

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.,

LONDON:
11, GREAT MARLBOROUGH STREET, W.1.

GENÈVE:

9-11, PLACE DE LA FUSTERIE.

Déposé selon les traités internationaux. Propriété pour tous les pays.
Tous droits de traduction, de reproduction, et d'arrangement réservés.

Seuls Dépositaires pour la France:

ROUART, LEROLLE ET CIE.,
29, RUE D'ASTORG, PARIS.

Seuls Dépositaires pour la Belgique:

MAISON CHESTER,
86, RUE DE LA MONTAGNE, BRUXELLES.

Copyright, MCMXXI., by J. & W. Chester, Ltd.

Engraved and Printed in England.



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 déjà 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 célèbre 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—with 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.

M. 1929.91

EUGENE GIGOUT.

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. II

Mi b MAJEUR.

EUGÈNE GIGOUT.

(1) Allegretto non troppo.

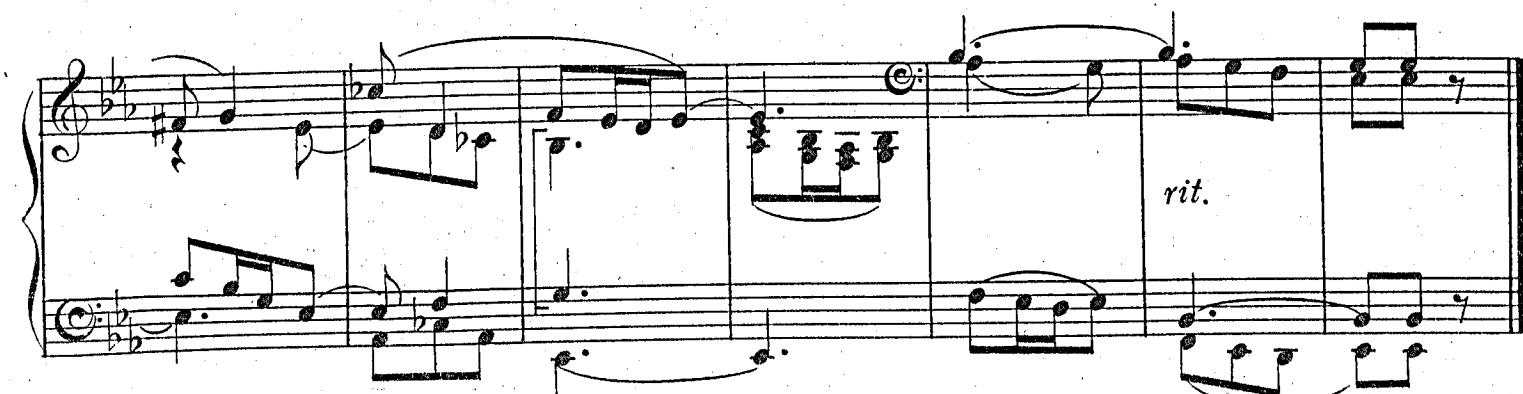
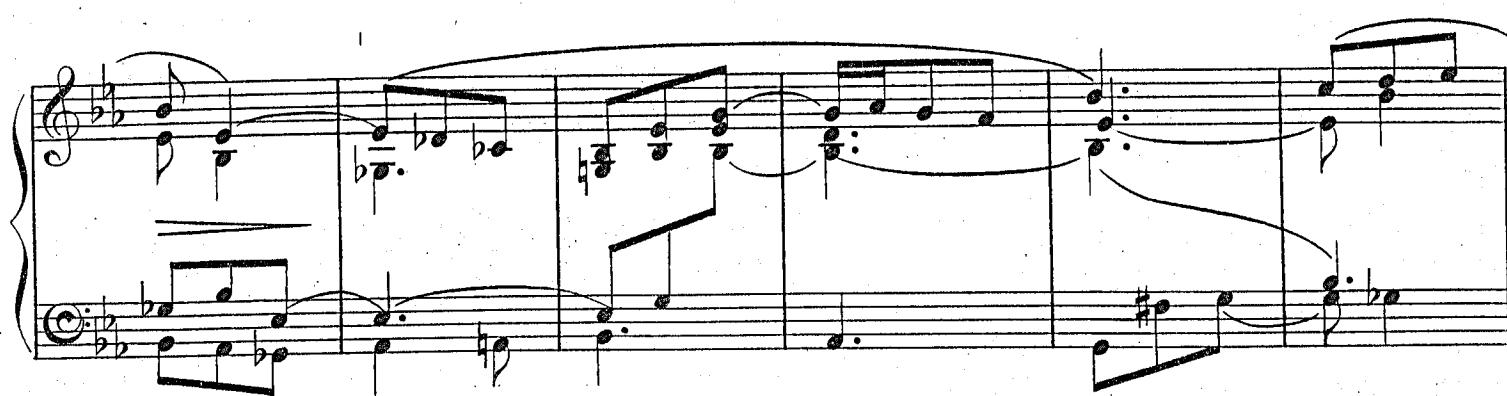
Fonds de 8

33

p

(1)





(1) (3) (4) Allegro moderato.

Fonds, 8,4 (Anches du Récit ad libitum)

34

4 (3) (1)

Handwritten musical score for two staves, measures 5-9. The score consists of five systems of music, each with a treble clef and a bass clef. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

MI MAJEUR.

Andante tranquillo.

Fonds de 8

35

(1)

p

(1)

*cresc.**dim.*

7

un poco rit. *Tempo*

f *p*

This section consists of three measures. The first measure starts with a dynamic *f*. The second measure begins with a dynamic *p*. The third measure concludes with a dynamic *p*.

cresc. *rit.*

This section consists of three measures. The first measure starts with a dynamic *p*. The second measure begins with a dynamic *p*, followed by a crescendo. The third measure concludes with a dynamic *rit.*

dim. *Tempo*

This section consists of three measures. The first measure starts with a dynamic *p*, followed by a diminuendo. The second measure begins with a dynamic *p*, followed by a *Tempo* instruction. The third measure concludes with a dynamic *p*.

un poco rit. *rit.* *pp*

This section consists of three measures. The first measure starts with a dynamic *p*, followed by a *un poco rit.* The second measure begins with a dynamic *p*, followed by a *rit.* The third measure concludes with a dynamic *pp*.

B

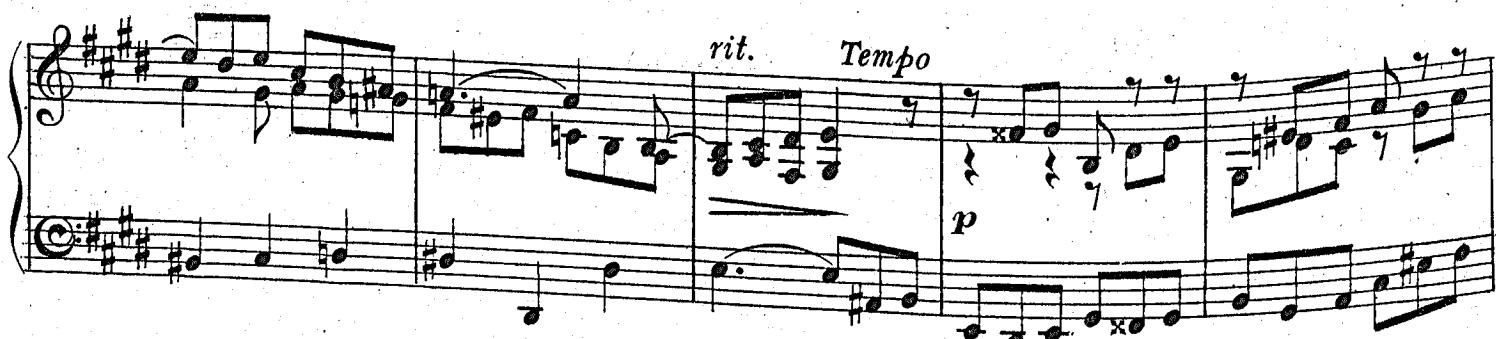
Andante quasi Allegretto.

fonds de 8

36

p

(1)



Mi b MINEUR.

Andantino.
fonds de 8

37

The musical score consists of five staves of piano music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 37 starts with a forte dynamic (f) in the bass, followed by eighth-note chords in the treble. Measure 38 begins with a piano dynamic (p), featuring eighth-note patterns in both treble and bass. Measure 39 shows a transition with a crescendo (cresc.) and a forte dynamic (f). Measures 40-41 continue with eighth-note patterns, with measure 41 ending with a forte dynamic (f). Measures 42-43 show more eighth-note patterns, with measure 43 ending with a forte dynamic (f). Measures 44-45 continue with eighth-note patterns, with measure 45 ending with a forte dynamic (f). Measures 46-47 show more eighth-note patterns, with measure 47 ending with a forte dynamic (f). Measures 48-49 continue with eighth-note patterns, with measure 49 ending with a forte dynamic (f). Measures 50-51 show more eighth-note patterns, with measure 51 ending with a forte dynamic (f).

10

p

bd

un poco rit.

f

p

rit.

sf

Quasi lento.

fonds de 8. Voix Celeste (*ad lib.*)

(1)

p

(1)

Ped.

S.Ped.

Ped.

S.Ped.

Ped.

cresc.

rit.

f

p

Più lento

f

p

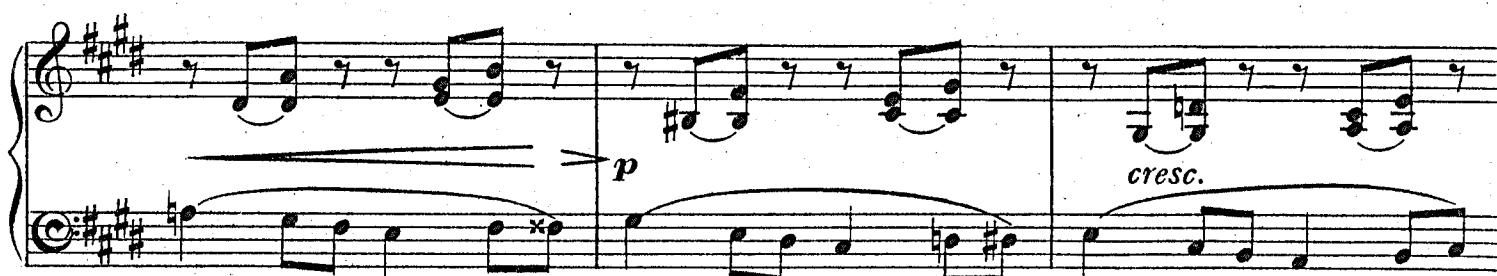
Ped.

Lento doloroso.

fonds de 8

39

(1) 


molto rit.



Mi MINEUR.

(1) **Moderato.**
fonds de 8

40

p

(1)

cresc.

dim.e rit.

Tempo

p

rit.

① *Moderato.*

41 { *p fonds de 8*

①

cresc.

p

cresc.

p

rit.

TONALITÉ ECCLÉSIASTIQUE.
1^{er} et 2^e Modes.
FINALE. MI.

(1) **Moderato.**
fonds de 8

42

p

(1)

cresc.

rit.
lento
Ped.

TONALITÉ ECCLESIASTIQUE.

3^e et 4^e Modes.

FINALE MI.

Allegretto non troppo.

43 1 (3) fonds de 8 et Fl. 4

Measures 43-47:

- Staff 1: Treble clef, 8th note time. Dynamics: f, pp, f. Measure 47 ends with a fermata over the first measure of the next staff.
- Staff 2: Treble clef, 8th note time. Measures 43-46: eighth-note chords. Measure 47: eighth-note chords.
- Staff 3: Bass clef, 8th note time. Measures 43-46: eighth-note chords. Measure 47: eighth-note chords.
- Staff 4: Bass clef, 8th note time. Measures 43-46: eighth-note chords. Measure 47: eighth-note chords.

Measures 48-52:

- Staff 1: Treble clef, 8th note time. Dynamics: p, pp, meno p.
- Staff 2: Treble clef, 8th note time. Measures 48-51: eighth-note chords. Measure 52: eighth-note chords.
- Staff 3: Bass clef, 8th note time. Measures 48-51: eighth-note chords. Measure 52: eighth-note chords.
- Staff 4: Bass clef, 8th note time. Measures 48-51: eighth-note chords. Measure 52: eighth-note chords.

Measures 53-57:

- Staff 1: Treble clef, 8th note time. Measures 53-56: eighth-note chords. Measure 57: eighth-note chords.
- Staff 2: Treble clef, 8th note time. Measures 53-56: eighth-note chords. Measure 57: eighth-note chords.
- Staff 3: Bass clef, 8th note time. Measures 53-56: eighth-note chords. Measure 57: eighth-note chords.
- Staff 4: Bass clef, 8th note time. Measures 53-56: eighth-note chords. Measure 57: eighth-note chords.

Musical score for two staves (Treble and Bass) across five systems:

- System 1:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 2:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 3:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic **p** is indicated.
- System 4:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic **f** is indicated.
- System 5:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 6:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 7:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 8:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 9:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.
- System 10:** Treble staff has eighth-note pairs and sixteenth-note patterns. Bass staff has eighth-note pairs.

Performance instructions and dynamics:

- molto rit. e dim.** (molto ritardando and diminuendo)
- lento** (slowly)
- pp** (pianissimo)
- p** (pianissimo)
- f** (fortissimo)
- s** (sforzando)

TONALITÉ ECCLESIASTIQUE.

5^e et 6^e Modes.

FINALE MI.

Andante sostenuto.

fonds de 8

44

p

①

②

*poco**a**poco**cresc.*

③

*f**rit.**a tempo**p**cresc.**frit.*

TONALITÉ ECCLÉSIASTIQUE.

7^e et 8^e Modes.

FINALE MI.

(1) Moderato.
fonds de 8

45

p

(1)

*cresc.**pp*
Ped.*rit. e cresc.*

Ped.

Allegro assai moderato. FA MAJEUR.

(1) (3) (4) fonds 8, 4.

46

(4) (3) (1) *Ped.*

sans Ped.

Ped.

sans Ped.

Ped.

Ped.

sans Ped.

Ped.

Musical score page 20, measures 1-2. The score consists of two staves. The top staff is in G major (G clef) and the bottom staff is in C major (C clef). Both staves have a key signature of one flat. The music features various note heads, stems, and beams. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a half note followed by a series of eighth notes. A pedal point is indicated with a vertical line and the word "Ped." at the end of measure 2.

Musical score page 20, measures 3-4. The score continues with two staves. The top staff shows a sequence of eighth notes and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes. Measures 3 and 4 conclude with a pedal point indicated by a vertical line and the word "Ped."

Musical score page 20, measures 5-6. The score continues with two staves. The top staff shows a sequence of eighth notes and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes. Measures 5 and 6 conclude with a pedal point indicated by a vertical line and the word "Ped."

Musical score page 20, measures 7-8. The score continues with two staves. The top staff shows a sequence of eighth notes and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes. Measures 7 and 8 conclude with a pedal point indicated by a vertical line and the word "Ped."

Musical score page 20, measures 9-10. The score continues with two staves. The top staff shows a sequence of eighth notes and sixteenth notes. The bottom staff shows a sequence of eighth notes and sixteenth notes. Measures 9 and 10 conclude with a pedal point indicated by a vertical line and the word "Ped."

Andantino.
fonds de 8

47

1

p

1

f

rit.

pa tempo

rit. — *p*

Allegretto ma non troppo.

(1) (3) (4) fonds 8, 4

48

mf

(4) (3) (1)



The musical score consists of six staves of music for two voices: Treble (G-clef) and Bass (C-clef). The music is in common time and includes various dynamics and performance instructions:

- Staff 1 (Treble):** Starts with a dynamic **f**. Includes a crescendo marking (**cresc.**) and a ritardando marking (**rit.**).
- Staff 2 (Bass):** Shows continuous eighth-note patterns.
- Staff 3 (Treble):** Features a dynamic **f**.
- Staff 4 (Bass):** Shows continuous eighth-note patterns.
- Staff 5 (Treble):** Shows continuous eighth-note patterns.
- Staff 6 (Bass):** Shows continuous eighth-note patterns.

Aux divers claviers, sauf au Récit, fonds 16, 8, 4

Au Récit: fonds 8, 4 (*Anches préparées*)

Claviers accouplés au Grand Orgue

Assai moderato e sostenuto.

A l'Harmonium, jouer la main droite à l'8^e supérieure.

(2)

49

p G. R. cresc.

4 2 1

dim. V.C. R. cresc.

Sourdine

f

Otez la Sourdine Ped. *pp* cresc.

(8^e réelle à l'Harmonium) G. G.J. G. sans Ped.

Musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef for Soprano and bass clef for Alto. The piano part is in common time, bass clef. Measures 1-4 show melodic lines with various dynamics and articulations.

Measures 5-8 continue the melodic lines. The piano part provides harmonic support with sustained notes and chords.

Measures 9-12 show further development of the melodic lines. The piano part includes dynamic markings like $\text{f} \cdot$ and $\text{p} \cdot$.

Measures 13-16 continue the musical development. The piano part includes dynamic markings like $\text{f} \cdot$ and $\text{p} \cdot$. The instruction "un poco rit." appears above the piano staff.

Tempo
Aj. Anches Récit.
Boîte fermée

Measures 17-20 show a recitation-like section for the voices. The piano part includes dynamic markings like *meno f*, *cresc.*, and *ff*. The instruction "Ped." appears below the piano staff.

Measures 21-24 continue the recitation. The piano part includes dynamic markings like *f*, *molto rit.*, and *p.*. The instruction "sans Ped." appears below the piano staff.

Allegretto.

fonds doux 8,4

50

*p**cresc.*

(1)

*lento**rit.**f rit.**p* *Tempo vivo**cresc.**rit. molto*

Ped.

Fa MINEUR.

Tranquillo, serioso.

fonds de 8

51

mf

(1)

pespr.

mf

p

ss

cresc.

f

Ped. ad lib.

rit.

Allegro moderato.

fonds 8,4



Allegretto.
fonds 8, 4

53

rit.

cresc.

Ped.

J.S. W.C. 8030

Sur 2 Claviers séparés

R. Gambe, Voix céleste

G. ou Pos. flûte douce de 8

Fa ♯ MINEUR.

(1) Un poco lento.

54

G

p dolce

(4)

sempre p

Aj. Bourdon de 16 et Acc. Récit.

(2)

p

mf

rit.

p

Ped. *pp*

(1) (4) Allegro non troppo.

G.R.

55

(G) *f* Tous les fonds 8,4

R

G.R.

(4) (1)

(G) *f* G.R.

R

G.R.

(G) *f*

R

meno f

G.R.

(G) *f*

rit.

Tempo

cresc.

G.R.

(G) *f*

rit.

Ped.

TONALITÉ ECCLÉSIASTIQUE.

Clavier I. Hautbois

Clavier II. flûte douce de 4
et Cor de nuit
ou Bourdon de 8
Claviers séparés.1^{er} et 2^e Modes

FINALE FA.

(2) vc Tranquillo semplice.

56

*p*a L'Harmonium, jouer la main droite à L'8^e supérieure.*p*

(1)

Harmonium, pour ces quatre mesures, jouer la main gauche à L'8^e inférieure.

TONALITÉ ECCLESIASTIQUE.

3^e et 4^e Modes

FINALE FA.

1 Moderato.
fonds de 8

57 *p*

1 *cresc.*

dim. *p* *cresc.*

poco a poco rit.

Lento.

Ped.

TONALITÉ ECCLESIASTIQUE.
5^e et 6^e Modes
FINALE FA.

Andantino.

fonds de 8

58

p

(1) Ped.(ad lib.)

*rit.**Tempo**rit.*

Ped.

TONALITÉ ECCLESIASTIQUE.

7^e et 8^e Modes
FINALE FA.

Andante tranquillo.

1

59

fonds de 8

p

rit.

Tempo

p

cresc.

s

rit.

Ped.