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.

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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 Pandeian 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), tambourine (tambourine), organ, and cymbal are referred to. The Greek word ἀρχαῖον, 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 Pandeian 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 "Spiritualia" 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 Ctesibius 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 "Spiritualia." The descriptions of it by Atheneus, Vitruvius, and Claudian render it certain that the pipes were musical, and blown by the force of water, instead of expansible air-bellows.

"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,
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.

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. 1478.

In 1596, the organ of Breslau had most of the 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.

The German and Dutch builders appear to have taken the lead, and we find that notwithstanding the strenuous opposition of Zuiningius 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
Contemplation

ALEXANDRE GERMAINE

Pedal, manuals, all notes, 
Pedal: Soft Bass 64' (4) in Pedal.
Contrapunctal or Pizzicato 8' Pianissimo.
Swell: Vox Celesta & Grand Pianissimo.
PASTORALE

G. W. CHAMFER

MANUAL

Pedal

(Capo 6) in Piano or Pianissimo; Pedal in only.

G Steh 8 and Octave.

Adagio

(Capo 6) in Piano or Pianissimo; Pedal in only.

G Steh 8 and Octave.

Adagio
Sw. Very soft stops.
Ch. S' Flute.
Gr. Gamba.
Ped. soft 16'
Coup. Ped. to Sw.

MEDITATION.

I. V. FLAGLER.

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Sw. Vox Humana or Vox Celestis.

Sw. Aeolus.
Vox celestis or a sweet vox humana.

Very slow & sweetly.

change to left hand

Softest Pedal.

a noisy tremulant should not be used.
Evening Hymn
To Mr Gerrit Smith.

FESTAL SONG.

Allegro con brio.

MANUAL

PEDAL

Sw. Full

Ch.

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ANDANTE CON MOTO.
