À MON AMI LEOPOLD ASHTON.

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
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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.

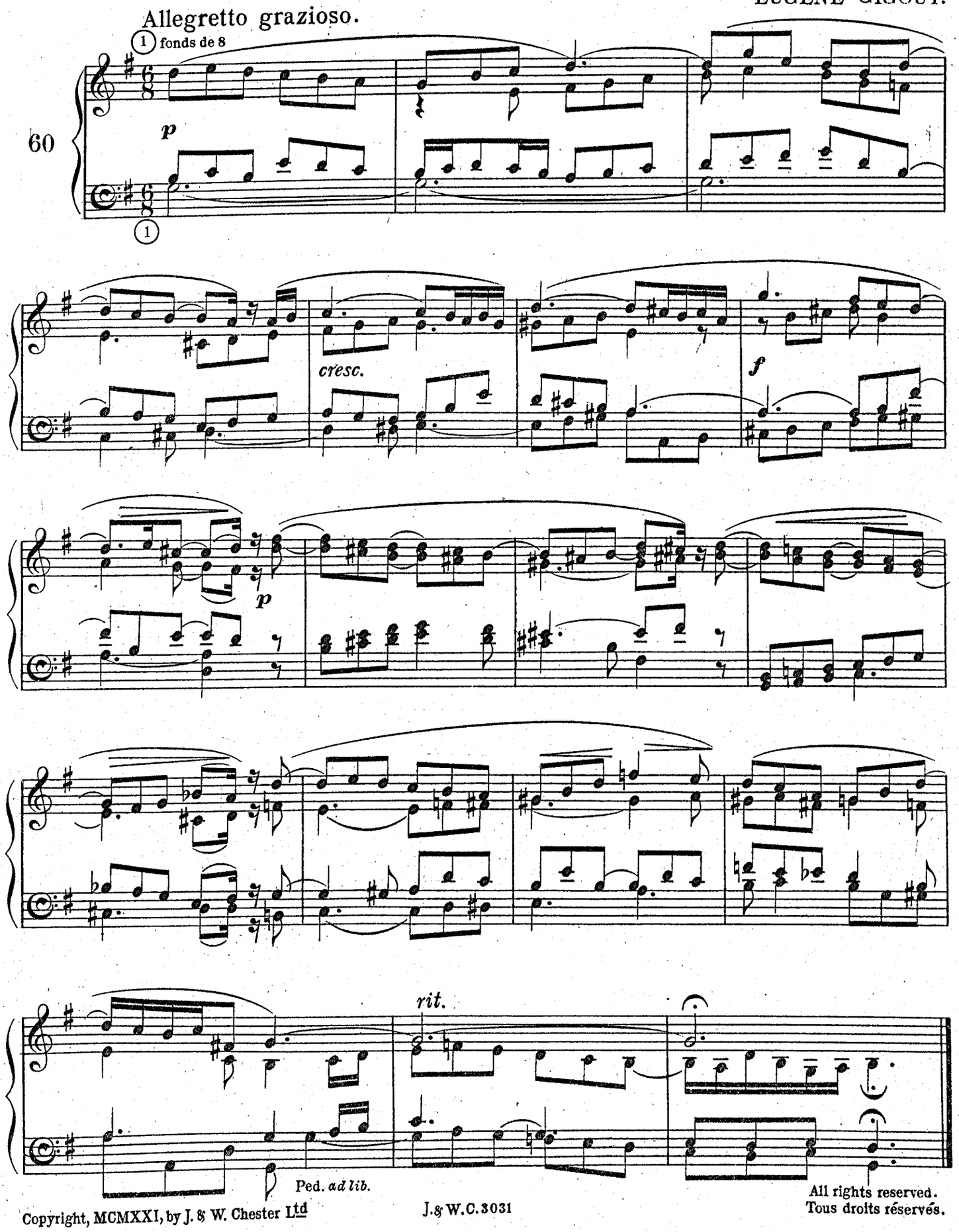
EUGÈNE GIGOUT.

CENT PIÈCES BRÈVES NOUVELLES

Vol. III

SOL MAJEUR.

EUGÈNE GIGOUT.



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Moderato non troppo.

fonds de 8 et Hauthbois

61

mf

p

f

Ped.

rit.

Tempo

p

cresc.

f

Ped.

sans Ped.

rit.

Tempo

p

rit. *e* *cresc.*

Ped.

f

Allegro moderato.

fonds et Anches 8,4,

62 (+)

Ⓖ *f*

Ped. *ad lib.*

s.Ped.

Ped.

sans Ped.

Ped.

sans Ped.

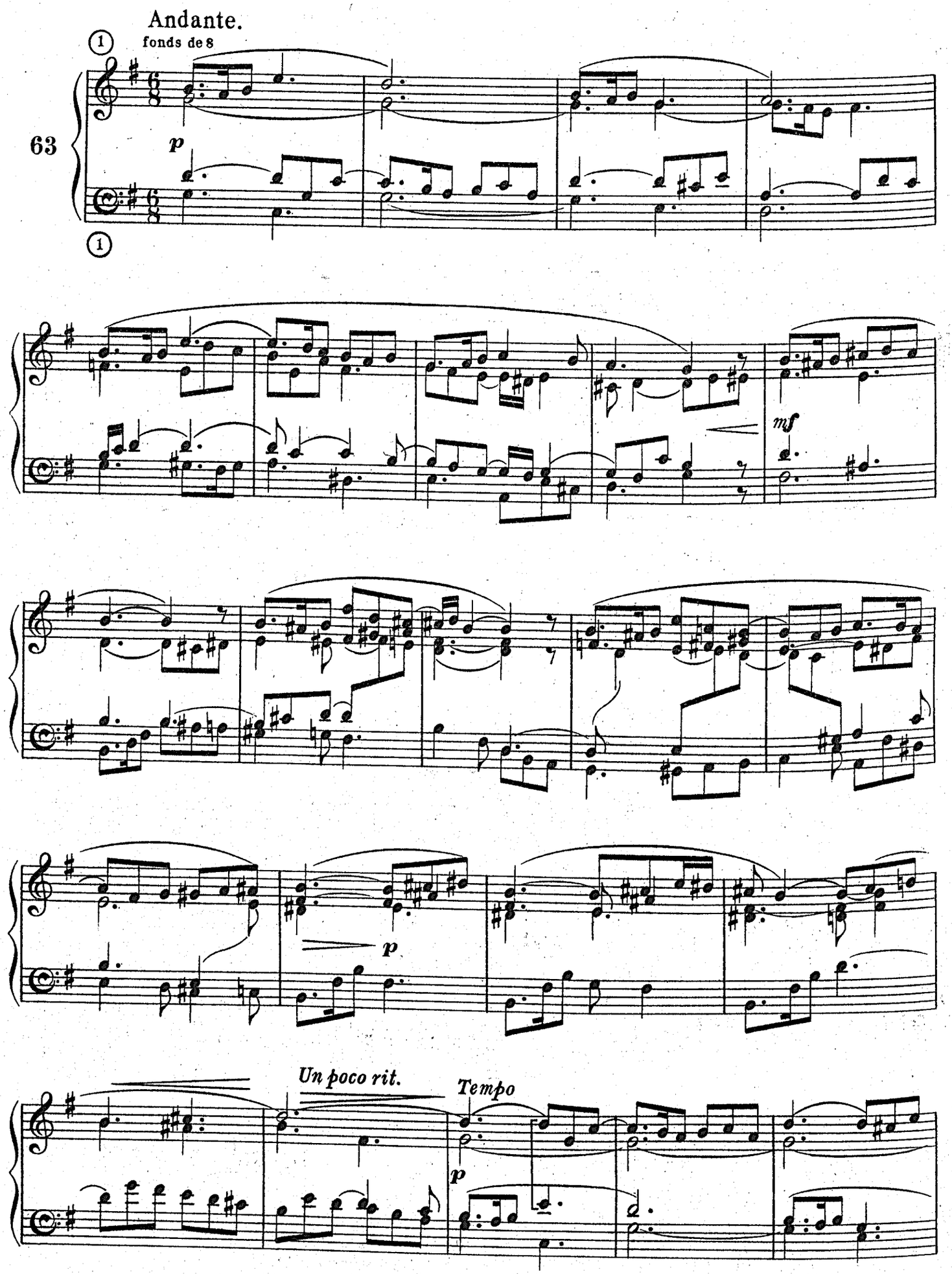
rit.

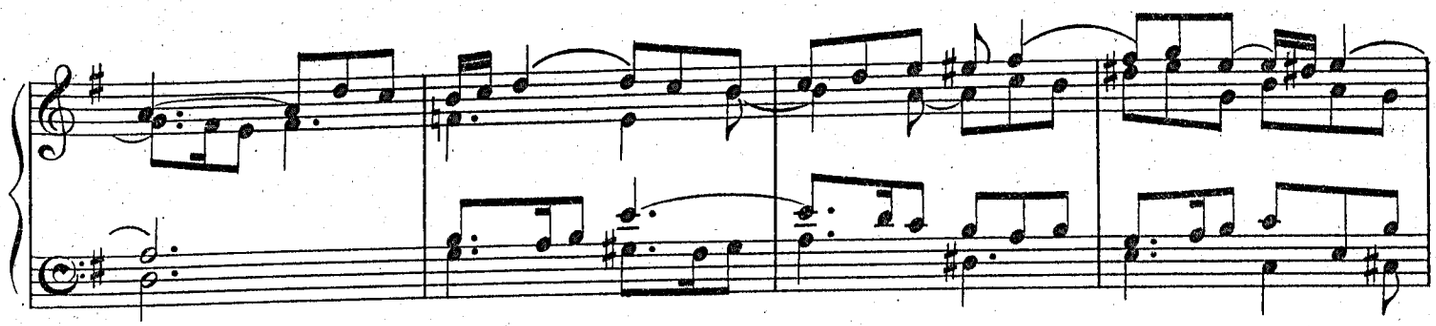
Ped.

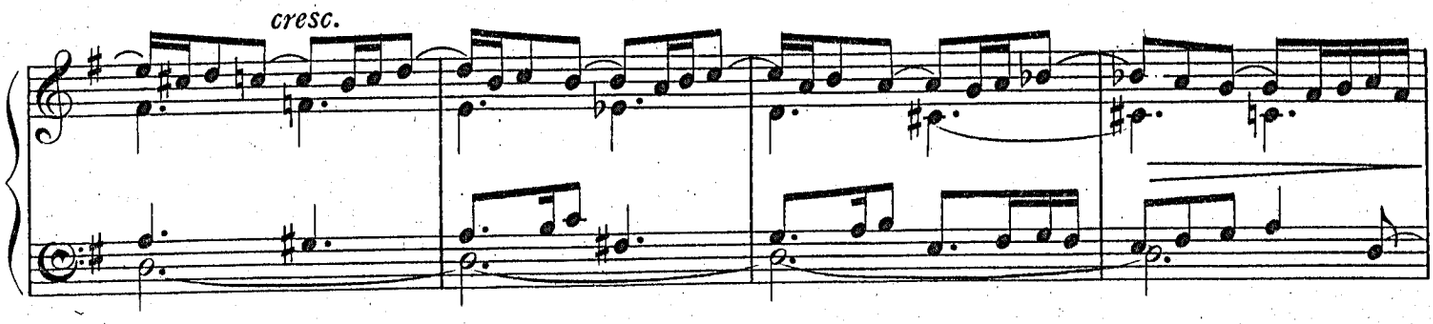
sans Ped.

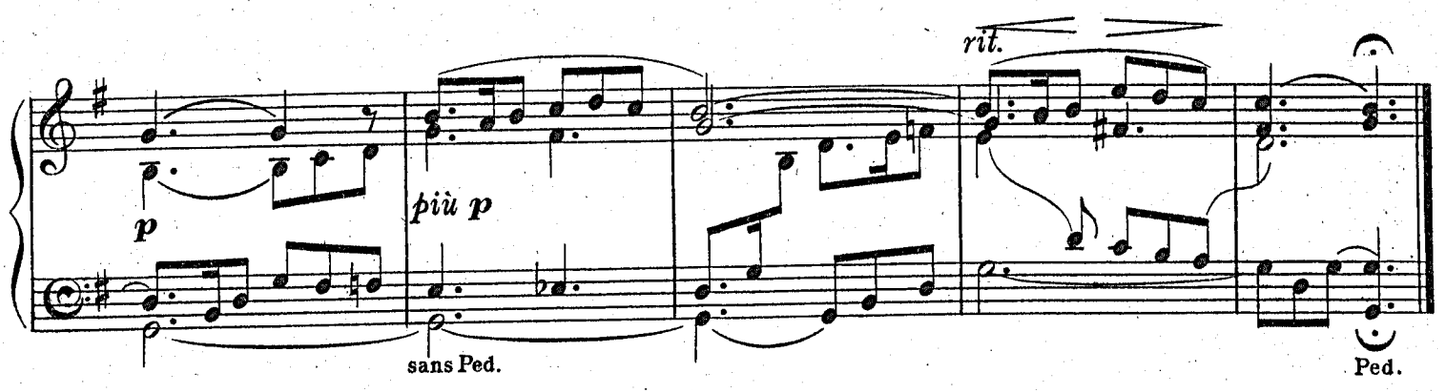
Ped.

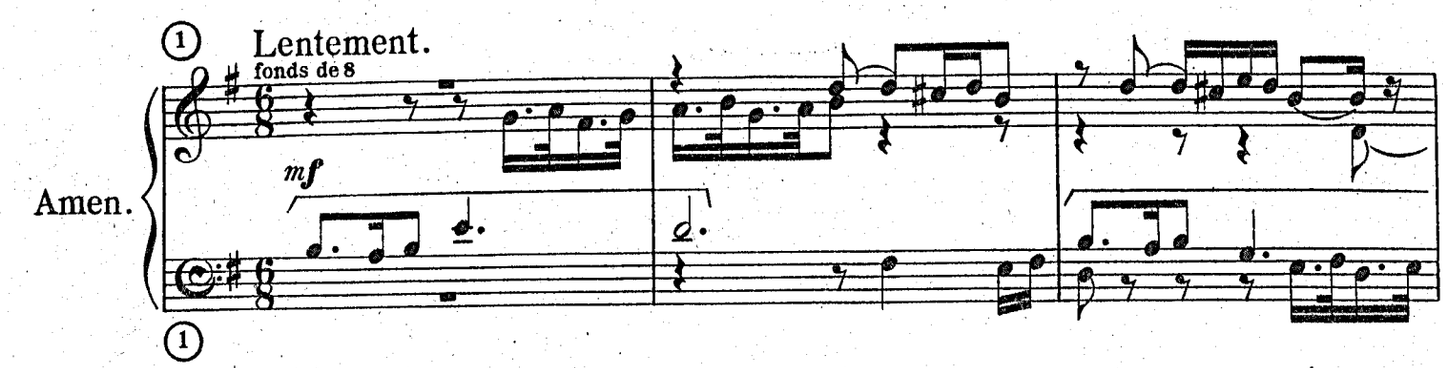
(+) A L'Harmonium, on peut jouer cette piéce a L'8ve Supérieure.

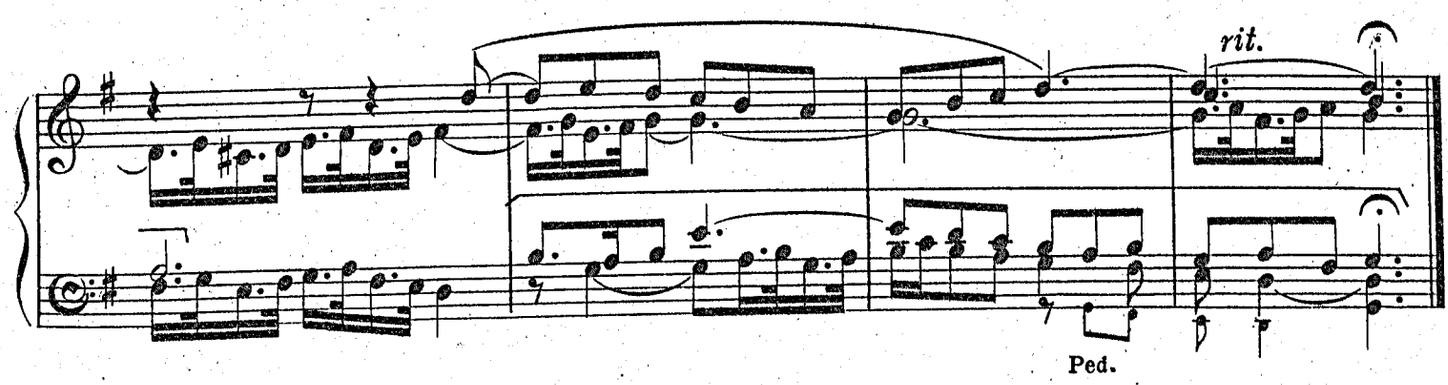

Andante.
fonds de 8
63
p
mf
p
Un poco rit.
Tempo
p
Ped. ad lib. pp



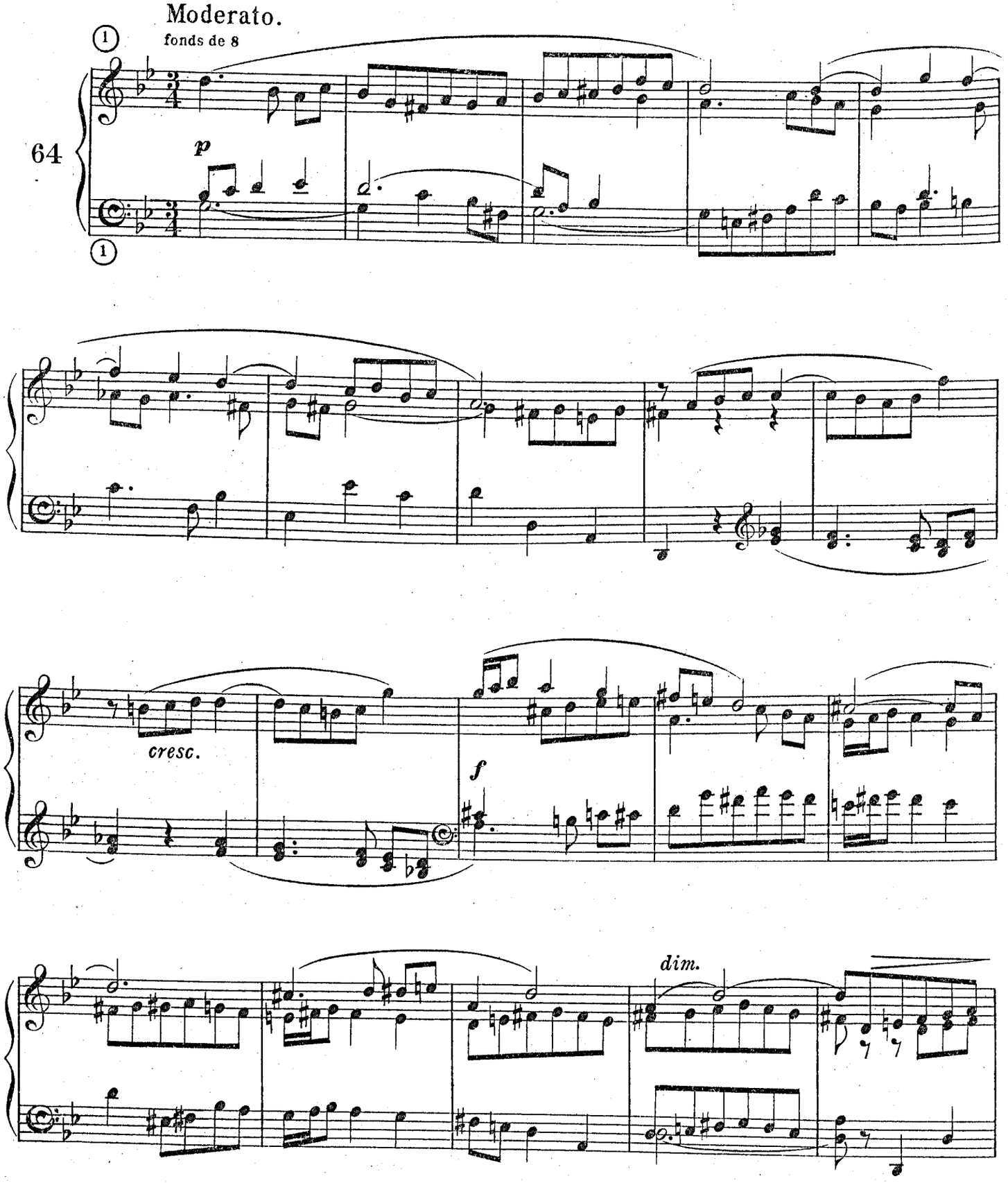

cresc.

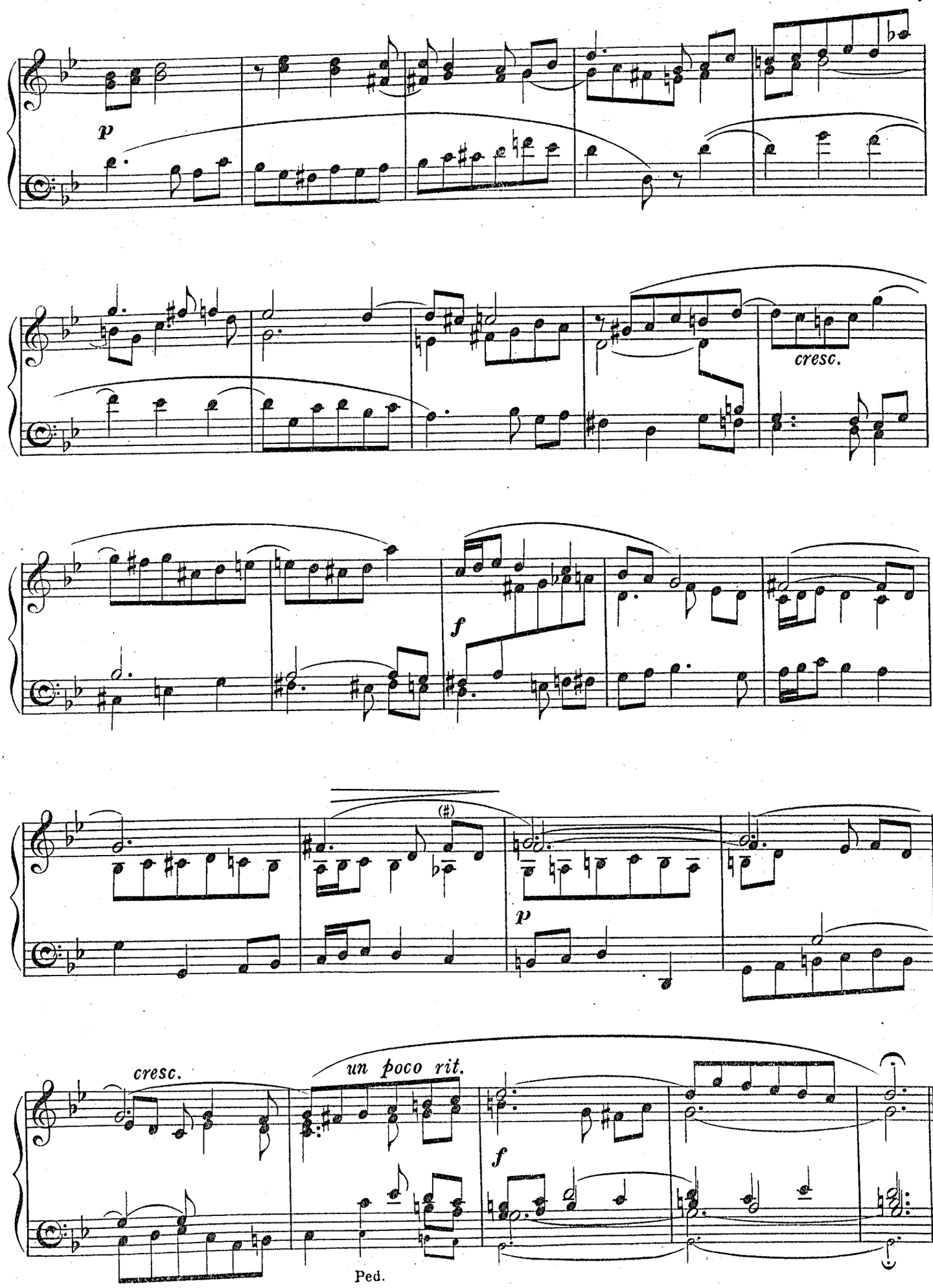

rit.
p
più p
sans Ped.
Ped.

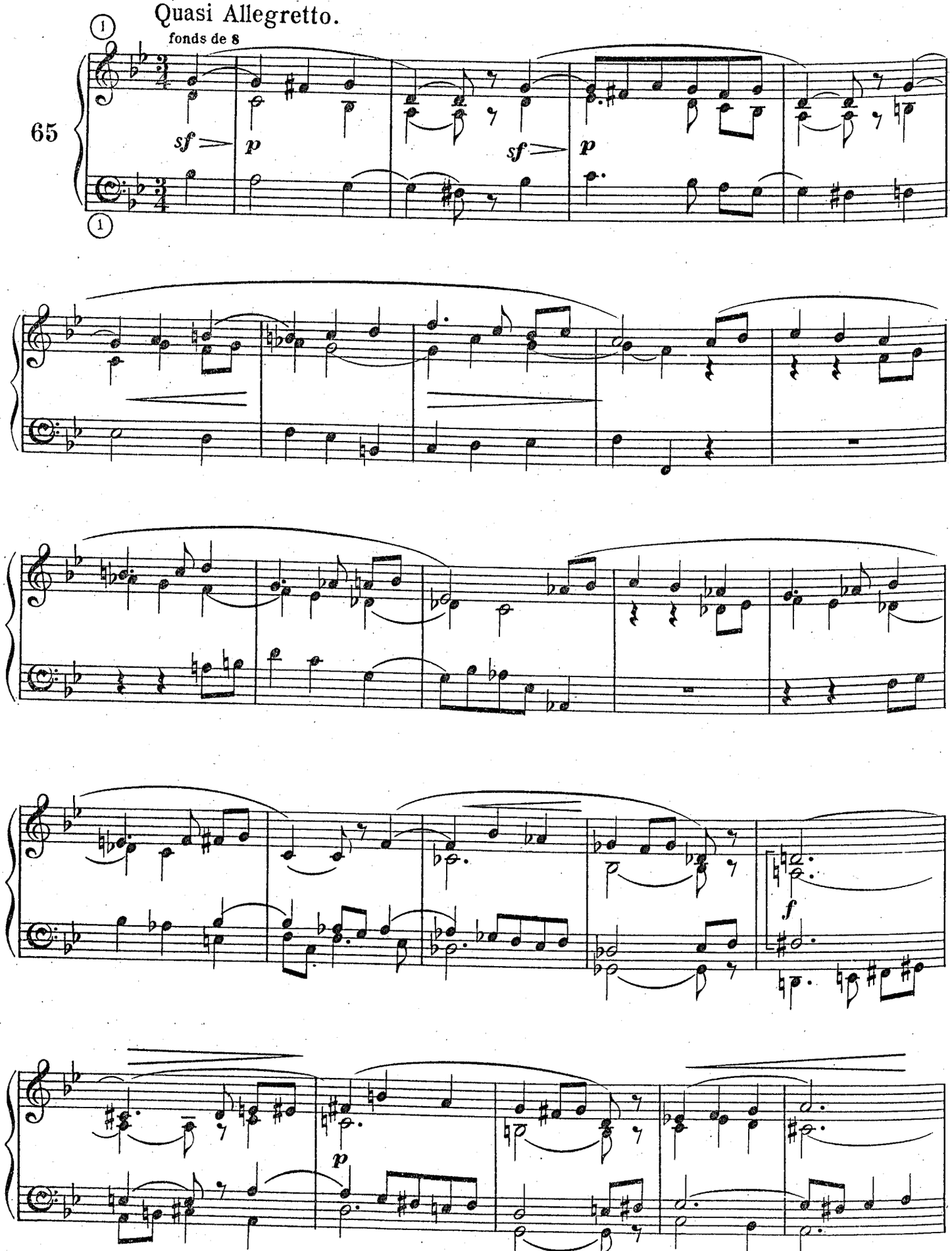

1
Lentement.
fonds de 8
Amen.
mf
1

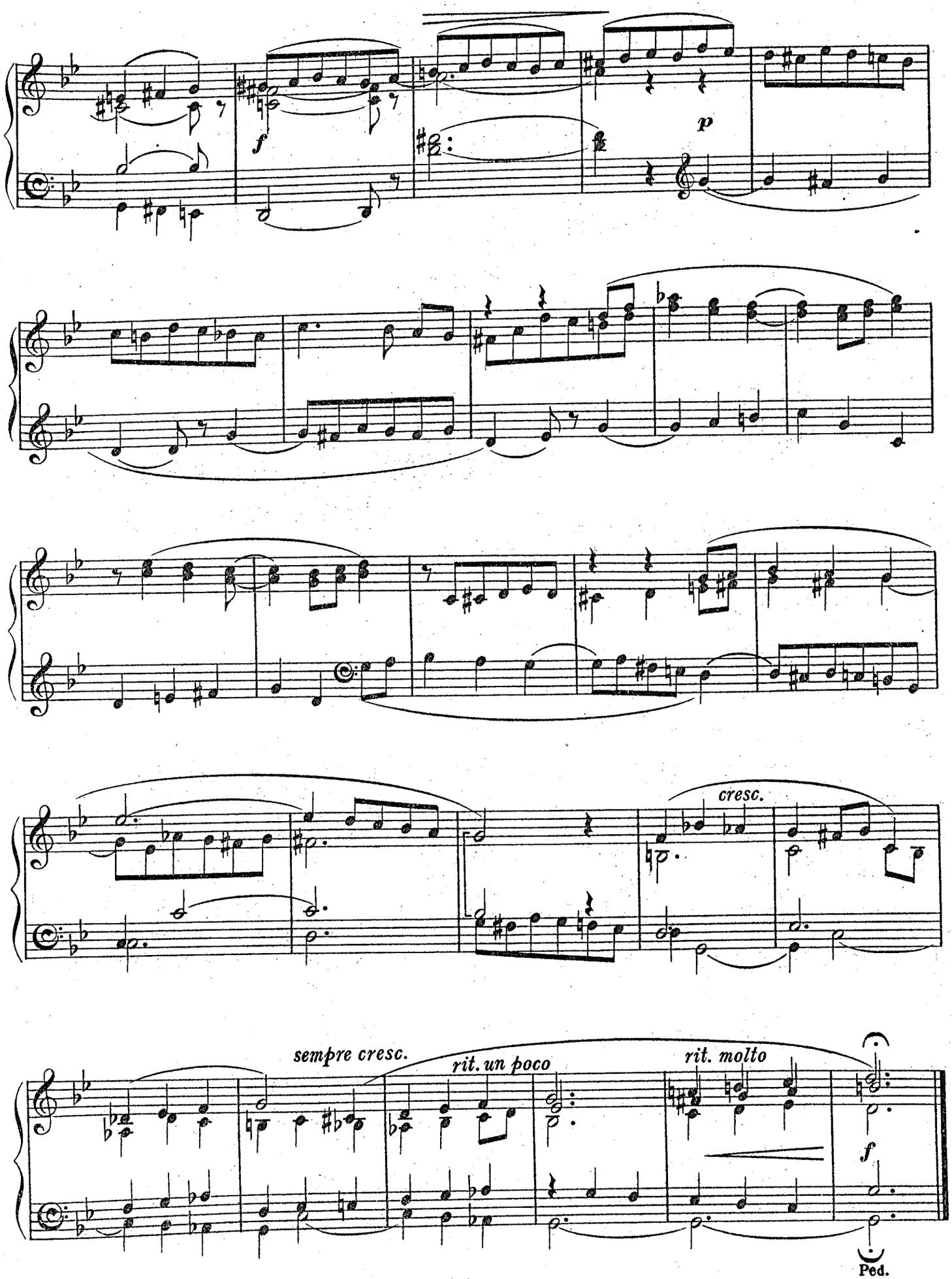

rit.
Ped.

SOL MINEUR.




p
cresc.
f
(♯)
p
cresc.
un poco rit.
f
Ped.


Quasi Allegretto.
fonds de 8
65
sf
p
sf
p
f
p


f
p
cresc.
sempre cresc.
rit. un poco
rit. molto
f
Ped.

66

Moderato quasi Lento.

(+) fonds de 8

p

Ped. *un poco sonore*

cresc.

f

sans Ped. Ped. sans Ped.

Ped.

cresc.

p

f

sans Ped. Ped.

dim.

rit.

p

67

Lento.

rit

mf

rit.

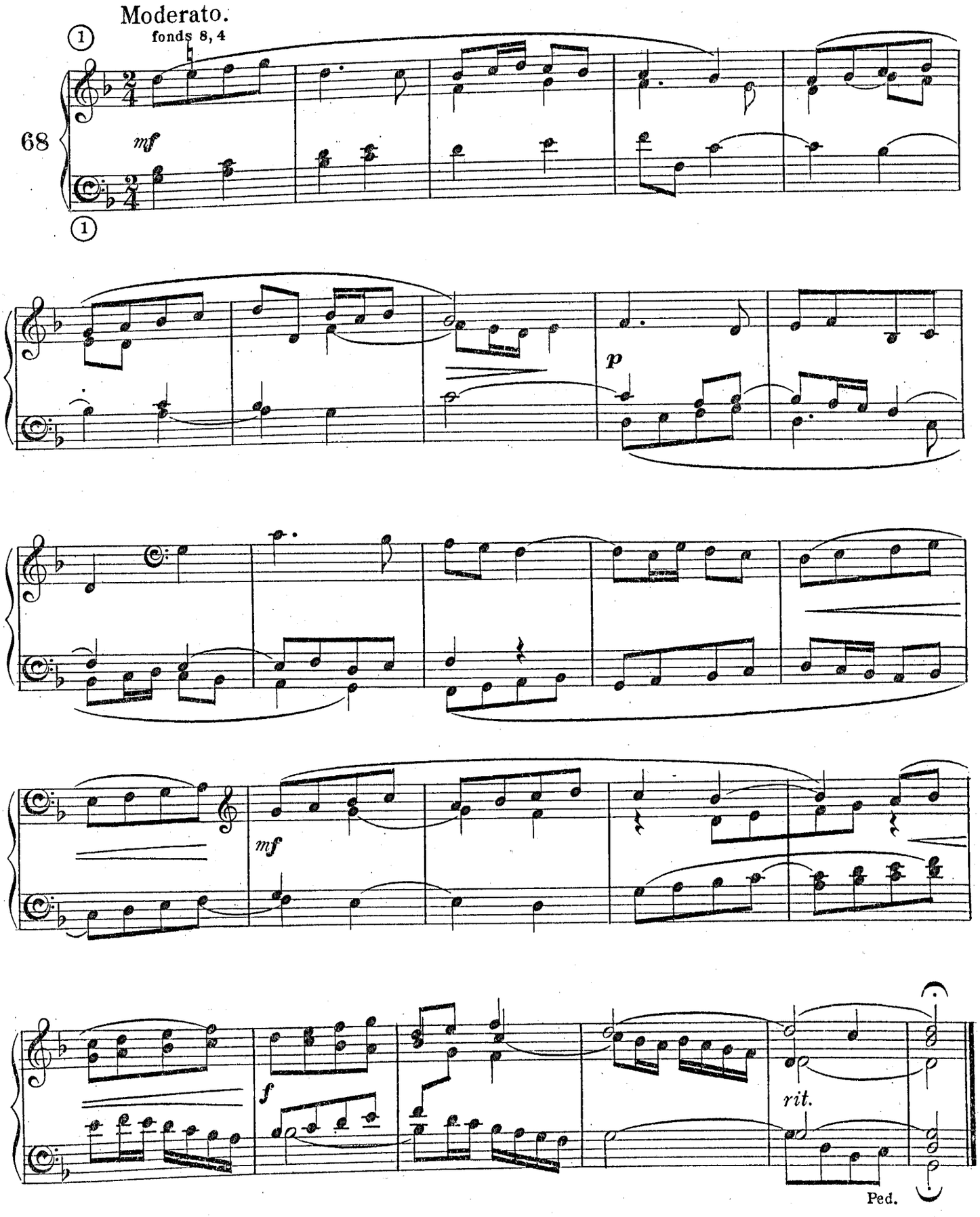
Ped.

(+) Variante thématique du N° 64

TONALITÉ ECCLÉSIASTIQUE.

1er et 2e Modes

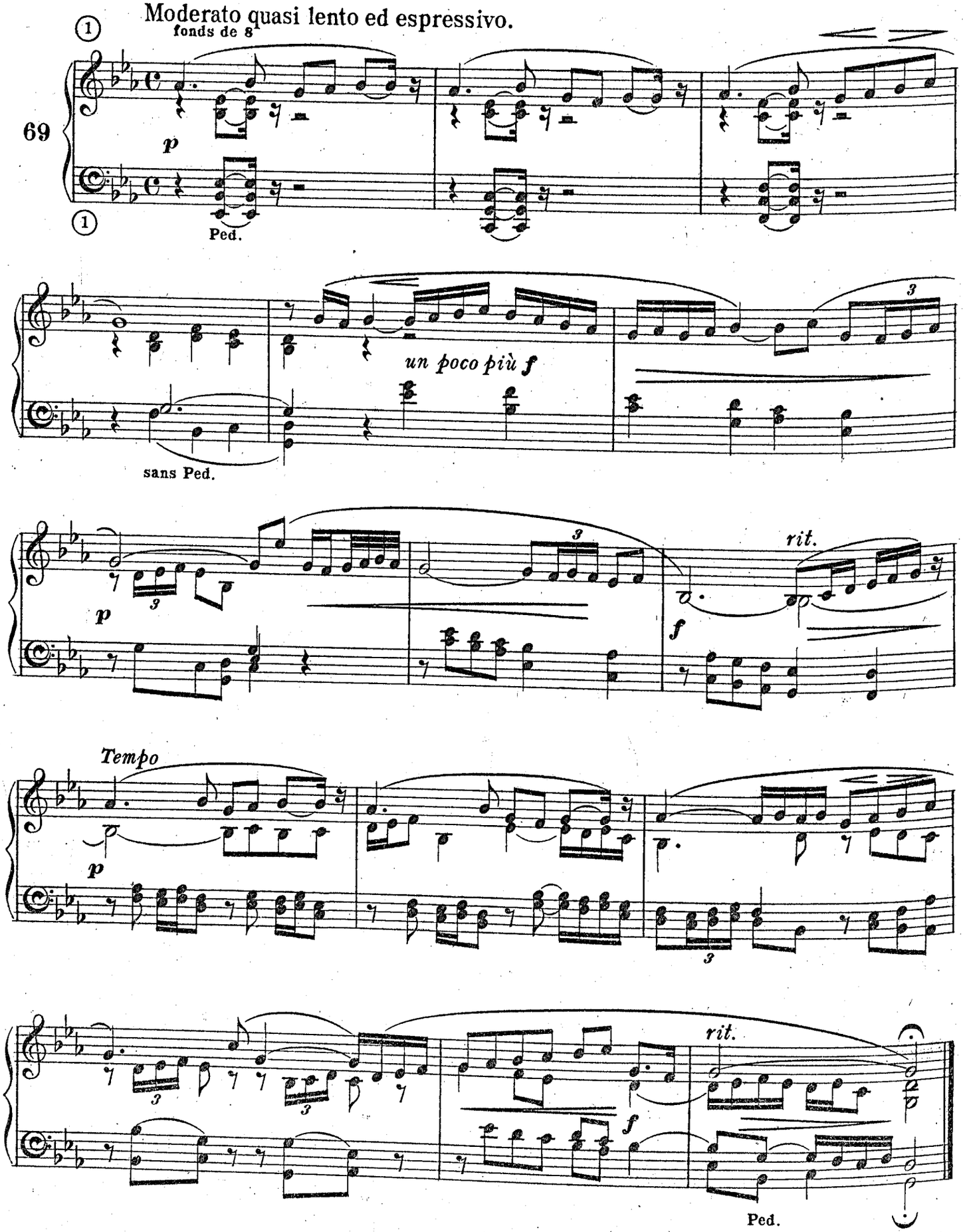
FINALE SOL.



TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes

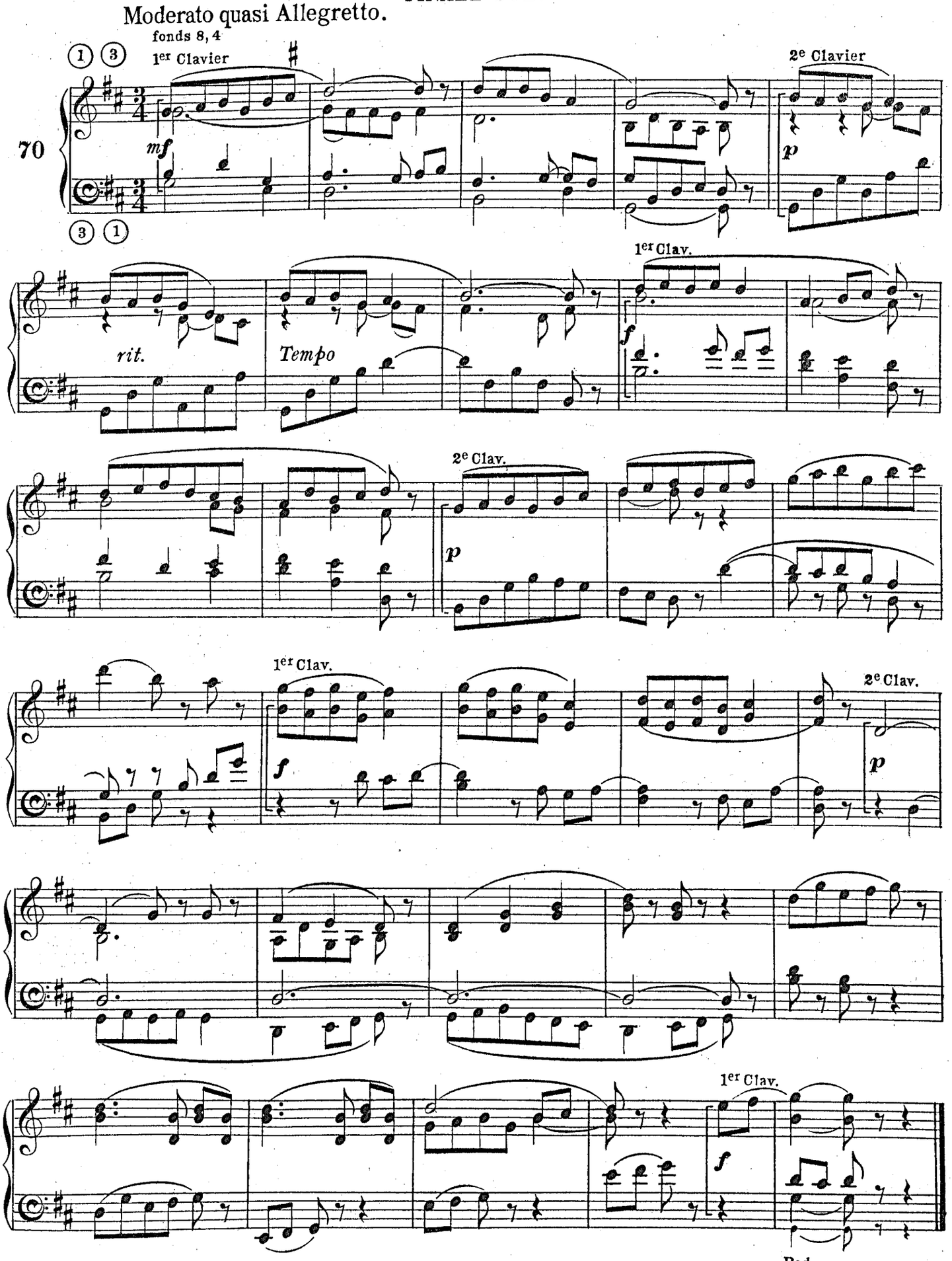
FINALE SOL.



TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes

FINALE SOL.

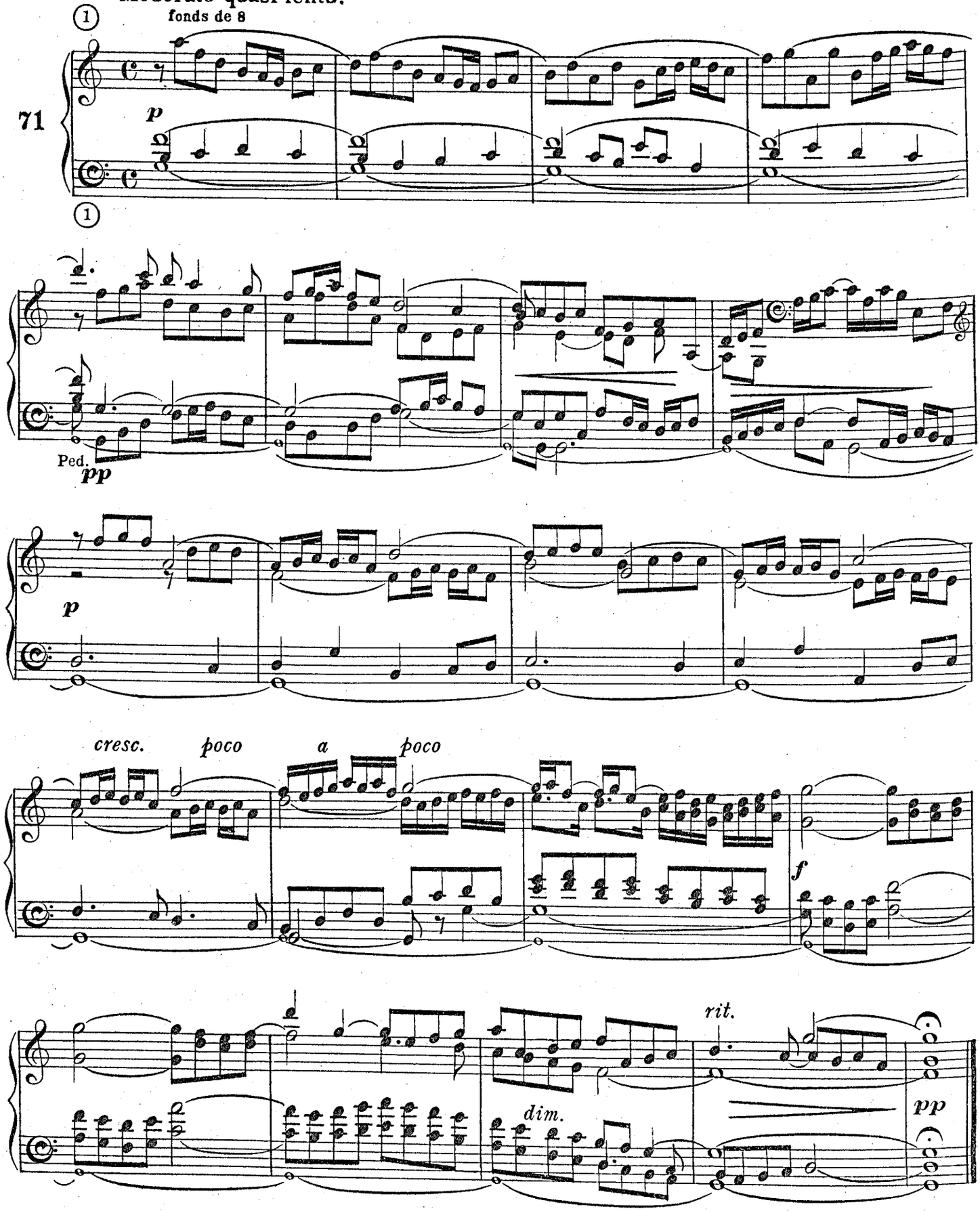


TONALITÉ ECCLÉSIASTIQUE.

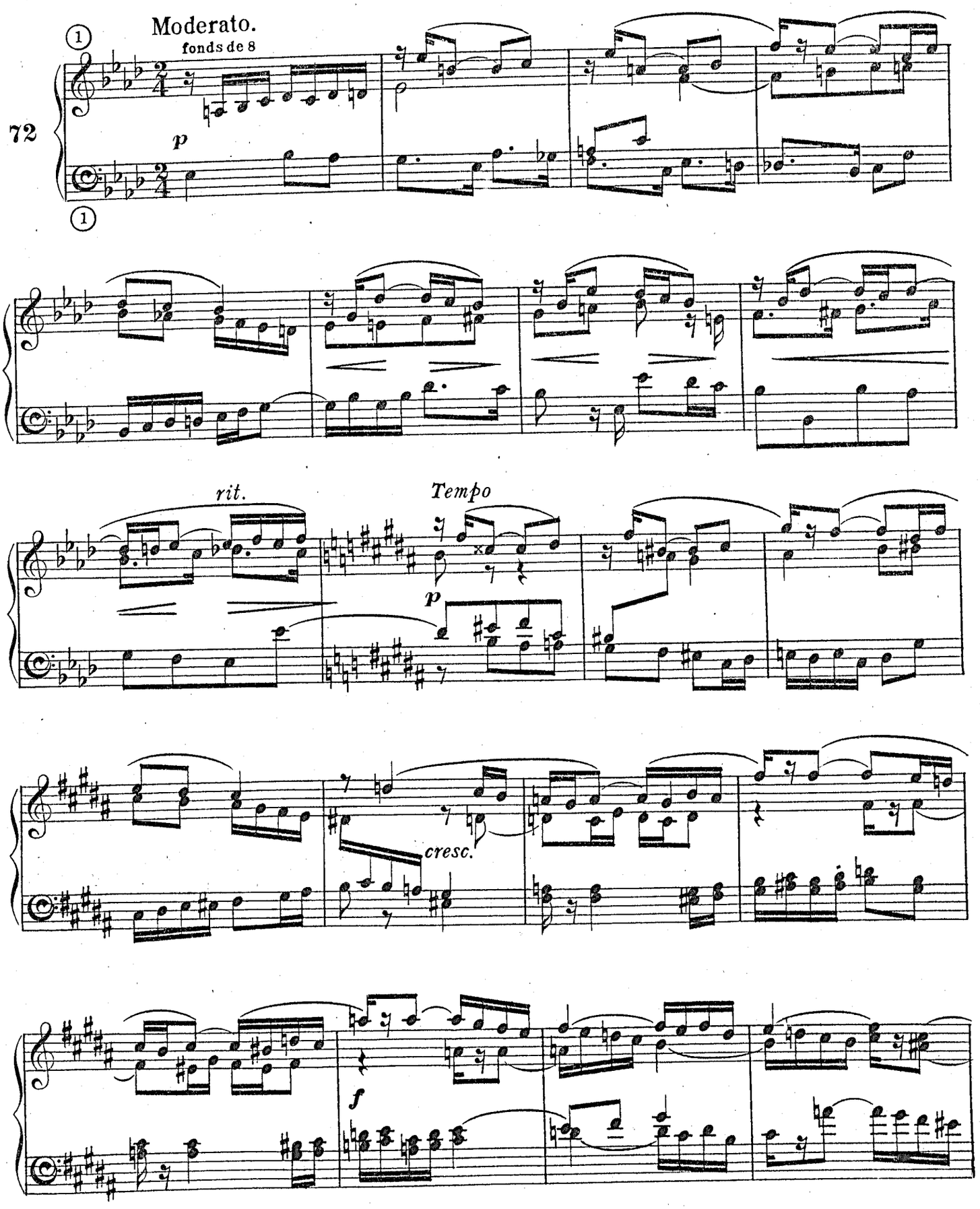
7e et 8e Modes

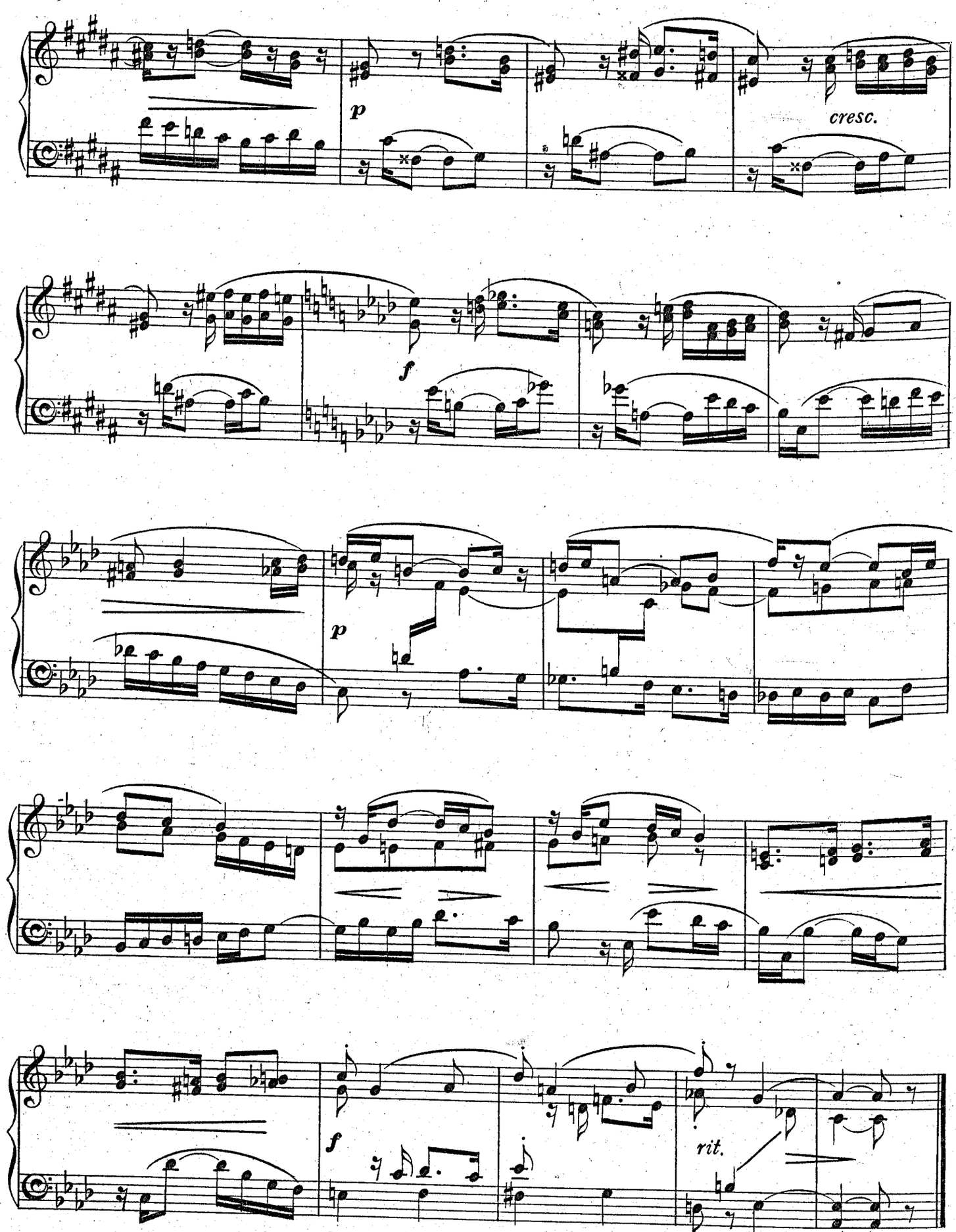
FINALE SOL.

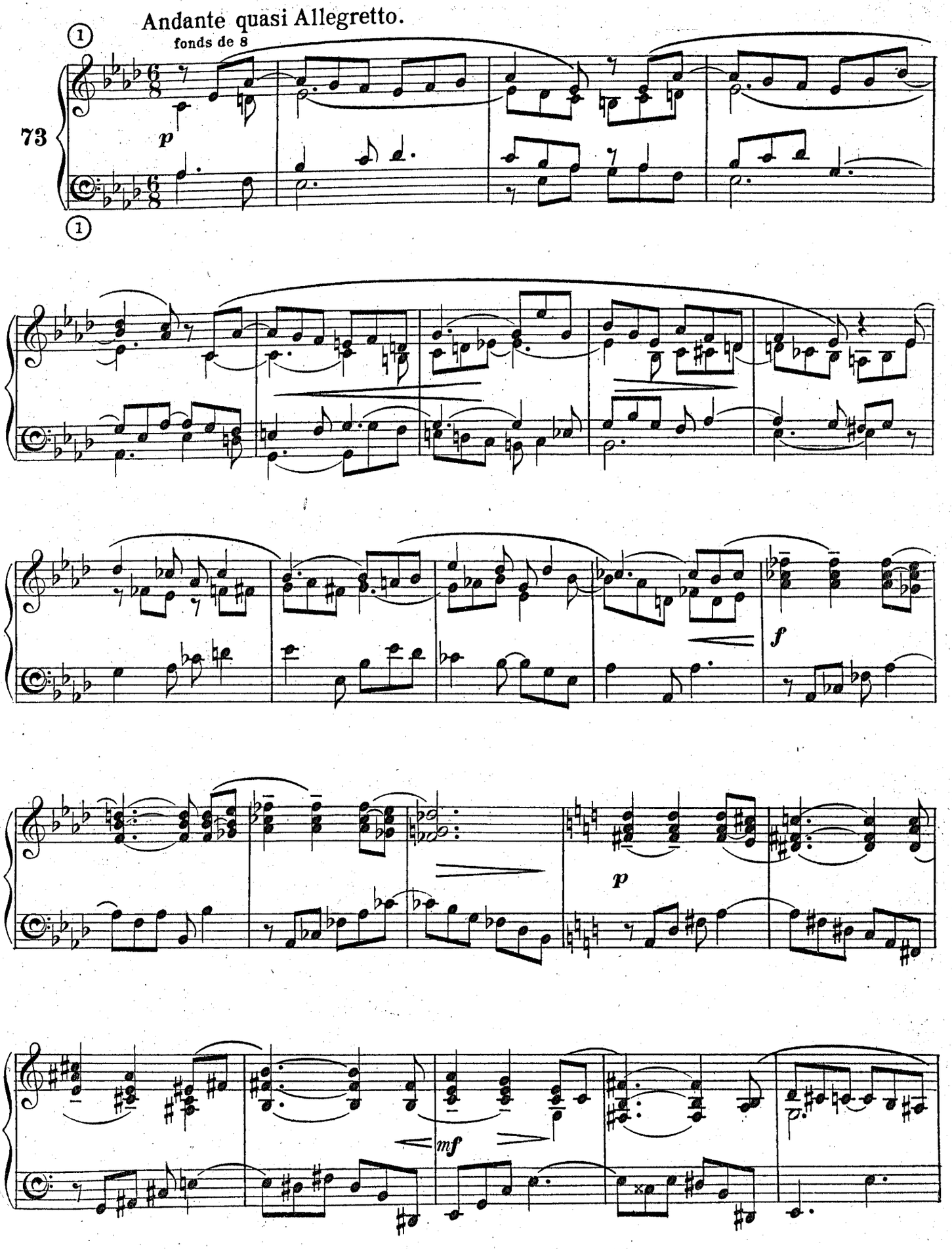
Moderato quasi lento.

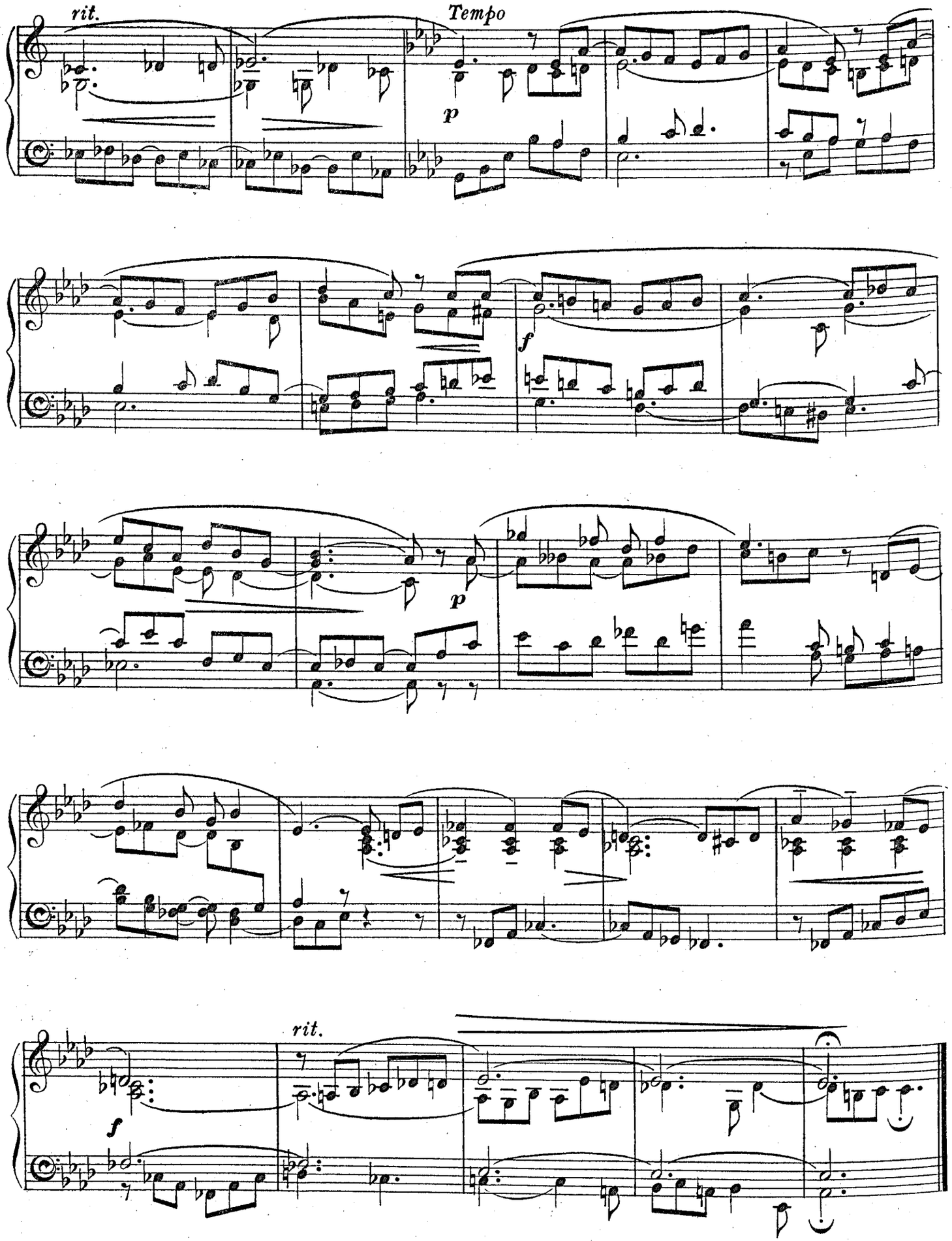


La ♭ MAJEUR.




p
cresc.
f
p
f
rit.
Ped. ad lib.


Andante quasi Allegretto.
fonds de 8
73
p
f
p
mf


rit.
Tempo
p
f
p
rit.
f

La MAJEUR.

① ④ Allegro non troppo.

fonds de 8,4

74

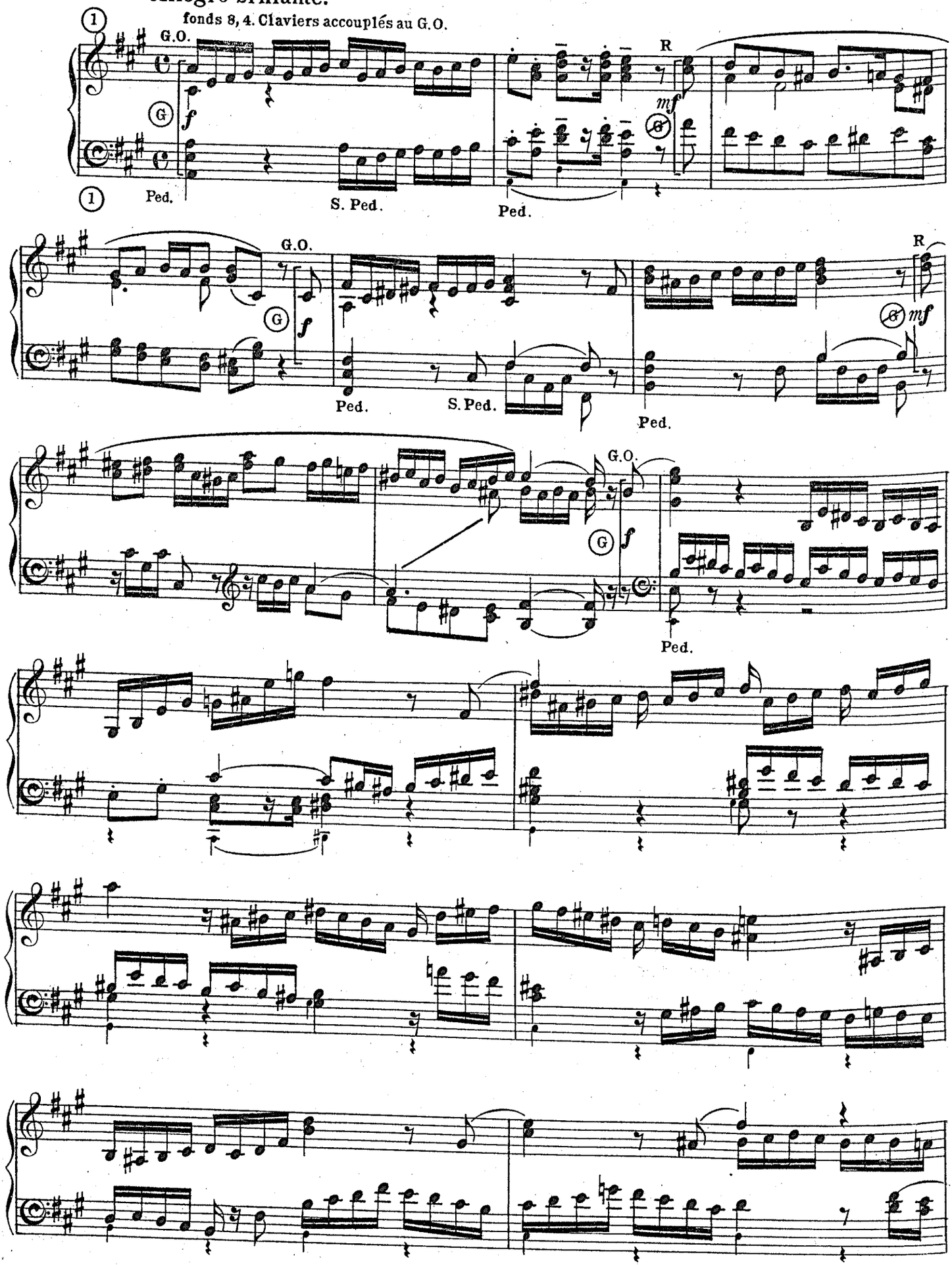
f

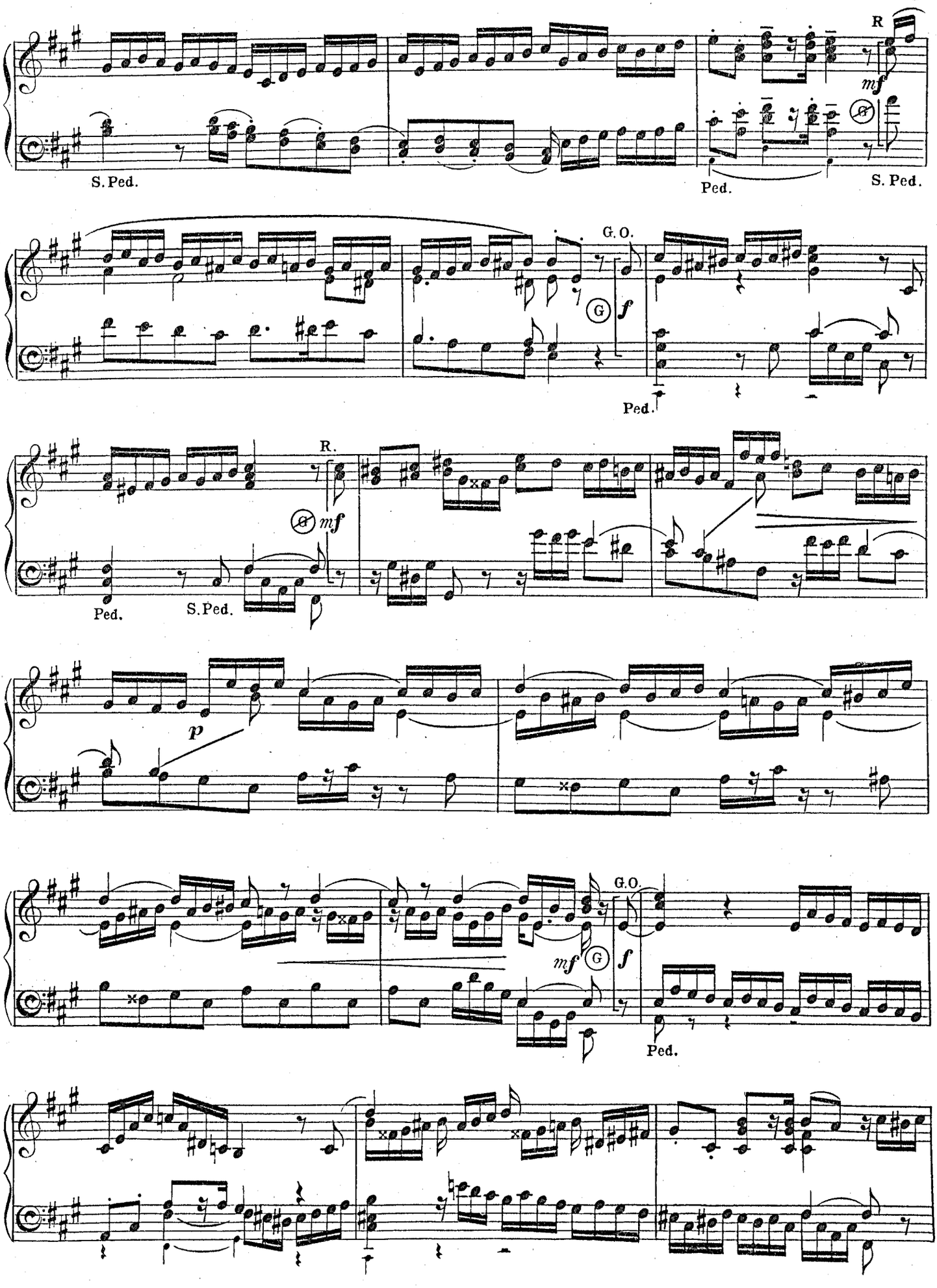
④ ①

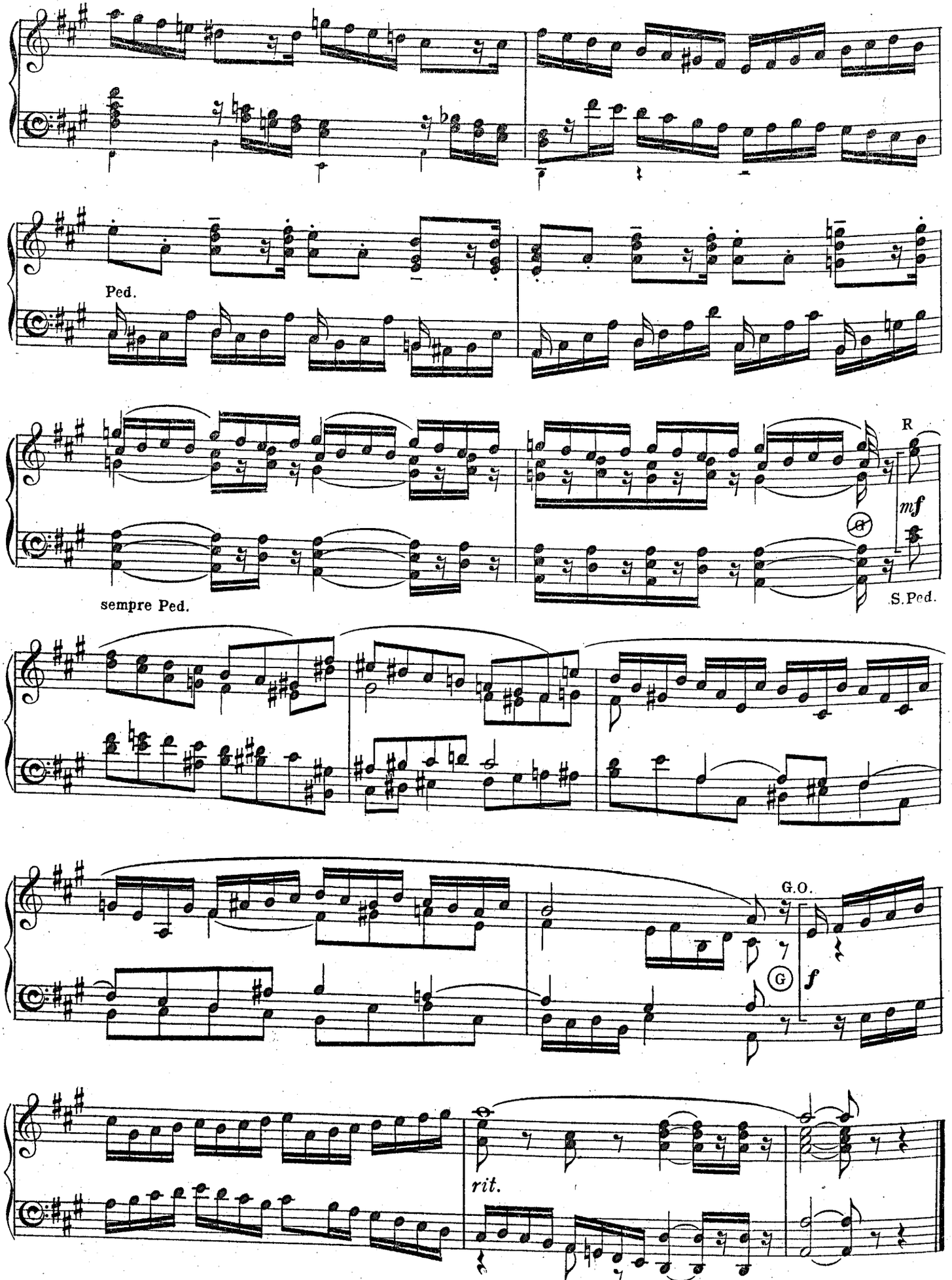
rit.

Allegro brillante.

fonds 8, 4. Claviers accouplés au G.O.



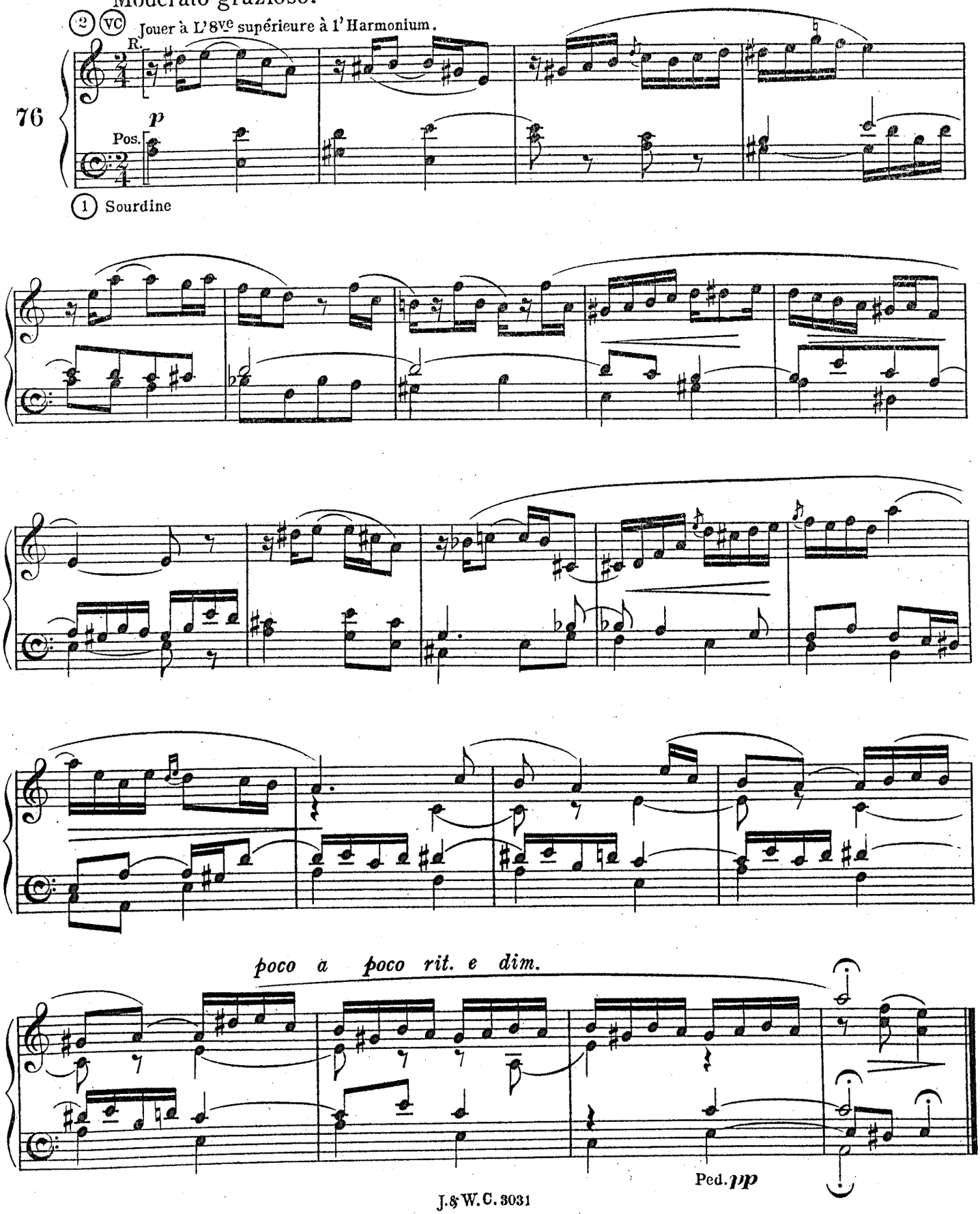

R
mf
S. Ped.
Ped.
S. Ped.
G. O.
f
Ped.
R.
mf
Ped.
S. Ped.
p
mf
G. O.
f
Ped.


Ped.
sempre Ped.
R
mf
S.Ped.
G.O.
G
f
rit.
Ped.

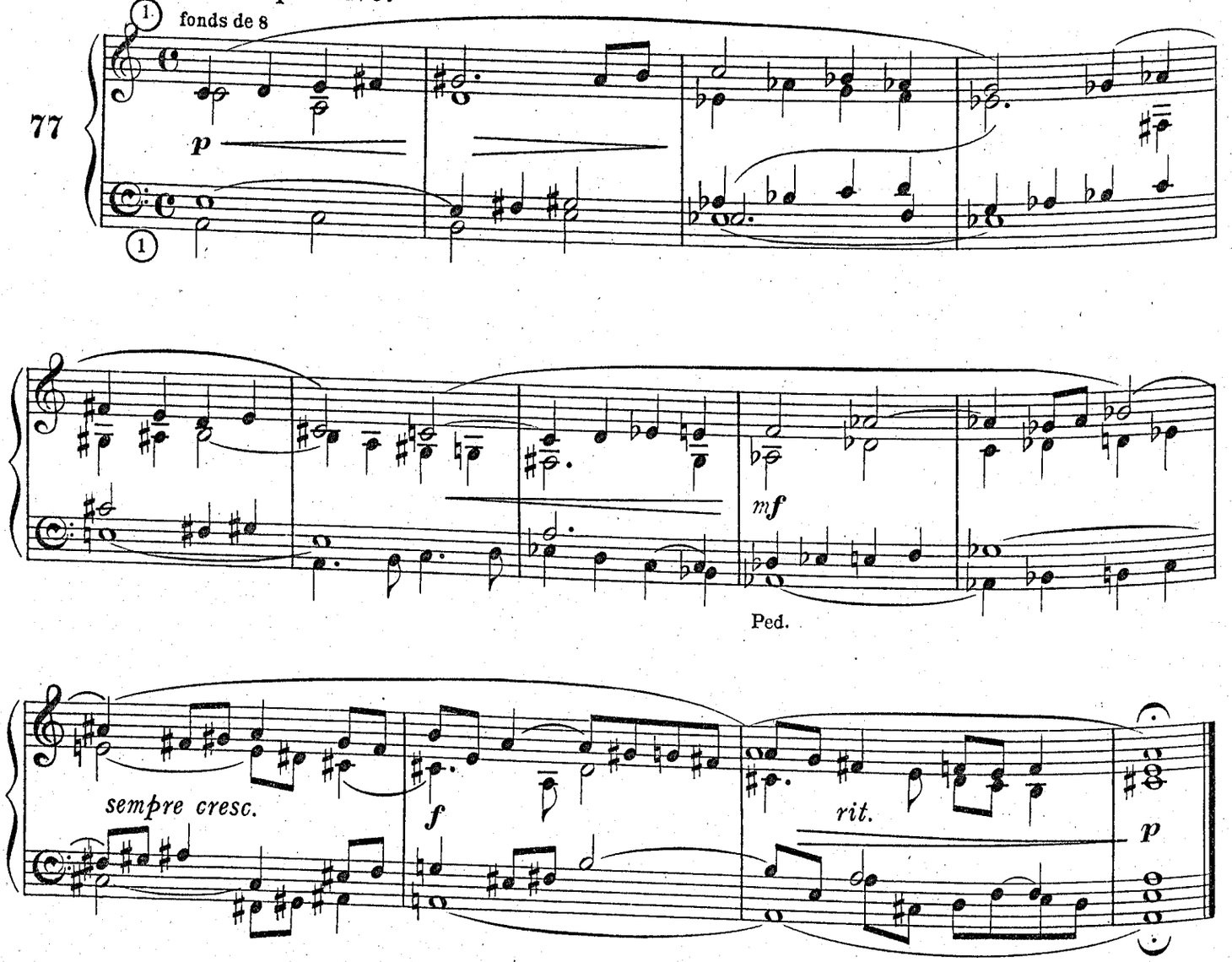
LA MINEUR.

Claviers séparés.
{Recit: Hautbois, Cor de nuit
{Positif: Bourdon, Salicional

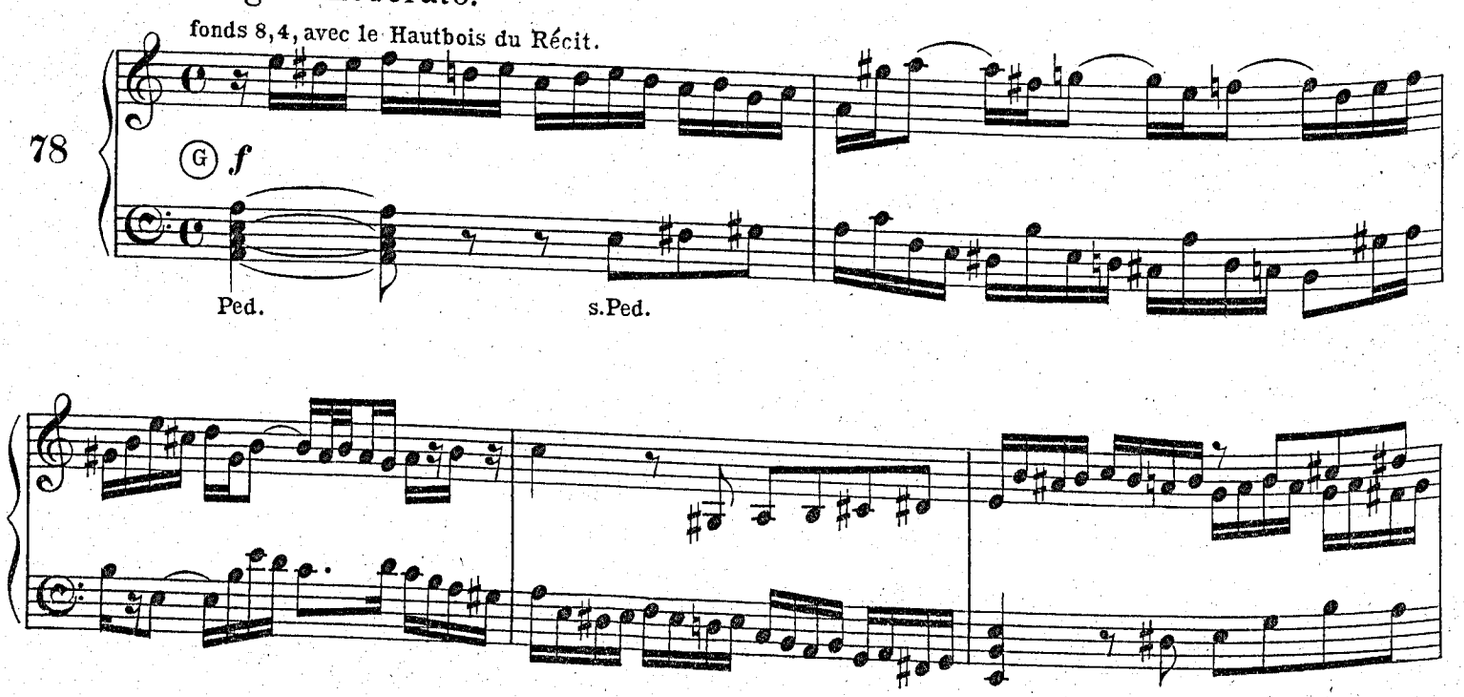
Moderato grazioso.

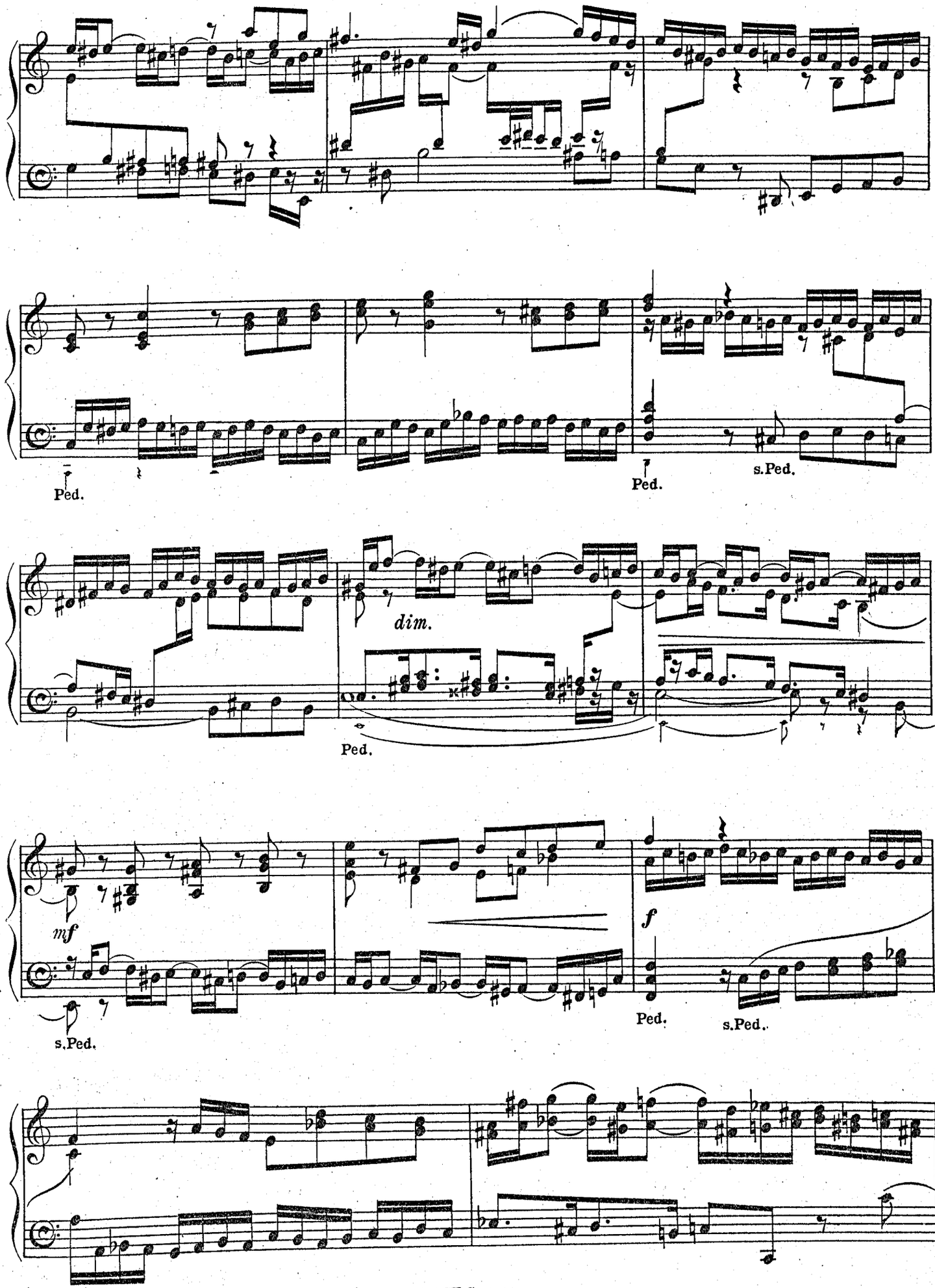


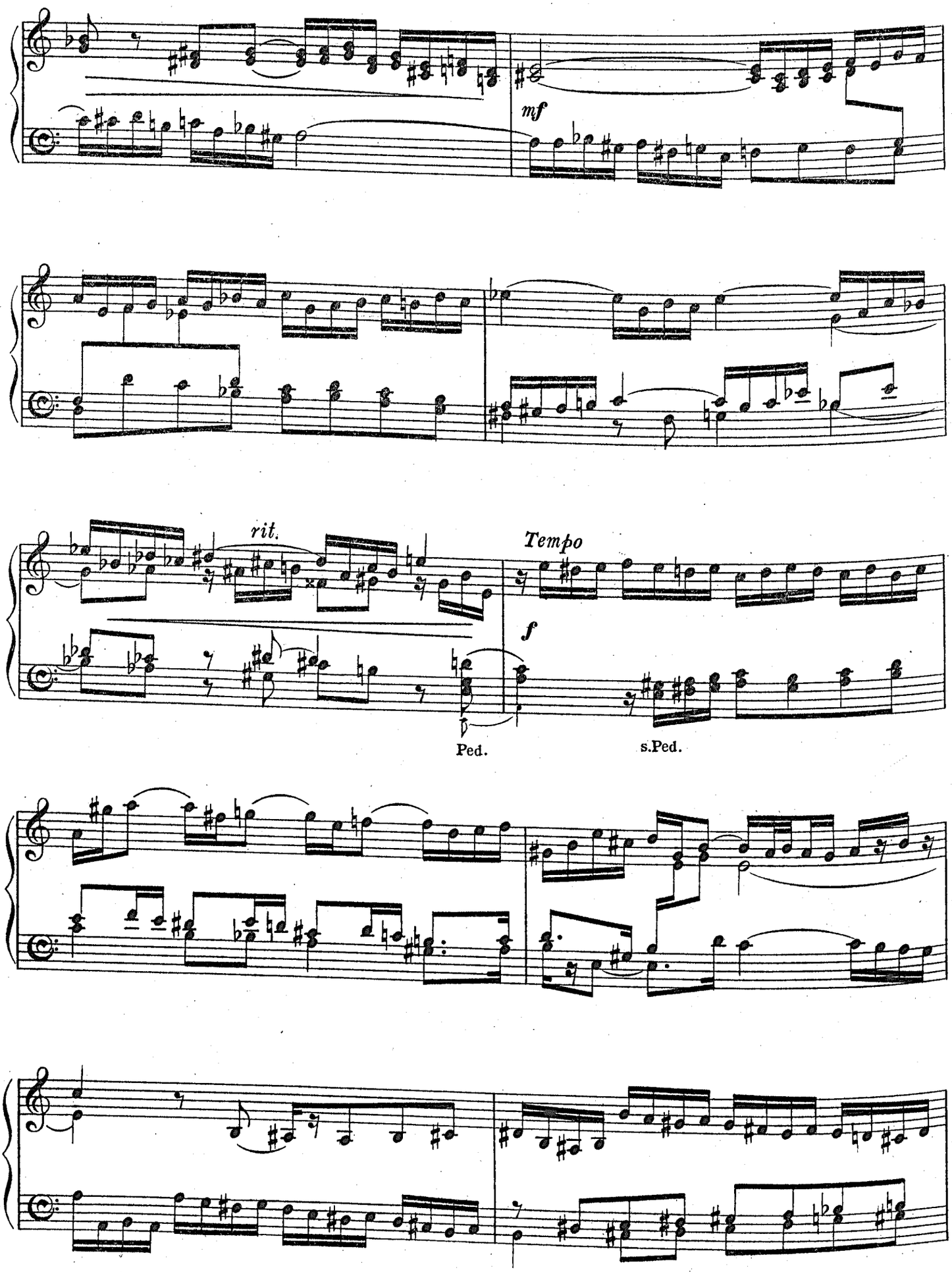
Lento espressivo.

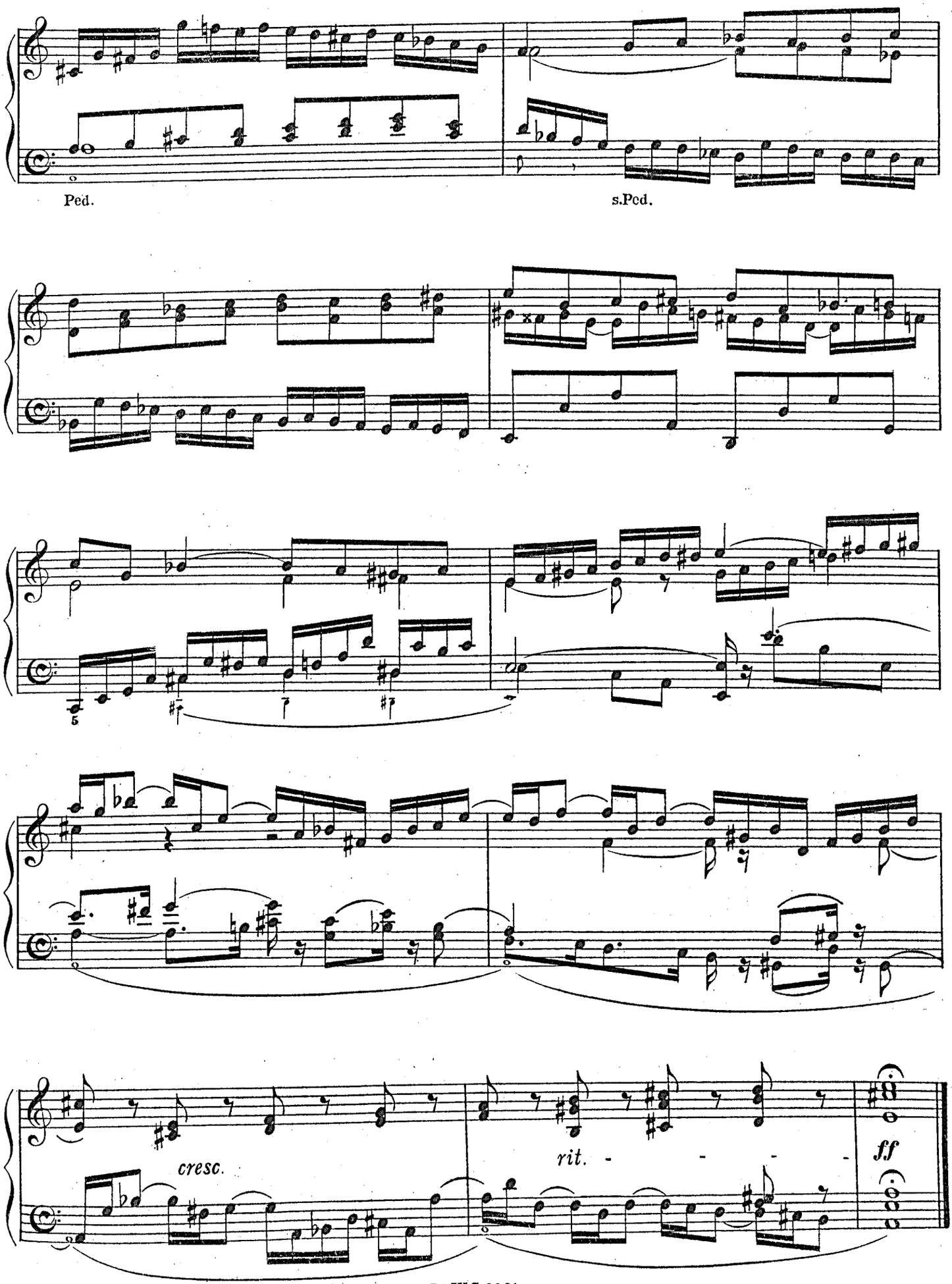


Allegro moderato.

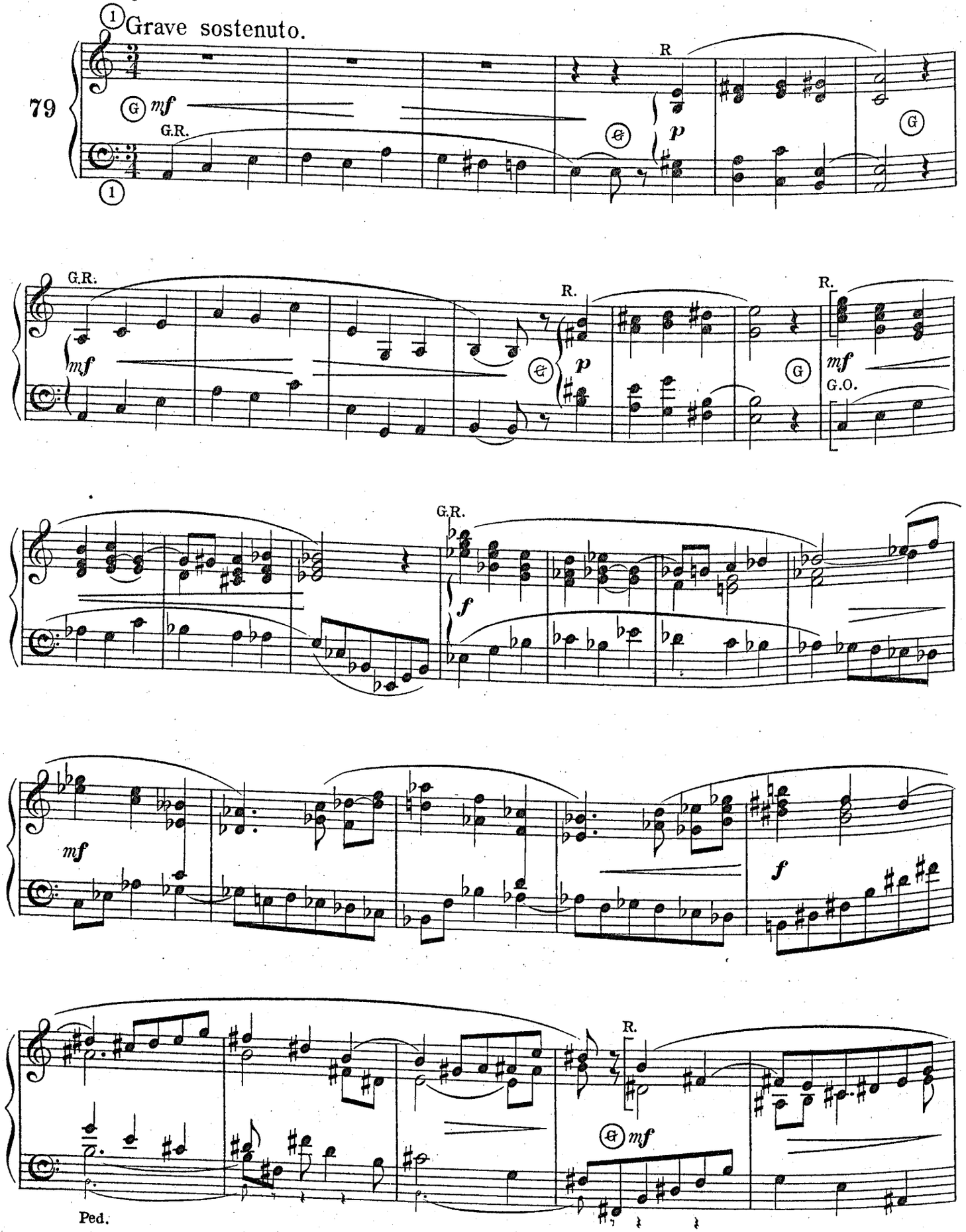


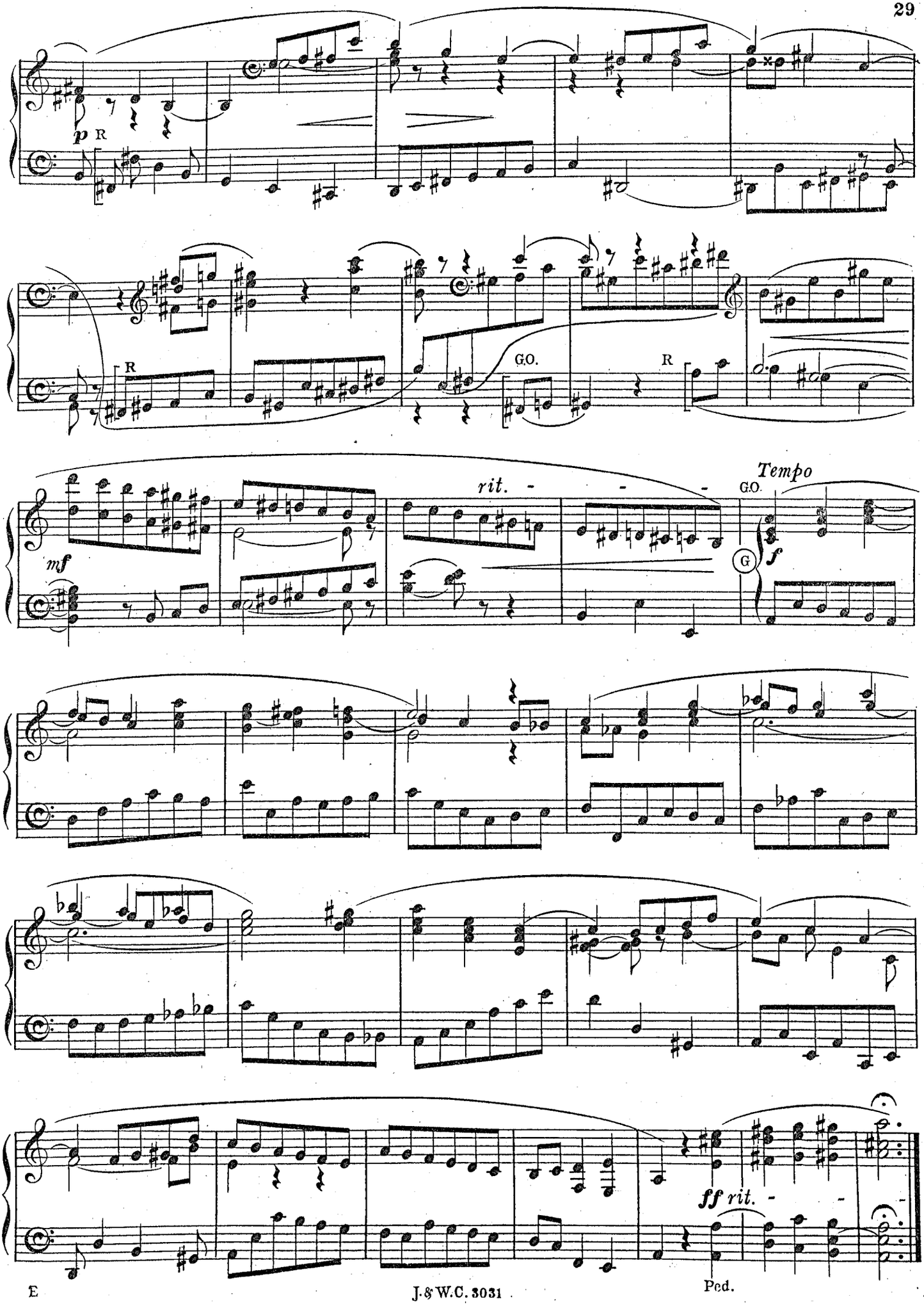

Ped.
Ped.
s.Ped.
dim.
Ped.
mf
s.Ped.
f
Ped.
s.Ped.


mf
rit.
Tempo
f
Ped.
s.Ped.


Ped.
s.Ped.
cresc.
rit.
ff

fonds de 8 et Hautbois (un Voix Céleste) ou Récit.
fonds 16, 8 au G.O.
Claviers accouplés

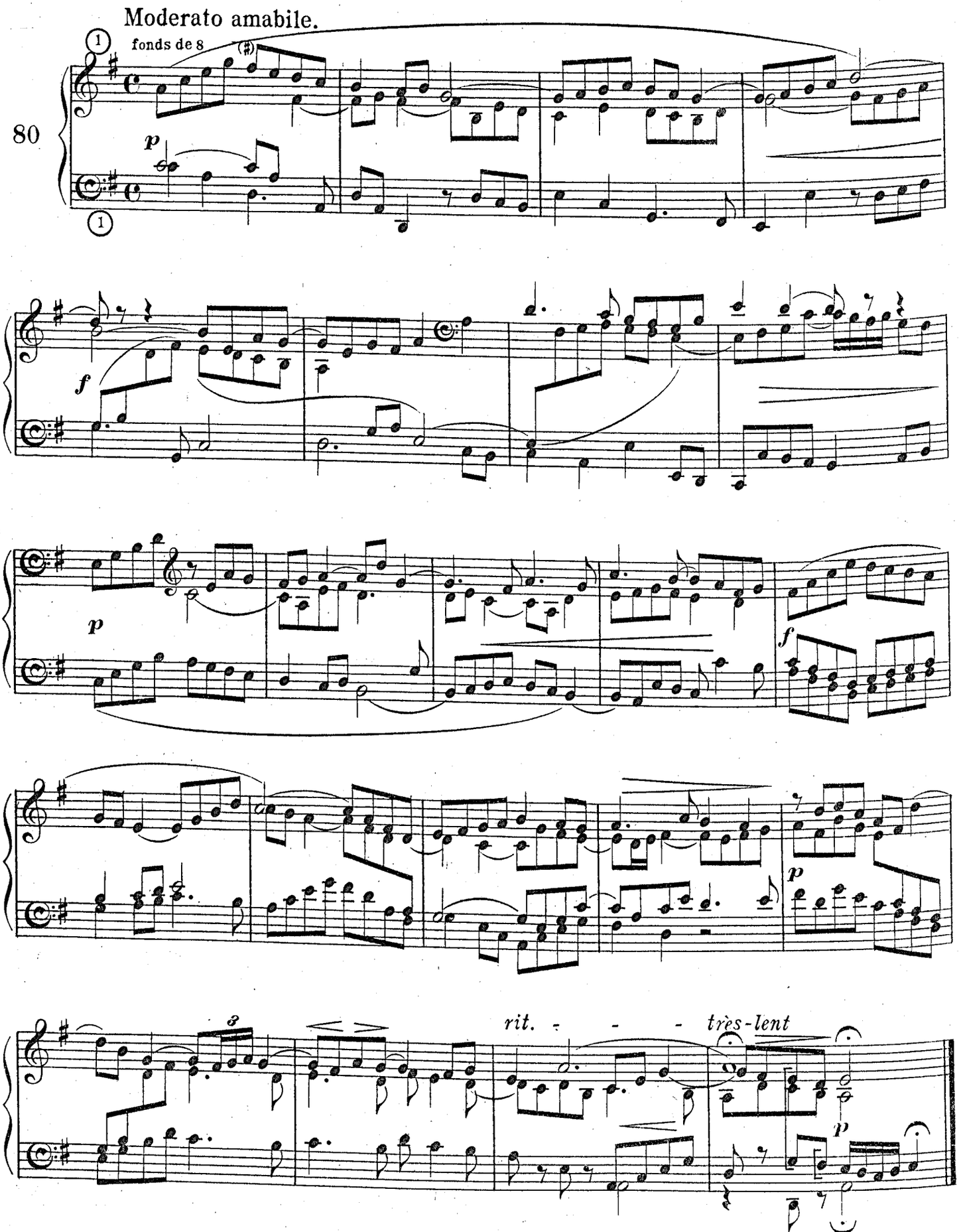



p R
R
G.O.
R
rit.
Tempo
G.O.
mf
G
f
ff rit.
Ped.

TONALITÉ ECCLÉSIASTIQUE

1er e 2e Modes

FINALE LA.



TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes

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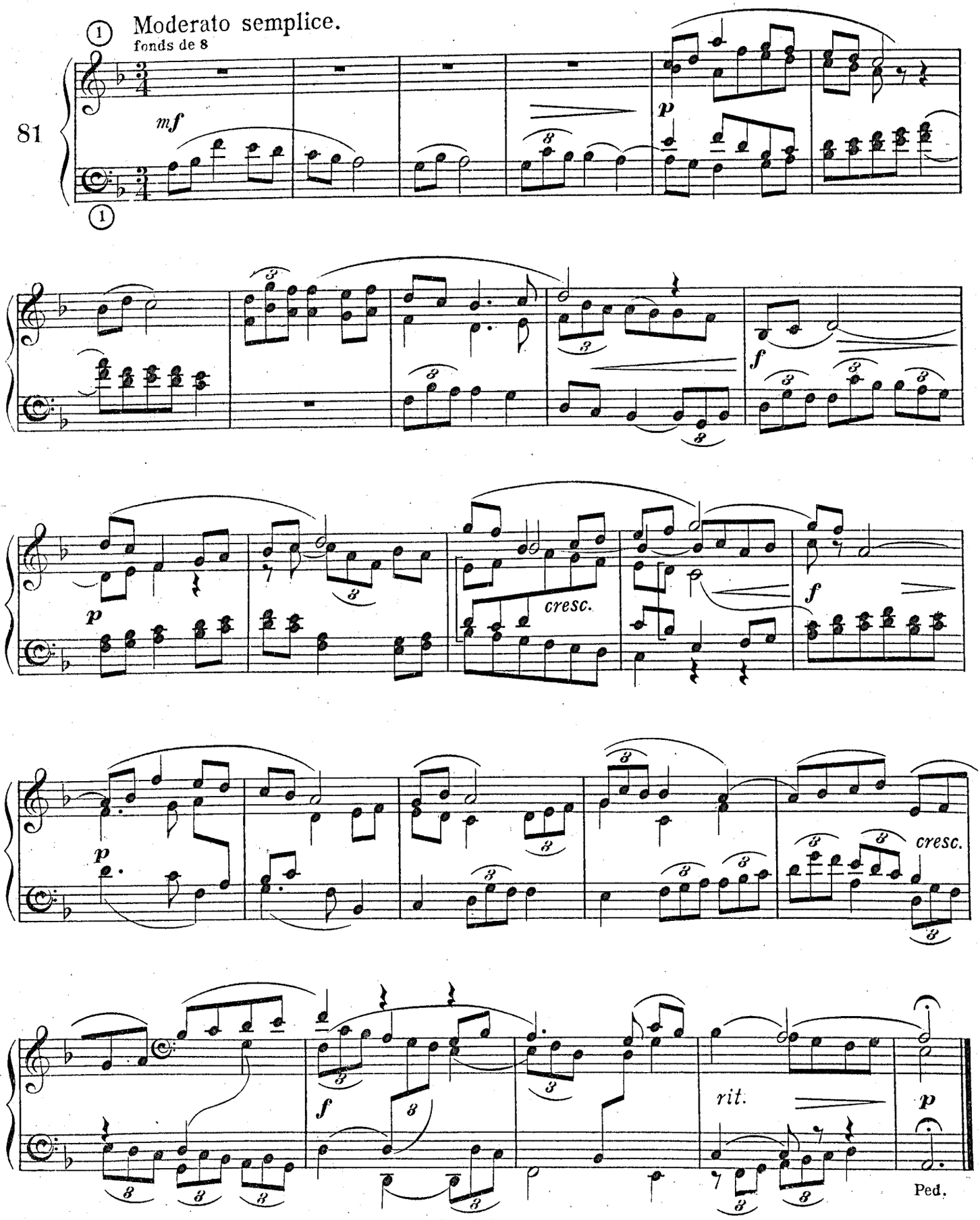
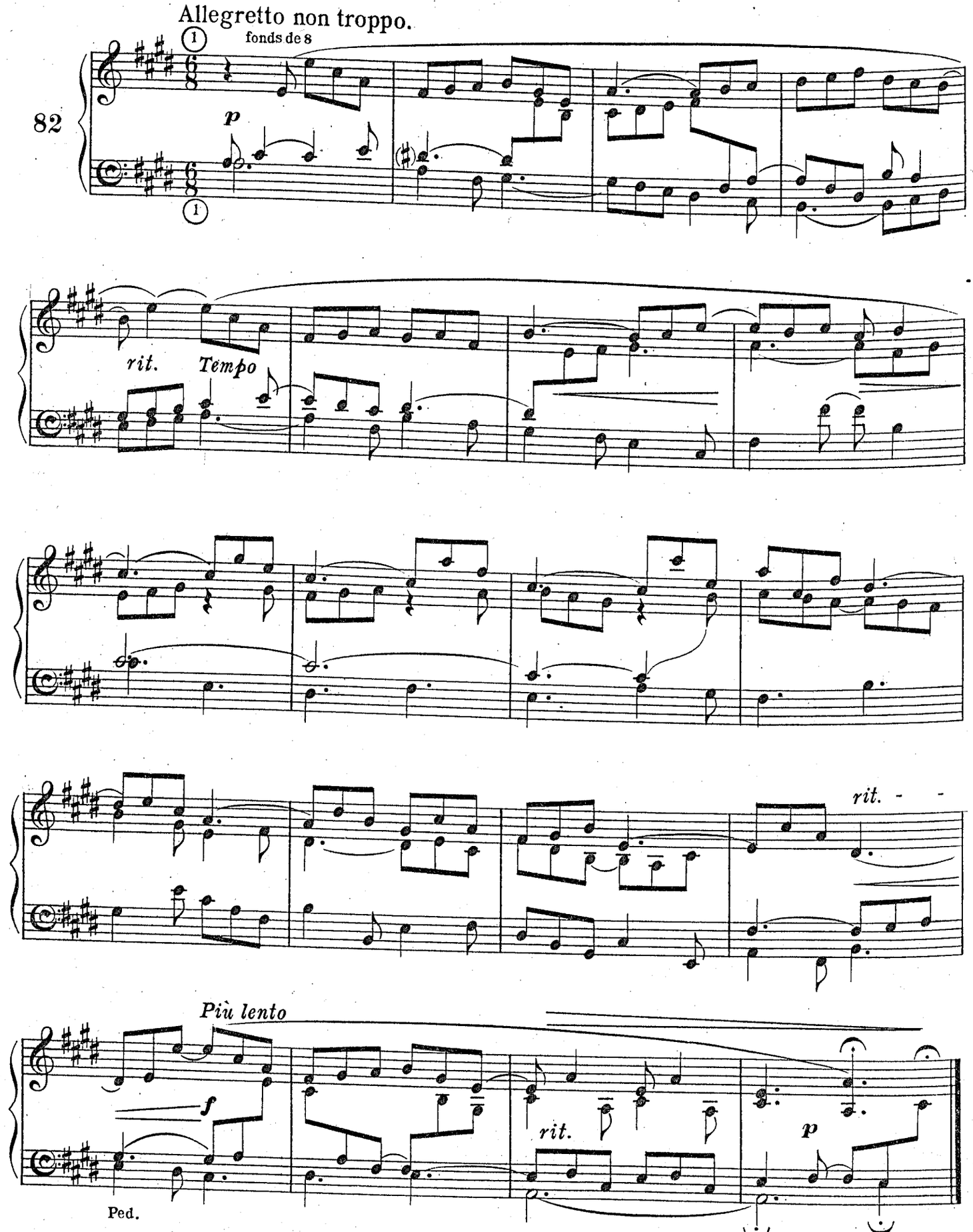


TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes

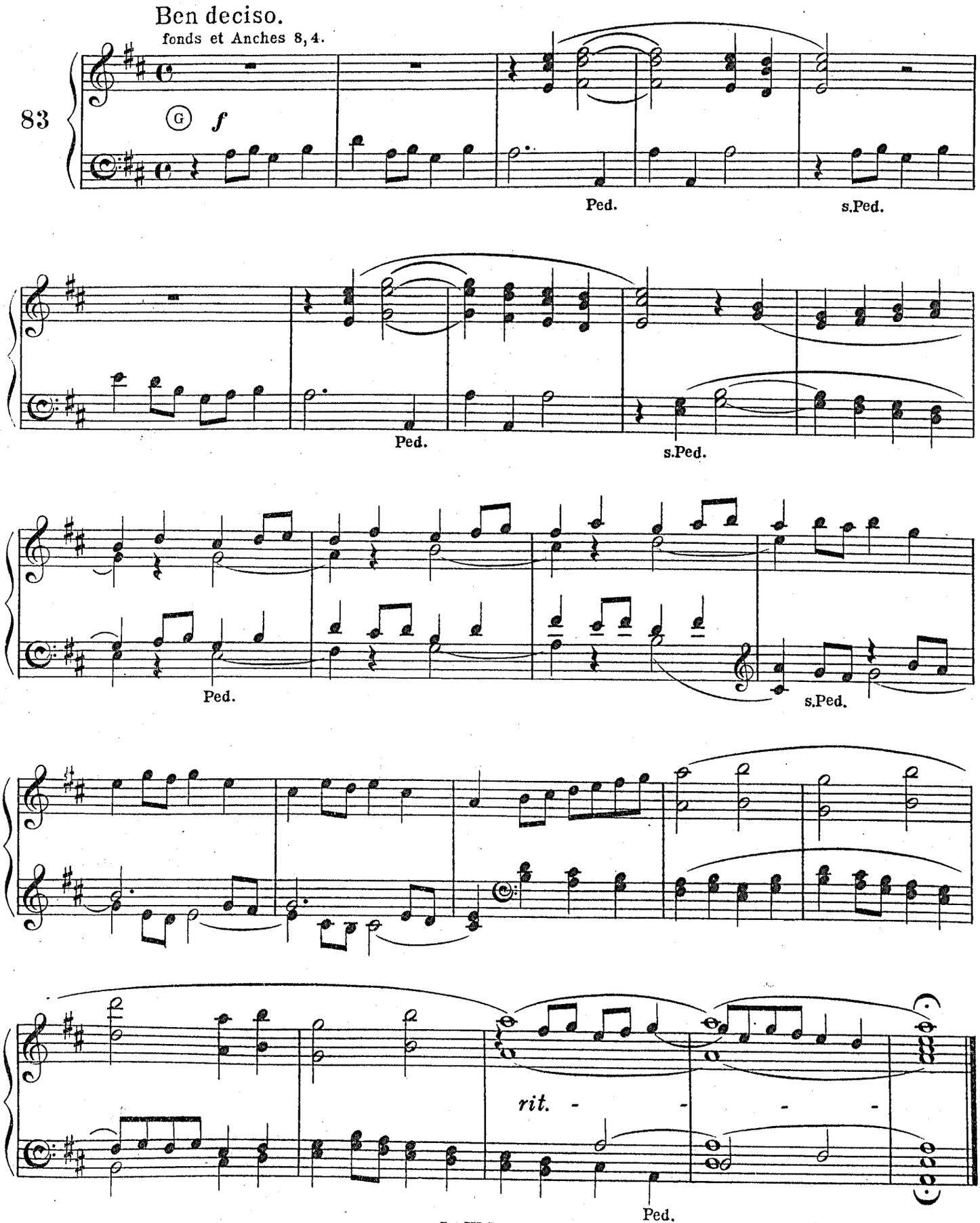
FINALE LA.



TONALITÉ ECCLÉSIASTIQUE

7e et 8e Modes

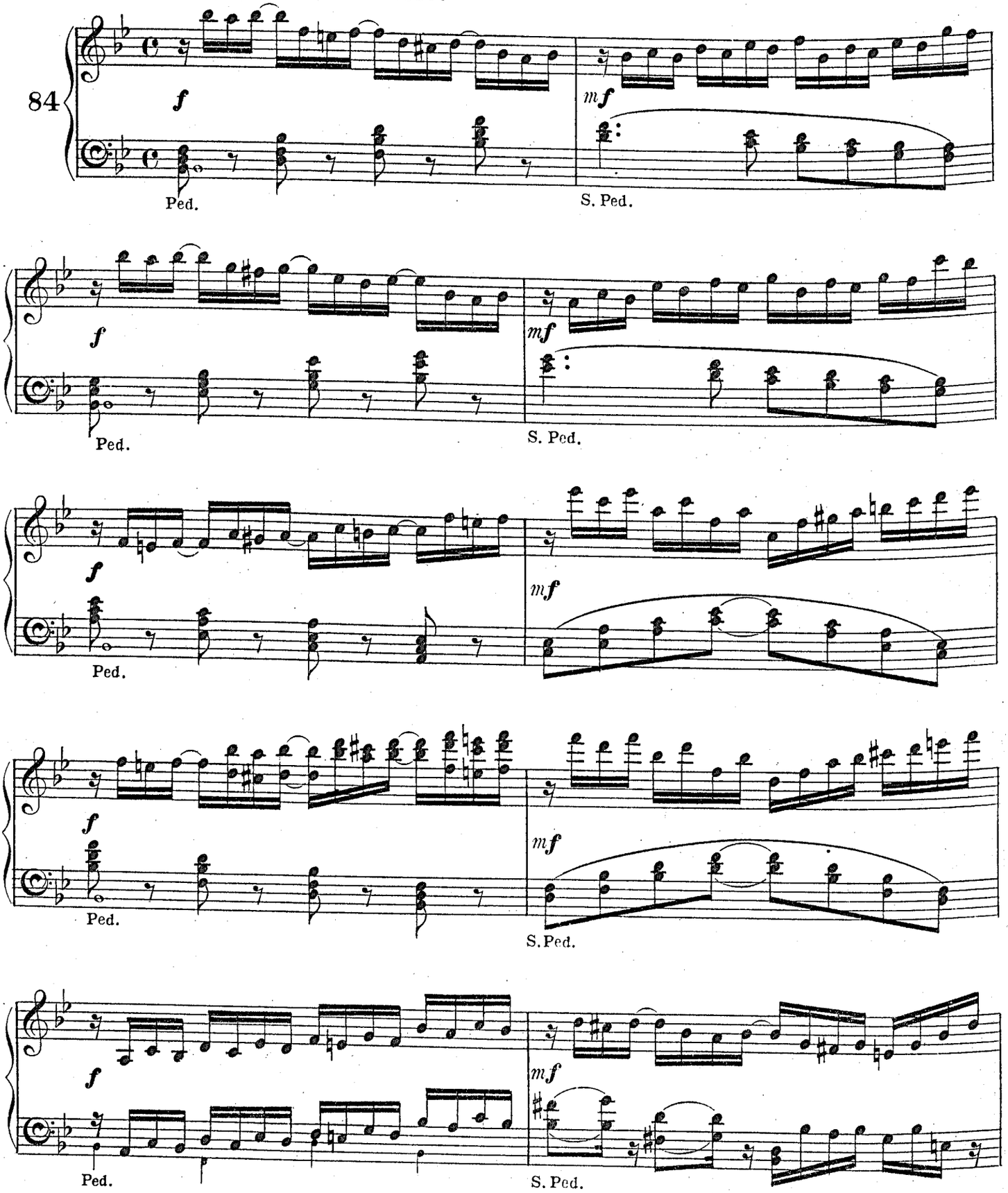
FINALE LA

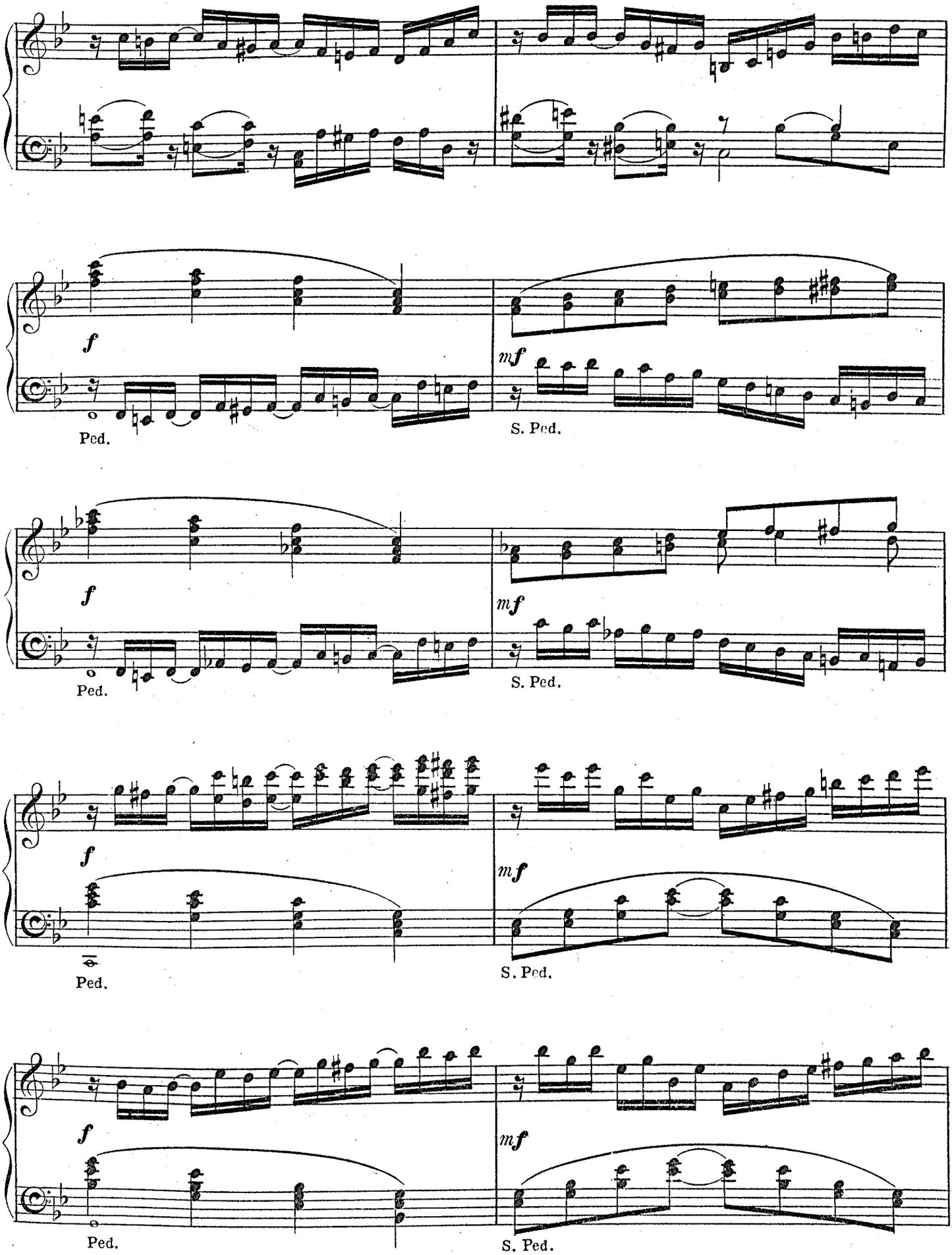


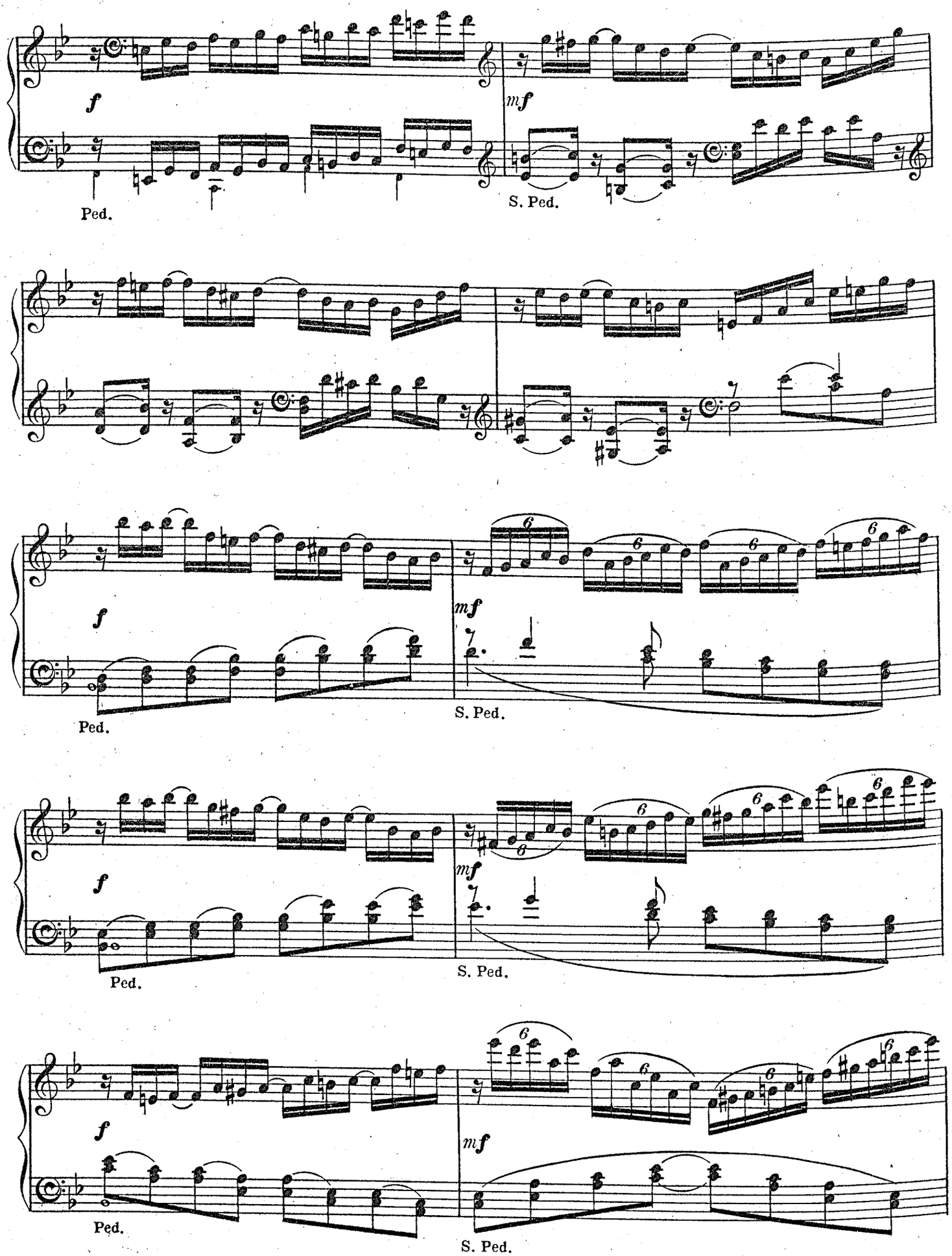
Si ♭ MAJEUR.

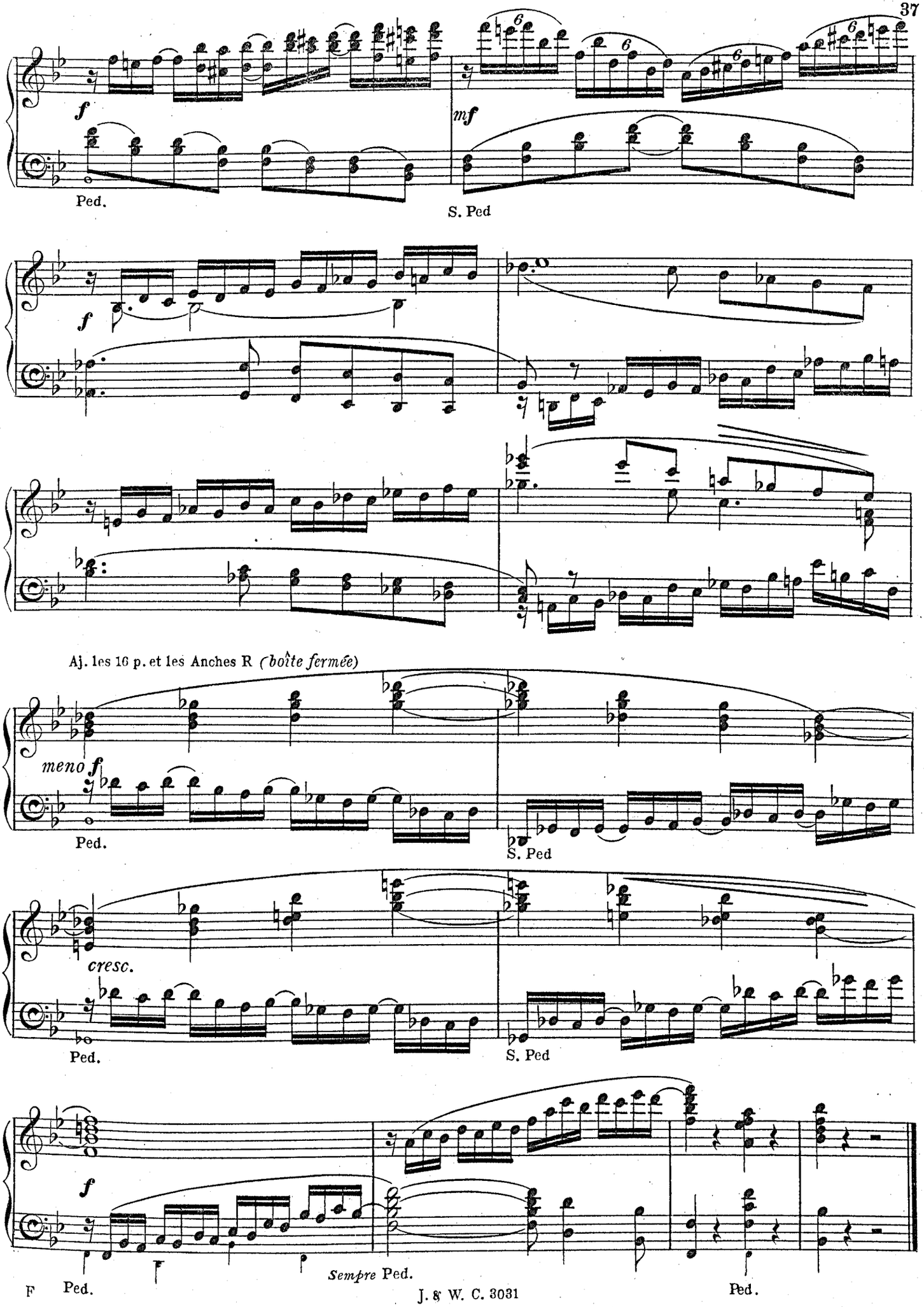
Tous les fonds 8,4
f: Claviers accouplés Ⓖ pour L'Harmonium
mf: Récit — ①④ pour L'Harmonium

Assai moderato e maestoso.




f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.

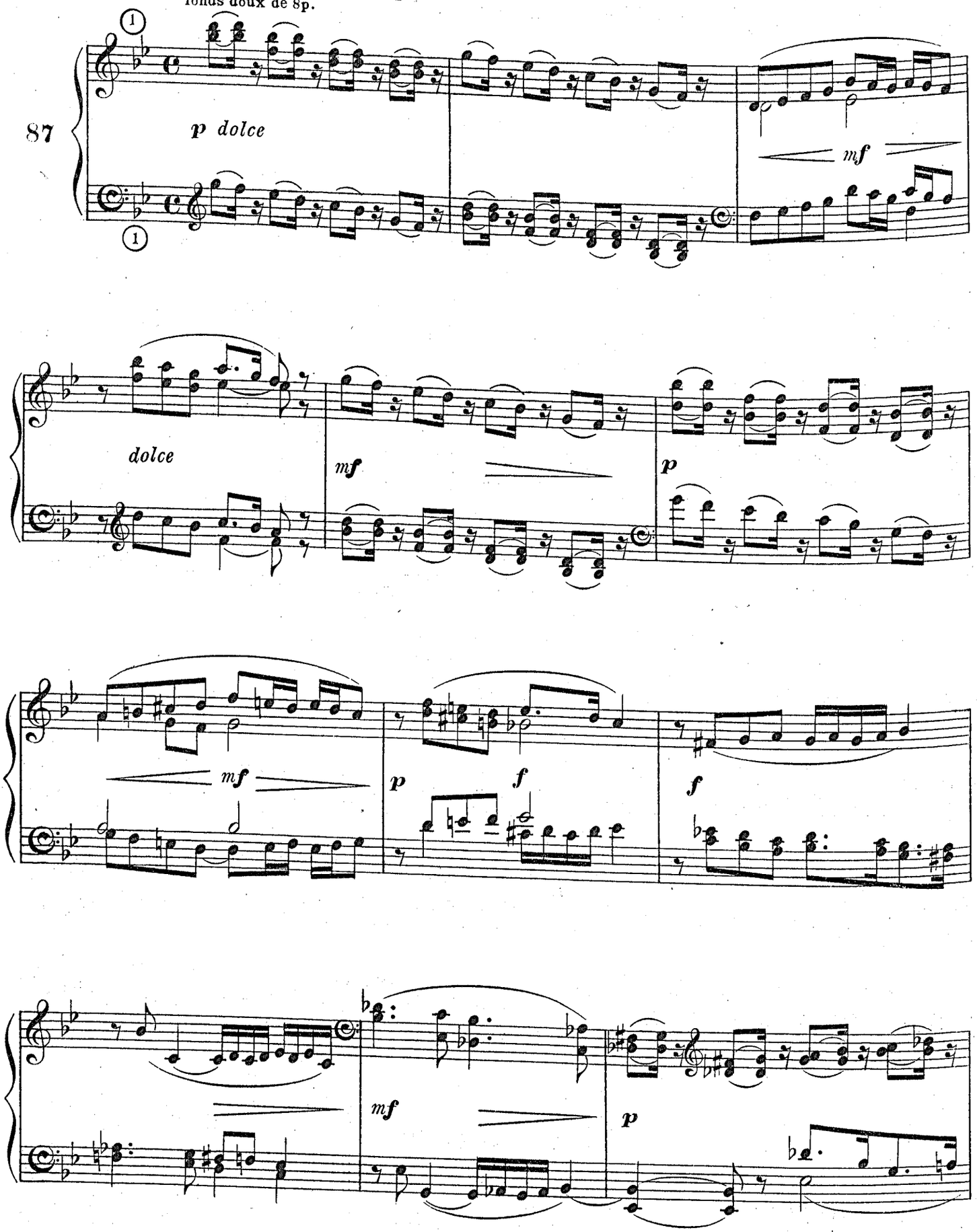

f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.
f
mf
Ped.
S. Ped.

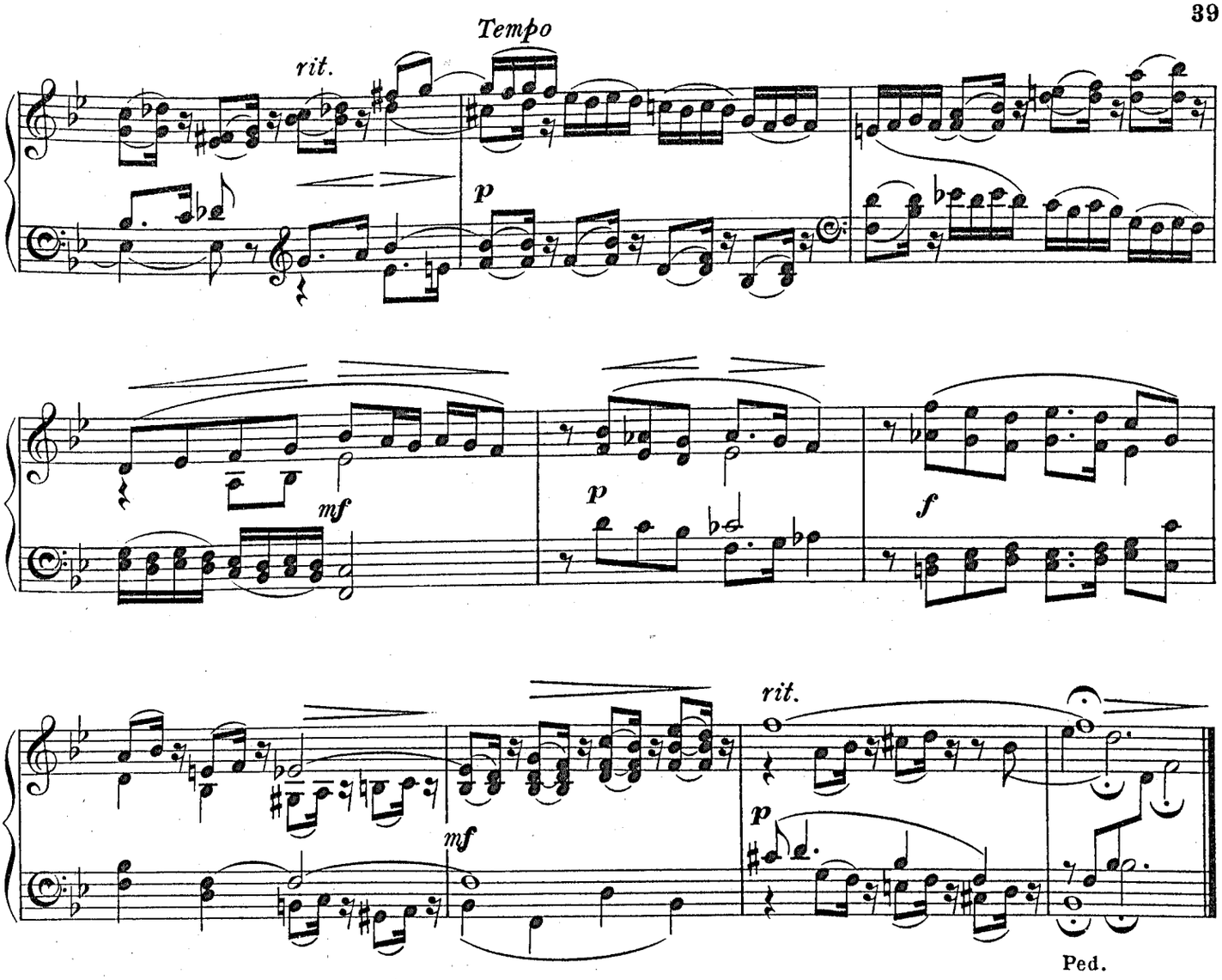

f
Ped.
mf
S. Ped
f
Aj. les 16 p. et les Anches R (boîte fermée)
meno f
Ped.
S. Ped
cresc.
Ped.
S. Ped
f
F
Ped.
Sempre Ped.
Ped.

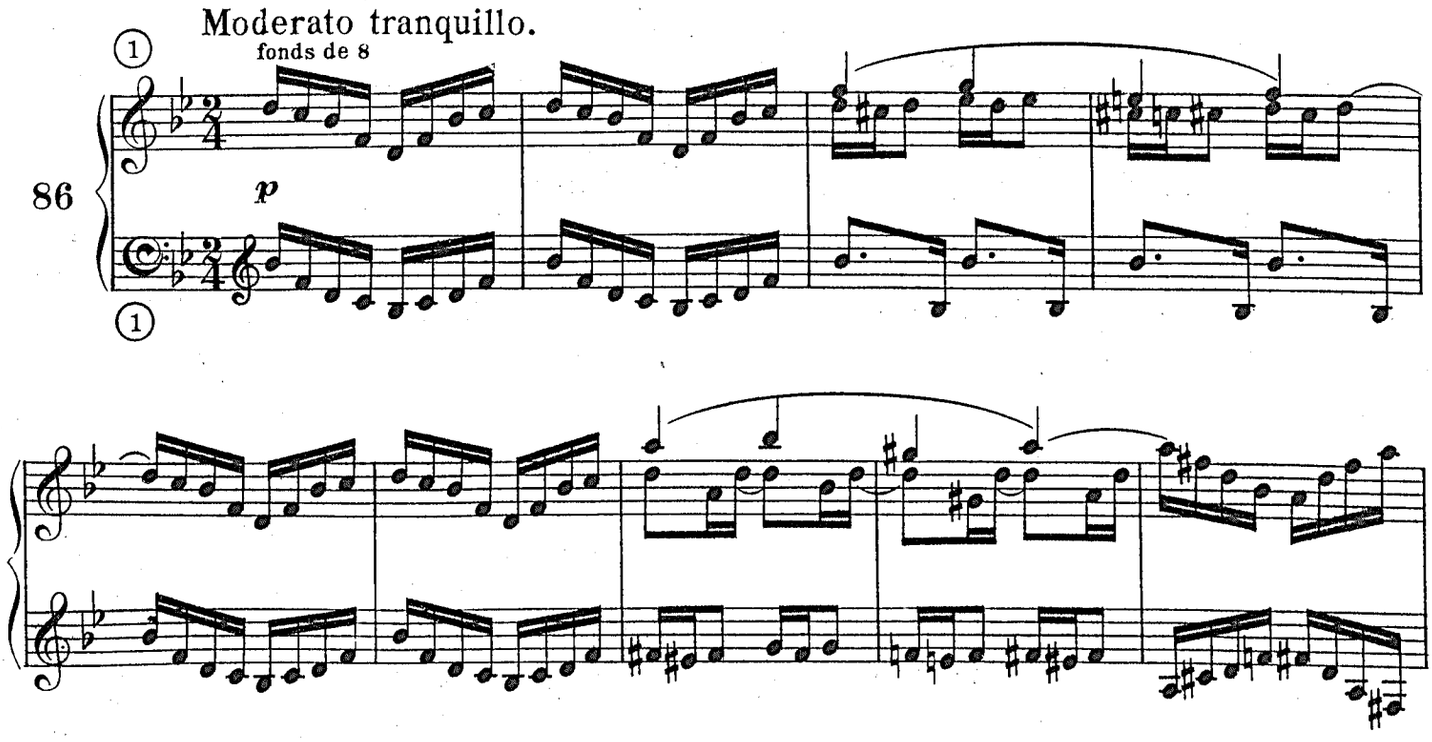
Assai Moderato tranquillo.

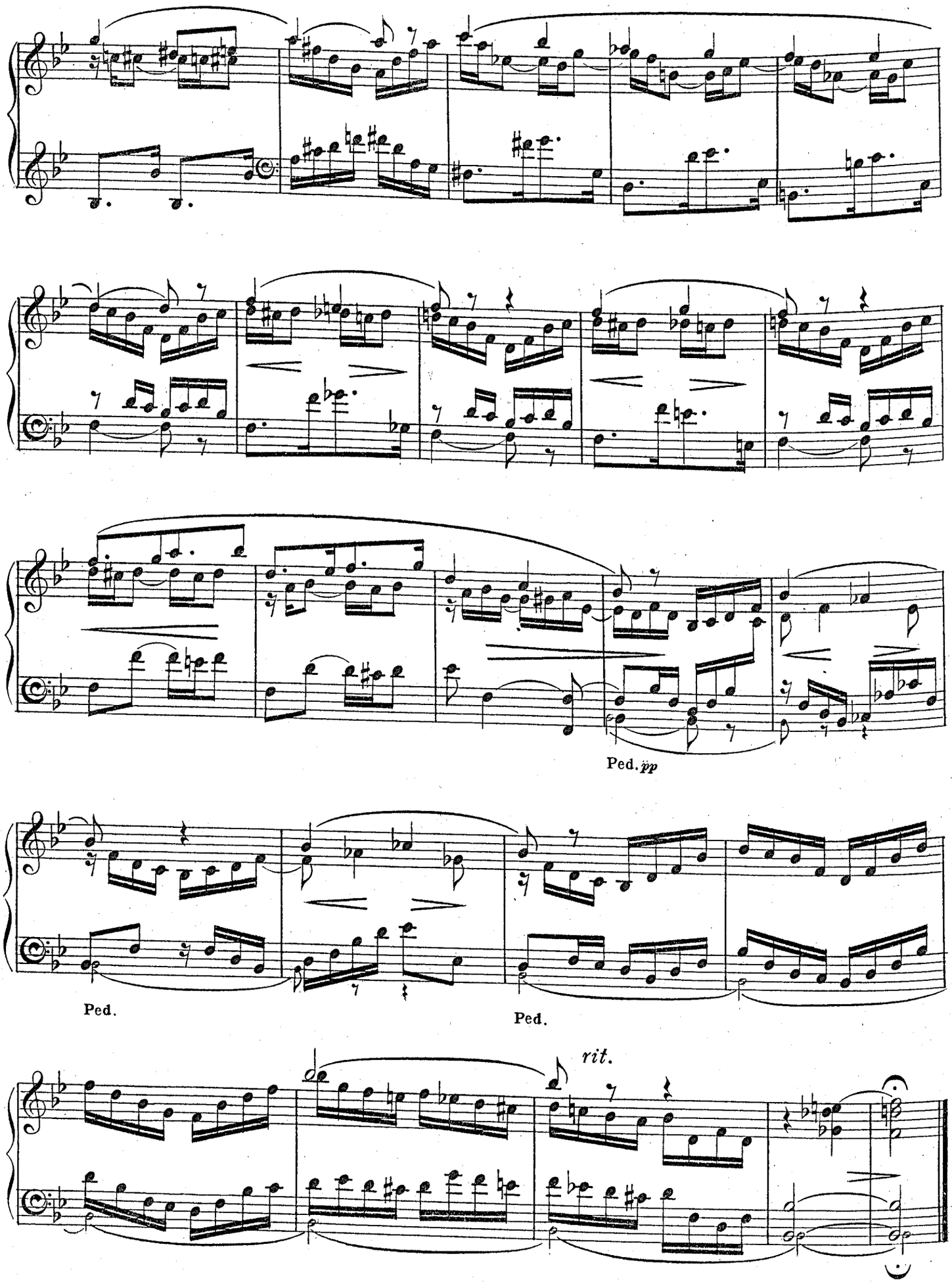
fonds doux de 8p.

87

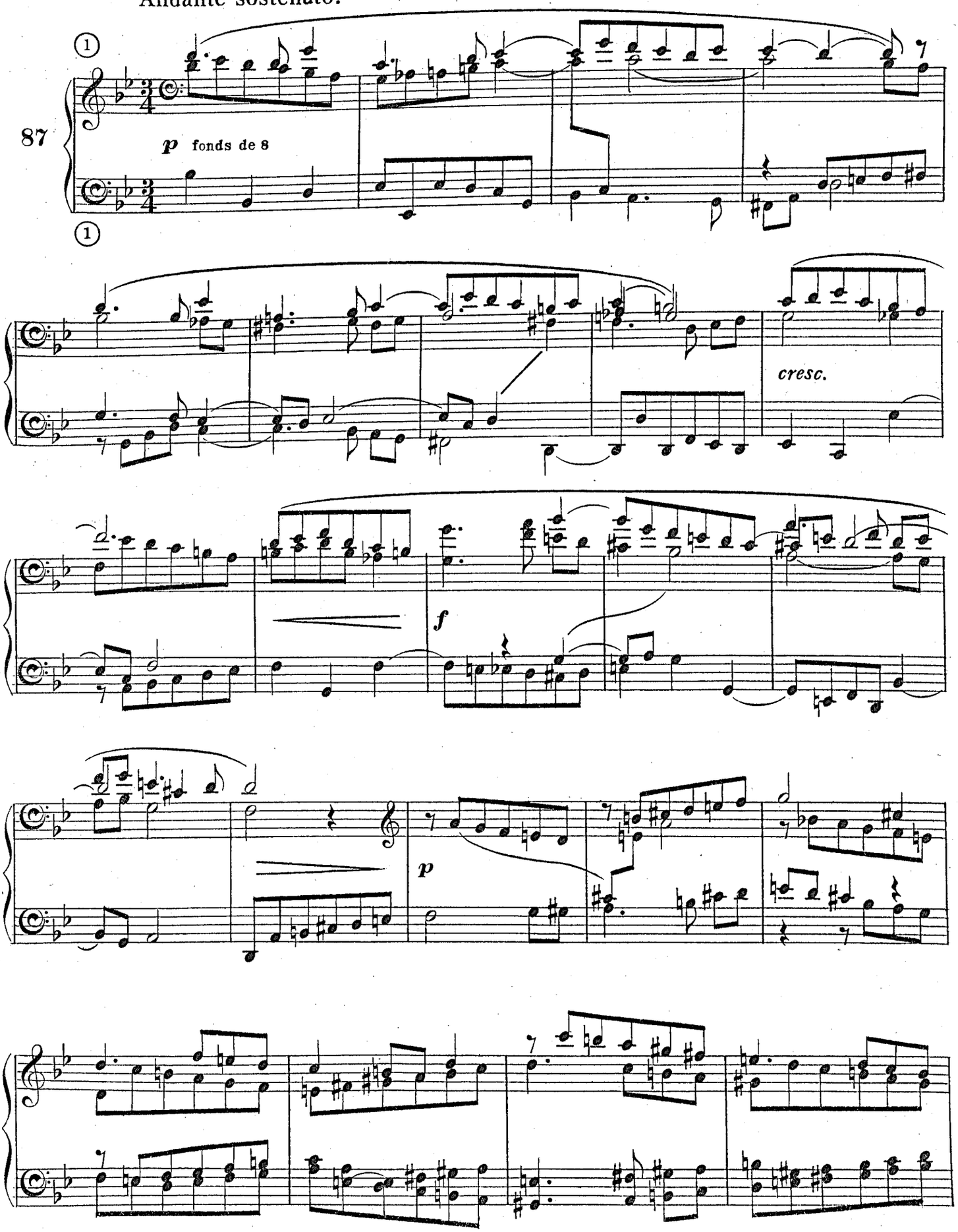


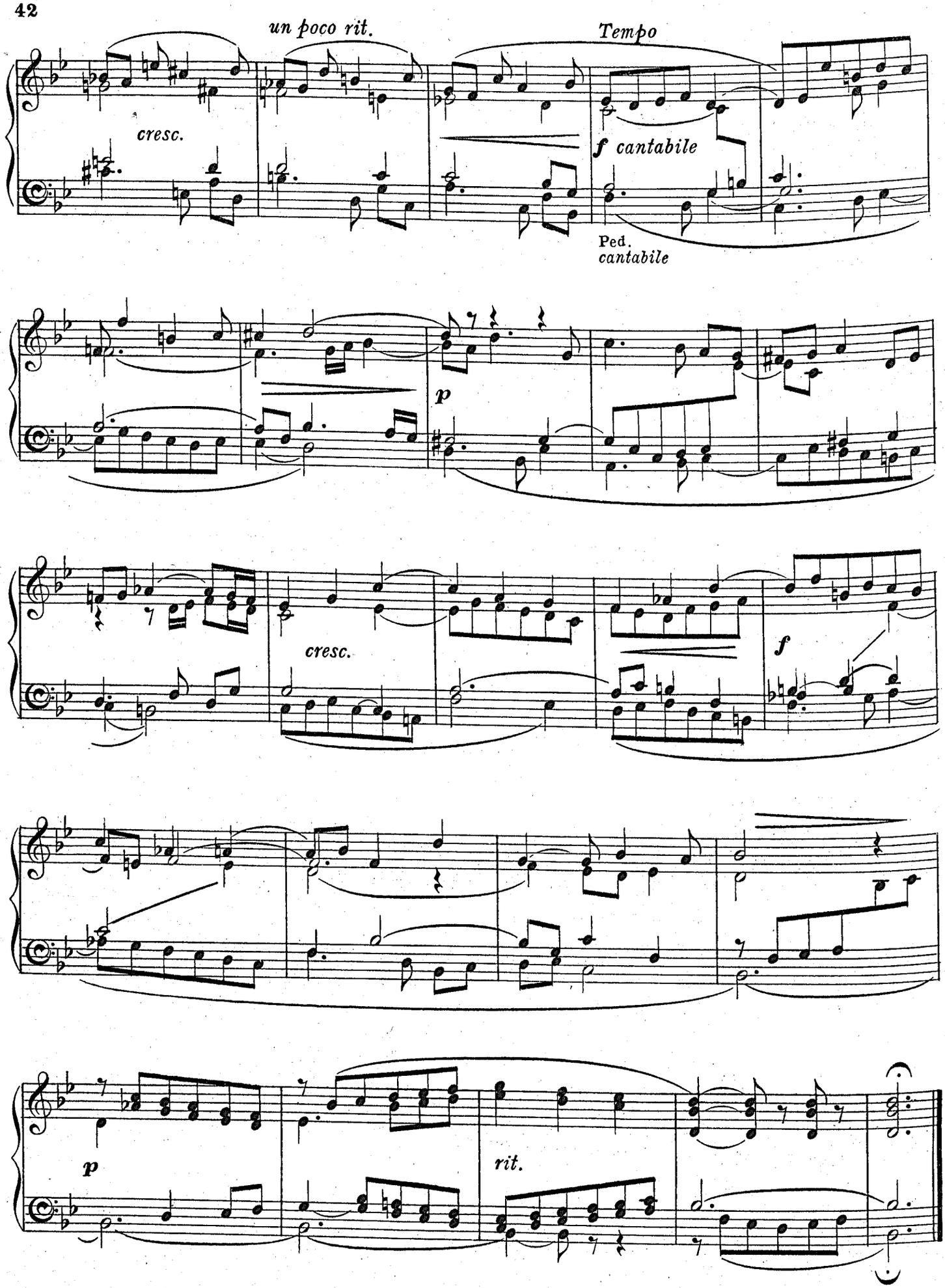

Tempo
rit.
p
mf
p
f
rit.
mf
p
Ped.


Moderato tranquillo.
fonds de 8
86
p


Ped. pp
Ped.
Ped.
rit.

Andante sostenuto.

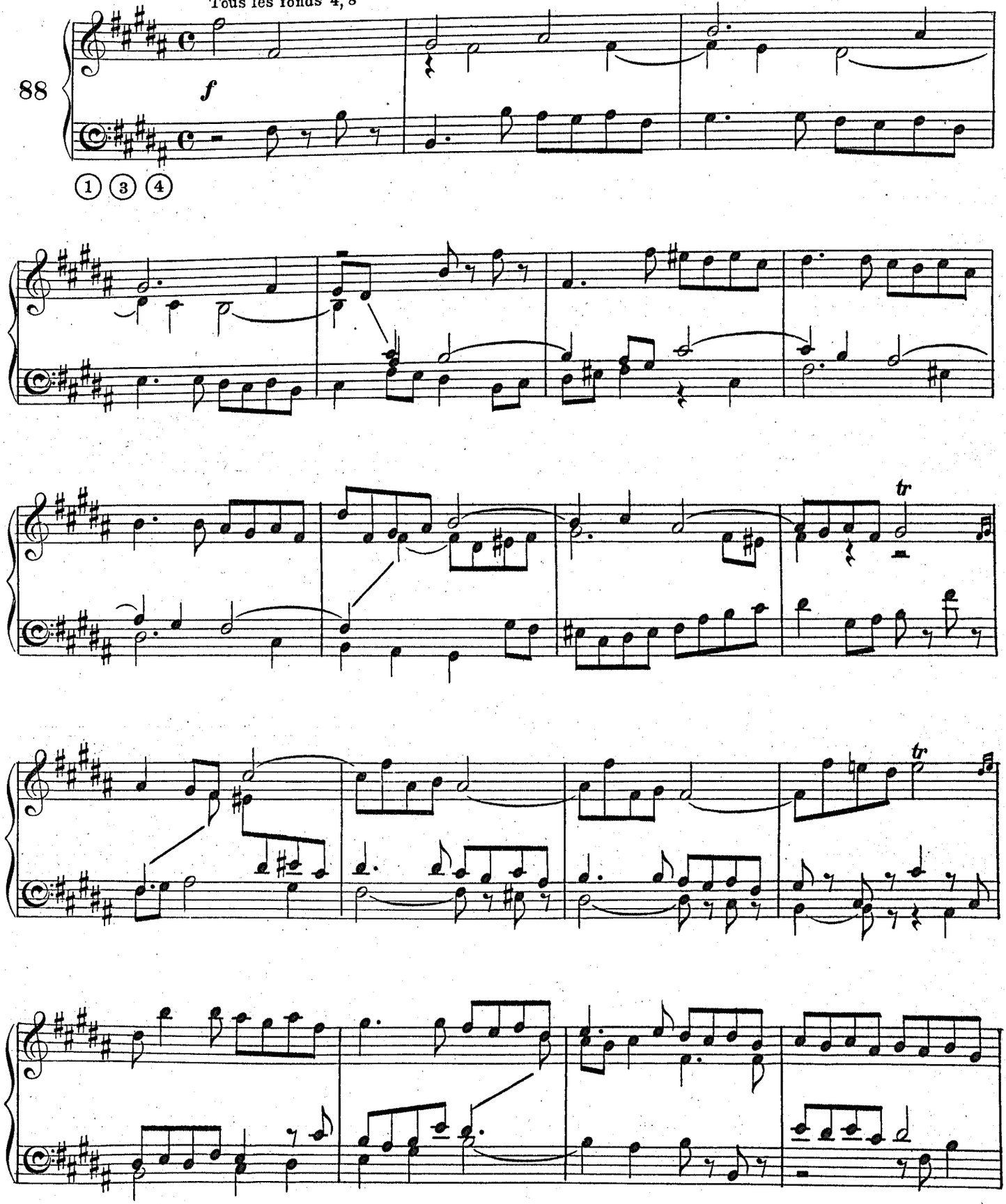


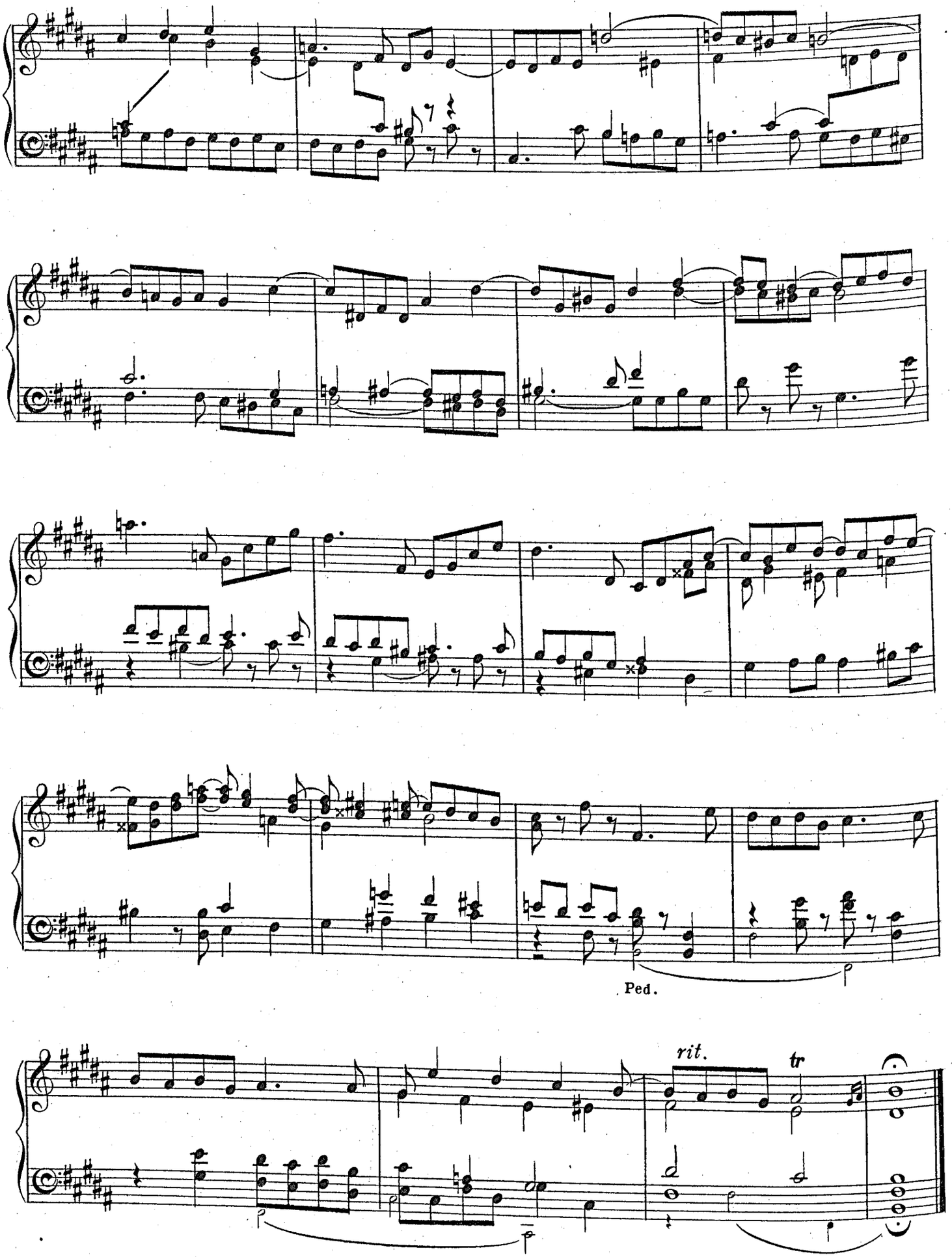

un poco rit.
Tempo
cresc.
f cantabile
Ped.
cantabile
p
cresc.
f
p
rit.

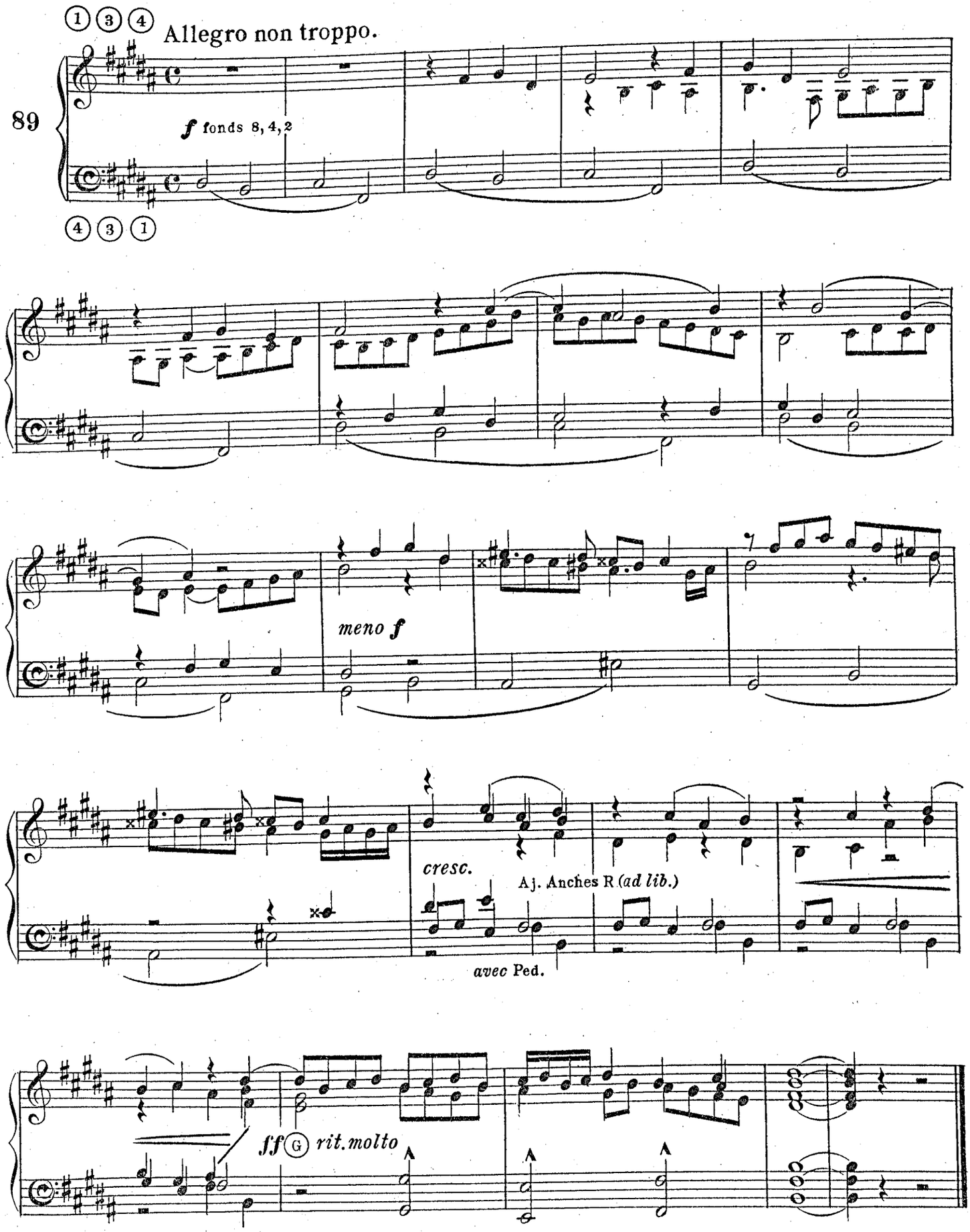
Si ♭ MAJEUR.

① ③ ④ Allegro non troppo.

Tous les fonds 4, 8



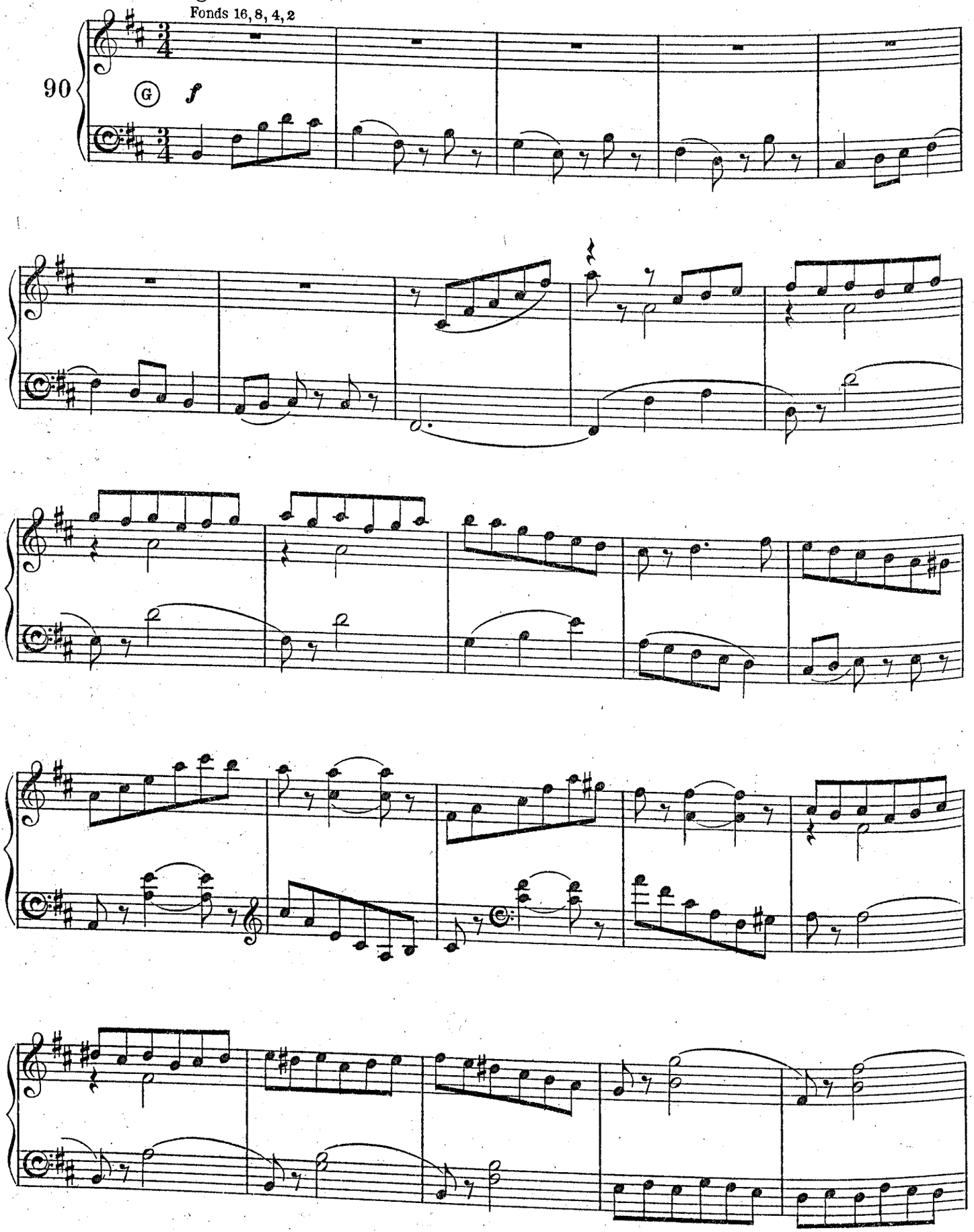

Ped.
rit.
tr

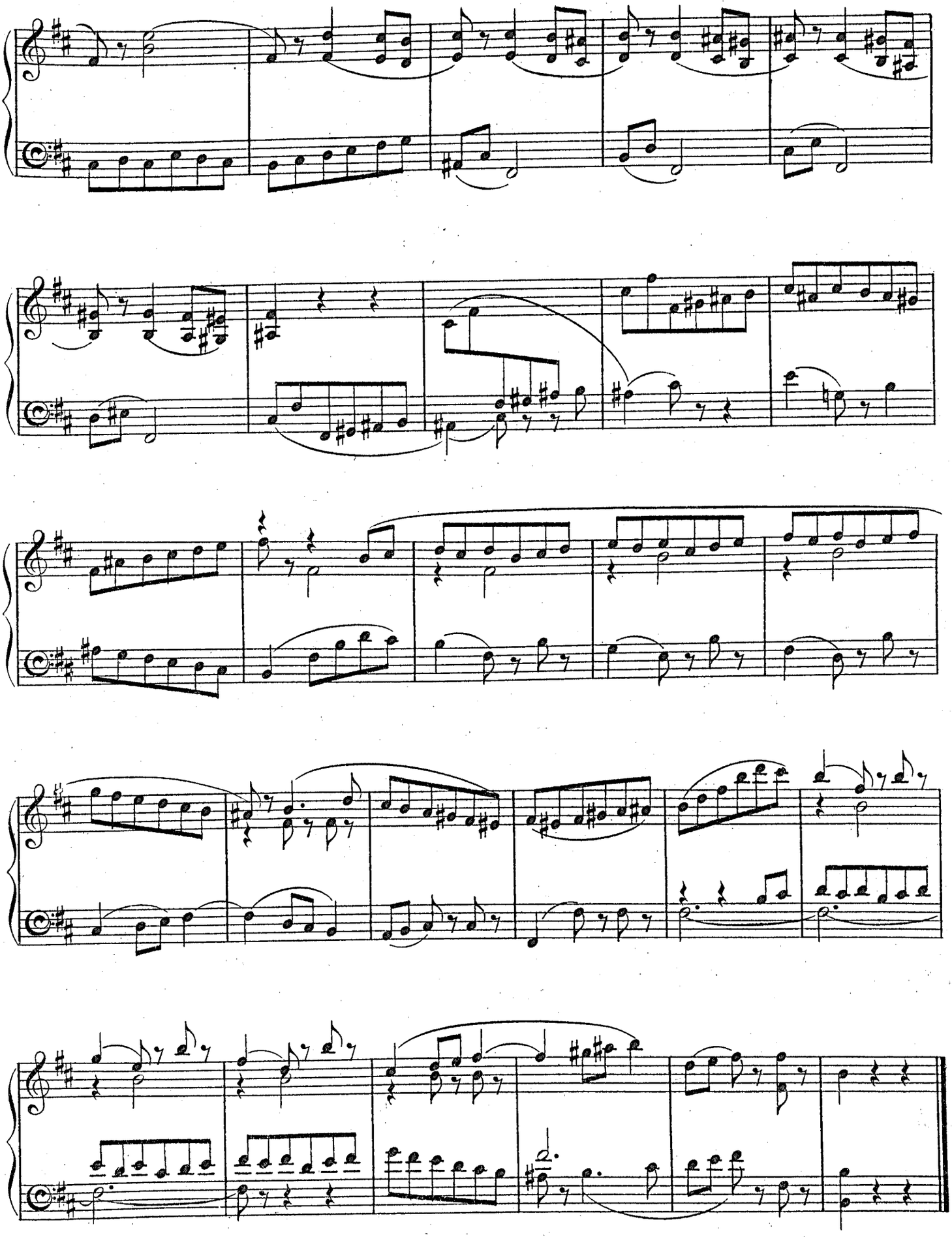

① ③ ④
Allegro non troppo.
89
f fonds 8, 4, 2
④ ③ ①
meno f
cresc.
Aj. Anches R (ad lib.)
avec Ped.
sff Ⓖ rit. molto

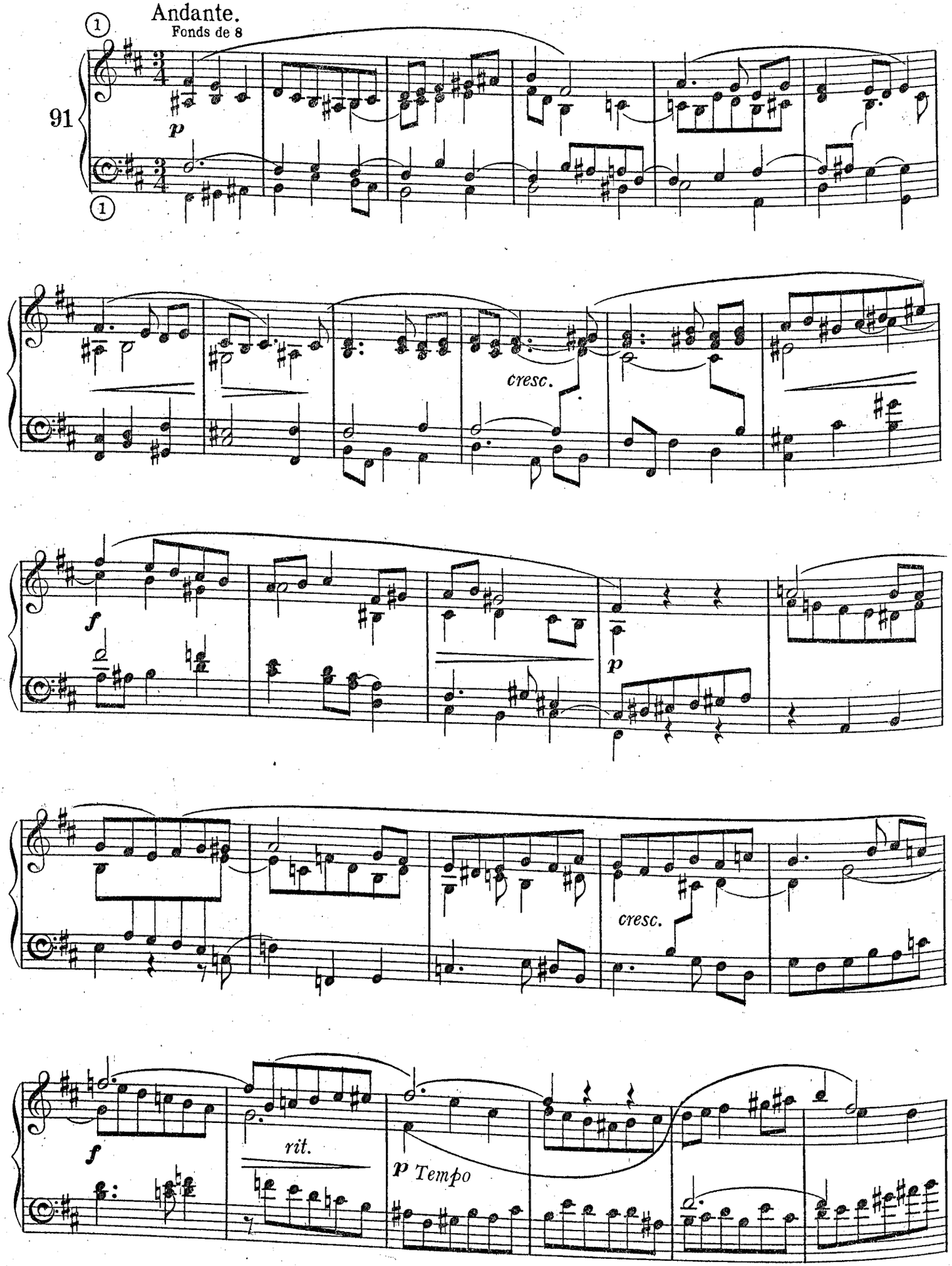
Si MINEUR.

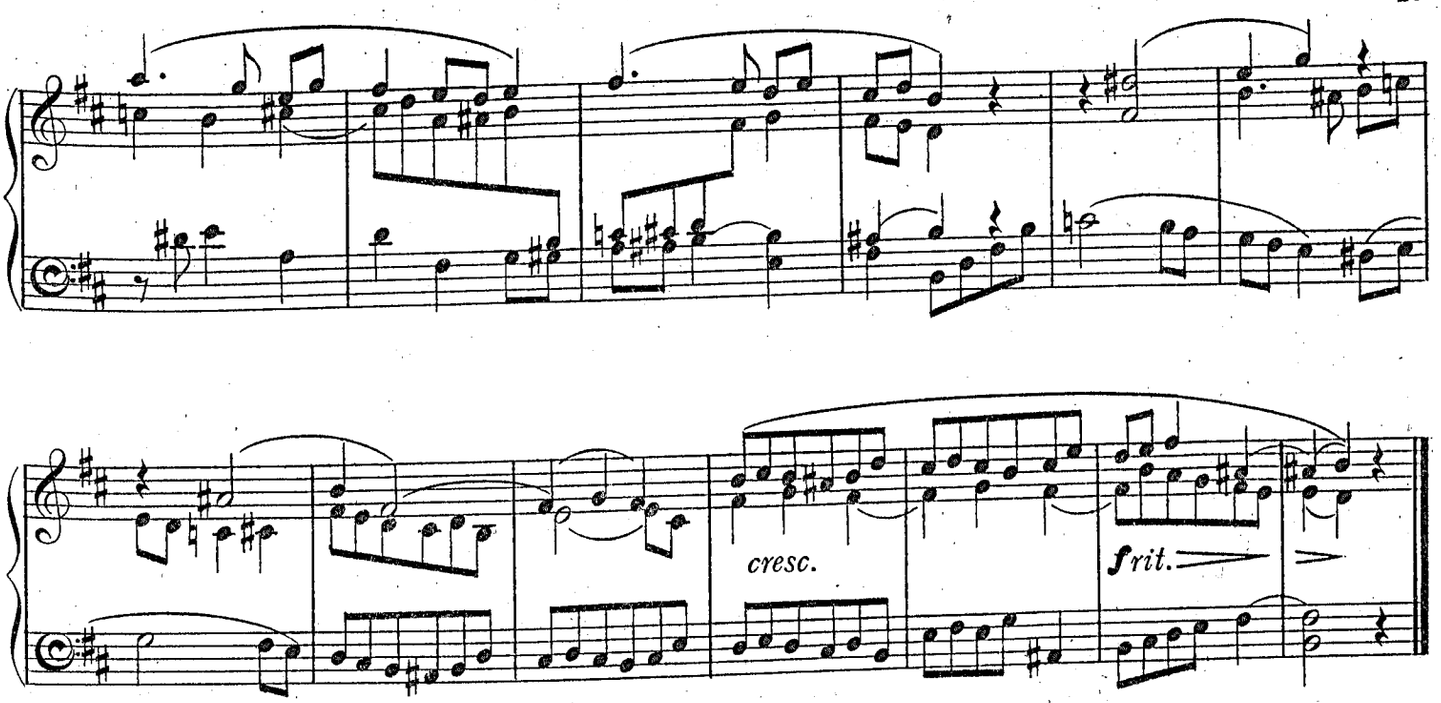
Allegro brillante.

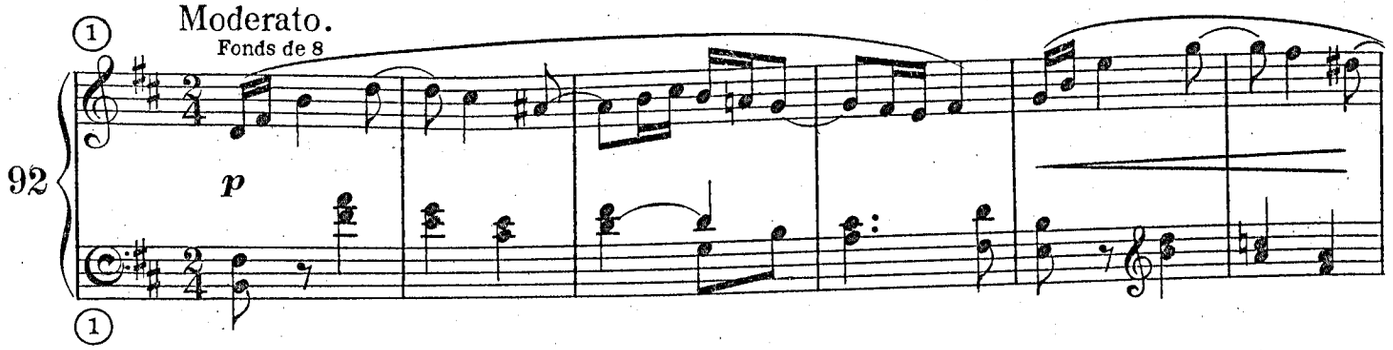
Fonds 16, 8, 4, 2

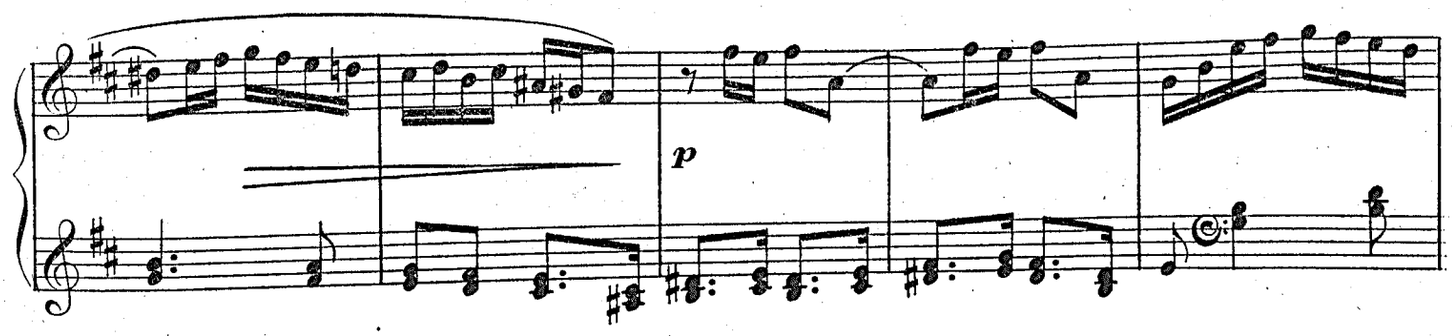


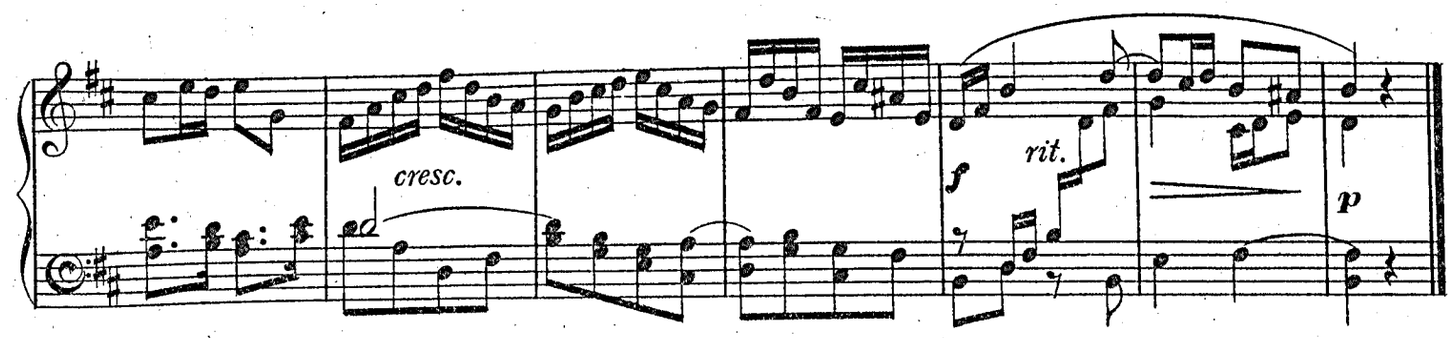



Andante.
Fonds de 8
91
p
cresc.
f
p
cresc.
f
rit.
p Tempo


cresc.
f rit.


Moderato.
Fonds de 8
92
p


p


cresc.
f
rit.
p

Très largement.

Tous les fonds (*Anches* 4,8 *au* R *ad lib.*)

93

Ⓖ *f*

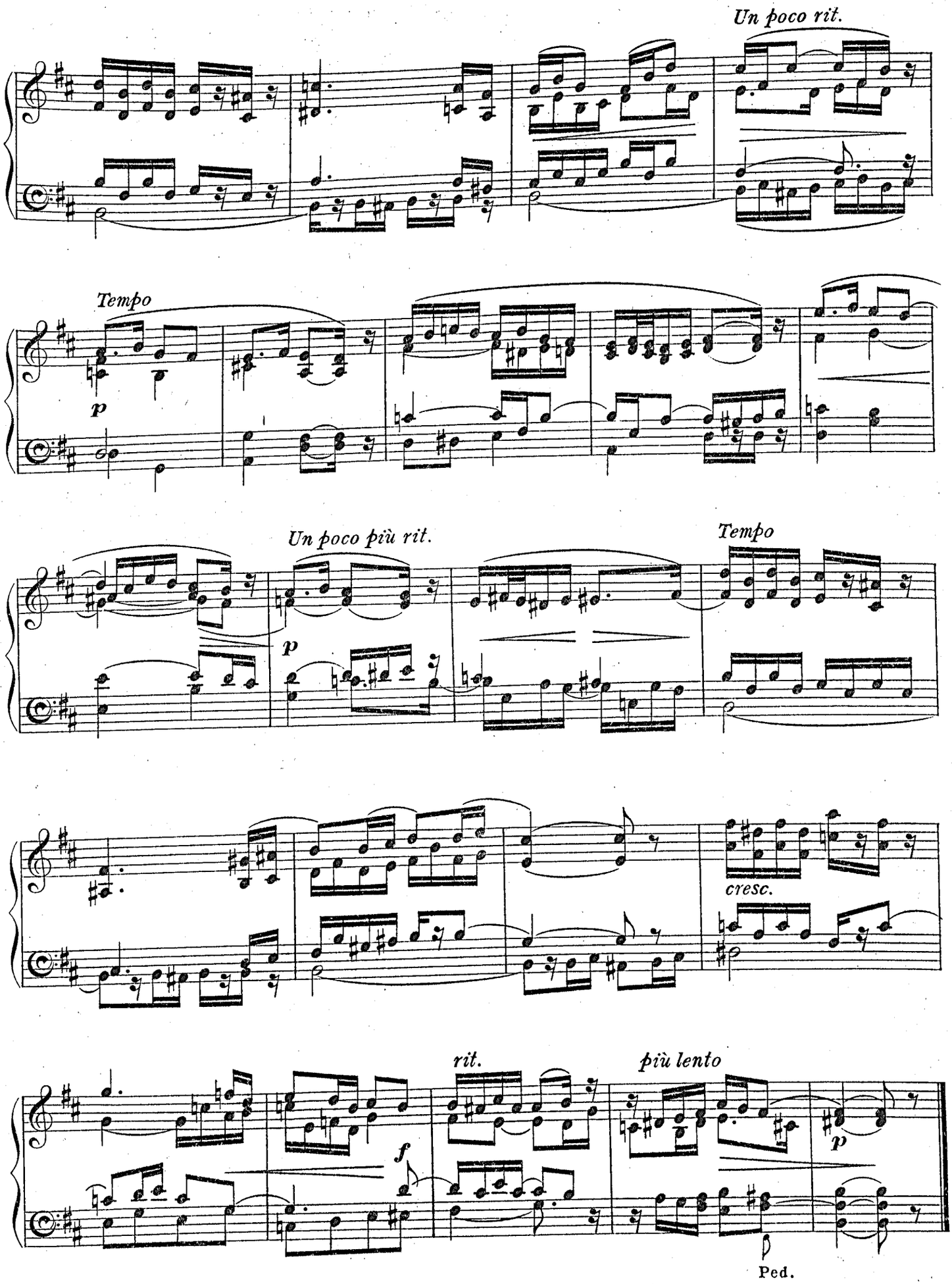
molto rit.

Andante tranquillo.

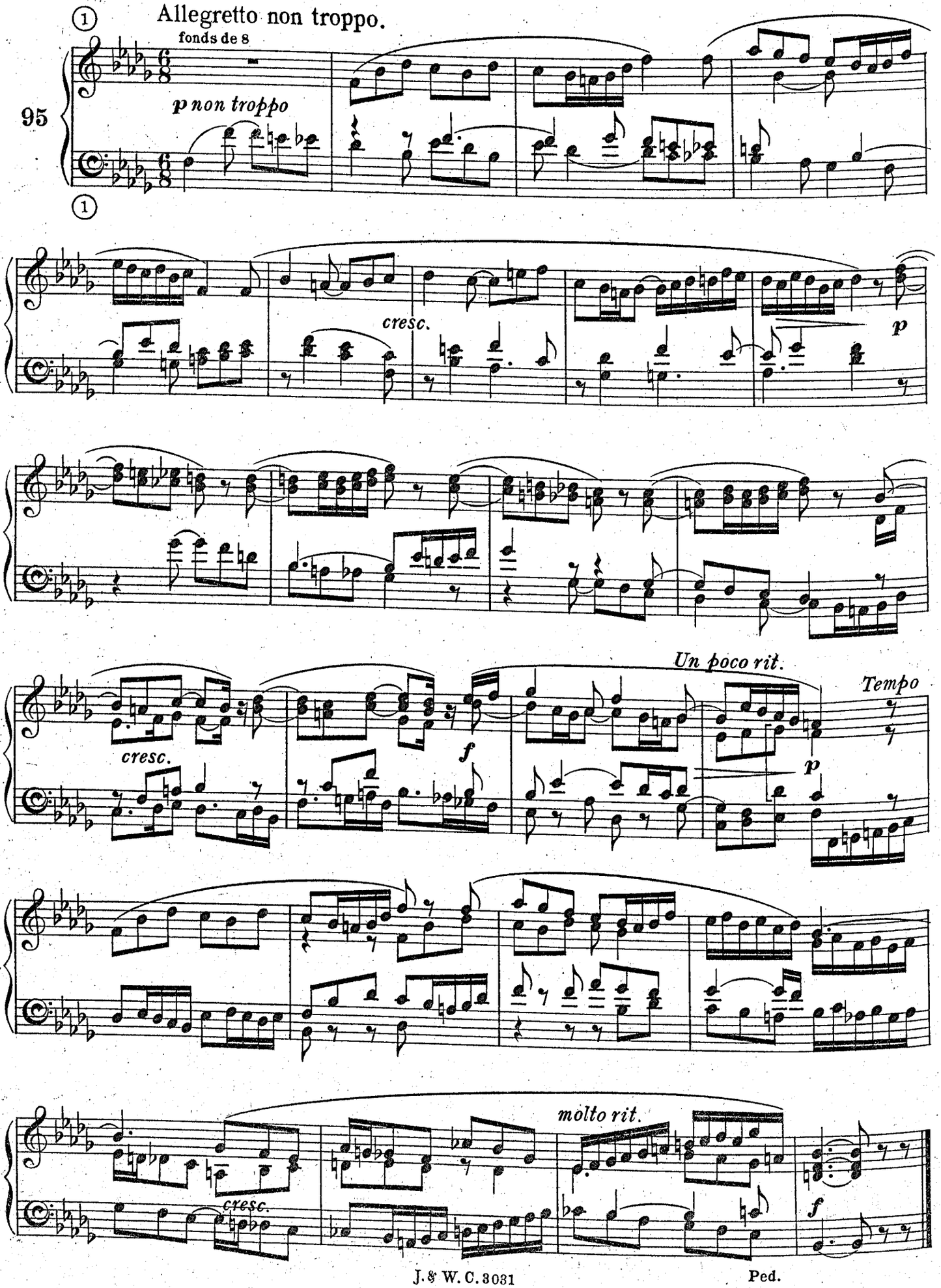
fonds de 8

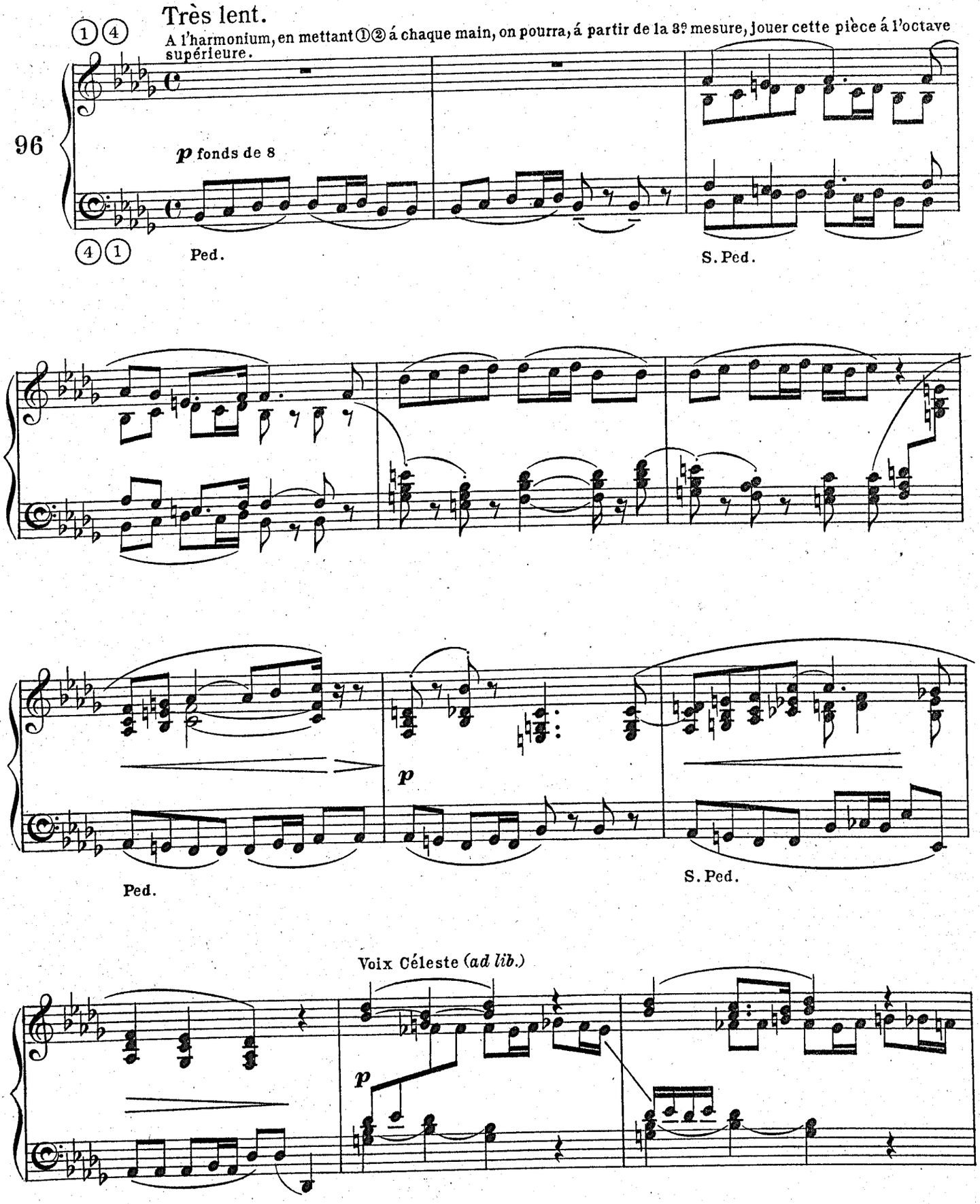
94

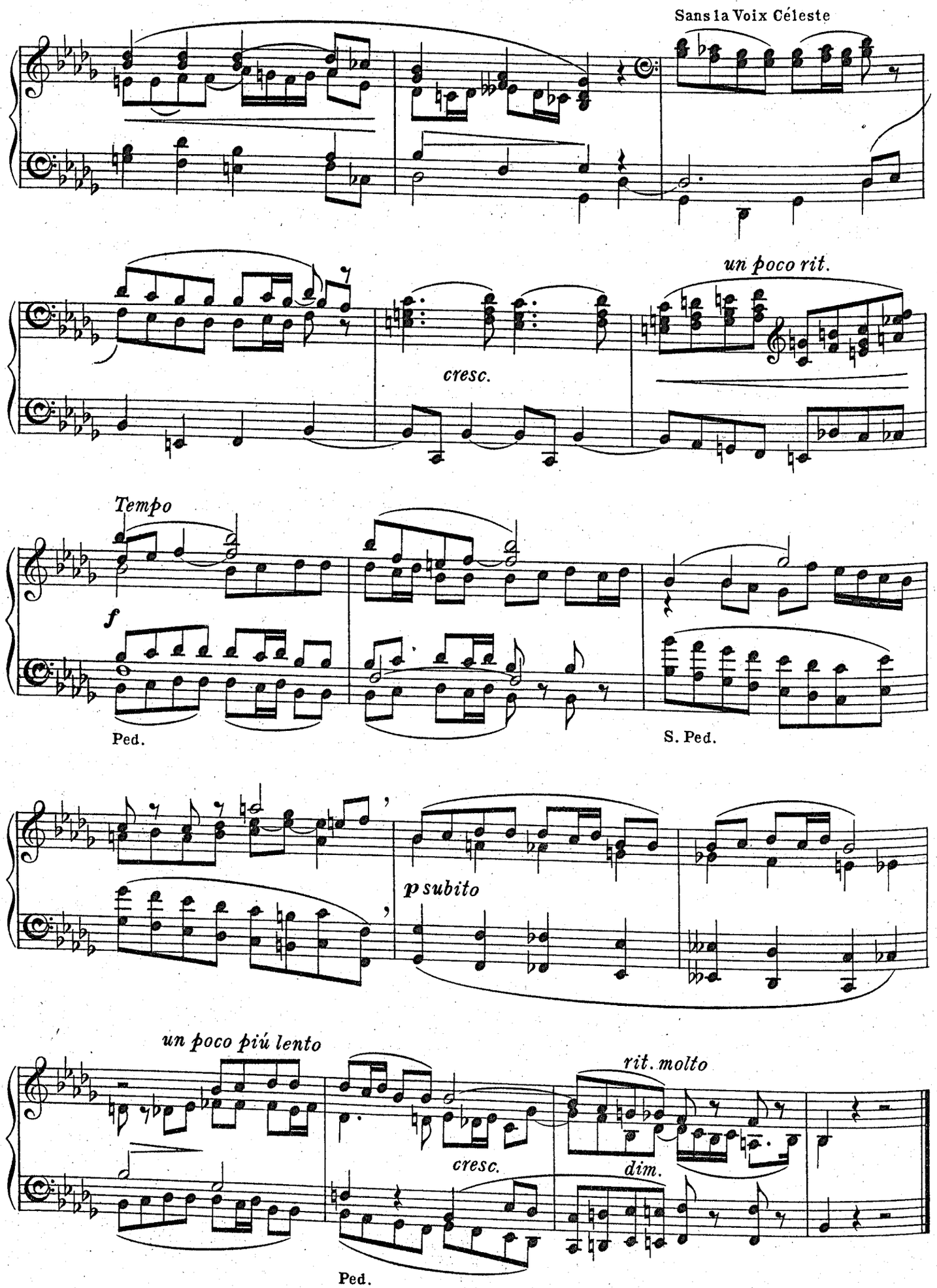
plegato


Un poco rit.
Tempo
p
Un poco più rit.
p
Tempo
cresc.
rit.
più lento
f
p
Ped.

Si ♭ MINEUR.


Allegretto non troppo.
fonds de 8
95
p non troppo
cresc.
p
Un poco rit.
Tempo
cresc.
f
p
molto rit.
cresc.
f
Ped.

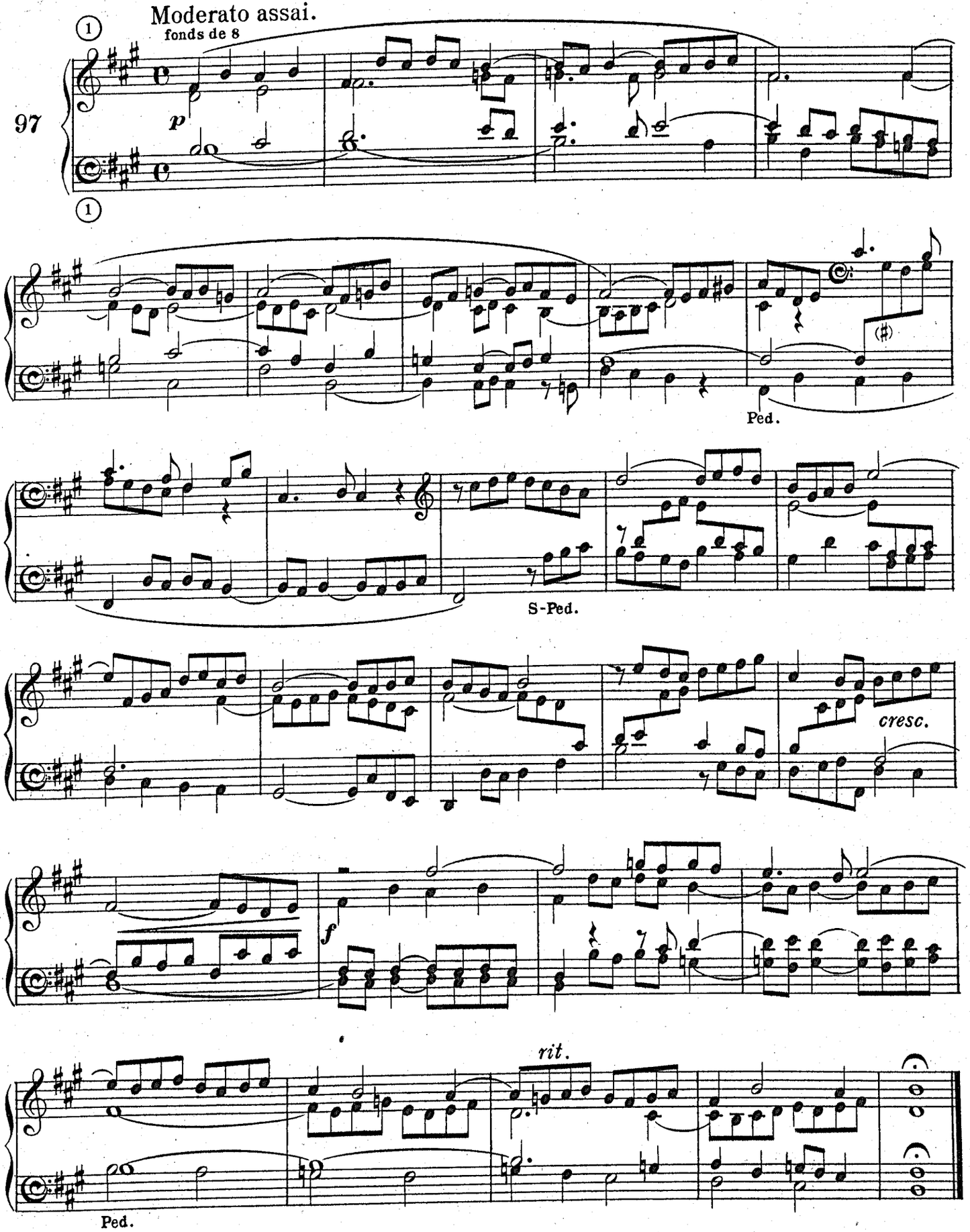

Très lent.
A l'harmonium, en mettant ①② á chaque main, on pourra, á partir de la 3e mesure, jouer cette pièce á l'octave supérieure.
96
p fonds de 8
Ped.
S. Ped.
p
Ped.
S. Ped.
Voix Céleste (ad lib.)
p


Sans la Voix Céleste
un poco rit.
cresc.
Tempo
f
Ped.
S. Ped.
p subito
un poco più lento
cresc.
rit. molto
dim.
Ped.

TONALITÉ ECCLÉSIASTIQUE.

1er et 2e Modes.

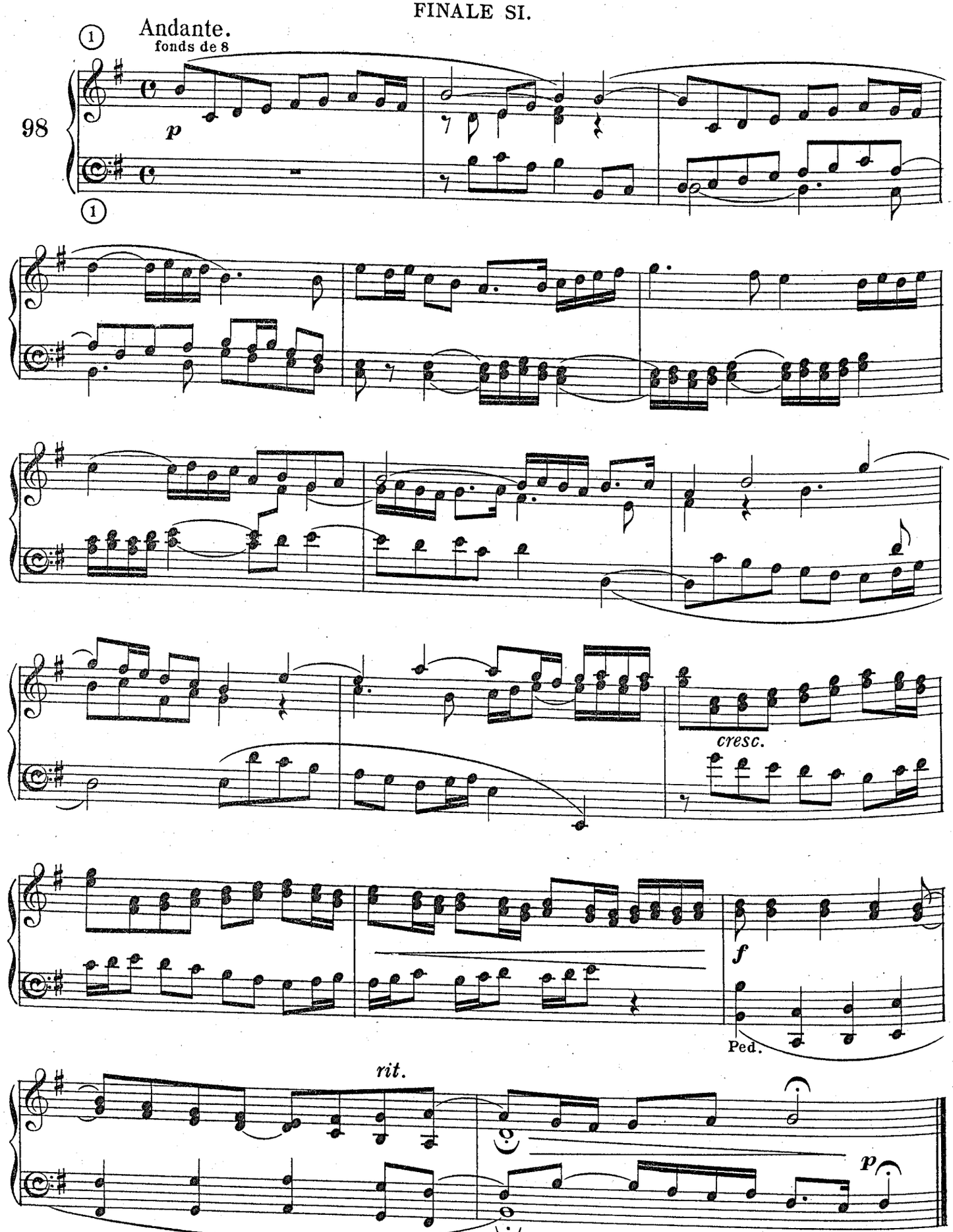
FINALE SI.



TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes.

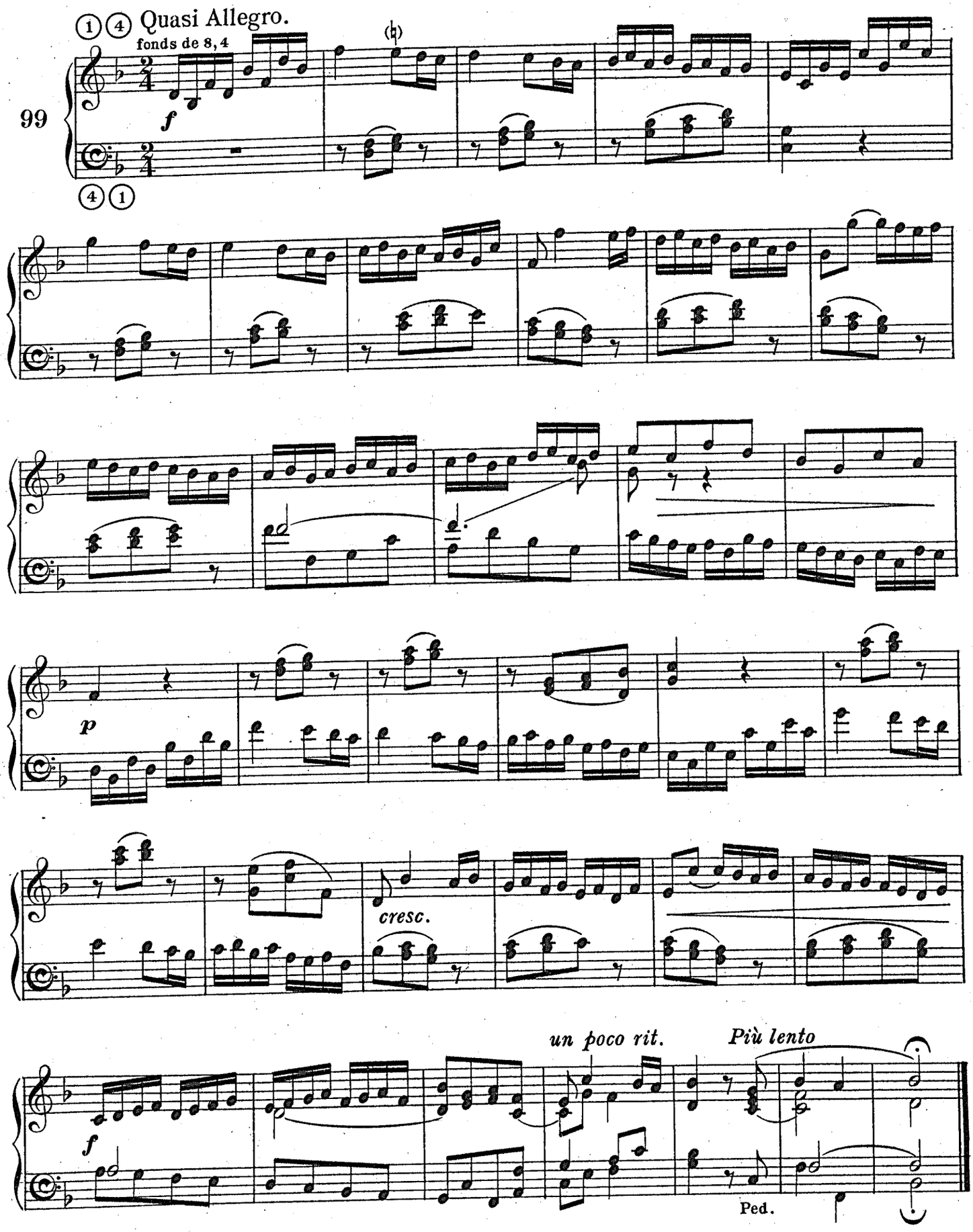
FINALE SI.



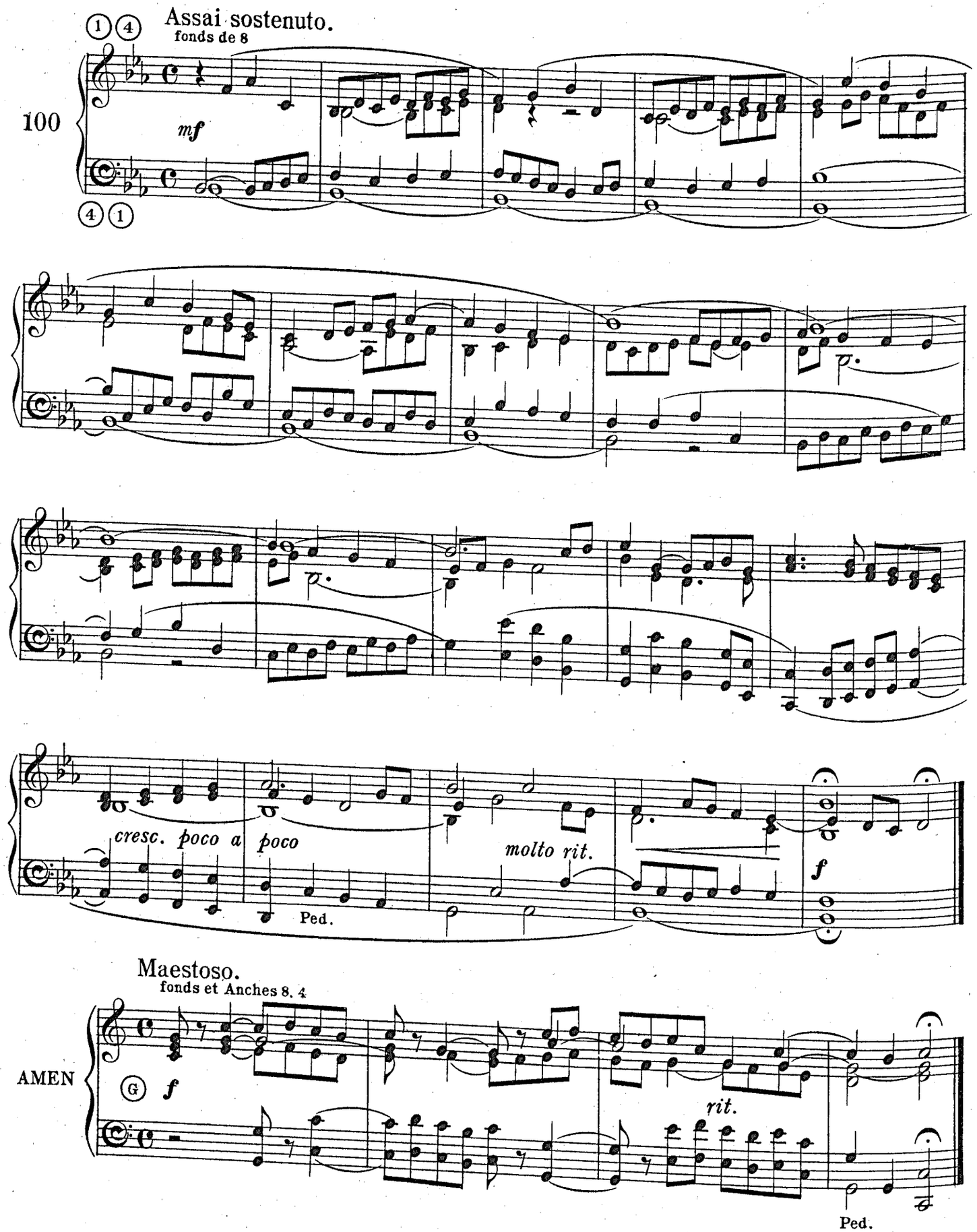
TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes.

FINALE SI ♭.



TONALITÉ ECCLÉSIASTIQUE.

7e et 8e Modes.

FINALE SI ♭.