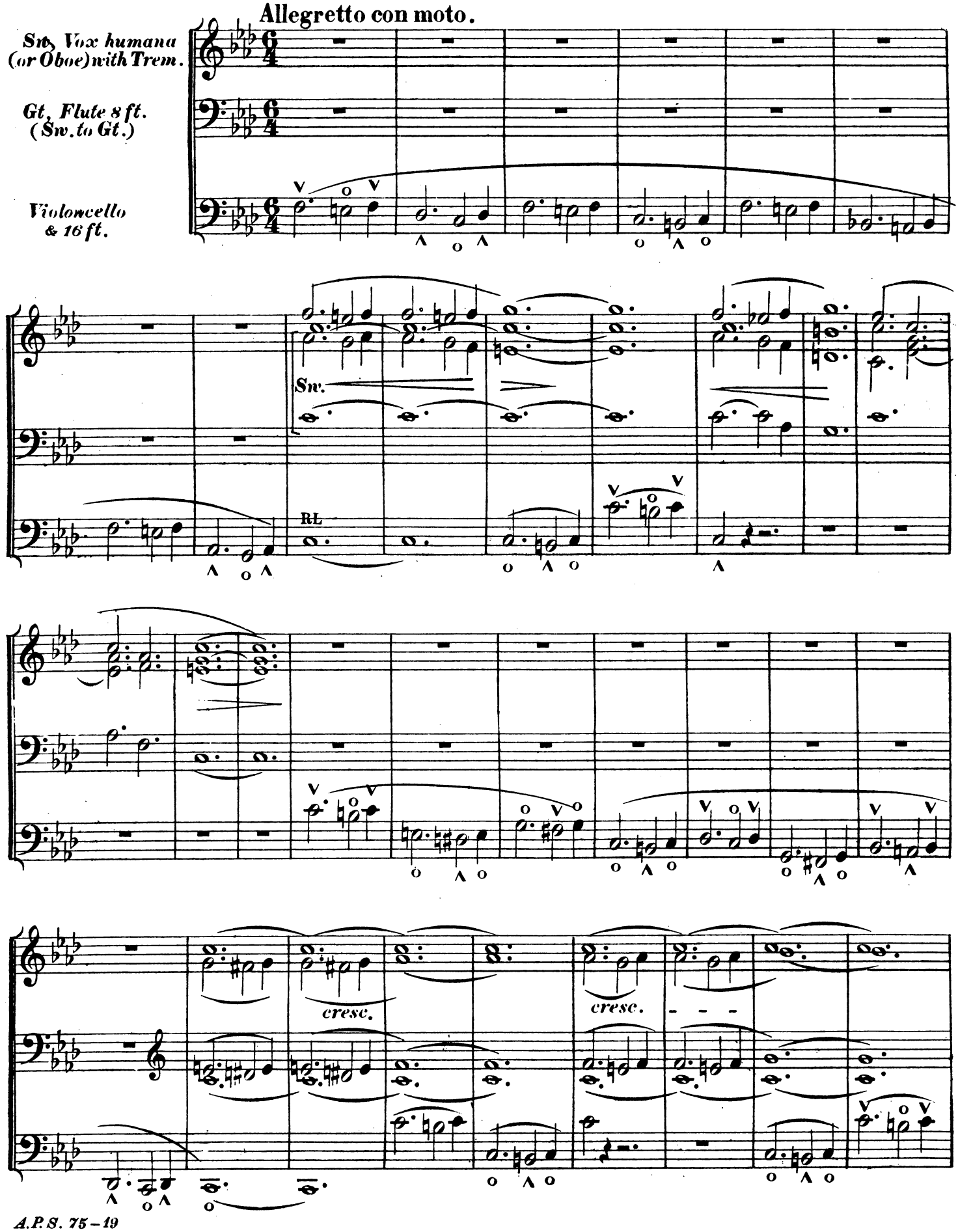
Andante tranquillo.

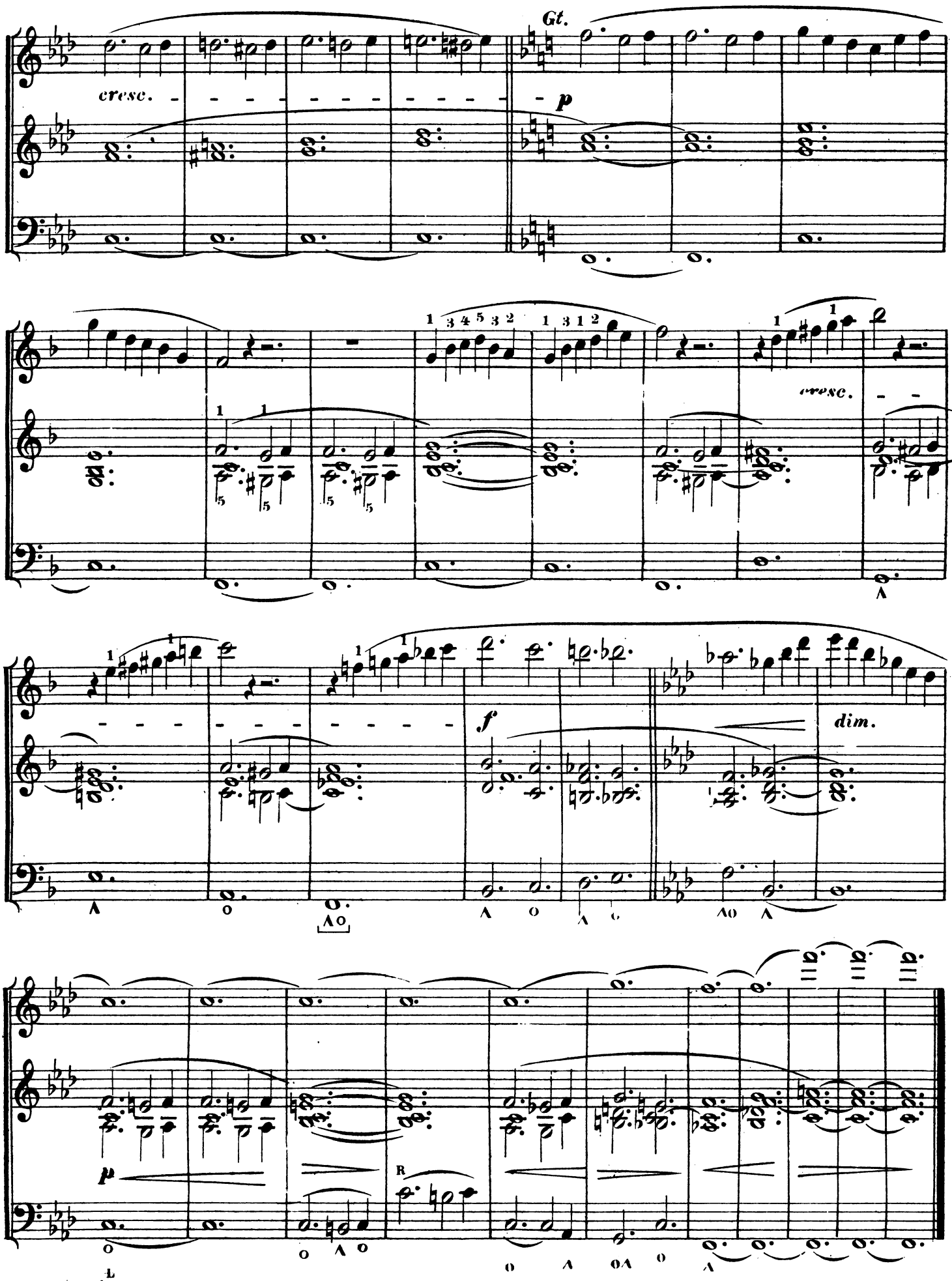



Gt.
Sw.
Add Oboe
Oboe off
Trem.

X.

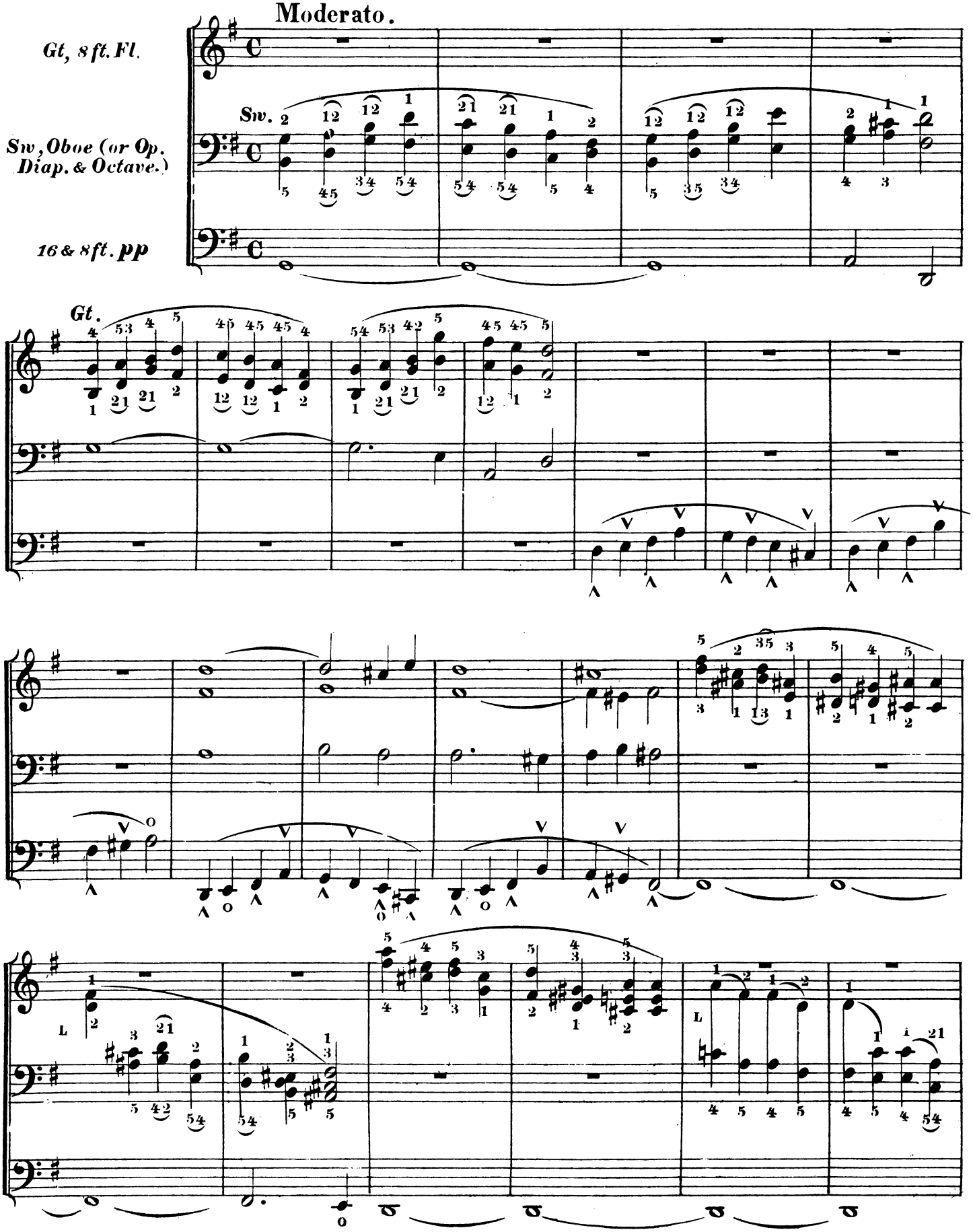
"O SALUTARIS HOSTIA." TONE IV.

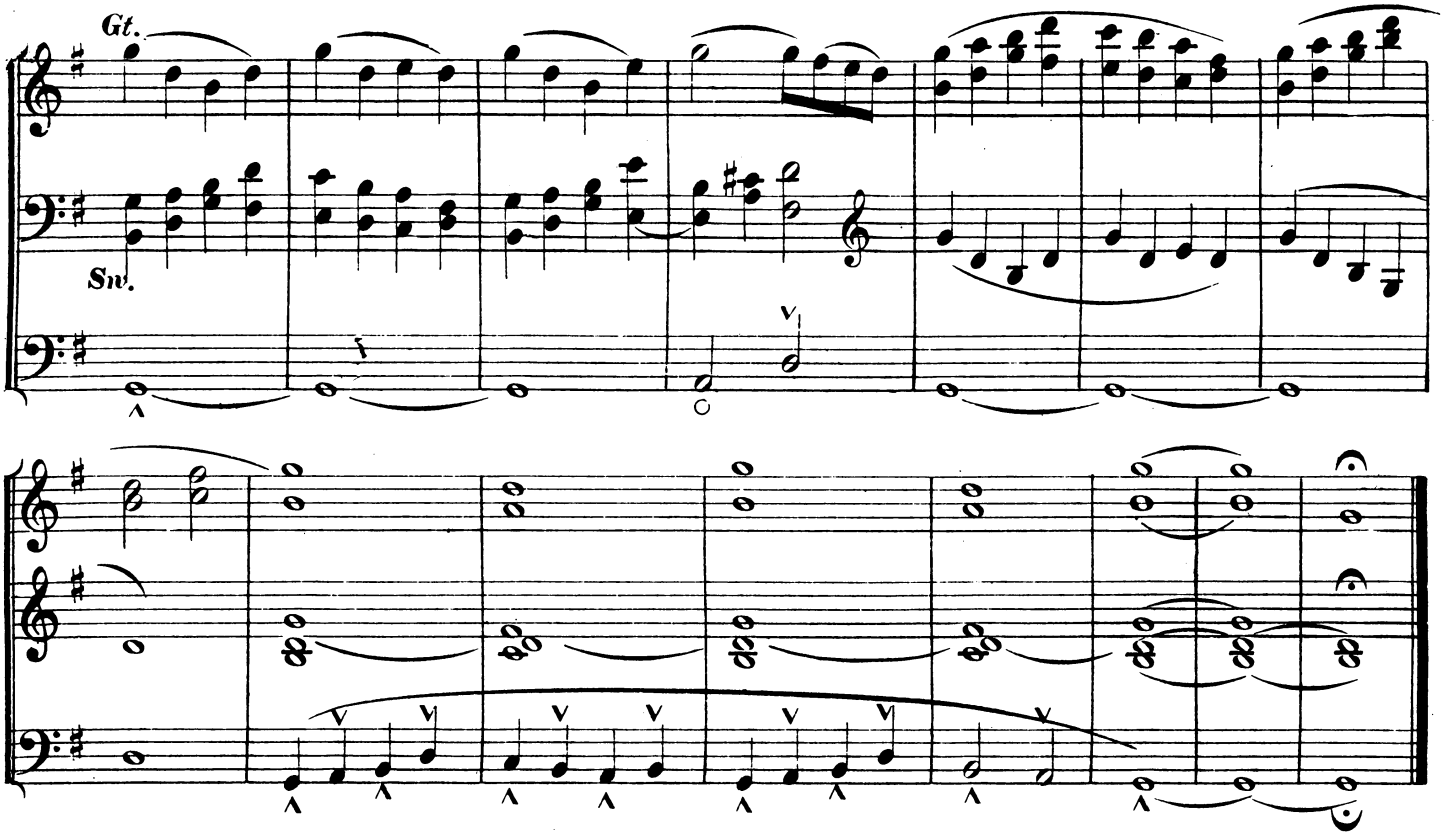



Gt.
cresc.
p
cresc.
f
dim.
p

XI.

"SOFTLY NOW THE LIGHT OF DAY."



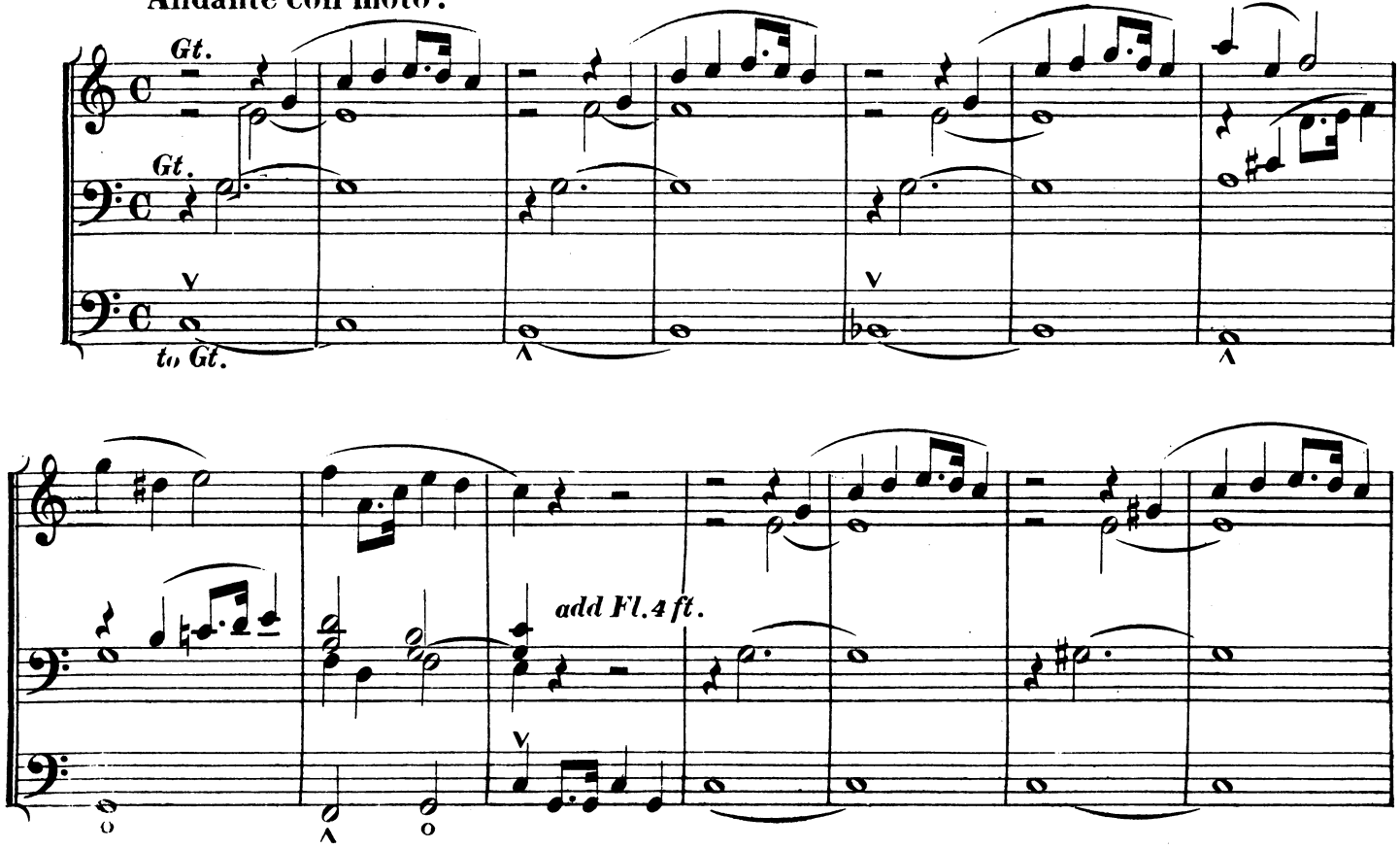


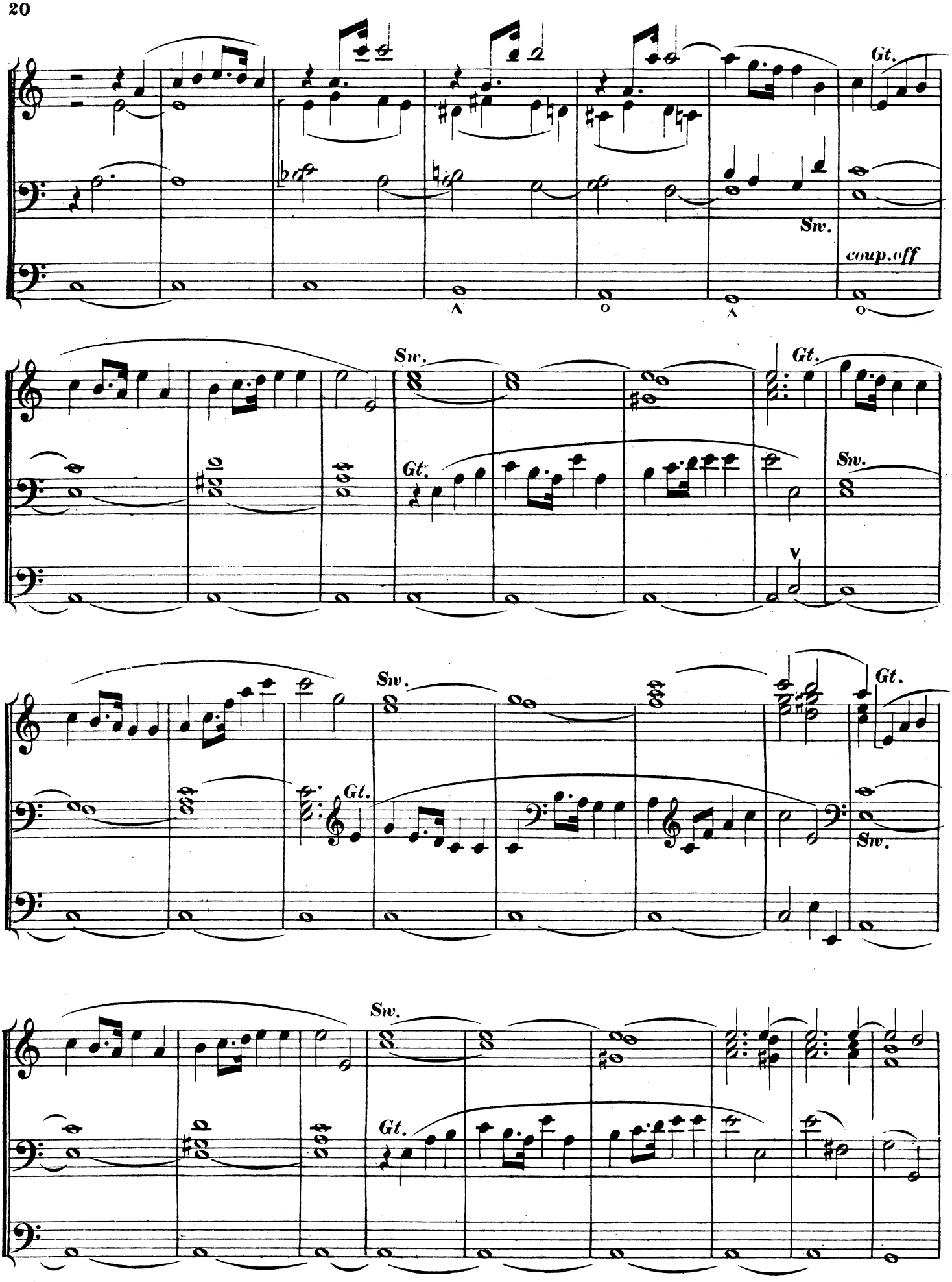
XII.

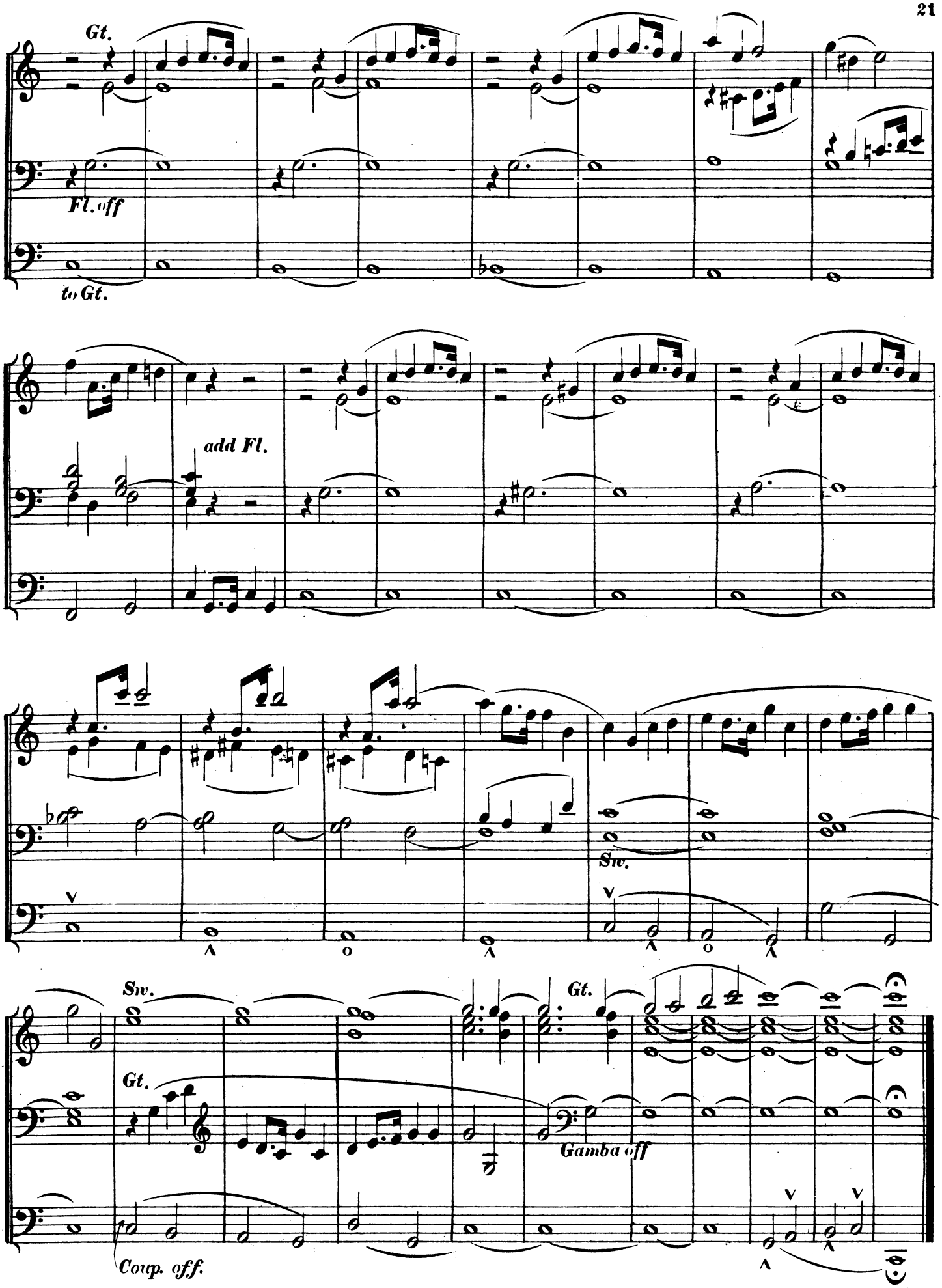
"AVE MARIA."

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

Andante con moto.




Gt.
Sw.
coup.off
Sw.
Gt.
Gt.
Sw.
Sw.
Gt.
Gt.
Sw.
Sw.
Gt.


Gt.
Fl. off
to Gt.
add Fl.
Sw.
Sw.
Gt.
Gt.
Gamba off
Coup. off.

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