

Ecole Classique DE L'ORGUE

Morceaux d'Auteurs célèbres

Publiés et annotés

PAR

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- | | | | | | |
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F. Facile — M.D. Moyenne difficulté — A.D. Assez difficile
D. Difficile — T.D. Très-difficile

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NOTICE.

Les œuvres du grand Jean-Sébastien Bach doivent former le fond de l'enseignement de l'orgue, mais, à côté de ces pièces, il y a d'autres œuvres d'auteurs classiques qu'il est utile de travailler. Ces compositions se trouvent souvent dans des recueils et ne sont pas toujours faciles à acquérir; d'un autre côté, les anciens maîtres écrivaient parfois pour orgue ou clavecin et n'indiquaient pas toujours clairement la partie de pédale. Je pense donc faire une chose utile en publiant pour l'orgue, un choix de pièces de différents auteurs célèbres; elles pourront servir dans les offices ou les concerts d'orgue.

Je n'indique que quelques doigtés, estimant que les personnes capables d'exécuter ces œuvres n'ont pas besoin de cette surcharge; du reste, cela dépend des différentes natures de mains, &c.^a. Pour les pédales, je désigne la pointe du pied par \wedge , le talon par \cup ; ces signes placés au dessus de la portée indiquent le pied droit, au dessous, le pied gauche; \wedge^r le pied en arrière, \cup^a en avant.

Il m'a semblé utile de conseiller une registration, des nuances et des indications de mouvement, que j'ai mises entre parenthèses, afin qu'on puisse se rendre compte de ce qui est ou n'est pas de l'auteur; les maîtres n'ayant jamais indiqué l'accentuation (notes liées ou détachées,) je n'ai pas cru devoir distinguer par des parenthèses les accentuations que j'ai ajoutées au texte. On exécutera les notes surmontées d'un point, en ne les tenant que la moitié de leur valeur, suivie d'un silence de même durée, comme il suit: $\dot{\text{p}} = \text{p} \text{ } \dot{\text{p}}$; il en sera de même pour les notes répétées.

Händel a écrit six fugues pour orgue ou clavecin; j'ai cru bon d'y ajouter les cinq fugues faisant partie de ses Suites pour clavecin, et j'ai indiqué la partie de pédale sur une troisième portée. Dans la fugue en Si mineur j'ai ajouté, page 41, des petites barres de mesure afin de conserver la division en $\frac{2}{4}$ pendant tout le morceau. J'ai agi de même dans d'autres pièces notées en mesures très longues.

J'indique le mouvement au Métronome, mais on devra tenir compte de la sonorité du local dans lequel on jouera. Dans l'ancienne musique, les mots *Allegro*, *Vivace*, n'indiquaient pas un degré de vitesse aussi grand que maintenant; en revanche, les morceaux marqués *Andante*, *Largo*, se jouaient un peu moins lentement qu'à présent. Tous ces termes désignaient principalement le caractère des pièces, vif ou large.

ALEX. GUILMANT.

Meudon, Décembre 1900.

FANTAISIE ET FUGUE EN UT MINEUR.

CARL PHILIPP EMANUEL BACH.
(1714-1788.)

(Largo, ♩ = 44.)

MANUALE. (VARIANTE. *)
ff G^d chœur.

PEDALE.
ff sans Tirasse.)

VERSION ORIGINALE.

ORGANO.
ff G^d chœur.)

(PED.) (S. PED.)

(And^{te}, ♩ = 63.)

Rit.

(PED.)

(*) Par ALEX. GUILMANT.

The first system consists of three staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The third staff is a separate bass line with a bass clef, containing fewer notes and some rests.

The second system is similar to the first, with three staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The third staff is a separate bass line with a bass clef. A *(Rit.)* marking is present in the upper right portion of the system.

The third system consists of three staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The third staff is a separate bass line with a bass clef. Tempo markings include *(Allº, ♩=120)* at the beginning, *(a piacere.)* in the middle, and *(Rall.)* towards the end. A *(PED.)* marking is located at the bottom right of the system.

(Adagio.) (And^{te} ♩=63.)

(Molto rall.) (♩=72)

OSSIA. Rall.

(Adagio.) (Rall.) (Molto rall.)

(All^o mod^{to}, ♩=84)

(f sans 16 P.)

(PED.)

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a complex, flowing melody in the treble clef with many sixteenth and thirty-second notes. The bass clef part is mostly rests.

Second system of musical notation, continuing the piece. The treble clef part has a more active bass line, and the bass clef part begins with a simple accompaniment of eighth notes.

Third system of musical notation. The treble clef part features a dense texture with many sixteenth notes. The bass clef part has a melodic line with some rests. A dynamic marking *(f)* is present below the first measure of the bass clef part.

Fourth system of musical notation. The treble clef part continues with a complex, rhythmic pattern. The bass clef part has a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble clef part has a melodic line with some slurs. The bass clef part has a steady accompaniment of eighth notes.

(*) L'Auteur n'indique pas de jouer cette partie avec les pédales. ALEX. G. (A. G. 123.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with complex rhythmic patterns and articulation marks.

Third system of musical notation, starting with the dynamic marking *(meno f.)* in the first measure.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

Fifth system of musical notation, concluding the page with a final cadence and a fermata.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex melodic line in the treble clef with many sixteenth notes and slurs. The bass clef staff below has a simple accompaniment of quarter notes. A dynamic marking *(Cres.)* is placed in the right margin of the system.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the treble clef continues with intricate sixteenth-note patterns. The bass clef staff below provides a steady accompaniment.

Third system of musical notation. It includes a dynamic marking *(ff)* in the left margin. A small treble clef staff with a melodic fragment is positioned above the main treble staff. A performance instruction *(aj. Fonds 16.)* is written in the right margin. The notation continues with complex sixteenth-note passages.

Fourth system of musical notation. It contains a performance instruction in French: *(Pour les orgues dont les pédales ne vont pas jusqu'au FA.)*. At the bottom of the system, there is a section labeled *PÉDALE.* with a bass clef staff and a dotted line indicating the end of the piece.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is in bass clef and contains a bass line with quarter and eighth notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the bass line. The bottom staff continues the simple bass line.

The third system of musical notation consists of three staves. The top staff features a melodic line with a fermata over the first measure. The middle staff continues the bass line. The bottom staff continues the simple bass line. The word "(RÉCIT.)" is written below the middle staff in the third measure, and "(Dim.)" is written below the middle staff in the fourth measure.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the bass line. The bottom staff continues the simple bass line. The dynamic marking "(p)" is written below the middle staff in the fourth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a variety of rhythmic patterns and dynamic markings, with a specific instruction *(Cres.)* appearing in the middle of the system.

Second system of musical notation, continuing the piece with complex melodic lines and accompaniment. A dynamic marking *(G^{do}.)* is present in the lower register.

Third system of musical notation, characterized by dense chordal textures and intricate rhythmic figures. The dynamic marking *(G^{do}.)* is repeated at the beginning of the system.

Fourth system of musical notation, showing further development of the musical themes with varied articulation and dynamics.

Fifth system of musical notation, concluding the page with a powerful dynamic marking *(fff 32 P.)* and a final flourish.

(*) (gva ad lib.)

(ff Rall.)

(gva ad lib.)

(*) OSSIA A.

(Andante.)

(fff)

(Organo pleno.)

B.

(fff)

C.

(fff)

(Rit.)

D.

(All?)

(Adagio.)

(fff)

(Rit.)

Quatre Hymnes

- I. Iste Confessor.
- II. Lucis Creator optime.
- III. Exsultet orbis gaudiis.
- IV. Ave maris stella.

Versets pour Orgue
(ou Harmonium)

PAR

G. FRESCO BALDI

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