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EDWARD SHIPPEN BARNES

Op. 31

SCHOOL of ORGAN PLAYING

Based upon the course of instruction of the Schola Cantorum, Paris

With an Introduction by
WALLACE GOODRICH

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INTRODUCTION

The Organ in America occupies a singularly interesting position at the present day. Acclaimed the "King of instruments" by many who are devoted to its study or who sincerely admire its qualities, it is probable that of all musical instruments in serious contemporary use the organ is one in which musicians other than organists are as a rule little interested; to which comparatively few of our most eminent composers have devoted their serious efforts; and upon which public performance, if tested by the standard of the pecuniary success attending concerts upon other instruments given by great artists, is often singularly unappreciated, and usually fails to enjoy the corresponding advantage of technically efficient criticism, helpful and constructive.

It is not difficult to analyze the several causes which contribute to this unfortunate, if actual condition. Leaving aside the exploitation of the organ for commercial and utilitarian purposes rather than its exclusive use for those purely artistic, it will hardly be denied that the most individually characteristic function of the organ is the support and embellishment of religious worship. The instrument is indispensable to the Catholic and Protestant Churches; the Eastern Church alone, partly by reason of the nature of its liturgies, has cultivated choral music to the entire exclusion of instrumental. Naturally it follows that in our own country a vast number of parishes are limited by their resources in the employment of organists of a certain standard of ability, and in the provision of instruments of adequate size and excellence. In a large majority of cases the organist also occupies the position of choir-director; and the exigencies of the Service emphasize his functions as a choir trainer, rather than as an artist able and expected to devote himself to the independent use of the organ. Under such conditions, which are very general, are lacking both the incentive and the opportunity to employ the organ as primarily more than an accompanying, supporting and directing instrument.

Again in a concert the quality of the music and its performance are the first and only considerations. But in church, the music is, and should be secondary although contributory to the element of worship; excepting insofar as it is an integral part of the same. Unfortunately, music in church is often judged by standards which are far lower than those prevailing in secular music. Organ playing which is characterized by uneven attack, slovenly rhythm, sentimental expression and saccharine registration is not infrequently acclaimed as "so churchly"; while the designation of "dry" or "theatrical" is accorded to a performance exhibiting the same qualities of attack, legato, expression and color which are universally accepted as indispensable to artistic achievement on other instruments, or in the orchestra. And this from the very people who may have passed with severity upon the slightest inaccuracy or suspected shortcoming at a Symphony concert the previous week!

It is undeniable that in the past the nature of the requirements of the average church service in this country, together with the low standards of church music frequently prevailing, have offered little inducement to many an organist to proceed further in his technical training than the point at which such requirements might fairly be satisfied. The pecuniary consideration attached to such positions is often merely nominal, compelling the incumbent to devote his time largely to other fields of work. The use of the organ as a solo instrument in church is too often restricted to performances before and after service; serving in many cases chiefly to cover the confusion of the entering or departing congregation. Thus what should be the single mission of the organ becomes separated into two functions: its use as an independent instrument, and its employment as a supporting or accompanying medium.

The organist of real ability is thus tempted, indeed obliged to seek opportunity for the exercise of his powers in the secular organ concert, which under prevailing restrictions regarding the use of church edifices is synonymous with the well-known "free recital." This form of musical entertainment is of distinct value to the community, but in most instances fails to enlist the interest of professional musicians other than organists, or to assure the competent non-technical criticism of repertoire or of performance which is so necessary to the attainment and maintenance of a high standard. The organist needs more, and as a rule enjoys less than any other musician the advantage of association with his colleagues in other musical fields. The very complexity of his instrument is apt to demand much of his thought, and leads his musical interest to be still further absorbed in organizations and literature devoted exclusively to the organ, its construction and repertoire; none of which appeals with similar attraction to other musicians. It is regrettable that such should be the case, but it is the actual condition.

It must be admitted that the organ is lacking in the power to demonstrate certain qualities which vitalize the performance of music upon other instru-

ments: such as the percussive rhythm of the pianoforte, the vibrant, singing quality of the violin string, the clear, virile ring of brass instruments, or the modulation of phrasing in the wood-wind which is exceeded in its possibilities only by the human voice. The attempt to imitate or reproduce these qualities in organ performance is by no means rare; that such attempts are in any degree successful is usually only the delusion of the performer himself, or of those listeners who are but faintly conscious of their real effect when achieved by those agencies which alone are capable of their realization, And there is danger that the noble instrument will be belittled, and degraded to the level of an orchestrion.

But on the other hand, the organ is an instrument of incomparable power. Not the power of the orchestra, as measured by emotional accent and elasticity of expression, by momentarily overwhelming percussive force, but rather the power of the infinite; capable of producing the widest range of effects of color and intensity peculiarly its own; impersonal, but imperious. Under the hand of a master its royal designation is truly justified; but only then.

Happily, there have never been wanting in America organists of sound training and signal ability, of high ideals, of seriousness of purpose and fidelity to the true character of their chosen instrument and to the general musical principles upon which artistic performance upon all instruments must be founded. They have maintained high standards of repertoire and interpretation; they have conceived the organ as an instrument capable and worthy of giving inspiration and not merely entertainment; they have won for it and for themselves the respect of other musicians and of the public, and they stand today as a powerful influence for musical righteousness in their sphere of activity. With them, and with their successors, rests the responsibility of continued protection of the Organ from those influences which already threaten to assail its dignity.

In the matter of repertoire the organ is at once rich and poor; rich in the quality of its masterpieces, from Bach and his predecessors to César Franck and his contemporaries and successors; poor, in the small number of works composed for the instrument which are indisputably of great intrinsic value, as compared with the number of those produced during the past century and more for pianoforte, for orchestra, in chamber music, together with the songs of the Italian and German classicists and the modern French school. But in the possession of one resource the organ stands preëminent: in its capacity to serve as the medium of improvisation, an art whose development will do much to make good the lack of an extensive repertoire of works of pronounced musical worth; as well as provide an agency of inestimable value, if not an indispensable one, in its ecclesiastical associations.

At the present day there is much confusion of opinion as to the true character of the organ. From the instrument of Bach—the essential features of which are the foundation of every modern instrument, however radical in detail—organs have successively been evolved to suit a variety of purposes. On the one hand we still have the imposing church or concert-hall organs, generous of scale, rich in power and in variety of tone-color, equipped with modern appliances for perfecting touch and action and for facilitating changes of registration. On the other, are the instruments constructed for theatres or moving-picture houses; organs in their essence, but containing in addition to somewhat bizarre tone qualities the eccentric paraphernalia essential to the illustration of the wide range of human emotion and natural phenomena depicted upon stage or screen. Or again, the instruments designed for private residences, their pipes installed everywhere from attic to cellar, in closets or under floors, producing effects which must interest because of the very indefiniteness of their source! These latter instruments, however, when fitted with mechanical attachments as is usual, form a valuable medium for the performance of orchestral compositions; and more recently, even for accurate mechanical reproductions of performances upon the organ by eminent artists.

All of the instruments in the second category have their uses, and must be recognized as a valuable apparatus for their individual purposes. But they must be considered as entirely apart from the Organ, and their peculiarities of construction and equipment in no wise permitted to affect their prototype. And it is with the latter that we are concerned.

From the foregoing our task is clear; to accomplish the continued development of organ-playing along the same legitimate lines which govern the development of other instruments of like serious purpose. The first and most important step in this development is the education of organists upon those same general principles which govern the training of artists upon other instruments. The exigencies of the use of the organ in our churches have too often encouraged superficial technical preparation, which unquestionably has been further influenced by the lack of well-recognized standards and of text-books sufficiently thorough and sound in their teaching.

In Music, as in other forms of art, it is essential that every branch, whatever the technical requirements of its pursuit, shall be linked to its correlated branches by its observance of certain fundamental laws of procedure, by the contribution of a proportionate share of artistic production,—judged by adequate and impersonal standards—and by a mutual appreciation of personal as well as material qualities of achievement.

In the case of the Organ, these qualifications are best exemplified in France; for there is little question that in recent years the art of organ-playing has reached its highest artistic level in the teaching, performance and composition of the French school. In that country the organ has been developed in construction and employment with the advantage of a single standard of mutually co-operative elements; and the instrument, its literature and its performers are held in high esteem. Primarily the organ is recognized as the instrument of religious worship. Not only is that worship practically uniform throughout the country in its liturgical requirements, but it demands for its adequate musical expression the highest qualities of technique and musicianship. These conditions not only supply the incentive to serious study, but offer an artistic reward which is commensurate with their demands. Particularly in their requirement of facility in improvisation do they stimulate the qualities of originality and initiative in the organist, which the natural character of the organ is all too apt not to encourage.

In the domain of organ composition the French school has enjoyed to a peculiar degree, of late years, the interest and active participation of its greatest composers; almost without exception, the same men who are preëminent in other fields of serious musical composition. This insures to the organ and to its performers not only the sympathy of men of the broadest influence in musical cultivation, but also the realization of an extensive repertoire of works whose intrinsic musical value enables them favorably to withstand comparison with the masterpieces of contemporary composition in all other musical fields.

Many of these compositions have been inspired by the melodies of the Church in France, just as Bach, his predecessors and successors, in Germany, drew freely from the same relative source. The contrapuntal character so well adapted to expression upon the organ is recognized in modern French organ composition; but it is made the means to the end, and not the end itself. What is often merely dry and formal is thus vitalized, and made of genuine musical interest.

But as the indispensable foundation of all musical expression upon the organ, the most minutely accurate technical mastery of the instrument is insisted upon. That the organ is the most mechanical of all musical instruments, the one in which the performer exercises the least degree of control of any of the elements of sound except through interposed and complicated mechanical apparatus, can hardly be denied. Thus the fundamental object of technical study must be the subjection of the various elements of this mechanism to the will of the performer. The French school, however, while insisting upon their mastery, has evolved and placed in a well and logically ordered method the means to this end.

The author of this "School of Organ Playing" has set forth with accuracy and conviction the principles of the French school of organ-playing, as imparted by its most eminent exponents. He has adhered strictly to the exposition of their principles in a practical and consistently progressive manner, and by his generous provision of examples for both illustrative and technical purposes, has faithfully demonstrated the catholicity which is a notable feature of the French School.

It is generally believed, and until recently not without justification, that it is the composers of the modern French school who exhibit the most extreme melodic and harmonic characteristics in contemporary composition. But among musicians it is also a well-recognized fact, that these very composers of seemingly radical tendency are almost invariably authorities upon the music of older and classic generations; whether upon the music of the Greeks or of the Western Church, or of the continental schools of the sixteenth and seventeenth centuries, down to Bach and Mozart. The music of these periods is edited and interpreted in France by the most eminent musicians with unique faithfulness to its musical character, with a true sense of proportion, with unfailing insight and instinct, and with a sympathetic understanding which humanizes and renders of vital interest what so often appears cold and formal, or even trivial, under less competent interpretation.

Similarly, the French school of organ-playing is securely founded upon the works of Bach, as the author has well noted. Not alone the Bach of some of the Preludes and Fugues, of the Toccatas, but also the Bach of the Chorale-preludes and of the Cantatas; for although the latter ordinarily employ the organ only as the foundation of the accompaniment, they render inestimable service by their implication of contemporary principles of registration upon the organ, of which Bach himself gave few indications. Mastery of the technique requisite to an artistic performance of Bach's works for the organ assures the possession of a resource which will enable the organist to approach the works of the whole modern French school, as well as those of serious purport and intrinsic value in all other schools, with confidence and skill.

It must not be inferred that this volume contains either the whole substance of the organ teaching of the French school, or all that appertains to the complete equipment of the organist. There are matters of the most vital importance which the scope of this work obviously has denied the author opportunity for more than passing mention: phrasing, rhythmic accent, registration and general interpretative considerations are among them. But phrasing and accent, and to a certain extent registration and interpretation are directly dependent upon perfect touch control, for their realization. Phrasing and accent

are both manifestations of the individual will; and their definition must be exclusive of all similar but involuntary manifestations, which would render indefinite or unintelligible the intention of the performer. Precisely as drawing, not color, is a primary consideration in painting, so in organ performance must the melodic outline of each voice, the duration of each note in relation to its neighbors, be perfectly proportioned before the color achieved through the registration may be applied to them.

For the acquisition of such perfection of touch this volume will provide the necessary instruction and exercise. The student who applies himself to their mastery with patience and diligence will find himself well equipped and eager further to pursue the study of the instrument which is so worthy of our admiration and honor.

WALLACE GOODRICH

MANCHESTER, MASSACHUSETTS
August, 1919

PREFACE

The object of this work is to present, in a form as clear and concise as possible, a simple method of study for the beginner upon the organ. It presupposes possession of a piano technique of moderate attainments, but not necessarily of an advanced grade of excellence. A skillful pianist will, however, progress far more rapidly than one who has not this advantage, and a good piano technique is much to be desired. The emphasis, therefore, in the exercises which follow, is placed, not upon the rudiments of musical technique as in a piano method for beginners, but upon *those matters in which organ playing differs from piano playing.*

The aim of these exercises is to develop such dignity and breadth of style as should characterize organ playing, and which provide the only suitable medium for the performance of the works of Bach. The formation of a *Bach-technique* is the primary object. When the student has satisfactorily and intelligently mastered the greatest productions of that composer, he may be presumed to have developed an organ style which will guide him safely in the conquest of the works of all other masters of organ literature.

The method here presented follows the course of instruction given at the Schola Cantorum in Paris. This institution, under the leadership of Monsieur Vincent d'Indy, bases its organ instruction upon the method by J. Lemmens, the great Belgian teacher. Both Alex. Guilmant and Ch.-M. Widor were pupils of Lemmens. The author wishes particularly to acknowledge the scholarly and efficient instruction along these lines given by M. Abel Decaux, instructor of the "Deuxième Cours" in organ playing at the Schola. The same method is employed by M. Georges Jacob for the "Premier Cours" and by M. Louis Vierne in the "Cours Supérieur." It is taught by M. Widor and was employed by the late M. Guilmant.

Two principles lie at the foundation of a proper rendition of Bach's works—a perfect legato and an impeccable rhythm. Scarcely less important are the rules for repetition and for staccato notes. These principles should be gradually absorbed by the student to form a definite and clean-cut style, free from those banal practices which so often mar the work of otherwise efficient organists.

It is our plan to take up the departments of manual and of pedal playing separately, with the essential exercises for the perfection of each department. Then follow exercises for the manuals and pedals combined. The pupil should, from the beginning of his work, study both departments. The exercises are drawn from many sources, although the general course of procedure, as already stated, is based upon Lemmens' Method.

Each principle of organ technique being thus presented separately, examples are given, where necessary or helpful, to show its use in actual performance. At the end of each section the appropriate exercises are grouped together.

The necessary reversion to first principles will appear very irksome to many excellent pianists, but the purity, dignity and nobility of style which will result from a careful study of these principles will lead the earnest student to a proper realization of the majesty of the organ, and will more than repay him for his labour, by giving him an intelligent outlook upon the great field of organ literature, as well as a sure and precise method—eventually moulded by the personality of the performer—for securing a musicianly and convincing presentation of the greatest compositions for the organ.

NOTE

This volume deals solely with matters of technique and style, and it is not our intention to touch upon the subjects of organ construction or of registration. A thorough knowledge of the construction of the instrument is, however, a great asset to the organist, and often of immense value in an emergency. A large number of books have been written upon this subject, but a clearer idea may be obtained by the examination of an instrument in the company of an experienced builder or repairer. This is usually easily arranged.

The tasteful use of stops is, at the first, best learned by imitation, and by association with a competent organist. Many composers indicate the desired registration with sufficient clearness to prevent the student from going far astray. The following general rules should be observed:

1. Do not add stops in the middle of a phrase.

2. In fugal and contrapuntal work it is well to omit any 16-foot tone in the manuals, except as it is unavoidably introduced as in climaxes or in impressive closing passages.

The first part of this volume is equally applicable to the study of the Harmonium or Reed Organ.

THE MANUALS

1. The French teachers of the organ lay as much stress upon the mental attitude of the pupil as they do upon matters of technique. A quiet and alert posture at the organ should reflect a similar condition of mind. The *Will* (*Volonté*) is a factor which cannot be overestimated in the rapid development of a firm technique and a dignified style.

2. When playing the organ sit perfectly quiet and never make an unnecessary motion of any part of the body—such as swaying back and forth and sideways (once apparently considered an enhancement to the efforts of the organist, as indicative of the difficuly of his labours!) Do not play a note until you have entire command of yourself and are quite ready to begin. The hand should not be stiff, but should be firm, and the strokes of the fingers made with decision, depressing the keys quickly and as far as they will go. Hold the hand in a natural position, but keep the wrist and knuckles lower than in playing the piano. Do not lift the fingers high from the keys, but keep them in contact with the keyboard, even those not actually engaged in playing. There should be a constant clinging to the keyboard. This is necessary to attain the extremely legato style peculiar to the organ, obtained by substitution of fingers, sliding from note to note, etc., as hereinafter described. Keep the elbows close to the body. Sit opposite the middle of the manuals and at a convenient distance from them. This distance will vary, of course, with the individual, and is also determined by convenience in playing the pedals.

3. As above stated, the first requisite in organ-playing is an absolutely legato style. It will be found useful to practise—slowly—the ordinary scales and five-finger exercises used in piano practice. Be sure that one note is depressed at exactly the instant when the former note is released, and that a perfect continuity of sound is obtained. Care must be taken, equally, to avoid blurring. When a satisfactory legato has been obtained in the above preliminary exercises, the pupil may commence the exercises which follow.

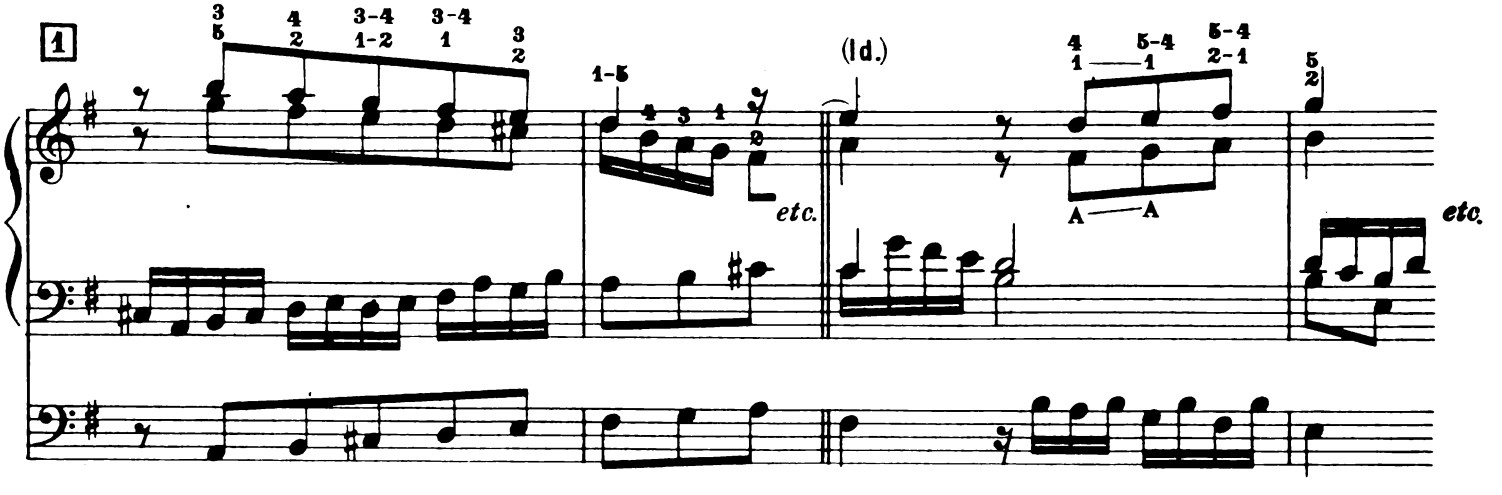
4. Particular care should be taken not to practise any exercise until the corresponding instructions in the following section are thoroughly understood. Further instructions and suggestions will also be found preceding certain of the exercises throughout the book. It is expected that each new principle will be kept in mind without further allusion to it in subsequent exercises.

5. **SUBSTITUTION.** To obtain a smooth legato style, it is necessary to be familiar with all the resources and combinations of fingering. Among these the most important principle is that of *Substitution*. By substitution we mean the replacing of one finger by another upon the same key, without releasing the key or allowing the sound to be interrupted.

The choice of fingering is of the utmost importance, a fact which the student must realize from the outset. It should be understood that successive or consecutive fingering like that employed in piano-playing is the normal method of fingering upon the organ. It is only when it is impossible to employ normal fingering without causing a break in the legato continuity of any part (as is the case in most contrapuntal music) that substitution must be resorted to.

The following passages show some typical examples of substitution in actual organ-playing. (N. B. The examples of this principle and of others which follow are not given for purposes of practising, but are for examination only, that the student may obtain a more intelligent idea of these principles as applied in actual usage. Some examples, however, are taken from exercises which will later be studied.)

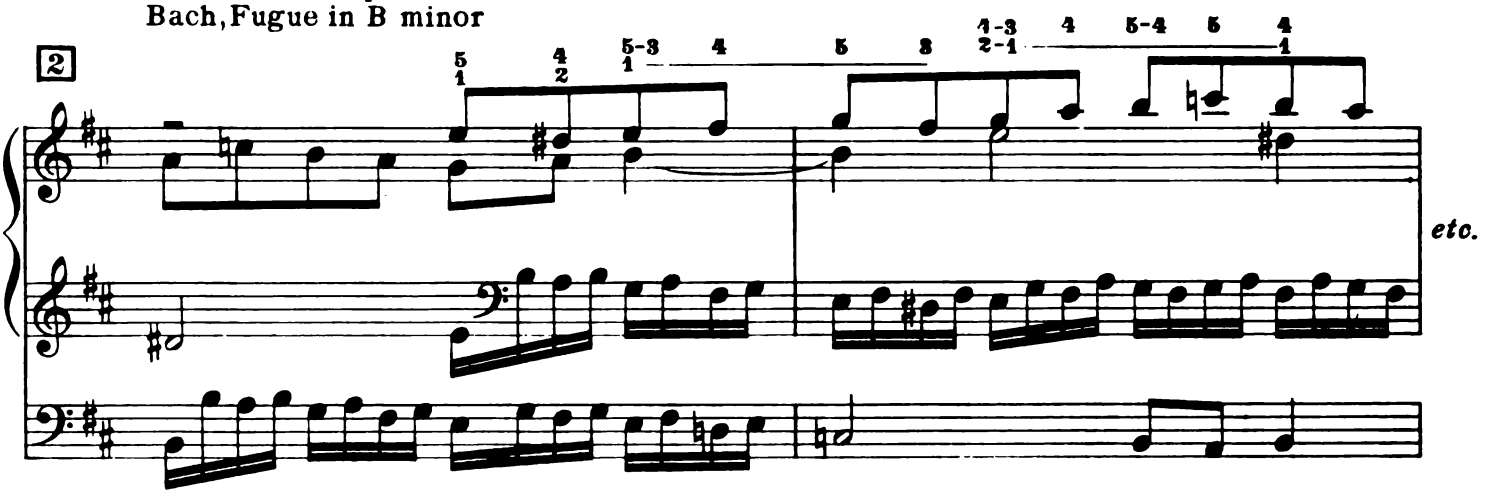
Substitution in Thirds and Sixths:
Bach, Prelude in G



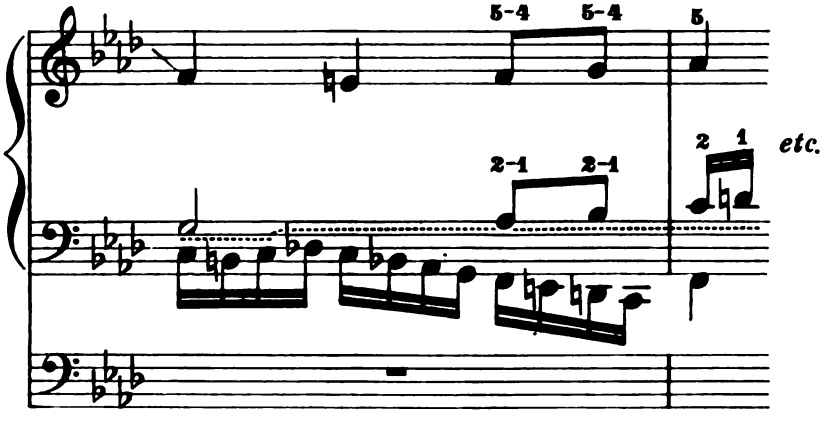
Further examples of substitution:

Bach, Fugue in B minor

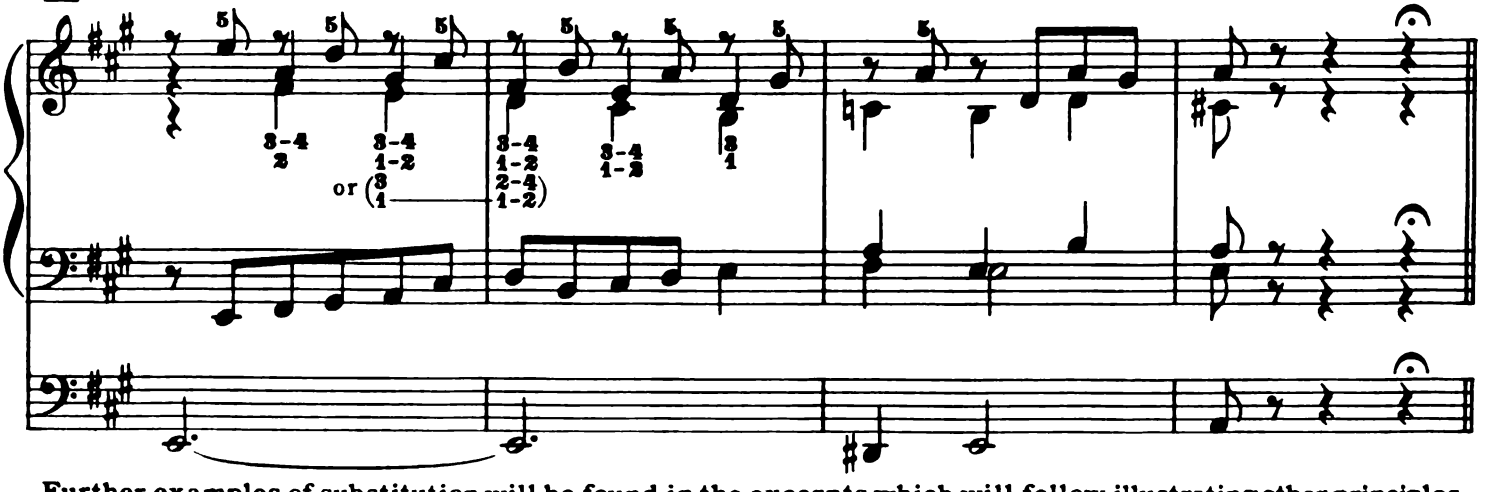
2



3 Bach, Prelude in F minor



4 Bach, Fugue in A



Further examples of substitution will be found in the excerpts which will follow, illustrating other principles of organ-playing.

Practise Exercises 1 to 10. (Page 26.) Practise extremely slowly.

Ex. 1-2. The simplest substitution of one finger for another.

Ex. 3-5. Scales in thirds, with notes tied together by substitution applied to two fingers at a time.

Ex. 6. Scales in sixths, upon the same principle.

Ex. 7. A scale in sixths in syncopated rhythm. The position of the fingers given for the fingering indicates at what point and in what order the fingers should be substituted.

Ex. 8. It is here necessary to substitute four fingers for four others at the same time.

Ex. 9. The substitution of one hand for the other in holding chords.

Ex. 10. Three parts are here tied together by one hand.

6. **SLIDING.** An important principle of the legato touch is that of *sliding* from a black key to an adjacent white one. By this we mean the legato progression from a black note to a white one by the pressure of the same finger. This is frequently necessary to keep all the parts of a contrapuntal piece legato. There should be no break between the notes nor yet any blurring. A firm, quick motion in sliding will produce a perfectly tied progression.

Examples of this principle will be found in *Examples 1, 5, 6, 9, 10, 12, 14* and *18*, between the notes indicated by A—A. It will be noted that the great value of this principle in actual playing is its use in conjunction with other parts played by the same hand, enabling the player to keep all parts legato.

Practise Exercises 11 to 18. (Page 28.)

Ex. 11. Simple progression, with each finger used alone.

Ex. 12. A slightly different application. Be sure that every note is tied to the following.

Ex. 13. The same principle applied to two notes at a time.

Ex. 14. The same applied to three notes at once.

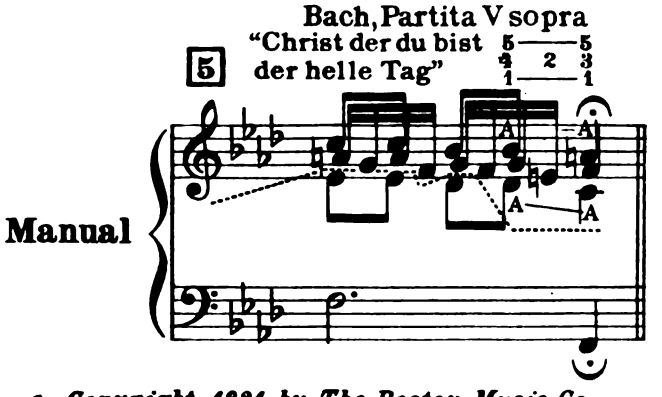
Ex. 15-18. The same, applied to three and four notes. Start with fingers as near as possible the tips of the black keys, to facilitate the simultaneous slide to the adjacent white keys.

7. **SPECIAL USE OF THE THUMB.** It is comparatively easy to tie notes by sliding from black to white keys, ascending or descending a half-tone. Another important and more difficult principle is that of sliding from one white note to another by the use of the thumb, and thereby securing a perfect legato. This expedient is awkward at first and demands considerable practice before dexterity is attained, but it is an essential feature in organ playing. In Ex. 19 the scale is tied together by the thumb alone. This is effected by advancing the thumb so far along a white key that it is supported by the second joint of the thumb, while the nail is turned outwards (i. e., to the left, in the case of the right hand) over the neighboring key. This key is then played by a quick and real stroke, and no gap is made in the continuity of the sound. (The opposite movement to this, turning the thumb inward, is rather impracticable. See, however, *Examples 19, 20, 21, 22* and *23*, where this reverse movement of the thumb is absolutely necessary. This is accomplished by playing the first note with the tip of the thumb and the adjoining one by a quick stroke with the upper part—the knuckle-joint. Referred to in examples as "Reverse Movement" of the thumb.)

8. When advanced to the second joint, the thumb can also tie a white note to a neighboring black note, as shown in Ex. 24. (This is practicable in both directions; that is, for example, from A to either A♭ or B♭.) It will be observed, in this connection, that depressing the wrist aids the thumb in traveling from a white to a black key, and a moderate raising of the wrist assists in the opposite function.

Examples of this principle:

Examples of sliding from black keys to white—



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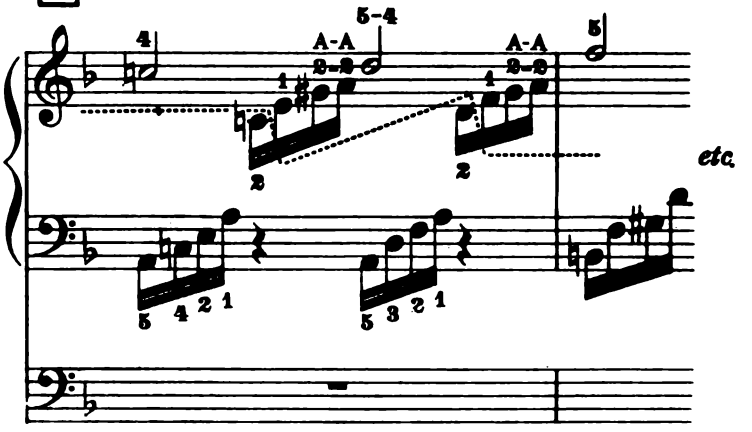
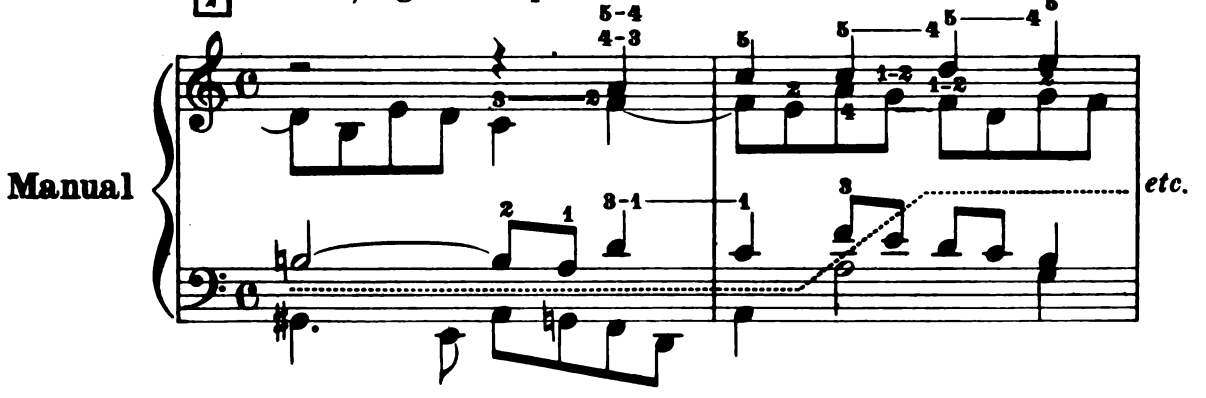
6 Mendelssohn, 6th Sonata



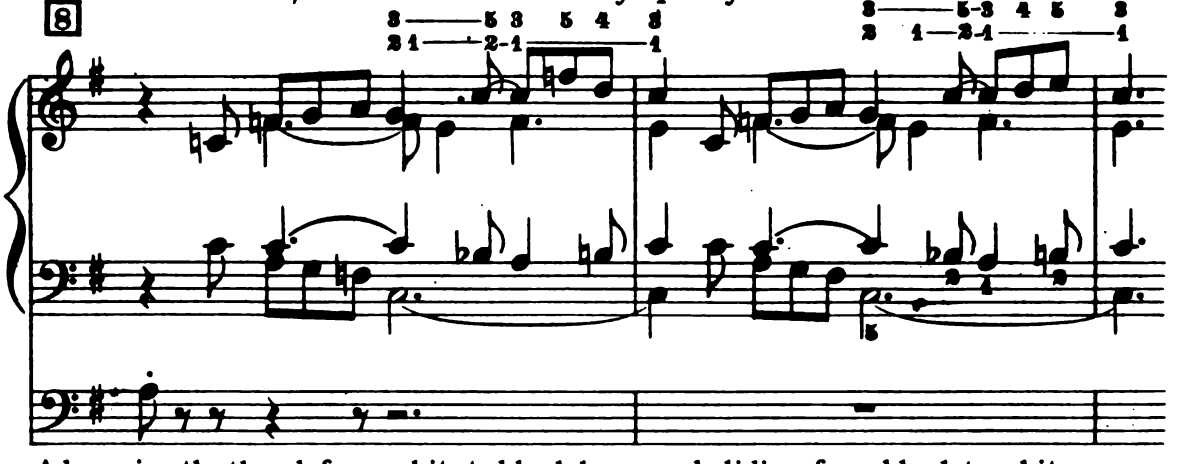
Use of thumb in sliding from one white key to another:

(The dotted line indicates the division between the hands)

7 Bach, Fughetta super "Christum wir sollen loben schon"

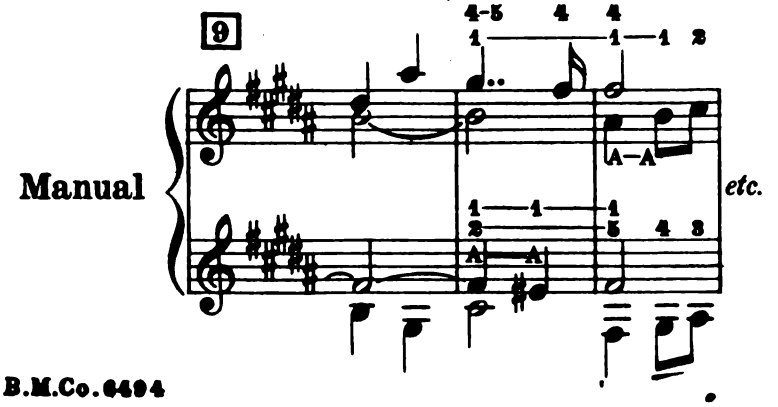


Widor, Pastorale from 2nd Symphony

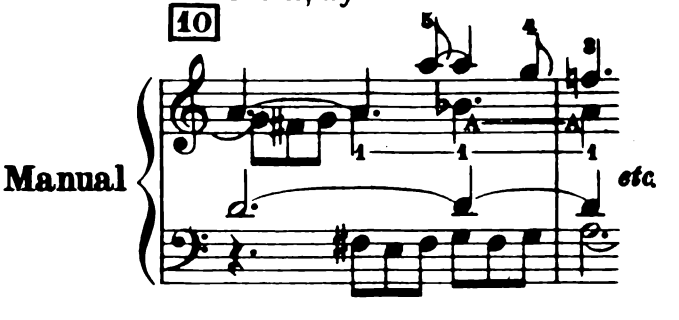


Advancing the thumb from white to black keys, and sliding from black to white:

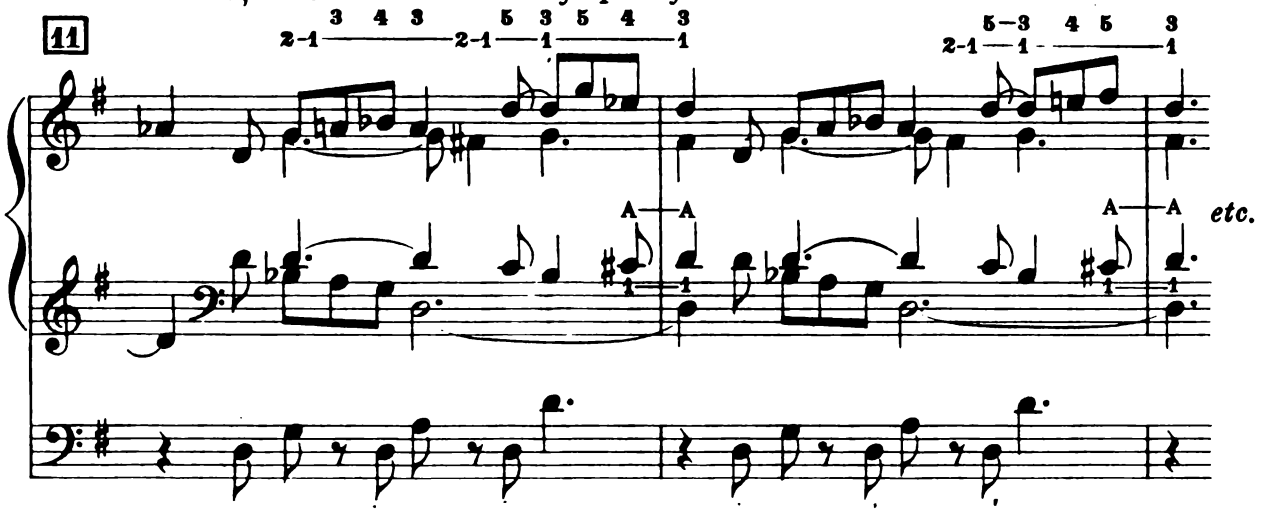
Dubois, Toccata in G



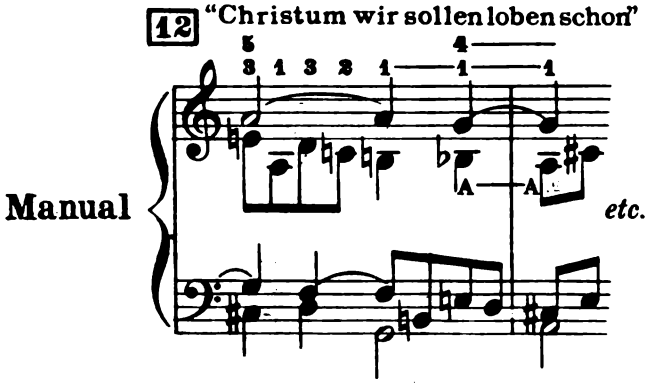
Bach, Kyrie



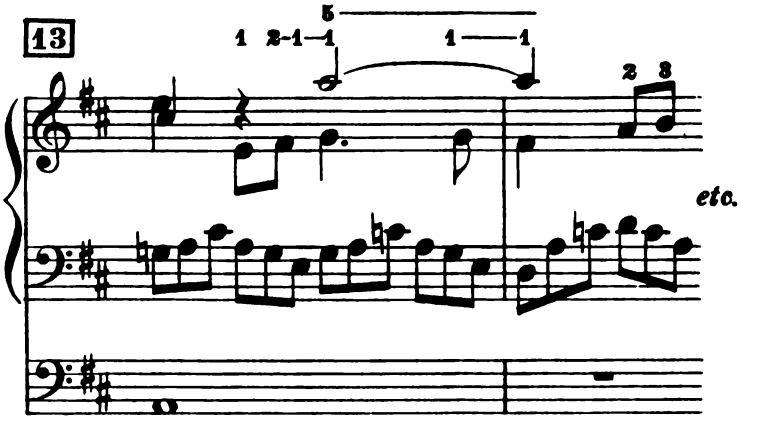
Widor, Pastorale from 2nd Symphony



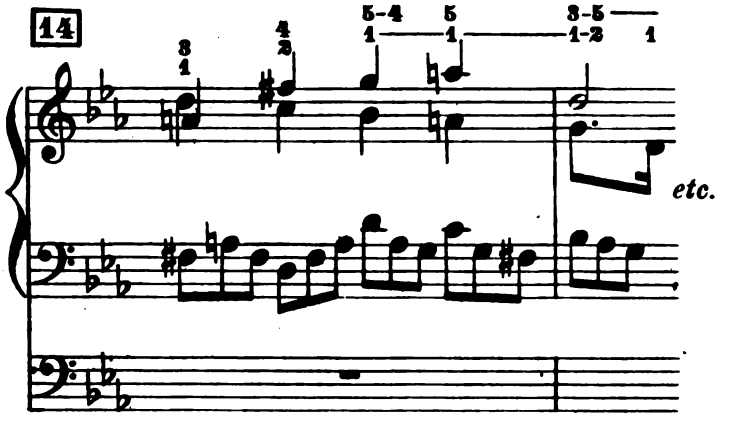
Bach, Fughetta super "Christum wir sollen loben schon"



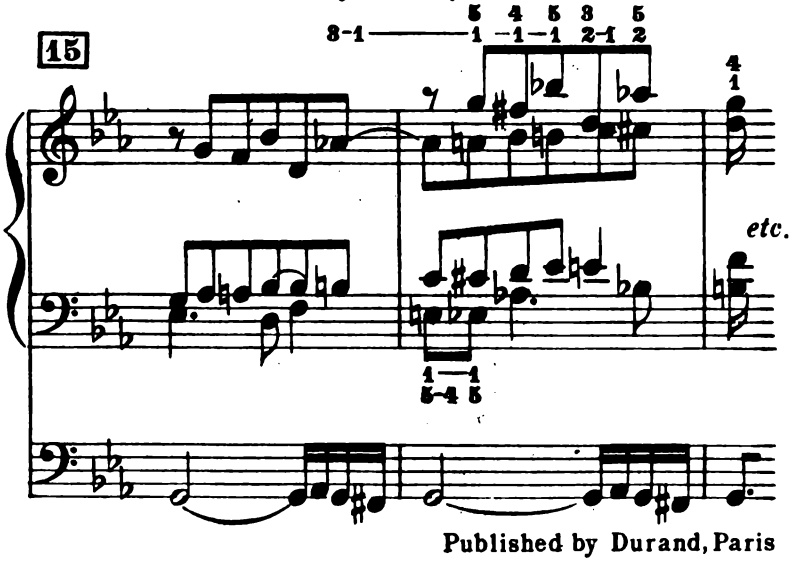
Mendelssohn, 5th Sonata



Bach, Prelude in C minor



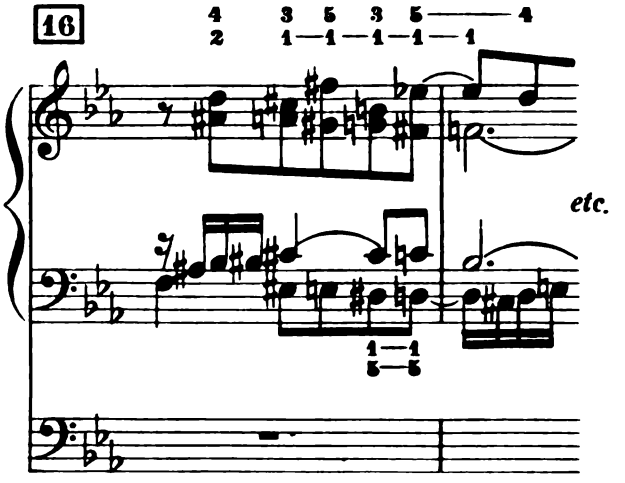
Vierne, 3rd Symphony, 1st Movement



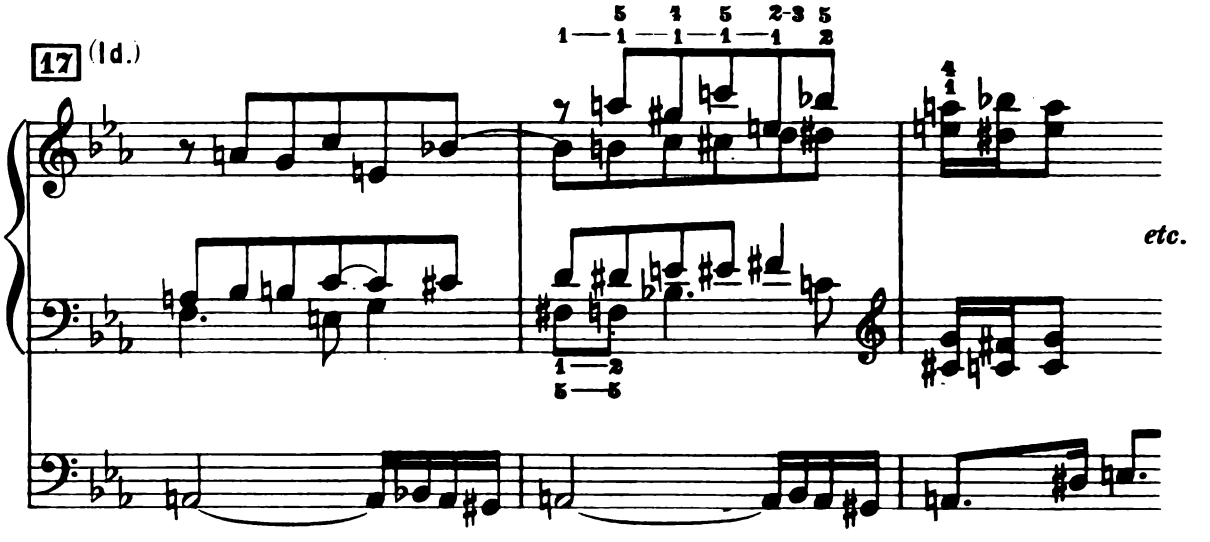
Published by Durand, Paris

Vierne, 3rd Symphony

16



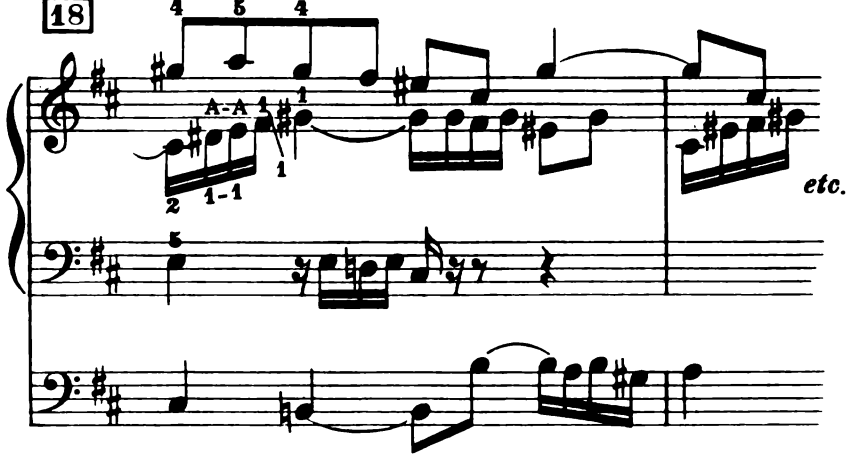
17 (ld.)



In the following example the left thumb is substituted for the right to preserve a legato progression:

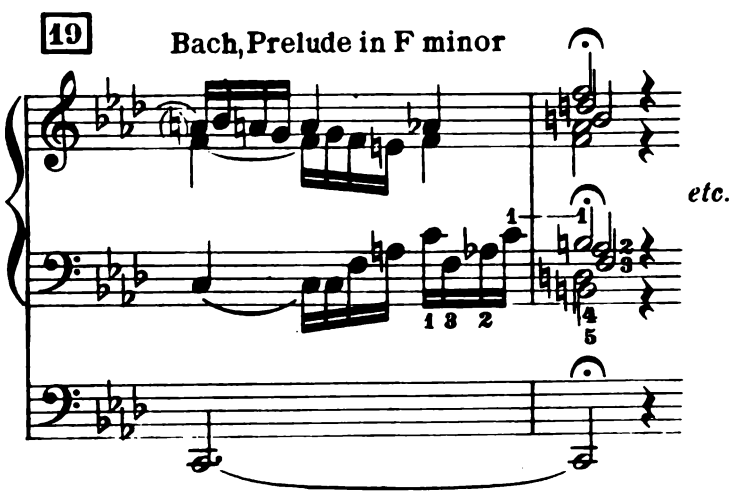
Bach, Fugue in B minor

18

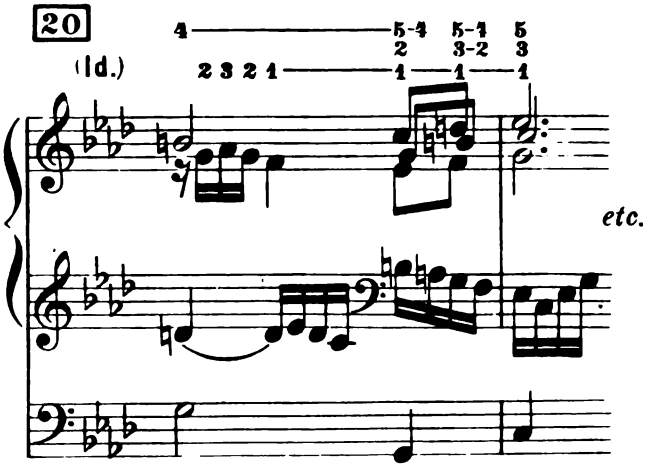


The following show the use of the thumb in the "reverse movement" from one white key to another, and (in Example 20) from a black to a white key (E♭ to F):

19 Bach, Prelude in F minor

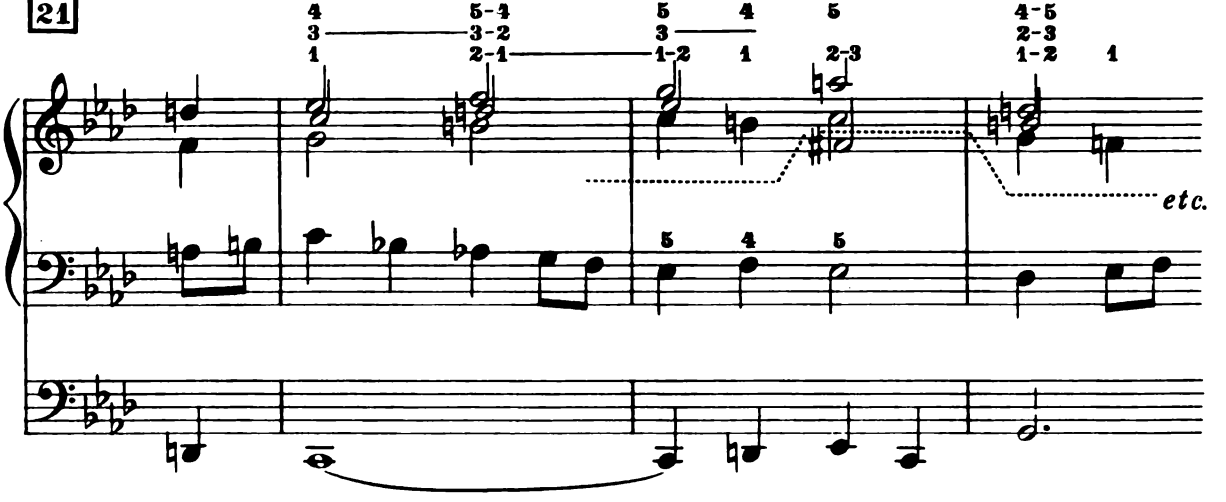


20



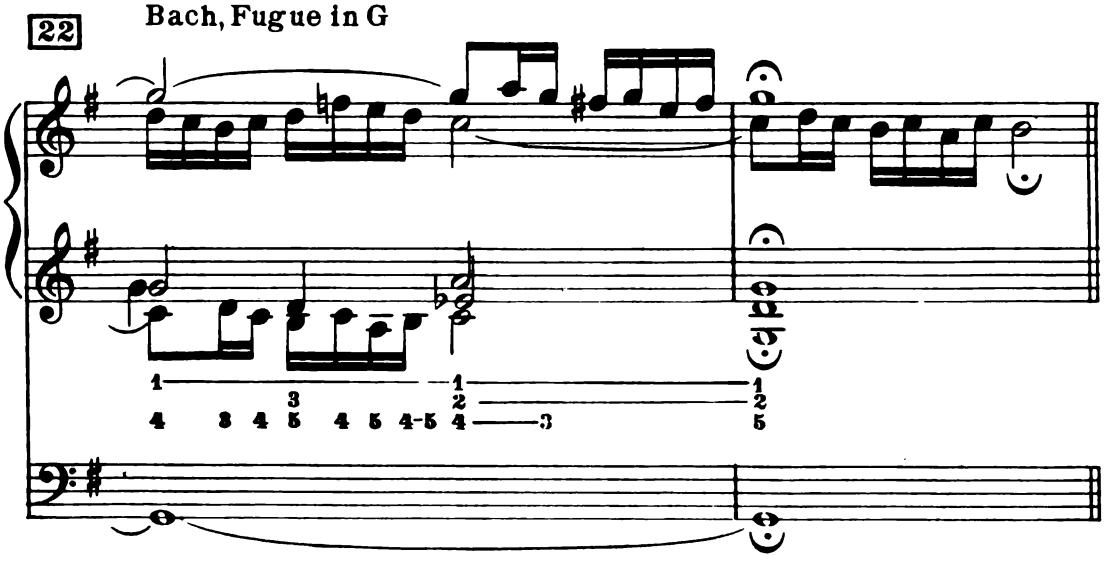
Bach, Fugue in F minor

21



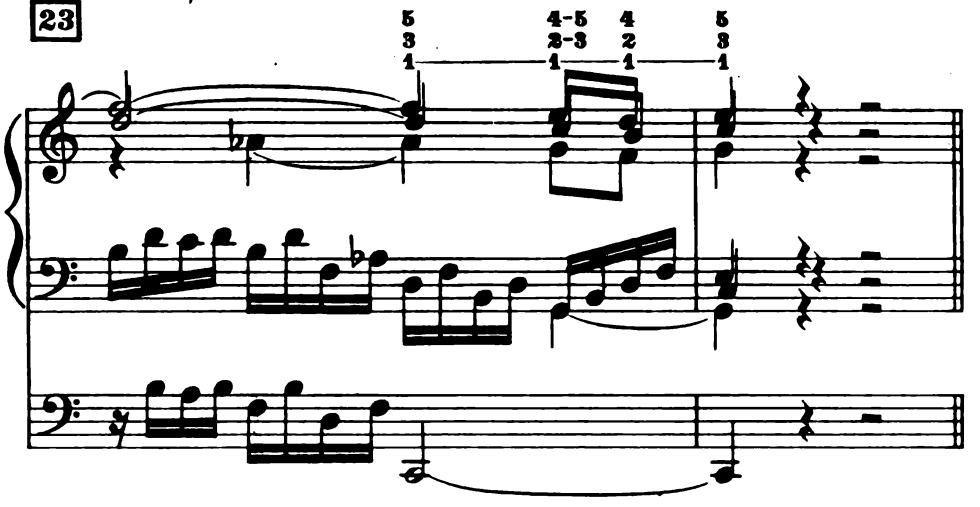
Progressions with the thumb, between white keys, in both directions:

22 Bach, Fugue in G



Bach, Prelude in C

23



Practise Exercises 19 to 25. (Page 29.)

Ex. 19. The scale, tied by the thumb alone.

Ex. 20-21. Scale in sixths, tied by sliding of the thumb and substitution of the fingers.

Ex. 22-23. Scale in octaves, similarly tied.

Ex. 24. Legato chromatic scale, tied by the thumb alone, using the principles of advancing the thumb from white to black keys and sliding from black to white.

Ex. 25. A chromatic scale in octaves, tied together by one hand only. May be played ascending or descending.

Practise Exercises 26 and 27. (Page 31.)

Further exercises in fingering:

Ex. 26. An exercise for passing the 4th finger over the 5th in legato passages, the 5th under the 4th, and similar combinations for the other fingers.

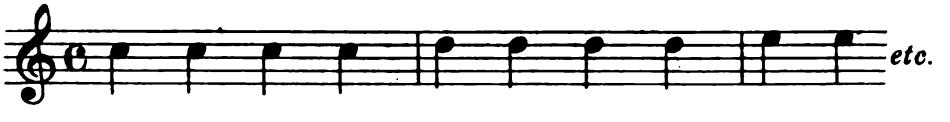
Ex. 27. An exercise in sixths, to produce legato progressions while holding a central note with the 3rd finger.

9. **REPEATED NOTES.** Of equal importance with the principles of legato playing, already studied, is the principle of the correct enunciation of repeated notes. An understanding of this principle is essential to a clear and dignified style. In organ playing (particularly in Bach's works) repeated notes must not be treated as they are on the piano, that is, merely caused to sound again at the proper time. They are subject to very different rules.

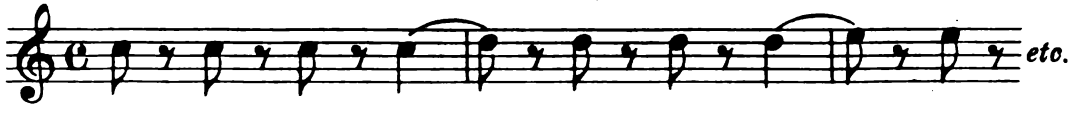
For convenience, we will divide repeated notes into three classes:

10. First: Those which are of equal value and of rapid or fairly rapid tempo. Let us take for example Exercise 28, composed of repeated notes of equal value. This passage is written:

24



It should be played



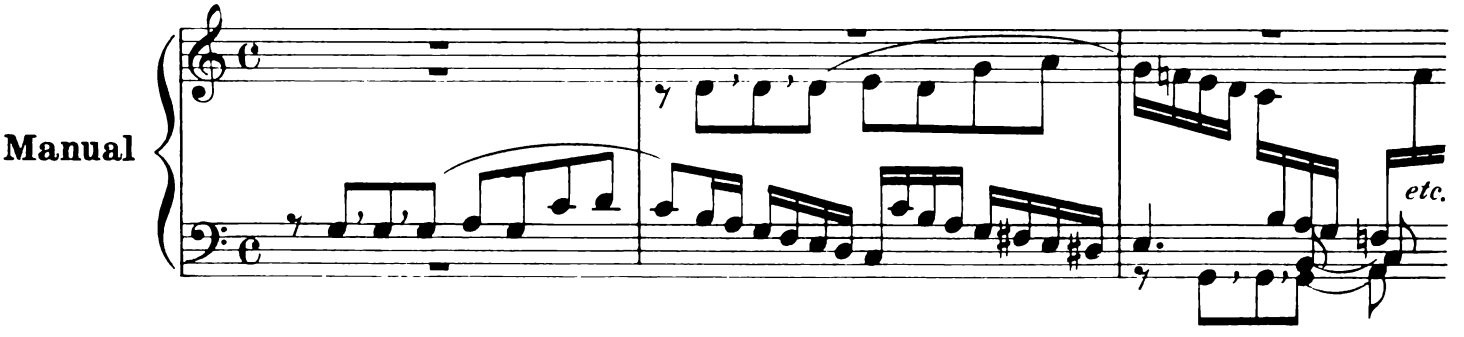
giving the most scrupulous attention to the length of notes and rests,—lifting the notes at precisely the instant their value expires. The principle, therefore, is this: In a series of repeated notes of the same value and in reasonably rapid tempo, each note should be depressed for exactly half of its value, the periods of sound and of silence to be exactly equal.

Examples of even repeated notes: (Repetition denoted by commas)—

25 Bach, Fugue in G

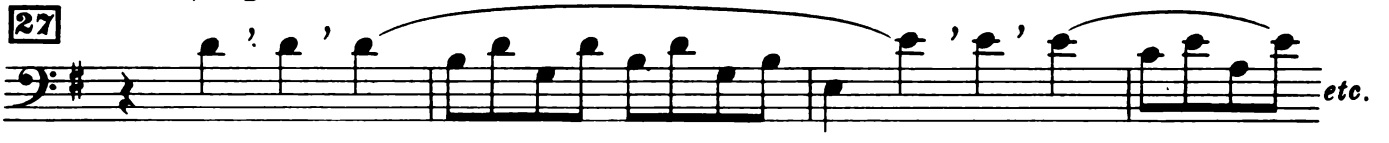
In the foregoing fugue, as in other works, a strict adherence to this principle may seem dry and pedantic, but, as Widor so justly remarks, this is not the effect conveyed to the audience, who feel, unusually clearly and incisively, the entrances of the fugal subject and the delineation of the various parts. Further examples:

26 Bach, Fughetta super "Gelobet sei'st du"

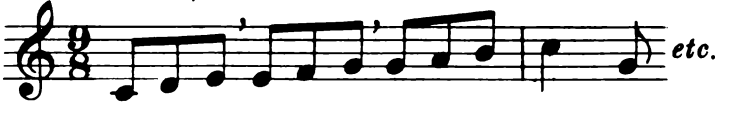


Bach, Fugue in G

27



28 Bach, Prelude in C



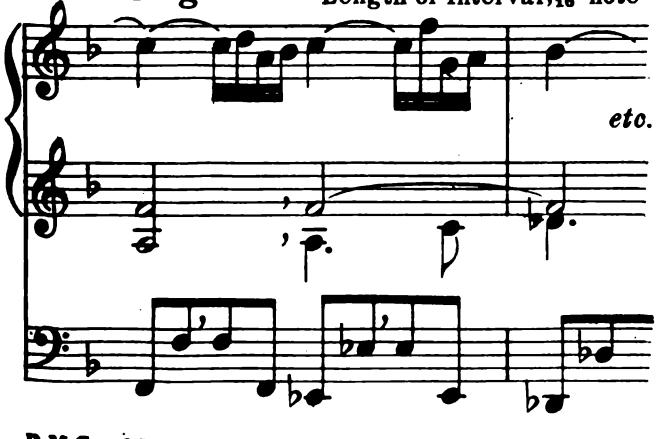
Practise Exercises 28 and 29. (Page 31.) **Repeated notes of equal length and fairly rapid movement. Practise very slowly at first.**

11. Secondly: When repeated notes are of long duration or in very slow tempo, a somewhat different but analogous treatment is necessary. The rule in this case is that the lifting of the repeated notes must come at a rhythmical point—that is, at a point in the measure which is a clearly defined rhythmic interval of the measure. Thus, in an adagio movement, the lifting of a note for the value of a half or even of a quarter of a beat may suffice to emphasize the repetition. This will be best shown by a few examples.

(The commas are placed at those points where repetition should take place—i. e. where the repeated note should be lifted. The proper length of the interval between repeated notes is also stated.)

29 Rheinberger, Cantilène from Sonata

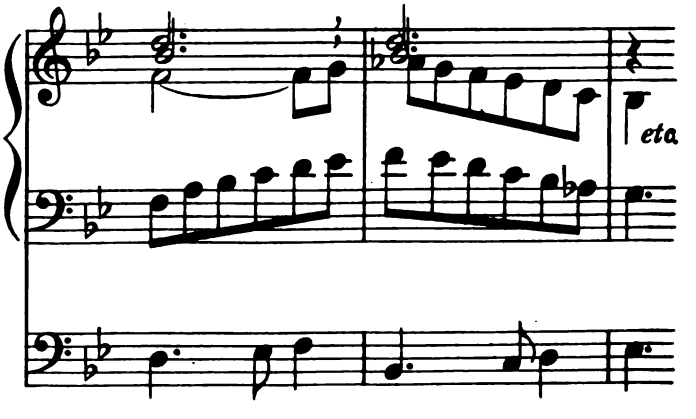
Adagio Length of Interval, $\frac{1}{16}$-note



Bach, Variation on the choral "Sei gegrüsset"

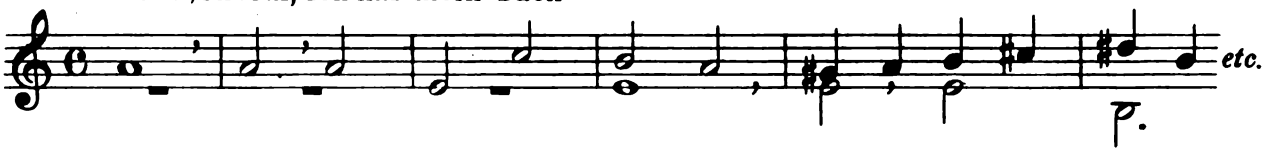
Length of Interval, $\frac{1}{8}$-note

30 Andante molto moderato



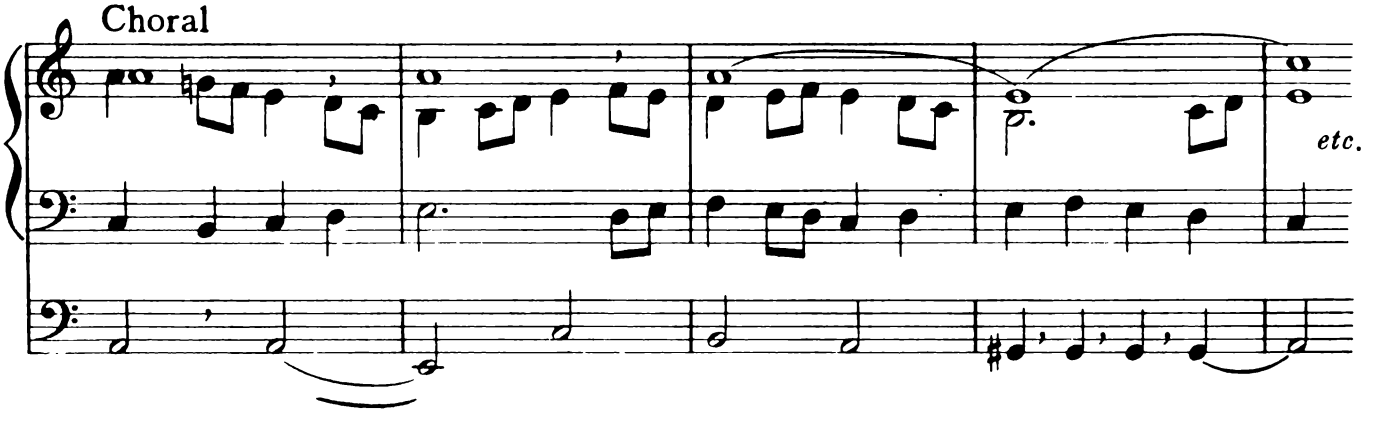
31 Length of Interval, $\frac{1}{4}$-note.

Bach, Choral, "Ich hab' mein' Sach'"



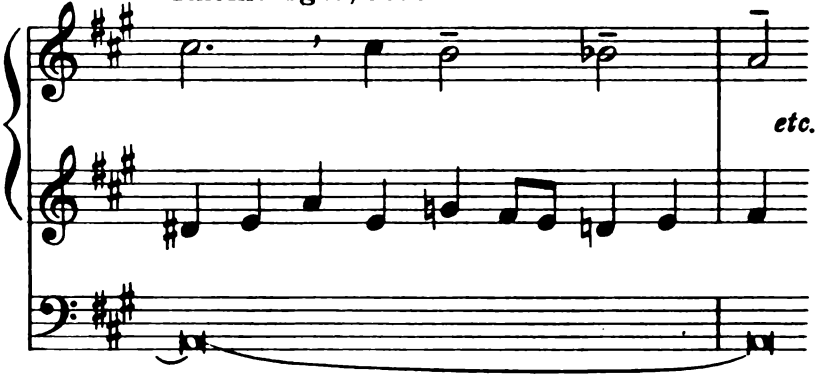
32 (Id.) Length of Interval, $\frac{1}{4}$-note

Choral



33 Length of Interval, $\frac{1}{4}$-note.

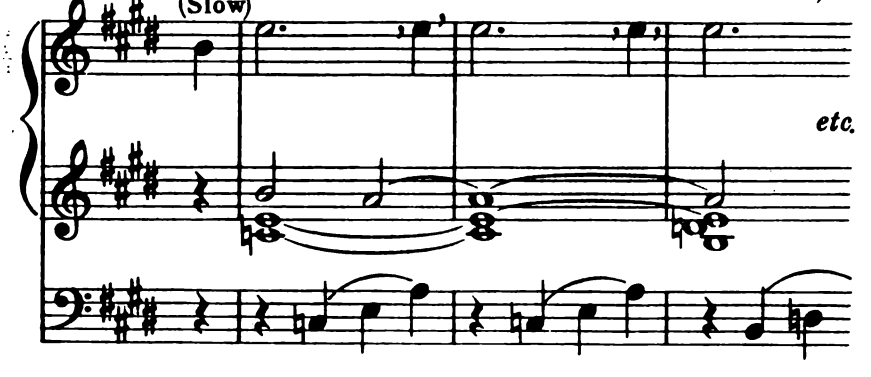
Rheinberger, Trio



34 Length of Interval, $\frac{1}{8}$-note.

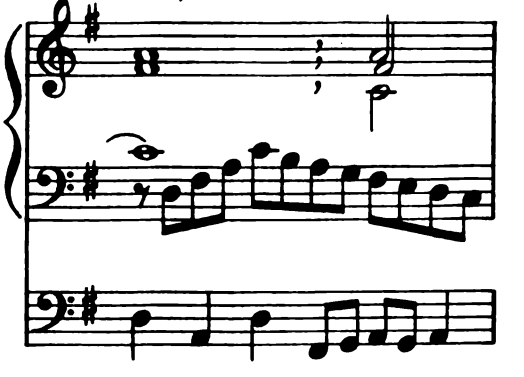
Beethoven, "Geistliches Lied" (Tr., Gottschlag)

(Slow)



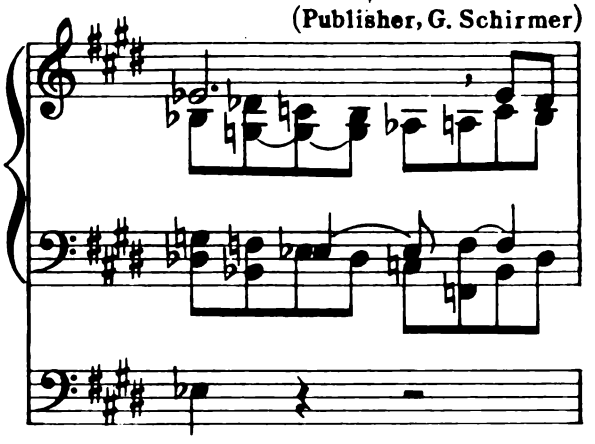
35 Length of Interval, $\frac{1}{4}$-note.

Bach, Choral "In dir ist Freude"



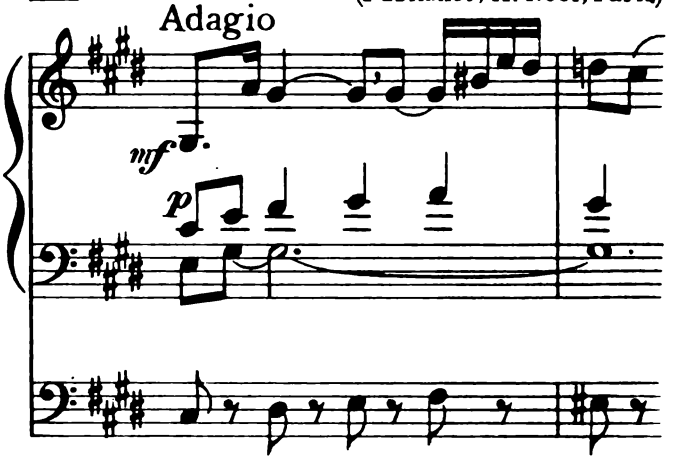
36 Length of Interval, $\frac{1}{8}$-note.

H. N. Bartlett, Meditation
(Publisher, G. Schirmer)



Length of Interval, $\frac{1}{16}$-note.

37 Vierne, 2nd Symphony. (Cantabile)
(Publisher, A. Noël, Paris)

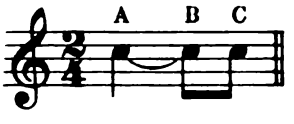


Practise Exercises 30 and 31. (Page 32.) In these exercises the comma is placed at that point where the lifting of the note should take place.

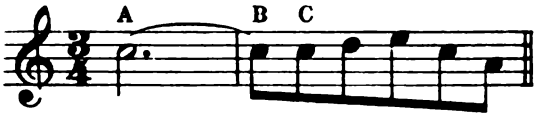
(NOTE.—This principle is, at bottom, a matter of taste, and while it must be rigidly adhered to in practice, it is chiefly intended to form in the student a *habit* of care with regard to repeated notes—to be eventually modified, when he has become a proficient and characteristic player, by his own personal style.)

12. Thirdly: There is a class of repeated notes which are tied over and then repeated. When such notes are in slow tempo, as, for example, in *Example 37*, they fall into the class treated in Section 11. When, however, in music of moderately rapid or rapid rhythm, a note (denoted by "A" in the following examples) is tied over to a short note (B) which is then repeated (C)

38 (Allegro)



39 (Allegro)



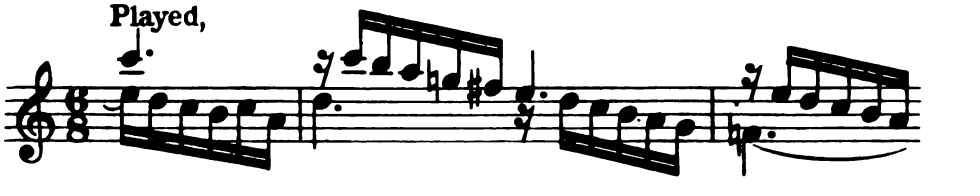
note "B" should be omitted.

Examples:

Bach, Fugue in A minor

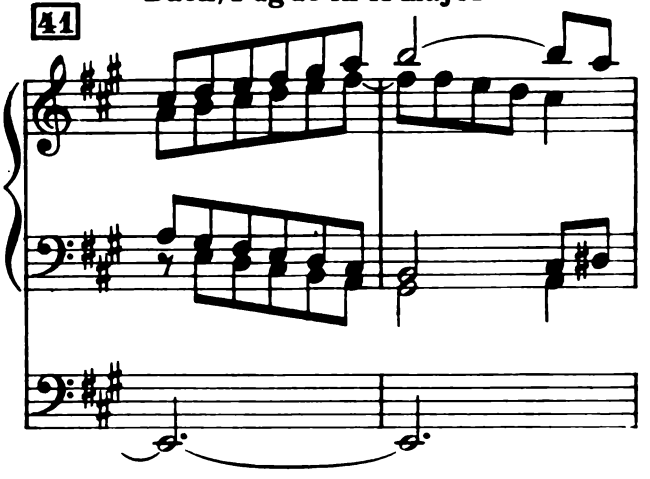
40 Written,

Played,

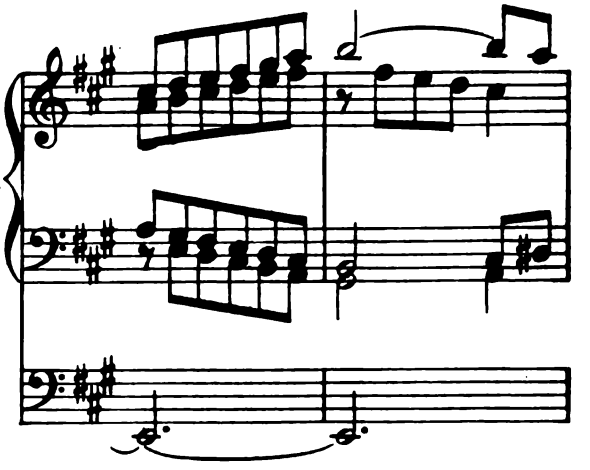


41 Bach, Fugue in A major

Written

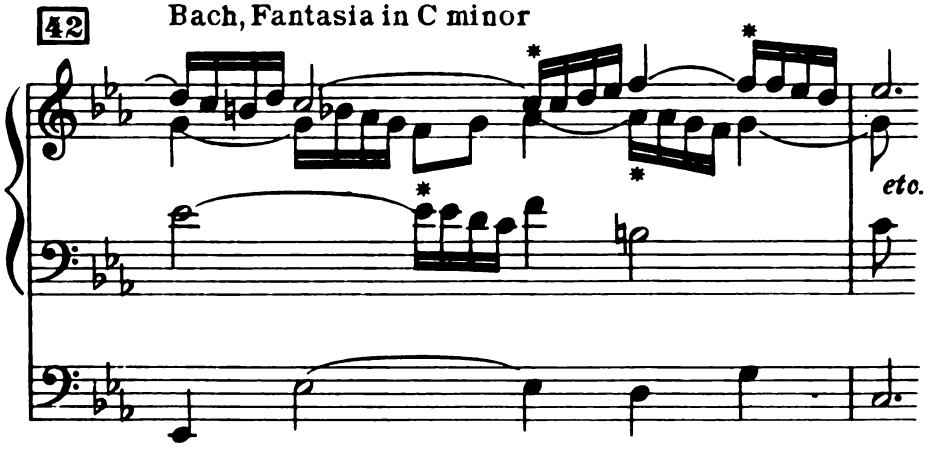


Played

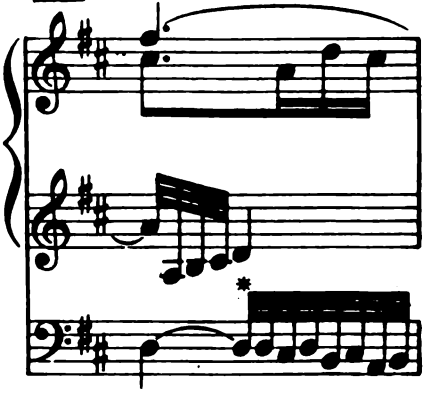


Other examples of tied and repeated notes:
Notes to be omitted shown by star (*)

42 Bach, Fantasia in C minor

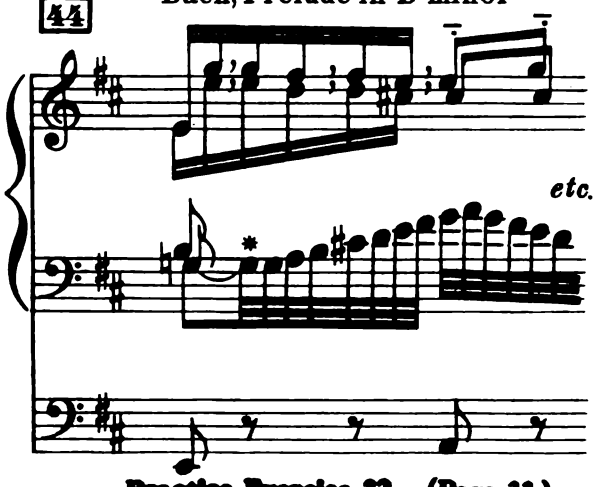


43 Bach, Prelude in B minor



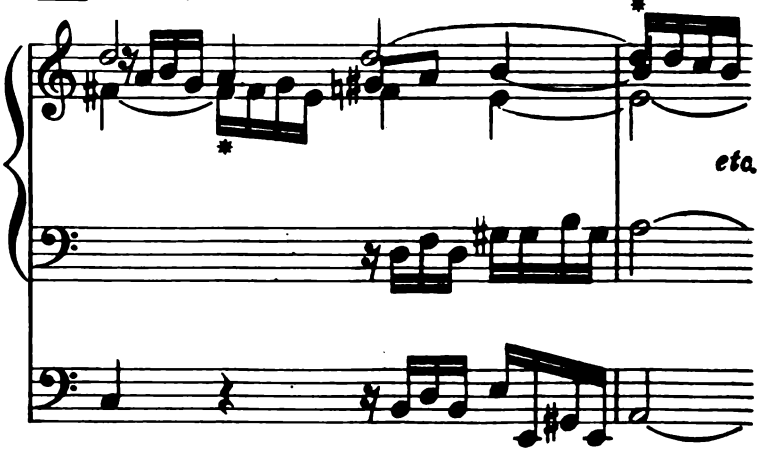
Example of the 1st and 3rd classes of repeated notes in the same passage:

44 Bach, Prelude in B minor



Repeated notes of 2nd and 3rd classes in the same passage:

45 Bach, Prelude in A minor



Practice Exercise 32. **(Page 33.)**

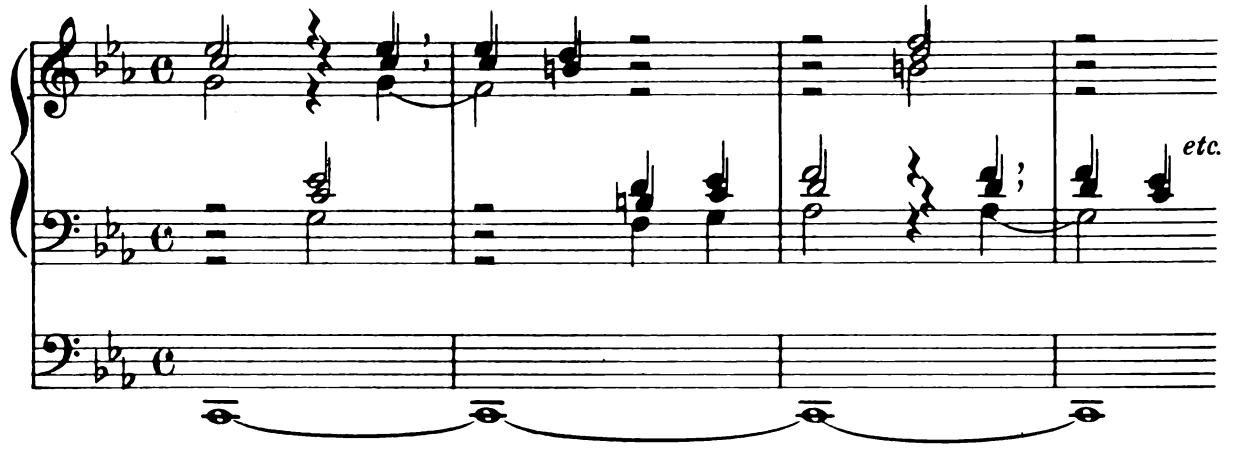
(The note at the end of Section 11 applies also to this principle.)

The player must frequently decide as to the relative importance of articulation or uninterrupted melody where the two conflict and one must be sacrificed. **See example noted on Page 40 and note on page 39.**

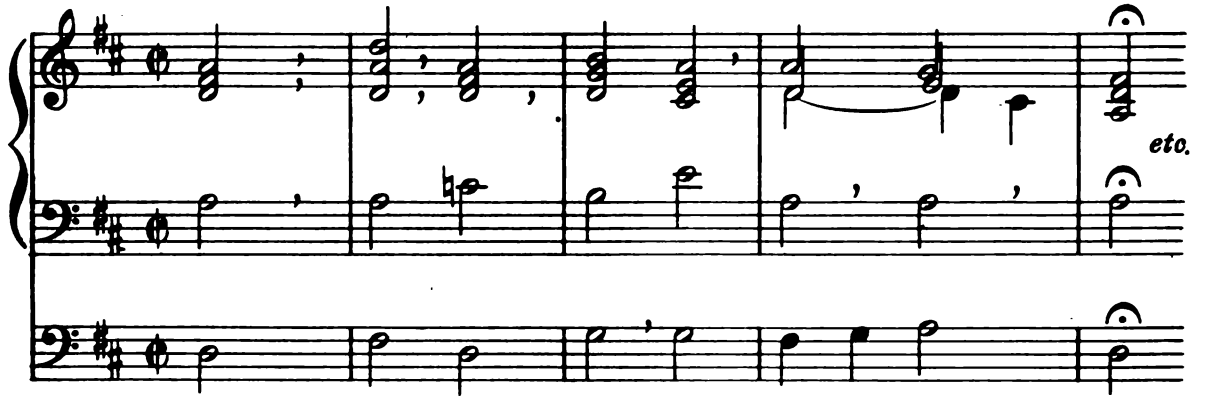
13. CHORD PLAYING. Careful practise of the rules for the repetition of notes, as applied to chords, will produce chord progressions of a beautiful clarity. Application of this principle to chords will at first present a somewhat intricate study.

Examples:

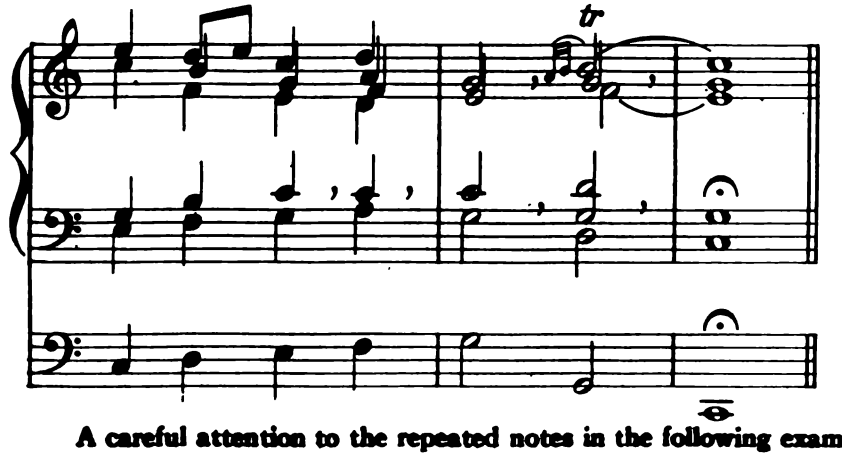
46 Bach, Prelude in C minor



47 Mendelssohn, 5th Sonata

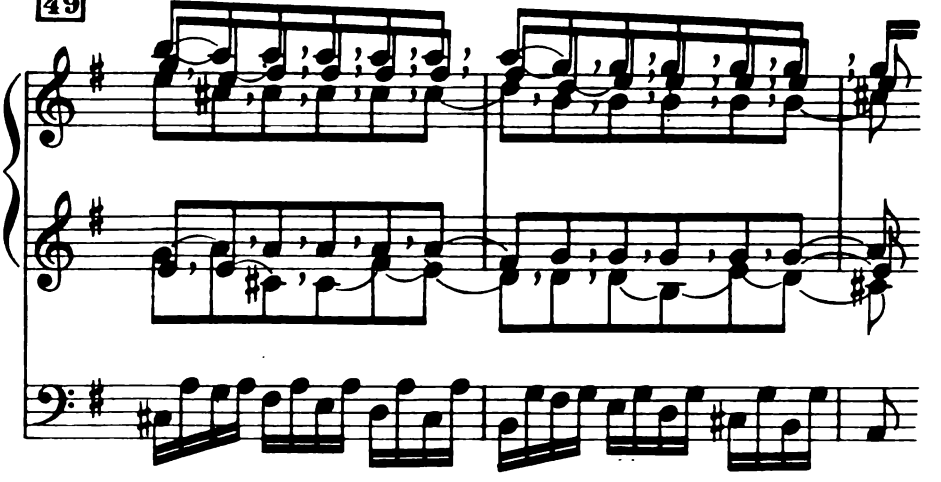


48 Bach, Fugue in C



A careful attention to the repeated notes in the following example reveals to the ear, in those notes which are tied together, a beautiful melody, quite unsuspected, which remains inaudible unless this principle is carefully adhered to:

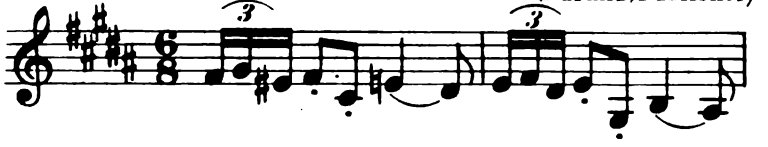
49 Bach, Prelude in G



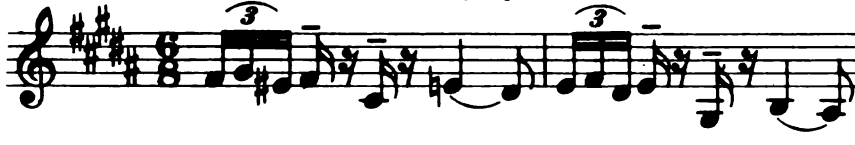
Practise Exercise 33. (Page 33), tying together with great care those notes which are not repeated.

14. STACCATO TOUCH. "Staccato" means "Detached," and this literal translation aptly describes the staccato touch upon the organ. The quick, sharp staccato of the piano produces *no tone* upon the organ. Bach rarely marked notes staccato, but it is evident from the form of many of his phrases that certain notes must have been so played to produce a clear and convincing effect. Staccato notes are frequently found so marked in other organ classics. They should not be played in a short, crisp manner, as in piano music, but should be treated as repeated notes of equal value are treated, that is, held for exactly half of their value. The effect is something like the accented staccato on the piano, indicated by the sign ⫠ or ⫟ placed over a note. Thus, the phrase

50 Saint-Saëns, Fugue in B (Durand, Publisher)

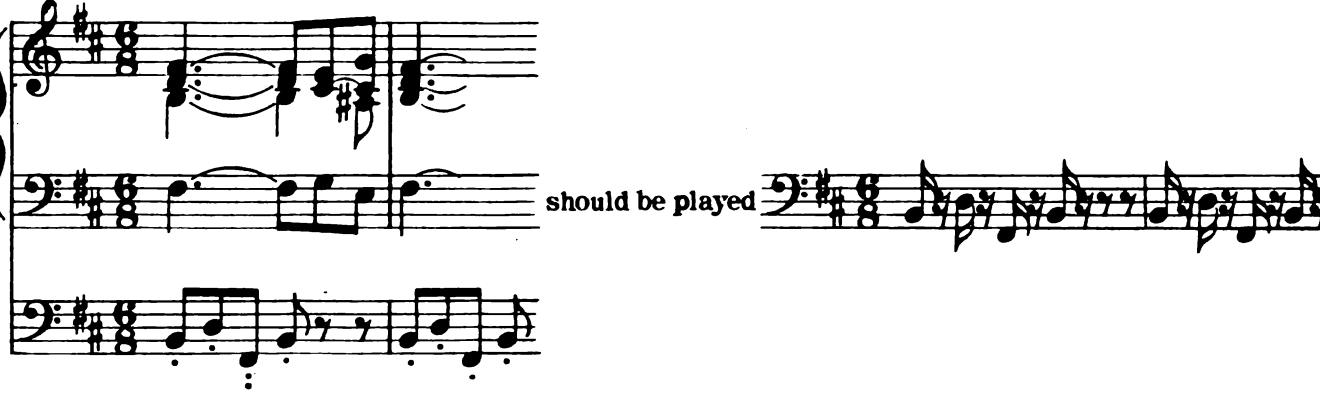


should be played



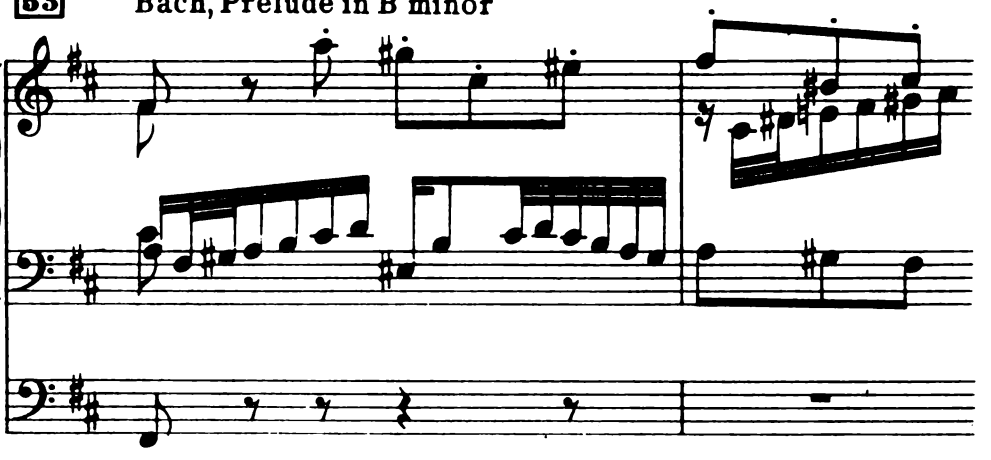
Similarly, the pedal notes in the following passage:

51 Mendelssohn, 5th Sonata

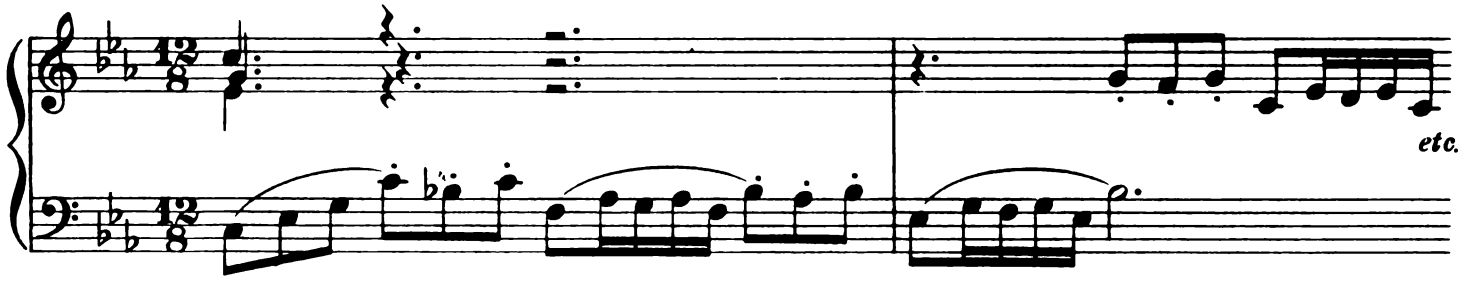


Examples: 52 Bach, Fugue in G minor (Widor's phrasing)

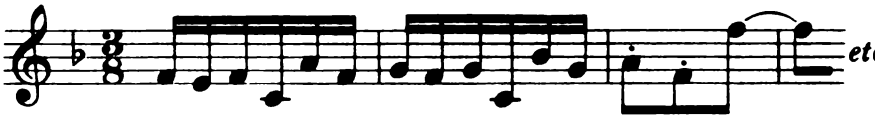
53 Bach, Prelude in B minor



54 Bach, Fugue in E♭ (St. Anne's)

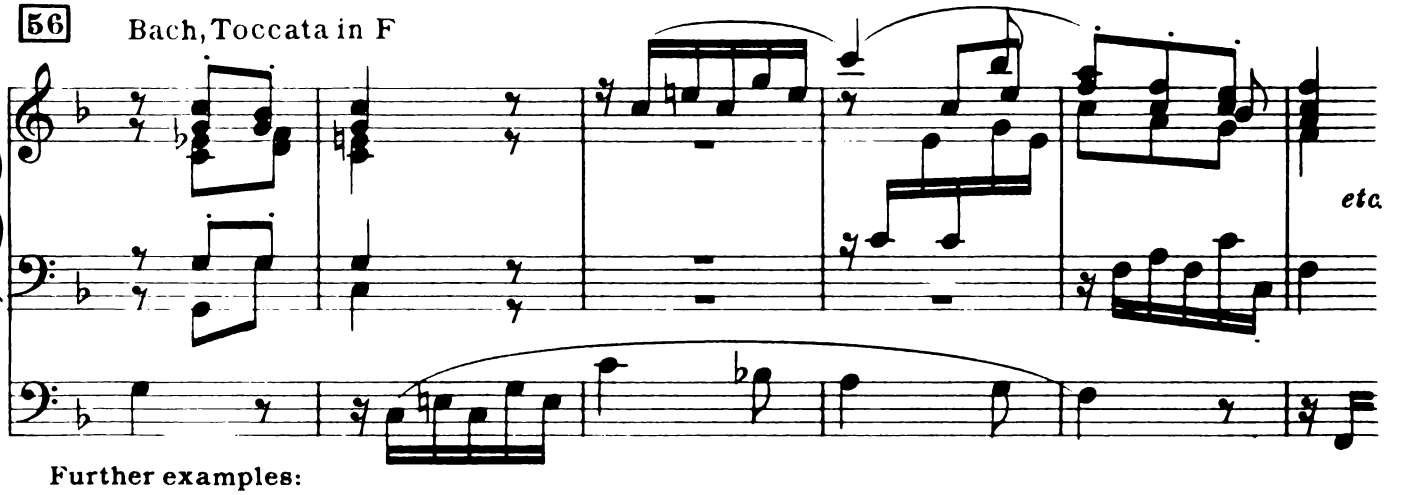


55 Bach, Toccata in F



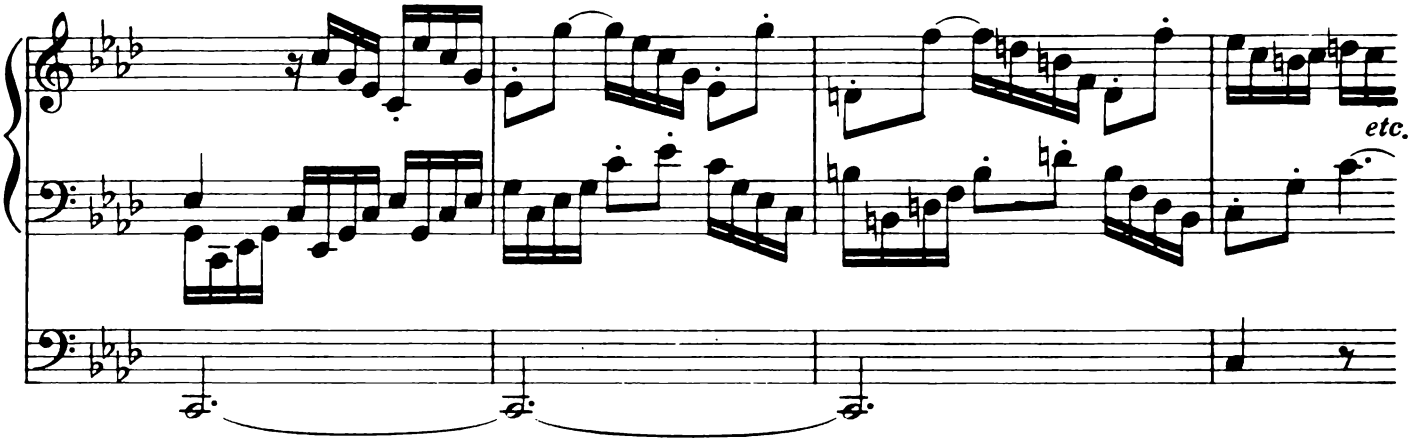
The principle of staccato notes is frequently applied to chords:

56 Bach, Toccata in F

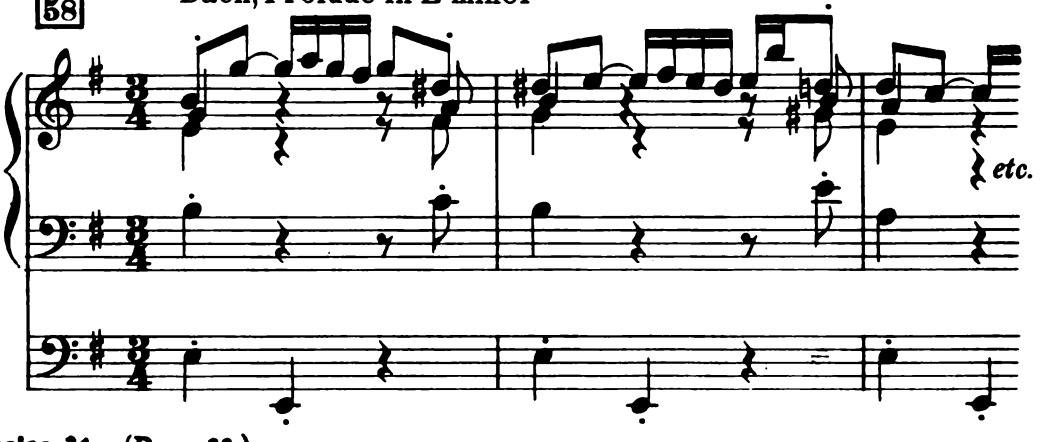


Further examples:

57 Bach, Prelude in F minor



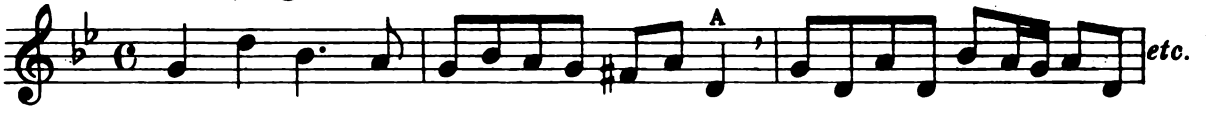
58 Bach, Prelude in E minor



Practice Exercise 34. (Page 33.)

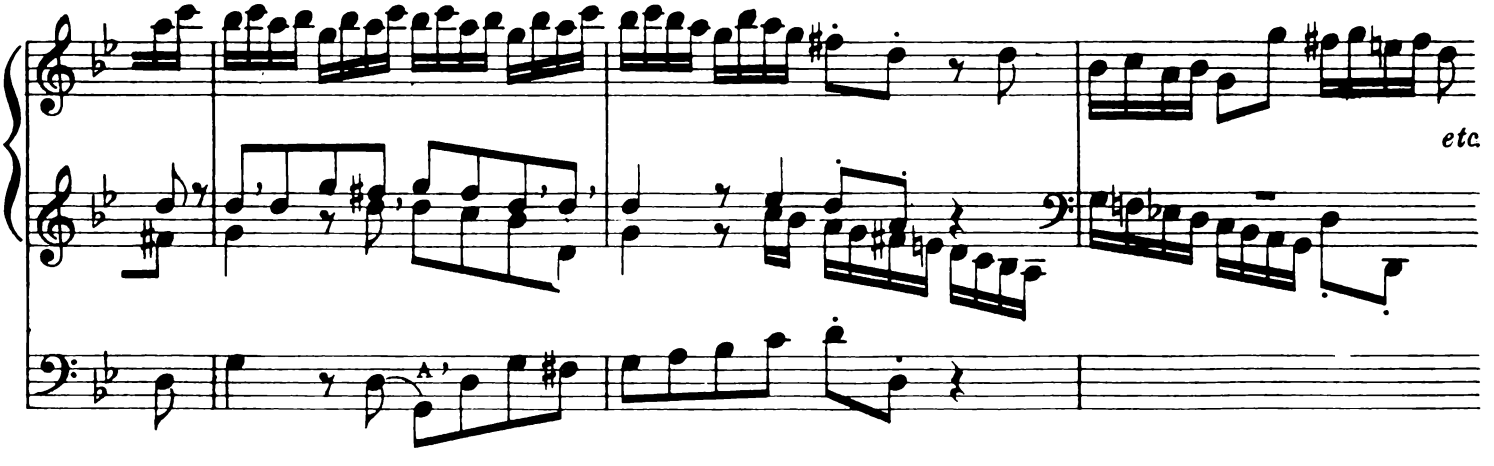
15. **PHRASING.** A phrase may often be terminated and a new one begun upon the same principle as that of staccato or repeated notes. Thus, in the following excerpt, the note "A" should be held for exactly half of its value, that the ending of the phrase may be clearly marked.

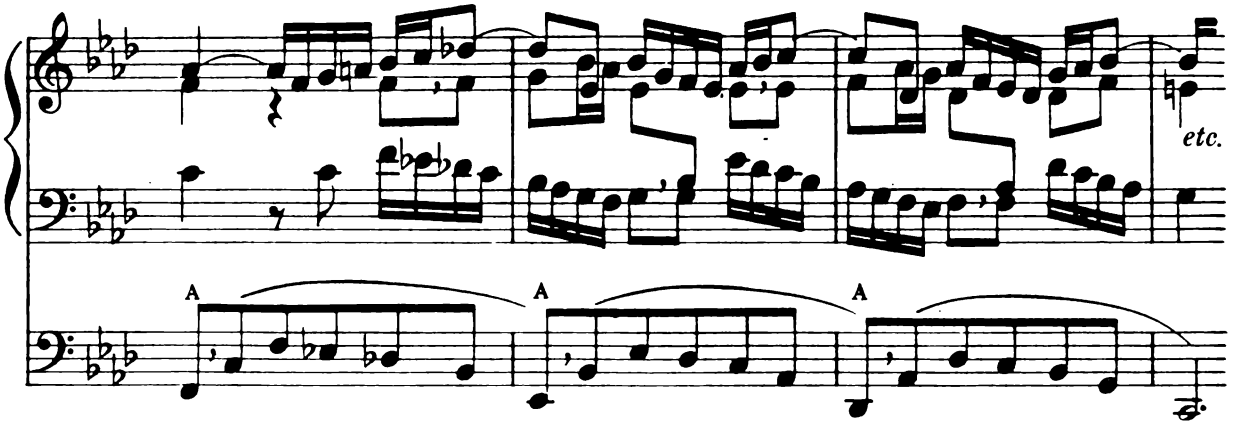
59 Bach, Fugue in G minor ("The Little")



In the following passages, also, notes "A" are held for only half of their value, to give point to the new phrase:

60 Bach, Fugue in G minor ("The Great")





Phrasing, in organ playing, may be indicated only by breaks in the continuity of parts. Great care should therefore be taken to avoid unintentional breaks, as the auditor can grasp only what the organist *does*, not what he intends to do. This care should extend of all parts, not only to the highest part or melody.

16. The student may now commence the practise of the foregoing principles in the studies which begin with **Exercise 35.** (Page 34.)

NOTES ON THE PERFORMANCE OF BACH'S WORKS.

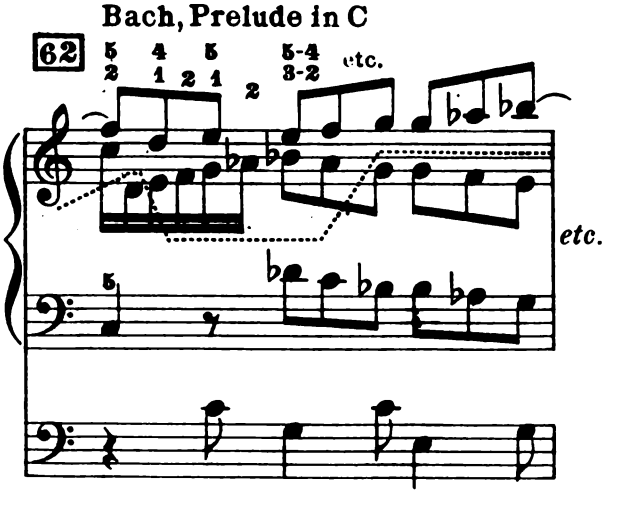
17. Before studying any exercises taken from the works of Bach, it will be of value to mention a few fundamental points regarding proper style in Bach-playing, although the student will not at once have an opportunity of putting into practice all of the precepts which follow.

TEMPO. Bach's music must never be hurried. His conception of *vivace*, as Widor remarks, would correspond to a lively *moderato* of the present day. The keenest feeling for rhythm, dignity and repose should never be forgotten. One could not do better than quote M. Widor on the subject of determining the tempo of a Bach composition: "The tempo of a given piece is decided by the length of the smallest notes which occur in it, whether these be eighth-notes, sixteenths, or thirty-seconds. The figures in which these notes are combined must come out clearly and effectively, and ought never to sound hurried. From this viewpoint the tempo of the theme is fixed."

RHYTHM. The rhythm, as often stated, must be inflexible. At the same time due regard may be had for those *nuances* (cadences, ritardandos, etc.) which may occur, and, upon occasion, for a slight holding back before the entry of a fugal part. None of these shadings of tempo should be exaggerated, or the style will become gross and affected.

LEGATO. As already stated, a perfect legato is the foundation of a Bach-technique. We have already studied the several means of attaining it. It is valuable to remember that the division of the parts between the two hands should be very elastic, one hand being ready to assist the other upon every occasion in the preservation of legato parts. An instance of this cooperation is found in *Example 5*, and also in the following passage:

Bach, Prelude in C



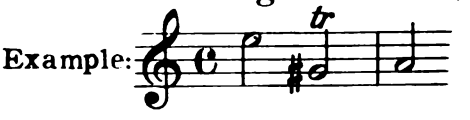
THE ARRANGEMENT OF THE NOTES UPON THE MANUAL STAVES should be practically disregarded in so far as it may appear to assign notes to either the right or left hand, by their position in the upper or lower staff respectively. Both composers and music engravers are very apt to avoid the use of leger-lines by writing a given voice partly in one staff and partly in the other, purely as a matter of convenience in writing or engraving. The right hand should, therefore, not hesitate to give assistance, where necessary, in the province of the left, and vice versa.

CERTAIN DETAILS OF STYLE. Trills and Ornamentations. Trills always start upon the *upper* note of the trill. Thus a trill indicated upon the note C, employing C and D, will start upon D. The only exception to this rule is in the case when the trill is approached from the note above. If D is the note preceding a trill upon C, the trill must, of course, begin upon C.

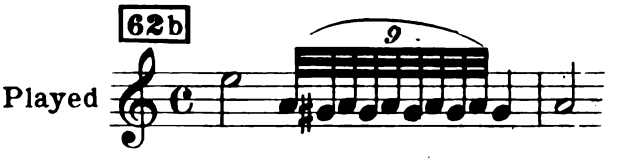
It is advisable to halt the trill upon a rhythmic beat before the time value of the trilled note expires.

62a

(Allegro moderato)

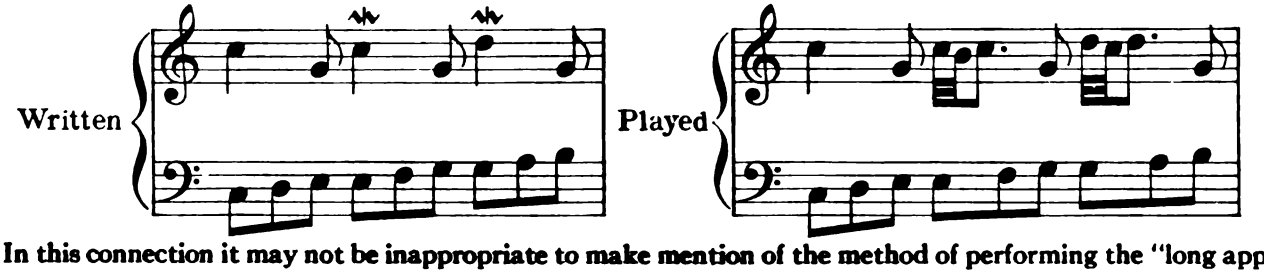


62b



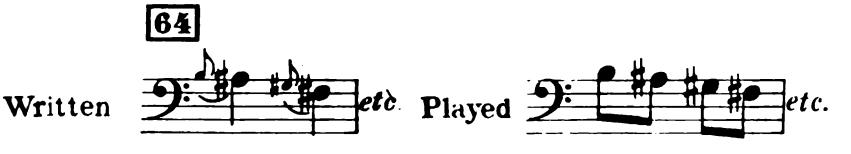
Trills, mordents, and all ornamentations *start* upon the beat where they are indicated, and do not (as frequently, in piano music) precede it. The *first note* of the mordent in the following example falls exactly *upon* the beat where it is placed, as indicated:

63 Bach, Prelude in C



In this connection it may not be inappropriate to make mention of the method of performing the "long appoggiatura" common to Bach and other ancient writers. A simple example from the E Minor ("Wedge") Fugue will make this clear:

64

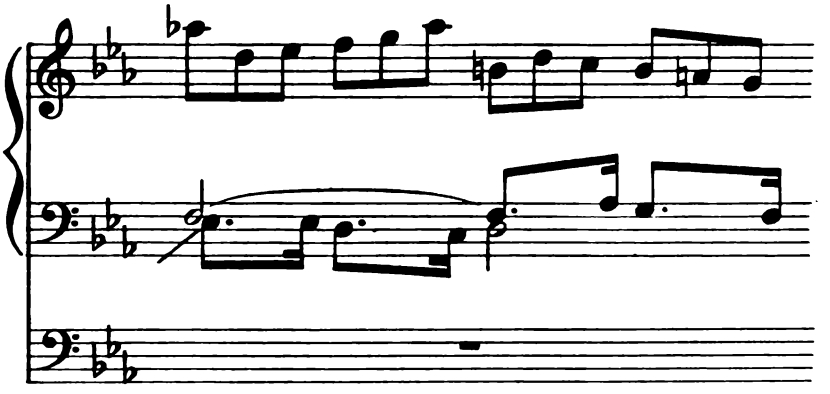


STACCATO NOTES. The general principles of Staccato playing have already been studied, but it is of value to note an especially frequent use which is made of staccato notes. When a phrase ends with a drop of an octave in the last two notes, these notes are often played staccato. Pedal basses of this character (dropping an octave) not connected with any preceding or following phrase are often so played. See *Examples 58* and *60*. . In the latter we find such staccato notes in both manuals and pedals, and although the drop in the manual parts is not an octave, the principle is the same.

CONCLUDING CHORDS. When an organ work of Bach concludes with a chord held for a full measure and either surmounted by a hold (𝄐) or not, such a chord should be held for its full value plus one beat. In other words it should be discontinued exactly upon the first beat of an imaginary measure following. Needless to say, neither the pedal nor any other part should be held over, but all parts should be released at the same instant.

When dotted eighth notes followed by sixteenths are played together with triplets, as in the following example, the sixteenths should sound exactly with the last note of the triplet.

65 Bach, Prelude in C Minor



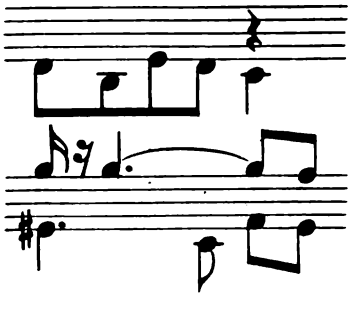
It is advised that the student work out carefully the best fingering and pedalling in these exercises from Bach and others, with due regard to the principles just studied, and that he mark fingering and pedalling in the book. Much may be learned in this way. Note also all repeated notes and other matters of style until these matters become habits of playing and are done justice to unconsciously.

Special Note to Exercise 41.

In Exercise 41 the dotted line indicates that all notes placed above it shall be played by the right hand, all below by the left. In organ playing the hands frequently assist each other in order to secure a better legato.

In practising this exercise and all which follow the greatest care should be given to the proper enunciation of repeated notes. All such repetitions are shown by commas (,). In this connection measure 8 should be played:

65 a Bach, Chorale



In future exercises the student will be expected to discover repetitions without the assistance of any indications.

Manual Exercises

NOTE. Nothing is of more importance in developing a good organ style than the matter of ***perfect rhythm.*** The student should lose no opportunity of acquiring the ***habit*** of rhythmical playing. He should begin by giving scrupulous care to the rhythm in the following exercises,– even in the simplest; and to practice so slowly that the tempo with which he commences an exercise may be absolutely maintained throughout. To further emphasize this principle when practising the following exercises in substitution of fingers, the student should make the substitution at a rhythmical point.– For example, if we count a measure of Ex. 1 in the following manner: "one, and, two, and, three, and, four, and," the substitution of the first finger for the second and the placing of the second finger upon its next note, ***ready to play,*** should take place upon the beat "and," – just half-way between the numbered beats of the measure. Practise very slowly at first, and never fast, as speed is of no importance whatever in these exercises.

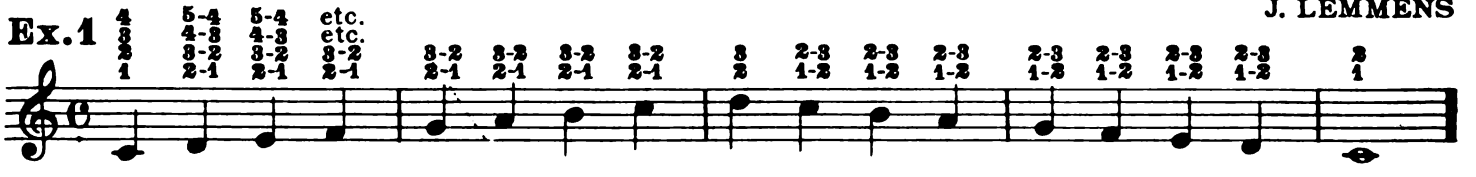
Strict adherence to this principle in all routine playing in no way interferes with due regard for those *nuances* and shadings of tempo which are dictated by good taste in performing every organ piece, but on the contrary heightens their effect when they are legitimately employed.

(Exercises 1-27 are by J. Lemmens, except where otherwise noted)

Right Hand

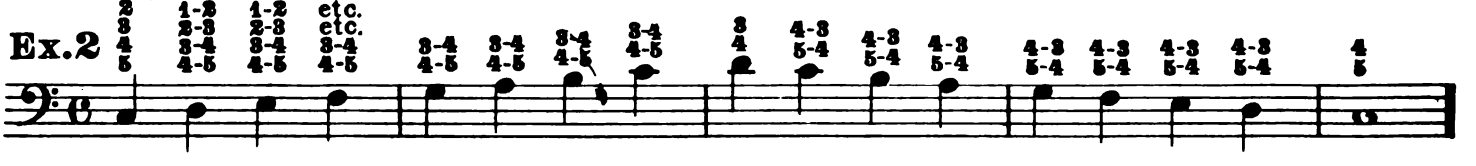
J. LEMMENS

Ex. 1

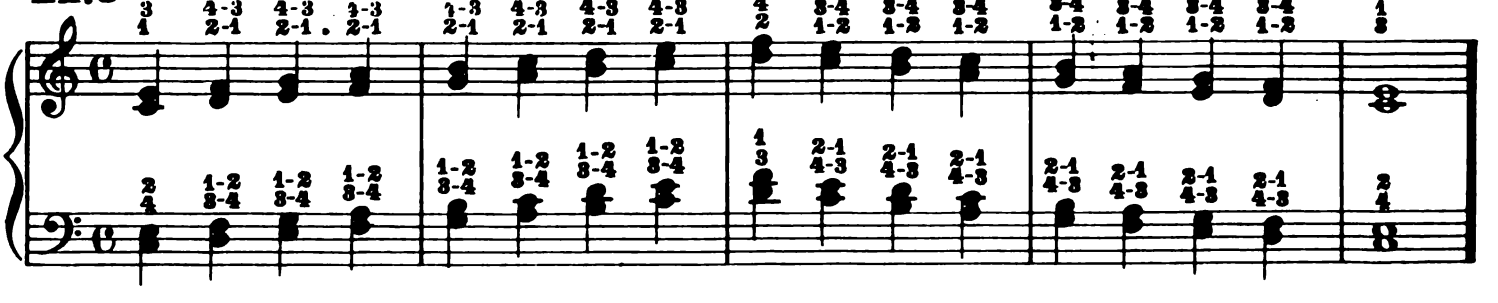


Left Hand

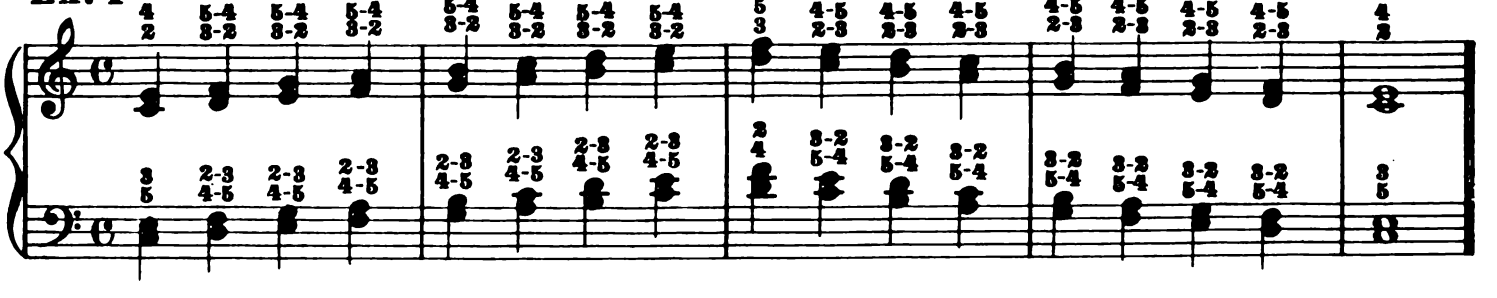
Ex. 2



Ex. 3 In exercises 1-18 practice each hand separately

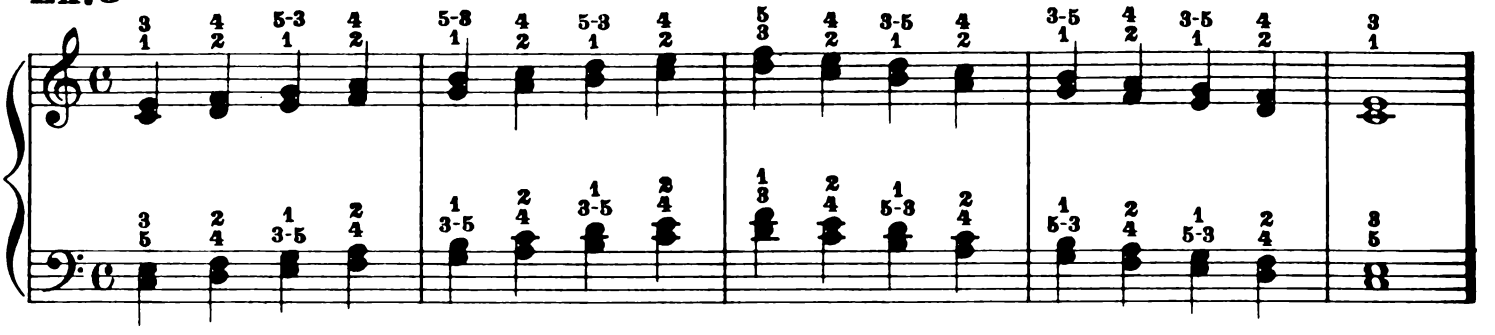


Ex. 4

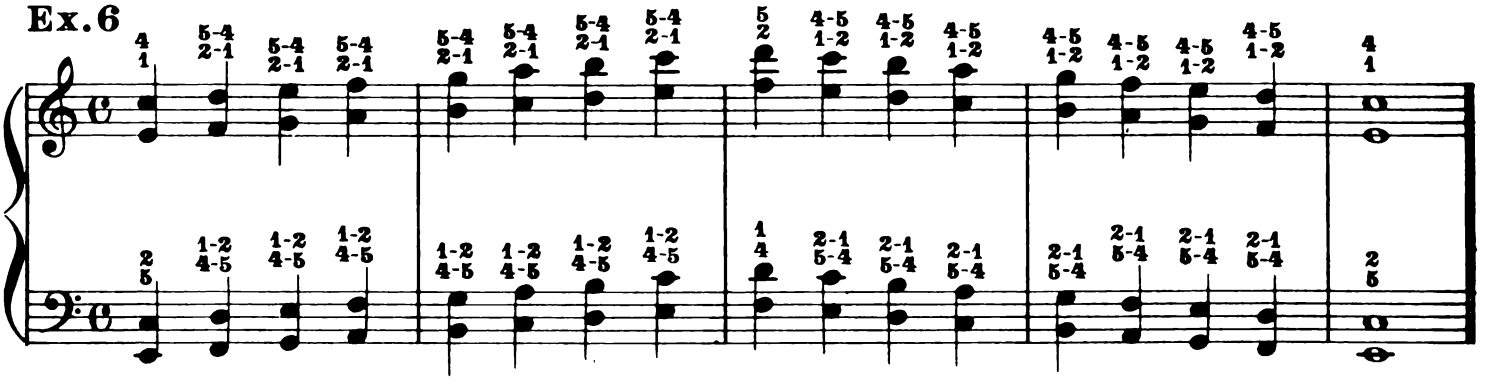


Ex.5

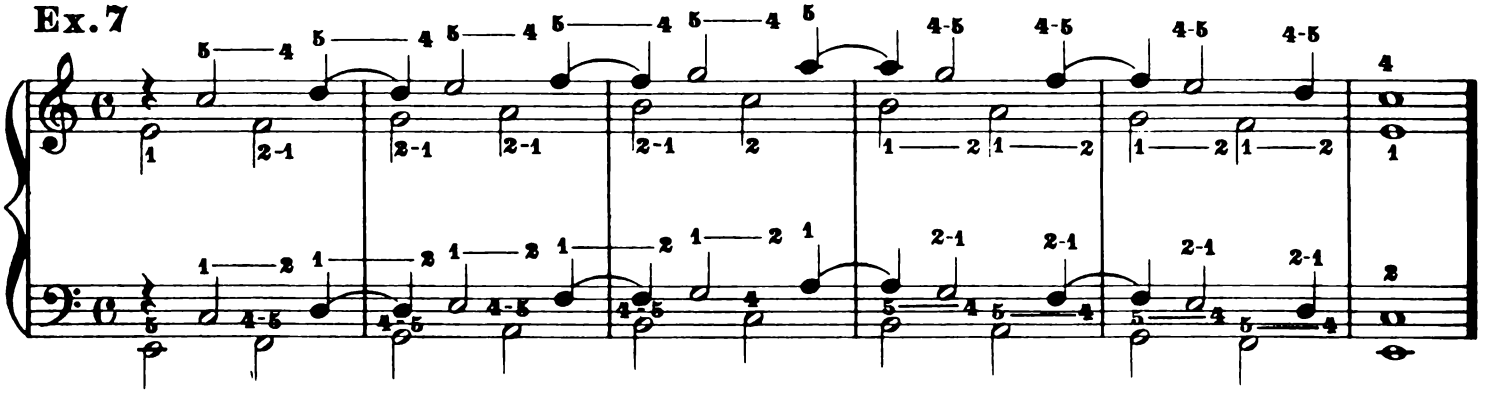
J. LEMMENS



Ex.6

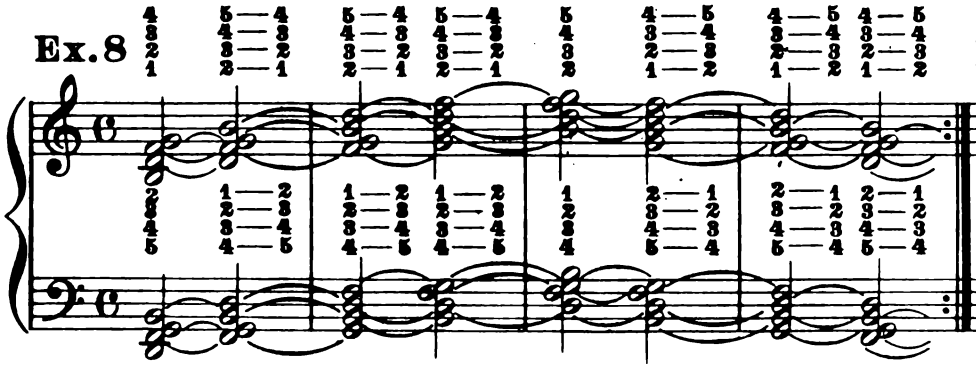


Ex.7

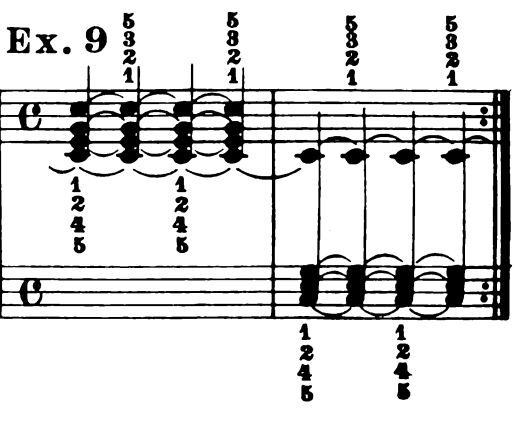


In the following exercise, take care that the note released is let go at the exact instant at which the new note attacked. There should be no gap between them.

Ex.8

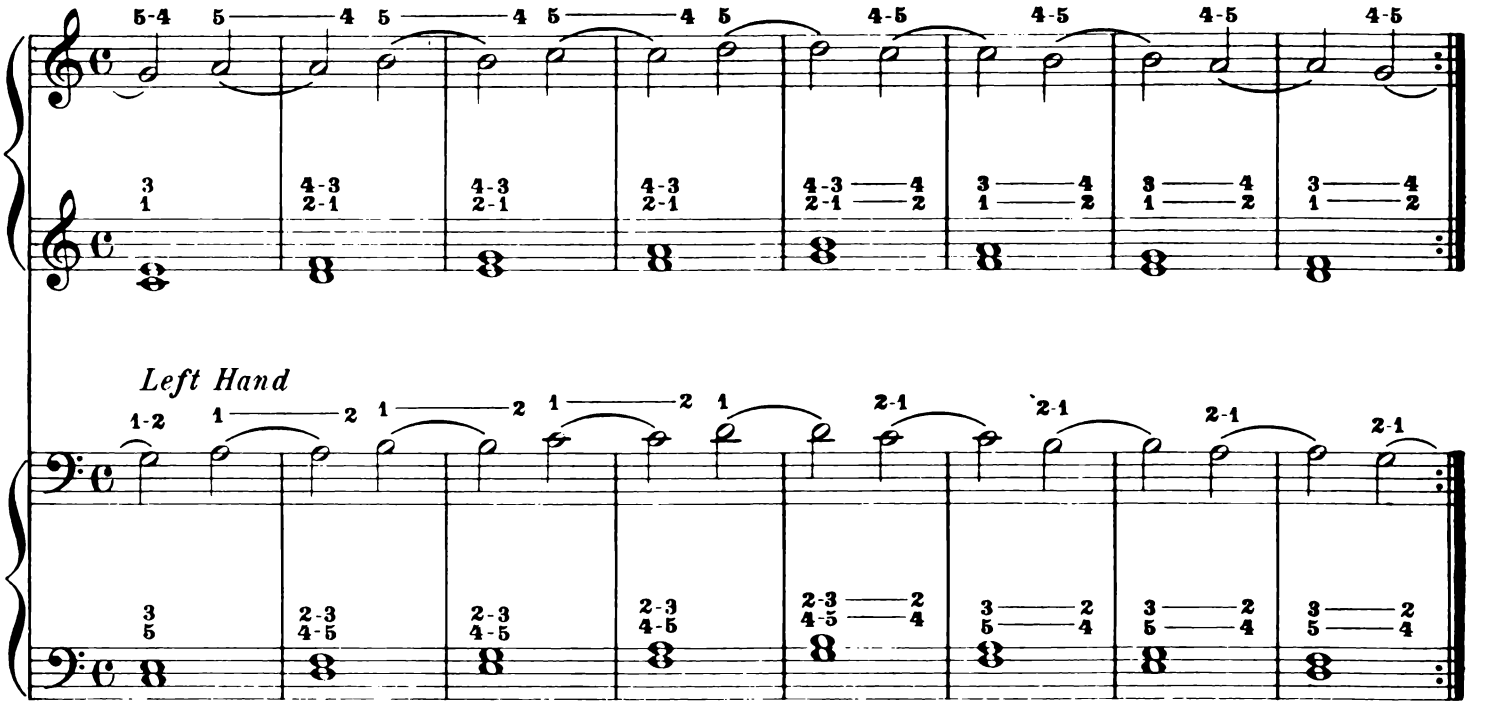


Ex. 9



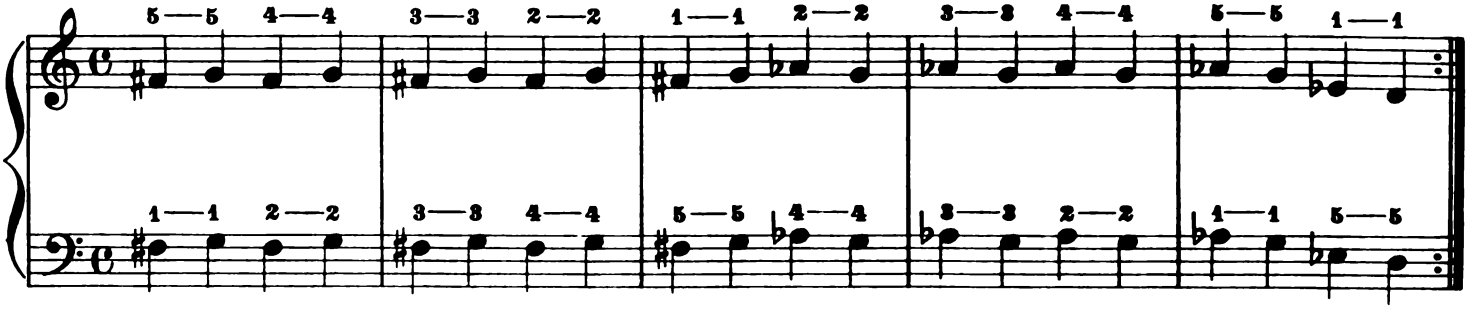
The following exercise has been divided into two staves merely for convenience in showing the fingering

Ex.10 *Right Hand* J. LEMMENS

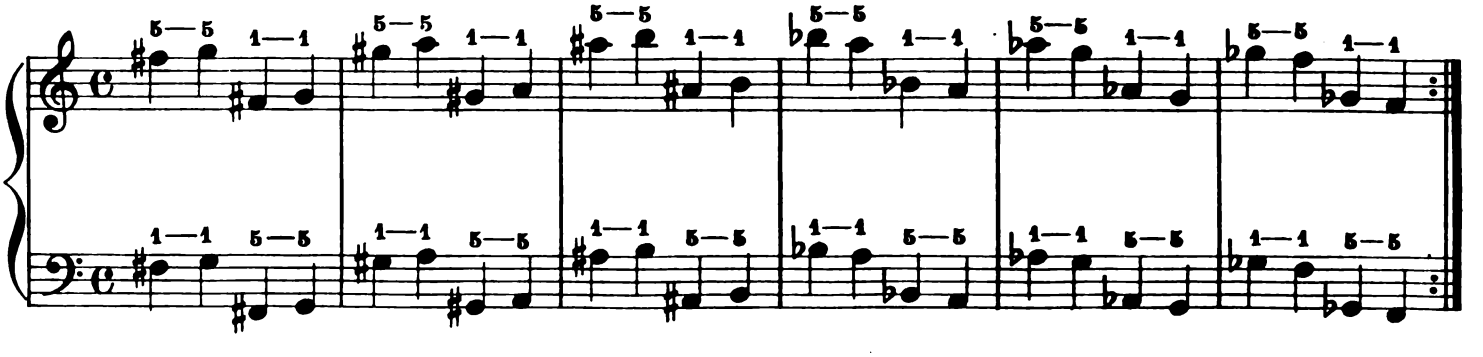


Left Hand

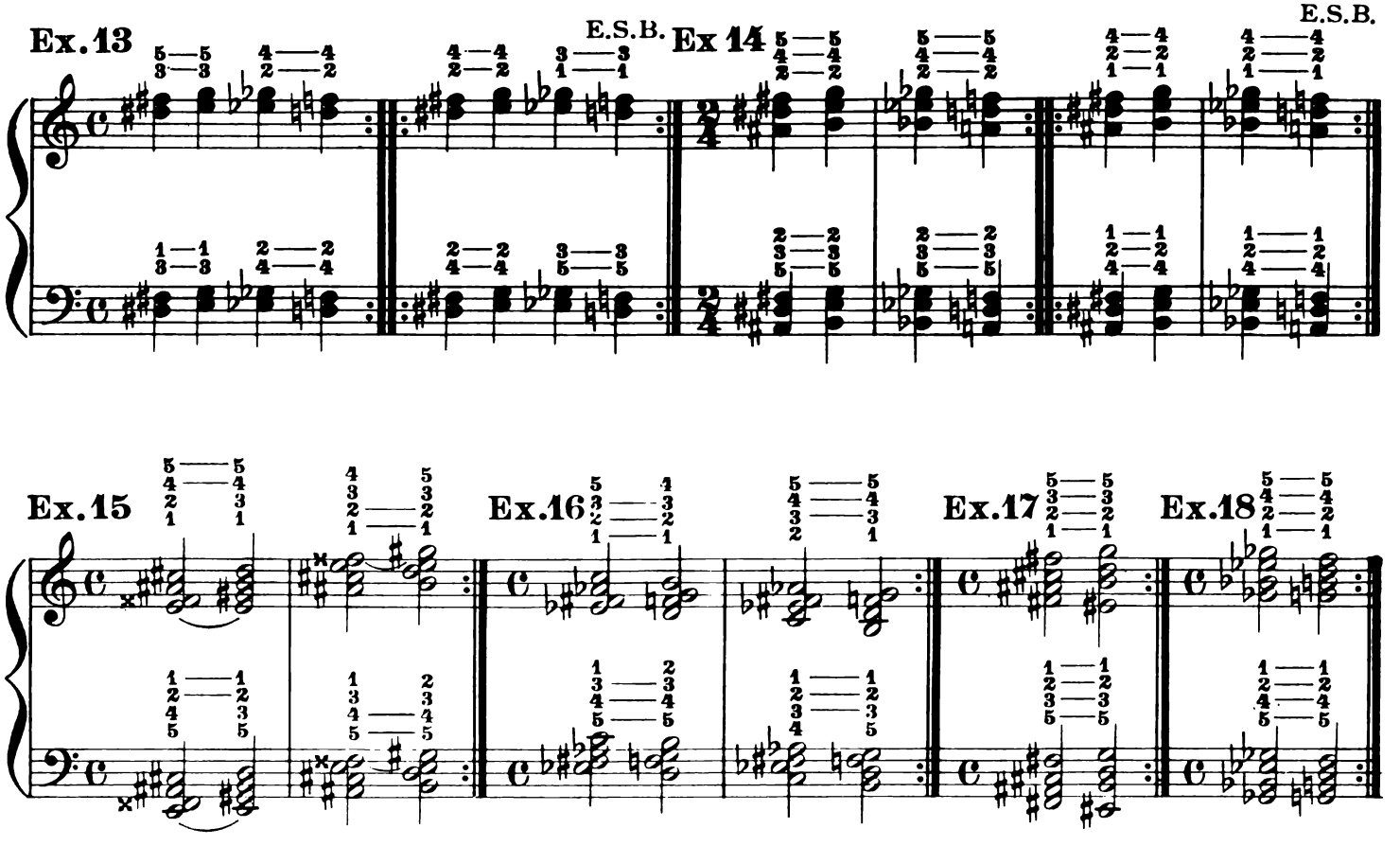
Ex.11

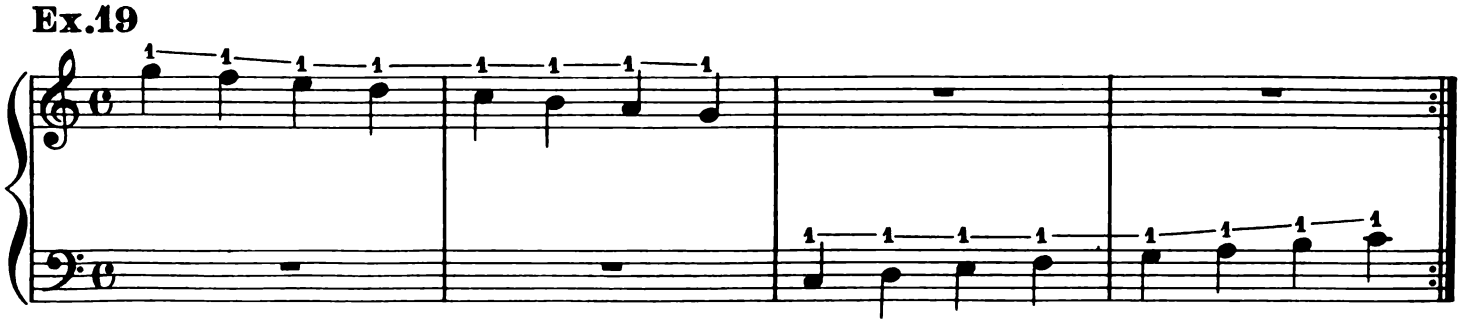


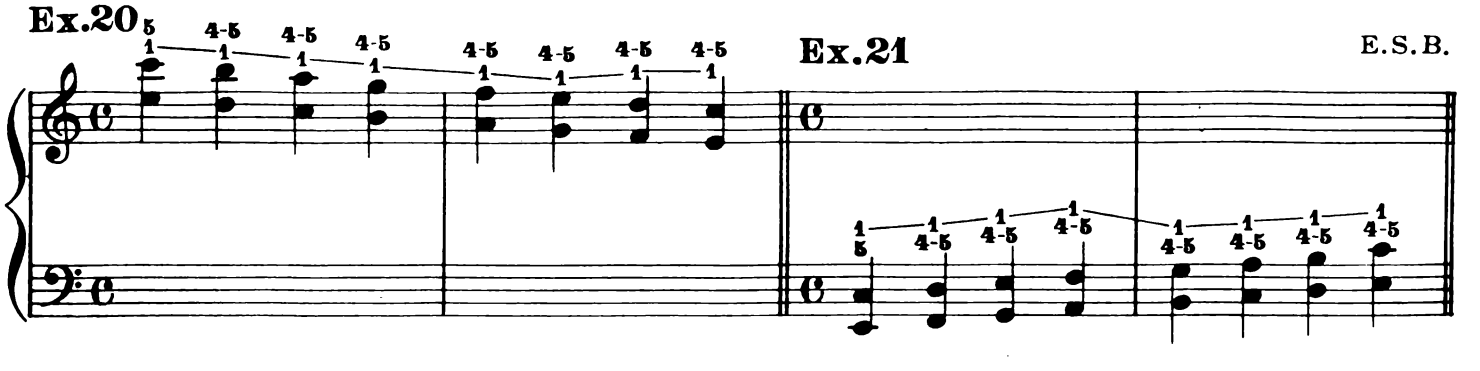
Ex.12



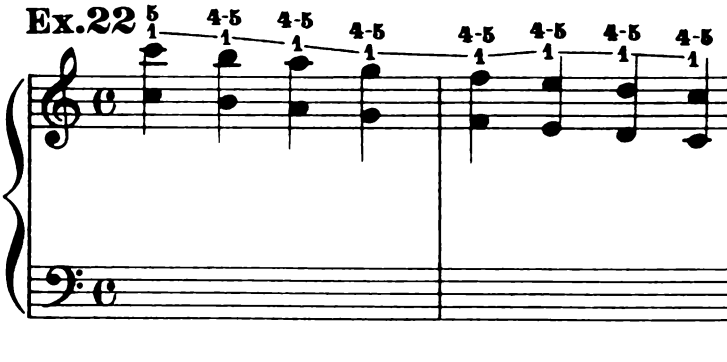
In Ex. 13-18 take care that the notes in each chord sound precisely together



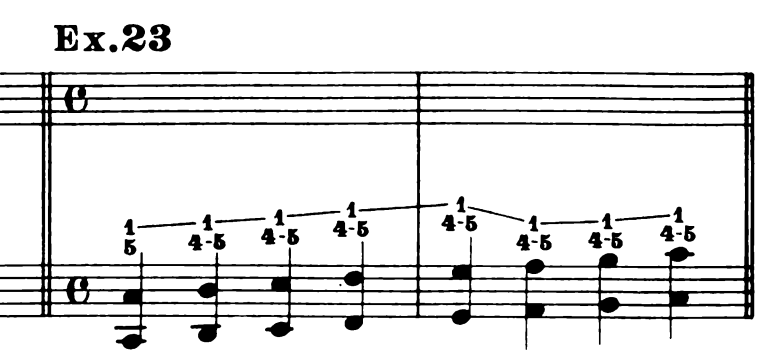




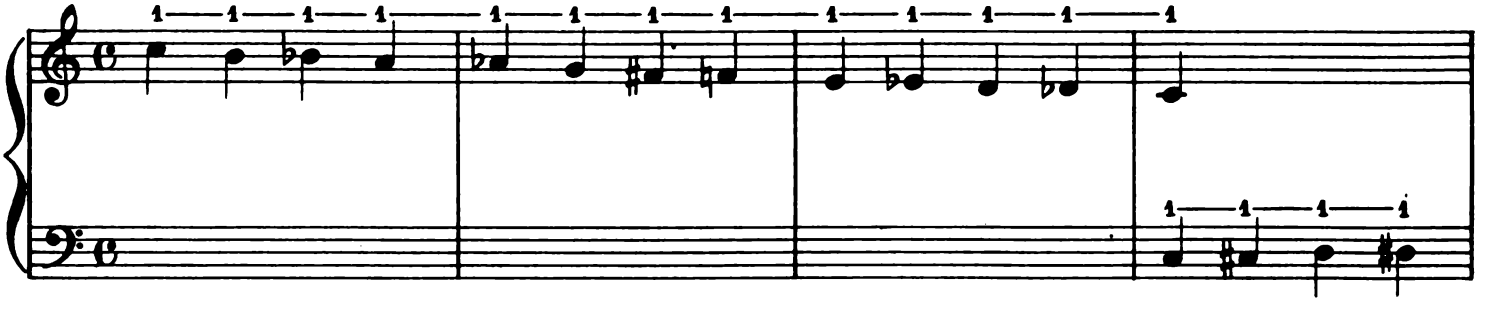
Ex.22



Ex.23



Ex.24



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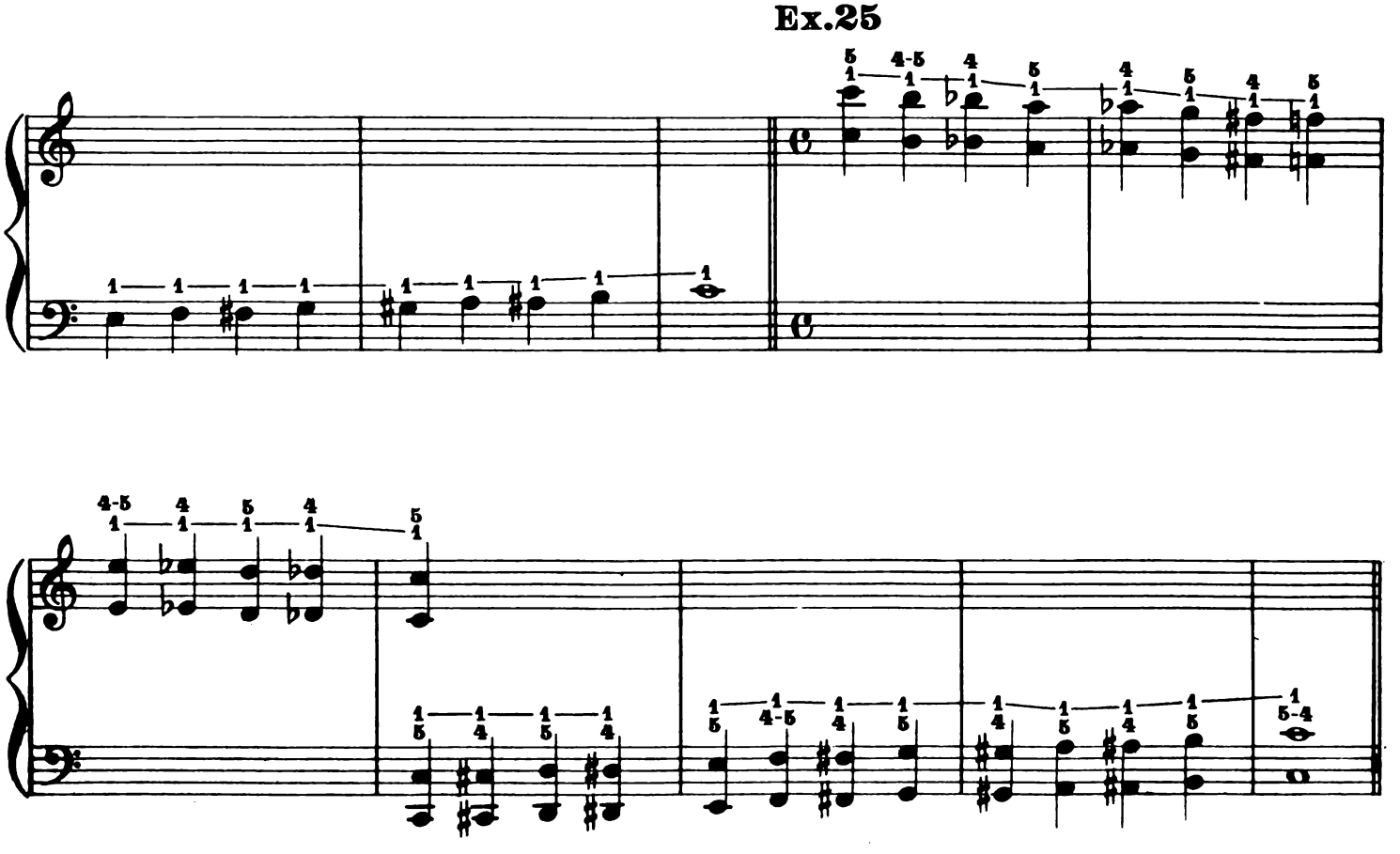
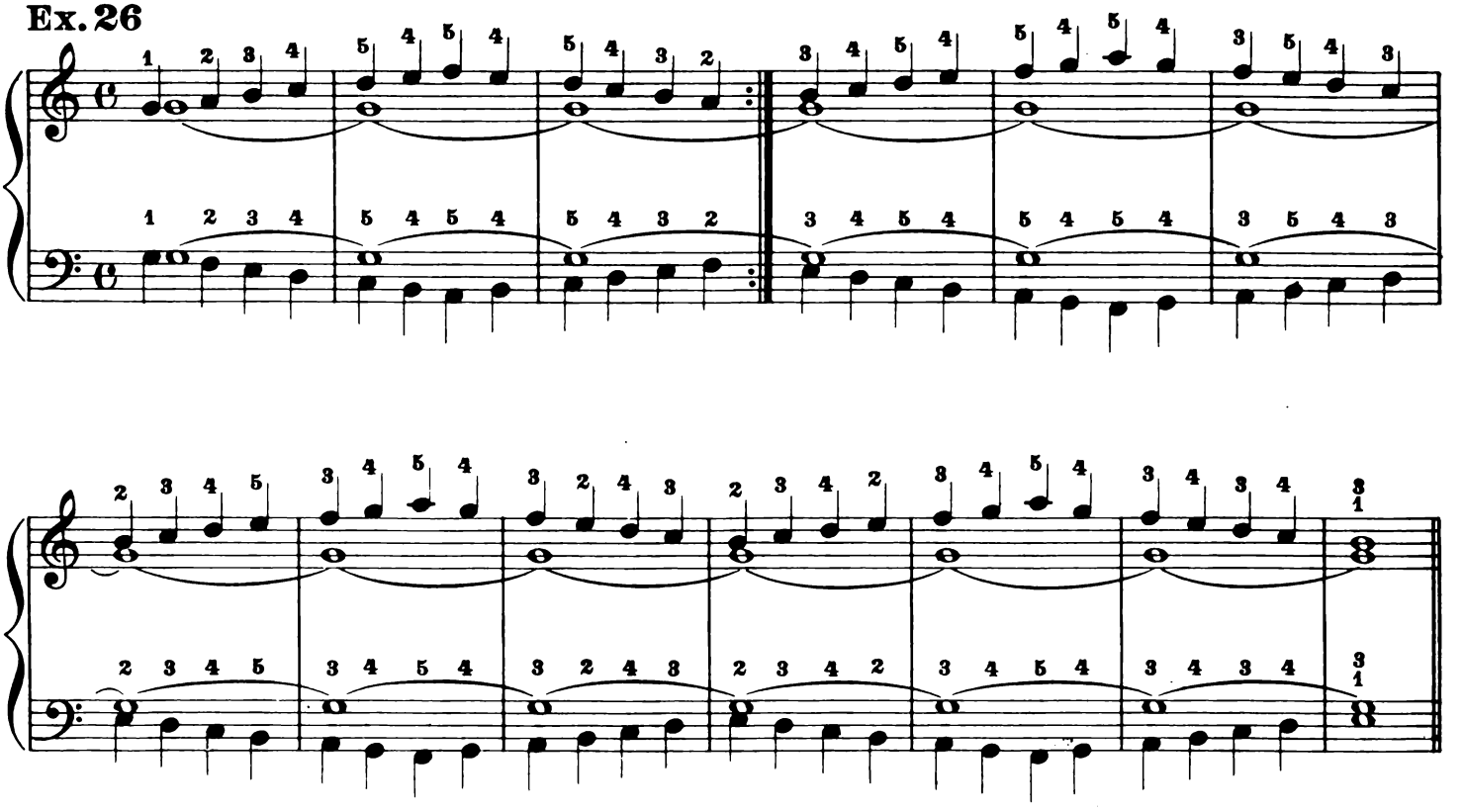
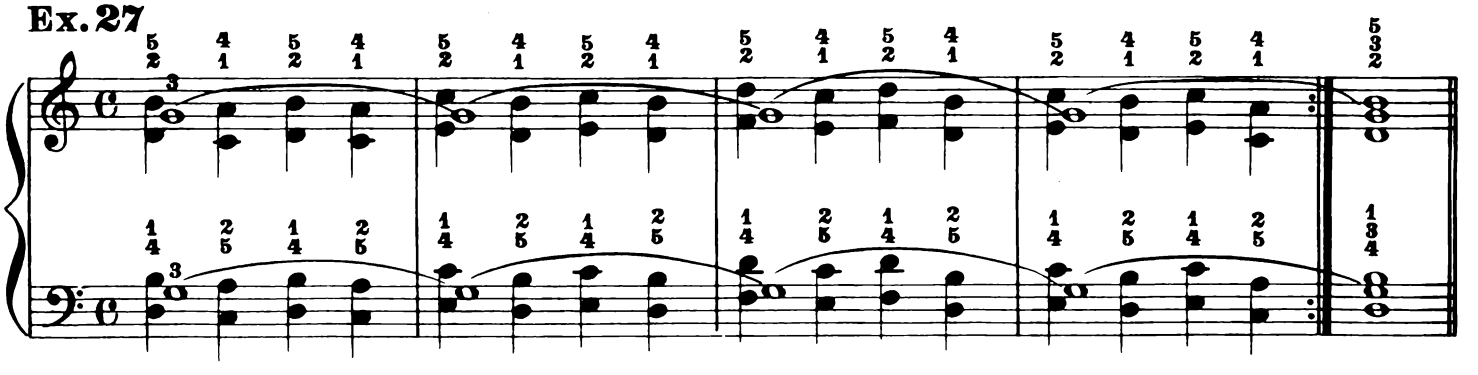


Ex. 26



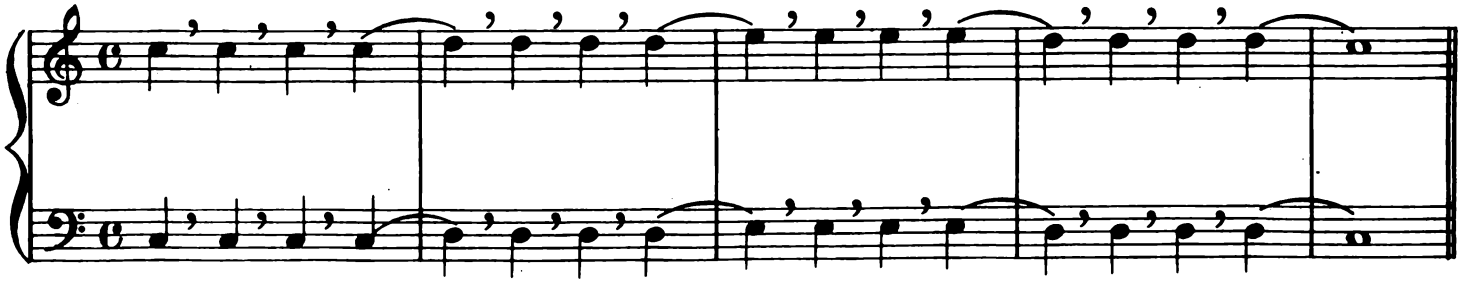
Ex. 27



The comma (,) indicates that point at which a note should be lifted

Ex. 28 Practice with each hand separately, then together

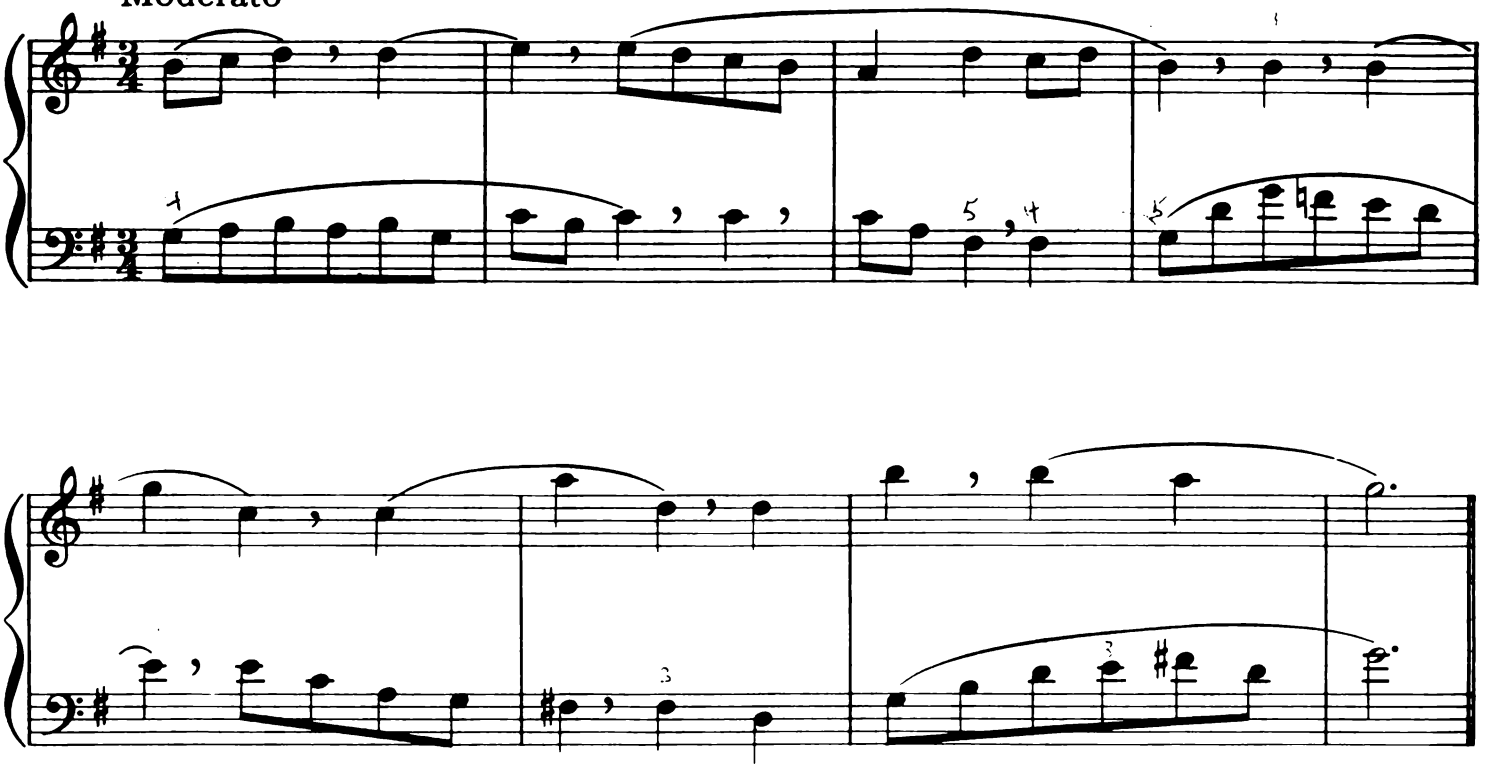
E.S.B.



Ex. 29

Moderato

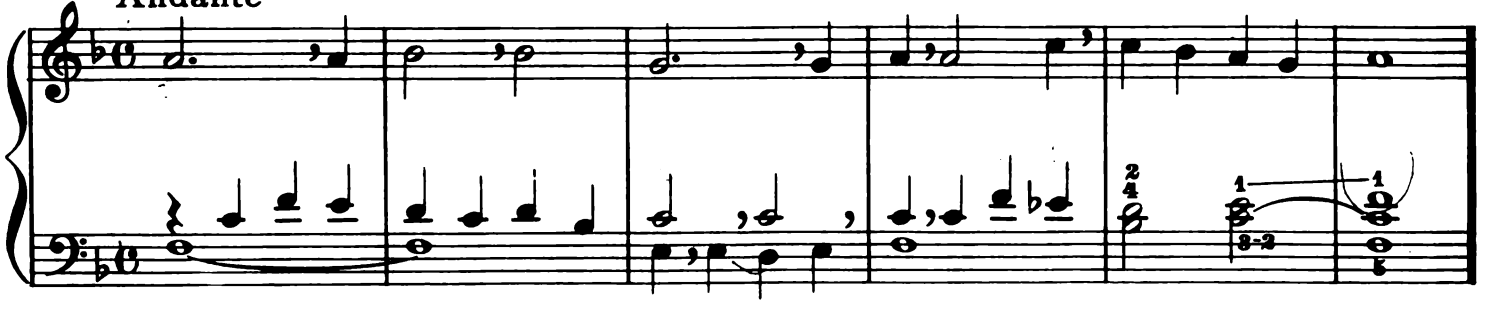
E.S.B.



Ex. 30

Andante

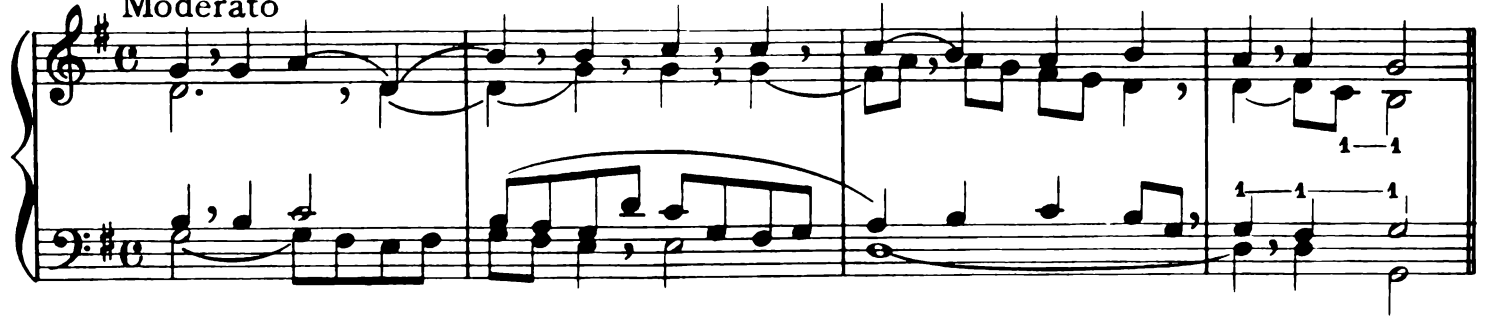
E.S.B.



Ex. 31

Moderato

E.S.B.

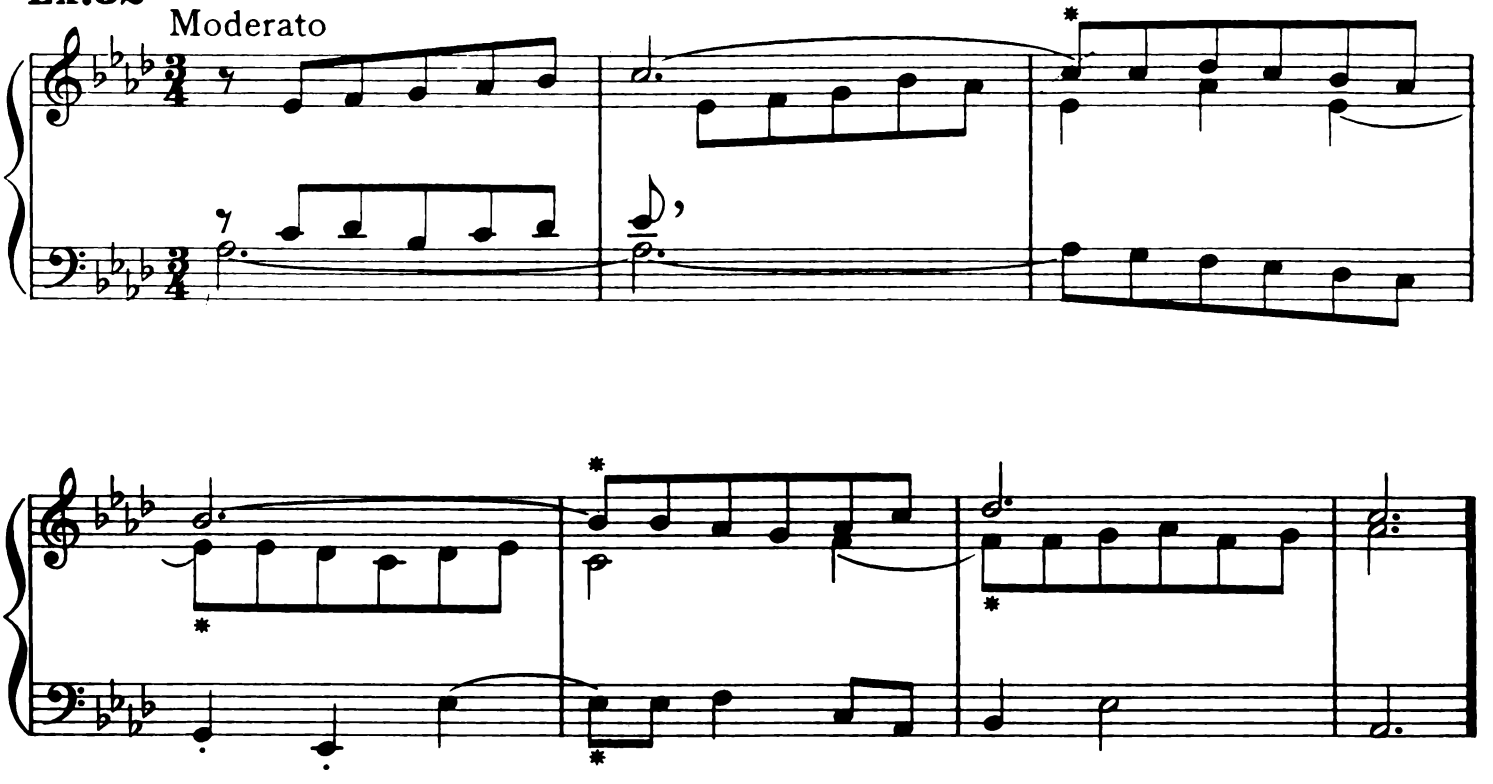


E.S.B.

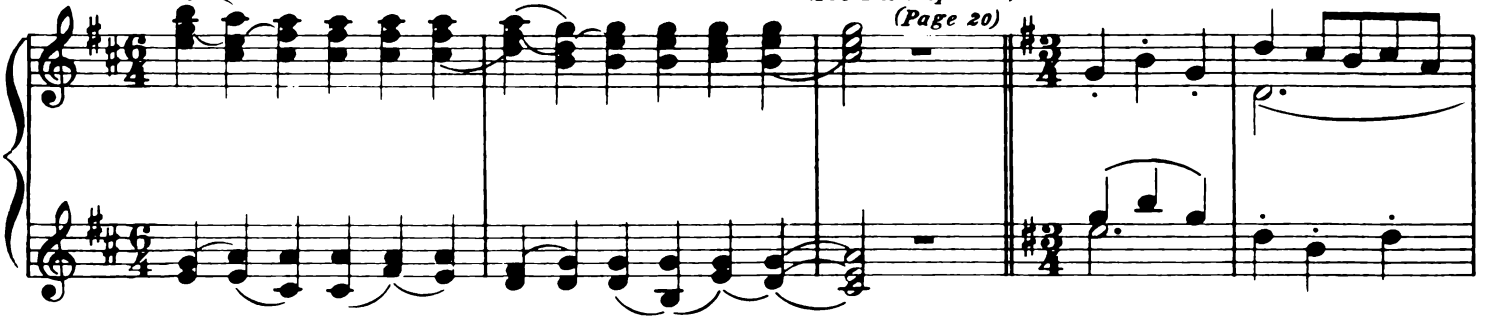
The sign * indicates omitted note

Ex.32

Moderato



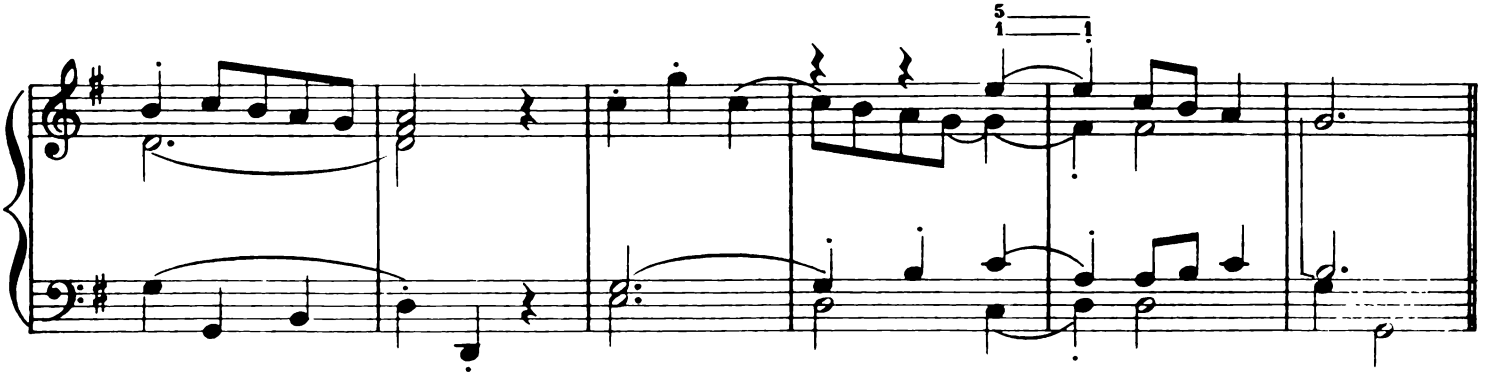
Ex.33



From Bach
(See Example 49)
(Page 20)

Ex.34

E.S.B.

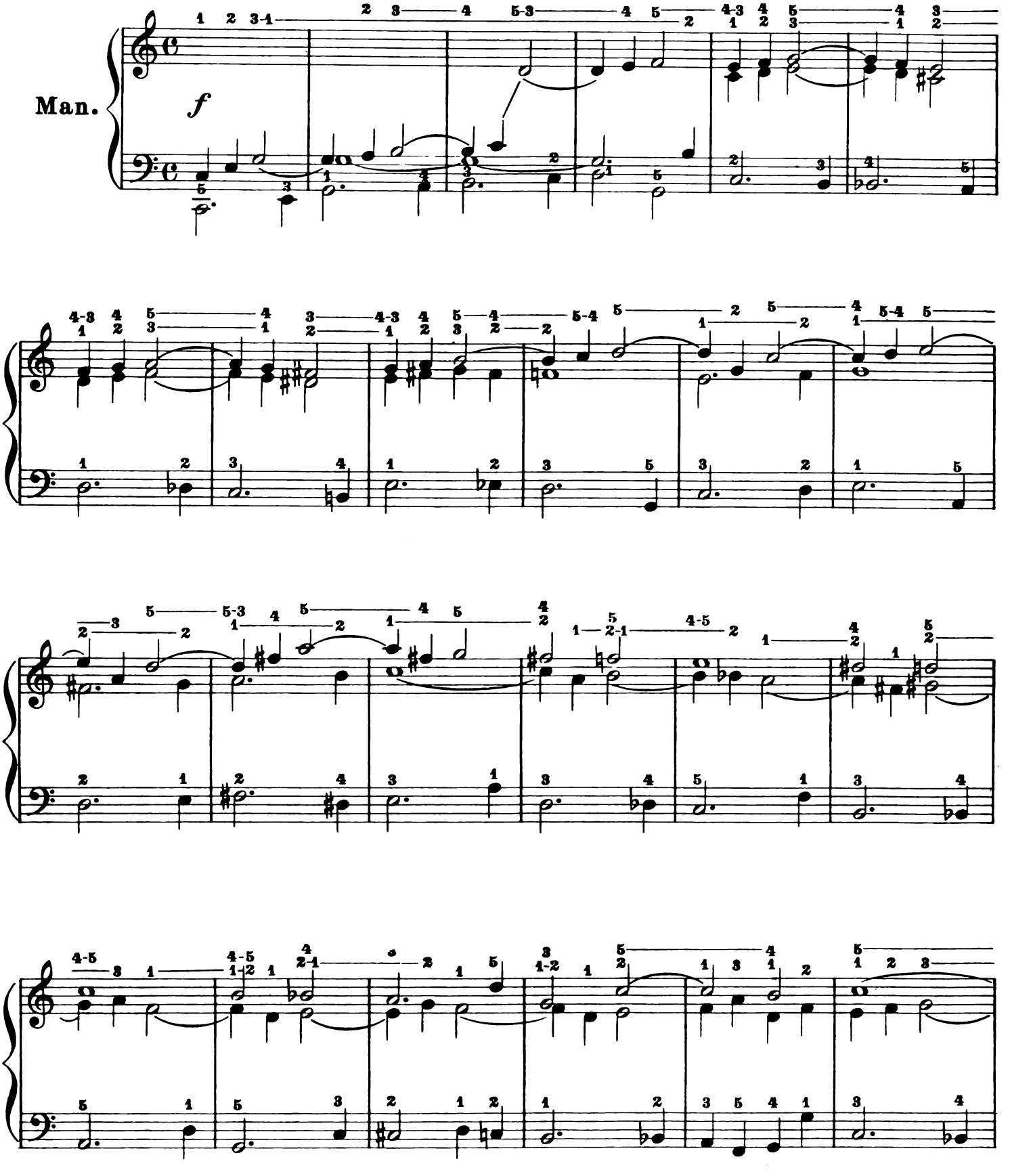


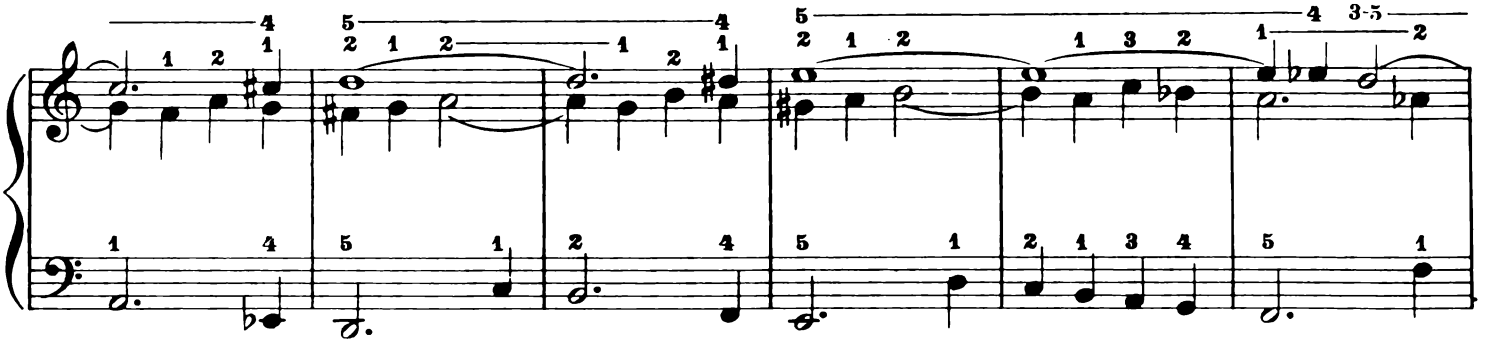
Ex.35

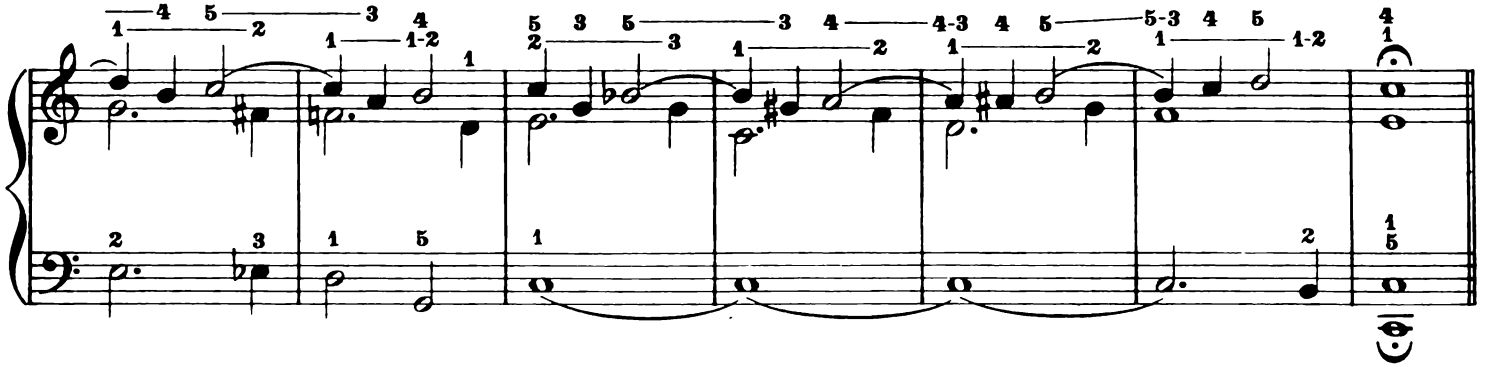
J. LEMMENS

Man.

f



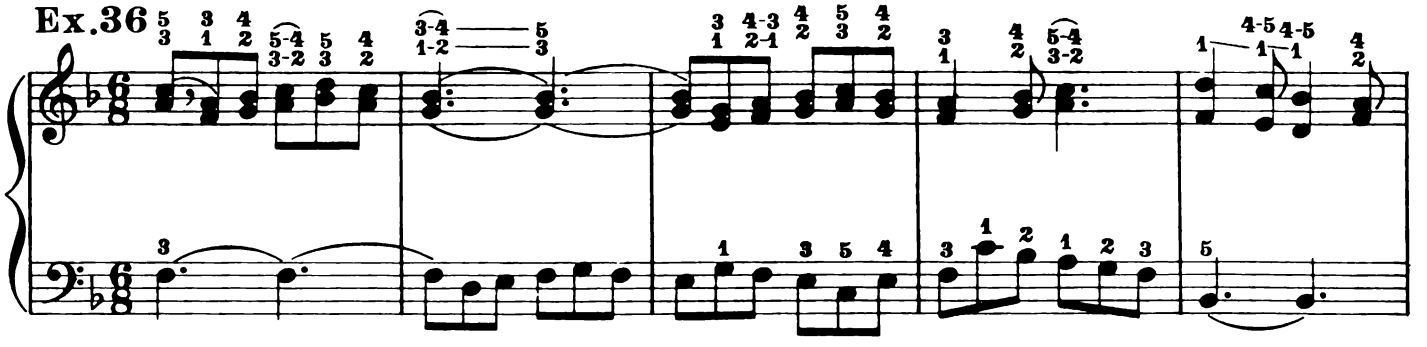


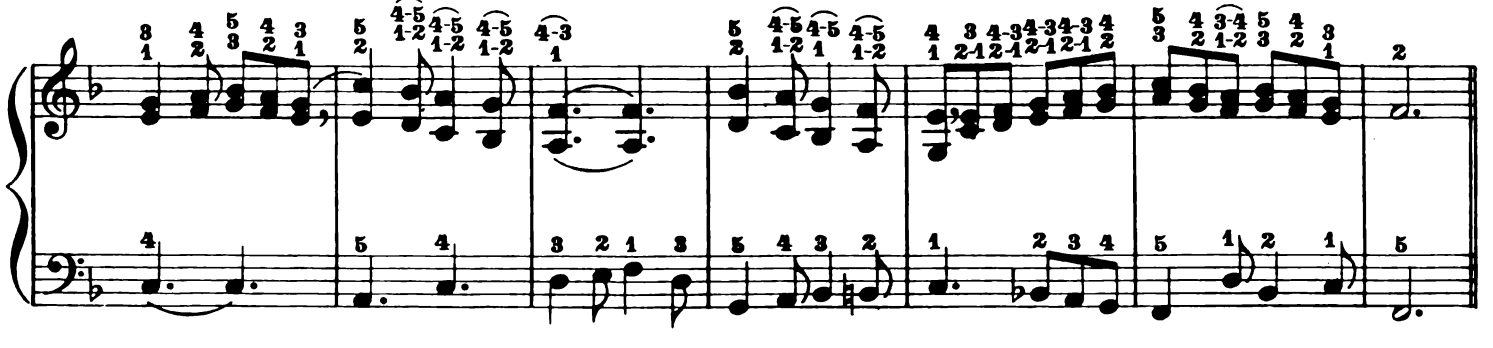


Slow

SIR JOHN STAINER

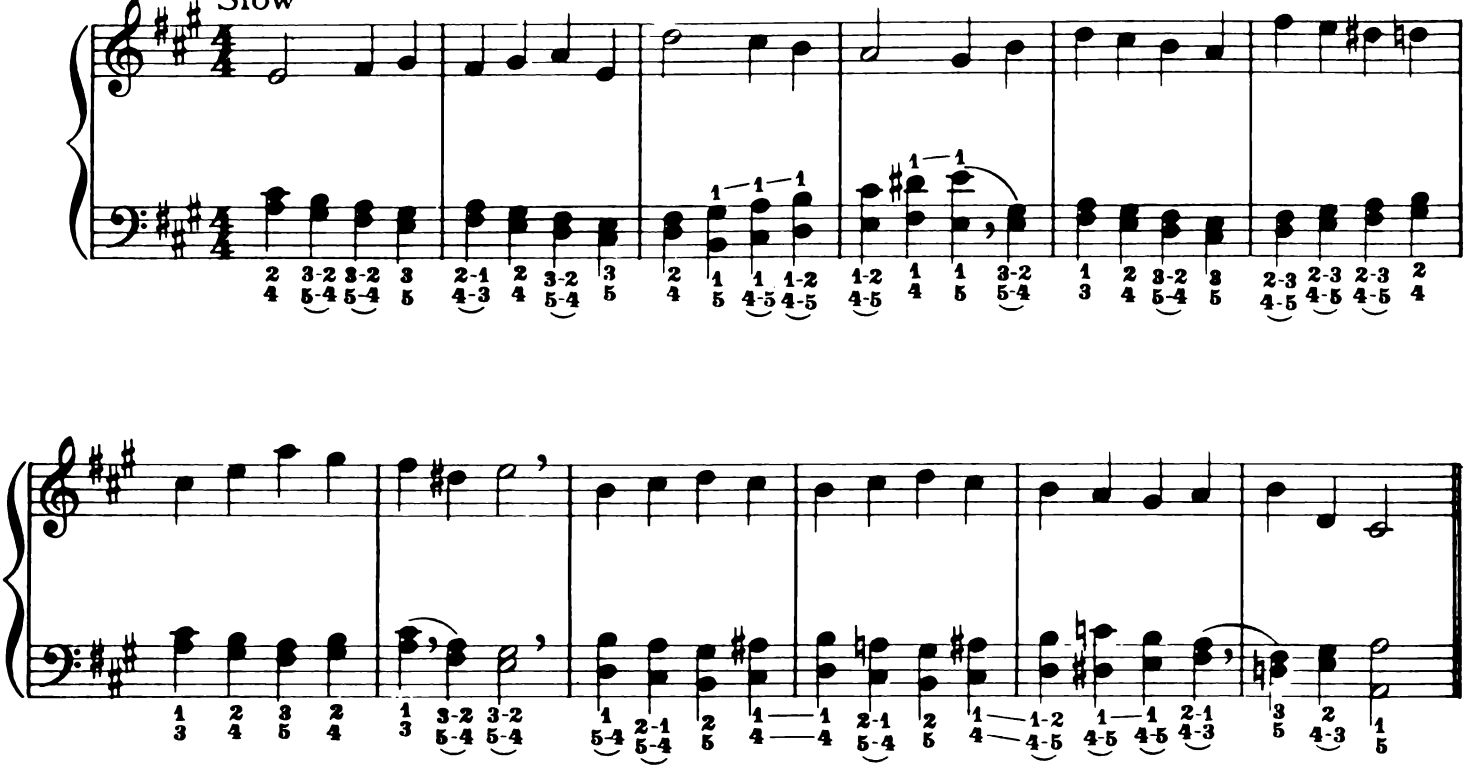
Ex.36





Ex.37 SIR JOHN STAINER

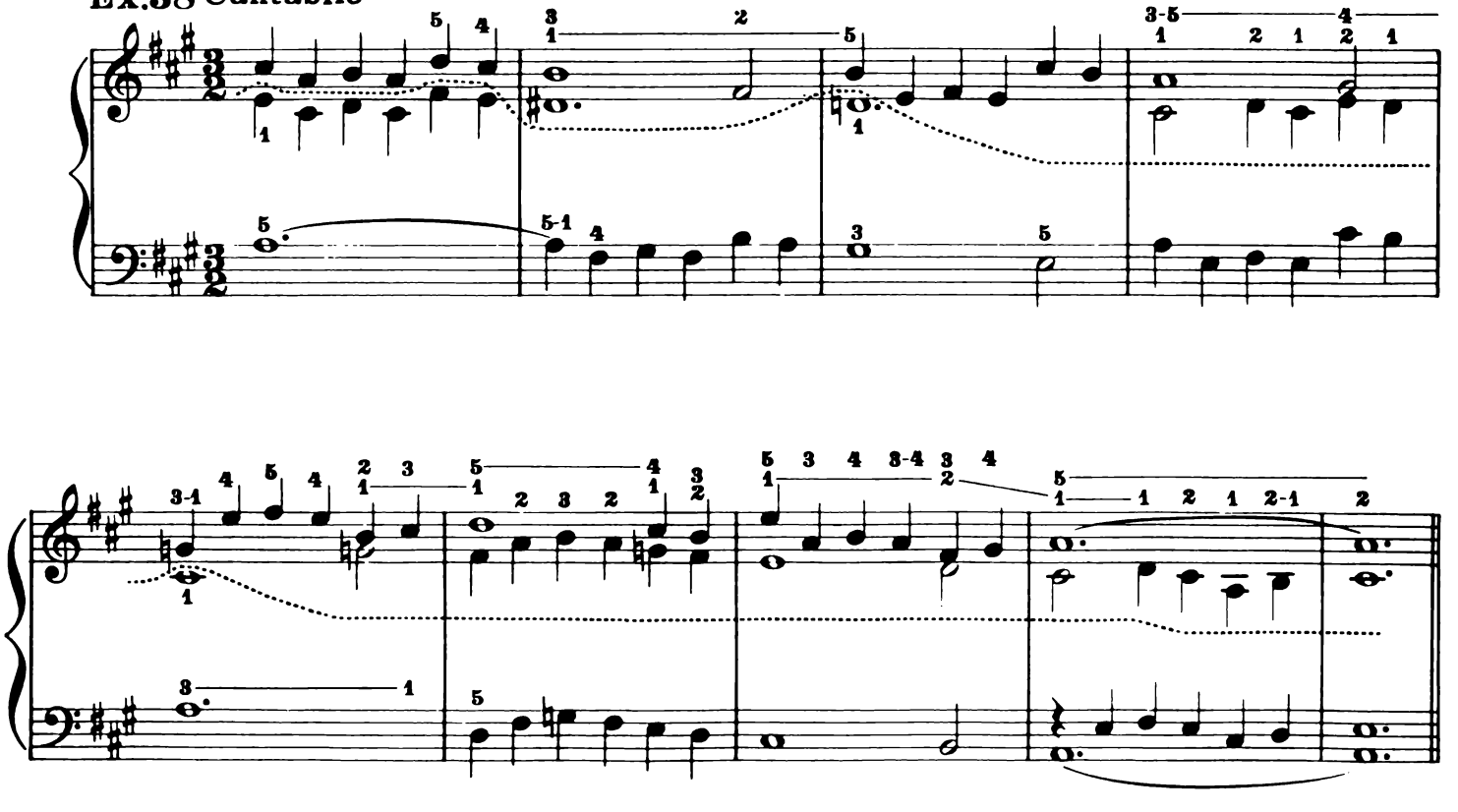
Slow



The dotted line indicates the division between the hands

J. LEMMENS

Ex.38 Cantabile

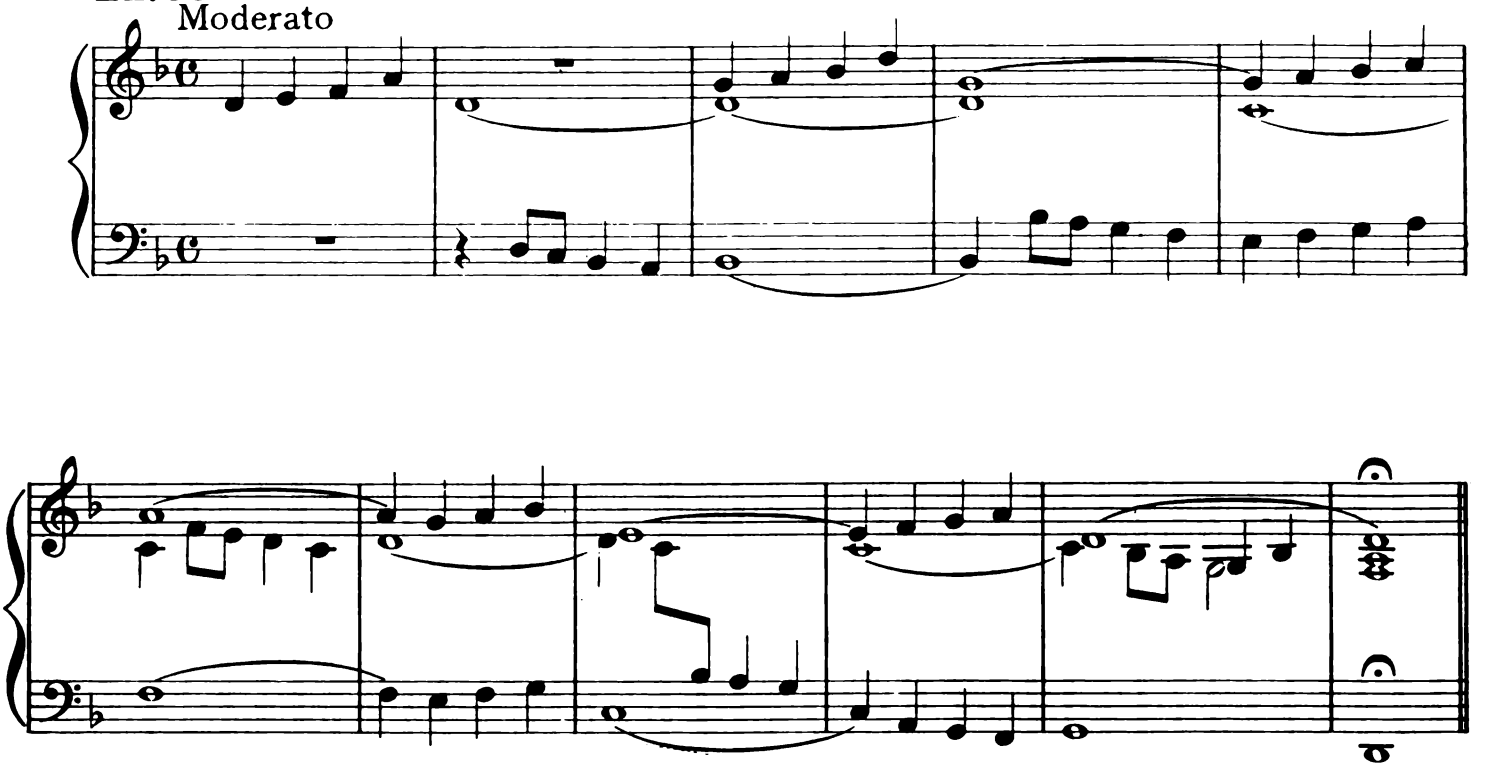


Work out and write down the best fingering for the two following exercises

Ex. 39

J. LEMMENS

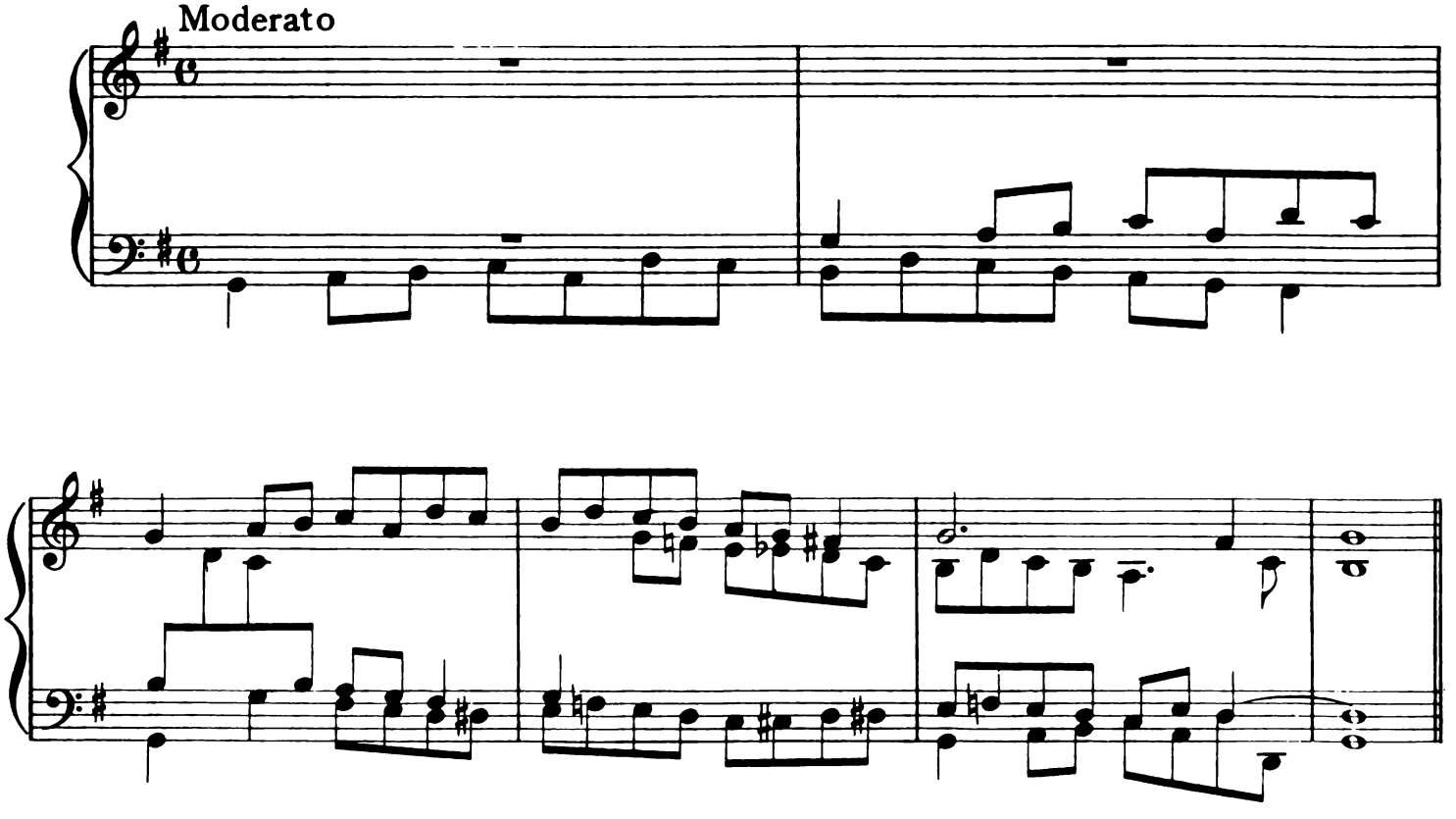
Moderato



Ex. 40

J. LEMMENS

Moderato

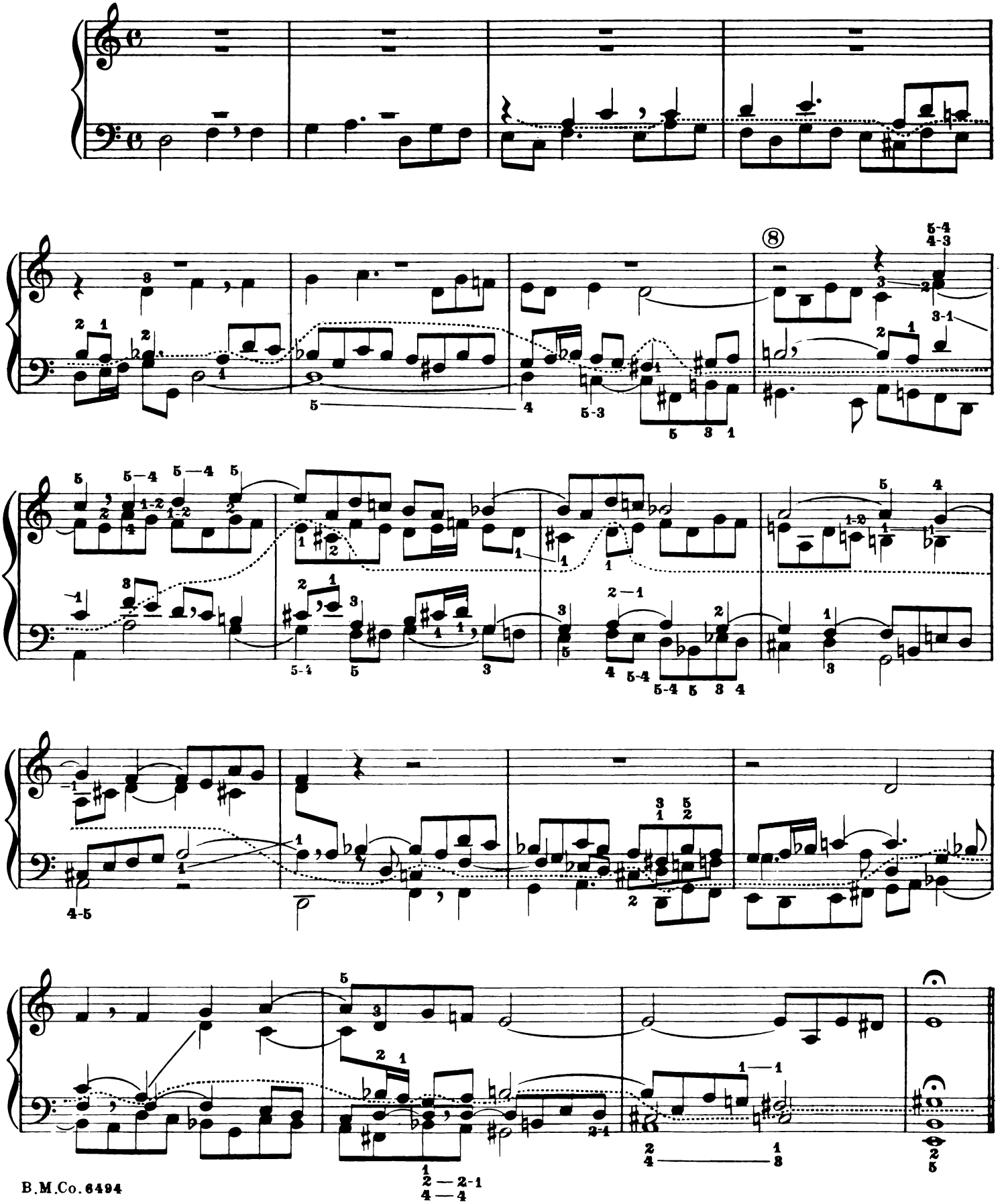


NOTE: Before practising this exercise see special note on Page 25.

Fughetta super "Christum wir sollen loben schon"

Ex. 41

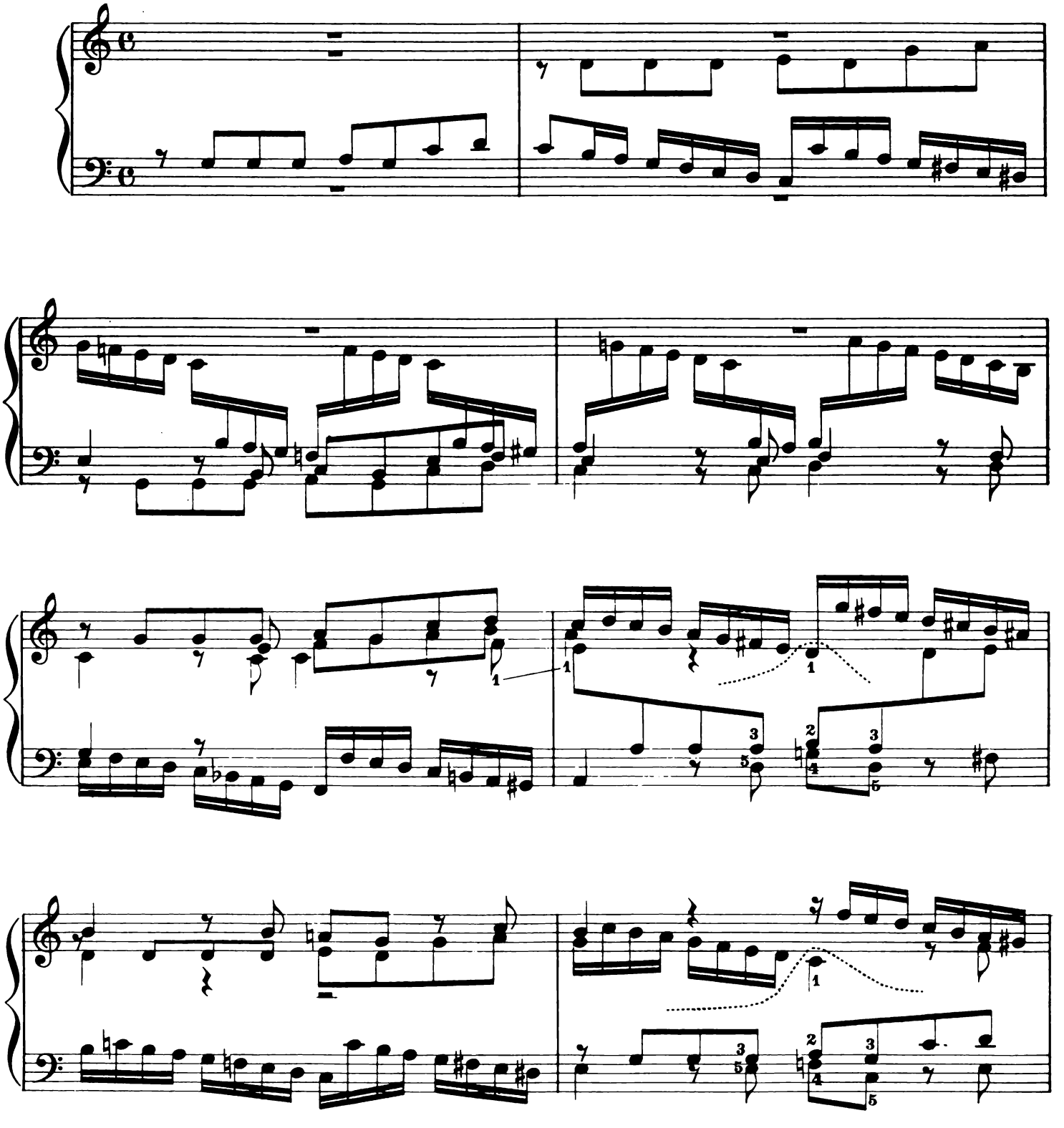
BACH

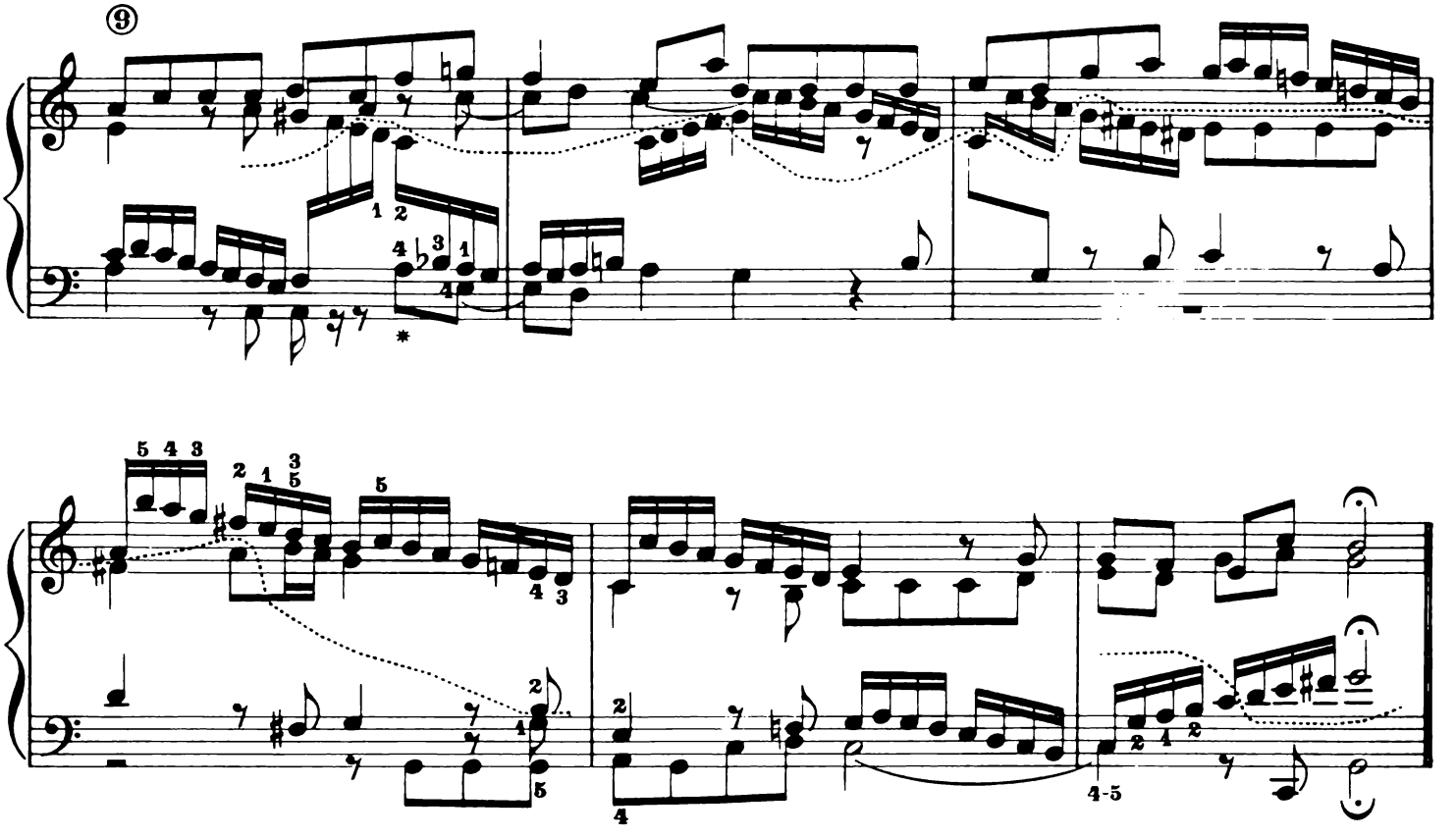


Fughetta super "Gelobt sei'st Du"

In measure ⑨ the 8th note A (marked with a star, *) is held for only the value of a 16th note, to avoid confusion in the flow of the parts. This makes practicable the fingering here given. The student, in future examples, should decide, with care, which part should be sacrificed in a similar instance, to preserve the purity of the voices. (See the two last measures of this exercise.)

Ex. 42 BACH

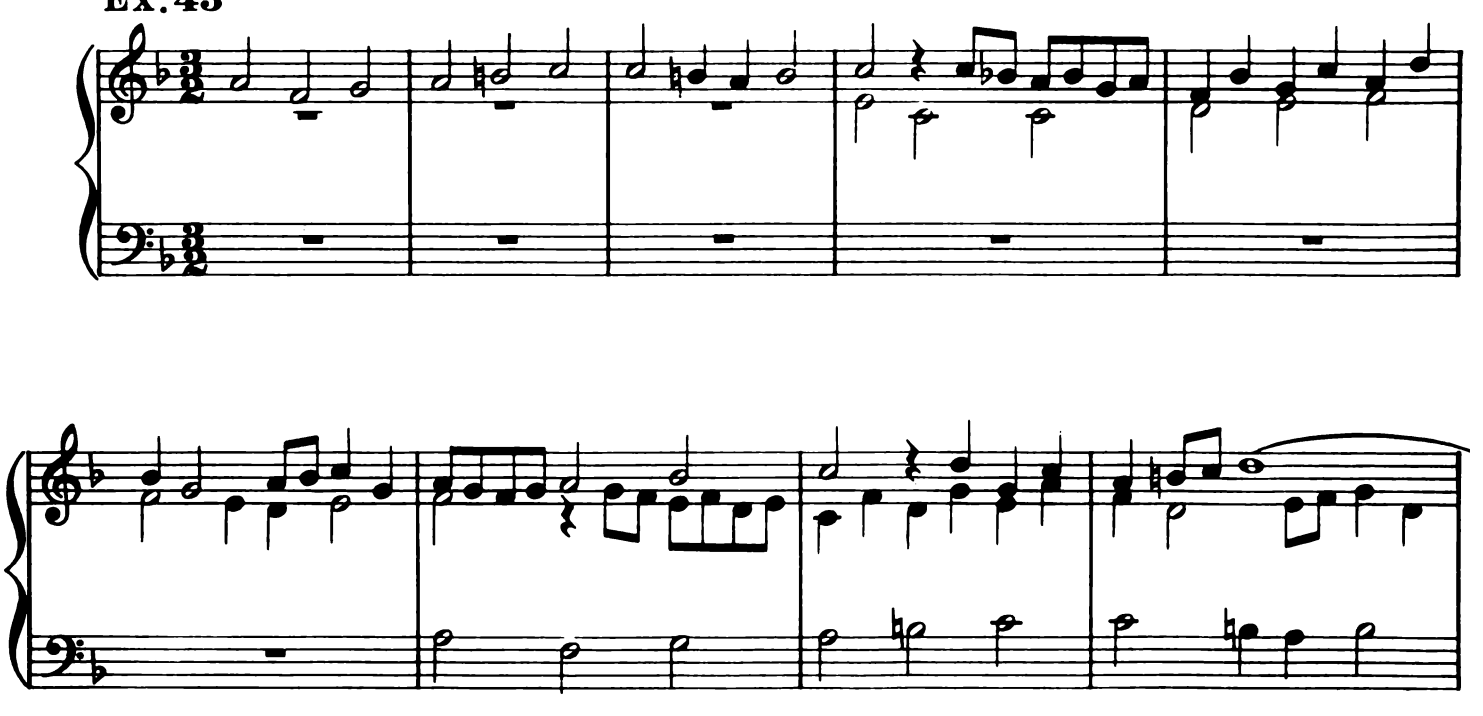


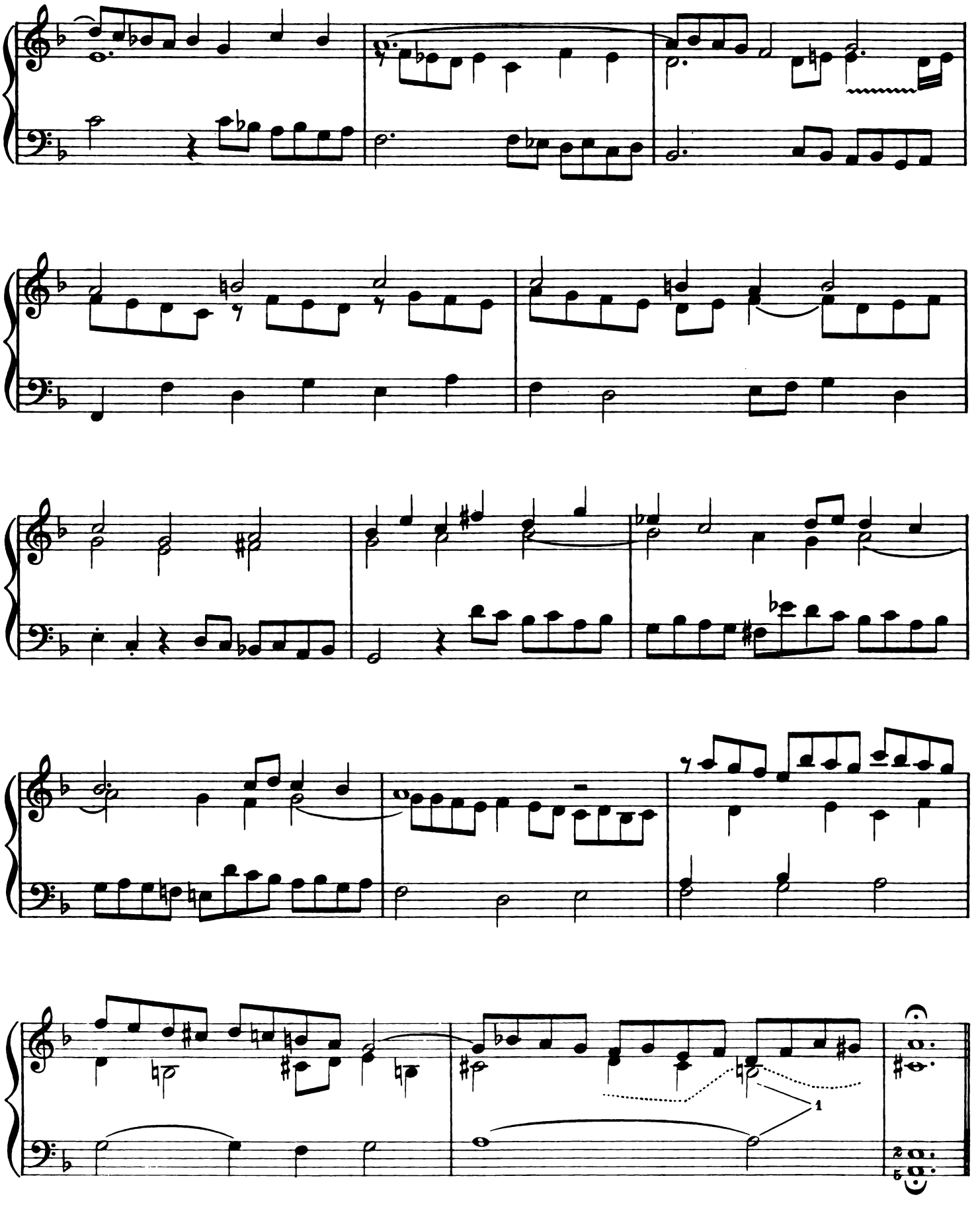


Fughetta super "Lob sei dem allmächtigen Gott"

Ex. 43

BACH

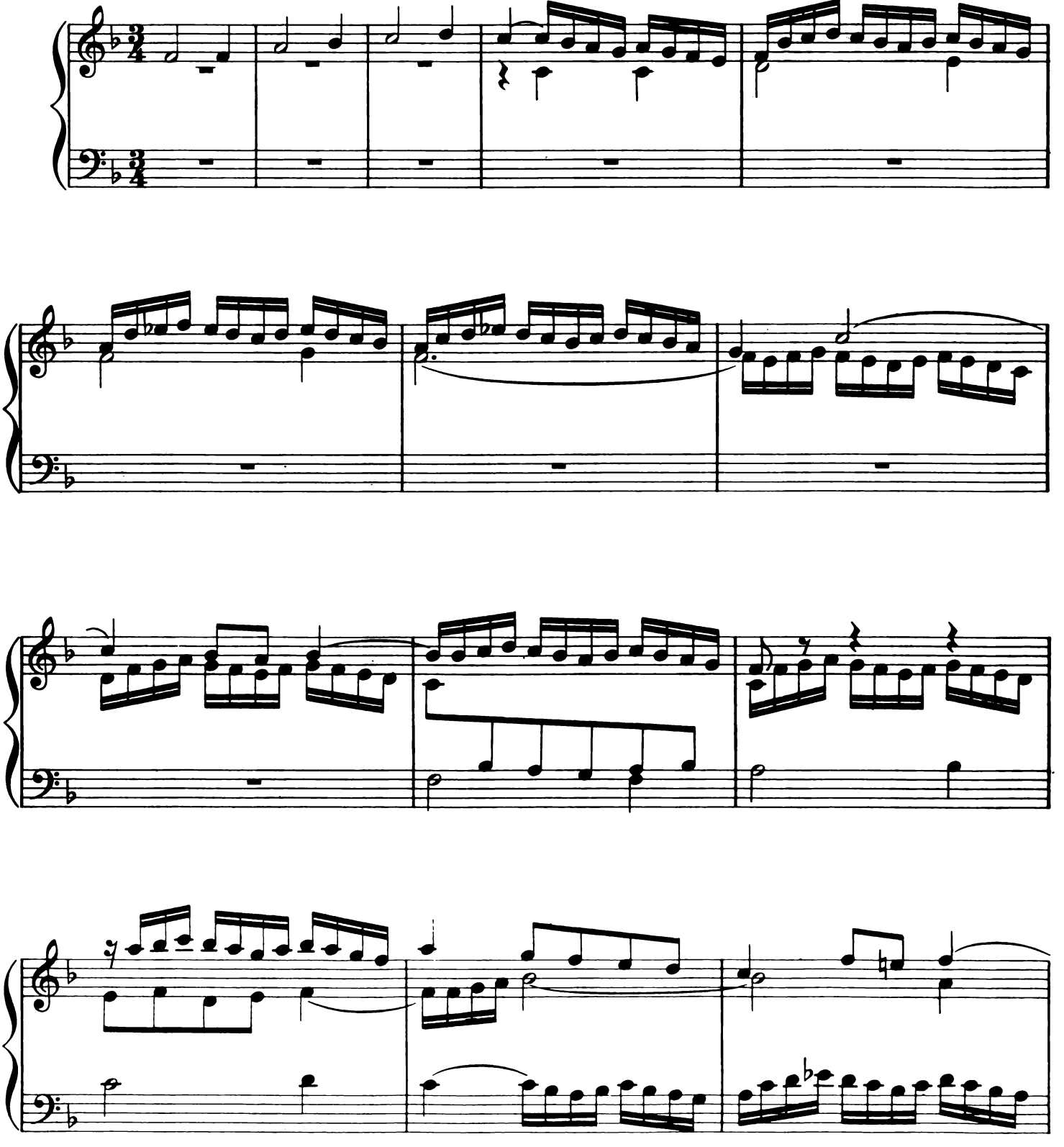


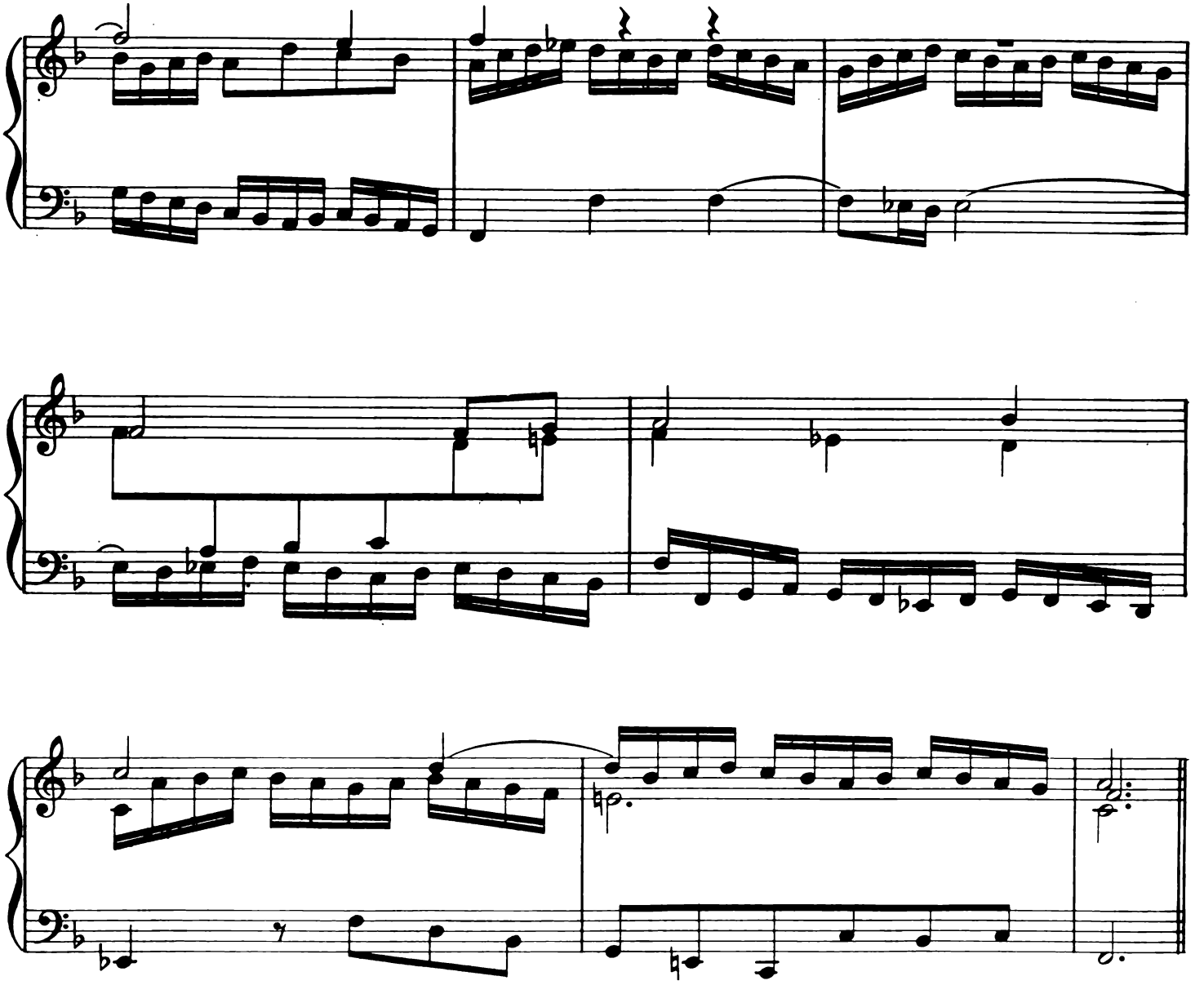


Fughetta super "Gottes Sohn ist kommen"

BACH

Ex. 44

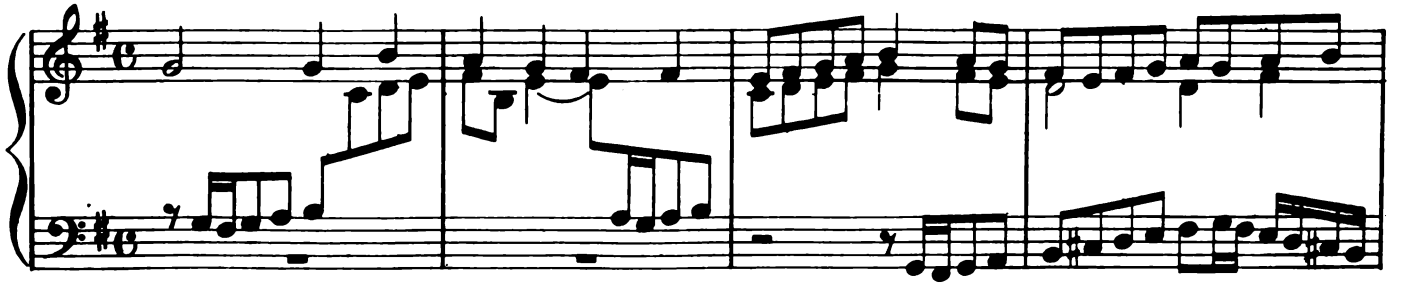


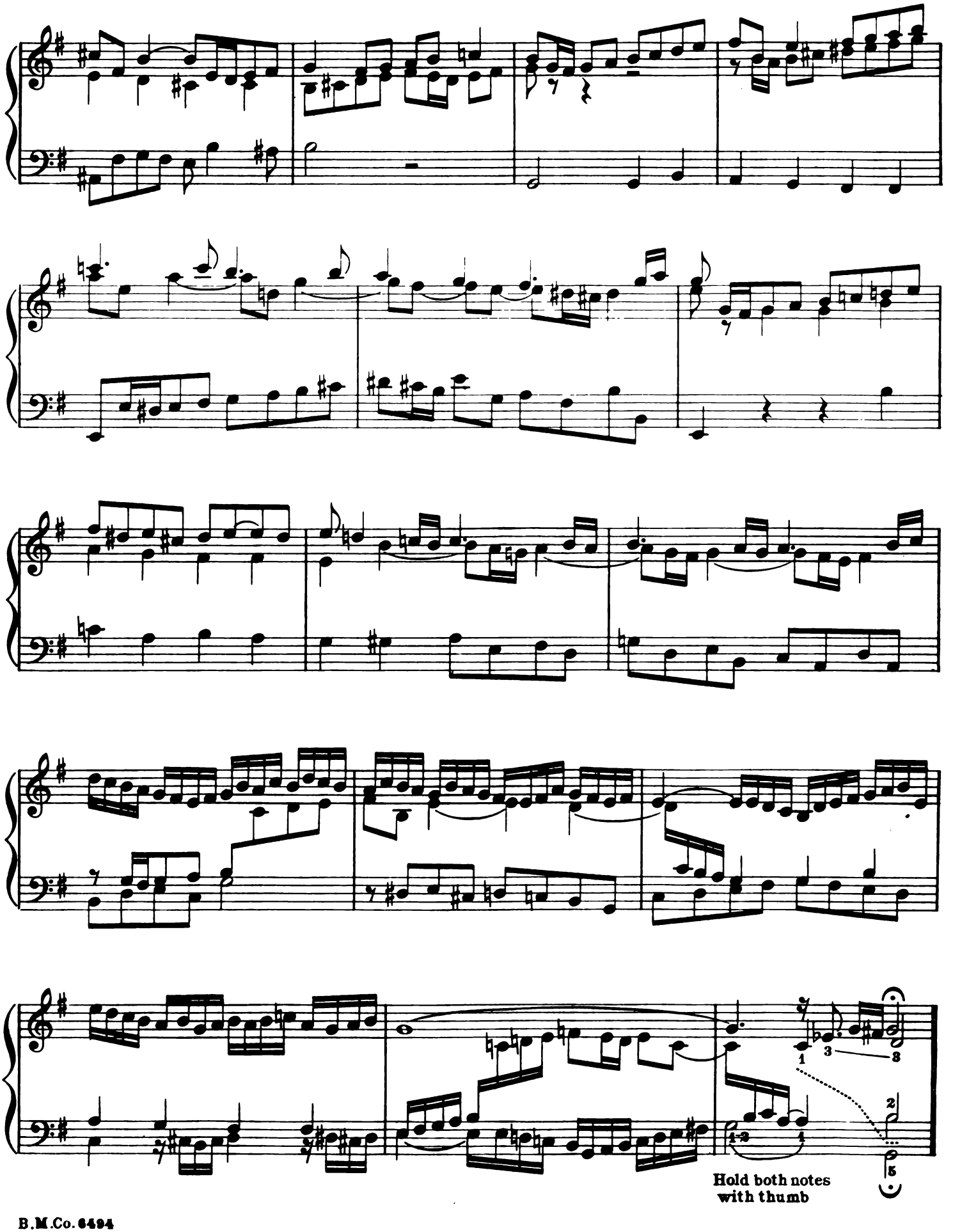


Fughetta super "Herr Christ, der ein'ge Gottes-Sohn"

Ex. 45

BACH

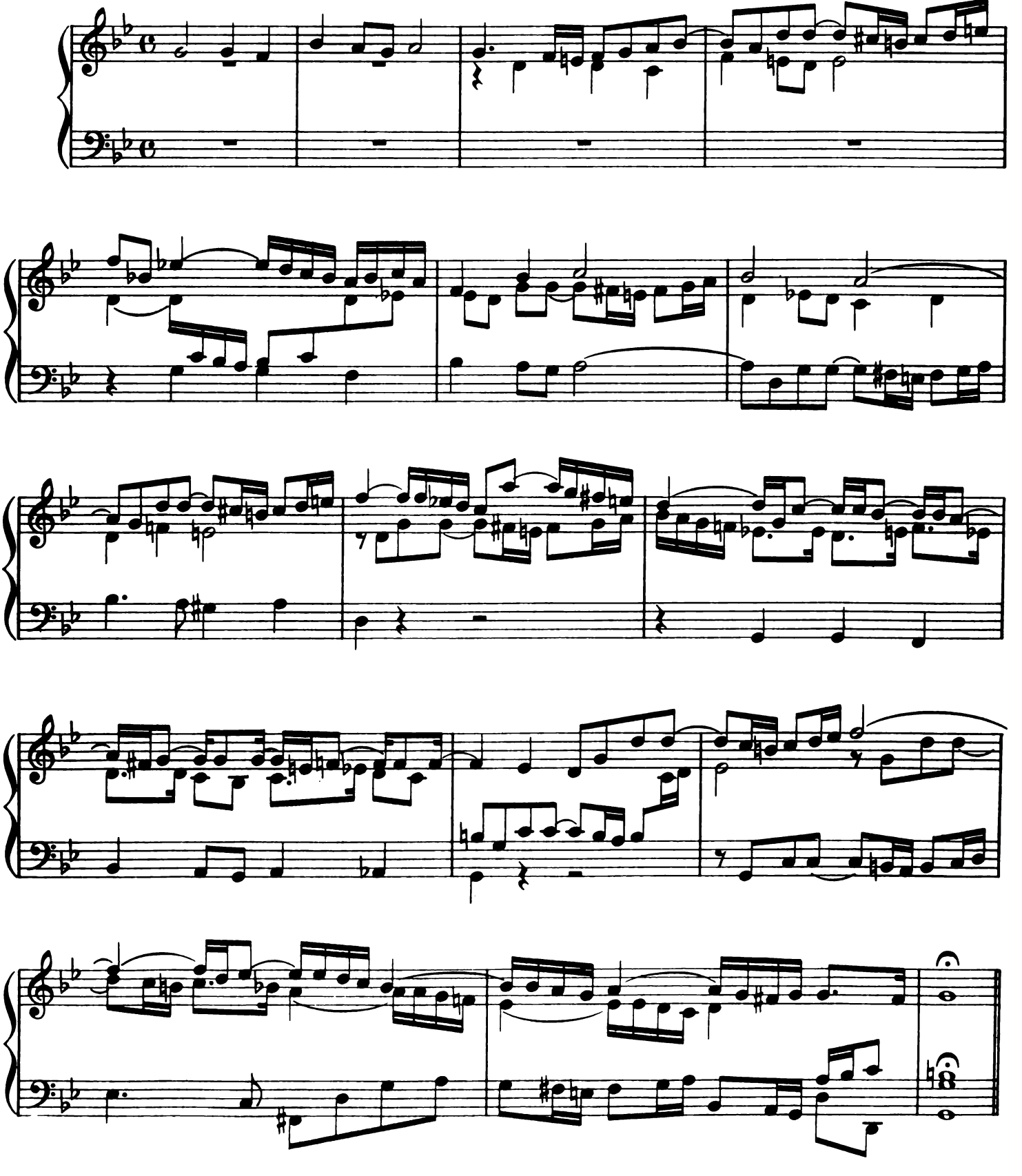



1 3 3
2
1-3 1
5
Hold both notes
with thumb

Fughetta super "Nun komm' der Heiden Heiland"

BACH

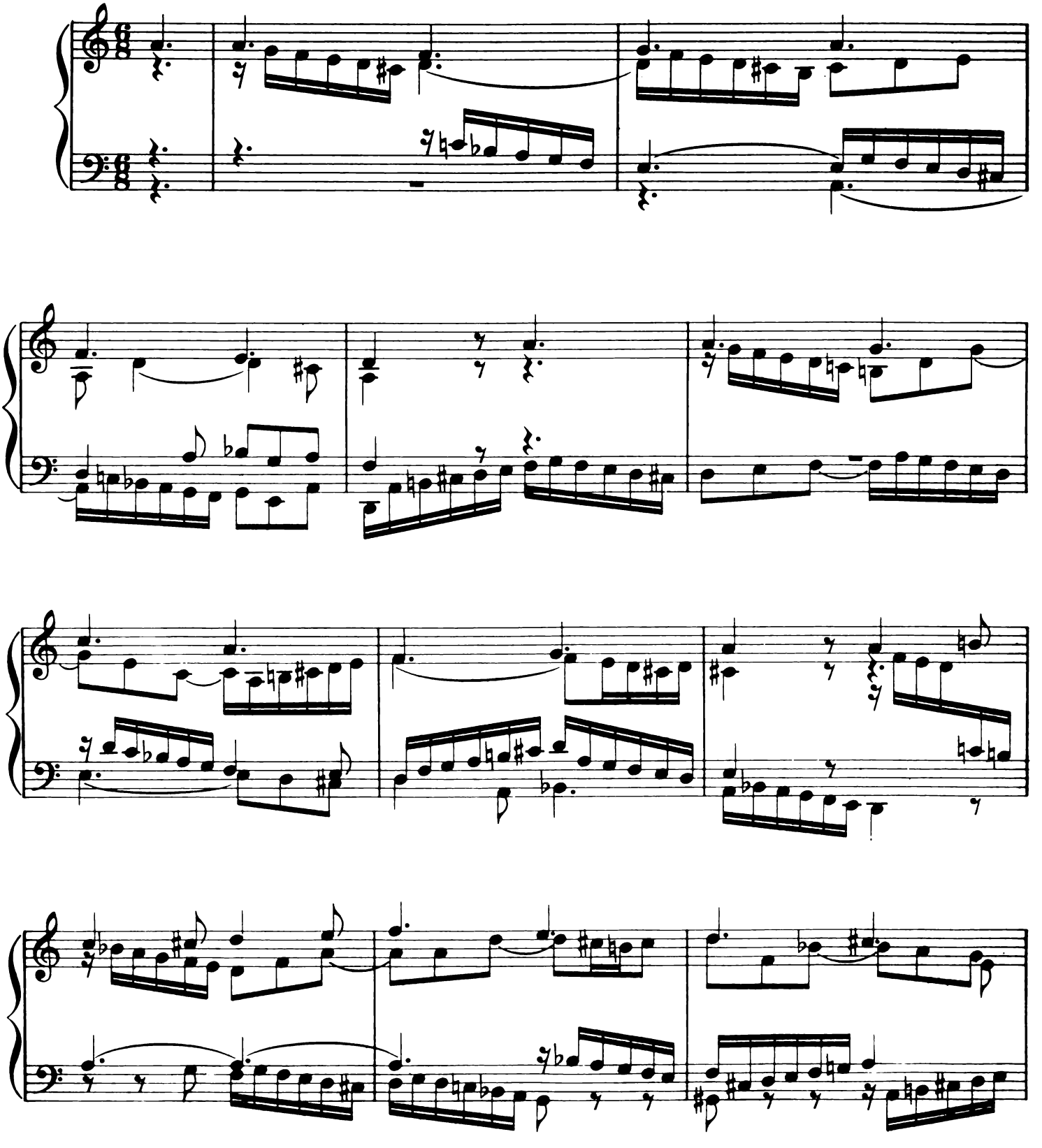
Ex. 46

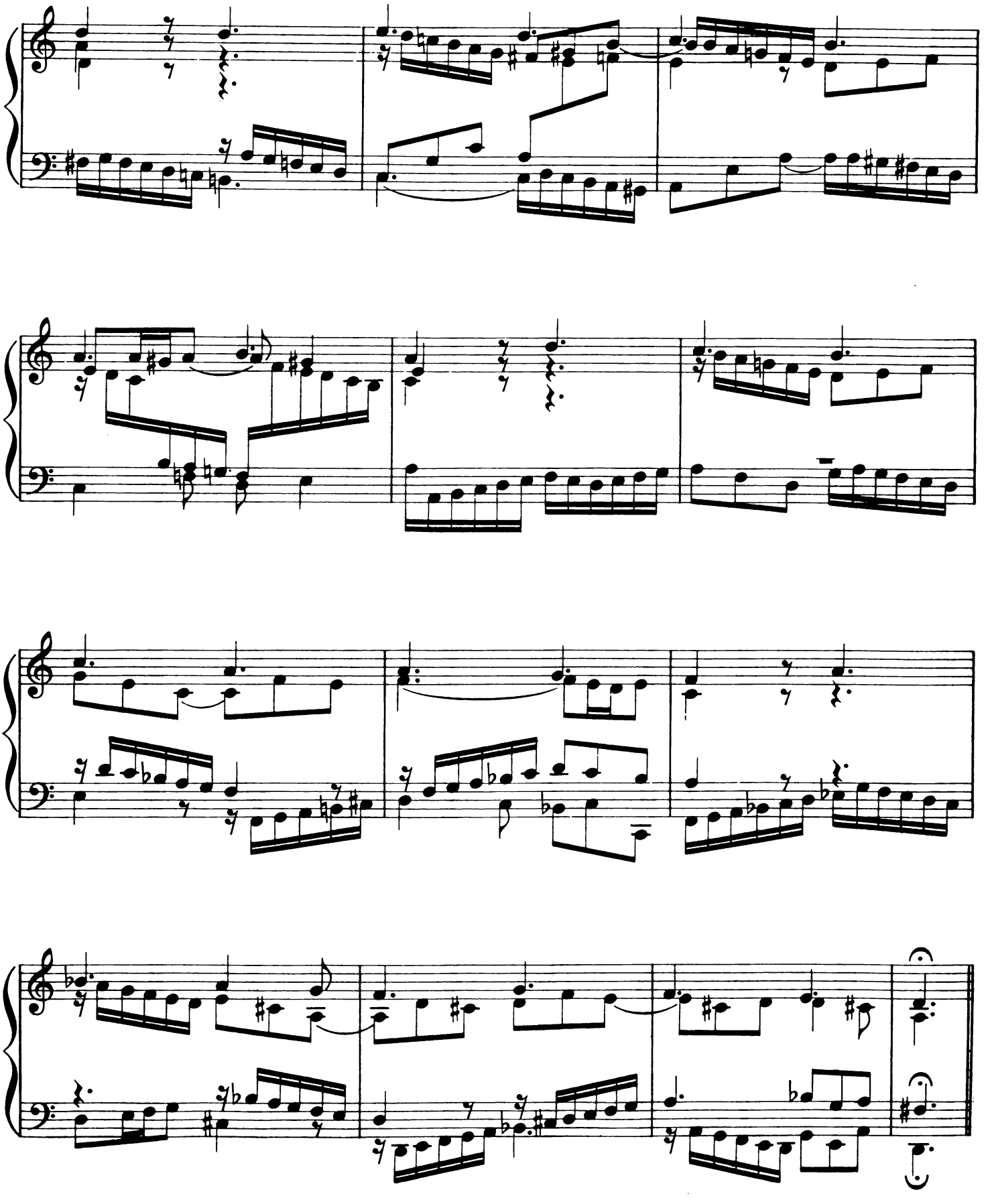


Chorale, "Vater Unser im Himmelreich"

Ex. 47

BACH

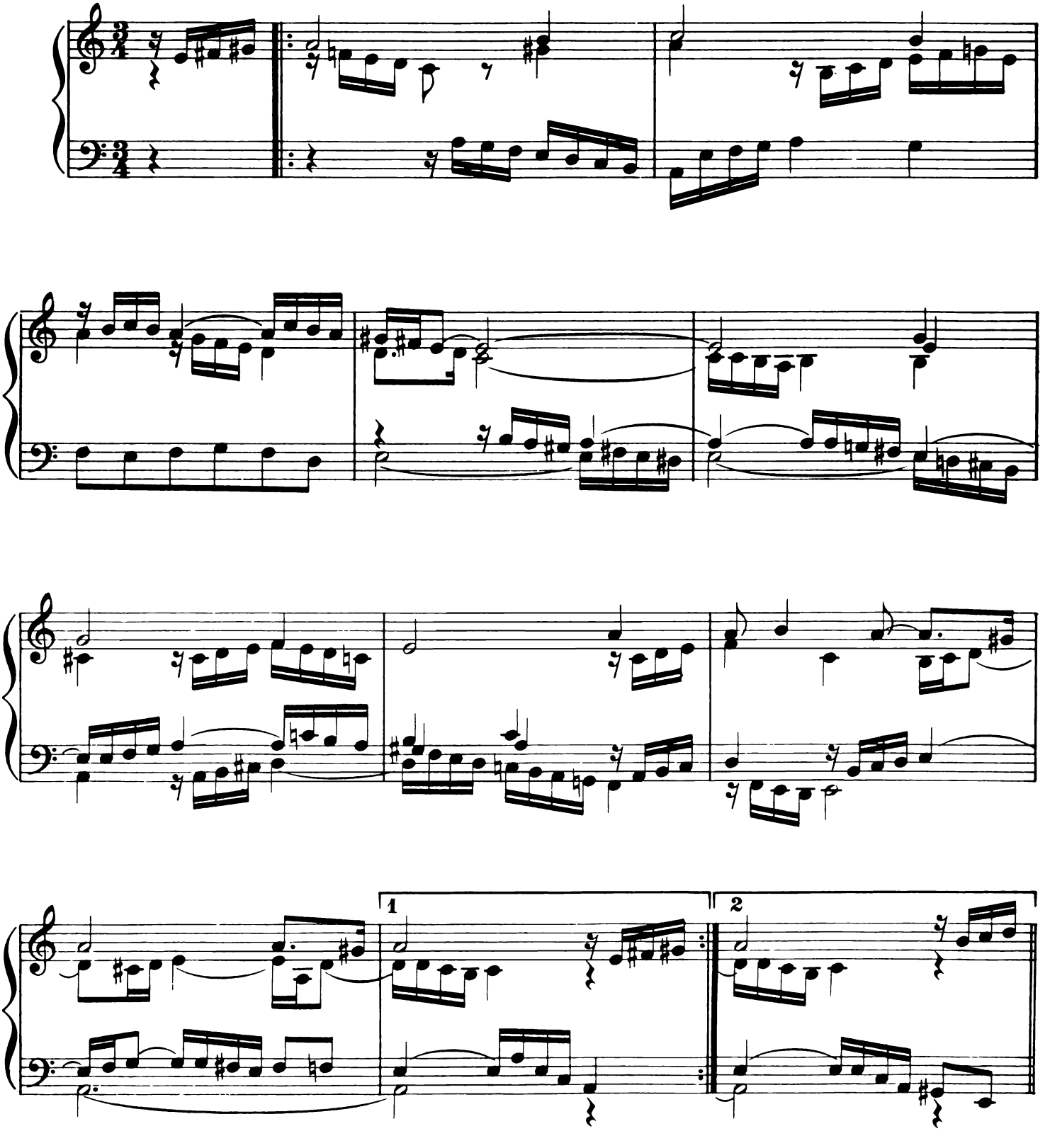


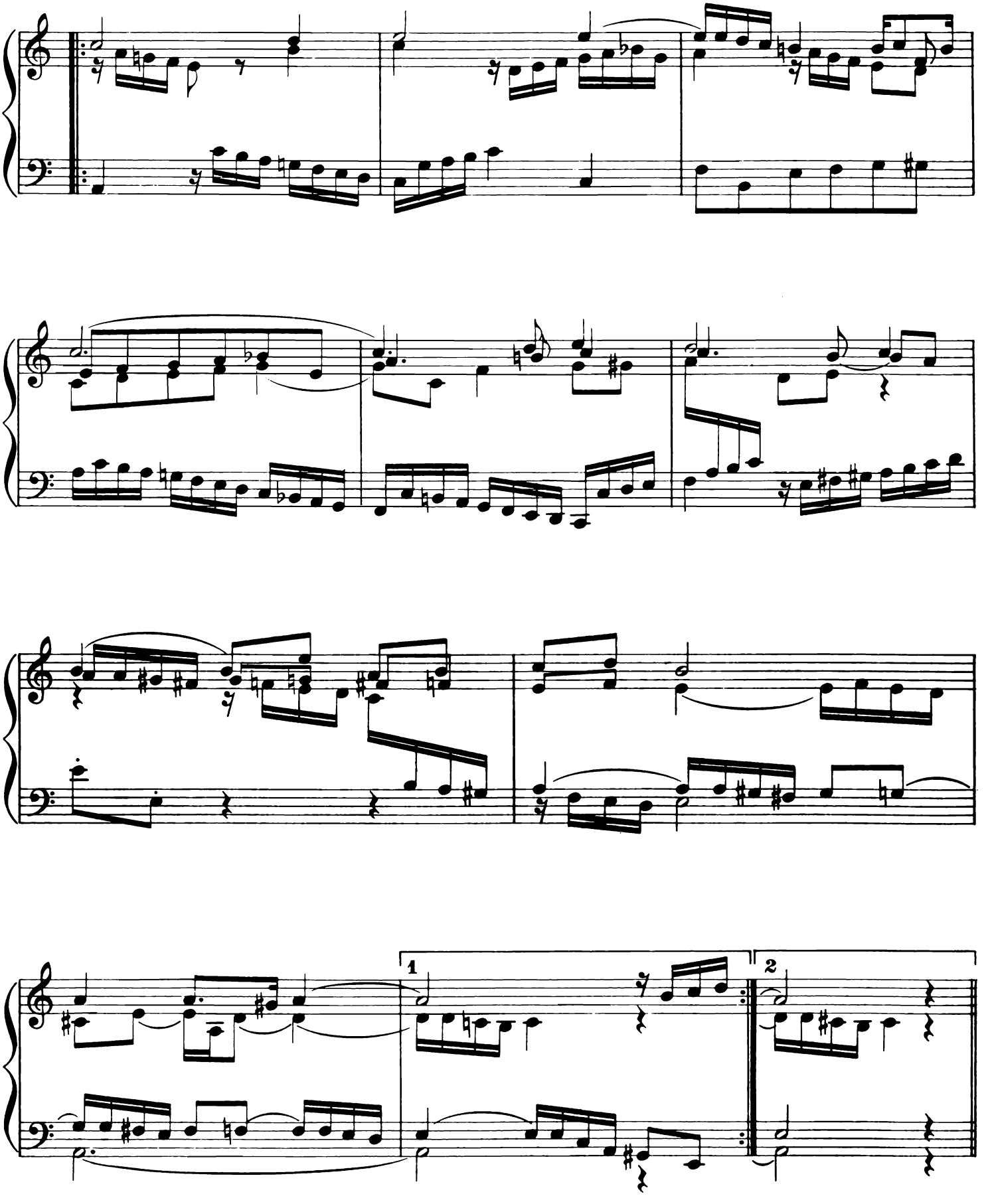


Chorale, "Wer nur den lieben Gott lässt walten"

BACH

Ex. 48

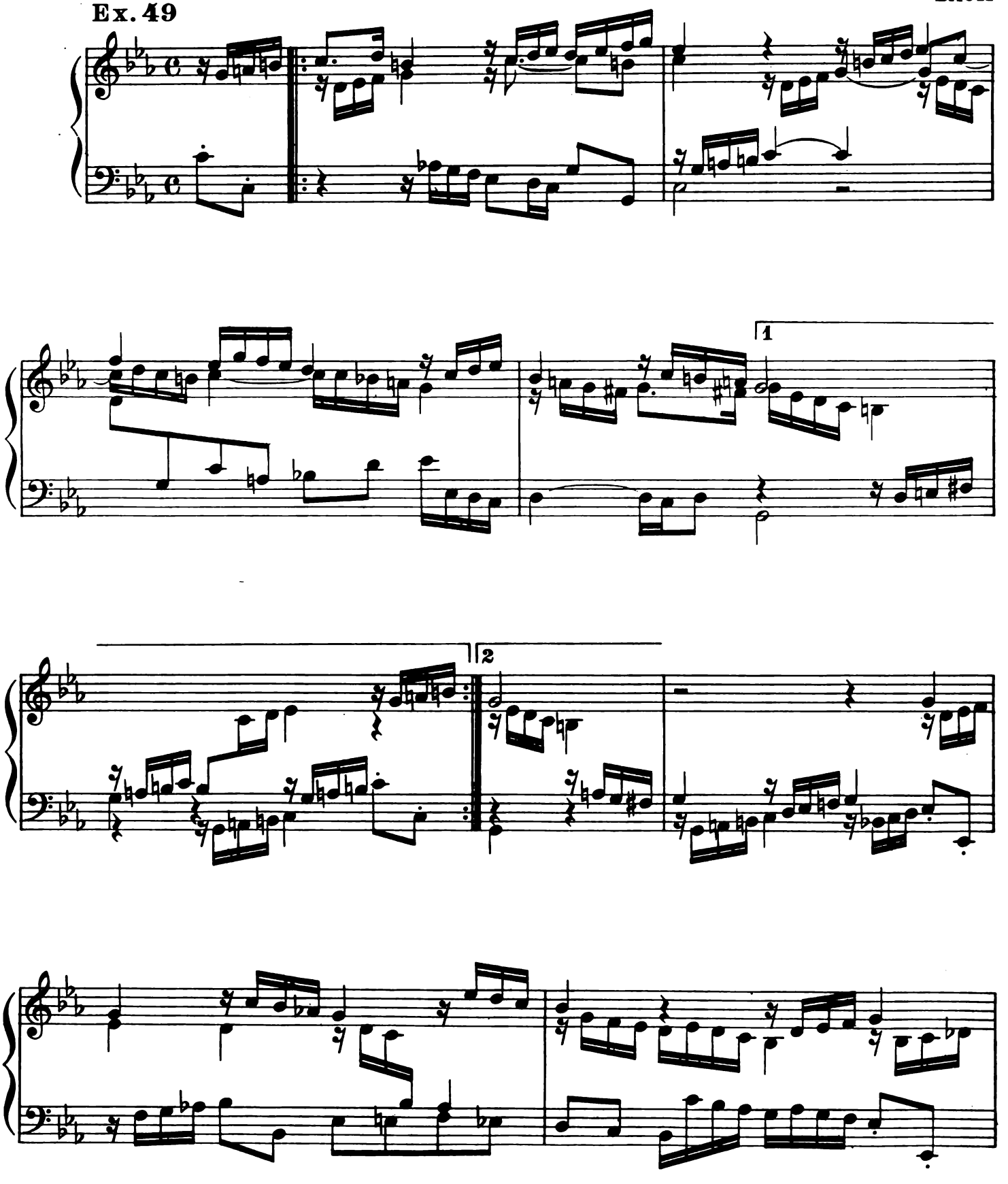


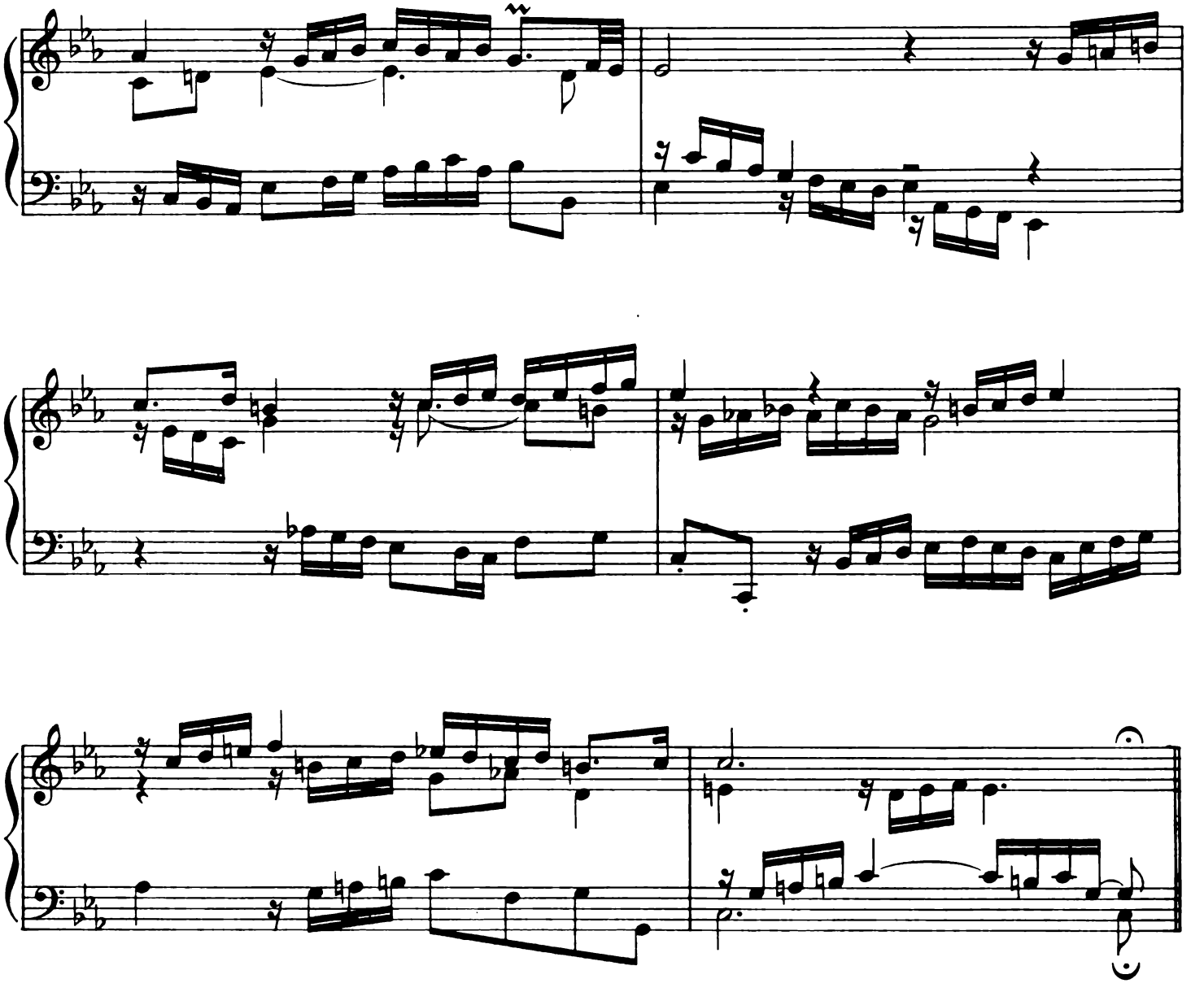

1
2

Partita III sopra "O Gott, du frommer Gott"

BACH

Ex. 49

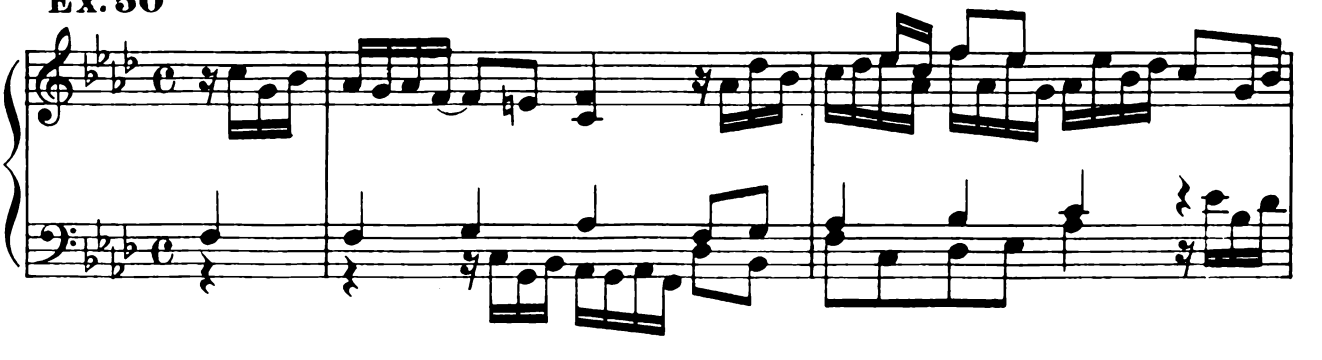


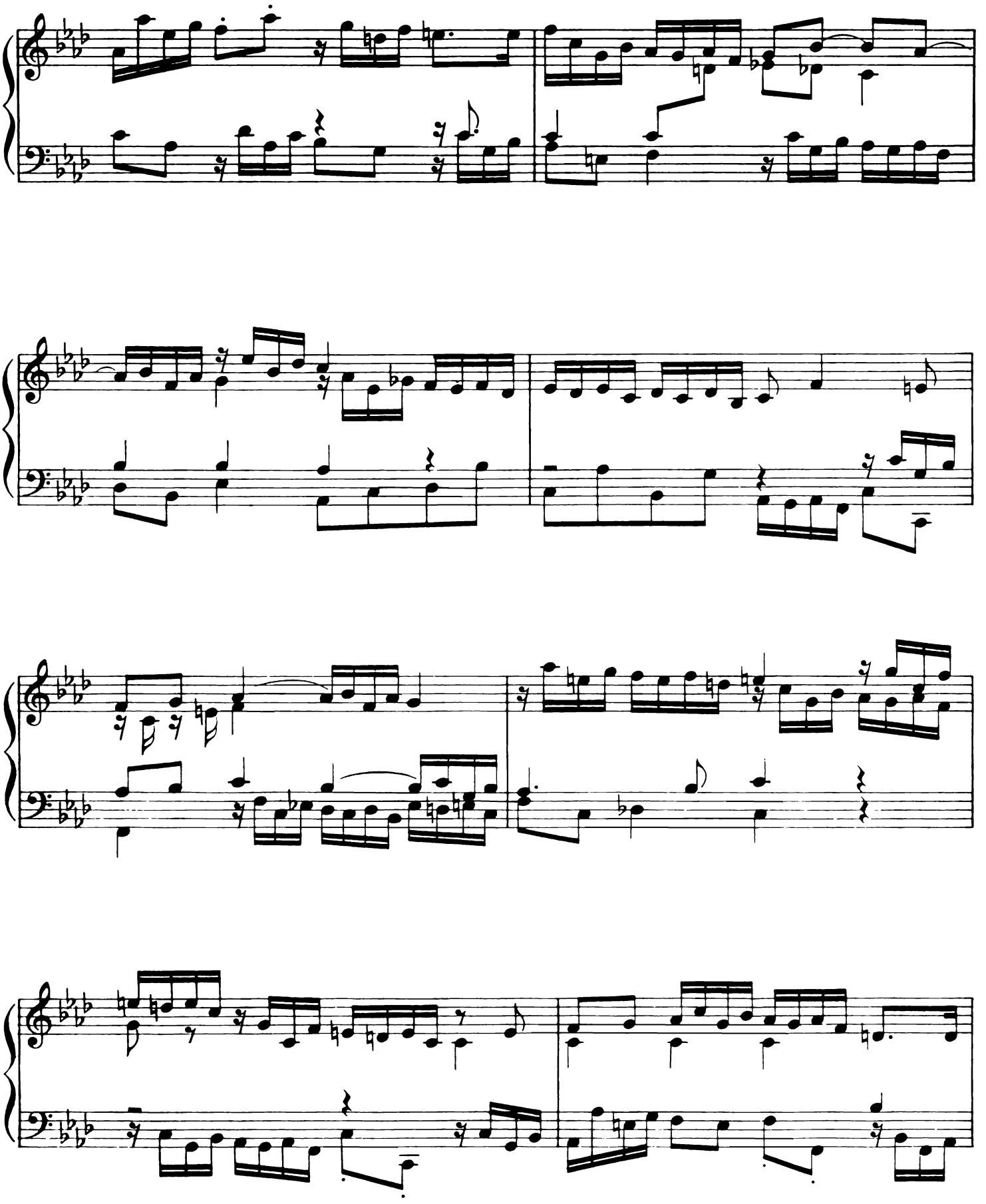


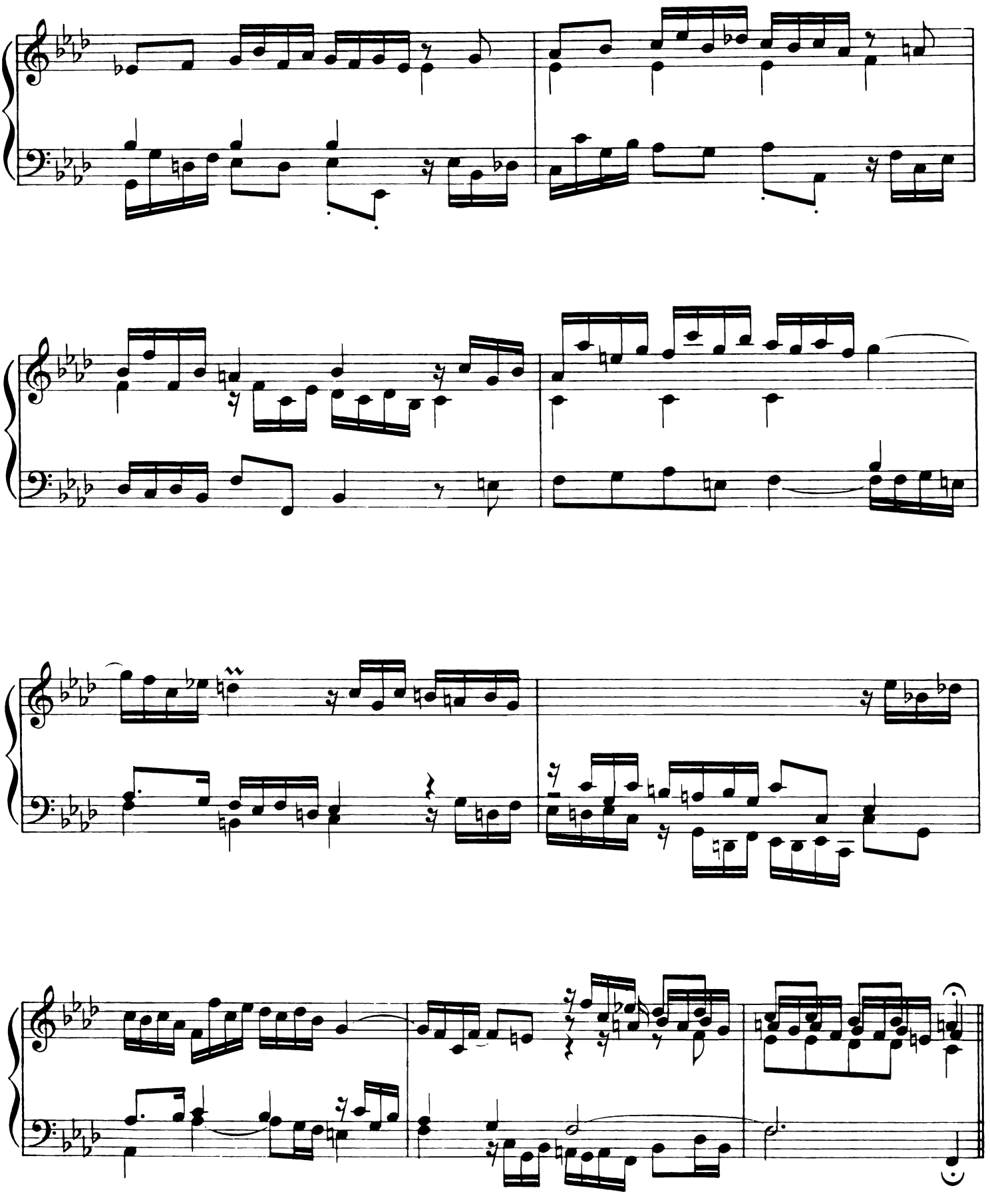
Partita V sopra "Christ, der du bist der helle Tag"

Ex. 50

BACH



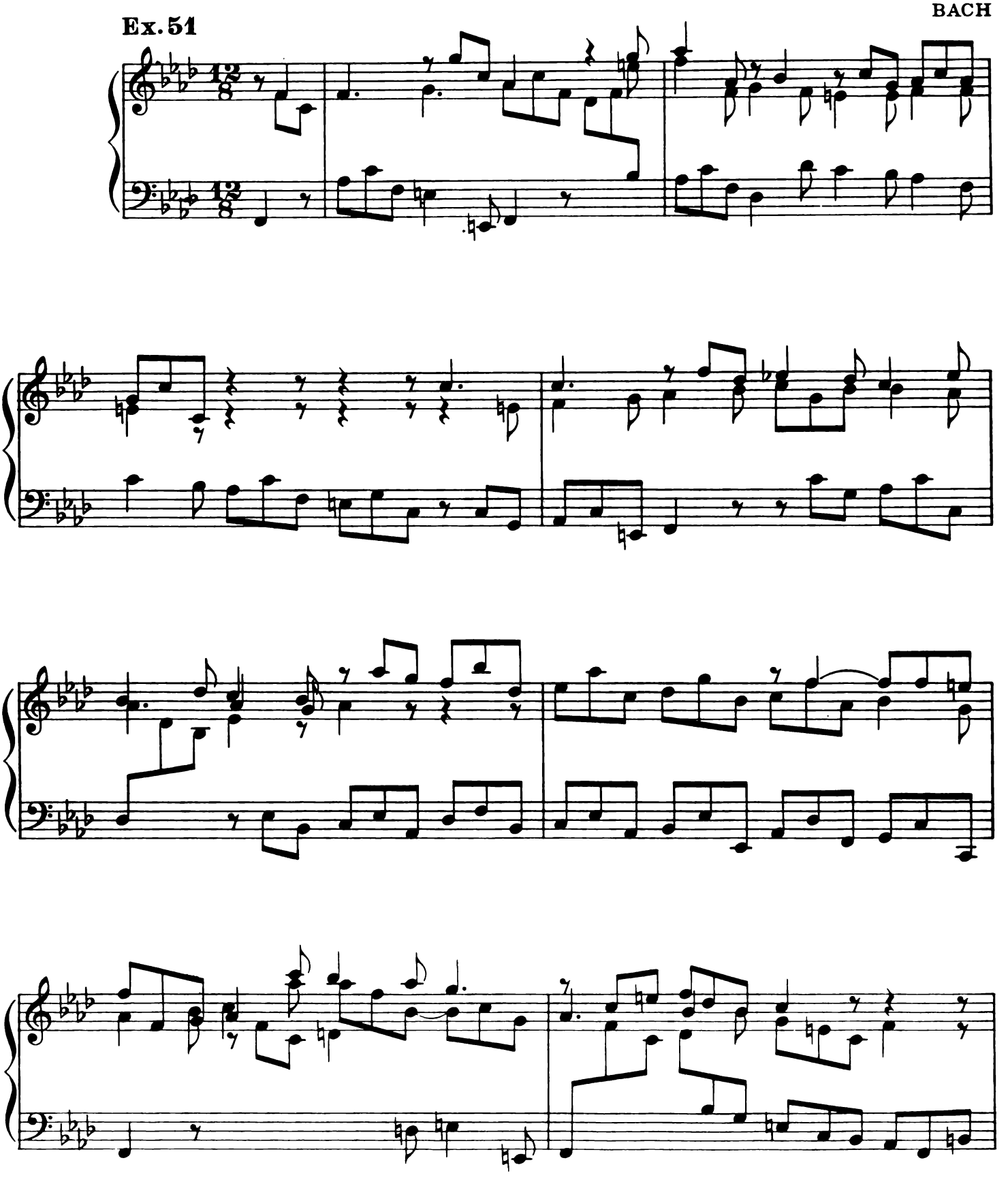


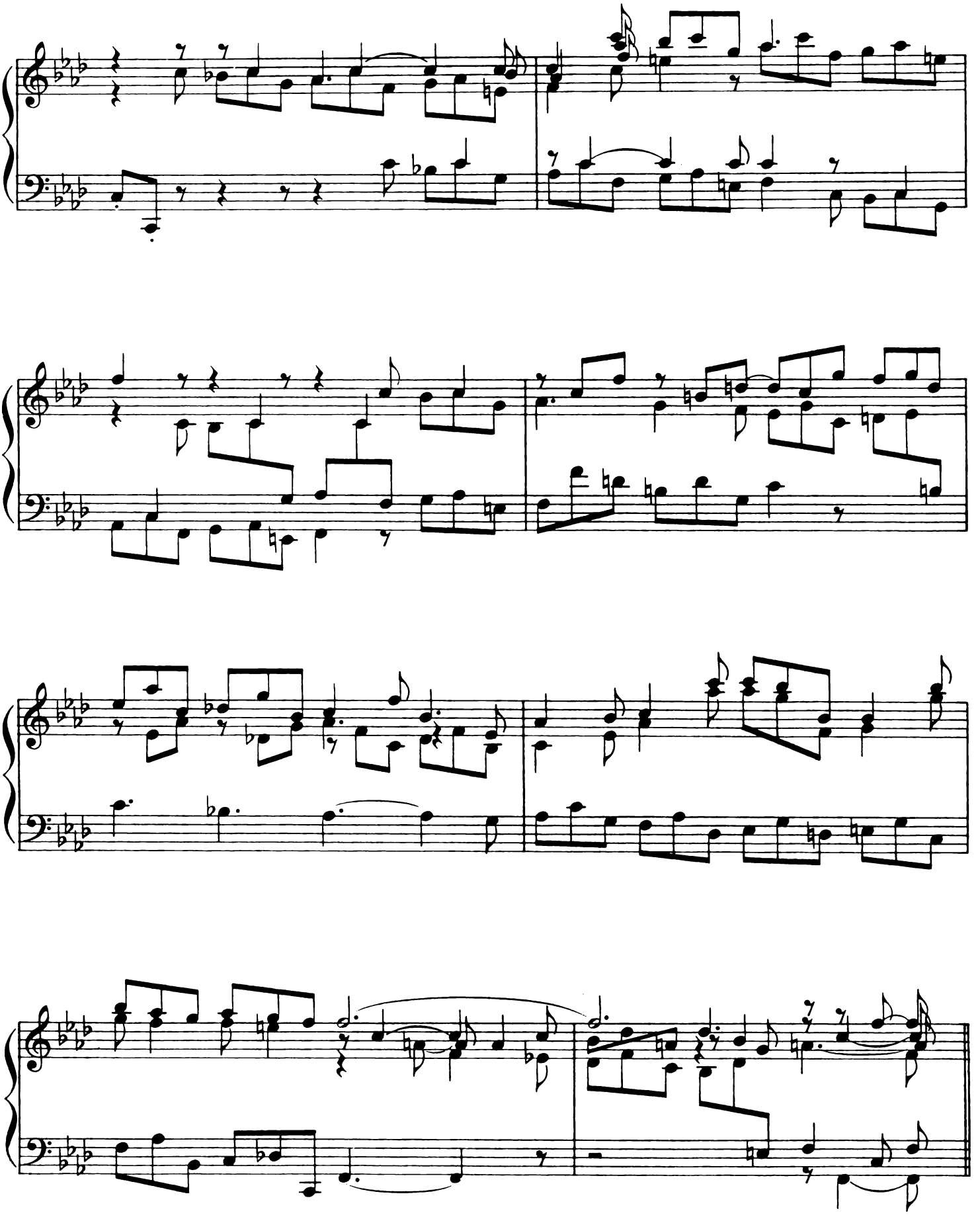


Partita VI sopra "Christ, der du bist der helle Tag"

BACH

Ex. 51



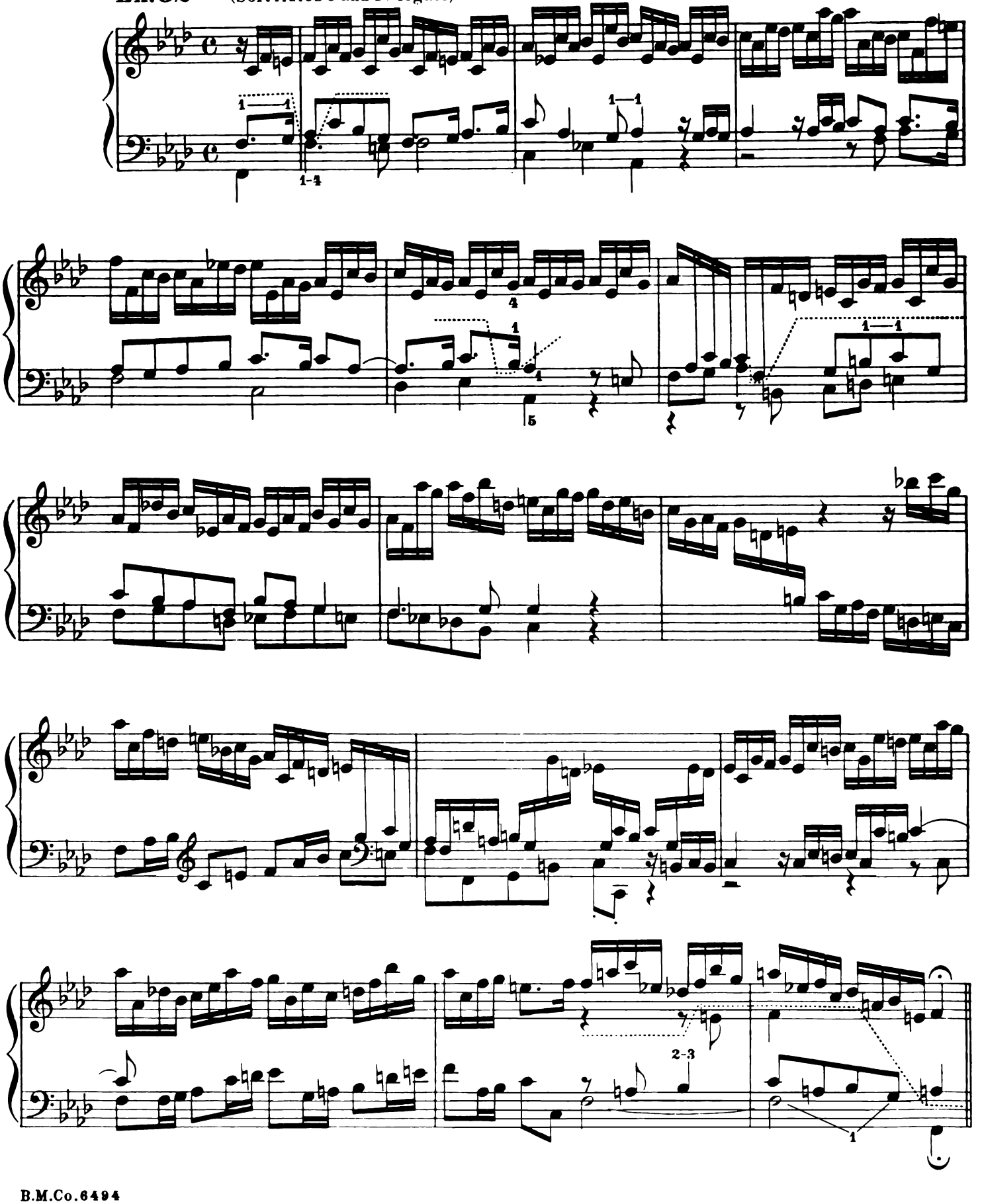


Partita IV sopra "Christ, der du bist der helle Tag"

Allegro

Ex. 52 (Soft flutes 8′ and 4′) (legato)

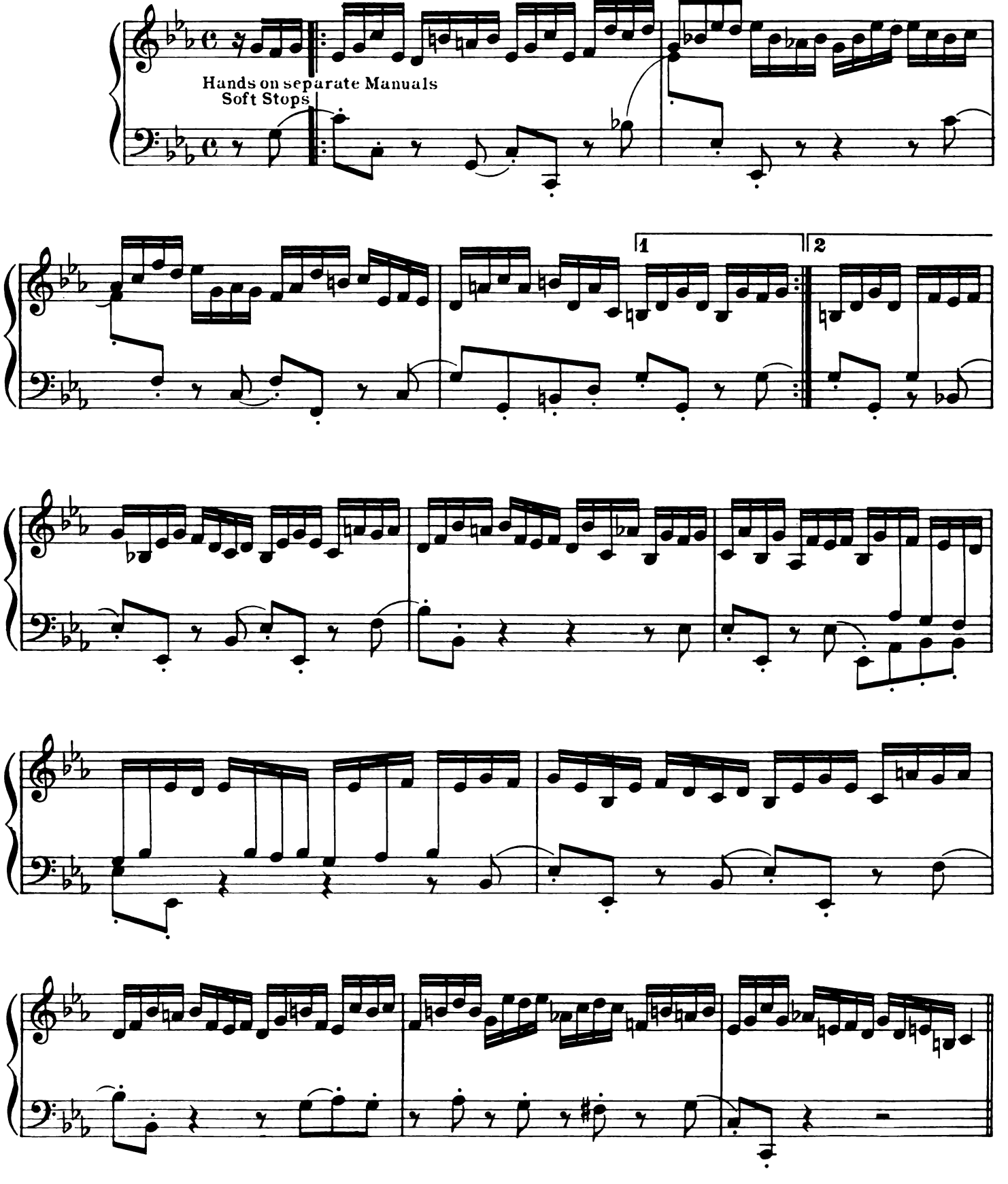
BACH



Partita IV sopra "O Gott, du frommer Gott"

Allegro

Ex. 53 *Right hand staccato throughout* BACH



Exercises for the Practice of Independent Movement of the Hands, on Two Manuals

Sir JOHN STAINER

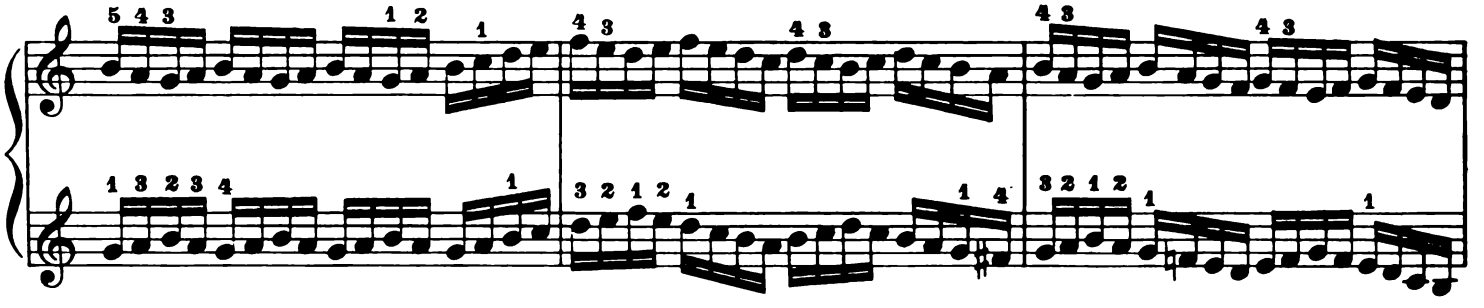
Ex. 54

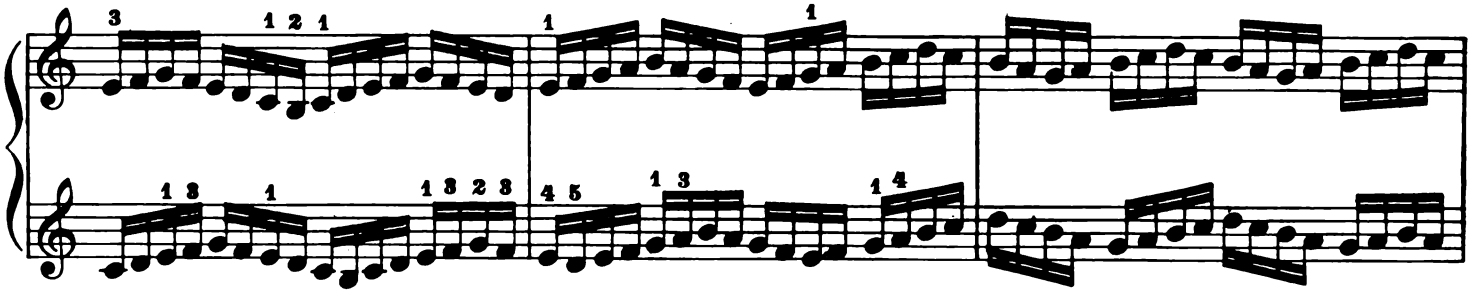
Right hand

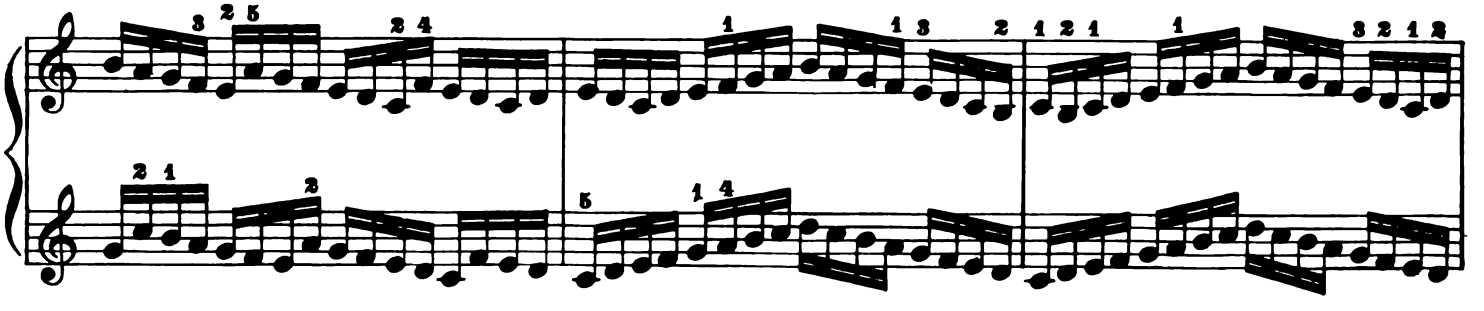
Manual I

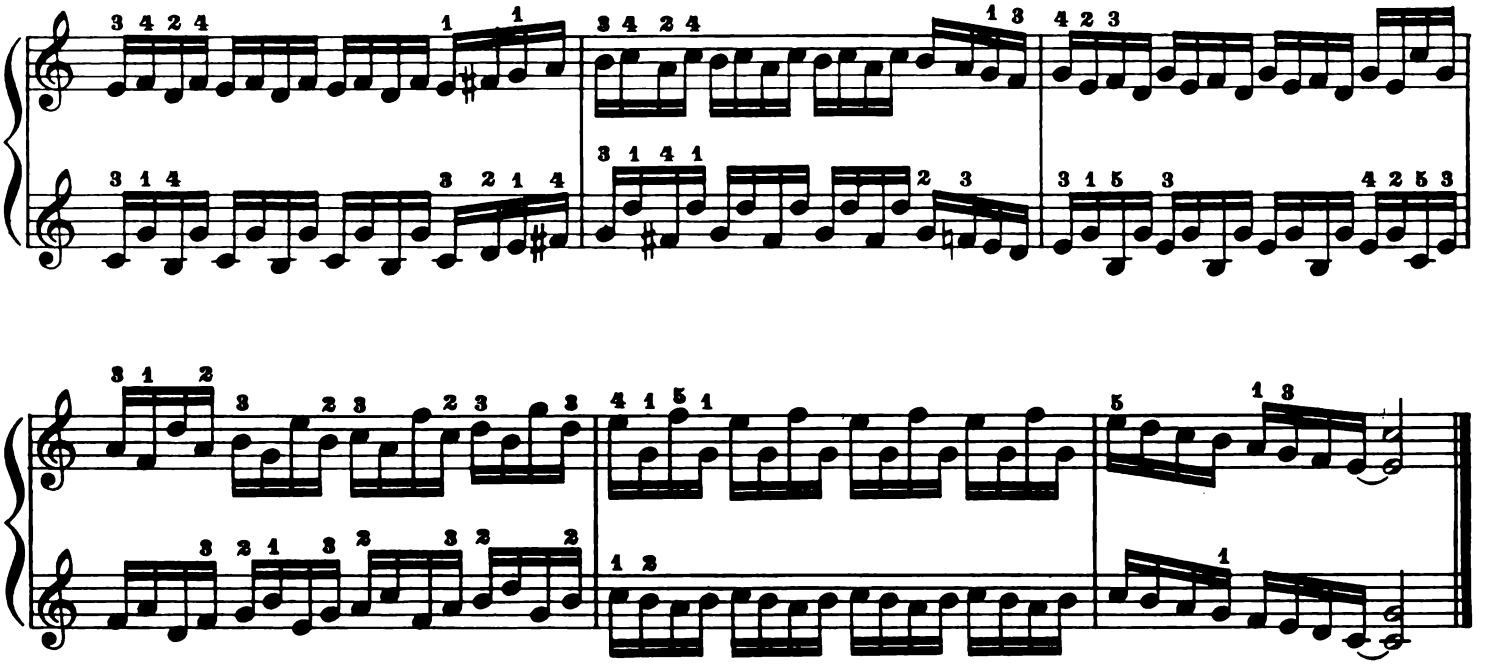
Left hand

Manual II



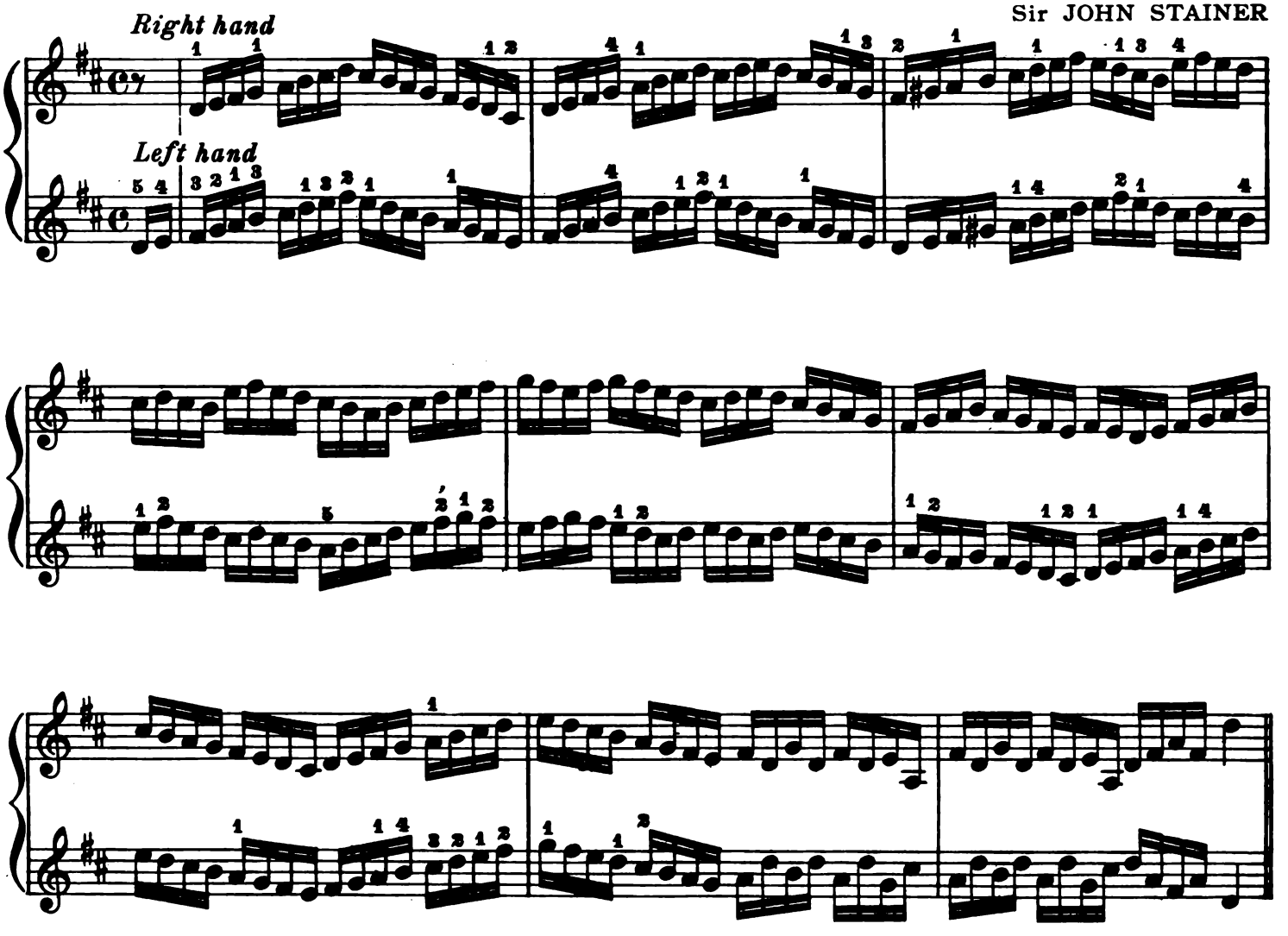






Ex.55

Sir JOHN STAINER



THE PEDALS

The pedal keyboard is an essential part of the organ, and its mastery is equally necessary with that of manual technique. Legato playing is again the fundamental aim of the student. The sad spectacle of the player who uses only his left foot on an occasional pedal note is familiar to us all, as is the disjointed and unpleasant effect he produces. A proper method of pedal-playing is essential.

Both feet are employed in playing the pedals. (The control of the expressive swell, usually by the right foot, is a matter of secondary importance, and should not interfere with the adequate employment of the right foot in pedalling.) Keep the knees together and, so far as possible the heels. (With the knees together, one may conveniently stretch an octave with the feet; with the heels together, the toes can conveniently reach a fifth.) With the feet close beside each other, one makes of the two toes and two heels a unit of four points for playing, and one which may be very rapidly and dexterously employed. (For an excellent example of the advantages of this mode of pedalling note the pedalling of the scale of E major, on page 64.)

The student should sit erect and quiet, and should not grasp the organ bench with the hands while practising with the pedals alone.

The pedals are played, generally speaking, in three ways. First: by depressing the note with the toe or heel; Secondly: by sliding with one foot, and Thirdly: by substituting one foot for the other upon the same note, or by substituting the heel for the toe or the toe for the heel of the same foot. It is obvious that high or narrow heels cannot be worn, nor can rubber heels or soles. Proper shoes must be worn, with low and broad heels.

It may be wise to speak, at this moment, of the bugbear of "looking down" at the feet while playing. To do so to such an extent that the attention is diverted from the printed notes is certainly a fault, but the modern French instructors do not consider this practice such a crime as many organ methods would lead us to believe it to be. It is, of course, necessary to learn to play simple and conventional passages without looking at the pedals, but it is surely no fault to glance at the feet when difficult passages or skips are encountered, just as we would glance at the hands in a similar case. The accepted method of finding pedal notes without looking down is to feel with the toes for the spaces between the black notes ("as," says Stainer, "a blind man would feel for the keys with his hands") and to locate the other notes from these spaces. If the student finds this system necessary or helpful he may by all means employ it.

We shall, in the following exercises, designate the toe by the mark ∧ and the heel by ○. Marks placed above a note indicate the right foot, those placed below indicate the left.

Clarity in the practice of the following pedal exercises may best be obtained by drawing 8-foot stops (or 4-foot stops) alone, upon one of the manuals, and coupling them to the pedal. Use no 16-foot tone in these exercises.

Practise the Preliminary Exercise on Page 62.

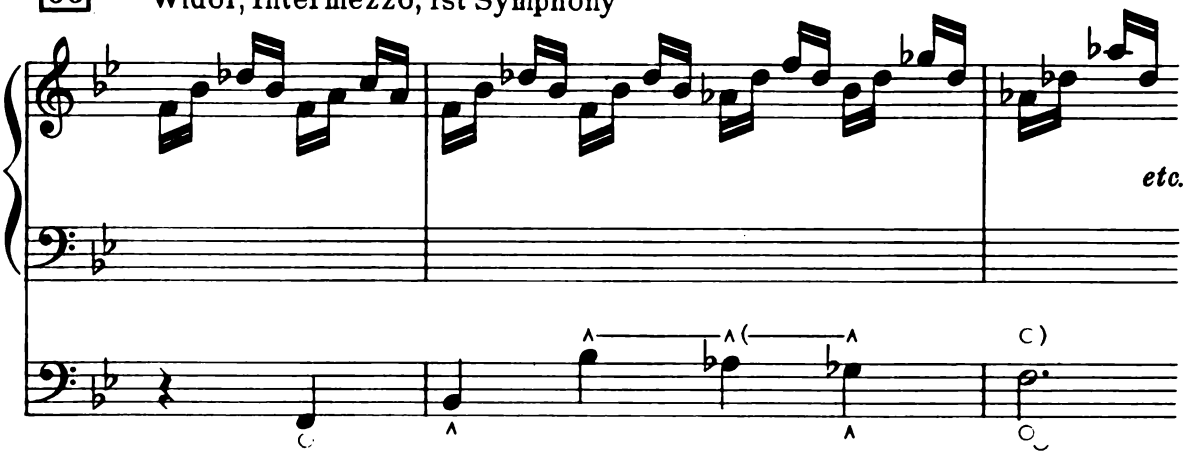
The simplest form of pedalling is that in which the toes may be alternately used, as in Exercise A.

Practise Exercise A (Page 62), taking care not to stiffen the ankle, which should be loose and flexible. Keep thoroughly legato, and practise until the notes are easily and accurately found.

The pedalling of the major scales will be found in **Exercise B**, and that of the minor scales in **Exercise C.** The pupil should work gradually through the scales, practising but a few at a time. Keep the knees together and the feet together constantly, and do not let the ankle or calf muscles become constrained, as this is very injurious to a fluent technique. Do not, at first, make any attempt at speed in these scales or other exercises. Practise, on the other hand, exceedingly slowly and as accurately as possible—always in strictly marked tempo.

Sliding is often resorted to in pedal playing. A hyphen between two toe-marks (∧-∧) indicates a slide with the toe. This may be from a black note to a white note a half-tone up or down. The same care must be exercised to obtain a perfect legato and to avoid blurring as was necessary in sliding from black notes to white notes upon the manuals. In this connection it will be noticed that when three black notes are found together in a scale (as in the scales of G♭ and D♭) it is necessary to incline the foot slightly and slide from one black note to another. This is difficult at first and will require practice. The following example shows this method of pedalling in actual usage:

66 Widor, Intermezzo, 1st Symphony



Practise Exercise D. (Page 66.)

It is frequently necessary to advance or withdraw the foot, sliding with the heel upon a white note. This becomes instinctive in actual playing, but requires practice at first.

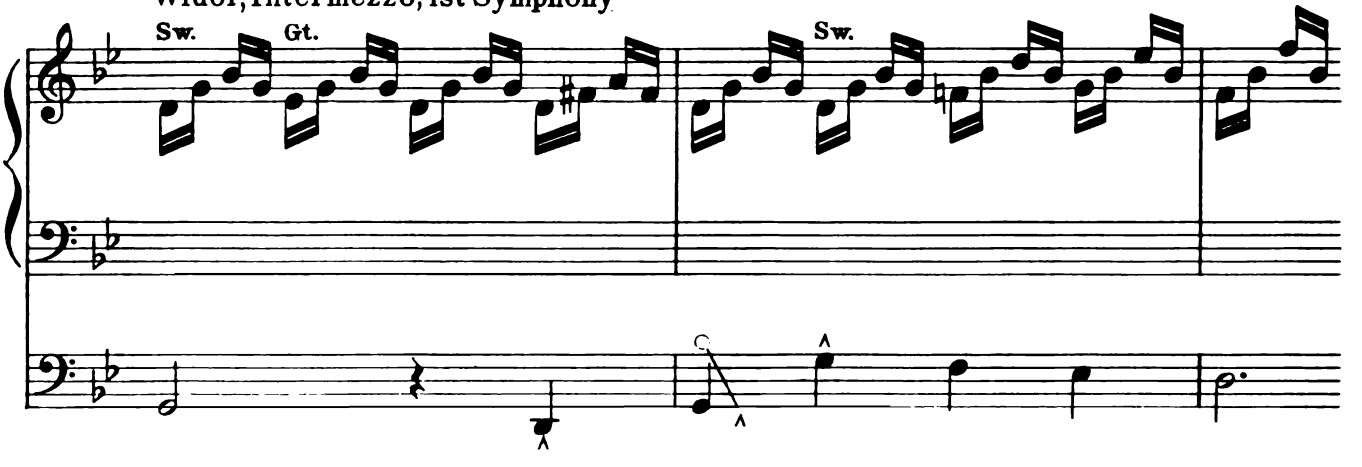
Practise Exercise E, noting that the sign "*" indicates that the heel is to be advanced upon the note in question, and "+" that it is to be withdrawn. Play slowly, that exact rhythm may be observed.

Substitution is an important resource in obtaining a legato in difficult passages, particularly those containing long skips. This substitution may be of two kinds:

1. The replacing of one foot by the other. In this case the heel of one foot replaces the toe of the other, and vice versa, the toe being withdrawn well in the rear and the heel advanced well to the fore. This avoids the confusion often occasioned by the substitution of the toe of one foot for that of the other, as found in certain methods.

67 Example:

Widor, Intermezzo, 1st Symphony



Practise Exercise F.

(NOTE.—The only means, however, of changing feet on a black note is, naturally, that of toe for toe, and this detail is, at first, difficult to accomplish in a smooth manner.)

2. The substitution of heel for toe and toe for heel of the same foot. **Practise Exercise G.**

Pedal arpeggios are thoroughly practicable by applying the principle of the use of heel and toe described above (Example 67), passing the toe of the left foot behind the heel of the right, or vice versa. By this method the feet never interfere with each other. (Arpeggios containing black notes naturally suggest their own pedalling.)

Practise Exercise H, keeping right foot in advance, left foot in rear.

Practice Exercises I, J and K.

Ex. I contains various combinations of the uses of heel and toe.

Ex. J shows the method of playing skips of a third with one foot.

Ex. K shows further combinations to be played first by the feet separately and then together.

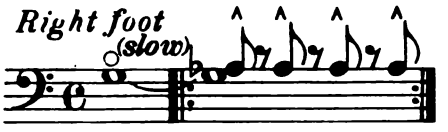
PRELIMINARY EXERCISE

The following exercise will assist the beginner to acquire a legato touch upon the pedals

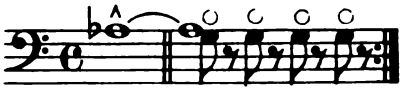
WALLACE GOODRICH

Hold G with the heel while playing A♭ with the toe

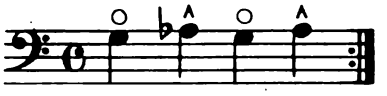
Right foot (slow)



Hold A♭ with the toe while playing G with the heel

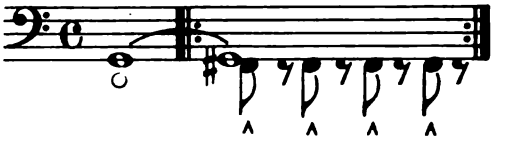


Then practise

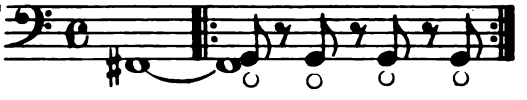


Left foot

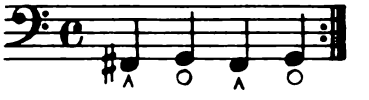
Hold G with the heel while playing F♯ with the toe



Hold F♯ with the toe while playing G with the heel



Then practise



Ex. A

The note on *Rhythm* on page 26 applies with equal force to the pedal exercises which follow, and to every piece studied by the pupil.

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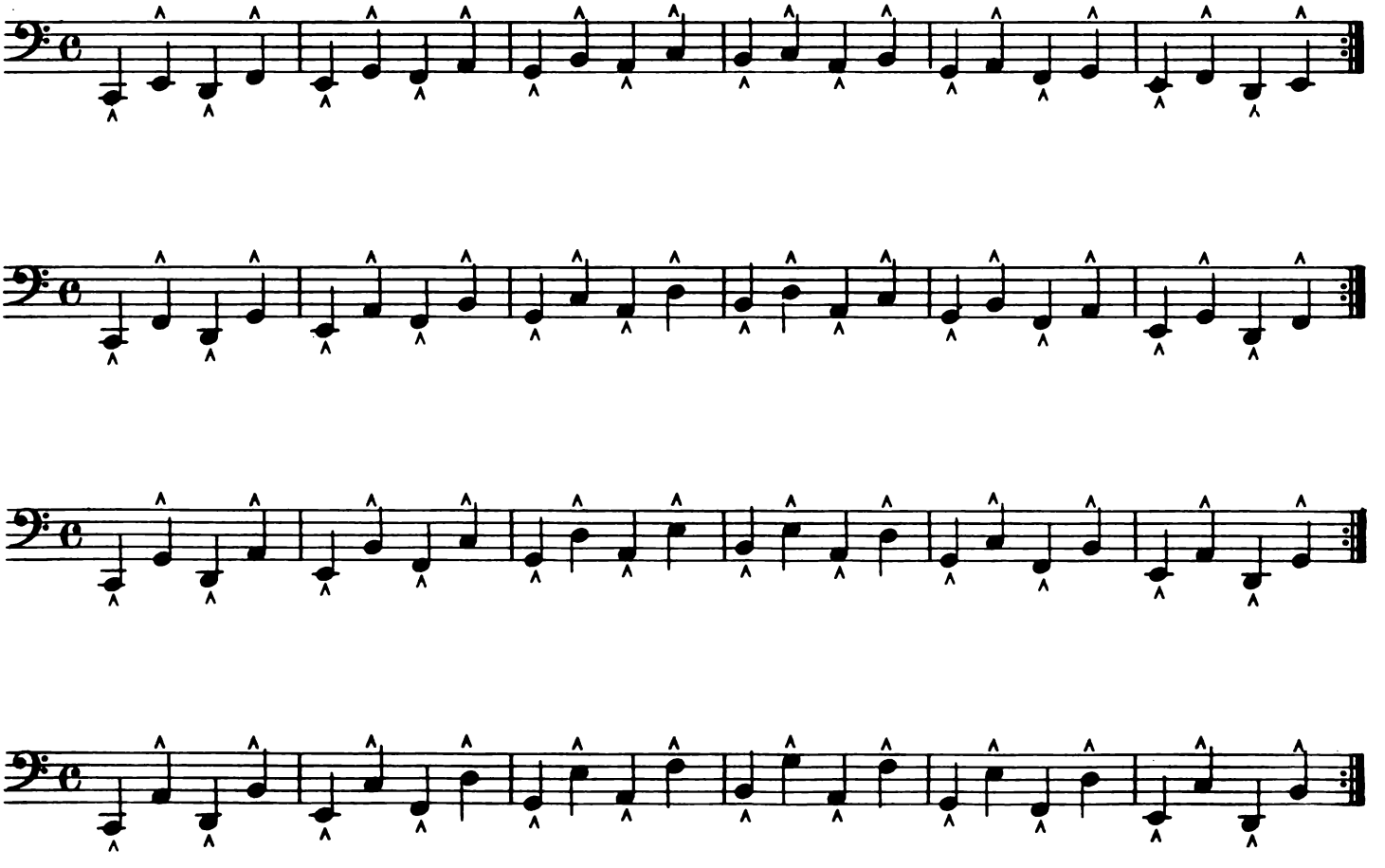
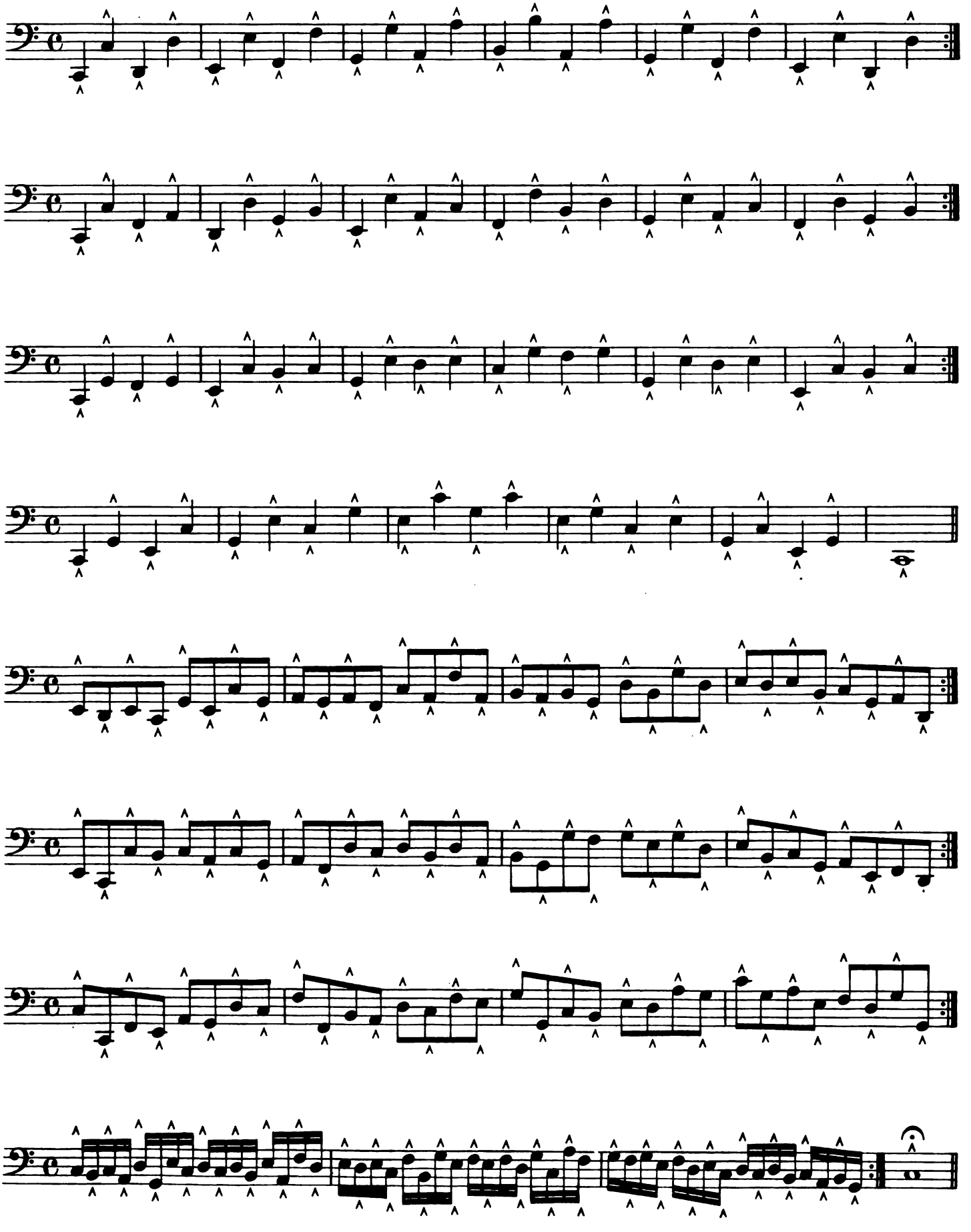
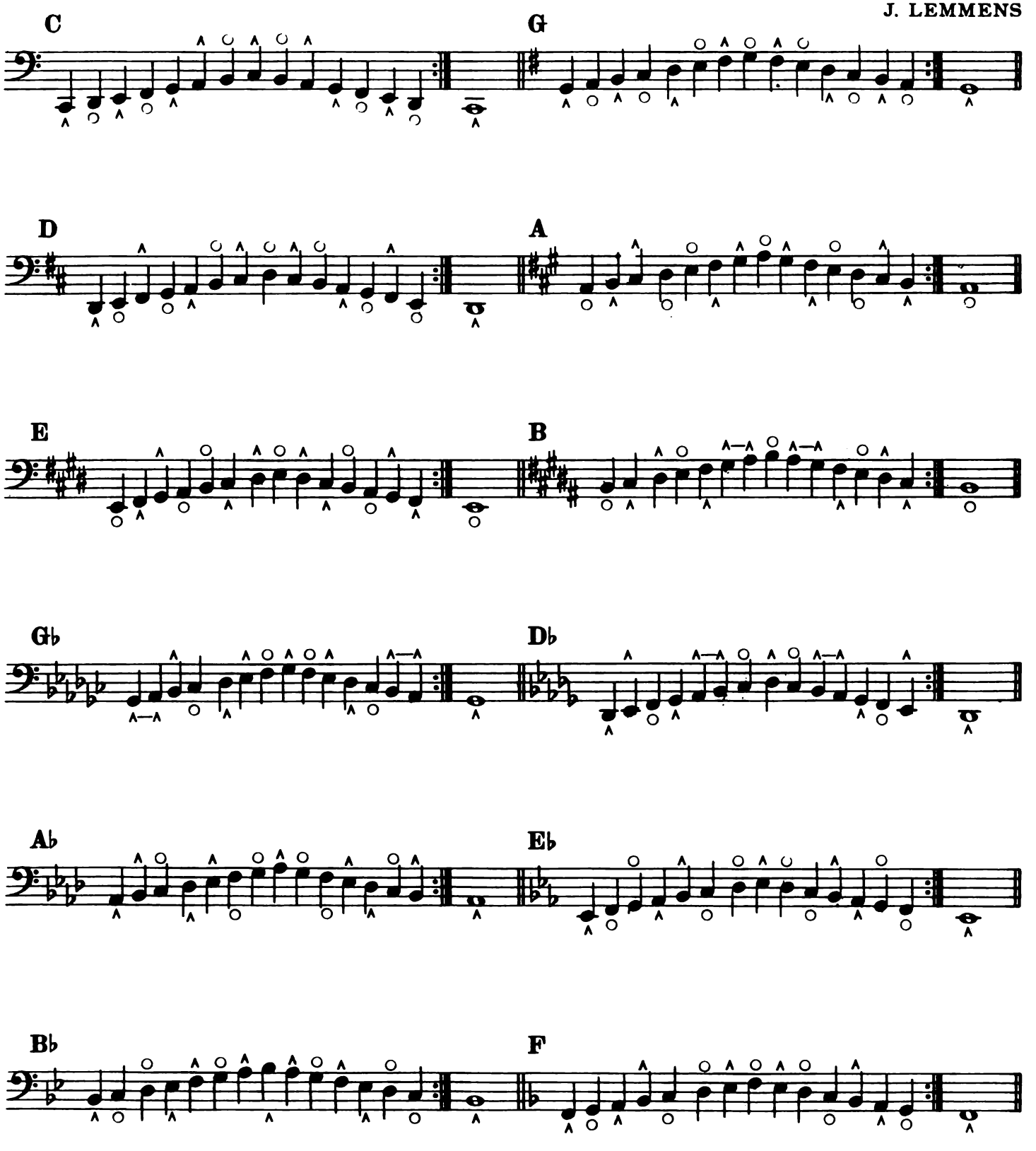




Major Scales

Ex. B



Minor Scales

Ex. C

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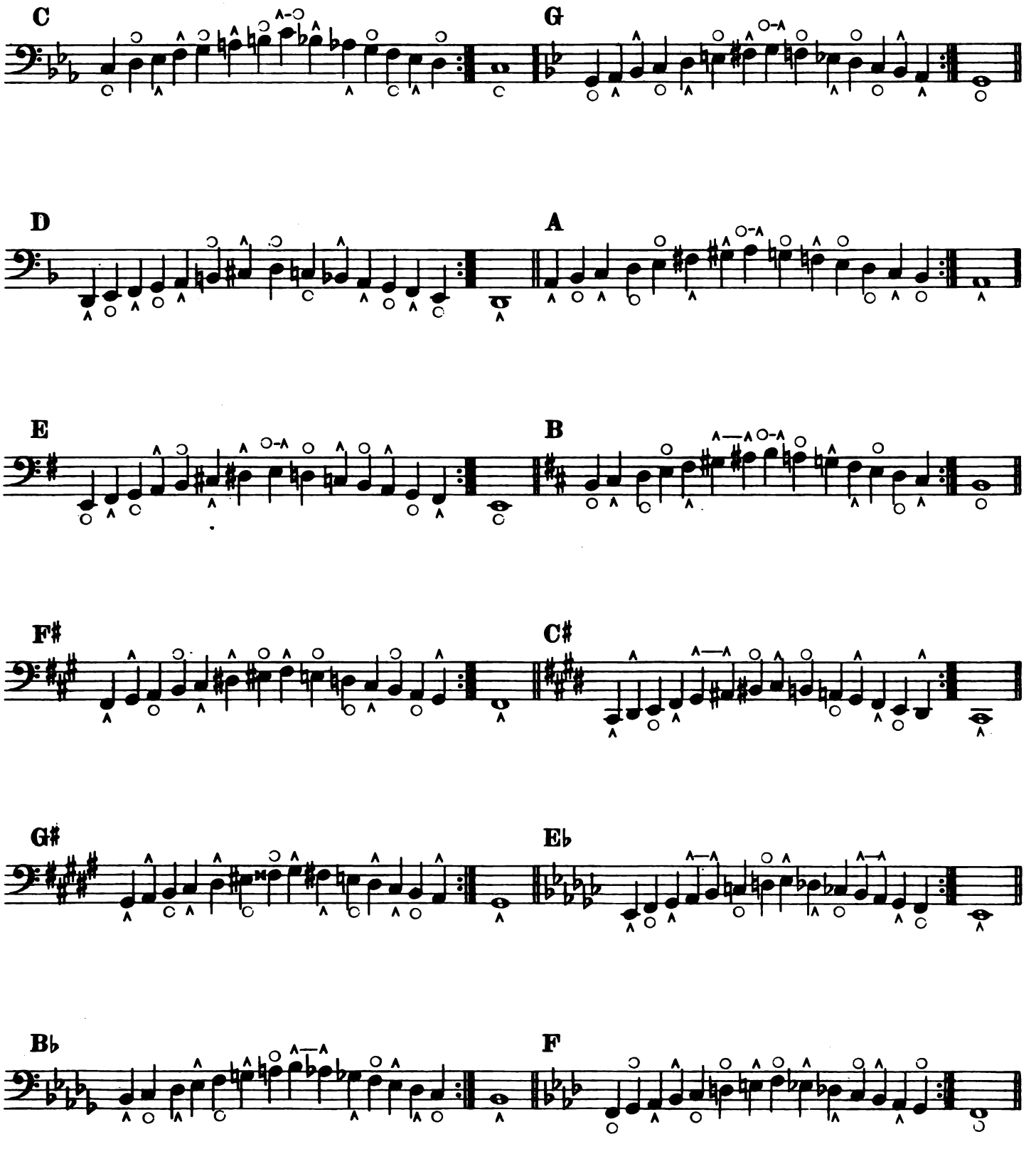
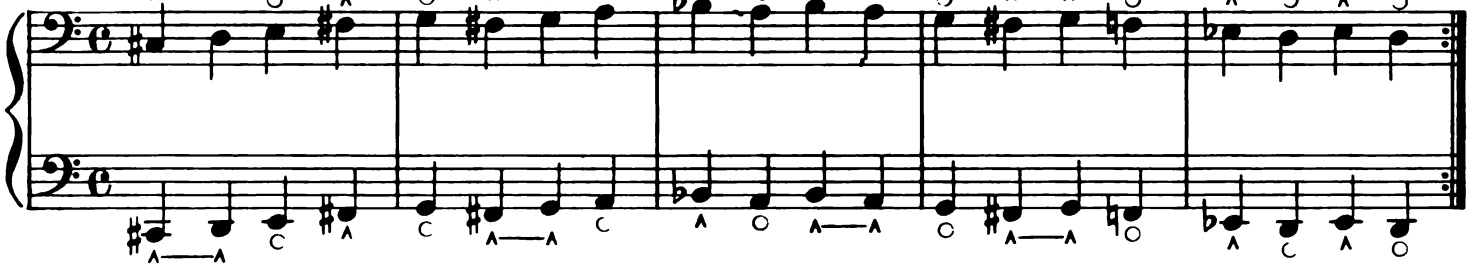


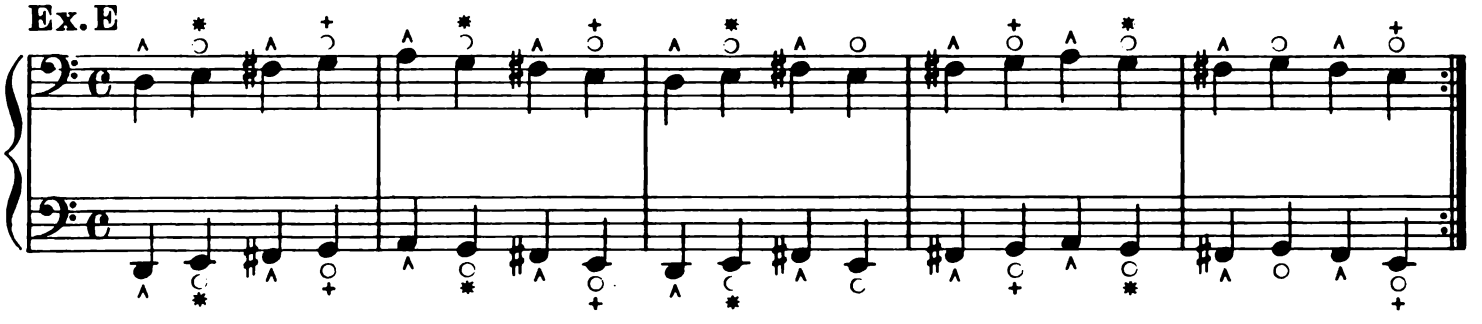
Practise exercises D, E, and G with feet separately, then together

Exercises D to K by
J. LEMMENS

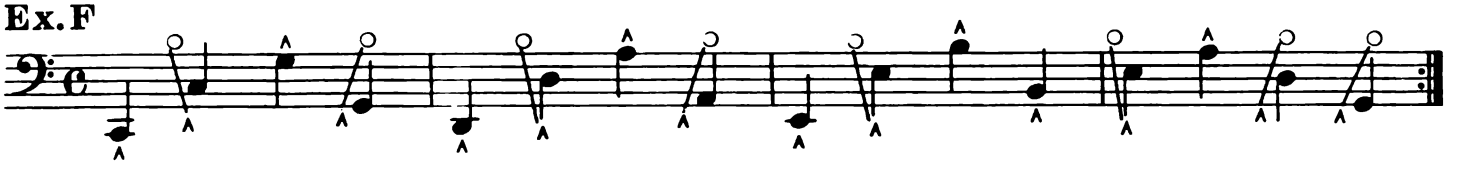
Ex. D



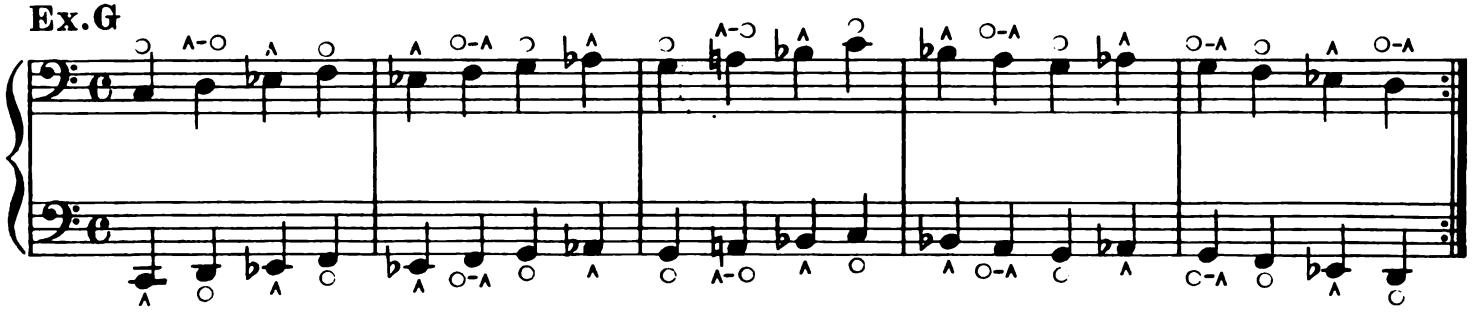
Ex. E



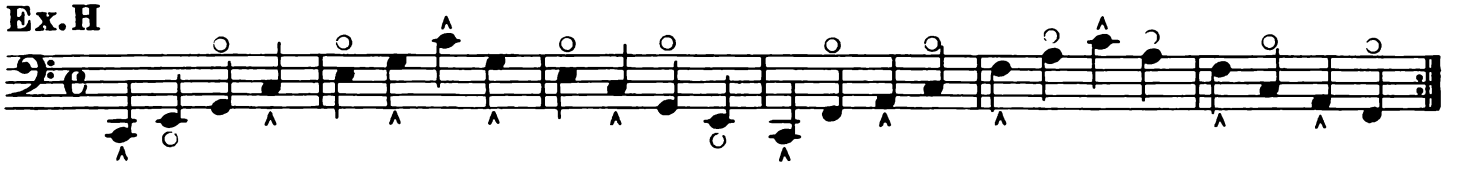
Ex. F



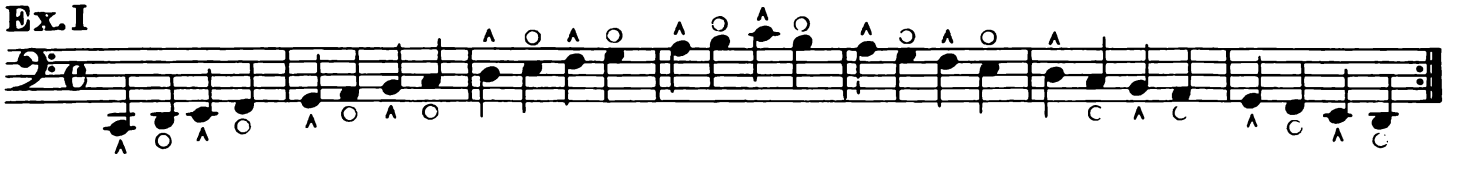
Ex. G

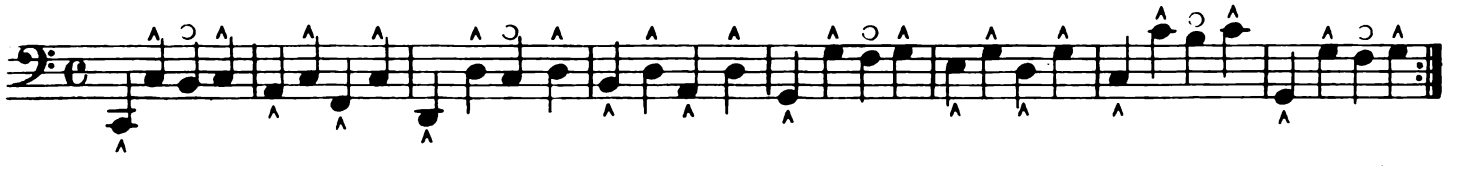


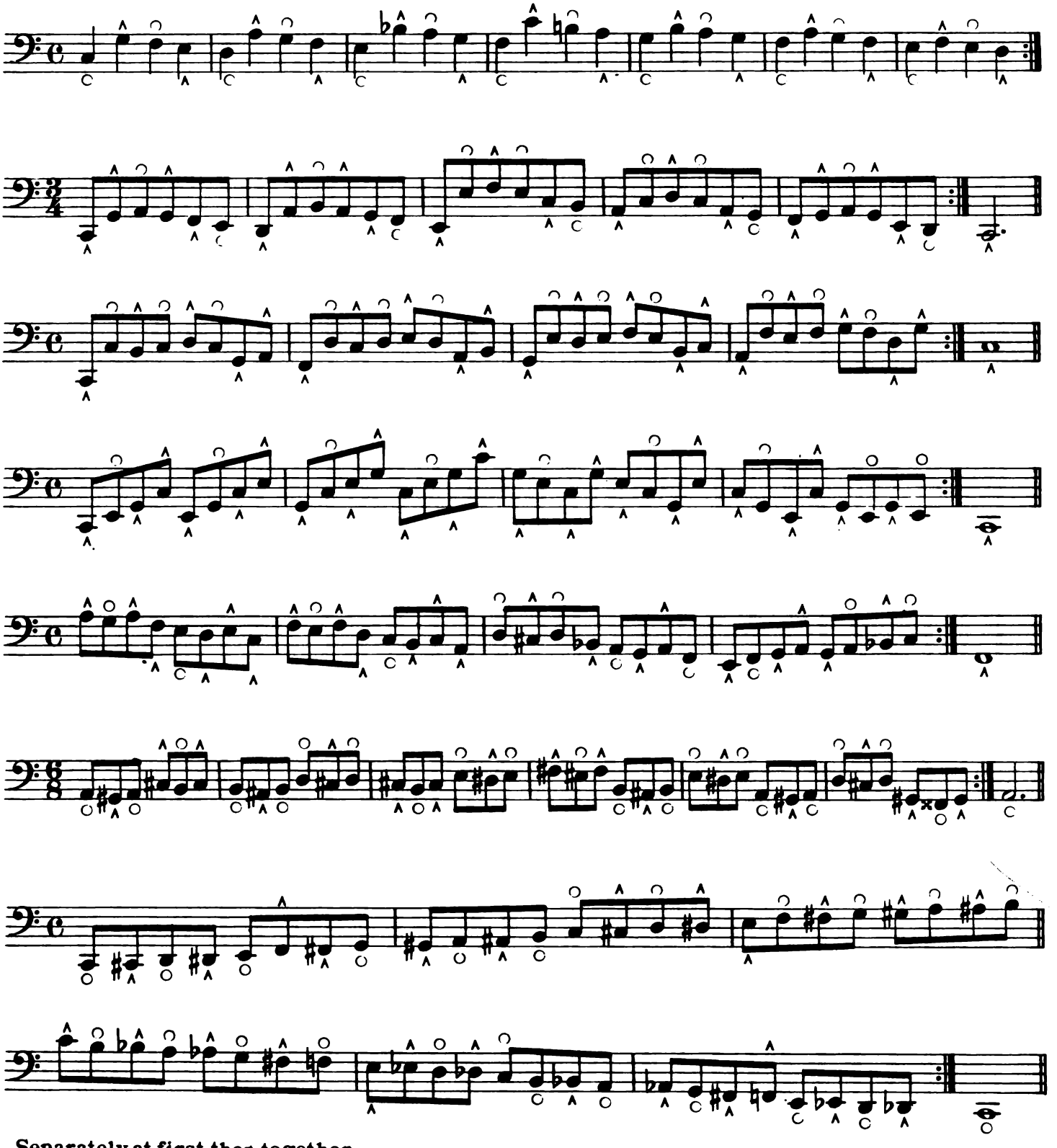
Ex. H



Ex. I

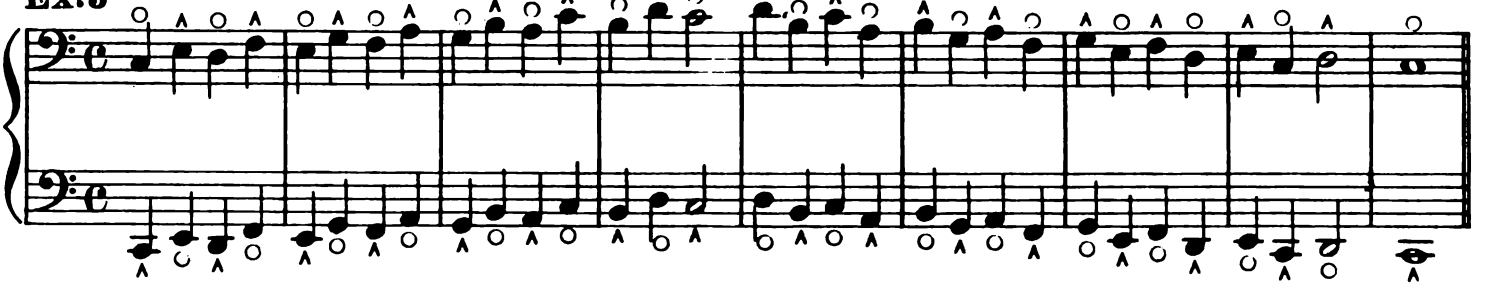






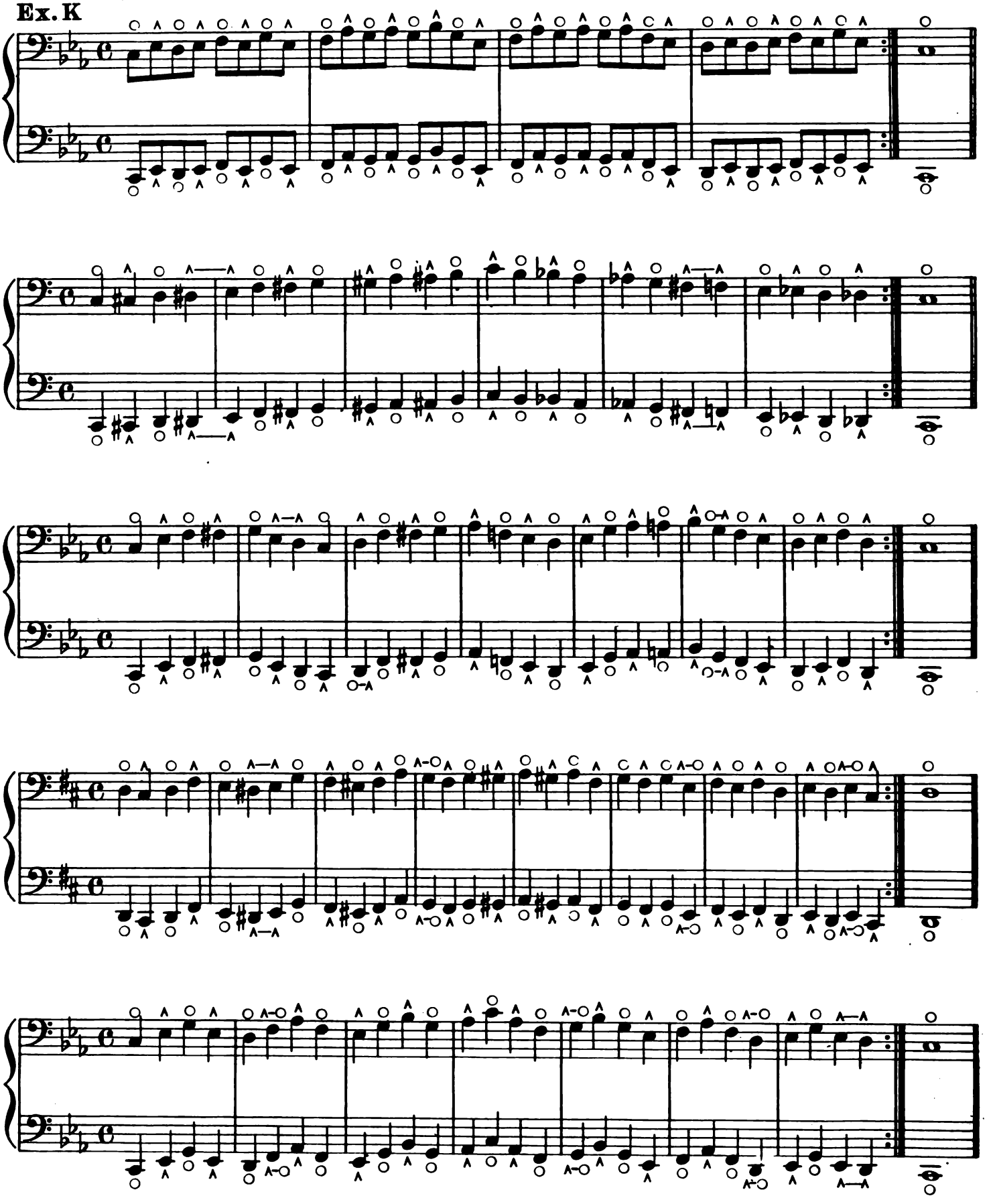
Separately at first, then together

Ex. J



Separately at first, then together.

Ex. K



NOTE. Further valuable exercises of a difficult nature, for the pedals, may be found in Nilson's "Pedal Studies." (G. Schirmer, Publisher)

III. Manuals and Pedal Combined.

The student may now embark upon exercises employing manuals and pedal together, with a view to obtaining independence between manuals and pedal and between the different manuals. Each part should be carefully studied and then combined with the others.

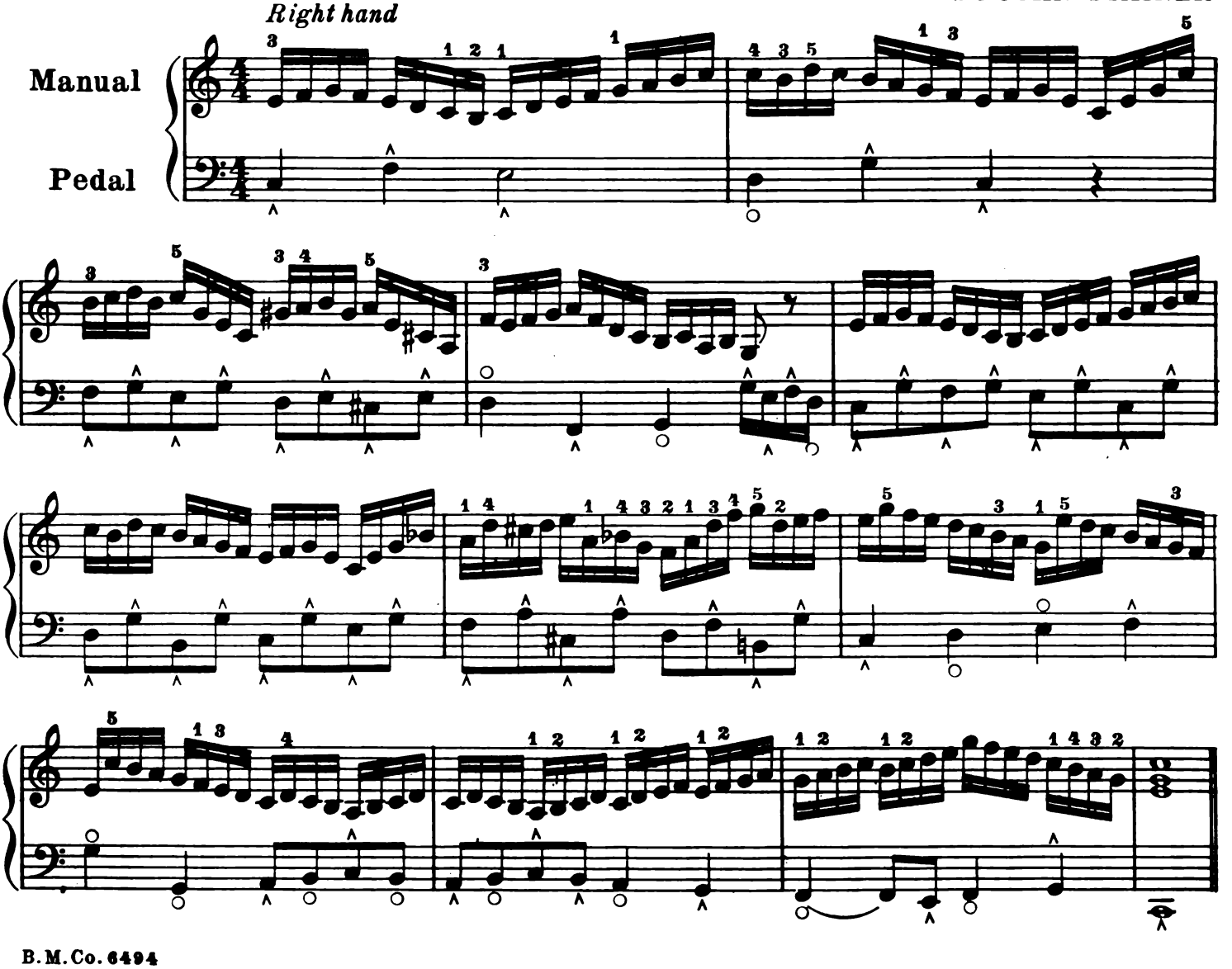
A word of caution is necessary regarding bad habits in commencing and finishing trios or any pieces of two or more parts. When two or more voices are enunciated together at the beginning of a piece, the utmost care must be taken that these parts are played absolutely together,– that no voice precedes or lags behind the others. Similarly all parts should be released at the same instant at the end of a piece. It is a very common fault among organists to allow the pedal to sound in advance of the other parts, and to hold the pedal note after the other parts have been lifted. These very banal practices should be carefully avoided.

The next three exercises are for one hand alone with pedal, with emphasis on the work of the left hand with pedal, which is often confusing to the beginner. Then follow exercises for both hands with pedal, in the form of trios, with the hands on different manuals. (Ex. 59 to 65) Practise very slowly.

Care must be taken that each of the four sixteenth-notes is of the same length. (Ex. 56)

Ex. 56 Sir JOHN STAINER

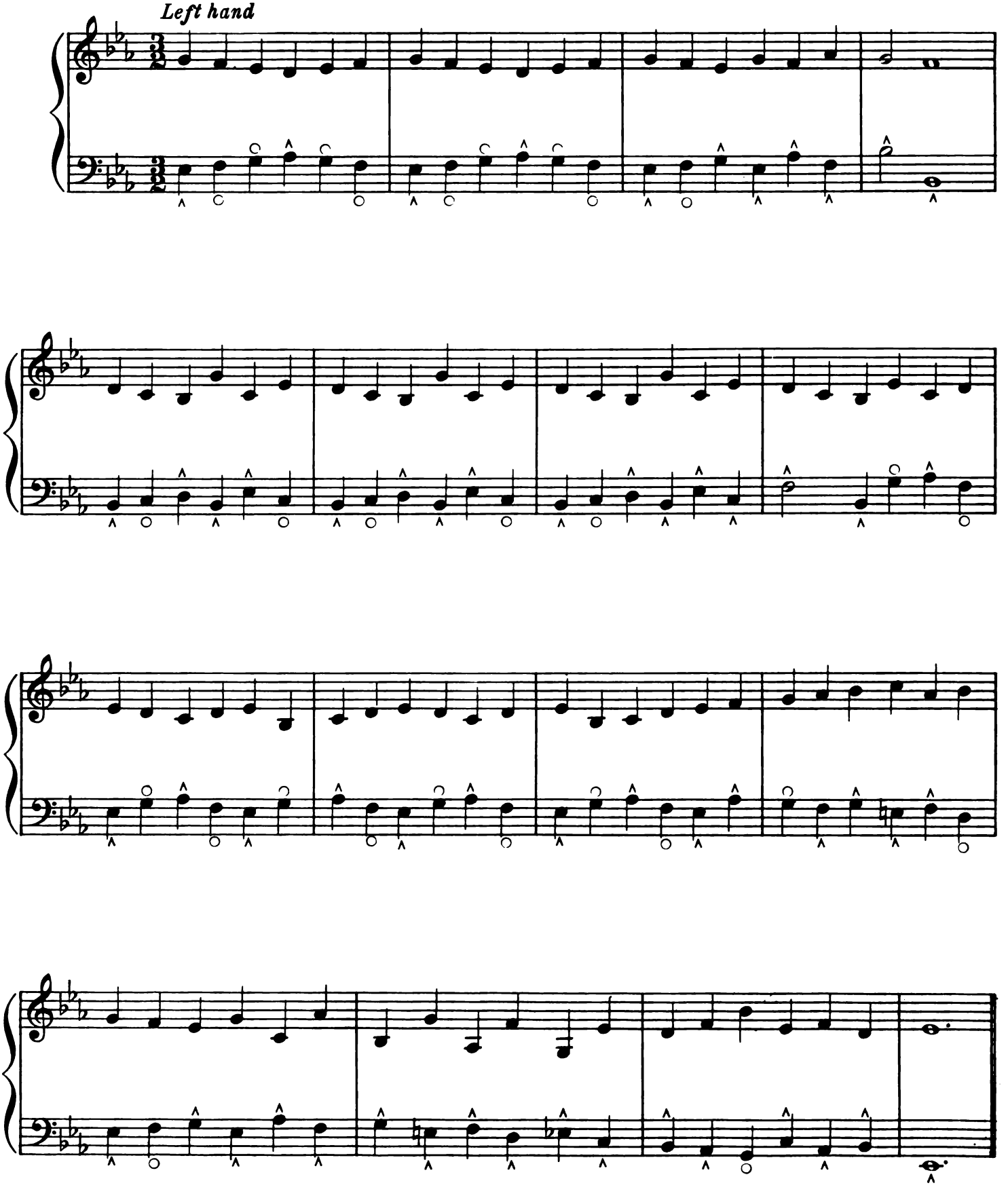
Right hand



Ex. 57

Sir JOHN STAINER

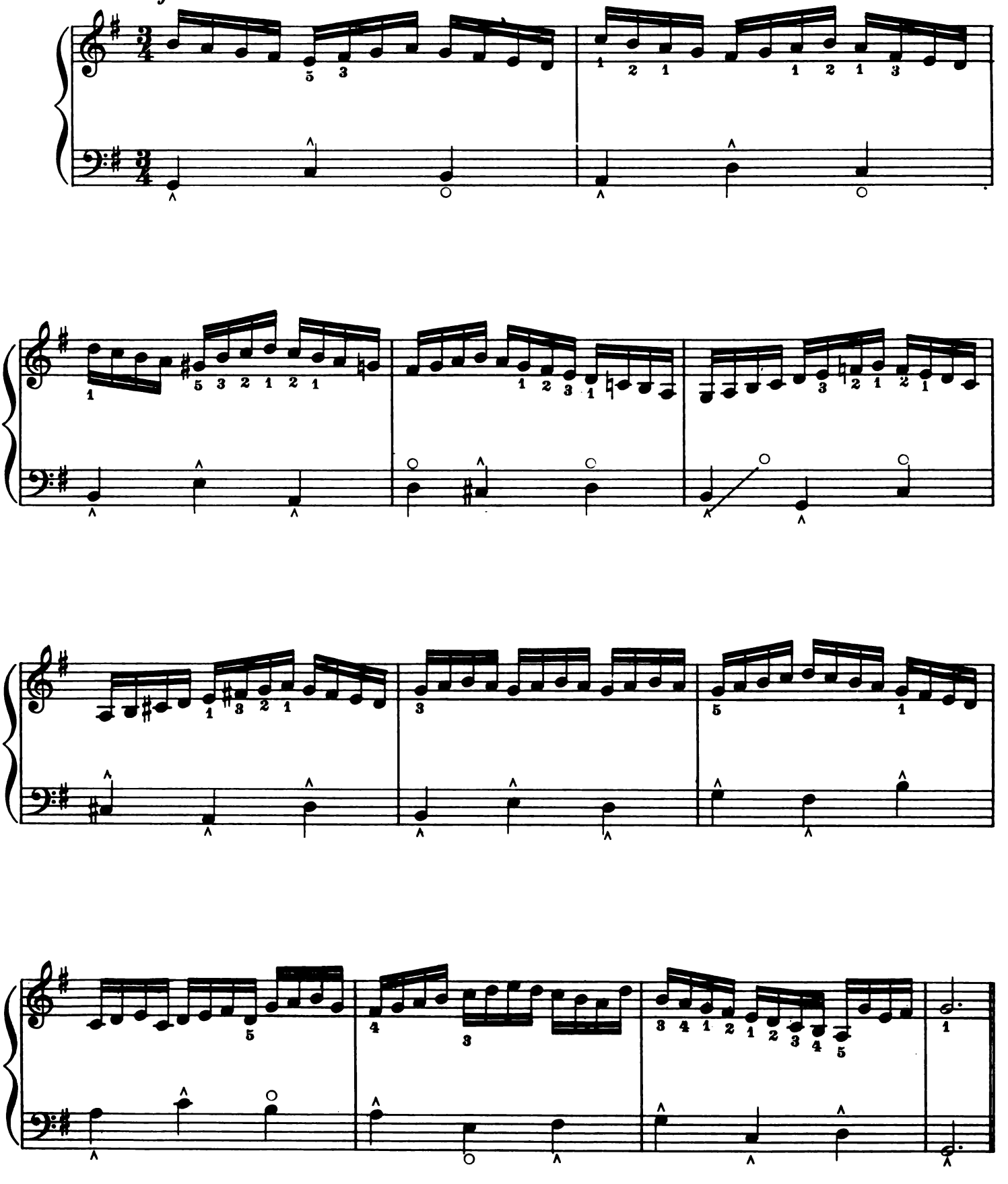
Left hand



Ex.58

Left hand

Sir JOHN STAINER

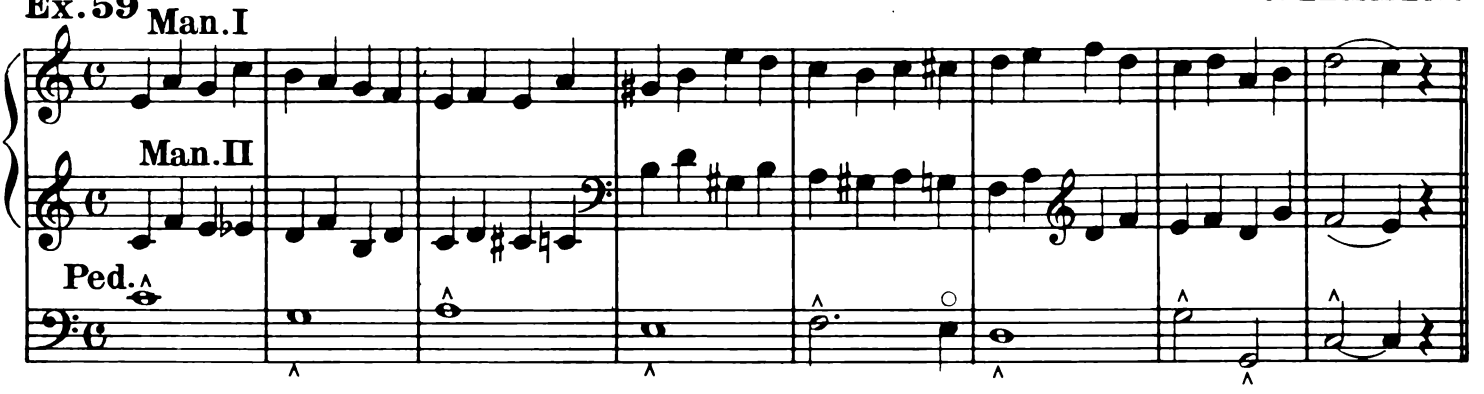


In practising the following trios, choose stops of contrasting quality upon the manuals (such as Salicional, 8' or Violin Diapason, 8' upon the Swell; and Melodia, 8' or Doppel Flute, 8' upon the Great) in order that each part may sound clearly. Do not couple Swell to Great. Draw a light 16 – foot bass in the pedal and couple one of the manuals to it, (preferably the Great, if the above specifications are followed.)

Accustom yourself to using Sw. for the right hand and Gt. for the left, *or the reverse,* until either arrangement causes no confusion.

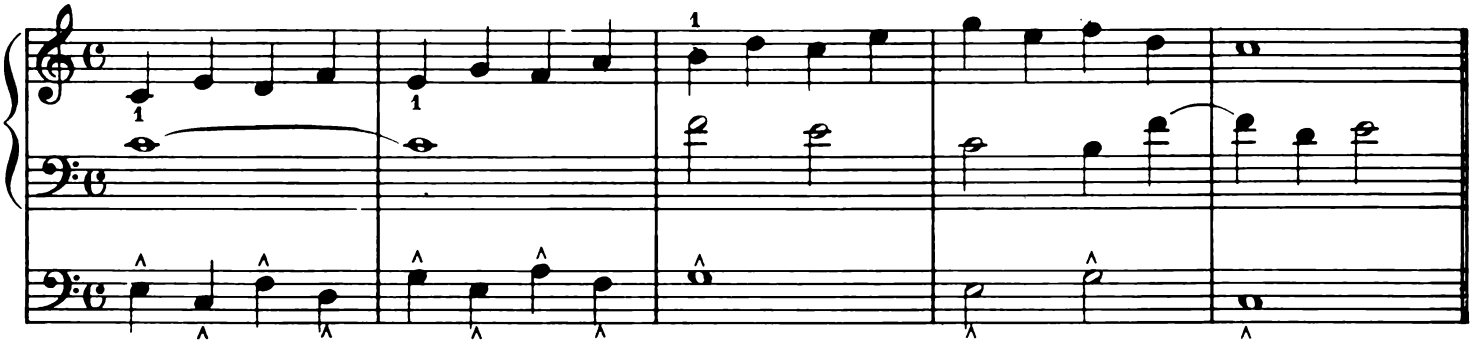
J. LEMMENS

Ex. 59



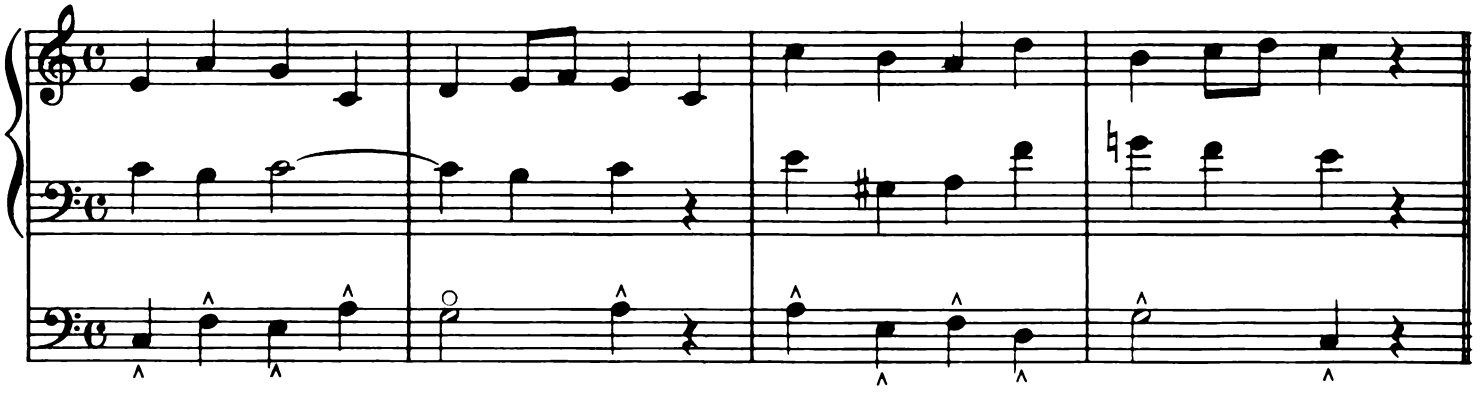
Ex. 60 (Hands on different manuals in Exercises 60 to 63)

H. REIMANN



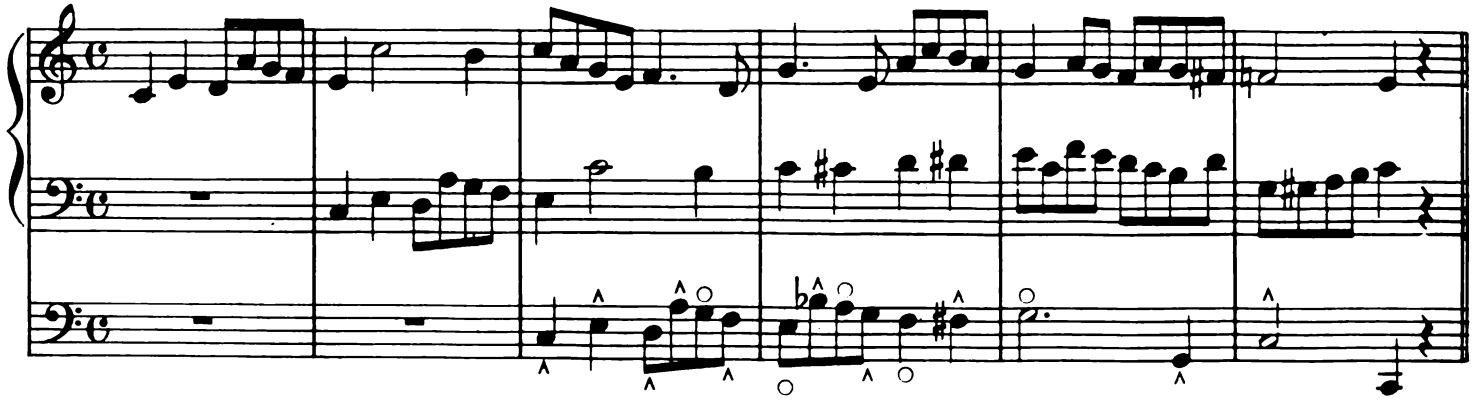
Ex. 61

H. REIMANN



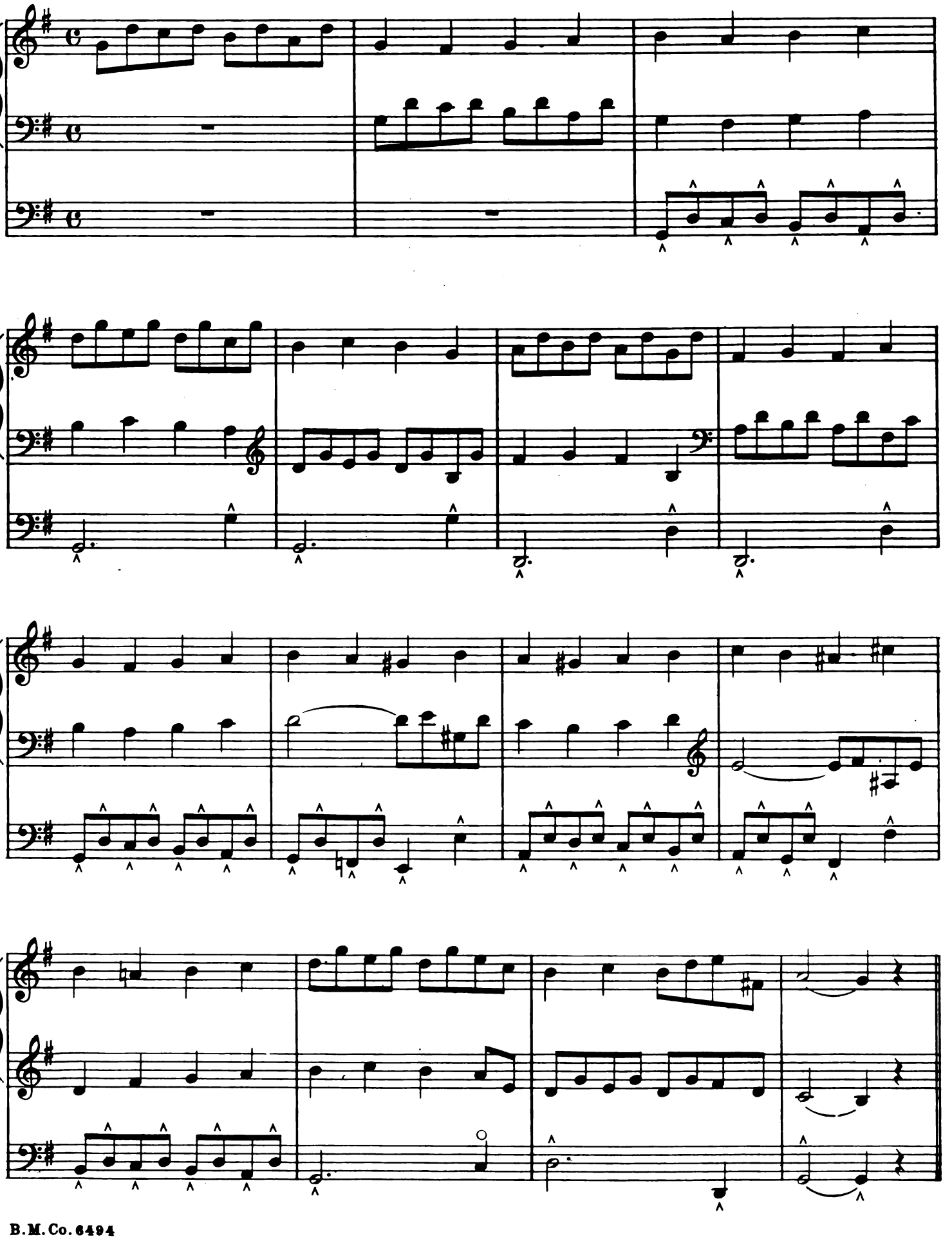
Ex. 62

J. LEMMENS



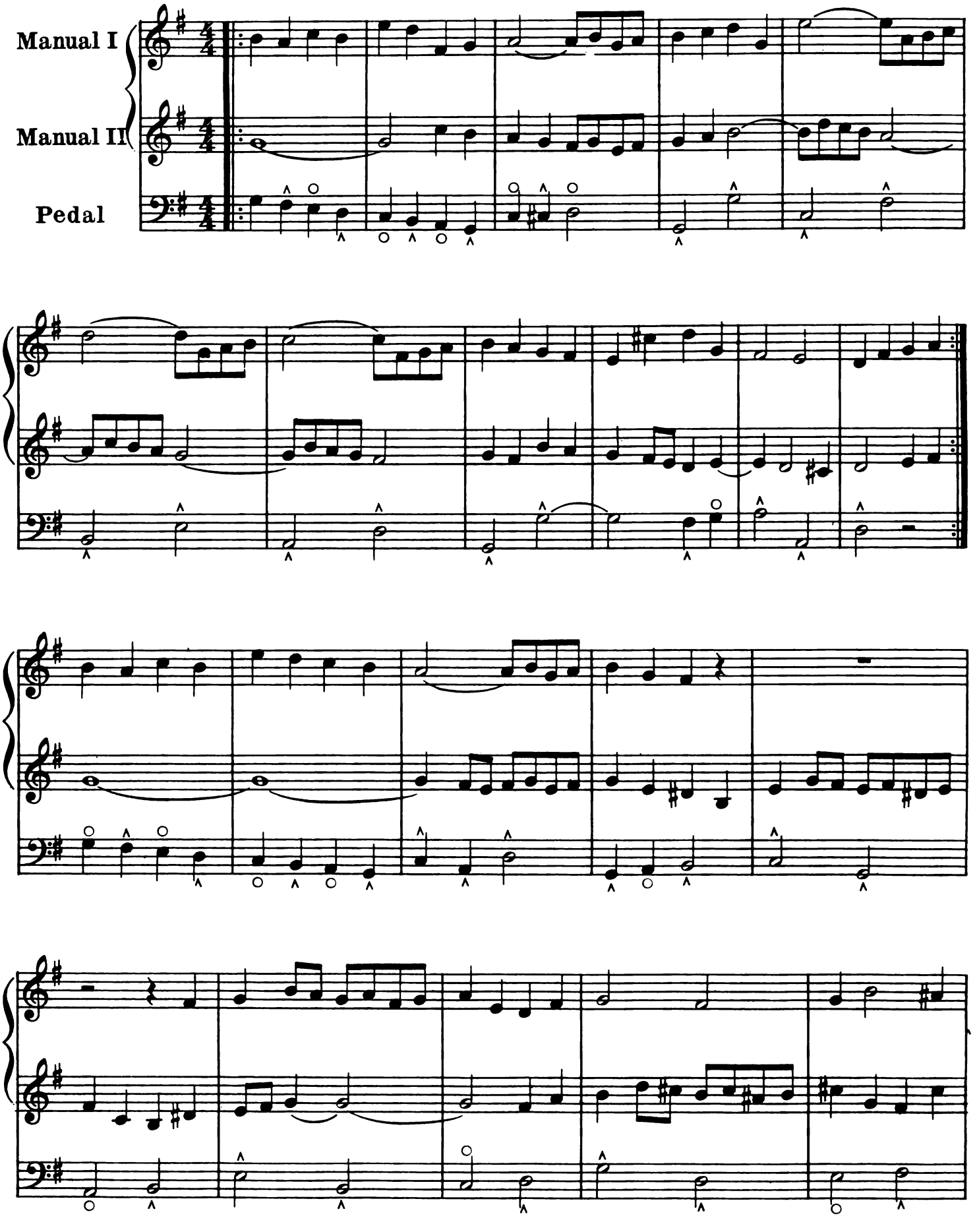
Ex. 63

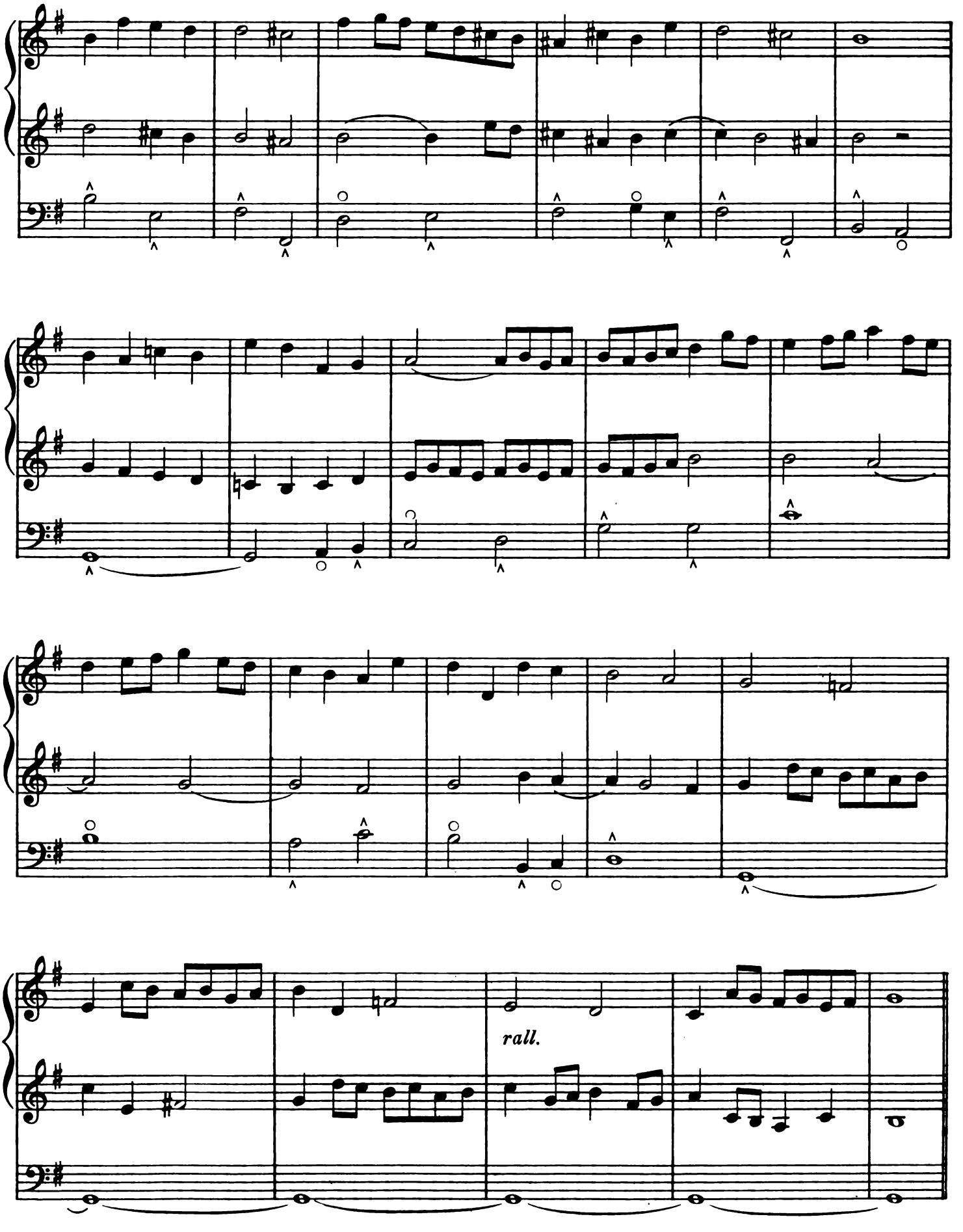
J. LEMMENS



Ex. 64

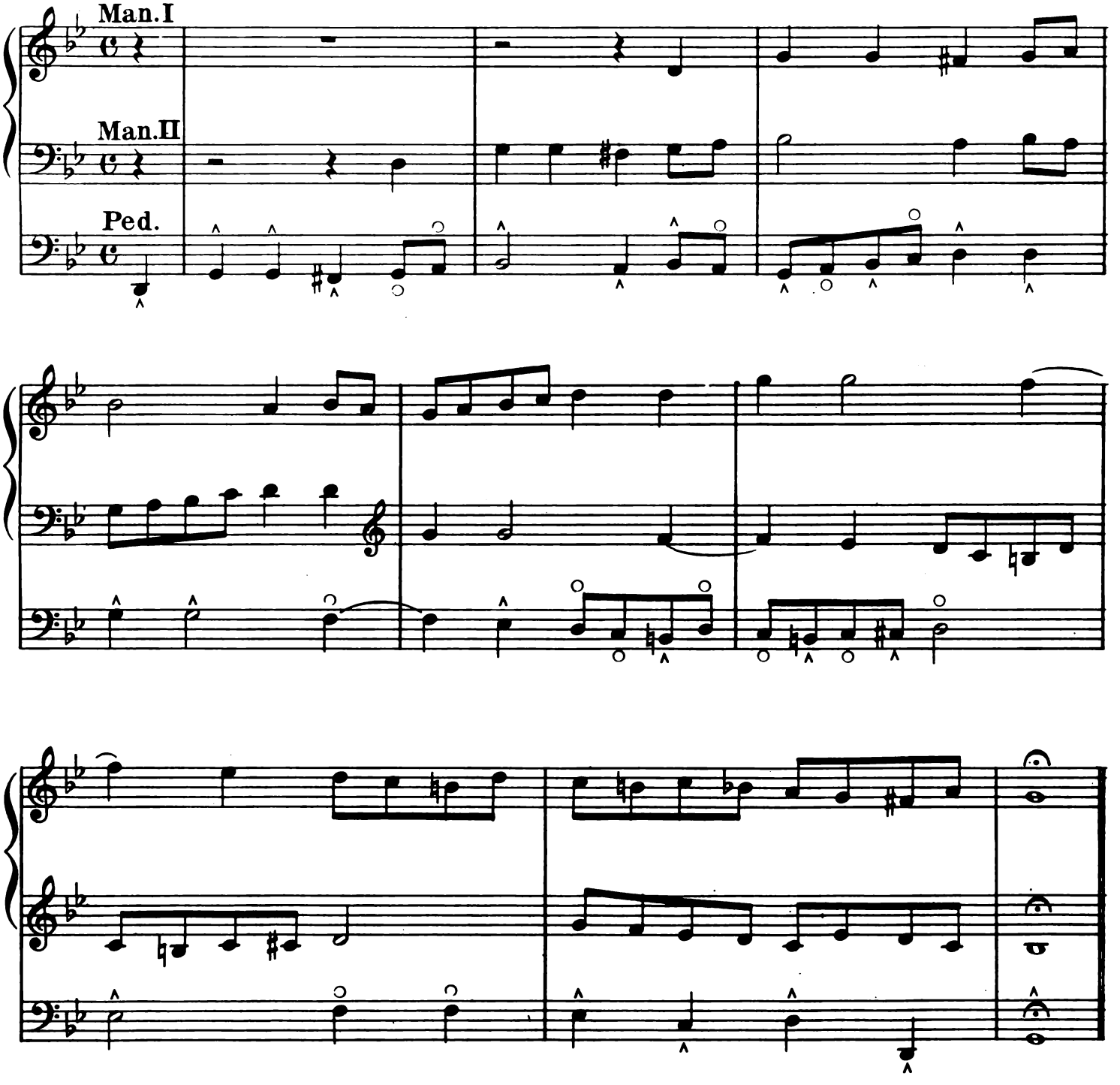
Sir JOHN STAINER




rall.

Ex. 65

(Enunciate all repeated notes with particular care.) J. LEMMENS



NOTE. Further exercises of great value for manuals and pedal combined may be found in Dr. William C. Carl's "Masterstudies for the Organ."* A particularly fine collection of modern trio exercises is to be found in this book, which we heartily recommend to the student. As soon as the pupil is sufficiently proficient, he should study Bach's Trio-Sonatas, which are the finest expression of this form of writing for the Organ.

* G. Schirmer, Publisher

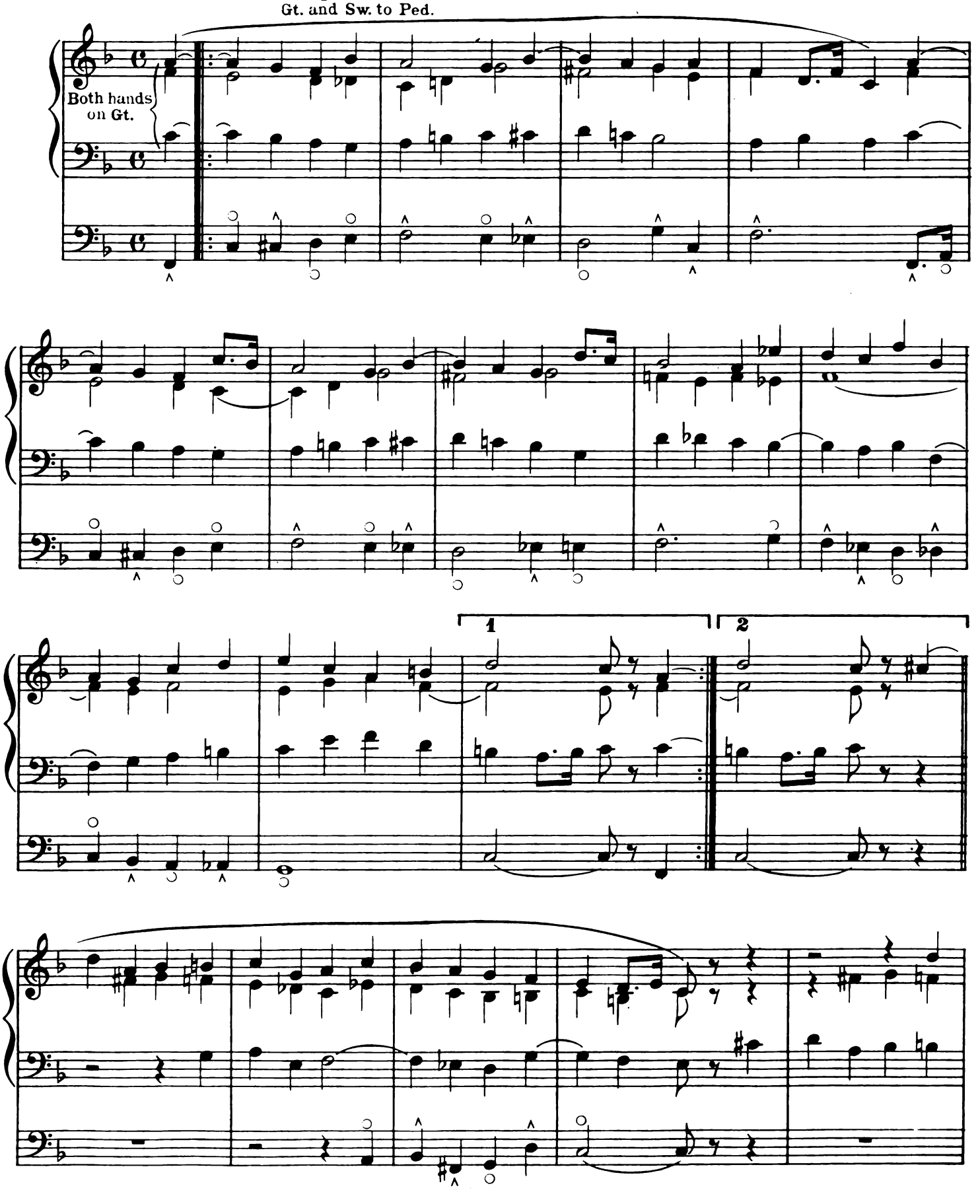
We shall now proceed to the study of longer works for the organ, chosen mainly from the compositions of J. S. Bach. These exercises are to be played with both hands on the Great Organ, with Swell coupled, (employing suitable stops on Swell and Great) except when the use of other manuals is indicated (as in certain trios to be studied, and at certain points in the works of Bach.)

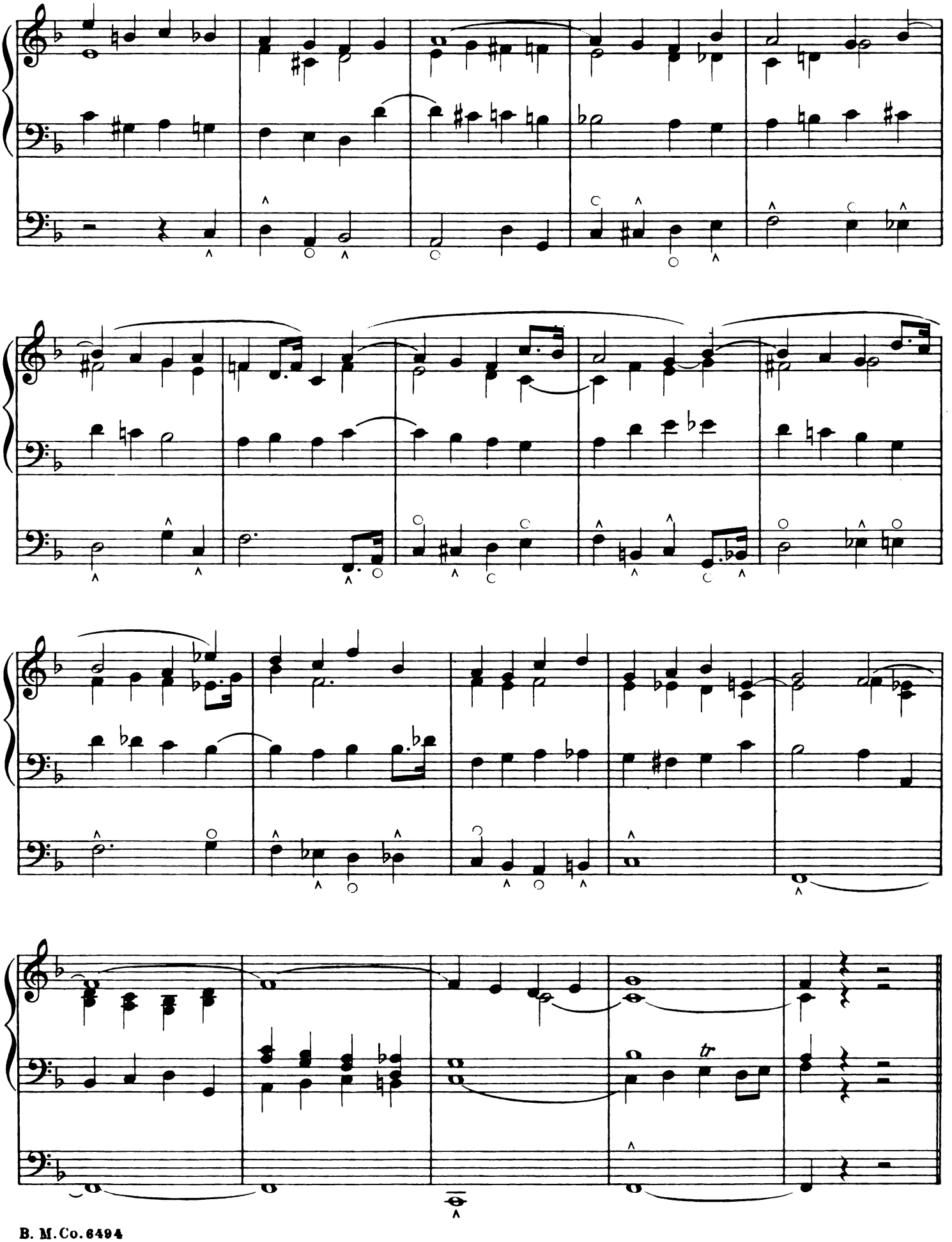
Ex. 66

Cantabile

Soft foundation stops. Sw. to Gt.
Gt. and Sw. to Ped.

J. LEMMENS




tr

Fughetta in C

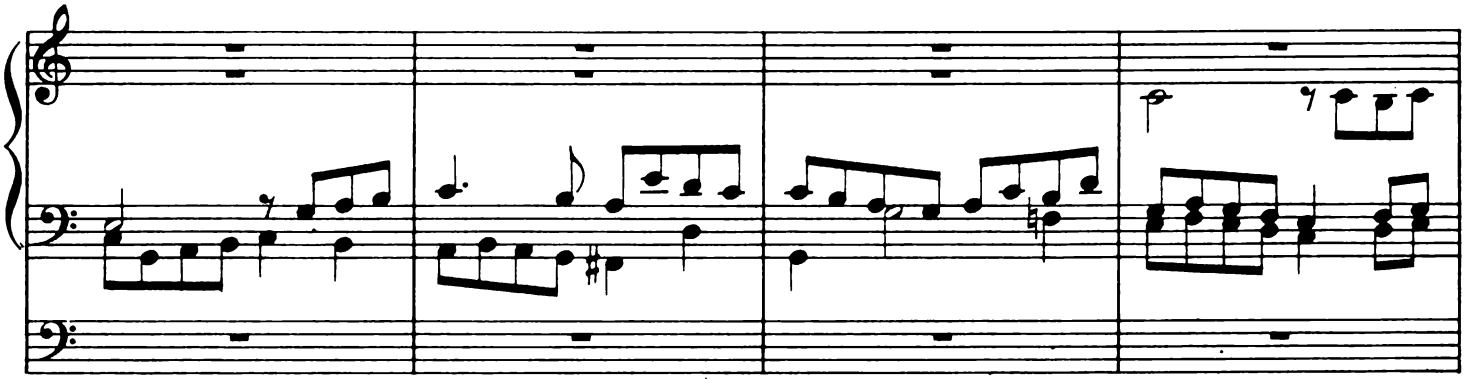
Ex. 67

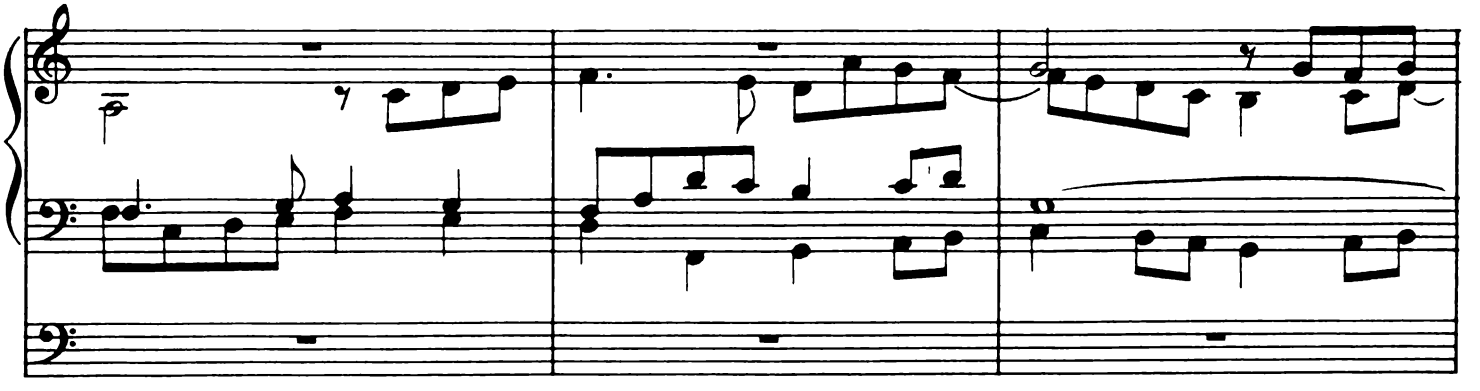
G. MERKEL Op. 37 No. 1

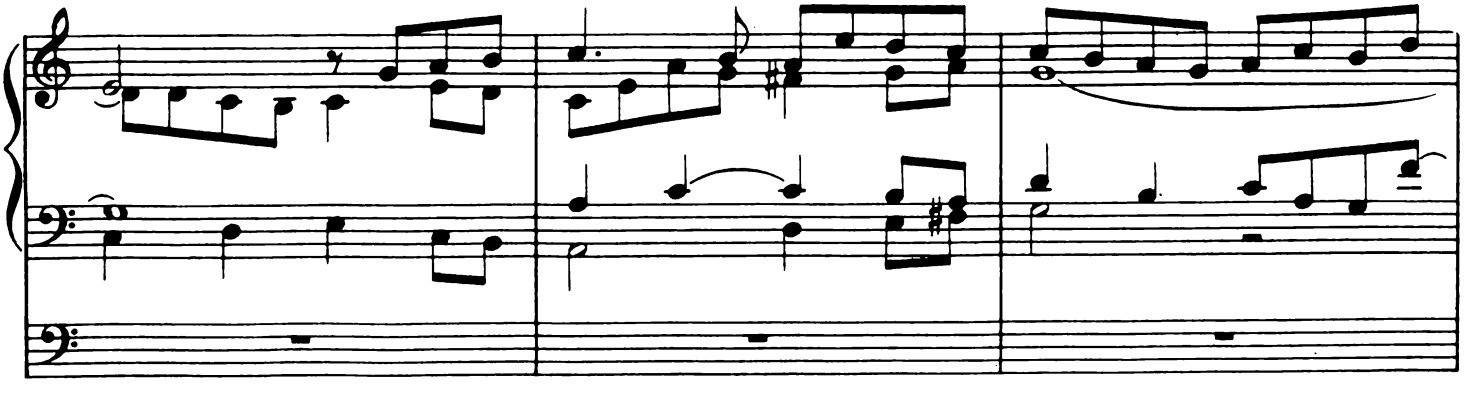
Moderato

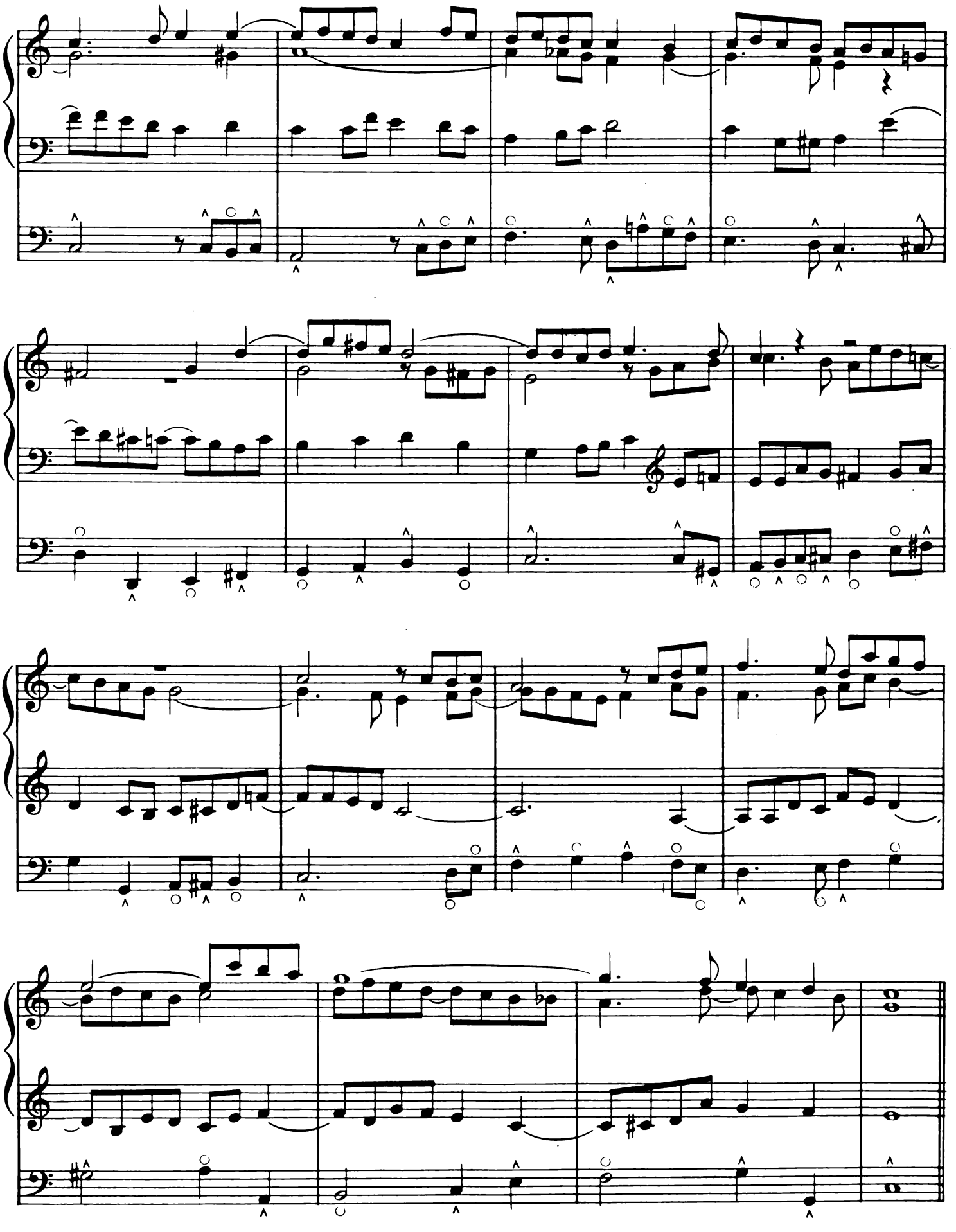
Man.

Ped.





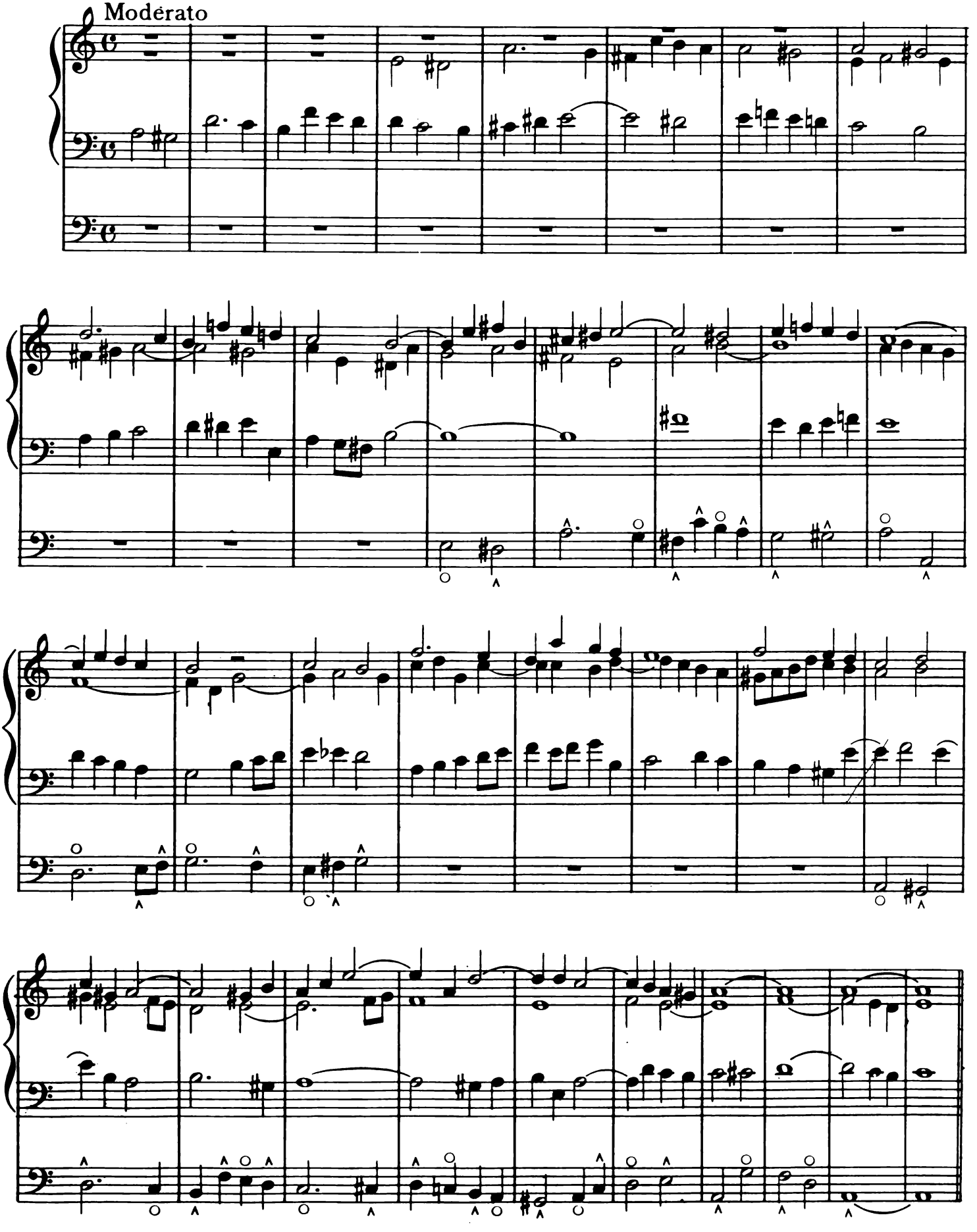




Ex. 68

G. MERKEL Op. 37 No. 2

Moderato

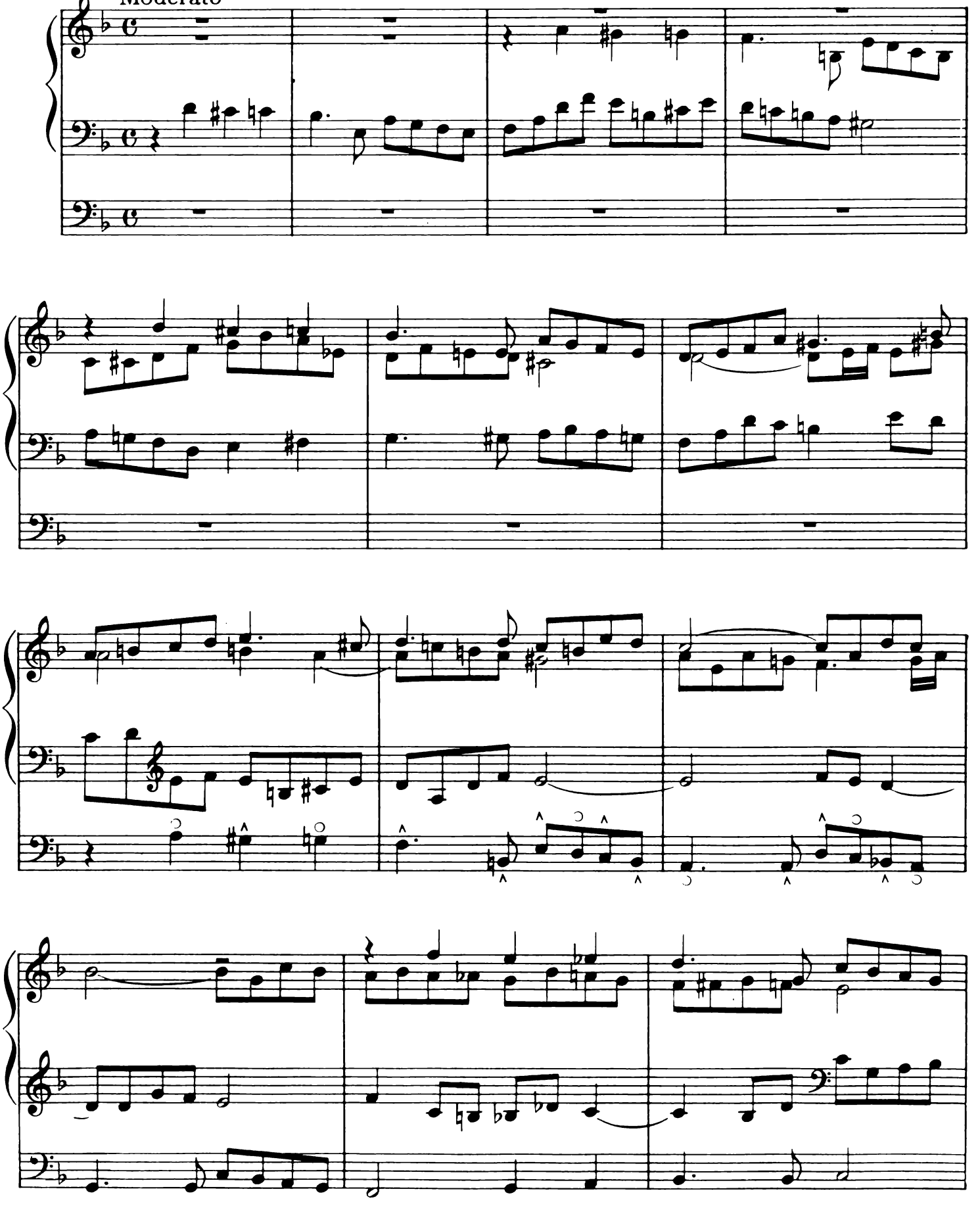


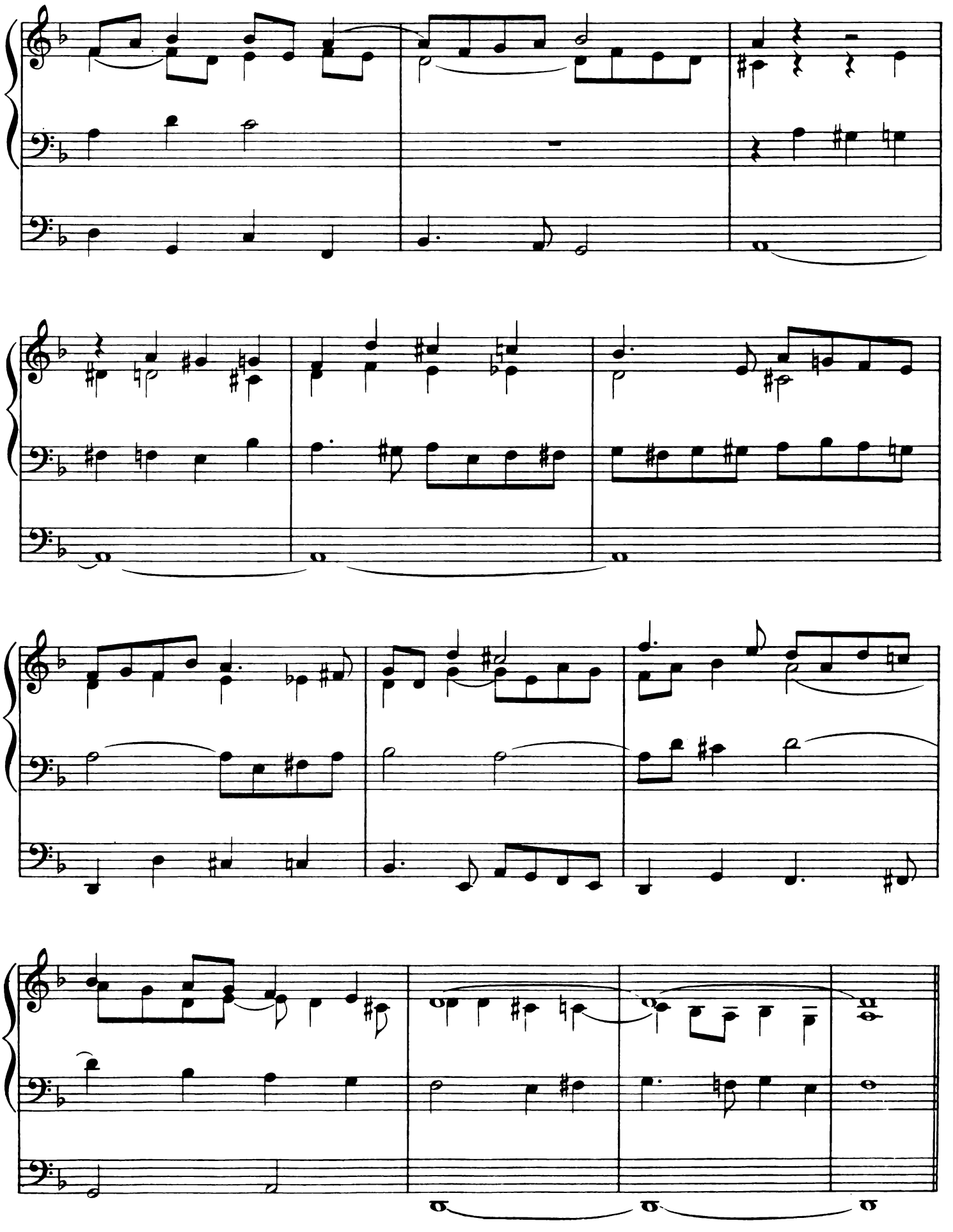
Fughetta in D Minor

Ex. 69

G. MERKEL Op. 37 No. 6

Moderato

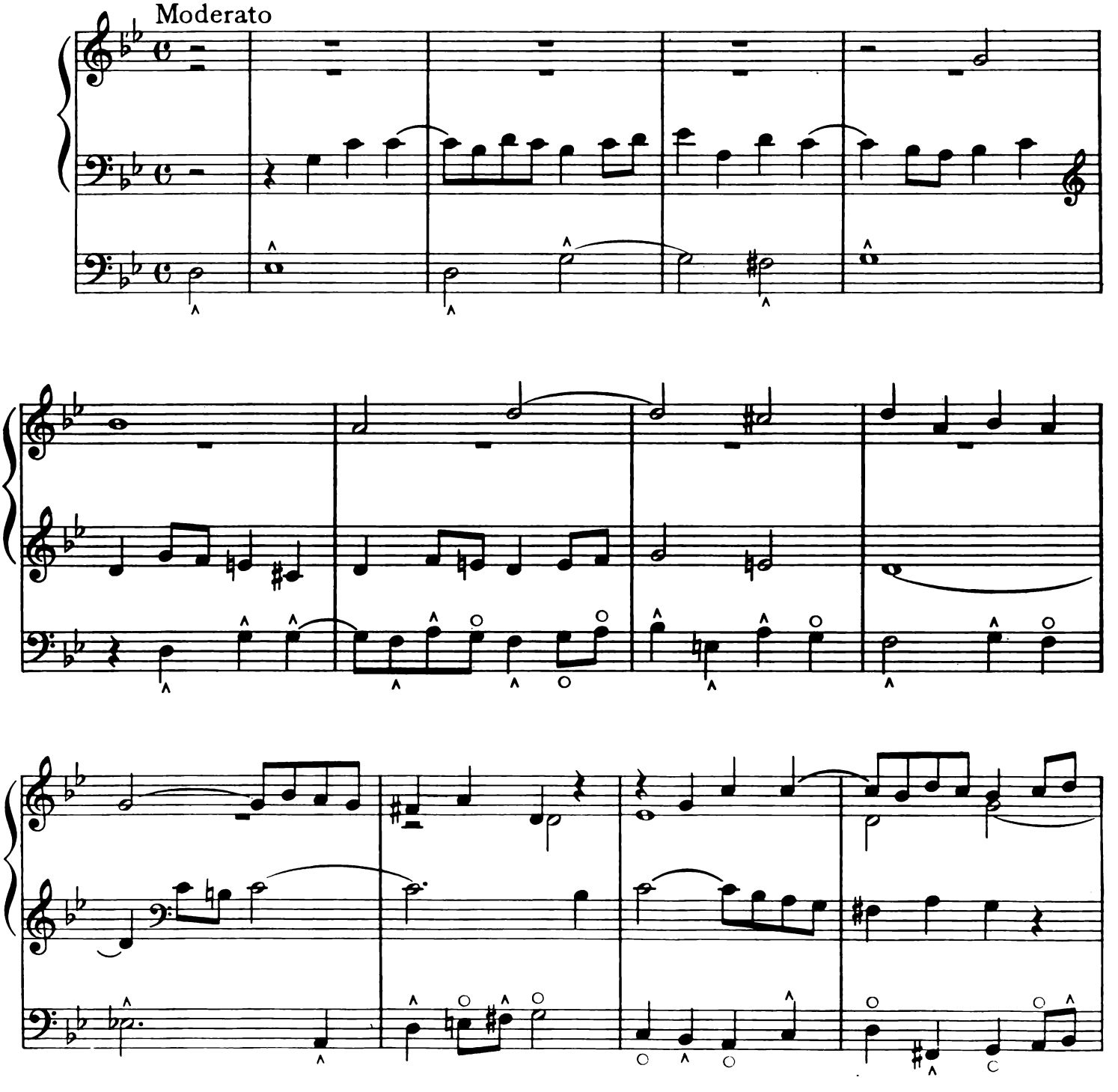


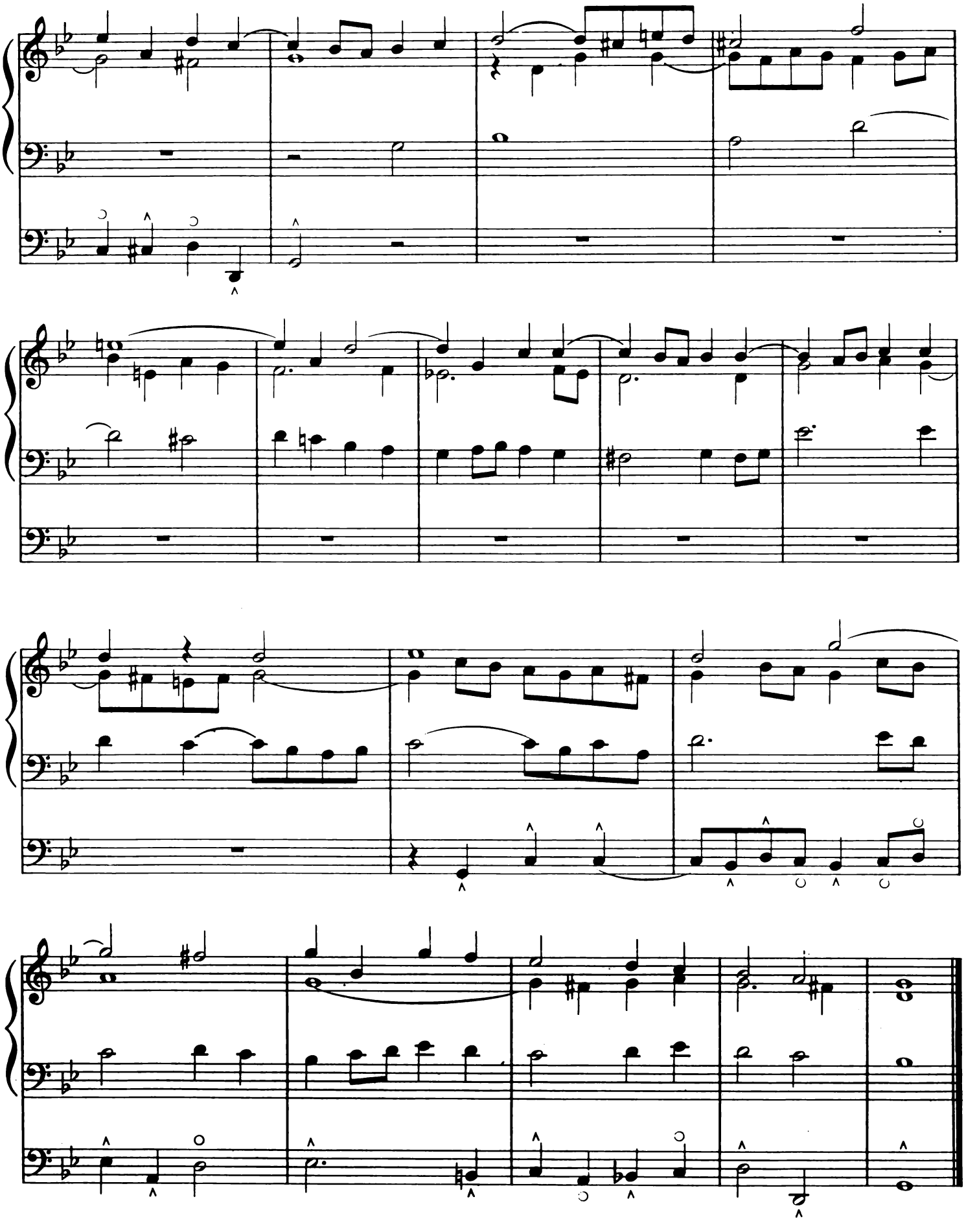


Fughetta in G Minor

Ex. 70

G. MERKEL Op. 87 No. 8



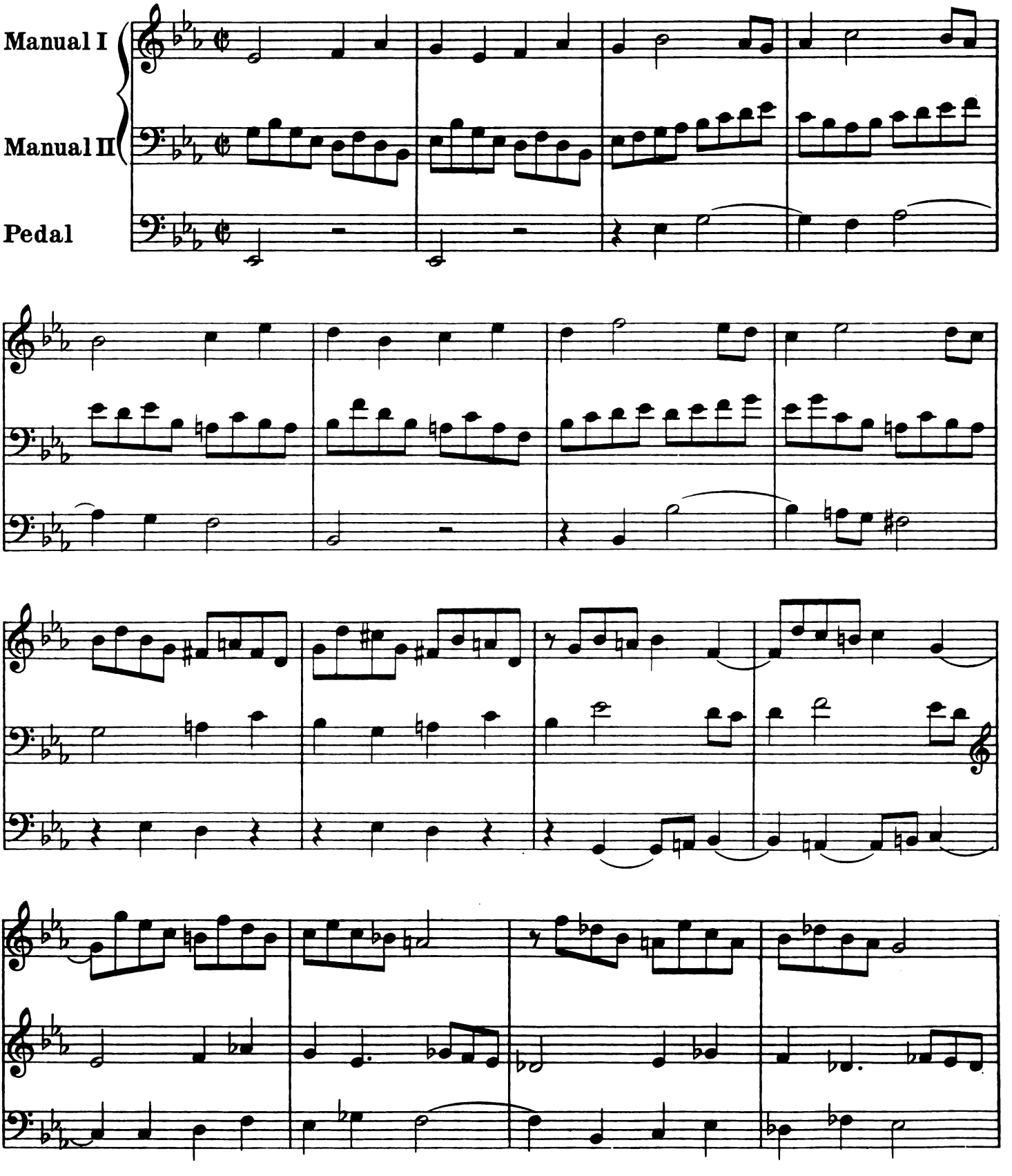


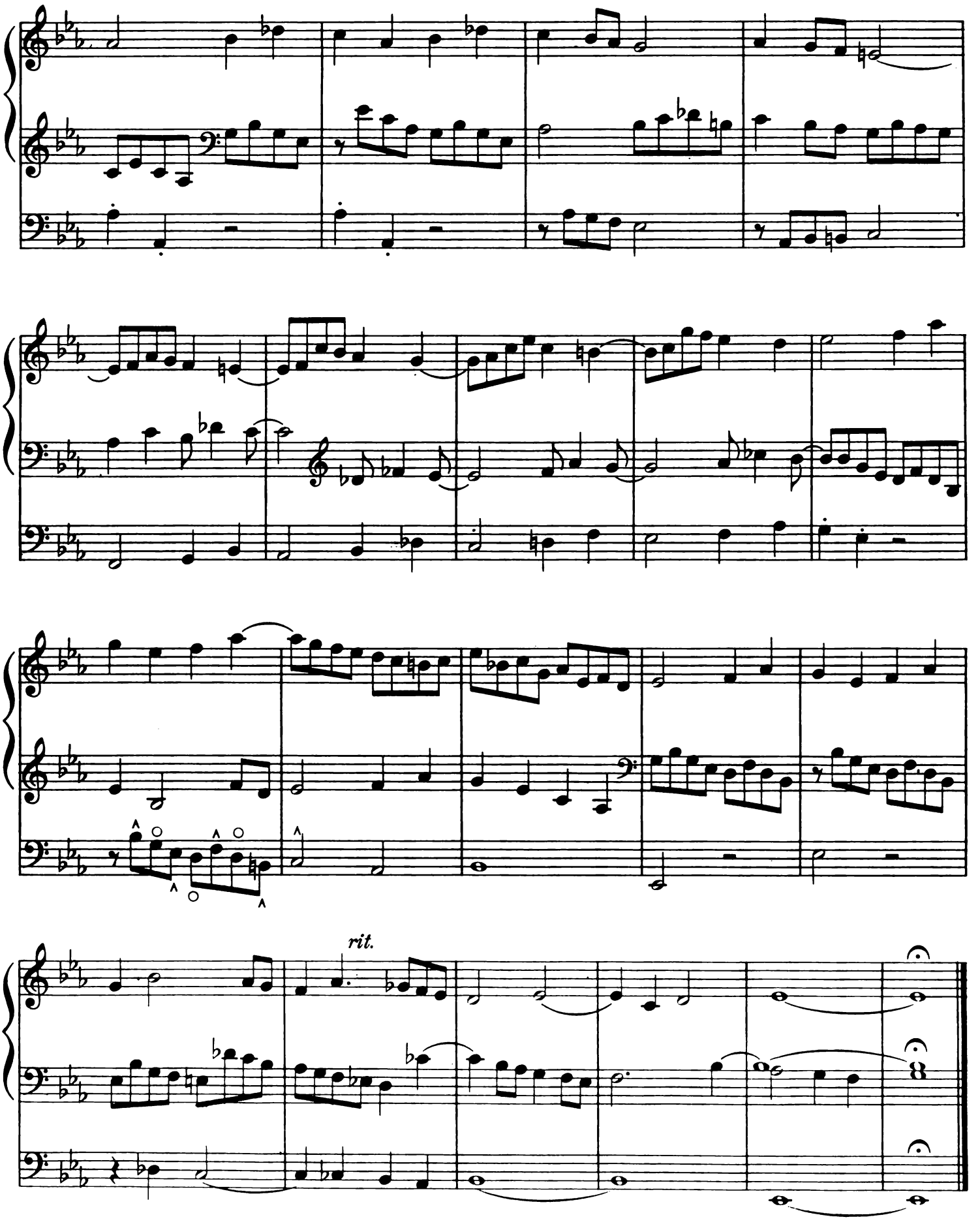
Trio

Ex. 71

RHEINBERGER

Alla breve (𝅗𝅥 = 68)



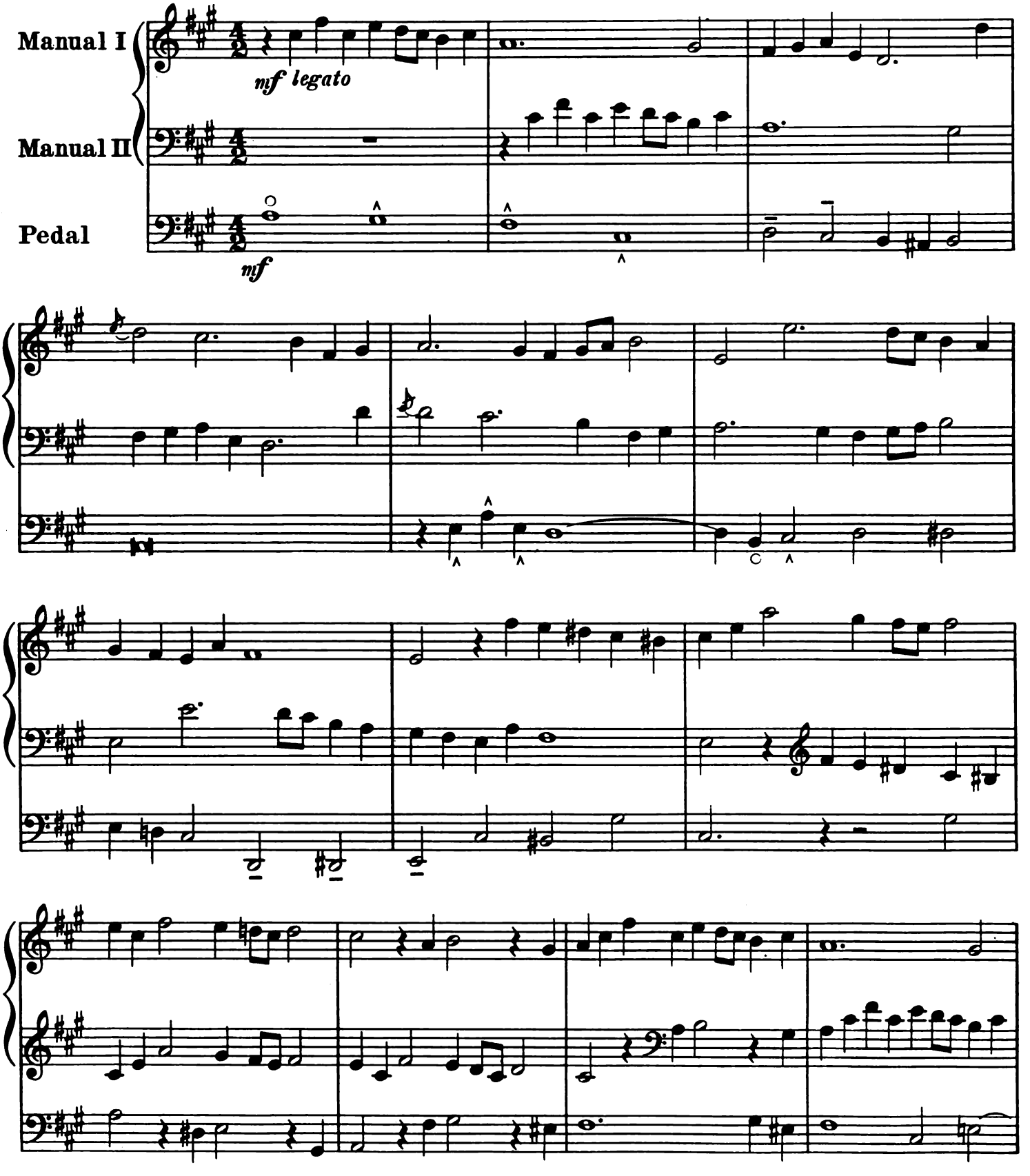

rit.

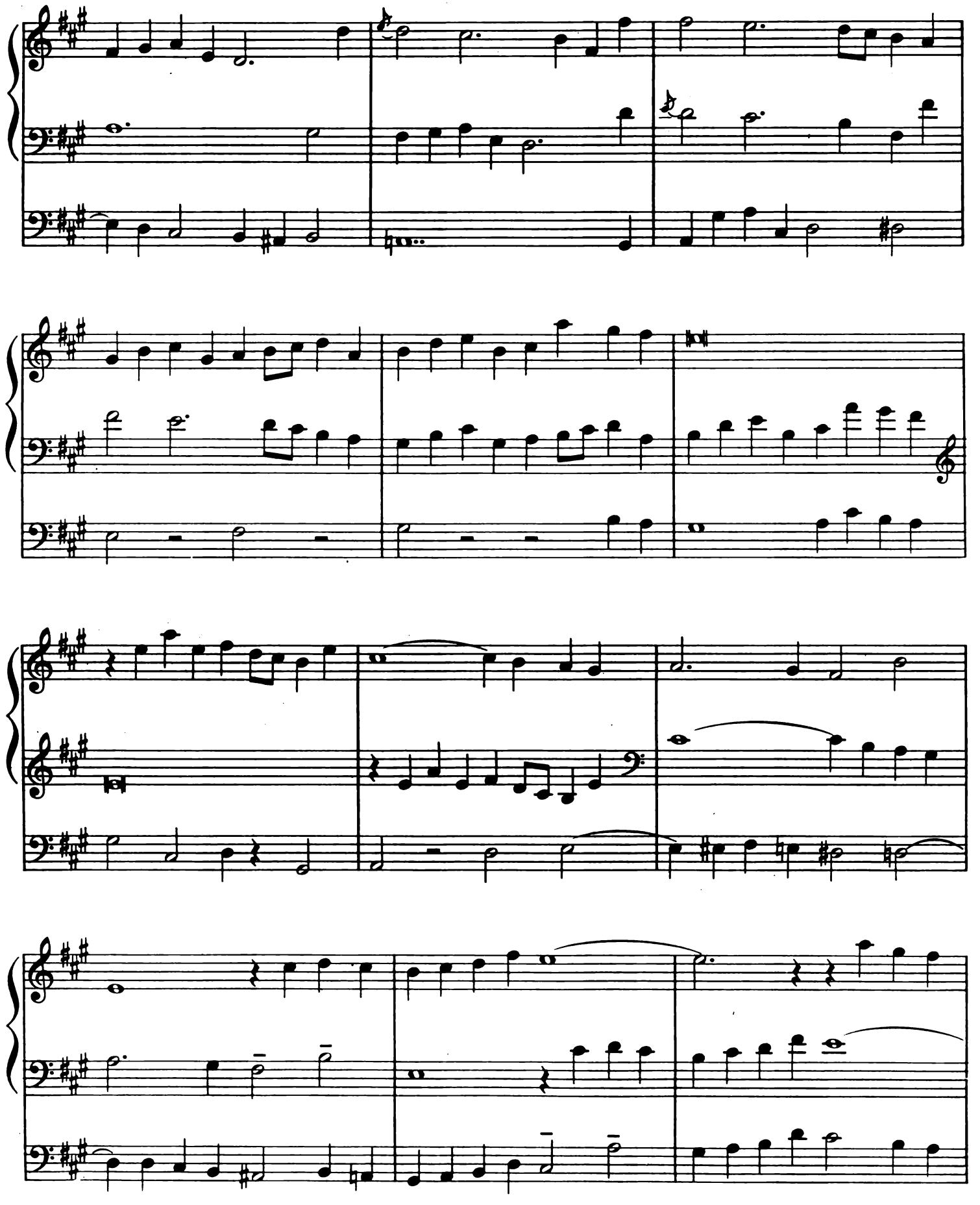
Trio

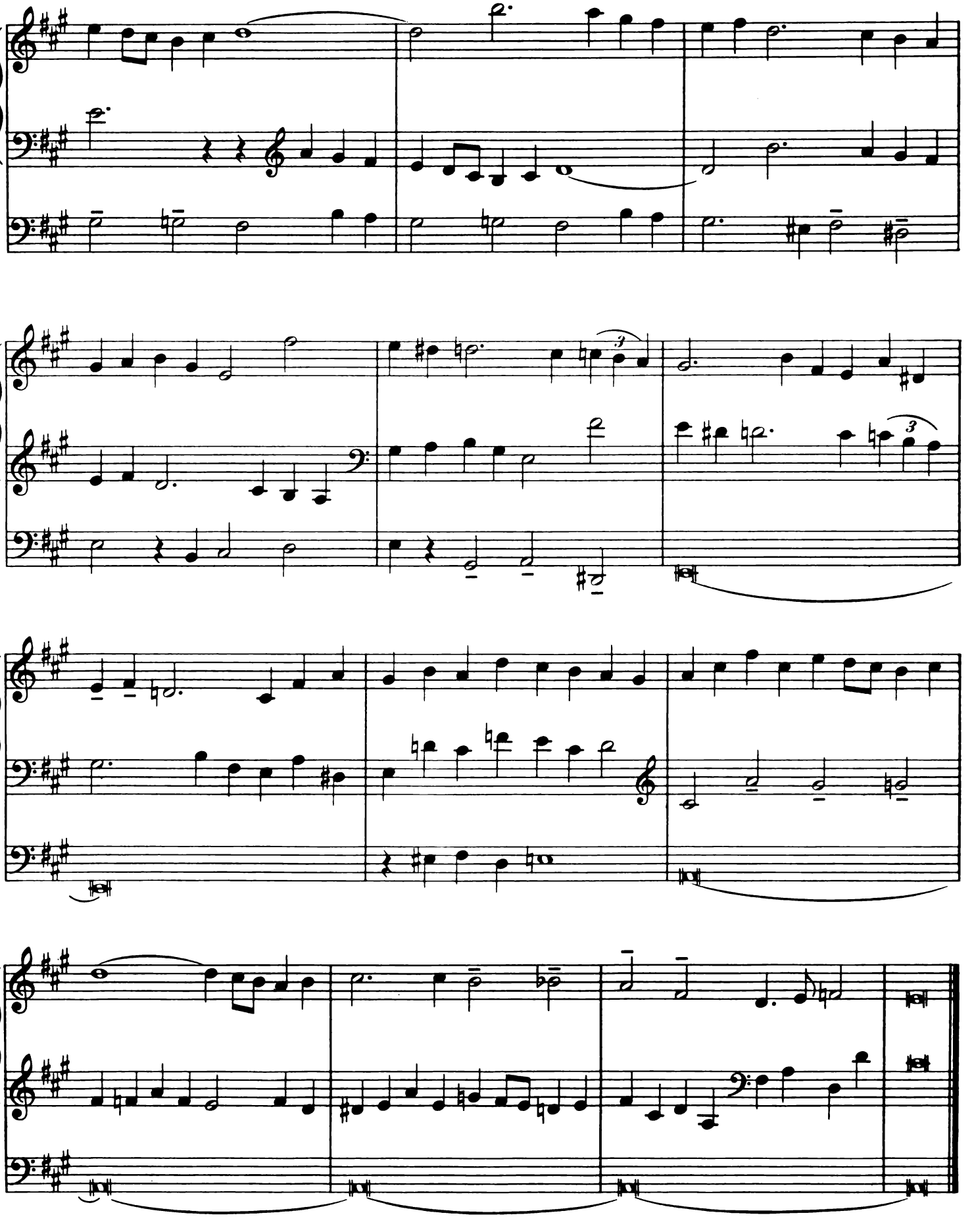
Ex. 72

RHEINBERGER

Alla breve (𝅗𝅥 = 69)





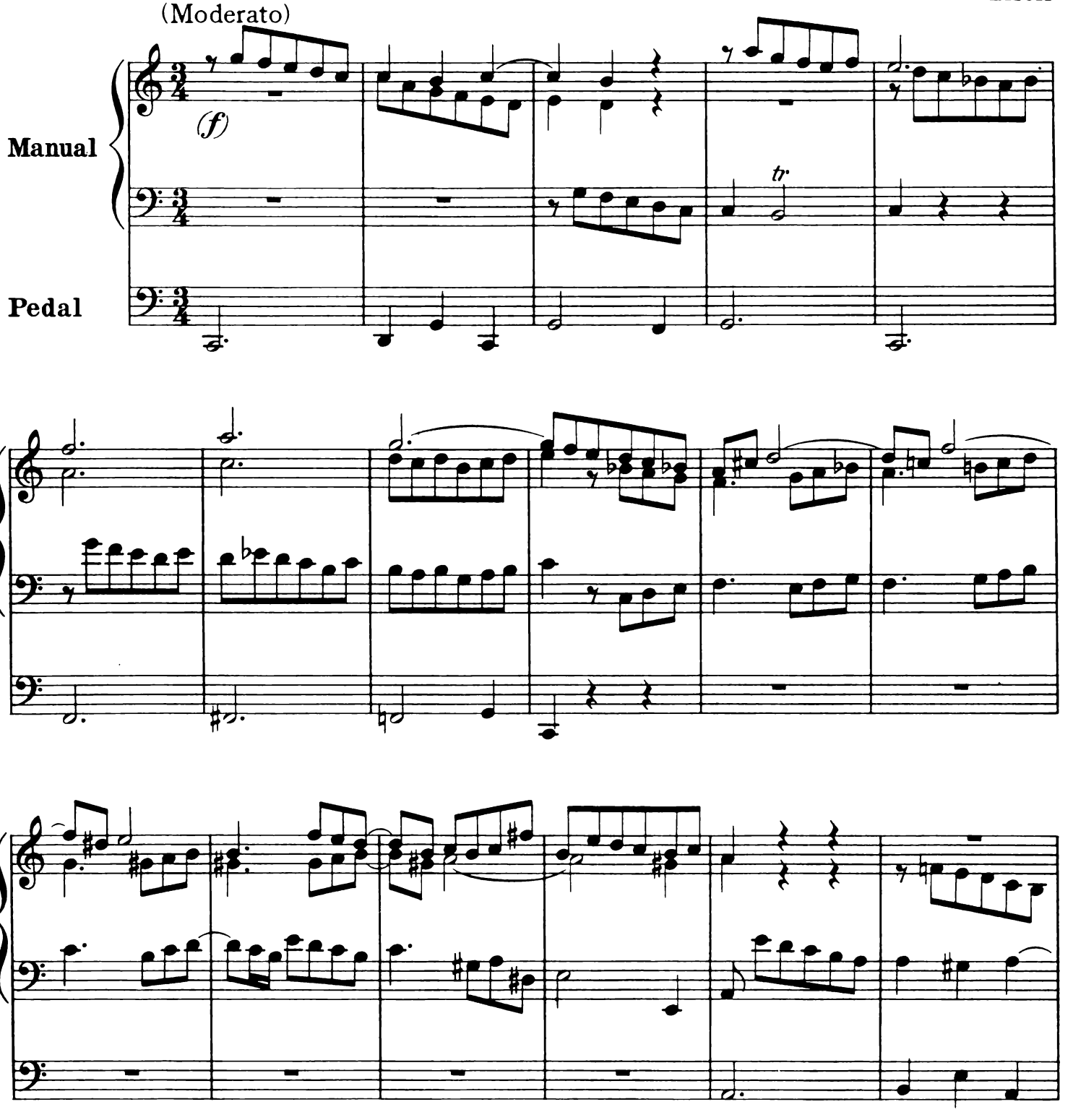


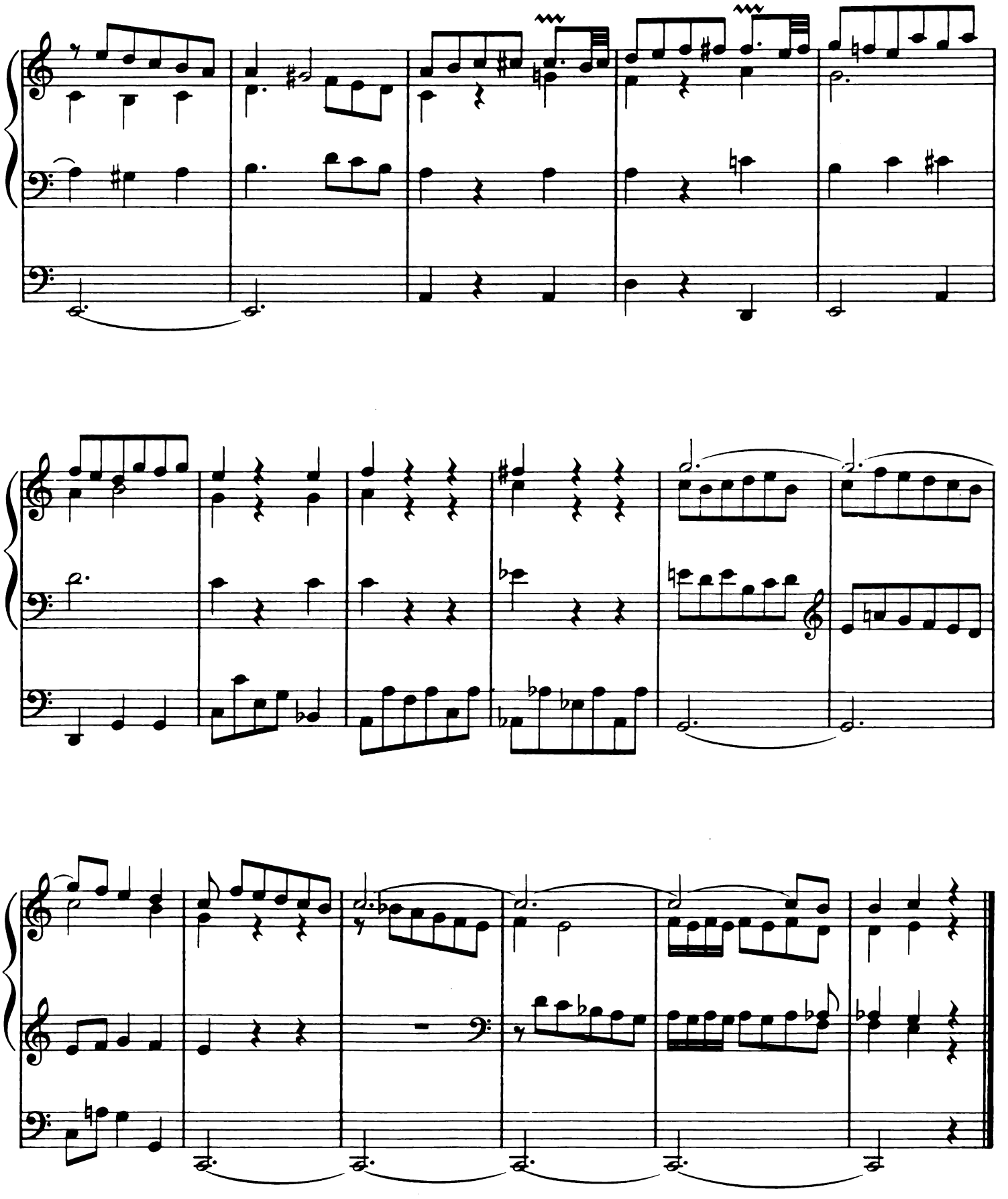
Prelude in C

Ex. 73

BACH

(Moderato)





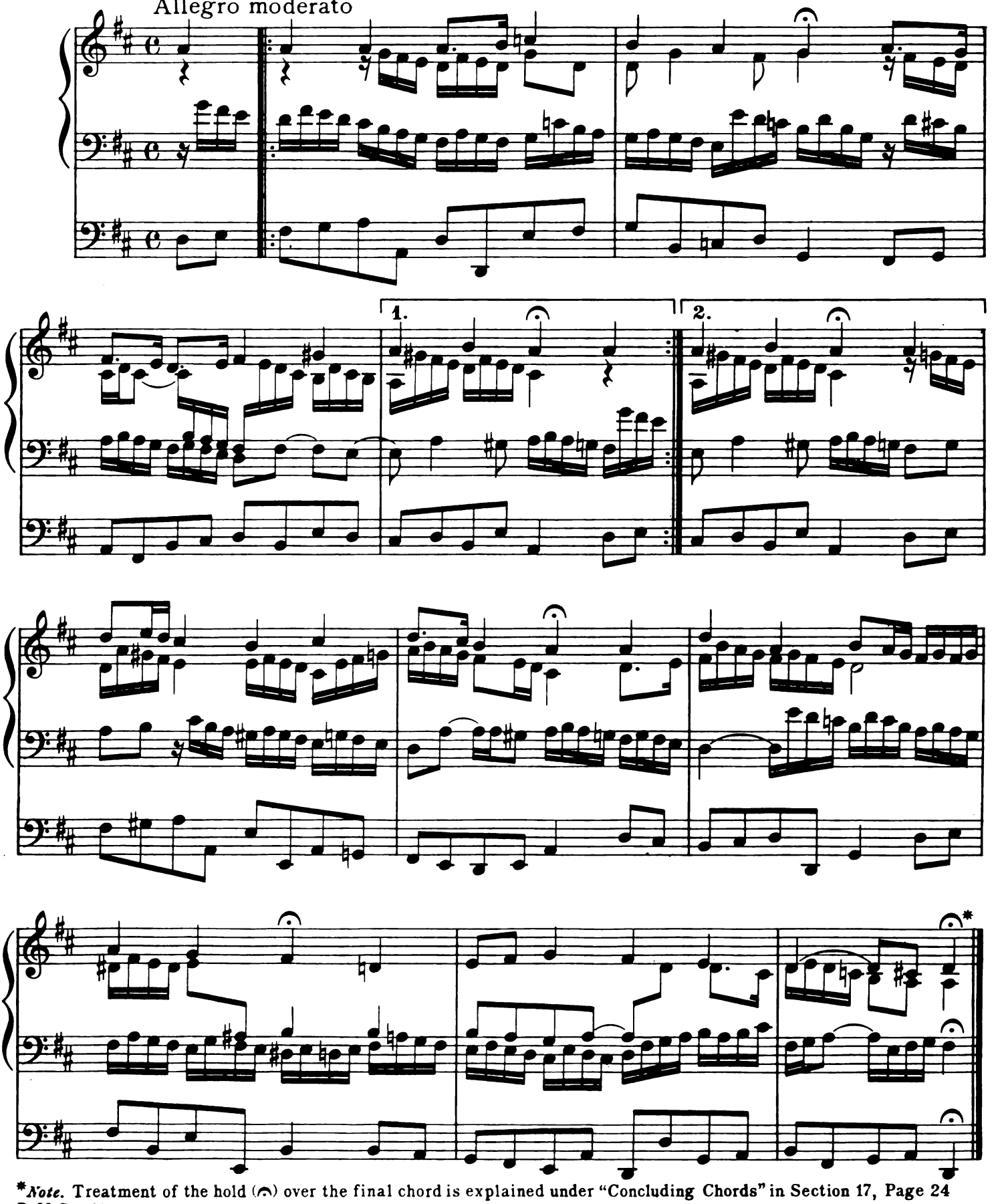
Choral, "Es ist das Heil"

Note: The holds (𝄐) throughout the Choral show only the endings of the lines of the Hymn-tune and should not be observed in performance. (See foot-note below)

Ex. 74

BACH

Allegro moderato

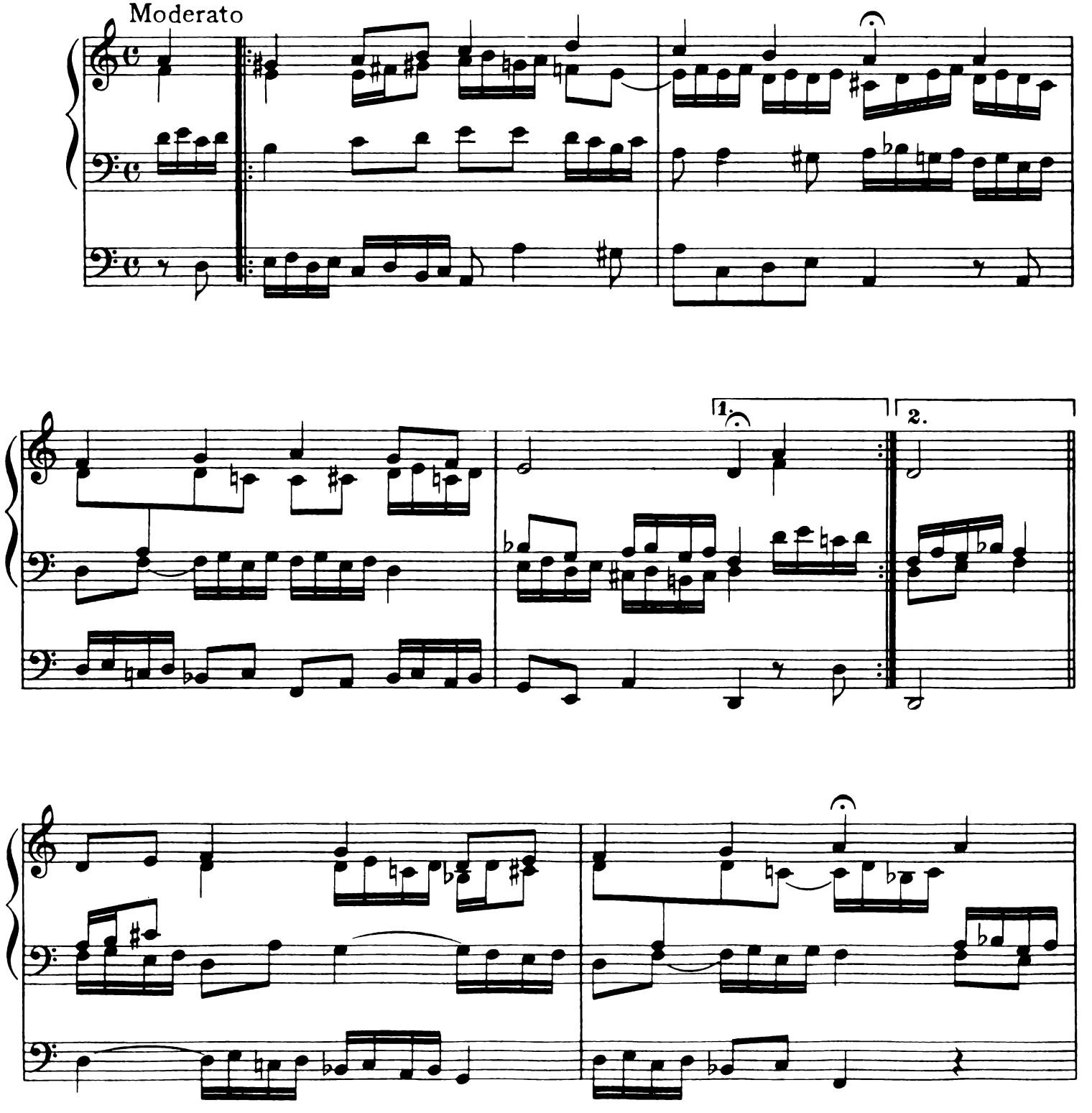


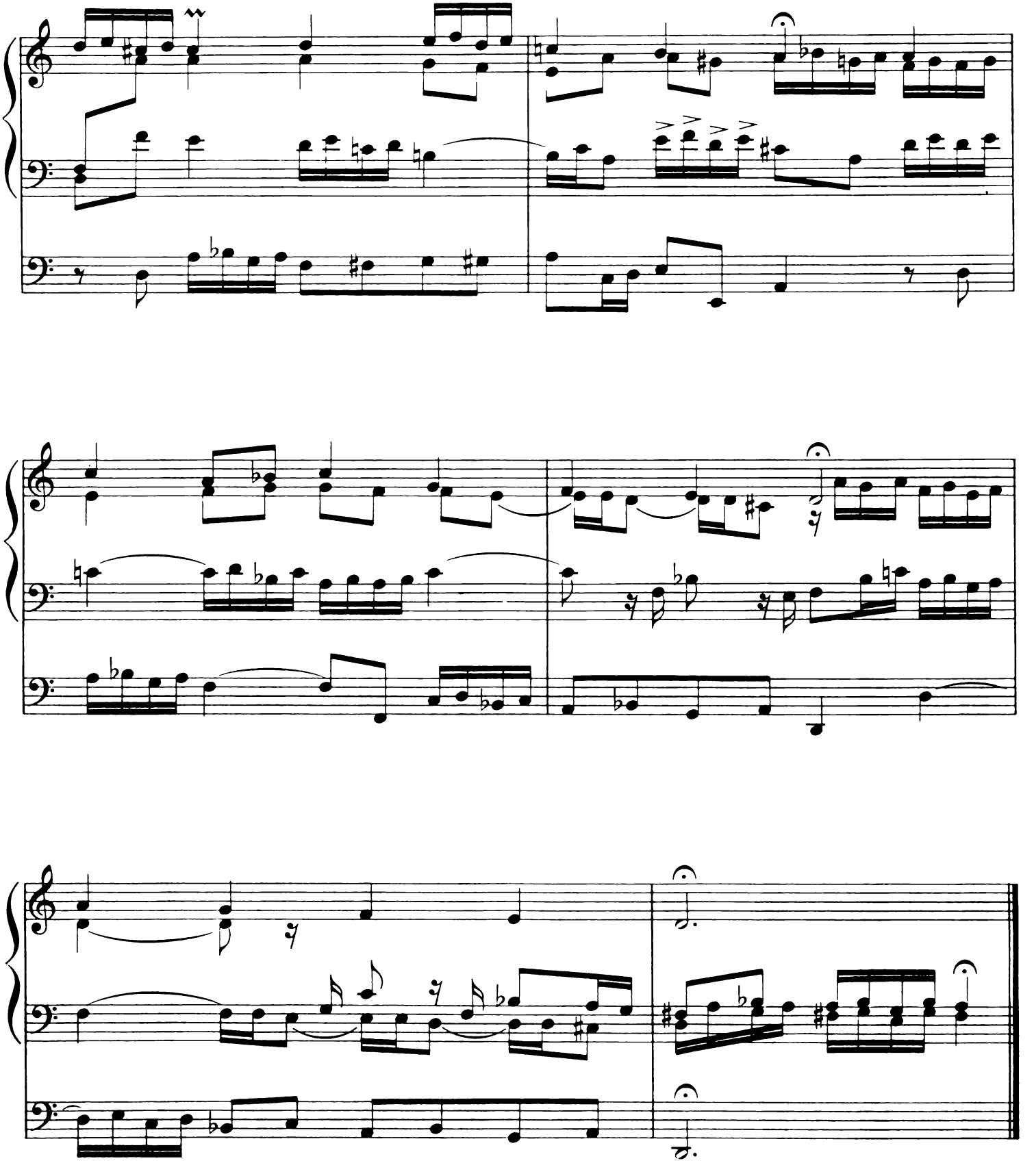
*Note. Treatment of the hold (𝄐) over the final chord is explained under "Concluding Chords" in Section 17, Page 24

Choral, "Christ lag in Todesbanden"

Note: The note to Exercise 74 regarding holds (𝄐) applies to this and to all following Chorale - Preludes where these signs appear.

Ex. 75 BACH

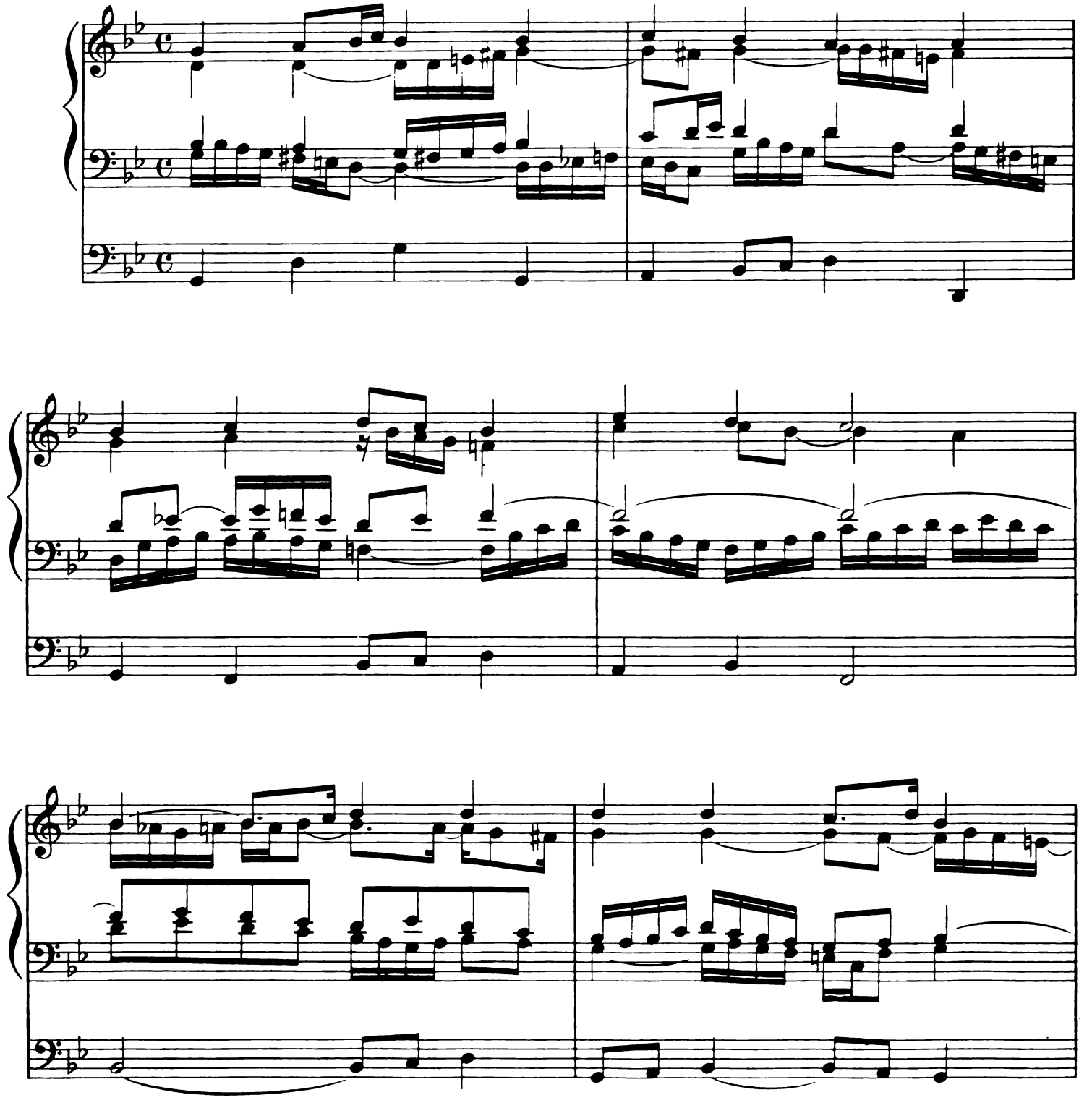


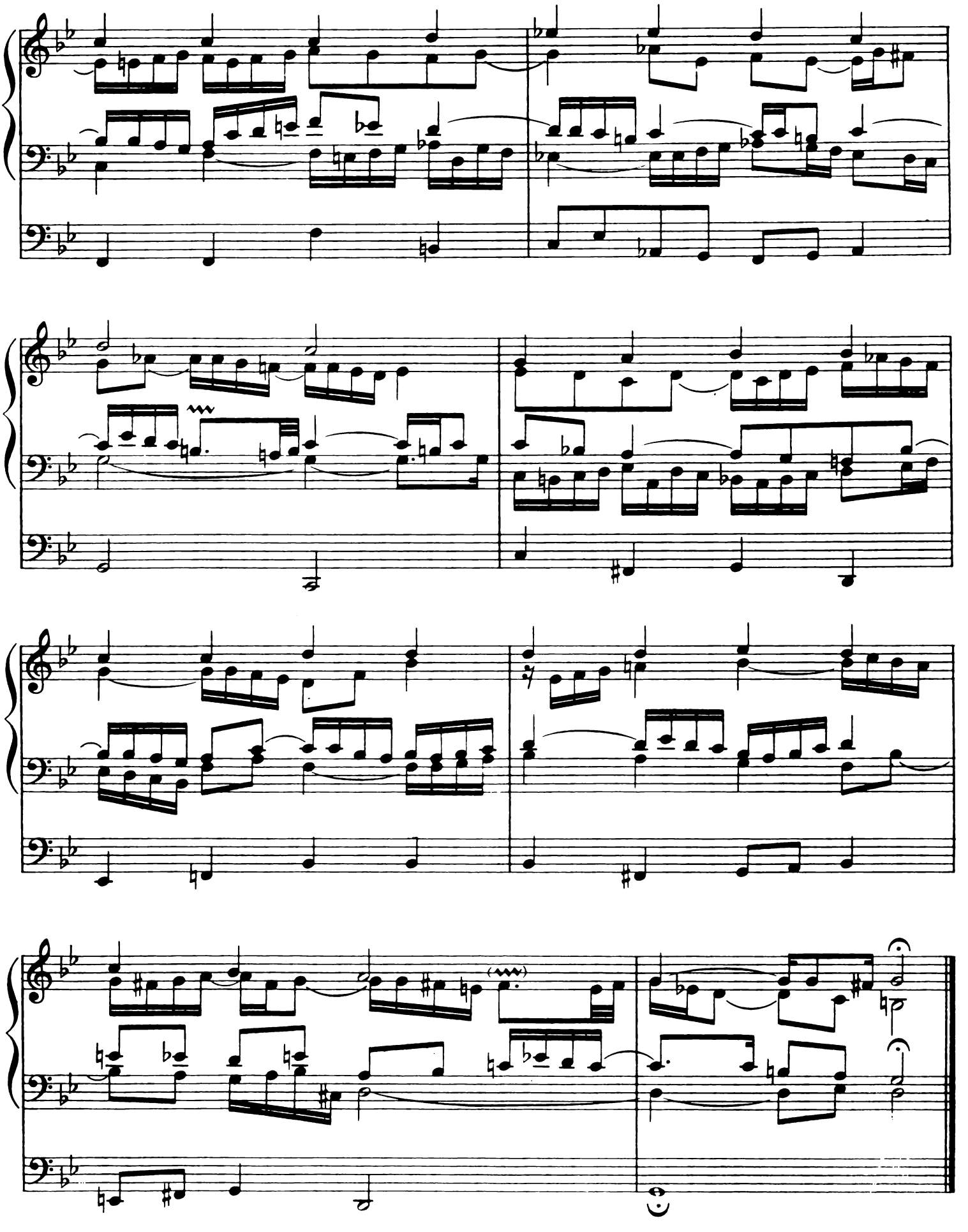


Choral-Variation XI, "Sei gegrüsset"

Ex. 76

BACH

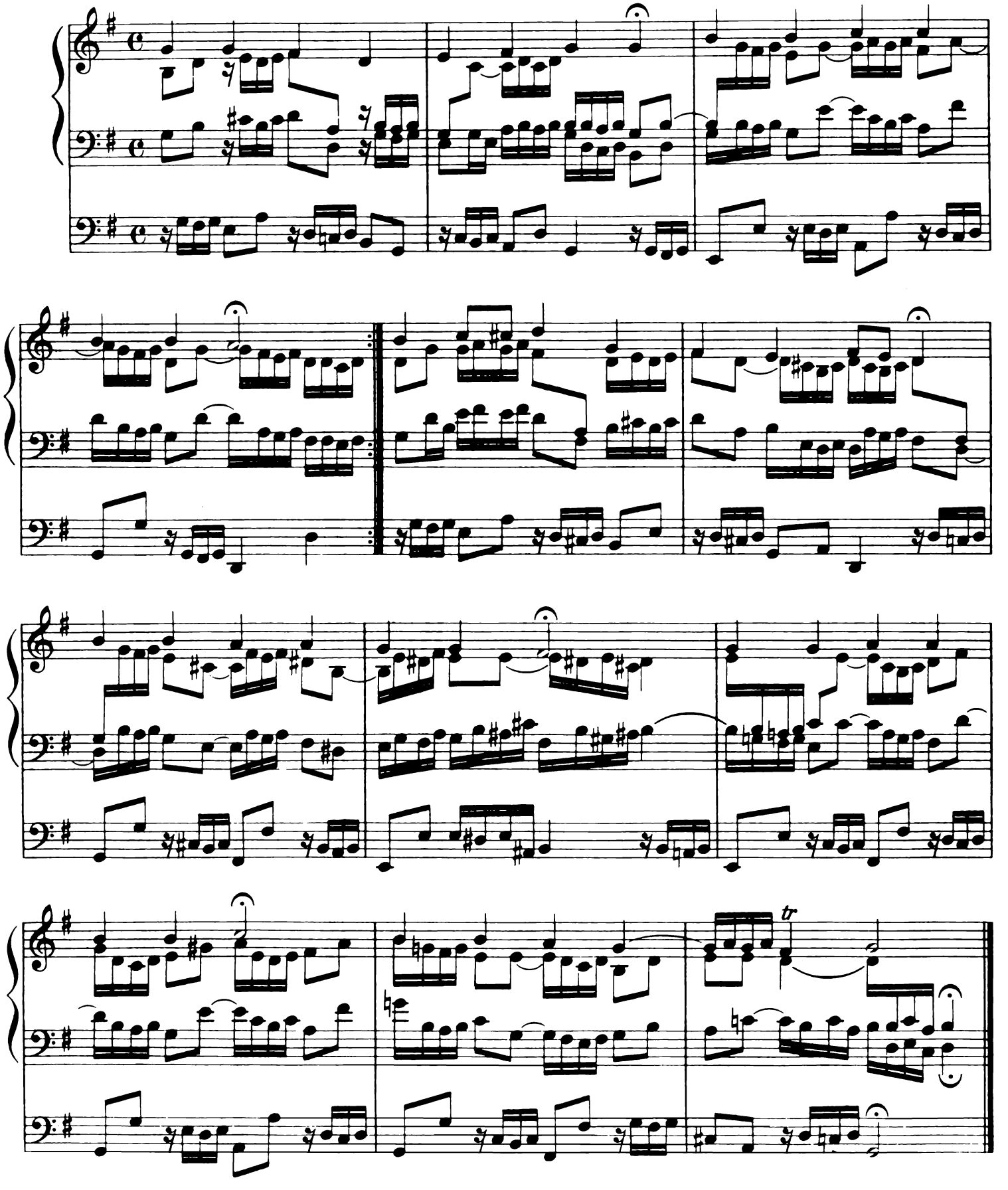




Choral, "Alle Menschen müssen sterben"

Ex. 77

BACH

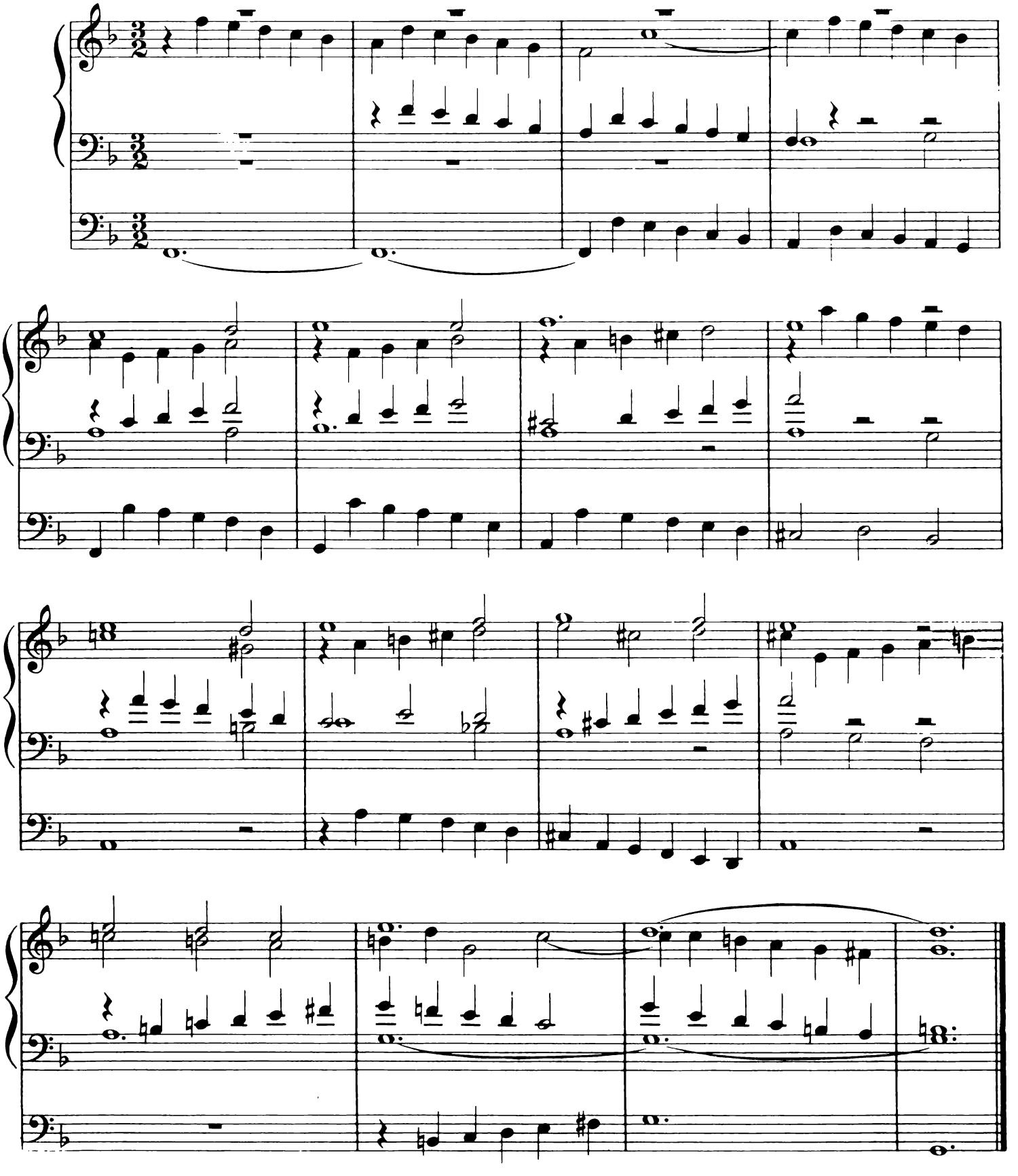


Choral, "Christe du Lamm Gottes"

Ex. 78

In canone alla duodecima

BACH



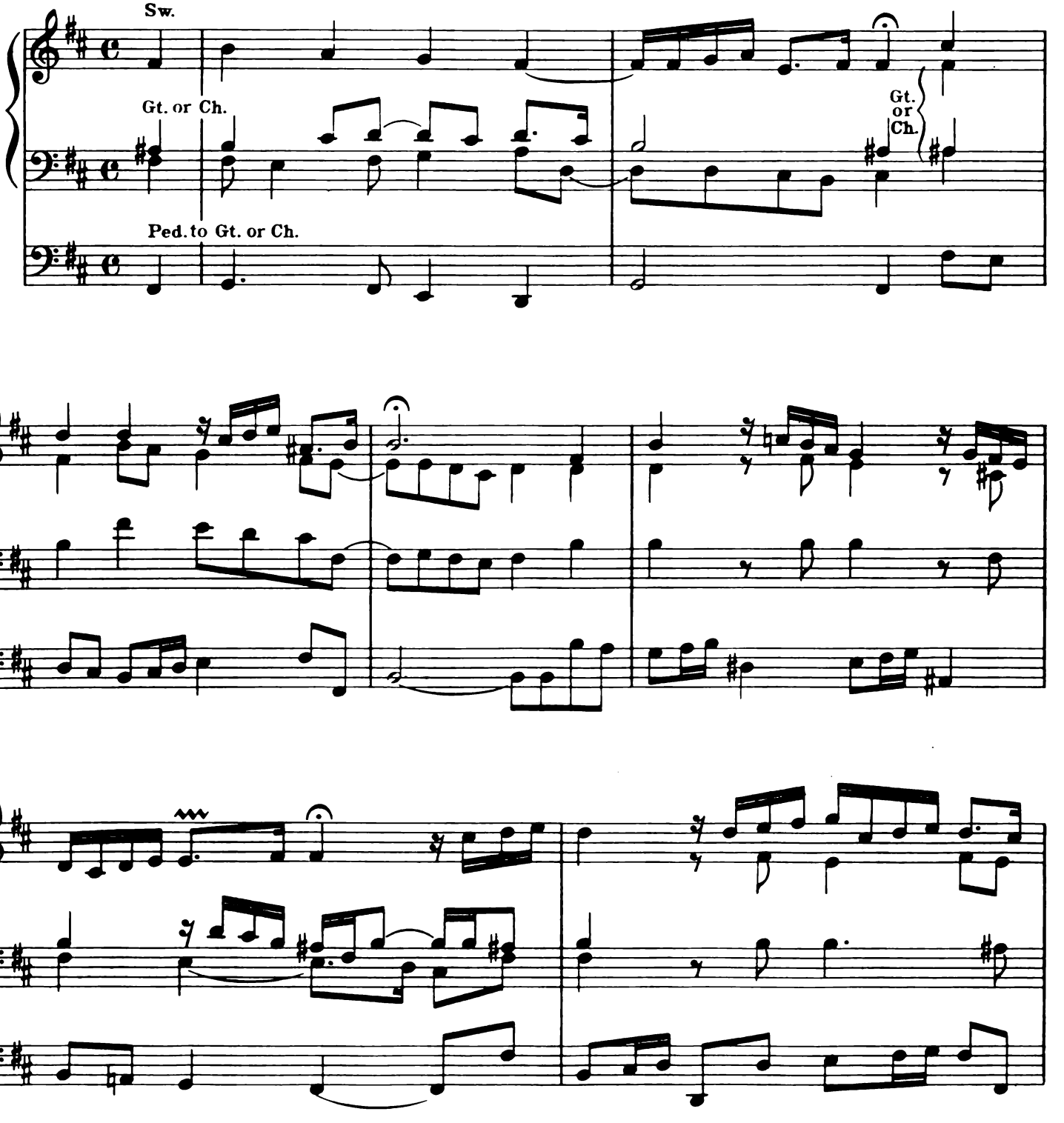
Choral, "O Haupt, voll Blut und Wunden"

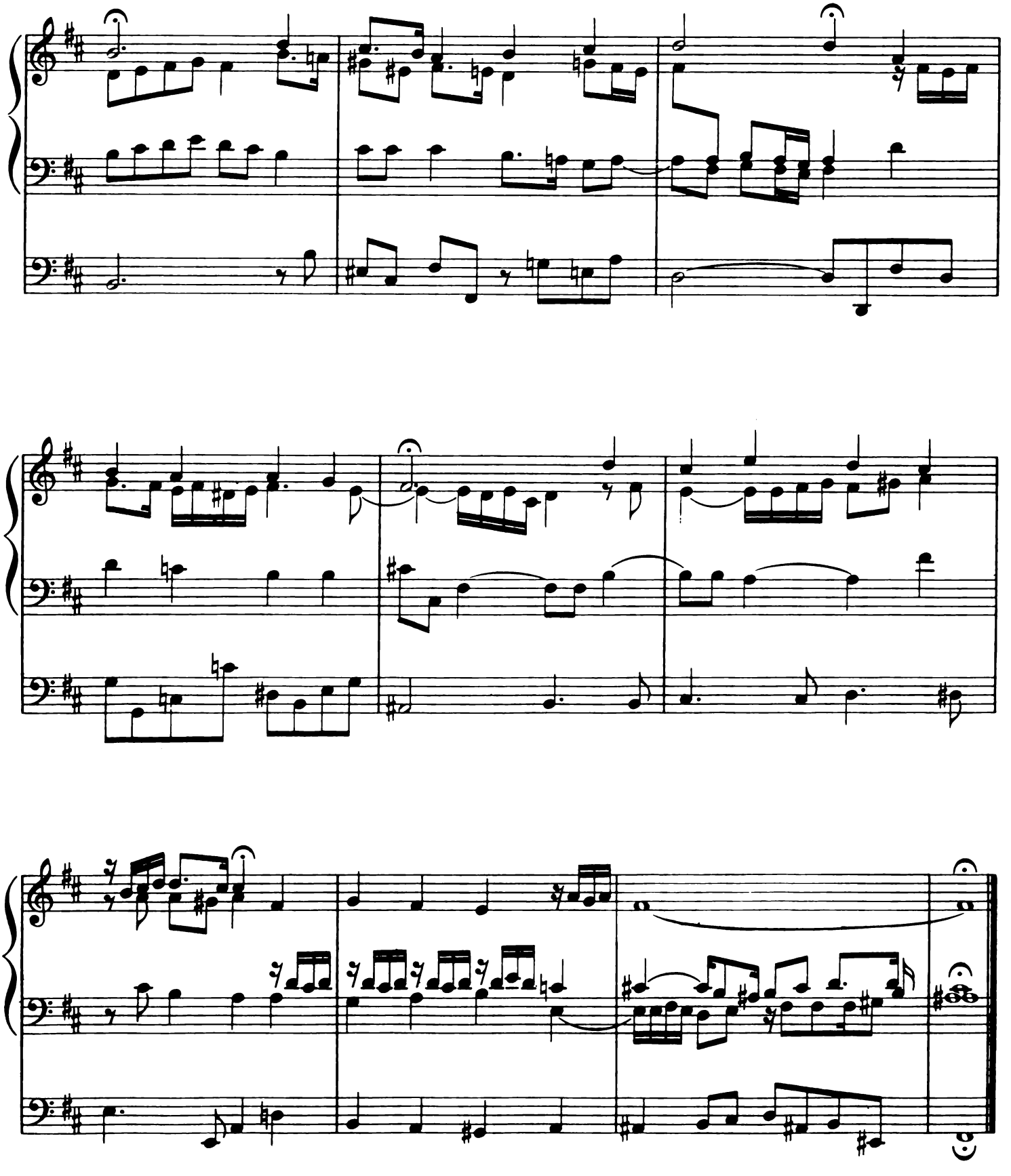
(O Sacred Head, now wounded)

Play the melody upon the Swell with Oboe or Cornopean, 8′ The other two manual parts should be taken on Gt. or Ch. (soft) with the left hand.

BACH

Ex. 79



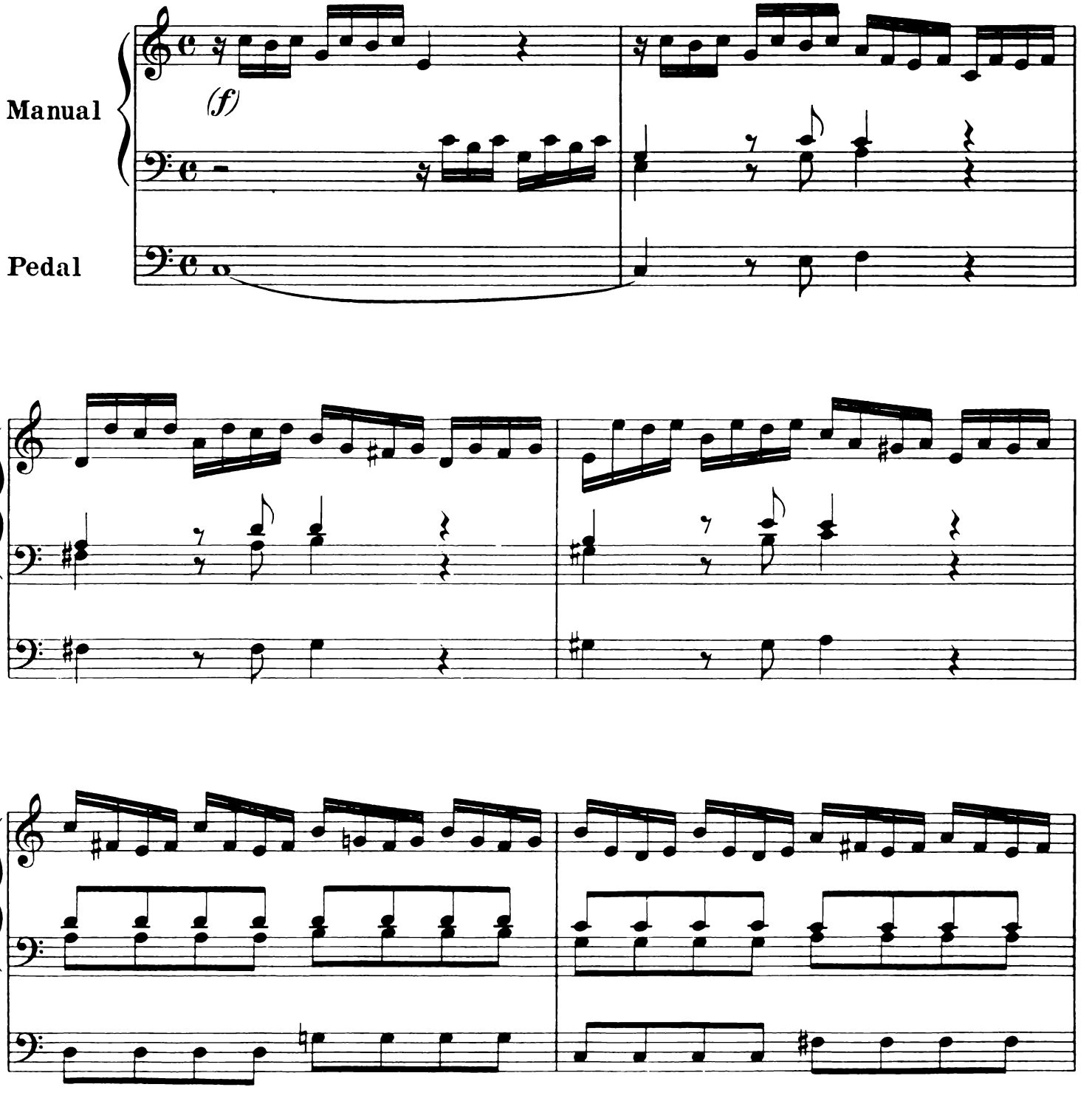


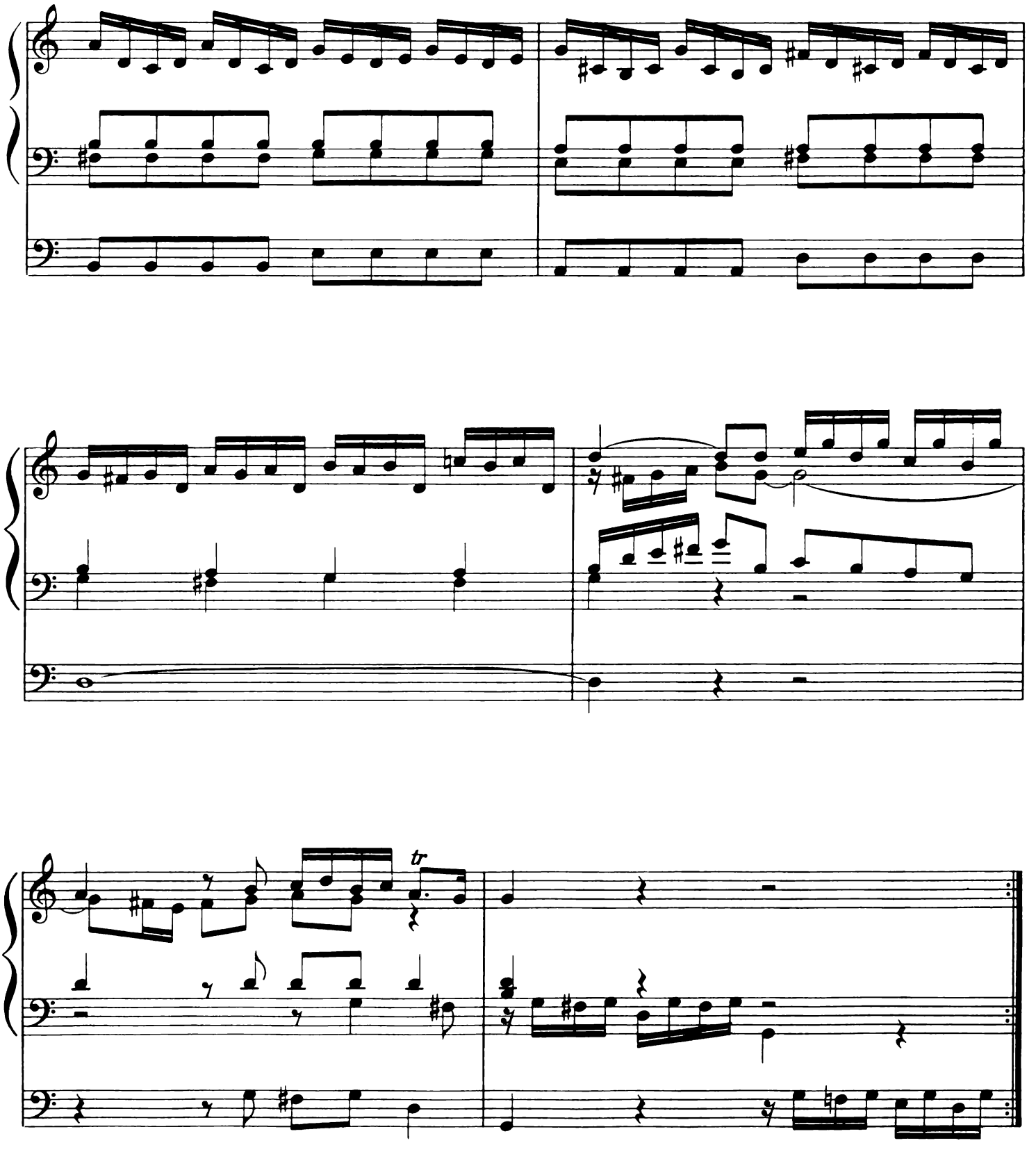
Prelude and Fugue in C

Ex. 80

BACH

Praeludium

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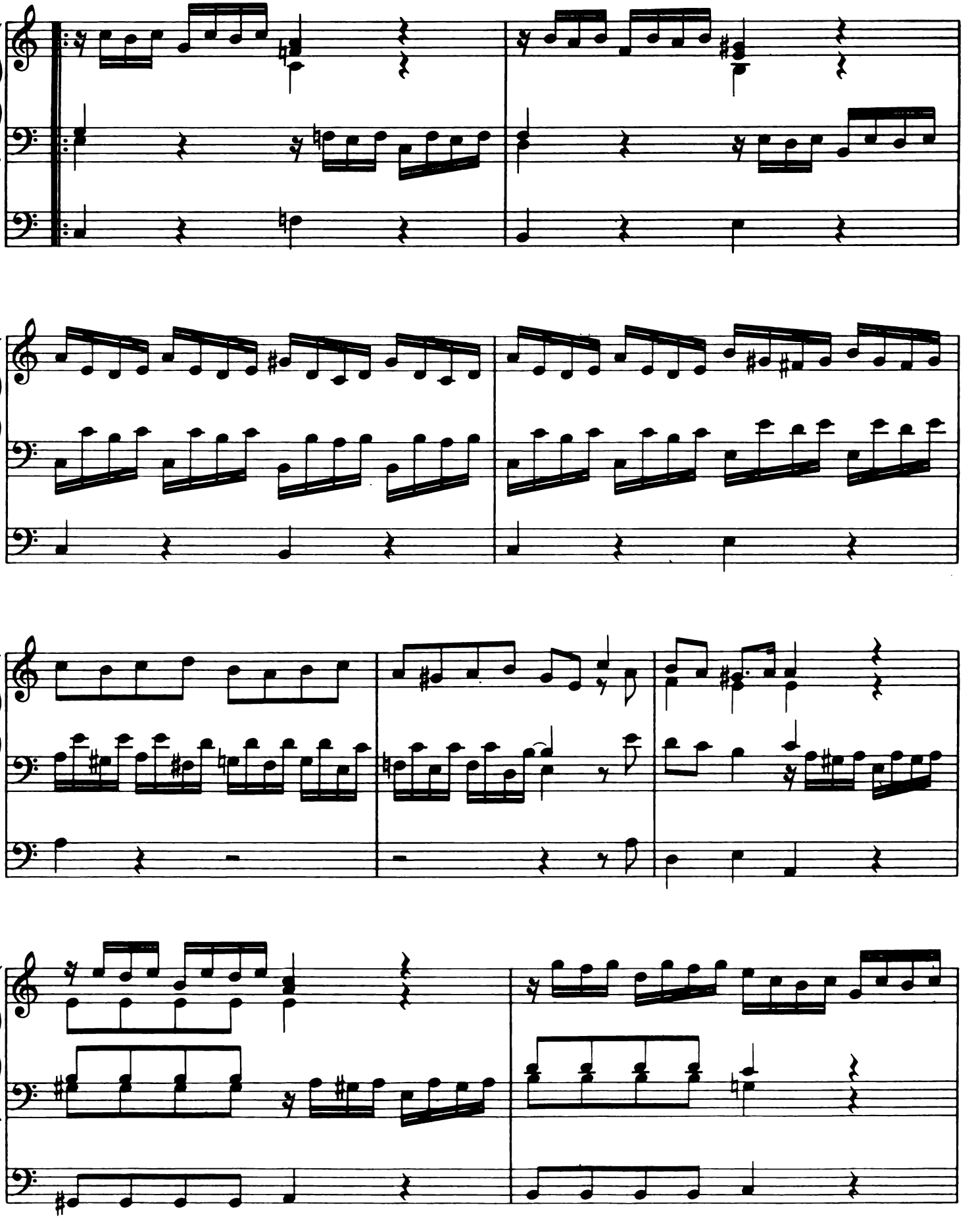
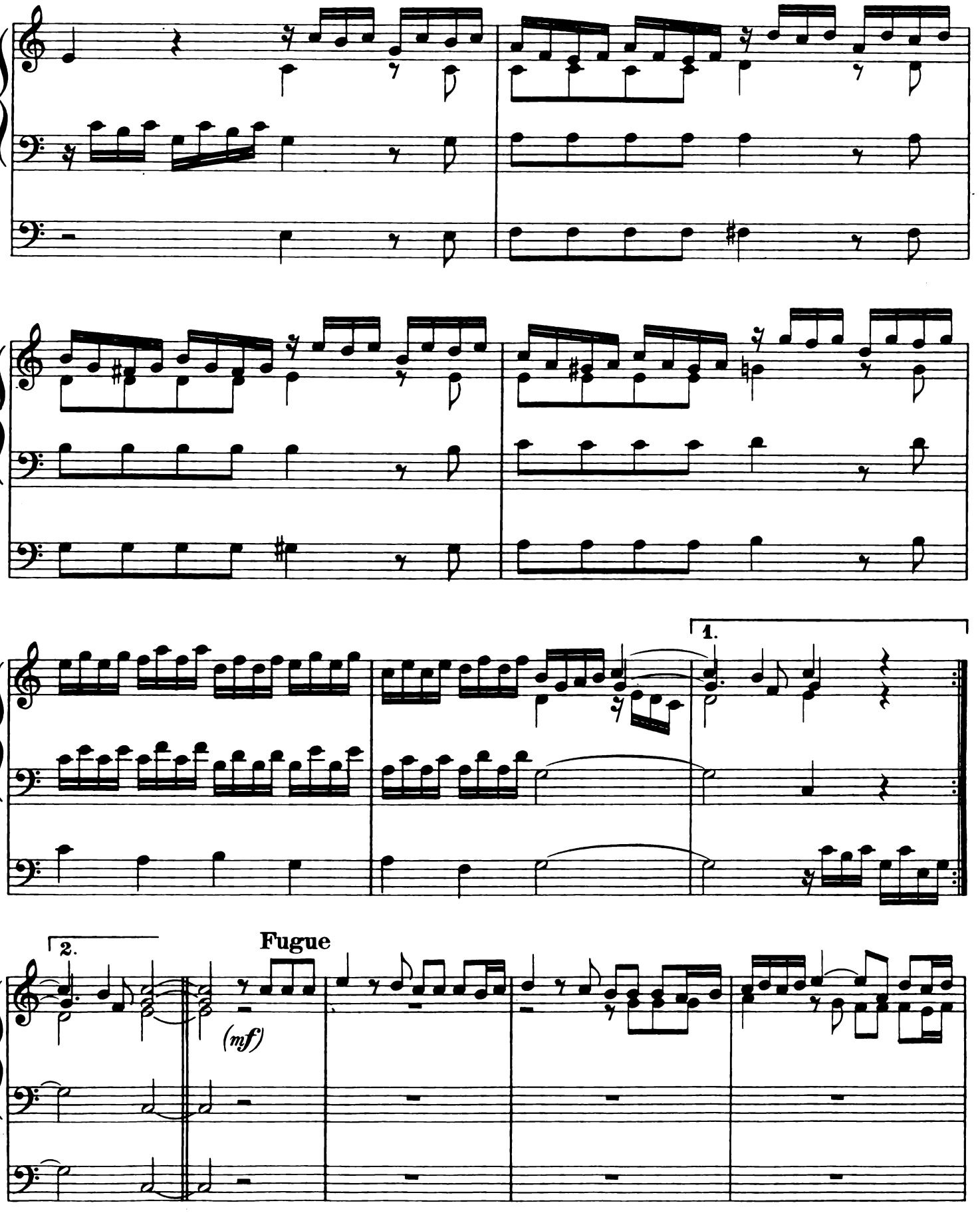
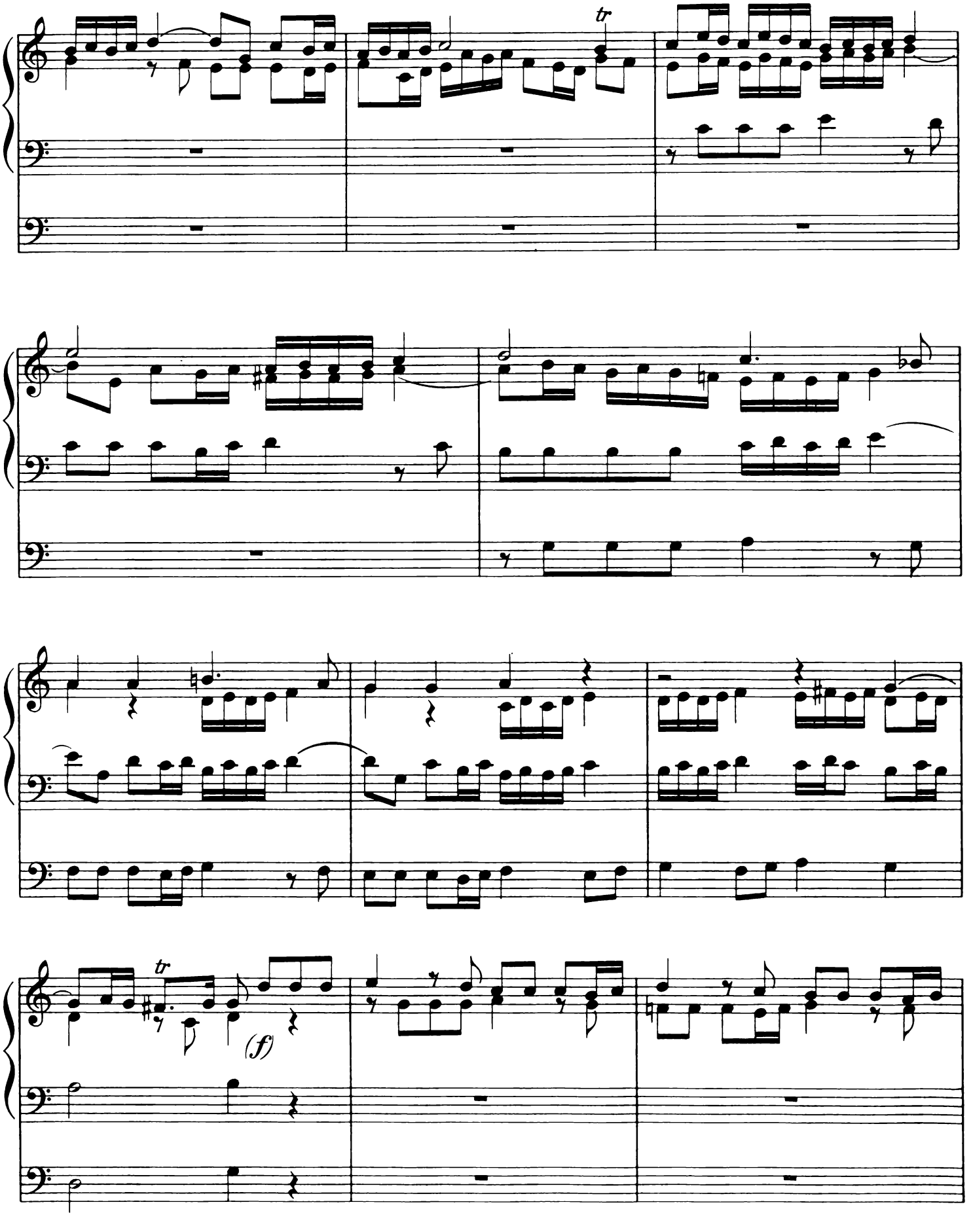
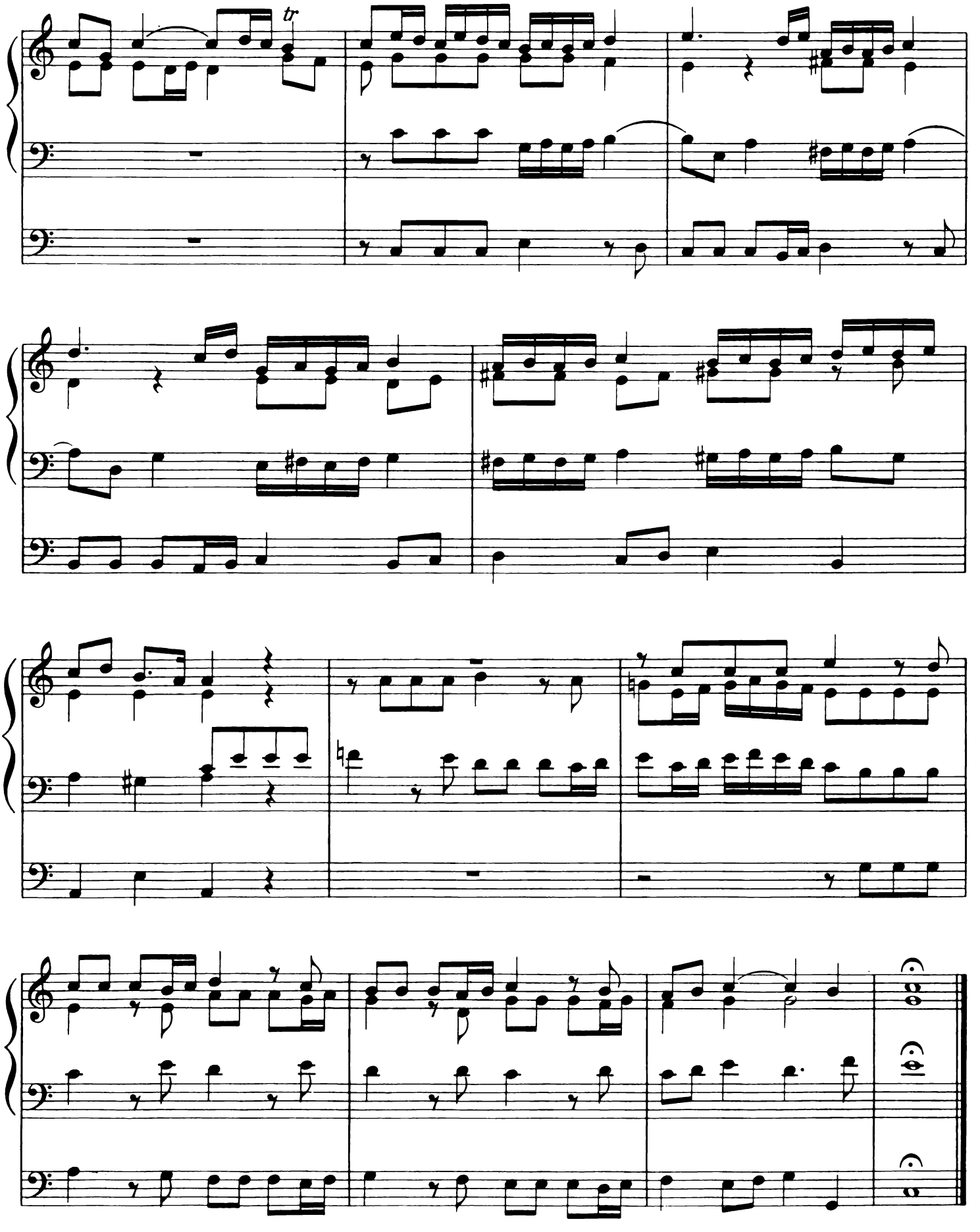



1.
2.
Fugue
(mf)

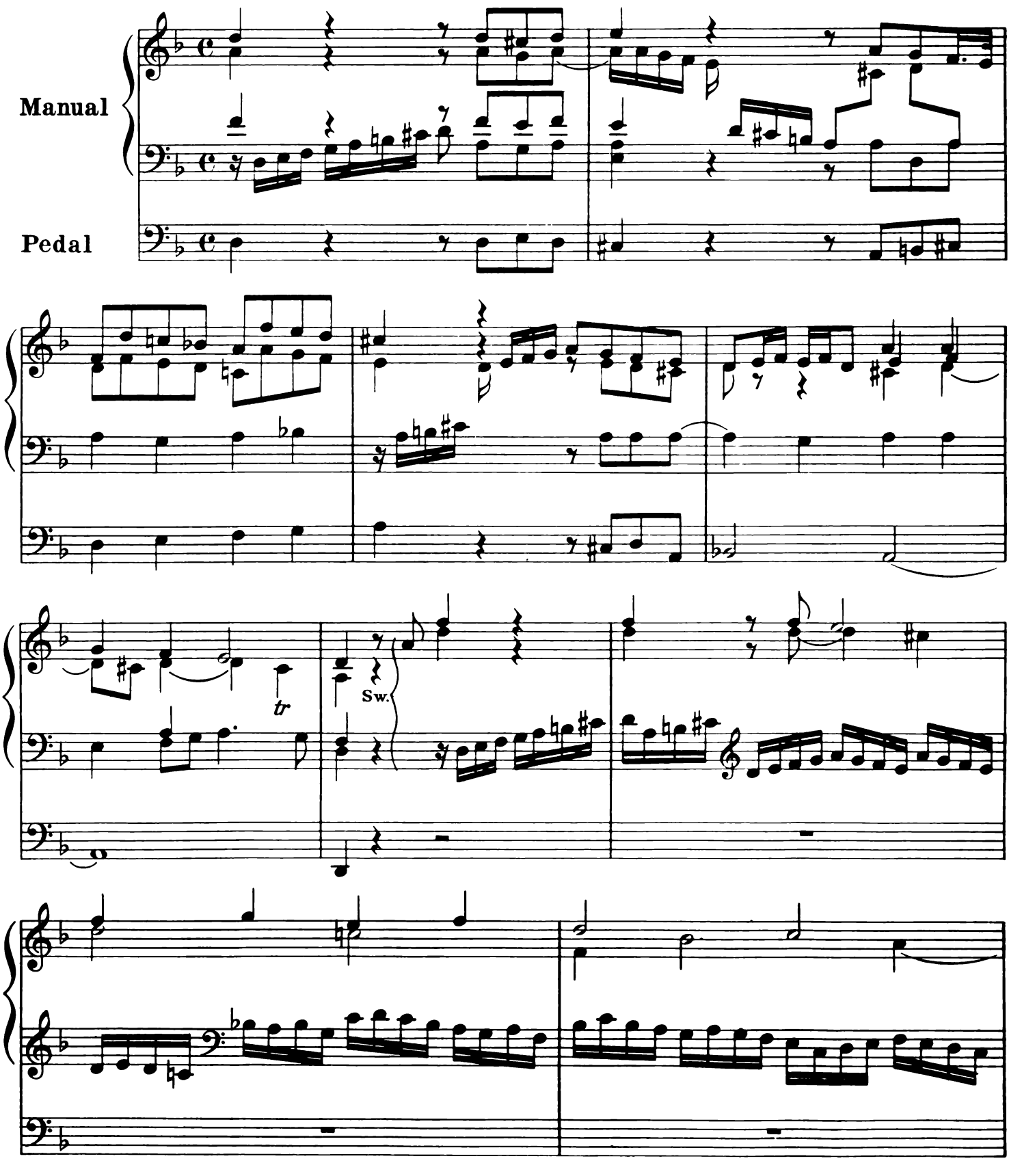

tr
tr
(f)

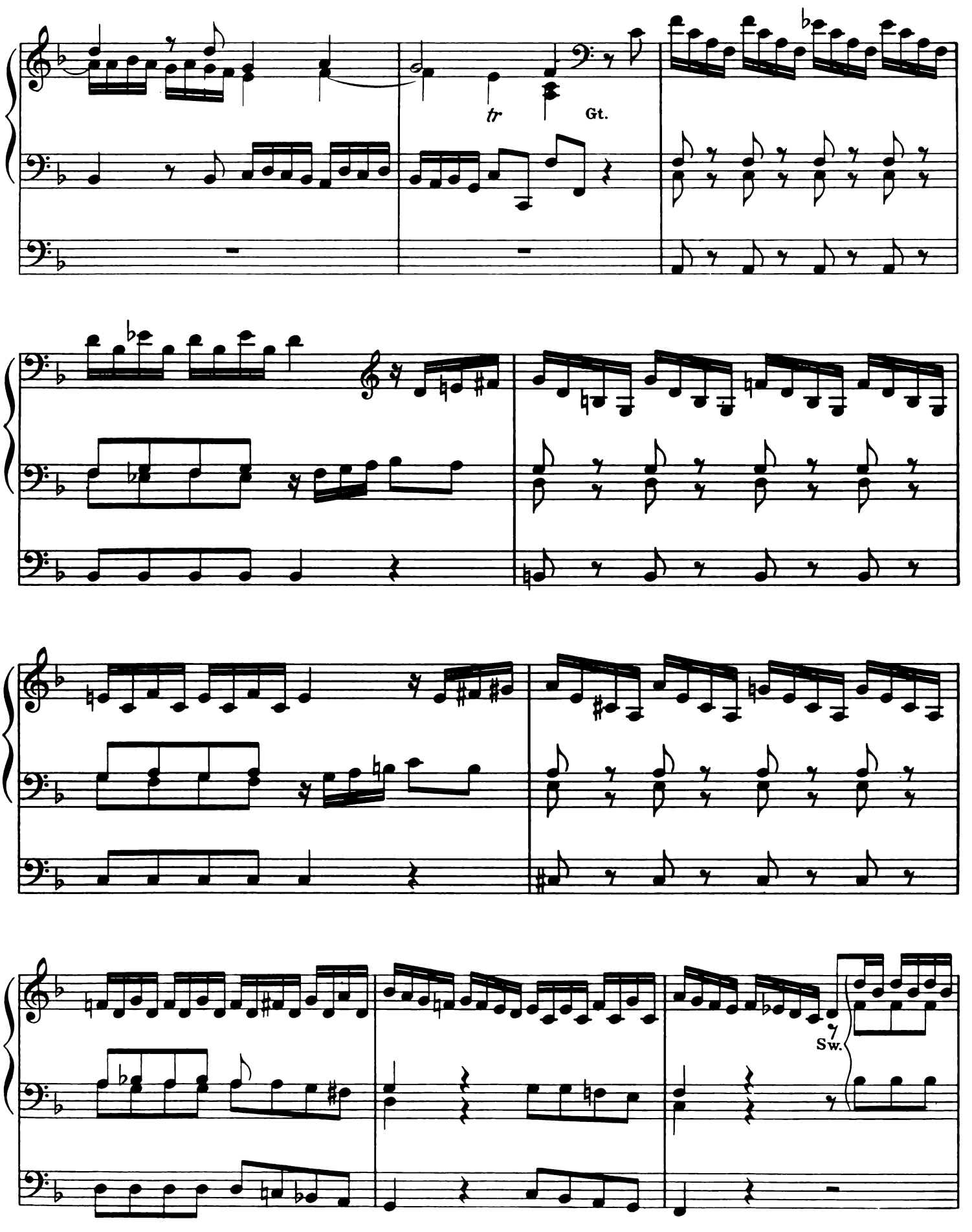

tr

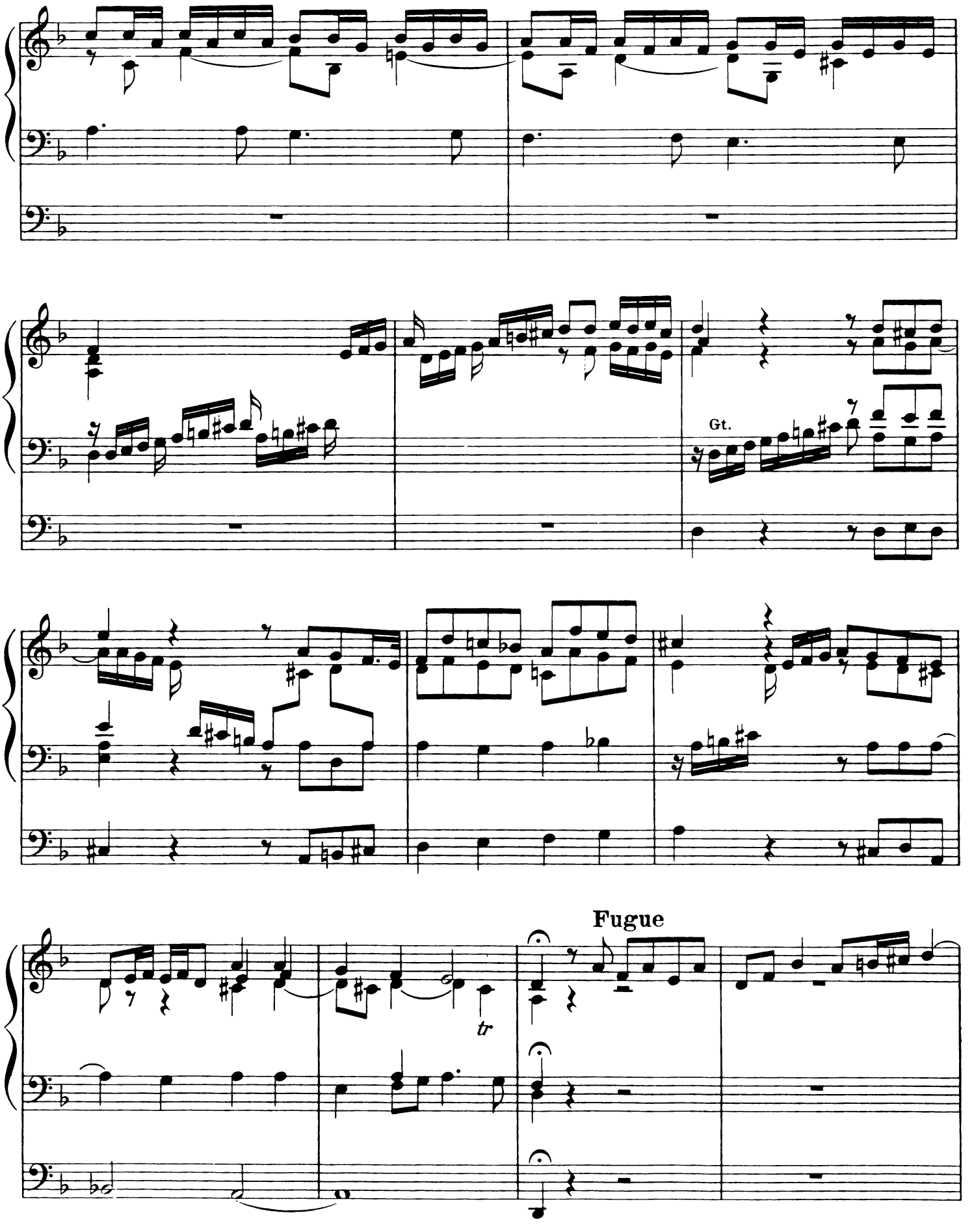
Prelude and Fugue in D minor

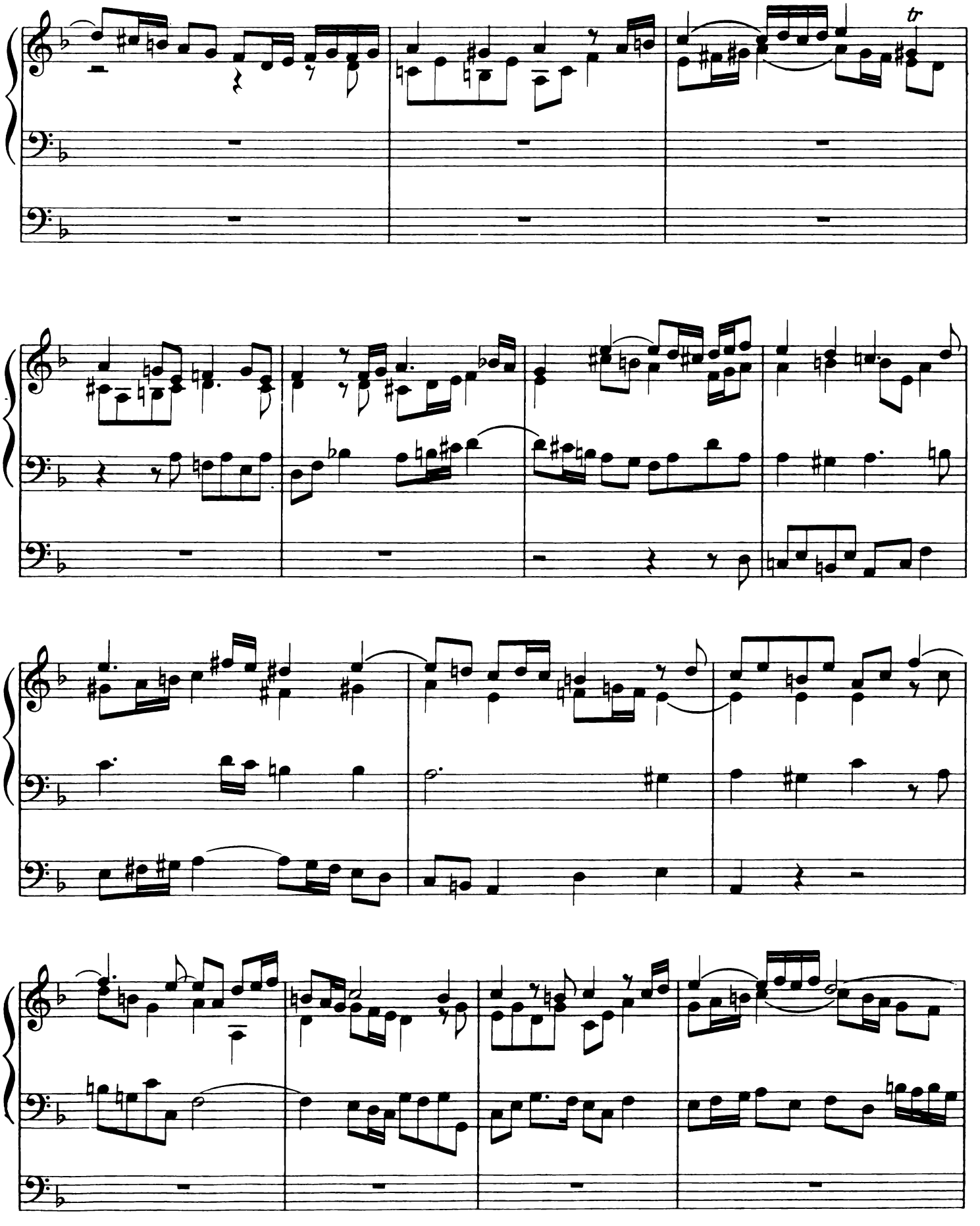
Ex. 81

Praeludium




tr
Gt.
Sw.


Gt.
Fugue
tr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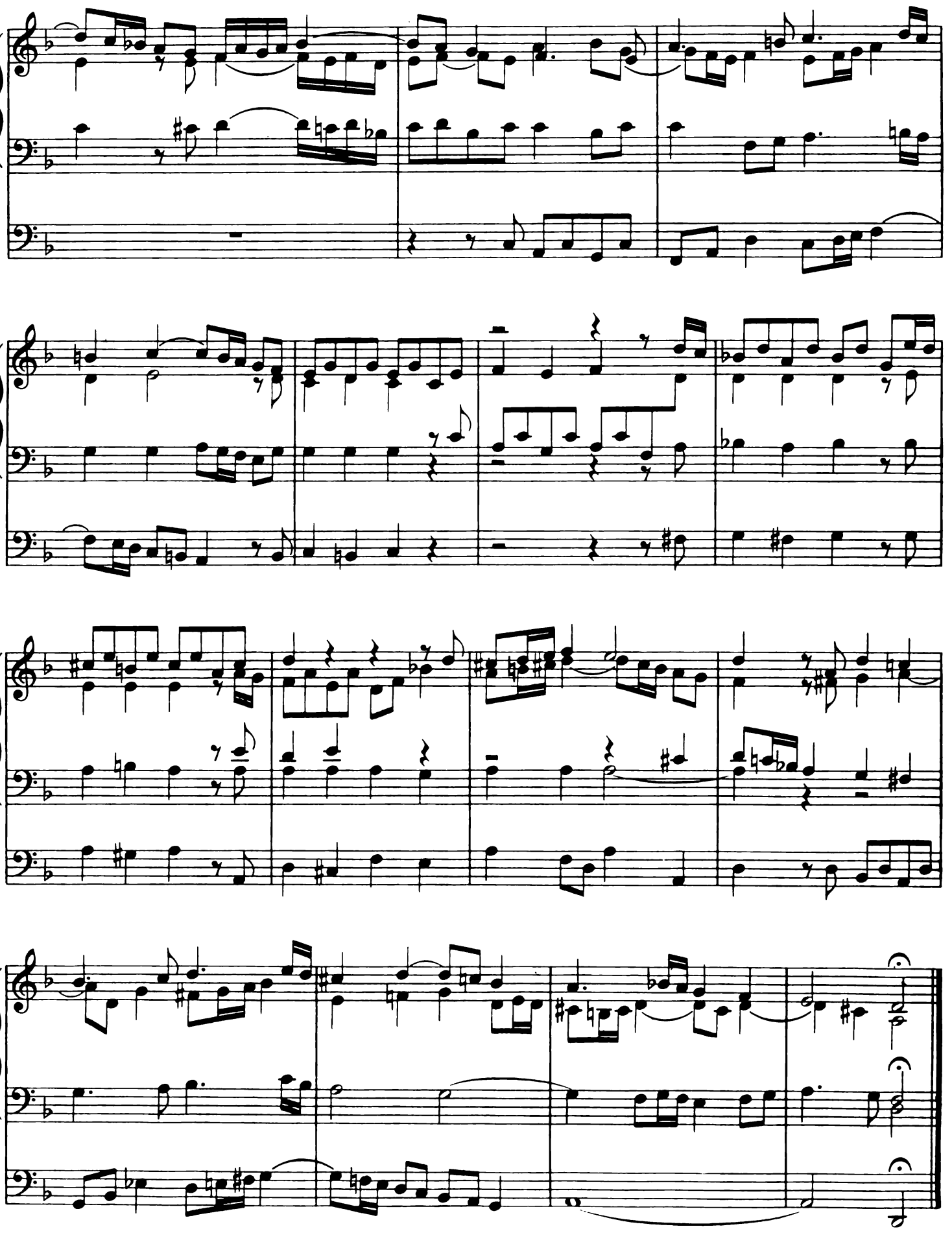
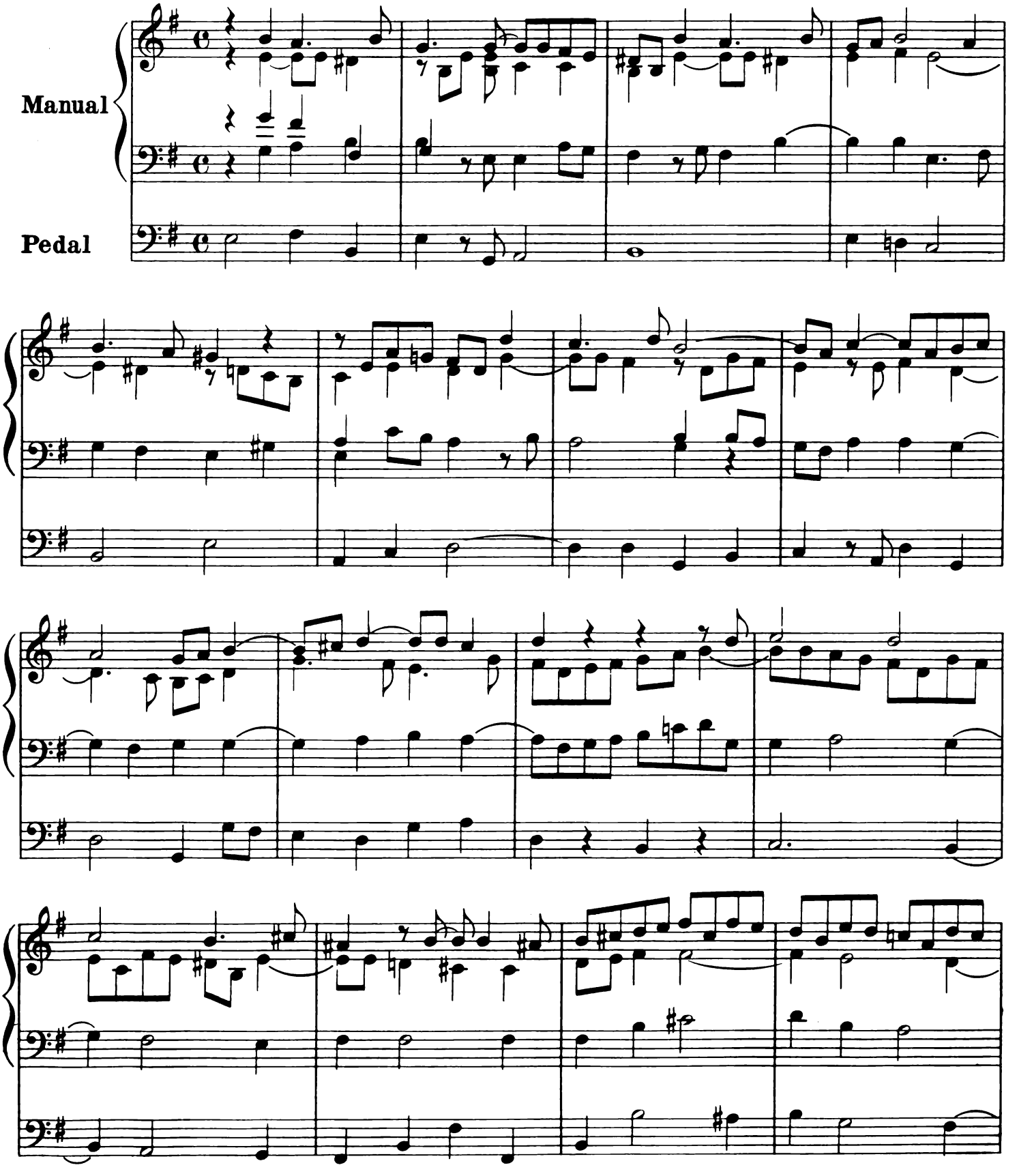
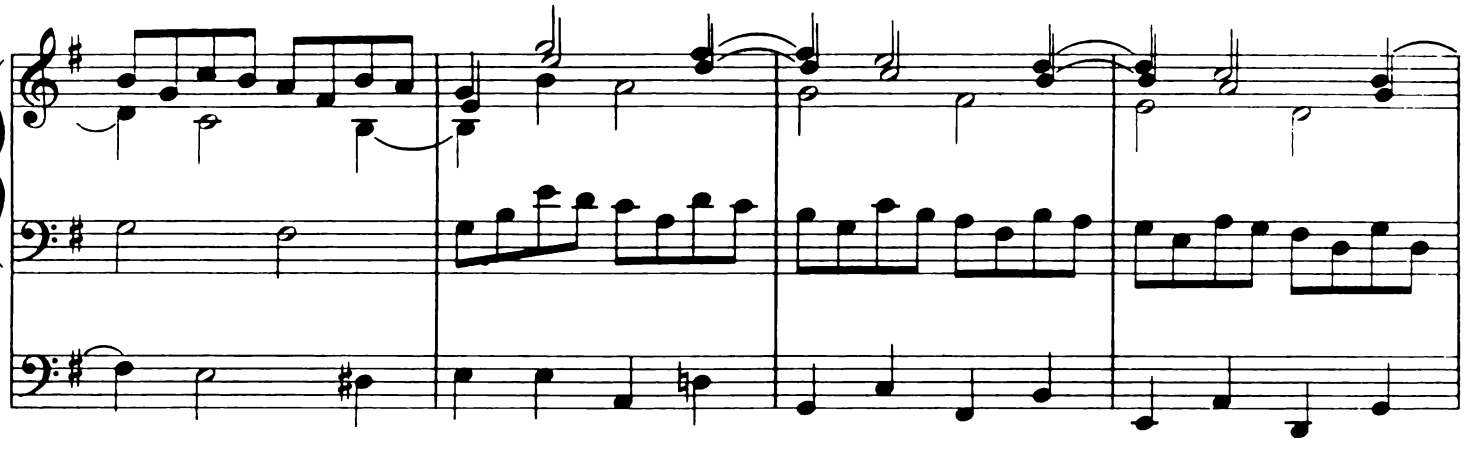


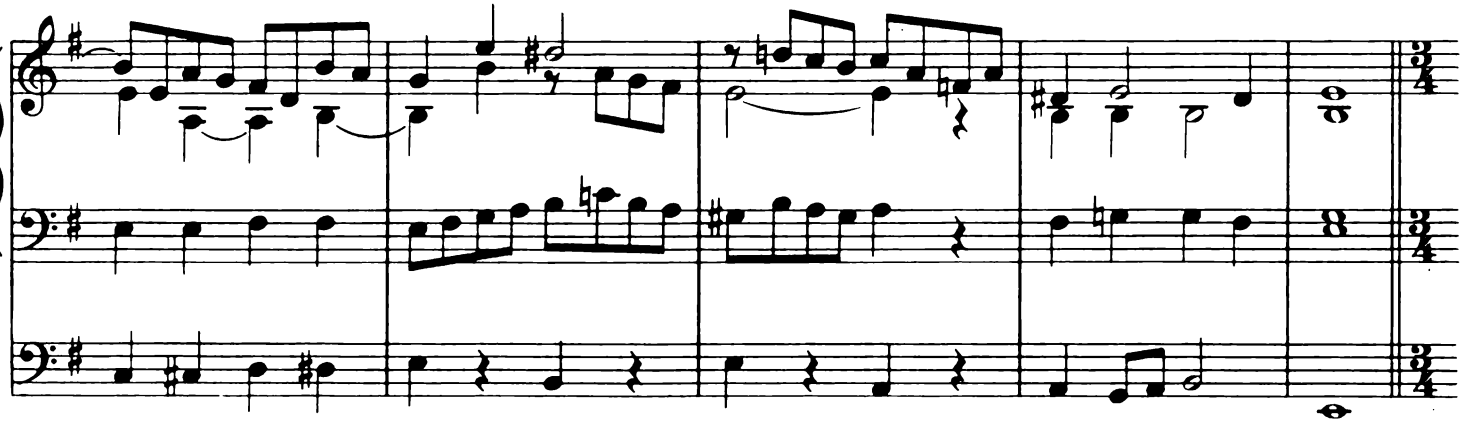
Prelude and Fugue in E minor

Ex. 82

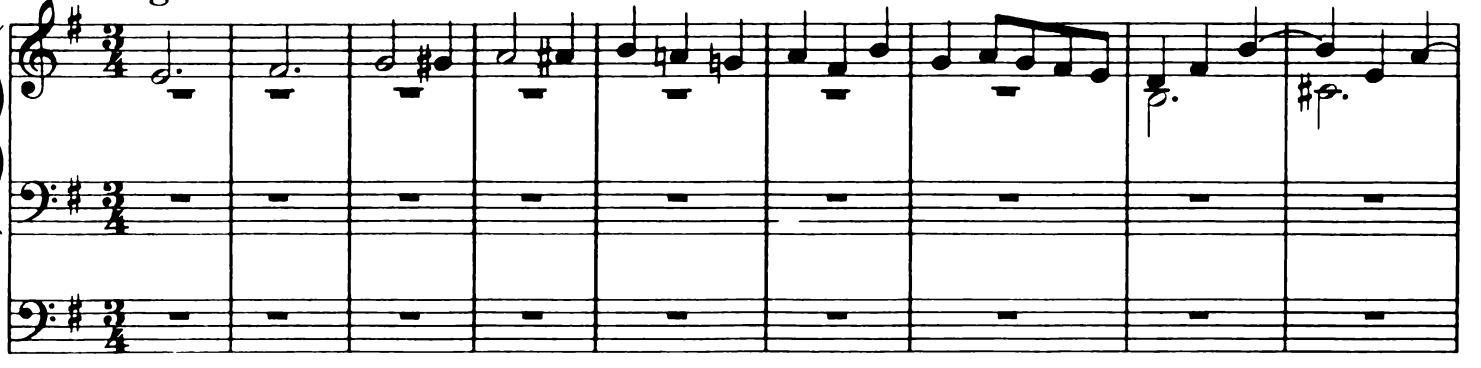
Praeludium

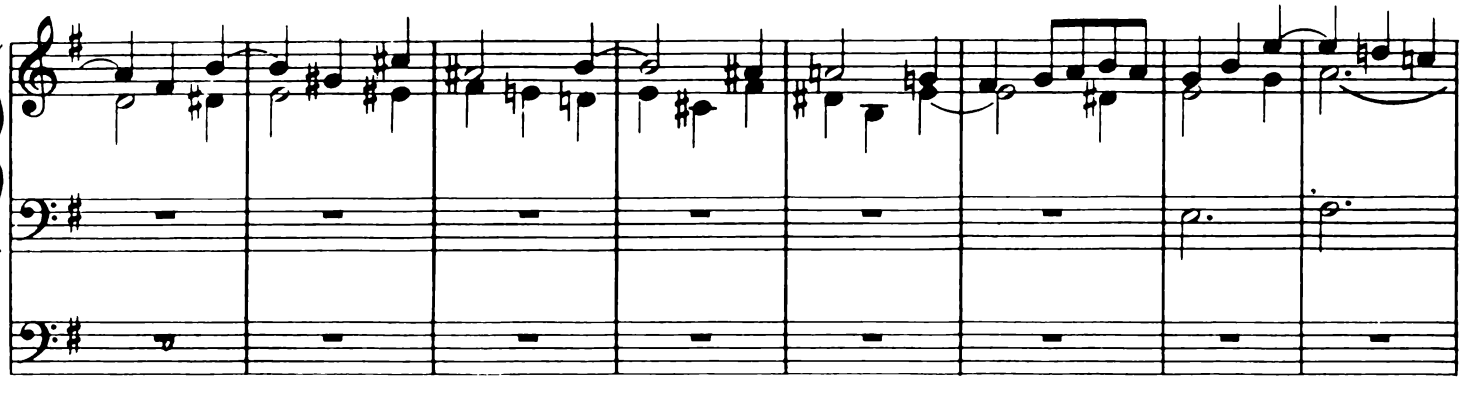


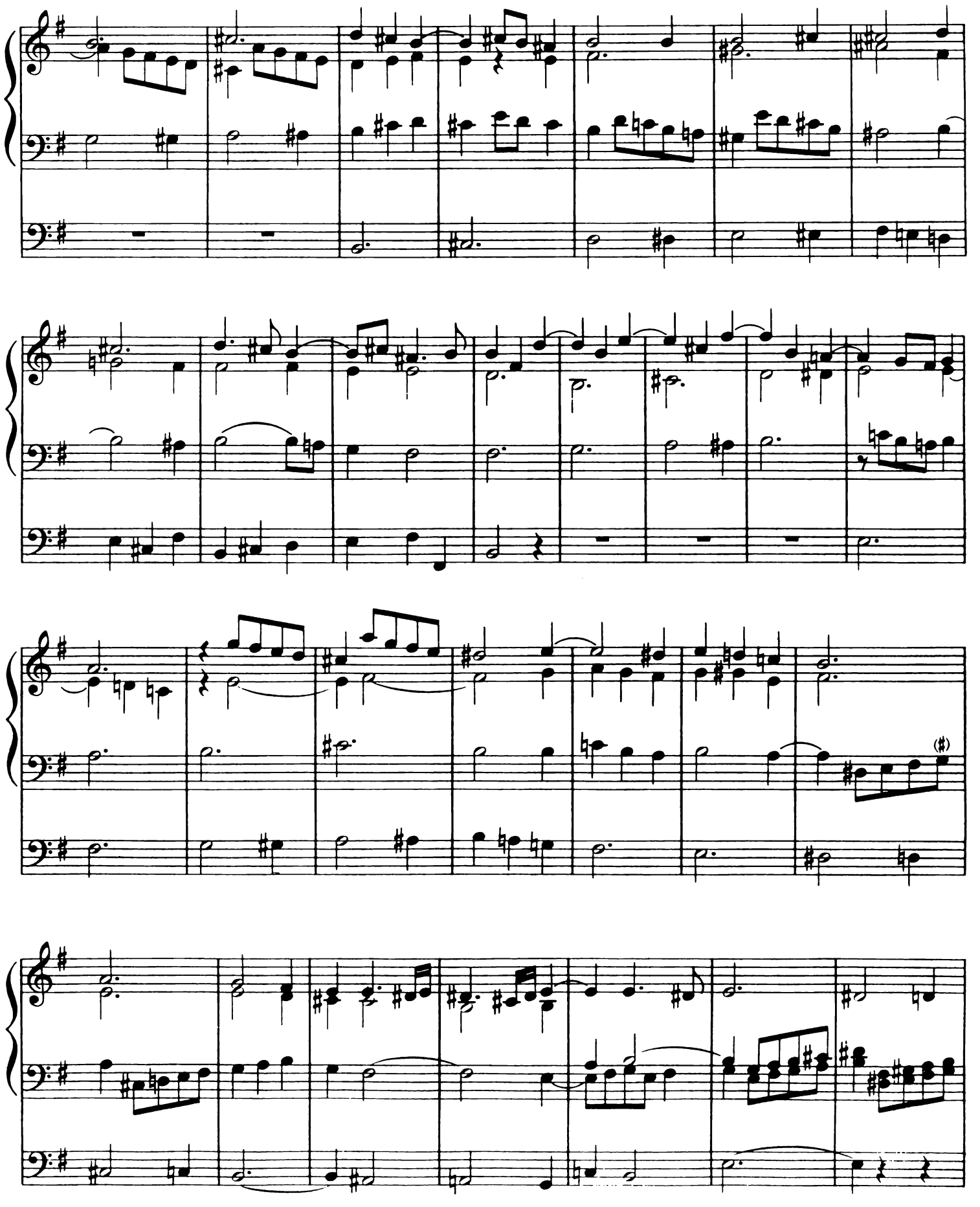


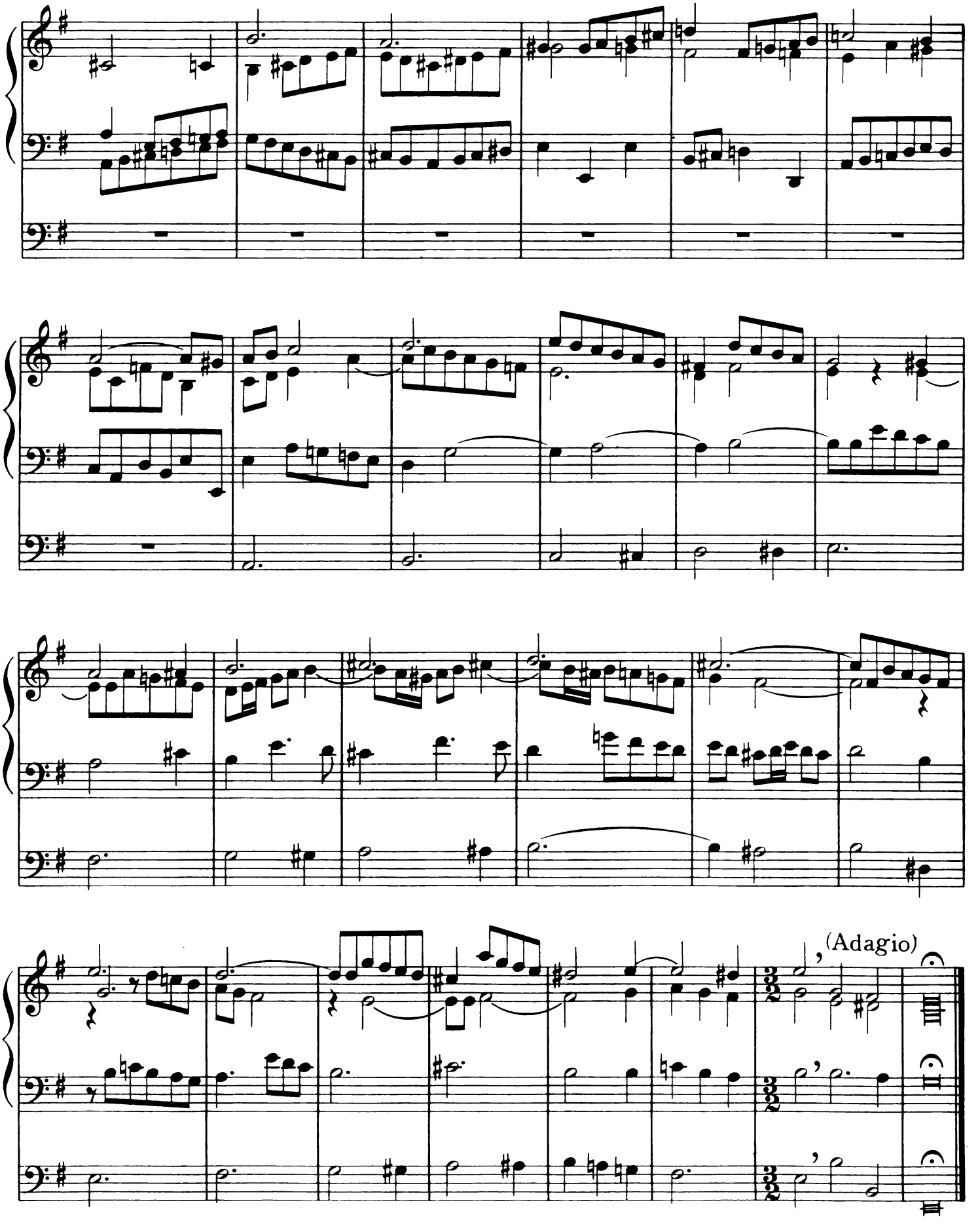


Fugue







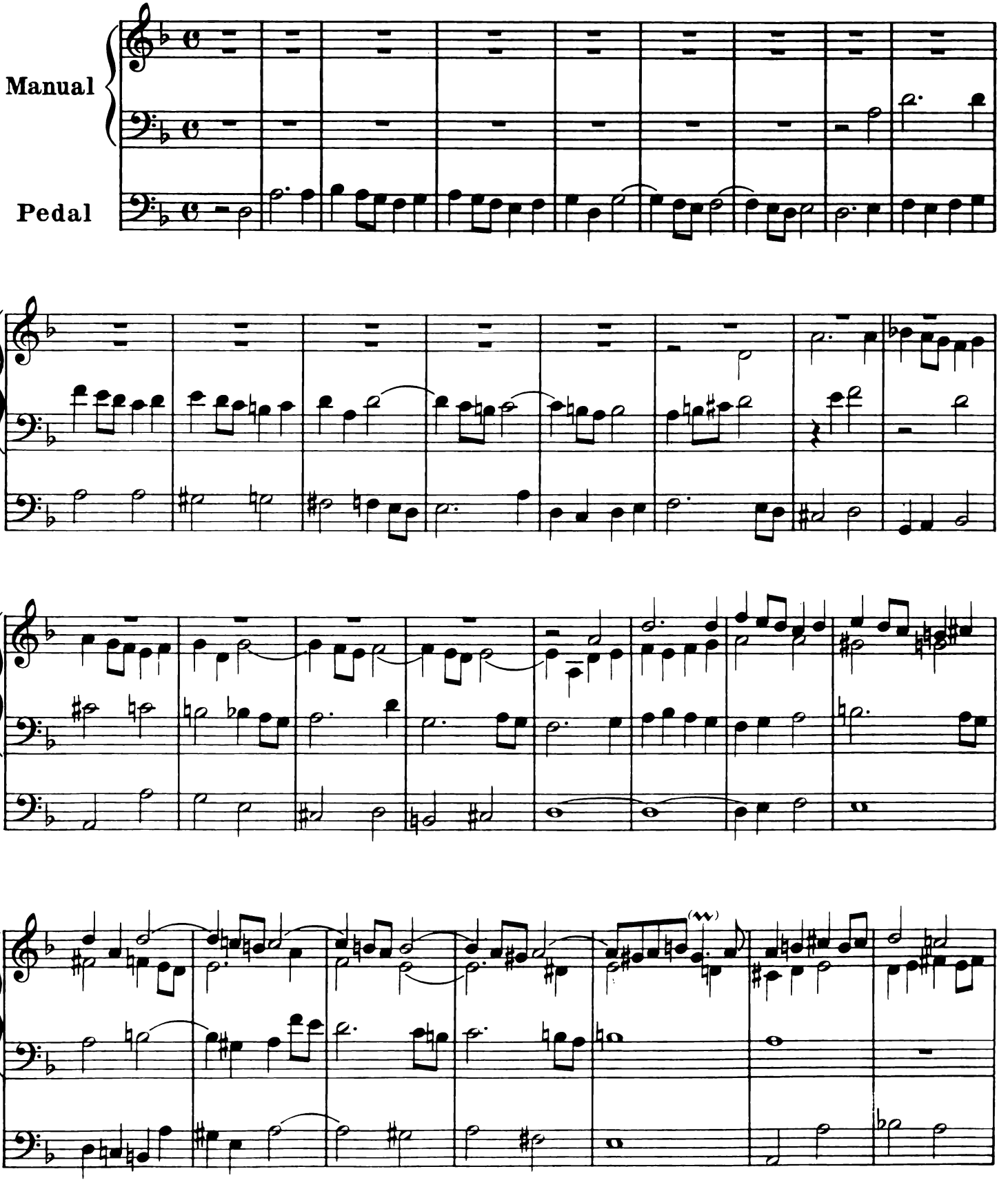

(Adagio)

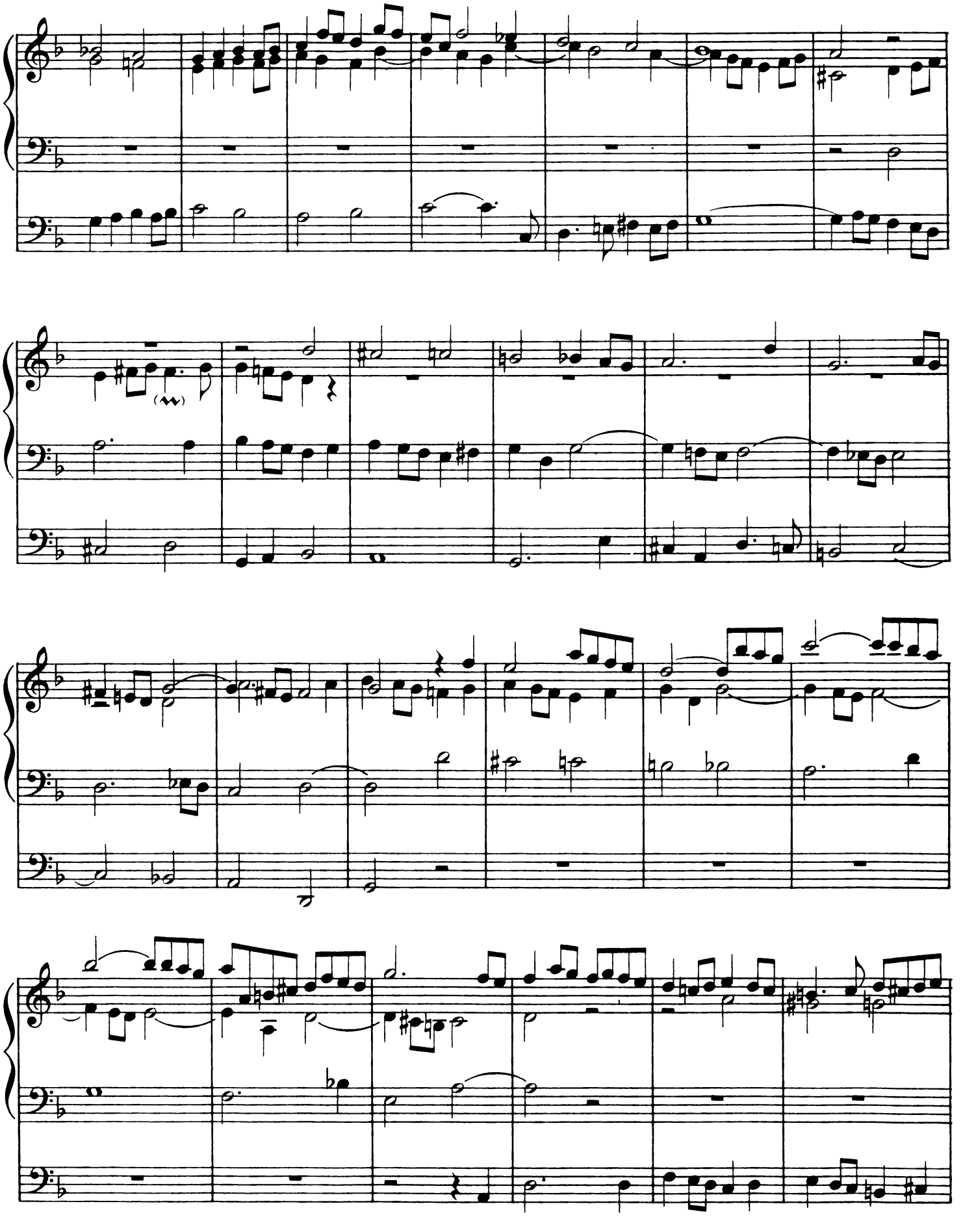
Canzona in D minor

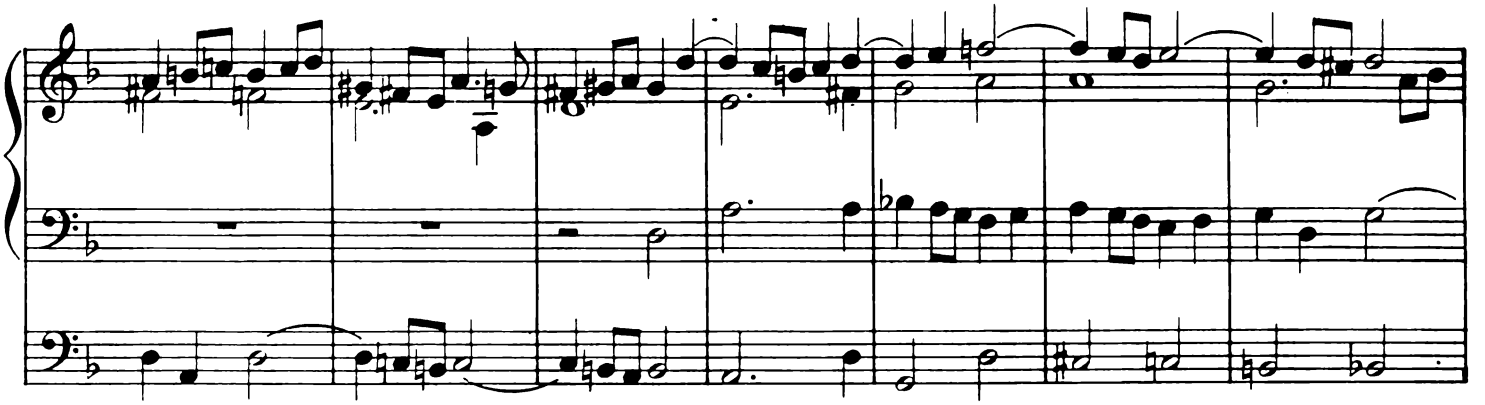
Soft stops throughout, should be played in a very quiet and reposeful manner.

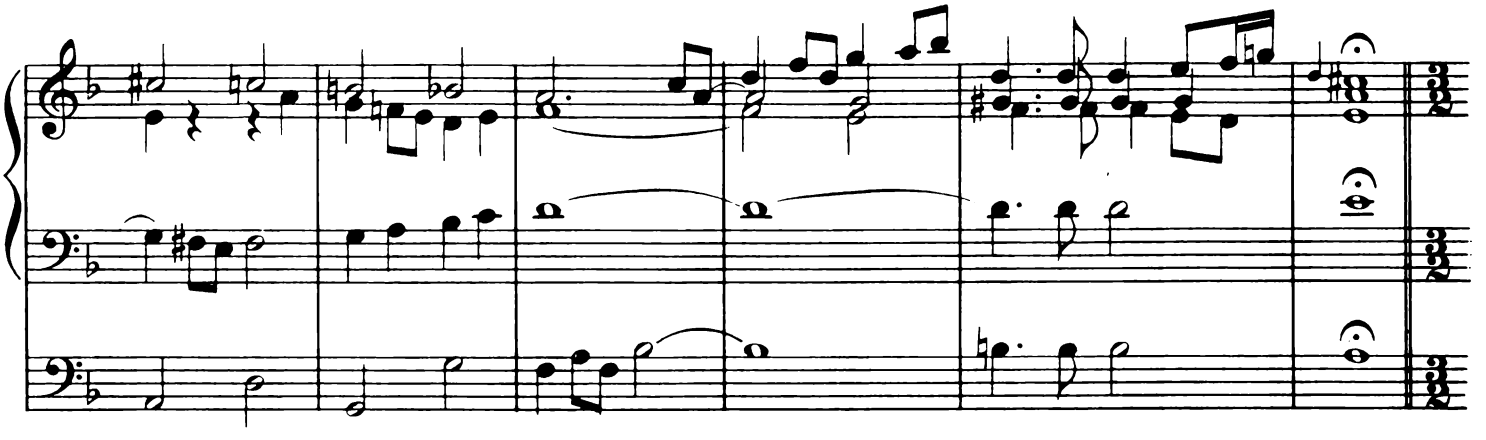
BACH

Ex. 83

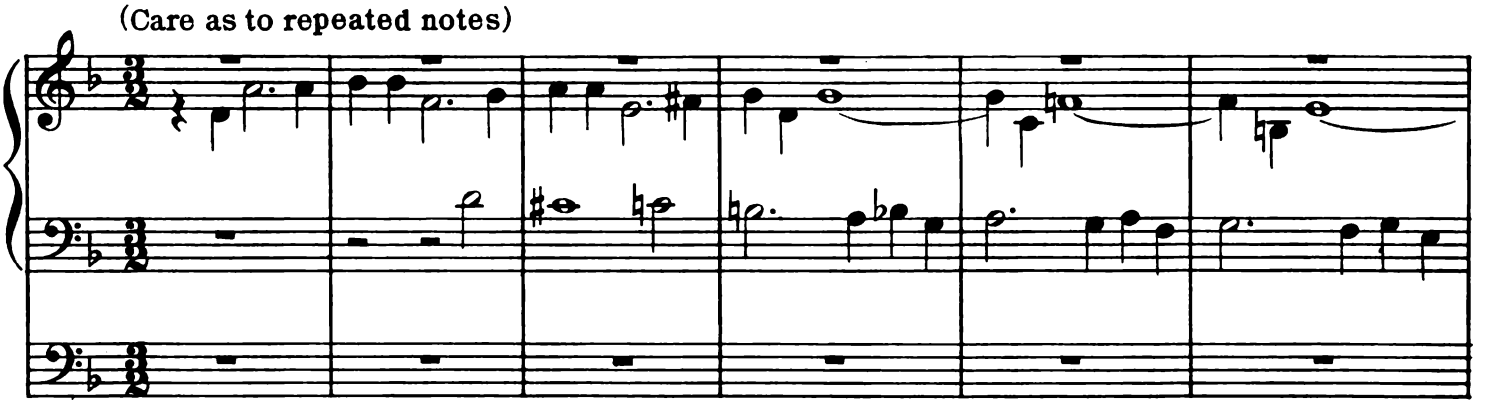


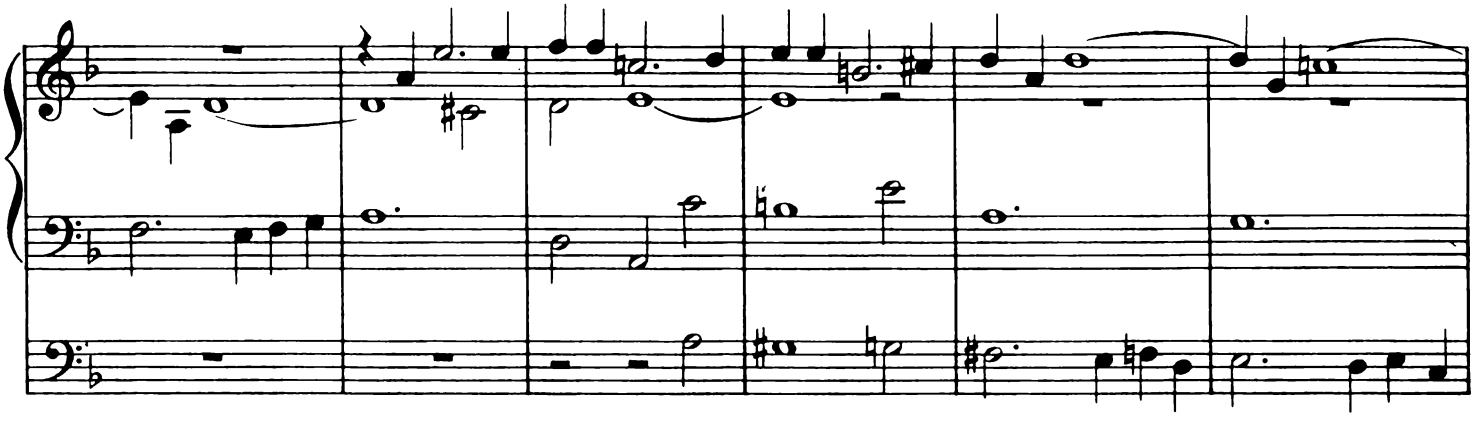


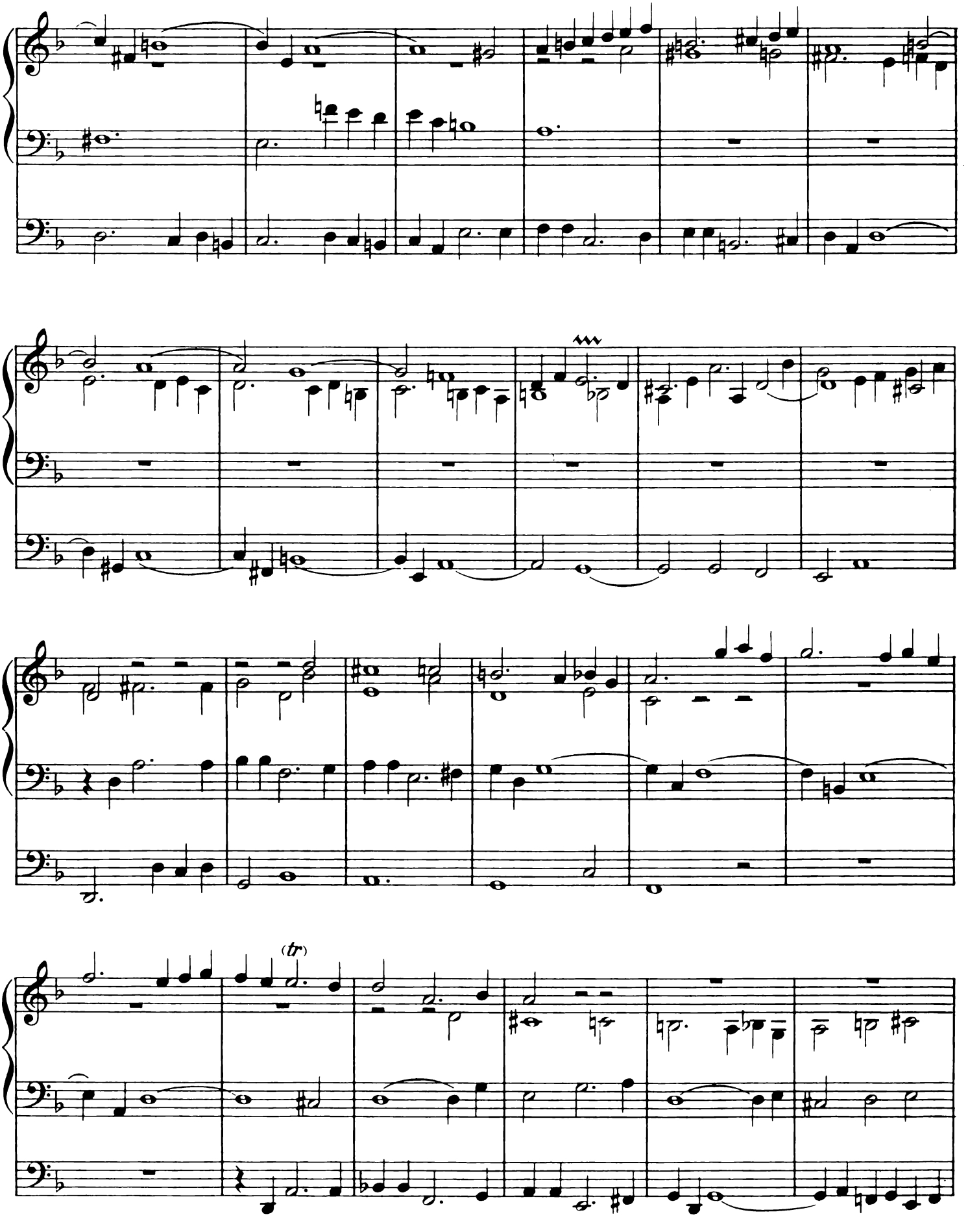




(Care as to repeated notes)



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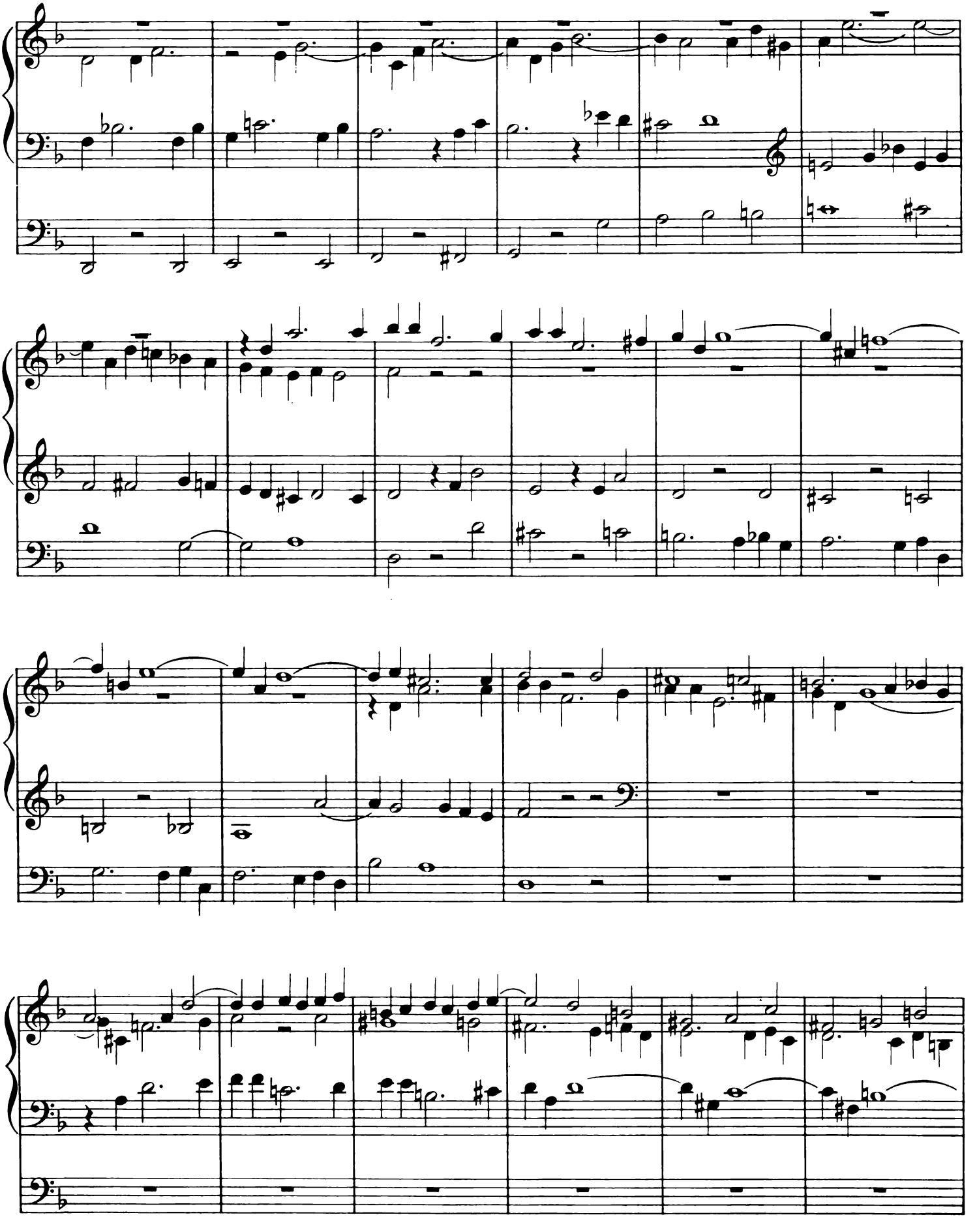

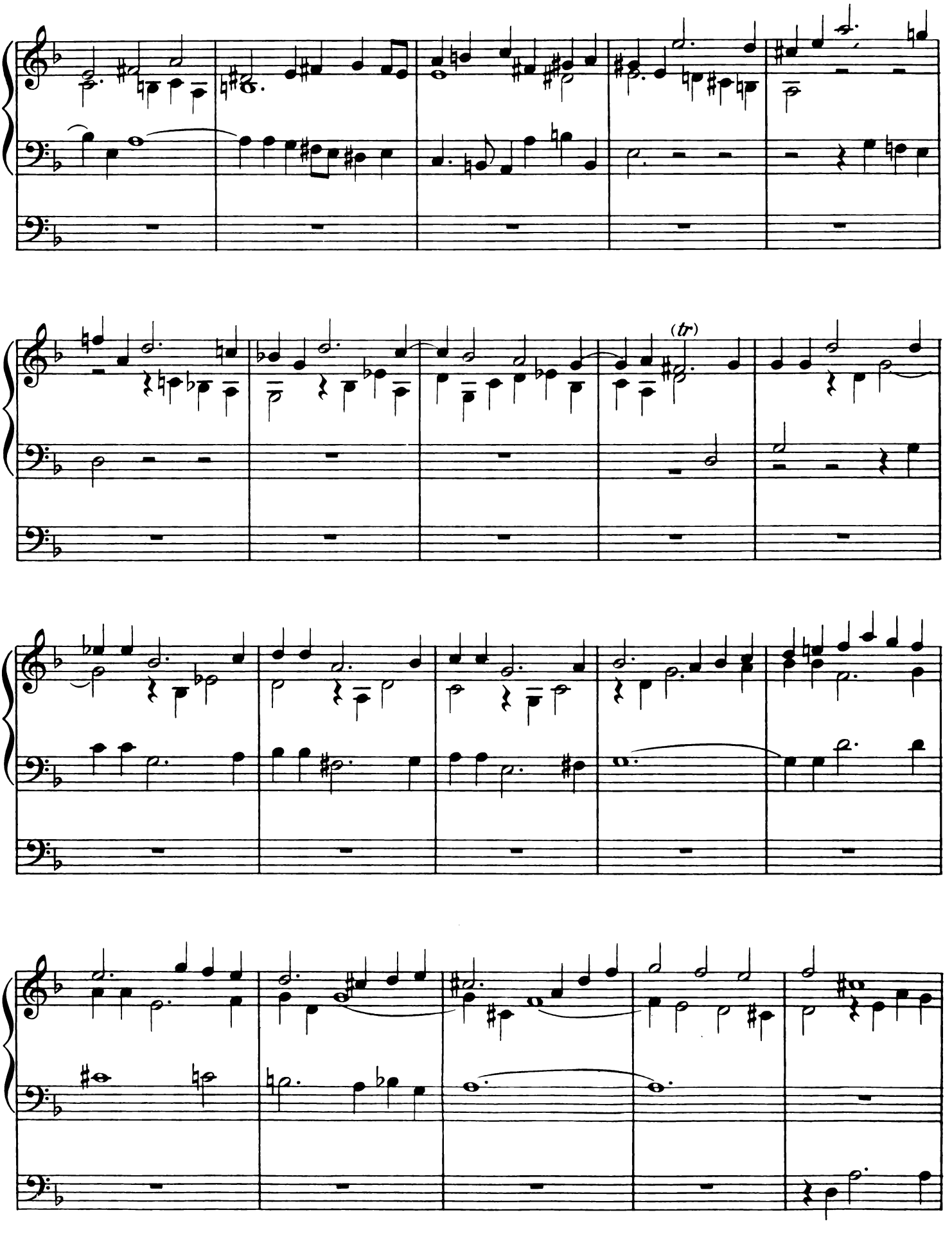
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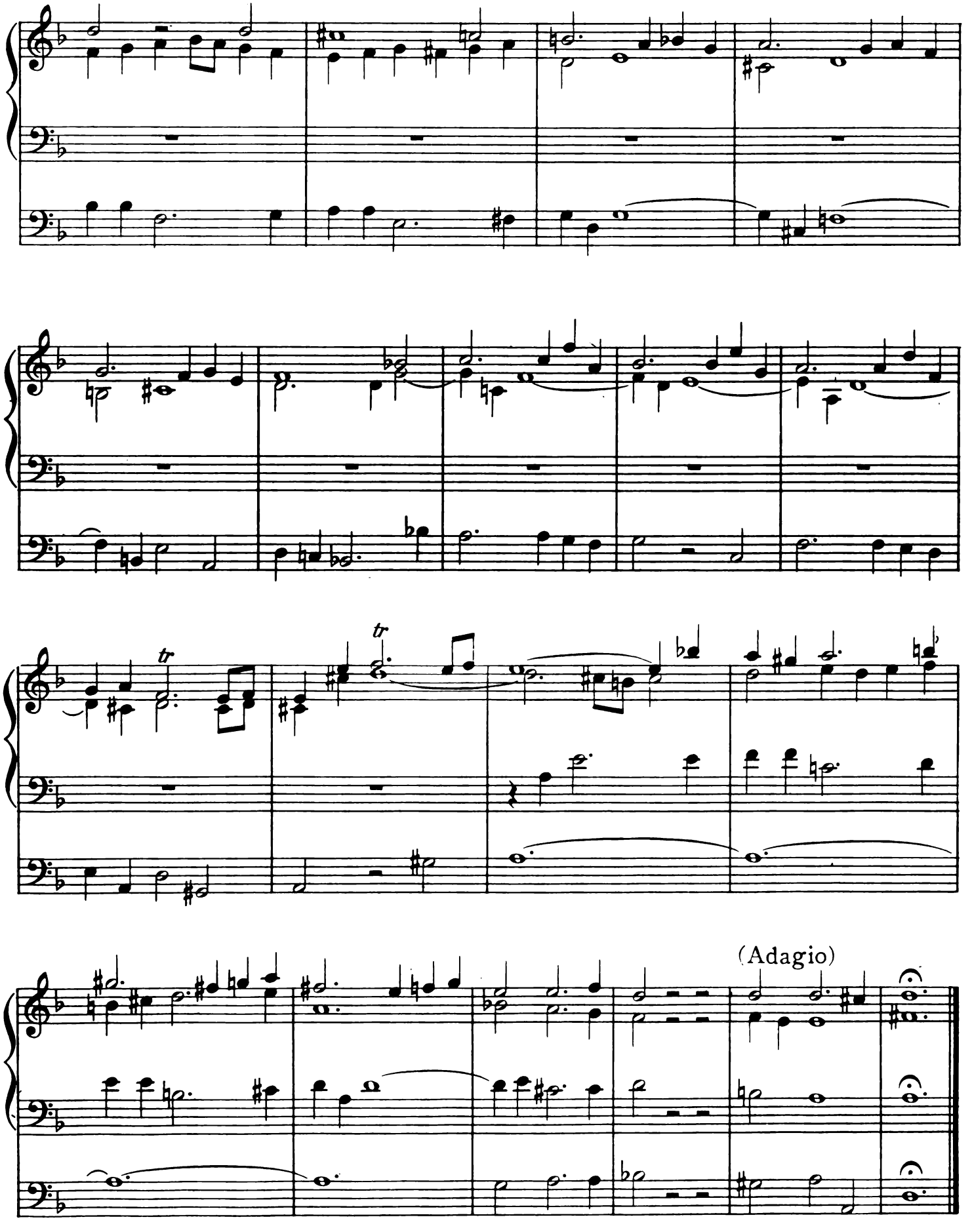

tr
tr
(Adagio)

Choral Variation X, "Sei gegrüsset, Jesu gütig"

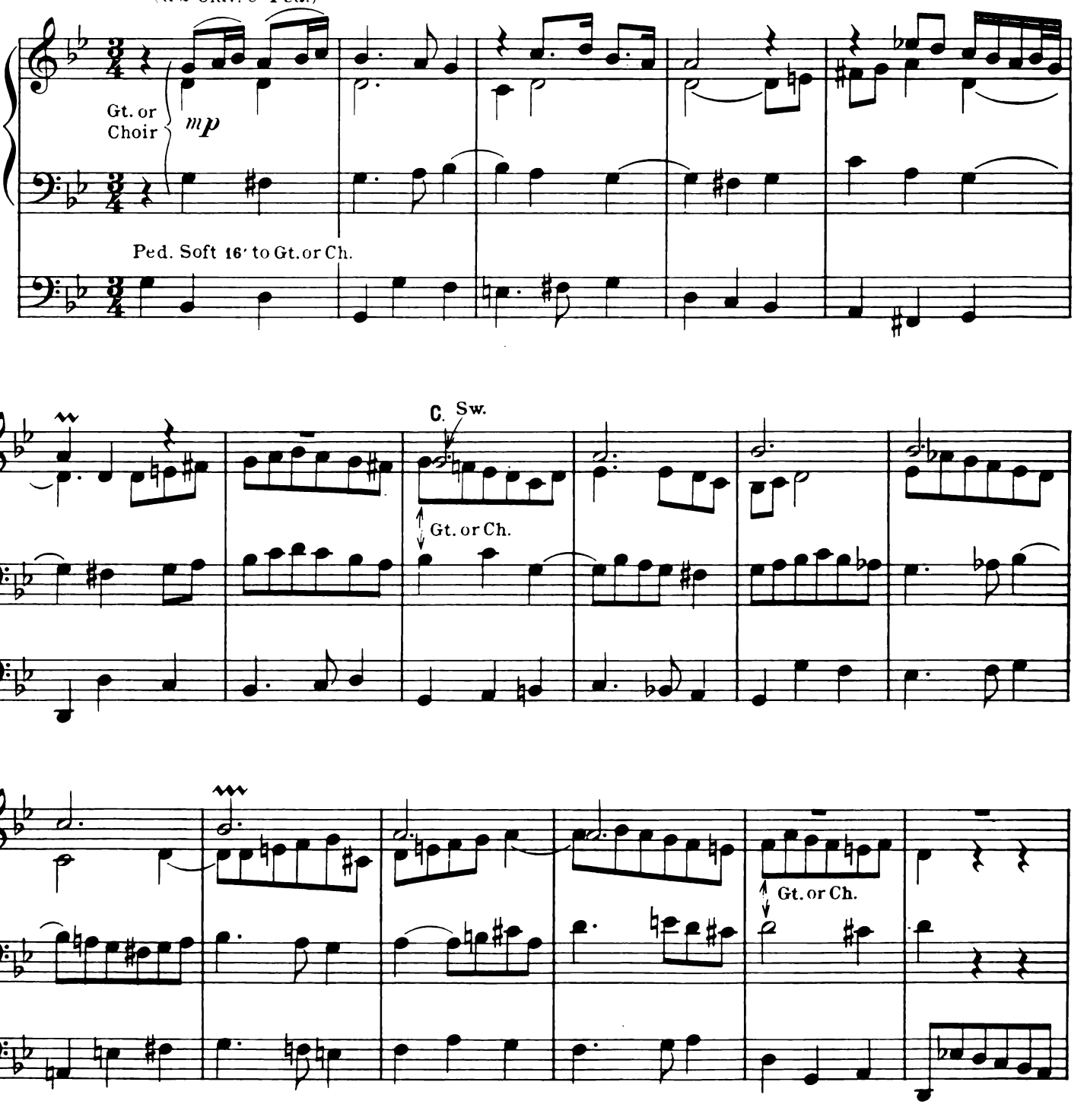
In this very beautiful Choral Variation, the "Cantus Firmus," (a Chorale melody) indicated at each entrance by the letter "C," should be played on the Swell organ, using the Oboe or Cornopean 8′ or other strong and distinctive stop, with Tremulant (ad lib.) All the remainder of the work should be played on soft stops of the Great or Choir, coupled to soft Pedal 16′. The fifth and sixth entrances of the "Cantus" present it in two parts, both, of course, to be played on the Swell with the solo stops above refered to. We have indicated with care which parts should be played on the Swell and which on the Great or Choir.

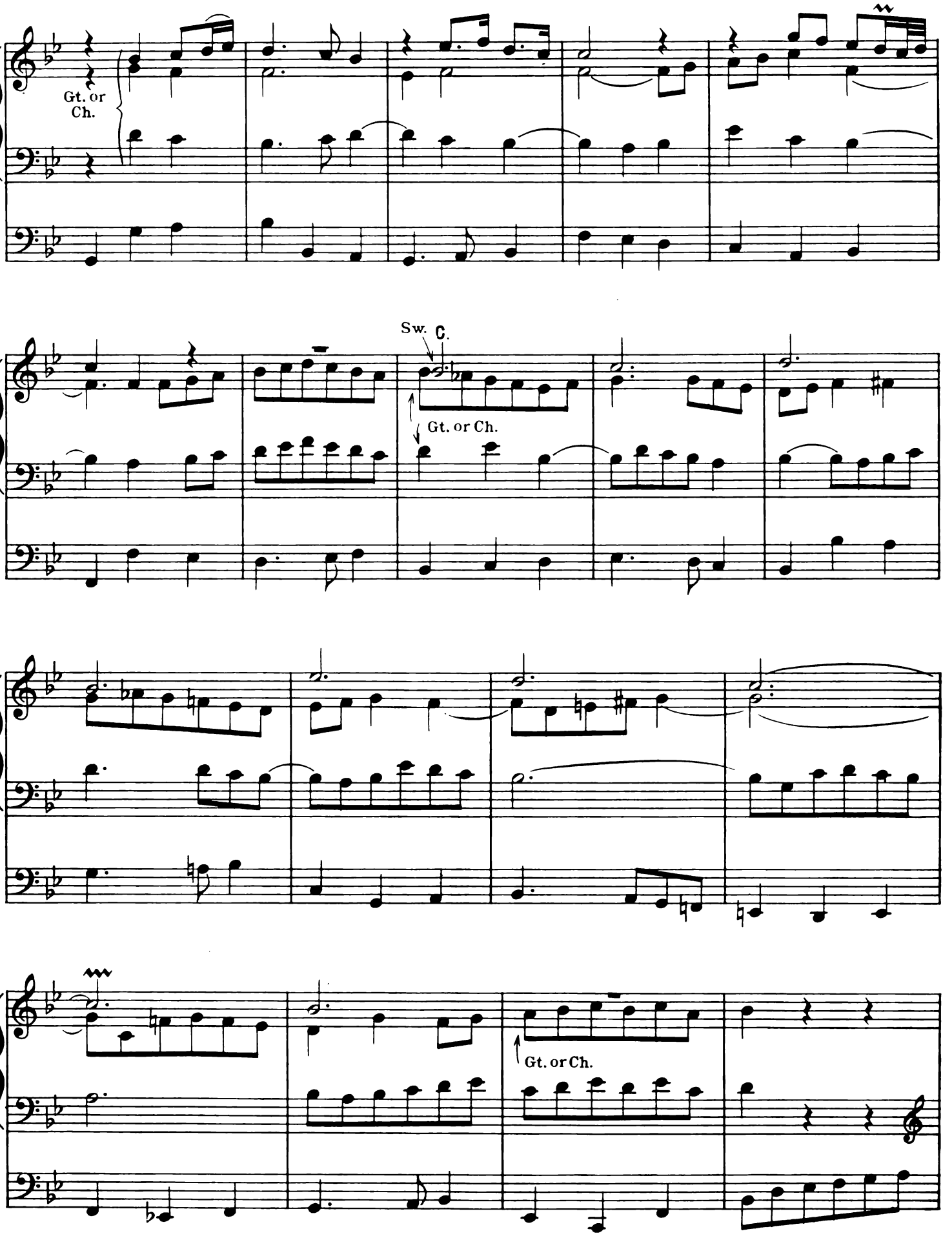
Ex.84

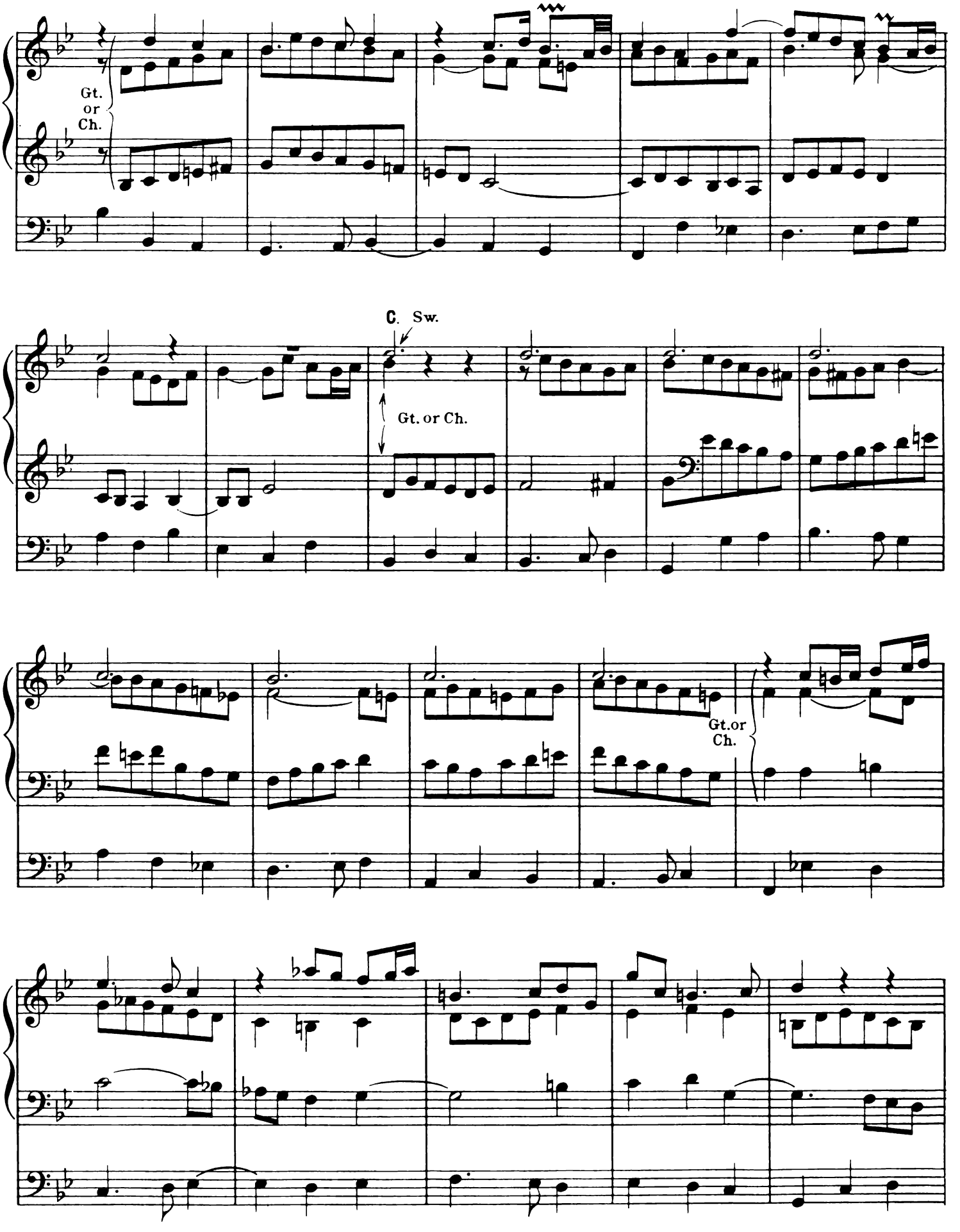
(Andante moderato)

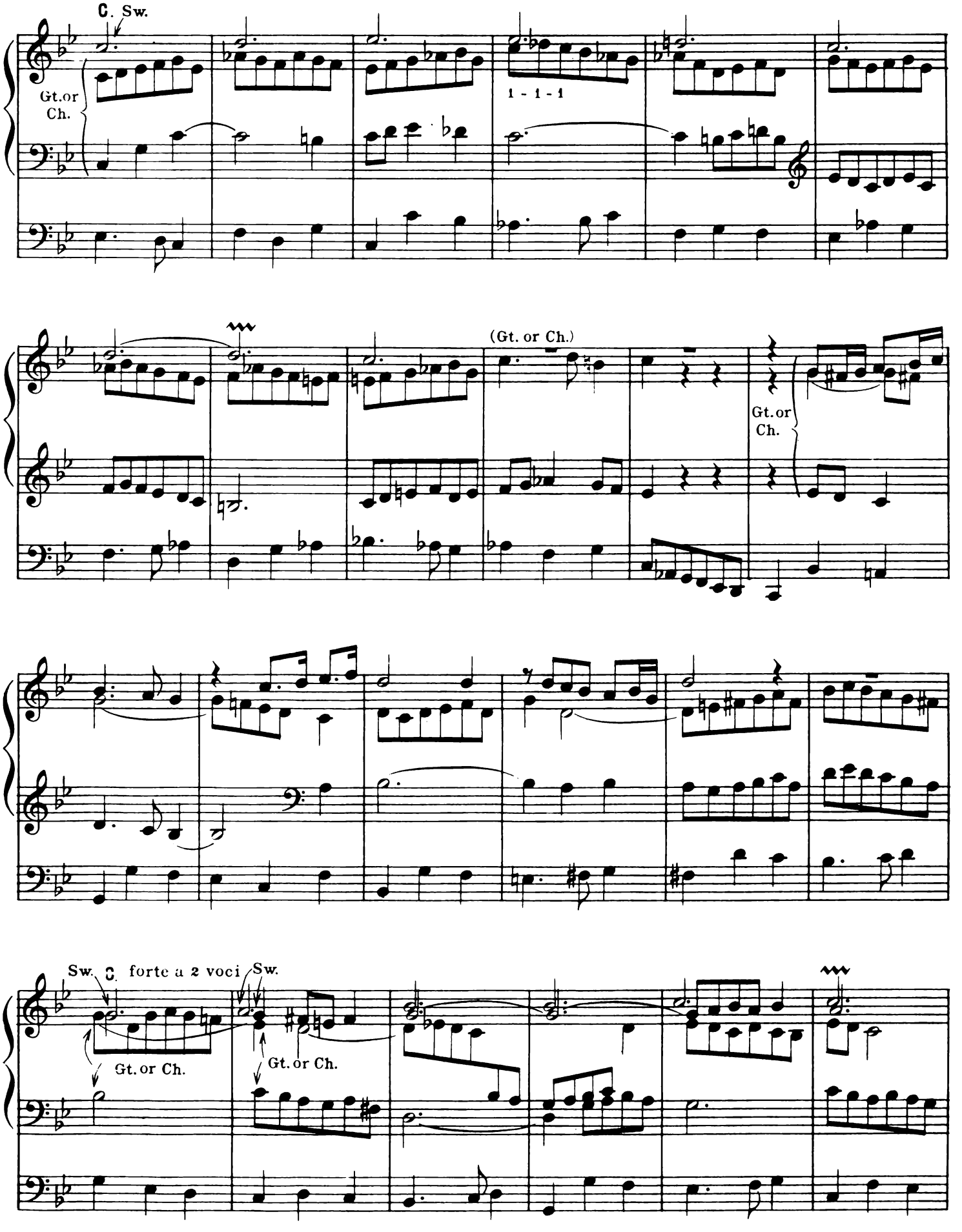
BACH

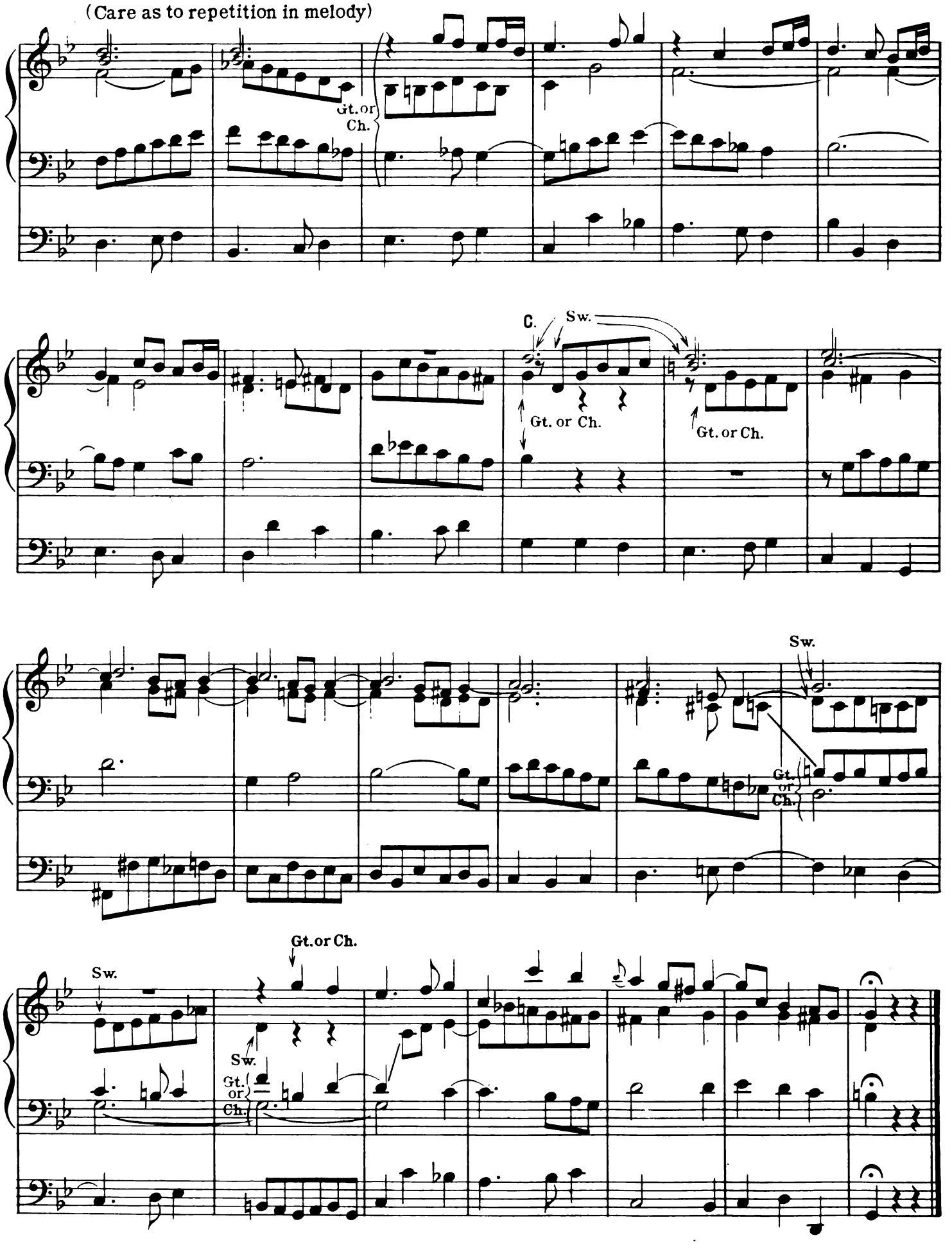
(a 2 Clav. e Ped.)




Gt. or Ch.
Sw. C.
Gt. or Ch.
Gt. or Ch.


Gt.
or
Ch.
C. Sw.
Gt. or Ch.
Gt.or
Ch.


C. Sw.
Gt.or Ch.
1 - 1 - 1
(Gt. or Ch.)
Gt.or Ch.
Sw. C. forte a 2 voci Sw.
Gt. or Ch.
Gt. or Ch.


(Care as to repetition in melody)
Gt. or Ch.
C.
Sw.
Gt. or Ch.
Gt. or Ch.
Sw.
Gt. or Ch.
Gt. or Ch.
Sw.
Sw.
Gt. or Ch.

Fugue in B minor

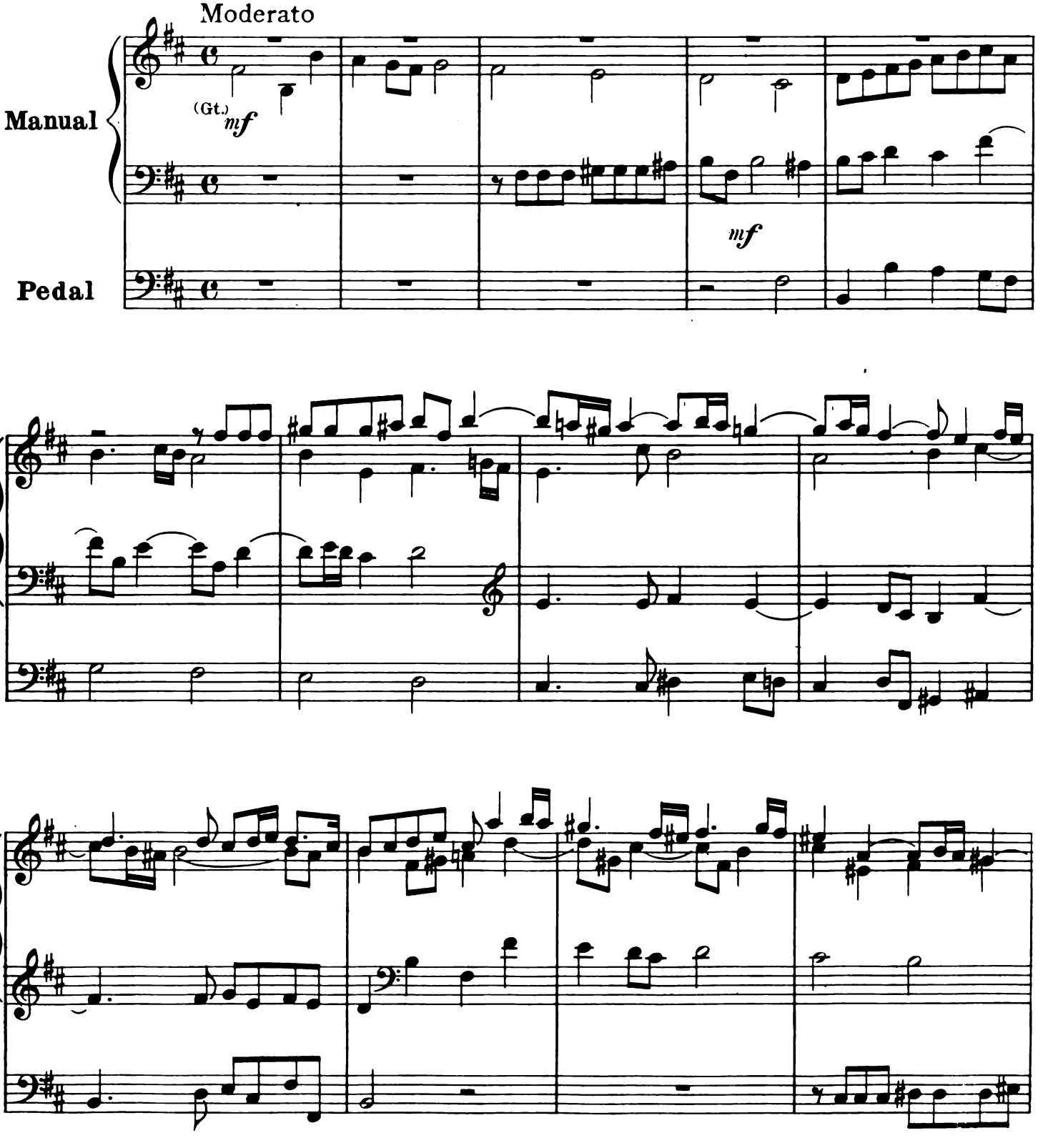
On a Theme of Corelli (1653-1713)

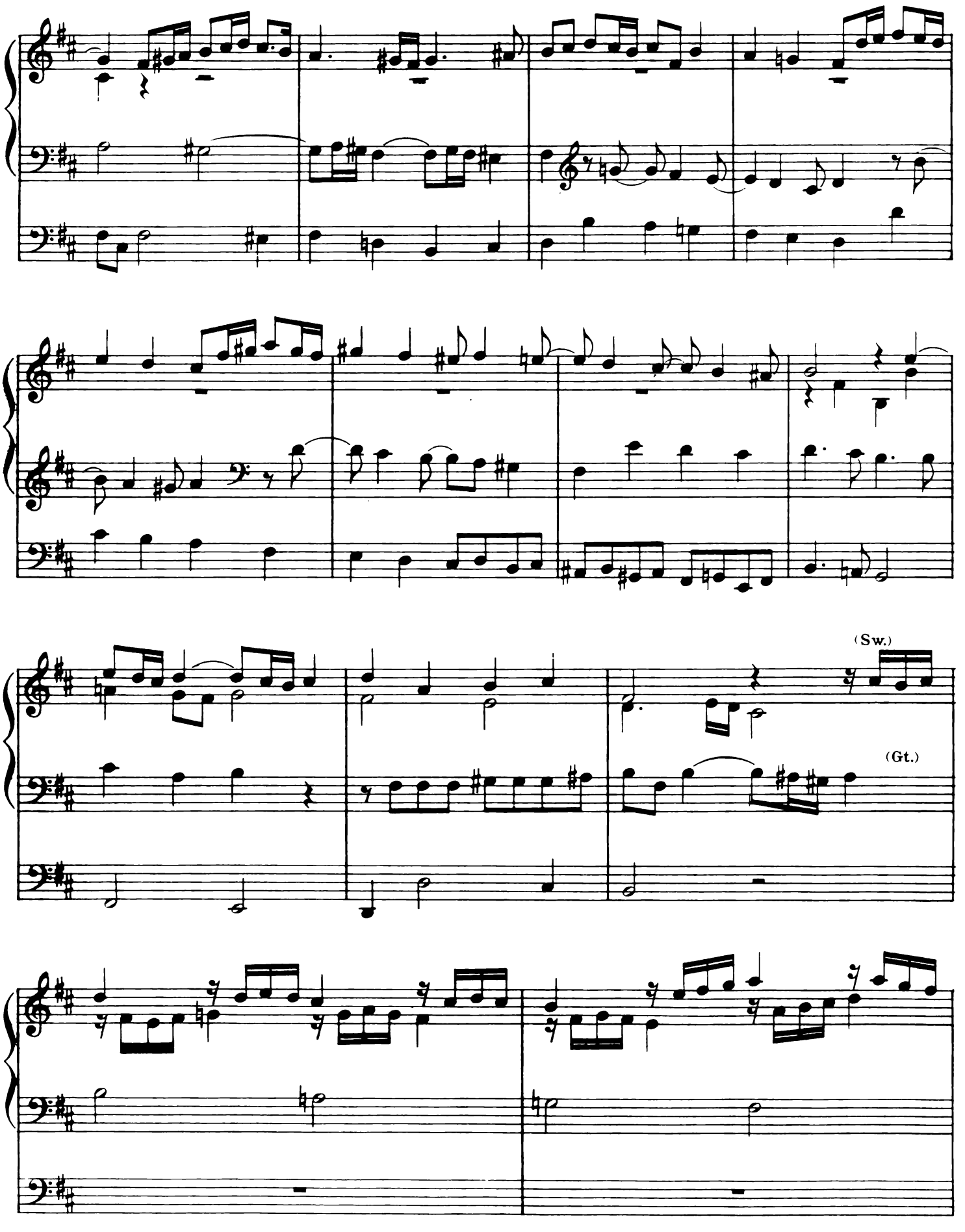
Ex. 85

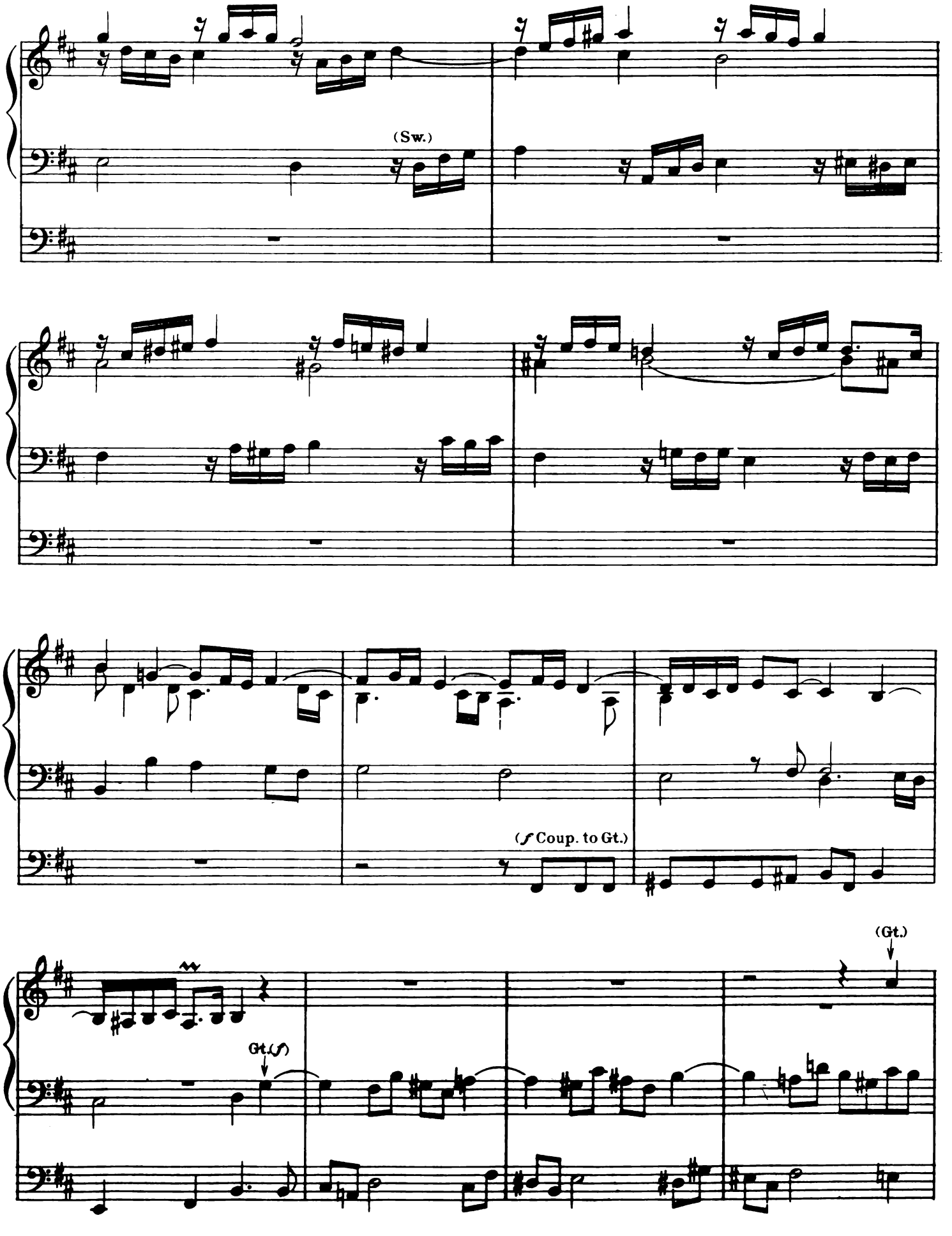
(Care as to repeated notes)

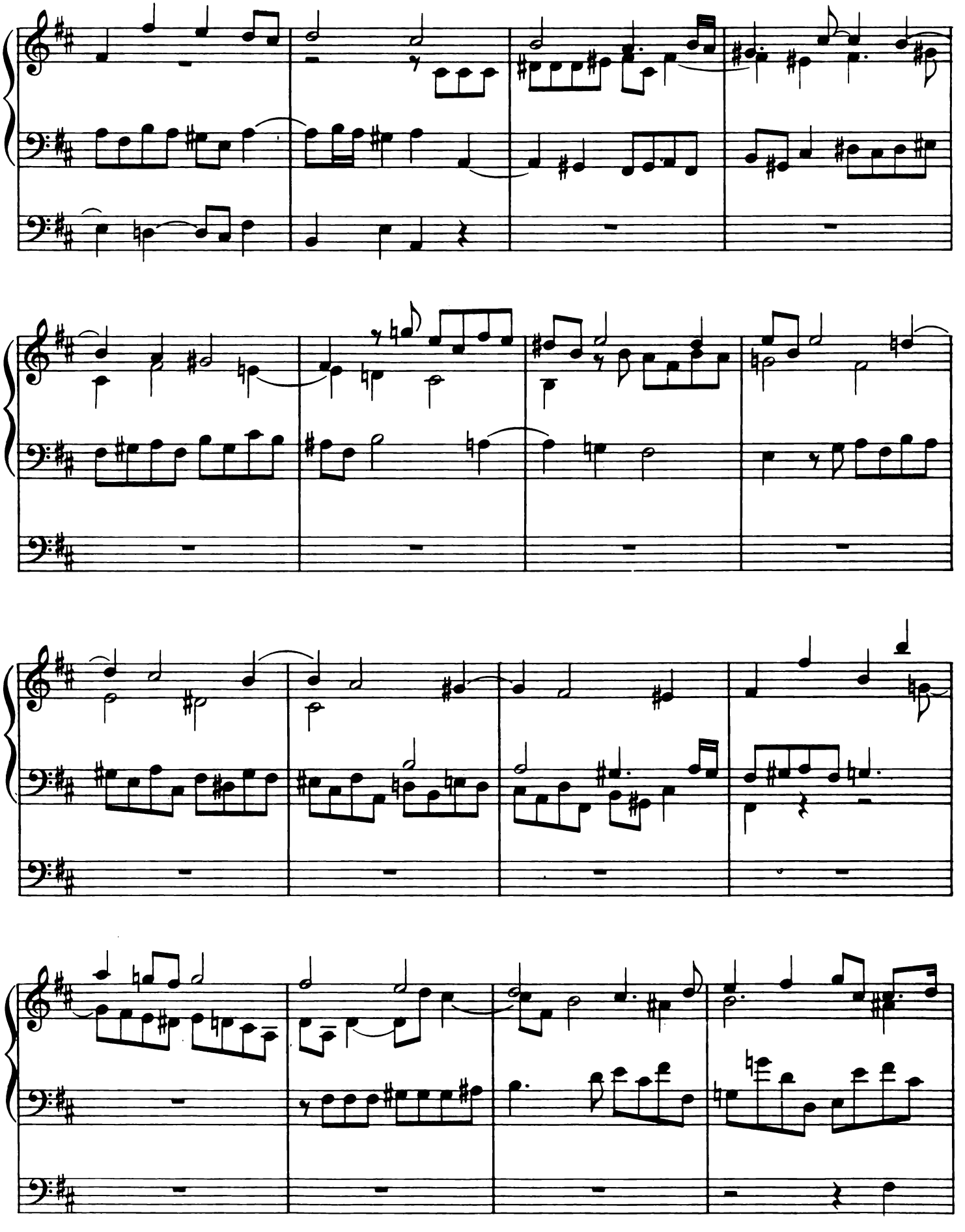
BACH

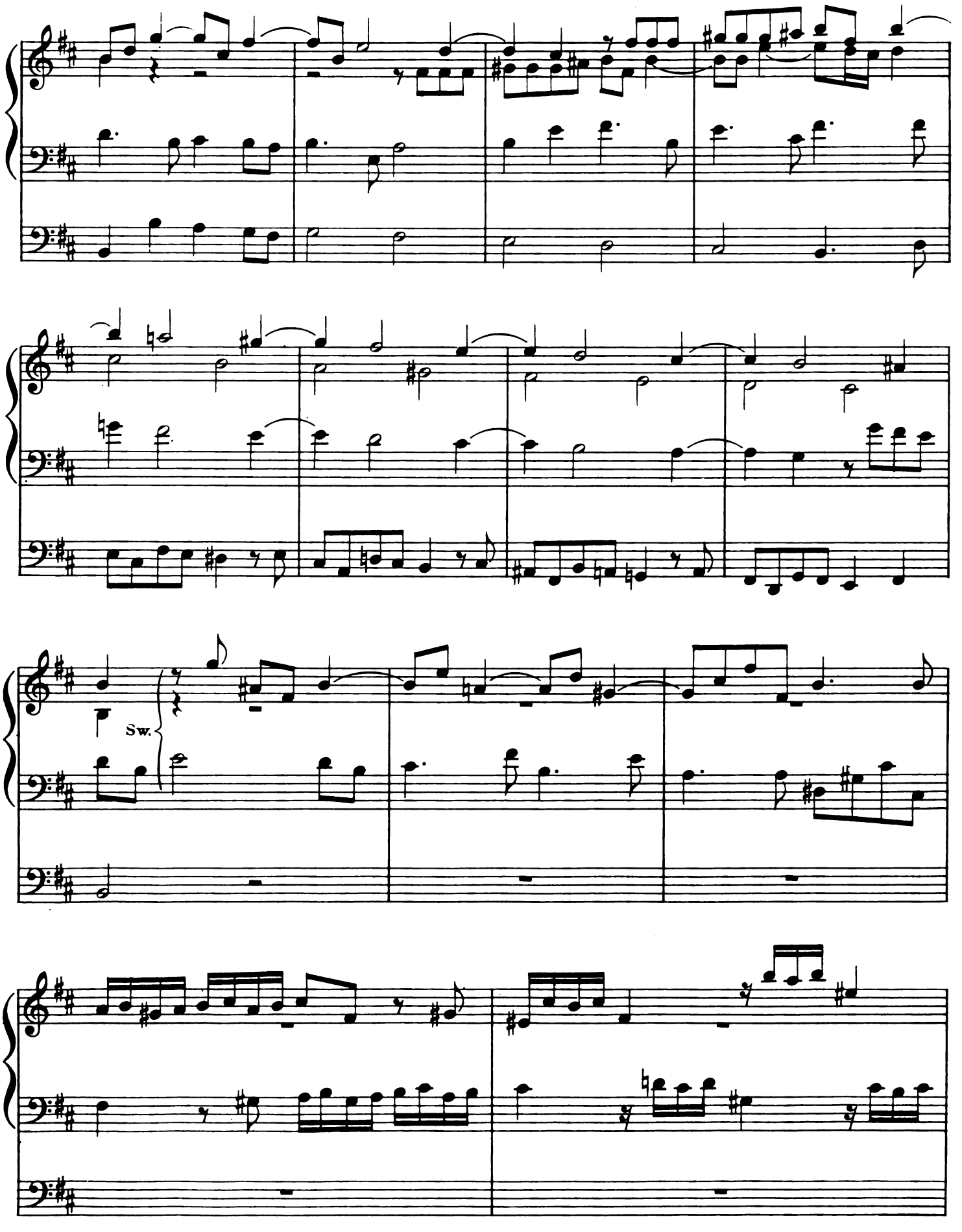
Moderato

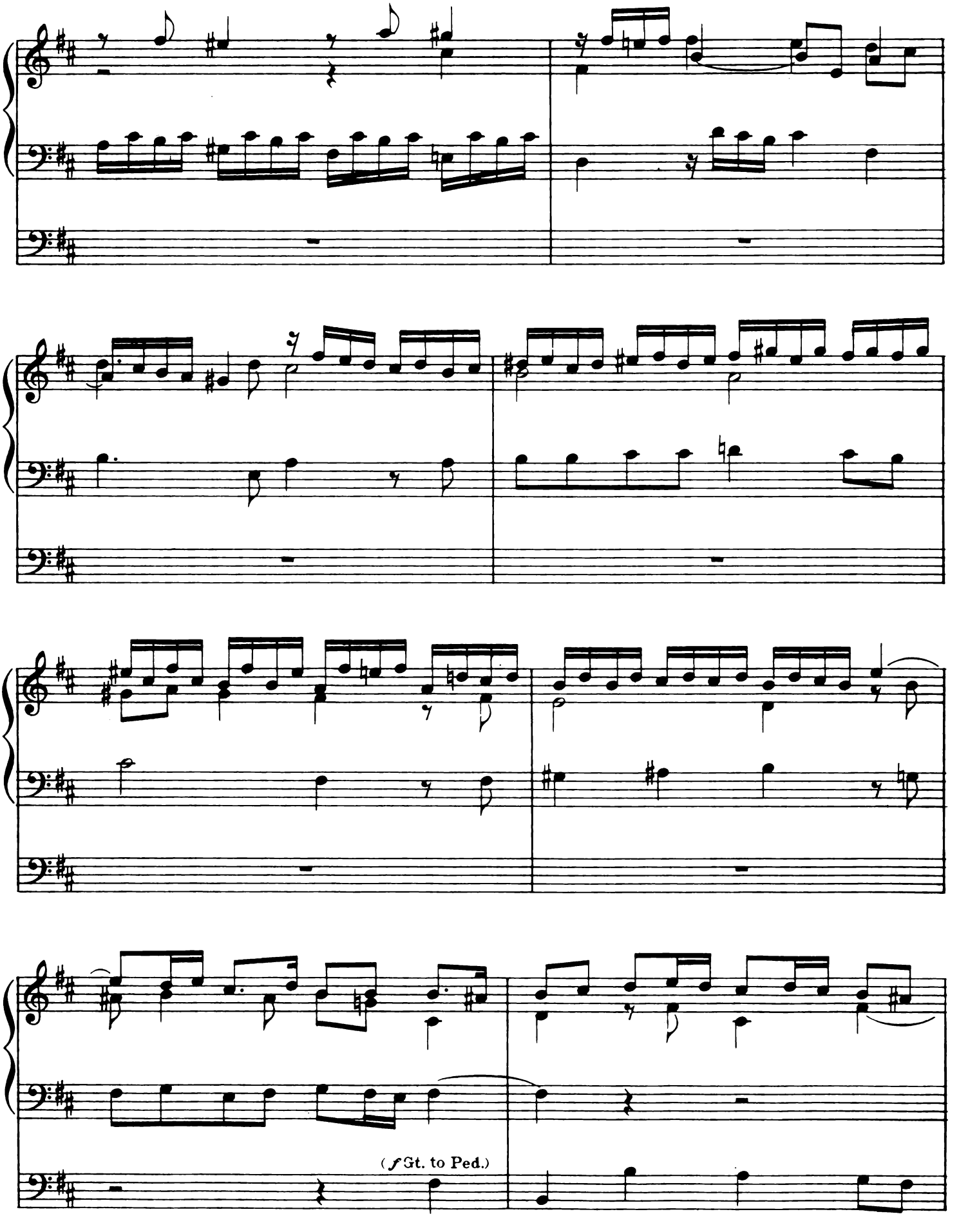


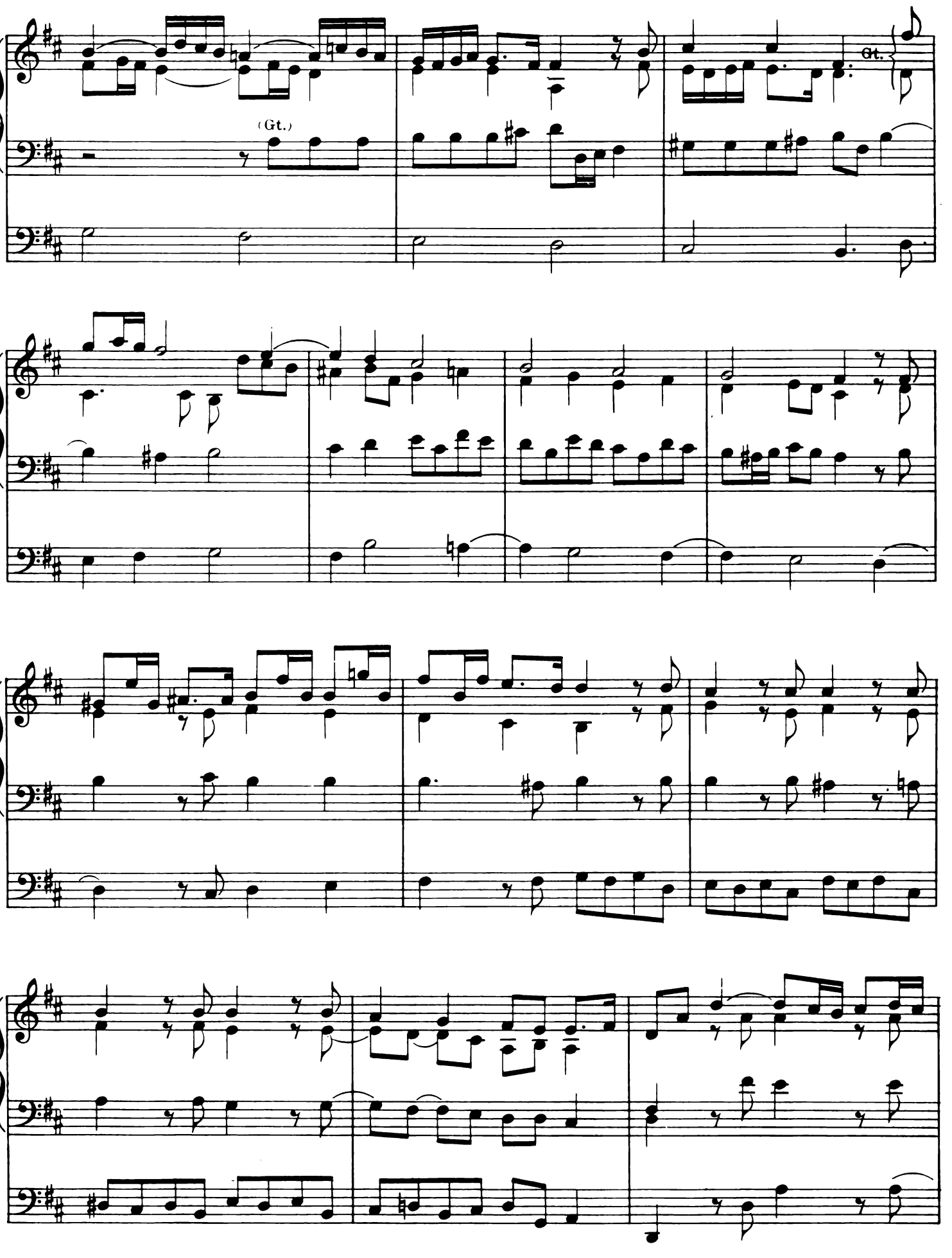

(Sw.)
(Gt.)

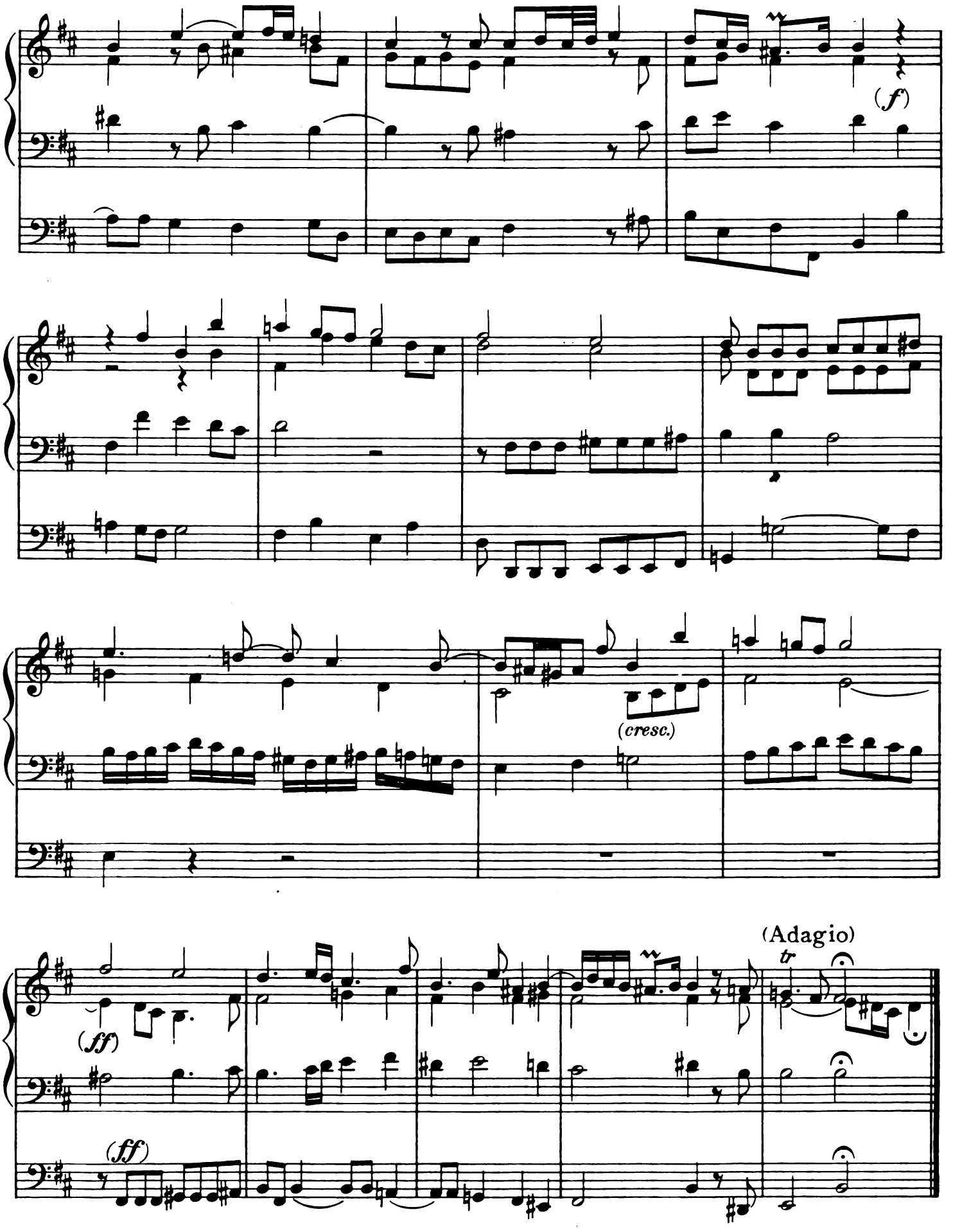

(Sw.)
(f Coup. to Gt.)
(Gt.)
Gt.(f)




Sw.


(f Gt. to Ped.)

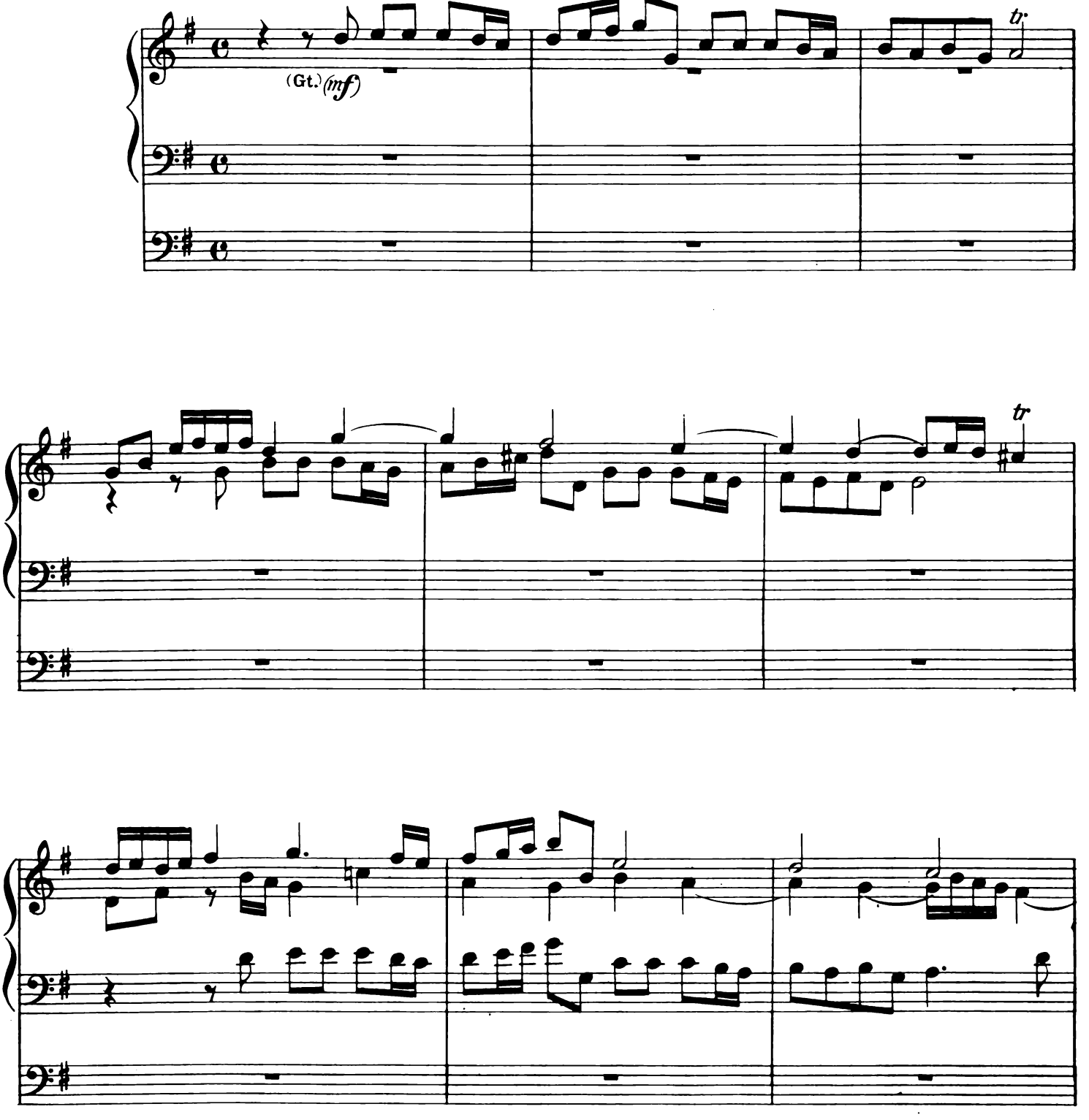

(Gt.)
Gt.

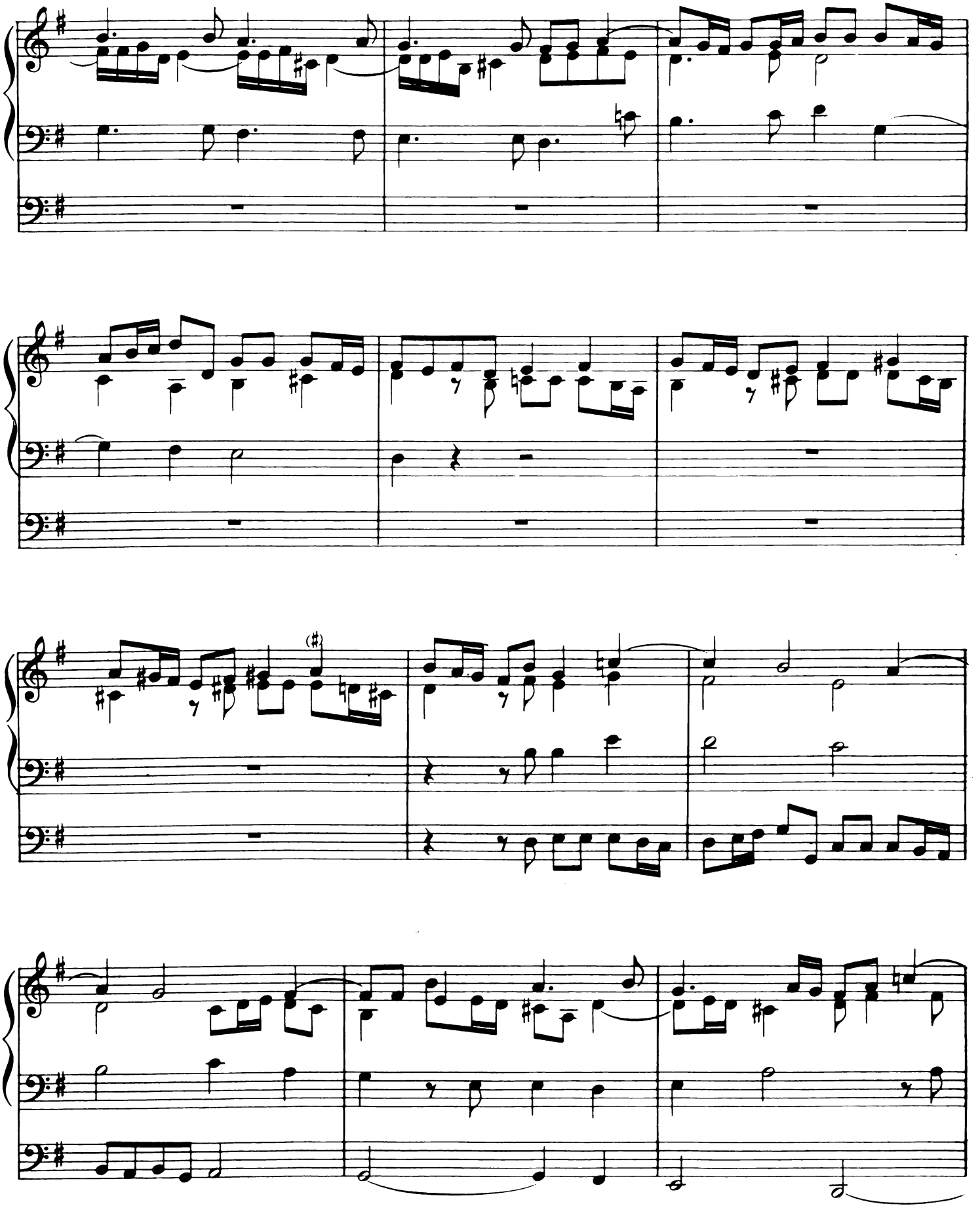

(f)
(cresc.)
(Adagio)
tr
(ff)
(ff)

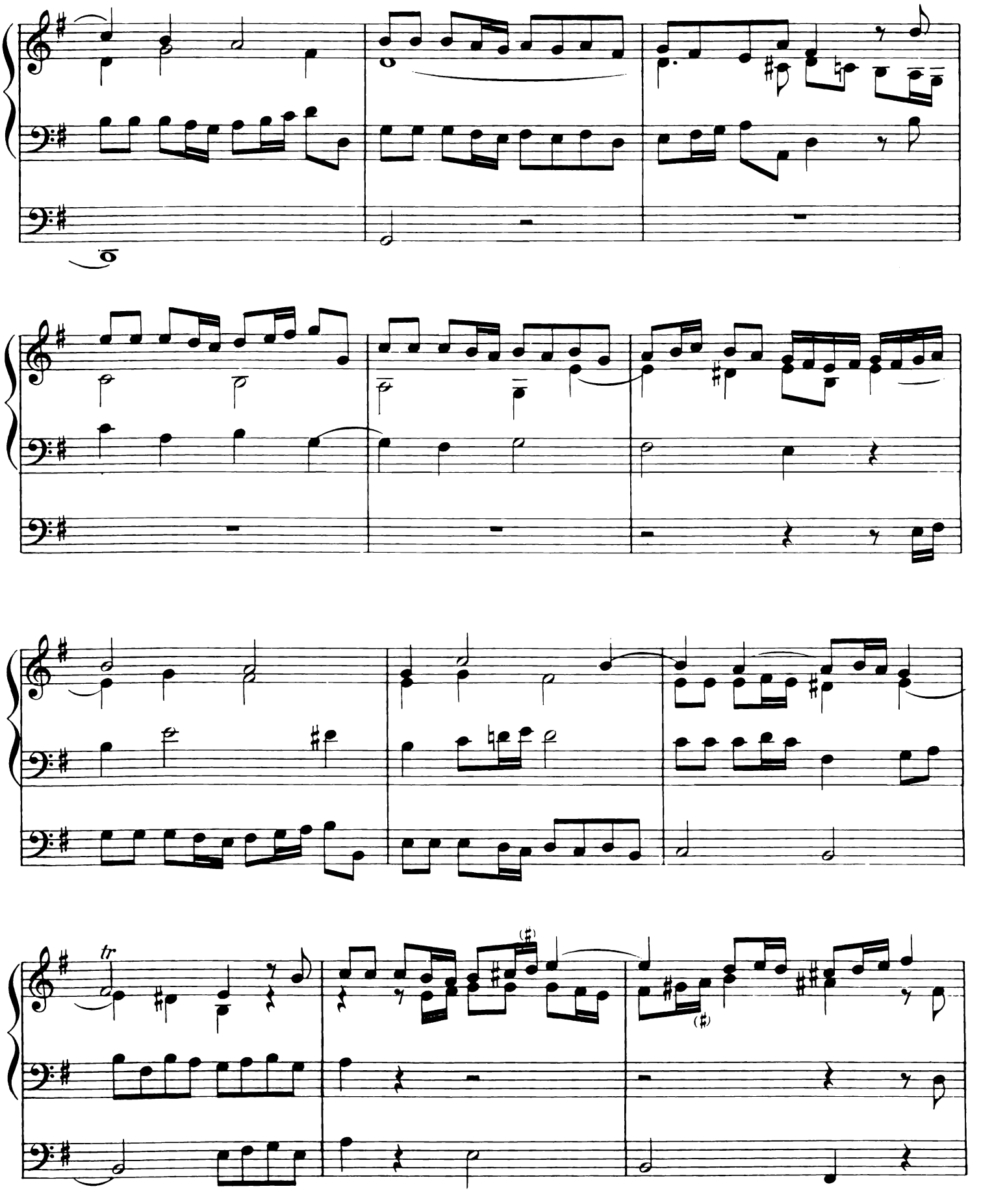
Fugue in G

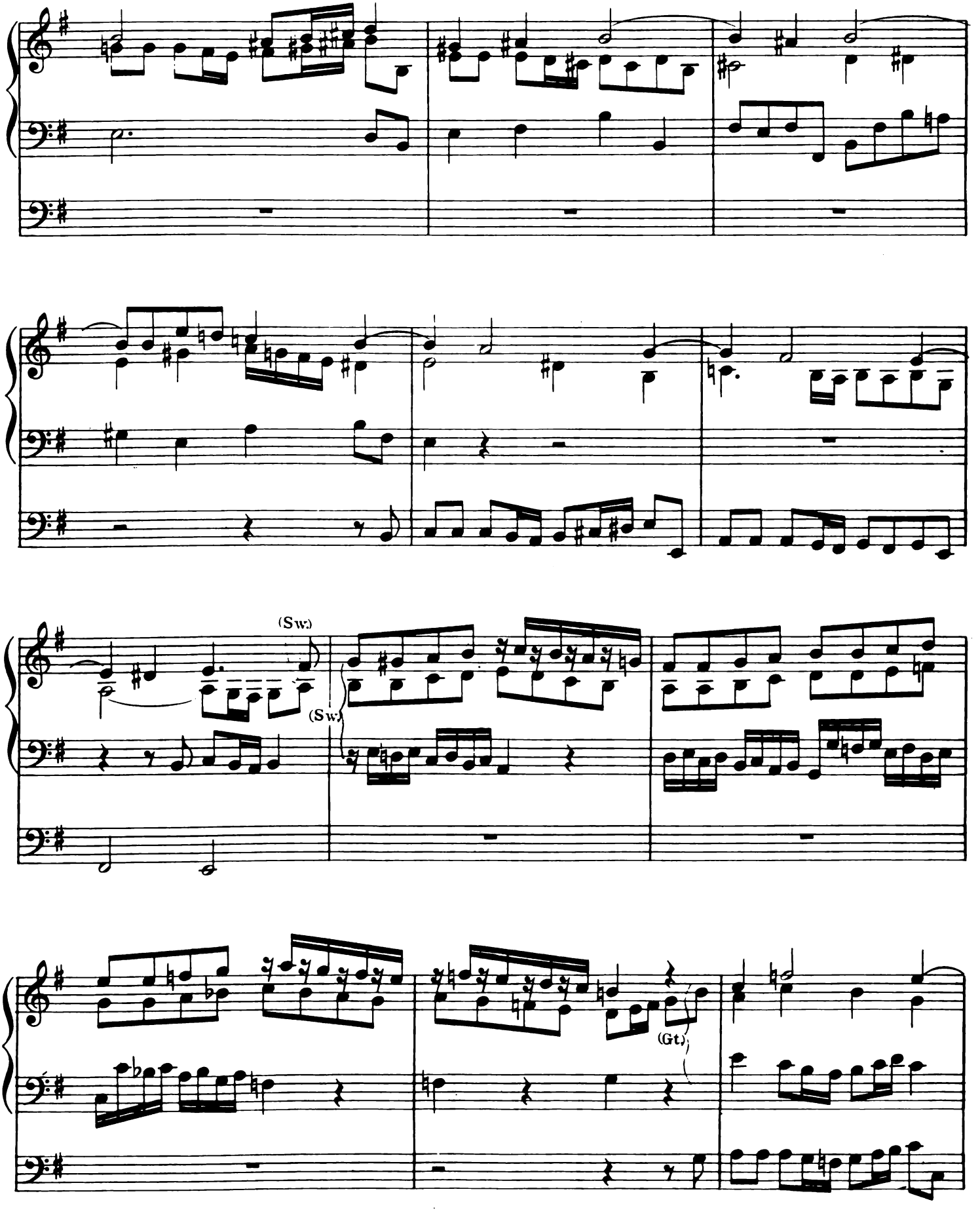
BACH

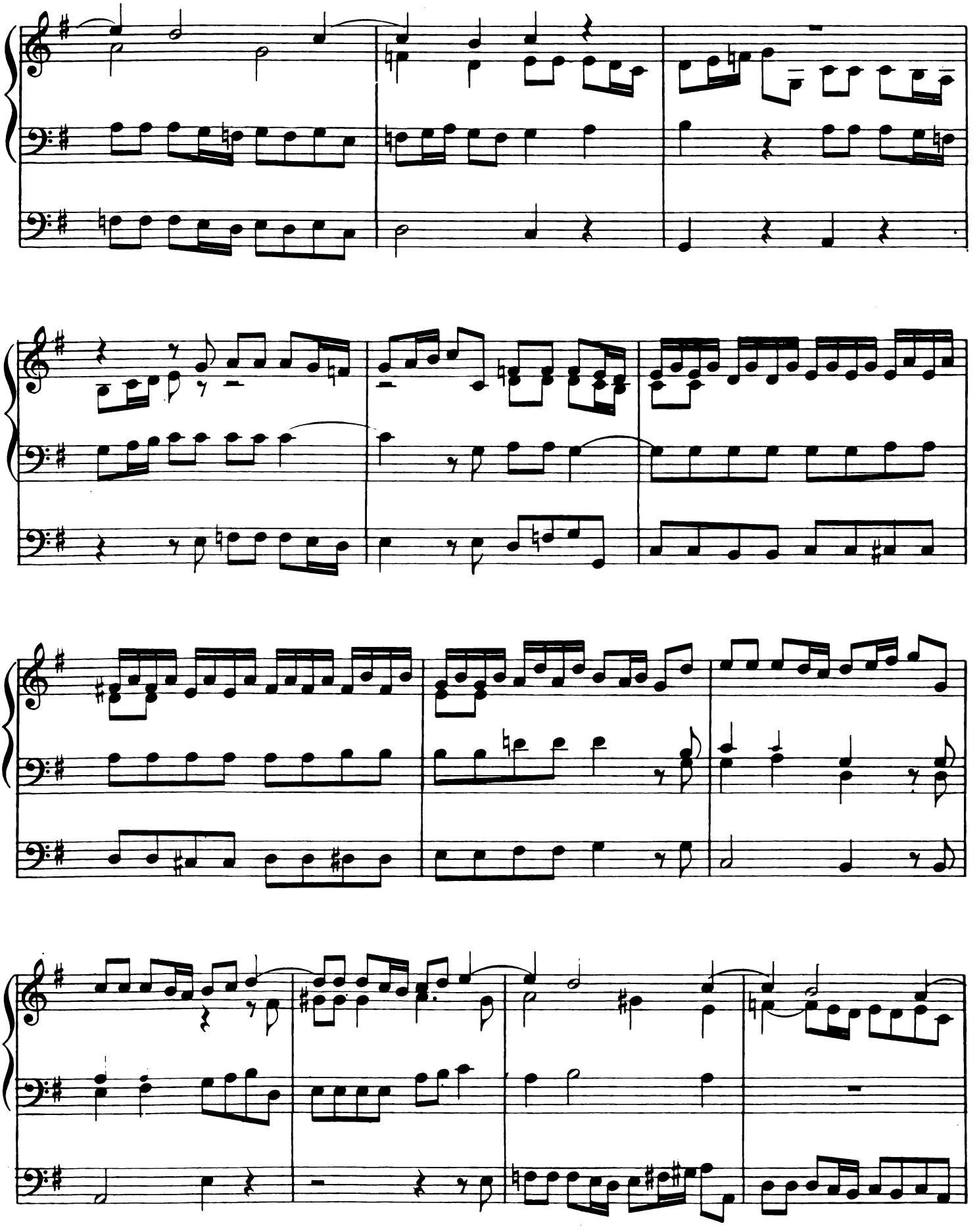
Ex. 86

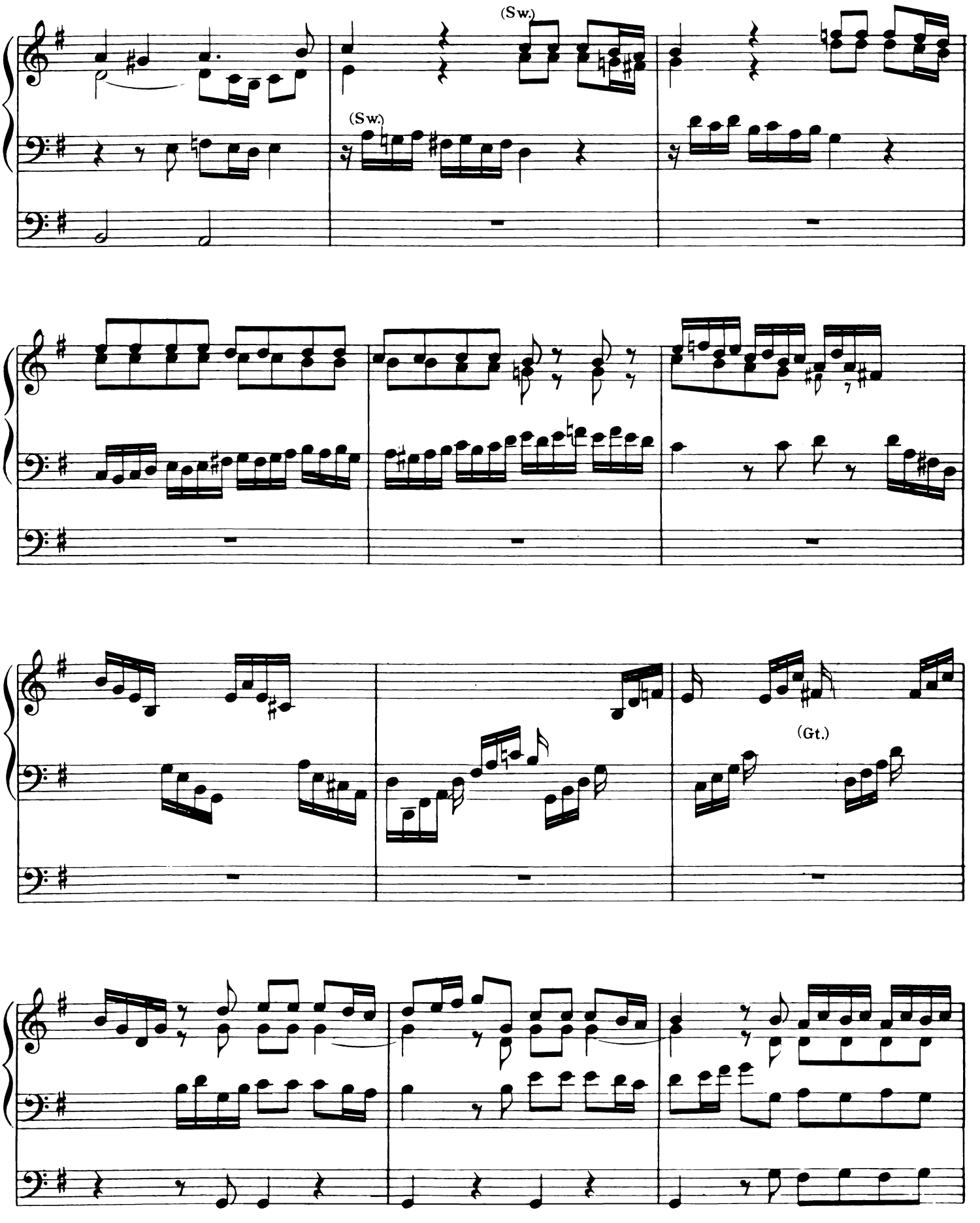


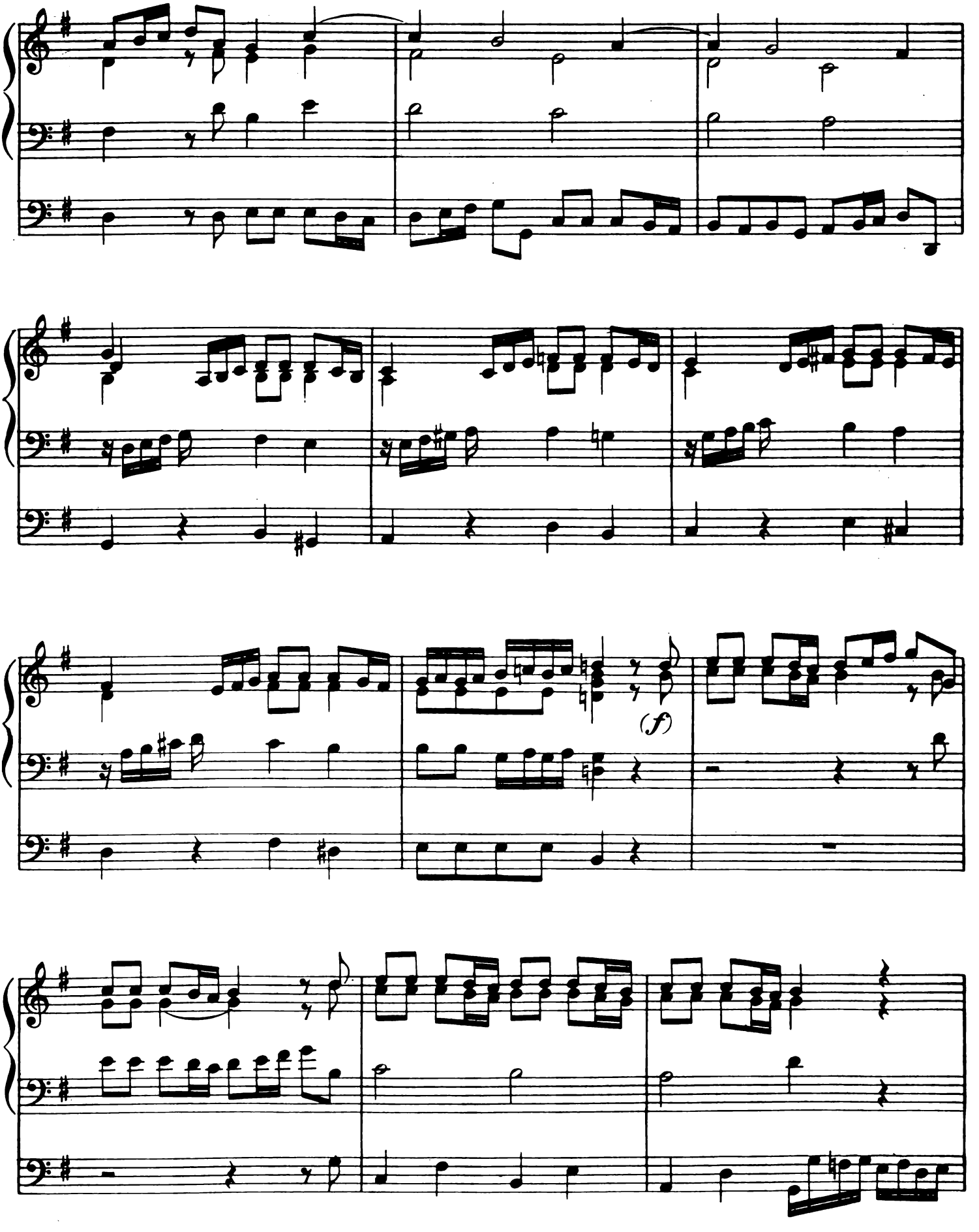


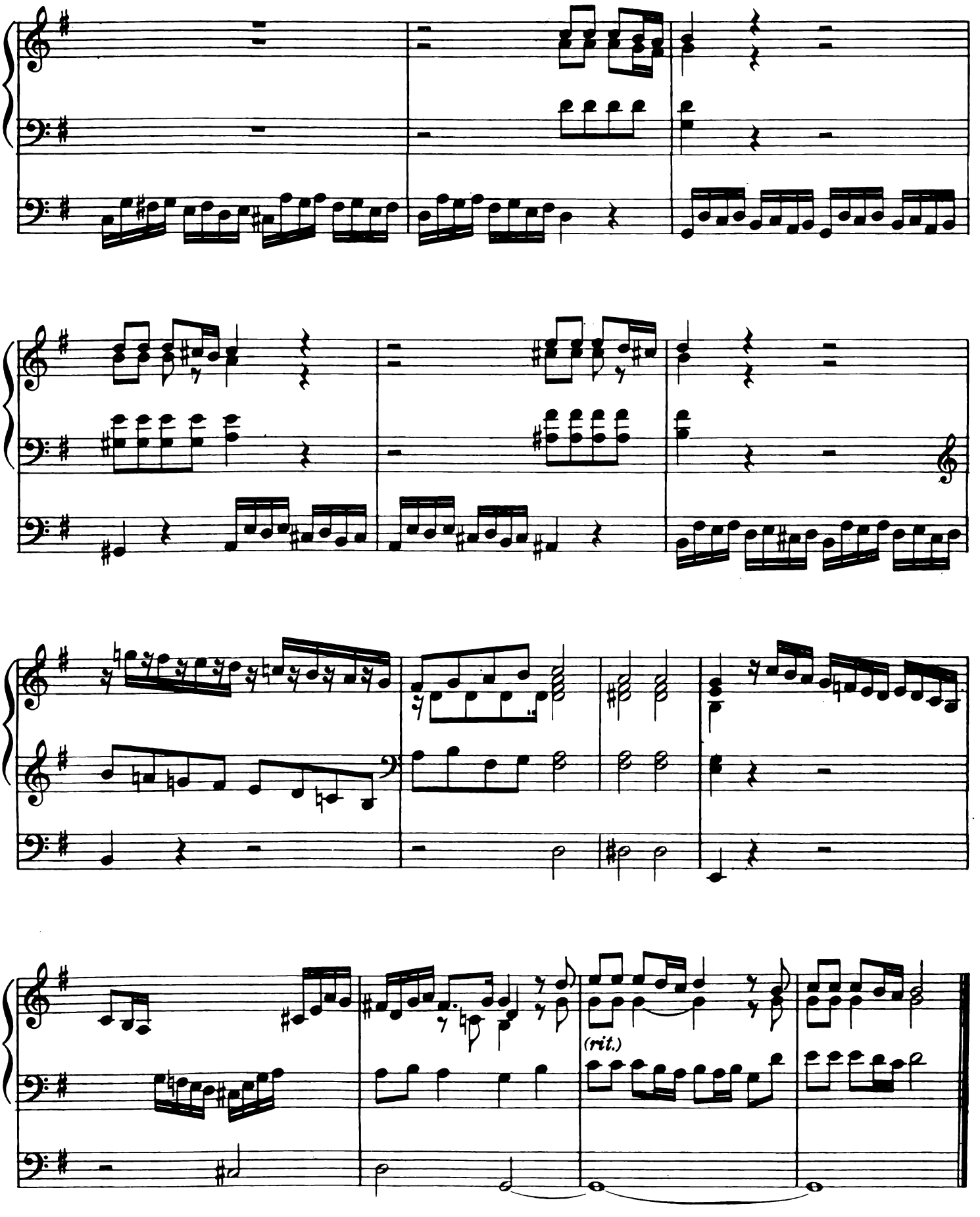



(Sw.)
(Sw.)
(Gt.)




(Sw.)
(Sw.)
(Gt.)

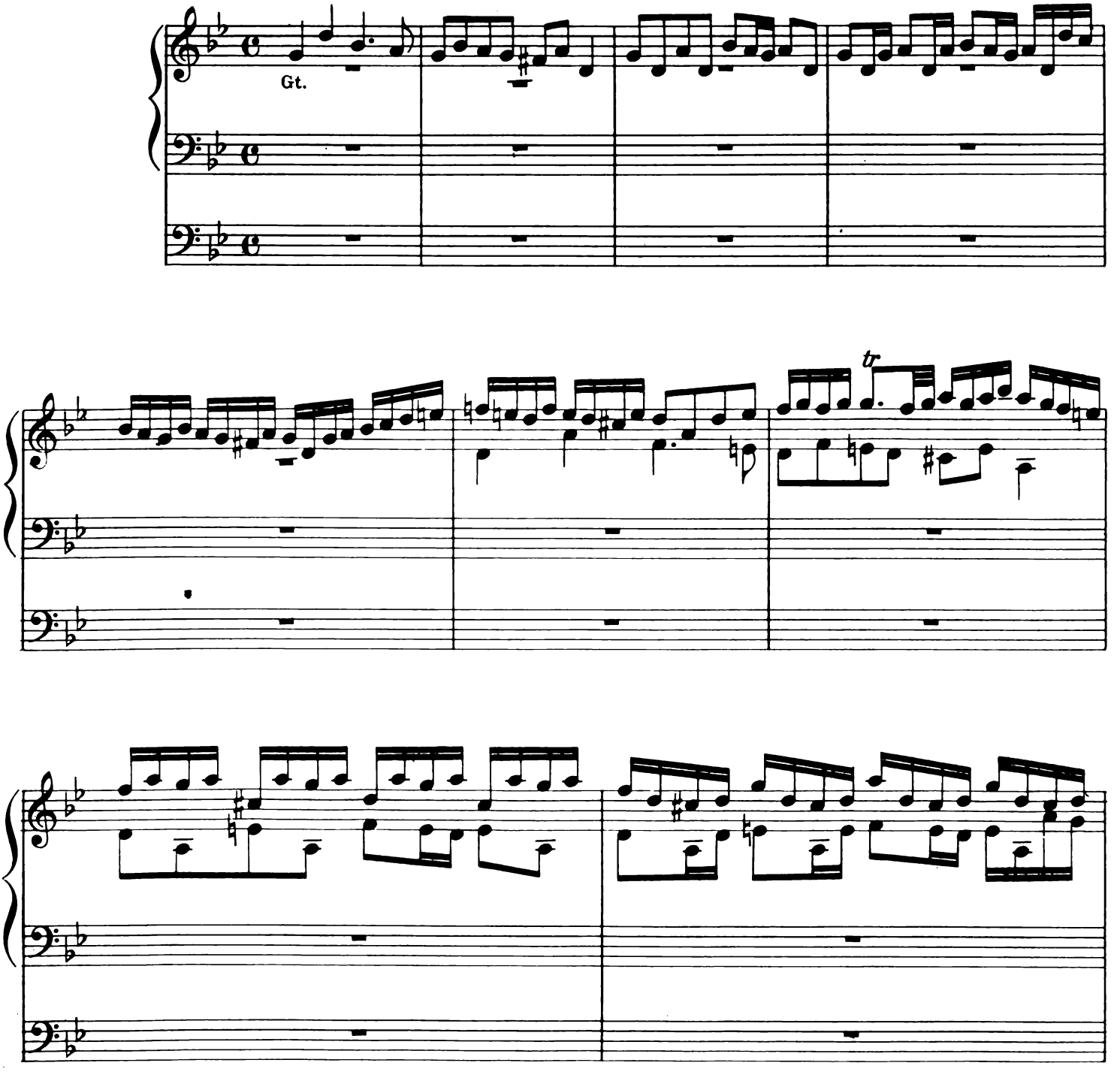

(f)

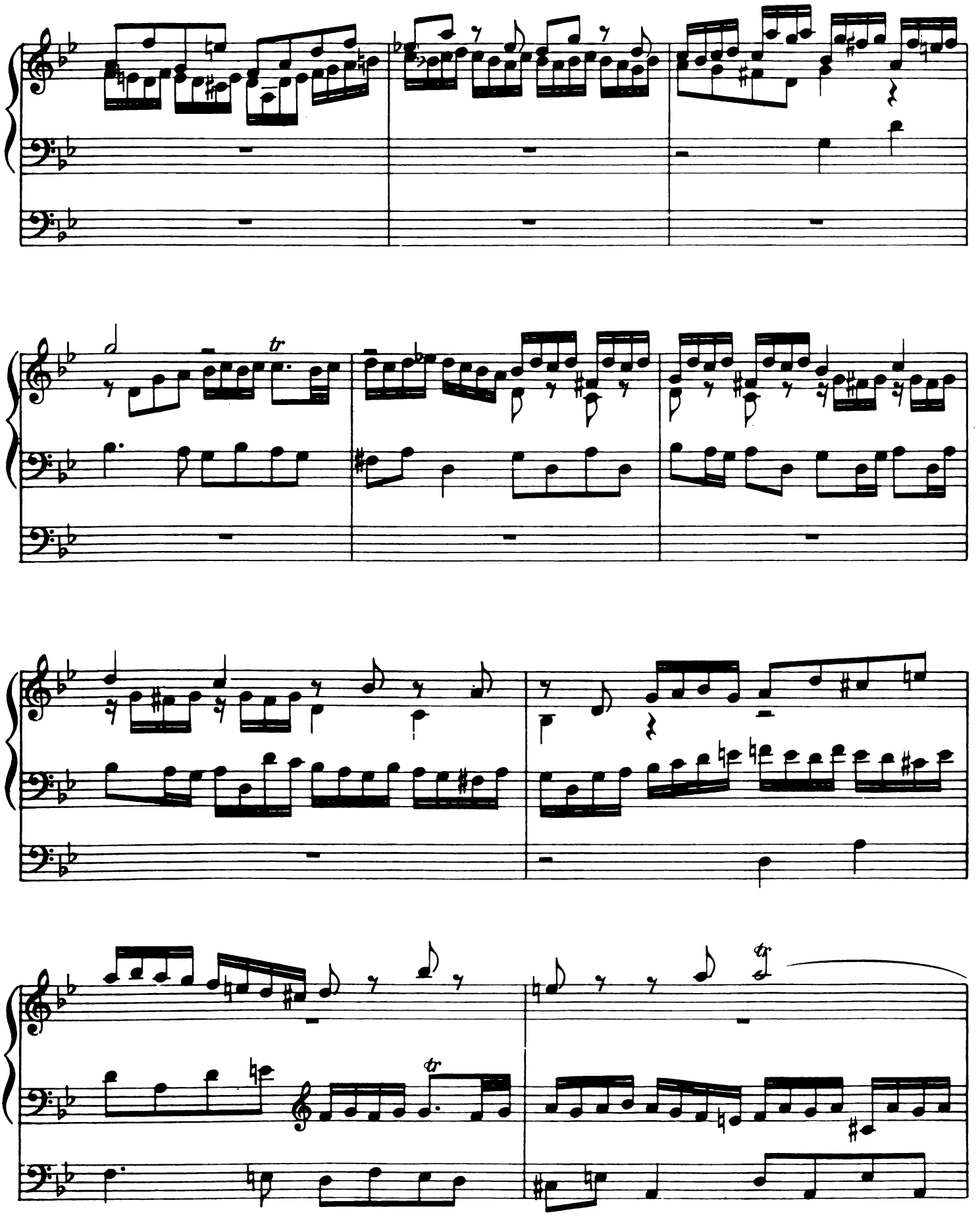

(rit.)

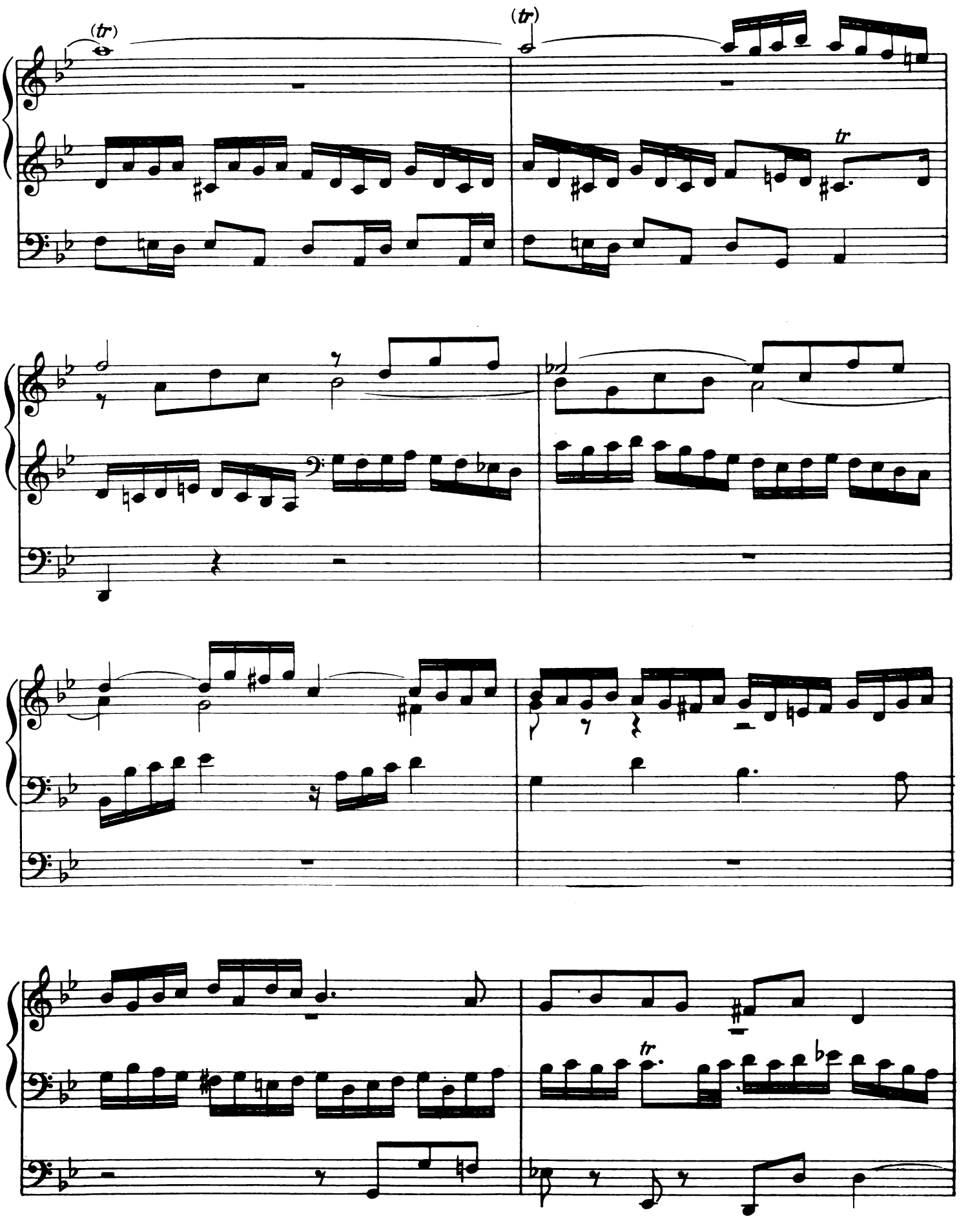
Fugue in G minor

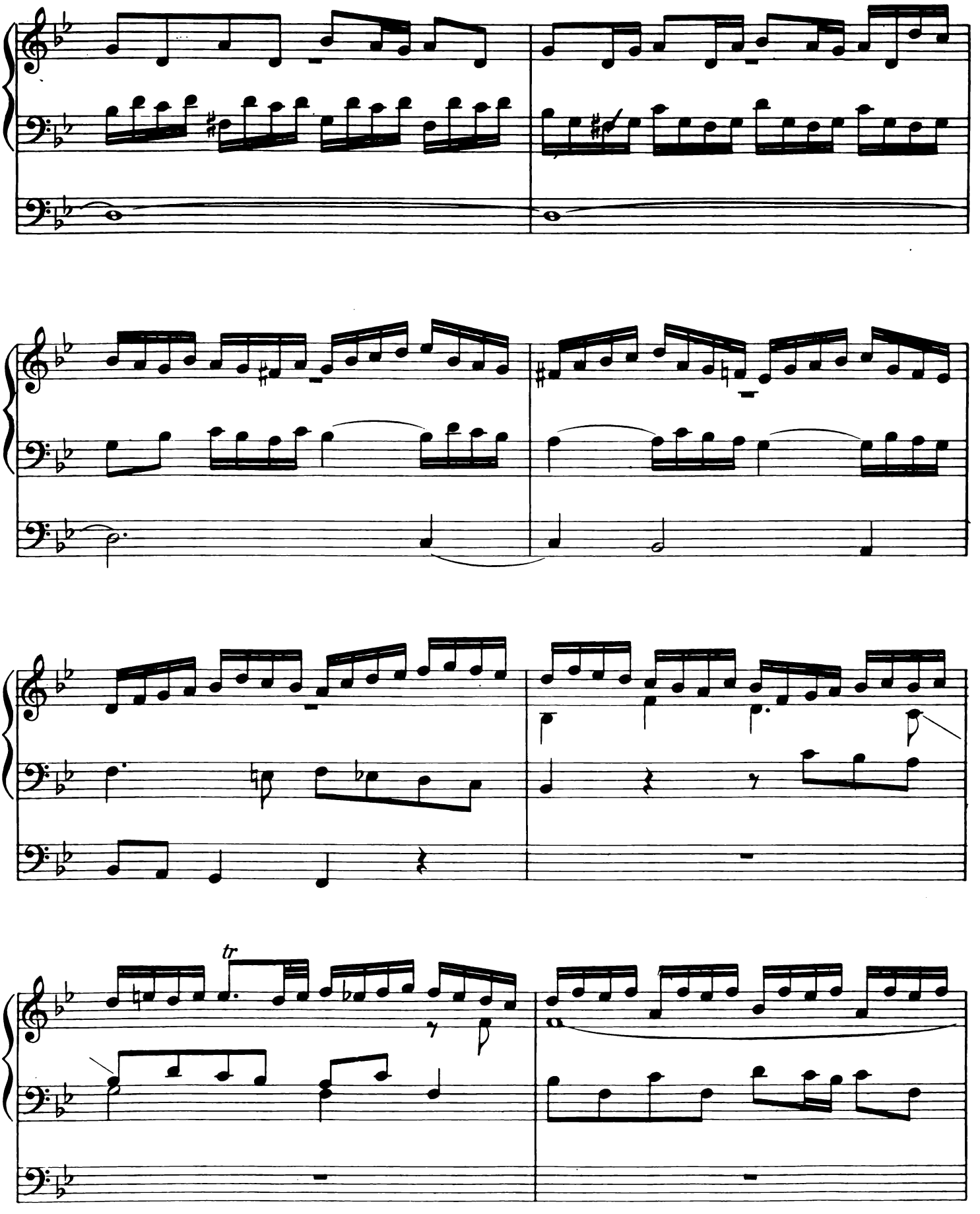
BACH

Ex. 87






(tr)
(tr)
tr
tr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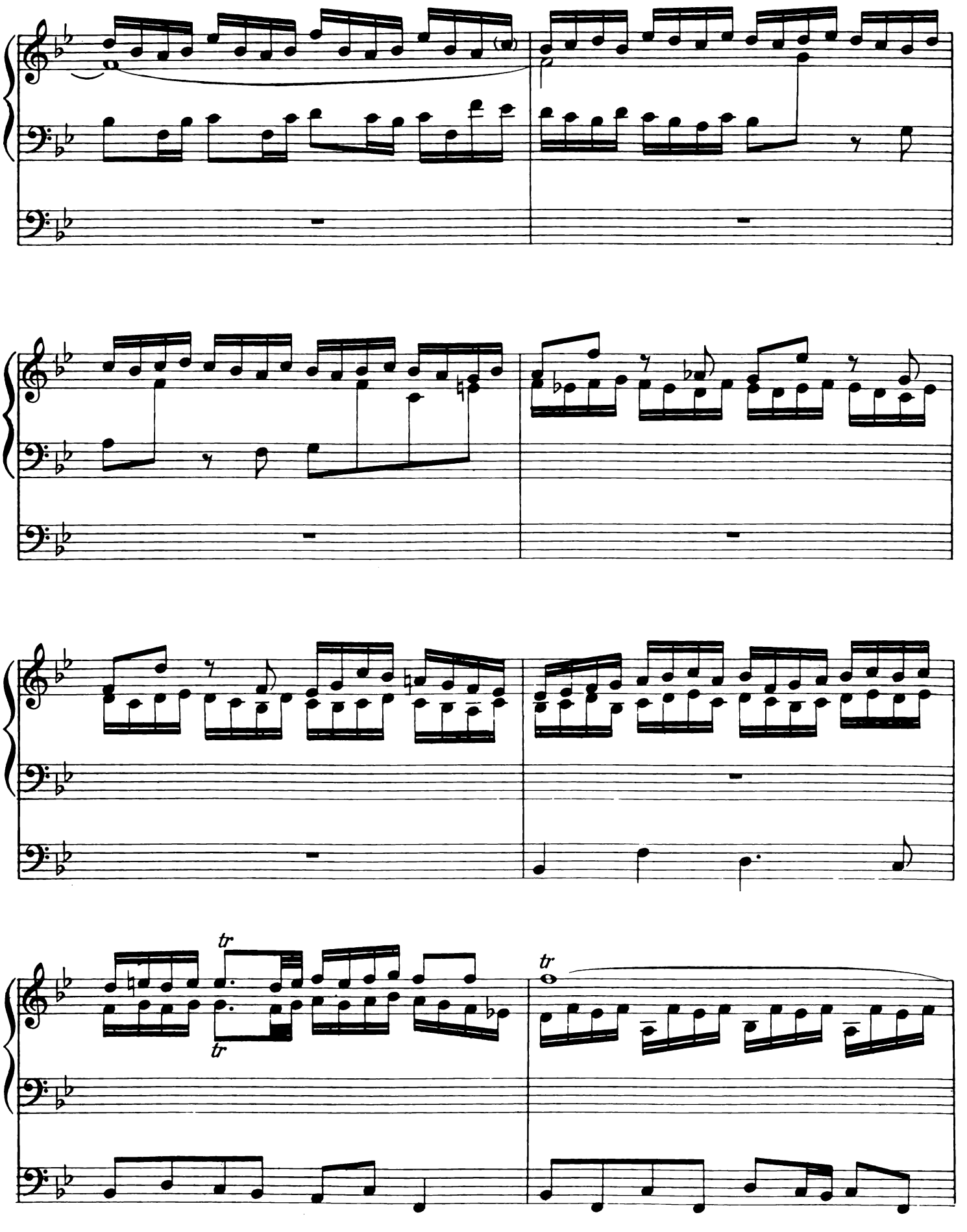
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tr
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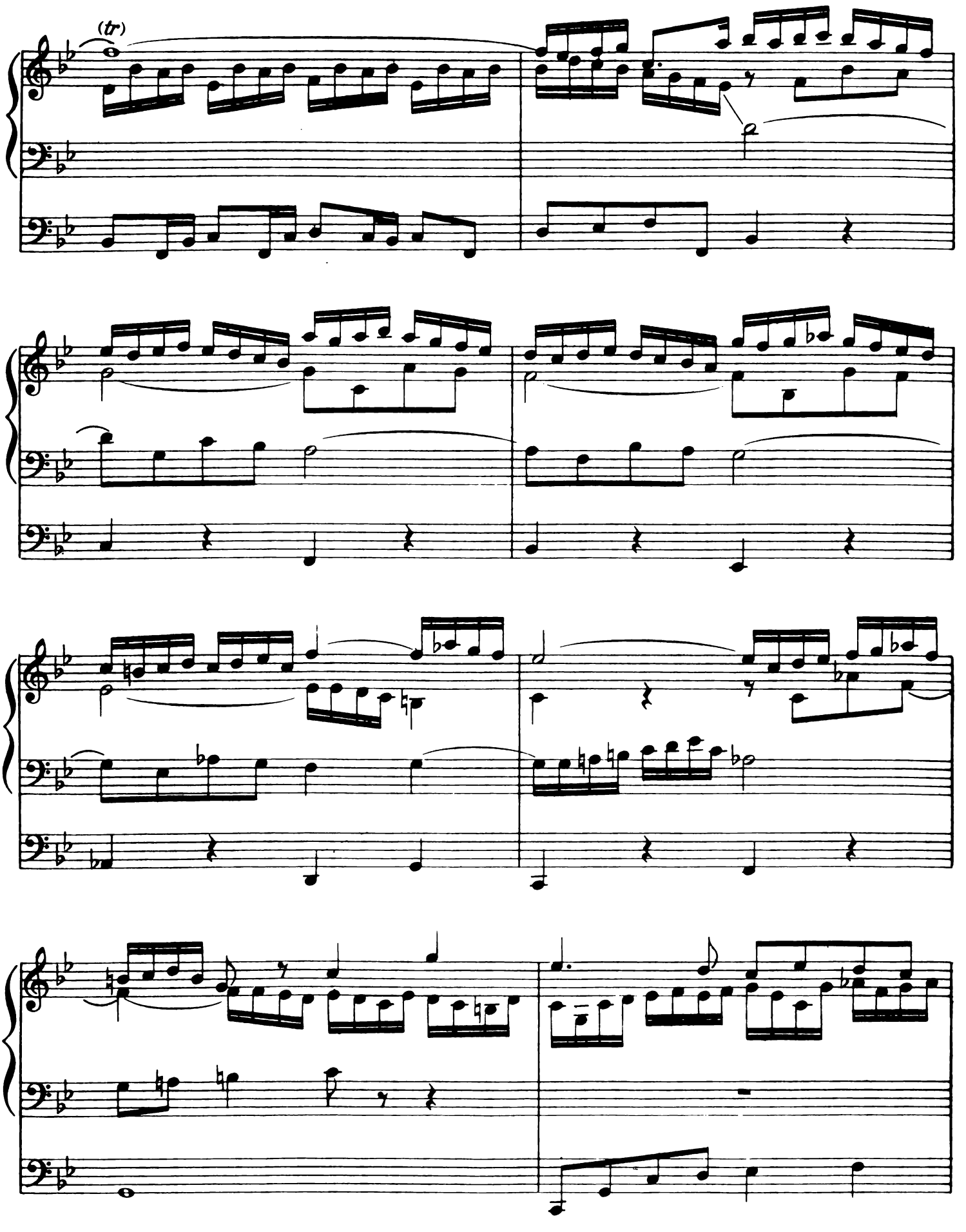
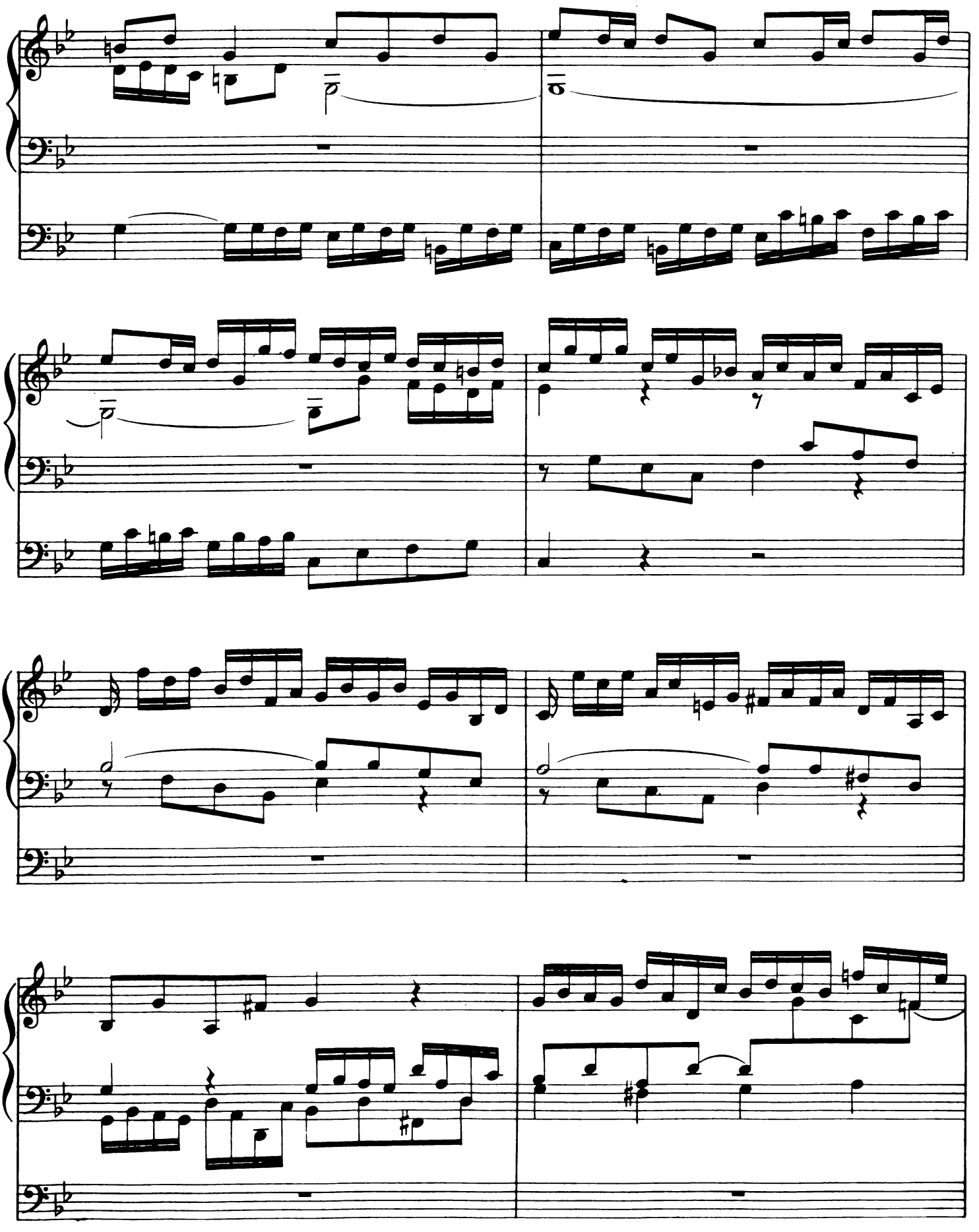
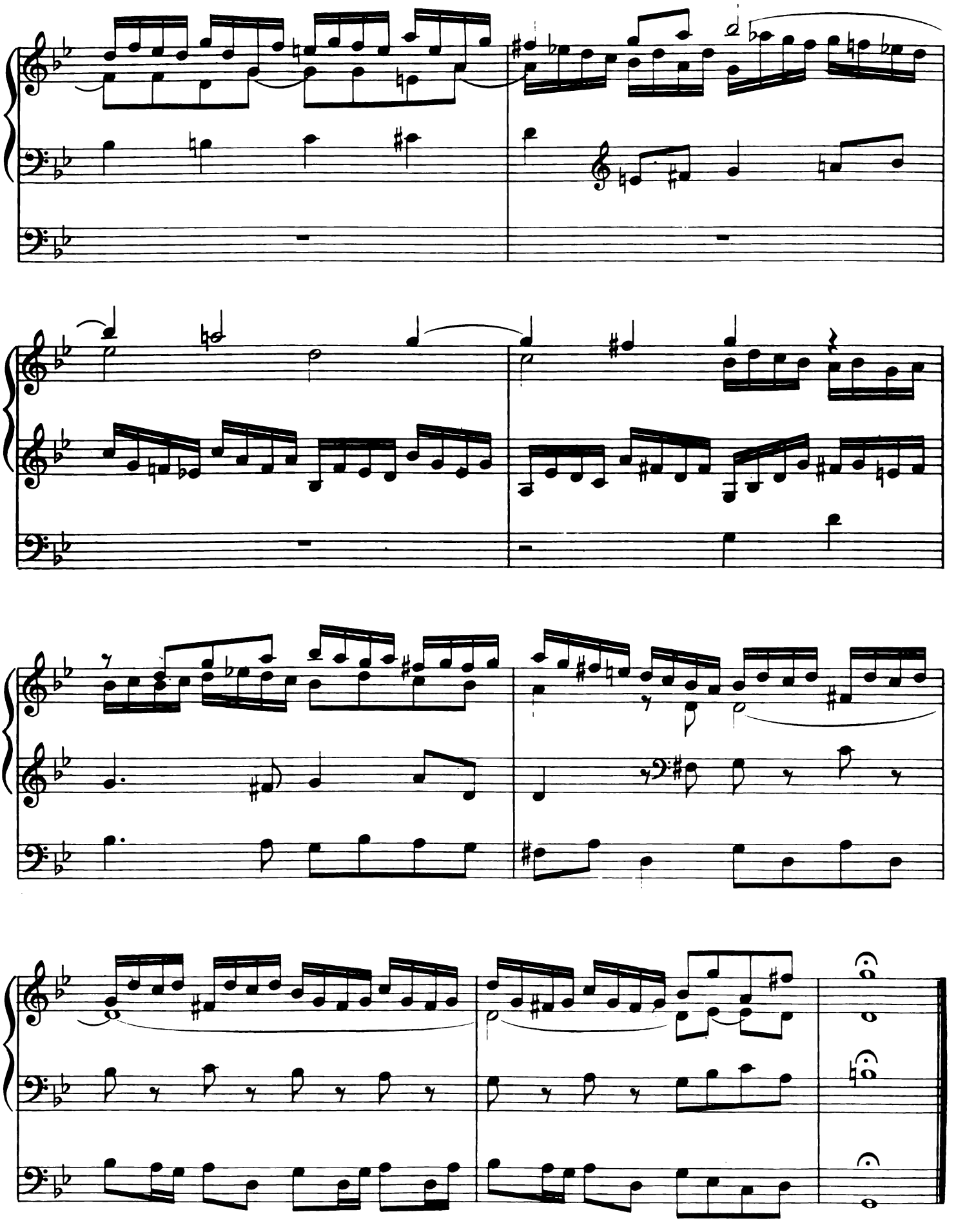
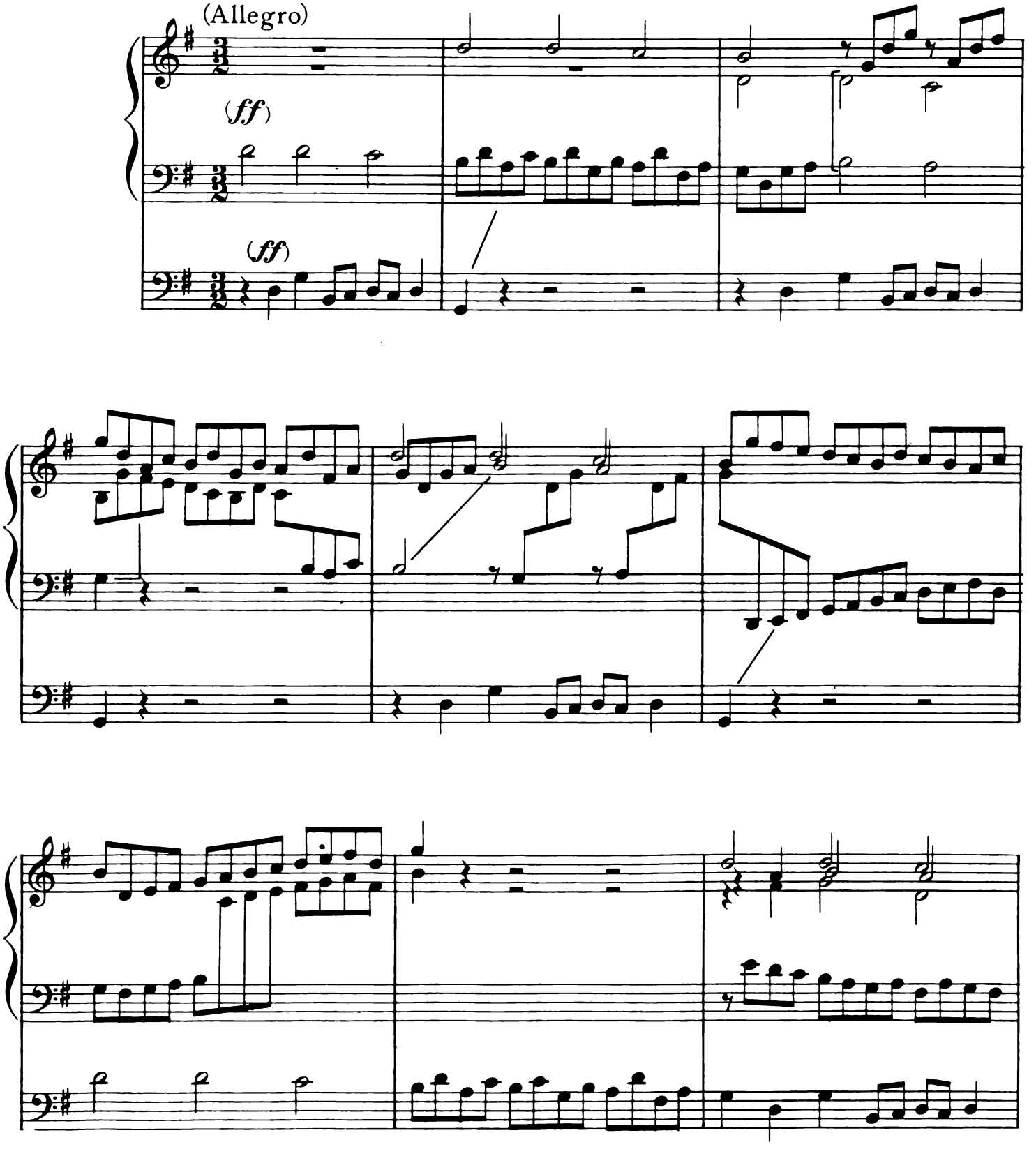
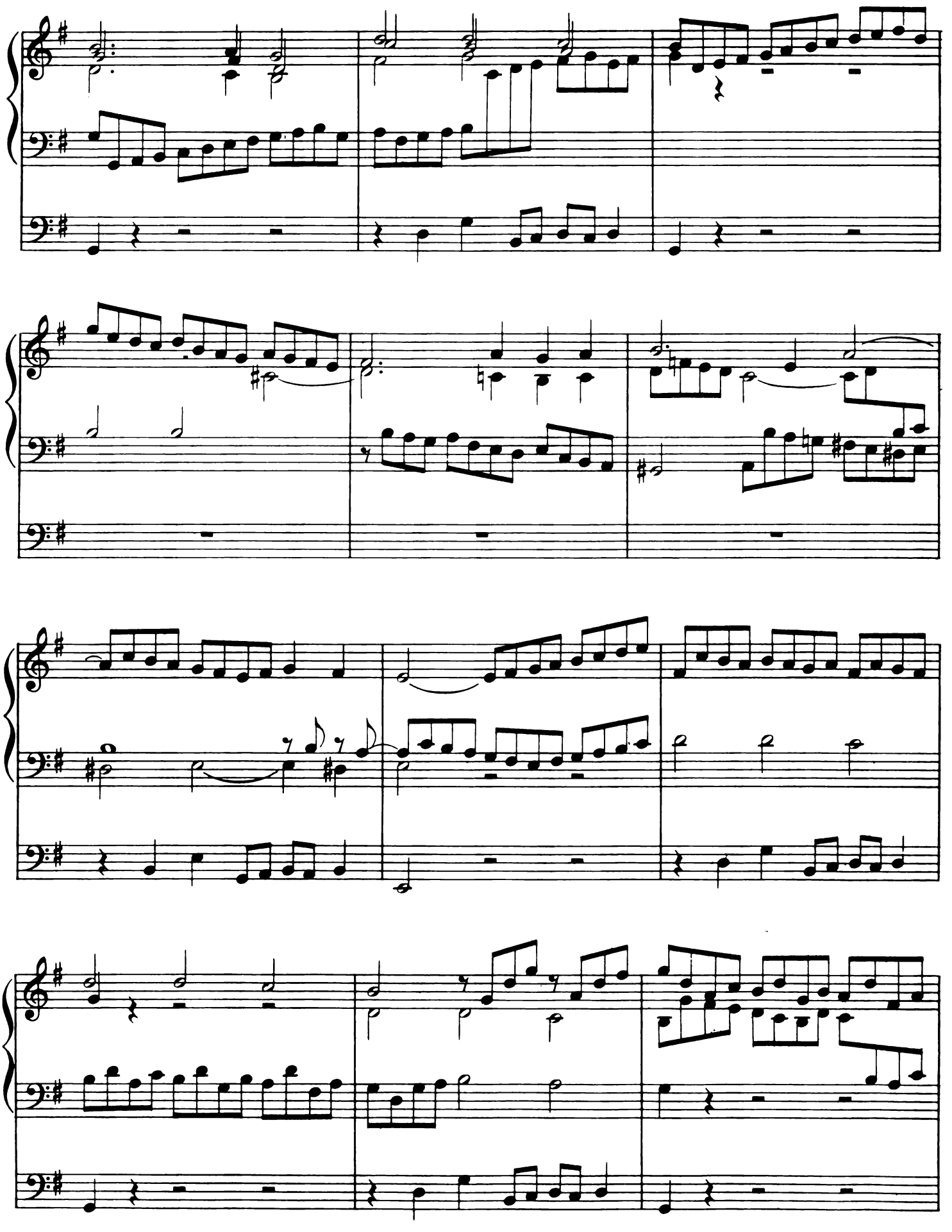
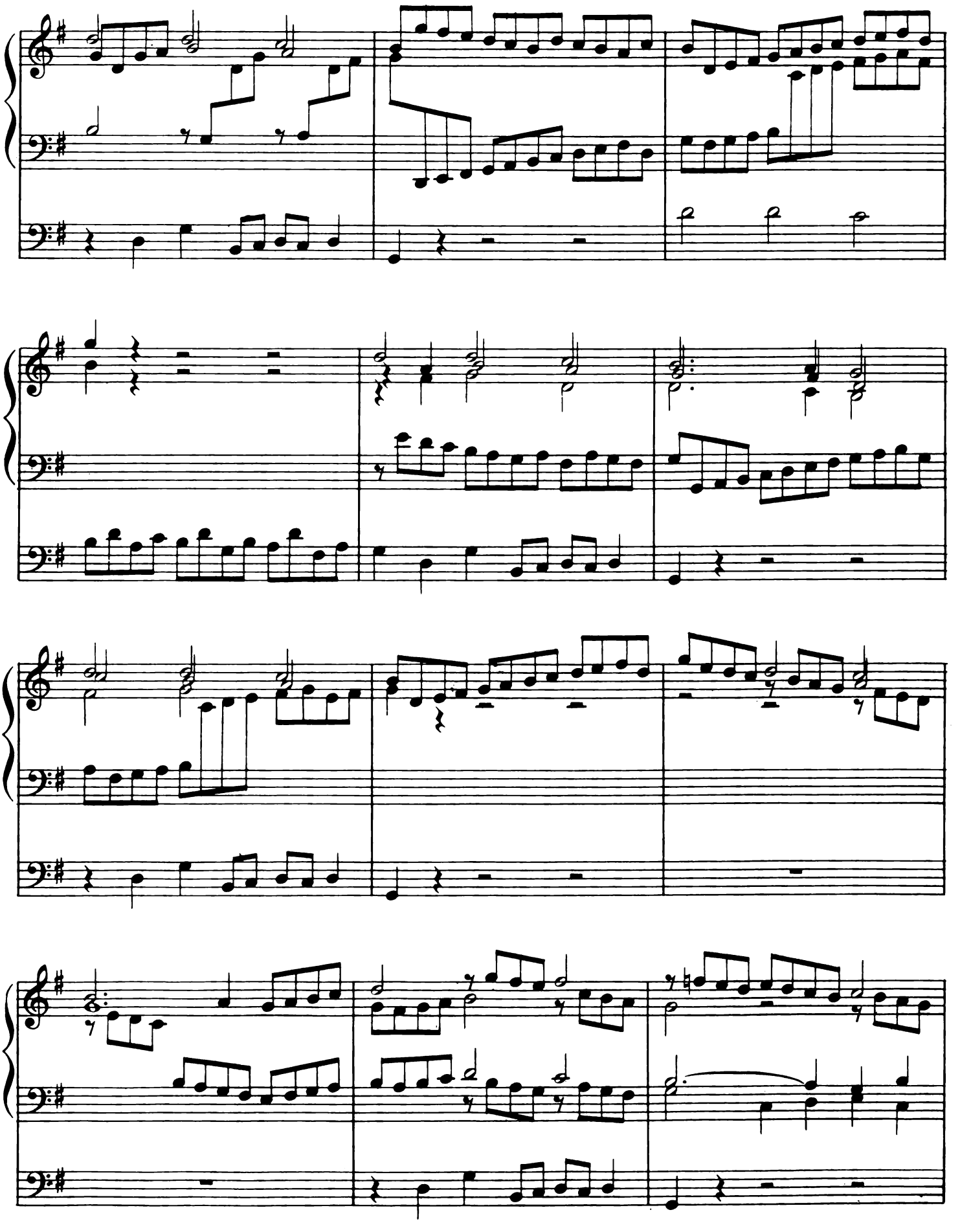
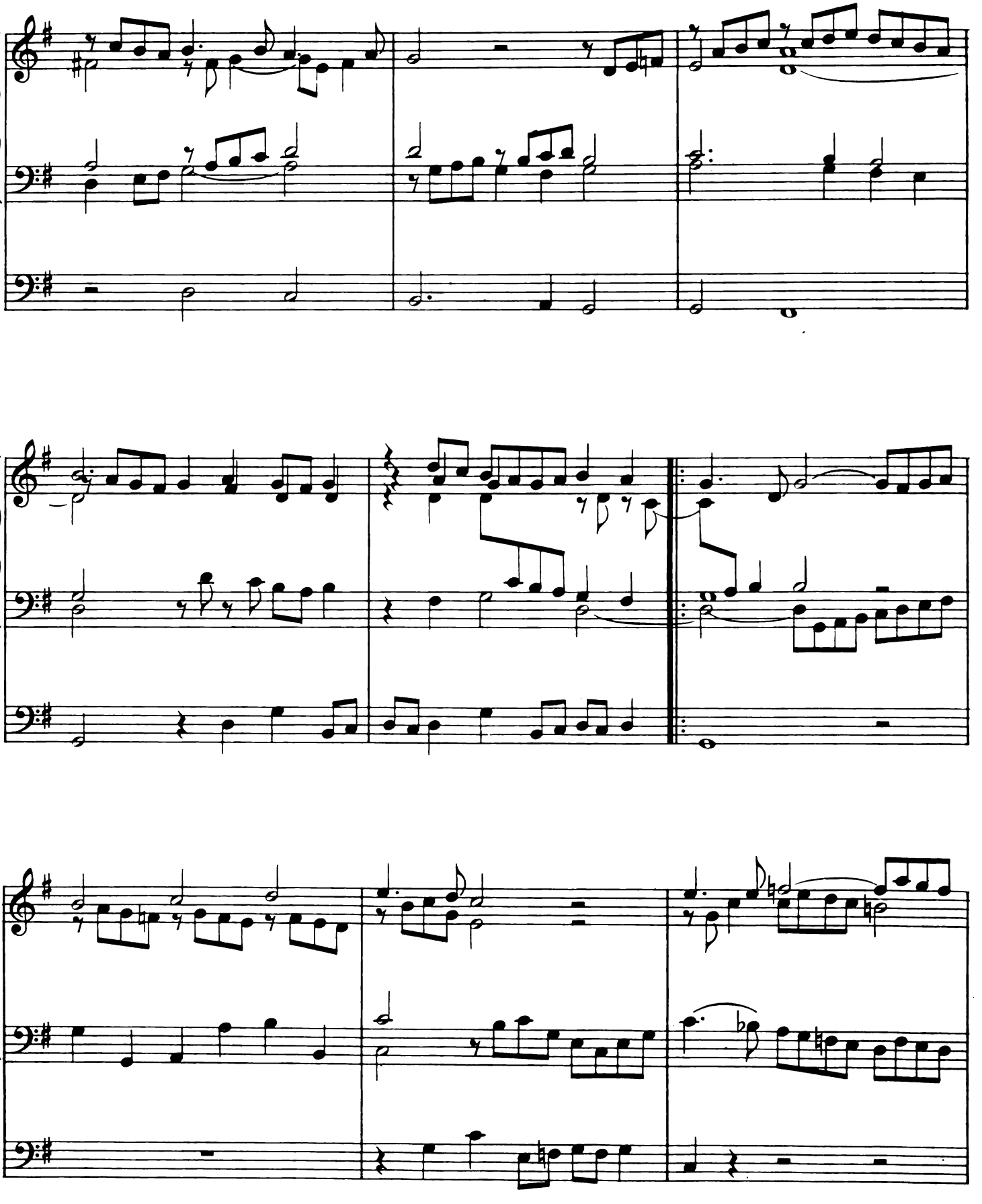
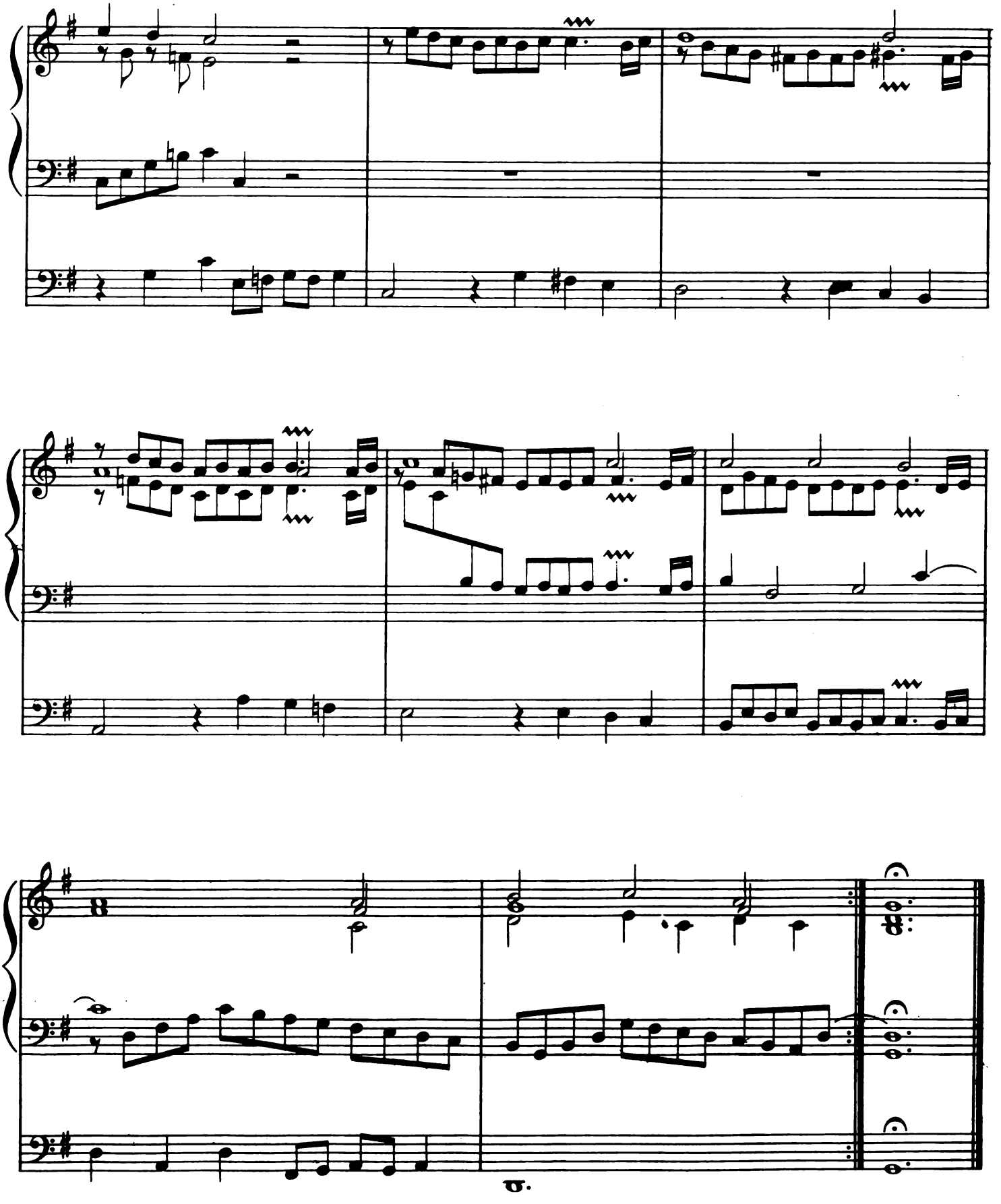

(tr)





Choral, "In dir ist Freude"

Ex. 88 BACH