TWO HUNDRED AND FIFTY

EASY VOLUNTARIES AND INTERLUDES,

FOR THE

ORGAN, MELODEON, SERAPHINE, &c.

BY JOHN ZUNDEL,

ORGANIST AND CONDUCTOR OF MUSIC IN PLYMOUTH CHURCH, BROOKLYN, AND A PUPIL OF THE CELEBRATED E. H. RINK.

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CONTENTS

VOLUNTARIES.

INTERLUDES.

* 8—12 to tune "Allan," "Cantica Laudis," page 51, or others of a similar character.
† 18—21 " "Mendon," or others of a similar character.
‡ 26—28 " "Romaine," "Cantica Laudis," page 54, or others, &c

REMARKS.

THE OPENING VOLUNTARIES in this work can be performed on Organs with or without Pedals, there being but one (No. 6) requiring obligate Pedal.

The mark *Ped.* means Pedal, to be played with the Base.

The mark *Man.* means Manual or Key-board, and indicates that the player ought to confine himself to the Key-boards.

The effect of these words goes as far as the next rest in the Base part, or until another direction is given.

There are different endings to the Interludes. For example, in No. 12, where the first ending is to be used in case the Hymn tune should commence with the fourth part of the measure; second ending, in case it begins with the first part of the measure, as in No. 25. Numbers 65, 79, 136, 178, 186, 215 show how the Interlude might properly lead into the first Treble note of the Hymn tune.

In order to facilitate the performance, we could not help giving incomplete chords in some instances. Let it be remembered that we have written for beginners. This will be a sufficient reason for the plan we have adopted.

All the Interludes are marked either *ff* or *f*, *p* or *pp*. It will be readily perceived that this is not *merely* to give direction for a greater or less number of stops, but to indicate the character of the Interlude. Thus, *ff* would do well for strains of praise, *p* for strains of humble confession, &c., &c.

PREFACE.

THE need of some work adapted to the wants of young organists has long been felt. There are few collections of studies for the organ in this country, which are not both so expensive and so difficult as to place them beyond the reach of common players. It is time this want should cease. It is time that something better should be heard in our churches than scraps of waltzes or marches, or what is equally bad, the awkward attempts of half-formed players at extemporaneous playing. We have good schools for singers, good collections of sacred music—it is time we were equally well provided with organists and organ music. The "Organ-School" of Rink, republished in this country, contains a tolerably copious collection of easy pieces; yet they are all either too short, or ill adapted to the stops of American-built organs, and the work itself is too expensive. Not that we would undervalue or seek to rival that work, but rather to furnish somewhat whereby beginners may be enabled to appreciate that great production of our former master. Most heartily would we desire to increase the number of his admirers, while we are constrained to confess that something is needed more adapted to the quality and size of American organs, and to the taste of the American public.

Our present work contains 12 Opening Voluntaries, and 239 Interludes.

The OPENING VOLUNTARY is always expected to be solemn and grave, calm, and full of dignity, and altogether in keeping with the sacred view of the Sabbath and the sanctuary. None but a devotional minded player can improvise a *good* opening Voluntary, and not even he, unless he be a master of the instrument and a good thorough-bass scholar.

INTERLUDES are short sentences of organ music, commonly of eight measures' length, played between two verses of a hymn.

Different ideas prevail with regard to Interludes. Some oppose them altogether. Some demand only a few chords to give the choir time to recover breath, or perhaps regain the pitch; others expect a display of sweet and soft melodies, savoring strongly of the Italian operas; and finally, there be those who wish the feelings excited by the last verse to be expressed by the interlude, and so confirmed as to prepare the mind for the next verse. Our readers will easily perceive that the latter is the proper view of the case, yet, unhappily, it is for many reasons precisely this kind of interlude which is most difficult, and most seldom heard. Too often have we been condemned to hear not only players of small ability but even those of better attainments, seeking to display their taste and dexterity, by snatches of opera or other fashionable music. It would indeed be unjust to blame all organists alike for this fault, since in many instances, they yield to the force of a public taste (sometimes of a few prominent church members) which they dare not brave. Again, there are many organs which mar all the efforts of the player, and finally extinguish every genial inspiration; and last, not least, there are many tunes brought out which are at best destitute of devotional feeling, if not positively frivolous. Under such disadvantages, how can the organist, if ever so willing, be expected to improvise a *good* interlude?

In such cases, the new beginner will rejoice to have a collection of interludes of every variety from which to select, and even the good player may occasionally find it to his advantage to employ them.

A BRIEF HISTORY OF THE ORGAN.

Of all musical instruments, the ORGAN is the largest, the most complicated, the most harmonious, and the most capable of producing an almost endless variety of combinations and effects. It may be called the King of Instruments, as it imitates and includes them all. Hence, a place has been universally assigned to it in our churches, as being, from its unquestionable superiority, the instrument most suitable to the majesty of divine worship. A large and powerful organ, in the hands of a master, in one of his best moments of musical inspiration, is inferior to no source of the sublime in absorbing the imagination. The rush and concourse of sound has been not inaptly

compared to the full and even volume of a mighty river, flowing onwards, wave after wave, occasionally dashing against some rock, till, sweeping with momentarily increasing vehemence, to the brow of a precipice, it rushes down, a wide-spreading and overwhelming flood.

Notwithstanding much laborious research, the origin of the organ is still enveloped in obscurity. Some of the instruments so called were acted upon by the force of water, whilst to others the application of bellows is mentioned. The only difference between them, however, was in the mode of introducing the air into the pipes; and their common origin may probably be referred to the ancient Syrinx or Pan's pipe, made of reeds.

It must soon have been observed that there were other means of producing sounds from a pipe than by the mouth; also that the air might be confined in close cavities, and afterwards emitted at pleasure by means of openings of different dimensions. This was applied to united pipes like the Syrinx, or to a simple flute; and subsequently a species of bagpipe was invented. By pursuing this course, they could not fail to arrive at an instrument strongly resembling our organ. Instead of a leathern bag, they used a wooden case to enclose the wind; above this they placed the pipes, the opening of which was closed by suckers which could be opened or shut at will, in order to produce the embouchure of any one pipe. The descriptions left by authors of different ancient musical instruments, together with their representations on several monuments, prove that the ancients were occupied at different periods with these experiments. For some time they were constantly employed in seeking the best means of introducing air into the pipes. They employed the fall of water, pumps, steam, and bellows of different kinds. In these experiments, water was most frequently the cause of the motion by which the wind was introduced. They at last stopped at wind bellows set in motion either by water or human strength. The application of these various means has distinguished two kinds of organ: that moved by water was called *Hydraulic;* that by wind, *Pneumatic;* although there was no real difference in the principle. It is only by means of air that the pipes can produce a sound. Although the earliest descriptions appear to belong to the *Hydraulicon*, of which *Ctesibus* of Alexandria is said to have been the discoverer, about the year 220, yet it seems natural to suppose that the *Pneumatic* organ was the prior invention; and its antiquity seems confirmed by the discovery of a monument at Rome, mentioned by *Mersenne* in his *Harmonie Universelle*, of which an engraving is given in *Sir John Hawkins's History of Music*, vol. i, p. 403. The earliest account of any instrument of the kind occurs in *Vitruvius*, book 10, who flourished above a century before the Christian era. His was an *Hydraulicon*. But the most ancient notice taken of an instrument to which bellows were adapted, is to be found in the *Anthology*, lib. i. cap. 86, which was first quoted by *Du Cange*, in his *Glossarium mediæ et infimæ latinitatis*, on the word *organum*. It is the description of an organ (in an epigram, A. D. 360) said to have been in the possession of *Julian the Apostate*, who lived in the fourth century. Du Cange concluded that it was not an hydraulic instrument, but that it very much resembled the modern pneumatic organ. The description *Cassiodorus* has given of an organ, in his explanation of the 150th Psalm, is more applicable to a small hydraulicon than to our modern instruments.

The barbarism which spread amongst the people of Europe after the time of *Cassiodorus*, was not only destructive to the arts and sciences, but also to many of the works of art; and it seems that the Organ, such as it then was, shared the same fate. St. Jerome mentions one which had twelve pairs of bellows and fifteen pipes, and was heard at the distance of a mile; and another at Jerusalem which was heard at the Mount of Olives.

The date of the introduction of the Organ into the churches of Western Europe is uncertain. The use of musical instruments therein is unquestionably as old as the time of *St. Ambrose*, if not of *Justin Martyr*, two centuries before; but *Pope Vitalian* is generally allowed to have been the first who introduced the Organ into the service of the Catholic Church, about the year 670. The first Organ we hear of in France was of Greek construction, and sent hither in 757, as a present to *King Pepin*, father of *Charlemagne*, by the emperor *Constantine Copronymus*. This fact is rendered more worthy of credence by the assertion of *Walter Odington*, of *Evesham*, a musical writer of the thirteenth century, who, in his tract, *De Speculatione Musicæ*, says that *Anno Domini* 757, *venit Organum primo in Franciam missum a potissimo Rege Græcorum Pipino Imperatori.** During the reign of *Charlemagne*, Organs are mentioned as having been brought from Greece into the western parts of Europe. *Walafred Strabo* gives a description of an Organ which existed in the ninth century in a church at *Aix la Chapelle*. The softness of its tone he asserts to have caused the death of a female. This was one built by the *Artists* of *Charlemagne* in 812, on the Greek model, which the learned Benedictine, *Don Bedos De Celles*, in his *L'Art Du Facteur d'Orgues*, fol. 1766, thinks was the first that was furnished with bellows, and in which water was not employed. It is the opinion of Mabillon (*De Carole Magno*, cap. 10) that this instrument contributed greatly to the perfecting the Gregorian Chant in France; as it is certain that the use of the Organ passed from the King's chapel, where that had been placed which came from Constantinople, to different churches in the kingdom, before it was common in *Italy*, *England*, or *Germany*. However, the reception of this kind of instrument into the churches of *Verona*, during the same reign, is recorded in some charters mentioned by *Ughelli.*† After the time of Charlemagne, the organ is first

* This MS. is in Benet's Coll. Cambridge, England. † Tome v, p. 604, *apud* Du Cangium, *Gloss Lat.*

mentioned by *Eginhard* in 826, in the Annals of *Louis le Debonnaire*. An Organ was built for that Emperor by *Georgius*, a *Venetian Presbyter*, at *Aix la Chapelle*, which says *Don Bedos de Celles*, was an *Hydraulicon*. Georgius is supposed to have been the father of organ-building in *Germany*, from whence we soon hear of artists in that line being sent into other countries.

In the latter part of the ninth century the Germans possessed Organs, and were able to play on them. Zarlino, in his *Supplimenti Musicale*, book viii, p. 290, says that some authors imagine the pneumatic Organ to have been first used in Greece; that it passed from thence into Hungary, afterwards into Germany, and subsequently into Bavaria.

Elfeg, bishop of Winchester, procured an Organ for his cathedral in 951, which was the largest then known, having twenty-six pairs of bellows, requiring seventy men to fill it with wind. It had ten keys, with forty pipes to each key. Oswald, Archbishop of York, placed an Organ in the church at Ramsey, with pipes of brass, and which cost £30. There was also one at Canterbury Cathedral previous to the year 1174.

Notwithstanding these early attempts, the Organ long remained rude in its construction; the keys were from four to five, and even six inches broad, the pipes were of brass: and the compass did not exceed two octaves in the twelfth century, about which time half-notes appear to have been introduced at Venice. At Venice the important addition of pedals was first made, by Bernhard, a German; to whose countrymen we owe most of the other improvements in bellows, stops, &c. Several elaborate works in French and German on the subject are extant, which are scarcely known even by name, in this country. Some idea may be formed of the importance of having a fine organ, from the following fact related by *Andrew Werkmeister*, in his *Organum Gruningense Redivivum*, 1704–5. "The magistrates of Groningen contracted with David Beck, of Halberstadt, to construct an Organ in the Castle Church of that city. In the year 1592, articles were drawn up between the magistrates and the Organ-builder, in which it was agreed by the former that for an instrument the contents of which were minutely described, a certain stipulated sum should be paid to the latter on its completion, provided it was approved after trial and examination by such organists as they should nominate for that purpose." This instrument, in its construction, employed the builder four years; and in 1596, the most eminent organists in Germany being invited, the names of all those who signed the certificate of approbation amounted to fifty-three in number, the whole of which may be found in the above-mentioned work.

The greatest Organ existing is undoubtedly in Weingarten, (South Germany) built by Gabler—it was finished 24th of June, 1750—has four sets of keys, compass of each from C to F, (54 notes) and two sets of pedals—every one of the keyboards having 12 stops, (except the upper pedal having only 6). The first and second keyboard command 1111 pipes; the third, 1666: the fourth, 2222; the first pedal keyboard 260 pipes; the second 296; making altogether 6666 pipes, or 66 stops. Above all, there is nothing superficial in the whole structure. The pipes are there, there are no half-stops, and every pipe speaks, if required, as good as in Parlor Organs. It is true the Organ player must be pretty strong in the fingers; but it repays the trouble to hear the mighty harmonies *sufficient to support thousands of voices singing in unison.*

During the last 25 years, times of peace and general prosperity, much has been done in Organ-building, principally in Germany, England and France. In evidence of this we may refer to some magnificent Organs built by E. F. Walker, for Russia and Germany. There are three first class Organs in Russia of Walker's, viz.: one in St. Petersburg with 65 complete stops, (compass 4½ octaves—54 keys) and two sets of pedals, each of 27 keys—built after the following plan:

Great Organ:—one 32 feet stop, three 16 feet flue stops, one 16 feet reed stop, five 8 feet flue stops, one reed, three four feet, two 2 feet, one 1 foot, and 4 compound stops.

On the Choir Organ there are 15 stops. Swell, 12. First (lower) pedal there are one 32 feet, four 16 feet including a reed, (Posaune, 16 feet), three 8 feet and two 4 feet stops

Upper Pedal:—two 16 feet, three 8 feet, one 4 feet, and one 2 feet stops.

The organist sits facing the congregation. Cost, $9,000.

Another similar Organ is at Reval, near St. Peters, and a third at Helsingfort, the latter built in a round church, in a semicircle of 53 feet length; the organist sitting in the Organ with a full view into the church. Cost, $6,500.

Other specimens of magnificent Organs are to be found in Paris, in the church of St. Madaleine, and at St. Denis, both built by Monsieur Cavaillé, of Paris.

DESCRIPTION OF STOPS.

It will be useful here to add a few words on the subject of the character of Stops, and the manifold combinations originating therefrom, in general and in particular reference to this work. The music in this collection requires a compass of 54 keys from CC to F, and pedals of from one to two octaves, commencing with CC. Taking a middle sized Organ of 14 Stops with two mannals and two octaves of pedals, we should probably have the following Stops.

Great Organ.

1. Open Diapason, ...8 feet of tin.
2. Stop Diapason, ...8 feet tone of wood.
3. Principal, ...4 feet metallic.
4. Fifteenth, ...2 feet metallic.
5. Twelfth, ...2 2-3 feet metallic.
6. Mixture, ...2 feet, four ranks metallic
7. Trumpet, ...8 feet.

Swell—Open Diapason	8 feet.
Stopped Diapason	8 "
Dulciana	8 "
Principal	4 "
Flute	4 "
Cremona	8 "
Pedal—Double Diapason	16 "

Remark—The 8, 4, 2, 2⅔ feet relate to the length of the lowest C pipe, *vide* descriptions of Stopped Diapason.

1. *Open Diapason*—is made (or ought to be made) of tin. A good Open Diapason sounds full, yet mellow and smooth—I might say devotional, and is, if voiced properly, the most essential foundation stop of the Organ. No congregational tune should be accompanied without this stop.

2. *Stopped Diapason*—is mostly made of wood; the pipes being actually only four feet long, (the lowest C,) yet it sounds, by the application of a square plug on the top of the pipe, one octave lower, thus being in unison with the one octave lower Open Diapason, and ought to be called, more properly, an eight feet tone. A good Stopped Diapason is mellow, of a rich body of tone, and in slow-moving modulation, of a mournful, heart-piercing effect. We have employed it with great effect on fast days and funeral occasions, thus giving utterance as perfect to the mournful emotions of the heart as is possible by instrumental means. By changing to Dulciana or Open Diapason in the Swell, with a little livelier movement, the Organ may be made to address itself to the comprehension of every listener, in tones of peaceful consolation. Unfortunately, the Stopped Diapason is very seldom appreciated by builders and players.

3. *Principal*—four feet, one octave above Diapason, made of metal, useful in brilliant passages, and to sharpen the effect of the Diapasons.

4. *Fifteenth*—two octaves above Diapason; is to be drawn only with all the foregoing stops.

5. *Twelfth*—mostly made of metal, a fifth above Principal; if therefore drawn with any eight or four feet stop, the hearer will get acquainted with a series of consecutive fifths. Never touch this stop before Nos. 1, 2, 3 and 4 have been drawn out: thus used, it serves to sharpen the effect, and may sometimes supply the place in small Organs of the Mixture.

6. *Mixture*—is called a compound stop, because every key strikes three, four, or, in some Organs, more notes, tuned in thirds, fifths and octaves. Strike, for example, C, and you will hear C, G, $\overline{E}$, or G, $\overline{C}$, $\overline{G}$, $\overline{\overline{E}}$, &c.

7. *Trumpet*—a reed stop tuned in unison with the Diapason, and, as the name indicates, an imitation of a trumpet: if good, an ornament to every Organ; if bad, its most signal disgrace. This stop is often, especially in country Organs, where experienced tuners are not at hand, a nuisance to the organist and congregation, and a libel on the builder. The least particle of dust, the smallest insect penetrating between the tongue and reed, stops the vibration of the former—every change of temperature throws it out of tune, and without tuning almost every week the stop is unserviceable. When well made, however, and kept in good tune, the Trumpet is of great efficacy, both as a solo stop and with full Organ, giving body and brilliancy to the combined whole.

These are the stops of the Great Organ: the stops Open Diapason, Stopped Diapason, and Principal on the SWELL, are the same in kind, differing only in power.

The *Dulciana* is an extremely soft stop, very appropriate for middle Voluntaries. The character of the

Flute is well known. It is tuned in our Organs an octave above Diapason.

The *Cremona* is like the Trumpet, a reed stop, softer voiced, and not so much subject to get out of tune, therefore a greater favorite with organists; but unhappily, for this very reason, too constantly employed, and thus its effect is finally weakened.

The Pedal stops in our Organs are generally sub-Bass or Double Diapason, both made of wood The former (more properly called Double Stopped Diapason) is of eight feet tune (see Stopped Diapason, p. 6); the latter ought to be made open, the lowest C, and should be sixteen feet long, but is sometimes, at least in the lowest notes, only eight feet stopped, thus giving an inferior sixteen foot tone. The reasons for such an inferior make are either want of room, want of wind, or parsimony. So long as Organs are perched in ridiculous small galleries, instead of being placed where they belong, on the floor of the church, it will often be impossible to find room for a sixteen foot pipe; and if the builder, by a low price, is bound to save labor and material, or if he knows that the bellows will not supply a sixteen foot stop, he will be apt to put off on the purchaser an eight foot stop with sixteen foot tone.

We might here appeal to all American Organ builders, to put an end to the present confusion in the construction of Pedals, by making G, C, or even A pedals. Let the lowest key and tone be invariably C. The difficulty of obtaining a good tone for C C♯, D, and D♯ pipes is already so great, that only very experienced and thorough Organ builders can attempt a still lower compass of four or five notes below CC.

Thus it will be perceived that an Organ represents a complete orchestra (drums, &c., excepted,) and that it requires as much study to produce different effects by different combinations of stops in the one as by different combinations of instruments in the other. We shall therefore proceed to point out some rules founded on experience for

COMBINATION OF STOPS

FOR CHURCH PURPOSES IN GENERAL, AND IN REFERENCE TO THIS WORK IN PARTICULAR.

The most essential rules are—

1. In general, but especially in accompanying singing, let the eight foot stops be predominant.

2. Tin and wood stops should be drawn as much as possible together, the tin stops alone having too much sharpness, and the wood stops alone too much effeminacy.

3. If the Mixture is to be drawn, let Nos. 1, 2, 3, 4 and 5 be drawn first. Never draw the Fifteenth without Diapason and Principal, and never the Twelfth without all the preceding stops.

4. Do not play a reed without one or more wooden stops.

5. Play every combination according to its character. The touch, for example, requisite for reed stops is quite different from that for flue stops. In order to set the tongue in vibration, the stroke must be much more peremptory and nearly approaching to a staccato; thus the valve is suddenly opened, and the full force of the wind admitted to the reed. With flue stops, a more sliding, creeping touch is admissible.

6. In accompanying the voice, the Diapason should be used first, adding the Principal for forte passages, and in some cases for a few chords, Fifteenth and even Trumpet, according to the number of singers and the quality of the latter stop. Solo singing is to be accompanied with the Swell; in loud strains with Diapason, on the Great Organ. The use of a reed stop is entirely out of the way; and if the flue stops on Swell, viz., Open Diapason, Stopped Diapason, Dulciana, Principal and Flute, should seem to be insufficient (which often might occur), then the Great Organ and Swell are to be joined together, and the combination thus augmented by Open or Stopped Diapason in the Great Organ.

We propose therefore the following scale of combinations, which will better explain the rules:

1. In a small church, having an Organ of five stops, viz., Open Diapason, Stopped Diapason, Dulciana, Principal, and Fifteenth, the combinations would be, for accompanying a single (quartet) choir:

In *pp* passages, Dulciana.
p " Stopped Diapason and Dulciana.
f " Open Diapason and Stopped Diapason; or if the Stopped Diapason be a good one, of rich tone, Stopped Diapason, Dulciana and Principal might do well, particularly in lively movements.
ff " Open Diapason and Principal.

2. For accompanying a choir of from ten to sixteen voices:

In *pp* passages, Stopped Diapason.
p " Open Diapason and Stopped Diapason, or the former.
f " Open Diapason, Stopped Diapason, and Principal alone.
ff " Open Diapason, Stopped Diapason, Dulciana, Principal and Fifteenth.

To give Congregational singing sufficient support, there must be a good Pedal stop, besides certain indispensable qualifications of the above stops. See page 8.

In respect to solo performances, Opening and Middle Voluntaries, Interludes and Concluding Voluntaries, the above combinations may serve as a guide, with some alterations brought about by the fancy of the performer.

The Opening Voluntaries contained in this work will illustrate more plainly the general character, movement and force (quantity and quality of stops) serviceable for such purpose.

ON PURCHASING ORGANS.

We were requested by Lowell Mason, Esq., of Boston, to furnish some notices for purchasers of Organs, and quote for this purpose our articles written for the *Choral Advocate:*

Whenever a new Organ is to be made, it is generally said, We must have a good large Organ, and as cheap as possible; or, We can afford so much for an Organ; where is the builder who is willing to furnish the largest and best Organ for this amount? Next to this, some man or men of musical reputation, being perhaps good singers, pianists, or versed in anything but Organ building,—men who perhaps never have seen the inside of an Organ,—are consulted in the matter, who propose a builder either according to their principles or their prejudices. The plan of the new Organ by-and-by being settled after the model of this or that Organ, and the number of stops, key-boards, the compass of the Pedals, &c., set down, the execution is left to the good will of the *cheapest builder*. The consequence of it is "a ready-made Organ," not an Organ "made to order." At first, all seems to be right. The instrument sounds something like an Organ, and is termed a first-rate instrument. But by-and-by one weak point after another appears; the tone of the Diapasons turns out to be too weak, the reeds are never in order, it ciphers, sticks, &c., &c., and we find out the Organ to be "poor," because it was paid for accordingly, or because we have been cheated. How all this happens I will explain as follows:

An Organ of thirty stops can be made by the same builder for $4,000 or for $5,000, to the satisfaction of the public at large *for a limited time.* The builder can in both cases

share the same profits; but the congregation will make a better bargain by paying $5,000 instead of $4,000. This can be clearly shown by a single stop, viz: A good, powerful open Diapason ought to be made of *pure tin.* Tin is more expensive than lead; tin is harder than lead, and requires also a good deal more time and labor. The pipes of this stop must have a proportioned thickness. Thin pipes, made mostly from lead instead of tin, can be furnished cheaper, but their tone is much weaker. The effect of Diapasons made for the most part of lead, (perhaps three-fifths lead and two-fifths tin,) is not only weaker while new than Diapasons made of the proper material, but the pipes decay much earlier by means of oxide, principally in damp churches; and they are therefore of much less value. Again: the general compass of the open Diapason is fifty-nine keys, and the pipes are supposed to be always made of tin. If a conscientious builder is fully paid, he will furnish his work accordingly; but if you deal with him as cheap as possible, he gives you farther some of his lowest (largest) pipes of wood, instead of tin. He can't help it. This kind of material, viz., lead or tin, or the still cheaper substitute of wood instead of tin, can make a Diapason much, very much cheaper than is good for Organs. This stop will hold out twenty-five or fifty years, according as it is made; and as the Diapason is the principal stop, a good or bad Organ as the case may be, will be the result. Now, are such things ever looked after? Are such close stipulations as those to which I have referred made before the order for the Organ is given, and a corresponding price agreed to be paid? If congregations would do so, only in regard to this single stop, not to speak of a great many other points, they would find their interest in it, and not be disappointed or dissatisfied.

A good Organ is quite a relative thing. In order, therefore, intelligently to point out the number, quality, voicing, and heaviness of the stops proper for different churches, it is not sufficient to know that a certain number of stops and key-boards are wanted for a certain amount of money, and that without knowing who the builder is to be. Hence it will be useful to speak somewhat more about mistakes in purchasing Organs.

I mention first the propriety of pointing out the proposed builder. If he is unknown to the adviser, the description will have to be very minute, embracing not only the number and names of the stops to be made but also the quantity (degree) of wind, arrangement of the mixed stops, (if such there be,) character of reeds, copulas, &c.

To illustrate this, I need only refer to the well-known fact that even some of our best Organ builders build instruments differing in their effect—organs having certain most excellent departments, and others less recommendable. Everybody speaks, for example, of Hook's *reed stops.* Appleton's *diapasons* are very well spoken of, and the *brilliancy* of Erben's Organs has secured to him the never-failing patronage of the Roman Catholic and Episcopal churches.

Would-be organists or connoisseurs can, with very little difficulty, make plans for organs, but they only serve to perplex the really good builder, and, in very many instances, to do harm to the proposed instruments. The best course to be taken by any congregation, is to inform the builder of the intended locality of the Organ, the character of the worship which it is to subserve.—whether Presbyterian, Episcopalian, &c.,—and whether it is to accompany a quartet choir or a large choir; or whether the congregation wish to have congregational singing. These particulars will be sufficient for any good Organ builder who possesses *experience* and *conscience.*

A more minute description, however, will be needed for men unknown or of doubtful standing in their profession. Suppose, for example, that there is to be an Organ of eighteen stops (built for a Presbyterian or Congregational Church) with two key-boards and two octaves of pedals, and the plan given to the builder be after this manner:

GREAT ORGAN: Op. Diapason, Stop. Diapason, Principal, Fifteenth, Flute, Twelfth, Mixture, and Trumpet.

SWELL: Op. Diapason, Stop. Diapason, Dulciana, Principal, Hautboy, Cremona.

CHOIR ORGAN, (or rather lower part of the swell:) Stop. Diapason Base, Dulciana Base, Principal; and sub-base for the pedal.

As far as this goes everything is right; but it ought to be inquired further:

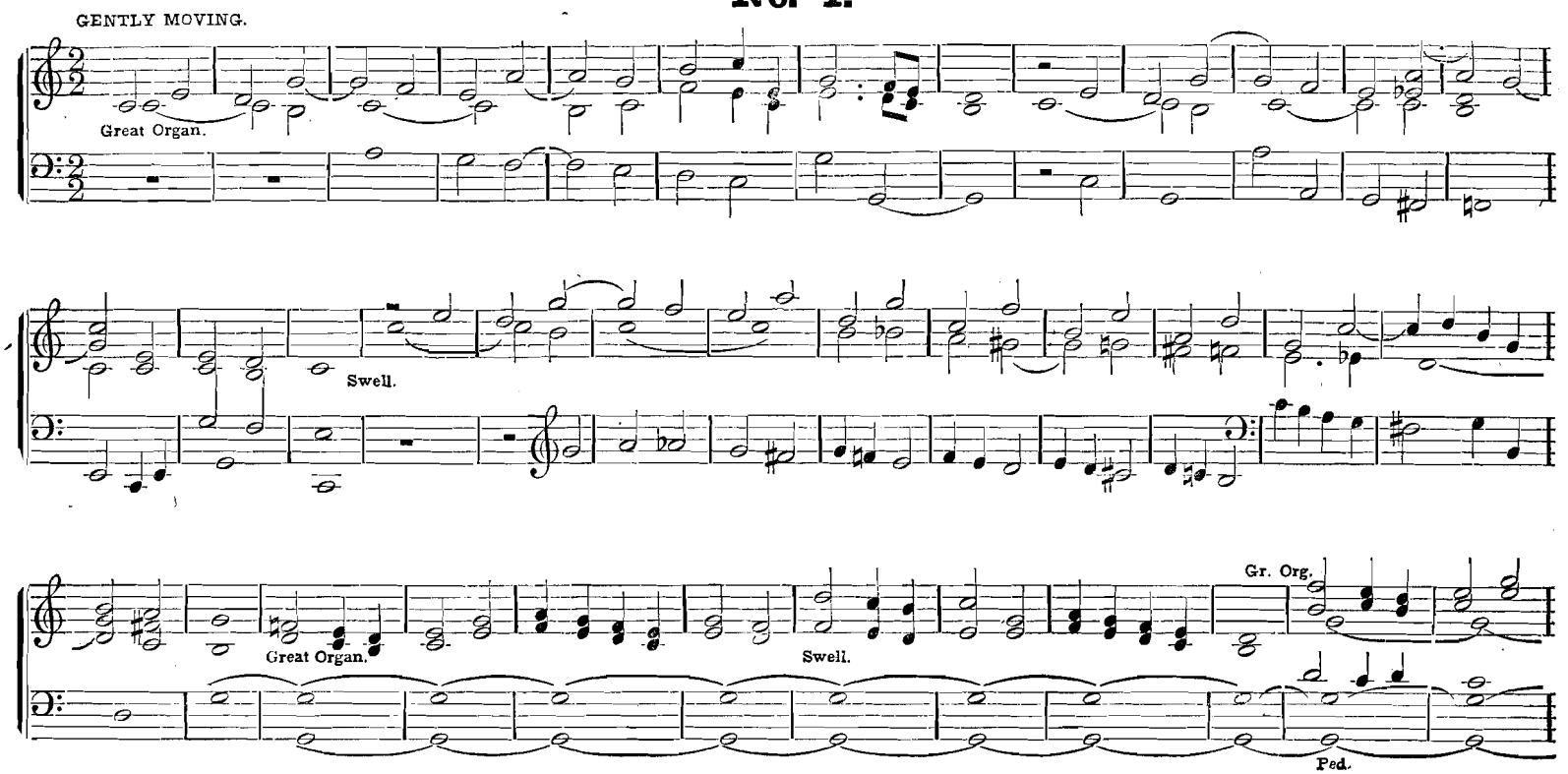
1. How many and which Copulas?
2. Where the Draw-Stop for the Copulas must be, on the right or left side?
3. Which is to be the lowest and which the highest note?
4. How are the Diapasons, and consequently the whole organ, to be voiced?
5. Whether all the stops shall be complete and full? In other words, may there be some half stops in it? And above all,
6. Whether the lower octaves of the Diapasons are to be complete? or whether the Stop. Diapason may run into the ranks of the Op. Diapason? Saving thus, sometimes, a dozen of the largest pipes to the builder, and depriving the congregation of just as many.

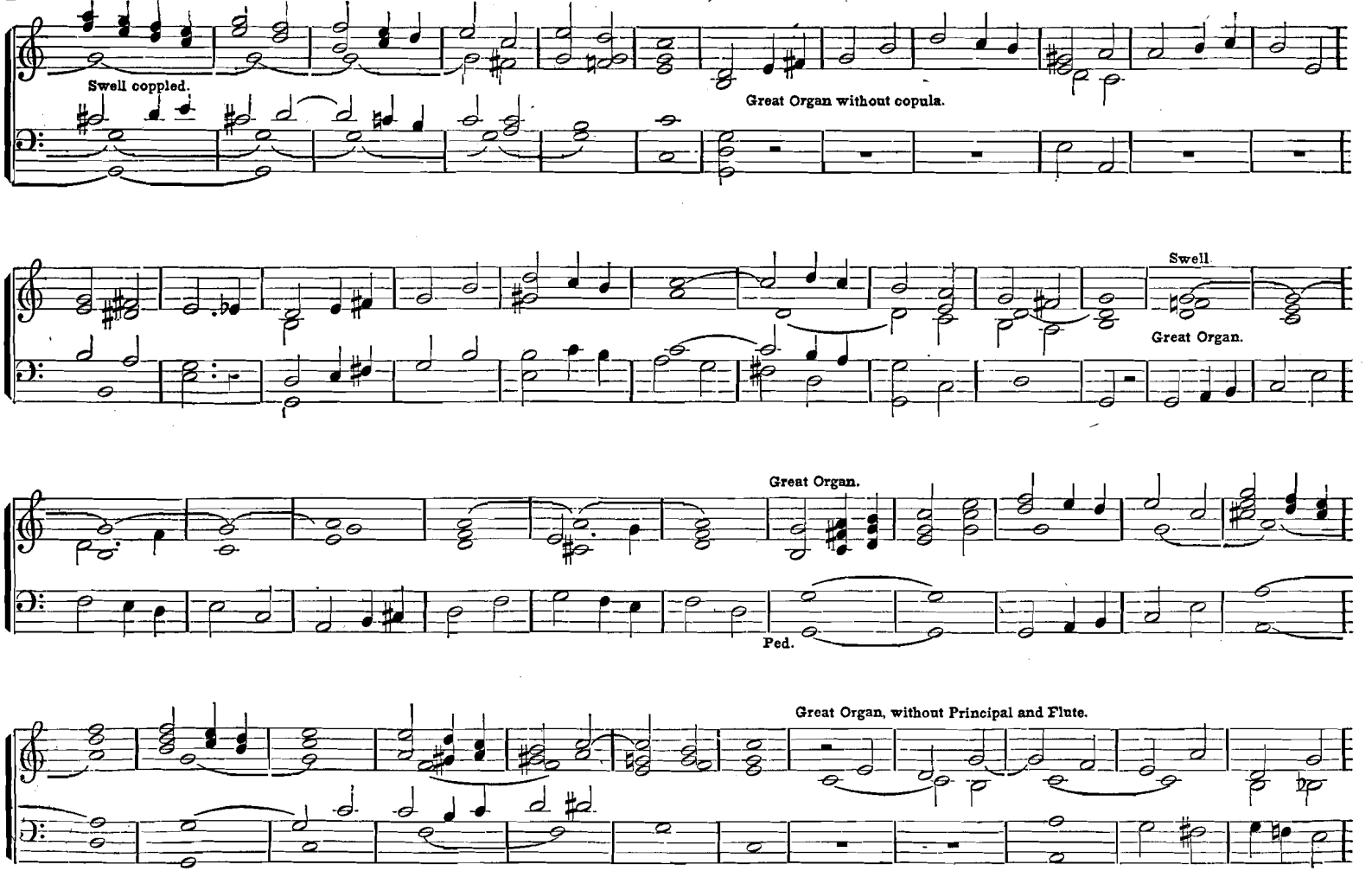
This being done *before* the Organ is built, the main point remains to be looked after, viz.: a close examination of the work when done, by competent men.

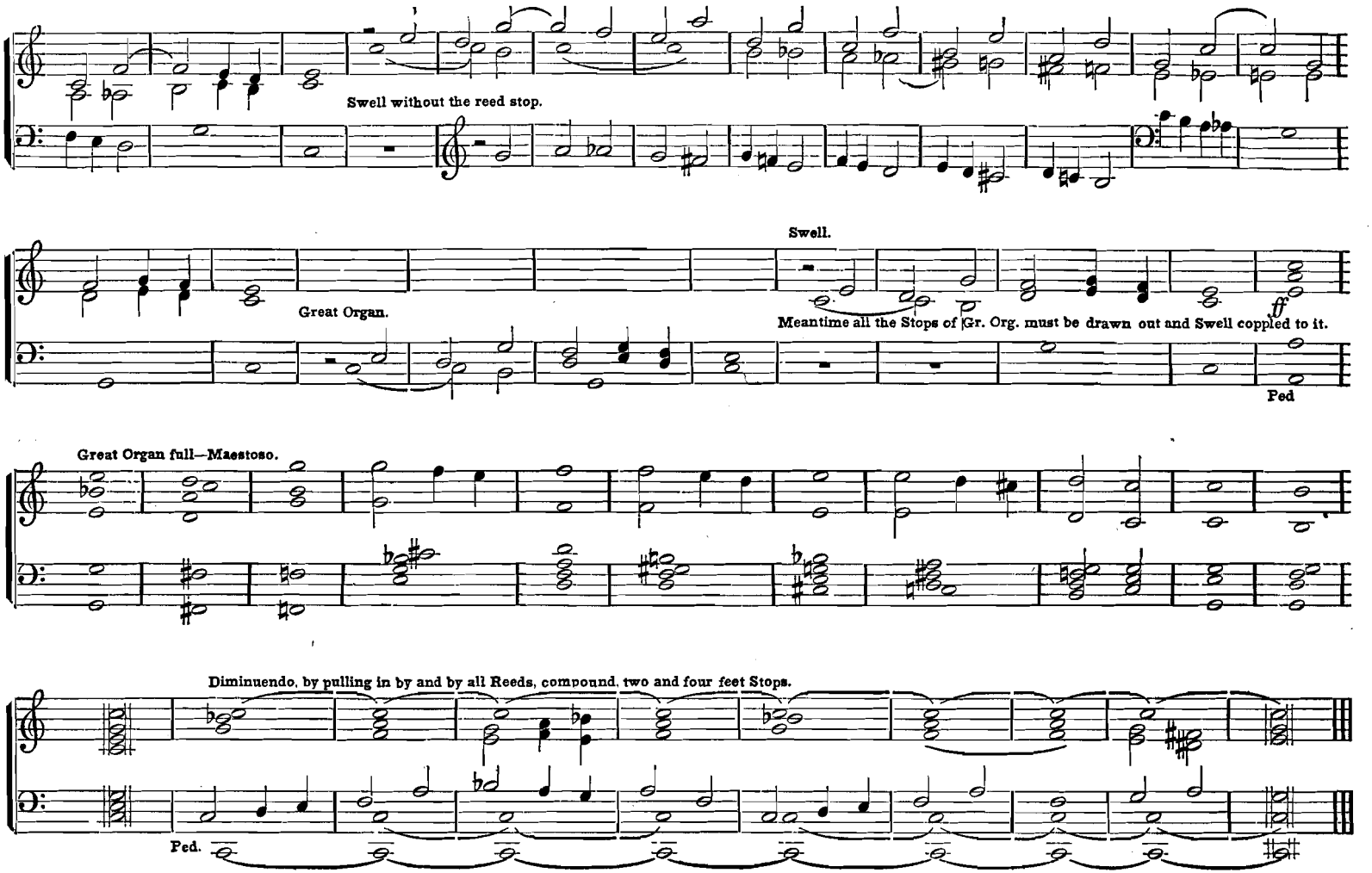
Organs designed for small churches, especially for the country, need not have many—not even any reed stops at all. First, because such stops get quickly out of tune, and are, nevertheless, still used in order to produce effect, thus not only disgracing Organ-playing, but disturbing the service. Secondly, because a *good* reed stop going through the whole key-board, costs more, or just as much as two flue stops equal to the effect of the reed, (in regard to body of tone) and certainly more church-like than a reed stop. Not that I am opposed to reed stops, but I am sorry to say that a good reed stop is a rarity. Still more seldom are the other or wooden stops of the Organ sufficiently strong to cover the reeds.

OPENING VOLUNTARIES.

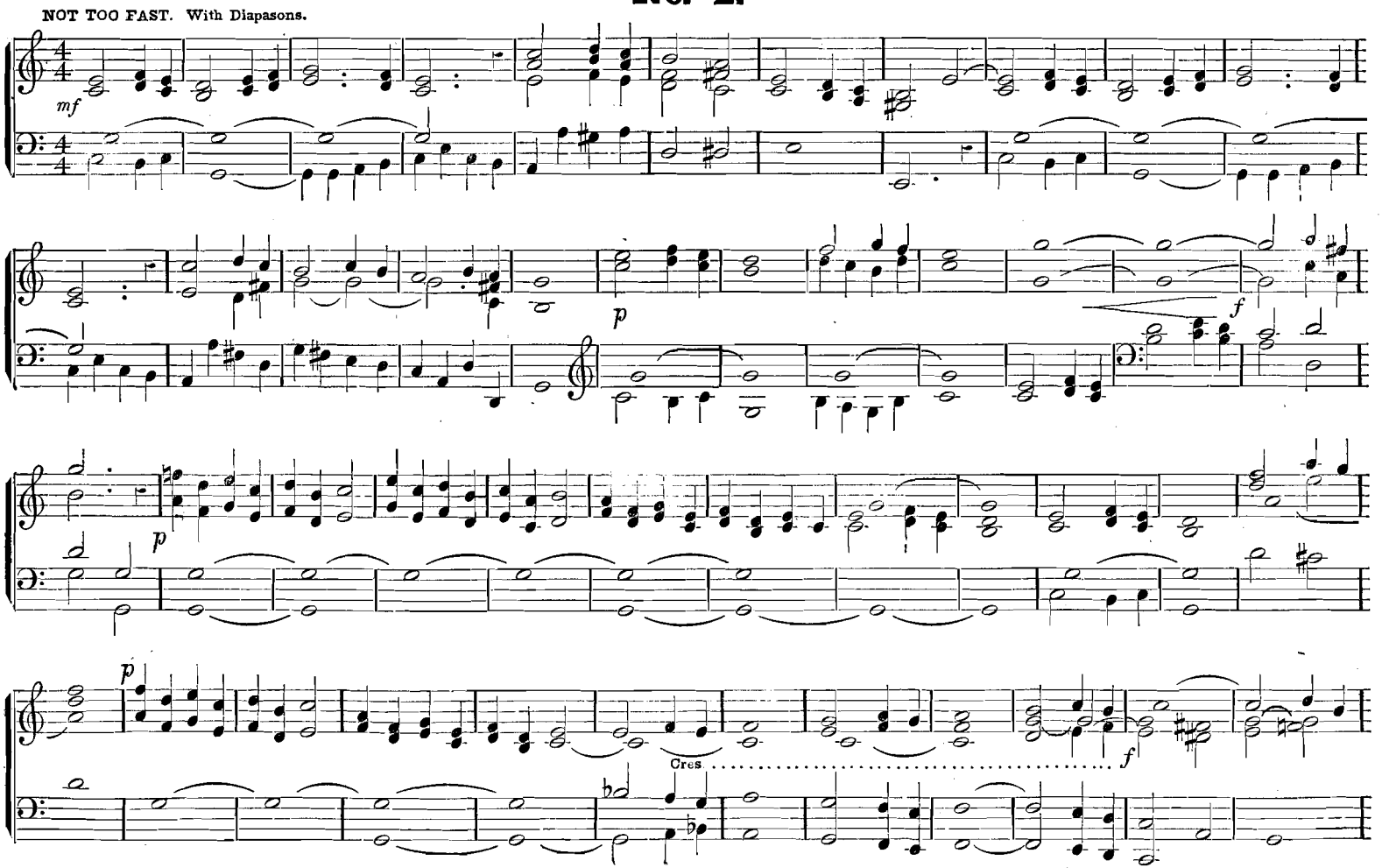
No. 1.

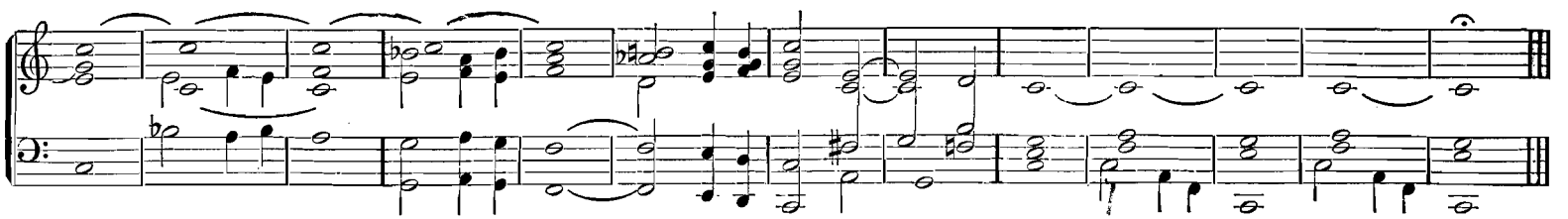



Swell coppled.
Great Organ without copula.
Swell
Great Organ.
Great Organ.
Ped.
Great Organ, without Principal and Flute.


Swell without the reed stop.
Great Organ.
Swell.
Meantime all the Stops of Gr. Org. must be drawn out and Swell coppled to it.
ff
Ped
Great Organ full—Maestoso.
Diminuendo, by pulling in by and by all Reeds, compound, two and four feet Stops.
Ped.

No. 2.

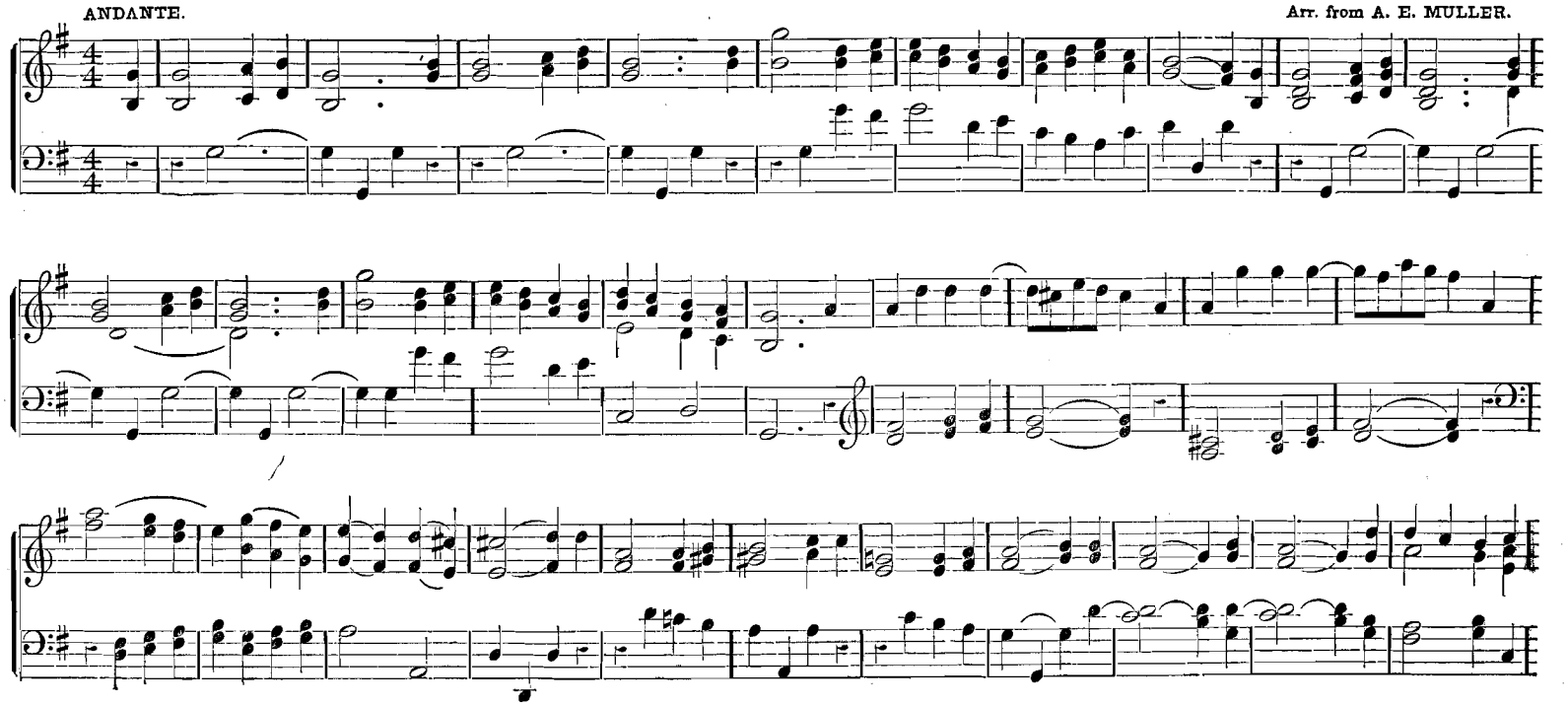


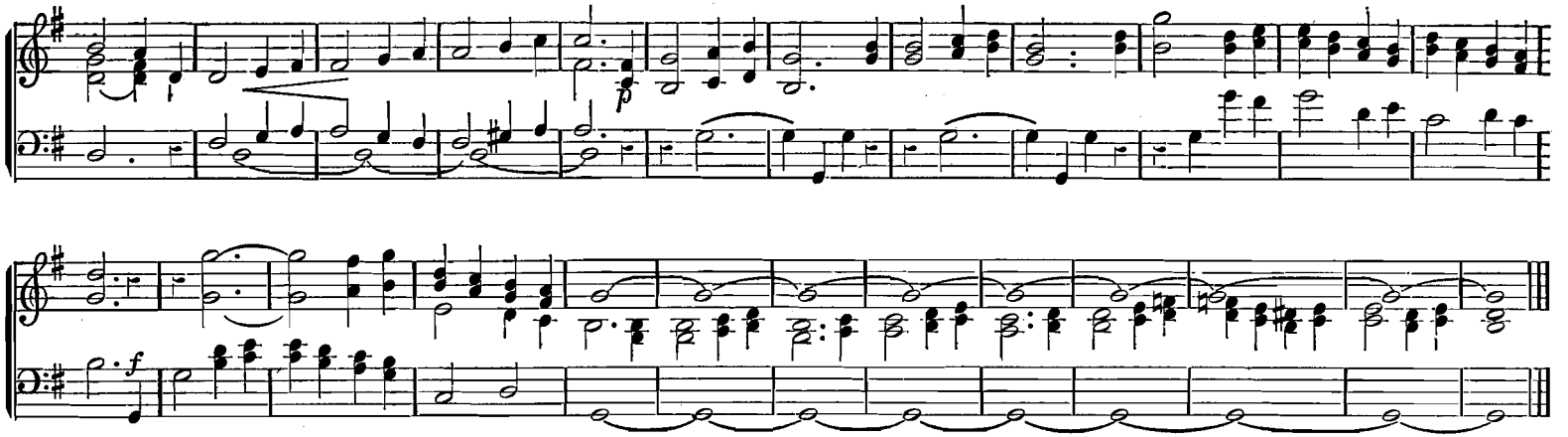


No. 3.

ANDANTE.

Arr. from A. E. MULLER.





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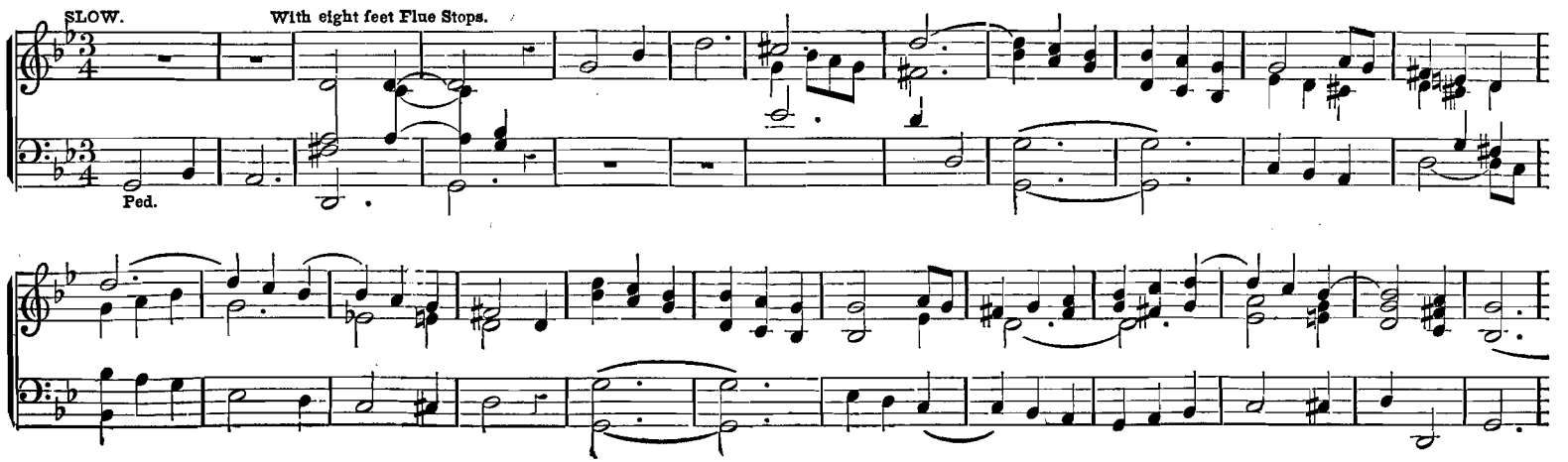
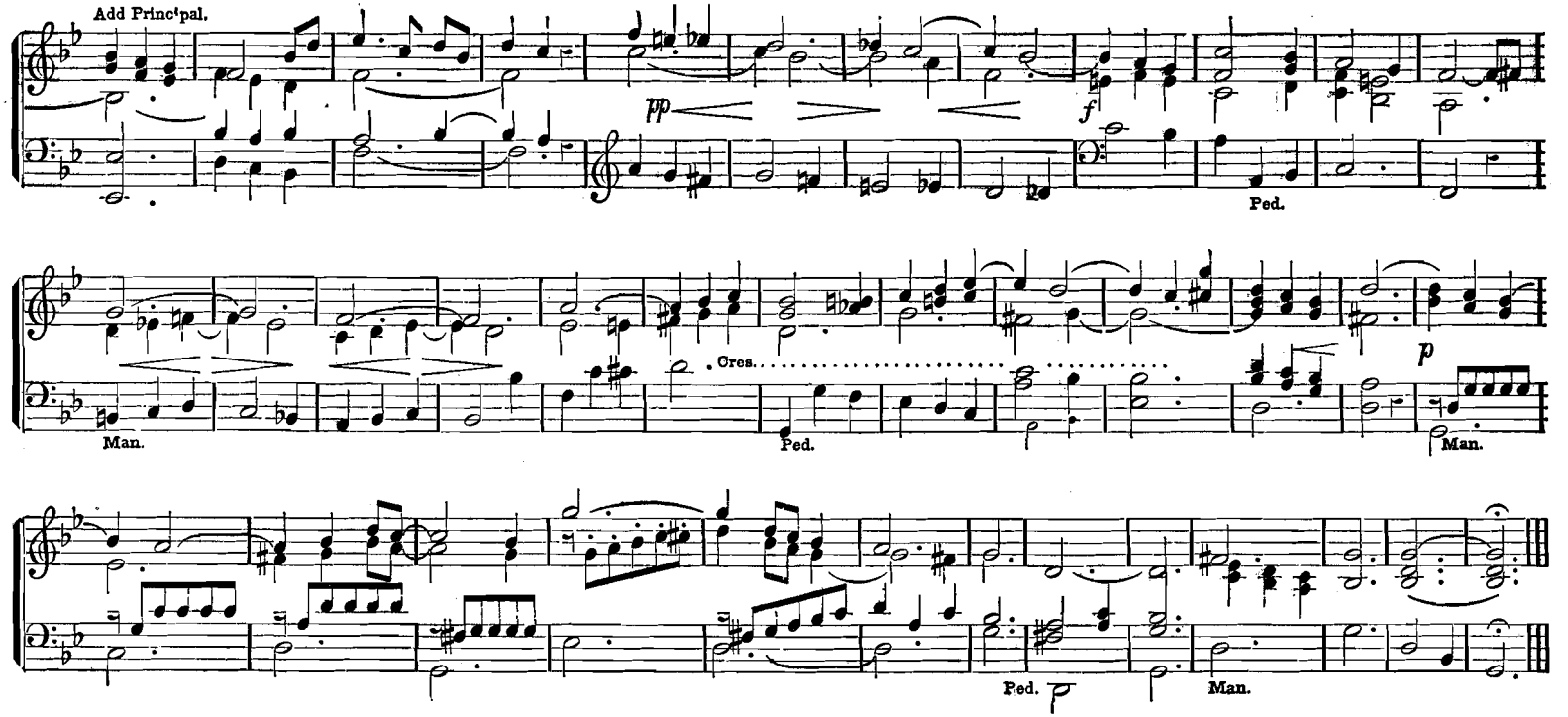
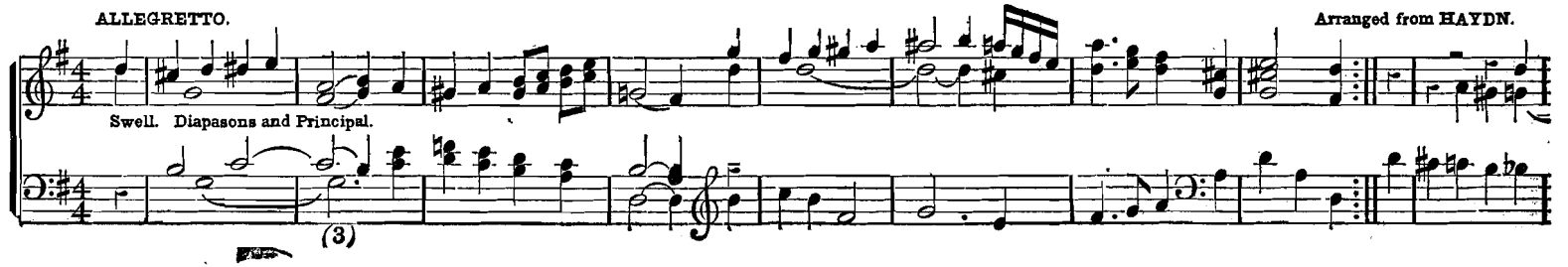
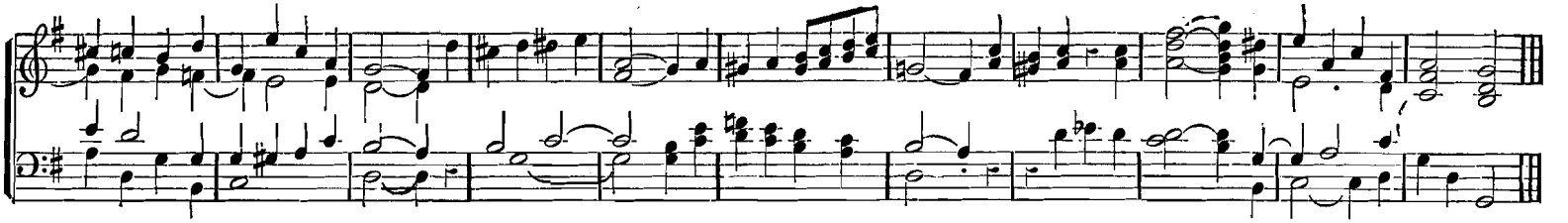


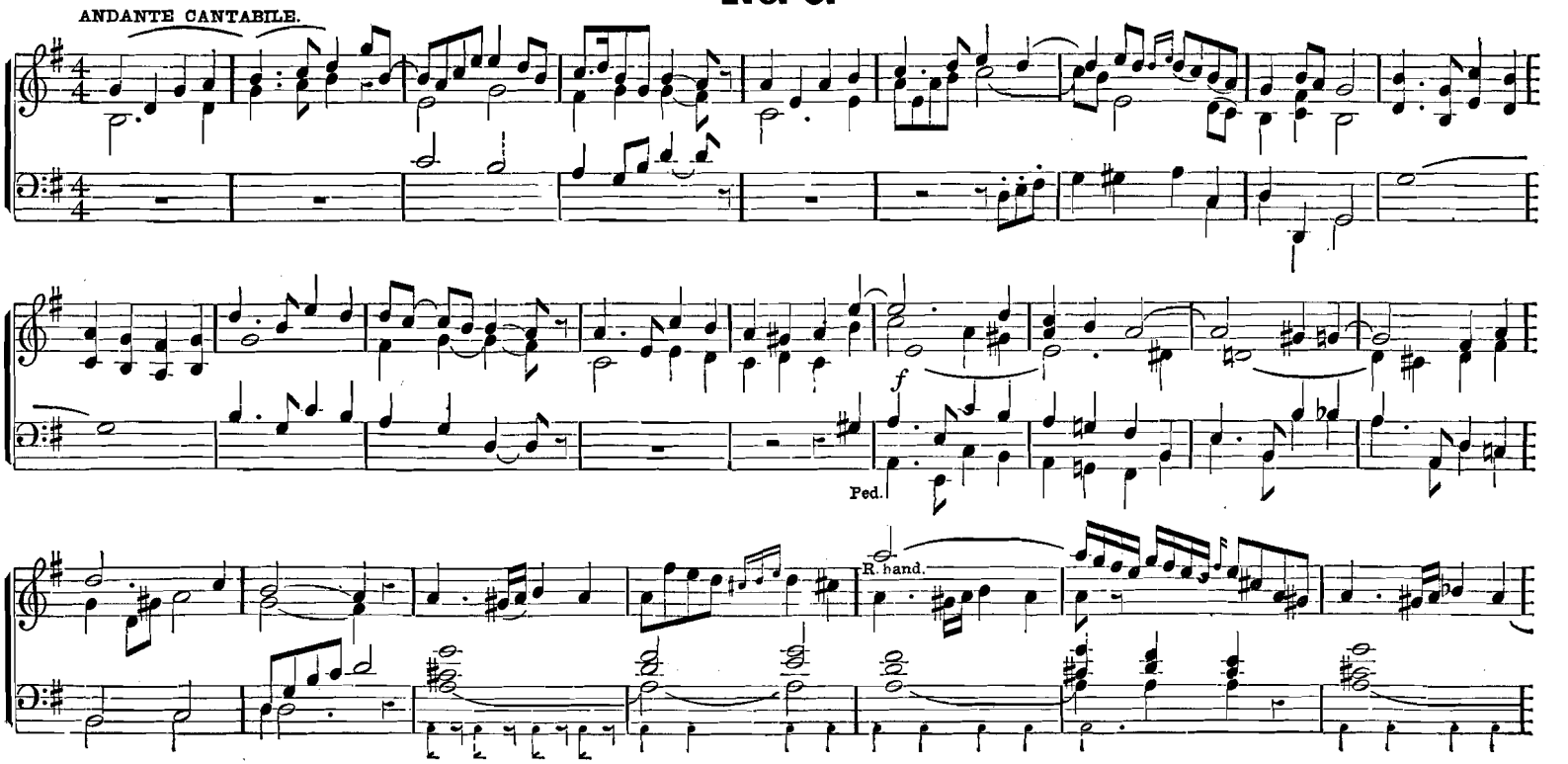

Add Princ'pal.
pp
f
Ped.
Man.
Cres.
Ped.
p
Man.
Ped.
p
Man.

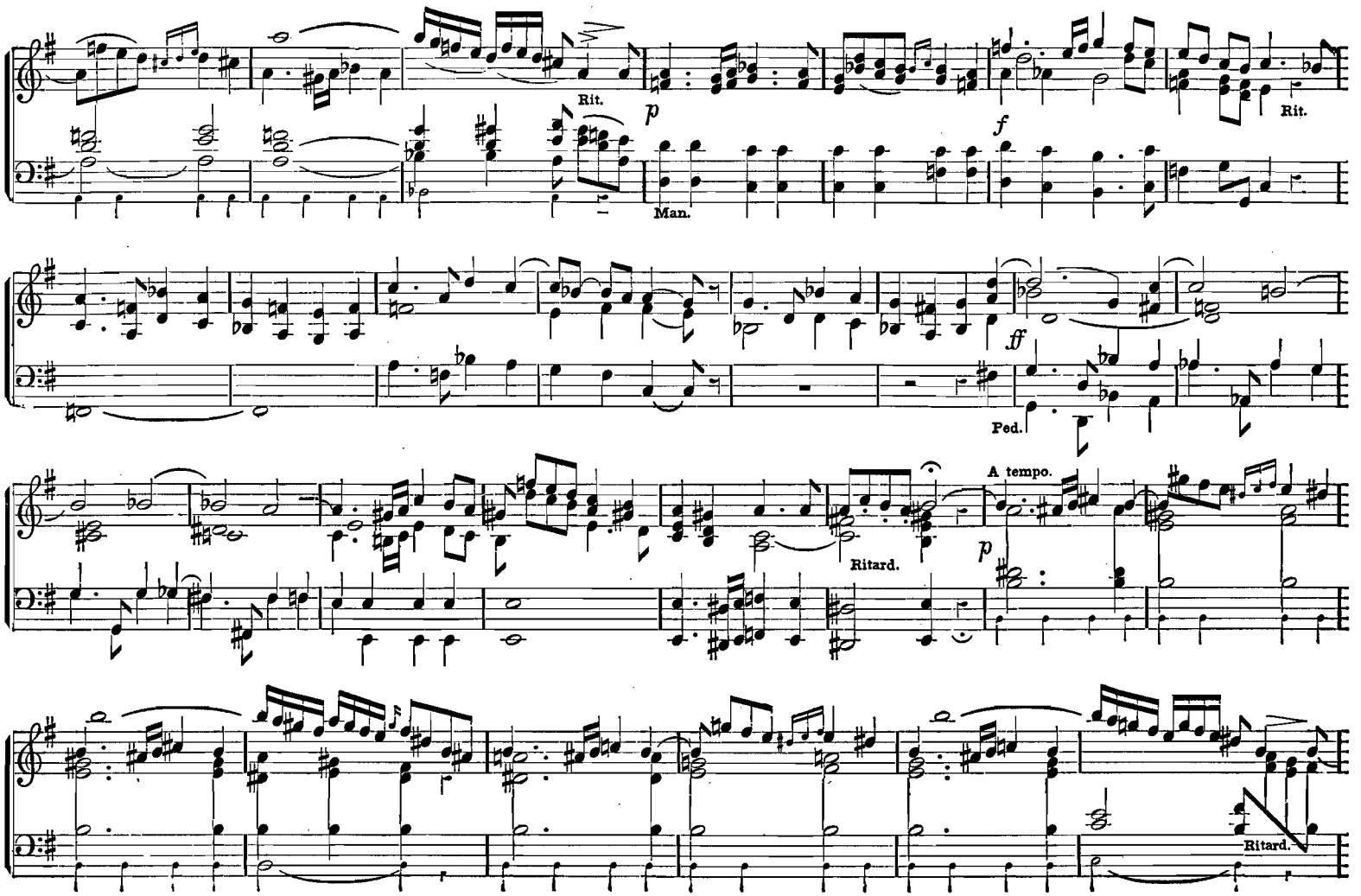
No. 5.

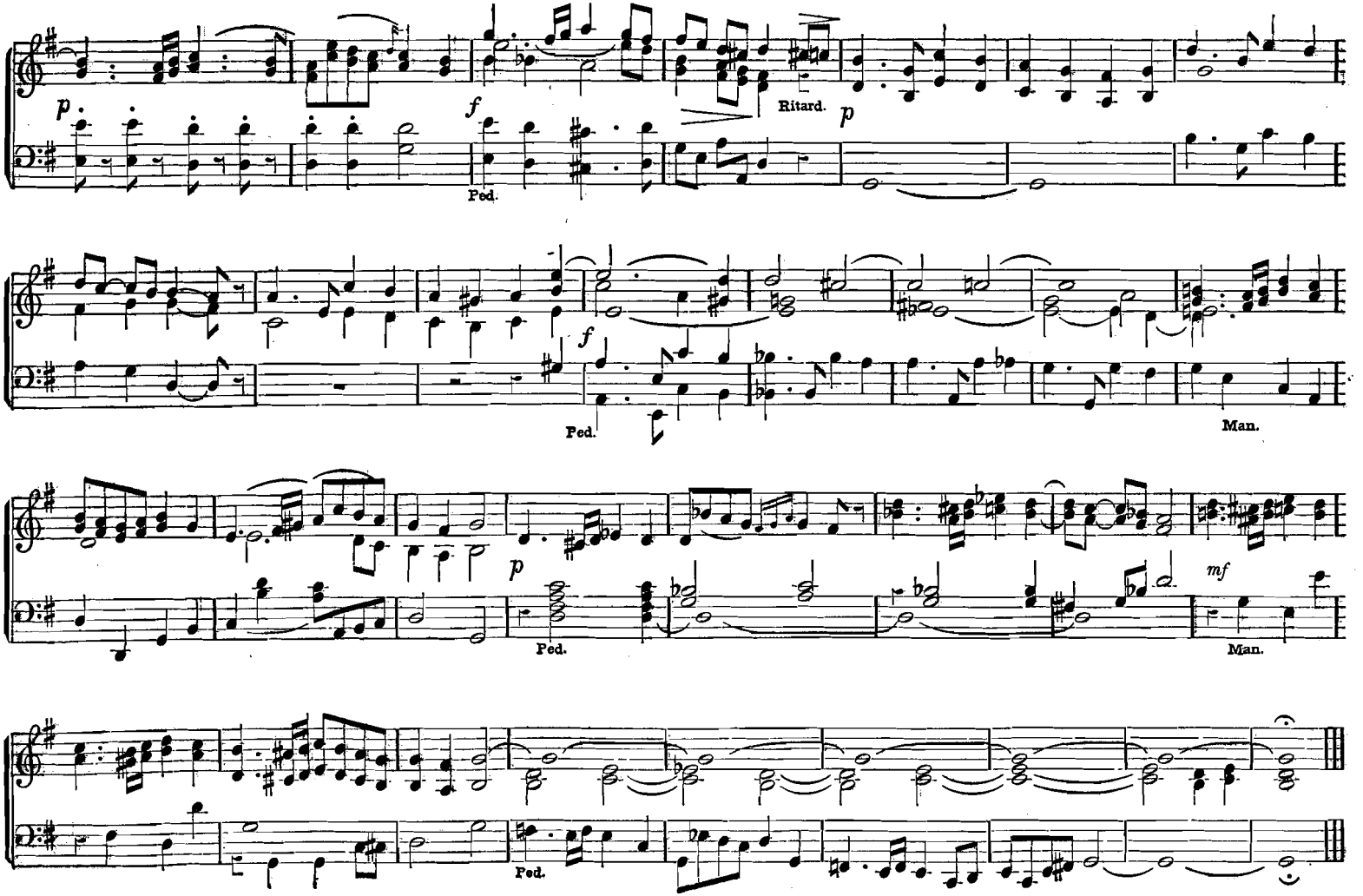

ALLEGRETTO.
Arranged from HAYDN.
Swell. Diapasons and Principal.
(3)



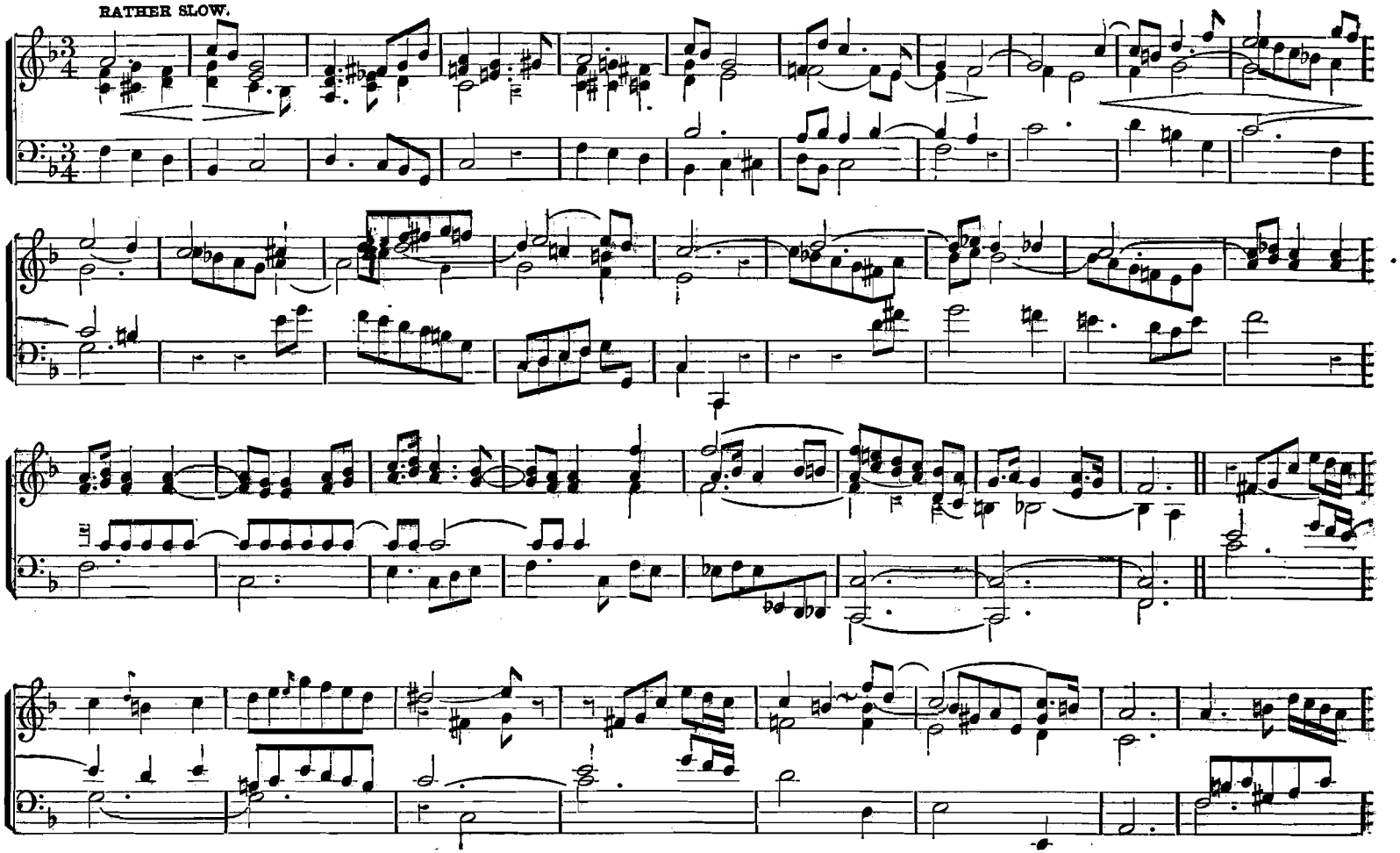
No. 6.

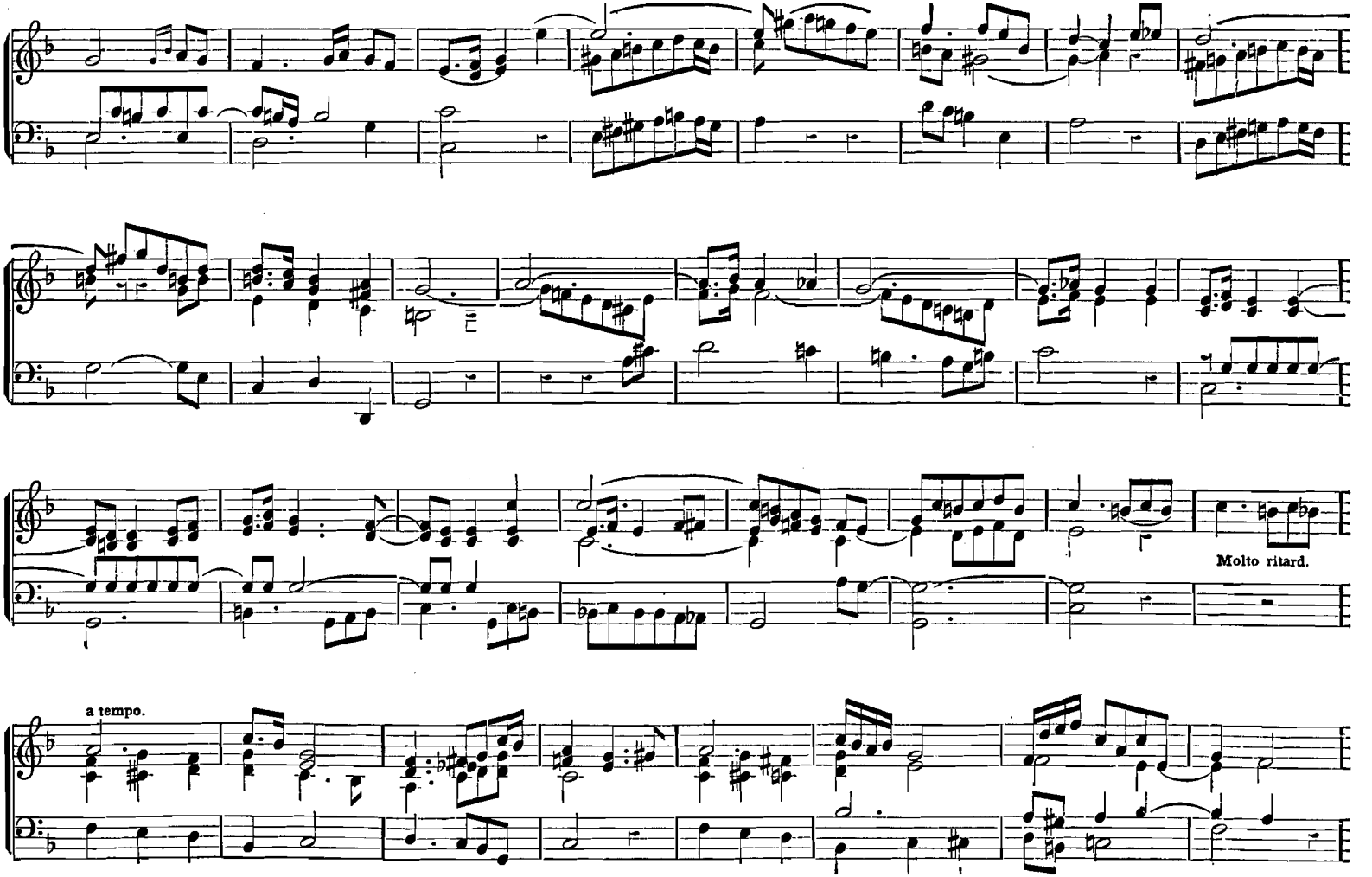


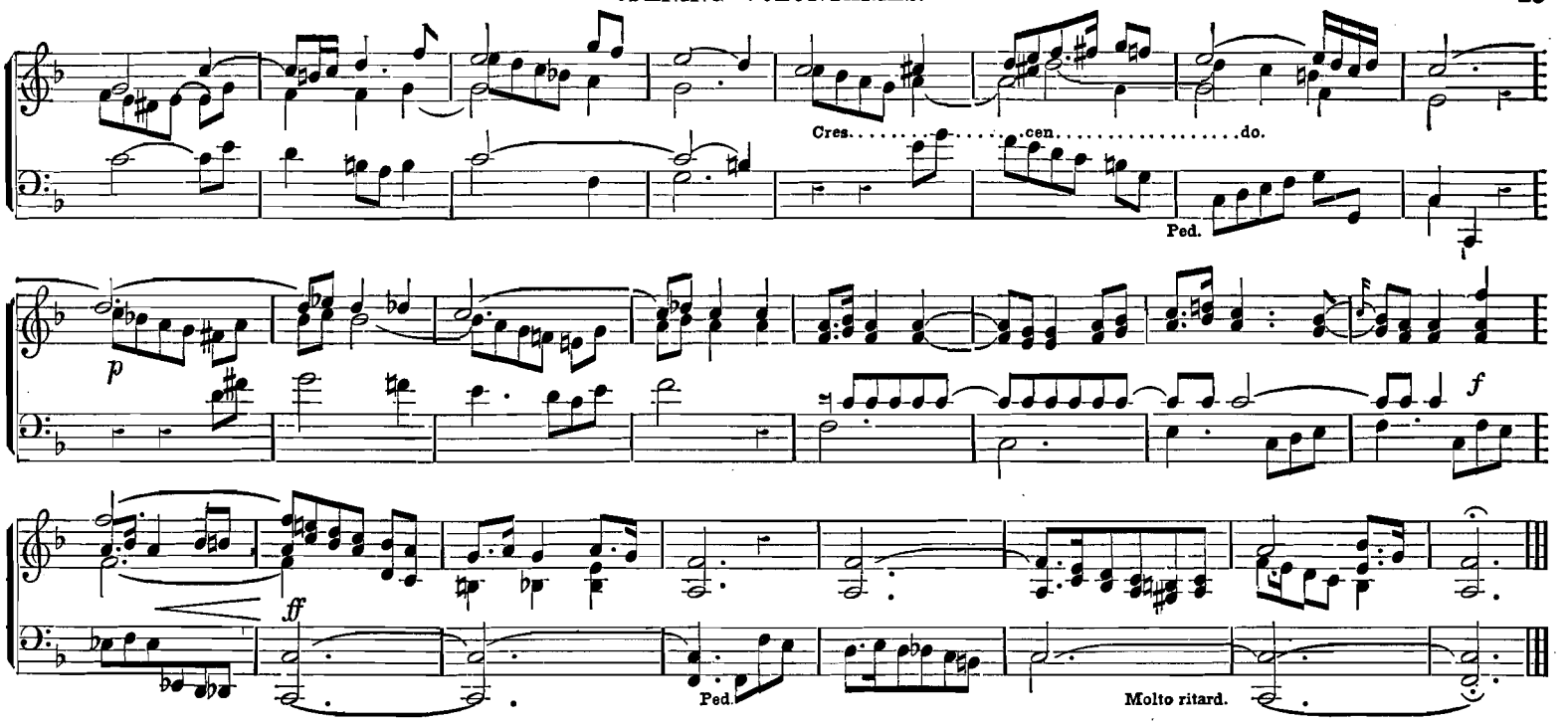

Rit.
p
Man.
f
Rit.
ff
Ped.
A tempo.
Ritard.
p
Ritard.


p
f
Ped.
Ritard.
p
f
Ped.
Man.
p
Ped.
mf
Man.
Ped.

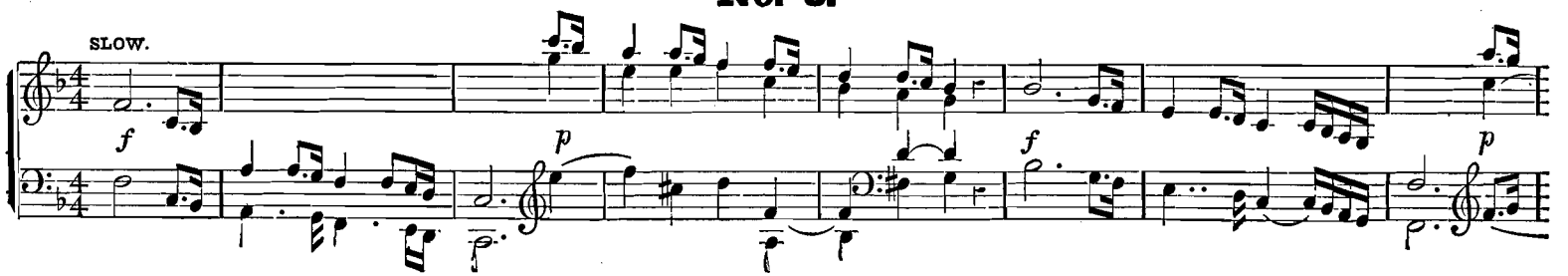
No. 7.

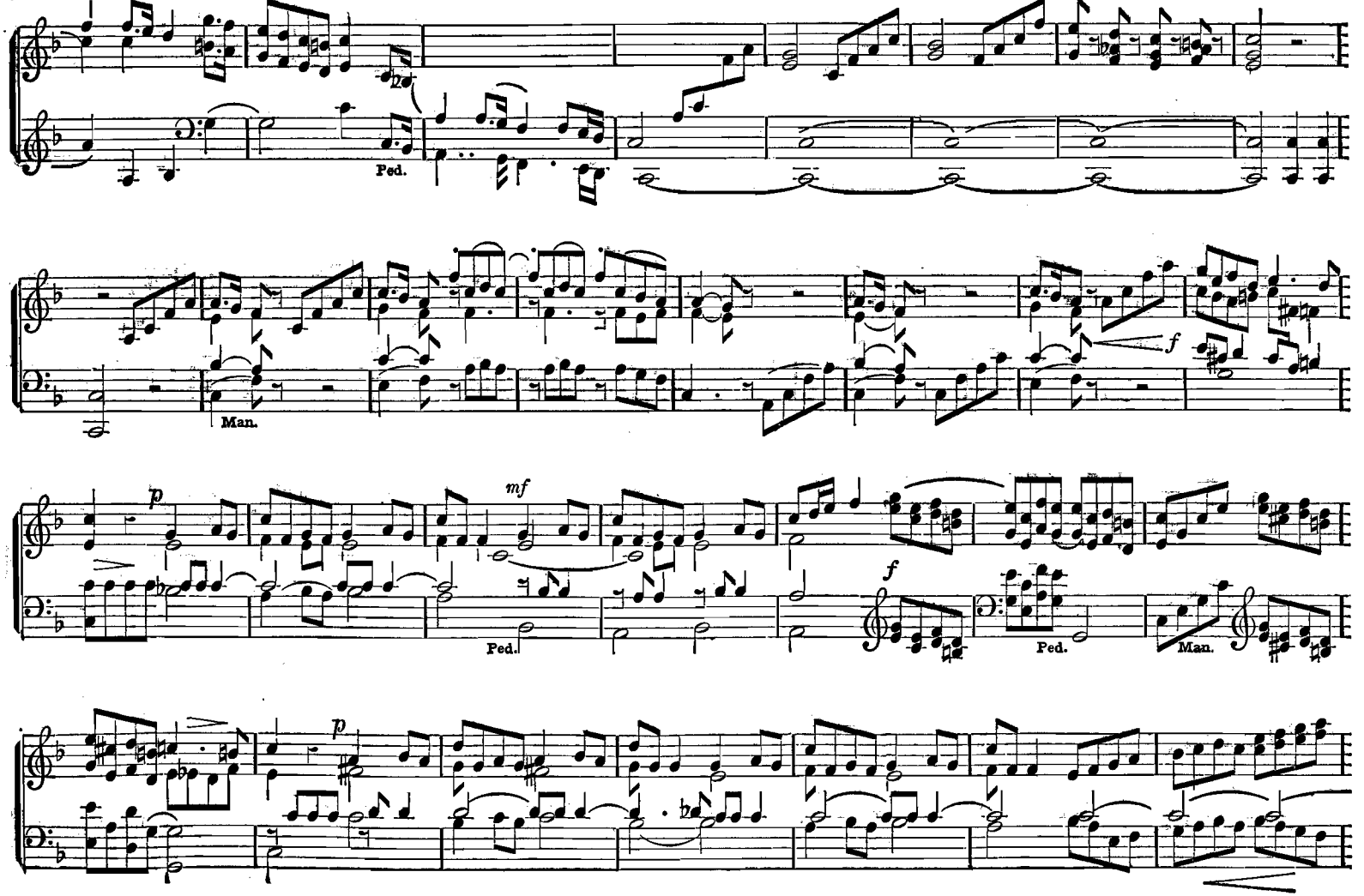


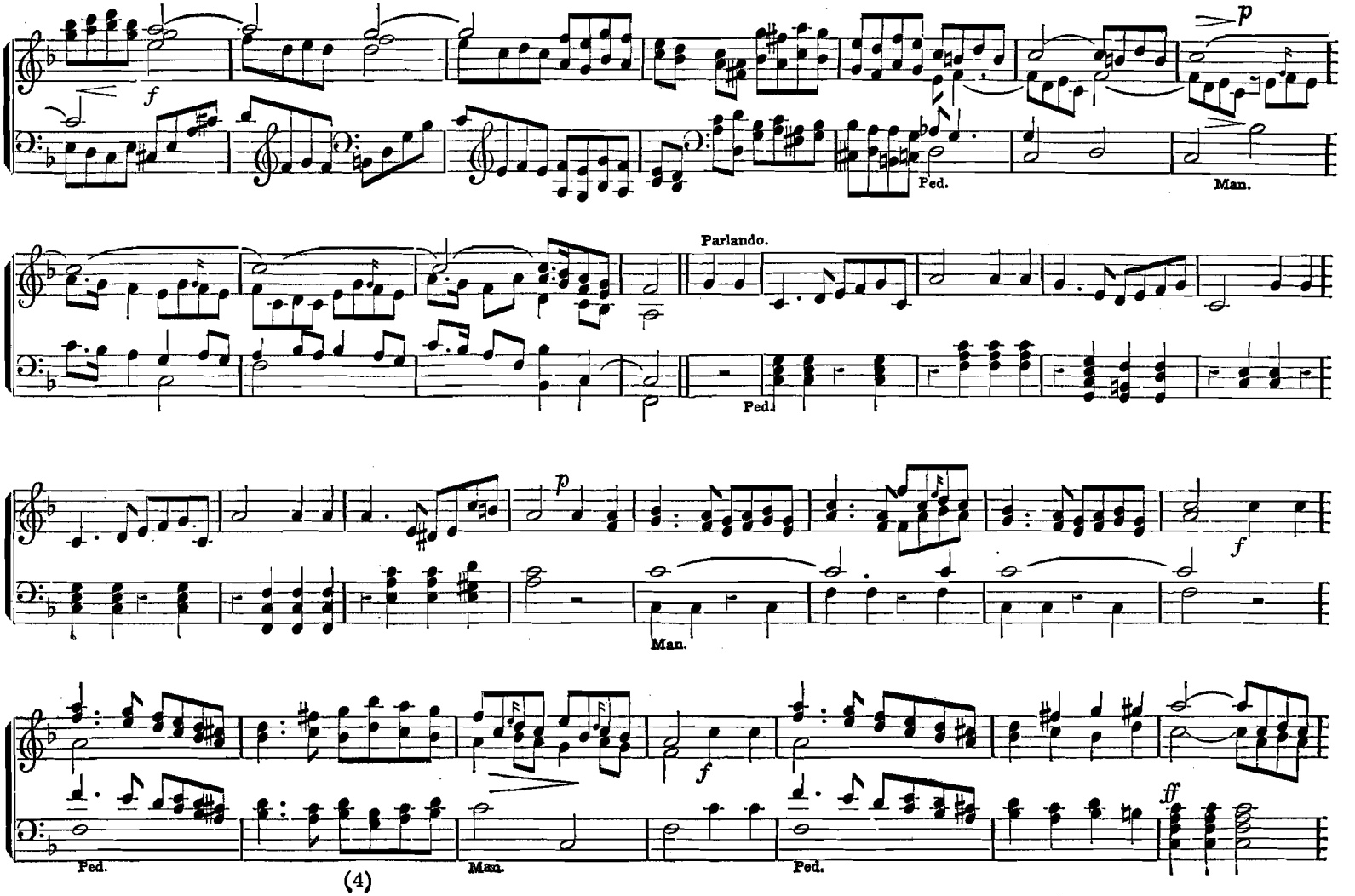

Molto ritard.
a tempo.

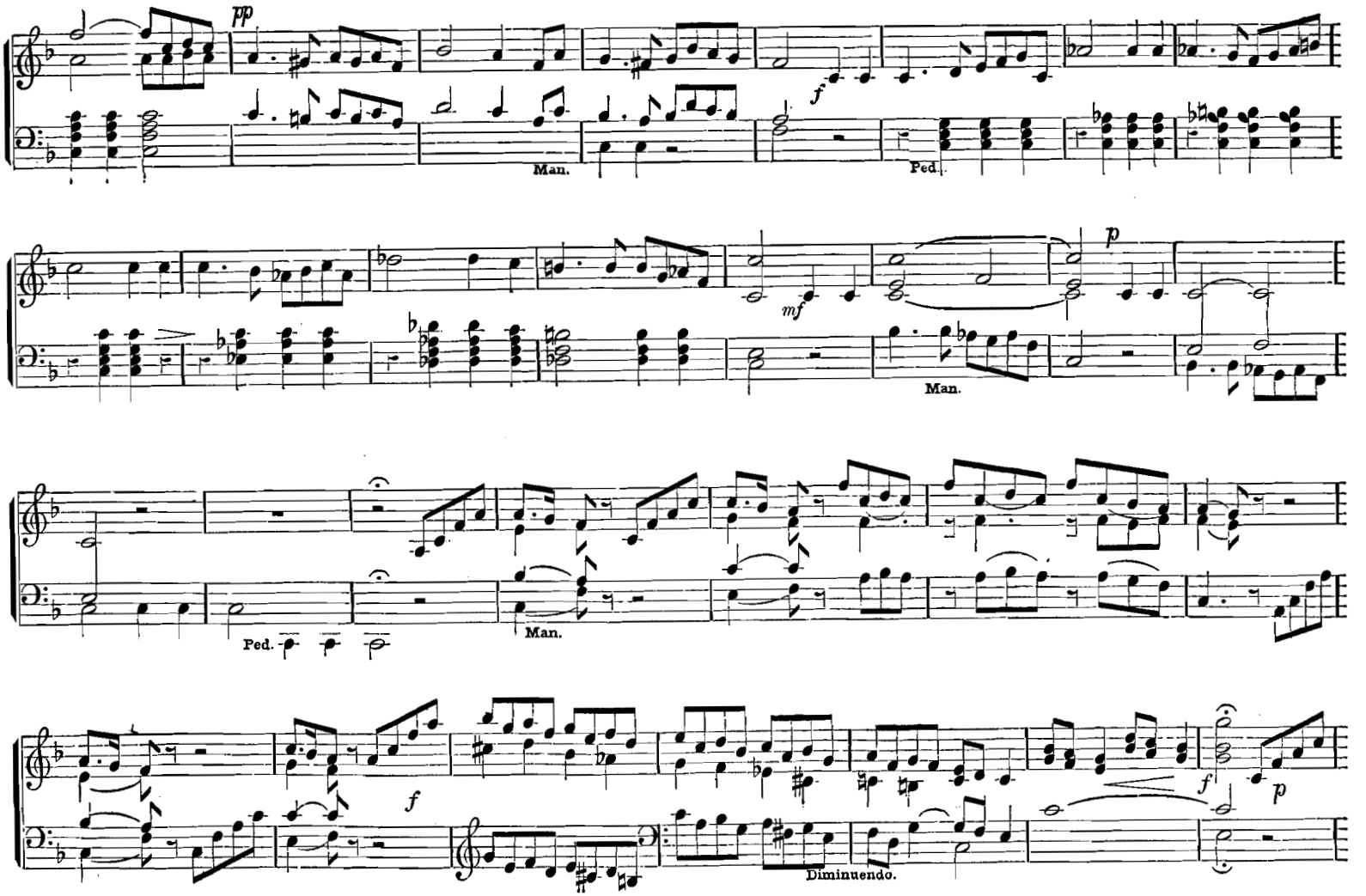


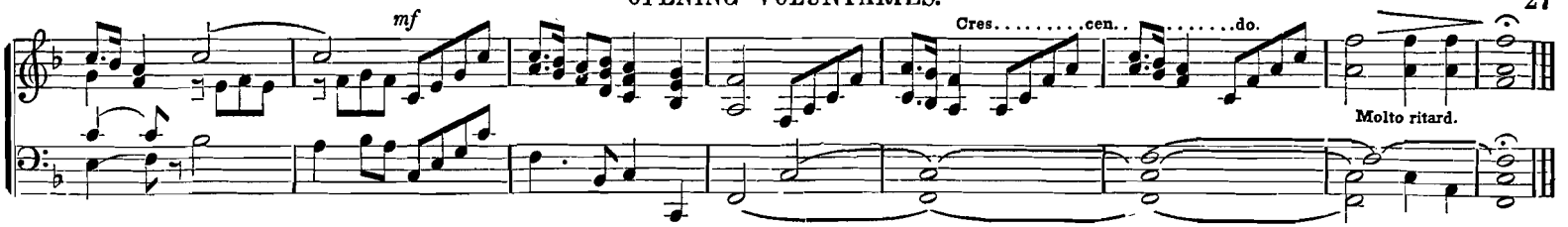
No. 8.




Ped.
Man.
f
p
mf
Ped.
f
Ped.
Man.
p

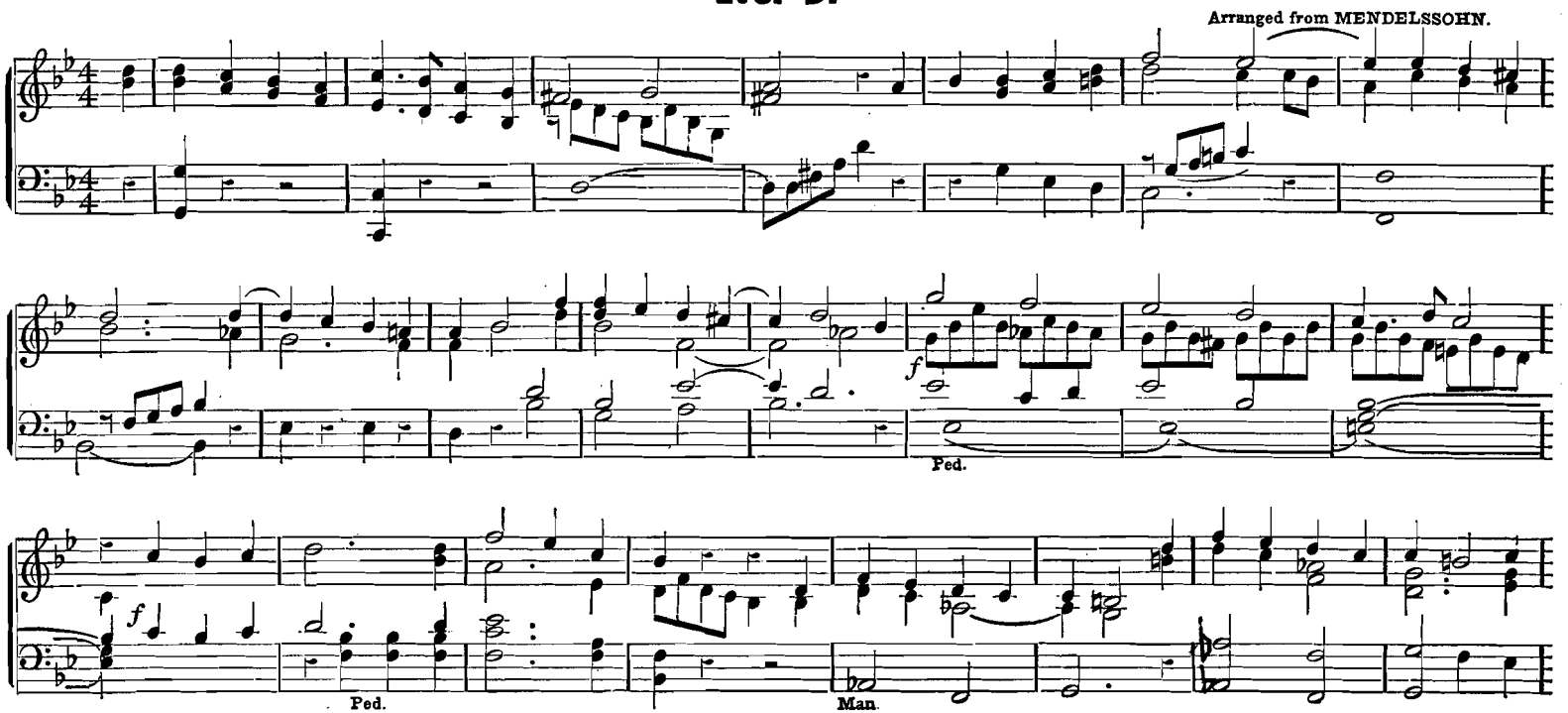

f
p
Ped.
Man.
Parlando.
Ped.
p
Man.
f
f
Ped.
Man.
Ped.
ff

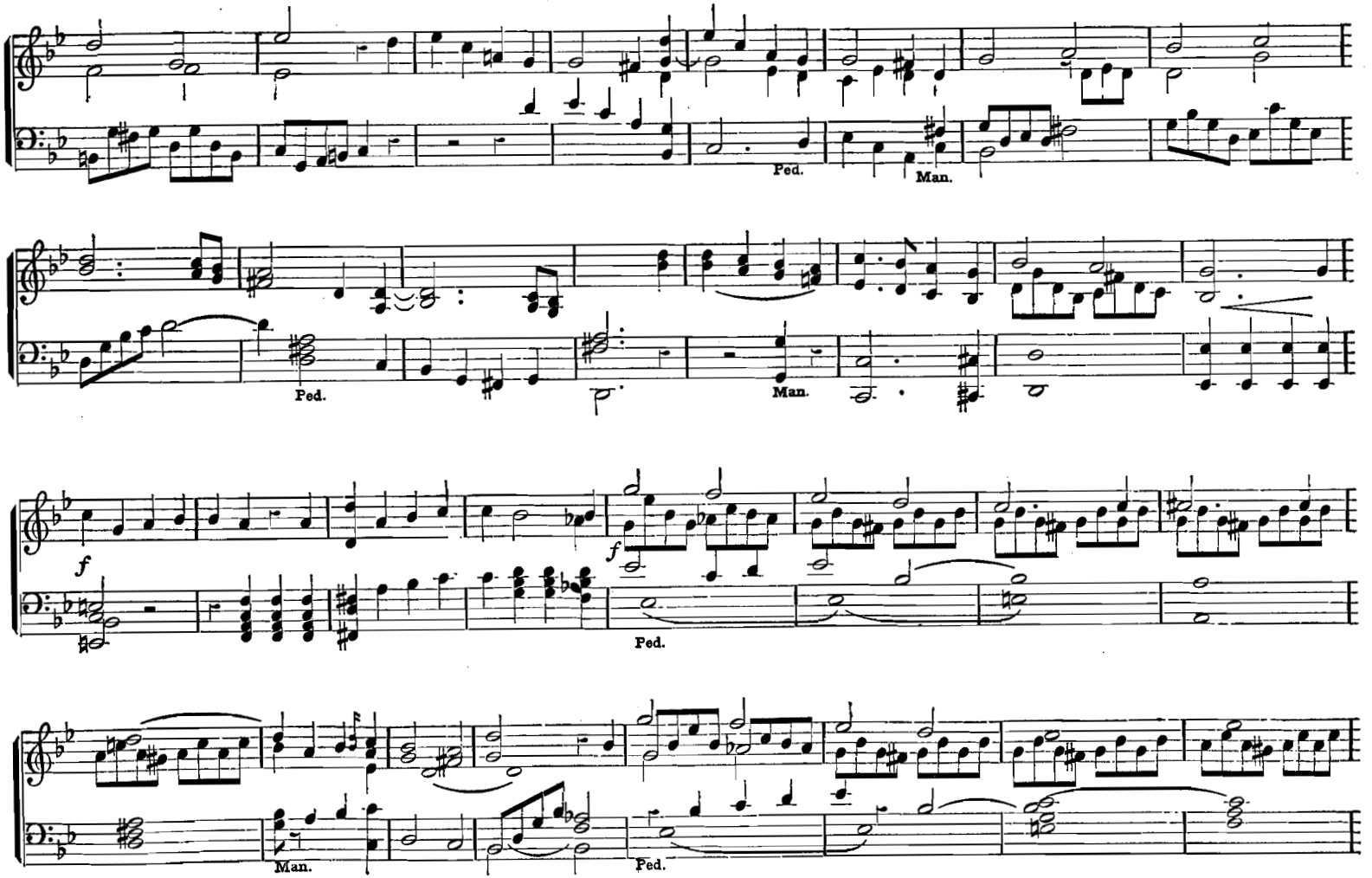

pp
Man.
f
Ped.
mf
p
Man.
Ped.
Man.
f
f
p
Diminuendo.

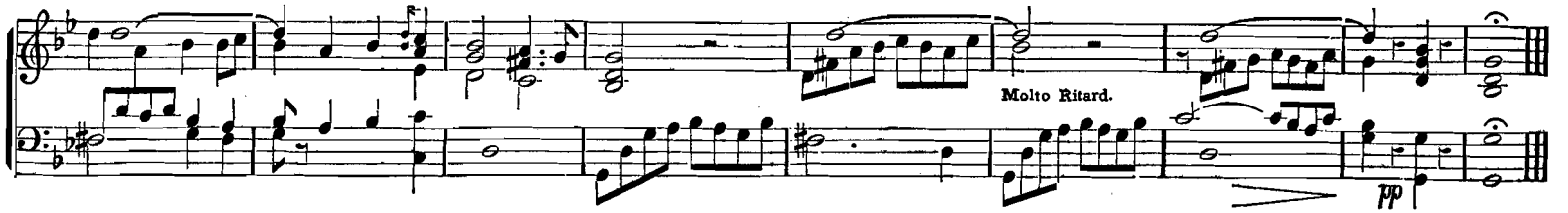


No. 9.

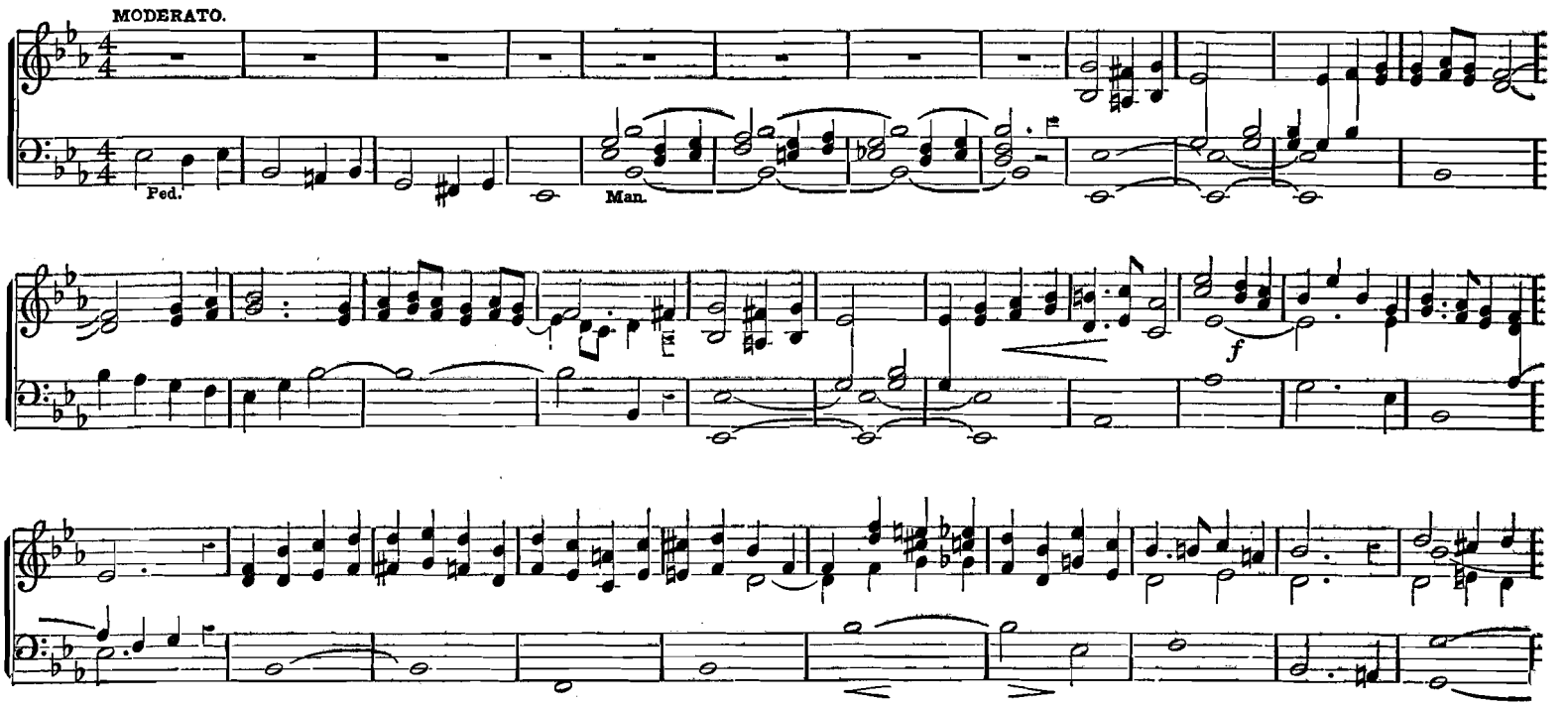
Arranged from MENDELSSOHN.

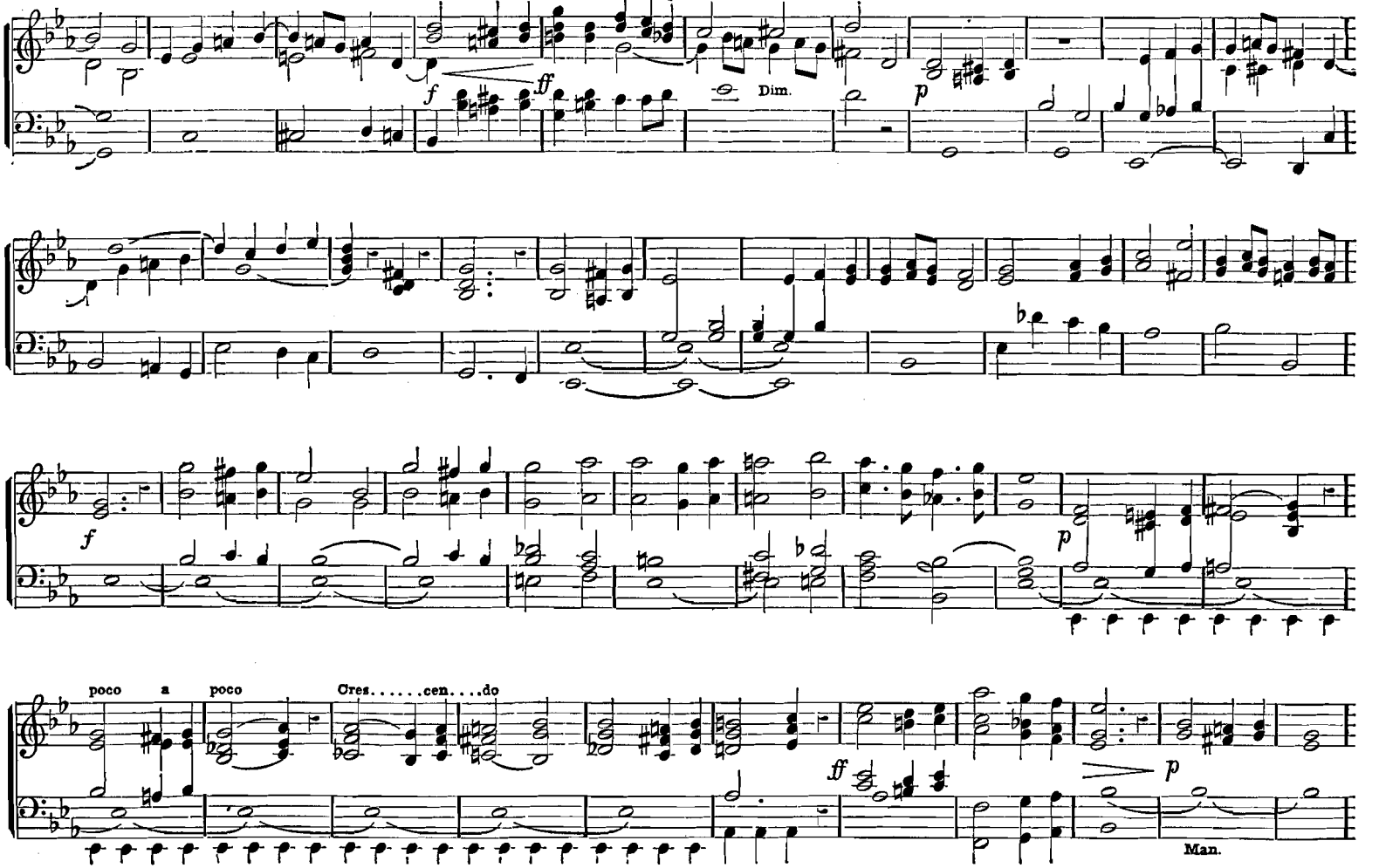


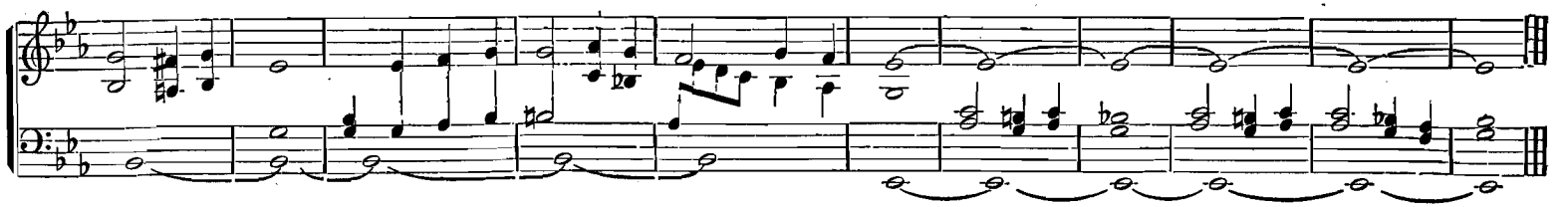

Ped.
Man.
Ped.
Man.
f
f
Ped.
Man.
Ped.



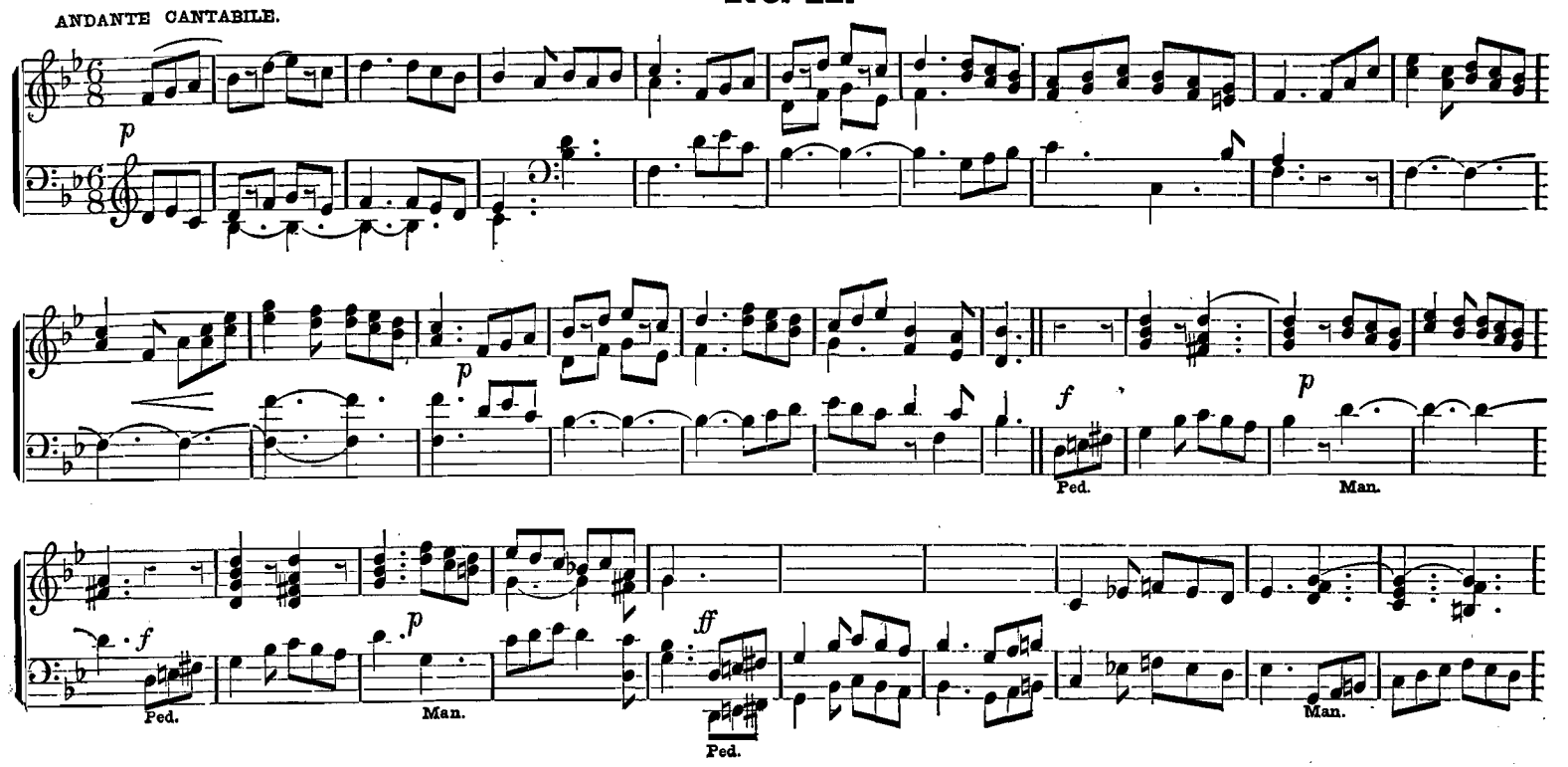
No. 10.

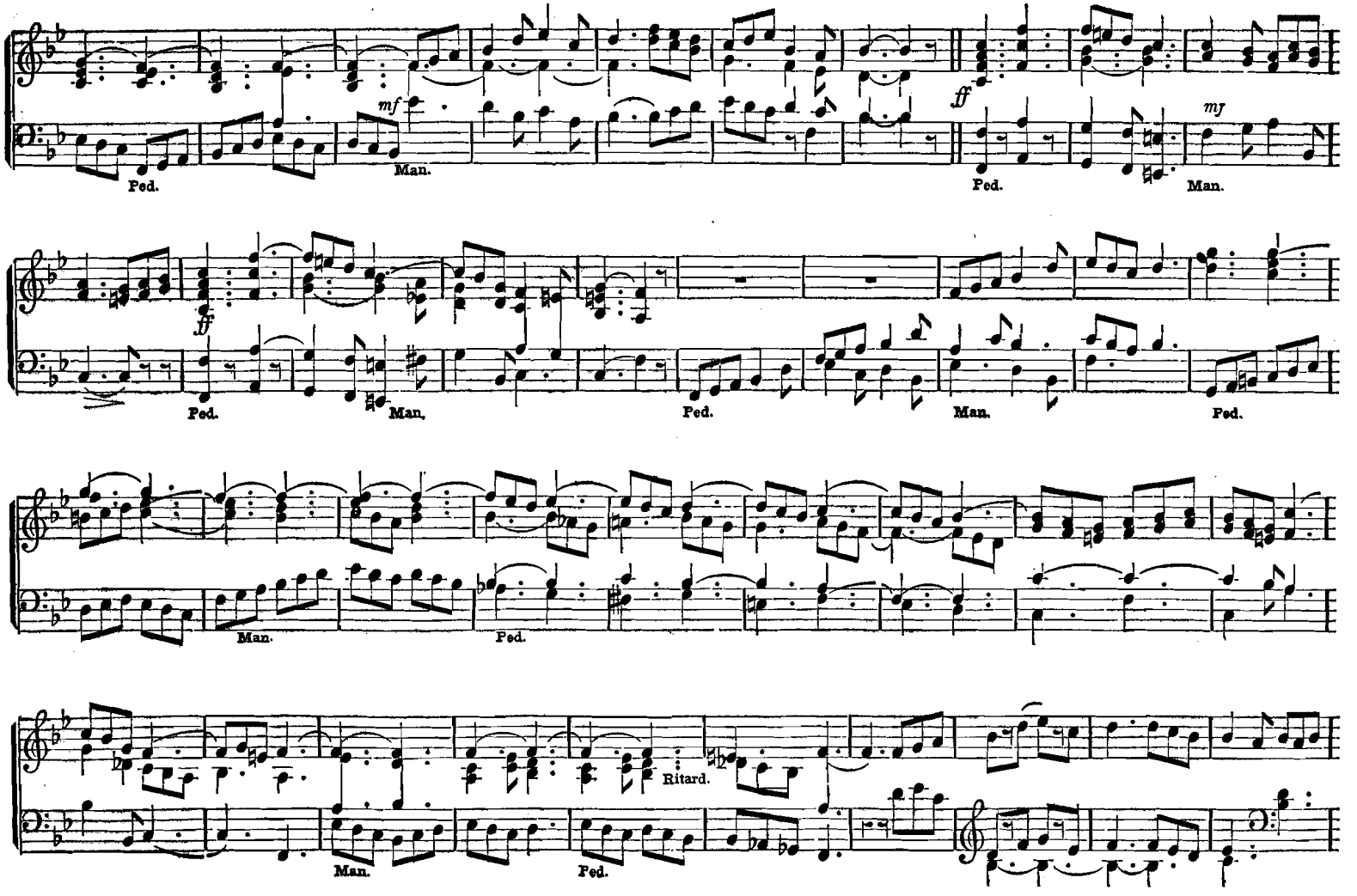


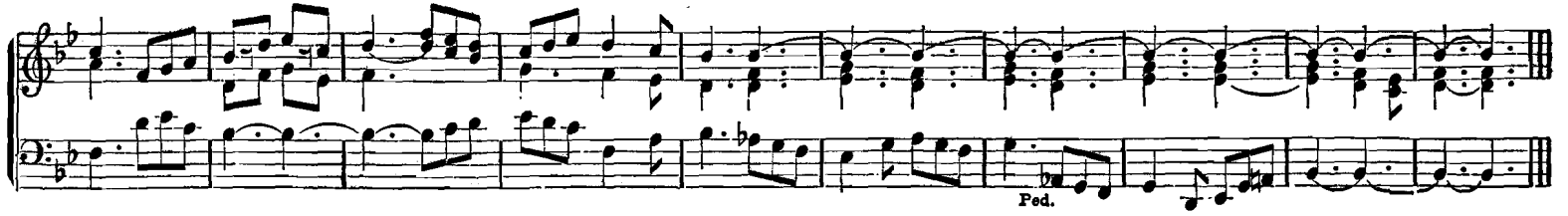

f
ff
Dim.
p
f
p
poco a poco
Cres.....cen....do
ff
p
Man.



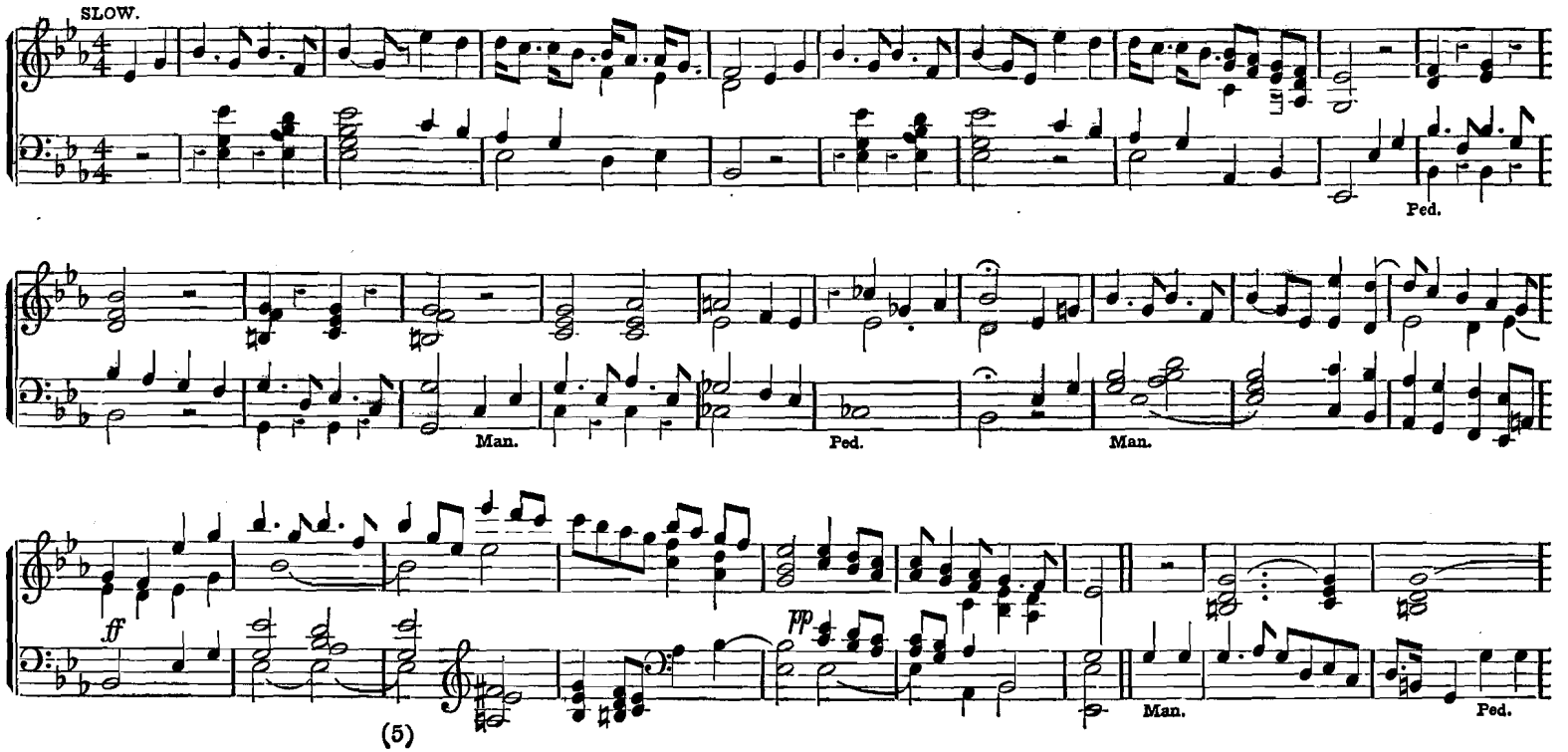
No. 11.

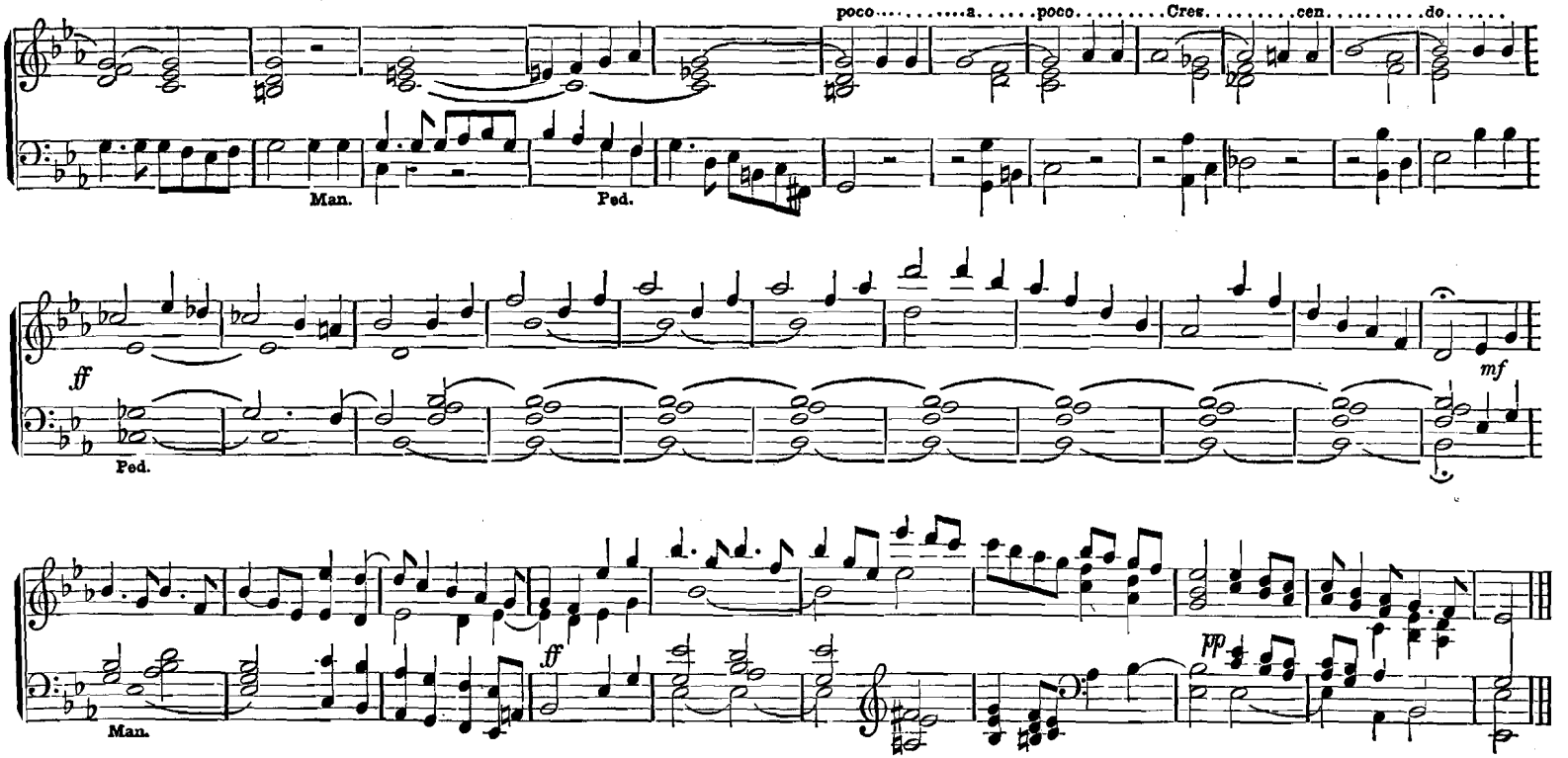



mf
Ped.
Man.
ff
Ped.
my
Man.
ff
Ped.
Man.
Ped.
Man.
Ped.
Ritard.
Man.
Ped.



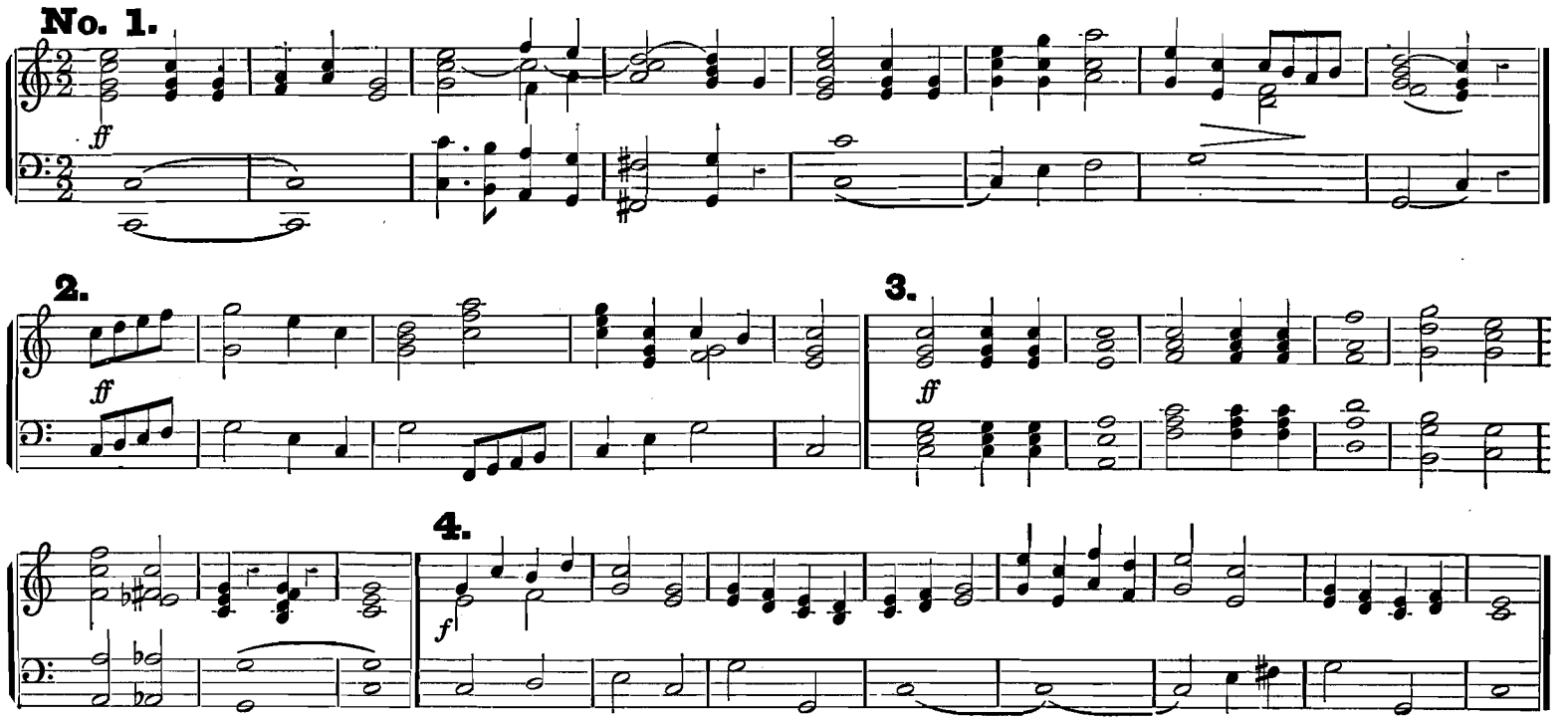
No. 12.

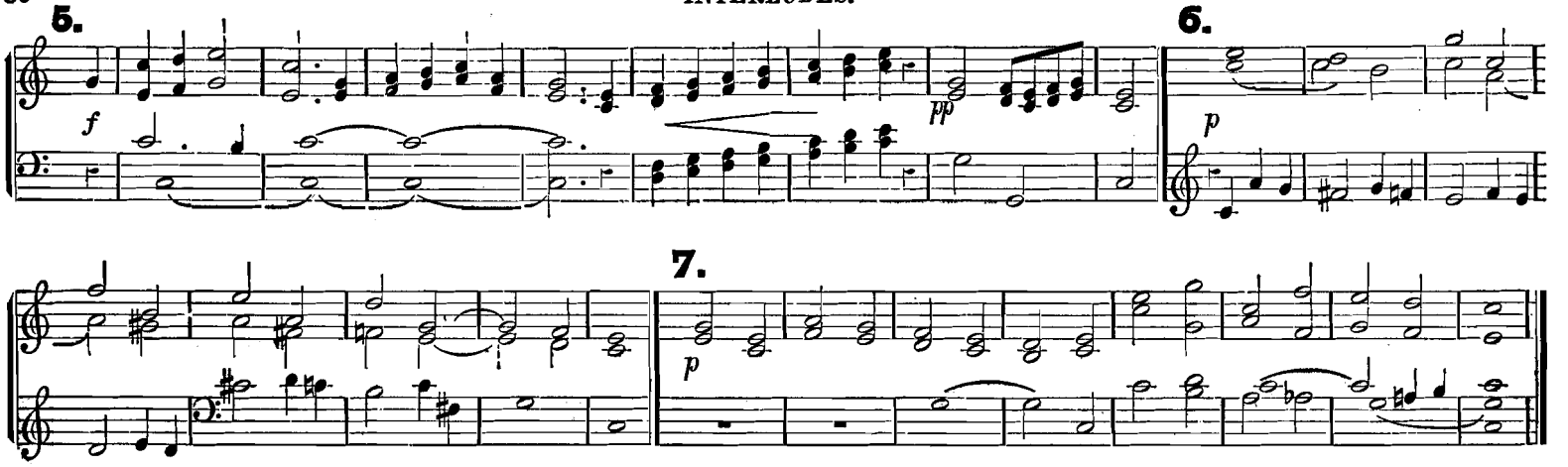



poco.....a.....poco.....Cres.....cen.....do.....
Man.
Ped.
ff
Ped.
mf
Man.
ff
pp

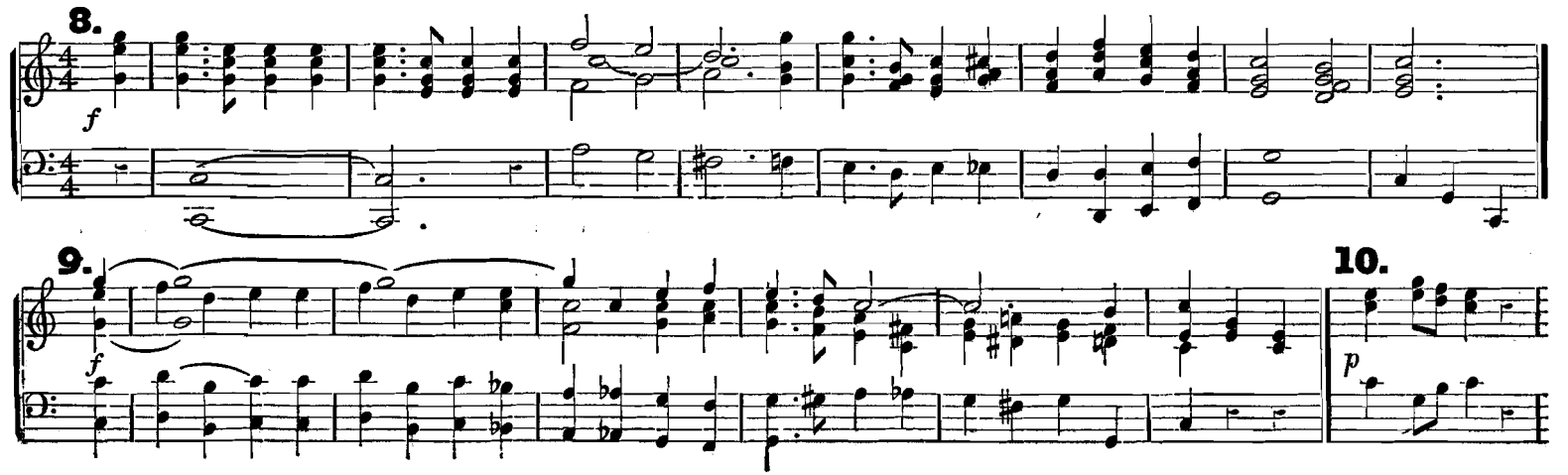
INTERLUDES.

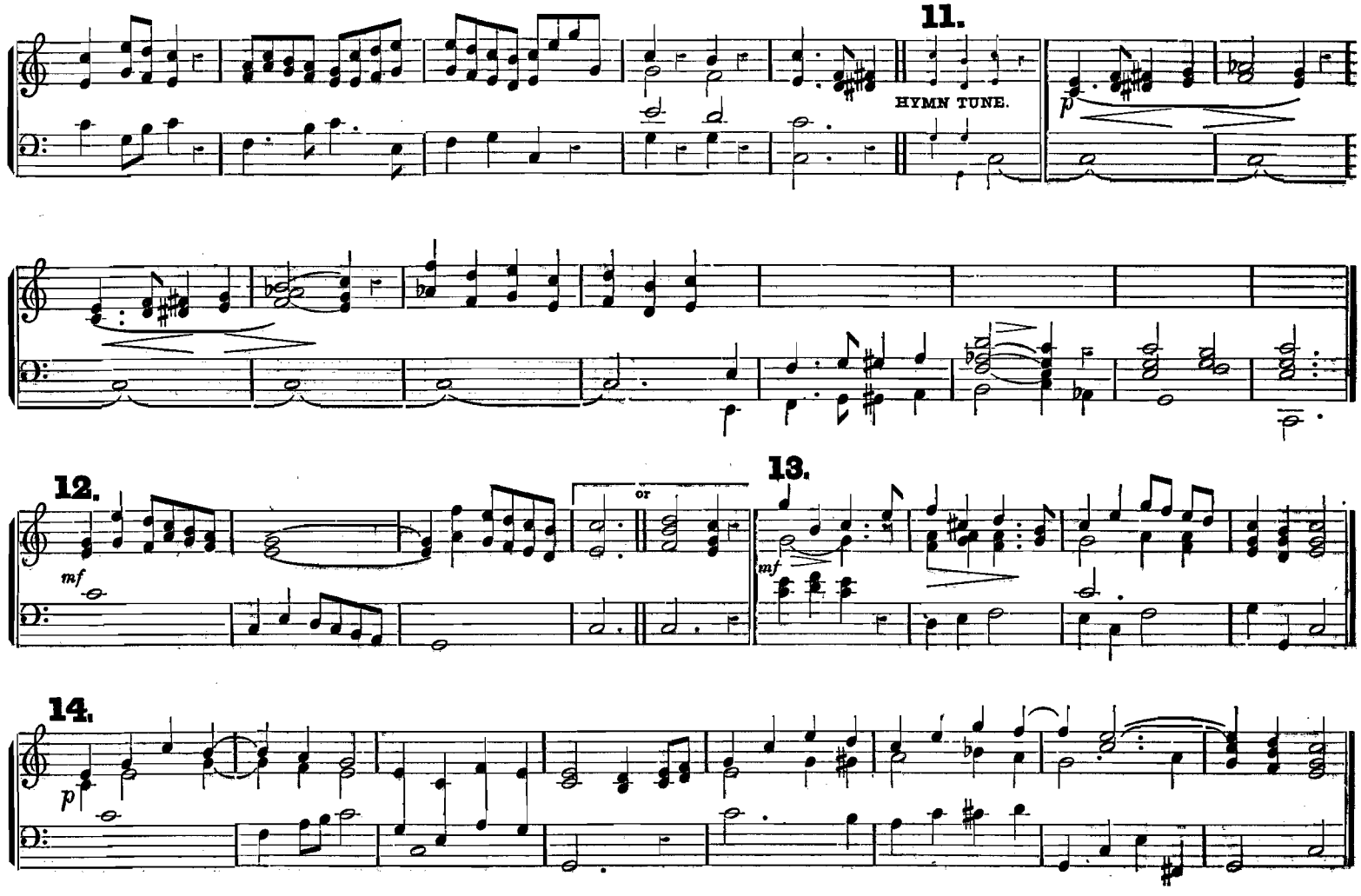
KEY OF C MAJOR, IN ALLA-BREVE TIME.

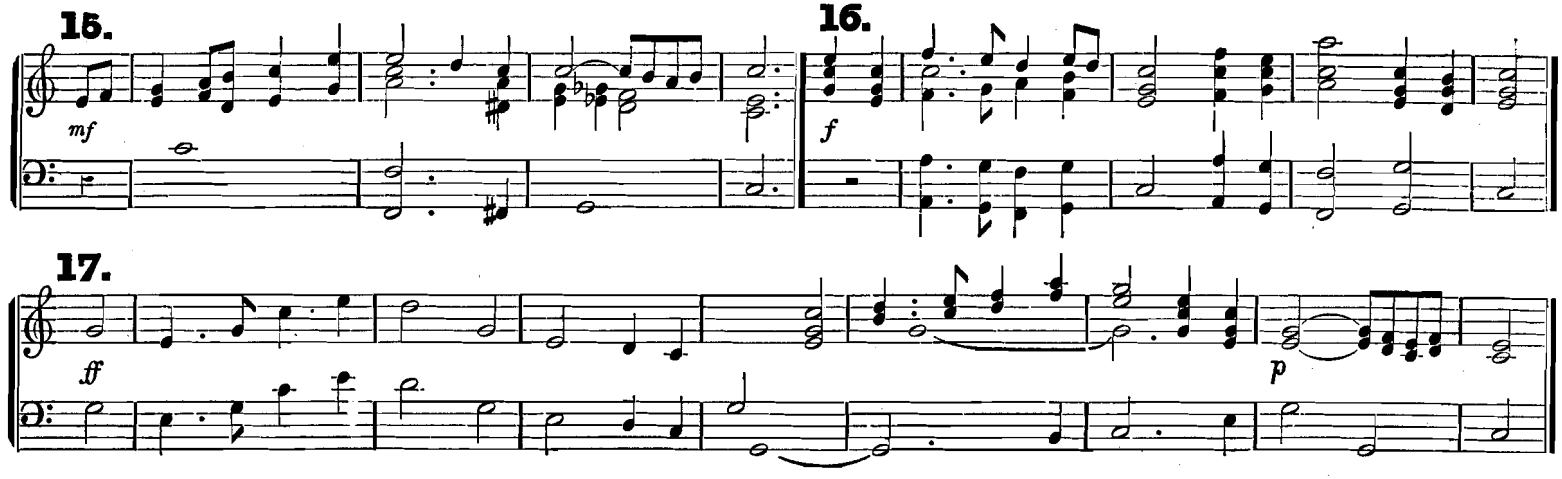




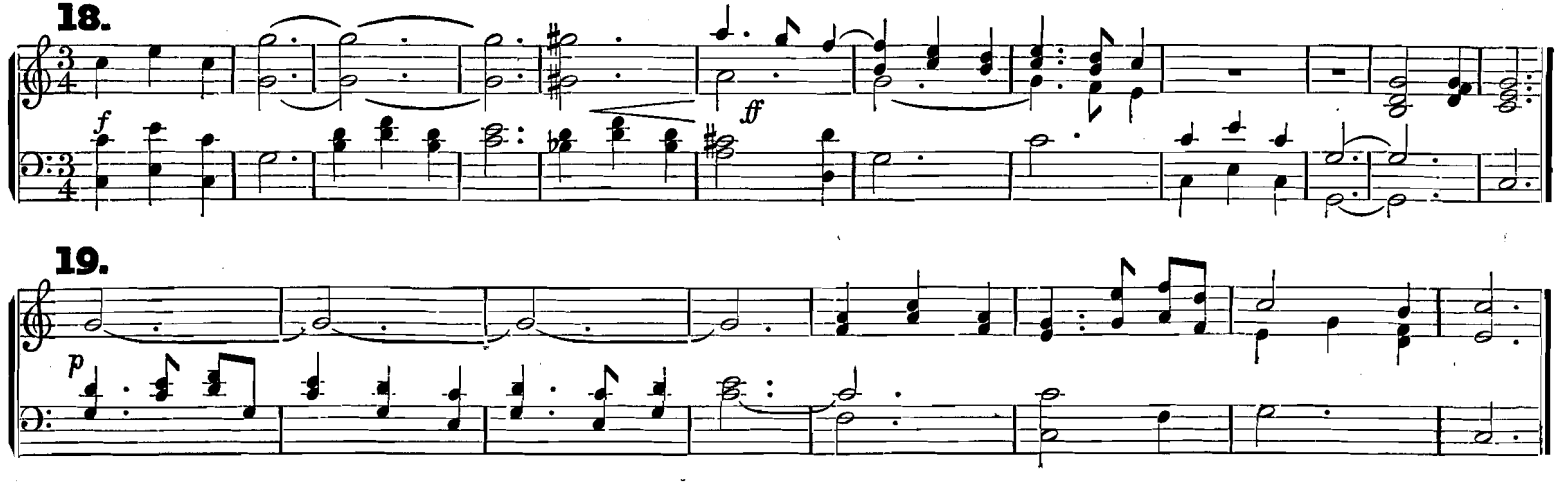
KEY OF C MAJOR—COMMON TIME.

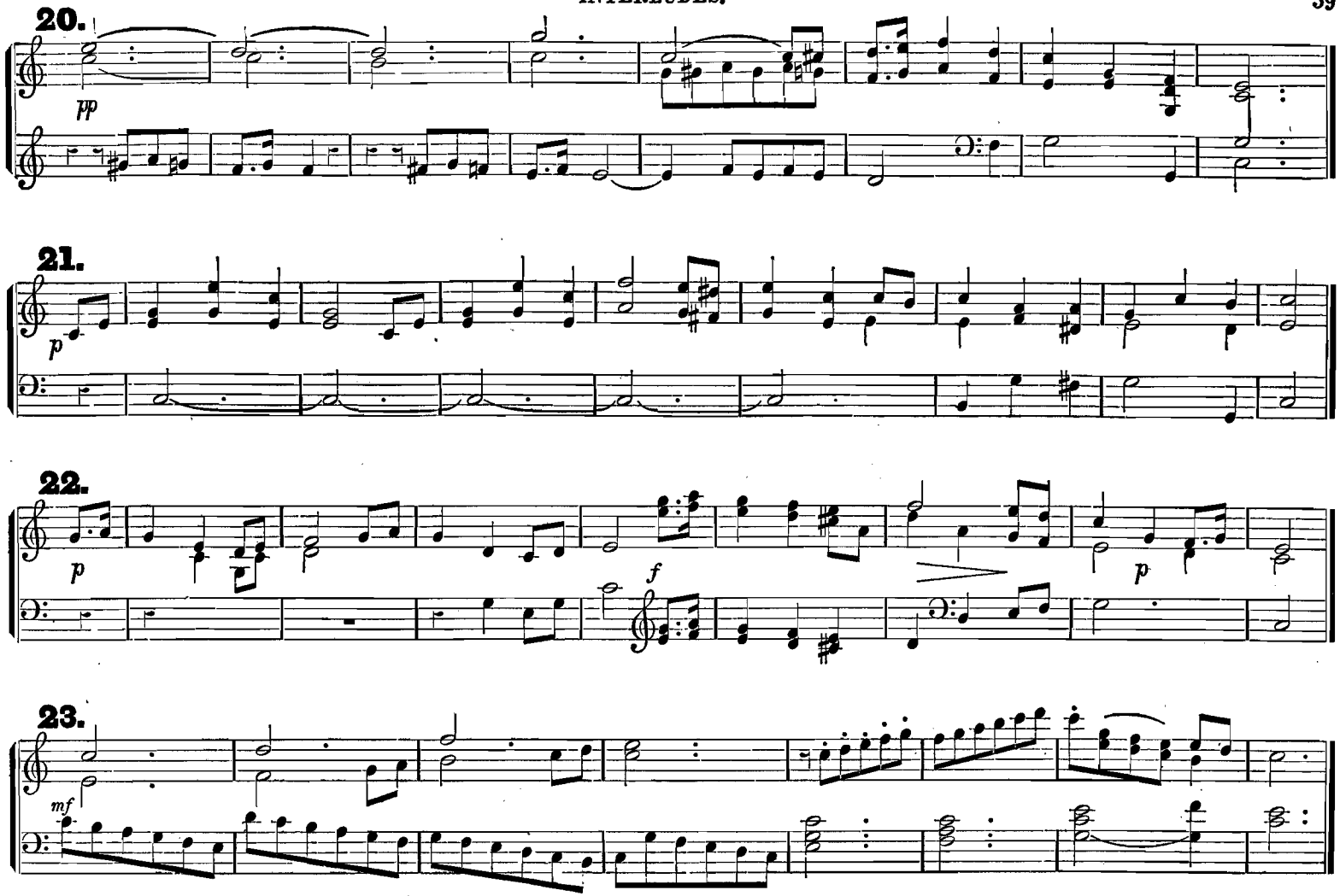


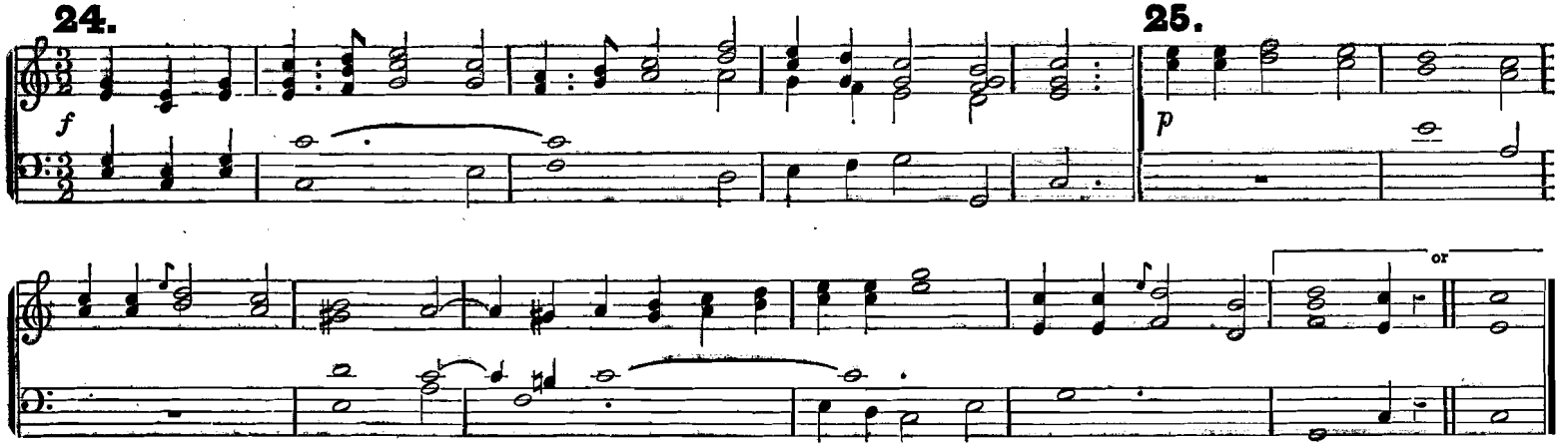

11.
HYMN TUNE.
12.
or
13.
14.



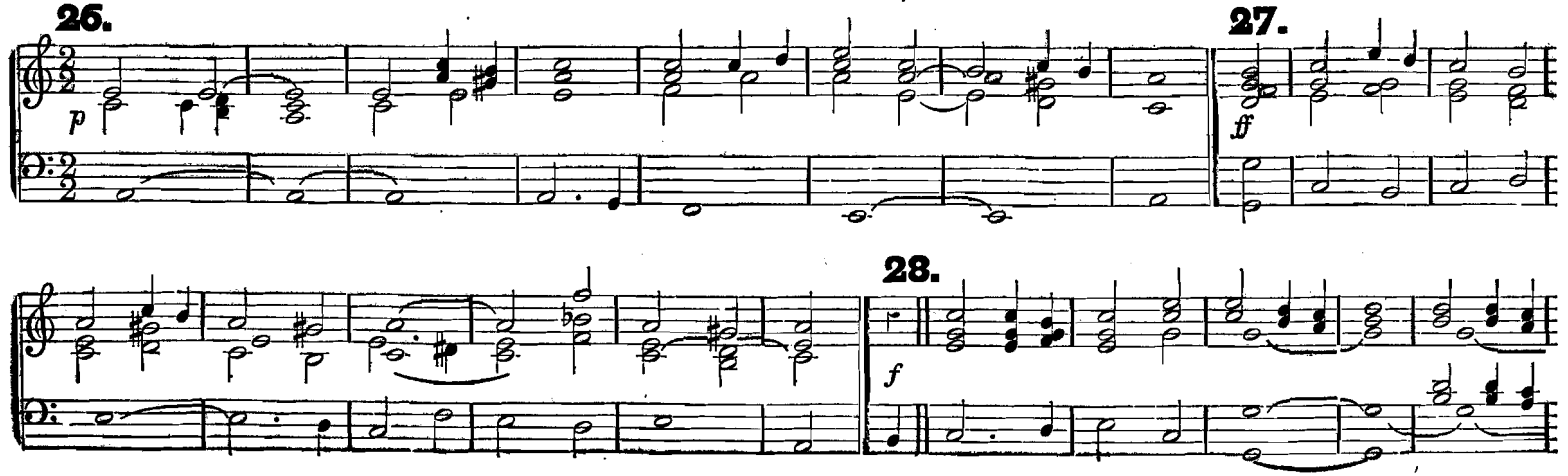
KEY OF C MAJOR—TRIPLE TIME.

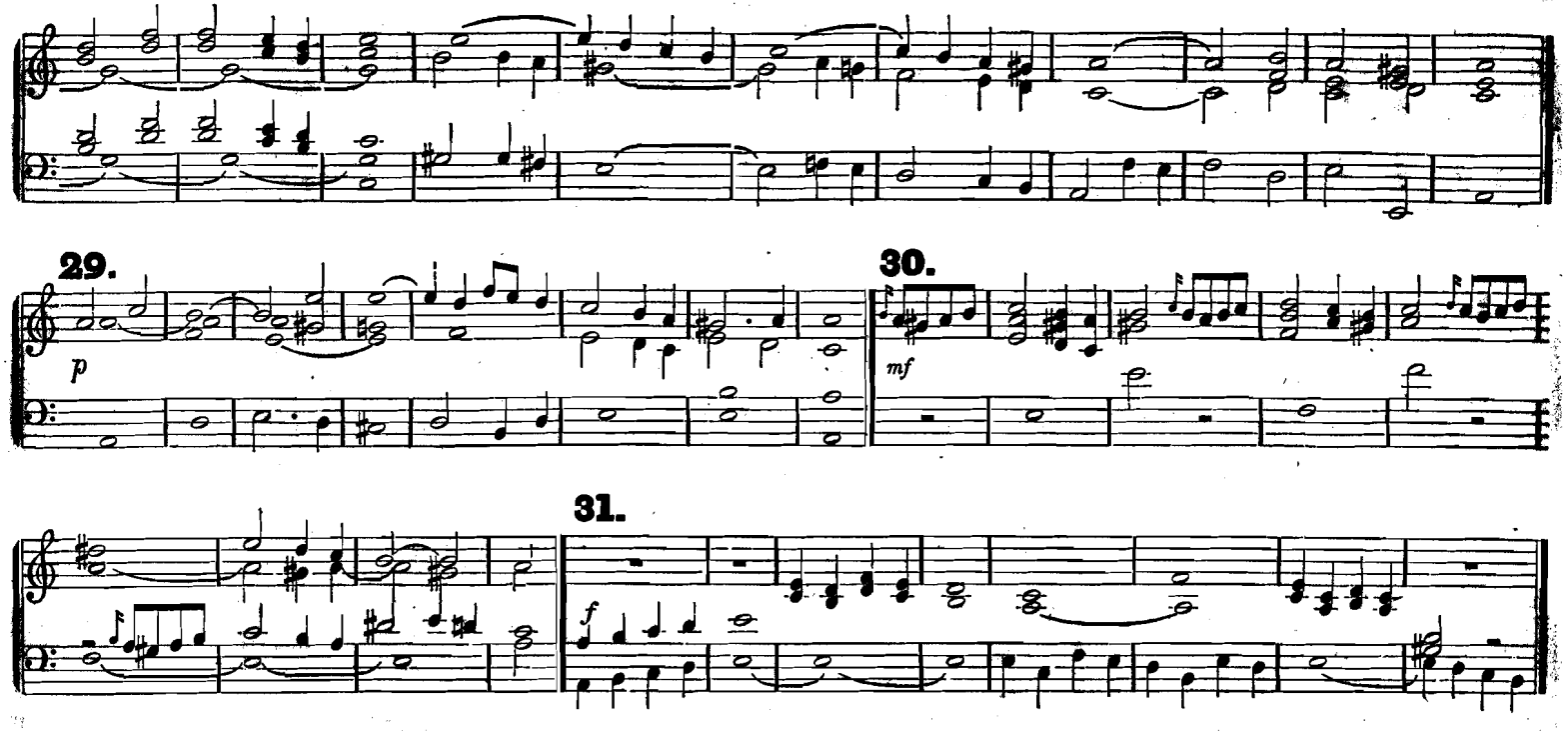



20.
pp
21.
p
22.
p
f
p
23.
mf

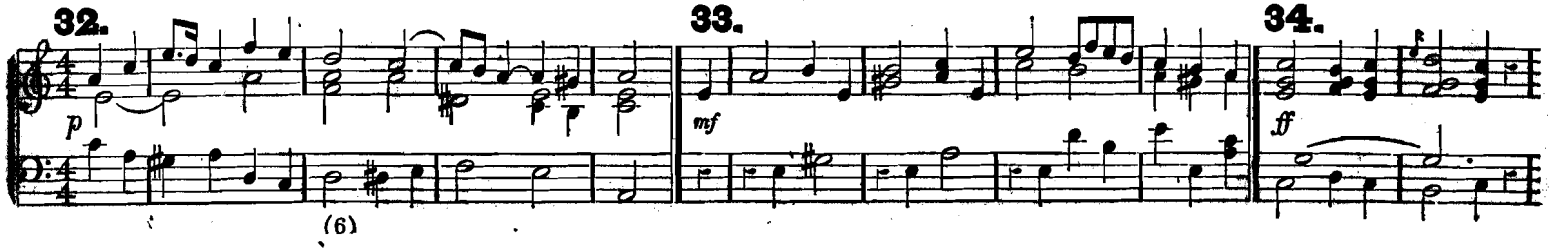


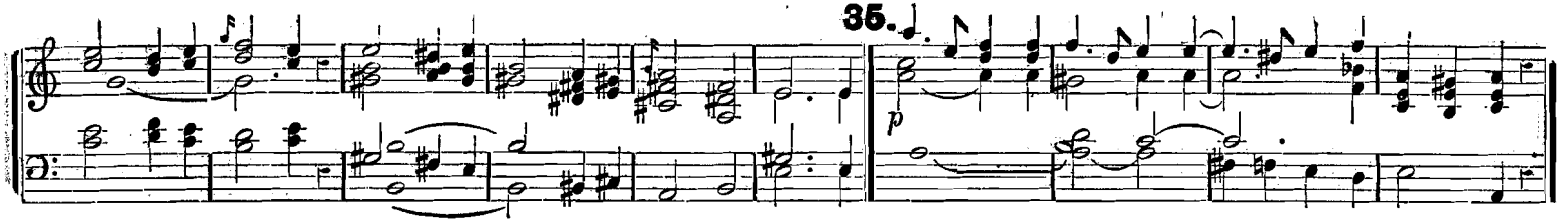
KEY OF A MINOR—ALLA BREVE, OR DOUBLE TIME.



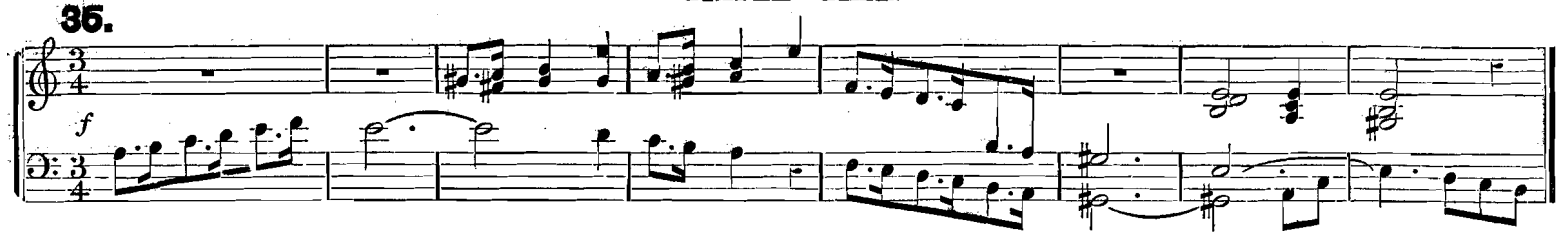


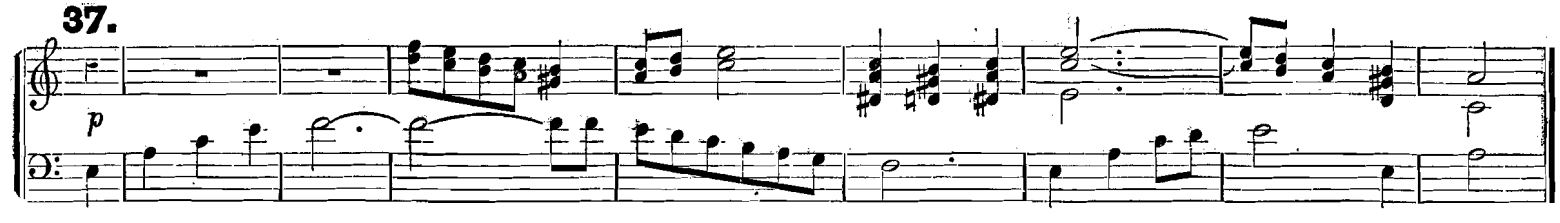
COMMON TIME.



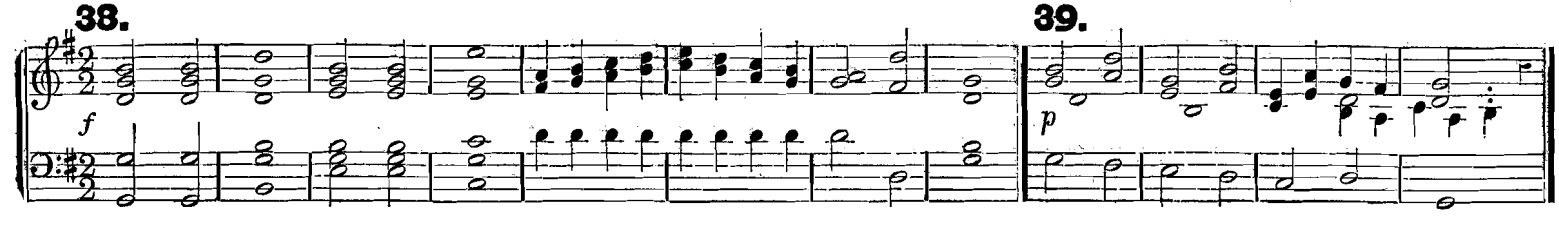


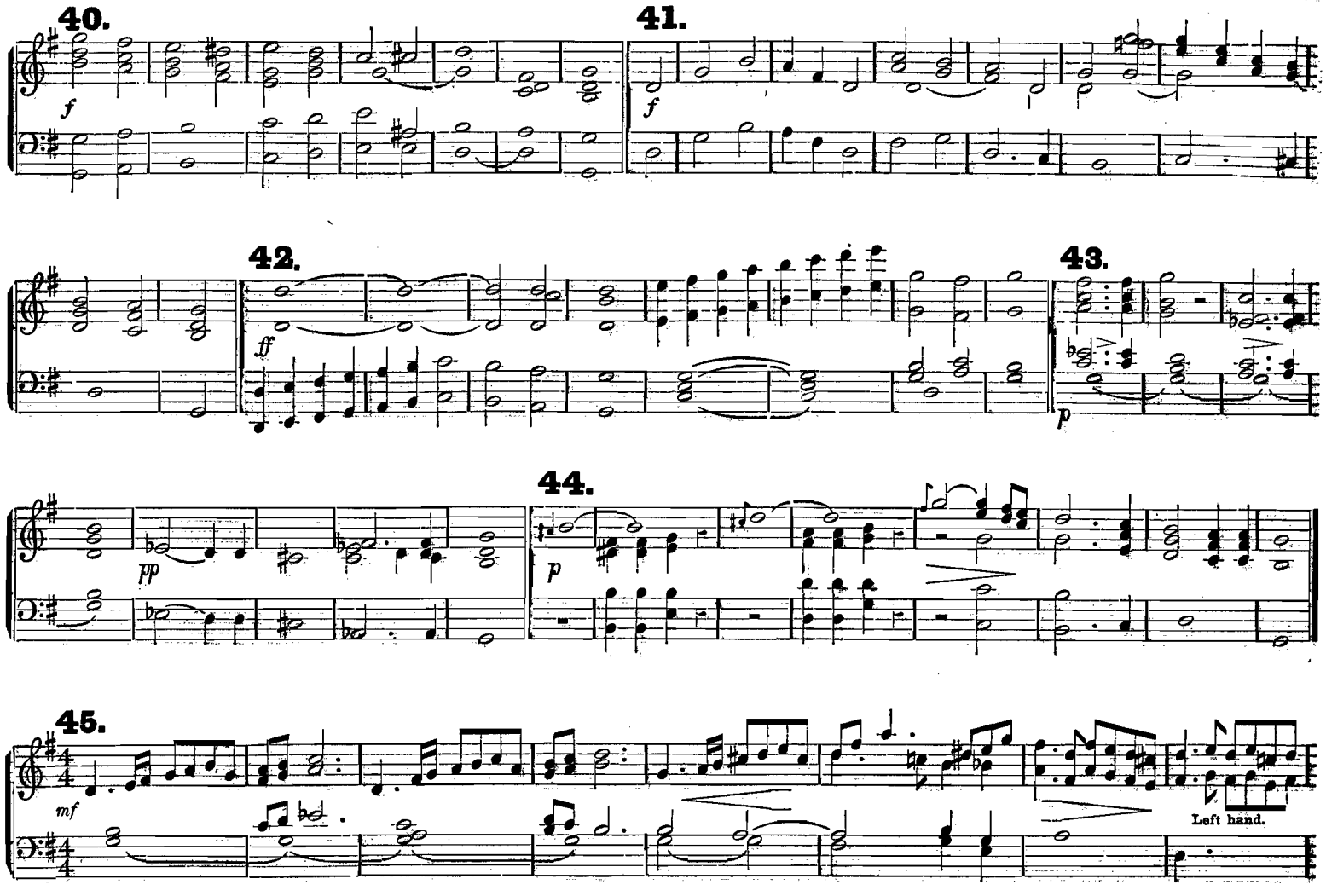
TRIPLE TIME.

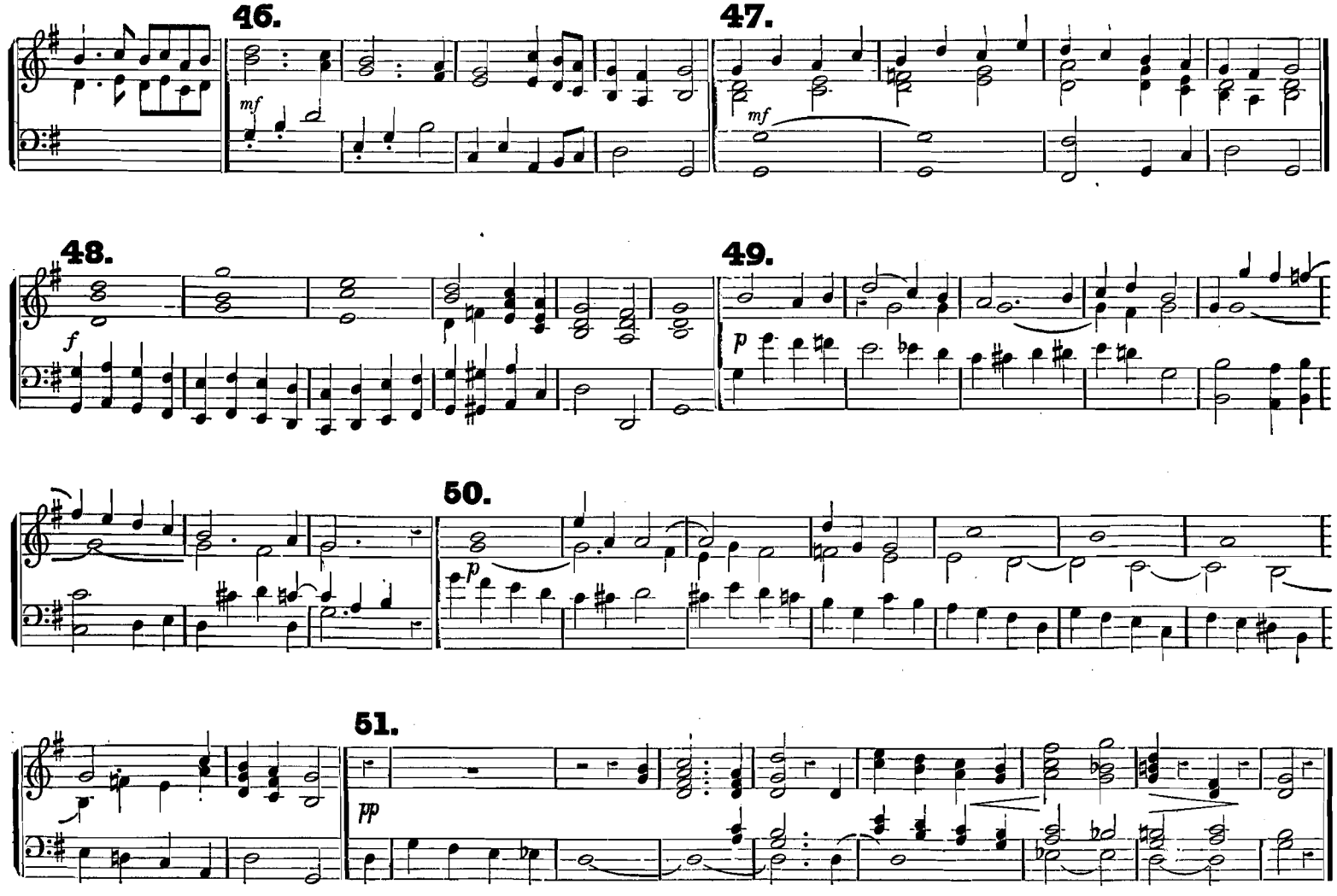


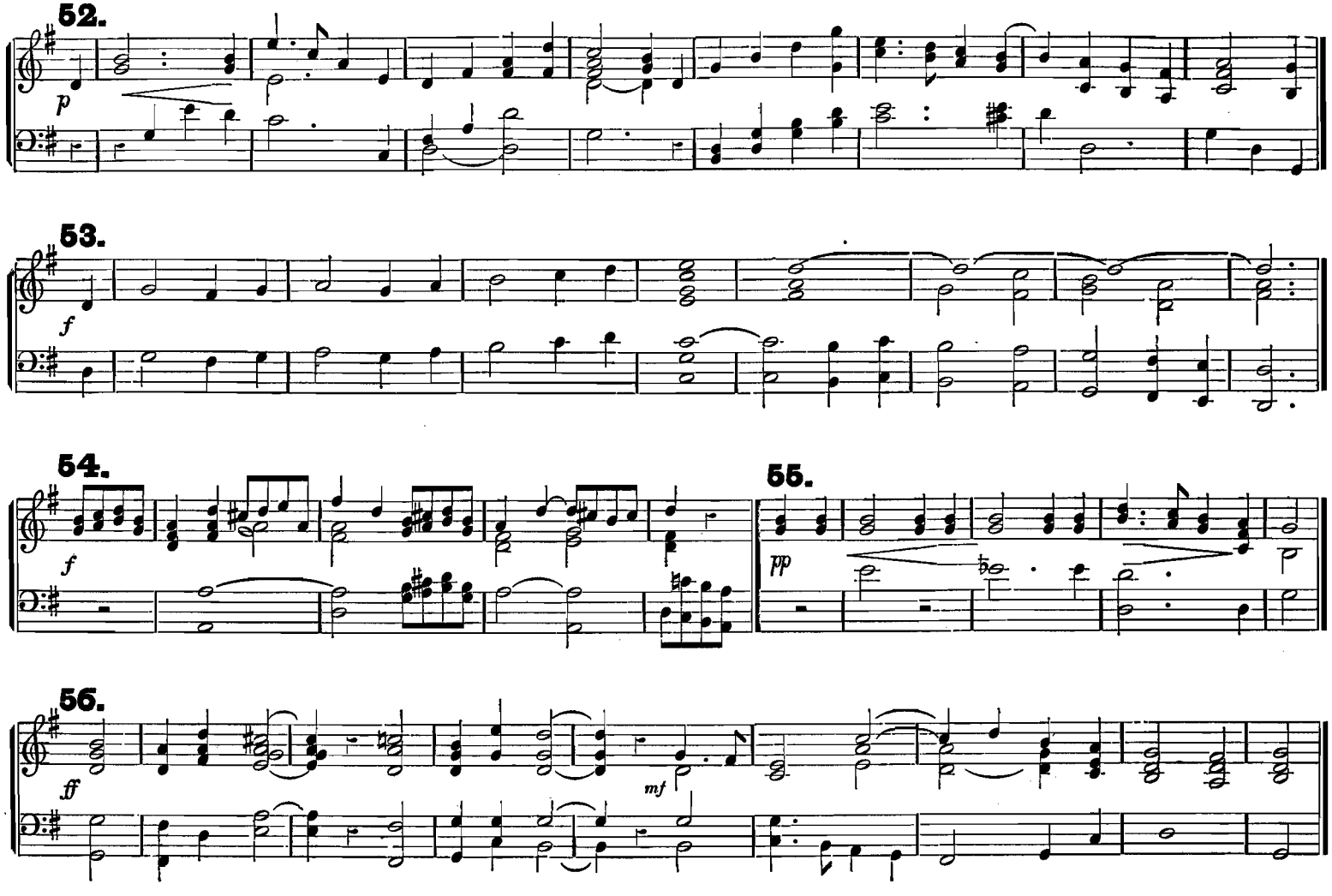


KEY OF G MAJOR—ALLA BREVE OR DOUBLE TIME.

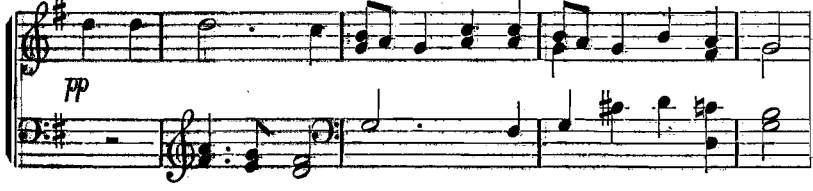



40.
41.
42.
43.
44.
45.
f
ff
p
pp
mf
Left hand.

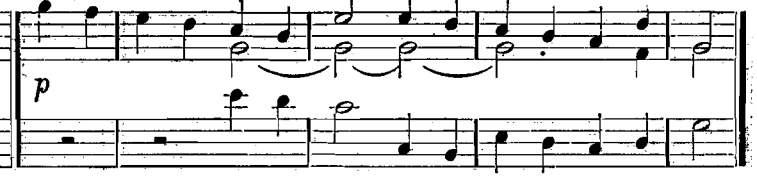

46.
mf
47.
mf
48.
f
49.
p
50.
p
51.
pp


52.
p
53.
f
54.
f
55.
pp
56.
ff
mf

57.



58.



TRIPLE TIME.

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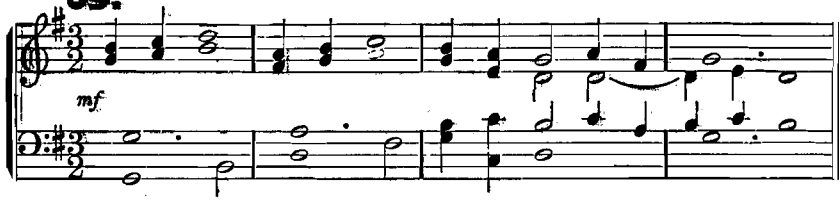

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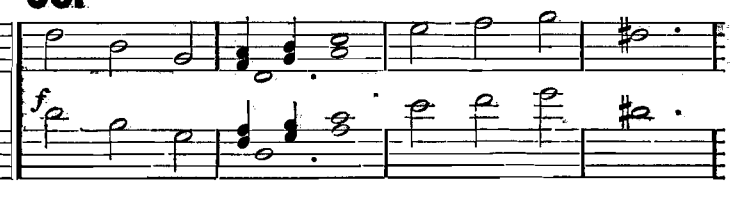

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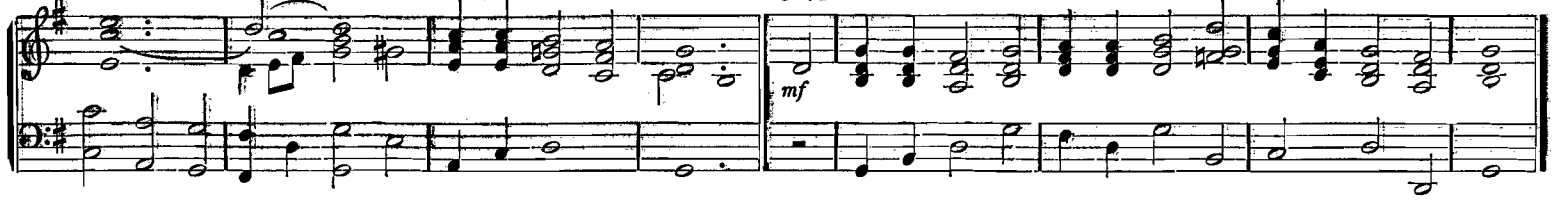

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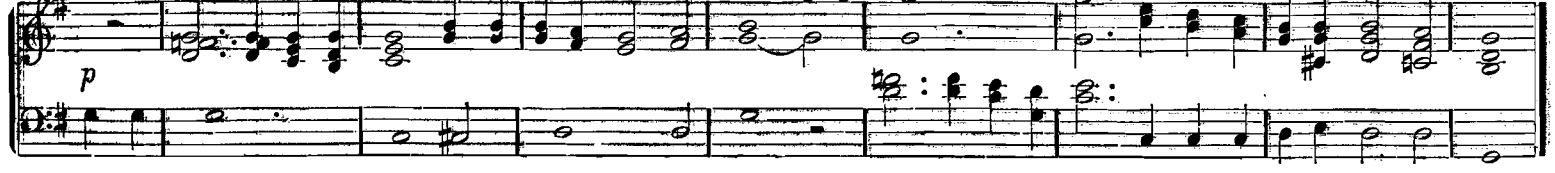

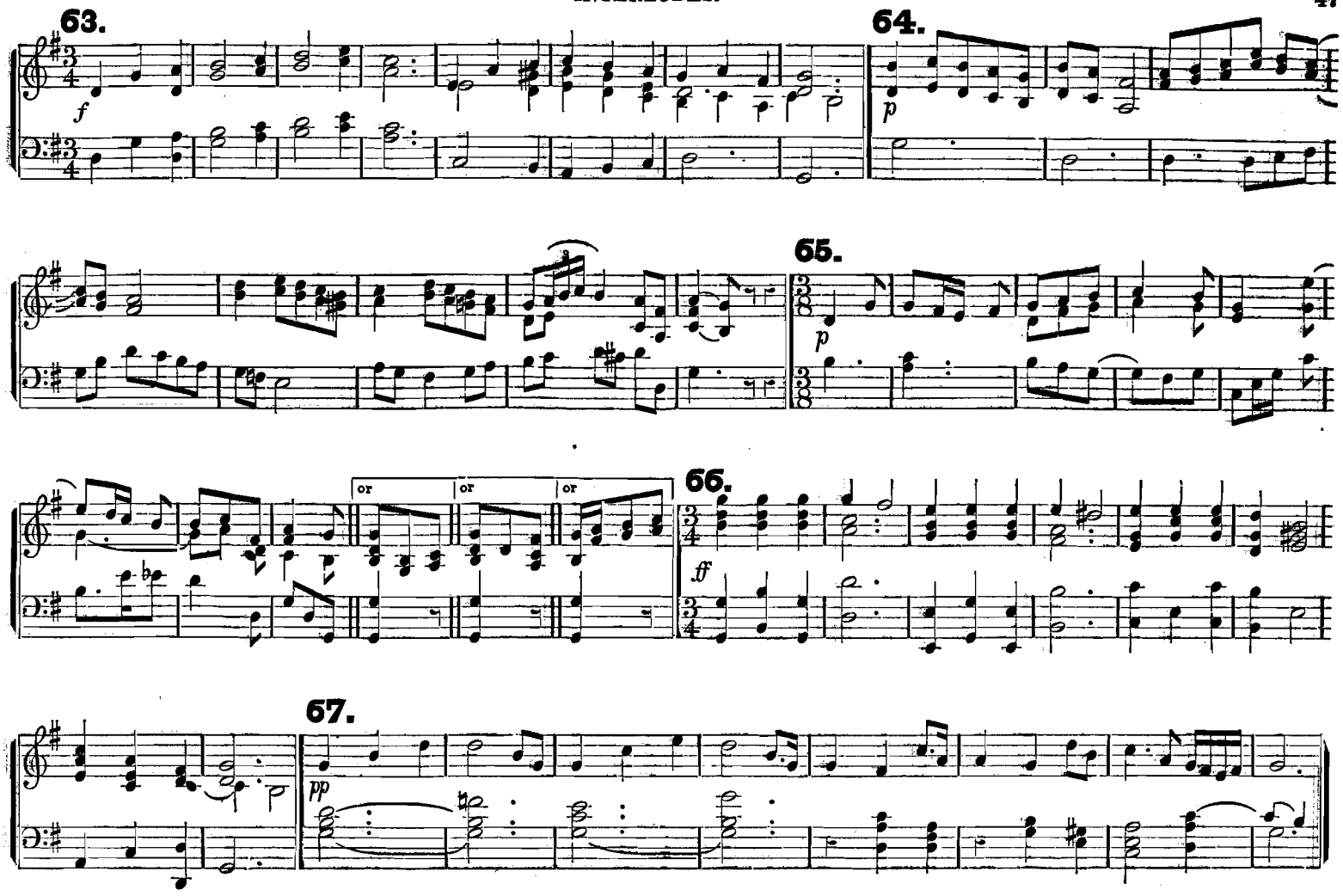
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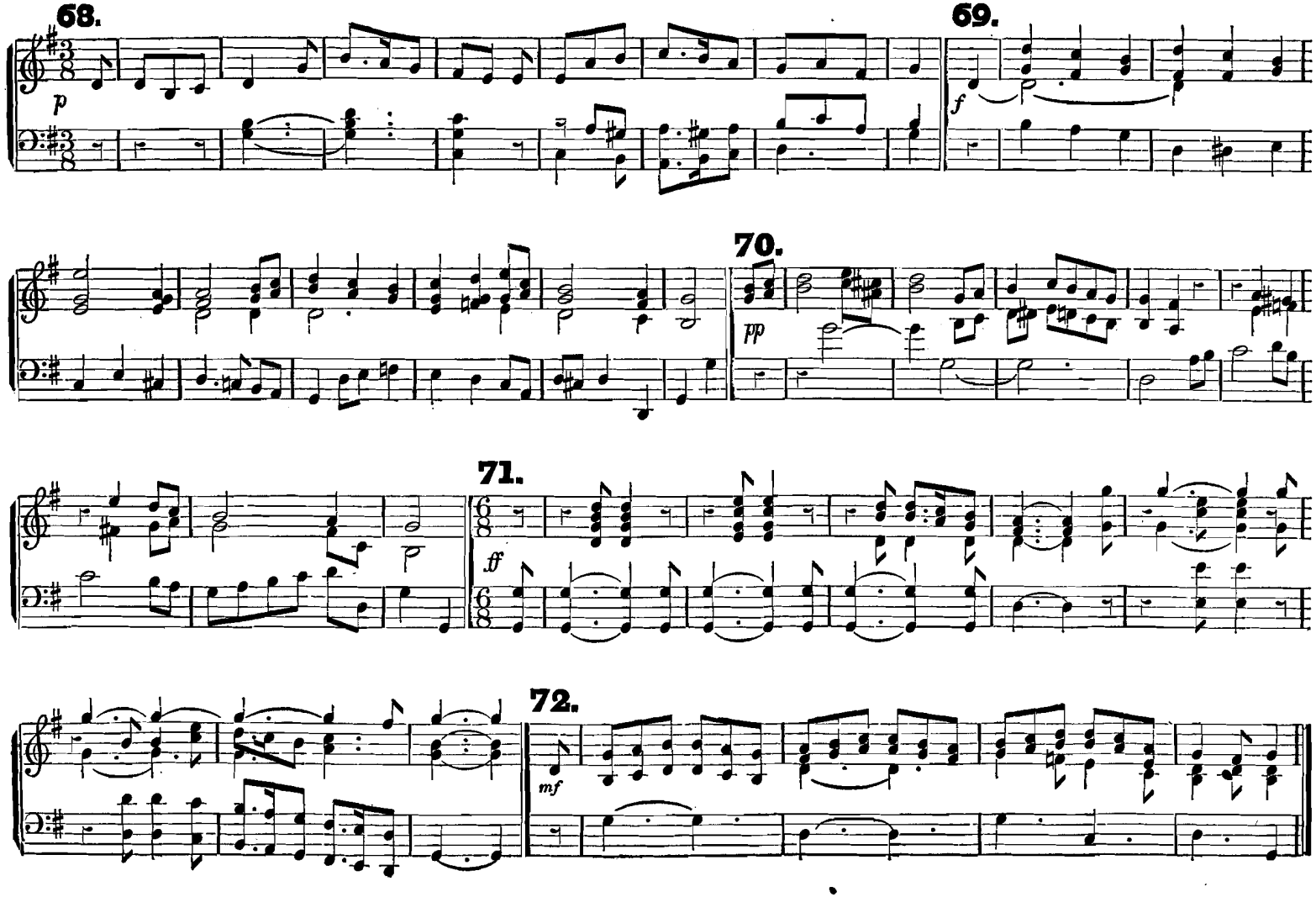
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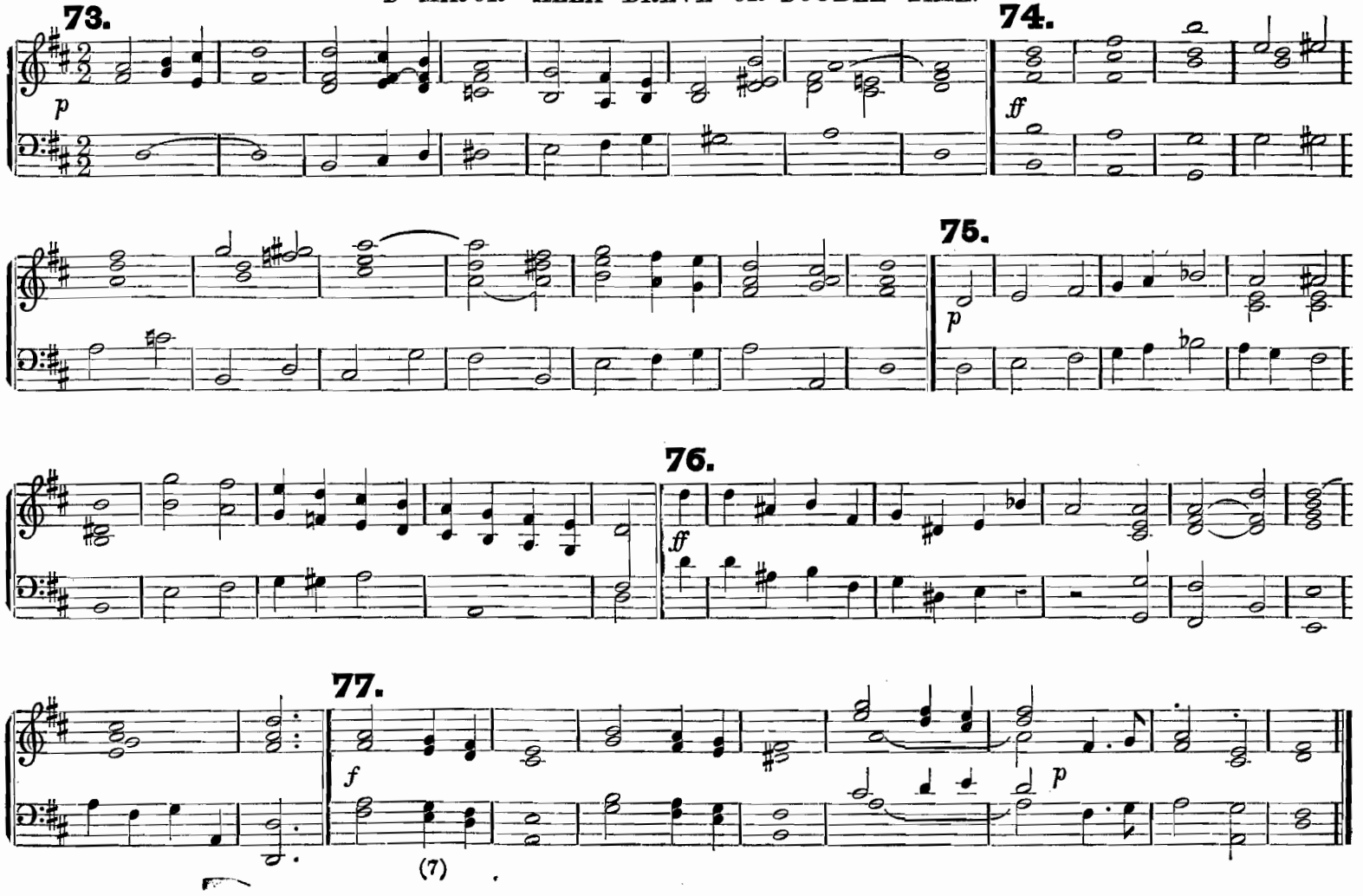
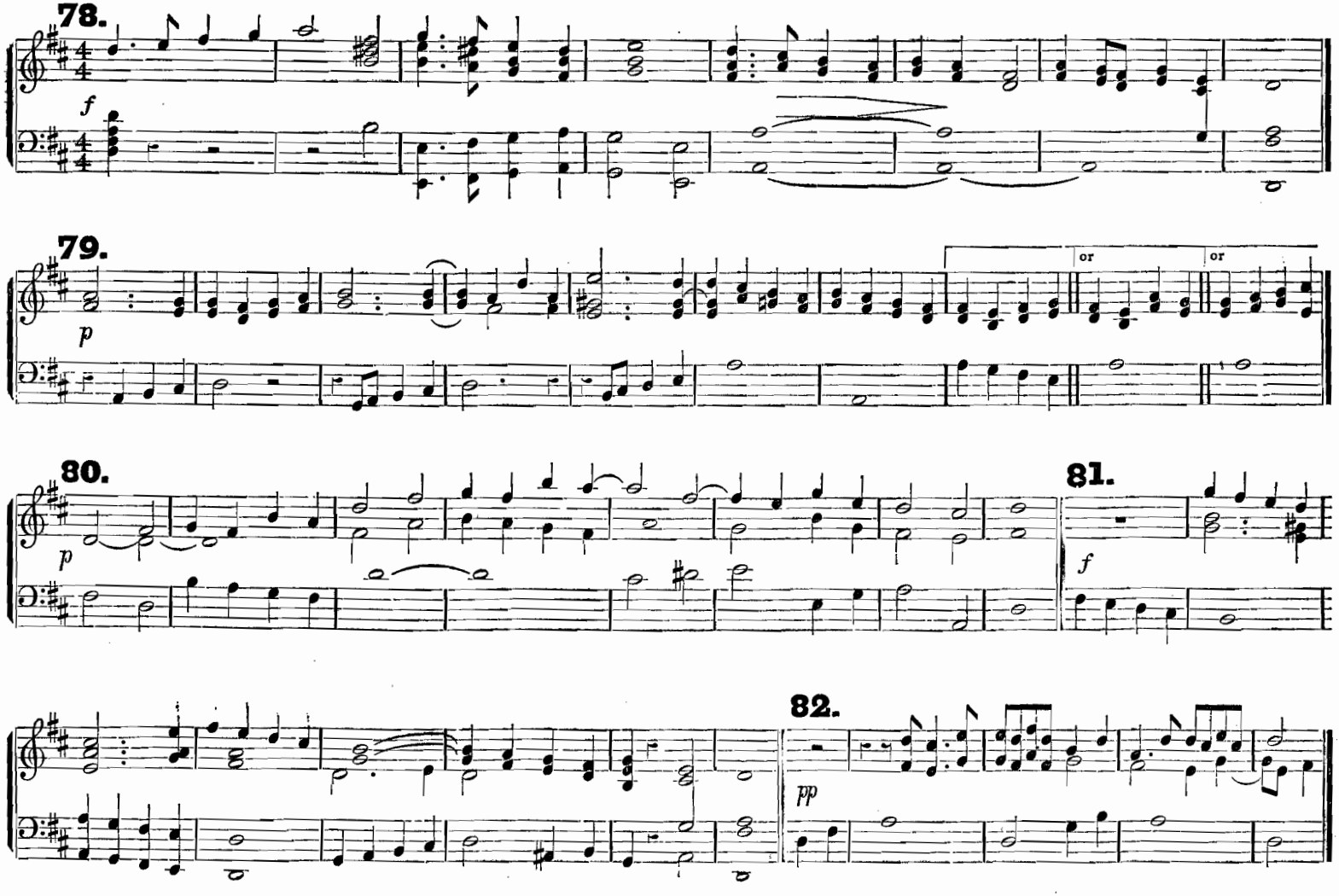
D MAJOR—ALLA BREVE OR DOUBLE TIME.

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81.
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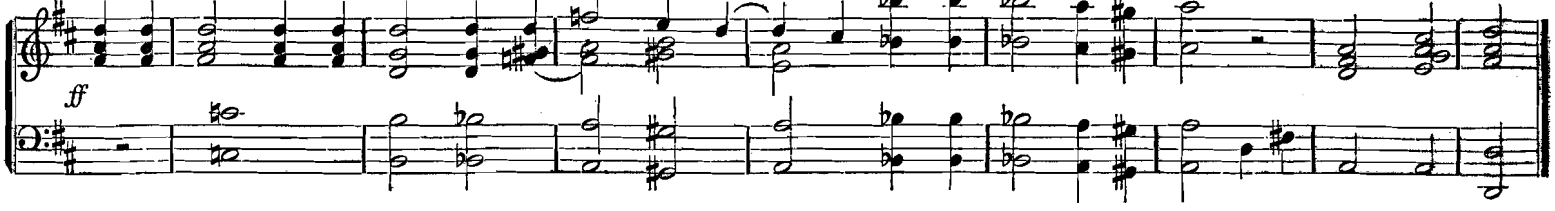
83.



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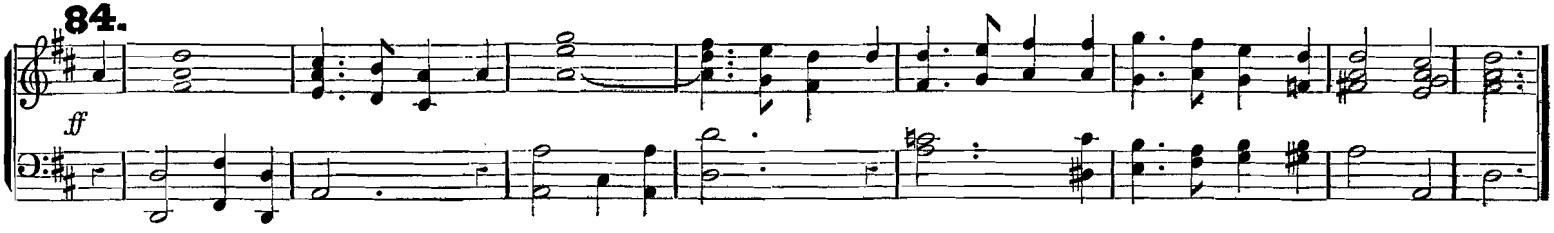

TRIPLE TIME.

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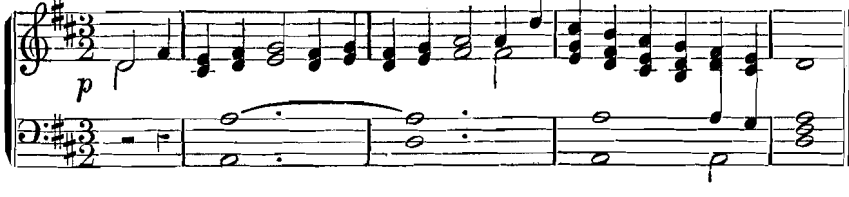

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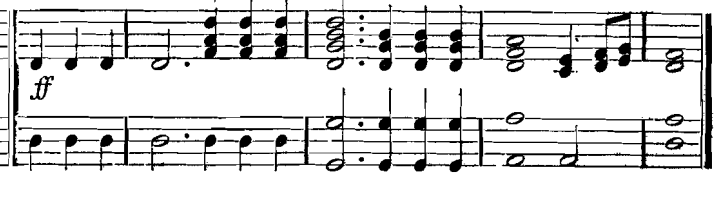

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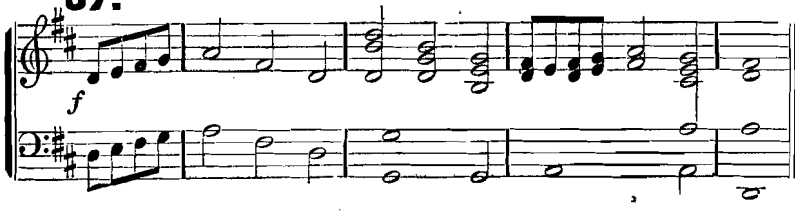

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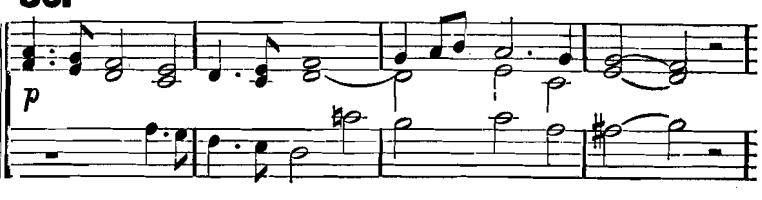

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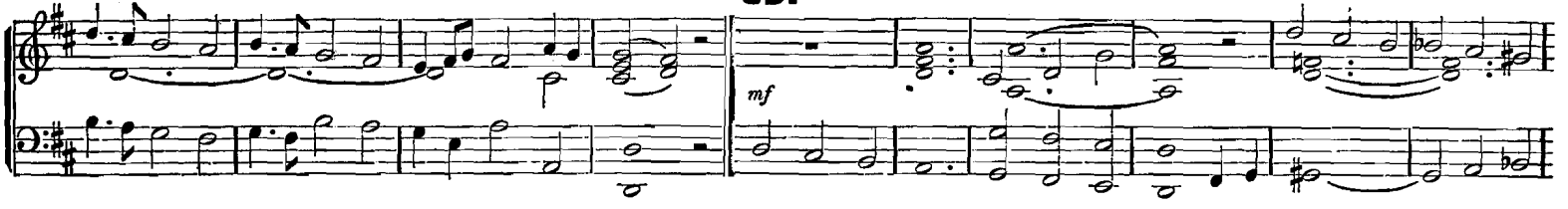

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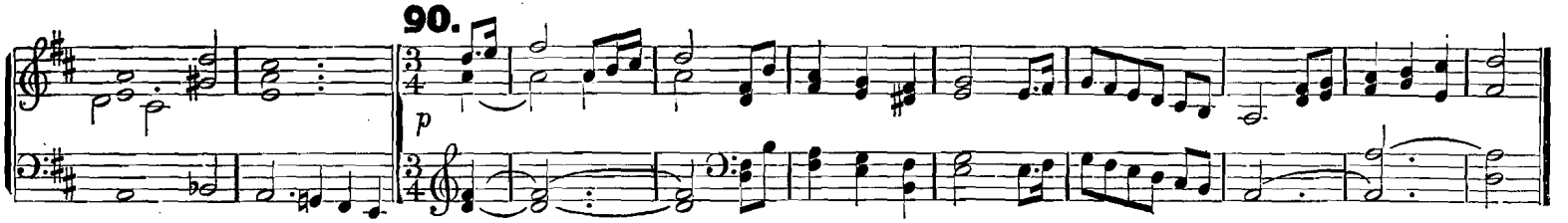

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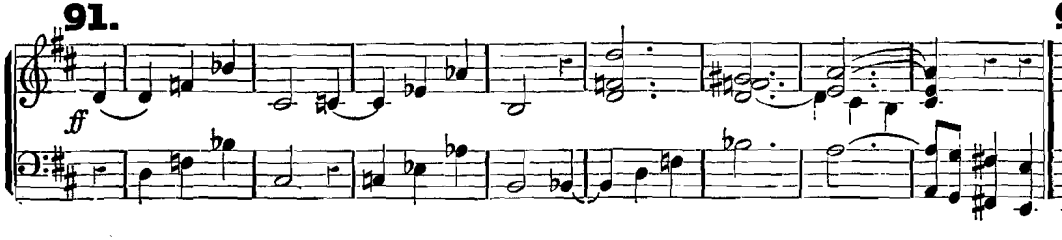

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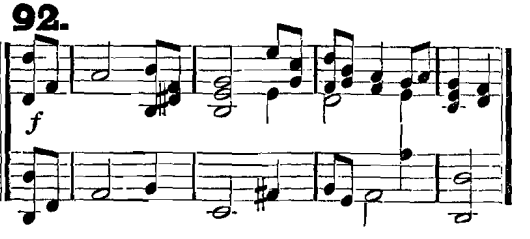

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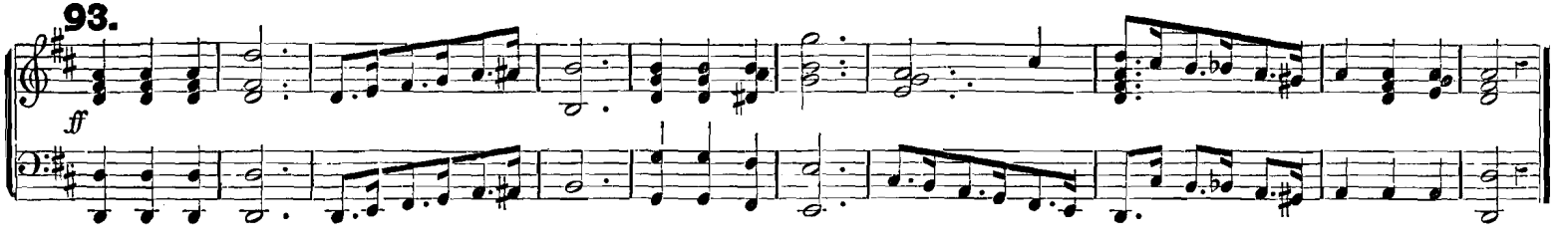
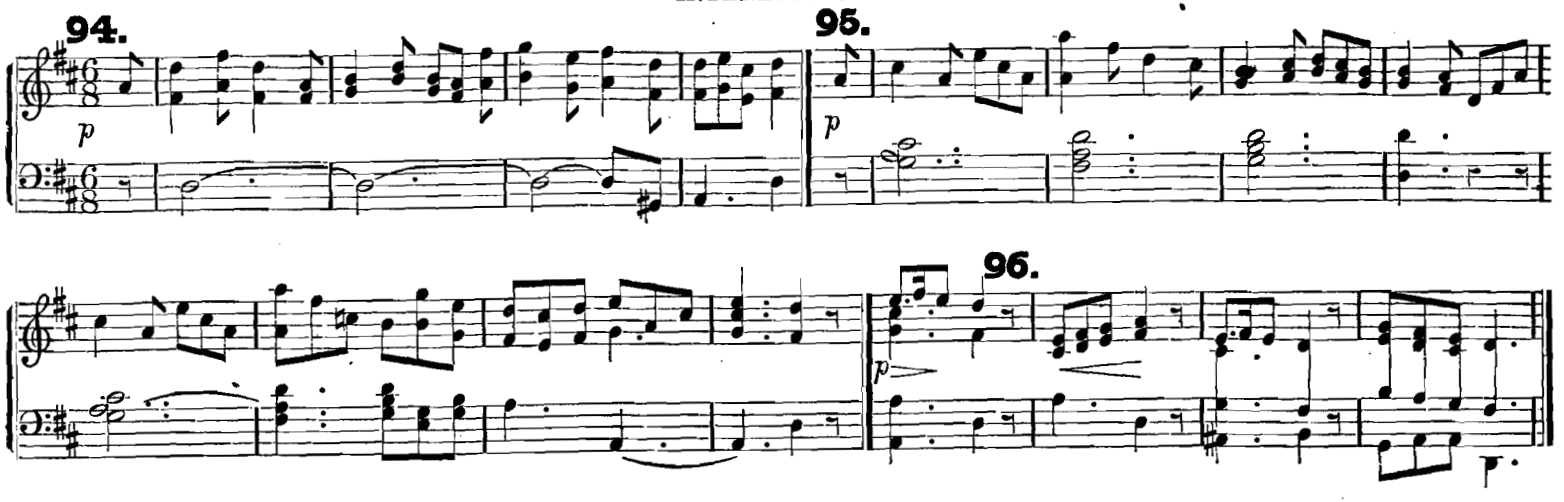
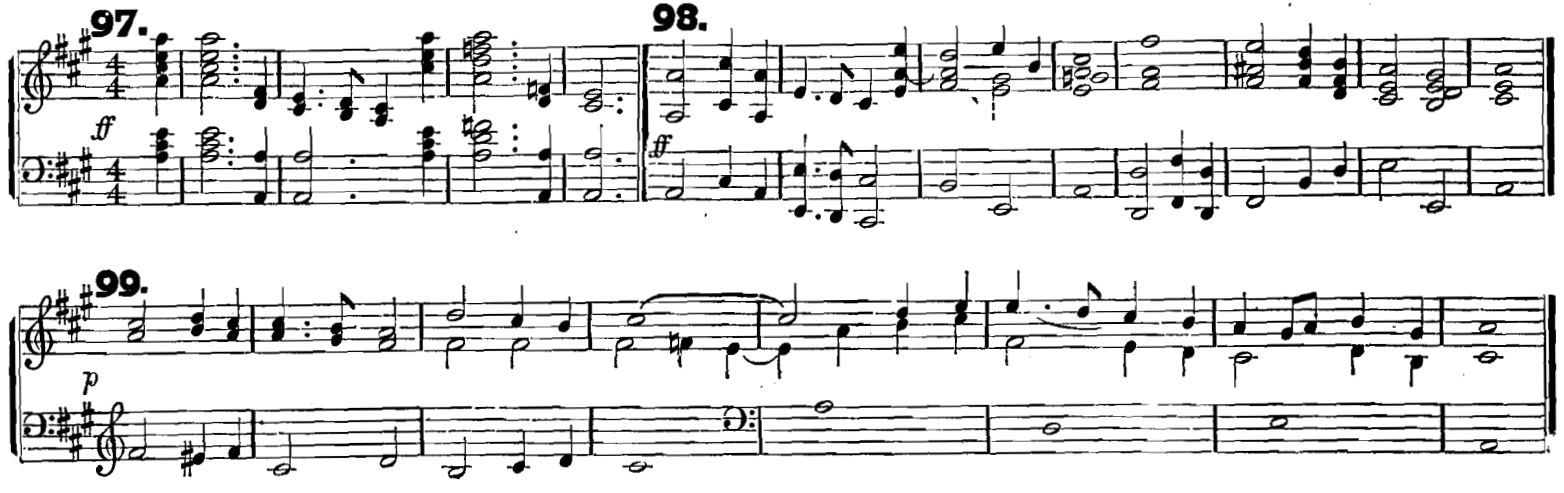




A MAJOR—ALLA BREVE OR DOUBLE TIME.



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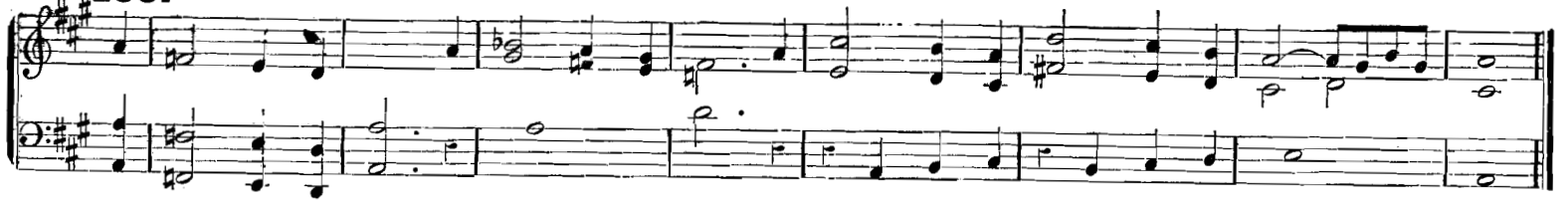

COMMON TIME.

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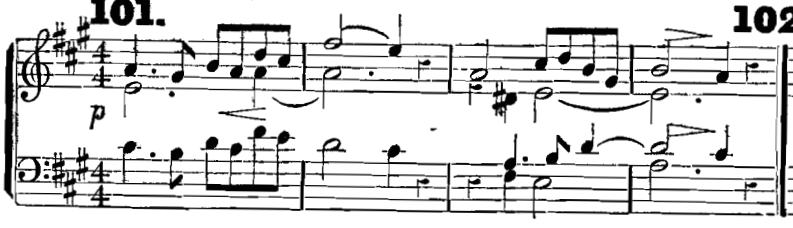

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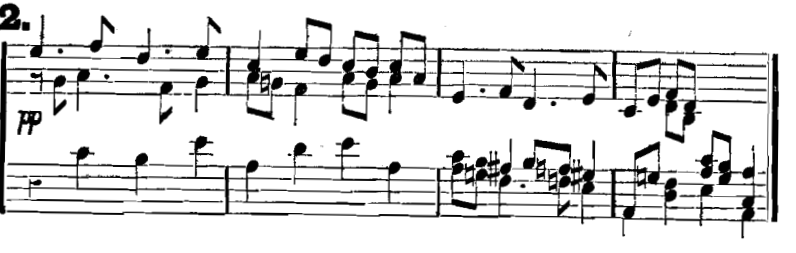

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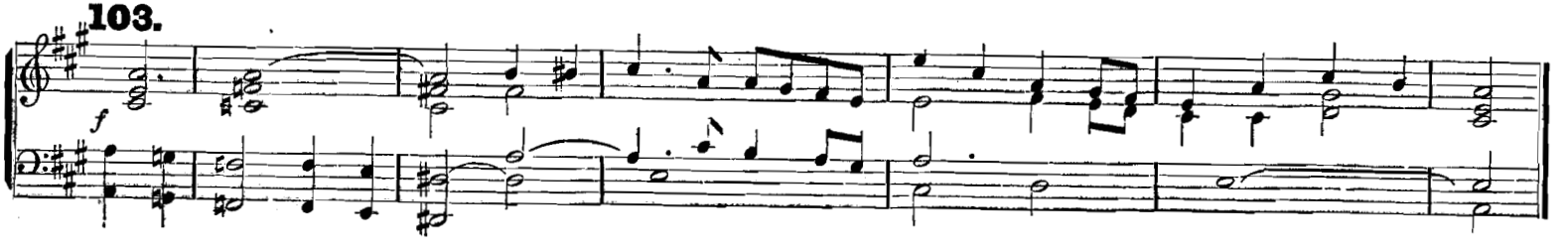

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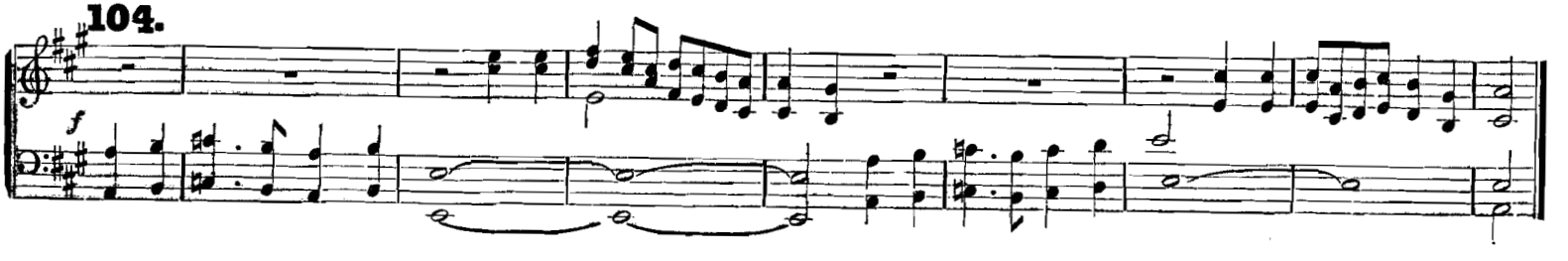

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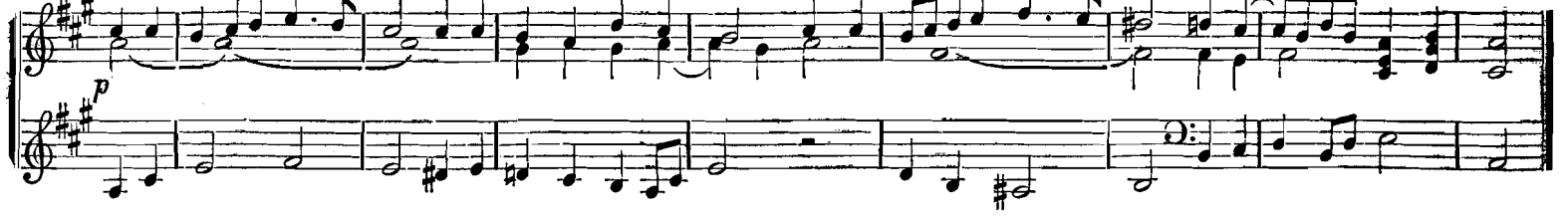

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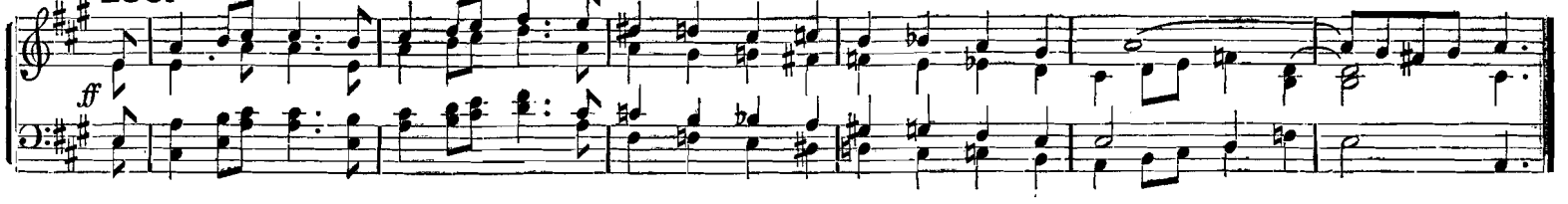

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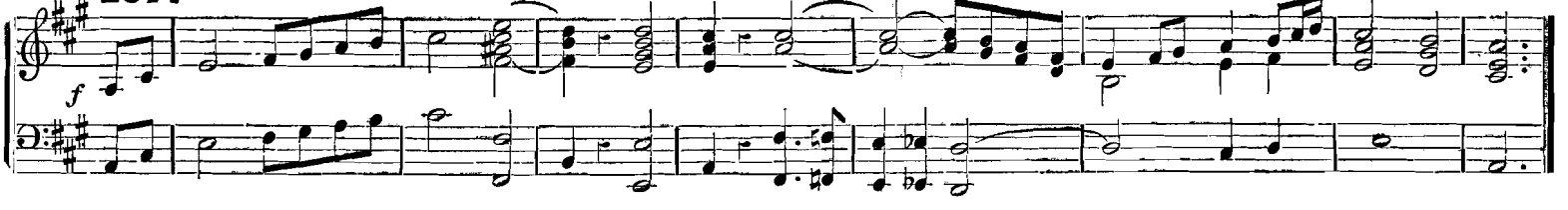

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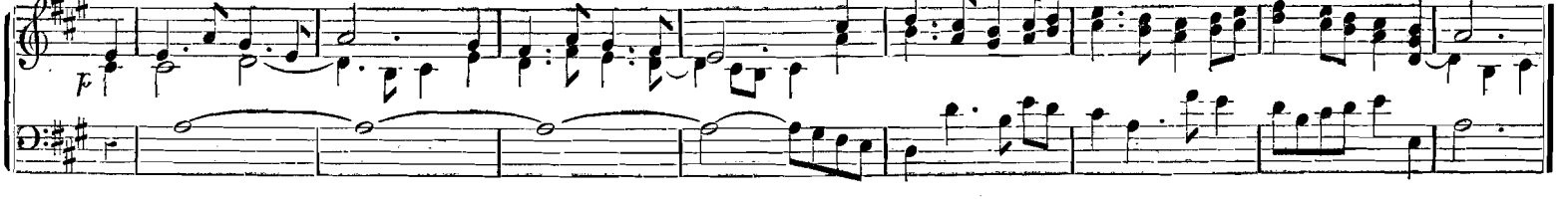

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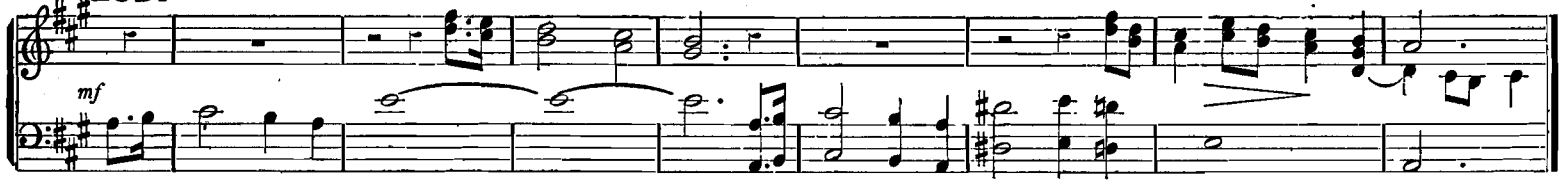

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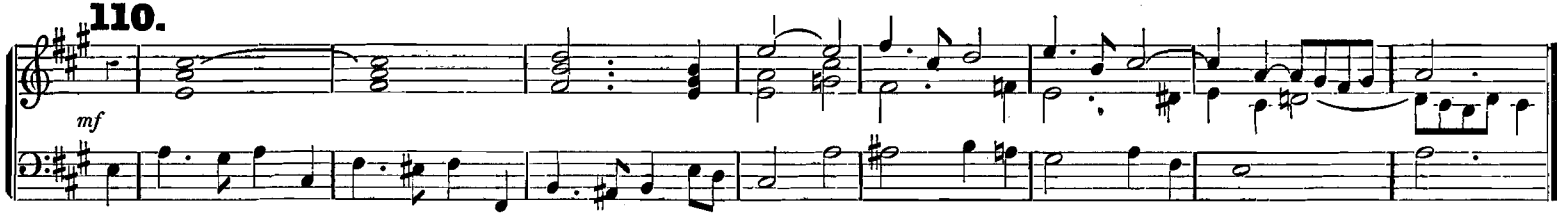

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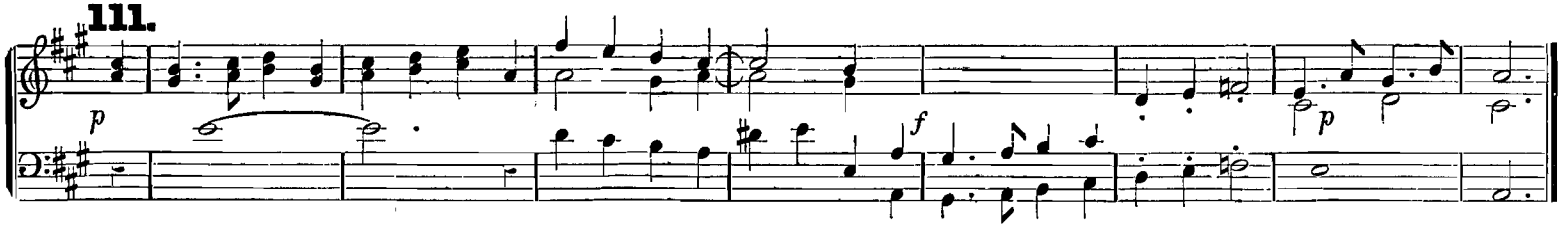

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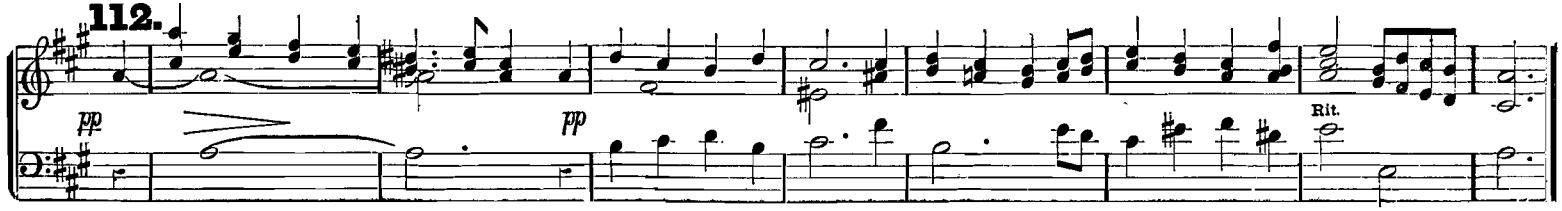

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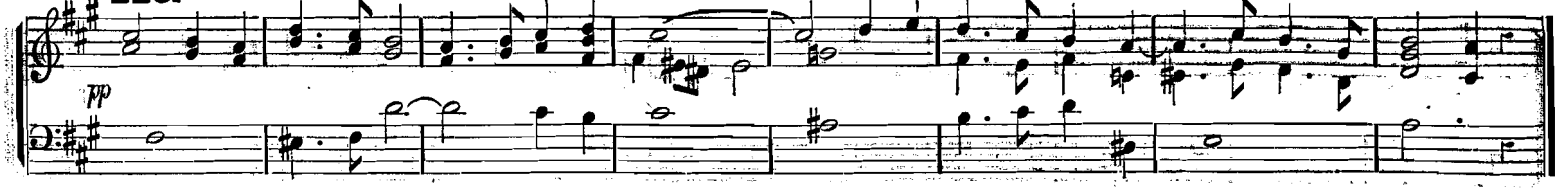

TRIPLE TIME.

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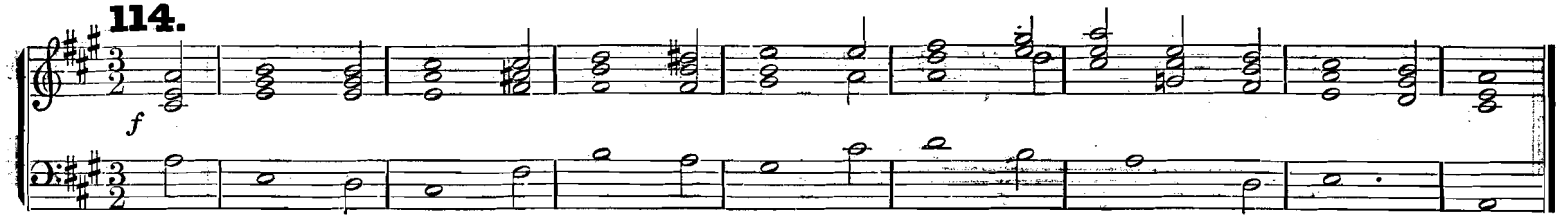

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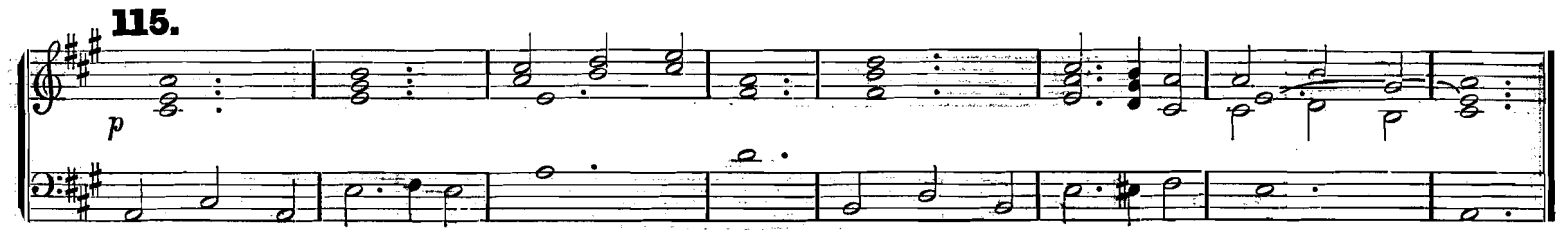

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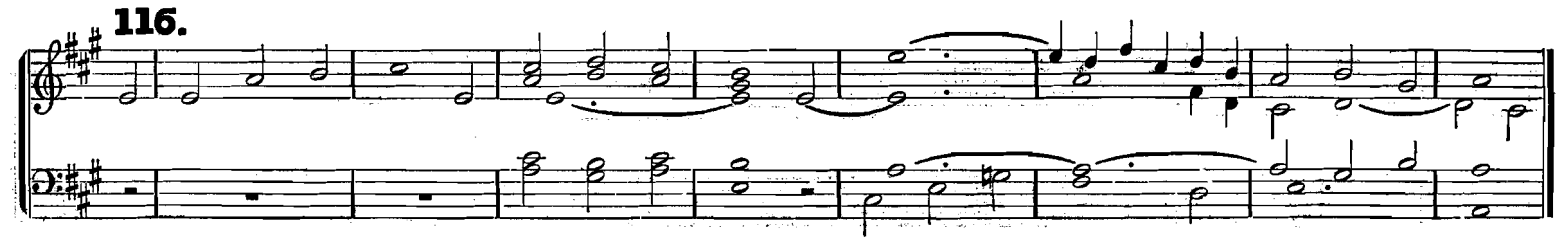

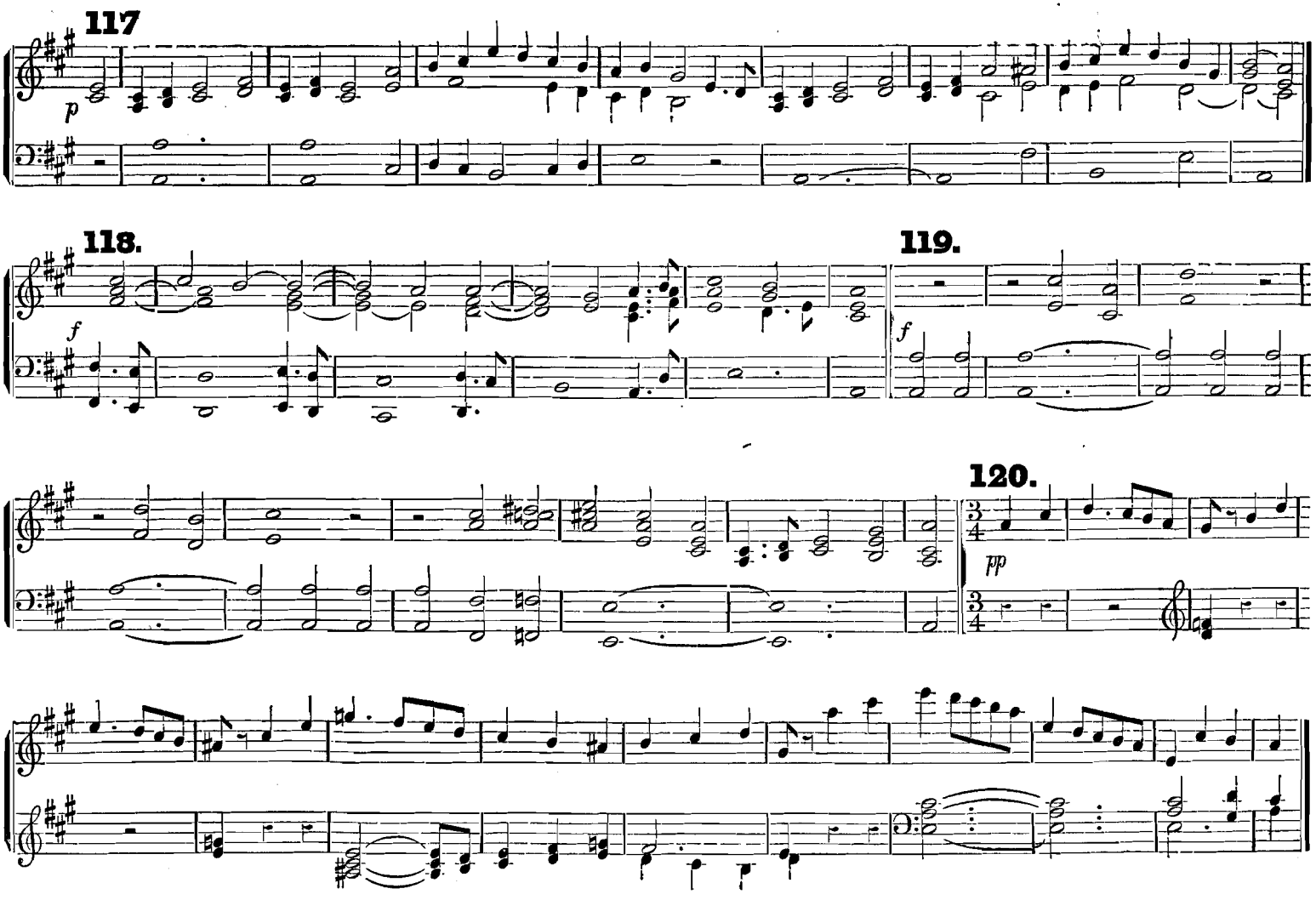
117
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118.
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119.
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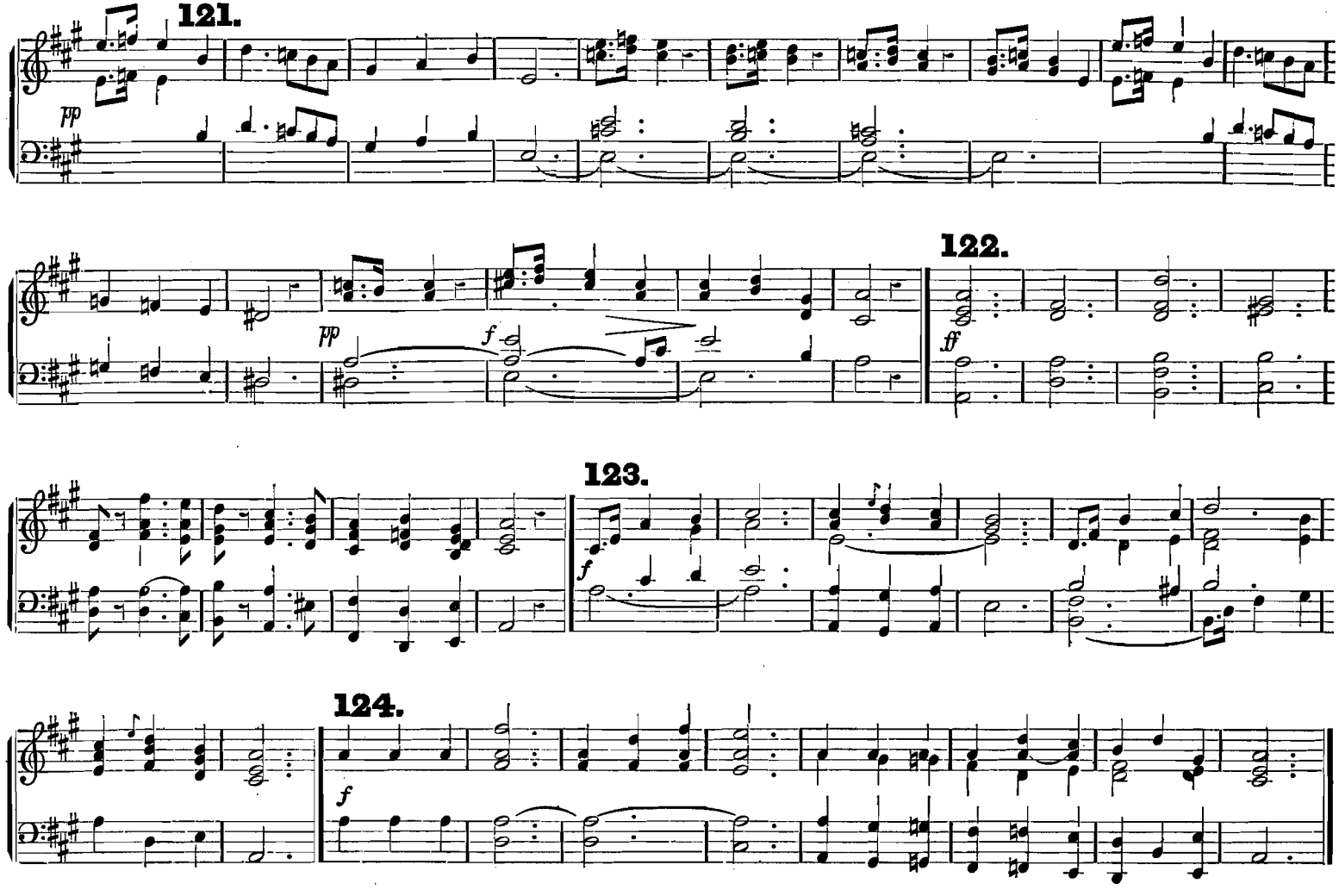
121.
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122.
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123.
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124.
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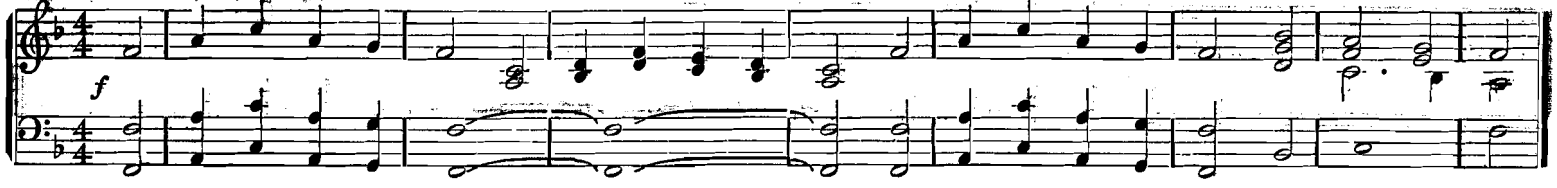
KEY OF F MAJOR.—ALLA BREVE OR DOUBLE TIME.

125.



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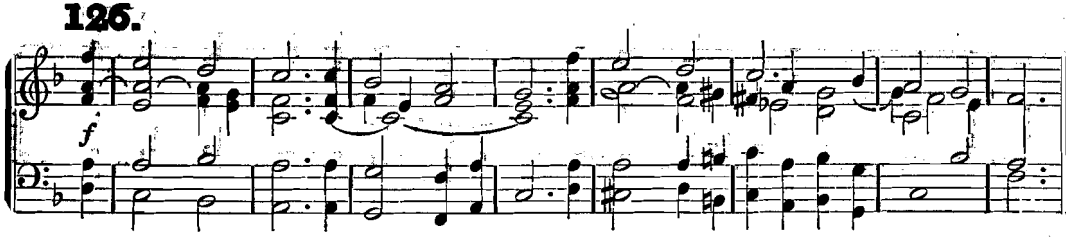

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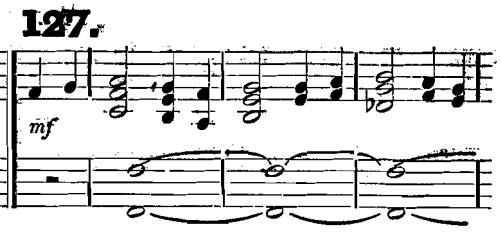

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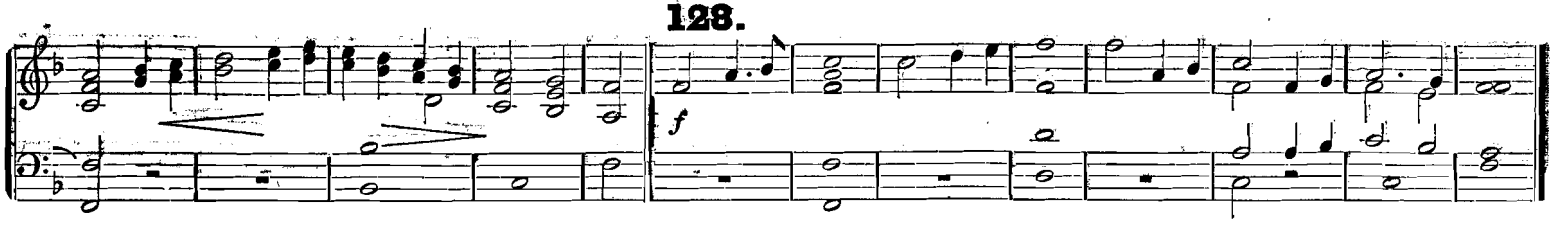

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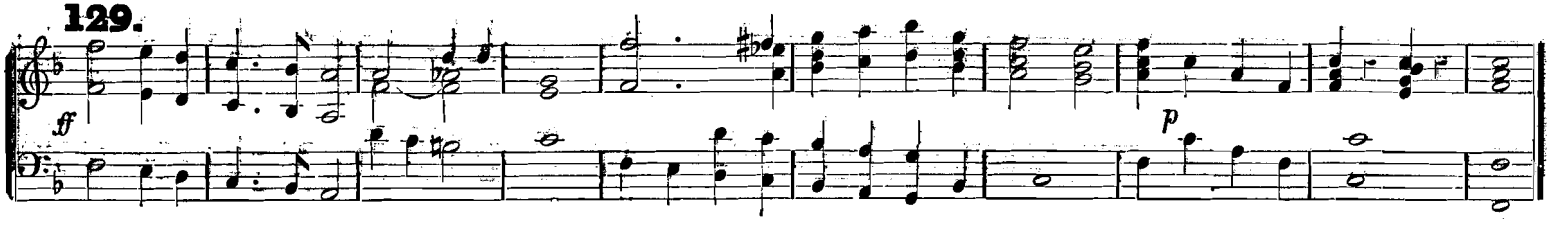
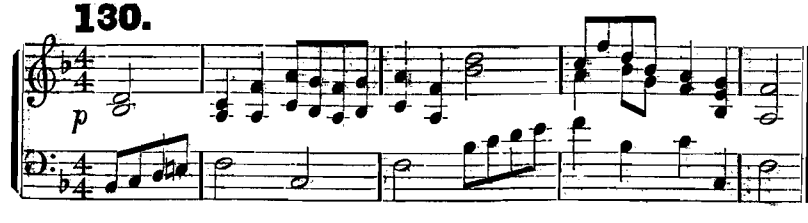


COMMON TIME.

130.



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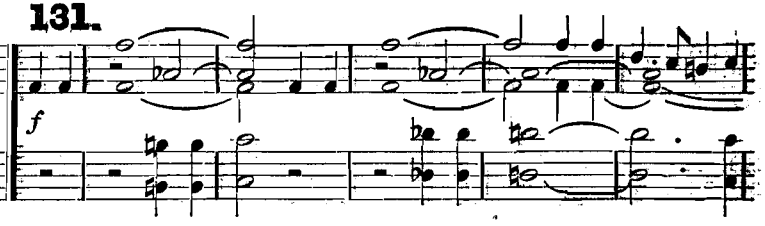

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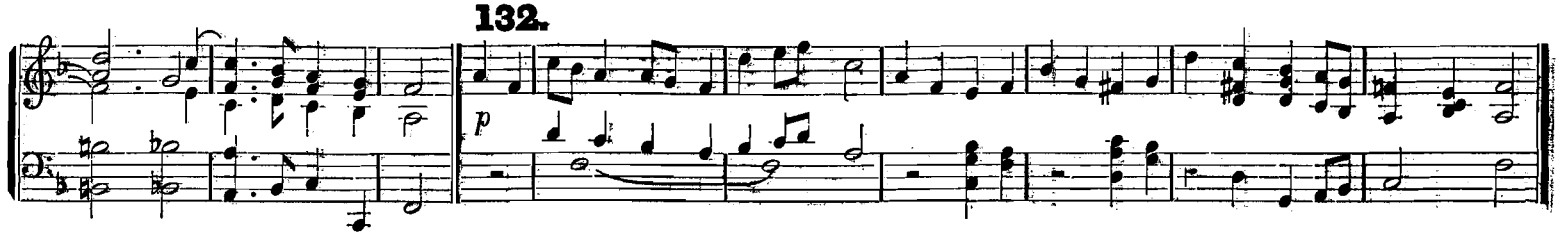

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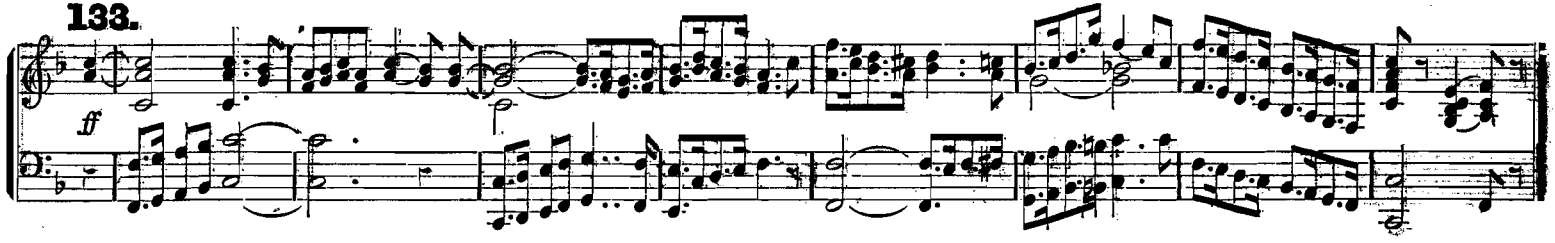

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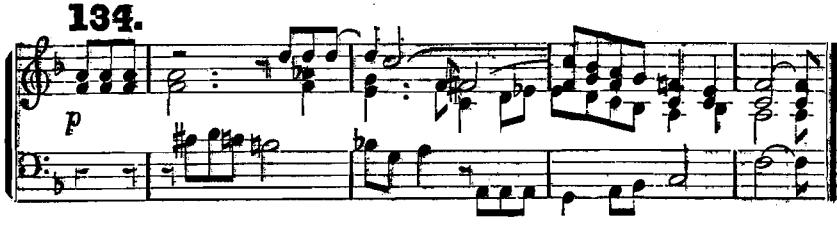

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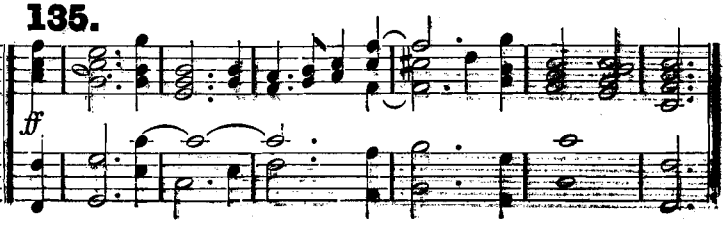
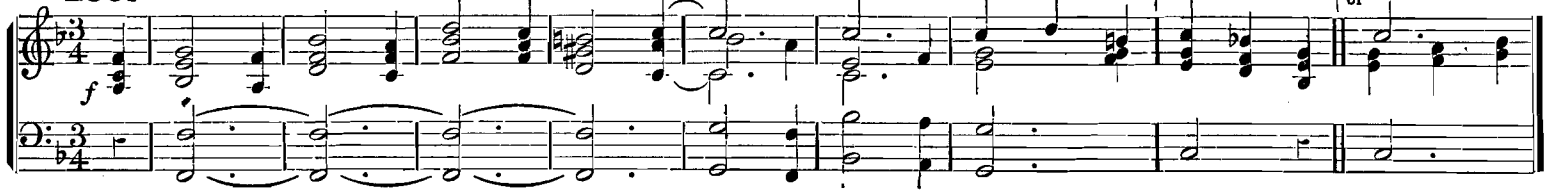


TRIPLE TIME.

136.



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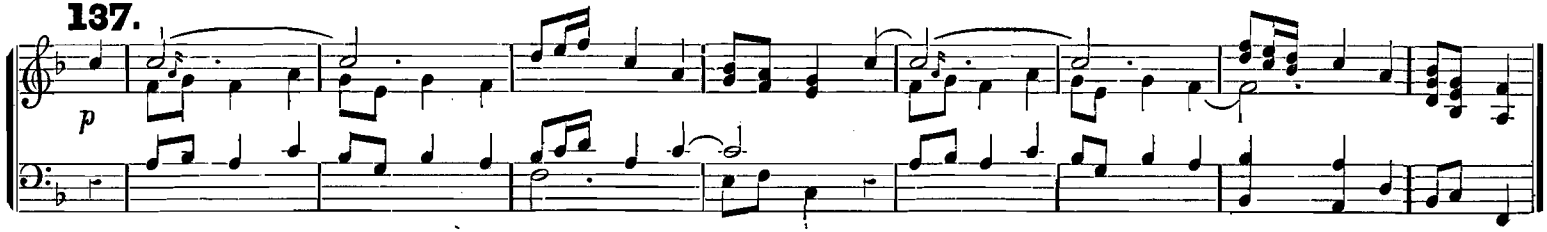

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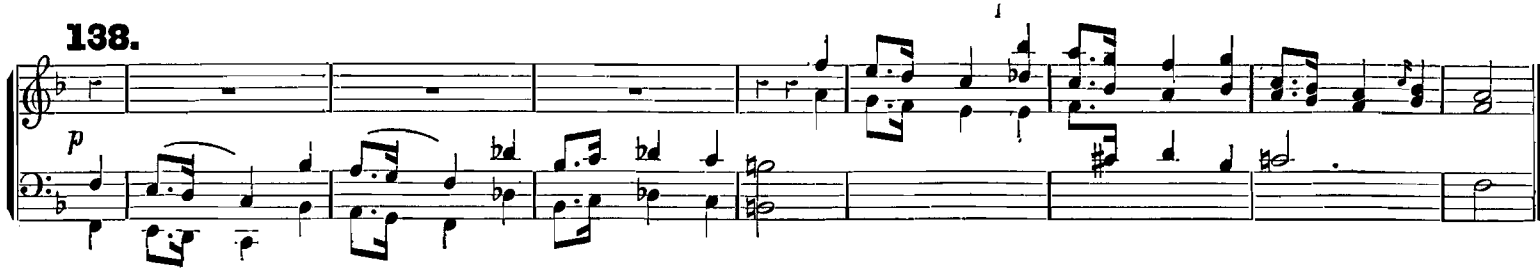

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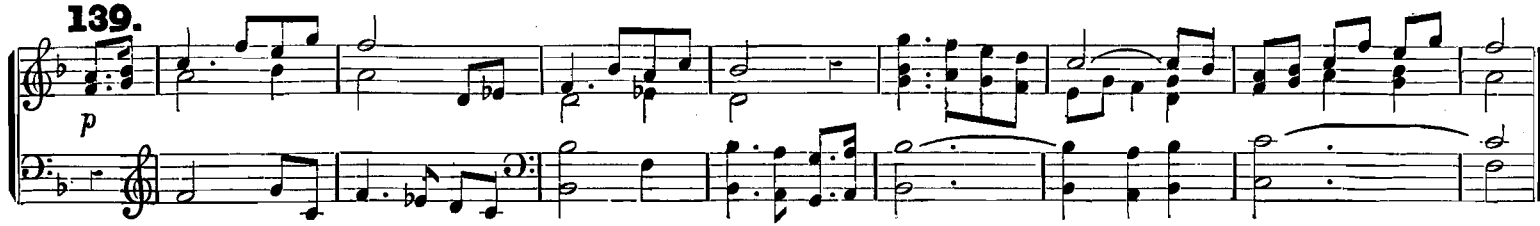

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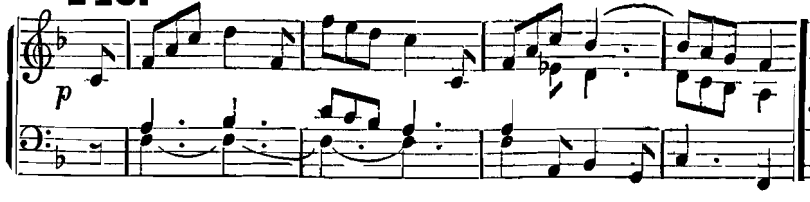

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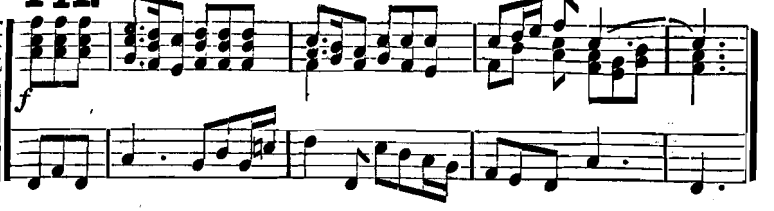
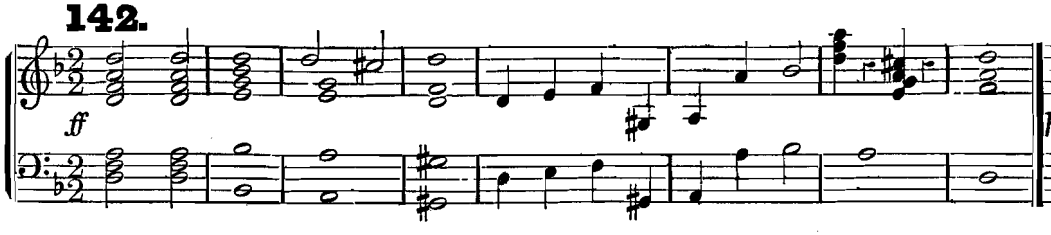
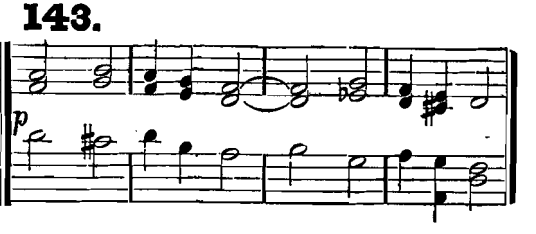


D MINOR—ALLA BREVE OR DOUBLE TIME.

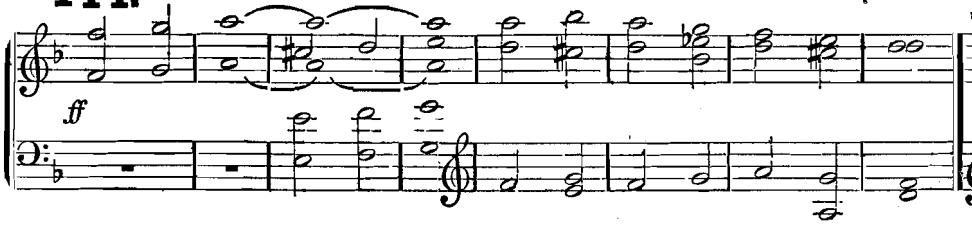
142.



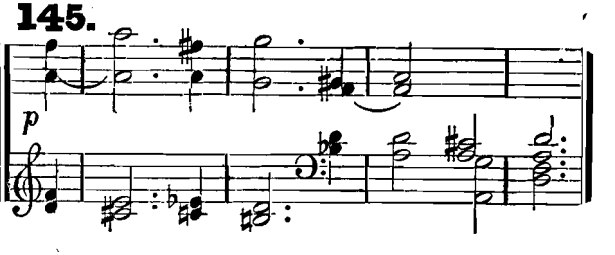
143.



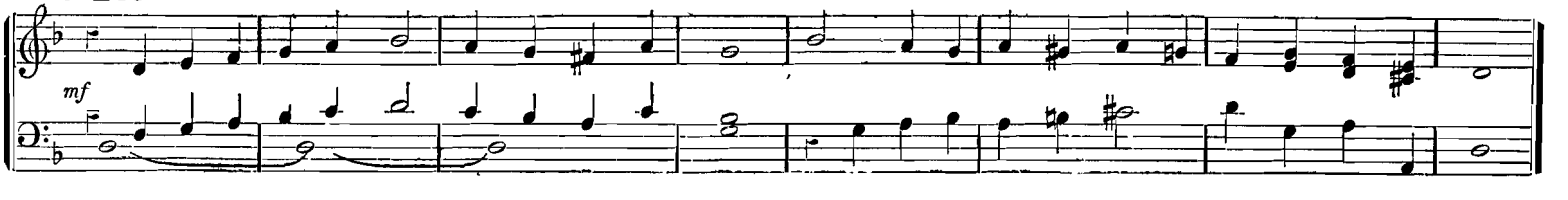
144.



145.

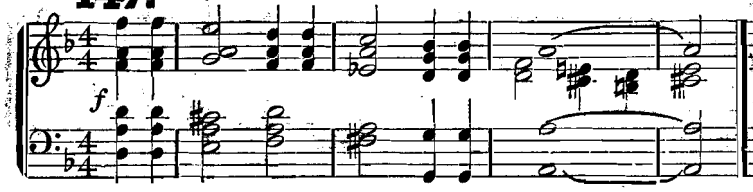


146.

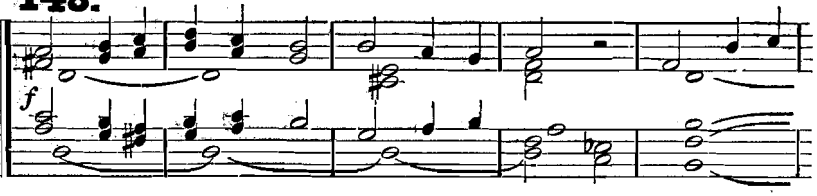


COMMON TIME.

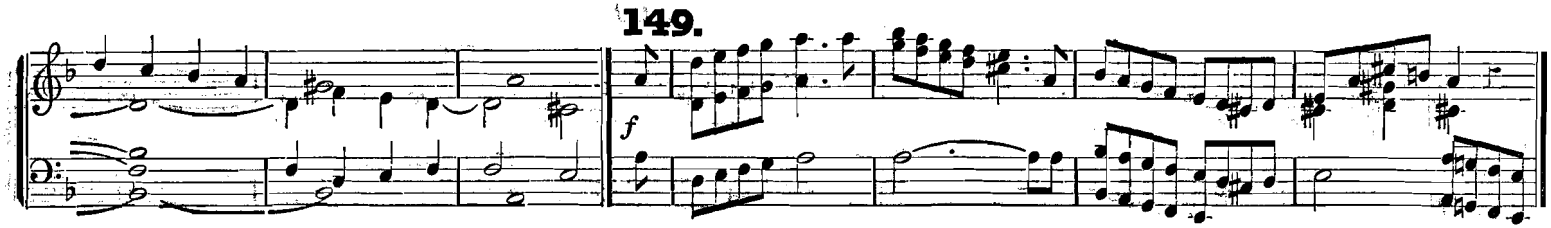
147.



148.



149.



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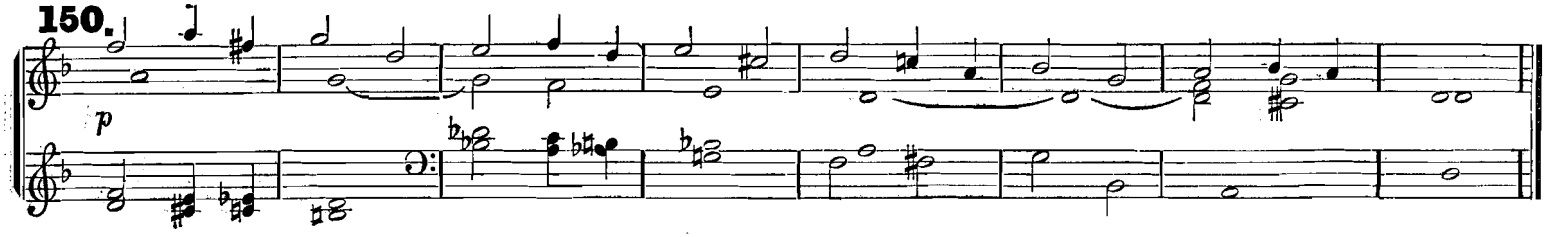
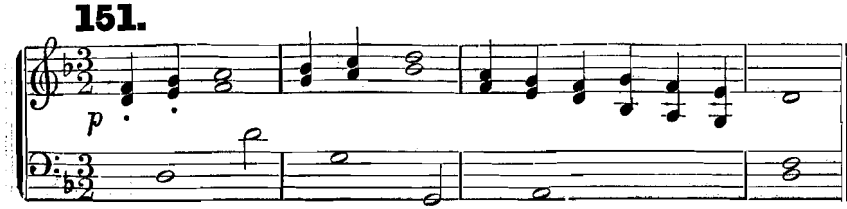
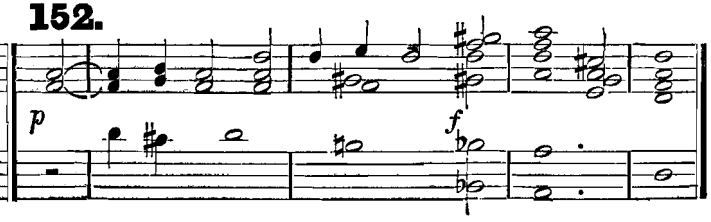


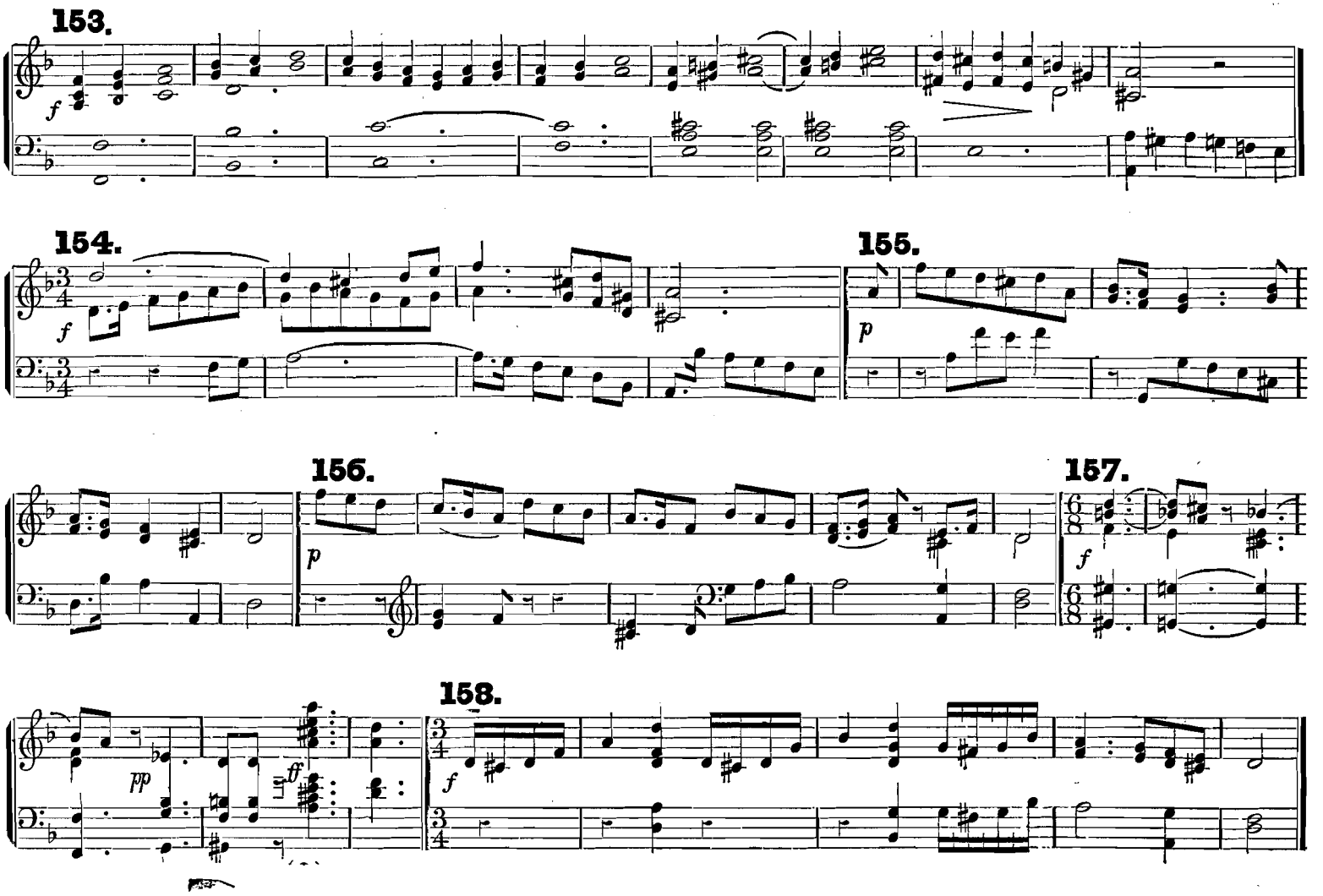
TRIPLE TIME.

151.

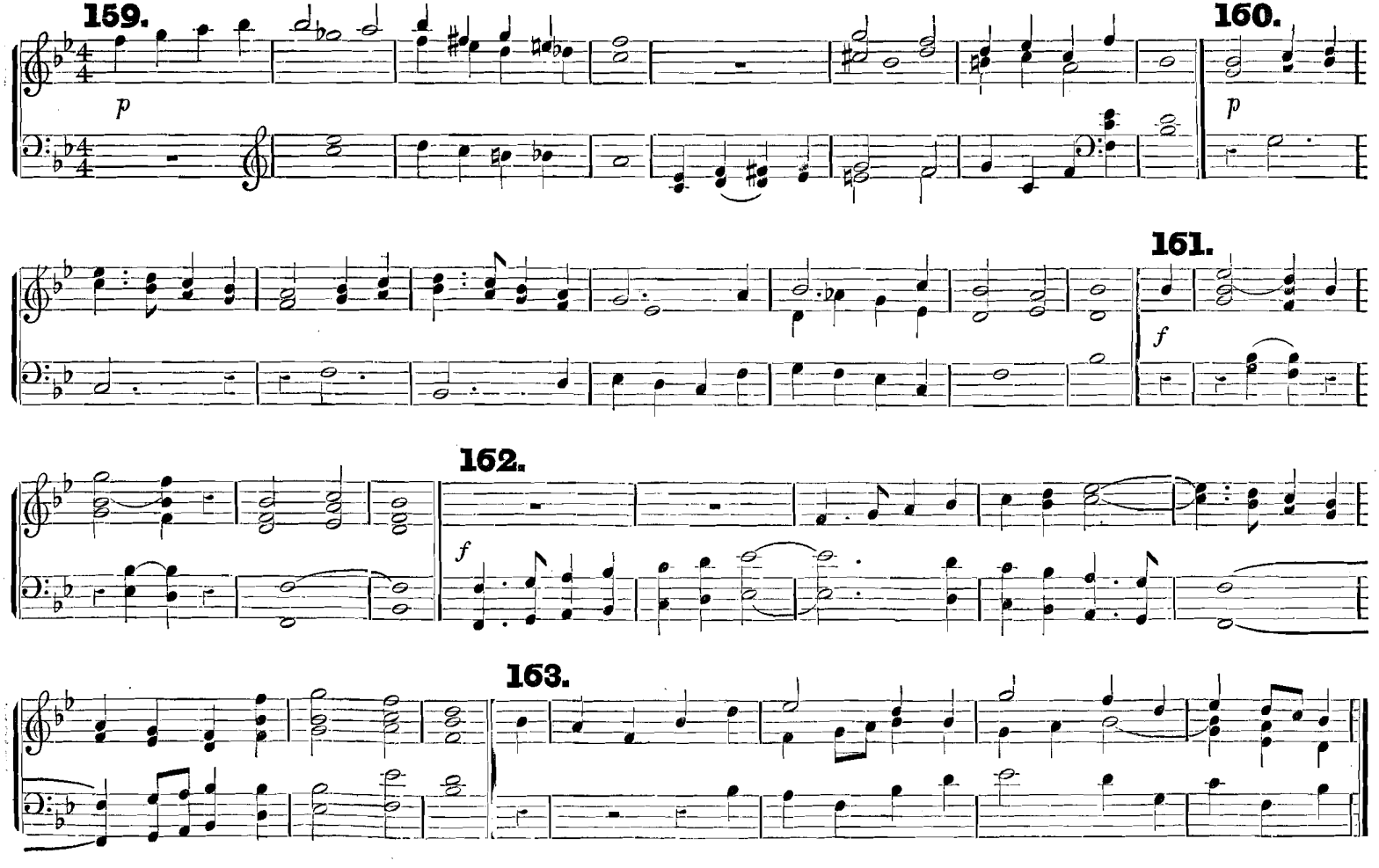


152.



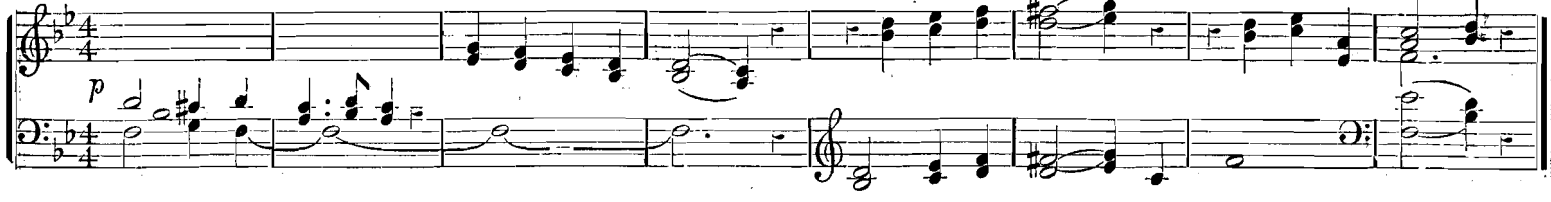

153.
f
154.
f
155.
p
156.
p
157.
f
158.
pp
ff
f

B FLAT MAJOR—DOUBLE TIME.

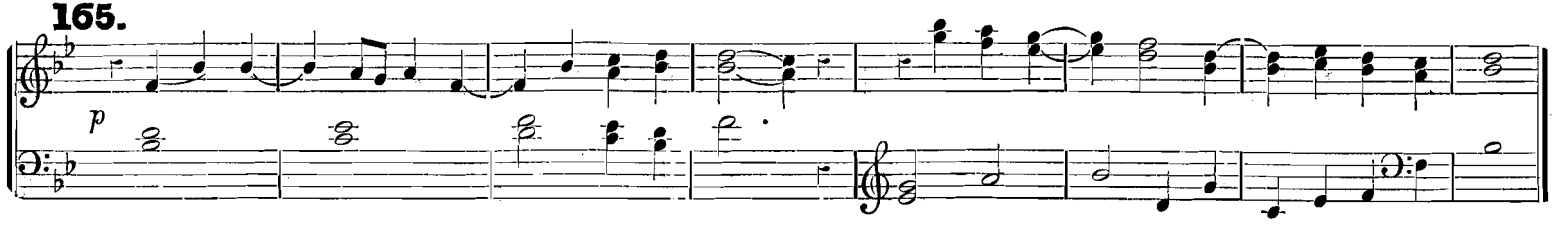


COMMON TIME.

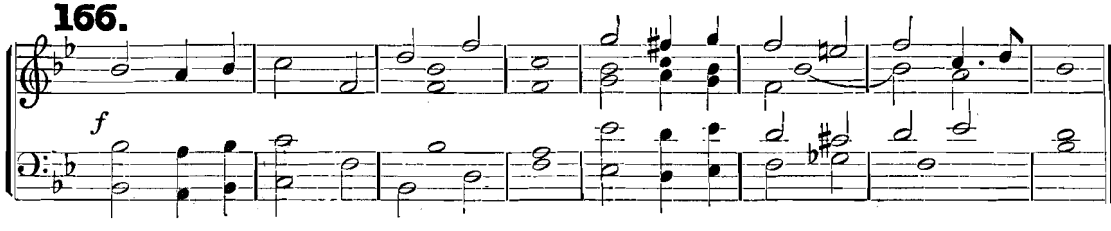
164.



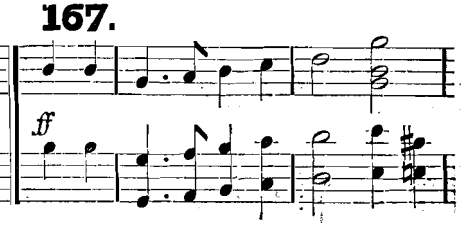
165.



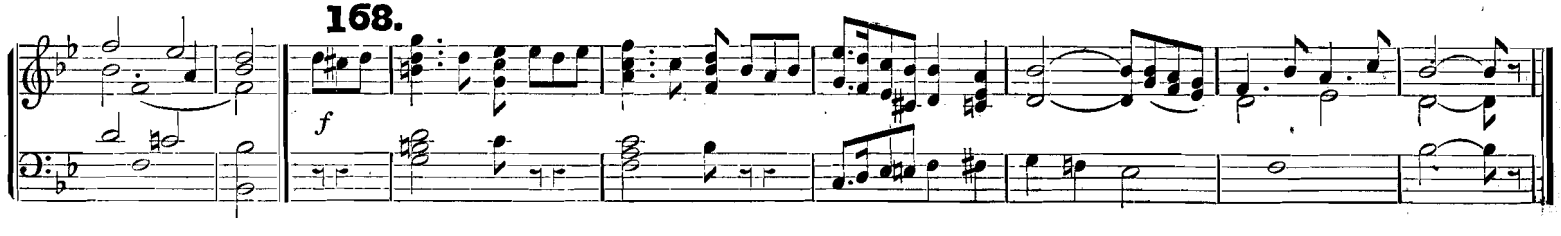
166.



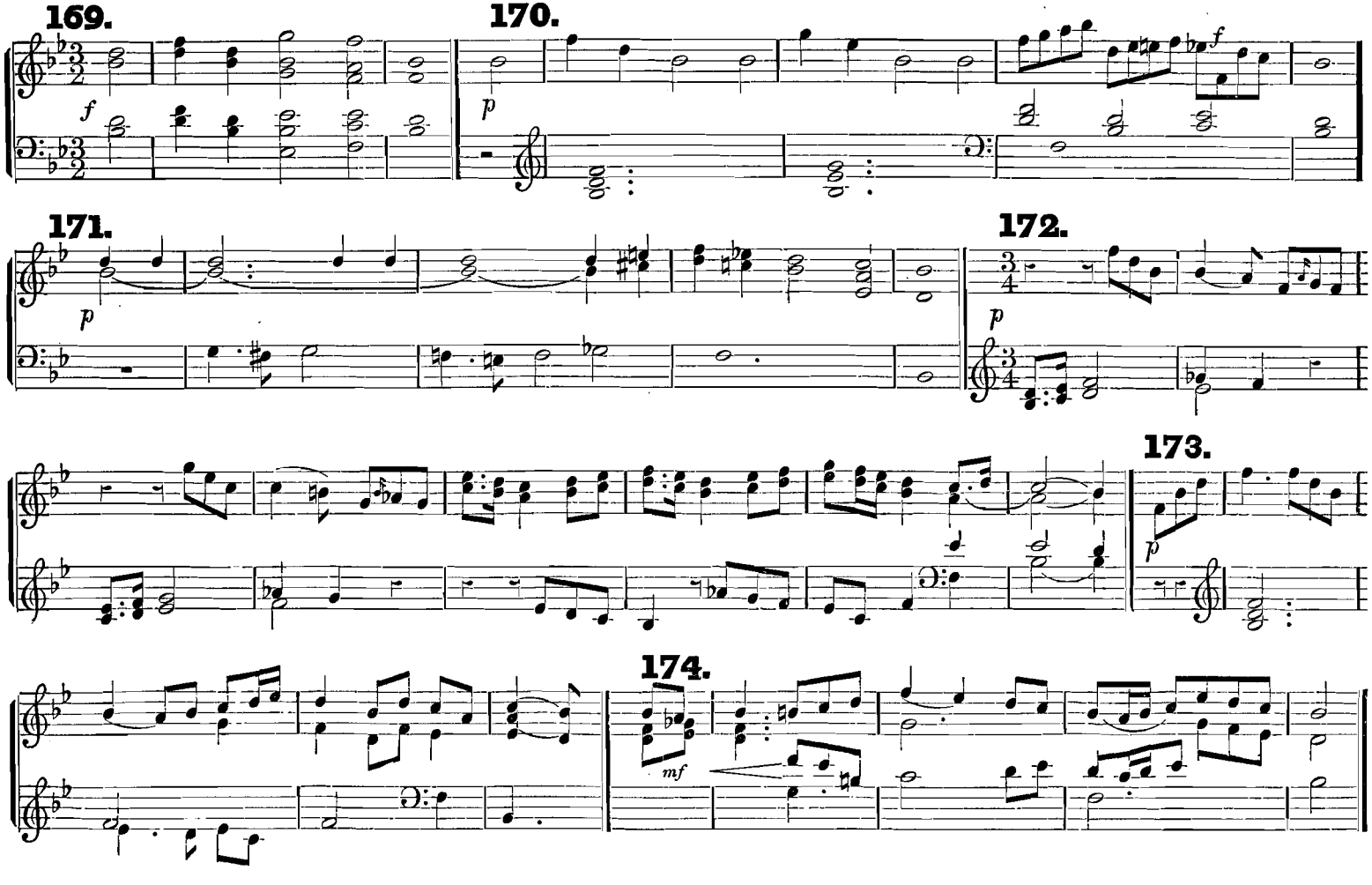
167.



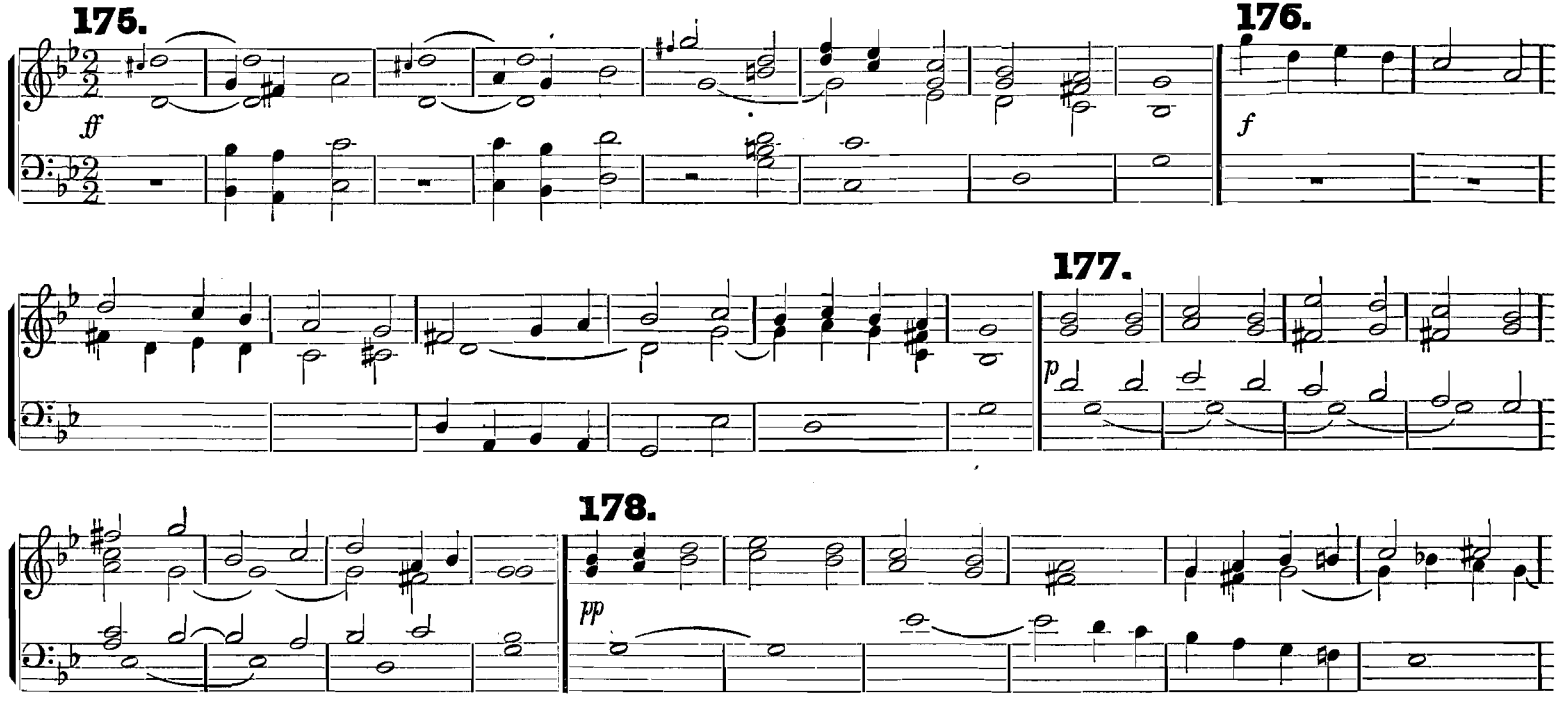
168.



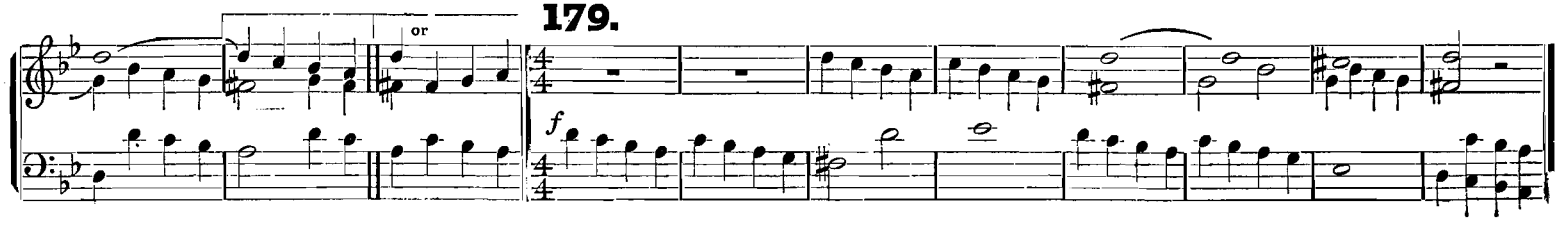
TRIPLE TIME

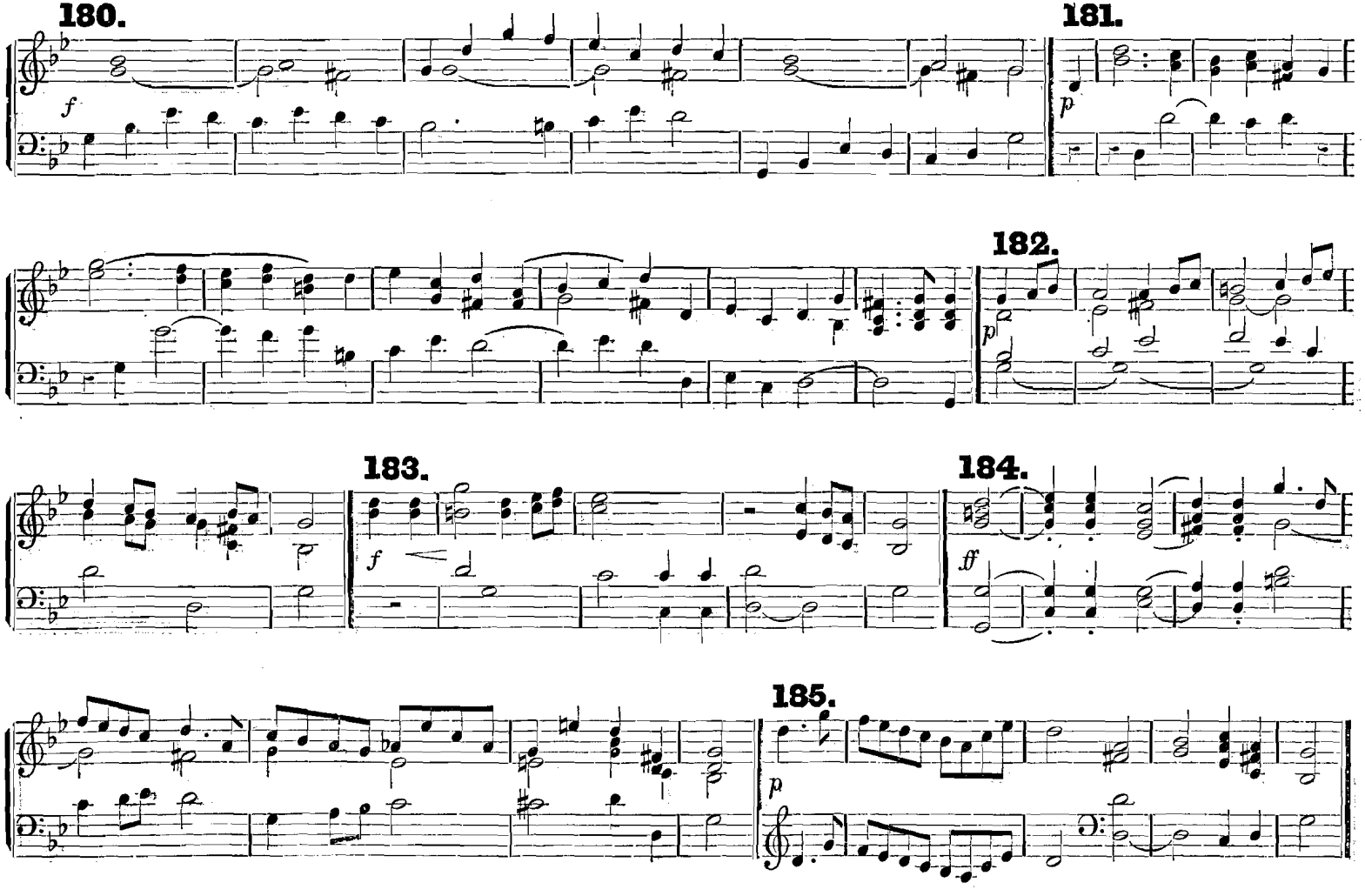


G MINOR.—DOUBLE TIME.



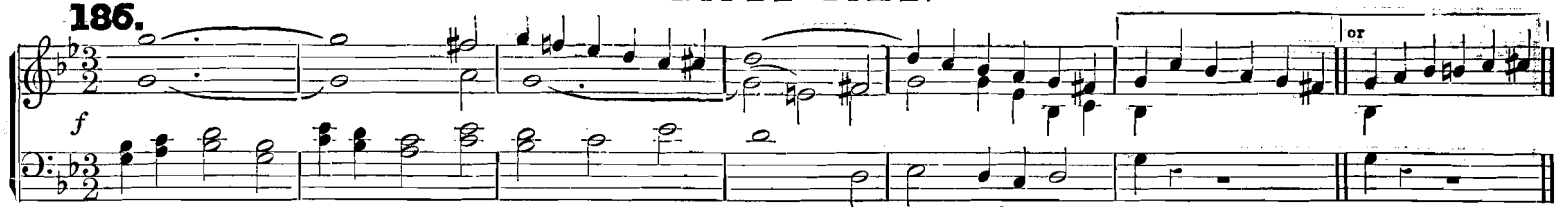
COMMON TIME.

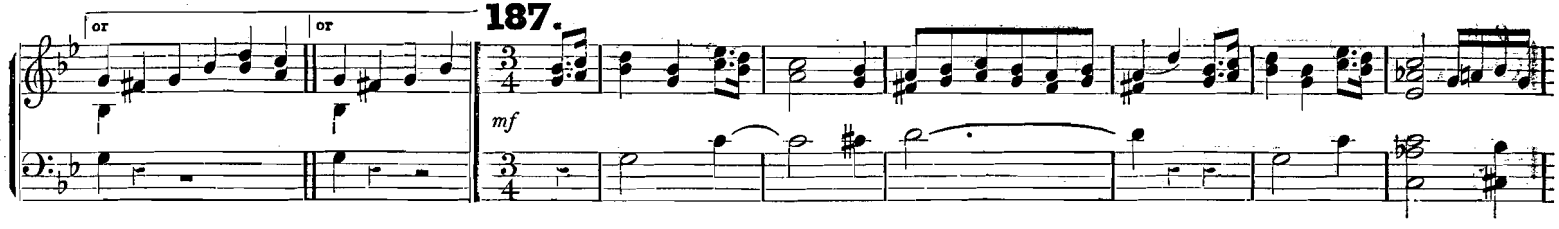


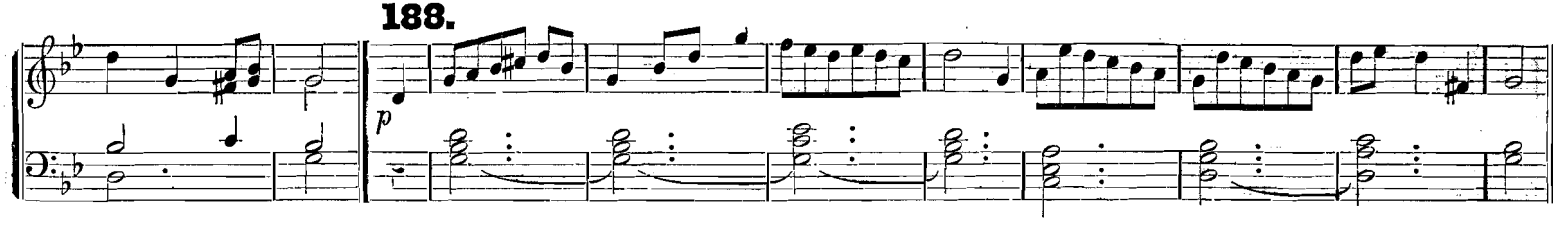

180.
f
181.
p
182.
p
183.
f
184.
ff
185.
p

TRIPLE TIME.

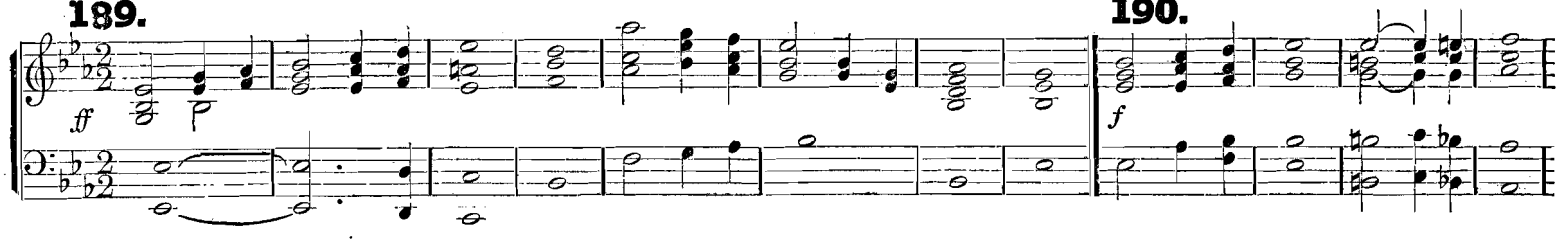
186.



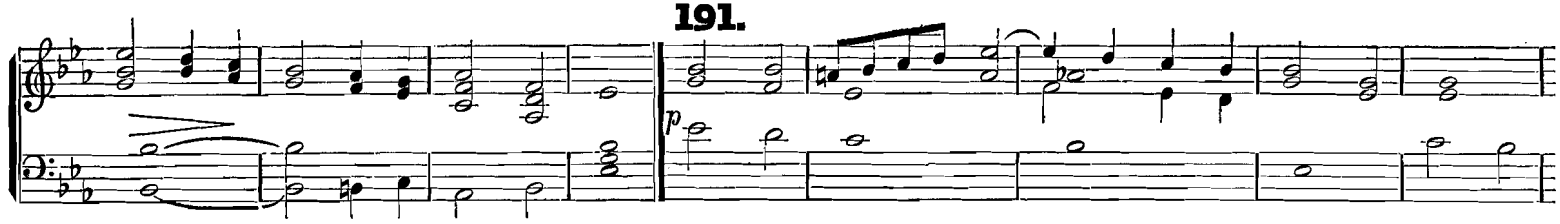




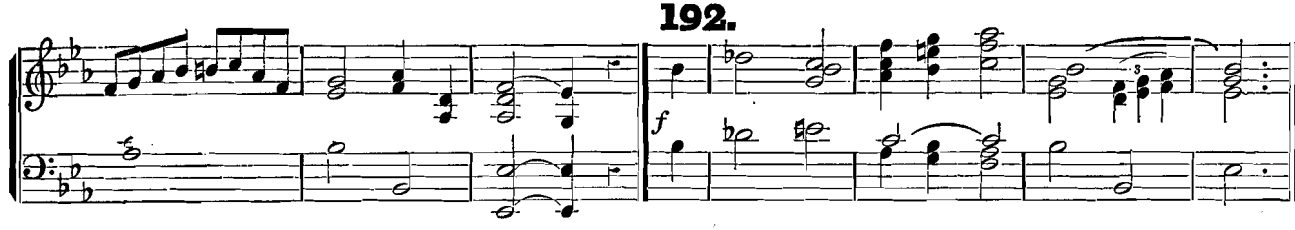
E FLAT MAJOR—DOUBLE TIME.



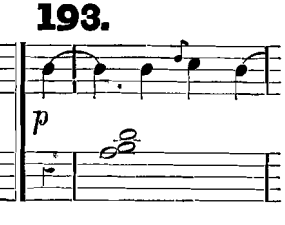
191.



192.



193.



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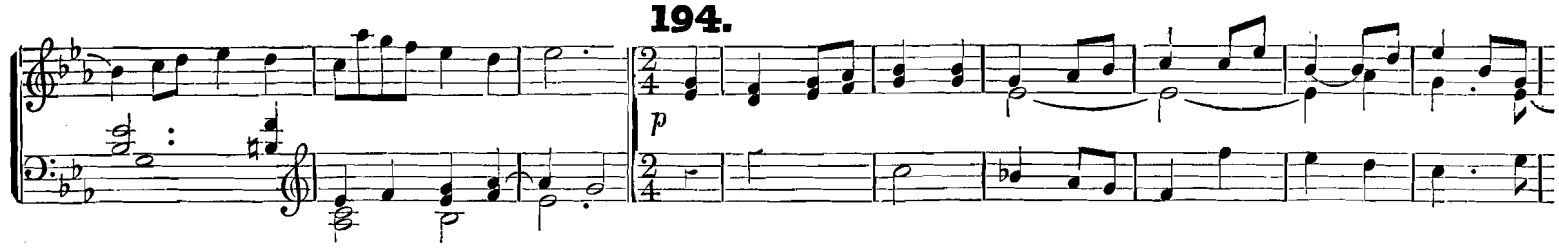
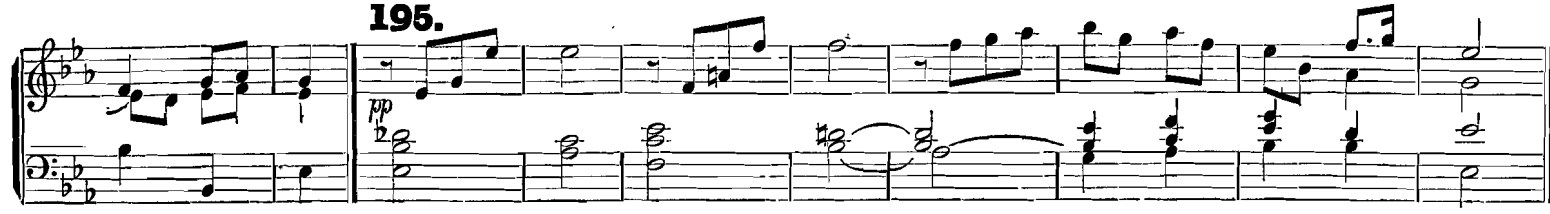
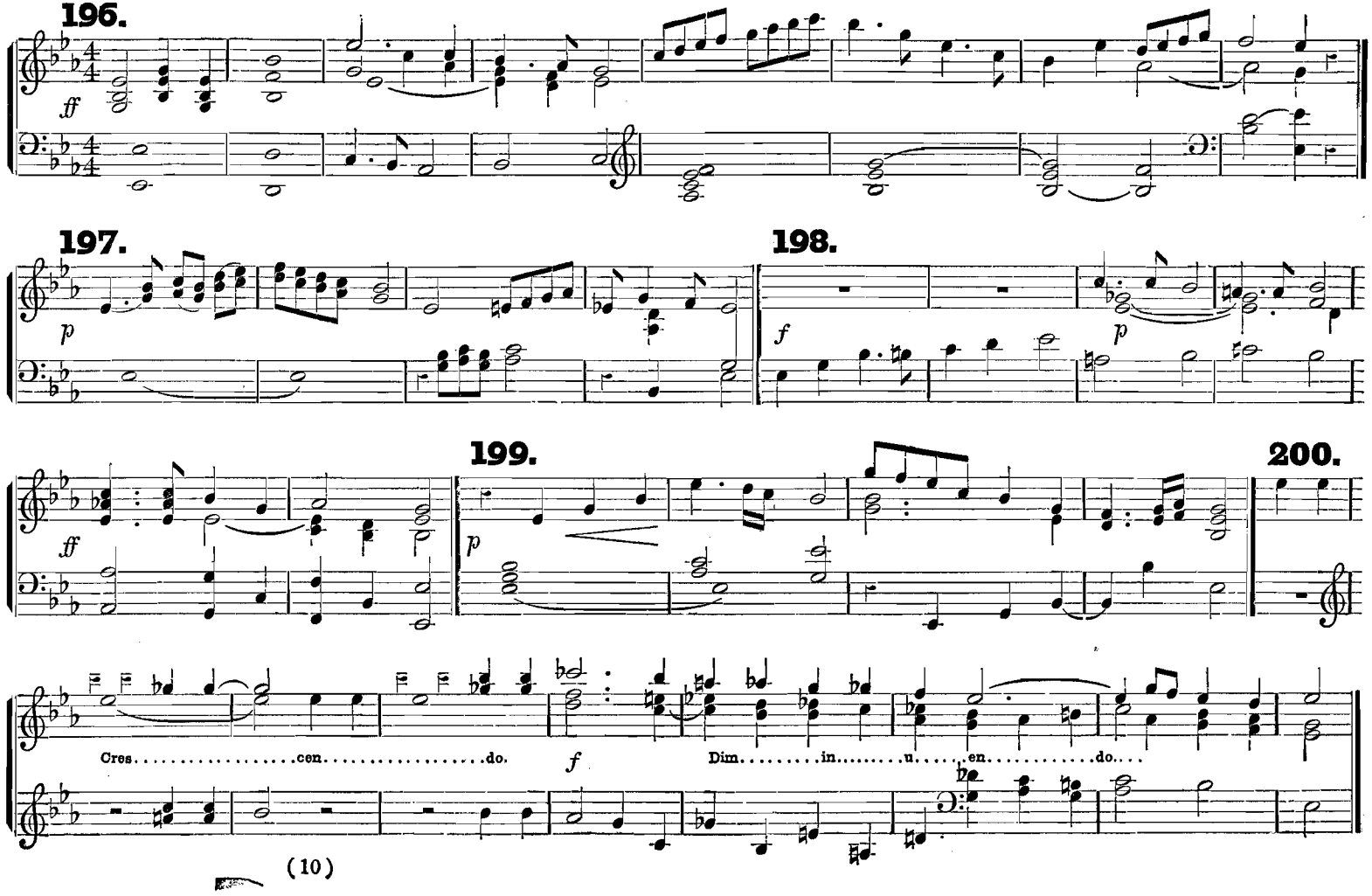
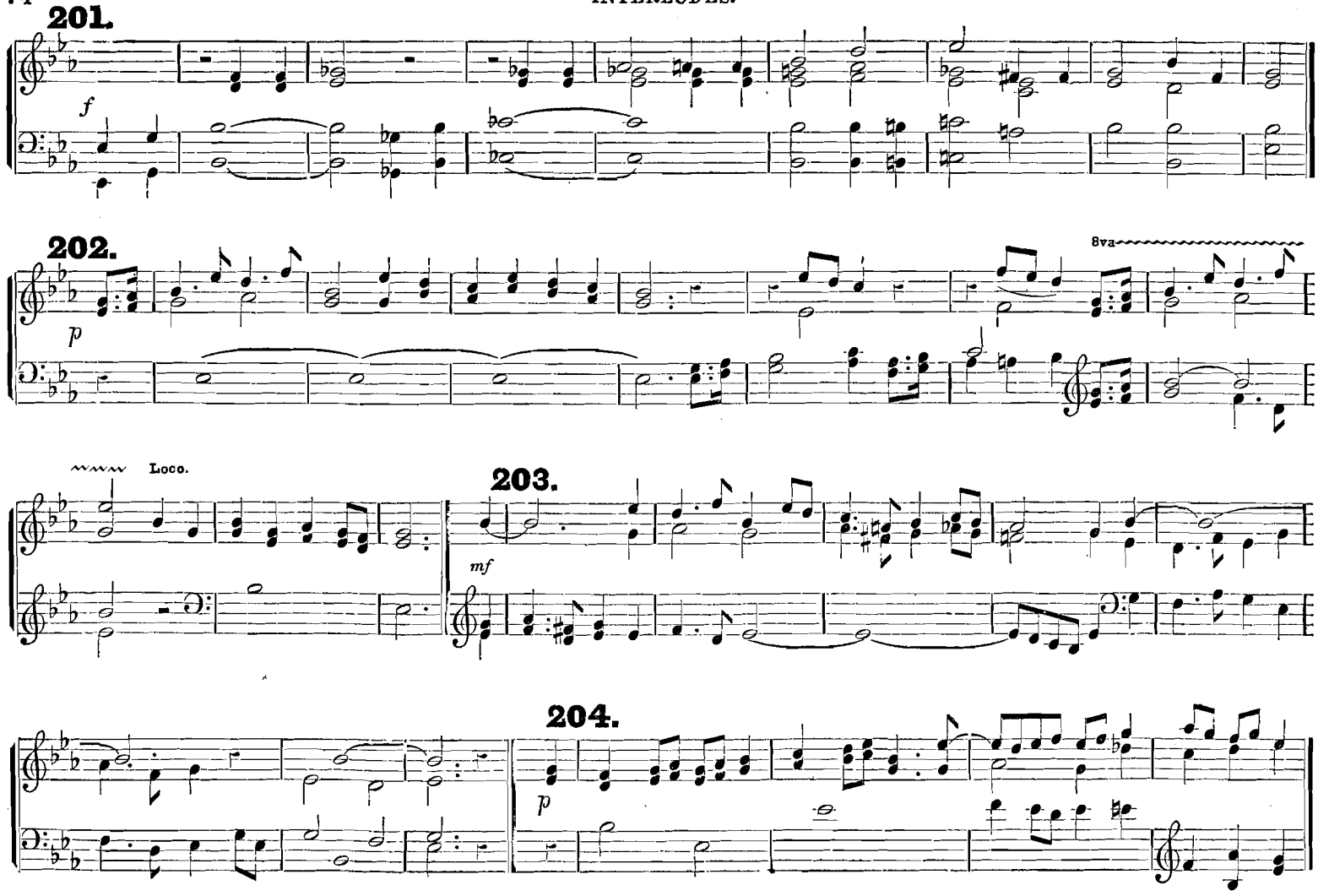


195.



COMMON TIME.




201.
f
202.
8va
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Loco.
203.
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204.
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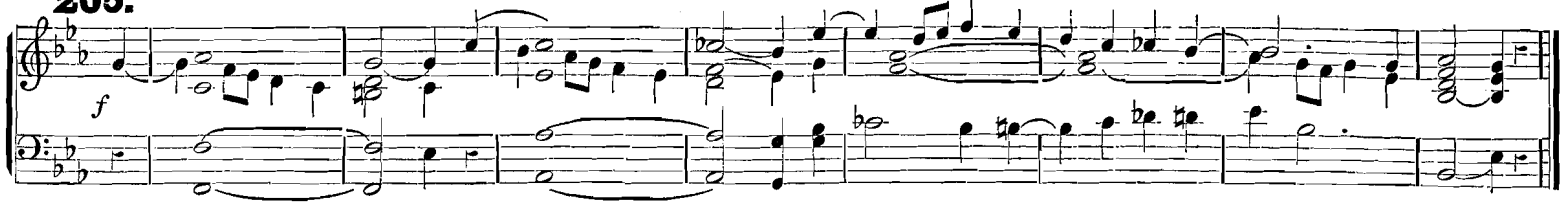
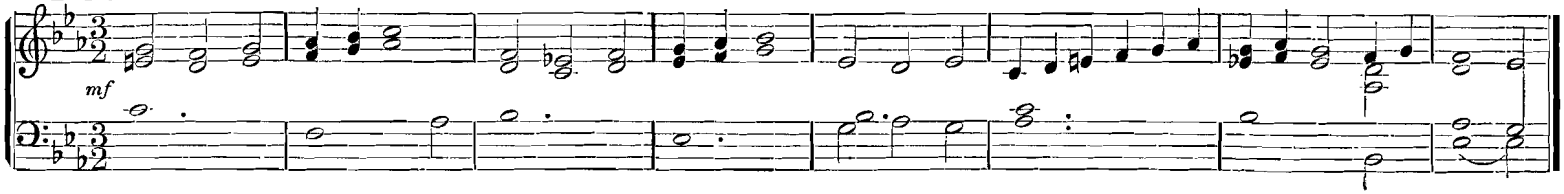
205.

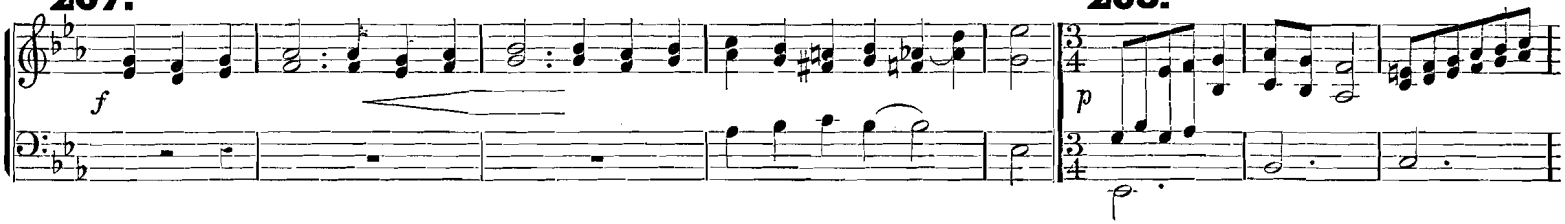


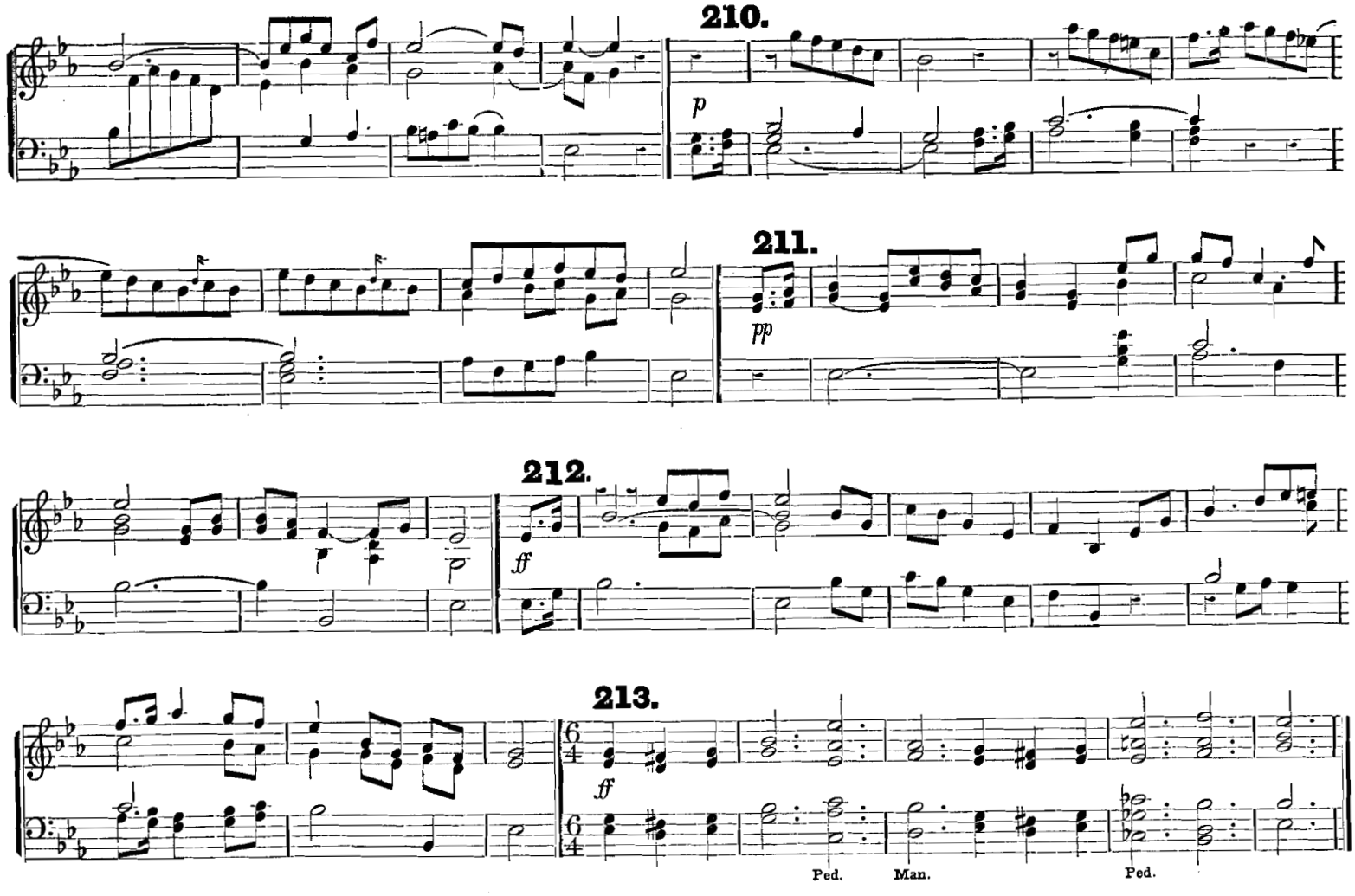
TRIPLE TIME.

206.

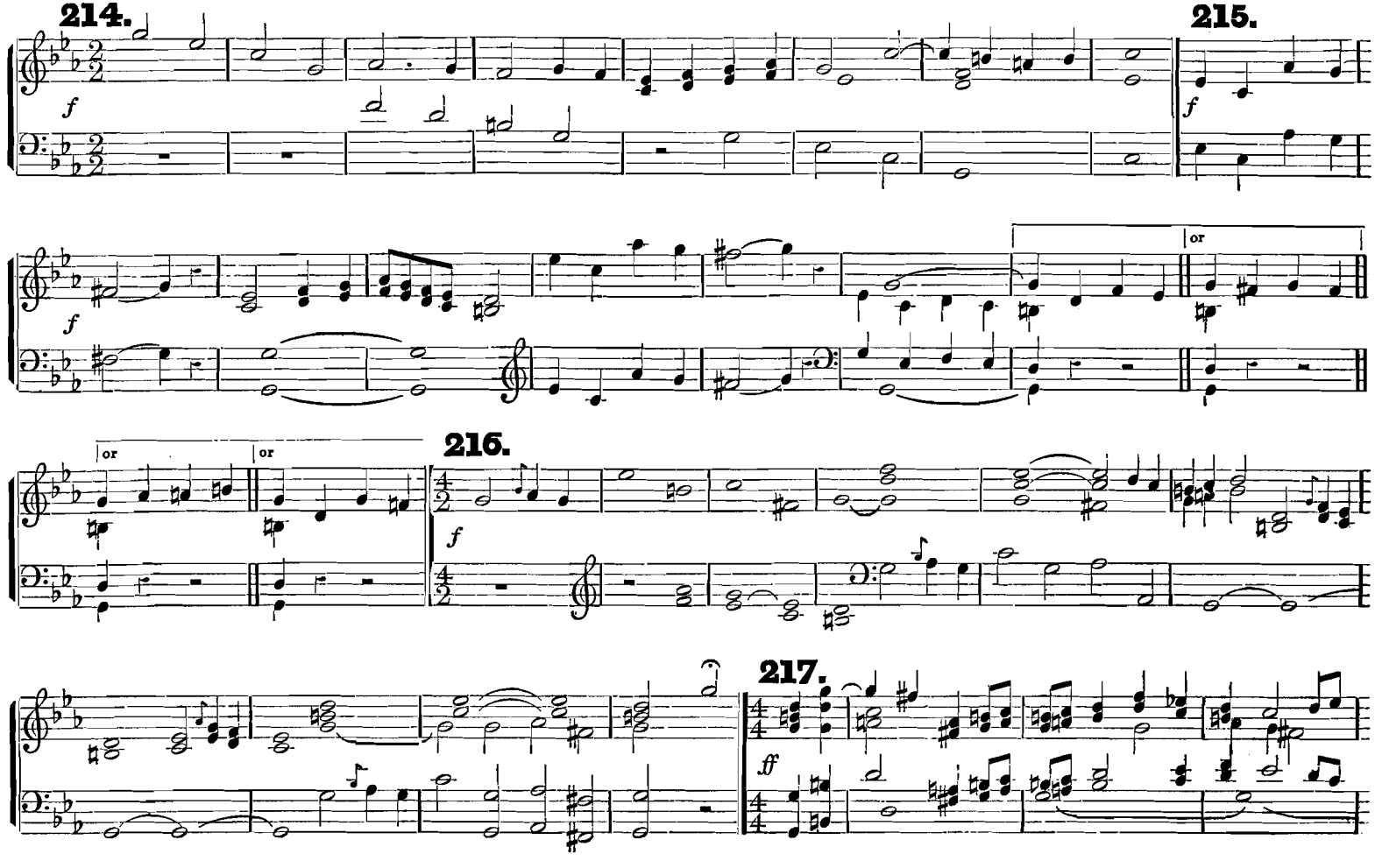


207.

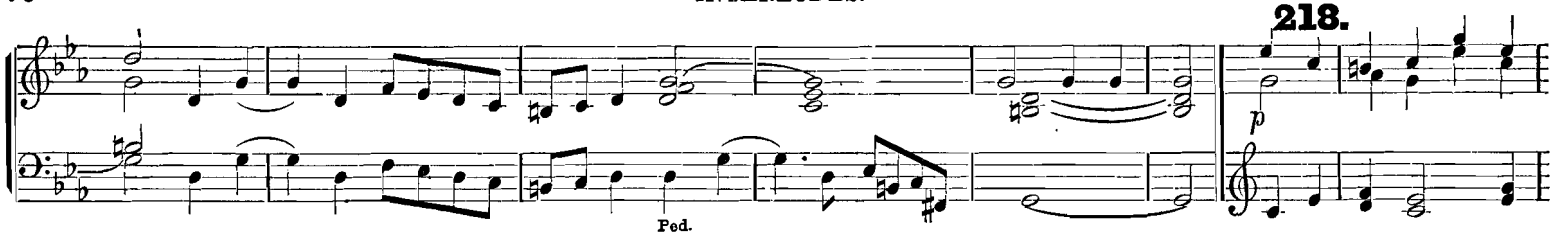



210.
p
211.
pp
212.
ff
213.
6/4
ff
Ped.
Man.
Ped.

C MINOR.



218.



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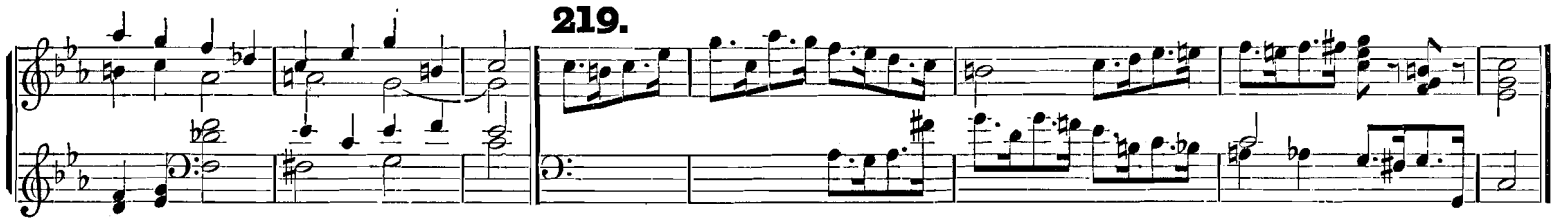

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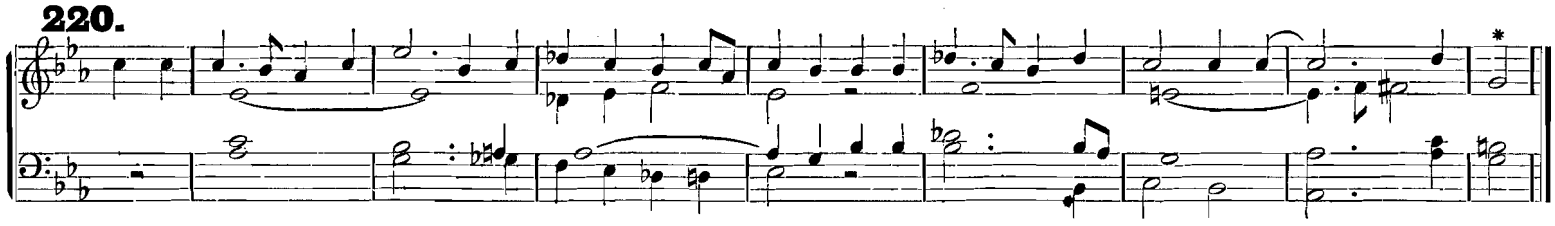
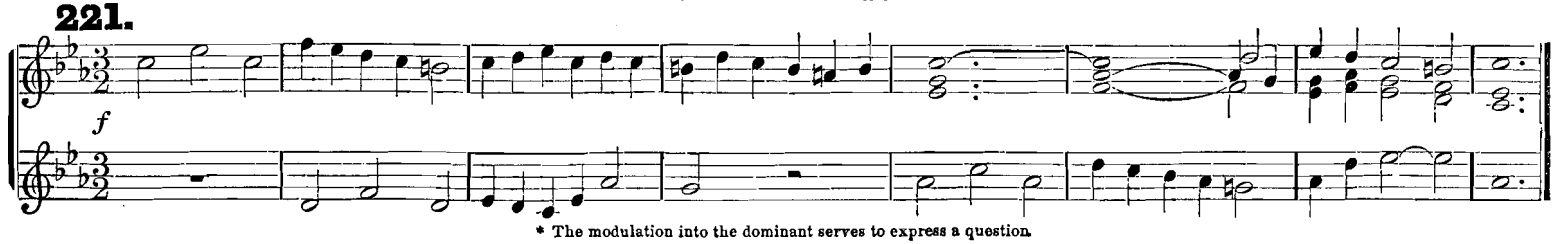


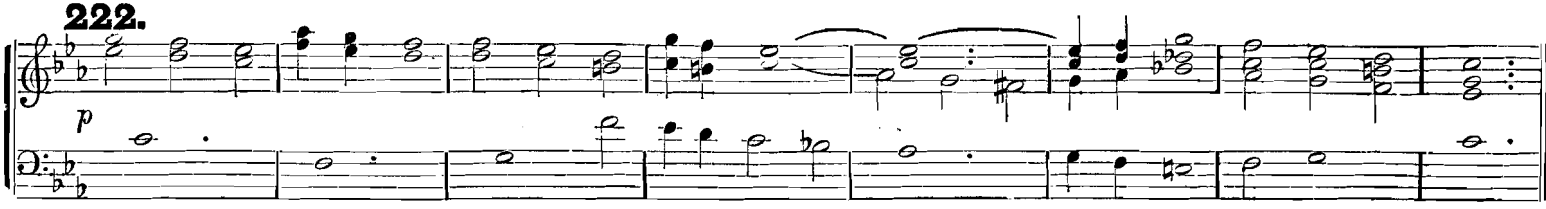
TRIPLE TIME.

221.

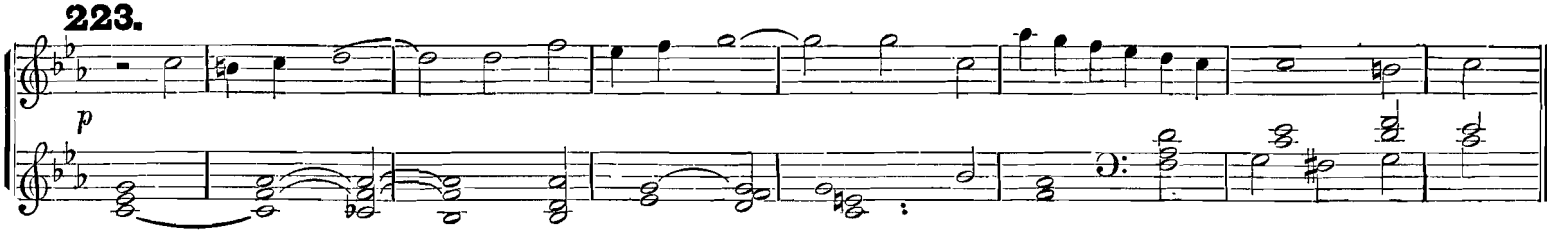


* The modulation into the dominant serves to express a question.

222.



223.



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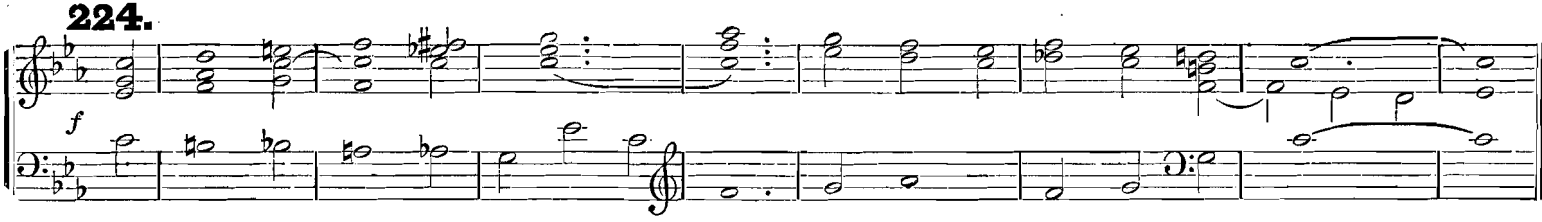

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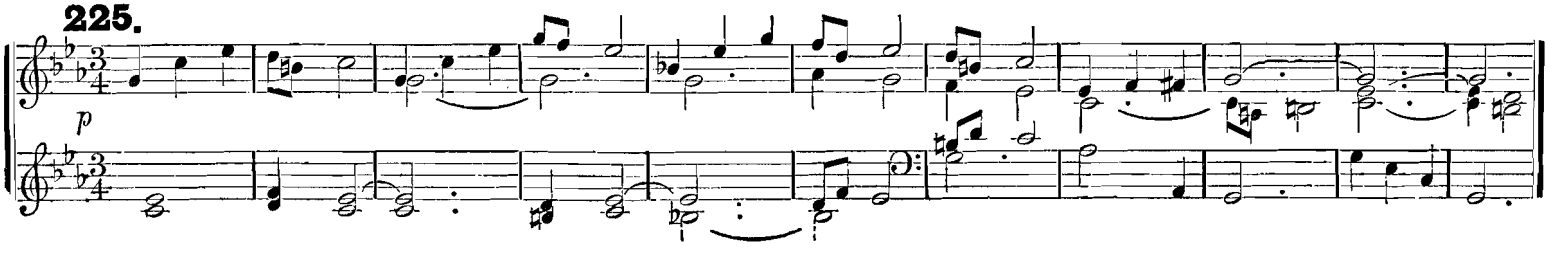
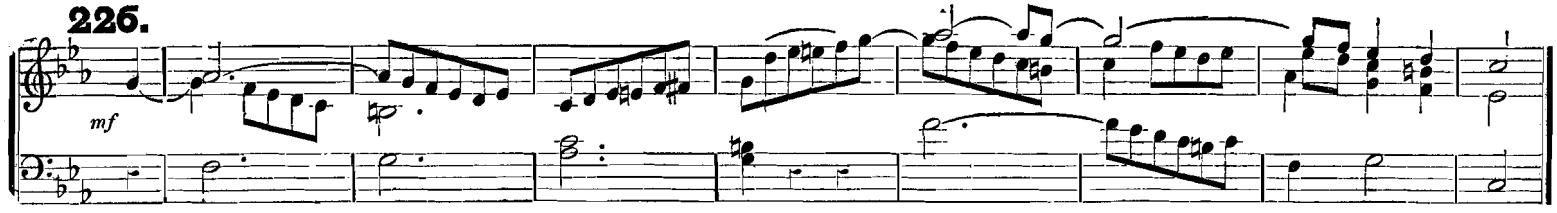
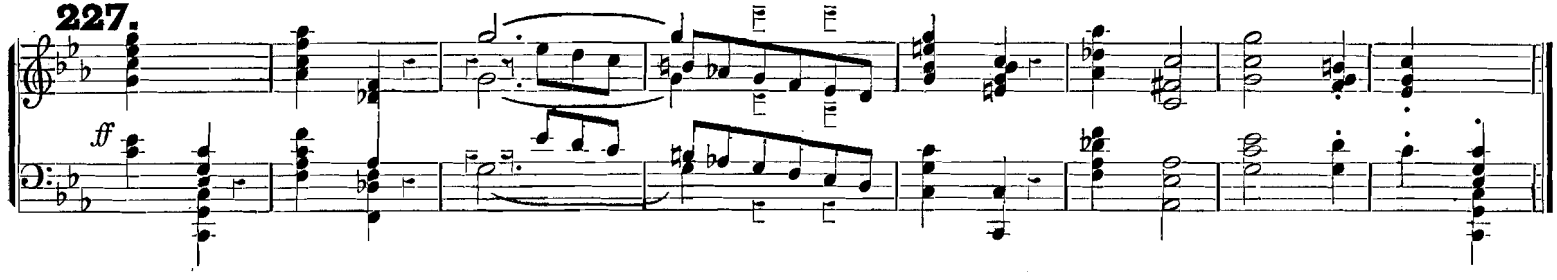


226.

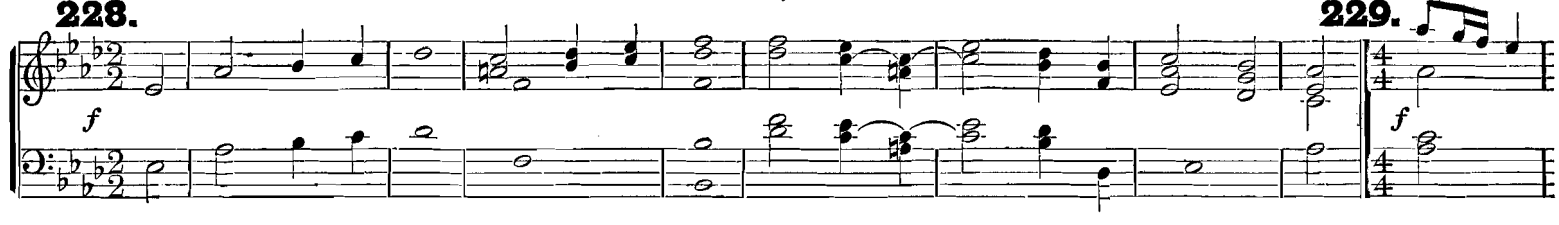


227.

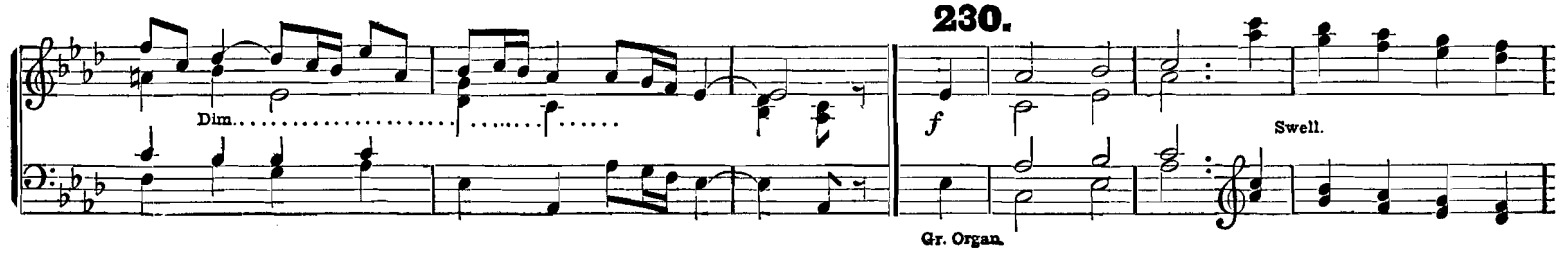


A FLAT, MAJOR.

228.

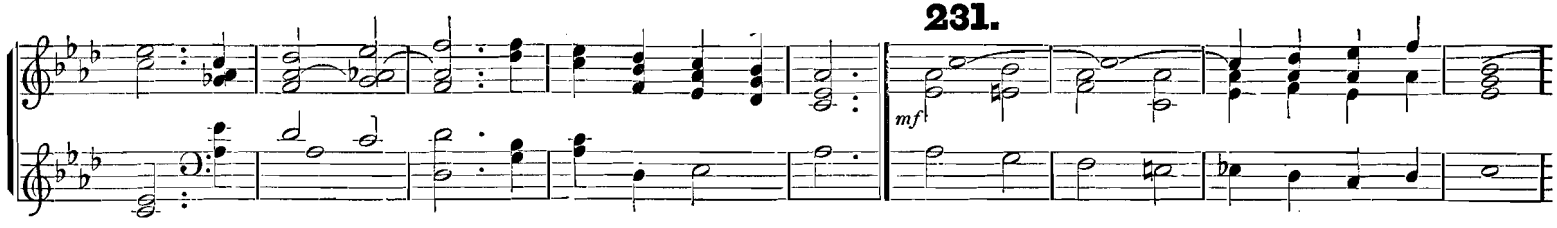


229.

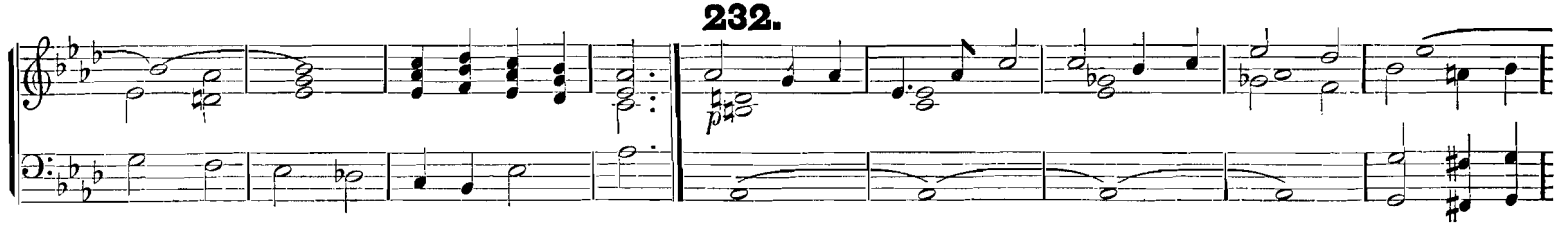


230.

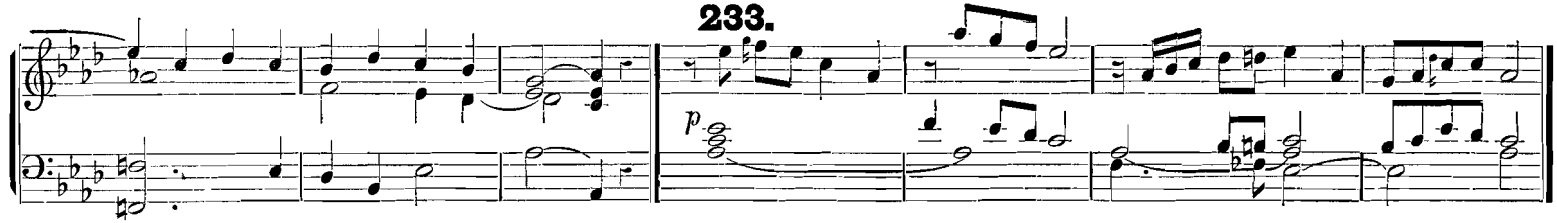
231.



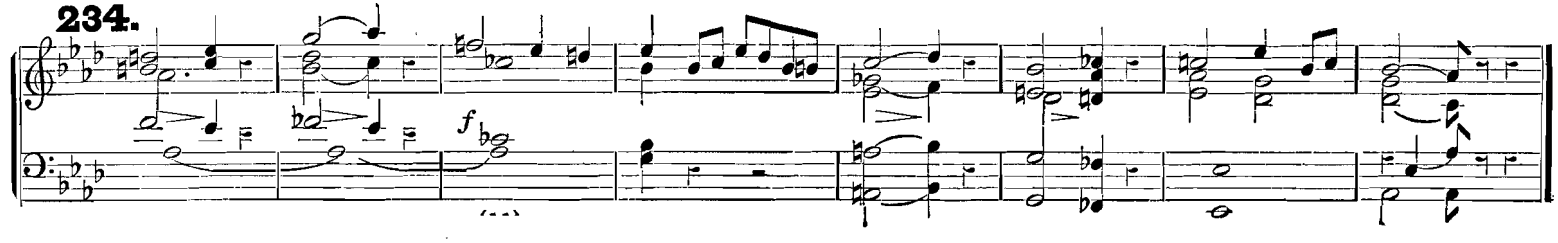
232.



233.

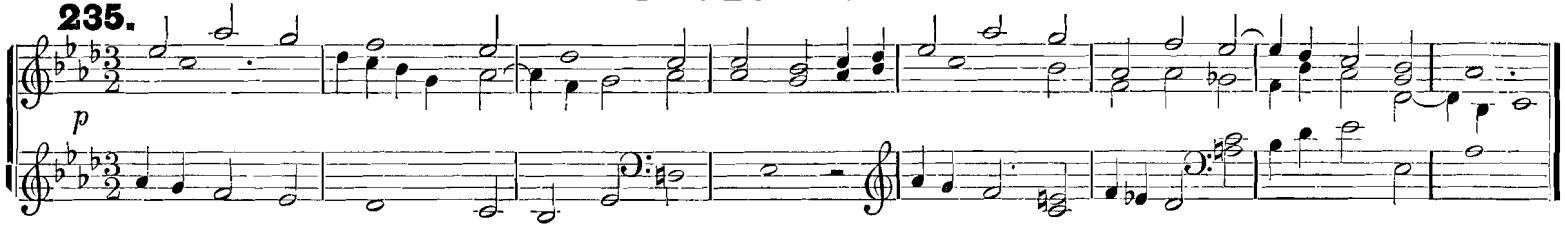


234.

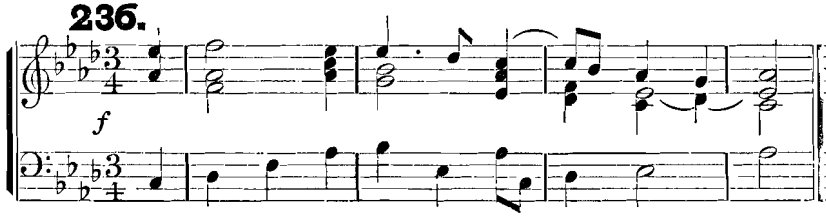


TRIPLE TIME.

235.



236.



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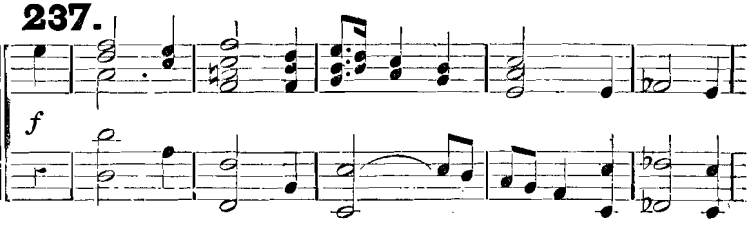

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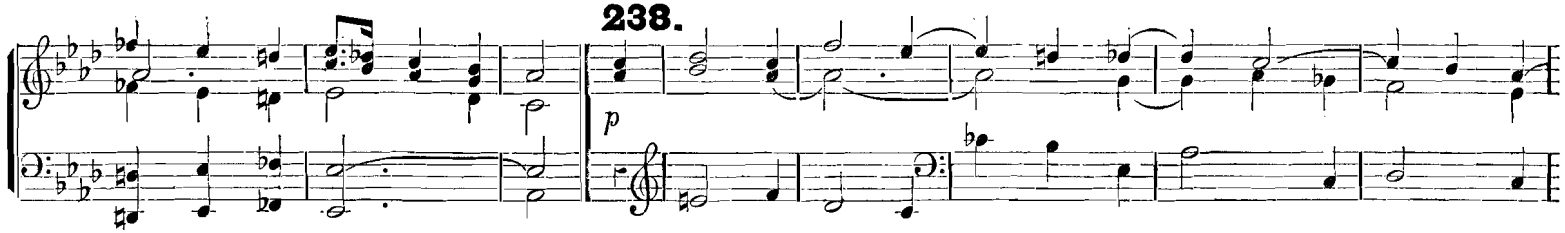
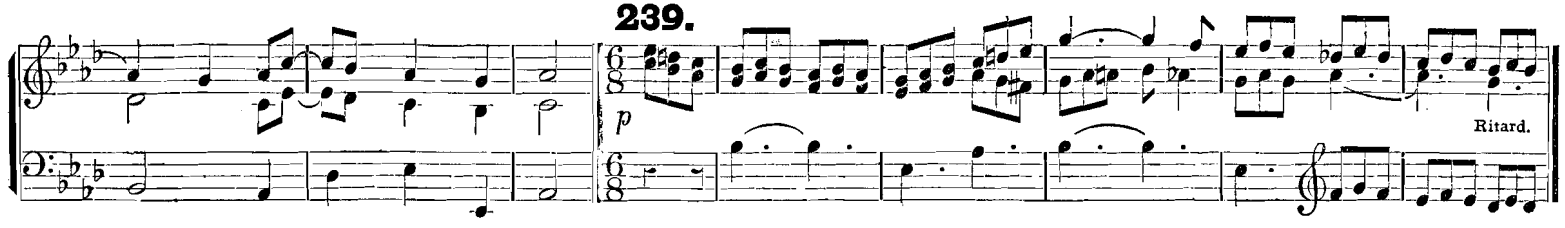
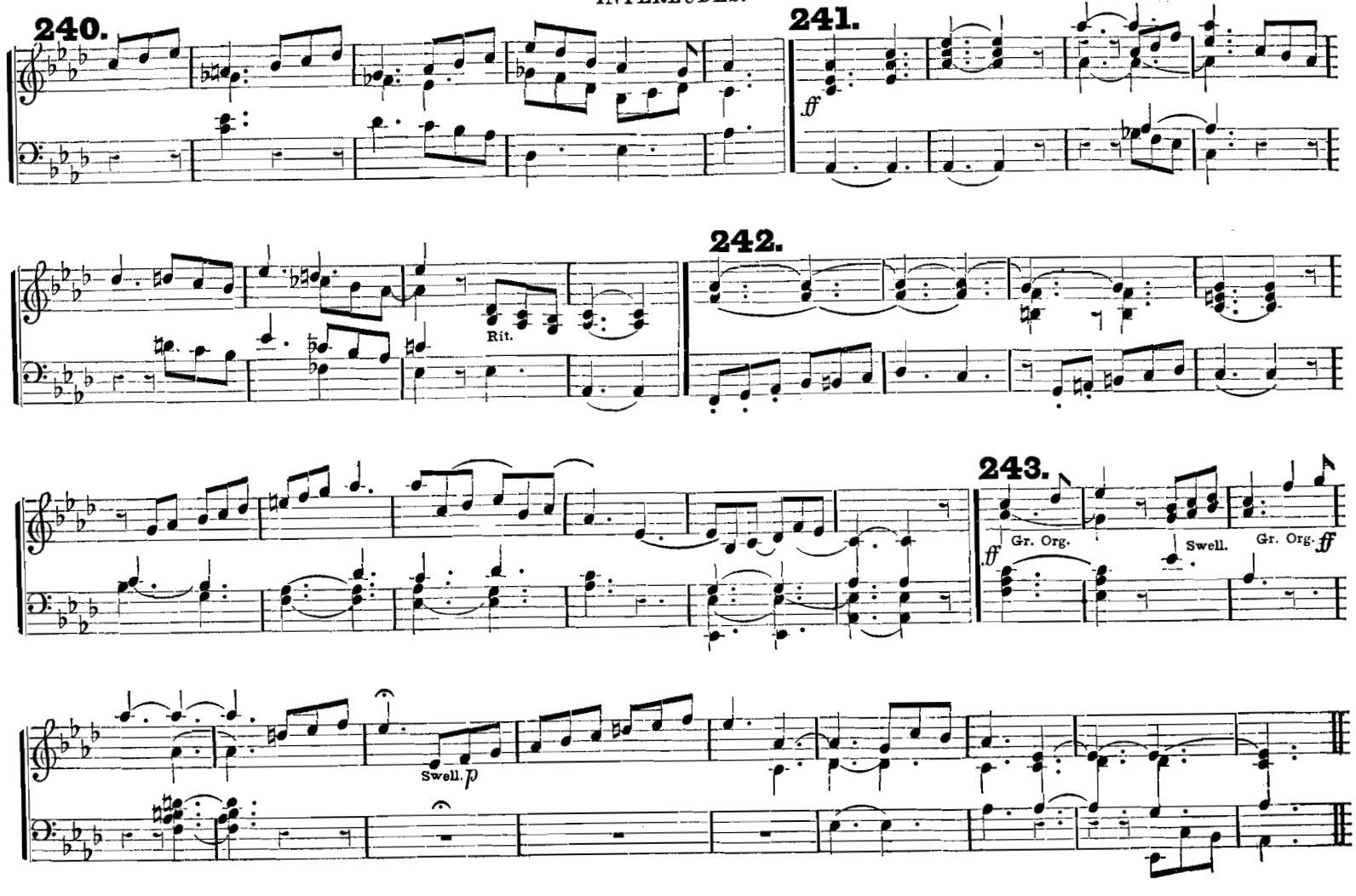


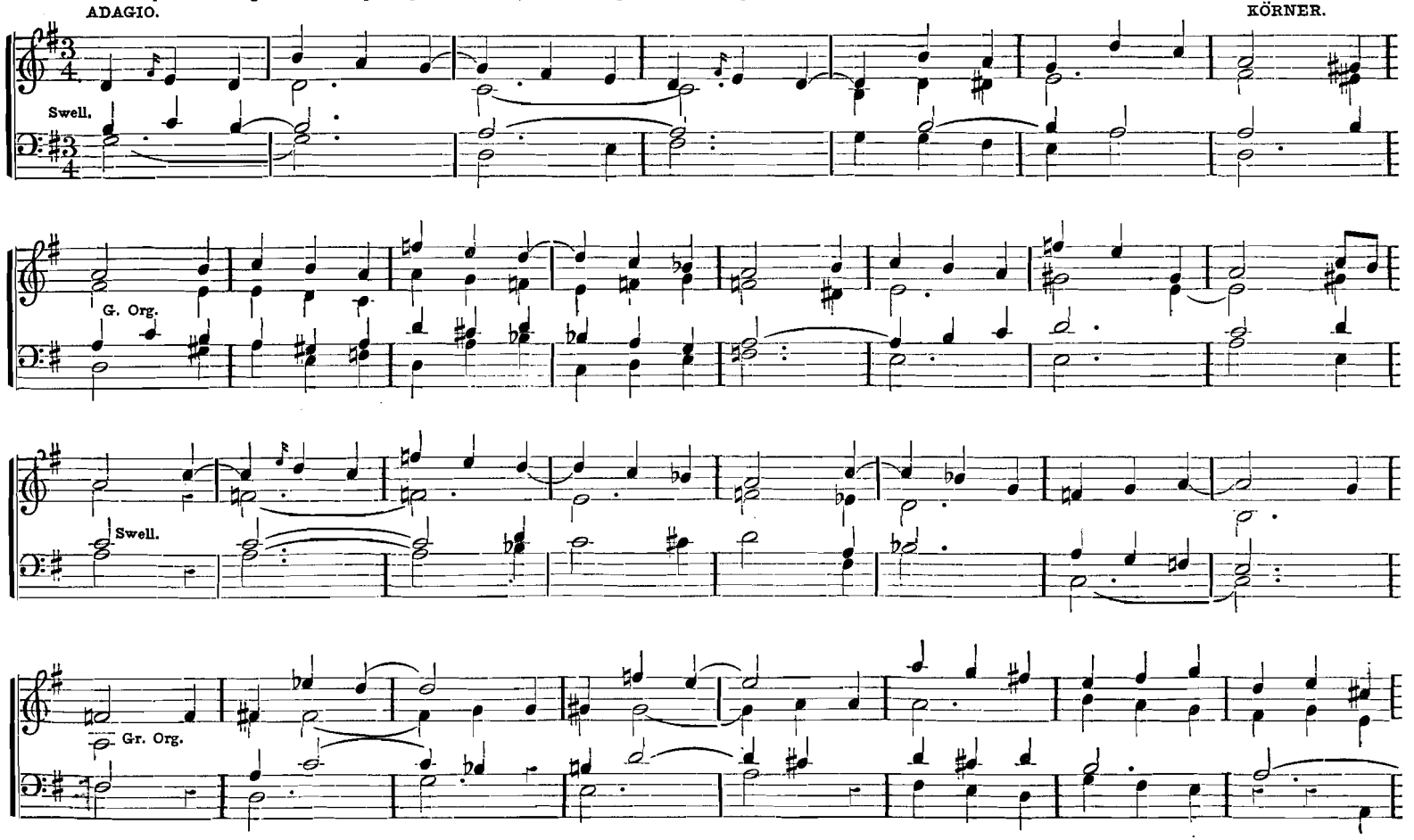
239.

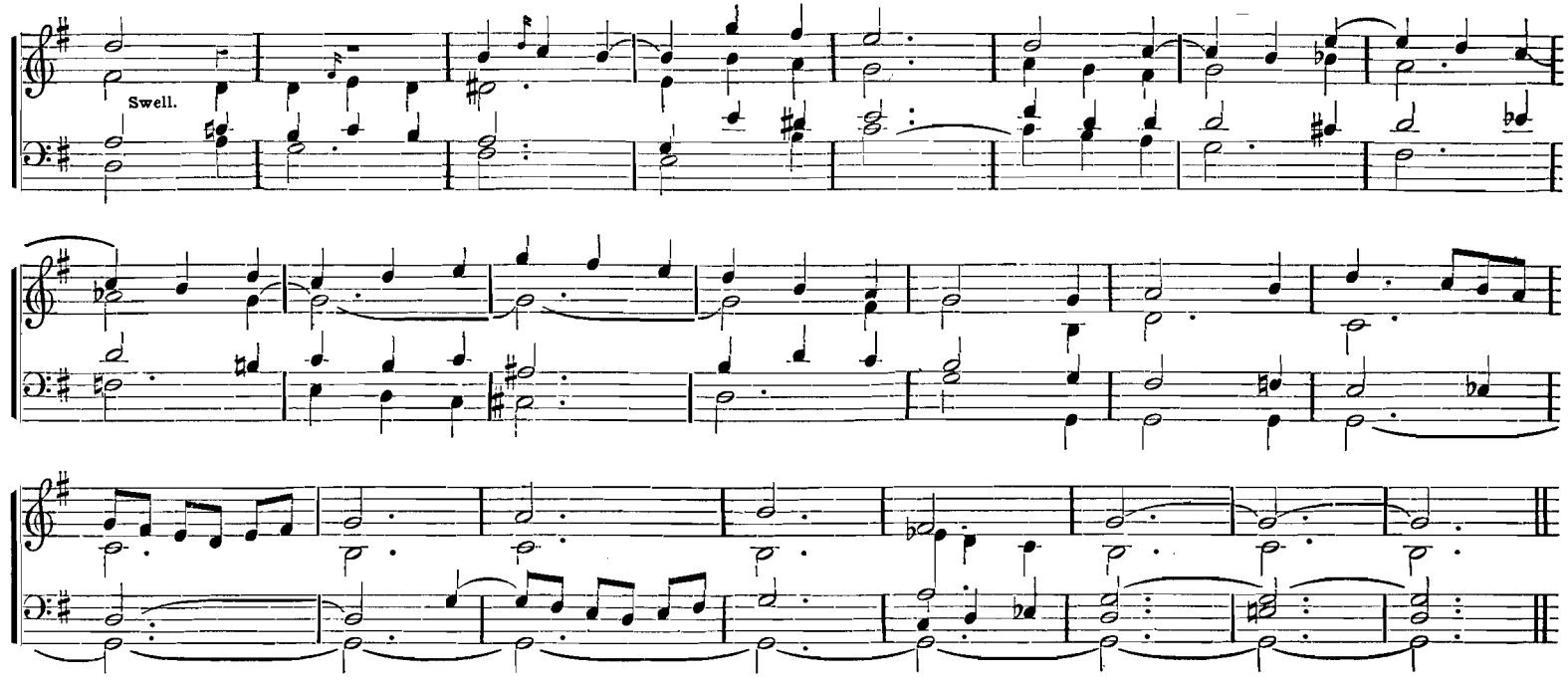



240.
241.
ff
242.
Rit.
243.
ff
Gr. Org.
Swell.
Gr. Org.
ff
Swell.
p

No. 13.

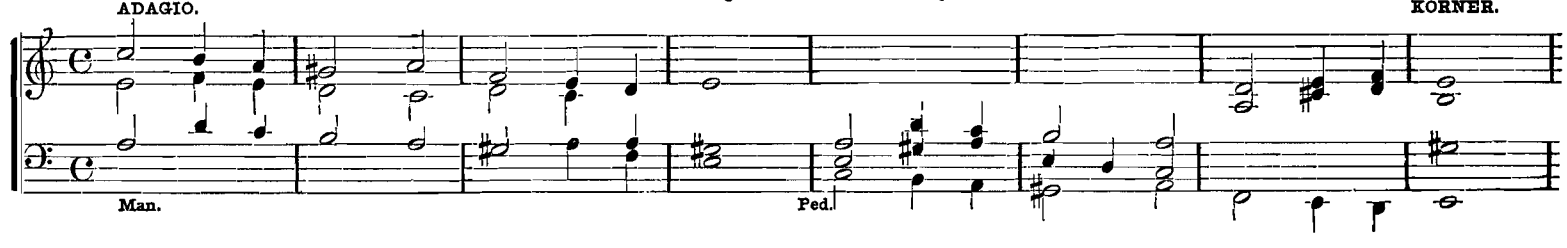
Stops on Gr. Organ—Second Op. Diap. or Dulciana, and St. Diap. On Swell—Op. and Stop. Diap., Flute, and Principal. Copulas—Gr. Org. and Swell.

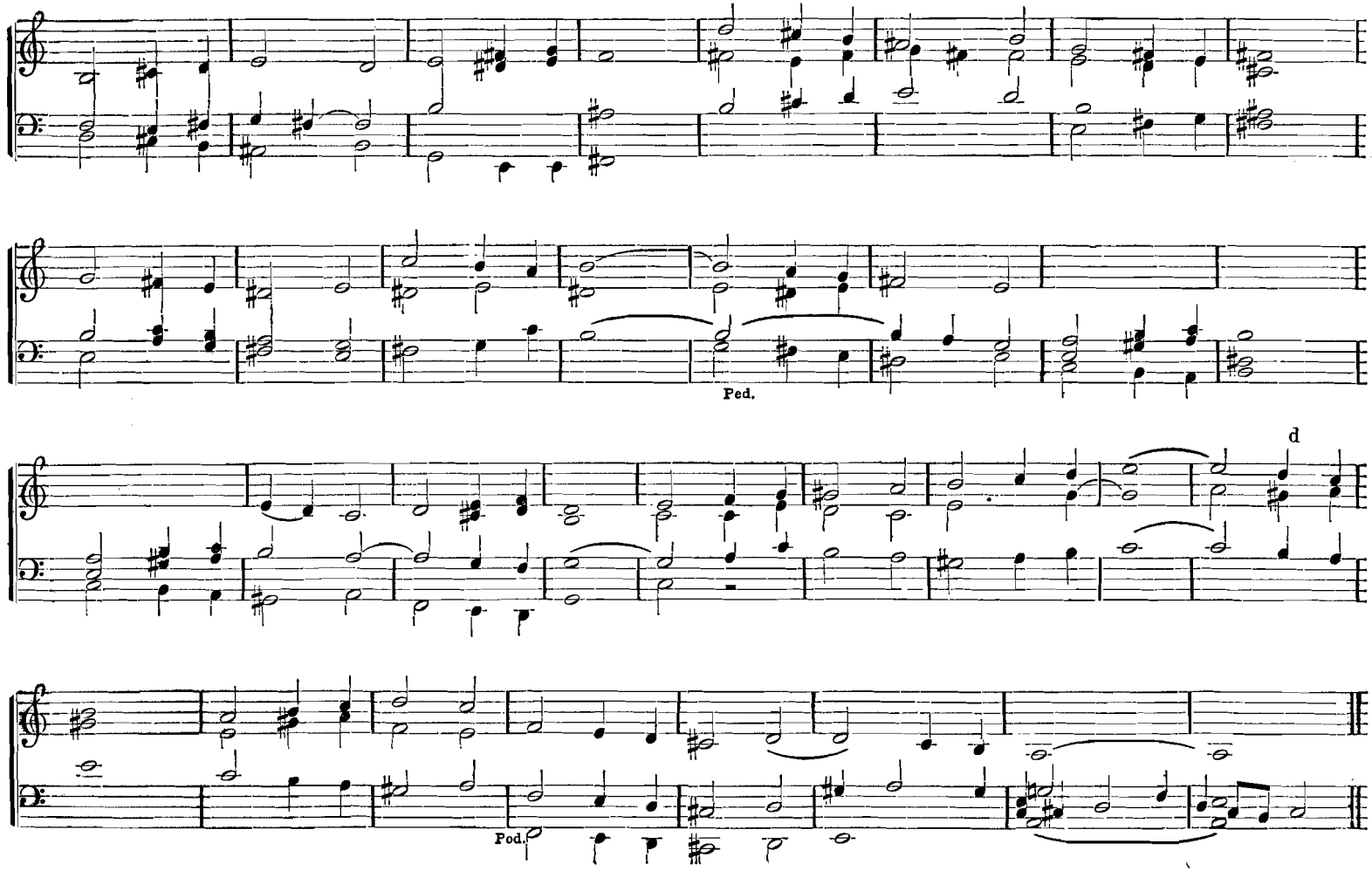




No. 14.

With soft eight and four feet flue stops.

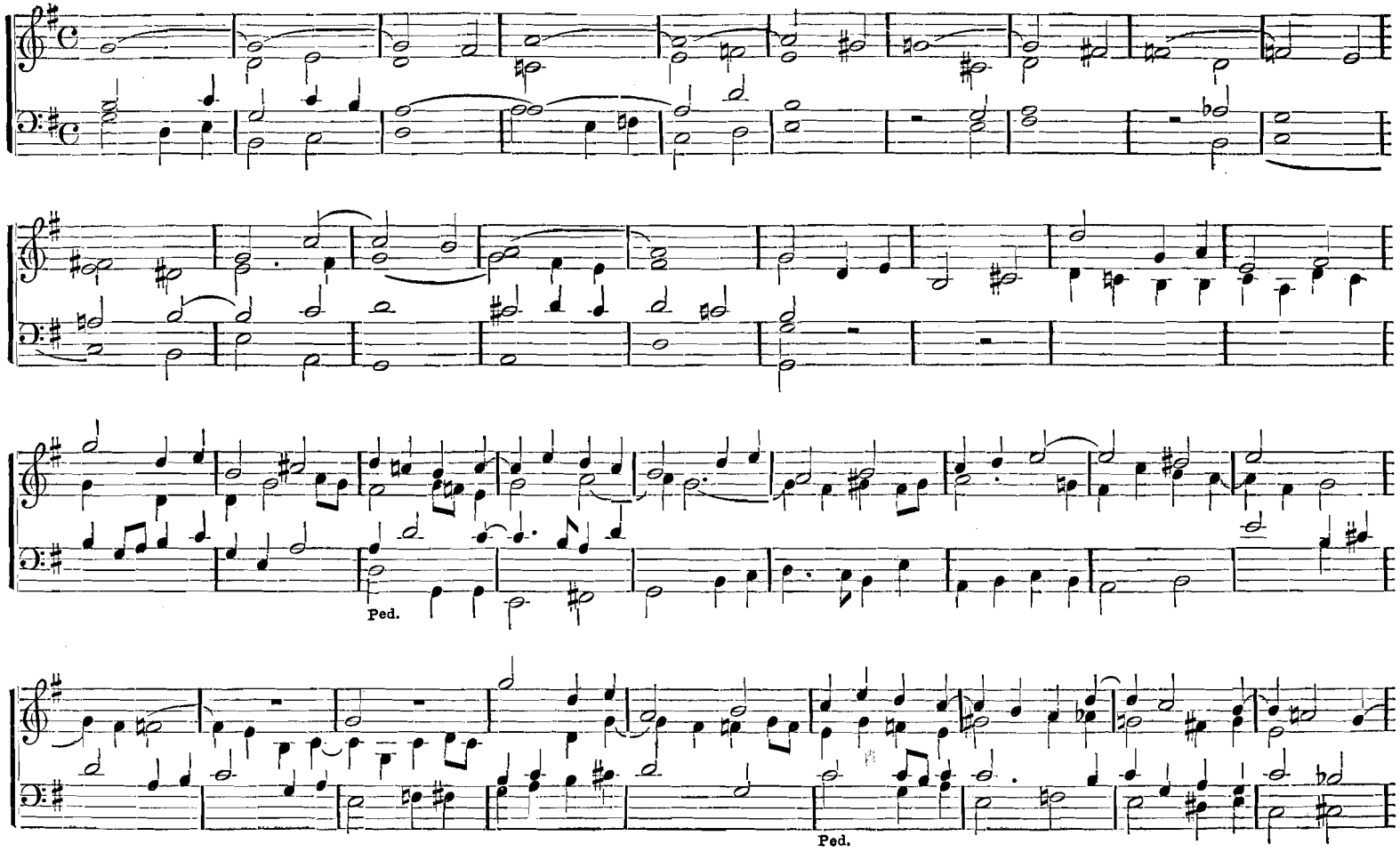


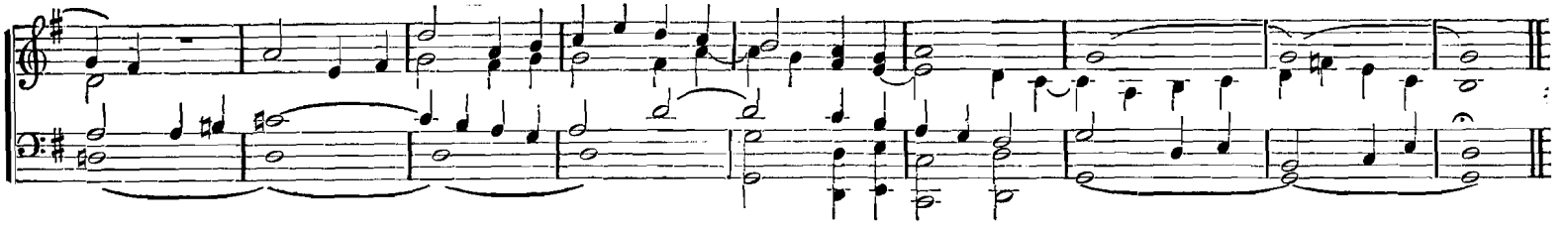

Ped.
d
Ped.

No. 15.

With full Organ.

KÖRNER.





No. 16.

All stops but Trumpet and compound stops.