

A CATECHISM  
FOR THE  
HARMONIUM.

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A CATECHISM  
FOR THE  
HARMONIUM:

containing

THEORETICAL AND PRACTICAL INFORMATION RELATIVE TO THE  
VARIOUS SPECIES, AND DIFFERENT SIZES OF HARMONIUMS, AND  
THE CAPABILITIES OF EACH; WITH AN EXPLANATION OF THEIR  
STOPS: ALSO GENERAL OBSERVATIONS UPON THE MANAGEMENT, THE  
BLOWING, THE TOUCH, THE FINGERING, AND THE REGISTERING:

FOLLOWED BY SOME PARTICULARS OF

THE AMERICAN ORGAN,  
AND THE  
MUSTEL ORGAN,  
WITH A DESCRIPTION OF THEIR STOPS.

BY

JOHN HILES.

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## PREFACE.

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THE remark is often made, that the Harmonium is a species of Organ: thus implying that the management of the Harmonium is not only as complicated, and difficult to acquire, as that of the Organ; but also that it is exclusively adapted for the performance of *ecclesiastical* or *contrapuntal* music *alone*, especially such as *Masses, Psalms, Services, Chorals, Preludes, Fugues, &c.* This entirely *erroneous* opinion appears chiefly to have arisen from a superficial critical examination of the nature of the two instruments.

Because the Harmonium possesses the qualification of the *sustained sounds*, a peculiarity which is also possessed by the Organ, therefore this dwarfish imitation of the giant whose

powerful tones resound in the Dome of a Cathedral, receives the undeserved honour of being considered a substitute!

Much more correctly may it be said, that the **Harmonium** is a substitute for the Voice, the string-quartet, and the other instruments employed in an Orchestra; and that in common with these it shares the faculty of Swelling out, and of Diminishing the sounds, which the Organ only possesses in a *partial* degree.

Thus the **Harmonium** is in possession of all the qualifications requisite to make it not only a perfect **SALON** instrument, but also an effective **CONCERT** instrument of peculiar and good effect.

JOHN HILES.

51 **ELSHAM ROAD, KENSINGTON, W.**

1877.

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# HARMONIUM CATECHISM.

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## CHAPTER I.

### THE THEORETICAL AND PRACTICAL KNOWLEDGE OF THE HARMONIUM.

**Q.** What is a Harmonium ?

**A.** An Instrument furnished with Keys, like the Organ and the Pianoforte, and played in a similar manner. In France it is called the *Orgue expressif*, and also the *Melodion*.

**Q.** What is the compass of the Harmonium ?

**A.** It is generally of 5 or 6 Octaves in compass, but there are smaller instruments of  $4\frac{1}{2}$ , 4, 3, and even of 2 Octaves.

**Q.** Are these small instruments of much use ?

**A.** For particular purposes, such as school-rooms, practice of the touch, &c., these small Harmoniums are very useful; though their

limited compass frequently forms a hindrance to the performance of much interesting music.

The most satisfactory Harmoniums are those of 5 Octaves : upon which most compositions can be perfectly rendered.

Q. How is the tone produced ?

A. The sounding bodies in the Harmonium are metal tongues, or *Reeds*, which are put into vibration by a current of wind, and hence they are generally called 'Vibrators.'

Q. How is the wind generated ?

A. The wind is produced by Bellows, which are set in motion by the feet of the Player : each foot alternately pressing down the *foot-board*, or *treadle* : when the pressure of the feet ceases, the foot-boards rise, and return to their former position.

Q. What is the difference between the *Harmonium* and the *Physharmonica* ?

A. In the *Physharmonica* the tone is also produced by means of metal tongues or Vibrators, and the pressure of the wind ; but in Harmoniums the vibrators are placed *within* the wind-chest, whilst those of the *Physharmonica* are put *outside* the wind-chest.

Some musical writers, however, confine the name 'Harmonium' to those instruments which are provided with the *Percussion* action or mechanism, and consider Harmoniums without *Percussion* as only substitutes for, and a different variety of, the Physharmonica.

The *Percussion* action imparts great decision and promptness to the tone, and is fully explained in Chapter XVI.

Those Harmoniums which are unprovided with the *Percussion* mechanism have, however, much promptness in speaking, and equality of tone; and they are well suited for accompaniment in singing, and also for performance as solo instruments.

The Harmonium without *Percussion* is also recommended by its extraordinary moderation in price, as compared with that of the Physharmonica.

## CHAPTER II.

THE VARIOUS SPECIES OF THE HARMONIUM ; AND THE  
CAPABILITIES OF THE INSTRUMENT.

Q. What are the most usual kinds of Harmoniums ?

A. There are many different species, and they are distinguished from each other principally by the number of their *Rows of Tongues, or Vibrators* ; and also by the interior mechanism, the secondary stops, &c.

They are also distinguished by their larger or smaller size ; difference in shape and form, &c.

Q. What is understood by a *Row of Tongues or Vibrators* ?

A. Every Harmonium must possess a *Row* containing as many *Reeds, Tongues, or Vibrators* as there are keys ; these Reeds are made to sound, or *vibrate* by pressing down each particular key. Those instruments with *two Rows* of vibrators contain double the number of Reeds, as compared

with the keys; and thus, when a key is put down, *two* tongues are put in vibration, and consequently *two sounds* are heard.

Harmoniums can be manufactured with any number of Rows of vibrators, according to pleasure; but the most usual kinds are those with *one, two, four, or six* Rows.

*Q.* Of what wood is the case of the Harmonium made?

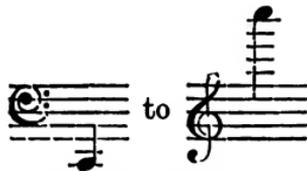
*A.* Harmoniums are made of various kinds of wood, as Mahogany, Walnut, &c., and the exterior is often more or less richly ornamented; this, however, only affects the price, and has no influence at all upon the *goodness* of the instrument, or the quality of its tone.

## CHAPTER III.

COMPASS OF TONE OF THE DIFFERENT SPECIES  
OF HARMONIUM.OF HARMONIUMS WITH **ONE** ROW OF VIBRATORS.

**Q.** Are Harmoniums with one Row of vibrators always of the same compass ?

**A.** No, there are two different kinds of this species ; some of which have the compass of *five*, and others that of *six* octaves. The five-octave Harmoniums extend from



and those of six octaves from



Q. Do the sounds occur in the same order as they are written?

A. Yes, the notes represent the exact pitch of the sounds; they are consequently of the usual Pianoforte pitch, or what is called the 8-feet tone or sound.

Q. Explain more particularly what is meant by the 8-feet tone or pitch.

A. The expressions 8-feet, 16-feet, 4-feet, &c. are derived from the Organ: an Open

Organ pipe which gives this sound— 

is of the length of 8 feet; an Open pipe of 16

feet in length sounds  and one of 4 feet

length sounds  the 2-feet pitch being,

of course, an octave above this. The 8-feet tone or pitch is the same as that of the Pianoforte, &c., and it is accepted as the Normal pitch, or tone length: the notes sounding precisely as they are written.

Q. What is understood by the 16-feet, and the 4-feet pitch?

A. Those Rows of Vibrators which are of the

16-feet pitch, sound an octave deeper; and those of 4 feet, an octave higher than they are written. This passage



sounds, therefore, upon an 8-foot Row of Vibrators exactly as it is written: upon a 16-foot Row the same notes (and keys) sound an *octave deeper*, thus:



and upon a 4-foot Row they sound an *octave higher*, thus:



## CHAPTER IV.

OF HARMONIUMS WITH **TWO** ROWS OF VIBRATORS.

Q. What is the compass of the Key-board in these instruments?

A. The extent of the Key-board in these and in all the larger Harmoniums, is *five* octaves; the compass of the tones, however, extends to *six* octaves, each Row of Vibrators being of different pitch, an octave apart: that is, one Row is of the 8-foot pitch, as on the *five-octave* instruments (see Chapter III.), the other Row is of 16-foot pitch.

This is shown more clearly in the following representation:

Row 1. 8 feet. 5 octaves.

Row 2. 16 feet. 5 octaves.

The image shows two staves of musical notation. The top staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, a quarter note F6, a quarter note G6, a quarter note A6, a quarter note B6, and a half note C7. The bottom staff is in bass clef and contains a sequence of notes: a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. Brackets above and below the staves indicate the ranges for 'Row 1' and 'Row 2' respectively. The text 'Row 1. 8 feet. 5 octaves.' is positioned above the top staff, and 'Row 2. 16 feet. 5 octaves.' is positioned below the bottom staff.

The entire compass of the tones, together,  
being *six* octaves in extent.

## CHAPTER V.

OF HARMONIUMS WITH **FOUR** ROWS OF VIBRATORS.

Q. What is the compass of Harmoniums with four Rows of Vibrators ?

A. Each of these four rows is of the compass of *five* octaves : *two* rows being of 8-feet pitch, *one* of 16-feet, and *one* of 4-feet. Their united tone-compass amounts consequently to *seven* octaves, as the following scheme shows :

One Row, 4 feet. 5 octaves.

Two Rows, 8 feet. 5 octaves.

8va.

One Row, 16 feet. 5 octaves.

The entire compass of the tones being altogether *seven* octaves.

## CHAPTER VI.

OF HARMONIUMS WITH ~~SIX~~ ROWS OF VIBRATORS.

Q. Describe these Instruments.

A. They have *three* Rows of Vibrators of 8-feet tone; *two* rows of 16-feet; and *one* of 4-feet. The tone-compass amounting only to seven octaves, but there are a greater number of rows of vibrators of equal tone-pitch.

The repetition of tones of similar pitch, in the above-mentioned six rows of vibrators—the keys being of the compass of five octaves—may be understood by the following figure:

<i>Two</i> 16-foot Rows		<i>Three</i> 8-foot Rows			<i>One</i> 4-foot Row	No. of times each appears
1st	2nd	1st	2nd	3rd		
						. 1
						. 4
						. 6
						. 6
						. 6
						. 6
						. 6
						. 5
						. 2
<p style="text-align: center;">1                      2                      3                      4                      5                      6</p>						

**The number of the Rows of Vibrators.**

*Seven octaves, the entire compass of the sounds.*

## CHAPTER VII

## THE KEYS, OR MANUALS.

Q. What is the purpose of the Keys ?

A. The Key-board of each Manual is complete; and each key serves the purpose of opening or closing the *valve* (or *ventil*) which admits the Air, or shuts it off; the admission of the Air puts the Tongue or Reed into Vibration, and this produces the sound the instant the Key is pressed down.

The fall of the key, or depth of the touch of the Harmonium, is perhaps a little lower than that of the Pianoforte, but in playing, the difference of the touch is scarcely perceptible.

## CHAPTER VIII.

## THE STOPS, OR REGISTERS.

## THE SOUNDING STOPS.

Q. What are the Stops or Registers ?

A. They are the Knobs placed over the Keys, and furnished with numbers, and inscriptions : these Knobs can be drawn out, and pushed in again, and they are called *sounding stops*, because, when the wind is produced in the wind-chest, by means of the *treading*, or *pressing down* of the bellows, the air has access to some particular row of vibrators, or is shut off from it. Hence it follows, that the sound can *only* be produced from that Row of Vibrators of which the corresponding Register, or Knob, is drawn out, or opened.

Drawing out these Stops, and pushing them back again, either before, or during the performance, is called the *Registering*.

## CHAPTER IX.

## THE MUTE, OR DUMB STOPS.

Q. What are the Mute stops?

A. Those Stops upon whose Knobs *ciphers* are found.

The Stops do *not all* bring about the flowing of the wind to the tongues.

There are some Stops which have fixed mechanical contrivances for the purpose only of producing Modulations or Varieties of the character of the tone, or else to produce especial effects by means of the technical playing, and these are *dumb* stops.

When therefore one or more Stops of *this species only* are drawn, the blowing and playing are in vain, the instrument remains silent, and no sound is produced.

Amongst the Mute Registers are—

- (E) *Expression* : produced by the graduated pressure of the feet upon the bellows.
- (M) *Expression à la Main (gauche)*: Expression produced by the (left) hand.
- (P) *Prolongement* : continuation or prolongation of the sound.
- (PO) *Point d'Orgue* or *Grand prolongement*: *Organ-point*, great prolongation of the sounds. Finally the
- (O) *Forte Register*.

In some instruments the *Sourdine* and the *Tremolant* or *Tremulant* are found ; these are also Mute Stops, but they are of no artistic value, being only intended to produce some trifling effects.

The special definitions and proper mode of employing these Stops, will be explained further on.

## CHAPTER X.

## ABOUT THE PRODUCTION OF THE TONE.

Q. How is the tone produced from the Harmonium, and what are the conditions of its production ?

A. There are *three* requisites for bringing out the sound :

*First*, one Register at least must be drawn before commencing to play, and this Register must be a *sounding* one.

*Second*, the pressing down of the *Treadle* or *Bellows*.

*Third*, pressing down the Keys.

If we play, and press down the Bellows, without drawing a Register, no sound is produced.\* The same will be the case if we play, with a Register drawn, without at the same time press-

\* Except on instruments of only one Row of Vibrators. See Chapter XII.

ing down the Bellows, to put wind into the Wind-chest.

*Q.* What is the Wind-chest?

*A.* An air-tight compartment in the interior of the instrument, in which the Tongues or Reeds are placed. The Tongues of each single Row of Vibrators, lie in a separate division of the Wind-chest.

*Q.* How is the Wind-chest filled with air?

*A.* By means of the pressure of the Bellows it becomes filled with compressed air: this air (if the Register is drawn) rushes to each Tongue or Vibrator as soon as the corresponding key is pressed down.

It is thus evident that no wind can rush out of the Bellows to any Vibrator in the Wind-chest if the Stop or Register, which acts upon the Valve, is not opened, or drawn out.

## CHAPTER XI.

THE DIVISIONS OF THE STOPS, AND THEIR VARIOUS  
COMBINATIONS.

Q. Explain the nature of the Combinations, and the Divisions of the Stops.

A. Upon the Harmonium a great variety of combinations of different character of tone are possible (except upon Instruments of *one Row* of Vibrators, where these arrangements are not available).

The Wind-chest of *each Row* of Vibrators, is *divided* into two halves. Each set of Tongues, therefore—although the Reeds are placed in one Row—is thus as if distributed upon two wind-chests; or it may be more correctly said, that the wind-chest of each Row of Vibrators is divided, or shut off, by a partition; so that the wind of the one half or division cannot pass over into the other half. Therefore, for the whole Row of Vibrators belonging to

*one* Stop to sound on the entire compass of the Key-board, it is necessary to draw the knobs of the two halves into which the stop is divided, namely, the Treble knob on the right, and the Bass knob on the left: both knobs are marked with similar numbers, and *belong to one and the same Row of Vibrators.*

*Q.* At which particular part of the Key-board does this division or separation take place?

*A.* The Treble division extends from 

upwards: the Bass division from   
downwards. This is the same with each Row of Vibrators.

A more complete and accurate idea of what is meant by this 'Division,' may be understood by the following delineation, which presents a sketch of the instrument, together with the position of the Vibrators, two rows of which are here represented:



the stop (1) in the Bass is drawn alone, the *a*, *f*#, *g*, and *f* of this passage



do not sound, because these notes belong to the Treble division. If it is desired to play these two passages upon one Row of Vibrators, for instance, upon that which is represented by the Stop (1), it is necessary to draw *both* of the Stops marked (1) (1)—namely, (1) in the Treble, and (1) in the Bass. By this means the whole Row of Vibrators can be made use of, in their entire compass.

**Q.** Do these divisions of the Wind-chest make any difference in the manner of Blowing, or in the pressure of each part of the Bellows?

**A.** None whatever ; the wind from *each single* Bellows rushes equally into *all* those divisions of the Wind-chest, whose Valves have been opened by drawing out any particular Register. Thus, if only *one* of the Bellows is pressed down, the two divisions of the Register (1) (1) fill simultaneously and equally with Air, if the Stop is drawn out.

Each reinforcement or diminution of the pressure upon the Bellows operates equally upon the Tongues of *each* division, the Registers of which are drawn. Upon this subject, see also Chapters XX to XXIV.

## CHAPTER XII.

THE STOPS OF THE DIFFERENT SPECIES OF  
HARMONIUMS.HARMONIUMS WITH ~~ONE~~ ROW OF VIBRATORS.

Q. Have Harmoniums with only *one* Row of Vibrators, more than one Stop?

A. These Instruments, whether of five or six Octaves,\* have usually *three* Stops.



*Forte.*



*Expression.*



*Forte.*

Of course, with only *one* Row of Vibrators, no alteration of the compass of Tone can take place, such as a change from 8 to 16-foot tone, or the reverse: and no Stop is required to shut off the wind from the Tongues.

Q. What is the meaning of the two Stops marked *Forte*?

A. That upon the right belongs to the Treble division, and that upon the left belongs to the

\* See Chapter III.

Bass; and when one of them is drawn, it gives to the sound of that particular division a brighter and stronger tone.

Q. Explain the meaning of the *Expression Stop*.

A. The middle Stop, 'Expression,' operates upon both divisions, and consequently upon the entire compass of the instrument. When the *Expression Stop* is not drawn, the tone sounds invariably with equal strength throughout, (or at least should do so,) whether the Feet set the Bellows in motion with a quicker and more vehement, or a slower and more cautious pressure. In some small Harmoniums it is sometimes possible to vary the strength of tone, when the *Expression Stop* is not drawn, but there is a danger of *overblowing*, and thus injuring the instrument. But if the *Expression Stop* is drawn, a strong pressure of the foot will produce a strong tone, and a more gentle pressure will give a softer tone. *Fortissimo* and *Pianissimo* may be instantaneously and absolutely produced; and all the intermediate gradations of tone, according to the proportion of the pressure. And thus it is in this capability of modulating or varying the tone of the Vibrators, that the superiority of the Harmonium over many other instruments is manifested.

## CHAPTER XIII.

## THE STOPS OF HARMONIUMS WITH TWO ROWS OF VIBRATORS.\*

Q. How many Stops have instruments of this description?

A. Eight Stops :

O	2	1	G	E	1	2	O
<i>Forte.</i>	<i>Bourdon.</i>	<i>Percussion or Cor Anglais.†</i>	<i>Grand Jeu.‡</i>	<i>Expression aux Pédales.§</i>	<i>Percussion or Flute.</i>	<i>Clarinette.</i>	<i>Forte.</i>

Q. What is the *Bourdon* ?

A. *Bourdon* is a French technical name for a soft 16-foot Organ Stop, in Germany it is called '*Bordun.*' On account of the resemblance in the character of the tone, the name is applied to this Harmonium Stop.

\* See also Chapter IV.

† English Horn.

‡ Grand Jeu, Full Organ.

§ Expression with the Feet.

*Q.* Is there any difference in the manner of producing the wind, for all these various Stops?

*A.* The generation of the wind to supply all these Stops is by the pressure of the feet upon the treadles: and to produce the tone one of the Registers, either (1) (1), or (2) (2), must be drawn out.

*Q.* Explain the meaning of the figures or signs (1) (1), and (2) (2).

*A.* They signify that *both* of the Registers marked with the same number, namely, that on the right side, *and also* that on the left, are *both* to be drawn.\* Thus, if (1) (1) is drawn the 8-foot tone is heard in both divisions of the wind-chest; if (2) (2) is drawn, the 16-foot tone is produced.†

By drawing the stops (1) (1) this chord



sounds in its natural position; that is, the same as

\* See also Chapter XI. † See also Chapters III. and IV.

on the Pianoforte, or, as it is called, *Concert pitch*; the 8-feet tone.\* With the (2) (2) drawn, instead of the (1) (1), this same chord, played upon the same keys, sounds an octave deeper, as at *a* in the following example; if the Stops (2) on the left, and (1) on the right are used, it sounds as at *b*; and if (1) on the left, and (2) on the right are drawn, it sounds as at *c*; finally, if (1) (1) and (2) (2) are drawn, or (G) alone, (which is the same thing, because the Stop (G) always opens *all* the Rows of Vibrators, whether any of the other Stops are drawn or not;) it sounds as at *d*.



Hence, it will be perceived, that a great many different effects may be produced, *merely* by means of the combinations of the Stops, and thereby the technical art of playing, unlike

\* See Chapter III.

that of the Pianoforte, is essentially facilitated and simplified in many respects, as for instance in octave passages, which by altering the Registering, can be played in single notes.

In some low-priced Harmoniums the Grand Jeu is acted upon by the knee, instead of having a draw-stop.

In Chapter XXXI. 'Upon the Registering,' both this, and several other subjects, are fully discussed.

Q. Is there much variety of Tone in these instruments with two Rows of Vibrators?

A. Yes, there is great variety offered relative to the Tone-shading, or the gradations of Tone (Timbre), since each of the two Rows of Vibrators possesses a different quality of tone, and this is specified upon each Register: as *Bourdon*, *English Horn*, *Flute*, and *Clarinet*; and the quality of the tone of these particular Registers has some resemblance to that of these instruments. More is said upon this subject, subsequently.

Q. Is there anything further to be remarked about the Stop **G**?

A. The Register **G**—(*Grand Jeu*, *Grand-play*, or *Full Organ*)—operates, as already men-

tioned, upon both divisions (Bass and Treble) at the same time, and opens (or closes) both Rows of Vibrators, whether either of the other Registers happen to be drawn or not. In playing, therefore, one Row of Vibrators is drawn, and when in the course of the passage the *two* divisions of the other Row are required, the Stop **(G)** is drawn; and shut off again when the first Register only is required. Sometimes the **(G)** is brought on, (and off), by a *knee-pedal*,\* or a *heel-pedal* placed between the two treadles. In using the **(G)** it is not always necessary to play *loud*: fine effects are produced with it in *piano*, and even in *pianissimo* passages.

The Stops **(O)** **(O)** and **(E)** are already described in Chapter XII.

\* See page 30.

## CHAPTER XIV.

OF THE HARMONIUM WITH **FOUR** ROWS OF  
VIBRATORS.

Q. What are the advantages of these instruments ?

A. Harmoniums with four Rows of Vibrators are the most perfect instruments, because they all possess a complete compass of tone, and produce a corresponding variety of effects.

Those of *six* and still more Rows of Vibrators differ from these merely on account of their greater strength of tone, in consequence of having a double set, or two Rows of Vibrators of the same description. But on the one hand so much power and strength of tone for Chamber and Saloon playing is scarcely necessary, and it is only required in large rooms and Concert halls. On the other hand the difference in the price is an important consideration. In reference to the variety in playing and all the other

effects produced by the larger instruments, they are not essentially more than those of the four Rows of Vibrators, which are most to be recommended.

Q. What are the Stops in Harmoniums of this class?

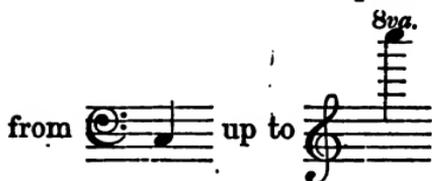
A. A Harmonium with four Rows of Vibrators has *thirteen* Stops. (See page 34.)

- O *Forte*  
 4 *Hautbois*§  
 3 *Fifre*†  
 2 *Clarinette*  
 1 *Percussion, or, Flute*  
 E *Expression aux Pédales*  
 G *Grand Jeu*  
 M *Expression à la Main*  
 1 *Percussion, or, Cor Anglais*  
 2 *Bourdon*  
 3 *Clairon*†  
 4 *Basson*\*  
 O *Forte*

† Clarion, Trompette, Trumpet.  
§ Hautboy, Oboe.

\* Fagotto, Bassoon.  
† Flageolet, or Piccolo.

The Stops (1) (1) ; (2) (2) ; (0) (0) ; (G), and (E) have been already explained in Chapters XII and XIII. The Stops (3) (3) add a 4-foot Row of Vibrators, producing the sounds



The Stops (4) (4) form the fourth Row of Vibrators, of 8-foot tone, similar to (1) (1) in compass, but different in the character of the Tone (Timbre) ; that of (4) (4) being of a more acute quality.

*Q.* Does the (G) Stop act here as before described ?

*A.* The Stop (G) acts, of course, upon *all* the *four* Rows of both divisions (see Chapter XIII—and also Chapter VIII for the other Stops not here described).

The *compass of the tone* in these Stops amounts to seven octaves, and the variety of the combinations in reference to the tone-shading, or the gradations of the tone, is so

great, that to give a statement by means of examples, of all the possible changes of a single chord, would occupy too much space. Thus, only to mention as *one* example, the sounds produced by each key when the Stops (1), (2), (3), are drawn, which include a compass of tone of two octaves; for instance,

 with the above Stops drawn, would sound at the same time the 16, 8, and 4-foot

note—namely, : consequently the

chord  sounds thus: 

More is mentioned upon this subject in Chapter XXXI 'Upon the Registering.'

**Q.** Explain the Nature of the Stop (M); that is, the *Expression à la Main*.

**A.** In this stop the tone of the Bass division is muffled or suppressed to half its usual strength or loudness, provided the keys are only half

pressed down. When a stronger pressure of the finger is applied the full strength of the tone is produced. Thus a very soft accompaniment is possible by the left hand, with the melody played prominently and distinctly by the right hand.\*

Q. Is there anything peculiar in the Management of these Instruments with four Rows of Vibrators?

A. If all the Stops are drawn, that is, all the Registers open; or (which is the same thing), if the **(G)** is drawn and any key is pressed down a very little, or very superficially; perhaps only just so much as the thickness of the back of a strong knife; in this case the Vibrators **(3)** **(3)** and **(4)** **(4)** alone sound. If the pressure upon the keys is increased, the sounds of the four Rows are all distinctly heard. By means of this arrangement beautiful echo-effects of the full-playing can be produced.

Q. What is to be understood by the term 'Percussion'?

A. This word, which is placed as an alterna-

\* More detailed information concerning this Stop is given in Chapters XXIX and XXXIII.

tive mark upon the Stops ① ①, both in the instruments with *four* Rows of Vibrators, and also in those with *two* Rows, is explained at length in Chapter XVI.

## CHAPTER XV.

UPON THE CONCERT HARMONIUMS WITH ~~SIX~~ ROWS  
OF VIBRATORS.

Q. In what does this Harmonium differ from those previously explained?

A. Besides the *thirteen* Stops already explained in Chapter XIV as belonging to the instruments with four Rows of Vibrators, the Harmoniums with *six* Rows have, in addition, four stops for two additional Rows of Vibrators (namely, *two* stops for each Row), and these are marked (5) (5) and (6) (6); then two Stops marked (P)—*Prolongement*, or *Prolongation*; and one marked (P0)—*Point d'Orgue* (or *Grand Prolongation*)—which latter is placed in the middle of the Register-board, and operates at the same time upon both divisions. Consequently there are upon the whole about *twenty* stops. The Registers (5) (5) act upon a

16-feet Row of Vibrators, the left division of which is named the *Tuba*, and the right division *Cor* (Horn). The Stops ⑥ ⑥ bring on an 8-feet Row of Vibrators of very soft intonation, named the '*Aeoline*,' acting upon both divisions, and the tone of which is of a whistling character.

Q. What is the meaning of the Stops ① ① and ② ②?

A. An explanation of these Stops, their purpose, and their use, is given in Chapter XVII.

## CHAPTER XVI.

## UPON THE PERCUSSION.

Q. Describe the *Percussion*.

A. In the *Percussion* (that is, *striking* with a *Hammer*), as already mentioned, the tone is produced by means of the Tongue or Reed, which is put into vibration by the current of wind. It is not yet possible to have the mechanism so accurately constructed that by means of the pressure of the wind *alone* the tongue should *instantaneously* be put into complete vibration, and the full tone be produced exactly in the moment of the down pressure of the key; because the tongue at first is put in motion gradually, and increases in rapidity also very gradually.

It is however possible, by the mechanical contrivance called the '*Percussion*,'\* to play the *quickest* passages, just as on the Pianoforte,

\* *Striking, the stroke of the hammer, springing up.*

with perfect clearness and distinctness, the notes speaking at the first moment of touching the keys, and giving out the melody with precision and promptness. This mechanism consists of a series of little Hammers which strike upon the Tongues, and put them instantaneously into full vibration, and this vibration is continued by the simultaneous rushing in of the wind.

This mechanical contrivance is usually only applied to the Row of Vibrators (1) (1); it acts upon both divisions, and the name is marked upon the Stop handle; the other Rows of Vibrators are not provided with it. The *Percussion* can, however, be applied to each Row of Vibrators when the instrument is manufactured, if desired, but this, of course, raises the price considerably. The *percussion* is *not*, as a rule, applied to instruments with *one* Row of Vibrators, but those of *two* rows are mostly provided with it. Yet it often depends upon the wish of the performer whether the *Percussion* is applied to the Stops marked (1), or to one of the other Stops.

## CHAPTER XVII.

## UPON THE PROLONGEMENT.

Q. What is the *Prolongement*?

A. The *Prolongement*\* is principally a contrivance or mechanism which causes the sound of a note to continue sounding at pleasure, with a long and full tone, after the finger is removed from the key.

Q. How is this effect produced?

A. This mechanism is managed by means of two *levers* (one for each of the corresponding divisions of the wind-chest), and these are pressed by the knees; that for the right knee is pressed from the right to the left; that for the left knee is pressed from the left to the right.

Q. Is the *Prolongement* any advantage to the Harmonium?

A. The *Prolongement* is to the Harmonium

\* *Prolongation, or lengthening of the sound, continuation of the sound.*

what the *Dampers* are to the Pianoforte, only with this difference, that the tone of the Pianoforte dies away gradually, but the tone of the Harmonium is strong and continuous according to the pleasure of the performer.

*Q.* How long does the Prolonged tone continue sounding?

*A.* A second movement of the knee similar to that which produced the *Prolongement* causes the sound also to cease, and, at the performer's pleasure, another note, or several others, simultaneously, or also the same tone may again be made to continue sounding, or be prolonged.

*Q.* Is the effect of the knee-pressure instantaneous, or does it take place gradually?

*A.* The *Prolongation* is produced instantaneously. It is unimportant whether the key or the knee-lever is pressed first, only this two-fold pressure must be as nearly simultaneous as possible, and not be separated by more than a moment of time.

There are two kinds of the *Prolongement*: the simple species belongs to, and is acted upon by the two Stops (P) (P); the more complicated species is acted upon by the Stop (P0):

both of them are met with in one and the same instrument.

*Q.* Is the *Prolongement* met with in Harmoniums of a small number of Vibrators?

*A.* The *Prolongement* is not met with in instruments of *two* Rows of Vibrators, and, indeed, it is not required; but in those of *four* Rows it may, perhaps, be found. In Harmoniums of *six* Rows, both kinds of the *Prolongement* are usually found.

It depends, however, upon the order of the purchaser, whether the instrument shall be provided with this contrivance, which is rather expensive, but makes the instrument more valuable; sometimes, also, both kinds of the *Prolongement* are supplied, and sometimes only one. This refers both to the instruments with *four*, and also those with *six* Rows of Vibrators. With respect to the two species of the *Prolongement*, their especial qualities and effects, and also about their application, more will be found in Chapters XXIX and XXXII.

## CHAPTER XVIII.

## THE MUSETTE.

*Q.* What is the Musette ?

*A.* The *Musette* is a half-stop occurring only in the Treble, and it has a 16-feet Row of Vibrators which are not tuned quite in unison with the others, and which, when played together with (2), produce a slight waving of the sound, having some resemblance to the character of the tone of the *Schalmei*.

*Q.* Is the *Musette* used for any particular kind of playing ?

*A.* This Register is not used for playing chords, but merely to play over a simple melody.

## CHAPTER XIX.

GENERAL RULES AND DIRECTIONS FOR THE PLAYING,  
AND ALSO FOR THE MANAGEMENT OF THE  
HARMONIUM.

Q. What are the most important rules for playing upon the Harmonium ?

A. The performer must place himself so that the knees are only a little distant from the front part of the instrument. It is not well to have the chair or stool too low, because this prevents the free action of the feet, and of the hip-joint, and also interferes with the vigour necessary in playing. The Harmonium is constructed higher than the Pianoforte, on account of its interior mechanical contrivances, and therefore a higher seat is requisite, in order that the arm, in playing, may have a *horizontal* position. It is proper to have the stool or chair rather *heavy*, because otherwise, in the course of the playing, it moves gradually backwards, in

consequence of the action of the feet in blowing ; this throws the player out of the proper corresponding position, and makes the playing laborious, and at length quite impossible.

Besides, the sliding back of the chair is otherwise unpleasant, and always affords a certain proof of a *faulty* seat and position in blowing.

Q. How is this sliding back of the chair to be prevented ?

A. If the performer sits firm, and as it were *heavy* in the chair ; and if the feet in blowing always press *perpendicularly* as much as possible, this sliding back cannot so easily happen.

## CHAPTER XX.

## UPON THE TREADING OR BLOWING IN GENERAL.

Q. Describe the manner of blowing.

A. The *treading* or *blowing* is the first of all requisites in being able to play upon the Harmonium, for without the pressure upon the treadle\* there is no wind; and without wind no sound.

When a treadle has nearly reached its lowest point, so that it cannot be pressed down any farther, and the bellows in connection with it supply any more wind; then, in a moment, indeed, *strictly speaking*, it should be a *moment sooner*, the pressing down of the other treadle should commence, so that no interruption may take place in the supply of wind. Then the treadle first pressed down, returning into its place, is in a moment refilled with air, but no wind is pressed from it until the moment pre-

\* The *foot-board* for the feet.

vious to the stopping of the other bellows, which undertook the second supply of wind. And so, constantly, one treadle has to help out and assist the other; the pressure of each treadle being commenced a *moment previous* to the exhaustion of the other.

Q. Is this alternate pressure of the treadles of a slow, or of a more rapid character?

A. The consumption of the wind becomes so great, when a large number of the keys are put down, and several of the stops are required to be drawn out, that the bellows are rapidly emptied, and the alternate treading must also follow as quickly. The more full and strong the tone is, so much more frequent must be the alternate pressure of the feet upon each treadle, but the pressure must always be exercised proportionally.

The strength of the pressure has, however, its limit, and this limit the ear itself is required to know and recognise.

Q. Can you describe the effect produced when the pressure is too vigorous?

A. *It is a most certain proof that the pressure of the foot is too strong if the tone alters its nature, that is, becomes deeper or*

*rougher in sound.* The metal tongue possesses this quality, that as soon as it is exposed to a more violent pressure of the current of wind, it deviates from the pure tuning, and becomes 'over-blown.' This is called the *changing*, or *varying*, or *alteration* of the tongue; and the tone then sounds not only deeper, and consequently untrue, but suffers also considerably, for the moment, in the beauty and purity of its sound. The *variation* of the tongue is heard, nevertheless, instantly; and as soon as the pressure upon the treadle is moderated, the beauty of the tone immediately returns.

Q. Is this *alteration* of the quality of the tone easily produced?

A. When only a few ranks of vibrators are used in playing, and few notes are sounding, it is easy to produce the *changing* of the tongue; but when more vibrators and notes are sounding, the *variation* of the tongue is less imminent, because the power of the wind is distributed upon the several tongues. This *variation* is produced upon the deeper tones more easily than upon the higher ones.

## CHAPTER XXI.

## THE BELLOWS.

Q. How many Bellows are there in the Harmonium ?

A. The Harmonium has 3 Bellows : two of which are called *Pressure-bellows*, and are distended when in a state of rest, consequently containing air. By pressing down the *foot-board* or *treadle*, the wind streams out of these *Pressure-bellows* into a third, a larger one, which when in a state of rest is closed, and consequently void of air. This Bellows or *reservoir* being thus filled by the action of the *treadles* and the two *Pressure-bellows*, empties itself, by means of a spring of proportionate strength, into the *Wind-chest*, which is connected with the *reservoir* by a (closed) canal or passage for the wind.

This may be better understood by the following design :

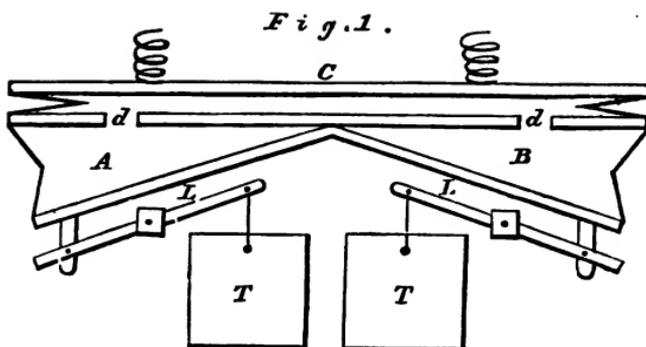


Fig. 1 shows the pressure-bellows, A and B, in a state of rest (these are sometimes called *feeders*, as they supply the wind); T T are the Treadles or Foot-boards; L L the levers belonging to the Treadles; d d openings for the passage of the air from the Feeders into the Reservoir.

When the foot presses down the Treadle, it draws down the lever L, and this presses the Feeder upwards; the wind rushes through the opening d into the Reservoir c and fills it; the two spiral springs press against the Reservoir and force the contents into the Wind-chest, with which it is connected by a *canal* or *wind-duct*; but this is not seen in the illustration. The Reeds or Vibrators are placed in the wind-chest,

and according to the wind consumed by them, the pressure of the feet is required to be quicker or slower, stronger or weaker.

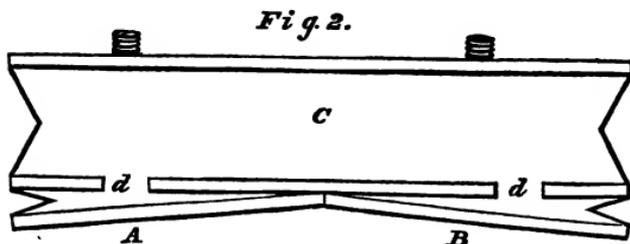


Fig. 2 represents the Reservoir when filled and distended with air, and the Feeders when pressed upwards.

These *feeders* have also another purpose to serve, than merely to supply wind to the reservoir; as will be evident in the following chapters.

To discharge the air from the feeders into the reservoir, it is immaterial whether the right and the left foot alternately, or only one foot alone is used. This can easily be ascertained by pressing down both treadles before commencing playing. If, now, the feet are removed from the treadles, and we begin to play, the instrument sounds, and continues to do so, as long as the air collected in the reservoir suffices,

without any further pressure of the feet. When the reservoir itself becomes quite empty, the sound naturally ceases, on account of the failure of the wind to put the tongues in vibration; therefore it is plainly necessary to continue the supply of wind by means of the treadles. This, as already explained, can readily be done with one foot alone, but it is very fatiguing; with alternate feet the treading is more equal, and the labour is divided and facilitated; a little pause for recovery being permitted to each foot.

Q. Is the labour of blowing the same whether many or few stops are drawn?

A. The more rows of vibrators which are in actual use, so much greater is naturally the consumption of wind, and therefore so much more rapidly is the Reservoir emptied, and also so much quicker must be the *alternate* treading, to keep the Reservoir constantly filled.

## CHAPTER XXII.

PLAYING **WITHOUT** THE 'EXPRESSION' STOP.

Q. Describe the manner of playing when the *Expression* Stop is not drawn.

A. If the Stop **(E)** (*Expression aux Pédales*, or, *Expression by the Feet*) is *not* drawn, the regular and alternate pressure of the feet produces a constant and equal supply of wind, as appears from the remarks already made.

Q. Has this any influence upon the quality of the tone?

A. The tone is somewhat stronger than when the *Expression* Stop is used, but the player is *not* able to vary or modulate the tone, that is, make it either stronger or weaker; because the pressure or stroke of the finger upon the keys, whether vigorous or weak, has absolutely no influence upon the tone.\*

\* More will be found on this subject in Chapter XXIV.

Q. Is this peculiar character of the tone to be considered an advantage, or otherwise?

A. In one respect this invariableness of the strength of tone must be received as the *unalterable* characteristic of the instrument; \* it gives to the Harmonium a most monotonous or one-sided effect as to the tone, because of the *impossibility* of producing any *gradations* or *shadings* of the *tone*, and thus fulfilling the all-important conditions of musical expression.

On the other hand, however, it possesses instead, the indirect compensating advantage of hoarding up in the *Reservoir*† a store of wind; a great advantage for the beginner, essentially facilitating for him the practice of Blowing or Treading, for it often happens at the commencement that the uninterrupted treading is forgotten for a short time, and then the *Reservoir* is of assistance in supplying the momentary deficiency.

Q. Is there any other advantage in this method of blowing?

A. For a beginner it is also especially calcu-

\* In a subsequent chapter it is explained that this is not strictly the case.

† On account of this qualification it used formerly to be also called the *Magazine-bellows*.

lated to promote the gradual acquisition of an equal and involuntary steadiness and constancy in blowing, to play all exercises, at first, *without the Expression Stop*.

Q. What are the best exercises for a beginner?

A. Those of the easiest kind, namely, those which, in consequence of their small consumption of wind, require only the least and the slowest amount of labour in its production.

The most simple exercise is, to supply the wind necessary for *one* note on *one* row of vibrators with the Stops (1) (1) drawn; then play the following exercise, thus:

1. Each single measure, or bar, to be sustained about half a minute.

2. Not to go on to the *second*, or any subsequent measure, until the previous one can be accomplished *faultlessly*; the perfection or faultlessness required consists in that

3. The note or chord must be sustained throughout the whole time, *softly, quietly, and equally*, without hesitation or interruption, and without any jerking or trembling; then it is necessary that

4. The treadles should be pressed down *alternately*, and with quietness and composure.



In the first \* bar *one* of the treadles is pressed down with *one* tolerably long and slow pressure; in each successive bar the pressure of the feet becomes constantly quicker. The second foot, also, usually occupies a shorter time in pressing down the foot-board, than the first; and reversely: this must be remedied. The necessity of alternating more quickly with the foot-boards seems to impart itself, as it were, intuitively, to the feet.

**Q.** What is the next step to be taken?

**A.** When these examples are thoroughly and sufficiently exercised, each bar separately, according to the directions given, then they must be played in very slow time, on one row of vibrators, tying each semibreve to the succeed-

\* In this kind of blowing—that is, when the Expression Stop is not used—it is generally considered better to commence using the treadle before beginning to play, so as to have the reservoir filled with air before the fingers are placed on the keys.

ing one, by imagining a Ligature or Bind  $\sim$  connecting them with each other.

When this can be accomplished perfectly, then, instead of the Stops (1) (1) draw (2) (2), and begin the entire exercise over again, from the commencement. Here there is a proportionally greater consumption of wind, because the vibrators are of 16-feet size, and these larger tongues take more wind in speaking than the smaller ones of 8-feet.

When these exercises can be played without hesitation and interruption, then draw both (1) (1) and (2) (2), by which two rows of vibrators sound simultaneously: thus, of course, requiring yet more wind, proportionally, to produce the sound.

Upon Harmoniums with four or six rows of vibrators, these exercises should be also extended to all the remaining rows of vibrators.

When the preceding exercise has been practised with diligence, patience, and ardour, easy pieces may be chosen, tolerably convenient to play, not requiring much dexterity of finger or skill in reading, so that the attention of the player may not be diverted too much from the blowing.

## CHAPTER XXIII.

## PLAYING WITH THE 'EXPRESSION' STOP.

WHEN the exercise in the preceding chapter has been well practised, and perfect *facility* and *steadiness* in the production of the wind has been acquired, by pressing the treadles alternately and equally; it is then necessary to learn the true and artistic nature of the Harmonium, which has been already alluded to in some of the preceding chapters.

In order to comprehend clearly the varying conditions which regulate the management of the treadle with the Expression Stop drawn, it is necessary, first of all, to be well informed relative to the alterations in the mechanism of the Bellows which the Stop (E) brings about.

Referring to the design and the remarks at page 53 &c.—if the connection *d d* between the feeders and the Reservoir is closed by means of Valves,—and this is of the first importance

to the Stop (E)—then the wind passes directly out from the feeders A B to the Wind-chest, and to the Tongues, by means of two side-canals (not shown in the design) *that lead from the feeders direct into the Wind - chest*, which canals, so long as the Stop (E) is not drawn, are closed by means of valves. The Stop (E), therefore, when drawn, shuts off the Reservoir and opens the direct communication with the wind-chest. It is, therefore, clear *that each pressure of the foot acts immediately, in a moment, upon the Vibrator.*

Q. Is the performer, therefore, by means of the Expression Stop, able to give more variety of tone?

A. The Expression Stop *makes the performer master of all the imaginable gradations of Tone*, and it only remains for him to exercise this mastery freely, and according to the most unfettered discretion, and to perfect it by practice.

Q. Can you explain how these gradations of tone are produced by this Stop?

A. It has already been remarked that the tongue sounds stronger or weaker, always according to the pressure of the current of wind

which puts it into vibration, whether it is of a vehement or of a more gentle nature ; it follows, therefore, that for the most part all the gradations of the sounds, from the strong to the weak, depend merely upon the proportion of the pressure exercised by the foot upon the treadle. It also follows, further, that no interruption in the steadiness of the sounds must take place, the stream of wind to the tongues being *continuous* and sustained.

Q. When the Expression Stop is used, are the bellows used alternately ?

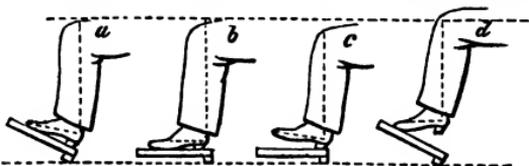
A. Each bellows alternately assists the other in the production and the delivery of the wind, and, indeed, much more care is required than previously in playing *without* the Expression Stop, where the Reservoir with its supply of wind becomes half emptied by an occasional negligence in the blowing.

If *one* treadle alone is constantly pressed down, the bellows becomes empty. By the return of the treadle into its previous position, which the foot must permit *without withdrawing itself from the treadle,\** the bellows refills itself

\* The following design will illustrate this maxim, and also the correct method of holding the feet generally, while in the act of blowing or treading : as is evident from the

again, indeed, instantaneously, but in this short instant the instrument becomes speechless, if in the meantime the other treadle is not pressed down, thereby preventing interruption in the production of wind after the emptying of one Bellows, until it is again filled. This continuous and equal supply of wind by means of the alternate pressure of the feet, requires, as before

dotted lines, the movement of the treading must, as a rule, be executed with the *foot-joint*, and thereby the vertical as well as the horizontal line of the knee remains *unaltered*.



An exception only occurs in a case, where (as shown in Fig. *d*) the *point* of the *foot* must be used to play, in the execution of delicate nuances, especially in the 'Tremolo,' (see Chap. XXVII :) in this case the knee must be higher (but still always perpendicular), because the heel has to withdraw itself from the treadle. *But otherwise the heel must always rest at the front edge of the treadle, close to the ledge.* Fig. *a* shows the foot in the position of its highest elevation ; *b* in the lowest position when pressed down : *c* in the moment when it is permitted to rise from the treadle. This last figure, however, does not perfectly correspond with the actual occurrence, for the treadle follows the rise of the foot *immediately*, in fact it goes also *simultaneously* with it upwards. It is however only put here to illustrate the maxim, that the foot, especially the heel (except in the above-mentioned exceptional case) should never withdraw itself from the foot-stool, because there is no necessity for doing so.

stated, much PRACTICE; and this has already been provided by the exercises in the previous chapter, which are chiefly intended to make the operation of the treadles in some measure familiar—a matter which is easily to be attained, especially if what has been mentioned in the preceding chapter is also observed here—*gradually to advance* from the simple and easy exercises to those more difficult.

The same method of procedure, as there prescribed, must also be observed *now*, with the Register (E) drawn; remarking attentively all the points there recommended to be accomplished, especially those relating to the ear.

Before proceeding to this exercise, it is useful, however, first to give some attention to the observations in the following chapter.

## CHAPTER XXIV.

## COMPENSATION OF THE STRENGTH OF THE PRESSURE.

## ALTERNATE USE OF THE BELLOWS.

It is important to bear in mind, that in playing *without* the Expression Stop, the *compensation-balance* of the strength of the wind is effected by means of the springs attached to the Reservoir, the pressure of which is always equal. But when the Expression Stop is drawn, the case is quite different; the treadles, instead of being merely producers of wind, are of much more importance; they can give varying quantities of wind, independently of each other, the one much, the other little; and each for itself is perfectly free in the mode of its separate management and efficacy: nothing connecting them but their common purpose, namely, to make the instrument sound. But to be able to effect this purpose in a satisfactory manner, (and this is the only constraint imposed upon them,

the single obligation that connects them together,) they must *reciprocally support* each other, and *produce a thoroughly smooth, equal, and continuous strength* of tone; preserving this equality of the pressure at the moment of the *change* or *alternation* of the Bellows: and this is called the *compensation-balance* of the strength of the wind.

Q. Describe the means of obtaining this equality

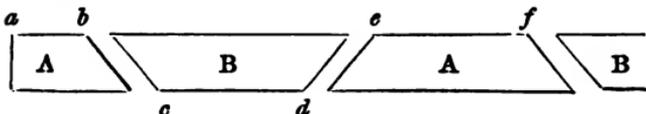
A. The second treadle must begin to assist the other at the moment before the first is quite down or exhausted: and as the two feet will here be pressing together, it is evident that if the pressure of each is equally strong and vigorous, the strength of the tone will be remarkable, and about twice as powerful as it should be. For if the quantity of wind is doubled, of course the strength of the tone is also doubled.

*Hence, therefore, the necessity of the compensation.* Much practice is necessary to acquire the art of so regulating the pressure of the feet, that, at the moment the second foot commences to assist the first, the pressure of *each is modified*, so that no more wind is gen-

erated than the quantity hitherto produced by one foot alone: the pressure of the second bellows attaining the full strength of the first bellows, at the moment when the first is quite emptied, and can supply no more wind.

*Q.* Can you give any further illustration of this?

*A.* A figurative example will elucidate it; A signifying the left foot, and B the right foot:



Commencing at *a* to blow with the left foot, the pressure at *b* begins to get gradually weaker; at this moment the right foot begins to press very gradually, and with increasing force; at *c* the left treadle is quite down, and the left bellows exhausted; the right foot continues alone, with its full power, until at *d* the wind begins to weaken, and at this moment (at *d*) the left foot again begins to supply just as much wind as the right bellows furnish *too little* to keep up an equal flow of wind, and consequently an even tone. A similar change takes place at *e* and *f*.

*Q.* Does this apply to the treading or blowing for all the rows of vibrators?

A. It must be remembered, that each of the feeders or bellows supplies wind for the *whole* of the rows of vibrators, and therefore it is immaterial whether the left or the right foot commences blowing; and whether, in the course of the playing, the right or the left foot is used to produce *shading*, or a variety in the tones, by means of stronger or weaker pressure. It is necessary to make this remark, because formerly many were accustomed to believe, that the right treadle operated upon the sounds or vibrators of the Soprano or Treble division, and the left treadle upon the Bass division.

And now, in order to proceed to the practical application of the points discussed in this chapter, it is necessary to turn back to the conclusion of the preceding one.

## CHAPTER XXV.

TONE-SHADING.

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EPITOME.—GENERAL MEANING OF THE TERM ‘TONE-SHADING.’

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*Crescendo and Decrescendo.*

Q. What is the meaning of these terms?

A. A stronger pressure upon the treadle makes the tongues sound more vigorously and with a powerful tone; with a weaker pressure the sound is soft. The gradations of the tone lying between these two extremes of loud and soft are called the *shading* or *modulation* of the tone. This *tone-shading* is produced exclusively by means of the feet. A stronger or weaker pressure upon the key\* has *no influence* upon the gradations of tone, for the pressure upon the key chiefly serves no other purpose,

\* This must not be confounded with the *shallow* and the *deeper* pressure of the keys, mentioned in Chapter XIV.

than to withdraw or remove the *valve* from the corresponding tongue, and thus permit the wind to have access to it. Therefore, whether this *valve* or *ventil* is raised more or less, is not important; but the strength of the tone depends upon the wind generated by means of the pressure of the foot, which permits a stream of wind of more or less vigour to rush in. There are, however, certain points to be observed relative to the action of the keys, which influence the quality of the tone and the precision of the speaking, but these are alluded to subsequently.

The most important of these *Tone-shadings* are the *Crescendo* and the *Decrescendo*.

Q. Will you explain them?

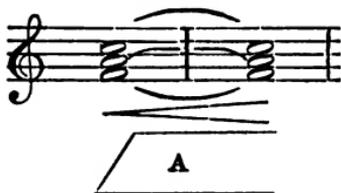
A. It has previously been mentioned, that *increasing* or *swelling out* the tone of notes or chords, and afterwards *diminishing* it, or making it *decrease* in strength, is a peculiarity of the Harmonium, which is partially possessed by the Organ alone of all other instruments capable of producing Chords: the Pianoforte and the Harp not having this advantage.

Q. How is the *Crescendo* produced?

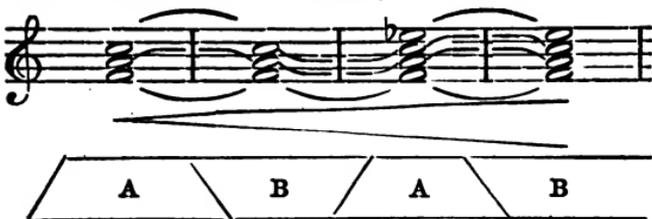
A. To produce a *Crescendo*, the foot is placed lightly upon the treadle, and begins to press as

gently as possible, one key being put down, and the note\* commenced *Pianissimo* (almost as if it were a gentle breathing). The pressure of the foot is gradually strengthened, *but quietly, and without letting the foot tremble*, because each unsteady motion, and unevenness in the pressure, communicates itself to the tone, and is consequently heard.

If the *Crescendo* is of short duration, it may be produced with one foot : for instance—



If of longer duration, the alternate pressure of the other foot is necessary : as thus—



\* This exercise, as in general every other exercise upon the pressure of the foot, must be commenced with *one* note of a *single* row of vibrators ; when this can be done perfectly

Here now is shown the skill of the performer ; the alternation of the bellows must not be observable to the ear, a continuous smoothness of the tone in the *Crescendo* being produced.

*Q.* How is the *Decrescendo* effected?

*A.* In the *Decrescendo* the contrary management to that of the *Crescendo* is of course required. In commencing, the tone is vigorous and strong, and decreases in loudness gradually, until at last it entirely ceases. There must be here, also, perfect repose of the feet, the gradually weaker pressure being steadily maintained, without trembling or jerking.

The examples previously mentioned can now also be made use of for the exercise of the *Decrescendo*.

From what has been already said, it follows that a short *Crescendo* and also a *Decrescendo* can be produced with *one* pressure of the foot ; namely, by increasing and diminishing the pressure during *one* descent of the treadle. Thus :—

the exercise may be extended to *two* notes ; afterwards *three* notes, &c., may be held down, and then full chords, and also gradually increasing the number of the rows of vibrators, until at last the **G** register may be used ; which is naturally the most difficult, because it requires the most wind.



the *Crescendo* ; but becomes easier in the *Pianissimo*, to the extreme extent of the diminishing point of the full-drawn *Decrescendo* ; because in the *Fortissimo* the wind-consumption is greater, and the treading must be consequently quicker, and therefore the compensation has to take place in the most vigorous moments of pressure ; thus little preparation is allowed. The difficulty of the alternation in the *Fortissimo* must not, however, be avoided, but courageously overcome. Greater firmness in the management of the feet is thus acquired, and it assists in securing *complete reciprocal independence of the feet from the fingers in playing.*

To attain this independence, a great effort must be made to *avoid* from the commencement, *the coincidence of the treading-alternations with the time-alternations.* There is not much adroitness requisite to avoid this, but bad habits are easily acquired, though not so easily overcome.

Q. Are there any particular rules as to where these alternations of the bellows should generally take place ?

A. *It is necessary to be able to alternate the bellows upon each part of the Bar, and with*

*each gradation of the tone-shading.* Here are some examples which must be practised according to the precise directions given, and with various modes of Registering :

*Andante.*

A B A B

*Adagio.*

B A B A

The moment of the alternation of the treadle is shown by the perpendicular dotted line.

## CHAPTER XXVI.

UPON THE REPETITION OF NOTES AND CHORDS.  
THE SFORZANDO.—ACCENT.

Q. How are passages of repeated or reiterated notes played upon the Harmonium?

A. This phrase



or any similar passage, consisting of the same note or chord several times repeated, can be played throughout as upon the Pianoforte, by means of repeated strokes with the fingers. The effect, however, is better\* if these repetitions are produced by means of the *treadles*, the sounds having then some resemblance to the *Legato-Staccato* of bowed instruments. In

\* As everywhere else, it is also naturally the case here : *est modus in rebus* ; for there are cases in which the character of the passage requires exactly the other method of performance.

the above case of repetition, therefore, the *chord continues as a tied note* : and the above example is merely played thus by the hand :



the rhythmical figure of the repetition being exclusively carried out by the feet, by means of short pushes upon the treadle, with alternate bellows, which accurately give the corresponding rhythmical divisions of the time, thus :



Rhythmical divisions 

In this manner also, a *Sforzando* is effected ( $\wedge \vee$ ), namely, by means of a short, momentary, intermittent push upon the treadle.

Another application of this method can be used where single notes of a melody, and even a succession of chords, require to be accented, but without giving to them the decided, precise character, of the *Sforzando*; and also at the same time preserving the quiet, reposeful style

of the whole. The effect is not unlike the mode of execution adopted by the Italian singers; that little, peculiar swelling of the tone, depending properly upon the succession of a *Crescendo* and *Decrescendo* in an unperceivably small space of time:—figuratively expressed  $\diamond$ : in the notation a simple line —, or a line with a dot underneath —•, is often used as a mark over a particular note, to express the same thing. (*Tenuto* belongs also to the category of these accents.)

In such a case the *two* bellows are both operated upon at once, for instance, thus: one treadle is pressed equally, while with the other, by means of a more *gentle* and *delicate kind of pressure*, the desired accent is produced by short pushes. Here is an example:



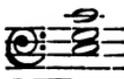
The Bellows A has proportionate wind for the whole bar, and the Bellows B is able to supply

the accent for the notes *c*, *b*, *b♭*, by gently pressing upon its treadle for each note.

Should such passages exceed the duration of the wind-supply of a down-pressure, the bellows must of course alternate. In carrying out this example, a further development may be given; for instance: in *two* bars, where similar accents are required, the feet might perform their task something in the following manner:

The image shows a musical staff with a treble clef and a common time signature. The melody consists of two bars. The first bar contains the notes C4, B3, B♭3, and A3. The second bar contains the notes G3, F3, E3, and D3. Above the notes in the first bar are accents (short horizontal lines). Below the staff is a diagram of foot pedals, represented by two horizontal lines. The top line has boxes containing the letters 'B B B' under the first three notes of the first bar, 'B' under the fourth note of the first bar, and 'B B' under the first two notes of the second bar. The bottom line has boxes containing 'A' under the first note of the first bar, 'A A A' under the last three notes of the first bar, and 'A' under the first note of the second bar.

These little passages might, however, be furnished with an accompaniment, something like

this  for the first bar (which suffices

for the elucidation of the case):—there is nothing further to be said respecting the accents, because the bar, under such circumstances, instead of sounding thus:



really produces this effect :



which appears to be contrary to the intention or meaning of the passage as written.

Q. Are there any other varieties of this method of playing?

A. There are various other employments of this species of blowing, some of which shall be mentioned ; but it is not possible to enumerate here all the imaginable cases. One kind consists of tones or chords in succession, which are interrupted by rests, and are played so that the pressure of the treadle commences exactly at

the moment of striking the key, and ceases also precisely at the moment the key rises. Here we have, therefore, all the movements of the hand and foot to coincide; they both strike or press at the same moment, and also cease at the same moment. This passage

*a*

The musical notation for passage 'a' consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef accompaniment consists of chords: G2-B2-D3 (quarter), A2-C3-E3 (quarter), B2-D3-F#3 (quarter), G3-B3-D4 (quarter), F#3-A3-C4 (quarter), E3-G3-B3 (quarter), D3-F#3-A3 (quarter). Below the staves, a diagram shows three rectangular boxes labeled 'A', 'B', and 'A' from left to right, with diagonal lines indicating the boundaries between them.

*b*

The musical notation for passage 'b' consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bass clef accompaniment consists of chords: G2-B2-D3 (quarter), A2-C3-E3 (quarter), B2-D3-F#3 (quarter), G3-B3-D4 (quarter), F#3-A3-C4 (quarter), E3-G3-B3 (quarter), D3-F#3-A3 (quarter), G2-B2-D3 (quarter). Below the staves, a diagram shows seven rectangular boxes labeled 'B' from left to right, with diagonal lines indicating the boundaries between them.

if played in the usual manner, as at *a*, with a continuous pressure of the wind (the interrup-

tions at the rests being effected by merely raising the fingers from the keys), produces a different effect to the same passage if played as at *b*, where the colour or shading of the tone is altogether different ; here *one treadle only* may be made use of, and the foot itself may also be lifted a very little from the treadle (without allowing it to get out of its position), after each single pressure, or separate note, during the entire passage.

This kind of passage, when played *Piano*, and with one row of Vibrators, is of particularly good effect.

Another satisfactory method is, when repetition chords and alternate pressures of the treadles happen at the same time. In employing this species the greatest rhythmical accuracy is required with the treadles, especially when the alternations occur upon short notes, in order to avoid faulty accents or misplaced anticipations, which easily occur. To produce the proper effect the following passage at *a* must be played as at *b*, but if the alternation of the bellows does not take place exactly at the same time as the change of the chords, the effect produced will be either as at *c* where the change of the

chord anticipates the alternation of the treadle,  
or, as at *d*, where the reverse may be the case :

*a*

*b*

A B A B A B A B A  
OR  
A A B B A A B B A

*c*



In this method of blowing the alternate strokes of the treadles produce more full and vigorous chords, and they are of more varied shades of tone.

In this example, with the register  $\textcircled{G}$  drawn,

*a* *b* *c*

*ff* *ff* *ff*

at *a* the bellows-pressure commences before the keys are put down ; at *b* the keys are struck at the first beat and are silent, the pressure of the bellows commencing at the second crotchet ; finally, at *c* the pressure upon the keys and the

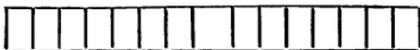
bellows commence simultaneously upon the second beat. In each of the three cases the musical (rhythmical) effect is the same; but the effect of the sound is different, though only at the moment of the striking. This can be easily ascertained by means of the ear.

**Q.** Are the repetitions of a single note more easily accomplished than the repetitions of chords?

**A.** Repetitions of a single note (where there is no accompaniment) are played more easily, and also with more precision, with one bellows. For example—

Written thus 

As played 

Bellows (at pleasure)\* 

Rhythm 

\* It is necessary to endeavour to acquire dexterity with the treads in these kinds of repetition passages, especially in the 'Tremolo' (Chapter XXVII); so as to be able to perform them with equal facility with *each* foot.

Q. Are the accents produced here also by the feet?

A. *It must be perfectly understood, in reference to the relative strength of the accents, and all the gradations or shadings of the tone, that they are entirely produced by means of the pressure of the feet upon the treadles. For instance, in a series of notes, each of which requires an accent, combined also with the Crescendo or Decrescendo ; so consequently, in the first case, the accent upon each note, united with the increase or swelling out of the general tone, will make each successive note louder : in the latter case the accent, and the decrease of the general tone, will make each note gradually weaker. Accentuating by means of the feet is generally considered to be more refined and delicate as regards taste, and without any exaggeration or excess. Nuances coarsely performed, betray themselves upon no instrument so much as upon the Harmonium.*

## CHAPTER XXVII.

THE TREMOLO :—OSCILLATION, OR TREMULOUS  
VIBRATION OF THE SOUNDS.

Q. What is the *Tremolo*, and how is it produced?

A. In the preceding chapter, examples were given to be performed in a rapid time: thus the effect of a *tremulous* tone is given, similar to that in violin playing, and in singing; the latter of which is, unfortunately, mostly used in excess now-a-days. In order to produce the *Tremolo* with accuracy, vigour, and equality, *merely* the *point of the foot* is required to be used (see Fig. *d* in the remarks on page 64), which must rest *very lightly* upon the treadle, and continue inflexibly in this position, while short, elastic, rapid, and continuous *perpendicular oscillations* are executed by the knee; or rather, from the knee to the point of the foot; at first slowly, then gradually quicker until a rapid vibration is obtained on a *single note*.

The *Tremolo* should be constantly practised, and on *one note only*. The right foot is generally made use of. This effect, which is expressed in the notation by means of this sign , is very effective when used with moderation and taste; and indeed in characterising impassioned phrases, and the warmer shades of expression, it is often indispensable. But it should also be reserved merely for such passages, and principally only for the exposition of the deeper and more intense shades of passion or feeling, instead of by its very frequent or incessant employment, producing an affected, unnatural, un-aesthetical, and indeed perfectly painful effect when long continued.

Q. Is the *Tremolo* confined to passages of single notes, or is it used in chords, &c?

A. To play chords with the *Tremolo* is, in general, decidedly in bad taste, and they can only be allowed in passages where it is expressly indicated; for instance—



Strictly speaking this is not the *Tremolo*, but belongs properly to the category of *repetition* sounds ; for, theoretically considered, the *Tremolo* is not a rhythmical figure, but a dynamic modification of the tone.

Q. Can you give any examples for the practice of the *Tremolo*?

A. The following examples will be found useful for this purpose :



*Andante.*

*rit.*

*Agitato.*

*f*

To hit the exact time\* in the use of the *Tremolo*, demands a finely cultivated musical ear, and a refined taste. In this case, as in others, it is generally considered, that it is better to have *too little*, than *too much*.

**Q.** What is the effect of the Register which is marked *Tremolo*?

**A.** It sets the wind in agitation belonging to the upper notes of the Flute, or sometimes the

\* That is, *measure*, or *proportion*, in the rapidity and number of the beats.

Clarinettes: and in the Bass it generally acts upon the Cor Anglais. Like the Sordine, the Tremolo produces no effect unless the other stop upon which it acts is pushed in. The effect of this Tremolo Register is, however, altogether bad, and the use of it is better avoided.

## CHAPTER XXVIII.

SUPPLEMENTARY REMARKS UPON THE USE OF THE  
TREADLES, AND A RECAPITULATION OF THE  
MOST IMPORTANT POINTS RELATING TO IT.

Q. What other observations have you to make about the *Blowing*?

A. *There is one important rule which should always be present to the mind*: if the strokes of the bellows follow one another quickly, and demand much energy, vigour, and rapidity, in the movement of the feet, the utmost possible external repose and tranquillity must be preserved. *The upper part of the body must remain perfectly quiet.* If the listener should find himself *vis-à-vis* to the player, he should not at all be able to notice that the feet labour, be it ever so little; or that the playing is associated with any straining of the body (which properly is not the case): for a skilful performance, in which the physical toil and labour are per-

ceptible, leaves only a painful impression. It is an unpleasant, not to say a ridiculous sight, when a Harmonium player resembles a weaver, with arms and legs working about. The difficulties must be overcome in a pleasant, easy manner, so as to awaken in the hearer the sense of perfect serenity and enjoyment, as if the tones came from the instrument itself, without any exertion on the part of the player, who must, if possible, appear outwardly perfectly calm and tranquil.

Q. How should the feet rest upon the treadles?

A. To give a firm support to the feet, the entire foot,\* namely, the heel and the toe, should rest upon the treadle; because to play continually with the point of the foot alone, soon produces fatigue as the result, and it is also associated with unnecessary straining for the upper part of the body, in preserving its equilibrium. The more refined *Nuances*, the *Sforzando*, a delicate *Crescendo*, certain figures of repetition, the *Tremolo* of course, even the commencement of a *Crescendo*, and the end of a *Decrescendo*, all these must be performed with

\* Some authors recommend that the *toe* and the *ball* of the foot should *alone* be used; *keeping the heel entirely free*.

the susceptible *point of the foot* alone ; as for the rest it happens that some measure of adroitness and certainty in the treading is of itself acquired almost involuntarily. The *treadle* should never be suffered to go too high, because this produces a dull stroke.

*The foot must always be close to the treadle*, and only with this meaning is it represented in the design *c*, page 64, which is not strictly literal, because in the precise moment in which the foot rises, the treadle also rises with it—(see page 63, note).

Q. Is there any other guide as to the proper effect of the blowing or treading ?

A. Instead of over exerting the feet, the ear must be exercised, and be the regulator of each excess in treading, which, by means of pushes of the feet, trembling, or impurity (changing) of the sounds, makes itself heard. In the gentle, correct technical management of an instrument, depends half the effect of the playing. The entire effect is not, of course, complete until united with a tasteful and warm expression, and skilful mode of execution.

## CHAPTER XXIX.

## OF THE TOUCH.

Q. What is the difference between the touch of the Harmonium and that of the Pianoforte?

A. In playing the Pianoforte the touch is most important in producing the tone, and forms the object of an extensive series of studies. Not so in Harmonium playing. Here, as has already been remarked, the pressing down of the key serves in general only the purpose of raising the valve which closes the air-passage leading to the Tongue; consequently this is more a mechanical than an artistic operation. Now, whether this takes place with a straight finger, or one more or less arched or curved; whether the stroke is soft or hard, rough or elastic; whether the pressure upon the descending key is heavy or light, is equally valid: for, *upon the Harmonium the finger neither produces any modulation (or variation) of the*

*tone, nor any expression.* These are only and solely brought about by means of stronger or weaker pressure of the foot.

Q. Is the touch, then, of no importance upon the Harmonium?

A. If the touch (or stroke) upon the Harmonium has not, however, any of the above-mentioned qualities, it has yet importance of another kind, and is possessed of certain advantages by which it is essentially distinguished from the Pianoforte touch. The mechanism of the instrument is so constructed that, if the keys are only pressed down in the smallest degree, sound immediately follows. As the tone is produced with so much precision, and the greatest possible current of air can always operate suddenly upon the Tongue, hence it follows that the key must invariably be pressed down *quickly* and *completely*. That peculiar art of the Pianoforte player, of striking the key with a flexible finger, whereby the *stroke* is in a manner *conveyed* to the key, has no effect in Harmonium playing.

In taking the finger off it should be raised quietly, and so (as it were) permit the key to return to its place gently, but quickly. Exactly

the same method of procedure must be observed in this case, as that already recommended, respecting the refilling of the Bellows by the treadle. The entire technical management of the instrument should for the most part be of a tender kind, and all pushing, tearing, and violent movements be avoided. The stroke, or touch, should, as a rule, always partake more of the nature of a pressure, than a stroke.

Q. Is the touch, then, always required to be of a Legato kind?

A. Of course it must be perfectly understood that in certain cases there are exceptions, or at least, modifications of these rules; for instance, in the performance of Staccato passages, Trills, &c. And a similar modification of the touch also takes place when the *Percussion* is used to play upon a row of vibrators. The Percussion then, as already previously explained, depends upon the stroke of the little hammer near to the tongue, so that in this case the touch more nearly resembles that of the Piano-forte, and, with the Percussion stop, must possess a certain delicate elasticity, because hard and vehement strokes not only produce a loud and therefore not a beautiful tone, but the tongues

themselves are also exposed to the danger of being bent, or suddenly broken off, or at least, being put out of tune.

*Q.* Must the key be always firmly and completely pressed down?

*A.* The complete pressing down of the key is, as a rule, to be continually observed, not only on account of the perfect speaking of the note, but it is also necessary because on the one hand it influences the purity of the rhythm, and on the other hand the use of the mechanical assistances in playing, such as the Stops (M) (*Expression à la Main*) and (P) (*Prolongement*), is rendered more distinct and certain.

Thus, if a key is pressed down only about so much as amounts to the thickness of one or two strong pieces of paper, the tone is certainly heard, but at the same time it is observed that the toné is not only not full or complete, but it does not sound pure, and at length it is found that if the octave is pressed down and compared with it (this octave must be pressed *quite* down) the sound of the first key is not correct or true, but too flat or deep in pitch, though if the key is pressed down gradually deeper and deeper the sound becomes accurate, and the octave

correct, and the tone sounds full and pure. A like result is obtained if this same proceeding is tried in reverse order. Thence it follows that both the down-pressure of the key, and also its return, must always be quick and flexible, without any sudden sliding or gliding; and not vehement or impetuous in either case.

The complete pressing down of the key, even in the quickest passages, is also further necessary in reference to the *Prolongement*. This contrivance, as previously mentioned, is so constructed, that when the knee-lever is pressed, the valve connected with the key and the row of vibrators is held fast by means of a 'catch.' When the valve is raised to its highest point, the 'catch' first lays hold of it. Thus it appears to be the case that one note or another is affected, or sometimes missed by the *Prolongement*. In this latter case the fault lies entirely with the player, and shows that the key was only half pressed down.

If the Stop (M) \* is drawn, or if the (G) is drawn, and with it merely the rows of vibrators

\* Some particulars respecting this Stop are mentioned in Chapter XIV, and more will also be found in Chapter XXXIII.

(3) (3) and (4) (4); what is called the *Double pressure* is made use of. Thus, if the key is pressed down only about as much as the half of its descent, (the sensibility of the finger will easily recognise this limit, by the small amount of resistance to the touch); so, in the first case —namely, in making use of the stop **M** —the key sounds with only half its strength of tone. This particular difficulty is overcome by means of applying a somewhat stronger pressure, so that the key may be completely pressed down, and the full strength of tone produced. In the second case, if the pressure upon the key is very shallow, the rows of vibrators (3) (3) and (4) (4) sound alone, but by pressing the key fully down the entire strength of the tone of the (G) is heard.

## CHAPTER XXX.

## THE FINGERING.

**Q.** Is there anything peculiar in the fingering required for the Harmonium?

**A.** The fingering for the Harmonium follows precisely the same rules as those for Pianoforte playing, but there are nevertheless some points to be noticed.

**Q.** What are these peculiar points?

**A.** In Pianoforte playing, especially if the dampers are raised, it is not of much consequence whether the finger, after striking the key, remains upon it a moment less than the space of time required by the particular note, for the tone always sounds for a short time after the stroke, because the vibrations of the strings (especially of the longer ones) do not cease in a moment, and also because the resonance, (which is a principle upon which the Pianoforte is constructed), produces an echo;

but upon the Harmonium there is no resounding body.

**Q.** What style of playing is best suited to the Harmonium?

**A.** Upon the Harmonium the tone is momentary and full, but ceases as soon as the key is raised and cuts off the supply of air from the tongue. Therefore the *Legato style of playing* is here of the greatest importance. The finger must hold down the key exactly so long as the value of the note requires, because otherwise interruptions of the succession of tones will occur, contrary to the design of the composition.

Thus, in the following passage, if each key is not held down the exact space of time required by the corresponding note



the performer contenting himself with merely observing the correct rhythm, the passage will sound something like this :



which can scarcely be said to correspond with the composer's intention.

**Q.** How is this smooth style of playing to be acquired?

**A.** *Legato playing*, the principles of which are thus shown to be of importance in playing the Harmonium, demands first of all, the most rigid and accurate observance of the fullest space of time required by each note, and each rest, used in the uninterrupted course of the melody; which must not be distorted by means of such rests as occur in the last example: the finger not being lifted from the key a moment earlier nor later than required in striking the next note. At first there is a little gap between the *two* sounds, which at length diminishes to a mere momentary space, so that they are heard almost simultaneously.

**Q.** In the *Legato* playing, is there any difference from the usual method of fingering?

**A.** In *Legato* playing, some deviations are required from the usual Pianoforte fingering, particularly in extended passages, where, to prevent interruptions of the sounds, it frequently becomes necessary to change the finger upon one and the same key without repeating the

sound ; this is called *silent changing of the finger*.

Q. Can you give an example of this difference of the fingering ?

A. Upon the Pianoforte, the following passage may be played with the subjoined fingering, without any breaking off of the sounds being apparent :



But to obtain a smooth, flowing progression upon the Harmonium, this fingering must be used :



Legato playing further requires in many cases the finger to be *crossed over*\* in *ascending* passages, and in *descending* ones the finger to

\* *Crossing over* is, to pass the 1st finger over the 2nd ; the 2nd over the 3rd ; and the 3rd over the 4th.

be *crossed under*; on the Pianoforte this crossing of the fingers seldom occurs. The practice of the following examples requires this method of fingering in order to make the passages accurate and clear :



at *a* occurs the *crossing over*, at *b* the *crossing under*; this last may also be performed in another manner, as at *c*, where, instead of the crossing under, the 3rd finger *slides down* from *d* $\sharp$  to *d*, and the 1st *slides down* from *b* $\flat$  to *a*, a species of fingering that is often necessary upon the Harmonium;\* while upon the Pianoforte it is strictly forbidden, except in quite exceptional cases. In legato playing, fingering of the most irregular kind is often used, if re-

\* It is frequently indispensable; for example, if here (at *c*) the higher *e* were also required to be sustained as a semi-breve during the whole bar.

quired by the nature of the passage. The criterion is, the necessity imposed by the effect of the sound. In the fingering below, where an equally accurate performance of a passage is possible by the regular rules, simply give the preference to them. But the irregular fingering is often more useful than the regular method; for instance, this is sometimes better



In this example both fingerings are equally



correct; the choice of one or the other depends upon the fingering chosen for the first double note at the commencement of the passage.



Passages like these require the *silent finger-changing*; that is, the change of finger upon one and the same key, after it is pressed down. Of the preceding examples, the latter one, though it is only for two voices or parts, offers more difficulty in performance than the preceding example in three parts.

The same is also the case with the scales in thirds, that of C major being the easiest; and in ascending easier than in descending. (Of course, this must be understood of the right hand; relatively, with the left hand the contrary is the case.)

The image shows two musical staves with fingerings for chords. The first staff has two measures of chords. The first measure has fingerings: 2 3 2 3 2 3 2 3. The second measure has fingerings: 3 4 3 4 3 4 3 4. The second staff has two measures of chords. The first measure has fingerings: 2 3 4 3 2 4. The second measure has fingerings: 3 2 3 1 2.

If one hand has passages of *several voices* or *parts* to play, it often becomes necessary (especially if the parts lie far distant from one another, or if several, or all of them have a regular pace or movement), to play several consecutive notes (sometimes in the one part, sometimes in the other), with one and the same finger. Should various methods of execution be possible, that one should always be chosen, which, as much as possible, suits the legato mode of execution of the *exterior* or *outside parts*, and amongst others that containing the *leading melody*, because this is the most important, and also because in the *outside parts* a want of smoothness is generally the soonest observed. Also, in passages of several parts or voices it is often necessary to strike two sounds with one finger.

Some of these cases mentioned above will be found illustrated in the following examples :

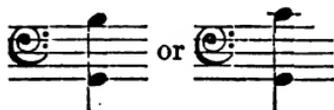
*a*

*c*

*d*

**Extended chords** are, upon the Harmonium, more easy to span than upon the Pianoforte, because upon the latter an actual free stroke is

required, while upon the Harmonium, only a pressure upon the key is, as a rule, necessary. Those who, for instance, cannot strike these keys at the same time upon the Pianoforte, may, however, be able generally to reach them :



but upon the Harmonium this grasp is easy to be effected, especially if the player takes hold or seizes the outside edges of the keys, whereby the hand must assume a somewhat under-hanging position.

Such passages as this



can, of course, only be accomplished by moving the thumb forward, whereby only very trifling interruptions to the tone are caused by advancing from one key to the other. But should the character of the passage nevertheless require a perfectly legato style of performance, then the pushing on of the thumb must somewhat resem-

ble a broad snake-like movement. The first joint of the thumb creeps, or is pushed forward upon the key which has been pressed down, leaving the point of the thumb free to operate upon the next key.

## CHAPTER XXXI.

## UPON THE REGISTERING.

Q. How is the Registering marked?

A. Always at the beginning of a piece; and afterwards, when any change of Stops is required. The Register is denoted by its number, or its initial letter, thus: 1, 3, G; and these are sometimes—though not always—enclosed in a circle (1) (3) (E), meaning that the Stops are to be *drawn out*. When they are to be *pushed in* they are either enclosed in a square thus—[2] [4] [G], or a line is drawn through the figure or letter thus—3, 4, E.

These signs are placed *over* the Treble part, for the Right hand; and *under* the Bass part, for the Left hand. (G) and (E), which operate upon both the Treble and the Bass, are placed *between* the two staves.

**Q.** Is there any particular rule for the management of those Stops which require to be altered in the middle of a piece?

**A.** These alterations must necessarily be managed with that particular hand which is unoccupied, no matter whether they belong to the Treble or the Bass division. Sometimes it also happens that in the course of the *uninterrupted* playing, the alteration of the Stops must be effected by *one finger*, the other fingers of the same hand being employed upon the keys. As the Stops are placed perfectly convenient, and within reach of the hand, and are moved in and out very easily, this is a matter of no especial difficulty, and is readily overcome by exercise and attention. The new Stop must be drawn, or a Stop already drawn must be pushed in, exactly at the prescribed moment, and this is sometimes pointed out by a *dotted line* at the particular part referred to.

In drawing a Stop out, two fingers only are sufficient; do not grasp the Stop with the whole hand. In pushing a Stop in, the point of the finger should be used.

**Q.** Are the Registers always marked to every piece?

A. Where no Stops are particularly specified the 8-foot Vibrators can, of course, only be used; because otherwise the composition will not sound in its proper pitch.

## CHAPTER XXXII.

## THE 'GRAND PROLONGEMENT,' OR POINT D'ORGUE.

Q. What is the difference between the 'Simple Prolongement' \* and the 'Grand Prolongement' ?

A. The *Grand Prolongement*, or *Point d'Orgue*, differs from the Simple Prolongement in this, that instead of being confined to one row of Vibrators, it operates simultaneously upon several rows. It is generally so constructed that in Harmoniums of four rows of Vibrators, a 16 and an 8-foot row can be prolonged with one and the same key and knee-lever pressure; in instruments of six rows the 4-foot row may also be added to them. Of course the respective Registers, or the (G) stop, must be drawn. This particular stop (PO) (*Point d'Orgue*), acts upon both divisions of the Wind-chest.

\* See Chapter XVII.

## CHAPTER XXXIII

## EXPRESSION À LA MAIN.

Q. Give me further information relative to the action of the (M)\* Stop.

A. All the accents in the *Treble* part can be produced by means of the *treadle*, (and in the *Treble part only*); without, at the same time, producing any accent in the *Bass*: for example,

Each *Sforzando* is produced only by the pressure of the foot, the bass notes having no accents.

\* See Chapter XIV.

The Mechanism of this Stop shuts off the whole Bass division from the principal Valve of the wind-chest, and merely permits the wind to penetrate into any particular valve by means of a little fissure. Thus the tone is consequently more subdued. A stronger pressure of the foot, therefore, produces no accent in the Bass; this particular valve being connected with a pneumatic contrivance which regulates the balance of the strength of the wind; and therefore, whether the blowing is strong or feeble, it acts upon the Bass part with an invariable degree of strength when the (M) is drawn. But this mechanism is also connected with some lever-work, which, *when the (bass) keys are pressed completely down*, opens the principal wind-valve, and allows the compressed wind to stream directly in. Thus, the enfeebled tone and the neutralised expression, the effect of the (M) stop, becomes, consequently, by those means reversed. Thence it follows *that upon a Harmonium provided with this lever-work the SHALLOW pressure of the key is required in playing PIANO with the (M) stop drawn*; the deeper pressure of the keys being required for louder

notes. The advantage of this is obvious, as it enables a melody to be made prominent when it happens to descend below



This, of course, refers only to unaccompanied notes; for every *single* key that is pressed more forcibly, hinders the effect of the (M) on *all* the other keys, as it takes too great a portion of the wind.

## CHAPTER XXXIV.

## THE AMERICAN ORGAN.

*Q.* What is the difference between the Harmonium and the American Organ?

*A.* The American Organ is constructed on the same principles as the Harmonium, but it is said to possess more roundness of tone, and a greater power, than the latter.

*Q.* Is there any difference in the production, and the transmission of the Wind?

*A.* The wind is produced in the same way, either by treadles for the feet, or a hand-blower at the back, to be used by another person. In the mode of transmission of the air, however, some of the American Organs differ from the Harmonium; in the latter the bellows force the air obtained from below, *upwards* through the reeds; in some of the American Organs a vacuum is created by the foot pedal, and the

air from *above* rushes in to fill it, passing through any reed that is left open for that purpose.

*Q.* Are the reeds of the two instruments similar in construction?

*A.* The thin tone of the free reed, is considered to be obviated in the American Organs, by having a reed of a curved shape, which vibrates in a tube; the tube in some respects acting as an Organ pipe.

*Q.* Is, then, the American Organ considered to bear any resemblance to a Church or Cathedral Organ?

*A.* Between the reeds of the two instruments there is a great difference. In a Church Organ the reeds are much affected by change of temperature, and also by the dust, and easily get out of tune; the reeds of the American Organ do not suffer so readily; they are like those of the Harmonium, *free* reeds, each vibrating in a tube; in the Church Organ the reed is not generally a *free* reed, but a *striking* reed, which beats against a brass frame.

*Q.* What are the Stops in the American Organ, and wherein do they differ from those of the Harmonium?

A. The Stops in the American Organ are as follows:—

*The Diapason and Melodia.* These give the 8-foot tone. In small instruments having no draw Stops, these two are always on.

*Æoline.* A Stop of a soft tone.

*The Automatic Swell* communicates with the bellows, and with the swells over the reeds, and by its capacity for light and shade produces a perfect crescendo or diminuendo at pleasure; a very soft tone, or the full power of the instrument may be obtained, very quickly; and this is effected simply by the pressure of the foot, which must be in proportion to the volume of tone required. This stop is usually placed at the bass end; but in the two-manual instruments it will be found in the centre of the key-board, between the two rows of keys; and in this case there are two knobs, marked 'on' (representing the full power), and 'off' (softness).

*Align.* A stop of 2-foot tone belonging to the Bass division—see *Fifteenth*.

*Buryton Solo.* A Treble stop of 16-foot tone, imitating the sounds of a baritone voice. Its construction is similar to that of the *Euphone*.

*Burton*, 16-foot tone. Sometimes running

throughout the keyboard, and divided into Bourdon Treble and Bourdon Bass. There is also a Bourdon on the Pedals.

*Céleste.* See *Voix Céleste.*

*Contra Bass.* A stop in the Bass division, which brings on the Bourdon joined with one of the 8-feet Stops.

*Couplers.* The *Manual Coupler* connects the two rows of keys; the *Octave Coupler* connects with the note played, the corresponding note an *Octave below*. When this Stop is used it is necessary to play the treble an Octave higher, and also, if the *Sub-bass* Stop is used in conjunction with it, to play the bass in Octaves.

*Diapason.* A name sometimes given to the *Cor Anglais* and the *Flute*.

*Double-Diapason.* Another name for the *Bourdon* and the *Clarinet*.

*German Pedals,* ranging from CCC to D or E, 27 or 29 notes, two Octaves and a quarter; in using these the *hand-blower* must be worked by another person.

Pedals of this kind are often applied to the Harmonium, particularly to those with two rows of keys, as well as to the American Organs, &c.

Q. What is a *Hand-blower*?

A. A handle or lever, which is often placed either at the side or at the back of large Harmoniums and American Organs, for another person to blow when all the Stops are drawn, and the Pedals are used in playing: but this cannot be used with the Expression Stop, which requires the performer himself to press the treadles with his feet.

*Eolian*, a Stop of 2-foot tone, in the Bass division: usually formed of two sets of Vibrators, one of which is tuned a little sharper than the other. If there is only one set of Vibrators, the Fifteenth is used with it. This Stop produces a pleasant undulating effect.

*Euphone*. A Stop of 16 or 8-foot tone, producing a good effect, especially when used with the *Vox Humana*.

*Fifteenth*. A stop of 2-foot tone: belonging to the Bass division: it gives great brilliancy to the *Grand Jeu*.

*Flute d'Amour*. Of 8-foot tone.

*Gamba*. Of 8-foot tone

*Harmonic attachment*. An octave coupler.

*Hautbois, Hautboy*. Of 8-foot tone, and of bright quality: another name for the *Oboe*.

*Piano Harp*. A Stop composed of three and

a half octaves of steel bars or tongues, firmly fixed in steel plates: the tones blend well with those of the other Stops, and add much to their brilliancy.

*Principal.* Another name for the *Viola* and *Flute*: and sometimes also given to the *Fifre* or *Fife*.

*Seraphone.* A Treble Stop of much brilliancy, 8-feet tone, of a soft and delicate quality.

*Sordine* or *Sourdine*, cuts off the supply of wind from the *Cor Anglais*, by which the tone is weakened in the bass: the *Cor Anglais* must be *pushed* in when the *Sourdine* is used, or it will not act. Sometimes the *Sourdine* is in the Treble, and then it acts upon the *Flute*: which (like the *Cor Anglais*) must be pushed in. It is chiefly used for sustaining soft chords as an accompaniment to a solo played upon another stop.

*Sub-bass.* Of 16-feet tone, belonging only to the lowest octave.

*Viola.* A Bass register of 4-feet tone.

*Viol d'Amour.* A soft Stop of the same pitch as the *Euphone*. It has, however, a stronger swell, and imitates the pathetic tone of the *Violin*; and is also useful for soft passages, or as an echo to the *Euphone*.

*Violoncello.* An 8-foot Stop, which acts only on the pedals.

*Voix Céleste.* A Treble Stop of 8-foot tone, tuned nearly in unison with the Flute Stop: or sometimes it is of the 16-foot tone. Occasionally there are, like the *Eolian*, two sets of vibrators, one tuned a little sharper than the other.

*Vox Humana.* A Bass Stop, similar to the *Voix Céleste*: it is used with the *Cor Anglais*, and gives a peculiar tremulous effect.

*Foot Swell.* When the lever is at the top of the opening, the swell is closed: when at the bottom, it is open: it can be fastened open by sliding it into the notch.

In two-manual instruments there are two levers, one of which acts on the lower manual, the other lever acts on the upper manual.

In those instruments provided with pedals and a hand blower, one of the projecting levers is the blower or treadle; the other is the swell lever.

In addition to these there is, in some Harmoniums, a swell lever close to the treadle, and acted upon by the *heel* of the performer.

*Full Organ.* In American Organs this is a knee Stop acted upon by the left knee. It

brings on all the sounding Stops, and the octave coupler. A similar Stop is found in many Harmoniums of English manufacture.

*Knee Stop.* This brings on extra reeds, according as it is pressed to the right or the left.

*Knee Swell* or *Knee Pedal.* In American Organs, two of these are generally found, one acting on the Treble, and the other on the Bass: in two-manual instruments, one of these generally belongs to the upper manual and the other to the lower manual. A *Knee Swell* of a similar kind is found in many Harmoniums of English manufacture: in this case it is a box underneath the keys, and acted upon by two flaps in the front, placed conveniently for the knees; one flap for the Bass, and the other for the Treble.

In addition to the stops already mentioned there are others having some resemblance to them, as the *Violetta*, *Vox Jubilante*, *Cremona*, *Delicante*, *Jubal* (like the *Vox Humana*, but not so sweet in tone): *Vox Angelica* (similar to the *Voix Céleste*, but softer in tone.)

Several other Stops are to be met with, but it is not possible to describe every Stop of each maker.

*Pneumatic Fortés.* These are of recent in-

vention, and great improvements upon the other Forte stops ; but they are only met with in very large Harmoniums.

They consist of two revolving shutters, placed at the back part of the draw-stops ; and these shutters are operated upon by two small bellows, to which the air is conveyed from the wind-chest by separate air channels. It is of course necessary for the Pneumatic Forté stops to be drawn, in order for the shutters to act. With only a very slight pressure on the treadles the shutters continue closed, in a horizontal position ; as the pressure gradually increases they commence revolving, and when quite open they are nearly vertical.

In some instruments these shutters are also moved *mechanically* by means of two knee-pedals, whether the Pneumatic Forté stops are out or in. There is an advantage in this, as one of the shutters may be opened by one knee, while the other shutter continues closed : and these knee-pedals also give an increase of power without the exertion necessary to obtain an increase of pressure.

These Pneumatic Fortés are most useful in the study of the Harmonium.

## CHAPTER XXXV.

DAWES' PATENT MELODY ATTACHMENT.—THE  
MUSTEL ORGAN.

Q. What is the invention called '*Dawes' Patent Melody Attachment*,' as applied to the Harmonium?

A. It refers to a peculiar arrangement in the admission of the wind at the Treble end of the instrument, by which the performer is enabled to make the sounds of a Melody more prominent than those of the accompaniment.

The invention appears, however, to be superseded by the recent improvements in Harmoniums of the first class, the Mustel Organ, &c.

Q. What is the Mustel Organ?

A. A Harmonium of the most finished style of workmanship, made by Mustel, (of Paris), and his Sons; who devote their entire attention to each separate instrument, before it leaves their manufactory; thus ensuring its perfection of tone and mechanism.

The Mustel Organ contains eight rows of Vibrators in the Treble, and six rows in the Bass, with Knee-swells; and the Treadles are lined with Velvet.

*Q.* Do the Stops differ from those of the Harmonium?

*A.* The Stops in the Mustel Organ are nearly the same as those in the larger Harmoniums; they are, the Percussion, Flute, Clarinette, Fifre, Hautbois, Musette, Voix Céleste, Baryton, Forté Expressif, Grand Jeu, Expression, Percussion, Cor Anglais, Bourdon, Clarion, Bassoon, Harpe Eolienne, and Forté Expressif.

*Q.* Describe wherein these Stops vary from those previously mentioned.

*A.* The *Harpe Eolienne* is a Bass Stop, the quality of tone resembling the Harp, the Zither, or two Violins played in unison. A slight wave in the tone occurs, there being two sets of reeds, one tuned a little sharper than the other. It sounds an octave higher than the *Clarion*. The tone is most charming and delicate, and very useful, and indeed at times indispensable in soft accompaniment.

The *Baryton* may be described as of 32 feet-

tone : (that is, the tone produced by a set of pipes, the longest C of which would be of 32 feet scale) : it sounds an octave lower than the *Musette*. This is a Treble Stop, and the tone is very rich and sonorous, and of a reedy quality.

The *Harpe Eolienne*, and the *Baryton*, are Stops of recent invention, and are introduced into Alexandre's Concert Harmoniums, the Mustel Organ, and some of the American Organs.

The *Forté Expressif* is an effective swell, operating upon all Stops, excepting those upon which the Knee-swell acts, viz., Flute, Cor Anglais, Bourdon, Clarinette, and Voix Céleste.

With the '*Double Expression*' the performer is able to obtain the greatest power by a slight touch of the Knee-swell, afterwards allowing it to return to the faintest whisper. When the Knee Pedals are closed, every Stop gives its full power.

In the larger Harmoniums, and the Mustel Organ, there are two Knee-swells,\* which act upon corresponding stops ; by pressing the knee against them, the tone is increased in the

\* See pages 31, 41, and 127.

treble or the bass, and by reducing the pressure, the tone is diminished.

The *Double Touch*, or *Double Pressure*, (see page 101) acts upon the Stops (3), (4), (5), and (7) in the treble; and (3), (4), and (5) in the bass: it enables these Stops to sound, by merely pressing the keys slightly: if any other Stops are drawn, a different quality of tone is produced by pressing the keys entirely down. The Double Touch improves the articulation of the instrument, and facilitates the performance of the most rapid music; it is indispensable for all concert performers. By this invention a different quality of tone may be imparted to *any one* note in a chord.

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Allegretto in A (Op. 47) .. .. .	<i>Adolph Hesse</i>
Andante in A .. .. .	<i>Geminiani</i>
Andante in C .. .. .	<i>Marsh</i>
Andante in D .. .. .	<i>Michael Haydn</i>
And if to Fate (Susanna) .. .. .	<i>Handel</i>
And the Glory (Messiah) .. .. .	<i>Handel</i>
Angels ever bright (Theodora) .. .. .	<i>Handel</i>
Awake the trumpets (Samson) .. .. .	<i>Handel</i>
Harmonious Blacksmith .. .. .	<i>Handel</i>
Larghetto cantabile (Concerto) .. .. .	<i>Mozart</i>
Larghetto in F .. .. .	<i>Max Keller</i>
Larghetto in G .. .. .	<i>J. A. Müller</i>
Largo in B flat (Sonata) .. .. .	<i>Defesch</i>
Largo in D .. .. .	<i>Dr. Arne</i>
Minuet (Samson) .. .. .	<i>Handel</i>
Vaghi Colli .. .. .	<i>Winter</i>
What tho' I trace (Solomon) .. .. .	<i>Handel</i>

## BOOK 2.

Air (Der Freischütz) .. .. .	<i>Weber</i>
Air (Faust) .. .. .	<i>Spohr</i>
Andante Grazioso in G .. .. .	<i>Hummel</i>
Andante in B flat .. .. .	<i>Pleyel</i>

Andante in C .. .. .	<i>Rink</i>
Andante in C .. .. .	<i>Rink</i>
Andante in G .. .. .	<i>Haydn</i>
Andante in G .. .. .	<i>Rink</i>
Andante in G .. .. .	<i>Rink</i>
Andantino in B flat .. .. .	<i>Haydn</i>
Benedictus (Requiem) .. .. .	<i>Mozart</i>
Dead March (Saul) .. .. .	<i>Handel</i>
Disdainful of Danger (Judas Maccabæus)	<i>Handel</i>
Fugue in C minor .. .. .	<i>J. S. Bach</i>
In native worth (Creation) .. .. .	<i>Haydn</i>
Lead on (Judas Maccabæus) .. .. .	<i>Handel</i>
March (Zauberflöte) .. .. .	<i>Mozart</i>
Pastoral Symphony (Messiah) .. .. .	<i>Handel</i>
Siciliana in E .. .. .	<i>Long</i>
The Marvellous Work (Creation) .. .. .	<i>Haydn</i>

## BOOK 3.

Air in D .. .. .	<i>Rode</i>
Andante and Fugue (2nd Concerto) .. .. .	<i>Corelli</i>
Andante cantabile in E flat .. .. .	<i>Beethoven</i>
Andante in F .. .. .	<i>Gretry</i>
Benedictus in B flat (Third Mass) .. .. .	<i>Mozart</i>
Benedictus in F .. .. .	<i>Caldara</i>
He shall feed His flock (Messiah) .. .. .	<i>Handel</i>
Larghetto con moto in A .. .. .	<i>Mozart</i>
Larghetto in F .. .. .	<i>Mozart</i>
Moderato (Water Music) .. .. .	<i>Handel</i>
Oh, thou that tellest (Messiah) .. .. .	<i>Handel</i>
Now vanish (Creation) .. .. .	<i>Haydn</i>
Sing unto God (Judas Maccabæus) .. .. .	<i>Handel</i>
Tantum ergo in B flat .. .. .	<i>Leal Moreira</i>
Weep no more (Death of Jesus) .. .. .	<i>C. Graun</i>

## BOOK 4.

Andante supplichevole in F .. .. .	<i>Himmel</i>
Andante in D .. .. .	<i>Max Keller</i>
Andante in B flat .. .. .	<i>Mozart</i>
Andante in B flat .. .. .	<i>Beethoven</i>
Adagio in G .. .. .	<i>Haydn</i>
He came towards this mountain (Mount of Olives)	<i>Beethoven</i>
Holy, Holy (Redemption) .. .. .	<i>Handel</i>
Interlude in D, 6-8 .. .. .	<i>E. Travis</i>
March (Judas Maccabæus) .. .. .	<i>Handel</i>
March (Occasional Oratorio) .. .. .	<i>Handel</i>
Minuet (Saul) .. .. .	<i>Handel</i>
O worship the Lord .. .. .	<i>Mozart</i>
Prelude in D .. .. .	<i>C. Rink</i>
Prelude in A, 3-4 .. .. .	<i>C. Rink</i>
Prelude in A, 3-4 .. .. .	<i>C. Rink</i>

Pastoral Movement in F	.. .. .	..	<i>Battishill</i>
Pastoral Movement in C	.. .. .	..	<i>Fr. Schneider</i>
Solemn March	.. .. .	..	<i>Dr. Boyce</i>
The Horse and his Rider	.. .. .	..	<i>Handel</i>

## BOOK 5.

Air (Berenice)..	.. .. .	..	<i>Handel</i>
Air (6th Quartet, Op. 18)	.. .. .	..	<i>Beethoven</i>
Alla Trinita beata (Ancient Hymn)	.. .. .	..	—
Allegretto moderato in G	.. .. .	..	<i>Beethoven</i>
Andante in G (Op. 26)	.. .. .	..	<i>Beethoven</i>
Andante in B flat	.. .. .	..	<i>Max Keller</i>
Hallelujah Chorus (Mount of Olives)	.. .. .	..	<i>Beethoven</i>
Largo in G	.. .. .	..	<i>Haydn</i>
Lauda Sion	.. .. .	..	<i>G.A. Naumann</i>
Moderato in A flat	.. .. .	..	<i>Rink</i>
Prelude in C	Prelude in F		
Ditto C	Ditto F		
Ditto D	Ditto G		
Ditto F	Ditto G		
Ditto F	Ditto G		
Ditto D minor	Ditto G		
See, the Conquering Hero (Judas Maccabæus),	.. .. .	..	<i>Handel</i>
Sonntagslied	.. .. .	..	<i>Mendelssohn</i>
Tantum Ergo..	.. .. .	..	—
Thou art the King of Glory (Dettingen Te Deum)	.. .. .	..	<i>Handel</i>

## BOOK 6.

Adagio con espressione in G	.. .. .	..	<i>Beethoven</i>
Andante in E flat, 2-4	.. .. .	..	<i>C. Rink.</i>
Andante in G minor, 3-4	.. .. .	..	<i>C. Rink</i>
Andante quasi Adagio in E flat	.. .. .	..	<i>C. Rink</i>
Andantino in A	.. .. .	..	<i>Hummel</i>
Aria in A, 2-4	.. .. .	..	<i>Dr. Greene</i>
Arioso in G, 3-4	.. .. .	..	<i>J. A. Müller</i>
Blessed be Thou	.. .. .	..	<i>Kent</i>
Cantabile in B flat, 3-4	.. .. .	..	<i>Mozart</i>
Dona nobis pacem (Third Mass)	.. .. .	..	<i>Mozart</i>
Gloria in C (Twelfth Mass)	.. .. .	..	<i>Mozart</i>
Kyrie Eleison in C (First Mass)	.. .. .	..	<i>Mozart</i>
Kyrie Eleison in C, 3-4 (Fourteenth Mass)	.. .. .	..	<i>Mozart</i>
Lord, remember David (Redemption)	.. .. .	..	<i>Handel</i>
Moderato in D, 2-4	.. .. .	..	<i>C. Rink</i>
O that men	.. .. .	..	<i>Scott</i>
The Hymn of Eve	.. .. .	..	<i>Dr. Arne</i>
There is a River	.. .. .	..	<i>Marcello</i>
When the ear heard him (Funeral Anthem)	.. .. .	..	<i>Handel</i>

*End of the First Volume.*

## BOOK 7.

Adagio in G .. .. .	Walond
Allegro in A, 3-4 .. .. .	Rink
Andante in C, 3-4 .. .. .	J. A. Müller
Andante quasi Allegretto, 2-4 (Jefte in Masfa) ..	Barthélemon
Aria (Orfeo) .. .. .	Gluck
Battle Prayer .. .. .	Himmel
Chorale (Der Tod Jesu) .. .. .	Graun
Cujus animam (Stabat Mater) .. .. .	Rossini
Dal tuo stellato soglio (Preghiera) .. .. .	Rossini
Forgive, blest shade .. .. .	Dr. Calcott
He was despised (Messiah) .. .. .	Handel
Larghetto in G, 6-8 .. .. .	Max Keller
March (Rinaldo) .. .. .	Handel
Oh, had I Jubal's lyre (Joshua) .. .. .	Handel
Prayer .. .. .	Auber
Prelude in C .. .. .	A. W. Bach
Quanto e bello .. .. .	Paisiello
Tempo di minuetto .. .. .	Dom: Scarlatti

## BOOK 8.

Andante con espressione (Sonata) .. .. .	Clementi
Aria in D .. .. .	J. B. Cramer
Air in E flat .. .. .	Dr. Carnaby
Aria in E flat .. .. .	Minoia
Air in F, 3-4 .. .. .	S. Webbe
Andante in F (Symphony, Op. 34) .. .. .	Mozart
Andantino in A minor, 2-4 .. .. .	Kiesewetter
Anthem, 'Lord, for Thy tender mercies' sake' ..	R. Farrant
Anthem, 'O how amiable' .. .. .	Richardson
She never told her love (Canzonet) .. .. .	Haydn
Despair (Canzonet) .. .. .	Haydn
Et incarnatus est (Mass) .. .. .	Neumann
Giuro ai Numi (Semiramide) .. .. .	Rossini
Grazioso in F, 6-8 .. .. .	Max Keller
Largo in F (Prelude) .. .. .	Zippolt
Moderato in C, 3-4 .. .. .	Rink
Pro peccatis (Stabat Mater) .. .. .	Rossini
Tantum ergo in G .. .. .	Winter
Voluntary (Lento in D) .. .. .	J. Harrison
Voluntary (Andante in G) .. .. .	J. Harrison

## BOOK 9.

Adagio cantabile (Quartet, Op. 64, No. 2) .. ..	Haydn
Air in D .. .. .	Haydn
Air in G (Cantata) .. .. .	A. Romberg
Ancient Religious March of the Welsh Monks (Welsh air) ..	—
Andante in A (Symphony) .. .. .	Mozart
Give ear unto me (Anthem) .. .. .	B. Marcello

Introduction and Air in D.. .. .	<i>Haydn</i>
Introduction to the 3rd Part of 'The Creation' .. .. .	<i>Haydn</i>
Largo in C .. .. .	<i>Handel</i>
March (Idomeneo) .. .. .	<i>Mozart</i>
March (Scipio) .. .. .	<i>Handel</i>
Paga fui .. .. .	<i>Winter</i>
Pastorale in D .. .. .	<i>Seeger</i>
Prelude in B flat .. .. .	<i>Rink</i>
Swell the Full Chorus (Solomon) .. .. .	<i>Handel</i>
Voluntary in F, introducing the Sicilian Mariners' Hymn .. .. .	<i>J. Harrison</i>
Zadok the Priest (Coronation Anthem) .. .. .	<i>Handel</i>

## BOOK 10.

Adagio in F .. .. .	<i>J. Haydn</i>
Air in C.. .. .	<i>Dumont</i>
Air in E .. .. .	<i>George Perry</i>
Air in F .. .. .	<i>Michael Haydn</i>
Aria in B flat .. .. .	<i>Pleyel</i>
Aria in D (Op. 20) .. .. .	<i>J. B. Cramer</i>
Andante cantabile (Op. 97) .. .. .	<i>Beethoven</i>
Andante con moto in G .. .. .	<i>J. A. Müller</i>
Andante soave in E .. .. .	<i>Mozart</i>
Dulce domum resonemus .. .. .	<i>John Reading, 1690</i>
Fugue in G .. .. .	<i>Pergolesi</i>
Hallstone Chorus (Israel in Egypt) .. .. .	<i>Handel</i>
I heard a Voice (Anthem) .. .. .	<i>John Reading</i>
Introduction and Fugue in C .. .. .	<i>Handel</i>
Largo in D .. .. .	<i>Corelli</i>
March for the Organ, in C minor .. .. .	<i>W. Russell</i>
National Russian Air .. .. .	<i>Handel</i>
O Lord, we trust alone in Thee (Anthem) .. .. .	<i>Handel</i>
Pastoral Air in B flat .. .. .	<i>Beethoven</i>
Prelude in G .. .. .	<i>J. A. Müller</i>
Voluntary in F .. .. .	<i>J. Harrison</i>

## BOOK 11.

Andante .. .. .	<i>Schneider</i>
Andante Grazioso .. .. .	<i>Rink</i>
Aria (Orfeo) .. .. .	<i>Gluck</i>
Aria in F .. .. .	<i>J. B. Cramer</i>
Fugue in D minor .. .. .	<i>Rink</i>
Happy we! .. .. .	<i>Handel</i>
How excellent .. .. .	<i>Handel</i>
Introduction and Fugue in D .. .. .	<i>Handel</i>
Postlude .. .. .	<i>Rink</i>
Return, O God of Hosts .. .. .	<i>Handel</i>
Regna il Terror .. .. .	<i>Rossini</i>
Romanza in E Minor .. .. .	<i>Spohr</i>
The Lord descended .. .. .	<i>Dr. P. Hayes</i>
Voluntary in E flat .. .. .	<i>Harrison</i>

## BOOK 12.

Allegro .. .. .	J. A. Müller
Allegro (Overture to Athalia)	Handel
Andante in E .. .. .	Haydn
Andante in D .. .. .	Haydn
As when the Dove .. .. .	Handel
Fixed in His everlasting seat	Handel
For all these mercies.. .. .	Handel
Fugue in G .. .. .	Rink
Galatea! dry thy tears .. .. .	Handel
Lord, to Thee each night and day	Handel
March of the men of Harlech (Welsh)	—
Non Nobis Domine (Canon)	Byrde
O lovely Peace! .. .. .	Handel
Perfida Clori .. .. .	Cherubini

*End of the Second Volume.*

## BOOK 13.

Adagio cantabile (Sonata, Op. 30) .. .. .	Beethoven
Allegretto in D, 2-4 .. .. .	Max Keller
Andante cantabile in F .. .. .	Mozart
Andante in B flat .. .. .	Kozeluch
Andante in C (Symphony) .. .. .	Haydn
Andante in C .. .. .	Hummel
Andante in C, 3-4 .. .. .	Hummel
Andante (Septuor, Op. 74) .. .. .	Hummel
Andantino in D .. .. .	Max Keller
Ave Verum (Offertorium) .. .. .	Mozart
Benedictus (Tenth Mass) .. .. .	Mozart
Cantabile (Sonata) .. .. .	Haydn
Deh calma O ciel (Otello) .. .. .	Rossini
Et Incarnatus (First Mass) .. .. .	Haydn
Funeral March (Requiem) .. .. .	Kolovsky
Larghetto in A .. .. .	Rink
Largo in G .. .. .	P. Humphries
March in D .. .. .	S. Wesley
O Lord, in Thee (Dettingen Te Deum)	Handel
Siciliana in G .. .. .	—
Un poco allegretto in G .. .. .	Hummel
Volklied in F .. .. .	Mendelssohn
Voluntary in F (for the Choir Organ)	W. Russell
Wiegenlied (Cradle Song) .. .. .	Spohr

## BOOK 14.

Air in C .. .. .	Felton
Air in E flat .. .. .	Clementi
Air (from Op. 1) .. .. .	Weber
Andante in C .. .. .	Rink

Andante (Sonata, Op. 2)	.. .. .	Mozart
Andante Religioso	.. .. .	A. E. Müller
Andantino (Sonata)	.. .. .	D. Steibelt
Aria in B flat	.. .. .	J. B. Cramer
Aria in D	.. .. .	Handel
Aria in F	.. .. .	Beethoven
Ave Maria	.. .. .	Cherubini
Be peace on Earth (Palestine)	.. .. .	Dr. Crotch
Con Grazia e Moderato	.. .. .	Mozart
Largo in F	.. .. .	Author unknown
O be Gracious (Seasons)	.. .. .	Haydn
Pastoral Movement (from Op. 1)	.. .. .	Fr. Schneider
Placido e il Mar (Idomeneo)	.. .. .	Mozart
Prelude in F	.. .. .	A. W. Bach
Romanza in D..	.. .. .	Hummel
The Great Jehovah (Joshua)	.. .. .	Handel
The proud have digged pits (Anthem)	.. .. .	Dr. Tye
Upon Thy right hand (Coronation Anthem)	.. .. .	Handel

## BOOK 15.

Air in E flat	.. .. .	Steibelt
Air in F	.. .. .	Mozart
Air in G	.. .. .	Rameau
Andante (2nd Hautboy Concerto)	.. .. .	Handel
Aria in A	.. .. .	Max Keller
Aria in F sharp minor	.. .. .	Mendelssohn
Aria in D (Sonata, Op. 77)	.. .. .	Dussek
Arietta in B flat	.. .. .	Max Keller
Arietta in E flat	.. .. .	Azioli
Benedictus (First Mass)	.. .. .	Hummel
Benedictus (Twelfth Mass)	.. .. .	Mozart
Credo (First Mass)	.. .. .	Haydn
German Air	.. .. .	Haydn
Grand March of Priests (Die Vestalin)	.. .. .	Guhr
He maketh peace (Anthem)	.. .. .	Dr. W. Hayes
Kyrie Eleison (Twelfth Mass)	.. .. .	Mozart
Let all the Angels (Messiah)	.. .. .	Handel
Panis Vivus (Litanía de venerabile sacramentum)	.. .. .	Mozart
Prelude in C	.. .. .	A. W. Bach
Prelude in D	.. .. .	Rink
Romance in G..	.. .. .	Dussek
Romanza (Euryanthe)	.. .. .	Weber
Voluntary for the Swell	.. .. .	W. Russell
Voluntary in E flat	.. .. .	Unknown

## BOOK 16.

Adagio (Sonata)	.. .. .	Paradies
Air in A	.. .. .	Haydn
Air in E	.. .. .	Ytotti

Air in G .. .. .	Cambini
Allegro quasi Andante .. .. .	Rink
Andante in C (Op. 14) .. .. .	Mozart
Andante in D (Symphony) .. .. .	Haydn
Andante in F .. .. .	Winter
Andantino in E .. .. .	W. Russell
Andantino in G .. .. .	Neukomm
Aria in C .. .. .	Gluck
Ave Maria (Lady of the Lake) .. .. .	—
Chorale .. .. .	Hummel
Immortal Pleasures (Joseph) .. .. .	Handel
Largo Sostenuto (Overture, Op. 7) .. .. .	Abel
Largo (Quintet, No. 1) .. .. .	Pleyel
March to Battle (Joshua) .. .. .	Handel
Prelude in A .. .. .	A. W. Bach
Prelude in D .. .. .	A. W. Bach
Prelude in E flat .. .. .	A. W. Bach
Romance (Symphony, No. 14) .. .. .	Haydn
Softly Sweet (Alexander's Feast) .. .. .	Handel
Theme written in an Album .. .. .	Mozart
Trio for 2 Manuals and Pedale .. .. .	J. G. Werner
Veni Sancte Spiritus.. .. .	Schicht

## BOOK 17.

Adorabunt Nationes .. .. .	Himmel
Ah Grazie (Clemenza di Tito) .. .. .	Mozart
Andante in A .. .. .	Haydn
Andante in A minor .. .. .	Max Keller
Andante in C .. .. .	Kalkbrenner
Andante in F .. .. .	Max Keller
Cantabile in E flat .. .. .	Max Keller
Cantabile in G .. .. .	Max Keller
Christe Eleison (Mass) .. .. .	Casali
Come, gentle Spring (Seasons) .. .. .	Haydn
Eia Mater (Stabat Mater) .. .. .	Rosini
Et vitam venturi (Mass) .. .. .	Perti
Hail, Judea! (Judas Maccabæus) .. .. .	Handel
Il mio tesoro (Don Giovanni) .. .. .	Mozart
Italian Melody .. .. .	—
Largo (Op. 1) .. .. .	Chapple
Prelude in G .. .. .	A. W. Bach
Tears such as tender Fathers shed .. .. .	Handel

## BOOK 18.

Aria (Op. 38) .. .. .	Dussek
Air in A .. .. .	Beethoven
Andante Gracioso .. .. .	Meyerbeer
Andante in F .. .. .	Max Keller
Andante in F, 2-4 .. .. .	Max Keller

Andante in G .. .. .	Max Keller
Andante Siciliano (Op. 138) .. .. .	Reissiger
Andantino Grazioso (Op. 77) .. .. .	Reissiger
Gloria (First Mass) .. .. .	Haydn
Leti Fiori .. .. .	Winter
Moderato in F .. .. .	Max Keller
Quis est Homo (Stabat Mater) .. .. .	Rossini
Sweet Sabbath Morn (Omnipresence of the Deity) .. .. .	J. Barnett
The Heavens are telling (Creation) .. .. .	Haydn
Trio for 2 Manuals and Pedale (Sonata) .. .. .	Viotti
Volklied .. .. .	Weber

*End of the Third Volume.*

### BOOK 19.

Adagio in D (Quartet, Op. 74) .. .. .	Haydn
Adagio in F .. .. .	Rink
Adagio (Sonata, Op. 2) .. .. .	Beethoven
Agnus Dei (First Mass) .. .. .	Mozart
Allegro in E flat .. .. .	Max Keller
Andante larghetto in G .. .. .	Beethoven
Andante in A .. .. .	J. G. Meister
Andantino (Fantasia, Op. 11) .. .. .	Mozart
Benedictus (Third Mass) .. .. .	Eybler
Hallelujah (Judas Maccabeus) .. .. .	Handel
Larghetto e Sostenuto .. .. .	Ling
Largo (Symphony No. 1) .. .. .	Borghesi
Prayer (Cantata) .. .. .	G. B. Bierley
Romance (Quartet, Op. 74) .. .. .	Haydn
Romansa .. .. .	Beethoven
Sound the loud Timbrel .. .. .	Avison
With verdure clad (Creation) .. .. .	Haydn
Voluntary (for the Full Choir Organ) .. .. .	Russell

### BOOK 20.

Adagio (Quartet, Op. 1, No. 2) .. .. .	Pleyel
Amplius lava me (Miserere) .. .. .	Sarti
Appassionato ma non troppo lento (Op. 41) .. .. .	Spohr
Benedictus (First Mass) .. .. .	Mozart
Breathe soft, ye winds .. .. .	W. Paxton
Et Incoarnatus est .. .. .	Cherubini
Et Resurrexit (First Mass) .. .. .	Mozart
Gloria in excelsis Mass) .. .. .	Pergolesi
I know that my Redeemer (Messiah) .. .. .	Handel
Larghetto e Cantabile (Sonata) .. .. .	Hummel
Lied ohne Worte .. .. .	Mendelssohn
Mayenlied .. .. .	Mendelssohn
Minneliied .. .. .	Mendelssohn
Romance .. .. .	Lindpaintner
Thy Right Hand, O Lord (Israel in Egypt) .. .. .	Handel

## BOOK 21.

Air in C .. .. .	<i>Pleyel</i>
Allegro Moderato (Op. 31) .. .. .	<i>A. Hesse</i>
Andante Grazioso (Op. 3) .. .. .	<i>G. San Martini</i>
Andante in E flat .. .. .	<i>Max Keller</i>
Andante in G .. .. .	<i>Max Keller</i>
Andante Sostenuto in F (Sonata) .. .. .	<i>Mozart</i>
Andante in G (Symphony, Op. 7) .. .. .	<i>Mozart</i>
Andante (Sonata, Op. 73) .. .. .	<i>Haydn</i>
Cantabile in D .. .. .	<i>Rink</i>
Elegy .. .. .	<i>Graun</i>
Gloria in excelsis (Second Mass) .. .. .	<i>Mozart</i>
Happy pair (Alexander's Feast) .. .. .	<i>Handel</i>
Kyrie Eleison (Second Mass) .. .. .	<i>Haydn</i>
Larghetto in G .. .. .	<i>W. Russell</i>
Marche Religieuse .. .. .	<i>Cherubini</i>
Moderato in F.. .. .	<i>Rink</i>
Voluntary .. .. .	<i>Russell</i>

## BOOK 22.

Adagio non troppo .. .. .	<i>Hummel</i>
Allegretto Grazioso .. .. .	<i>Julius Andre</i>
All we like sheep (Messiah) .. .. .	<i>Handel</i>
Andante Affettuoso (Symphony) .. .. .	<i>A. Romberg</i>
Andante in B flat .. .. .	<i>Max Keller</i>
Andante in F sharp minor .. .. .	<i>Max Keller</i>
Andante in G .. .. .	<i>Mozart</i>
Andante (Op. 29) .. .. .	<i>Reissiger</i>
Andante in G .. .. .	<i>Max Keller</i>
Andantino Sostenuto (Caliph of Bagdad) .. .. .	<i>Boteldieu</i>
Benedictus .. .. .	<i>Rightini</i>
Chorale, 'Schmücke Dich' .. .. .	<i>J. S. Bach</i>
Comfort ye (Messiah) .. .. .	<i>Handel</i>
Every valley (Messiah) .. .. .	<i>Handel</i>
Porgi Amor (Figaro) .. .. .	<i>Mozart</i>
Prelude in C (Op. 24) .. .. .	<i>A. Hesse</i>
The Bells of St. Petersburg .. .. .	—
The First Violet .. .. .	<i>Mendelssohn</i>

## BOOK 23.

Andante (Concerto, Op. 9, No. 1) .. .. .	<i>Martini</i>
Andante in A .. .. .	<i>Viotti</i>
Austrian Hymn .. .. .	<i>Haydn</i>
Ave Maria .. .. .	<i>Puget</i>
But Thou didst not leave (Messiah) .. .. .	<i>Handel</i>
By the waters of Babylon (Nebuchadnezzar) .. .. .	<i>Verdi</i>
Grazioso (Trio, Op. 12) .. .. .	<i>Henri Reber</i>
Hark! the Vesper Hymn (Russian Air) .. .. .	—
Hymn, 'Lucis Creator' .. .. .	<i>Choron</i>

Hymn (Op. 4) .. .. .	Leopold Lentz
Lo! Star-led Chiefs (Palestine) .. .. .	Dr. Crotch
March in D .. .. .	Hummel
On Thee each living soul (Creation) .. .. .	Haydn
Prelude in F (Pedale Obligato) .. .. .	Edward Travis
Prelude in F .. .. .	Rink
Te Gloriosus (Te Deum) .. .. .	Graun
Ye House of Gilead (Jephthah) .. .. .	Handel

## BOOK 24.

Adagio in C .. .. .	Russell
Adagio in D (Sonata, Op. 68) .. .. .	Haydn
Adagio Cantabile in E flat (Sonata, Op. 34) .. .. .	Fr. Lauska
Andante in B flat .. .. .	Mozart
Andante in F (Op. 38) .. .. .	Weber
Andante quasi Allegretto .. .. .	E. Travis
Andantino in C .. .. .	Th. Stern
Andantino in G (Op. 27) .. .. .	A. Hesse
Aria in D (Quartet, Op. 70) .. .. .	Haydn
Hallelujah (Messiah) .. .. .	Handel
Larghetto in B flat (Op. 71) .. .. .	Cramer
Hymn, * Light of those whose dreary dwelling*	E. C. May.
Moderato in F .. .. .	Max Kelle
Most beautiful appear (Creation) .. .. .	Haydn
Prelude in G (Op. 27) .. .. .	A. Hesse
Siciliano in D .. .. .	Reissiger
Sin not, O King (Saul) .. .. .	Handel
Te Ergo Quæsumus .. .. .	Portogall

*End of the Fourth Volume.*

## BOOK 25.

Adagio (Quartet, Op. 33, No. 4) .. .. .	Haydn
Adagio Sostenuto (Sonata) .. .. .	Kuhlau
Allegretto Moderato in A .. .. .	Julius André
Andante Cantabile in G (Fantasia) .. .. .	Mozart
Andante con moto in C (Op. 38) .. .. .	Weber
Andante in A .. .. .	Long
Andante in A .. .. .	Mendelssohn
Blest are the departed (Last Judgment) .. .. .	Spohr
Come ever smiling Liberty (Judas Maccabæus)	Handel
Con moto in G .. .. .	Mendelssohn
Grave in A (6th Solo) .. .. .	Corelli
Kyrie Eleison .. .. .	Casali
Largo in E flat .. .. .	J. A. Müller
March .. .. .	Couperin
Moderato, Prelude in D .. .. .	Rink
O Maria (Motet) .. .. .	Crivissimi
Prelude, Grave, in A (6th Solo) .. .. .	Corelli

Prelude in A .. .. .	<i>A. W. Bach</i>
Prelude in A minor .. .. .	<i>A. W. Bach</i>
Prelude in D .. .. .	<i>Rink</i>
Swedish National Air .. .. .	—
The King shall rejoice (Coronation Anthem) .. .. .	<i>Handel</i>
Trio for 2 Manuals and Pedal, in F .. .. .	<i>J. G. Werner</i>

## BOOK 26.

Air in B flat .. .. .	<i>Michael Kelly</i>
Air in C .. .. .	<i>Shield</i>
Allegretto in F (Prelude, Op. 24) .. .. .	<i>A. Hesse</i>
Andante in A (Quartet) .. .. .	<i>Mozart</i>
Andante in B flat .. .. .	<i>Rink</i>
Andante in F (Trio, Op. 40) .. .. .	<i>R-issiger</i>
Andante in G (Trio, Op. 12) .. .. .	<i>Hummel</i>
Andante in G (Zampa) .. .. .	<i>Herold</i>
Andante in B flat (Trio, Op. 22) .. .. .	<i>Hummel</i>
Andantino in G (Jeusonda) .. .. .	<i>Spohr</i>
Andantino non troppo in C .. .. .	<i>J. B. Cramer</i>
Aria in C .. .. .	<i>F. Abt</i>
Chorale (St. Paul) .. .. .	<i>Mendelssohn</i>
Fac ut Portem (Stabat Mater) .. .. .	<i>Rossini</i>
In Infancy .. .. .	<i>Dr. Arne</i>
O Lord our Governor .. .. .	<i>John Barnett</i>
Prelude in F (Allegretto, Op. 24) .. .. .	<i>A. Hesse</i>
Sardinian National Hymn .. .. .	—
Sombre Forêt (Romance, Guillaume Tell) .. .. .	<i>Rossini</i>
Te Deum Laudamus .. .. .	<i>C. H. Graun</i>

## BOOK 27.

Anch' io dischiuso un Giorno (Aria, Nino) .. .. .	<i>Verdi</i>
Adagio Cantabile (Trio, Op. 1, No. 1) .. .. .	<i>Beethoven</i>
Au Réfectoire, à la Prière (Le Domino Noir) .. .. .	<i>Auber</i>
Aria (Der Freischütz) .. .. .	<i>Weber</i>
Andante con espressione assai .. .. .	<i>Rousseau</i>
By Cool Siloam's Shady Rill .. .. .	<i>N. B. Challoner</i>
Cum Sancto Spiritu (Grand Mass, No. 1) .. .. .	<i>Weber</i>
Fair are the Flowers (Fall of Jerusalem) .. .. .	<i>G. Perry</i>
Gia co Mirti (Enea nel Lazio) .. .. .	<i>Rightini</i>
Kyrie Eleison (7th Mass) .. .. .	<i>Haydn</i>
Lamentabile (Military Fantasia) .. .. .	<i>J. Pridham</i>
Largo in B flat .. .. .	<i>Spohr</i>
Largo in F .. .. .	<i>Handel</i>
Let the bright Seraphim (Samson) .. .. .	<i>Handel</i>
Let their Celestial Concerts (Samson) .. .. .	<i>Handel</i>
Love in her eyes (Acis and Galatea) .. .. .	<i>Handel</i>
Lullaby .. .. .	<i>Storace</i>
What is Prayer .. .. .	<i>J. Barnett</i>

## BOOK 28.

Andante Cantabile (5th Grand Symphony) .. ..	<i>Haydn</i>
Andante con moto e sostenuto .. ..	<i>Onslow</i>
Andante con moto in G (Symphony) .. ..	<i>Mozart</i>
Andante in A .. ..	<i>Hesse</i>
Andante più moto in B flat .. ..	<i>F. Bühler</i>
Andantino in E flat .. ..	<i>J. H. Knecht</i>
Andantino in F .. ..	<i>Spohr</i>
Bread of the world (Sacramental Hymn) .. ..	—
But my Hope .. ..	<i>Pergolesi</i>
I have a silent sorrow here .. ..	—
Insanæ et Vanæ Curæ (Motet) .. ..	<i>Haydn</i>
O fair and favoured City (Fall of Jerusalem) .. ..	<i>G. Perry</i>
Pastorale in G .. ..	<i>Kozeluch</i>
Softly rise, O southern breeze (Solomon) .. ..	<i>Dr. Boyce</i>
The Beauties of Creation .. ..	<i>J. C. Clifton</i>
Welcome, mighty King (Saul) .. ..	<i>Handel</i>
When first this humble roof I knew .. ..	<i>Jackson</i>

## BOOK 29.

Adagio Espressivo in F .. ..	<i>J. B. Cramer</i>
Adagio in F (Quartet, No. 35) .. ..	<i>Haydn</i>
Air and Chorus (Crucifixion) .. ..	<i>Spohr</i>
Andante (Anna Bolena) .. ..	<i>Dontzetti</i>
Andante (German Melody) .. ..	—
Andante in E flat .. ..	<i>Mattheson</i>
Andante in G (7th Grand Symphony) .. ..	<i>Haydn</i>
Andantino in C (Op. 14, No. 2) .. ..	<i>Beethoven</i>
Aria in E flat .. ..	<i>Mattheson</i>
Aux pieds de la Madone, Preghiera (Zampa) .. ..	<i>Herold</i>
Chorus of Students (Pietro von Abano) .. ..	<i>Spohr</i>
Credo (14th Mass) .. ..	<i>Mozart</i>
Ere Infancy's Bud (Joseph and his Brethren) .. ..	<i>Méhul</i>
German Melody .. ..	—
Hymn (American Melody) .. ..	—
Larghetto in F (Concerto) .. ..	<i>Herz</i>
Larghetto in F (Sonata, Op. 115) .. ..	<i>Spohr</i>
Let us break, Chorus (Messiah) .. ..	<i>Handel</i>
Lied ohne Worte in E .. ..	<i>Mendelssohn</i>
Nella Tua Man (Il Passione) .. ..	<i>Haydn</i>
Per Questo Fiammi Indomita (Anna Bolena) .. ..	<i>Dontzetti</i>
Preghiera (Zampa) .. ..	<i>Herold</i>
Prelude in E .. ..	<i>Albrechtsberger</i>
Prelude in G .. ..	<i>Rink</i>
Though all thy friends prove faithless (Crucifixion) .. ..	<i>Spohr</i>
Worship of the Lord .. ..	<i>J. C. Clifton</i>
Would you gain (Acis and Galatea) .. ..	<i>Handel</i>

## BOOK 30.

Adagio non troppo in F (1st Grand Symphony)	..	Haydn
Andante in B flat .. .. .	..	Mozart
Andante in F (Quartet) .. .. .	..	Hoffmeister
Andante Religioso (Lobgesang) .. .. .	..	Mendelssohn
Andantino (Sonata) .. .. .	..	Dussek
Aria, all' Inglese .. .. .	..	J. B. Cramer
Aria in C (Faust) .. .. .	..	Spohr
Blessed be Thy Name .. .. .	..	J. C. Clifton
Chorus (Les Deux Journées) .. .. .	..	Cherubini
Credo (Mass No. 17) .. .. .	..	Mozart
Ebben dinnanzi (Anna Bolena) .. .. .	..	Donizetti
Grave Religioso (Sonata) .. .. .	..	Cramer
March (Jessonda) .. .. .	..	Spohr
Minuet in A .. .. .	..	Haydn
Old Prussian Melody .. .. .	..	—
Prelude in F .. .. .	..	Rink
Serenade (Fra Diavolo) .. .. .	..	Auber
The Meeting of the Witches (Faust) .. .. .	..	Spohr
The Streamlet .. .. .	..	Shield
To thee, Cherubim, Chorus (Dettingen Te Deum)	..	Handel

*End of the Fifth Volume.*

## BOOK 31.

Adagio Cantabile in C minor .. .. .	..	Rink
Adagio (5th Sonata, 2nd Set) .. .. .	..	Corelli
Adagio (Quartet, Op. 38) .. .. .	..	Spohr
Air, Tears of Sorrow (Calvary) .. .. .	..	Spohr
Allegretto in E flat .. .. .	..	Mozart
Andante in F (Sonata) .. .. .	..	Mozart
Andantino in D (Morceau d'Orgue) .. .. .	..	A. L. Wely
Danish National Air (Naval Song) .. .. .	..	—
Departure .. .. .	..	Mendelssohn
Gloria (1st Mass) .. .. .	..	Mozart
Hosanna (1st Mass) .. .. .	..	Mozart
Hosanna (Requiem) .. .. .	..	Mozart
Hungarian Air in F .. .. .	..	—
Largo Appassionato (Sonata, Op. 2, No. 2) .. .. .	..	Beethoven
Liebe ist die zarte Blüthe (Aria) .. .. .	..	Spohr
March (Fidello) .. .. .	..	Beethoven
Melodie in F .. .. .	..	H. Herz
Morceau d'Orgue in D .. .. .	..	A. L. Wely
O how sweet are Thy words (Anthem) .. .. .	..	Kent
O wert thou in the cauld blast (Volkslied) .. .. .	..	Mendelssohn
Sanctus (1st Mass) .. .. .	..	Mozart
Scene in the Catacombs .. .. .	..	Verdi
Solo, Che al Mondo .. .. .	..	Rossini
Tears of Sorrow, Air (Calvary) .. .. .	..	Spohr
The Vale of Rest .. .. .	..	Mendelssohn

## BOOK 32.

Hallelujah (the King shall rejoice)	.. ..	.. ..	Handel
Cantabile in D (Morceau d'Orgue)	.. ..	.. ..	A. L. Wely
Canzonet	.. ..	.. ..	Beethoven
Danish Air in F	.. ..	.. ..	—
Eve's Lamentation (Intercession)	.. ..	.. ..	M. P. King
Folge dem Freunde	.. ..	.. ..	Spohr
How blest the hour (Interrupted Sacrifice)	.. ..	.. ..	Winter
Hush, ye pretty warbling choir (Acis and Galatea)	.. ..	.. ..	Handel
Ich wollt' meine Lieb'	.. ..	.. ..	Mendelssohn)
In questa Tomba oscura	.. ..	.. ..	Beethoven
I would that my Love	.. ..	.. ..	Mendelssohn
Larghetto in F	.. ..	.. ..	Mozart
Largo in B flat	.. ..	.. ..	L. F. Ehardt
Marcia Religiosa	.. ..	.. ..	Spontini
May Song	.. ..	.. ..	Beethoven
Morceau d'Orgue (Cantabile in D)	.. ..	.. ..	A. L. Wely
Rose, wie bist du	.. ..	.. ..	Spohr
Waft her, Angels (Jephthah)	.. ..	.. ..	Handel

## BOOK 33.

Allegretto in B flat	.. ..	.. ..	G. F. Pinto
Andante in A (Op. 107)	.. ..	.. ..	Hummel
Andante in C	.. ..	.. ..	Mozart
Andante in C	.. ..	.. ..	C. Schullebrer
Andante in C minor (Sonata, Op. 34)	.. ..	.. ..	Fr. Lauka
Andantino in D	.. ..	.. ..	A. L. Wely
Aria in A (Op. 107)	.. ..	.. ..	Hummel
Aria in C	.. ..	.. ..	Mozart
A rose tree in full bearing	.. ..	.. ..	Irish Air
Chemosh no more (Jephthah)	.. ..	.. ..	Handel
From mighty Kings (Judas Maccabæus)	.. ..	.. ..	Handel
Greeting (Two-part Song)	.. ..	.. ..	Mendelssohn
Ja, ich fühl' es	.. ..	.. ..	Spohr
Kyrie Eleison (Mass)	.. ..	.. ..	Eybler
Larghetto (Symphony in D)	.. ..	.. ..	Beethoven
Larghetto Maestoso	.. ..	.. ..	Bellini
Morceau d'Orgue in D (Andantino)	.. ..	.. ..	A. L. Wely
Virgin Madre (Il Passione)	.. ..	.. ..	Haydn
Wedding March (Midsummer Night's Dream)	.. ..	.. ..	Mendelssohn

## BOOK 34.

Adagio (Sonata Pathétique, Op. 13)	.. ..	.. ..	Beethoven
Allegretto (Zuleika und Hassan)	.. ..	.. ..	Mendelssohn
Andante in B flat (Concerto)	.. ..	.. ..	J. B. Cramer
Andante Maestoso	.. ..	.. ..	Rightini
But the Lord is mindful of His own, Doch der Herr vergisst der seinen nicht (St Paul)	.. ..	.. ..	Mendelssohn

He was eyes unto the Blind .. .. .	<i>Handel</i>
How beautiful are the Feet (Messiah) .. .. .	<i>Handel</i>
Maiglöckchen und die Blümelein (Maybells and the Flowers) .. .. .	<i>Mendelssohn</i>
March (Les Deux Journées) .. .. .	<i>Cherubini</i>
Moderato in E flat .. .. .	<i>Reisiger</i>
Moderato quasi Allegretto in G .. .. .	<i>H. Herz</i>
Quoniam tu solus (2nd Mass) .. .. .	<i>Haydn</i>
Then round about the Starry Throne (Samson) .. .. .	<i>Handel</i>
'Tis Liberty, dear Liberty (Judas Maccabeus) .. .. .	<i>Handel</i>
Zuleika und Hassan .. .. .	<i>Mendelssohn</i>

## BOOK 35.

Adagio (Op. 17) .. .. .	<i>P. Wranitzky</i>
Adagio non troppo (1st Symphony) .. .. .	<i>Kalliwoda</i>
Adagio con espressione (Tremate) .. .. .	<i>Beethoven</i>
Allegro (Tremate) .. .. .	<i>Beethoven</i>
Allegro (Morceau d'Orgue) .. .. .	<i>A. L. Wely</i>
Andante Affettuoso .. .. .	<i>Mozart</i>
Andante con moto (Symphony in C minor) .. .. .	<i>Beethoven</i>
Andante Grazioso .. .. .	<i>A. André</i>
Andante (Op. 22) .. .. .	<i>F. A. Hoffmeister</i>
Andante tranquillo (1st Concerto) .. .. .	<i>Mendelssohn</i>
Andantino .. .. .	<i>J. Sauerbrey</i>
Constant Prayer .. .. .	<i>E. Flood</i>
Et vitam (1st Mass) .. .. .	<i>Haydn</i>
Guardian Angels, O protect me (Triumph of Time and Truth) .. .. .	<i>Handel</i>
Morceau d'Orgue (Allegro) .. .. .	<i>A. L. Wely</i>
Now are we Ambassadors (St. Paul) .. .. .	<i>Mendelssohn</i>
Overture (Saul) .. .. .	<i>Handel</i>
Romance .. .. .	<i>Kullak</i>
Siciliano in F .. .. .	<i>Mendelssohn</i>
So sind wir nun (St. Paul) .. .. .	<i>Mendelssohn</i>
Total eclipse (Samson) .. .. .	<i>Handel</i>
Tremate emp! Tremate .. .. .	<i>Beethoven</i>

## BOOK 36.

Adagio con molto espressione .. .. .	<i>Beethoven</i>
Adagio in B flat .. .. .	<i>J. G. Werner</i>
Adagio (Quartet, Op. 2) .. .. .	<i>Mendelssohn</i>
Allegretto in F .. .. .	<i>W. Russell</i>
Andante (1st Clarinet Concerto) .. .. .	<i>Weber</i>
Andante in B flat .. .. .	<i>Czerny</i>
Cum Sancto Spiritu (Mass No. 14) .. .. .	<i>Mozart</i>
Et Incarnatus (Mass No. 2) .. .. .	<i>Mozart</i>
Et Resurrexit (Mass No. 2) .. .. .	<i>Mozart</i>
How willing my Paternal Love (Samson) .. .. .	<i>Handel</i>
Larghetto (Op. 9) .. .. .	<i>Clementi</i>
March (Alceste) .. .. .	<i>Gluck</i>

Moderato in D (Organ Piece) .. .. .	<i>Max Keller</i>
O be Joyful in the Lord (Jubilate) .. .. .	<i>Handel</i>
Organ Piece in D .. .. .	<i>Max Keller</i>
Scene before the Temple of Esus .. .. .	<i>Bellini</i>
Scene descriptive of wild and gloomy mountain scenery (Zauberflöte) .. .. .	<i>Mozart</i>
The Trumpet shall sound (Messiah) .. .. .	<i>Handel</i>

*End of the Sixth Volume.*

### BOOK 37.

Adagio non troppo (Quartet, Op. 44, No. 3) .. .. .	<i>Mendelssohn</i>
Allegretto (2nd Quartet) .. .. .	<i>Beethoven</i>
Andante (5th Quartet) .. .. .	<i>Mozart</i>
Andante in B flat (Elevation, Op. 38) .. .. .	<i>A. L. Wely</i>
Andante con moto tranquillo (Grand Trio, Op. 49) .. .. .	<i>Mendelssohn</i>
Benedictus (1st Mass) .. .. .	<i>Weber</i>
Chorus (Jessonda) .. .. .	<i>Spohr</i>
Et vitam venturi (2nd Mass) .. .. .	<i>Haydn</i>
Gloria (Mass in E flat) .. .. .	<i>A. André</i>
Grazioso (9th Quartet) .. .. .	<i>Haydn</i>
How lovely are the Messengers (St. Paul) .. .. .	<i>Mendelssohn</i>
In God I put my trust .. .. .	<i>Bocherini</i>
Qui tollis (2nd Mass) .. .. .	<i>Haydn</i>

### BOOK 38.

Adagio Cantabile (Op. 34) .. .. .	<i>Beethoven</i>
Bald bin Ich (Jessonda) .. .. .	<i>Spohr</i>
Credo (2nd Mass) .. .. .	<i>Haydn</i>
Dona nobis (17th Mass) .. .. .	<i>Mozart</i>
Larghetto (2nd Symphony) .. .. .	<i>Kallivoda</i>
Largo in F .. .. .	<i>A. L. Wely</i>
Let us sing (St. Paul) .. .. .	<i>Mendelssohn</i>
March (Op. 130) .. .. .	<i>F. Abt</i>
Quoniam (1st Mass) .. .. .	<i>Haydn</i>
Romance in D .. .. .	<i>C. Voss</i>
The Garland ... .. .	<i>Mendelssohn</i>
Zeffiretti (Idomeneo) .. .. .	<i>Mozart</i>

### BOOK 39.

Adagio in C .. .. .	<i>F. Schubert</i>
Adagio (3rd Symphony, Op. 56) .. .. .	<i>Mendelssohn</i>
Adagio (14th Quartet) .. .. .	<i>Beethoven</i>
Adagio con grand espressione .. .. .	<i>Hummel</i>
Agnus Dei (2nd Mass) .. .. .	<i>Haydn</i>
Allegretto (Quartet, Op. 18, No. 4) .. .. .	<i>Beethoven</i>

Andante in E minor .. .. .	<i>Baumgarten</i>
Andante con moto (Sonata, Op. 57) .. .. .	<i>Beethoven</i>
Andante Sostenuto in B flat .. .. .	<i>A. L. Wely</i>
Aria (Jessonda) .. .. .	<i>Spohr</i>
Birthday March (Op. 85, No. 1) .. .. .	<i>Schumann</i>
Gloria in excelsis (17th Mass) .. .. .	<i>Mozart</i>
Maestoso con moto (Lobgesang) .. .. .	<i>Mendelssohn</i>
Praise thou the Lord (Lobgesang) .. .. .	<i>Mendelssohn</i>
Sanctus (1st Mass) .. .. .	<i>Haydn</i>
Sanctus (Requiem) .. .. .	<i>Mozart</i>

## BOOK 40.

Andante (Sonata) .. .. .	<i>Mozart</i>
Andante (Sonata, Op. 47) .. .. .	<i>Beethoven</i>
Andante (Op. 110) .. .. .	<i>Czerny</i>
Andante (13th Symphony) .. .. .	<i>Haydn</i>
Andante espressivo .. .. .	<i>Czerny</i>
Andante Grazioso (Sonata) .. .. .	<i>Mozart</i>
Andante Tranquillo (3rd Organ Sonata) .. .. .	<i>Mendelssohn</i>
Andante Pastorale (Sonata, Op. 16, No. 1) .. .. .	<i>Hummel</i>
Cum Sancto Spiritu (12th Mass) .. .. .	<i>Mozart</i>
Dona nobis (12th Mass) .. .. .	<i>Mozart</i>
La Consolation (Op. 62) .. .. .	<i>Dusseck</i>
March in C .. .. .	<i>A. L. Wely</i>
Organ Piece in C .. .. .	<i>Volckmar</i>
Per Pietà non Dormi .. .. .	<i>Beethoven</i>
Sanctus (2nd Mass) .. .. .	<i>Haydn</i>
The Calm .. .. .	<i>Gluck</i>

## BOOK 41.

Adagio (10th Quartet) .. .. .	<i>Beethoven</i>
Allegro Vivace in F .. .. .	<i>Spohr</i>
Andante in B flat (Sonata) .. .. .	<i>Mozart</i>
Andante in B flat .. .. .	<i>F. Glaeser</i>
Andante in C (Quartet) .. .. .	<i>Spohr</i>
Andante più tosto Allegretto (29th Quartet) .. .. .	<i>Haydn</i>
Andantino con moto in C .. .. .	<i>Czerny</i>
Aria in G Minor .. .. .	<i>Pergolesi</i>
Arm, Arm, ye Brave .. .. .	<i>Handel</i>
Benedictus (1st Mass) .. .. .	<i>Haydn</i>
Christe Eleison (13th Mass) .. .. .	<i>Mozart</i>
Communion .. .. .	<i>Niedermeier</i>
Il Pensier (Orfeo) .. .. .	<i>Haydn</i>
Marcia Funebre (Sinfonia Eroica) .. .. .	<i>Beethoven</i>
Morceau d'Orgue .. .. .	<i>A. L. Wely</i>
Prayer (Iphigenia in Tauris) .. .. .	<i>Gluck</i>
Sehnsucht .. .. .	<i>A. Fesca</i>



## BOOK 45.

Andante con moto (45th Quartet)	.. .. .	..	Haydn
Andante non troppo (Sonata)	.. .. .	..	Kalkbrenner
Benedictus (3rd Mass)	.. .. .	..	Haydn
Finale (3rd Symphony)	.. .. .	..	Mendelssohn
Gloria (14th Mass)	.. .. .	..	Mozart
Maestoso Animato	.. .. .	..	R. Schumann
Organ Piece (Op. 25)	.. .. .	..	J. André
Praise His awful Name (Last Judgment)	.. .. .	..	Spohr
Preghiera (I Puritani)	.. .. .	..	Bellini
Prelude (Christmas Festival)	.. .. .	..	Schtedermayer
Romance	.. .. .	..	C. Geissler

## BOOK 46.

Adagio (Sonata)	.. .. .	..	J. B. Cramer
Andante Sostenuto (3rd Quartet)	.. .. .	..	G. Onslow
Andante Sostenuto (Motet)	.. .. .	..	S. Schicht
Blessing, Honour (Last Judgment)	.. .. .	..	Spohr
Credo (3rd Mass)	.. .. .	..	Haydn
Ferne	.. .. .	..	Mendelssohn
Gloria (3rd Mass)	.. .. .	..	Haydn
I waited for the Lord (Lobgesang)	.. .. .	..	Mendelssohn
Organ Piece in C	.. .. .	..	Julius André
Prelude in F	.. .. .	..	L. F. Ebhardt
Qui Tollis (3rd Mass)	.. .. .	..	Haydn
Romance	.. .. .	..	Carl Geissler

## BOOK 47.

Adagio (Sonata, Op. 2)	.. .. .	..	Beethoven
Adagio (3rd Trio)	.. .. .	..	Beethoven
All glory to the Lamb (Last Judgment)	.. .. .	..	Spohr
Andante (2nd Quartet)	.. .. .	..	Mozart
Andante (Sonata)	.. .. .	..	Czerny
Andante (Op. 39)	.. .. .	..	Spohr
Andante (Sonata, Op. 12)	.. .. .	..	Beethoven
Andantino (Grand Duet, Op. 92)	.. .. .	..	Hummel
Aria (Sonata)	.. .. .	..	J. B. Cramer
Holy, Holy (Last Judgment)	.. .. .	..	Spohr
Impromptu (Op. 142)	.. .. .	..	F. Schubert
Kyrie Eleison (3rd Mass)	.. .. .	..	Haydn
Largo Cantabile (53rd Quartet)	.. .. .	..	Haydn
Pastorale (Op. 1)	.. .. .	..	F. Schubert
Postlude (Op. 28)	.. .. .	..	Julius André

## BOOK 48.

Adagio (9th Symphony)	.. .. .	..	Haydn
Adagio (Sonata)	.. .. .	..	J. B. Cramer
Allegro (5th Quartet)	.. .. .	..	Beethoven

Andante (11th Symphony)	..	..	..	..	Mozart
Andante (Sonata, Op. 51)	..	..	..	..	D. Steibelt
Andante (Bagatelles, Op. 104)	..	..	..	..	Beethoven
Andantino (Offertoire, Op. 18)	..	..	..	..	E. Batiste
Aria (Op. 68)	..	..	..	..	R. Schumann
Aria	..	..	..	..	Spohr
Gloria (4th Mass)	..	..	..	..	Haydn
Organ Piece in F	..	..	..	..	Julius André

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### BOOK 49.

Adagio in D (Op. 15)	..	..	..	..	Lindley
Adagio in C (Sonata)	..	..	..	..	F. Schubert
Ambrosian Hymn of Praise (Power of Sound)	..	..	..	..	Spohr
Andante Cantabile (L'Invocation, Op. 77)	..	..	..	..	Dusseck
Andantino, Pedale Obbligato (Rosamunde)	..	..	..	..	F. Schubert
Aria in B flat	..	..	..	..	Sir H. Bishop
Benedictus in F (Mass)	..	..	..	..	Rossini
Gott, deine Gutte (Hymn)	..	..	..	..	Beethoven
La Carita (Pedale Obbligato)	..	..	..	..	Rossini
O beauteous Queen (Esther)	..	..	..	..	Handel
Organ Piece in E flat	..	..	..	..	Max Keller
Preghiera in F	..	..	..	..	Dontzetti
Romanza in A	..	..	..	..	Czerny
Sanctus (Mass No. 10)	..	..	..	..	Haydn
Sleepers, wake (St. Paul)	..	..	..	..	Mendelssohn

### BOOK 50.

Adagio (Overture)	..	..	..	..	Winter
Andante in F (Op. 35)	..	..	..	..	Beethoven
Andante Grazioso (Op. 33)	..	..	..	..	Cramer
Auf dem See (Op. 4)	..	..	..	..	Mendelssohn
Cheer Her with Thy Power (Chorus)	..	..	..	..	Handel
Chorale, Pedale Obbligato (Op. 33)	..	..	..	..	Cramer
Et Incarnatus (Mass No. 10)	..	..	..	..	Haydn
Larghetto con espressione (Sonata, Op: 20)	..	..	..	..	Clementi
Laudamus Te (Mass)	..	..	..	..	Maztinght
Marche Funebre, Pedale Obbligato (Sonata, Op. 35)	..	..	..	..	Chopin
Organ Piece in B flat (Op. 25)	..	..	..	..	J. André
O Salutaris Hostia	..	..	..	..	Lichtenthal
To Thee, O Lord (Chorale, St. Paul)	..	..	..	..	Mendelssohn

### BOOK 51.

Ave Maria	..	..	..	..	Arcadelt
Benedictus (Mass in B flat)	..	..	..	..	Schubert
Coronation March, Pedale Obbligato (Le Prophète)	..	..	..	..	Meyerbeer

Entflieh mit Mir (Op. 4) .. .. .	<i>Mendelssohn</i>
Hallelujah, Hail! Creator (Harmony of the Spheres) ..	<i>Romberg</i>
Largo (12th Sonata) .. .. .	<i>Bononcini</i>
Largo (Trio, Op. 1, No. 2), Pedale Obbligato .. .. .	<i>Beethoven</i>
Lord, for ever .. .. .	<i>Handel</i>
Moderato .. .. .	<i>Spohr</i>
Motet in B flat .. .. .	—
Pilgrims of the Night .. .. .	<i>French Air</i>
Voluntary in C .. .. .	<i>Wesley</i>
Voluntary in D .. .. .	<i>Max Keller</i>
Voluntary in F (Op. 9), Pedale Obbligato .. .. .	<i>J. André</i>

## BOOK 52.

Ave Maria .. .. .	<i>Niedermeyer</i>
Benedictus (10th Mass) .. .. .	<i>Haydn</i>
Et Incarnatus .. .. .	—
Harmonious Ringing (Harmony of the Spheres) ..	<i>Romberg</i>
Hymn .. .. .	<i>Lysberg</i>
Lento e Dolce (10th Sonata) .. .. .	<i>Bononcini</i>
Mailed .. .. .	<i>Mendelssohn</i>
Nearer Home .. .. .	<i>Woodbury</i>
O be Joyful (Service in F) .. .. .	<i>Wesley</i>
Pastorale .. .. .	<i>W. Russell</i>
Preghiera .. .. .	<i>Florino</i>
Romanza, Pedale Obbligato .. .. .	<i>Spohr</i>
Tempo di Minuetto (Sonata, Op. 30, No. 3) .. .. .	<i>Beethoven</i>
Voluntary (Op. 9) .. .. .	<i>André</i>

## BOOK 53.

Adagio, Pedale Obbligato (Op. 53) .. .. .	<i>Mendelssohn</i>
Andante con Moto (Trio) .. .. .	<i>Haydn</i>
Aria (Op. 105) .. .. .	<i>Hummel</i>
Aria (Sonata) .. .. .	<i>Spohr</i>
Auf ihrem Grab (Op. 41) .. .. .	<i>Mendelssohn</i>
Here amid the shady Woods (Alexander Balus) ..	<i>Handel</i>
Hymn .. .. .	<i>Salvatori</i>
Larghetto (Sonata, Op. 20) .. .. .	<i>Clementi</i>
O Paradise (Hymn) .. .. .	—
O Salutaris Hostia, Pedale Obbligato .. .. .	<i>Cherubini</i>
Prelude in D minor .. .. .	<i>Ebhardt</i>
Sun of my Soul .. .. .	<i>Ritter</i>
Tu prego O Padre Eterno .. .. .	<i>Curschmann</i>
Vieni Sancte Spiritus (Graduale) .. .. .	<i>Jomelli</i>
Voluntary in D minor .. .. .	<i>Max Keller</i>
Voluntary in F sharp minor (Op. 25) .. .. .	<i>André</i>
Upon her Grave (Op. 41) .. .. .	<i>Mendelssohn</i>

## BOOK 54.

Andante poco Moto (Sonata, Op. 42) .. .. .	Schubert
Aria in F .. .. .	Jewin
Christus Natus (Responsoria) .. .. .	Baillie
Consider the Lilies .. .. .	—————
Credo (Mass No. 10) .. .. .	Haydn
Grazioso (L'Etrenne) .. .. .	J. B. Cramer
Hymn .. .. .	Rossini
Hymn .. .. .	Meyer
Im Walde .. .. .	Mendelssohn
Jerusalem the Golden .. .. .	Ewing
Kyrie Eleison (10th Mass) .. .. .	Haydn
Kyrie Eleison (Mass in C) .. .. .	Beethoven
Minuetto (Sonata, Op. 81, No. 3) .. .. .	Beethoven
Minuet .. .. .	Haydn
Postlude (Pedale Obbligato) .. .. .	André
Prelude (Russian Melody) .. .. .	—————
Voluntary in E flat .. .. .	Max Keller

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## BOOK 55.

Adagio (Sonata) .. .. .	Cramer
Air .. .. .	Pleyel
Chorale .. .. .	Old German
Fantasia (Op. 57) .. .. .	Müller
Funeral March (Op. 62, No. 3) .. .. .	Mendelssohn
He wipes the Tear from every Eye .. .. .	A. Lee
Hostia Sancta (Litany in E flat) .. .. .	Mozart
I heard the Voice of Jesus .. .. .	Spohr
Jesus, Lover of my Soul .. .. .	Gill
Minuet and Trio (Moonlight Sonata) .. .. .	Beethoven
Quando Corpus (Stabat Mater) .. .. .	Rossini
Marsellaise Hymn .. .. .	French
Watch by the Rhine .. .. .	Prussian
Harmony played under the Dome of St. Peter's, Rome .. .. .	—————
Silver Trumpets .. .. .	—————
Verbum Caro (Litany in E flat) .. .. .	Mozart

## BOOK 56.

Adagio (Quartet, Op. 77) .. .. .	Haydn
Allegro ma non Presto (2nd Organ Concerto) .. .. .	Handel
Andante Serenade .. .. .	Beethoven
Benediction of the Poignards .. .. .	Meyerbeer
Et Resurrexit (Mass) .. .. .	Mozart
Hark, I hear an Angel sing .. .. .	Shrivall
Laudamus te .. .. .	Joze de Rego
March in C .. .. .	Mozart

O Lord, Thou hast searched me out .. .. .	<i>Dr. Croft</i>
Prelude in G (Pedale Obligato) .. .. .	<i>Mendelssohn</i>
Scotch Melody .. .. .	<i>Cramer</i>
Thou hast given .. .. .	<i>Sir H. Bishop</i>
Voluntary in C .. .. .	—
Voluntary in D minor .. .. .	<i>Dupuis</i>
Where shall the Christian's harp be strung .. .. .	<i>E. Travis</i>
Whither shall I go, then .. .. .	<i>Dr. Croft</i>

## BOOK 57.

A Child this day is born .. .. .	<i>Sandys</i>
Agnus Dei .. .. .	<i>Morlacchi</i>
Andante (Quartet, Op. 77) .. .. .	<i>Haydn</i>
For thee, O dear, dear Country .. .. .	—
Hymn .. .. .	<i>German</i>
Kyrie Eleison .. .. .	<i>Mozart</i>
Kyrie Eleison (Litany in E flat) .. .. .	<i>Mozart</i>
Larghetto, Pedale Obligato (Clarinet, Quintet, Op. 68)	<i>Mozart</i>
Romanza (Op. 40) .. .. .	<i>Beethoven</i>
Sabbath Chimes .. .. .	<i>Young</i>
Voluntary in C .. .. .	—
Voluntary in F .. .. .	<i>Handel</i>
Voluntary in G .. .. .	<i>Broderip</i>
Larghetto (Op. 48) .. .. .	<i>Dussek</i>
Within these sacred walls .. .. .	<i>Mozart</i>

## BOOK 58.

Andante Cantabile in E flat (Sonata) .. .. .	<i>Mozart</i>
Andante in C (Op. 14) .. .. .	<i>Mendelssohn</i>
Andante in D minor (Sonata) .. .. .	<i>Kozeluch</i>
Andante Religiosa, Pedale Obligato (4th Organ Sonata)	<i>Mendelssohn</i>
Benedictus (7th Mass) .. .. .	<i>Haydn</i>
Enter not into Judgment (Anthem) .. .. .	<i>Attwood</i>
From Greenland's icy mountains (Hymn) .. .. .	<i>German</i>
Larghetto con moto (Symphony in E flat) .. .. .	<i>Spohr</i>
O Isis (Chorus of Priests) .. .. .	<i>Mozart</i>
Osanna in Excelsis (7th Mass) .. .. .	<i>Haydn</i>
Tantum ergo .. .. .	<i>Mozart</i>
Thou shalt bring them in .. .. .	<i>Handel</i>
Voluntary in D .. .. .	<i>Atison</i>
Voluntary in F .. .. .	—

## BOOK 59.

Adagietto .. .. .	<i>Max Keller</i>
Adagio (Sestet, Op. 81) .. .. .	<i>Beethoven</i>
Andante (9th Voluntary) .. .. .	<i>Handel</i>

Anglo-Caledonia Air .. .. .	<i>J. B. Cramer</i>
Aria in B flat .. .. .	<i>Pleyel</i>
Aria in C .. .. .	<i>German</i>
A Virgin most pure (Old Christmas Carol)	<i>Ancient</i>
Dona Nobis (3rd Mass, Op. 11) .. .. .	<i>Hummel</i>
Harvest Hymn .. .. .	<i>Russian</i>
I have set God always before me .. .. .	<i>Rev. Dr. Blake</i>
Nachstück (Pedale Obbligato, Op. 23) .. .. .	<i>Schumann</i>
O Isis (Aria) .. .. .	<i>Mozart</i>
Organ Piece .. .. .	<i>Merkel</i>
Prelude in F .. .. .	<i>Rink</i>
Quoniam .. .. .	<i>Mozart</i>
The East will soon display .. .. .	<i>Mozart</i>
Thou shalt shew me (Anthem) .. .. .	<i>Rev. Dr. Blake</i>
Voluntary in D .. .. .	<i>Brodertp</i>
With wonder at Thy works we gaze .. .. .	<i>Sir H. Bishop</i>

## BOOK 60.

Adagio non Troppo (Sonata) .. .. .	<i>Dussek</i>
Andantino (Sonata) .. .. .	<i>J. B. Cramer</i>
Aria in E flat .. .. .	<i>Mozart</i>
Benedictus (Missa Solenne) .. .. .	<i>Naumann</i>
Et Incarnatus (7th Mass) .. .. .	<i>Haydn</i>
Glory to God! The strong cemented walls (Joshua) .. .. .	<i>Handel</i>
Hymn .. .. .	—
I saw three Ships .. .. .	<i>Ancient English</i>
Larghetto in B flat (Quartet) .. .. .	<i>Mozart</i>
March (Judith) .. .. .	<i>Dr. Arne</i>
O Salutaris Hostia .. .. .	<i>Auber</i>
Prelude in E flat .. .. .	<i>Rink</i>
Spring Song (Op. 68) .. .. .	<i>Schumann</i>
Voluntary in E flat .. .. .	<i>Dr. Boyce</i>

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## BOOK 61.

Andante con moto, Pedale Obbligato (1st Sym. Op. 11)	<i>Mendelssohn</i>
Andante Pastorale (Concerto) .. .. .	<i>Geminiani</i>
Andante (Quintour, Op. 114) .. .. .	<i>Schubert</i>
Andantino (Sonata, Op. 41) .. .. .	<i>Steibelt</i>
Aria in F .. .. .	<i>Haydn</i>
Aria in F .. .. .	<i>Molique</i>
Aria in F .. .. .	<i>Mozart</i>
Aria in F .. .. .	<i>Balfe</i>
Aria in G .. .. .	<i>Haydn</i>
Aus Gottes Munde Gehet (Hymn)—Old German Melody	—
Du le bens—Fürst, Herr Jesu Christ—Chorale (Feast of the Ascension) .. .. .	<i>J. S. Bach</i>

Et incarnatus (Mass No. 16) .. .. .	Mozart
Hier liegt von deiner Majestät (Hymn) .. .. .	M. Haydn
Larghetto (Sonata, Op. 9, No. 1) .. .. .	J. B. Cramer
Marcia Funebre (Sonata, Op. 74) .. .. .	Dussek
O Jesu te invocamus (Hymn) .. .. .	Haydn
Salve Regina .. .. .	Hauptmann
The Lord is merciful and gracious .. .. .	Elsässer
Voluntary in F .. .. .	_____

## BOOK 62.

Adagio in F (Sonata) .. .. .	Mozart
Adagio in B flat (Symphony) .. .. .	Haydn
Adagio non lento (Quartet, Op. 13) .. .. .	Mendelssohn
Ah dunque l'astro (La Clemenza) .. .. .	Mozart
Allegro (4th Organ Concerto, 2nd set) .. .. .	Handel
Andante in B flat, Pedale Obbligato (Symphony) .. .. .	Haydn
Andante Cantabile in B flat (Quintet) .. .. .	Onslow
Andante Sostenuto (Offertoire) .. .. .	Batiste
Aria—Andante Cantabile .. .. .	Mendelssohn
Aria in F .. .. .	Haydn
Aria (Last Judgment) .. .. .	Spohr
Chanson .. .. .	Louis XIII.
Credo (Mass No. 16) .. .. .	Mozart
Hymn (American Melody) .. .. .	_____
Larghetto con moto (3rd Sonata, Op. 45) .. .. .	Dussek
March in D .. .. .	Handel
March in F .. .. .	Steibelt <sup>1</sup>
Mighty God, the Holy One .. .. .	J. B. Cramer
O Herr! ich bin nicht würdig (Hymn), Old German Melody .. .. .	_____
O Lord, correct me (Anthem) .. .. .	_____
Prelude in C (in the Mixolydian mode) .. .. .	Rink
Prelude in D .. .. .	Dr. J. Mendel
Prelude in D .. .. .	L. Wely
Prelude in F .. .. .	Bodenschats
Voluntary in B flat .. .. .	_____

## BOOK 63.

Adagio (Quartet, Op. 2, No. 6) .. .. .	Haydn
Adagio, Pedale Obbligato (Quartet, Op. 64, No. 4) .. .. .	Haydn
Air Religieux .. .. .	J. Woelfl
All' Meine Freuden (Cantata) .. .. .	G. B. Beyer
Andante Cantabile (Concerto) .. .. .	J. B. Cramer
Andante Grazioso (Quartet, Op. 3, No. 1) .. .. .	Haydn
Andante (Sonata, Op. 137) .. .. .	Schubert
Andantino (Quartet) .. .. .	Spohr
Andantino espressivo (Sonata) .. .. .	Dussek
Aria in B flat .. .. .	Gluck

Aria in F .. .. .	Haydn
Aria in G .. .. .	J. B. Cramer
Barcarolle (Venetian Melody) .. .. .	—————
Bourrée (Suites Anglaises) .. .. .	J. S. Bach
Help us, Saviour (Passion, 'St. John') .. .. .	J. S. Bach
Intermezzo (Joseph and his Brethren) .. .. .	Mehul
Larghetto Grazioso (Psalm) .. .. .	Spohr
Romance in F.. .. .	Martini
Romance (Op. 50) .. .. .	Beethoven
Sacramental Hymn, 'Gottes Sohn in Brodgestalten' (Old German Melody) .. .. .	—————
The Wassail Song (Old English Melody) .. .. .	—————
Voluntary, for the Diapasons .. .. .	André
Voluntary in D Minor .. .. .	Freyer
Wir Werfen uns darnieder (Hymn), Old German Melody	—————

## BOOK 64.

Adagio in D (Pedale Obbligato) .. .. .	Mozart
Andante (Quartet in G minor) .. .. .	Mozart
Aria in A minor .. .. .	Kalkbrenner
Aria in B minor .. .. .	Kalkbrenner
Aria in C .. .. .	Kozeluch
Aria from 'Amadis des Gaules' .. .. .	J. C. Bach
Aria in F .. .. .	Schumann
Er hebt mit dem Halme, Air (Vater Unser) .. .. .	Nawmann
Hymn (Swiss Melody) .. .. .	—————
Il Ritorno .. .. .	Campana
Le Matin, Pastorale (Op. 75) .. .. .	Kullak
March (Tannhäuser) .. .. .	Wagner
Pleni sunt cœli (Mass No. 7) .. .. .	Haydn
Romanza in G.. .. .	Campana
Sanctus (Mass No. 7) .. .. .	Haydn
Voluntary in E flat .. .. .	A. Freyer
Voluntary in G .. .. .	—————
Wir ehren Dich (Hymn), Old German Melody .. .. .	—————