À MON AMI LEOPOLD ASHTON.

192364

CENT PIÈCES BRÈVES NOUVELLES

DANS TOUS LES TONS LES PLUS USITÉS ET DANS LES MODES ECCLÉSIASTIQUES

POUR

ORGUE

(Pédale ad lib.)

OU

HARMONIUM

PAR

EUGÈNE GIGOUT

Organiste de S. Augustin à Paris. Professeur au Conservatoire National.

EN TROIS VOLUMES.

J. & W. CHESTER, LTD.,

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MUSIKABTEILUNG
DER STAATSBIBLIOTHEK
BERLIN

PREFACE.

ORGAN music is everywhere on the road of progress. To the old and grievous pianistic habits has succeeded a mode of execution that is more congenial to the nature of the "King of Instruments." On the other hand, organists are still reduced to perform during Church service, more or less insignificant voluntaries. Many performers have real executive powers, but little imagination and musical knowledge, and in spite of these deficiencies they do not hesitate to addict themselves to the difficult art of improvisation.

It is in response to numerous and repeated demands that I add to my preceding collections of music for harmonium, or organ without pedal—such as "Cent Pièces brèves dans la tonalité du plain-chant," "L'Orgue d'Eglise," "Album grégorien" (230 pieces), and the more recent "Soixante-dix pièces"—these "Hundred New Short Pieces," comprising movements in all the major and minor keys as well as in the primitive modes. As regards the latter, and my attempts at reviving them in my previous publications, I have endeavoured to adapt our free musical styles with their many rhythms to the old harmonies that were restored to an honourable position by Louis Niedermeyer (1802-61), the illustrious founder of the famous School that bears his name and aims at re-establishing the ecclesiastical chant in its proper harmony.

I have noted down, for each piece in this work, a registration suitable for the ordinary harmonium with four stops, and indicated, with pedal *ad libitum*, a few simple tone-colours for an organ with two manuals and a complete or incomplete set of pedals. Each organ being differently constructed, every organist will, needless to say, keep only approximately to the registration suggested by me. I repeat that the pedal-parts are not indispensable, but they contribute to the effect of the pieces in which they occur by doubling the bass.

October, 1920.

EUGÈNE GIGOUT.

A mon ami Leopold Ashton.

CENT PIÈCES BRÈVES NOUVELLES

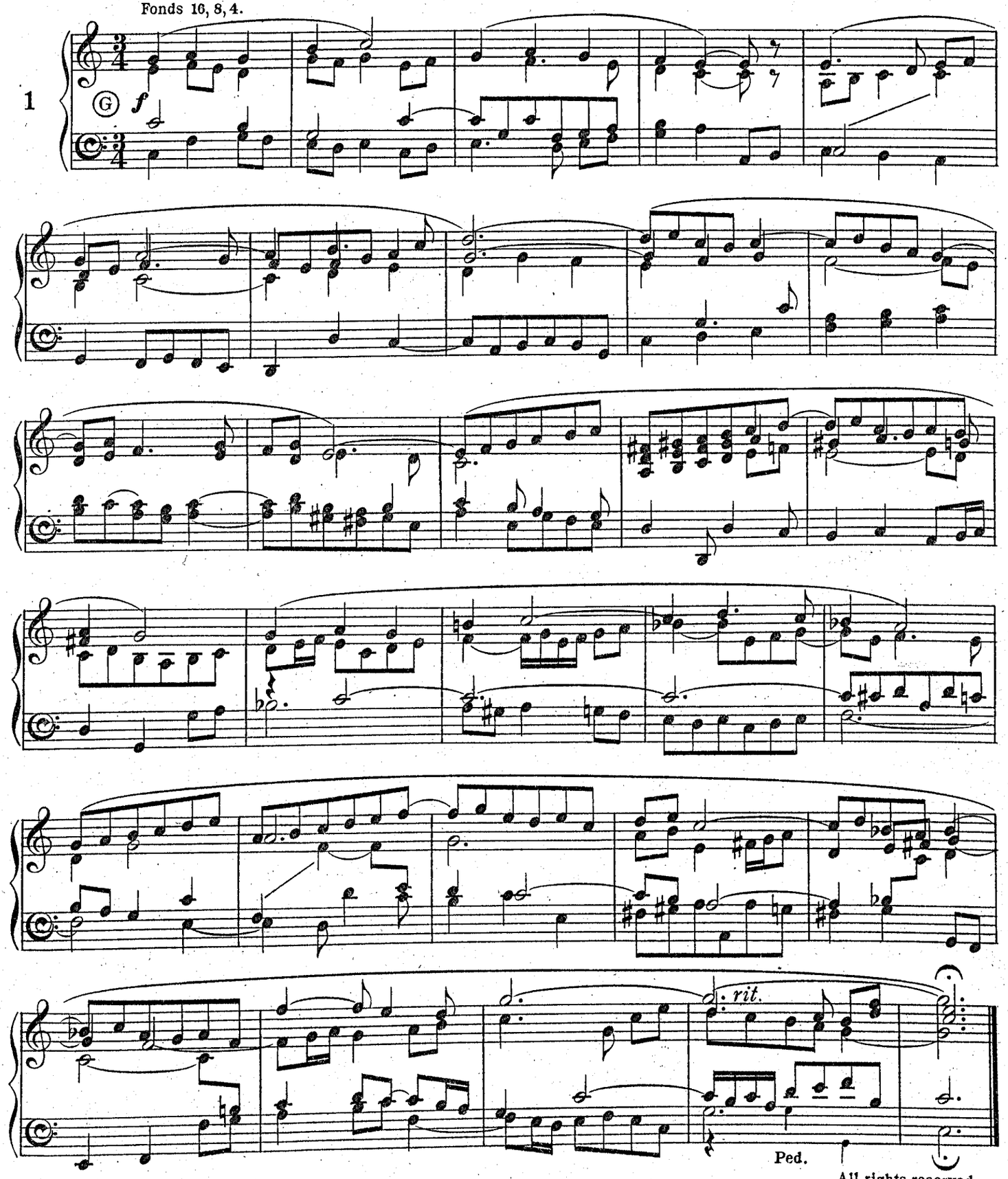
Vol. I.

UT MAJEUR.

EUGÈNE GIGOUT.

Grave, solennel.

Fonds 16, 8, 4.



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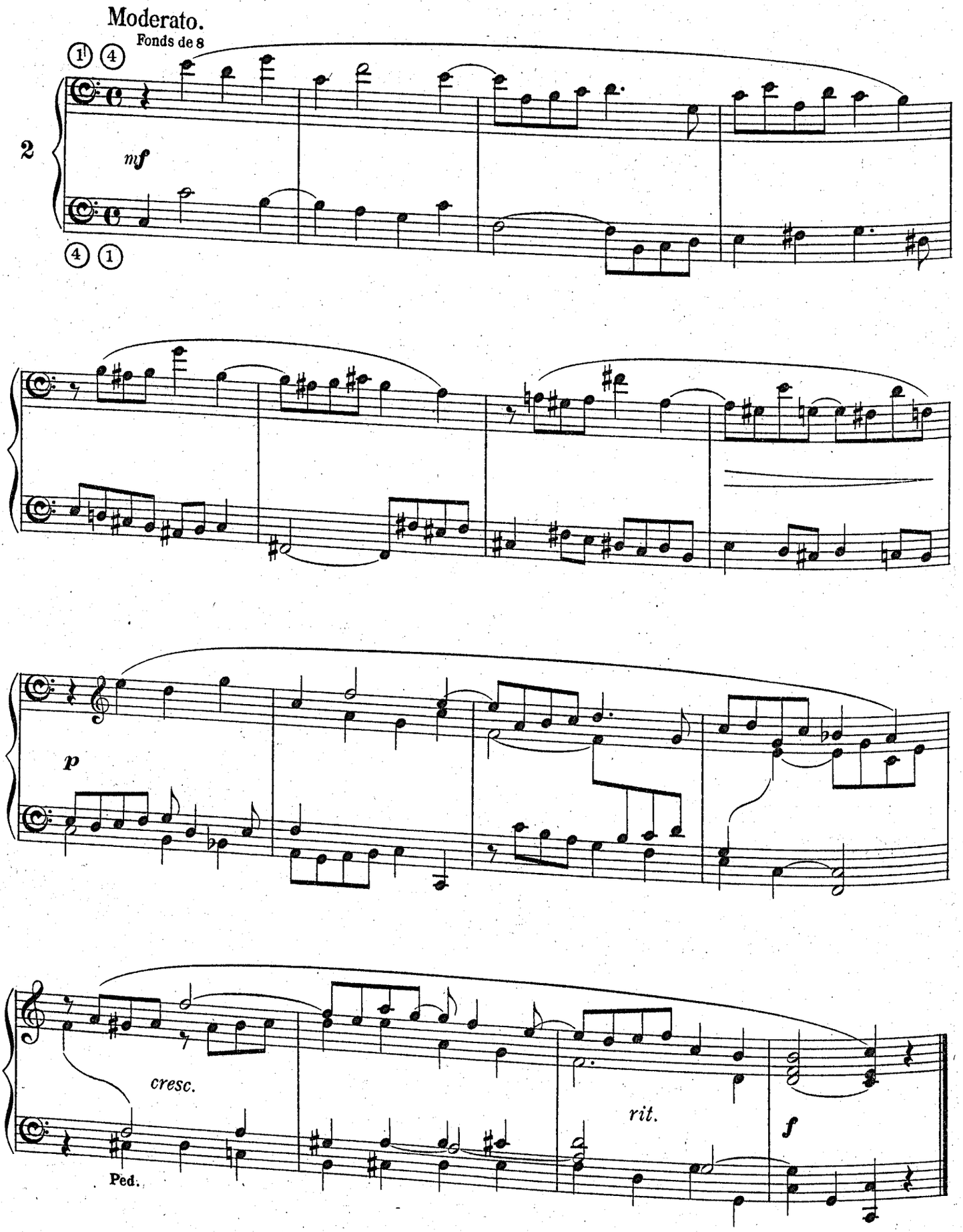
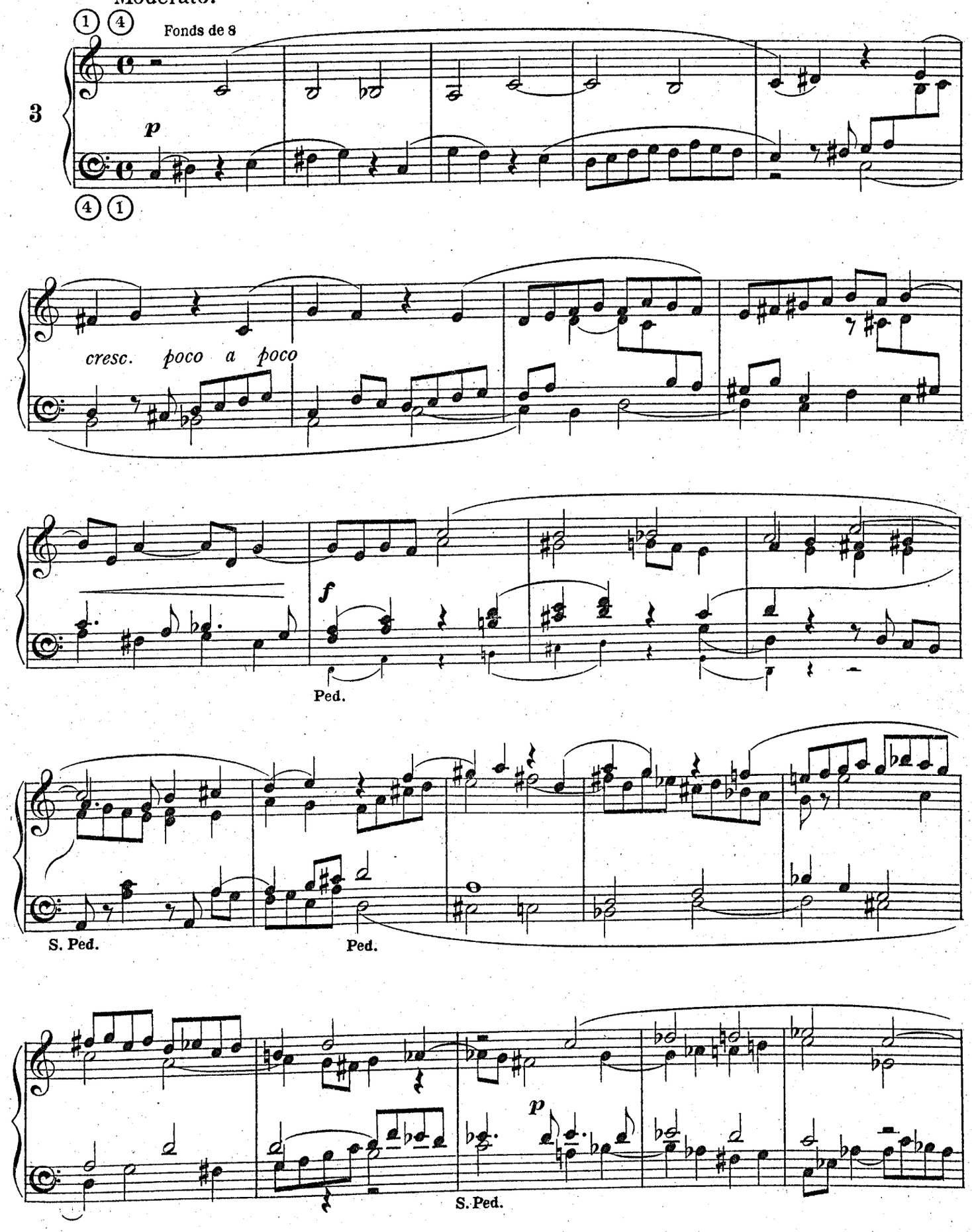
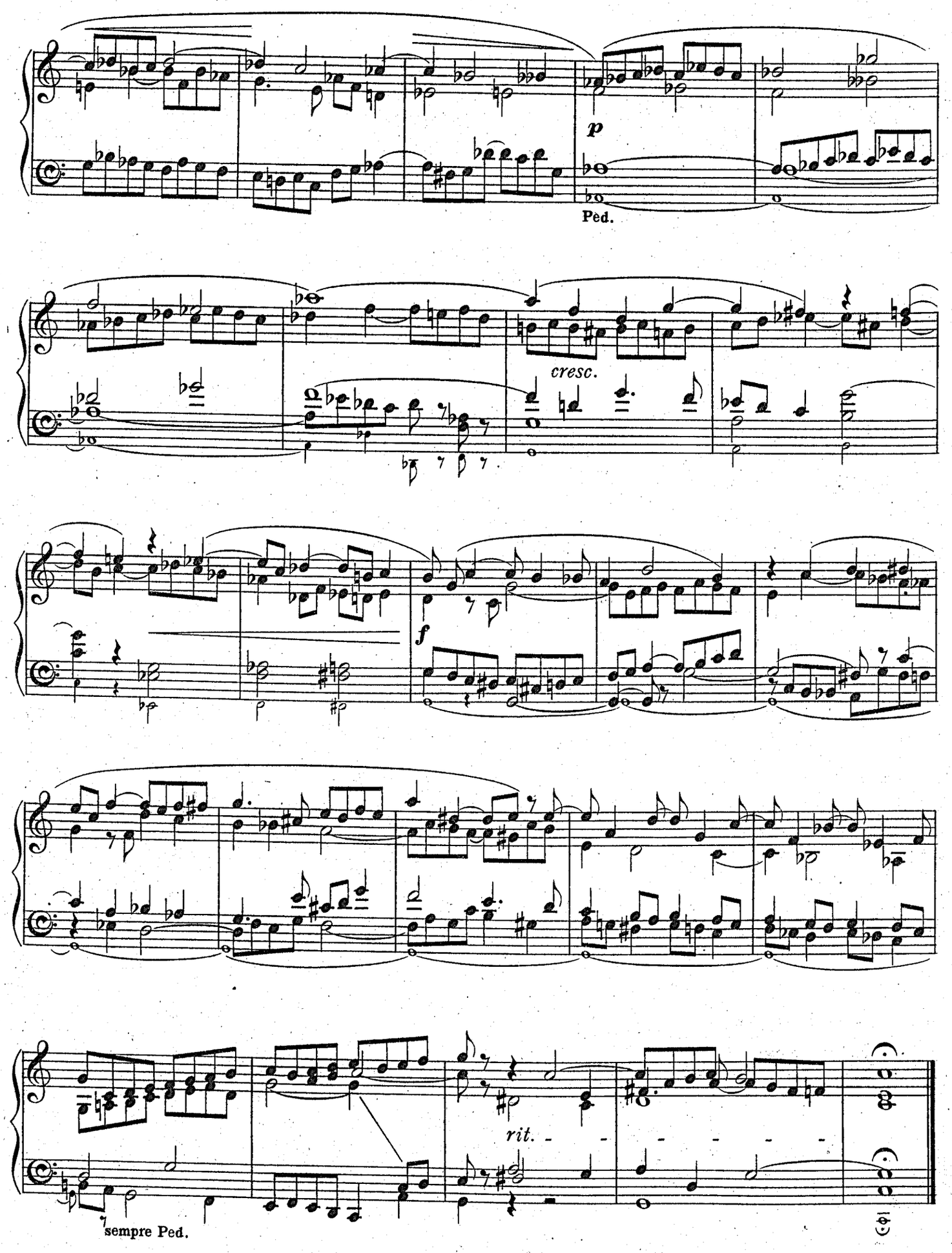

Moderato.
Fonds de 8
mf
p
cresc.
rit.
f
Ped.

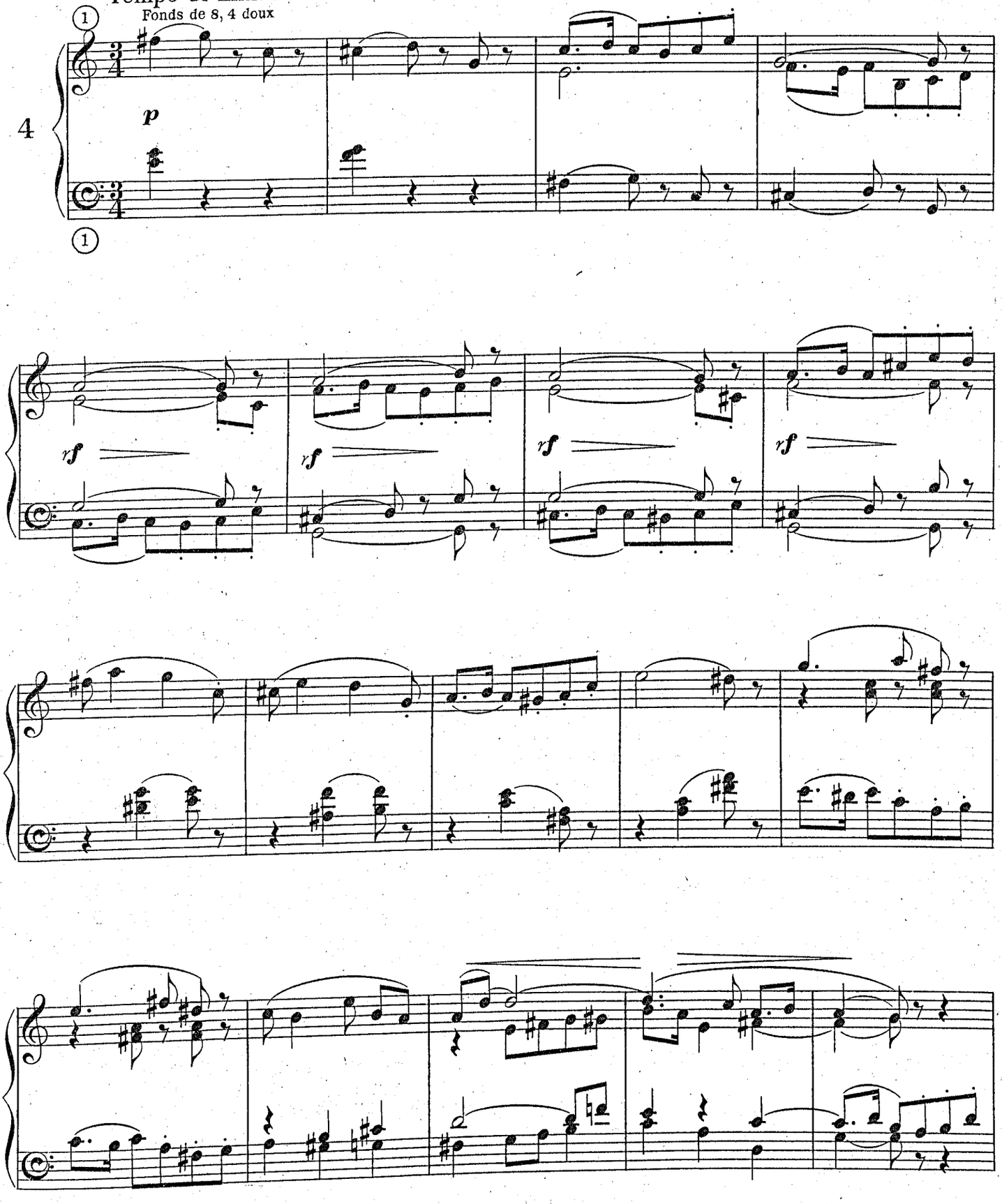
Moderato.

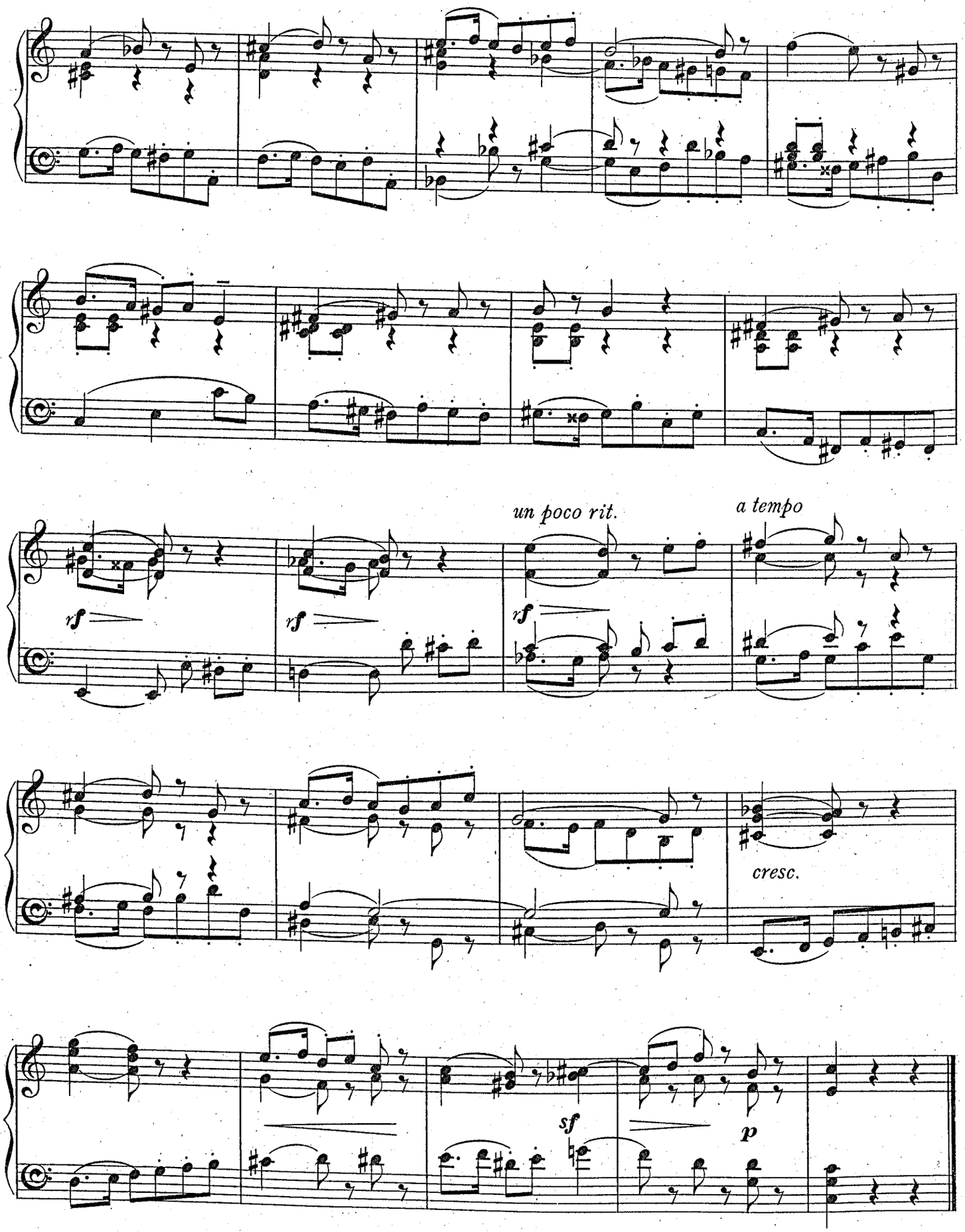


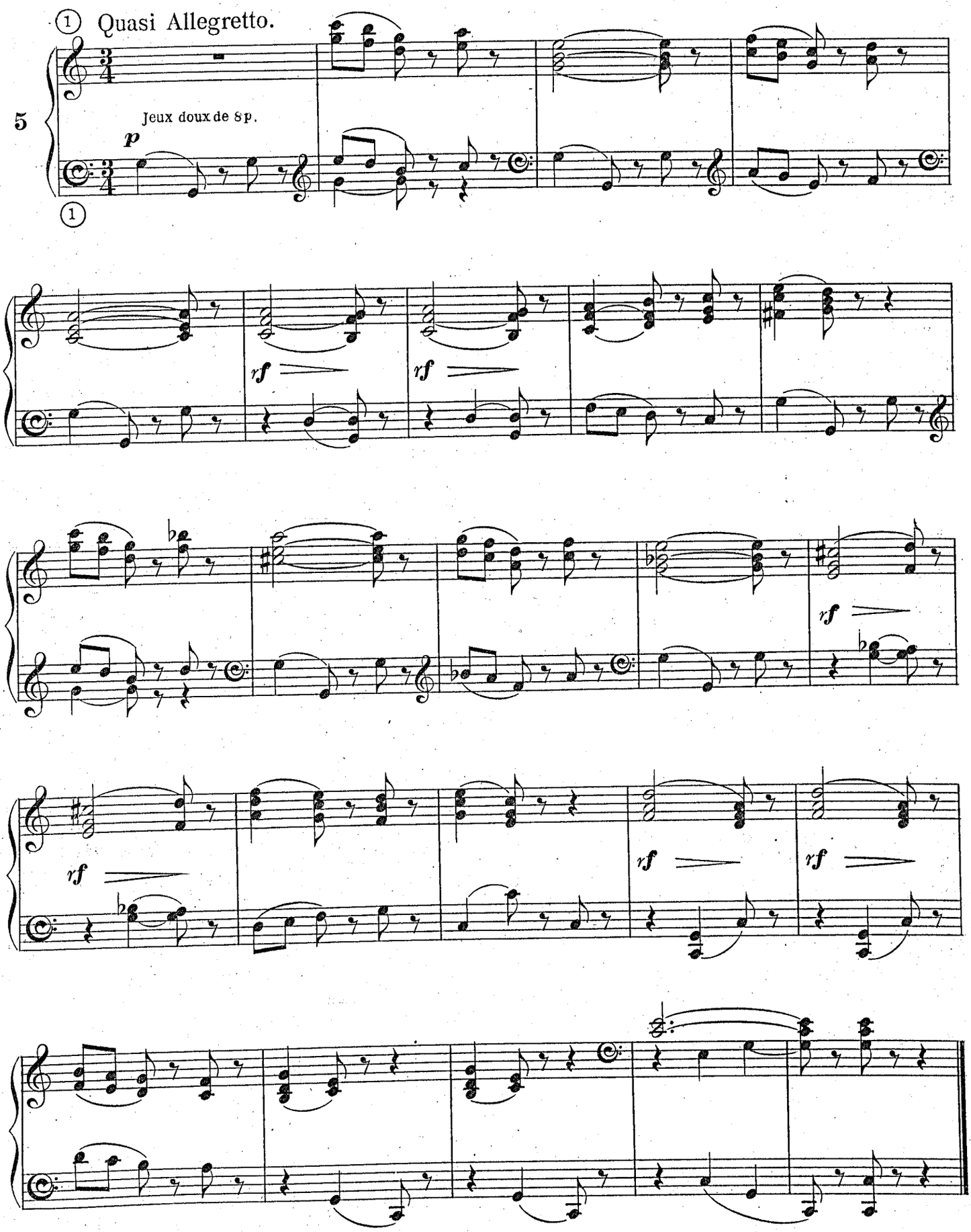

p
Ped.
cresc.
f
rit.
sempre Ped.

Tempo di minuetto assai Moderato.

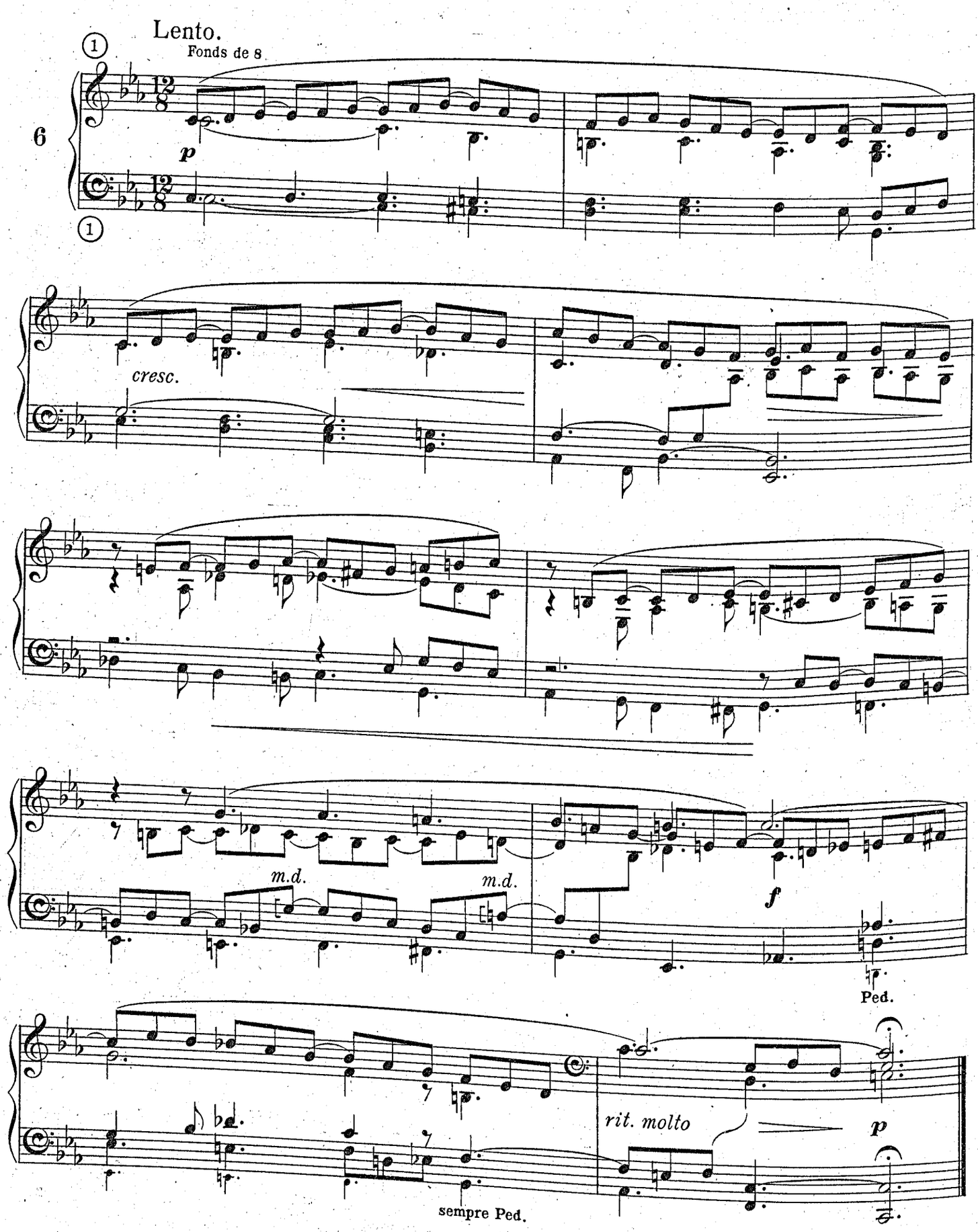
Fonds de 8, 4 doux

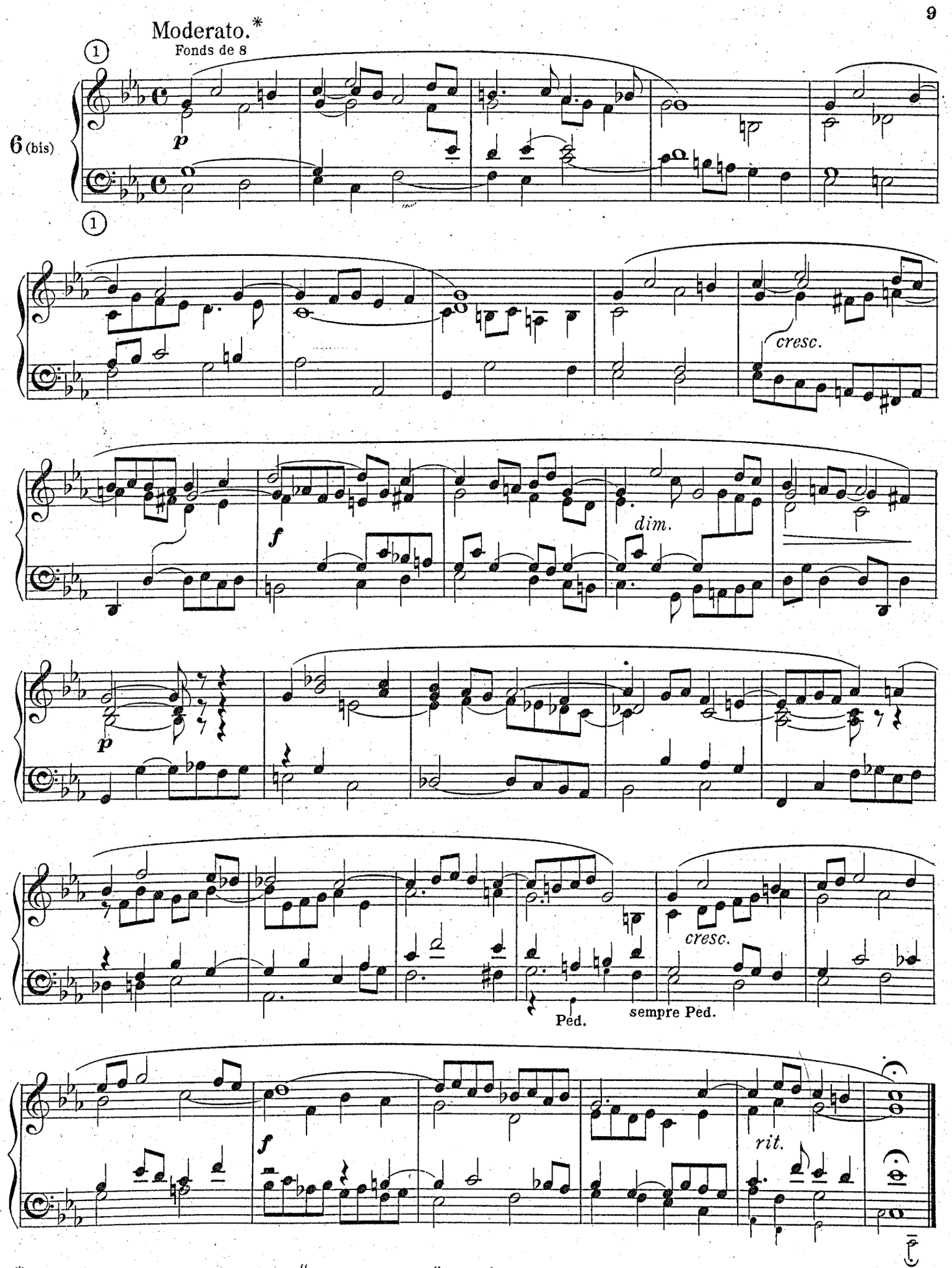



un poco rit.
a tempo
rf
rf
rf
cresc.
sf
p

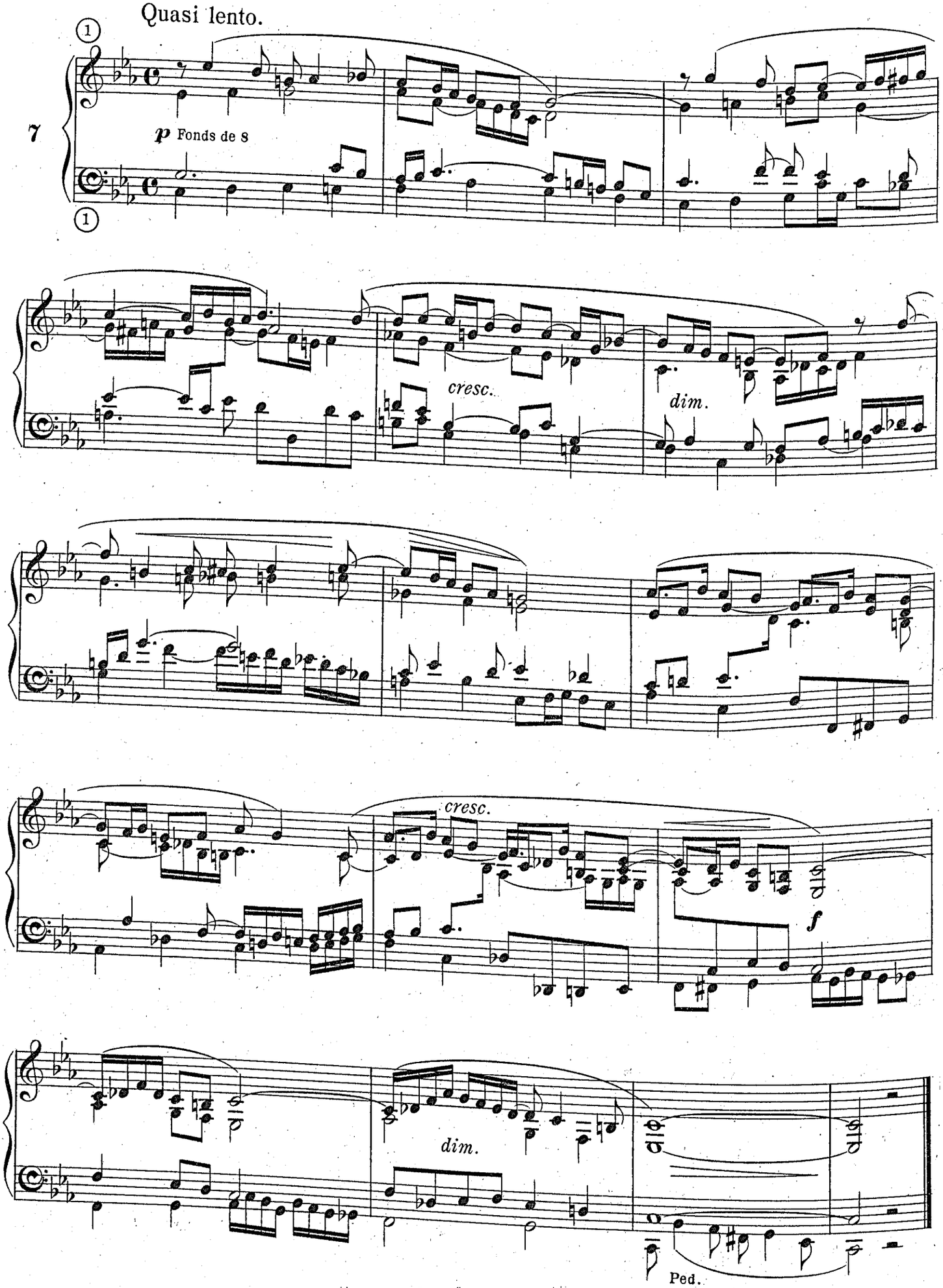

① Quasi Allegretto.
5
Jeux doux de 8p.
p
①
rf
rf
rf
rf
rf
rf

UT MINEUR.

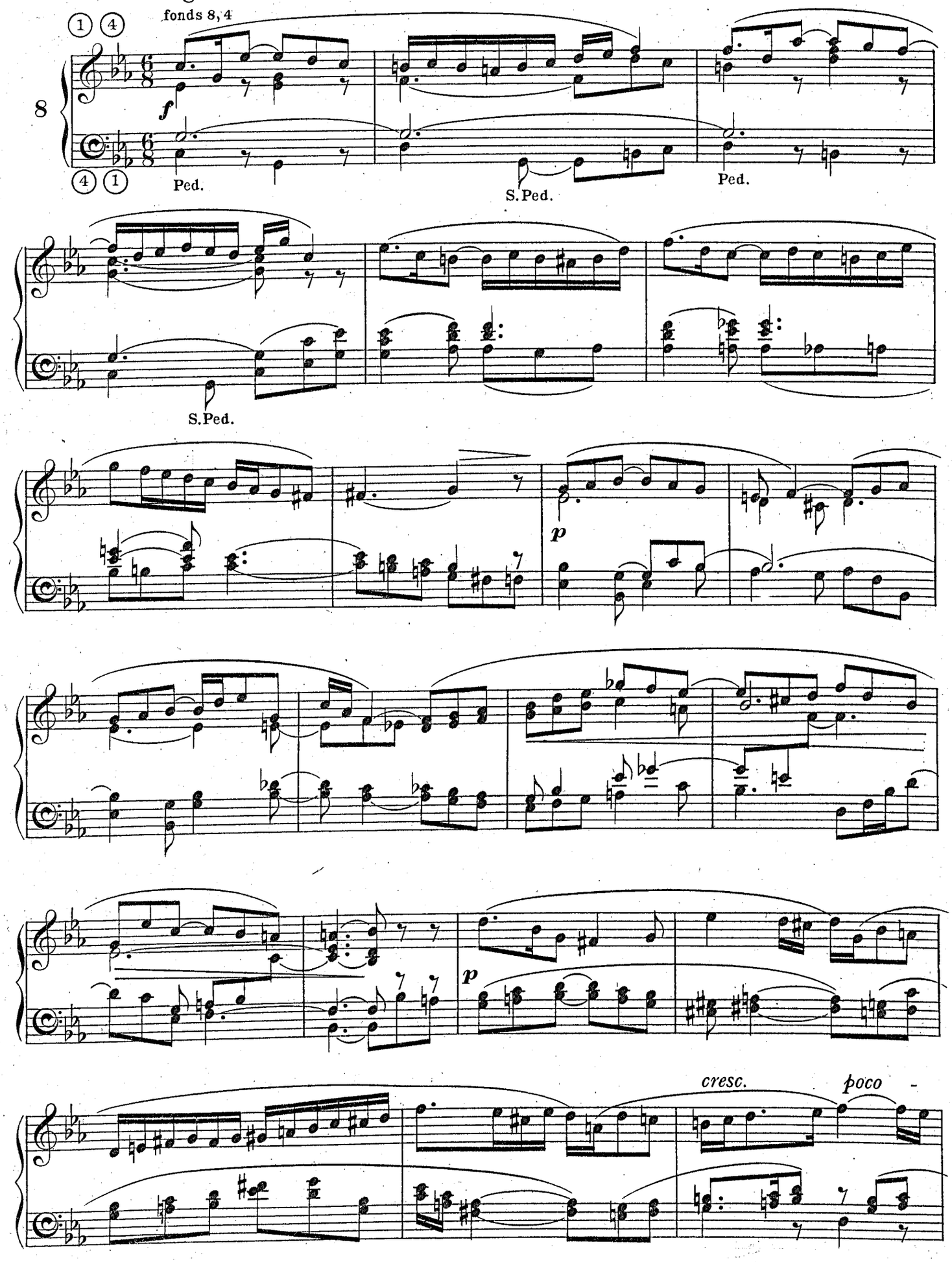




* Cette pièce est extraite du bel ouvrage "Terre de Belgique," publié, au profit d'une oeuvre de Bienfaisance, par M. Charles Bouvier.


Quasi lento.
1
7
p Fonds de 8
1
cresc.
dim.
cresc.
f
dim.
Ped.

Allegro moderato.



- a - poco

un poco rit.

Tempo

f

Ped. S. Ped.

Ped. S. Ped. Ped. S. Ped.

p

f *rit.* *p*

Ped.

① Lento.

fonds de 8

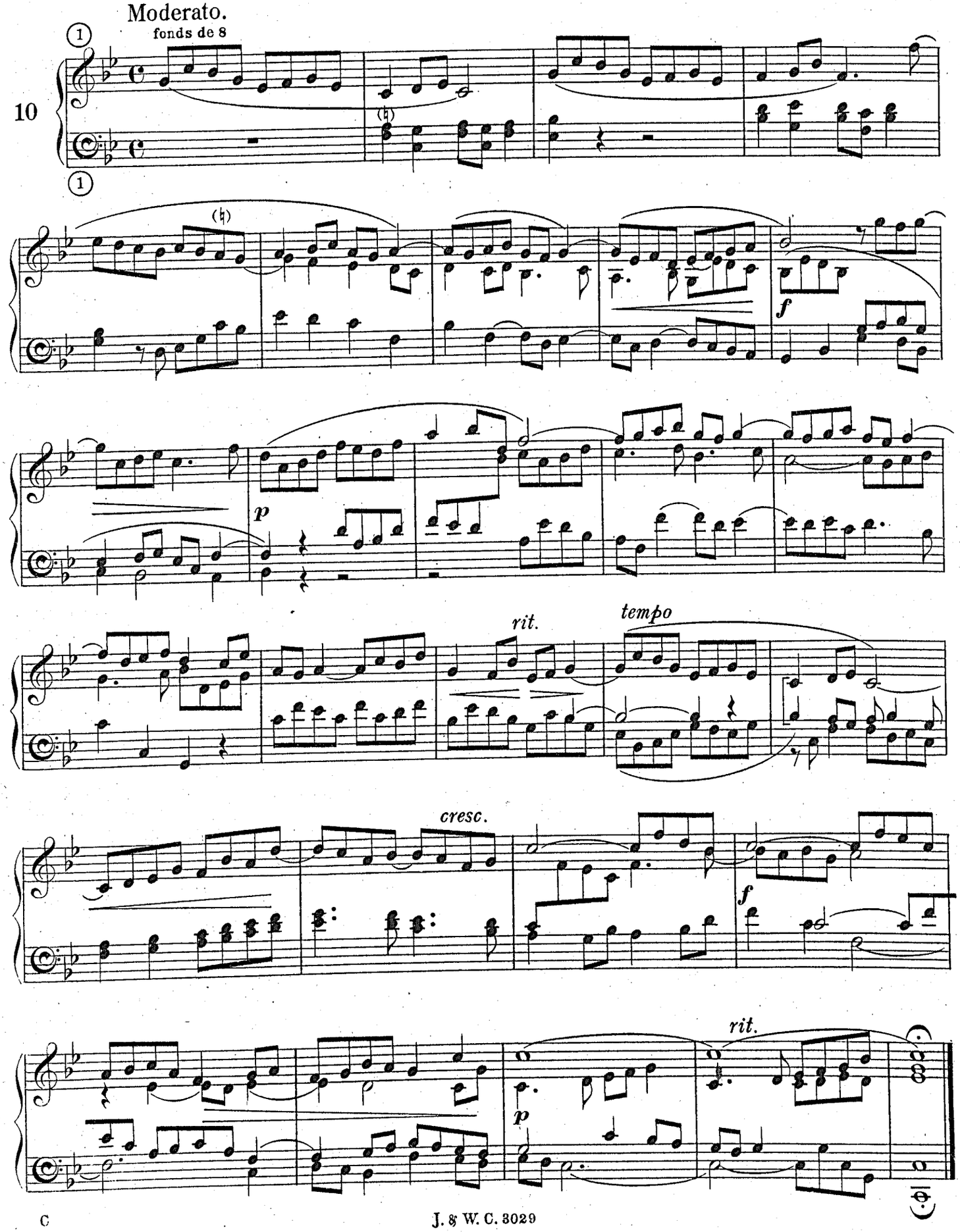
9 *mf*

① Ped.

TONALITÉ ECCLÉSIASTIQUE.

1er et 2e Modes.

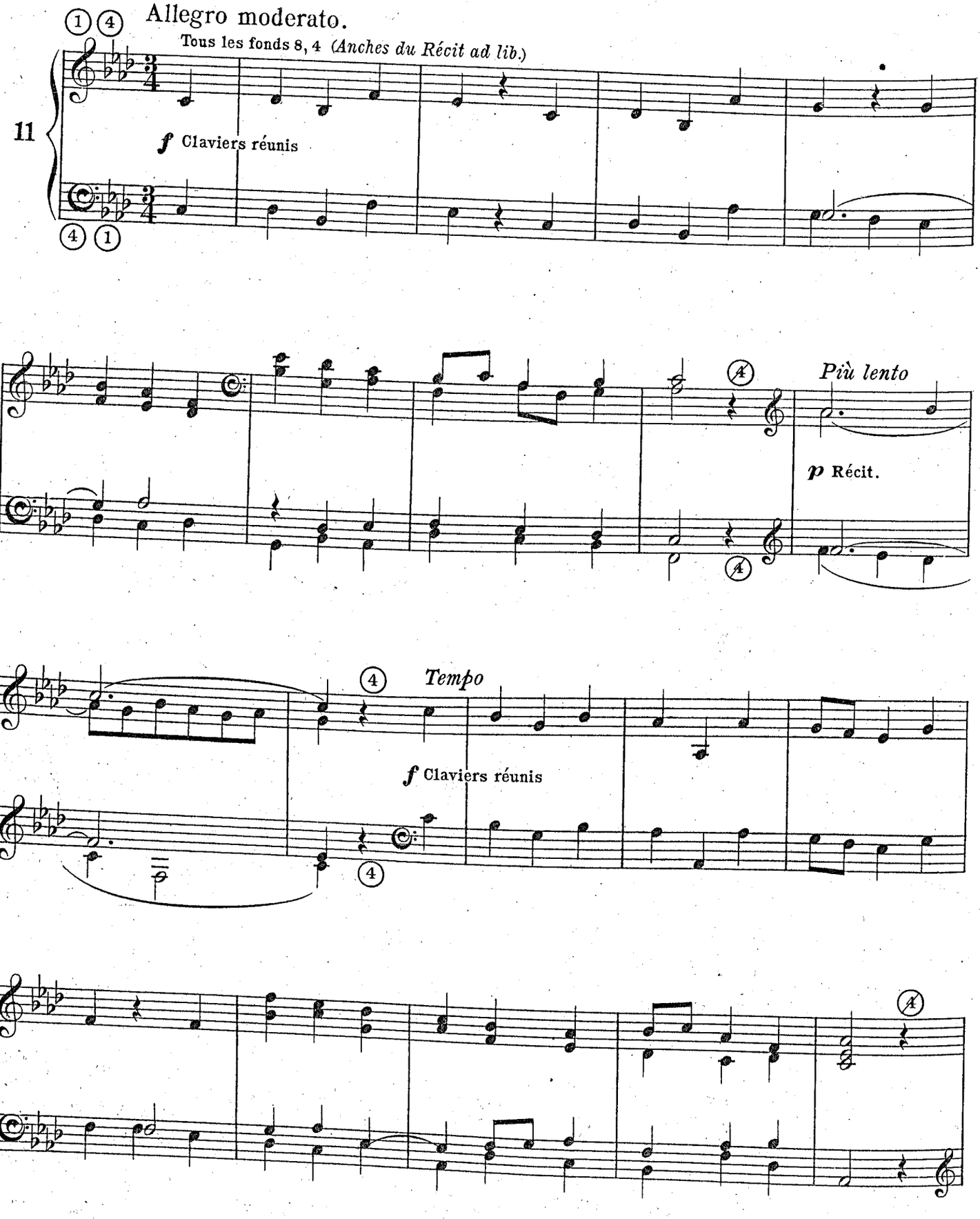
FINALE UT.

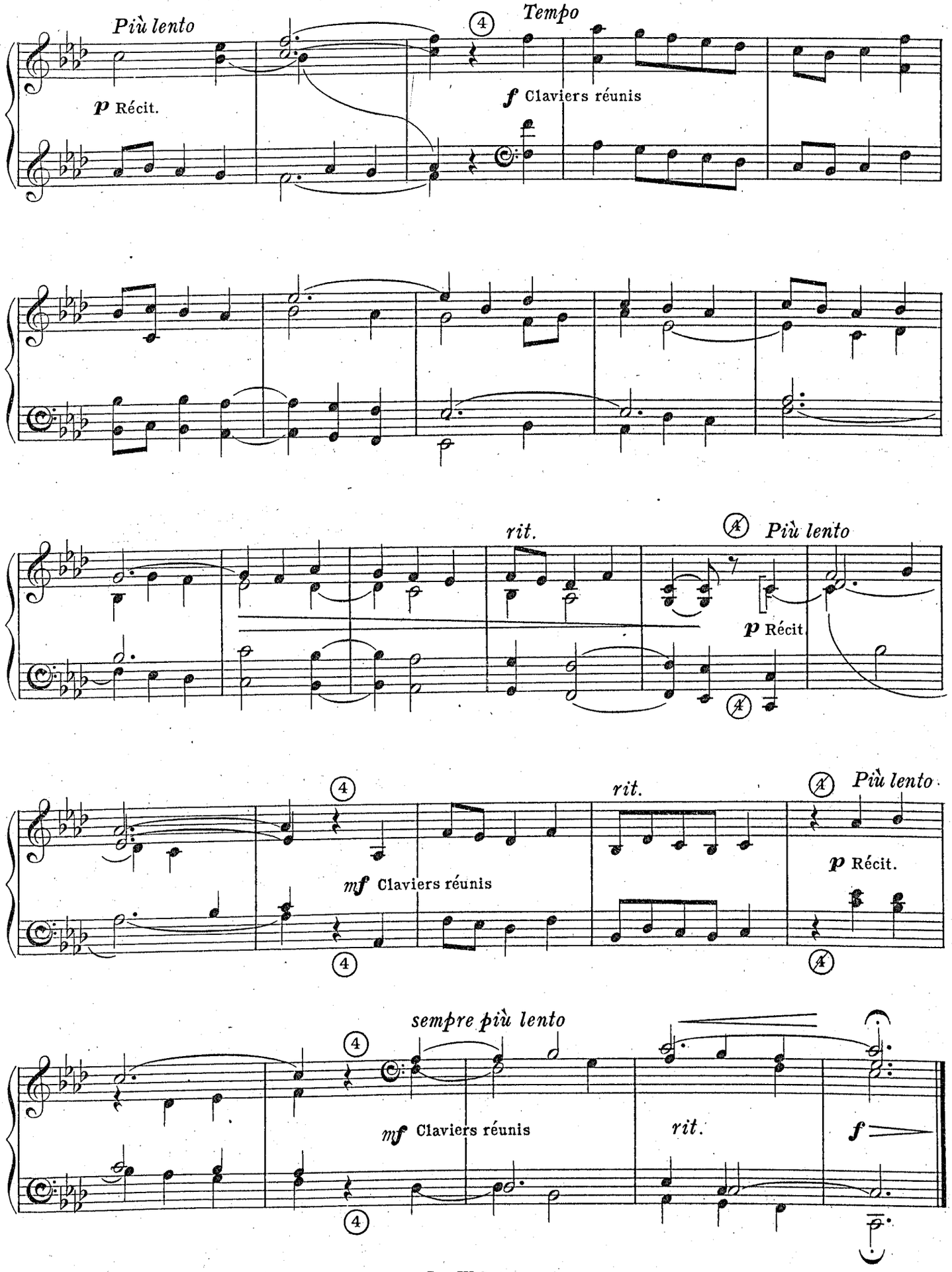


TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes.

FINALE UT.



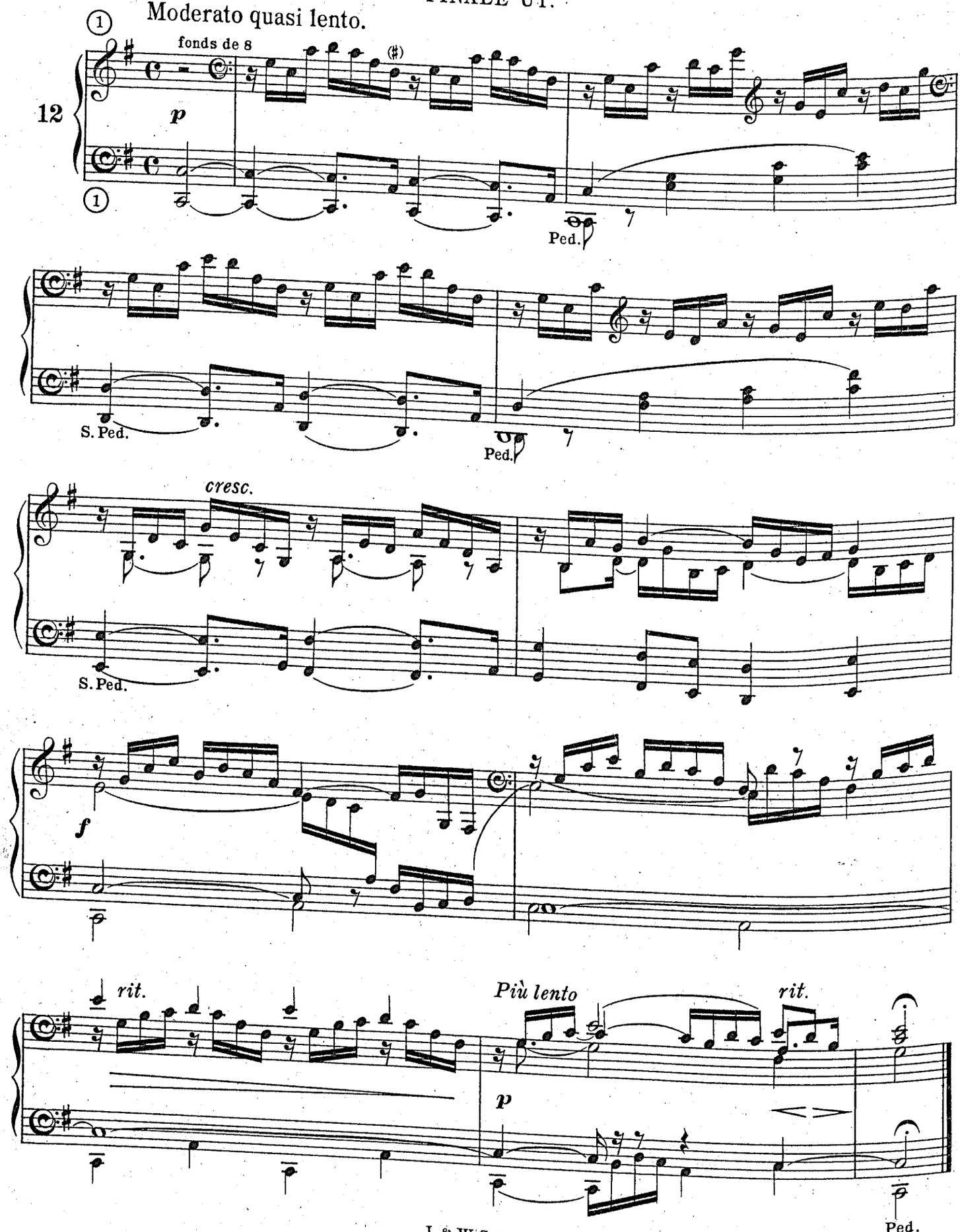

Più lento
p Récit.
4
Tempo
f Claviers réunis
rit.
A
Più lento
p Récit.
4
mf Claviers réunis
rit.
A
Più lento
p Récit.
sempre più lento
4
mf Claviers réunis
rit.
f

TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes.

FINALE UT.

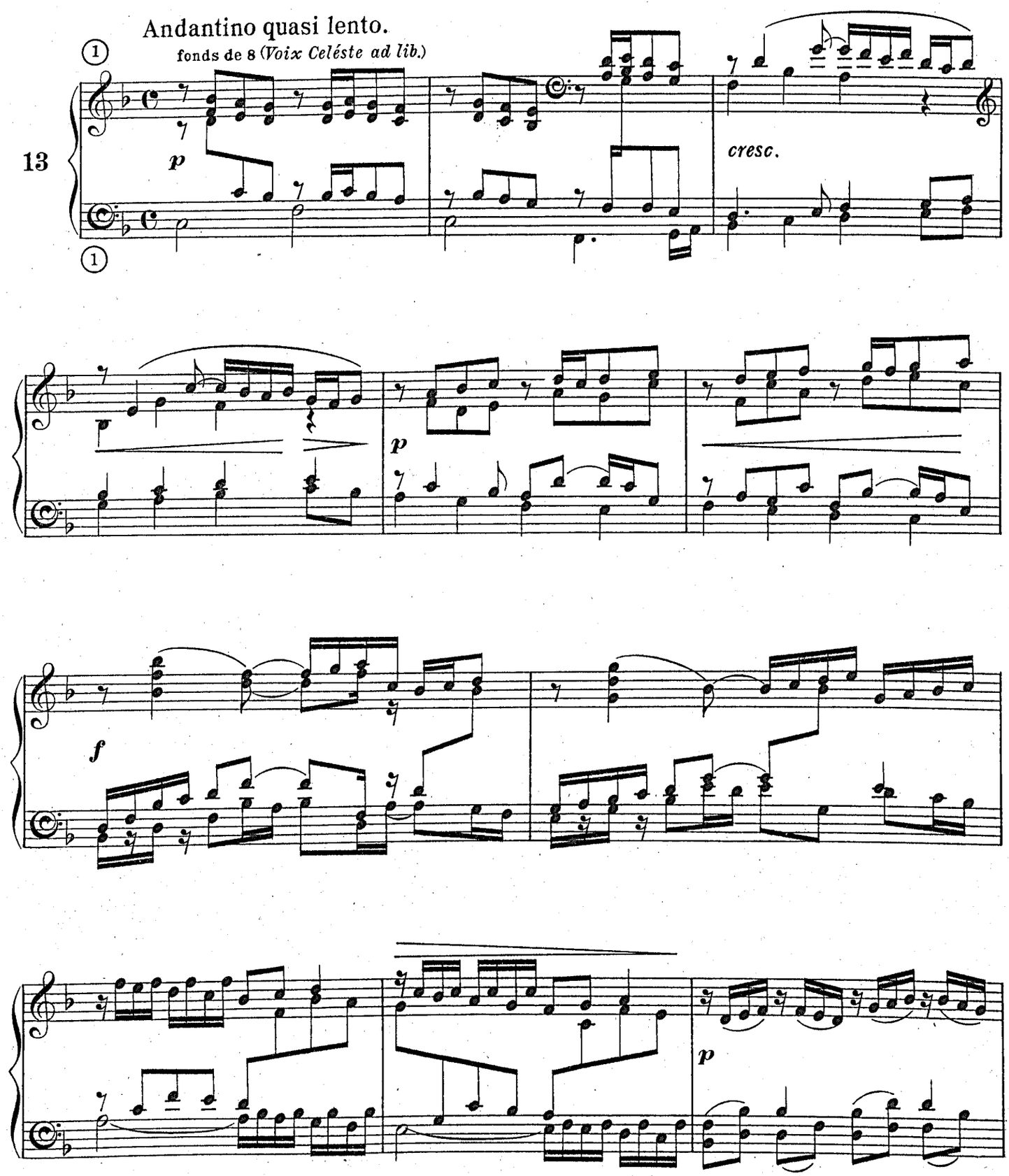
Moderato quasi lento.

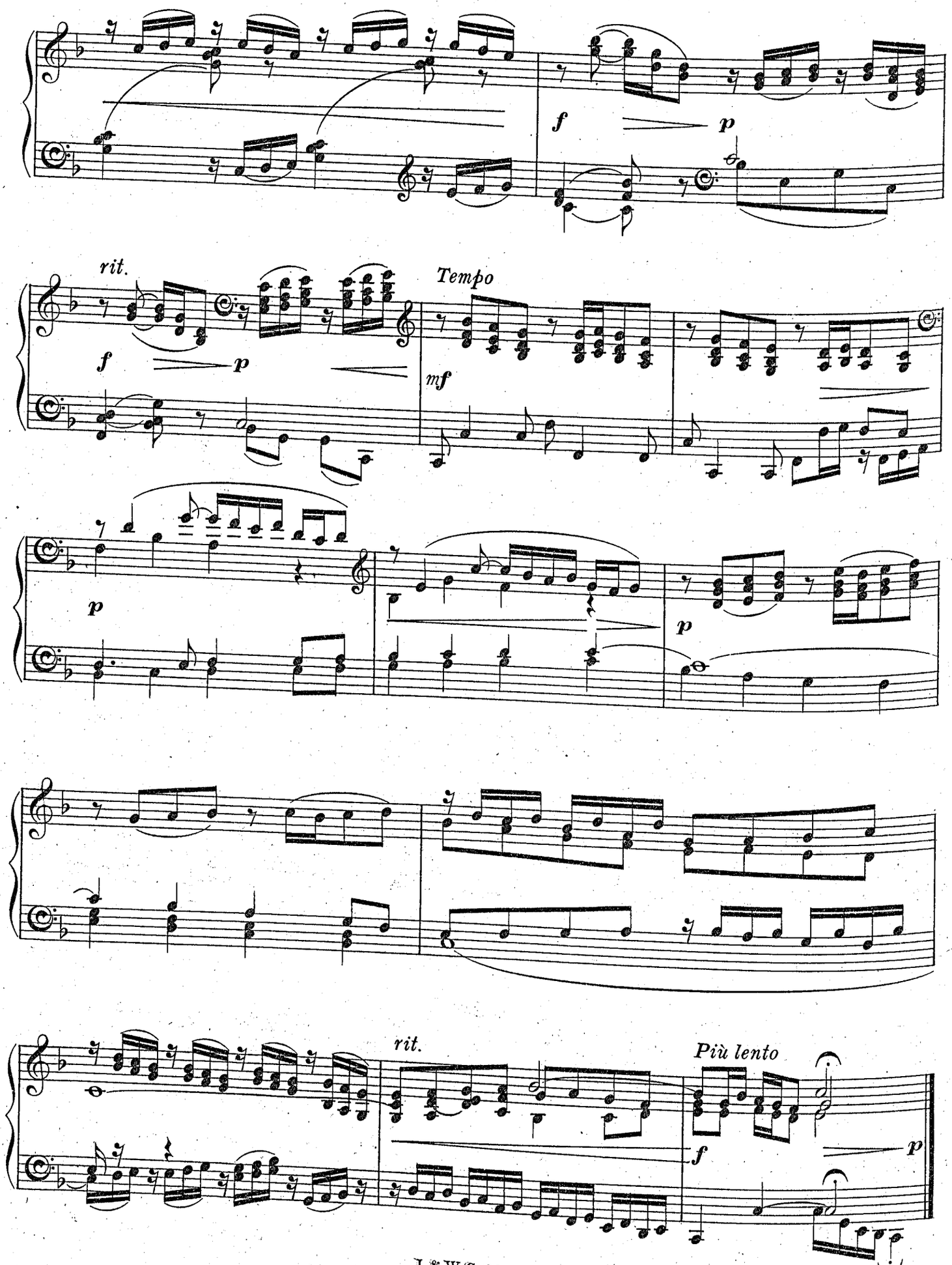


TONALITÉ ECCLÉSIASTIQUE.

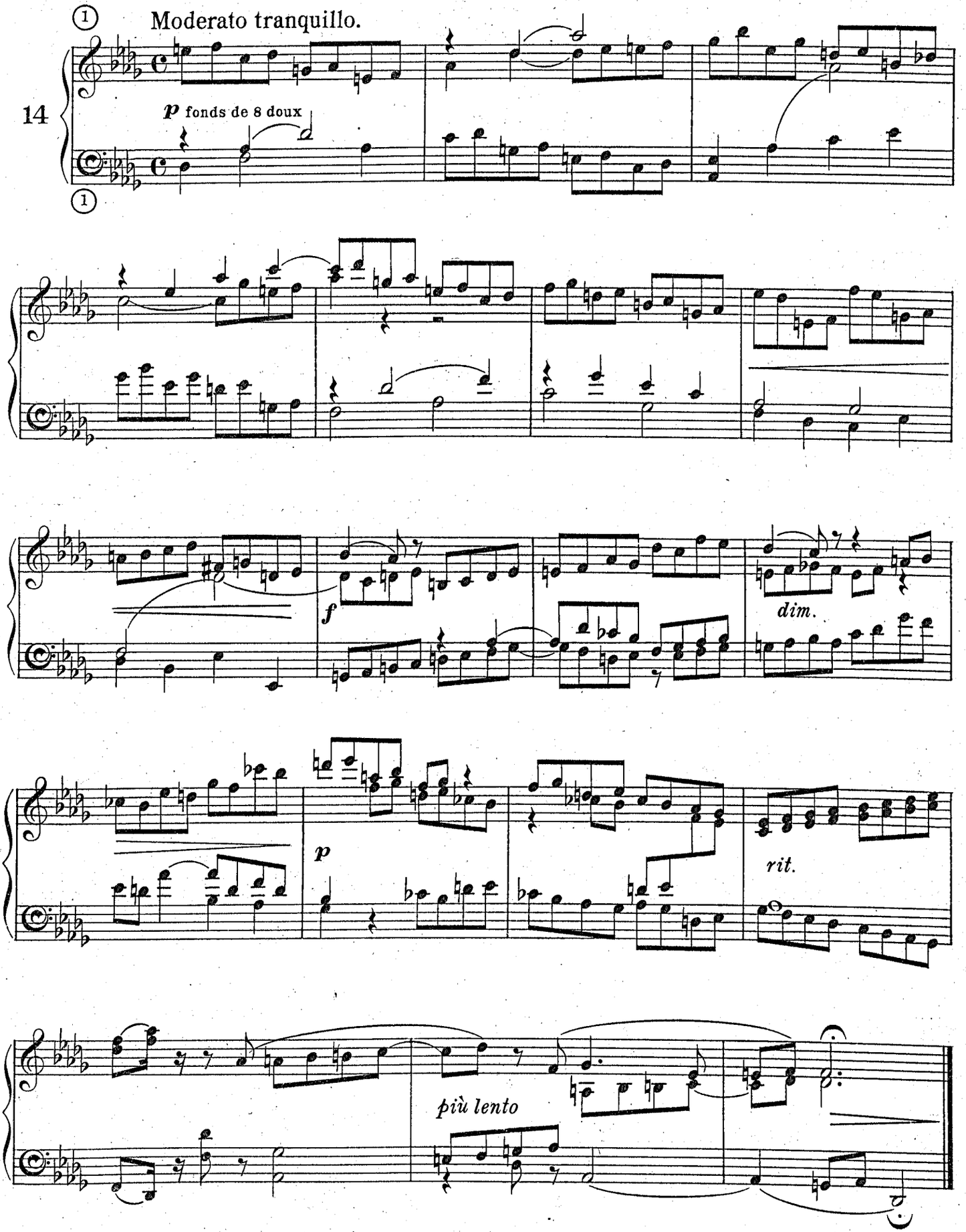
7e et 8e Modes.

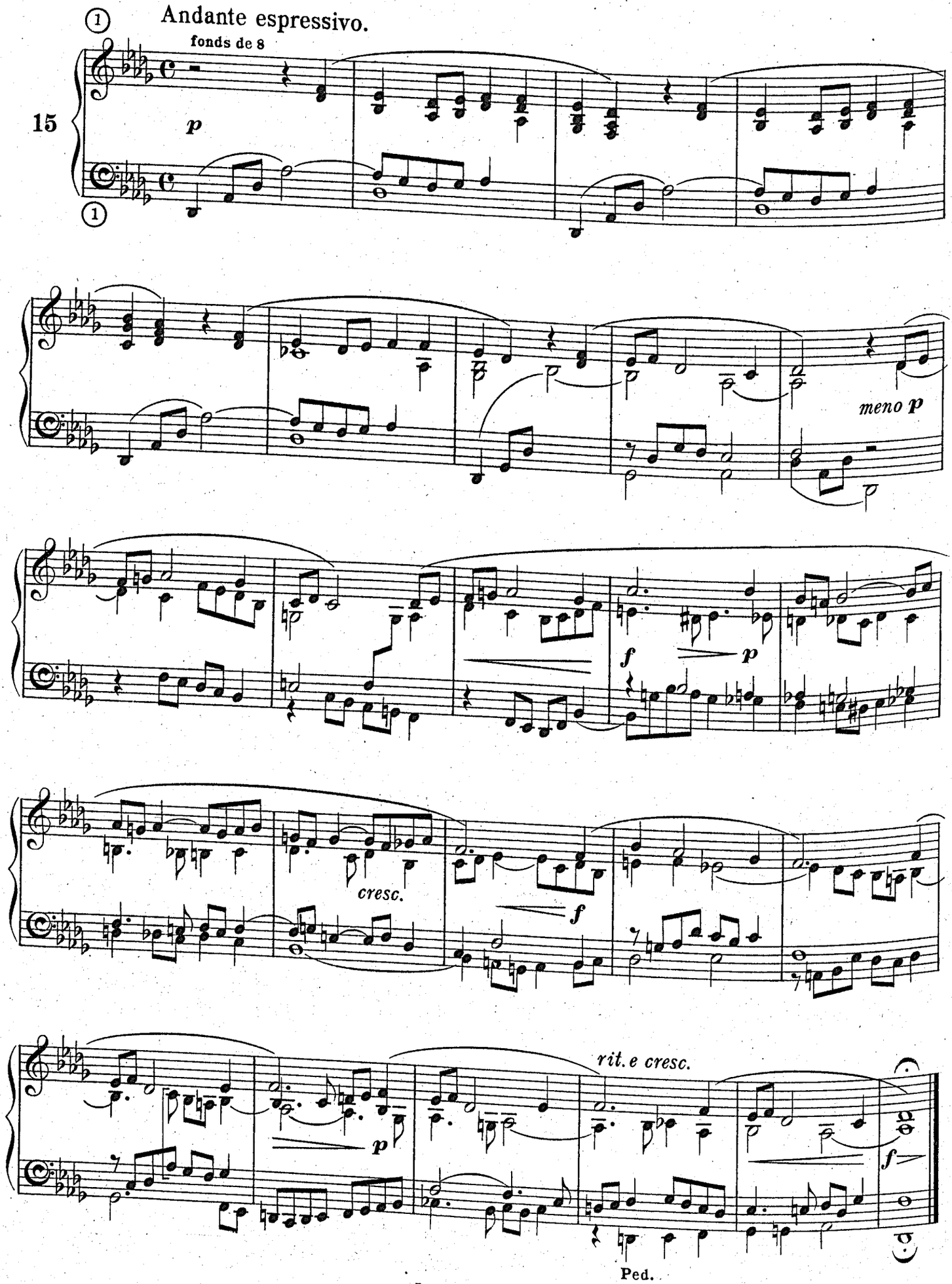
FINALE UT.

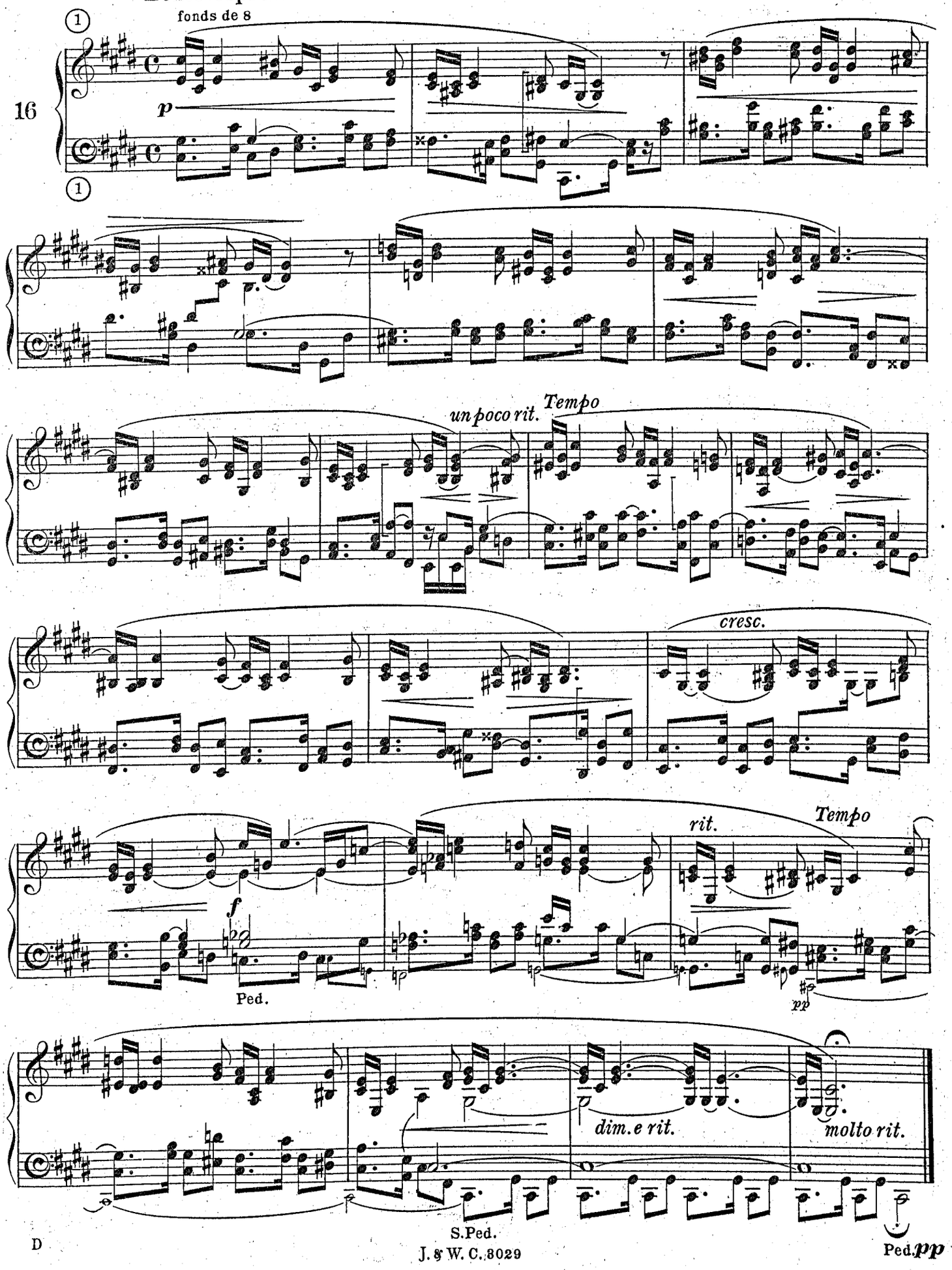


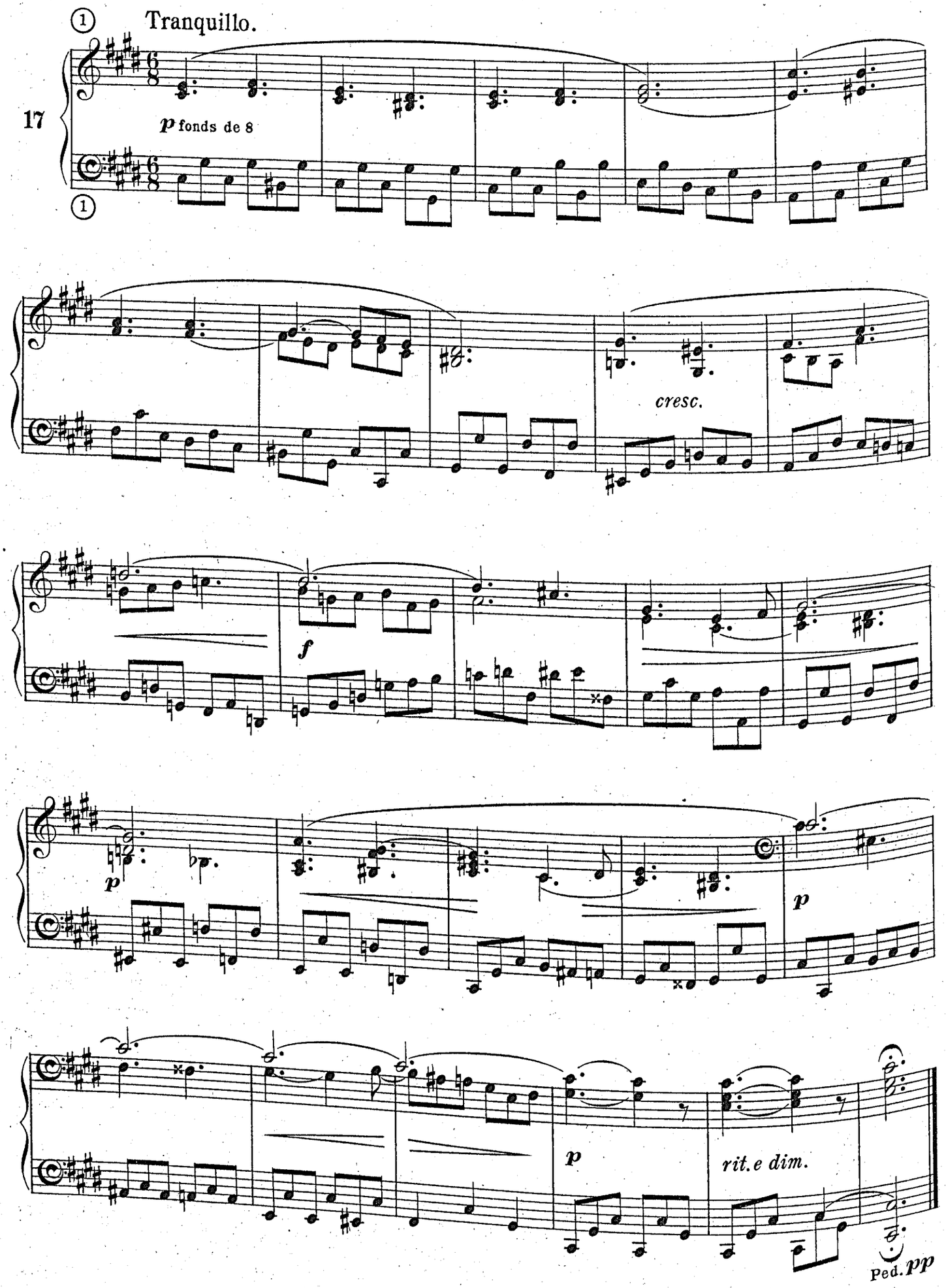

f
p
rit.
Tempo
f
p
mf
p
p
rit.
Più lento
f
p

Ré ♭ MAJEUR.

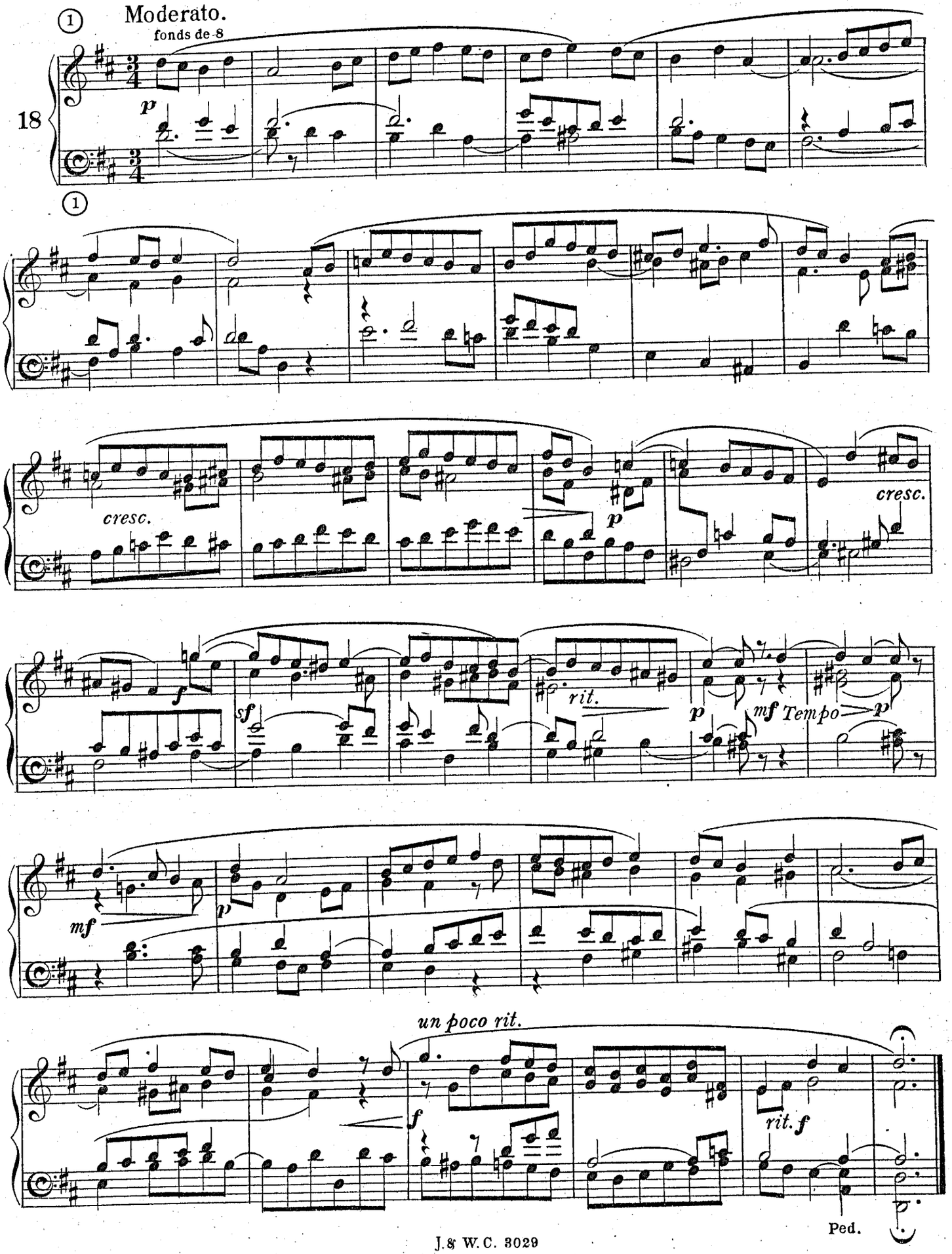



Andante espressivo.
fonds de 8
15
p
meno p
f
p
cresc.
f
rit. e cresc.
p
f
Ped.


Lento espressivo.
fonds de 8
16
p
un poco rit.
Tempo
cresc.
f
Ped.
rit.
Tempo
pp
dim. e rit.
molto rit.
S.Ped.
Ped. pp

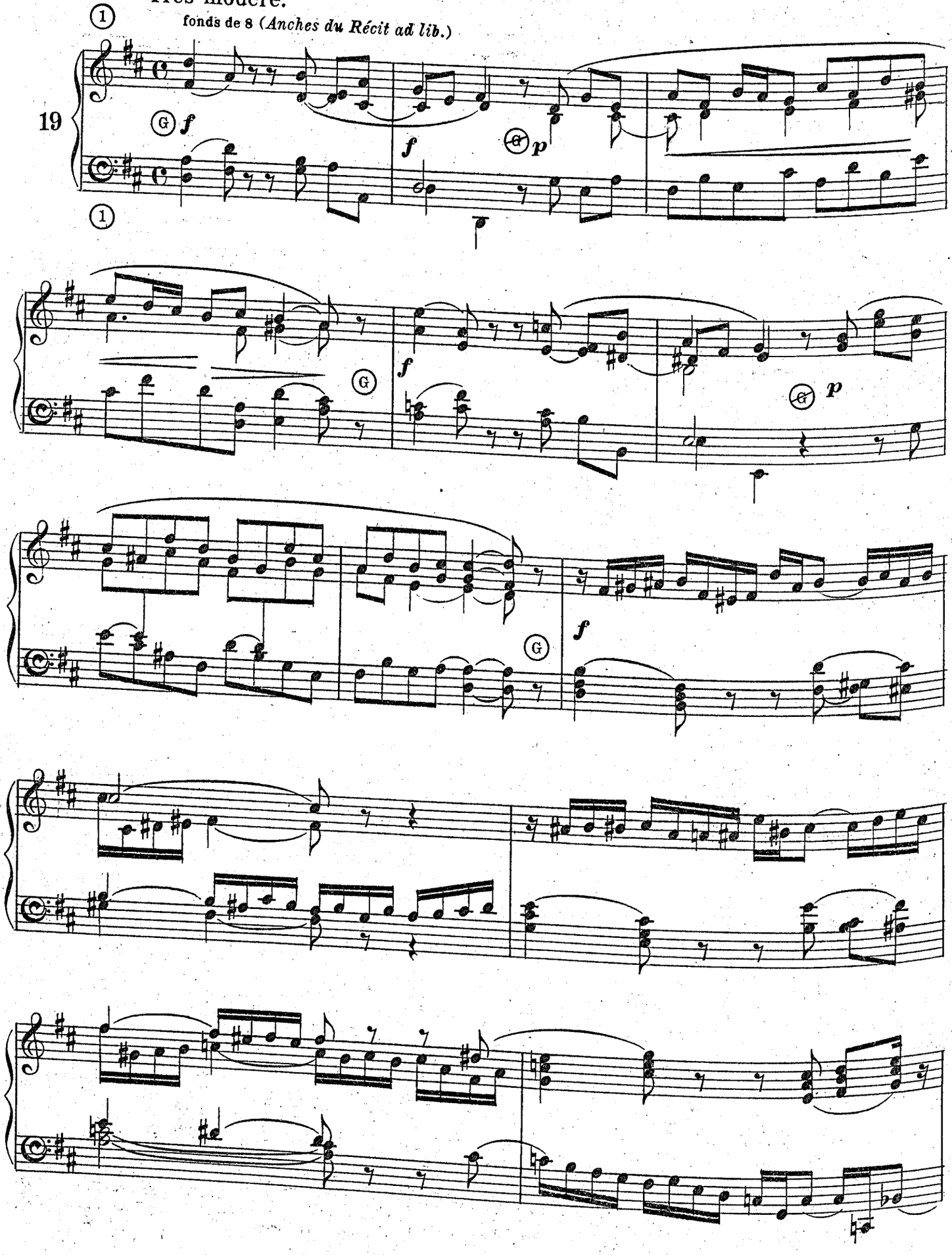

Tranquillo.
17
p fonds de 8
cresc.
f
p
p
p
rit.e dim.
Ped. pp

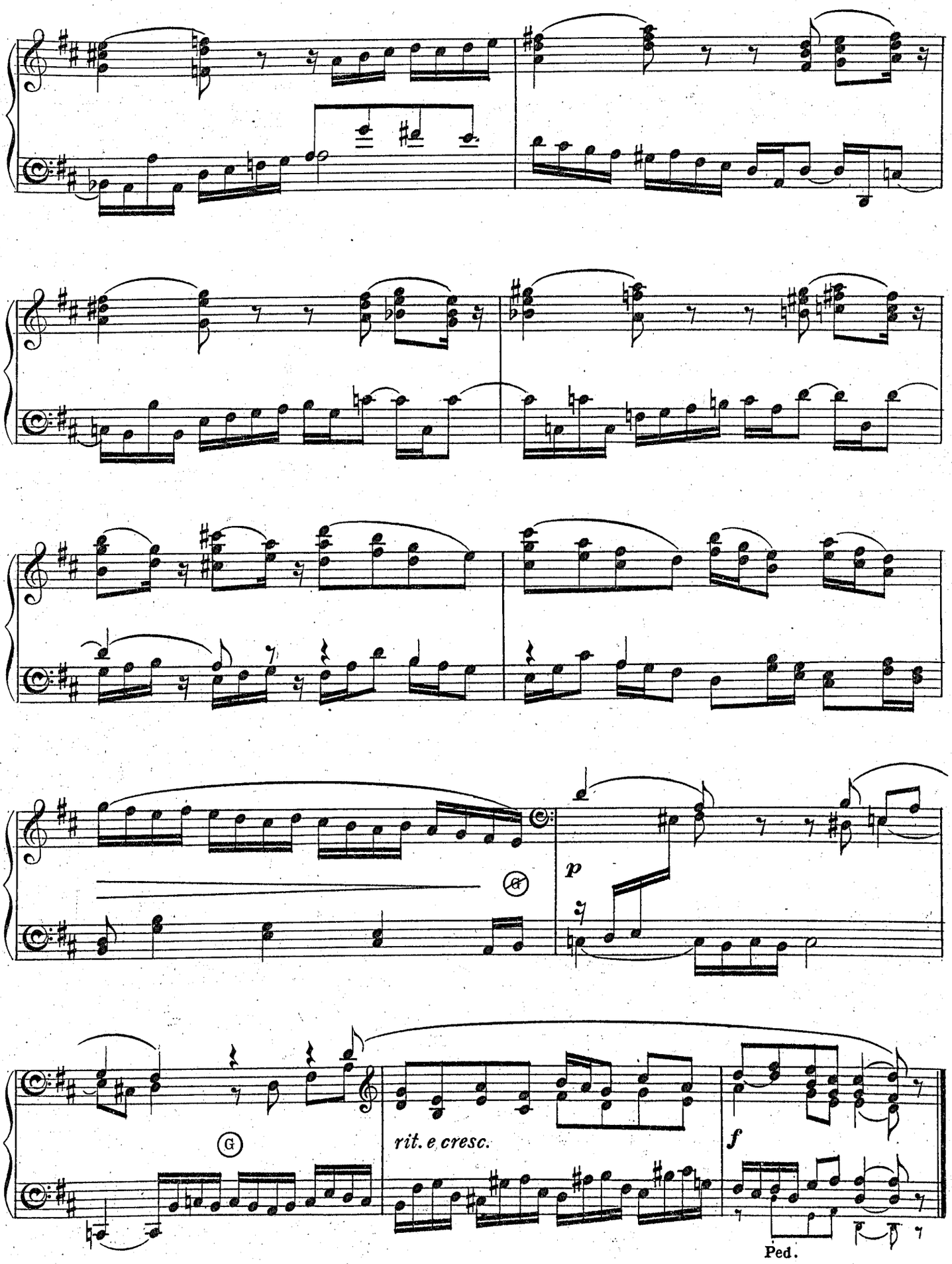
RÈ MAJEUR.

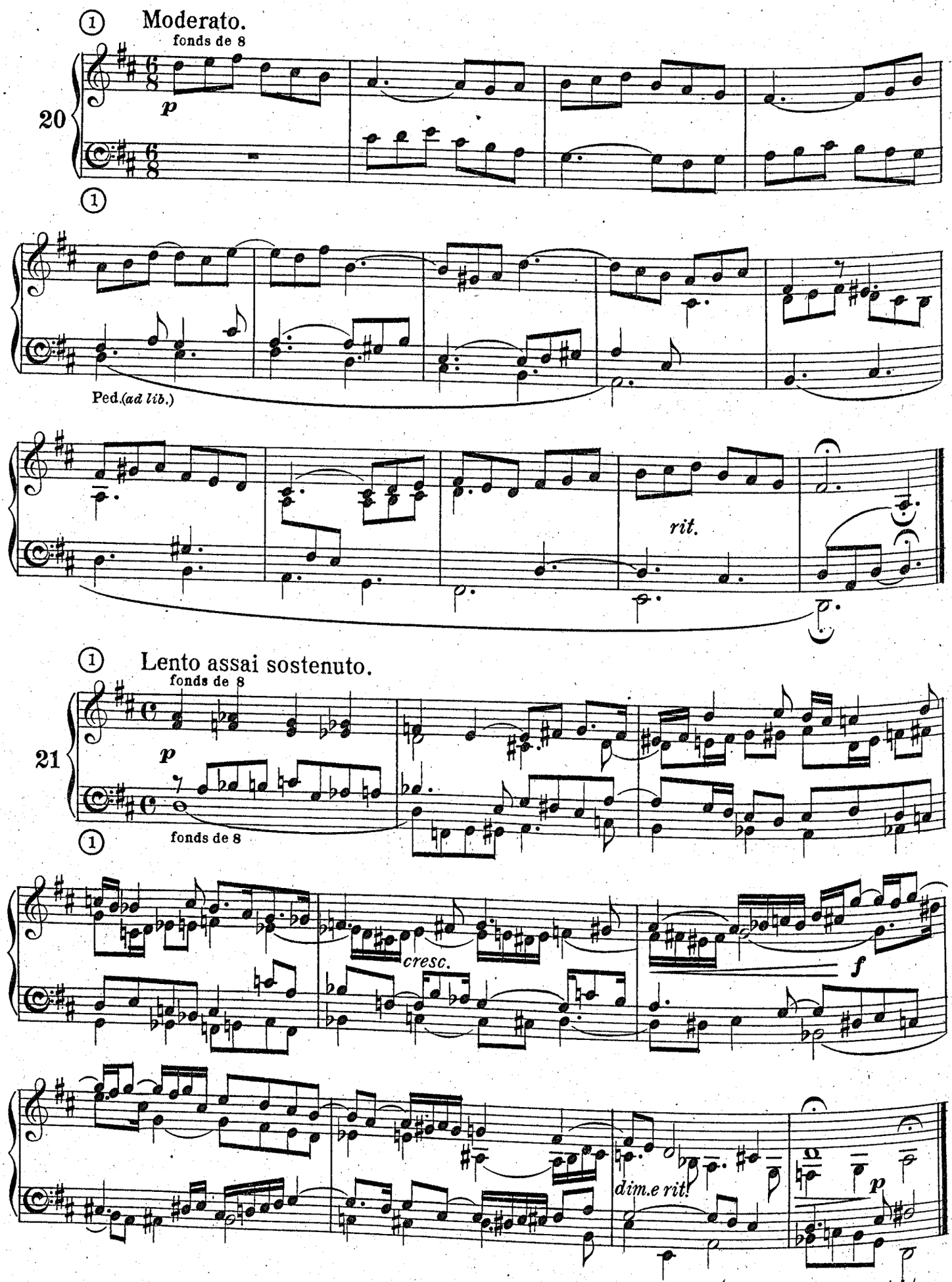

Moderato.
fonds de 8
18
p
cresc.
cresc.
p
f
sf
rit.
p
mf Tempo
p
mf
p
un poco rit.
f
rit. f
Ped.

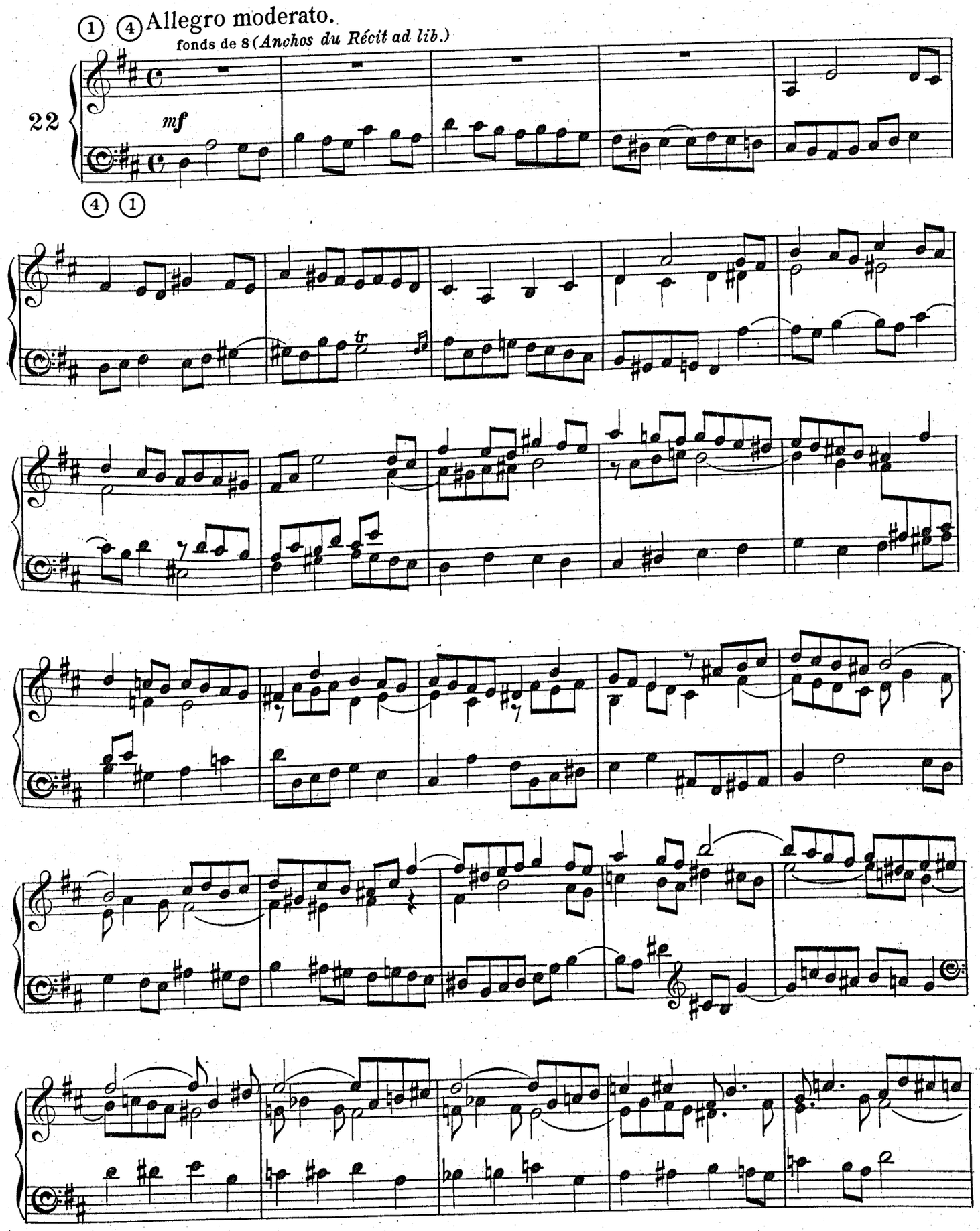
Très modéré.

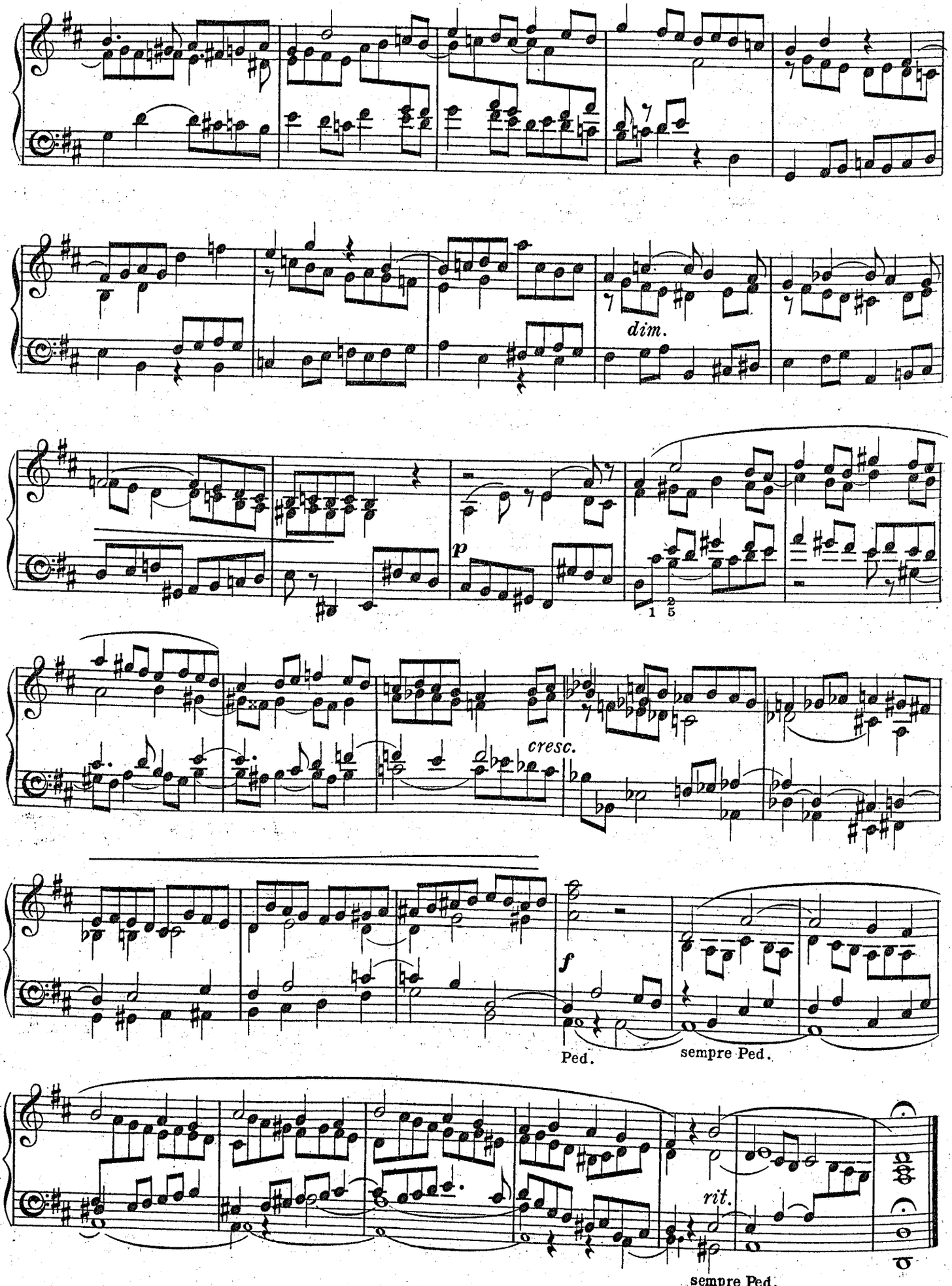
fonds de 8 (*Anches du Récit ad lib.*)

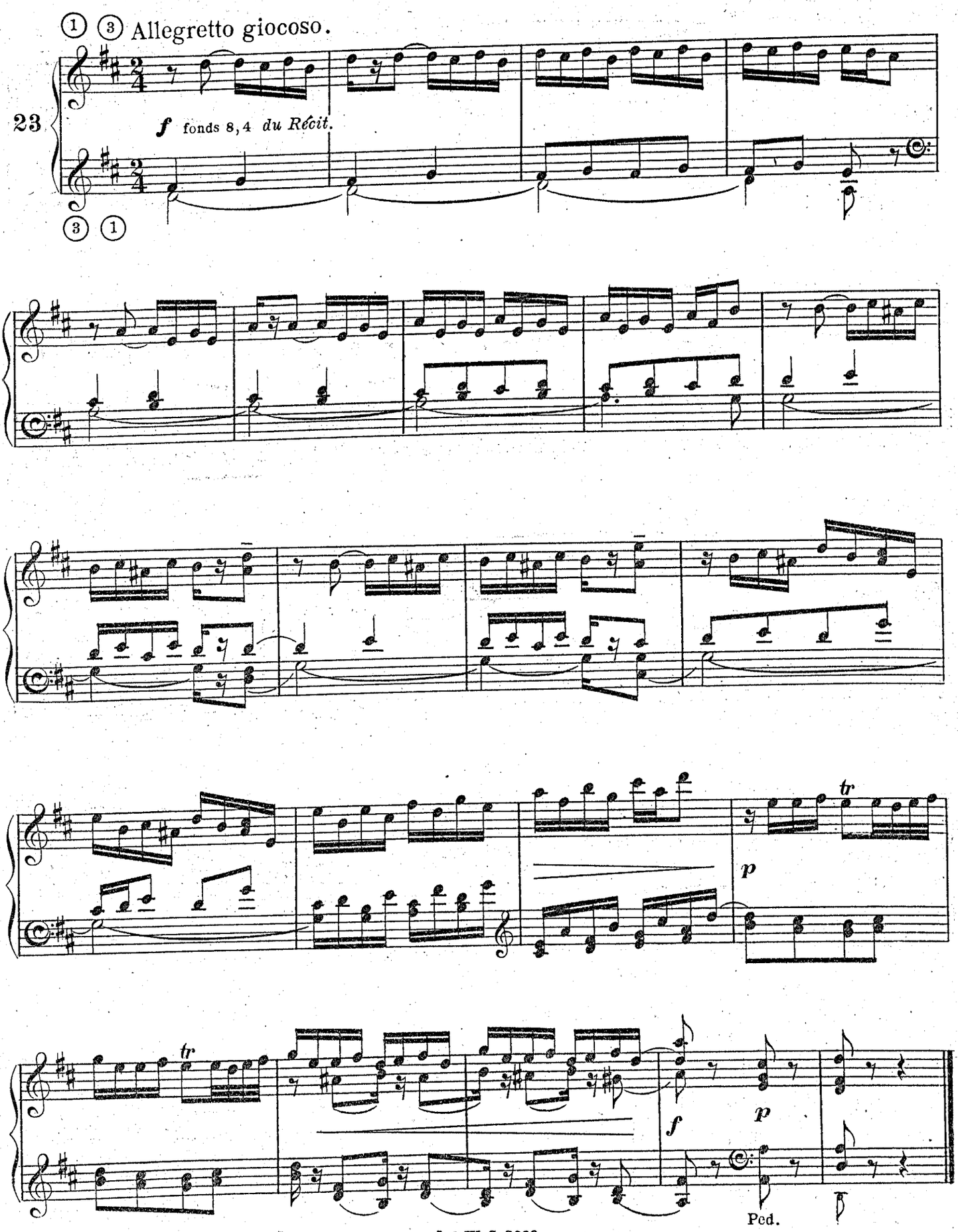



p
rit. e cresc.
f
Ped.


Moderato.
fonds de 8
20
p
Ped.(ad lib.)
rit.
Lento assai sostenuto.
fonds de 8
21
p
fonds de 8
cresc.
f
dim.e rit.
p

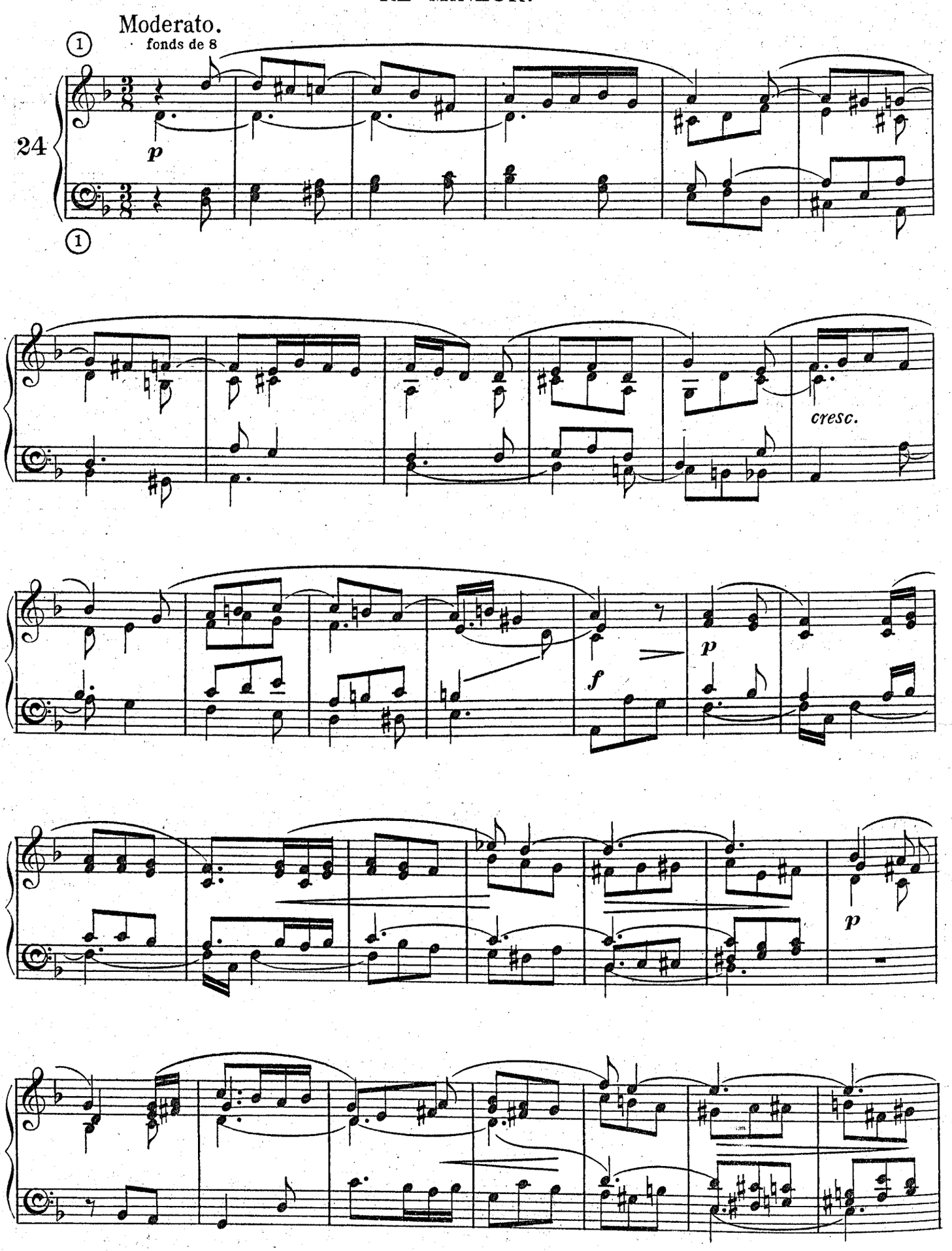

① ④ Allegro moderato.
fonds de 8 (Anchos du Récit ad lib.)
22
mf
④ ①

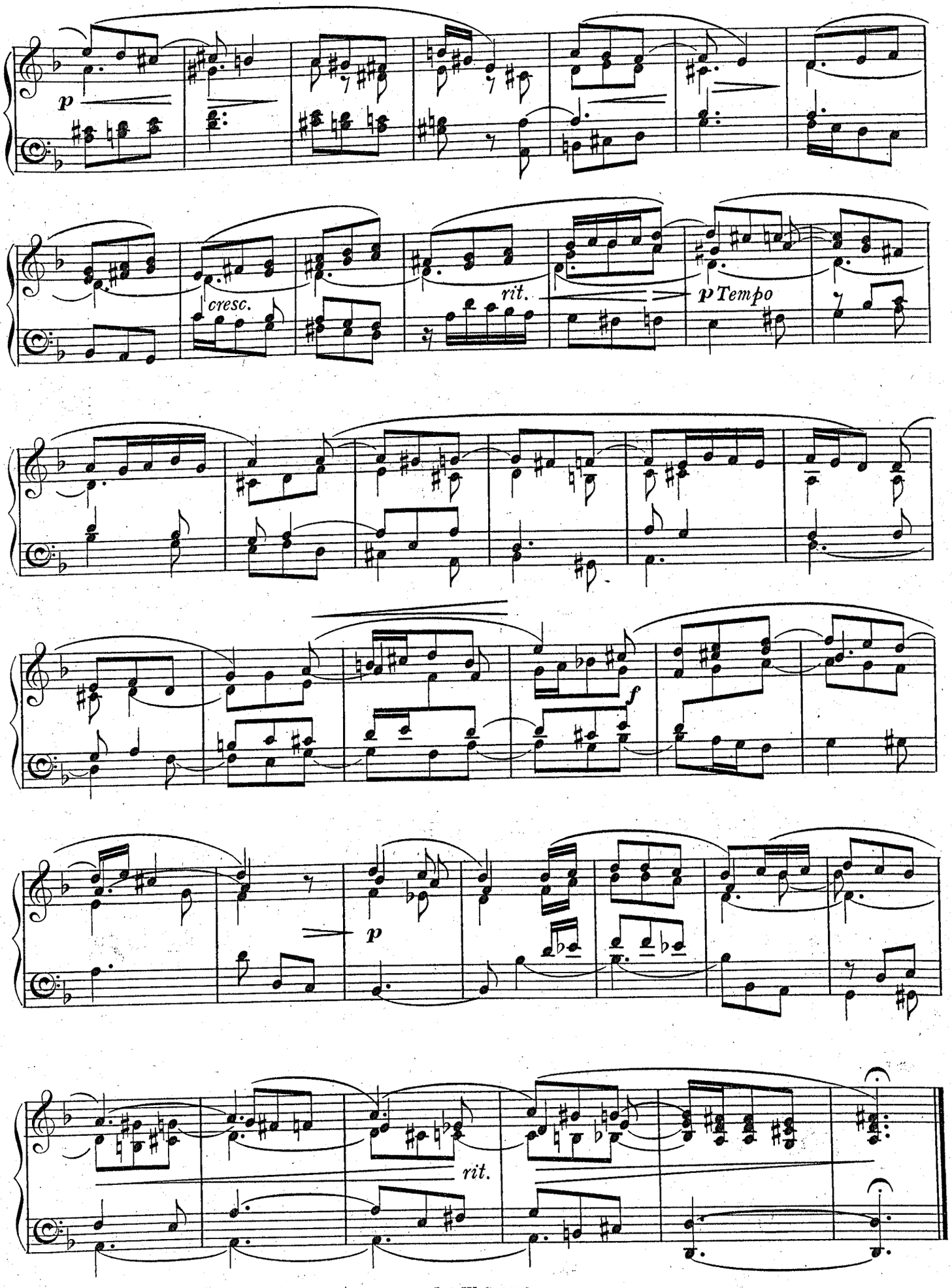

dim.
p
1 2 5
cresc.
f
Ped.
sempre Ped.
rit.
sempre Ped.

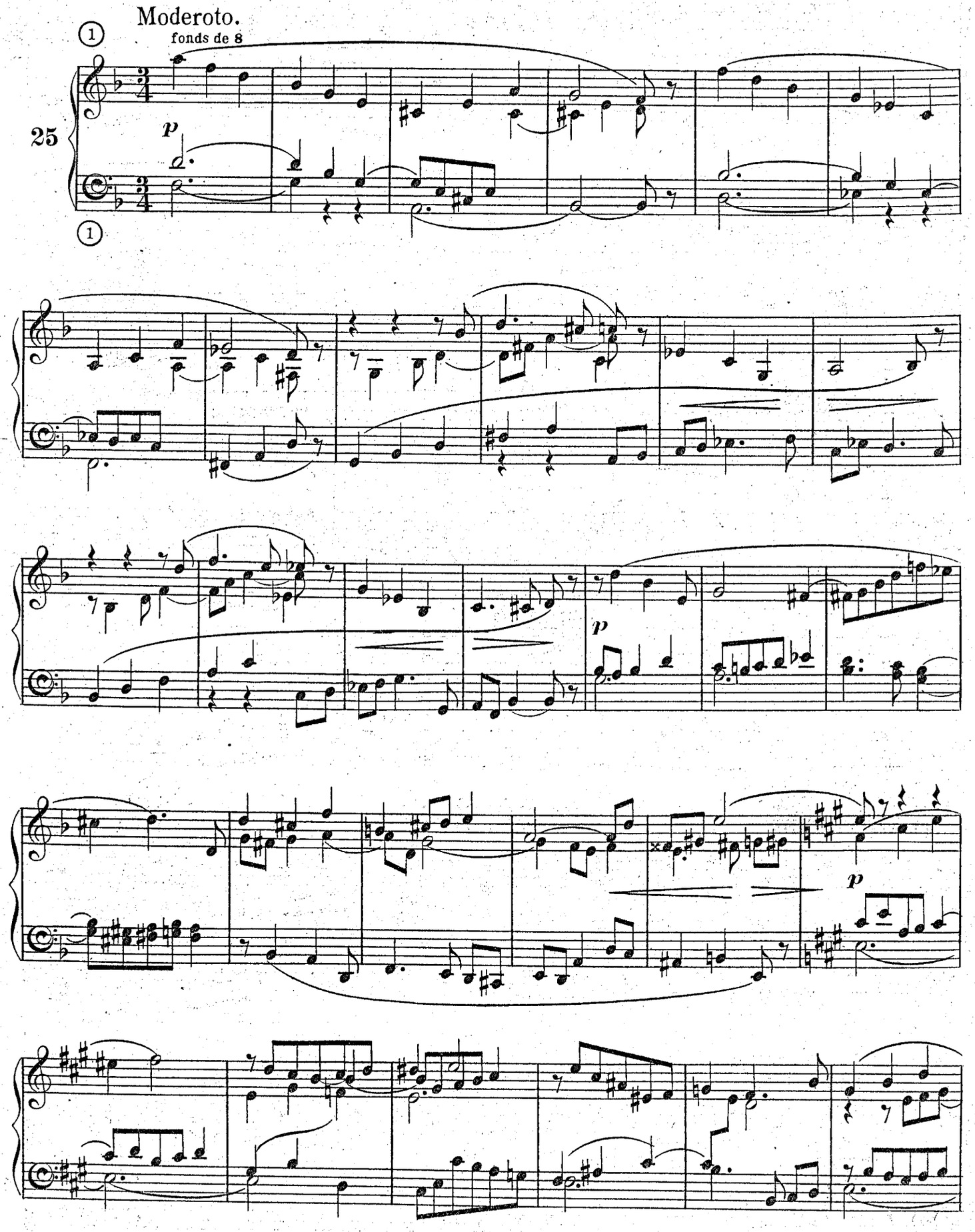


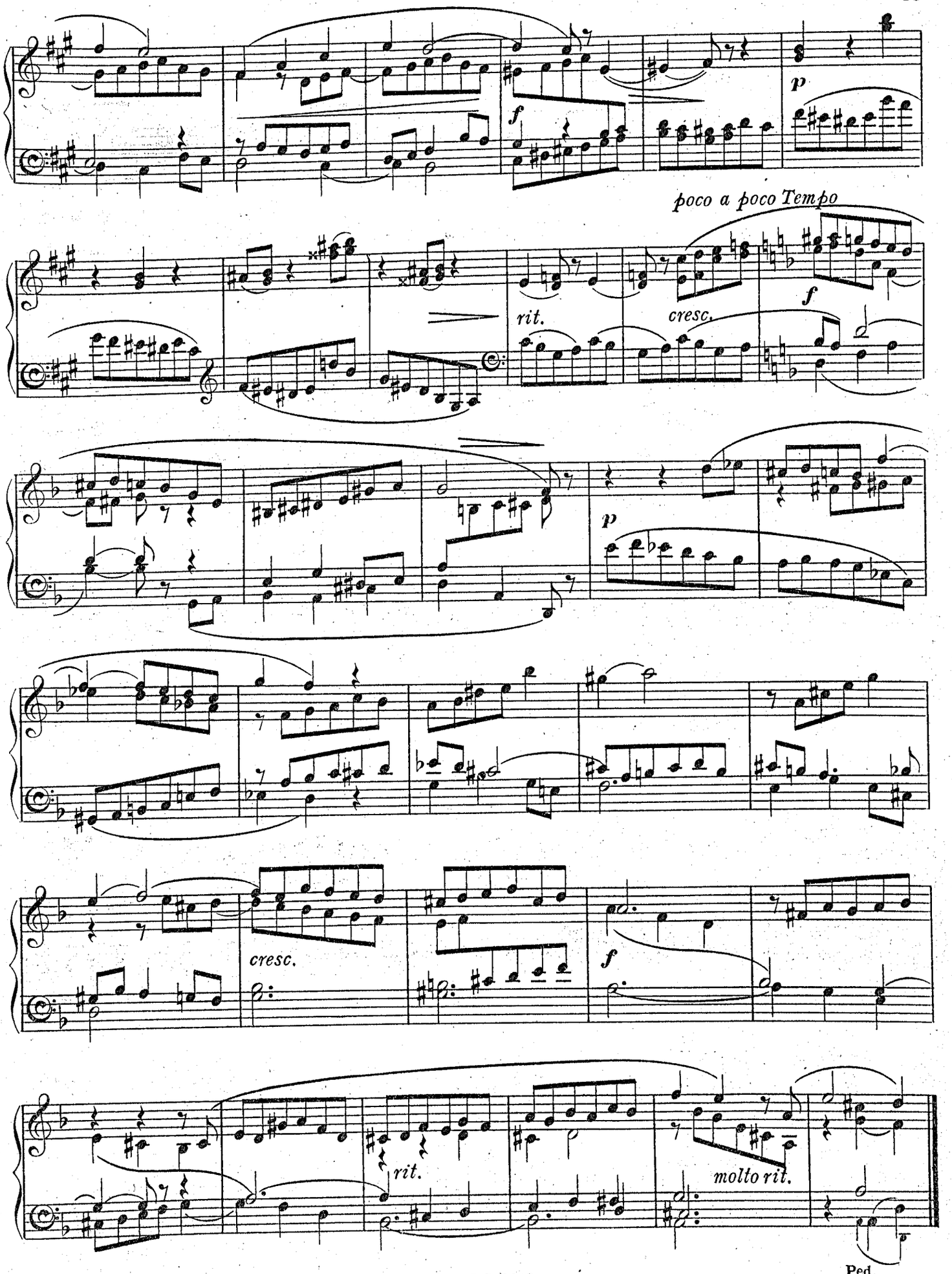
J. & W. C. 3029

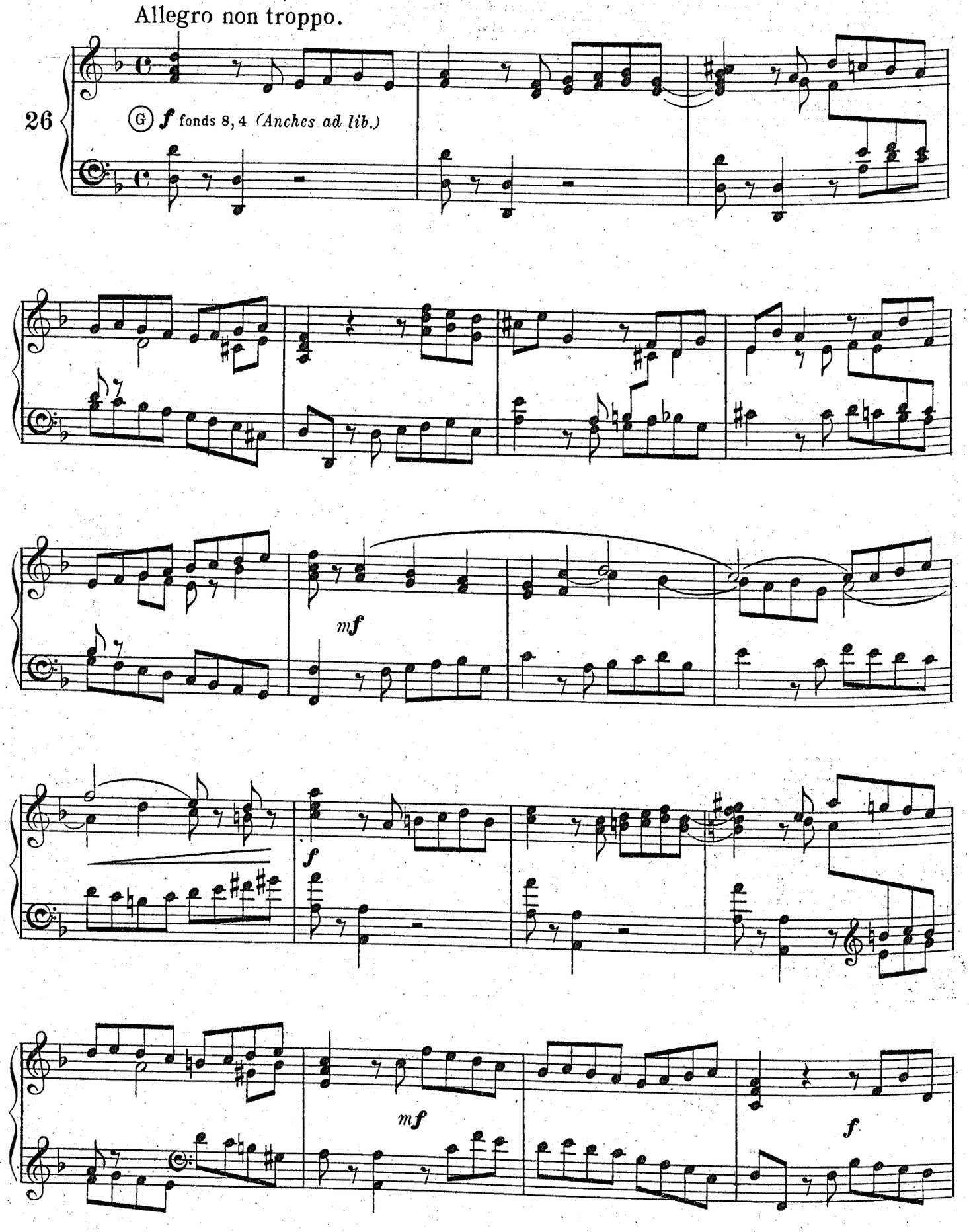
RÉ MINEUR.

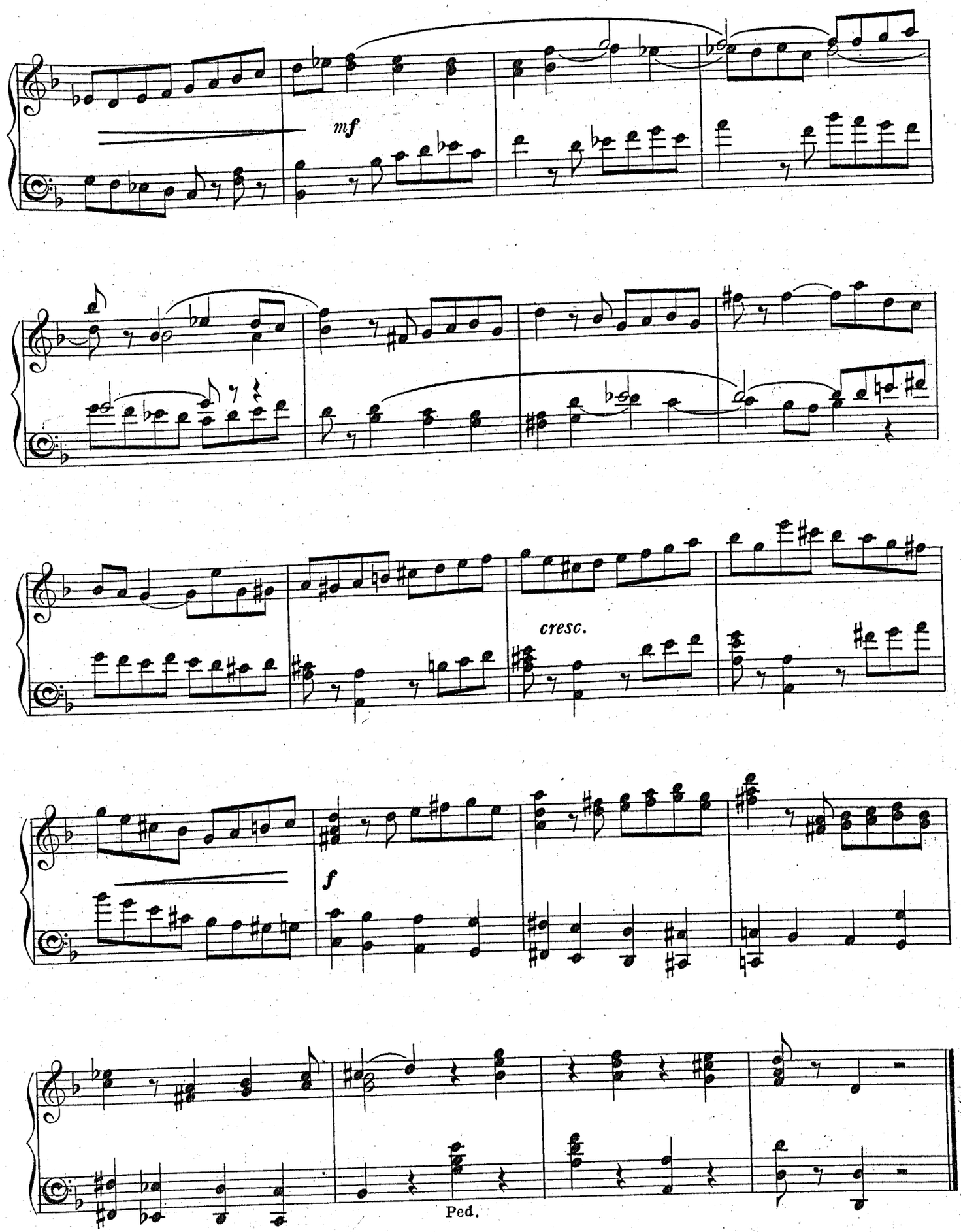


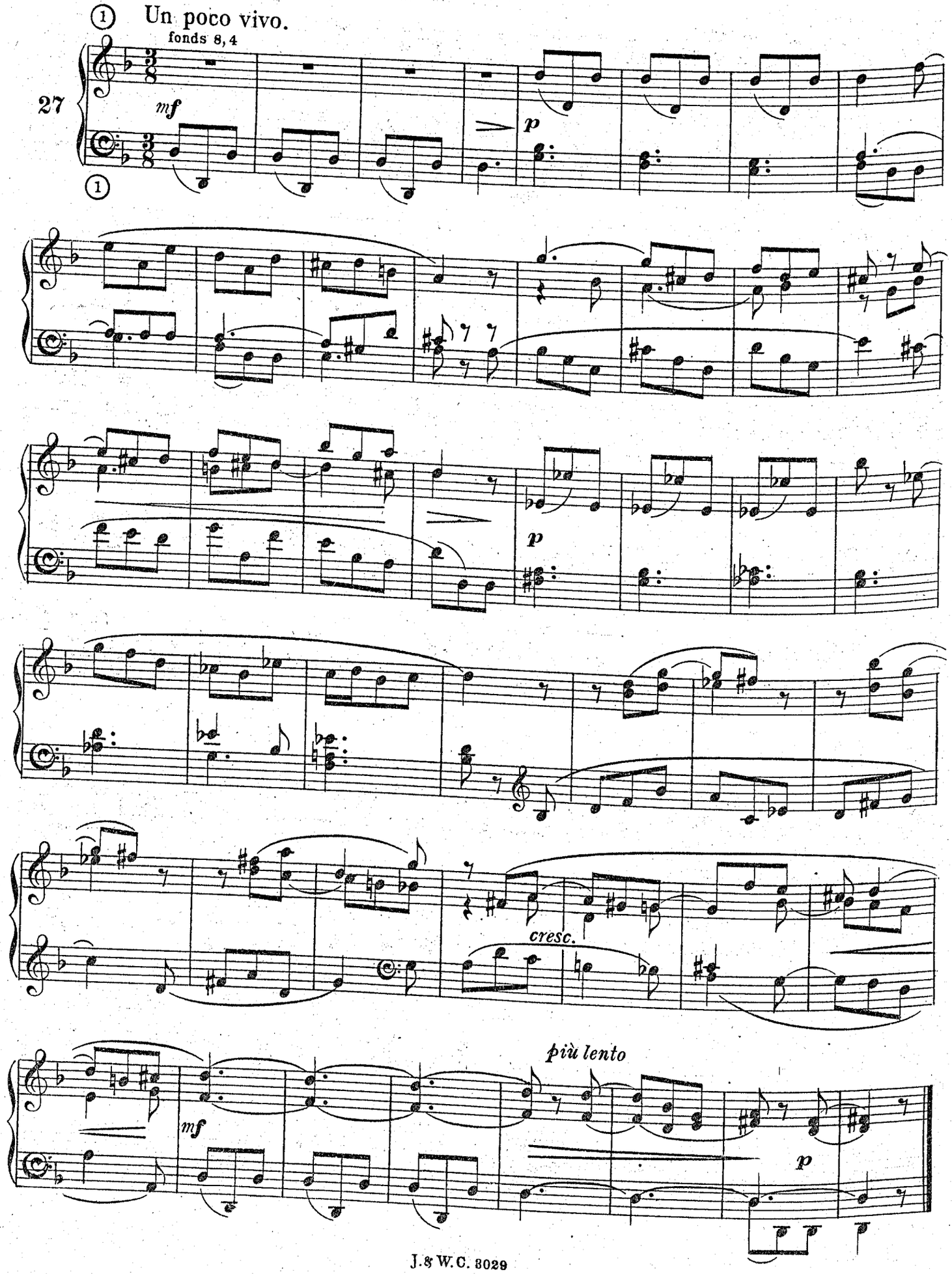

p
cresc.
rit.
p Tempo
f
p
rit.

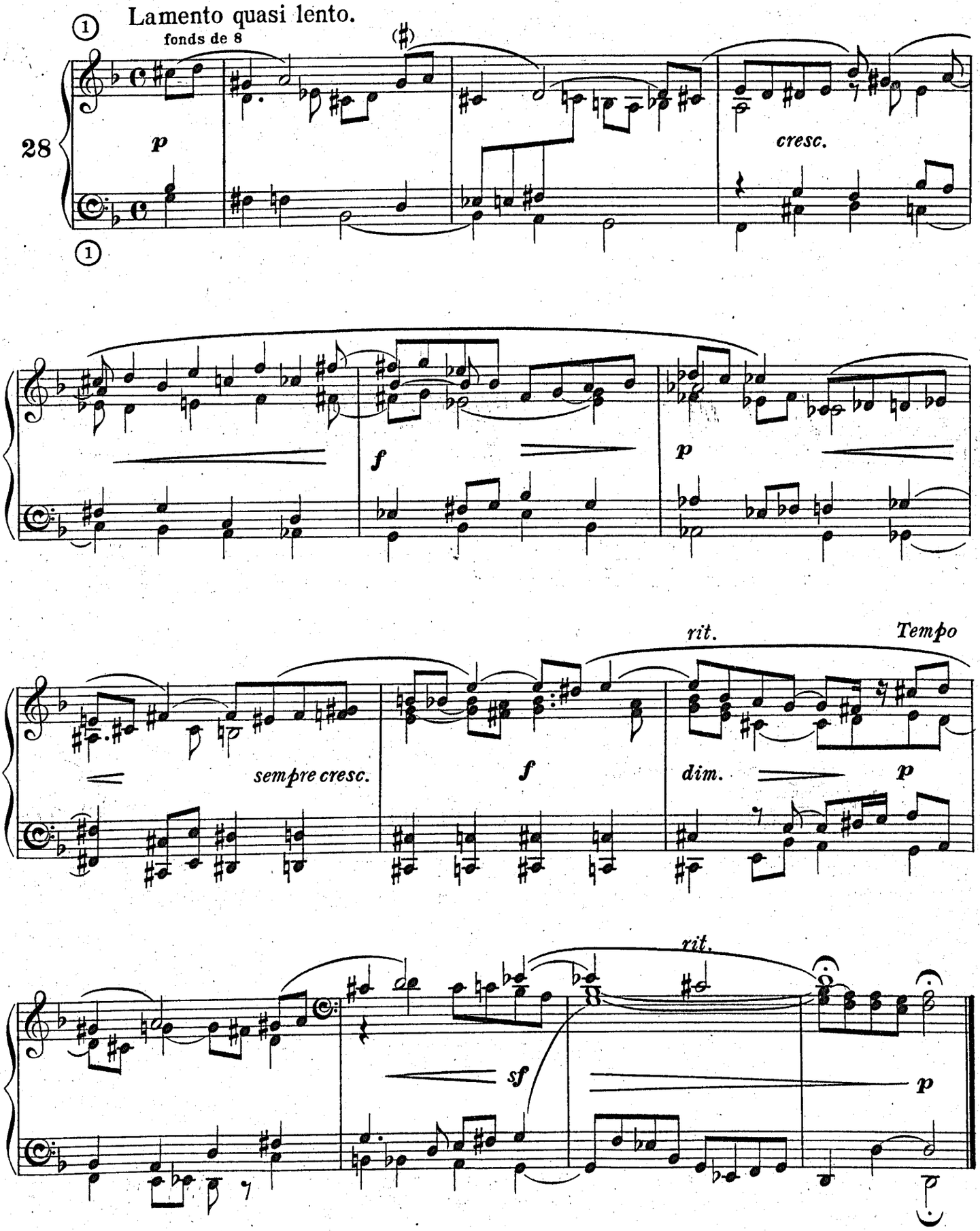

Moderoto.
fonds de 8
25
p
p
p


p
f
poco a poco Tempo
rit.
cresc.
f
p
cresc.
f
rit.
molto rit.
Ped.


Allegro non troppo.
26
G f fonds 8, 4 (Anches ad lib.)
mf
f
mf
f


mf
cresc.
f
Ped.

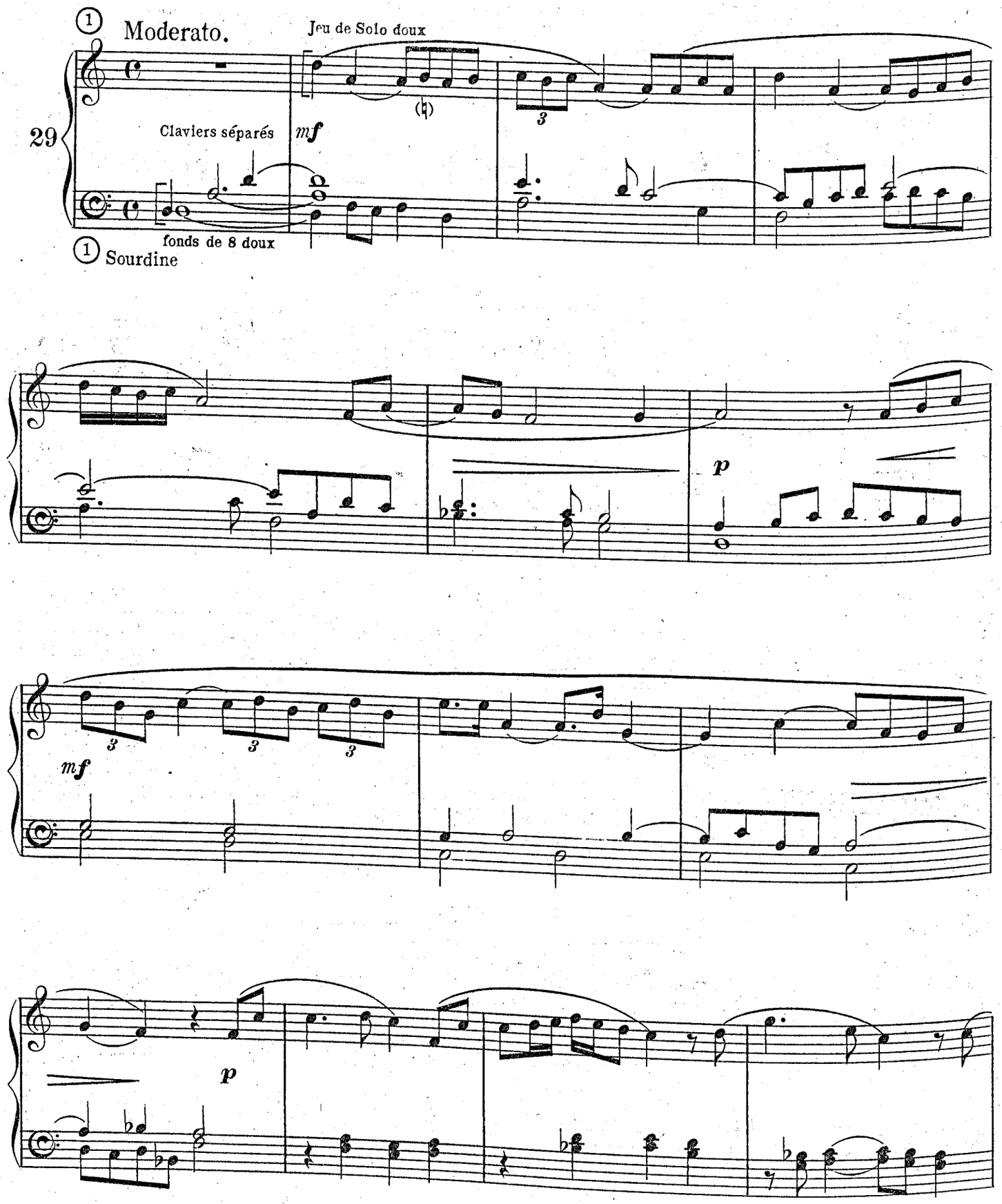

1
Un poco vivo.
fonds 8, 4
27
mf
p
1
p
cresc.
più lento
mf
p

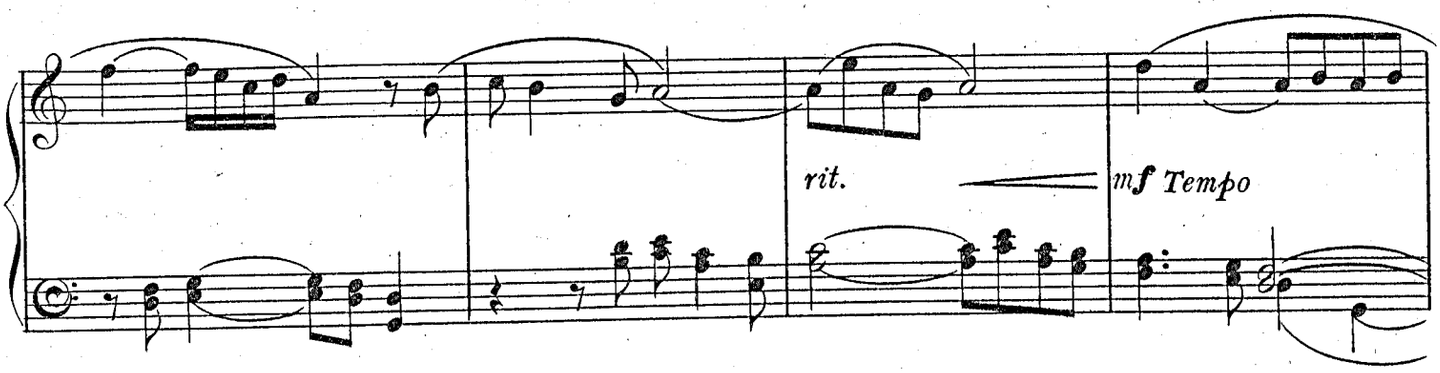

Lamento quasi lento.
fonds de 8
28
p
cresc.
f
p
rit.
Tempo
sempre cresc.
f
dim.
p
rit.
sf
p

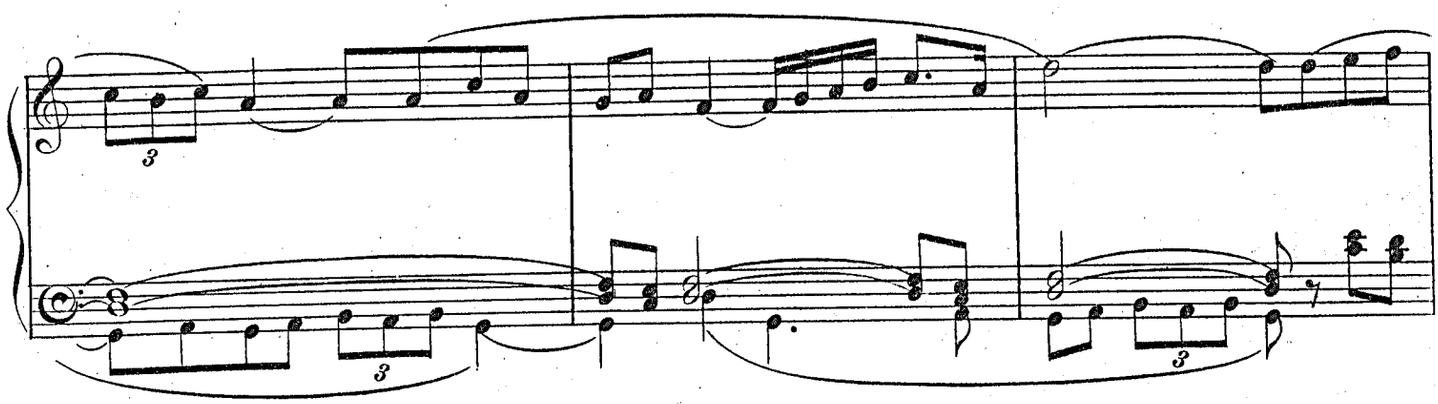
TONALITÉ ECCLÉSIASTIQUE.

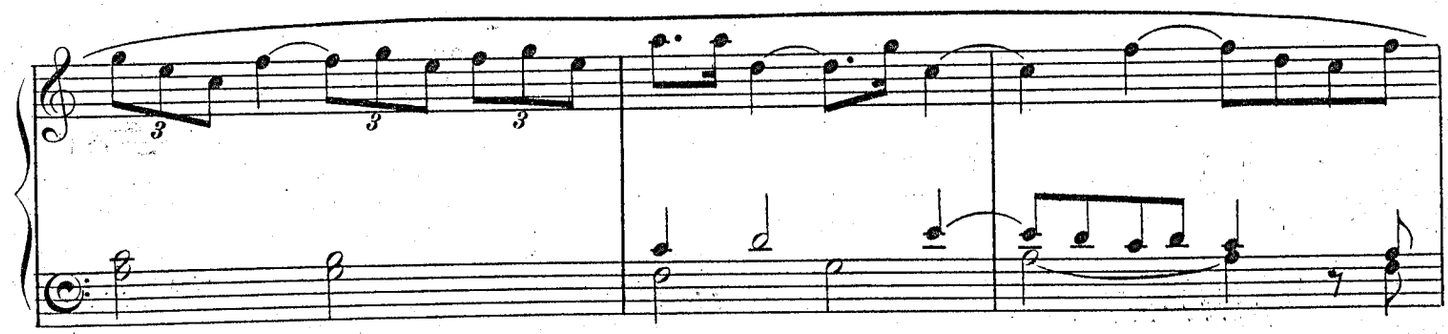
1er et 2e Modes.

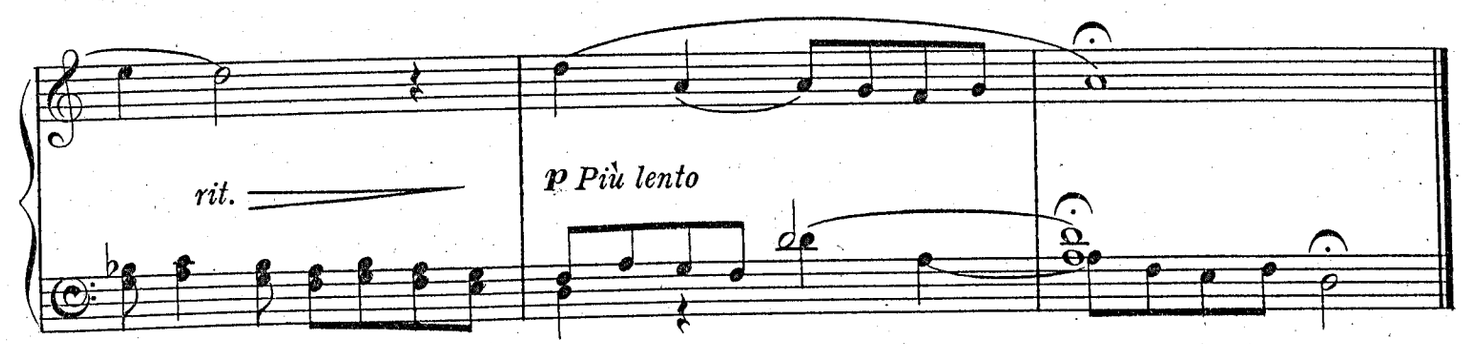
FINALE RÉ.




rit.
mf Tempo






rit.
p Più lento

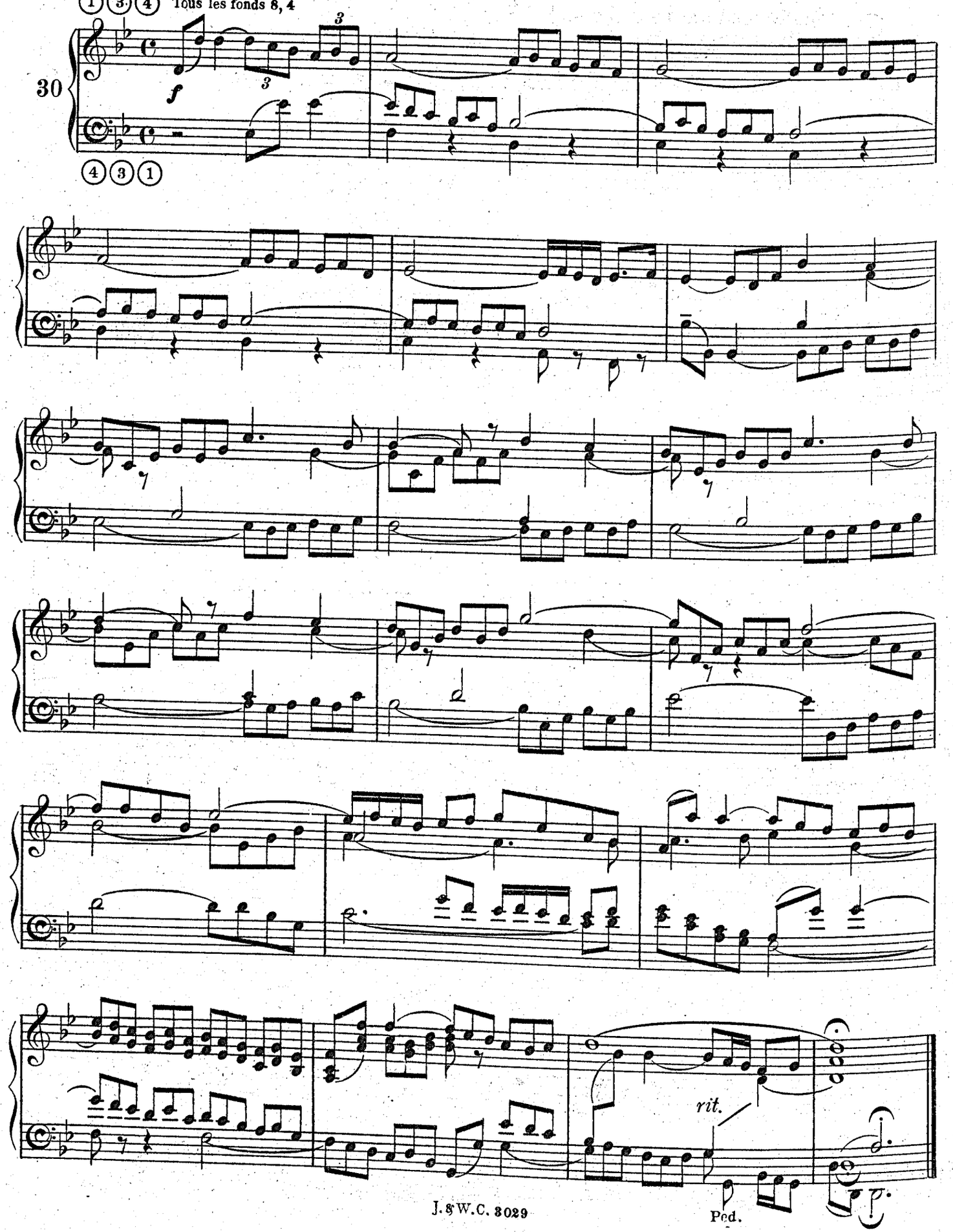
TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes.

FINALE RÉ.

Allegro moderato.

Tous les fonds 8, 4



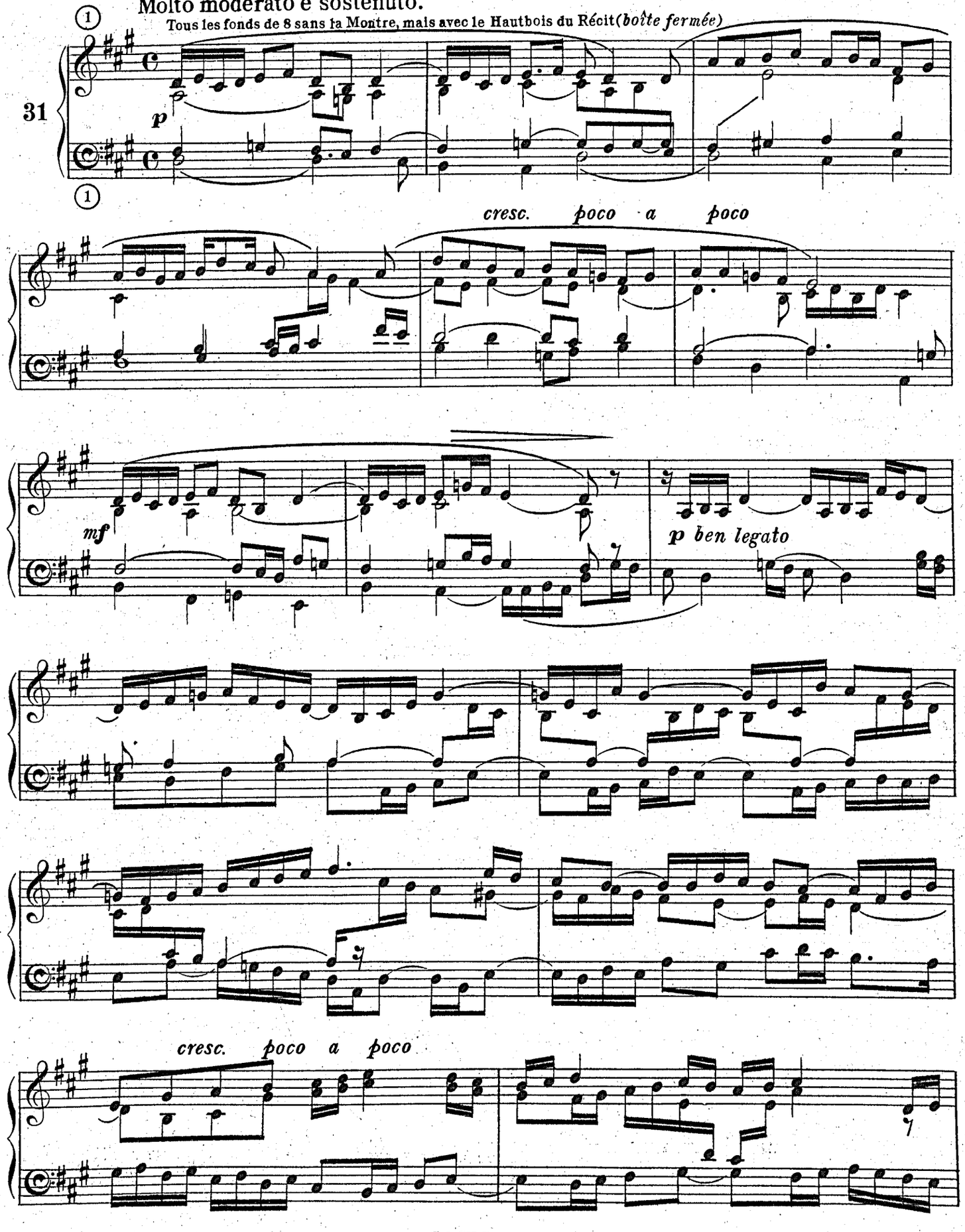
TONALITÉ ECCLÉSIASTIQUE.

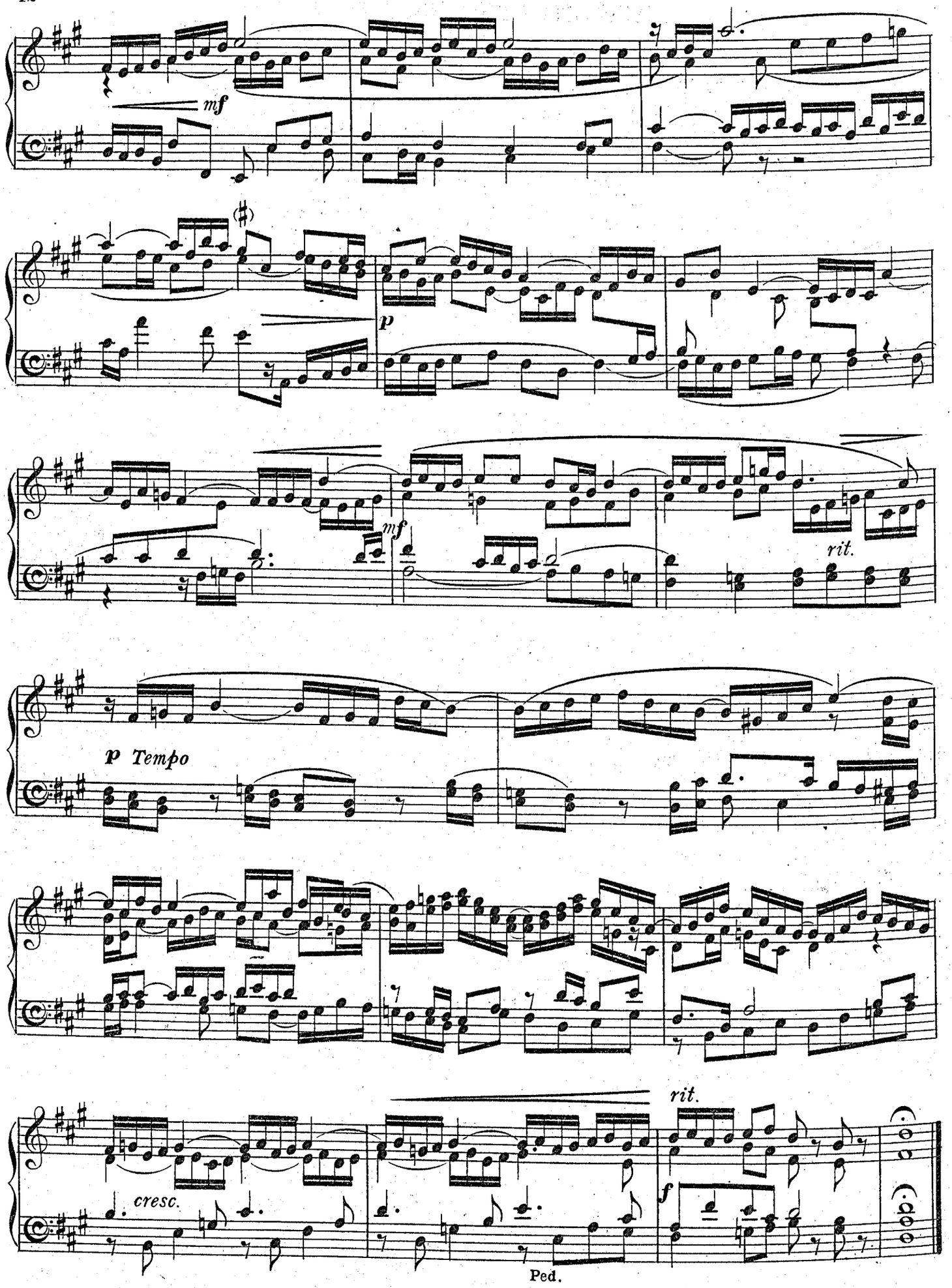
5e et 6e Modes

FINALE RÉ

Molto moderato e sostenuto.

Tous les fonds de 8 sans la Montre, mais avec le Hautbois du Récit (*boîte fermée*)




mf
p
mf
rit.
p Tempo
cresc.
rit.
f
Ped.

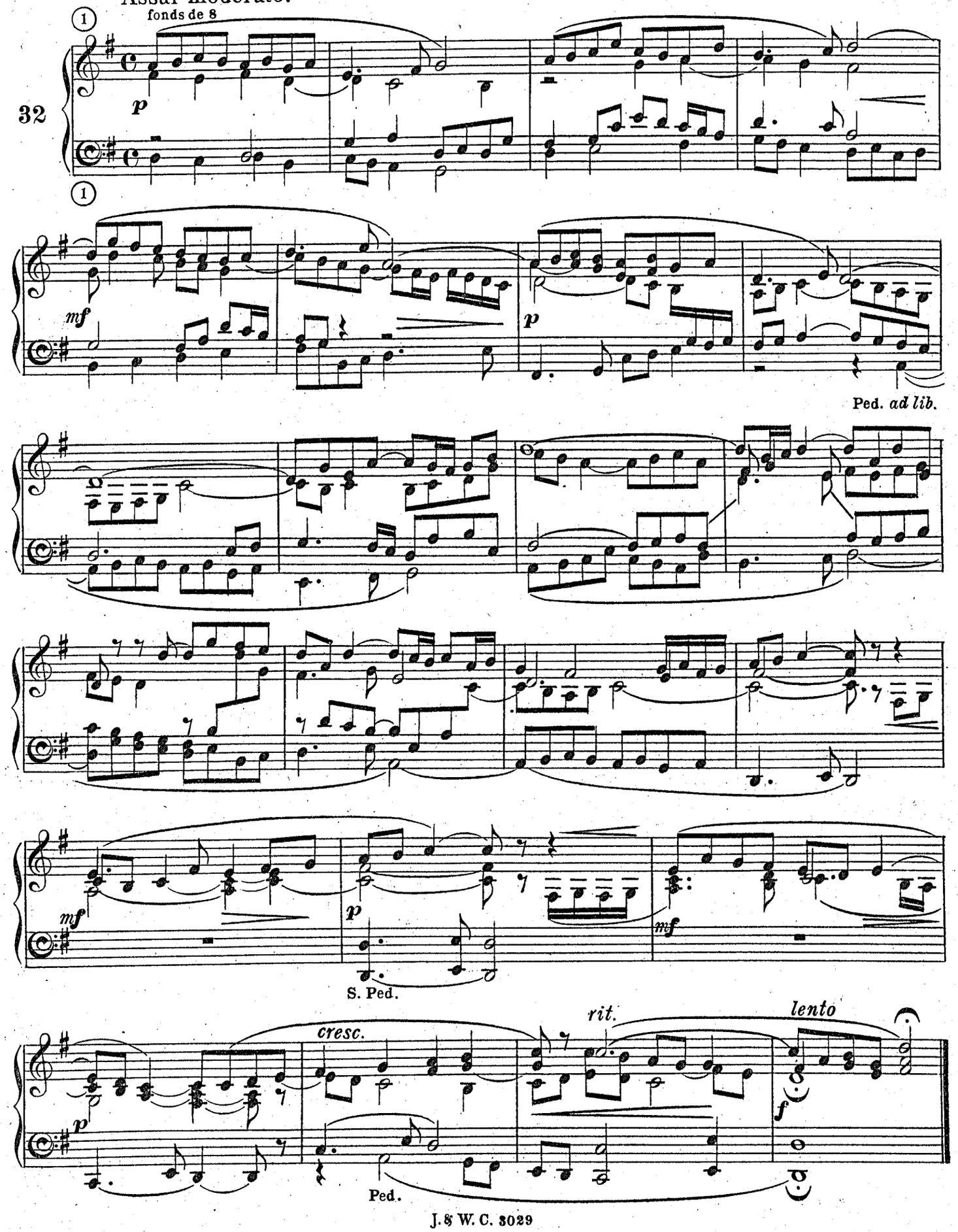
TONALITÉ ECCLÉSIASTIQUE.

7e et 8e Modes

FINALE RÉ

Assai moderato.

fonds de 8



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BY

ARTHUR BOYSE, F.R.C.O.

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MENDELSSOHN	Be not afraid
COSTA	Chorus of Angels (Eli)
HADYN	Andante Cantabile (Symphony in C minor)
MENDELSSOHN	Ever blessed child (Athalie)
ADAM	Nöel
COSTA	Morning Prayer (Eli)

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TCHAIKOVSKY	Nocturne
SPOHR	Adagio (Quartet in G minor)
MENDELSSOHN	O for the wings of a dove

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SCHUMANN	Mourning
SCHUMANN	A Round
SCHUMANN	Dreaming
BRAGA	Angels' Serenade
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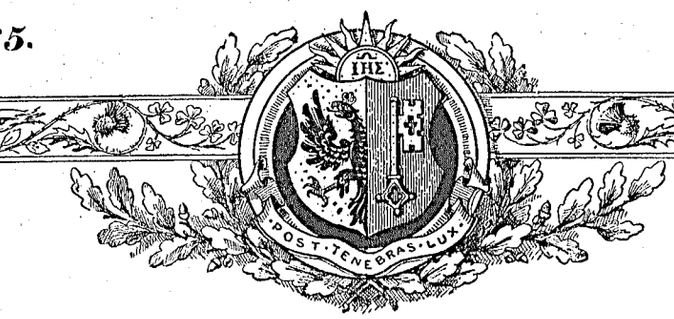

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PREFACE.

PARTOUT, la musique d'orgue est en progrès. A d'anciennes fâcheuses habitudes pianistiques a succédé un mode d'exécution en rapport avec la nature du roi des instruments. Mais la plupart des organistes sont tenus de faire entendre à l'église, pendant les Offices, des Interludes de plus ou moins d'importance. Beaucoup parmi eux ont un réel talent d'exécutant, mais peu d'imagination et d'instruction musicale; ils n'hésitent pourtant pas, malgré ces lacunes, à s'adonner à l'art difficile de l'improvisation!

C'est pour répondre à des demandes réitérées que, à mes précédents recueils pour harmonium ou orgue sans pédale obligée—"Cent Pièces brèves dans la tonalité du plain-chant," "L'Orgue d'Eglise," "Album grégorien" (230 pièces) et aussi à celui plus récent de "Soixante-dix pièces"—j'ajoute ici "Cent Pièces brèves nouvelles," comprenant des morceaux dans tous les tons majeurs et mineurs et dans les modes primitifs. Pour ce qui est de ces derniers, et ainsi que j'en ai déja tenté la réalisation dans mes publications antérieures, j'ai cherché à adapter notre musique libre, avec la diversité de ses rythmes, à l'harmonie ancienne remise en honneur par Louis Niedermeyer (1802-61), l'illustre fondateur de la célébre Ecole qui porte son nom, et destinée à rétablir le chant ecclésiastique dans sa tonalité propre.

J'ai inscrit pour chacune des pièces qui composent cet ouvrage une registration convenant à l'harmonium ordinaire de quatre jeux, et indiqué—avec pédale *ad libitum*—quelques sonorités simples pour un orgue à deux claviers possédant ou non un pédalier complet. La composition des orgues n'étant jamais la même, il va de soi que les organistes chercheront à se rapprocher autant que possible de la registration que je conseille. Je répète que la partie de pédale n'est pas indispensable; mais en doublant les basses, elle contribue à l'effet des morceaux où elle figure.

Octobre, 1920.

EUGENE GIGOUT.

M. 1922.91

PREFACE.

ORGAN music is everywhere on the road of progress. To the old and grievous pianistic habits has succeeded a mode of execution that is more congenial to the nature of the "King of Instruments." On the other hand, organists are still reduced to perform during Church service, more or less insignificant voluntaries. Many performers have real executive powers, but little imagination and musical knowledge, and in spite of these deficiencies they do not hesitate to addict themselves to the difficult art of improvisation.

It is in response to numerous and repeated demands that I add to my preceding collections of music for harmonium, or organ without pedal—such as "Cent Pièces brèves dans la tonalité du plain-chant," "L'Orgue d'Eglise," "Album grégorien" (230 pieces), and the more recent "Soixante-dix pièces"—these "Hundred New Short Pieces," comprising movements in all the major and minor keys as well as in the primitive modes. As regards the latter, and my attempts at reviving them in my previous publications, I have endeavoured to adapt our free musical styles with their many rhythms to the old harmonies that were restored to an honourable position by Louis Niedermeyer (1802-61), the illustrious founder of the famous School that bears his name and aims at re-establishing the ecclesiastical chant in its proper harmony.

I have noted down, for each piece in this work, a registration suitable for the ordinary harmonium with four stops, and indicated, with pedal *ad libitum*, a few simple tone-colours for an organ with two manuals and a complete or incomplete set of pedals. Each organ being differently constructed, every organist will, needless to say, keep only approximately to the registration suggested by me. I repeat that the pedal-parts are not indispensable, but they contribute to the effect of the pieces in which they occur by doubling the bass.

October, 1920.

EUGÈNE GIGOUT.