VOX ORGANI

A COLLECTION OF NEW MUSIC FOR THE ORGAN WRITTEN FOR THIS WORK
BY EMINENT COMPOSERS OF EUROPE AND AMERICA

EDITED BY DUDLEY BUCK

VOL. I.

PUBLISHED ONLY FOR SUBSCRIBERS

J. B. MILLET COMPANY, BOSTON, U. S. A.

1895

Copyright 1895, by J. B. Millet Company.

Entered at Stationers' Hall, London, England.

378054

TABLE OF CONTENTS.

VOL. I.

			PAGE
A HISTORY OF THE ORGAN			V
COMMUNION, OP. 82, No. 1	Alexandre Guilmant,	Paris, France.	1
CONTEMPLATION, OP. 82, No. 2	Alexandre Guilmant,	Paris, France.	4
PASTORALE	G. W. Chadwick,	Boston, Mass.	6
MEDITATION	I. V. Flagler,	New York, N. Y.	9
POSTLUDE	Bertram Luard Selby,	London, Eng.	14
OFFERTOIRE	J. M. Loretz, Jr.,	Brooklyn, N. Y.	20
EVENING HYMN	J. C. Bridge,	Chester, Eng.	28
FESTAL SONG	John E. West,	London, Eng.	33
ANDANTINO	Henry M. Dunham,	Boston, Mass.	43
ANDANTE CON MOTO, OP. 23	Henri Deshayes,	Paris, France.	49
PASTORALE	Harrison M. Wild,	Chicago, Ill.	54
ANDANTE RELIGIOSO, OP. 92, No. 1	Oliver King,	London, Eng.	60
IDYLLE	J. C. Bridge,	Chester, Eng.	67
ALLA MARCIA, OP. 92, No. 2	Oliver King,	London, Eng.	72
CANTABILE TRANQUILLO, OP. 23	Henri Deshayes,	Paris, France.	76
MARCH	John S. Camp,	Hartford, Conn.	81
SCHERZO PASTORALE	H. W. Wareing,	Birmingham, Eng.	86
MELODY	John S. Camp,	Hartford, Conn.	94
INTERMEZZO	Bruno Oscar Klein,	New York, N. Y.	97
ROMANCE	Hamilton Clarke,	London, Eng.	100
EARLY MORN AT THE MONASTERY	Bruno Oscar Klein,	New York, N. Y.	104
PRELUDE	I. V. Flagler,	Auburn, N. Y.	107
PASTORALE	Hamilton Clarke,	London, Eng.	110
CANZONET	H. W. Wareing,	Birmingham, Eng.	118
FESTIVAL MARCH	Joseph Mosenthal,	New York, N. Y.	122

Truly Yours
Dudley Buck

A HISTORY OF THE ORGAN.

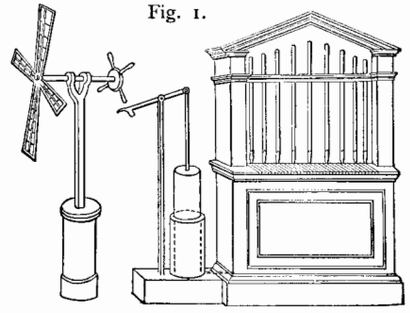
THE first reference in ancient literature to an organ will be found in the Book of Genesis (iv. 21) 3875 B. C., wherein is mentioned the *organ* of Jubal, which may be supposed to be a mouth-organ or Pandean pipes. His name is associated with the invention of the harp and the organ, — stringed and wind instruments, — and the same connection of musical instruments is maintained in the Book of Job and the Psalms. In the latter case, the trumpet, harp (*of two kinds*), timbrel (*tambourine*), organ, and cymbal are referred to. The Greek word ὀργάνον, from which our word "organ" is derived, denoted an instrument of any kind, but was more particularly applied to musical instruments. According to Vitruvius, *organum* was a term applied to any instrument requiring skill in its use, while the *machina* merely required animal force for its operation.

The mouth-organ, or Pandean pipes, was expanded into an instrument resembling the bagpipes, in which the air for supplying the pipes producing the musical tones was blown by the performer.

In the "Spiritalia" of Hero of Alexandria, who flourished 150 B. C., we find a description of an organ blown by the agency of a wind-mill which works the piston of the air-pump. Its invention is, perhaps, to be credited to Ctesibus of Alexandria, though it is likely that it was the result of the gradual improvement by various parties through the centuries. The reconstruction of it given in Fig. 1 is by Woodcroft, from the text of the "Spiritalia." The descriptions of it by Athenæus, Vitruvius, and Claudian render it certain that the pipes were musical, and blown by the force of water, instead of expansible air-bellows.

Athenæus thus describes it: —

Fig. 1.



An Organ blown by Wind-Power 150 B. C.

"And Alcides said: 'But this engine, the hydraulic organ, whether you choose to class it among stringed instruments or among wind instruments, is the invention of a fellow-countryman of mine, an Alexandrian, a barber by trade, and his name is Ctesibus.'

"And Aristocles reports this in his book on 'Choruses,' saying: 'The question is asked, whether the hydraulic organ is a stringed or a wind instrument. Now, Aristoxenus did not feel sure on this point; but it is said that Plato showed a certain notion of the invention, making a nightly clock like the hydraulic organ, being very much like an enormous hour-glass, which, indeed, it resembles. It cannot, therefore, be considered a stringed instrument, and one to be played by touching. But perhaps it may be called a wind instrument, because the organ is inflated by the water; for the pipes are plunged down into the water, and when the water is agitated by a youth, as the axles penetrate through the whole organ, the pipes are inflated and emit a gentle and agreeable sound. And this organ is like a round altar, and they say was invented by Ctesibus the barber, who dwelt at that time in the territory of Aspendor, in the reign of the second Ptolemy,

surnamed Euergetes, and they say that he was a very eminent man, and learnt a good deal from his wife Thais. Trypho, in his dissertation upon flutes and organs, says that Ctesibus, the mechanician, wrote a book about the hydraulic.' " — From the "Deipnosophists," by Athenæus, A. D. 220.

A fuller description of an organ of this kind may be found in Vitruvius. An organ with pipes of varying length, and apparently about ten feet high, is shown on a coin of the gentle Emperor Nero. He was much addicted to music, and is supposed to have also soothed his mind by the bag-

Fig. 2.

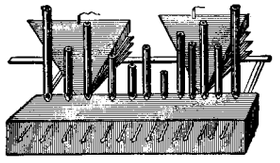
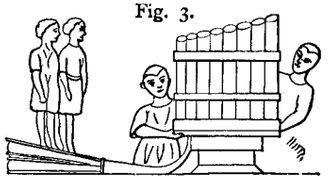


Fig. 3.



pipes. A Greek epigram in the Anthologia, attributed to the Emperor Julian, A. D. 364, has the following description: "I see reeds of a new species, the growth of another and a brazen soil, agitated by a blast rushing from a leathern cavern beneath their roots and producing melodious sounds, as the keys dance under the skilful fingering of a robust performer." The origin of the bellows organ would thus seem to have been known to the Greeks of the Eastern Empire.

Figs. 2 to 8 show several old methods adopted for supplying wind to the organ; the arrangement of the keys and the manner of manipulating them are also illustrated.

Fig. 2 is a representation by Father Kircher of a very primitive form of Hebrew organ, the "Macraphe d'Aruchin." In this, as in other of the earlier organs, a leathern bag served the purpose of the wind-chest.

Fig. 3 is copied from the sculptures on an obelisk at Constantinople, erected by Theodosius, who died A. D. 395.

Fig. 4 is a pneumatic organ of the tenth century; it is taken from an ancient psalter in the library of Trinity College, Cambridge.

Fig. 5, from Gori's "Thesaurus Diptychorum," is said to have been taken from a manuscript of the time of Charlemagne. It represents King David seated on his throne, his sceptre in one hand and a lyre in the other, on which he appears to be playing, accompanied by several instruments, including the organ.

Fig. 6 is from an engraving in the "Theorca Musica" of Franchinus Gaffurius, printed at Milan, 1492.

Fig. 4.

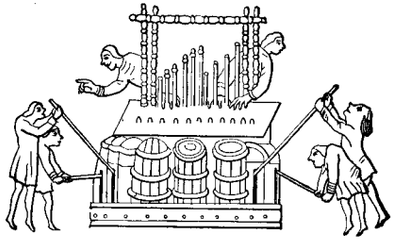


Fig. 7, from the "Theatrum Instrumentorum" of Prætorius, 1620, shows the ancient method of blowing. On each bellows is fixed a wooden shoe; the men who work them hold on to a horizontal bar, and, inserting their feet into a pair of the shoes, alternately raise one and depress the other.

Fig. 8 is what was formerly known as the "positive," in contradistinction to the "portative" organ. The latter, as its name implies, was portable, being carried in processions by one person and played by another; it was also called the "regal" or "rigol." The former was fixed in position, and, when carried in a procession, it and its stand were placed on a car. An organ of this kind was afterward placed before the great organ in churches, the two constituting a single instrument, the "positive" being the origin of what has since been designated the *choir* organ.

The organ is said to have been applied to religious services in churches in 657, and first used in the Western churches in 658 by Pope Vitalianus; though they were, according to Julianus, a Spanish bishop, commonly used in Spain two hundred years previous to this date.

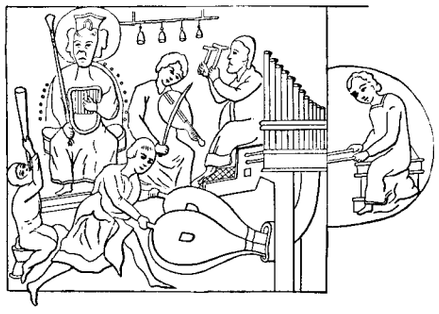
In 757, the Emperor Constantine IV. presented an organ to King Pepin of France; and one, the work of a Saracen artist, was presented to his son Charlemagne by Haroun al Raschid; and, in 812, Louis le Débonnair built one on the Greek model at Aquisgrana, the modern Aix-la-Chapelle.

Several German organs were placed in Italian churches by John VIII., 872–882.

About 951, the abbey of Malmesbury and the cathedral of Winchester in England were provided with organs.

At this time and for two centuries later, the compass was small, usually from nine to eleven notes, the brass pipes harsh in tone and the machinery clumsy; the keys being four or five inches broad, and struck by the fist.

Fig. 5.



Gerbert of Auvergne, in his school at Rheims, had an organ played by steam. He was afterward made Pope by the Emperor Otho III., assuming the name of Sylvester II. He and his patron were poisoned by Italian intriguers about 1002. Gerbert introduced the Arabic numerals into Europe.

The organ of Winchester, probably placed there by St. Dunstan, had twenty-six pairs of bellows, four hundred pipes, and required seventy men to work it.

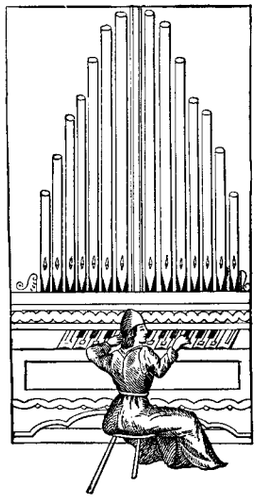
The *key-board* is distinctly described at the close of the eleventh century. At this time a number of small bellows, twenty or more, were used, worked by men who held to a horizontal rail and operated the bellows with their feet, as in Fig. 7. It is said that half-notes were invented at Venice in the twelfth century, but the earliest authentic example of their introduction was in the Halberstadt organ, built about 1360. The invention of the pedal is claimed for Bernhard, a German organist to the doge of Venice, 1470–80. He probably made some improvement in that appendage, but it appears to have been in use nearly a century previous.

The organ of Nuremberg had pipes from sixteen to thirty-two feet long, A. D. 1468.

In 1596, the organ of Breslau had most of the now known stops.

It would seem that up to the fifteenth century organs were generally constructed by the monks, but about this period organ-builders by profession were to be found both in England and on the continent. The earliest recorded in England was William Wotton, who, in 1587, agreed to make a pair of organs for Merton College, Oxford, for the sum of £28.

Fig. 6.



The German and Dutch builders appear to have taken the lead, and we find that notwithstanding the strenuous opposition of Zuinglius and some of the earlier reformers, the German churches were, during the sixteenth century, generally provided with organs. During this century, the German builders introduced the *register* and the stopped pipe. The key-board also was extended to four octaves.

England, also, was well provided with artists of this class, and possessed some fine instruments.

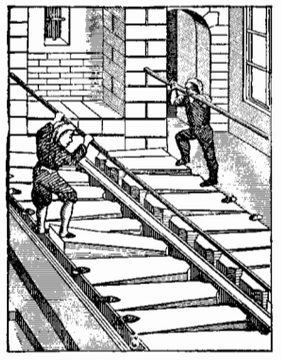
In 1634, we are informed that the organ in the cathedral of Durham cost £1,000. Those of York, Litchfield, Hereford, Bristol, and other cathedral towns were also noted.

During the civil war, the Puritans, particularly the parliamentary soldiers, destroyed many fine organs, breaking them in pieces and selling the pipes for old metal. Few or none being built during this period, the art became almost forgotten in England, so that Pepys records, under date of July 8; 1660: "To White-Hall Chapel, where I got in with ease by going before the Lord Chancellor with Mr. Kipps. Here I heard very good musique, the first time that

I ever remember to have heard the *organs* and singing men in surplices in my life."

The class of native organ-builders having become almost extinct, inducements were offered to foreigners to settle in England. Prominent among these was Schmidt, generally known as Father Smith, who built the instrument referred to by Pepys. Among the instruments of this period was the organ of St. Paul's Cathedral, noted as being the source of much tribulation to Sir Christopher Wren, who considered that the harmony of his designs was spoiled by the "box of whistles." This instrument was nearly thirty feet high, eighteen wide, and eight deep.

Fig. 7.



About 1680, the *barrel-organ* used by itinerant musicians was introduced.

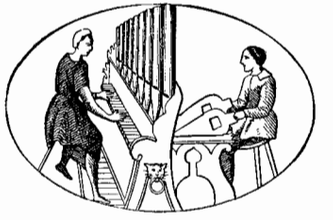
The early builders were fond of employing *outré* materials in their organs, and of decorating them with precious metals and stones, or with grotesque carvings; animals, birds, and angelic figures moved by mechanism were also introduced, the latter playing on the trumpet or beating big drums.

The old organ at Lynn, in Norfolk, had a figure of King David playing on the harp and larger than life, cut from the solid wood; likewise several moving figures, which beat time, etc.

We are told that the Emperor Theophilus, 829–41, had "two great gilded organs, embellished with precious stones and golden trees, on which a variety of little birds sat and sung, the wind being conveyed to them by concealed tubes."

The Duke of Mantua had an organ in which the pipes and other parts were made of alabaster. A pair of organs at Venice were made all of glass, and of the eight in the convent of the Escurial, near Madrid, one is said to be made of solid silver.

Fig. 8.



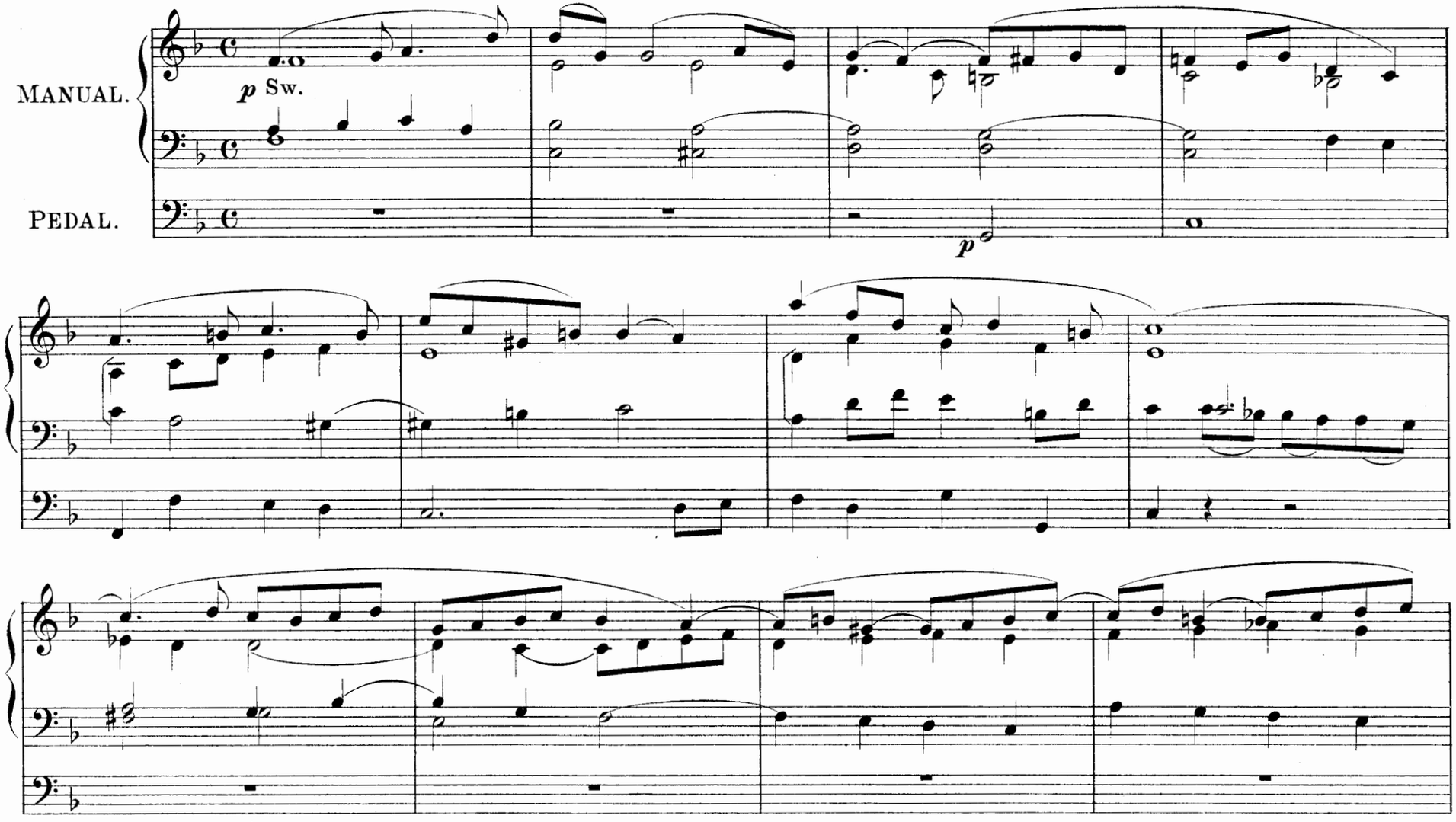
In organs of the largest class as formerly constructed the operation of the keys was a work requiring, in addition to musical skill, a large amount of hard bodily labor. It is said that the performer on the great Haarlem organ was obliged to strip preparatory to commencing his work, and retired covered with perspiration at the end of the hour's performance. This is one of the largest instruments in Europe, having sixty stops and eight thousand pipes. One at Seville has five thousand three hundred pipes. The expenditure of wind varying greatly, according to the series of notes produced, the tension of the air supply was very different at different times, causing a variation in the purity of the tone and difficulty in opening the valves when under high pressure. These difficulties were remedied by the *pneumatic* lever of Barker, in which small subsidiary bellows operated by the movement of the key are employed to depress the wires by which the valves are opened. — *From Knight's American Mechanical Dictionary, — Houghton, Mifflin & Co., Boston.*

COMMUNION.

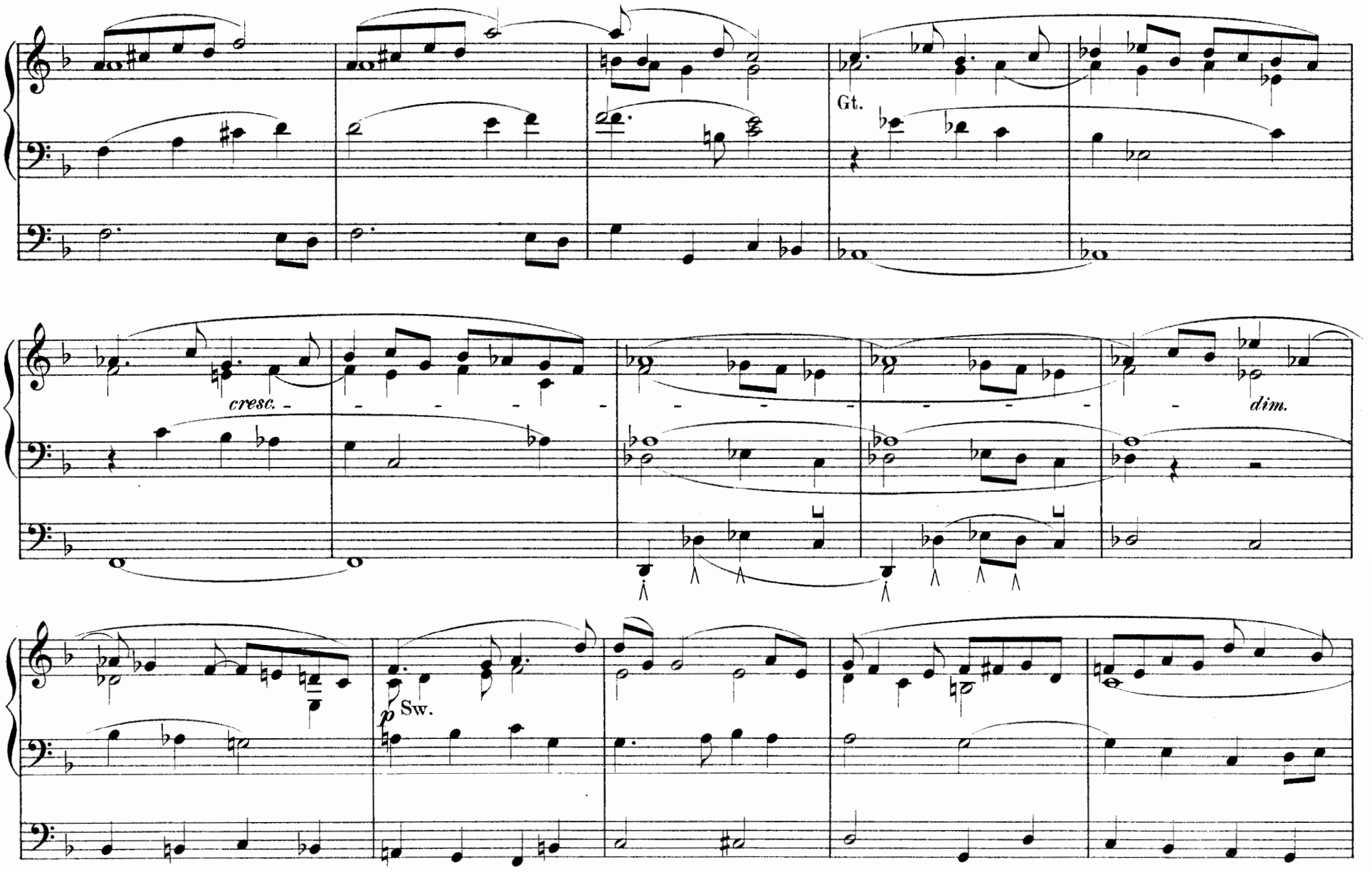
Swell: Stop. Diap. & Gamba 8 Ft. (or Diapason.)
Great: Clarabella 8 Ft. Sw. to Gt.
Pedal: Soft 16 & 8 Ft.

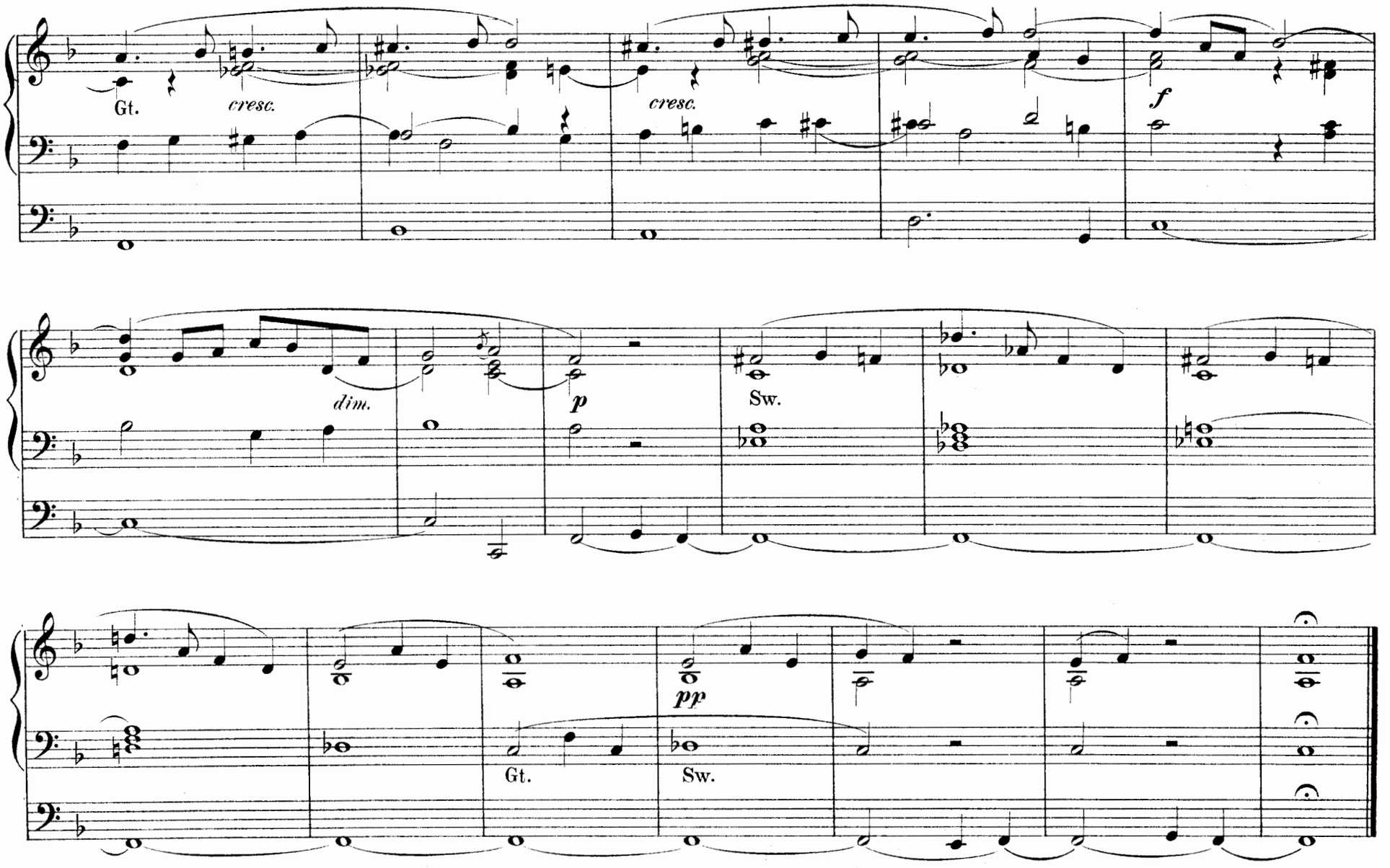
ALEXANDRE GUILMANT.
Op. 82. No1.

Andante con moto. (♩ = 76)



Copyright 1895 J. B. Millet Company.


Gt.
cresc.
dim.
p Sw.

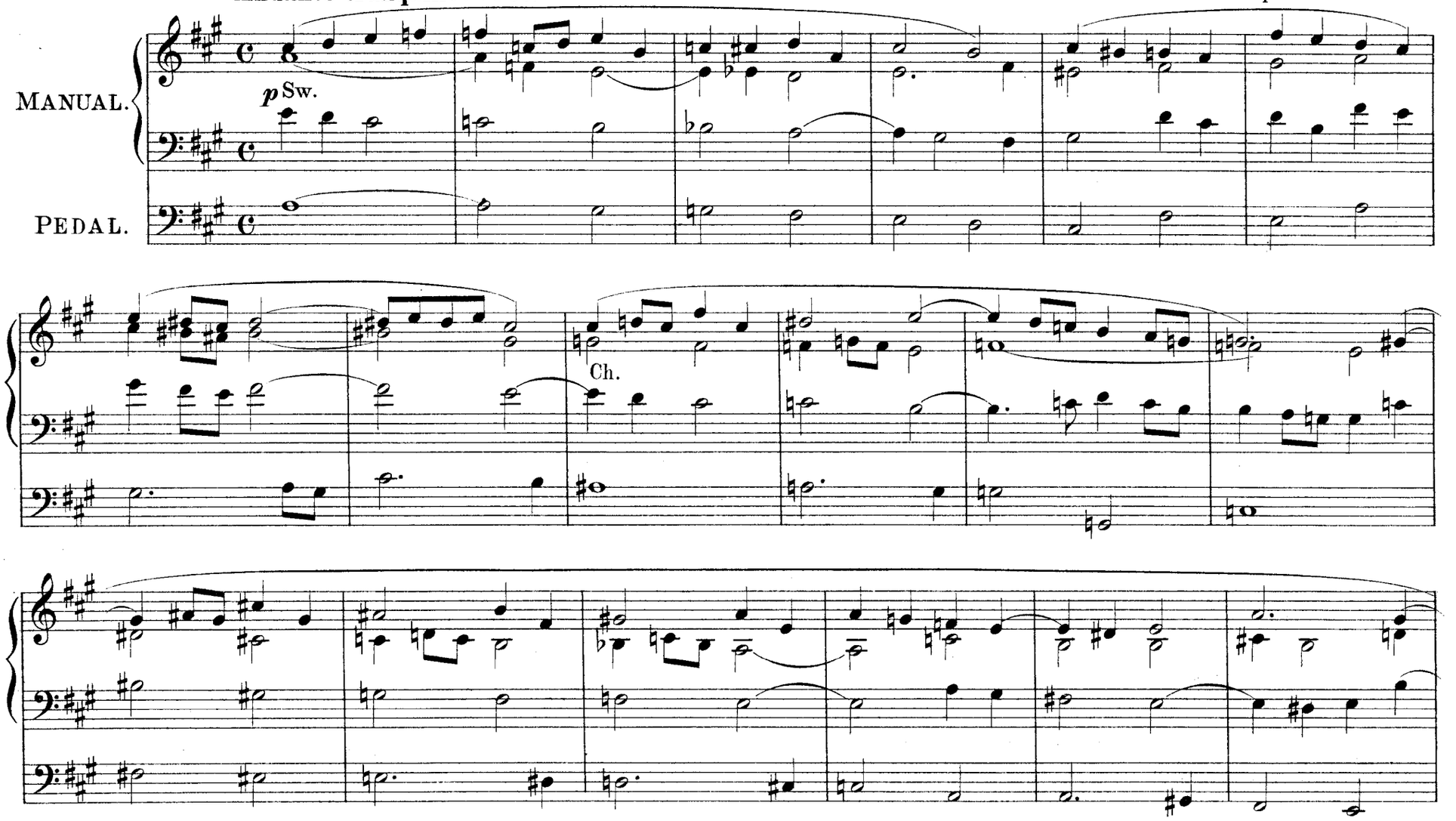

Gt.
cresc.
cresc.
f
dim.
p
Sw.
pp
Gt.
Sw.

Swell: Voix Celeste & Gamba 8 Ft.
Choir: Salicional or Dulciana 8 Ft. Sw. to Ch.
Pedal: Sub Bass 16 Ft. Sw. to Ped.

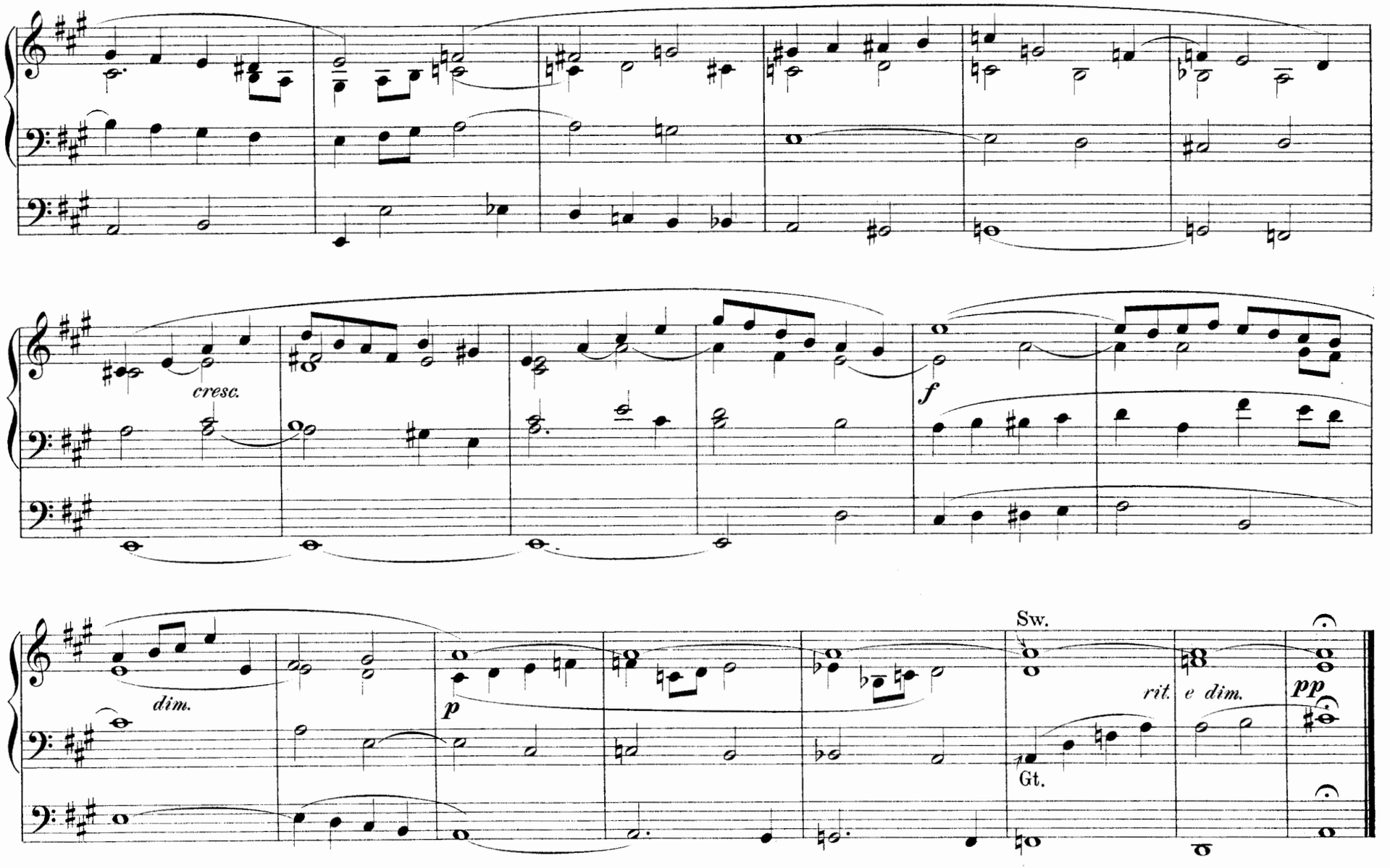
CONTEMPLATION.

ALEXANDRE GUILMANT.
Op. 82. No 2.

Andante tranquillo. ♩= 66.



Copyright 1895 by J. B. Millet Company.

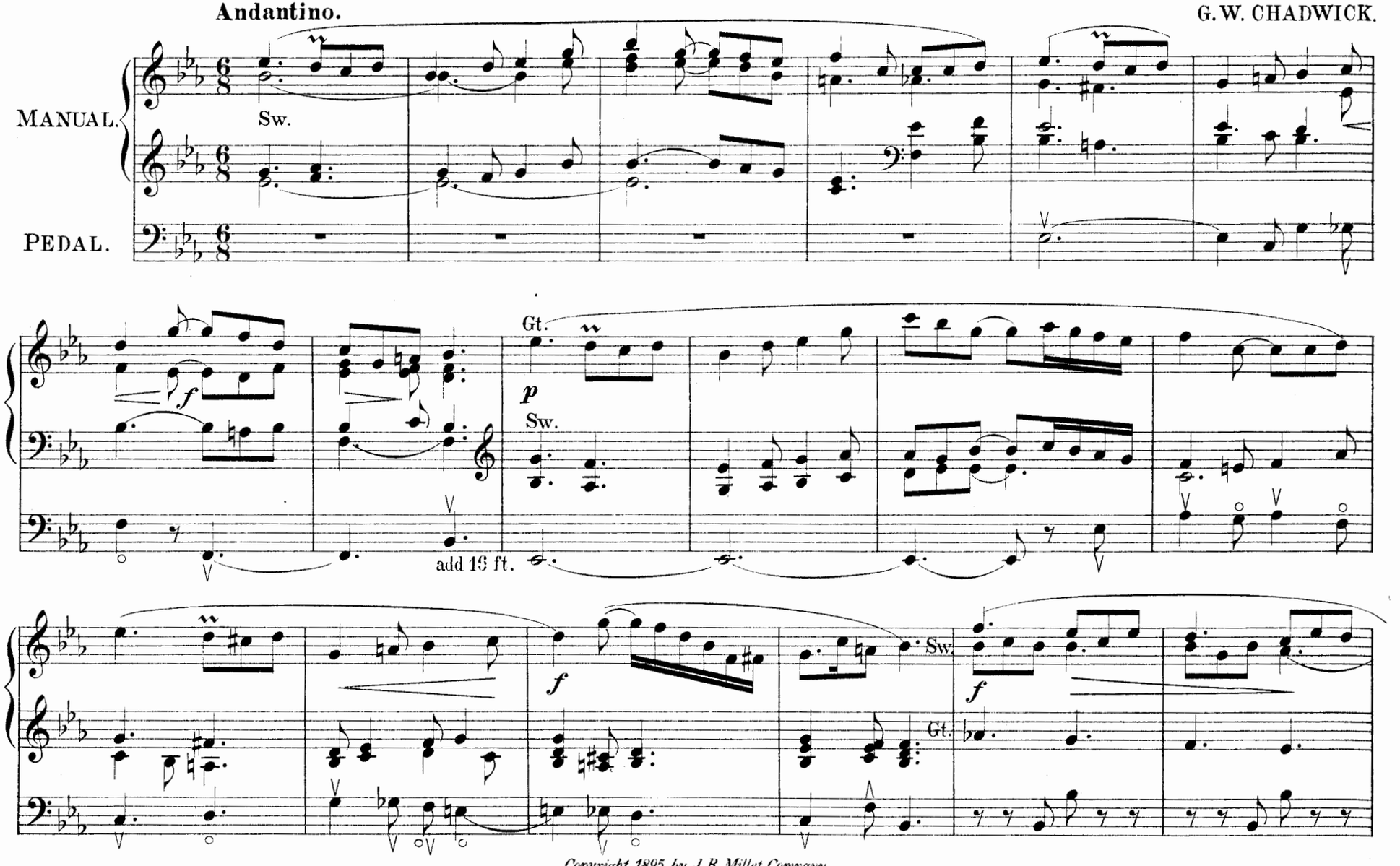

cresc.
f
dim.
p
Sw.
rit.
e dim.
pp
Gt.

6 Sw. Soft 8 ft and Oboe.
Ch. or Gt. 8 ft Flute coup to Sw. Ped 8 ft only.

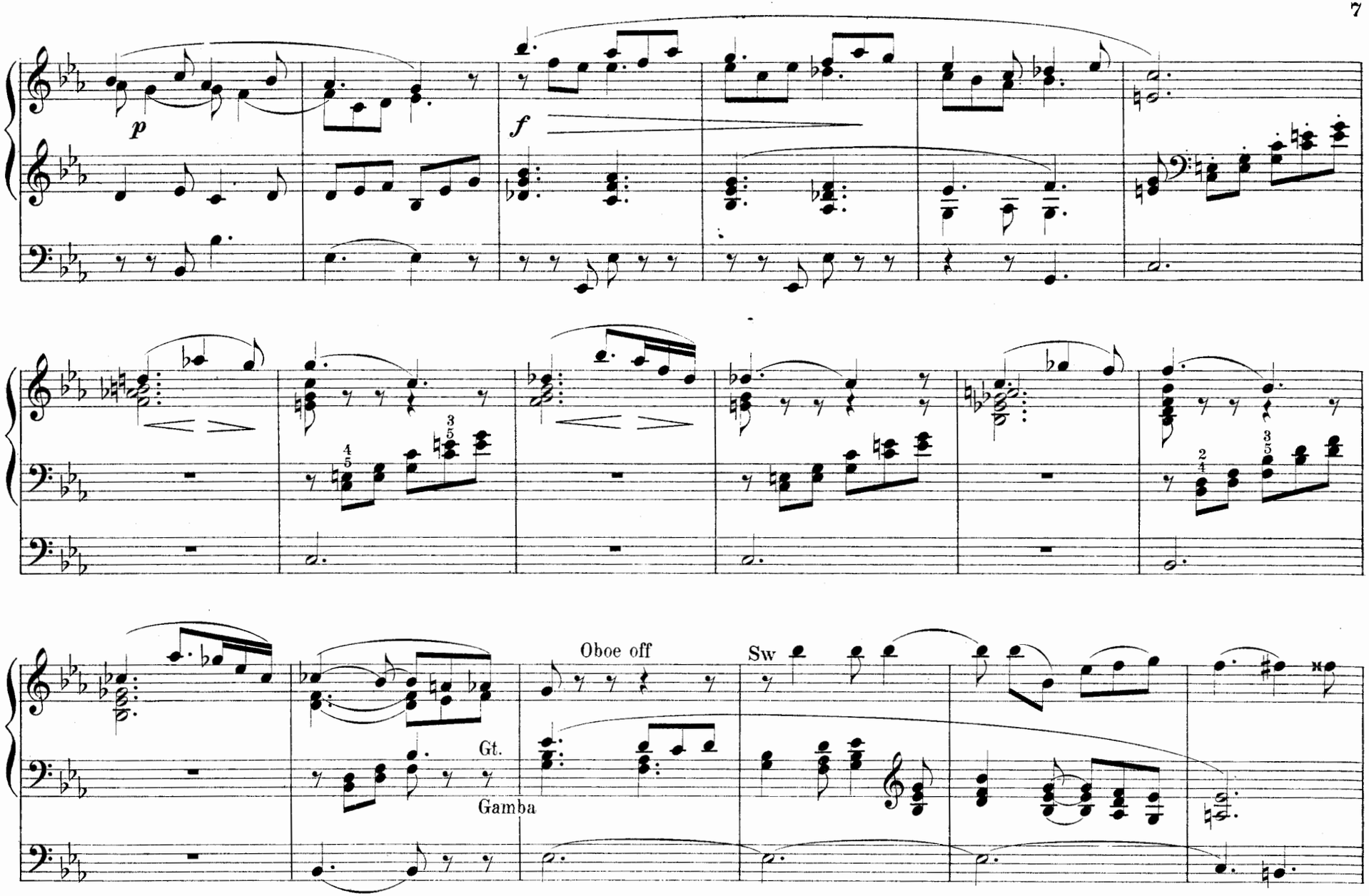
PASTORALE.

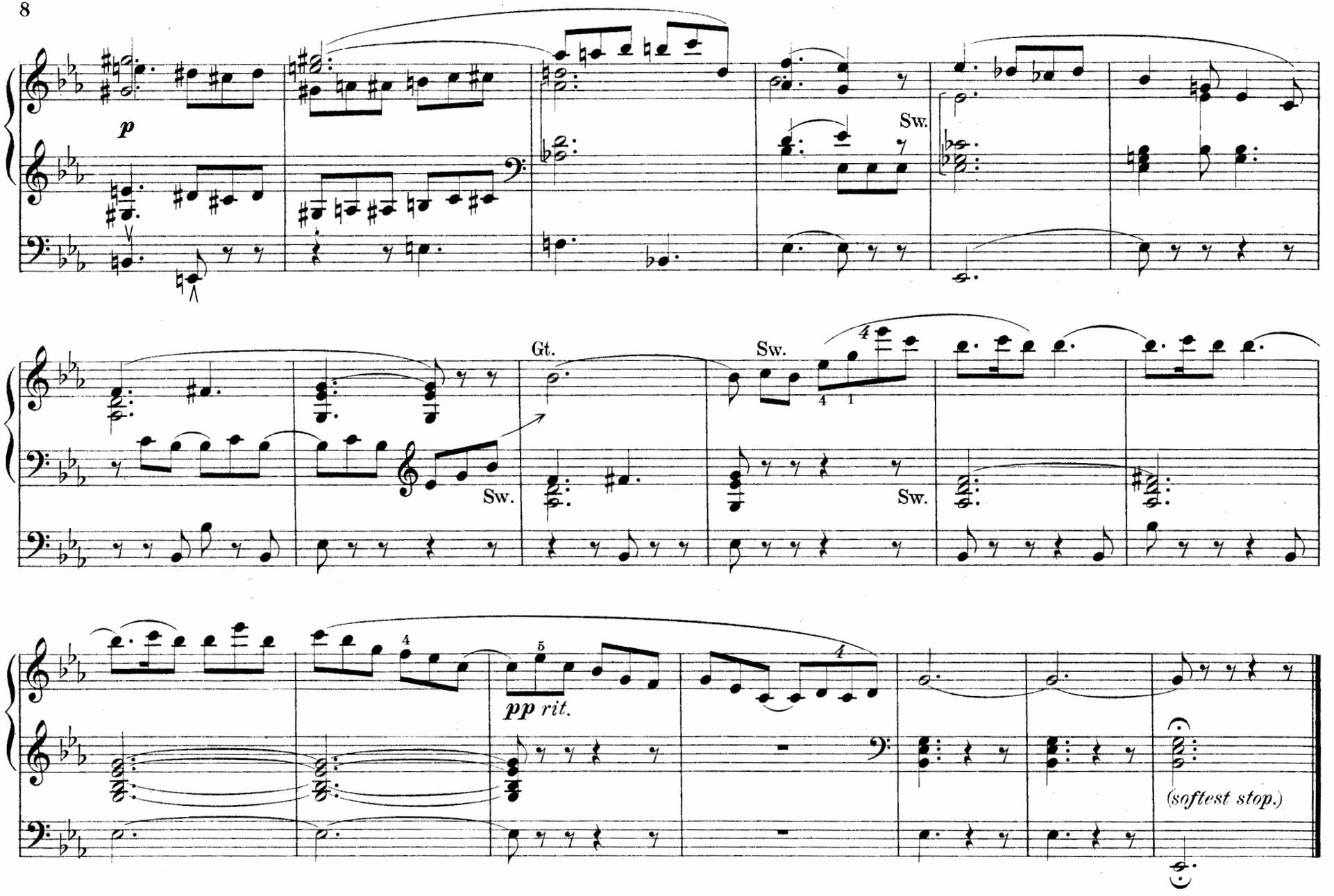
Andantino.

G. W. CHADWICK.



Copyright 1895 by J. B. Millet Company.


p
f
Oboe off
Sw
Gt.
Gamba

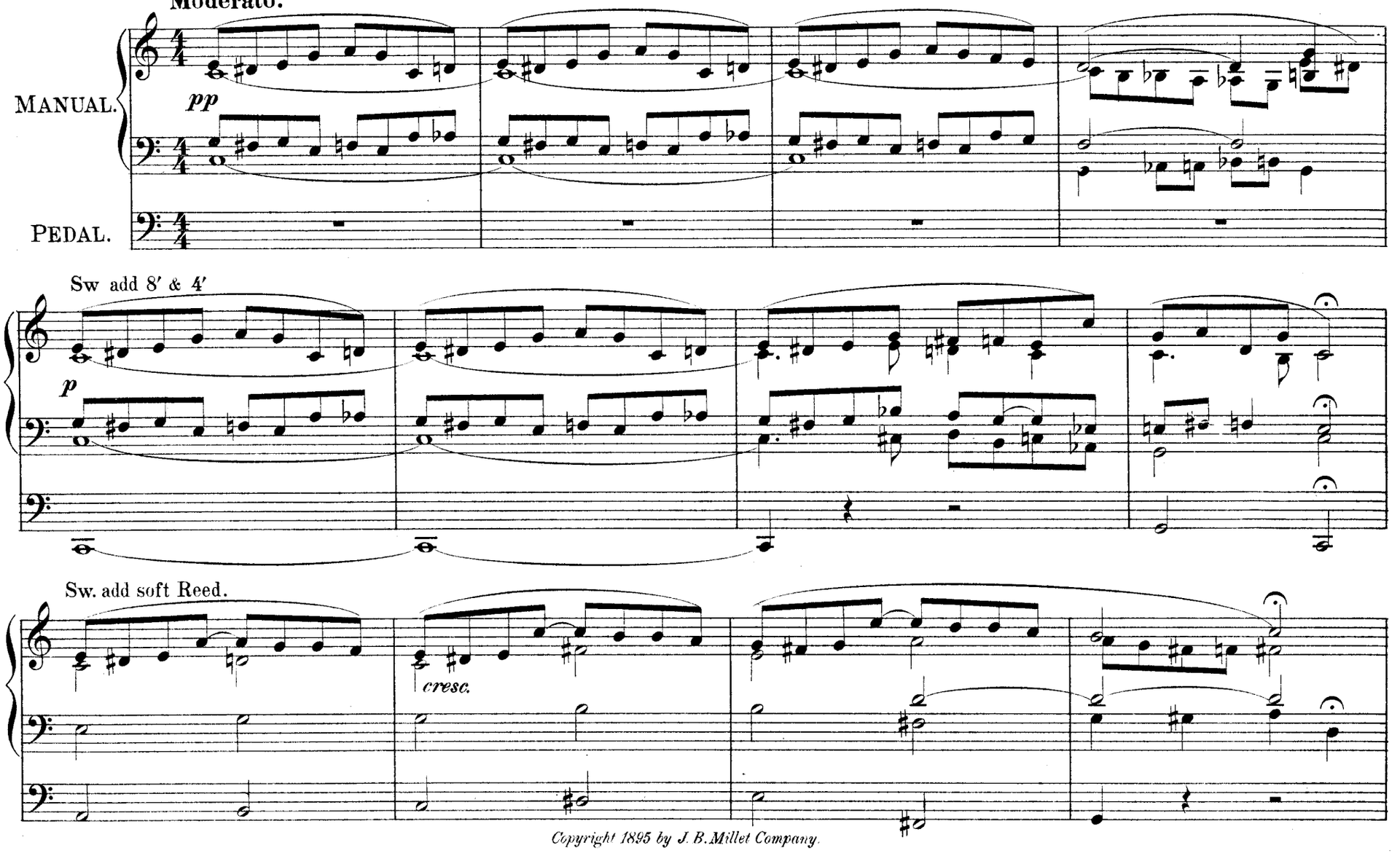

p
Sw.
Gt.
Sw.
Sw.
Sw.
pp rit.
(softest stop.)

Sw. Very soft stops.
Ch. 8′ Flute.
Gt. Gamba.
Ped. soft 16′
Coup. Ped. to Sw.

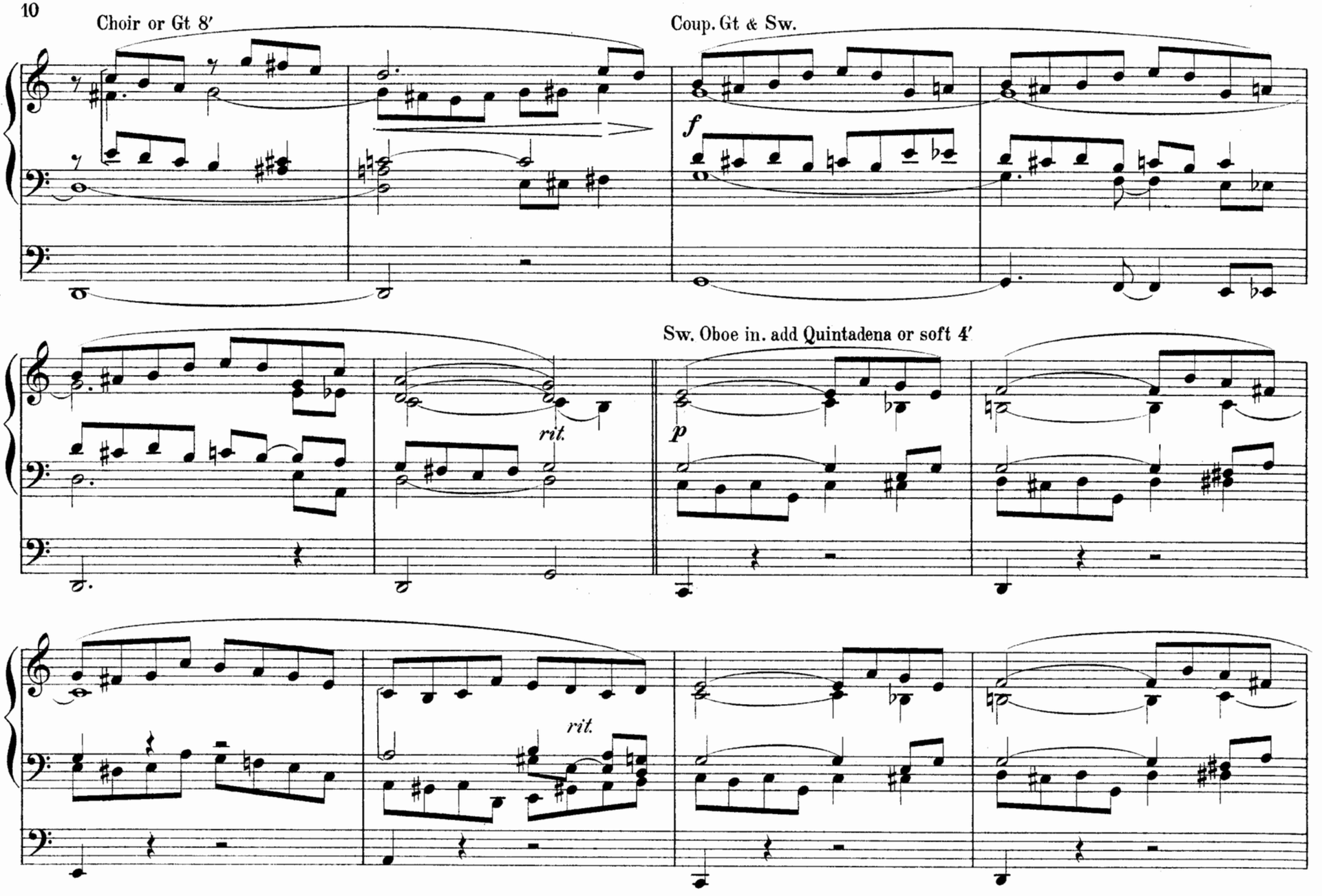
MEDITATION.

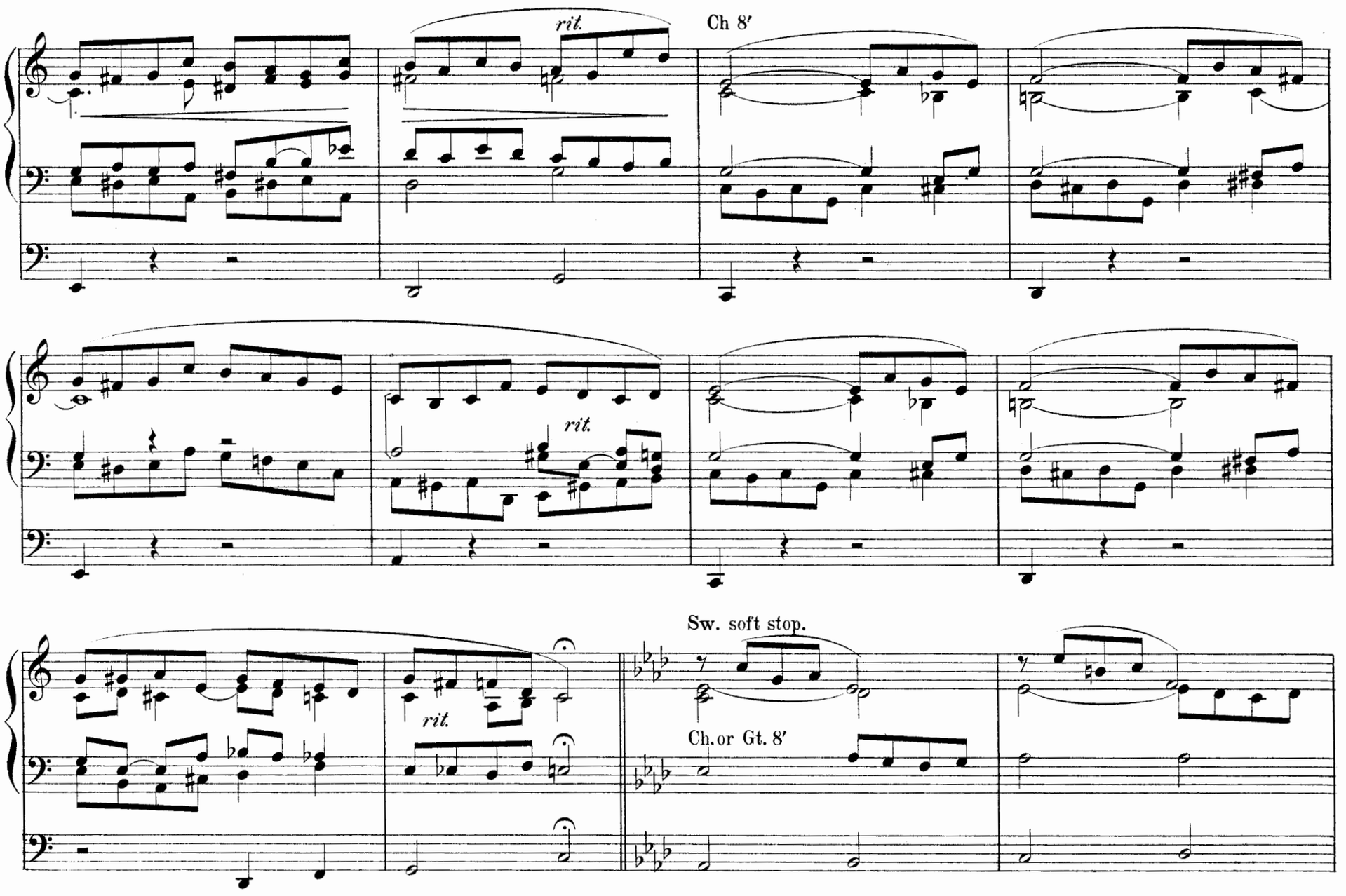
I. V. FLAGLER.

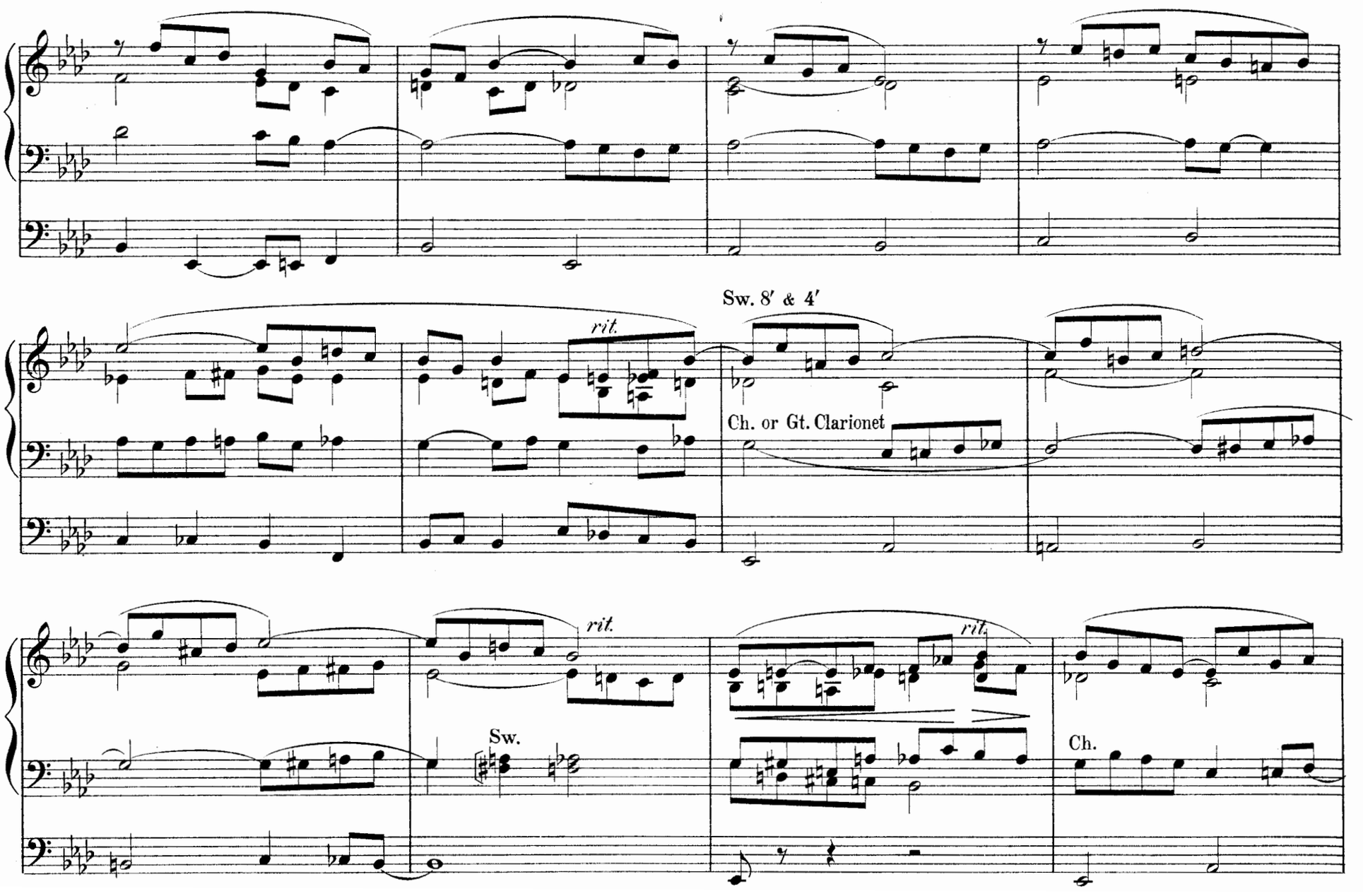
Moderato.

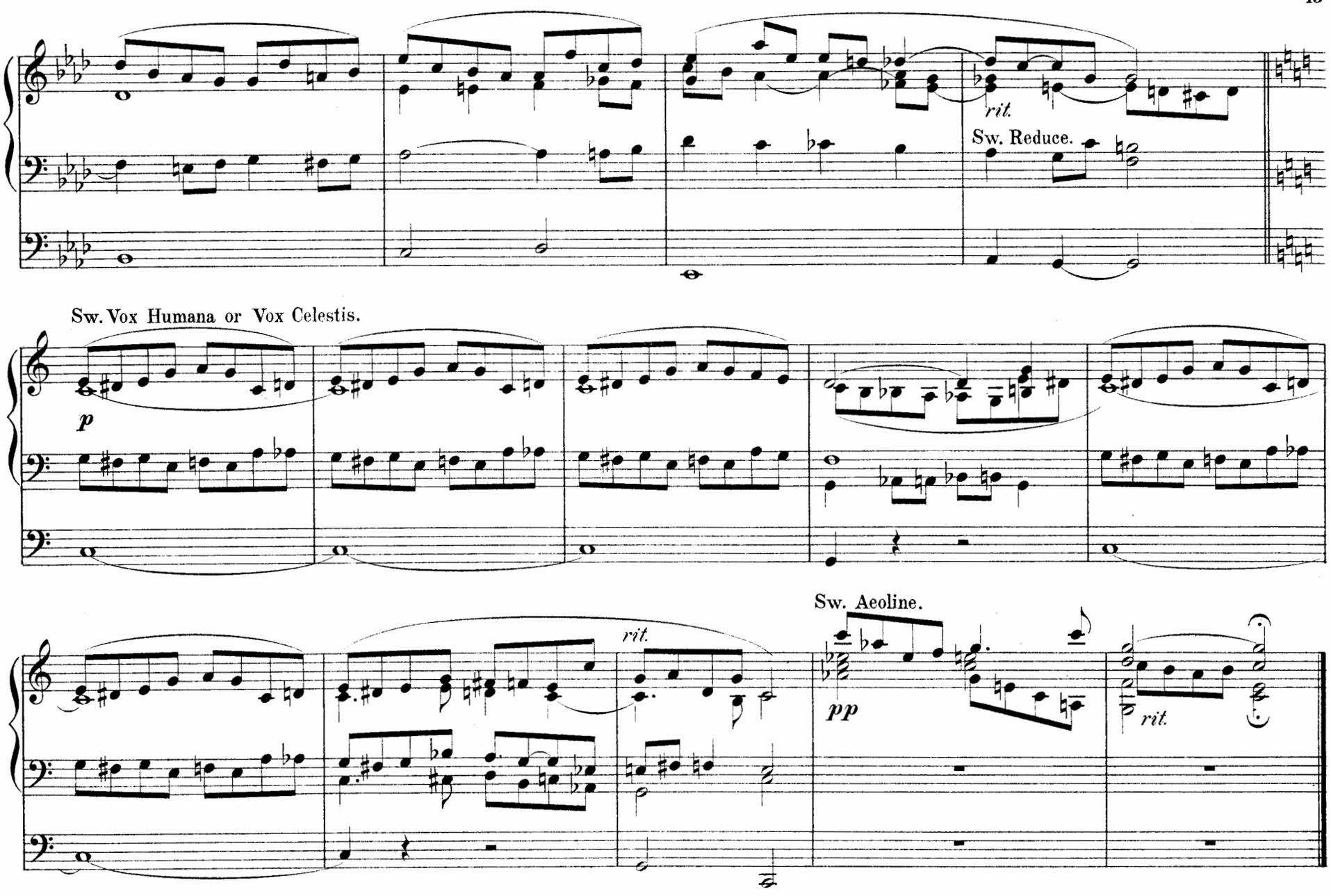


Copyright 1895 by J. B. Millet Company.


Choir or Gt 8′
Coup. Gt & Sw.
f
rit.
Sw. Oboe in. add Quintadena or soft 4′
p
rit.


rit.
Ch 8′
rit.
rit.
Sw. soft stop.
Ch. or Gt. 8′


Sw. 8′ & 4′
rit.
Ch. or Gt. Clarionet
rit.
rit.
Sw.
Ch.

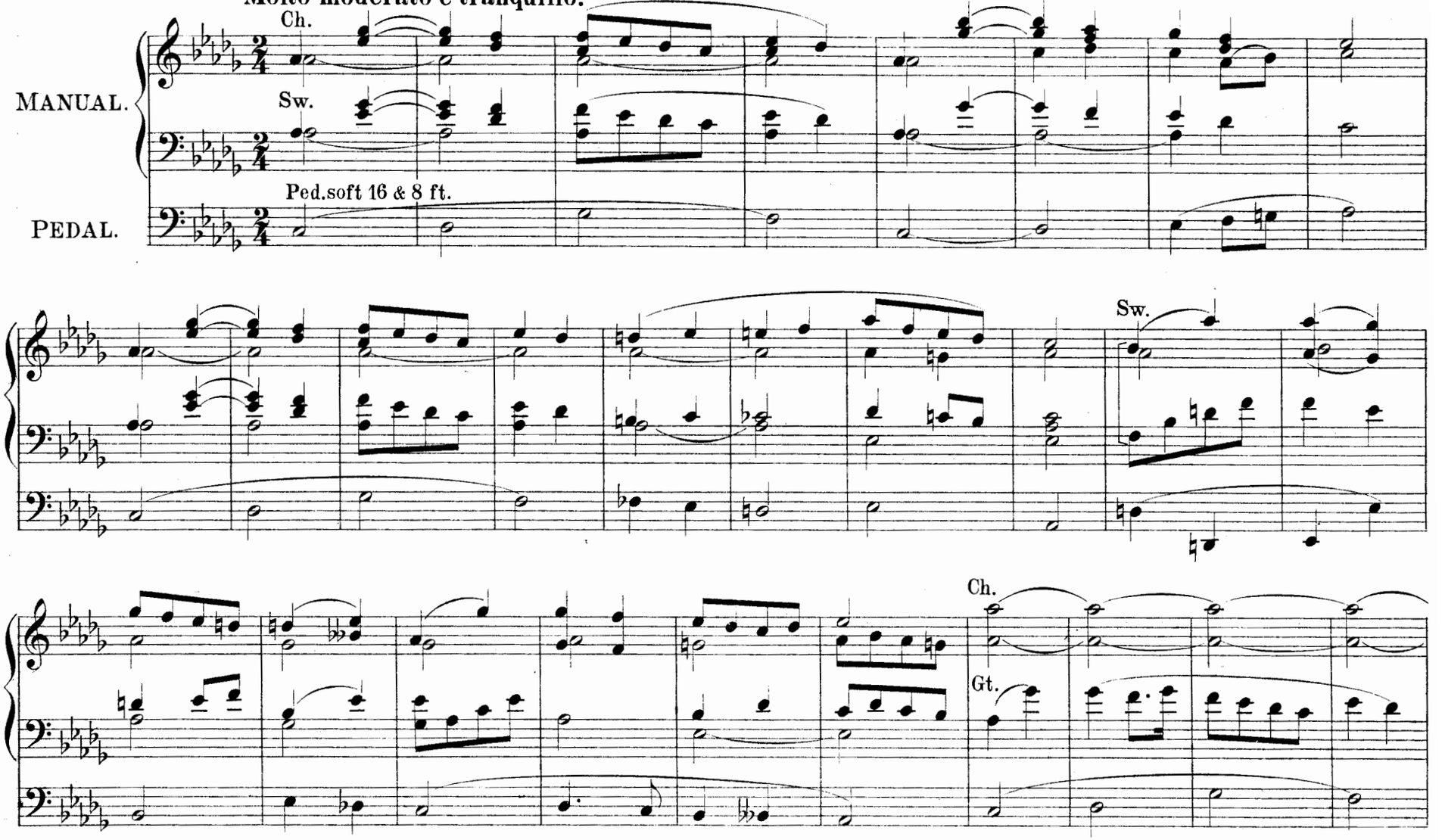

rit.
Sw. Reduce.
Sw. Vox Humana or Vox Celestis.
p
rit.
Sw. Aeoline.
pp
rit.

Gt. Clarabella or soft 8 ft. coupled to Sw.
Sw. 8, 4 & 2 ft. stops.
Ch. Soft 8 ft stop.

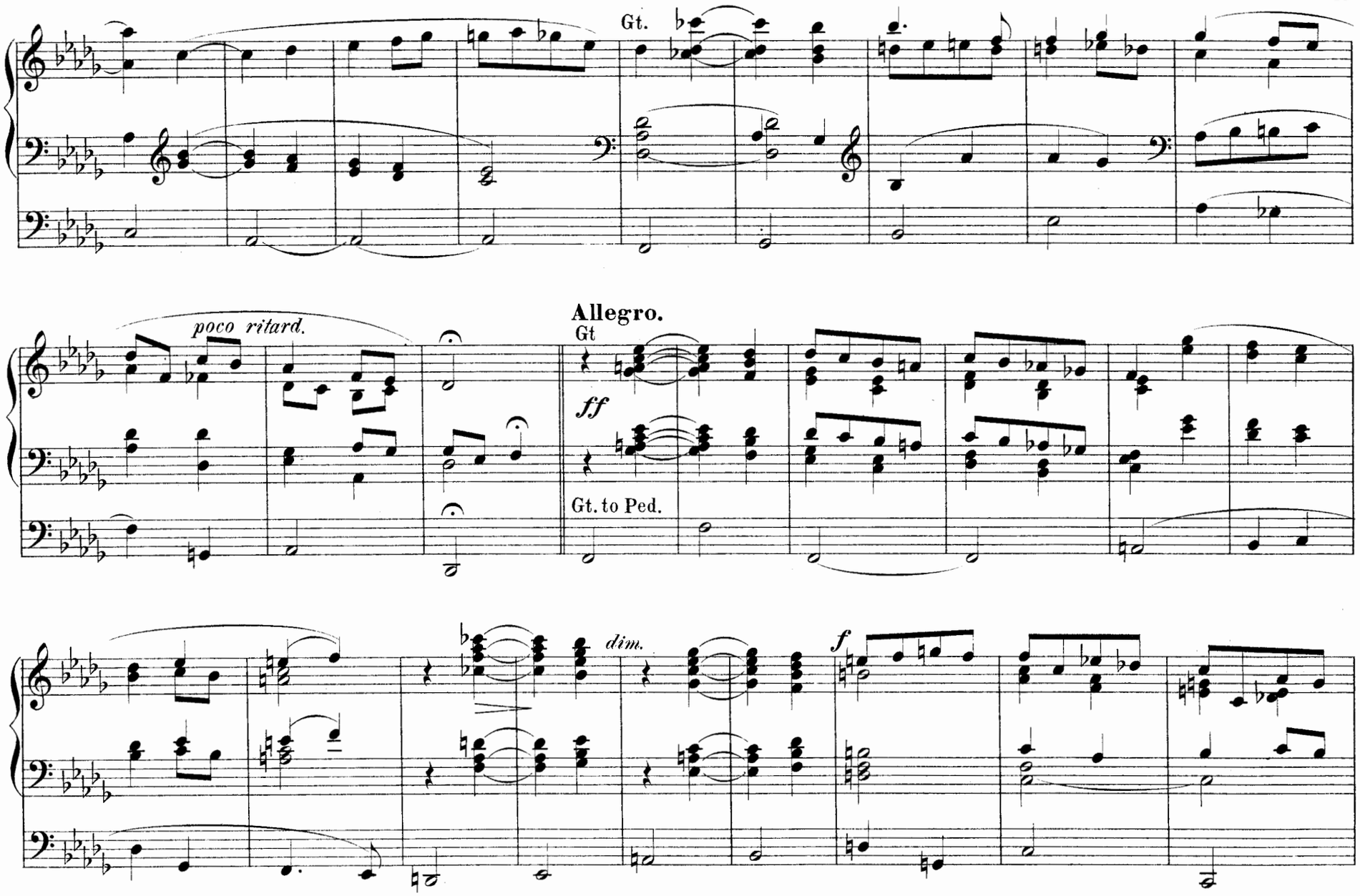
POSTLUDE.

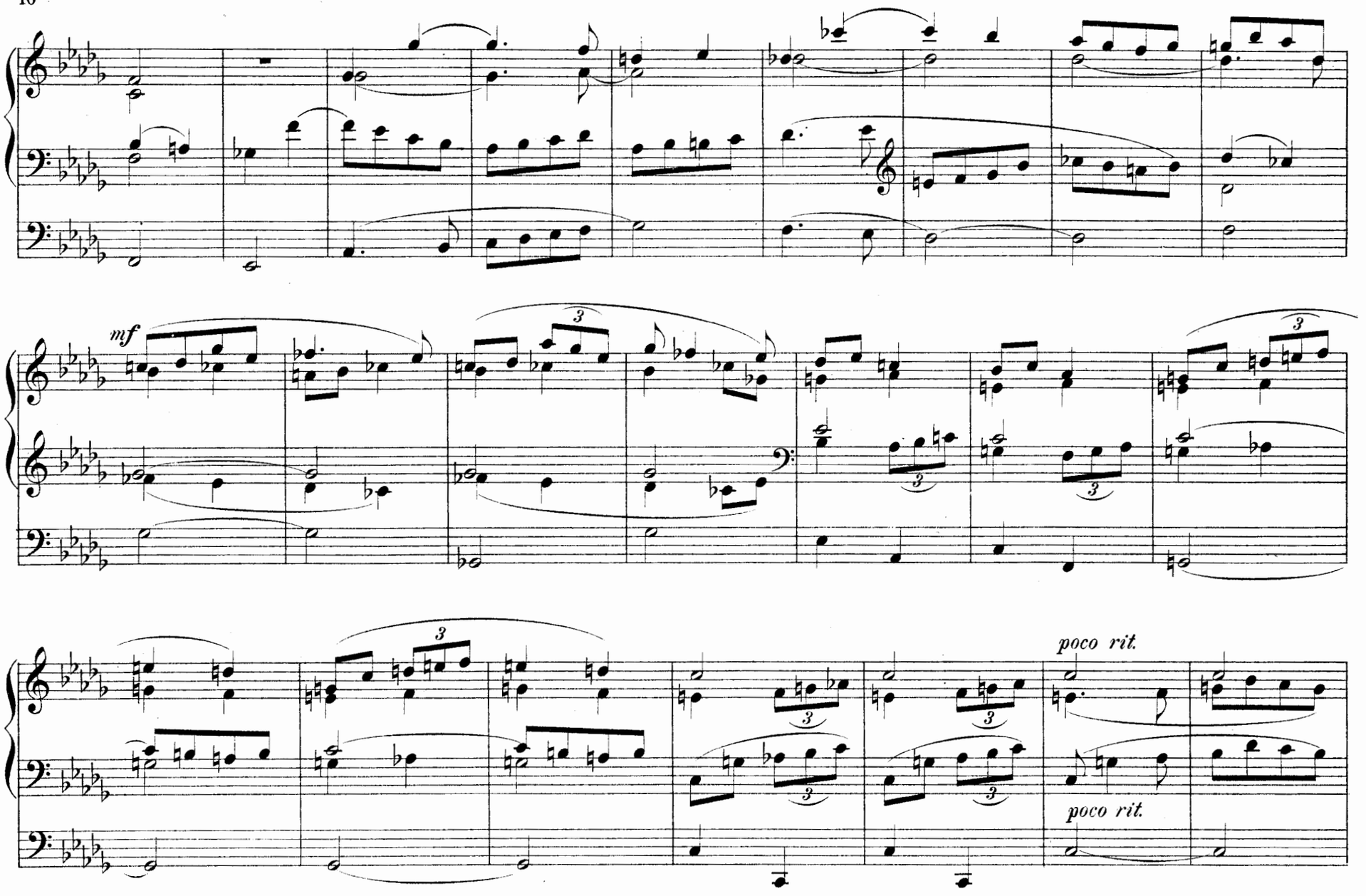
BERTRAM LUARD SELBY.

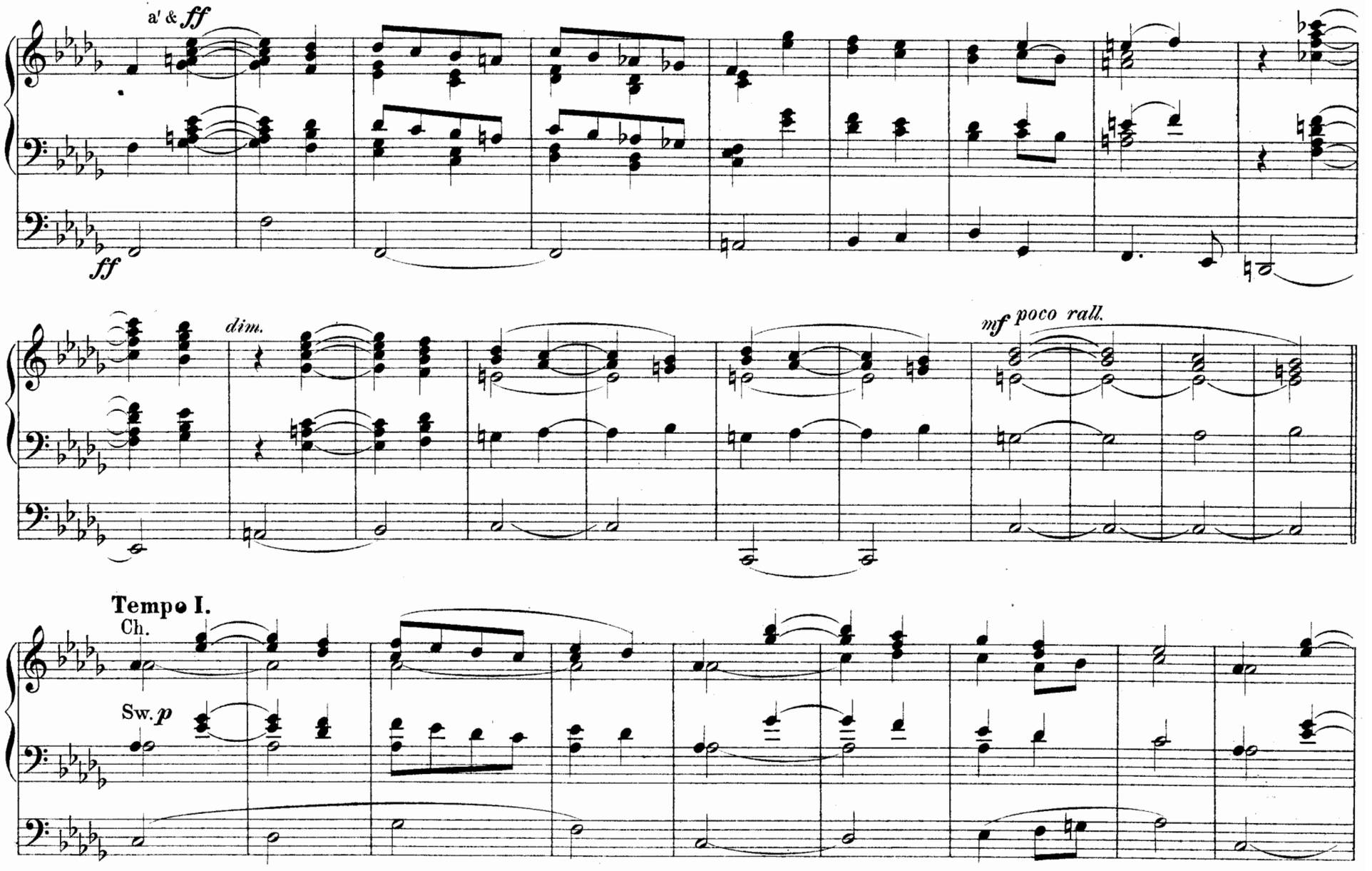
Molto moderato e tranquillo.

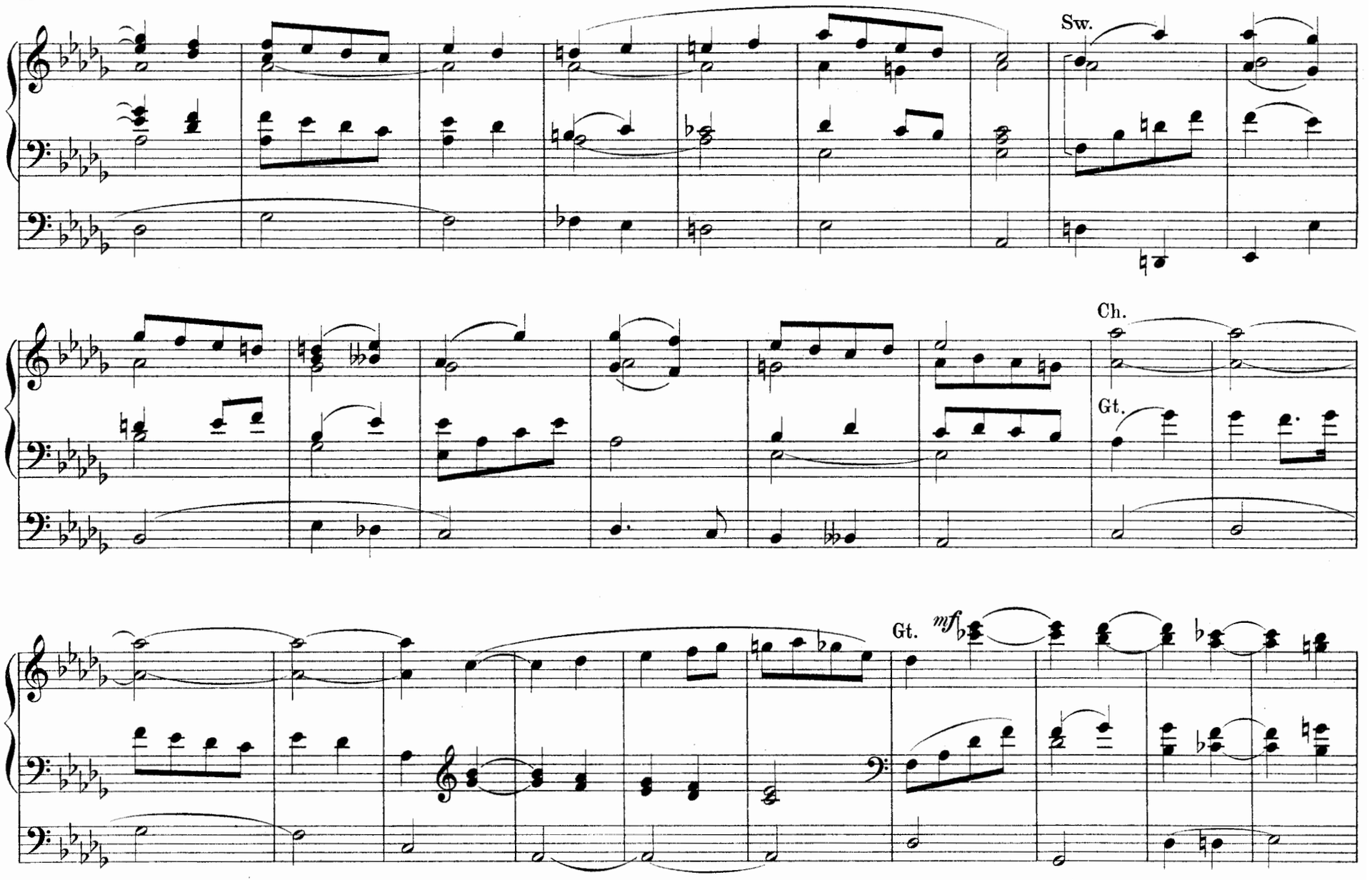


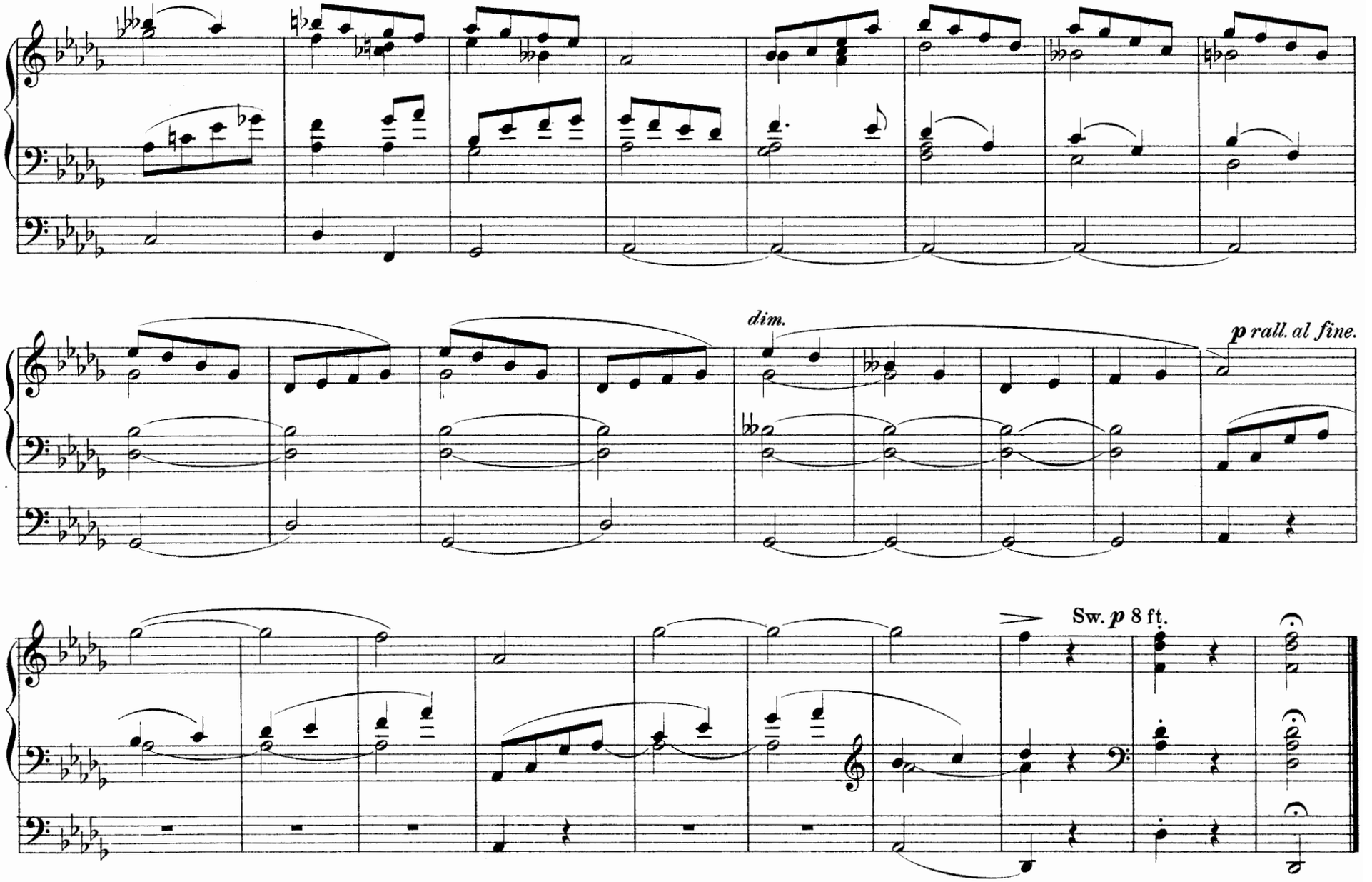
Copyright 1895 by J. B. Millet Company.


Gt.
poco ritard.
Allegro.
Gt
ff
Gt. to Ped.
dim.
f


mf
poco rit.
poco rit.


a' & ff
ff
dim.
mf poco rall.
Tempo I.
Ch.
Sw. p

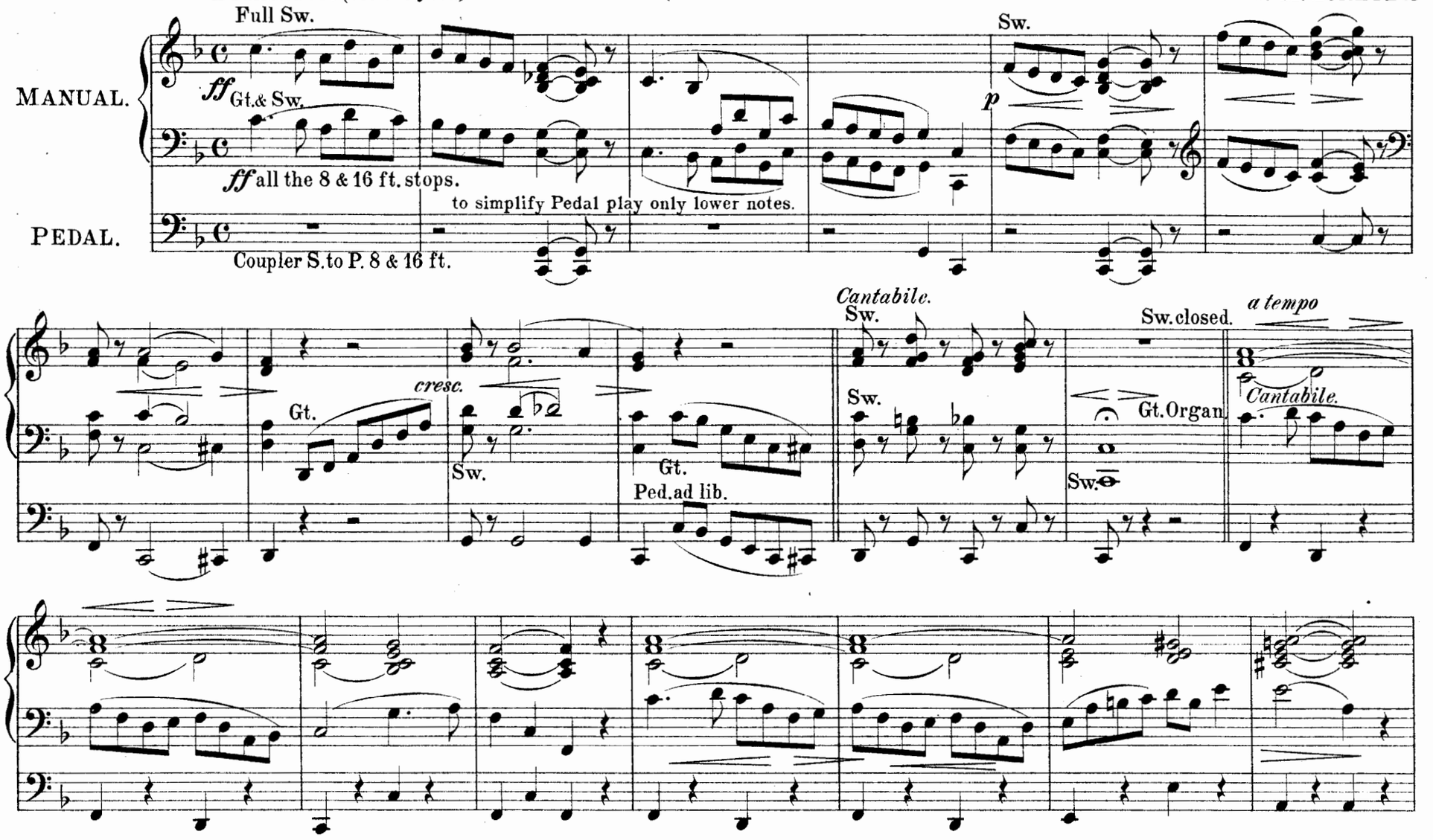

Sw.
Ch.
Gt.
Gt.
mf


dim.
p rall. al fine.
Sw. p 8 ft.

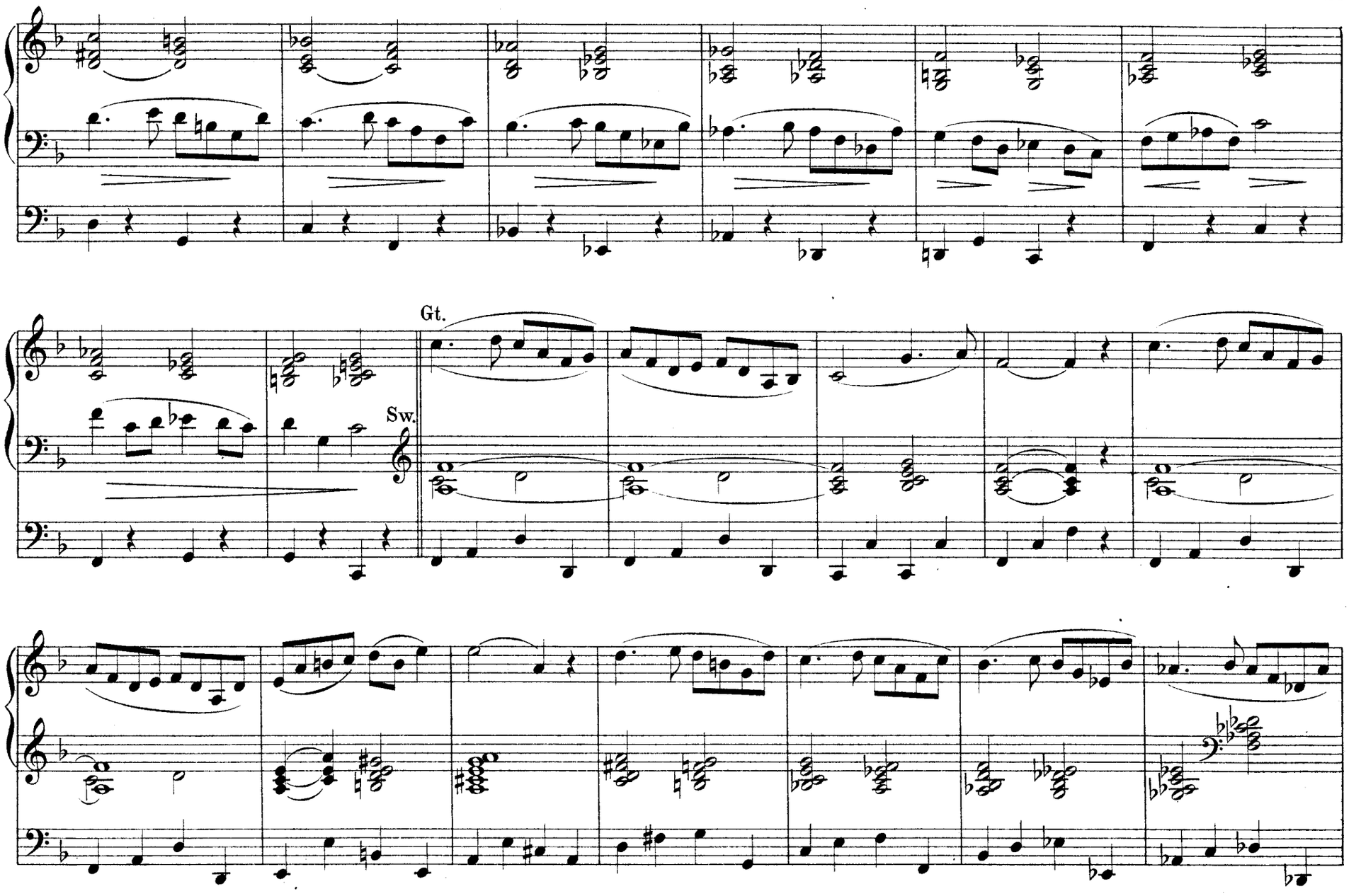
OFFERTOIRE.

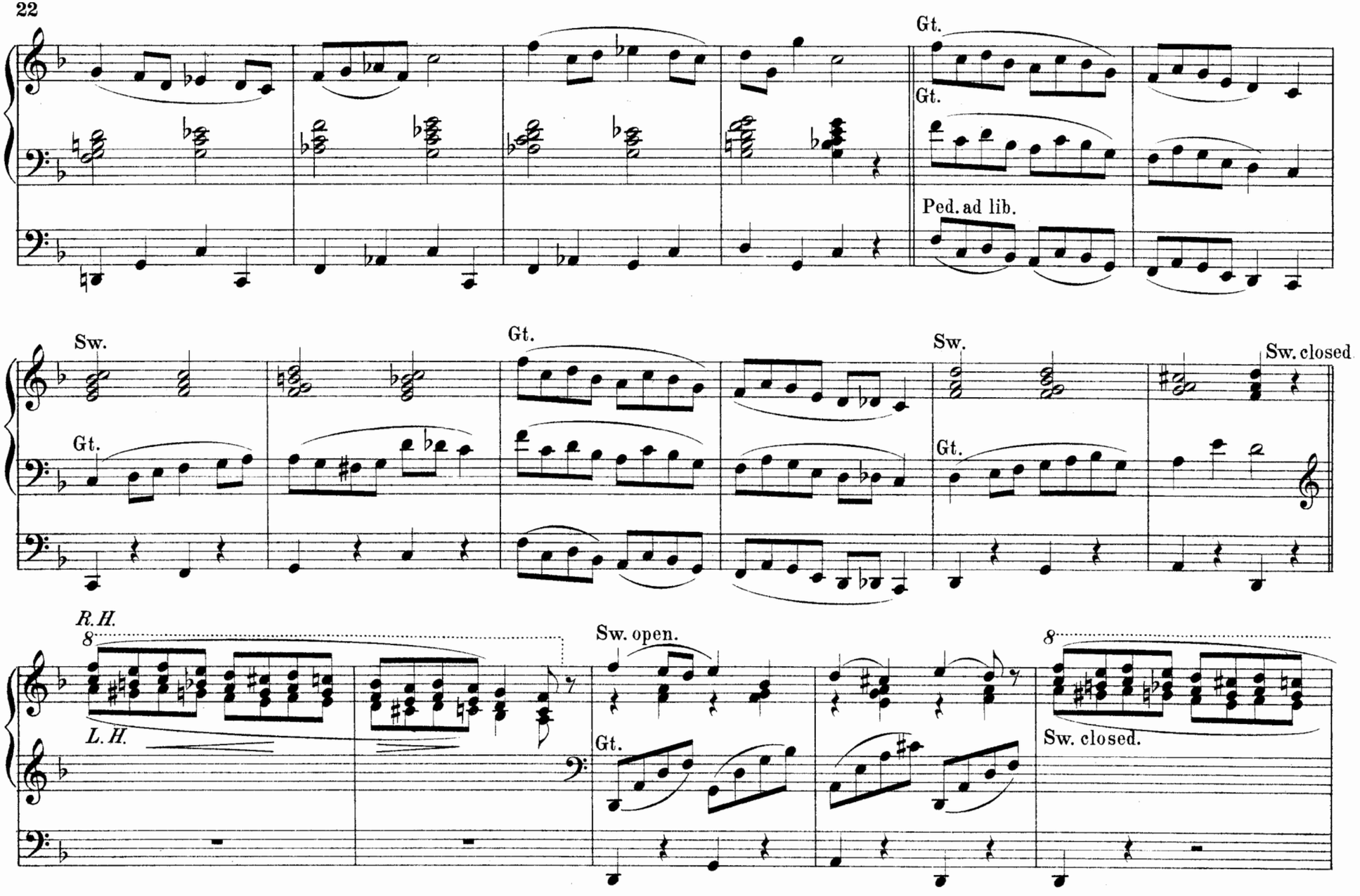
Brilliante. *(not too fast.)*

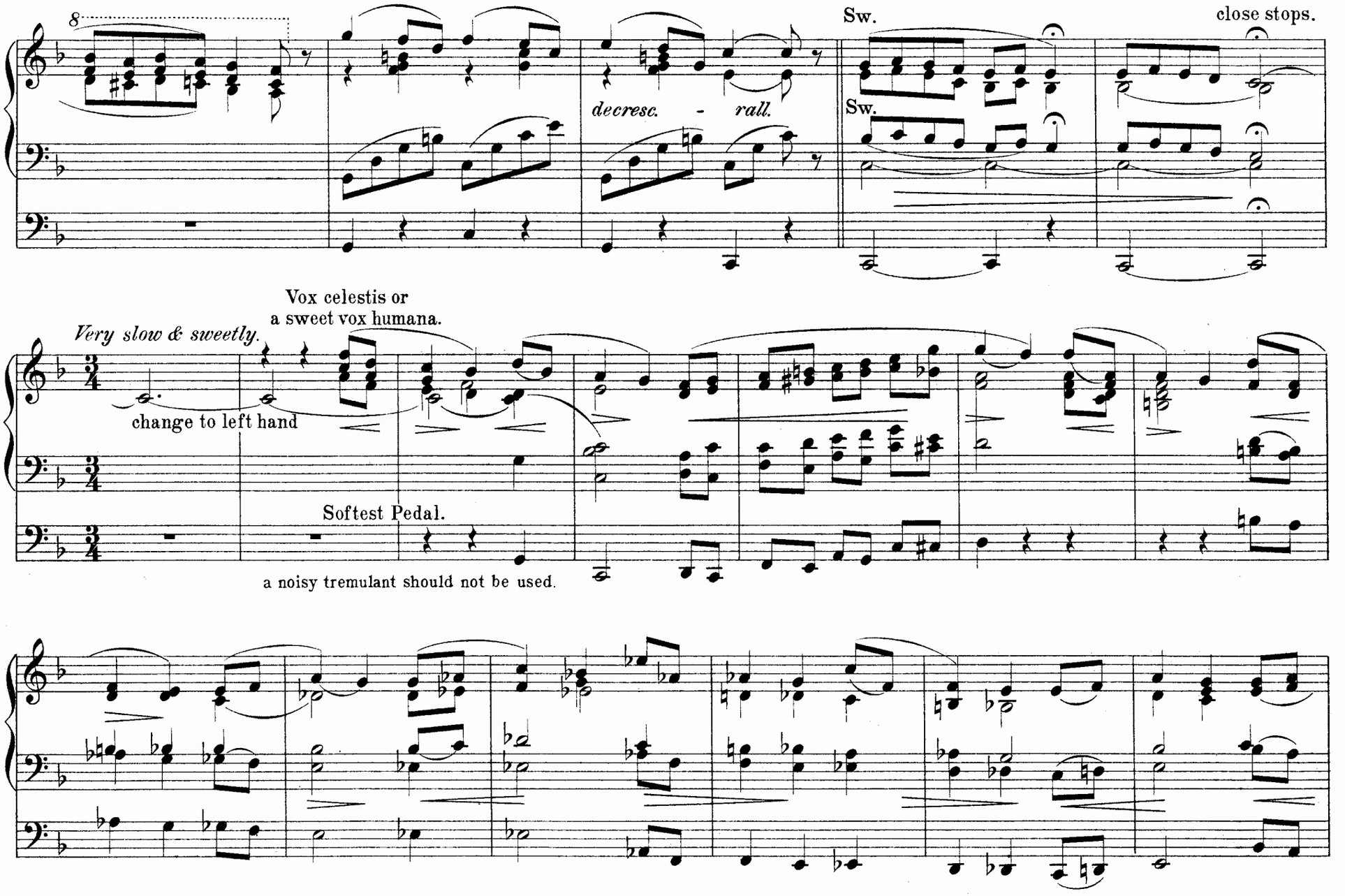
J. M. LORETZ Jr

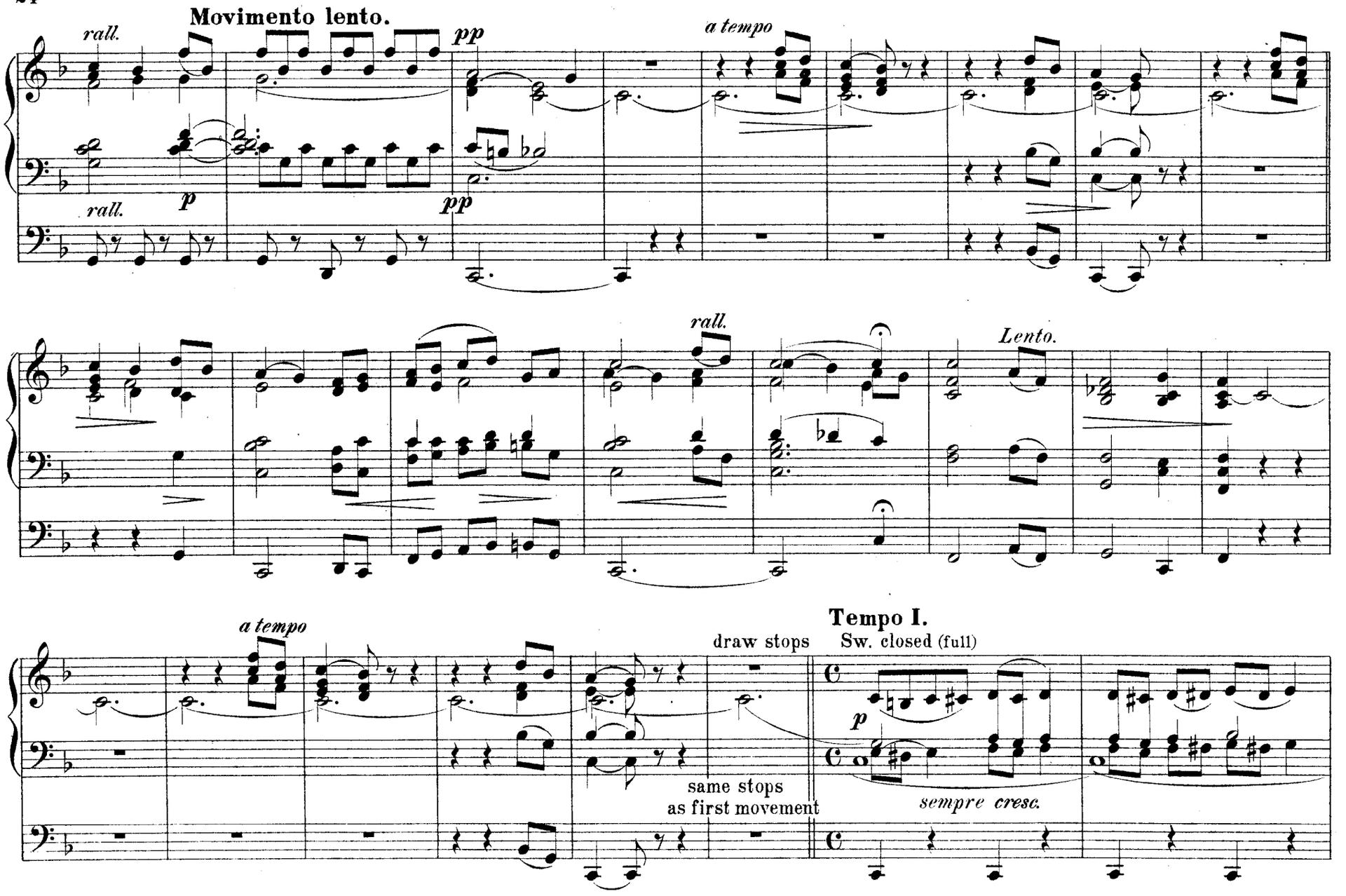


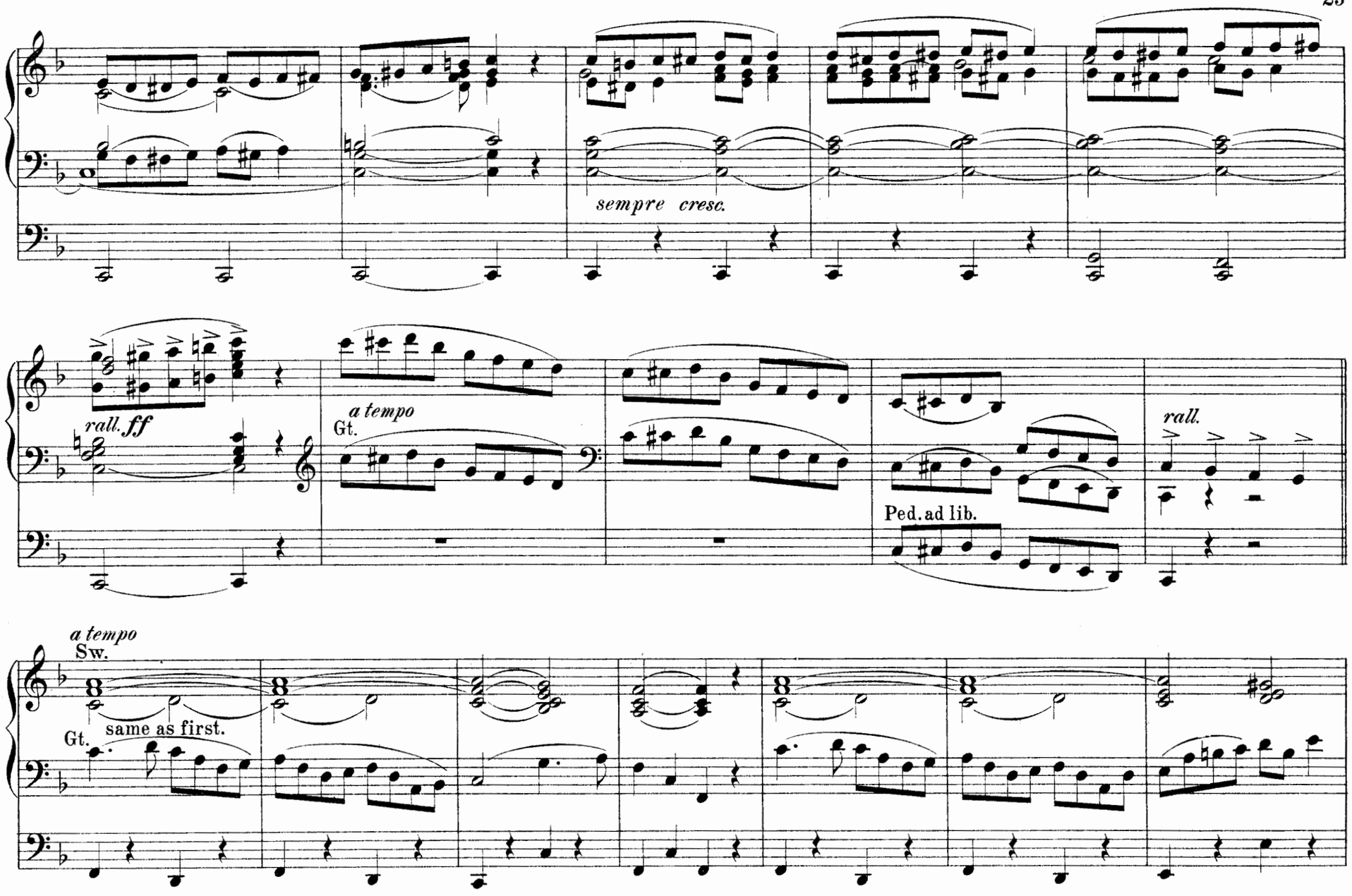
Copyright 1895 by J. B. Millet Company.

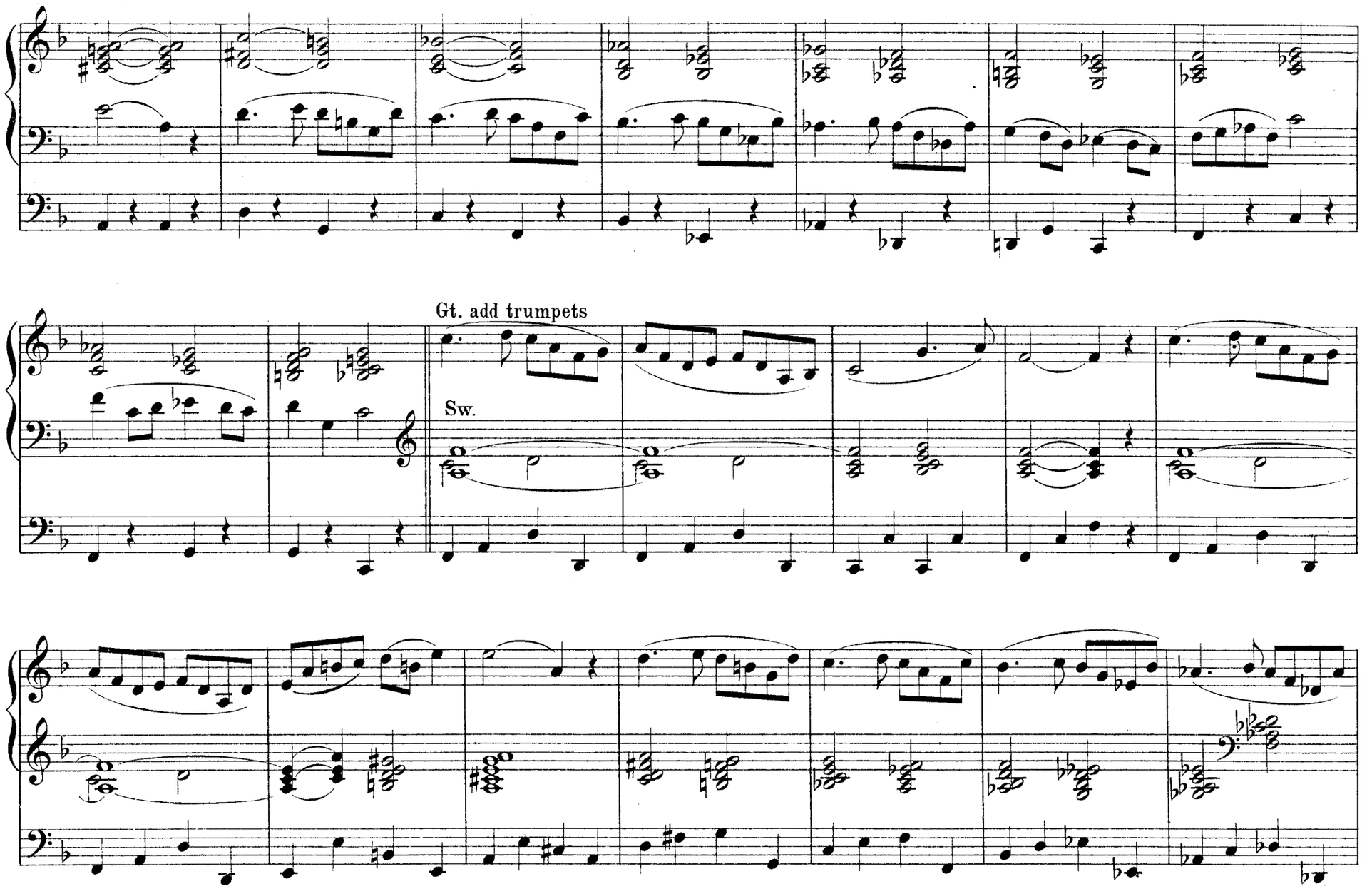

Gt.
Sw.

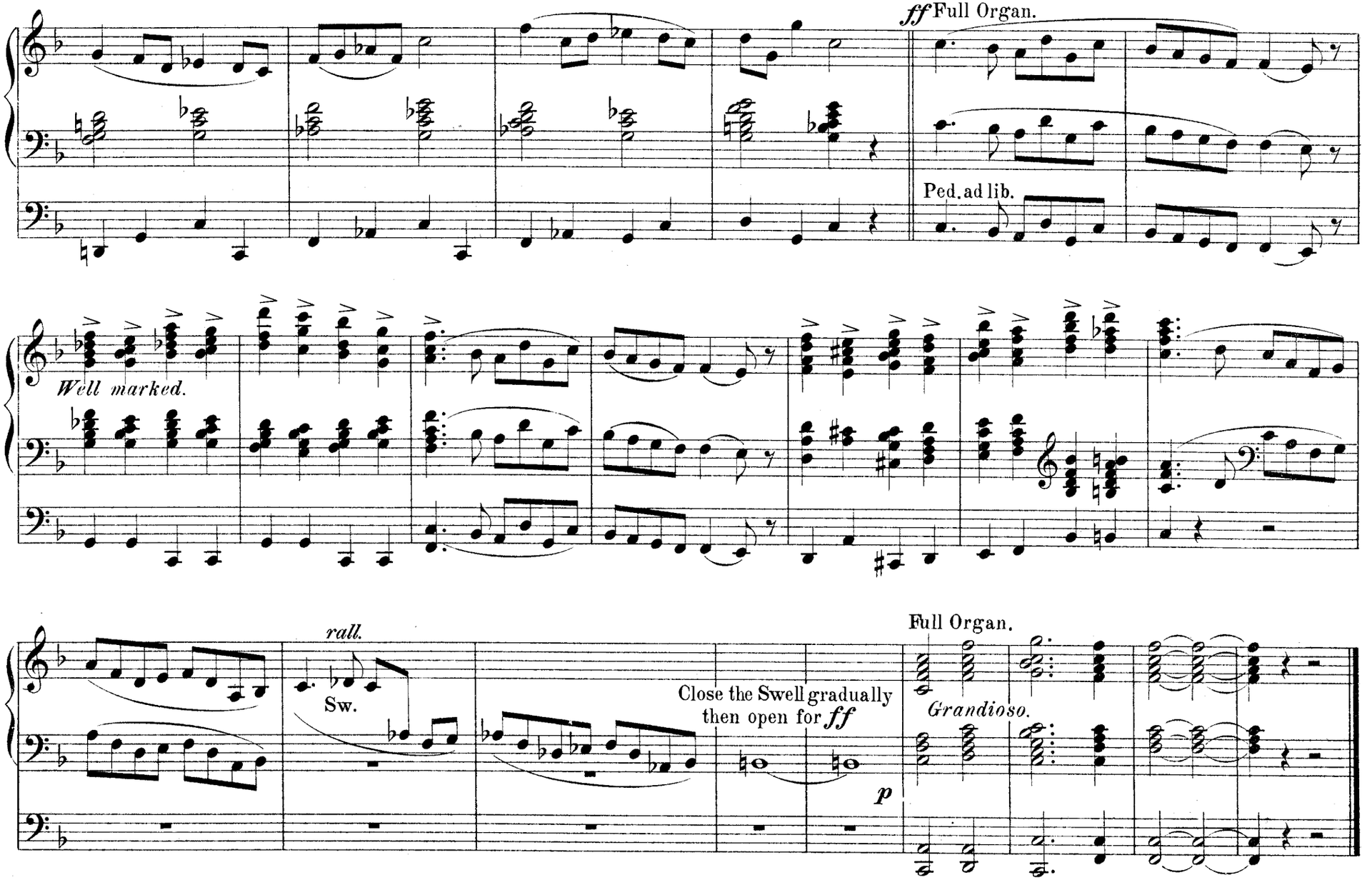

Gt.
Gt.
Ped. ad lib.
Sw.
Gt.
Gt.
Sw.
Gt.
Sw. closed
R.H.
8
L.H.
Sw. open.
Gt.
8
Sw. closed.


8
Sw.
close stops.
decresc. - rall.
Sw.
Vox celestis or
a sweet vox humana.
Very slow & sweetly.
change to left hand
Softest Pedal.
a noisy tremulant should not be used.


Movimento lento.
rall.
pp
a tempo
p
rall.
pp
rall.
Lento.
a tempo
draw stops
Tempo I.
Sw. closed (full)
p
same stops
as first movement
sempre cresc.

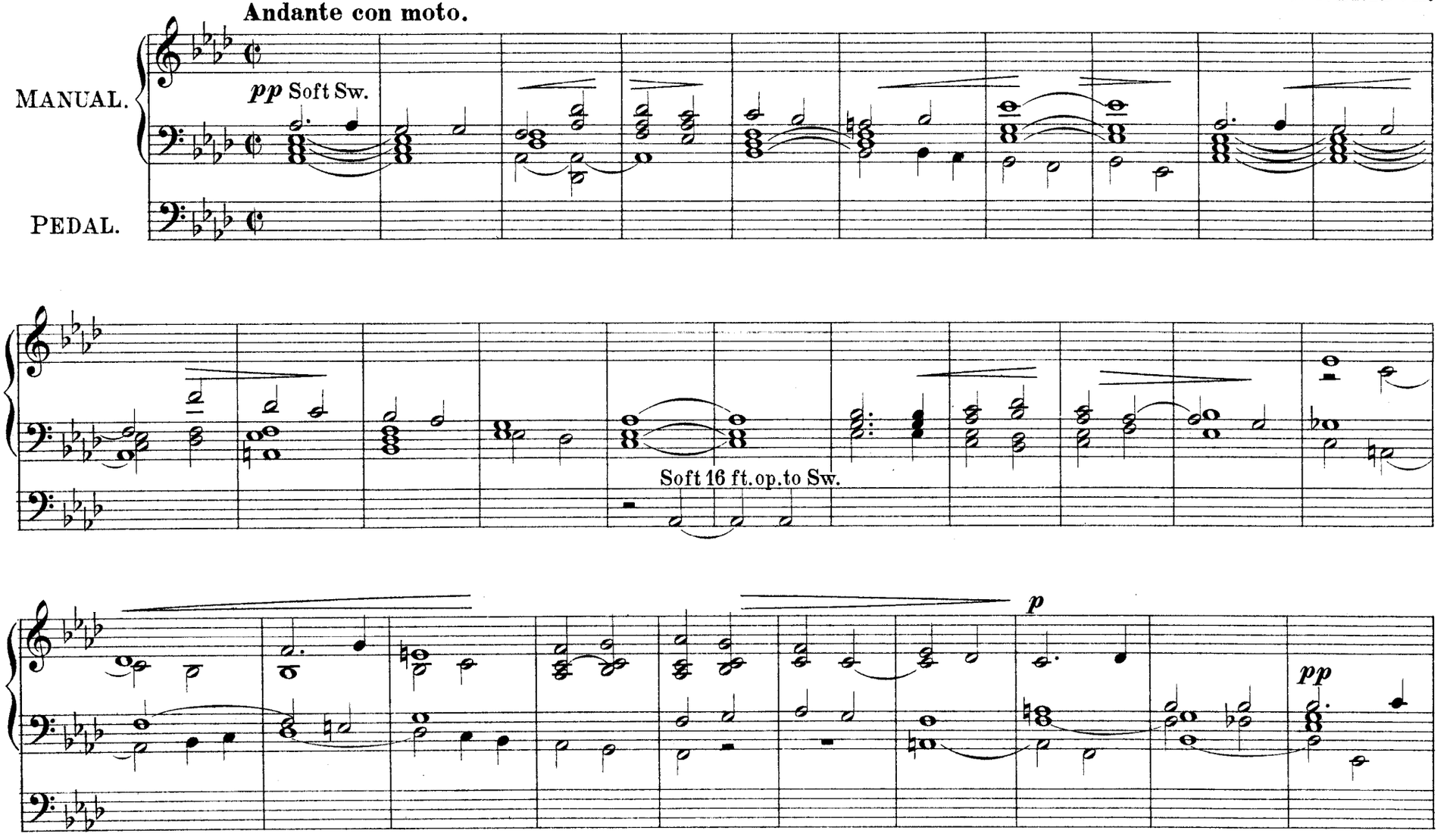

sempre cresc.
rall. ff
a tempo
Gt.
Ped. ad lib.
rall.
a tempo
Sw.
Gt.
same as first.


Gt. add trumpets
Sw.

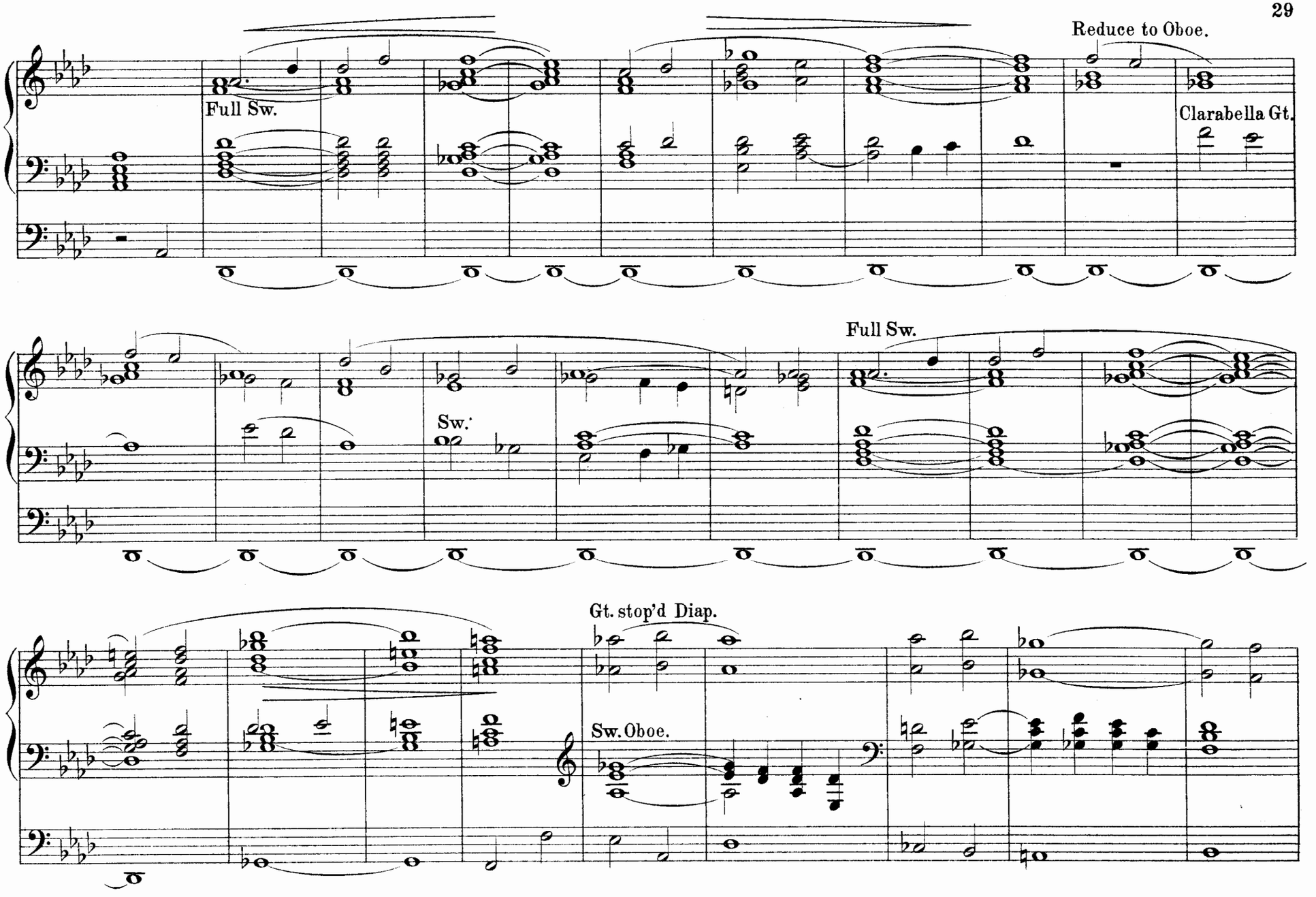

ff Full Organ.
Ped. ad lib.
Well marked.
rall.
Sw.
Close the Swell gradually
then open for ff
p
Full Organ.
Grandioso.

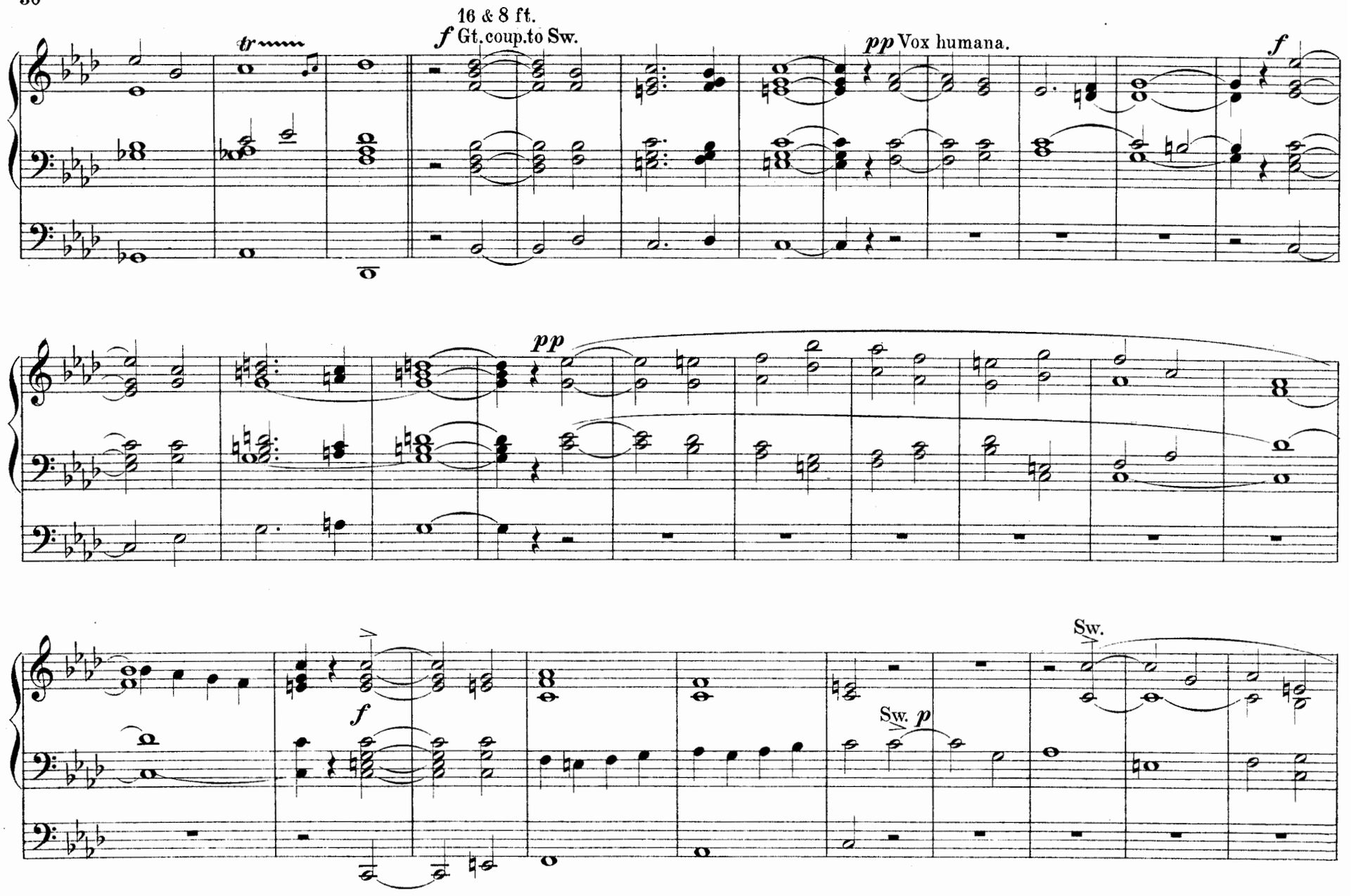
EVENING HYMN.

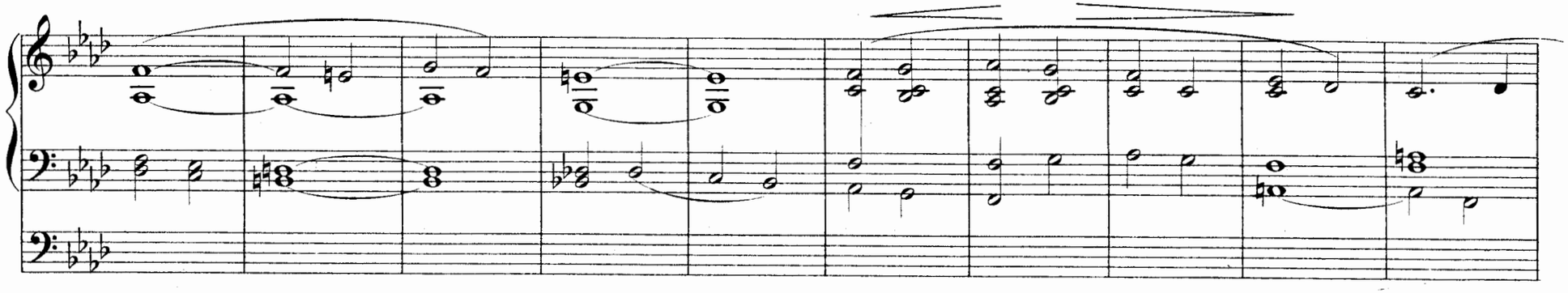
J. C. BRIDGE.

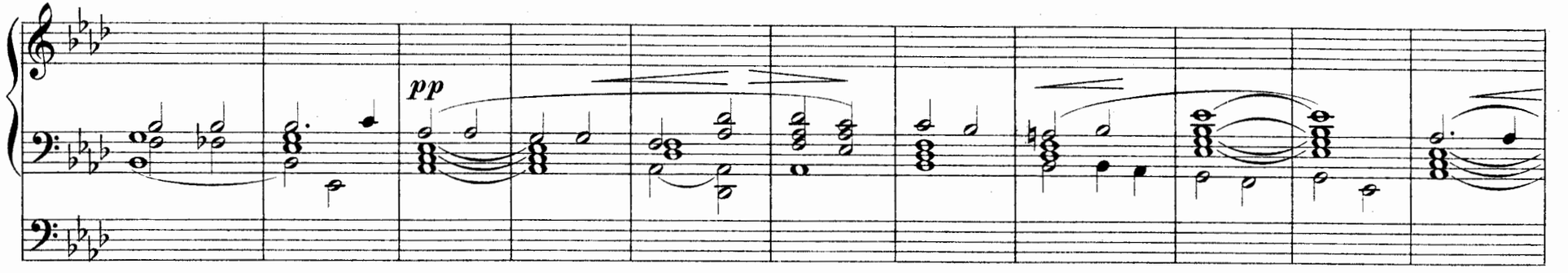


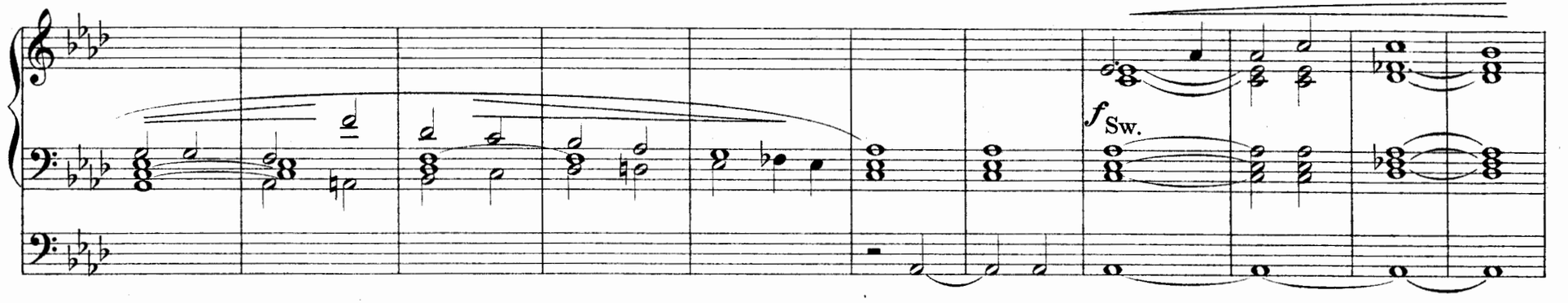
Copyright 1895 by J. B. Millet Company.


Full Sw.
Reduce to Oboe.
Clarabella Gt.
Sw.
Full Sw.
Gt. stop'd Diap.
Sw. Oboe.

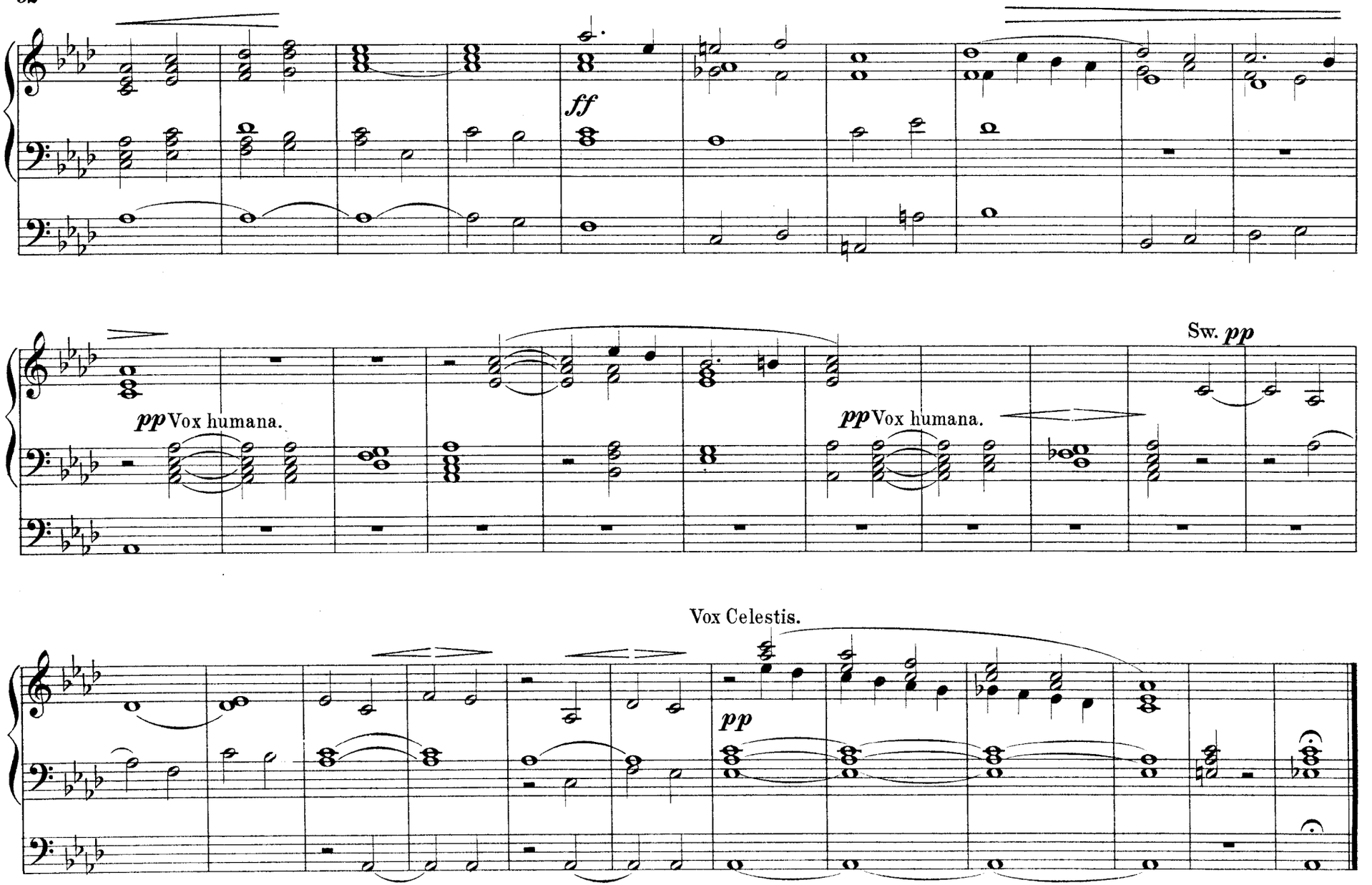

16 & 8 ft.
f Gt. coup. to Sw.
pp Vox humana.
f
pp
f
Sw.
Sw. p







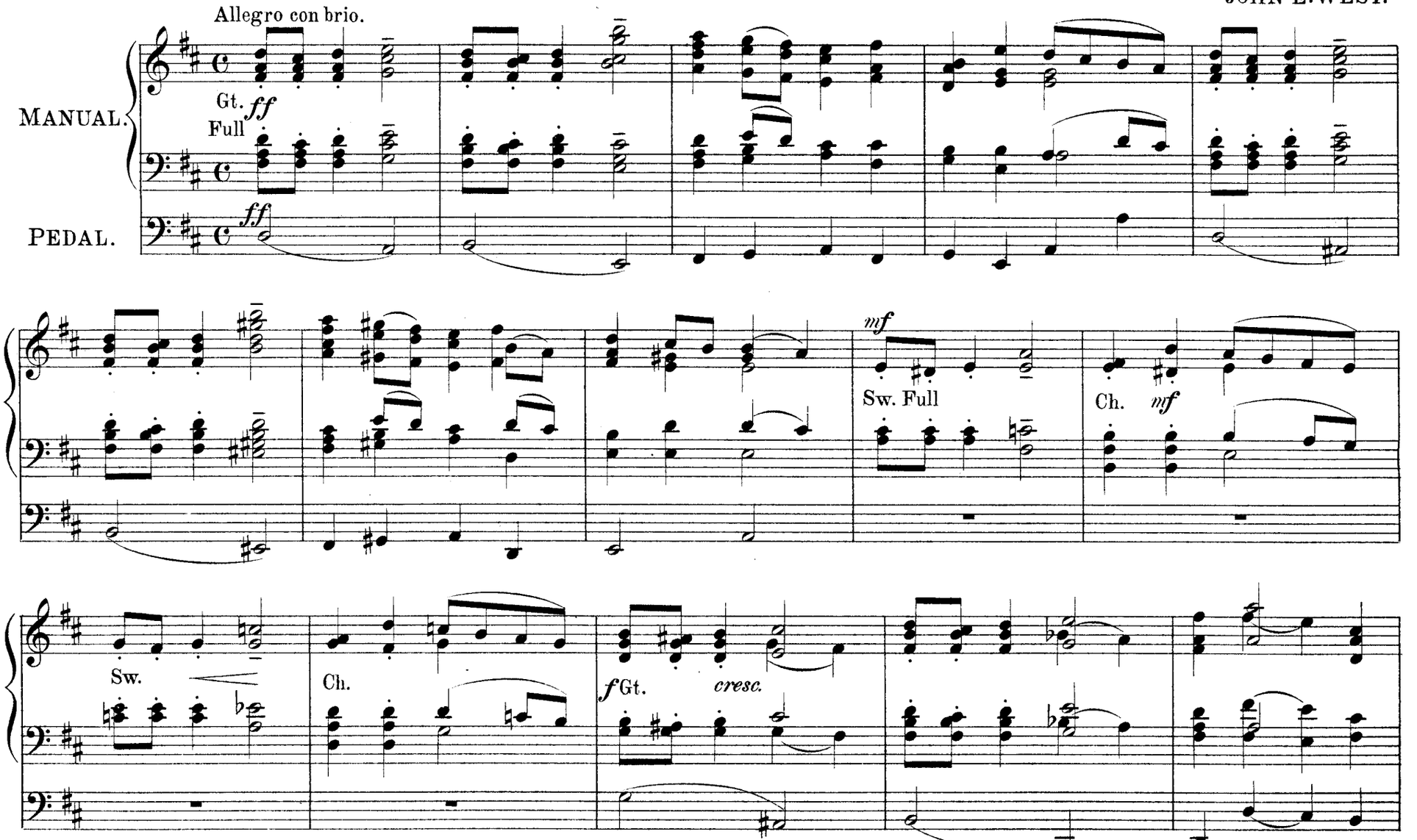
178054


ff
pp Vox humana.
pp Vox humana.
Sw. pp
Vox Celestis.
pp

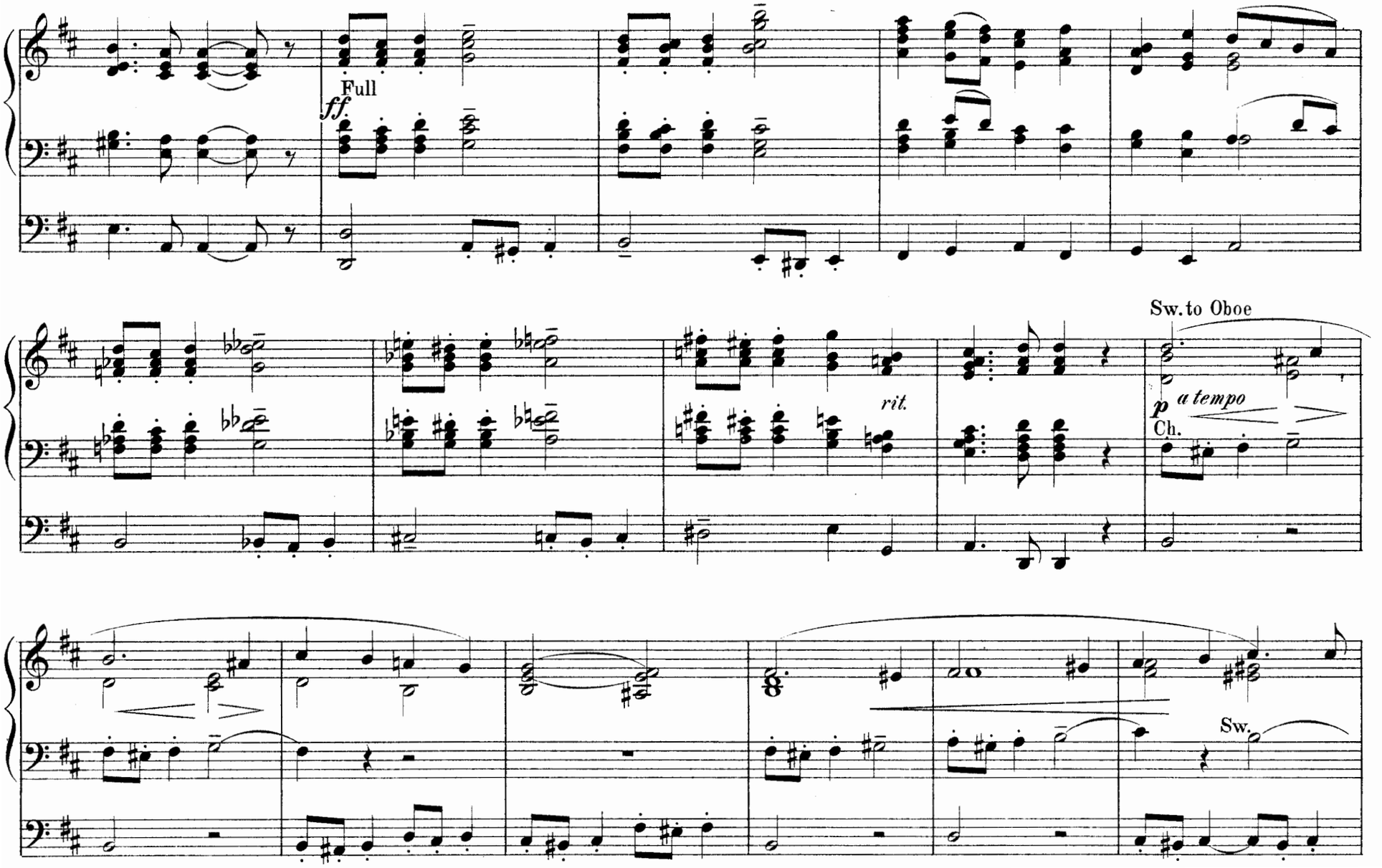
To Mr Gerrit Smith.

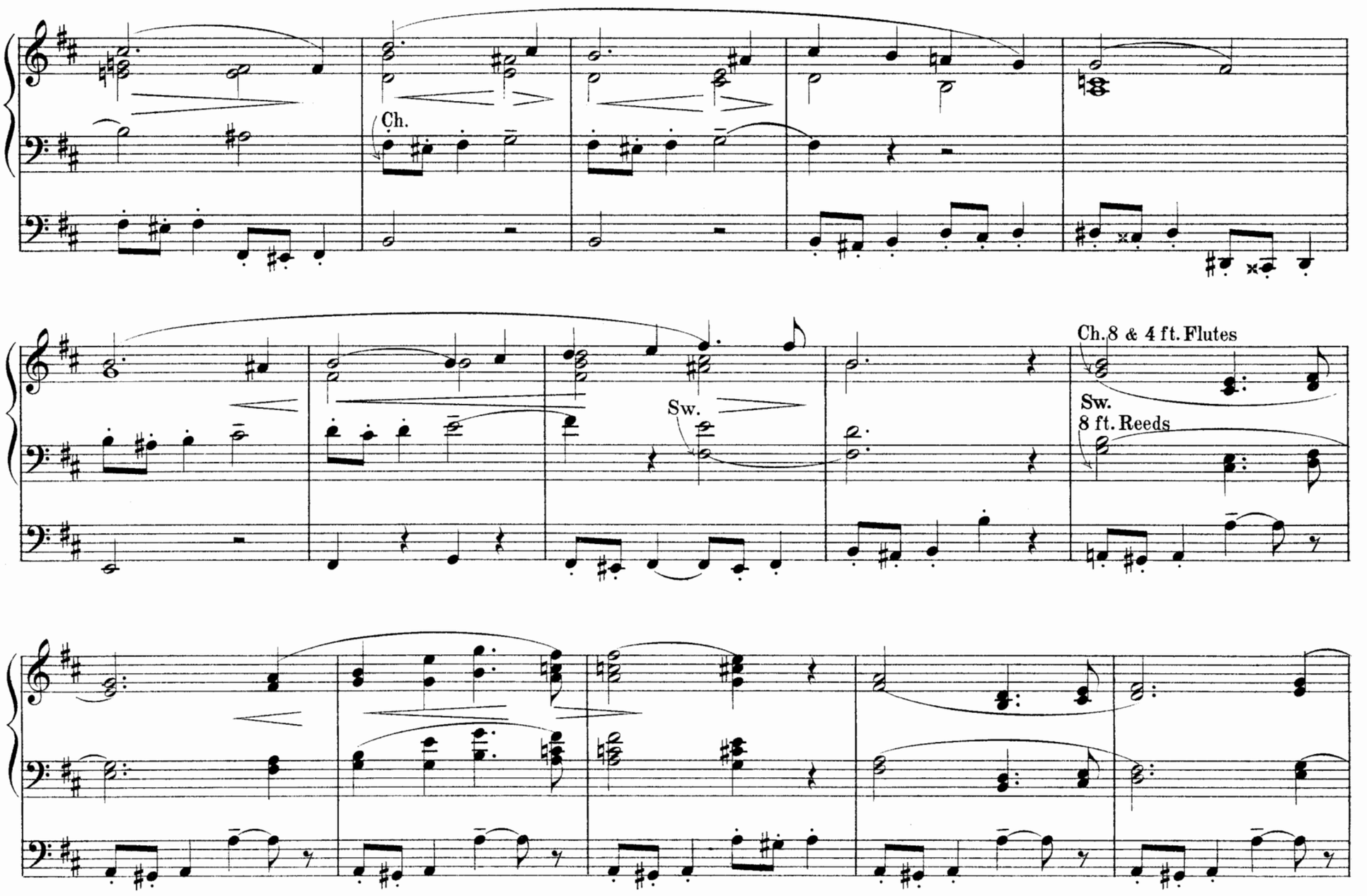
FESTAL SONG.

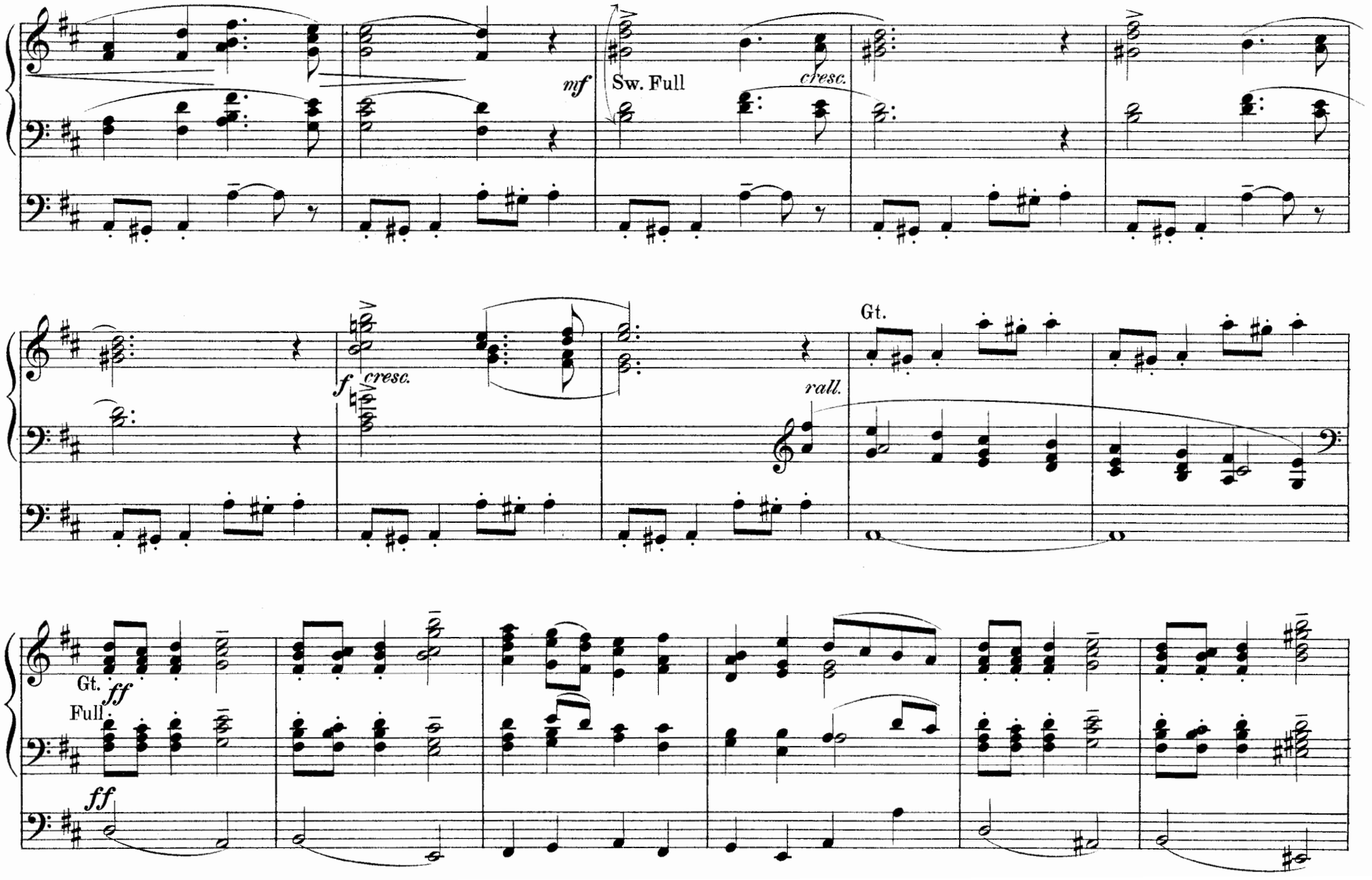
JOHN E. WEST.

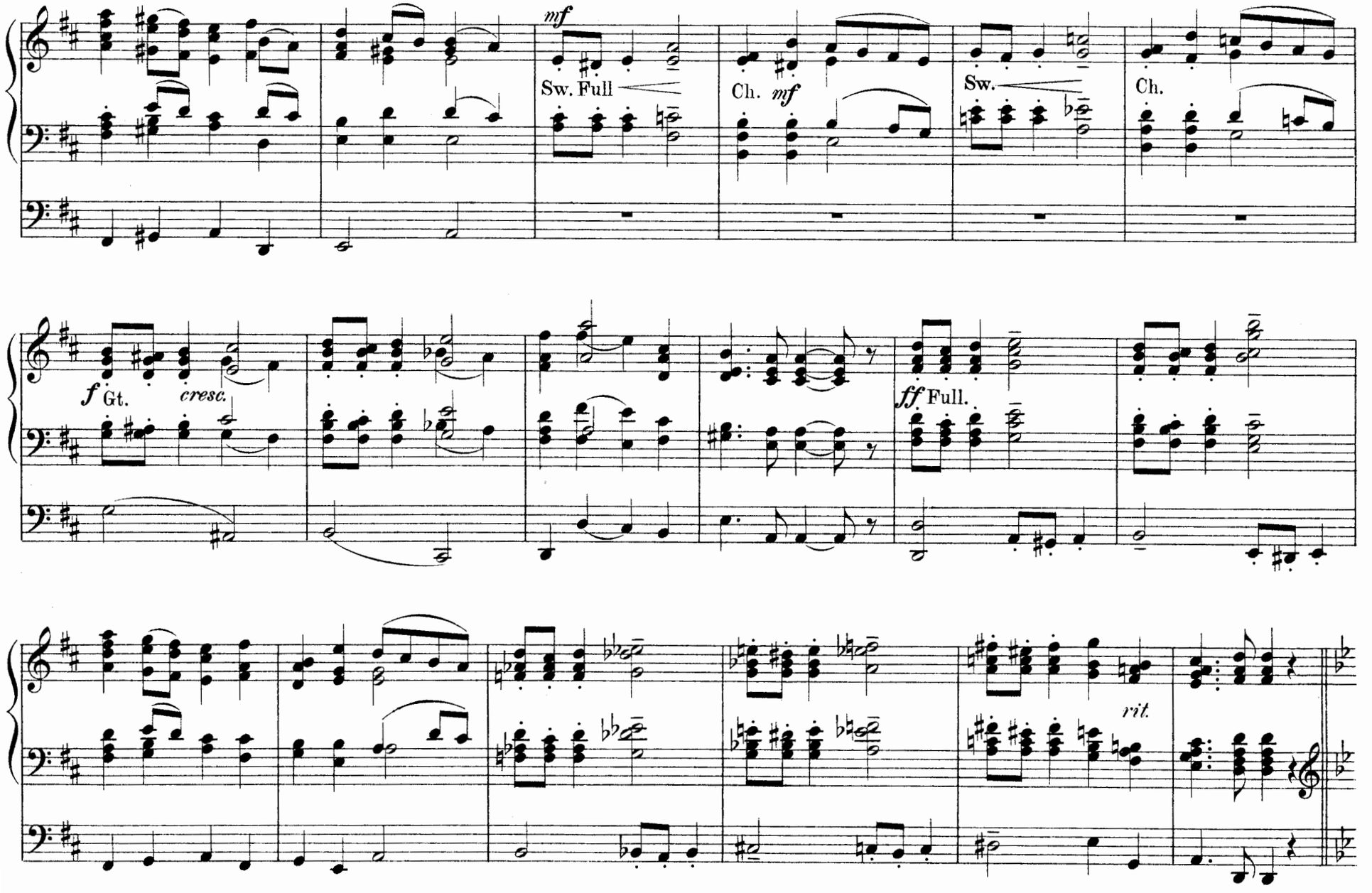


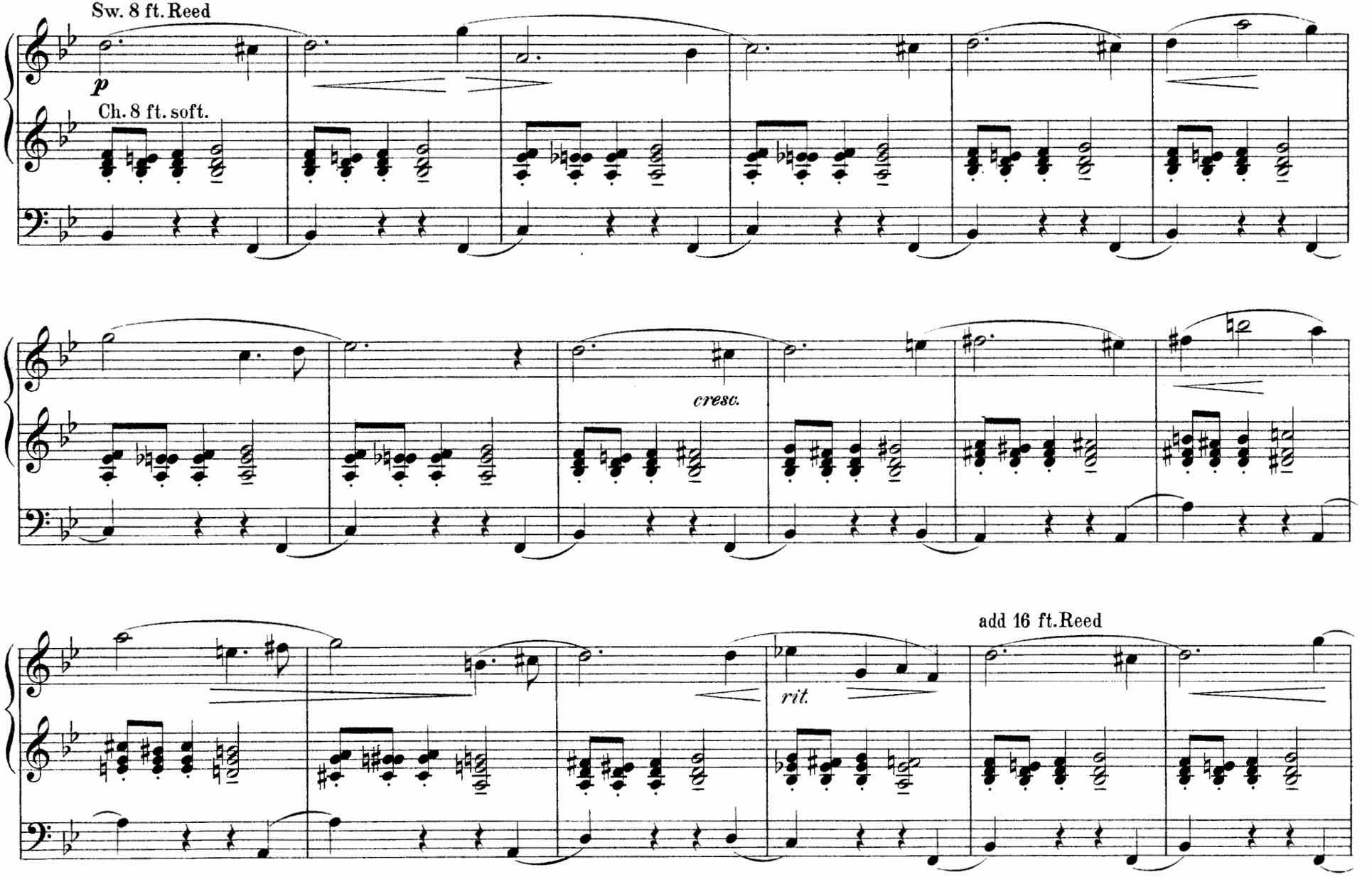
Copyright 1895 by J.B. Millet Company.

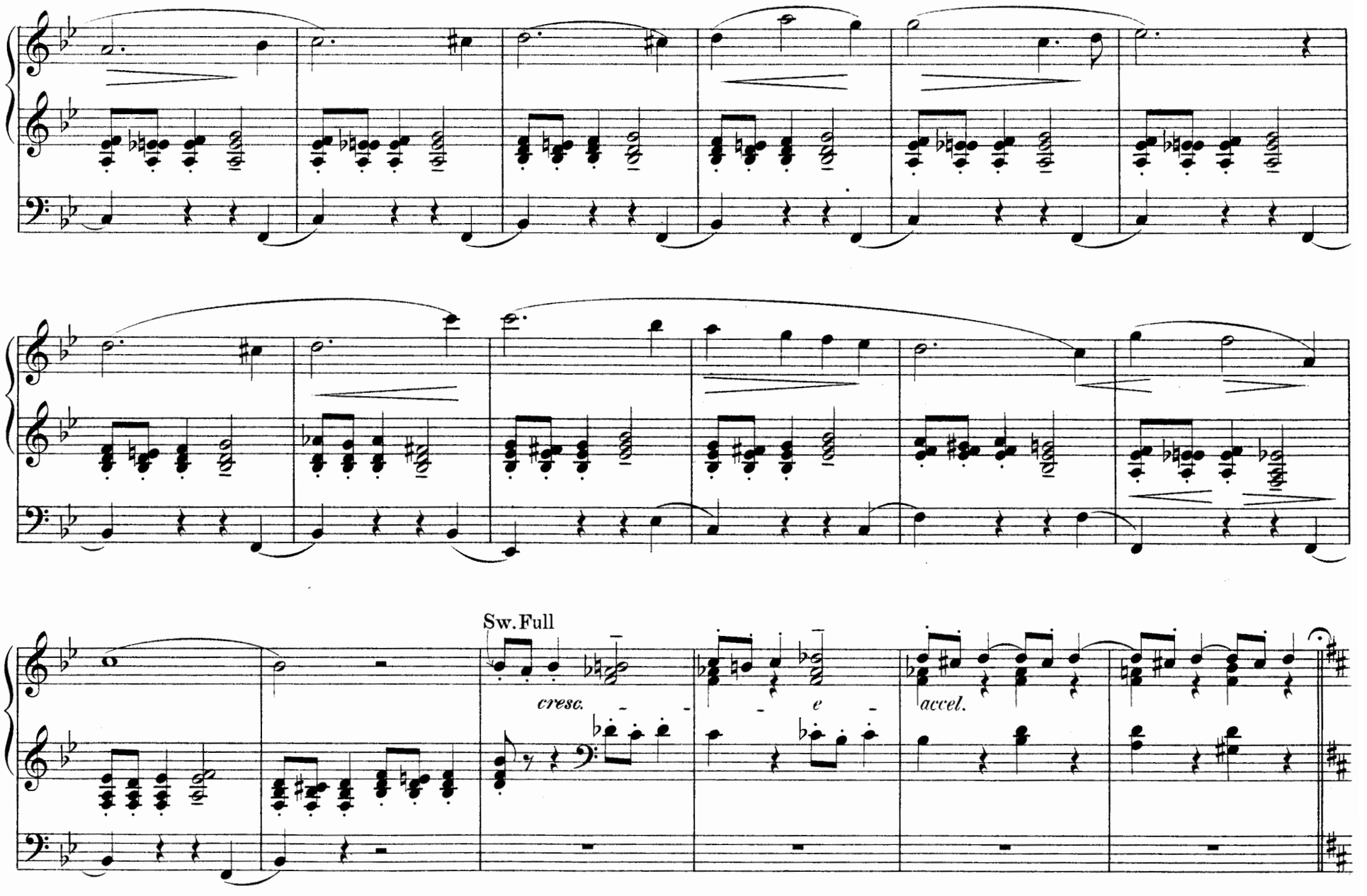

Full
ff
rit.
Sw. to Oboe
p
a tempo
Ch.
Sw.

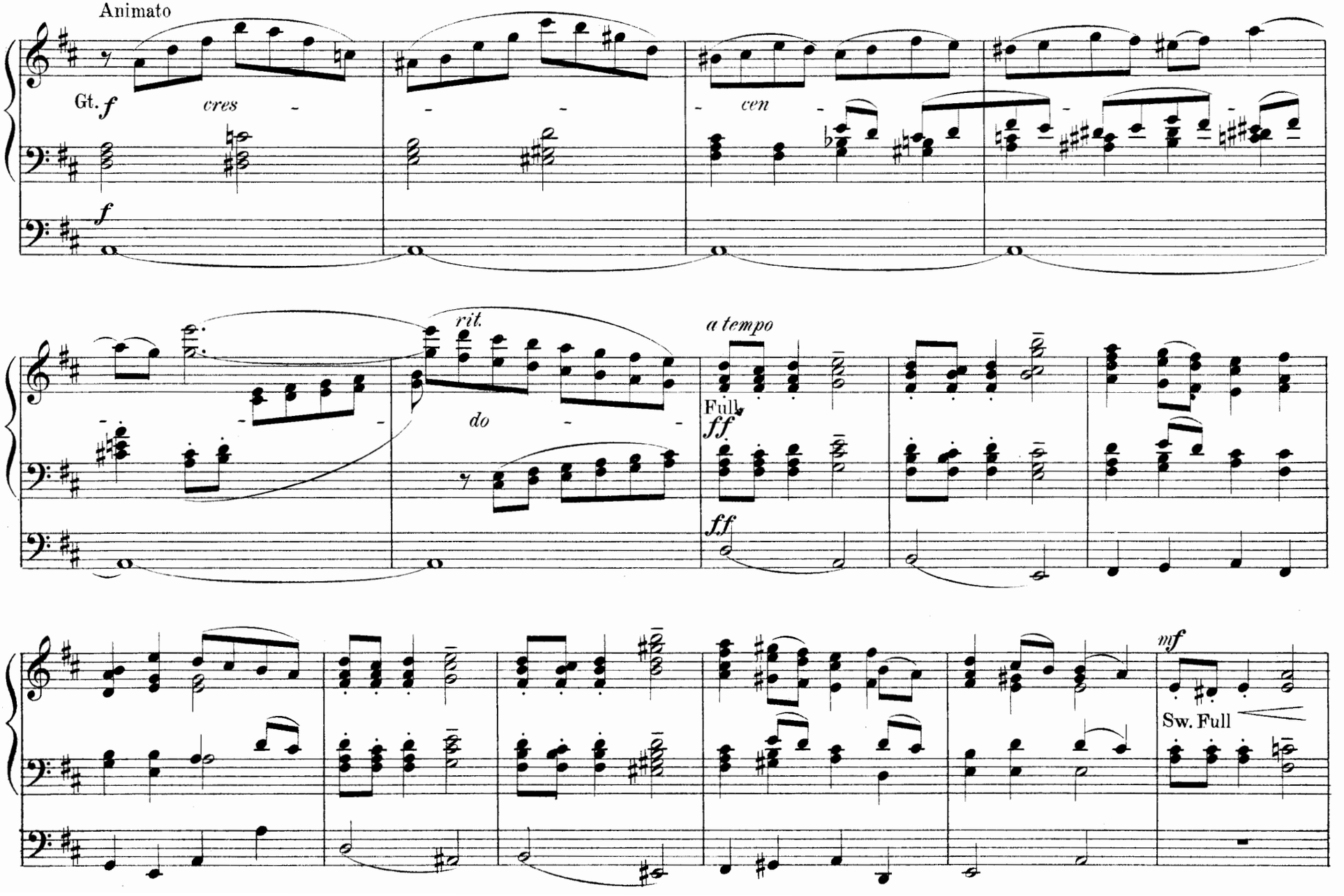

Ch.
Sw.
Ch. 8 & 4 ft. Flutes
Sw.
8 ft. Reeds

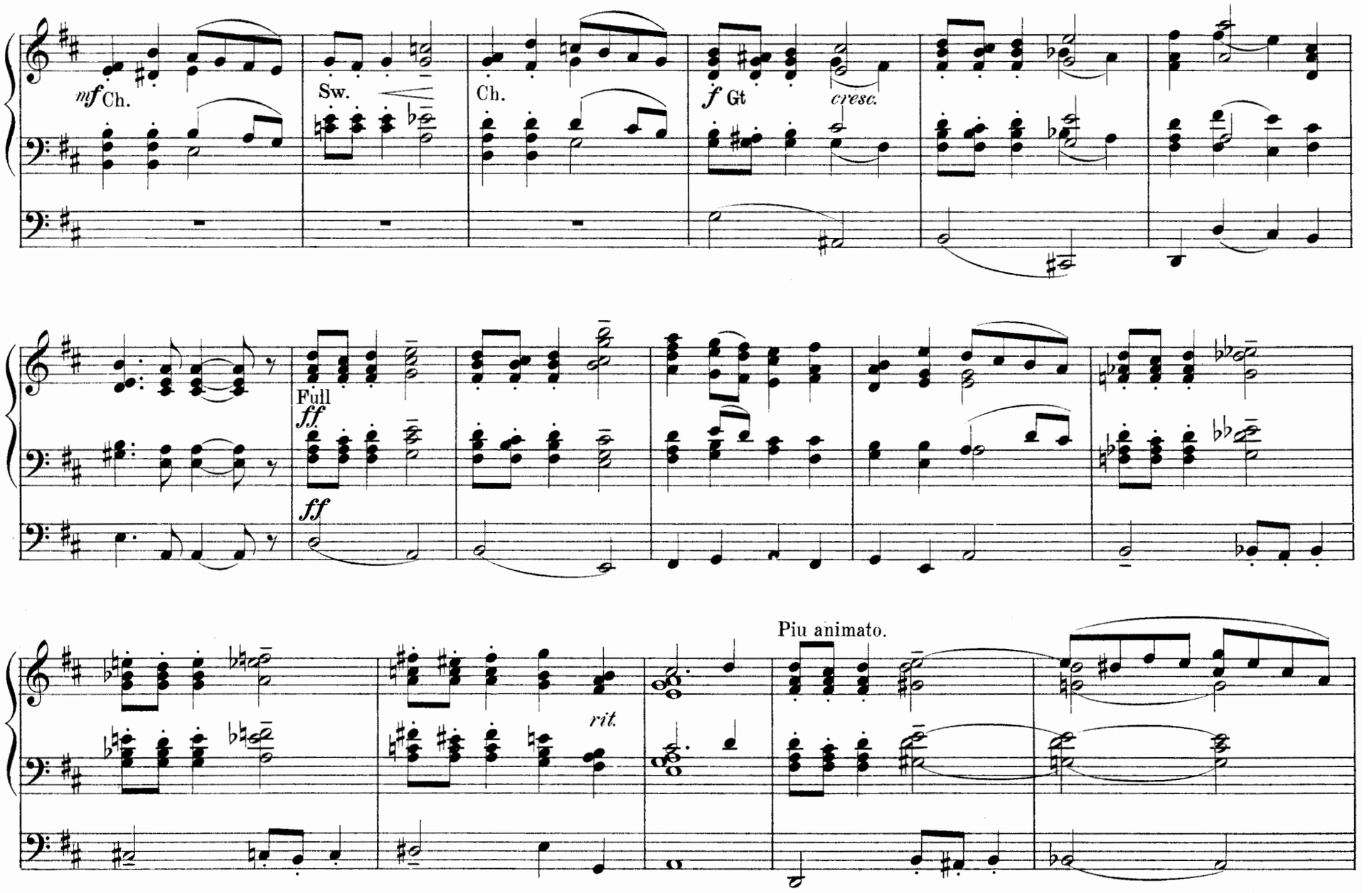

mf
Sw. Full
cresc.
f
cresc.
rall.
Gt.
Gt.
ff
Full
ff

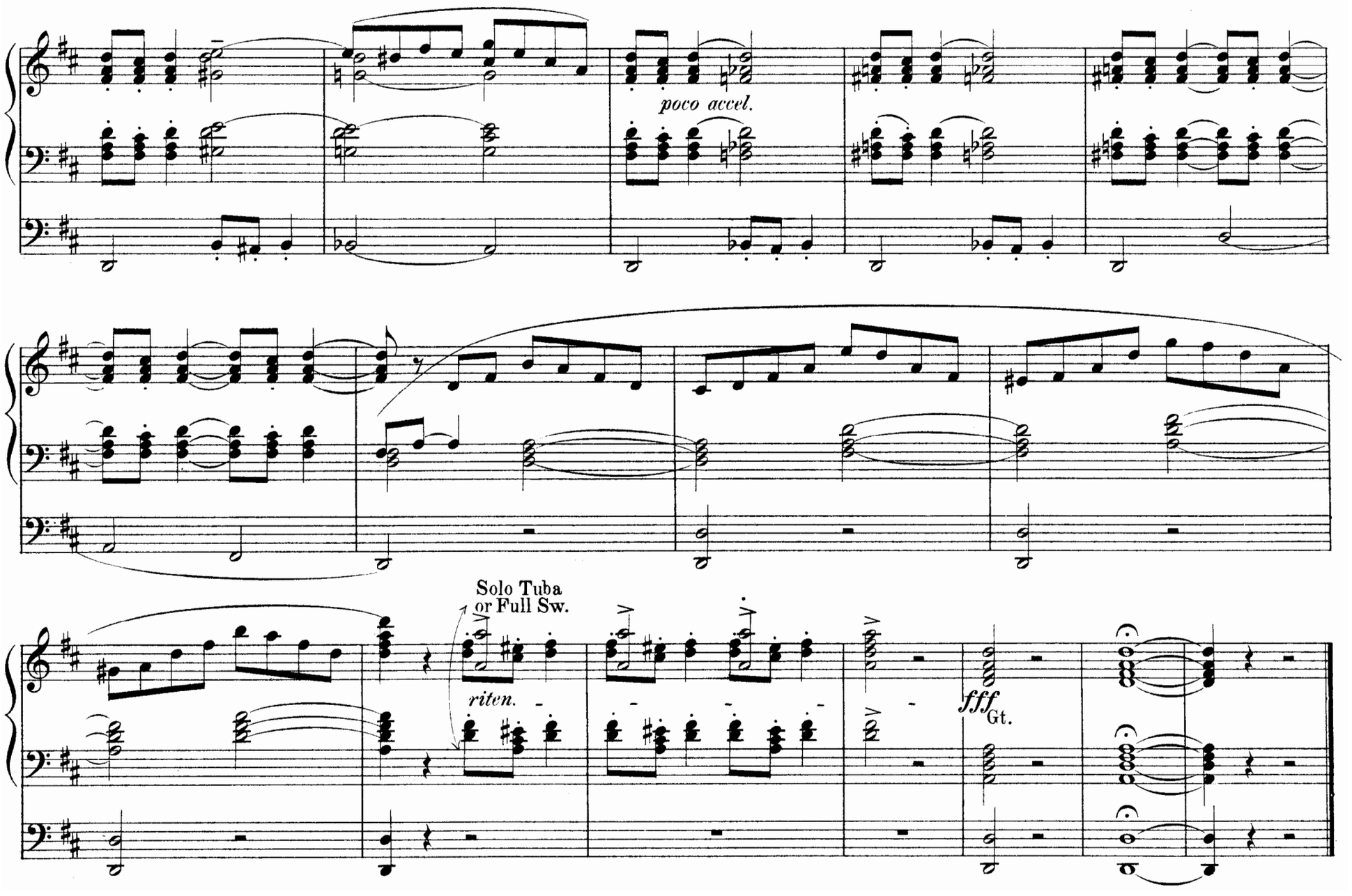

mf
Sw. Full
Ch. mf
Sw.
Ch.
f Gt.
cresc.
ff Full.
rit.


Sw. 8 ft. Reed
p
Ch. 8 ft. soft.
cresc.
rit.
add 16 ft. Reed


Sw. Full
cresc.
e
accel.

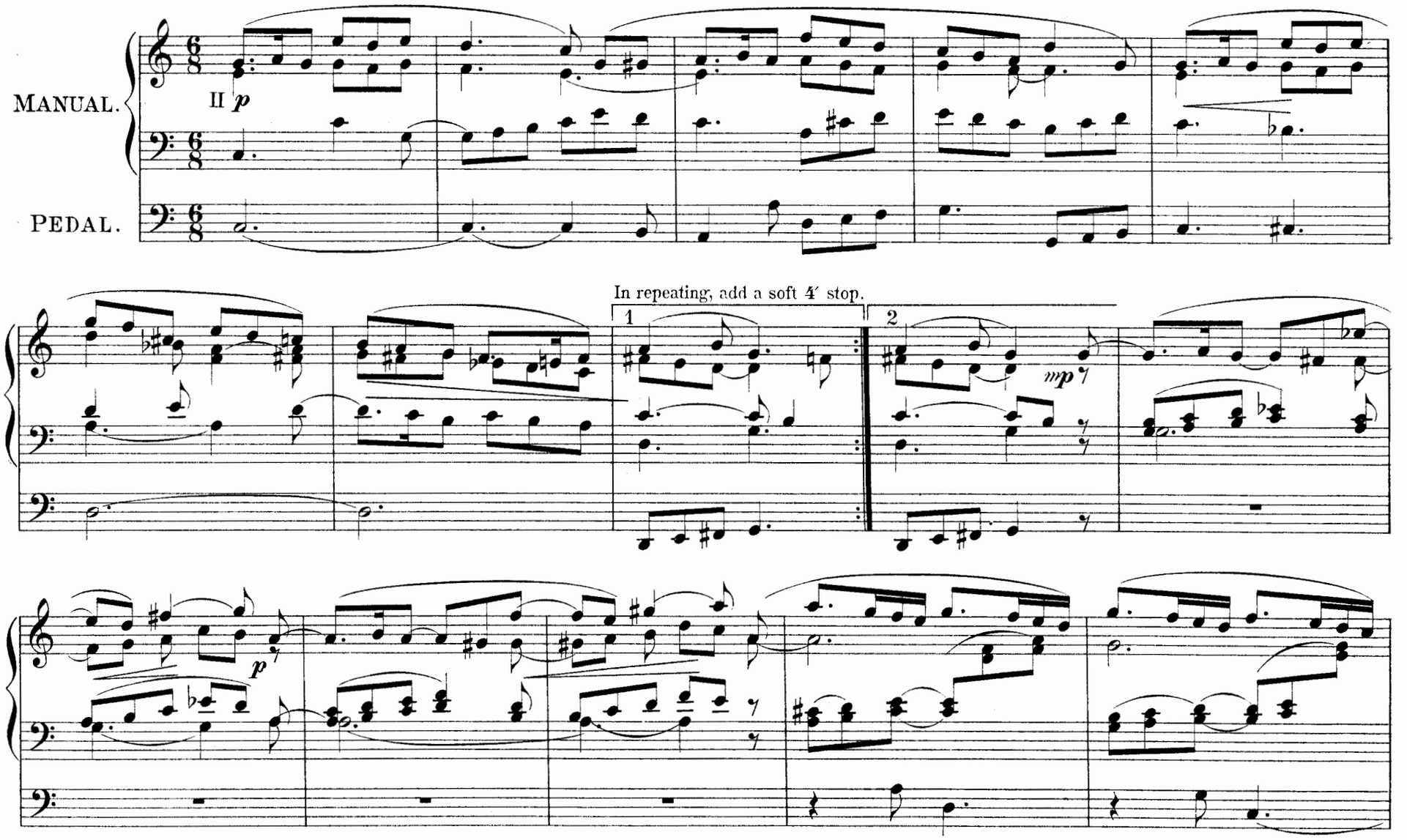

Animato
Gt. f
cres
cen
f
rit.
do
a tempo
Full
ff
ff
mf
Sw. Full


mf Ch.
Sw.
Ch.
f Gt
cresc.
Full
ff
ff
rit.
Piu animato.

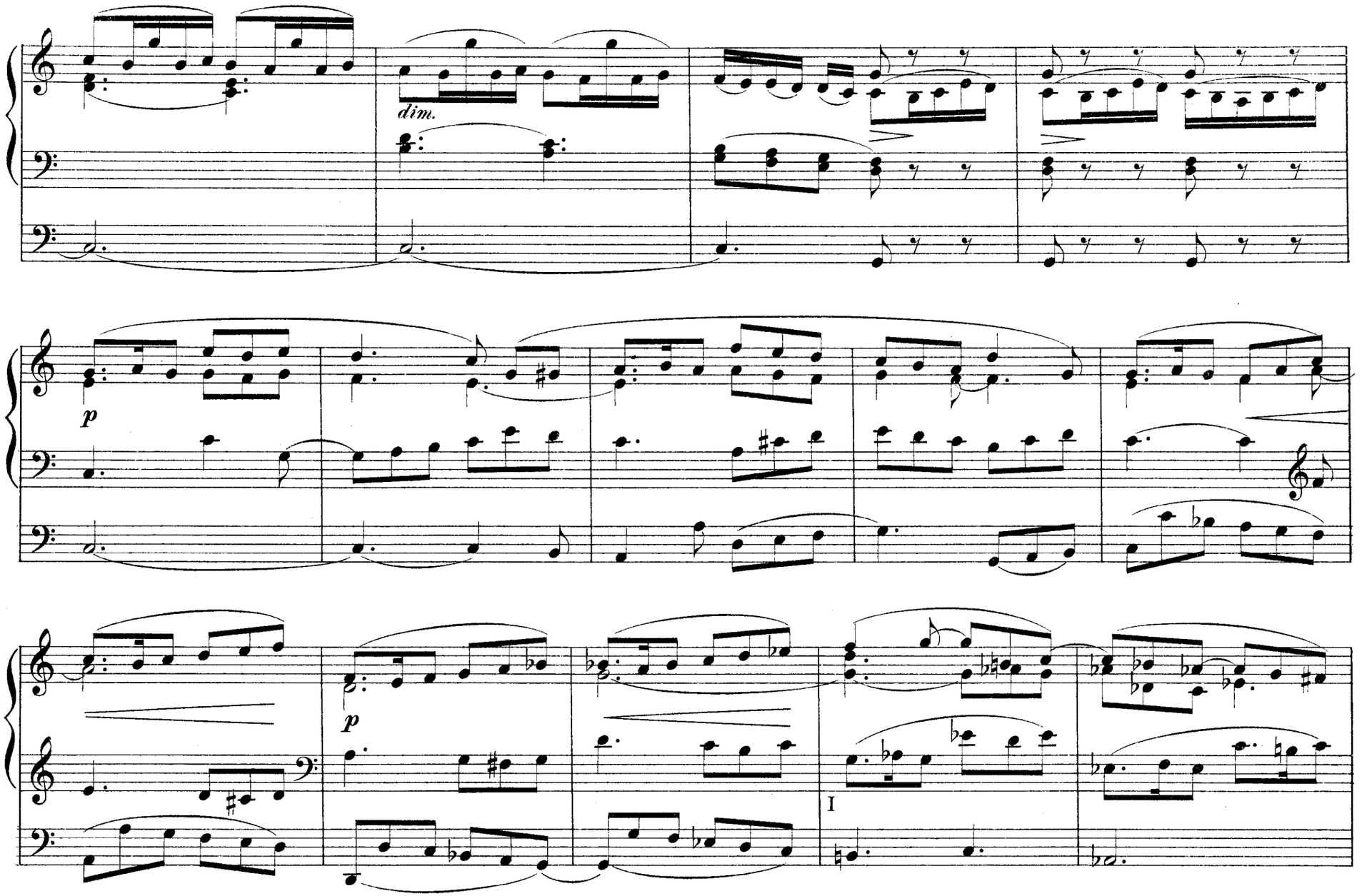

poco accel.
Solo Tuba
or Full Sw.
riten.
fff
Gt.

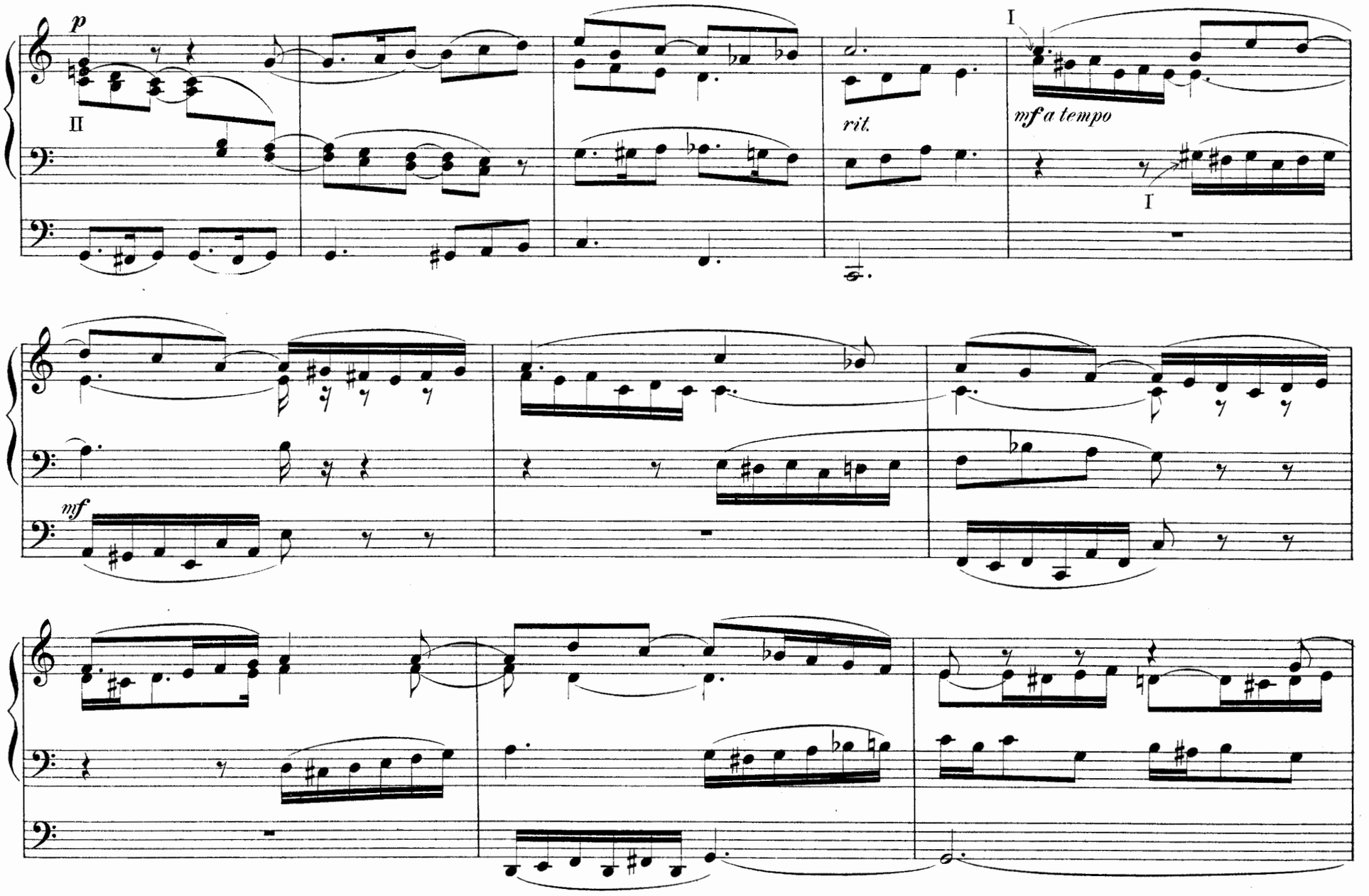
ANDANTINO.

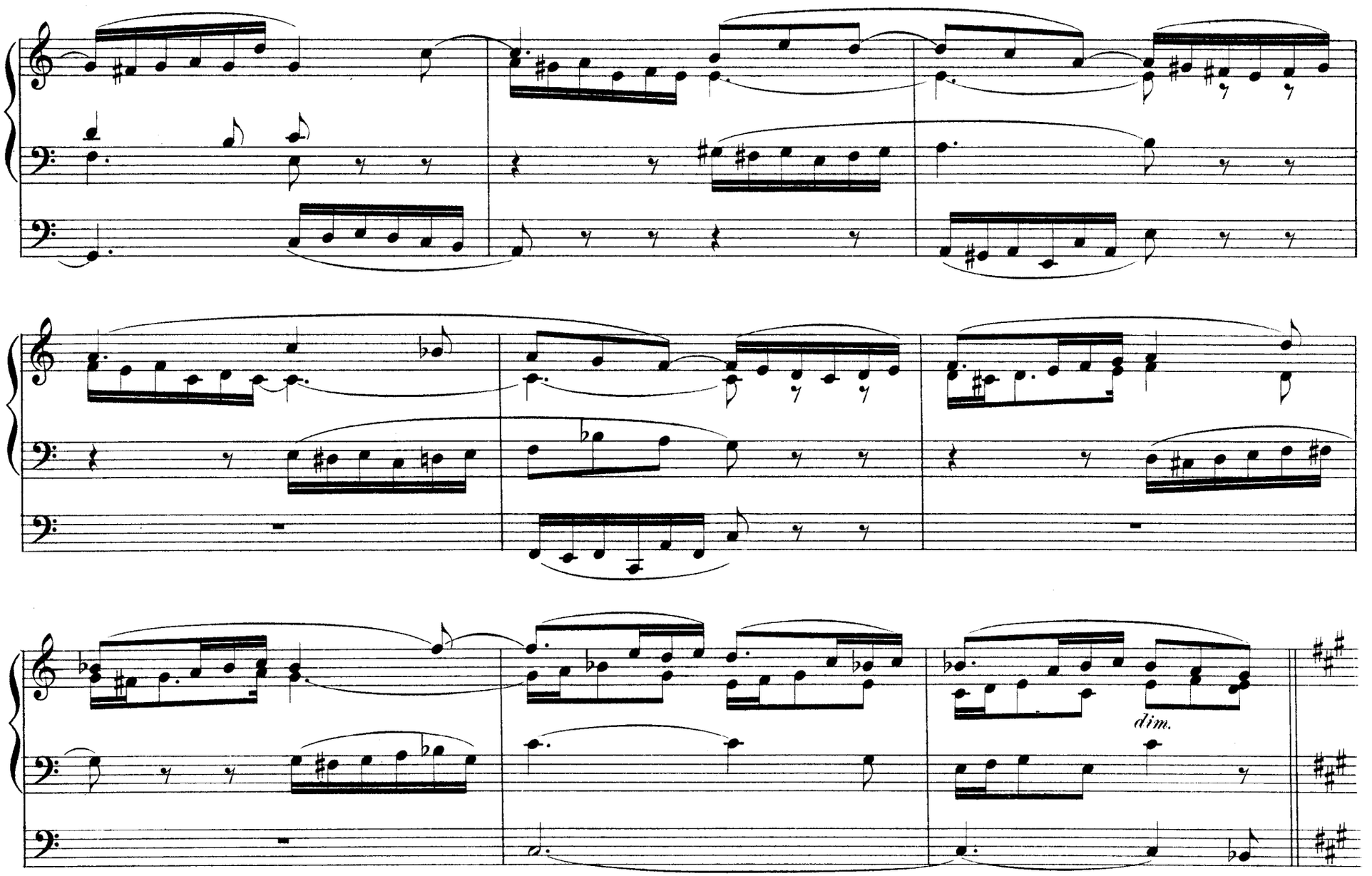
HENRY M. DUNHAM.

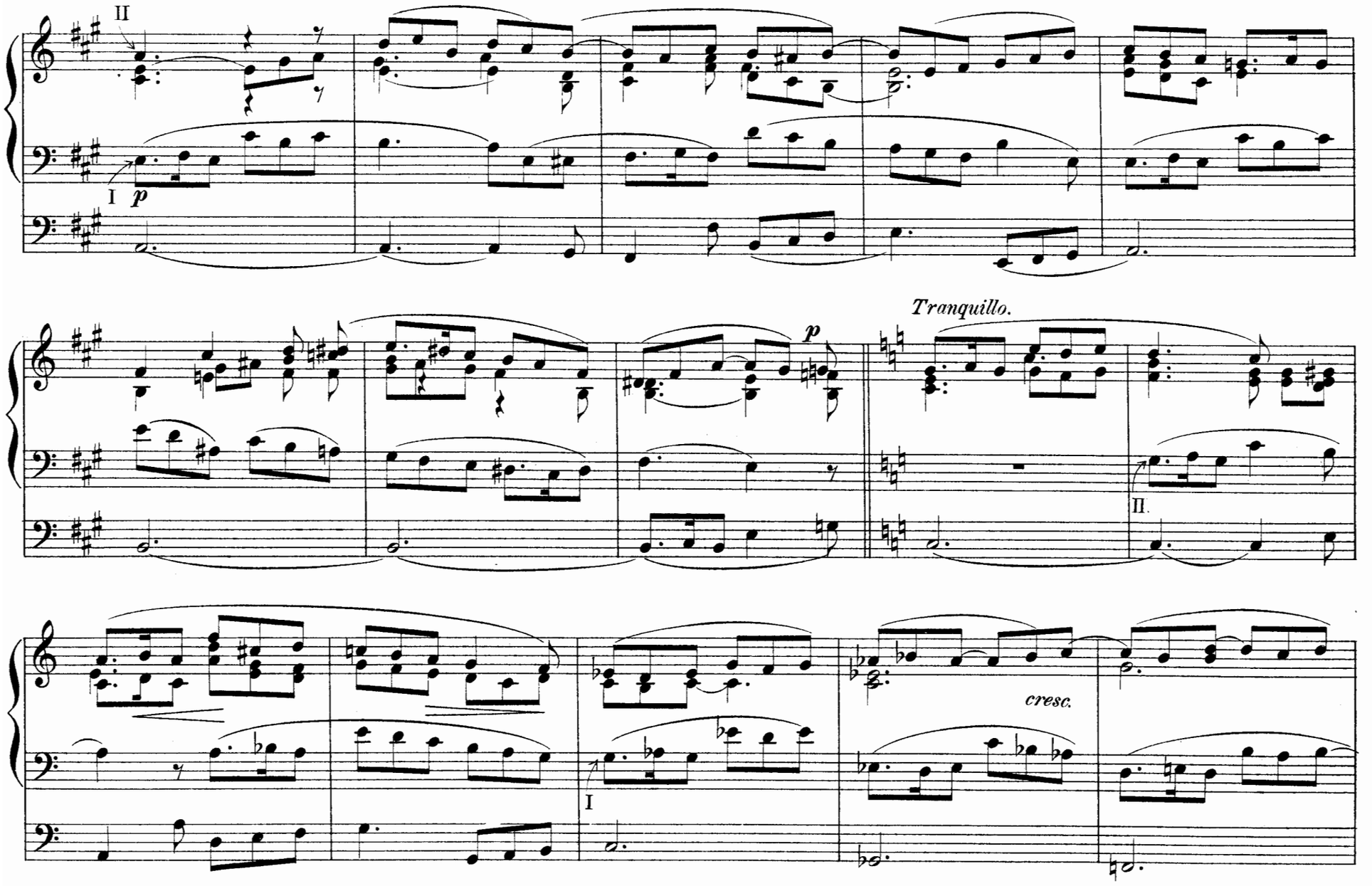


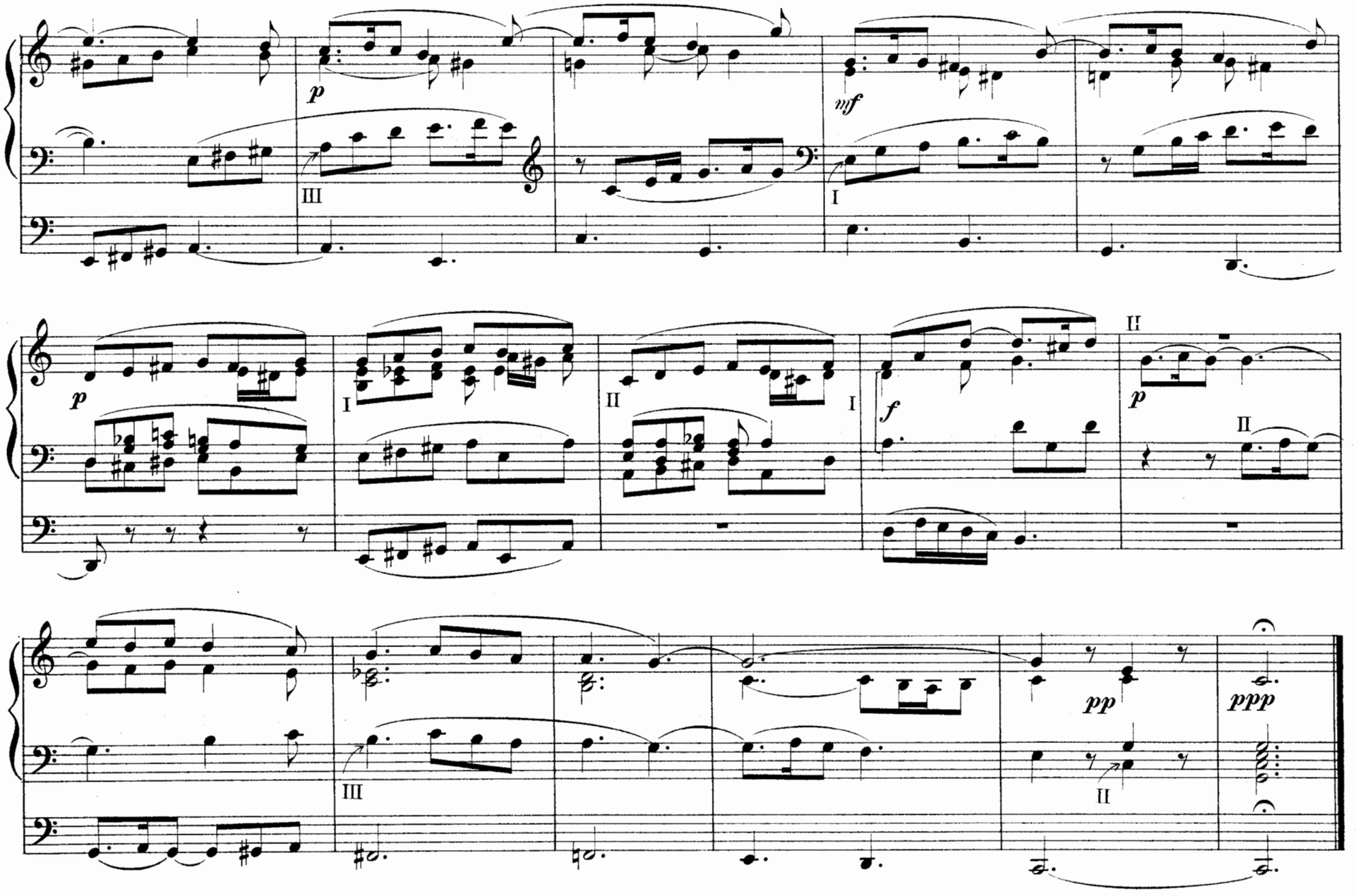
Copyright 1895 by J. B. Millet Company.


dim.
p
p
I


p
II
rit.
I
mf a tempo
I
mf


dim.

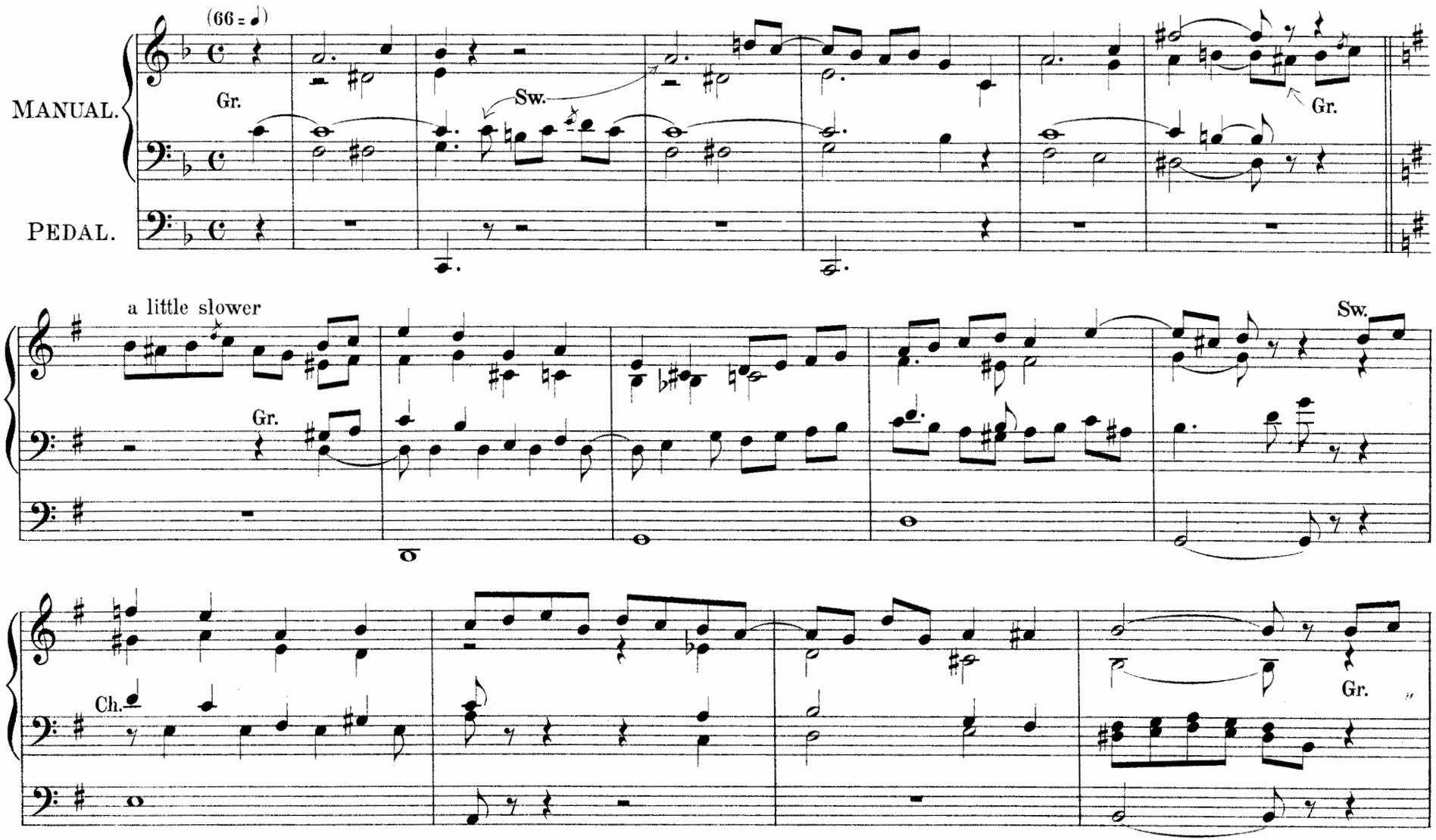

II
I
p
Tranquillo.
p
II.
I
cresc.


p
III
mf
I
p
I
II
I
f
II
p
II
III
pp
II
ppp

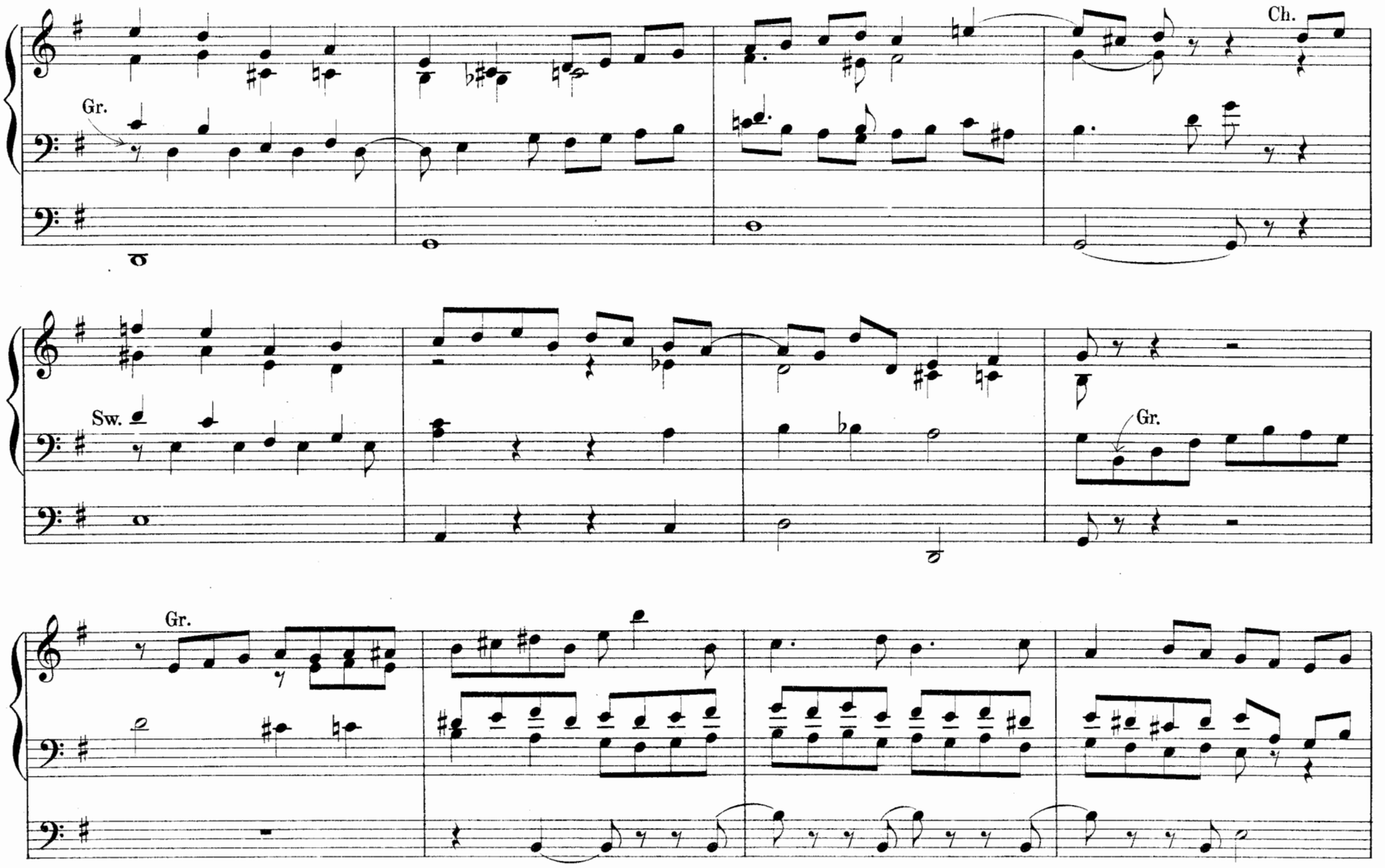
Gr. 8′ and 4′
Sw. 8′ Diaps with Oboe. Fl.
Ch. Flute 8′ and Clar.
Ped. 16′ and 8′

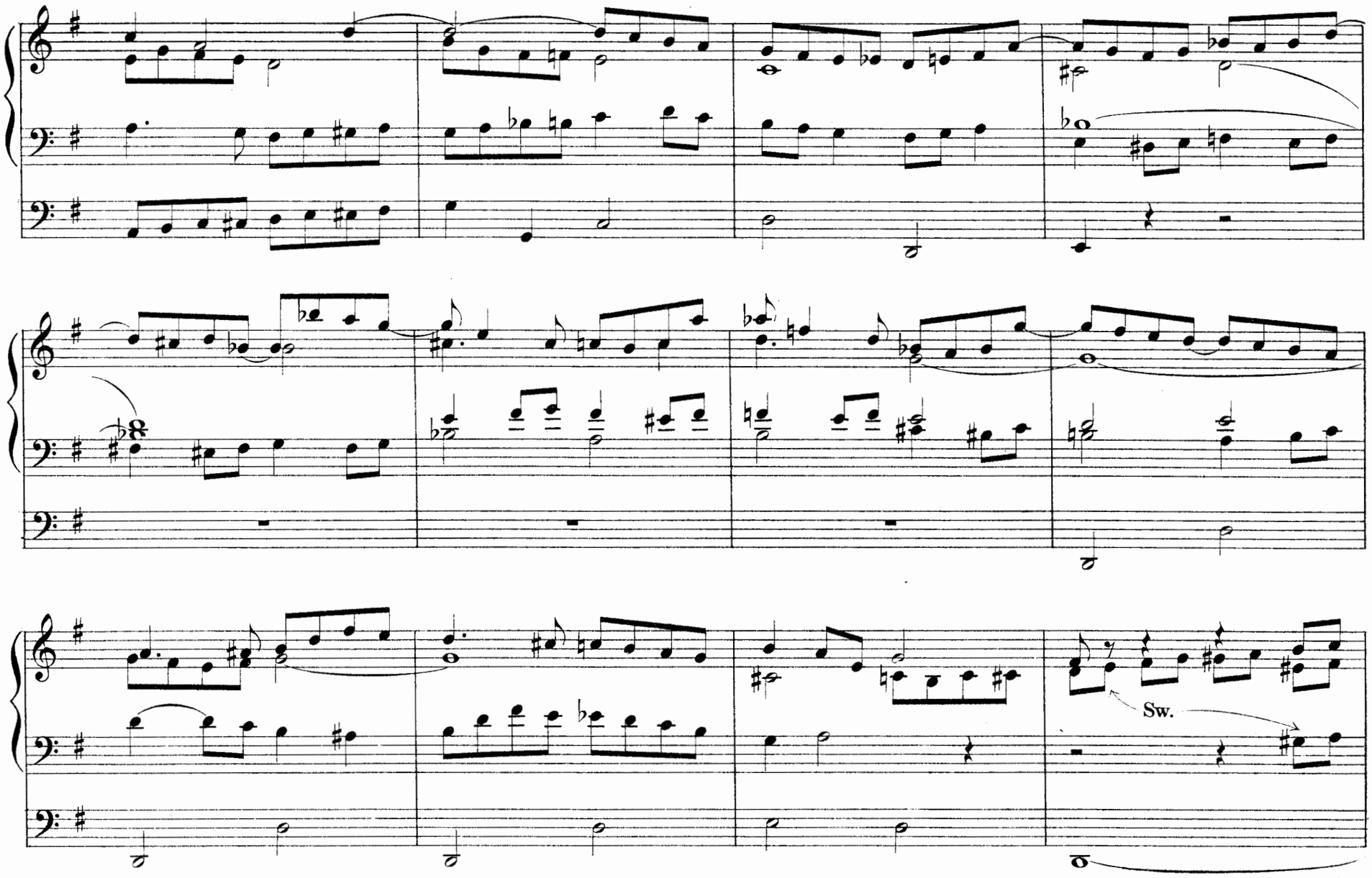
ANDANTE CON MOTO.

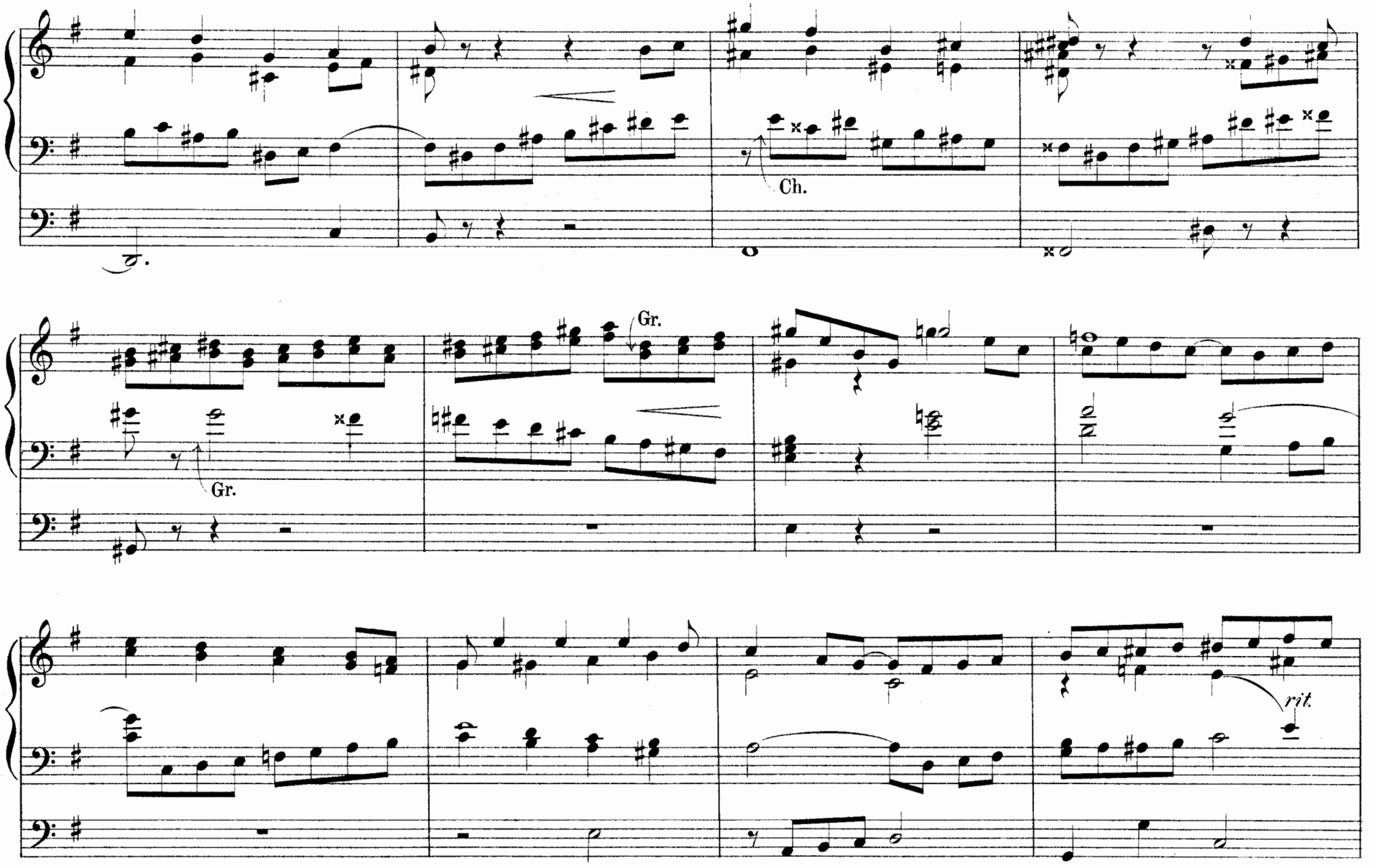
HENRI DESHAYES, Op. 23.

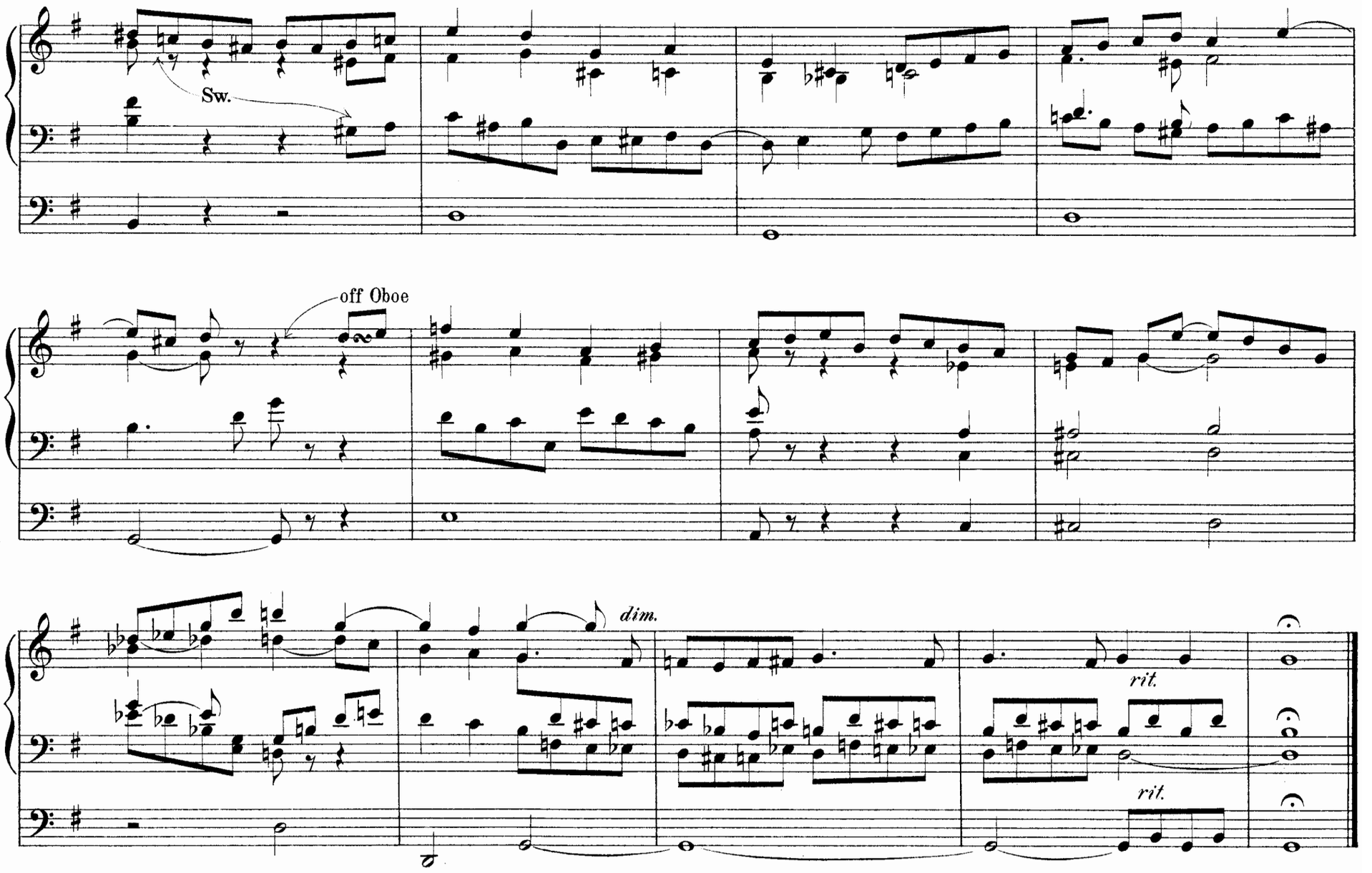


Copyright 1895 by J. B. Millet Company.


Ch.
Gr.
Sw.
Gr.
Gr.


Sw.

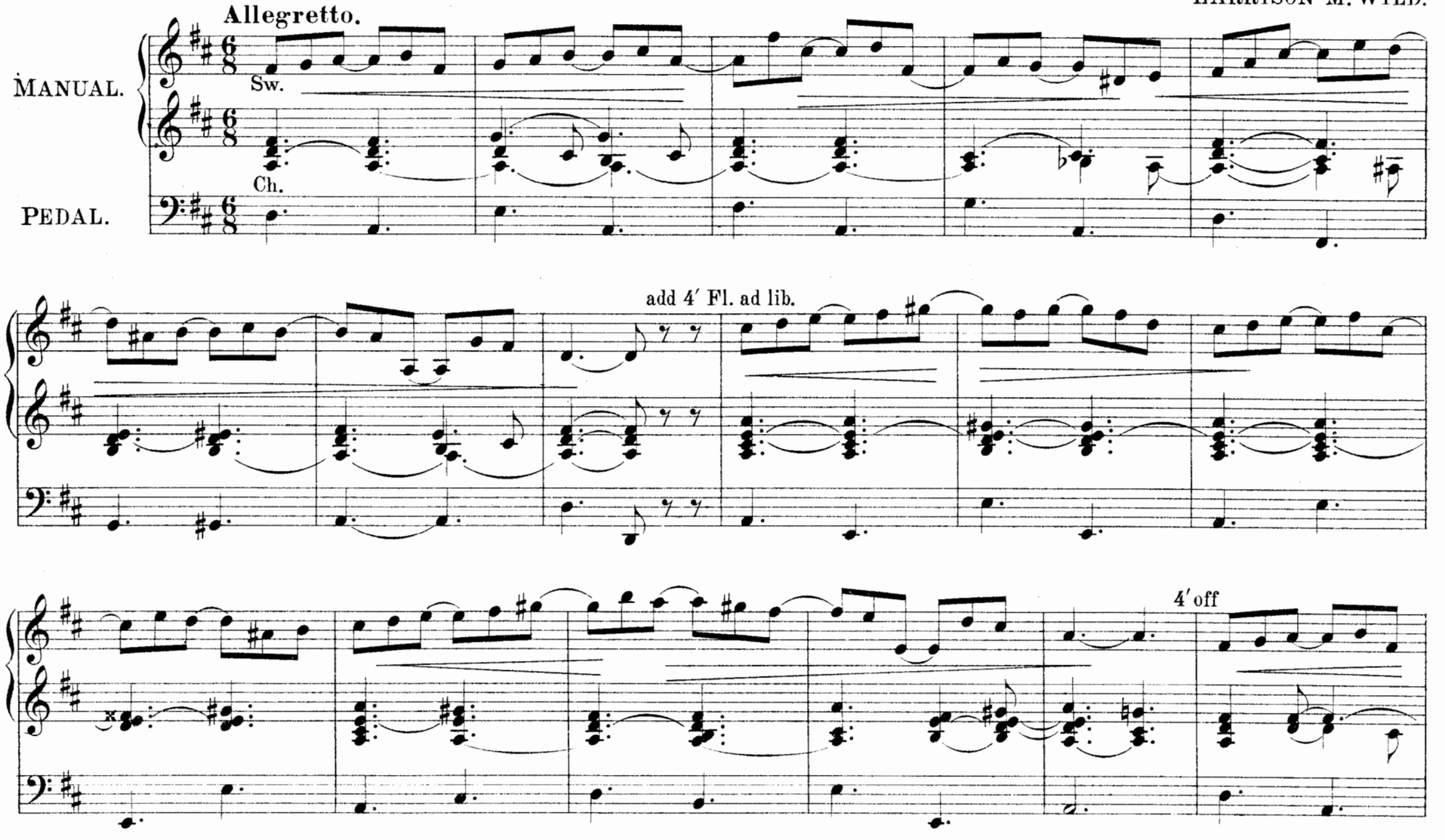

Ch.
Gr.
Gr.
rit.


Sw.
off Oboe
dim.
rit.
rit.

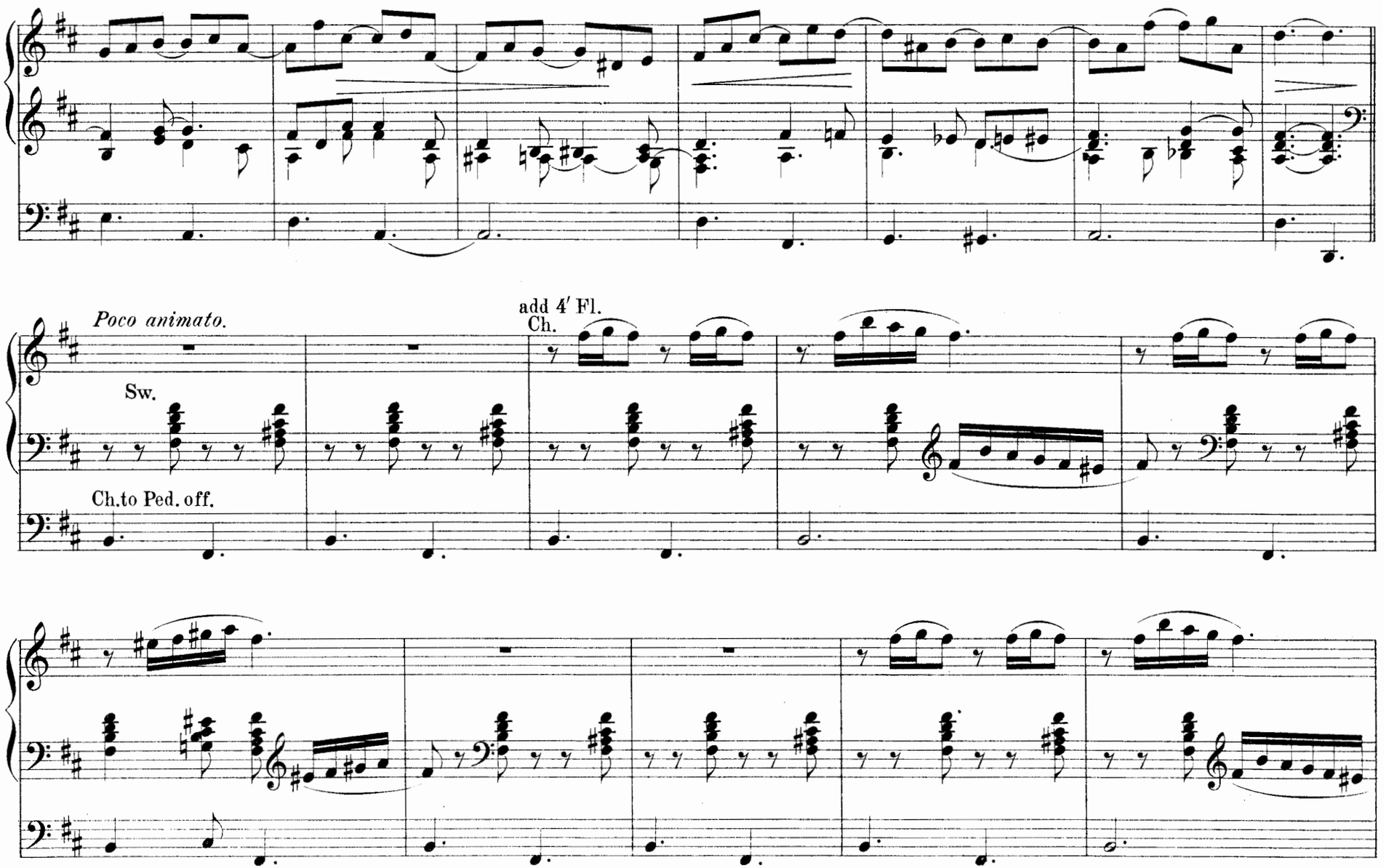
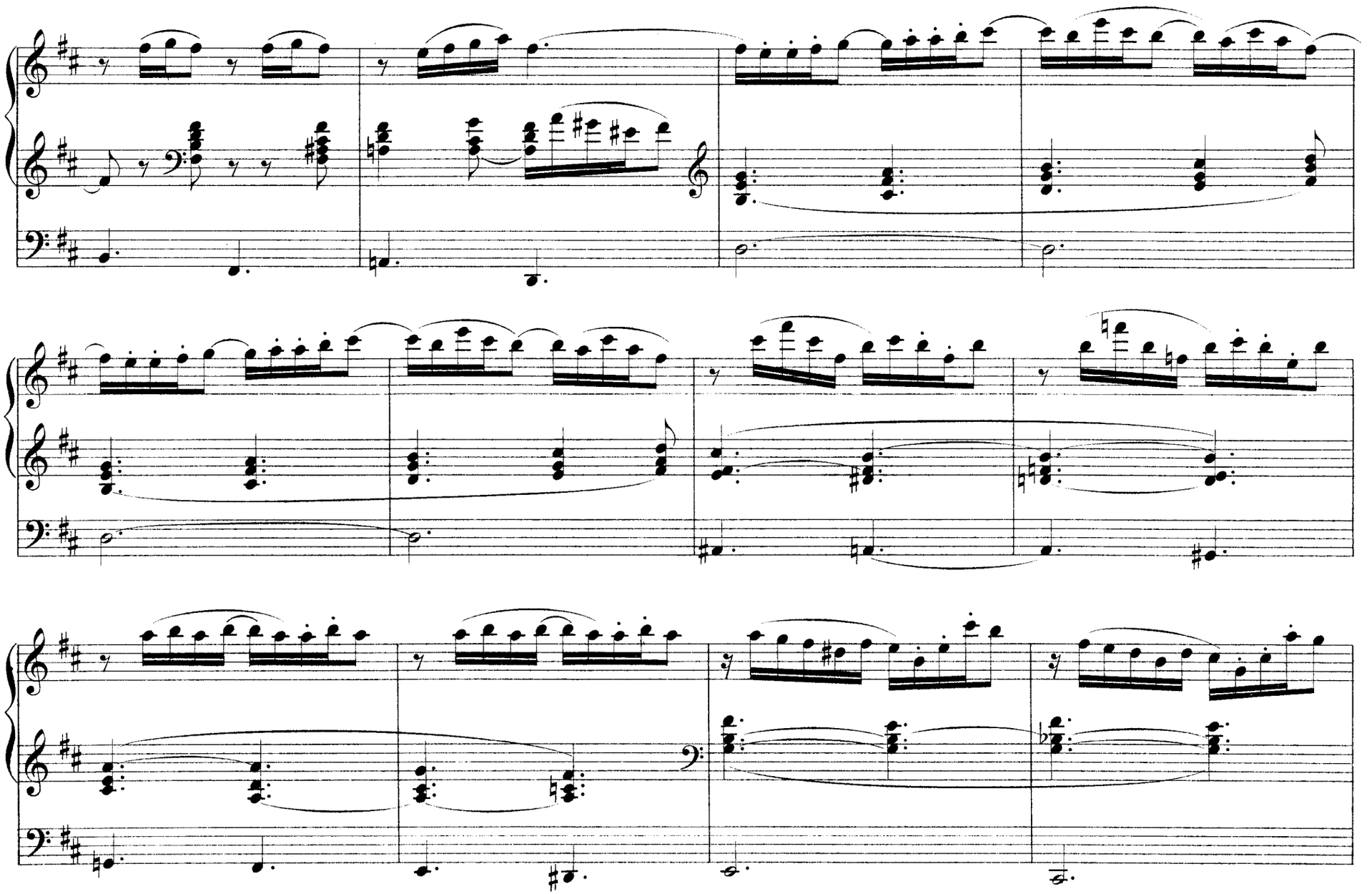
Sw. Oboe. St. D. Trem. ad lib.
Ch. or Gt. Melodia.
Ped. Bourdon. Ch. to Ped.

PASTORALE.

HARRISON M. WILD.



Copyright 1895 by J. B. Millet Company.


Poco animato.
add 4′ Fl.
Ch.
Sw.
Ch.to Ped. off.