

THE ORGAN

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The Organ by John Stainer

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JOHN STAINER

THE ORGAN

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BY
JOHN STAINER

A NEW EDITION
CRITICALLY REVISED, WITH NUMEROUS ADDENDA, AND ADAPTED TO
THE REQUIREMENTS OF BOTH PNEUMATIC AND
ELECTRIC ACTIONS

BY
F. FLAXINGTON HARKER



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PREFACE TO THE ORIGINAL EDITION.

THERE are two ways in which time may be devoted to the practice of a musical instrument. The first and most common is, to avoid the difficulties which present themselves, and to be content with mastering just so much of the art of playing as will afford a little amusement; the other is, to face at once the special difficulties of the instrument and persevere until they are surmounted. By the former, a player cannot possibly rise above a very mediocre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter, the highest excellence will be within reach, and the student will be limited in its attainment only by the amount of natural talents with which he may be endowed.

Perhaps no instrument offers such a temptation to triflers as the Organ, for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means. Hence it is of the utmost importance that the student should take his first steps in the right direction. The Author has endeavored to place the true principles of organ-playing before the beginner, and he hopes he has done so in a manner not uninteresting or discouraging.

He takes this opportunity of acknowledging his obligations to the eminent organ-builder, Mr. Henry Willis, for much valuable assistance.

EDITOR'S PREFACE.

WITH the exception of a few minor details the work of Sir John Stainer remains the same. The new material in Parts I and II comprises the development of the Pneumatic and Electric Actions, with drawings from Key to Pallet, and, as far as possible, the latest inventions have been described.

In Part III little has been done except the grouping of 4-foot and 2-foot stops under the correct heading of Foundation stops, and, where stops are known by two different names, the old and the new terms are given for completeness.

A list of stops for the Solo and Echo or Celestial Organs, with the character of tone of each stop, together with a complete list of Couplers to be found on Modern Organs, have been added. The section "Hints on Organ Accompaniment" for the church service is not intended to be a complete guide to this important subject, but to serve merely as an introduction to a fascinating and almost endless study.

A few supplementary Pedal Studies have been added, including the changing from toe to heel of the same foot on one note, *glissando* on the sharp keys, octave work, double pedal, and chord playing.

I have thought it advisable not to add any exercises for the manuals, because of the vast amount of good music written specially for the organ. A judicious selection from modern organ music will not only develop the pupil's facility at the keyboard, but be the means of giving him a repertoire at the same time. Two pieces are introduced at the end of the work; the first to illustrate rapid changes from one manual to another and the second to illustrate the playing upon two manuals with one hand.

The fingering has been altered to the so-called "Continental" fingering, and the pedal signs simplified.

In a number of cases new and improved illustrations have been used, and at the end of the book will be found a list of musical literature of value to the Church Musician.

Thanks are due to Mr. H. M. Riegel for assistance in compiling the above-mentioned list, and to the firm of J. H. and C. S. Odell & Co., for the use of drawings (registered at the Patent Office) of Pneumatic and Electric Actions.

F. FLAXINGTON HARKER.

NEW YORK, January, 1909.

THE ORGAN.

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