

THE ART OF ORGAN PLAYING

BY

EUGENE THAYER

PART II

PEDAL STUDIES



BOSTON

OLIVER DITSON COMPANY

THE ART OF ORGAN PLAYING

BY
EUGENE THAYER

- PART I** MANUAL STUDIES
- PART II** PEDAL STUDIES
- PART III** THE ART OF REGISTRATION
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SUPPLEMENT

ORGAN MUSIC FOR CHURCH SERVICE

BOSTON
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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.

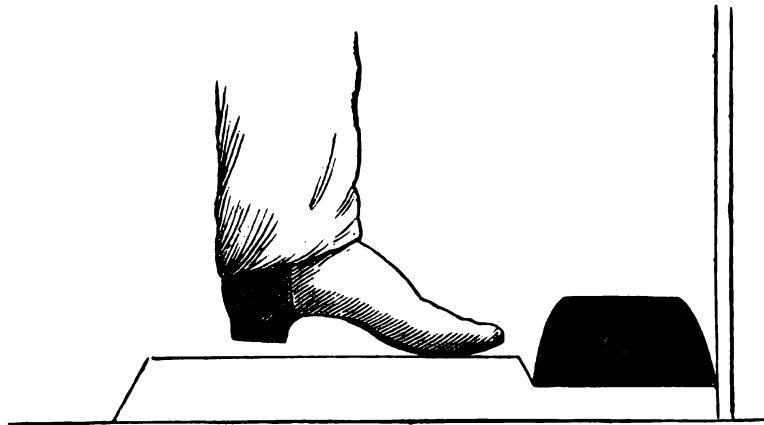
To repeat—for it must be always borne in mind—only an absolutely firm position and firm touch can achieve any great, or even good Pedal or Manual playing. The organist has but to treat the Organ in a firm, yet kind manner, and it will make a most noble return.

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.

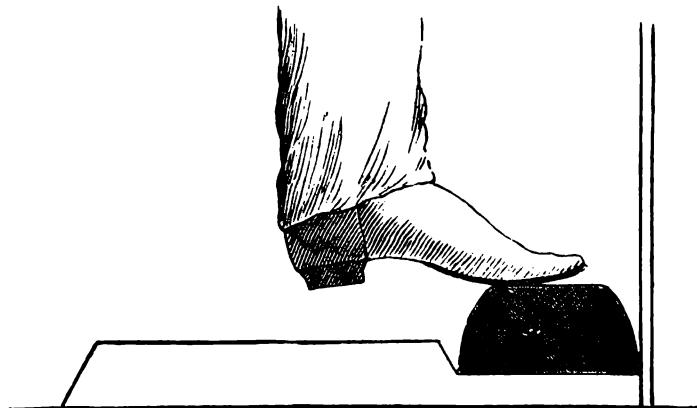
It only remains to be said, that, in order to become a good pedalist, or a good organist, that all practice at first must be very slow, very careful and very firm. For nothing is so utterly ruinous to good playing, or so fatal to progress, as practicing fast, the almost universal habit of students. Even after years of 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.

PROPER POSITION OF THE FEET.

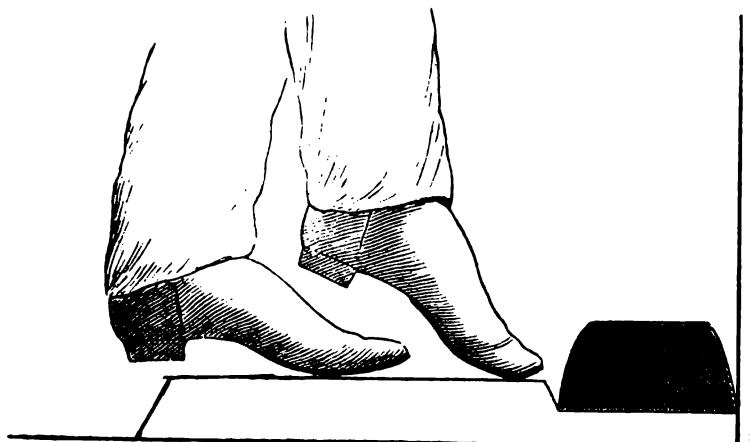
1. Correct position of the feet on the white keys. The heels always within an inch of the Key and the feet well forward; the point within two inches of the raised Keys. The point of the foot indicates all that part which is forward of the instep.



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.



DIVISION FIRST.

ALTERNATION OF FEET.

Practice with Pedal registers of 16 ft. cop. to G^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.

The image displays eight staves of musical notation for organ, specifically focusing on pedal work. Each staff begins with a bass clef, a key signature, and a common time signature. The notation consists of vertical stems with small horizontal dashes indicating pitch. Two types of markings are used above the stems: 'v' (downward arrow) and '^' (upward arrow). These markings indicate the direction of the pedal stroke. The first two staves are in common time (C) and have a key signature of one sharp (F#). The subsequent six staves are in common time (C) and have a key signature of two sharps (G#). The notation shows various patterns of note heads and stems, with the 'v' and '^' markings distributed across the different note heads and stems to indicate the crossing of feet.

DIVISION THIRD.
USE OF HEEL AND POINT.

The musical score consists of ten staves of bassoon music. The first two staves are in common time (6/8) and the remaining eight are in 2/4 time. The key signatures change frequently, including C major, G major, D major, A major, E major, B-flat major, F major, C major, G major, and D major. The notation includes various slurs, grace notes, and dynamic markings such as 'v' (soft) and '0' (forte). The music demonstrates different ways to use the heel and point of the tongue for articulation.

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.

N^o 1.

Lento.

MANUAL.

G^t. Diapasons.

PEDAL.

Ped: 16 ft. cop. to Gt.

N^o 2.

TWO CHORALS.
 (WITH SEPARATE PEDAL PART.)

11

N^o 1. Nun ruhen alle Wälder.

N^o 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.

N^o 1.

USE OF HEEL AND POINT.

legato assai.

The music is divided into three systems, each consisting of three staves. The top system starts in C major (two sharps), the middle in A major (no sharps or flats), and the bottom in G major (one sharp). Each staff has a treble clef on the first line and a bass clef on the fourth line. The notation includes various note heads (circles, ovals, diamonds) and dynamic markings below the notes, such as 'v' (for heel) and '0' (for point). Measure numbers 1, 2, 3, 4, and 5 are indicated above the staves.

THE APPOGGIATURA AND TRILL.

(For Soft Organ.)

Adagio.

Music for the first system of No. 2, Adagio. The score includes three staves: Treble, Bass, and Pedal. The key signature is one flat. The time signature is common time (3/4). The music contains appoggiaturas and trills.

Music for the second system of No. 2, Adagio. The score includes three staves: Treble, Bass, and Pedal. The key signature is one flat. The time signature is common time (3/4). The music contains appoggiaturas and trills.

Music for the third system of No. 2, Adagio. The score includes three staves: Treble, Bass, and Pedal. The key signature is one flat. The time signature is common time (3/4). The music contains appoggiaturas and trills.

Music for the fourth system of No. 2, Adagio. The score includes three staves: Treble, Bass, and Pedal. The key signature is one flat. The time signature is common time (3/4). The music contains appoggiaturas and trills, with a dynamic instruction "allarg."

EXTENSIONS WITH HEEL AND POINT.

Allegro.

The musical score consists of four staves of piano music. The top two staves are in common time, C major, with a key signature of one flat. The bottom two staves are also in common time, C major, with a key signature of one flat. The notation includes various extensions (trills, grace notes, and slurs) and dynamic markings like 'tr' (trill) and 'f' (forte). The bass staff features specific pedaling instructions with 'v' (down), '0' (up), and '^' (up and down). The first staff begins with a dynamic 'f' and a trill. The second staff starts with a dynamic 'p'. The third staff begins with a dynamic 'f'. The fourth staff begins with a dynamic 'p'.

GLISSANDO IN THE PEDAL.

Andante.

The musical score for Offertoire, Op. 23, No. 2, BATISTE, consists of four staves of organ music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time. The score is divided into four measures. Measure 1: Treble staff has a dotted half note followed by eighth notes. Bass staff has a dotted half note followed by eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Pedal glissando markings are shown as curved arrows above the bass staves, indicating a smooth transition between notes. The tempo is marked as Andante.

ORNAMENTS & PECULIAR PASSAGES.
(found in Organ music.)

ORGAN STACCATO.

Written.
Played.

THE GRUPETTO & APPOGGIATURA.

Written.
Played.

THE TRILL.
(in various forms.)

Written.
Played.

CHORD STACCATO.

Written.
Played.

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.)

VORSPIELE.

17

CHORAL: Liebster Jesu, Wir sind hier.

BACH.

Sw.:= Diapasons, 8ft.
Senza Pedale.

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

Gt.
Cop. Gt. to Pedal.
v 0 v v v v v v

Sw.

Gt.
attacca, N° 2.

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

Nº 3. Full Organ.

ANDANTE & ANDANTE CON MOTO.

(from 5th Organ Sonata.)

F. MENDELSSOHN BARTHOLDY. Op. 65.

Andante. M.M. $\text{♩} = 100$.

mf Gt. Diapasons 16 & 8 ft.
Pedal = full without reeds, cop. to Gt.

This system shows two staves. The top staff is for the Great (Gt.) and the bottom staff is for the Pedal. The Great part consists of eighth-note chords. The Pedal part features sustained notes with grace notes above them, indicated by small 'A' and 'O' symbols. Pedal strokes are marked with 'V' below the notes.

This system continues the musical phrase. The Great (Gt.) part maintains its eighth-note chordal pattern. The Pedal part continues with sustained notes and grace notes, with pedal strokes marked by 'V' below the notes.

This system concludes the study. The Great (Gt.) part ends with a sustained note. The Pedal part ends with a dynamic instruction '(attacca.)' followed by a fermata over a note.

STUDY OF STACCATO PEDALING.

Andante con moto. M. M. $\text{♩} = 126$.

Three staves of musical notation for a piano study. The top staff shows two hands playing eighth-note chords in 6/8 time with dynamic 'p'. The middle staff shows a bass line with sixteenth-note patterns. The bottom staff shows a treble line with sixteenth-note patterns. All staves feature vertical 'v' and horizontal '^' markings under notes, indicating specific pedal points for staccato pedaling.

Clav. II.

Two staves of musical notation for a piano study. The top staff is labeled 'Clav. II.' and the bottom staff is labeled 'Clav. I.'. Both staves show treble and bass lines with sixteenth-note patterns. Vertical 'v' and horizontal '^' markings are present under notes on both staves, indicating specific pedal points for staccato pedaling.

Musical score page 21, measures 1-5. The score consists of three staves: Treble, Bass, and Double Bass. The music is in common time, with a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score page 21, measures 6-10. The score consists of three staves: Treble, Bass, and Double Bass. The music is in common time, with a key signature of one sharp. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score page 21, measures 11-15. The score consists of three staves: Treble, Bass, and Double Bass. The music is in common time, with a key signature of one sharp. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth notes. A dynamic marking "Clay. II." is placed above the bass staff in measure 15.

Musical score page 21, measures 16-20. The score consists of three staves: Treble, Bass, and Double Bass. The music is in common time, with a key signature of one sharp. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth notes.

ANDANTE AND VARIATIONS.

(FOR PEDAL STUDY)

EUGENE THAYER, Op. 8.

Thema. (PLEYEL.)

Sw. Diapasons. 8ft.
Senza Pedal.

VARI.

Gt. 8 & 4ft.
Pedal v 16 & 8ft. cop. to Gt. v 0 v

1.

2.

Gt.=Viola 8, Gedekt 8, & Flöte 4 ft.

VAR. II.

VAR. III.

Adagio.

MAN. I. Flöte 4ft.

MAN. II. Viola 8ft.

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

1.

2.

25

Musical score for organ, measures 1 and 2. The score consists of three staves: Treble, Alto, and Bass. Measure 1 starts with sixteenth-note patterns in the upper voices. Measure 2 begins with sustained notes followed by eighth-note patterns. The bass staff features sustained notes with 'v' and '0' markings below them. Measure 2 concludes with a melodic line labeled "Sem -".

Musical score for organ, measures 3 and 4. The upper voices continue with sixteenth-note patterns. The bass staff features sustained notes with 'v' and '0' markings. The lyrics "- pre - Ri - tar - dan - do." are written below the bass staff. Measure 4 ends with a melodic line labeled "do.". The bass staff concludes with a series of eighth notes marked with 'v' and '0' below them.

FINALE. (Full Organ.)

simili.

Musical score for organ, Finale section. The score consists of three staves: Treble, Alto, and Bass. The bass staff features a rhythmic pattern of eighth notes with '0' and '^' above them, and 'v' and '0' below them. The upper voices provide harmonic support with sustained notes and sixteenth-note patterns.

Musical score for organ, Finale section continuation. The score consists of three staves: Treble, Alto, and Bass. The bass staff features a rhythmic pattern of eighth notes with '0' and '^' above them, and 'v' and '0' below them. The upper voices provide harmonic support with sustained notes and sixteenth-note patterns.

1.

2.

Simili.

Doppio.

FUGUE.

(a. 5. voci.)

(From 2^d Organ Sonata.)

EUGENE THAYER, Op. 2.

Maestoso.

Full Organ.

The musical score consists of four staves of music for organ or harpsichord. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into measures by vertical bar lines. Measure 28 starts with a whole rest followed by a series of eighth-note chords. Measures 29 and 30 continue with similar harmonic patterns. Measure 31 begins with a bass note followed by a series of eighth-note chords. Measures 32 and 33 continue with similar patterns. Measure 34 begins with a bass note followed by a series of eighth-note chords. Measures 35 and 36 continue with similar patterns. Measure 37 begins with a bass note followed by a series of eighth-note chords. Measures 38 and 39 continue with similar patterns. Measure 40 begins with a bass note followed by a series of eighth-note chords. Measures 41 and 42 continue with similar patterns. Measure 43 begins with a bass note followed by a series of eighth-note chords. Measures 44 and 45 continue with similar patterns. Measure 46 begins with a bass note followed by a series of eighth-note chords. Measures 47 and 48 continue with similar patterns. Measure 49 begins with a bass note followed by a series of eighth-note chords. Measures 50 and 51 continue with similar patterns. Measure 52 begins with a bass note followed by a series of eighth-note chords. Measures 53 and 54 continue with similar patterns. Measure 55 begins with a bass note followed by a series of eighth-note chords. Measures 56 and 57 continue with similar patterns. Measure 58 begins with a bass note followed by a series of eighth-note chords. Measures 59 and 60 continue with similar patterns. Measure 61 begins with a bass note followed by a series of eighth-note chords. Measures 62 and 63 continue with similar patterns. Measure 64 begins with a bass note followed by a series of eighth-note chords. Measures 65 and 66 continue with similar patterns. Measure 67 begins with a bass note followed by a series of eighth-note chords. Measures 68 and 69 continue with similar patterns. Measure 70 begins with a bass note followed by a series of eighth-note chords. Measures 71 and 72 continue with similar patterns. Measure 73 begins with a bass note followed by a series of eighth-note chords. Measures 74 and 75 continue with similar patterns. Measure 76 begins with a bass note followed by a series of eighth-note chords. Measures 77 and 78 continue with similar patterns. Measure 79 begins with a bass note followed by a series of eighth-note chords. Measures 80 and 81 continue with similar patterns. Measure 82 begins with a bass note followed by a series of eighth-note chords. Measures 83 and 84 continue with similar patterns. Measure 85 begins with a bass note followed by a series of eighth-note chords. Measures 86 and 87 continue with similar patterns. Measure 88 begins with a bass note followed by a series of eighth-note chords. Measures 89 and 90 continue with similar patterns. Measure 91 begins with a bass note followed by a series of eighth-note chords. Measures 92 and 93 continue with similar patterns. Measure 94 begins with a bass note followed by a series of eighth-note chords. Measures 95 and 96 continue with similar patterns. Measure 97 begins with a bass note followed by a series of eighth-note chords. Measures 98 and 99 continue with similar patterns. Measure 100 begins with a bass note followed by a series of eighth-note chords. Measures 101 and 102 continue with similar patterns.

Offertoire in G, LEFFEBURE WELY.

Musical score for piano, four hands. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measures 1-4 show a melodic line in the treble staff with various note heads and stems, accompanied by eighth-note patterns in the bass staff.

Musical score for piano, four hands. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measures 5-8 continue the melodic line in the treble staff with eighth-note patterns in the bass staff.

Musical score for piano, four hands. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measures 9-12 feature a melodic line in the treble staff with eighth-note patterns in the bass staff. The bass staff includes several grace notes indicated by small 'v' and 'o' symbols under the main notes.

Musical score for piano, four hands. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measures 13-16 show a melodic line in the treble staff with eighth-note patterns in the bass staff.

Musical score page 30 showing three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The music consists of various note heads and stems, with some stems being horizontal or curved.

Musical score page 30 continuing. The middle staff features a dynamic instruction "Doppio." above the notes. The bottom staff has several "v" and "0" markings below the notes.

Musical score page 30 continuing. The middle staff shows a series of eighth-note chords. The bottom staff has "v" and "0" markings below the notes.

Musical score page 30 concluding. The top staff has a dynamic instruction "tr." above the notes. The middle staff has a dynamic instruction "ff." above the notes. The bottom staff has "0" and "A" markings below the notes.

VARIATIONS.

(in A major.)

FOR PEDAL STUDY.

EUGENE THAYER, Op: 19.

Thema. (ADESTE FIDELES.)

Sw. Diapasons. 8ft.

Senza Pedale.

G^t=8 & 16ft. registers without reeds.

VAR. I.

G^t=8 & 16ft. registers without reeds.

Ped.= 16 & 8ft. without reeds coup. to G^t

0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V 0 V

0 V 0 V 0 V 0 V

Musical score for page 32, measures 1-3. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and also has a key signature of three sharps. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. The score includes various performance markings such as slurs, grace notes, and dynamic changes. The word "Doppio." appears in the upper right of measure 3.

Full without reeds.

VAR. II.

Musical score for page 32, Variation II. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and also has a key signature of three sharps. The score shows a continuous sequence of eighth-note patterns with various dynamics and performance markings like grace notes and slurs.

Musical score for page 32, measures 4-6. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and also has a key signature of three sharps. The score features eighth-note patterns with dynamics and performance markings.

Musical score for page 32, measures 7-9. The score consists of two staves. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and also has a key signature of three sharps. The score continues with eighth-note patterns and performance markings.



1. 2.

Alla Pastorella.

VAR. III.

12/8

sempre *ri - tar - dan - do.*

FINALE. Allegro maestoso.

Full Organ.

Simili.

Musical score page 36, first system. The treble and bass staves begin with eighth-note patterns. The bass staff features sixteenth-note patterns with various slurs and grace notes. Fingerings (0, A, ^0) and dynamic markings (f, ff) are present.

Musical score page 36, second system. The treble and bass staves continue with eighth-note patterns. The bass staff includes sixteenth-note patterns with slurs and grace notes, accompanied by dynamic markings (f, ff).

Musical score page 36, third system. The treble and bass staves show eighth-note patterns. The bass staff contains sixteenth-note patterns with slurs and grace notes, with dynamic markings (f, ff).

Musical score page 36, fourth system. The treble and bass staves feature eighth-note patterns. The bass staff includes sixteenth-note patterns with slurs and grace notes, with dynamic markings (f, ff). The page number 132 is located at the bottom left.

Lento maestoso.

PRAELUDIUM.

(in A minor.)

Full Organ.

BACH.

Music for organ in A minor. The top staff shows treble clef, common time, and a key signature of one sharp. The bottom staff shows bass clef, common time, and a key signature of one sharp. The music consists of six measures of sixteenth-note patterns. The first measure starts with a half note 'e' on the treble staff. The second measure starts with a half note 'e' on the bass staff. The third measure starts with a half note 'e' on the treble staff. The fourth measure starts with a half note 'e' on the bass staff. The fifth measure starts with a half note 'e' on the treble staff. The sixth measure starts with a half note 'e' on the bass staff. The music is labeled 'Pedal full without cop:' below the bass staff.

Music for organ in A minor. The top staff shows treble clef, common time, and a key signature of one sharp. The bottom staff shows bass clef, common time, and a key signature of one sharp. The music consists of six measures. The first measure starts with a half note 'e' on the treble staff. The second measure starts with a half note 'e' on the bass staff. The third measure starts with a half note 'e' on the treble staff. The fourth measure starts with a half note 'e' on the bass staff. The fifth measure starts with a half note 'e' on the treble staff. The sixth measure starts with a half note 'e' on the bass staff. An asterisk (*) is placed above the bass staff in the third measure.

Music for organ in A minor. The top staff shows treble clef, common time, and a key signature of one sharp. The bottom staff shows bass clef, common time, and a key signature of one sharp. The music consists of six measures. The first measure starts with a half note 'e' on the treble staff. The second measure starts with a half note 'e' on the bass staff. The third measure starts with a half note 'e' on the treble staff. The fourth measure starts with a half note 'e' on the bass staff. The fifth measure starts with a half note 'e' on the treble staff. The sixth measure starts with a half note 'e' on the bass staff. A circled 'v' is placed below the bass staff in the fifth measure.

Music for organ in A minor. The top staff shows treble clef, common time, and a key signature of one sharp. The bottom staff shows bass clef, common time, and a key signature of one sharp. The music consists of six measures. The first measure starts with a half note 'e' on the treble staff. The second measure starts with a half note 'e' on the bass staff. The third measure starts with a half note 'e' on the treble staff. The fourth measure starts with a half note 'e' on the bass staff. The fifth measure starts with a half note 'e' on the treble staff. The sixth measure starts with a half note 'e' on the bass staff. A circled 'o' is placed below the bass staff in each measure.

* 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.

The image displays four staves of musical notation for piano, arranged vertically. Each staff begins with a treble clef and a bass clef, followed by a key signature of one sharp (F#). The music consists of six measures per staff, separated by vertical bar lines. The first three staves feature eighth-note patterns primarily in the treble and bass staves, with occasional sixteenth-note figures. The fourth staff introduces sixteenth-note patterns in the treble staff, while the bass staff continues its eighth-note pattern. The music concludes with a final measure in each staff, ending with a bass note followed by a fermata.

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A musical score for organ or harpsichord. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

cop: G^t to Pedal.

A musical score for organ or harpsichord. The top two staves are treble clef, and the bottom two are bass clef. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

A musical score for organ or harpsichord. The top two staves are treble clef, and the bottom two are bass clef. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

A musical score for organ or harpsichord. The top two staves are treble clef, and the bottom two are bass clef. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

A page from a musical score for piano, featuring four staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. The music consists of six measures per staff. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

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The musical score consists of three staves of organ music for pedal playing. The top staff features two hands on the keyboard, with bass notes appearing in the basso continuo line. The middle staff shows a basso continuo line with various note heads and rests. The bottom staff also shows a basso continuo line with bass notes and rests. The music is divided into measures by vertical bar lines.

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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