

## John Zundel: Modern School for the Organ. Boston 1860.

### Part III. Instructions in the combination of stops,<sup>1</sup> S. 138-139.

#### Combination of stops.

We suppose that every student has made sufficient progress in the study of mathematics to know that an Organ of 29 Stops, offers inexhaustible resources for combinations. We suppose, further, that every student would reject a vast majority of all these *possible* combinations, as too unmusical to be listened to – but we have also reason to suppose that not a few of our young friends are unaware of the importance and great utility of this branch in the art of Organ-playing; yea, even otherwise most competent teachers and authors of methods for the organ have neglected to give that degree of attention to this subject it certainly deserves, for we cannot find even any mention made of it in »leading« Schools for the Organ.

In the attempt to give a few hints on this subject, we are met with one great obstacle, viz: the prevailing confusion in the names of the Organ Stops, entirely different tone qualities being found in different Organs, under the same name. A careful reading of the description of Stops in Part I., will somewhat diminish this difficulty, the more so, because we shall confine ourselves to stops generally known and made, if not equal, yet very similar by all builders, and contained in all modern Organs of any pretence to good quality.

Combination of stops is analagous with instrumentation in composing for an orchestra. A complete orchestra is, as our readers may be aware of, composed of three different classes, (technical term – Quartettos) of instruments, viz: stringed instruments, wooden wind instruments, and brass instruments. All these instruments are fully represented in a well planned and well voiced Organ: the stringed instruments by the Viola di Gamba, Geigen-principal, Salicional; the wooden wind instruments by all the varieties of Flutes, by the Stop Diapason, Clarabella, Melodia, and by the reed stops, Hautboys, Clarionet, and Bassoon; the brass instruments by the Trumpet, Trombone and the Clarion.

Over and above all these stops, stands the crown of every Organ, unrepresented in the most complete royal orchestras, the stop emphatically made to sound the glory of the Almighty, and to penetrate to the innermost fibre of the human heart – »*The Open Diapason.*«

To unite the different shades of tone-qualities for producing certain desired effects, is the great secret of good combinations of stops. The main principles for good instrumentation, may also be laid down for good combinations of stops; for, just as sure as a given passage would be of great effect when executed by *stringed* instruments, the same passage might become indifferent, or prove even a total failure, when executed by *wind instruments*; just as senseless as it would be to make Double Bass and Flute (without any other instruments,) perform a unison passage, (unless it be for the sake of oddness,) just as much out of good taste would it be to draw a sixteen-feet and a two-feet stop without any eight and four-feet stops.

As general rules for good combinations, we therefore lay down the following: 1. Draw for solemn passages full tuned foundation stops, [foremost Op. and St. Diap.,] for brilliant passages add reeds or small stops, [Principal Fifteenth.] 2. When playing harmony, the predominant stops are to be the *eight feet flue stops*, to which, in order to increase the power, first the *smaller flue stops*, then the *reeds*, and lastly the *mutation*, [Twelfth] and *compound stops* are to be added. 3. Double stops drawn for the Manual will require *dispersed* harmony to be used.

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<sup>1</sup> im Internet einsehbar unter der Adresse: [http://japanese.imslp.info/files/imglnks/usimg/2/2d/IMSLP39291-SIBLEY1802.7163.12ad-39087009986433\\_Zundel\\_pp101-150.pdf](http://japanese.imslp.info/files/imglnks/usimg/2/2d/IMSLP39291-SIBLEY1802.7163.12ad-39087009986433_Zundel_pp101-150.pdf)

To go more into details, we give a comprehensive list of different combinations, which may be made on an Organ [Specification No. 1.] of one Manual with nine stops, and also on an Organ [Specification No. 2.,] of two Manuals with twenty-one Manual Stops.

The great usefulness of the *Stopped Diapason*, being, as will be seen, an essential ingredient of almost all the following combinations, is apparent, and we recommend to Organ builders to voice it as it ought to be, full, mellow, and free of reediness, and we recommend it to Organists, to use it as a means of seasoning almost every combination.

List of combinations on the Manual, afforded by an Organ of nine Manual Stops. See Specification No. 1.

1. Open Diapason [8']<sup>2</sup> alone.
2. Open and Stop Diapason [8'].
3. Dulciana [8'] and Stop Diapason [8'].
4. Dulciana [8'] and Flute [4?].
5. Stop Diapason [8'] and Flute [4?].
6. Viola [8'] and Stop Diapason [8'].
7. Stop Diapason [8'], Dulciana [8'] and Flute [4?].
8. Open Diapason [8'], Stop Diapason [8'] and Flute [4?].
9. Open Diapason [8'], Stop Diapason [8'] and Principal [4'].
10. Viola [8'], Dulciana [8'] and Flute [4?].
11. Viola [8'], Stop Diapason [8'] and Flute [4?].
12. Open Diapason [8'], Stop Diapason [8'], Principal [4'] and Fifteenth [2'].
13. Open Diapason [8'], Stop Diapason [8'], Viola [8'], and Principal [4'].
14. Open Diapason [8'], Stop Diapason [8'], Dulciana [8'], Viola [8'], Principal [4'], Flute [4?] and Fifteenth [2'].

To the last combination may at pleasure be added the Twelfth, or Twelfth and mixture.

In giving these combinations we do not pretend to have exhausted all the resources, but merely to give a number of useful, judicious combinations.

### **Specification No. 1. Organ of Nine Manual and One Pedal Stop**

#### *Manual.*

1. Open Diapason [8']<sup>3</sup>.
  2. Stop Diapason [8'].
  3. Dulciana [8'].
  4. Viola di Gamba [8'].
  5. Flute [4?]
  6. Principal [4']
  7. Fifteenth [2']
  8. Twelfth [2 2/3].
  9. Mixture.
- Pedal: Subbass [16'].

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<sup>2</sup> Fußtonzahlen in rechteckigen Klammern in dieser Abschrift ergänzt.

<sup>3</sup> Fußtonzahlen in rechteckigen Klammern in dieser Abschrift ergänzt.

**Specification No. 2.**  
**Organ of Twenty-One Manual and Eight Pedal Stops**

<i>Great Organ.</i>	<i>Swell.</i>	<i>Pedal.</i>
1. Doub. Op. Diap. 16 feet.	12. Double St. Diap., 16 feet.	22. Contrabasso 32 feet.
2. Op. Diap. 8 "	13. Geigen Principal, 8 "	23. Double Op. Diap. 16 "
3. St. Diap. 8 tone.	14. Salicional, 8 "	24. Violonbass, 16 "
4. Viola di Gamba 8 feet.	15. Dulciana, 8 "	25. Subbass, 16 "
5. Harmonic flute, 8 "	16. Clarabella 8 "	26. Trombone, 16 "
6. Trumpet, 8 "	17. Fagotto, and Oboe, 8 "	27. Open Diap. Bass, 8 "
7. Principal 4 "	18. Gemshorn, 4 "	28. Violoncello, 8 "
8. Flute traverso 4 "	19. Flute d'amour, 4 "	29. Flute Bass, 4 "
9. Fifteenth, 2 "	20. Flautino, 2 "	
10. Cornett, 4 ranks, 5 1/3 "	21. Mixture, 3 ranks, 2 "	
11. Mixture, 5 ranks, 2 2/3 "		

Organs with two Manuals and complete Pedal, becoming so generally introduced, we believe it to be of some service to students to enumerate here a number of characteristically different combinations, for practical use as well as for models of further combinations. As formerly stated, (page 138) the resource for new combinations with such a number of stops as Specification No. 2 presents is inexhaustible, and we limit ourselves, of course, only to such combinations als will be found musically correct, and which might be made use of in divine service as well as in concert playing.

**Combinations.**

(Auflösung der Ziffern)

Stops under Nos. 5 and 8. (Play dispersed harmony, or play it as a solo with Nos. 15 and 16, as accompaniment. Pedal, 24 and 27.)

Solo:  
Great: Harmonic flute 8', Flute traverso 4'  
Begleitung:  
Swell: Dulciana 8', Clarabella 8'  
Pedal: Violonbass 16', Open Diap. Bass 8'

Stops under Nos. 1 and 4., play dispersed Harmony, or as solo with accompaniments.

Great: Double Open Diapason 16', Viola di Gamba 8'

Stops under Nos. 1, 3 and 6, for solos, accompaniment with stops 13 and 16. Pedal 22, 23, 27.

Solo:  
Great: Double Open Diapason 16', Stop Diapason 8', Trumpet 8'  
Begleitung:  
Swell: Geigen Principal 8', Clarabella 8'  
Pedal: Contrabasso 32', Double Open Diapason 16', Open Diapason Bass 8'

Stops under Nos. 1, 3 and 4, for cheerful solo strains, accompanied by 16, 14 and 18. (Swell closed.) Pedal, 25 and 28.

Solo:  
Great: Double Open Diapason 16', Stop Diapason 8', Viola di Gamba 8'  
Begleitung:  
Swell: Clarabella 8', Salicional 8', Gemshorn 4'  
Pedal: Subbass 16', Violoncello 8'.

Stops under Nos. 3 and 9, or 1 and 7, or 1 and 8 for brilliant solos, accompanied by 14 and 16, or by 13 and 15. Pedal, 25 and 28, or if obligato: 25 and 26.	Solo: Great: Stop Diapason 8', Fifteenth 2', oder: Great: Double Open Diapason 16', Principal 4', oder: Great: Double Open Diapason 16', Flute traverso 4' Begleitung: Swell: Salicional 8', Clarabella 8' oder: Swell: Geigen Principal 8', Dulciana 8' Pedal: Subbass 16', Violoncello 8', oder: Pedal: Subbass 16', Trombone 16'
Stops under Nos. 1, 2 and 3, for solemn strains in dispersed Harmony, or for solos, such as shown on page 13, (tune, Duke Street,) accompanied by 13, 14, 16 and 18. Great Org. and Swell coupled together. Pedal, 22, 23, 24 and 27.	Solo: Great: Double Open Diapason 16', Open Diapason 8', Stop Diapason 8', Koppel Swell/Great Begleitung: Swell: Geigen Principal 8', Salicional 8', Clarabella 8', Gemshorn 4' Pedal: Contrabasso 32', Double Open Diapason 16', Violonbass 16', Open Diapason Bass 8'
For combinations on the Swell alone, we recommend:	
Stops No. 13 alone, or 14 alone, or 13 and 16, or 14 and 16 for Adagios and similar music in close of [or?] dispersed Harmony. Pedal: 16 and 8 feet stops.	Swell: Geigen Principal 8' alleine, oder Swell: Salicional 8' alleine, oder Swell: Geigen Principal 8', Clarabella 8', oder Swell: Salicional 8', Clarabella 8' Pedal: 16- und 8-Fuß-Stimmen
Stops No. 16 and 18, or 16 and 19, or 15 and 19 for sweet Cantabile strains.	Swell: Clarabella 8', Gemshorn 4', oder: Swell: Clarabella 8', Flute d'amour 4', oder: Swell: Dulciana 8', Flute d'amour 4'
Stops No. 12 and 13, or 12 and 14, or 12, and 15 for music of a somewhat mournful character, play dispersed Harmony. Pedal: 22 and 24	Swell: Double Stop Diapason 16', Geigen Principal 8', oder: Swell: Double Stop Diapason 16', Salicional 8' oder: Swell: Double Stop Diapason 16', Dulciana 8' Pedal: Contrabasso 32', Violonbass 16'
Stops No. 16 and 17 or 12 and 17 will answer for harmonic play or for solos, accompanied on Gr. Org. by 3 and 5, or 3 and 8. Pedal: 16 feet stops.	Solo: Swell: Clarabella 8', Fagotto and Oboe 8' oder: Swell: Double Stop Diap. 16', Fagotto and Oboe 8' Begleitung: Great: Stop Diapason 8', Harmonic flute 8' oder Great: Stop Diapason 8', Flute traverso 4' Pedal: 16-Fuß-Register
If the stops are voiced as they ought to be, the above combinations will afford sufficient variety to answer almost every case in church, and to a great extend in concert playing.	