THE ART OF ORGAN PLAYING

BY

EUGENE THAYER

PART II PEDAL STUDIES

BOSTON

OLIVER DITSON COMPANY

THE ART OF ORGAN PLAYING

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EUGENE THAYER

PART I MANUAL STUDIES
PART II PEDAL STUDIES
PART III THE ART OF REGISTRATION
PART IV CHURCH OR SERVICE PLAYING
PART V SOLO OR CONCERT PLAYING

SUPPLEMENT

ORGAN MUSIC FOR CHURCH SERVICE

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THE ART OF ORGAN PLAYING.

COMPLETE IN FIVE PARTS.

By EUGENE THAYER, Op. 20.

PART SECOND.

PRELIMINARY REMARKS.

Before commencing the study of Pedal Playing, the student is referred to Part 1 of this work for a proper position at the Organ. To become a good organist, and particularly to acquire good pedal execution, one must possess a certain amount of nervous and muscular power. Strength is needed in every part of the body to thoroughly master the Organ, or even play it well; in the arms, hands and fingers, to have a firm, controlling grasp of the manuals; in the body, to maintain a firm position and endure the physical fatigue of difficult or long continued playing; also, to hold the body well forward on the seat and give the feet and limbs free play over the entire range of the pedals; in the lower limbs, and particularly in the ankles, to acquire absolute ease, firmness and reliability of touch, without any resort to violence even in the most difficult playing. It will be seen, aside from the pleasure of conquering so noble an instrument as the Organ, that Organ playing is one of the most healthful and invigorating of all bodily exercises. To *play well* is to *be well.*

POSITION OF FEET.

The feet should be placed at first, (and when at rest will naturally fall *over*) the middle Keys of the pedals; the left foot over middle C, and the right foot over middle D. Whether boots or shoes be worn, it is essential that the soles be only of a single thickness; for one must *feel* the pedals to play them well. Whatever worn must fit the feet as closely as possible without in any degree oppressing the feet or ankles. The heels should be quite broad and flat, and of medium height; the points to be without useless room at the toes. Although most organists use boots, we would advise the use of shoes; as they can be made of softer leather and fit the feet much more closely, still leaving that entire freedom to the ankles and muscles of feet so necessary to good pedal playing.

PEDAL TOUCH.

The touch must be quick, but never violent, (*i. e.* never *kicking* the pedals,) and invariably and absolutely firm; moving the body only as may be really necessary to an easy and graceful performance.

To repeat—for it must be always borne in mind—only an absolutely firm position and firm touch can achieve any great, or even good Pedal or Manual playing. The organist has but to treat the Organ in a firm, yet kind manner, and it will make a most noble return.

It should be here remarked the compass of the Pedal Key-board must never be less than twenty-seven notes, viz: from CC to tenor D, even in the smallest Organs. In Concert Organs, or Church Organs of large size, they should extend to tenor F, thirty notes. This is very important and it is quite time that all Organists insist upon having the pedals complete; as, with less than twenty-seven notes, the execution of any legitimate Organ music is simply impossible. This compass should be the minimum whatever the size of the instrument.

It only remains to be said, that, in order to become a good pedalist, or a good organist, that all practice at first must be very slow, very careful and very firm. For nothing is so utterly ruinous to good playing, or so fatal to progress, as practicing fast, the almost universal habit of students. Even after years of of practice or familiarity with a piece it can only occasionally be played at its full tempo. Only those who conscientiously obey this law can succeed; for only the faithful deserve success.

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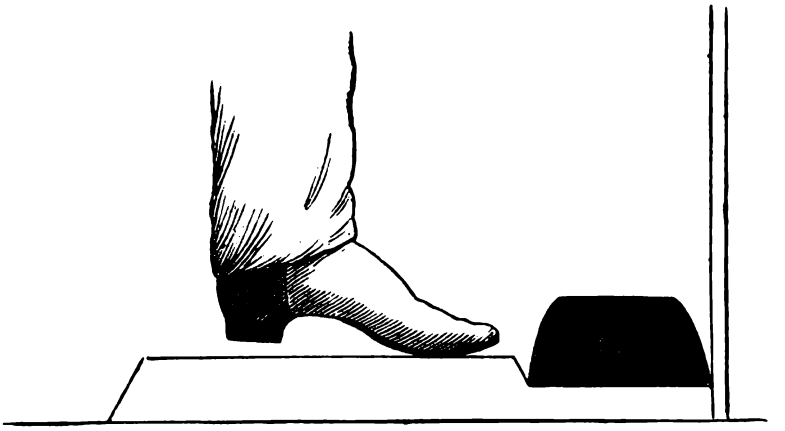
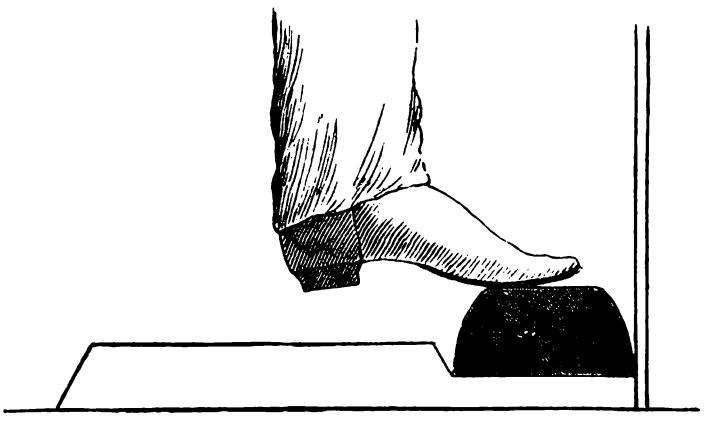
PROPER POSITION OF THE FEET.

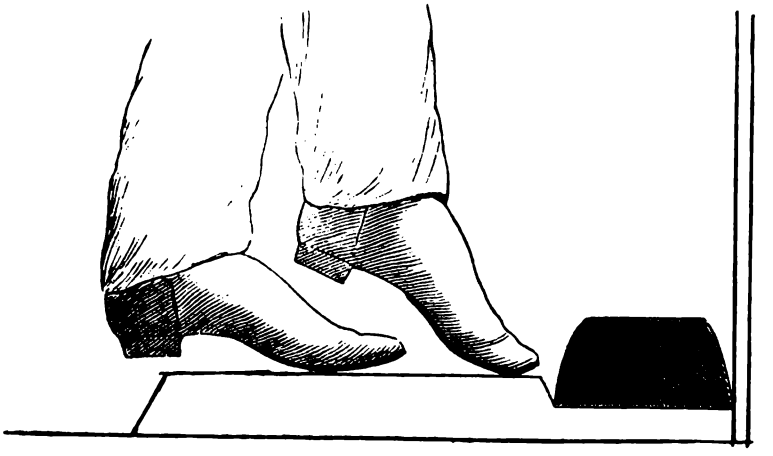
1. Correct position of the feet on the white keys. The heels always within an inch of the Key and the feet well forward; the point within two inches of the raised Keys. The point of the foot indicates all that part which is forward of the instep.



2. Position of the feet on raised Keys. Strike with the point of the foot on the rounded part of the Key, far enough forward to insure a firm touch.



3. Position in crossing. One foot drawn back to the middle of the Key, with the heel well down, and the other well forward, with the heel raised sufficiently to permit of crossing, striking with the point of the foot. When one foot is on a white Key, crossing to a raised Key is easy. Vice versa, the foot on raised Key must be as far forward as possible and heel well raised, that the other may pass under without difficulty.



PREPARATORY STUDIES.

(FOR THE FEET ALONE.)

NOTE.— The Pedaling is marked as follows:

∧ Indicates the point of the foot,— 0 Indicates the heel.

Above the notes, they refer to the right foot,— Below the notes, to the left foot.

∧ 0 Indicates, strike with the point and substitute the heel.

0 ∧ Indicates, strike with the heel and substitute the point.

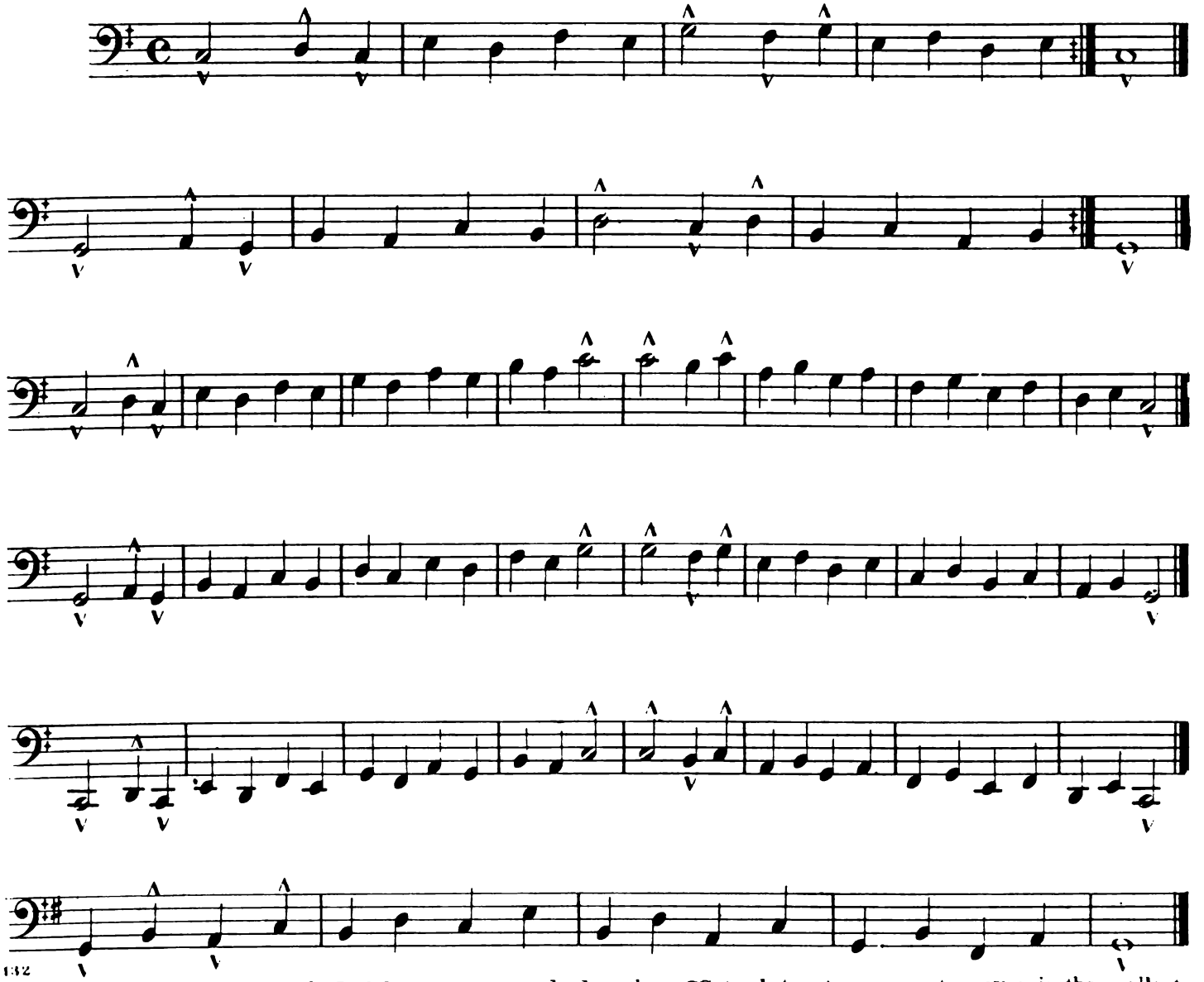
Indicates, strike with the left foot and substitute the right.

Indicates, strike with the right foot and substitute the left.

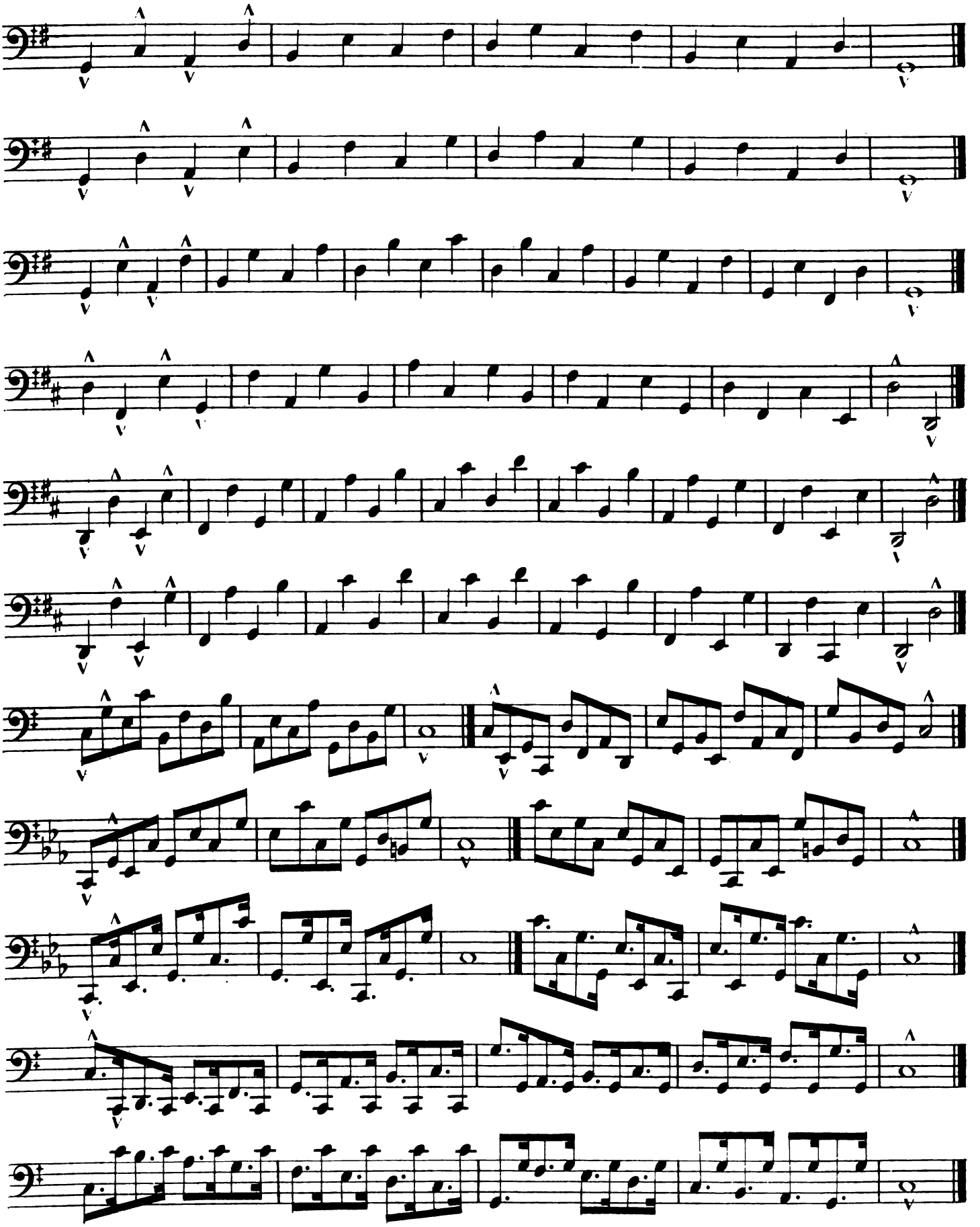
DIVISION FIRST.

ALTERNATION OF FEET.

Practice with Pedal registers of 16 ft. cop. to G$^{t}_{t}$ Diapasons.



NOTE.— The compass of the Pedals must *never* be less than CC to d, twenty seven notes, even in the smallest organs. All organists and organ builders should demand this.

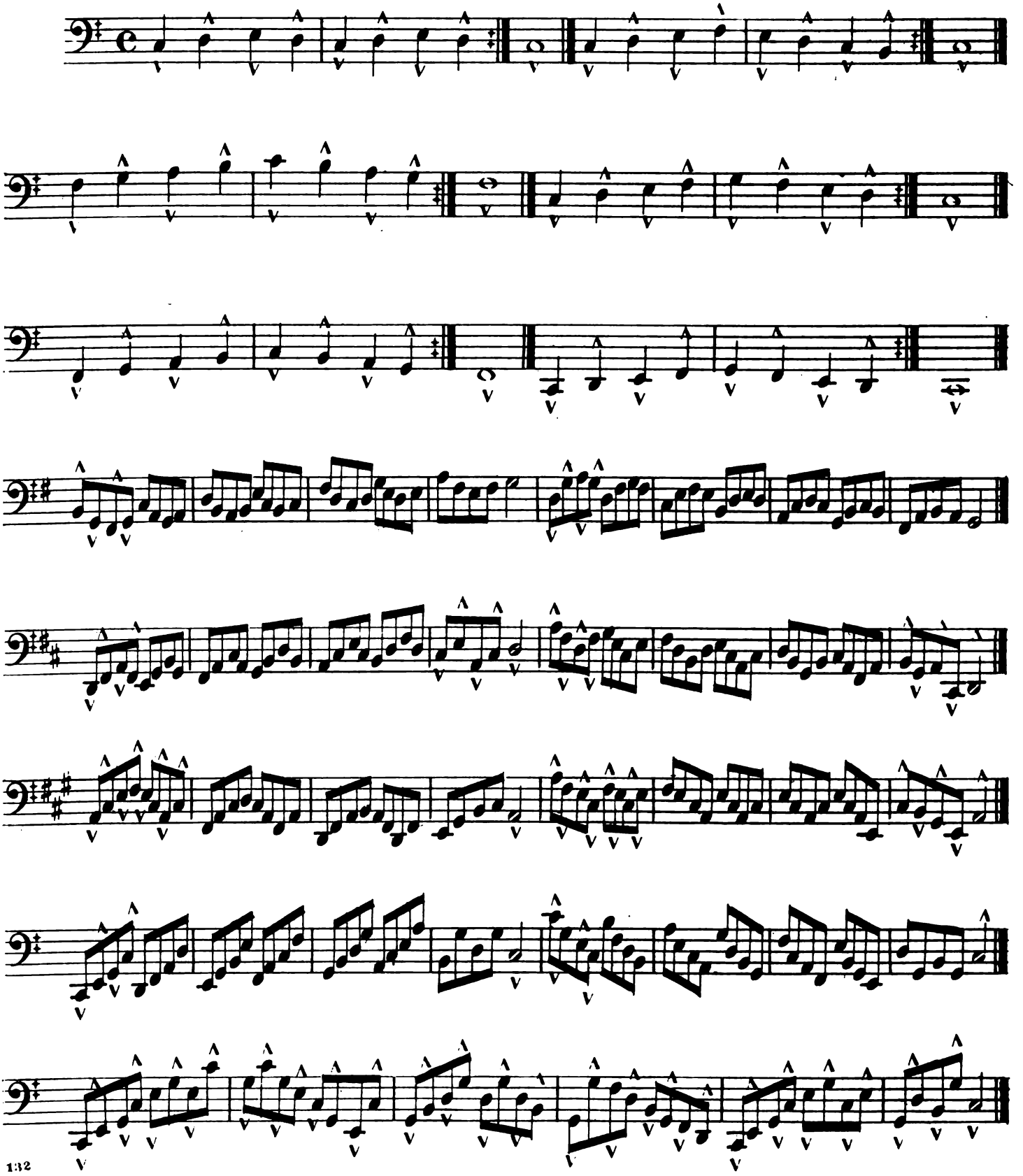


NOTE.— Great care must be taken in playing dotted notes, on the manuals and pedals alike, to give the succeeding *short* notes an unusually firm touch; otherwise, the valves will not be opened promptly or sufficiently enough to allow the pipes to speak fully, and the tones will be inaudible or confused.

DIVISION SECOND.

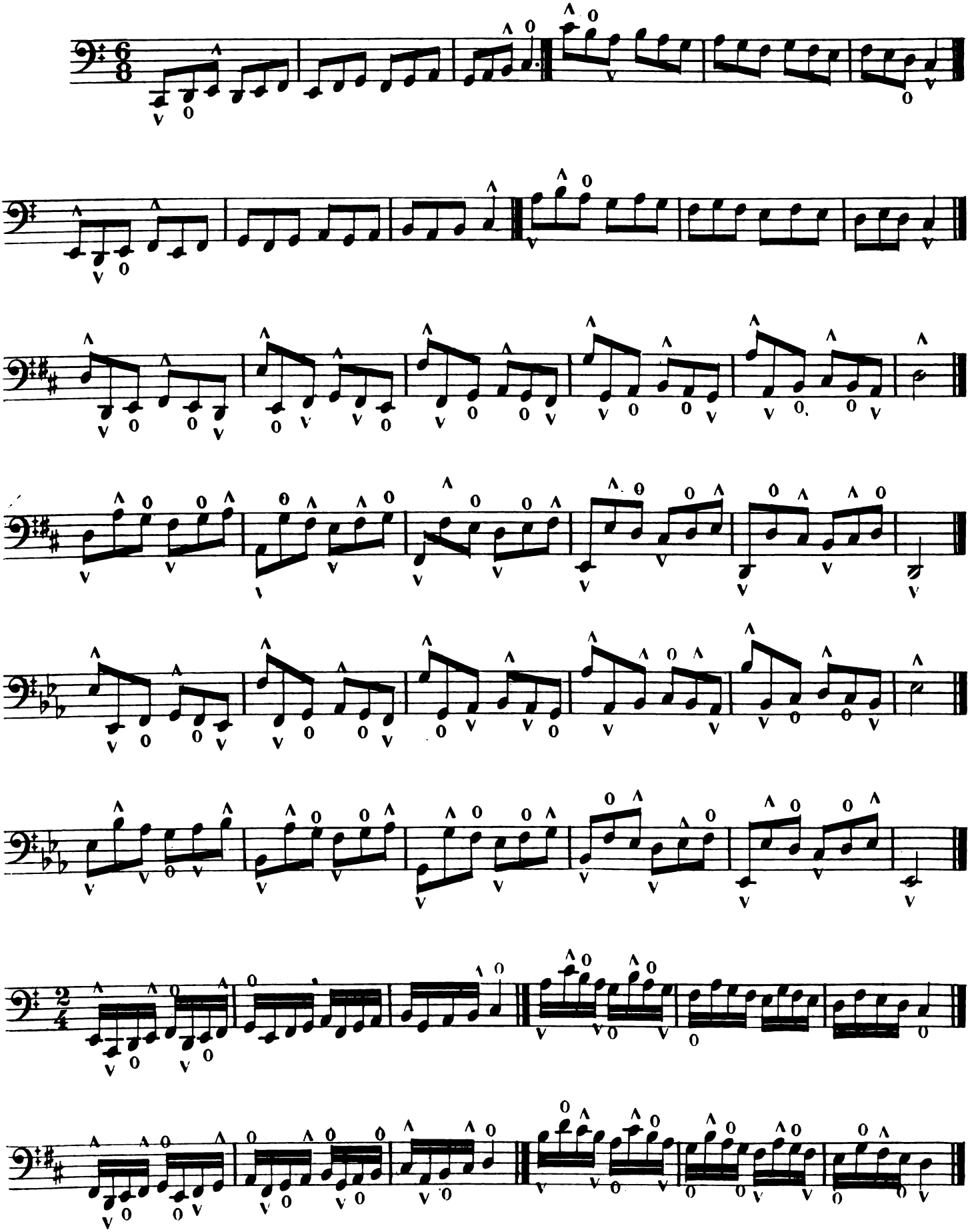
CROSSING OF FEET.

NOTE.— In any pedal passage where only the first notes are marked, it is understood that the remainder is played in a similar manner; or that the correct pedaling is too obvious to require special marking.



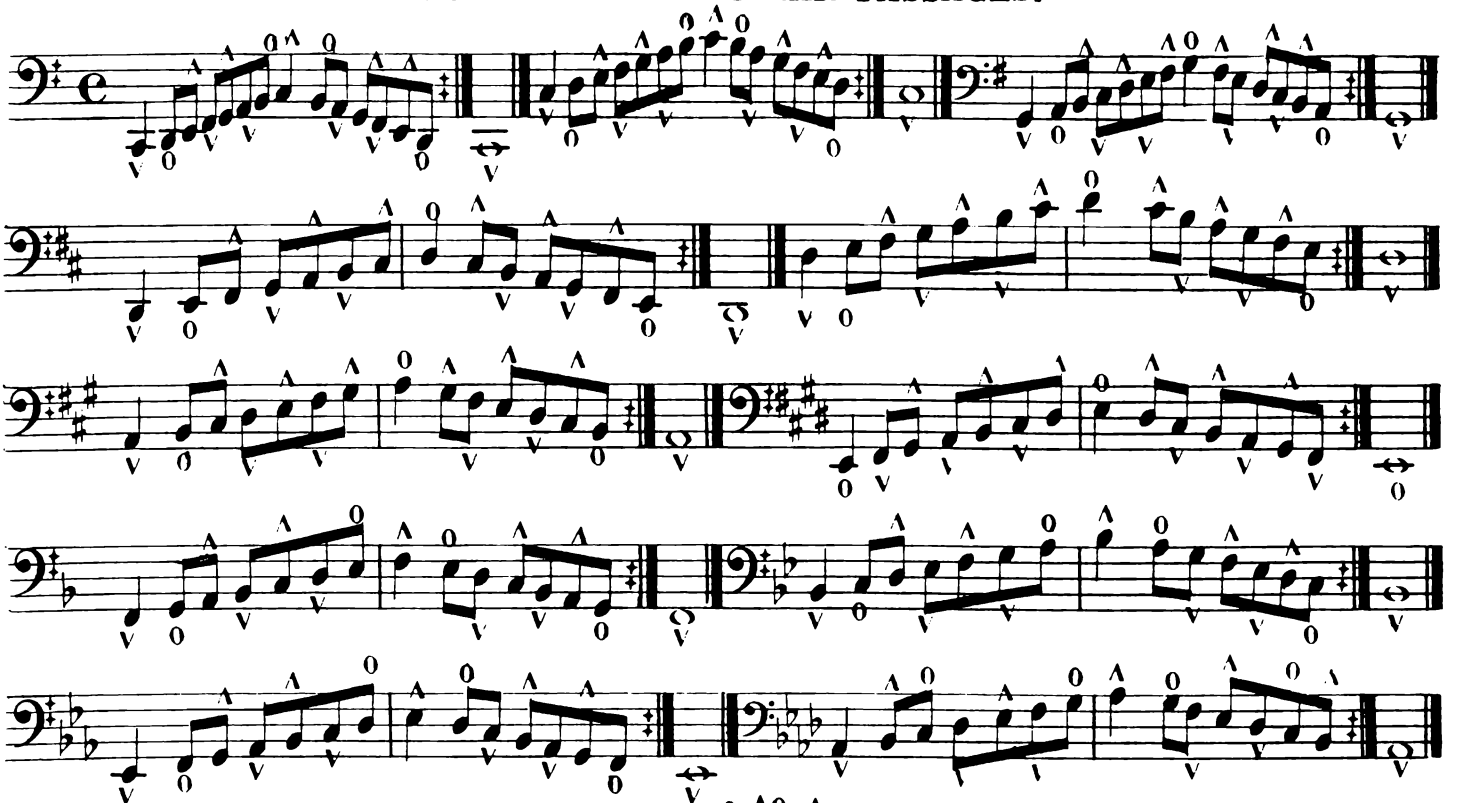
DIVISION THIRD.

USE OF HEEL AND POINT.

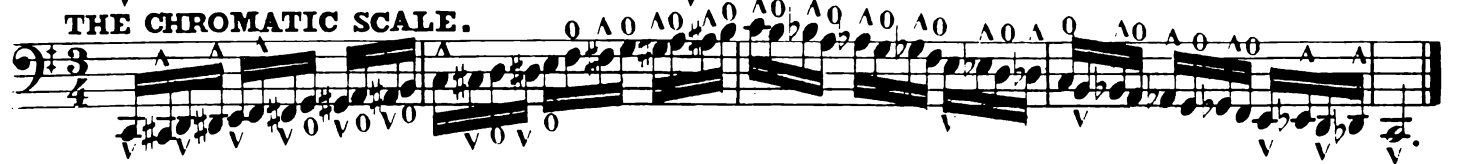


DIVISION FOURTH.

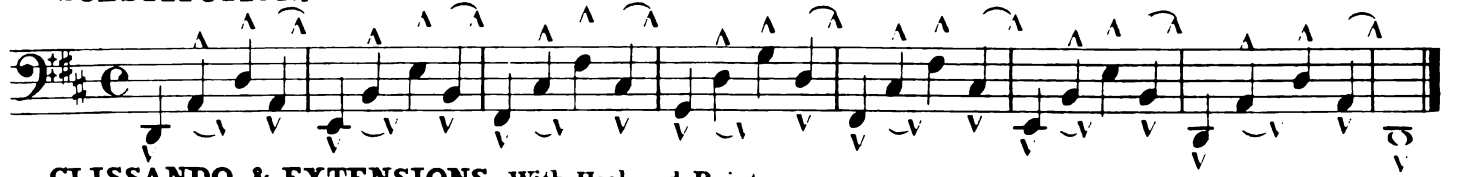
SCALES AND PECULIAR PASSAGES.



THE CHROMATIC SCALE.

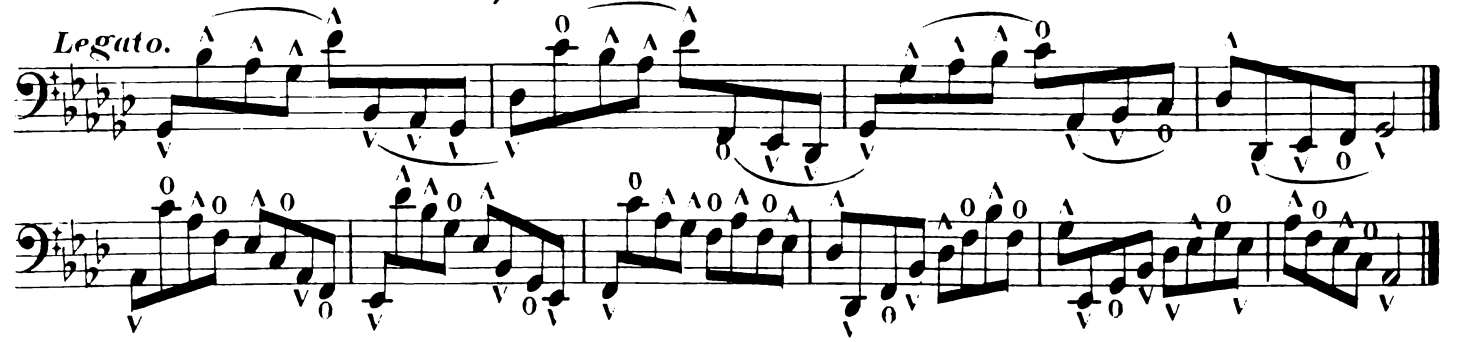


SUBSTITUTION.

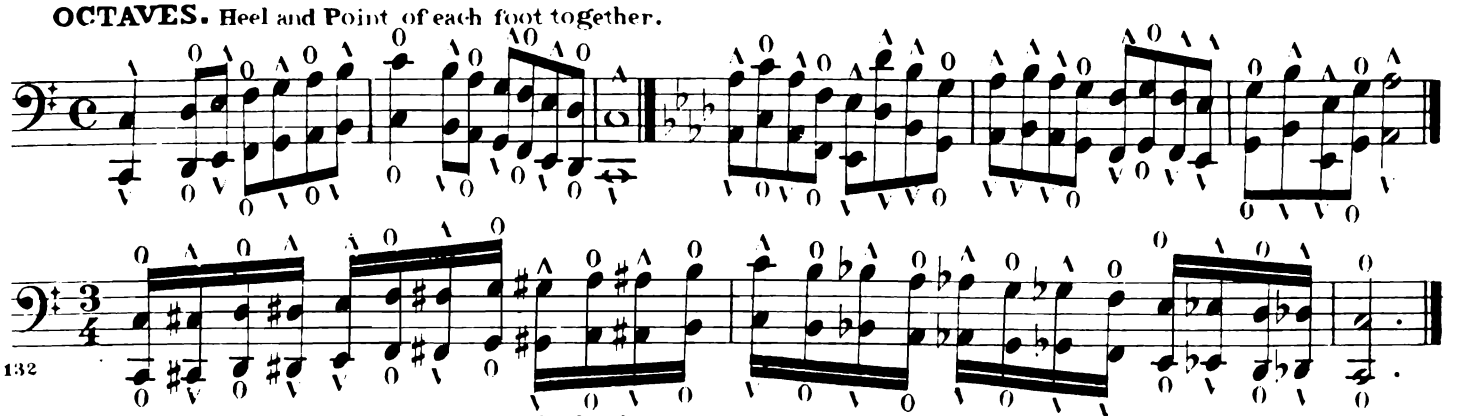


GLISSANDO & EXTENSIONS, With Heel and Point.

Legato.



OCTAVES. Heel and Point of each foot together.



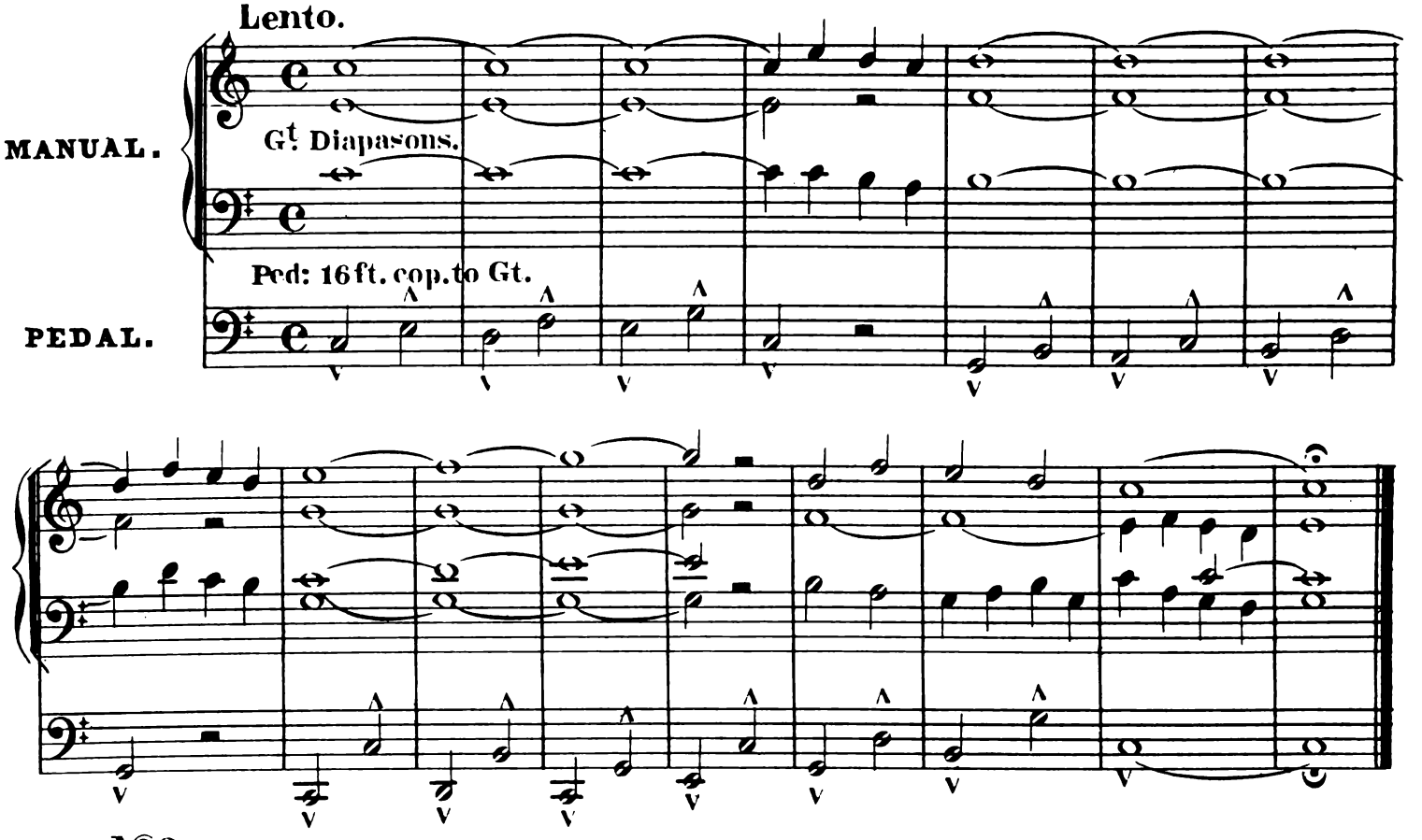
NOTE.— For the most advanced pedal playing, such as trills, ornaments, part playing with the feet, etc, the student is referred to Part V of this work.

STUDIES IN PEDAL PLAYING.

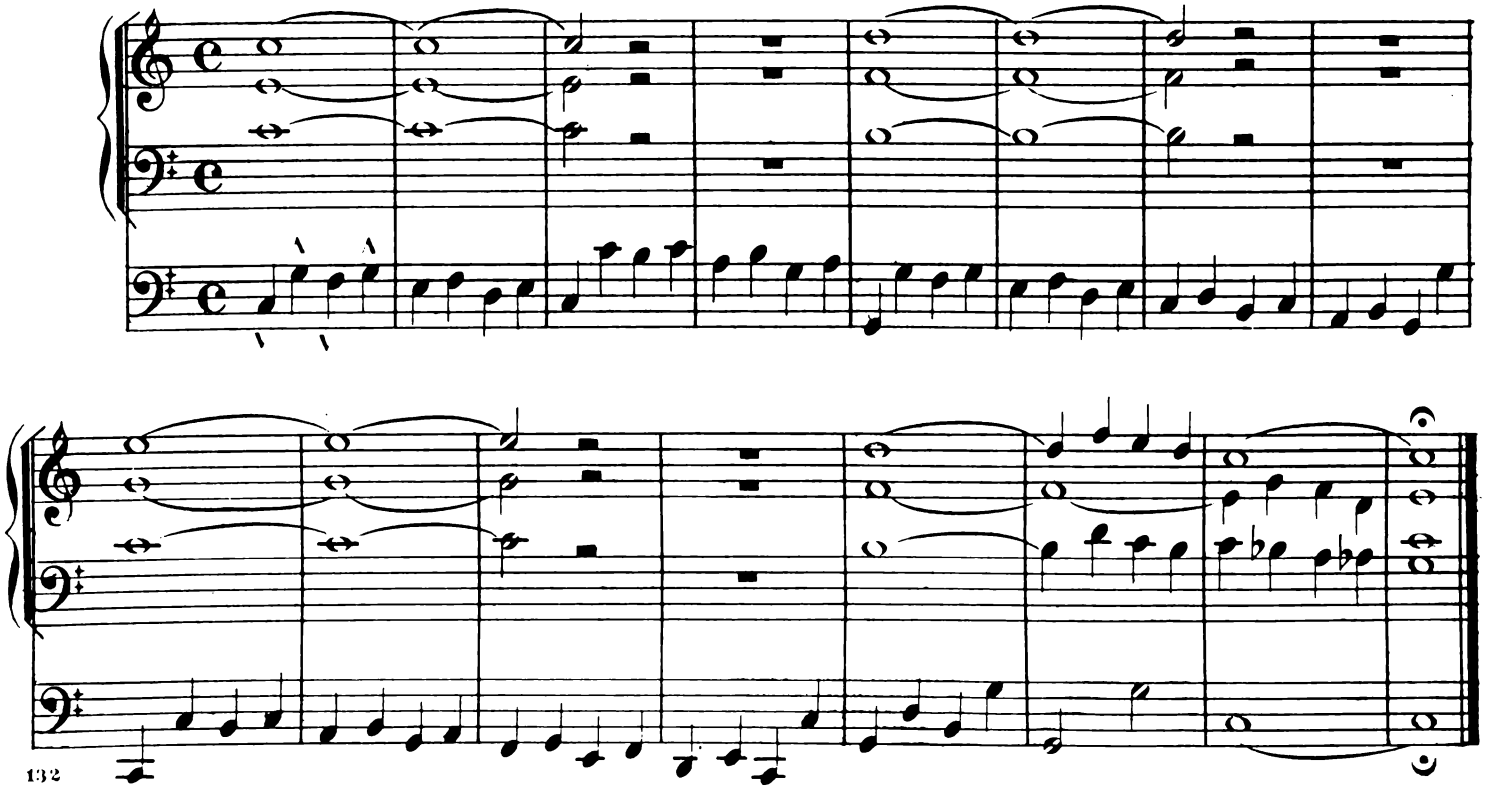
NOTE.—As it would render this work too voluminous to introduce all the music necessary to a complete course of Pedal Studies, the pupil will find other music referred to, which should be used at the time indicated, in order to make the study progressive, and derive the full benefit of the plan I have here given.

№ 1.

Lento.



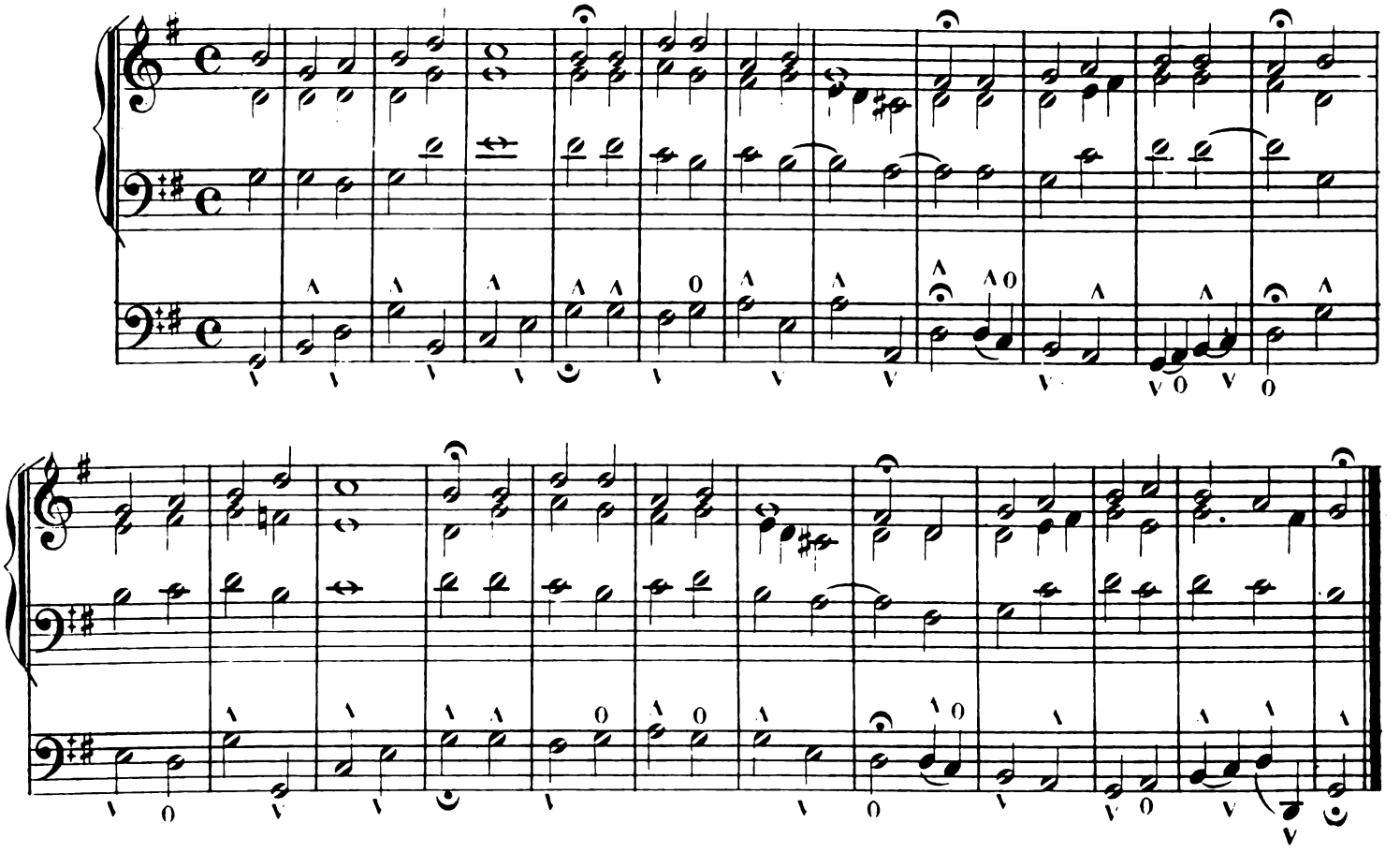
№ 2.



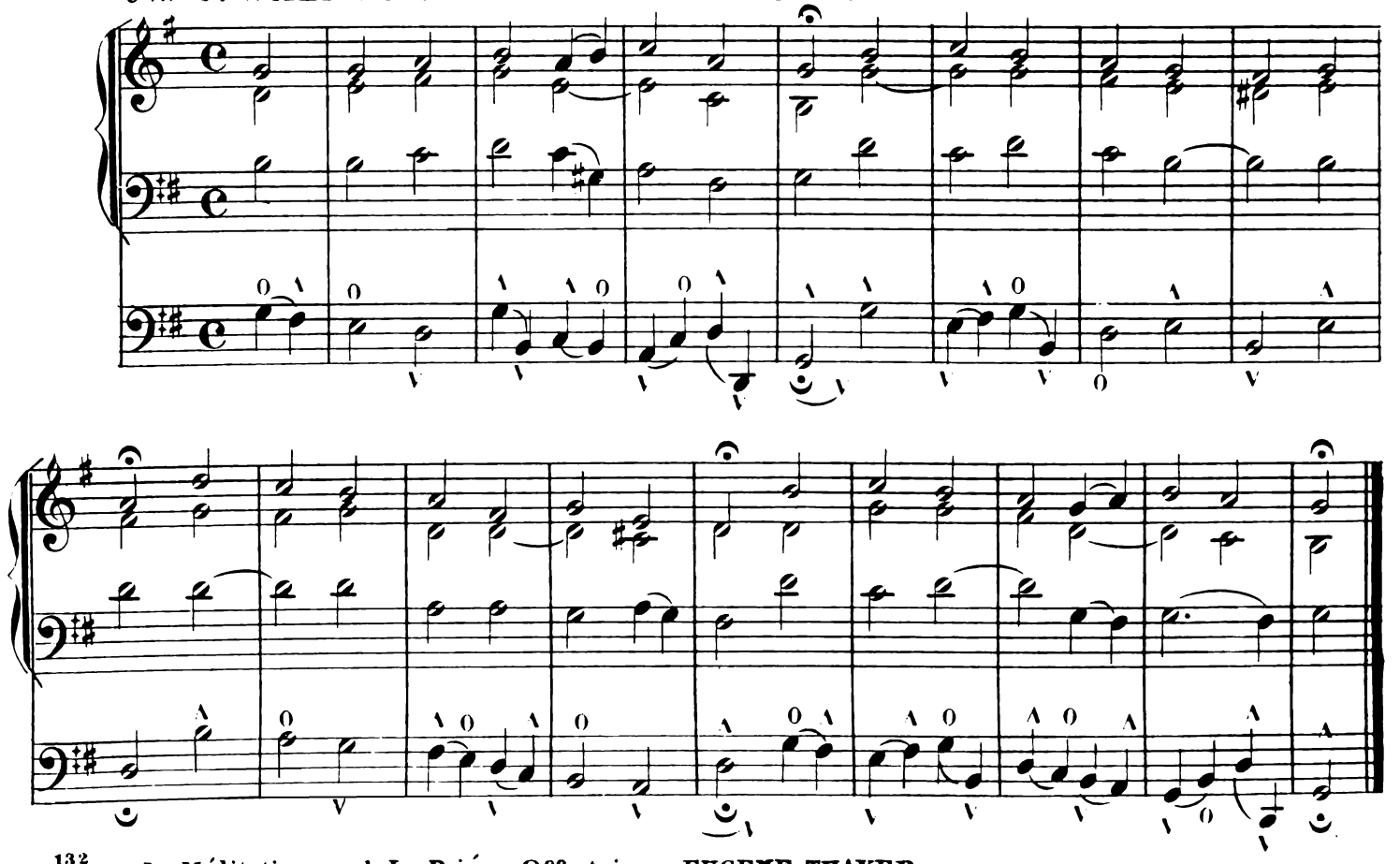
TWO CHORALS.

(WITH SEPARATE PEDAL PART.)

№1. Nun ruhen alle Wälder.



№2. Wenn Wir in höchsten Nöthen sein.



FOUR STUDIES.

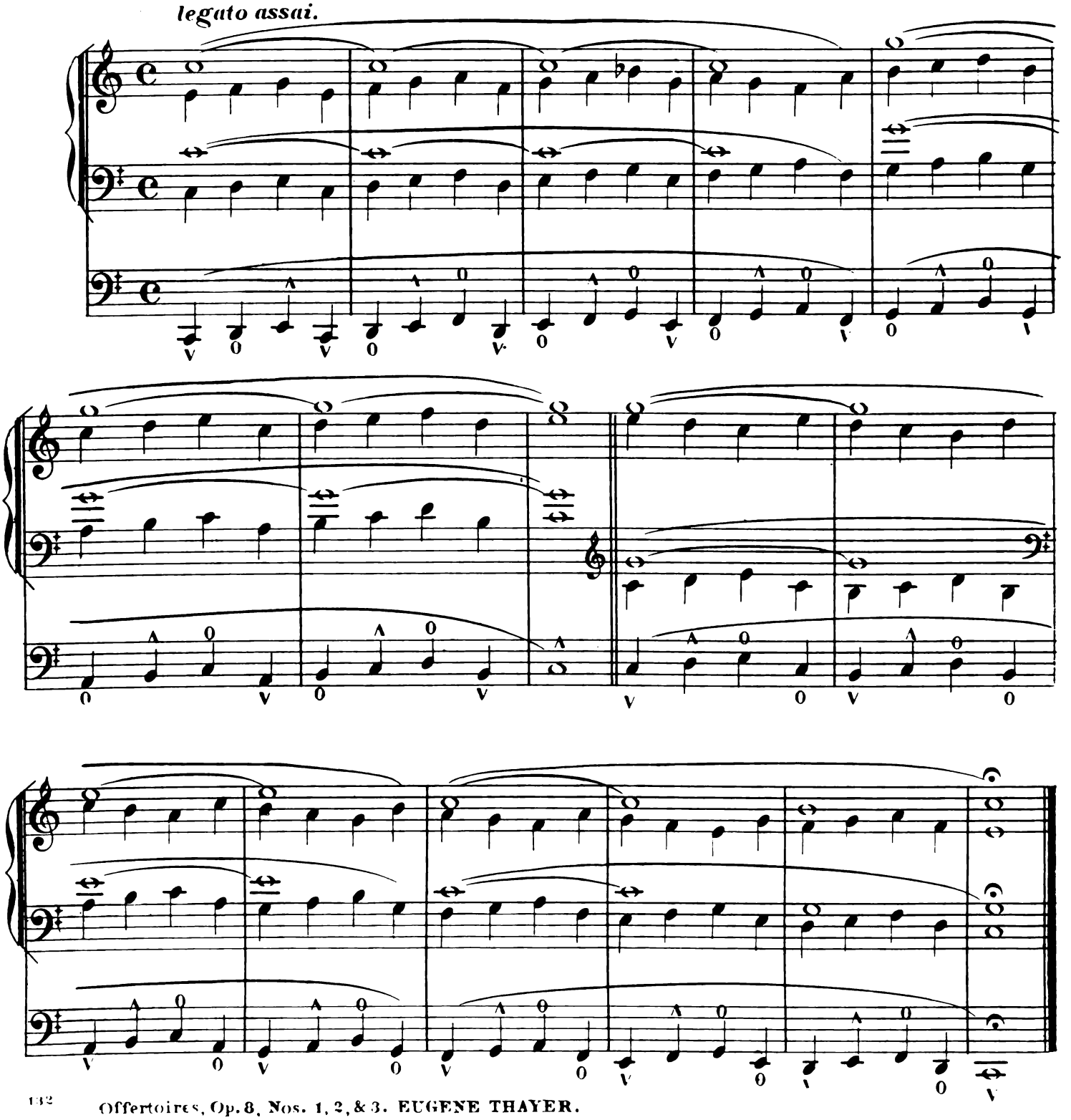
Study in connection with these selections from "OFFERTOIRES & RESPONSES" by EUGENE THAYER.

Selected from the works of PETRALI.

№1.

USE OF HEEL AND POINT.

legato assai.

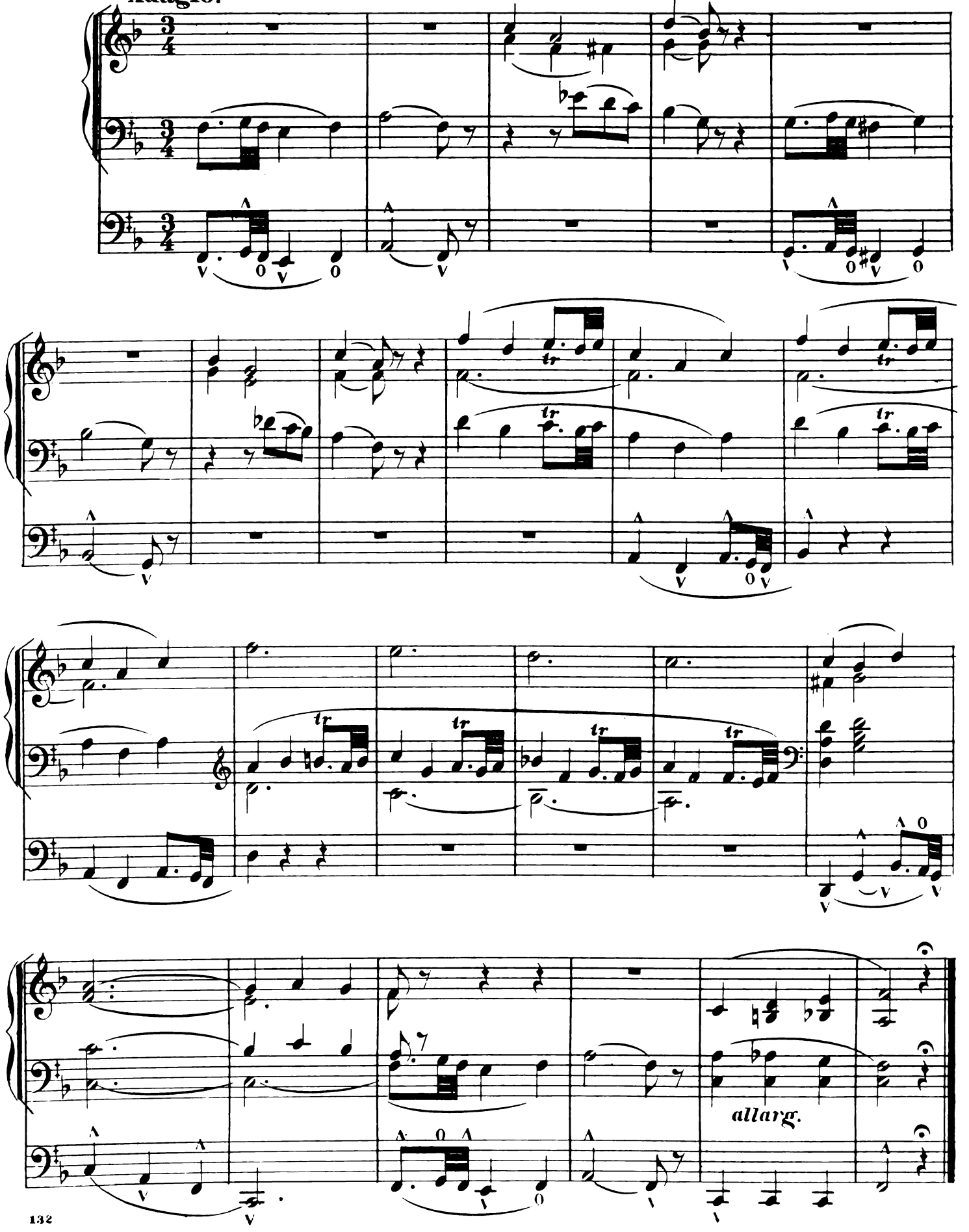


№ 2.

THE APPOGGIATURA AND TRILL.

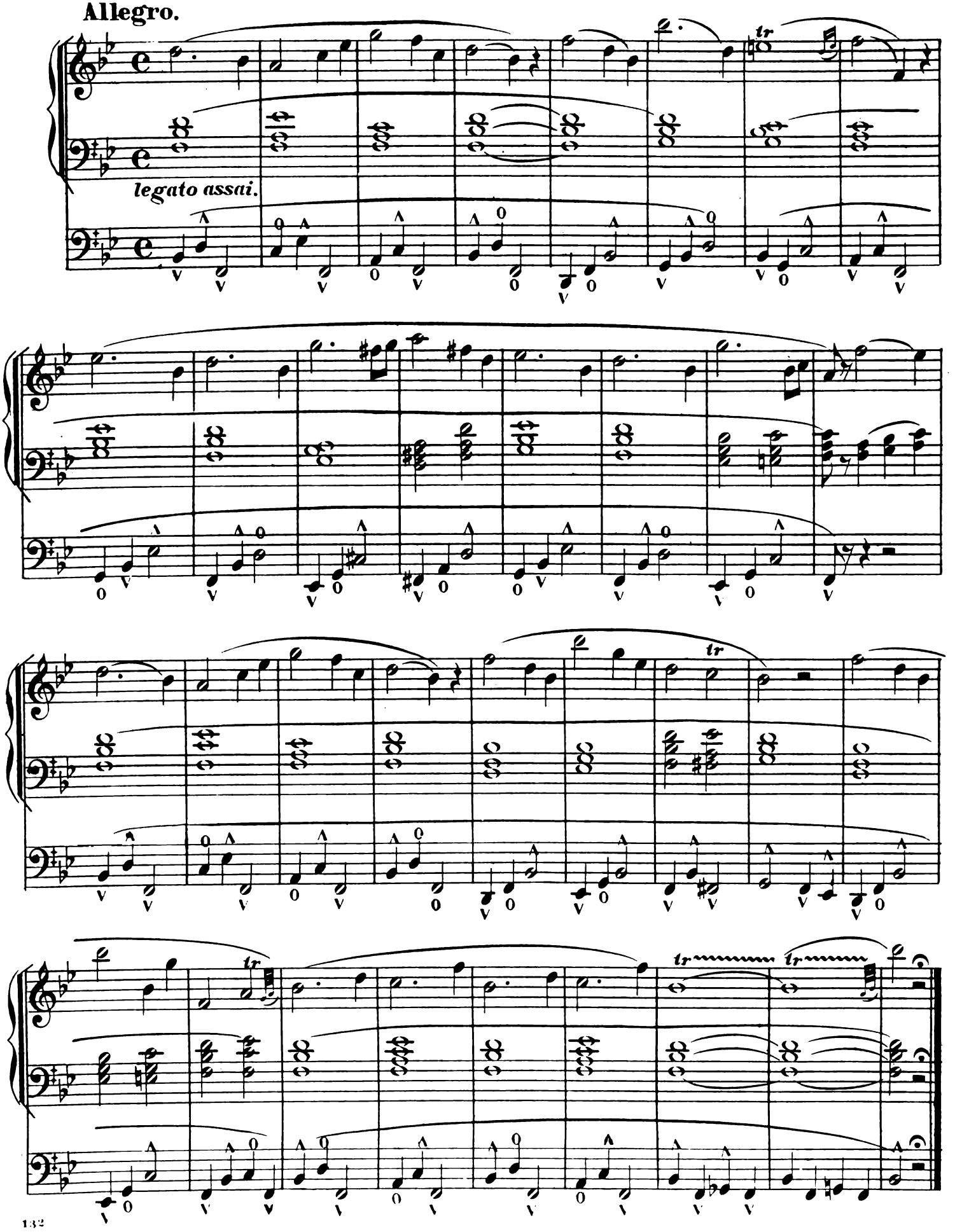
(For Soft Organ.)

Adagio.



№ 3.

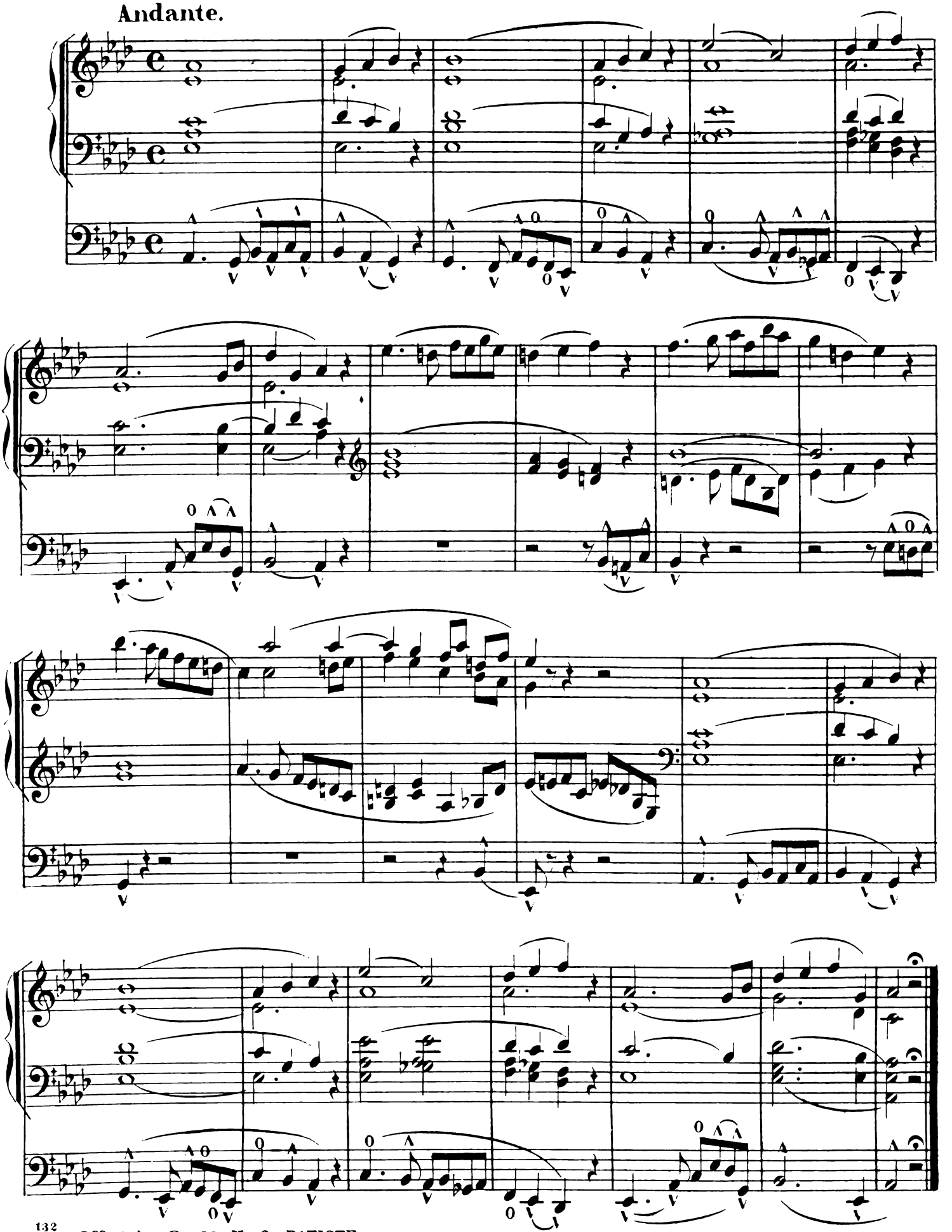
EXTENSIONS WITH HEEL AND POINT.



No. 4.

GLISSANDO IN THE PEDAL.

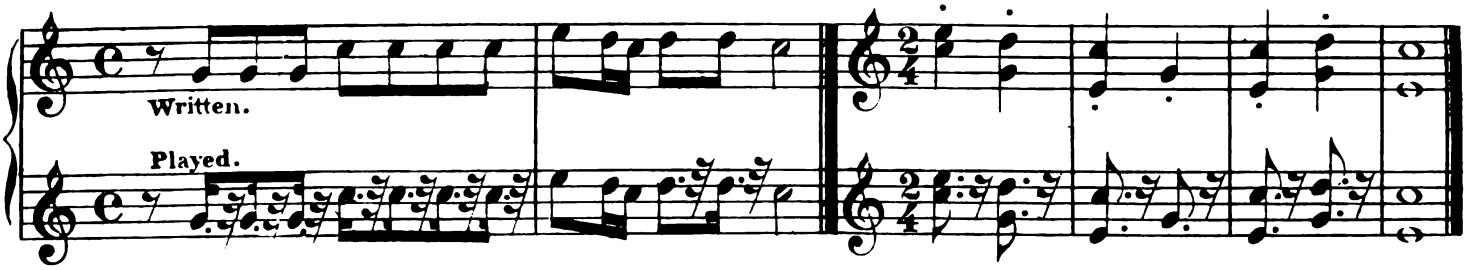
Andante.



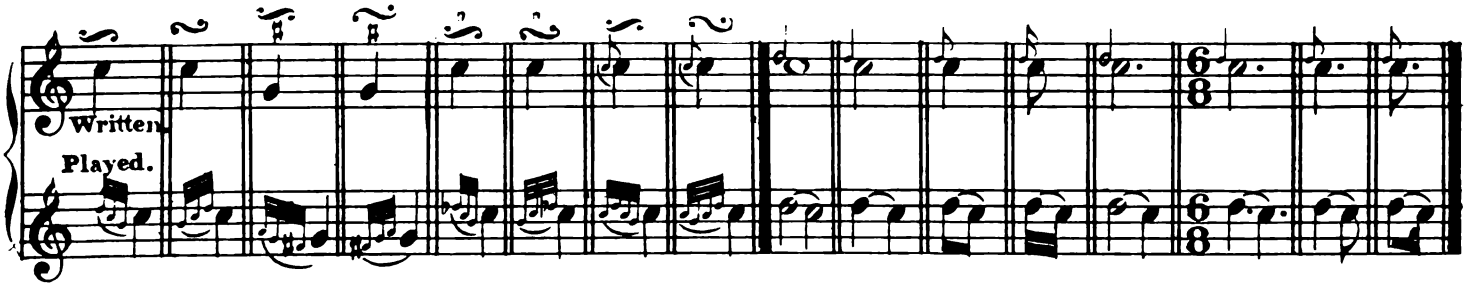
Ornaments & Peculiar Passages.

(found in Organ music.)

ORGAN STACCATO.

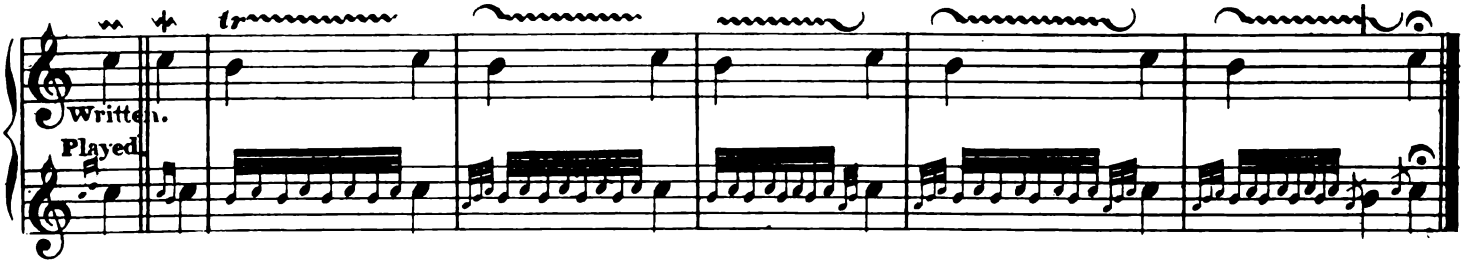


The Grupetto & Appoggiatura.

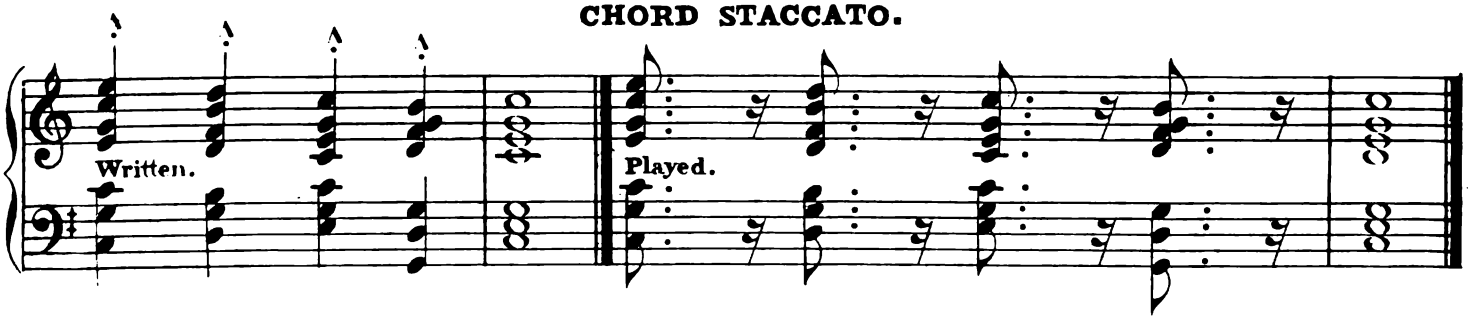


THE TRILL.

(in various forms.)



CHORD STACCATO.



NOTE.— Ornaments enclosed in parenthesis can be used or omitted at the option of the performer.

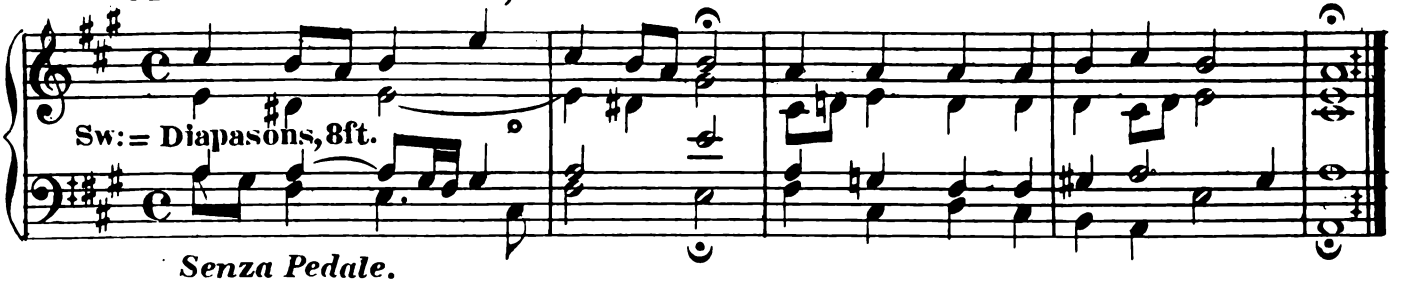
NOTE.— It must be observed that the shortest notes and the lightest ornaments in Organ music demand the same firmness of touch as the fullest harmonies. As the key is down and the valve open only for an instant, the pipe cannot speak unless the touch is both quick and strong enough to fully open the valve and permit the full force of the wind to act upon the pipe. In no case can any good or definite tone be produced if this be not strictly adhered to.

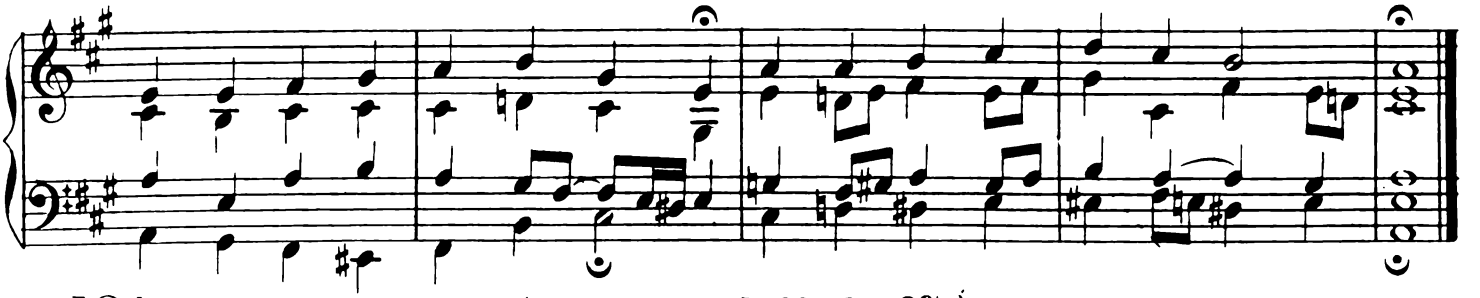
NOTE.— Study here selections from "Eight Easy Preludes and Fugues" by SEBASTIAN BACH, in the following order:— 1. FOURTH PRELUDE.— 2. FIRST PRELUDE.— 3. EIGHTH PRELUDE.— 4. FOURTH FUGUE.— 5. EIGHTH FUGUE.— 6. THIRD PRELUDE.— 7. SECOND PREL. & FUGUE.

Interspersed with these, may be other music with pedaling of medium difficulty. This according to the ability of the pupil, or at the discretion of the teacher. (See foot notes.)

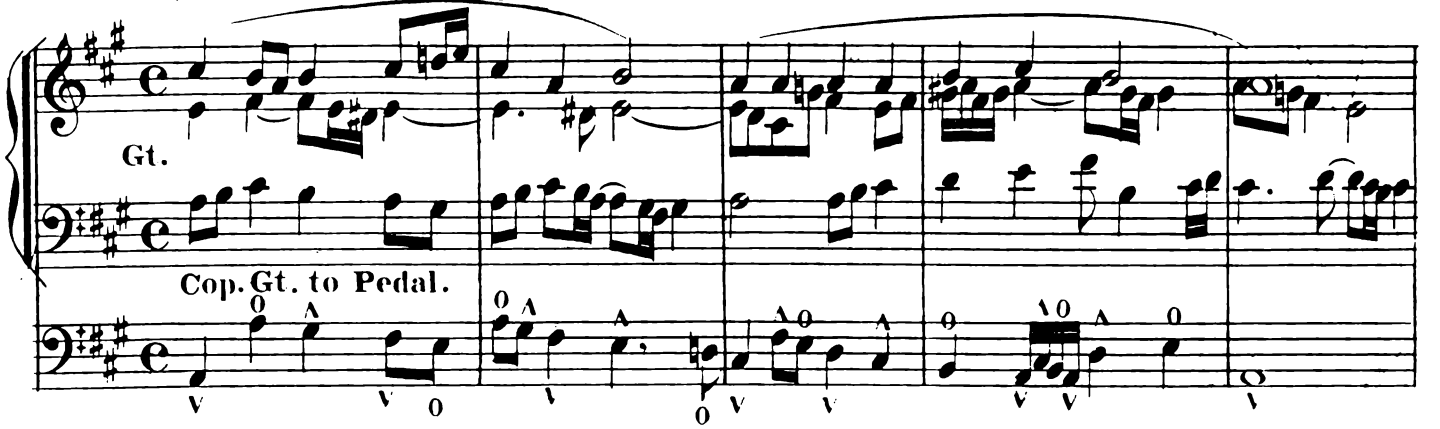
CHORAL: Liebster Jesu, Wir sind hier.

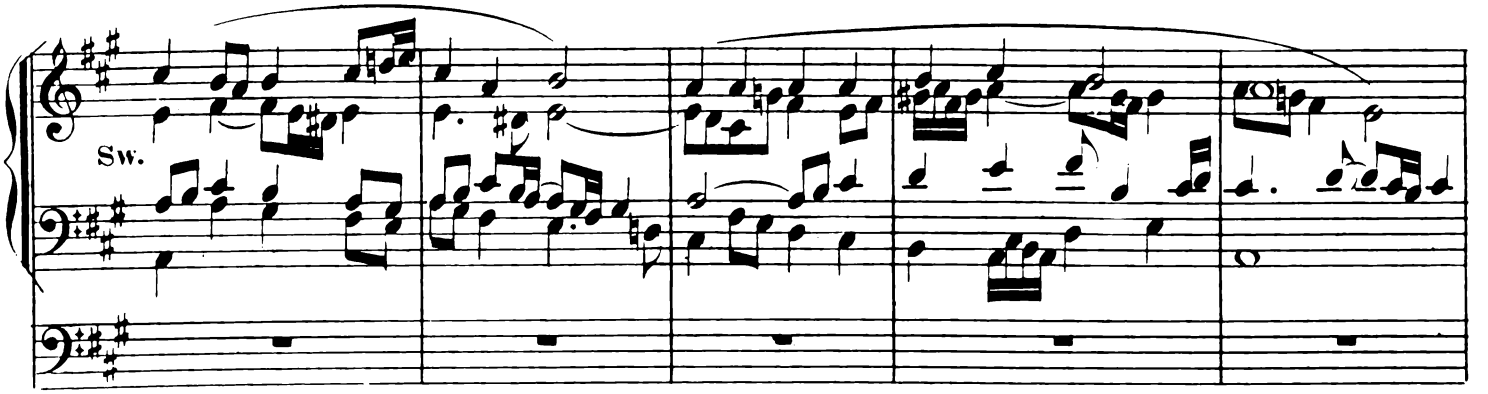
BACH.

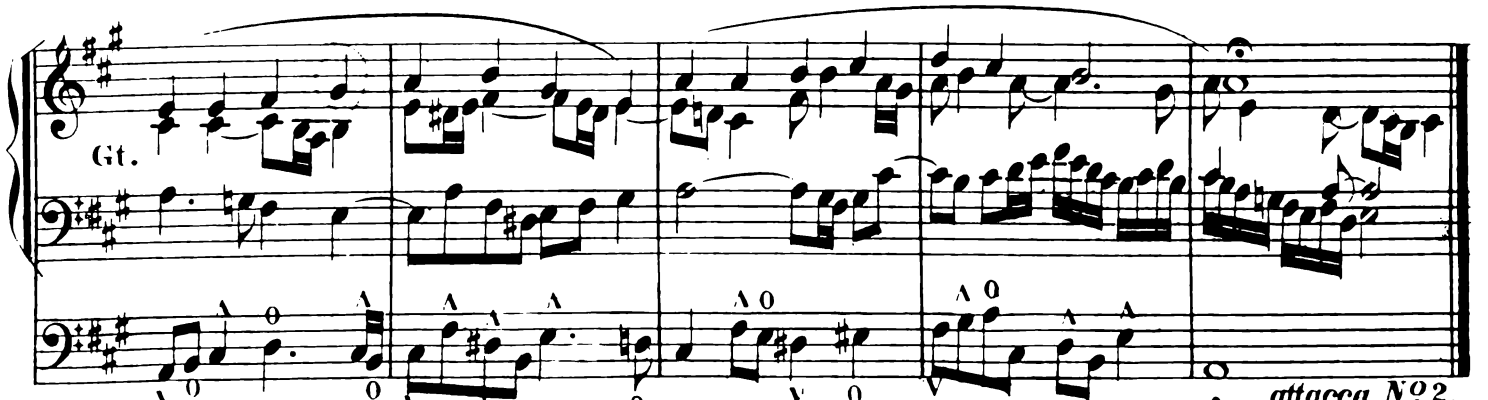




№ 1. (Gt. 16 & 8ft. Sw. Diapasons. Pedal, 32, 16 & 8ft.)







attacca, № 2.

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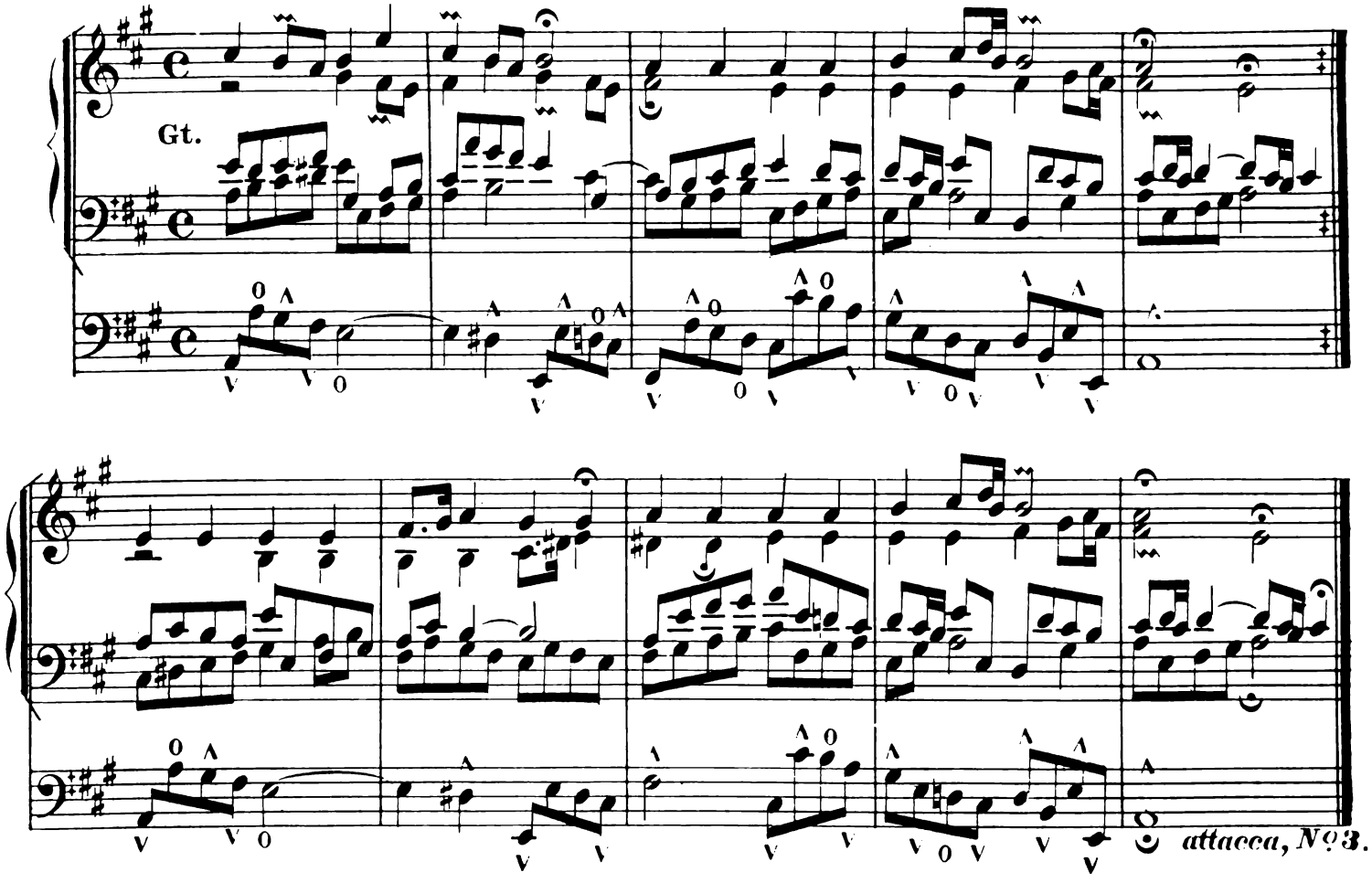
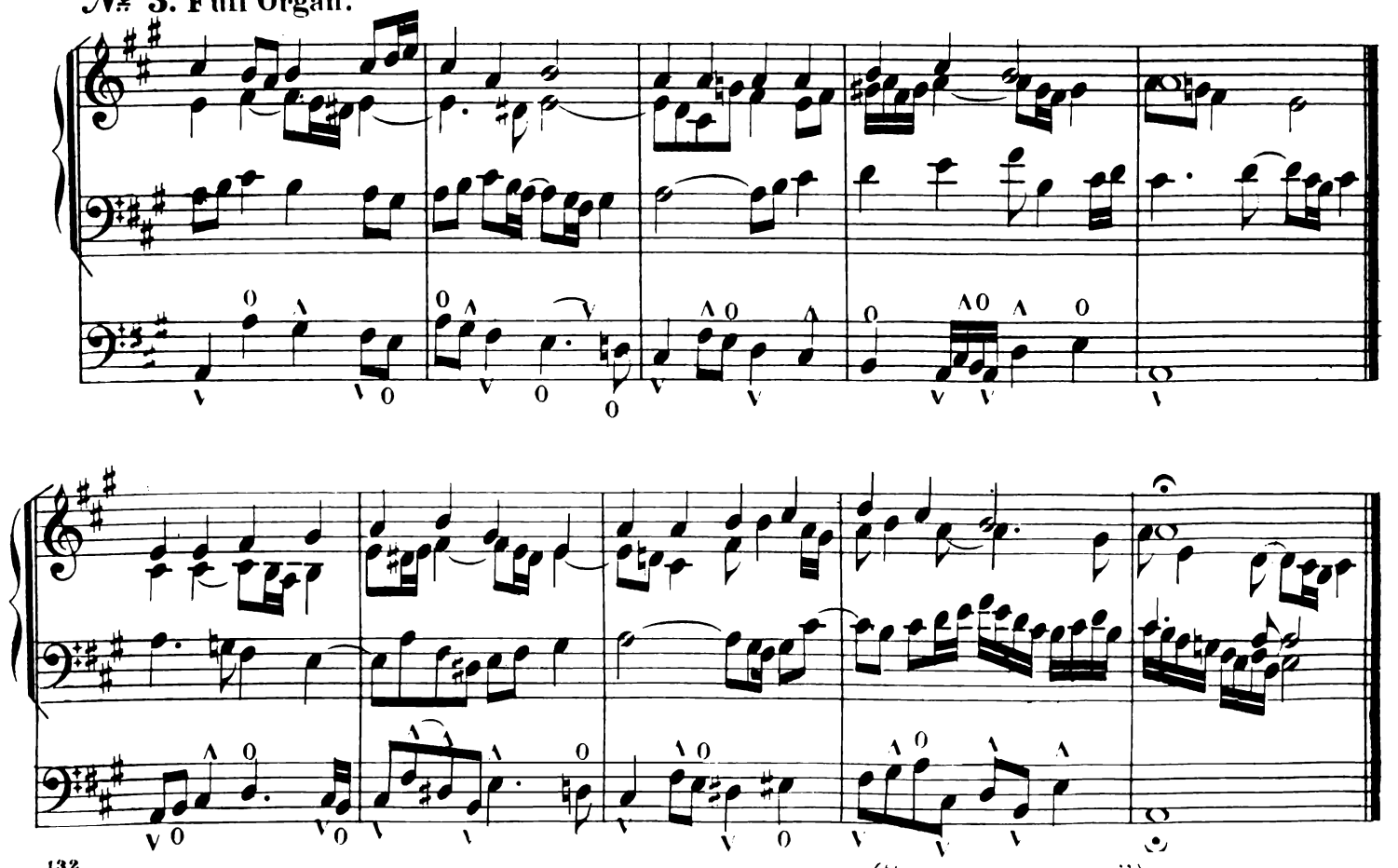
№ 2. In Canone alla Quinta. (Full, without Reeds.)



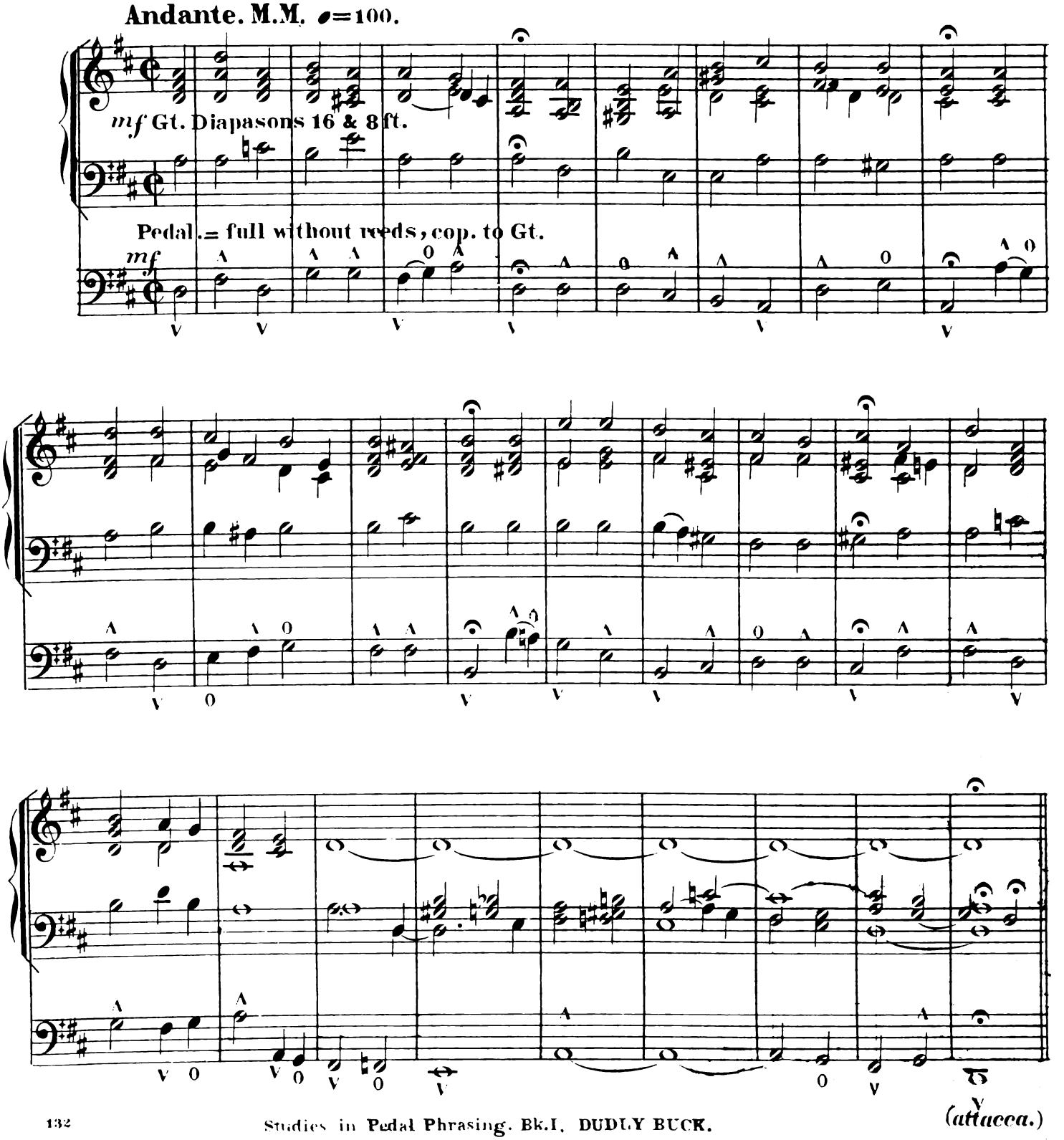
№ 3. Full Organ.



ANDANTE & ANDANTE CON MOTO.

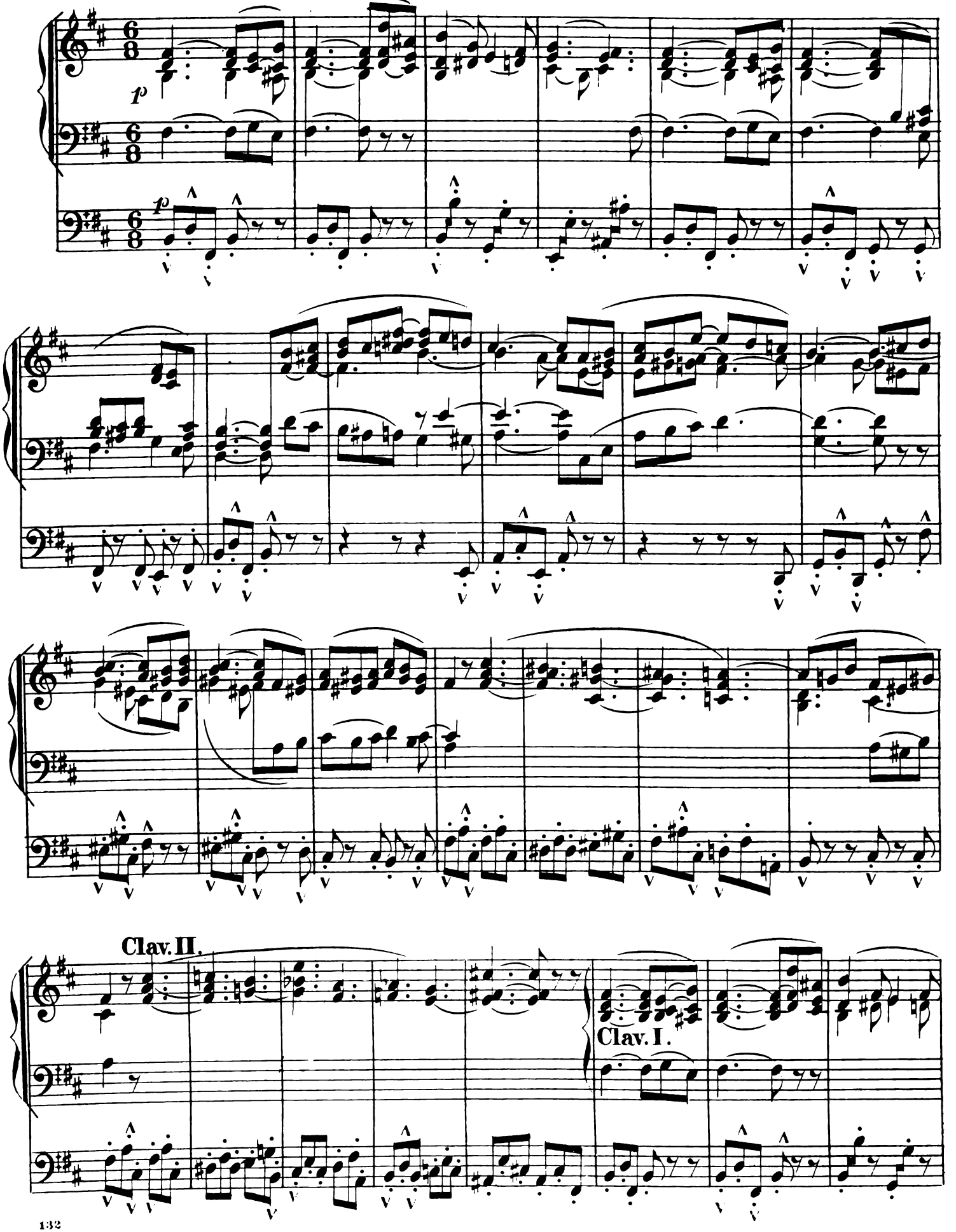
(from 5th Organ Sonata.)

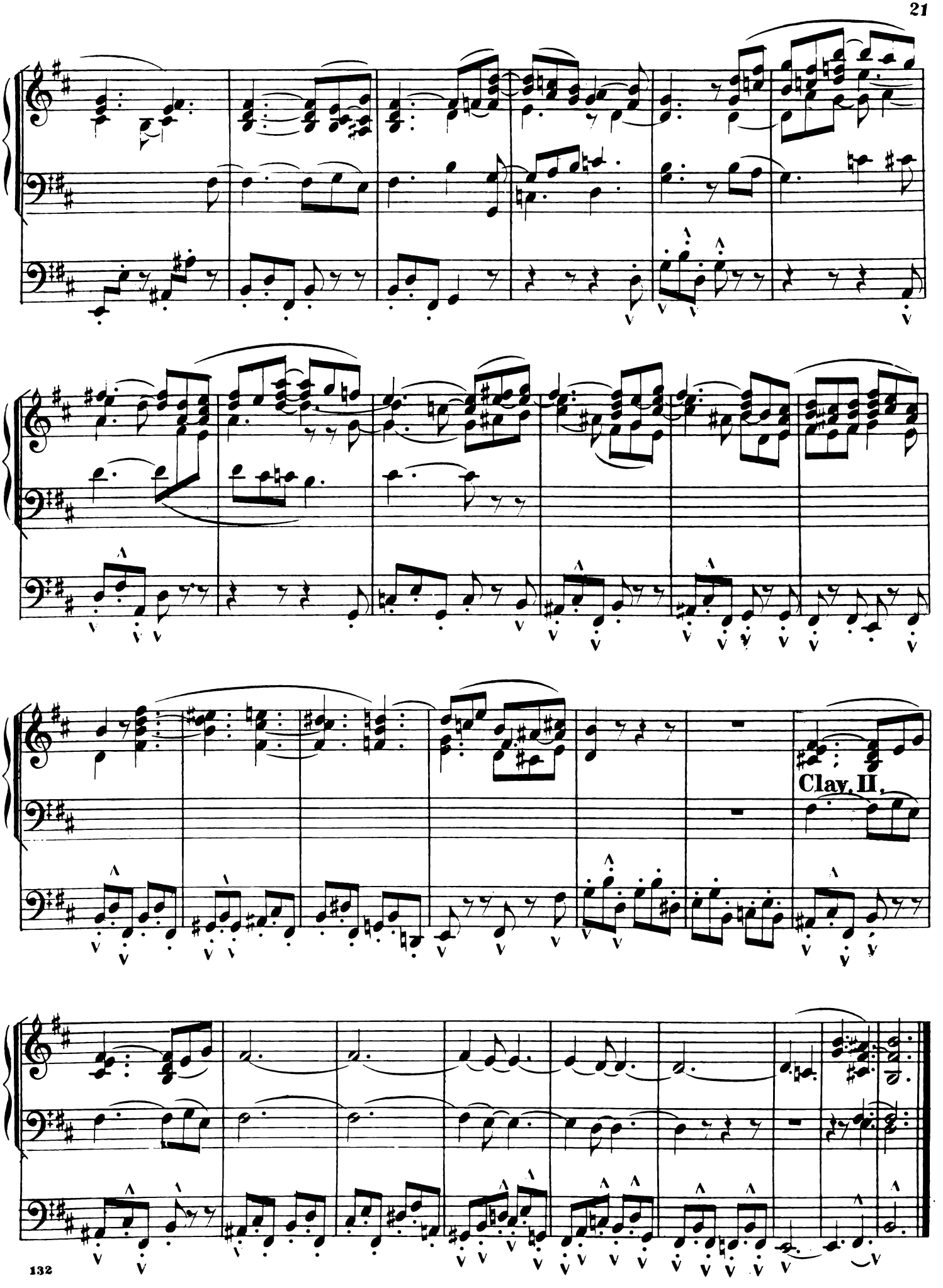
F. MENDELSSOHN BARTHOLDY. Op. 65.



Study of Staccato Pedaling.

Andante con moto. M. M. ♪ = 126.



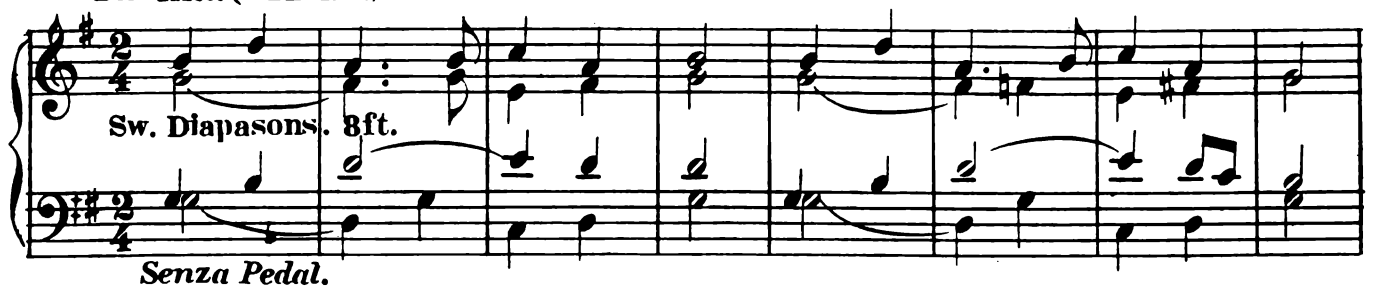

Clav. II.

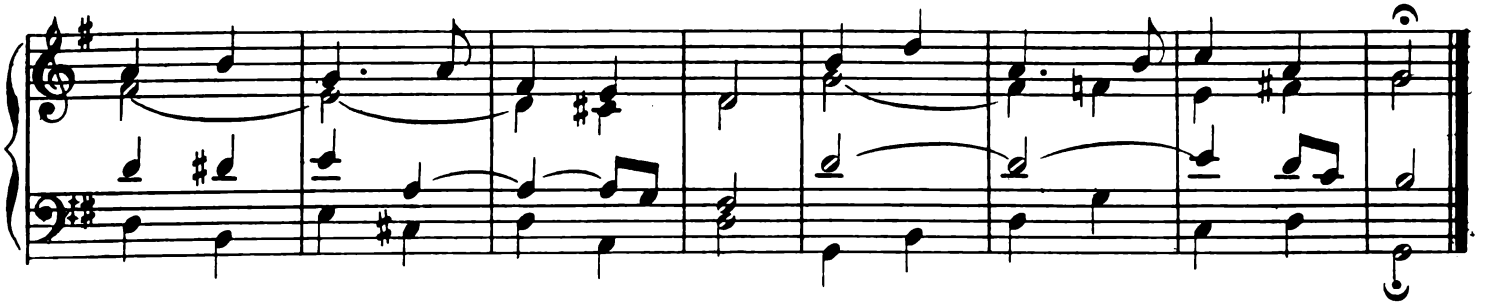
ANDANTE AND VARIATIONS.

(FOR PEDAL STUDY)

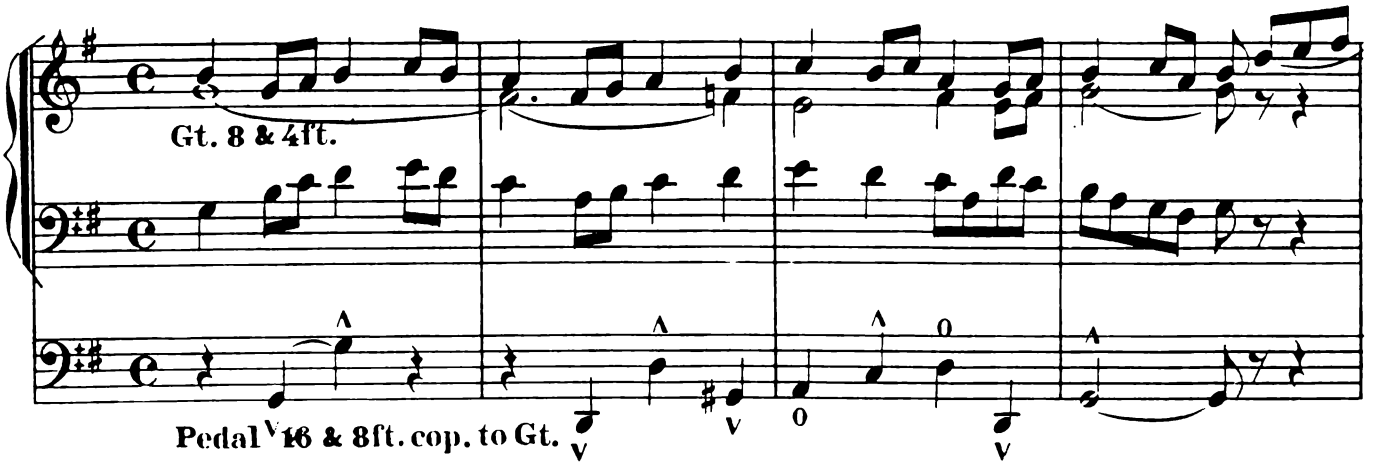
EUGENE THAYER, Op. 8.

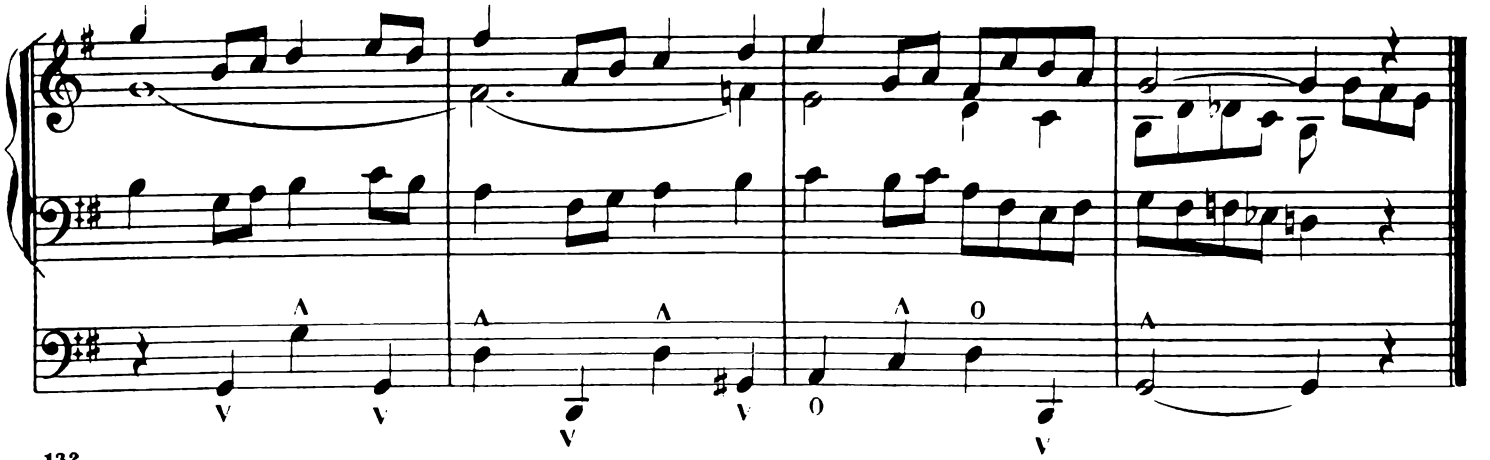
Thema. (PLEYEL.)





VAR. I.





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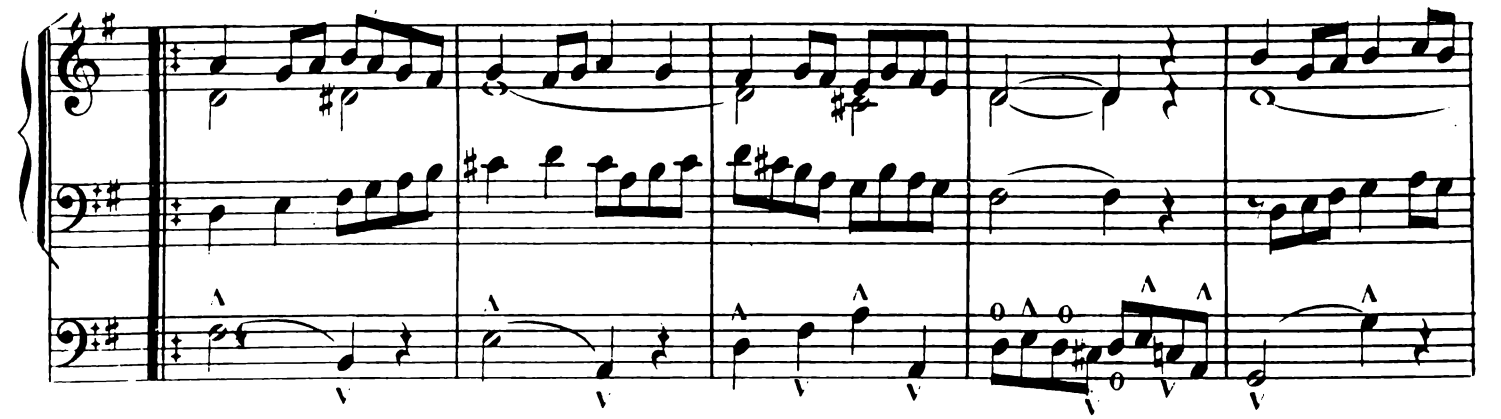
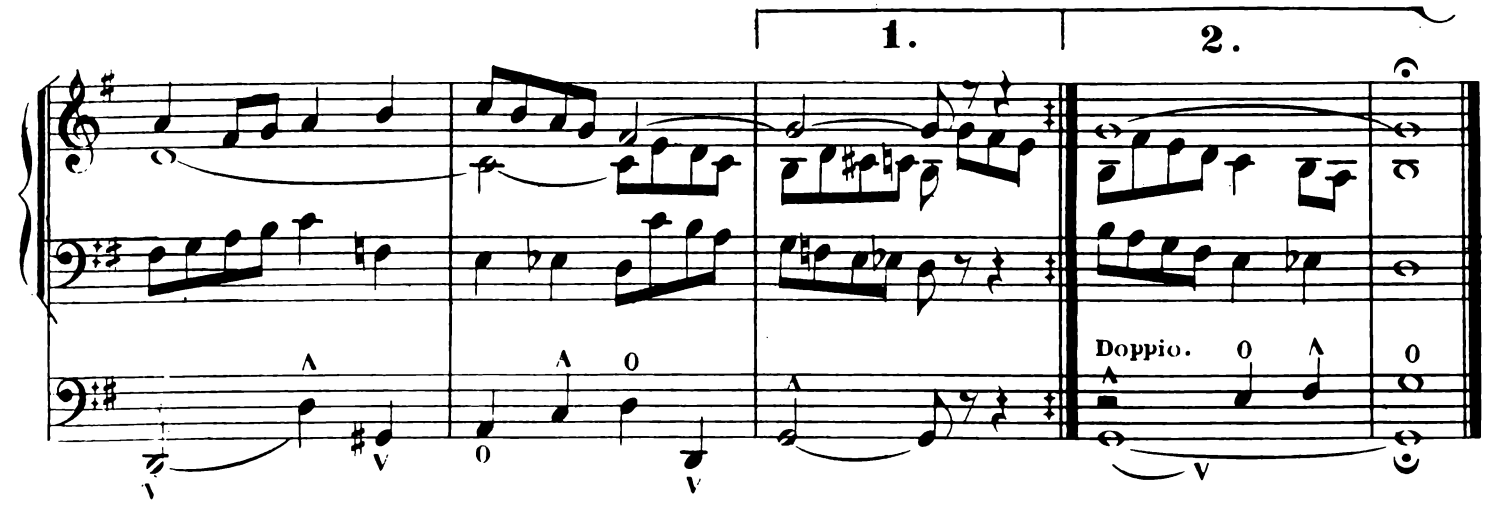
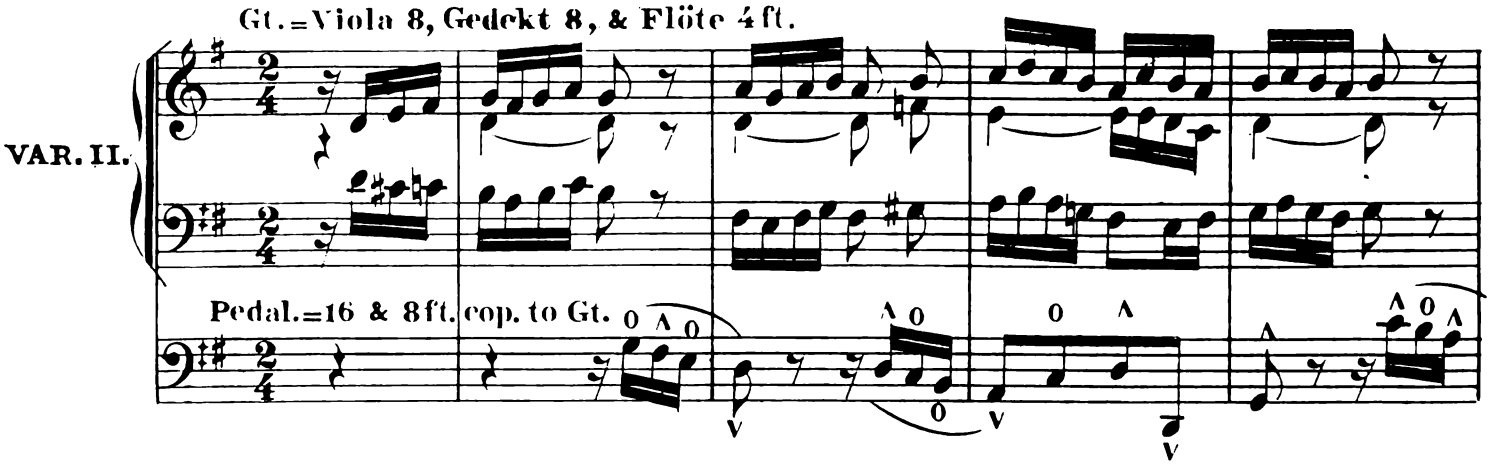
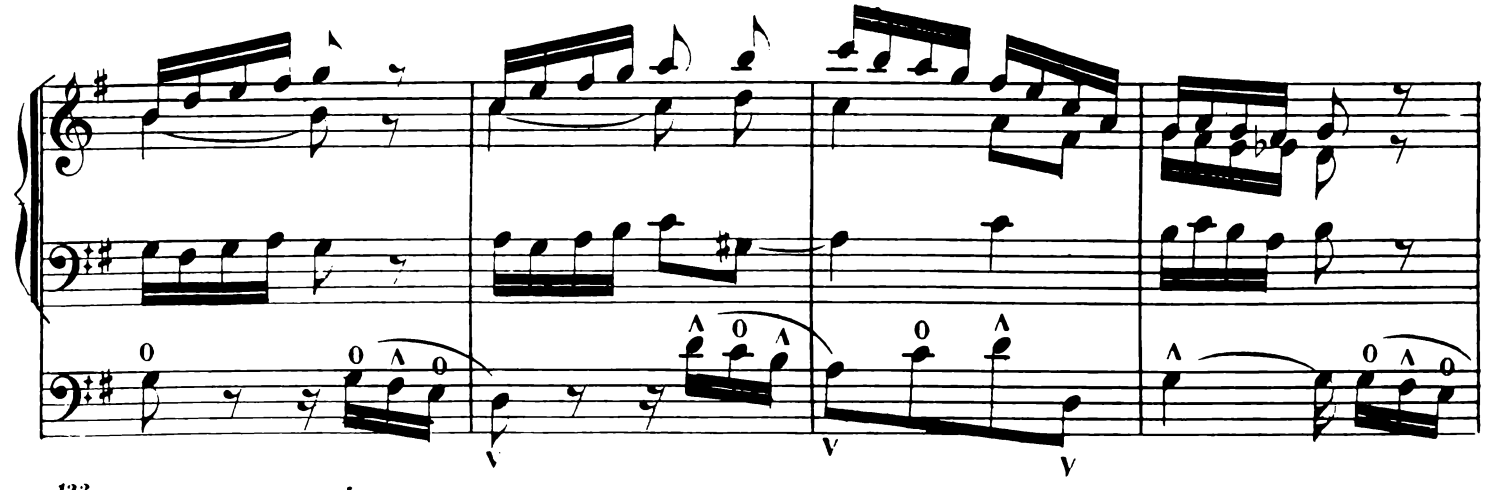


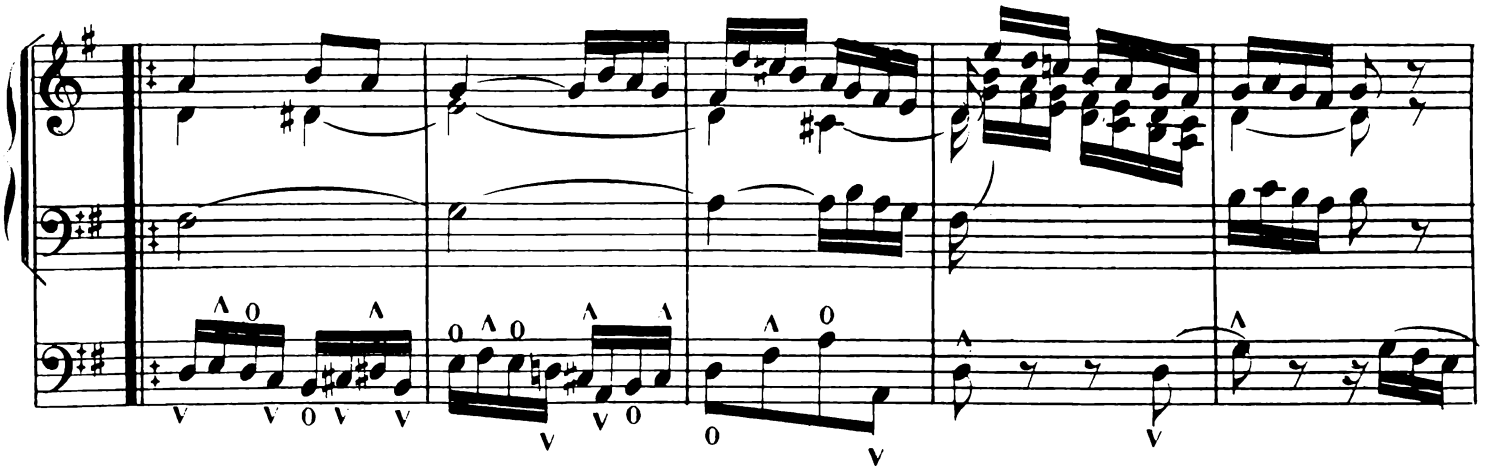


Gt.=Viola 8, Gedekt 8, & Flöte 4 ft.

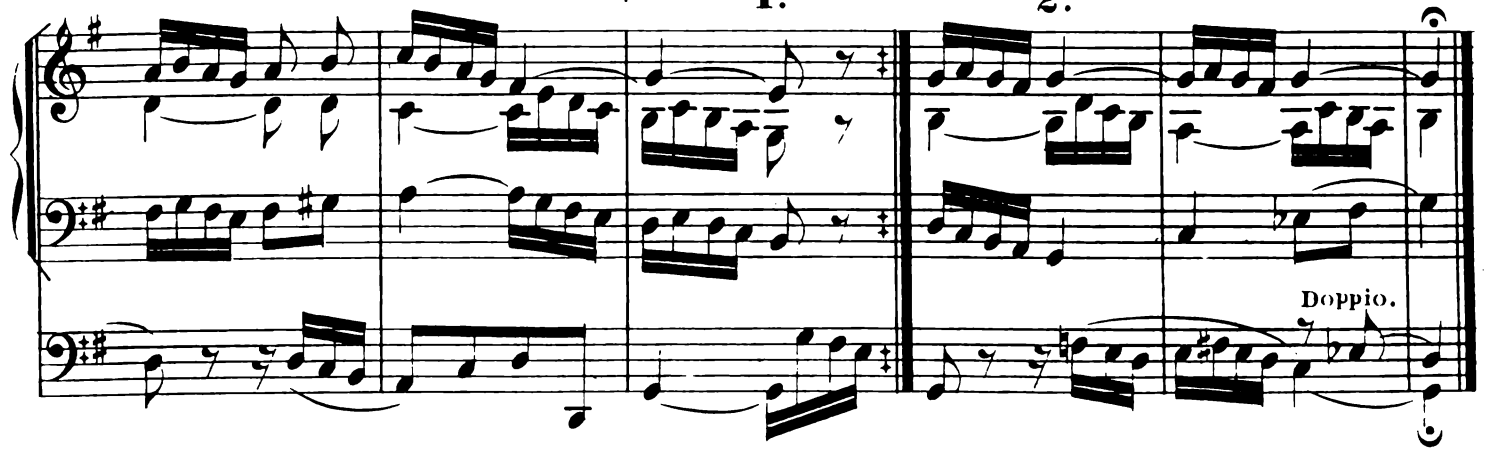
VAR. II.





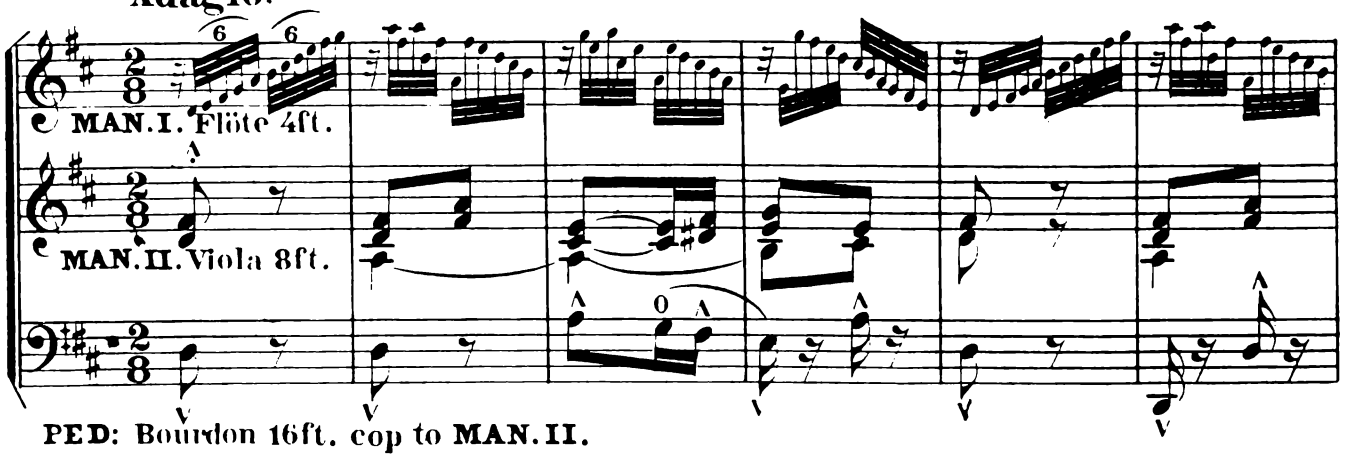


1. 2.

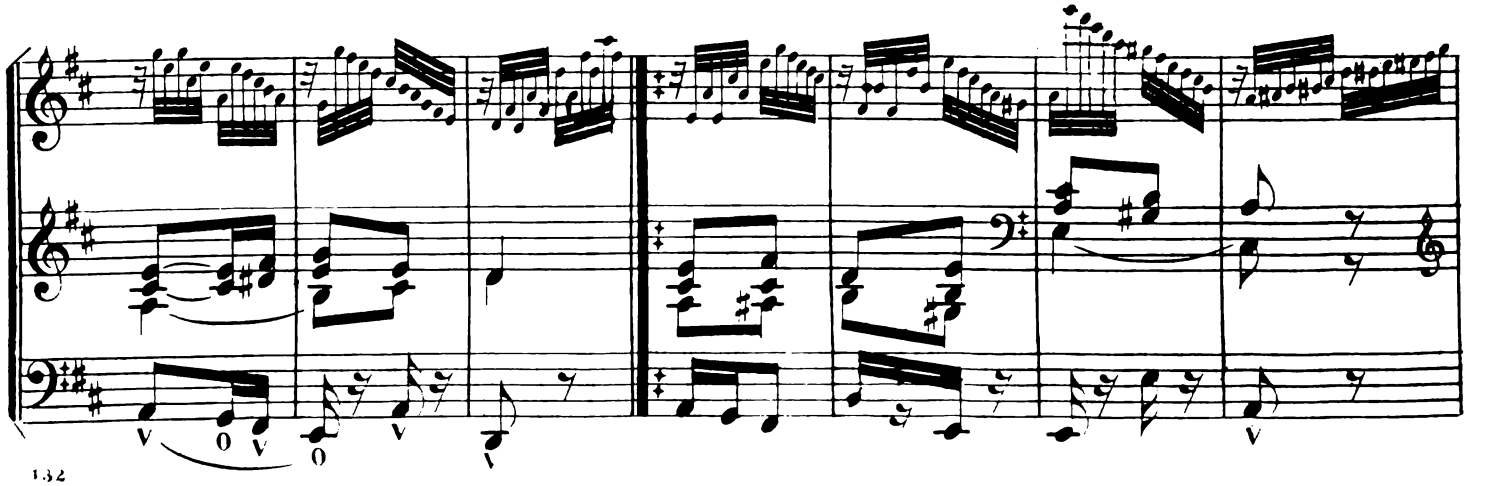


VAR. III.

Adagio.



PED: Bourdon 16ft. cop to MAN. II.



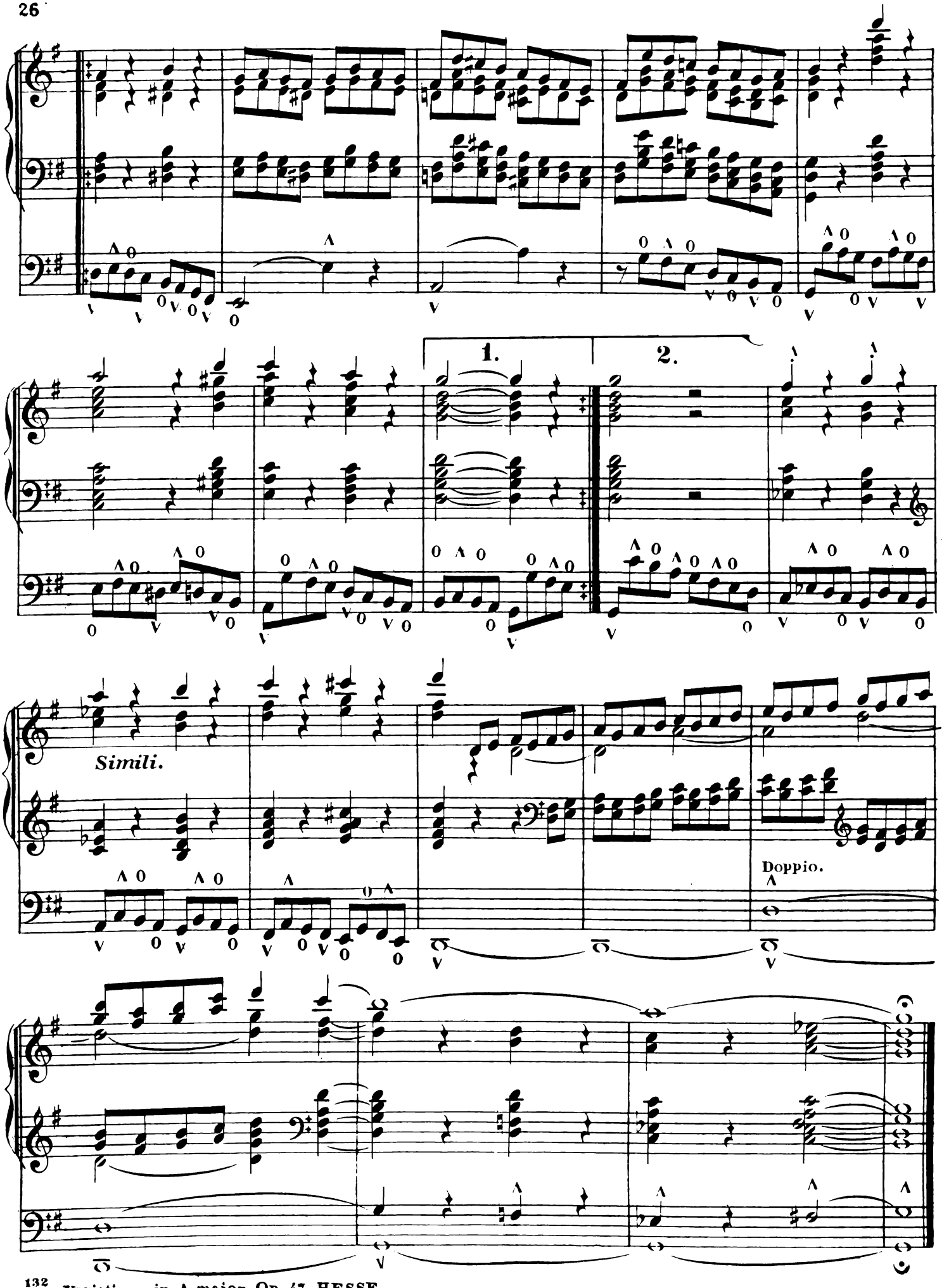
1. 2.

Sem -

- pre Ri - tar - - dan - do.

FINALE. (Full Organ.)

simili.


1.
2.
Simili.
Doppio.

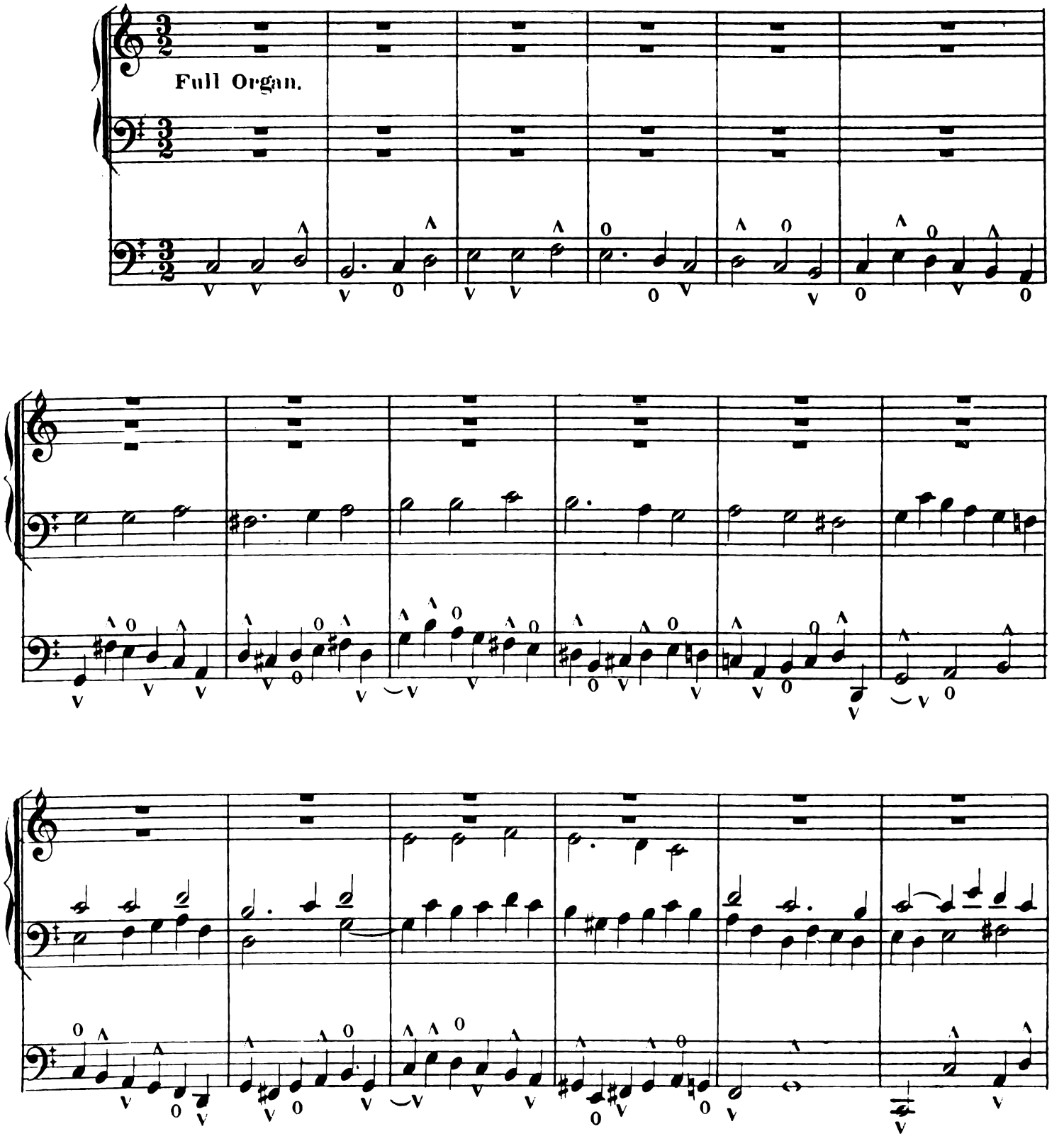
FUGUE.

(a. 5. voci.)

(From 2d Organ Sonata.)

EUGENE THAYER. Op. 2.

Maestoso.



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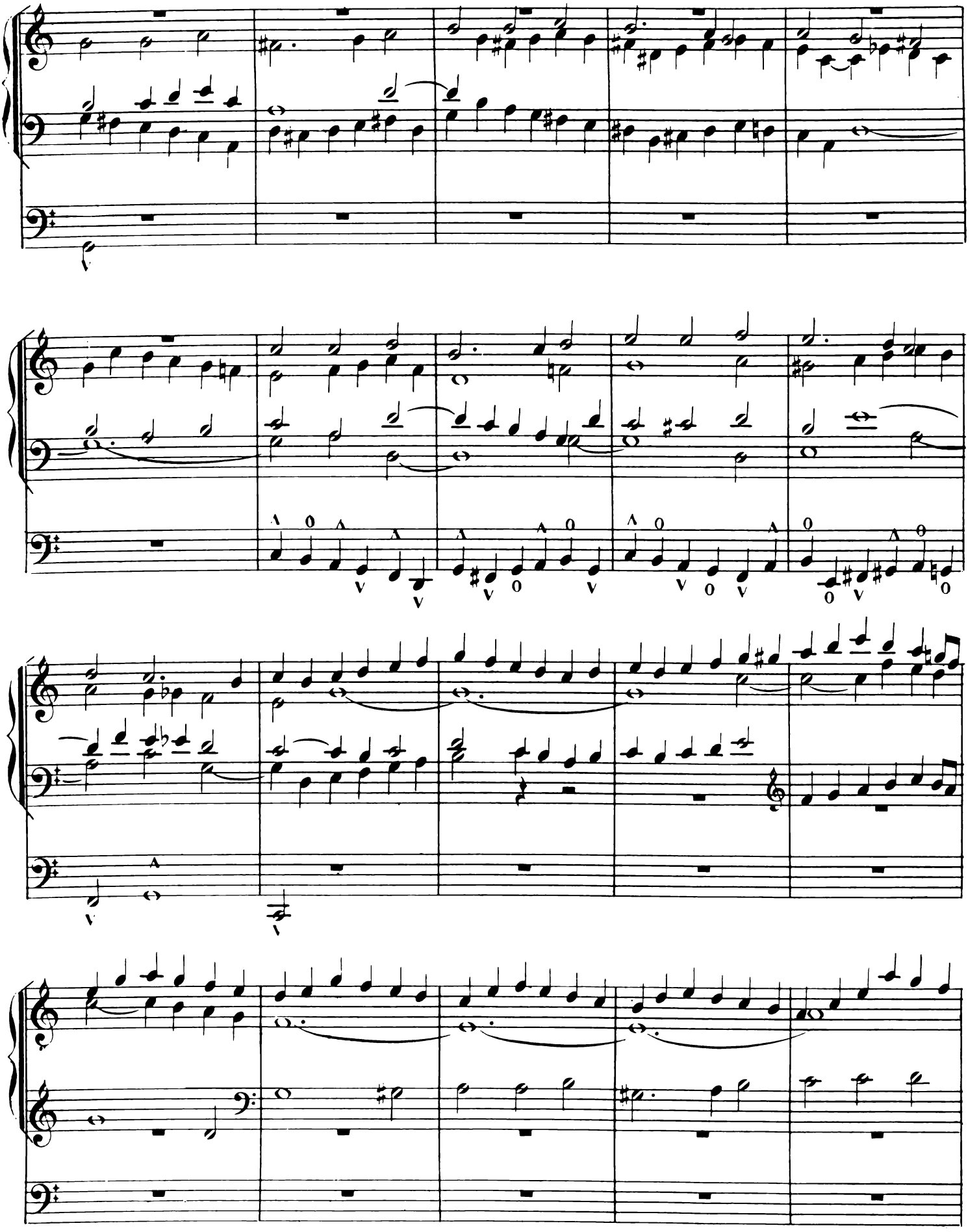
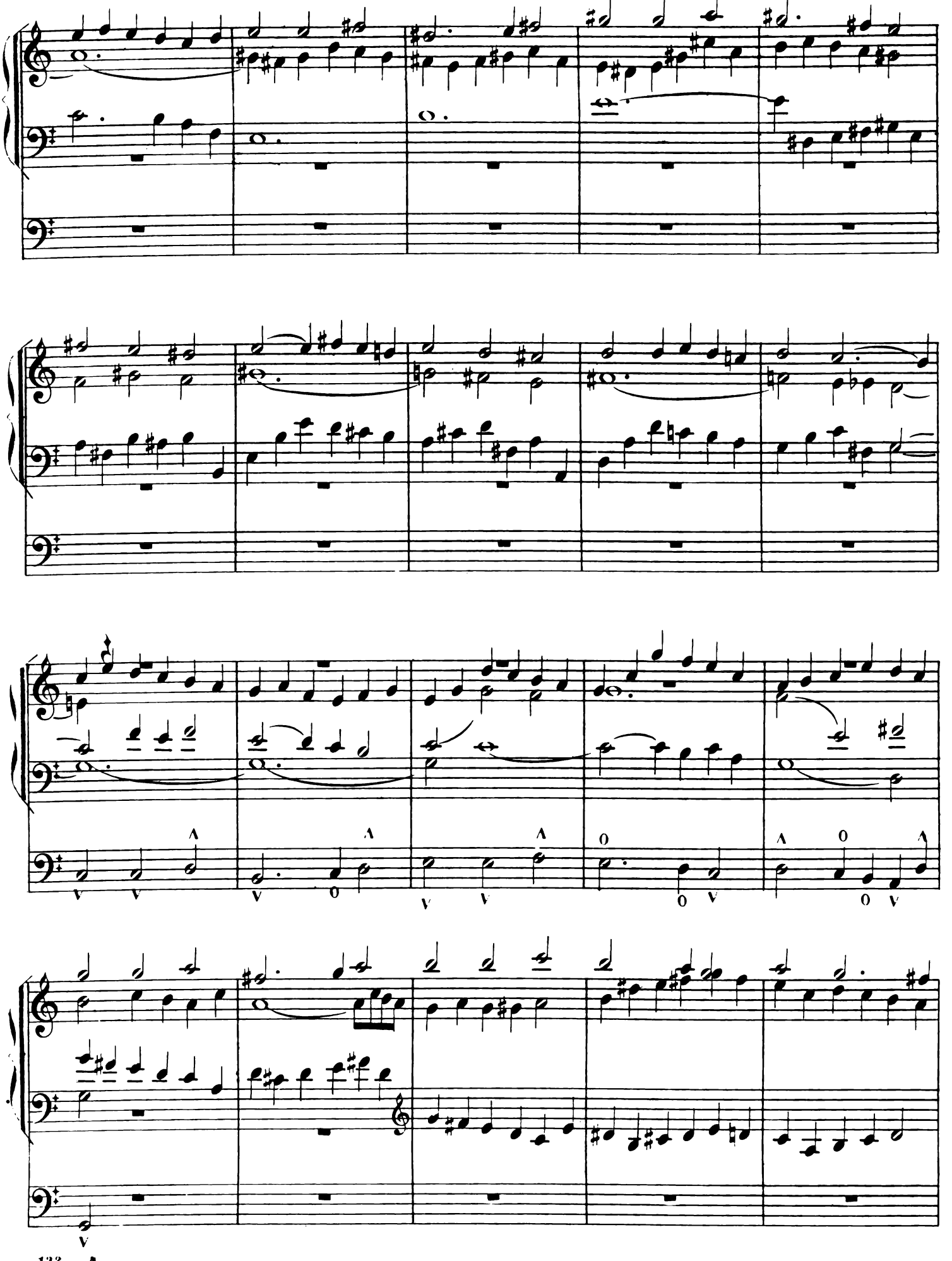
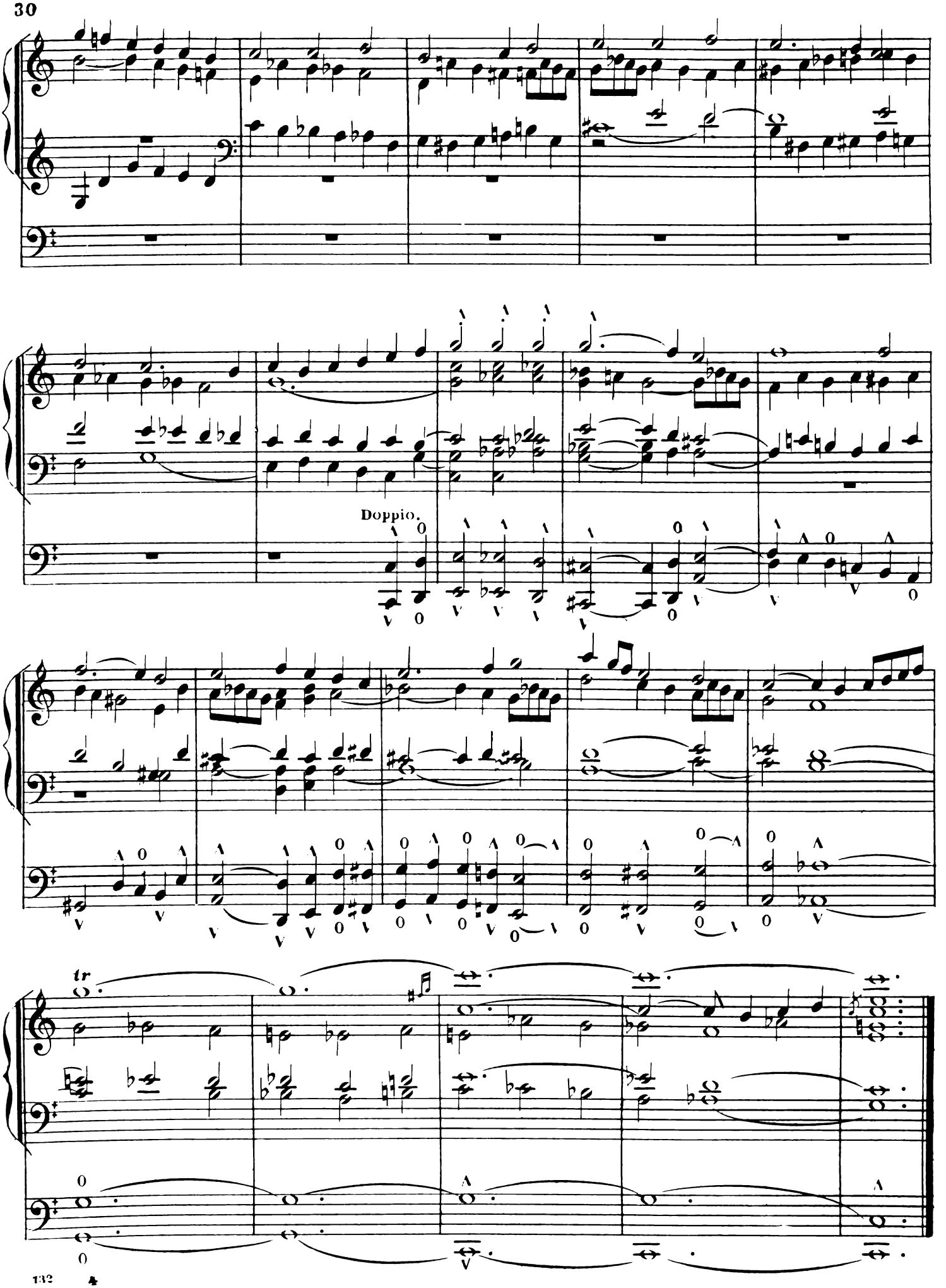


Offertoire in G, LEFFEBURE WELY.




Doppio.
tr

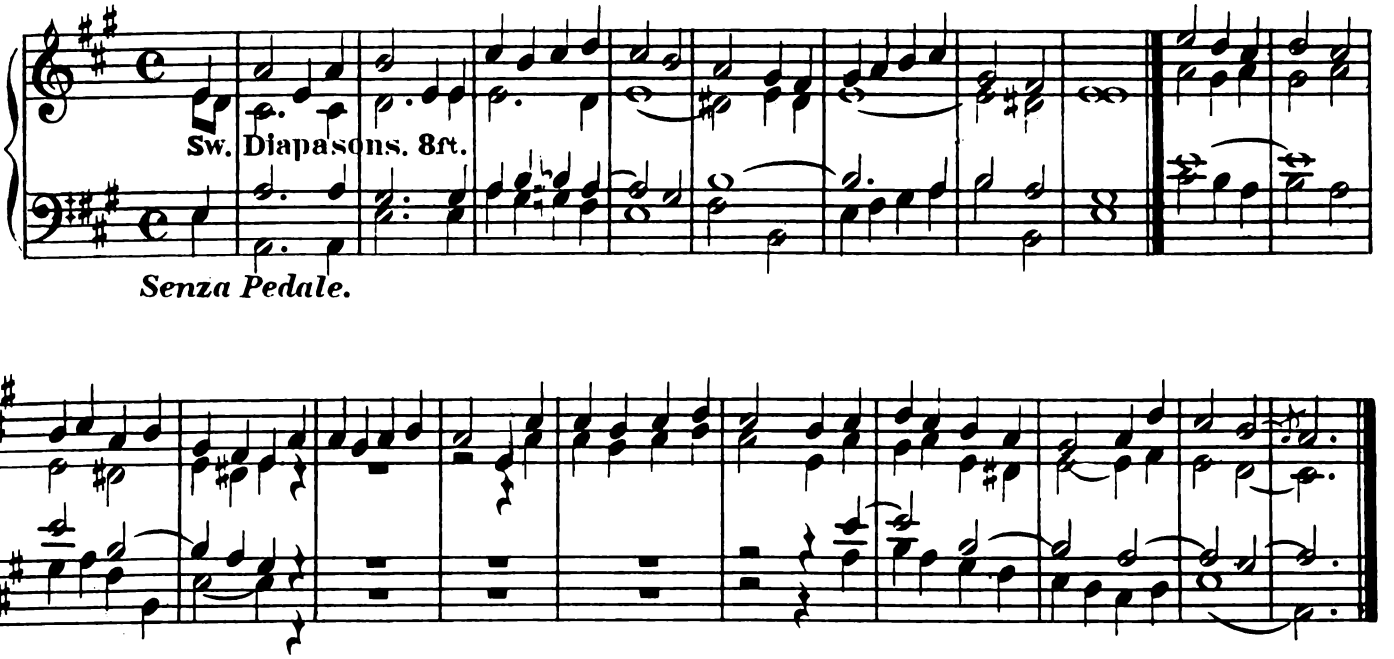
VARIATIONS.

(in A major.)

FOR PEDAL STUDY.

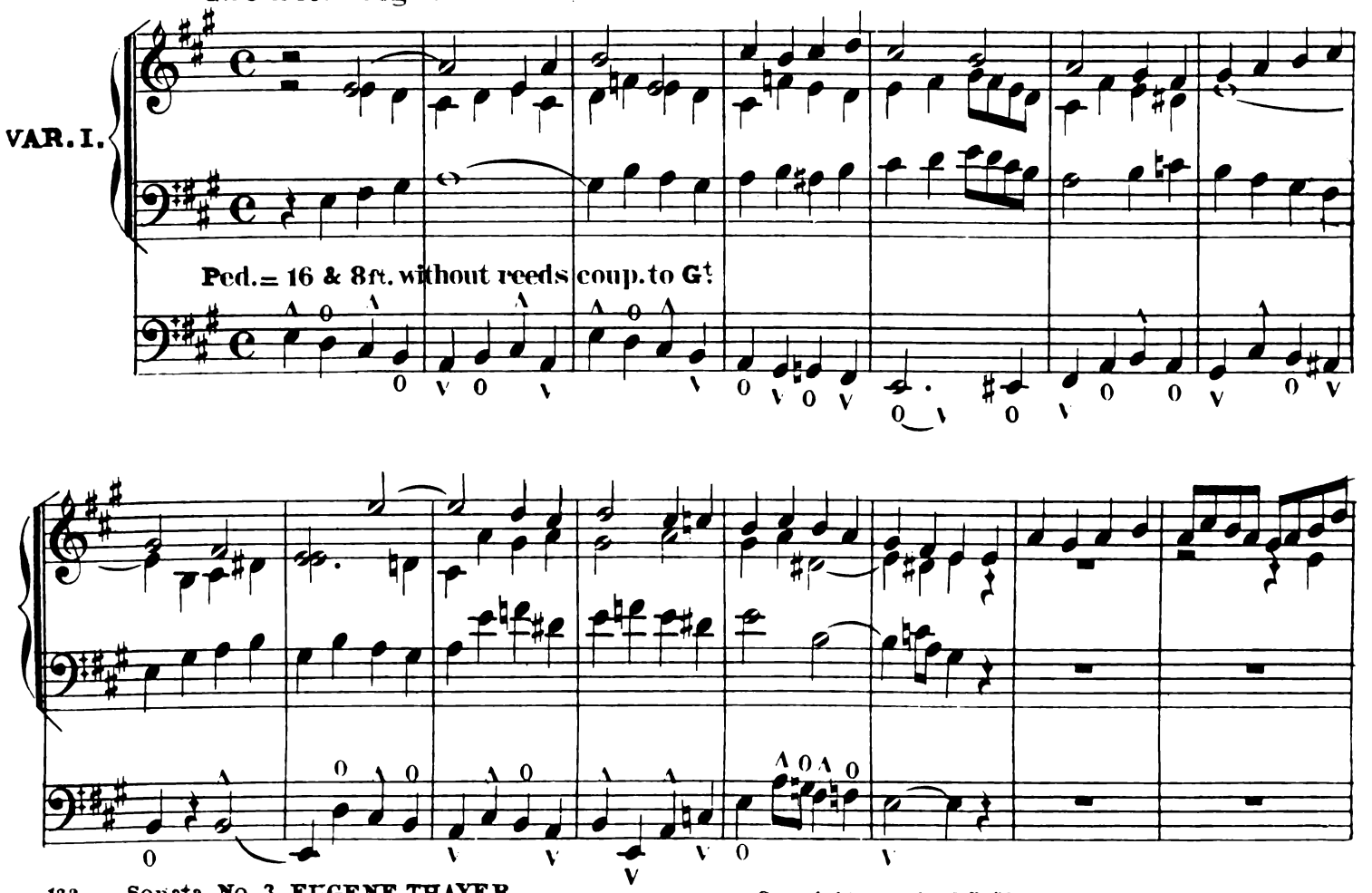
EUGENE THAYER, Op: 19.

Thema. (ADESTE FIDELES.)



Gt=8 & 16ft. registers without reeds.

VAR. I.



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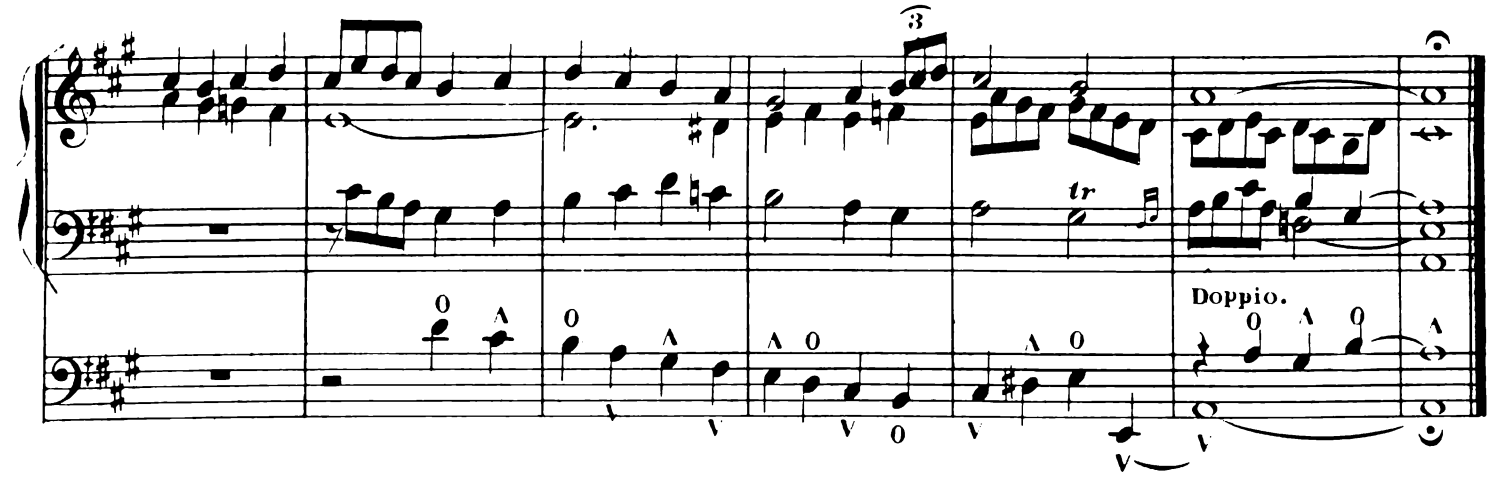
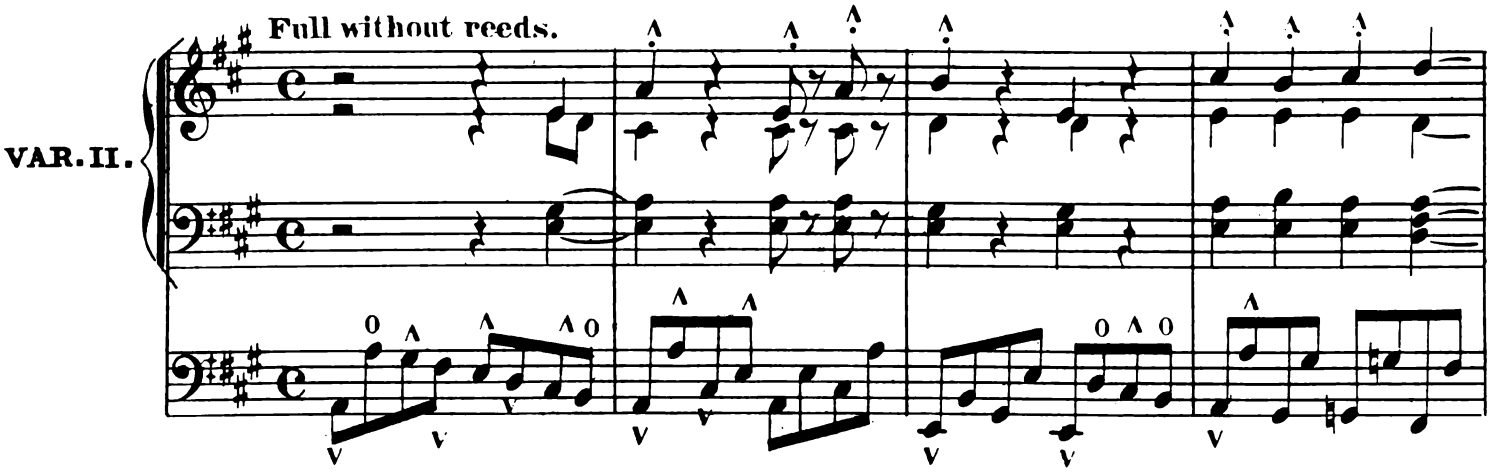
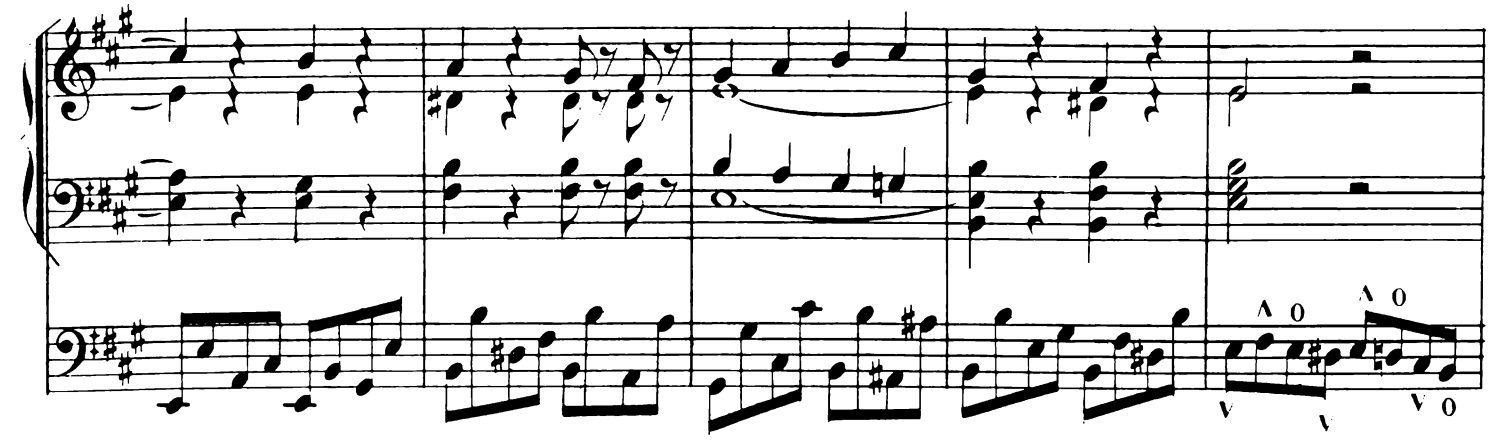
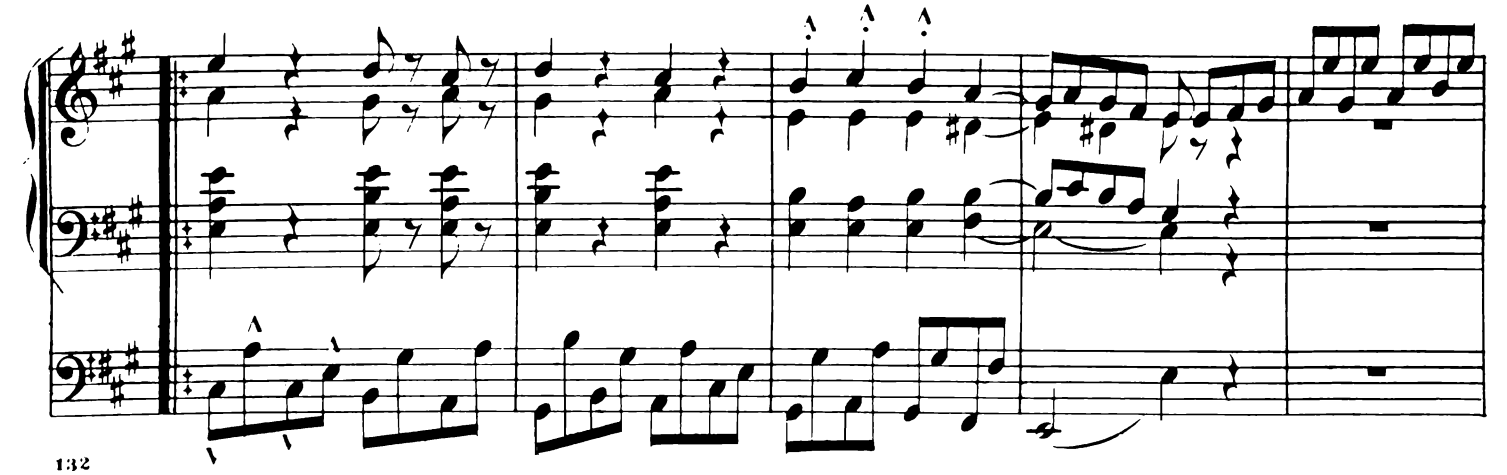

3
tr
Doppio.


Full without reeds.
VAR. II.

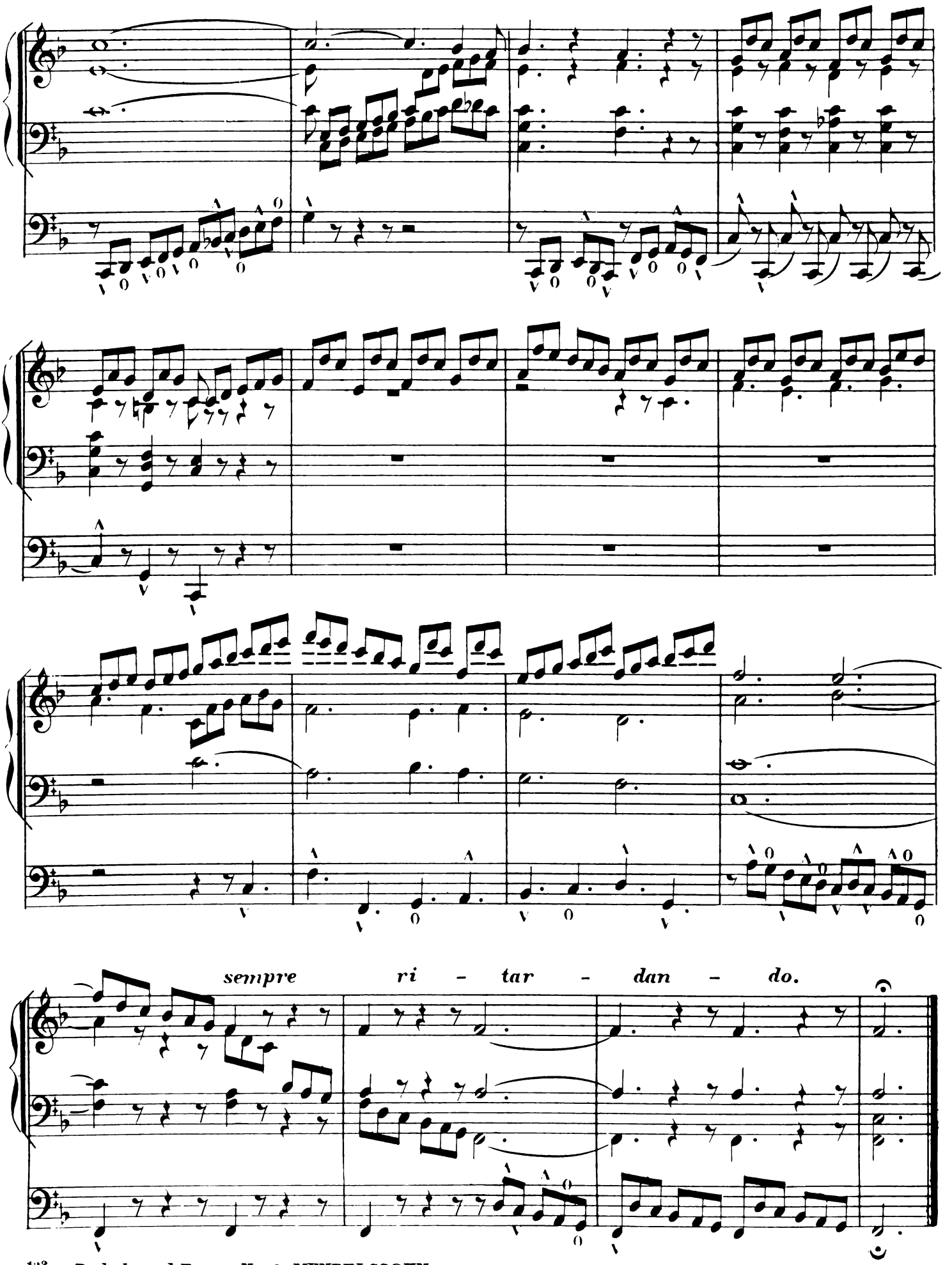




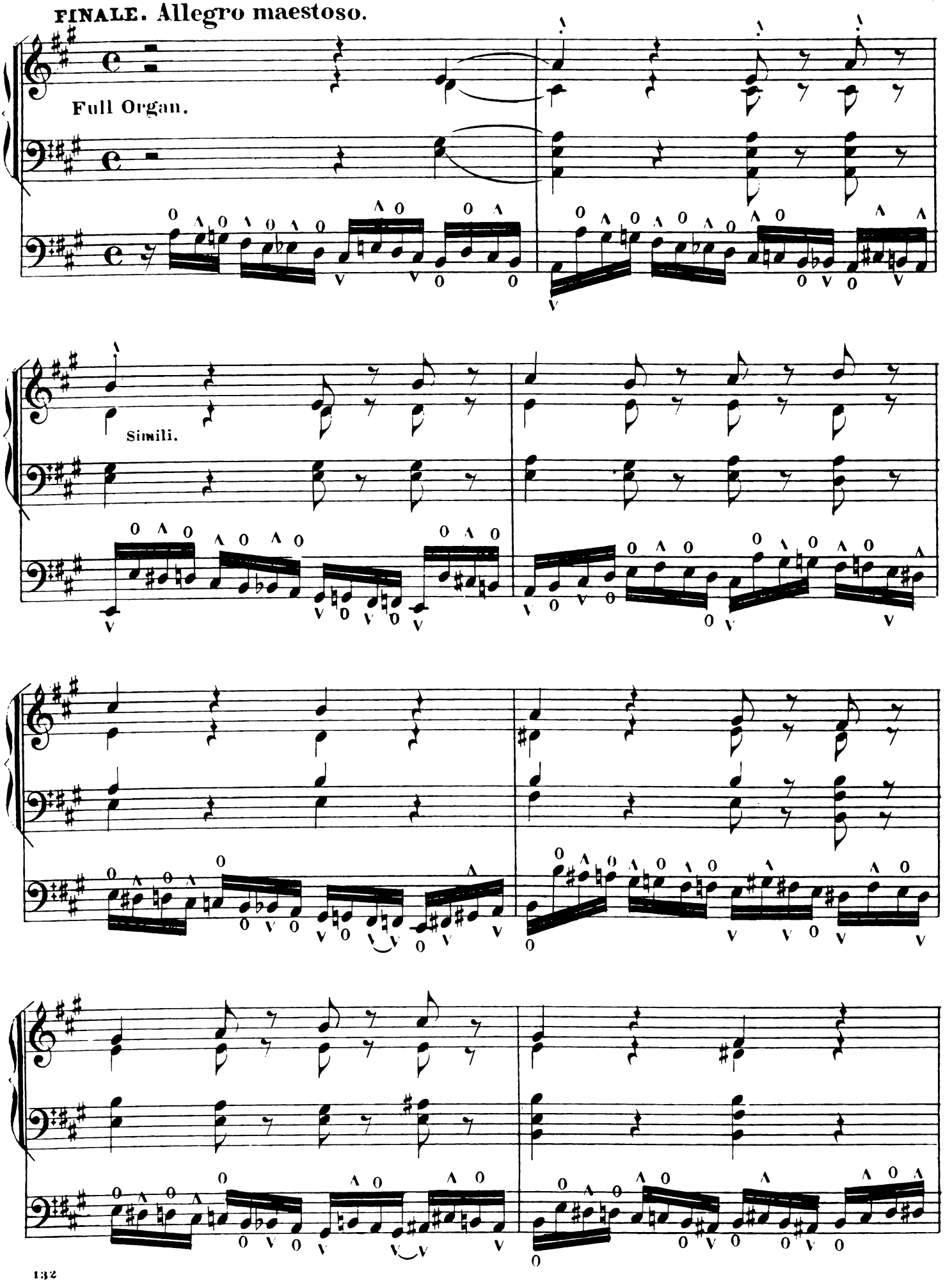
1. 2.

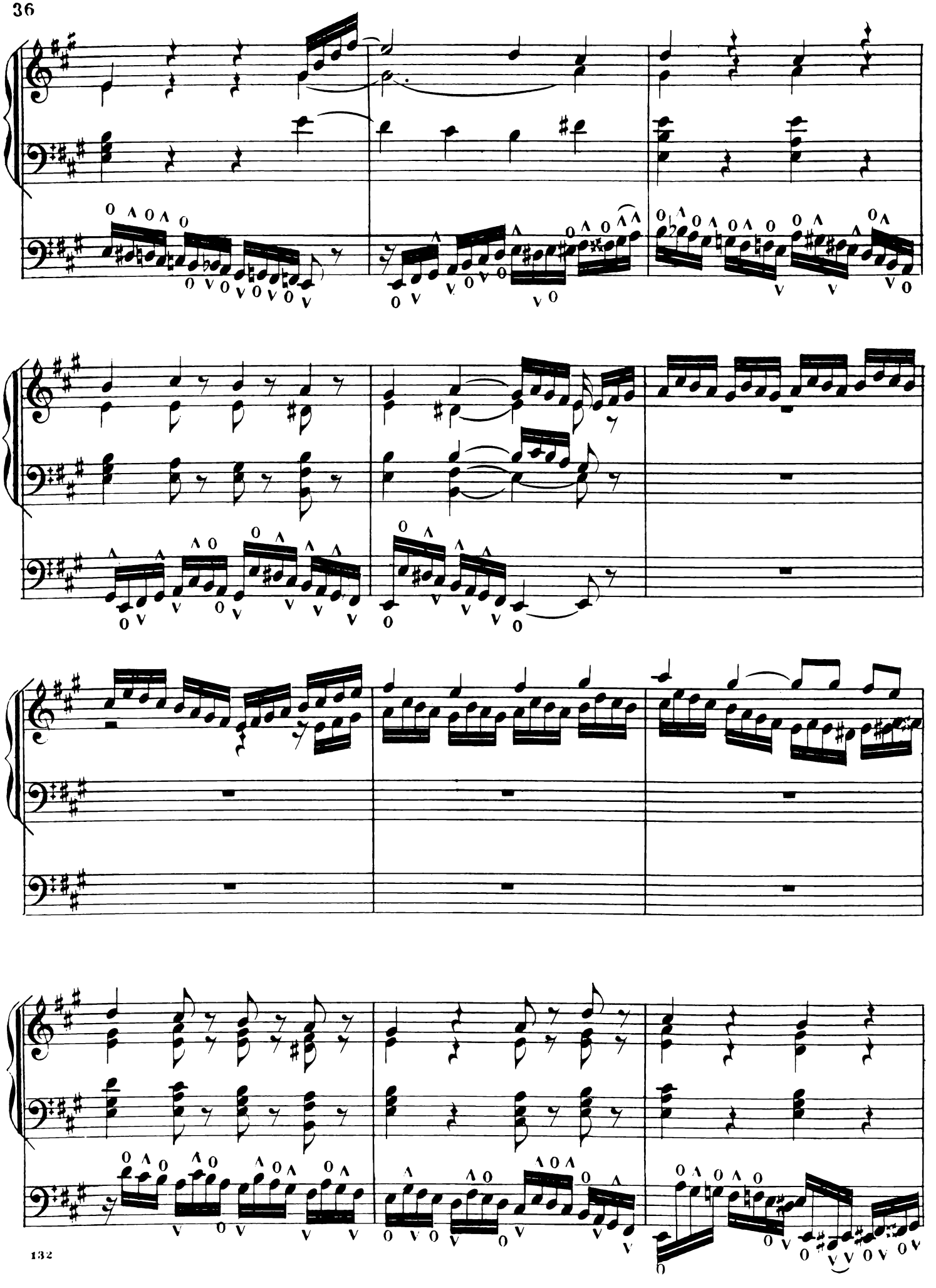
Alla Pastorella.

VAR. III.


sempre ri - tar - dan - do.

FINALE. Allegro maestoso.





Lento maestoso.

Doppio.

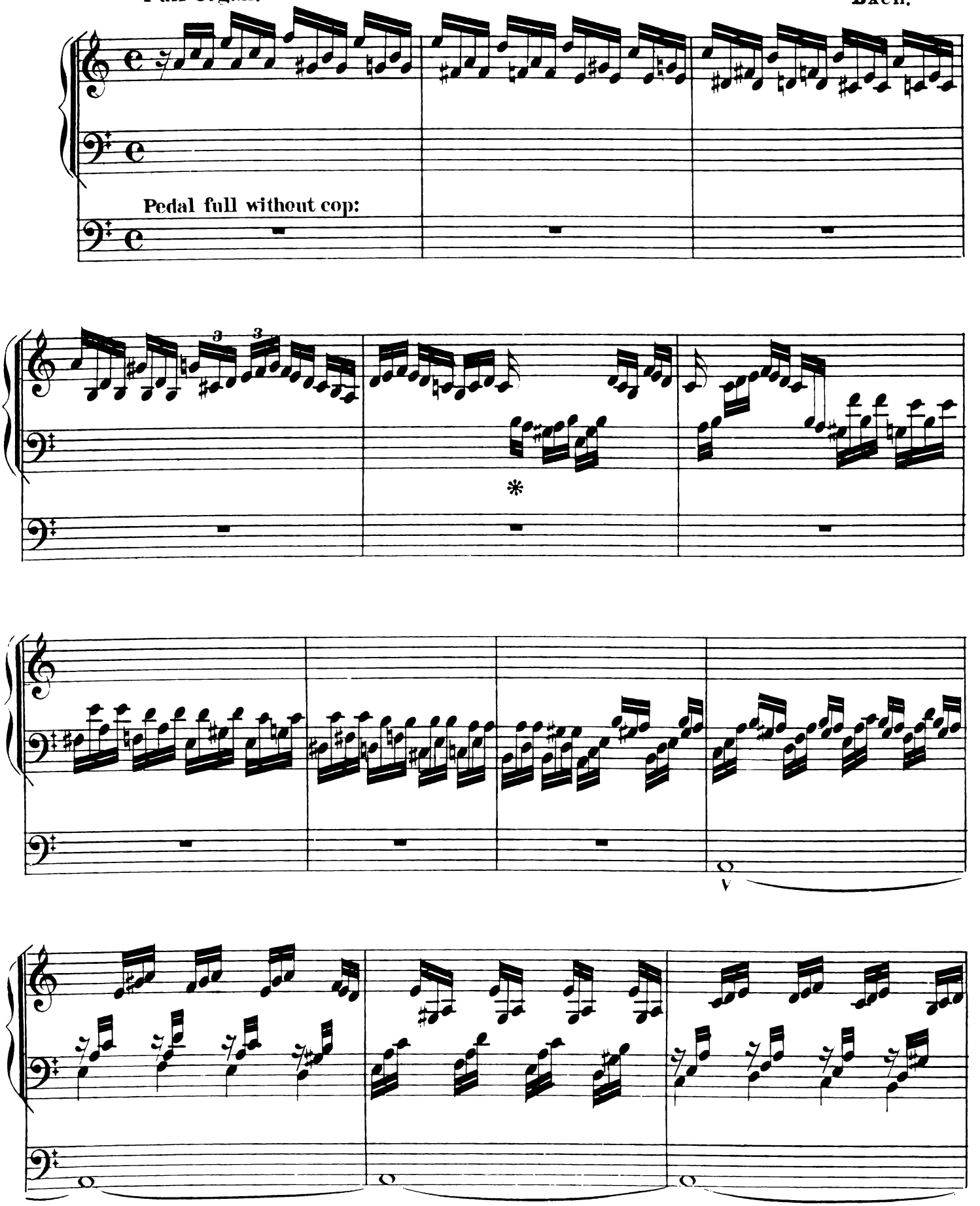
PRAELUDIUM.

(in A minor.)

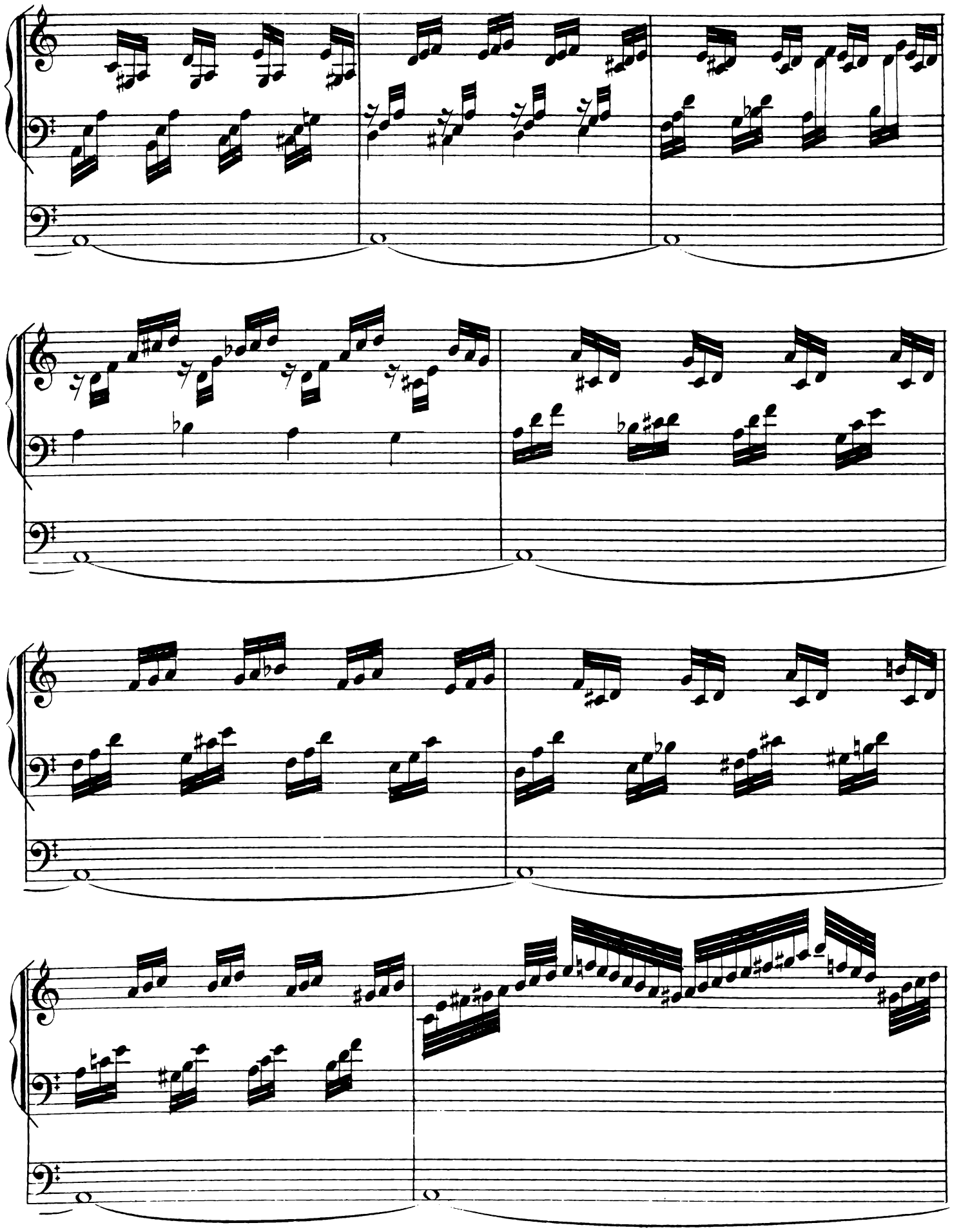
Full Organ.

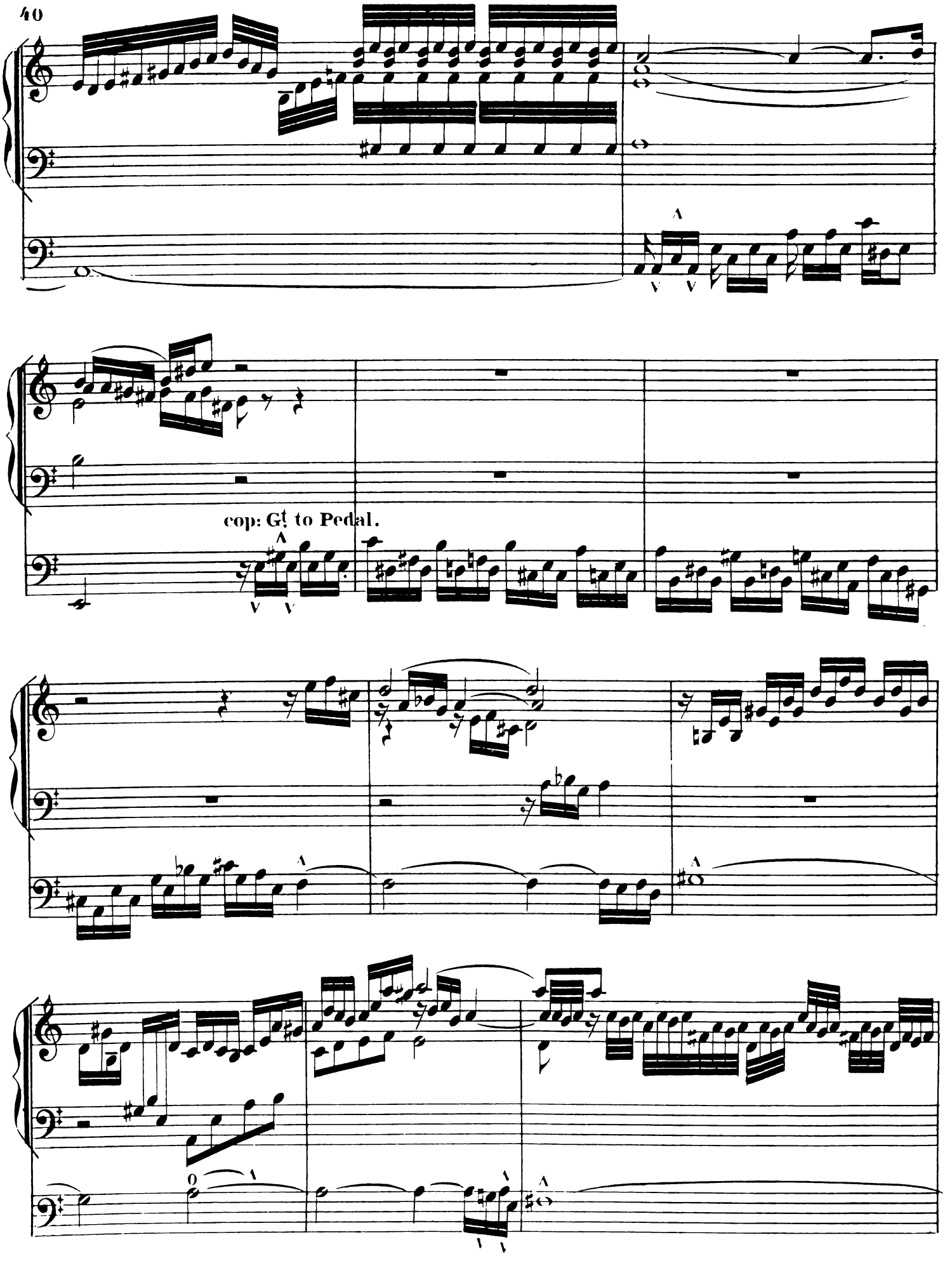
BACH.

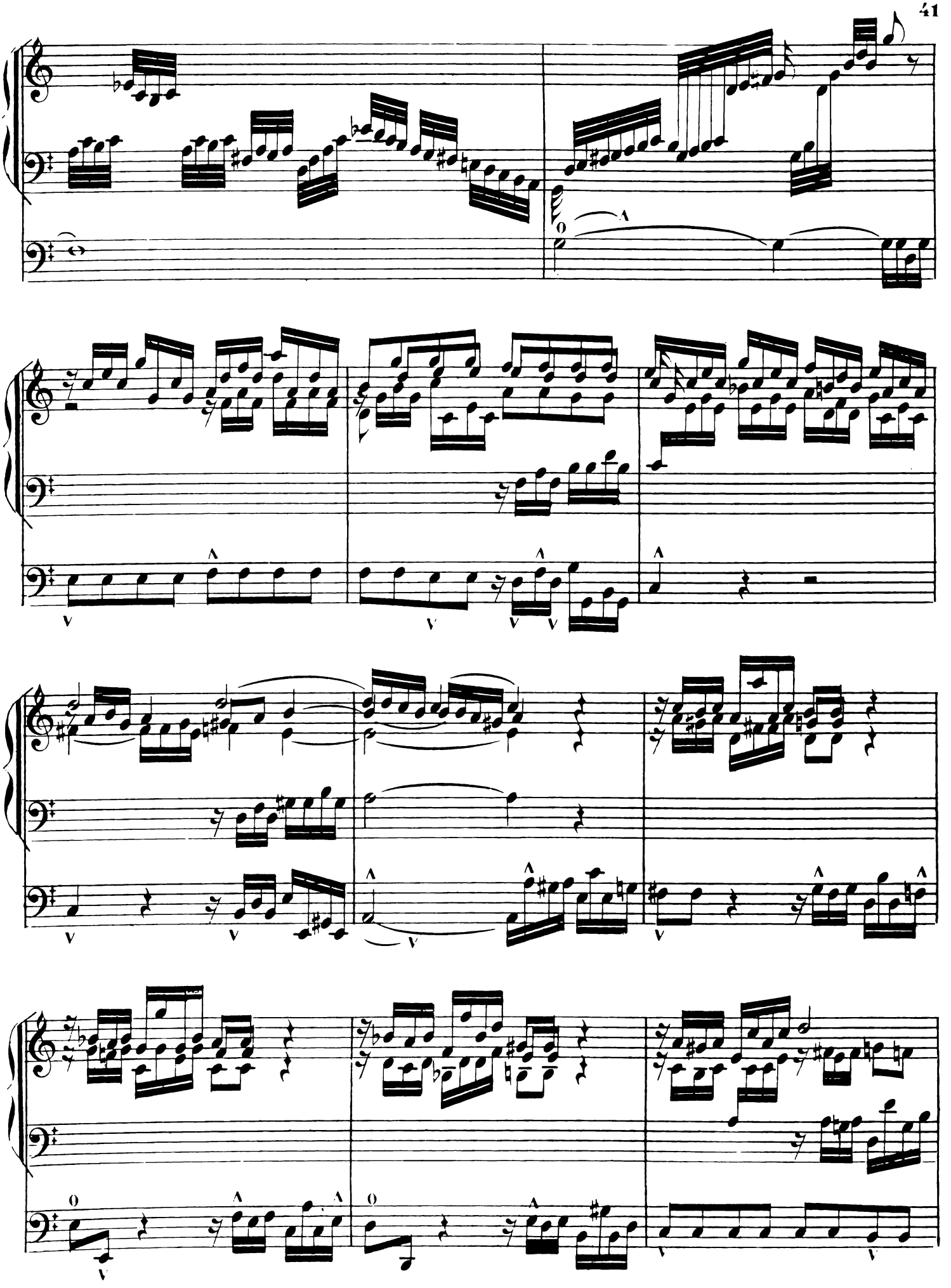
Pedal full without cop:

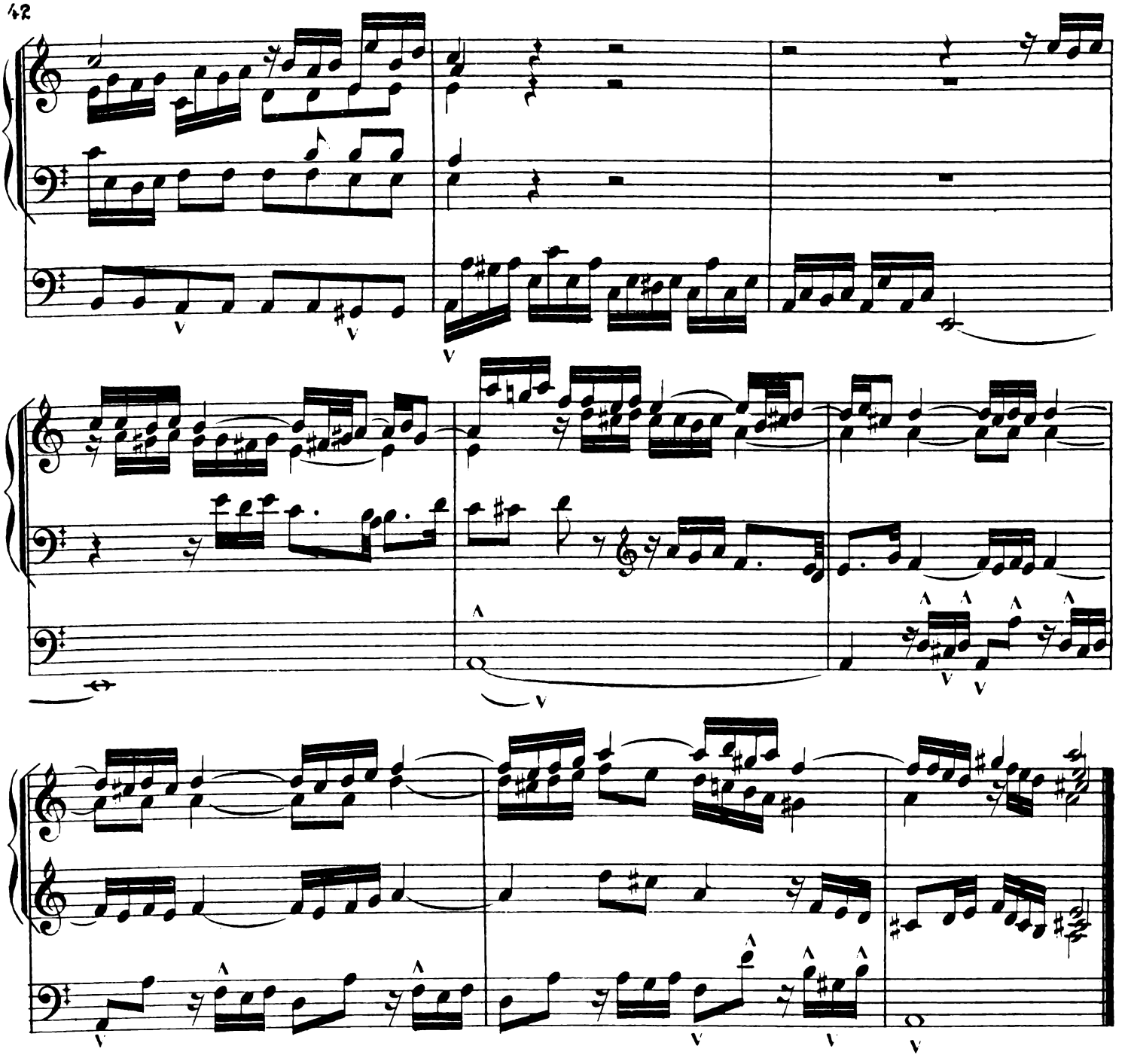


* NOTE.—In any monophonic passage (i.e. a single voice in motion) the notes with upturned stems are played with the right, and with downturned stems with the left hand with few exceptions.




cop: G♯ to Pedal.





Should the student desire to make further advancement in Pedal playing, he should pursue his studies in somewhat the following order:

BACH, Vol: IV. Nos. 7, 4, 10 & 11. Vol: III. Nos. 10, 6, 3, 2 & 1. Vol: II. Nos. 6, 2, 4, 10 & 8. Vol: I. Nos. 1, 4 and the Passacaglia.

Other works of **BACH**, together with the Three Preludes and Fugues and the Sonatas of **MENDELSSOHN** may be interspersed. Also the works of any other good composers for the Organ, concluding with the Chromatic Fantasie and Fugue, and Concertsatz in C minor of **THIELE**.

Further remarks are reserved for Part V of this work.

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