TEN ADAGIOS,

FOR THE

Organ,

IN THE FREE STYLE,

COMPOSED BY

C. C. HOEPNER.

Ent. Sta. Hall.

Price 5/-
or singly 2/- each.

London, EWER & Co Newgate St

INTRODUCTORY REMARKS.

In order to play these Adagios properly, we should have an Organ with at least two rows of keys; though they may be played upon an instrument with only one row, but the desired effect cannot be produced. To give the pieces their proper colouring, I have adopted the following signs, *ppp* a single stop; *pp* 2 or 3 stops; *p* 3, 4, or 5 stops; *mf* 4, 5, or 6 stops, according to their respective strength or power, being open or stopped; *f* the 8 feet stops of the Gt. Org. with a reed stop; *ff* the 16, 8, & 4 feet stops of the Gt. Org. *fff* the full Gt. Org. *sf* the sudden gush of a note or chord, which is practicable on the Organ in two ways; 1st by having the row of keys not in use a little louder than the other, and playing the note or chord on both rows at once; 2nd when a soft stop is on, by pulling out a loud stop, as Principal, at the note or chord marked *sf*. In order to bring forth a *crescendo* < it is necessary to begin with the soft stops, and gradually to pull on the louder ones; and a *decrescendo* > is produced in the contrary way, by pushing back the loud stops first, and so on. The stops must be pulled on or pushed off gradually, not with a jerk. The following marks require precision in execution, ∧ means that the stop is to be pulled on quickly, and ∨ to be pushed off quickly, in order to mark time, or an introduction of different harmonies. 𝄆 means that one hand plays alone, to allow the other time to draw on or push off the stops. ⏀ draw the Pedal coupler. † push off the same. ⊕ alter the mixture. R.S. Reed stops.

To give directions how every piece should be performed would be going too far, I think one instance will suffice, and therefore take N° 3, which will enable the Student to comprehend the whole. The *pp* is executed with a stopped 8 feet stop, and a Flute (4 ft.) stop. At the sign ⊕ add an open 8 feet stop. From the 9th bar play on the Gt. Org. with 8 feet Principal and 4 feet Gemshorn, or Gemshorn failing take another 4 feet stop. At the 13th bar go back to the Swell. At the sign 𝄆 one hand plays while the other draws on all 8 feet stops with Trumpet in the Gt. Org. Up to the present 16 and 8 feet Pedal stops have been necessary. With the beginning of the 17th bar go back to the Gt. Org. if possible without a break. At the moment when one hand takes the first chord the other must draw on the Pedal coupler as otherwise the Pedal would be too weak for the keys. At the end of the 20th bar at the sign † the Pedal must be pushed off. At bar 21 one hand plays alone on the Swell while the other pushes off the stops of the Gt. Org. up to the two softest 8 feet stops. At the moment when the 2nd quaver of the 23rd bar is touched the loud stop of the Swell must be pushed off, in order to produce the *p* and *pp*. At the 25th bar we go over to the Gt. Org. and at every crotchet in the next two bars where the ∧ is placed, a stop must be drawn after the rules of the *crescendo*. At bar 28 go back to the Swell. At bar 30 go to the Gt. Org. and at bar 32 only one hand plays while the other prepares for the *ppp* on the Swell, at which the Harmonica, Salonicial, or 8 feet Gamba can be used. At the rest at the end of bar 37 one hand must draw on a soft 8 feet stop on the Swell, and the other a reed stop on the Gt. Org. in order to bring out the Melody, which lies in the Tenor. At the end of bar 41 the left hand plays on the Swell, and at the end of bar 43 again on the Gt. Org. At bar 46 one hand plays alone on the Swell, while the other prepares for the *f* on the Gt. Org. At the beginning of bar 47 the loudest stops are pushed off to produce the *ppp*. At the beginning of bar 48 draw on the Pedal coupler. The last two notes are played on the Swell.

Where there is no Pedal coupler one or two Pedal stops must be employed.

On the performance of the Adagio is to be remarked in general, that the chords must be struck with precision, not in arpeggio as many Pianoforte players are in the habit of doing. Want of precision produces a very bad effect on the Organ.

By 8 feet stops are to be understood Diapasons, and stops of similar pitch. By 4 feet stops the Principal, Flute, and other stops an octave above the Diapason. By 16 feet stops Double Diapasons are understood, usually found in the Pedals only.

Where there is a Choir Organ it can be used occasionally instead of the Swell.

♩ = 58.

Swell.

No 1.

pp

PEDALS.

Gt Org:

f

Swell.

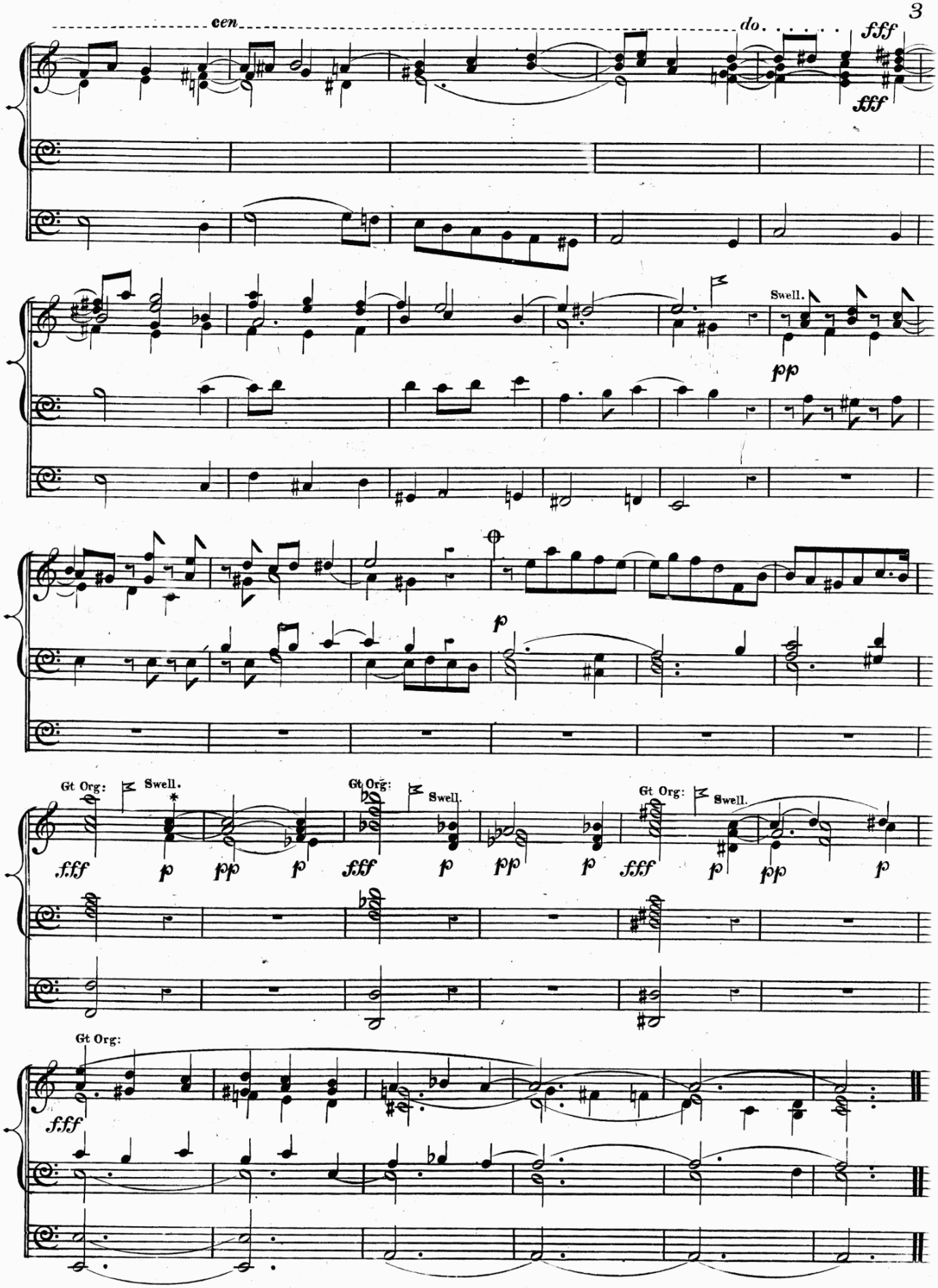
p

Gt Org: *cres.

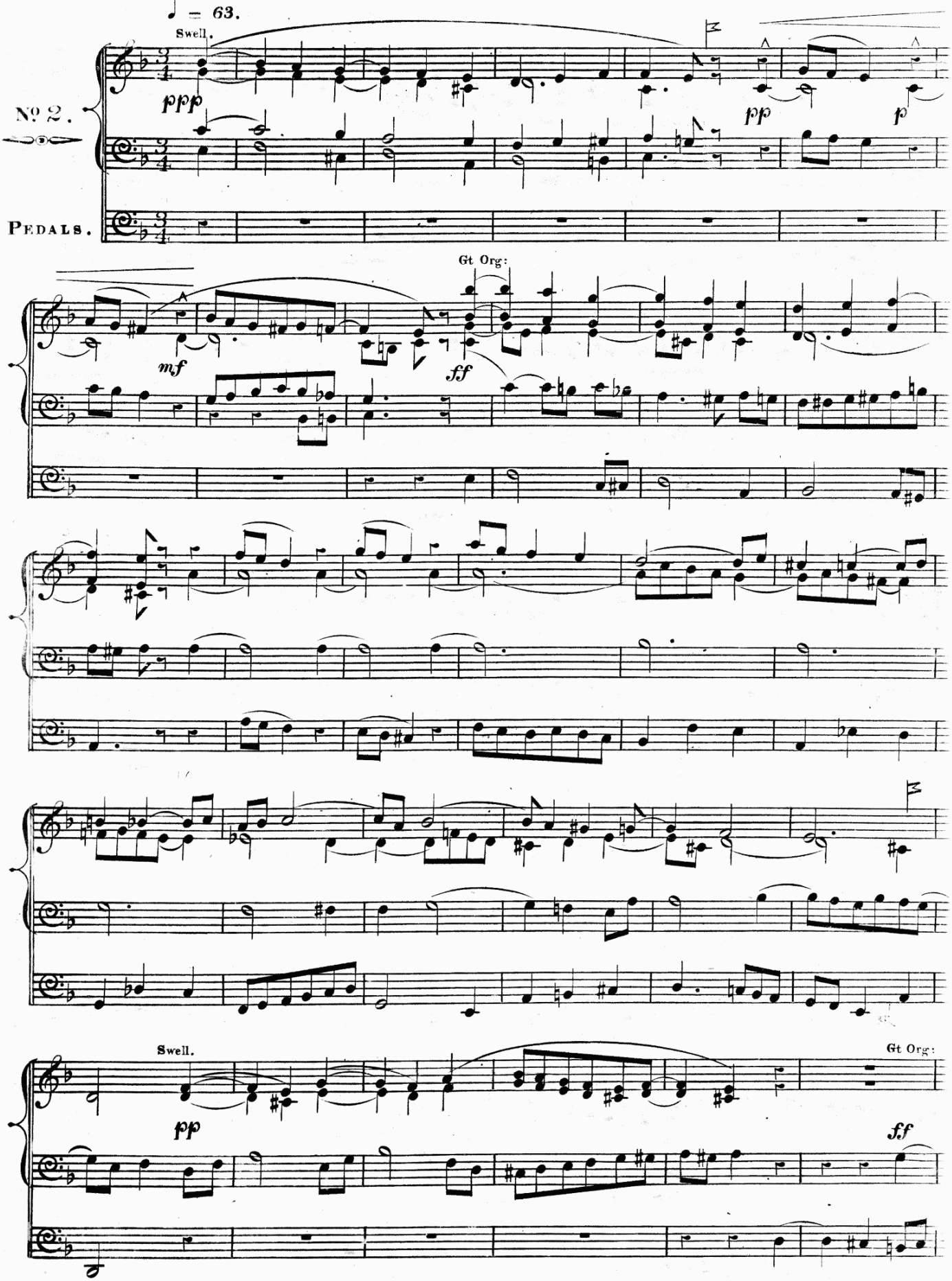
f

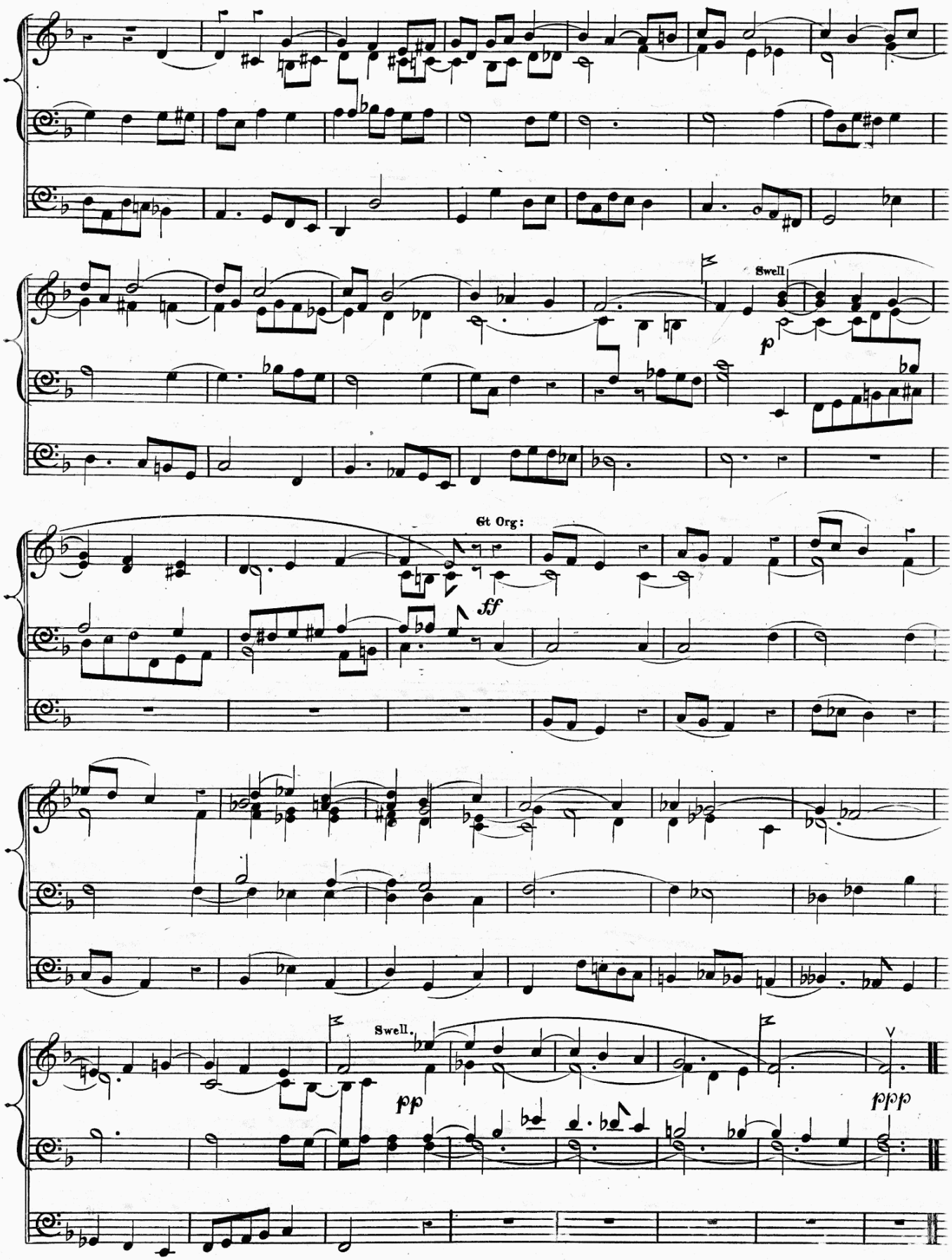
* As this cres: rises up to the Full Org: it is necessary to draw on several stops for the Pedals.

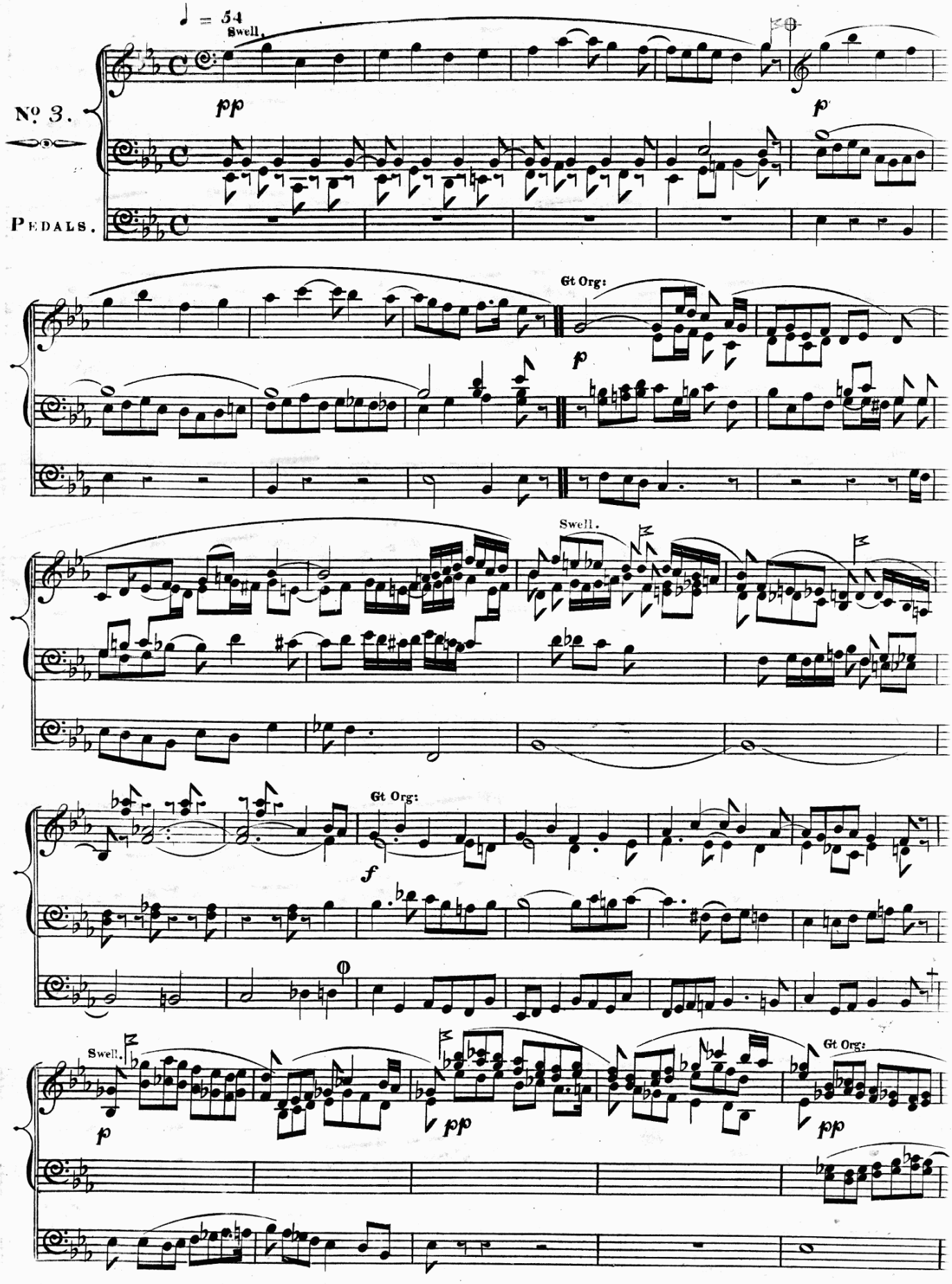
Ten Adagios. Hoepner.

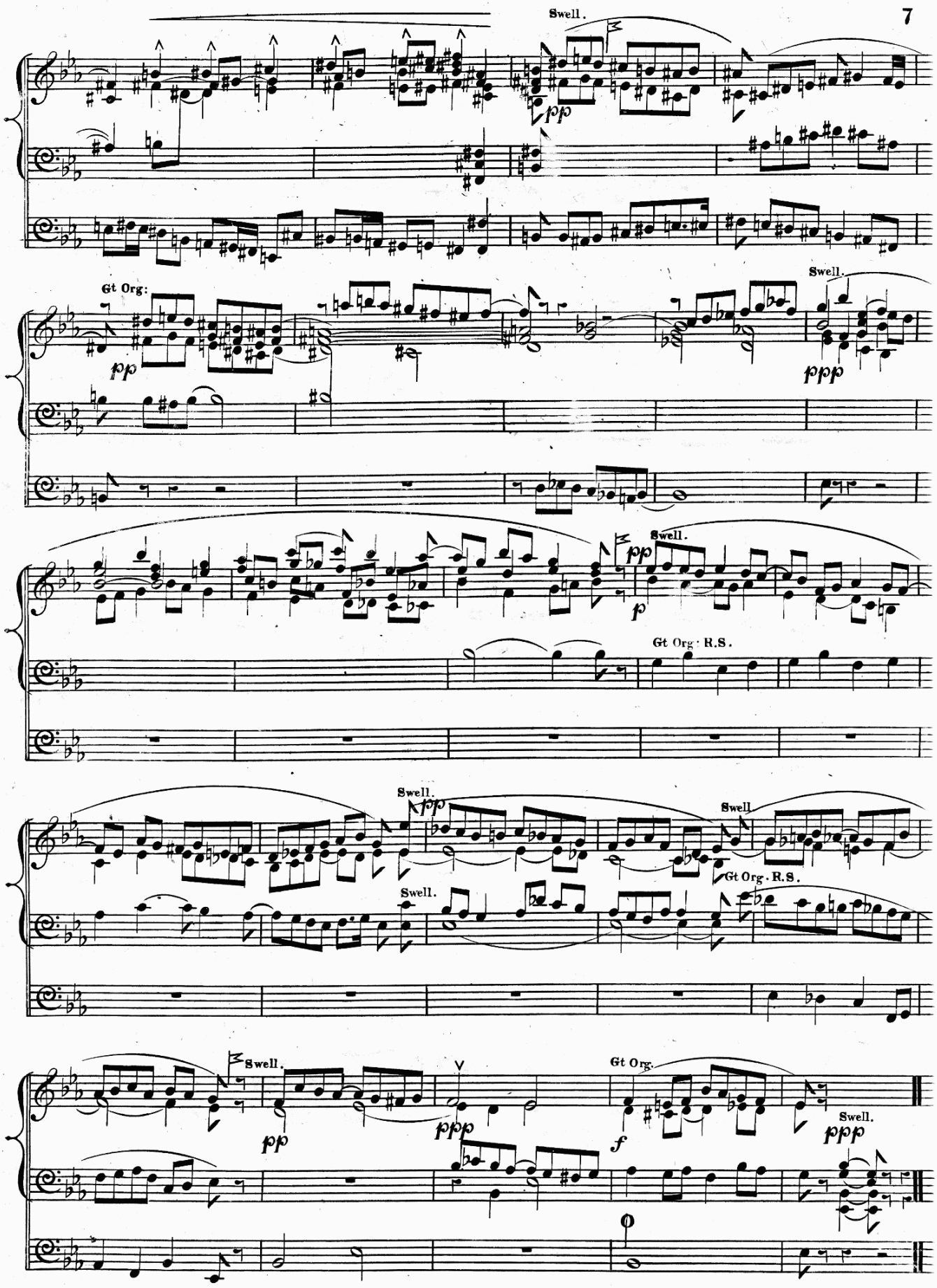


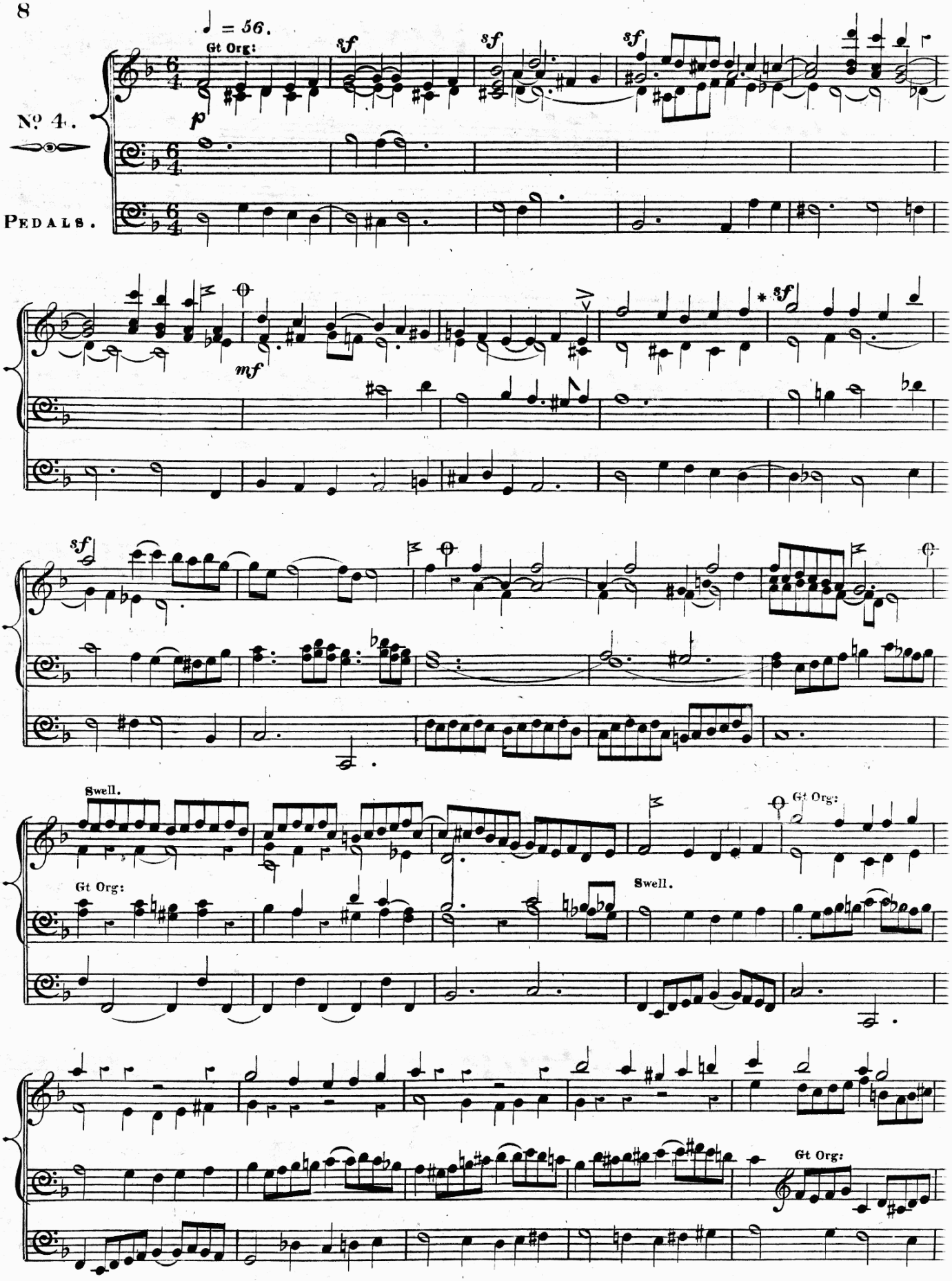
* At the *pp* the loud stops are put off, and at the *p* put on again.


♩ = 63.
Swell.
ppp
pp
p
No 2.
Pedals.
Gt Org:
mf
ff
Swell.
pp
Gt Org:
ff

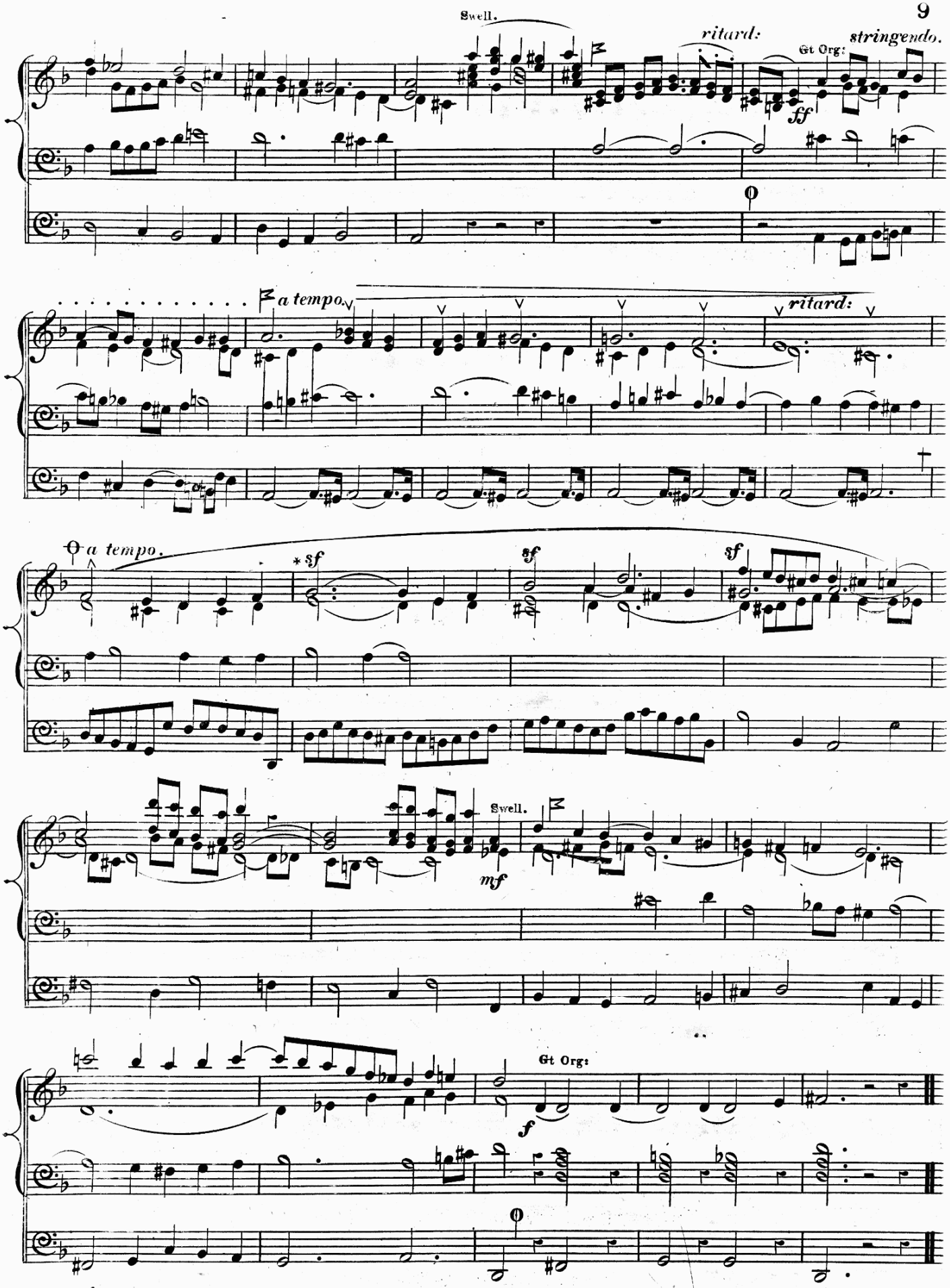

Swell
p
Gt Org:
ff
Swell.
pp
ppp


♩ = 54
Swell.
No 3.
Pedals.
pp
p
Gt Org:
p
Swell.
Gt Org:
f
Swell.
p
pp
Gt Org:
pp

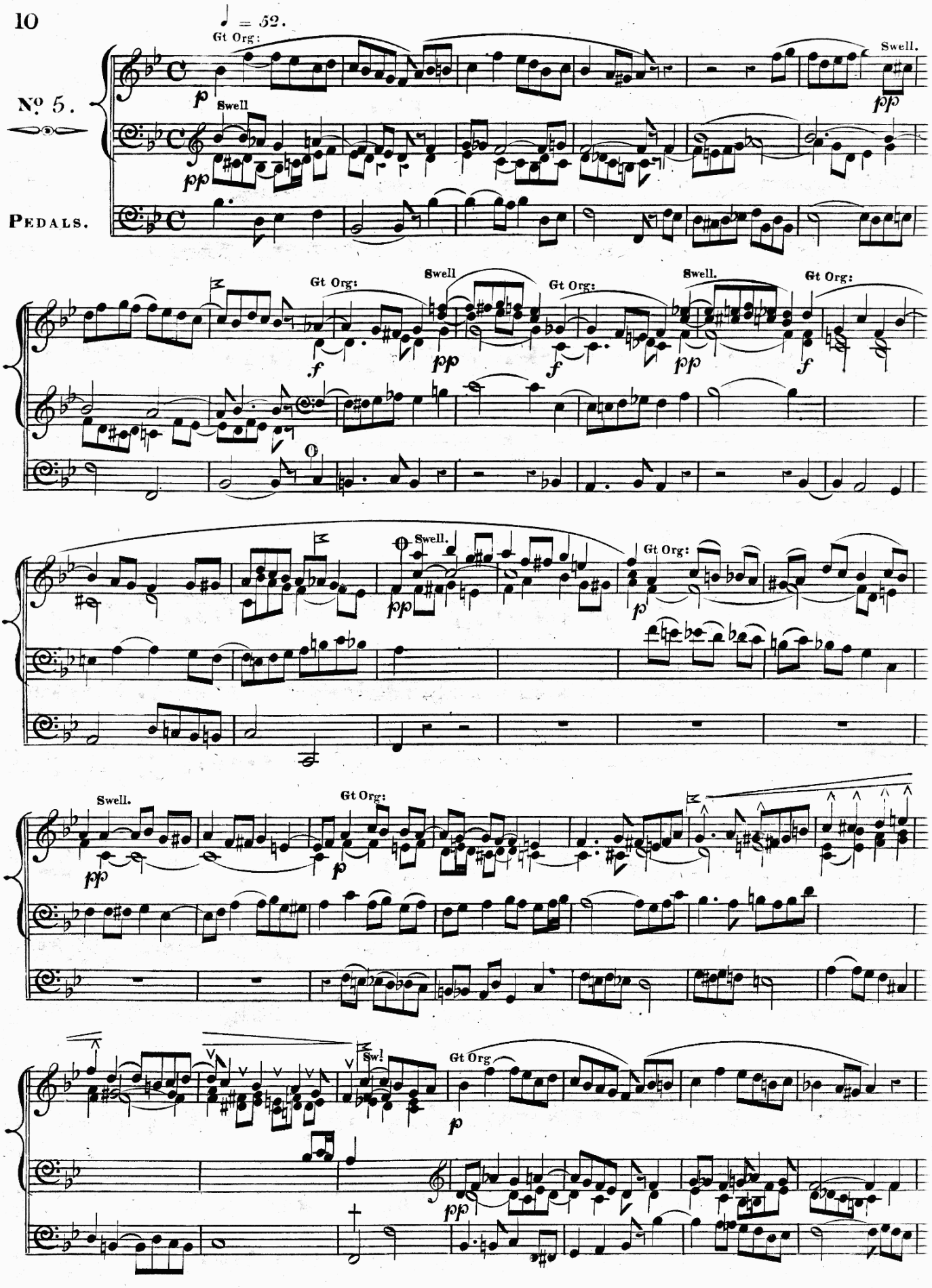

Swell.
pp
Gt Org:
pp
Swell.
ppp
Swell.
pp
p
Gt Org · R.S.
Swell.
pp
Swell
Swell.
Gt Org · R.S.
Swell.
pp
ppp
Gt Org.
f
Swell.
ppp

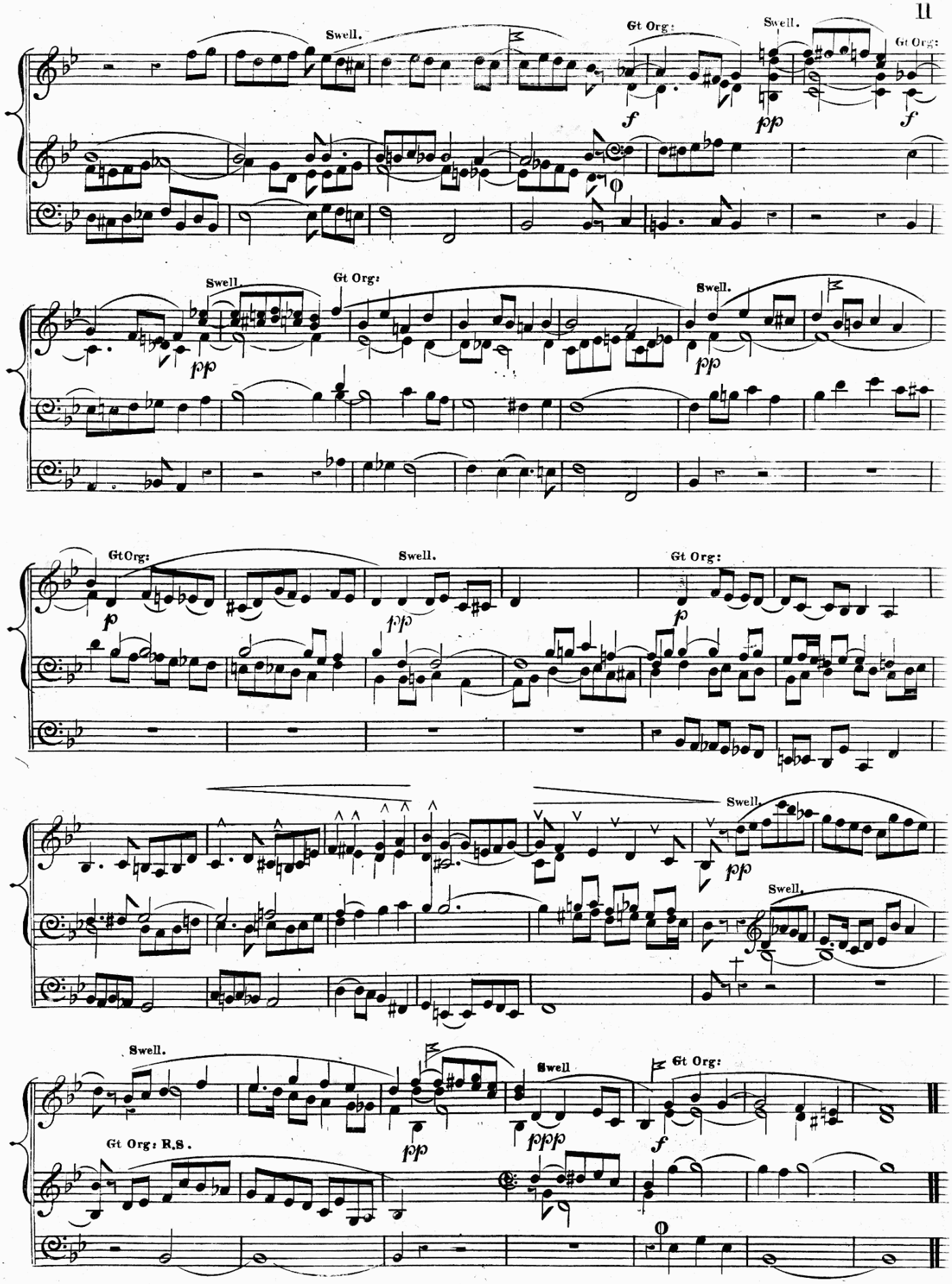


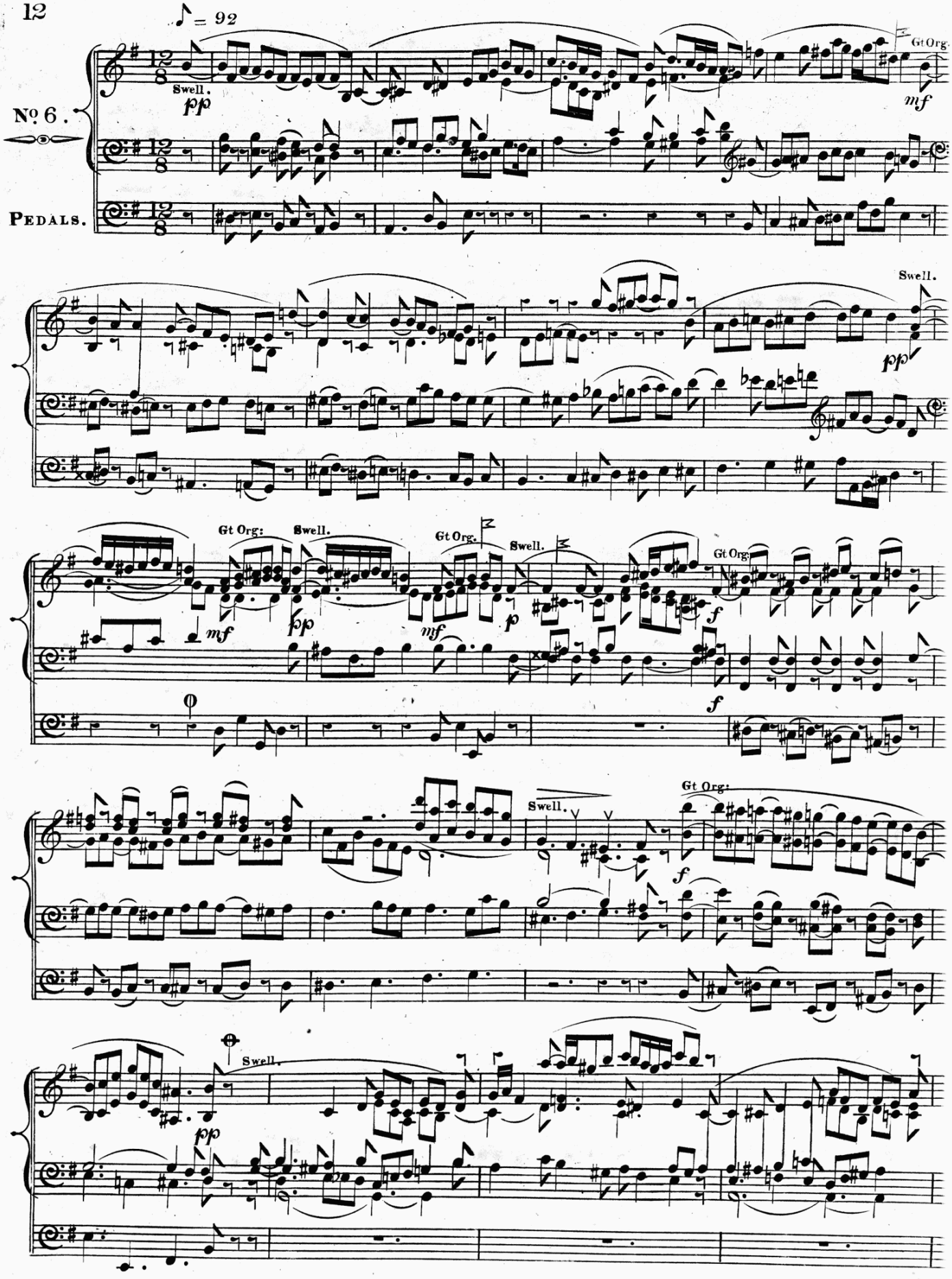
* As the left hand is at work here the right hand must take the notes G & A on the Swell also, in order to bring out the *Sf*

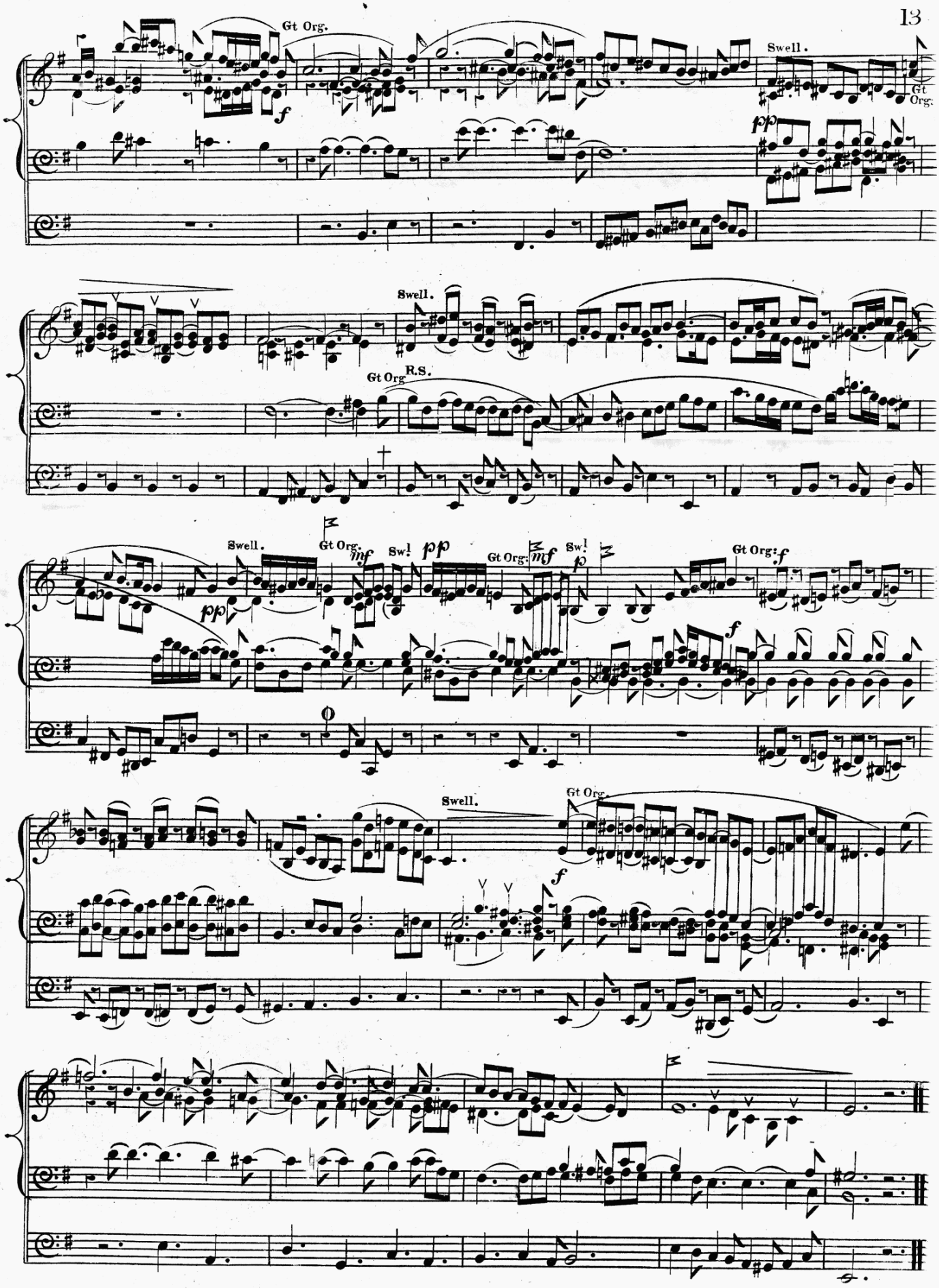


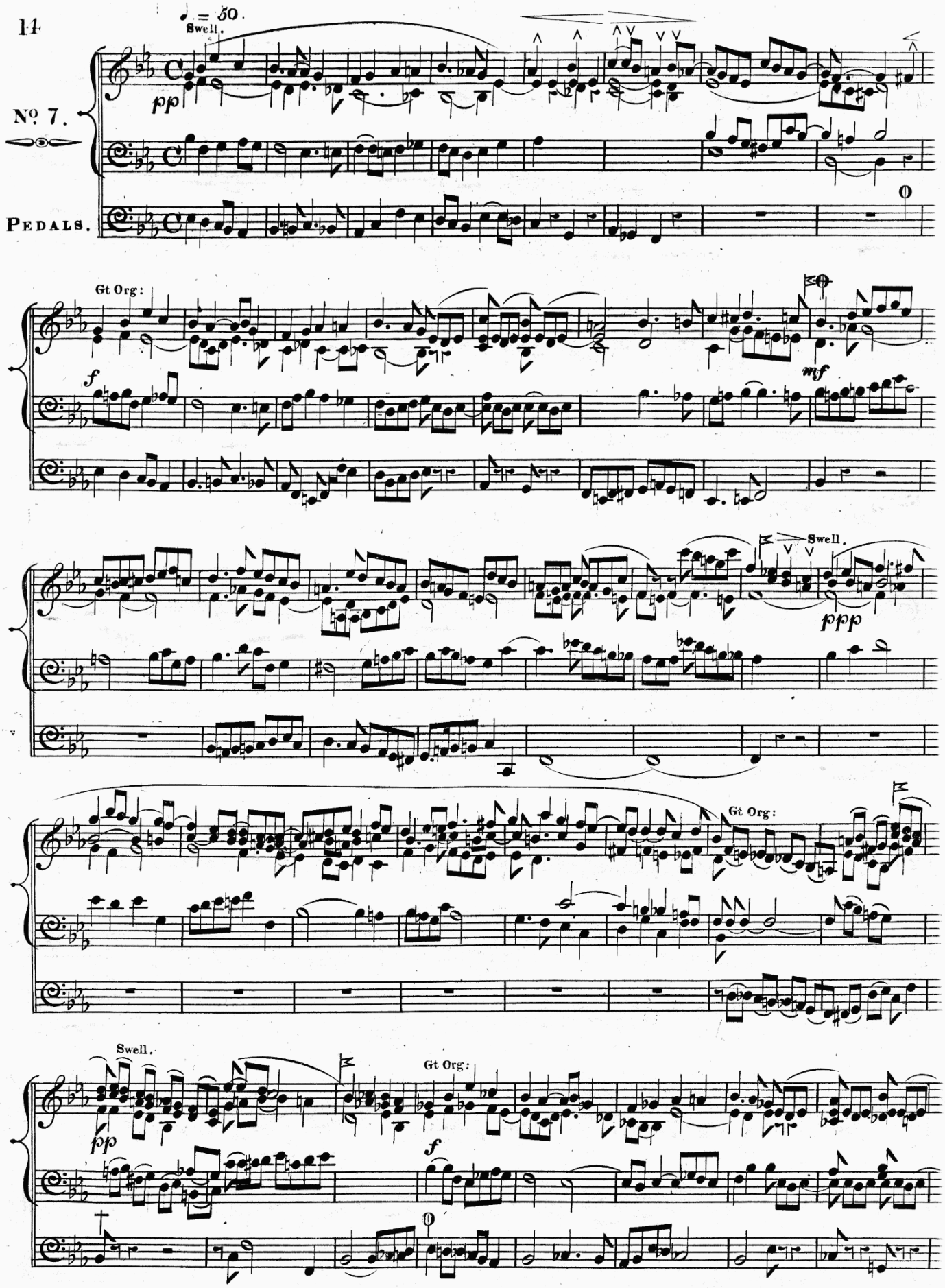
* The *sf* in this and the two following bars is to be taken at the commencement with the full chord.

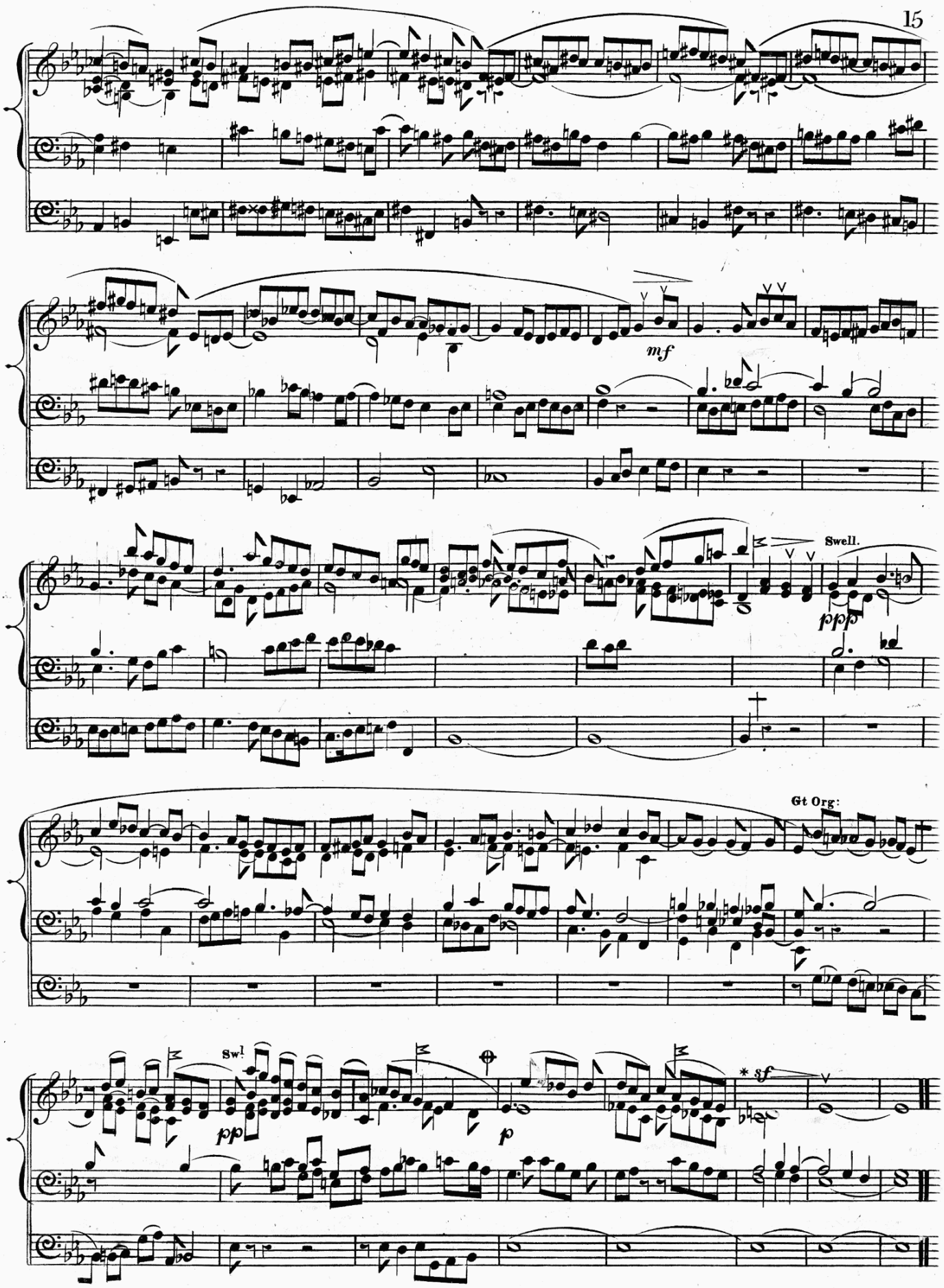

♩ = 52.
Gt Org:
Swell.
No 5.
Swell
PEDALS.
Gt Org:
Swell
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Sw!
Gt Org


Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Swell.
Swell.
Gt Org: R.S.
Swell
Gt Org:

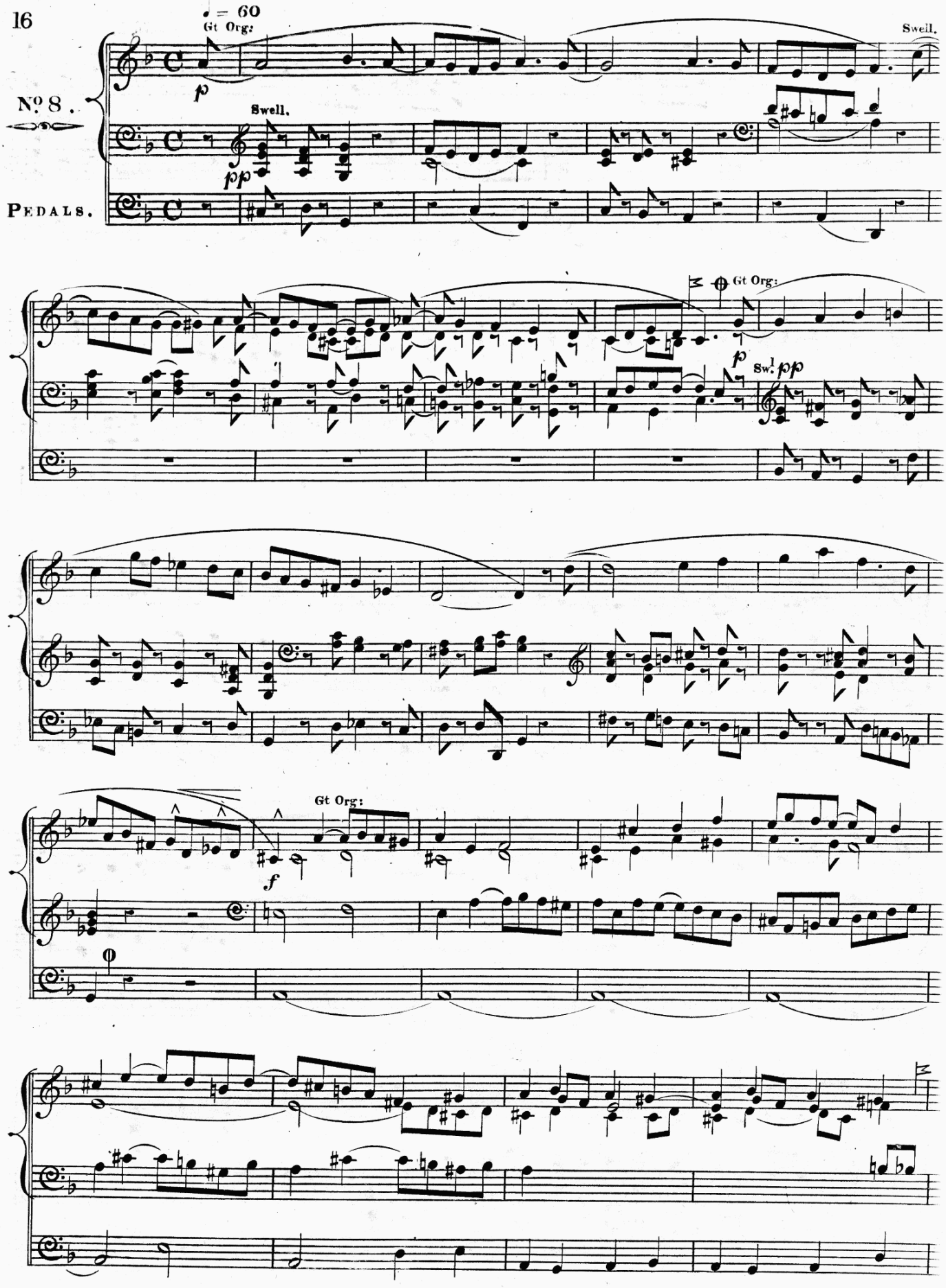

♪ = 92
No. 6.
Pedals.
Swell.
pp
Gt Org.
mf
Swell.
pp
Gt Org:
Swell.
mf
pp
Gt Org.
Swell.
mf
p
Gt Org:
f
f
Swell.
Gt Org:
f
Swell.
pp

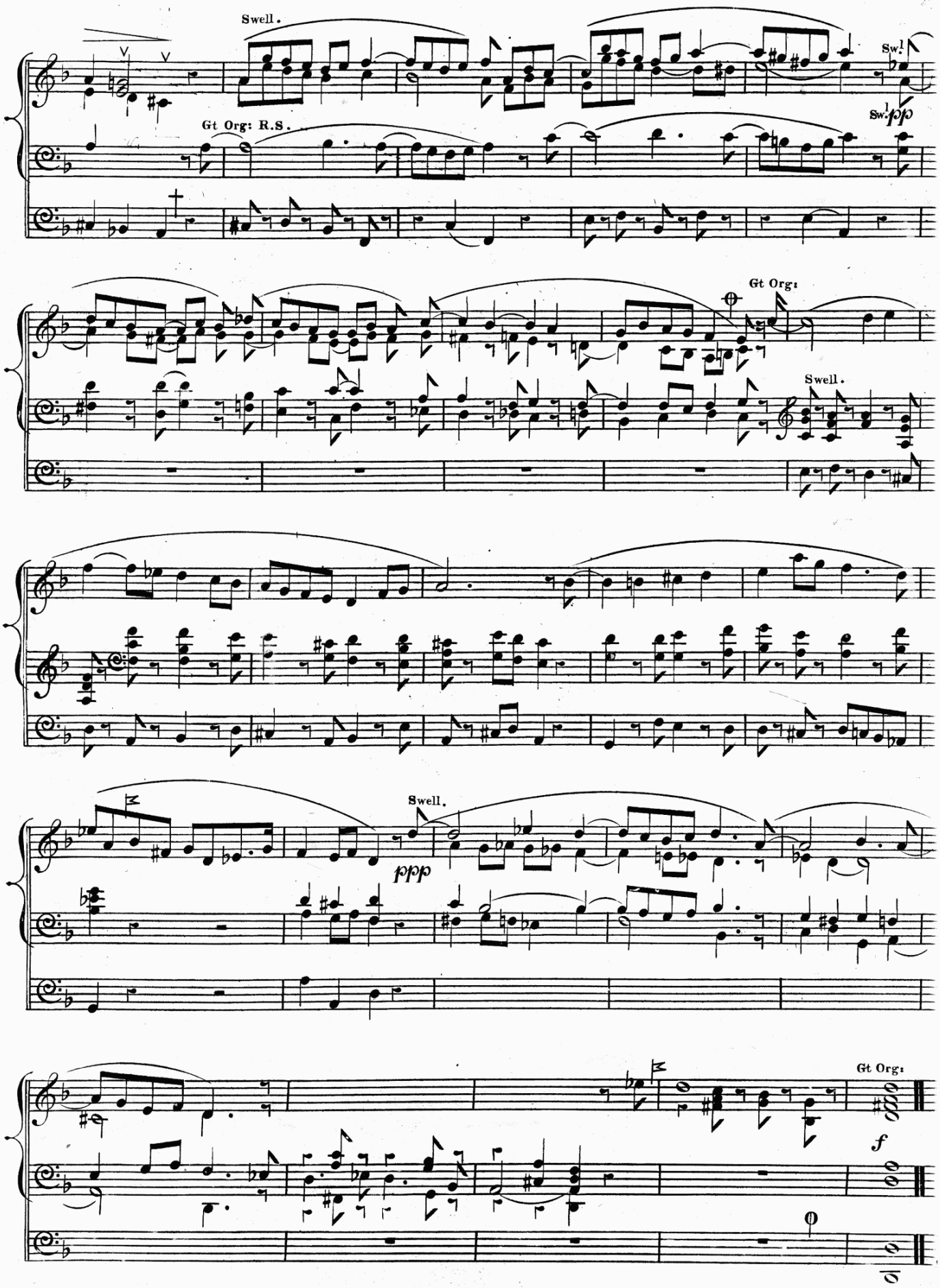

Gt Org.
Swell.
Gt Org.
Swell.
Gt Org
R.S.
Swell.
Gt Org.
Gt Org.
Gt Org.
Swell.
Gt Org.

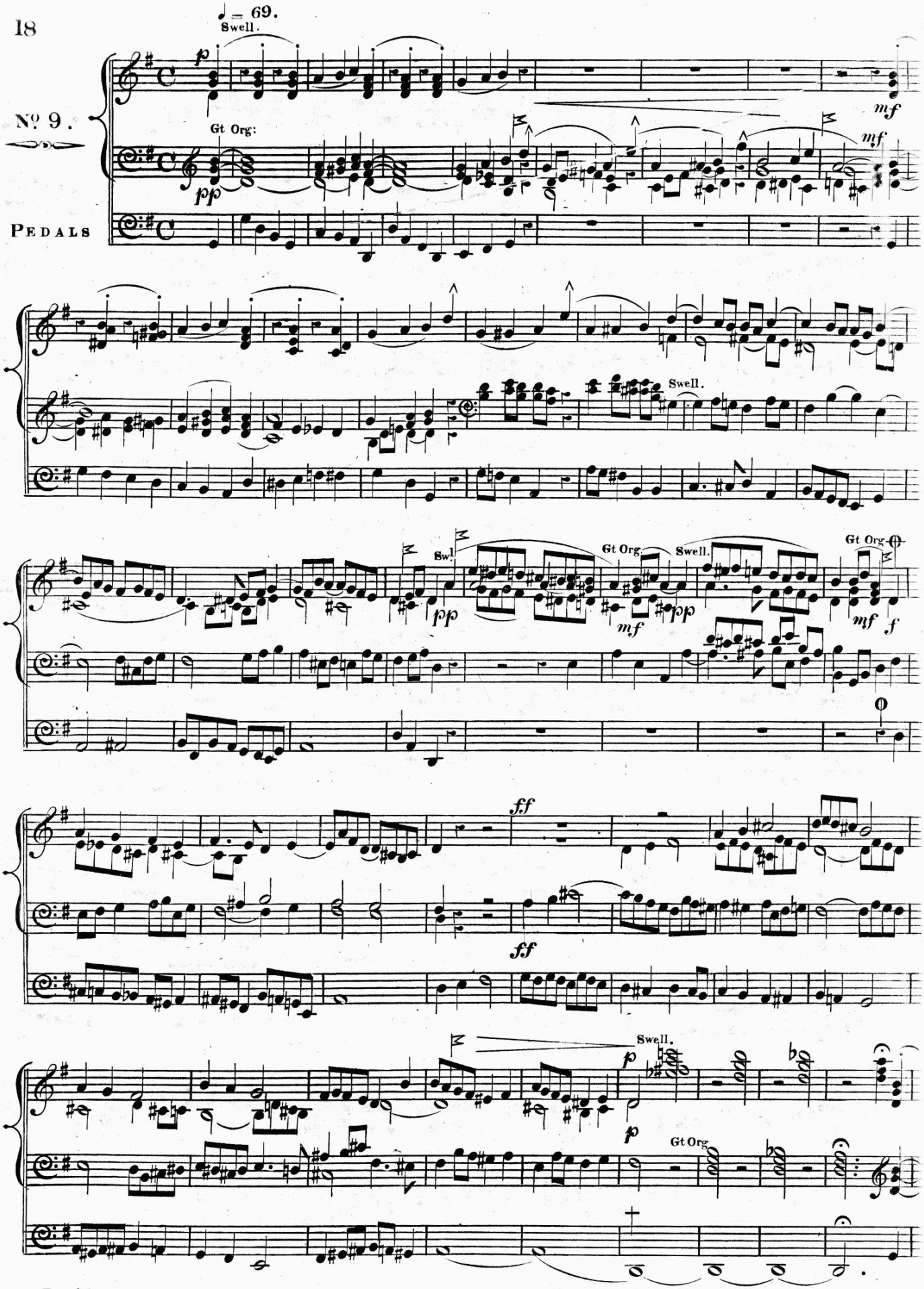

♩ = 50.
Swell.
pp
No 7.
Pedals.
Gt Org:
f
mf
Swell.
ppp
Gt Org:
Swell.
pp
Gt Org:
f

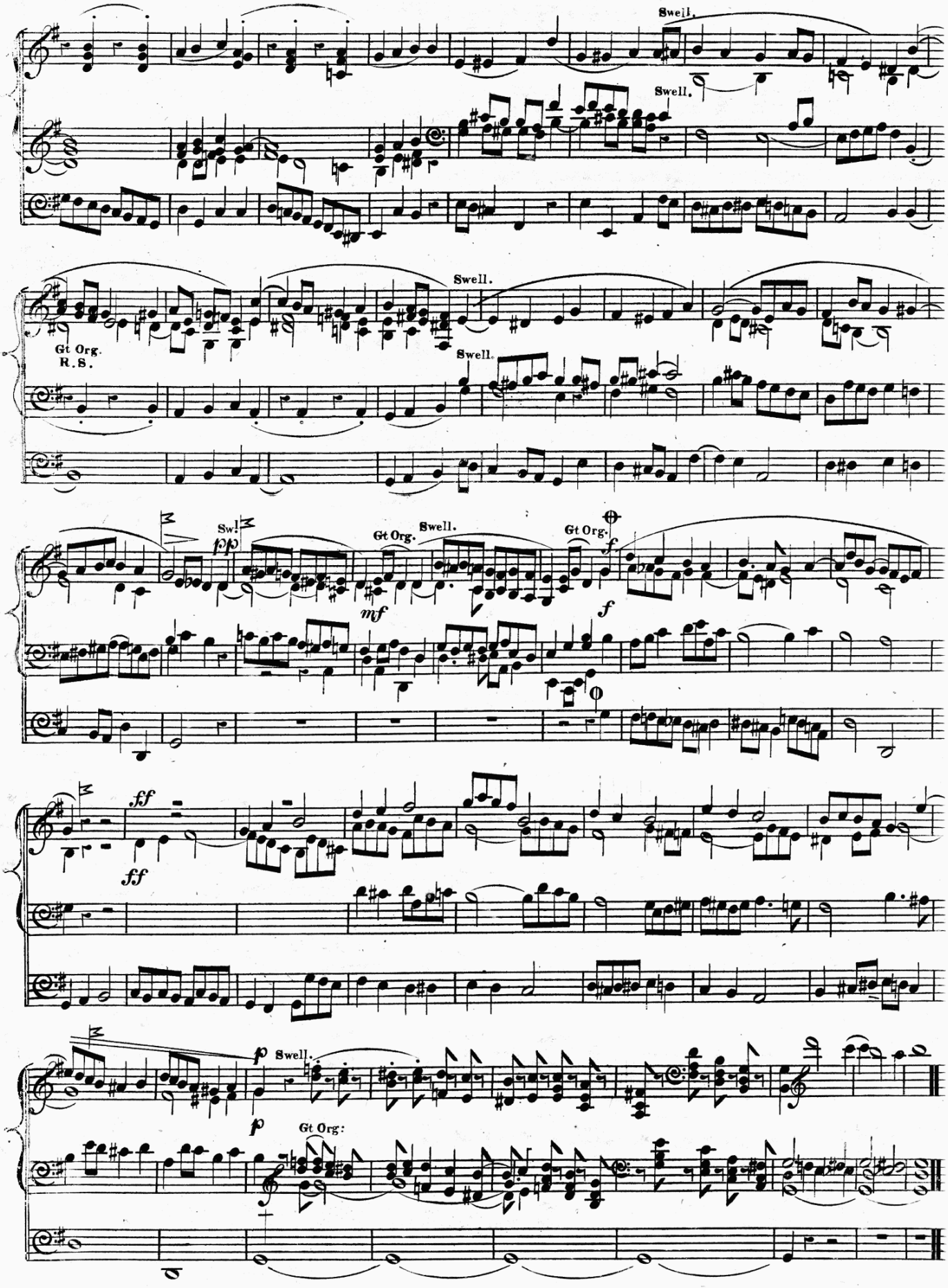


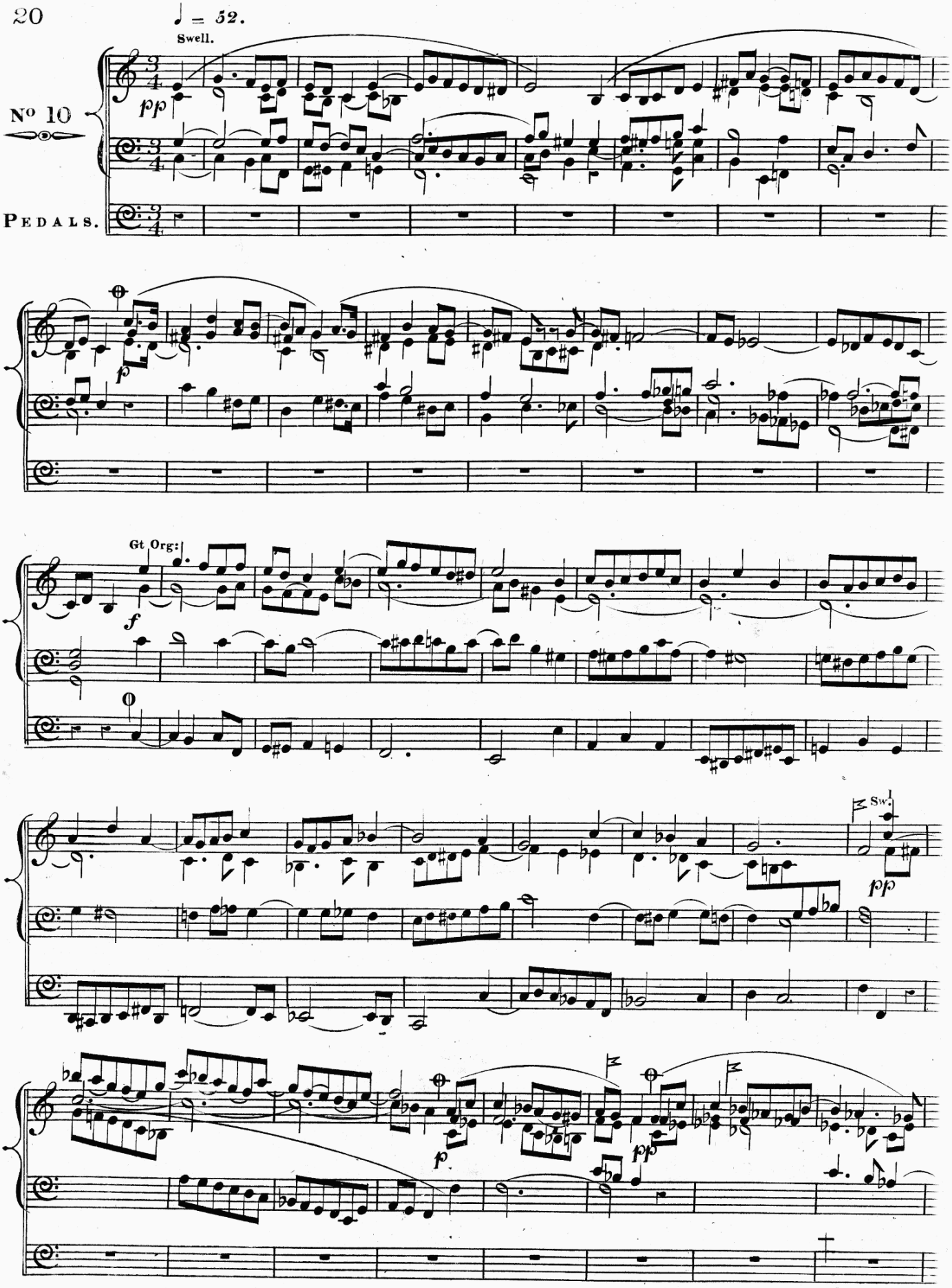
* The *sf* is not to be executed on the 1st but on the 2nd crotchet with the whole chord

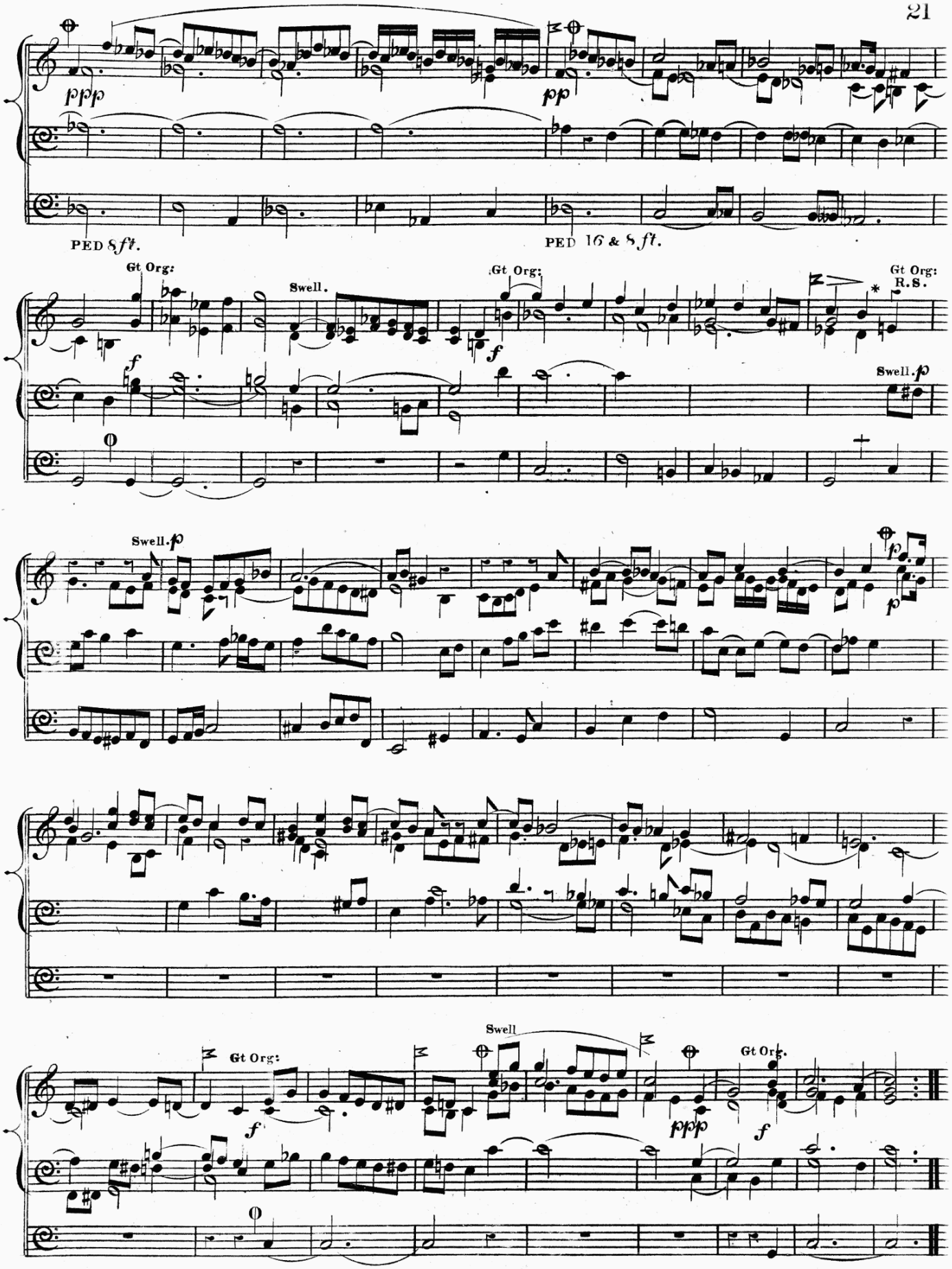

♩ = 60
Gt Org:
Swell.
Nº 8.
Swell.
PEDALS.
Gt Org:
Sw.l
Gt Org:


Swell.
Sw.
Sw. pp
Gt Org: R.S.
Gt Org:
Swell.
Swell.
ppp
Gt Org:
f


♩= 69.
Swell.
Nº 9.
Gt Org:
PEDALS
Swell.
Swl.
Gt Org.
Swell.
Gt Org.
Swell.
Gt Org


Swell.
Swell.
Swell.
Gt Org.
R.S.
Swell.
Sw!
pp
Gt Org.
Swell.
mf
Gt Org.
f
f
ff
ff
p
Swell.
p
Gt Org:


♩ = 52.
Swell.
No 10
Pedals.
Gt Org:
Sw.



* Those who are not able to play on both rows of Keys with one hand must get the upper part played by a 2d person.

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