BIBLIOTHEQUE-LEDUC

A

MUSIQUE RELIGIEUSE

SEB. BACH

P. PALESTRINA

DOUZE PIÈCES

POUR

ORGUE

PAR

EUGÈNE GIGOUT

Organiste de Saint-Augustin

Prix maj. 50 fr.

ALPHONSE LEDUC
Paris, 175, rue Saint-Honoré

Droits d'Edition et d'Audition réservés pour tous Pays.

Copyright by Emile Leduc, P. Bertrand et Cie, 1913.

N° 570

Printed in France
Imprimé en France

TABLE

		Pages
N° 1	Præludium	1
» 2	Scherzo	8
» 3	Fughetta	20
» 4	Andantino	23
» 5	Intermezzo	26
» 6	In memoriam	40
» 7	Entrée solennelle (Dans la Tonalité grégorienne)	48
» 8	Offertoire pour un jour de Fête	50
» 9	Elévation	56
» 10	Communion	58
» 11	Allegretto grazioso	61
» 12	Cantilène	67

INDEX

Positif. (Pos.)	Choir.
Récit. (Réc.)	Swell.
Grand-Orgue. (Gd O.)	Great Organ.
Pédales. (Péd.)	Pedals.
Anches 4, 8 et 16 p. (Anch.)	Reeds 4ft 8ft and 16ft
Basson.	Bassoon.
Bourdon. (Bourd.)	Stopped diapason.
Flûte.	Flute.
Fonds 4, 8 et 16 p.	Foundation Stops 4ft 8ft and 16ft
Gambe.	Viol di Gamba.
Grand-Chœur.	Full Organ.
Hautbois.	Oboe.
Jeux doux 8 et 16 p.	Soft 8ft and 16ft
Montre.	Open diapason.
Octavin.	Harmonic Piccolo 2ft
Plein Jeu.	Mixtur.
Salicional.	Salicional.
Tirasse. (Tir.)	Coupler.
Tirasse du Positif. (Tir. P.)	Choir to Pedal.
» Récit. (Tir. R.)	Swell to Pedal.
» Gd Orgue. (Tir Gd O)	Great to Pedal.
Tremblant.	Tremulant.
Trompette de Gd O.	Trumpet.
Trompette harmonique.	Cornopean.

Unda Maris.	Unda Maris.
Voix céleste. (Voix cél.)	Vox angelica.
Voix humaine. (Voix hum.)	Vox humana.
Ajoutez.	Add or Draw.
Anches préparées.	Reeds ready.
Boite fermée.	Swell closed.
Boite ouverte.	» open.
Boite ouverte à moitié.	» half open.
Claviers accouplés (Accoup.)	Keyboards coupled.
Claviers désaccouplés (Désaccoup.)	» uncoupled.
Fermez.	Close.
Jeux doux. (les)	Soft stops.
Jeux forts. (les)	Heavy stops.
Laissez.	Leave.
Main droite. (M. D.)	Right hand.
Main gauche. (M. G.)	Left hand.
Mettez.	Draw.
Otez.	Put in.
Ouvrez.	Open.
Peu à peu.	Gradually.
Sans.	Without.
Seulement.	Only.
Tous.	All.

La registration des morceaux de ce recueil peut être modifiée selon la disposition, la composition et l'intensité des jeux de l'instrument. L'organiste de goût se dirige d'après le style et le caractère des pièces. La registration indiquée ici peut tout au moins servir de guide aussi bien pour les orgues à 3 et à 4 claviers que pour les orgues à 2 claviers.

The registering of the pieces in this volume may be modified according to the arrangement, composition & voicing of the stops which are at the performer's disposal. The organist of taste will allow himself to be guided by the character of the pieces. The registering indicated will at least be a guide for organs of three or four manuals as also for those possessing only two.

1224177

EUGÈNE GIGOUT.– DOUZE PIÈCES POUR ORGUE

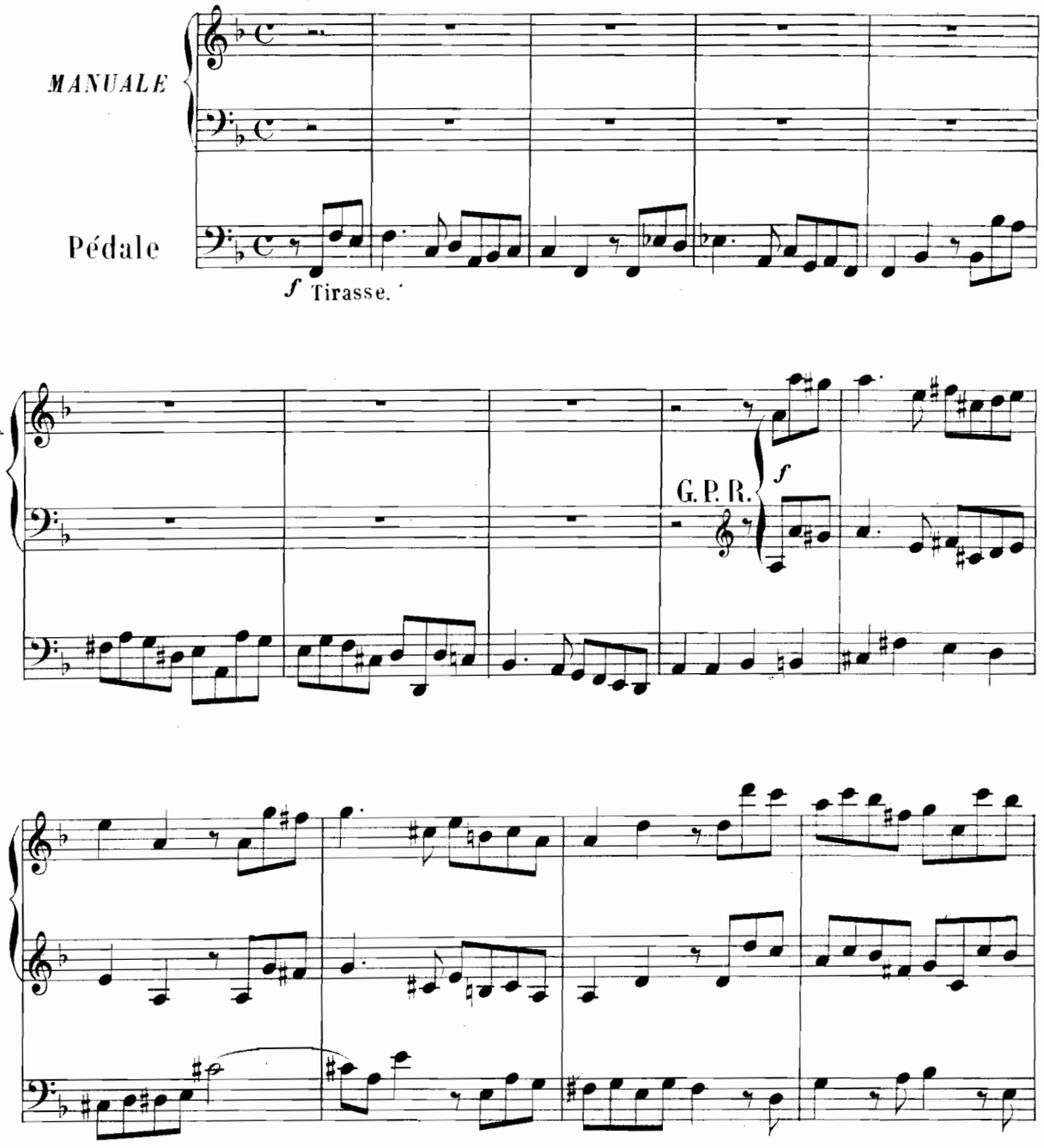
M
7
G461P61
1913

À Monsieur GEORGES KRIEGER

PRÆLUDIUM

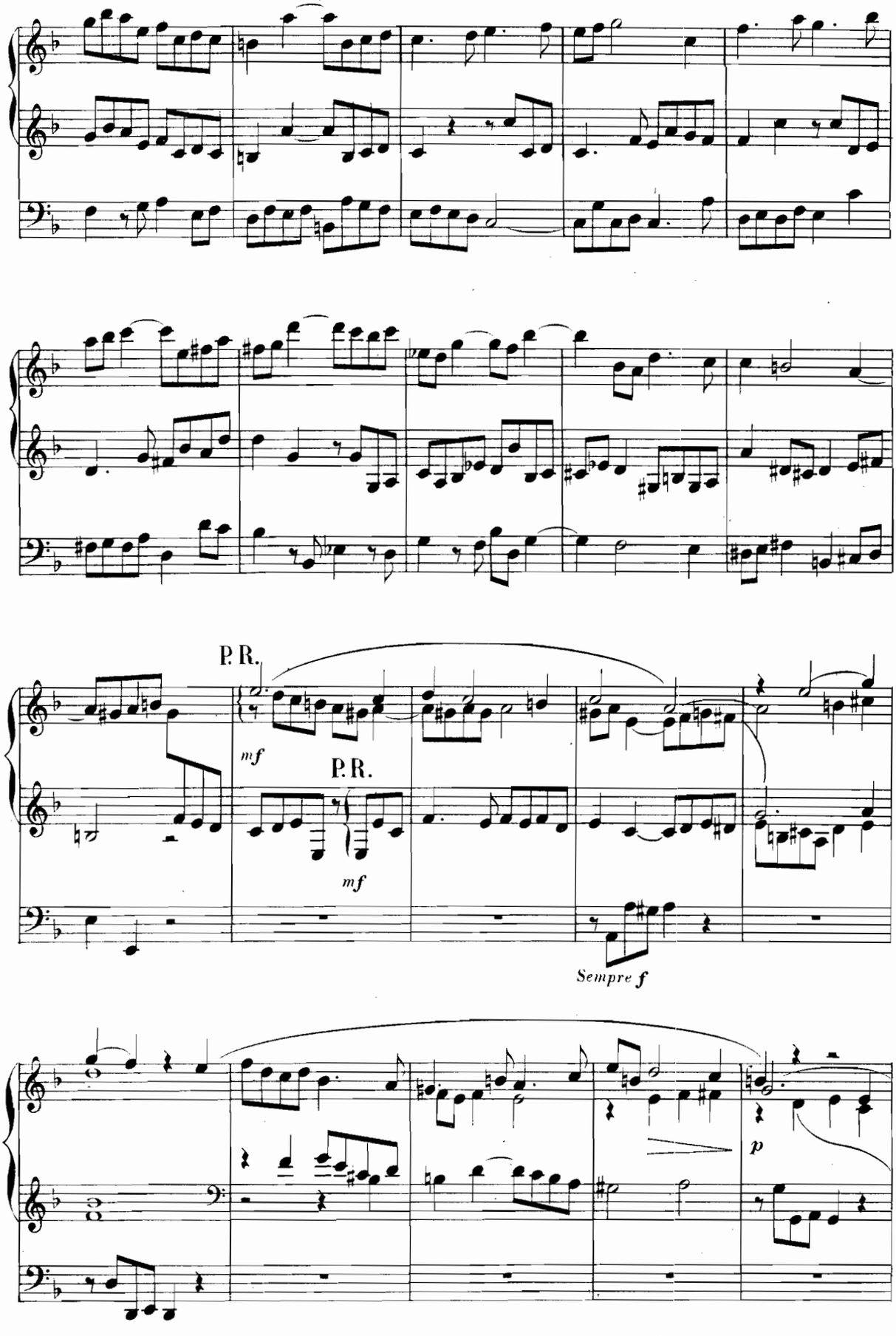
Fonds de 8 à tous les Claviers accouplés. (Anches préparées)
Fonds de 8, 16 à la Pédale. (Anches préparées)

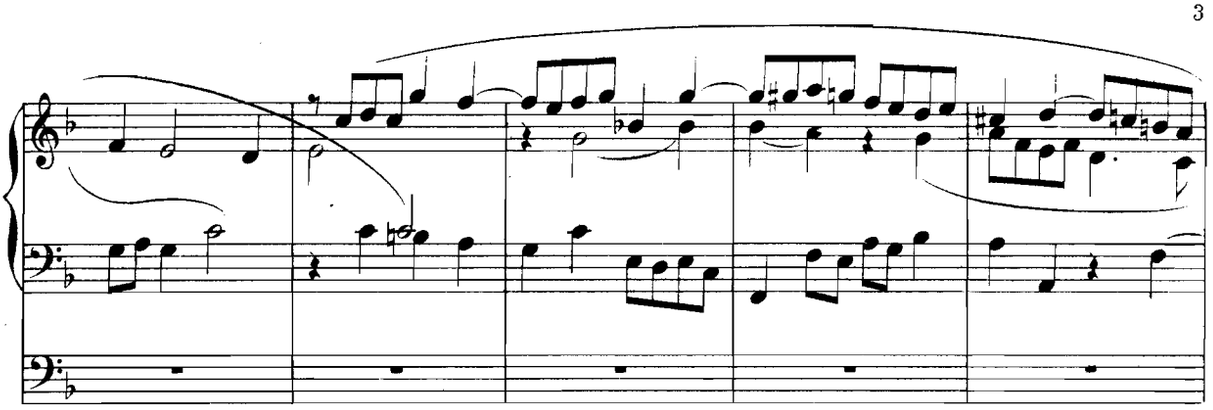
N° I **Allegro moderato.**

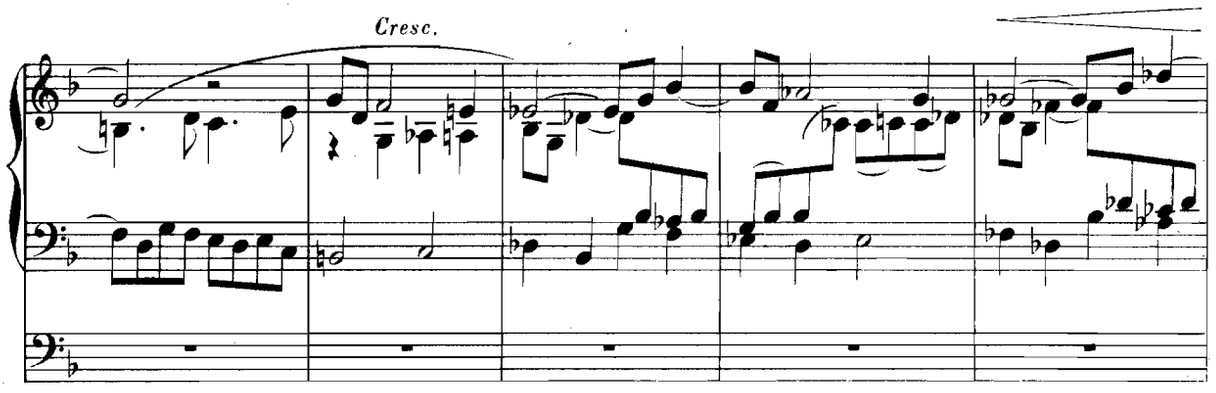


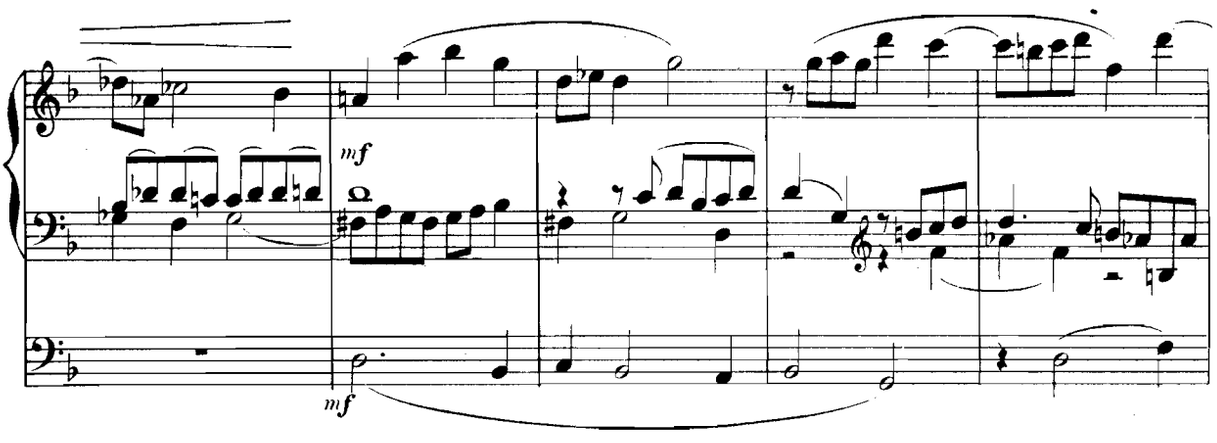
Copyright by Emile Leduc & Bertrand & Cie 1913
Tous droits d'Exécution reservés pour tous Pays

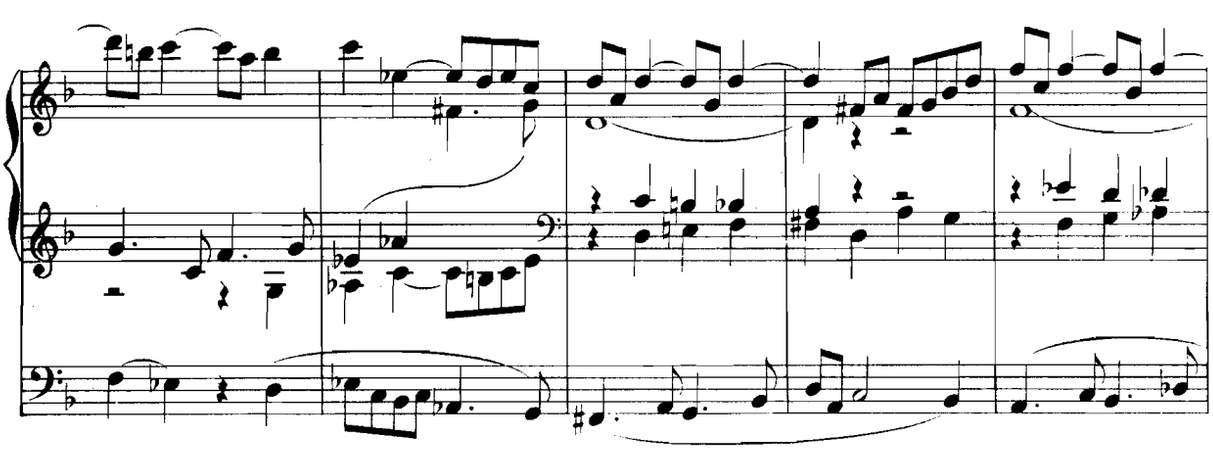
Paris. ALPHONSE LEDUC. A L 15.325

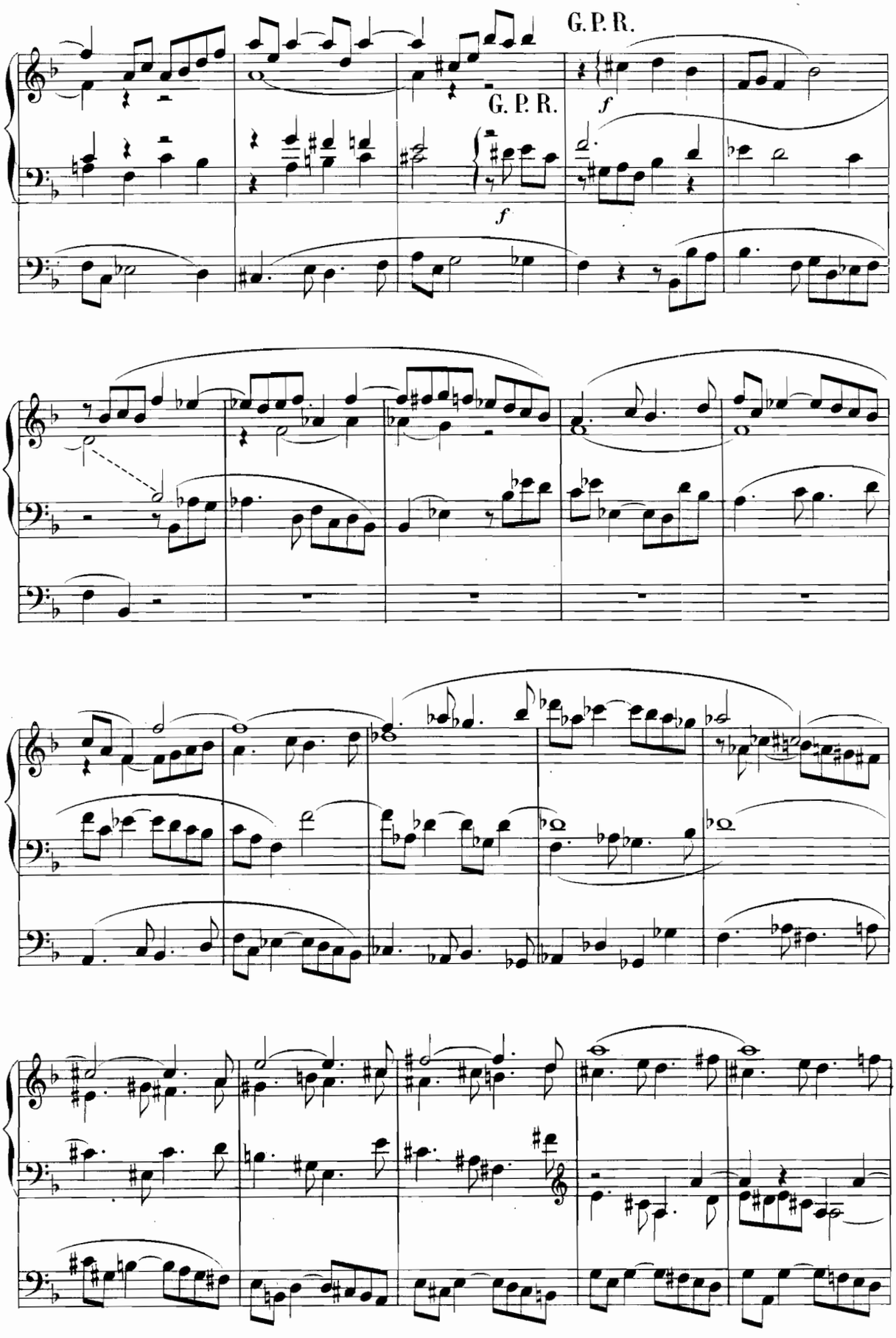

P. R.
mf
P. R.
mf
Sempre f
p

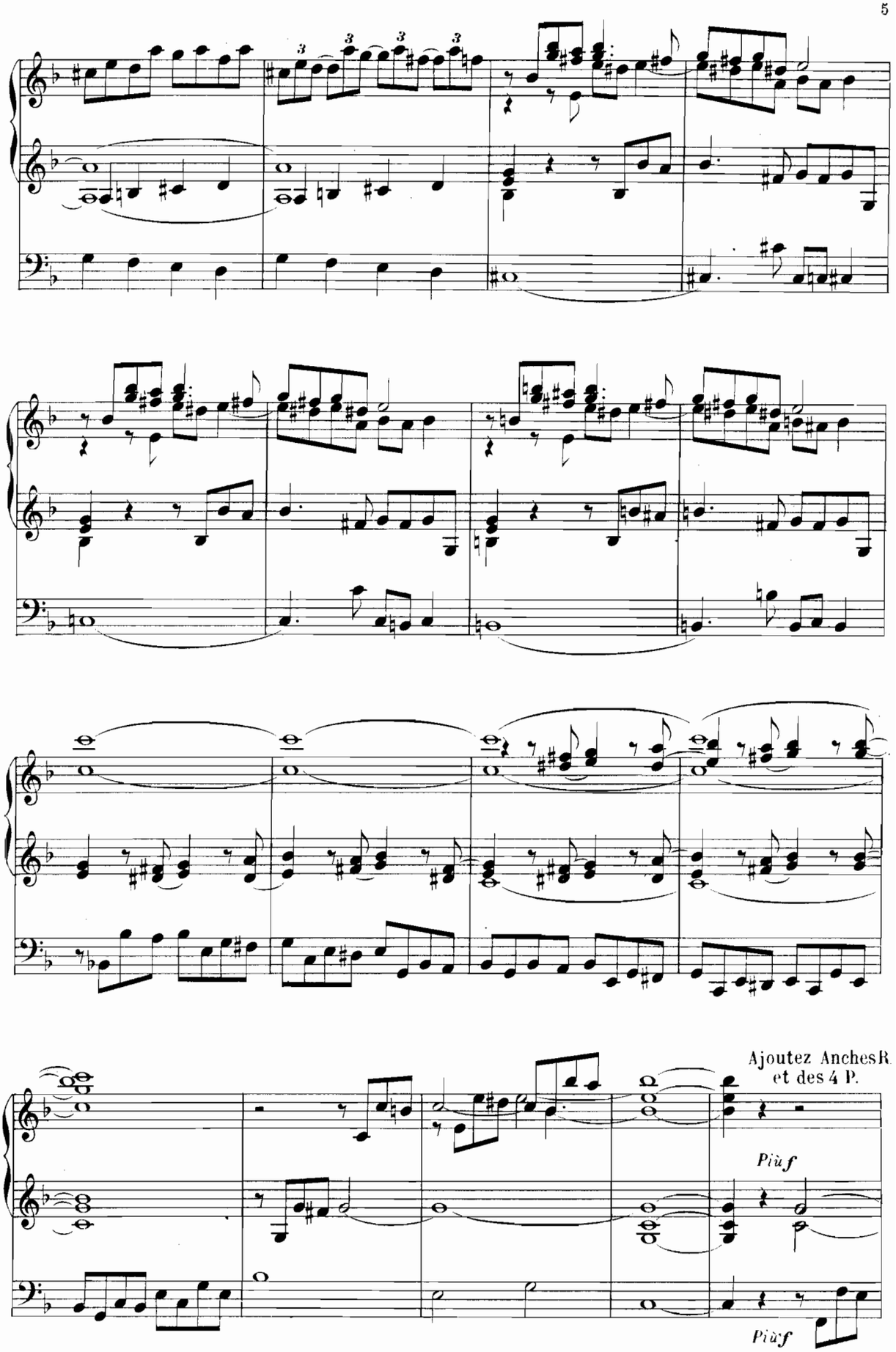


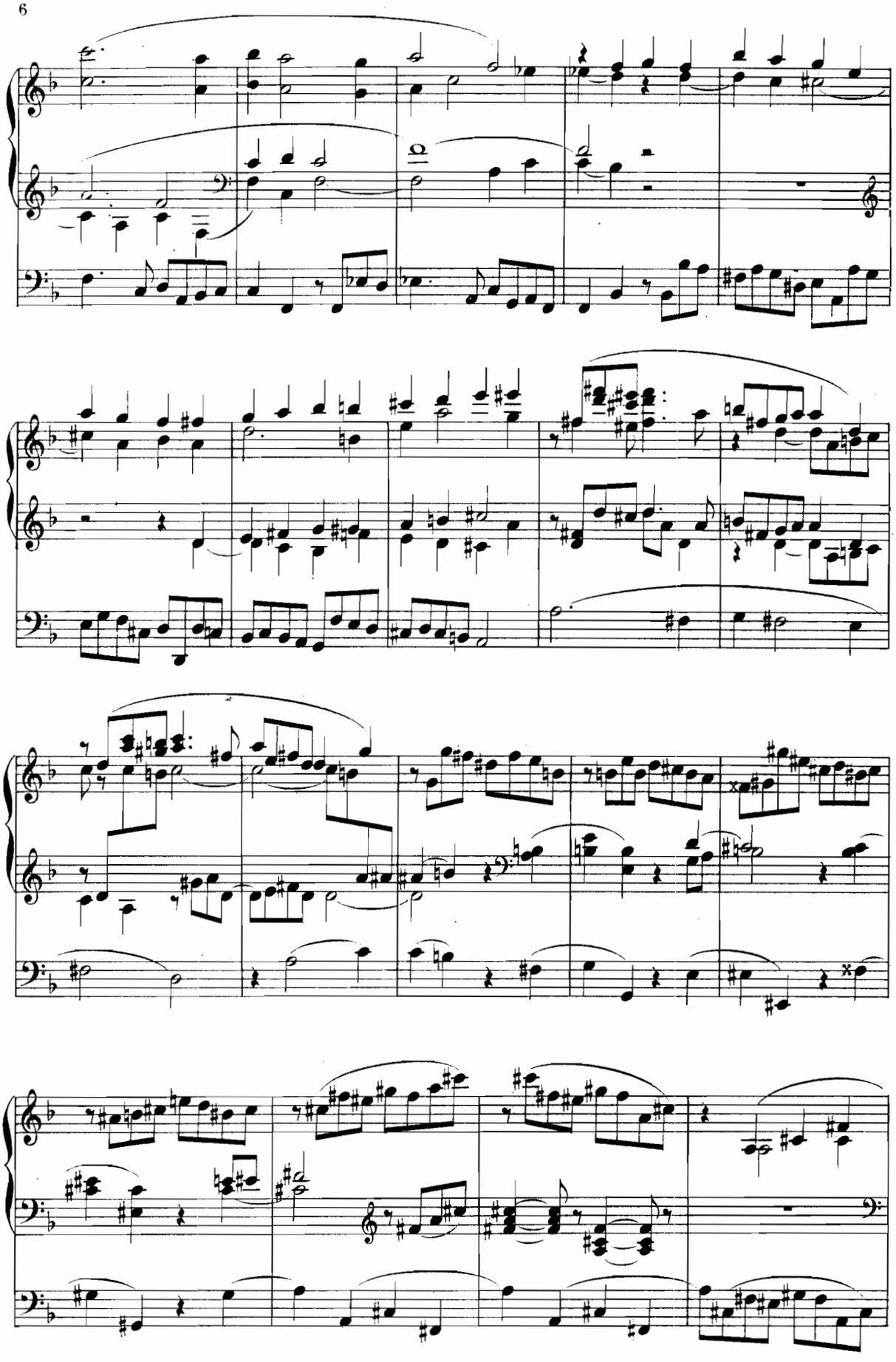

Cresc.

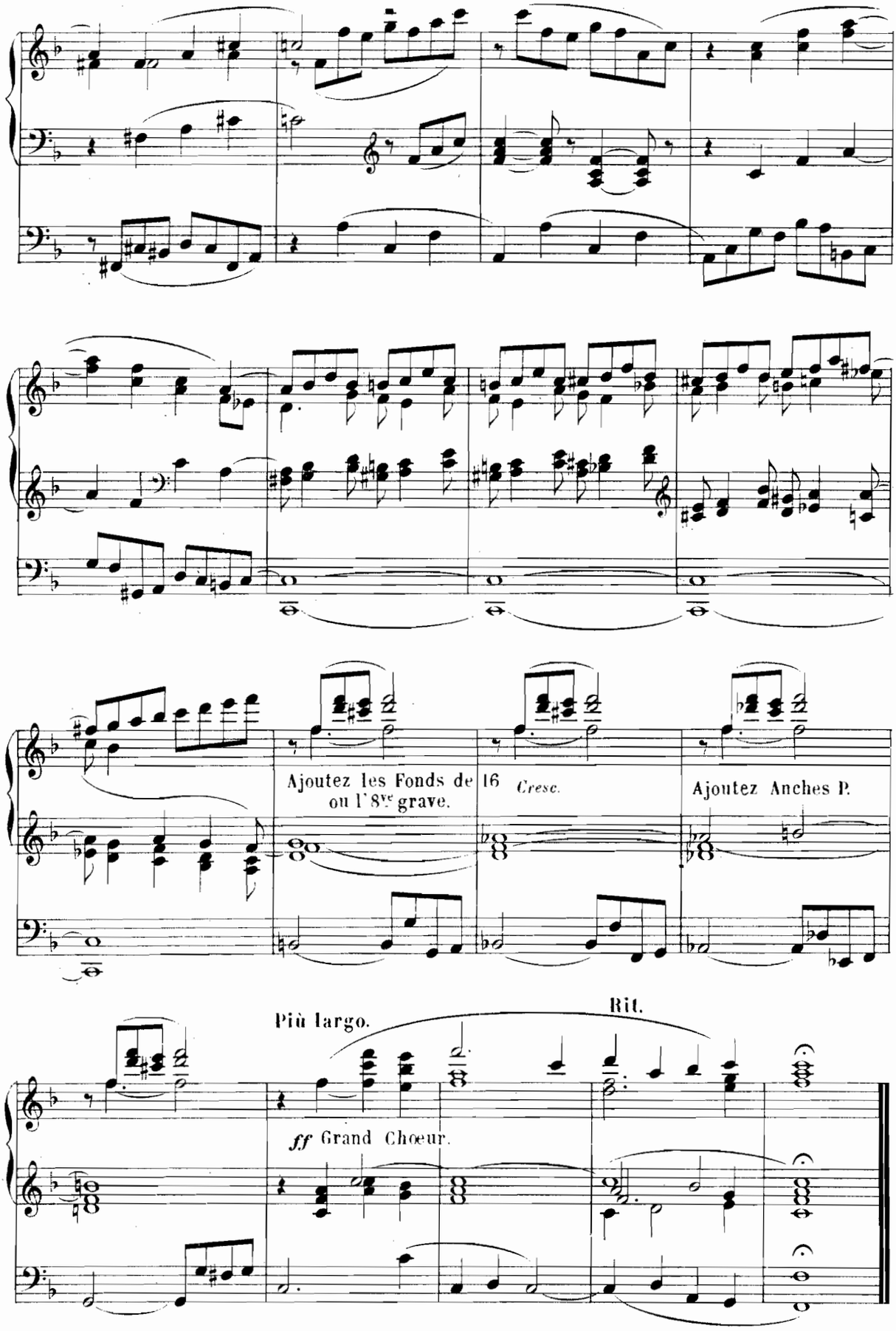

mf
mf




G. P. R.
G. P. R.
f
f


Ajoutez Anches R.
et des 4 P.
Più f
Più f




Ajoutez les Fonds de 16 ou l'8ve grave.
Cresc.
Ajoutez Anches P.
Più largo.
Rit.
ff Grand Chœur.

A Monsieur WILLIAM BASTARD

SCHERZO

G^d Orgue et **Positif.** Fonds 8, 4 (Anches préparées.)
Récit. Fonds et Anches 8, 4 (Boite fermée.)
Pédale. Fonds 16, 8, 4 (Anches préparées) Tirasse *ad lib.*

N° 2 **Allegro con brio.**

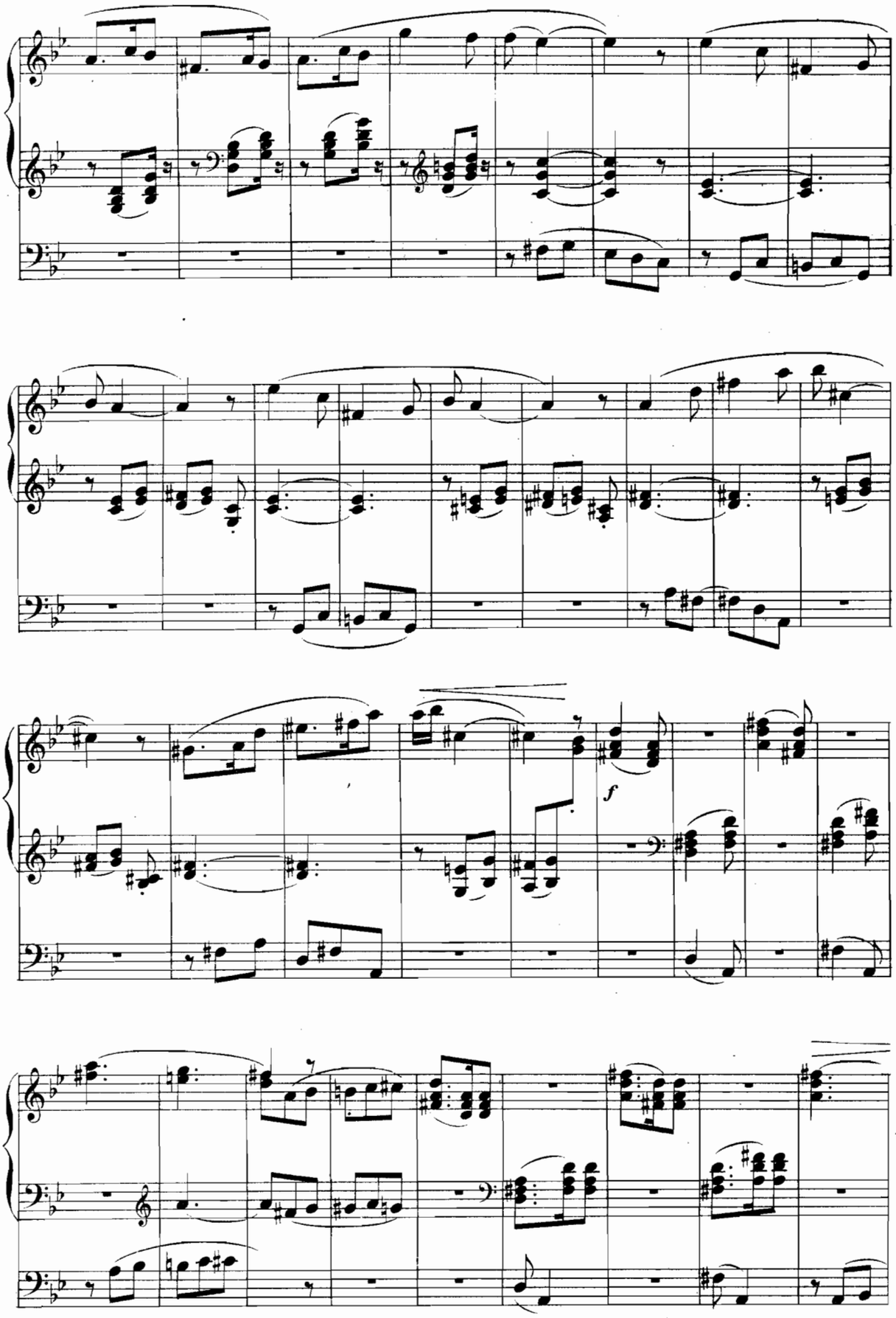
MANUALE

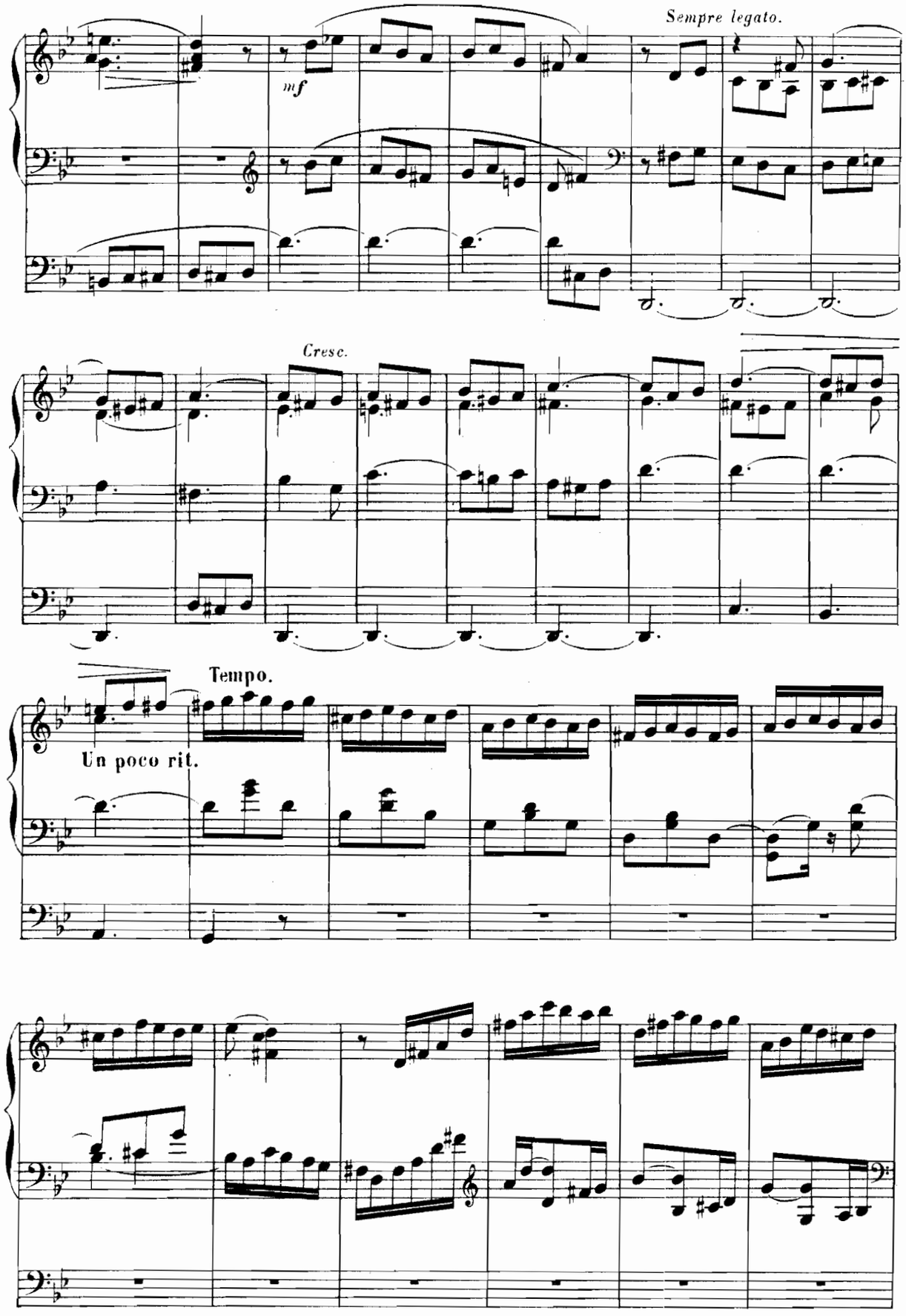
Claviers accouplés.

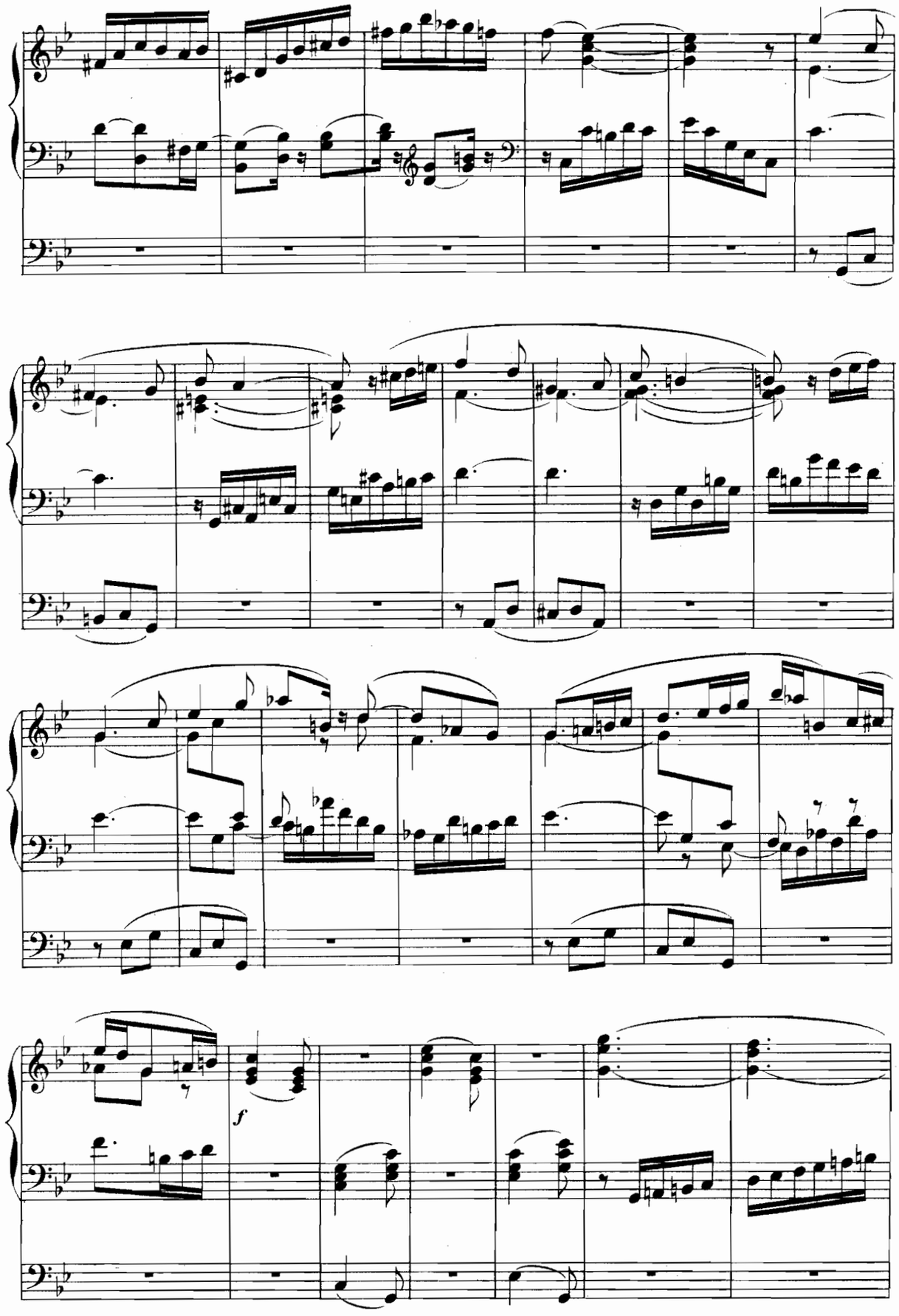
mf

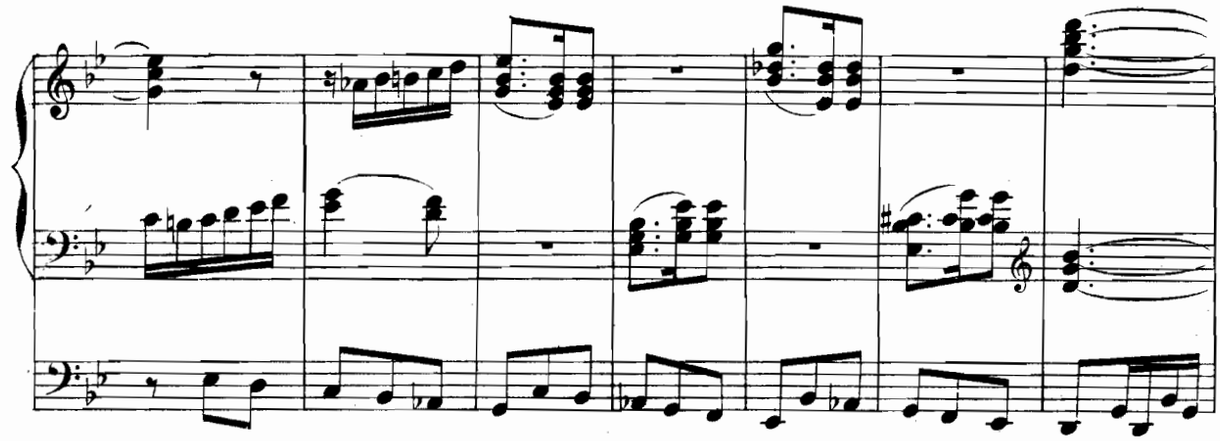
Pédale

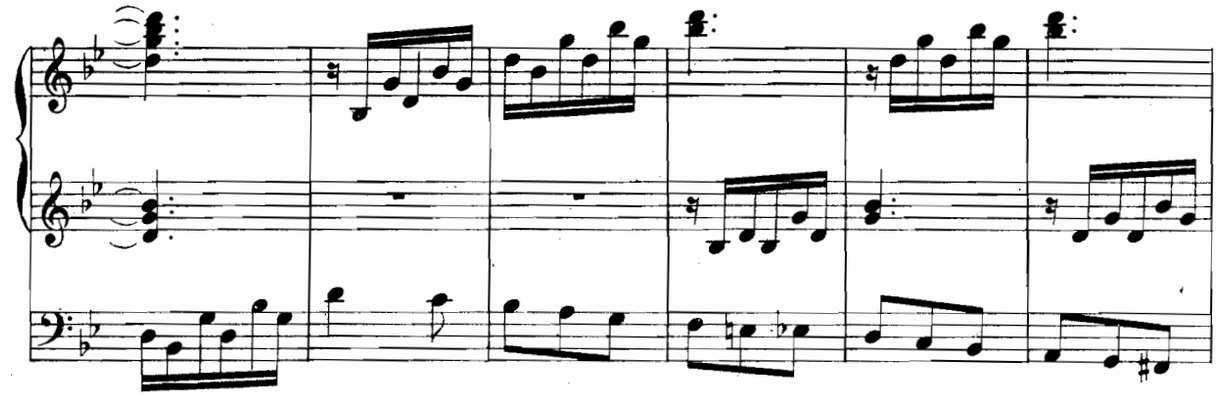
mf

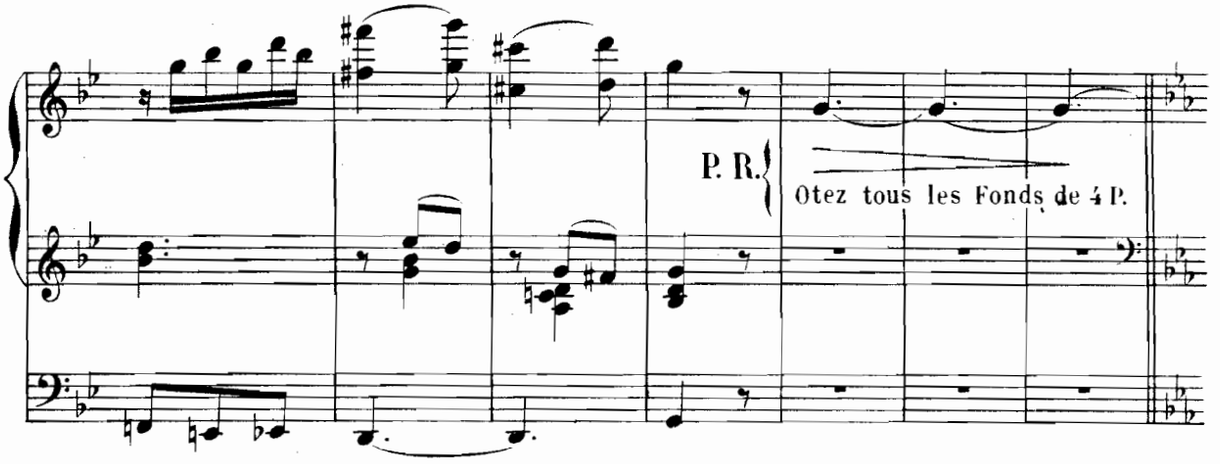

f

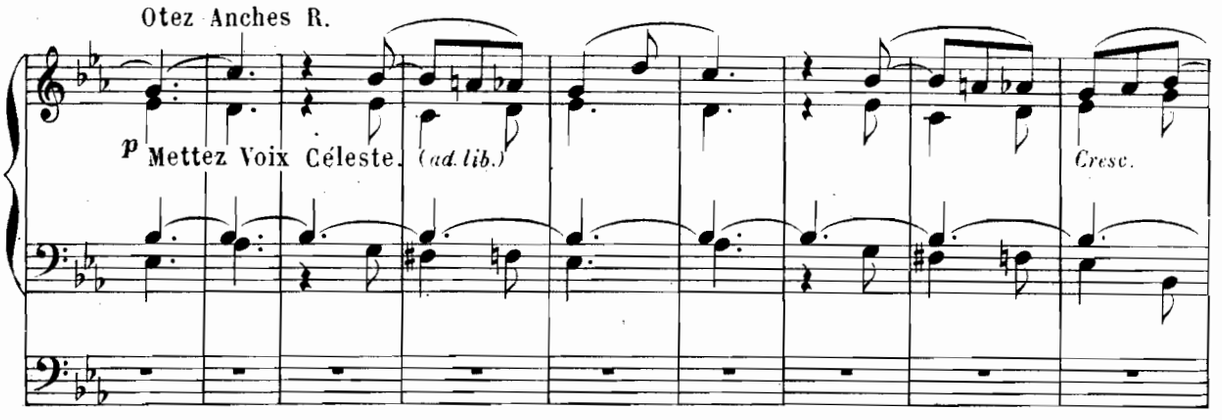

Sempre legato.
mf
Cresc.
Tempo.
Un poco rit.

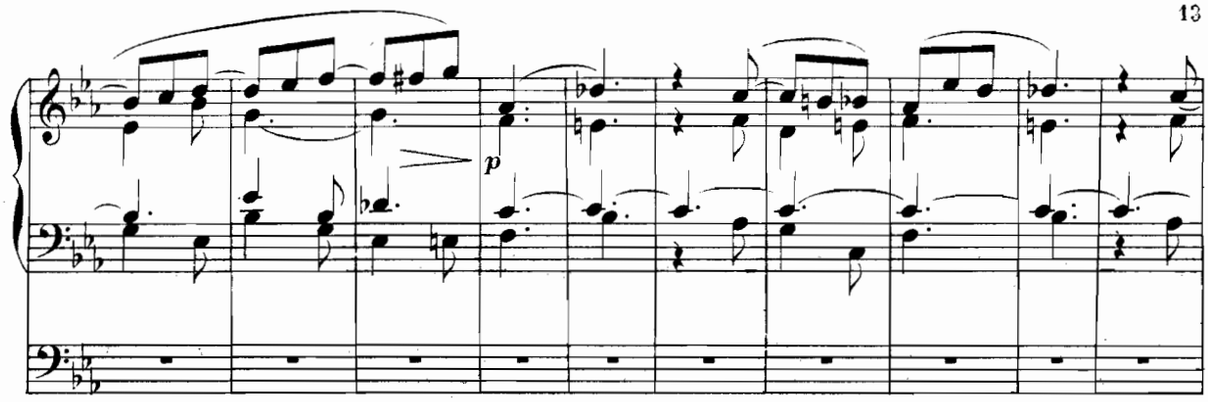

f

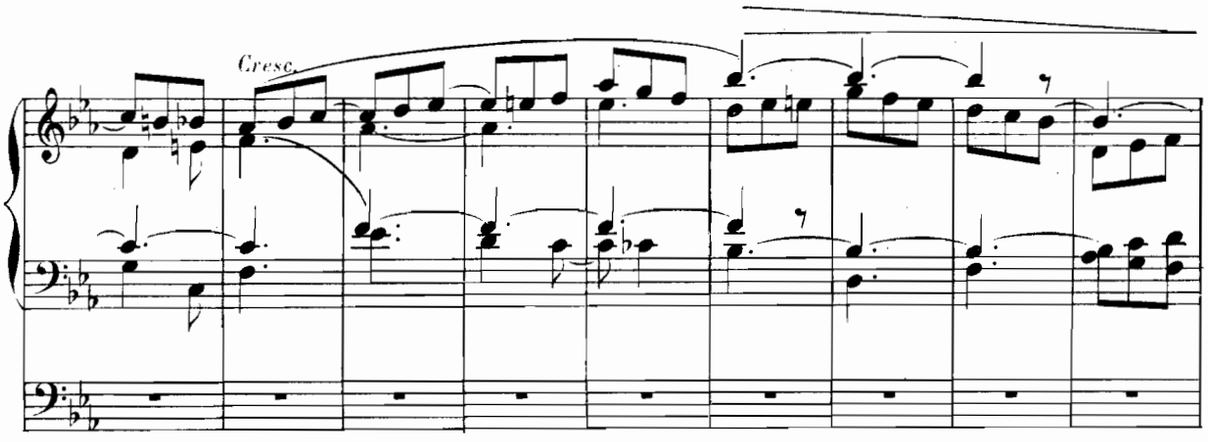


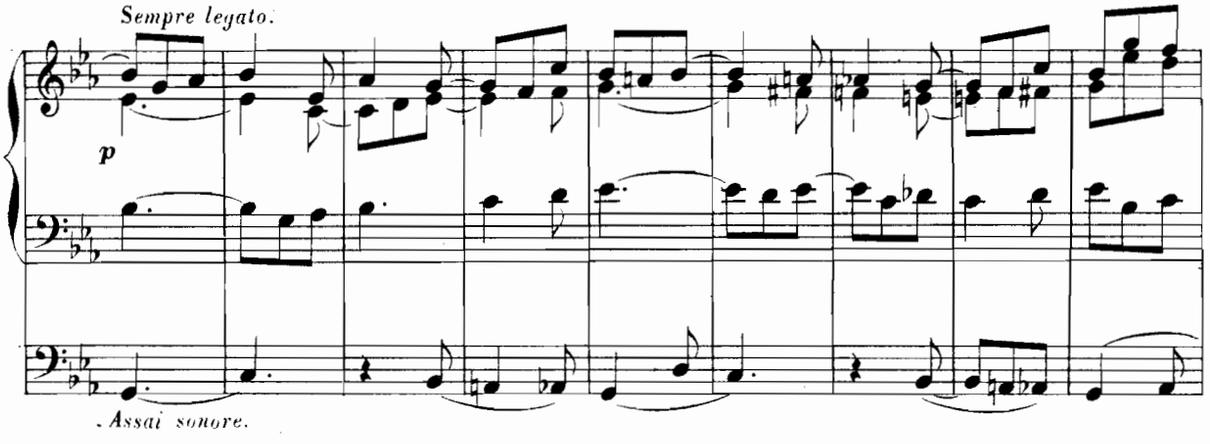


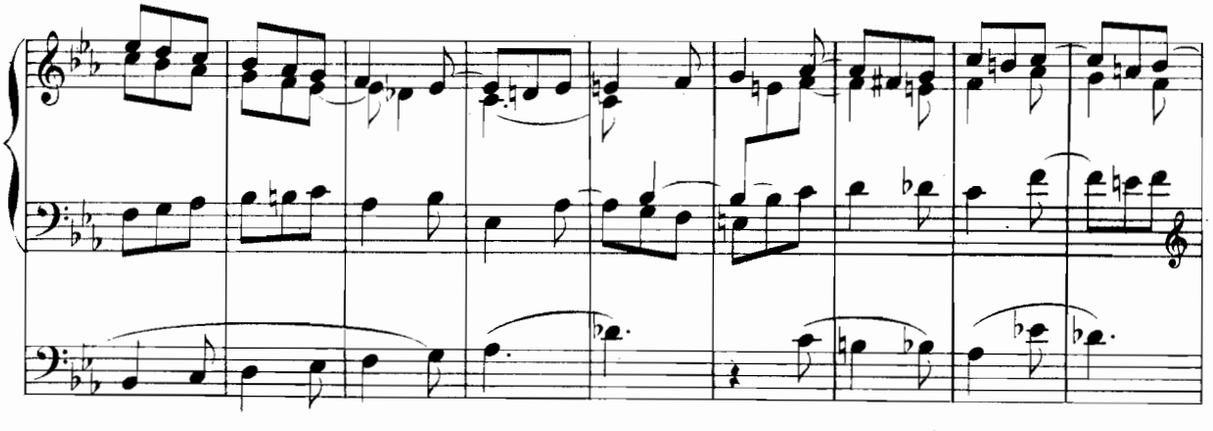

P. R.
Otez tous les Fonds de 4 P.

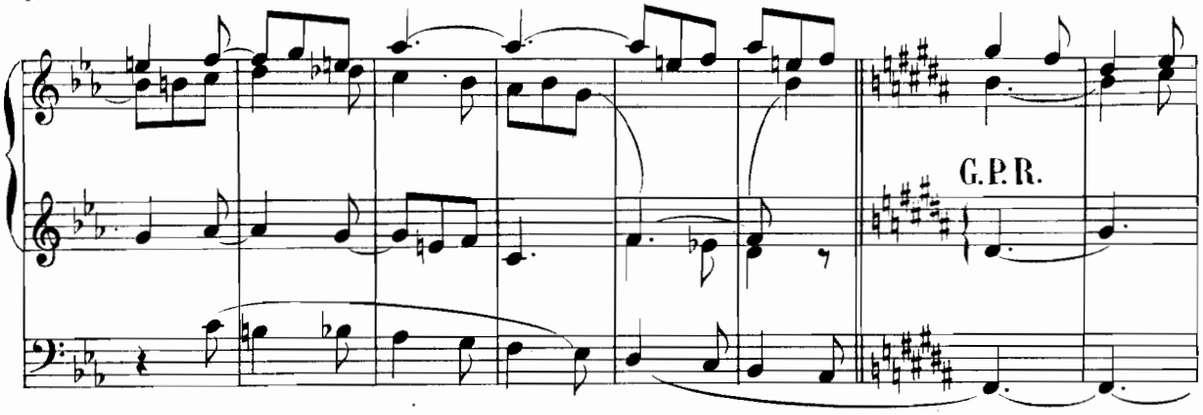

Otez Anches R.
p Mettez Voix Céleste. (ad. lib.)
Cresc.

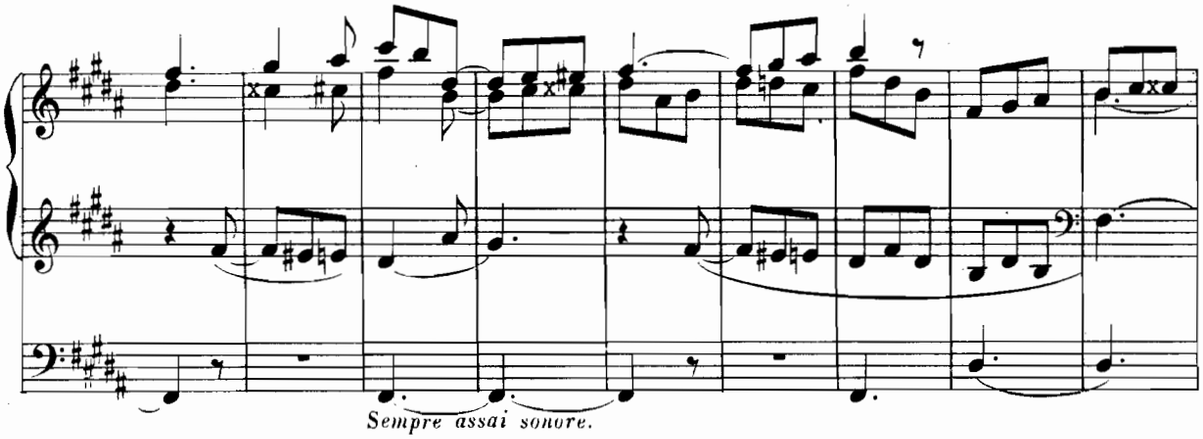

p

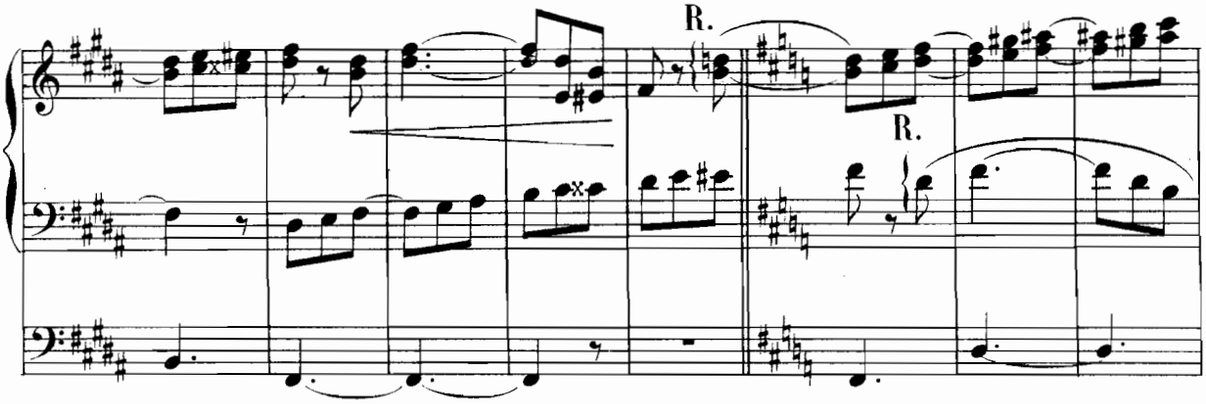

Cresc.

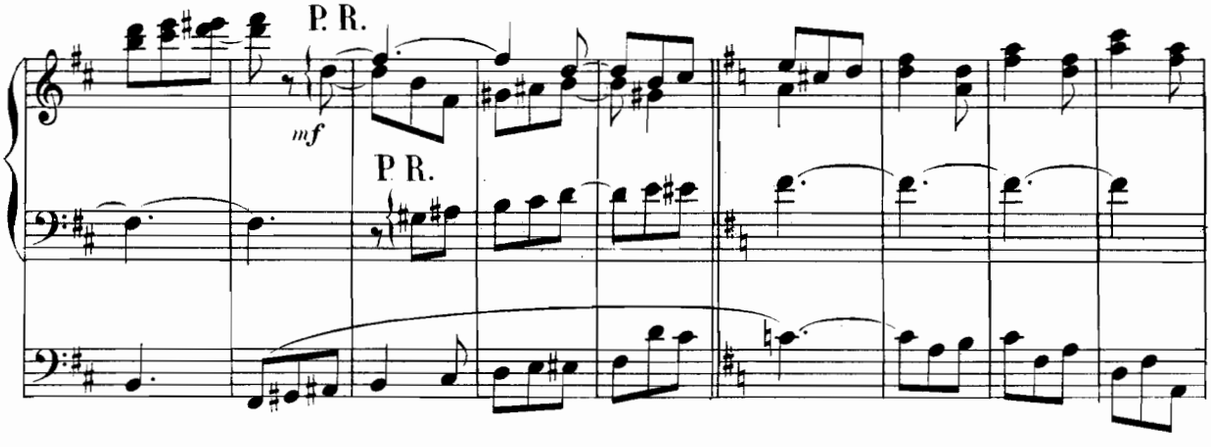

Sempre legato.
p
Assai sonore.

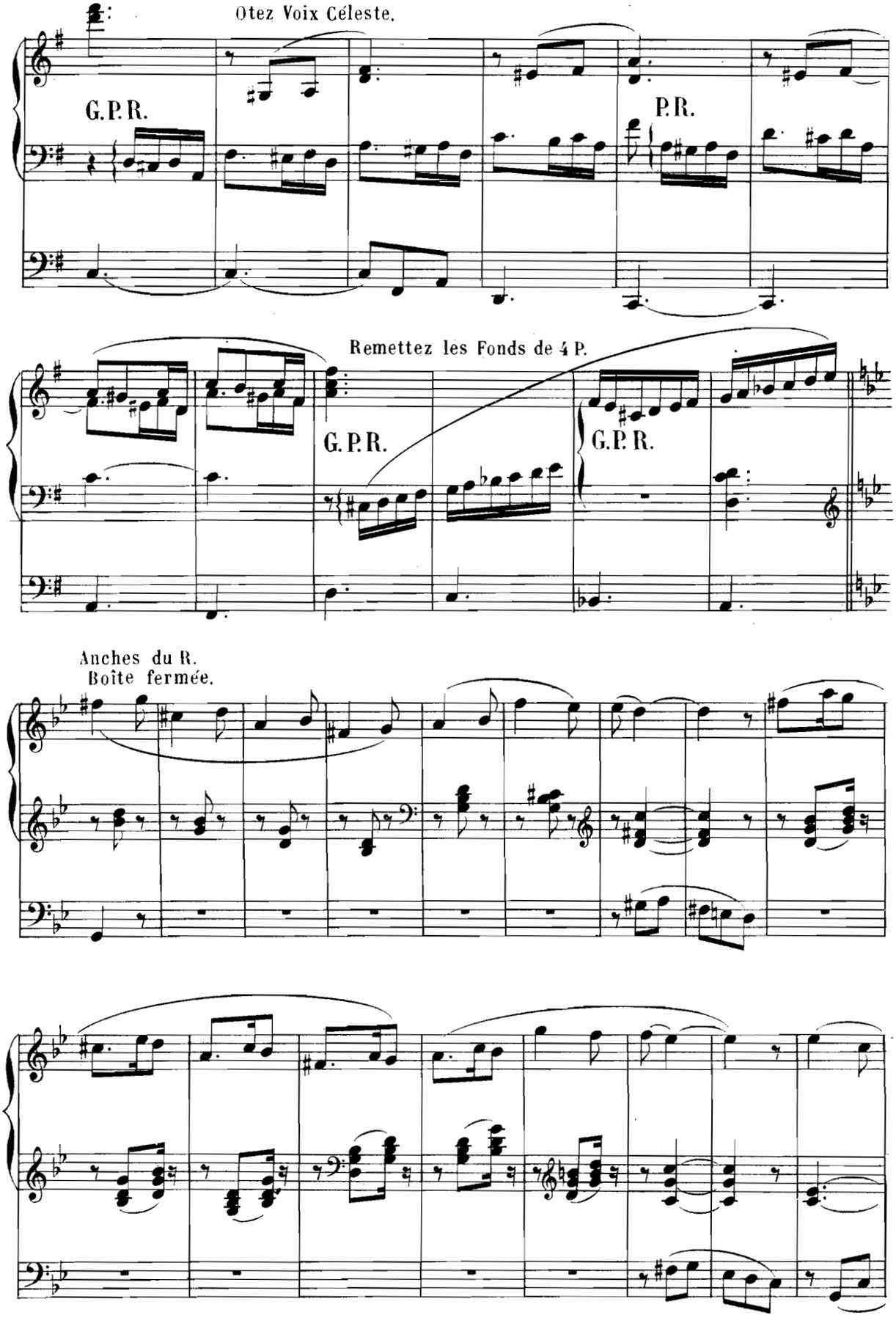


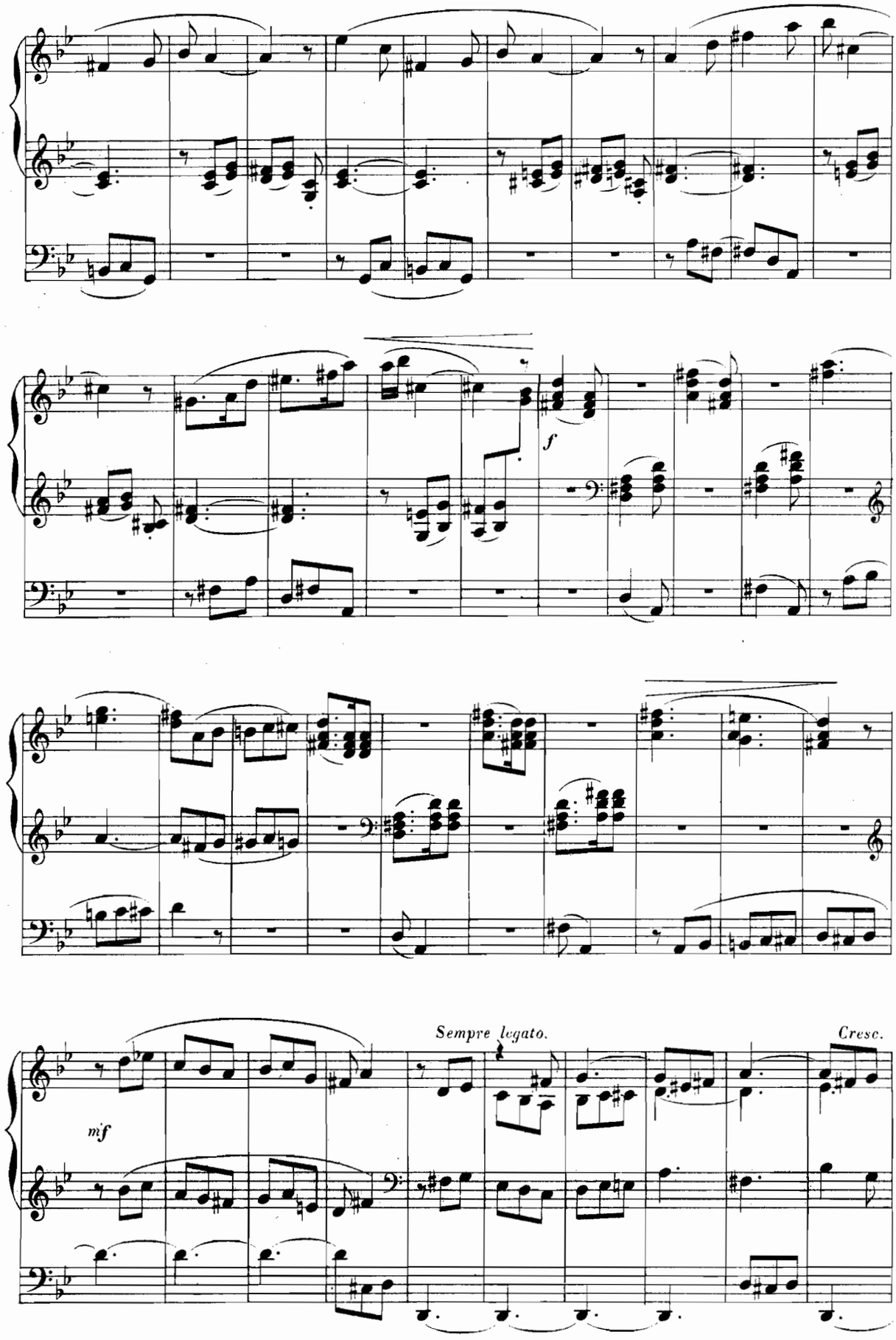

G. P. R.

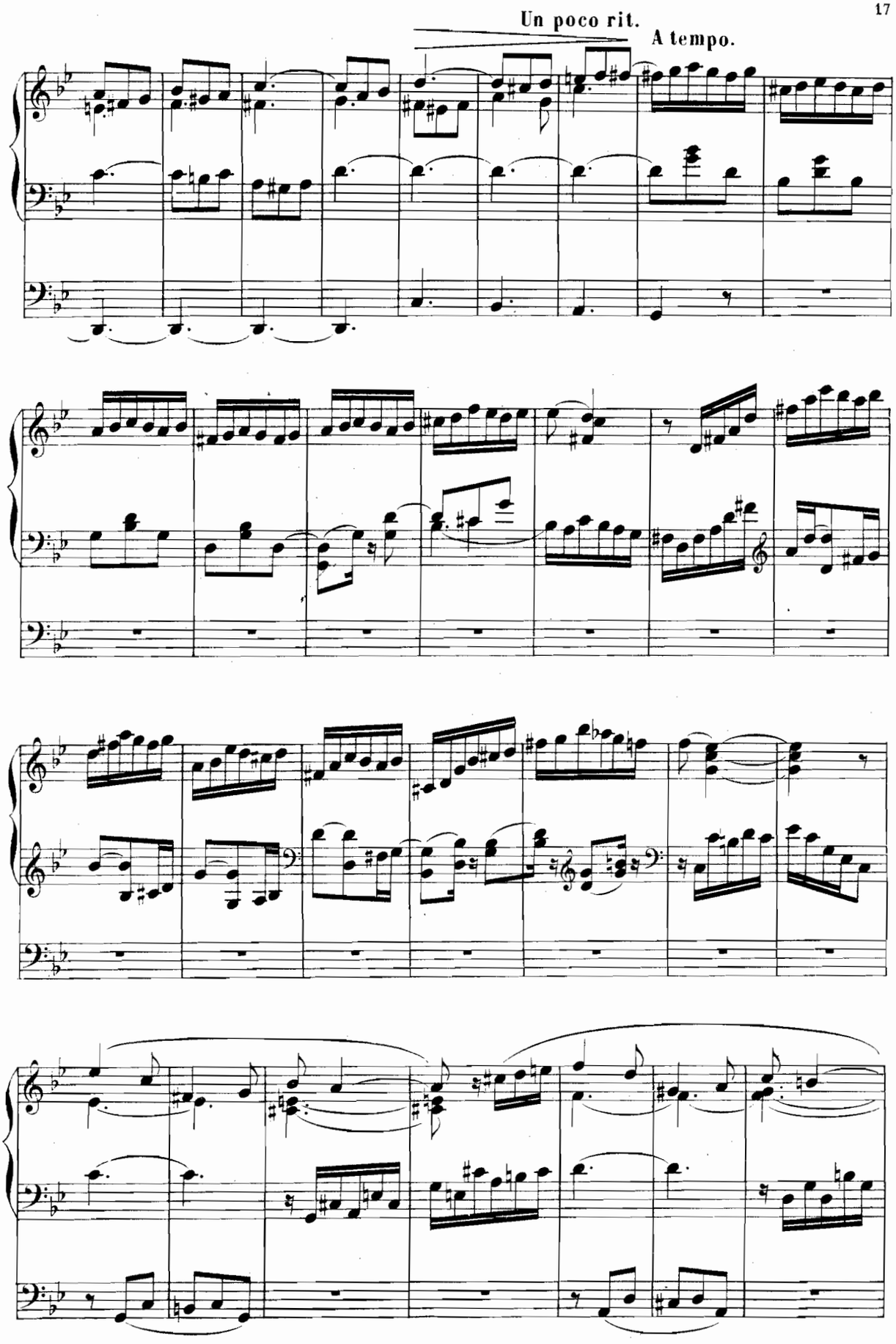

Sempre assai sonore.

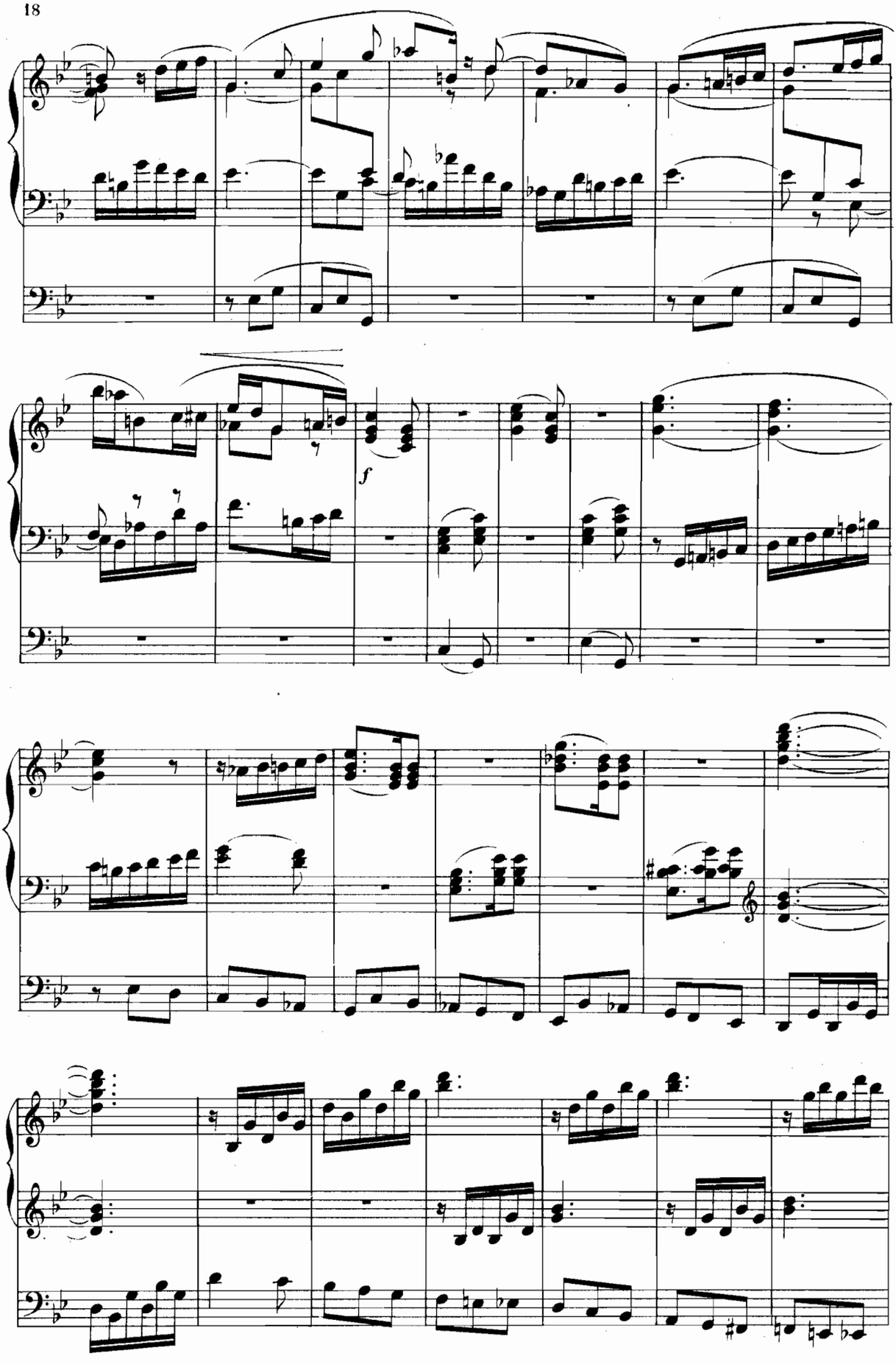

R.
R.

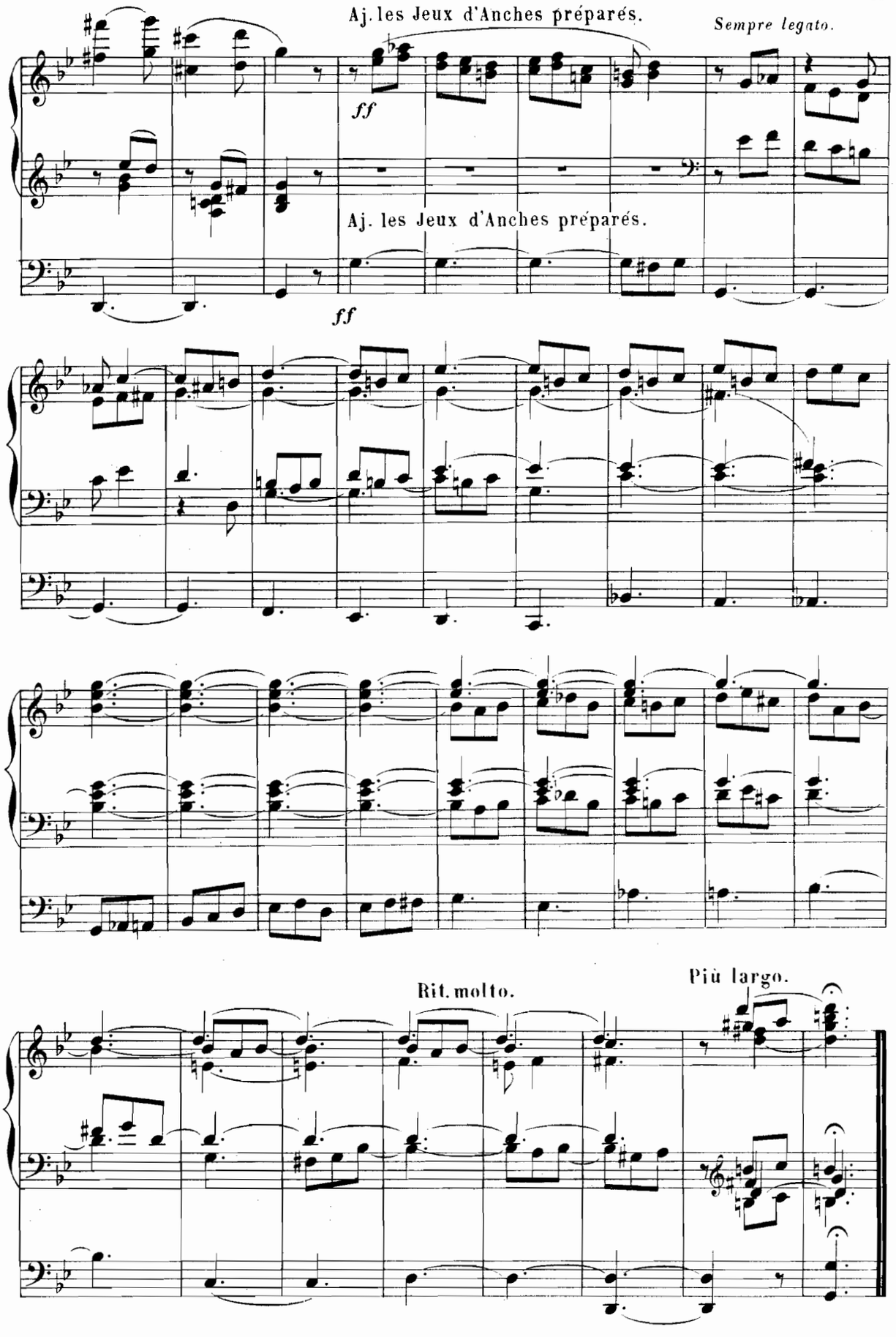

P. R.
mf
P. R.


Otez Voix Céleste.
G.P.R.
P.R.
Remettez les Fonds de 4 P.
G.P.R.
G.P.R.
Anches du R.
Boîte fermée.


f
Sempre legato.
Cresc.
mf

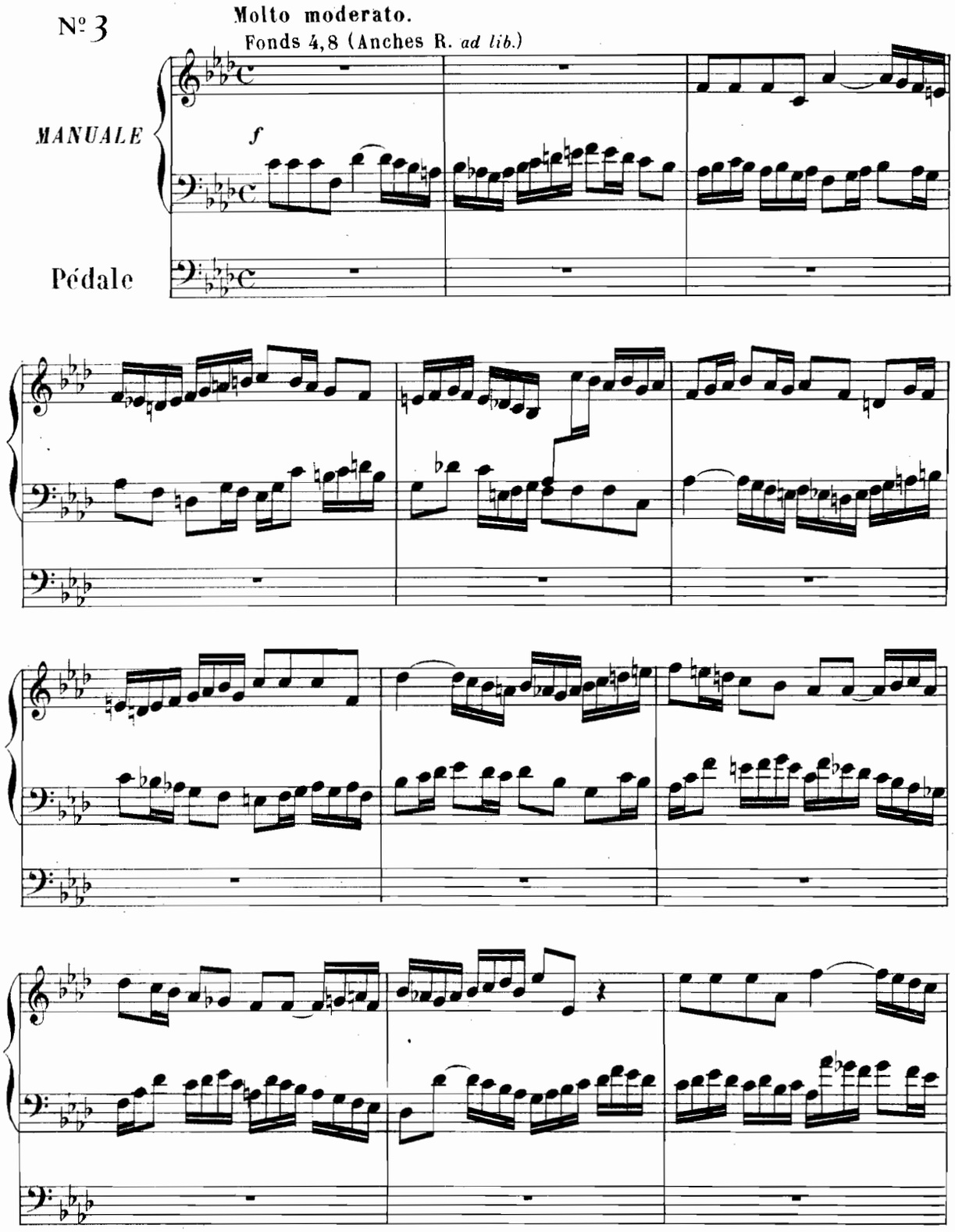

Un poco rit.
A tempo.

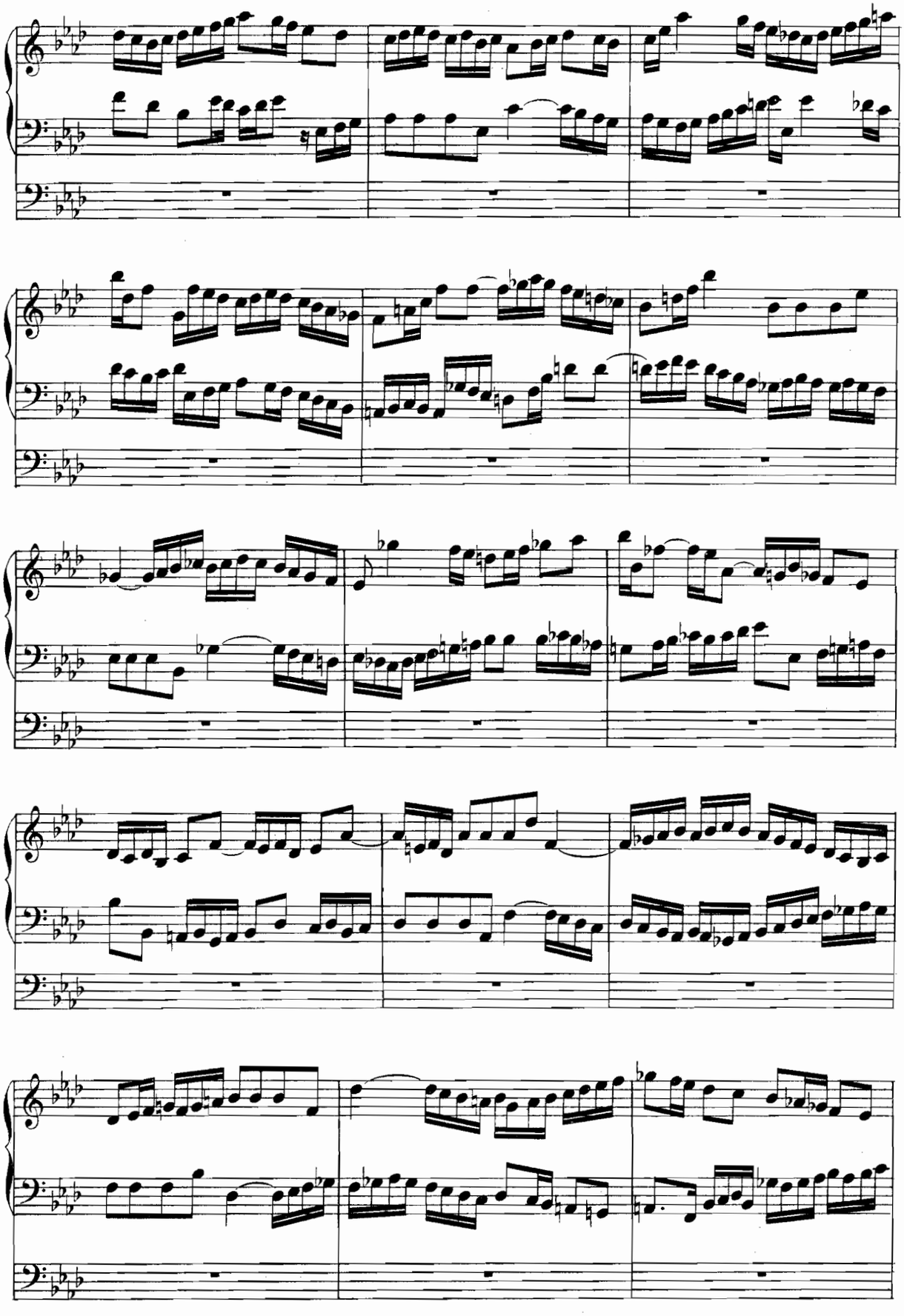

f

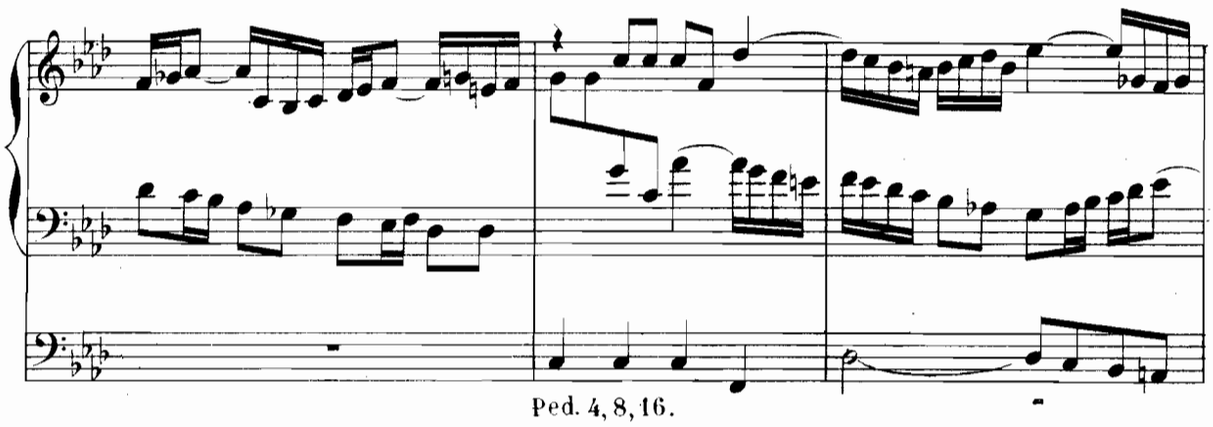

Aj. les Jeux d'Anches préparés.
Sempre legato.
ff
Aj. les Jeux d'Anches préparés.
ff
Rit. molto.
Più largo.

Au Comte de CASTRO GUIMARÃES

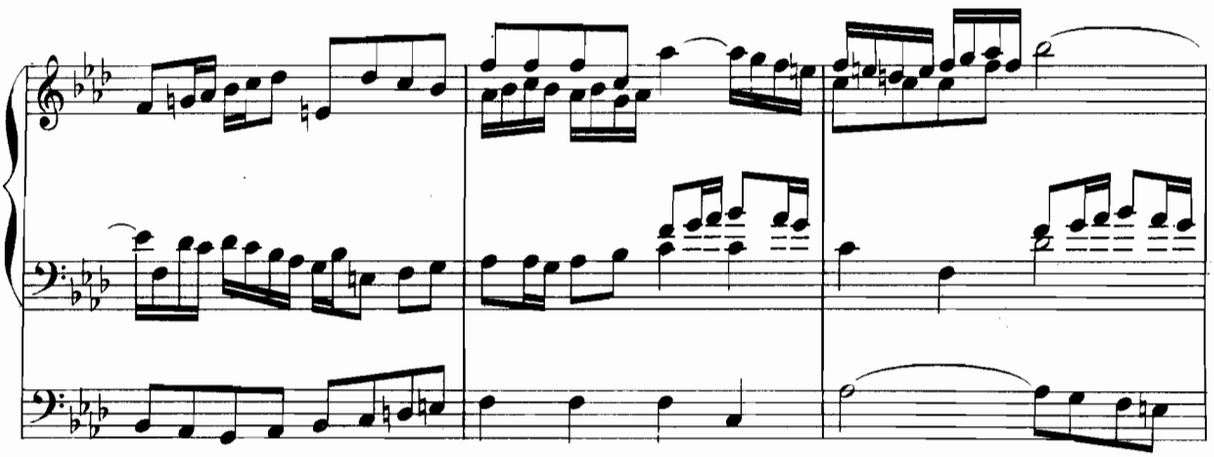
FUGHETTA

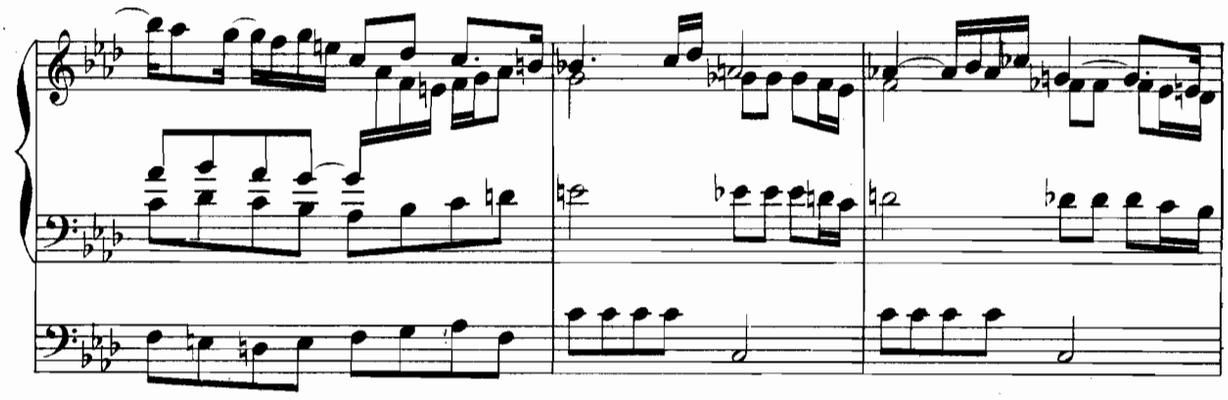


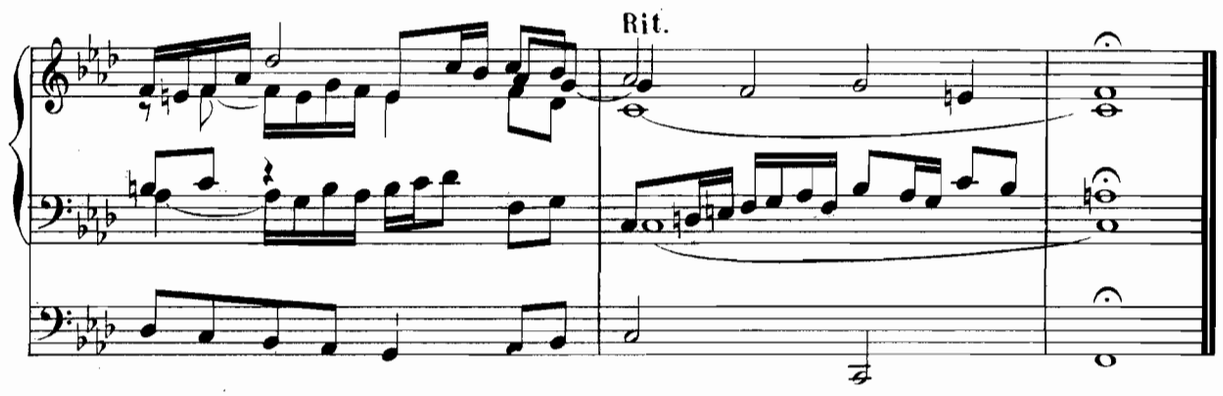




Ped. 4, 8, 16.

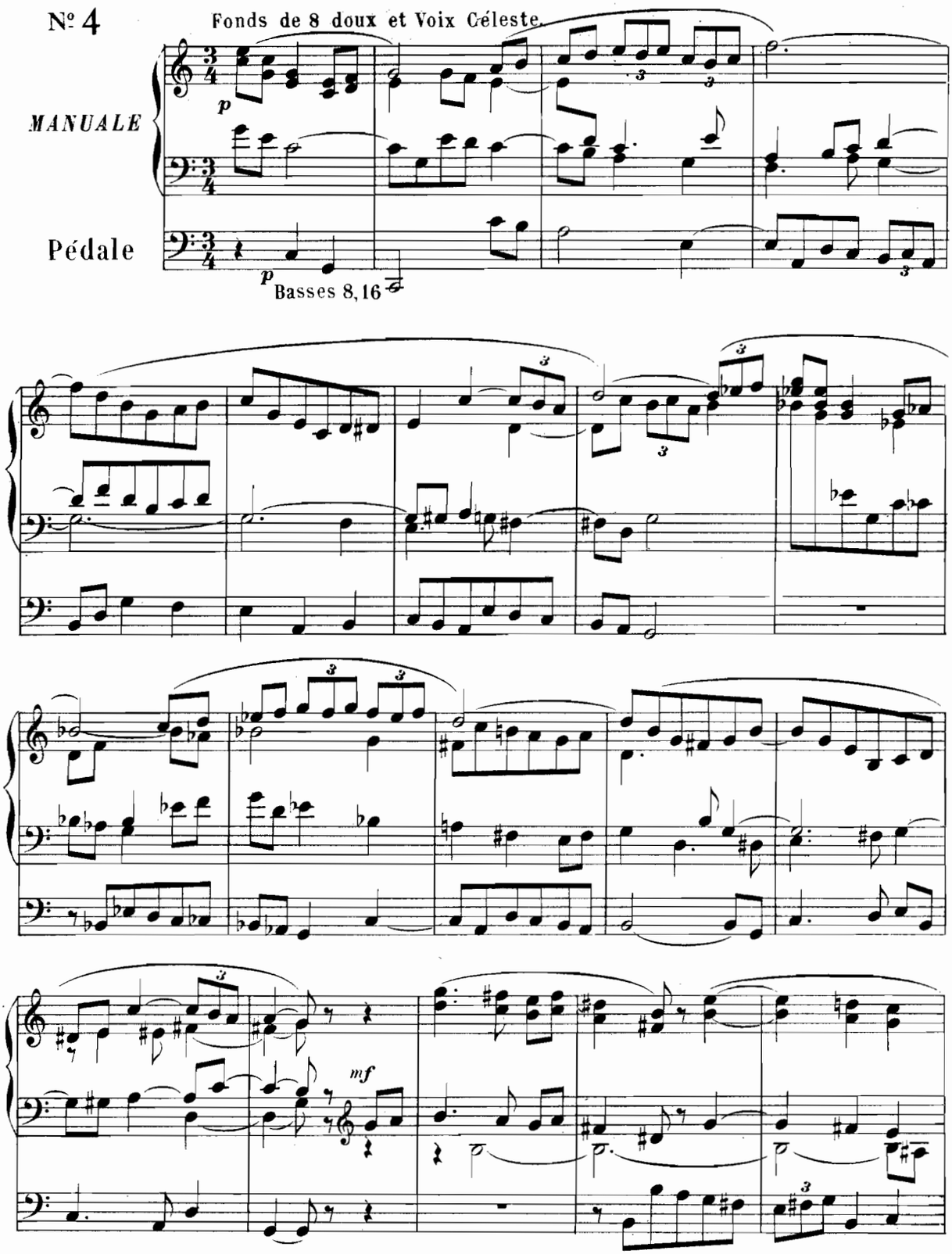


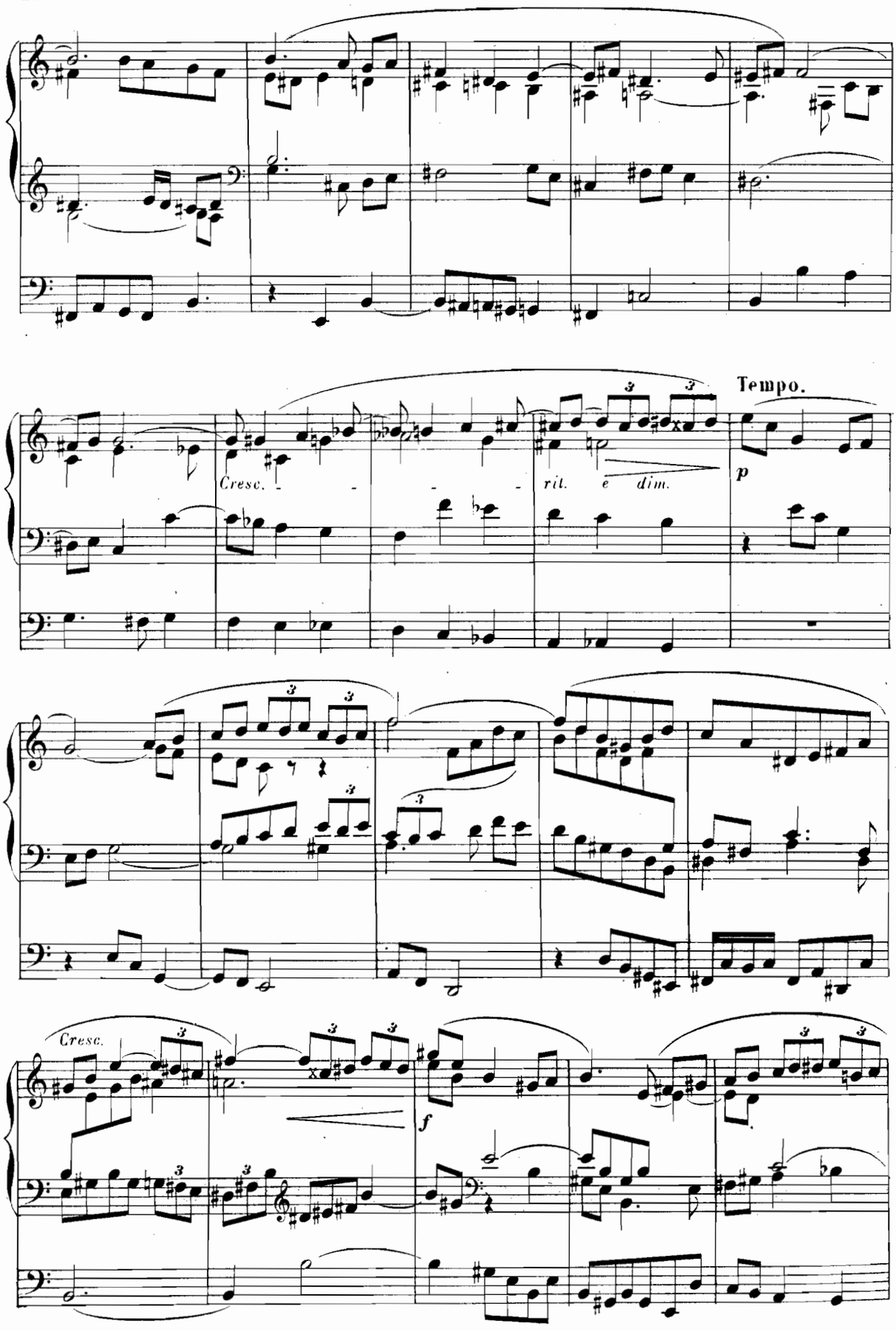


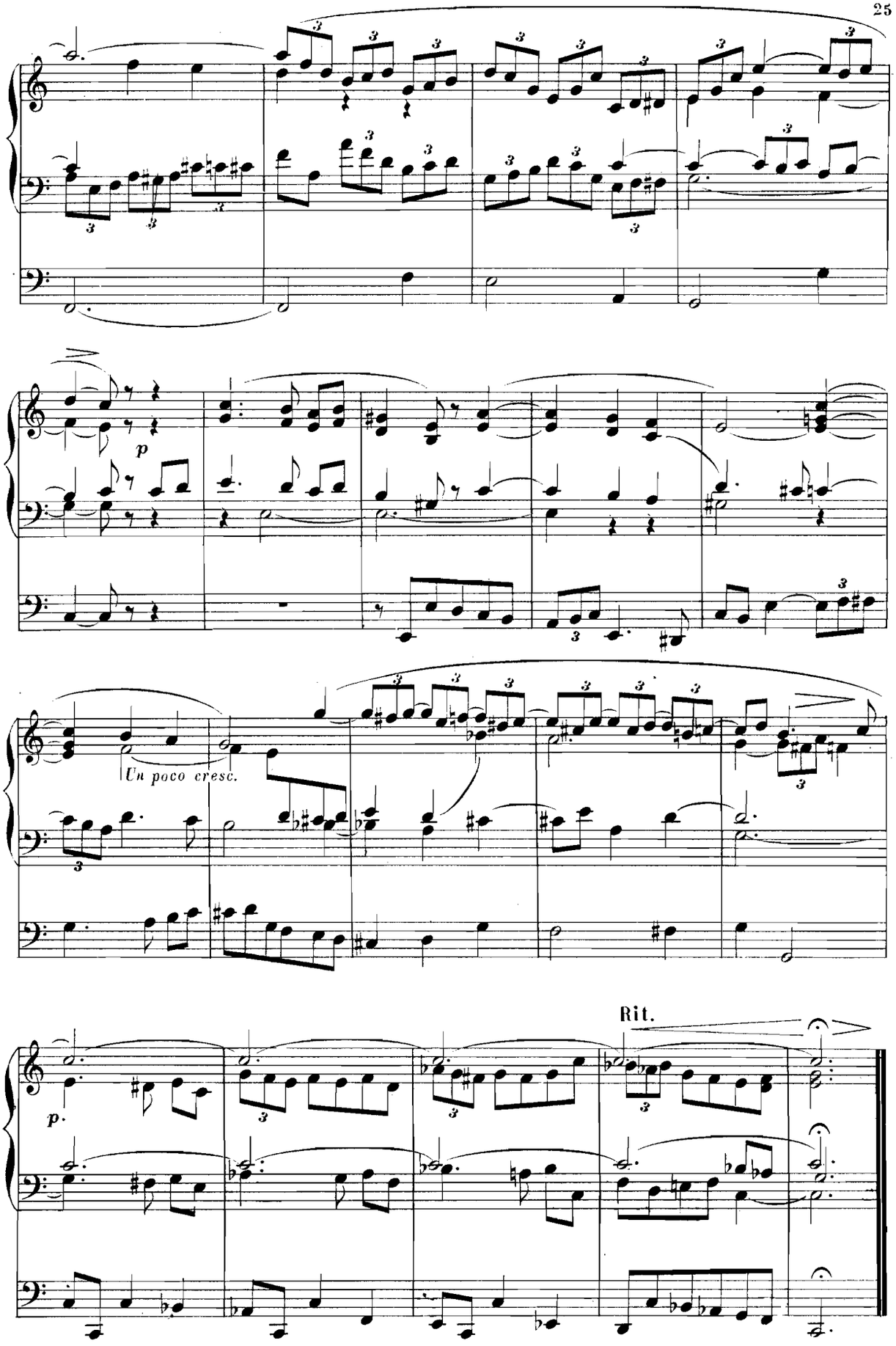


Au Comte B. de MIRAMON

ANDANTINO




Cresc.
rit.
e dim.
Tempo.
p
Cresc.
f

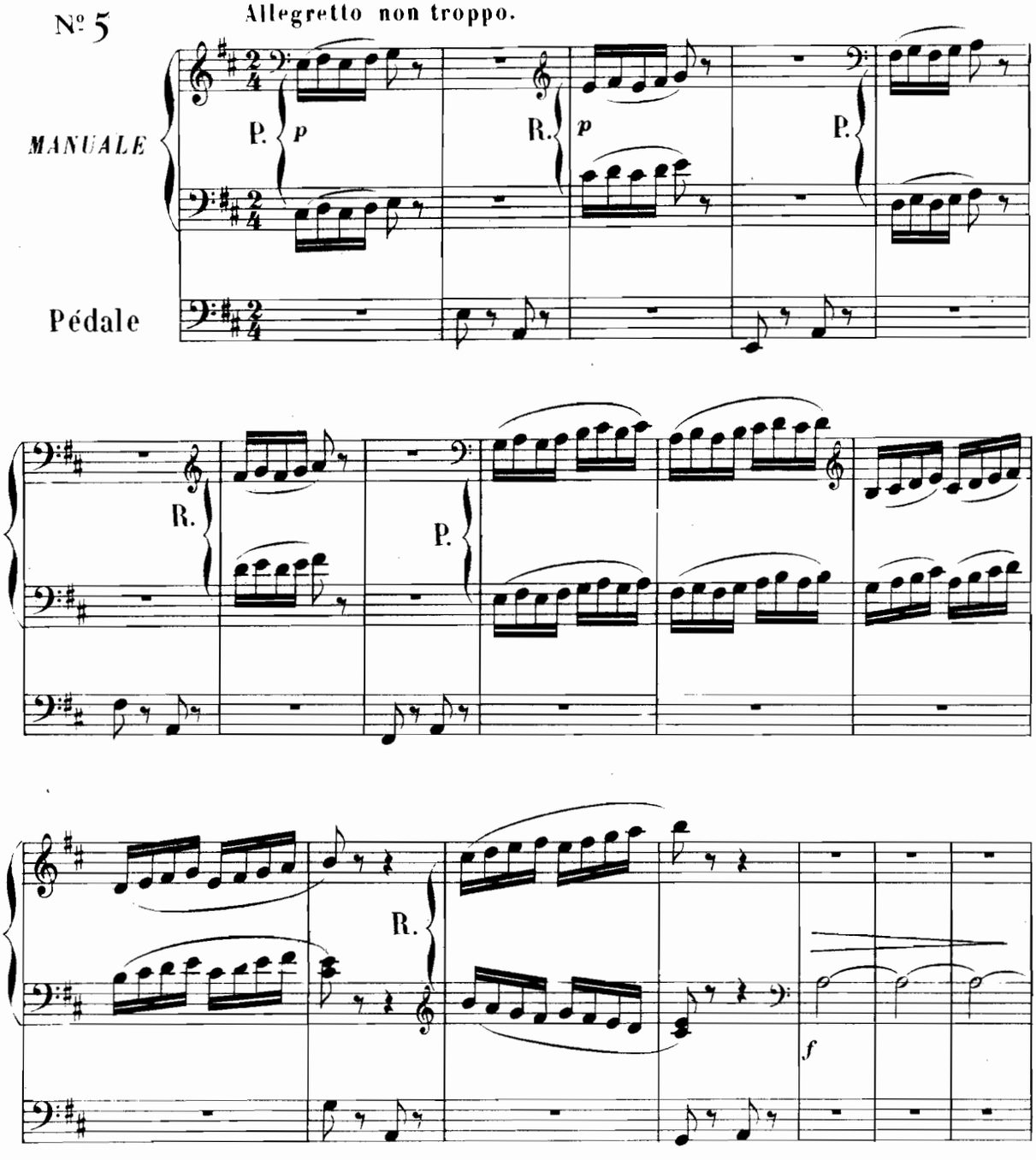

p
Un poco cresc.
Rit.
p.

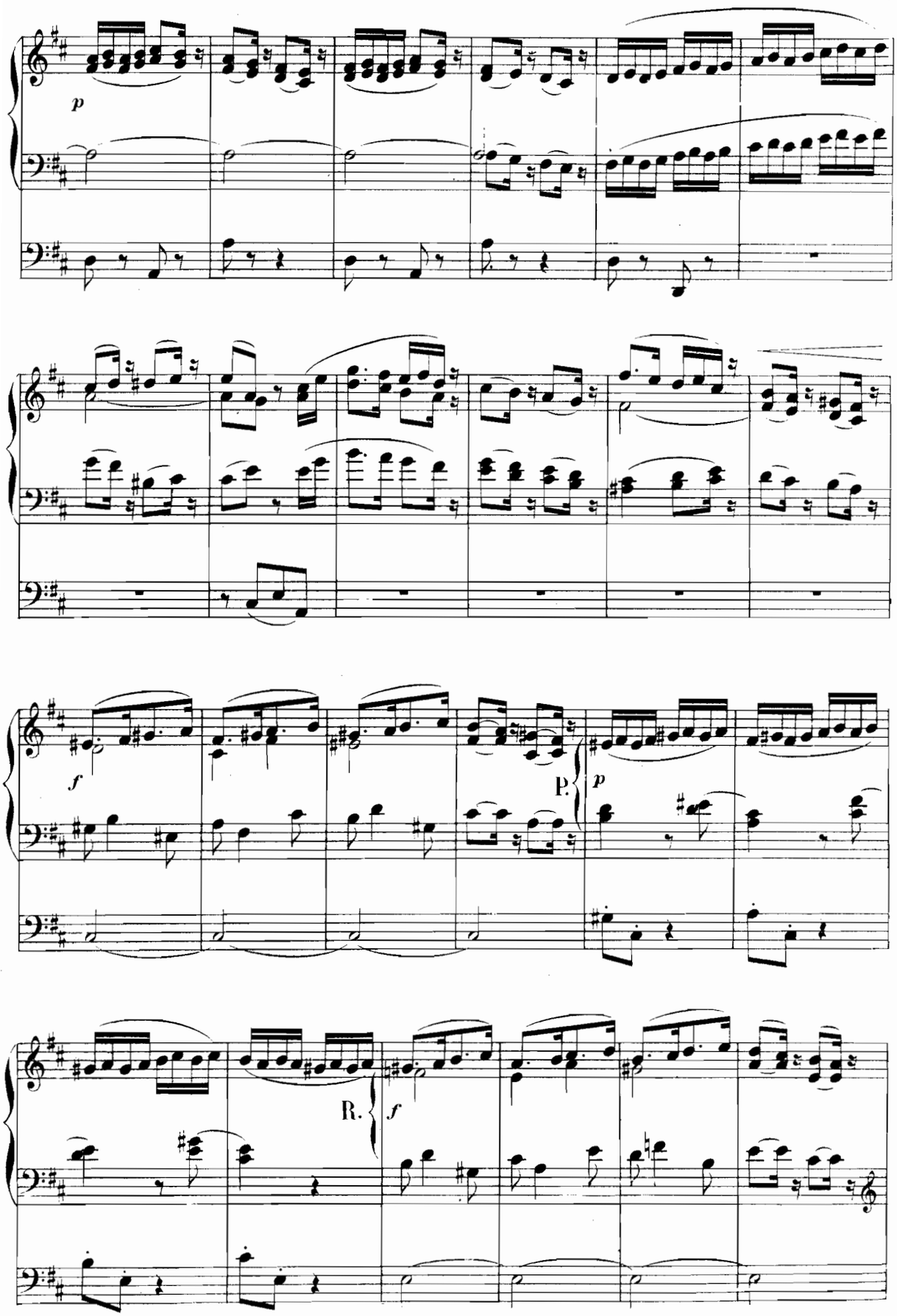
A Mademoiselle GABRIELLE ZIEGLER

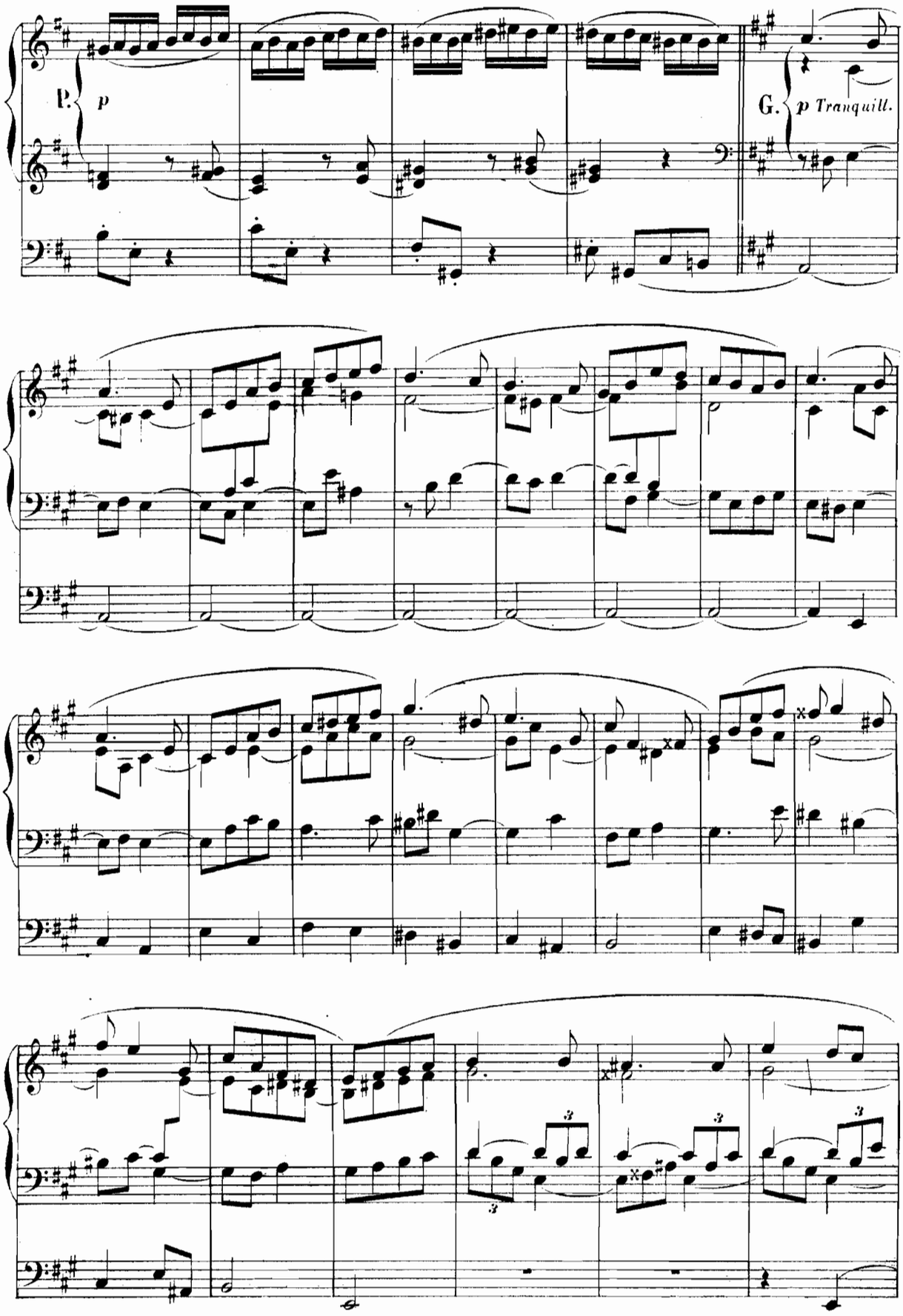
INTERMEZZO

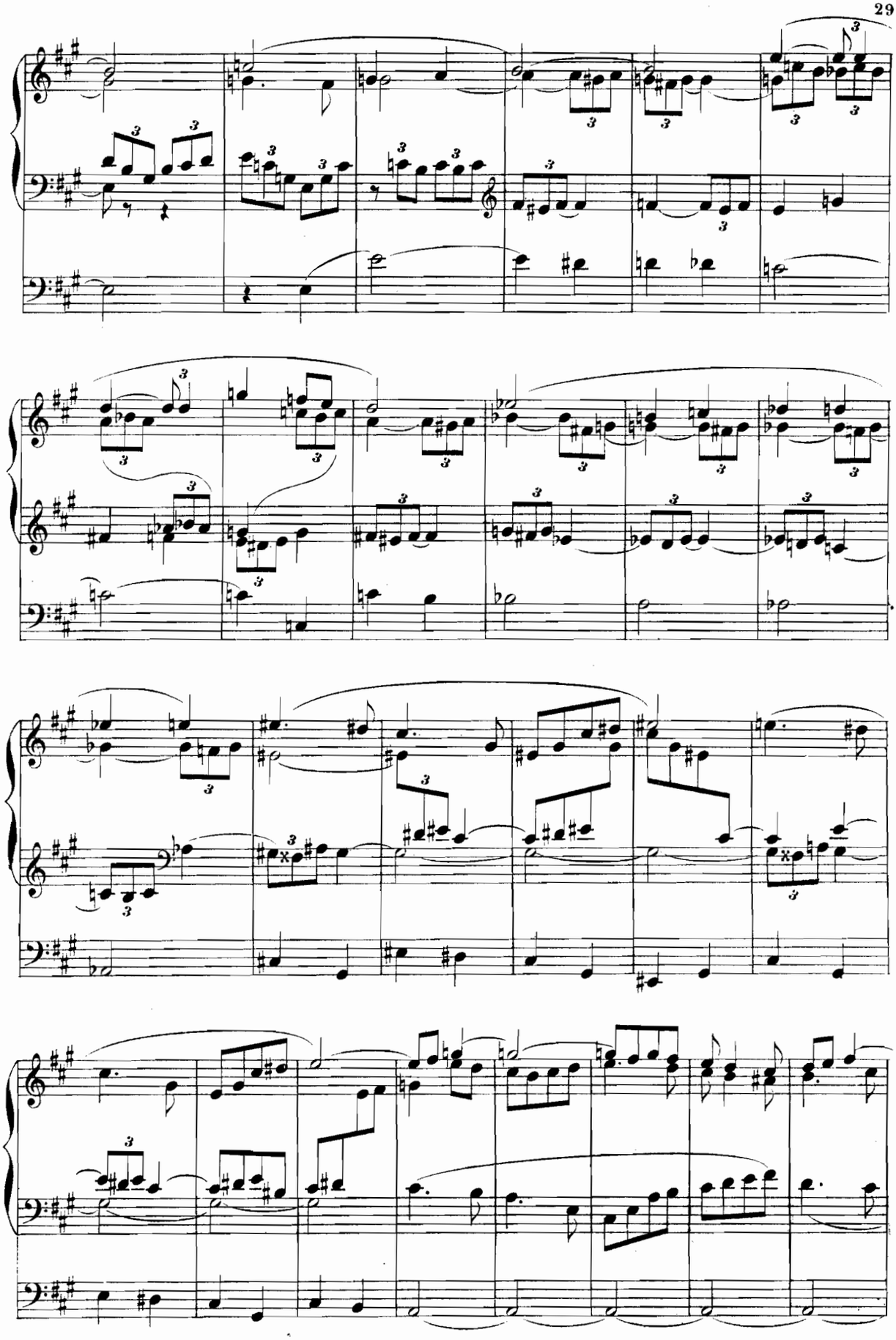
Gd Orgue. Fonds de 8 sans la Montre.
Positif. Fonds de 4.8
Récit. Fonds de 2,4,8.
Pédale. Basses 8,16.
Claviers séparés.

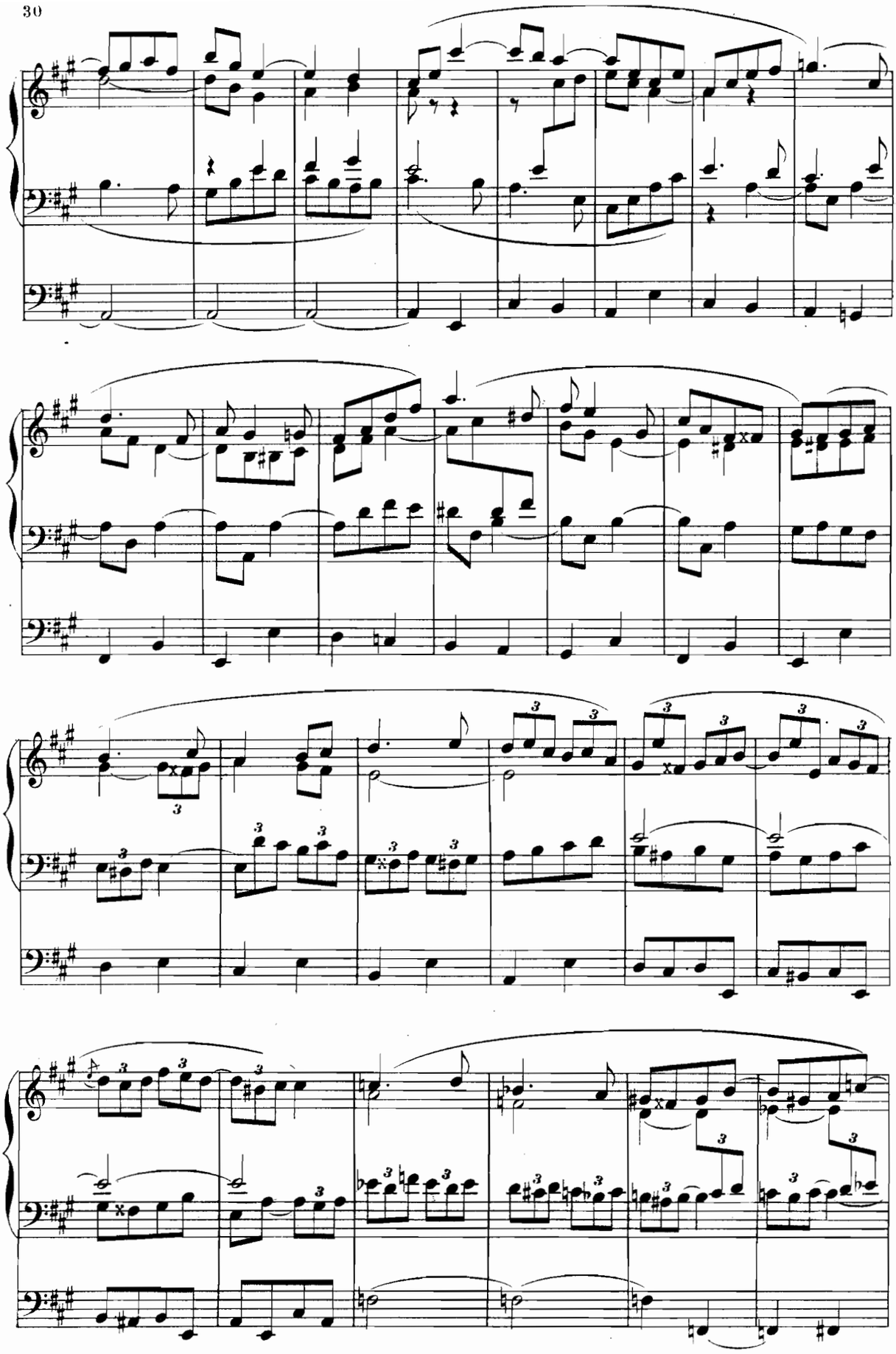
N° 5 **Allegretto non troppo.**

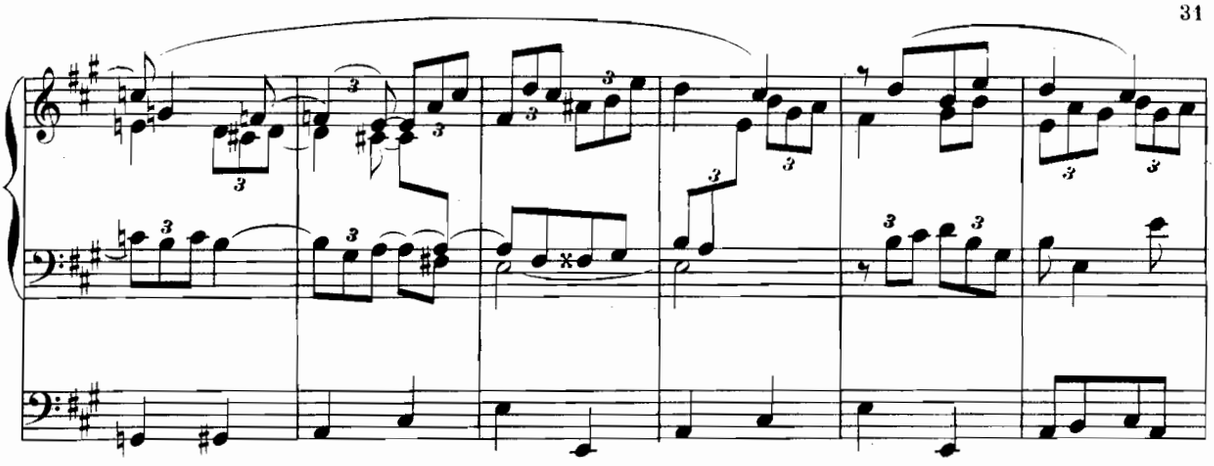


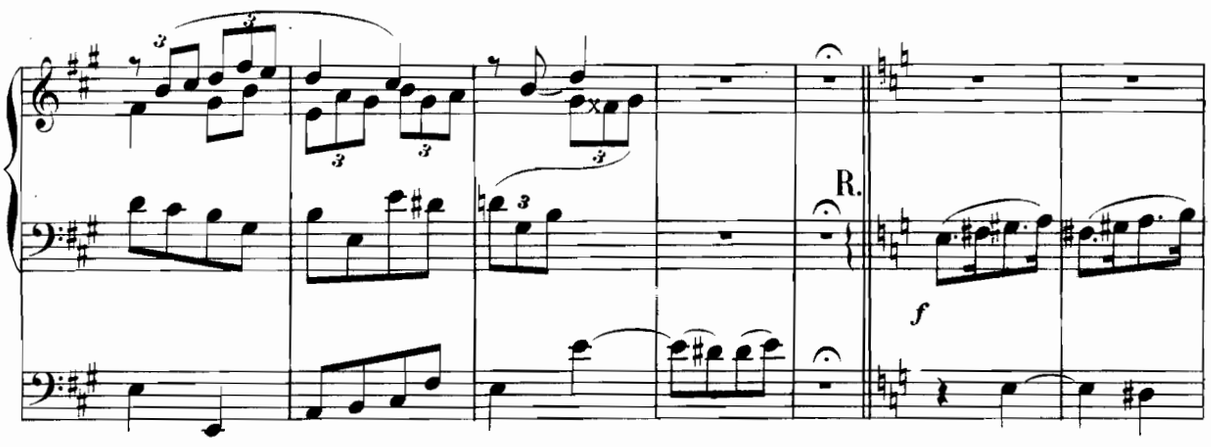

p
f
P.
p
R.
f

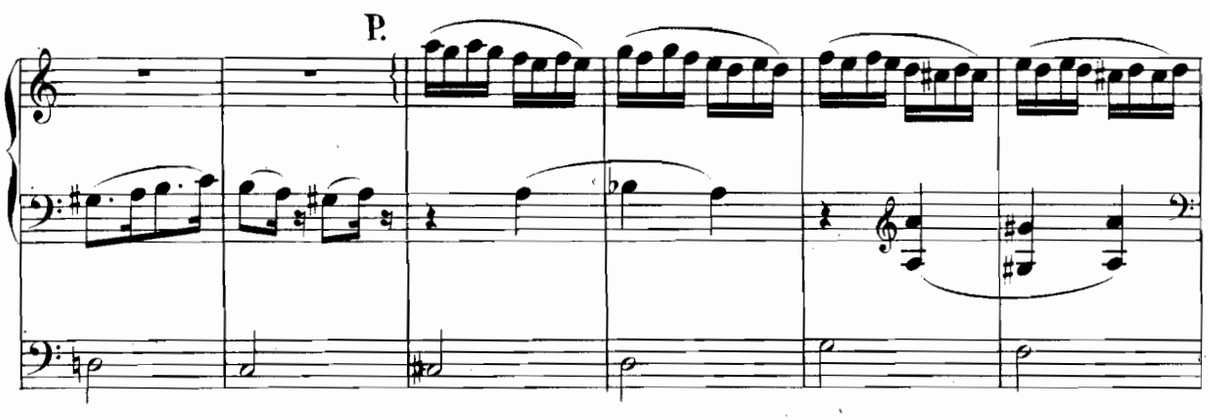

P.
p
G.
p Tranquill.

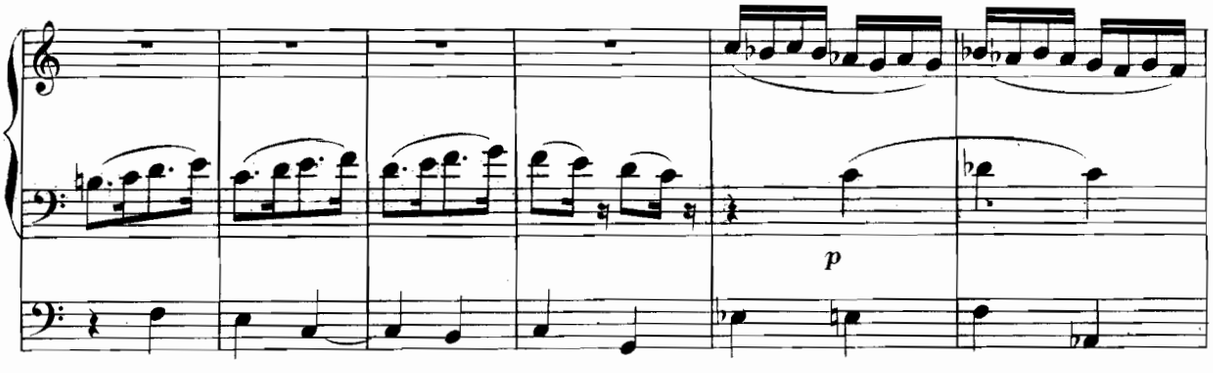


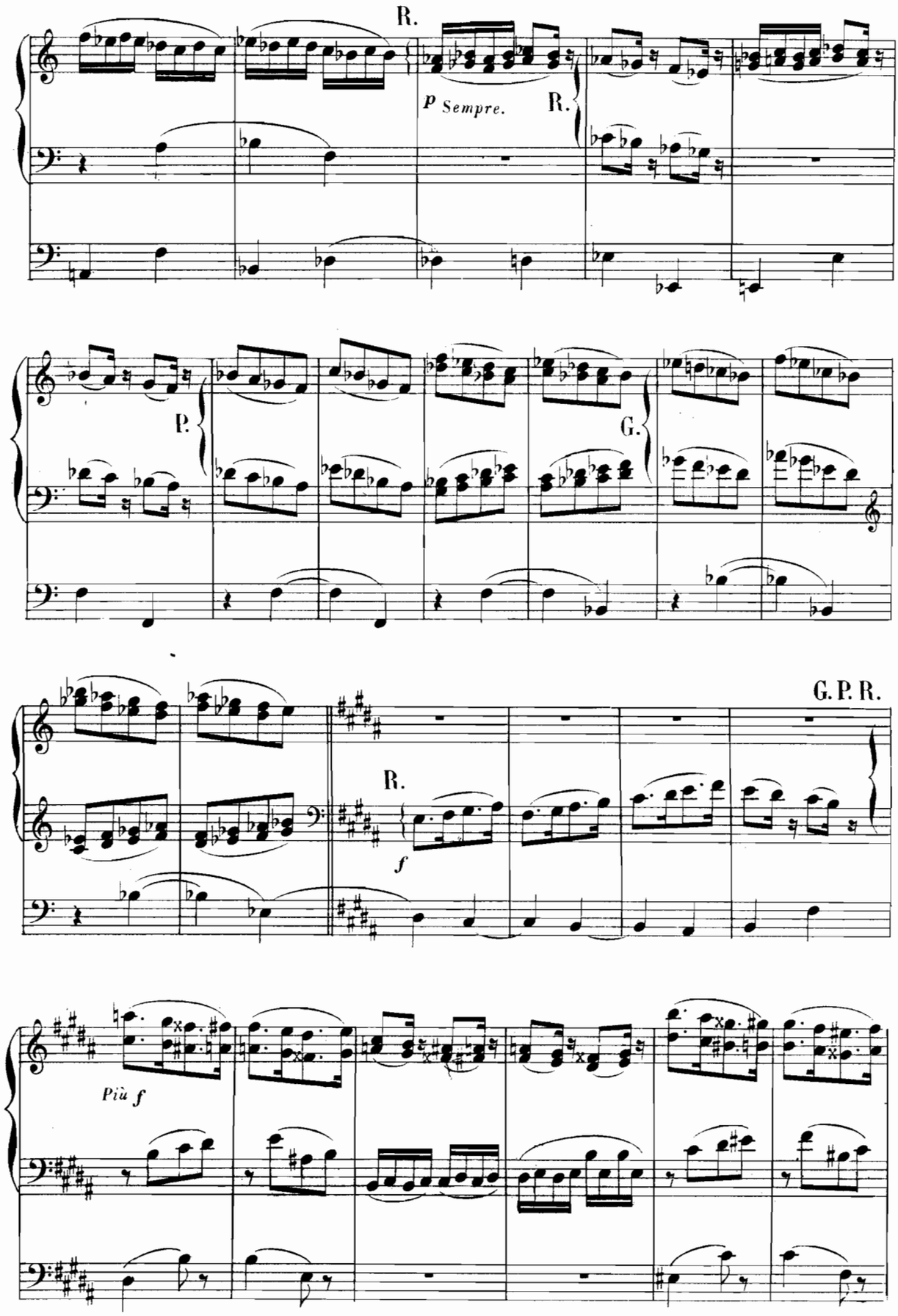


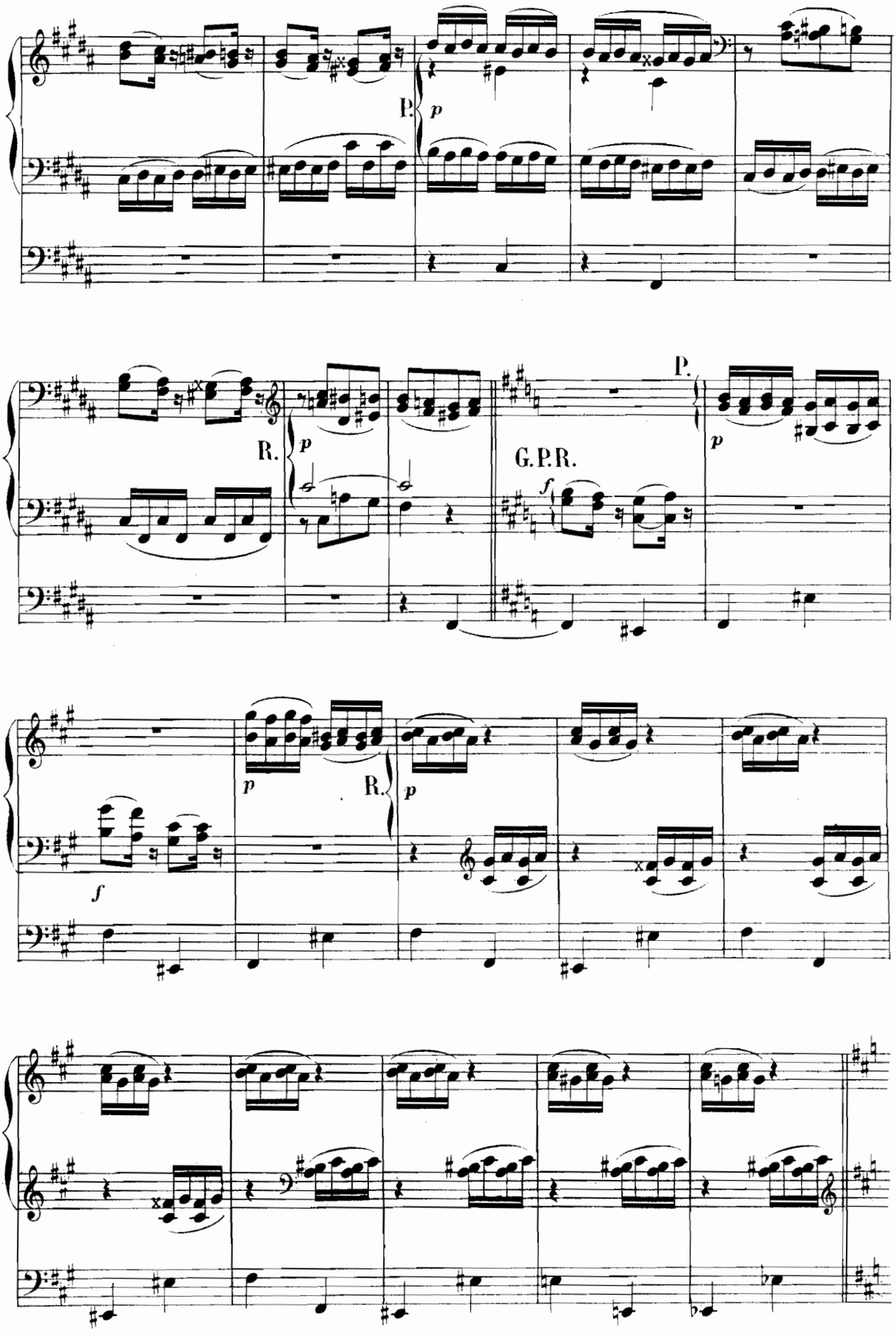


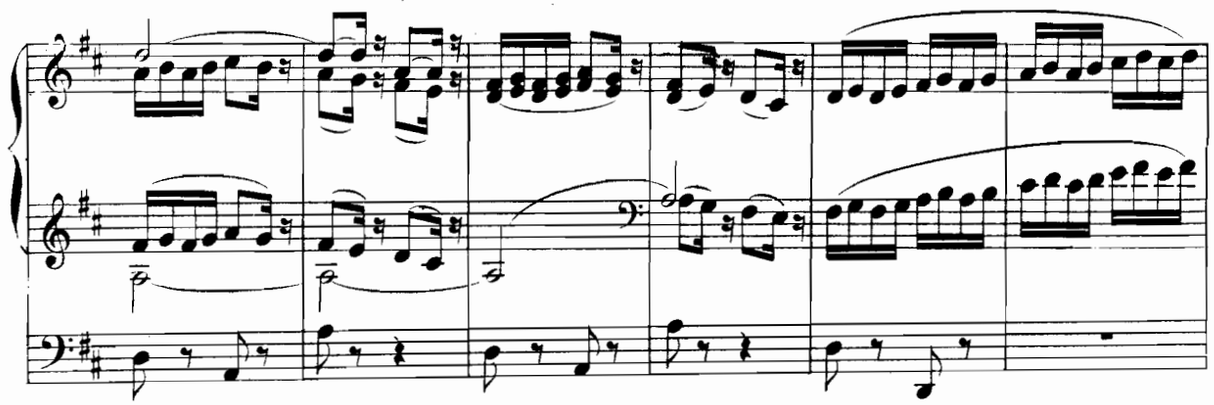

R.
f

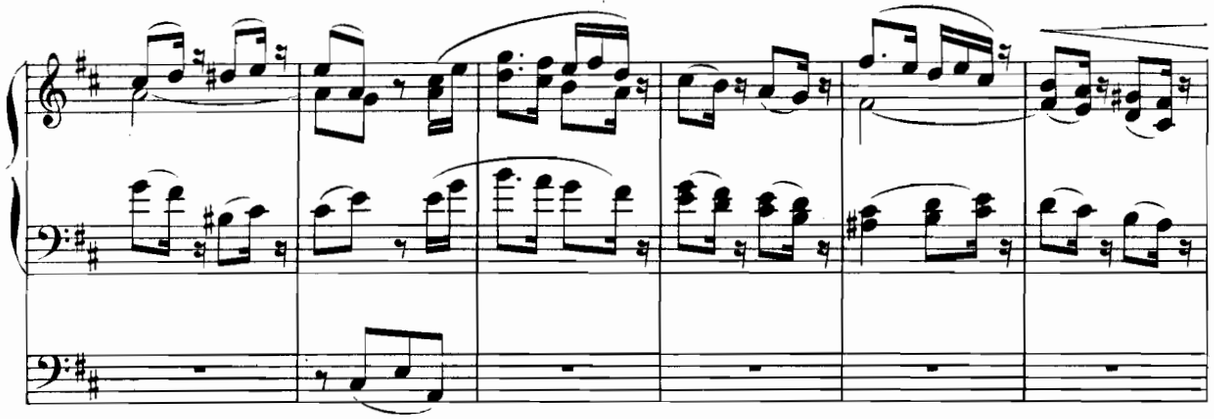

P.

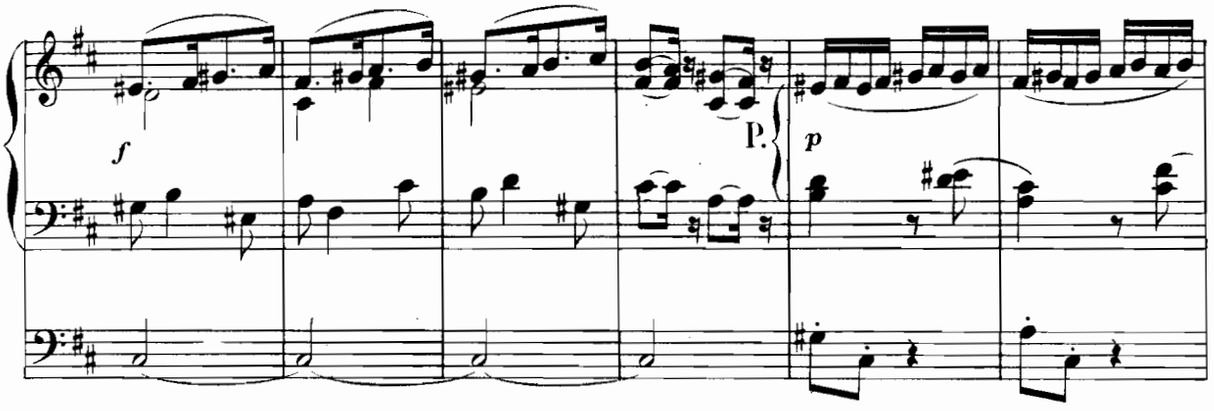

p

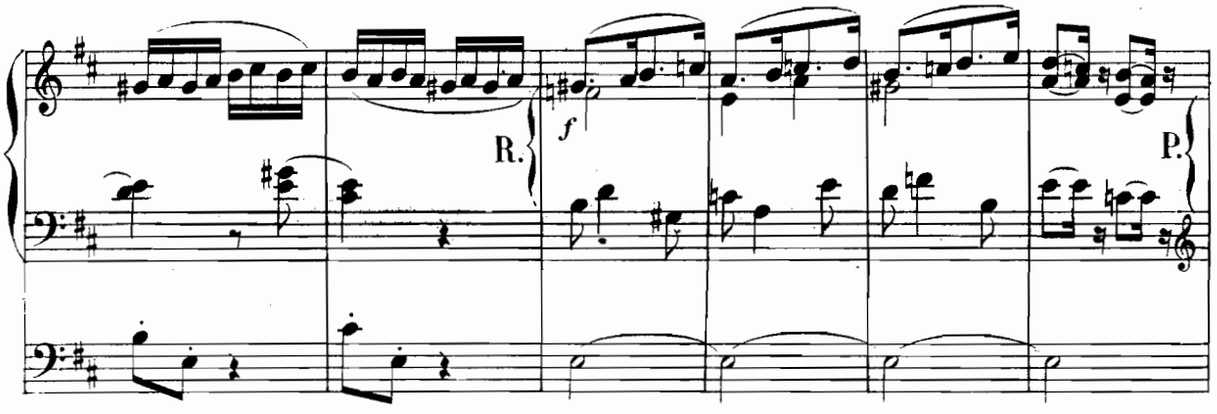

R.
p Sempre.
R.
P.
G.
G. P. R.
R.
f
Più f

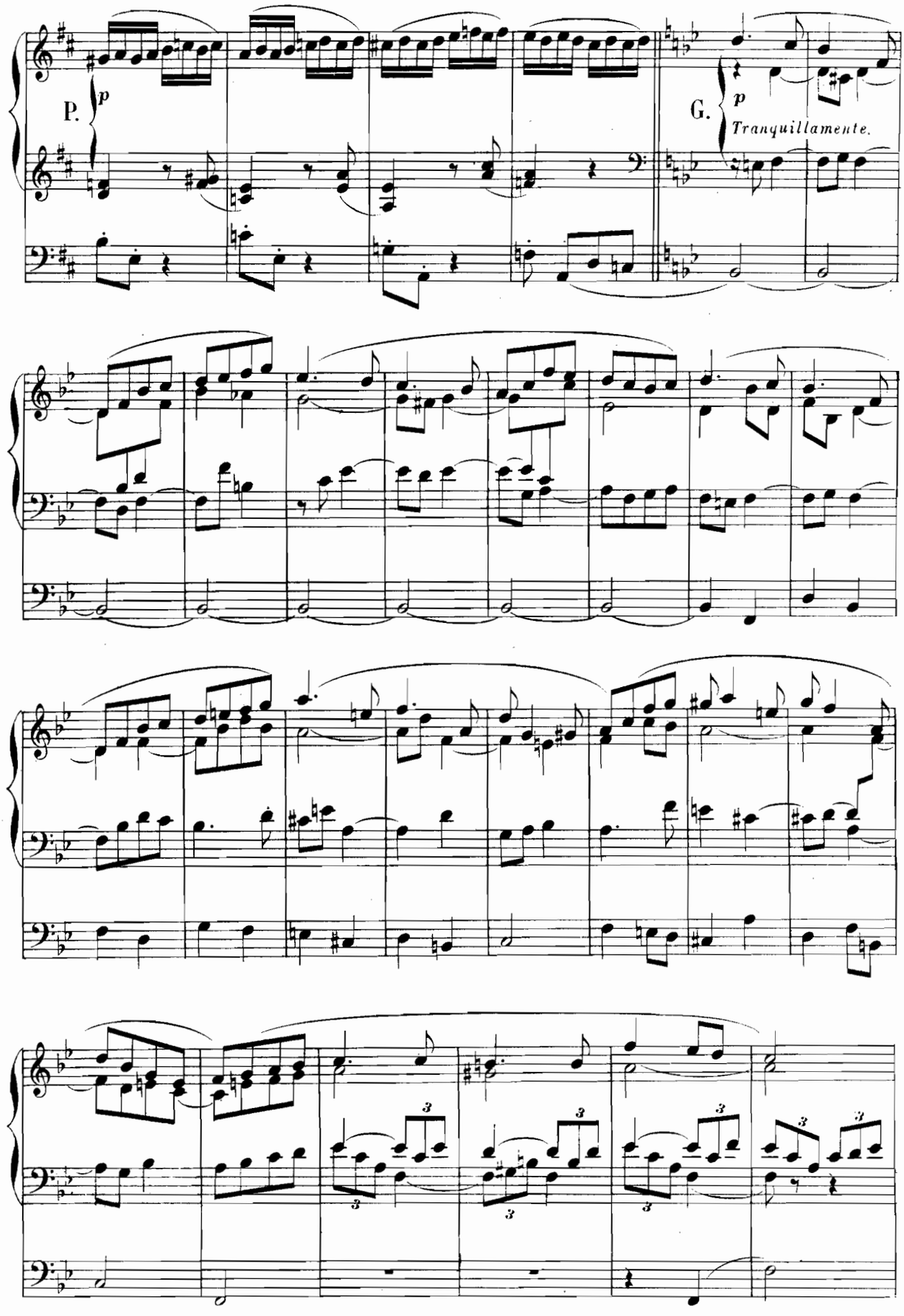

P.
p
R.
p
G.P.R.
f
P.
p
p
R.
p
f

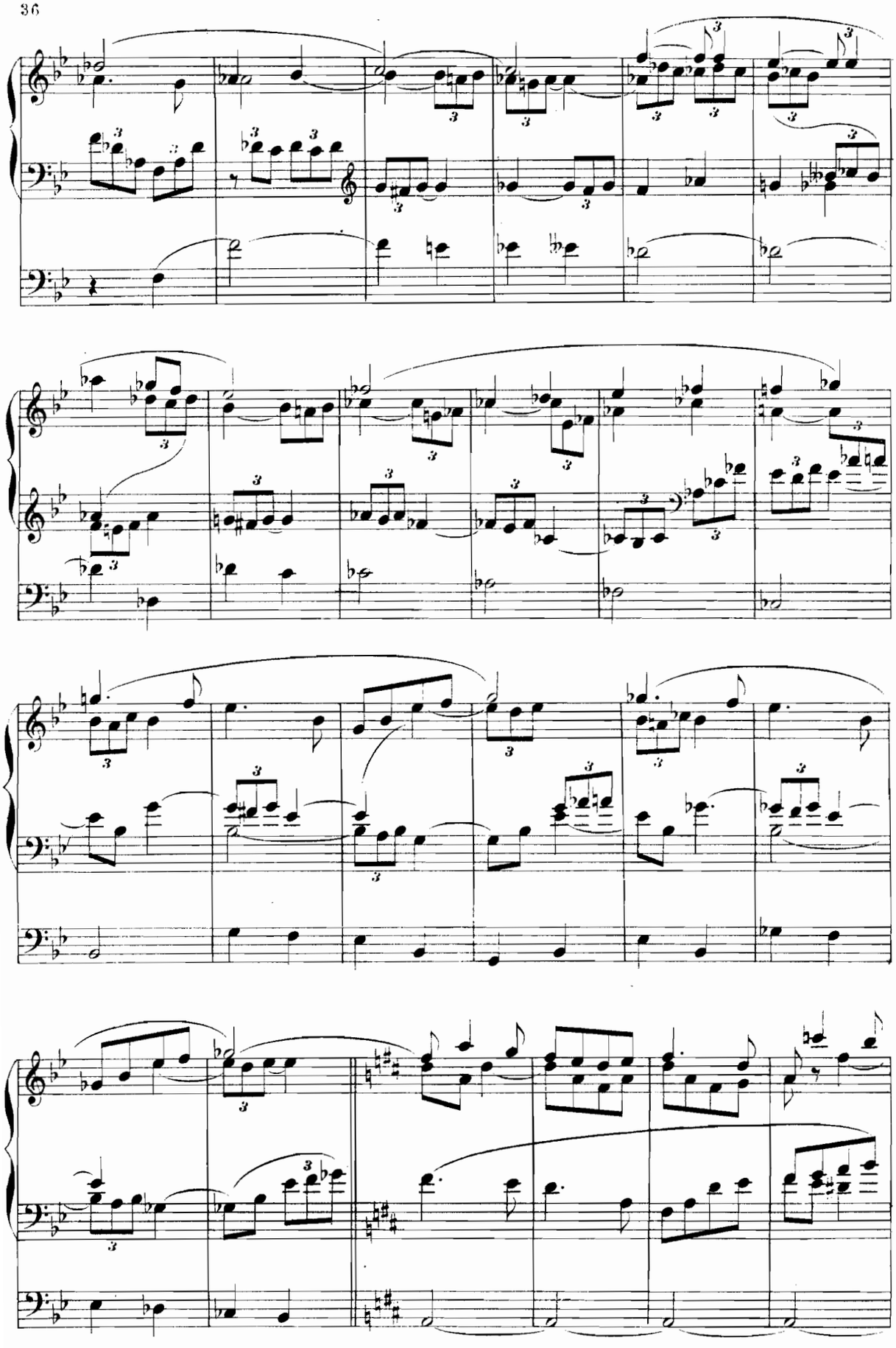


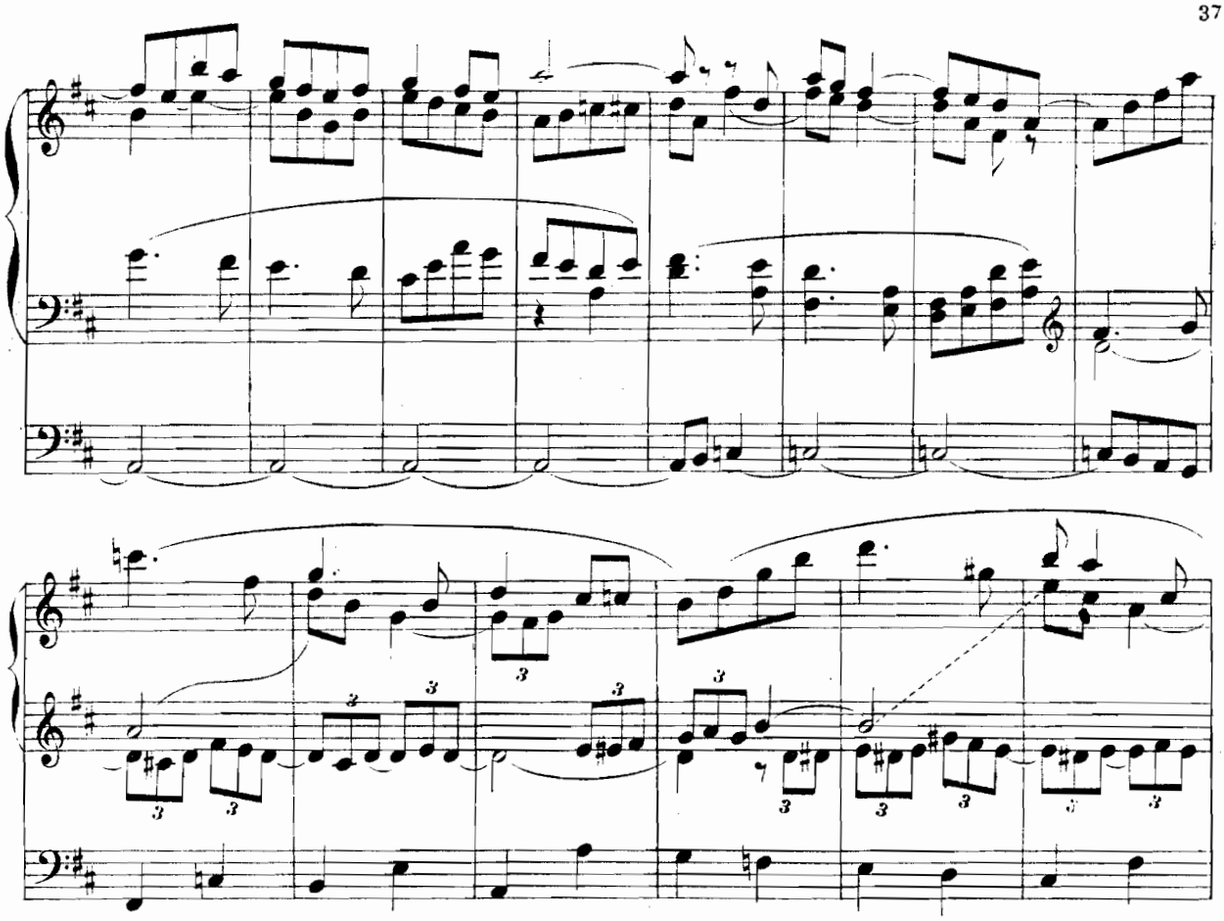



f
P.
p

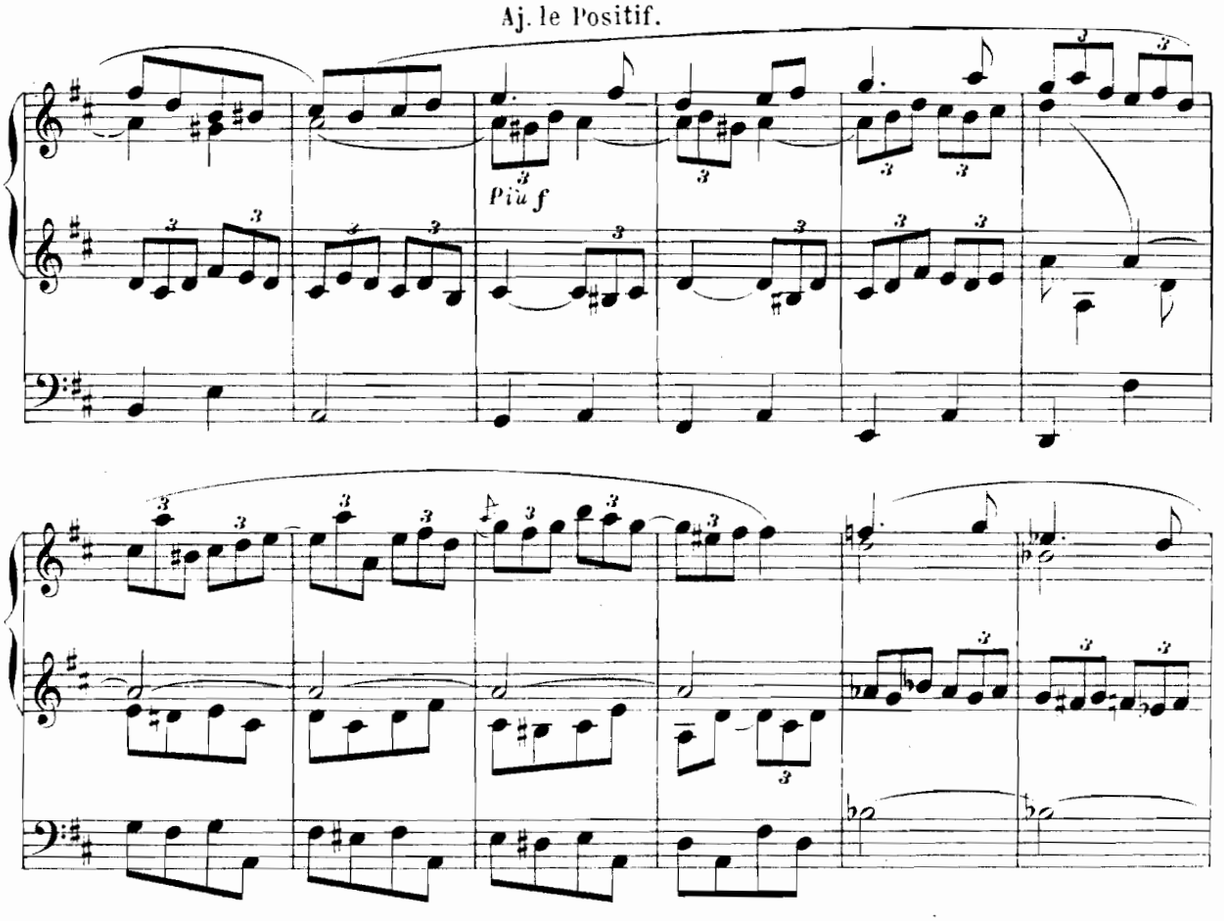

R.
f
P.


P.
p
G.
p
Tranquillamente.

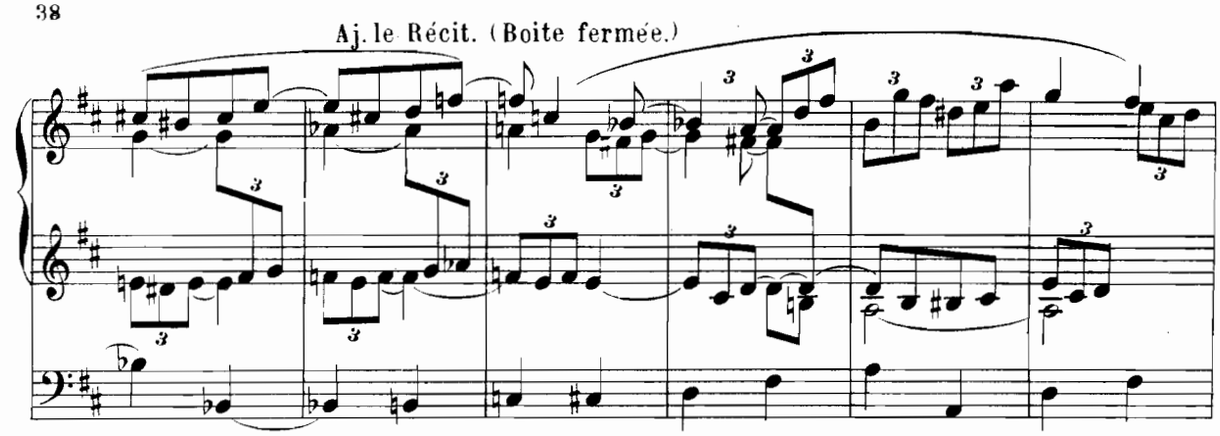


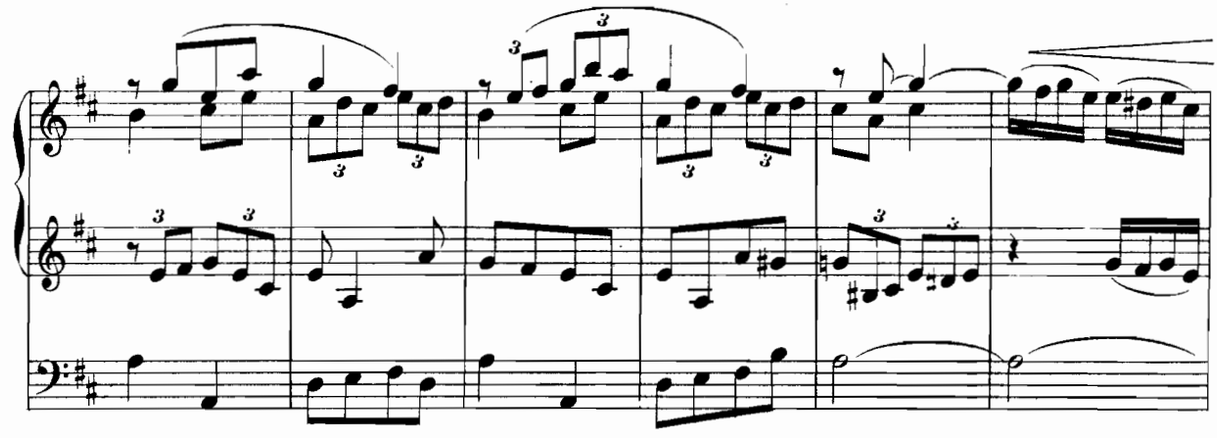


Aj. le Positif.

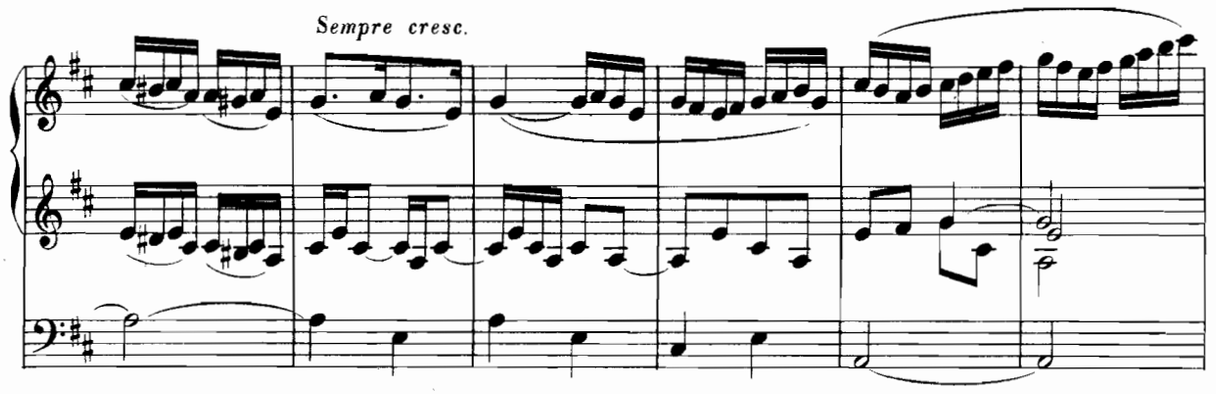


Aj. le Récit. (Boite fermée.)

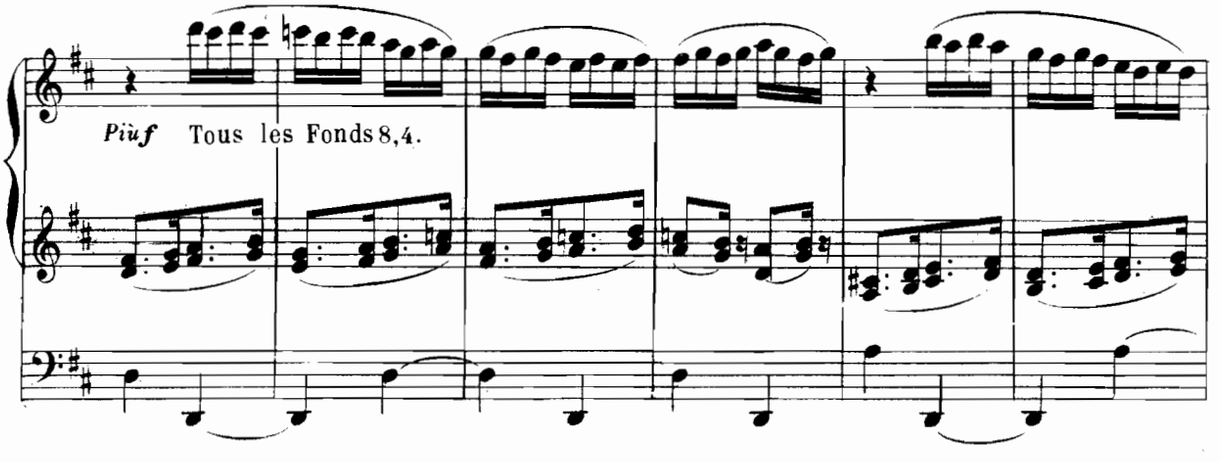


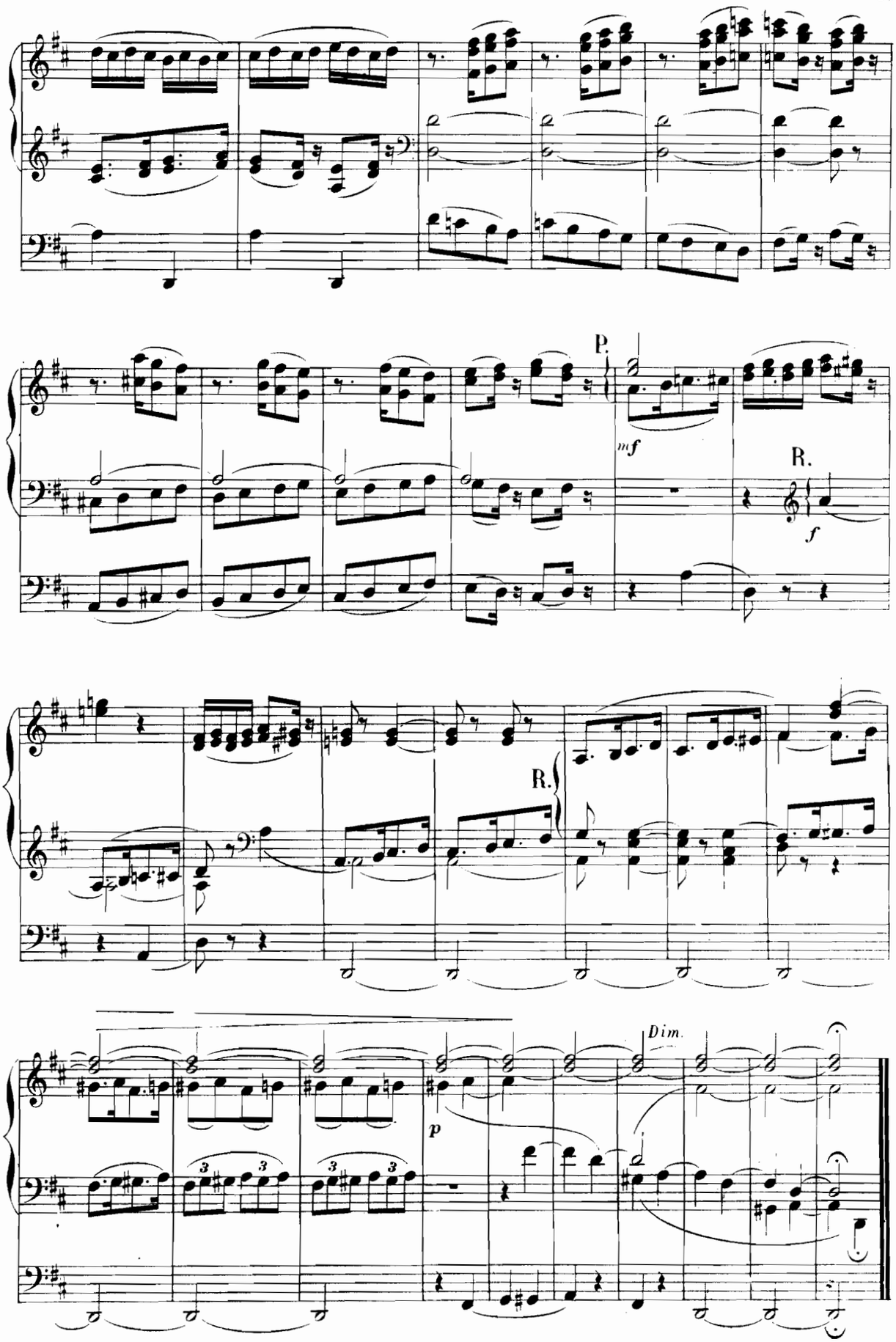


Sempre cresc.



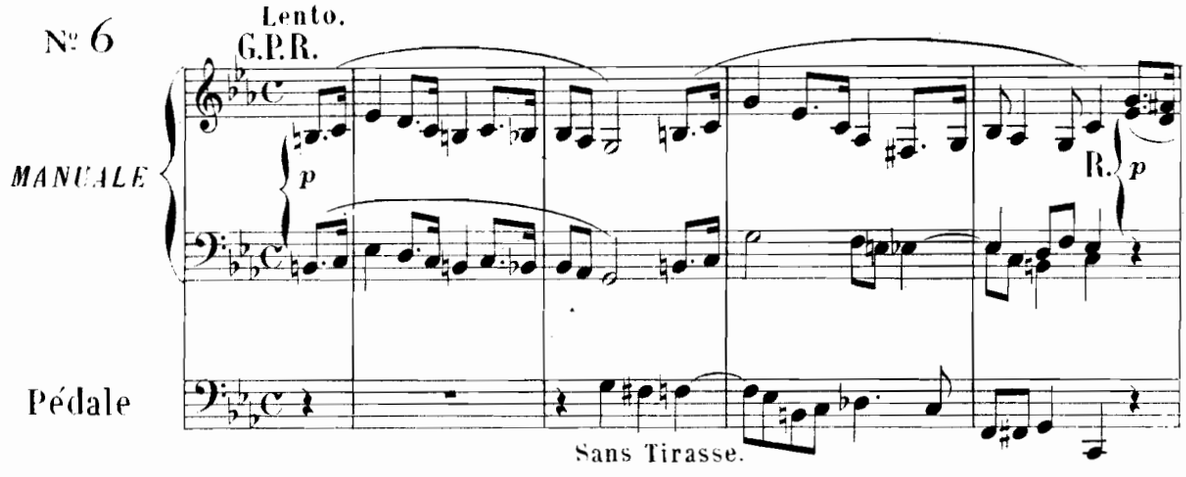
Piùf Tous les Fonds 8,4.

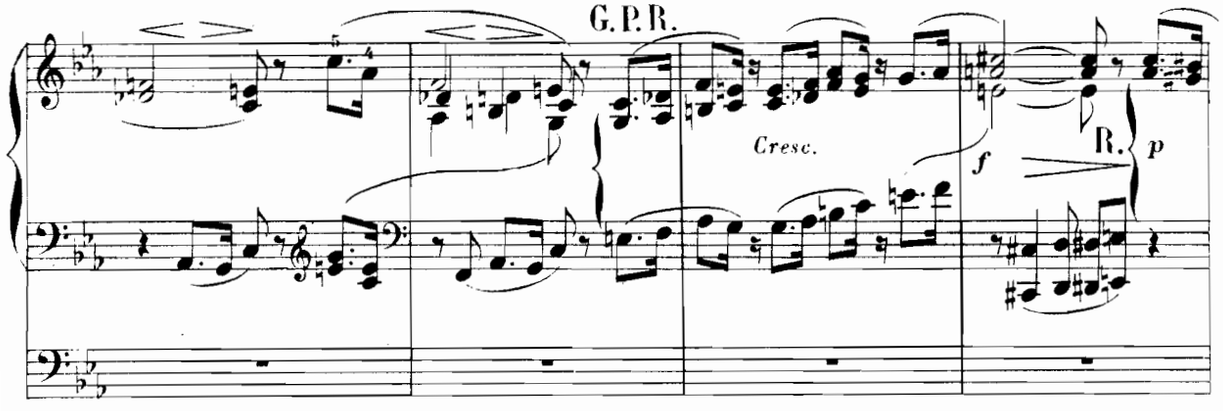


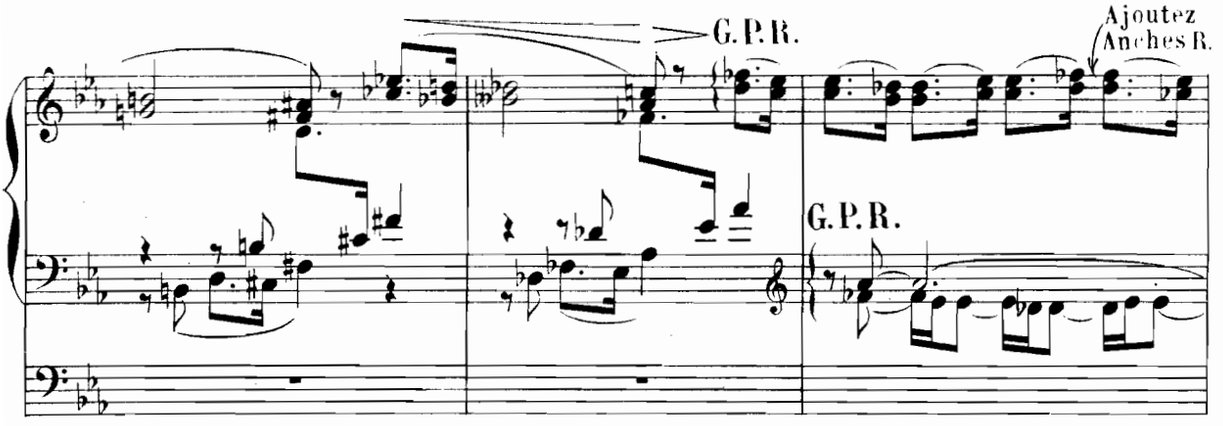

P.
mf
R.
f
R.
Dim.
p

IN MEMORIAM

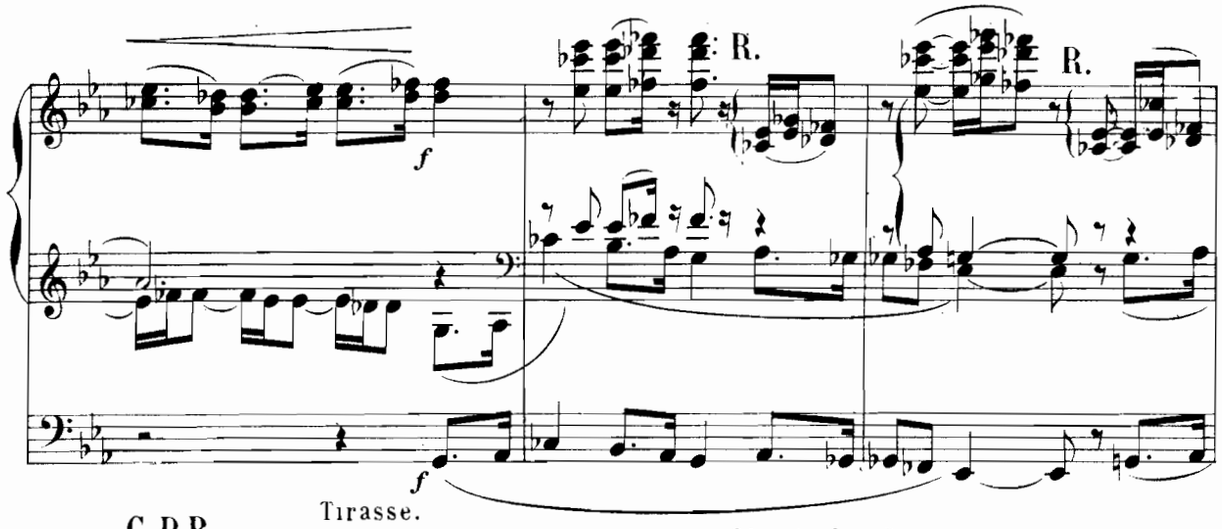
G^d Orgue et Pos. Fonds de 8, (Montre *ad lib.*)
Récit. Fonds de 8, Flûte 4 et Hautbois. } Anches 4, 8 préparées.
Pédale. Fonds 8, 16. — Anches 4, 8, 16 préparées.







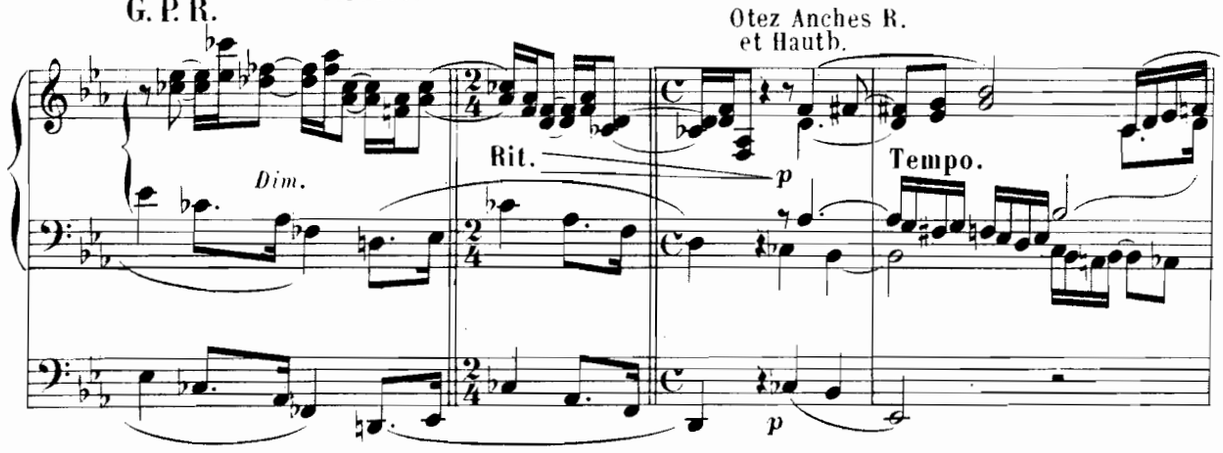
G. P. R.

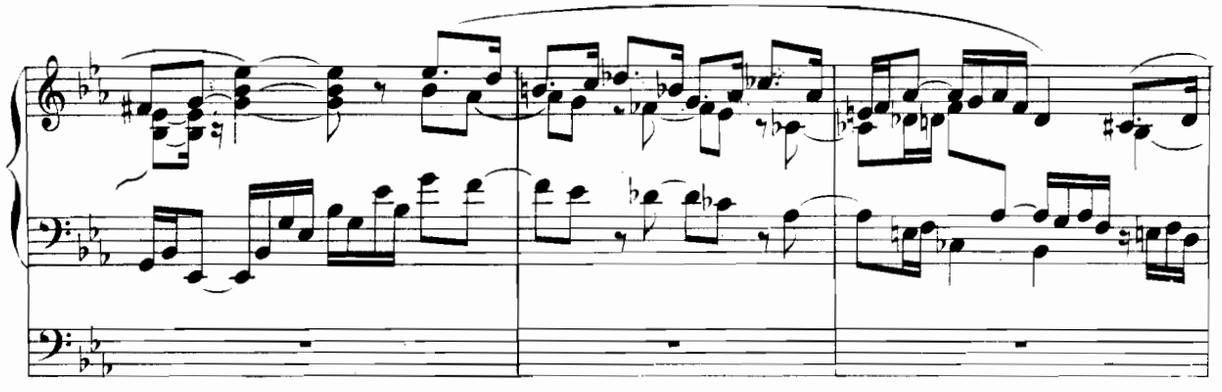


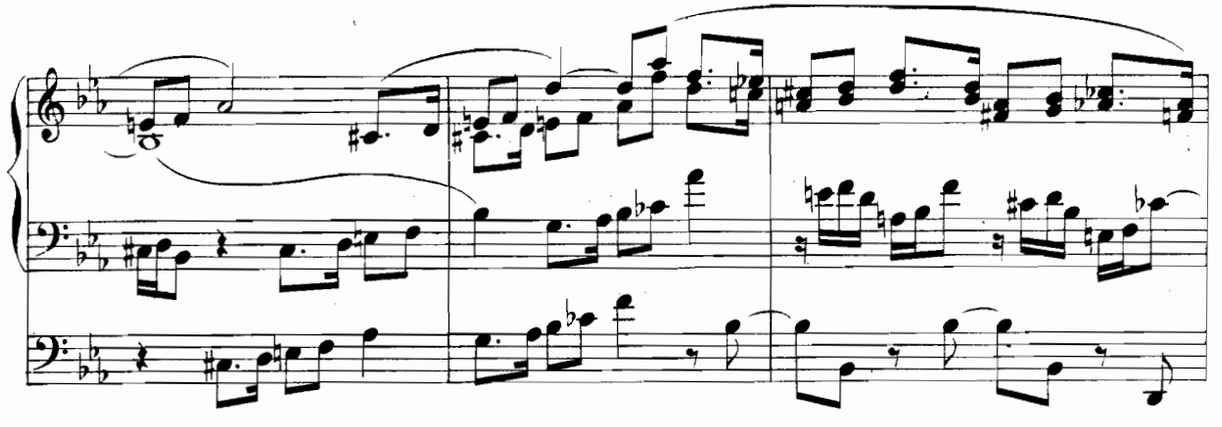
Tirasse.

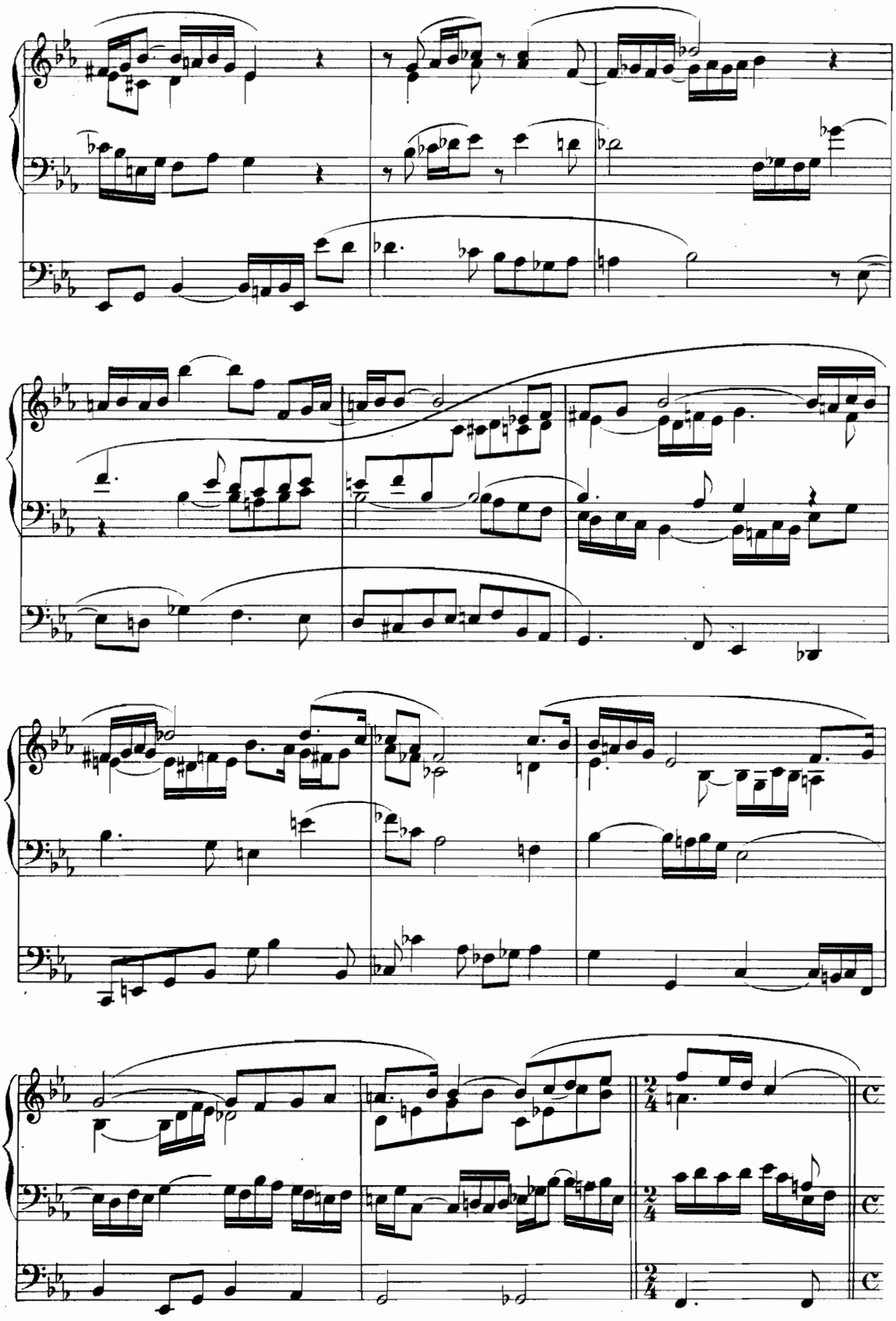
G. P. R.

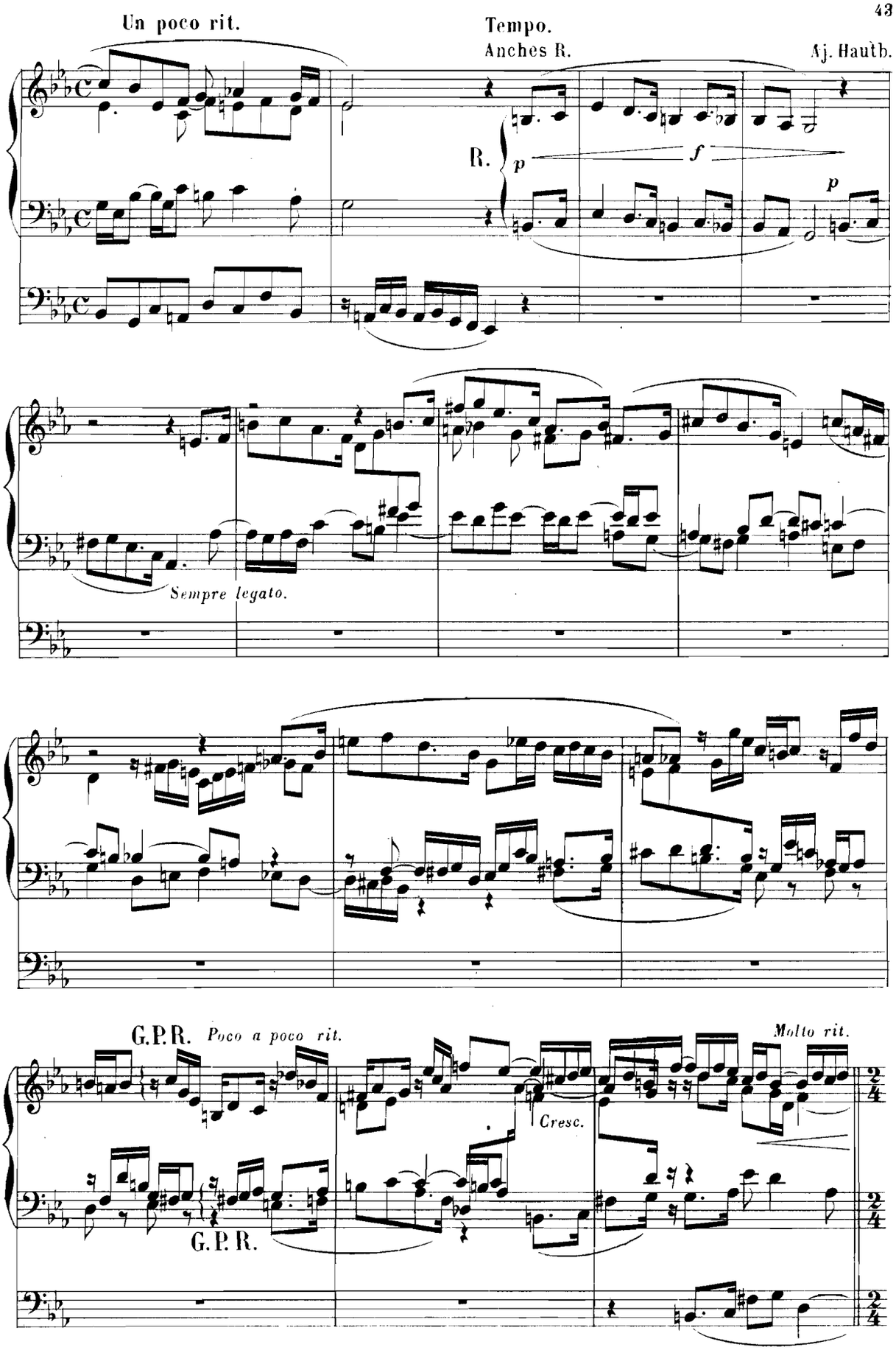
Otez Anches R.
et Hautb.

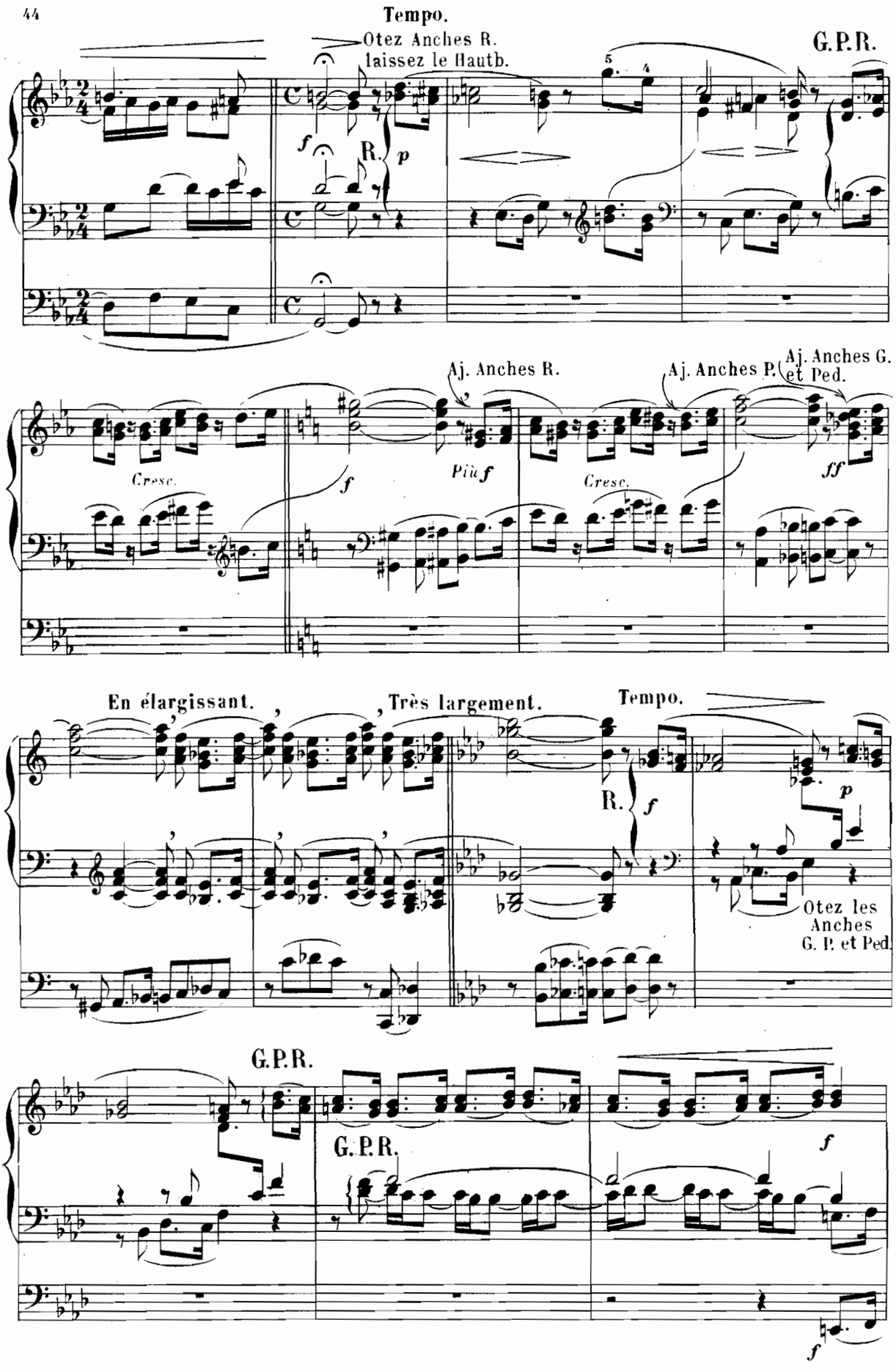


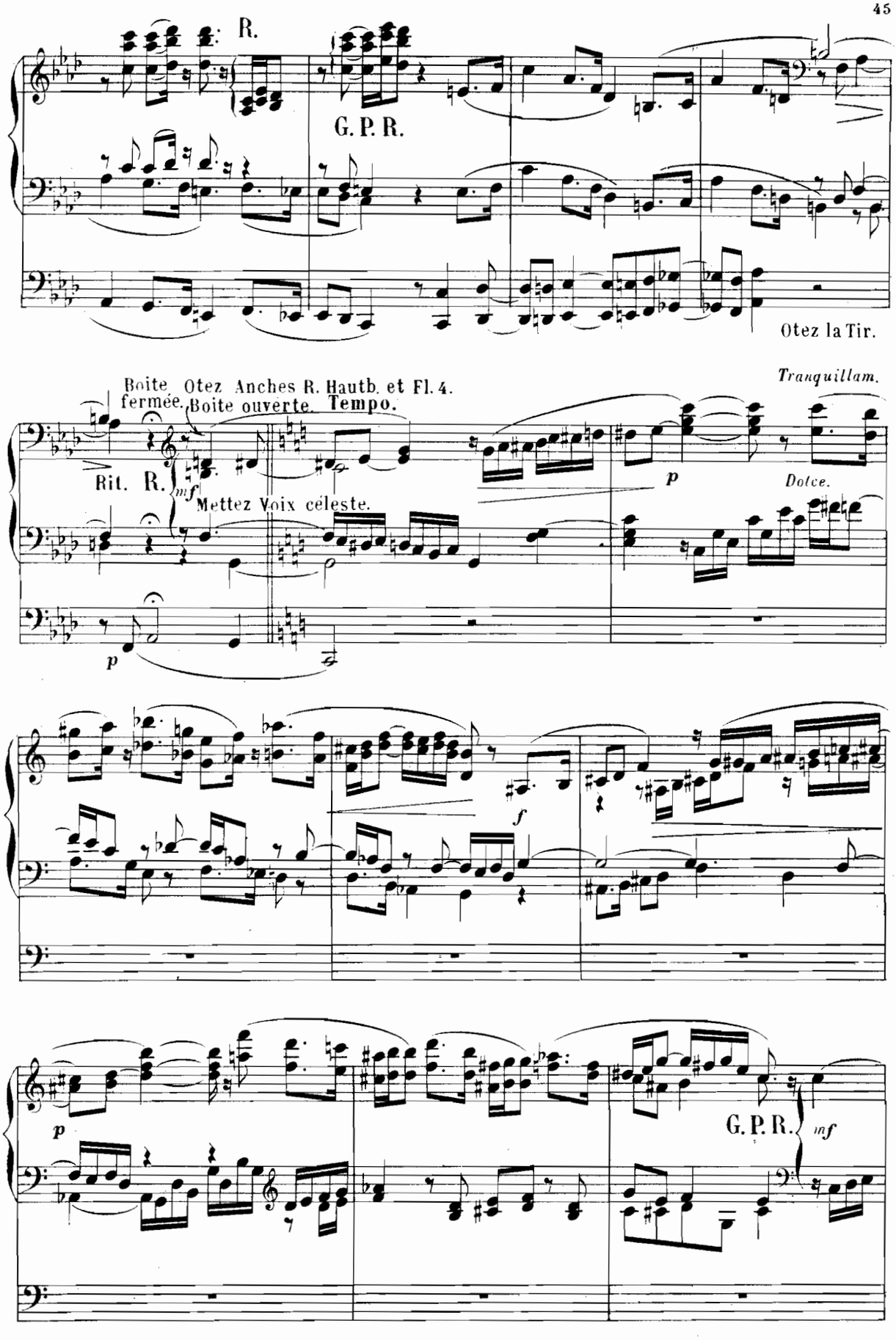


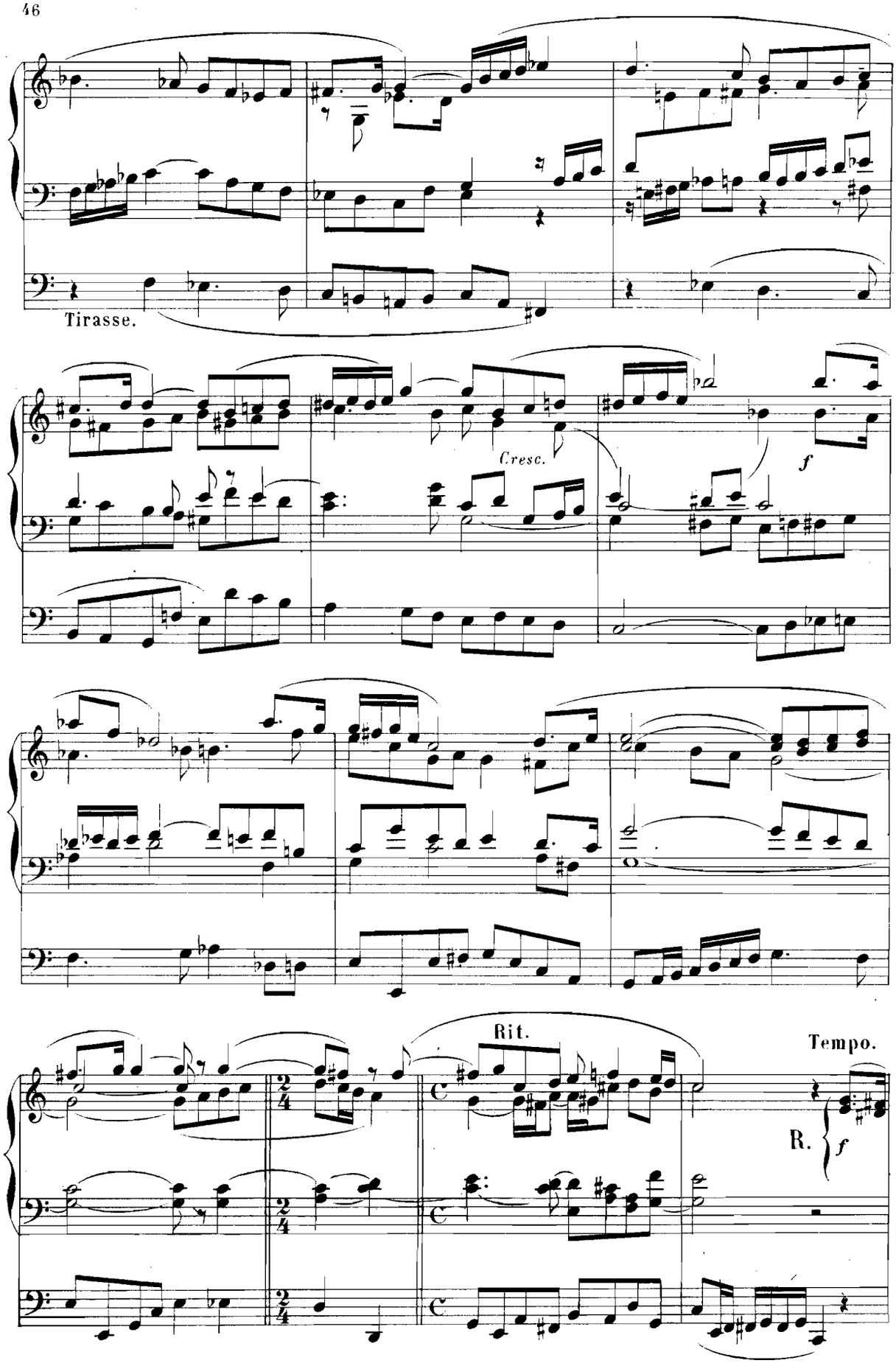





Un poco rit.
Tempo.
Anches R.
Aj. Hautb.
R.
p
f
p
Sempre legato.
G.P.R.
Poco a poco rit.
Molto rit.
Cresc.
G.P.R.

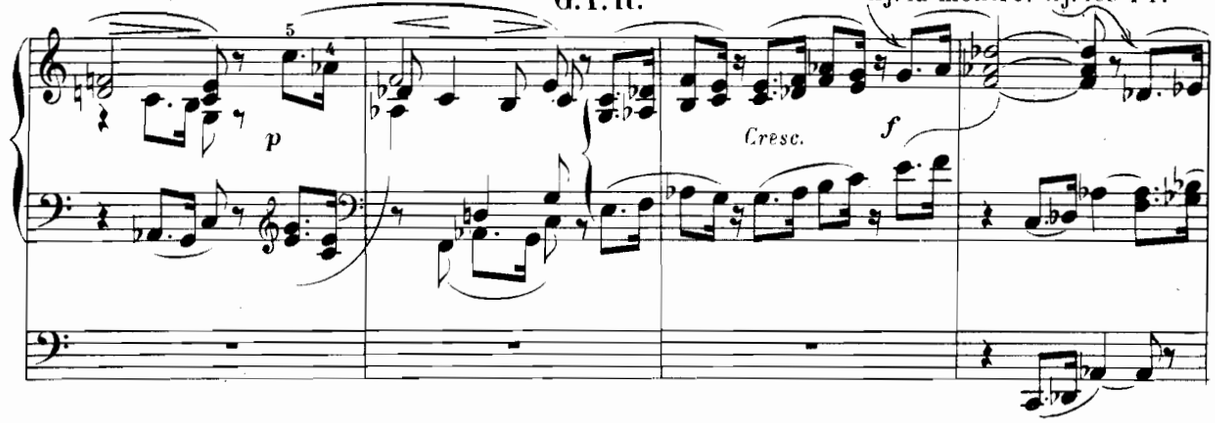

Tempo.
Otez Anches R.
laissez le Hautb.
G.P.R.
R.
Aj. Anches R.
Aj. Anches P.
Aj. Anches G. et Ped.
Cresc.
Più f
Cresc.
En élargissant.
Très largement.
Tempo.
Otez les Anches G. P. et Ped.
G.P.R.
G.P.R.


R.
G. P. R.
Otez la Tir.
Tranquillam.
Boite fermée. Otez Anches R. Hautb. et Fl. 4.
Boite ouverte. Tempo.
Rit. R.
mf
Mettez Voix céleste.
p
p
Dolce.
f
p
G. P. R.
mf

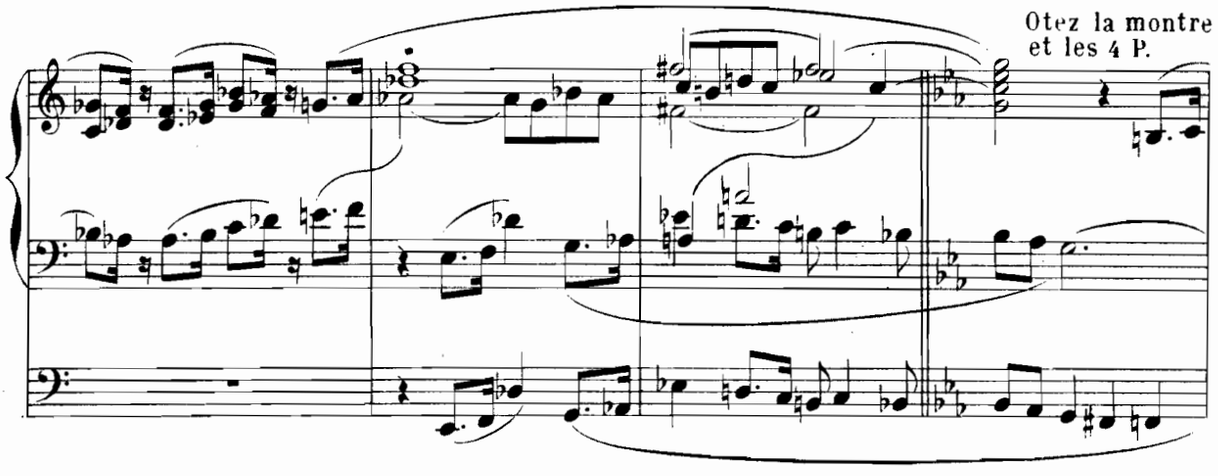

Tirasse.
Cresc.
f
Rit.
Tempo.
R.
f

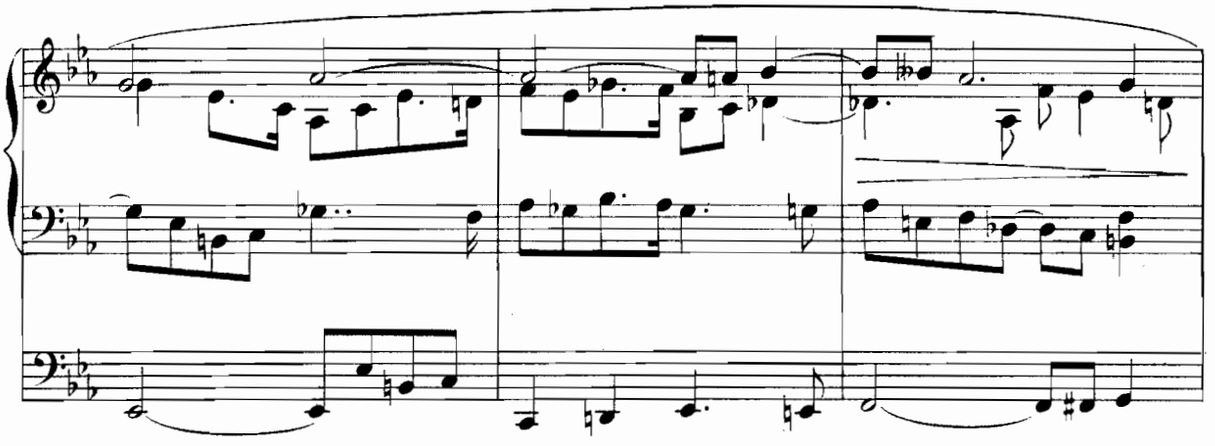
G.P.R.

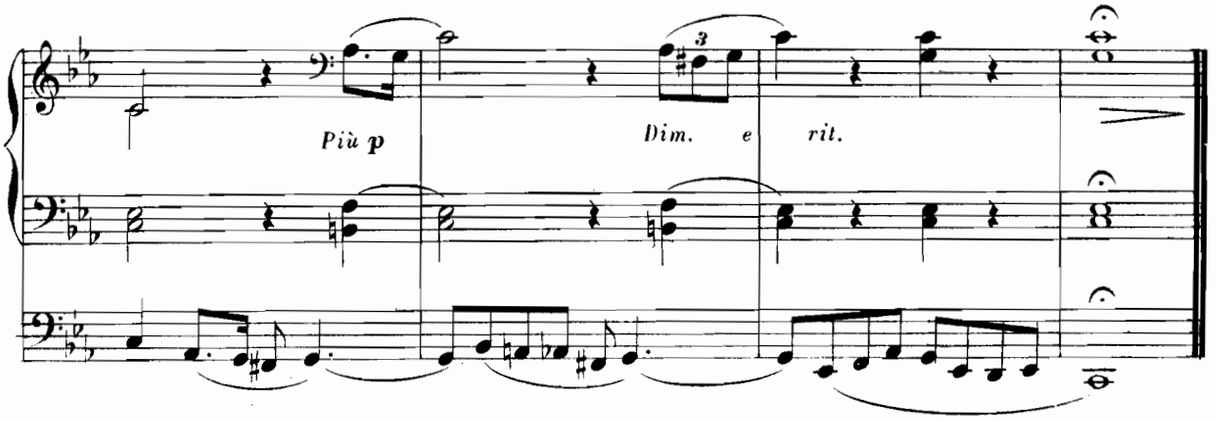
Aj. la montre. Aj. les 4 P.



Otez la montre
et les 4 P.





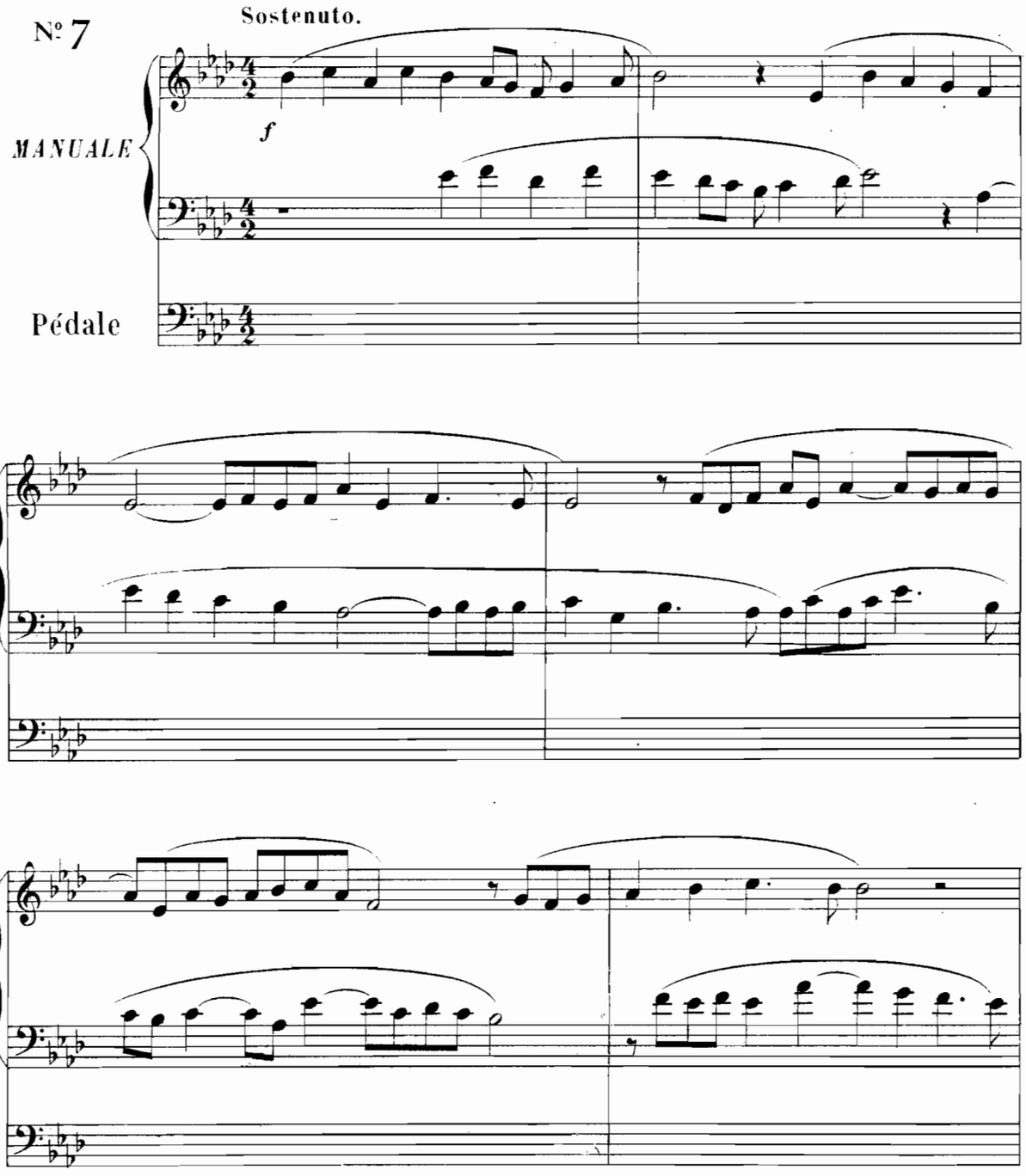


A Monsieur J. RAULT

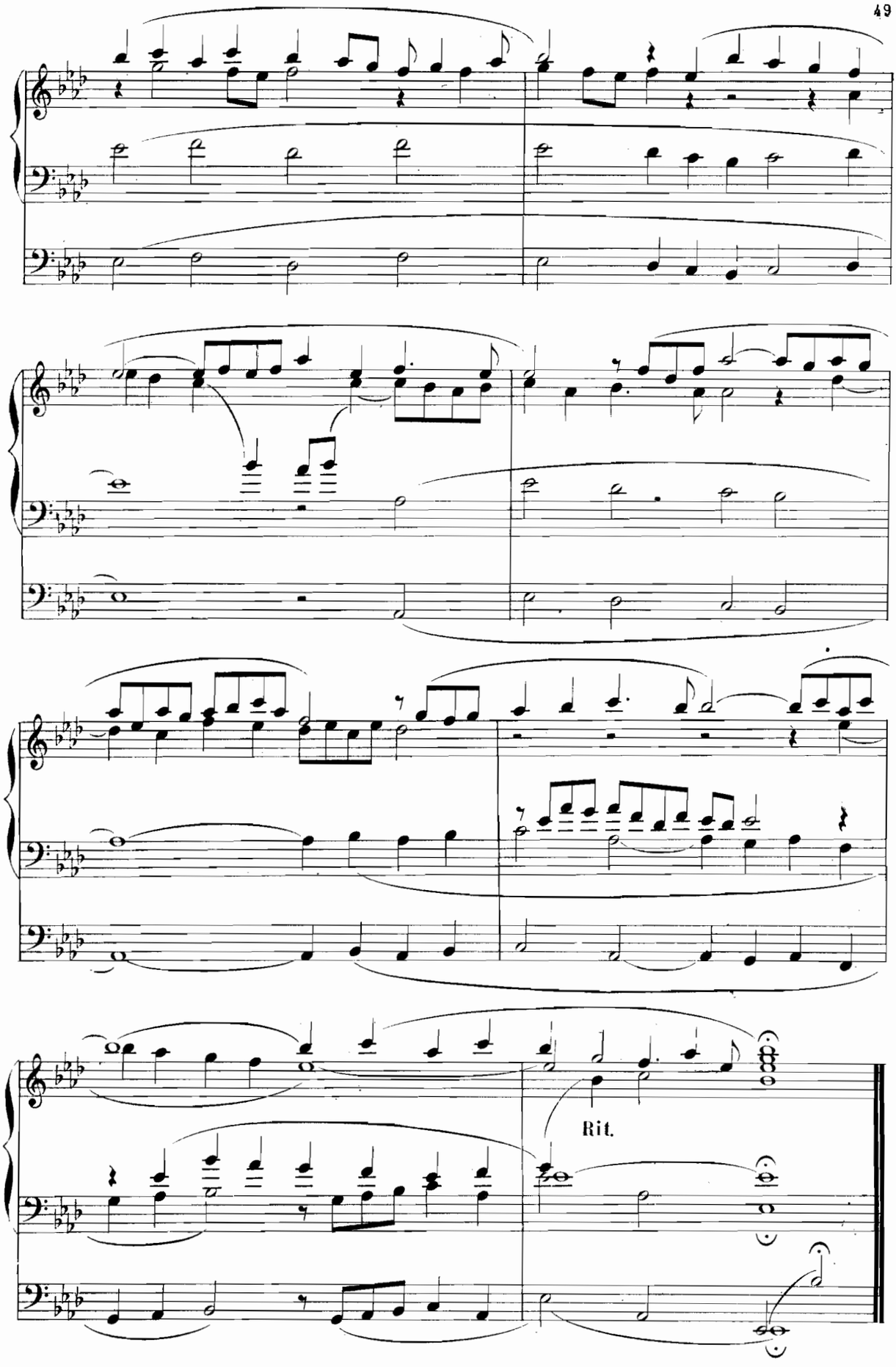
ENTRÉE SOLENNELLE[1]

dans la *TONALITÉ GRÉGORIENNE*
7e et 8e Modes transposés

A tous les Claviers accouplés et à la Pédale : Fonds 16, 8, 4 (Anches *ad lib.*)



(1) Cette pièce, ainsi que les suivantes, présentées ici sous la forme "Grand Orgue" sont tirées du Recueil de "70 Pièces pour Orgue" sans pédales ou Harmonium.


Rit.

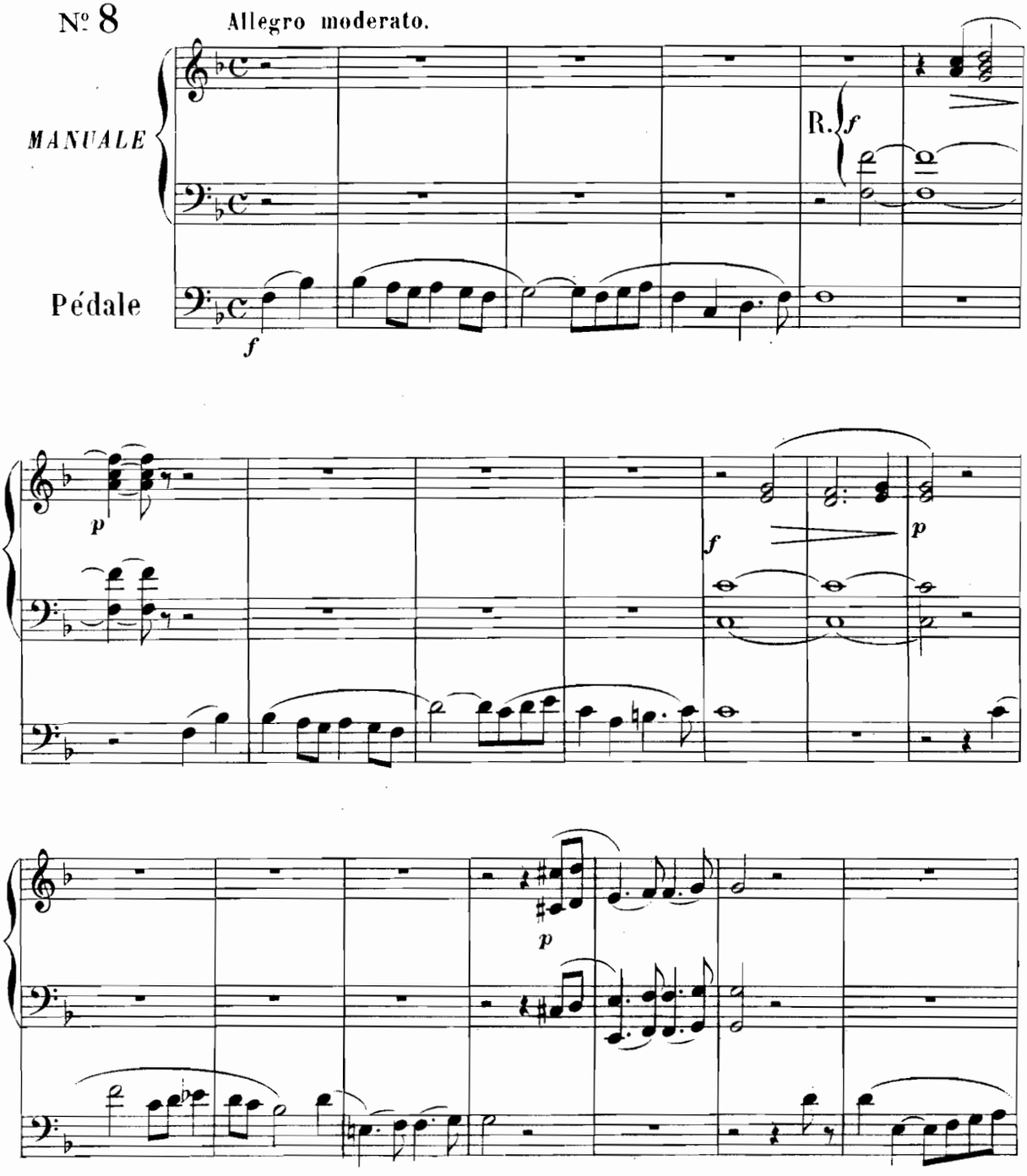
A Monsieur J-B. RIPERT

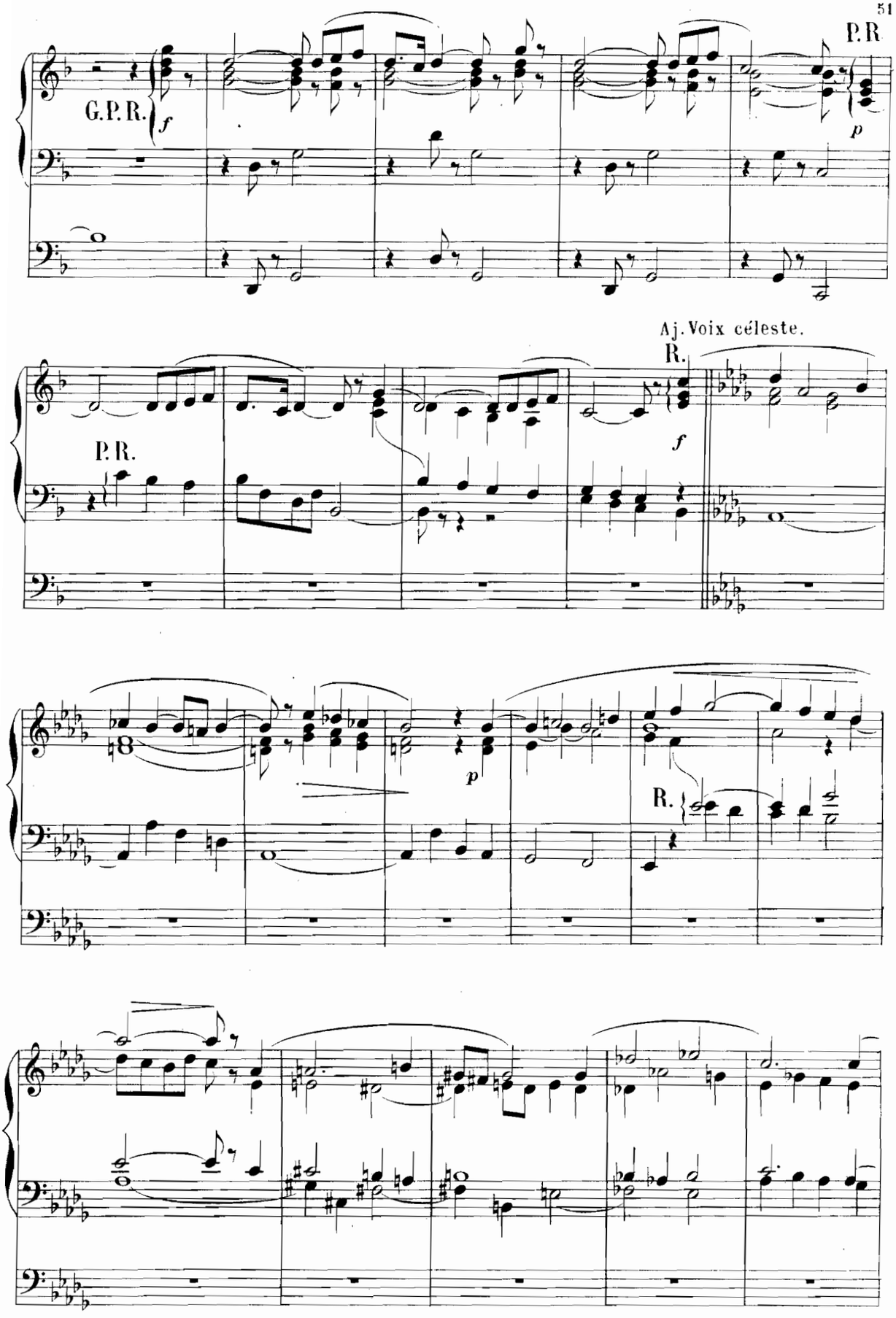
OFFERTOIRE

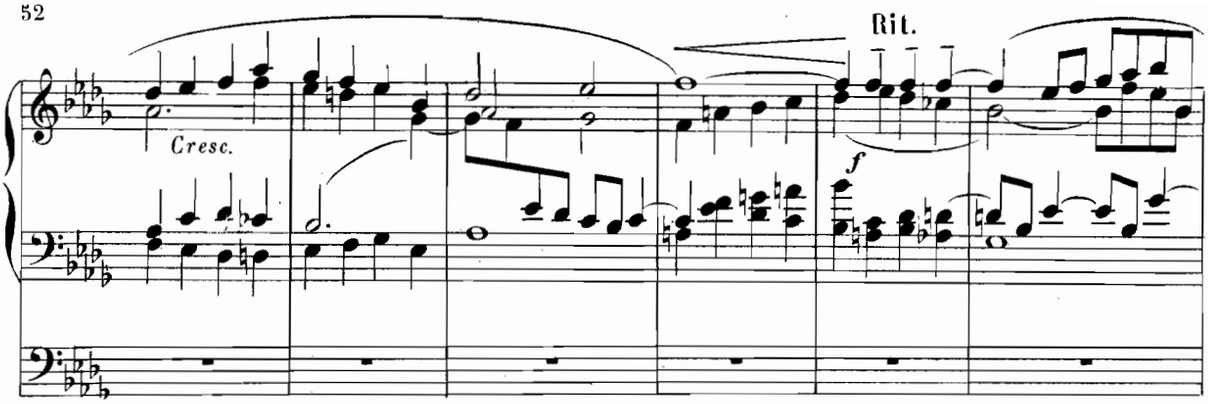
POUR un JOUR de FÊTE

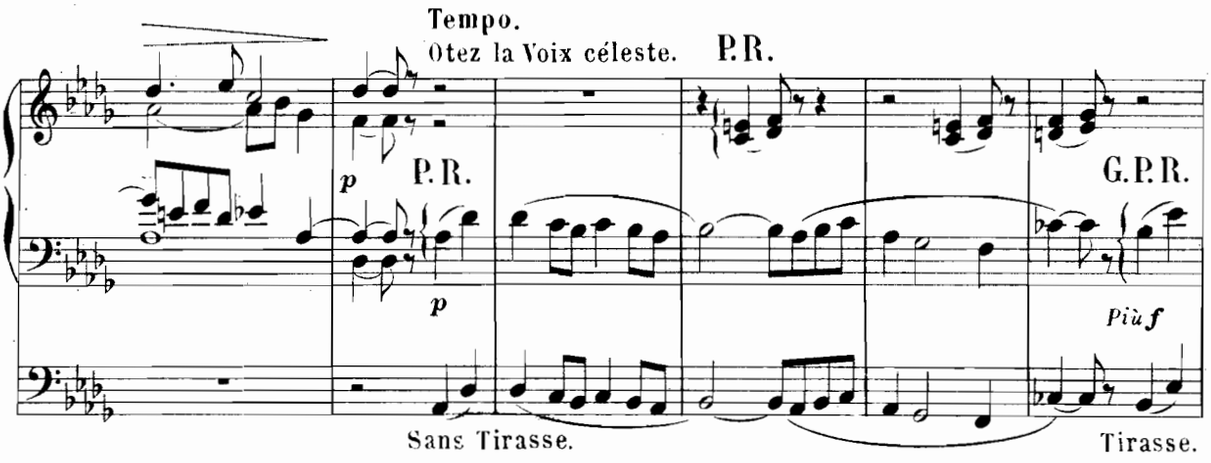
G^d Orgue et **Positif.** Fonds 8,4. (Anches 8,4 préparées.)
Récit. Fonds de 8. (Trompette, Clairon et Hautbois préparés.)
Pédale. Fonds 16,8,4 (Anches 16,8,4 préparées.)
Claviers accouplés. — Tirasse.

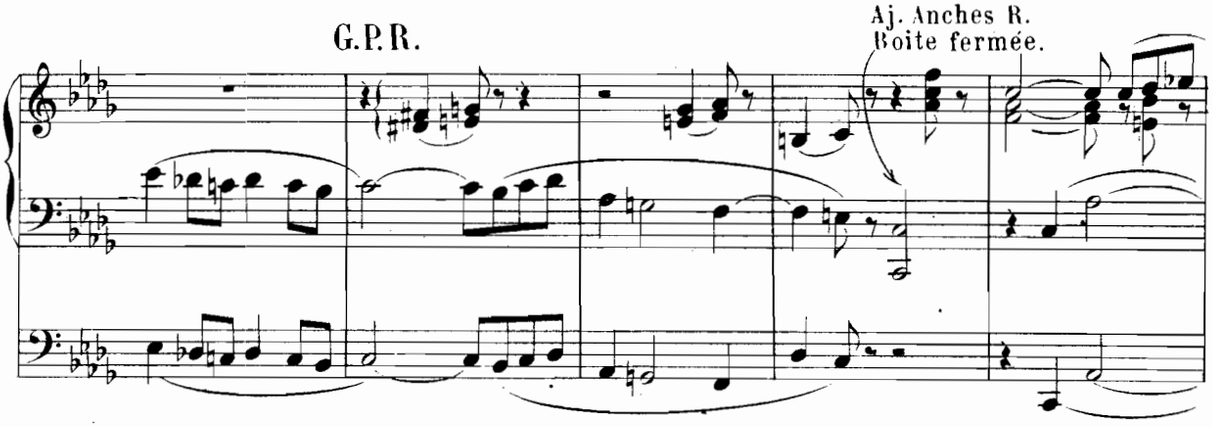
N° 8 **Allegro moderato.**

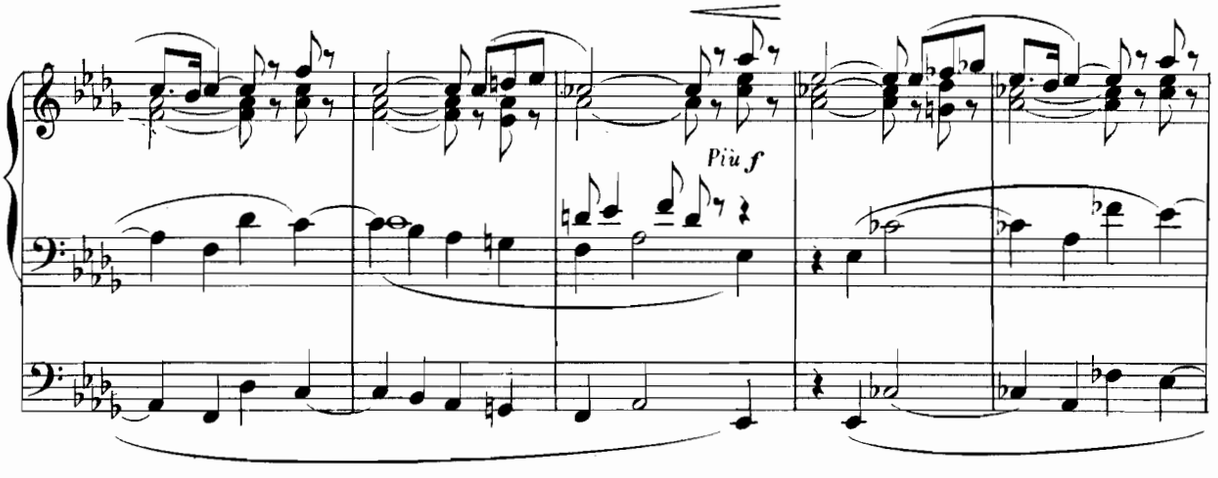


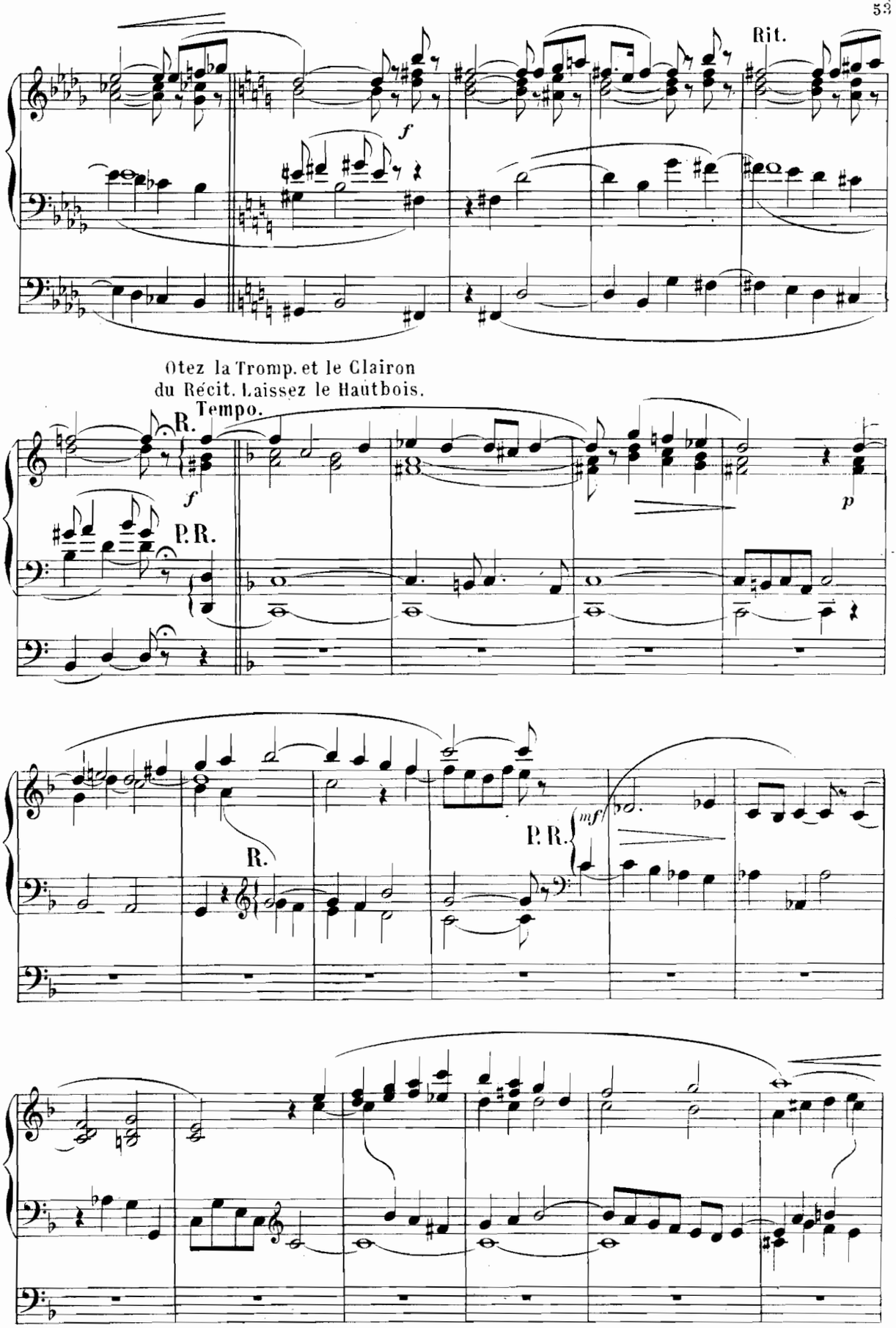

G.P.R.
f
P.R
p
P.R.
Aj. Voix céleste.
R.
f
p
R.

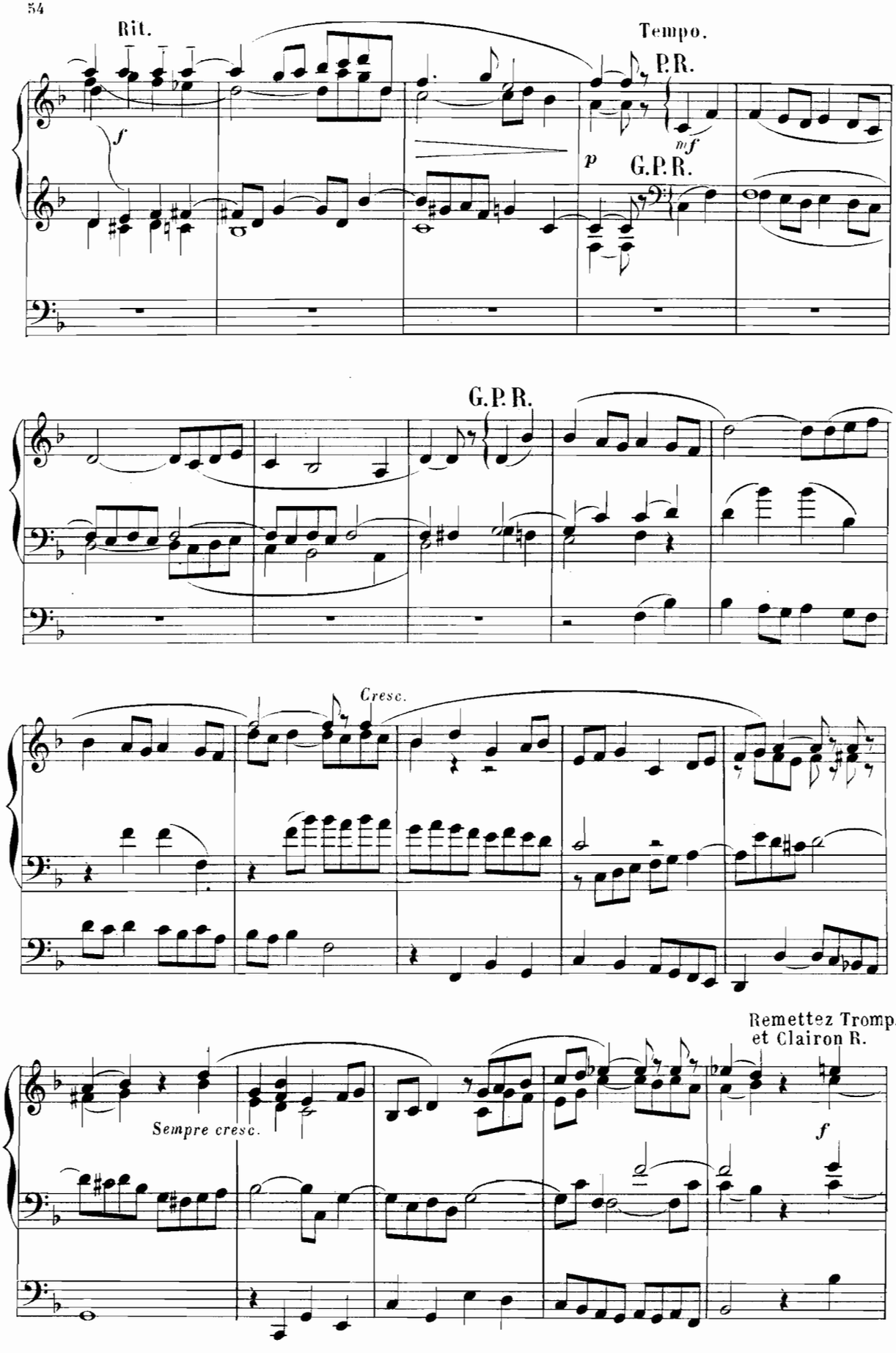

Rit.
Cresc.
f

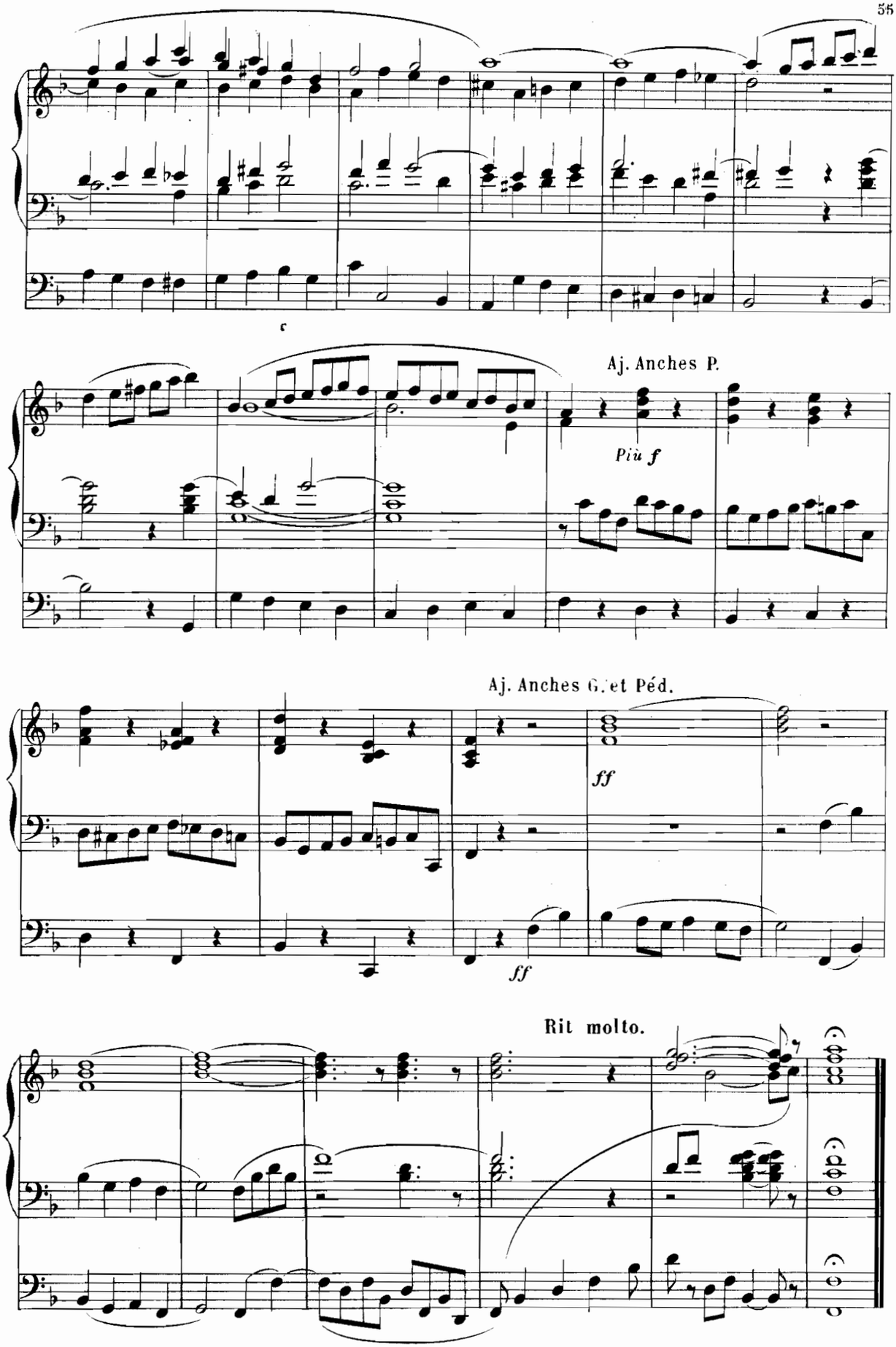

Tempo.
Otez la Voix céleste.
P.R.
p
P.R.
p
G.P.R.
Più f
Sans Tirasse.
Tirasse.


G.P.R.
Aj. Anches R.
Boite fermée.


Più f


Rit.
f
Otez la Tromp. et le Clairon
du Récit. Laissez le Hautbois.
Tempo.
R.
f
P. R.
p
R.
P. R.
mf


Rit.
Tempo.
P.R.
f
mf
p
G.P.R.
G.P.R.
Cresc.
Remettez Tromp.
et Clairon R.
Sempre cresc.
f


c
Aj. Anches P.
Più f
Aj. Anches G. et Péd.
ff
ff
Rit molto.

A Monsieur DANIEL ROGERIE

ÉLÉVATION

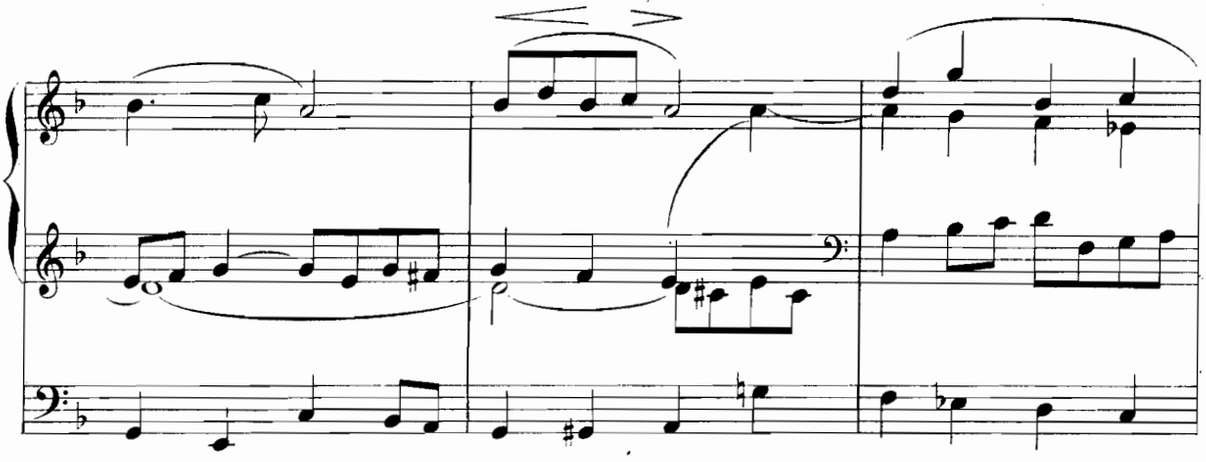
Jeux de Fonds de 8 doux du Récit. — A la Pédale, Basses douces 8, 16.

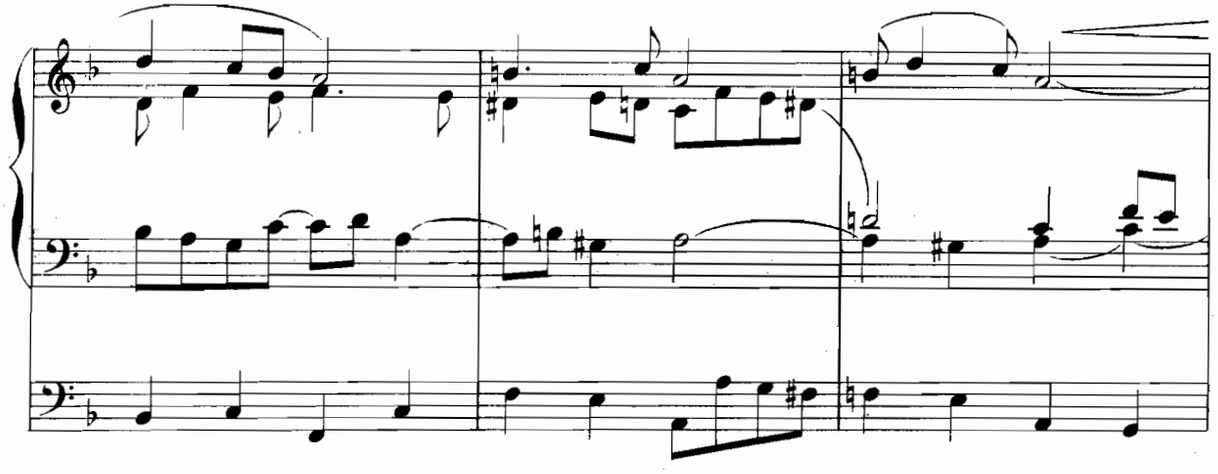
N° 9 **Lento espressivo.**

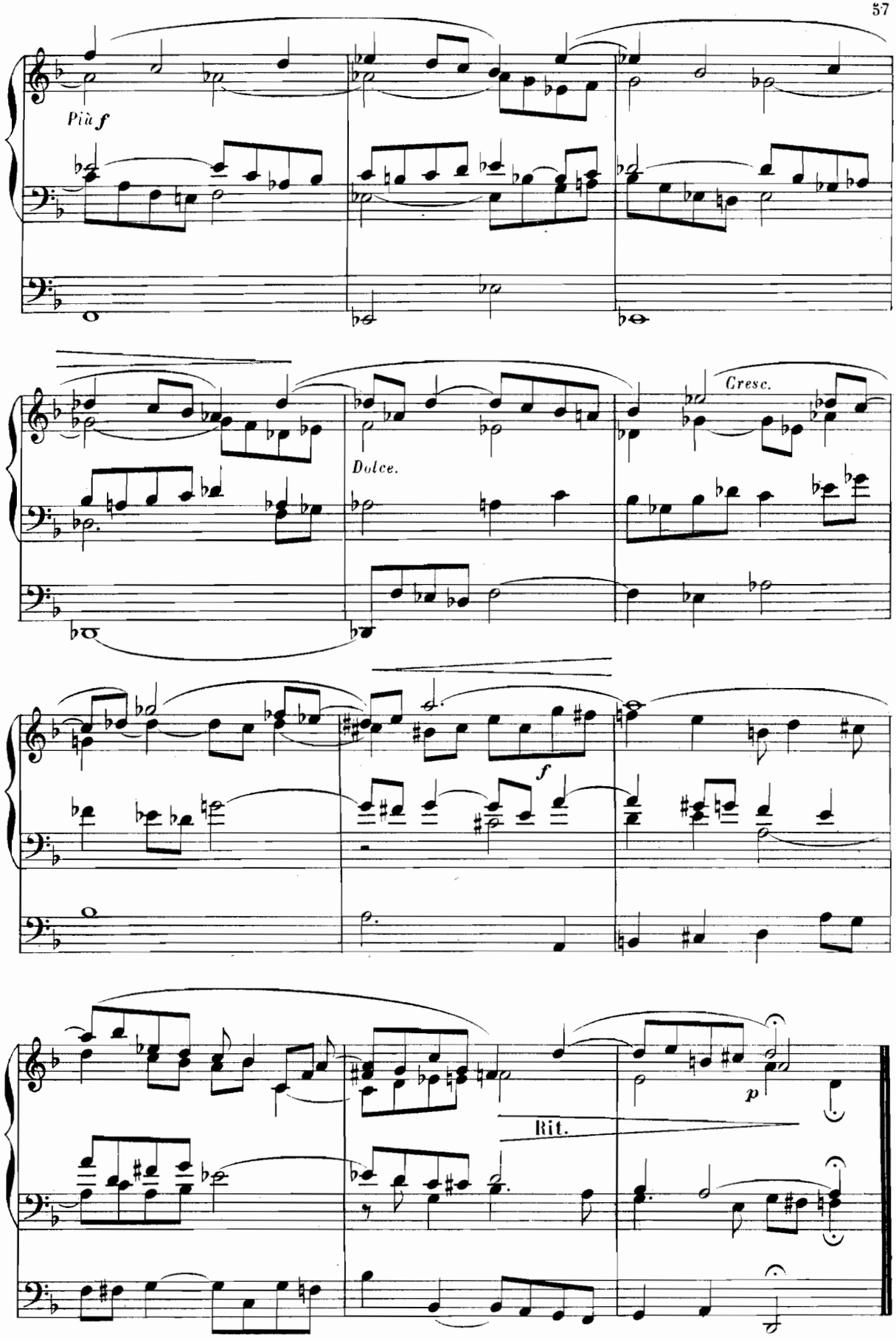
MANUALE

Dolce.

Pédale



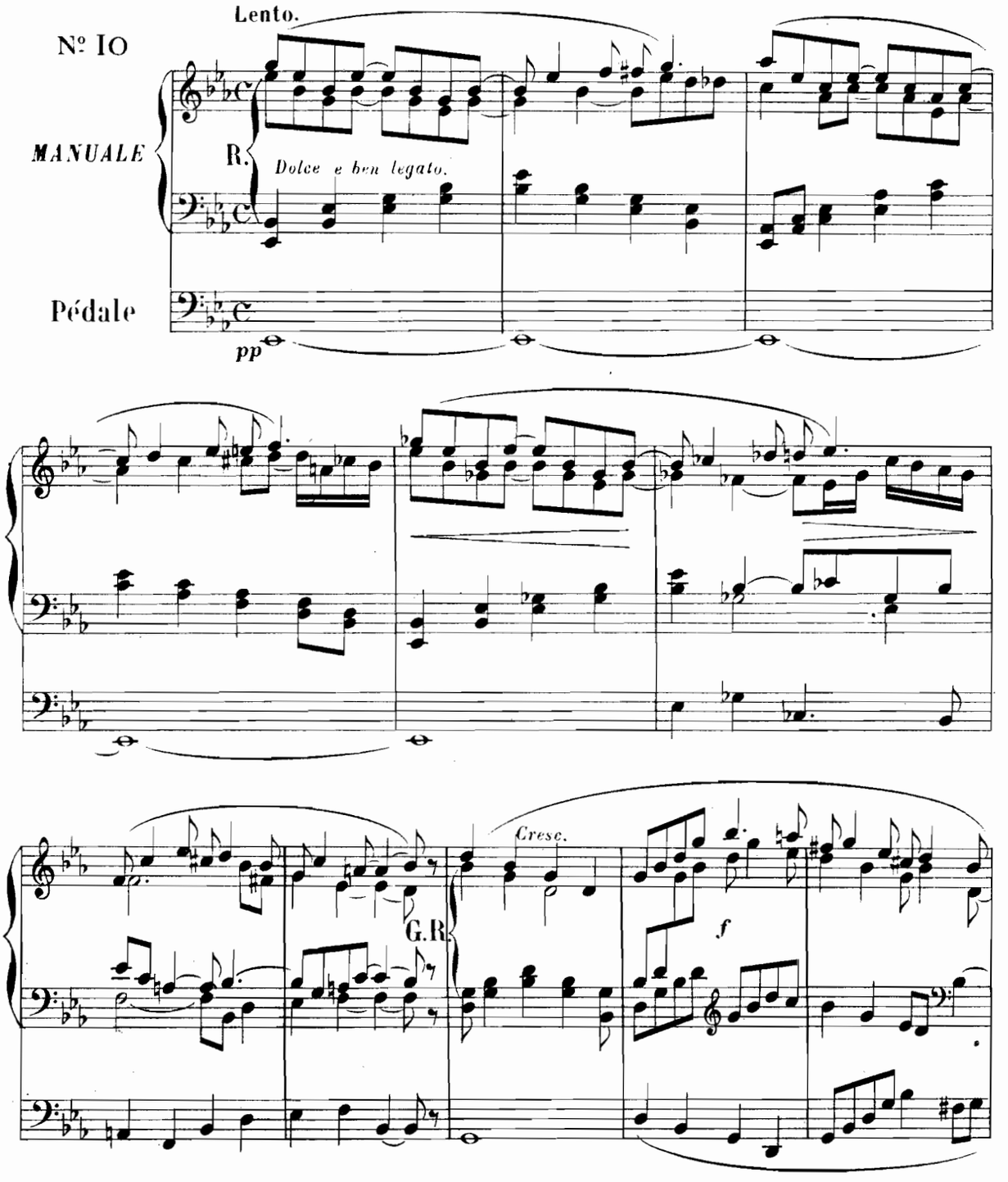


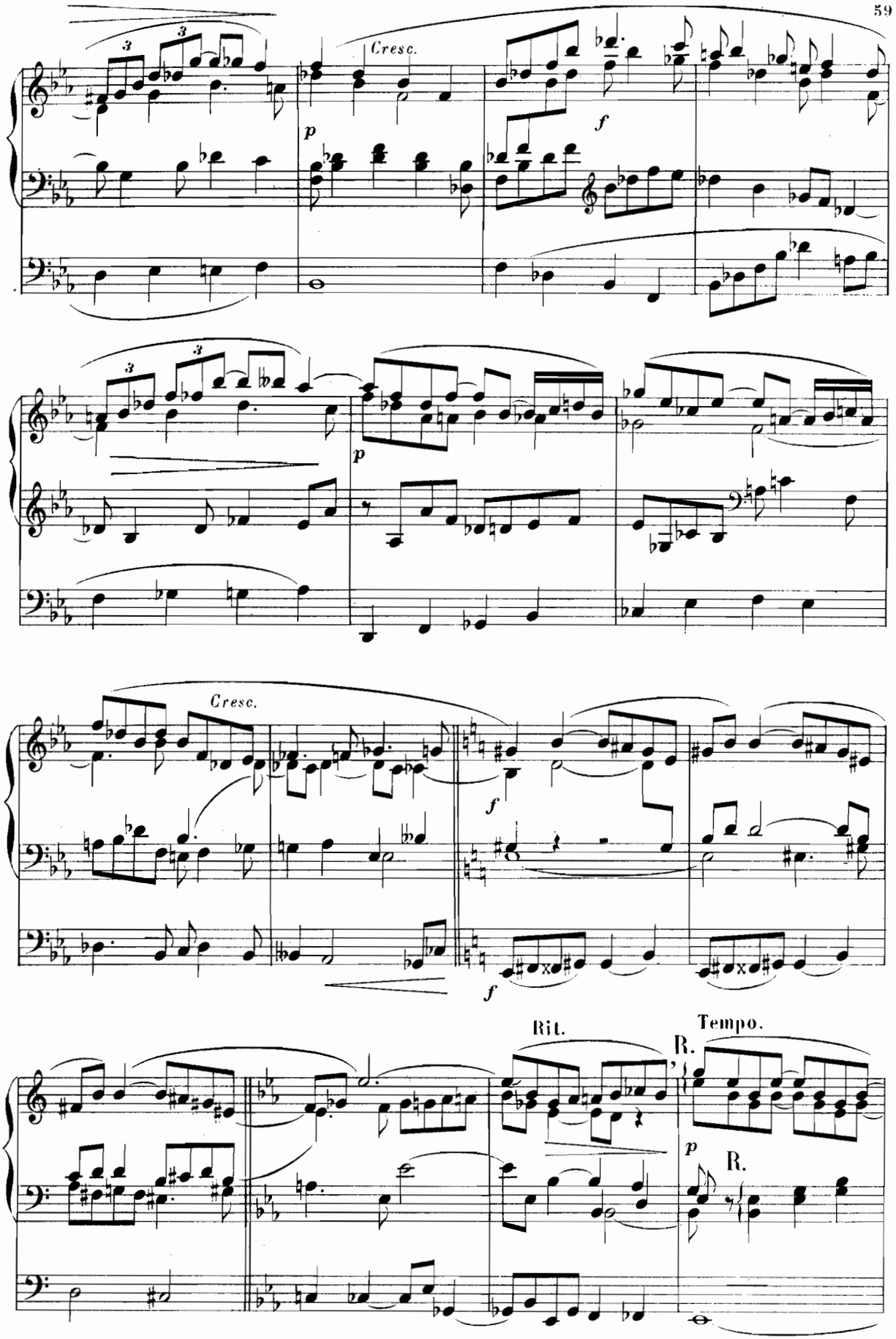

Più f
Dolce.
Cresc.
f
p
Rit.

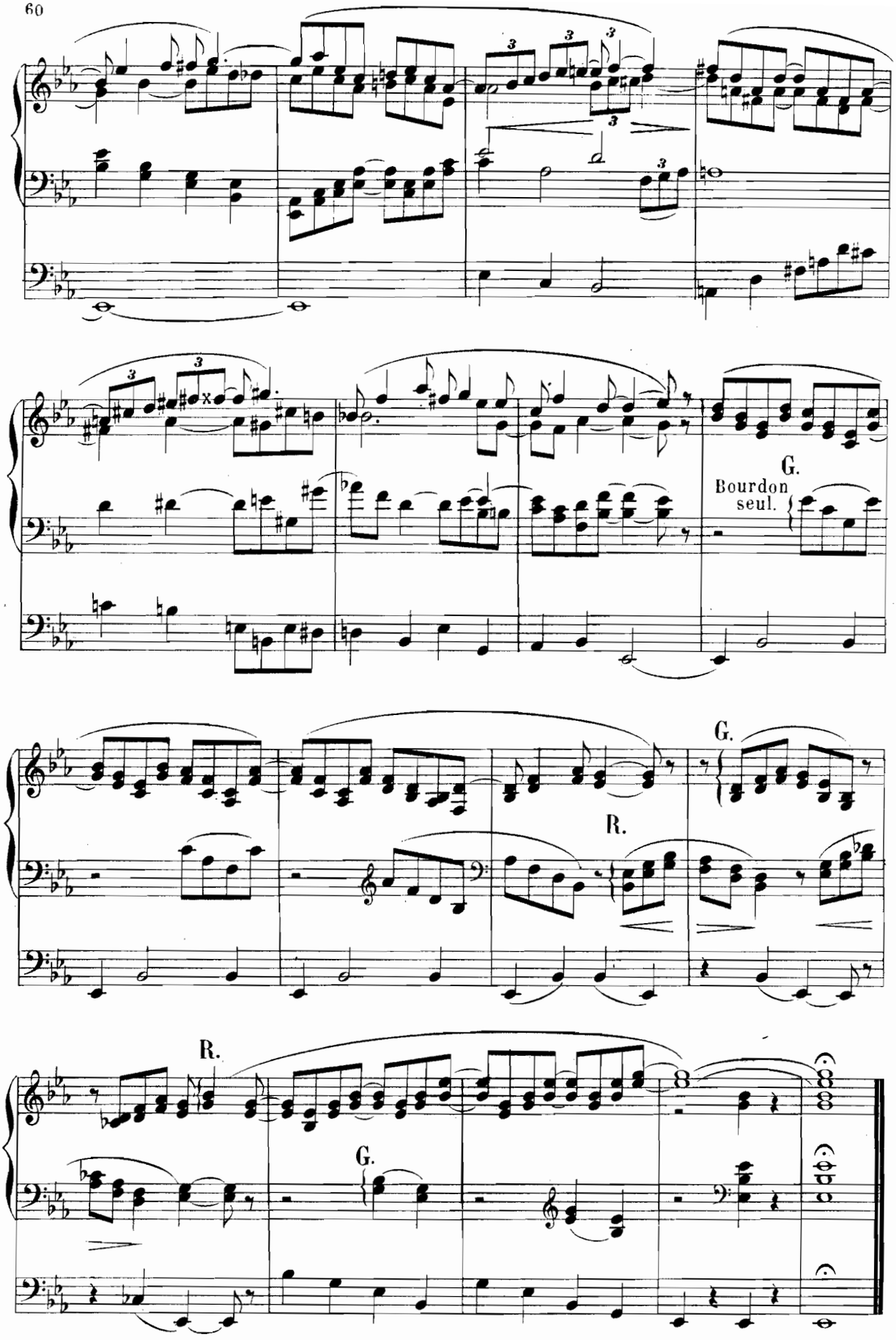
A Monsieur GÉRARD de CHAMBERET

COMMUNION

G^d Orgue. Bourdon et Salicional de 8.
Récit. Fonds de 8 et Voix céleste. (Boite fermée)
Pédale. Basses douces 16, 8.



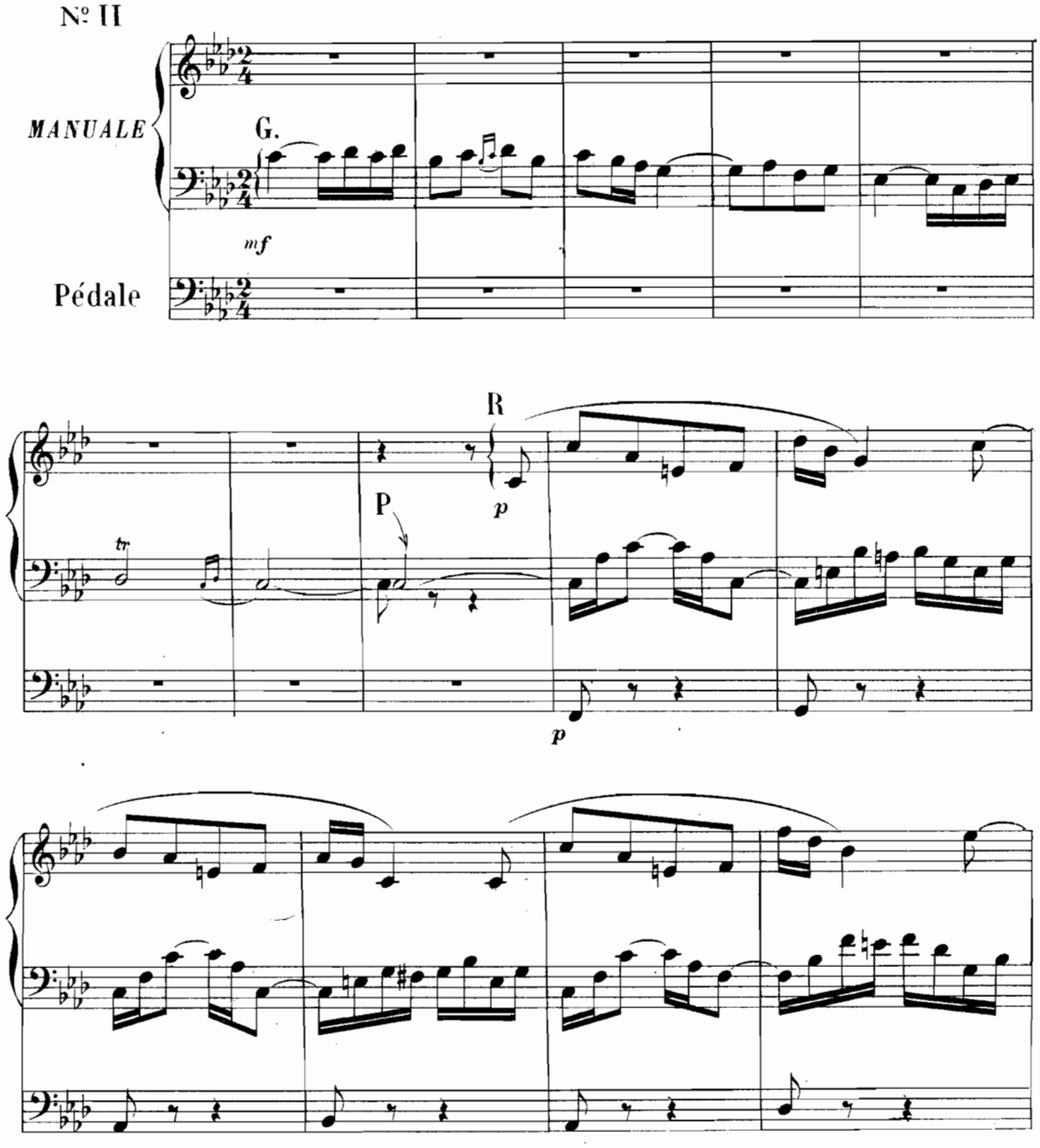

Cresc.
p
f
p
Cresc.
f
f
Rit.
Tempo.
R.
p
R.

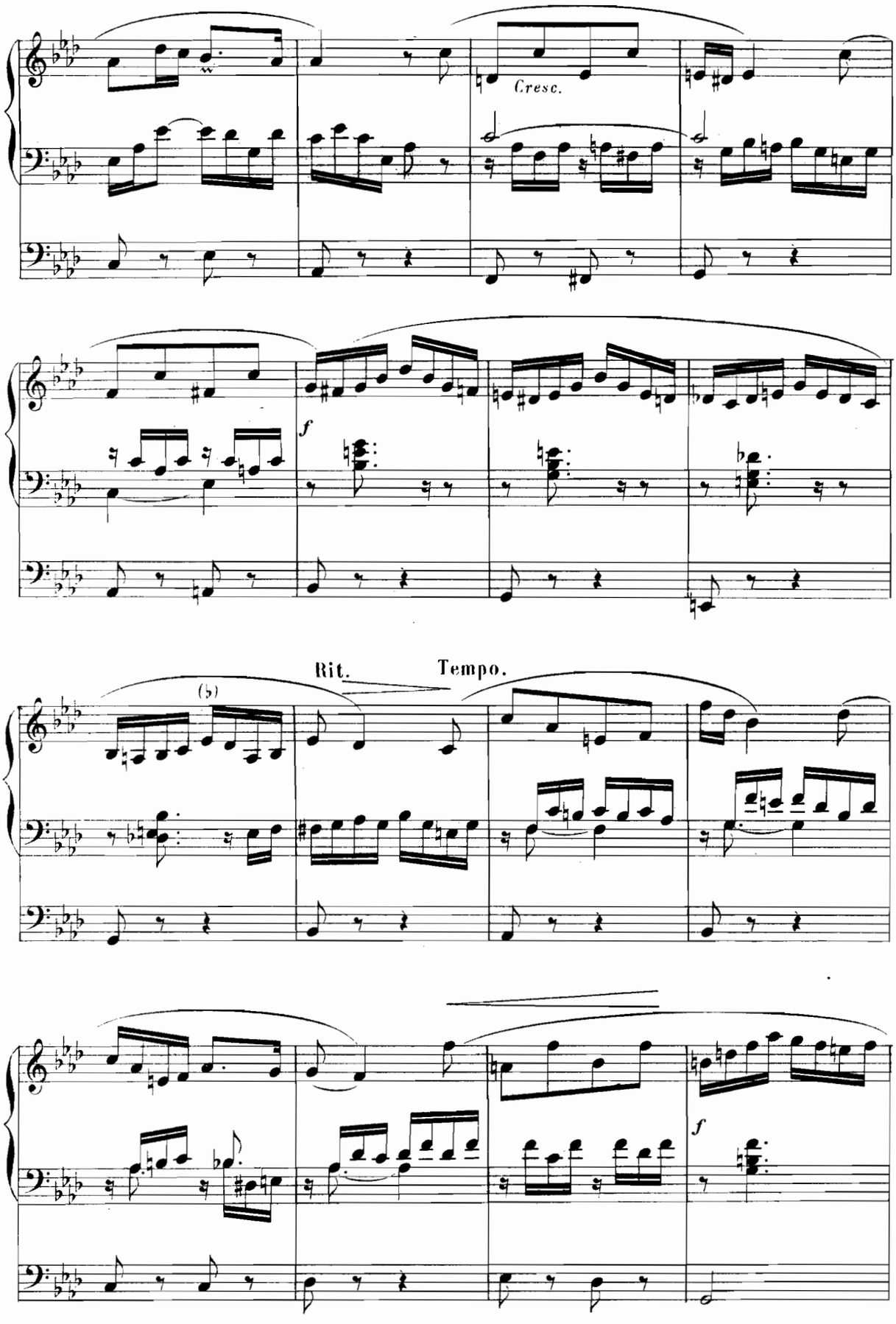

G.
Bourdon seul.
G.
R.
R.
G.

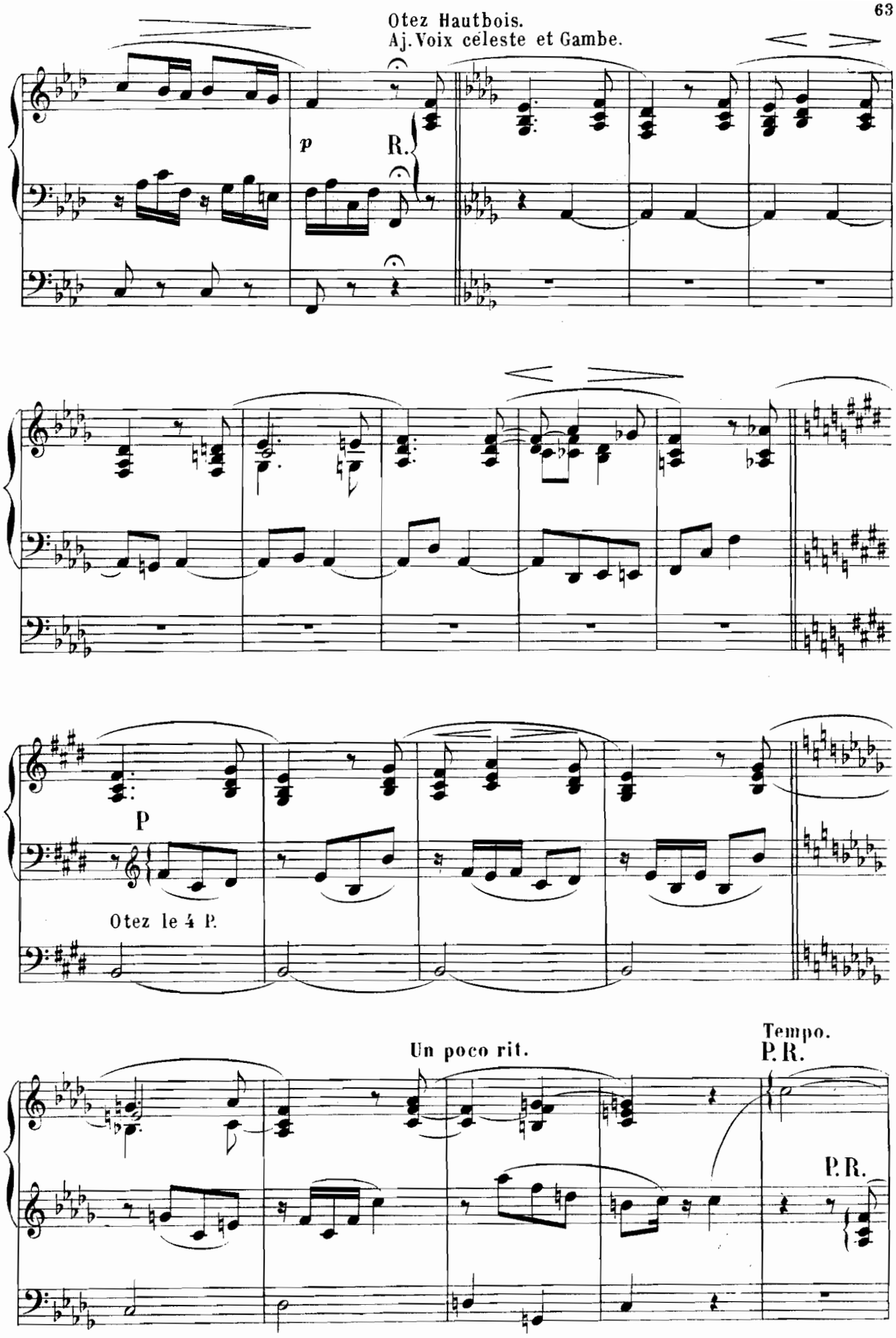
A Mademoiselle ADINE BACH

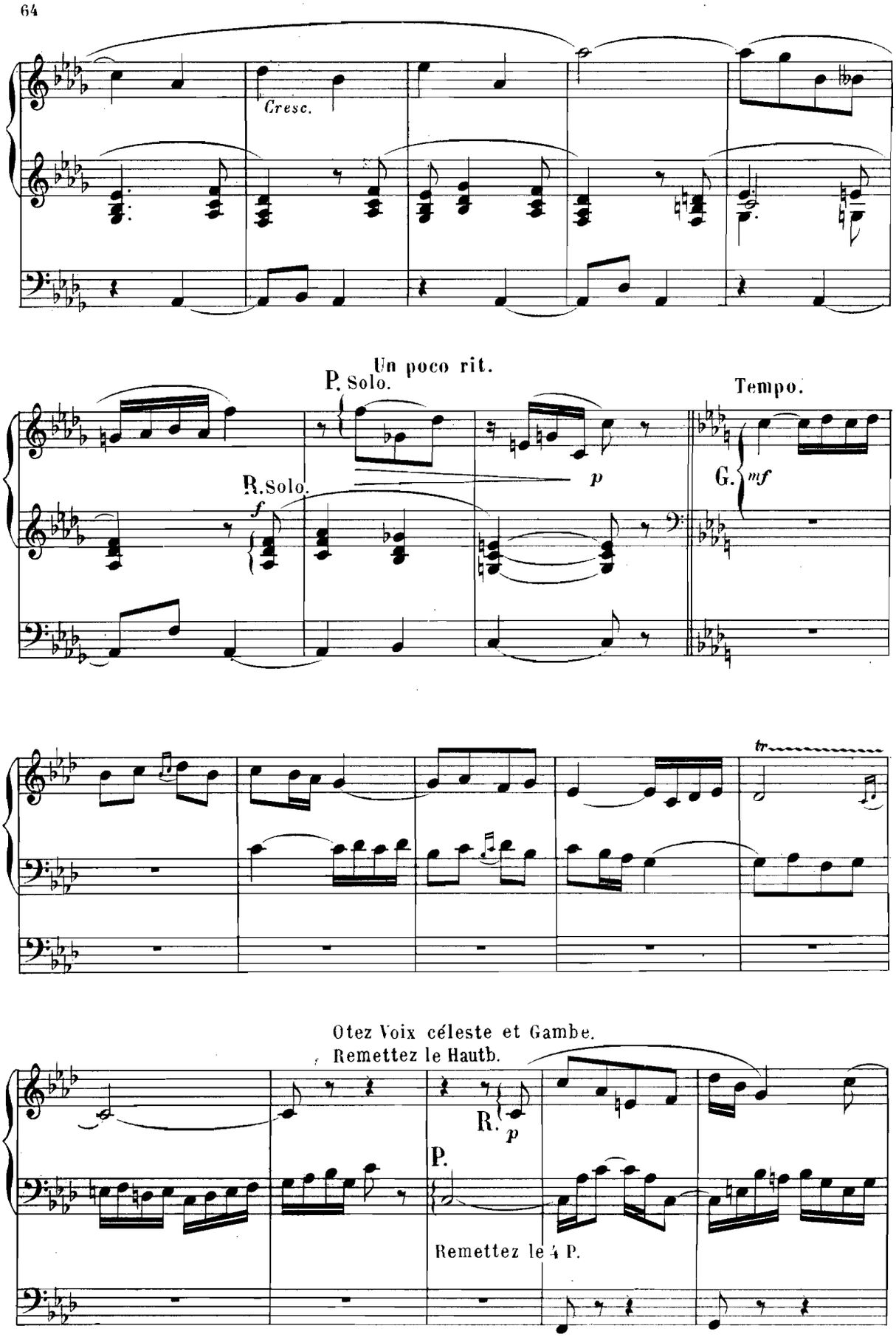
ALLEGRETTO GRAZIOSO

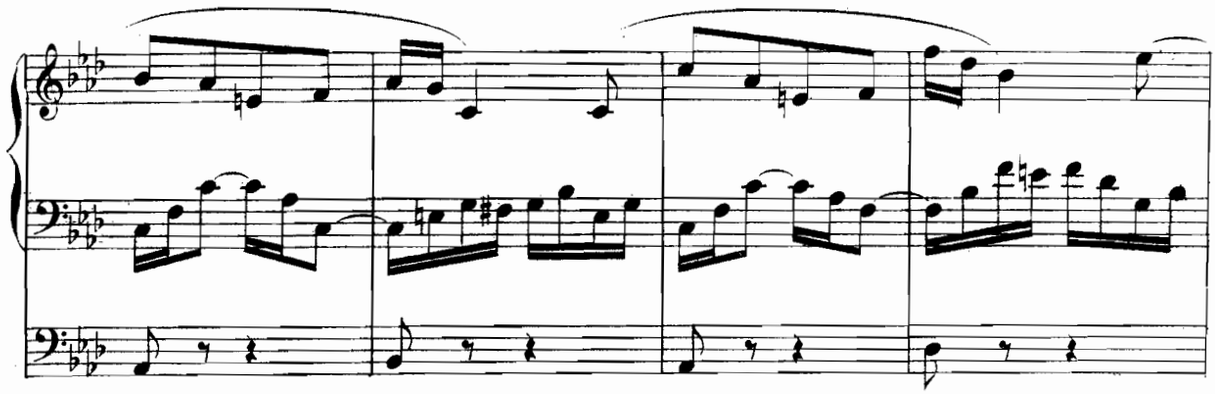
G^d Orgue. Montre de 8.
Positif. Flûte 8,4.
Récit. Hautbois et Cor de nuit. Ensuite Voix céleste et Gambe.
Pédale. Basses douces 16, 8. — Claviers séparés.

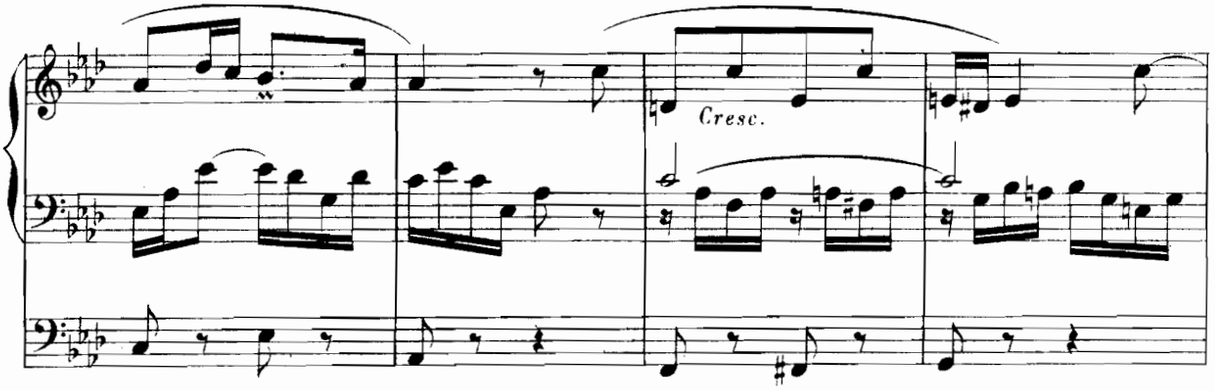


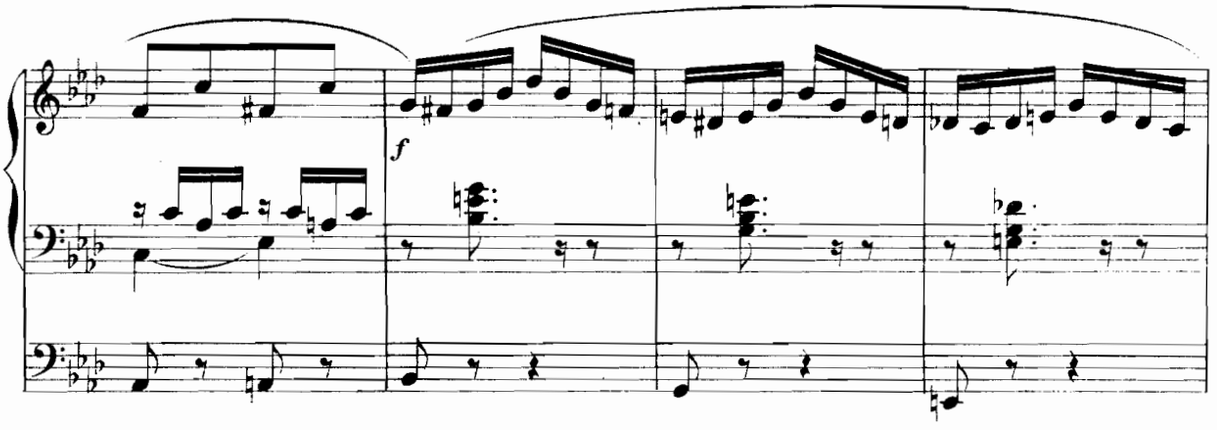

Cresc.
f
Rit.
Tempo.
(b)
f

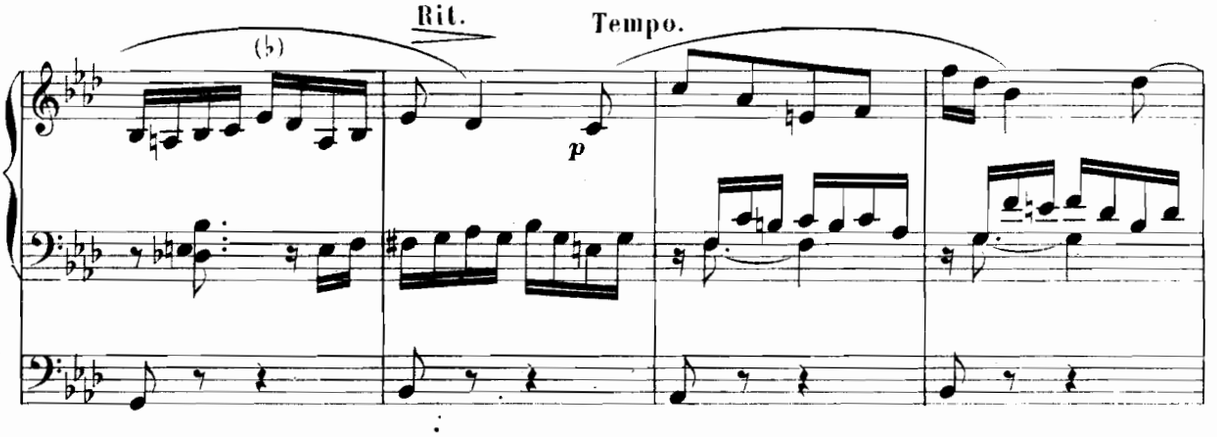

Otez Hautbois.
Aj. Voix céleste et Gambe.
p
R.
P
Otez le 4 P.
Un poco rit.
Tempo.
P. R.
P. R.

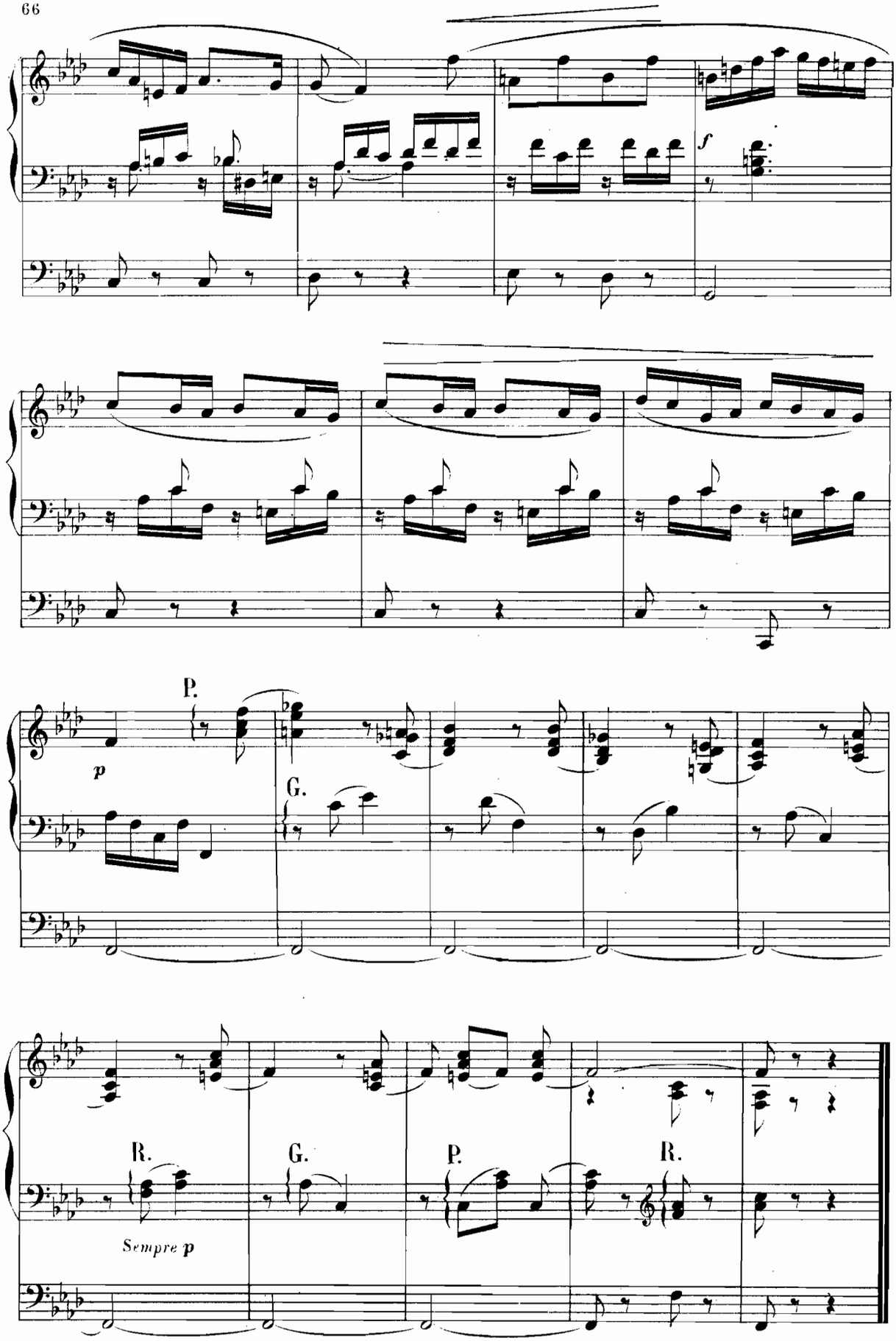

Cresc.
Un poco rit.
P. Solo.
Tempo.
R. Solo.
f
p
G.
mf
tr
Otez Voix céleste et Gambe.
Remettez le Hautb.
R.
p
P.
Remettez le 4 P.




Cresc.


f

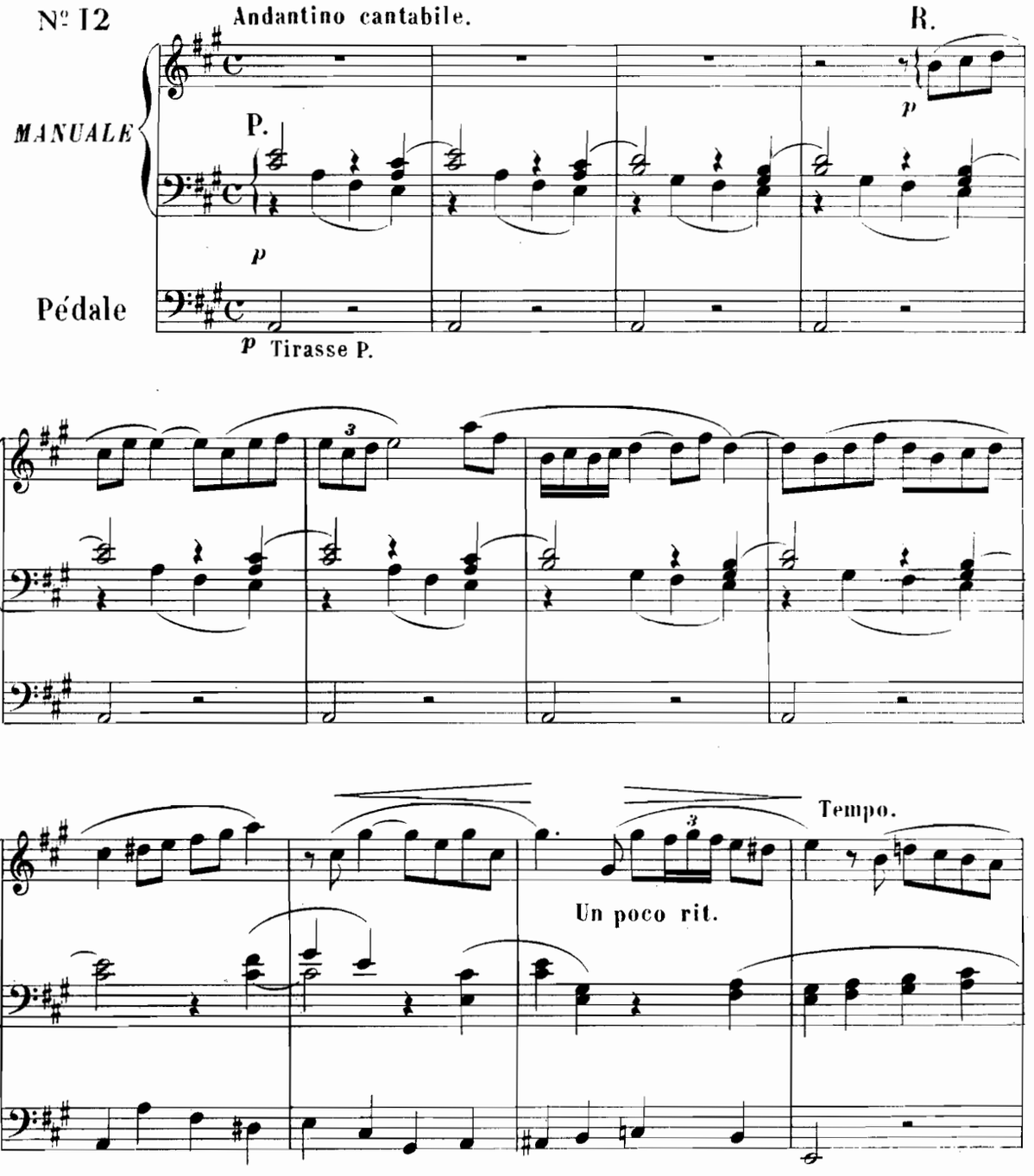

Rit.
Tempo.
p

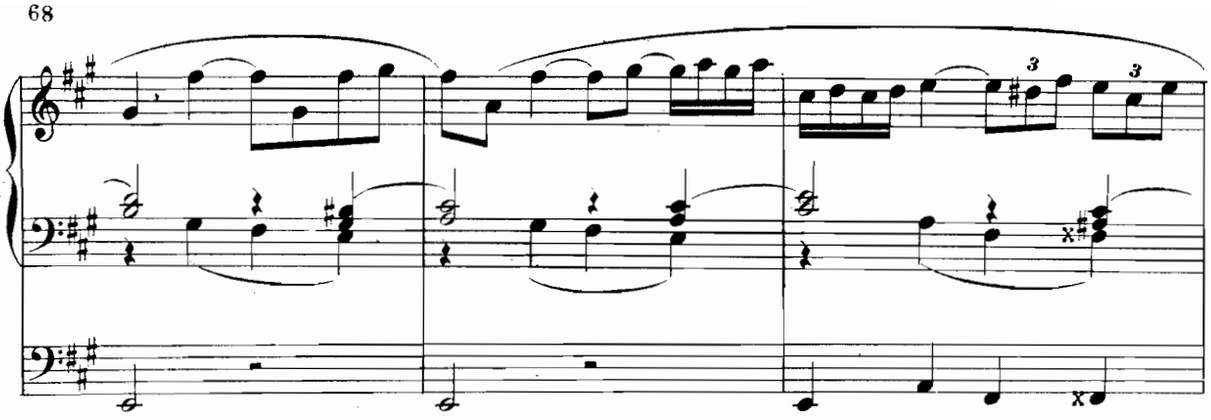

f
P.
p
G.
R.
G.
P.
R.
Sempre p

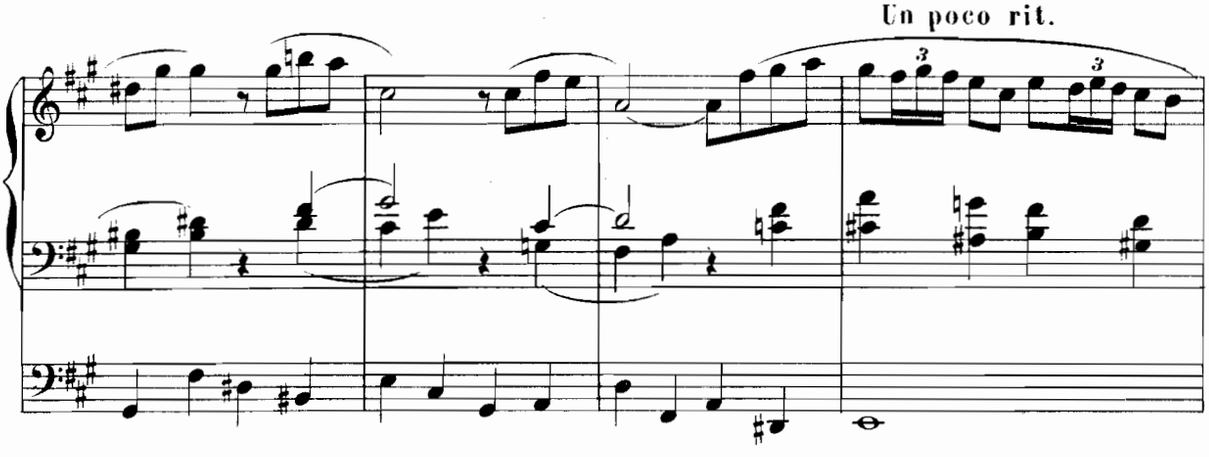
A Monsieur HENRI LUQUET de St GERMAIN

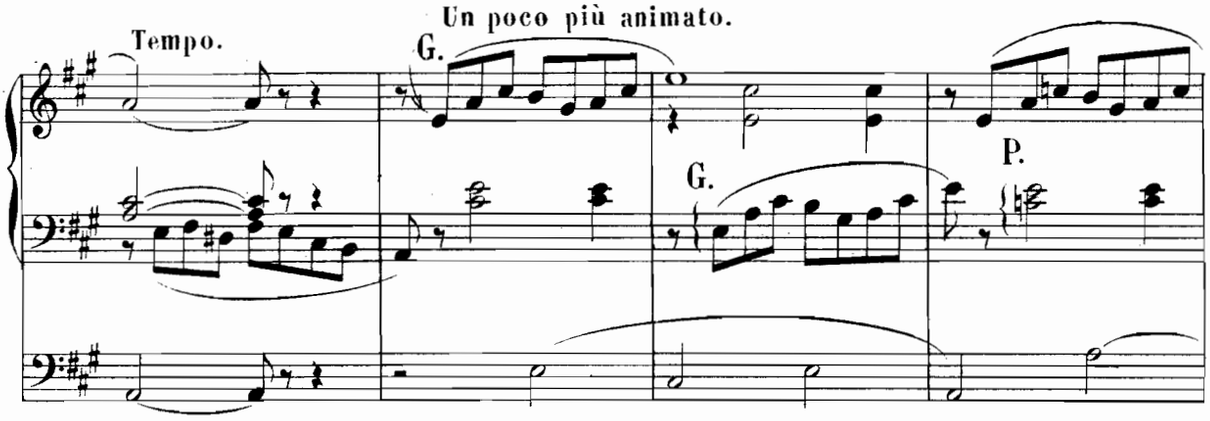
CANTILÈNE

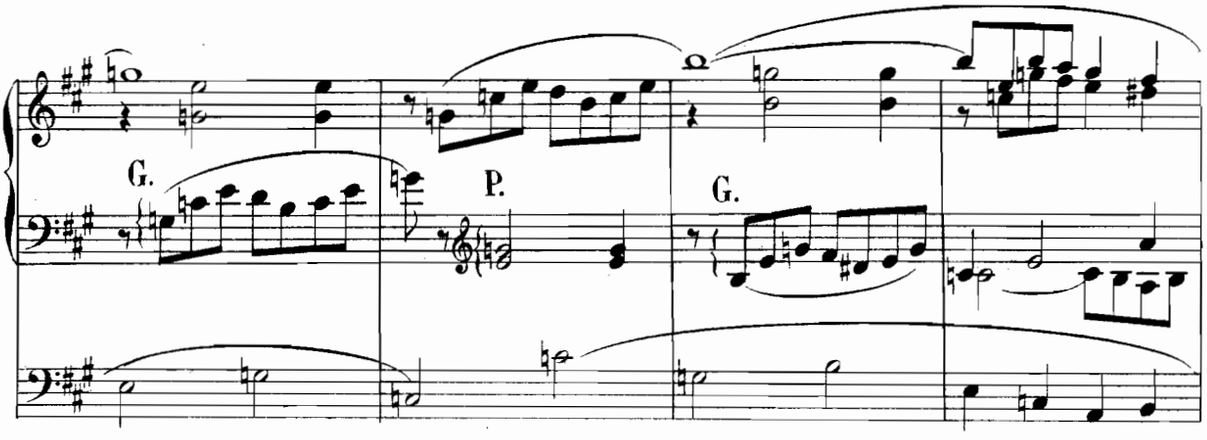
Gd Orgue. Flûte et Bourdon de 8.
Positif. Bourdon et Salicional de 8.
Récit. Clarinette ou Hautbois avec Flûte 8 ou Cor de nuit.
Pédale. Basses douces 16,8.
Claviers séparés.

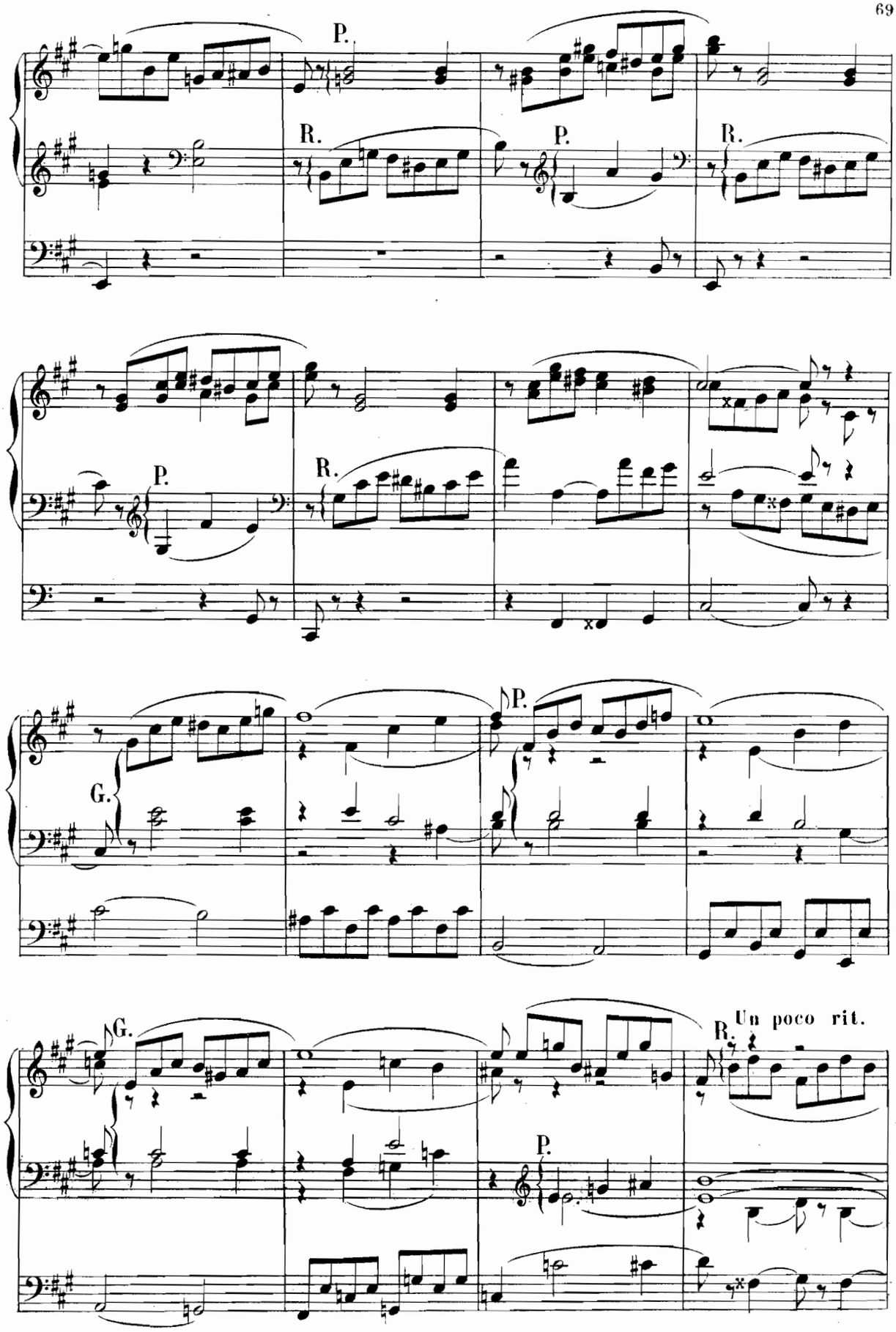





Un poco rit.


Tempo.
Un poco più animato.
G.
P.


G.
P.
G.


P.
R.
P.
R.
P.
R.
P.
G.
P.
G.
R.
Un poco rit.
P.

G.P.R.

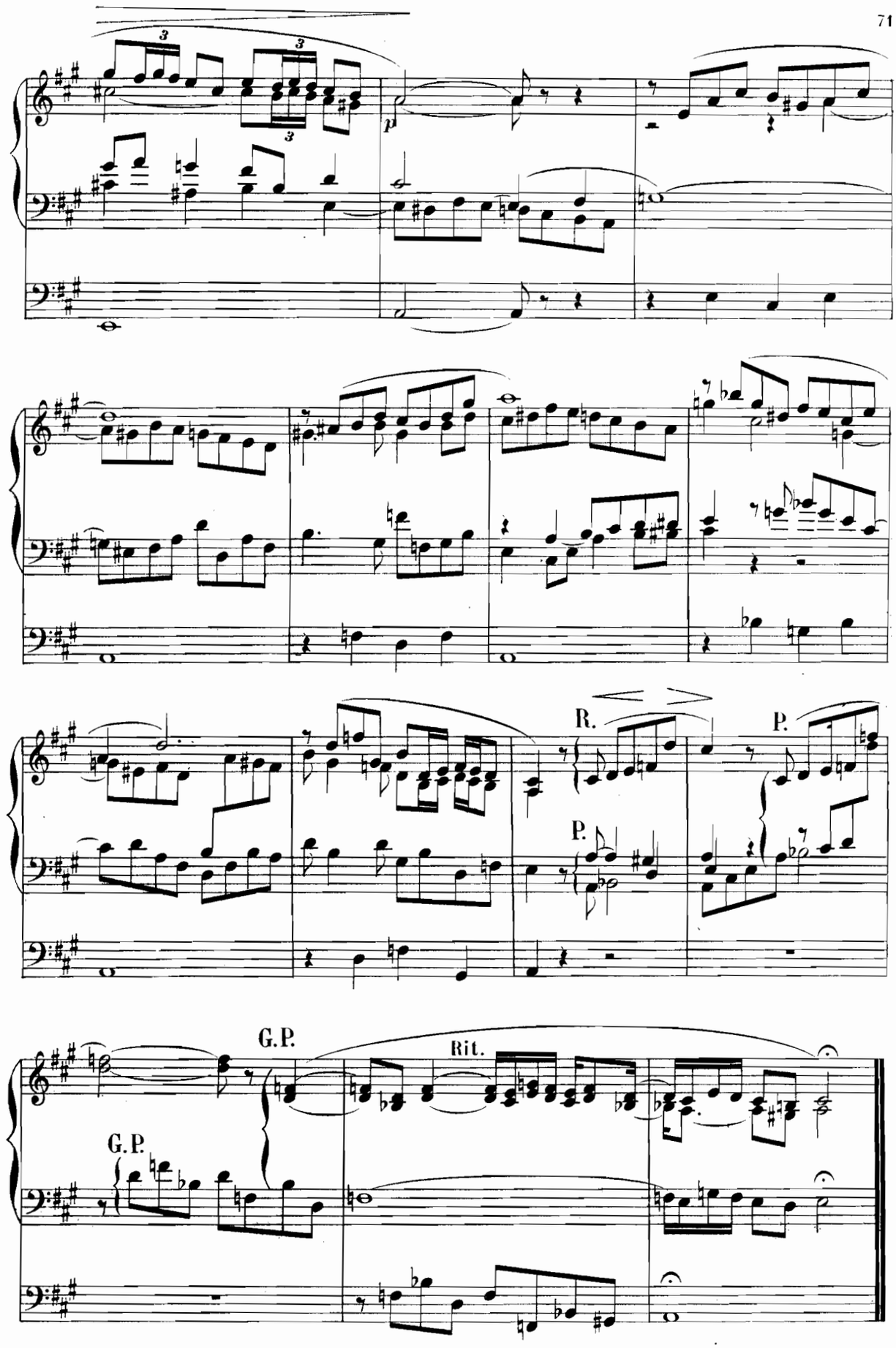
Tempo I°

Un poco rit.

Tempo.

G.P.R.

f



A. L. 15.325.

Paris. I.F.M.R.P. Juin 1948
Imprimé en France