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.

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BERLIN

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.

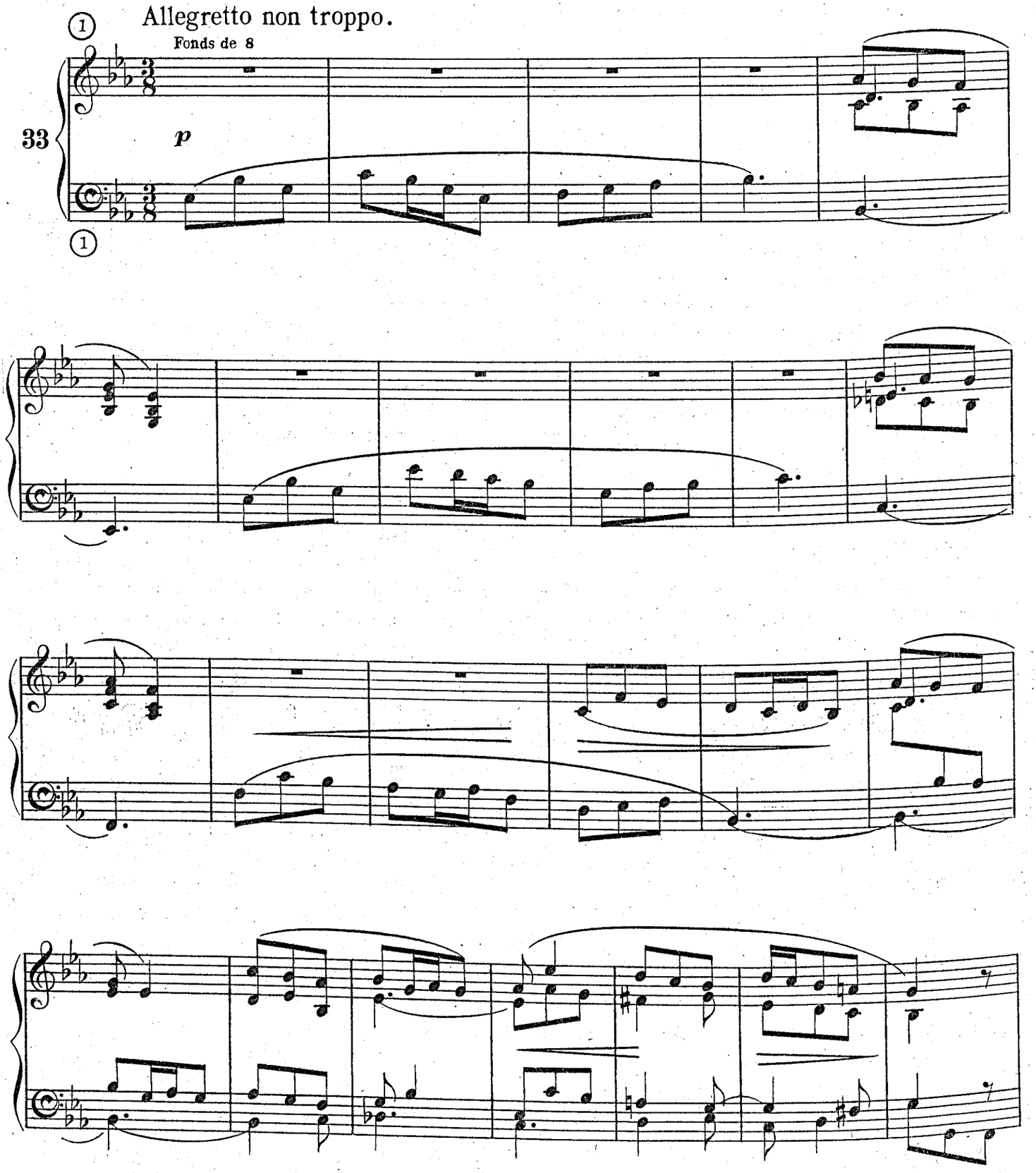
EUGÈNE GIGOUT.

CENT PIÈCES BRÈVES NOUVELLES

Vol. II

Mi ♭ MAJEUR.

EUGÈNE GIGOUT.



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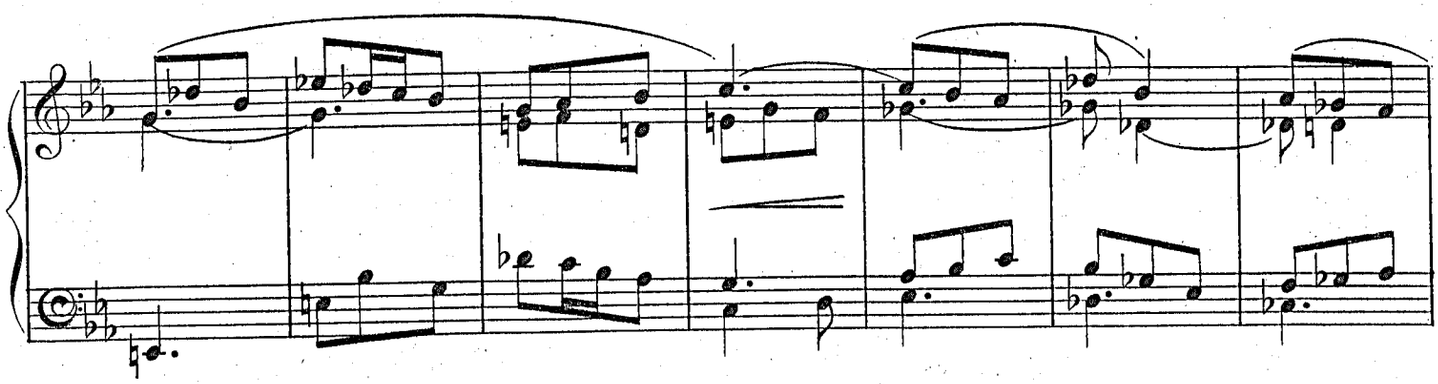
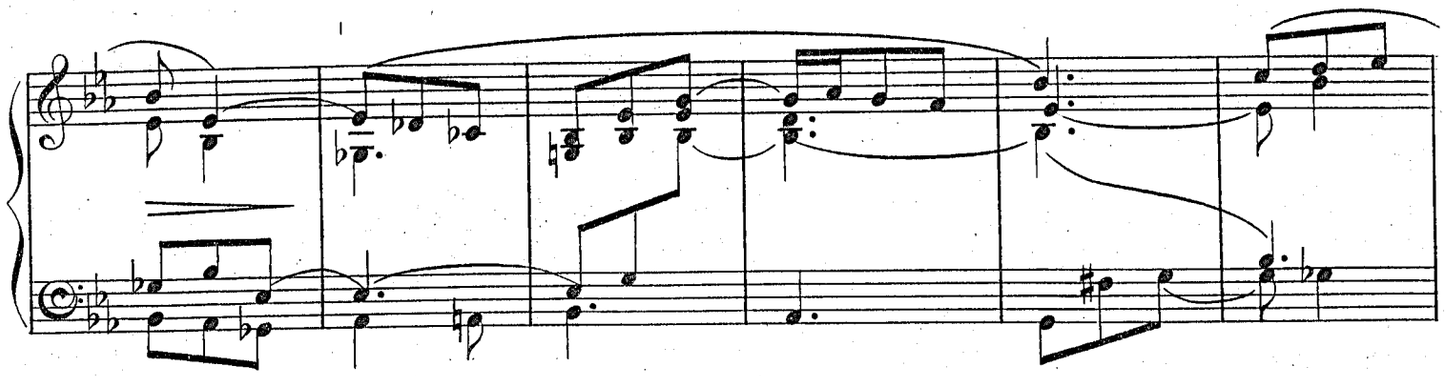
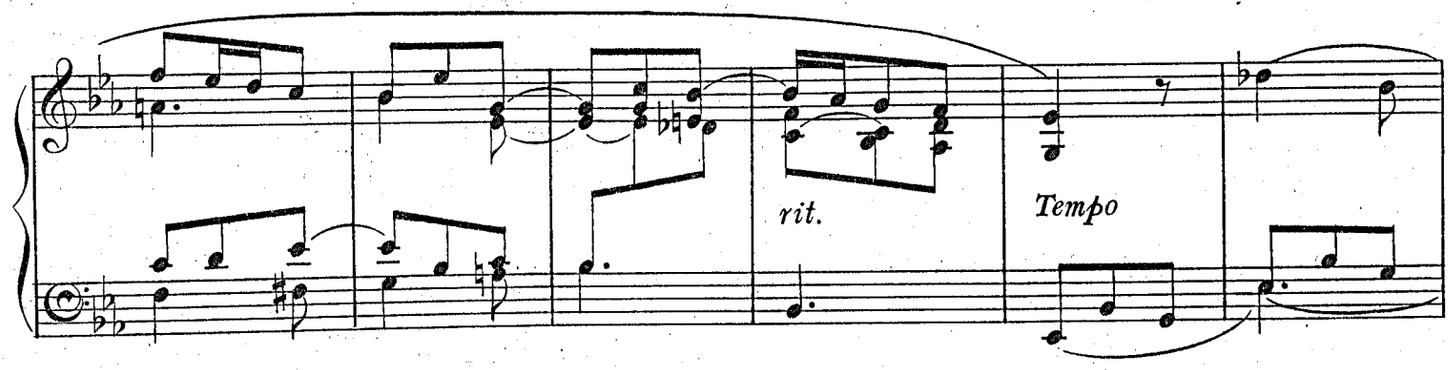
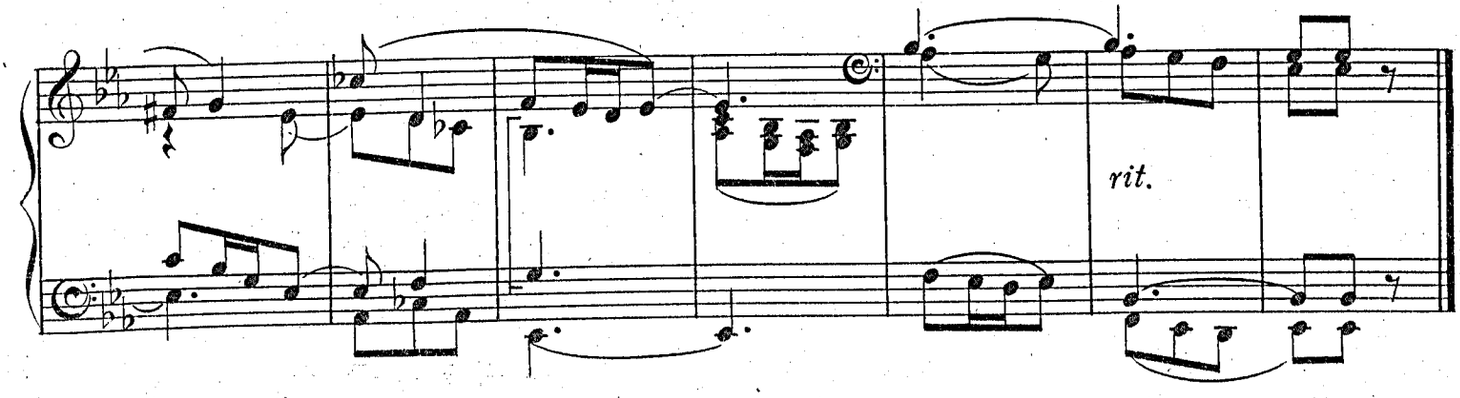
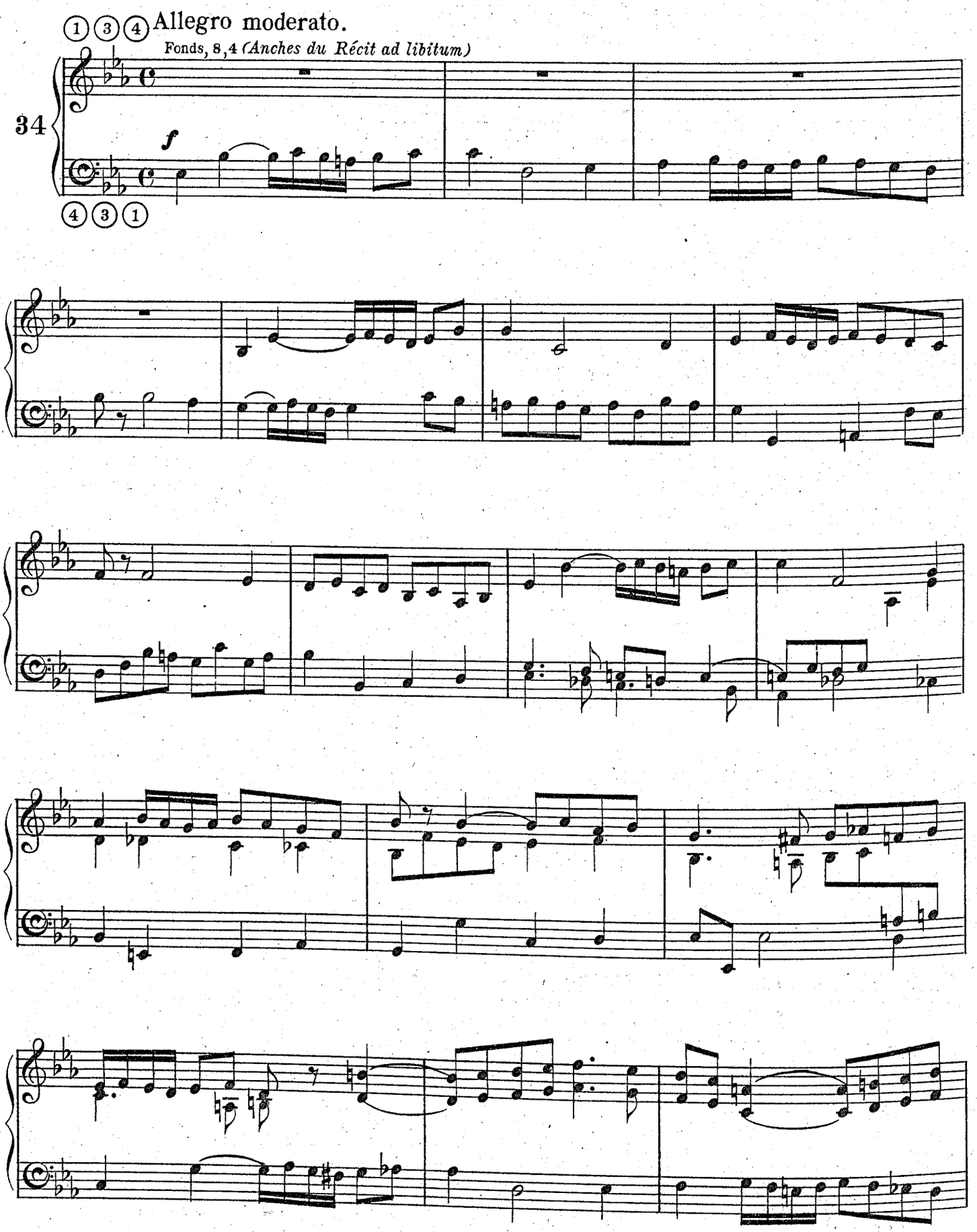
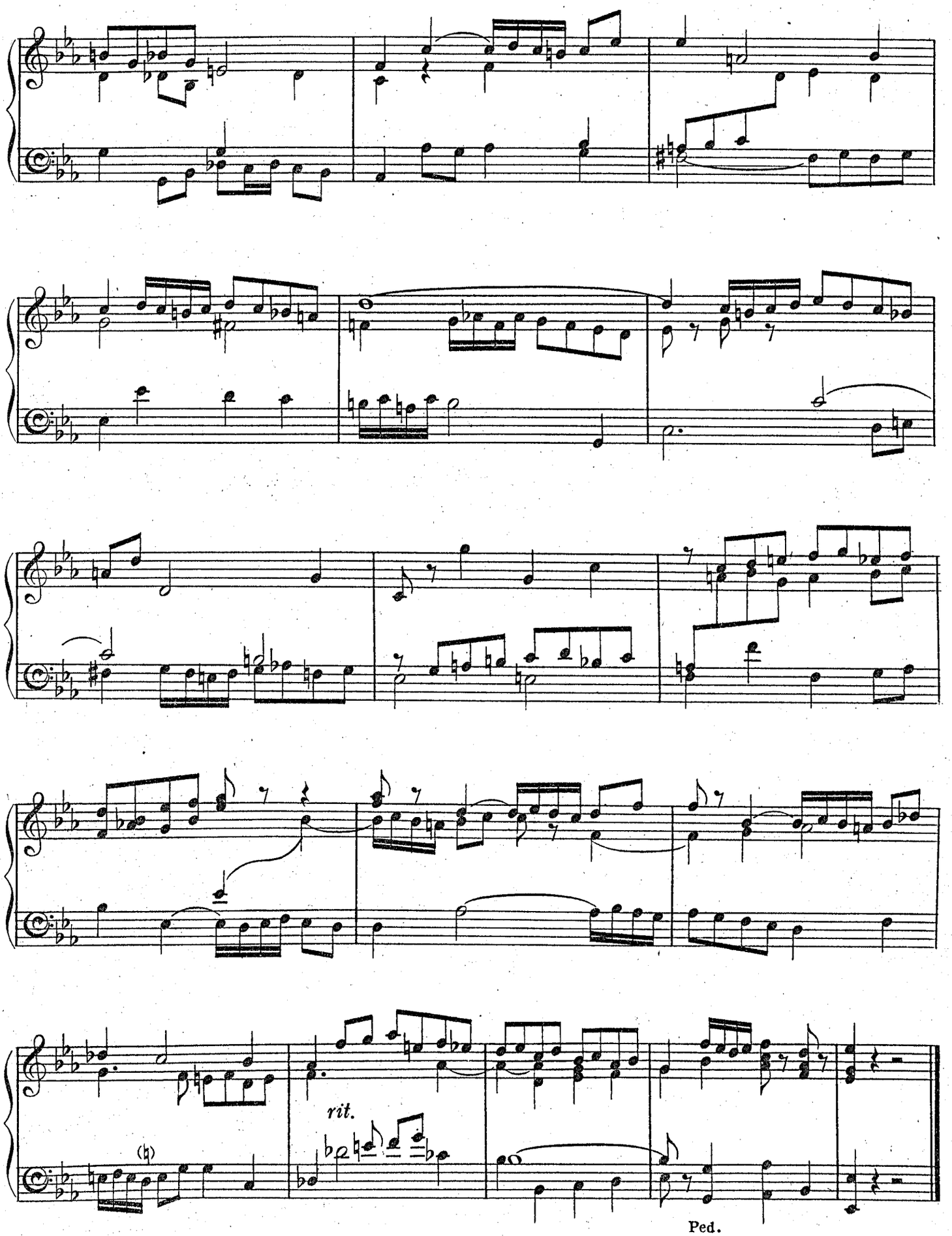




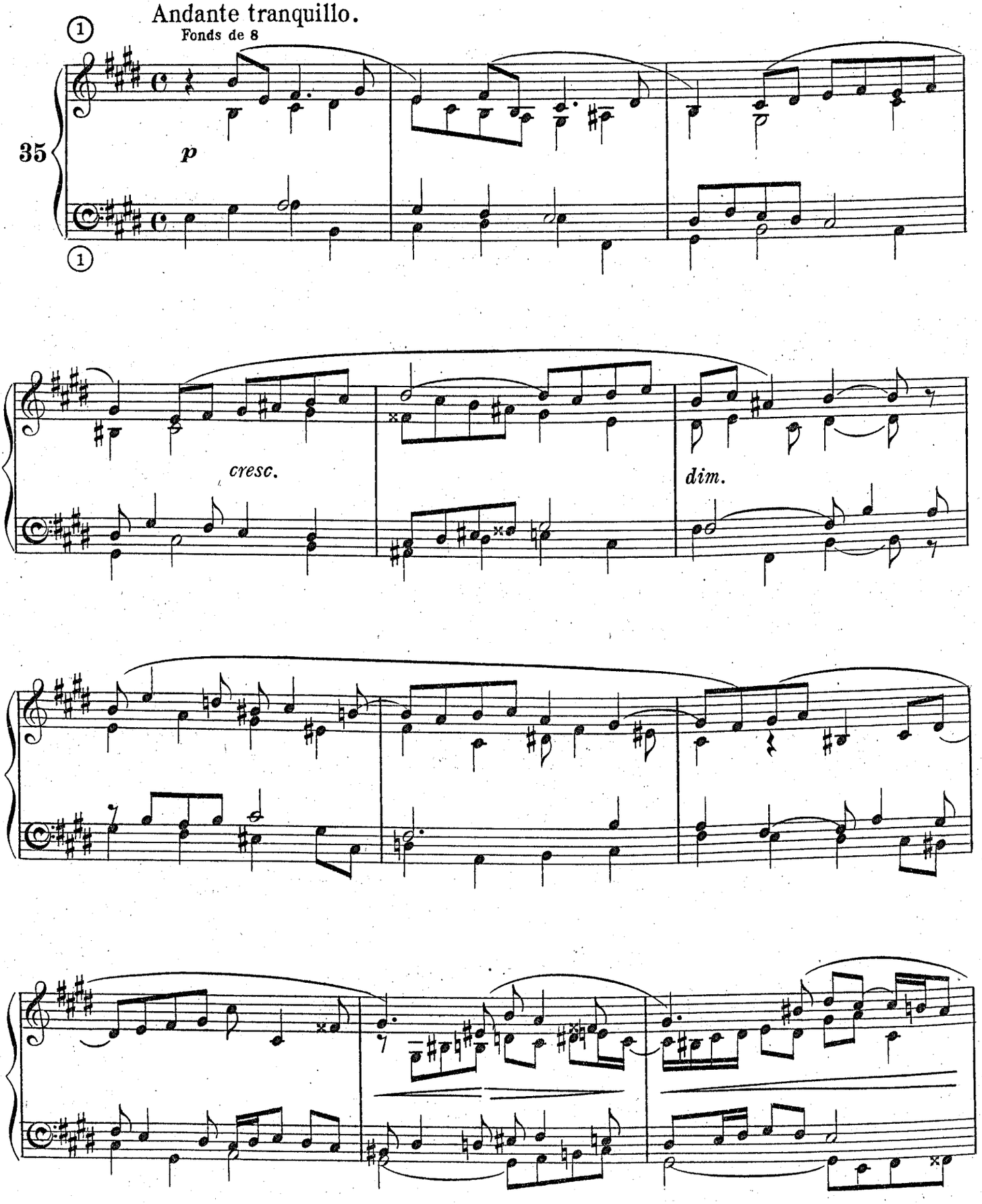

rit.
Tempo

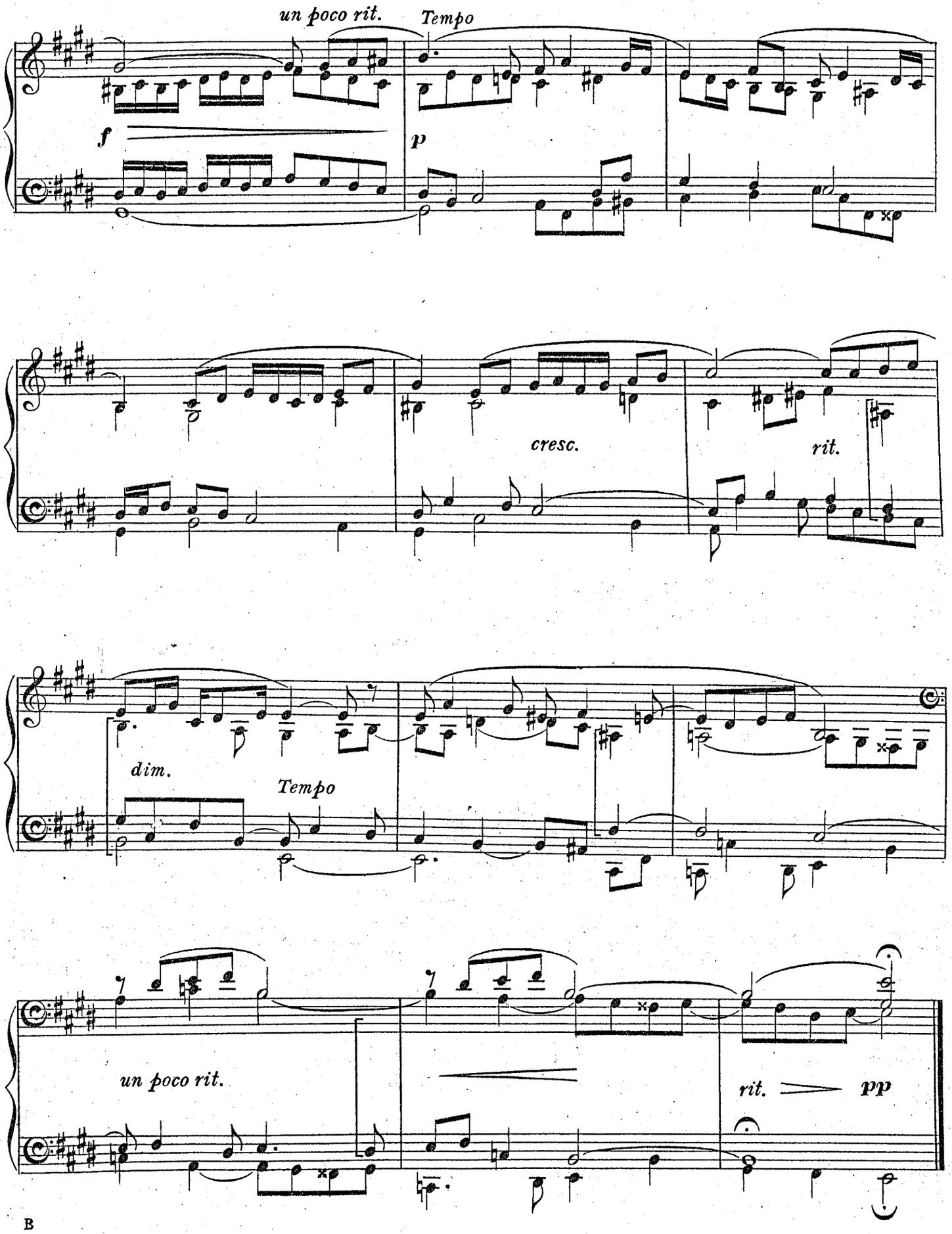

rit.


① ③ ④ Allegro moderato.
Fonds, 8,4 (Anches du Récit ad libitum)
34
f
④ ③ ①

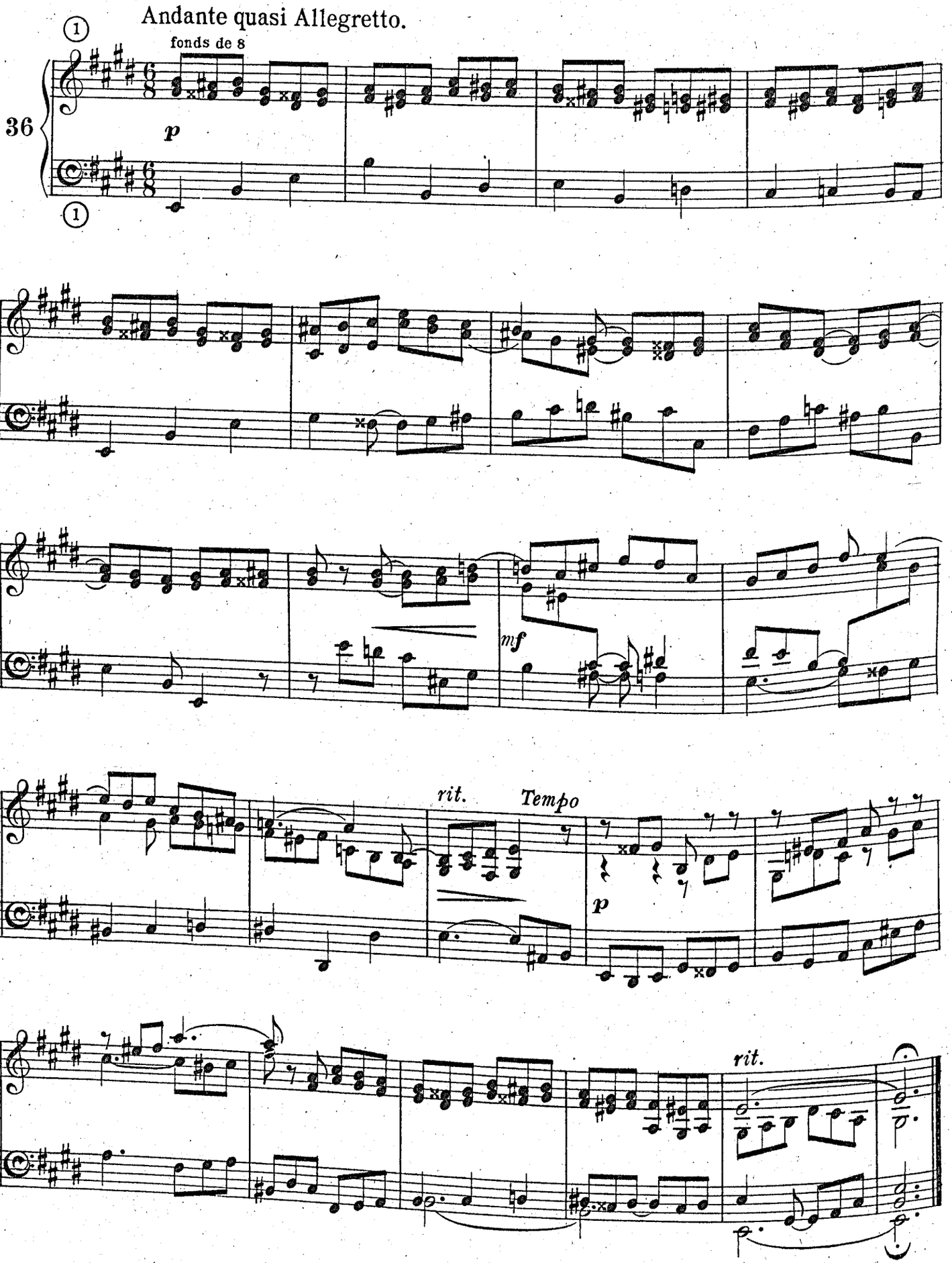

rit.
Ped.

MI MAJEUR.

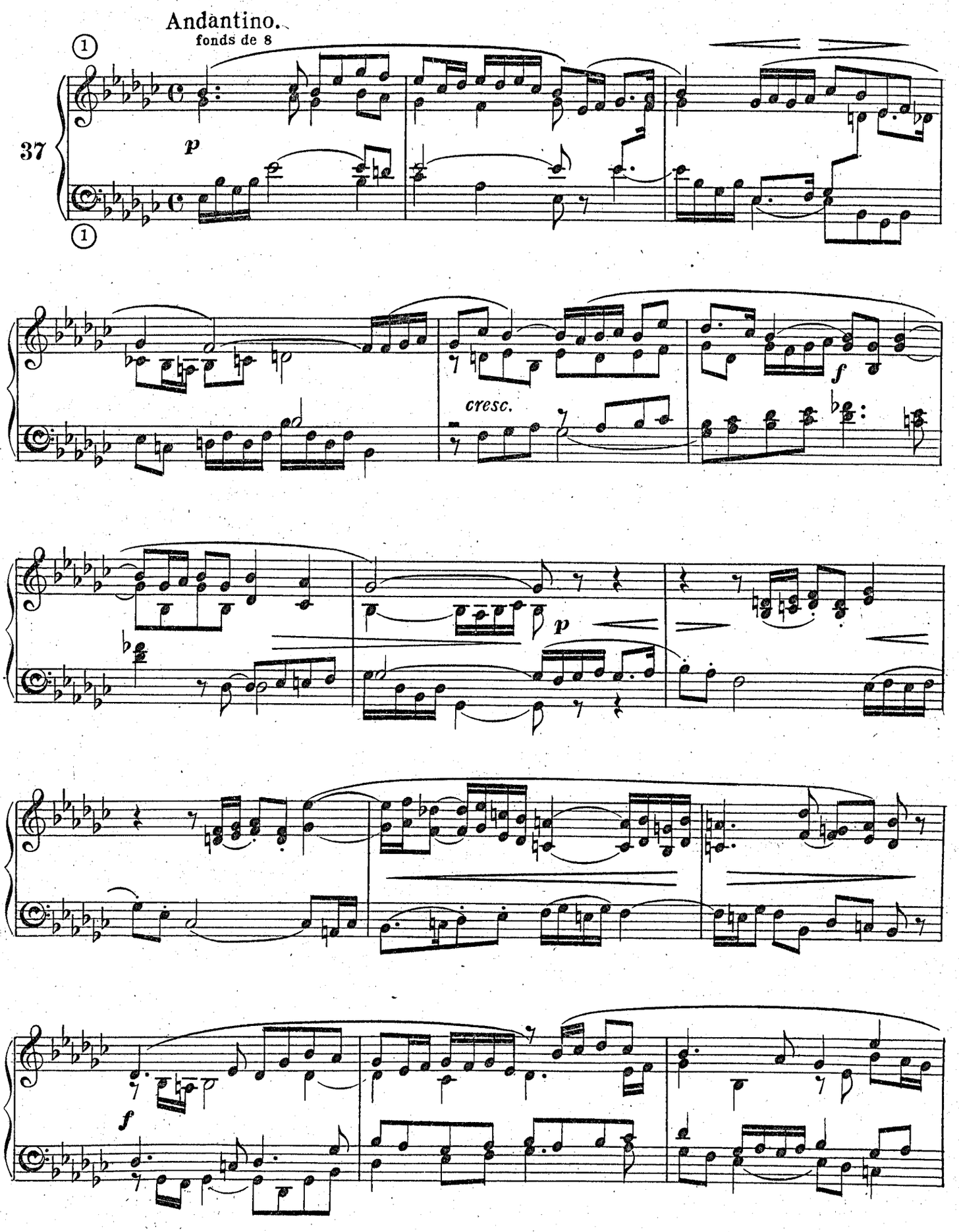


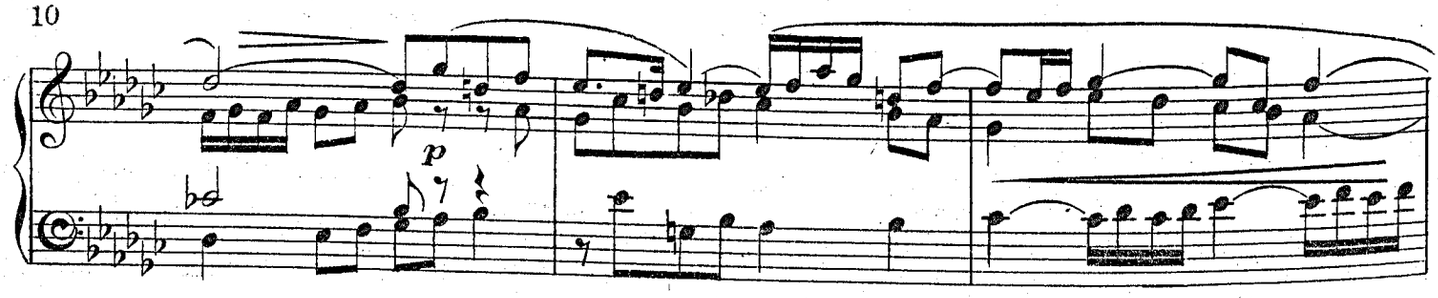


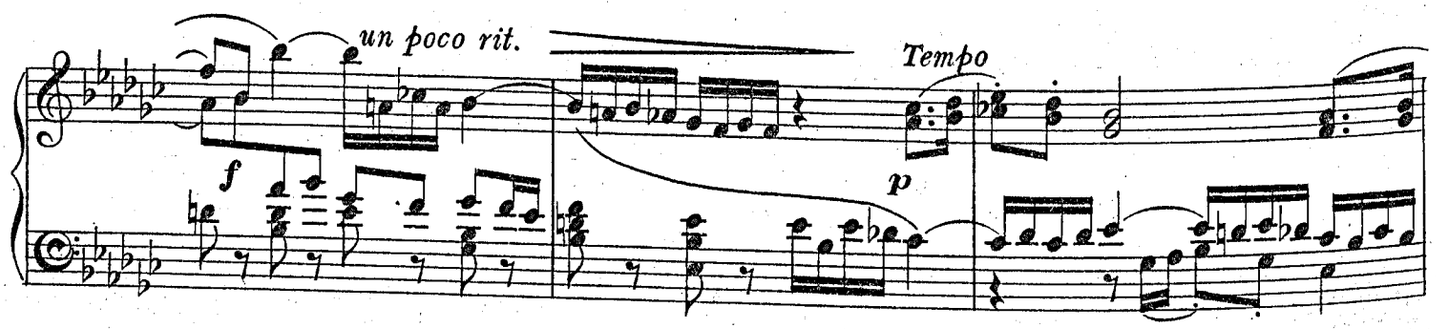
B

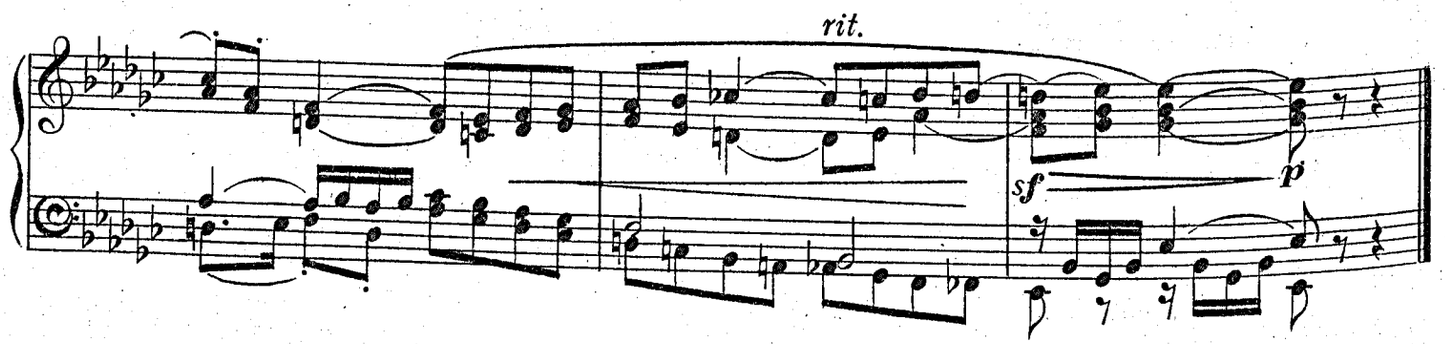

Andante quasi Allegretto.
fonds de 8
36
p
mf
rit.
Tempo
p
rit.

Mi♭ MINEUR.

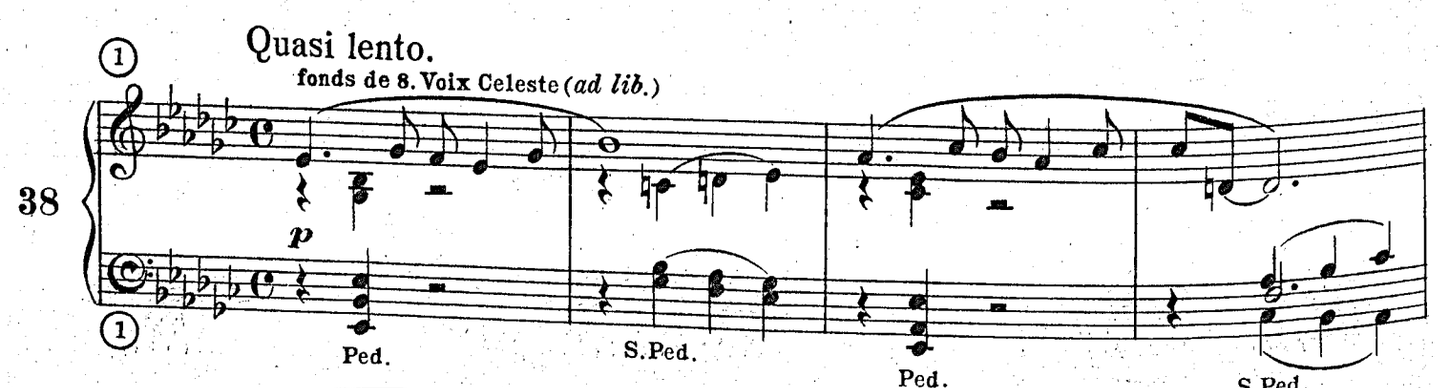


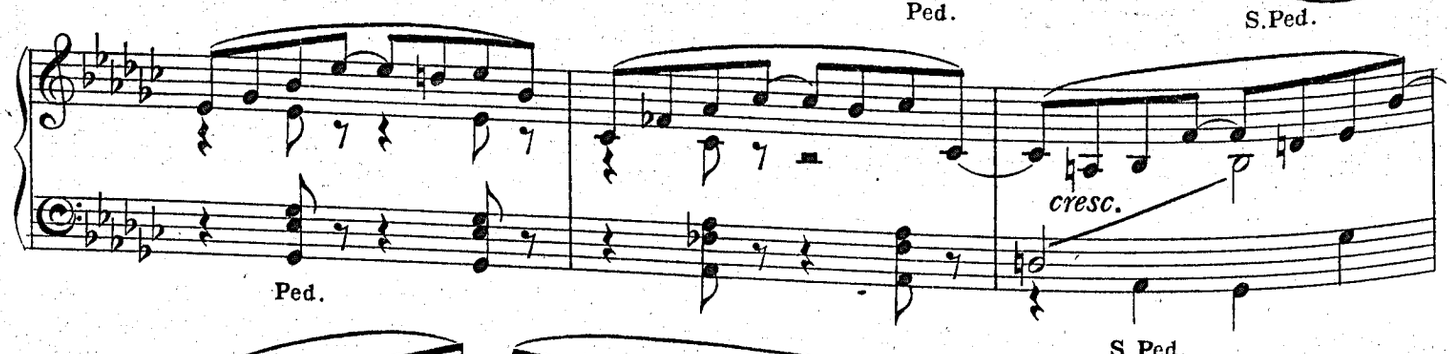

p

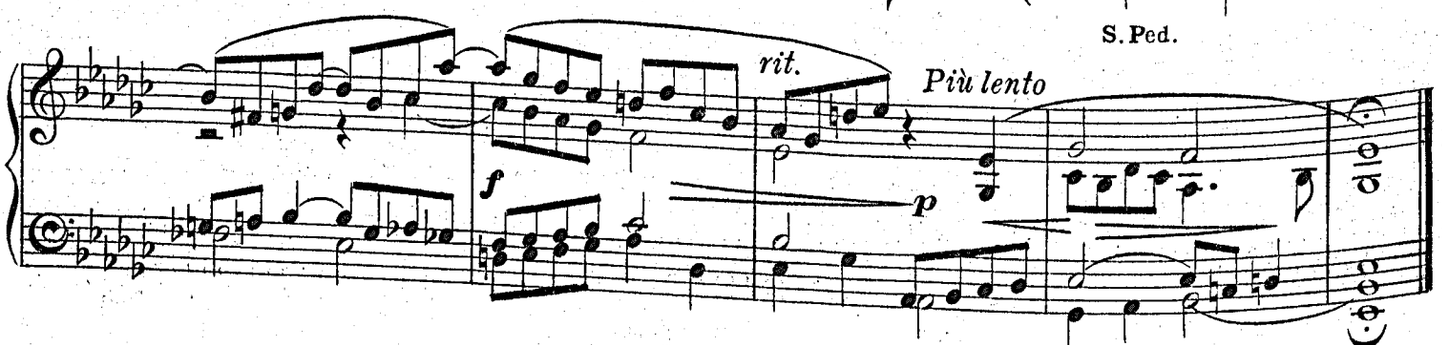

un poco rit.
Tempo
f
p

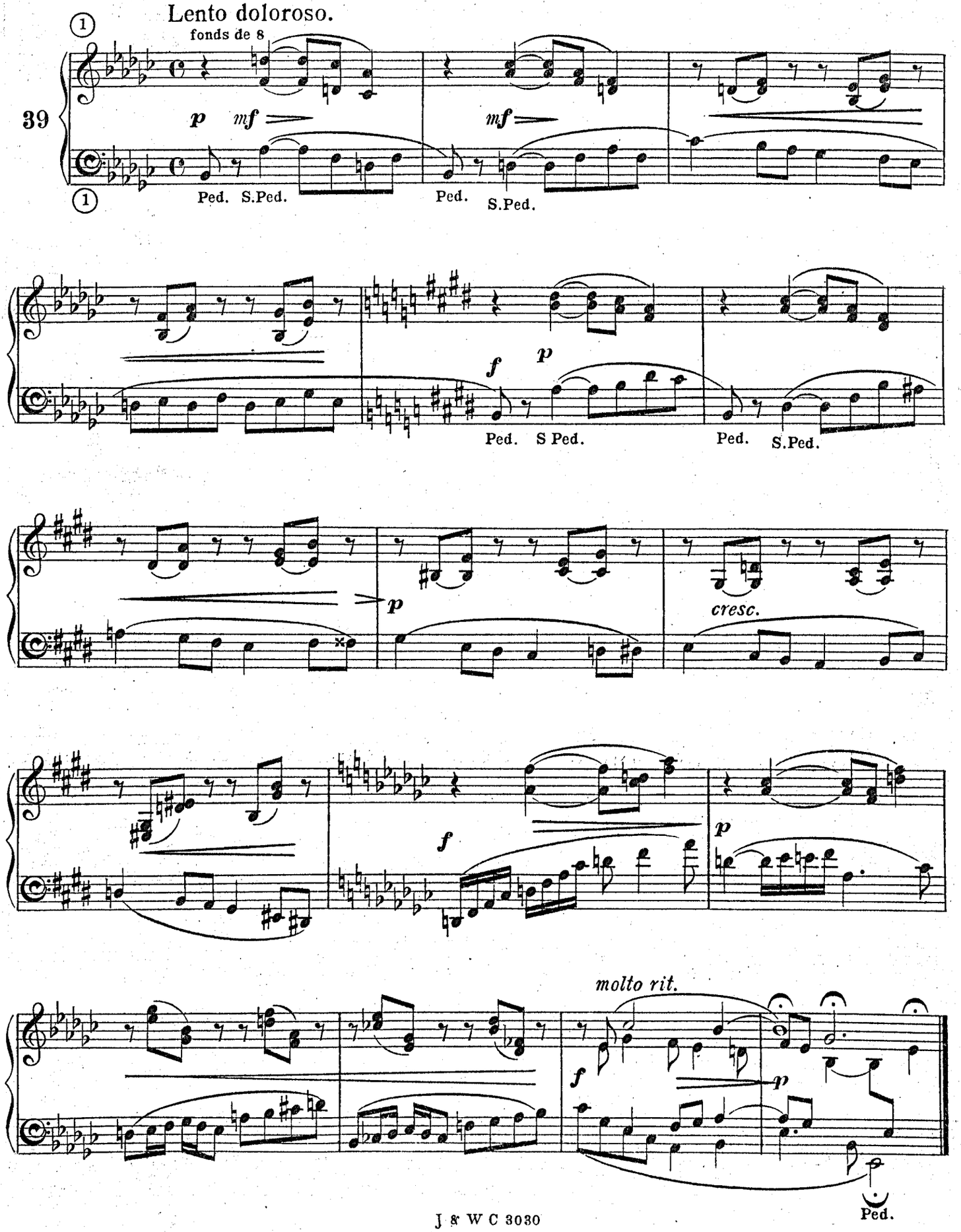

rit.
sf
p

38

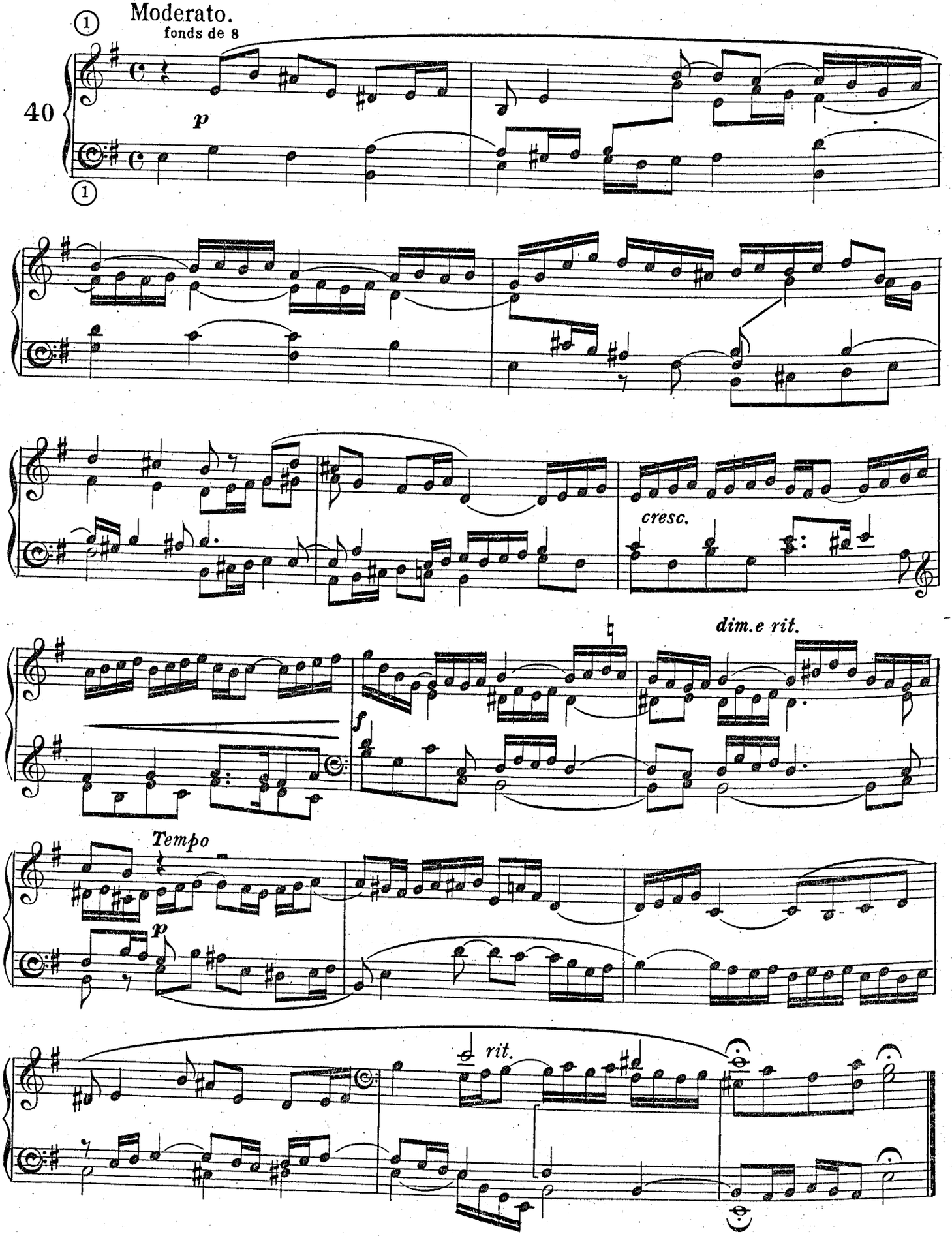

Quasi lento.
fonds de 8. Voix Celeste (ad lib.)
p
Ped.
S.Ped.
Ped.
S.Ped.

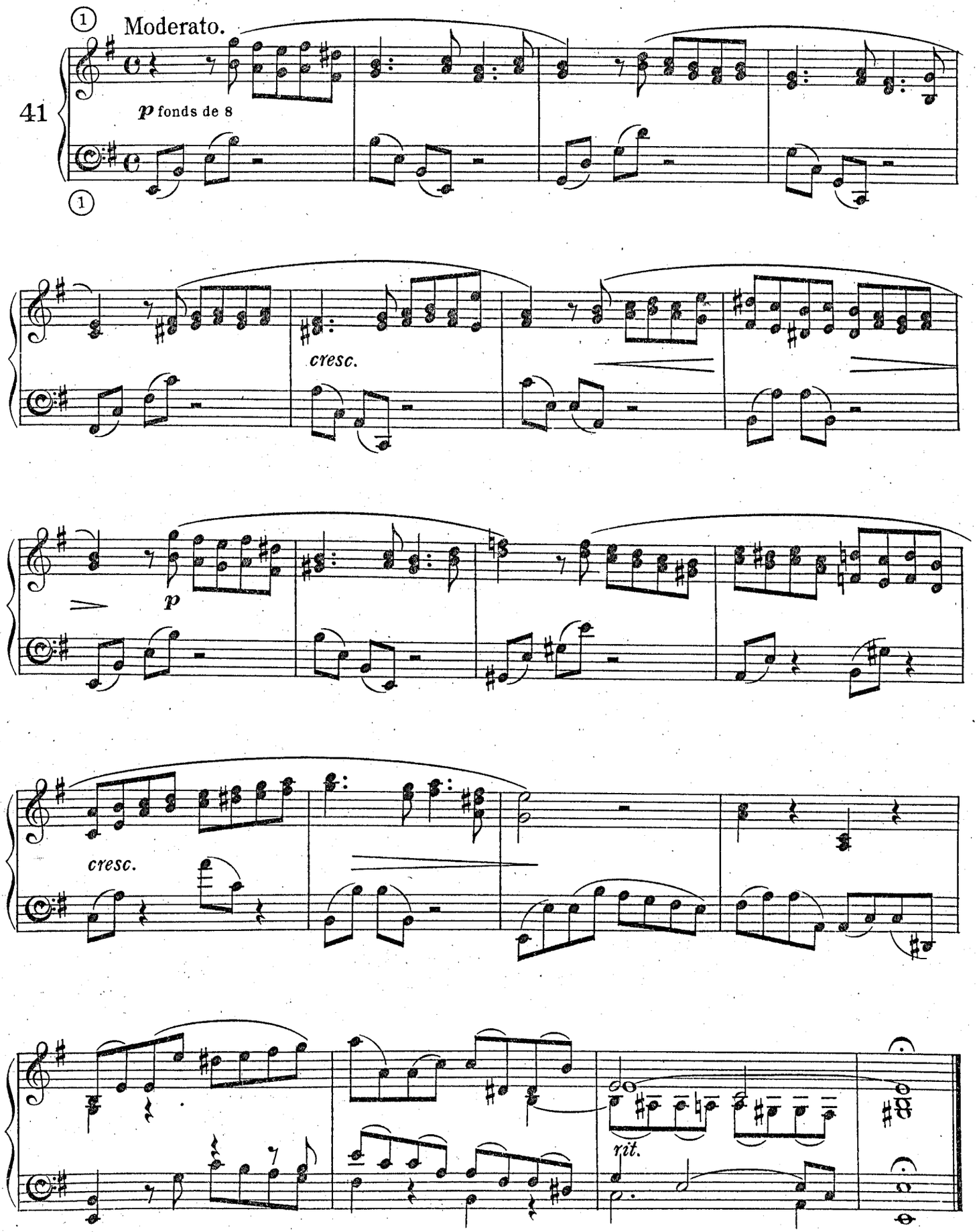

Ped.
cresc.
S.Ped.


rit.
Più lento
f
p
Ped.


Lento doloroso.
fonds de 8
39
p
mf
mf
Ped. S.Ped.
Ped. S.Ped.
f
p
Ped. S Ped.
Ped. S.Ped.
p
cresc.
f
p
molto rit.
f
p
Ped.

Mi MINEUR.

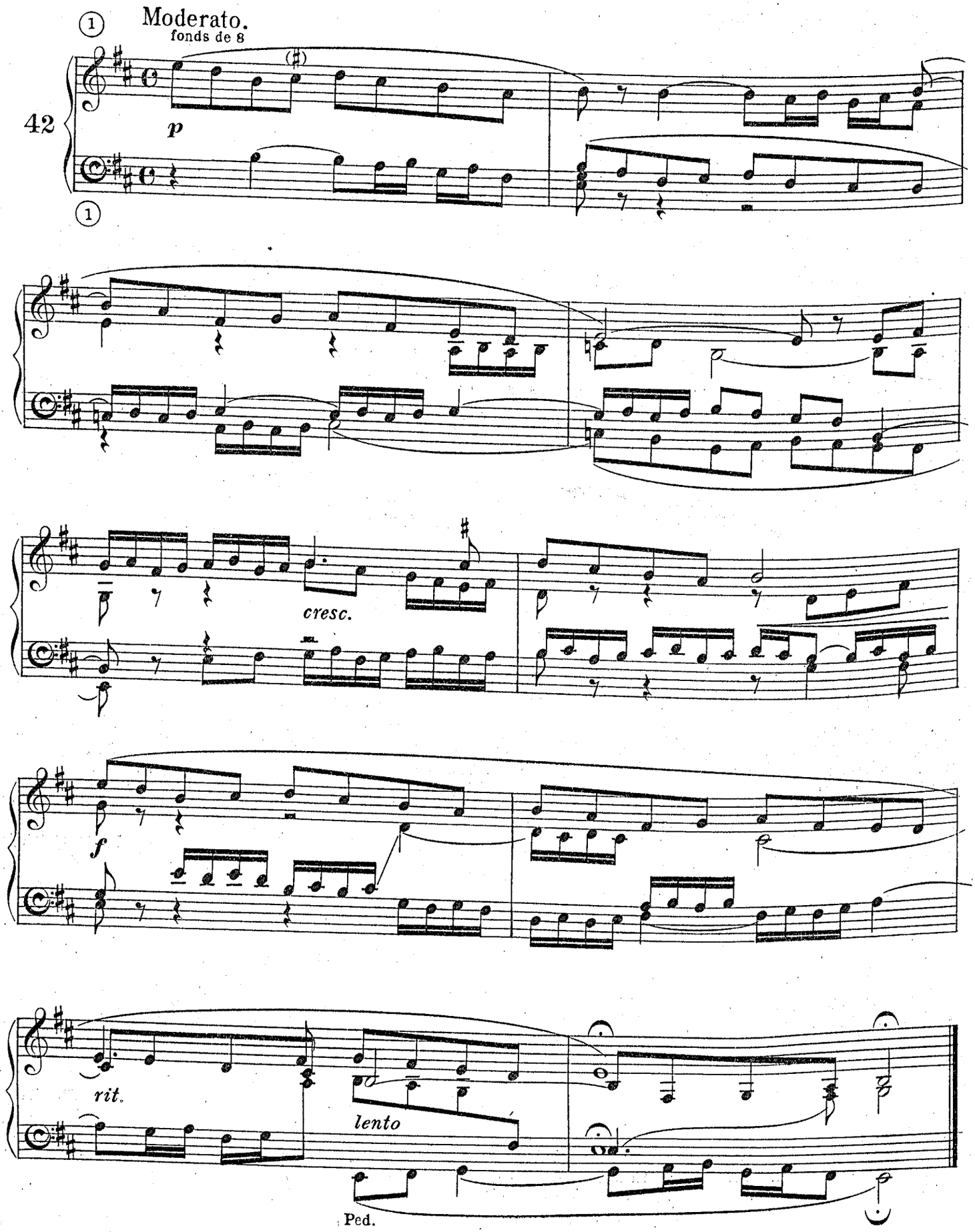



1
Moderato.
41
p fonds de 8
1
cresc.
p
cresc.
rit.

TONALITÉ ECCLÉSIASTIQUE.

1er et 2e Modes.

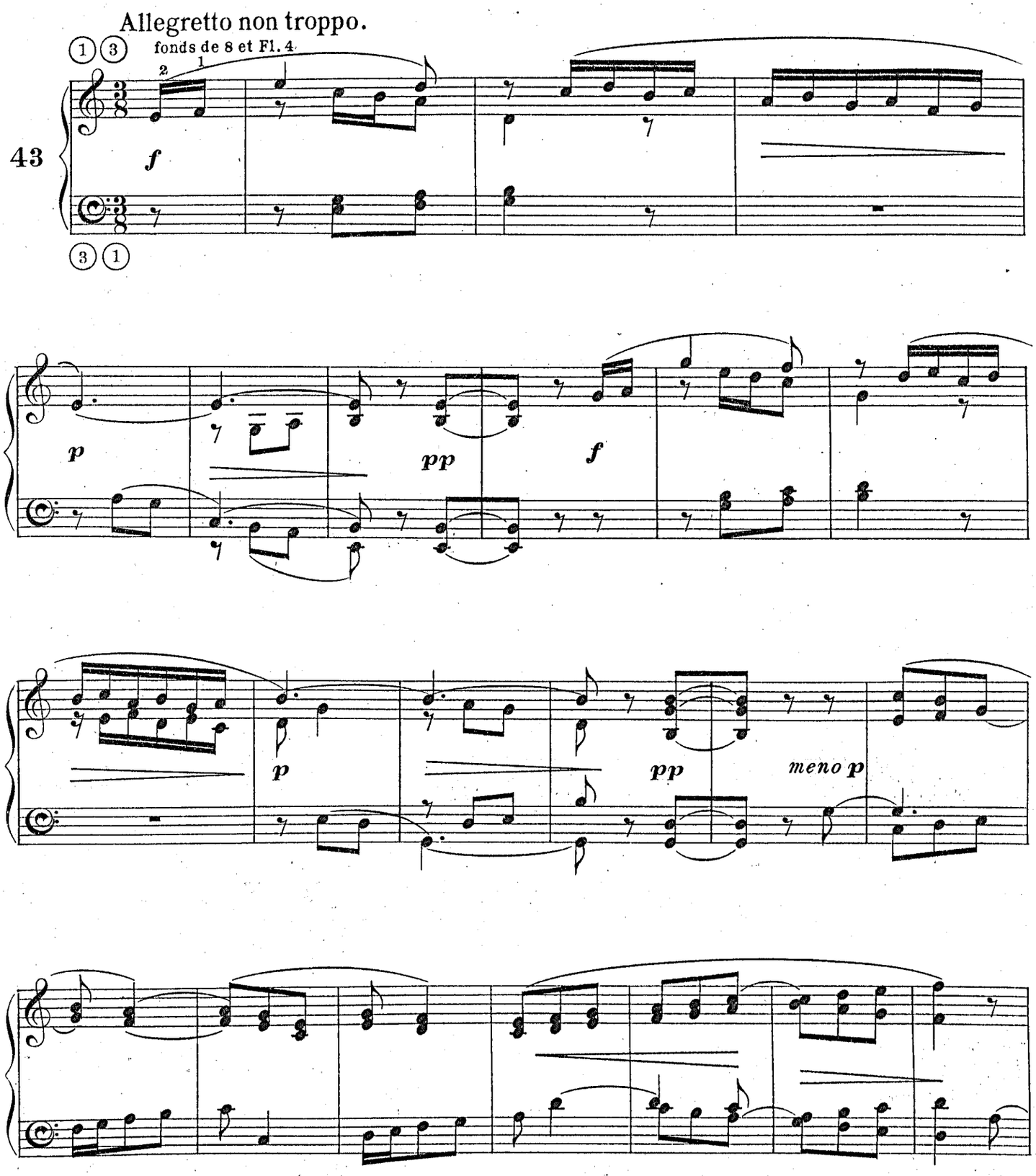
FINALE. MI.

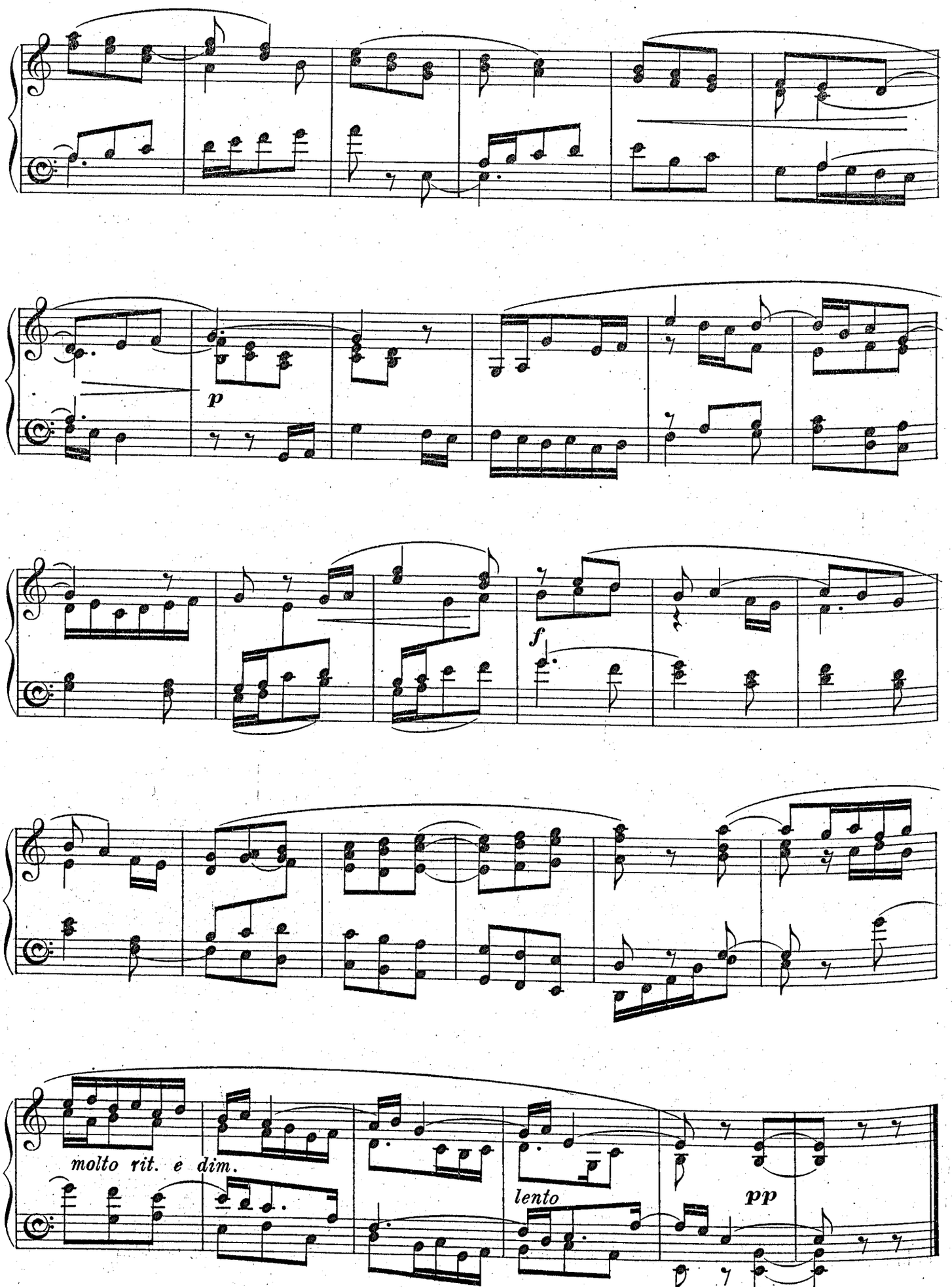


TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes.

FINALE MI.




p
f
molto rit. e dim.
lento
pp

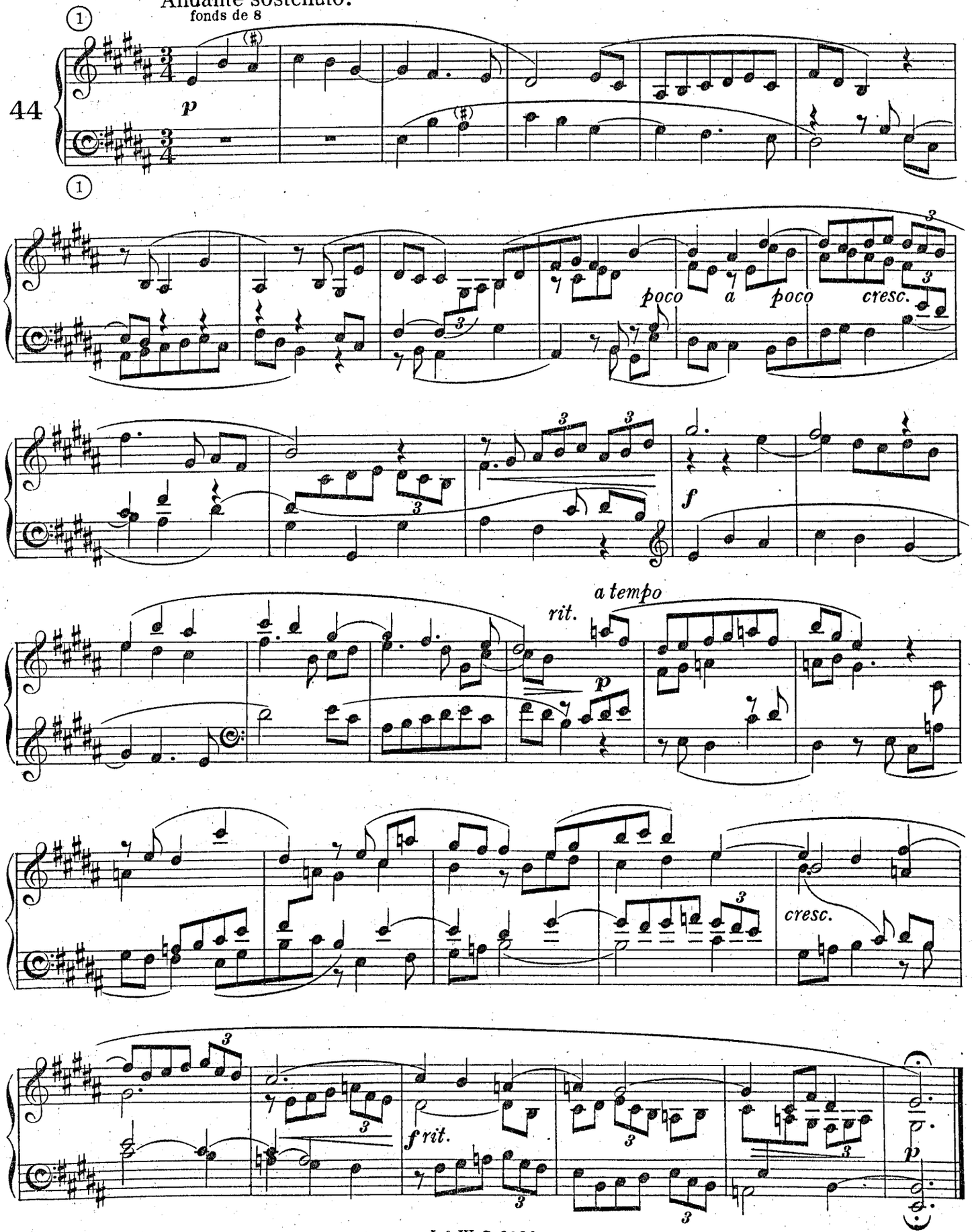
TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes.

FINALE MI.

Andante sostenuto.

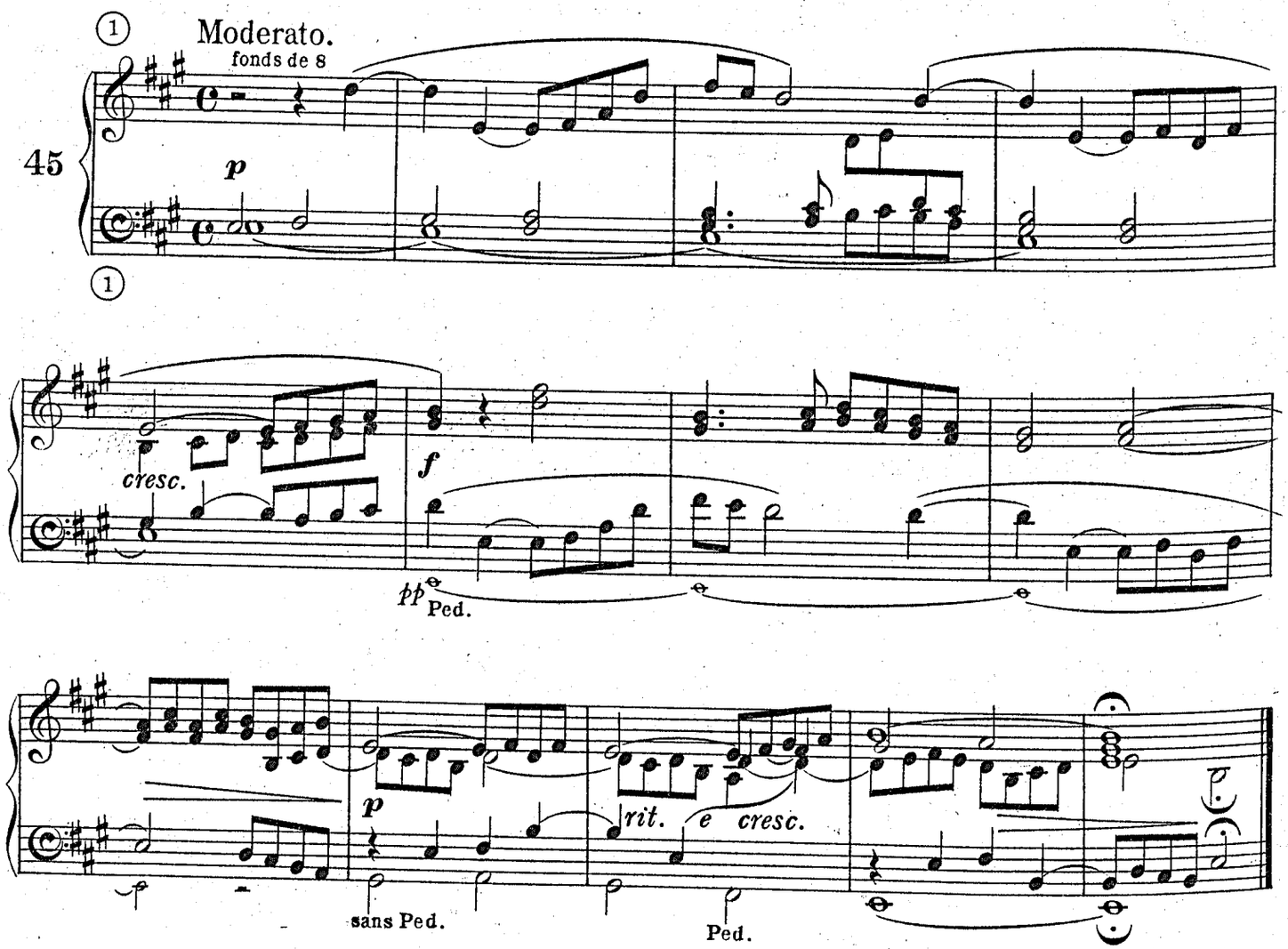
fonds de 8



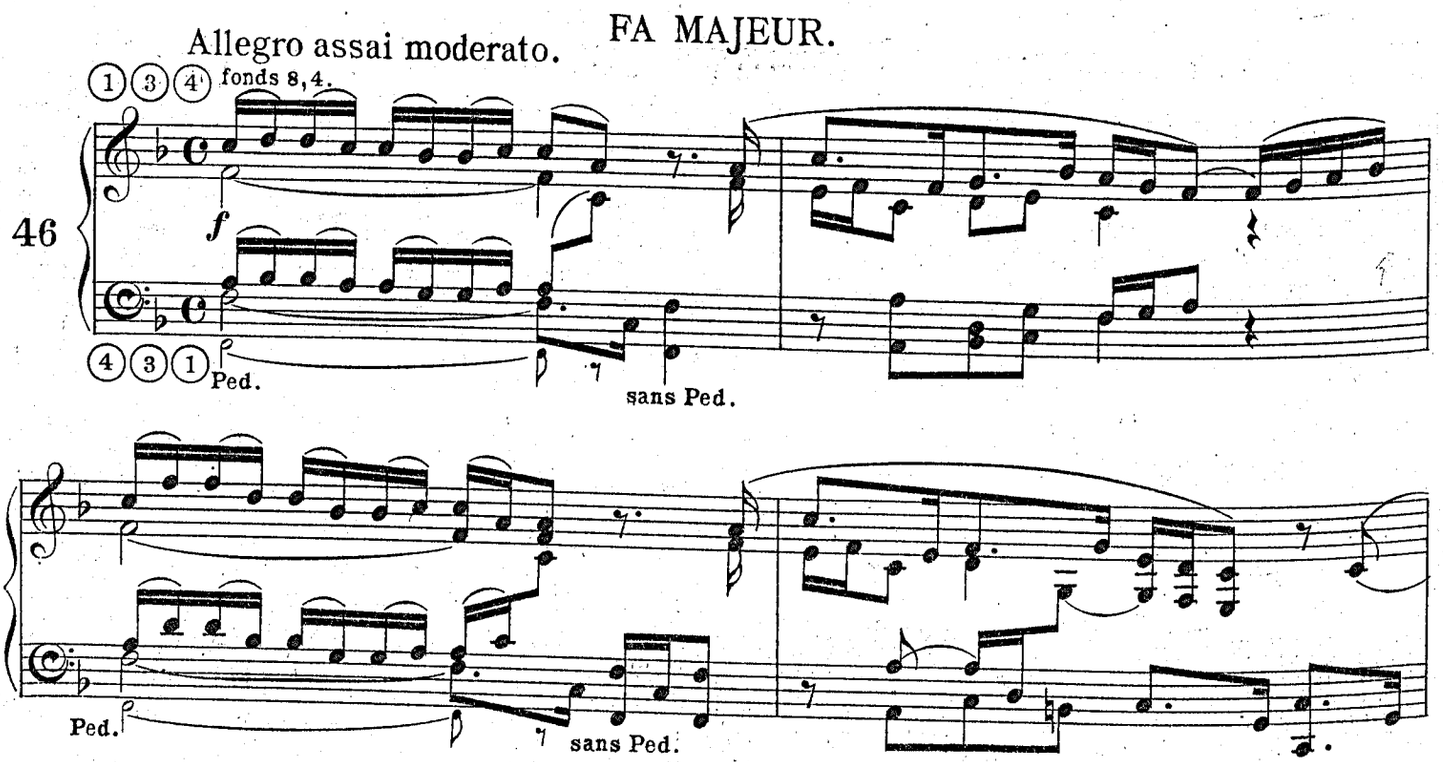
TONALITÉ ECCLÉSIASTIQUE.

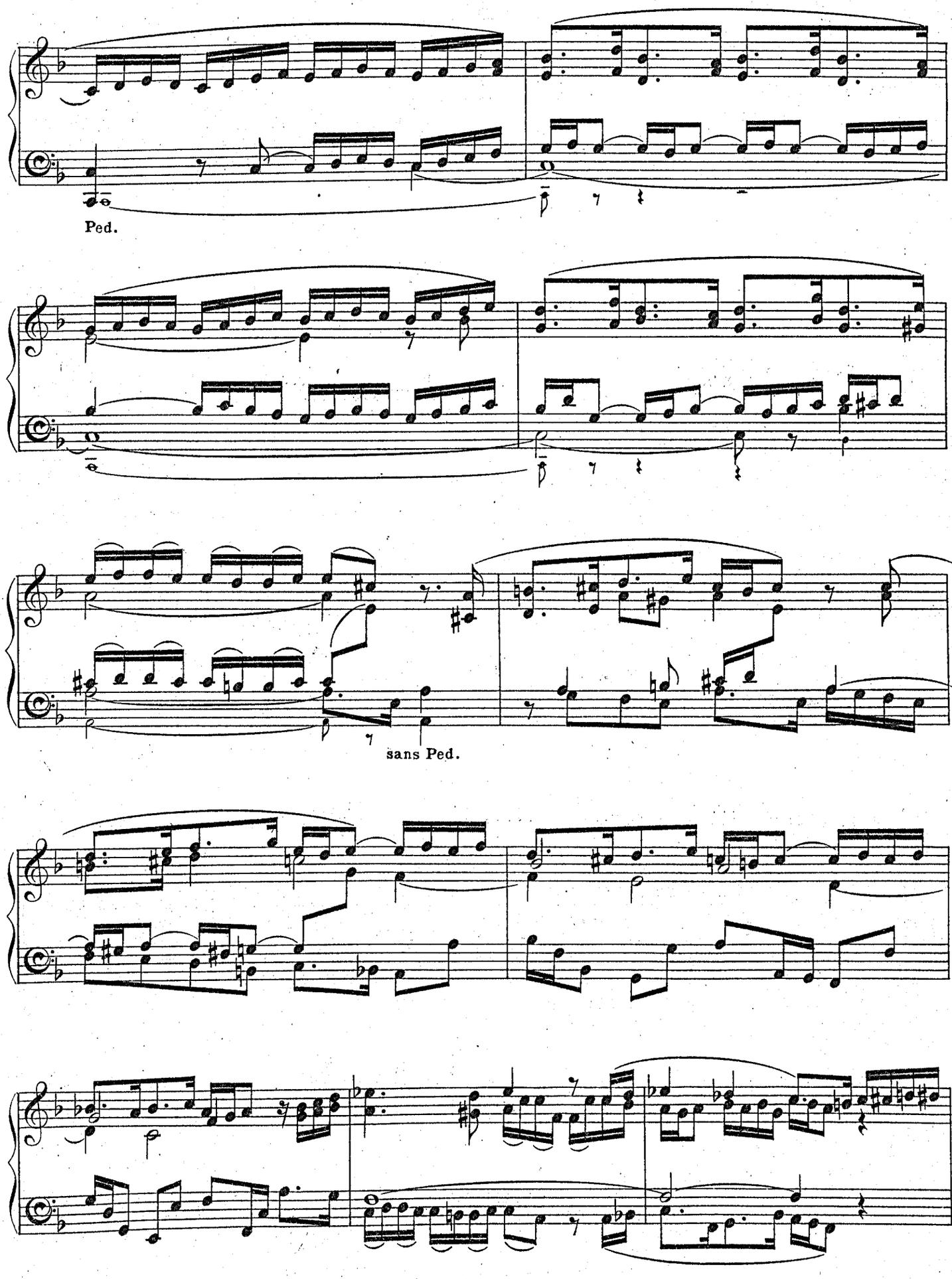
7e et 8e Modes.

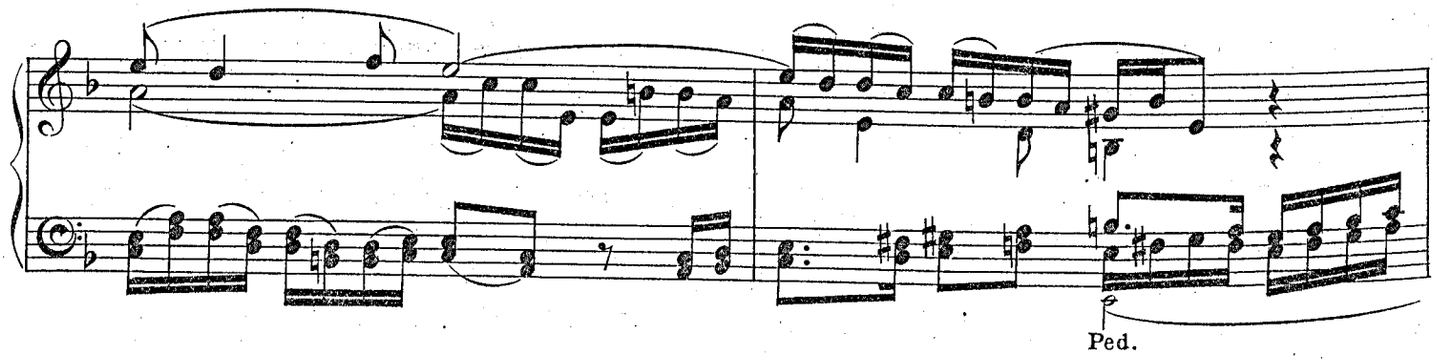
FINALE MI.

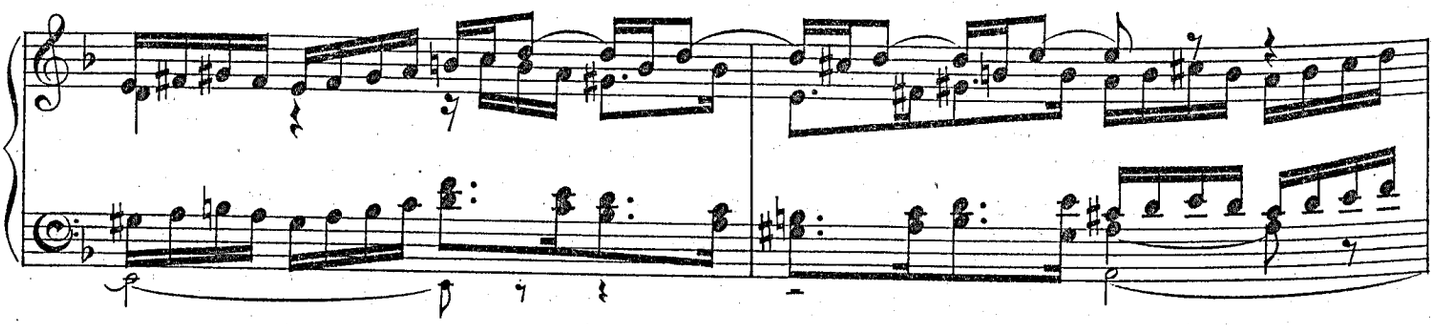


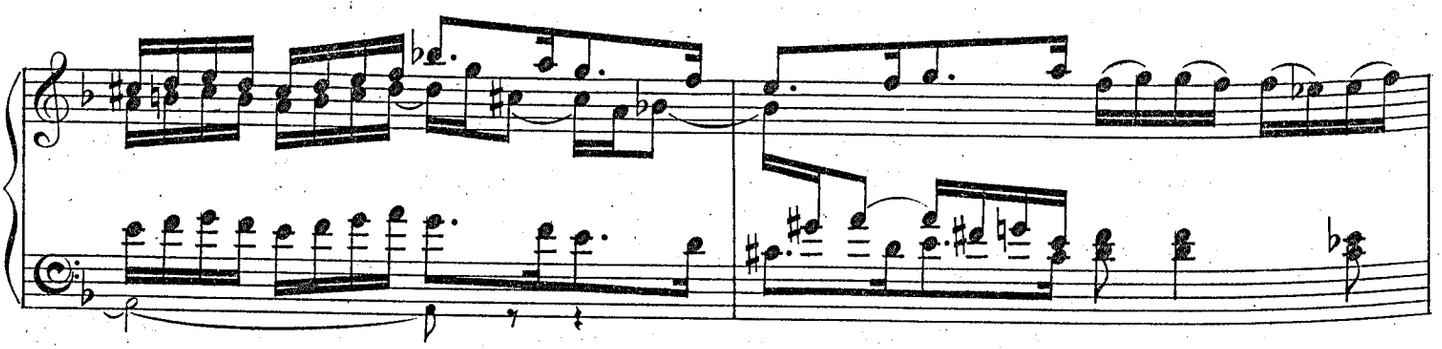
FA MAJEUR.

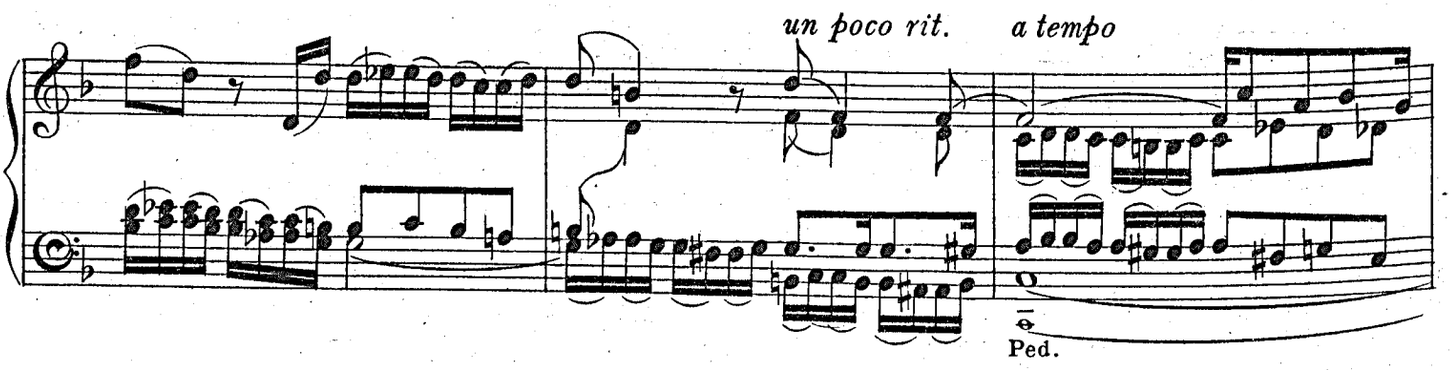


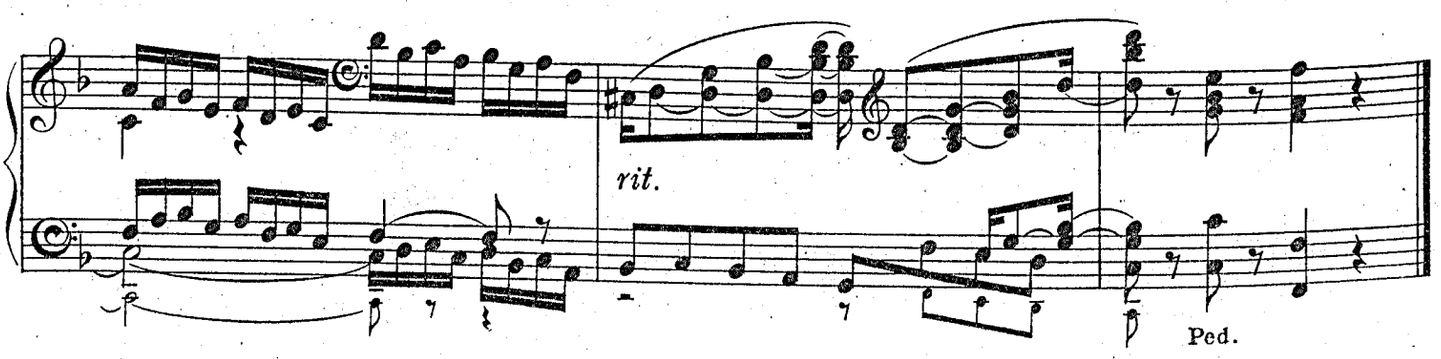

Ped.
sans Ped.

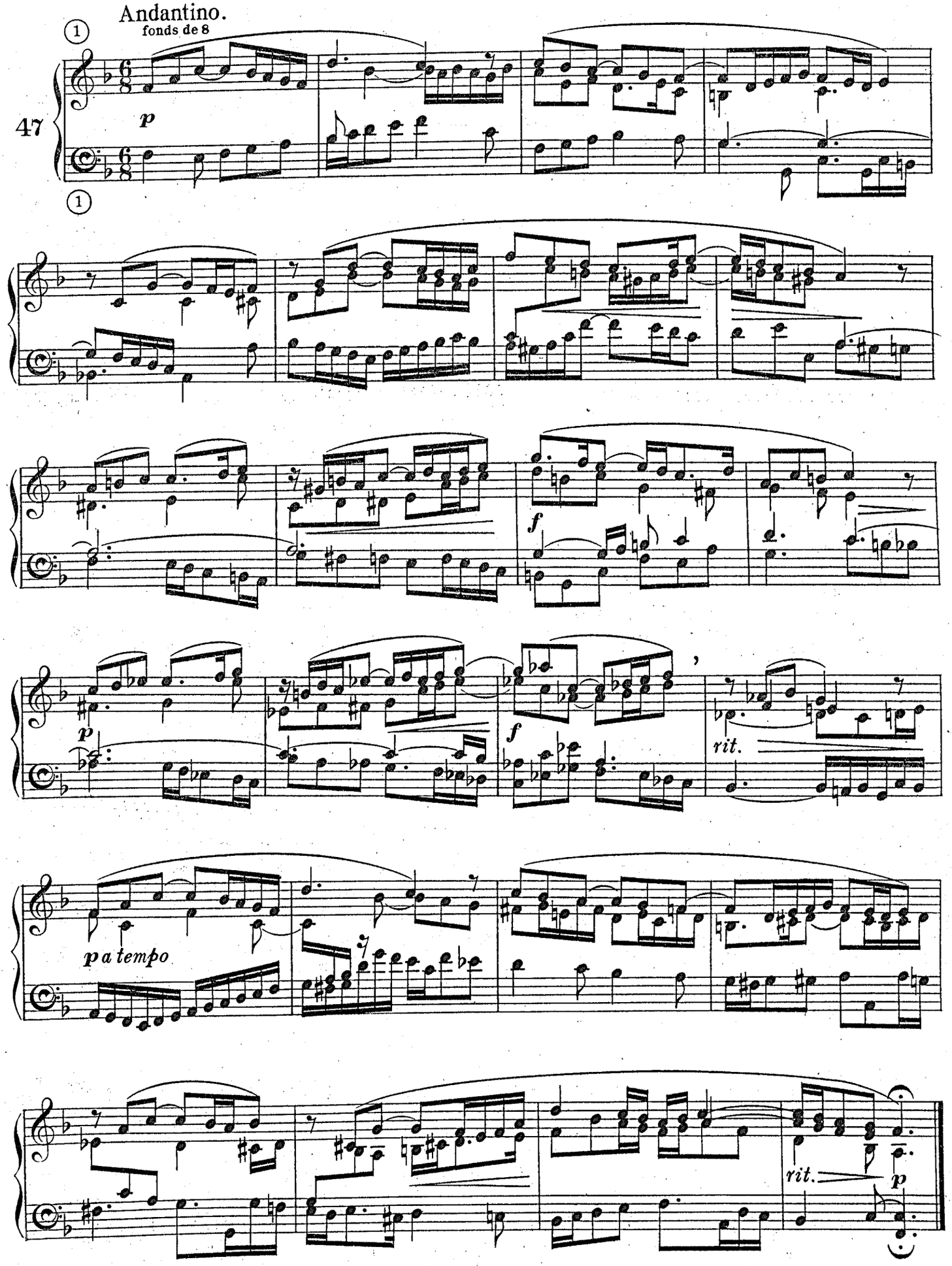

Ped.



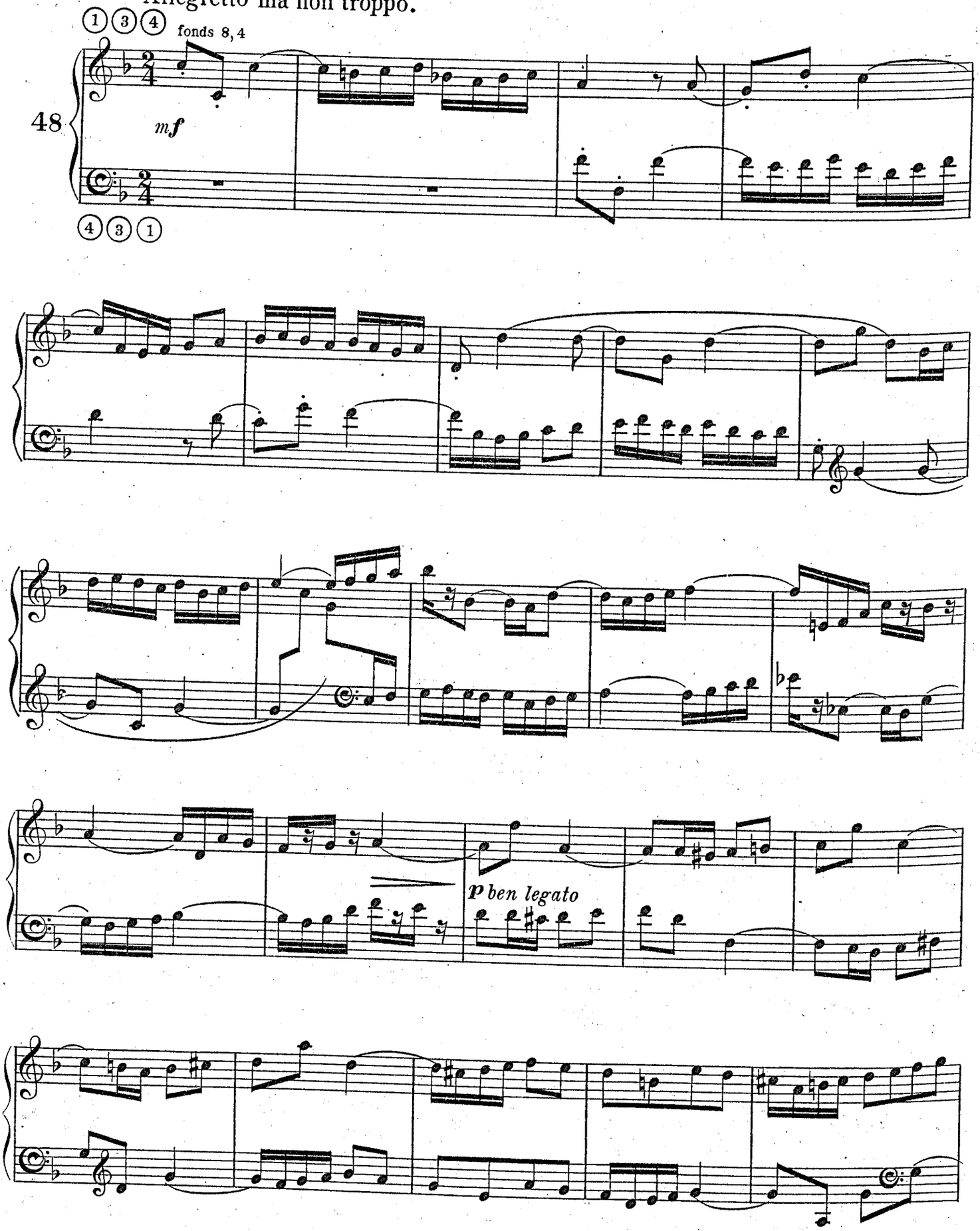


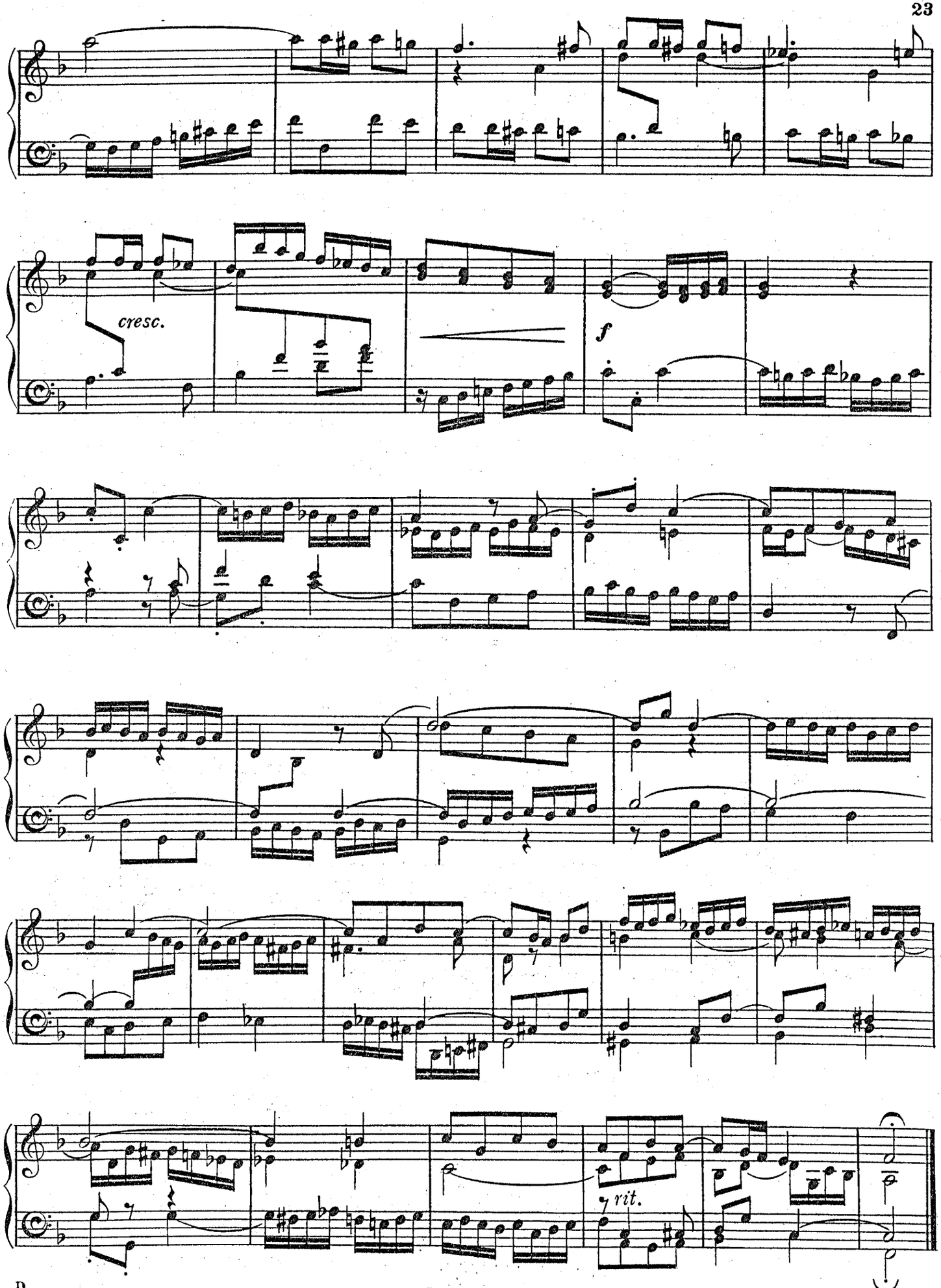

un poco rit.
a tempo
Ped.


rit.
Ped.

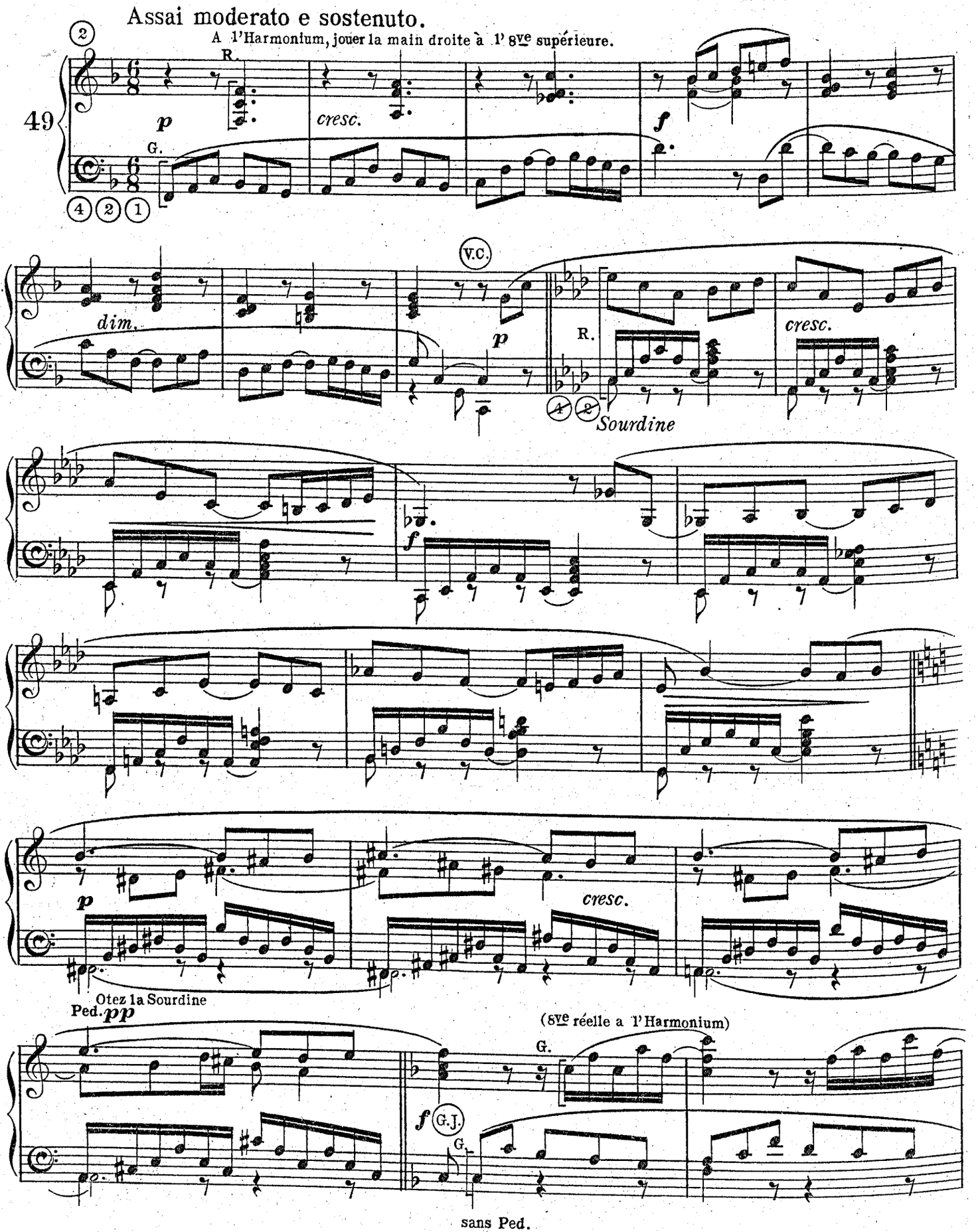

Andantino.
fonds de 8
47
p
f
p
f
rit.
p a tempo
rit.
p

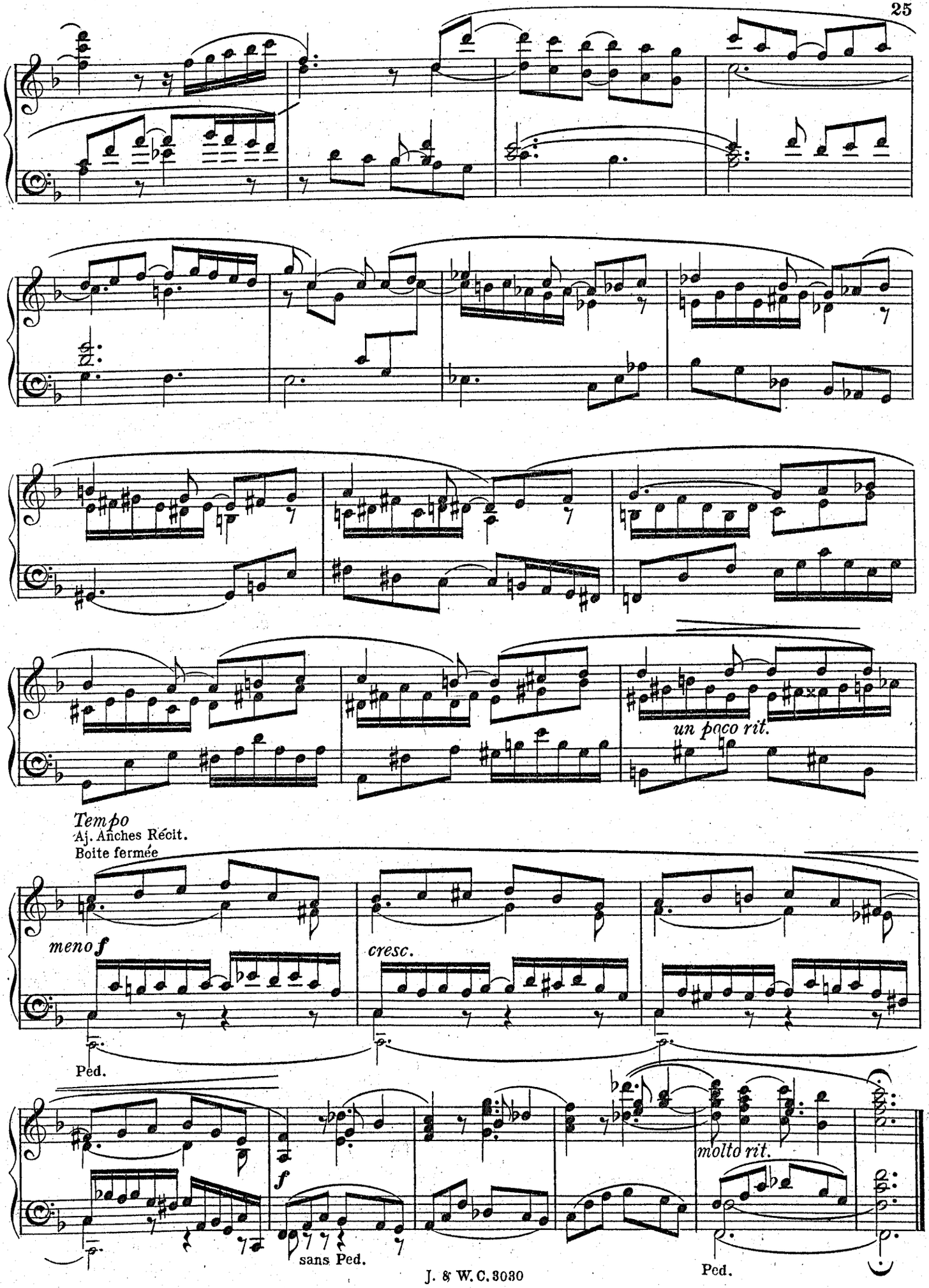
Allegretto ma non troppo.




cresc.
f
rit.

Aux divers claviers, sauf au Récit, fonds 16, 8, 4
Au Récit: fonds 8, 4 *(Anches préparées)*
Claviers accouplés au Grand Orgue

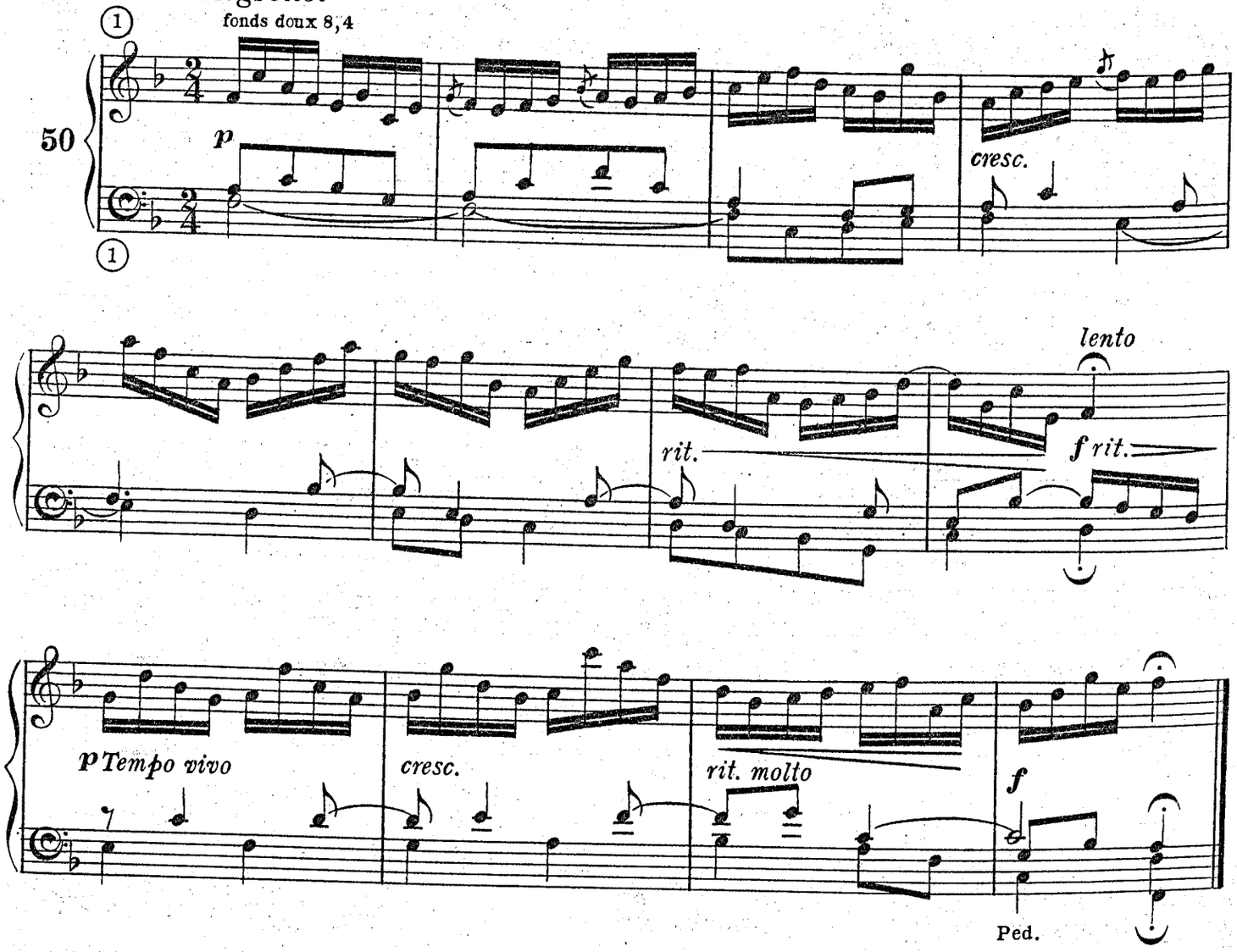



un poco rit.
Tempo
Aj. Anches Récit.
Boite fermée
meno f
cresc.
Ped.
molto rit.
f
sans Ped.
Ped.

Allegretto.

fonds doux 8,4

50

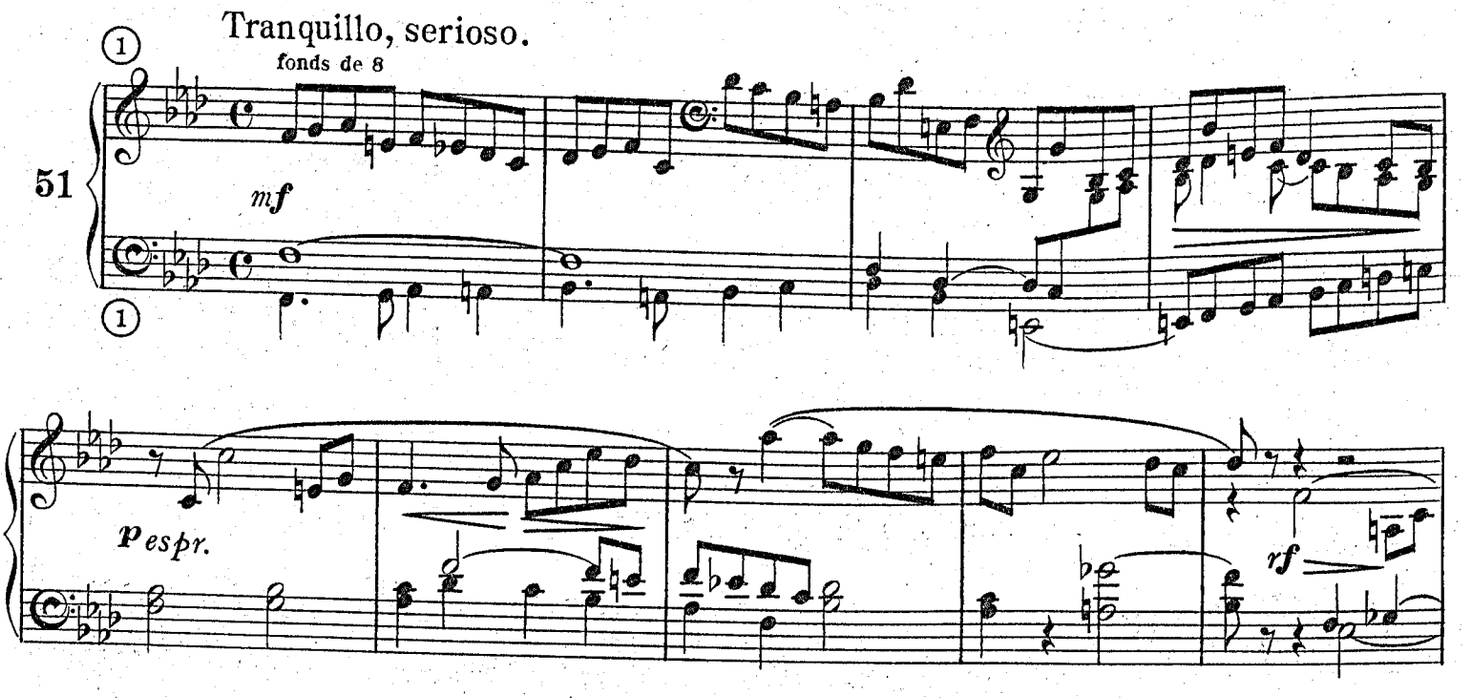


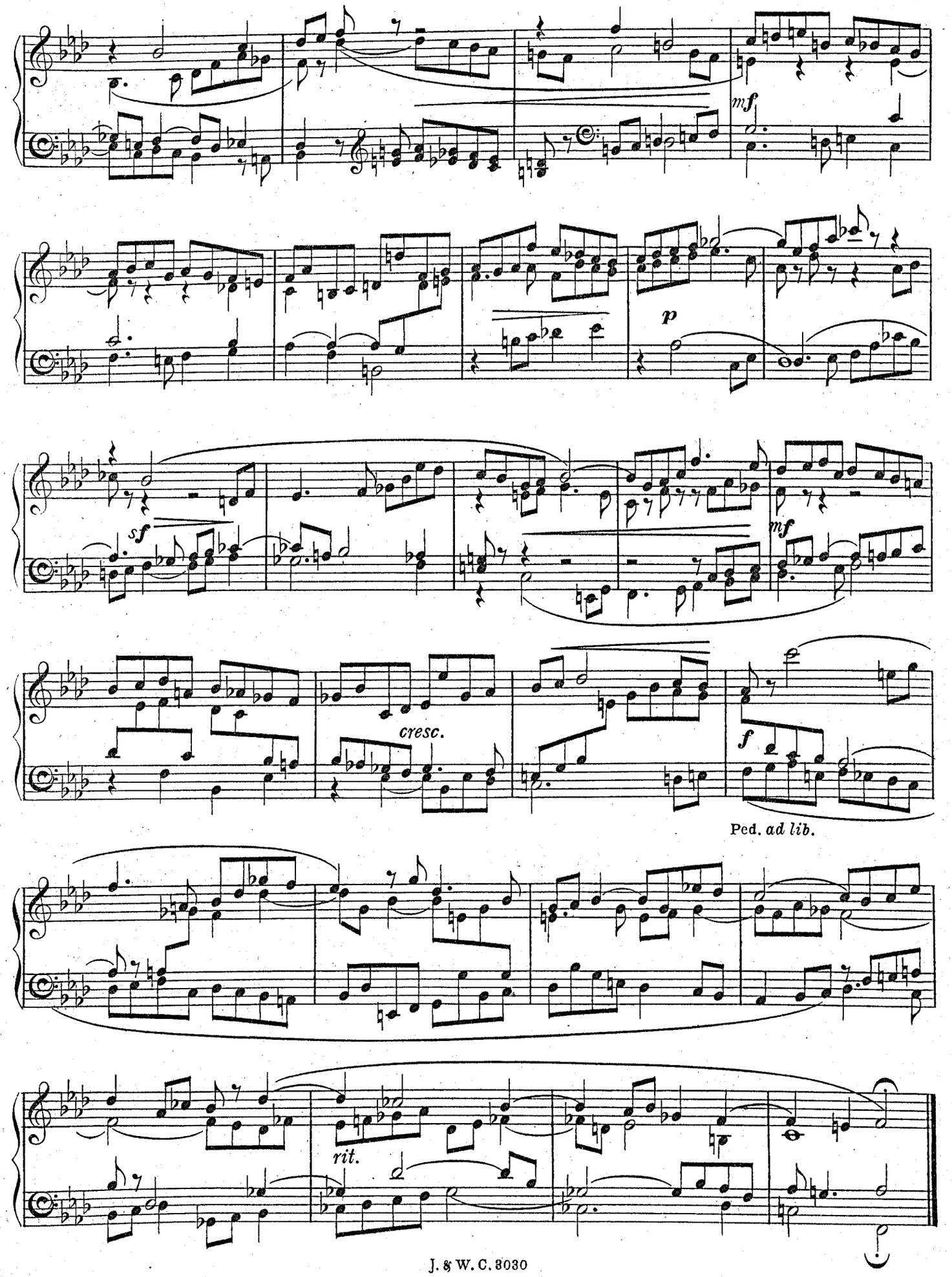
Fa MINEUR.

Tranquillo, serioso.

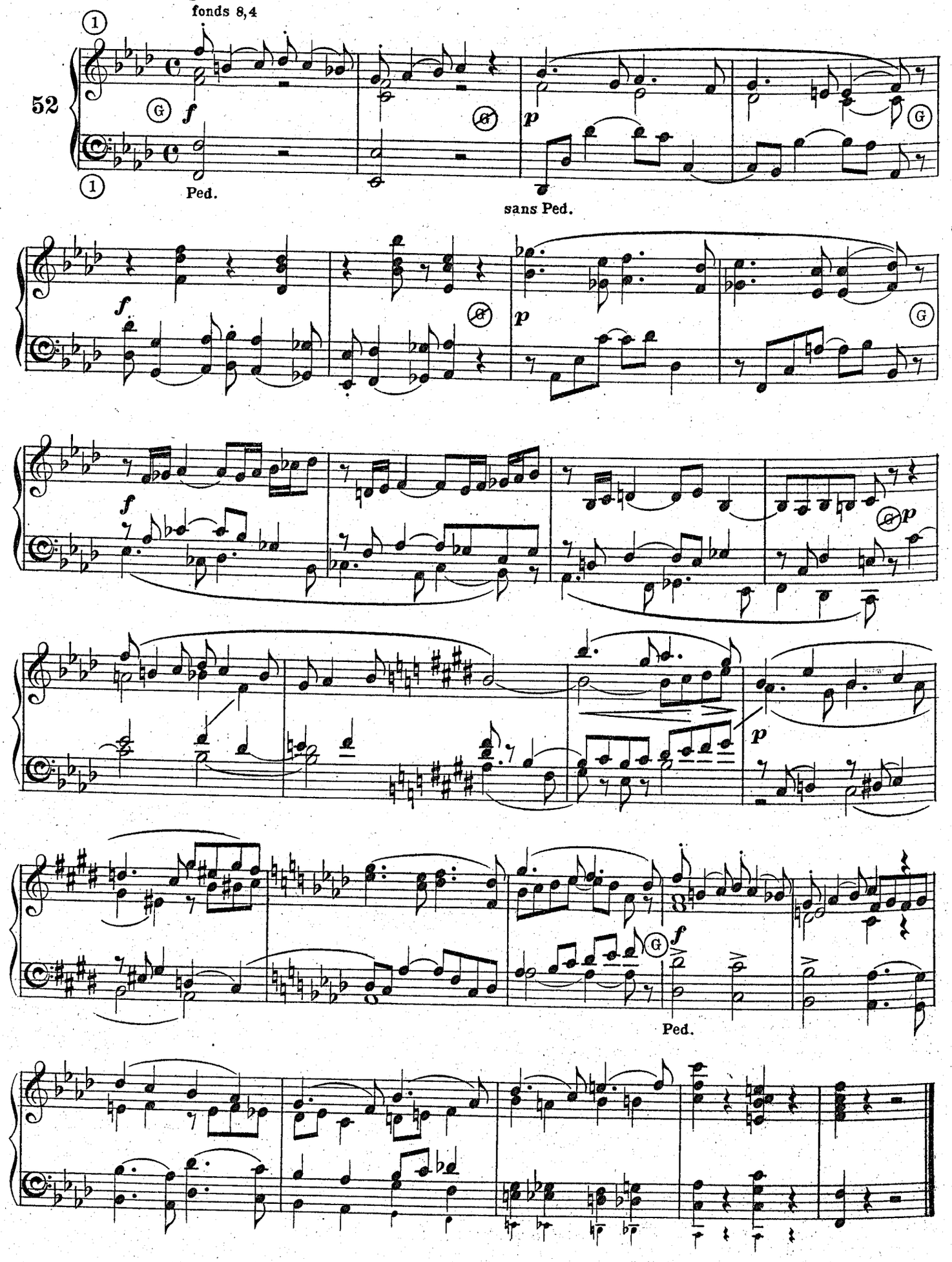
fonds de 8

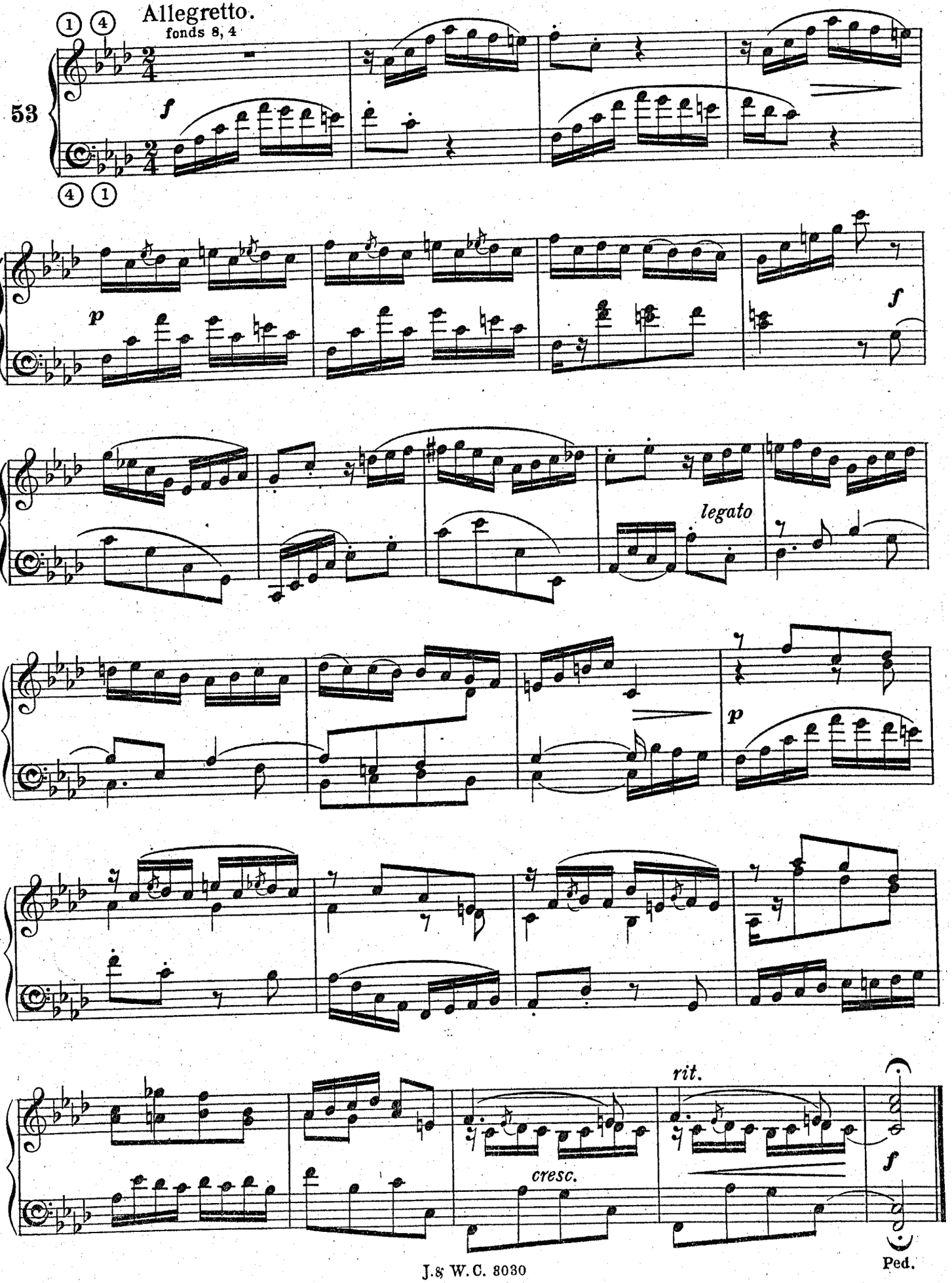
51




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

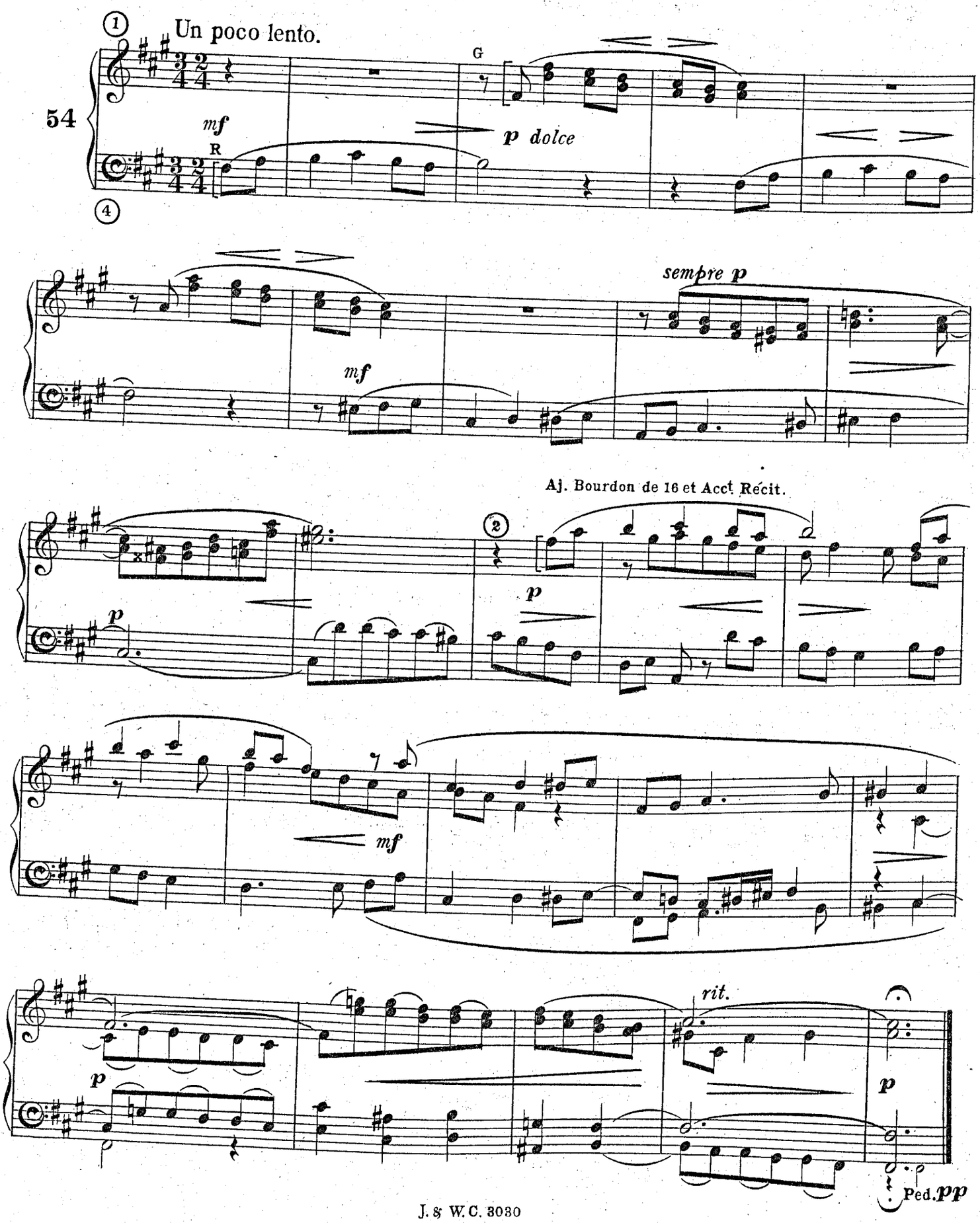
Allegro moderato.

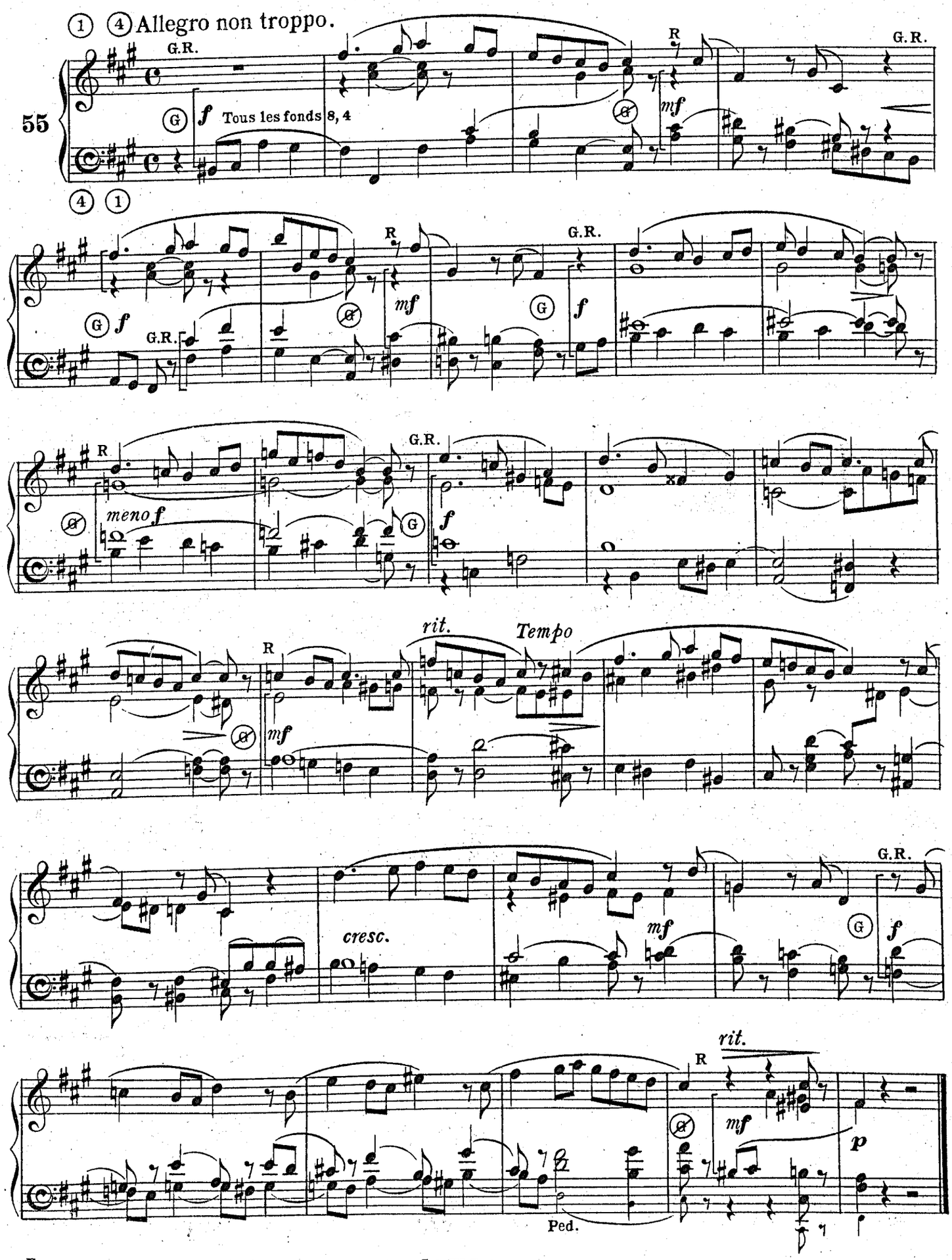



Allegretto.
fonds 8, 4
53
f
p
f
legato
p
rit.
cresc.
f
Ped.

Sur 2 Claviers séparés
R. Gambe, Voix céleste
G. ou Pos. flûte douce de 8

Fa ♯ MINEUR.




1 4 Allegro non troppo.
55
G.R.
f
Tous les fonds 8, 4
R
mf
meno f
rit.
Tempo
cresc.
Ped.

TONALITÉ ECCLÉSIASTIQUE.

1er et 2e Modes

FINALE FA.

Clavier I. Hautbois

Clavier II. { flûte douce de 4 / et Cor de nuit / ou Bourdon de 8

Claviers séparés.

(2) (VC) Tranquillo semplice.

Cl. II.

56

a L'Harmonium, jouer la main droite a L'8ve supérieure.

p

Cl. I.

p

(1)

a L'

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

p

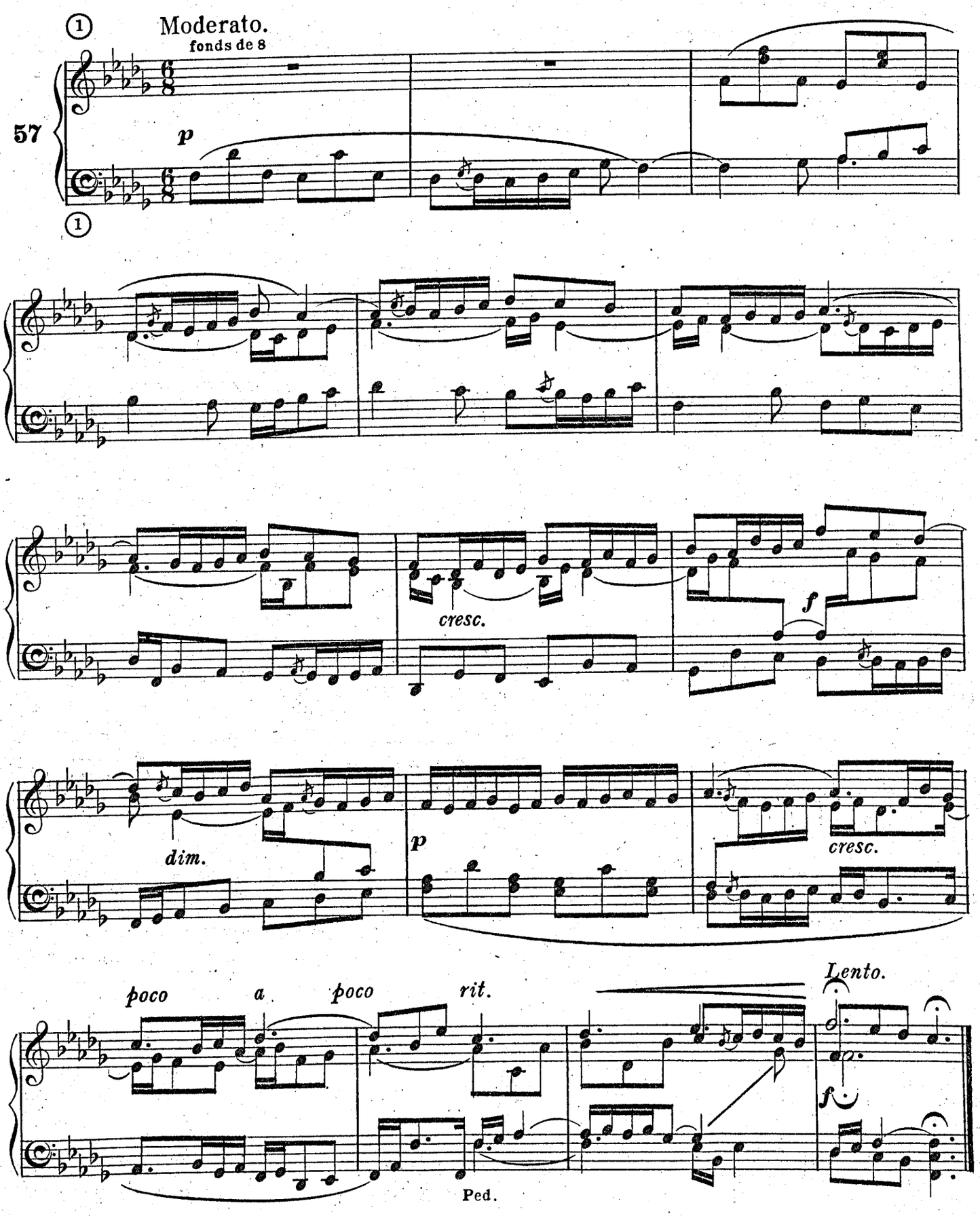
rit.

Ped. *pp*

TONALITÉ ECCLÉSIASTIQUE.

3e et 4e Modes

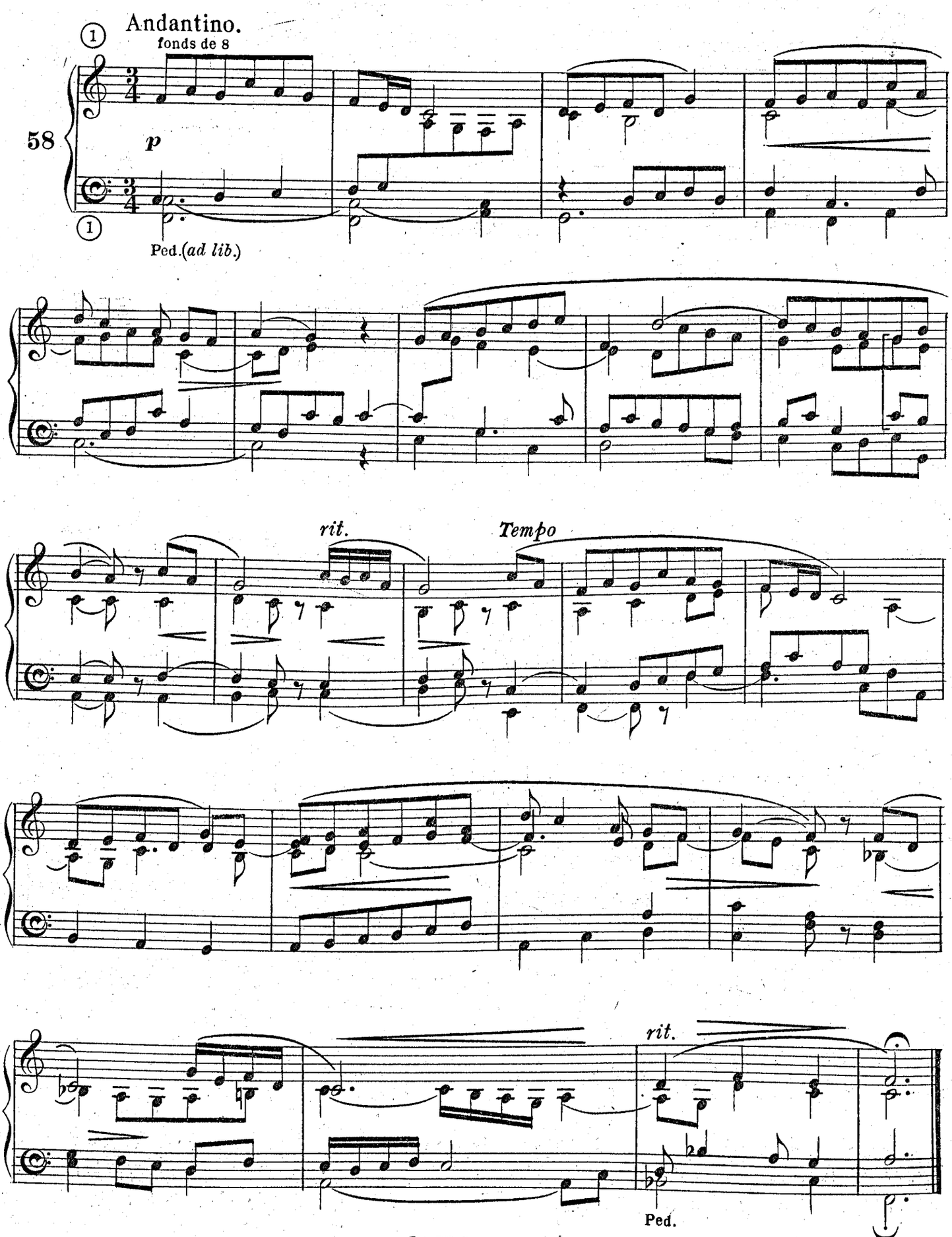
FINALE FA.



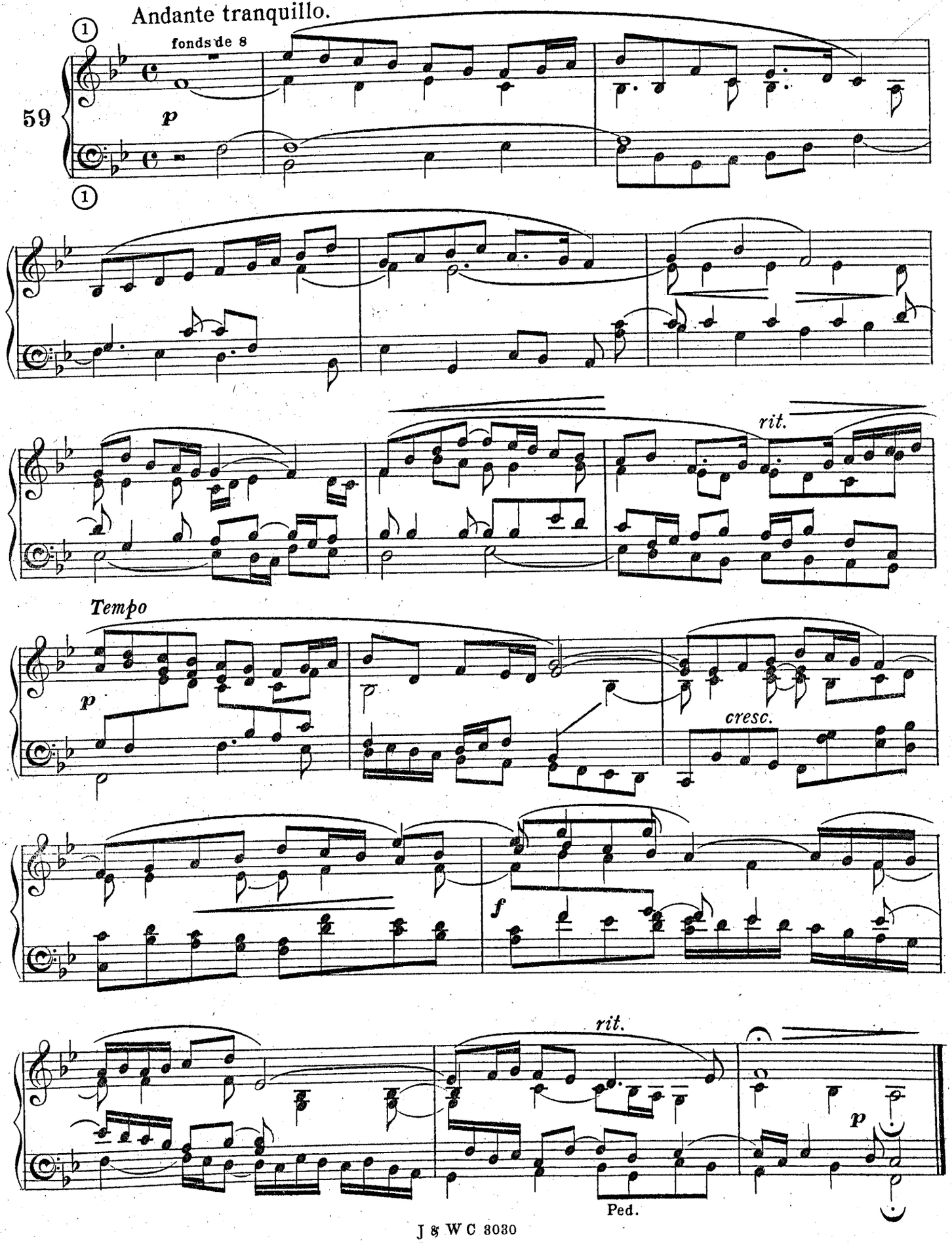
TONALITÉ ECCLÉSIASTIQUE.

5e et 6e Modes

FINALE FA.



TONALITÉ ECCLÉSIASTIQUE.

7e et 8e Modes

FINALE FA.