EIGHTEEN VOLUNTARIES,

for the

Organ.

Chiefly intended for the use of

YOUNG PRACTITIONERS,

Composed by

J. MARSH, Esq.r

To which is prefix'd

An Explanation of the different Stops of the Organ, & of the several combinations that may be made thereof — With a few Thoughts on

Style, Extempore Playing, Modulation &c.

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PREFACE.

HAVING been frequently applied to by young Practitioners on the Organ, to lend the following Pieces in MS. and also to recommend Voluntaries of the same kind, requiring but a moderate degree of Execution, most of those already published being too difficult for young Performers readily to execute; and those Pieces denominated *Easy* Voluntaries, being generally of too light and trivial a nature for the Church Service; and having observed that for want of such easy Voluntaries in a proper Style for the Church, Scraps of Harpsichord Lessons, Minuets, Marches, &c. are frequently substituted as such; with a view therefore of accommodating young Performers in this respect, I have been induced to publish the following Pieces, and shall, at the same time, take the opportunity of explaining to the inexperienced Organist, the nature of the Stops of the Organ, with the several Mixtures and Combinations that may be made thereof, to which I shall add a few thoughts on the proper style of touching the different Stops, for want of understanding which, the Organ is frequently exhibited to a disadvantage it does not deserve, and the effect of good Music is marred, though in other respects properly executed.

A complete Organ has usually Three Sets of Keys, of which the middle One is for the *Great Organ*, the lowest for the *Choir Organ*, and the uppermost (which seldom extends lower than F or G below middle C) for the *Swell*.

The principal Stops in the Great Organ are, the *Diapasons;* the *Principal* having been originally so called, as I should apprehend, not by Organ *Players*, but Organ *Builders*, who, finding it convenient to make this their standard for tuning the other Stops by, (it being a mean between the Diapasons and 15th Sesquialtera, &c.) might give it that Name. The Diapasons may therefore be considered as the Two Unisons and foundation of the whole Mixture, and must always be drawn, no other Stops being to be used without being joined with them, though they may themselves be used alone.

The OPEN DIAPASON (1) so called from the Pipes being open at the Tops, is the loudest of the Two, but the Bass Pipes being generally slow in speaking, it is usual, as well to assist it in that Respect, as to strengthen it, to join

The STOPT DIAPASON (2) with it, the Pipes of which are generally stopt with wooden Plugs at the Tops, on which Account they are softer toned, and but half the length of those of the Open Diapason.

The PRINCIPAL (3) is tuned an Octave above the Diapasons, and is occasionally joined to them, as well to strengthen, as to render them more brilliant.

The TWELFTH (4) so called from being tuned 12 Notes above the Diapasons, (or a 5th to the Principal) must never be drawn without the Three foregoing Stops, and also

THE FIFTEENTH (5) with it, which being higher than the Twelfth, the effect of the Succession of Fifths, (between the Principal and Twelfth, which would be intolerable without the Fifteenth above, is thereby qualified, the Octaves being greatly predominant, whilst at the same time the Twelfth enriches the Mixture, so that neither of these Two Stops should be drawn without the other.

These Five Stops form a proper Mixture, to accompany the Choral Parts of the Services in Cathedrals in common, and to accompany a small Congregation in the Psalms in Parish Churches.—— The next Stop to be described is

The Sesquialtera (6) which is a Compound Stop, consisting of Three, Four, or Five Pipes, (according to the Size and Scheme of the Organ) to each Note, tuned in 3ds, 5ths, and 8ths, so that every Note is a common Chord; to prevent any mischievous Effect from which this Stop must never be used without the Five preceding Stops, or at least the Diapasons and Principal to qualify it. This Mixture is sufficient whenever the *Full Organ* is directed to be used, and to accompany the Choral Parts of Services and Anthems in Cathedrals on Sundays, or a Common Congregation in the Psalms in a Parish Church. Where however the Church or Congregation is pretty large, the Chorus may be made one degree louder by drawing

The Mixture or Furniture (7) which also consists of Two or more ranks of Pipes, but shriller than those of the Sesquialtera, so that it should only be used in addition to that Stop. The next degree of augmentation is made by using

The Trumpet (8) *instead* of the Furniture. This Stop, when it does not render the Organ too powerful for the Voices, always *improves* as well as increases the Chorus, as by being in unison with the Diapasons, it strengthens the foundation, and thereby qualifies the 3ds and 5ths in the Sesquialtera, &c. by rendering them less predominant.—This Mixture should however only be used to accompany Voices in Cathedrals, in the Chorusses of *Verse* Services or Anthems (which should be very full in order to make the greater Contrast to the Verse) and in Gloria Patri's, Hallelujahs, &c. where the drowning of the words is of no great consequence; and in Parish Churches, only for a single Verse or two by way of contrast; or where the Congregation and Church are very large; or where some Score of Charity Children add their voices to the Chorus, when the deep and powerful Bass of the Trumpet serves to qualify the shrillness of the Children's Voices; —the whole therefore forming as grand and as powerful a Chorus as can be made without the help of other Instruments: This may however be further augmented and also improved, (where the magnitude of the Church and Congregation permits) by the addition of the Furniture also; to which the only increase that can be made, is by adding

The Clarion (9) or Octave Trumpet, which also, where the Church and Congregation are very large, *improves* the Chorus by rendering it more brilliant. This Stop however must never be used but in addition to all the foregoing, the force of which altogether, will be too great to accompany Voices even in Gloria Patri's, &c. except on particular festivals or times when the Church is much crowded, or the Voices exceedingly numerous, for which purpose it should be reserved.

So that there may be five different kinds of the full Organ used, viz. The Sesquialtera (with the five preceding Stops)—2d. The Furniture added to the Sesquialtera.—3d. The Trumpet added instead of the Furniture.—4th. The Trumpet and Furniture both added.—And 5th. The Clarion added to the whole.

I have been the more particular in mentioning these gradations, because in Scores and Organ parts of Church Music, it being usual to put only in general terms, the Words *Full Organ*, too much is left to the discretion of the Organist, many of whom (especially young people) are apt to be too ambitious of being distinguished above the voices, thereby making the Organ a Principal instead of an Accompaniment.

There are two other Stops in many Organs, which can only be properly used in the Full Organ, viz. the Tierce (10) or sharp Third to the Fifteenth, and Larigot (11) or Octave Twelfth. These Stops I look upon to be put in by Organ-Builders, merely to make a shew of Stops to draw, at a small Expense, as they only incumber an Organ, and consume wind to little or no purpose.—

pose.——The only Stop remaining in the Great Organ (in modern Organs) is

The Cornet (12) which is also a compound Stop, having Five Pipes to a Note, tuned something like the Sesquialtera, but as it is only a half, or treble Stop, it ought never to be used in the Full Organ, but only with the Diapasons, in Voluntaries, giving out Psalm Tunes, Symphonies of Anthems, &c.

Before I conclude as to the Great Organ, it may be proper to mention, that when the Trumpet is used as imitative of the real Trumpet, it is then only joined with the Diapasons.

The Choir Organ (vulgarly called the Chair Organ) usually consists of the following Stops, viz.

The Stopt Diapasons, (1) which for want of an Open Diapason to draw with it (the Bass pipes of which are too large and powerful for a Choir Organ) may be joined with

The Dulciana, (2) which though the Pipes are also open, and in unison with it, is yet much smaller and softer than the Open Diapason; it is however seldom carried down lower than Gamut. This Stop (as it's name implies) has a peculiar sweetness of tone, and may be used quite alone.

The Principal, (3) with the two preceding Stops, makes the proper Accompaniment in full Services, where the Sides sing alternately, and not together (when the Full Organ should be used) or during the Chanting on week days, to which may also be added (especially if there be no Dulciana)

The Flute, (4) of which the Pipes are stopt, and in unison with the Principal, but softer. This is also frequently used alone, (as an imitation of the common Flute or Flageolet) but is more properly joined with the Diapason, which Two Stops (with the Dulciana at pleasure) are the proper accompaniment in Solo or Verse parts of Anthems, the Principal being too loud for that purpose, except where the Voices are unsteady, and require to be led.

The Twelfth (5) and Fifteenth (6) may be added to the foregoing Stops to accompany the Chants on a Sunday, and in full Services (except when the two sides sing *together*) when the Congregation is large, or the Singers numerous; and also in Parish Churches in some of the middle Verses of a plain Psalm tune by way of relief; to which, and for the same Purposes, may occasionally be added

The Bassoon, (7) which is in unison with the Diapason and Dulciana, with which only it must be joined, when used as a fancy Stop in Voluntaries.

Some Organs have a Vox Humane, or Cremona, or Cromhorn, as it is sometimes called, instead of a Bassoon, which Stops should only be used with the Diapason, (with which they are also in unison) and not in the full Choir Organ, as the Bassoon may; the Bass of the other two being very rough and disagreeable.

The only Part of the Organ remaining to be described, is the *Swell*, the usual Stops in which are

The

The two Diapasons, (1, 2) which when used alone produce much the same effect as the Dulciana in the Choir Organ; they are therefore generally joined at least with

The Principal. (3) The most beautiful Stops however in the Swell are

The Hautboy, (4) and Trumpet (5) which being in unison together, may be used either singly or both together, but always with the Diapasons. To the whole of which may be added

The Cornet, (6) which altogether makes what is called the *Full Swell.*

The Swell is frequently used in accompanying Voices instead of the Treble of the Choir Organ, for which it may be sometimes more convenient, as the Sound may be increased or diminished so as to accommodate such Voices as may require such assistance; but it's principal use is in Voluntaries, giving out Psalm Tunes, &c.

Having now described the several Stops of the Organ, it may not be amiss to observe, that the Trumpet, Clarion, Bassoon, Hautboy, Vox Humane, and Cremona, are called Reed Stops, on account of the Wind passing into them through a small Brass Tube (called the Reed) to which is fixed a thin piece of Brass called the Tongue, by the vibration of which their peculiarity of tone is occasioned. These Stops are the most liable of any to get out of tune, (particularly the Clarion, Vox Humane, and Cremona) of which the Performer should be aware, when he fixes upon his Voluntary, especially in the Country, where the Organs are in general very much neglected.

I shall now subjoin a few directions to the inexperienced Organ Player, as to Voluntary playing and accompanying the Psalms.— In the first place he should totally divest himself of the idea of setting down merely to entertain, or exhibit his Skill to an audience, as at a Concert; instead of which it would be much more to his credit to make *Style* the object of his ambition, rather than Execution, considering at the same time the solemnity of the service, of which Voluntary playing forms, if not an essential, yet an ornamental part. Voluntaries during the time of service, should therefore be grave, but yet with a sufficient degree of Air and Expression in them to excite *Attention* in the audience, which is most likely to be effected by *Contrast*, varying the Stop, and a proper attention to the different Style of touching each. And though in most printed Voluntaries particular directions are given as to the managements of the Stops, yet the judgment of the performers may be sufficiently exercised, or put to the test, in the proper selection of them, of which so great a variety is published; chusing Diapason pieces, or Adagios on the Swell, for Sacrament Sundays, and those of a more brilliant nature than ordinary for Festivals; shortening such as exceed five or six minutes in length, and rejecting all such as are of a thin, light, or trivial nature, particularly many of the Cornet and Flute Pieces in Major Keys, which are fitter for the Harpsichord than the Organ.——But besides the several Voluntaries published as such, many of the Airs and Chorusses from Handel's sacred Oratorios, may, with a little alteration and contrivance, be adapted for that purpose, and to particular seasons. For instance, the Pastoral Symphony in the Messiah (on the Diapasons and Swell) "*He shall feed his flock,*" shortened by leaving out some of the repetitions (the Symphonies on the Diapasons, and Voice part on the Swell) and any of the Chorusses in the first part for the full Organ, will make very suitable Voluntaries at Christmas. Also "*He was despised*" (on the Diapasons and Swell)—"*But thou didst not leave*" (on the Cornet, and Swell, or Choir Organ)—"*I know that my Redeemer*

deemer liveth."—*The Trumpet shall sound,*" with a little alteration (as a Trumpet Voluntary) with the grand Hallelujah, and any of the Chorusses in the 2d or 3d parts, will be very proper for the season of Easter. In like manner, select parts of Handel's Funeral Anthem on the death of Queen Caroline, may be played on solemn occasions, and the Coronation Anthem "*God save the King,*" on the King's birth-day, the Accession, or Coronation day.——These kind of Voluntaries, if played with expression, have this advantage, that the particular ideas conveyed by the words to which they have been usually sung, are very likely to be excited by the Music alone.

There are also many other requisites to a good performer, which cannot be exactly and explicitly communicated in musical characters, and in which he must be left to his own judgment; for instance, as to what concerns *Accent*, and *Expression*, and what is commonly known or conceived by a good *Touch;* towards which however the following hints may be of use.

First, it should be considered that no Music can be expressive that is not *accented*, marked, or enforced at proper intervals, as at the beginning, and sometimes (in common time) in the middle of a Bar. This may be in a great measure effected on the *Swell* of the Organ, by the management of the Pedal, especially in Slow Movements, (which are most proper for the Swell) but on the other parts of the Organ, must be done by other means, such as Appoggiaturas, and by occasionally doubling the Bass note at the accented parts, by taking the Octave. For this purpose it is proper in passages where one bass note is repeated in Crotchets or Quavers, for several Bars together, not to strike the Octave below to every note, but only at the beginning of the Bar, and hold it out to the end. Also where a Bass note, and it's Octave are repeated *alternately* in Quavers, it is better, on the Organ, to hold the lower Note, and strike the upper one successively, in Quavers.——Before I quit the subject of Octaves, I must just caution the young performer against the too common practice of taking Octaves in different notes, in succession with the left hand in *quick* passages, as however they may succeed on the Harpsichord or Piano-Forte, they cannot but have a bad effect on the Organ by making the Bass too staccato.—Also it may be observed that where the Clarion is drawn (that being in itself a powerful Octave) the effect of Octaves in the Bass (in quick passages where they cannot conveniently be taken on the Keys) may be produced by playing an Octave lower than the Music is written, (if the compass of the Organ will admit of it) the Notes in the lowest Octave having a very grand effect where there is a Clarion, which also renders the lower Bass notes very distinct. To execute however quick passages on this requires a very strong finger.

Next to Voluntary playing, a few hints on the manner of giving out, and accompanying the Psalms (which in fact is more material to be attended to) may not be useless to the young Organist.

All Tunes of a lively and joyful nature, may be given out on the Cornet, and those of a plaintive kind on the Diapasons or Swell; and though the modern practice seems to be, to give out the whole on one Stop, yet I must own, I think the old custom of playing the alternate lines of plain Psalm Tunes on different Stops (using the Swell for the 2d and 4th lines) has it's use, especially in tunes that are not universally known, as it more easily enables the unlearned to adapt the Tune to the Metre. For the same reason they should be given out quite plain, or with no other graces or embellishments than a good Singer would

naturally apply; except at a Close, when a short, neat Cadence on the Swell, may not be improper.

Having already treated of the accompaniment of the Voices, in describing the Stops of the Organ, and different mixtures of them, nothing farther remains to be observed on this subject, as I shall speak of Interludes between the verses in the next Section, under the head of *Extempore* playing, to which they more properly belong.

The Organ being, of all Instruments, the best calculated (on account of the variety it contains) for Extempore play (the effect of which by skilful Masters is far superior to that of Music precomposed for it) on which subject, as I do not recollect to have ever heard of any practical Treatise, I shall, before I conclude, subjoin a few hints thereon, and on *Style* in general; in order to attain which, it will be first necessary to understand the proper method of touching the different Stops (as the style of playing varies considerably on each;) secondly, the proper selection of them for Voluntaries, and lastly, something of the art of Modulation, without a little knowledge of which, a very small progress can be made in Extempore performance. As to Fancy and Invention I shall say nothing on that head, they being gifts of nature, and not to be acquired, but of which some small share at least is also necessary.

For the Diapasons, the style should be grave, and of the *Sostenuto* kind, gliding from note to note, or chord to chord, with almost always a holding note, either in the Treble, Tenor, or Bass of the Organ.——If the Principal be added, the style may be more brilliant, the fingering more *staccato*, and quicker passages may be executed with better effect than on the Diapasons alone. The Bass also being rendered more distinct by the Principal, it is usual (as well as to avoid the shrillness of the upper notes) to keep both hands lower down, than when the Principal is not drawn.

For the Trumpet, the style should also be grave, and majestic, playing chiefly in the key of C, or D, and keeping nearly to the natural compass of the *real* Trumpet, on which rapid and chromatic passages not being to be executed, they must of course be *improperly* used in an *imitation* of it. Double notes in the manner of two Trumpets may occasionally be used, and a long holding note on the 5th or Key note, with a 2d part moving, has a good effect. The Bass should chiefly be played on the Diapason, Dulciana, Principal, and Flute of the Choir Organ, except now and then by way of Contrast, particularly toward a grand Close, when the Trumpet Bass (qualified by the Principal) or Full Organ, may be introduced with great effect.

For the Cornet, quick Music, in a brilliant style, without double notes or Chords, is proper. This Stop, though frequently used in Voluntaries before the first Lesson, is yet, I think, of too light and airy a nature for the Church: I should therefore recommend it's being used but sparingly in Voluntaries, and only in the Minor key, except on Festivals and joyful occasions, for which it may properly be reserved.——The Bass to it may be played on the same set of Keys, provided the left hand is kept below middle C.

The Flute may be played in much the same style as the Cornet, except that the Bass may be played on the same Stop, which being an octave one, there may be more execution with the left hand than usual on the Organ. This also being of too light and trifling a nature to be much used in Churches, I think entire Flute pieces should be avoided, and the Flute only used as

as an echo, or by way of relief to the more noble parts of the Organ.

The Dulciano may be touched something like the Diapasons, except that it being seldom or never carried throughout the Bass, the left hand should be kept higher up. A tender soothing style, without the least degree of execution (which this stop is too delicately voiced to bear) is proper for it.

The Stopt Diapason and Principal are together capable of as much Execution as the Flute alone, the same style of play will therefore serve for them. I should indeed almost at all times recommend this mixture instead of the Flute, it being by no means so trivial in effect.

For the Cremona, or Vox Humane (if it be worth using, which is not always the case) the *Cantabile* style is of course proper, confining the right hand to about two octaves, or more, from about the C below middle C upward, and playing the Bass on the Diapasons. Double notes in the manner of two voices singing, may have a good effect.——The Bassoon may also be played in much the same style, except that the Bass being infinitely better than that of the other two, it may be used down to Gamut or lower.

The manner of playing the Swell requires more judgment than any other part of the Organ, as by a judicious management of the Pedal, the human voice may be much better imitated than by the Vox Humane; the Cantabile style is therefore also proper for it, though it is capable of a considerable degree of execution, particularly when the Cornet is drawn.——Double notes and Chords judiciously swelled and diminished have a good effect—The Bass may generally be played on the Stopt Diapason and Flute of the Choir Organ (with or without the Principal, according to the number of Stops drawn of the Swell) or where the compass of the Swell extends below middle C, both hands may occasionally be employed thereon.—The Swell is frequently used as an echo to the Trumpet, Cornet, &c.——The finest Mixture in which is, that of the Diapasons and Hautboy, with the Trumpet to strengthen it, if required. The Principal should not be drawn, without both the Reed Stops, as the octave will otherwise be too predominant, and destroy the effect of the *Sostenuto* passages.—— The Cornet in the Swell should, I think, never be used *as such*, it being necessarily so very inferior to the great Cornet (which consists of more ranks of pipes, and has the great Diapasons to qualify it) but only used with the other Stops to make a full Swell, as an echo to the full Organ. It is however frequently used as an echo to the great Cornet, and strictly so, in repeating the two or three last notes of it, it may be proper, but in repeating whole passages after the great Cornet, it has but a mean effect.

In making Cadences on the Swell, they, being of an episodical nature, (if I may so express myself) and not essential to the subject (especially in giving out Psalm tunes) should be introduced or prepared *loud*, sustaining the Note at the Pause till the Pedal is gradually raised (or the sound diminished) after which the Cadence should be continued *soft* till the close of it, when the sound should be gradually increased again. By this means the Cadence (or Episode) may be kept (as in a Parenthesis) distinct from the main subject. The holding down the 4th below the Key note, on the Bass of the Choir Organ, during a Cadence, has a good effect, as it confines the Cadence to one Key, and thereby prevents unnatural excursions, and also helps to distinguish it from the original subject. As to the peculiar advantage and effect of the Swell in expressing the *Pianos*, *Fortes*, *Crescendos*, and *Diminuendos;* the performer must there be left to his own judgment, as no particular rules can be given in extempore performance.

performance. He should however consider that the mere see-sawing the Pedal up and down at random, and without meaning, can have no better effect than what is produced by a peal of Bells ringing on a windy day.

For the FULL ORGAN, Choral Music, Fugues, &c. are most proper. Upon the Treble, rapid passages may be executed, but *Arpeggios* and quick passages of accompaniment in the Bass, such as are common in Harpsichord lessons, should be avoided, the Bass of the Organ being too powerful for accompaniment. Where however the Bass is made *Principal*, and the Treble only a kind of Thorough Bass to it, Execution for the left hand may have a fine effect.——Chords held down in the Treble, with the Bass moving in Quavers (in the style of many of Corelli's Basses) have a good effect, but Chords in the Bass should seldom or never be used, though a 5th to the Fundamental or Key Note may occasionally be added.——As to *Extempore Fugues* (a very common style of play for the full Organ) though I am far from denying that there have been and are now many, who by dint of study and practice, have attained to great proficiency therein; yet most of those commonly played as such, do not appear to me strictly to deserve that appellation, as I cannot help suspecting them (especially where they are coherent and well worked up) to have been studied before, though they may not have been actually written down; and where that is not the case, the air in the Treble when the Bass takes the subject, is seldom superior to that of common Thorough Bass.

After knowing the proper method of touching the different Stops, the next thing to be attended to is the the proper selection of them for Voluntaries, of which those before the first lesson should be *generally* introduced with the Diapasons, or Swell, after which the Trumpet, Vox Humane or Bassoon may be used with intermediate passages (for the sake of variety and contrast) on the Swell or Choir Organ. As the real Trumpet is not capable of modulating into different keys (without which music soon becomes tiresome and insipid) Trumpet pieces should therefore be very short; or else, instead of adopting a style for the Trumpet Stop, not natural to that of the Instrument of which it is a professed imitation, a transition had better be made for that purpose to the Flute, (in a minor key) the Swell or Choir Organ, after which a return may be made to the Trumpet.

The Cornet I have said before should be but sparingly used, especially in the Major key; when however it is introduced, I think it should always be succeeded (if but for a few bars) by the Diapasons or Swell, so as for the Voluntary not finally to conclude with the Cornet.

Nothing however produces a more striking and grand effect than a few touches of the full Organ, after gliding for some time on the Swell or Diapasons, after which a return to the soft parts of the Organ is enjoyed with greater relish than before. The judicious Organist will therefore (when he has a fine Organ, and three sets of keys at command) not make it his constant practice to sit thrumming for five or six minutes upon the Diapasons, or confine himself entirely to the Swell or full Organ; but will, if he exceeds two or three minutes in his Voluntary, occasionally change the Stop; and not give up one very eminent advantage which the Organ possesses above all other Instruments, viz. that of *Contrast* and *Variety*, which are as much the life and soul of Music as light and shade are of Painting.

I shall conclude my hints on that head, with a caution to young

young extempore performers against being led away by their ideas into a rapid hurry-scurry style of playing, which is neither proper for the Organ or the Church. In order to make the audience *feel*, they must have *time* so to do, which cannot be the case in a quick succession of fleeting passages, which make no impression, but leave the mind in the same (if not a worse) state than it found it in.

As for those little Voluntaries or Interludes between the Verses of the Psalms, I shall only observe that the shorter they are, and the more they coincide with the style of the Psalm tune the better. Of course the Cantabile style is proper, though now and then for variety's sake, a neat flourish, or point taken upon the full Organ may not be improper. But long Interludes, in which two or three sets of keys are alternately used, are impertinent to the subject, and mischievous in effect, as they tend only to discompose the devout Psalm singer, instead of merely giving him breath. Nothing also can be more impertinent than those long Shakes *constantly* between each line, without regarding whether there be a pause in the version or not, on which account it might not be amiss for the Organist to put the word of the Psalms, as well as the Music before him (if he conveniently can) or at least, to look them over first.

For the concluding Voluntary, the full Organ is generally, and I think with propriety, used; in which the Performer (at least after a few bars in a grave style) may be allowed a little more scope for his Fancy and Finger, than during divine service. When however it immediately succeeds an affecting, pathetic discourse, I think the Organist should endeavour, in some measure, to co-operate with the Preacher, by adapting his style accordingly; for which purpose, some soothing gliding play on the Diapasons may be proper, for some little time at least, till those who may wish not to quit every serious idea with the Church, may have time to go out, after which a return to the full Organ may be made; as nothing tends more to drive people out of that frame of mind they may be brought into by a fine and well delivered Discourse, than a light, trivial Anthem, or a rattling, noisy unmeaning Voluntary.

I shall conclude these remarks with a few thoughts on MODULATION, or the art of varying the harmony, in order to prevent the insipid and monotonous effect of continuing too long in one key. As however this is not intended to be a complete Treatise thereon, but only to convey a few hints, just to set the young or inexperienced performer going, I shall take it for granted that he is already acquainted with the common rules of Thorough Bass (and of course with the difference between the Major and Minor keys or modes, and the proper and natural arrangement of Flats or Sharps to each Key) without a previous knowledge of which, Extempore performance ought not to be attempted.

The most obvious and natural modulations are to and from those keys most nearly related to each other; which are those in which a part of the harmony or common Chord of one Key may be continued in, or belong to another; and which require the smallest alteration of Flats and Sharps.

In order the more clearly to explain the manner in which Keys are related to each other, I shall take C major as the *original* or principal Key; whatever therefore is said of that, will also equally apply to any other original *major* Key. Also when I mention the Keys of F, G, and A minor, &c. I only mean those Keys *particularly* or *exclusively*, when C is the Original; so that

F always means the 4th of any original *major* Key, G the 5th, and A minor the 6th (or 3d below) &c.

The Key which is in the first or nearest degree related to that of C, is the Key of A minor, which requires no additional flat or sharp (except in ascending to the Key note) and in which, two of the notes of the common Chord or C, (viz. C and E) may also be held or continued.

The next is the Key of E Minor; to the Harmony (or common Chord) of which, the notes E and G belong, as well as to that of C, but which requires the addition of a Sharp, to the F or 2d.

The Keys of F and G major are in the next degree, and both equally related to that of C; the former requiring the addition of a Flat to the 4th, and the latter a Sharp to the 7th of the Key; and each of them having one Note in it's harmony in common with that of C; the key note of G being 5th to F is equally related to that Key.

The Keys that are in the next degree related, are those in which though one or even two of the notes of the Chord of C may be also continued, yet a greater alteration of Flats or Sharps must take place, as in changing the Key of C major into C minor, when though the Key note and 5th both continue unaltered, yet the 3d, 6th, and 7th of the minor Key must be flattened, so that to change any major Key into the minor requires the addition of three Flats.——In the *same* degree may be reckoned the Key of G minor; for though it may seem to be not so nearly related, as having the note G only in common with both that Key and C, yet as only two additional Flats are required, that brings them more nearly related again.

Next may be reckoned the modulation from C into the Key of A major, with three Sharps; or into E major with four, both of which Keys are only related to that of C, by means of the Note E.

The *last* Key I shall mention as related to C, by means of a part of the Harmony being common to both, is that of F minor, with four Flats, to which the note C is 5th.—For though a transition may be made from C immediately into Eb (by continuing the G) or into Ab (by continuing the C) or into C♯ minor (by continuing the E) yet as in each of these, *both* the notes of the succeeding Chord, except that held or continued, must be flattened or sharpened, the transition will be too abrupt, and the effect bad of course.

Though the foregoing are all the Keys that may be said to be *related* to the Key of C, yet it is allowable to pass from one common Chord to another not related to it, if not too far distant from it, and the transition be easy, as from C into Bb or D minor, and *vice versâ;* but this must be done by a contrary motion of the hand, to avoid the effects of consecutive 5ths and 8ths.

As every change of the Key therefore (except from the major Key to the minor Key of the 3d below, and, *vice versâ*) requires a different arrangement of the Flats and Sharps, the following Rules may next be learnt.

1st, In modulating from any *Major* Key, into that of the 5th *above*, or into the *Minor* Key of the 3d above, a *Sharp* must be applied to the 4th of the original Key.

2d, In passing from any *Major* Key into that of the 5th *below*, or into the *Minor* Key of the *Note above*, a *Flat* must be applied to the 7th of the original Key.

3d, A transition from any *Minor* Key to that of the 5th *below*, or

or into the Major key of the 3d below, requires the addition of a *Flat* to the 2d of the original Key.

4th, Changing the Major Key into the Minor, requires the addition of three *Flats*, and *vice versâ*, three *Sharps*.

5th, Modulating from any Major Key into the Minor Key of the 3d *below*, and *vice versâ*, requires *no alteration* of the Flats and Sharps.

These Rules, which are *general*, and will serve for every Key, are all that I think necessary to burden the memory of the Pupil with, as in modulating into the more distant Keys, the best way is to consider the particular arrangement of the Key he is going into; for instance, should he enter the Key of A major, he will of course know three Sharps to be necessary (as naturally belong to that Key) whatever Key he may modulate from.

It may here be proper to mention to the *young* Performer, that the *addition* of *Sharps* and *Suppression* of *Flats*, and *vice versâ*, produce exactly the *same effect*, so that where I have directed the one to be added, it may be necessary in many Keys to take off the other by means of *Naturals*, as no note already sharp can at once be made flat, and *vice versâ*. For instance, the 4th Rule directs three Flats to be added in changing the mode from Major to Minor, which is strictly right in the Key of C, F, and Bb Major; but should the Major Key be E, with four *Sharps*, then the Minor must be formed by taking off the three *last* (in the order they naturally arise) and leaving on only that on the 2d Key. Also, in changing G with one Sharp into the Minor Key; that Sharp must first be taken off, and then two Flats added.

The Pupil may now try his skill according to the following plan.——Supposing the Key he sets out from to be C major, he may by adding F𝄪 according to the 1st Rule, pass into that of G, where the first Close may be made, after which he may proceed to that of E minor, without any additional Flat or Sharp, (*Rule* 5.) From hence he may, by suppressing the Sharp (*Rule* 3) which is tantamount to adding a Flat, pass into A minor, and from thence, by adding Bb (*Rule* 3.) go into F major, from whence a transition is easily made to the original Key, by dropping the Flat, which is the same as adding a Sharp, (*Rule* 1.) He will then have passed through two major and as many minor Keys, besides the Key he begins and ends with; which is as great a variety of modulation as need be, for a single strain, especially if it be not very long. Should he however wish to proceed farther, he may afterwards change the mode from C *major* to C *minor*, by adding three Flats (*Rule* 4.) from whence he may proceed to Eb major without further alteration, (*Rule* 5.) and from thence to Bb major, by suppressing a Flat (*Rule* 1.) after which he may modulate into G minor, and from thence (after changing it to G major) to the original Key of C major.—After this trial, he may, for the sake of perfecting himself in the foregoing Rules, make Bb (with two Flats) or D (in two Sharps) his original Key, and practise the same modulation, except changing the *former* of these Keys into the *minor* Key (by the 4th *Rule*) Bb minor requiring five Flats, which is too imperfect as well as difficult a Key for the Organ, wherefore he had better make a finish at the first return at the original Key.

This track is however by no means recommended as the best, or most natural that may be contrived, as that entirely depends on the fancy of the Performer, who may begin with modulating into the 5th *below*, which though not so common, is yet quite as natural as the 5th above; or at once into the minor Key, or return to that of the original as often as he pleases.

He may also begin with the Minor Key, or make that his original, and with more propriety than the Major when he means his style to be particularly grave and plaintive. When this is the case, the

the modulation is usually first into the Major Key of the third above (according to the 5th Rule) after which it may be pursued more or less according to the foregoing track, returning however to the original key at last, which indeed must always be the case, whether such original be either Major or Minor. Also, by passing through several Keys related to each other, (taking care however so to mix and blend the two modes, as not to use more than two Major or Minor Keys successively) he may at length extend his modulation into those Keys that are remote from the original; though it may not be prudent to venture so far in public till after much practice, lest he should find it difficult to get back again.

It may here also be proper to caution the Performer against entering into those Keys which are peculiarly imperfect on the Organ, as into the Major Keys of Bb, F𝄪, and C𝄪, and the Minor Keys of Eb, Bb, and F, to all which the 3ds are bad, or into Ab Major, to which the 3d and 5th are *both* very imperfect. On this account it is better to modulate from E with four Sharps into the Key of A instead of that of Bb; and from Eb into B, avoiding the common Chord of Ab as much as possible, especially upon the full Organ.

Time however and Practice will render the senatural and easy Modulations (which are all founded on the harmony of *Common Chord*) quite familiar to the Pupil, who may thereby gain a sufficient insight to the nature of the Modulation in general, to enable him to proceed, by the ingenious use of *Discords*, to the more obstruse kinds of Modulation, avoiding Closes, and resolving one Discord into another (by continuing the 7th or 9th) which may be called continued or *incessant* Modulation, but which is sometimes carried too far, as if the performer was merely trying how often he could disappoint the Ear: for though to excel in Modulation be one essential requisite, yet it should be considered that it is *but one*, the several others herein before discussed being also necessary to form a good and *complete Style*. He therefore who would aspire to the character of a capital Extempore player, should endeavour to unite them all; and if to the proper *Touch* of the Organ, (with a competent degree of execution) a judicious *variation of the Stop*, and attention to the *proper Style of each*, with *ingenious* but not unnatural *modulation*, he also adds *Fancy* and *Invention;* he possesses every requisite I can conceive to be necessary to an Organ Player of the first Class.

After all, I should advise the young Practitioner by no means to be satisfied with these or any other Hints, or Treatise, he may meet with on the subject, but to take every opportunity of hearing the best Masters, and Performers of most acknowledged excellence on the Organ, from which more may be learned as to Modulation and Style in general, than from any Treatise whatsoever.

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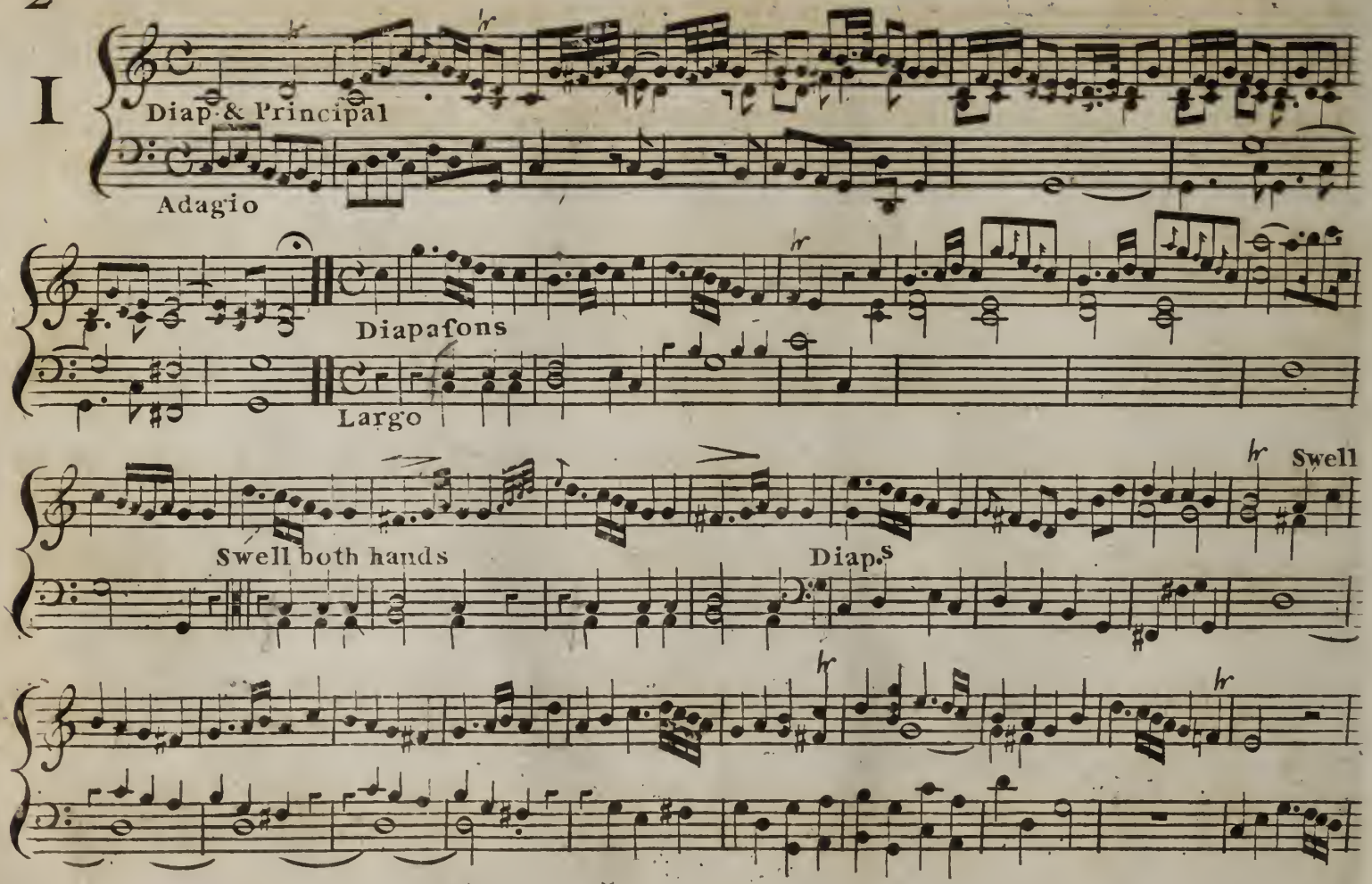
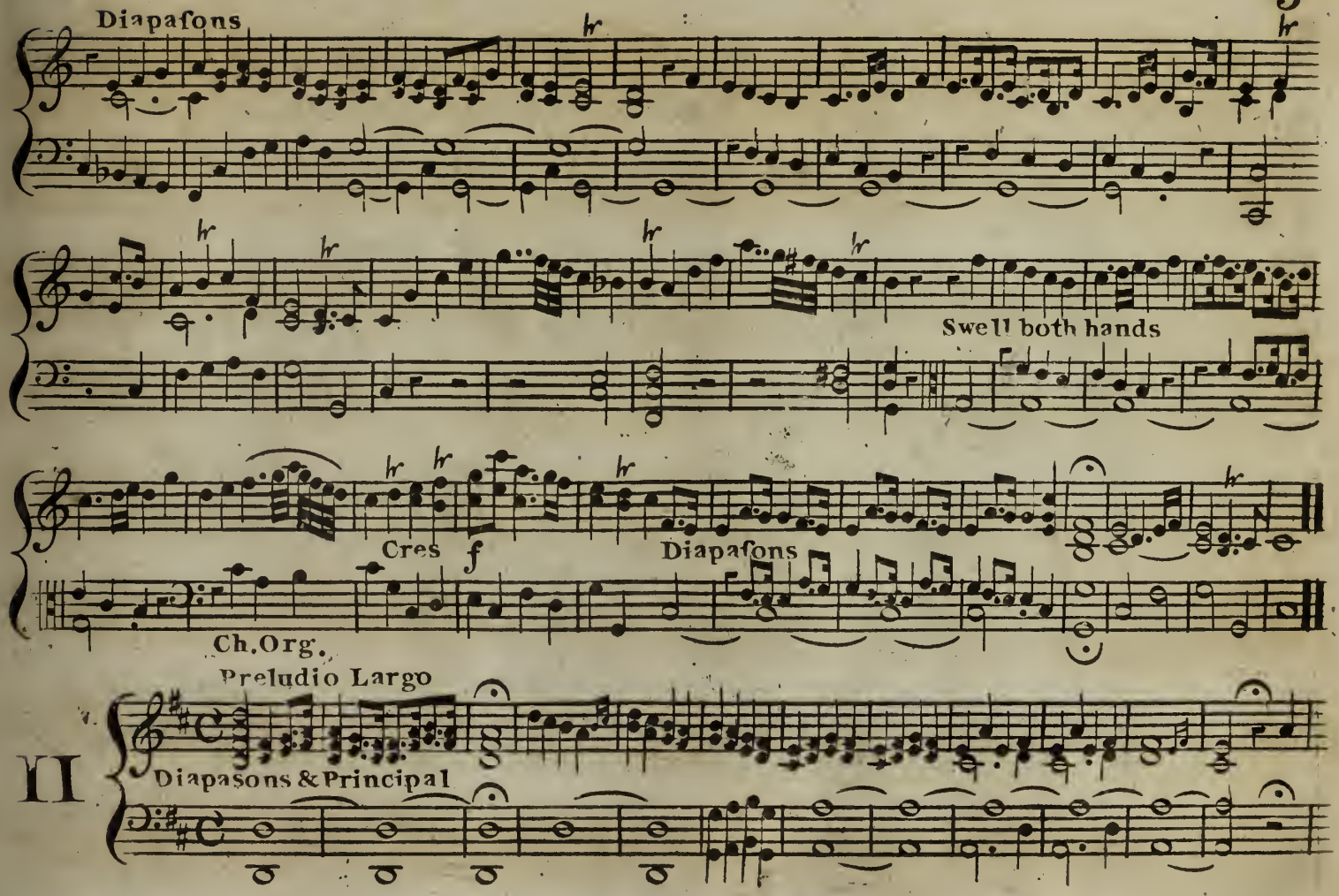
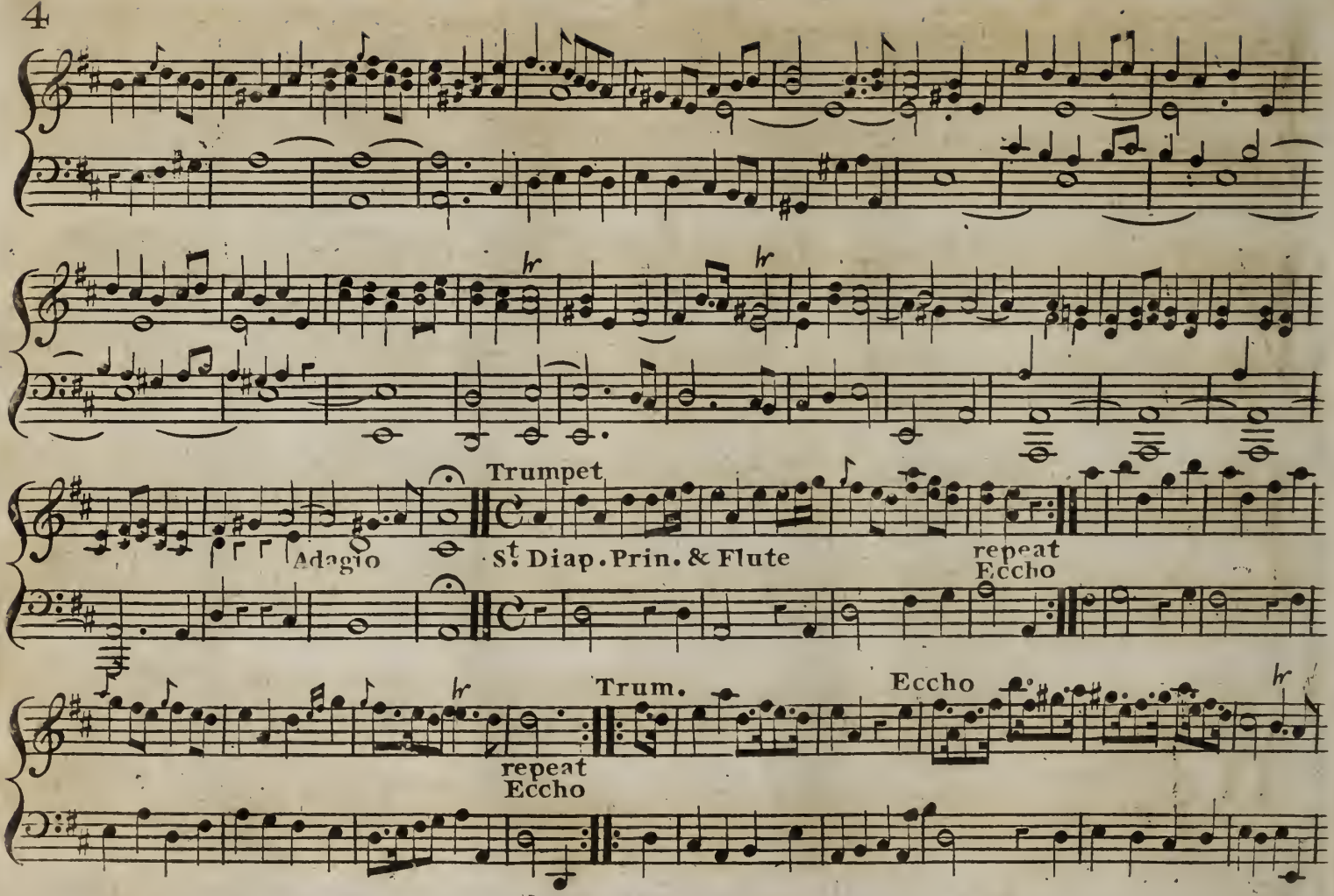
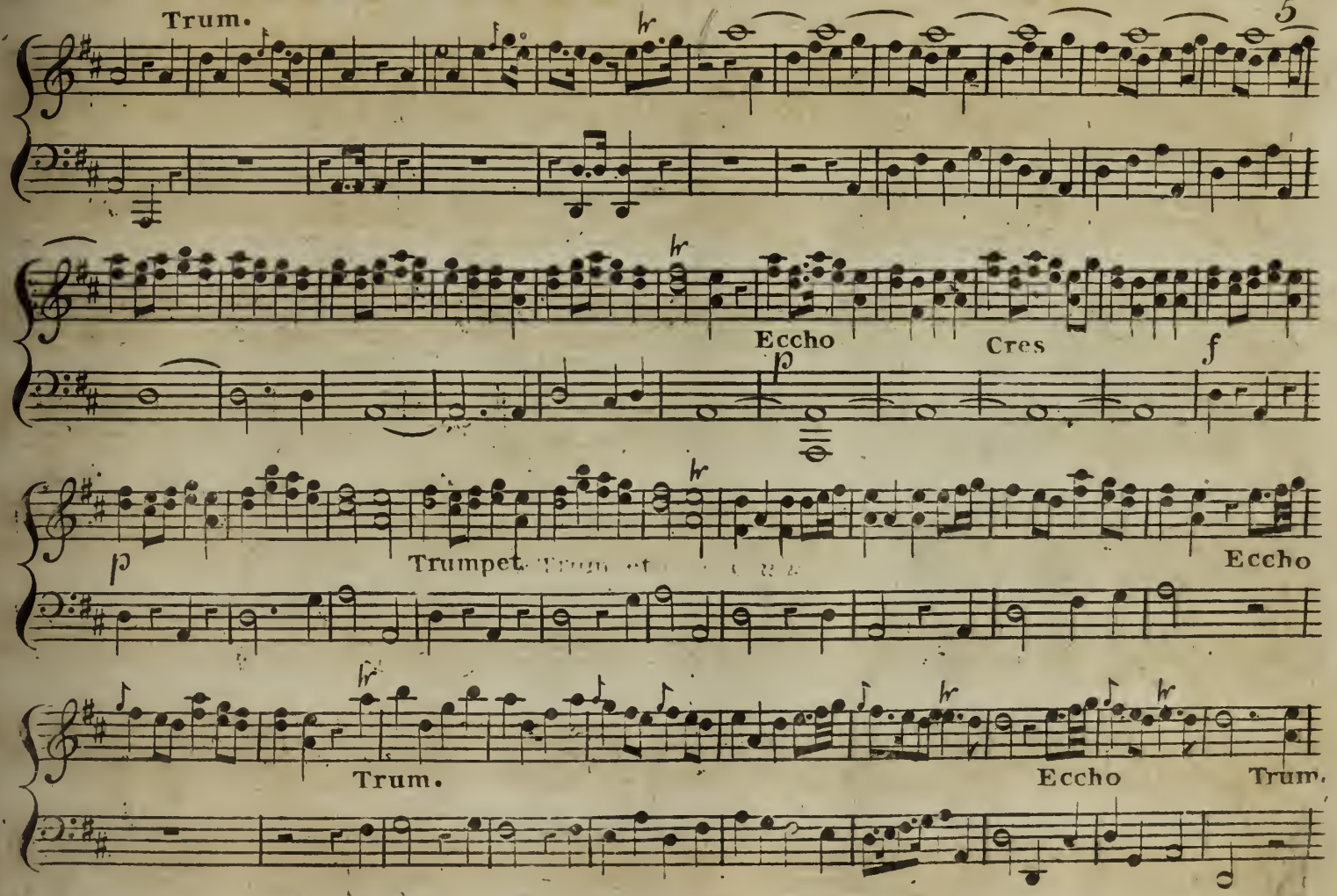
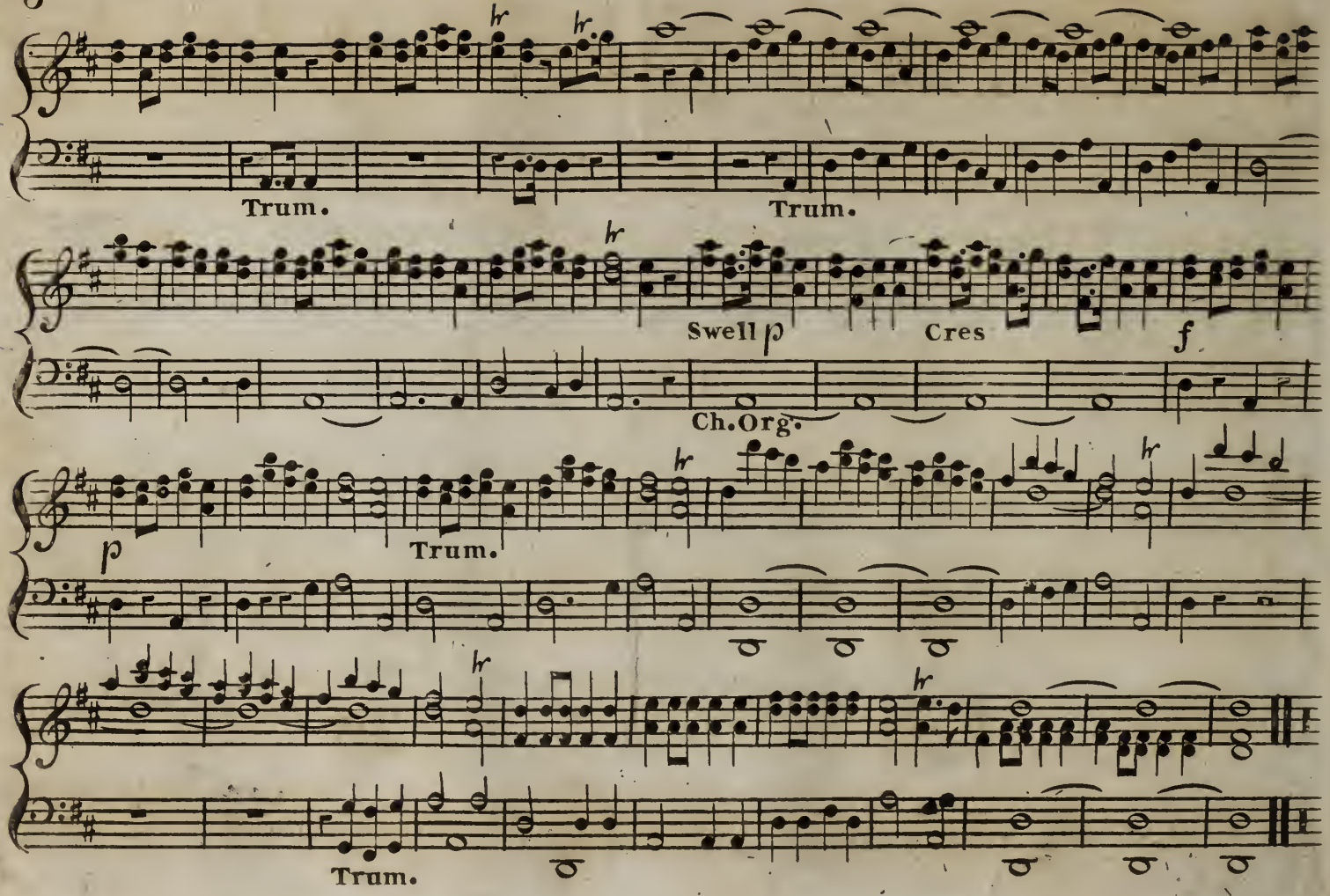

I
Diap. & Principal
Adagio
Diapafons
Largo
Swell
Swell both hands
Diap.s


Diapasons
Swell both hands
Cres
f
Diapasons
Ch.Org.
Preludio Largo
II
Diapasons & Principal

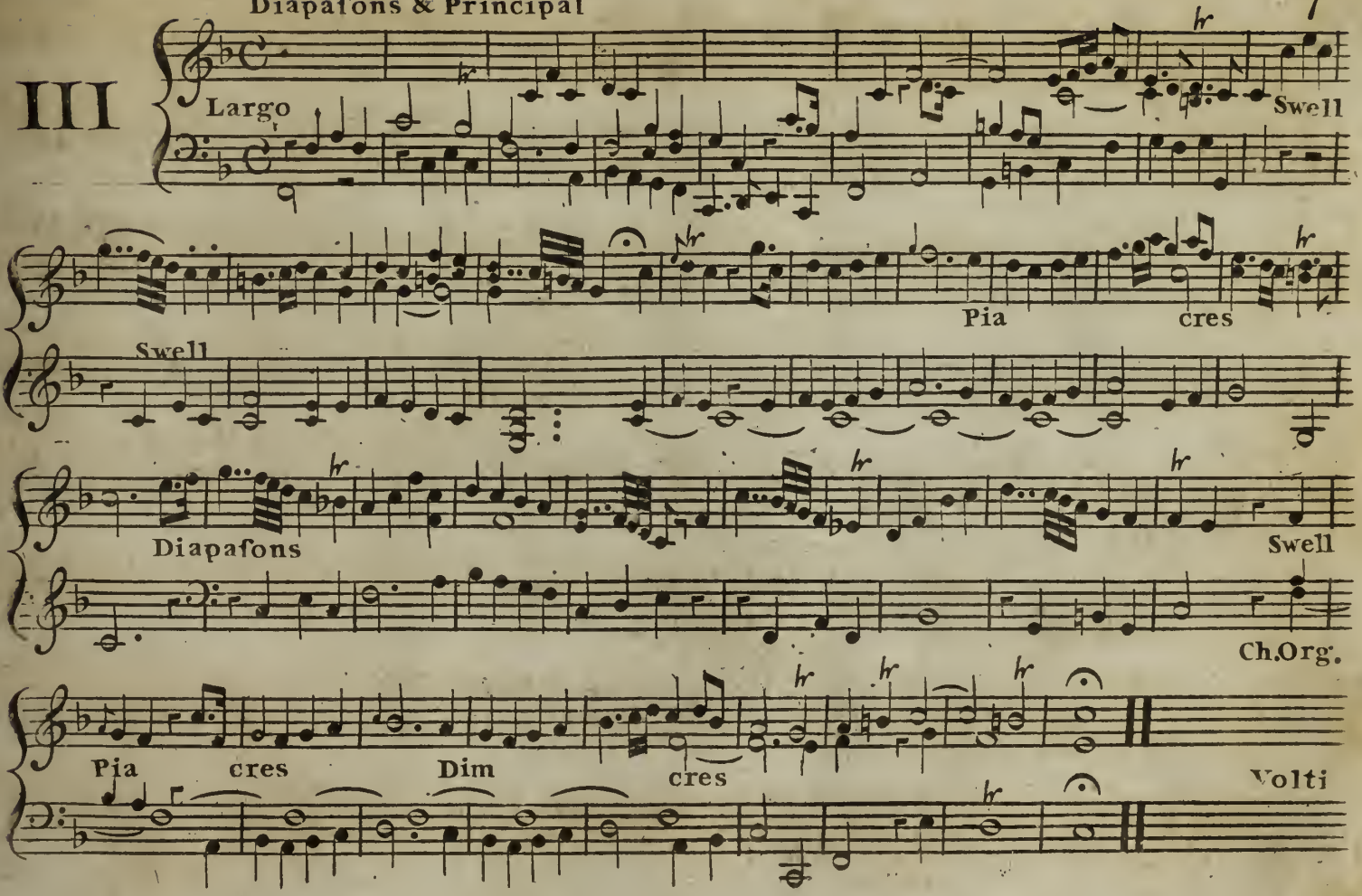

Trumpet
Adagio
St. Diap. Prin. & Flute
repeat
Eccho
Trum.
Eccho
repeat
Eccho

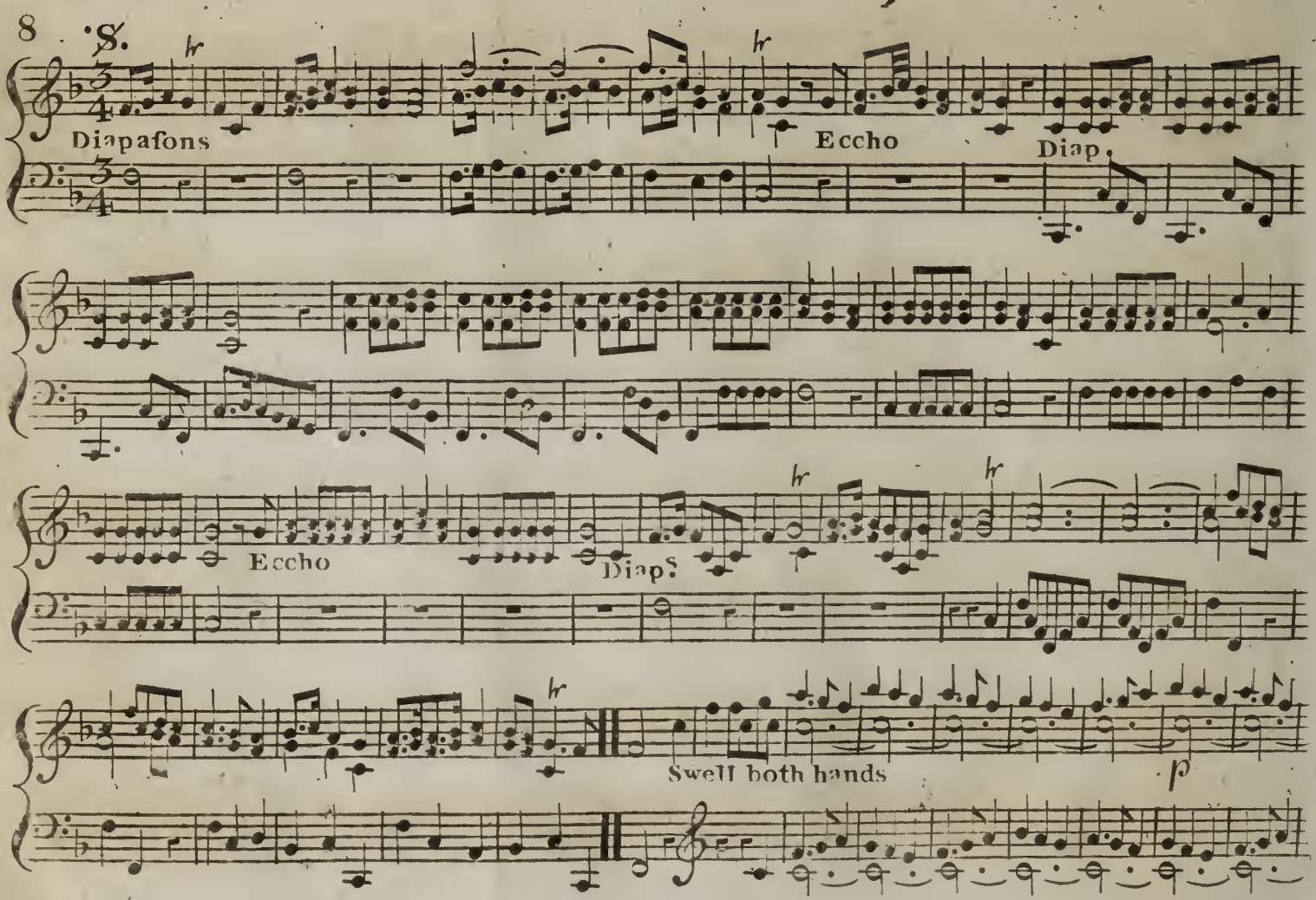

Trum.
Eccho
Cres
Trumpet.
Eccho
Trum.
Eccho
Trum.

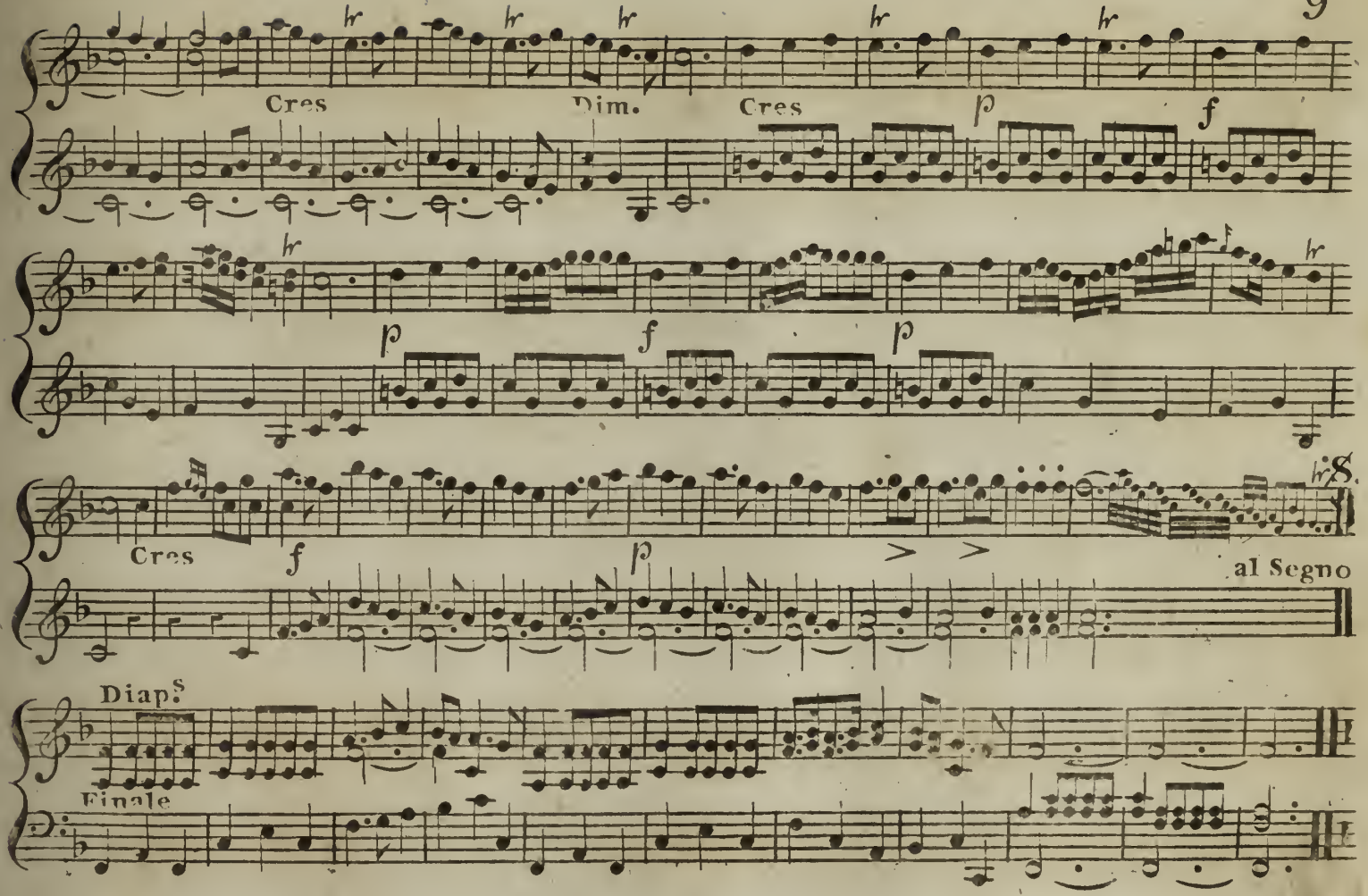

Trum.
Trum.
Swell p
Cres
f
Ch. Org.
p
Trum.
Trum.

Diapafons & Principal

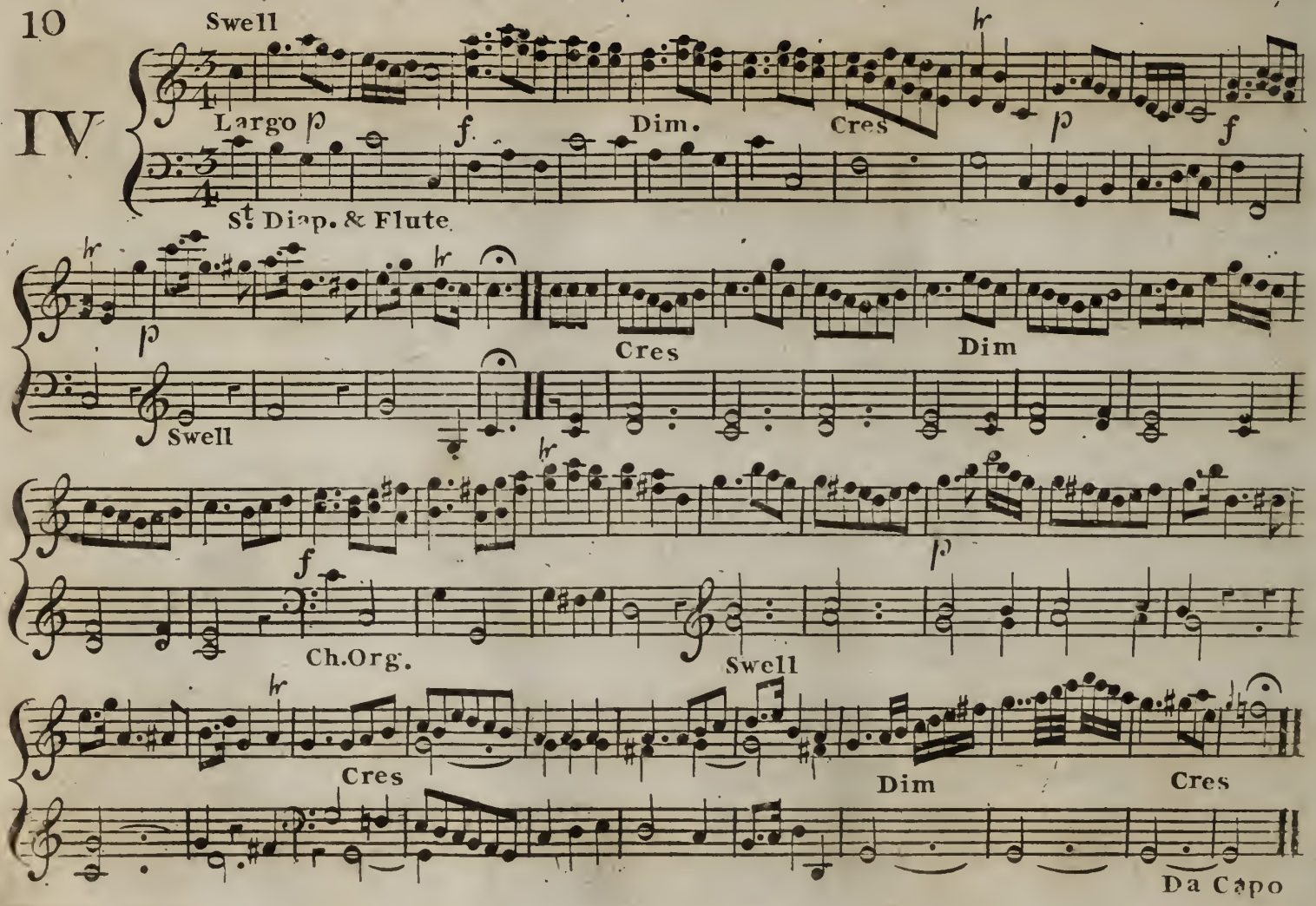
III

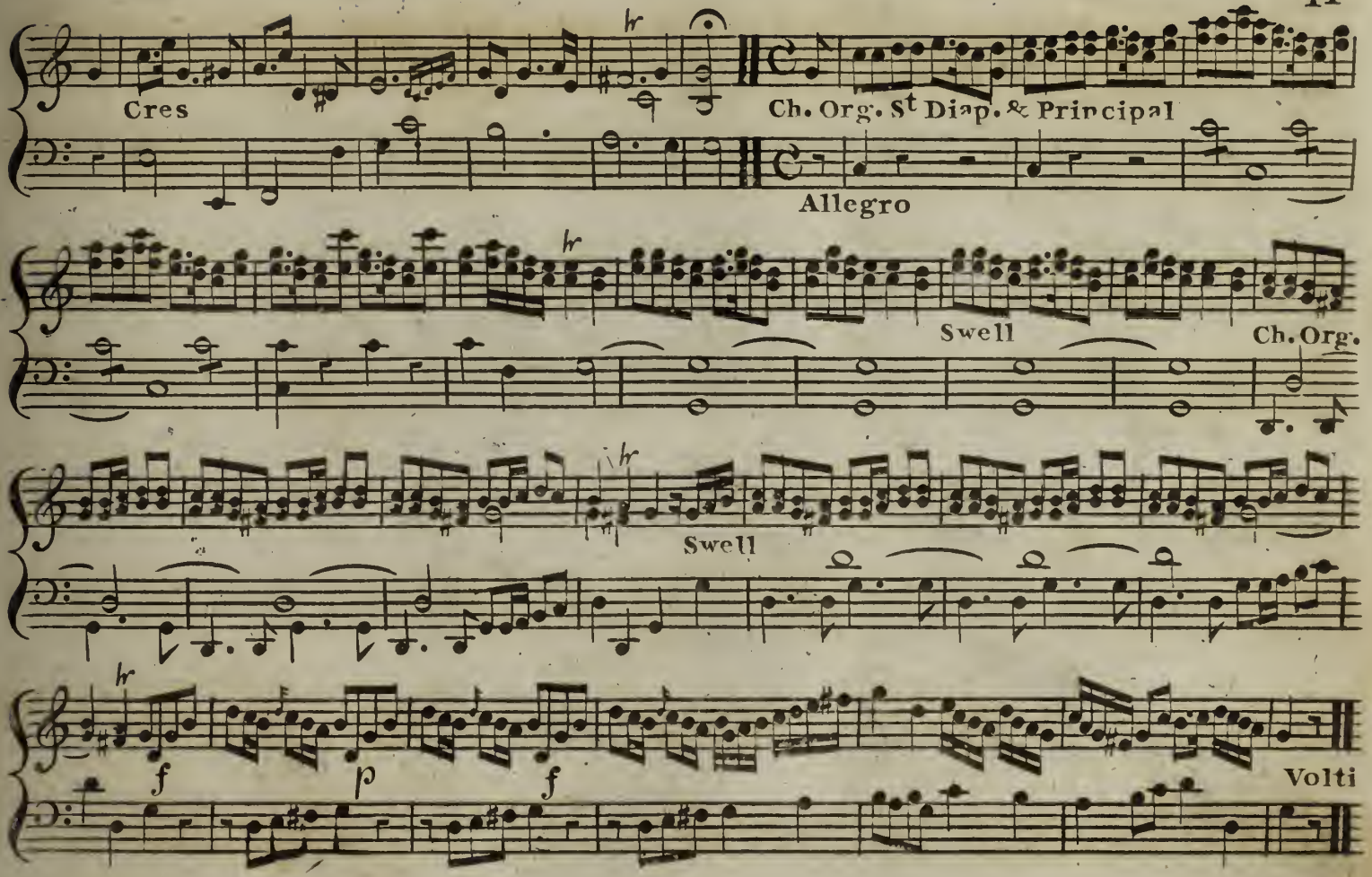


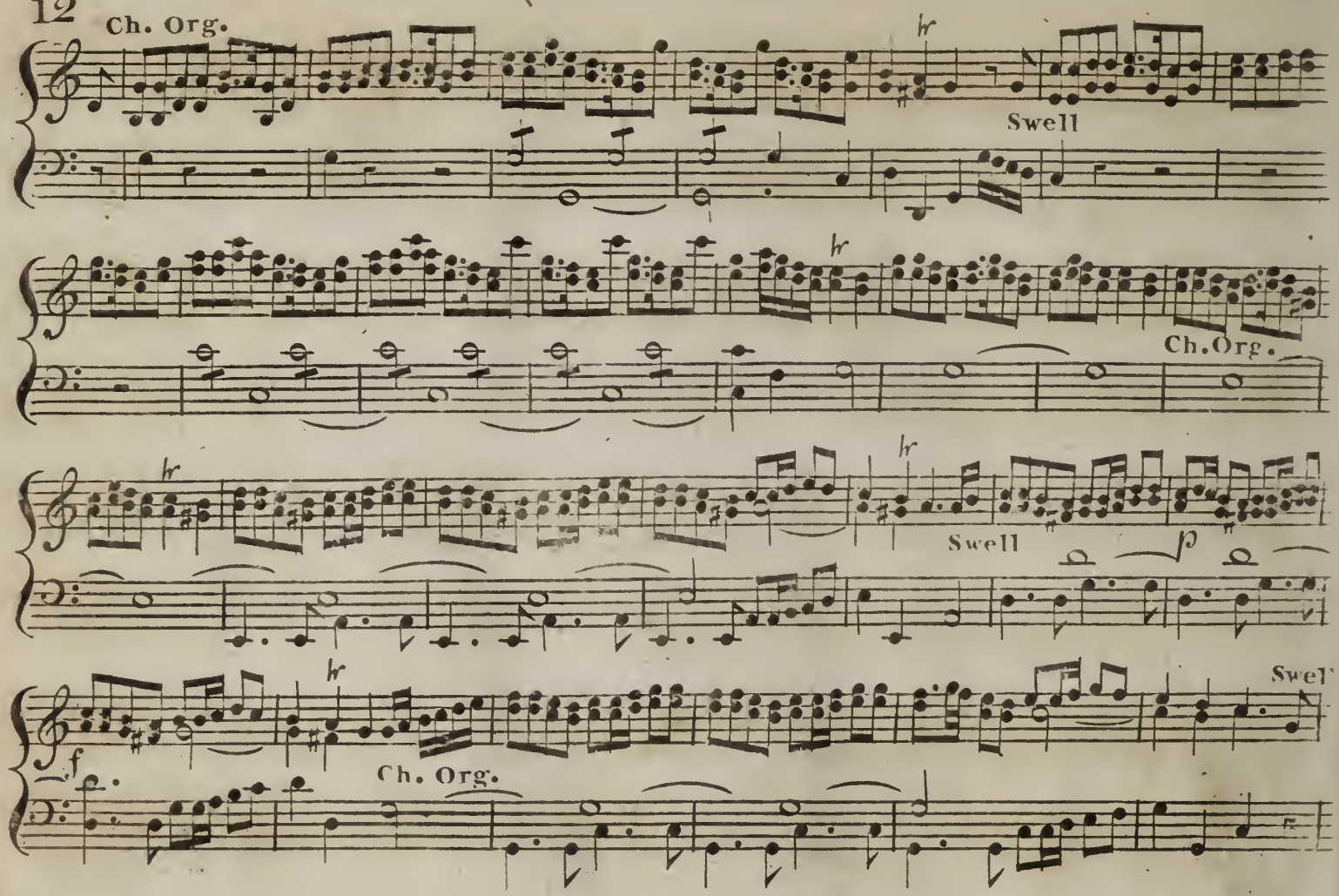

8.
Diapafons
Eccho
Diap.
Eccho
Diap.
Swell both hands
p

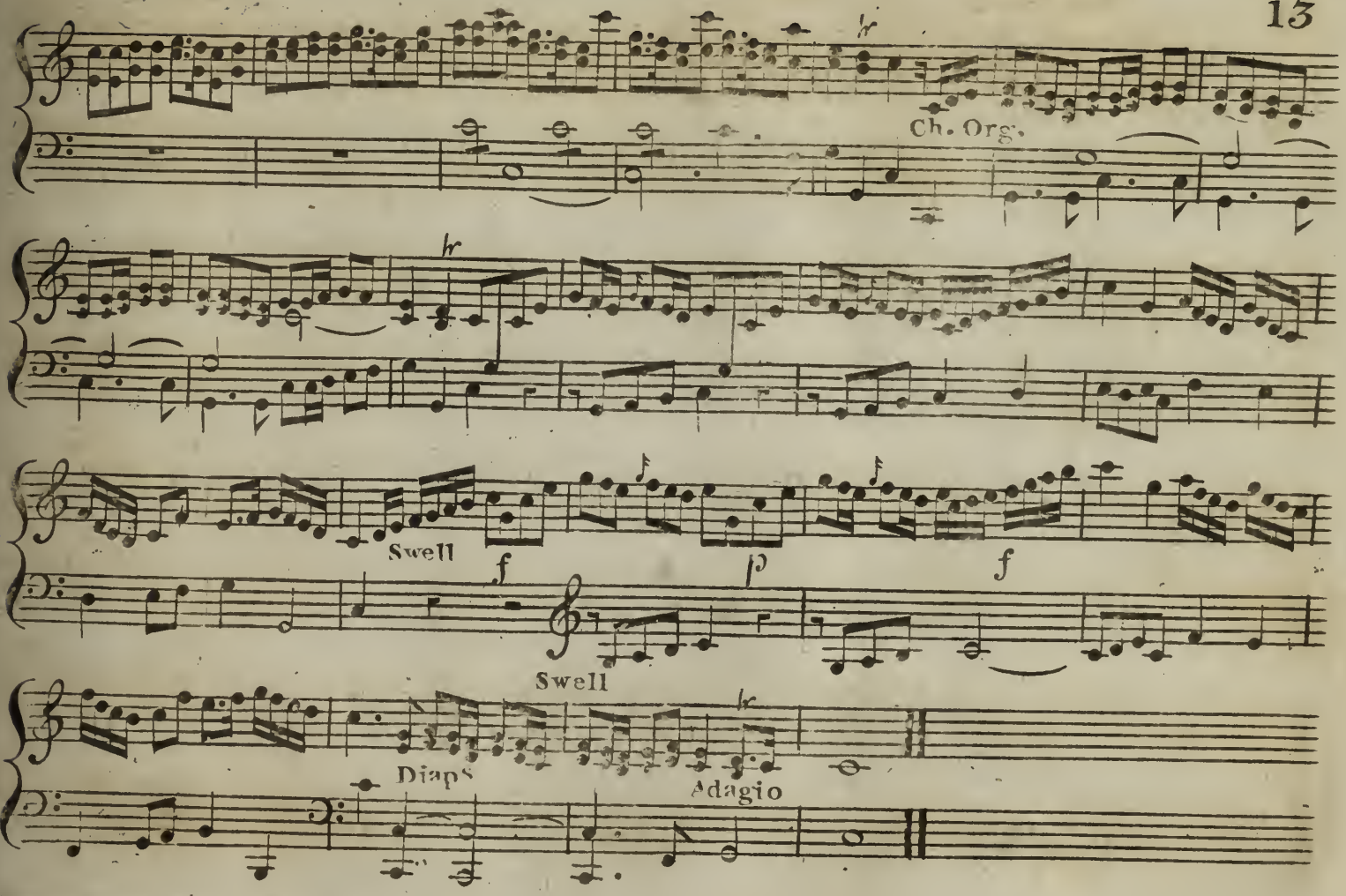

Cres
Dim.
Cres
p
f
p
f
p
Cres
f
p
8
al Segno
Diap.s
Finale

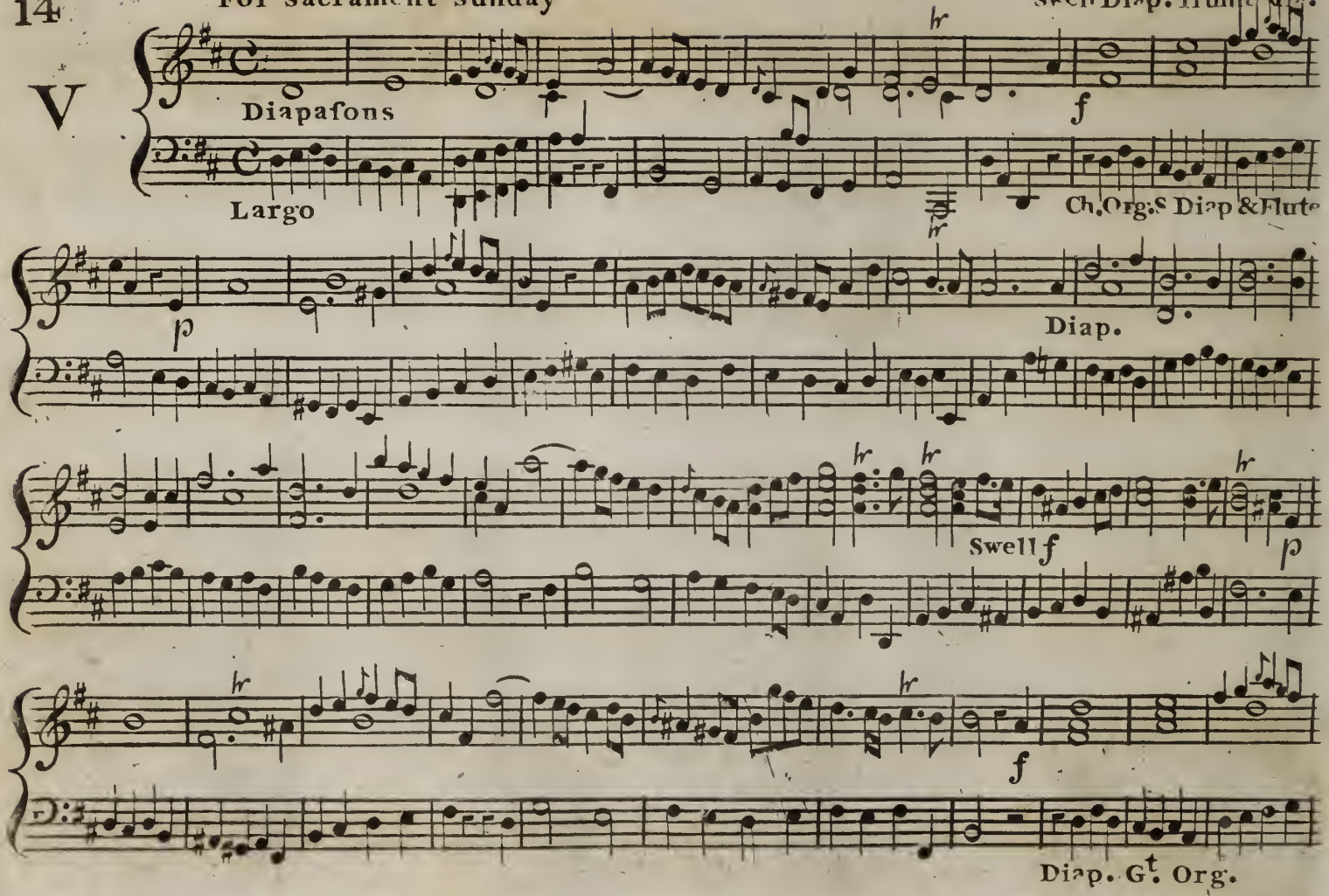
IV

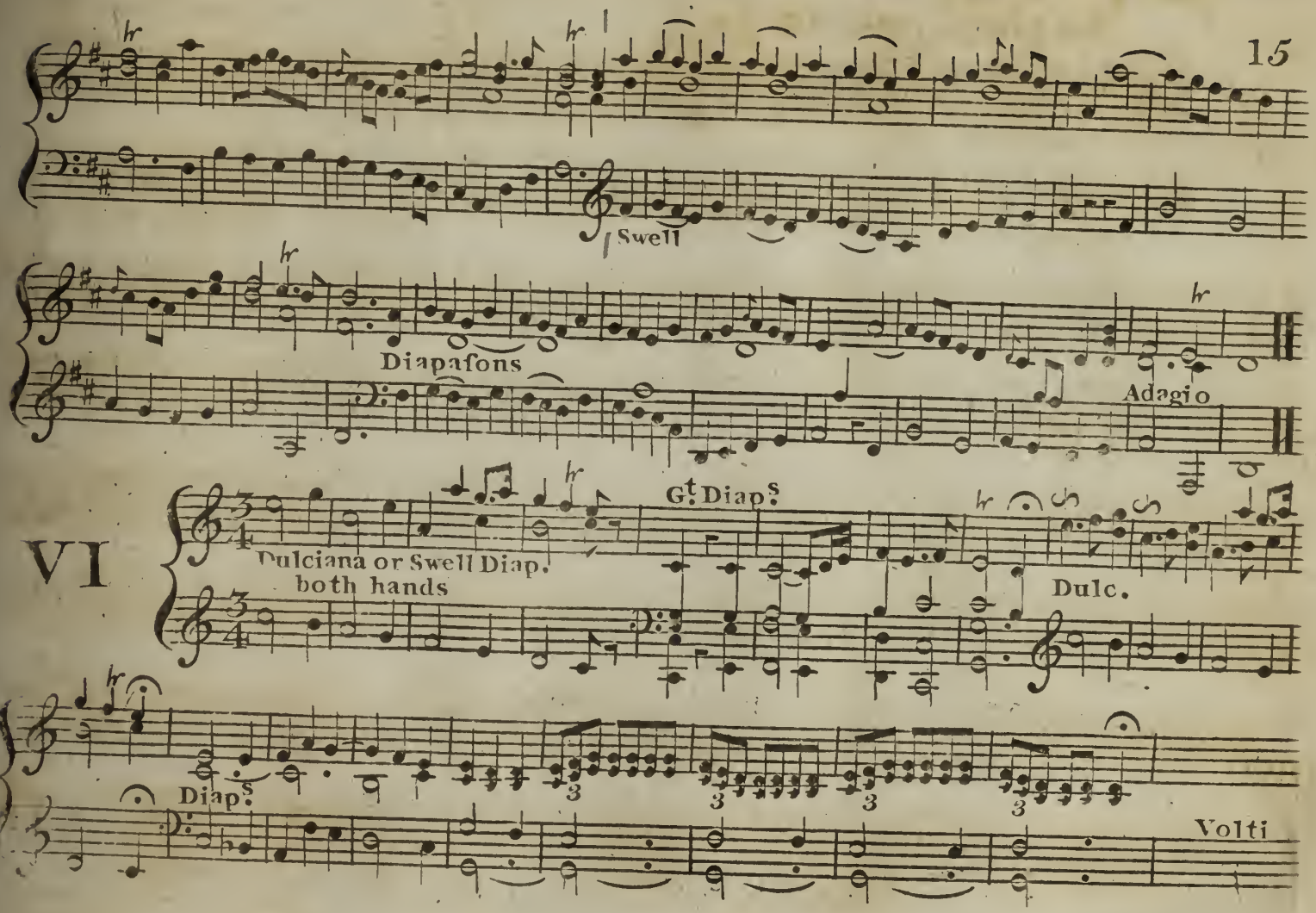

Swell
Largo
Dim.
Cres
St. Diap. & Flute
Cres
Dim
Swell
Ch.Org.
Swell
Cres
Dim
Cres
Da Capo

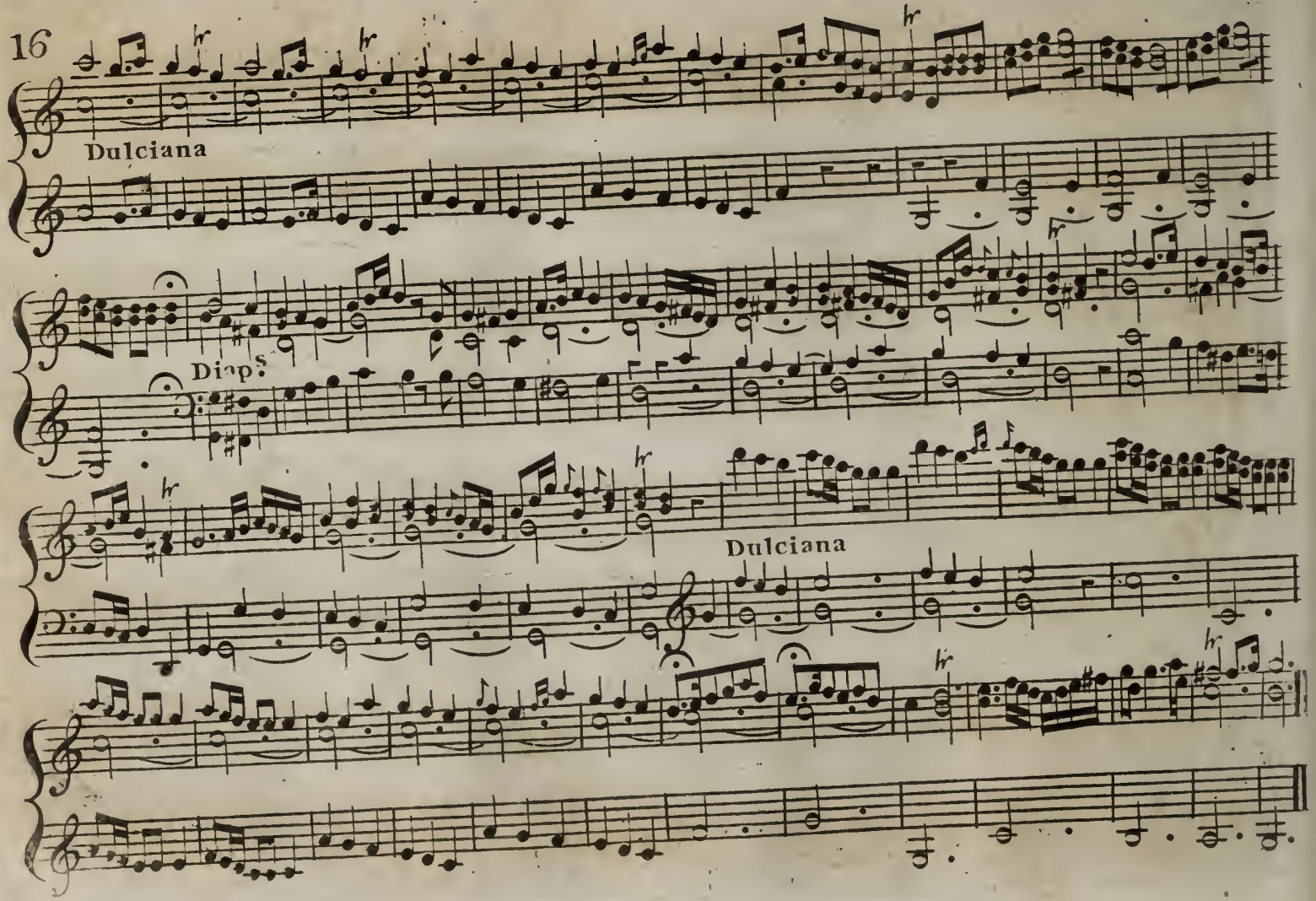

Cres
Ch. Org. St Diap. & Principal
Allegro
Swell
Ch. Org.
Swell
f
p
f
Volti

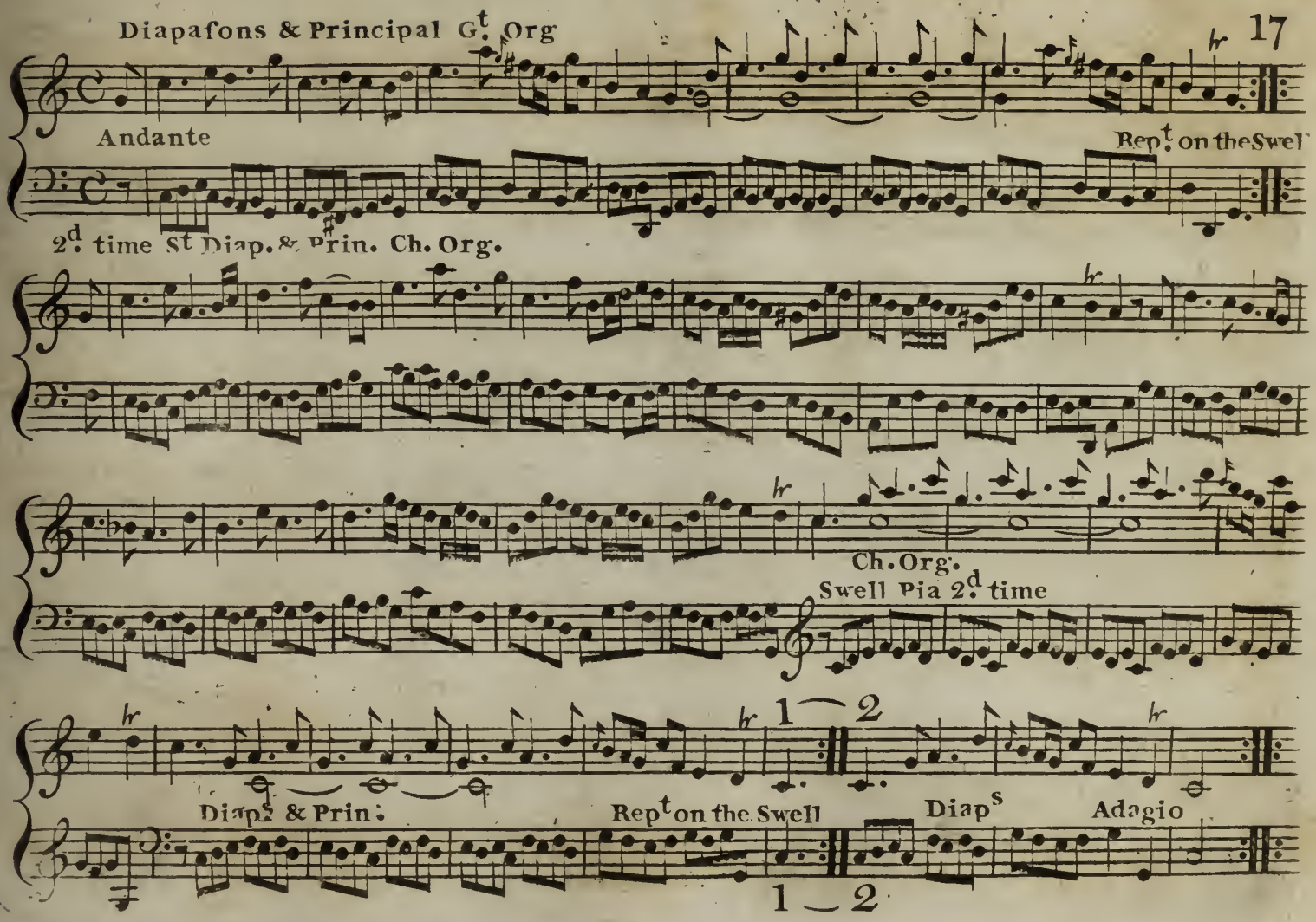

Ch. Org.
Swell
Ch. Org.
Swell
Swel
Ch. Org.


Ch. Org.
Swell
f
p
f
Swell
Diaps
Adagio


Swell Diap.s Trum.t & Ha.
V
Diapasons
Largo
Ch. Org.s Diap & Flute
Diap.
Swell
Diap. Gt. Org.


Swell
Diapasons
Adagio
VI
Dulciana or Swell Diap.
both hands
Gt. Diaps
Dulc.
Diaps
Volti


Dulciana
Diap.
Dulciana

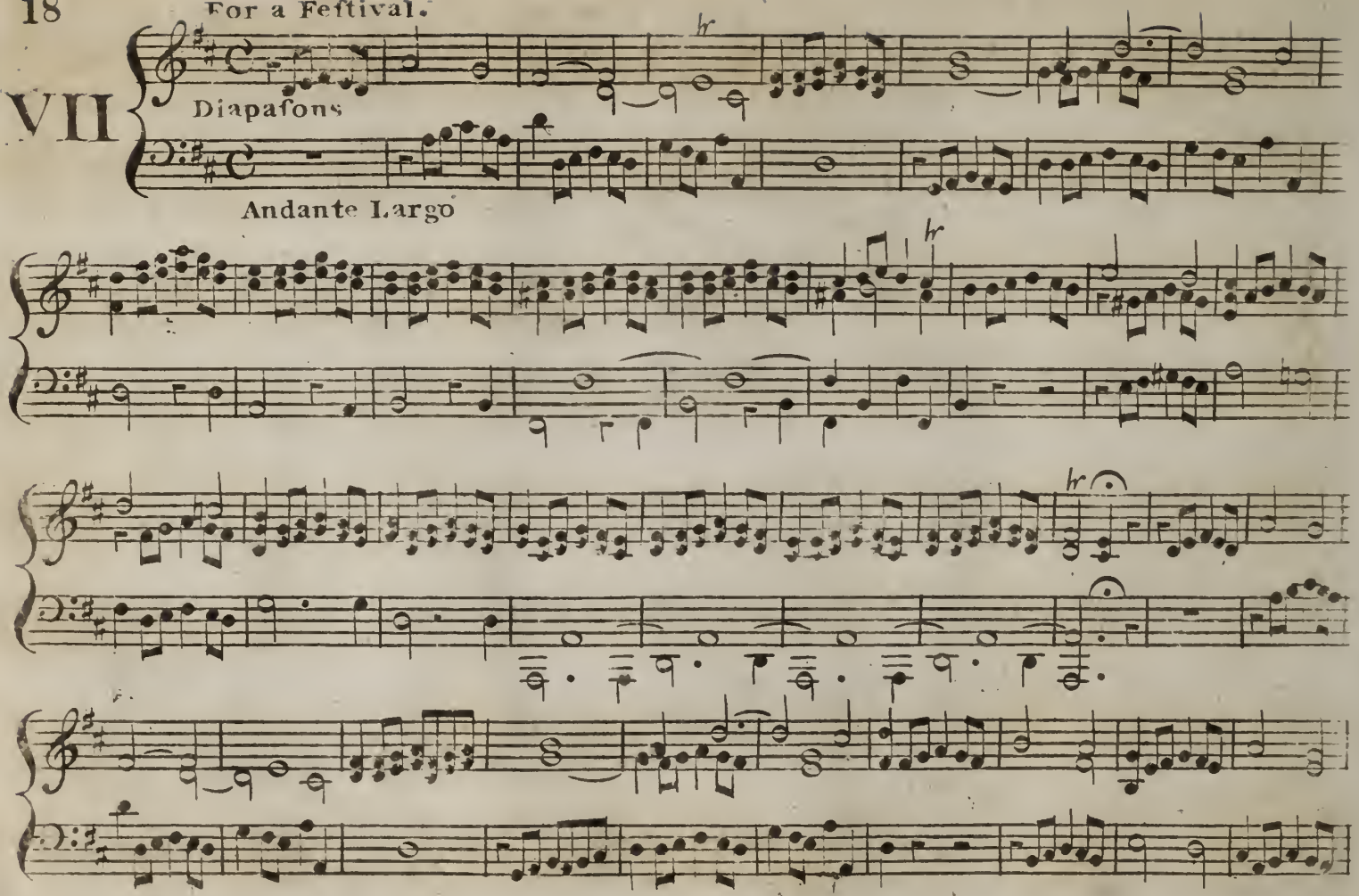

Diapasons & Principal Gt. Org
Andante
Rept on the Swell
2d time St Diap. & Prin. Ch. Org.
Ch. Org.
Swell Pia 2d time
1 2
Diaps & Prin:
Rept on the Swell
Diaps
Adagio
1 2

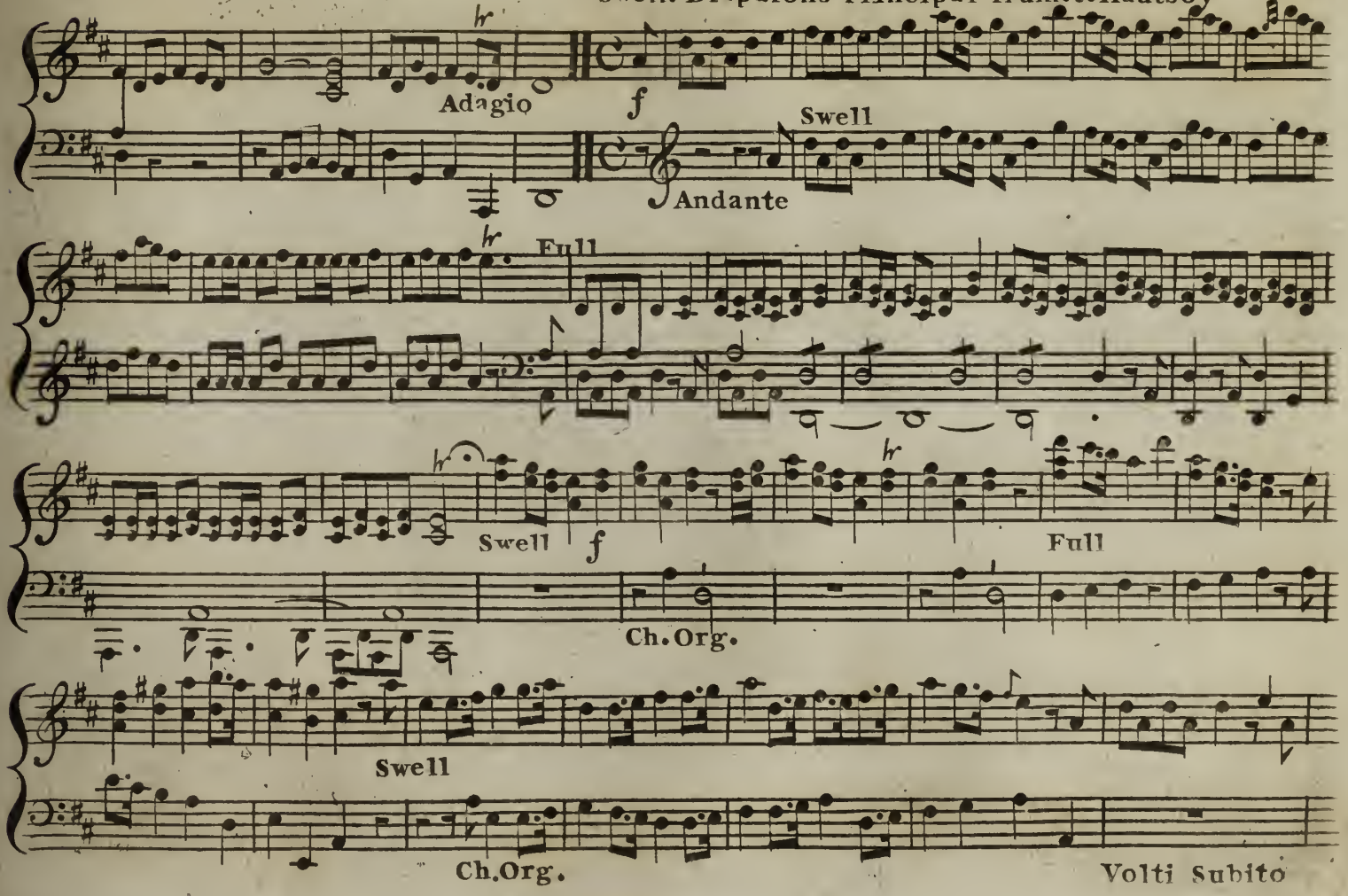
For a Feftival.

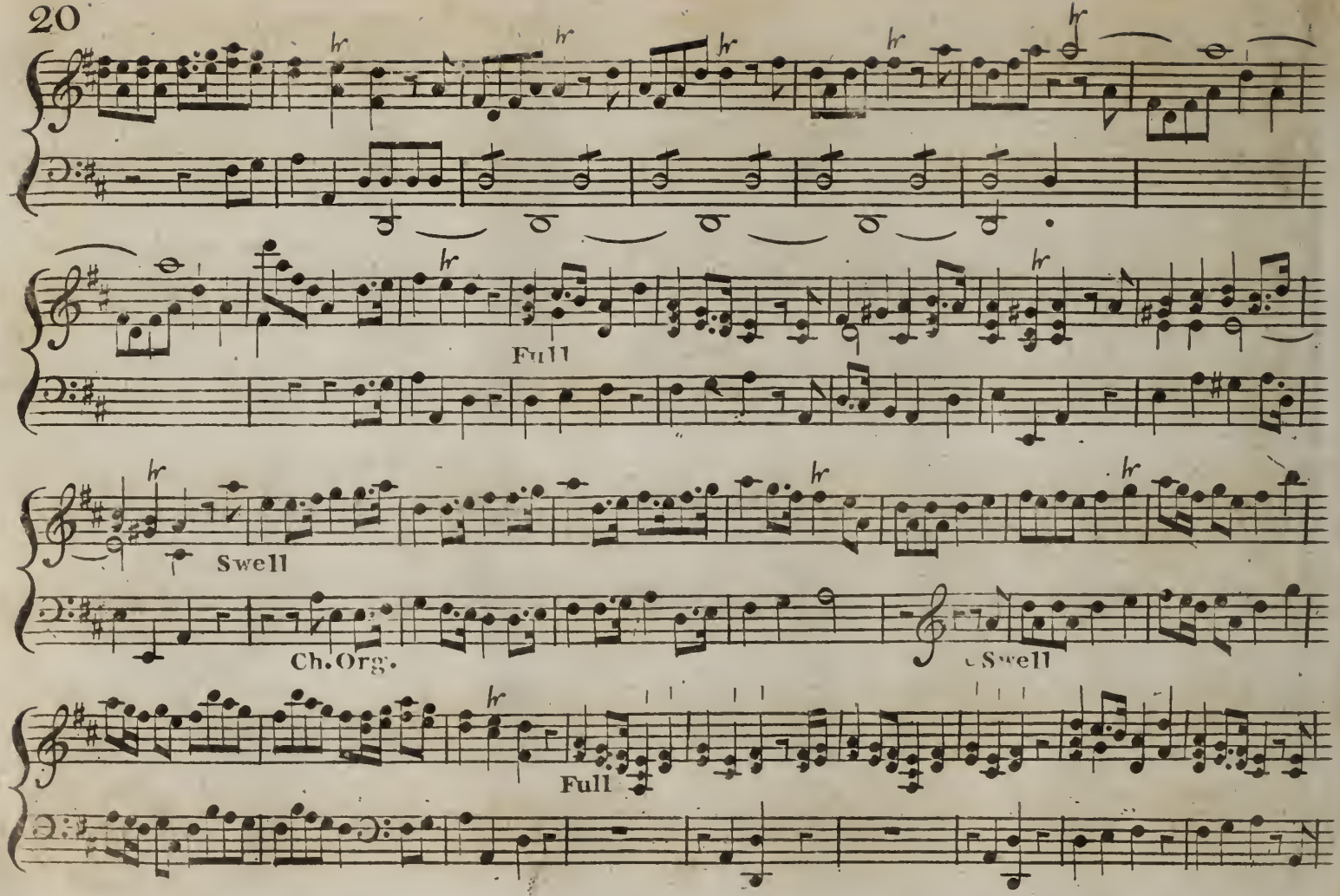
VII

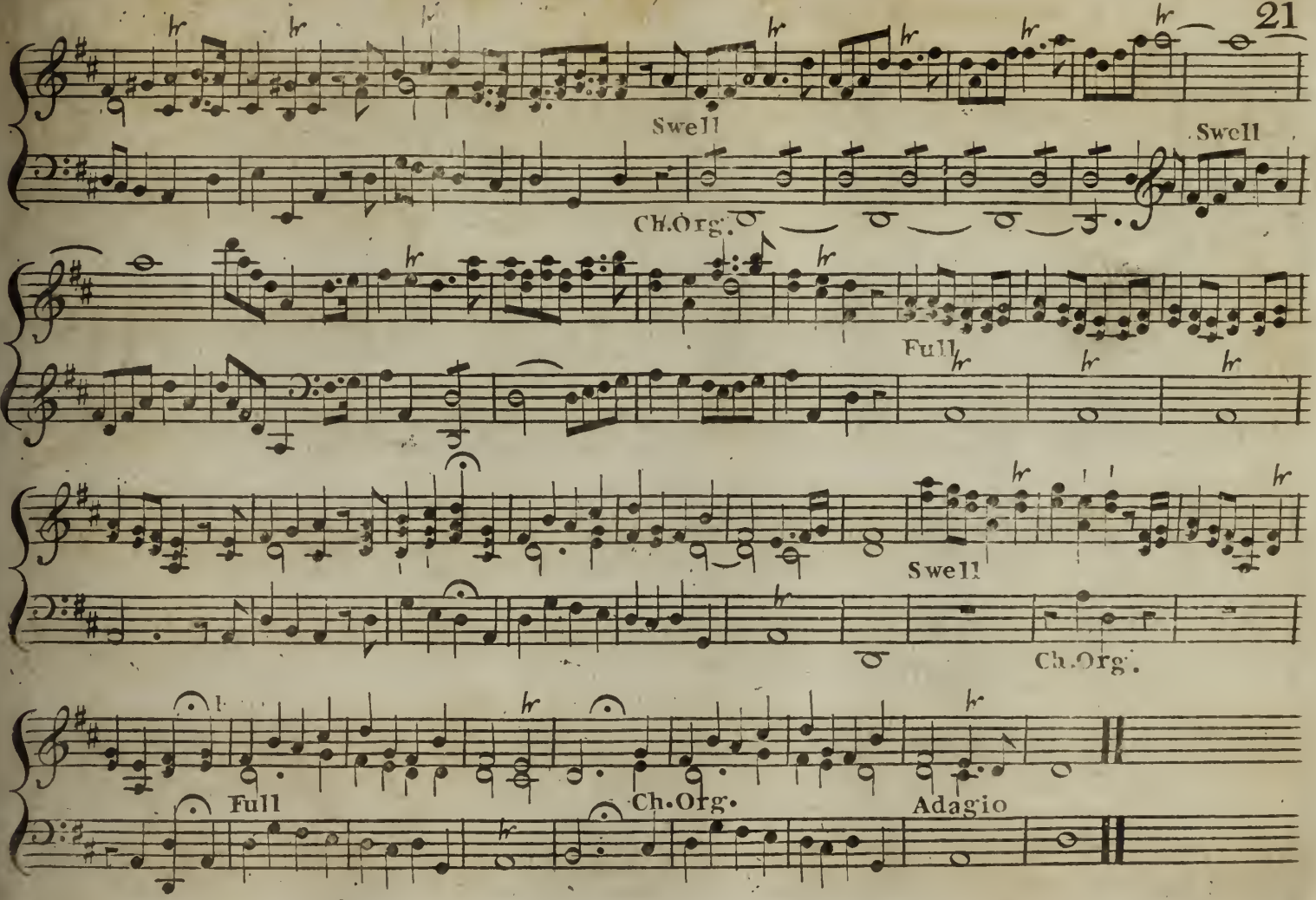
Diapafons

Andante Largo




Adagio
f
Swell
Andante
Full
Swell
f
Full
Ch. Org.
Swell
Ch. Org.
Volti Subito


Full
Swell
Ch. Org.
Swell
Full


Swell
Swell
Ch.Org.
Full
Swell
Ch.Org.
Full
Ch.Org.
Adagio

Diapasons & Principal

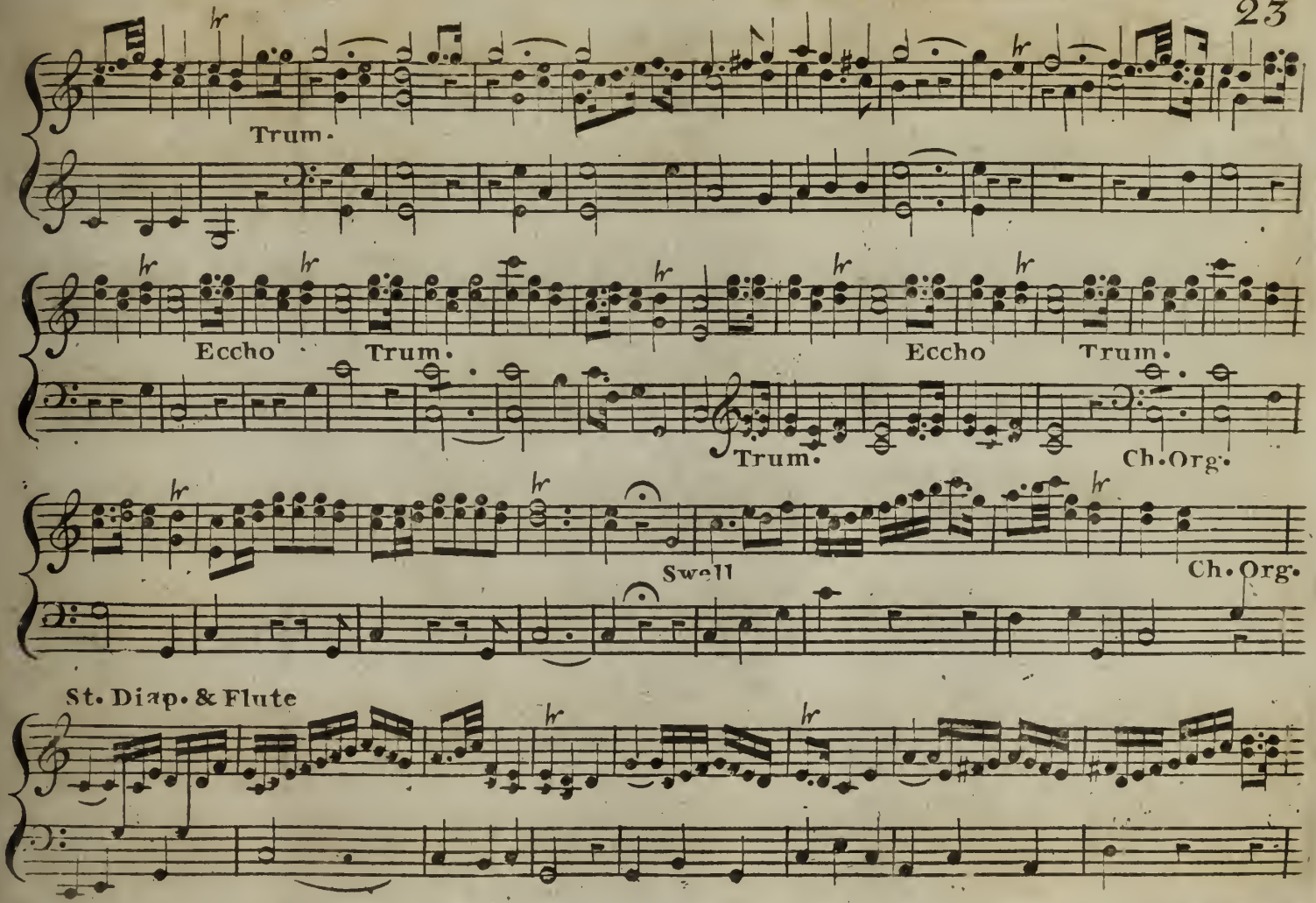
VIII

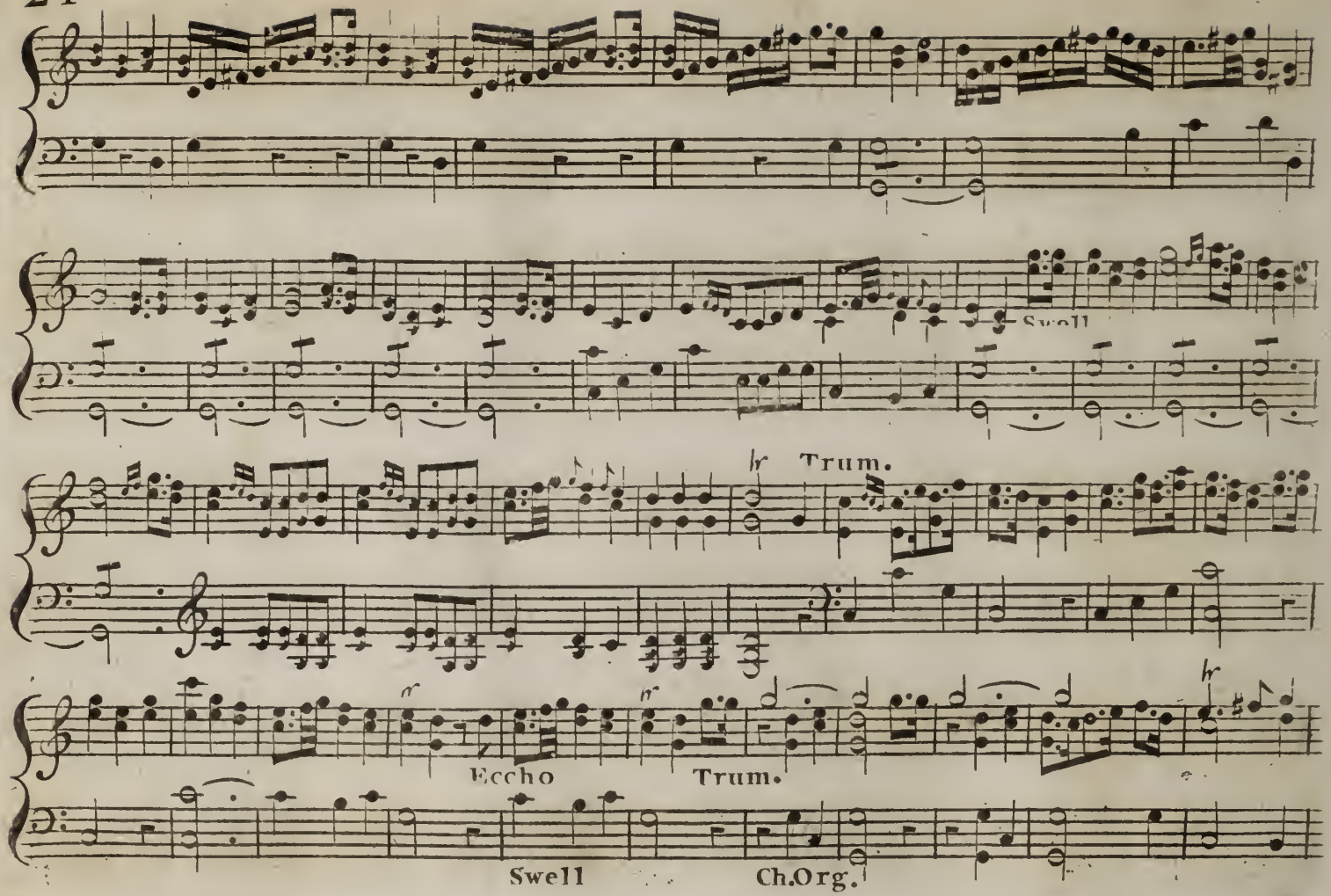
Preludio Largo

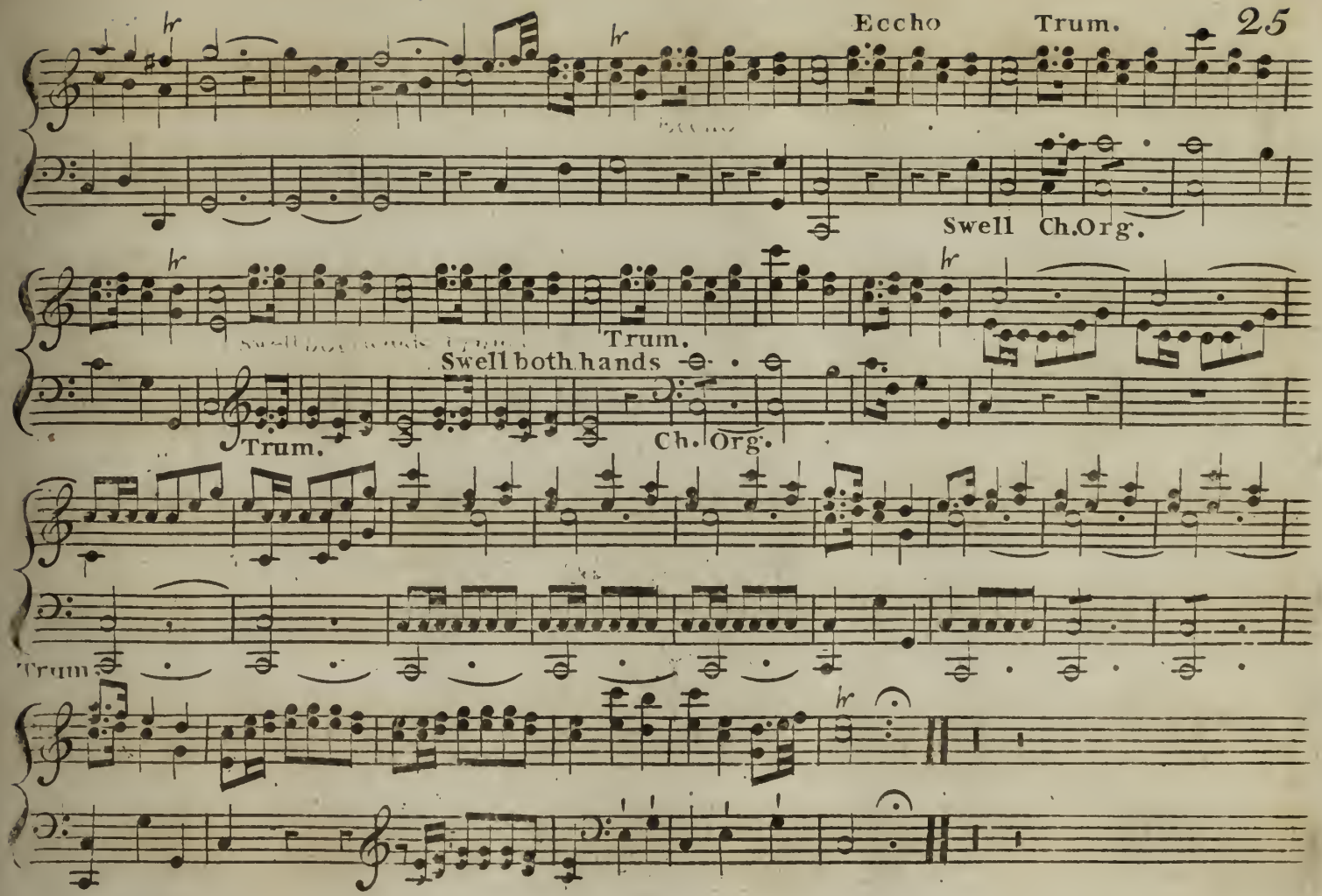
Trumpet

Ecchо

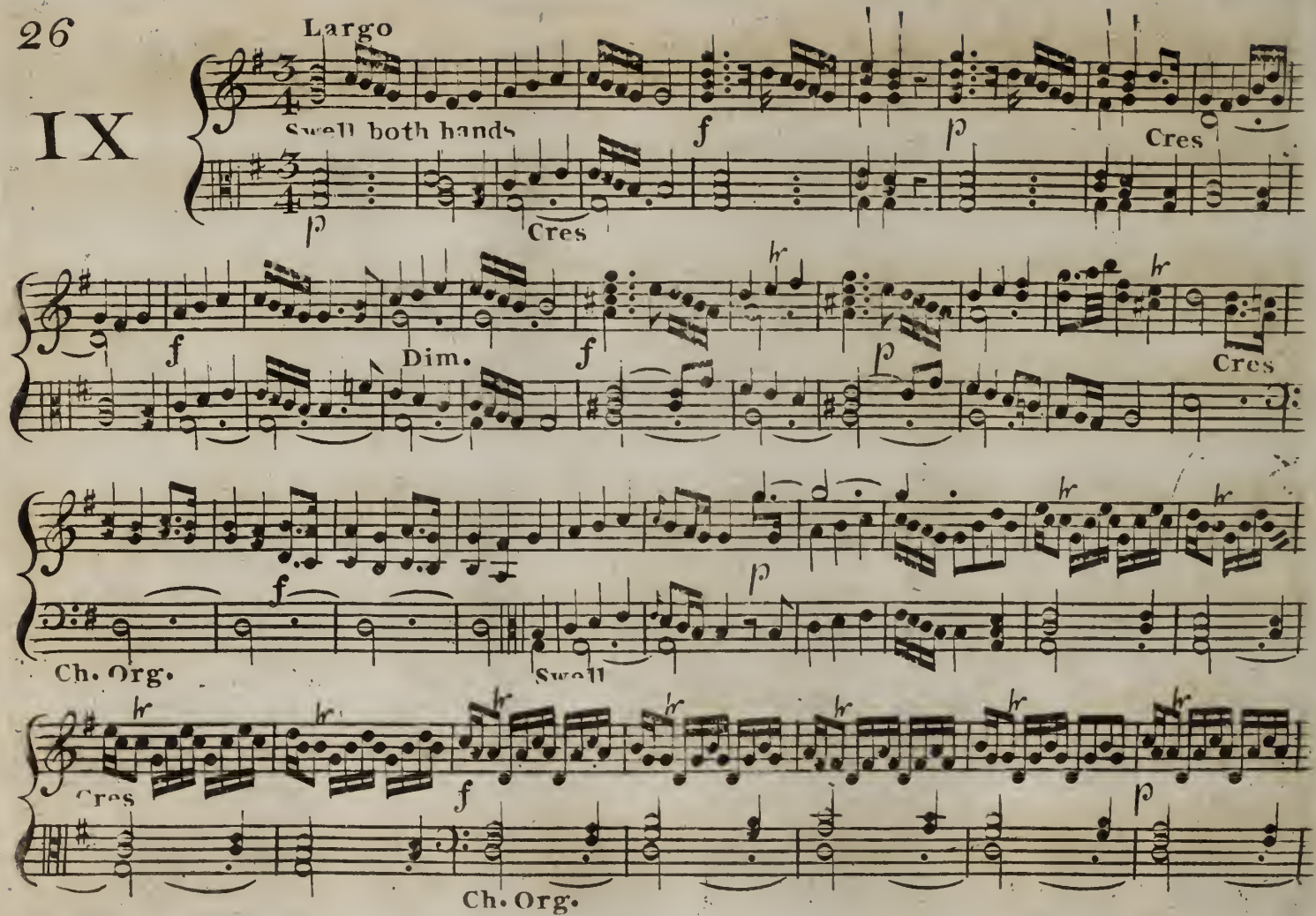
Diap? Prin. & Flute

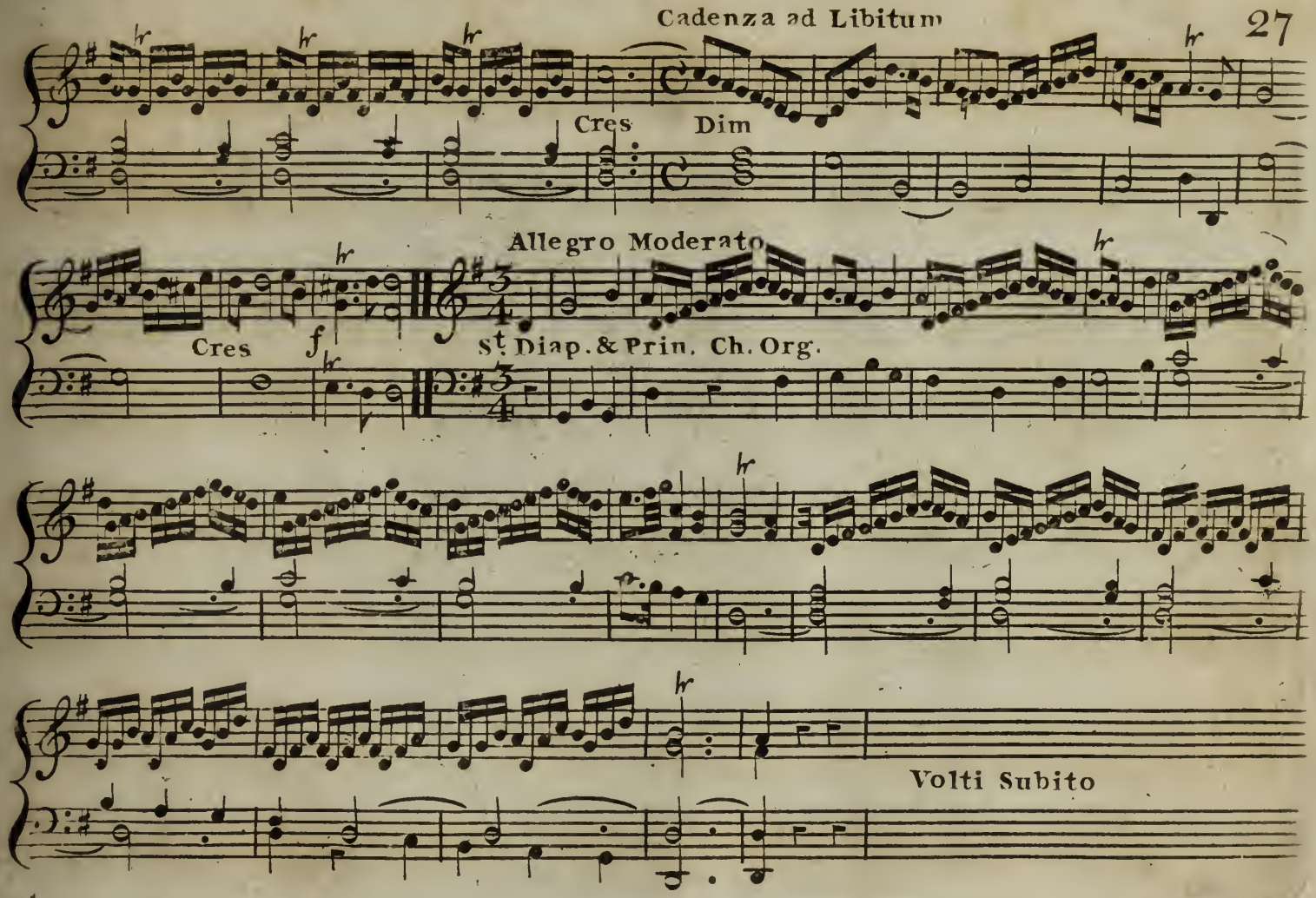

Trum.
Eccho
Trum.
Eccho
Trum.
Trum.
Ch. Org.
Swell
Ch. Org.
St. Diap. & Flute

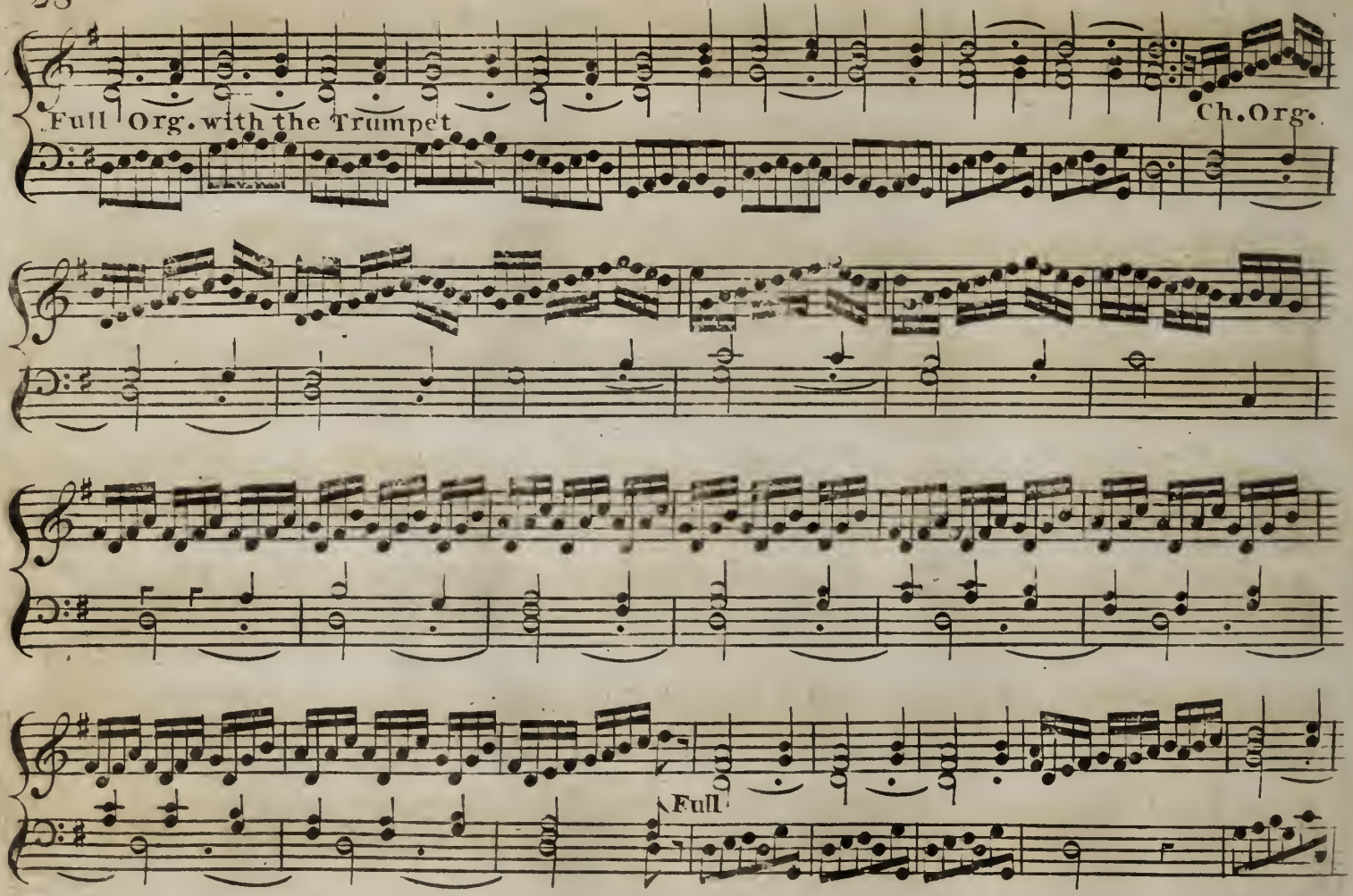

Swell
Trum.
Eccho
Trum.
Swell
Ch.Org.

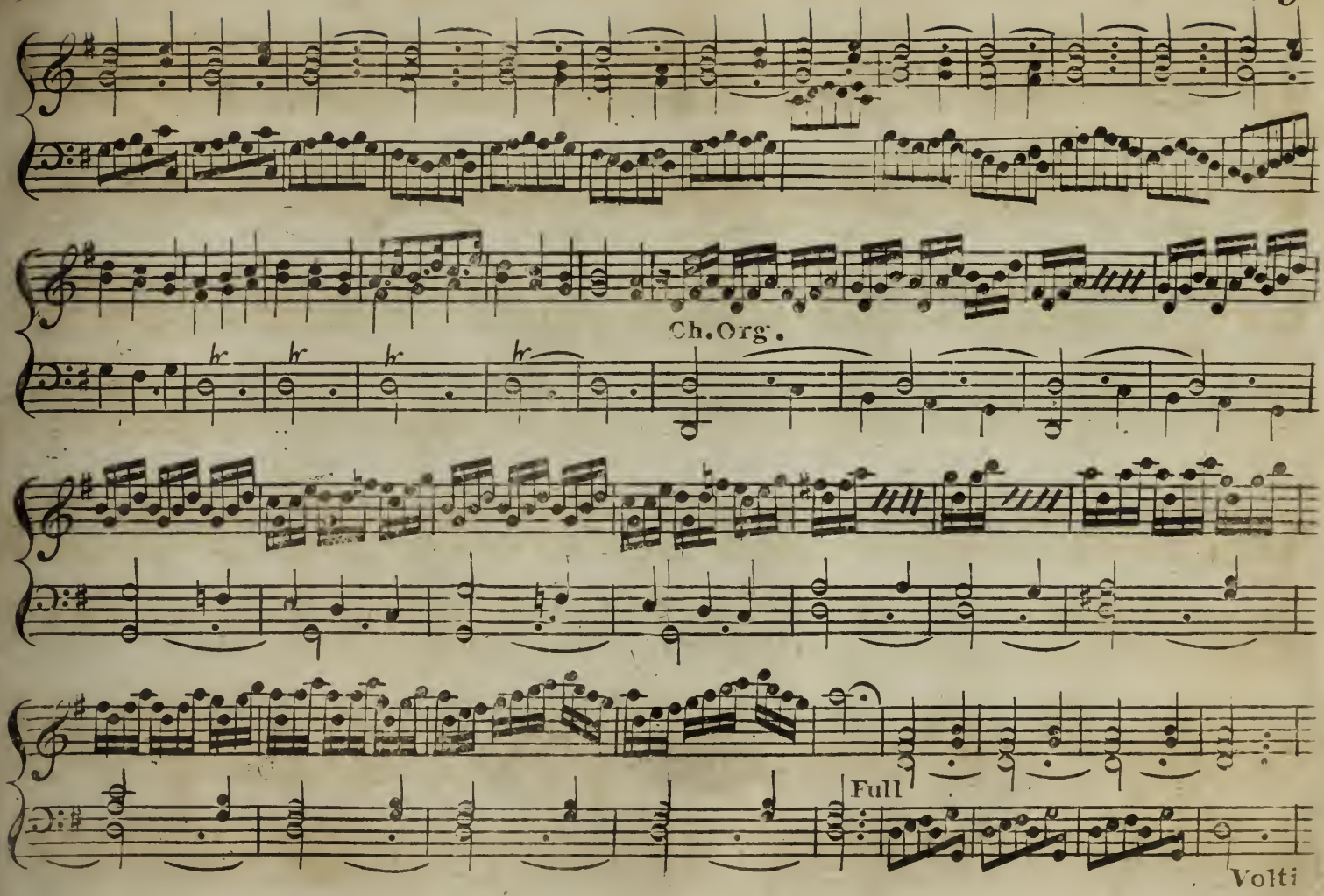

Eccho
Trum.
Swell Ch.Org.
Trum.
Swell both hands
Trum.
Ch. Org.
Trum

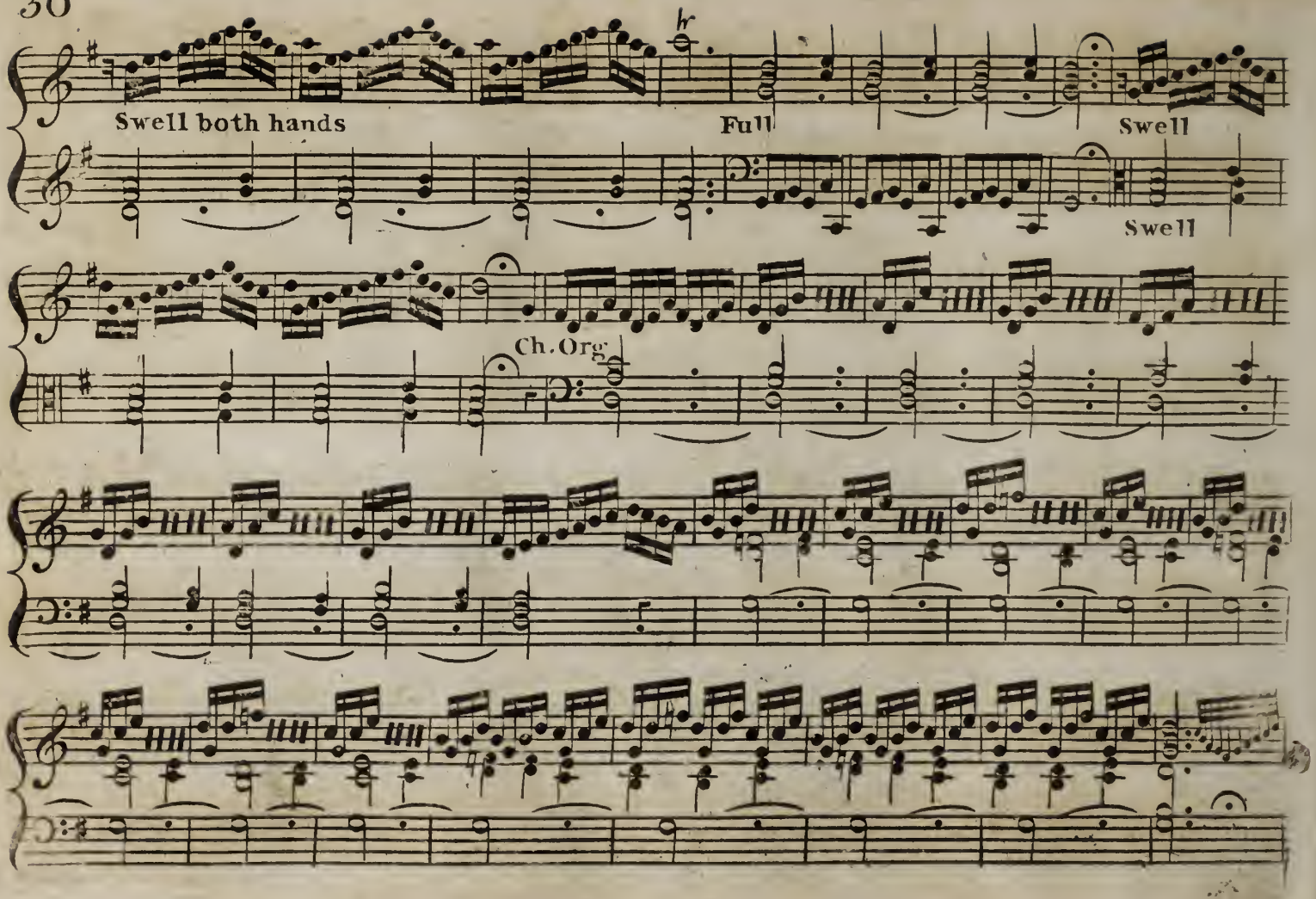
IX

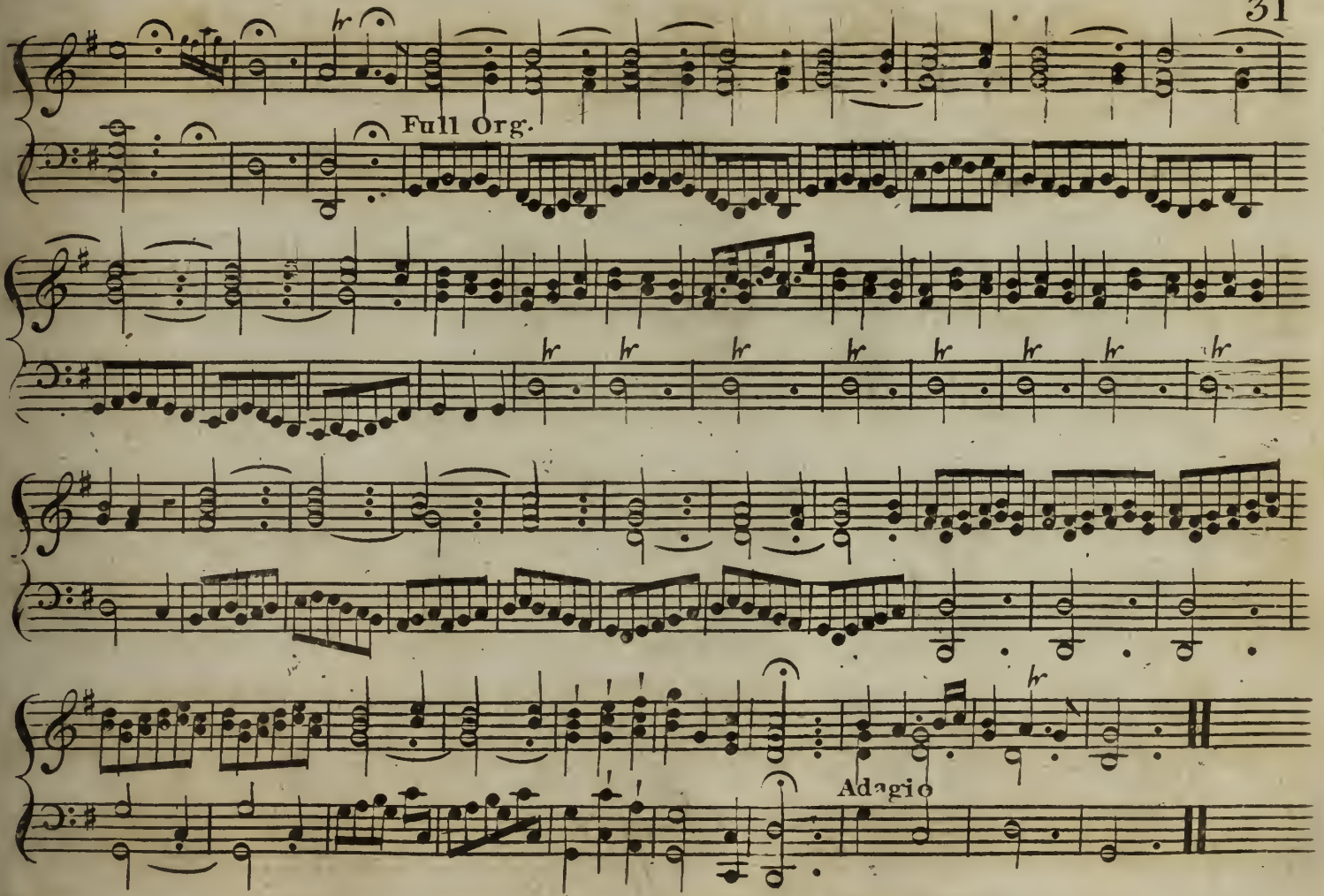

Largo
Swell both hands
f
p
Cres
p
Cres
f
Dim.
f
p
Cres
f
Ch. Org.
Swell
p
Cres
f
p
Ch. Org.

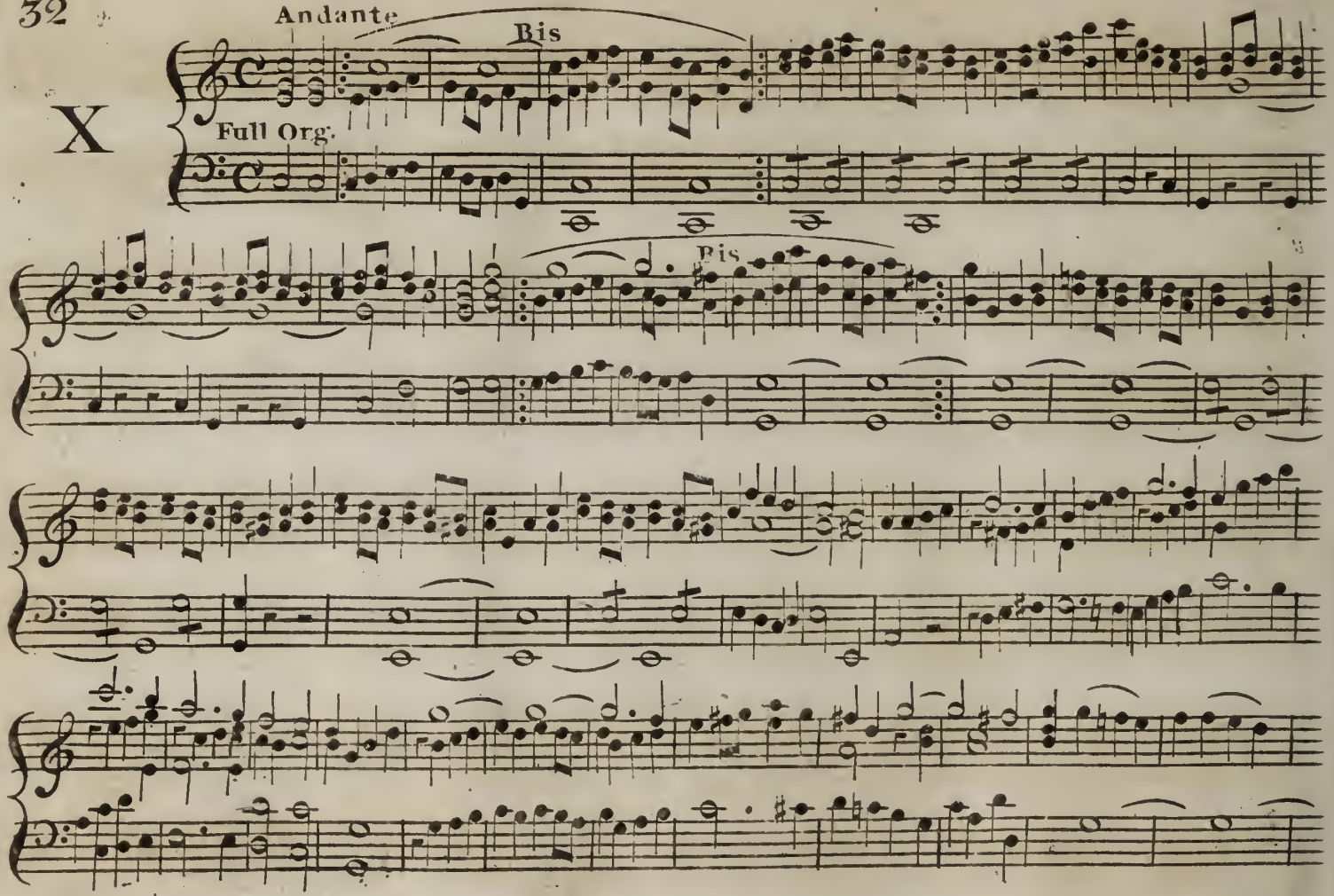

Cadenza ad Libitum
Cres
Dim
Allegro Moderato
Cres
f
st. Diap. & Prin. Ch. Org.
Volti Subito

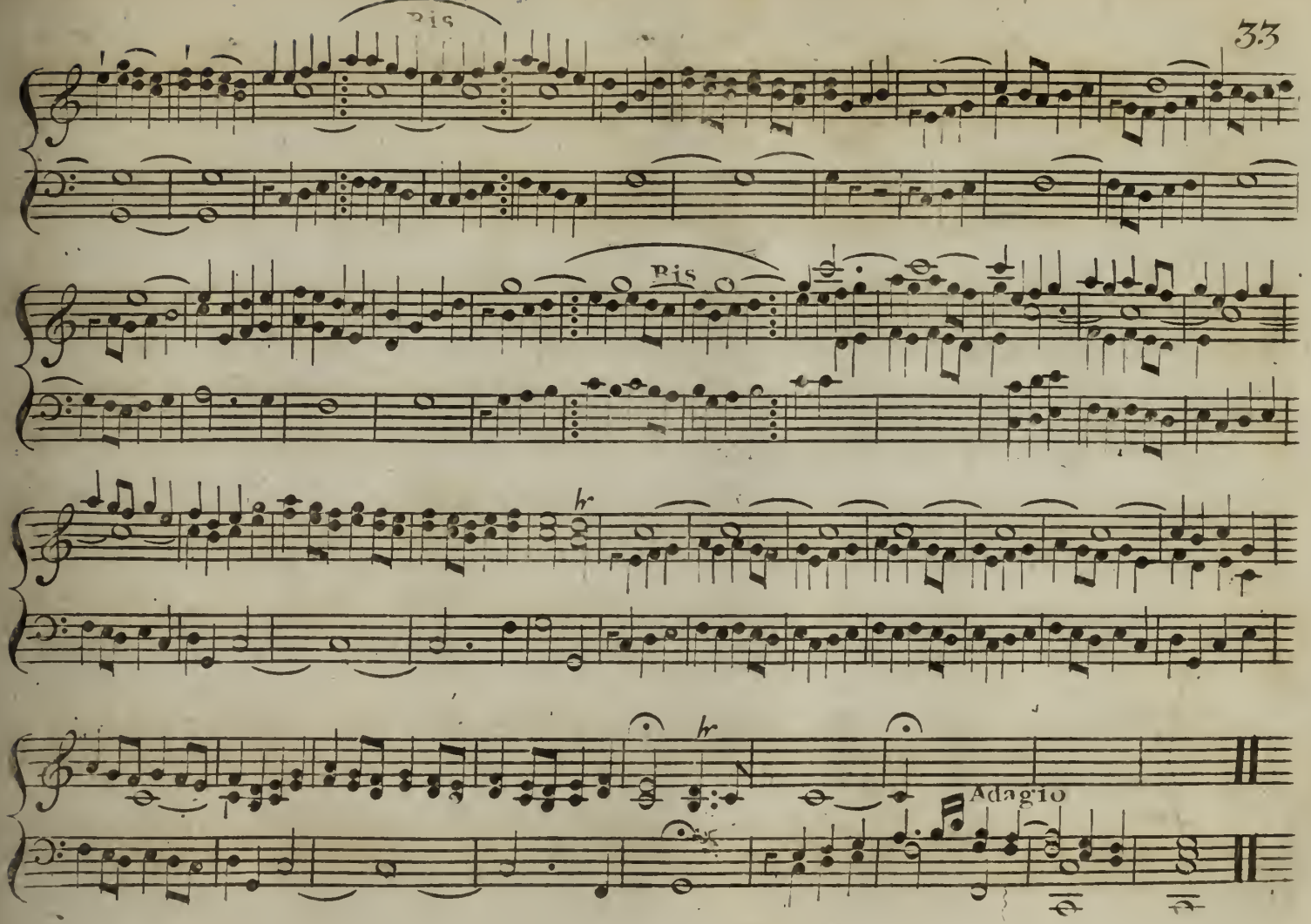

Full Org. with the Trumpet
Ch. Org.
Full


Ch.Org.
Full
Volti

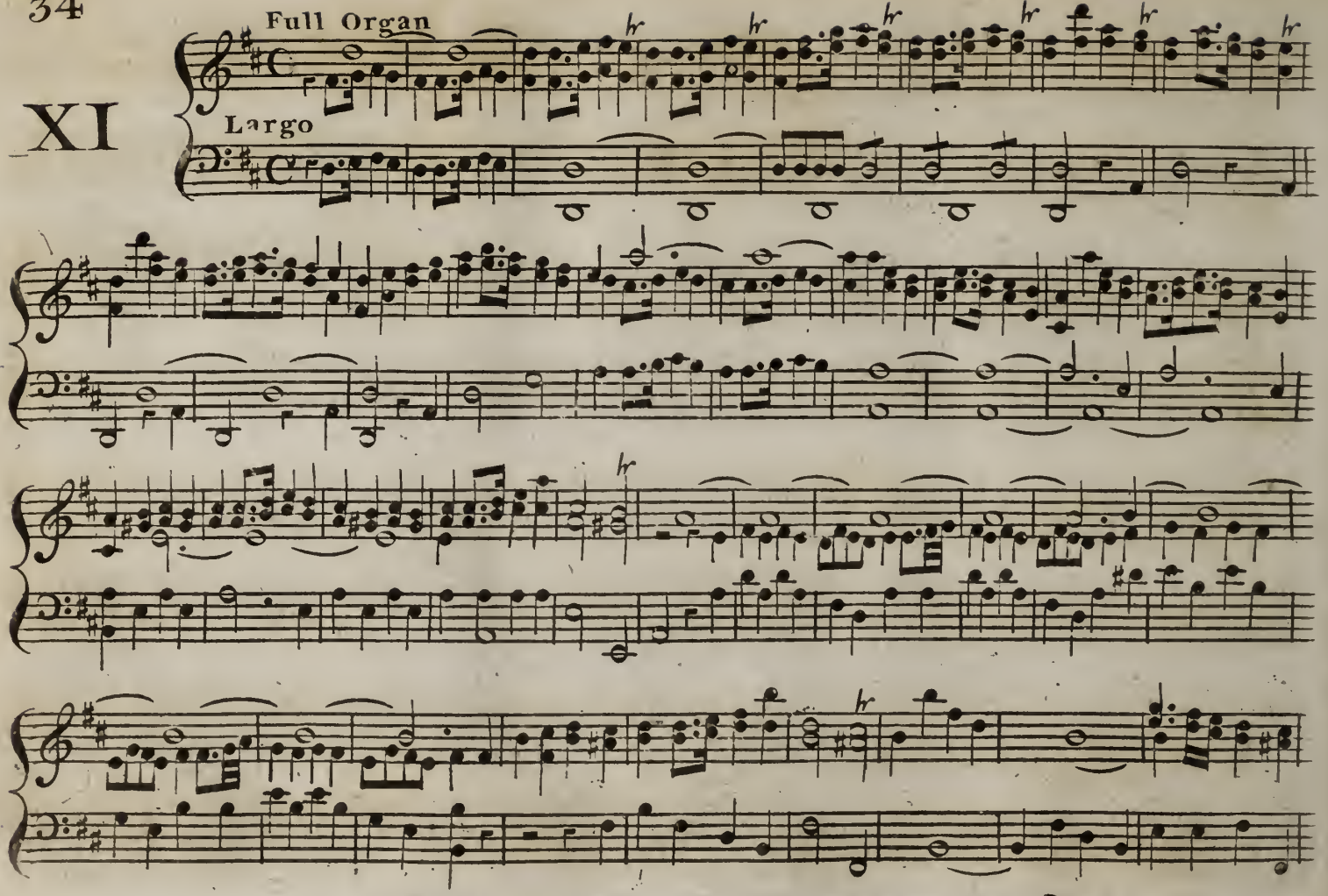

Swell both hands
Full
Swell
Swell
Ch. Org.

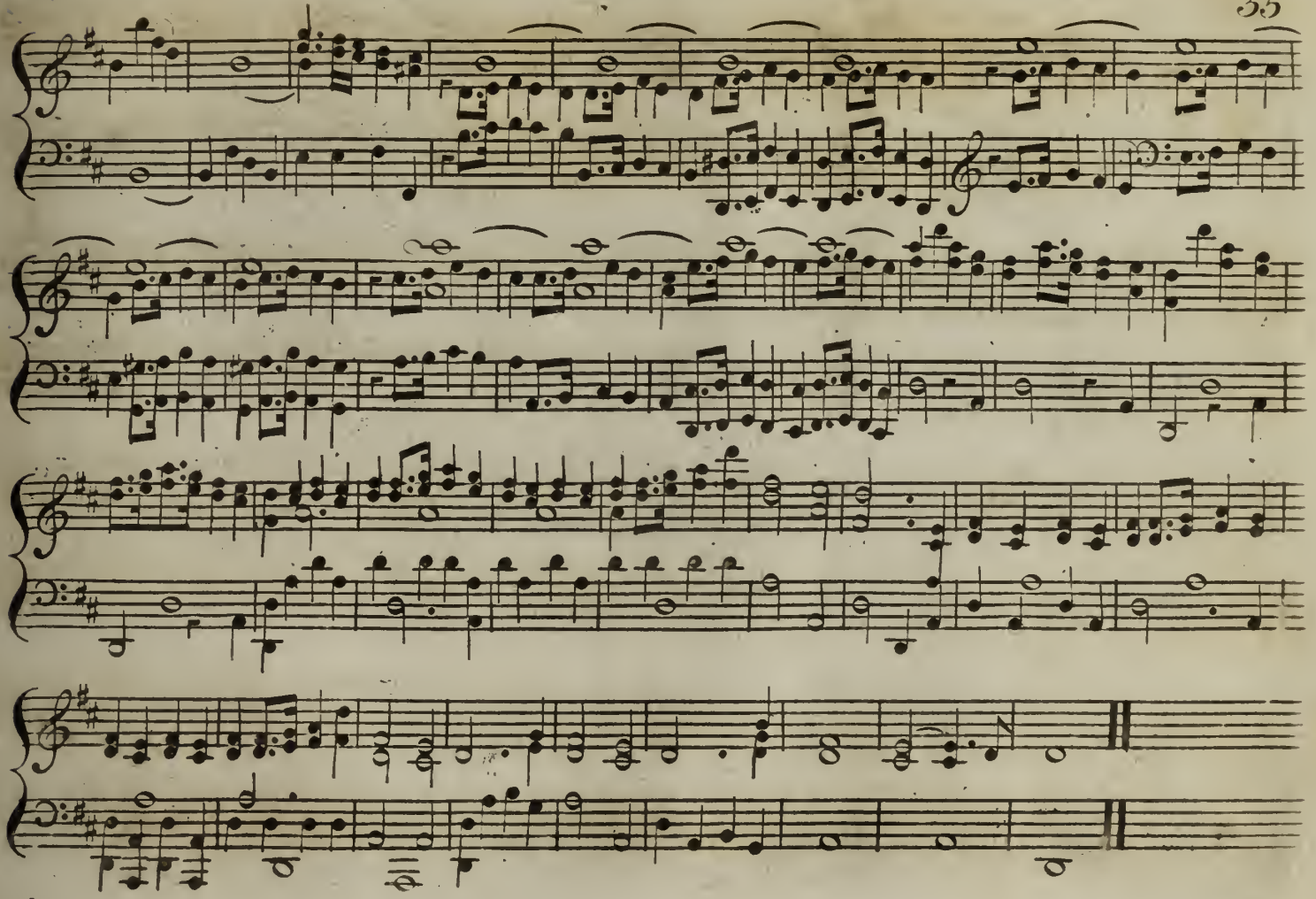

Full Org.
Adagio


Andante
Bis
X
Full Org.
Bis

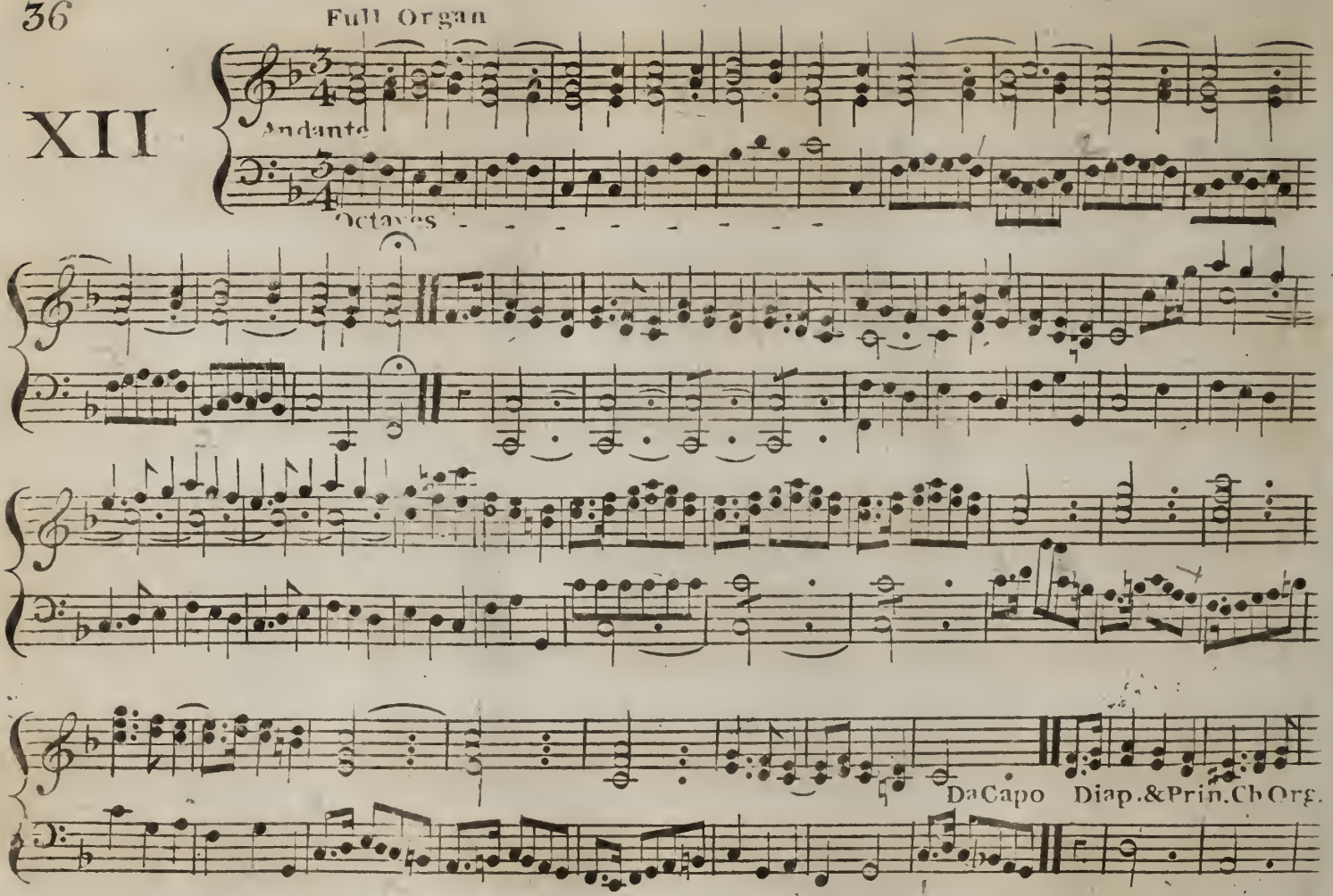

Bis
Bis
hr
hr
Adagio

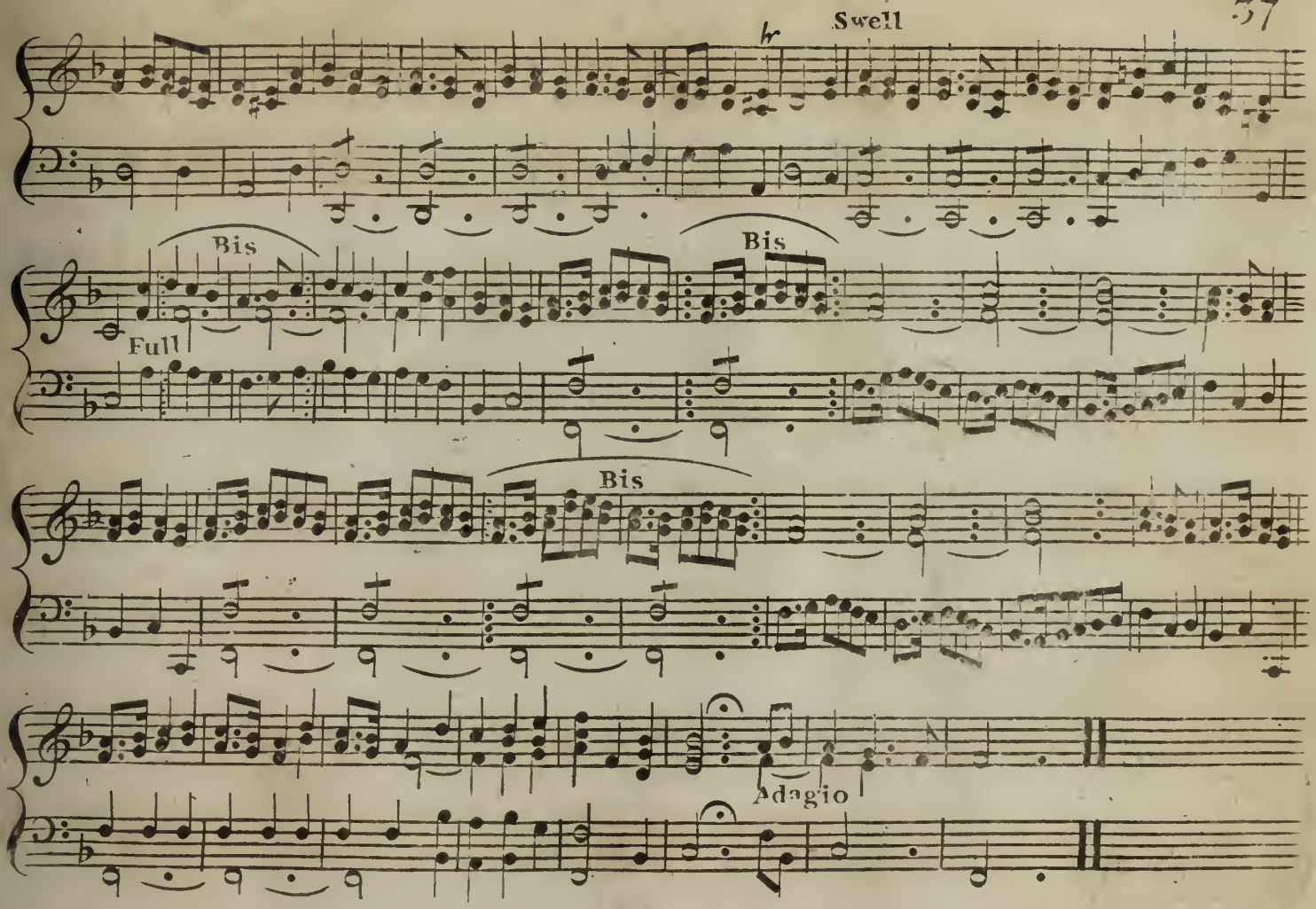
XI



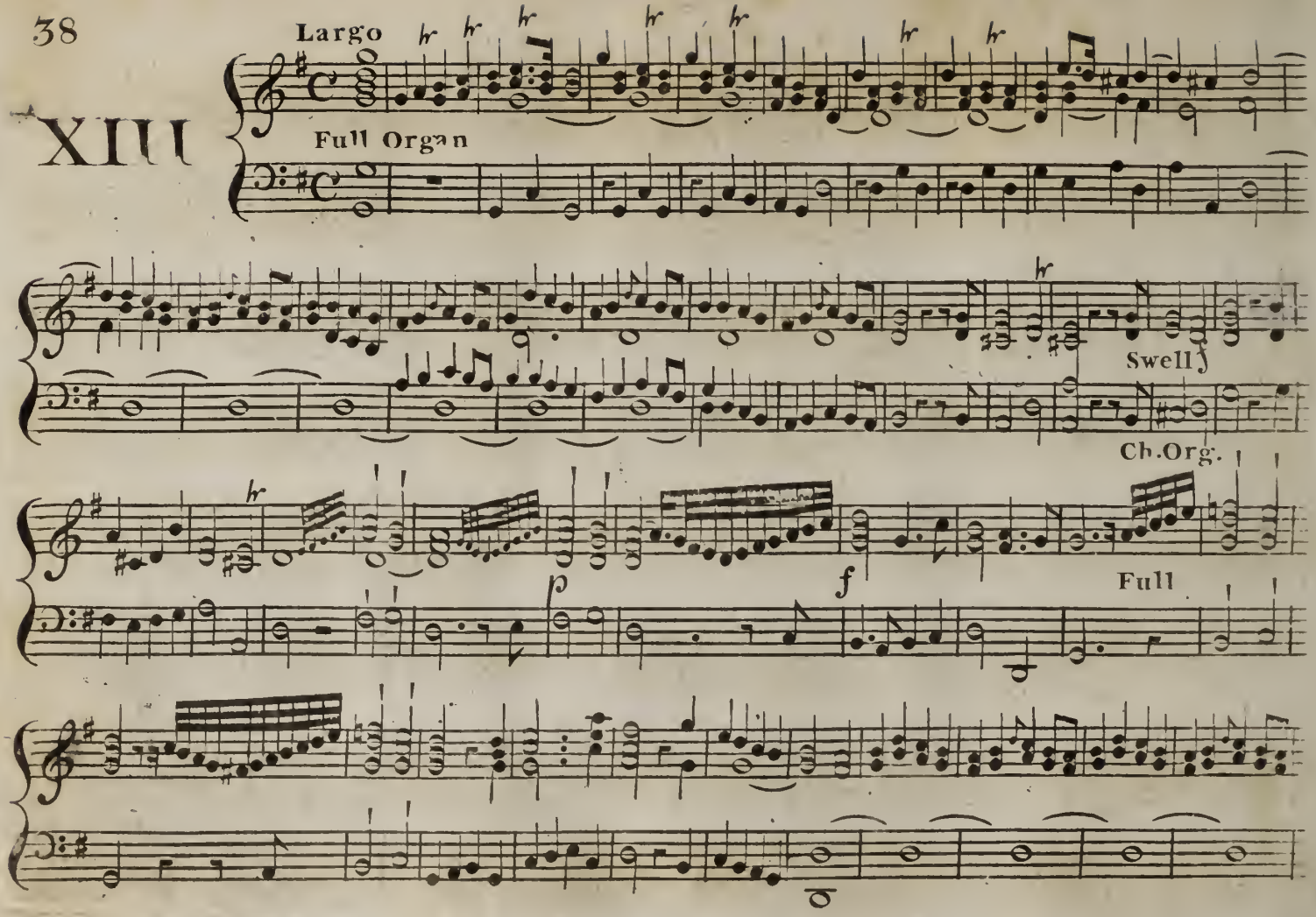


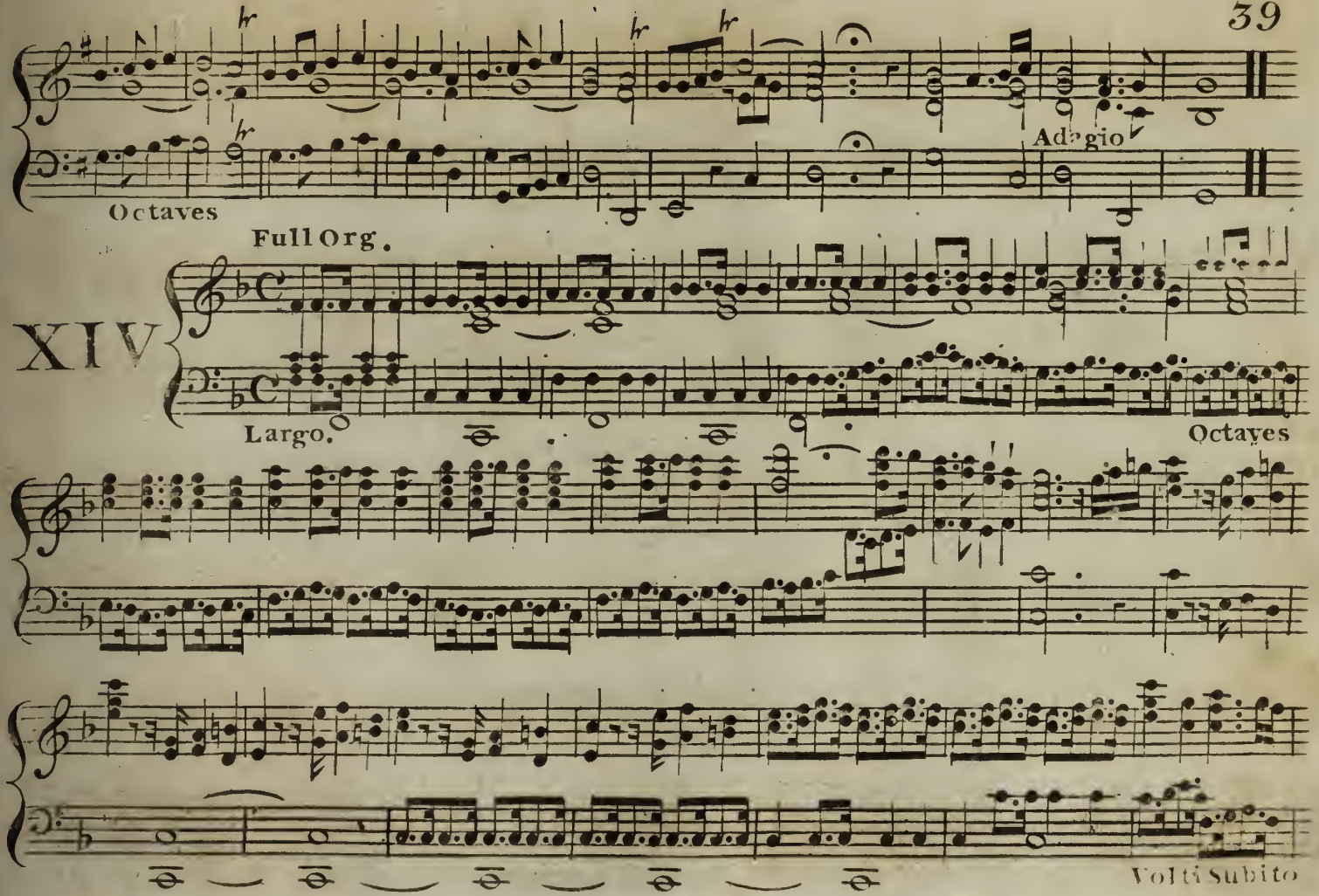
XII

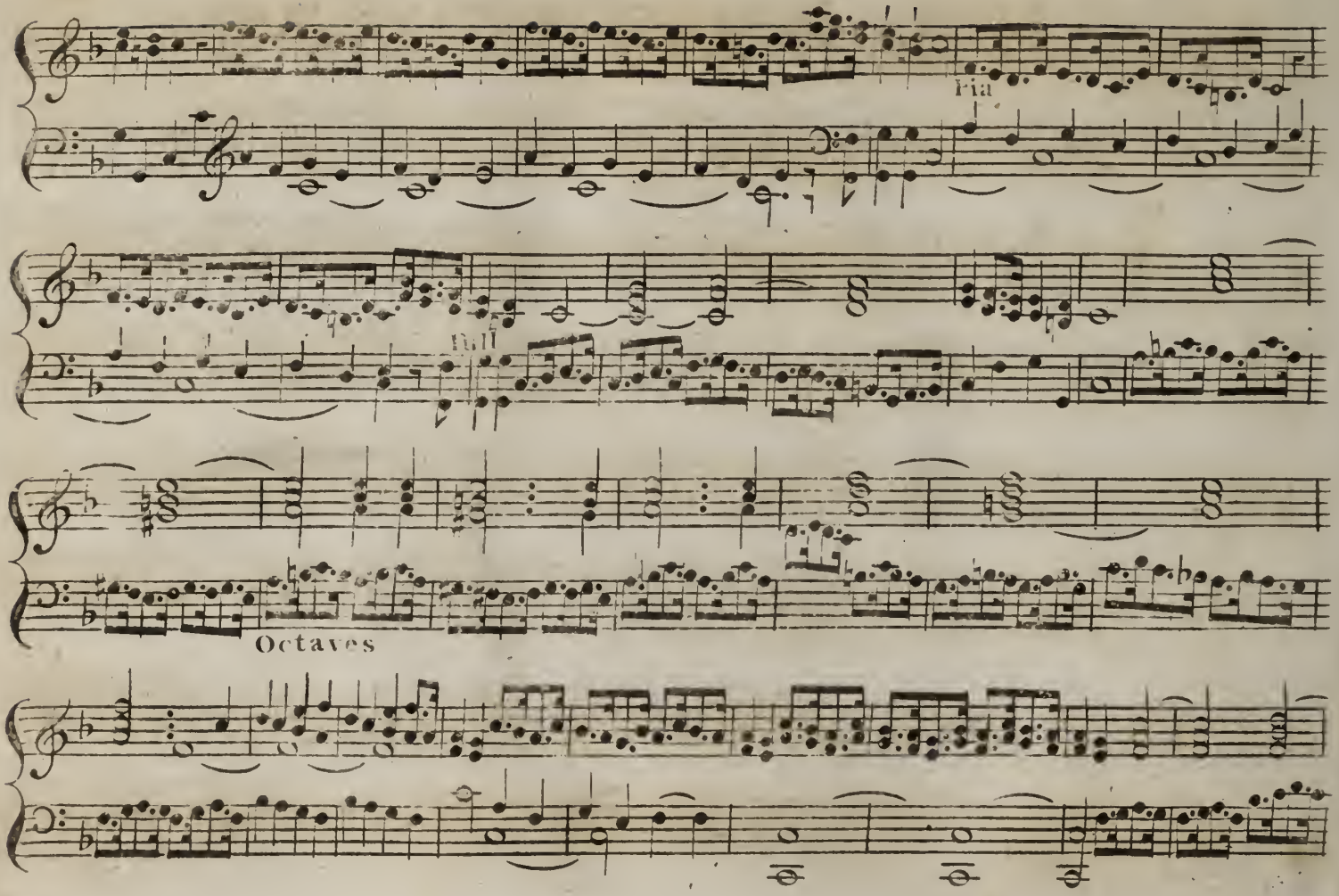


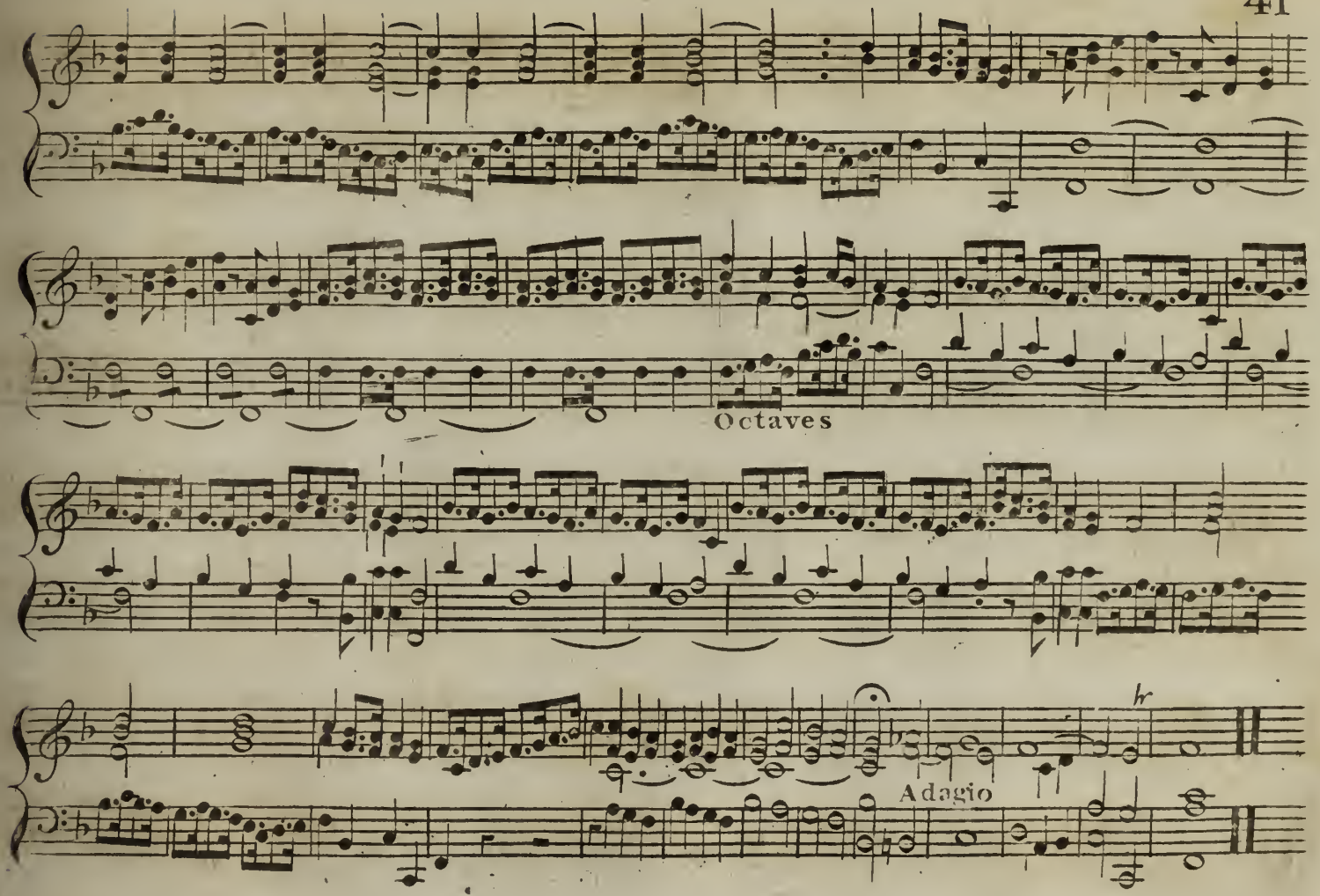

Swell
Bis
Full
Bis
Bis
Adagio

XIII




Adagio
Octaves
Full Org.
XIV
Largo.
Octaves
Volti Subito

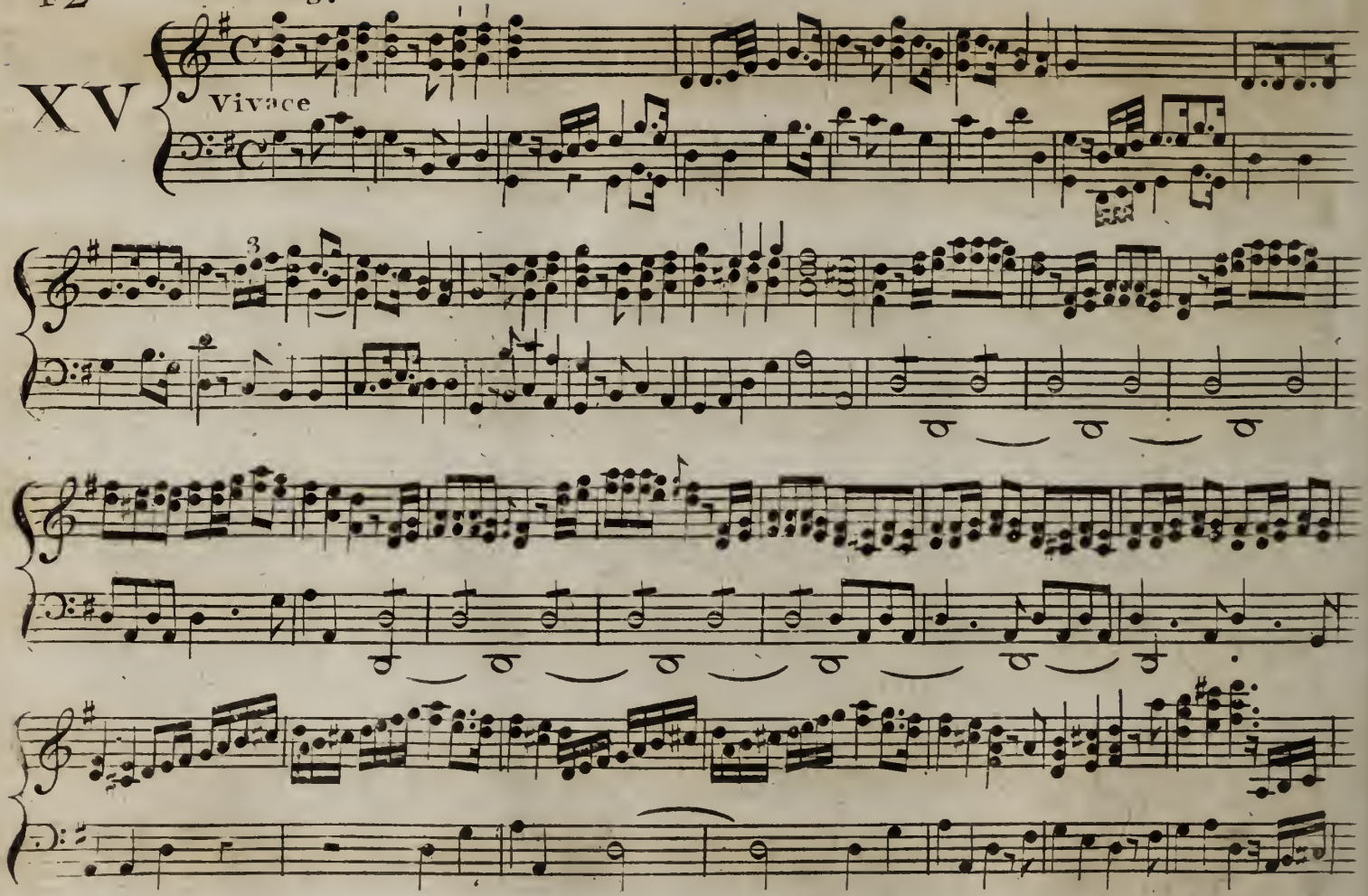

Fia
Octaves

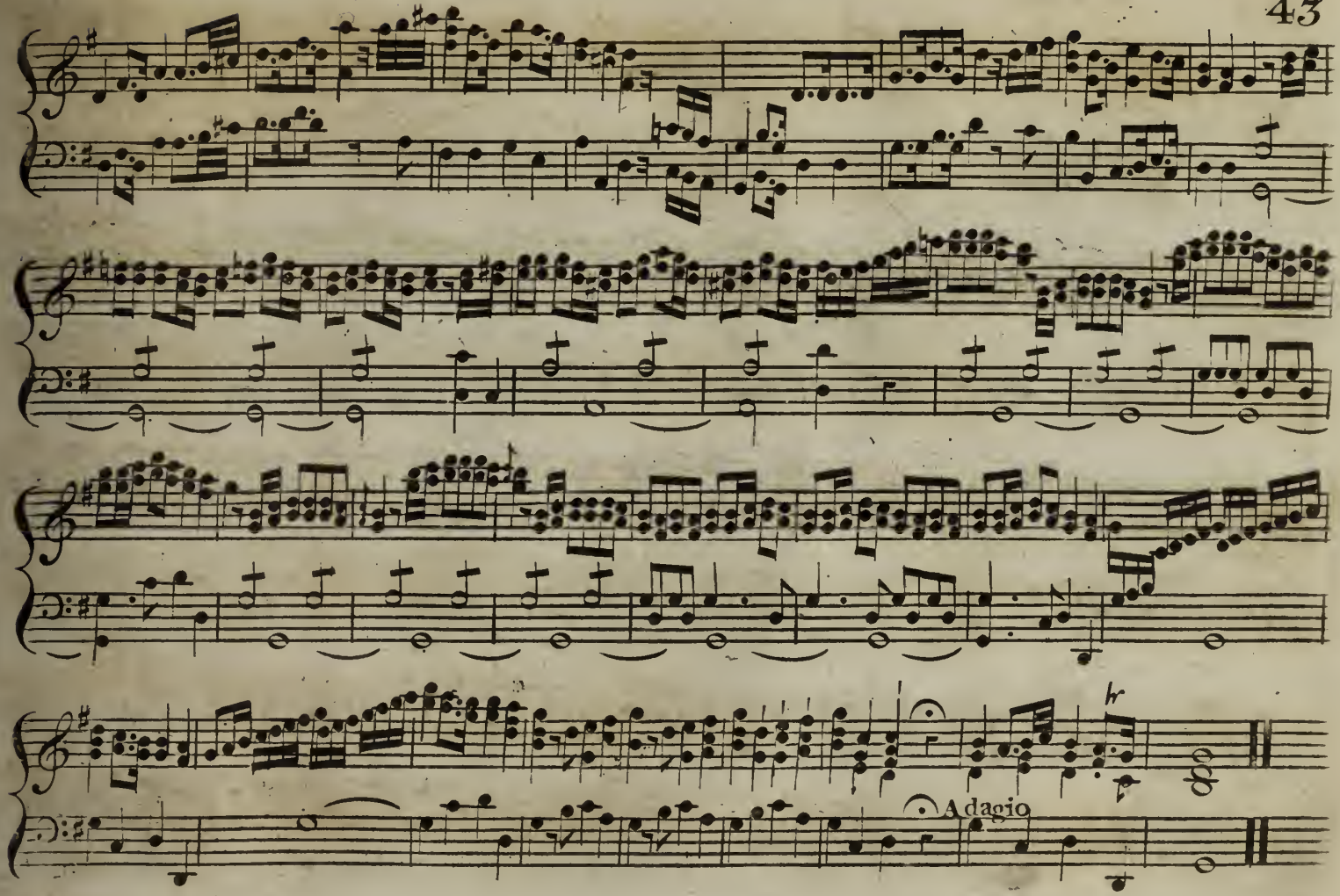

Octaves
Adagio

Full Org.

XV

Vivace

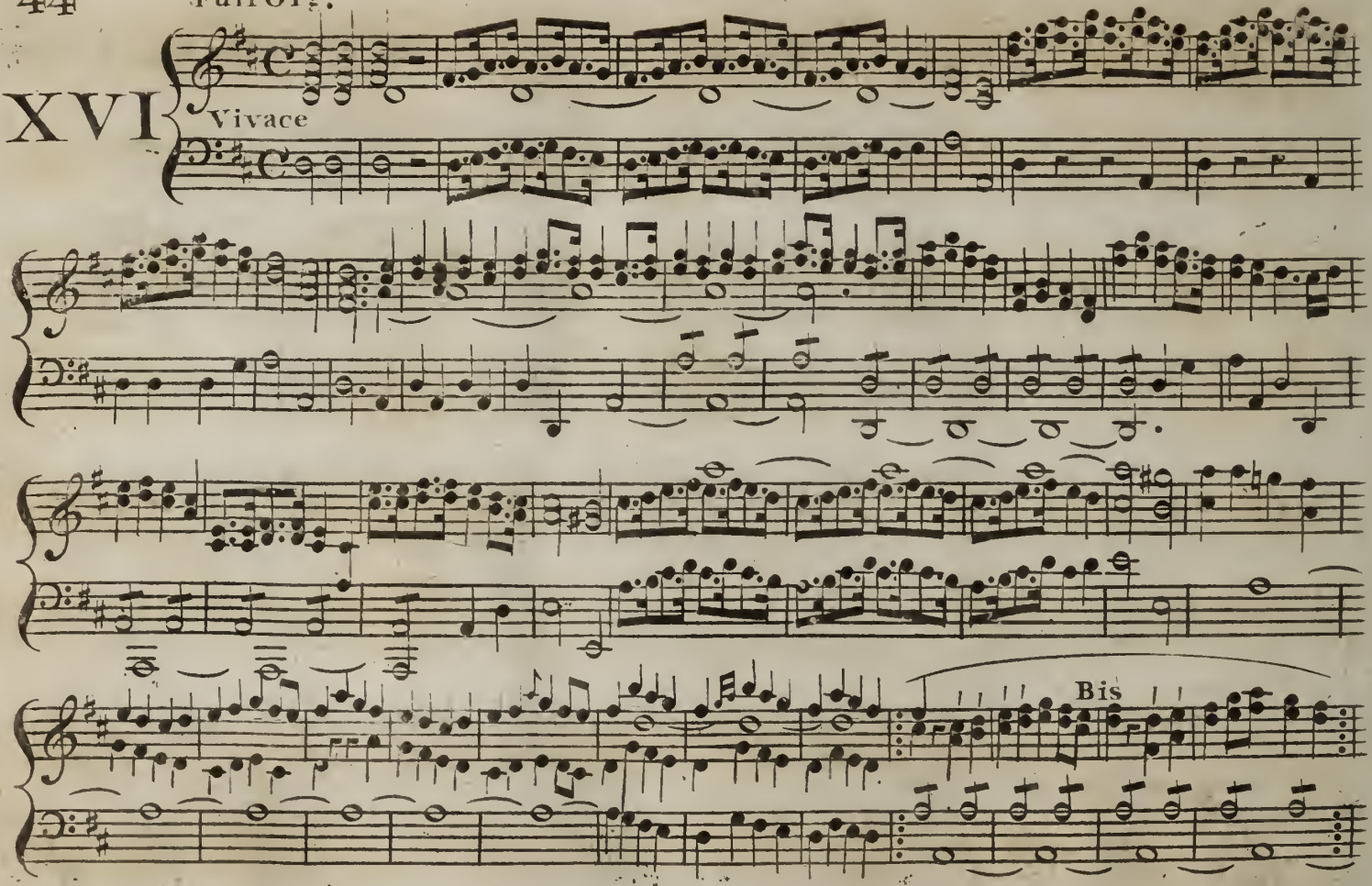


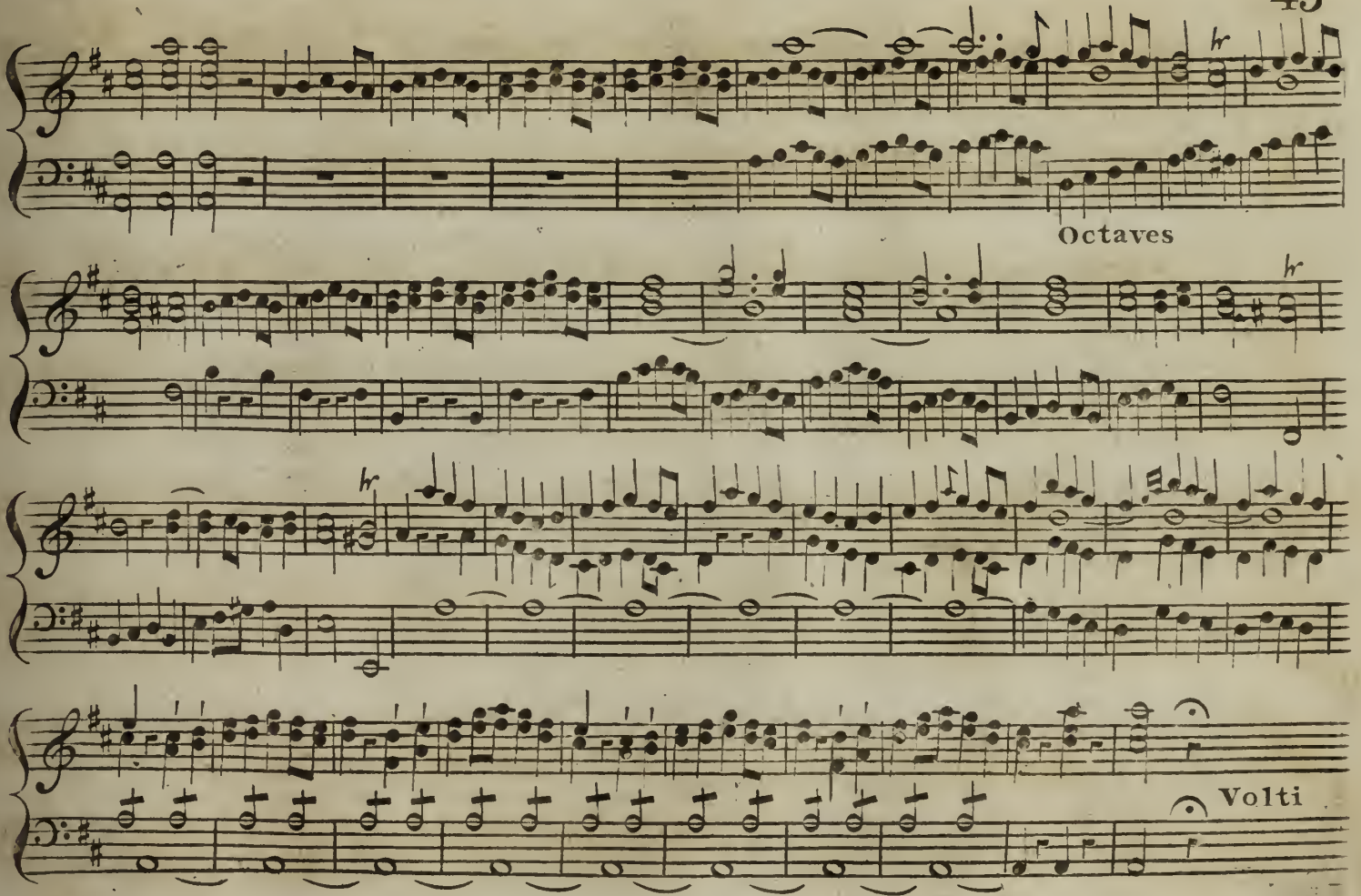

hr
Adagio

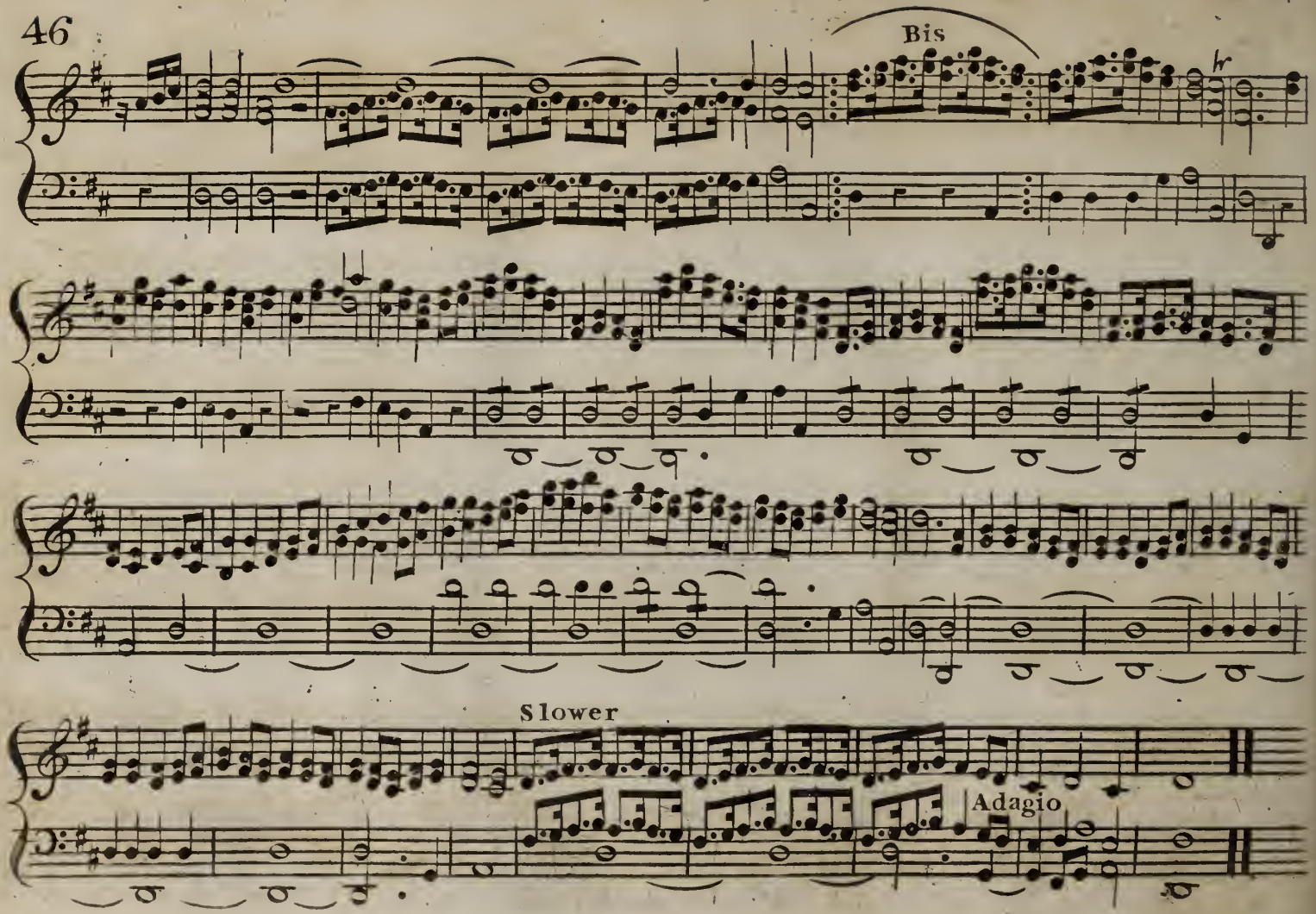
Full Org.

XVI

Vivace



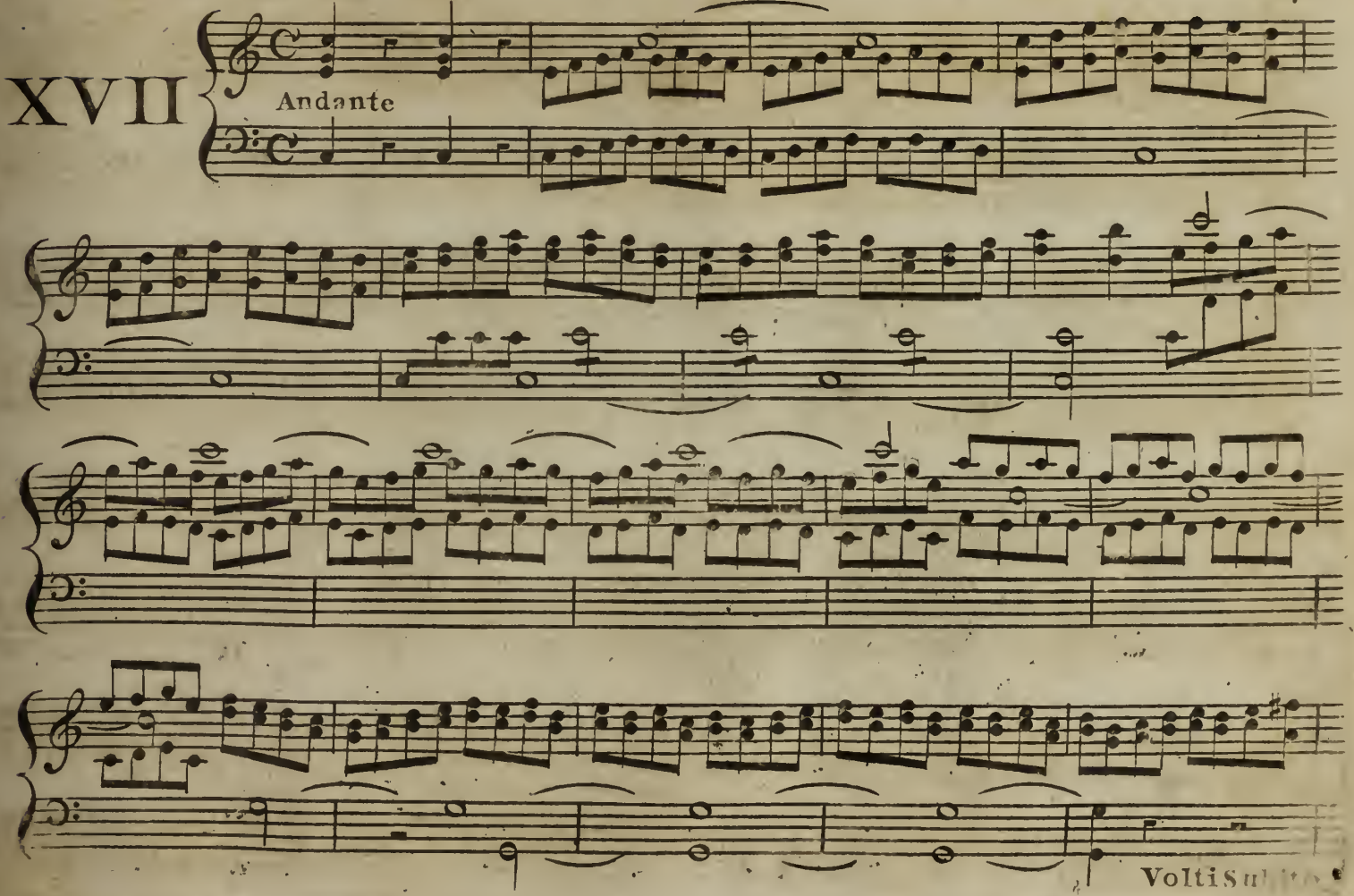

Octaves
Volti

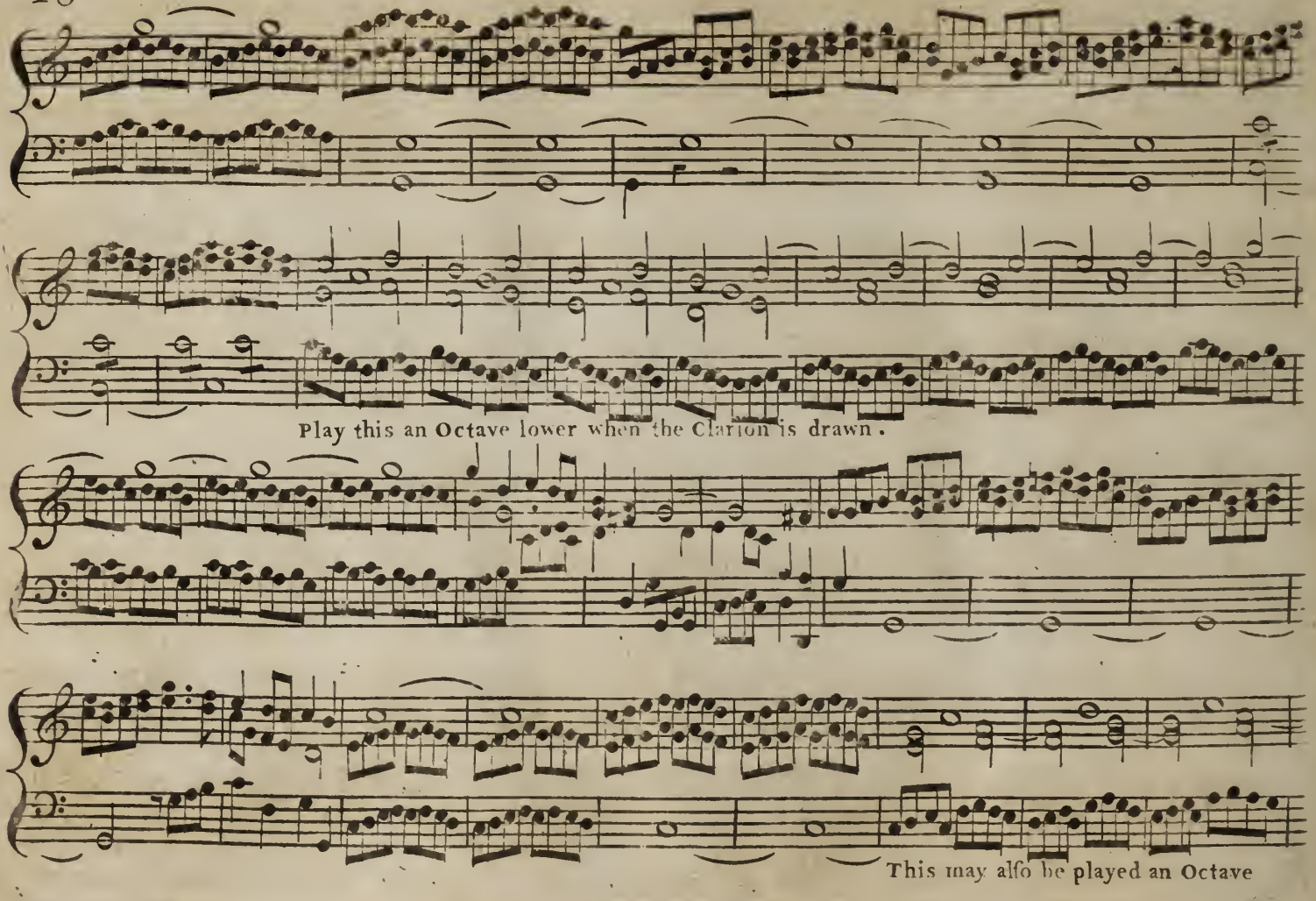

Bis
Slower
Adagio

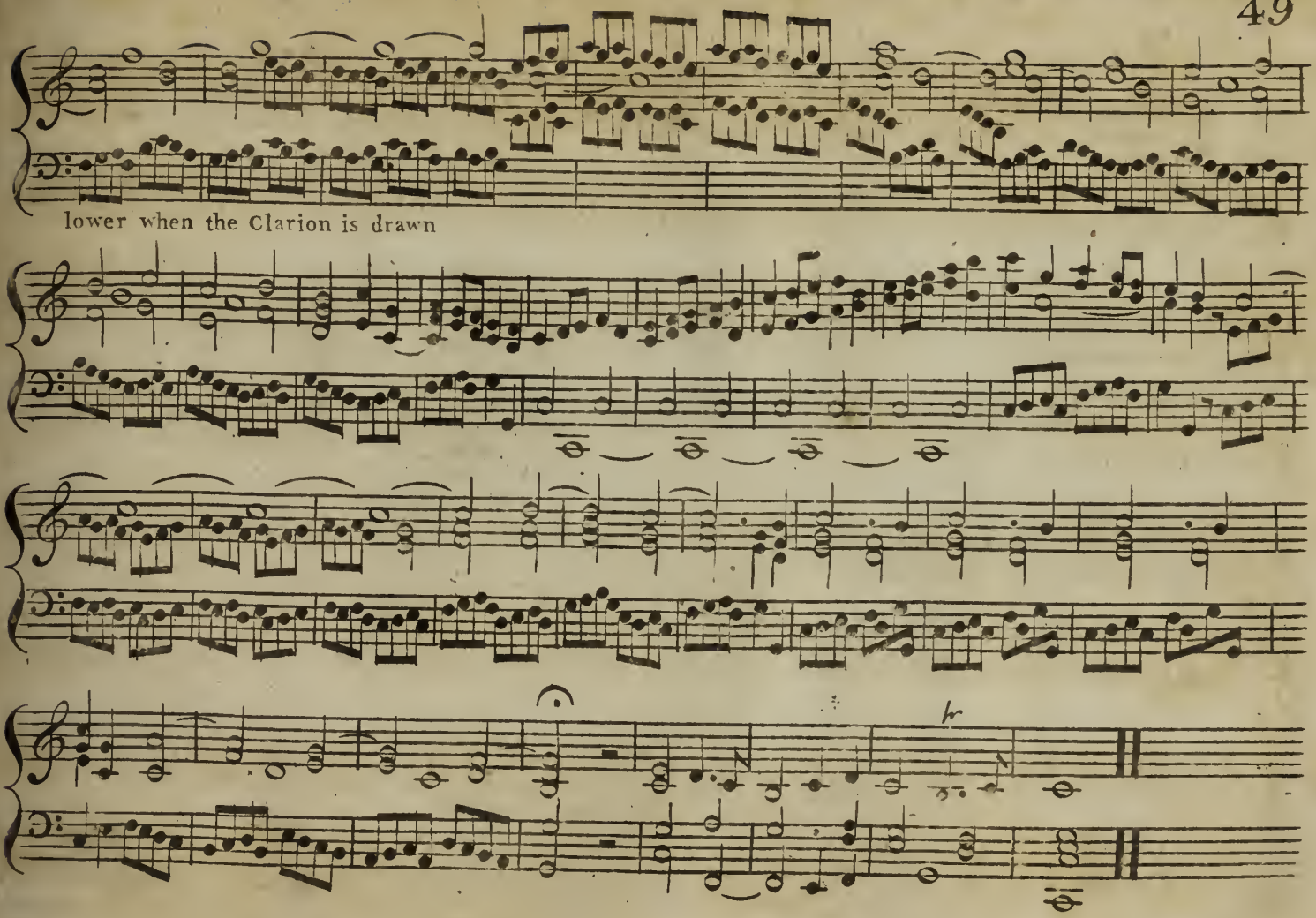
Full Org.

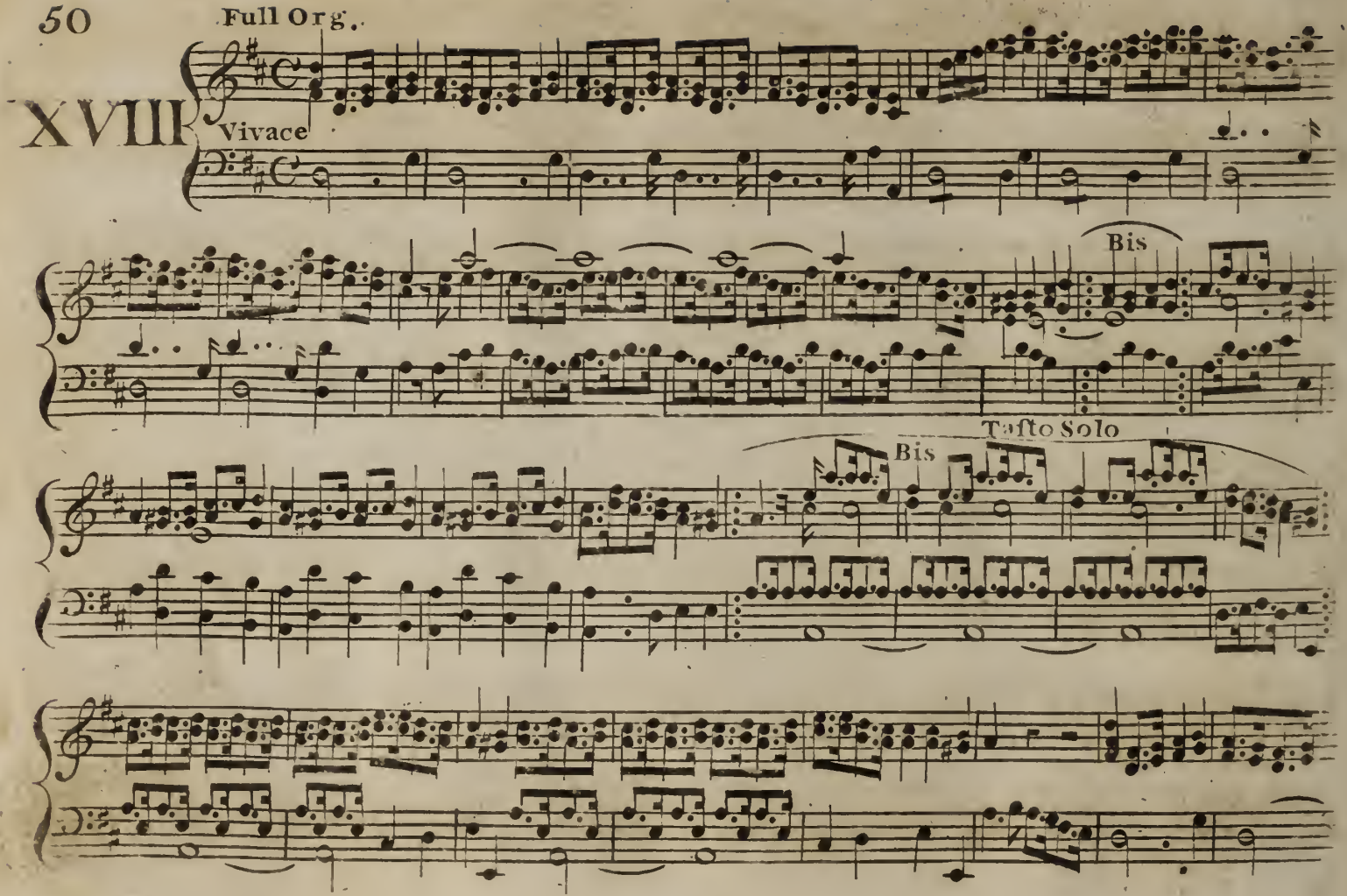
XVII

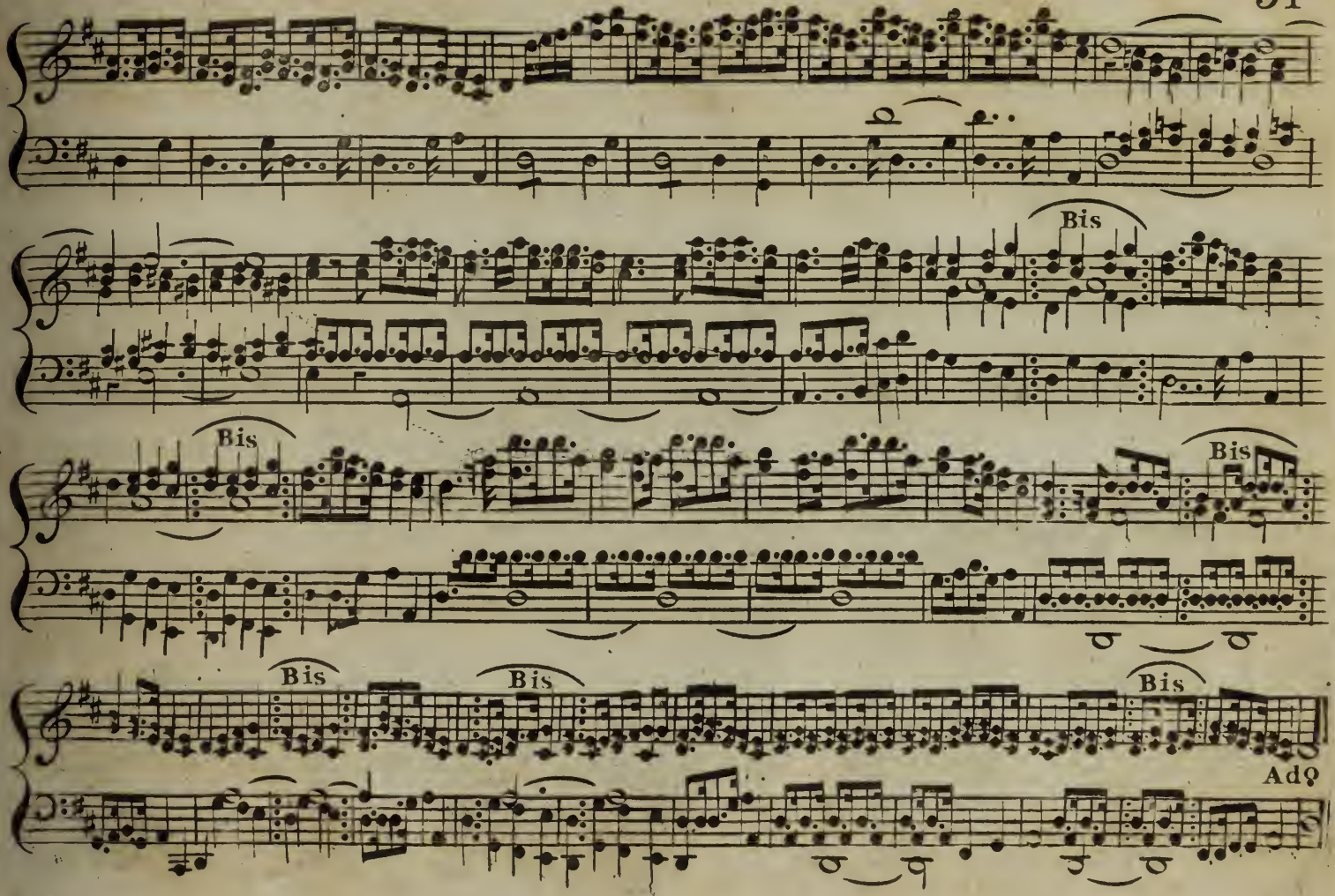
Andante




Play this an Octave lower when the Clarion is drawn.
This may alſo be played an Octave


lower when the Clarion is drawn


Full Org.
XVIII
Vivace
Bis
Tafto Solo
Bis


Bis
Bis
Bis
Bis
Bis
Bis
Adº