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I. FOREWORD

THE INSTRUMENT

The organ is a many-voiced wind instrument. The wind pressure is supplied by a blower and bellows. The musical sound is produced directly by the organist who manipulates the keys and the stops at the console.

The console of a complete organ has two manuals and a pedal keyboard. Organ consoles for large organs often have three or four manuals and a pedal keyboard. Organs are usually designed for specific purposes and locations. If an organ for example, is to be used primarily for choir accompaniments in a particular church of given dimensions, it will be designed tonally for that purpose and given a physical shape for that place. If, on the other hand, it is to be used as a solo and ensemble instrument in a concert hall, the tonal and physical design will be different.

The principal parts of the organ are:

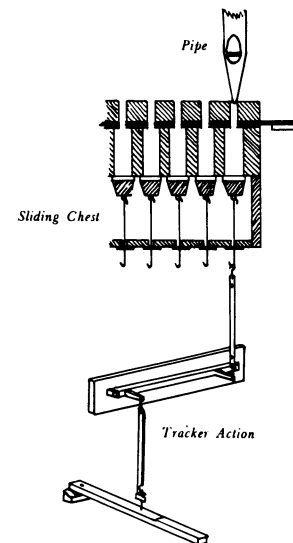
- 1) The **wind mechanism** (heavy pressure bellows, trunking, regulating bellows, etc.)
- 2) The **action**, (windchest, soundboard, pallets, manuals, etc.)
- 3) The **pipework** (sound-producing part of the organ)

Wind mechanism

What the lungs are for a singer, the bellows are for the organ, supplying as they do the compressed wind and holding it in readiness for use. The windtrunk or channel conducts the wind from the heavy-pressure bellows to the windchest and soundboard. An important element is the regulating bellows which serves to keep the wind at a steady pressure.

Action

The action includes the soundboard, the slides, pallets and stop mechanism. There are three types of action; **mechanical**, operated by means of a lever; **pneumatic**, by **windpressure**; and **electric**, by means of electric magnets. The soundboard or chest is the heart of the organ where the mechanism of the action and that of the stops cooperate in producing sound from the pipes.



VI. PEDAL EXERCISES FOR TOE AND HEEL

Attack

(circa ♩ = 66)

The musical score consists of three numbered exercises, each with a bass clef staff and a common time signature (C). Exercise 1 is a 16-measure piece with a key signature of one sharp (F#). Exercise 2 is a 16-measure piece with a key signature of one sharp (F#). Exercise 3 is a 16-measure piece with a key signature of one sharp (F#). Each exercise includes dynamic markings such as accents (Λ) and breath marks (U) to guide the performer's technique.

Herr Gott, lass dich erbarmen

H. Isaac (1450-1517)

3 Sostenuto ♩ = 56

II { Cromorne 8'
Cymb. 3r

III Rohrflöte 8'
Octave 2'

Ped. 16' 8'