PREFACE.

In offering a fifth set of Voluntaries to the public, I have, as in the former sets, a few preliminary observations to make.

It is now a prevailing custom, in churches that have Organs, to open the service with a voluntary, sometimes in addition to that played before the Lessons, but mostly instead of that Voluntary, which latter is now, by many, considered as an unnecessary interruption of the service. But whether the objection be not, in fact, rather to the style of it (as frequently performed) than to the voluntary itself I shall not stay to enquire. As however both are in use in some churches, I have arranged the following in three divisions; namely Voluntaries for the opening of the service; Voluntaries for the middle of the service; and concluding Voluntaries.

The first of these, it will be perceived, are all, except two for Festivals, in the soothing style, which being as I think, most suitable to the opening of the service, I have frequently been surprised, as well as annoyed, at the loud and boisterous style in which, in some churches, the service is introduced. Perhaps the reason of this may be that, it not being really a part of the service, but merely introductory to it, whilst the people are walking in, opening and shutting pew doors, the same sort of Voluntary may be thought appropriate as is usually adopted whilst

the congregation is walking out. There is however this difference between the two cases; at the conclusion of the service, the whole congregation is dismissed at once, when, of course, the rustling and trampling of a large body of people may be a sufficient motive for the general use of the full organ; but at the commencement, the congregation is mostly seated when the organ begins; having been gradually coming in from the time the doors were opened. I have however, in a former preface, expressed my opinion on the propriety of beginning even the concluding Voluntary on the soft organ, especially, when it immediately succeeds a pathetic discourse, without the intervention of a hymn, comformably to which notion most of the following concluding Voluntaries are directed to begin on the choir organ. Those who have occasionally been present at the Portuguese Ambassadors chapel in South street; or other Roman catholic chapels, where, in general a pretty crowded congregation is dismissed at once, must have observed (at least I have always found it so) that the last Voluntary always begins upon the very softest stops of the organ, from which a gradual swell to the thunder of the full chorus, when the crowd is all in motion together, produces so striking an effect, that I have often wondered at the same

custom not having, occasionally at least, been adopted in our churches.

I have one more remark to make concerning concluding Voluntaries, namely that they should not begin too soon; it being usual for the congregation, individually to utter a private prayer after the blessing, which does not seem always to be considered by the organists, many of whom, it is to be feared, do not themselves conform to the practice, or they would not be ready quite so soon as they frequently are, to begin their Voluntary. Were it indeed to begin pianissimo (according to the custom before attended to) it would be of less consequence, but the full Organ thundering in, in the midst of this final prayer, must be a great annoyance to many who are in the habit of using a longer petition than others. The young organist would therefore do well to wait always till the Minister at least raises his head, before he touches the Organ.

Of the Voluntaries for the middle of the service, they are in much the same style as those for the opening (the soothing style being here also mostly adopted) but are rather longer, and some of them have an introductory prelude, which perhaps others of them may be thought to require. I may however fairly suppose that those young practitioners who have made use of my former publications may by the time they begin upon a fifth set, be able (with the hints I have given in the preface to my first

set) to play a short slow extempore prelude, upon the Diapasons, or Dulciana, which they should at least, by this time begin to attempt, taking care not to make their introductory prelude too long, but to comprize the whole Voluntary in about four minutes, which is the utmost (except on particular occasions) that I think ought to be allotted to Voluntaries in the middle of the service.

To give proper effect to many of the following movements, a separate set of keys for the swell is necessary, one hand being frequently employed thereon, whilst the other is using the Diapasons, or Dulciana.— There are also several transitions from the Diapasons to the Dulciana and vice versa, which latter stop, down to gamut, I should in all small church Organs recommend instead of a Flute throughout. And where there are not three sets of keys, the Organist will find a great convenience in a double shifting movement, or, in addition to the pedal taking off the usual, chorus stops, another shorter pedal close to it (so as to be used with the same foot) to take off the open Diapason and Principal, leaving on therefore, when both pedals are down, only the Dulciana and stopt Diapason, the proper stops to accompany the swell. By means of these two pedals, four different mixtures can be used, namely the full organ, full choir organ, soft choir organ, and the swell, which is a greater variety than can be made, on an Organ with three rows of keys, without touching the stops by hand.

The short pedal is also particularly useful when only the Diapasons and Dulciana are drawn, as by occasionally putting on and taking off the open-diapason, a forte and piano, or echo, is produced. The Organ at the free chapel of St. John, Chichester is upon this plan, as is also that of Hythe church, Kent, both built by the late Mr. England.

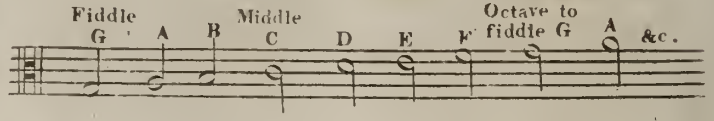
In number 21 of the following pieces there is a peculiarity I ought perhaps to mention, namely that the movement begins in D, and ends in G, though, had I not here noticed it, it might not have been discovered, which was actually the case in respect to myself, who had not observed it till I transcribed it for this publication. In fact, in extempore, or unpremeditated Voluntaries this peculiarity is, I believe, by no means uncommon, as when, by means of the watch he usually places before him, the extempore player finds it expedient to bring his Voluntary to a close, he would hardly think it necessary, should he have much wandered from the key he set out in, to grope his way back to it, in the usual course of modulation, but would think it sufficient to close in any key he might happen then to be, or proceeding towards. I can however after all, produce classical authority for this deviation from the usual practice of beginning and ending in the same key; in the chorus, "But 'as for his people" in the Oratorio of Israel in Egypt, sometimes played as a concluding Voluntary which in like manner, begins in D, and ends in G.

PREFACE.

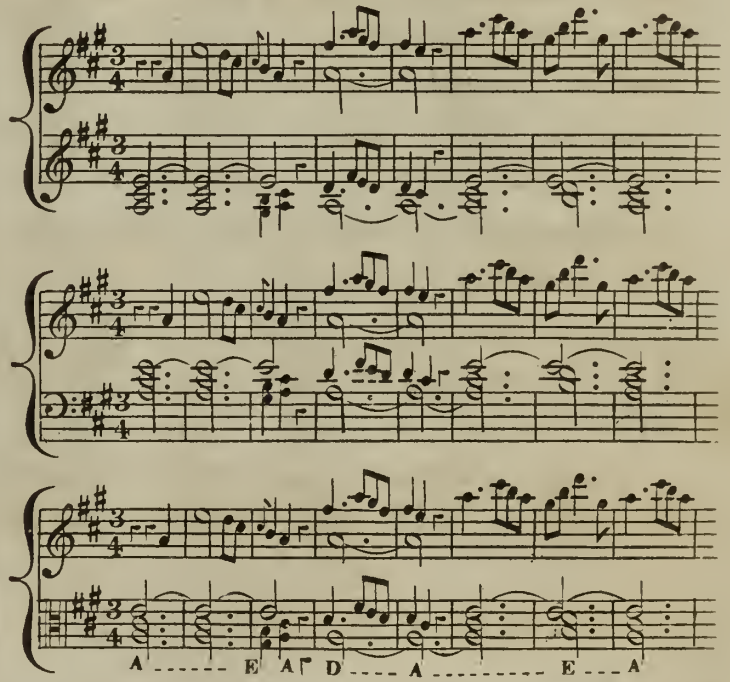
I have yet two observations to make respecting the following movements, the first of which is that whenever the word swell occurs, I always mean, the two diapasons and hautboy (or cremona) of that part of the Organ to be used, as whenever I mean that the reed stop should be omitted, I always use the words "Swell diapasons" or "diapasons & principal"— I am induced to make this remark from having sometimes heard the effect of my Voluntaries weakened, (as I thought) by the swell diapasons only being drawn, when the addition of the reed stop would have given the brilliancy, or effected the contrast I had intended to produce.

The other observation is concerning the counter-tenor clef, which being occasionally used in these Organ pieces, I must intreat the young, and particularly the young female Organist not to take fright at it, as it may be learnt in half an hour's time, and very soon rendered perfectly familiar, by only considering the middle line in that clef as coinciding with the middle C, of the Organ; the lowest space with the lowest note of the Swell (in most Organs) or fiddle G, as it is called, as being also the lowest note of that Instrument, to which the upper line, in this clef, is the octave G. And these three notes being once fixed in the mind by means of the foregoing analogies, the other notes must almost instantly be known, from their relative situation on the staff, as I have observed before in the Introduction to my second set of Voluntaries.

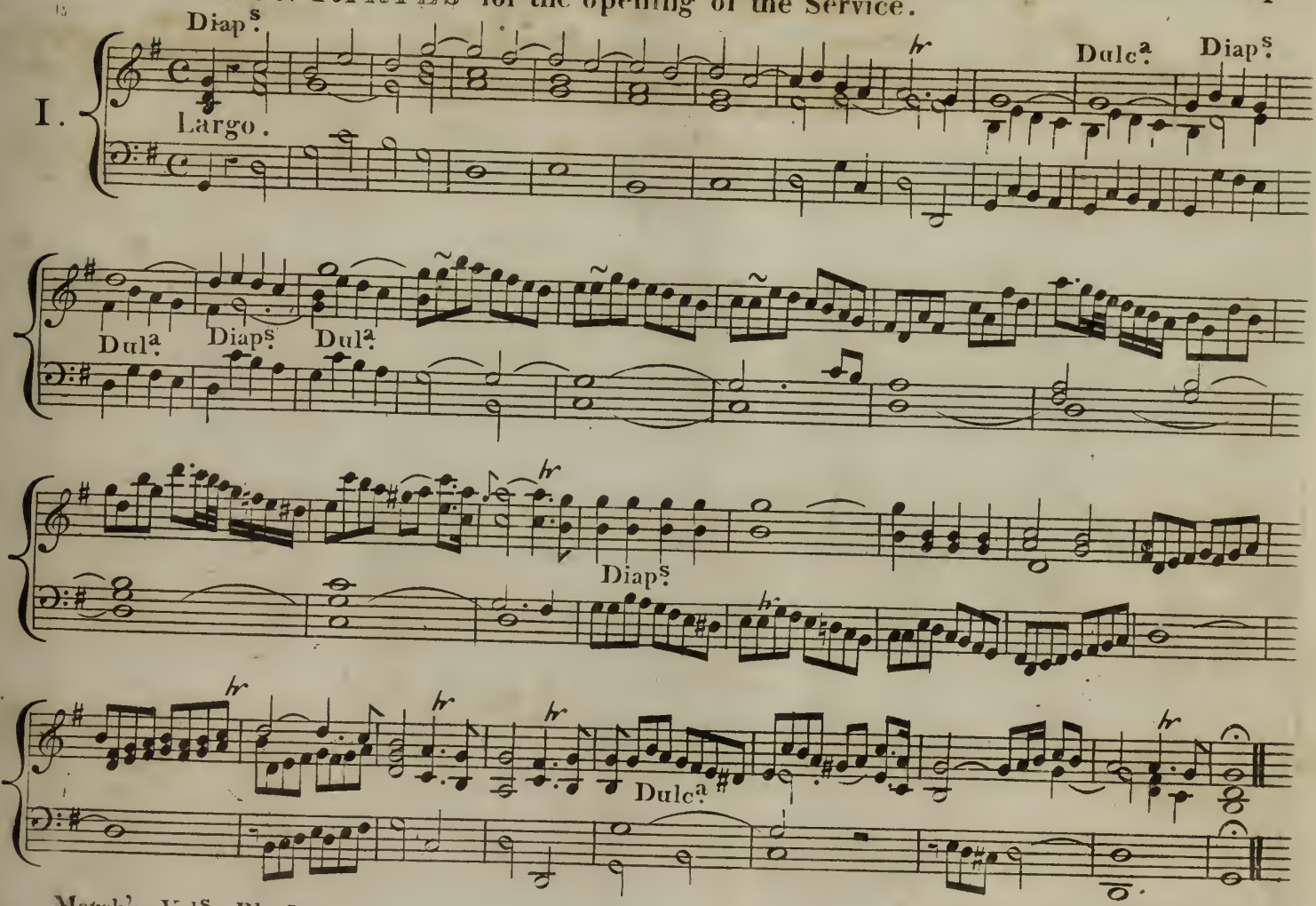
Scale of the Counter-tenor Clef.

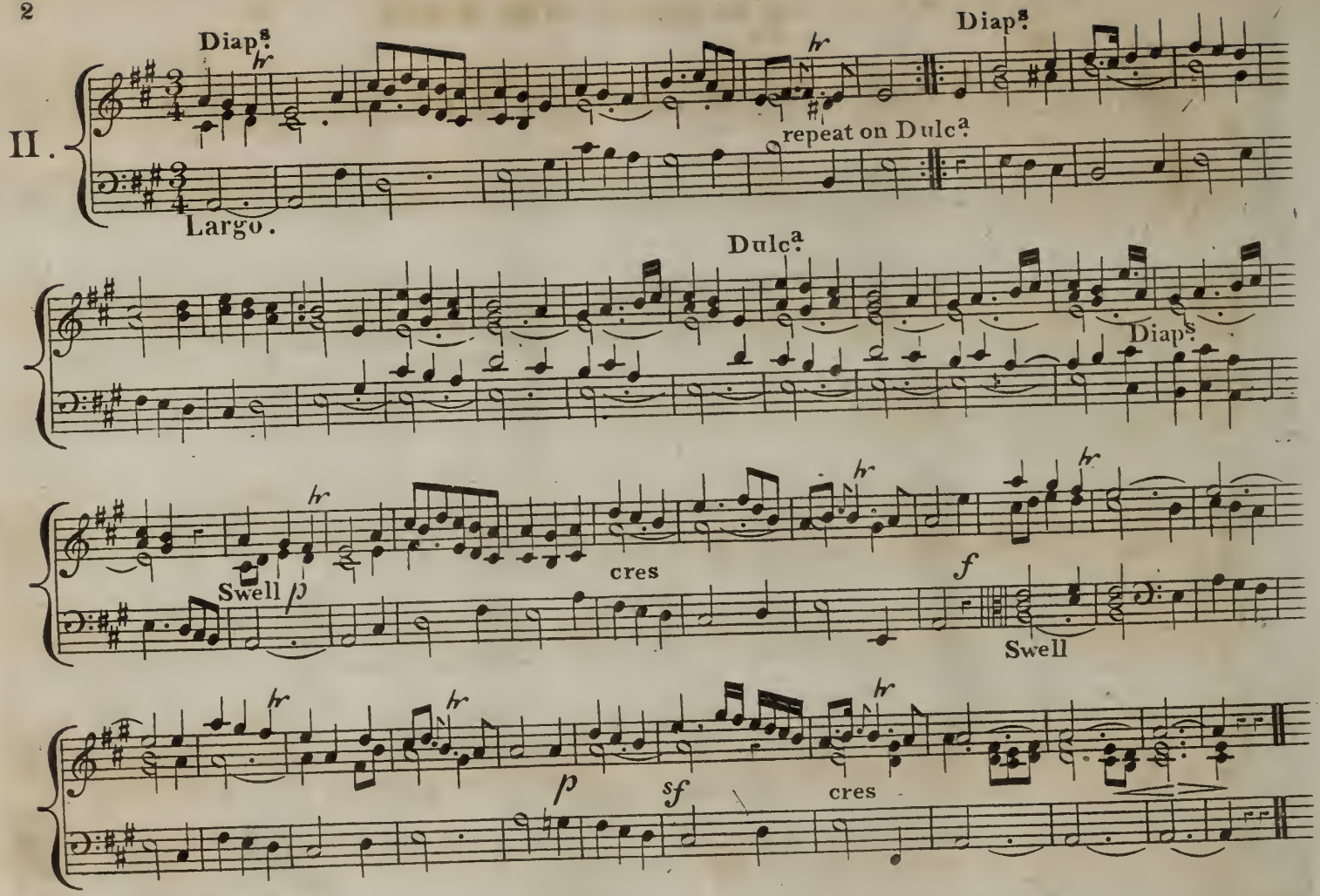


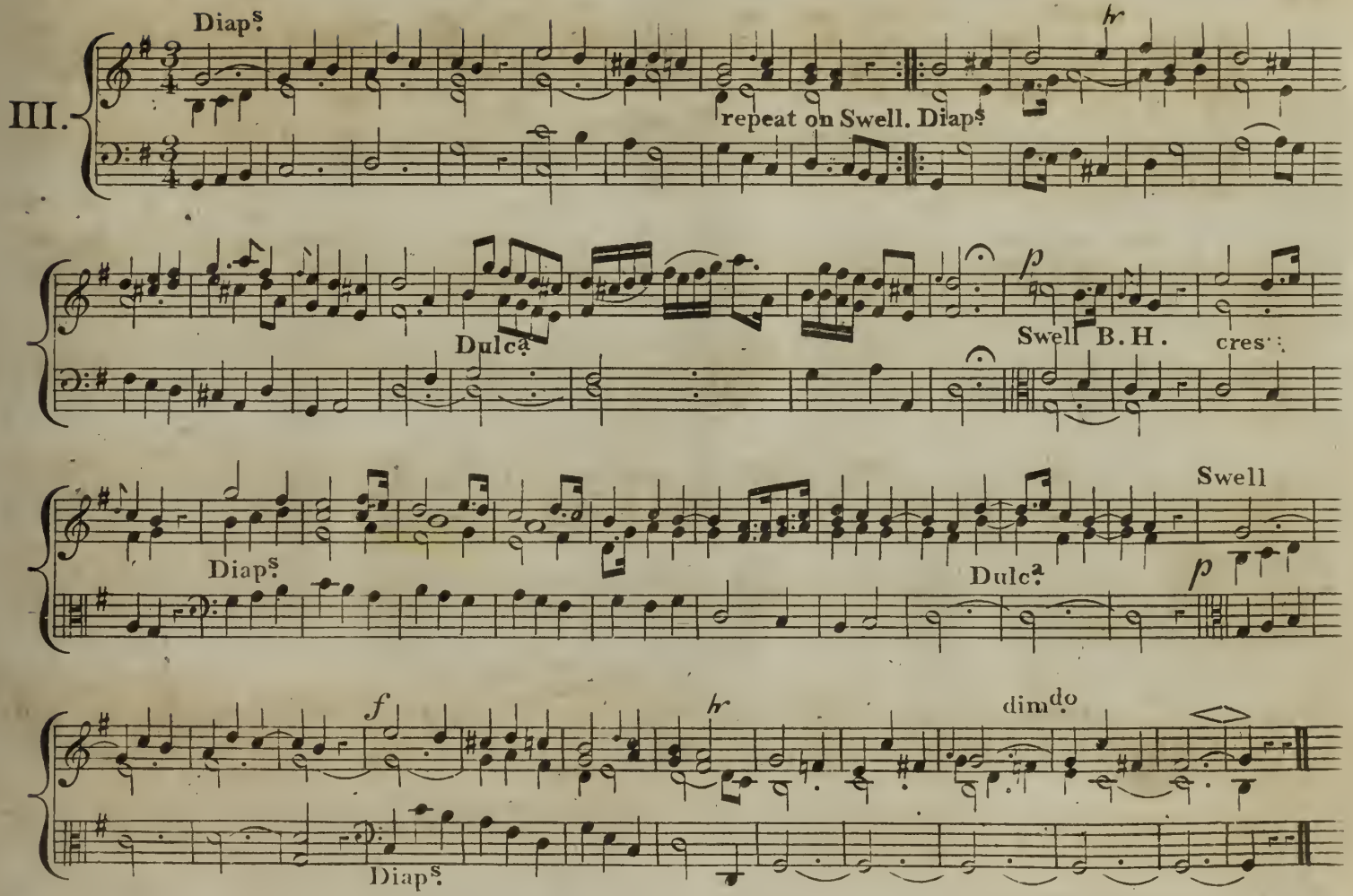
The use of this clef will be found to be particularly convenient, when a melody taken by the right hand on the diapasons, is accompanied by sostenuto chords with the left, on the lower notes of the swell; the bass being, at the same time taken on the the diapasons by the pedals, in such Organs as have them; a style of playing first introduced here, I believe, by the Abbe Vogler; as by avoiding this clef, such chords for the left hand must be written mostly among the ledger lines over the bass, or below the treble staff, which would be much less clear, and of course, must be more perplexing to the performer, as will be manifested in the following example of the opening of the 25th Voluntary, page 25. of this collection, here written three different ways.

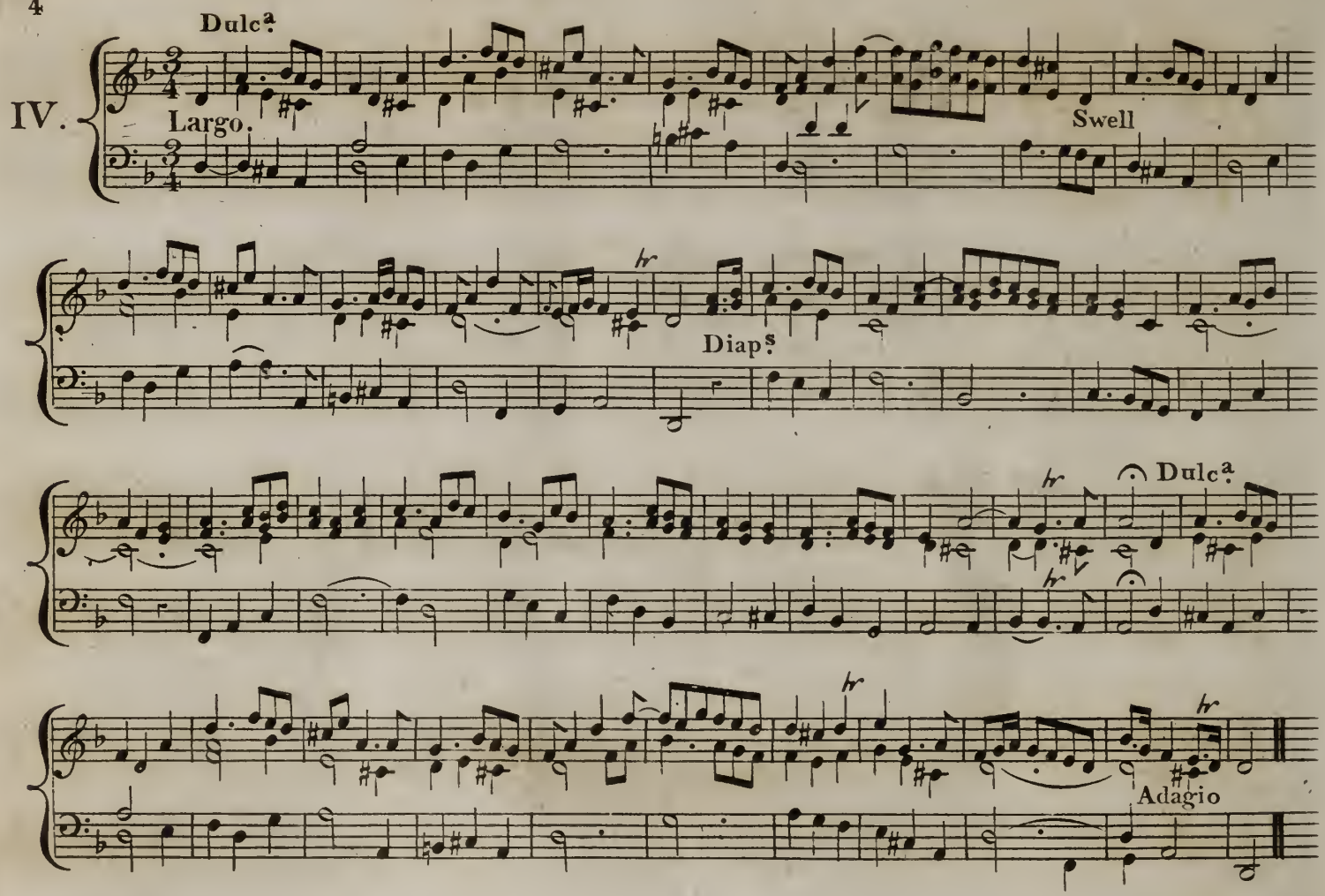


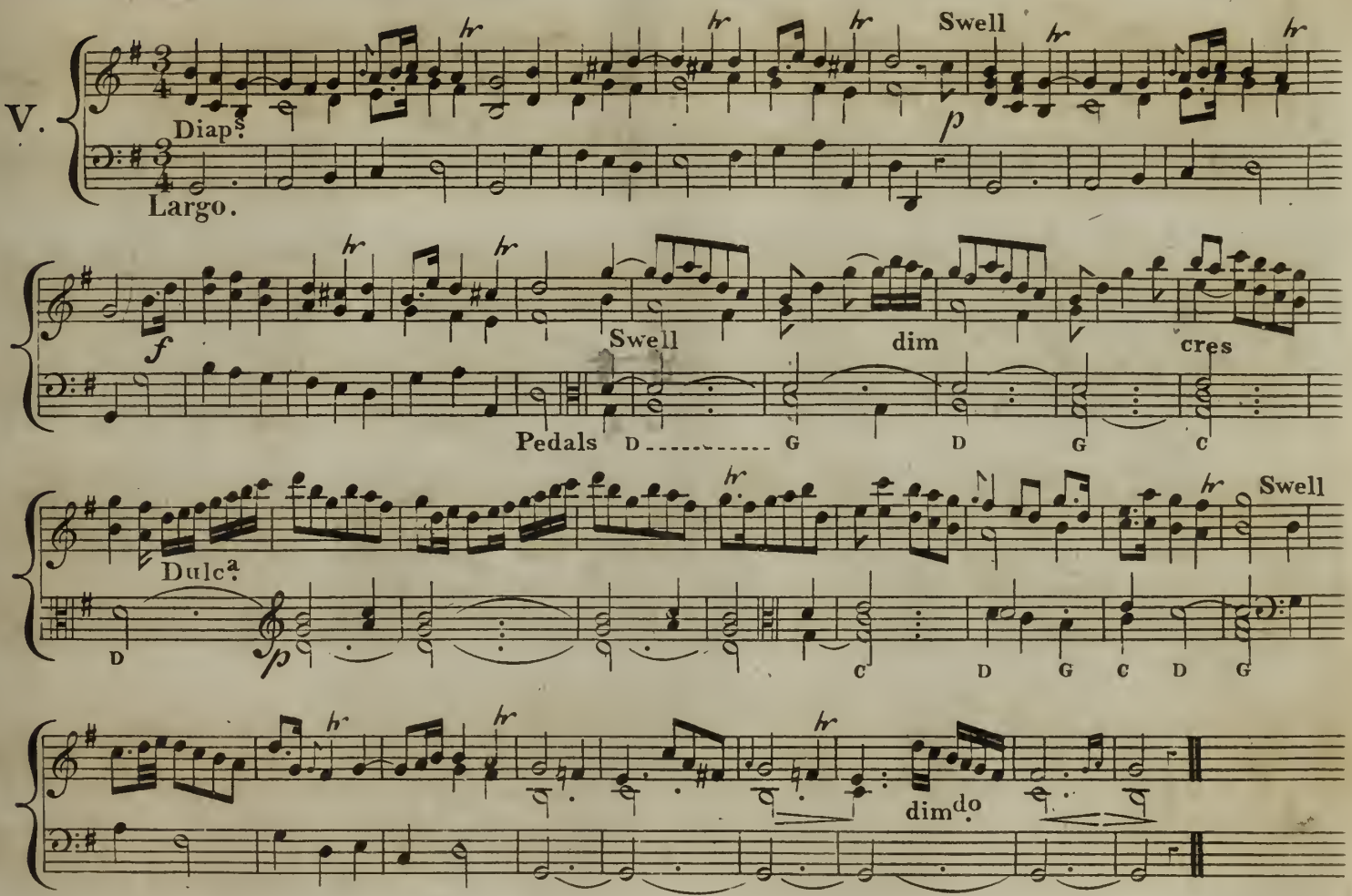
N.B. The letters that sometimes occur under the lower staff are to signify the pedal notes that may be taken at pleasure.

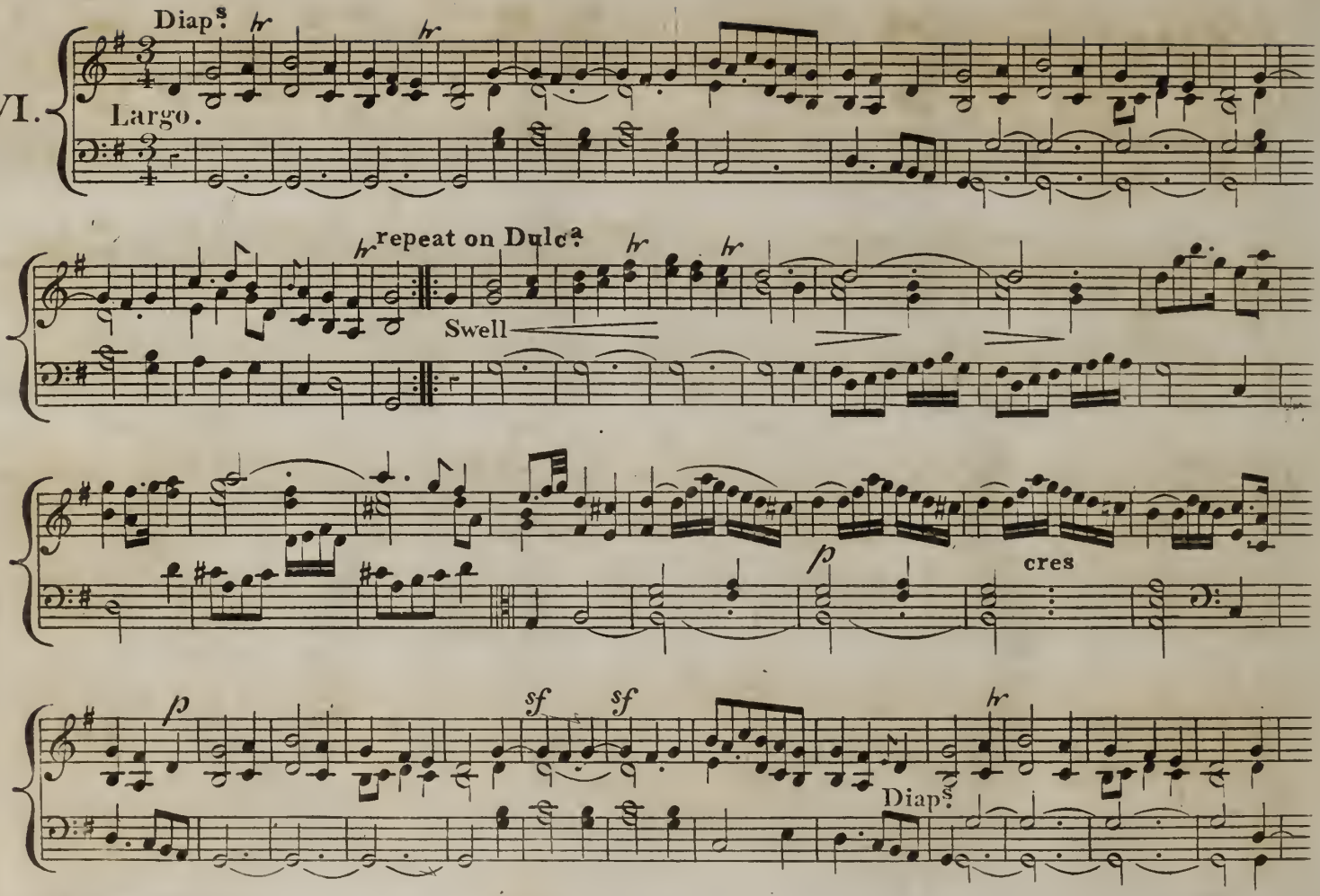

Diap.s
I.
Largo.
Dulc.a
Diap.s
Dul.a
Diap.s
Dul.a
Diap.s
Dulc.a

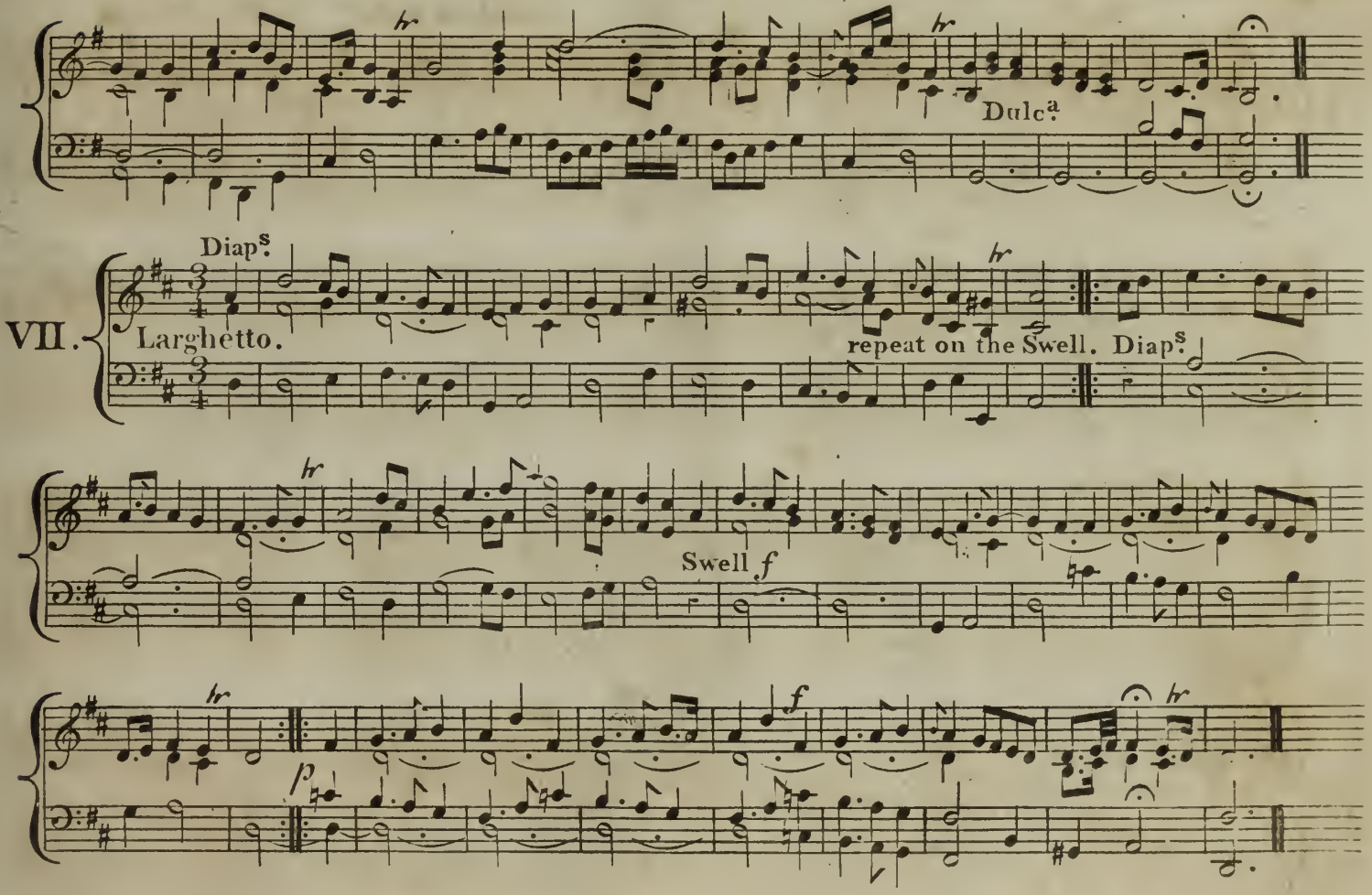

II.
Diap.s
Diap.s
repeat on Dulc.a
Largo.
Dulc.a
Diap.s
Swell p
cres
f
Swell
p
sf
cres

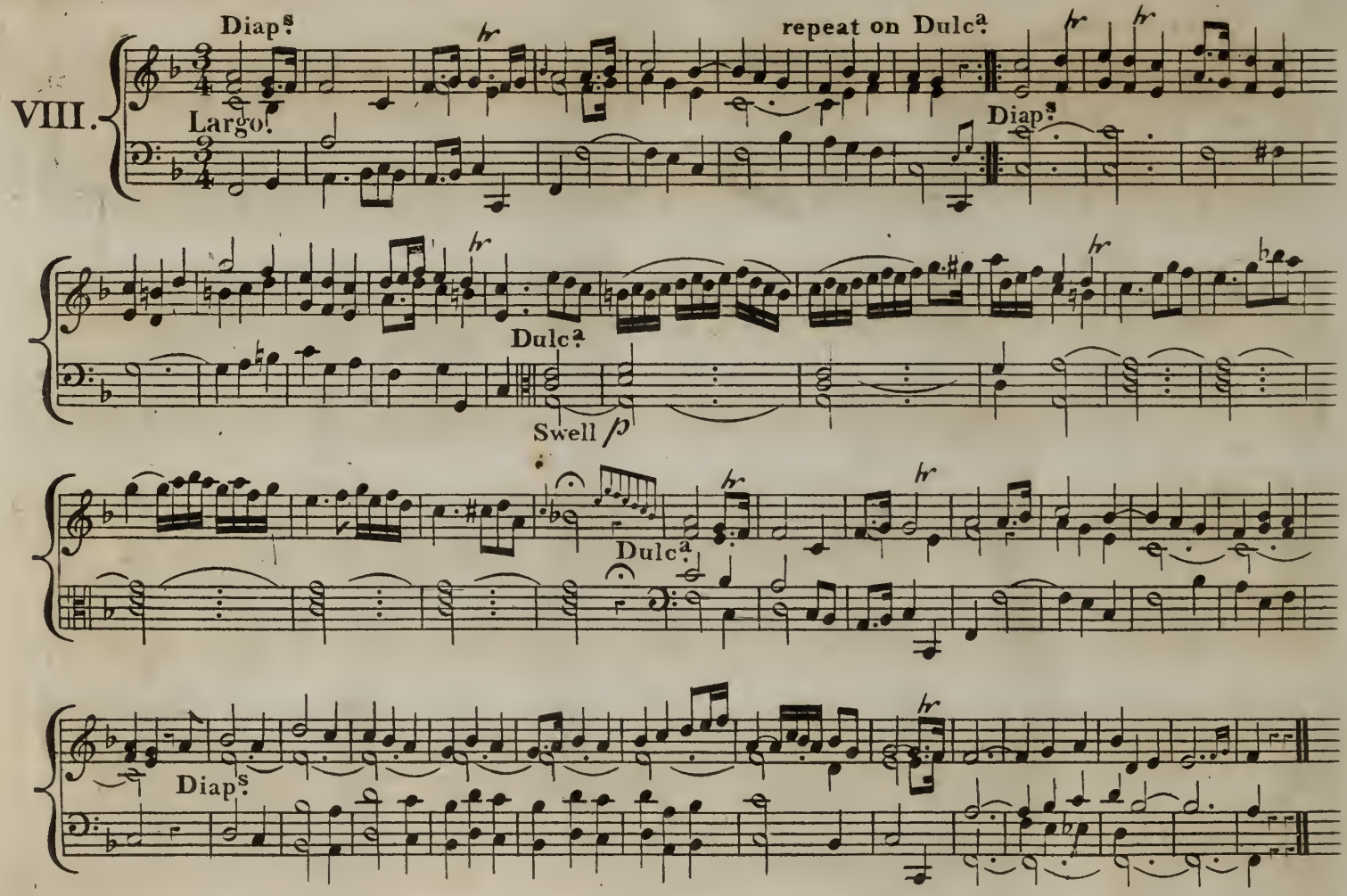

III.
Diap.s
hr
repeat on Swell. Diap.s
Dulc.a
p
Swell B. H.
cres.
Swell
Diap.s
Dulc.a
p
f
hr
dim.do
Diap.s

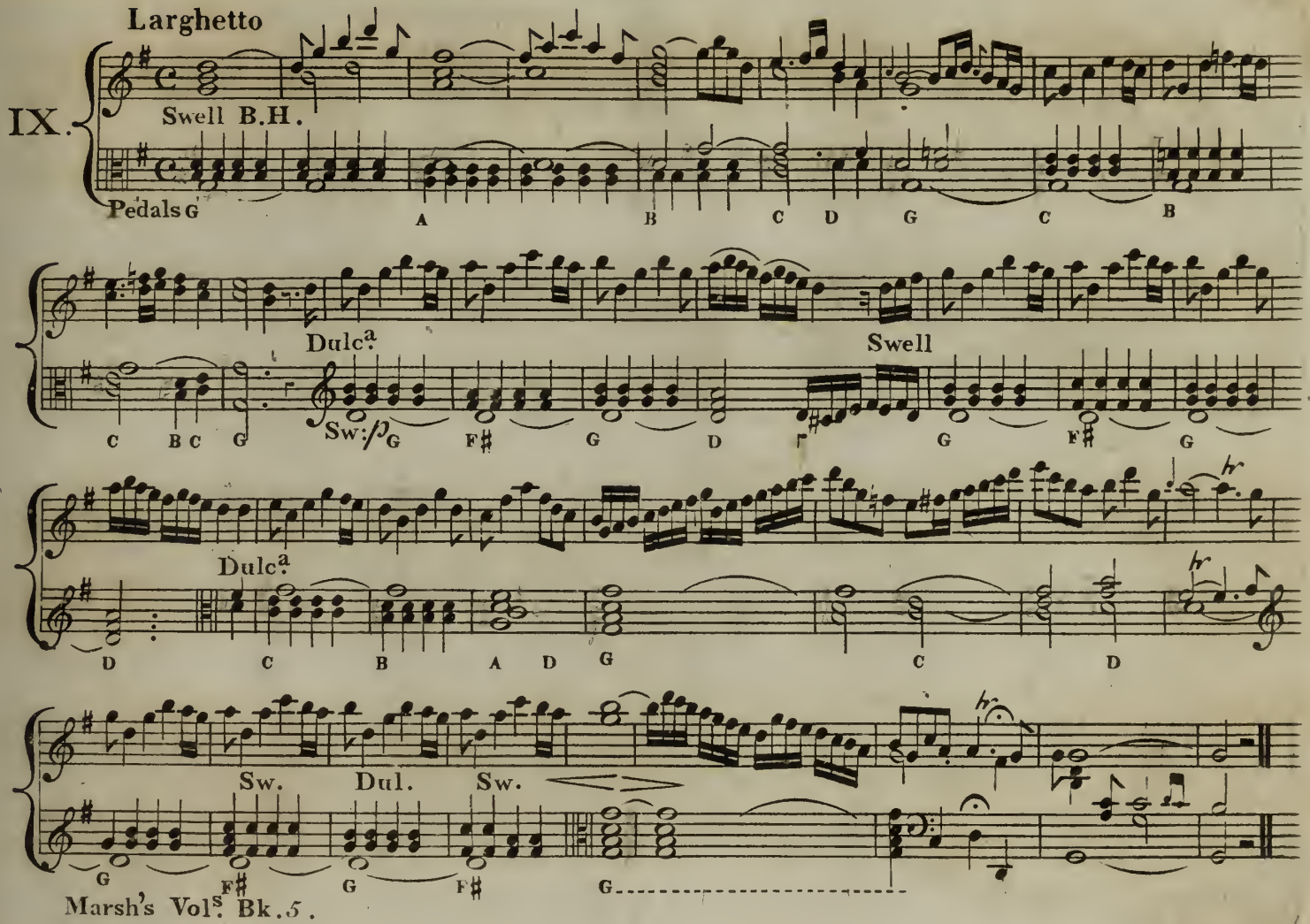

IV.
Dulca
Largo.
Swell
Diaps
Dulca
Adagio

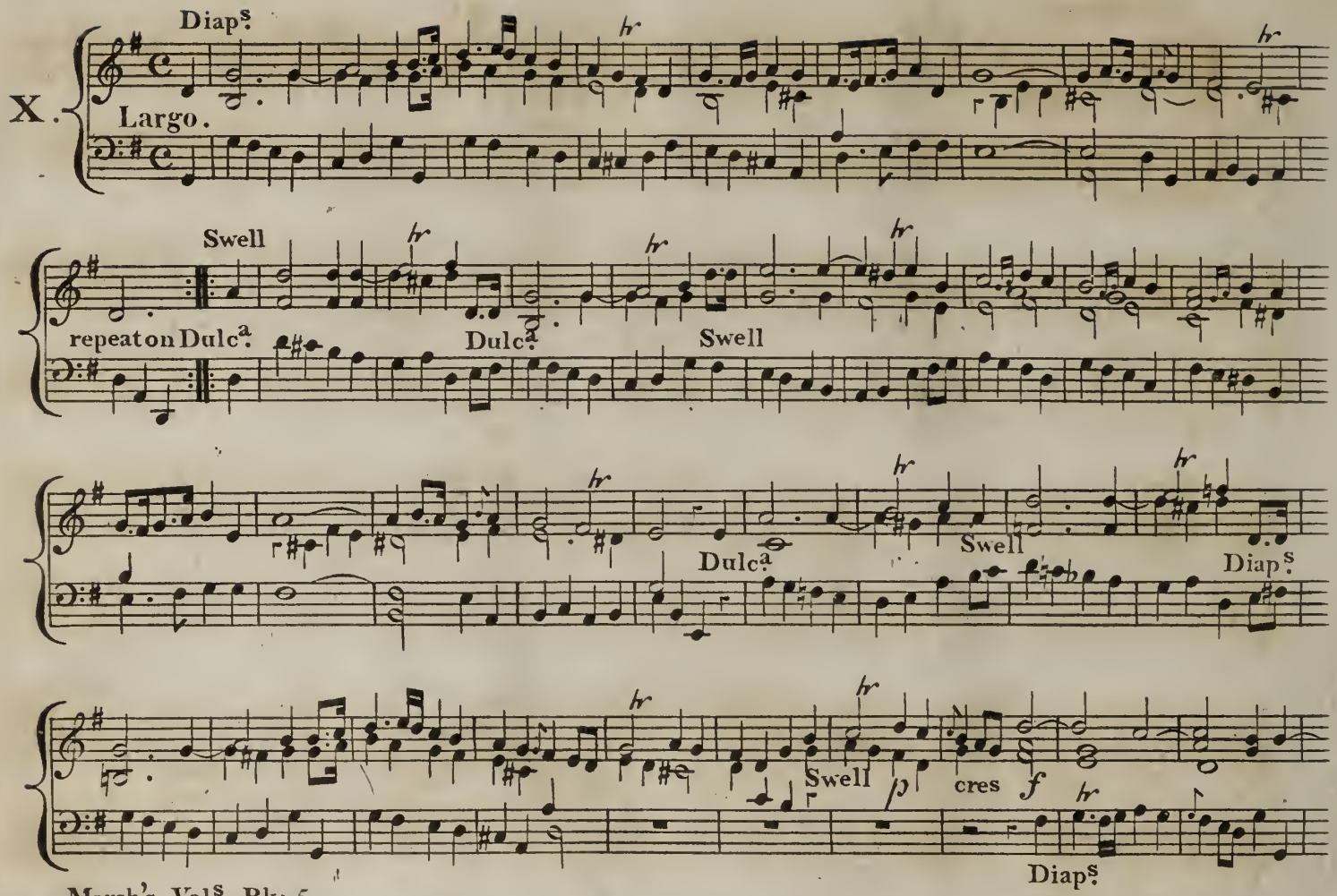

V.
Diaps.
Largo.
Swell
p
f
Swell
dim
cres
Pedals D ---------- G D G C
Dulca.
Swell
D
p
C D G C D G
dimdo

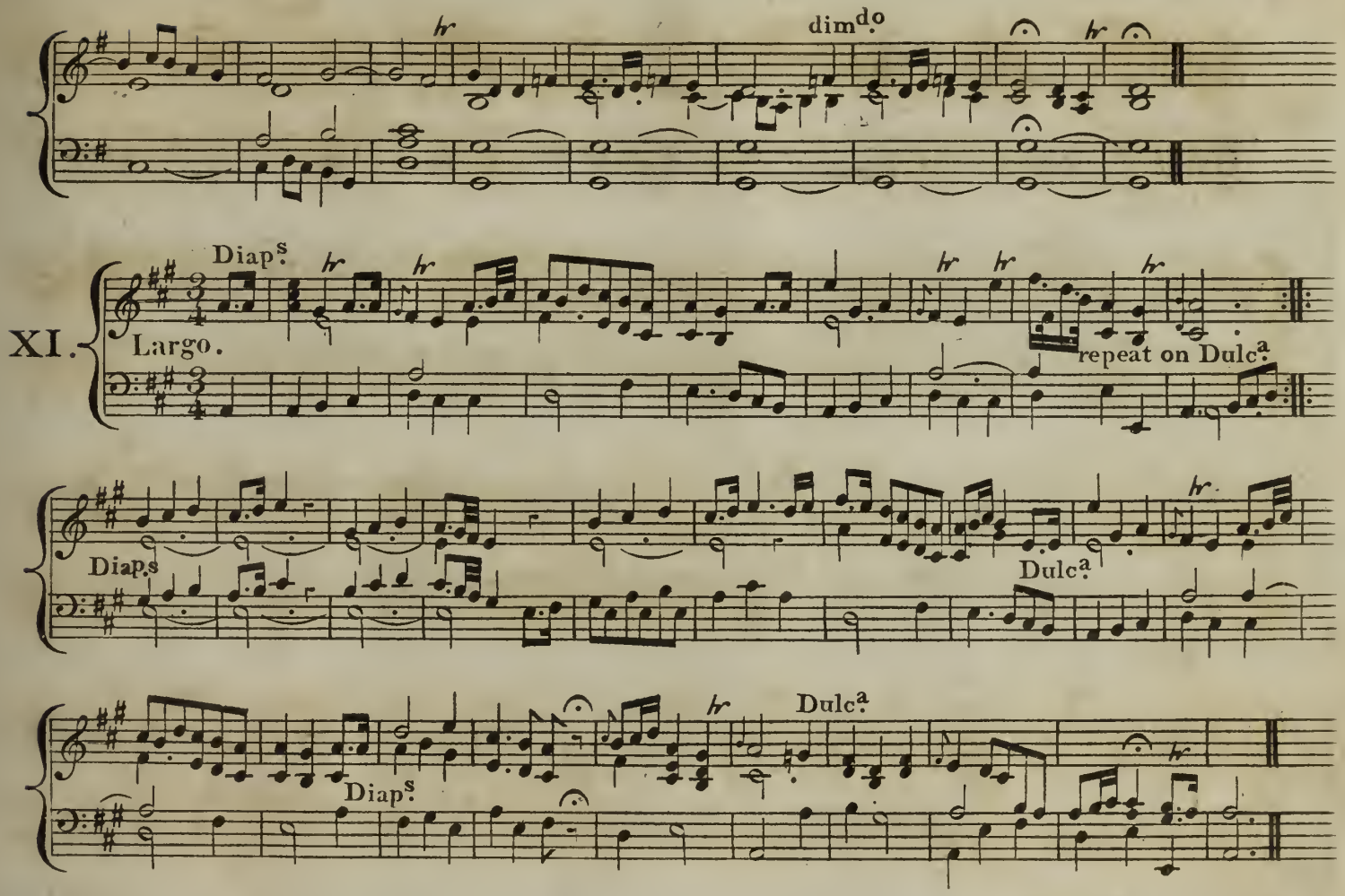

VI.
Diap.s
hr
Largo.
hr
repeat on Dulc.a
hr
hr
Swell
p
cres
p
sf
sf
hr
Diap.s

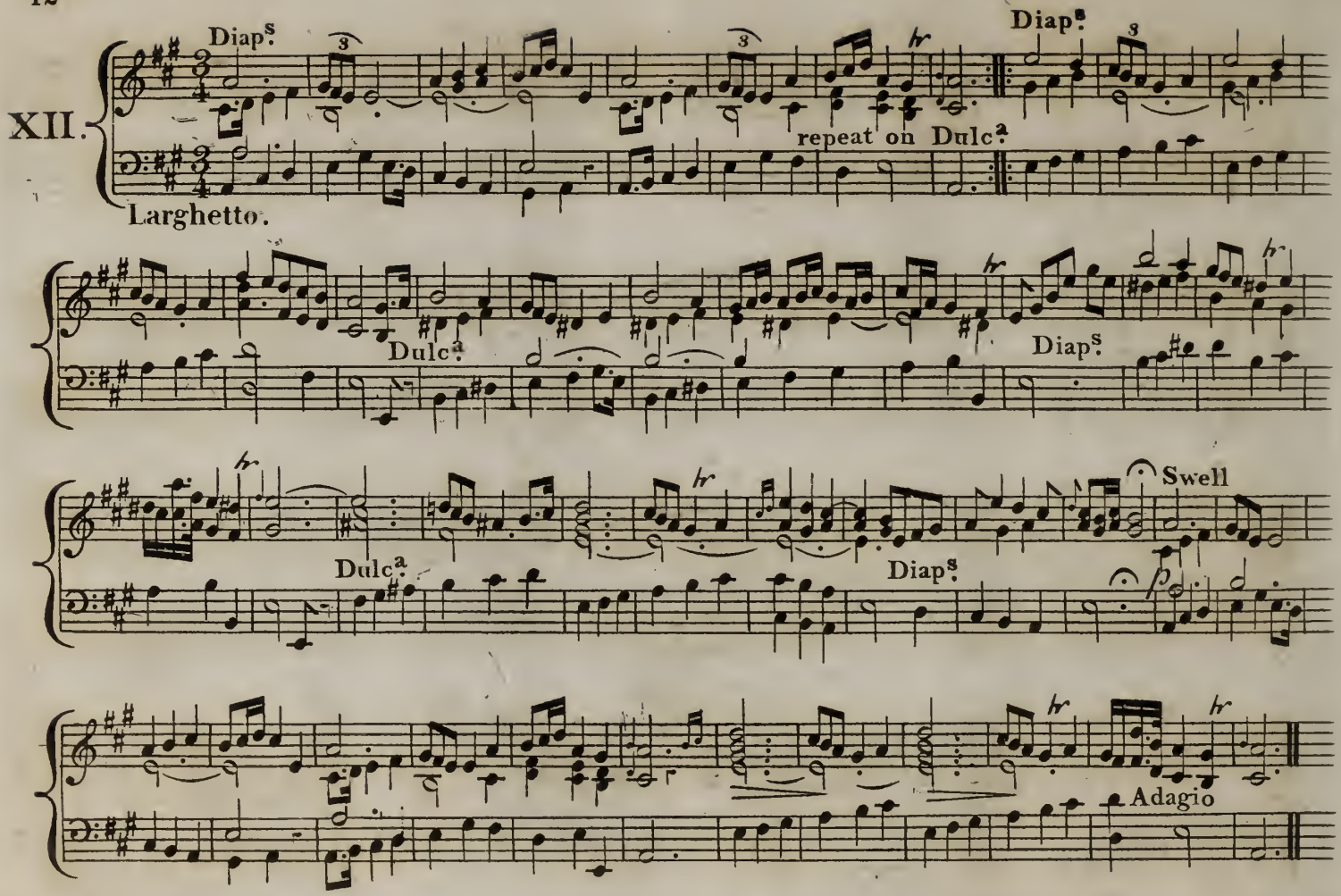

Dulc.a
Diap.s
VII.
Larghetto.
repeat on the Swell. Diap.s
Swell f
p

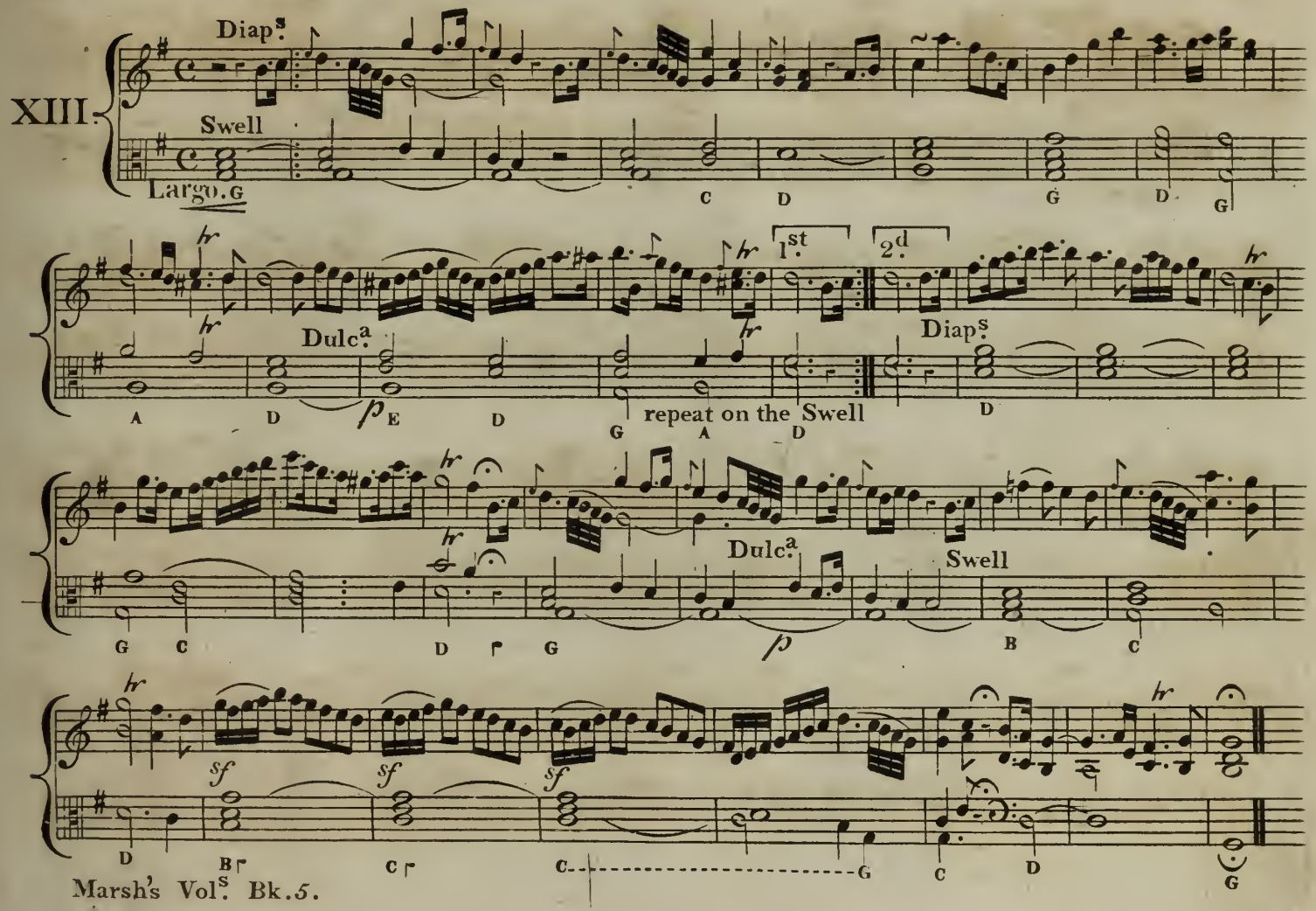

VIII.
Diap.s
repeat on Dulc.a
Largo.
Diap.s
Dulc.a
Swell p
Dulc.a
Diap.s

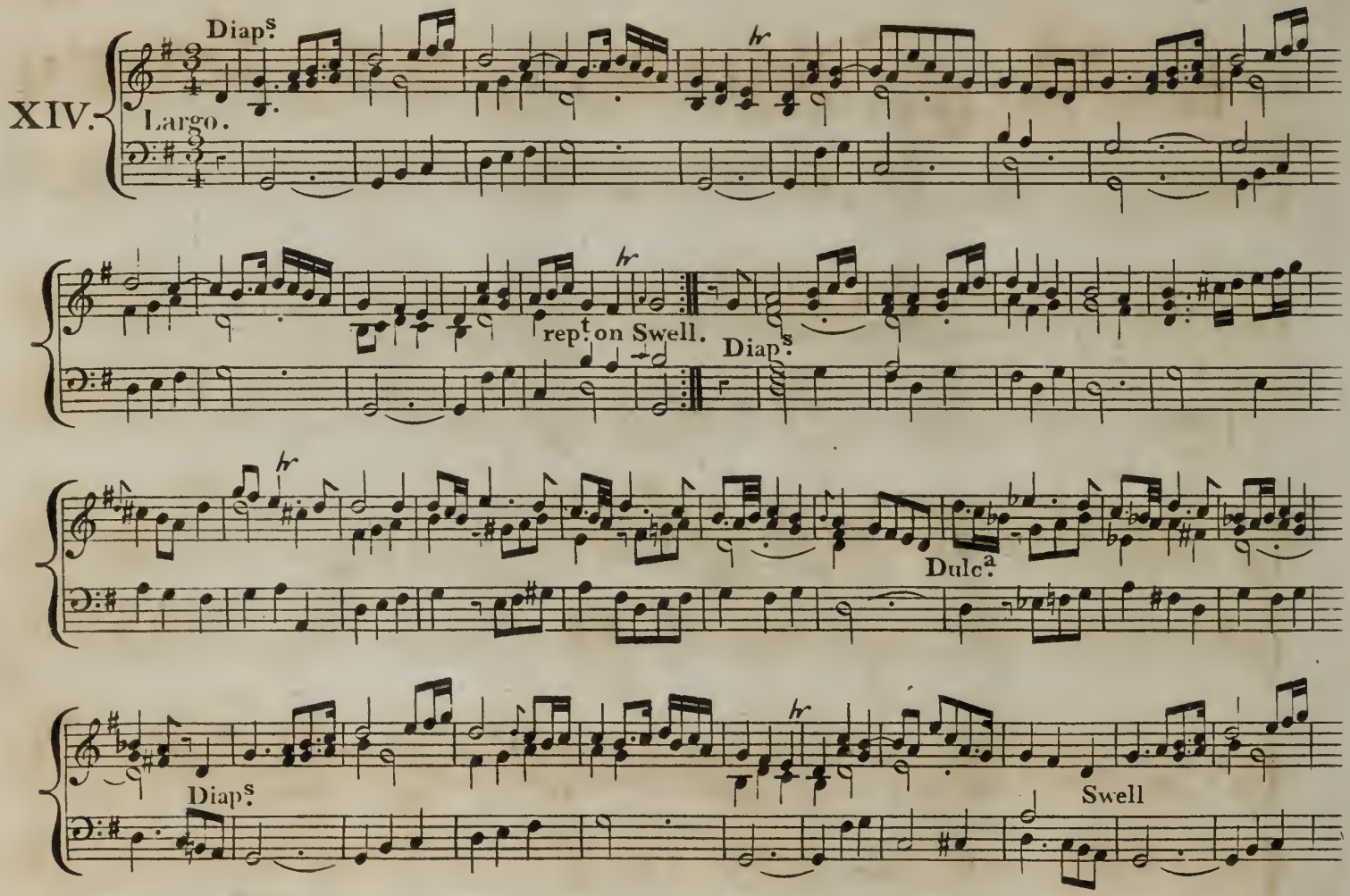

Larghetto
IX.
Swell B.H.
Pedals G A B C D G C B
Dulc.a
Swell
C B C G
Sw: p G F♯ G D G F♯ G
Dulc.a
D C B A D G C D
Sw. Dul. Sw.
G F♯ G F♯ G

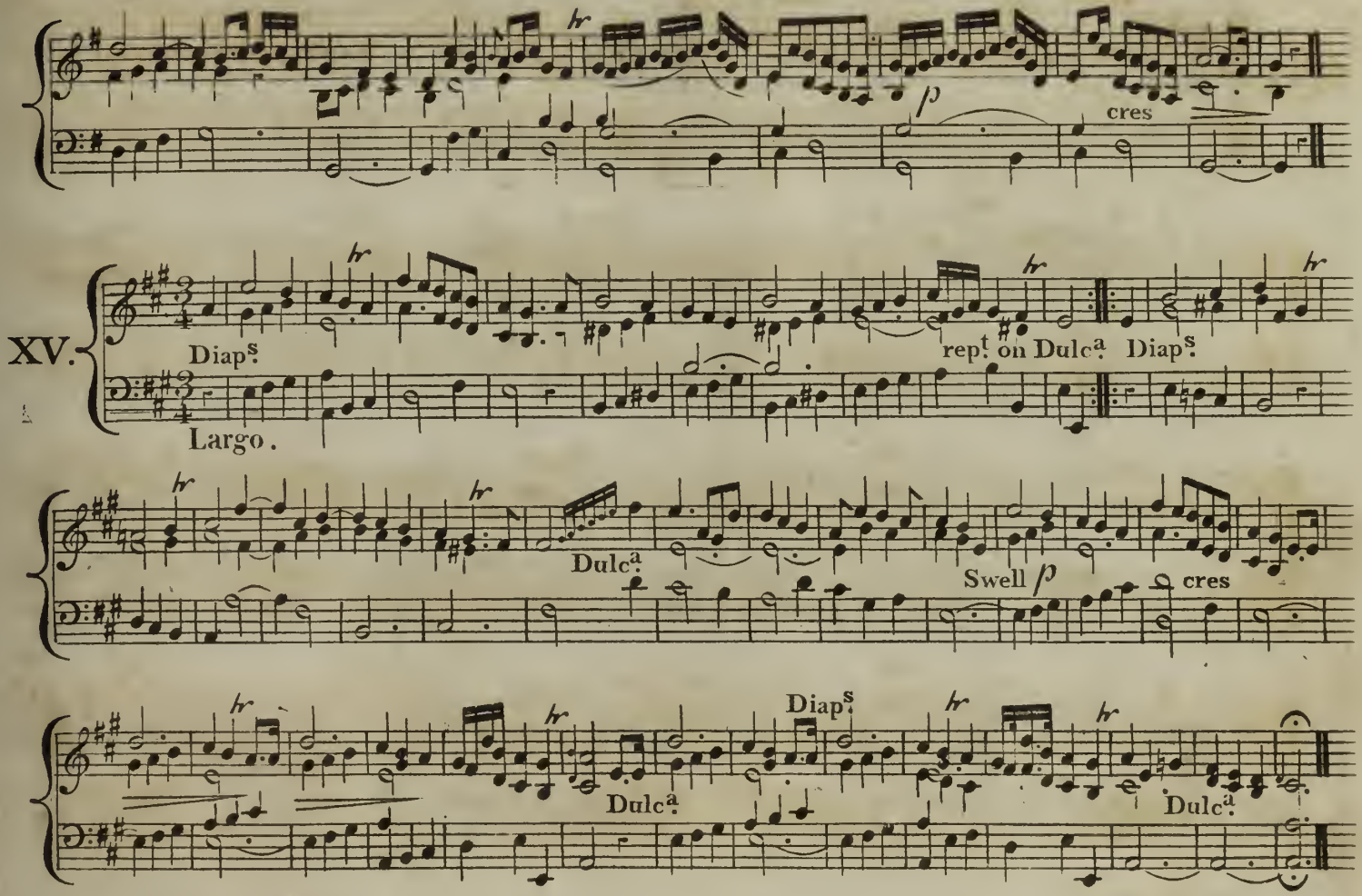

X.
Diap.s
Largo.
Swell
repeat on Dulc.a
Dulc.a
Swell
Dulc.a
Swell
Diap.s
Swell
p
cres
f
Diap.s

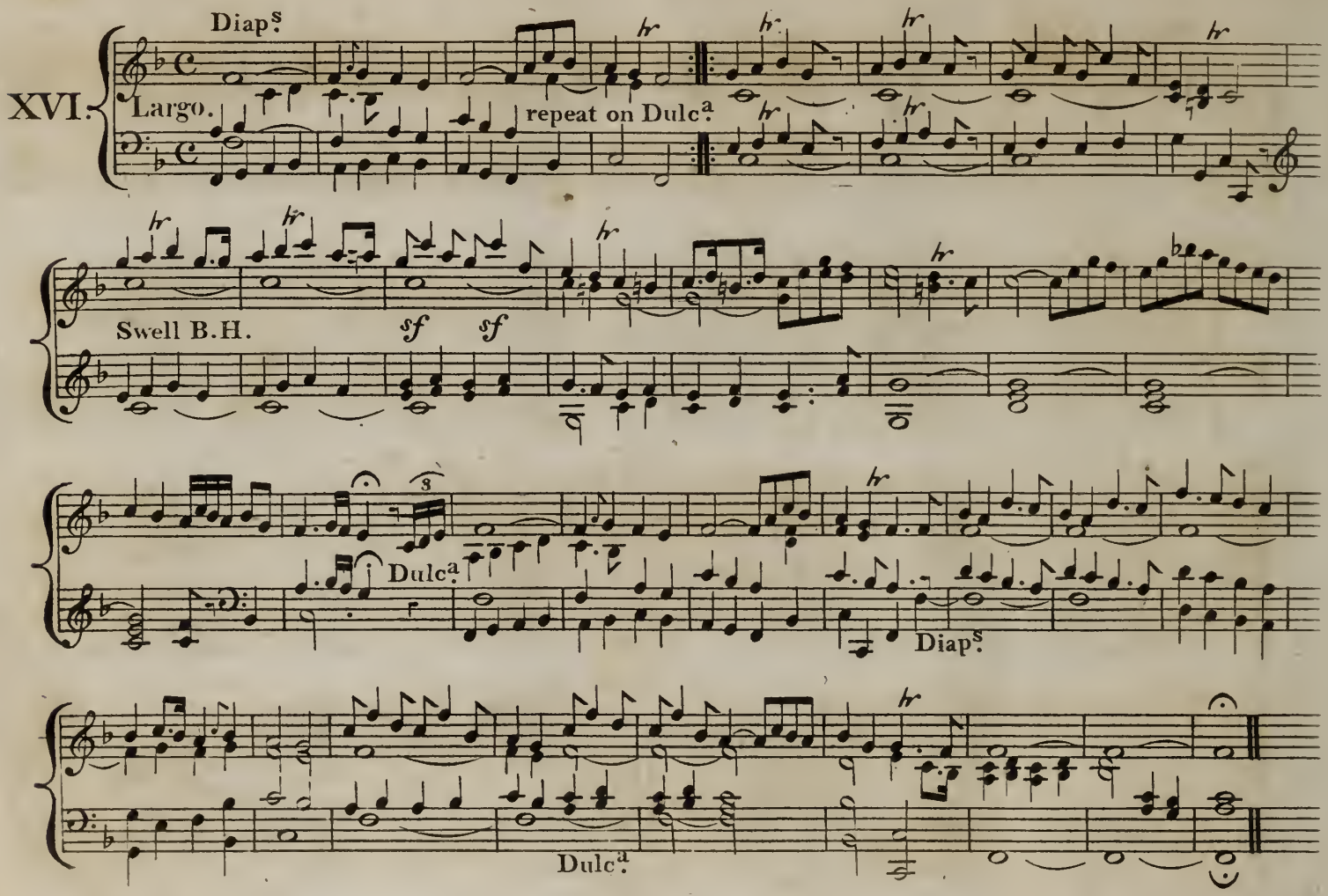

dim.do
Diap.s
XI.
Largo.
repeat on Dulc.a
Diap.s
Dulc.a
Dulc.a
Diap.s

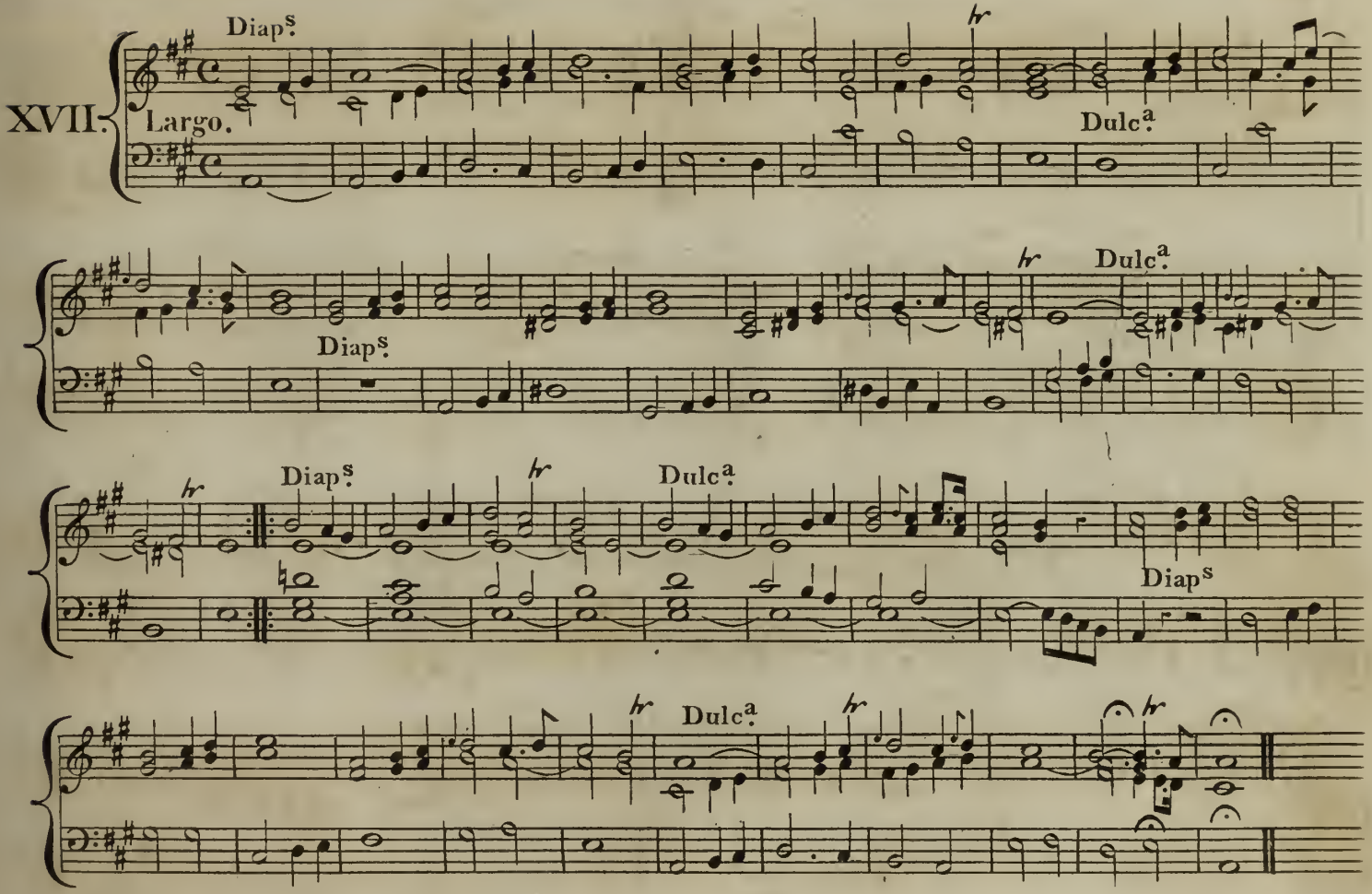

XII.
Larghetto.
Diap.s
Diap.s
repeat on Dulc.a
Dulc.a
Diap.s
Dulc.a
Diap.s
Swell
Adagio

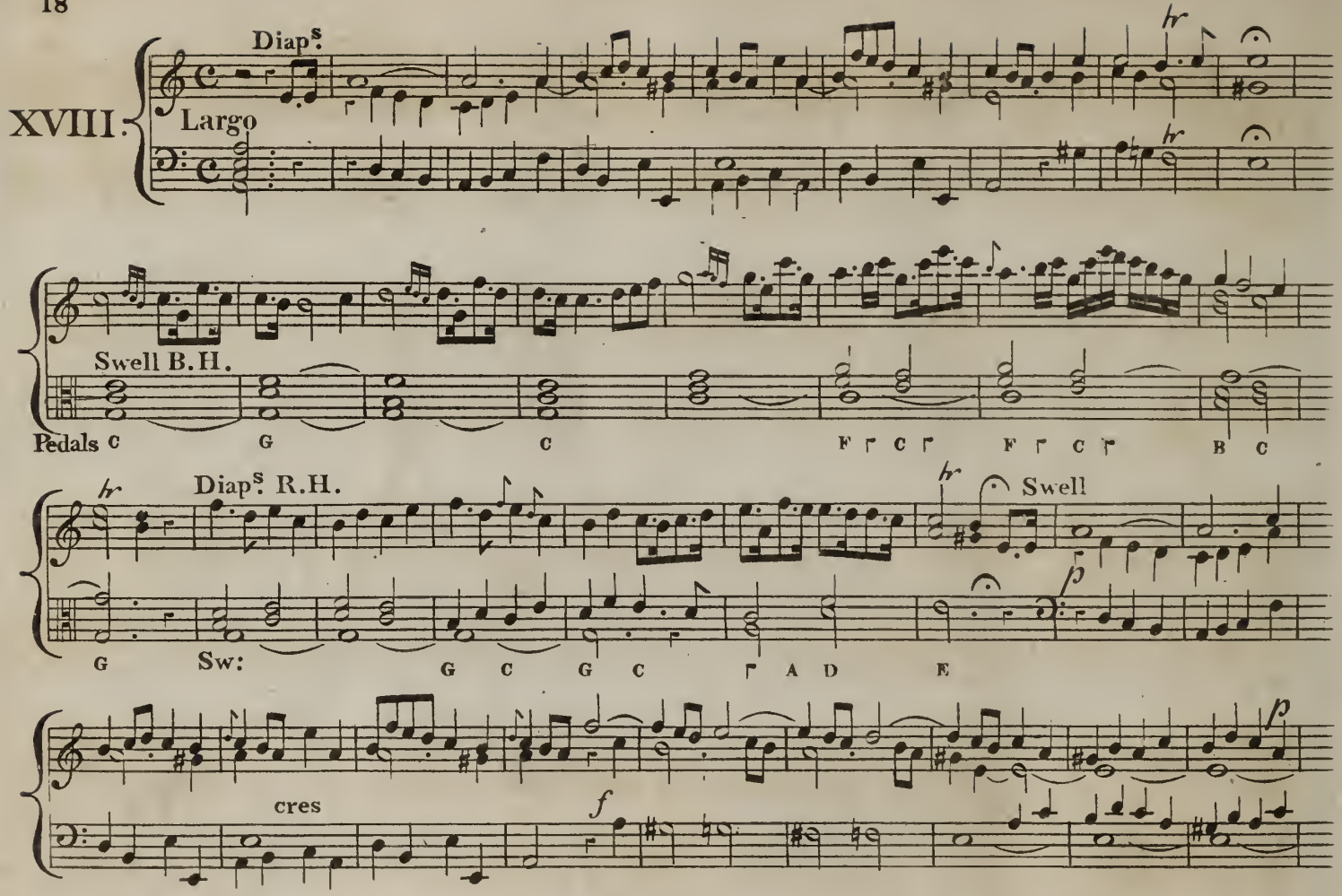

XIII.
Diap.s
Swell
Largo.G
C D G D G
hr
Dulc.a
1.st
2.d
Diap.s
A D p E D G A D
repeat on the Swell
D
Dulc.a
Swell
G C D G p B C
sf
D B C C G C D G

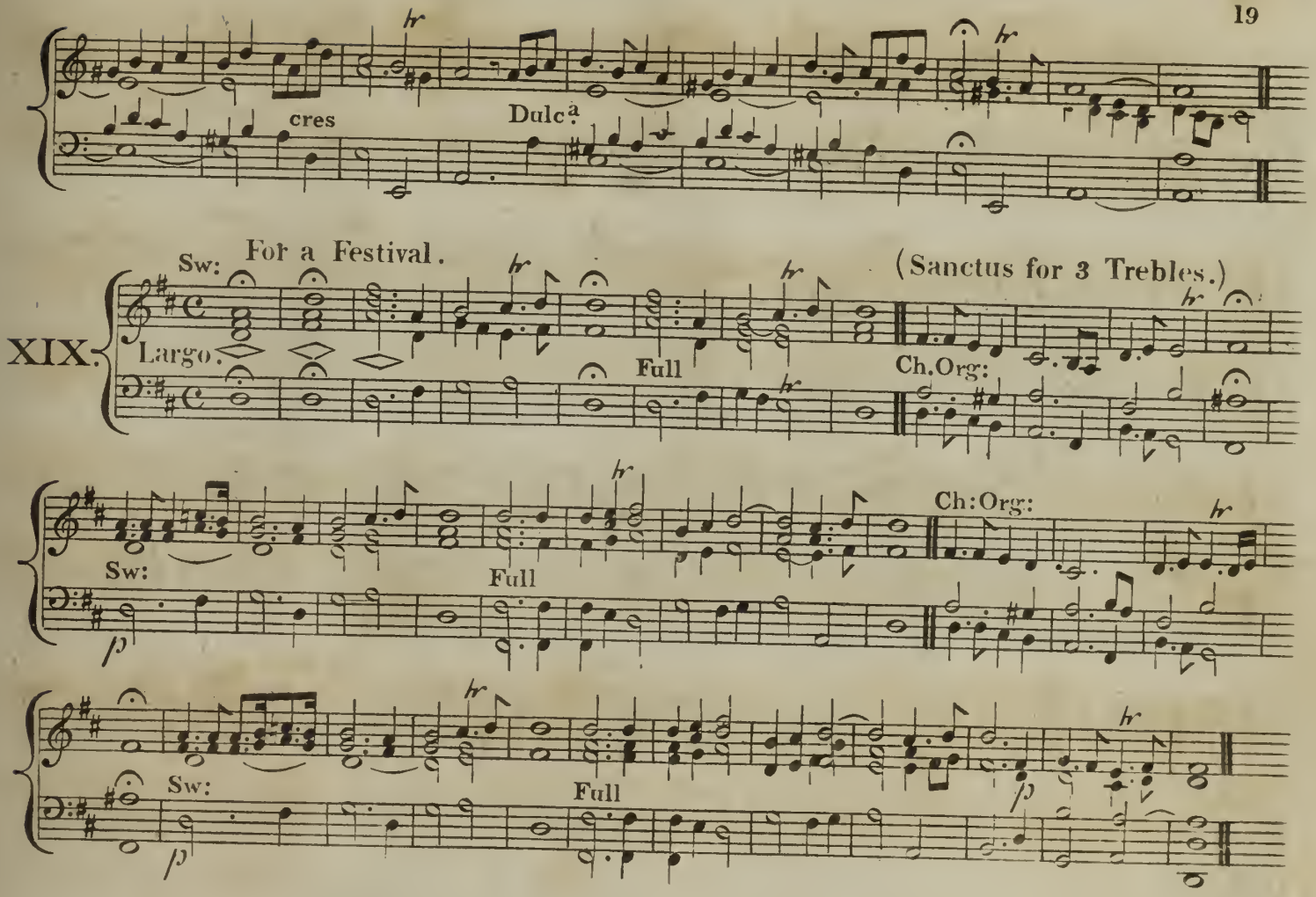

XIV.
Diap.s
Largo.
hr
rep.t on Swell.
Diap.s
hr
Dulc.a
hr
Diap.s
Swell

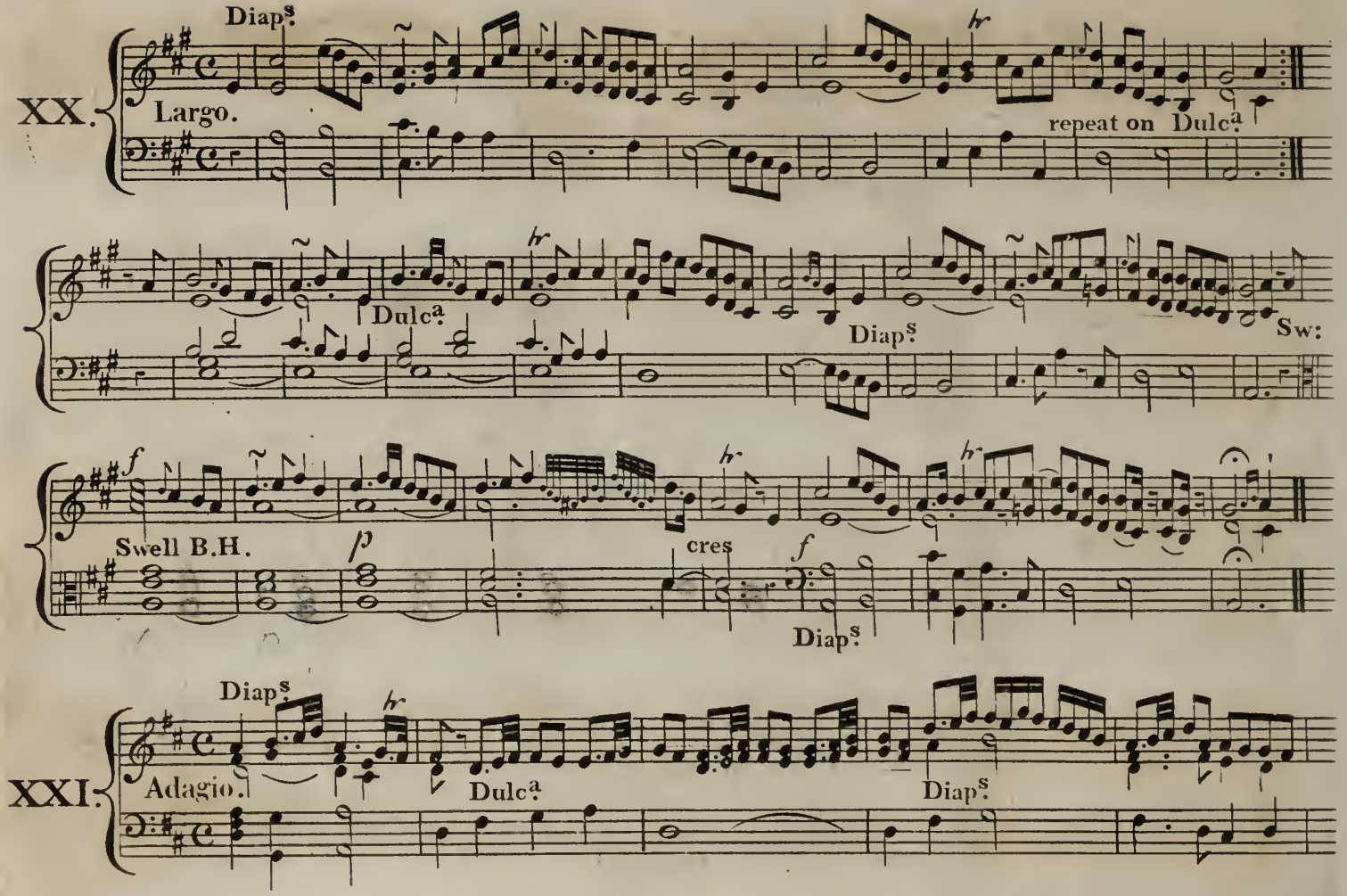

hr
p
cres
XV.
Diap.s
Largo.
rep.t on Dulc.a
Diap.s
Dulc.a
Swell p
cres
Diap.s
Dulc.a
Dulc.a

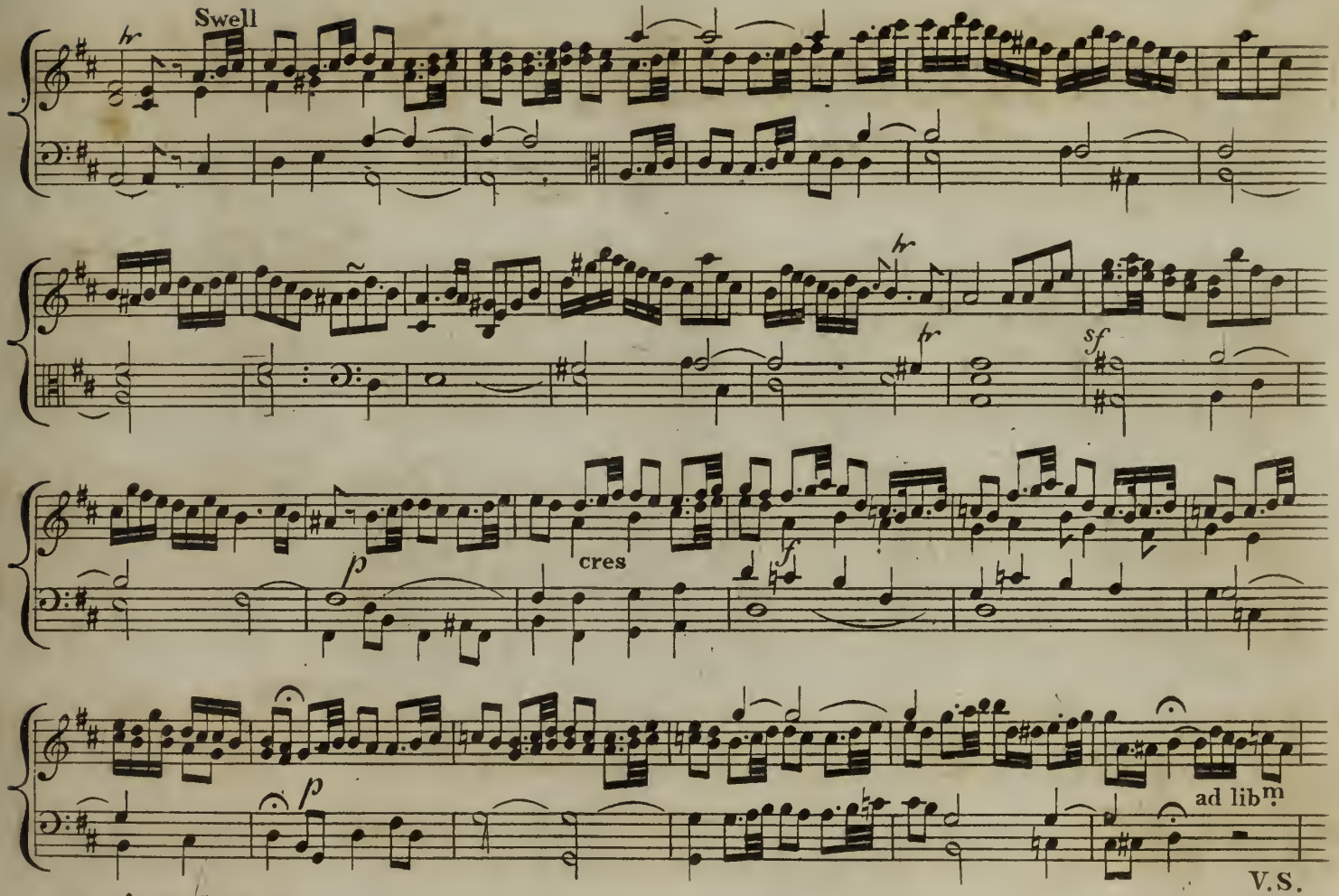

XVI.
Diap.s
Largo.
repeat on Dulc.a
Swell B.H.
sf
sf
Dulc.a
Diap.s
Dulc.a


XVII.
Largo.
Diap^{s}.
Dulc^{a}.
Diap^{s}.
Dulc^{a}.
Diap^{s}.
Dulc^{a}.
Diap^{s}
Dulc^{a}.

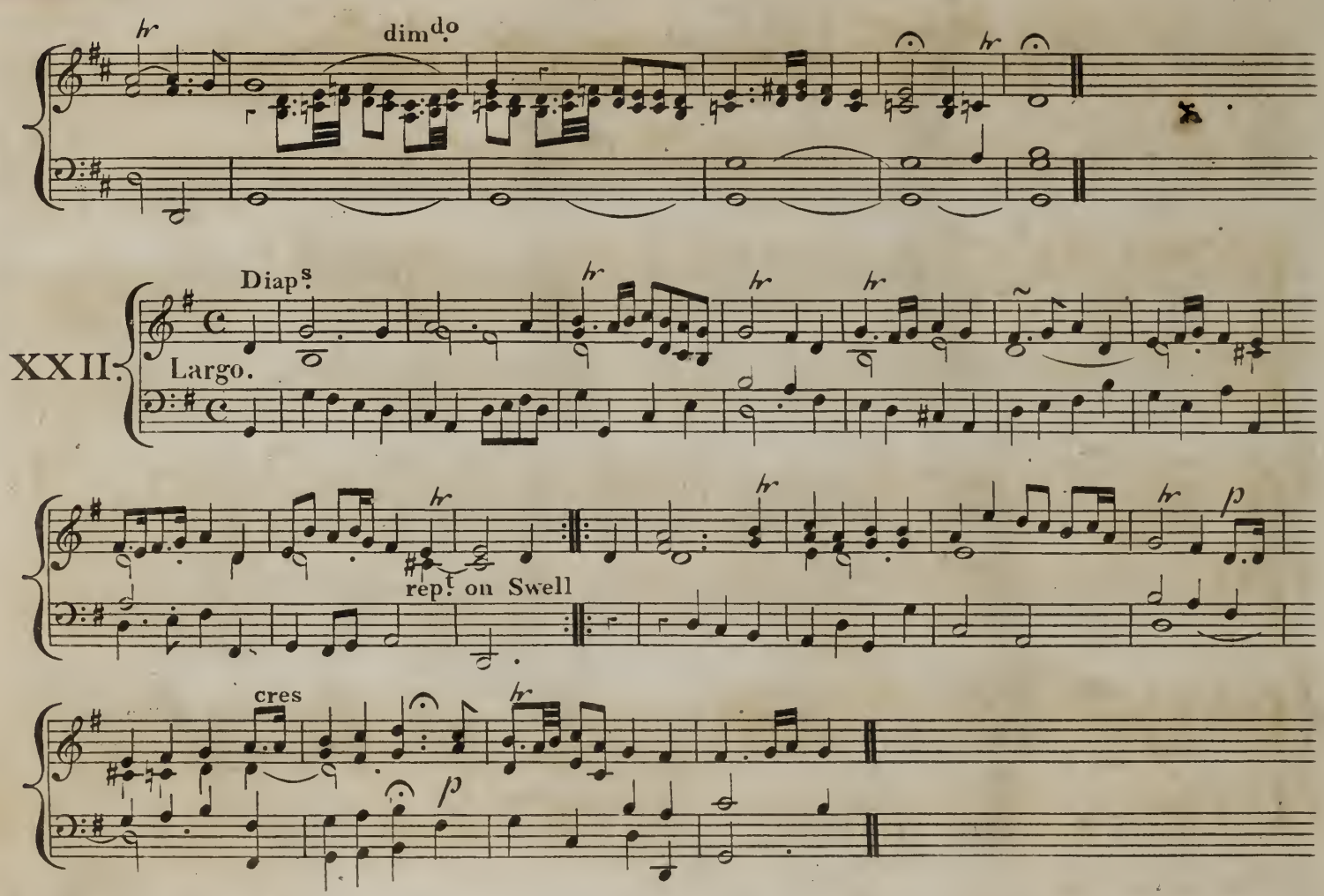

XVIII.
Diap.s
Largo
hr
Swell B.H.
Pedals C G C F C F C B C
Diap.s R.H.
Swell
Sw:
G C G C A D E
cres
f
p

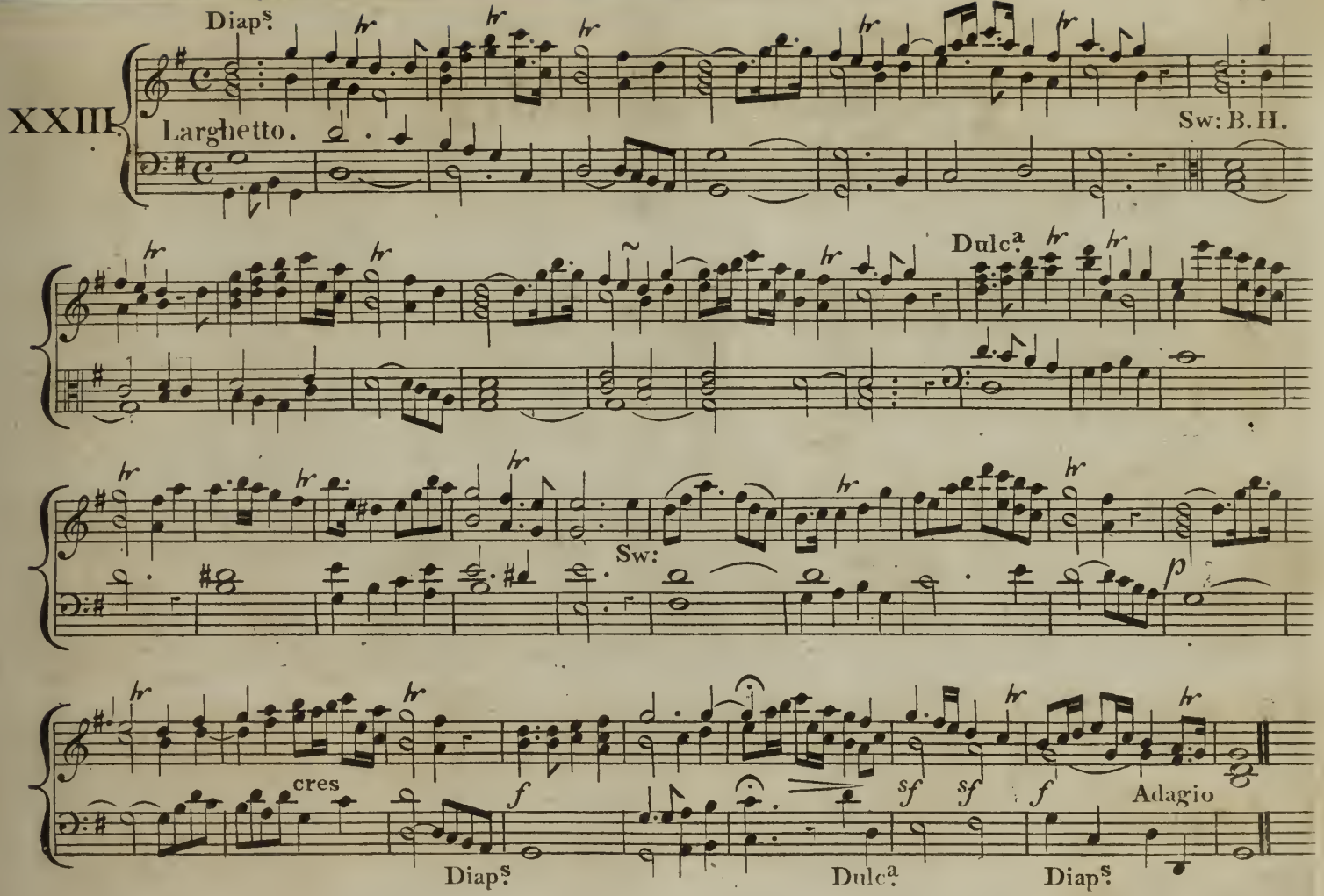

cres
Dulcª
For a Festival.
Sw:
(Sanctus for 3 Trebles.)
XIX.
Largo.
Full
Ch.Org:
Ch:Org:
Sw:
Full
p
Sw:
Full
p
p

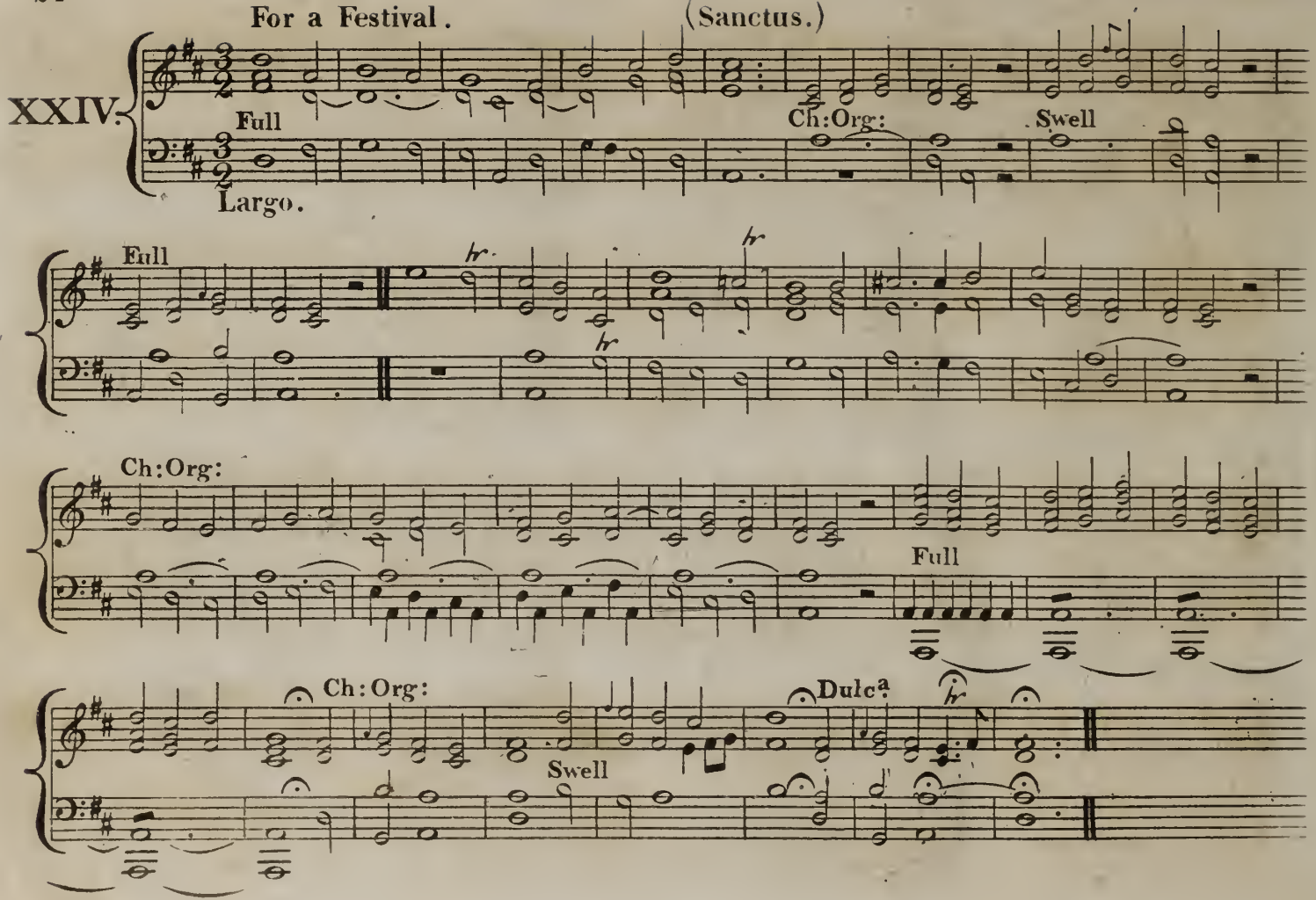

XX.
Diap.s
Largo.
repeat on Dulc.a
Dulc.a
Diap.s
Sw:
Swell B.H.
cres
Diap.s
XXI.
Diap.s
Adagio.
Dulc.a
Diap.s

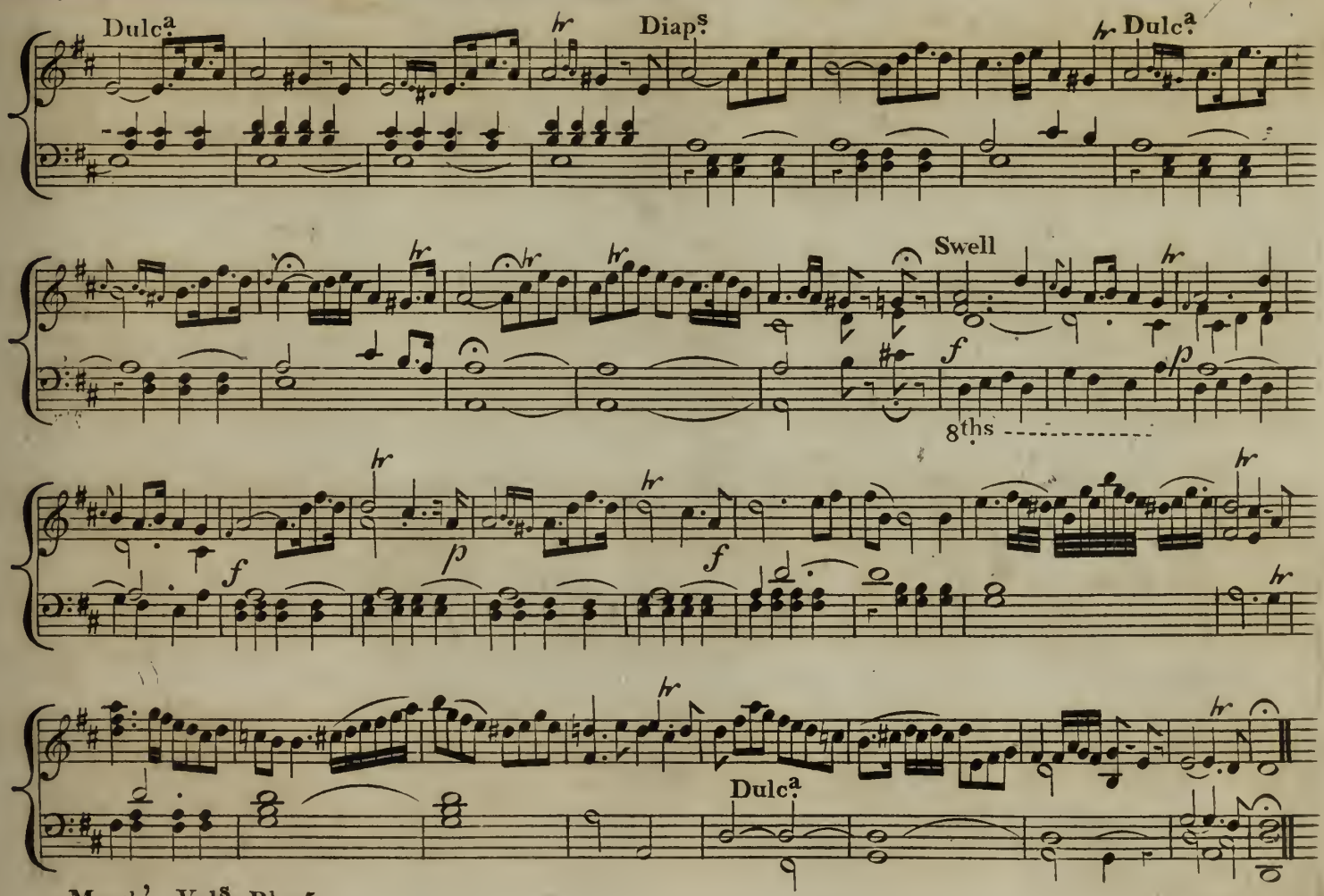


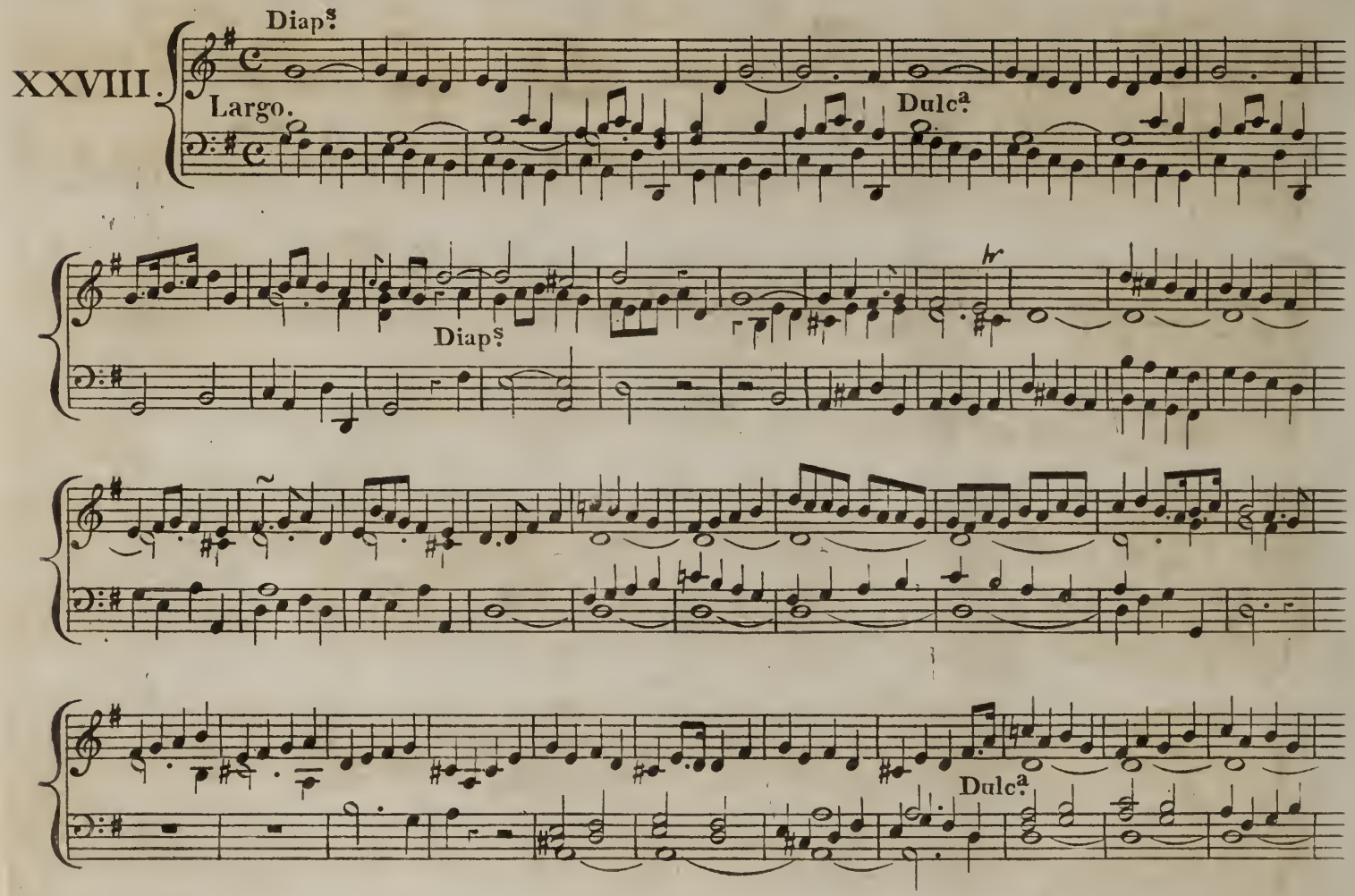
V.S.

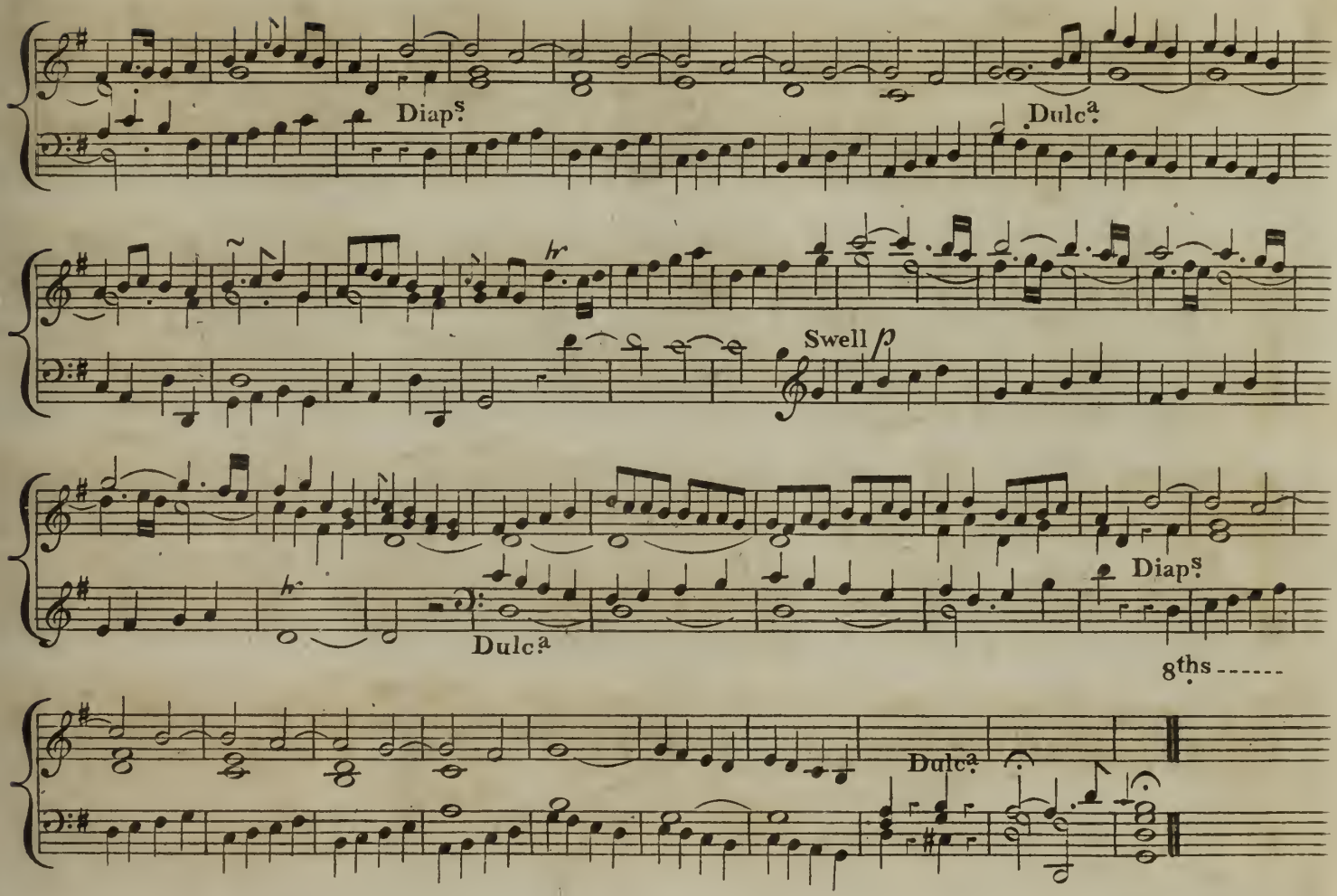

dim^do
Diap^s
XXII.
Largo.
rep^t on Swell
cres

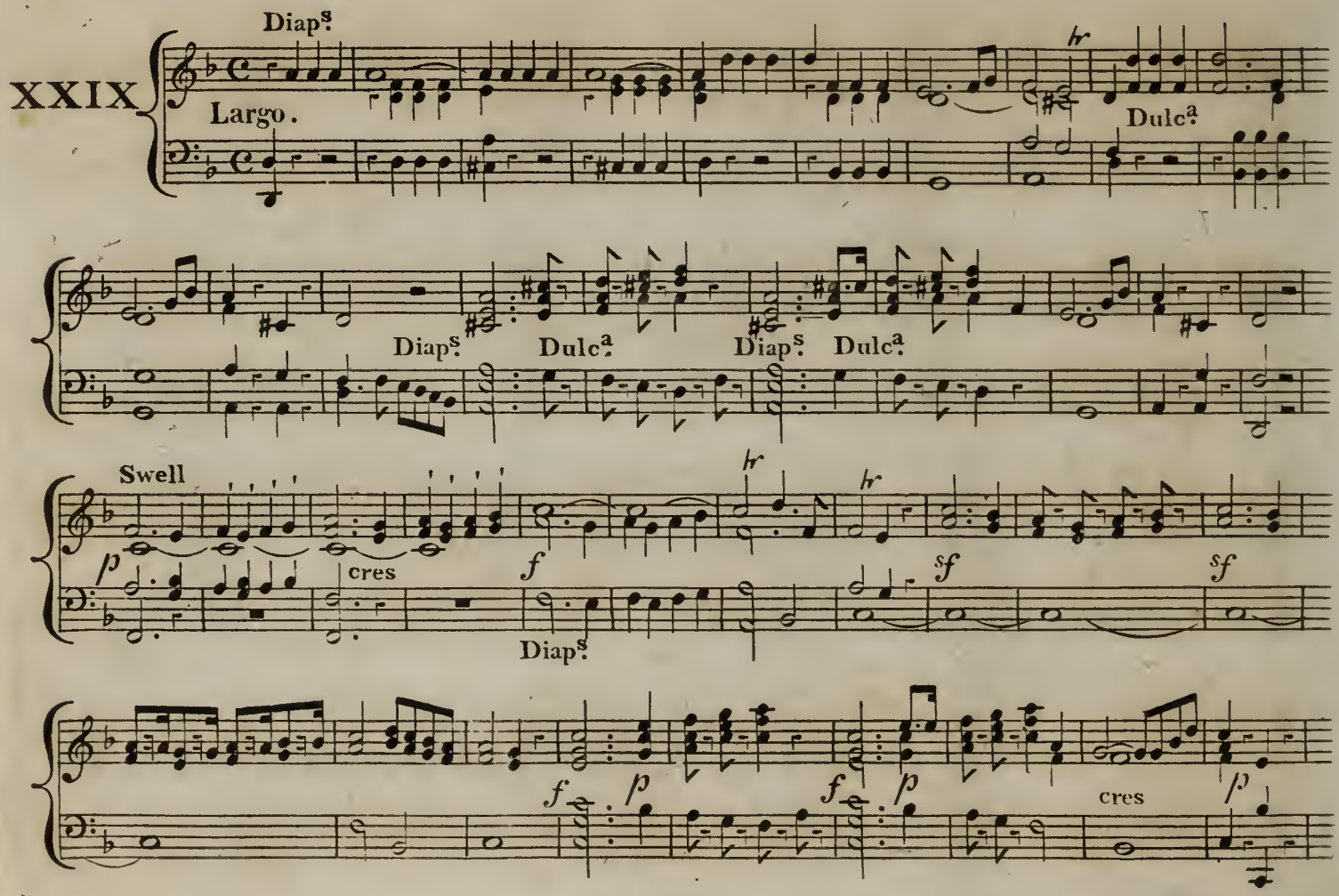

XXIII.
Diap.s
Larghetto.
Sw: B. H.
Dulc.a
Sw:
p
cres
f
Diap.s
Dulc.a
sf
sf
f
Adagio
Diap.s

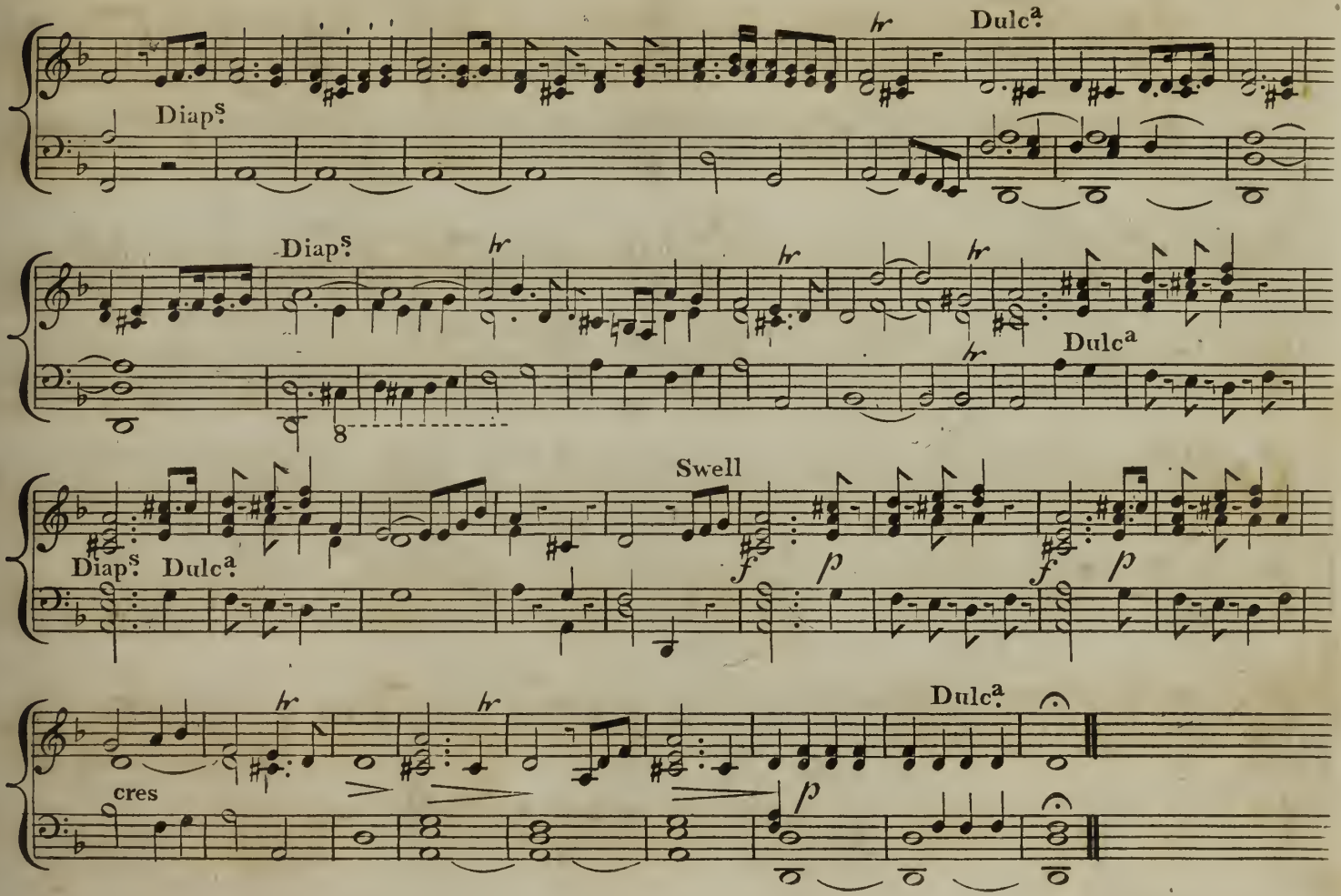

For a Festival.
(Sanctus.)
XXIV.
Full
Largo.
Ch:Org:
Swell
Full
Ch:Org:
Full
Ch:Org:
Swell
Dulc.a

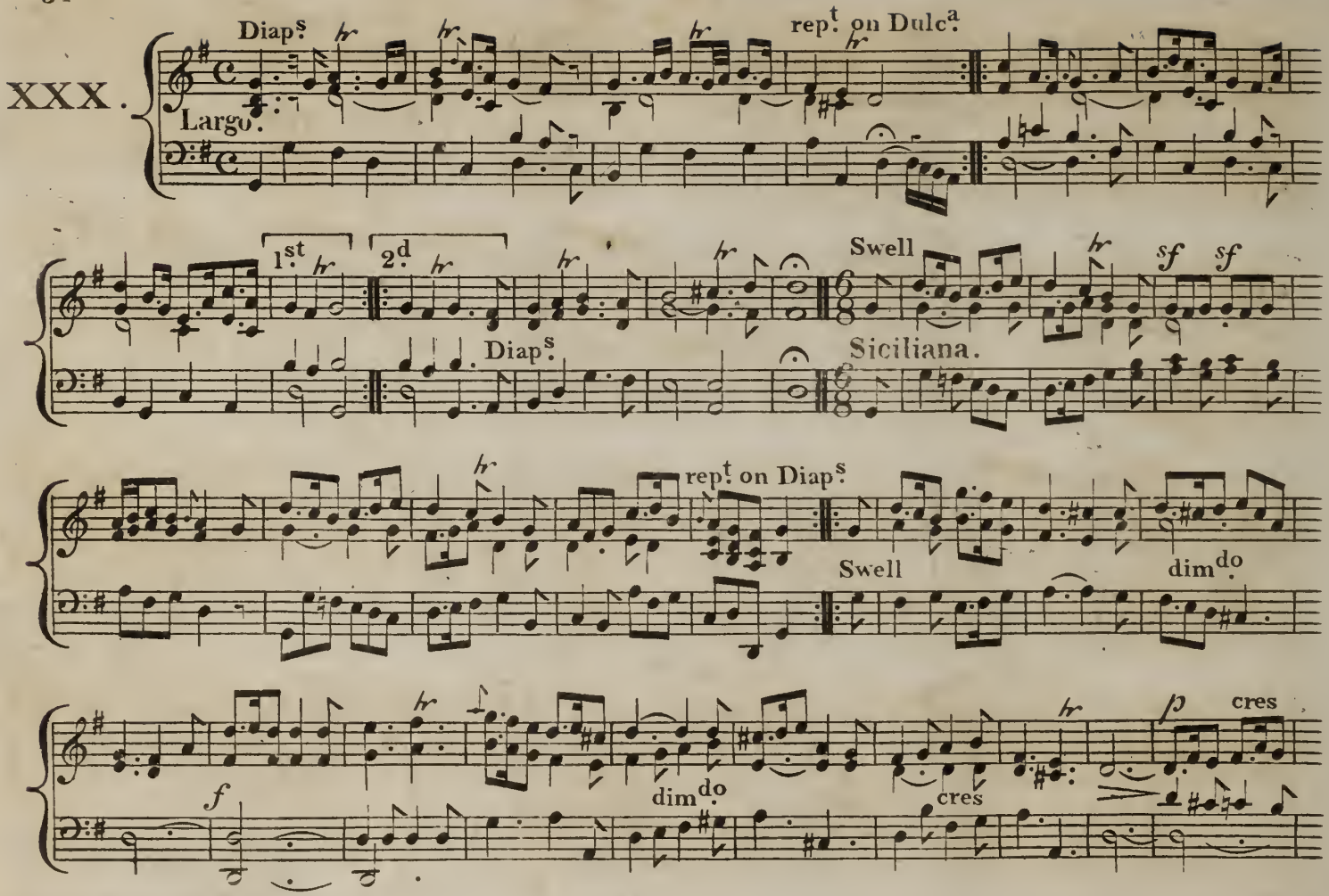

Dulc.a
Diap.s
Dulc.a
Swell
f
p
8ths
f
p
f
Dulc.a

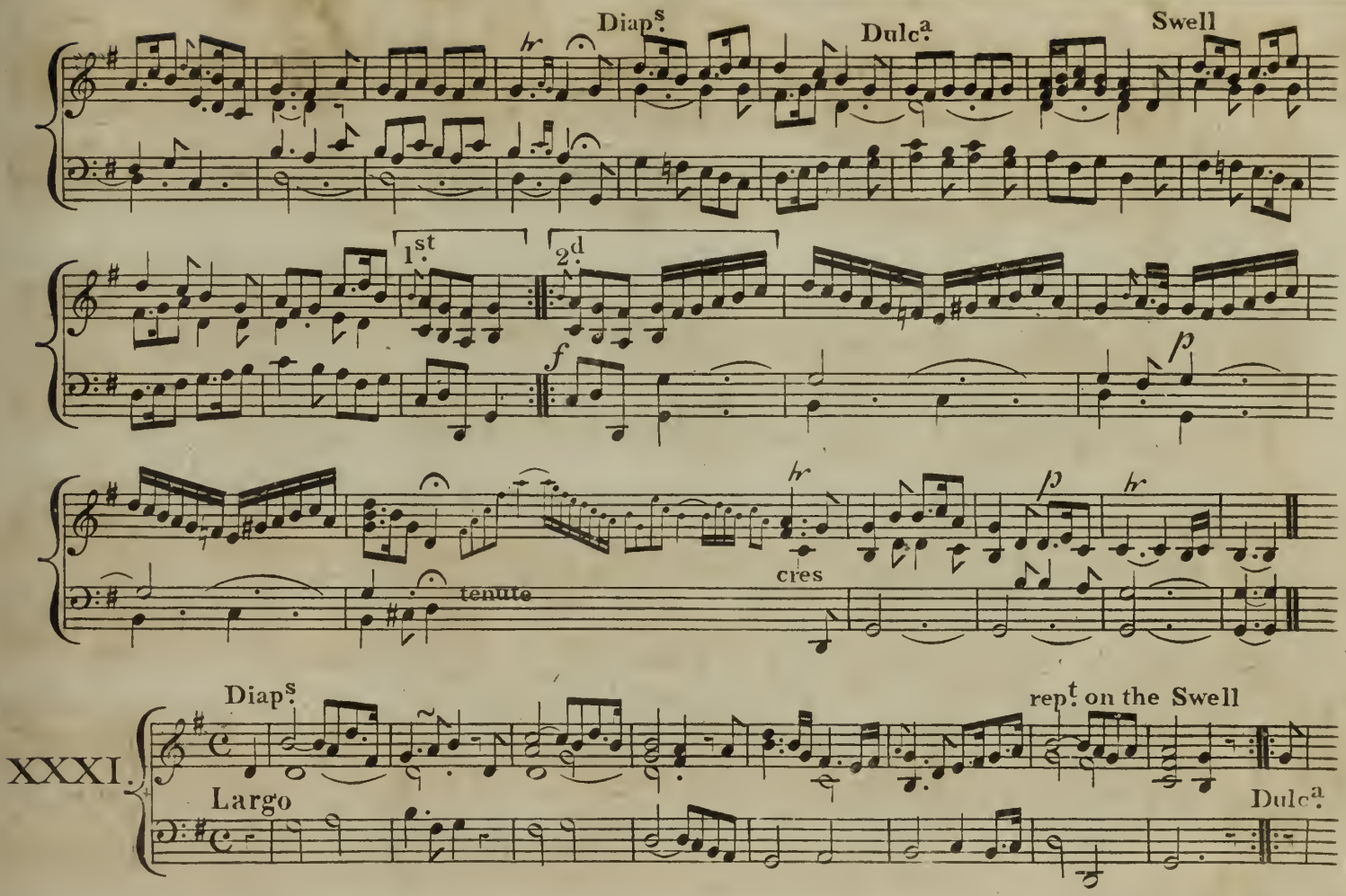

XXVIII.
Diap.s
Largo.
Dulc.a
Diap.s
hr
Dulc.a

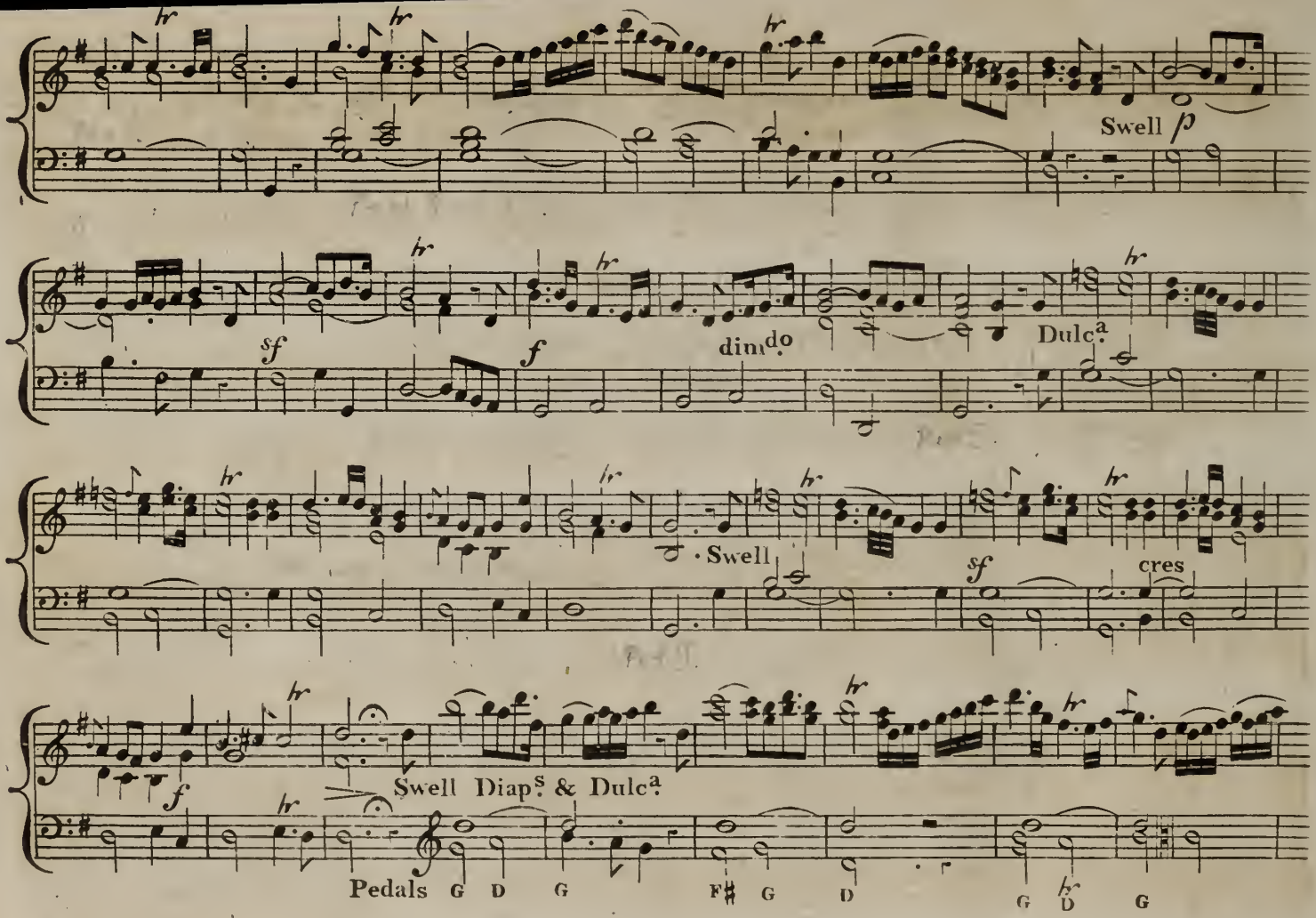

Diap.s
Dulc.a
hr
Swell p
hr
Dulc.a
Diap.s
8ths
Dulc.a

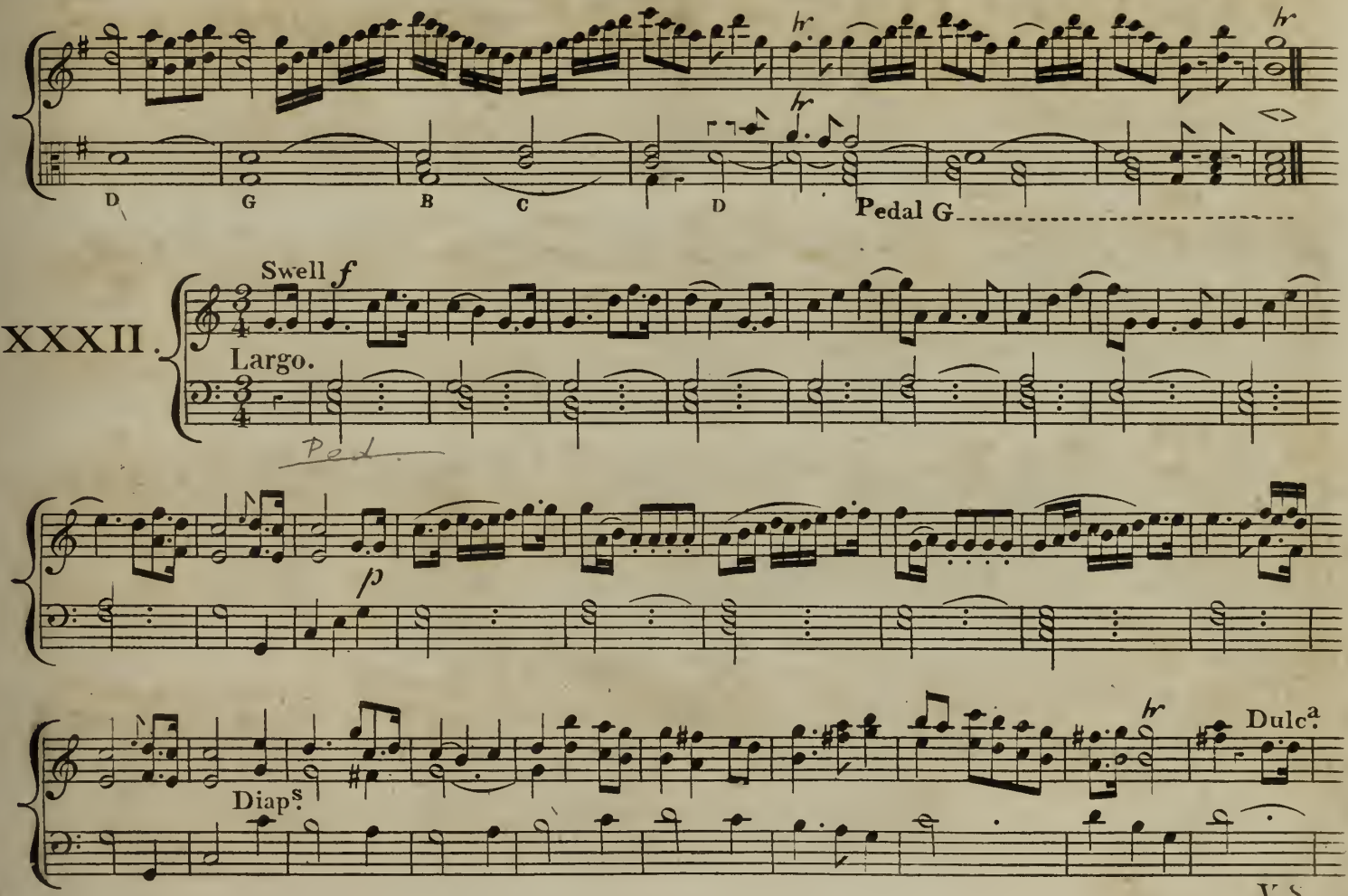

XXIX
Largo.
Diap.s
Dulc.a
Diap.s
Dulc.a
Diap.s
Dulc.a
Swell
cres
Diap.s
cres

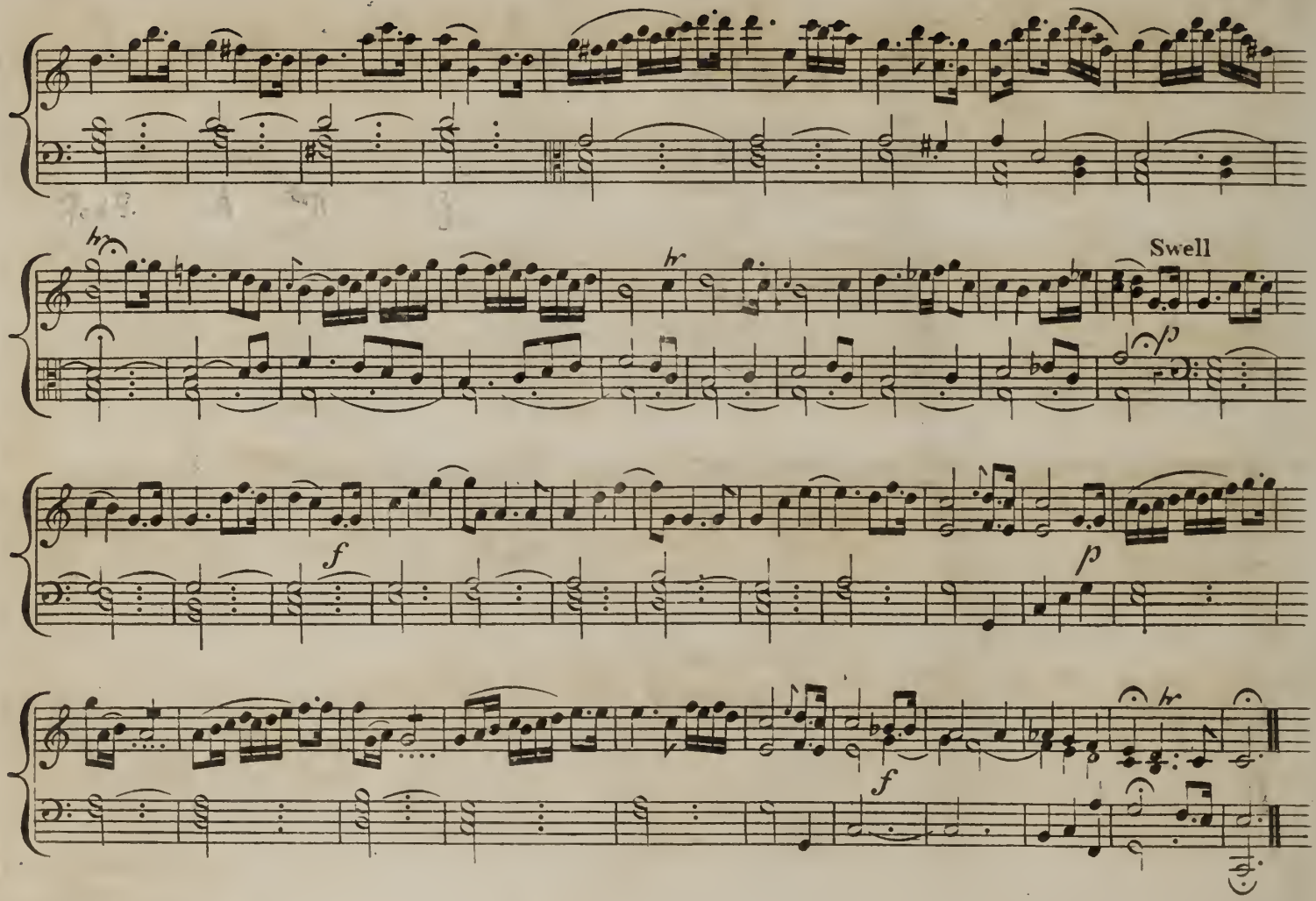

Diap^s
Dulc^a
Diap^s
hr
Dulc^a
8
Diap^s Dulc^a
Swell
f
p
cres


XXX.
Largo.
Diap.s
rep.t on Dulc.a
1.st
2.d
Diap.s
Swell
Siciliana.
rep.t on Diap.s
Swell
dim.do
f
dim.do
cres
cres
p


Diap.s
Dulc.a
Swell
1.st
2.d
f
p
hr
cres
tenute
XXXI.
Largo
Diap.s
rep.t on the Swell
Dulc.a


Swell p
sf
f
dim.do
Dulca
Swell
sf
cres
f
Swell Diaps & Dulca
Pedals G D G F♯ G D G D G


hr
hr
hr
D
G
B
C
D
Pedal G
XXXII.
Swell
f
Largo.
Ped.
p
Diap.s
Dulc.a
V.S.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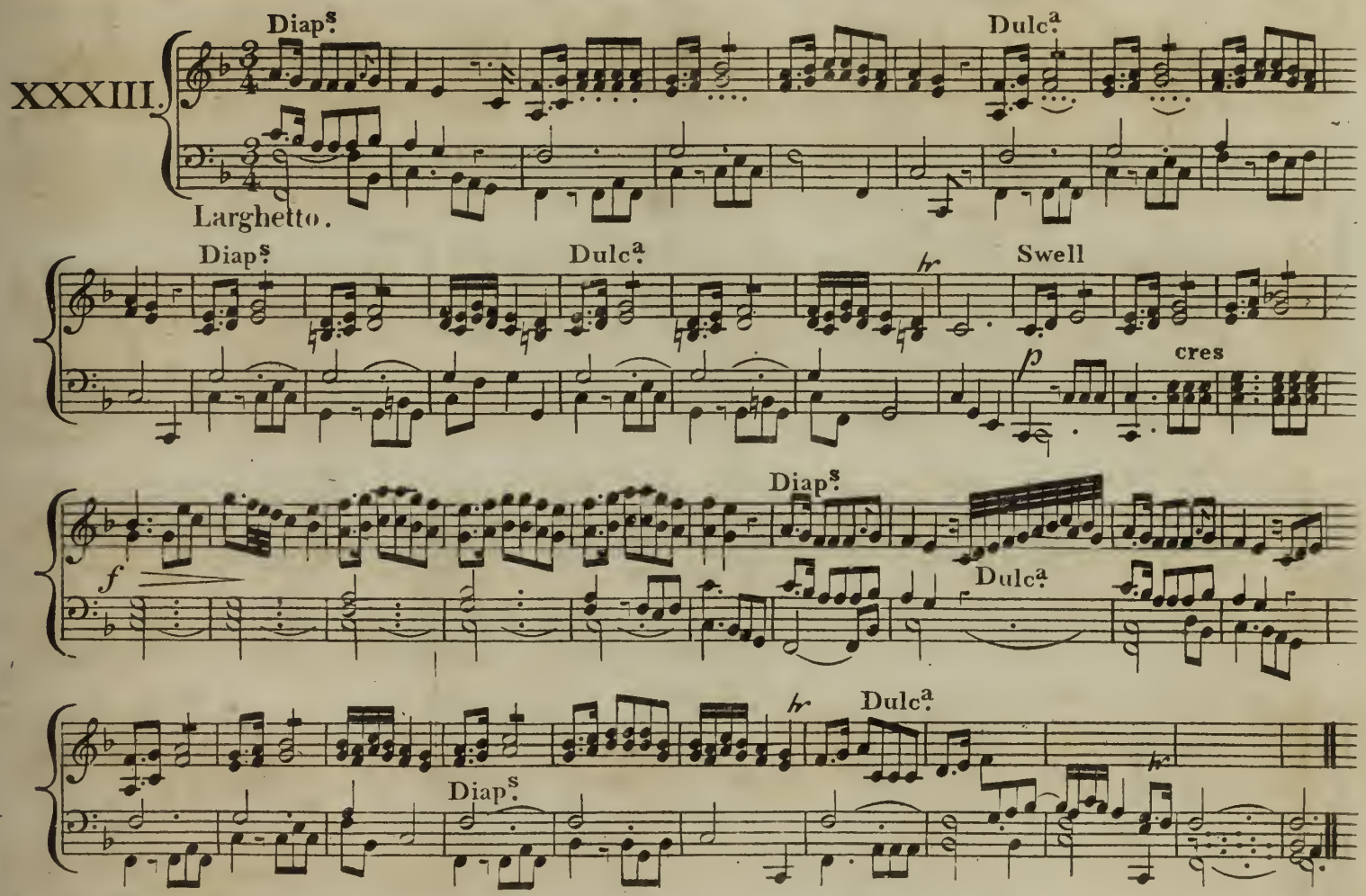
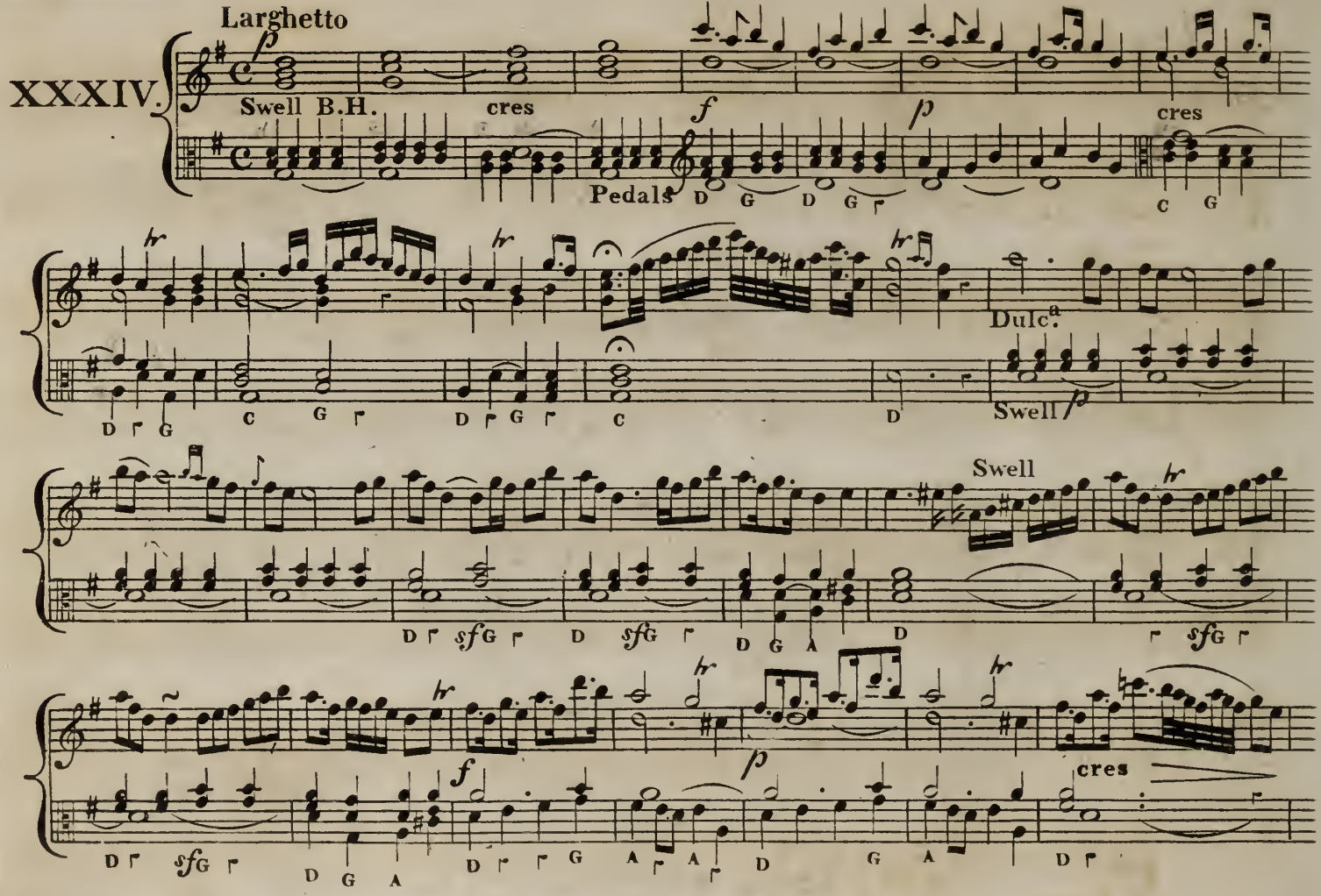
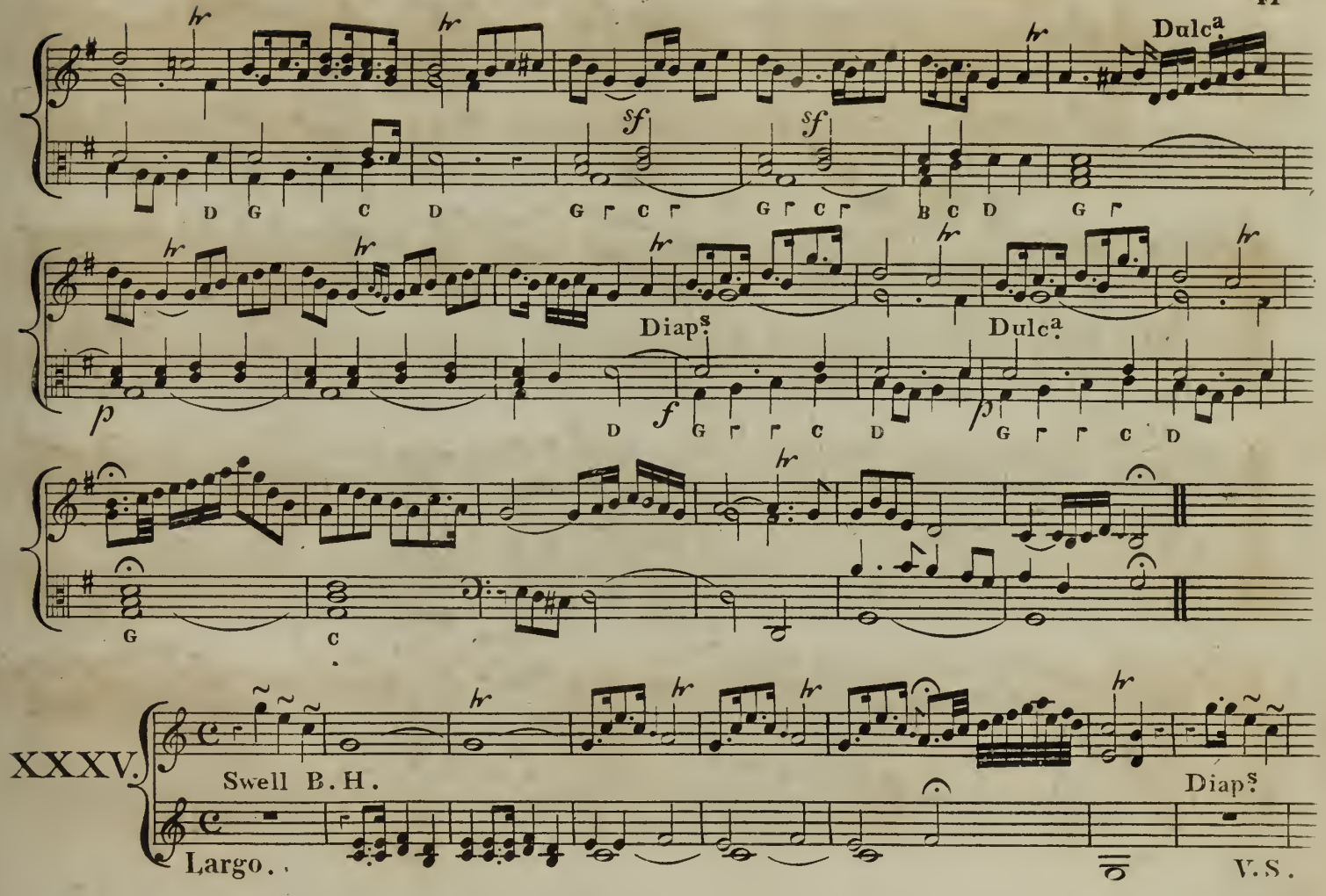
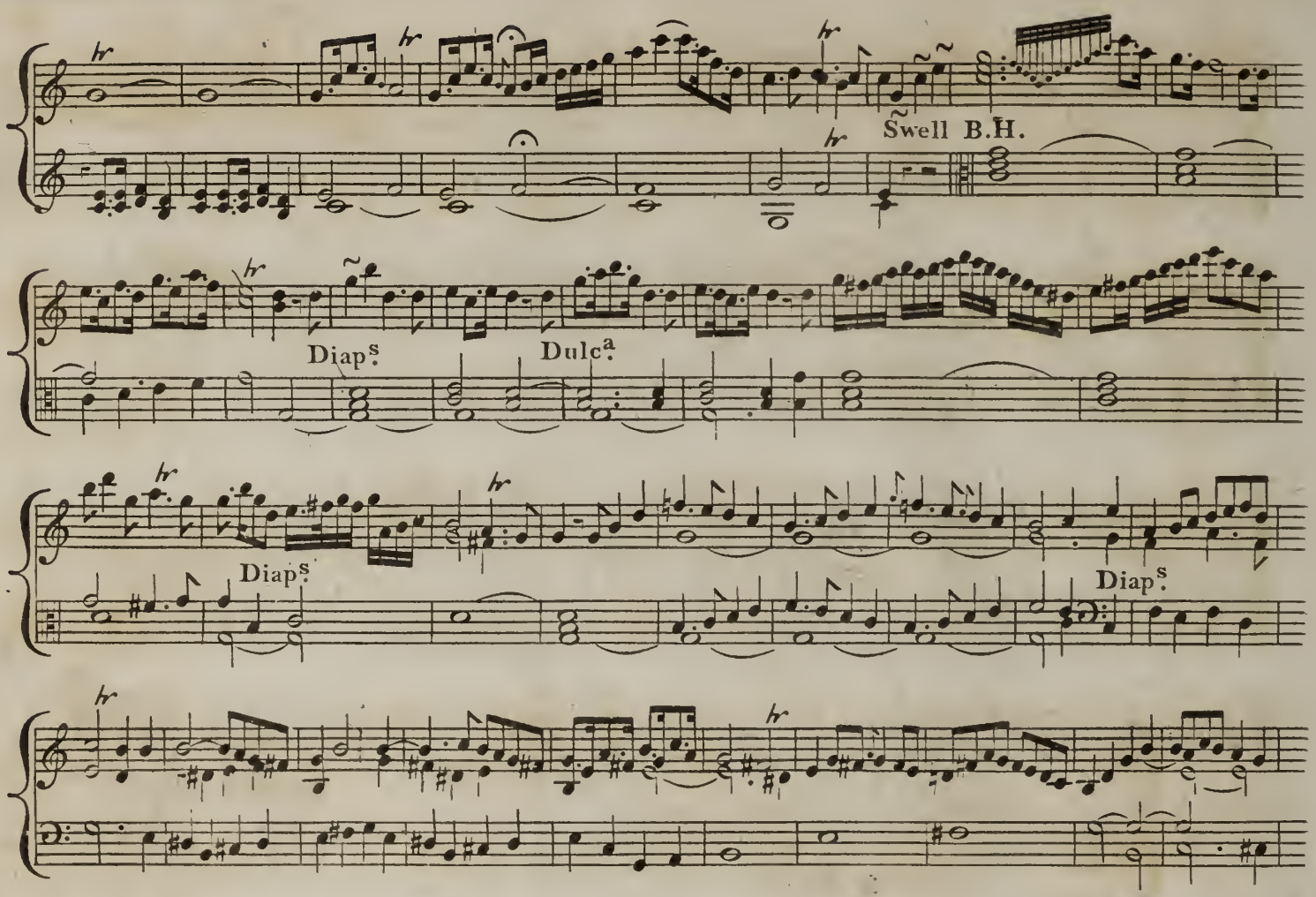
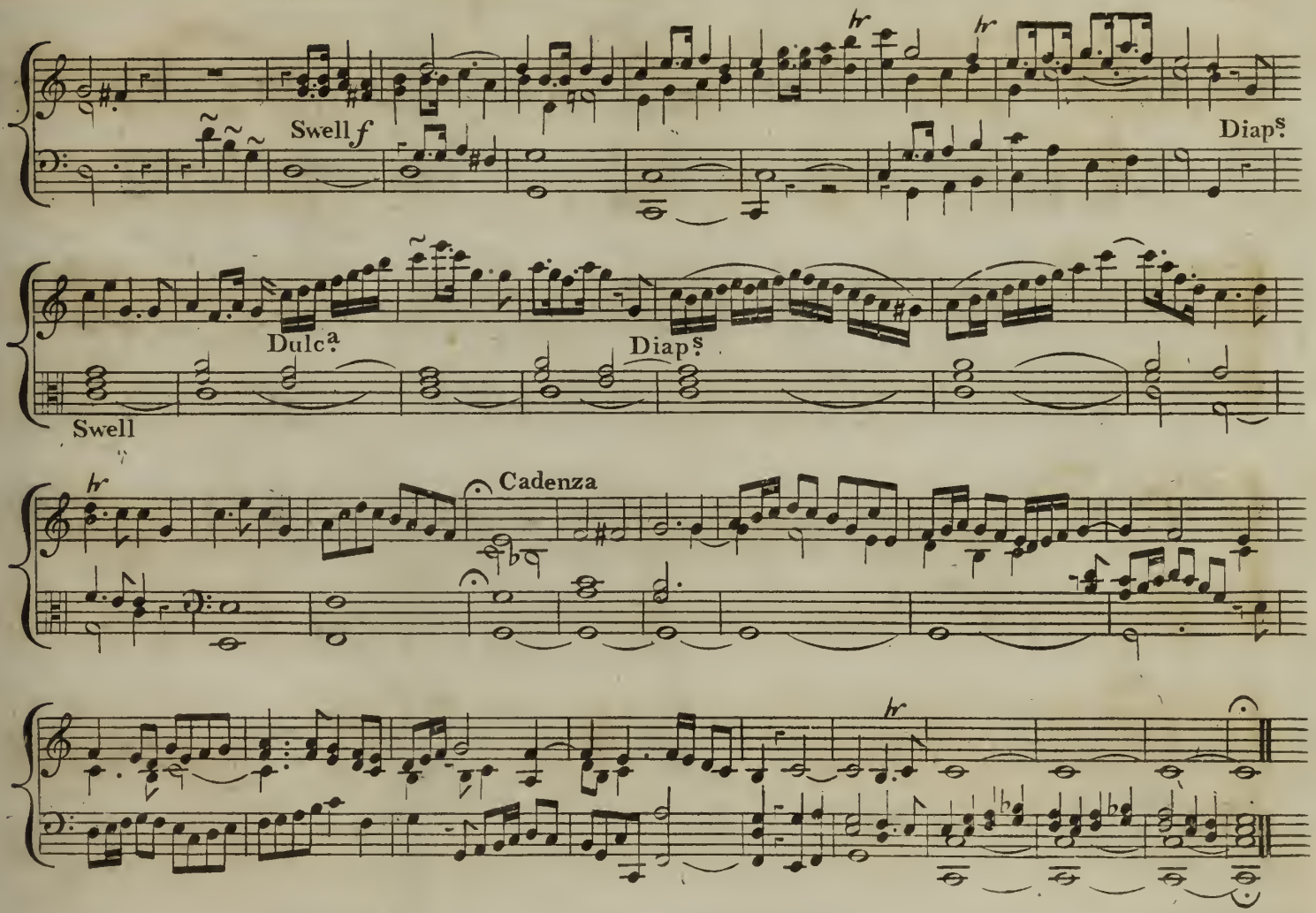
hr
Swell
p
f
p
f
hr

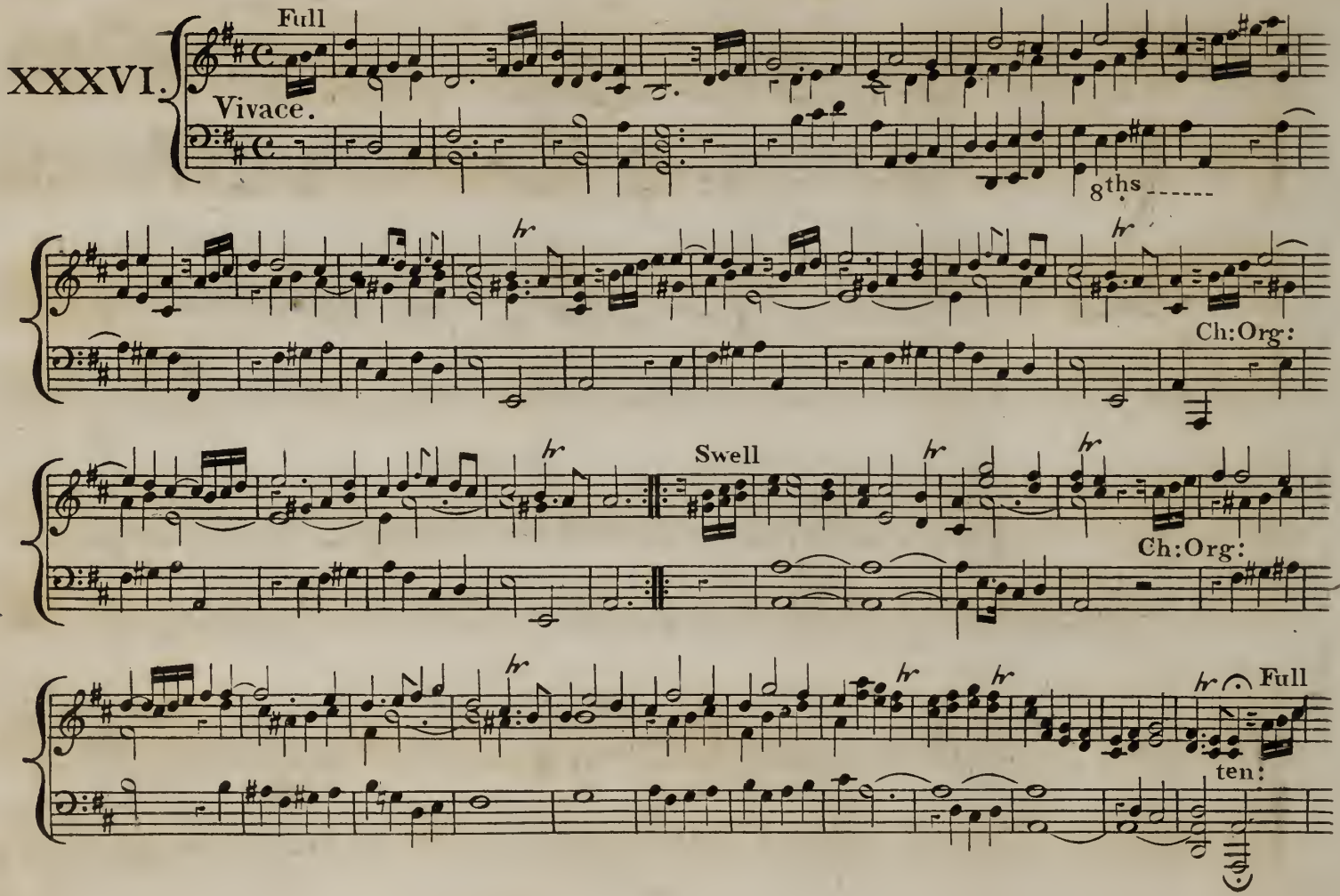

XXXIII.
Diap.s
Dulc.a
Larghetto.
Diap.s
Dulc.a
Swell
cres
Diap.s
Dulc.a
Dulc.a
Diap.s

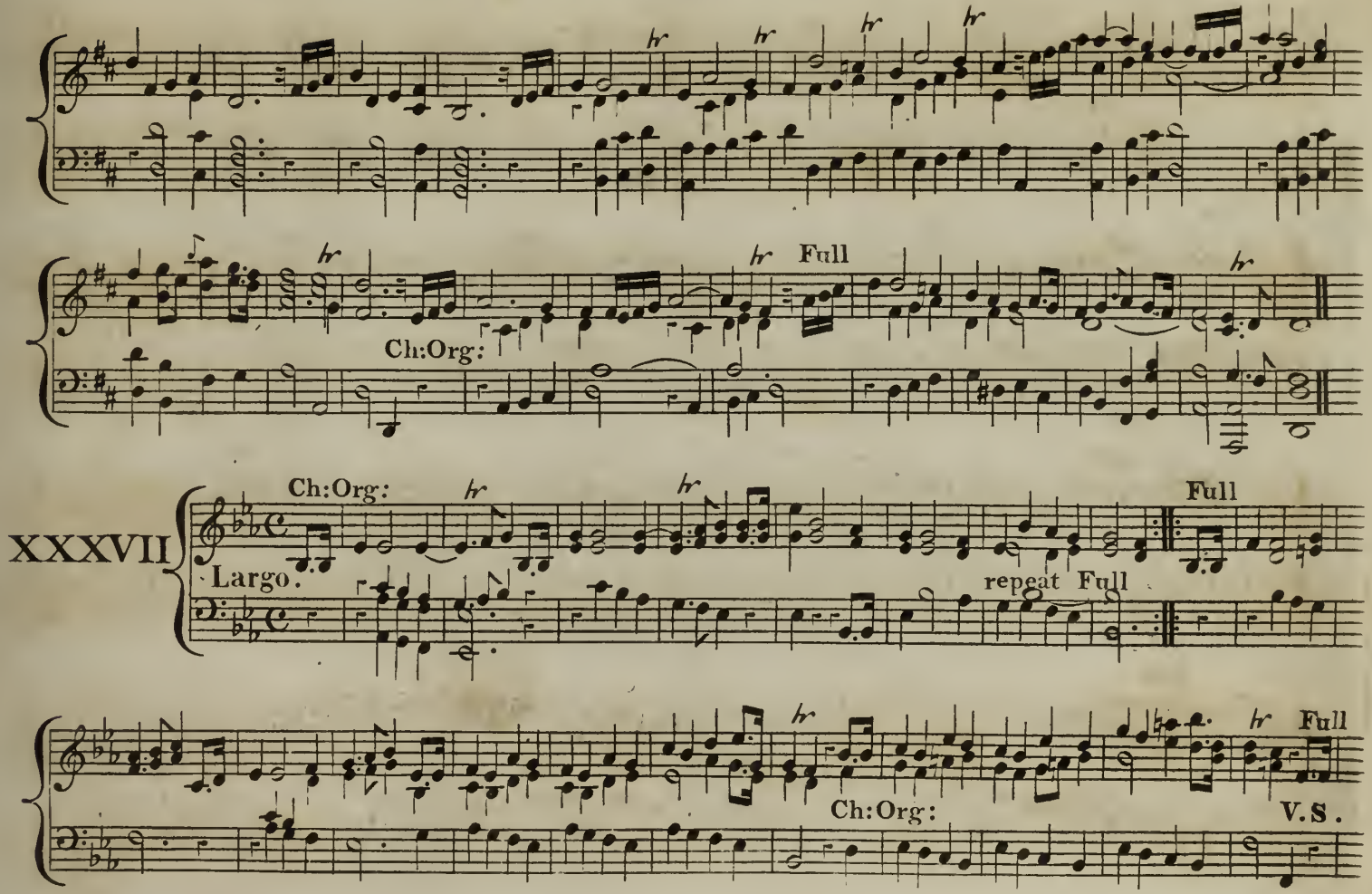

Larghetto
XXXIV.
Swell B.H.
cres
Pedals
cres
Dulc.ª
Swell
Swell


Dulca
Diaps
Dulca
XXXV.
Swell B.H.
Diaps
Largo..
V.S.


Swell B.H.
Diap^{s}
Dulc^{a}
Diap^{s}
Diap^{s}


Swell f
Diaps
Dulca
Diaps
Swell
Cadenza


XXXVI.
Full
Vivace.
8ths
Ch:Org:
Swell
Ch:Org:
Full
ten:


Full
Ch:Org:
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XXXVII
Largo.
repeat Full
Full
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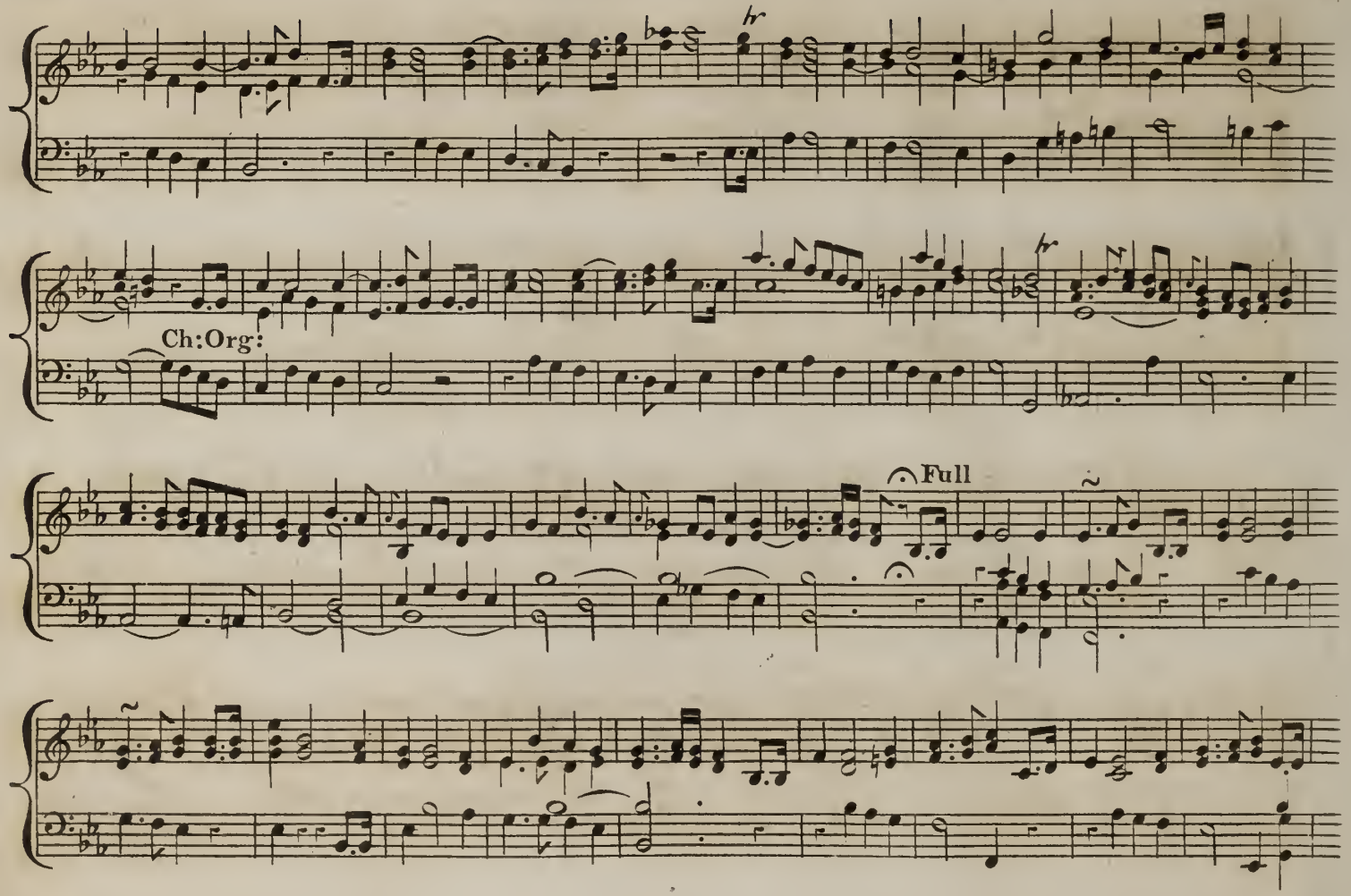
V.S.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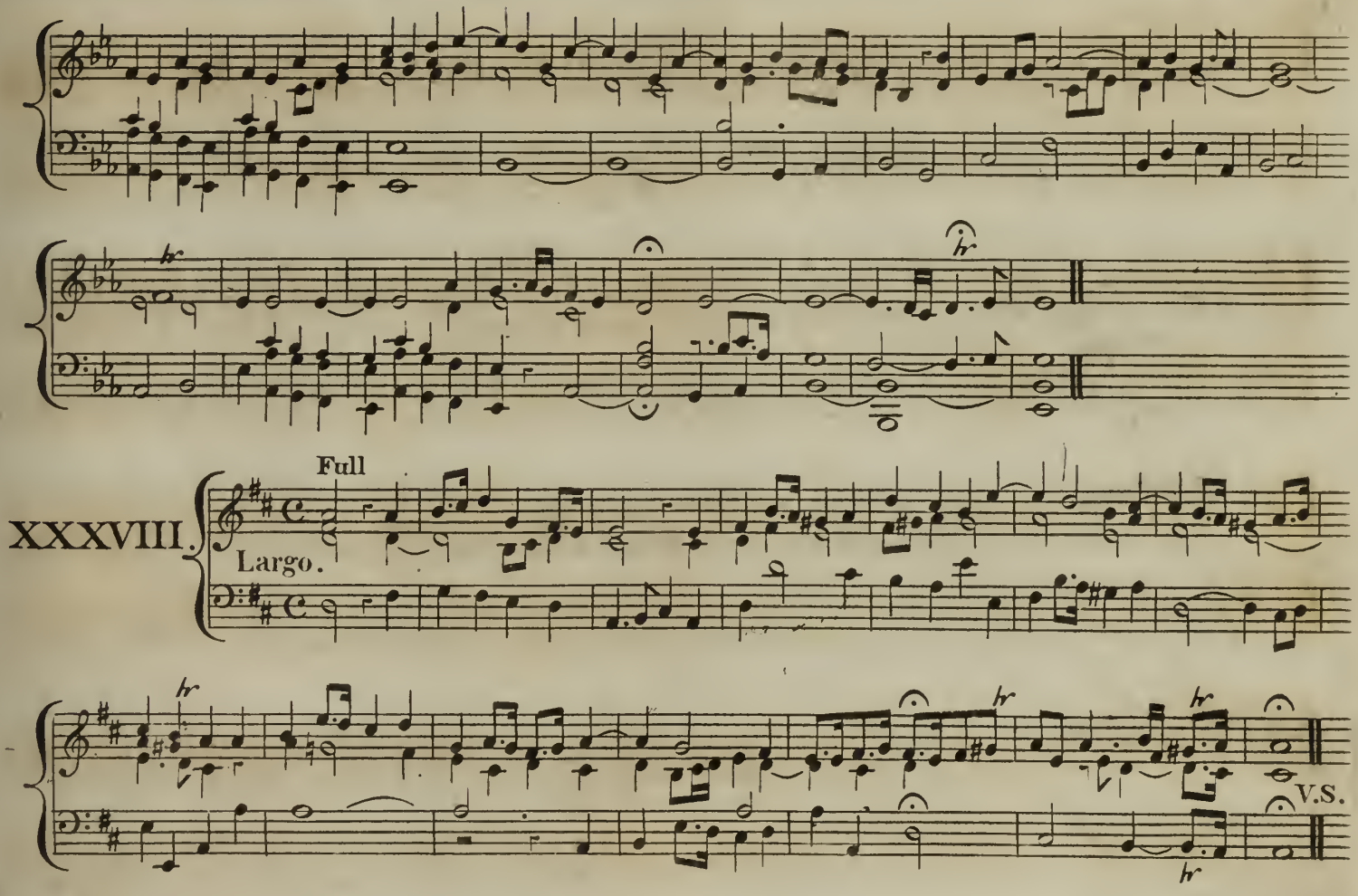
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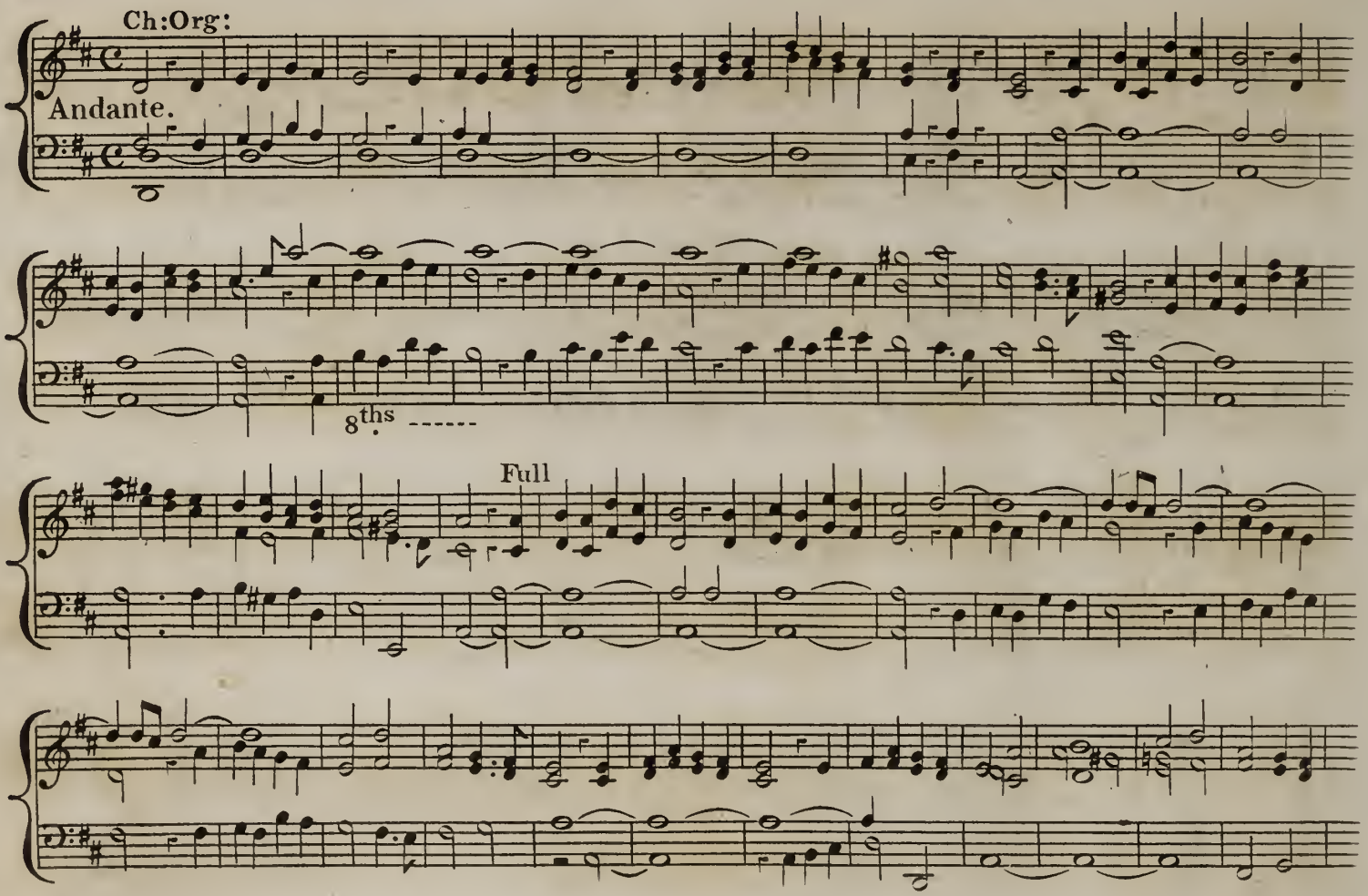
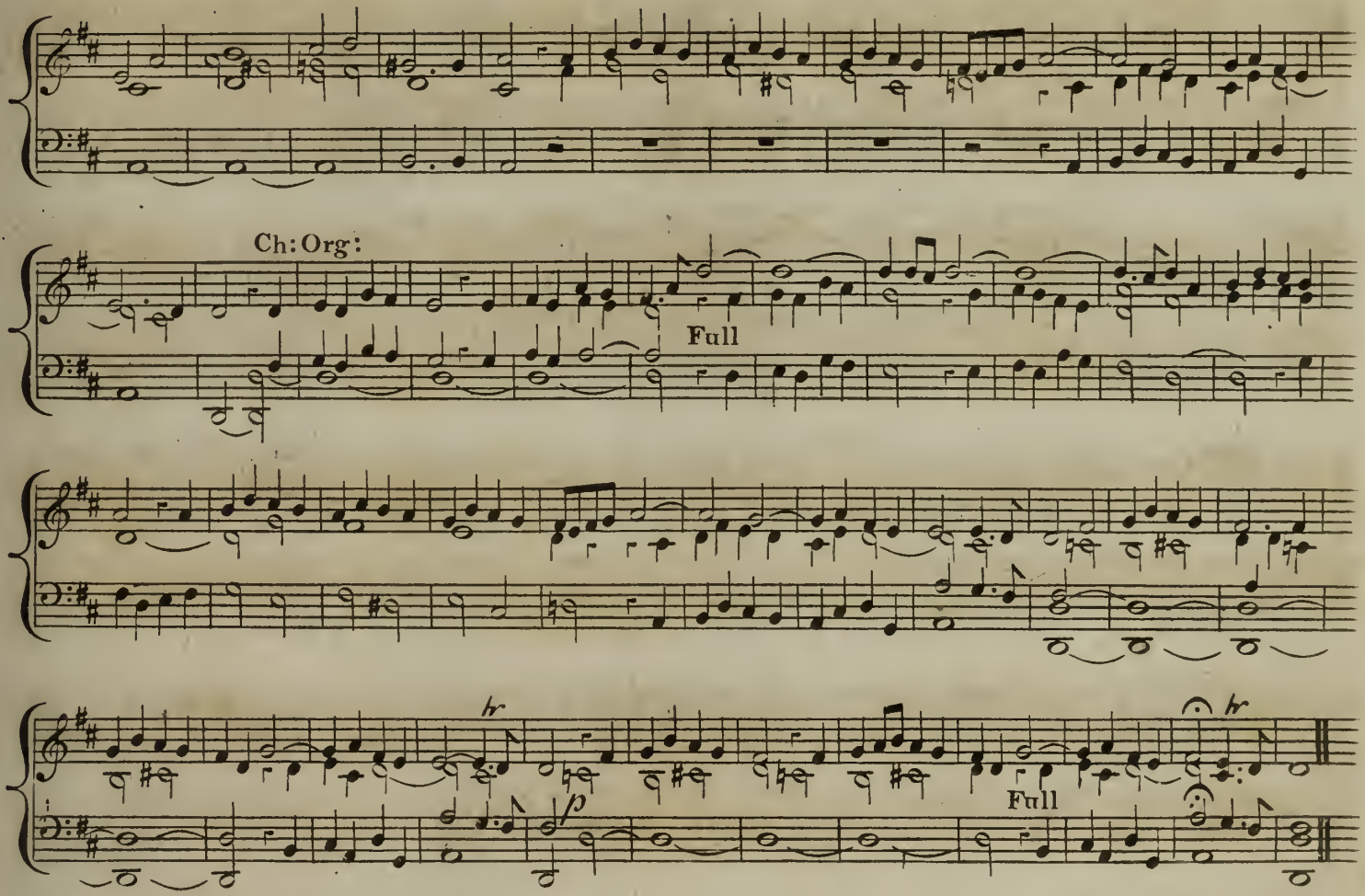
XXXVIII.
Largo.
V.S.


Ch:Org:
Andante.
8ths ------
Full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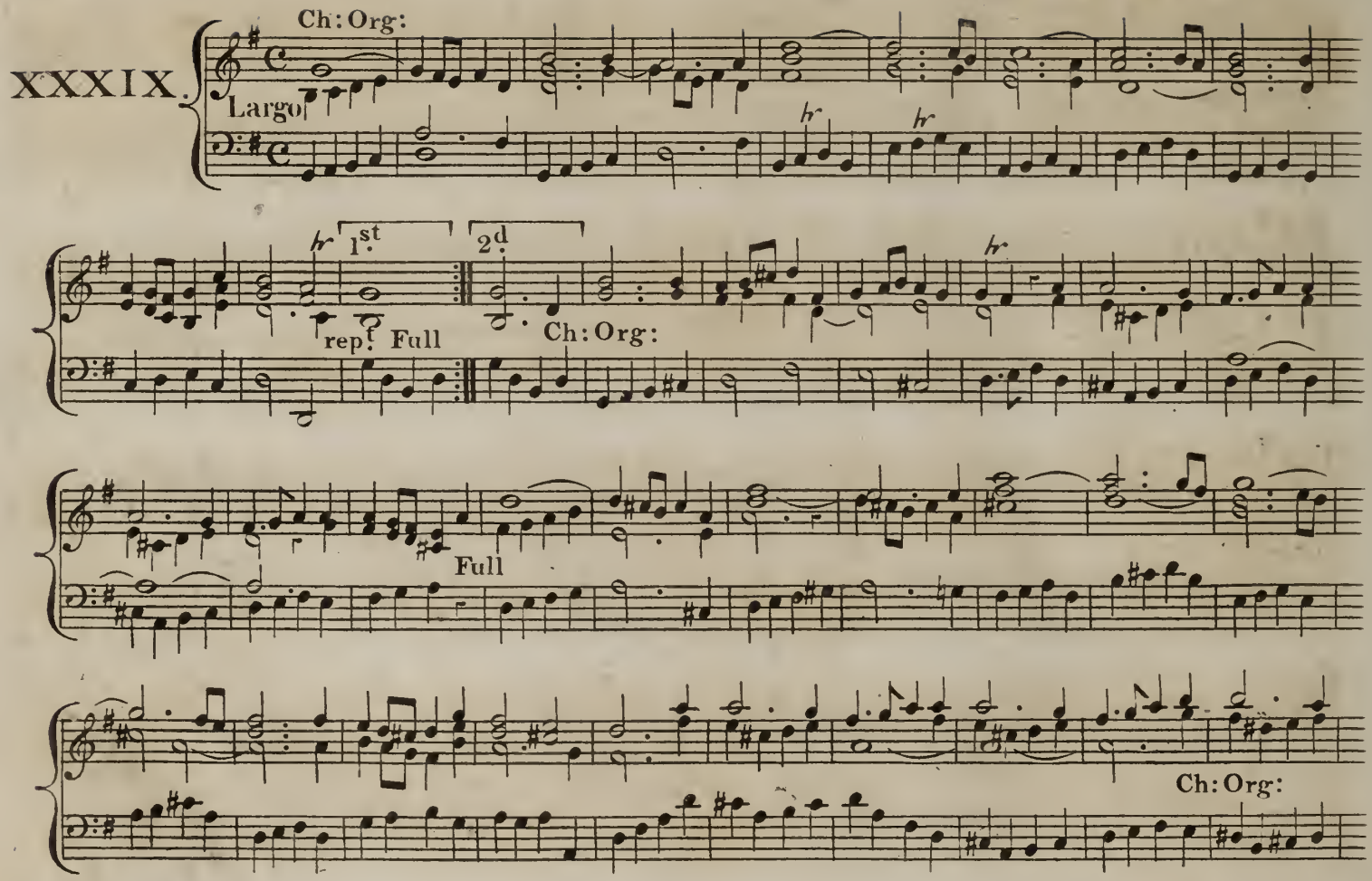
Full


XXXIX.
Ch: Org:
Largo
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1st
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rep.
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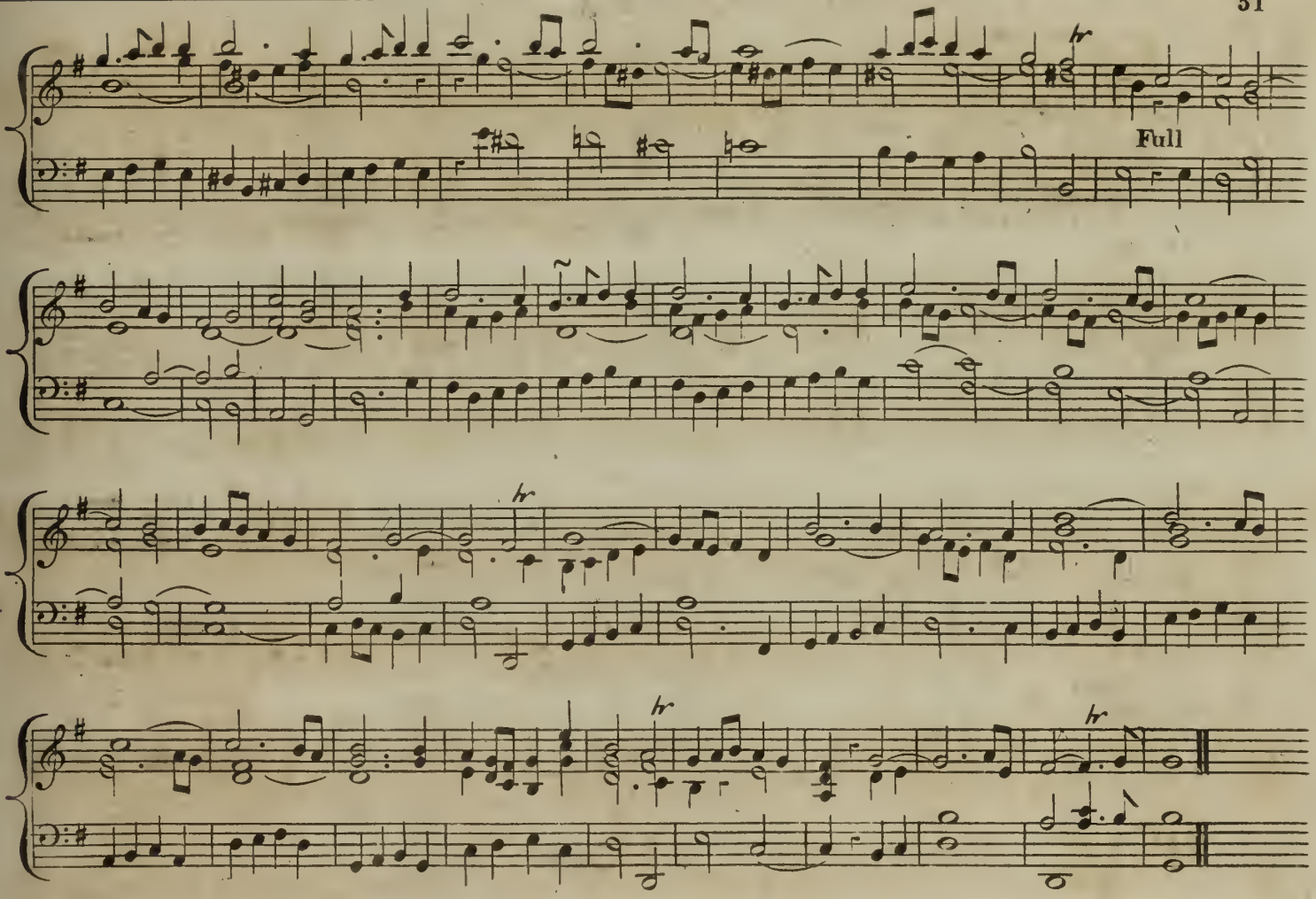
Ch: Org:
Full
Ch: Org: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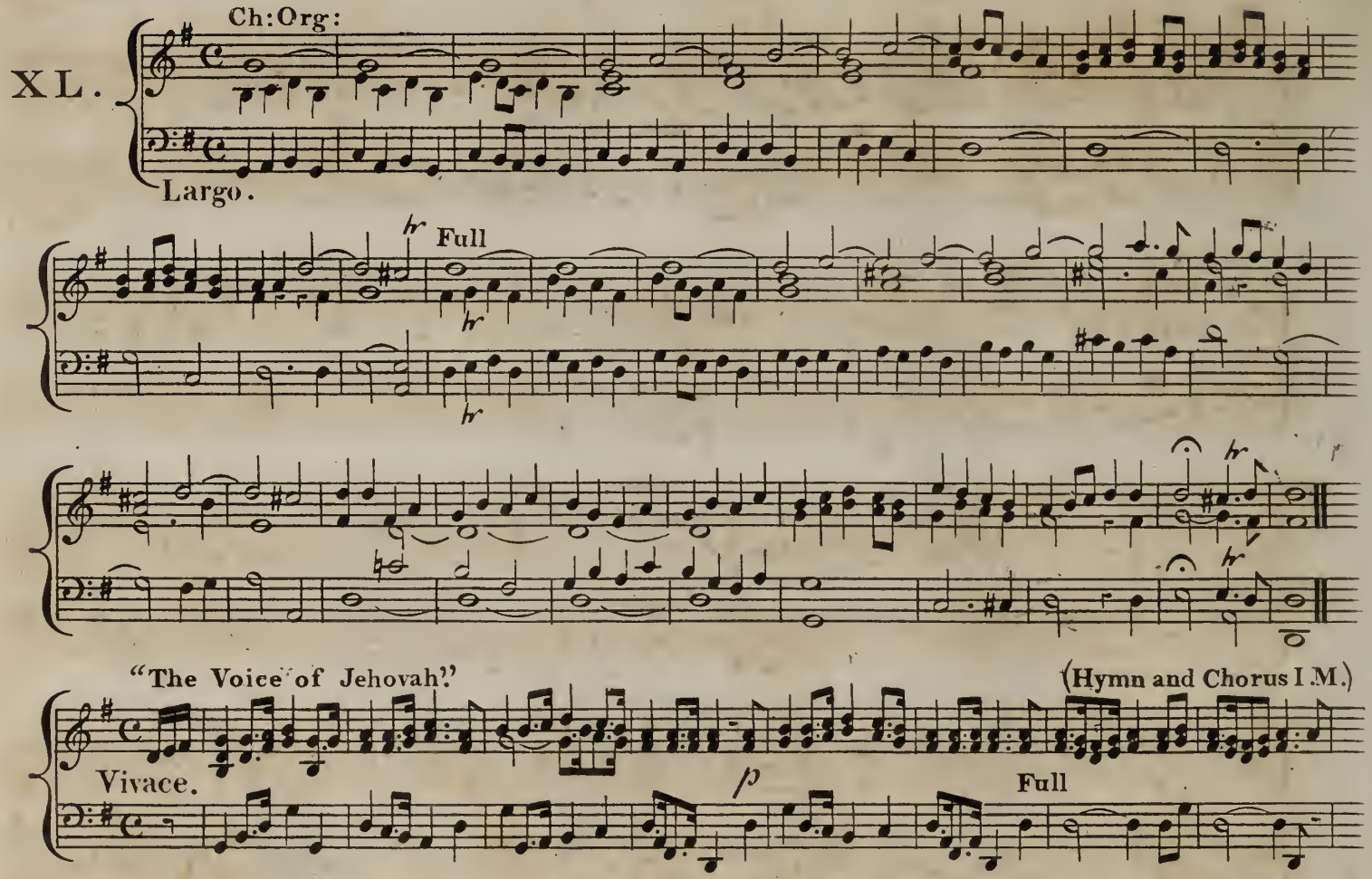
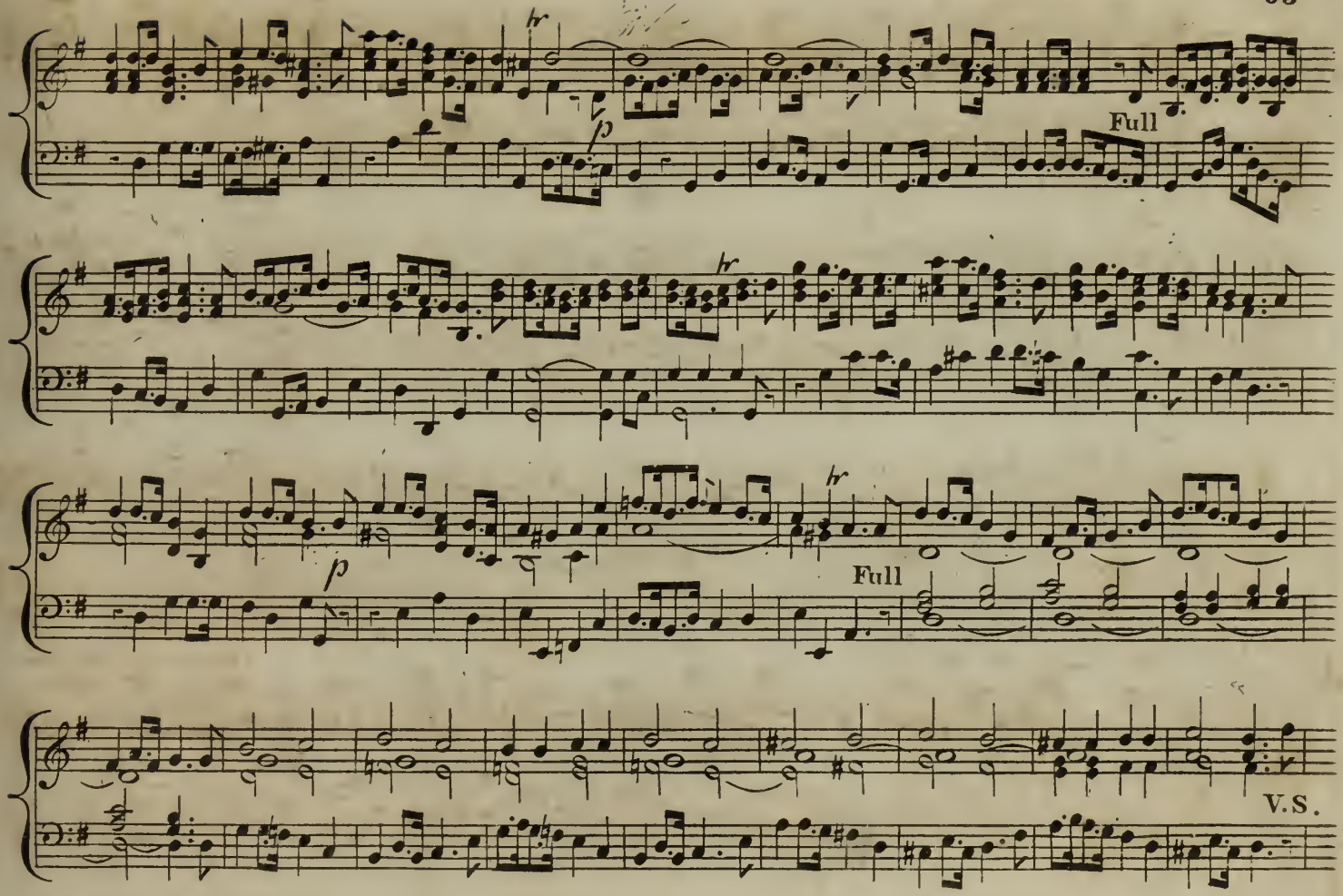

Ch:Org:
XL.
Largo.
Full
"The Voice of Jehovah."
(Hymn and Chorus I.M.)
Vivace.
p
Full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p
Full
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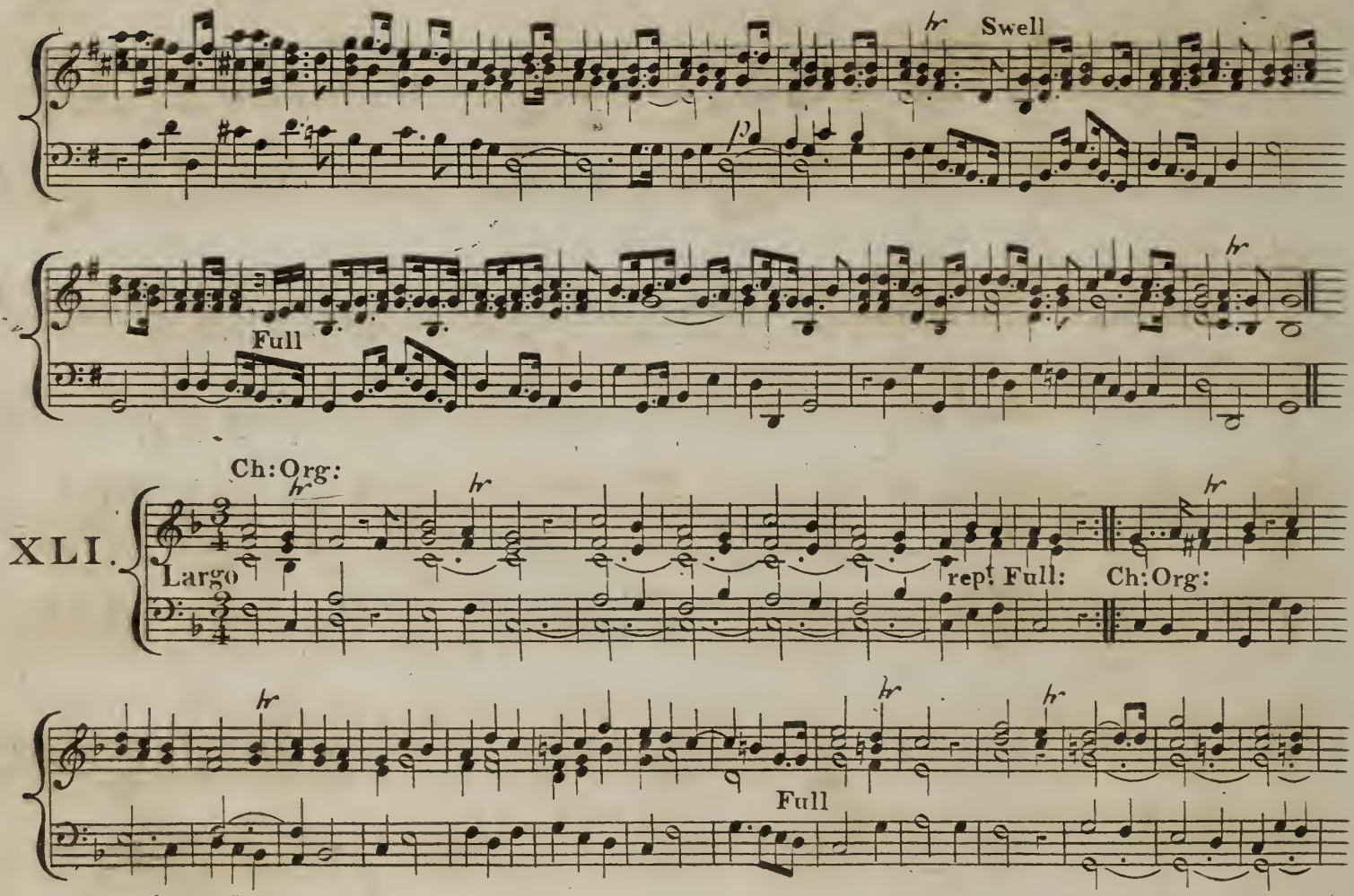
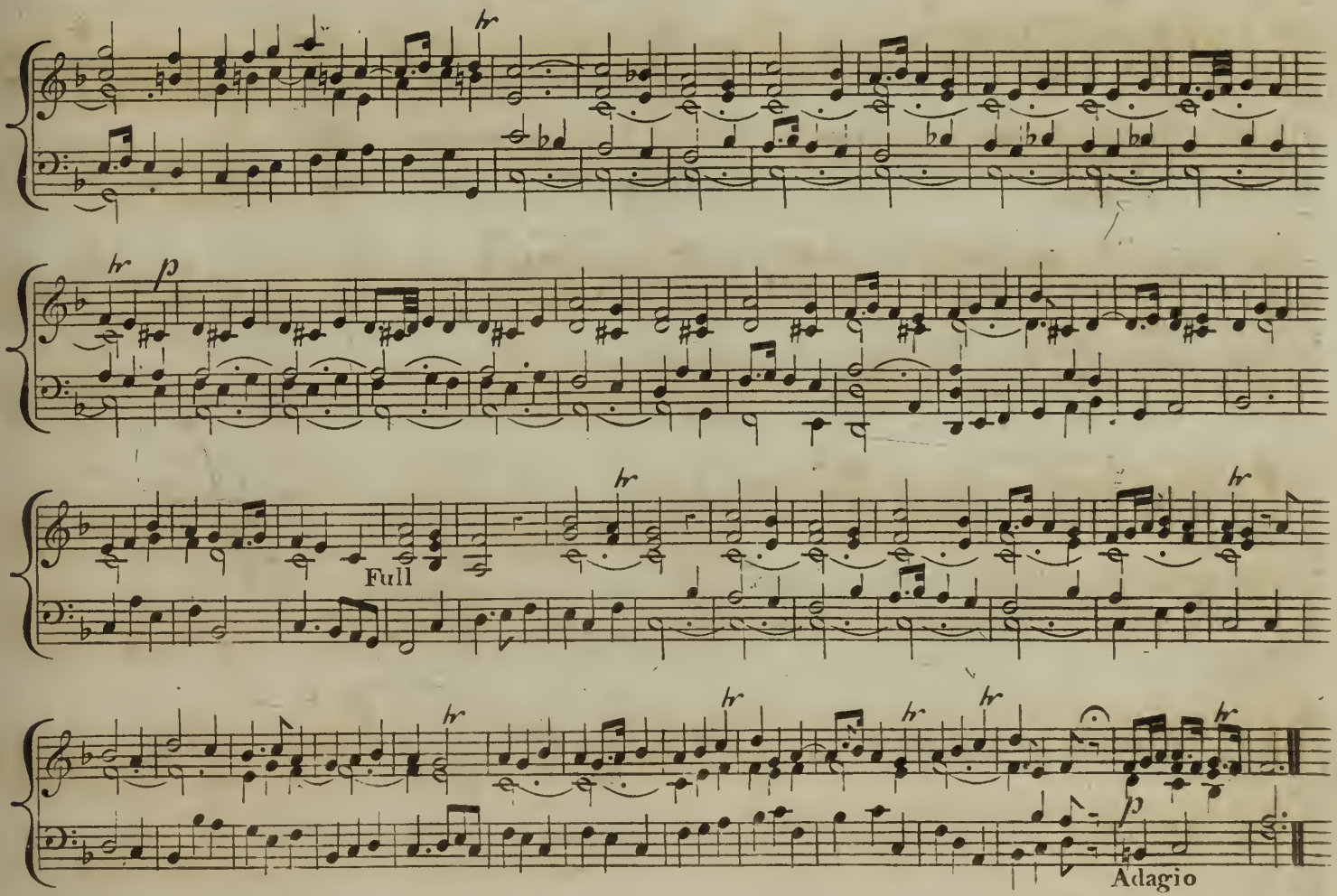
Full
V.S.


Swell
Full
Ch: Org:
XLI.
Largo
rep! Full:
Ch: Org:
Full


hr
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Full
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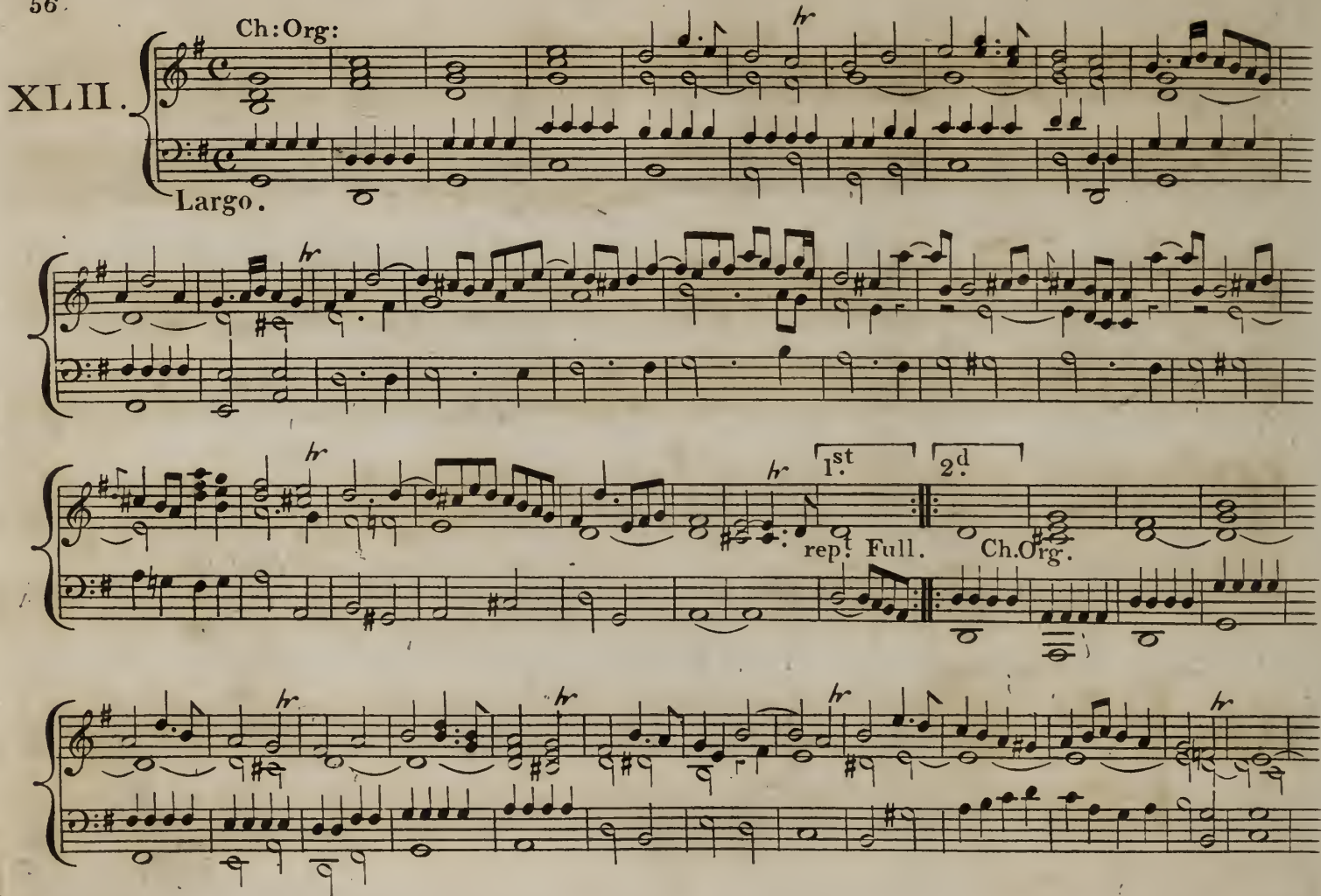
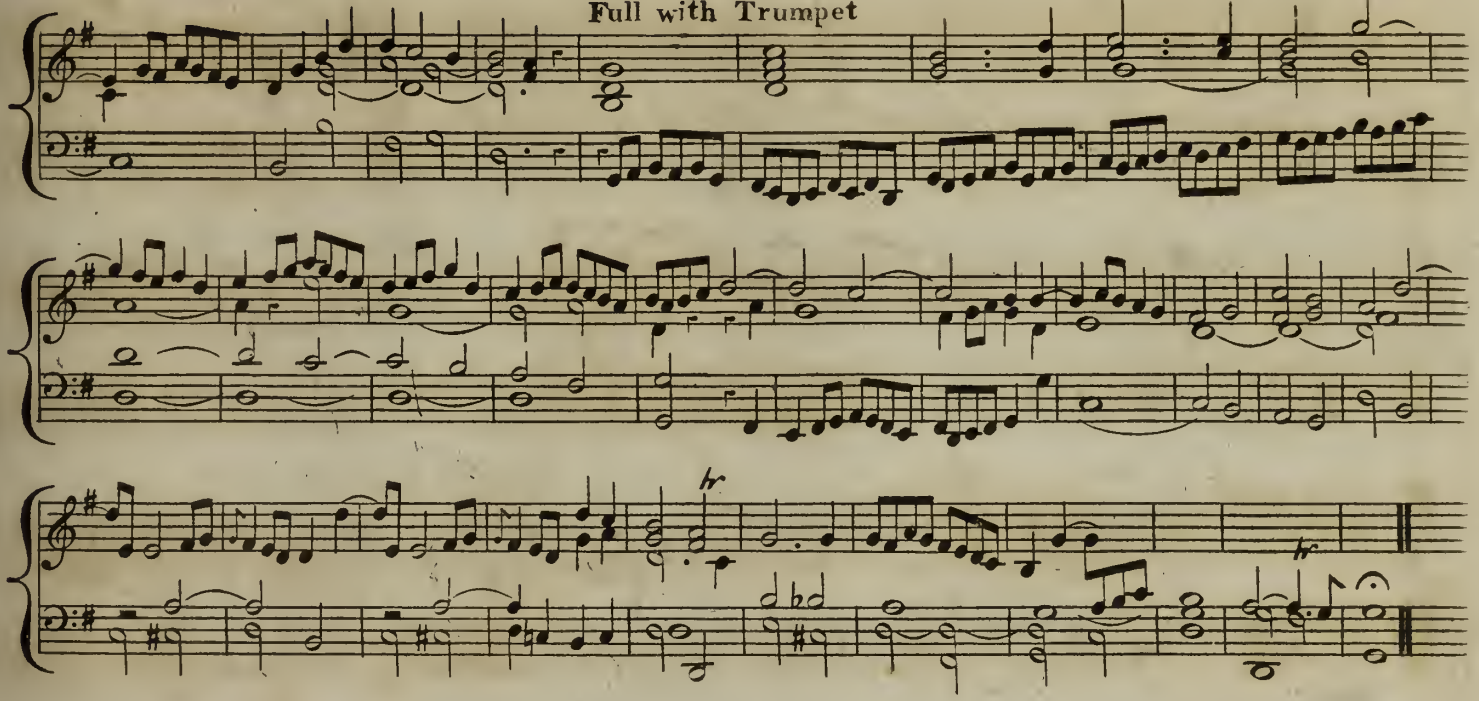
Adagio


XLII.
Ch: Org:
Largo.
hr
1st
2d
rep.
Full.
Ch. Org.

Full with Trumpet

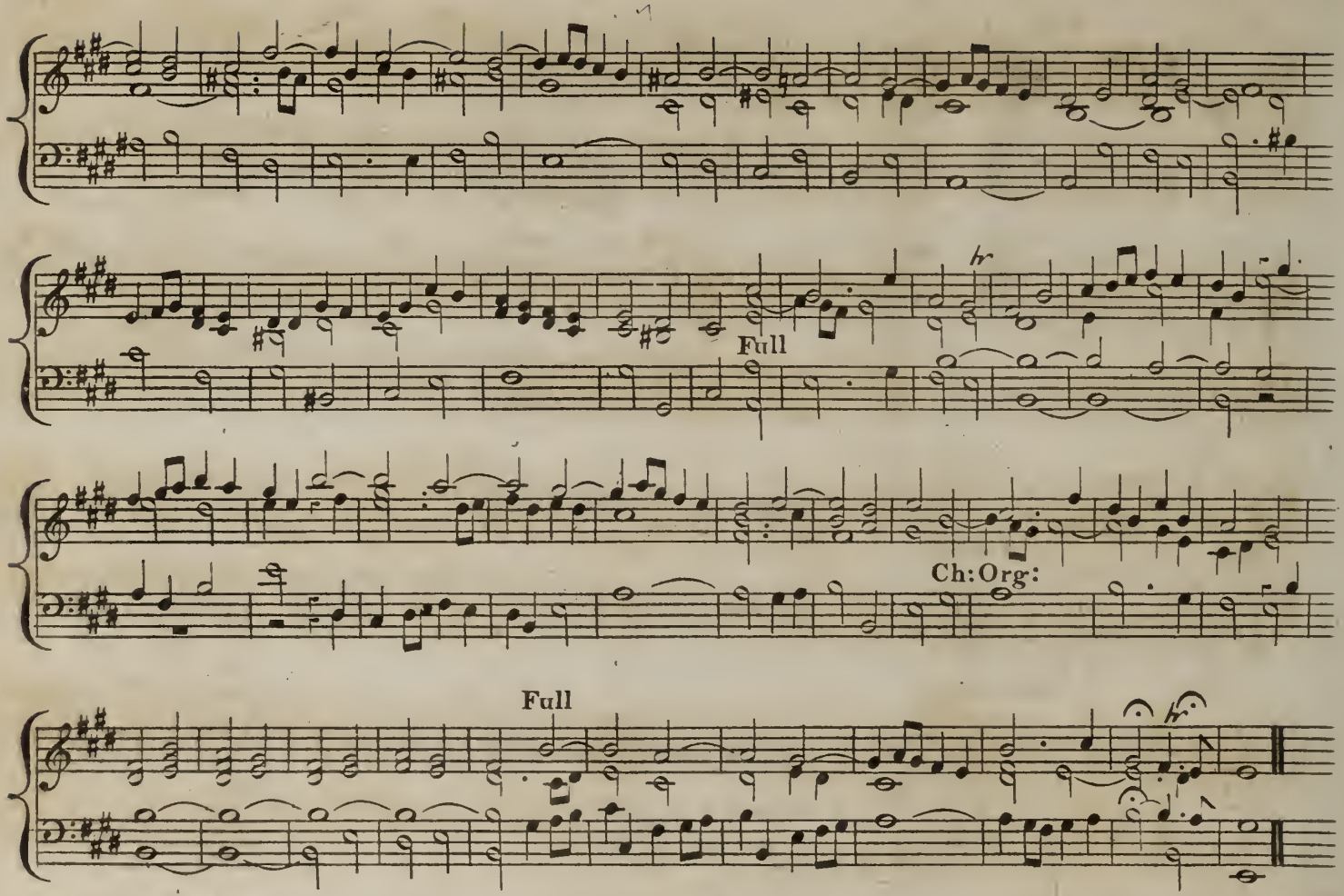


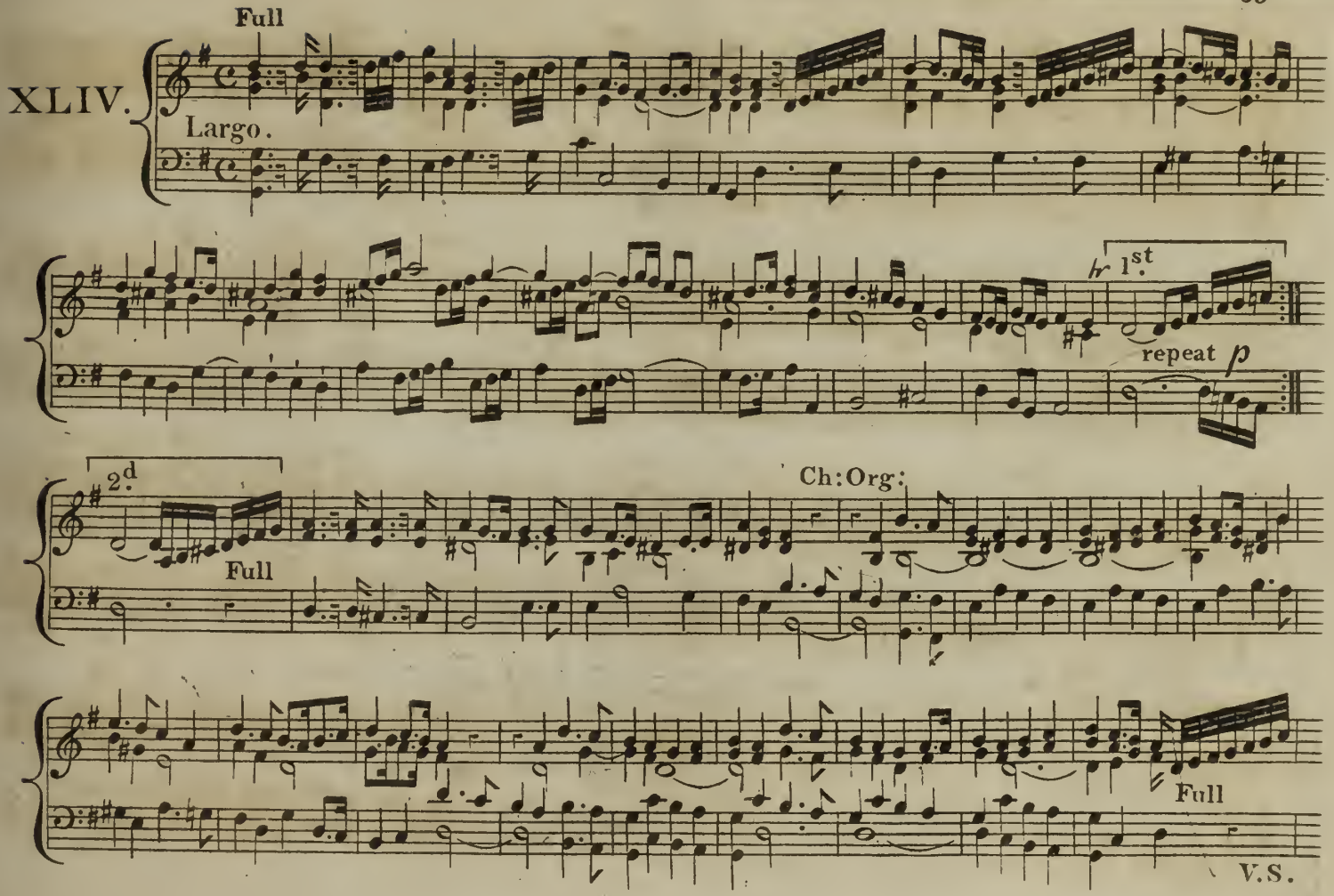
XLIII.

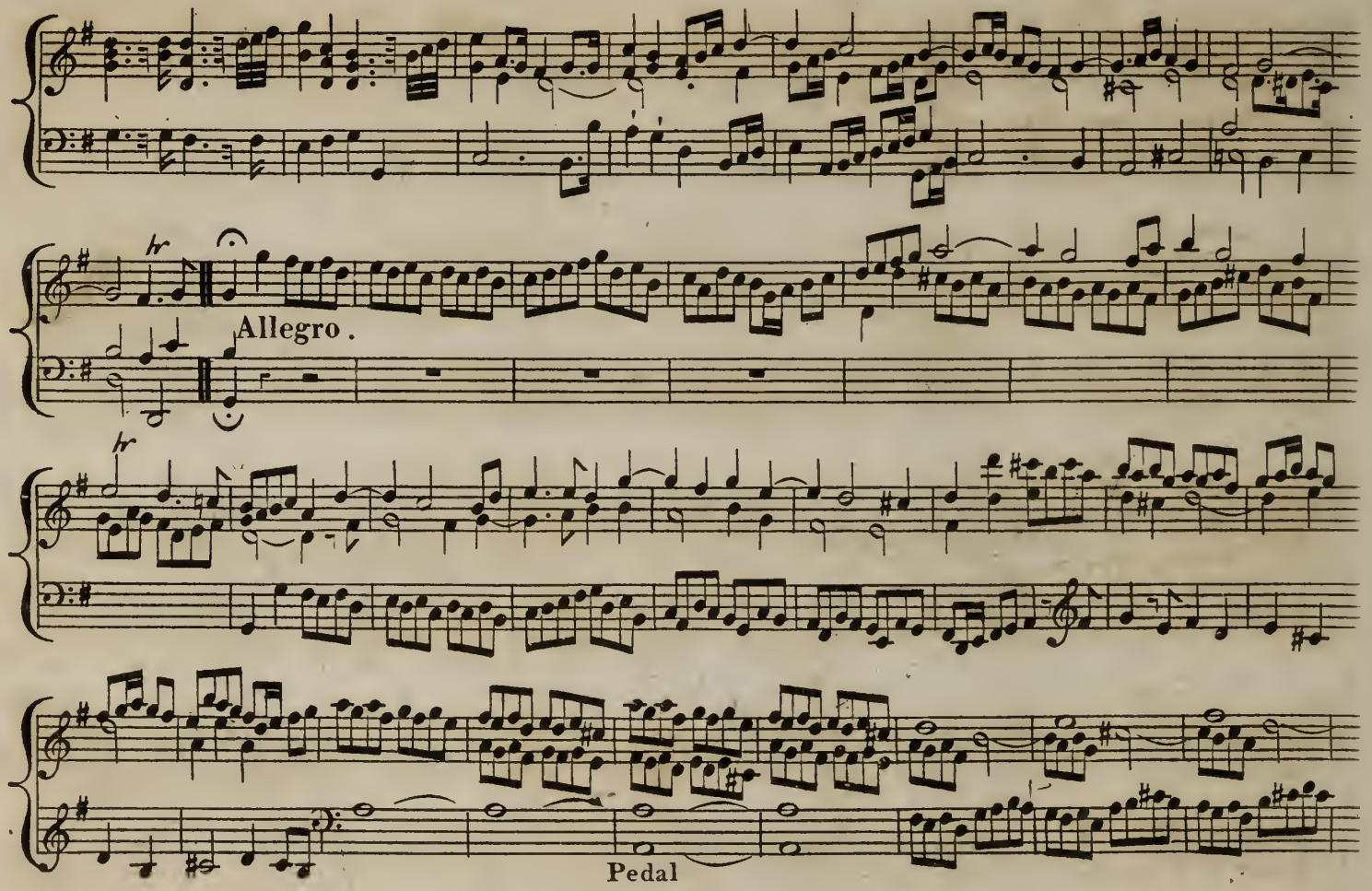
Choir Org:

Largo.

V. S.


Full
Ch:Org:
Full


XLIV.
Full
Largo.
1st
repeat
p
2d
Full
Ch:Org:
Full
V.S.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Allegro .
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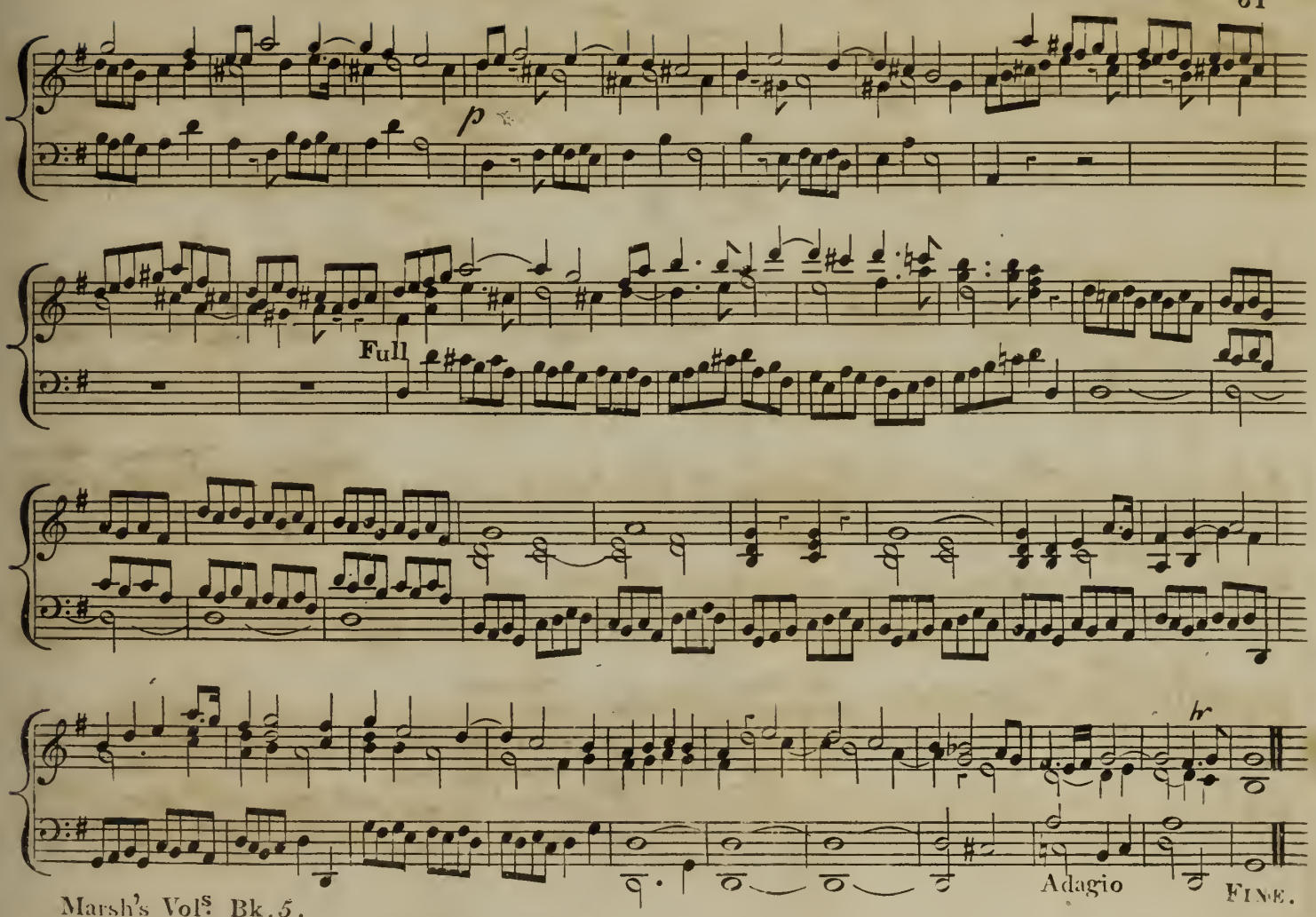
Pedal


p
Full
hr
Adagio
FINE.