

Since it is now customary in most places to play a short prelude before every hymn, those organists come closest to the true purpose who—through artful variation, imitation, or other figured work—allow the melody to be heard clearly and perceptibly at the same time. In this way, the hearts [of the congregation] are gradually prepared to sing the hymn much more devoutly than if they had been made to listen to a foreign fantasy...

...Although now and then a piece of 2 voices is found among them, there will nevertheless always be something *obligato* to be found therein, which replaces what was taken away by the missing voices;...

Furthermore, it remains to be reminded... that although the registers [stops] have been added according to the extensive disposition of the organ-work in this place [Merseburg], it is not the intention that it must absolutely be so. Rather, every individual shall be guided in this by his own instrument and use his own judgment; in doing so, other stops will surely be found that express the matter equally in their own measure. Meanwhile, the stops specified here can nevertheless serve him as a guide.

There are also... some preludes among them which are actually directed toward two manuals; they can, however, for that reason quite well be played on one, because love and diligence for a thing can make all other things possible...

Regarding the pieces where the *cantus firmus* is played separately on the Oboe, where it appears that they... must be handled with two manuals because the other voice occasionally rises above the first: let it serve as notice that such pieces are nevertheless also to be played on one keyboard. Namely, when a *Principal* or *Octava 4'* is drawn with the *Gedackt 8'*, and the other voice is played an octave lower. For although it occasionally goes somewhat deep, the 4-foot open stop brings it out quite well, and the frequent crossing, where the other part rises above the first, makes one easily forget the distance between the two voices.

Furthermore, it is also the intention that—even if two manuals are available—two equal voices (e.g., *Principal 8'* and *4'*) should be drawn: in that case, the other voice on the 4-foot register is to be handled no differently than an octave lower, if both voices are to be equal to one another; and in this respect, it takes the same form, whether it be played on one or two manuals.

Meanwhile... the ornaments (*Manieren*) still remain. To deal with these extensively is not advisable, because very few of those into whose hands these pieces might come would be able to grasp it; those, however, who do grasp it are also capable of handling them as they should be, and for their sake, it would not have been necessary to add ornaments at all...

Georg Friedrich Kauffmann Merseburg, October 8, 1733