

Title:	Complete organ school, part 1
Name(s):	Thayer, Eugene.
Resource Type:	notated music
Note(s):	From: Music Copyright Deposits, 1870-1885 (Microfilm M 3500)
Subject(s):	Organ music Music--Instruction and study Instrumental music--Instruction and study
URL	http://lcweb2.loc.gov/diglib/ihp/loc.music.sm1880.09454

3

Complete Organ School

EUGENE THAYER.

OP. 60.

Preface.

The following work is the result of many years labors as teacher and performer, and will be used exclusively by me as the basis of all my future teaching. In connection with it may be used many other compositions of all the various schools of organ playing, reference to which will be found in the work itself, or may be had from my latest revised list which will be sent to all who may request it.

Before the study of the Organ is commenced, it would be well to acquire some knowledge of the piano, and reasonable fluency in reading music, as much time will thereby be saved. Indeed, I would recommend organists to always devote at least an hour daily to the study of piano music, as it will give a certain facility which might otherwise be lacking.

The position at the organ should be directly over the middle pedals. The organ seat should be of plain wood— from twenty to twenty-three inches above the pedals, according to the stature of the player— and placed near enough for security, and yet at such distance as to allow entire freedom in pedal playing. The arms, wrists, hands, and fingers to the middle joint, should form a straight line, slightly inclining forwards, and be held with much firmness and strength.

In all legitimate playing, the touch should be strong and firm, and a conquering grasp of the keys be maintained at all times, the chord staccato alone excepted. This latter is given wholly by the fore-arm, moving from the elbow, with the wrists, hands, and fingers, firm and unyielding. In brief, my creed of organ playing is that the keys should —

GO DOWN DECIDEDLY,— STAY DOWN DECIDEDLY,— COME UP DECIDEDLY.

In no other way can a full and absolute control of the organ be maintained. Trusting that my work will receive the hearty co-operation of teachers and students alike, and wishing them the highest success in our beloved art, I am their most obedient servant,

Very truly,

EUGENE THAYER.

Boston, 1880.

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TWO PART PLAYING.

NOTE: Accent, Grasp and Slow Practice will master anything.

Lento.

No 1.

UNISON.

CANON.

No 2.

CHORAL.

No 3.

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THREE PART PLAYING.

Nº 1. *Andante.*

MAN. I. * Both Hands.

* Always divide the labor of playing as equally as possible between the two hands.

Nº 2. *Allegro.*

* (R.H.)

* Notes immediately preceding a skip should be played with one hand, if possible.

SYNCOPTION STUDY.

Nº 3 *Moderato.*
legato.

The musical score consists of five systems of two staves each. The first system is marked 'Moderato.' and 'legato.' The piece is in common time (C). The notation includes various syncopated rhythms and chordal textures. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble staff. The third system features more complex chordal structures. The fourth system shows a continuation of the rhythmic patterns. The fifth system concludes the piece with a final cadence.

STUDY OF SUSPENSIONS.

RINK.

№ 4. *Andante.*
MAN. I.

STUDY OF THEMATIC COUNTERPOINT.

RINK.

№ 5. *Moderato.*
MAN. I.

№ 6.

SERVICE PRELUDE.

EUGENE THAYER.

Andante religioso.

MAN. I.
Soft 8^s

MAN. II.
Soft 8^s

sempre ritardo.

Trill Study and Phrasing

No. 7.

SERVICE PRELUDE.

9

LEMMENS.

Religioso.

MAN. I.
Soft 8ft.

MAN. II.
Soft 8ft.



Study for two manuals.

POSTLUDE.

RINK.

Allegro moderato.

№ 8.

Study of three part counterpoint.

FOUR PART PLAYING.

№ 1. CHORAL. *Nun danket alle Gott.* JOHANN CRÜGER, 1649.

Full 8ft. no reeds.

NOTE. The four notes of each chord should be played with absolute precision.

№ 2. CHORAL. *Ein' feste Burg ist unser Gott.* MARTIN LUTHER, 1529.

MAN. I. Full Organ.

PRELUDE.

RINK.

No. 3. Moderato.
(Full 8ft. — no reeds.)

Study of the legato style.

OFFERTOIRE.

13

LEMMENS.

Cantabile. (Soft 8ft. registers.)

No. 4.

cresc.

Dim.

cresc.

Rit? - - - *dim.*

Study of long sustained notes.

SERVICE PRELUDE.

LEMMENS.

Andante. For soft 8ft. registers.

p

cresc.

dim. *rall.* *pp*

Study in modulation.

SERVICE POSTLUDE.

Allegro maestoso. (Full Organ.)

EUGENE THAYER.

No. 6.

mp
(MAN. I.)

(MAN. II.)

(MAN. I.)

(MAN. II.)

simili.
(MAN. II.)

(MAN. I.) *simili.* *Ritardo.*

Study of chord staccato.

FESTIVAL PRELUDE.

(FULL ORGAN.)

LEMMENS.

Moderato.

No. 7.

MAN. I. MAN. II. (I.) (II.) (I.) (II.)

MAN. I.

ritardo.

(II.) (I.) (II.) (I.)

Study of dotted notes and changing manuals.

FUGUE IN A MINOR.

17
BACH.

Allegro.
N^o 8. Full Organ.

Study of four real parts and chord staccato.

18

(Ped. ad lib.)

(Man.) *(Ped. ad lib.)*

Adagio.