

## Wilhelm Schneider: Practical Organ School, Boston 1851, S. 12-14

### CHAPTER I

[...]

#### § XV. – ON COMBINING THE STOPS.

Q[uestion]. What is to be observed with regard to combining the stops on the organ?

A[nswer]. As there are a number of unison-stops, as well as compound-stops, such as the Twelfth, Sesquialtera, Mixture, &c., sounding thirds, fifths, and eighths, together, the latter-mentioned stops must never be drawn alone, but should be *added* to the Diapasons, &c., which are the body of the organ, and should be covered by the Principal, which is an octave above the Diapasons, and the Fifteenth, two octaves above the same.

The Open or Stopped Diapason may either be drawn singly or together; so may the Dulciana be drawn by itself, or with the others. But we will consider each organ separately.

#### § XVI. – GREAT ORGAN.

In drawing the stops, take them in the following order: –

*Stops.*

1. Open Diapason
2. Stopped Ditto.
3. Principal.
4. Twelfth.     ] The Twelfth must not be
5. Fifteenth.   ] drawn without the Fifteenth
6. Sesquialtera.
7. Mixture.
8. Trumpet, &c. &c.

The Trumpet covers the Sesquialtera and Mixture; but, if there is no Trumpet, only the Sesquialtera or Mixture should be drawn.

If the organ is very large, all other stops besides those above mentioned should only be drawn in addition.

If, as is sometimes the case in large organs, there are duplicates of the stops, numbered 1, 2, and 3, they may be drawn with the compound, and mutation-stops: this will enrich the effect of the whole chorus of stops, and cover, or, at least, qualify, the shrillness of the more acute stops.

The pedals may be used to strengthen the bass in all loud passages, and particularly in long, holding notes.

Slow movements for the two Diapasons only, of a grave and solemn character, are often met with in voluntaries. They generally consist of full harmonies, gliding gently into one another, and having frequent suspensions in one or more of the parts.

The Trumpet and Clarion should be reserved for passages of a striking character, and of short duration, as the *stretto*, or node of a fugue.

#### § XVII. – CHOIR ORGAN.

Q. What is to be observed with regard to the choir organ?

A. The stops of the choir organ are more delicately voiced, and constructed on a smaller scale, than those in the great organ. For this reason, it is used to accompany solos, duets, trios, &c., for voices, and to play the *piano* passages in choruses and organ pieces.

The *fancy*-stops, or, at least, some of them, are usually placed in the choir organ.

A choir organ generally contains the following stops: –

*Stops.*

1. Open Diapason
2. Stopped Diapason.
3. Dulciana.
4. Principal.
5. Twelfth.
6. Fifteenth.
7. Flute.
8. Cromorne.

The Flute and Cromorne, being solo-stops, may be drawn alone.

The Dulciana is also sometimes used alone, as a solo-stop.

#### § XVIII. – SWELL ORGAN.

Q. What is to be observed with regard to the swell organ?

A. The swell, from its admitting of a perfect *crescendo* and *diminuendo*, is particularly adapted for ornamental solo playing, and for accompanying solo voices.

The Swell organ usually contains the following stops: –

*Stops.*

1. Open Diapason
2. Stopped Diapason.
3. Principal.
4. Hautboy.
5. Cromoine.
6. Trumpet.

The Trumpet is also treated as a fancy or solo-stop, and, like all fancy stops, drawn with the Diapason only. In trumpet pieces, which are often met with in the older Voluntaries, it is used as an *echo* to the Trumpet, on the great organ.

The style of the passages given to the fancy-stops must be that of the instruments which they are intended to imitate.

As the swell does not extend throughout the entire compass of the instrument, the basses to the above combinations must generally be played on the choir organ.

In using the swell, the crescendo and diminuendo should be as gradual as possible.

## CHAPTER II.

### OF THE COMBINATIONS AND INCREASE OF POWER,

In an Organ of 4 stops, containing

1st, Open Diapason; 2nd, Stopped Diapason; 3d, Principal; 4th, Flute.

1. Stopped Diapason and Flute.
2. Open Diapason and Flute.
3. Open and Stopped Diapasons.
4. Stopped Diapason and Principal.
5. Open Diapason and Principal.
6. Open and St. Diap'ns and Flute.
7. Open and St. Diap'ns & Principal.
8. Open & St. Diap'ns, Prin. & Flute.

N. B. Either of the stops may be used as Solo stop; but the least interesting is the Principal.

In an Organ of 6 stops, containing

- 1st. Open Diapason

- 2d. Stopped Diapason.
- 3d. Principal.
- 4th. Flute.
- 5th. Fifteenth.
- 6th. Hautboy.
1. Stopped Diapason and Flute.
2. Open Diapason and Flute.
3. Open and Stopped Diapasons.
4. Stopped Diapason and Principal.
5. Open Diapason and Principal.
6. Open and Stopped Diapasons and Flute.
7. Open and Stopped Diapasons and Principal.
8. Open and Stopped Diapasons, Flute and Hautboy.
9. Open and Stopped Diapasons, Principal and Hautboy.
10. Open and Stopped Diapasons, Principal, Flute and Hautboy.
11. Open and Stopped Diapasons, Principal, Fifteenth and Hautboy.
12. Open and Stopped Diapasons, Principal, Fifteenth, Flute and Hautboy.

In a large Church Organ, containing  
Great Organ of 12 Stops,

*Stops.*

- 1st. Great Open Diapason
- 2d. Second Open Diapason.
- 3d. Stopped Diapason.
- 4th. Clarabella.
- 5th. Principal.
- 6th. Twelfth.
- 7th. Fifteenth.
- 8th. Tierce.
- 9th. Sesquialtera.
- 10th. Trumpet.
- 11th. Clarion.
- 12th. Nighthorn.<sup>1</sup>
1. Second Open and Stopped Diapasons.
2. Second Open and Stopped Diapasons and Clarabella.
3. Second Open and Stopped Diapasons and Nighthorn.
4. Second Open and Stopped Diapasons and Principal.
5. The two Open and Stopped Diapasons and Clarabella.
6. The two Open and Stopped Diapasons, Clarabella and Nighthorn.
7. The two Open and Stopped Diapasons, Clarabella and Principal.
8. The Great Open and Stopped Diapasons, Principal and Fifteenth.
9. The two Open and Stopped Diapasons, Clarabella, Principal and Fifteenth.
10. Great Open and Stopped Diapasons, Principal, Twelfth and Fifteenth.
11. The two Open and Stopped Diapasons, Clarabella, Prin. 12th and 15th.
12. The two Open and Stopped Diapasons, Clar. Prin. 12th, 15th and Tierce.
13. The two Open and Stopped Diapasons, Clarabella, Principal, Fifteenth, Tierce and Sesquialtera.
14. The two Open and Stopped Diapasons, Clarabella, Principal, Twelfth, Fifteenth, Tierce, Sesquialtera and Trumpet.

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<sup>1</sup> ein Register dieses Namens hat der amerikanische Orgelbauer Henry Erben gebaut, z.B. 1837 in der Orgel der Christ Church in Philadelphia, siehe: Orpha Ochse, The history of the organ in the United States. Bloomington: Indiana University Press, 1975, S. 158.

15. The two Open and Stopped Diapasons, Clarabella, Principal, Twelfth, Fifteenth, Tierce, Sesquialtera, Trumpet and Clarion.
16. Same – add Nighthorn.

Choir Organ of 9 Stops.

*Stops.*

- 1st. Open Diapason
  - 2d. Stopped Diapason.
  - 3d. Dulciana.
  - 4th. Flute.
  - 5th. Principal.
  - 6th. Fifteenth.
  - 7th. Mixture.
  - 8th. Violina.
  - 9th. Cromoine.
1. Stopped Diapason and Dulciana.
  2. Open and Stopped Diapasons.
  3. Stopped Diapason and Violina.
  4. Stopped Diapason and Flute.
  5. Stopped Diapason, Dulciana and Flute.
  6. Stopped Diapason and Principal.
  7. Open Diapason and Principal.
  8. Open and Stopped Diapason and Flute.
  9. Open and Stopped Diapason and Principal.
  10. Open and Stopped Diapason, Dulciana, Flute and Principal.
  11. Open and Stopped Diapason, Dulciana, Principal and Fifteenth.
  12. Open and Stopped Diapason, Dulciana, Flute, Principal and Fifteenth.
  13. Open and Stopped Diapason, Dulciana, Flute, Principal, Fifteenth and Mixture.
  14. Open and Stopped Diapason, Dulciana, Flute, Principal, Fifteenth, Mixture and Cromoine.

Swell Organ of 9 Stops.

- 1st. Open Diapason
  - 2d. Stopped Diapason.
  - 3d. Viol de Gamba.
  - 4th. Principal.
  - 5th. Fifteenth.
  - 6th. Cornet.
  - 7th. Flute.
  - 8th. Trumpet.
  - 9th. Hautboy.
1. Viol de Gamba and Stopped Diapason.
  2. Open and Stopped Diapasons.
  3. Viol de Gamba, Stopped Diapason and Flute.
  4. Open and Stopped Diapasons and Flute.
  5. Open and Stopped Diapasons and Principal.
  6. Open and Stopped Diapasons, Viol de Gamba, Principal and Flute.
  7. Open and Stopped Diapasons, Viol de Gamba, Principal and Fifteenth.
  8. Open and Stopped Diapasons, Viol de Gamba, Principal and Hautboy.
  9. Open and Stopped Diapasons, Viol de Gamba, Principal, Fifteenth and Trumpet.
  10. Open and Stopped Diapasons, Viol de Gamba, Principal, Fifteenth and Cornet.
  11. Open and Stopped Diapasons, Viol de Gamba, Flute, Principal, Fifteenth, Cornet and Trumpet.

12. Open and Stopped Diapasons, Viol de Gamba, Flute, Principal, Fifteenth, Cornet, Trumpet and Hautboy.

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