SIXTH SECTION.
EIGHTEEN ADVANCED STUDIES SELECTED FROM THE WORKS
OF REPRESENTATIVE COMPOSERS.

As there is such extreme diversity in the equipment and capacity
of organs, and as it is an important part of the education of the pu-
pil to adapt his registration to the conditions of his instrument, the
directions in the following pieces are only of the most general sort:
chiefly suggestions as to the keyboard and the degree of power. The
amount of registration must be in proportion to the proficiency of the
student, and the smooth performance must not be marred by interrup-
tions for the sake of changing the stops. Where there is solo and ac-
companiment, the pedal, with a 16 ft. stop, should be coupled to the ac-
companying keyboard. To accustom oneself to the effect of various combi-
nations of stops, it will be well to vary the registration in the practice
of a piece, which is most excellent discipline in tone color. The stops
most effective for solo in organs of average size are Clarabella, Flute-
(8 ft. and 4 ft.) Horn Diapason, Gamba, Oboe and Clarinet, and in the
selection of accompanying stops, there should be a distinct contrast
in quality of tone.
"Grave" and "Adagio" from Second Organ Sonata.

MENDELSSOHN
The melody of this Adagio having the character of a violin solo, the registration should represent that effect as nearly as possible, and with the Tremolo. (The pedal part has been slightly transposed so that it can be played by the left foot, leaving the right foot free for the swell pedal.)
Gavotte.

Arc from GLUCK
Andante.

E. SILAS
The slurs in the following composition are to indicate the end of the phrases, the last note in each case to be shortened, so as to be perfectly detached from the initial note of the following phrase. In modern writing the use of slurs has been carried to inordinate excess, so that sometimes it confuses the eye. It is to be understood that successive notes with no intervening rests are to be played legato; and the only need of slurs (except to prevent a repeated note from being struck) is to indicate the extent of a phrase. A slur over dotted notes means that they are less detached, as if it were an attempt to play them at the same time legato and dotted.

Nocturne.

Andante.

This composition requires frequent, but often slight use of the crescendo pedal; and if the solo stop is set in a swell box, it will be well to couple the swell organ to the one used for the solo, whereby the melody can be made somewhat louder and softer. The pedal must be played as much as possible with the left foot.
Prelude.
Prelude.

Grave.

Full Sw. Sw. closed.

Ped. to Sw. with text.

14880
Gavotte.
Aria
from Orchestral Suite in D

The melody in the left hand, being originally composed for the violin, should be brought out by a combination of steps that will produce the best possible string effect.

J. S. BACH

Larghetto.
Finale
from Fourth Organ Sonata.

Allegro maestoso e vivace.

MENDELSSOHN.
Fanfare.

In large organs this is best rendered with a predominance of reed stops; but in the smaller instruments, deficient in reeds, additional stops, such as diapason and flutes, may be used.

Allegro non troppo

sempre staccato

14899
Fantasia.
First two movements.
Andante and Allegro.
from
Second Organ Concerto.

Andante maestoso.

RANDEL

Copyright MCMLXI by Carl Fischer, New York.