JOSEPH BONNET

HISTORICAL ORGAN-RECITALS

IN FIVE VOLUMES

VOL. I

Forerunners of Bach

(Maîtres primitifs et Précurseurs de Bach)
(1500–1700)

Twenty-five Pieces for Organ

Price, $2.00 net

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A MADAME LA COMTESSE

STANISLAS DE CASTELLANE

PREFACE

The works of Johann Sebastian Bach form one of the most stupendous monuments of human thought—a monument of incomparable architecture and luminous logic, before which we stand in wonder and awe.

Whence could have been brought the stones for the upbuilding of so splendid an edifice? From what marrow of lions did its admirable architect draw nourishment?

We know that Bach studied and experimented with the different styles of all the schools within his ken, composing an Italian concerto or French and English suites; copying with his own hand, for its more thorough assimilation, the "Livre d'Orgue" of Nicolas de Grigny, organist of the Cathedral of Rheims; but what were the precise influences which swayed his talent, and after what models did his genius form itself?

A clue to the solution of this problem is afforded in the present collection, in which some of the most characteristic works of masters whom the great Cantor knew and admired are found.

They have retained their freshness and vitality, bold and beautiful as the glorious naves, as the dazzling and subdued radiance of the windowpanes in whose light they were born.

They bid defiance to time through centuries past, present, and to come, for the material whereof they are moulded is fine and strong, and their spirit is pure. Herein they resemble the immortal cathedrals whose voices they were; sublime voices, which found an echo deep within the heart and the soul of the great Bach.

Let us now turn to the examination of certain ancient forms, examples of which are found in this collection.

The Ricercare and the Canzona flow on in the straight line of vocal music. The *Ricercare* ("to search out"), originating early in the fifteenth century, is a composition of grave and serious character, akin to the sacred motet, developing one or two short, melodious motives in skillful contrapuntal imitations. Certain masters, Frescobaldi among them, after having treated each of these motives separately, sometimes united them in harmonious superposition; sometimes such a piece develops only a single theme, which does not necessarily retain its primitive form, but may undergo transformations either of its note-values or of its countersubjects.

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While the Ricercare was an offspring of the motet, the *Canzona* derives from the French chanson of the early sixteenth century. Tradition would have the Canzona always begin with the rhythm

The Canzona gave birth to the instrumental Fugue; Bernhard Schmid, in his Tabulatura, even designates a suite of fugues as follows: "Fugues, or (as the Italians say) French chansons." As we perceive, he made no distinction between them.

The term *Toccata* (from *toccare*, to touch) formerly served to designate pieces in very free style, a species of written improvisation which frequently aimed at displaying the "touch" of the performer.

Nevertheless, Frescobaldi and other masters applied this name to works of a purely expressive character; for example, the "Toccata per l'Elevazione" in the "Fiori Musicali," to be found in this collection.

Thus the Toccata might be, indifferently, a bravura piece or an expressive one; what differentiated it more especially from the other forms of composition, was an absolute freedom, a fantasy which set all restraint at naught.

It was only with Buxtehude and Bach that the appellation Toccata began to be reserved exclusively for pieces of a rhythmical swing. At the present time the name is bestowed, as every one knows, on works of virtuosity—the veritable *moto perpetuo.*

The *Chorale* was a liturgical chant which borrowed its inspirations from the soul of the people, then lending them a mystic idealization. The organ, strictly adopting the liturgical melody for its theme, played the prelude to this chant.

Samuel Scheidt, Buxtehude and Pachelbel were incomparable masters in the art of treating the *Choralvorspiel* (chorale prelude). With Bach the Choralvorspiel became a veritable oratorio without words—a mystic commentary fraught with a picturesque imagery suggested by the (absent) words.

As regards their style of treating the chorale for organ, we notice three general modes in the works of the masters of that time:

(1) The melody of the chorale remains as *cantus firmus* in the soprano, or in the alto, or tenor, or bass; and, without being modified, it is surrounded by motives taken from itself.

(2) The melody of the chorale is "figured," that is to say, interrupted, extended, or abbreviated, by means of ornamentation.

(3) The melody, or fragments of the melody, serve as the theme of a fantasia or fugue.

NOTES ON THE COMPOSERS

Paulus Hofhaymer was born in 1449 on the Styrian frontier. He was organist to Emperor Maximilian I, from whom he received a patent of nobility. The writers of that period assert that he had no rival in all Germany, whether considered as a player or composer. Hofhaymer died in 1537. His portrait was painted by Ludwig Cranach.

Antonio de Cabezon, born at Castrillo de Matajudios (Burgos) in 1510, died in Madrid in 1566 as organist and cembalist to King Philip II of Spain. He was regarded as the foremost and most illustrious organ-player of his time. In the vigor of his works, the nobility and austerity of his conception, we have a reflection of the Spain of that epoch. A few measures from his "Versillos" will suffice to give us an idea of the sublimity of his genius. Felipe Pedrell has published a remarkable collection of Cabezon's works in his "Hispaniae schola musicae sacrae." Here may be found practice-pieces for beginners, pieces on Gregorian themes (Kyrie, Hymns), short preludes (called *versos* or *versillos*) in all the tones of the Gregorian psalms, variations, *tientos* (extended preludes), etc.

Andrea Gabrieli, born at Venice about 1510, took a thorough course of study under Adrien Willaert.* Gabrieli was a chorister at St. Mark's when Claudio Merulo was advanced to the post of first organist at that cathedral, and was appointed to the position of second organist when vacated by Merulo, continuing from 1566 until his death in 1586. It is related that Merulo and Gabrieli sometimes treated their auditors to a "duel between the two organs."

The most distinguished pupils of Gabrieli were his nephew, Giovanni Gabrieli, Hans Leo Hassler, and also, in all probability, the celebrated Dutch organist Sweelinck, represented in this collection by a Fantasia.

Of Gabrieli we have the following compositions for organ: (1) Ricercari composti e tabulati per ogni sorte di stromenti da tasti (1585); (2) Il terzo libro di Ricercari (1596); (3) Canzoni alla Francese per sonar sopra instromenti da tasti (1605); (4) Intonazioni d'organo, di Andrea Gabrieli e Giovanni Gabrieli.—Andrea and Giovanni Gabrieli contributed to an extraordinary extent to the advance in the art of organ-music.

The theme of the Canzona published in this book, was treated later by J. S. Bach in his E-major Fugue (Book II of the Well-Tempered Clavichord). This theme reappears in a Caprice by Roberday and a Canzona by J. K. Kerl. The individuality of these old masters was frequently revealed rather in their treatment of a theme than in the invention of the theme itself. They often borrowed their themes (as observed before) either from the secular chanson or from liturgical melody.

Giovanni Pierluigi da Palestrina, so named because he was born in the little town of Palestrina in the Roman Campagna, represents, with Josquin des Près, Orlandus Lassus, and Vittoria, the golden age of church-music. The list of Palestrina's vocal compositions is immense; but for organ he left only one manuscript volume containing two suites of Ricercari; (1) 9 esercici sopra la scala, (2) 8 ricercari sopra li toni.

Without being positively sure of it, historians (Haberl, Riemann) assume that Palestrina was born in 1526. He began the study of music as a choir-boy. His first appointment was as organist at the principal church in his native town (1544–51). The story that he was Goudimel's pupil in Rome is now considered mythical. (*Cf.* Michel Brenet's remarkable book on Palestrina, published by Alcan in Paris.) He was called to Rome in 1551 as *Magister puerorum* at the Cappella Giulia; in

*Willaert was one of the most famous Belgian composers of the sixteenth century. He founded the great Venetian School, among whose alumni were Gabrieli himself, Joseffo Guami, Claudio Merulo, Claudio Monteverde, and Alessandro Grandi.

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1555 he was appointed *maestro di cappella* at San Giovanni in Laterano, and later at Santa Maria Maggiore. In 1565, after the performance of the famous mass to Papa Marcello, he was rewarded by an appointment as *maestro compositore* to the Papal Chapel.

Palestrina died on Feb. 2, 1594, at the age of 68, and was buried in the basilica of the Vatican. On his tomb the following inscription was engraved:

JOANNES—PETRVS—ALOYSIVS—PRAENESTINVS
MVSICAE PRINCEPS

Jan Pieter Sweelinck was born in 1562 in Amsterdam (or Deventer). Certain historians claim that he was a pupil of Zarlino and Andrea Gabrieli at Venice, but adduce no positive proofs.

Sweelinck succeeded his father as organist of the Oude Kerk in Amsterdam, holding this position from 1580 until his death in 1621. During his lifetime he was famed as the first organist in the world; he was the founder of a school of organists in which were formed Samuel Scheidt (a chorale by whom will be found further on), Paul Syffert, Melchior Schild, Praetorius, and Heinrich Scheidemann. He formed so many pupils that he became known as "the organist-maker." He also composed pieces for clavichord and for organ, and a great number of psalms and motets, five-part chansons, and French and Italian songs.

John Bull, the most celebrated English virtuoso on the organ and virginals during the latter part of Queen Elizabeth's reign, was born in Somersetshire in 1563. Beginning as organist of the cathedral at Hereford, he was transferred thence to the Royal Chapel. By special recommendation from Queen Elizabeth he was appointed professor of music at Gresham College in 1596. While on a journey in 1601, his renown brought him so many offers from foreign courts desirous of engaging him, that the Queen made haste to recall him to England.

Forced to leave his native land, John Bull was organist to the Archduke at Brussels from 1613 to 1617; thereafter, until his death in 1628, he held the same position at the cathedral in Antwerp.

This remarkable artist left a tablature (preserved in the British Museum) containing fantasias, Latin hymns, and various other pieces. A thorough master of the science of counterpoint, the originality of his rhythms, and the boldness of his harmonies and modulations, give his works a curious individuality.

The piece published here, a Prelude on the Dutch chorale "Laet ons met herten Reijne," is provided (probably for the first time in the history of English organ-music of this epoch) with indications for registration. They are inserted in red ink by the author's own hand. He advises the employment of the Cornet, the Cormorhen (Cromorne: an ancient stop for which the Clarinet has recently been proposed as a substitute), the Cornet altée (Mounted Cornet), and the Voll Register (Full Organ).

Jean Titelouze, a priest in the diocese of St. Omer, was born in that town in 1563. At first he was organist at St. Jean in Rouen; later, in a competition, he won the place of organist at the cathedral.

A man of finely cultivated mind, he left two series of organ-pieces: (1) Hymns of the Church, to be played on the organ with fugues and variations on their plain-chant (Paris, 1623); (2) The Magnificat, or Canticle of the Virgin, to be played on the organ in the eight modes of the Church (Paris, 1626).

He also wrote three choral masses: (1) Missa quatuor vocum ad imitationem; (2) Messe à six voix; (3) Missa votiva.

Titelouze may be considered the father of organ-music in France; in his Advertisement to the Reader in the Hymns of the Church, he observes that "numerous works in tablature, for all kinds of instruments, have been printed in France, but I am unable to recall a single piece of this description published for organ." Further on he adds, "Measure and accents are equally necessary for voices and for instruments; the measure regulating the movement, and the accents animating the melody of the parts."

In style Titelouze is serious, full of power and dignity; we admire his sense of architectural proportion and his marvellous logic; we are moved by the depth of conception and the mysticism revealed by his works.

Titelouze died on October the 25th, 1633.

Girolamo Alessandro Frescobaldi, born at Ferrara in 1583, was baptized in the cathedral there on Sept. 9 of the same year. His first teacher was his father, Filippo Frescobaldi, organist in one

of the churches in Ferrara; later he studied under Luzzasco Luzzaschi and François Milleville, the latter being the son of a Frenchman who had settled in Ferrara.

About 1607 he was in Flanders, thus following the example of numerous artists; indeed, the great school of the sixteenth century owed its wonderful prosperity to the constant exchange of ideas between the nations of the north and Italy. In 1608 the young master published, at Antwerp, one of his earliest works, a book of 5-part madrigals. For a short time he was organist at Malines, and in 1608 succeeded Pasquini as organist of St. Peter's in Rome. Renowned as a virtuoso, Baini relates that 30,000 people attended his first performance there. One of his most celebrated pupils, Froberger (represented here by a Caprice), was sent by the Vienna court to study from 1637 to 1641 under this "prince of organists." From 1628-33 Frescobaldi was in Florence (on leave of absence) as organist to Duke Ferdinand II; during the last year of his life he played the organ in the little church of San Lorenzo in montibus. He died at Rome, March 2, 1643, and was buried in the Church of the Holy Apostles.

Frescobaldi composed numerous works for organ: a full list may be found in any Biographical Dictionary of musicians.

Samuel Scheidt, the finest German organist of his time, was born in Halle, Saxony, in 1587. As already stated, he was a pupil of Sweelinck. On returning from Amsterdam, he became organist of the Moritzkirche in his native city, and also to the Margrave of Brandenburg, Christian Wilhelm. In 1624 Scheidt published, at Hamburg, his "Tabulatura Nova," wherein he presents the program for the new school of organ-music. He fortifies this new method by a greatly extended employment of the pedal, by solidity of construction, and by the use of symbolism. He was the originator of the "Choralvorspiel," a style of chorale-prelude destined to occupy a commanding place in Protestant music for the organ.

Scheidt died at Halle in 1654, leaving by will a considerable sum for building a great organ in the Moritzkirche.

Peter (or **Pierre**) **Cornet** was probably the son of a *maître de chapelle* in the cathedral at Antwerp. From the dedication of one of his works we gather that he was organist at Brussels, during the Spanish occupation, to the Infanta, Clara Eugenia. For organ he wrote fantasias, courantes, and the Salve Regina here published. This suite is composed on the melodies of the odd versets of the Gregorian anthem *Salve Regina*. The choir responded to the organ by singing the even-numbered versets, a practice still frequently followed in Catholic churches. The MS. of Cornet's works bears the date of 1625.

Nicolas Le Bègue, born at Laon in 1630, was taught by Chambonnières in Paris; he became organist at the church of St. Merry, and, later, one of the four organists to the King. He wrote three books of organ-pieces, comprising Noëls, elevations, versets of masses, Magnificats, preludes, offertories, symphonies, etc.

Le Bègue took a lively interest in questions relating to new tone-qualities in organ-registers. In the Preface to his Book I, he even presents ideas which he had formed "both for combining the registers and for the style in which any kind of piece should be played." He was much in request for the expert inspection of new organs. With him, French organ-literature took on a continually increasing melodic tendency. He formed numerous pupils, the best of whom was Nicolas de Grigny, the organist of Rheims cathedral.

Le Bègue died in Paris, July 6, 1702, at the age of 72.

The melody of this ancient Christmas Carol was preserved in the Lutheran liturgy. It is, in fact, treated by Buxtehude in two chorales, one of which is contained in this collection, and in Bach's chorale "Von Gott will ich nicht lassen." It may also be found in the third book of Noëls by Alexandre Guilmant, under the caption "Entends ma voix fidèle."

François Couperin. — Louis, François and Charles Couperin were the founders of a musical line which was the equivalent, in France, of the Bach family in Germany. The three brothers were pupils of Chambonnières, and all three became organists of the church of St. Gervais in Paris.* In this position their successors were Nicolas (the son of François), and François (surnamed "the Great"), the son of Charles.

*The organ of this church is to-day precisely the same as it was at the time of the Couperins, and is, consequently, one of the most interesting specimens of French organ-building.

François Couperin *le Grand* should not be confounded with his uncle and godfather François Couperin. This latter, who assumed the title of "Sieur de Crouilly," composed a book of "Pièces d'Orgue consistantes (*sic!*) en deux messes" (1690). The Fugue on the Kyrie, which we publish here, is taken from the first of these masses, and is constructed on the Kyrie of the Gregorian mass "Cunctipotens." The work is remarkable for freshness of conception and sustained vigor. For that matter, all the music of François Couperin bears the stamp of marked individuality. Besides one son, he had two daughters; one became a nun, and was the organist at her convent; the other became a *claveciniste* to the King.

"Couperin's death resulted from an untoward accident," writes Titon du Tillet; "he was thrown down by a cart in the street, and suffered a fracture of the skull."

Johann Jacob Froberger was born (probably) at Halle in Saxony between 1610 and 1620. Walter maintains (in his Lexicon, Leipzig, 1732) that the Swedish ambassador, on his way through Halle, took Froberger with him to Vienna, being delighted with the voice of this boy of fifteen and his wonderful aptitude for music. Froberger became court-organist to Ferdinand III, who showered favors upon him and in 1637 sent him to Frescobaldi in Rome; after four years' study he returned to Vienna, but later obtained leave of absence for various interesting journeys, visiting Paris and Brussels, Mayence, and England. The fanciful account of this last trip tells us that his ship was seized by pirates, that he jumped overboard and was rescued and taken to London, where he arrived in rags; that the organist of Westminster Abbey took pity on him and engaged him as blower; that, while fulfilling this humble function at the marriage of Charles II with Catherine of Portugal, he was so dazzled by the magnificent display that he so far forgot himself as to let the wind give out under the fingers of the enraged organist, who promptly slapped his face; that Froberger, having refilled the bellows, seated himself on the organ-bench and began a brilliant improvisation, whereupon he was presented to the King. From that moment (so the story goes) his fortune was assured.—His last years were passed at Héricourt, near Montbéliard, the residence of his pupil Princess Sibylle, *née* Duchess of Württemberg. Here he died on May 7th, 1667.

As a composer Froberger descends in a direct line from Frescobaldi, although without attaining the antique charm and grandiose tranquillity of his master's works. His place as court-musician developed qualities of a more external kind. Still, his amusing combinations and the novelty of his rhythms allured Johann Sebastian Bach. He wrote caprices, suites for harpsichord and for organ, and introduced into southern Germany the style of Frescobaldi and of French music as well, his sojourn in Paris having brought him into contact with the lutanists Galot and Gautier, whose style (says Mattheson) he transferred to the harpsichord.

Dietrich Buxtehude.—This great master was born in 1637 at Helsingör, where his father was the organist at St. Olaf's. When thirty years of age, Buxtehude was appointed organist of St. Mary's at Lübeck, where he remained until his death in 1707. This organ, one of the finest of that period, possessed three manuals and fifty-three speaking stops, fifteen of which were on the pedal. Taking advantage of these resources, he established a series of concerts of sacred music which he called "Abendmusiken," and which soon won European fame. They took place during the evening services on the five Sundays preceding Christmas. It was to attend these concerts that Händel went to Lübeck, and Bach walked all the way from Arnstadt. The latter was so impressed by what he heard that he prolonged his leave of absence to three months, thoroughly studying the works and methods of Buxtehude, a master whom he prized above all others. Of all the influences brought to bear on Bach, that of Buxtehude was unquestionably the strongest and deepest. A perusal of the works of these two masters will show the truth of this statement.

Buxtehude composed, for organ, chaconnes, passacaglias, toccatas, preludes and fugues, and a large number of admirable Choralvorspiele.—He died May 9, 1707.

Georg Muffat, the greatest of German Catholic organists, was born about 1645. During six years he studied in Paris with Lully, and then became organist of the Strassburg cathedral. Forced by the war to leave, he went to Vienna, and later to Rome. In 1690 appeared his work "Apparatus musico-organisticus," a remarkable book, containing toccatas, chaconnes, passacaglias and other

pieces. For a time he was organist at Salzburg, and (probably from 1690) to the Bishop at Passau, afterwards being appointed Kapellmeister. He died in 1704. His works are replete with expression of a profoundly emotional quality, as may be judged from the two adagios of the toccata which we publish.

Johann Pachelbel was born at Nuremberg in 1653. After a thorough course of literary study, he became a pupil of Schlemmer in his native town, and studied further in Altdorf and Ratisbon, whence he proceeded to Vienna, becoming assistant-organist at the Stefansdom. The first organist, Caspar Kerl, was a former pupil of Carissimi's at Rome at a time when the teachings of Frescobaldi were not wholly forgotten. Pachelbel took Kerl for his model, and made rapid progress in composition under his guidance. In 1677 he became court organist at Eisenach, then successively organist at Erfurt, Stuttgart and Gotha, and finally at Nuremberg, where he died in 1706.—An excellent teacher, Pachelbel had the distinction of numbering among his pupils Christoph Bach, the elder brother and teacher of the great Johann Sebastian.

As a composer, Pachelbel excelled particularly in chorale-preludes. A continuator of Scheidt's style, his works are impregnated with the mystic fervor and profound piety which filled his soul. More definitely than before his time, he endowed his contrapuntal designs with a symbolic significance later to be triumphantly glorified in the works of J. S. Bach.

Henry Purcell, the most renowned member of a family of English musicians, was born at Westminster in 1658 (or 1659). He was admitted a chorister of the Chapel Royal, at first under Captain Cooke (Master of the Children), who was succeeded in 1672 by Pelham Humfrey, from whom Purcell learned the new French style of music. In 1680 he was appointed organist of Westminster Abbey, succeeding John Blow, whose pupil in composition he had been. On July 14, 1682, he became organist of the Chapel Royal.

Purcell composed pieces for organ and for divers instruments, anthems, hymns, operas, and odes, one of these last (in Latin) being in honor of St. Cecilia.—This master's works are notable, first of all, for clearness and correctness, and likewise for profundity of expression. His genius, far in advance of his time, exercised a very considerable influence on Händel.

Johann Kuhnau, born at Geising, Saxony, in 1660, was taught by Jacob Beutel in Dresden. He was the predecessor of Bach as cantor of the Thomasschule in Leipzig, where he died on June 25th, 1722, honored as one of the leading musicians and most erudite men of the period. (He left translations from the Hebrew, Latin, Greek, Italian and French.) His chief claim to fame was the creation of the sonata in its present form of several movements. He wrote a large number of biblical sonatas abounding in musically expressive pages, and also curious by reason of their descriptive character—programme-music. As for organ-pieces, his sole composition (so far as we are aware) was the admirable mystic chorale printed in this volume. Its melody, published in 1601 by the Catholic composer Leo Hassler in a collection of secular vocal music, was adapted, in the year following Hassler's death in 1613, to a German version of the "Ave caput cruentatum" of St. Bernard. Bach treated this theme in his St. Matthew Passion and in his Choralvorspiele ("Herzlich thut mich verlangen"); one of these latter is merely a simple harmonization without development, and nevertheless is imbued with wonderful warmth.

Louis Marchand, born at Lyons, Feb. 2, 1669, was the son of an organist, and himself played the organ in Nevers cathedral when but fourteen years old. Ten years later he was organist in the Auxerre cathedral; on coming to Paris he won such renown (says Titon du Tillet in his "Parnasse Français") that all the vacant organistships were offered him. Wherever he gave performances (adds Titon), there was a great assemblage of musicians and persons of taste. D'Aquin relates, in his "Lettres sur les hommes célèbres sous Louis XV" (1732), that Marchand scorned the silly adulation of the uninitiated, and felt aggrieved at having to play before so many of them for the sake of two or three connoisseurs. He preferred to play to a very limited number of the elect at hours when the church was closed, rather than perform to a throng who crowded to hear him on festival days. His temper was capricious and whimsical; once he failed to appear for the midnight mass of the Cordeliers, though an immense crowd had gathered to hear

him. Neither was he a model husband, for he spent his money so recklessly that his wife was obliged to obtain an order whereby half his salary as organist to the King were paid to her; whereupon Marchand, it is said, in order to avenge himself, stopped playing in the middle of the Royal Mass, saying that as long as it pleased the King to keep back half of his salary, he was justified in withholding half his services. This led to an order dismissing the organist from the court and the country.—He betook himself to Germany, where his success was so great that several Electors desired to retain him in their service. In Dresden he played at the court of Augustus, the King of Poland, who, being fond of French music, was not content with offering him a munificent gratuity, but proposed to attach him permanently to the Dresden court. But no inducements were sufficient to overcome his longing for his native land; "Il s'ennuya de ne plus voir Paris," is Titon du Tillet's simple remark.

Other writers say that the favor he enjoyed had excited the jealousy of the German musicians, who formed a party to defend the honor of their national art against the encroachments of French art, and hastily summoned Bach to Dresden as their champion; but Marchand did not accept the challenge, and left Dresden in great haste.

Bach, long familiar with the French style, was acquainted with Marchand's compositions, which he executed with admirable taste and buoyancy. A suite by Marchand is to be found among the copies made by Andreas Bach, another among those by Ludwig Krebs.

Shortly before his death (Feb. 17, 1732) Marchand left the Cordeliers church; the last time that he played on the organ there, feeling his end approaching, he gazed on the instrument, and said, "Good-bye, my dear widow!"

From a trunkful of MSS. found after his decease, a selection of organ-pieces was published, an edition of which was issued by Guilmant and Pirro in their "Archives des Maîtres de l'Orgue."

André Raison. The precise date of his birth and death are unknown, and the writers of his time fail to mention him; but from the title-pages of his books of organ-music we know that he was organist at the Jacobins' church in the Rue St. Jacques, and at the royal abbey of Sainte Geneviève du Mont. From the dedication of his first book we gather that he was taught in the seminary at Nanterre, though his teacher is not named. Fétis claims that he was a pupil of Titelouze; but Titelouze died in 1633, and when Raison's second organ-book appeared in 1714, the latter was still organist at the Jacobins.

In the preface to his first book Raison proffers numerous suggestions on the execution of the cadences and grace-notes, the instrumentation, and on the manner of giving "movement and style to all the pieces." This book contains five masses, and the descriptive piece which we reproduce here. This "Vive le Roy" was written for the festivities in celebration of the recovery of Louis XIV and for the monarch's entry into the Hotel de Ville in Paris on Jan. 30th, 1687. With its majestic introduction and its gay divertissements, this music conforms absolutely to the taste of the period.—In this first book (*Messe du 2e ton, verset du Christe*, entitled "*trio en passacaille*"), we find the theme of the immortal Passacaglia by J. S. Bach.

Nicolas de Grigny was born in Rheims in 1671. His father and the other members of his family were organists, and *ménétriers* (fiddlers, town musicians) as well, and in this environment Nicolas probably received his earliest instruction in art. The hearing of the very serious music at the cathedral also contributed much to his artistic education. In Paris he was taught by Le Bègue, and met various musicians and organ-builders from Rheims who were established in the capital; through them he became acquainted with the best organists of the time.

The sole collection of de Grigny is that in his Organ-Book, containing the necessary pieces with responses for the Cuncitipotens Mass, and the four Gregorian Hymns Veni Creator, Pange Lingua, Verbum supernum, and Crudelis Herodes.

The copy of this Livre d'Orgue which (as mentioned before) Johann Sebastian Bach made with his own hand, is at present in Bonn.

A harpsichord suite sometimes attributed to de Grigny (by Spitta and Eitner) was really written by Charles Dieupart.

The "Récit de tierce en taille" is a solo on the tierce stop executed in the tenor part (*taille*) and accompanied by soft stops. We append Le Bègue's and Raison's suggestions concerning the execution of this kind of piece: One should draw, with the Tenth (jeu de tierce), the Bourdon (Stopped Diapason), the Montre (Small Diapason 8′), the Flute 4′,

the Doublette 2′ (octave of the Principal), the Nazard $2\frac{2}{3}'$, and the Larigot $1\frac{1}{3}'$ (if available!), with an accompaniment on soft stops in right hand and pedal.

Louis Nicolas Clérambault was born in Paris on Dec. 19, 1676; his father was one of the 24 violons du Roi, and his teacher was André Raison. At 13 he composed a motet for full chorus; later he was organist in the church of St. Louis at St. Cyr, and music-director to Madame de Maintenon. He was also the organist at St. Sulpice; and succeeded his teacher at the church of the Jacobins.—He died in Paris, Oct. 26, 1749.

Clérambault is one of those masters whose works have come down to us in most complete form. Besides cantatas and pieces for harpsichord, we have the two suites in the 1st and 2d tones forming his "First Organ-Book." It was gratefully dedicated to André Raison.

Du Mage.—All that we know about Du Mage is revealed solely in his "Livre d'Orgue." From the preface we learn that he was a pupil of Louis Marchand, and that he became organist at the cathedral of St. Quentin.—This Organ-Book appeared in 1708. It contains a suite in the 1st tone. The "Grand Jeu" with which this volume closes can hardly fail to recall the bold style of Marchand, more particularly in the broad harmonies at the beginning and the end.

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27751

Forerunners of Bach

Maîtres Primitifs et Précurseurs de Bach

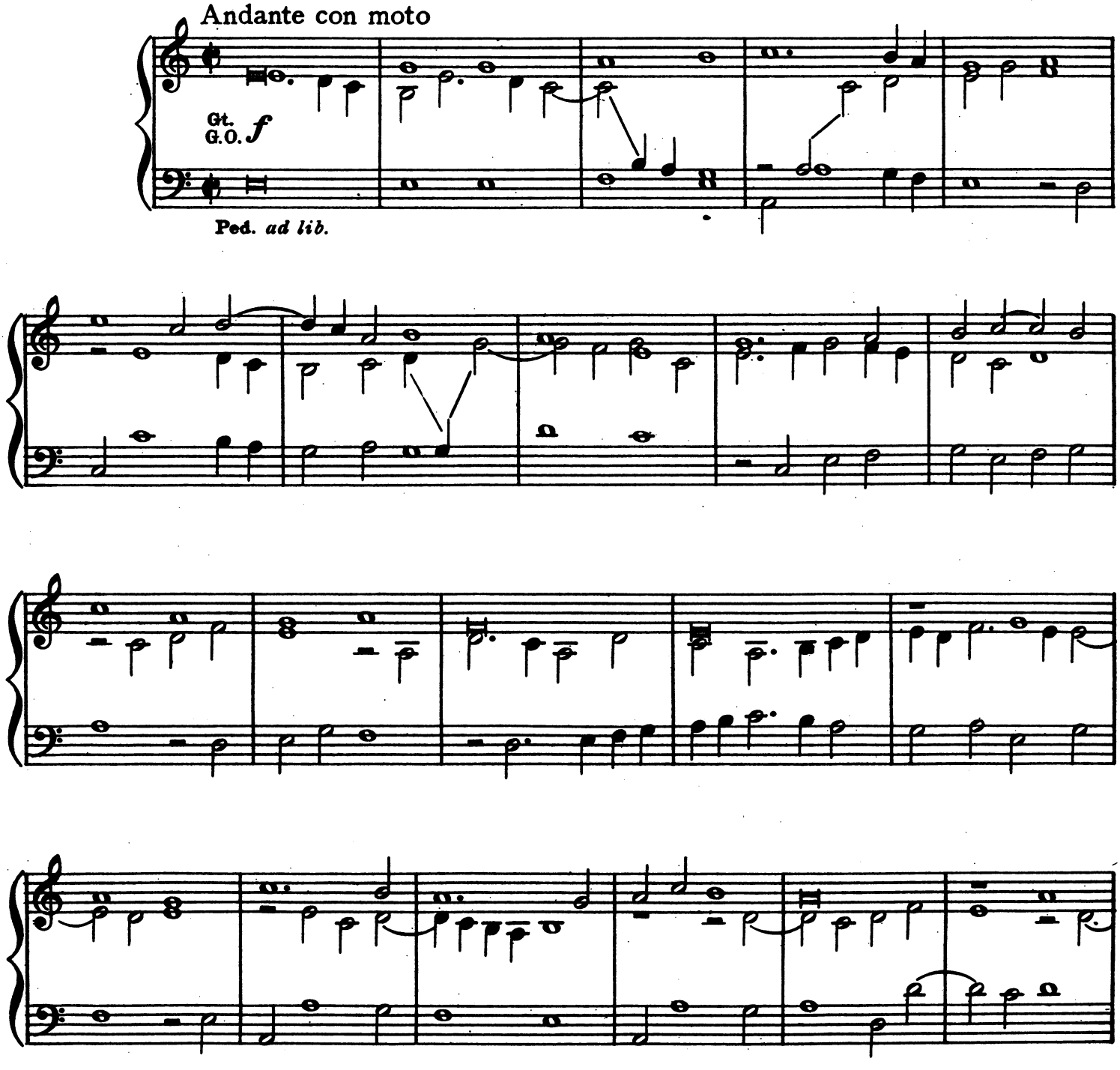
Swell : Full
Great : 16′, 8′, 4′, 2′, Mixtures
Pedal : 32′, 16′, 8′
Sw. to Gt. Gt. to Ped.

FANTASY
on the song
"On freudt verzer"

Récit : Grand chœur
Posit. : Fonds 16, 8, 4, Plein-jeux
G. O. : Fonds 16, 8, 4, Plein-jeux
Pédale: 32, 16, 8, 4, Tirasse G. O.

Paulus Hofhaymer
(1449-1537)
German School

Andante con moto



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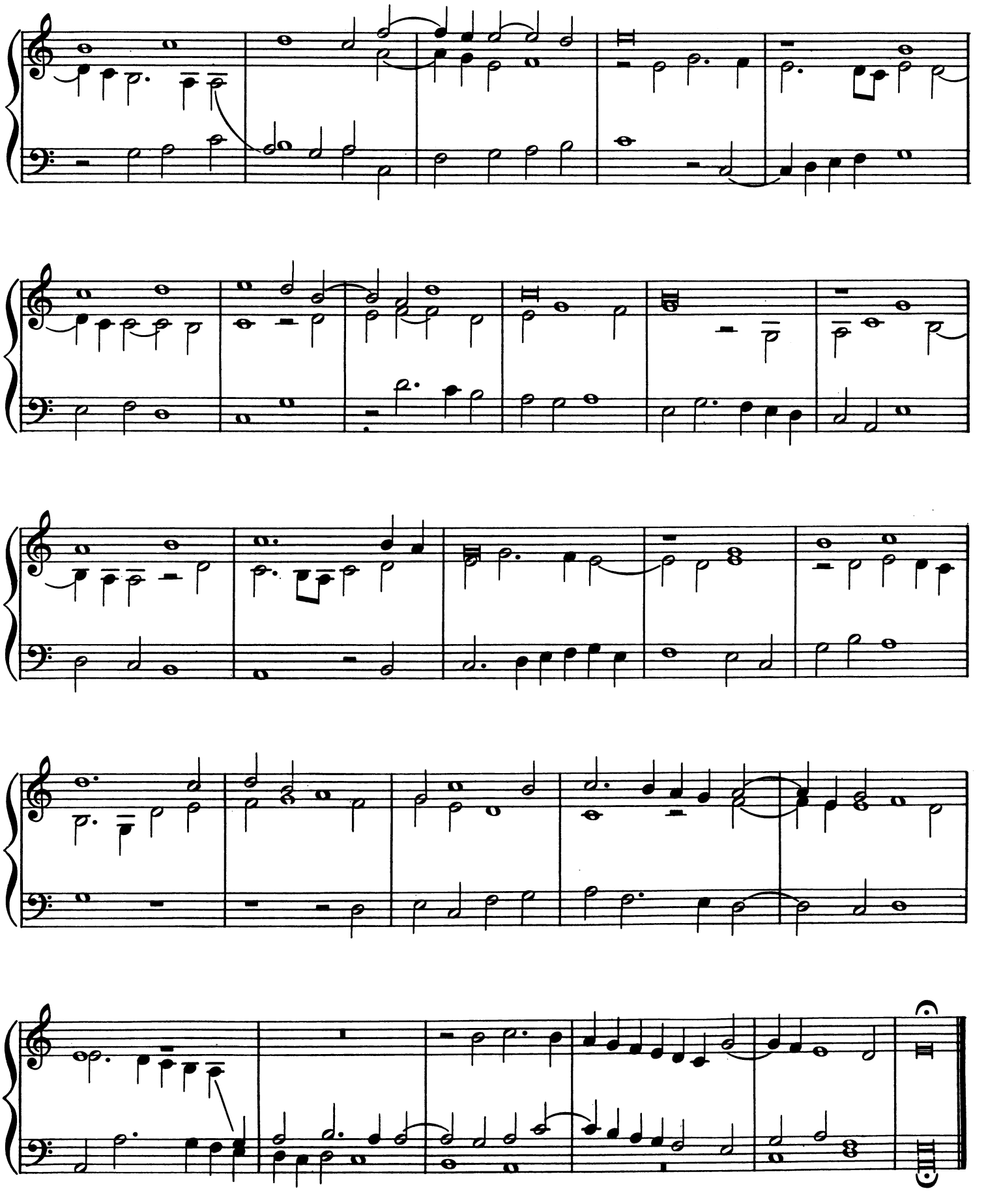


Diferencias

(Variations)

sobre el Canto del Caballero

Swell : Open Diap. 8′, Flutes 8′, 4′
Great : Open Diap. 8′, Flute 8′,
Choir : 8′, 4′
Pedal : 16′, 8′ (Ch. to Ped.)

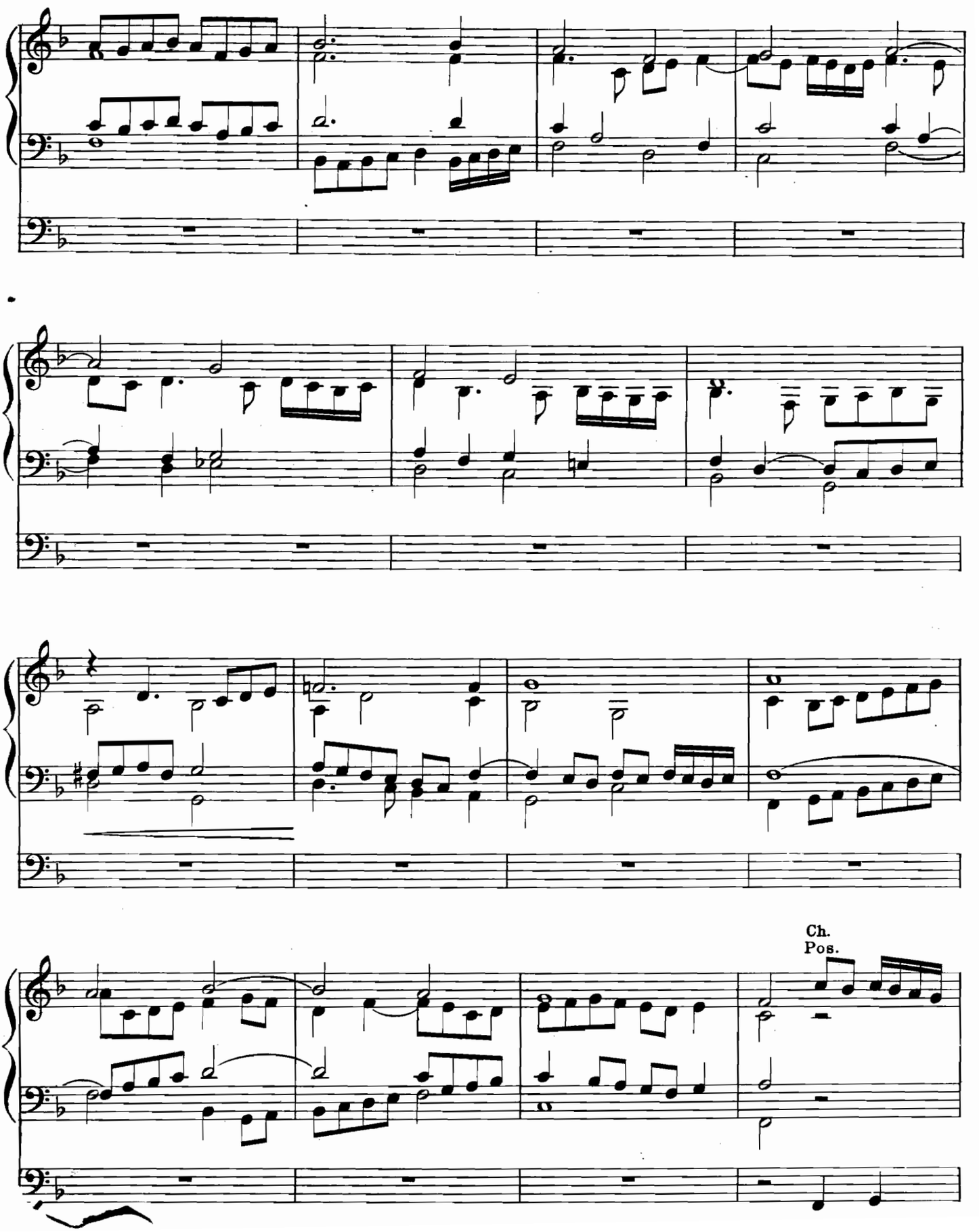
Récit : Fonds 8, Flûte 4 (préparez Trompette 8)
Posit. : Flûtes 8, 4, Salic. 8 (préparez Mixtures)
G. O. : Fonds 8 (préparez Mixtures)
Pédale : Fonds 16, 8, Tirasse Positif
(préparez Anches de 16, 8)

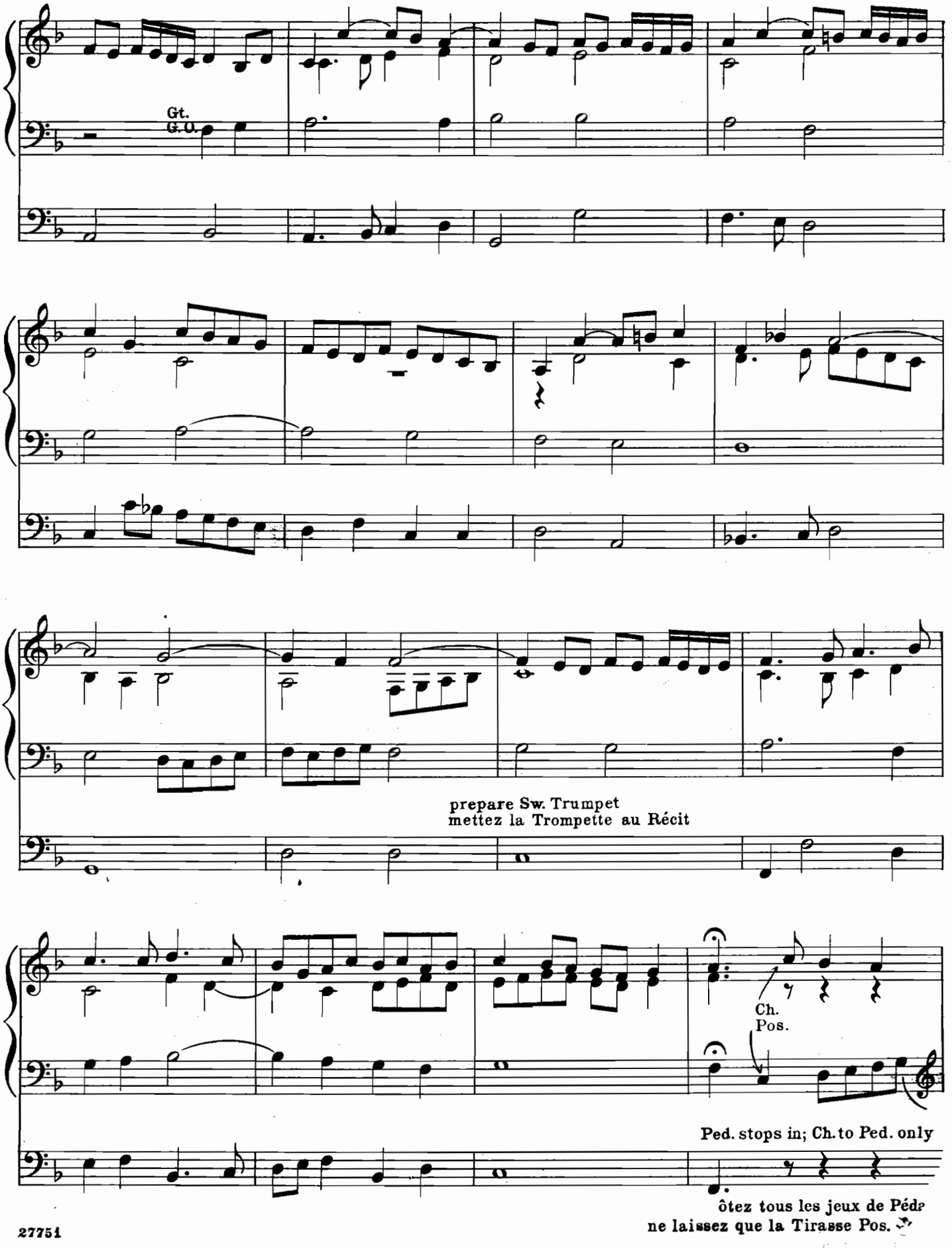
Antonio de Cabezon
(1510 - 1566)
Spanish School

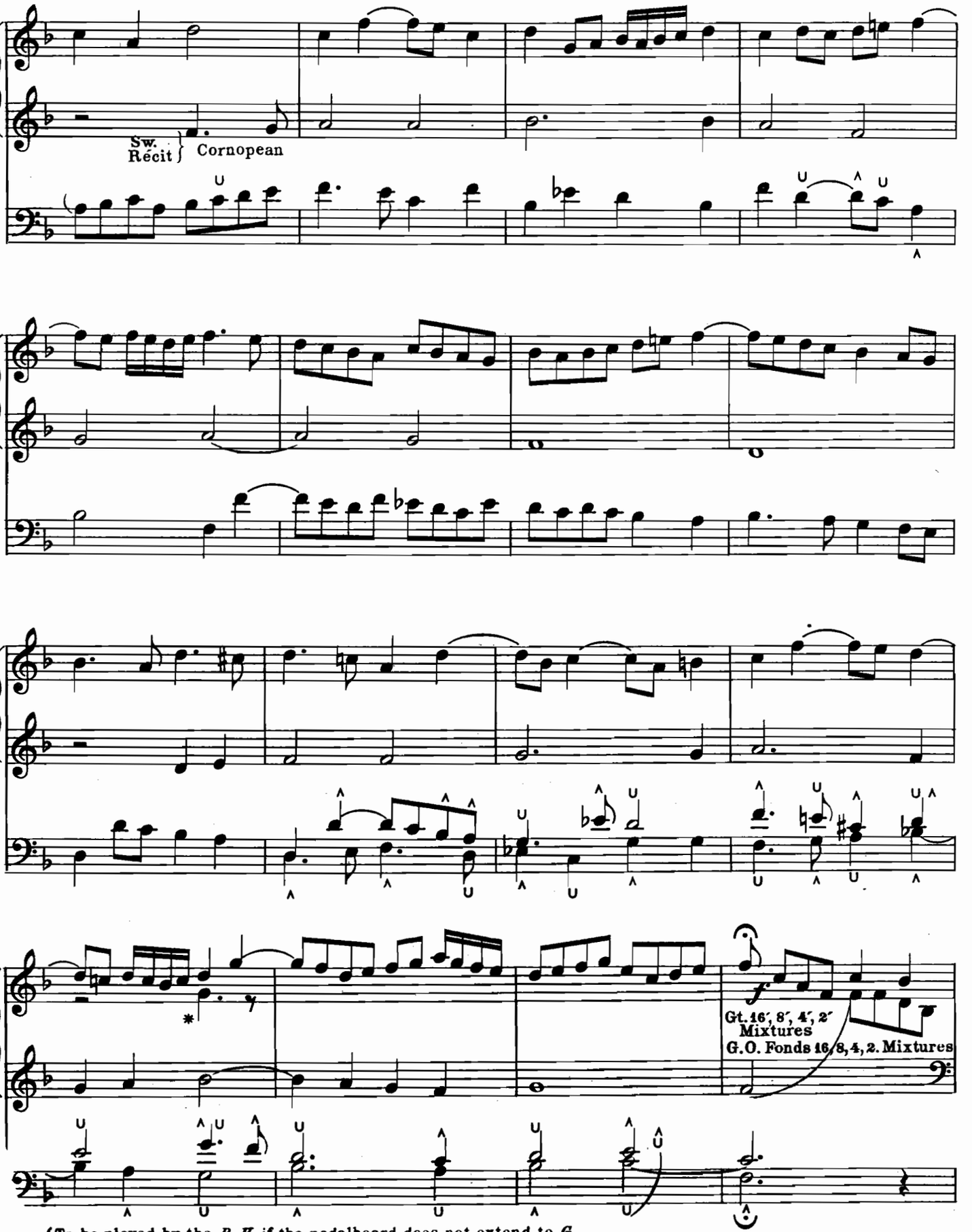
Andantino

Sw. open
Récit ouvert

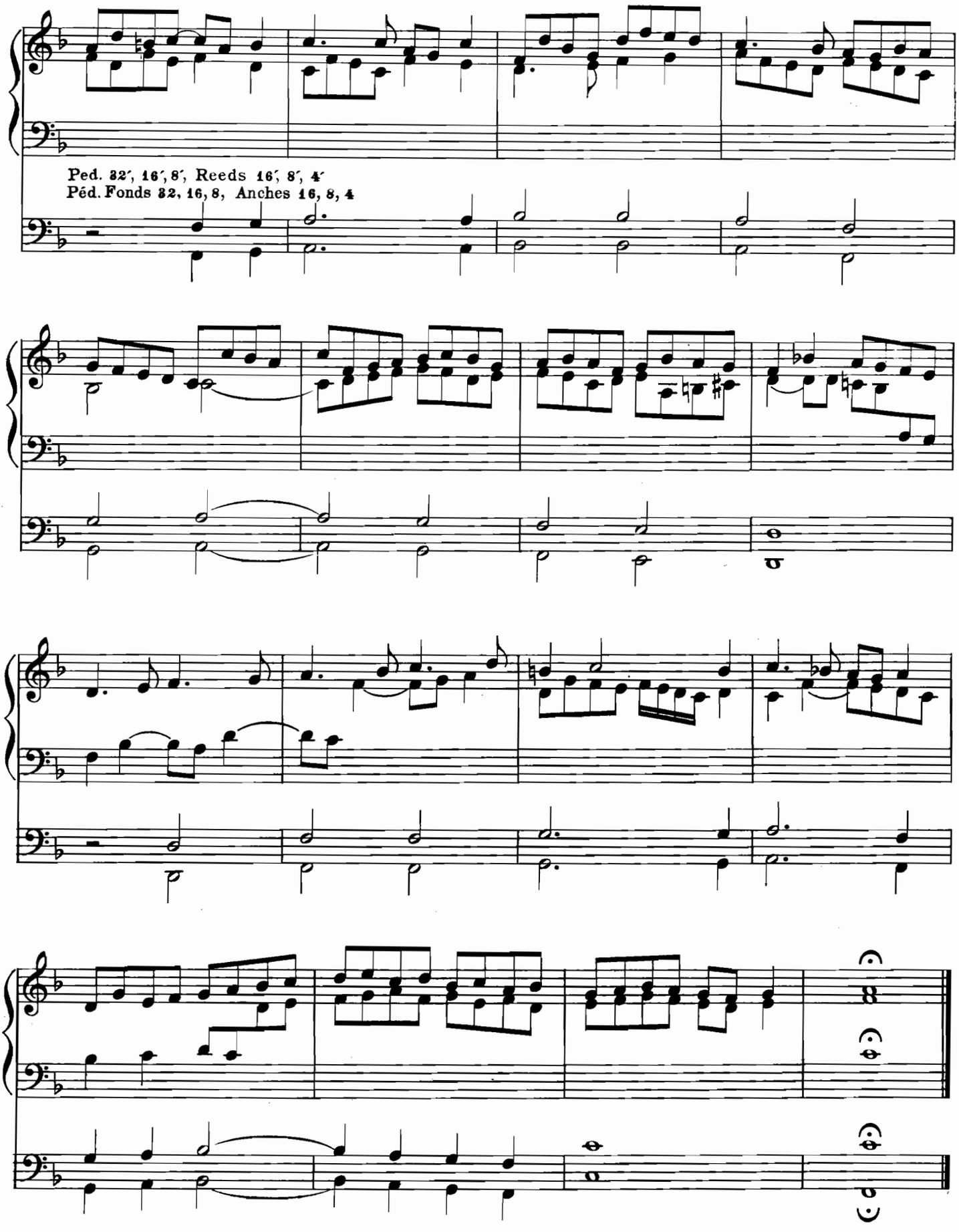
p box closed
boîte fermée


Ch.
Pos.


Gt.
G.O.
prepare Sw. Trumpet
mettez la Trompette au Récit
Ch.
Pos.
Ped. stops in; Ch. to Ped. only
ôtez tous les jeux de Péda
ne laissez que la Tirasse Pos.



{To be played by the *R. H.* if the pedalboard does not extend to *G.*
{Pour les pédaliers ne montant pas jusqu'au sol.


Ped. 32′, 16′, 8′, Reeds 16′, 8′, 4′
Péd. Fonds 32, 16, 8, Anches 16, 8, 4

Canzona

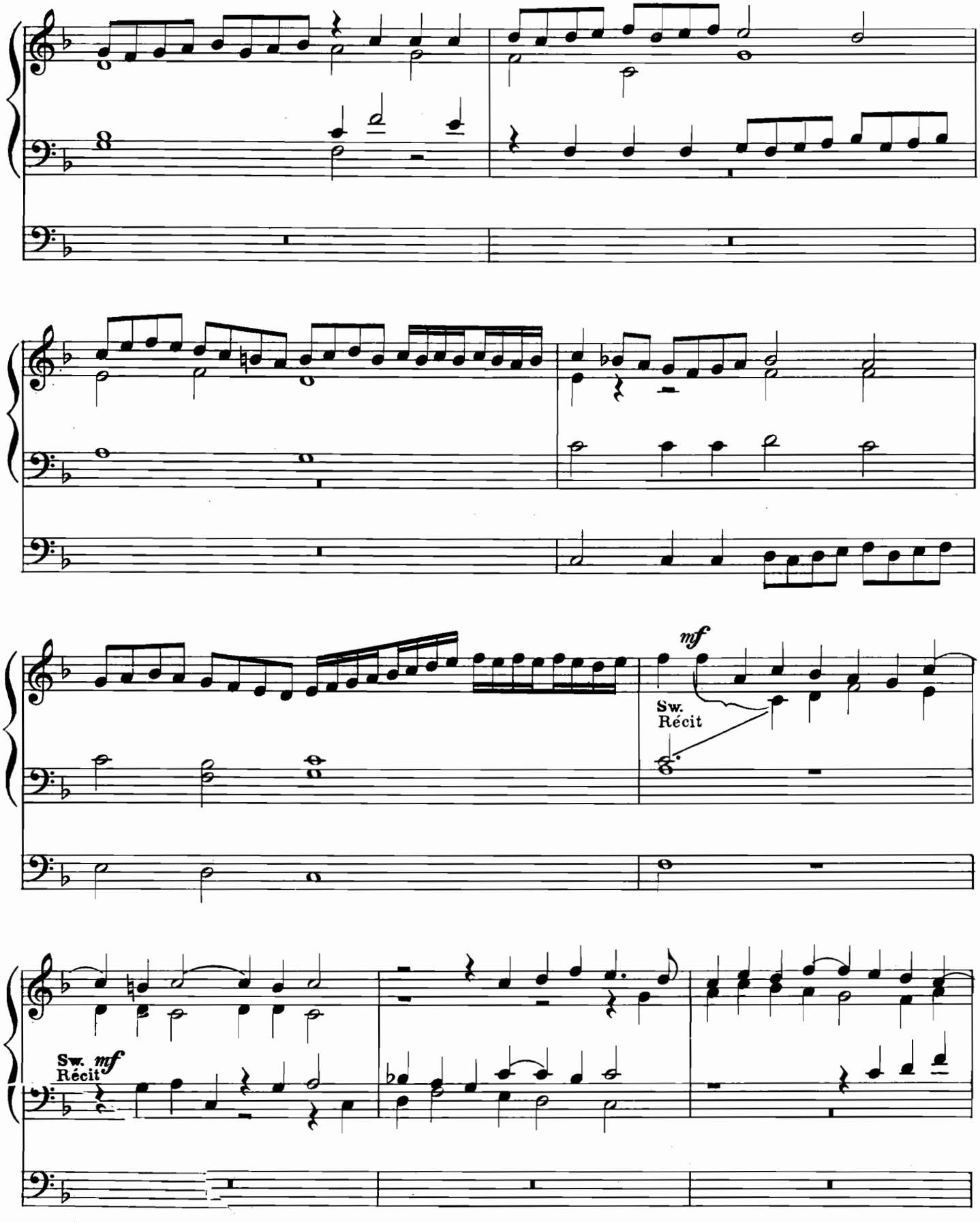
Solo : Reeds
Swell : Full without 16′
Great : 16′, 8′, 4′; Mixtures and Reeds 8′, 4′
Choir : Full
Pedal: 32′, 16′, 8′, 4′; Reeds 16′, 8′, 4′
Sw. to Gt. Ch. to Gt. Gt. to Ped.

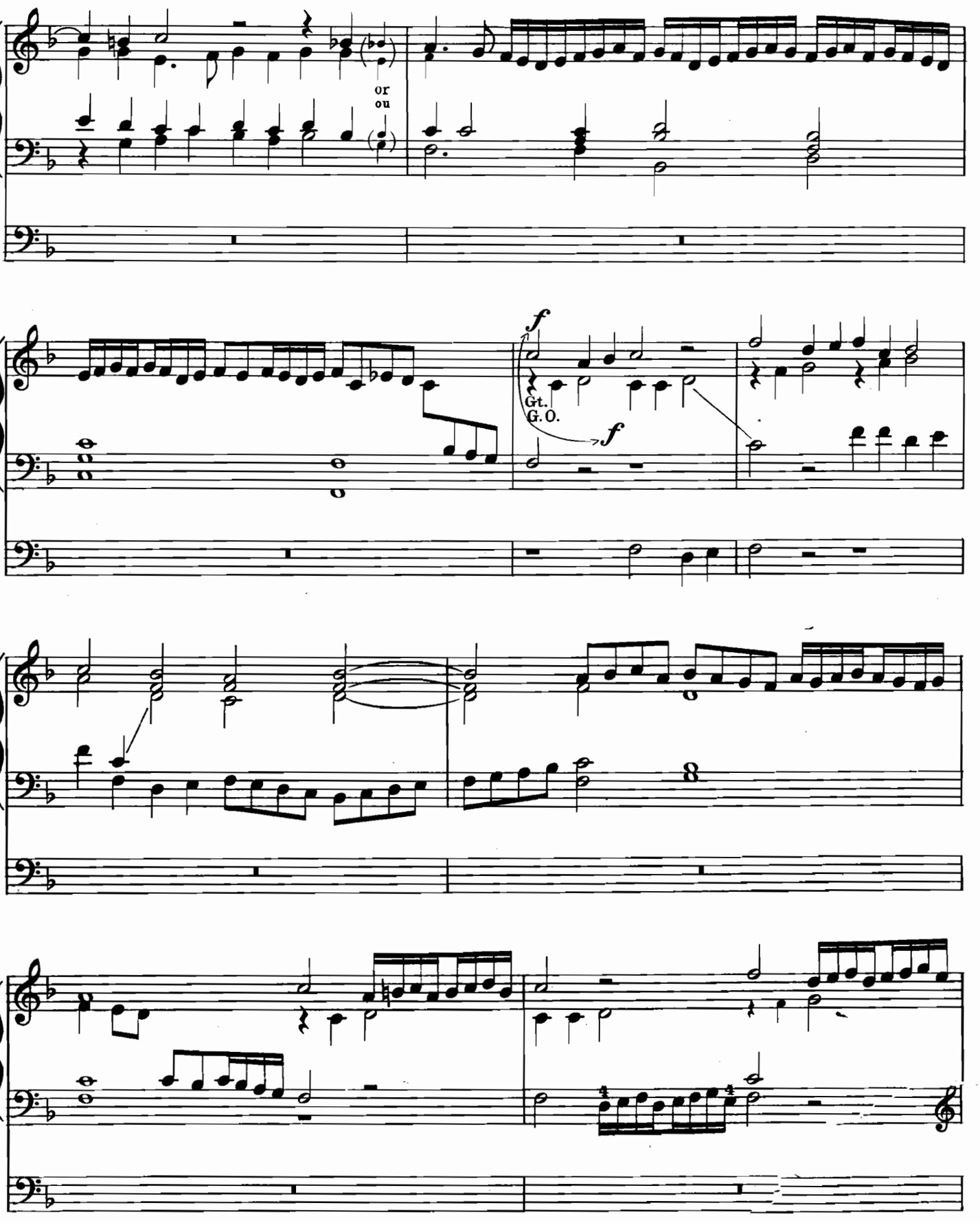
Récit : Grand chœur sans 16-p.
Posit. : Fonds 16, 8, 4, 2; Mixtures, Anches 8, 4
G. O. : Fonds 16, 8, 4, 2; Mixtures (préparez Anches 8, 4)
Pédale: Fonds 32, 16, 8, 4; Anches 16, 8, 4
Tous les claviers réunis

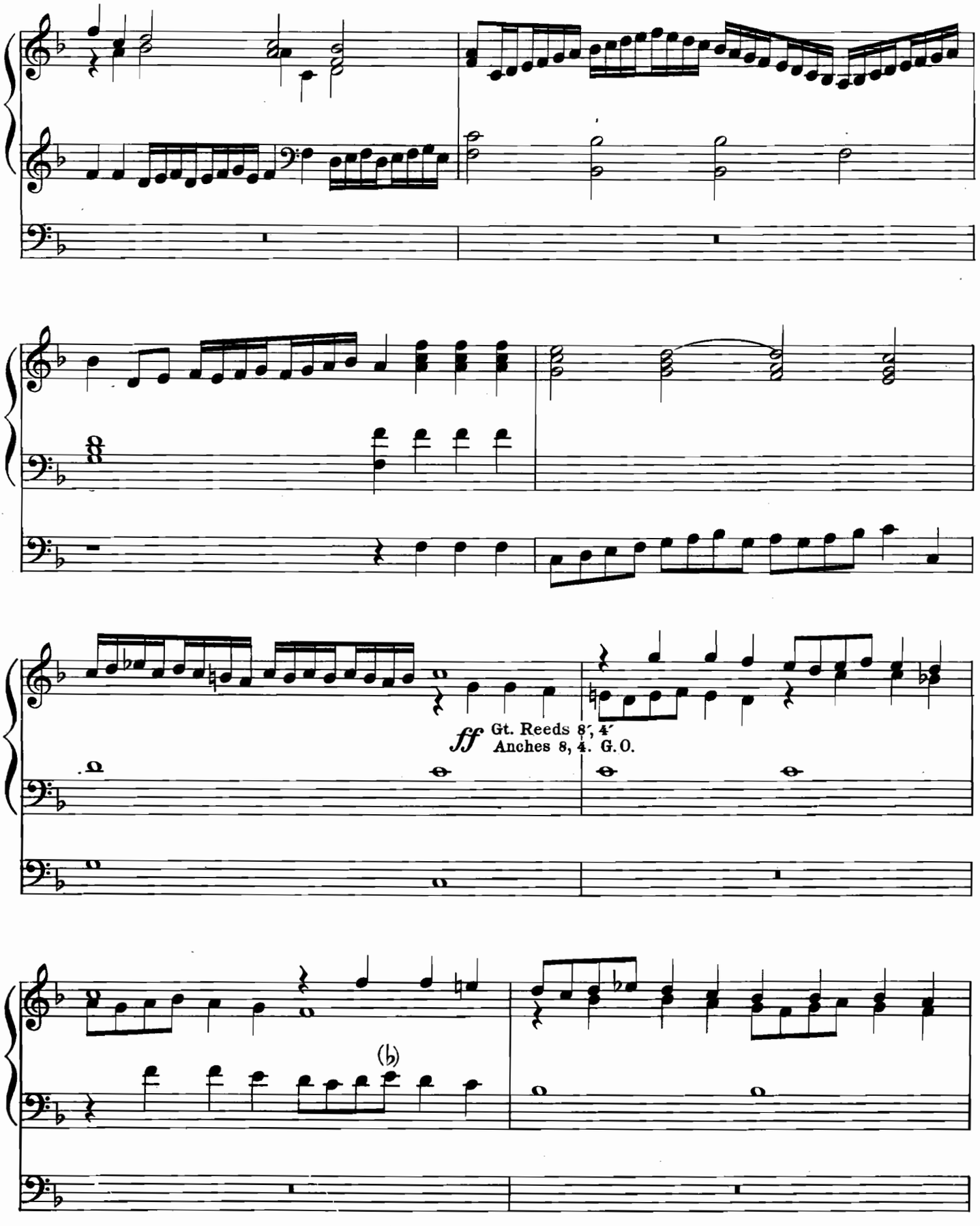
Andrea Gabrieli
(1510? - 1586)
Italian School

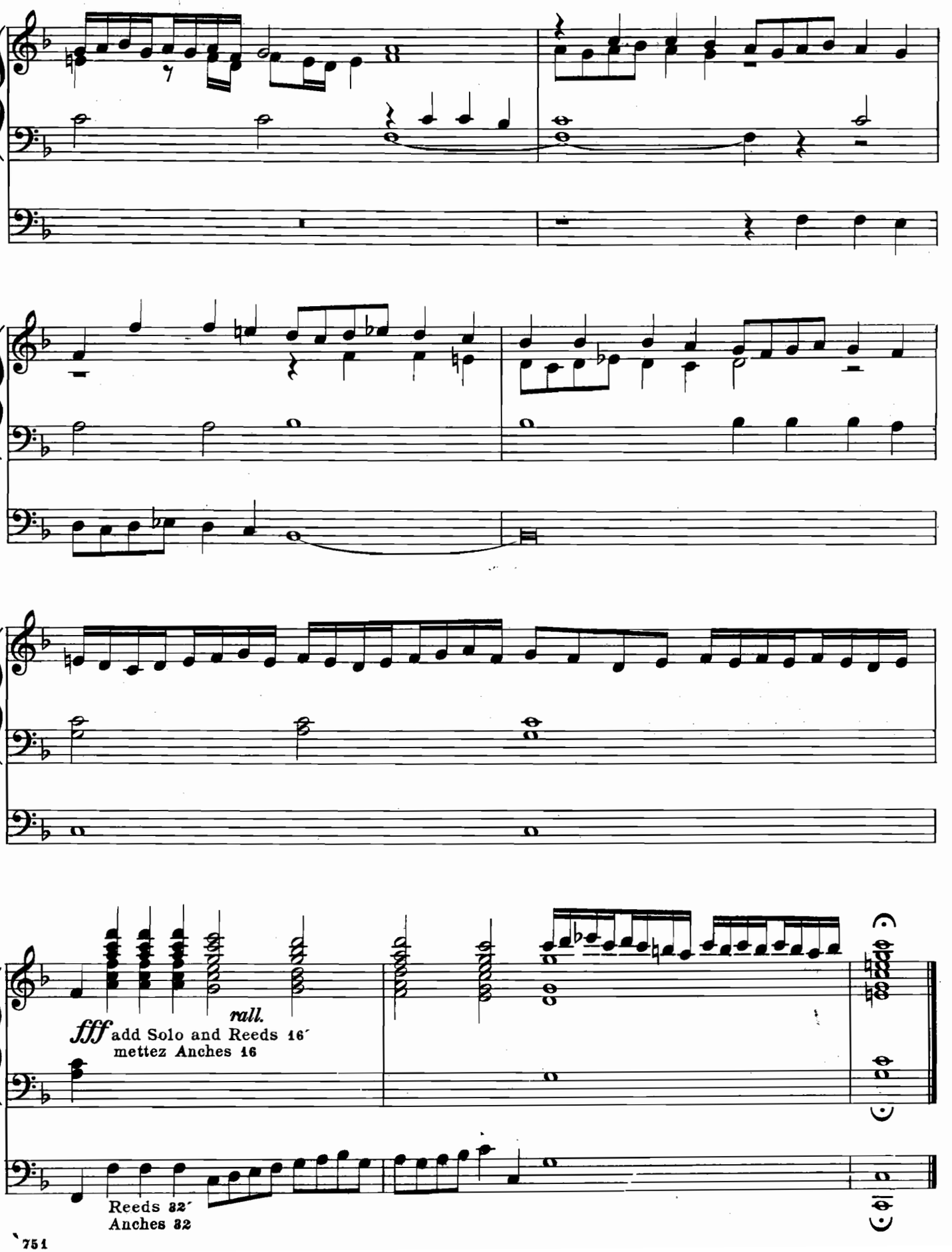
Moderato

Gt.
G. O. *f*


mf
Sw.
Récit
Sw.
Récit
mf


or
ou
f
Gt.
G.O.
f
8


ff Gt. Reeds 8′, 4′
Anches 8, 4. G.O.
(b)


rall.
fff add Solo and Reeds 16′
mettez Anches 16
Reeds 32′
Anches 32

Ricercare

Swell : Vox humana
Pedal : Soft 16′, 8′
Sw. to Ped.

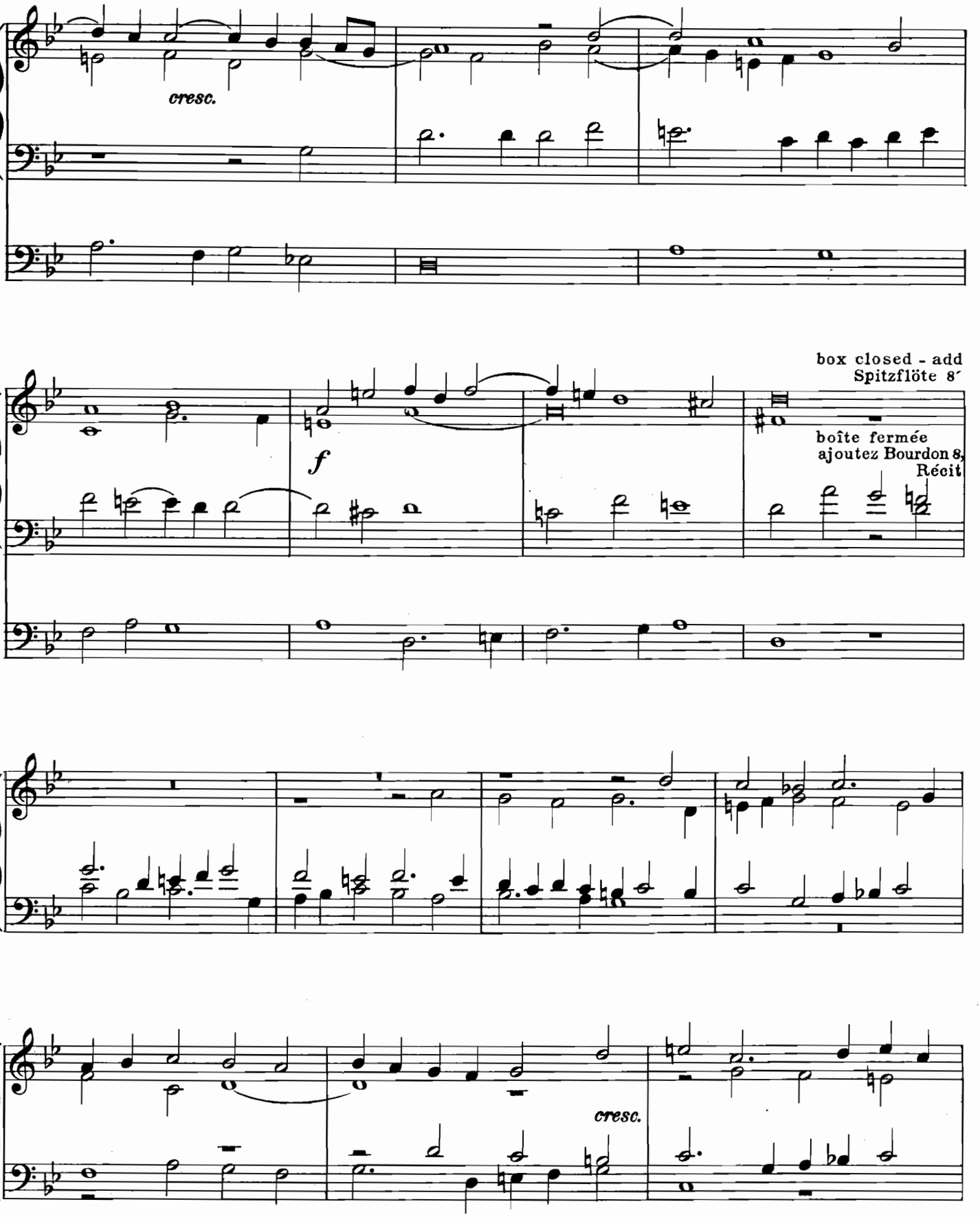
Récit : Voix humaine
Pédale : 16, 8 doux
Tirasse du Récit

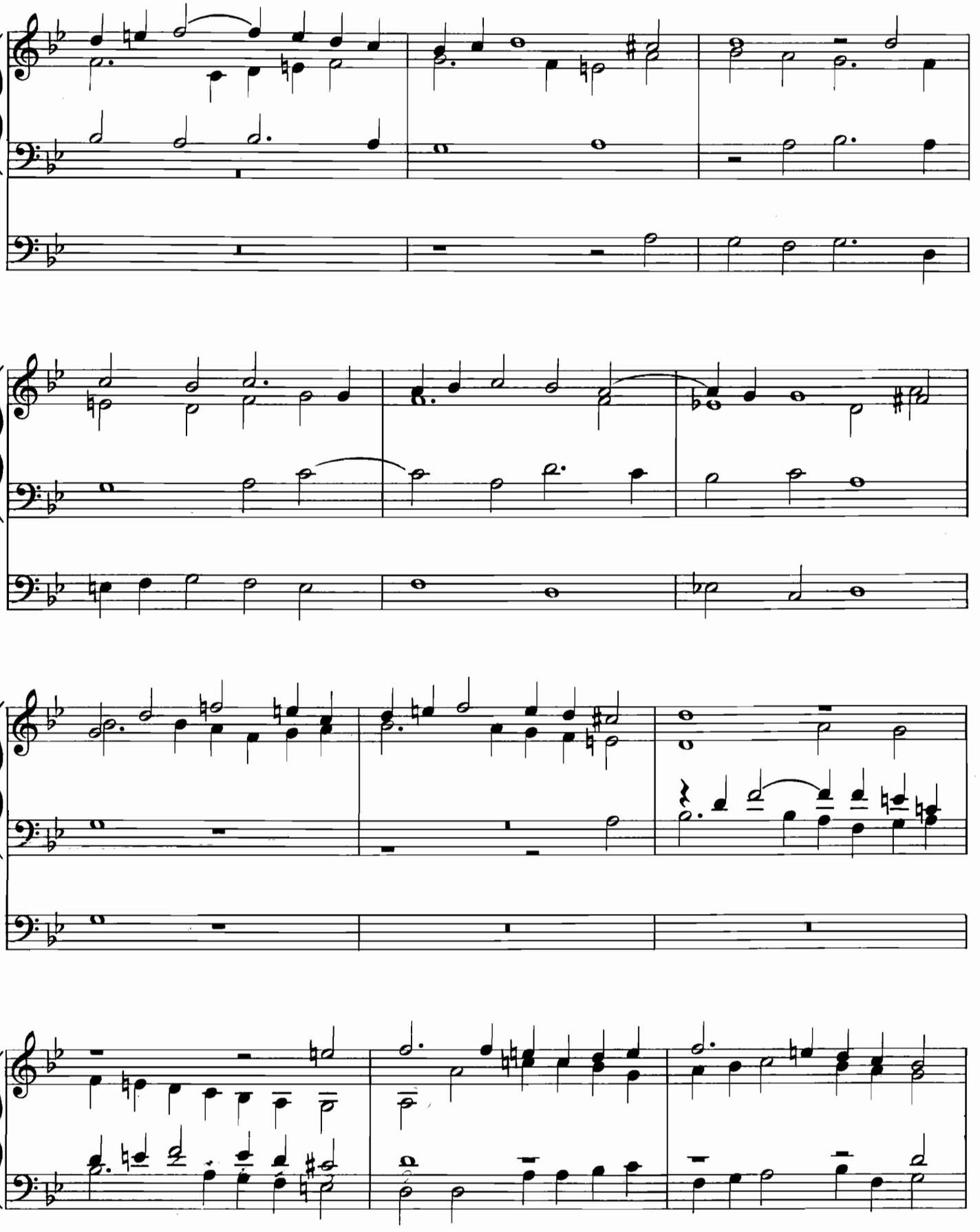
Giovanni Pierluigi da Palestrina
(1526?-1594)
Italian School

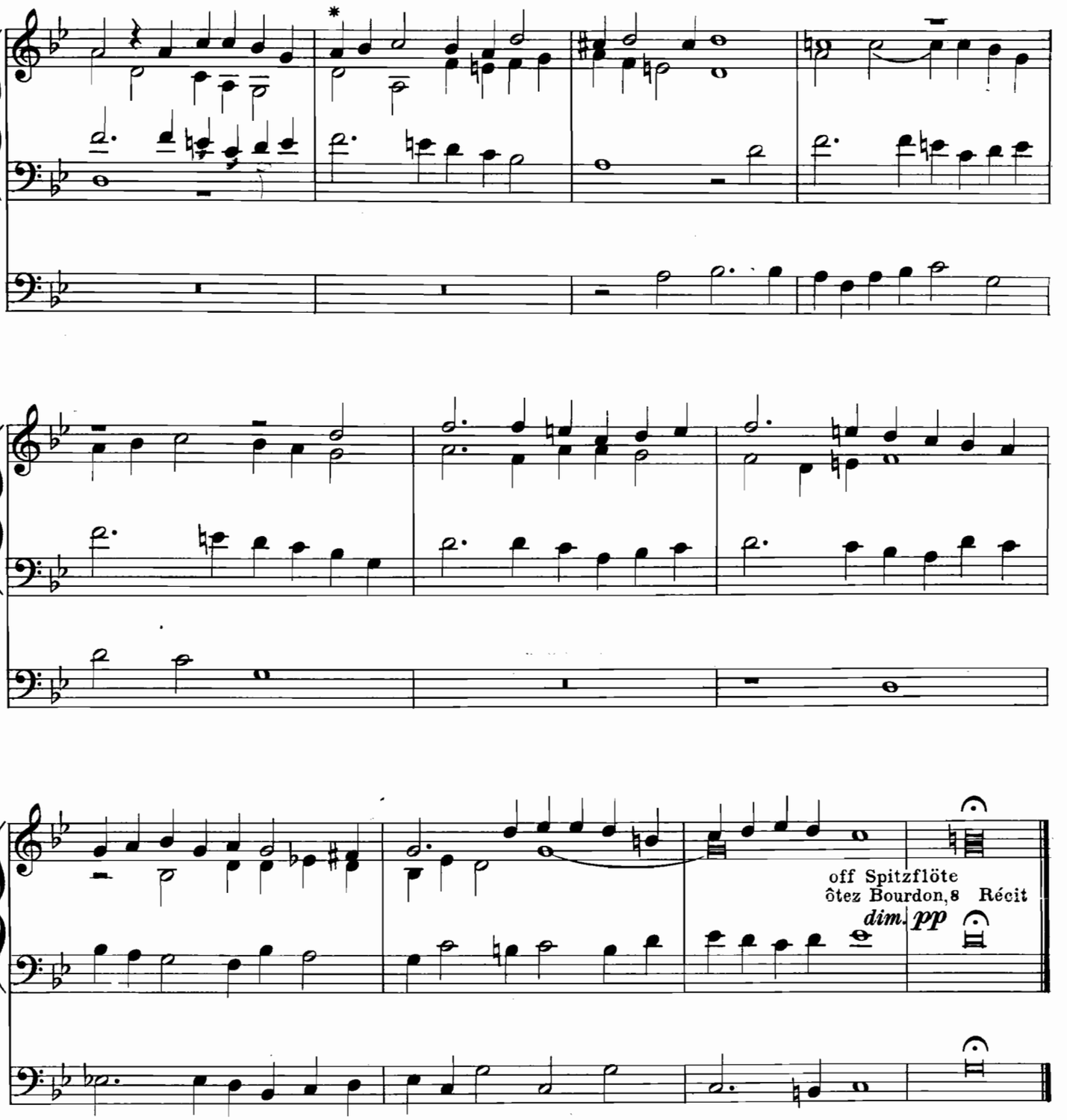
Andante

Sw.
Rec. *pp*

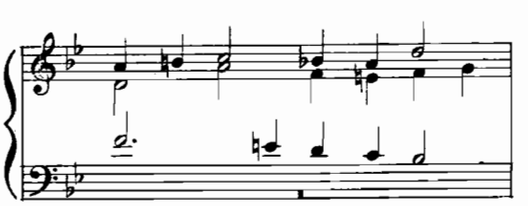
Man.


cresc.
box closed - add
Spitzflöte 8′
boîte fermée
ajoutez Bourdon 8,
Récit
f
cresc.





* Variante

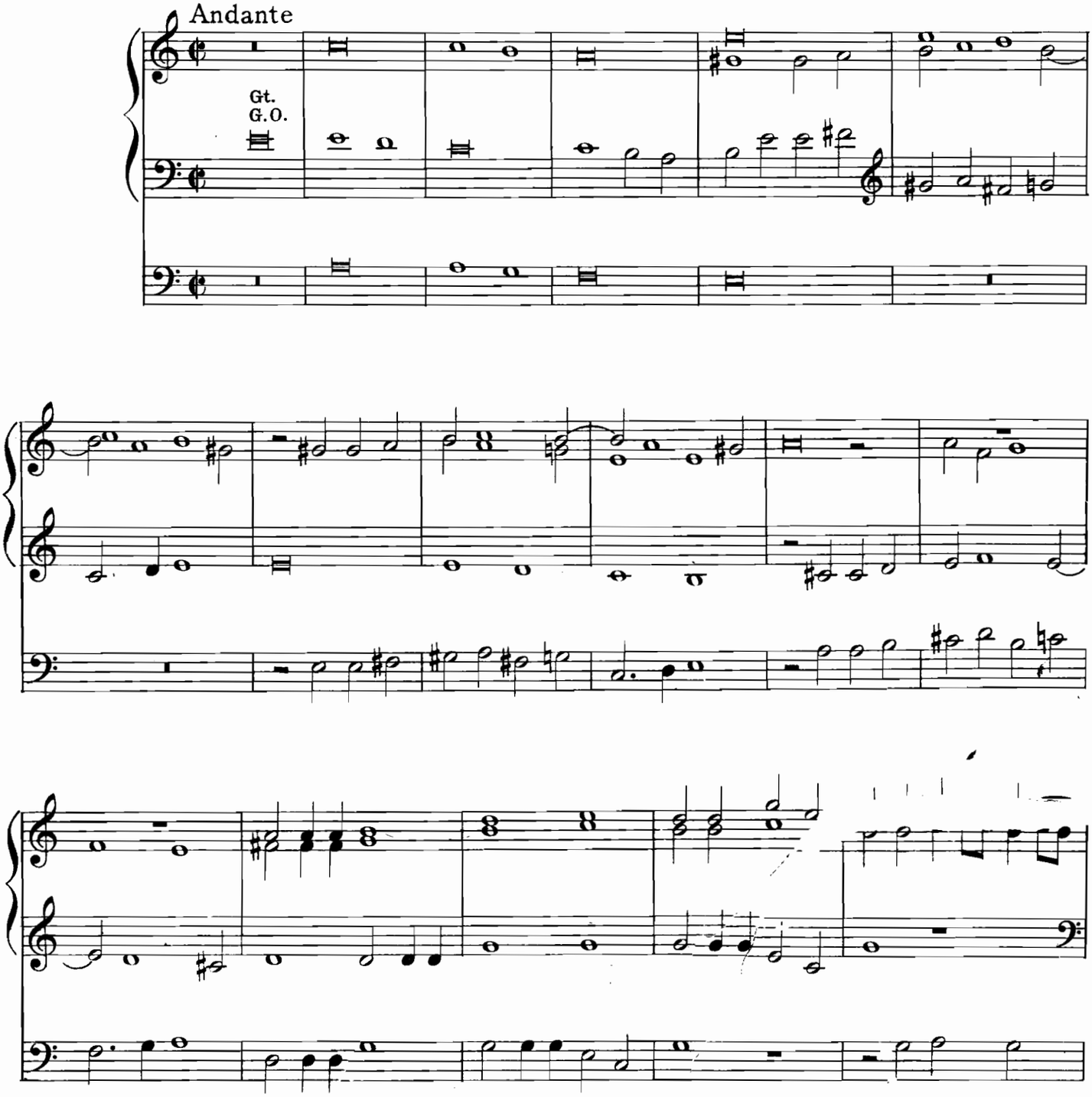


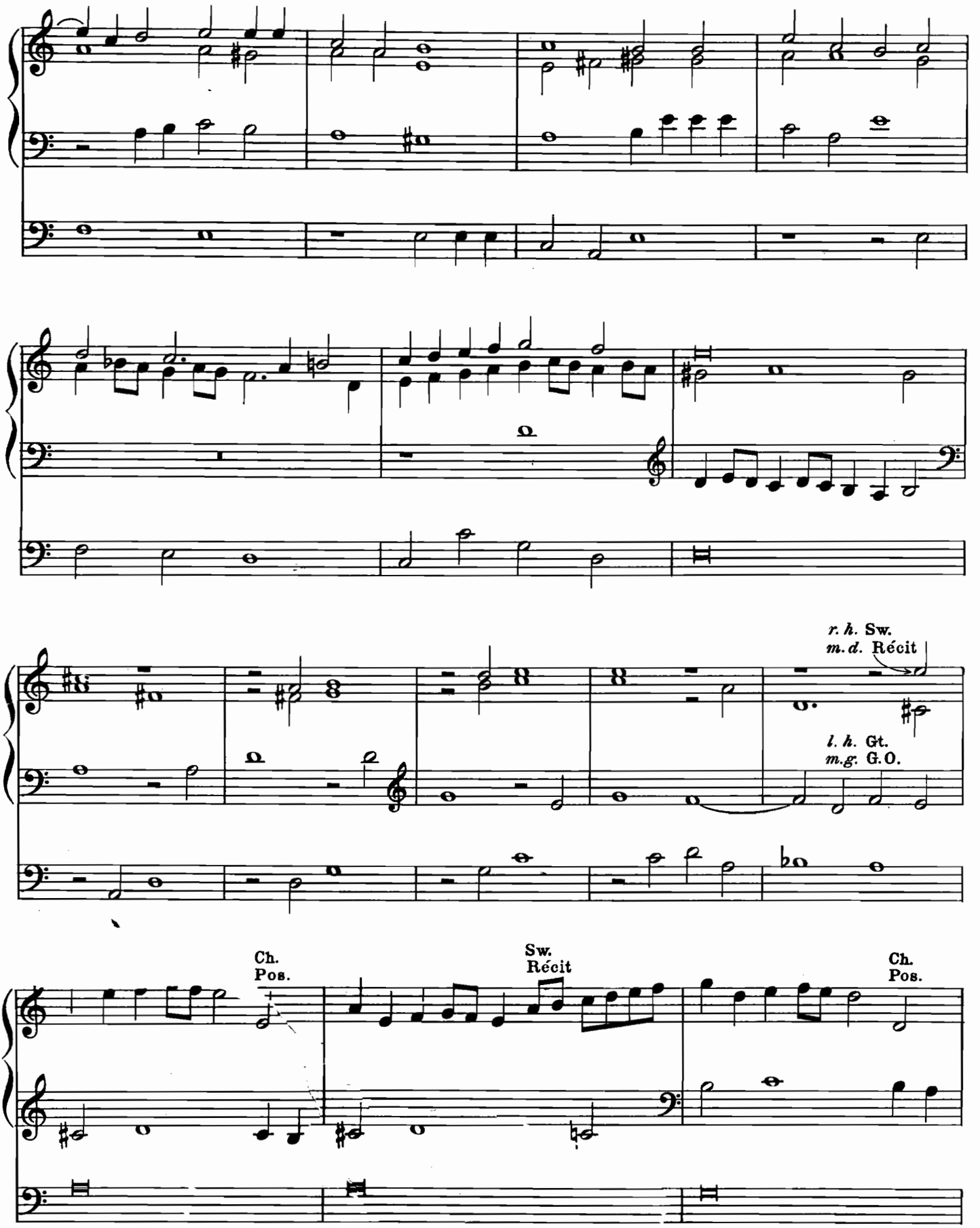
Fantasia in Echo Style

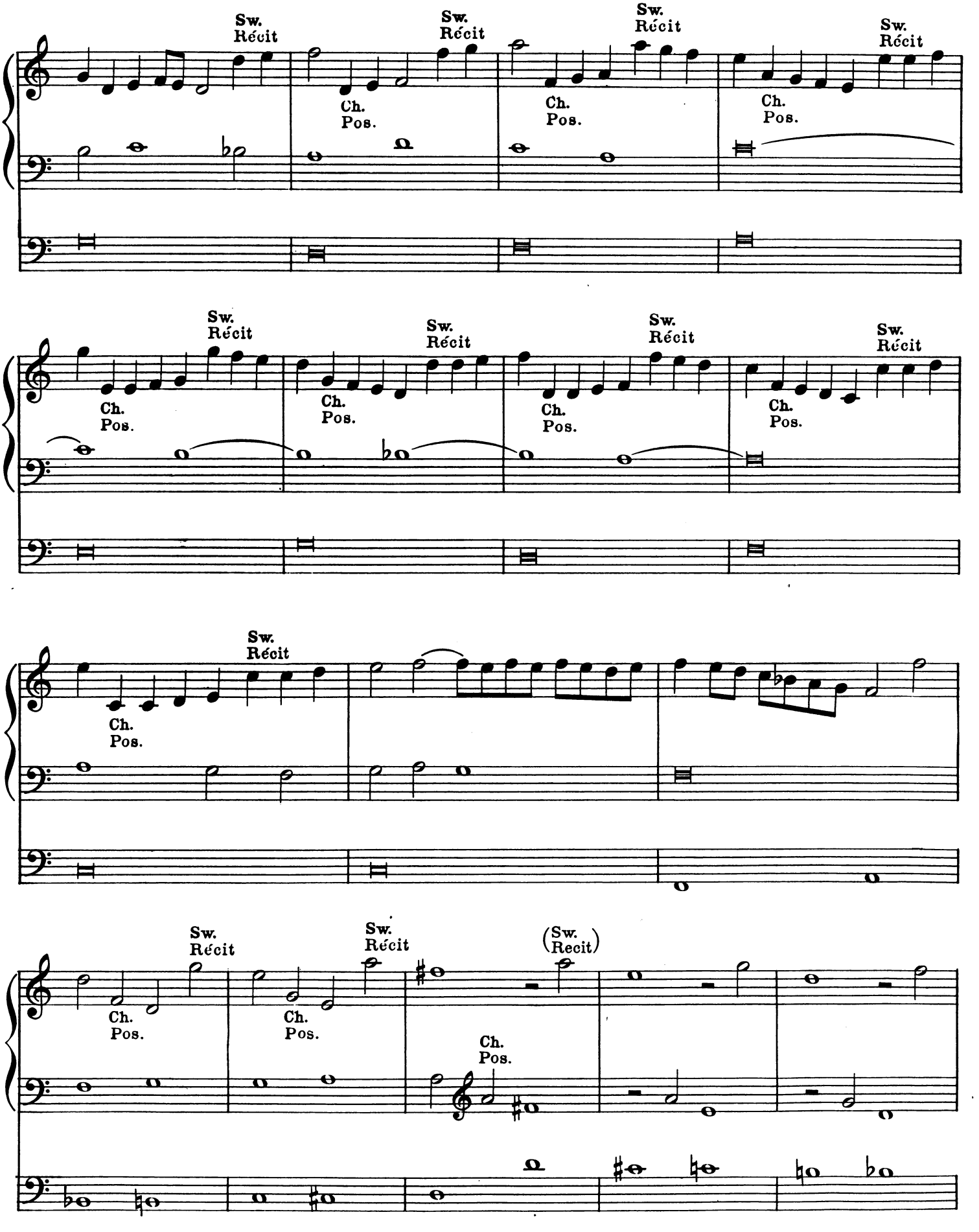
Swell: Cornet (or Oboe)
Great: Flute 8′, Gemshorn 8′, soft Flute 4′
Choir: Clarinet, Flutes 8′ & 4′
Pedal: 16′, 8′

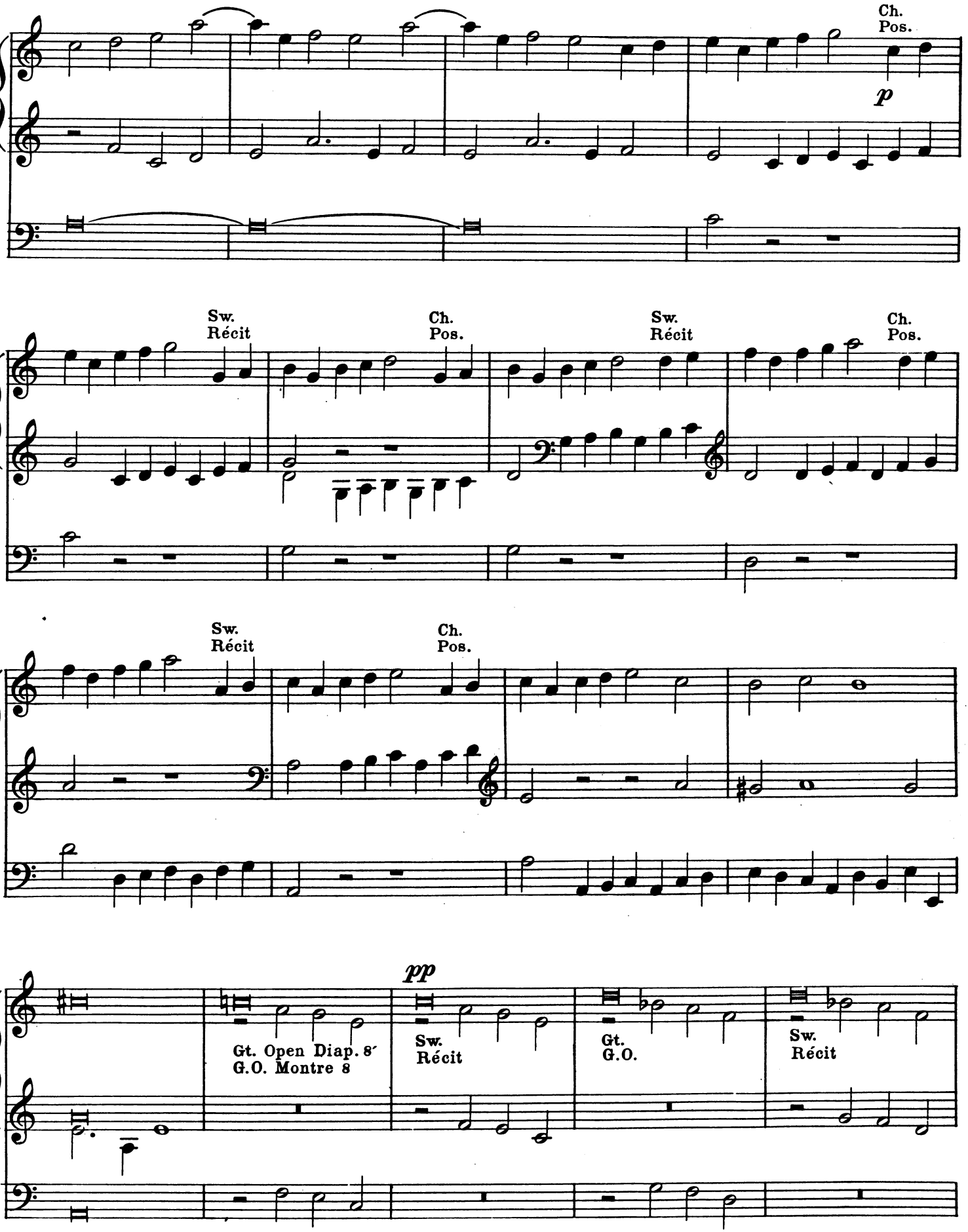
Récit : Cornet
Posit. : Cromorne (ou Clarinette), Flûte douce 4
G. O. : Flûte 8, Gemshorn 8, Flûte douce 4
Pédale: 16, 8

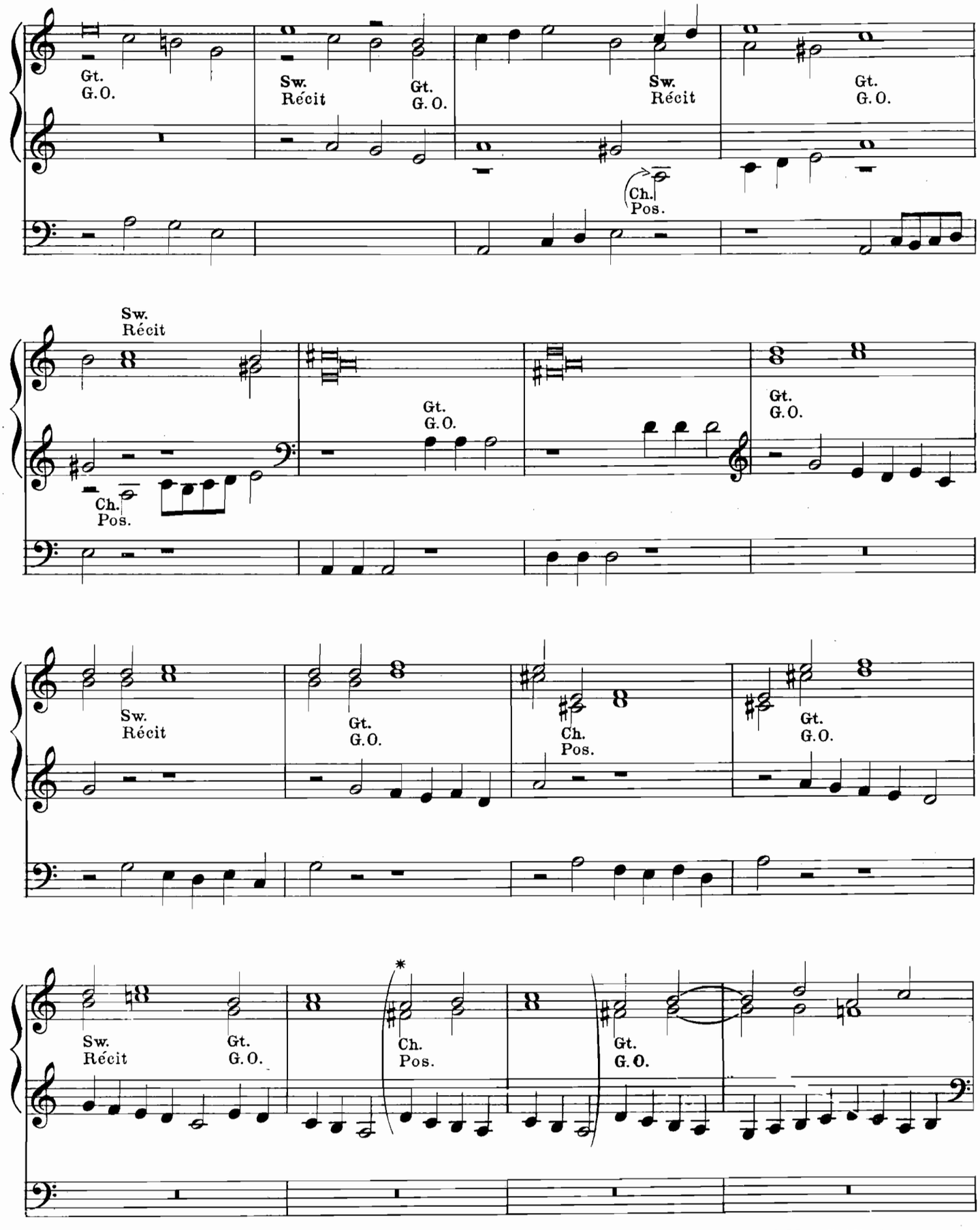
Jan Pieter Sweelinck
(1562 - 1621)
Dutch School




r. h. Sw.
m. d. Récit
l. h. Gt.
m. g. G. O.
Ch.
Pos.
Sw.
Récit
Ch.
Pos.

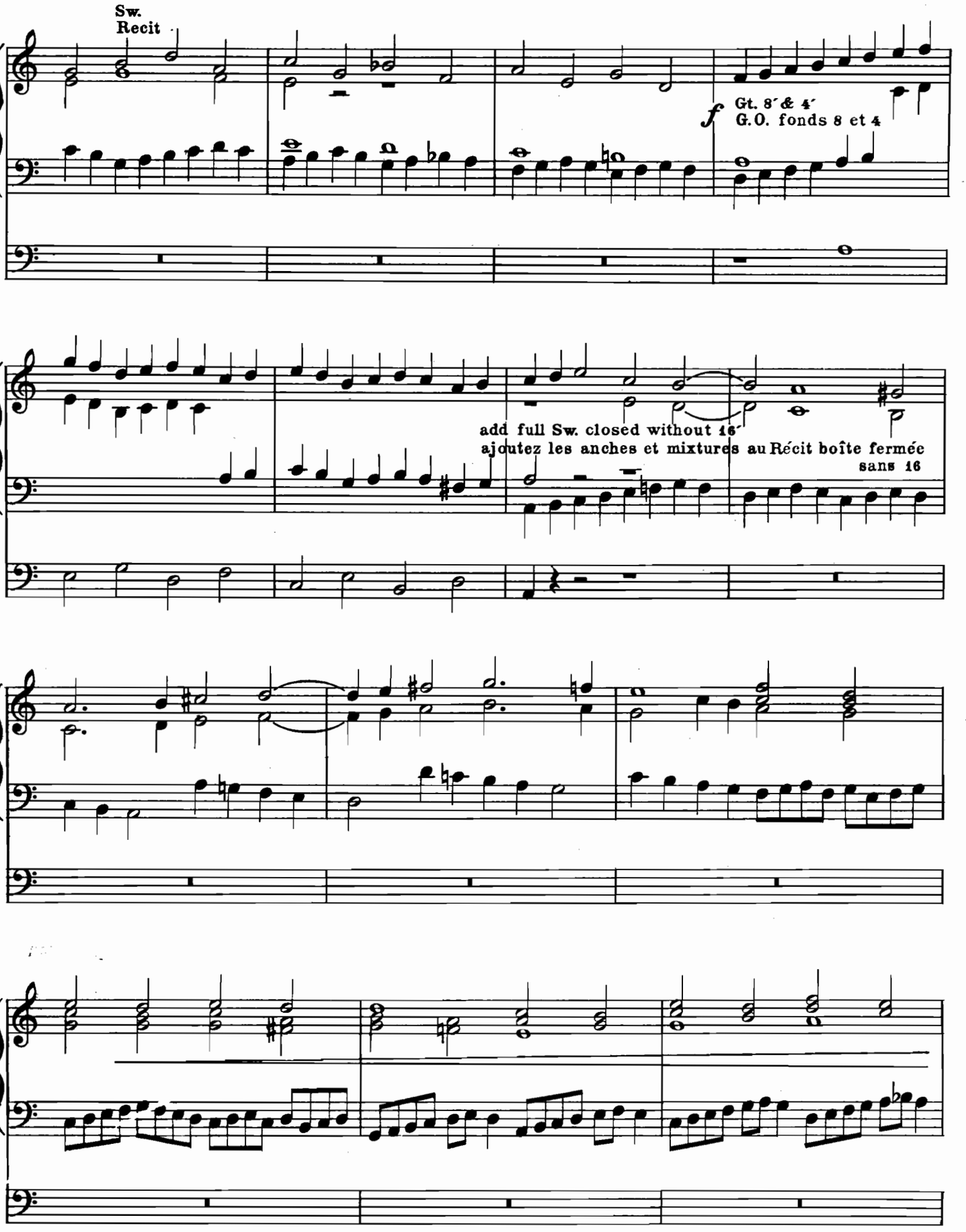

Sw.
Récit
Ch.
Pos.
(Sw.
Recit)

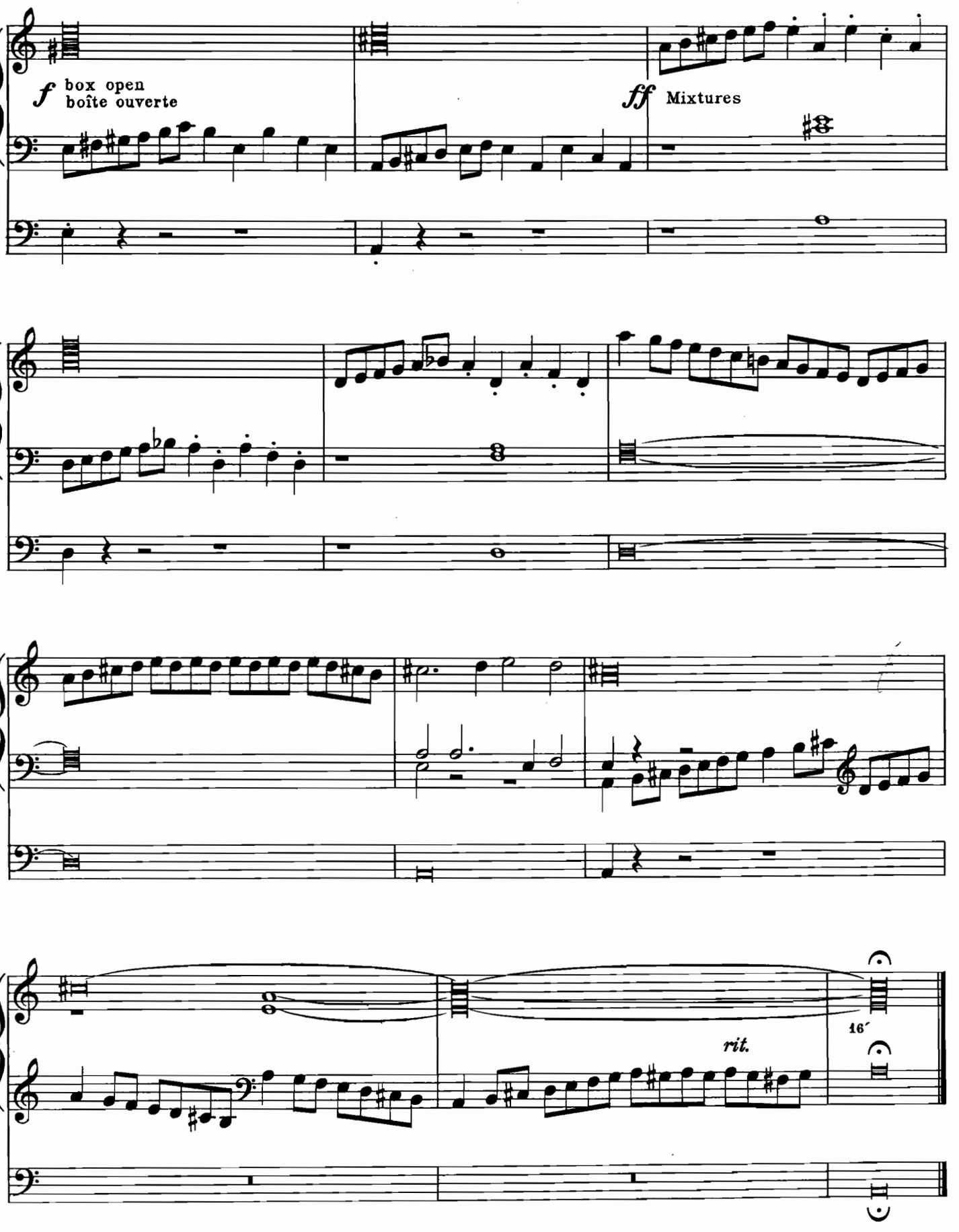

Ch.
Pos.
p
Sw.
Récit
Ch.
Pos.
Sw.
Récit
Ch.
Pos.
Sw.
Récit
Ch.
Pos.
pp
Gt. Open Diap. 8′
G.O. Montre 8
Sw.
Récit
Gt.
G.O.
Sw.
Récit



* The passage in parenthesis is found in Eitner's edition, but is suppressed in the edition of Max Seiffert.

* Le passage entre parenthèses se trouve dans l'édition de Eitner, mais est supprimé dans celle de Max Seiffert.


Sw.
Recit
f
Gt. 8′ & 4′
G.O. fonds 8 et 4
add full Sw. closed without 16′
ajoutez les anches et mixtures au Récit boîte fermée
sans 16


f box open
boîte ouverte
ff Mixtures
rit.
16′

Praeludium

voor

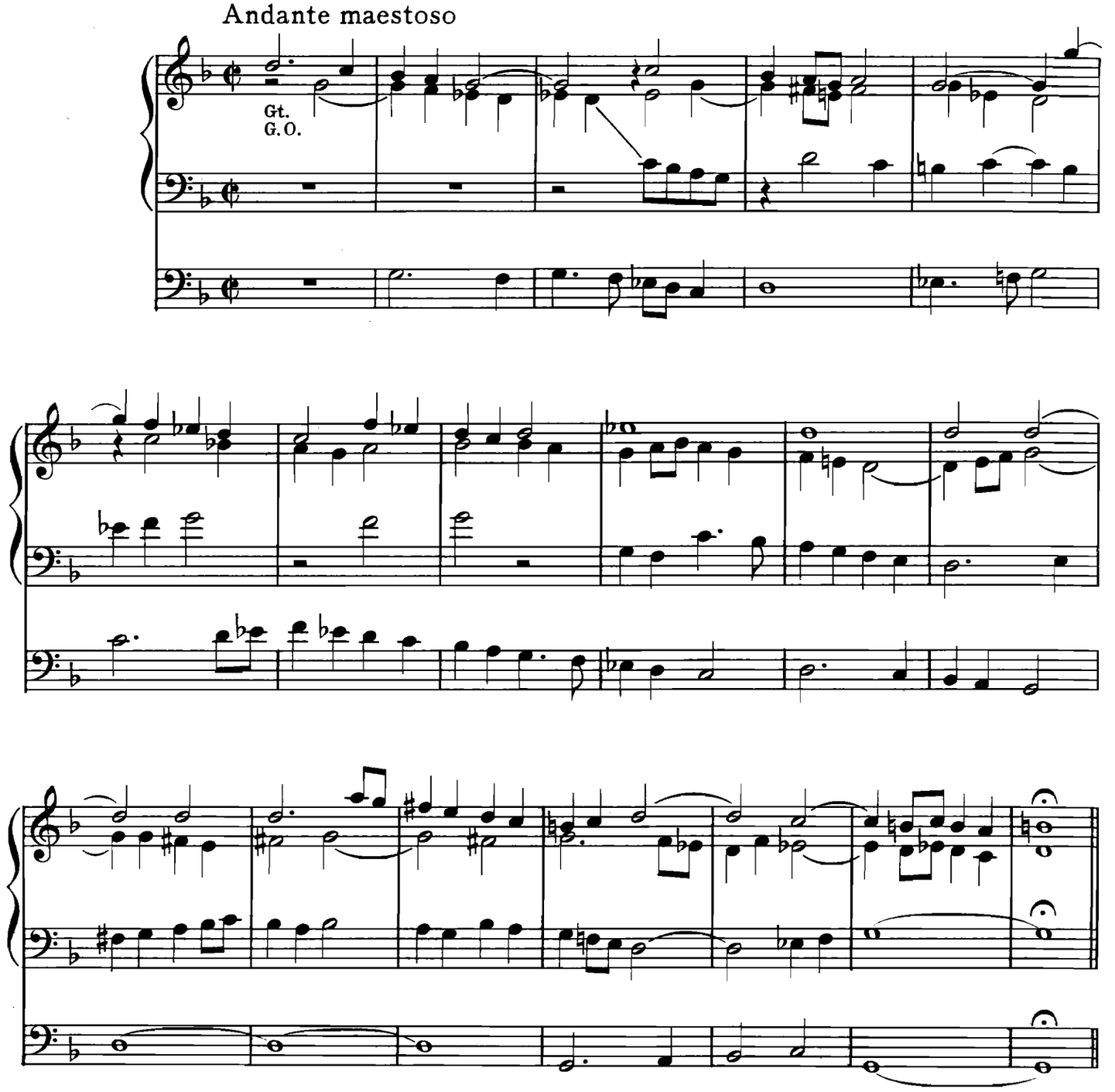
"Laet ons met herten Reijne"

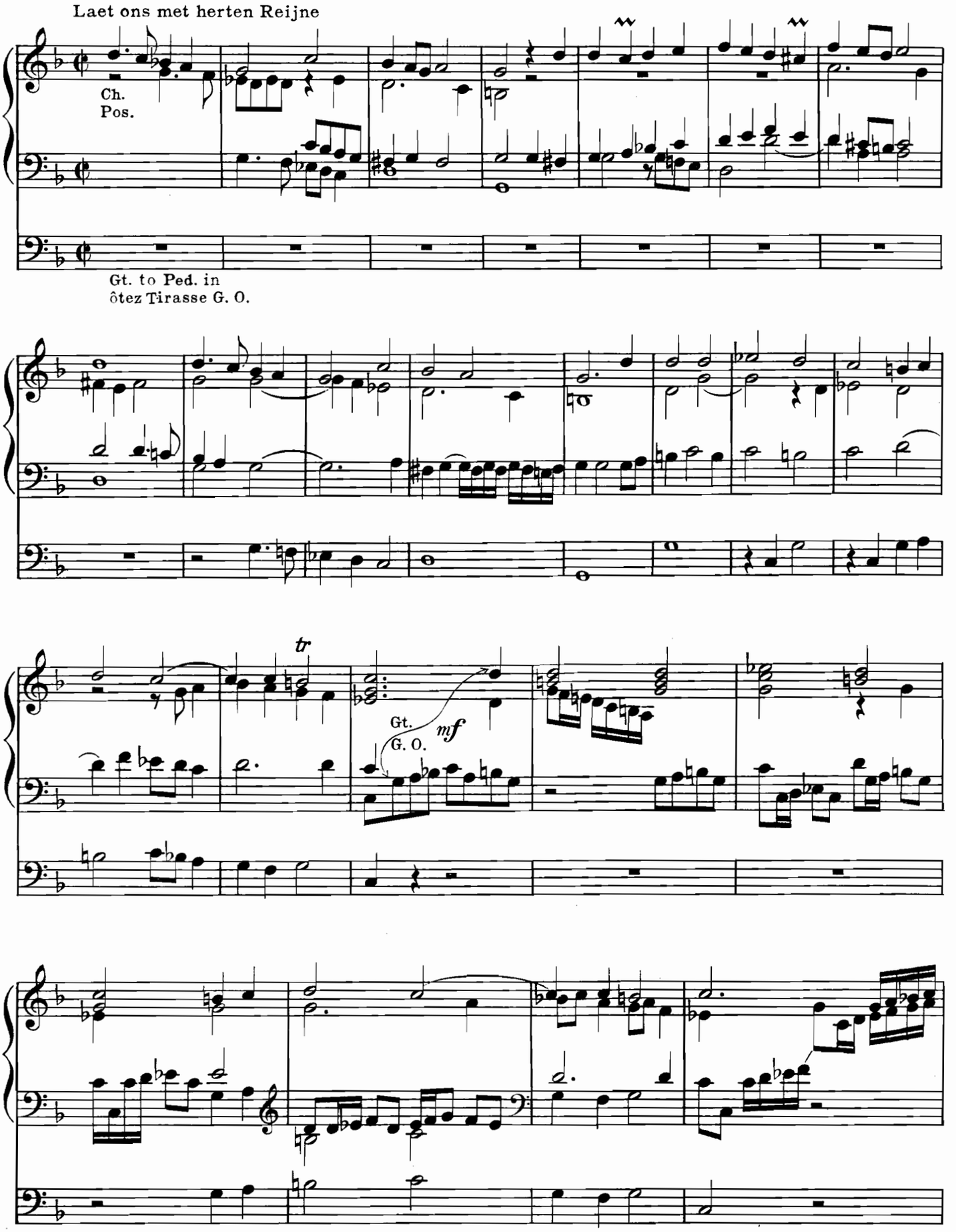
Swell: Cornet or Oboe 8′
Choir: Flutes 8′ & 4′
Great: 8′ & 4′, Mixtures
Pedal: 16′ & 8′
Gt. to Ped. Manuals uncoupled

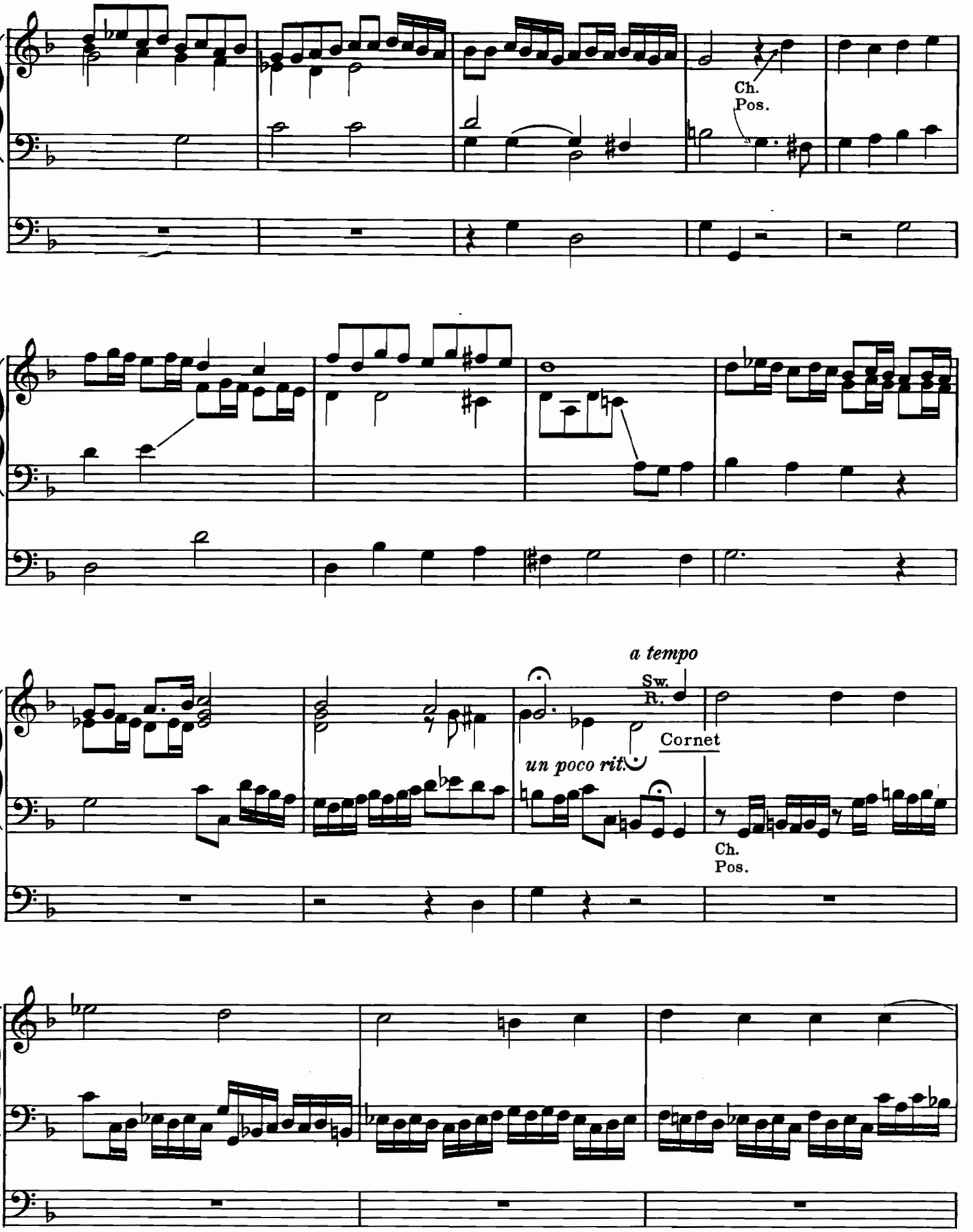
Récit : Cornet ou Hautbois 8
Posit. : Flûtes 8 et 4
G. O. : Fonds 8 et 4, Mixtures
Pédale: Fonds 16 et 8
Tirasse G. O. Claviers séparés

John Bull
(1563? - 1628)
English School

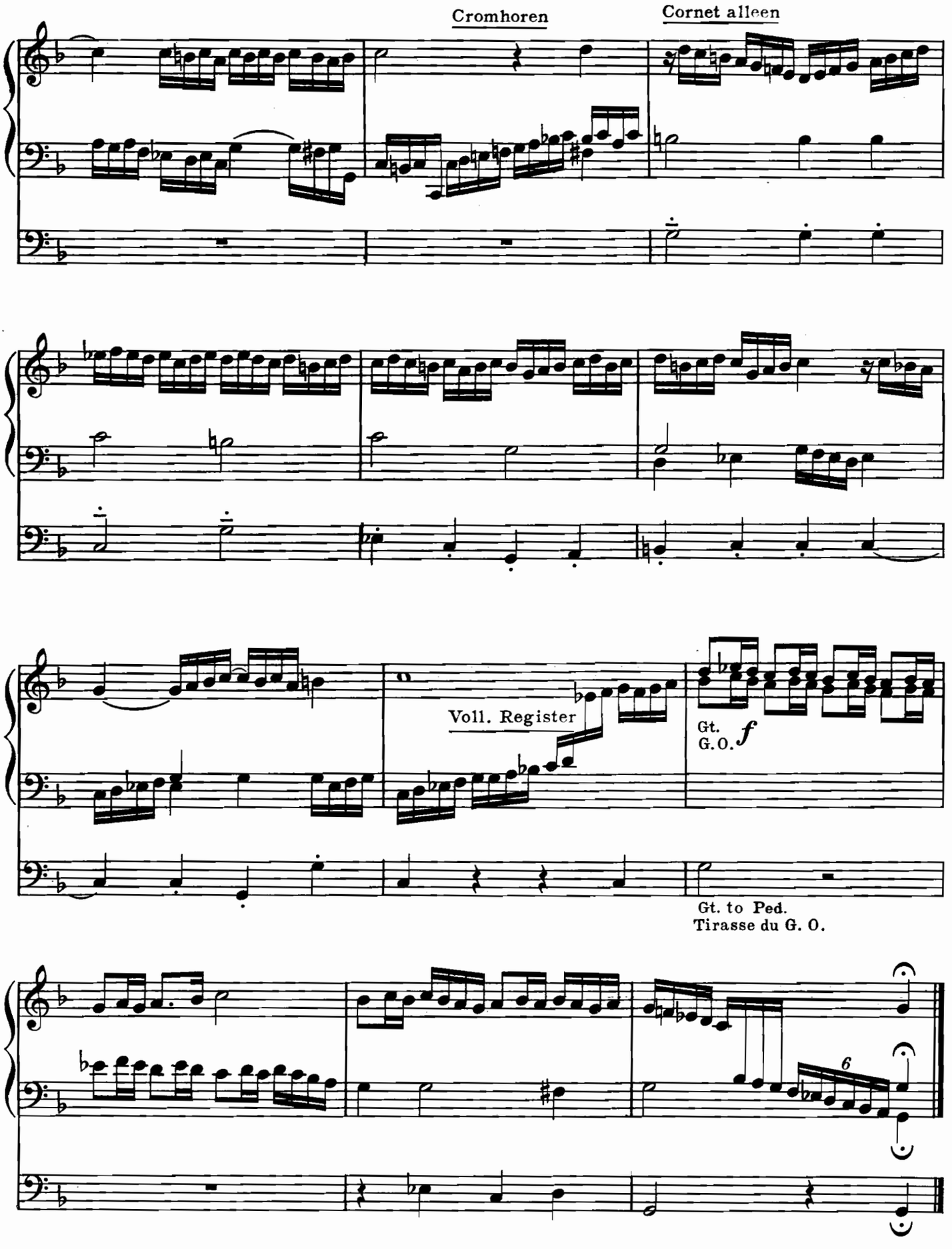
Andante maestoso




Laet ons met herten Reijne
Ch.
Pos.
Gt. to Ped. in
ôtez Tirasse G. O.
tr
Gt.
G. O.
mf



Note: The registration marks underscored are by John Bull


Cromhoren
Cornet alleen
Voll. Register
Gt.
G.O. f
Gt. to Ped.
Tirasse du G. O.
6

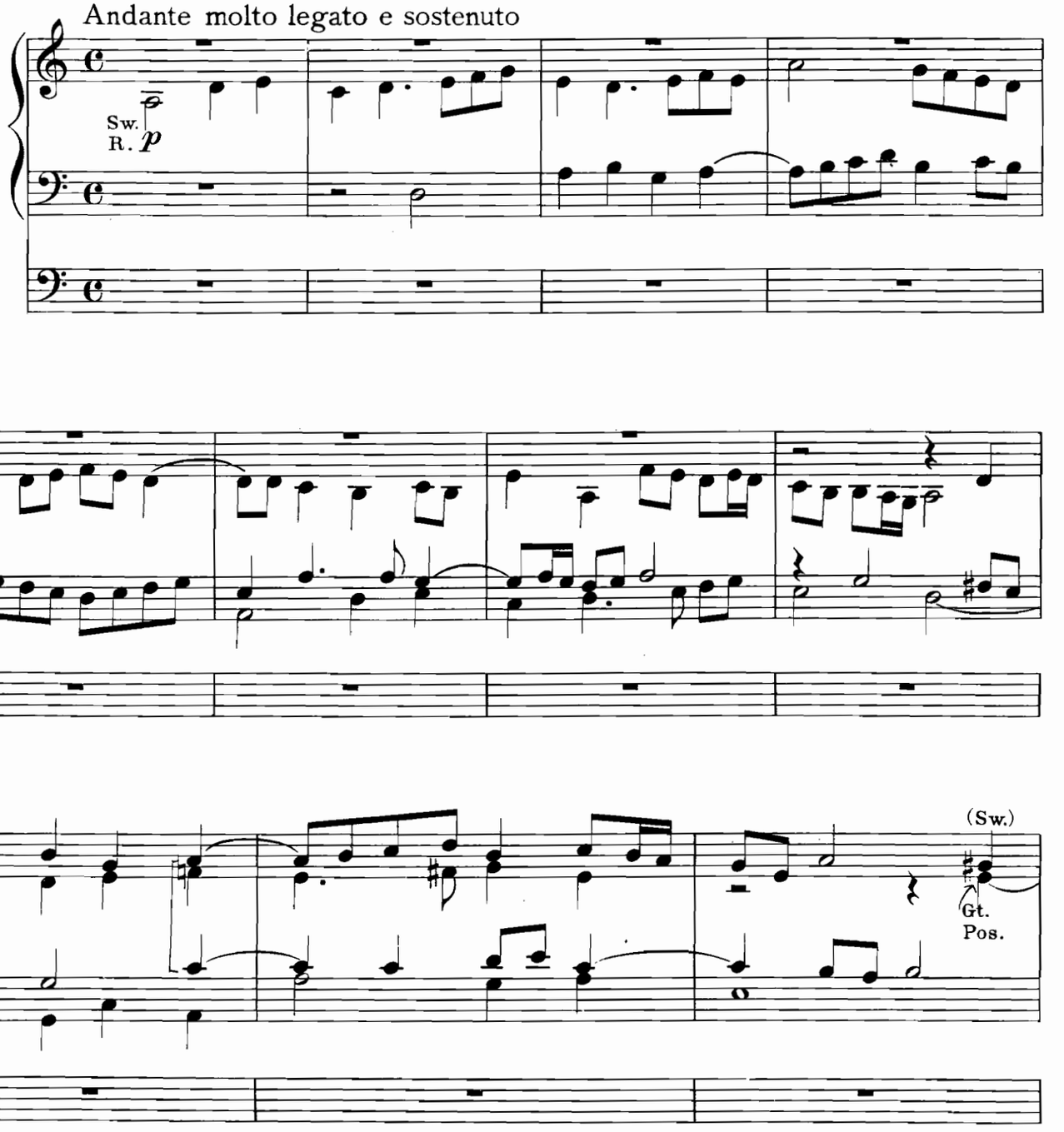
Ave Maris Stella

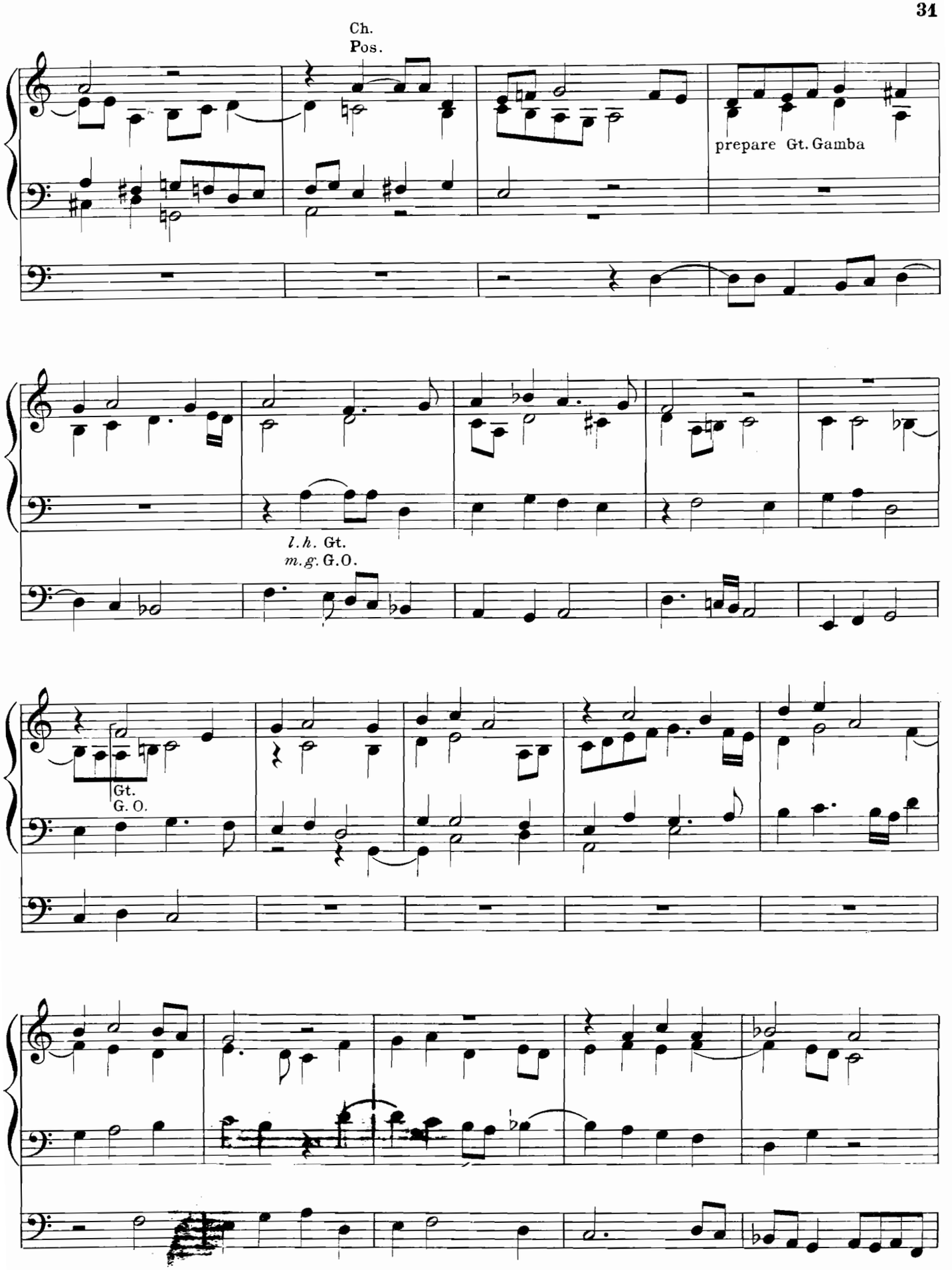
Swell: Vox celeste, Salic. 8′ (or Gamba 8′), St. Diap. 8′ (closed)
Great: No stops; Sw. to Gt., Ch. to Gt.
Choir: Gamba 8′ (Sw. to Ch.)
Pedal: Bourdon 16′, soft Strings 16′, 8′ (or Sw. & Ch. to Ped.)

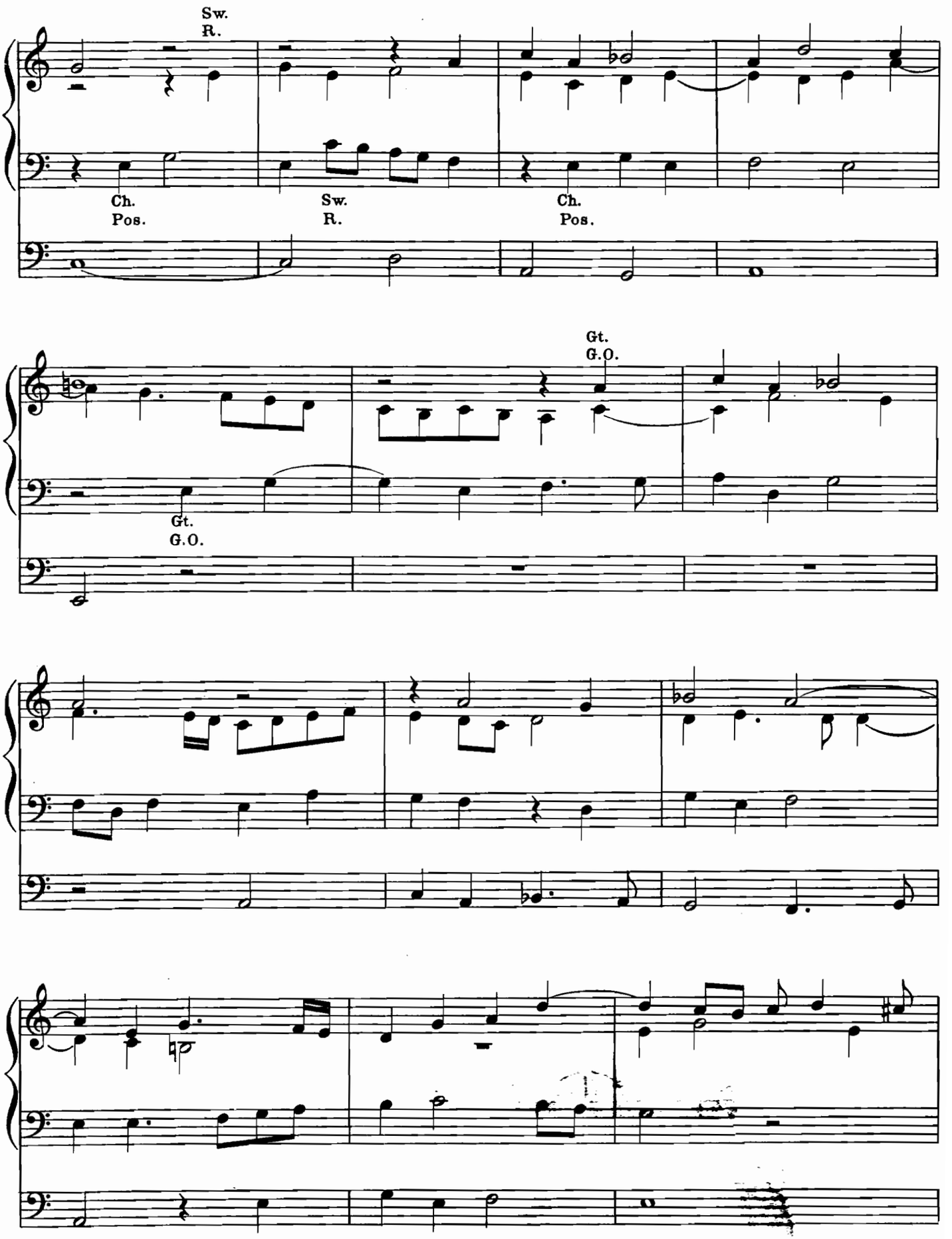
Récit : Voix céleste, Gambe 8, Bourdon 8
Posit. : Gambe 8 (ou Salic. 8), Récit accouple
G. O. : Gambe 8, Récit et Positif accouples
Pédale: Soubasse 16, Gambes 16 et 8 (ou Tirasses Pos. et Récit)

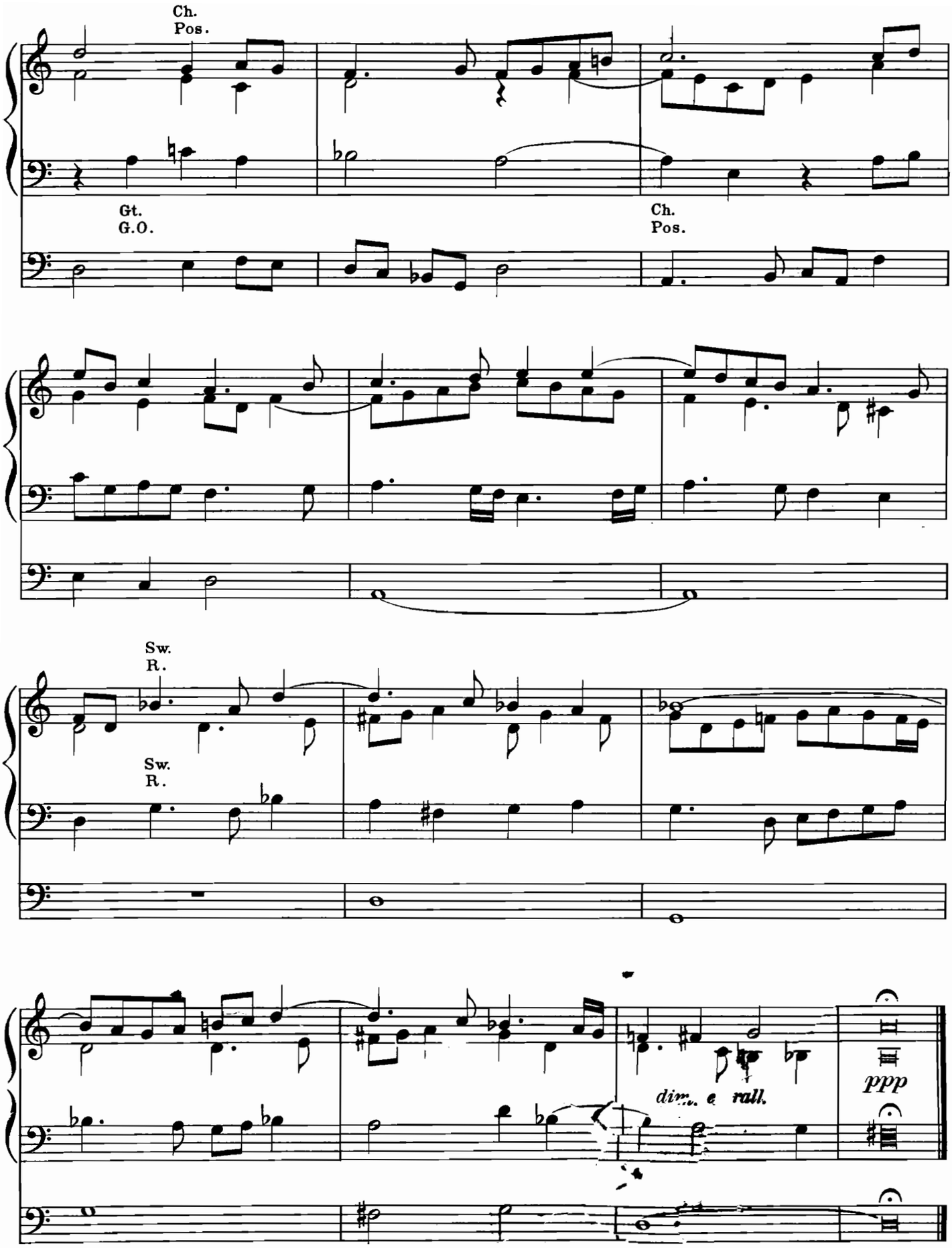
Jean Titelouze
(1563 - 1633)
French School

Andante molto legato e sostenuto




Ch.
Pos.
prepare Gt. Gamba
l.h. Gt.
m.g. G.O.
Gt.
G. O.


Sw.
R.
Ch.
Pos.
Sw.
R.
Ch.
Pos.
Gt.
G.O.
Gt.
G.O.


Ch.
Pos.
Gt.
G.O.
Ch.
Pos.
Sw.
R.
Sw.
R.
dim. e rall.
ppp

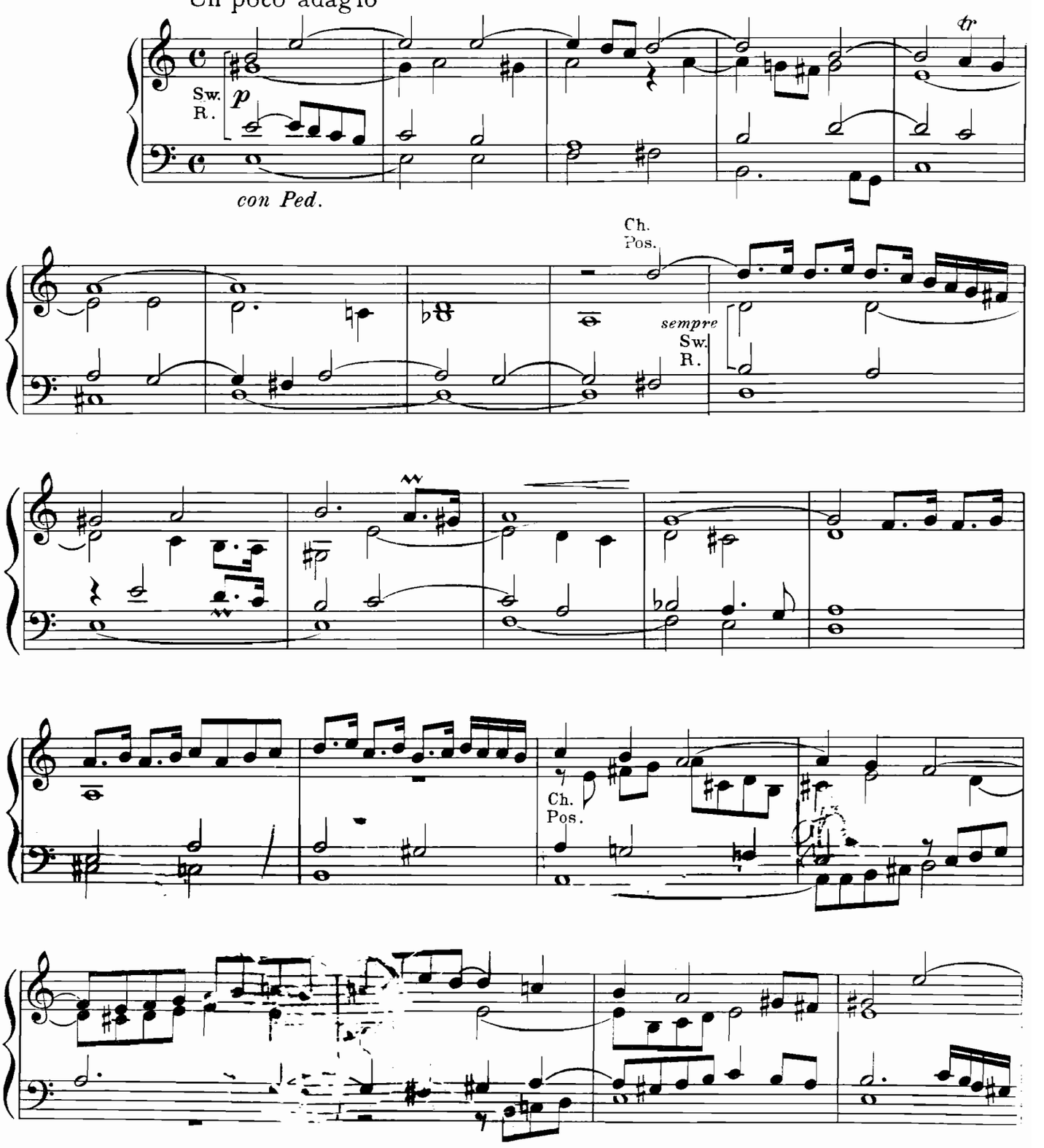
Toccata per l'Elevazione

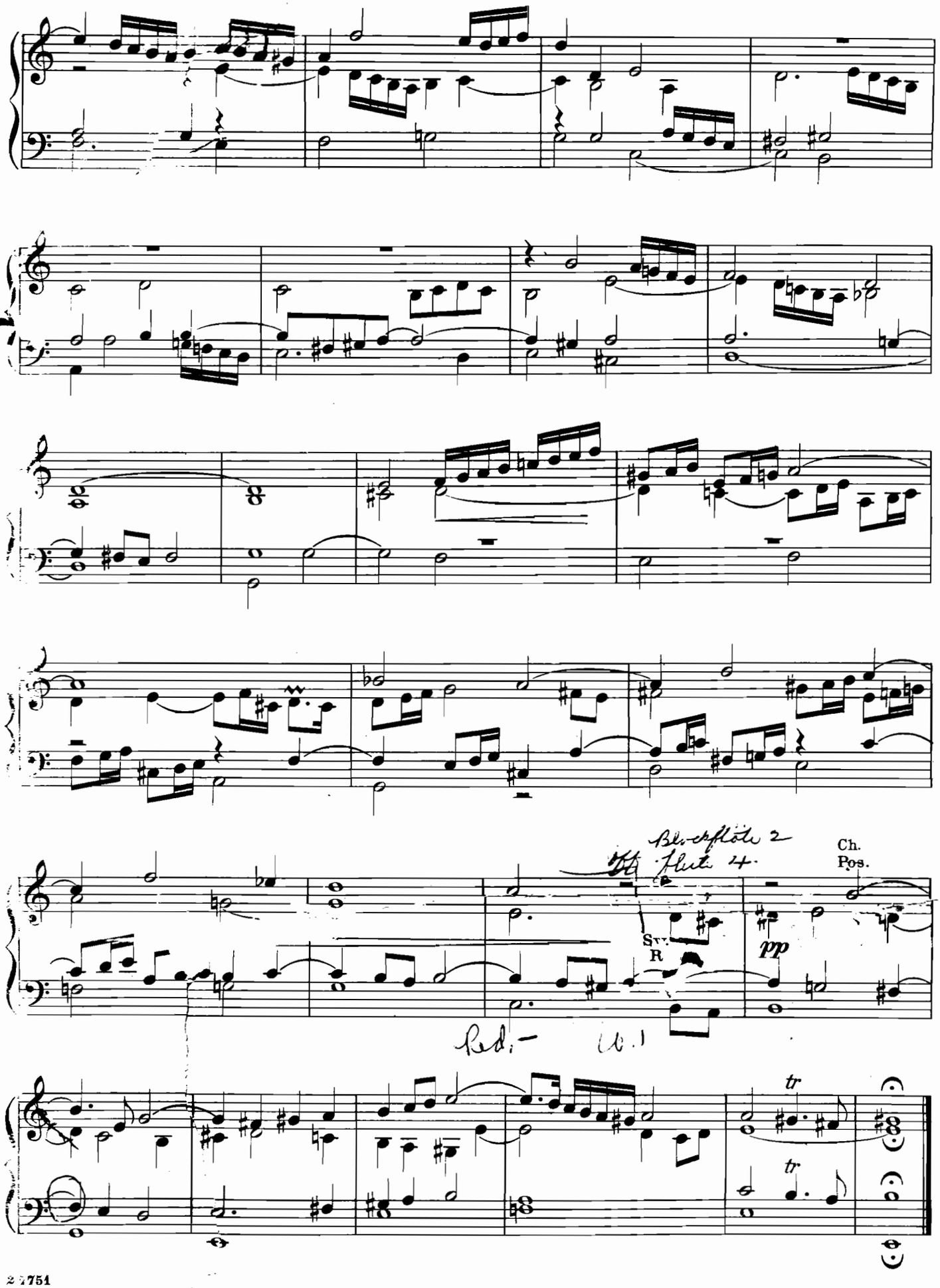
Swell: Vox celeste 8', Salicional 8'
Choir: Concertflute 8' (Sw. to Ch.)
Pedal: Soft 16' (Sw. to Ped.)

Récit: Voix céleste 8, Gambe 8
Posit.: Bourdon 8 (Récit accouplé)
Pédale: Soubasse 16, Tirasse Récit

Girolamo Frescobaldi
(1583-1643)
Italian School

Un poco adagio




Blockflöte 2
Flute 4.
Ch.
Pos.
Str.
R
pp
Ped.
tr
tr

„Da Jesus an dem Kreuze standt“

“As Jesus stood beside the Cross”

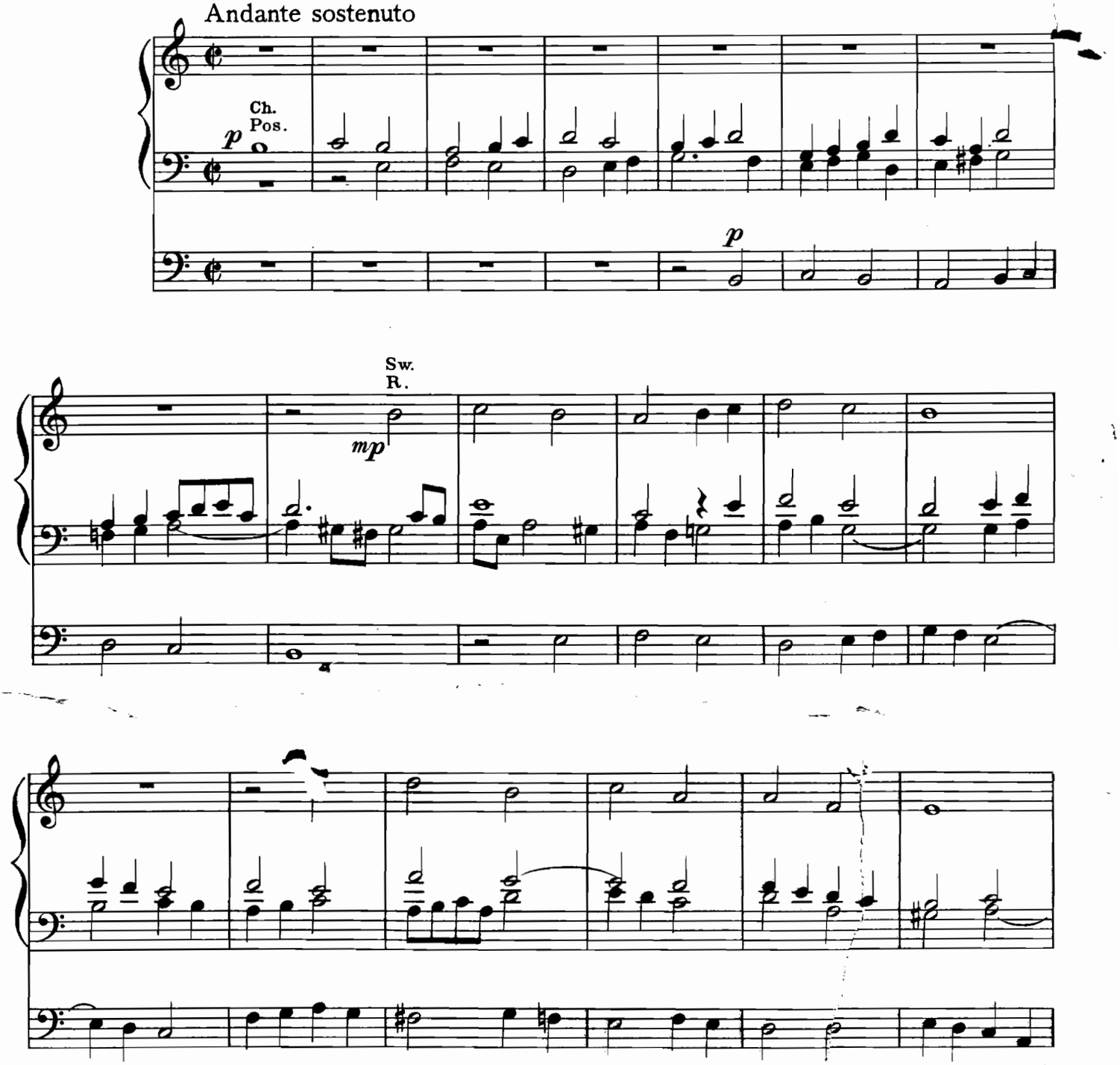
Chorale

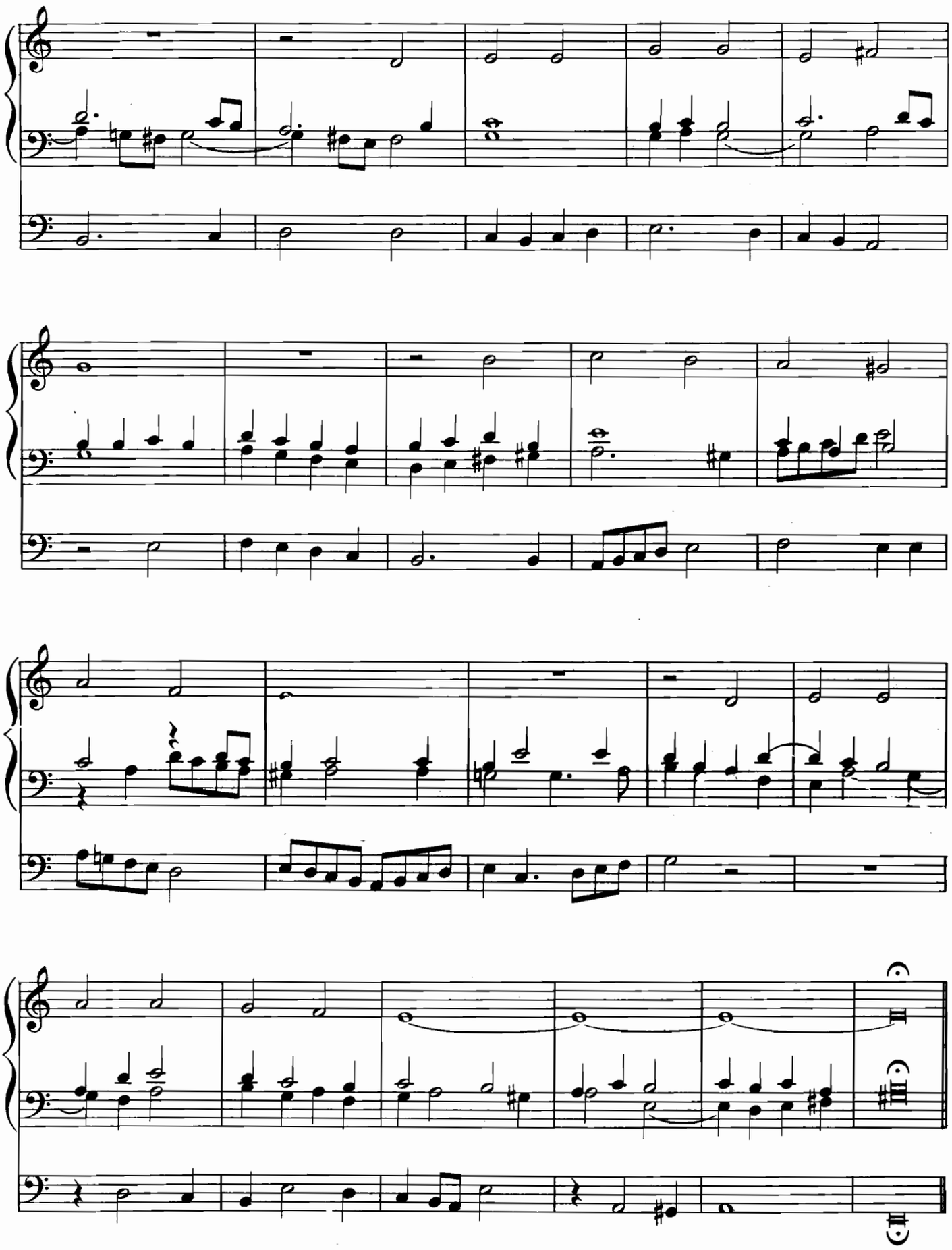
Swell: Cornopean and St. Diap. 8′
Great: 16′, 8′, 4′. Mixtures
Choir: Soft 8′
Pedal: *p* Soft 16′ & 8′

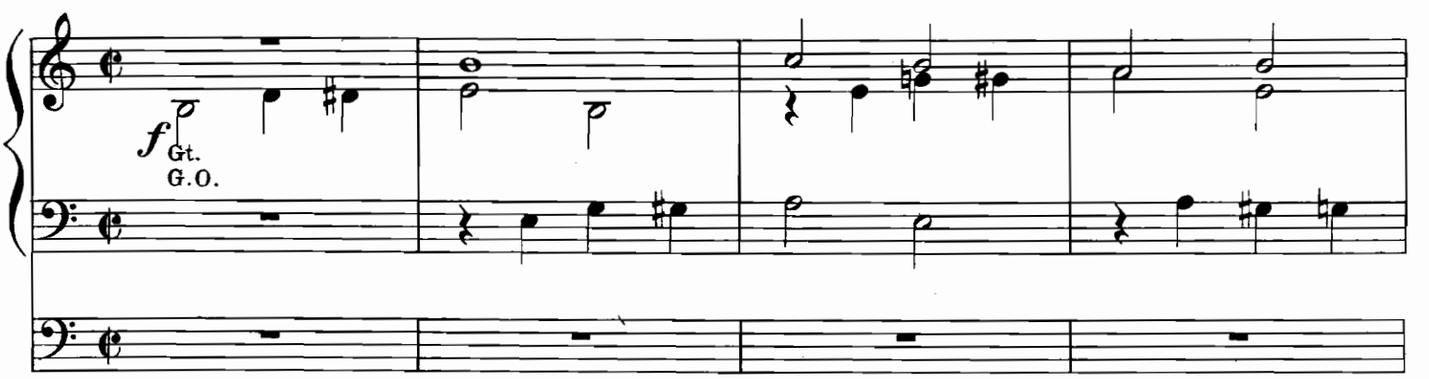
Récit : Trompette et Bourdon de 8
Posit. : Jeux doux de 8
G. O. : Fonds 16, 8, 4 et Mixtures
Pédale: *p* Jeux doux de 16 et de 8

Samuel Scheidt
(1587-1654)
German School

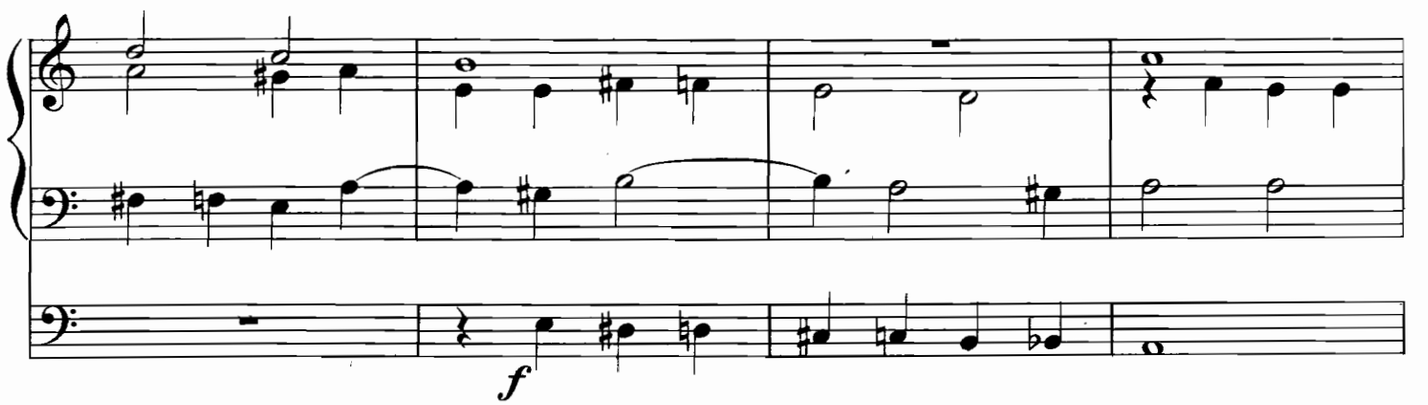
Andante sostenuto

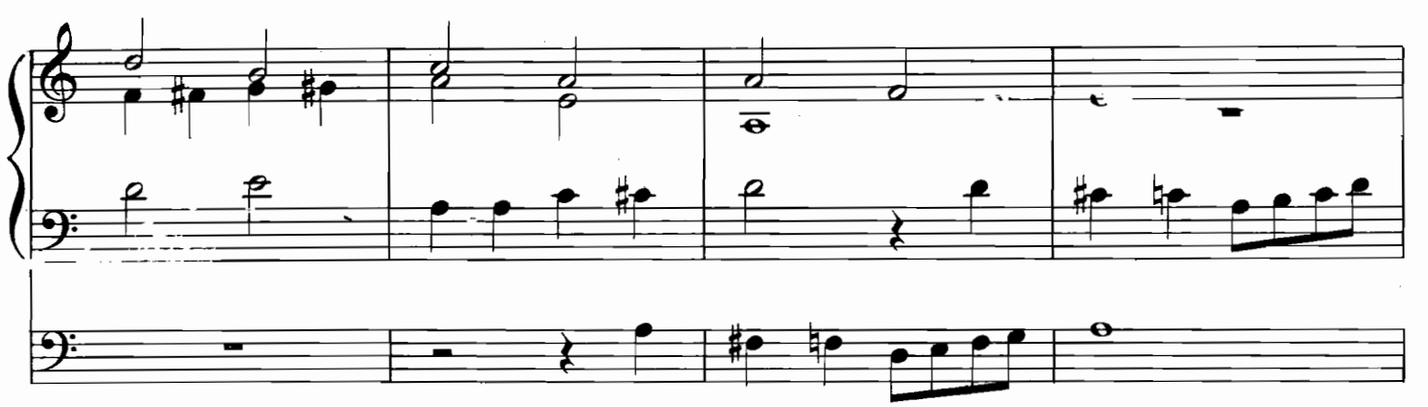


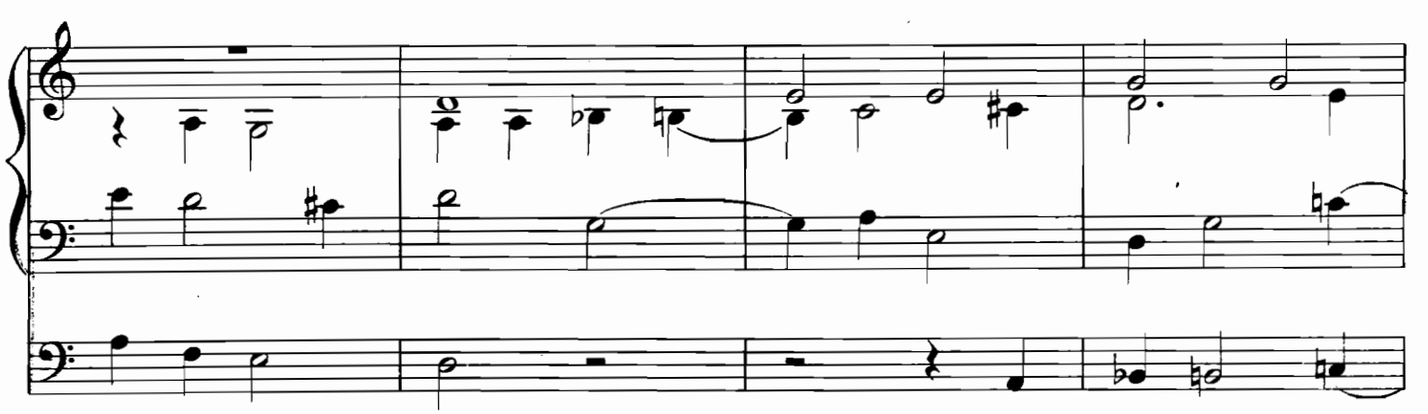


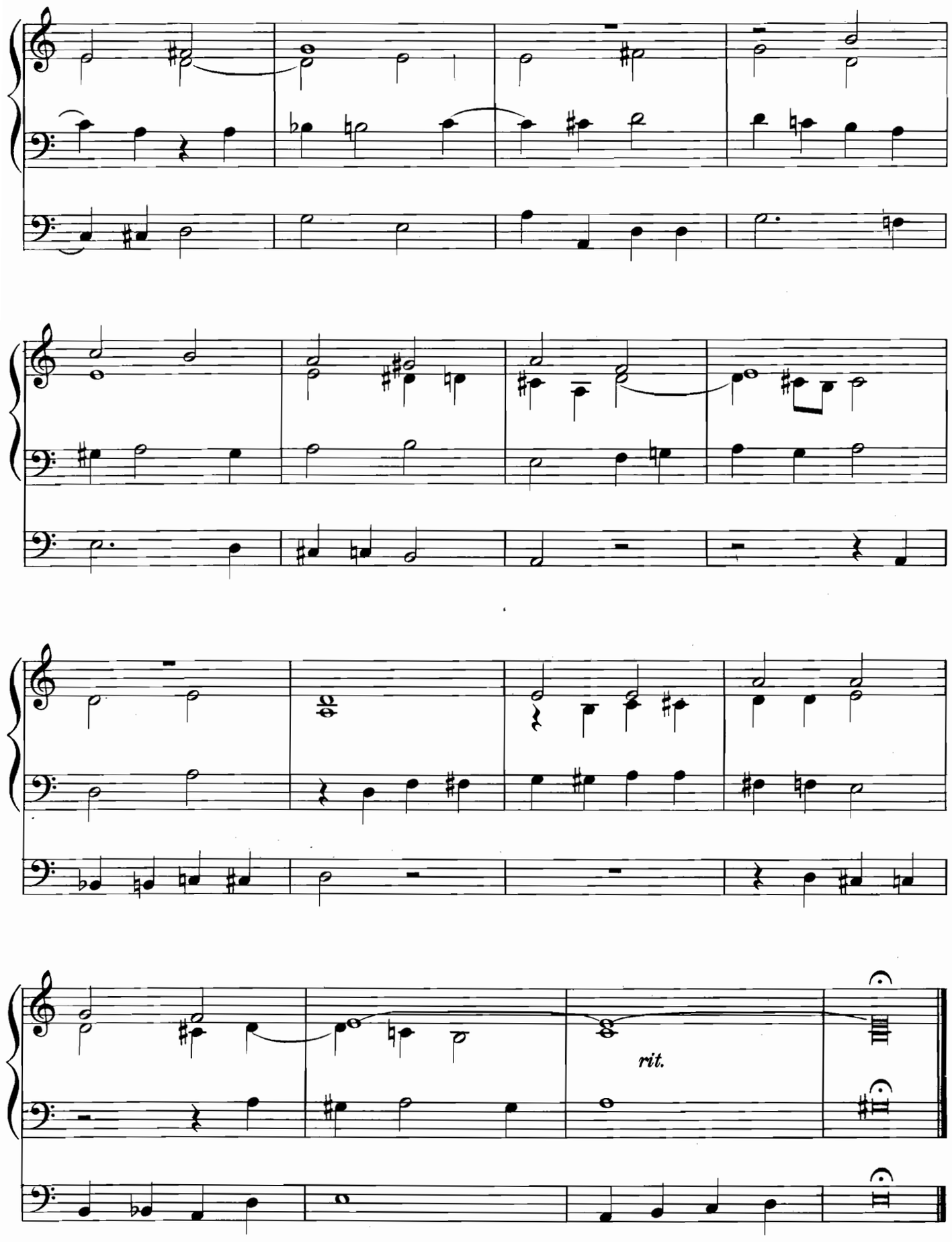


Ped. 16; 8; 4′ (Gt. to Ped.)
(Tirasse G. O.)








rit.

Cantilena Anglica Fortunæ

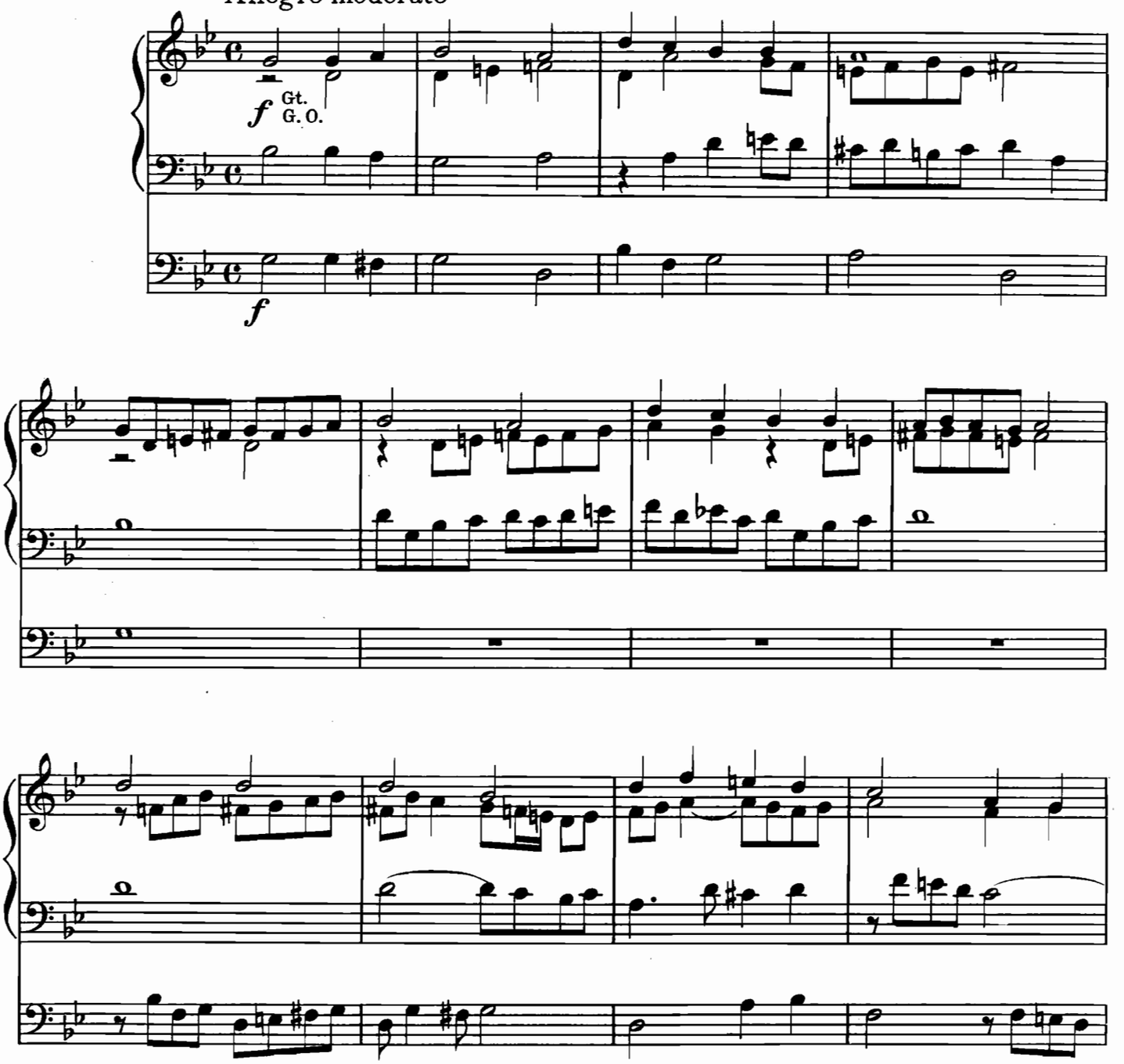
Variations on the old English Song
"Fortuna my Foe"

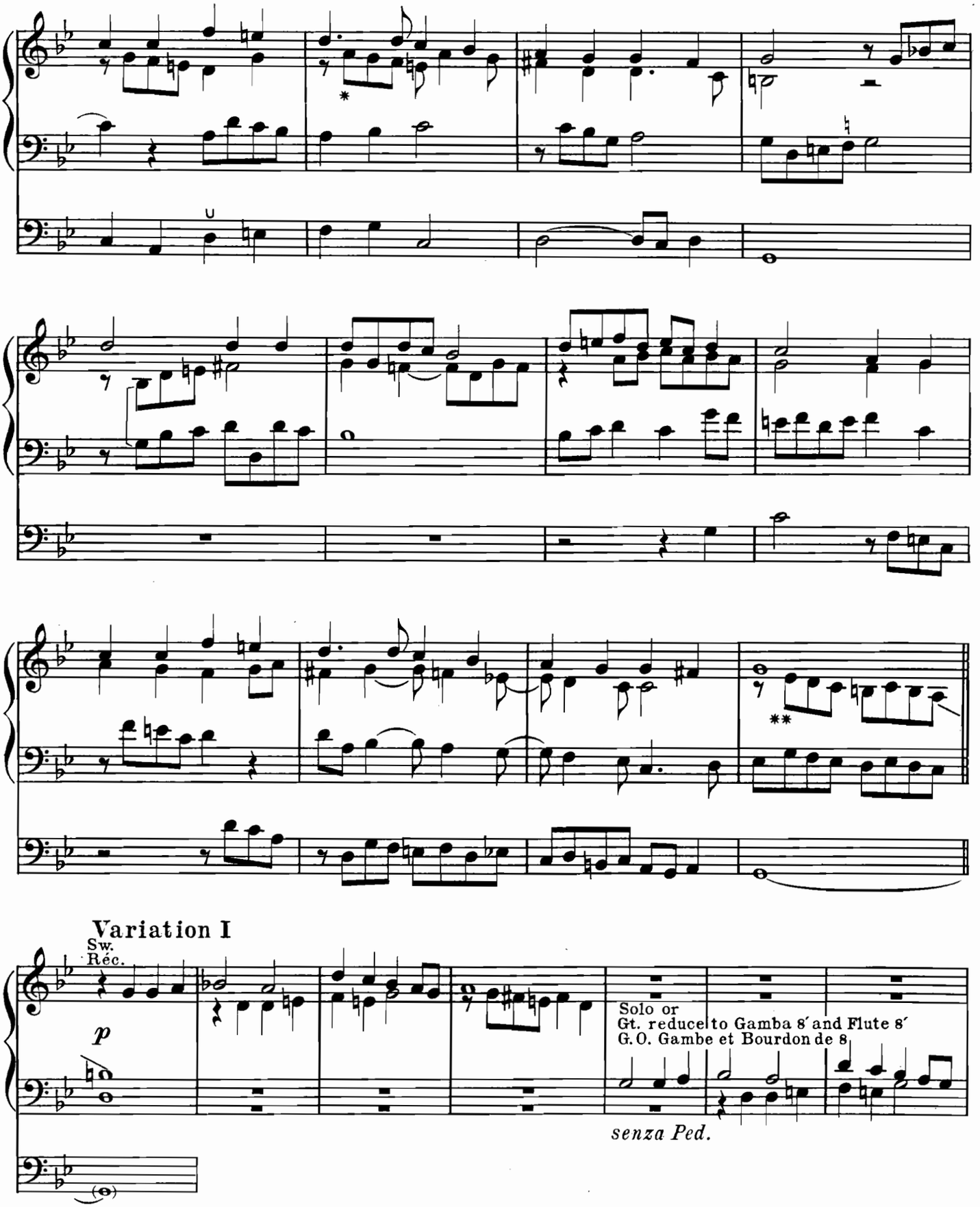
Solo : Gamba 8′, Flute 8′
Swell: Flutes 8′ and 4′
Great: 8′& 4′; Mixtures
Choir: Clarinet 8′, Flutes 8′ and 4′
Pedal: 16′& 8′, Gt. to Ped.

Récit : Bourdon 8, Flûtes 8 et 4
Posit. : Clarinette 8 (ou Cromorne 8)
Bourdon 8, Flûte 4
G. O. : Fonds 8, 4; Mixtures
Pédale: Fonds 16, 8, Tirasse du G.O. (Anches préparées)

Samuel Scheidt
(1587-1654)

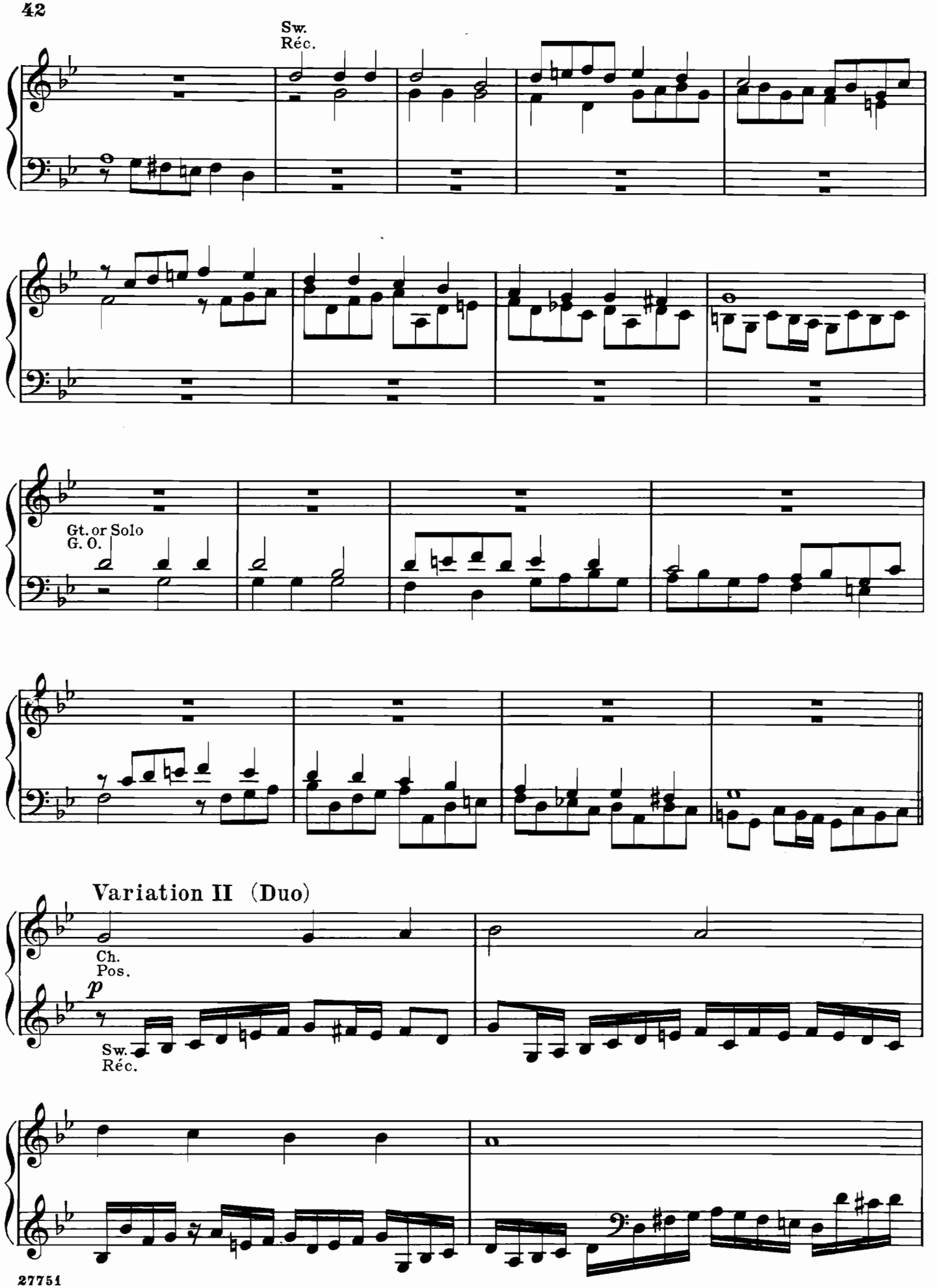
Theme
Allegro moderato

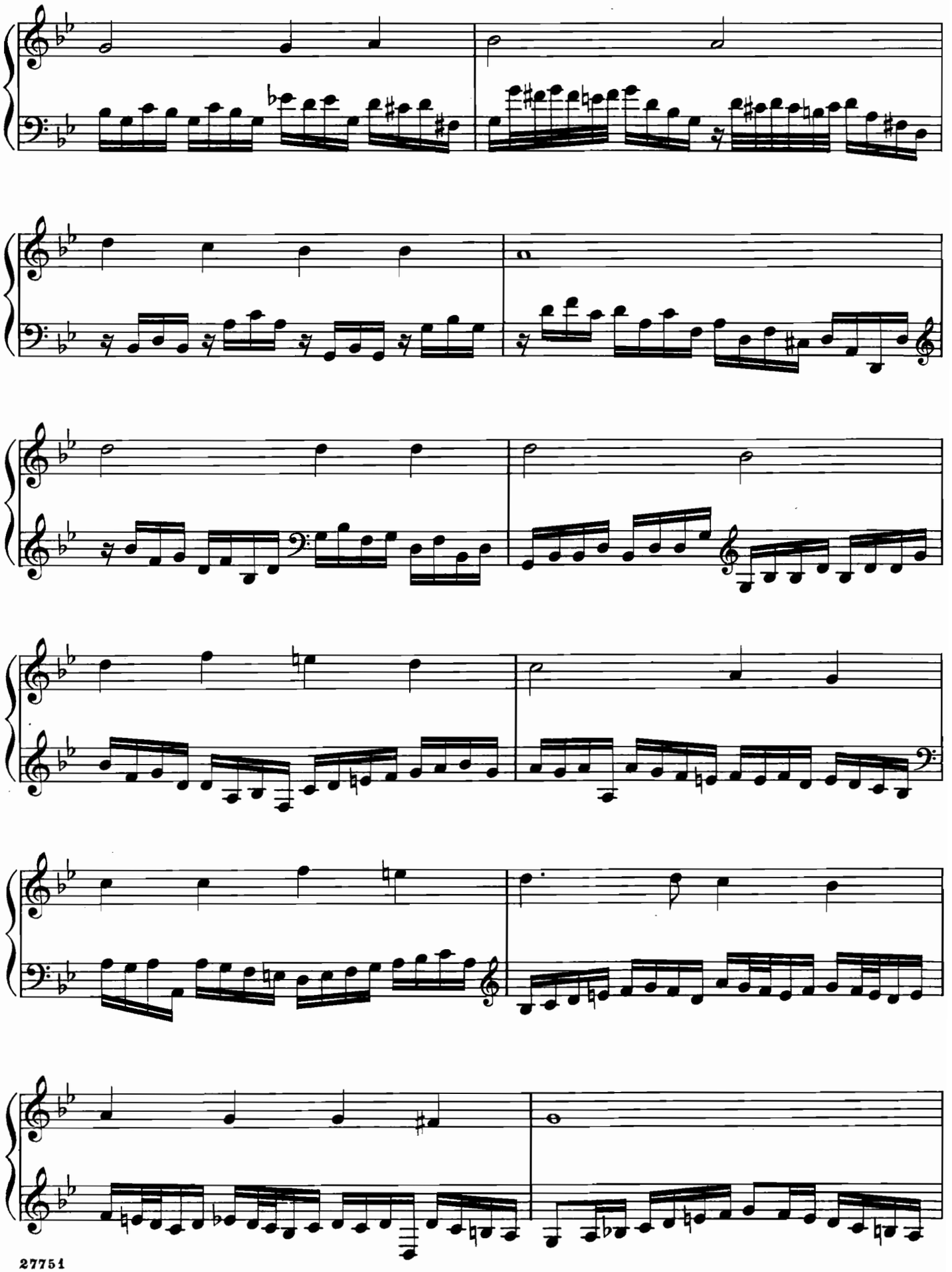


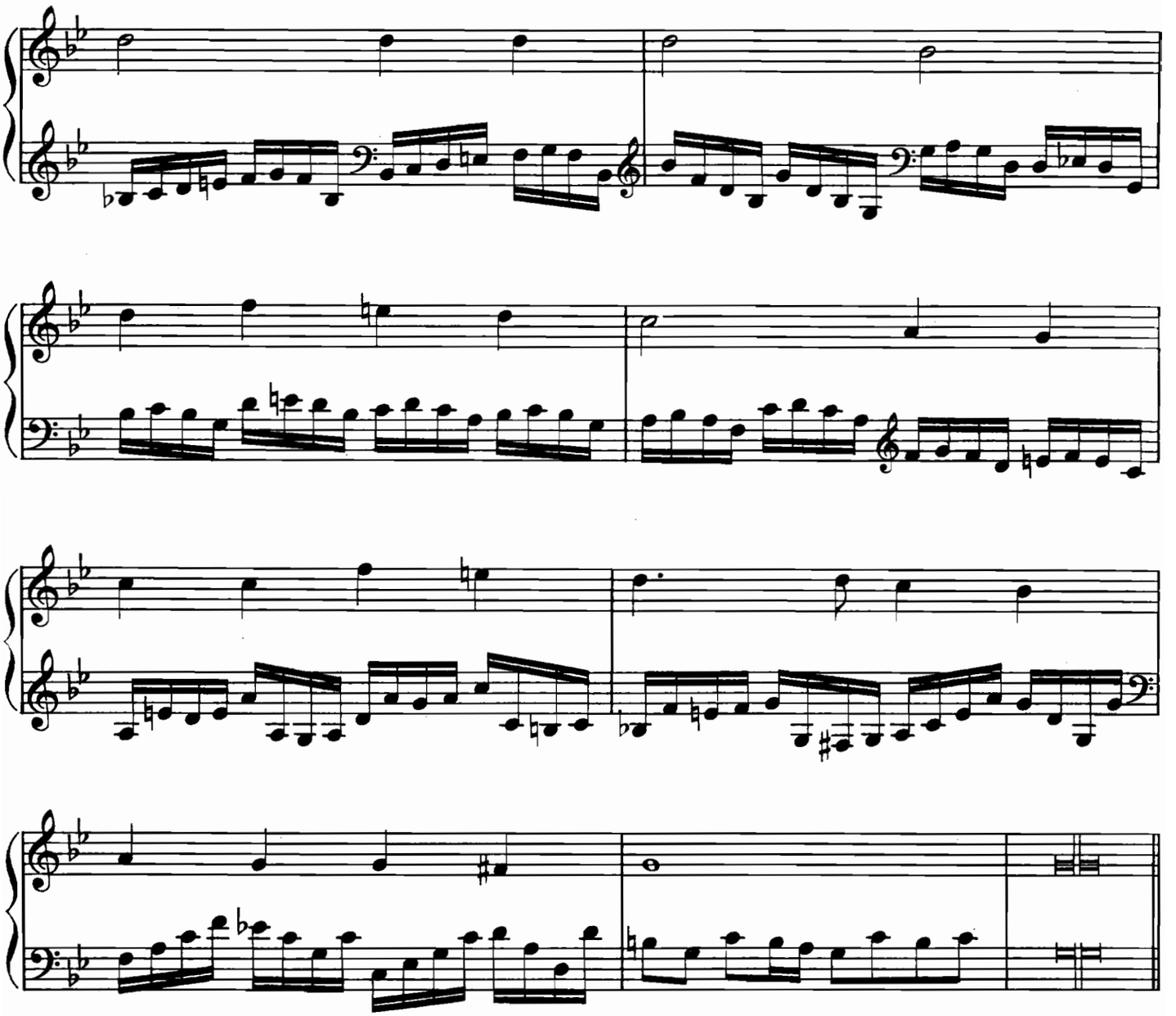


* *G* instead of *A* in the original edition: Tabulatura Nova
* *Sol* au lieu de *La* dans l'édition originale: Tabulatura Nova

** *E*♮ in the original edition
** *Mi*♮ dans l'édition originale

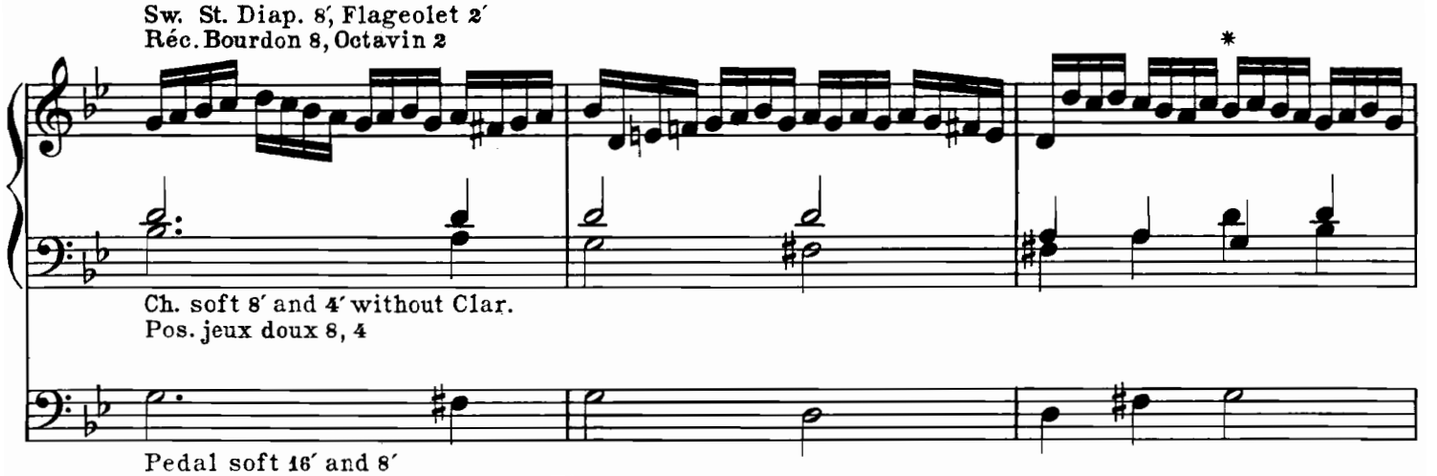

Sw.
Réc.
Gt. or Solo
G. O.
Variation II (Duo)
Ch.
Pos.
p
Sw.
Réc.





Variation III

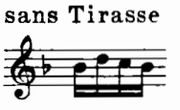
Sw. St. Diap. 8′, Flageolet 2′
Réc. Bourdon 8, Octavin 2

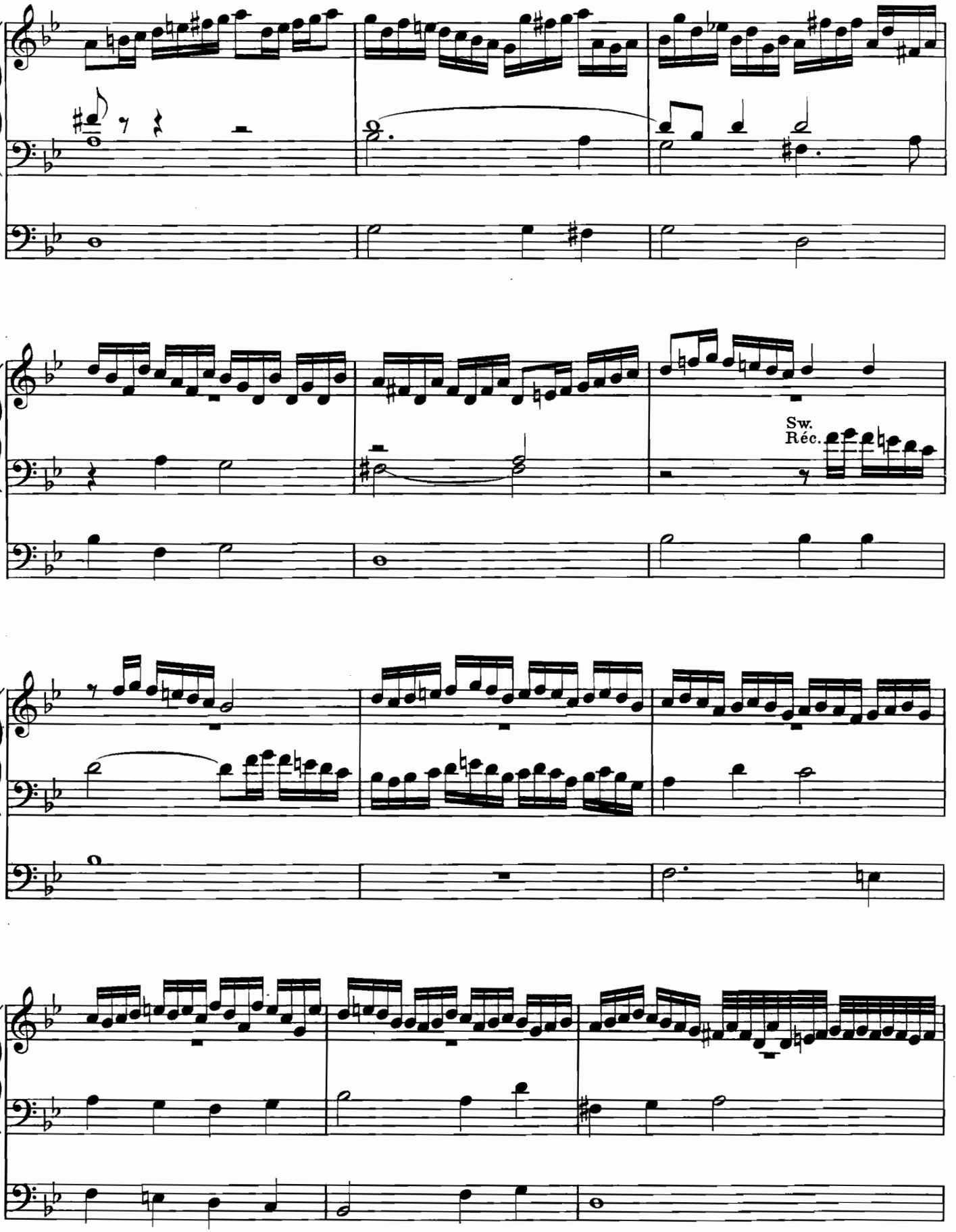


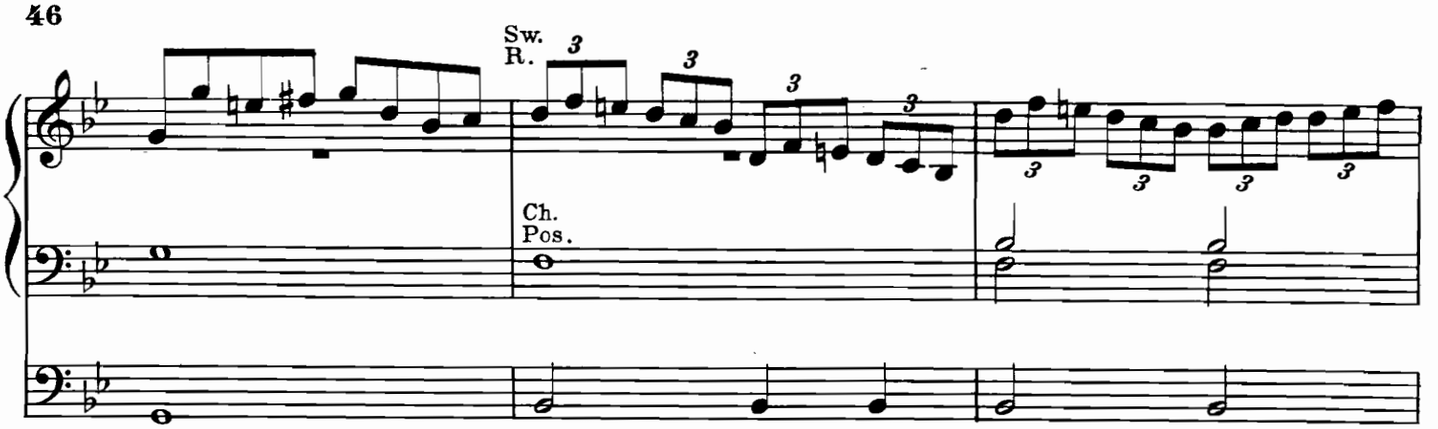
Ch. soft 8′ and 4′ without Clar.
Pos. jeux doux 8, 4

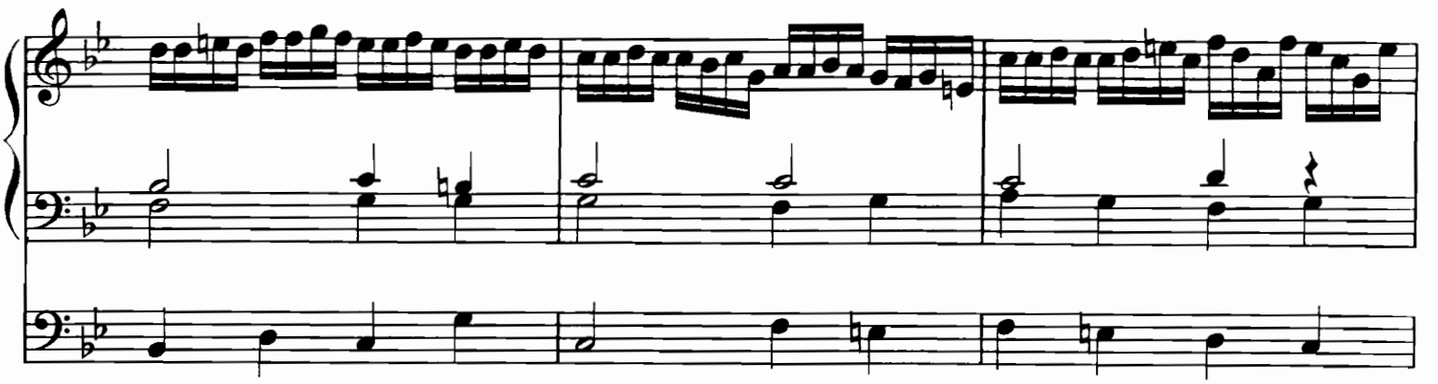
Pedal soft 16′ and 8′
Pédale, Jeux doux de 16 et 8, sans Tirasse

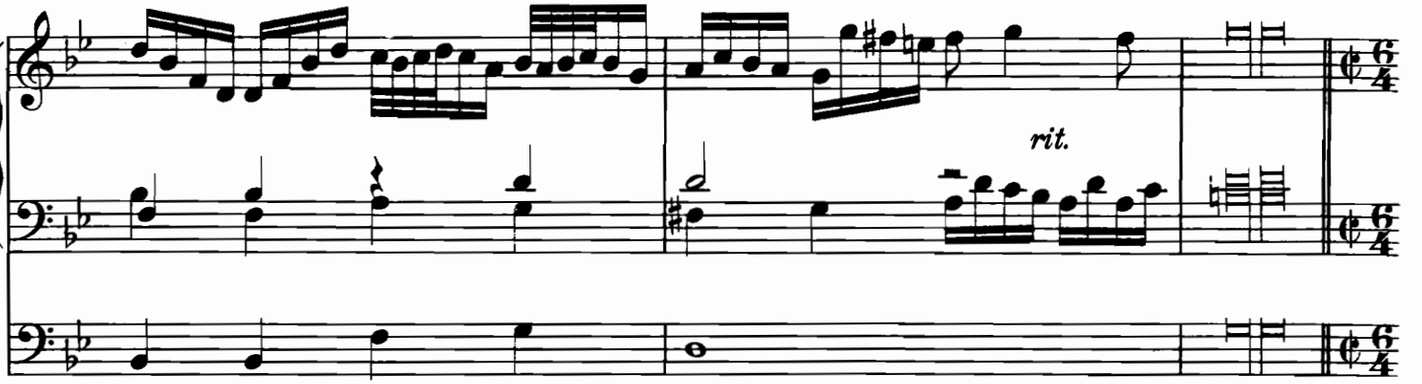
* As follows in the original edition:
Écrit ainsi dans l'édition originale:



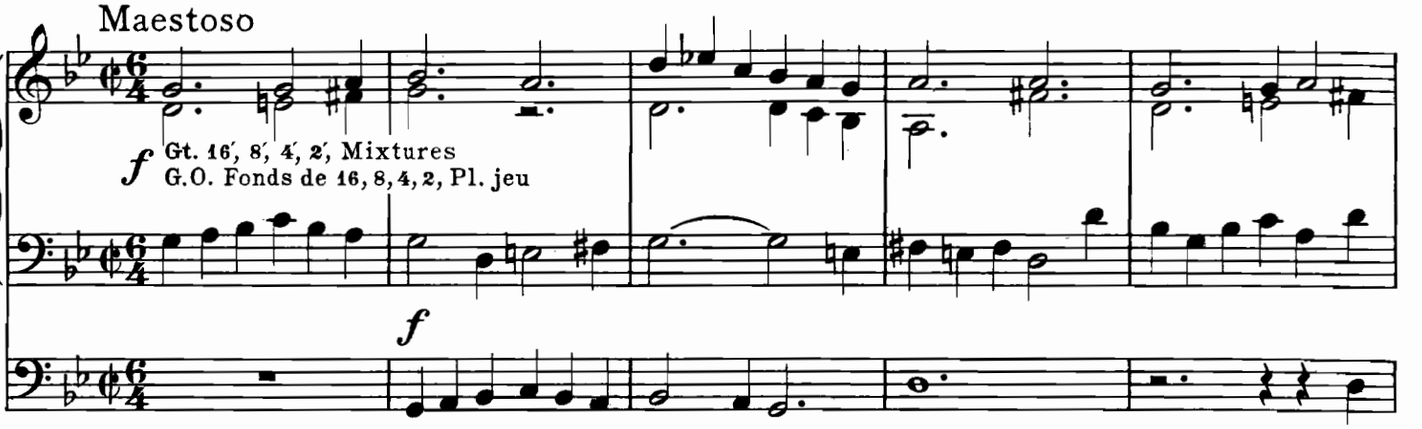

Sw.
Réc.



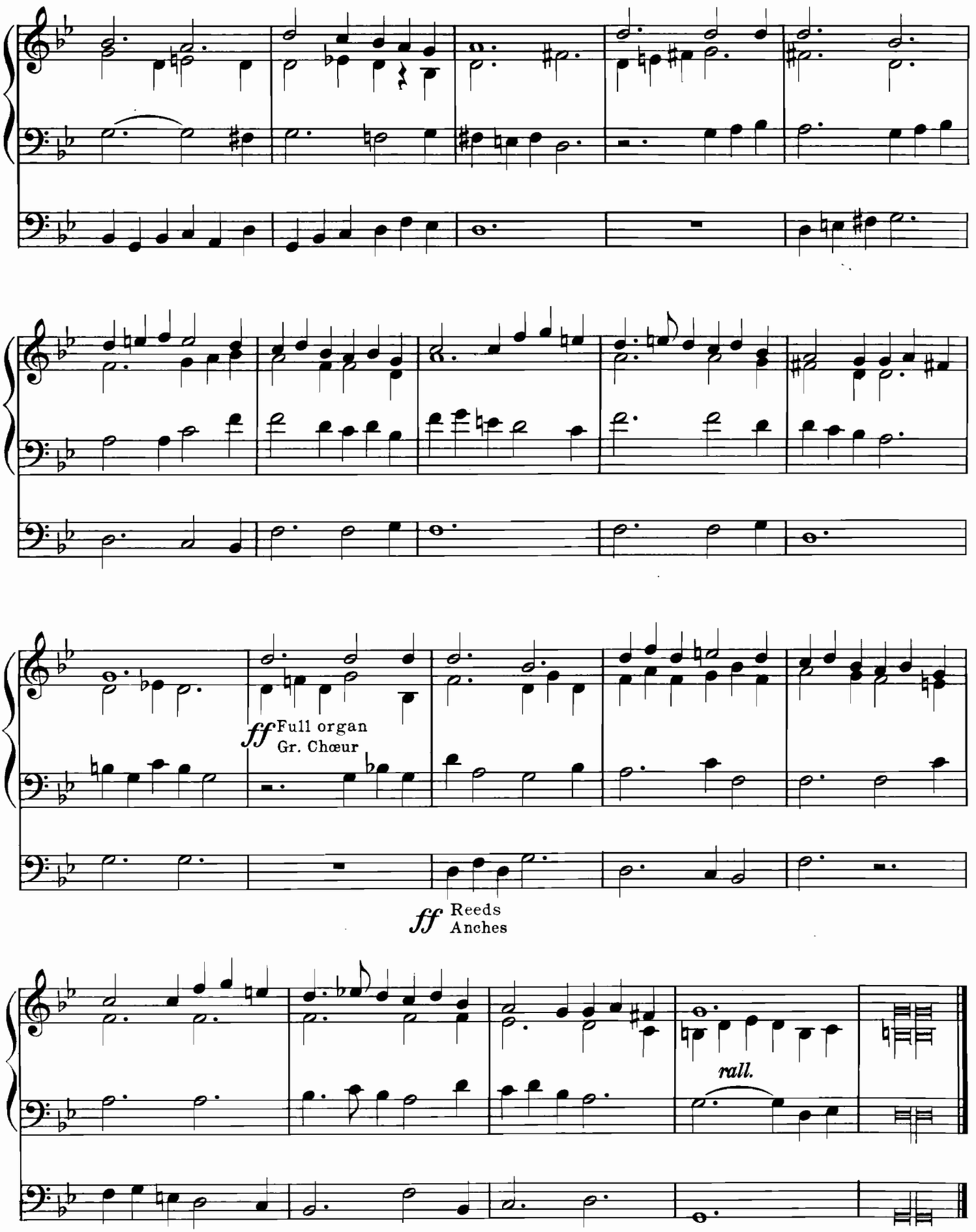




Variation IV
Maestoso



32′, 16′, 8′, 4′, Gt. to Ped.
Fonds de 32, 16, 8, 4, et Tirasse du G. O.


ff Full organ
Gr. Chœur
ff Reeds
Anches
rall.

Salve Regina*

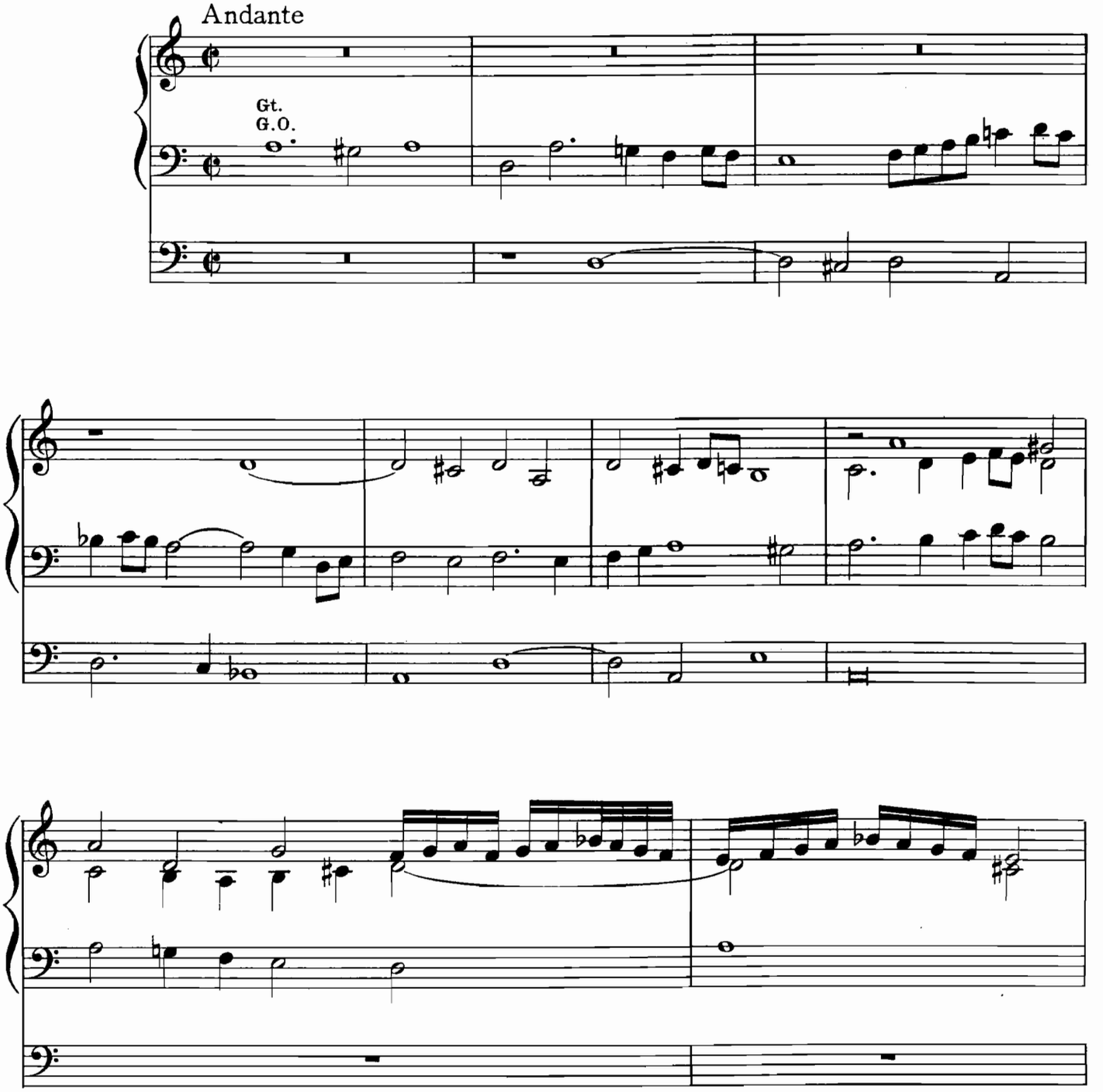
Swell : 8′ 4′
Great : 8′ 4′ (Sw. to Gt., Ch. to Gt.)
Choir : 8′ 4′
Pedal : 16′ 8′ (Gt. to Ped.)

Récit : Fonds 8, 4
Posit. : Fonds 8, 4
G. O. : Fonds 8, 4
Pédale : Fonds 16, 8, Tirasse G. O.
Claviers réunis

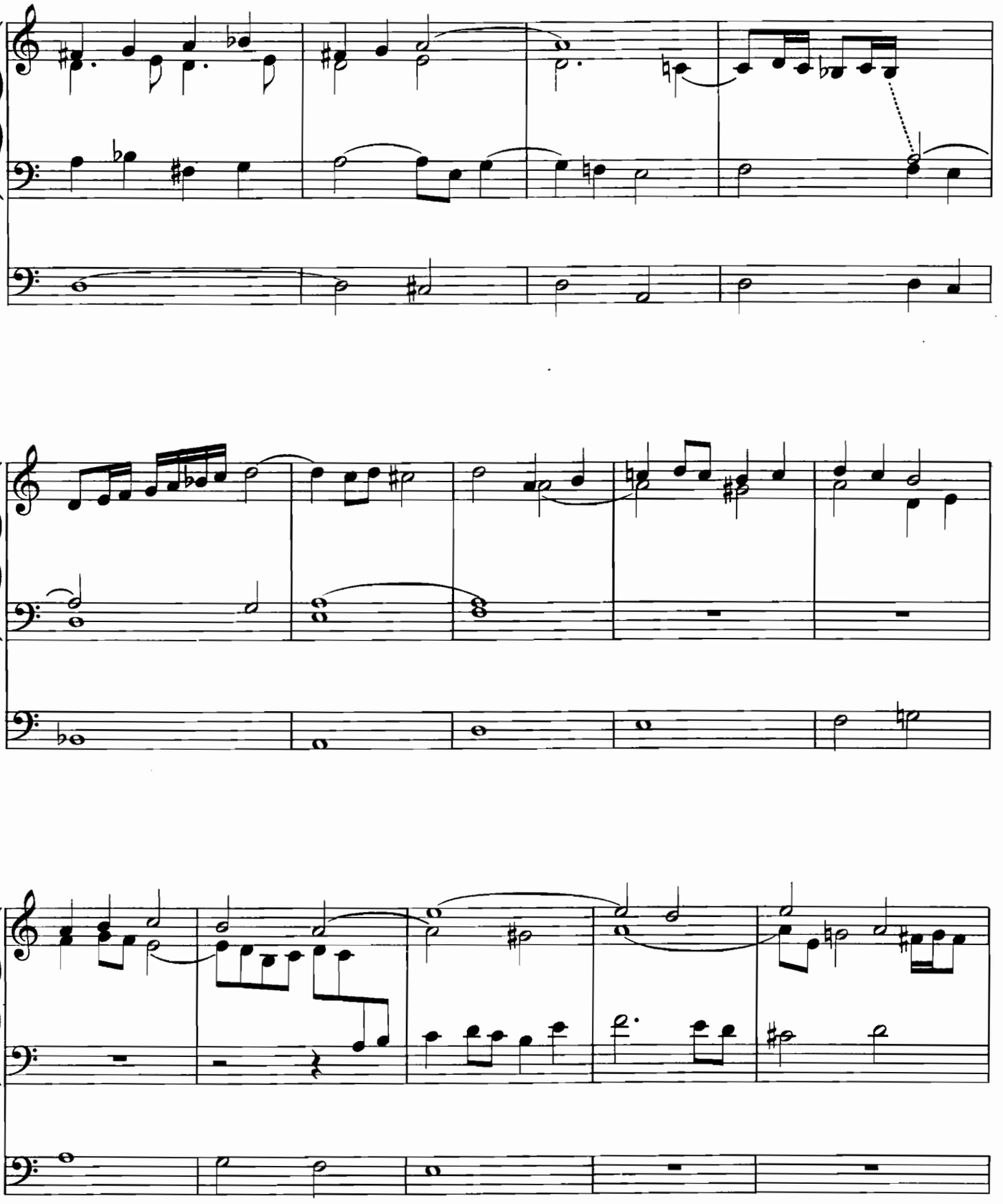
Peter Cornet
(about 1600)
Belgian School

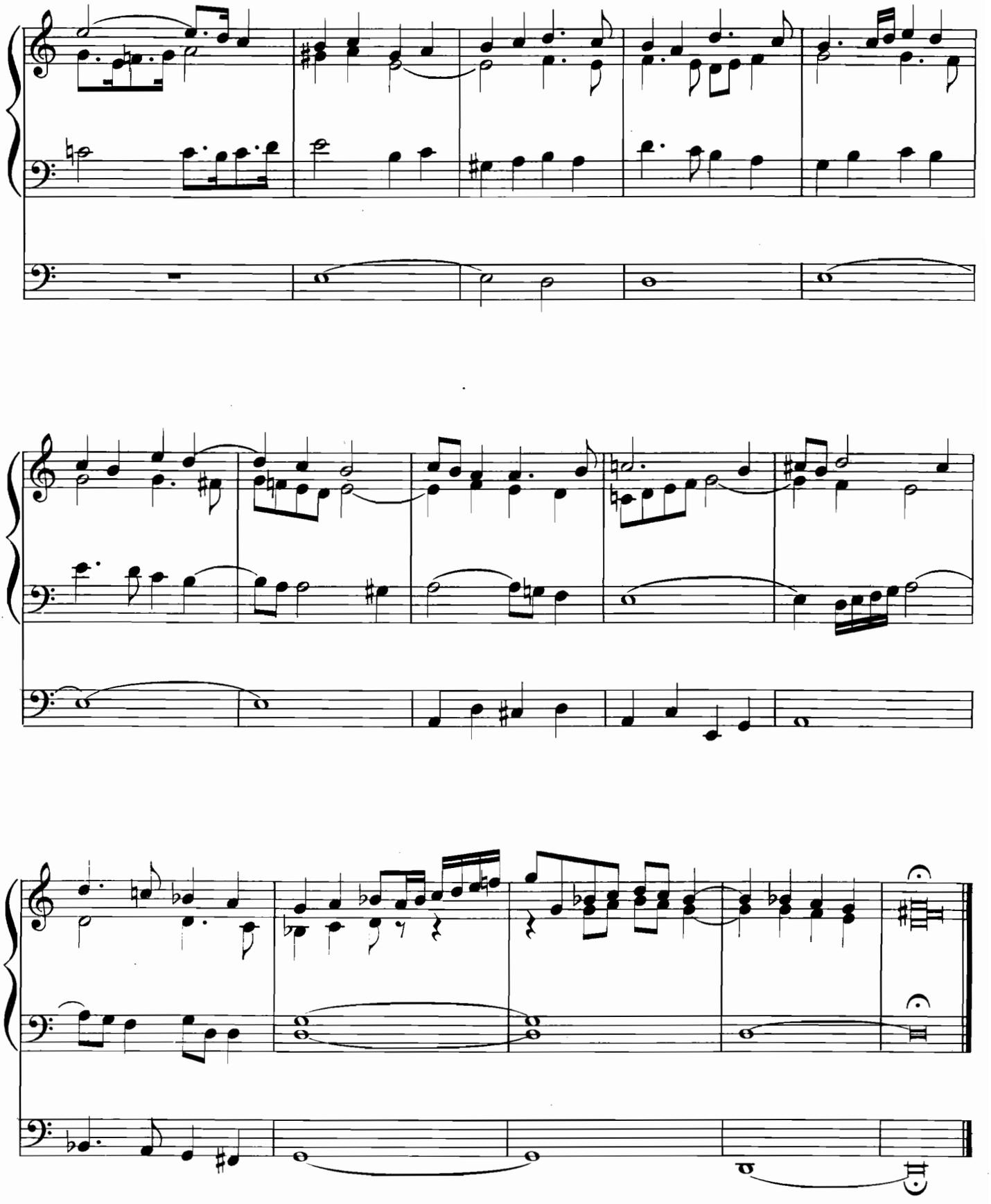
Andante

Gt.
G.O.

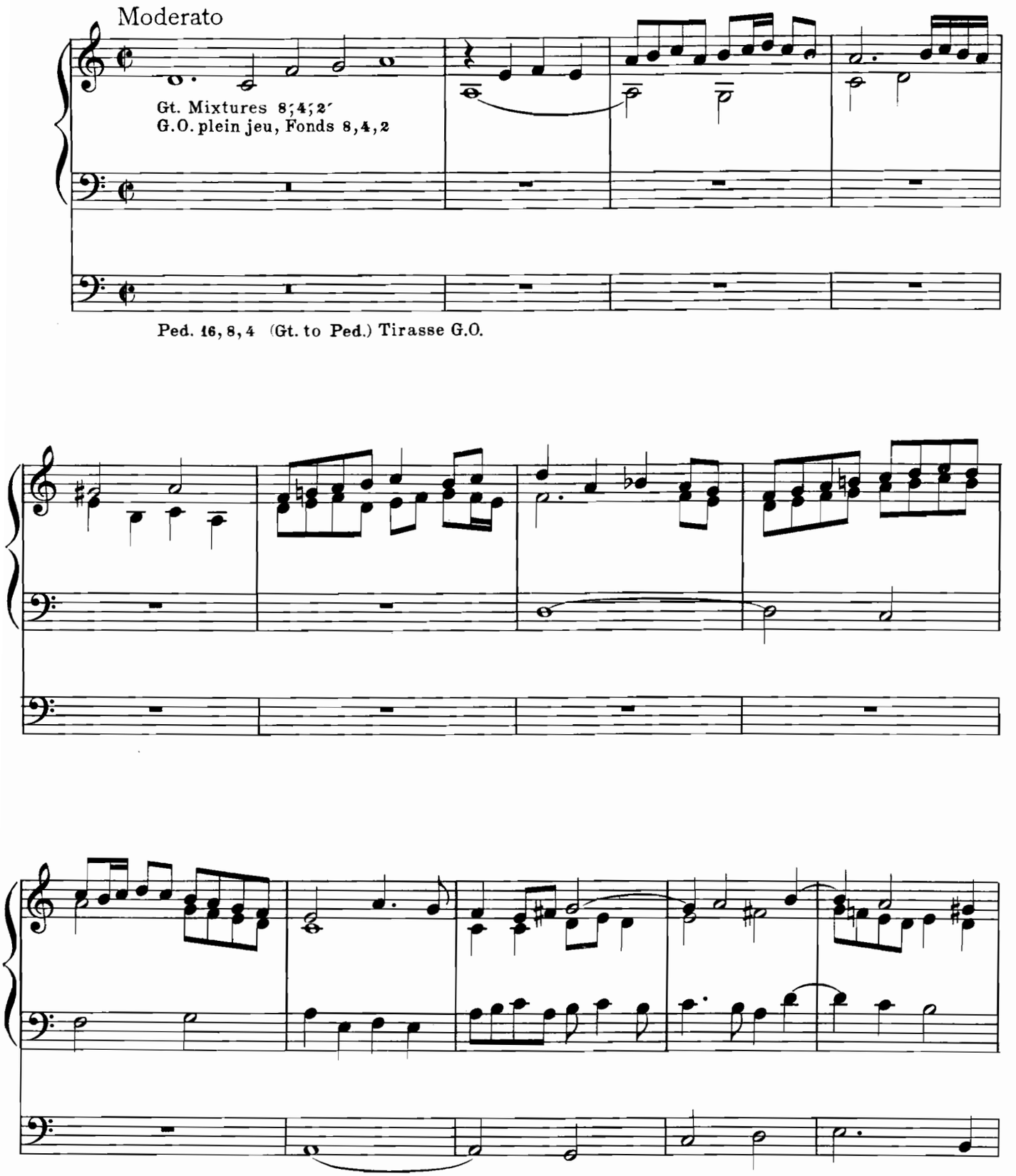


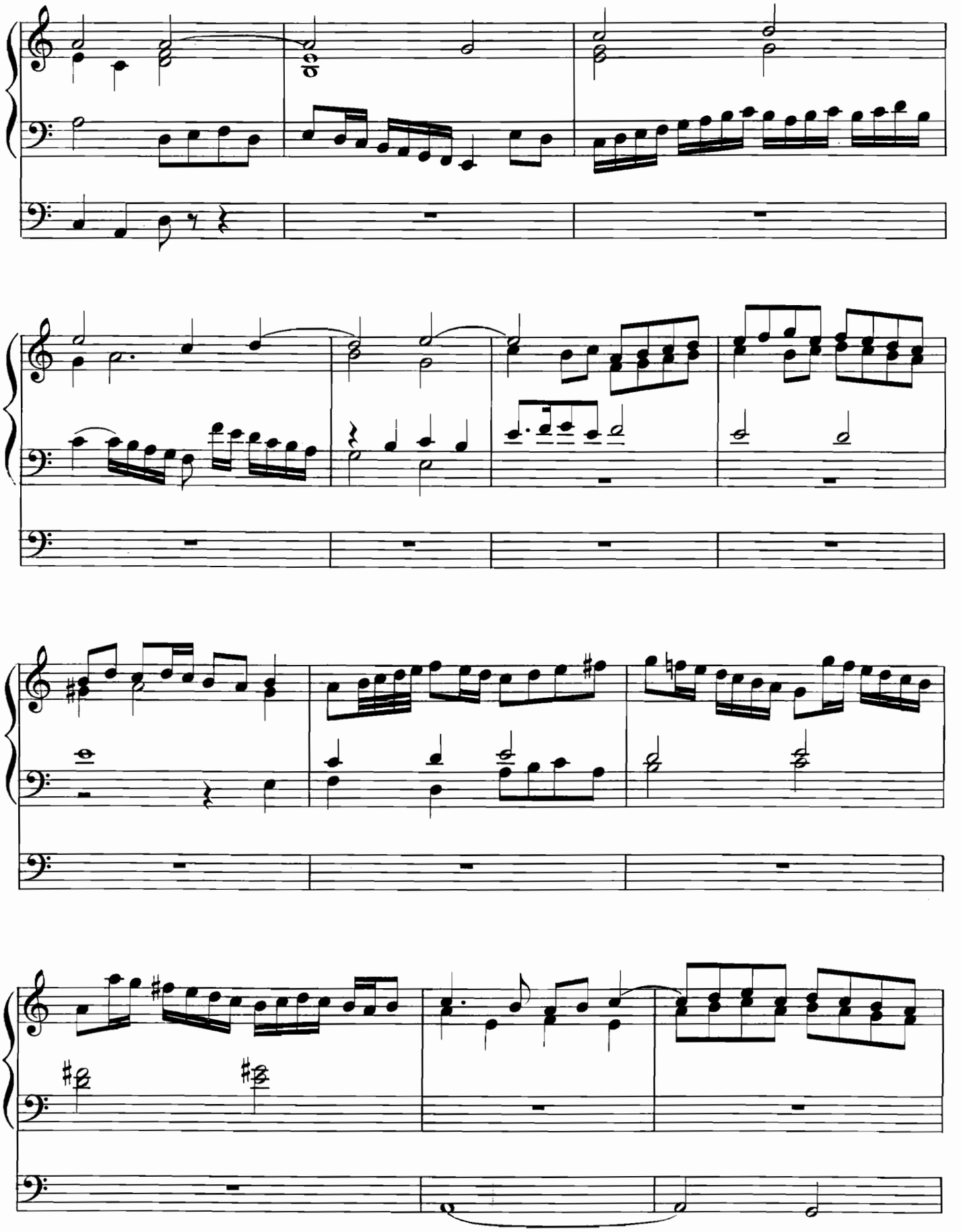
* The irregular measures found in these pieces by Peter Cornet coincide with the edition of Guilmant compiled after the author's original copy. *Editor*

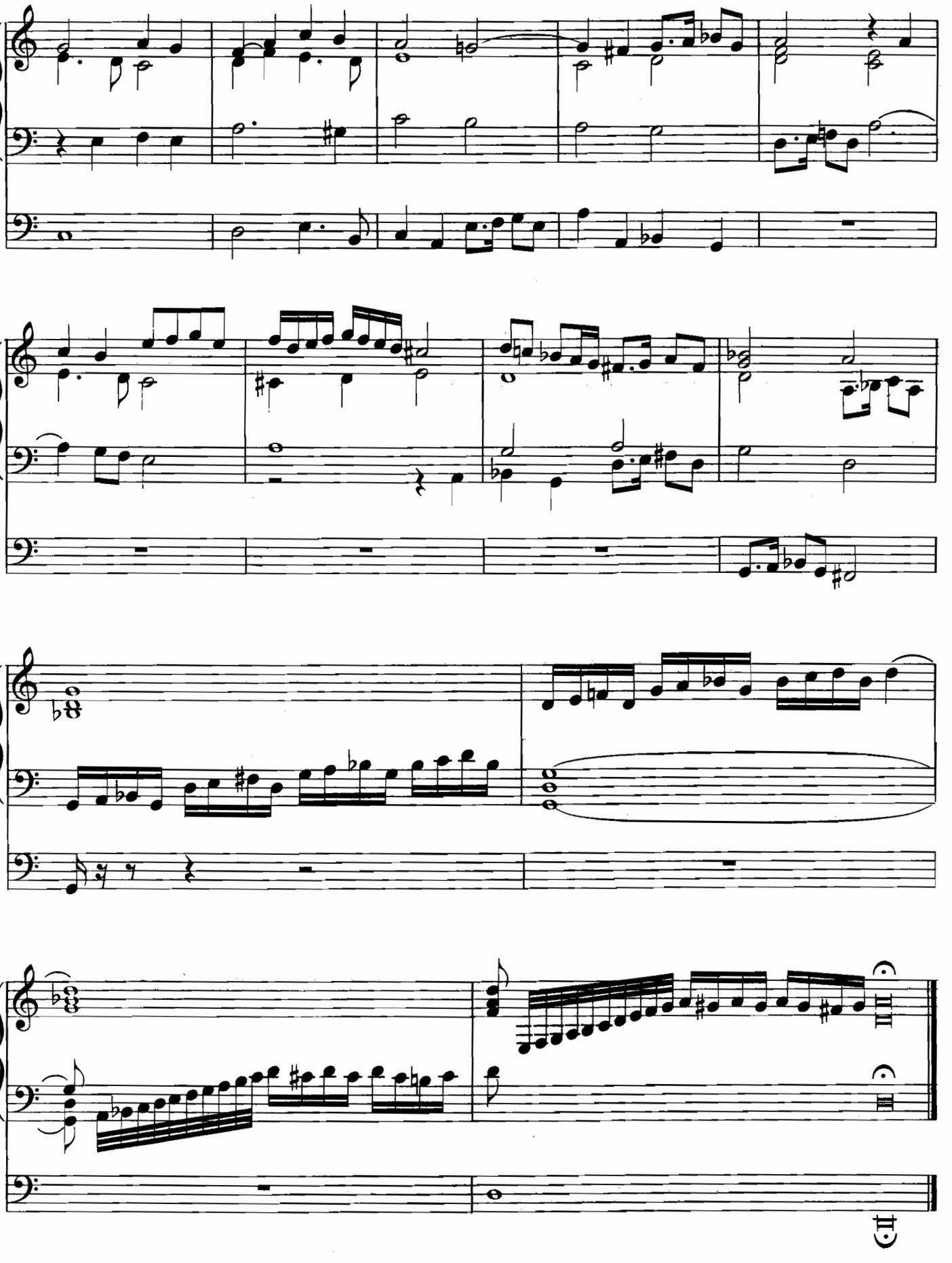




Ad te clamamus





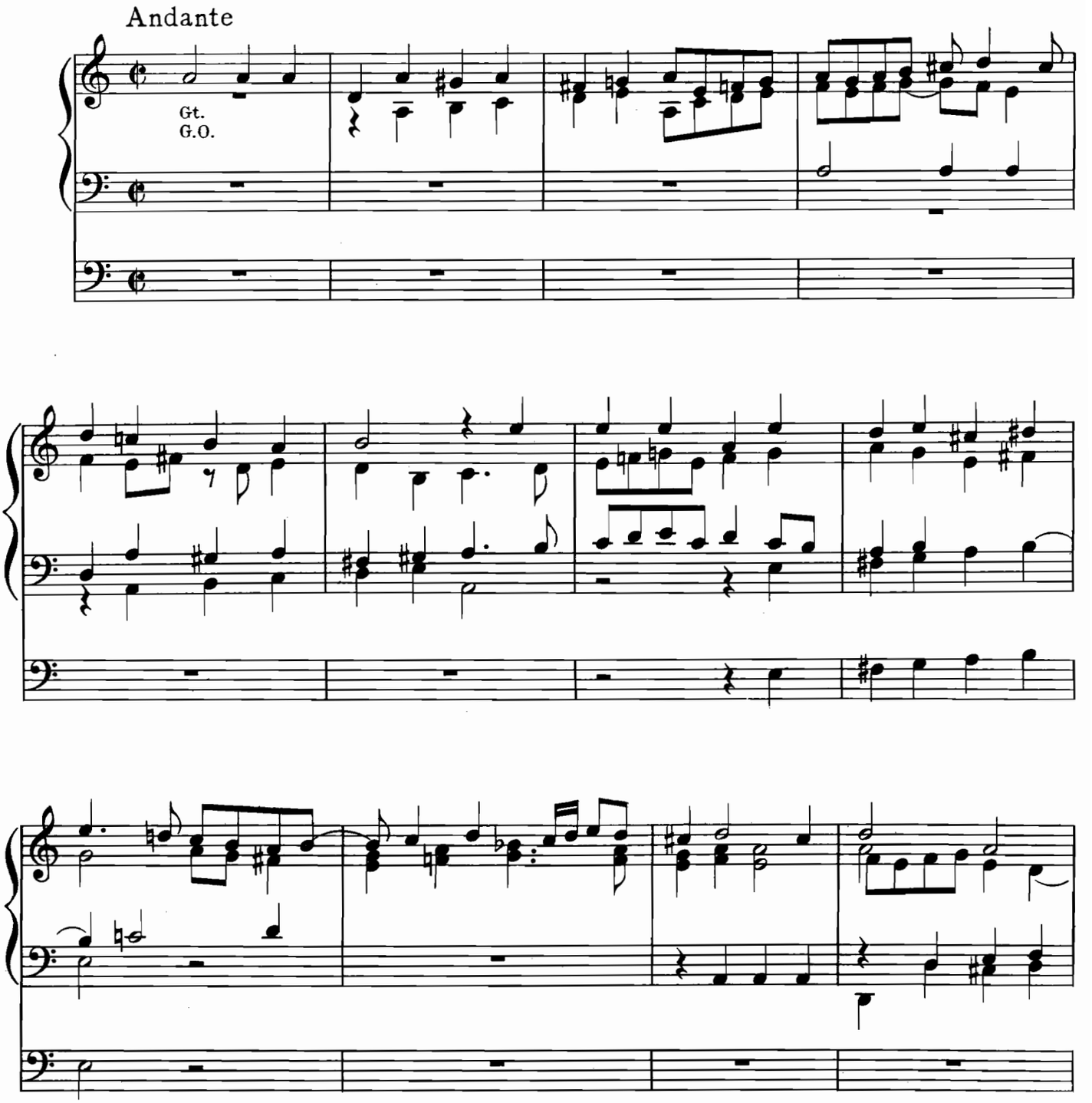


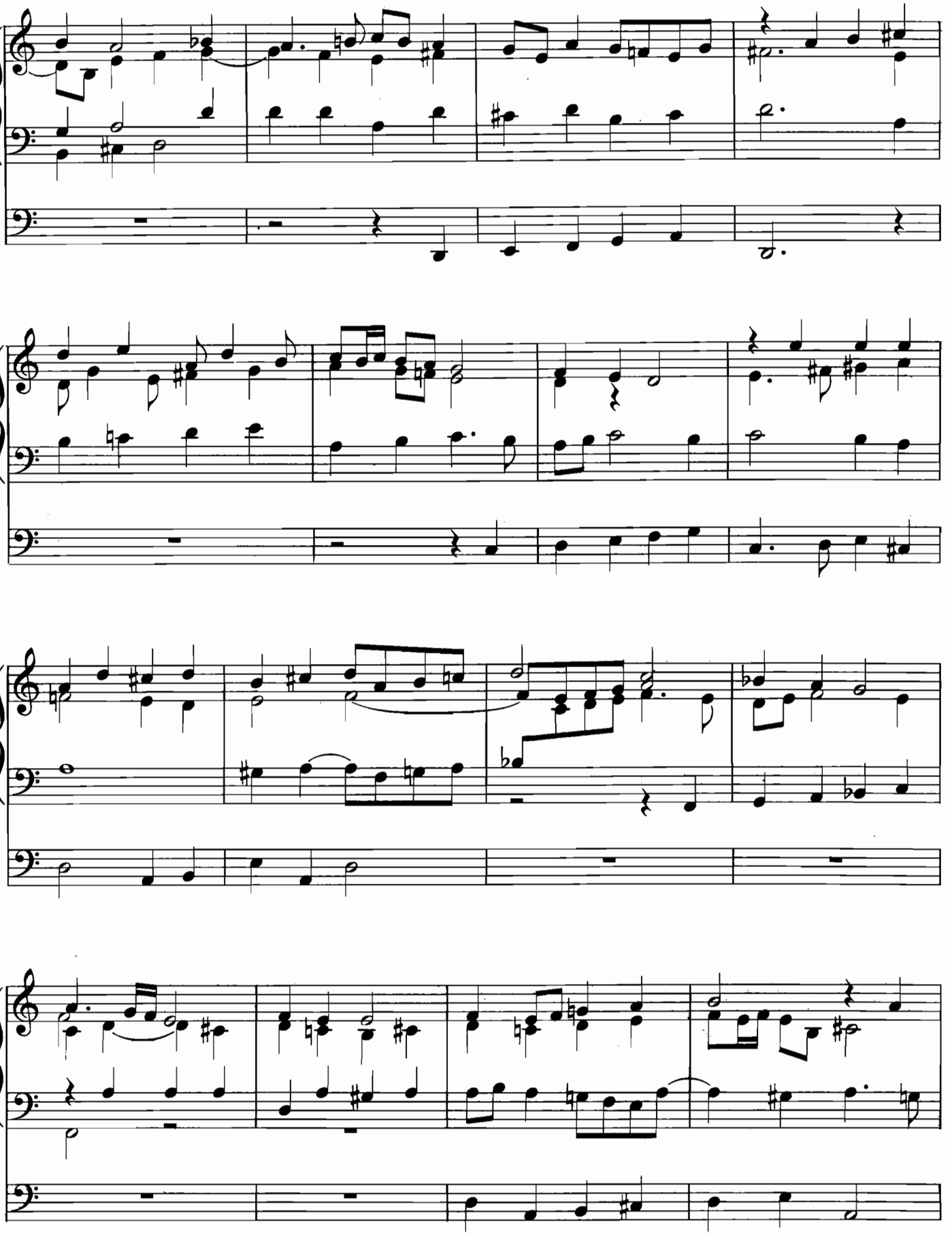
Eia Ergo

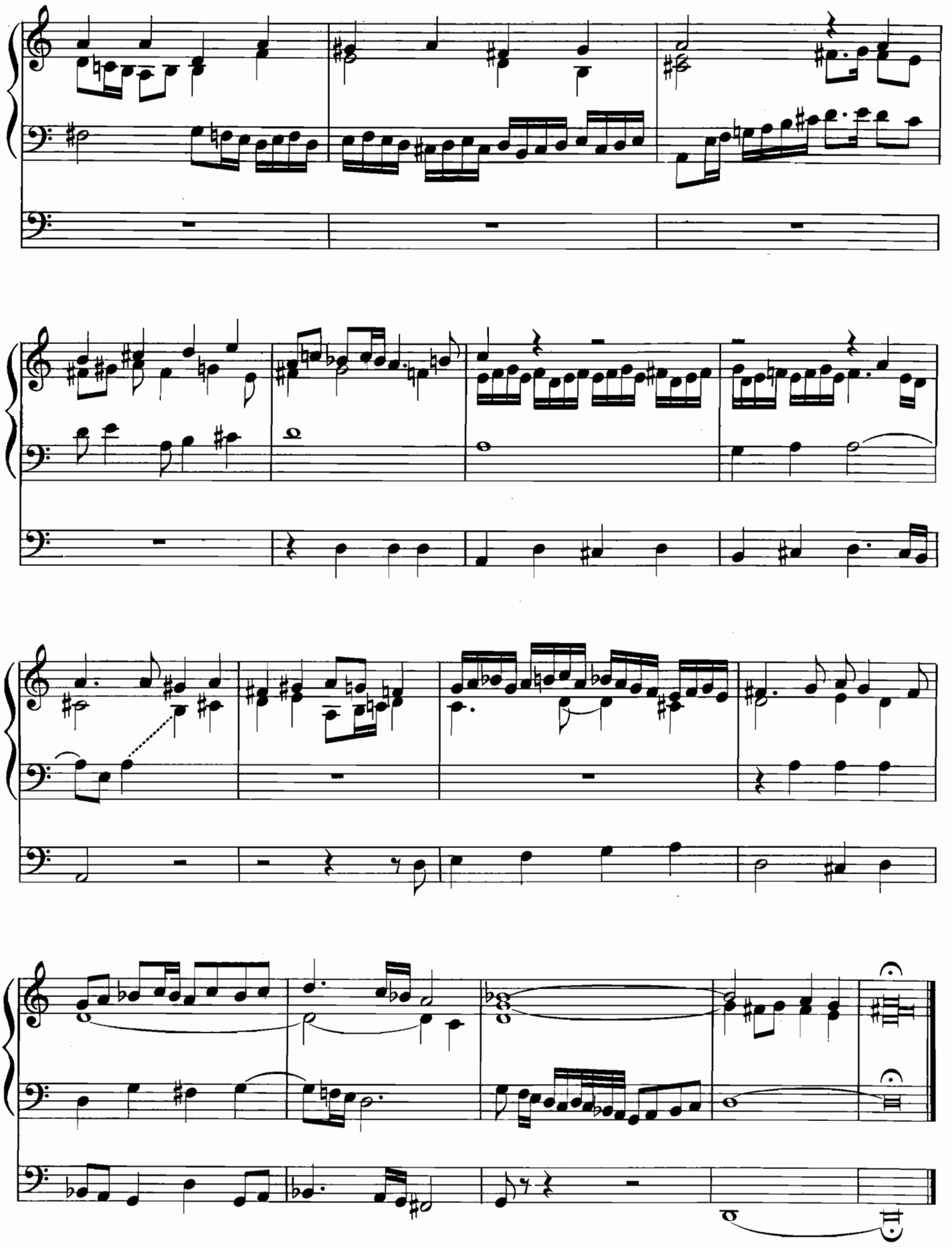
Swell: Open Diap. 8′
Great: Flute 8′; Gemshorn; Sw. to Gt, Ch. to Gt.
Choir: 8′
Pedal: 16′ 8′; Gt. to Ped.

Récit : Fonds 8
Posit. : Fonds 8
G. O. : Fonds 8, Récit et Posit. accouplés
Pédale: Fonds 16, 8, Tirasse G. O.

Andante





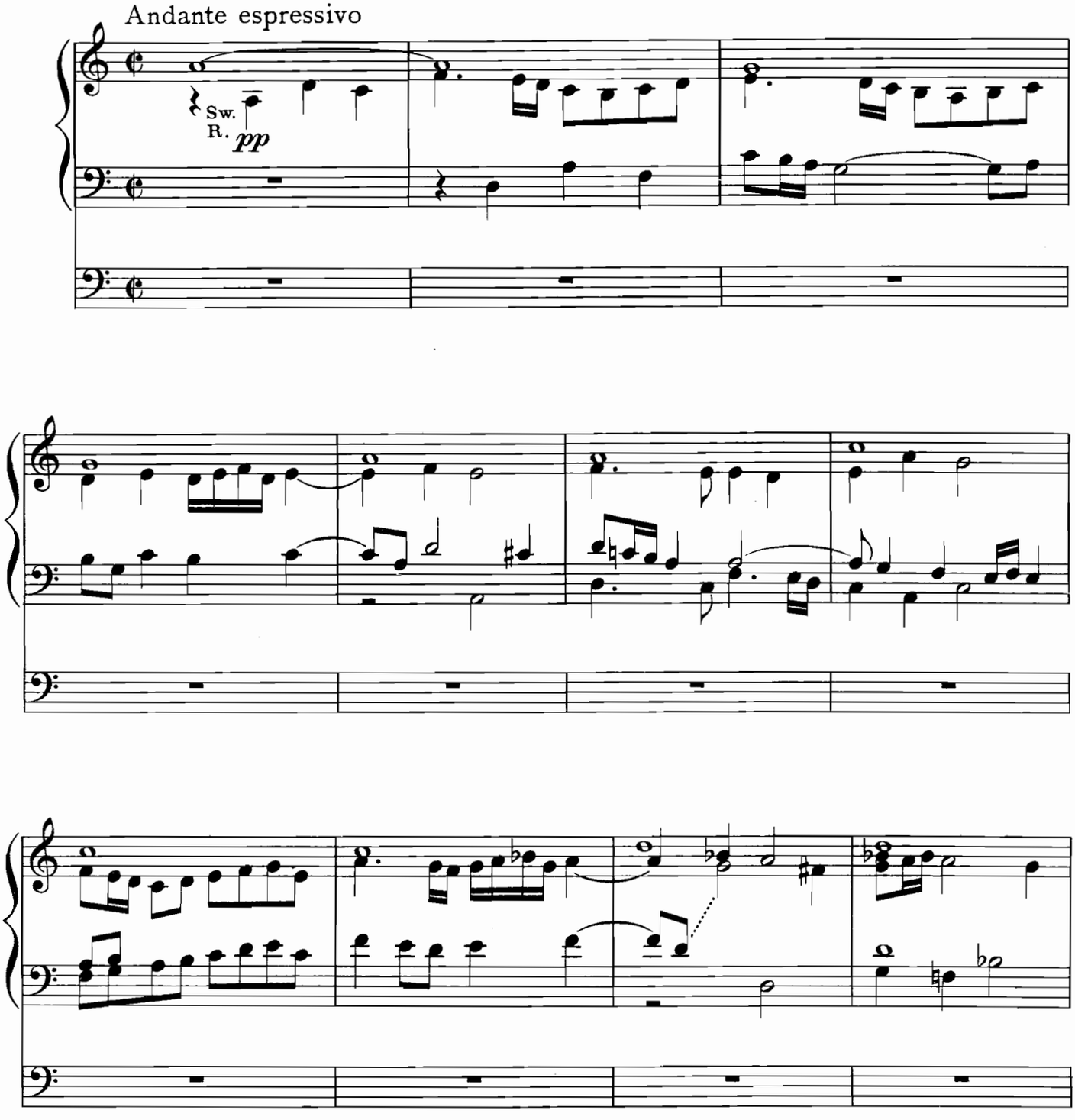


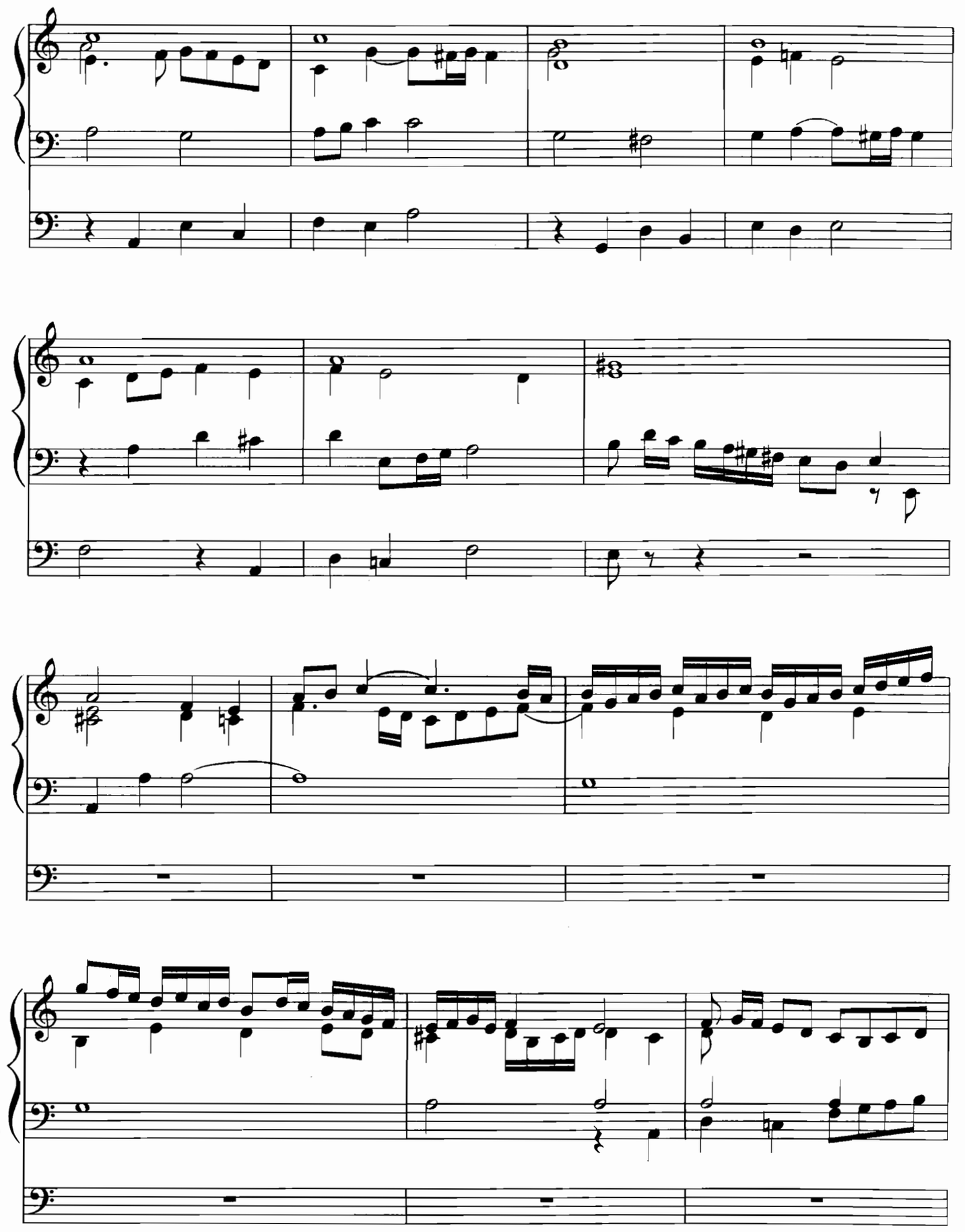
O Clemens

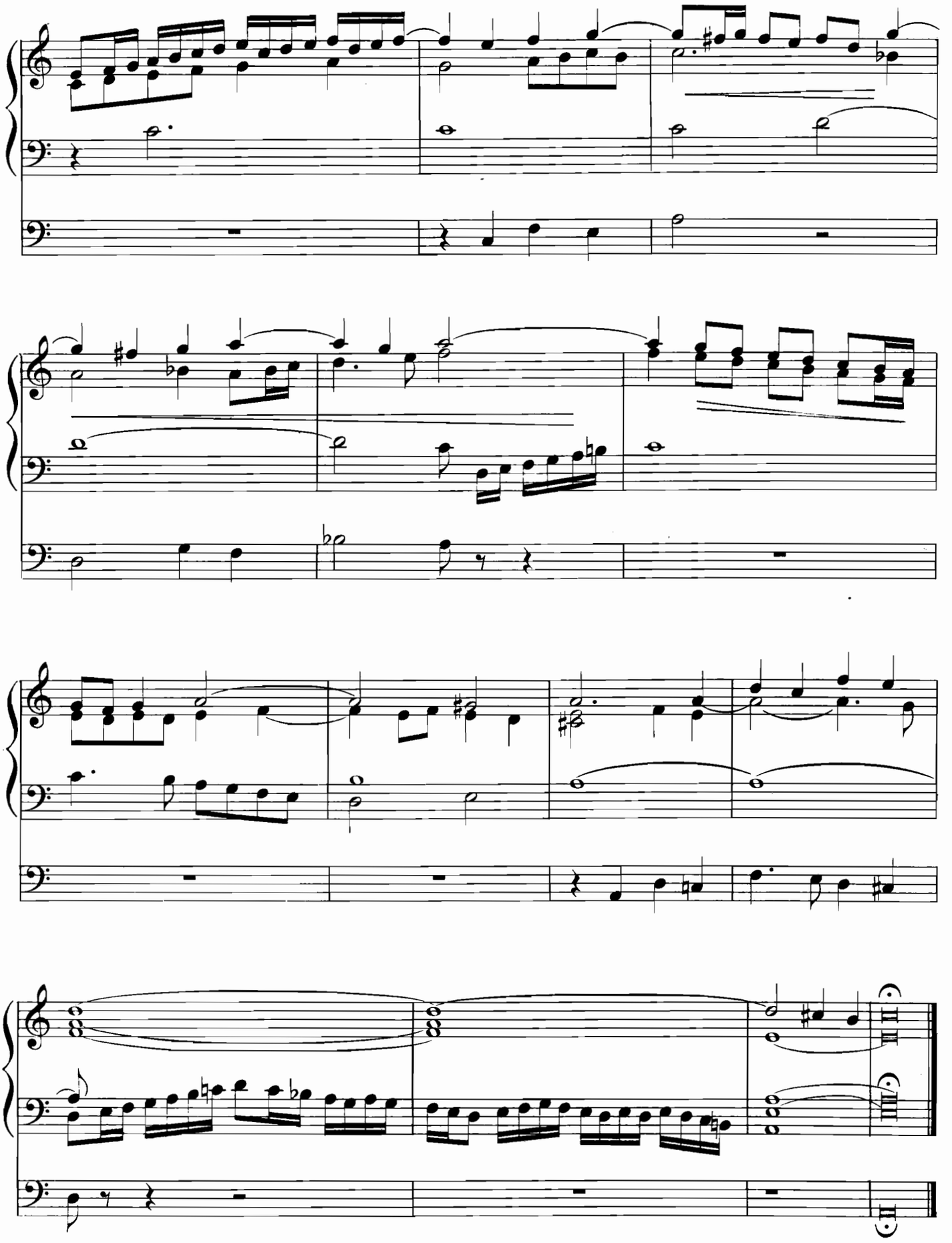
Swell: Soft 8′ (Vox celeste ad libitum)
Pedal: Soft 16, 8′

Récit : Fonds doux 8 (ou Gambe) et Voix céleste
Pédale: 16, 8 doux

Andante espressivo







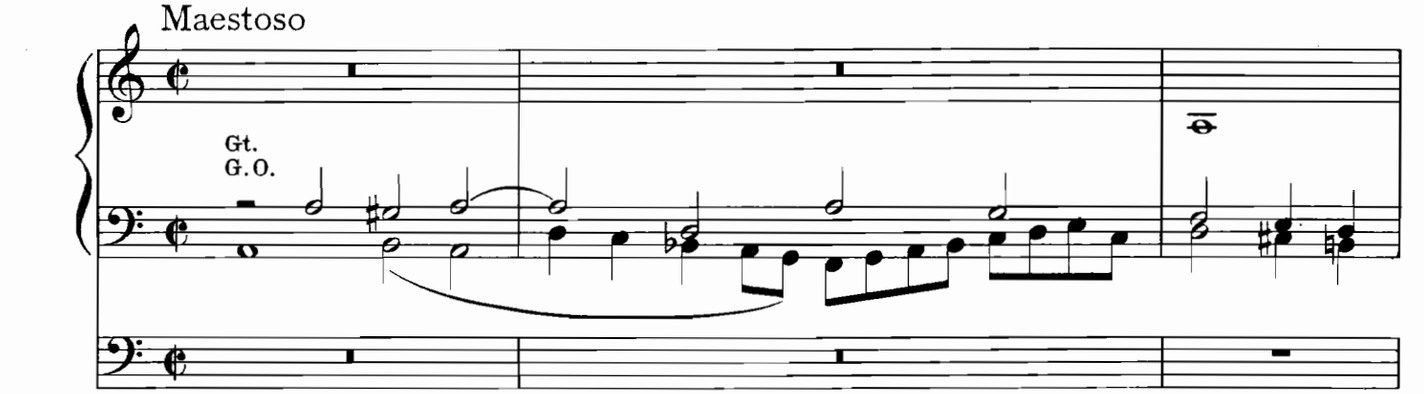
Pro Fine

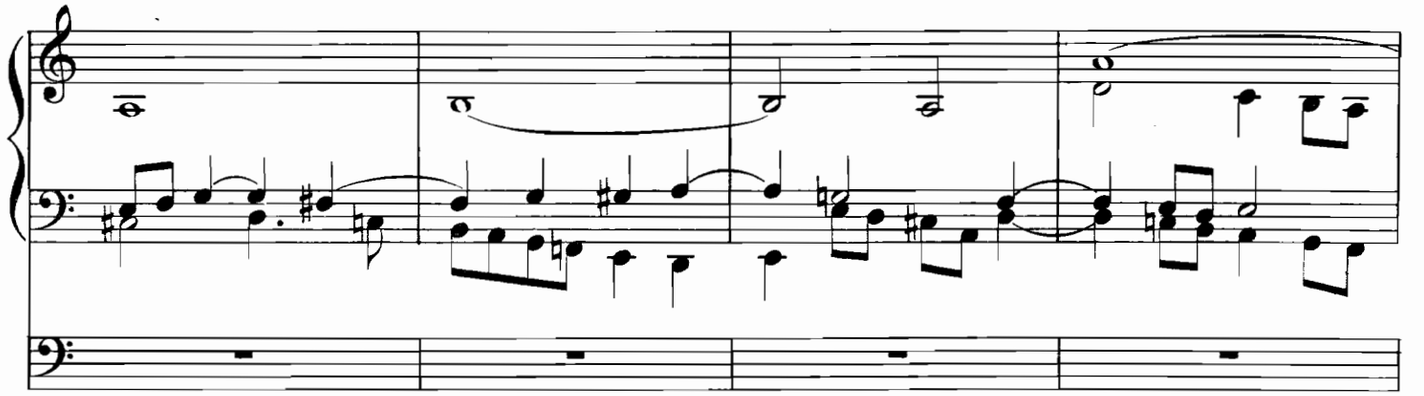
Swell : Full without 16′
Great : 8′, 4′, 2′, Mixtures (Sw. to Gt.)
Pedal : 16′, 8′, 4′, Reeds 16′, 8′

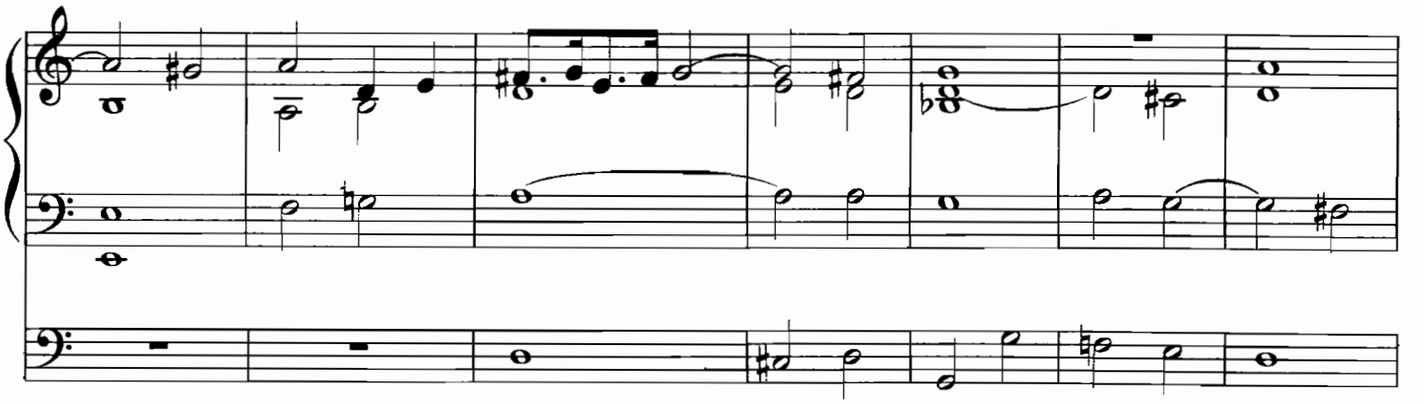
Récit : Plein jeu sans 16
G. O. : 8, 4, 2, Mixtures (Récit accouplé)
Pédale : 16, 8, 4; Anches 16, 8

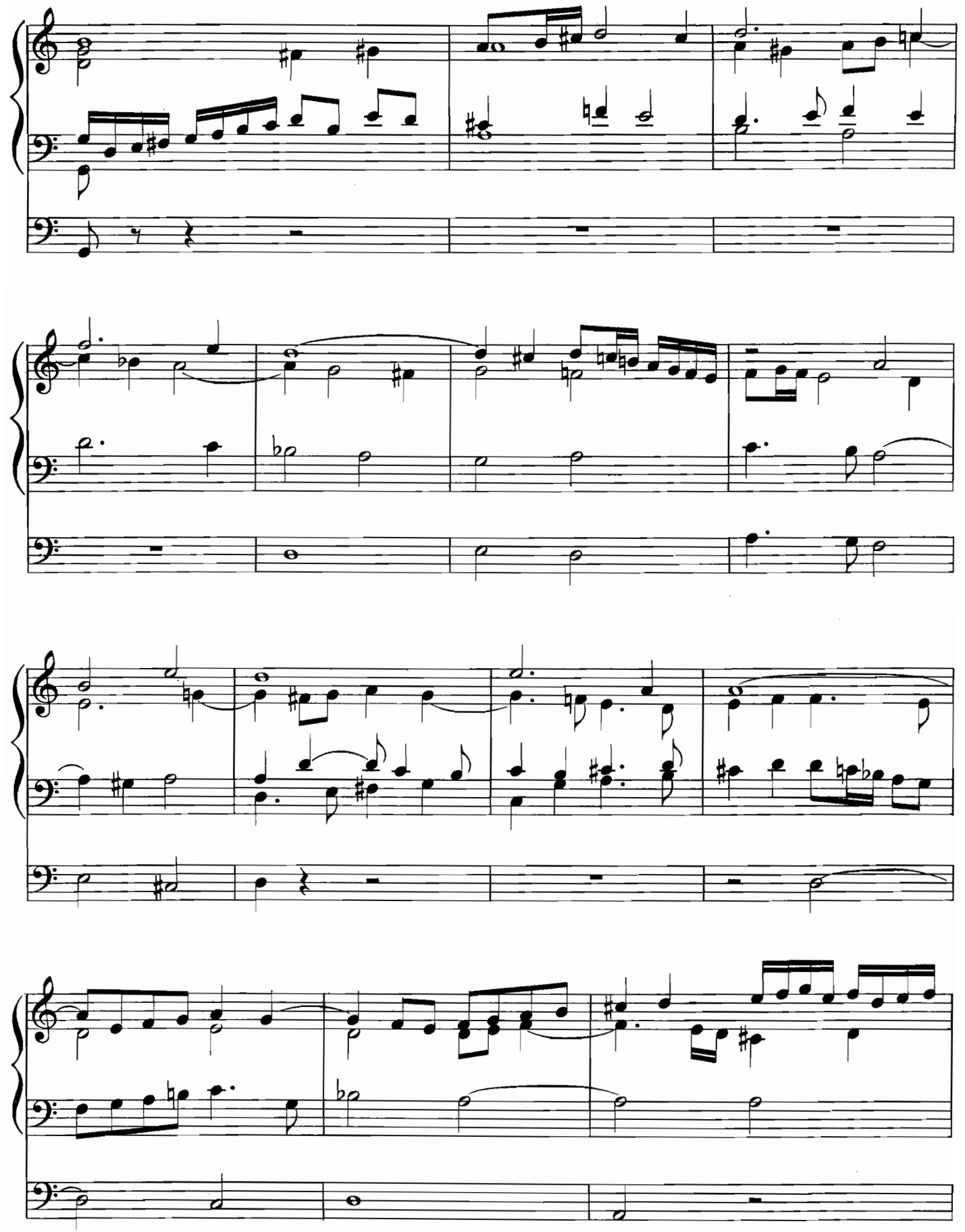
Maestoso

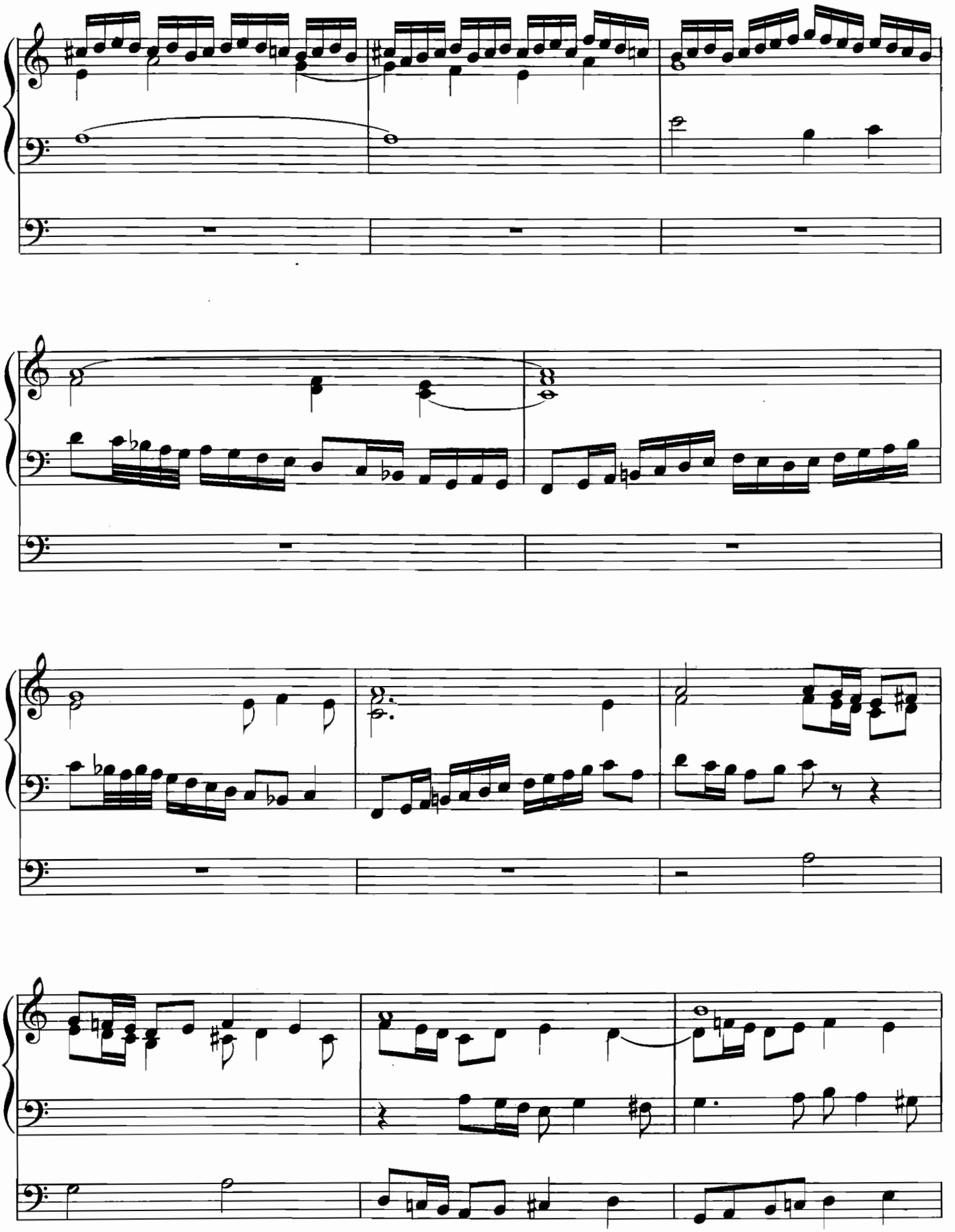
Gt.
G.O.

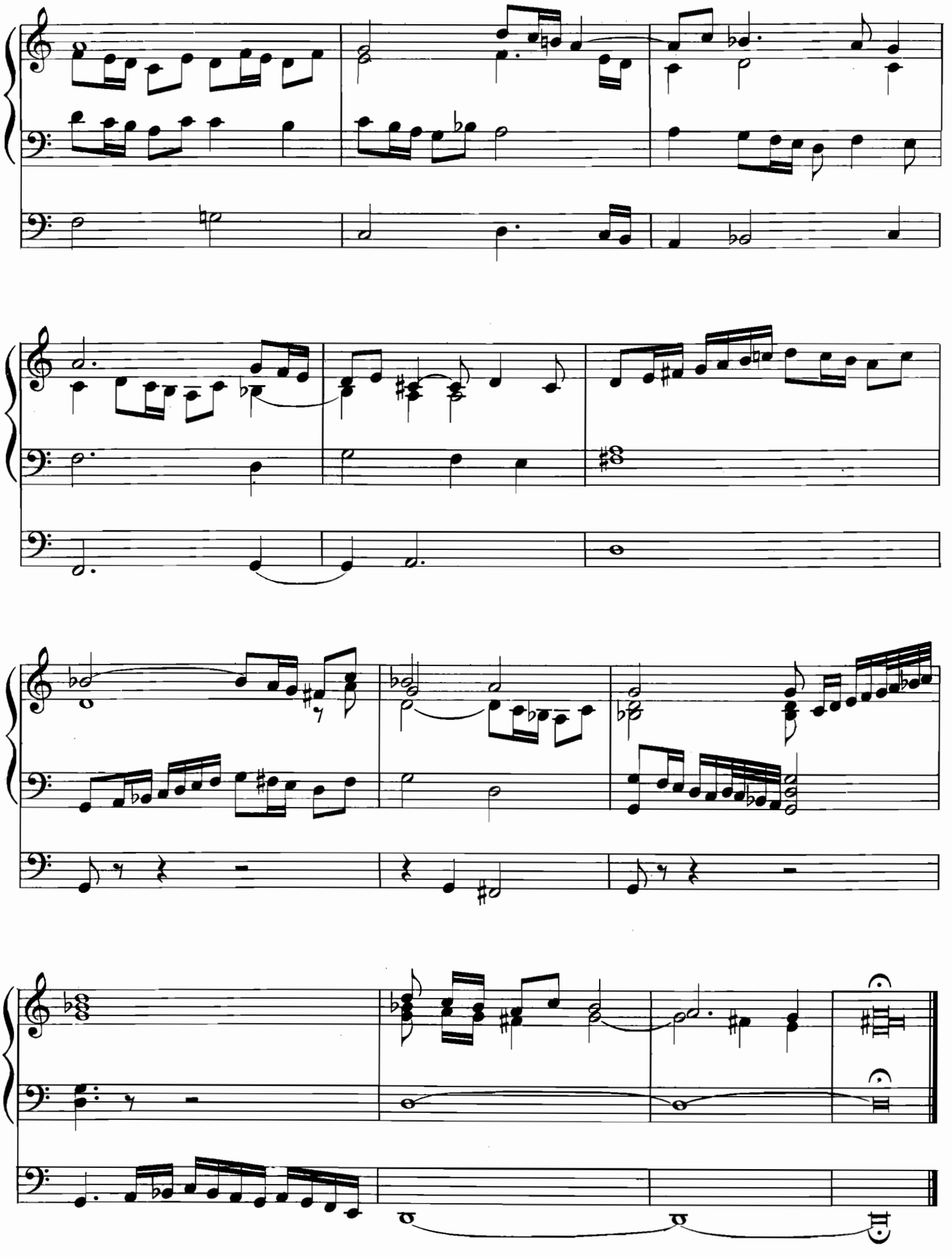












Noël: «Une Vierge Pucelle»

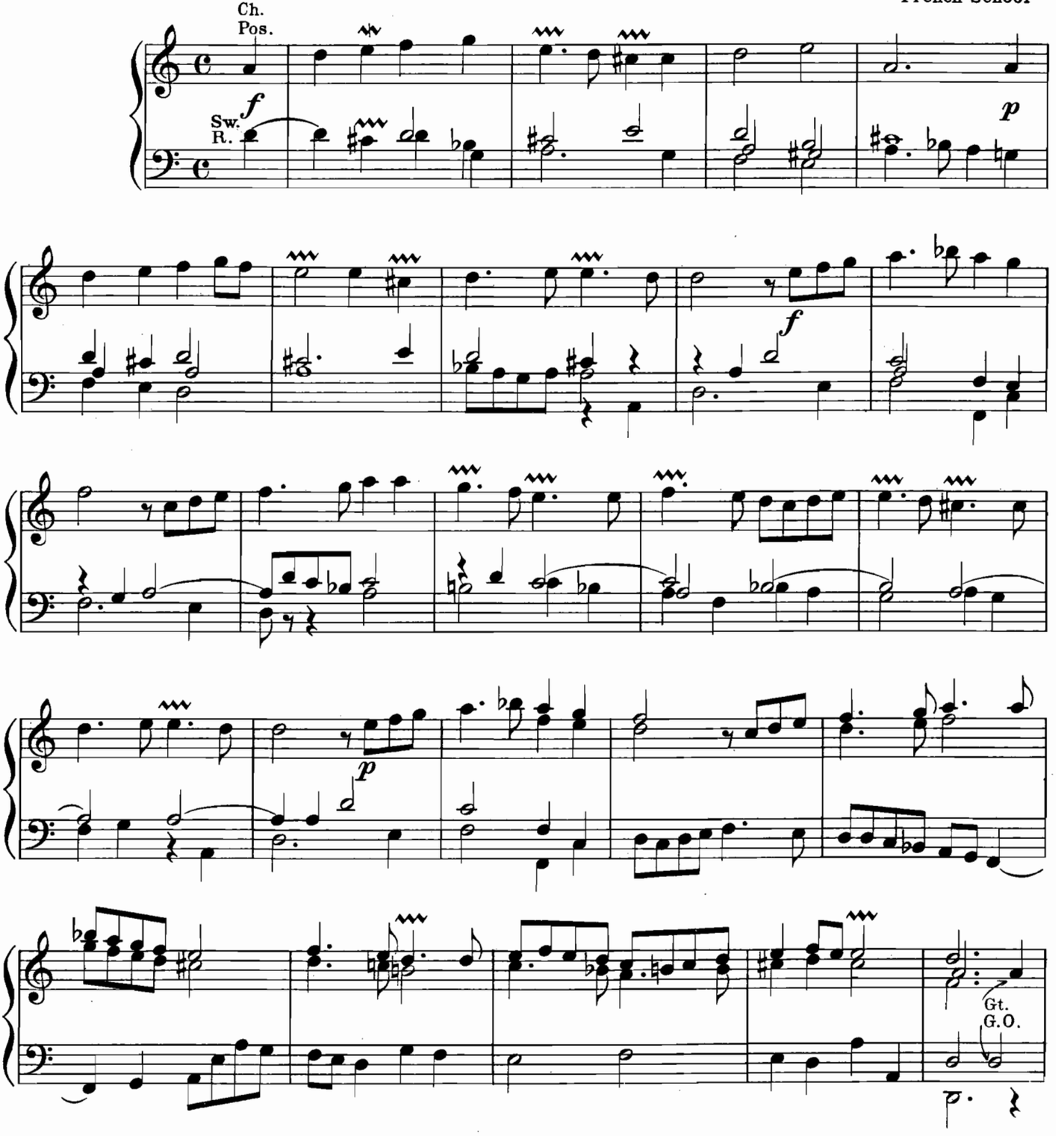
Christmas Carol

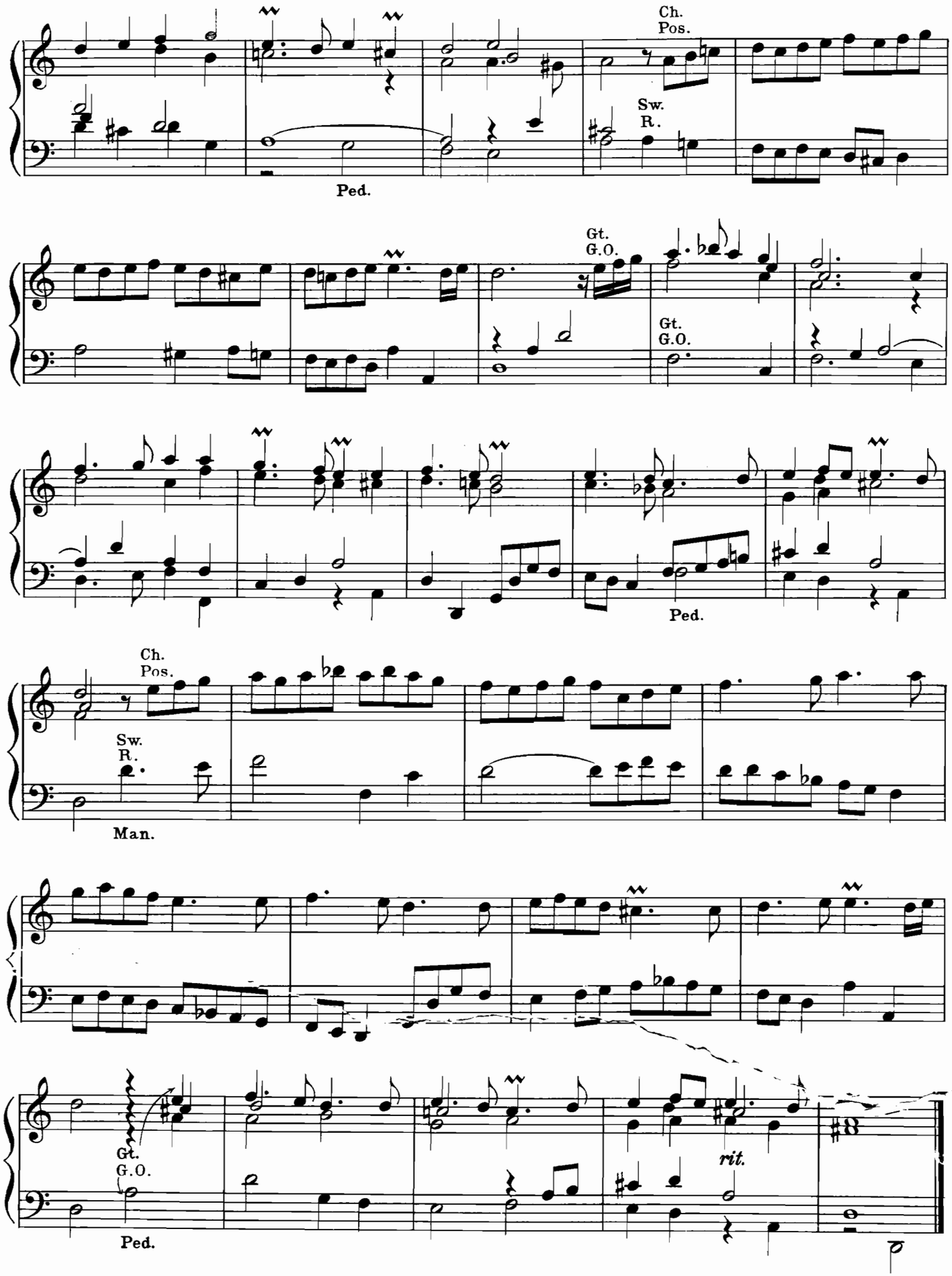
Swell : Flutes 8′, 4′
Great : 16′, 8′, 4′
Choir : Clarinet 8′, Flute 8′
Pedal: 16′, 8′, 4′

Récit : Flûtes 8, 4
Posit. : Cromorne 8 (ou Clarinette 8) et Bourdon 8
G. O. : Tous les Fonds 16, 8, 4
Pédale: Tous les Fonds 16, 8, 4

Nicolas Le Bègue
(1630 - 1702)
French School

Andantino




Ch.
Pos.
Sw.
R.
Ped.
Gt.
G.O.
Gt.
G.O.
Ped.
Ch.
Pos.
Sw.
R.
Man.
Gt.
G.O.
rit.
Ped.

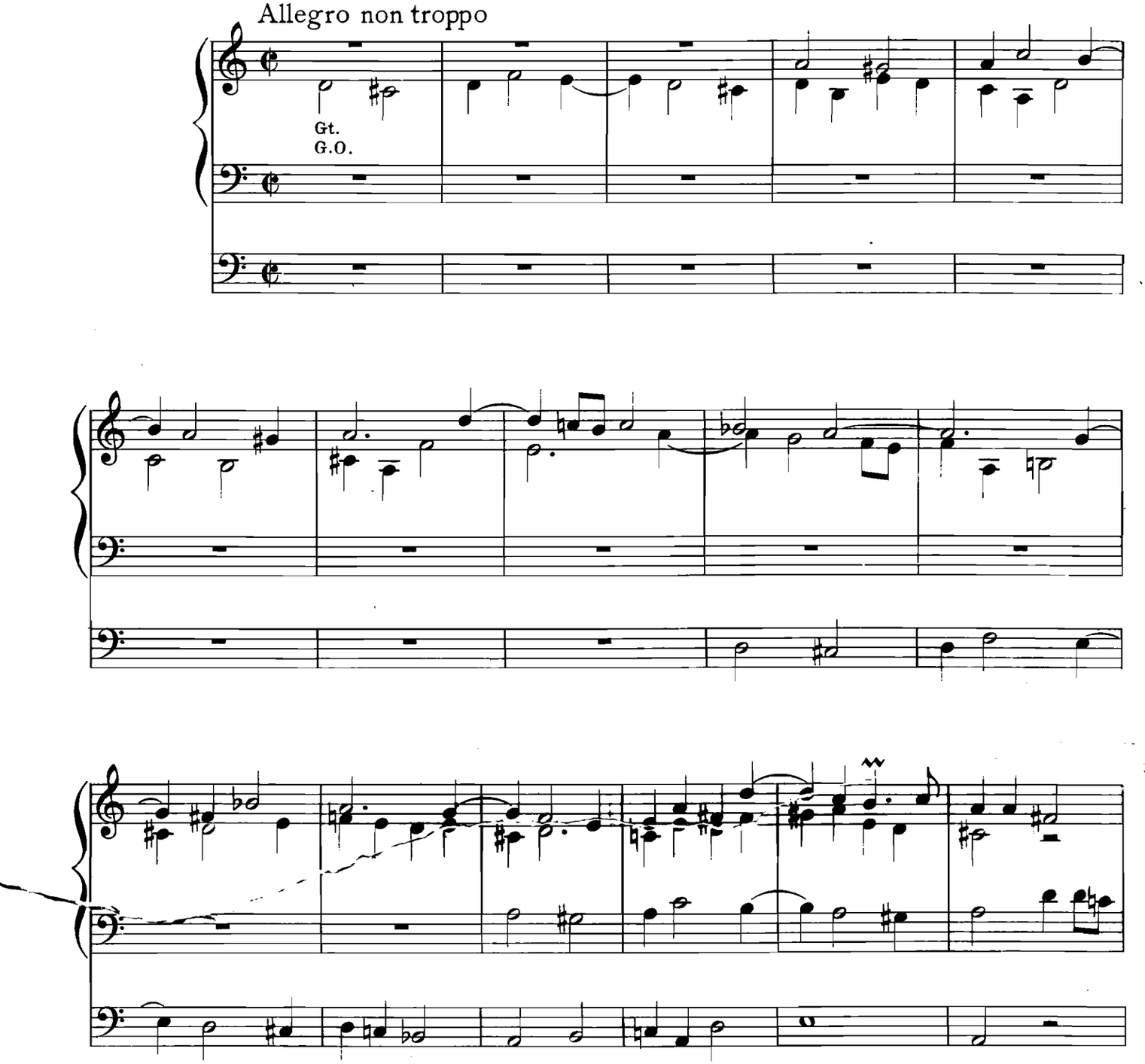
Fugue on the "Kyrie"

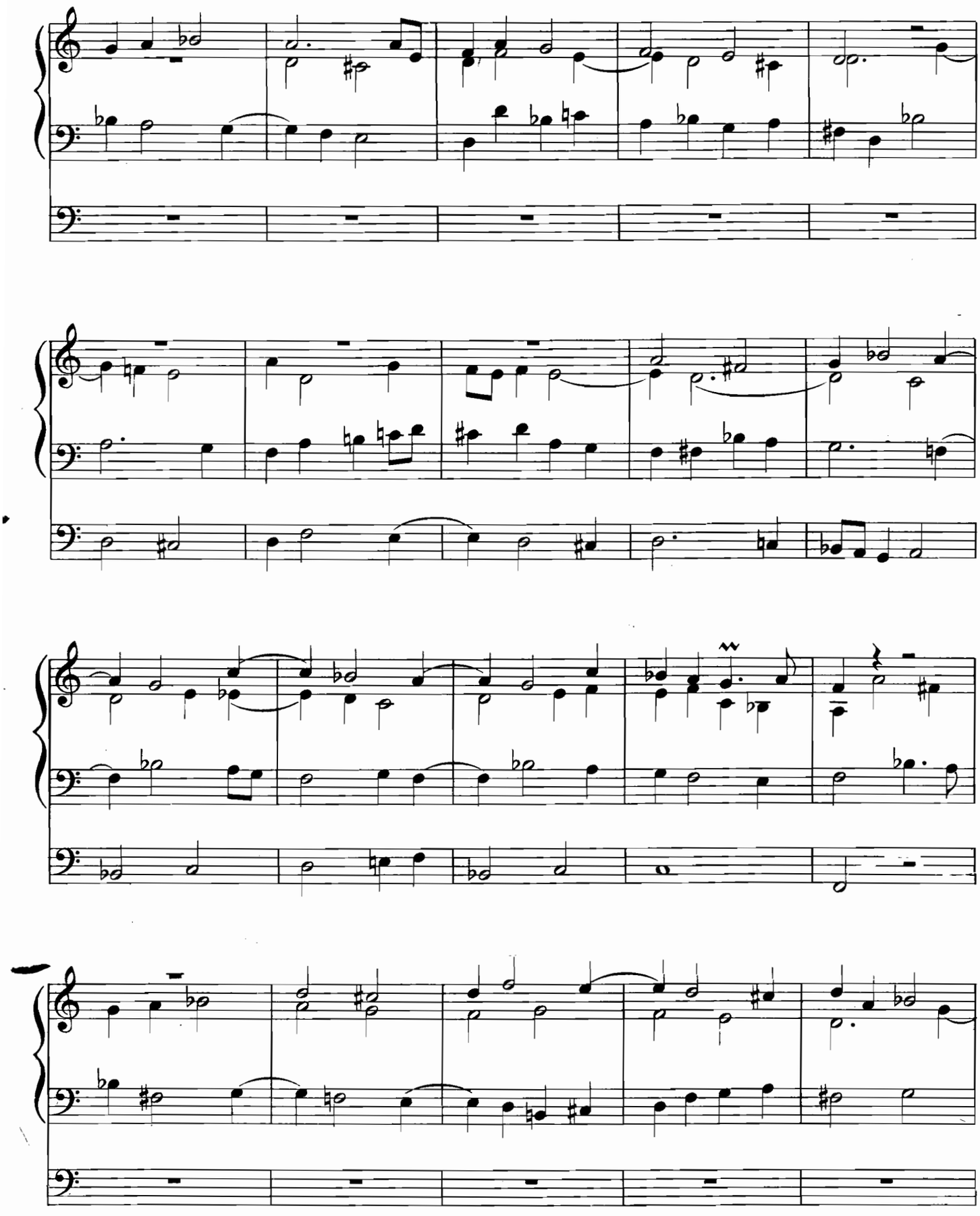
Swell : Full without 16′
Great : 16′, 8′, 4′, Reeds 8′ 4′ (Sw. to Gt.)
Pedal : 16′, 8′, 4′, Reeds 16′, 8′, 4′, Gt. to Ped. Sw. to Ped.

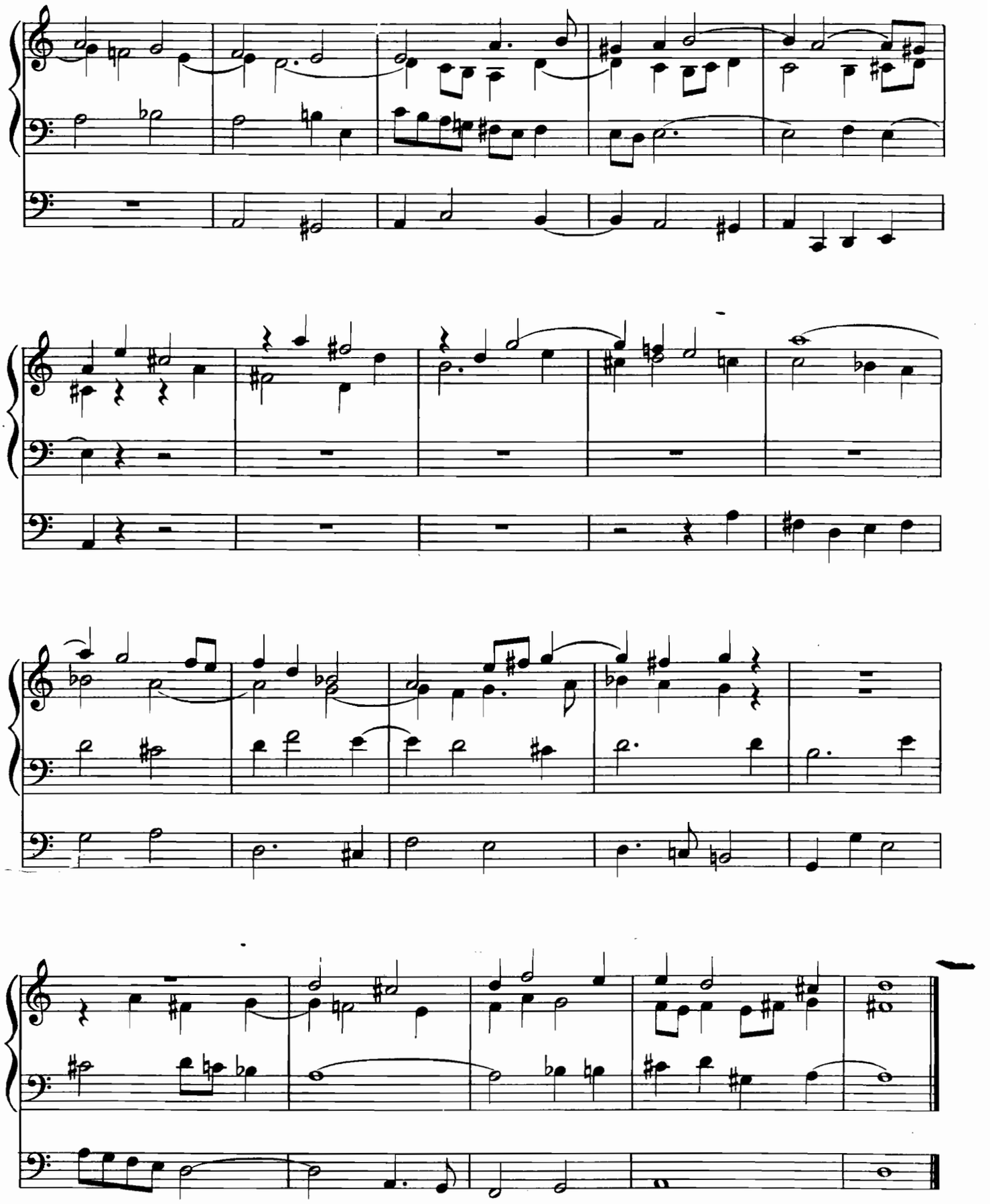
Récit : Gd. chœur sans 16
Posit. : G. O. Fonds 16, 8, 4, Anches 8, 4, Cornet
Pédale : Fonds et Anches 16, 8, 4, Tirasses

François Couperin
(1631?-1700?)
French School

Allegro non troppo







Capriccio

Swell: 8′, 4′, 2′, Mixtures
Great: 8′, 4′
Pedal: 16′, 8′ (Gt. to Ped.)

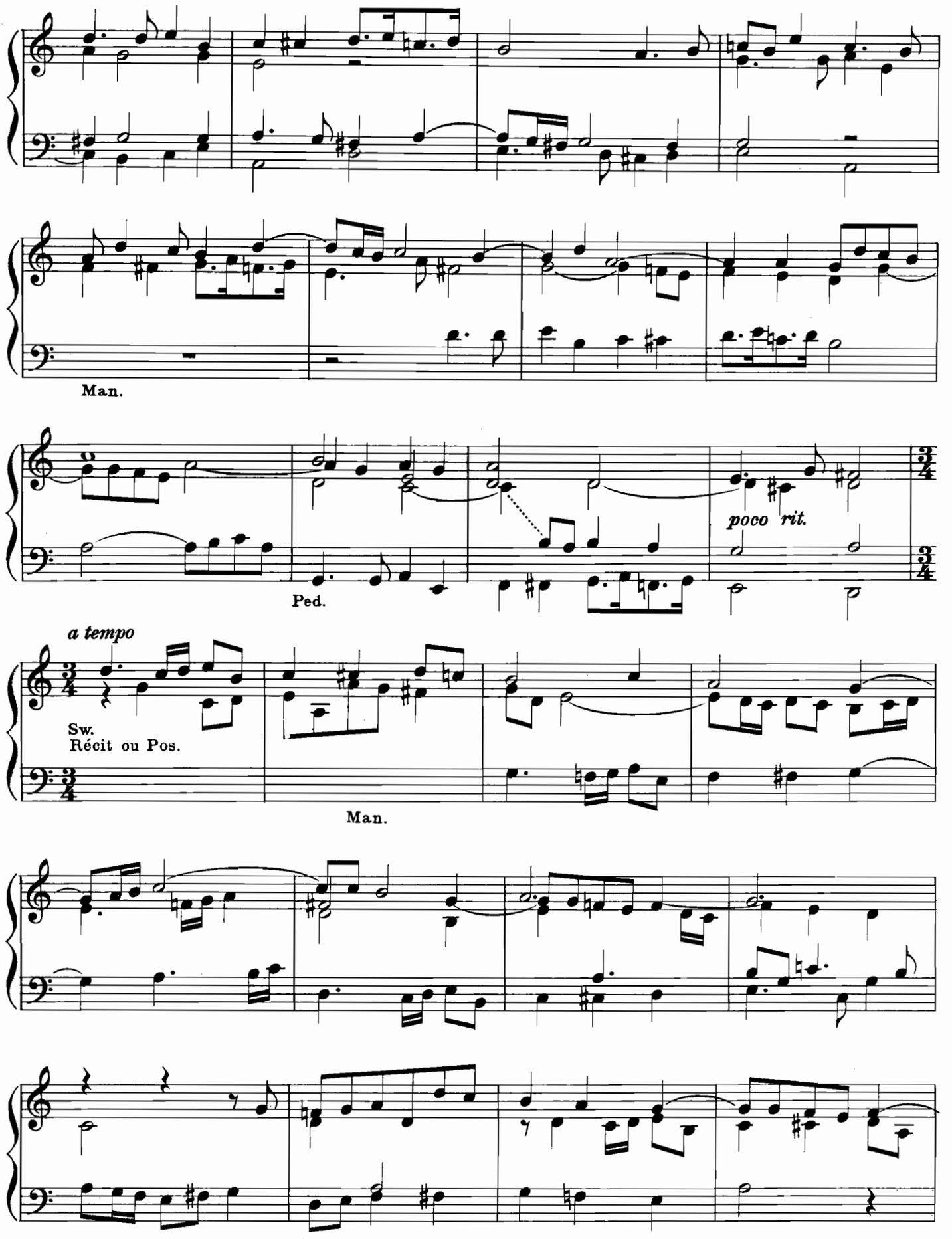
Récit } Fonds 8, 4, 2, Plein-jeu
Posit. }
G. O. : Fonds 8, 4
Pédale: Fonds 16, 8 (Tirasse du G. O.)

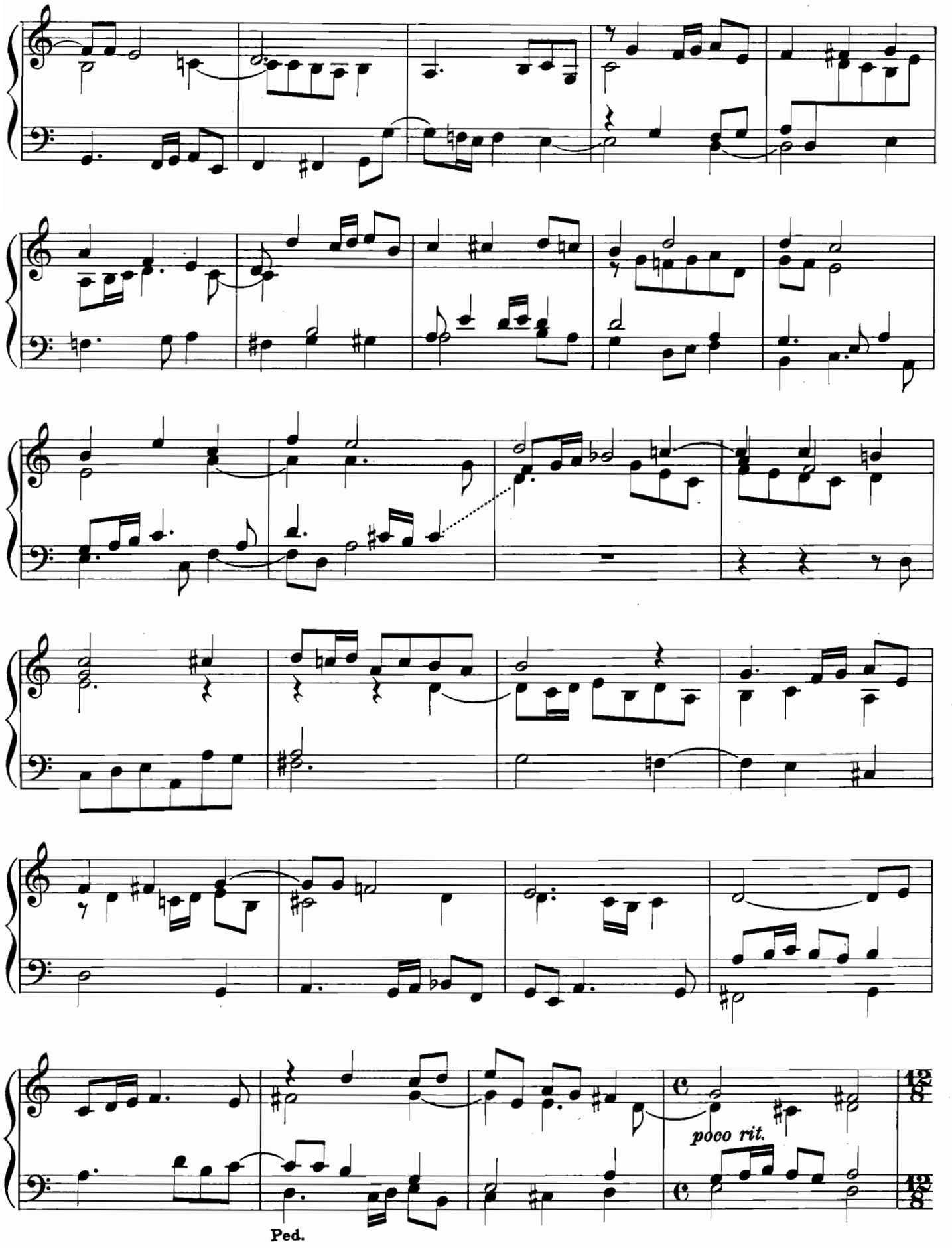
Johann Jacob Froberger
(16..-1667)
German School

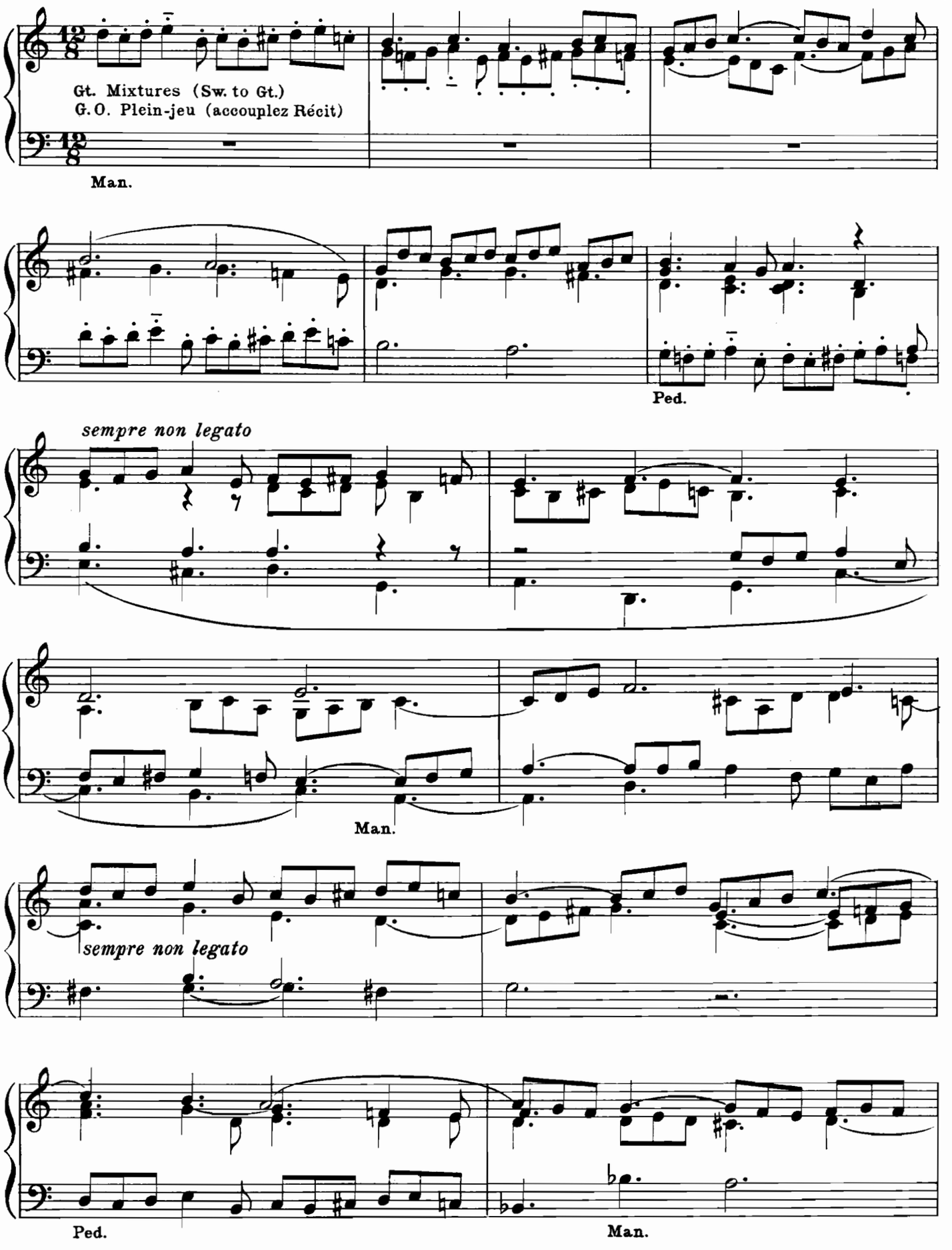
Andante con moto

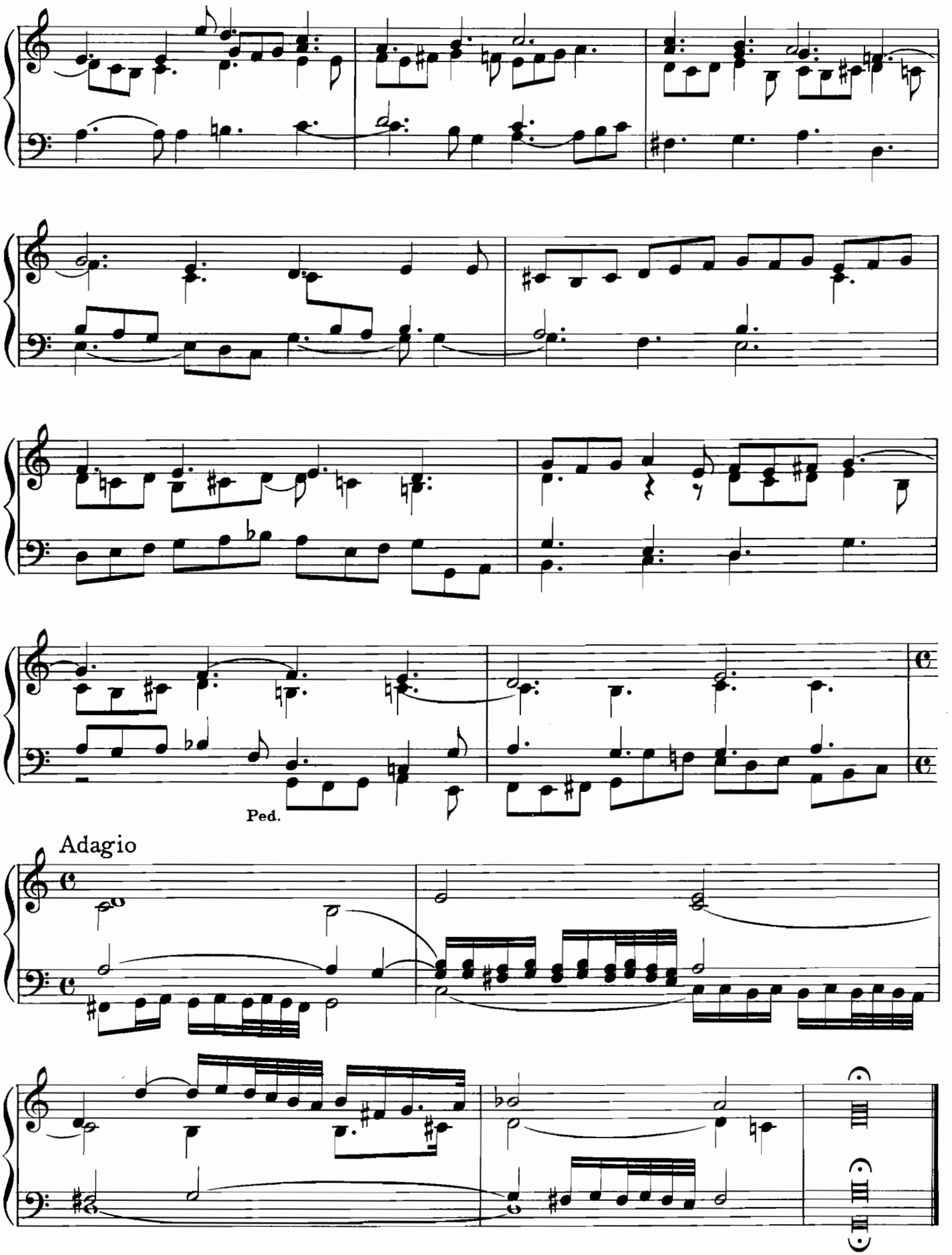
Gt. 8′, 4′
G. O.

Ped.


Man.
Ped.
poco rit.
a tempo
Sw.
Récit ou Pos.
Man.


poco rit.
Ped.


Gt. Mixtures (Sw. to Gt.)
G.O. Plein-jeu (accouplez Récit)
Man.
Ped.
sempre non legato
Man.
sempre non legato
Ped.
Man.


Ped.
Adagio

Prelude, Fugue and Chaconne

Swell: 8′, 4′, 2′, Mixtures, Reeds 8′, 4′
Great: 16′, 8′, 4′, 2′, Mixtures, Reeds 8′, 4′
Choir: Full without 16′ (Sw. to Ch.)
Pedal: 16′, 8′, 4′, Reeds
(Gt to Ped. Sw. to Ped.)

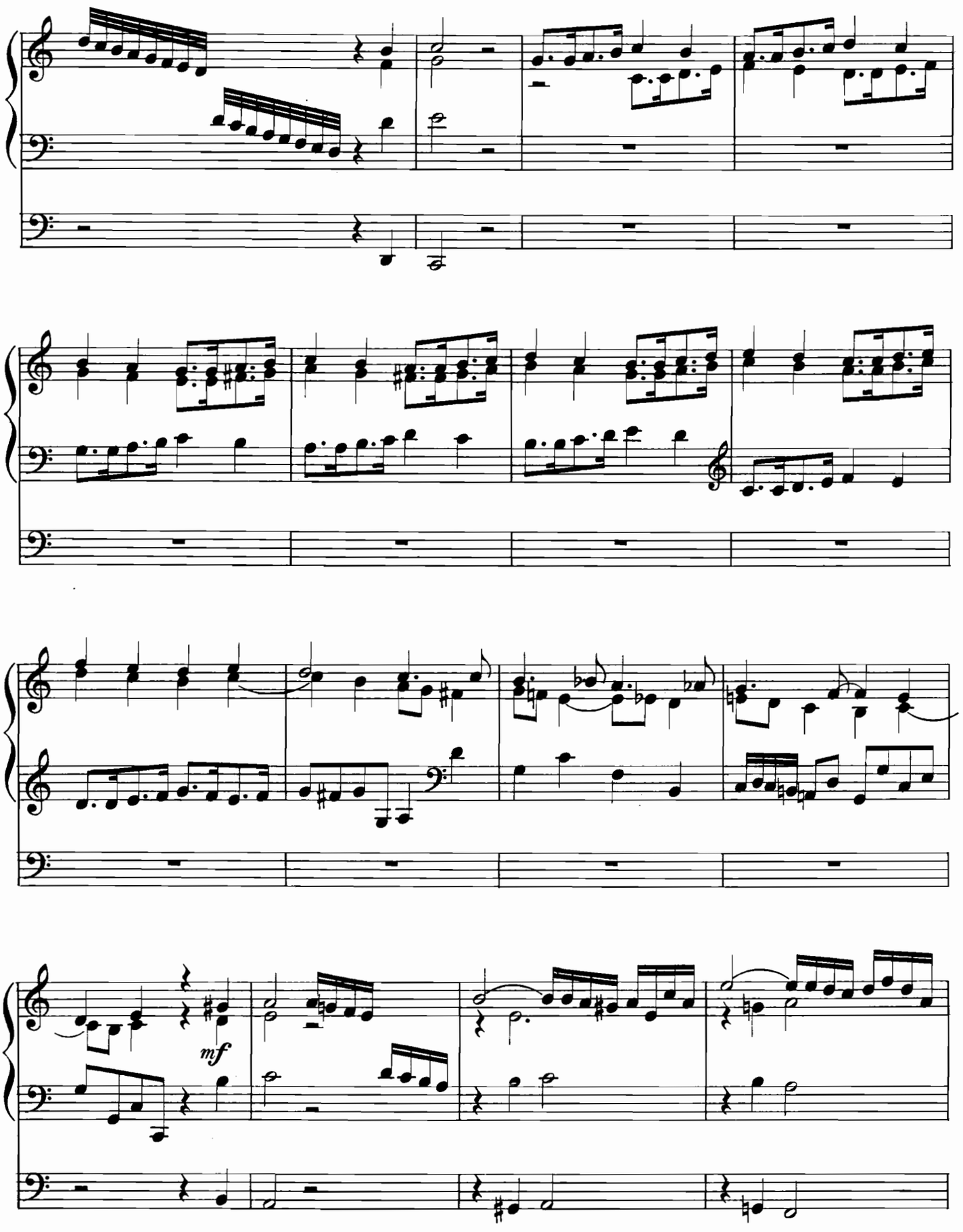
Récit : Gd. chœur sans 16
Posit. : Gd. chœur sans 16, Récit accouplé
G. O. : Fonds 16, 8, 4, 2, Anches 8, 4, plein jeu, Cornet
Pédale: Fonds et Anches 16, 8, 4,
Claviers réunis, Tirasses

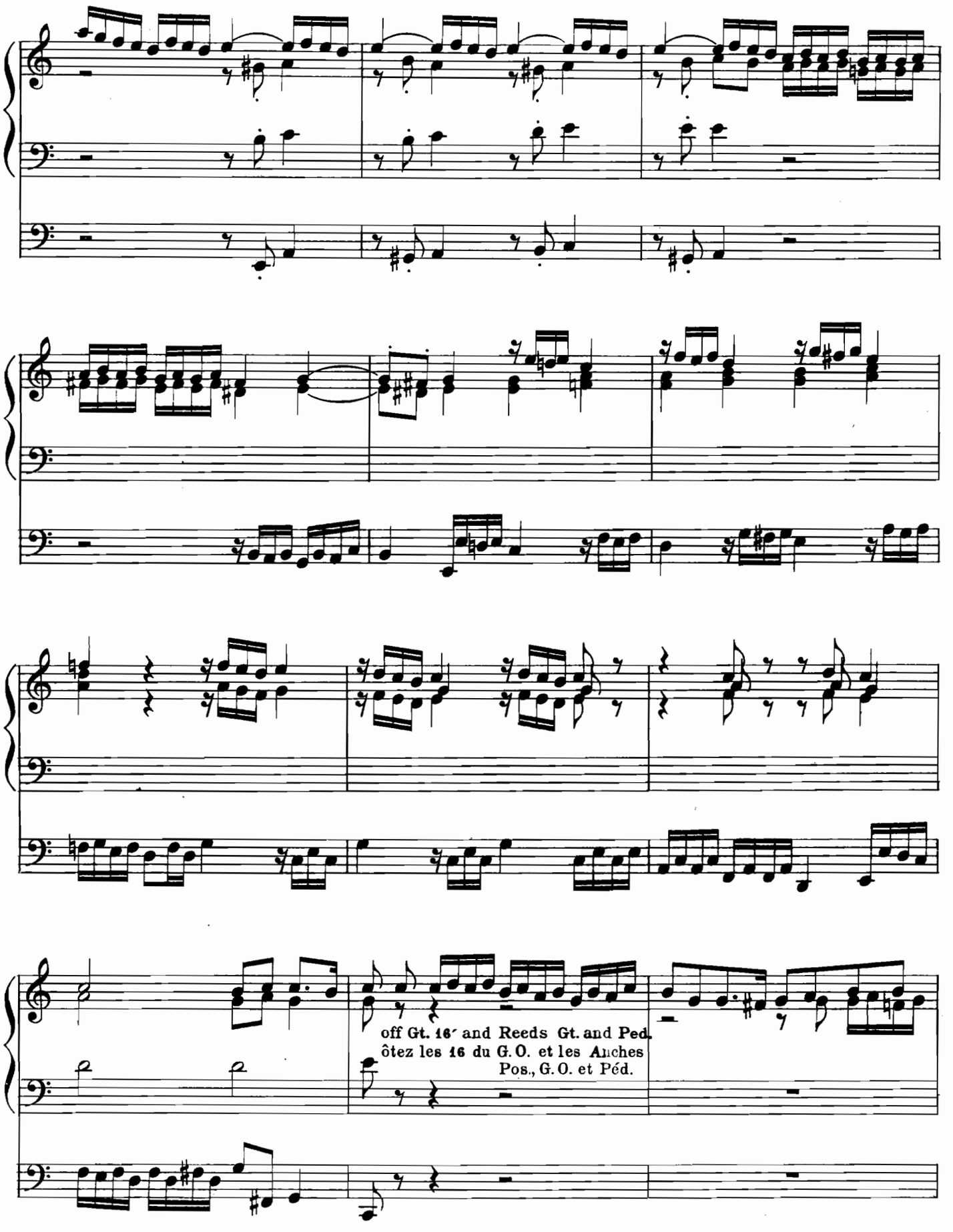
Dietrich Buxtehude
(1637 - 1707)
Danish School

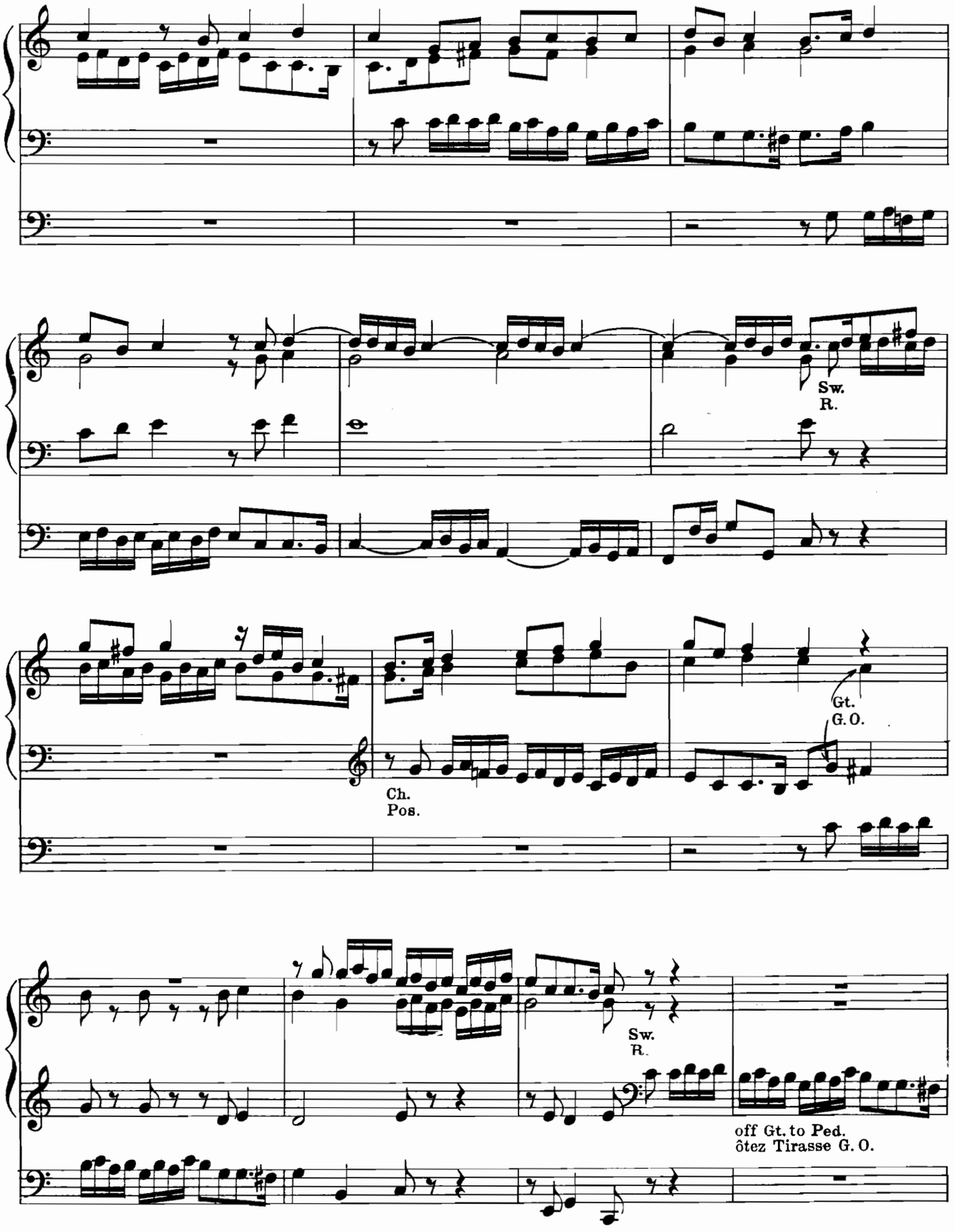
Allegro non troppo ma energico

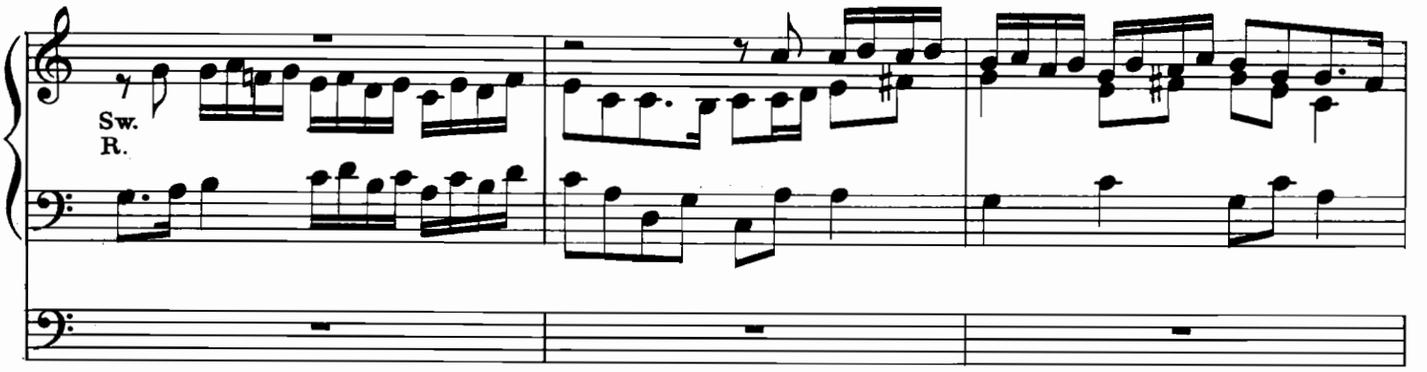
ff

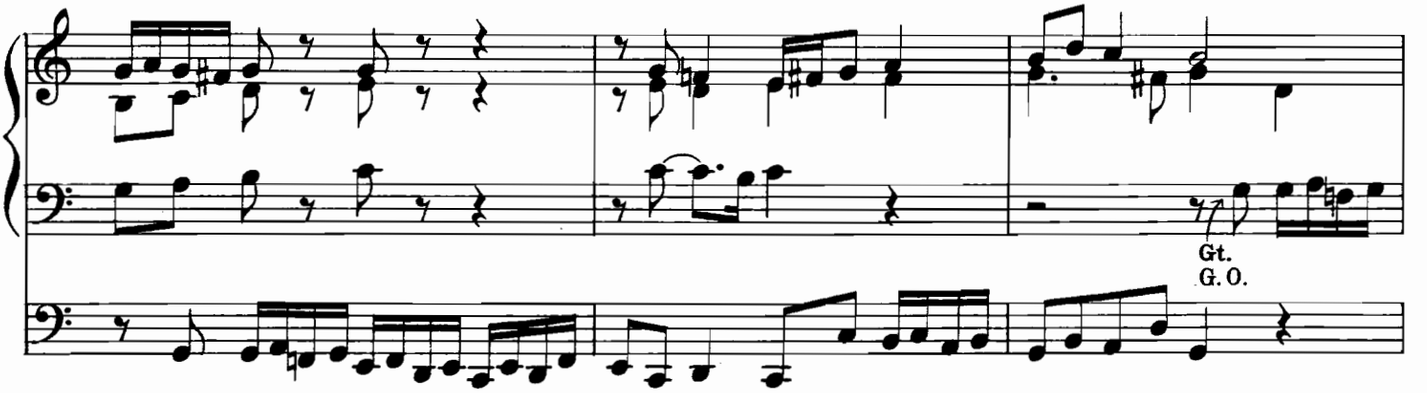
Gt.
G.O.

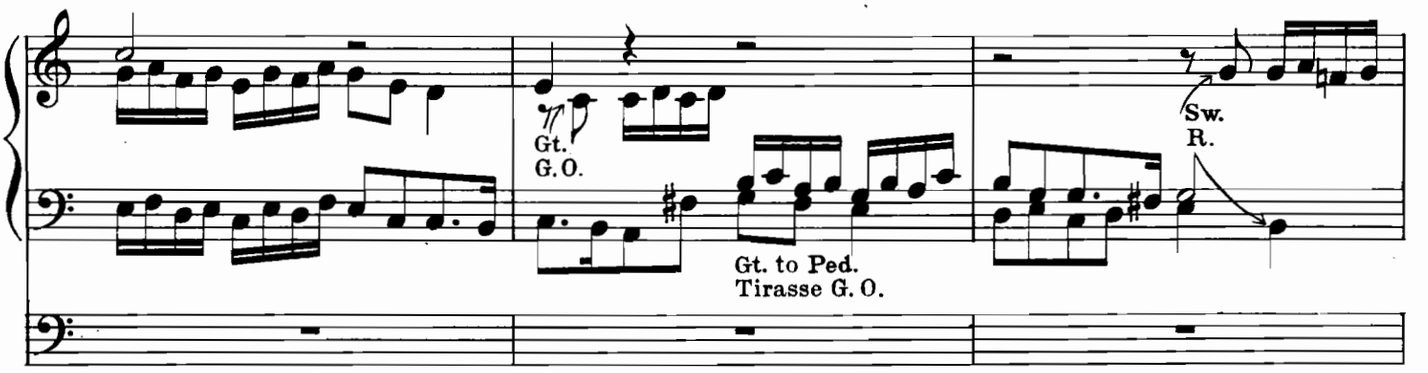

mf

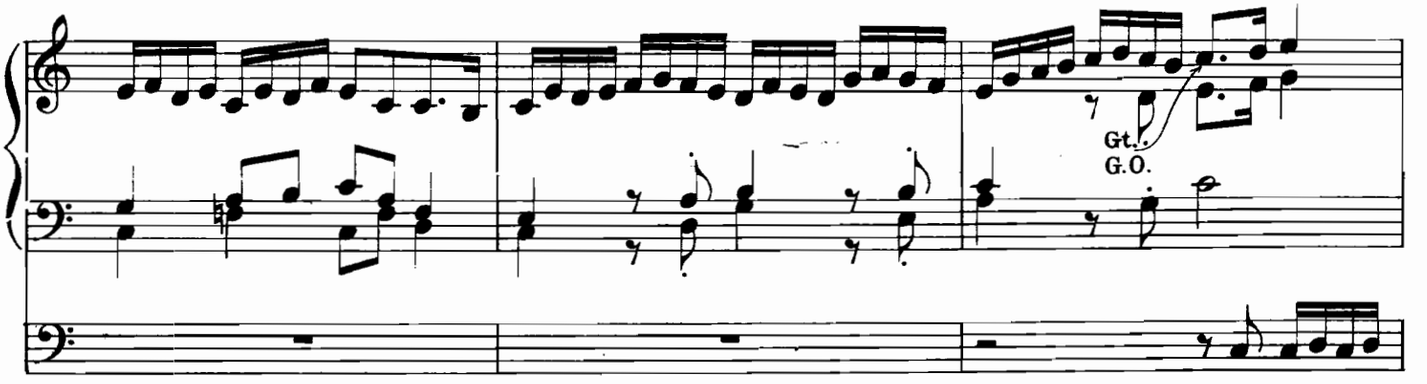

off Gt. 16′ and Reeds Gt. and Ped.
ôtez les 16 du G.O. et les Anches
Pos., G.O. et Péd.

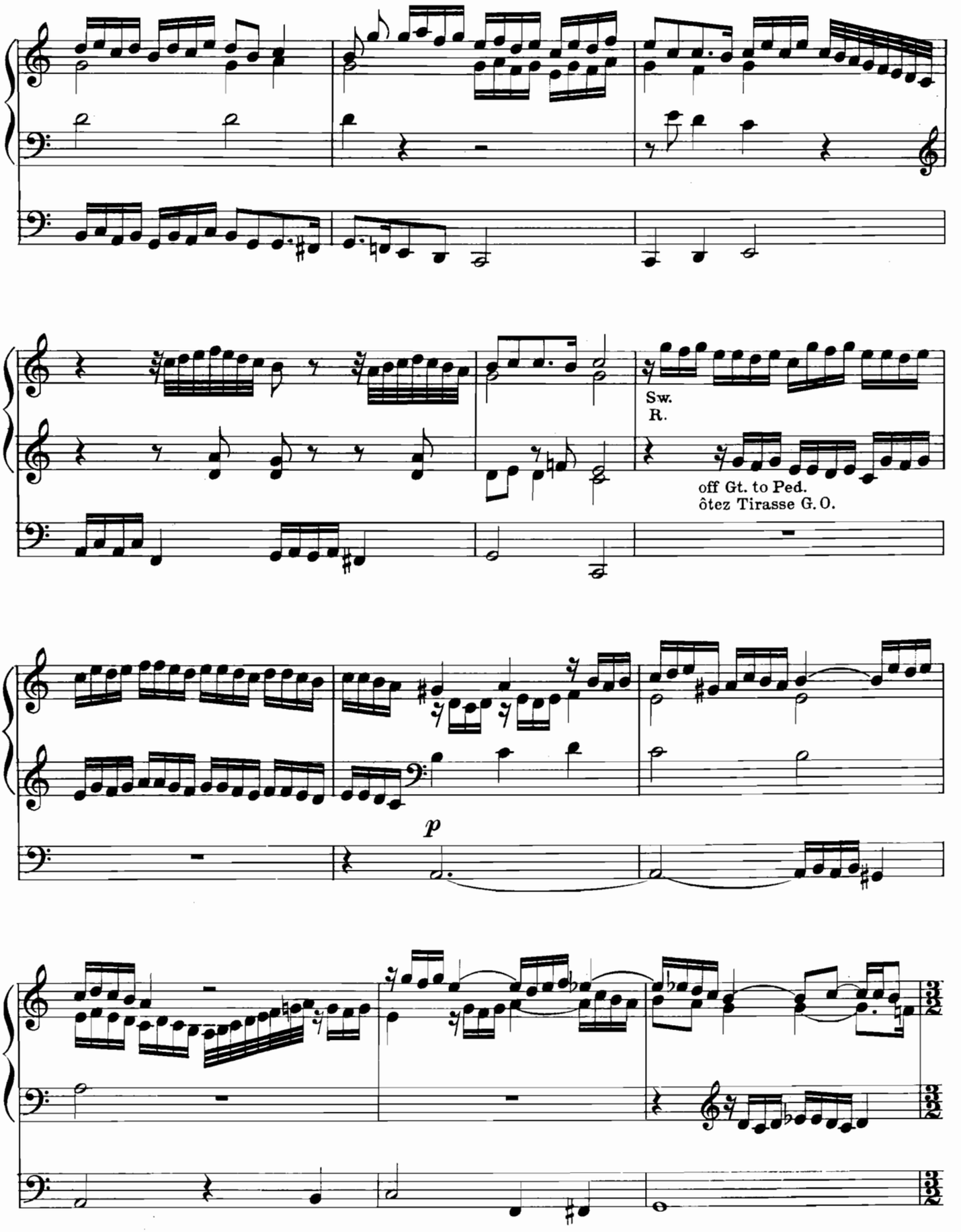

Sw.
R.
Gt.
G. O.
Ch.
Pos.
Sw.
R.
off Gt. to Ped.
ôtez Tirasse G. O.

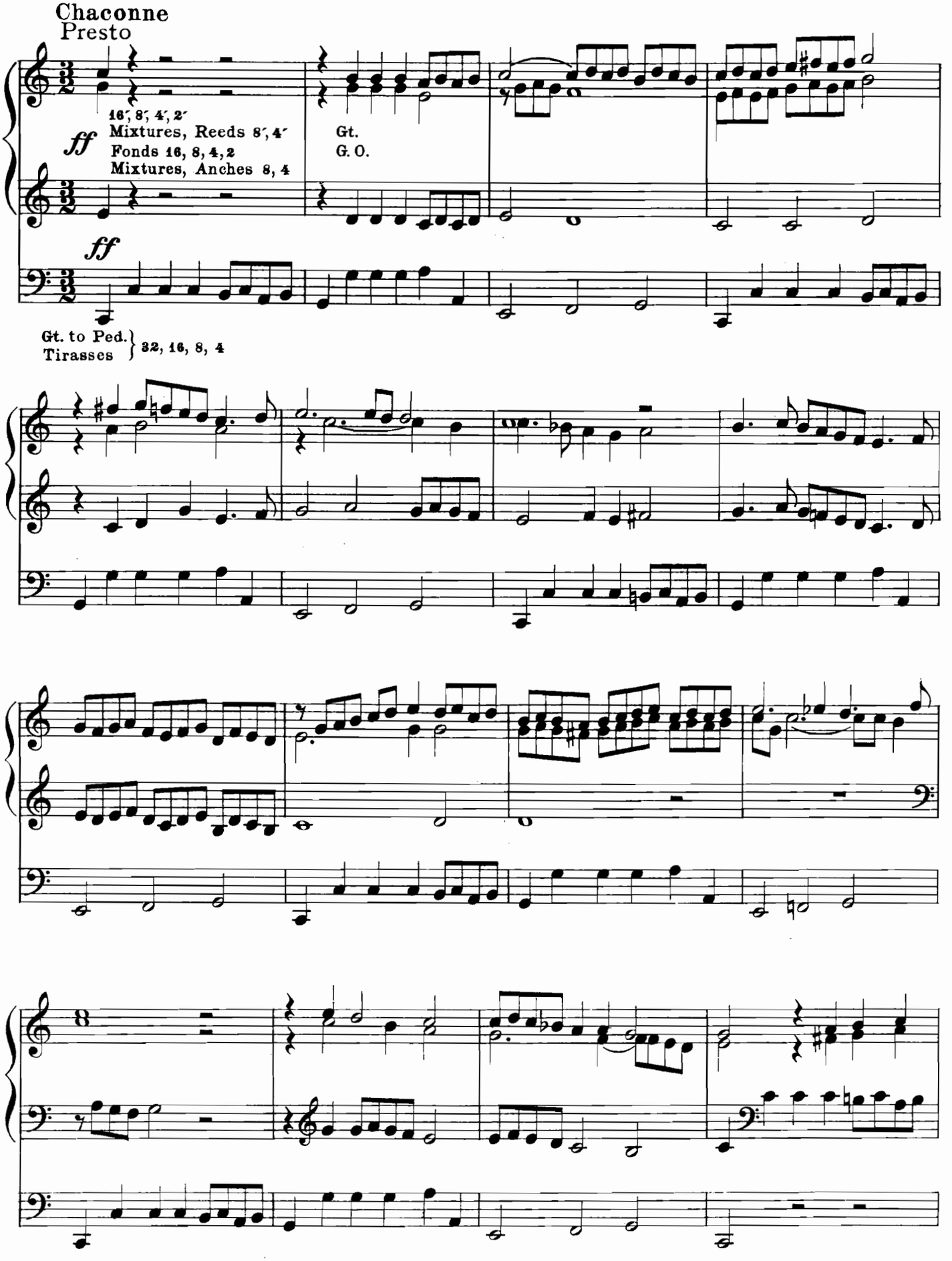

Sw.
R.

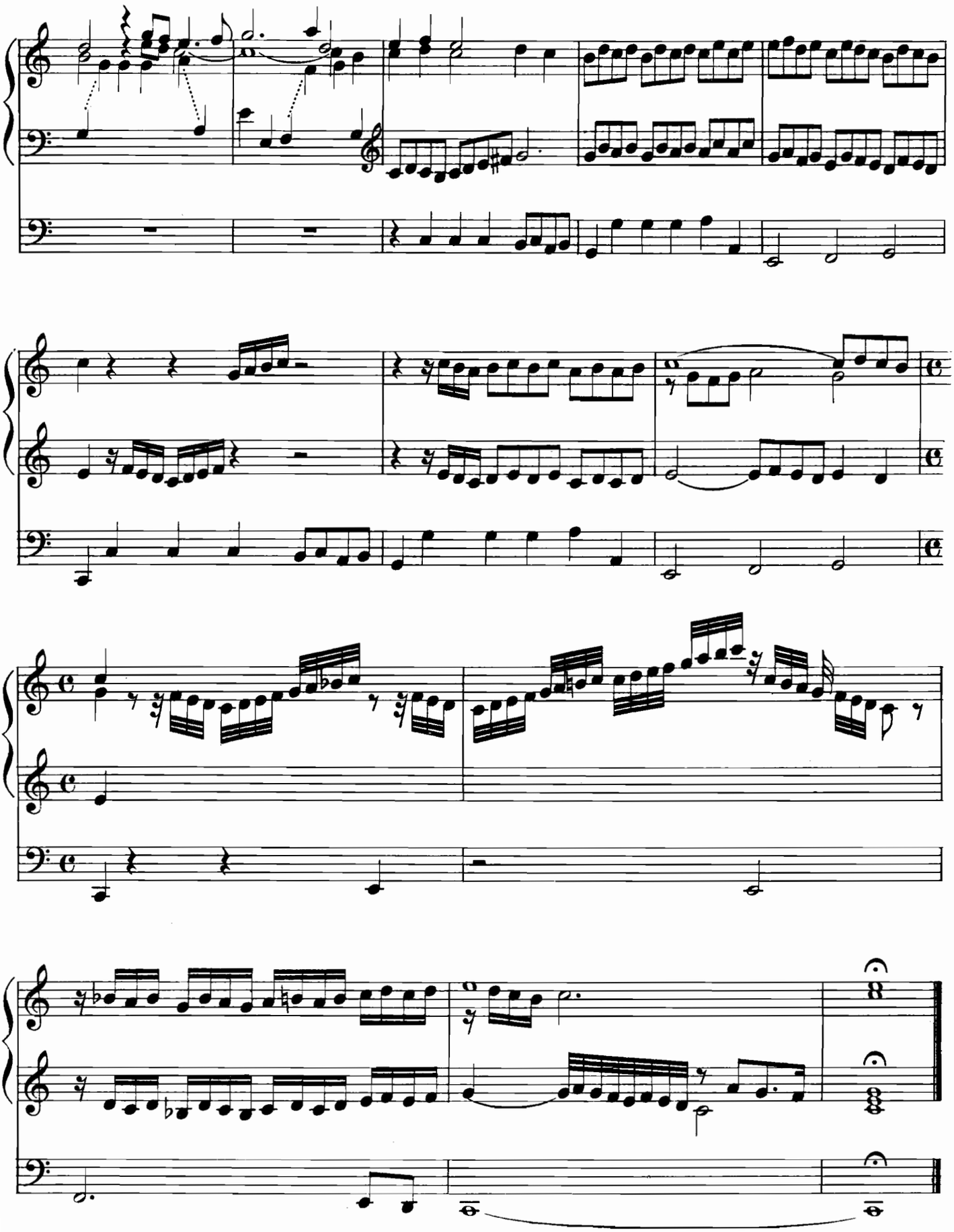

Gt.
G. O.


Gt.
G. O.
Gt. to Ped.
Tirasse G. O.
Sw.
R.


Gt.
G. O.


Sw.
R.
off Gt. to Ped.
ôtez Tirasse G. O.
p


Chaconne
Presto
16′, 8′, 4′, 2′
ff
Mixtures, Reeds 8′, 4′
Fonds 16, 8, 4, 2
Mixtures, Anches 8, 4
Gt.
G. O.
ff
Gt. to Ped.
Tirasses
32, 16, 8, 4



„Von Gott will ich nicht lassen“

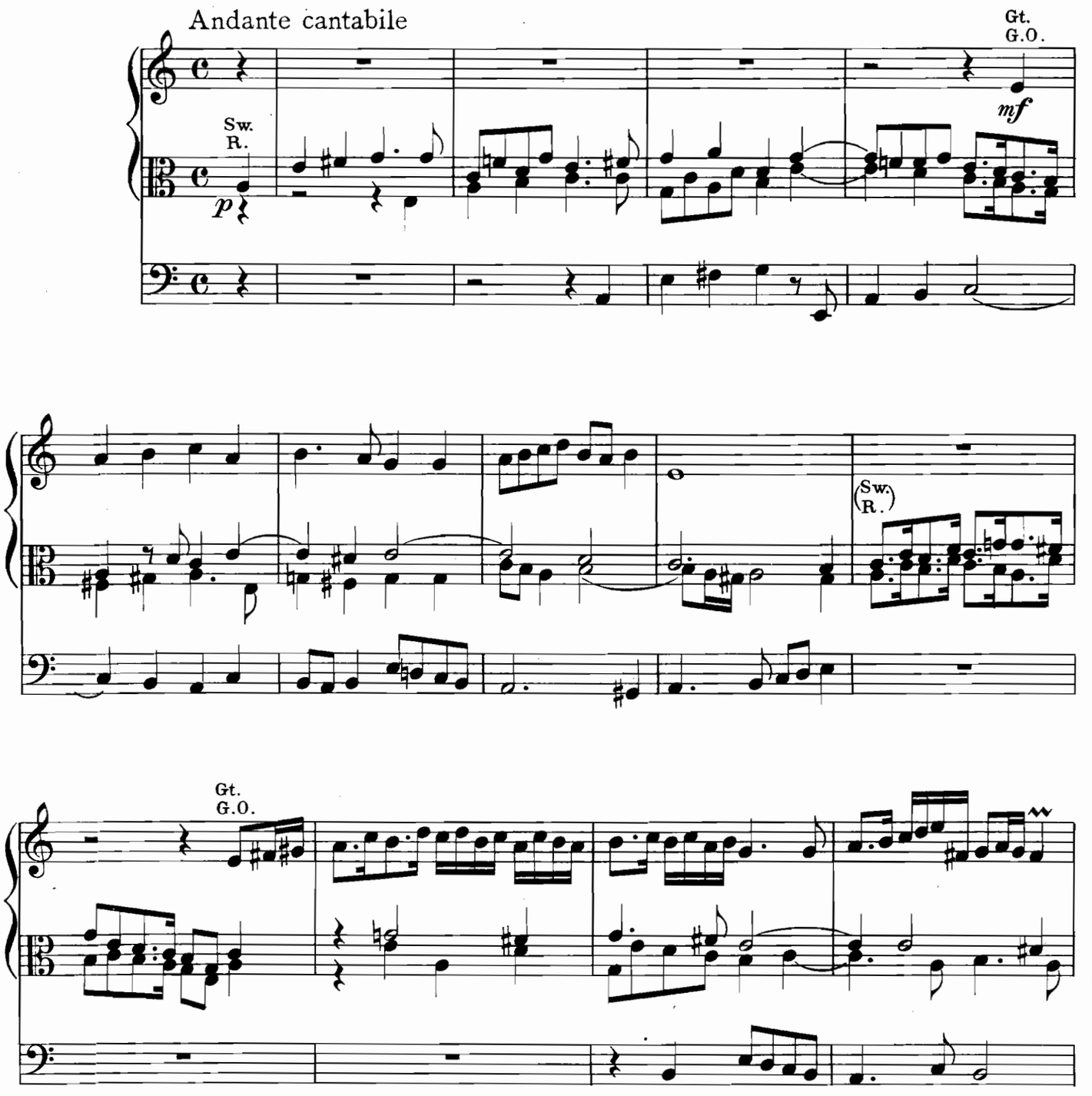
“From God I ne'er will turn me”

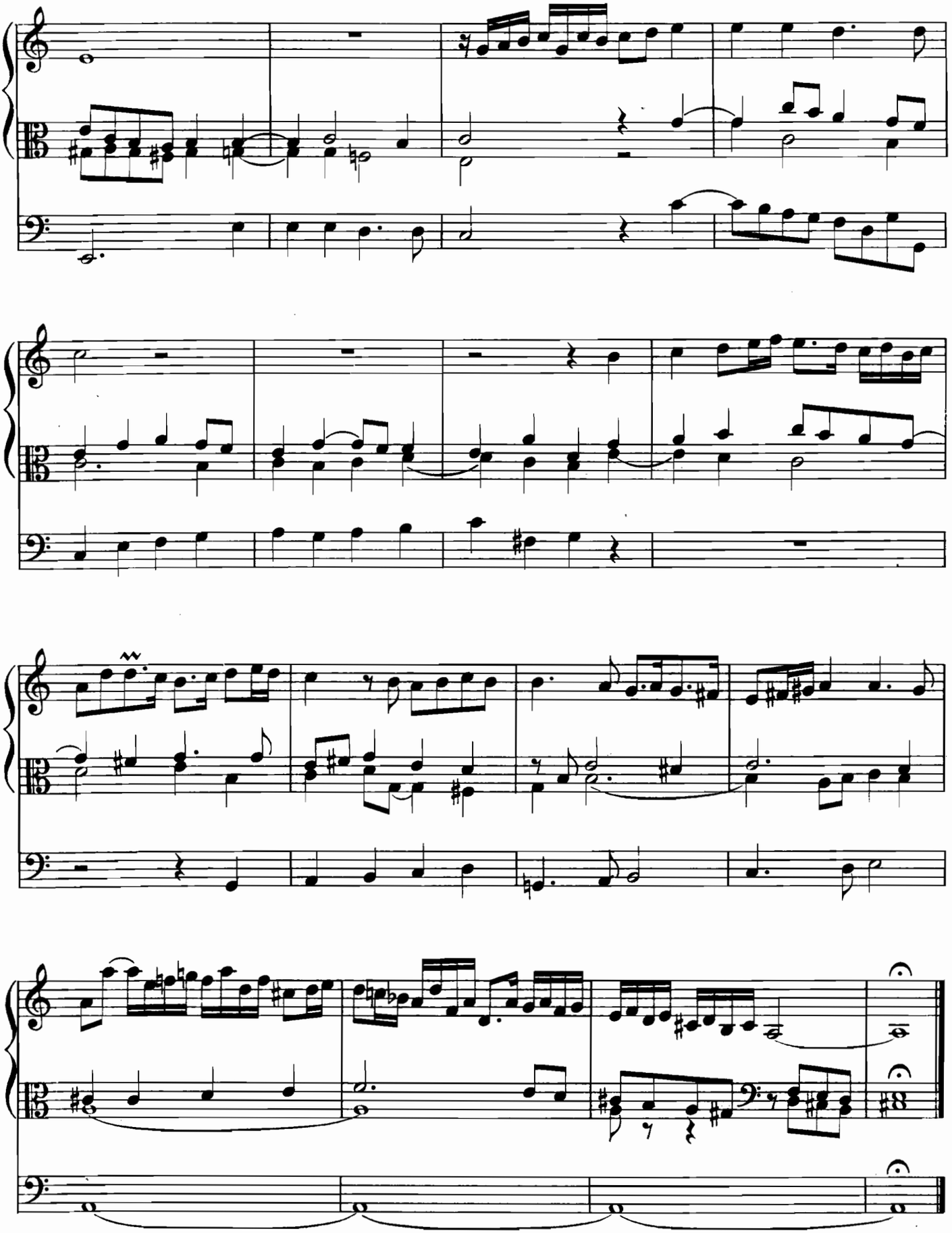
Chorale

Swell: Salic. 8′ (or Gamba 8′), St. Diap. 8′
Great: Doppelflöte 8′ (Ch. to Gt.)
Choir: Flute 8′
Pedal: Soft 16′ (Sw. to Ped.)

Récit : Viole de gambe 8, Bourdon 8
Posit. : Flûte harmonique 8
G. O. : Flûte harm. 8, Positif accouplé
Pédale: Soubasse 16, Tirasse Récit

Dietrich Buxtehude
(1637 - 1707)
Danish School





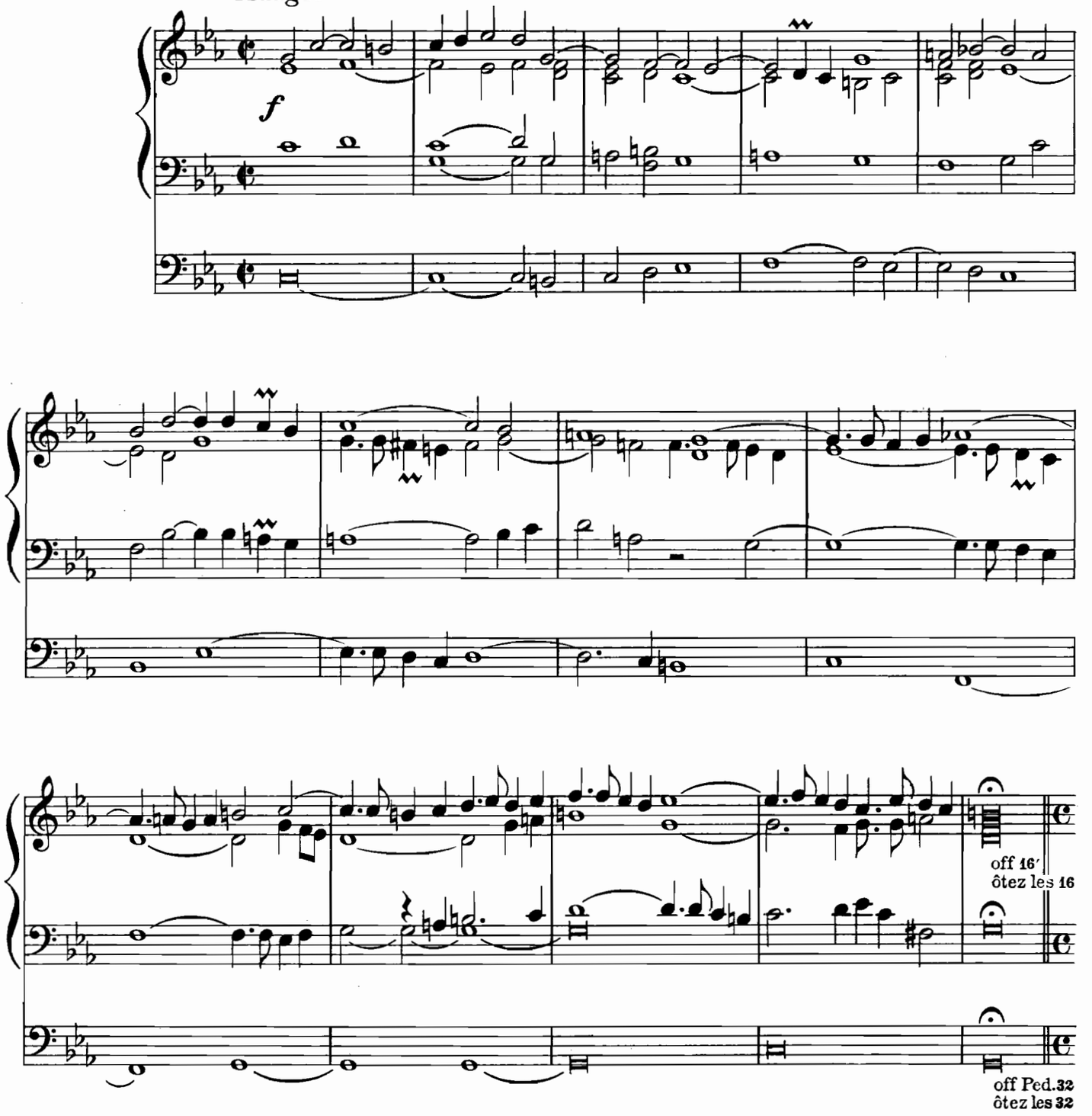
Toccata

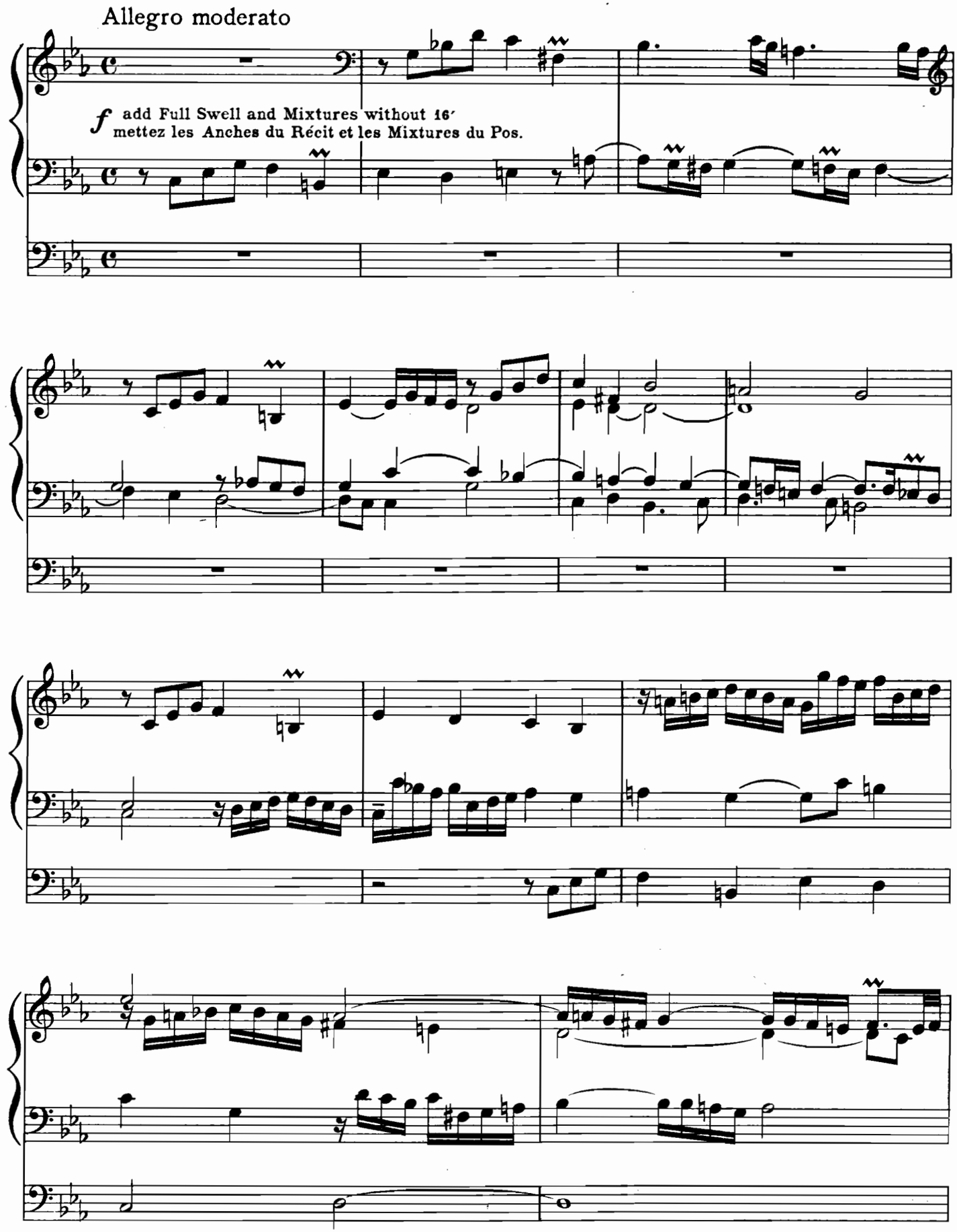
Manuals: 16′, 8′, 4′ (Sw. to Gt., Ch. to Gt.)
Pedal: 32′, 16′, 8′ (Gt. to Ped., Sw. to Ped.)

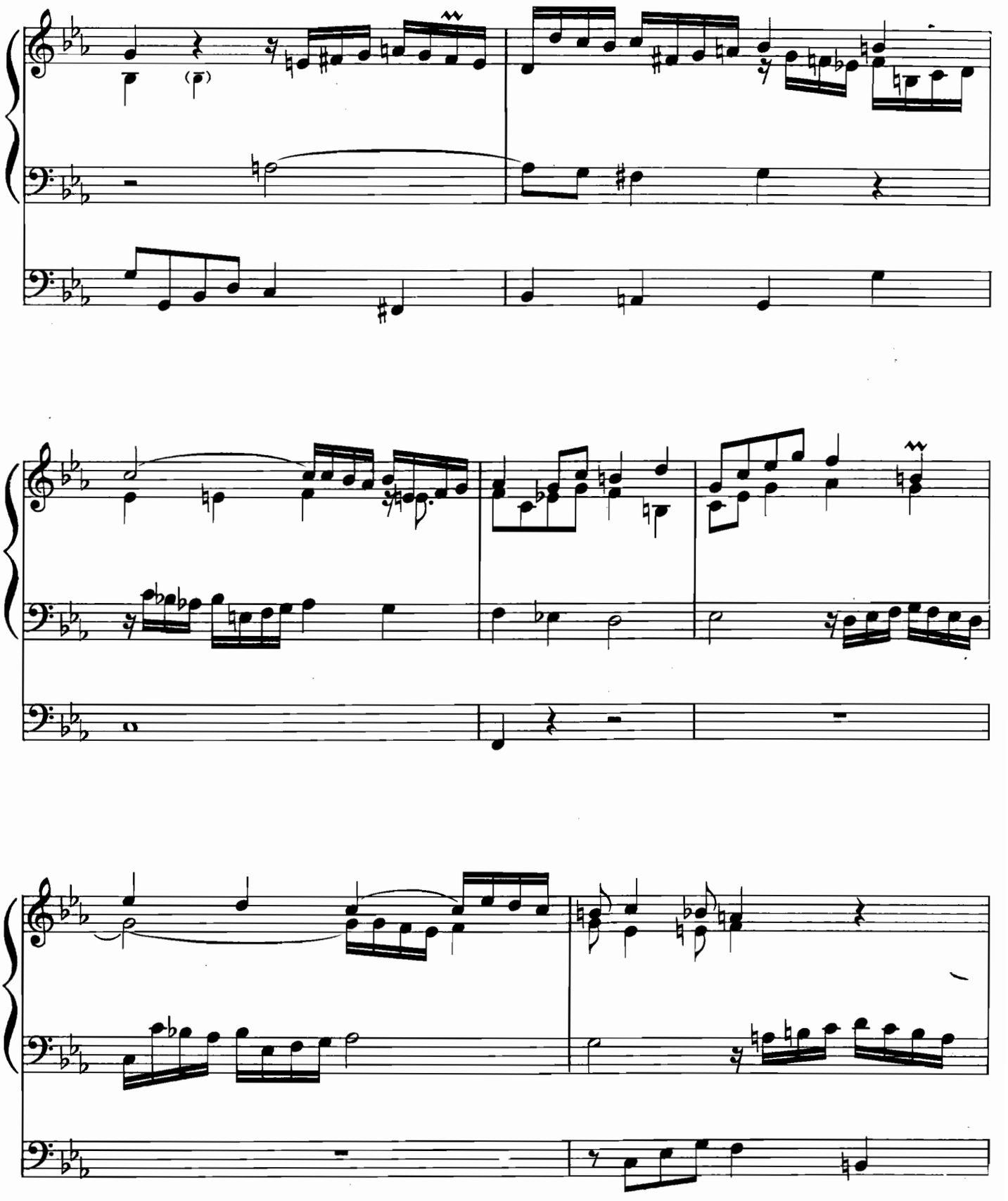
Récit : Fonds 8, 4 (préparez Anches 8, 4 et Mixt.)
Posit. : Fonds 16, 8, 4 (préparez Mixtures)
G. O. : Fonds 16, 8, 4 (préparez Mixtures)
(Claviers réunis)
Pédale: Fonds 32, 16, 8, Tirasses G. O. et Récit
(préparez Anches 16, 8)

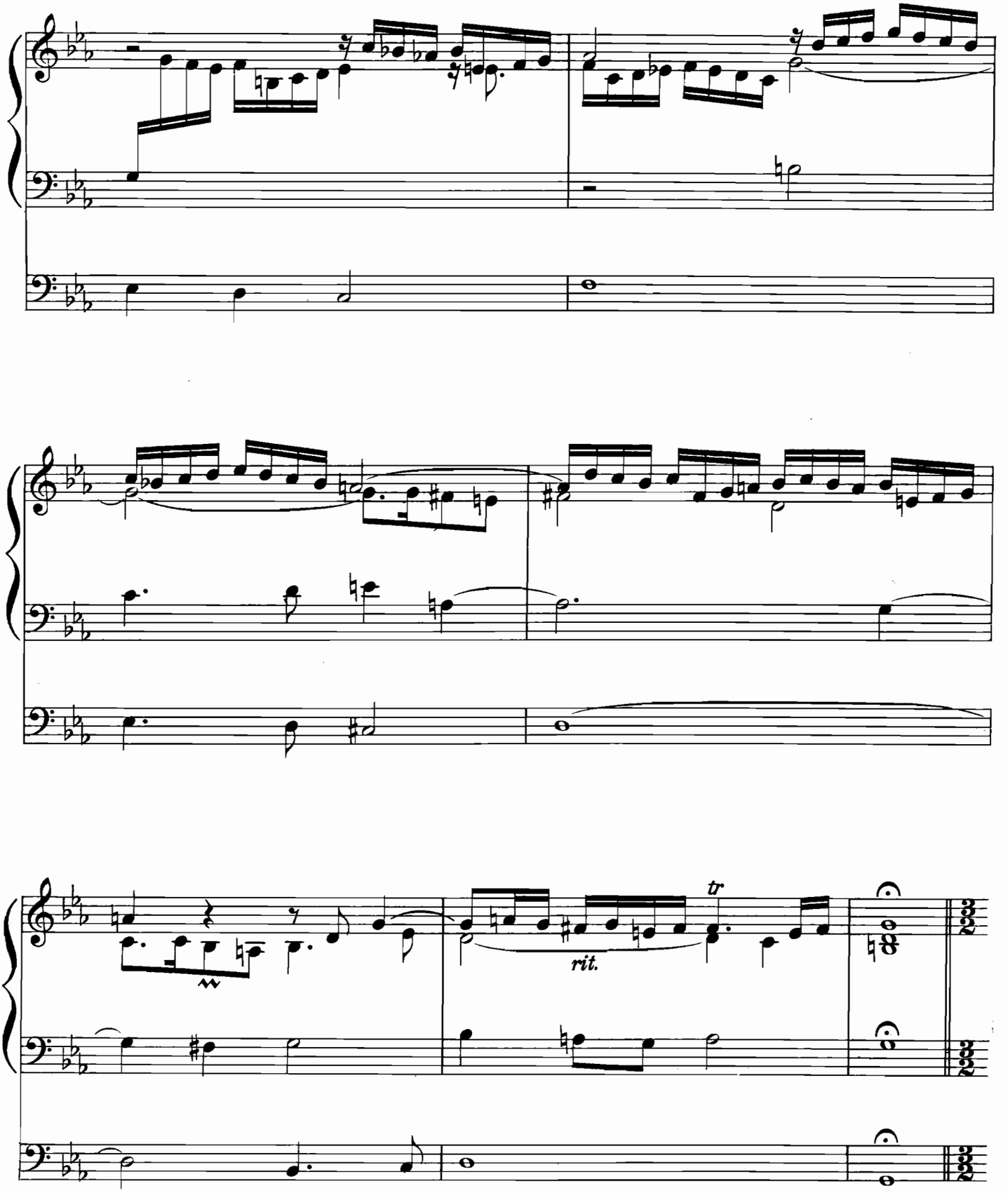
Georg Muffat
(1645? - 1704)
German School

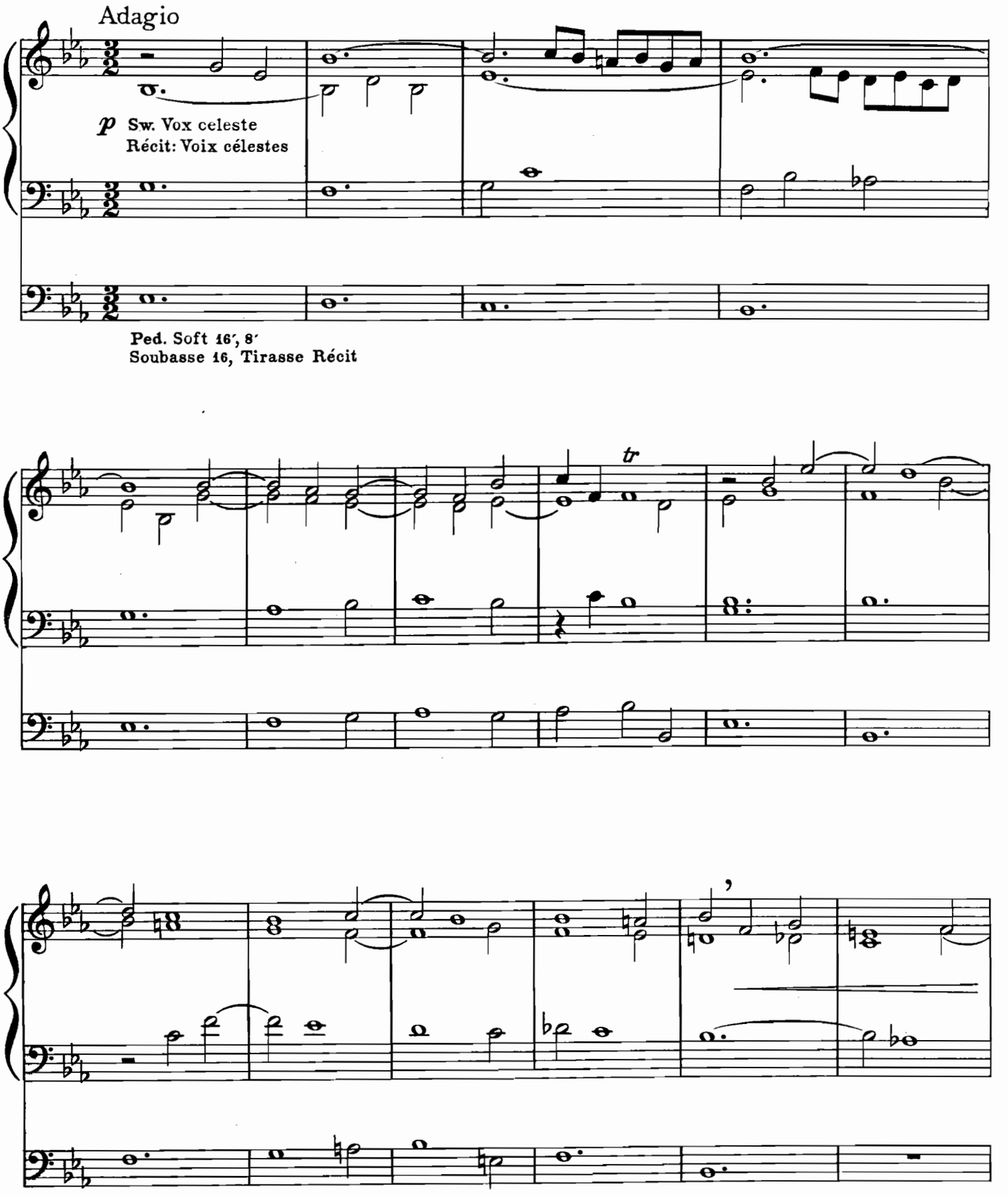
Adagio

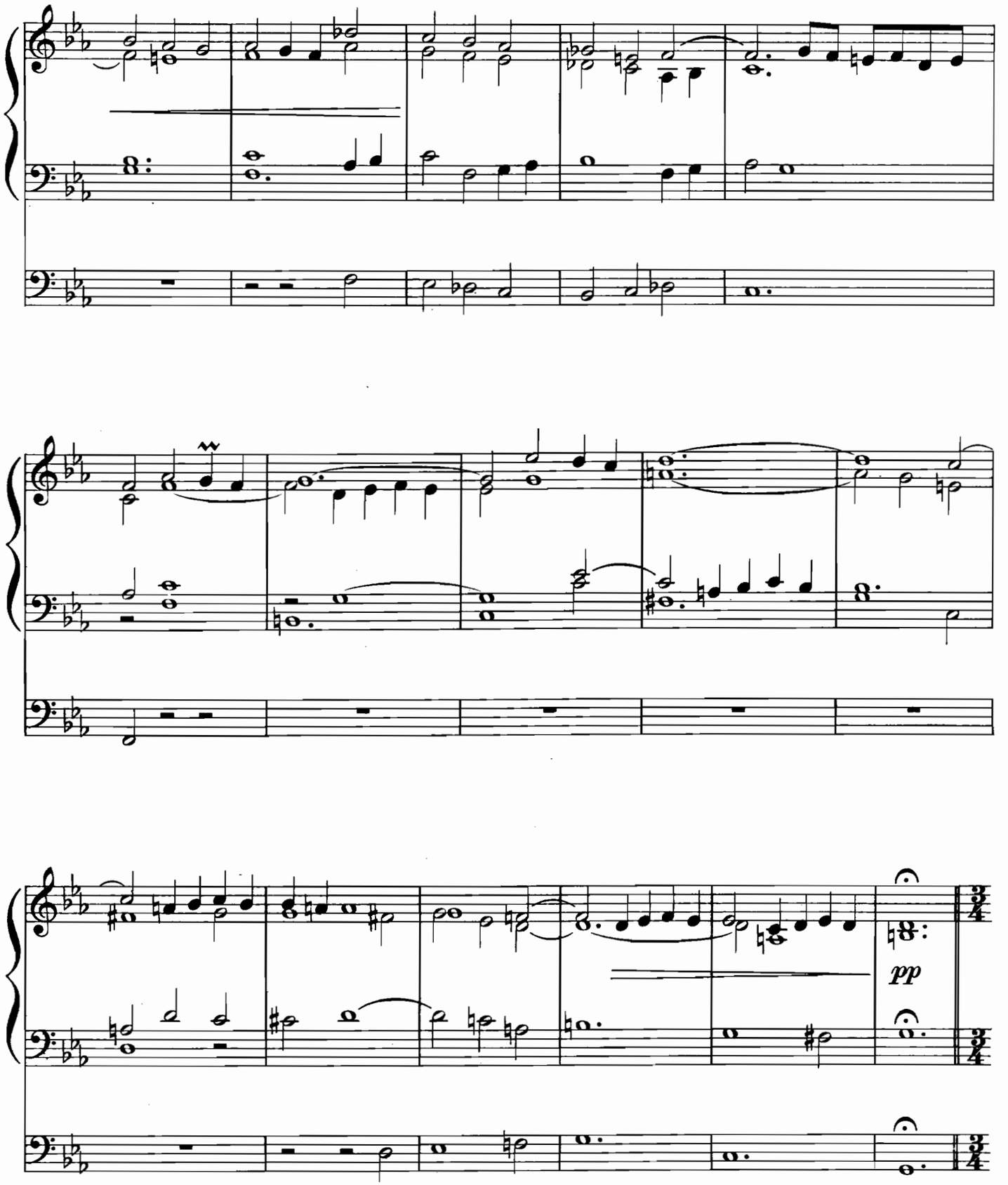


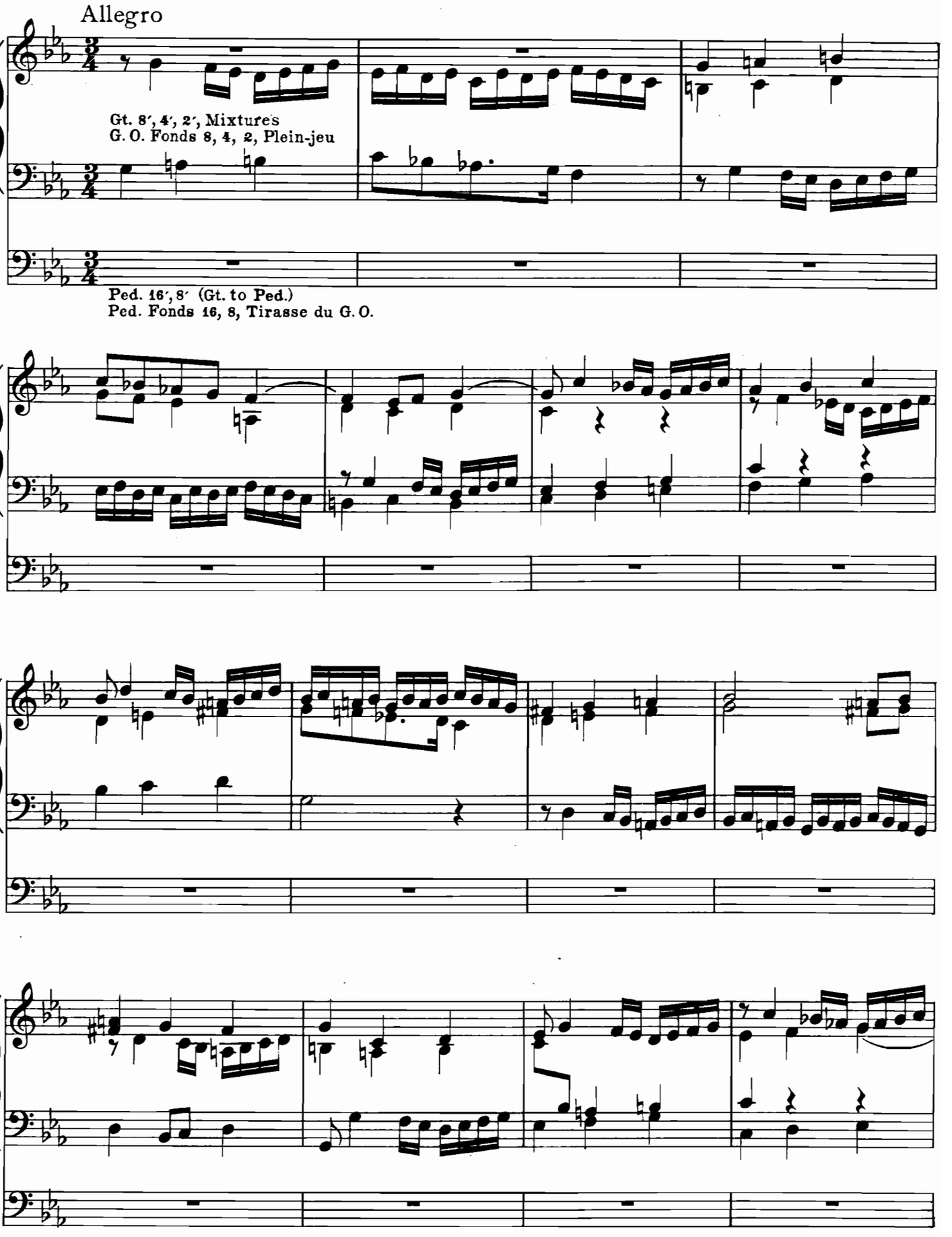

Allegro moderato
f add Full Swell and Mixtures without 16′
mettez les Anches du Récit et les Mixtures du Pos.

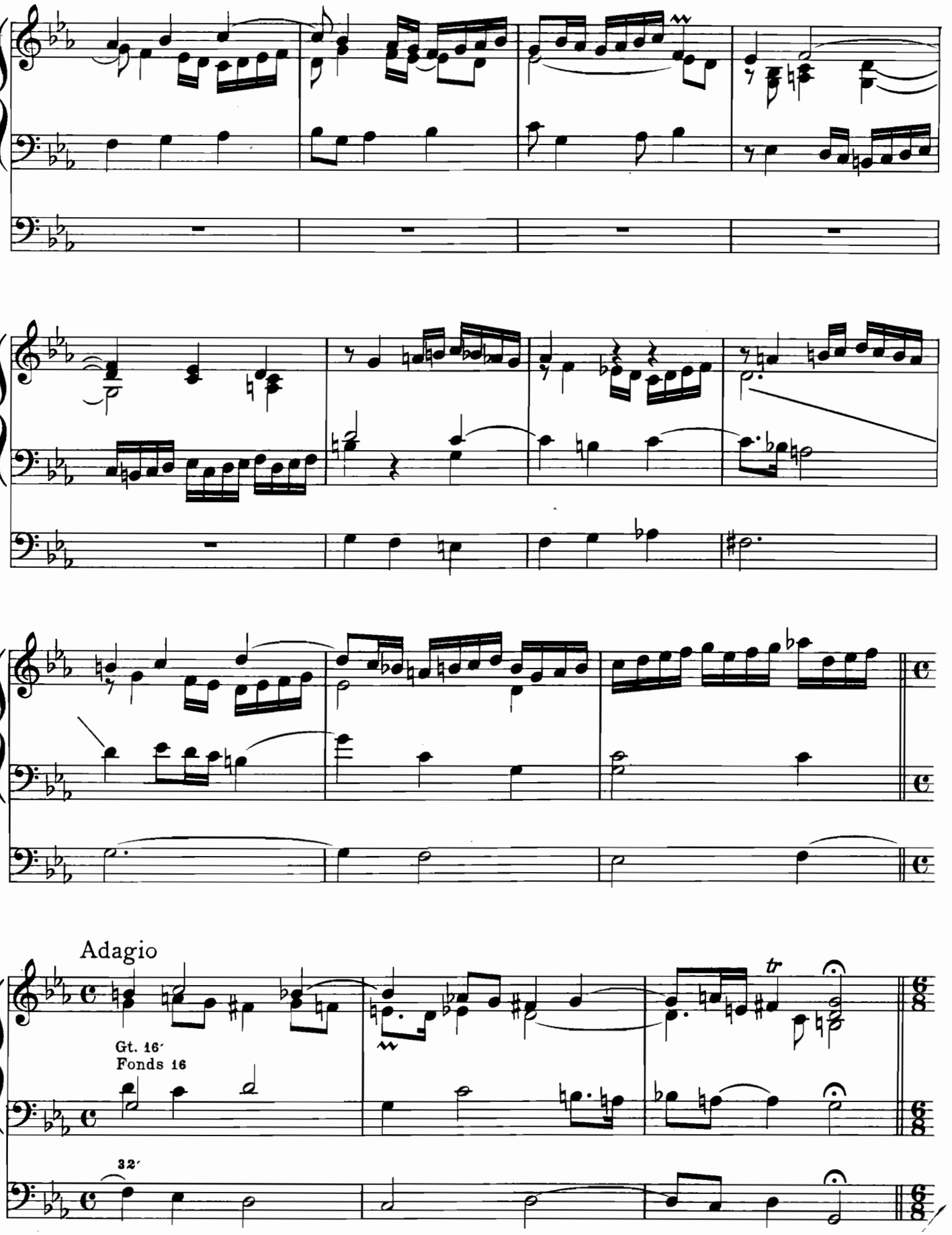


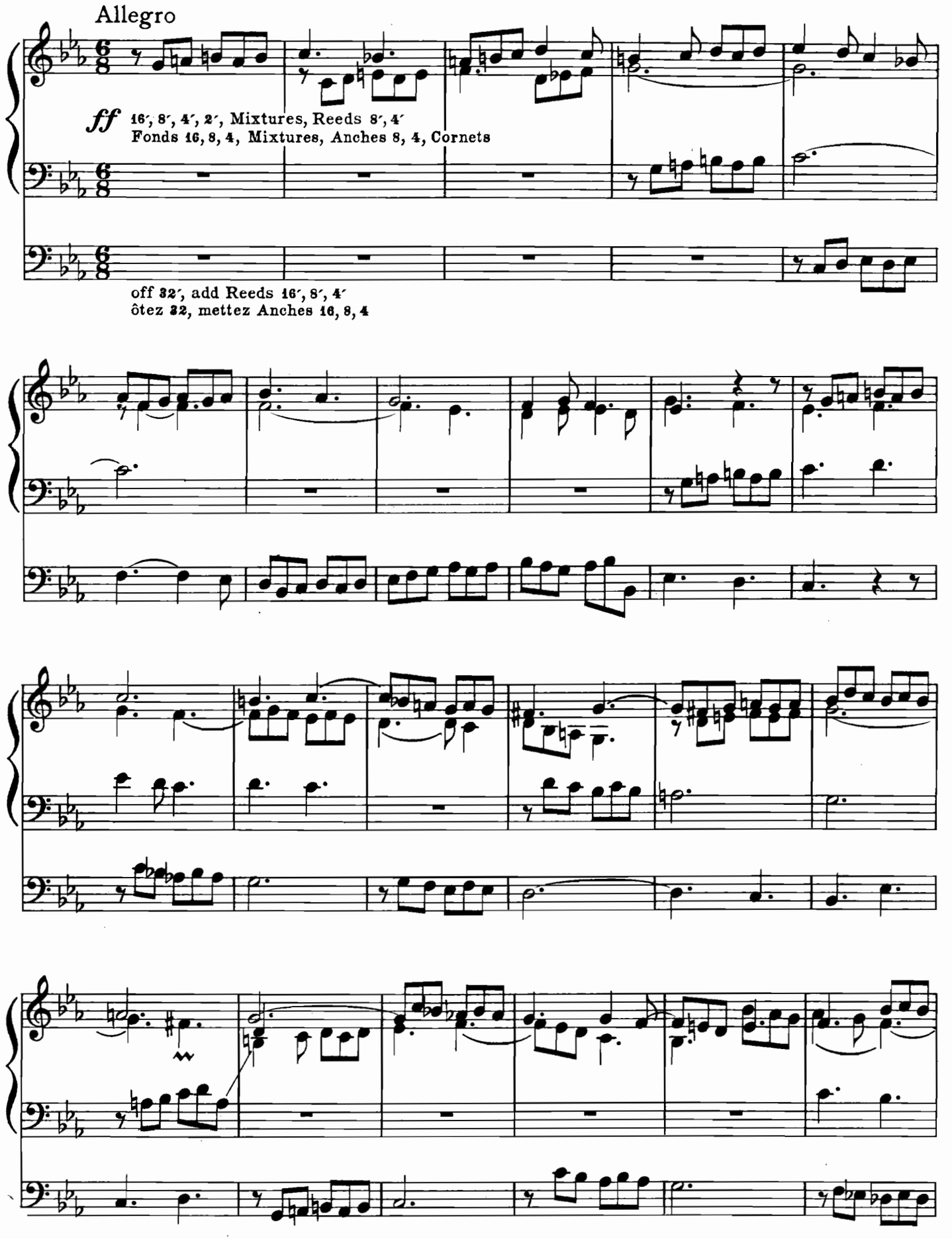

tr
rit.

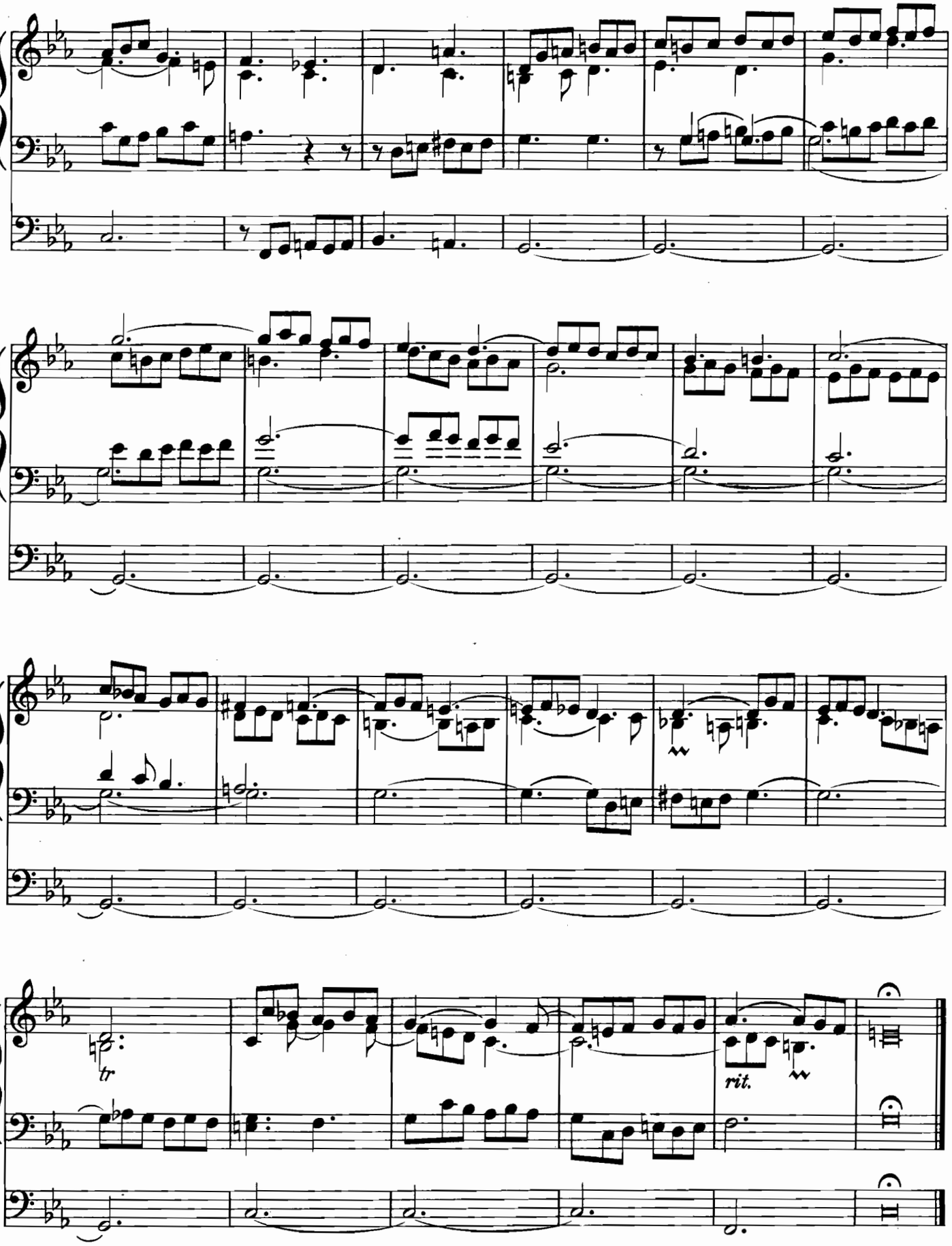

Adagio
p Sw. Vox celeste
Récit: Voix célestes
Ped. Soft 16′, 8′
Soubasse 16, Tirasse Récit
tr


pp


Allegro
Gt. 8′, 4′, 2′, Mixtures
G. O. Fonds 8, 4, 2, Plein-jeu
Ped. 16′, 8′ (Gt. to Ped.)
Ped. Fonds 16, 8, Tirasse du G. O.


Adagio
Gt. 16′
Fonds 16
32′
tr


Allegro
ff
16′, 8′, 4′, 2′, Mixtures, Reeds 8′, 4′
Fonds 16, 8, 4, Mixtures, Anches 8, 4, Cornets
off 32′, add Reeds 16′, 8′, 4′
ôtez 32, mettez Anches 16, 8, 4


tr
rit.

„Vom Himmel hoch da komm' ich her“

“Good news from heaven the angels bring”

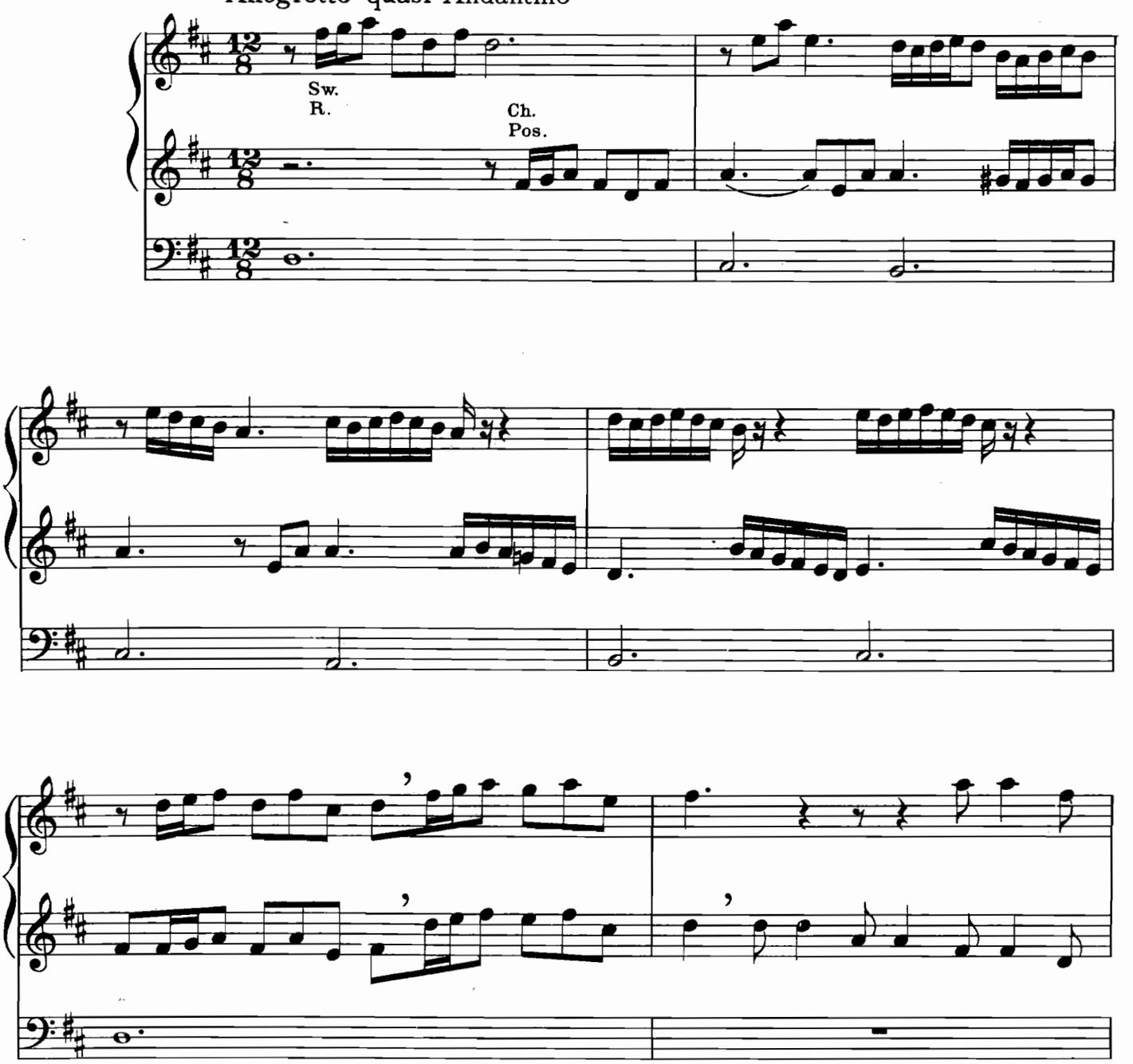
Christmas Chorale

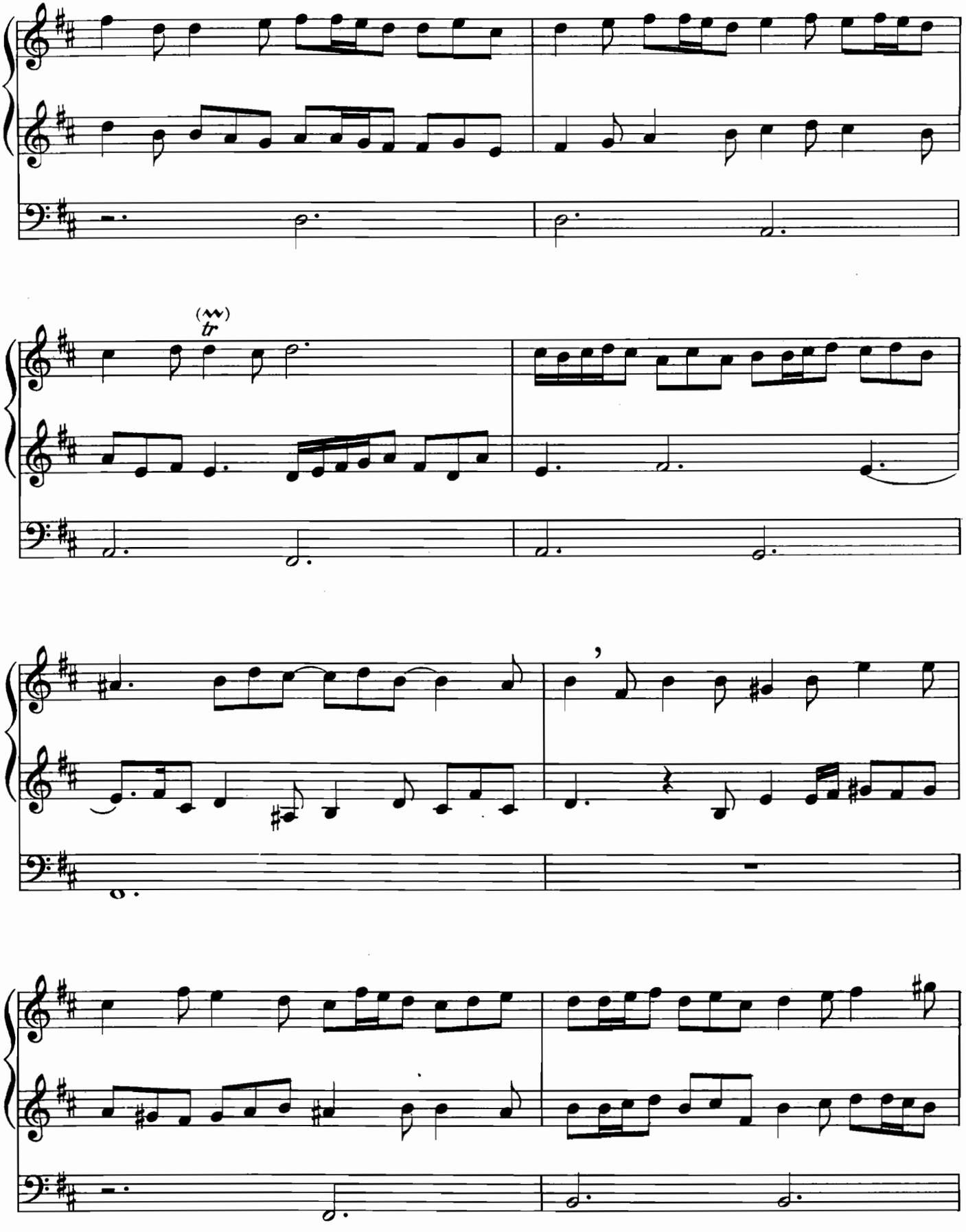
Swell : Cornet or Oboe 8′
Great : Foundation st. 16; 8; 4; Mixtures
Choir : Clarinet 8; Flutes 8; 4′
Pedal : Bourdon 16, Violoncello 8, Flute 8′

Récit : Cornet ou Hautbois
Posit. : Cromorne ou Clarinette 8, Flûte 4
G. O. : Fonds 16, 8, 4, Plein-jeu
Pédale : Soubasse 16, Bourdon 8, Flûte 8, Violoncelle 8

Johann Pachelbel
(1653-1706)
German School

Allegretto quasi Andantino

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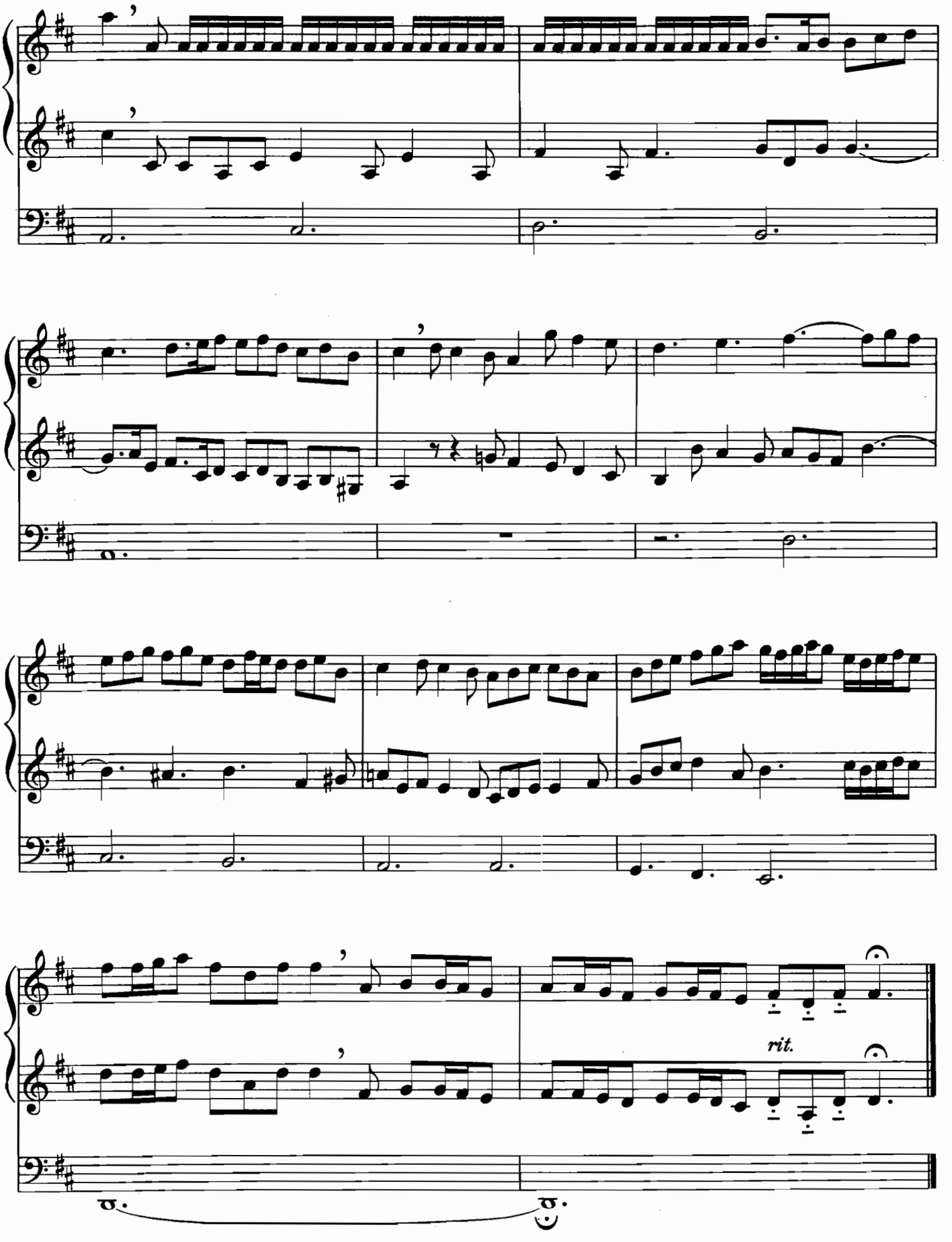
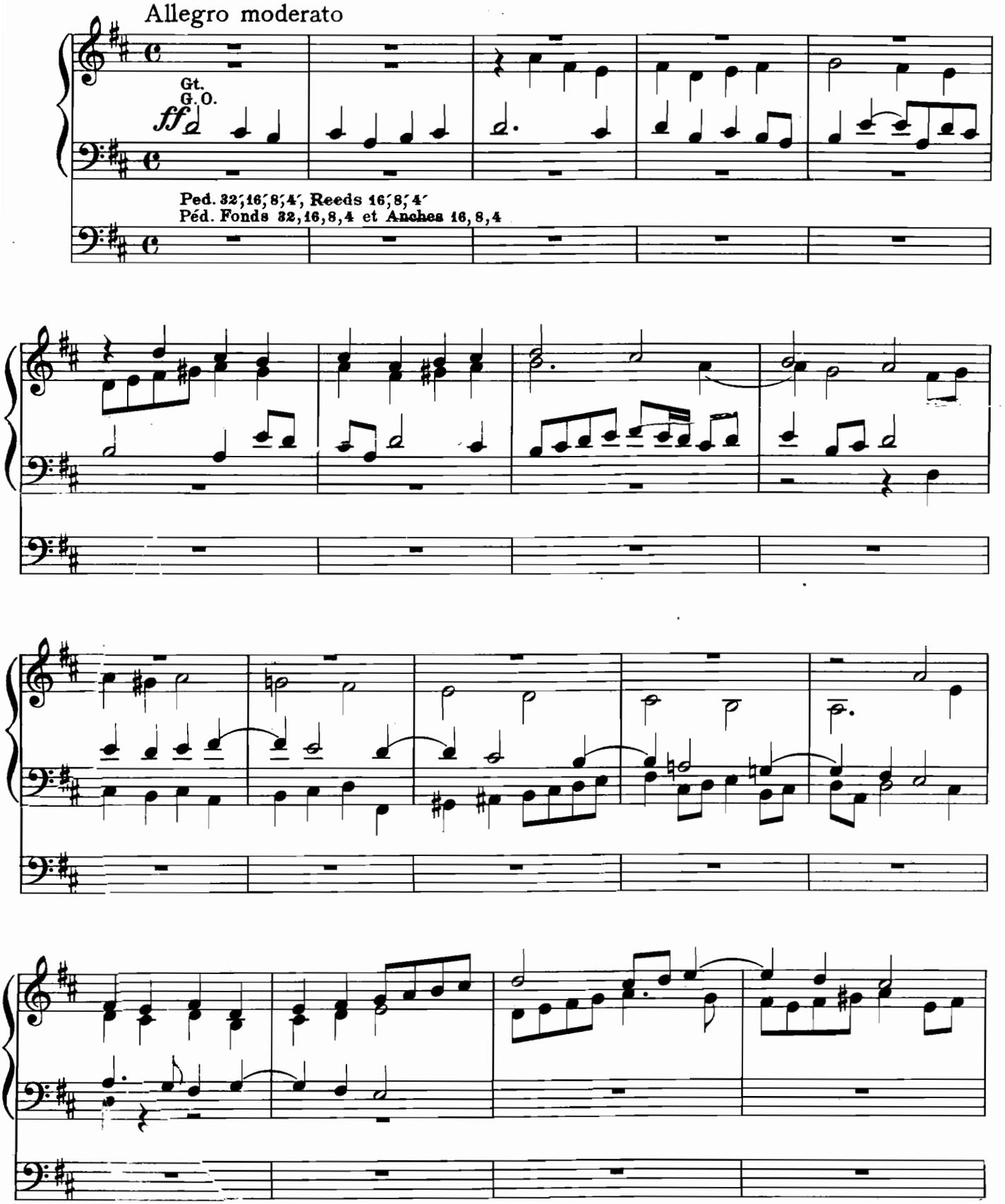
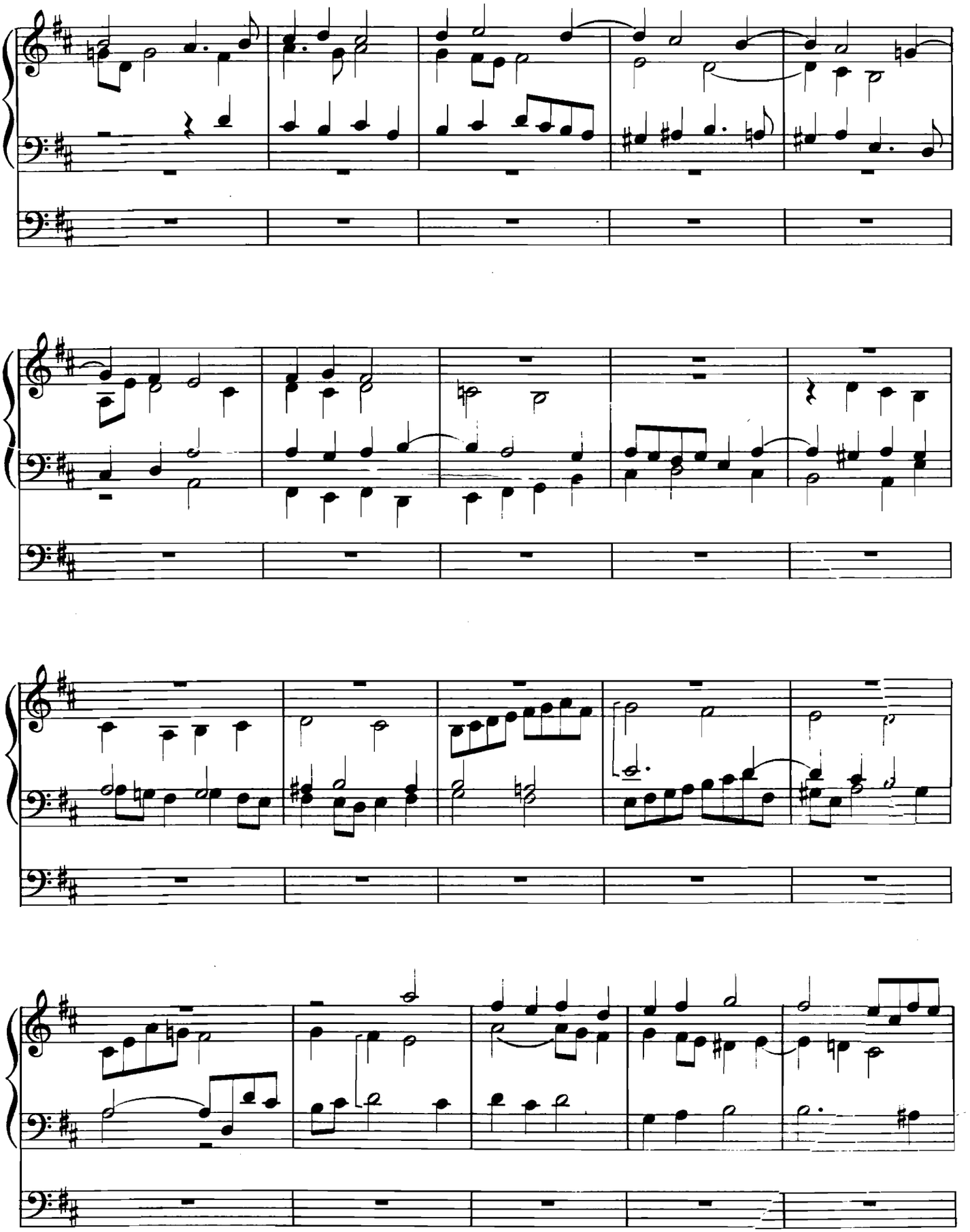
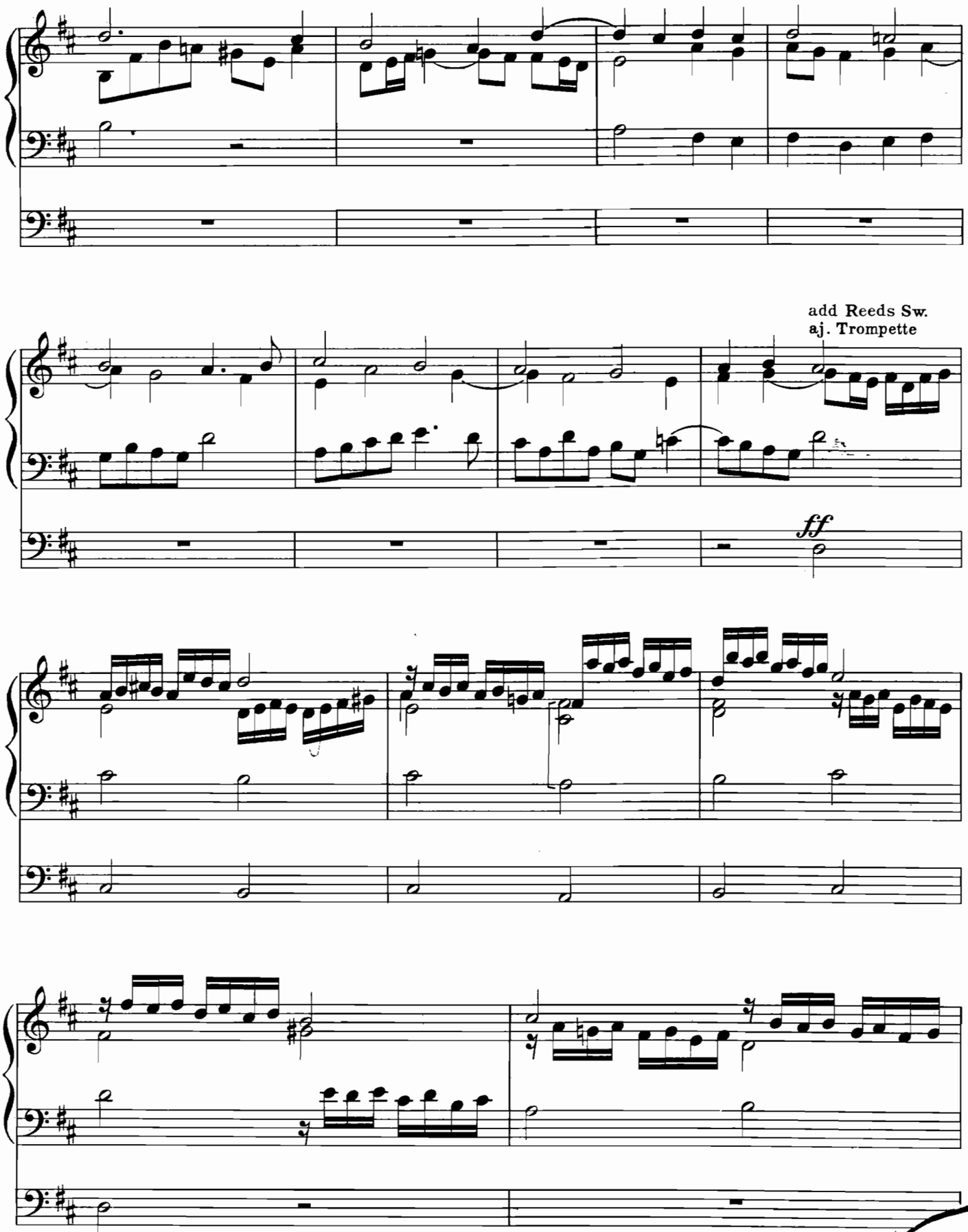
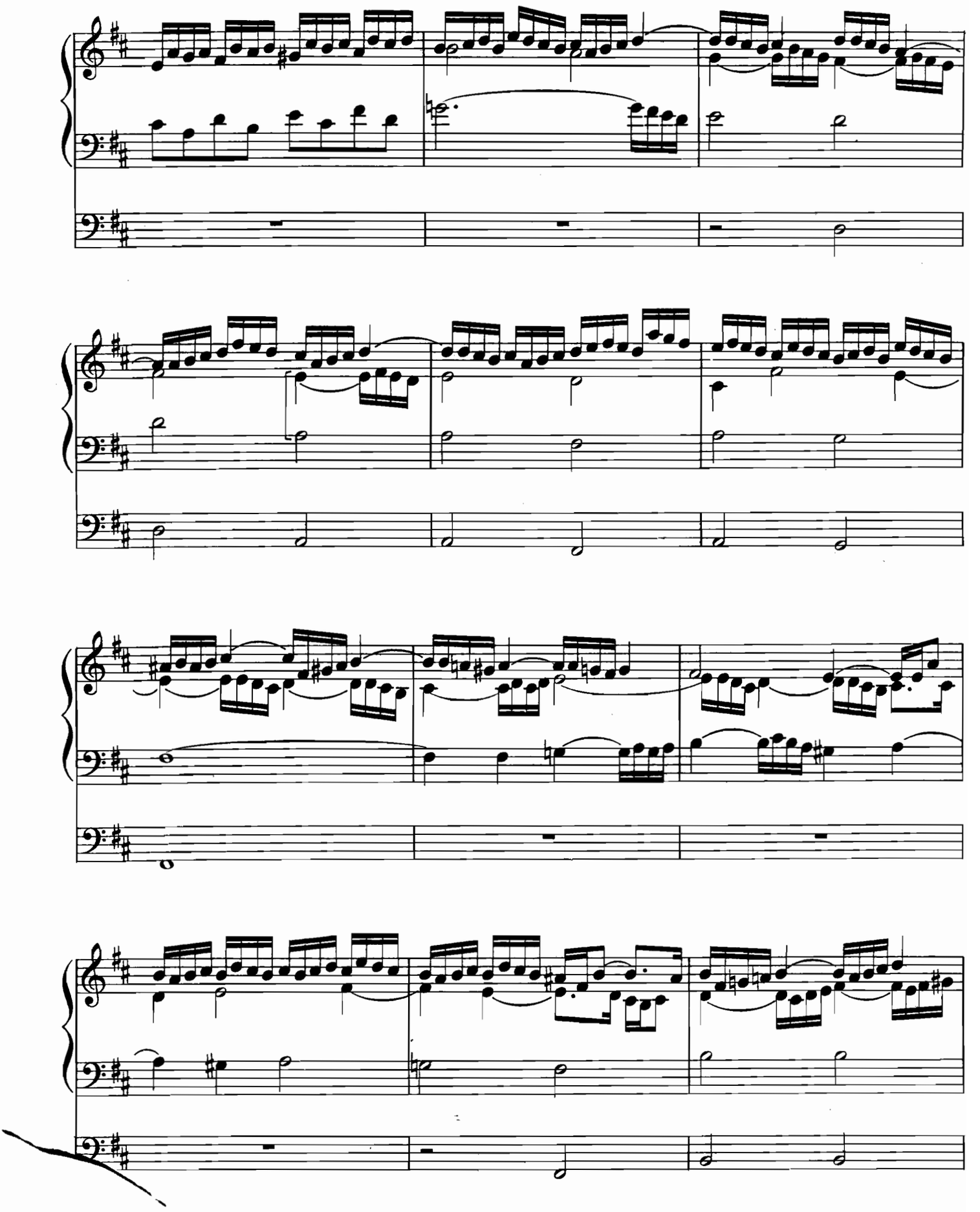

rit.

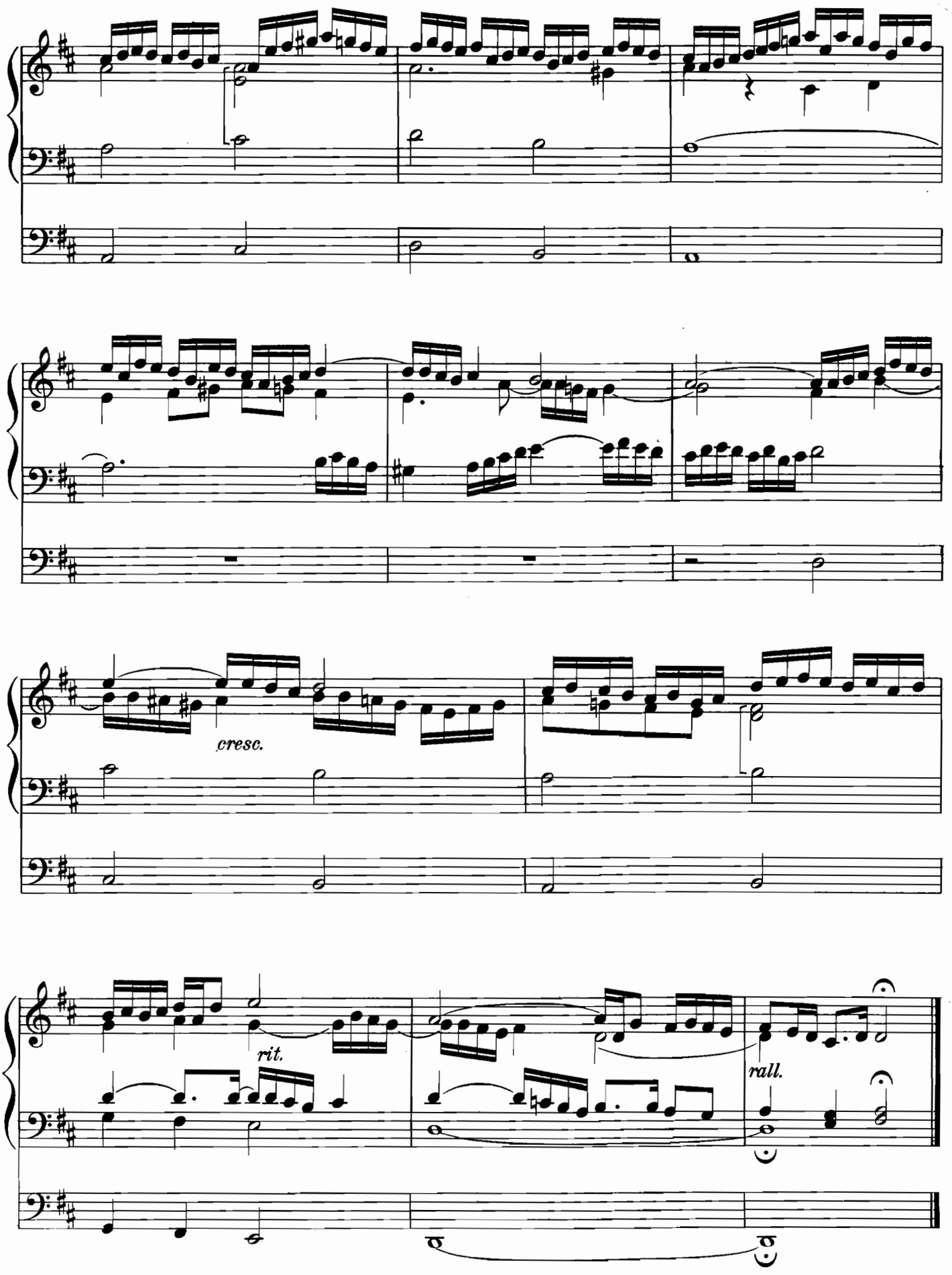
II


Allegro moderato
Gt.
G. O.
ff
Ped. 32′,16′,8′,4′, Reeds 16′,8′,4′
Péd. Fonds 32,16,8,4 et Anches 16,8,4




add Reeds Sw.
aj. Trompette
ff




cresc.
rit.
rall.

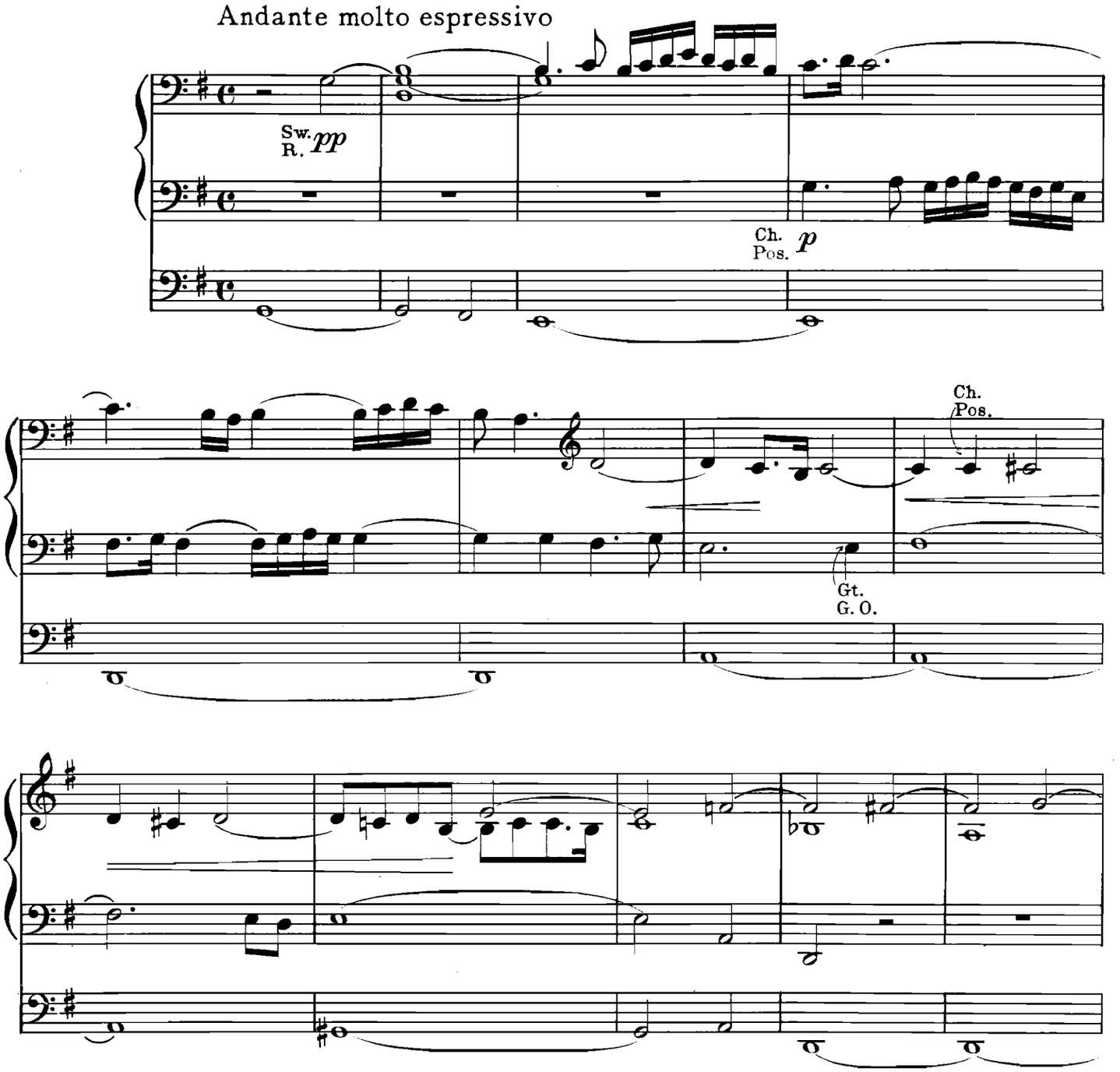
Prelude

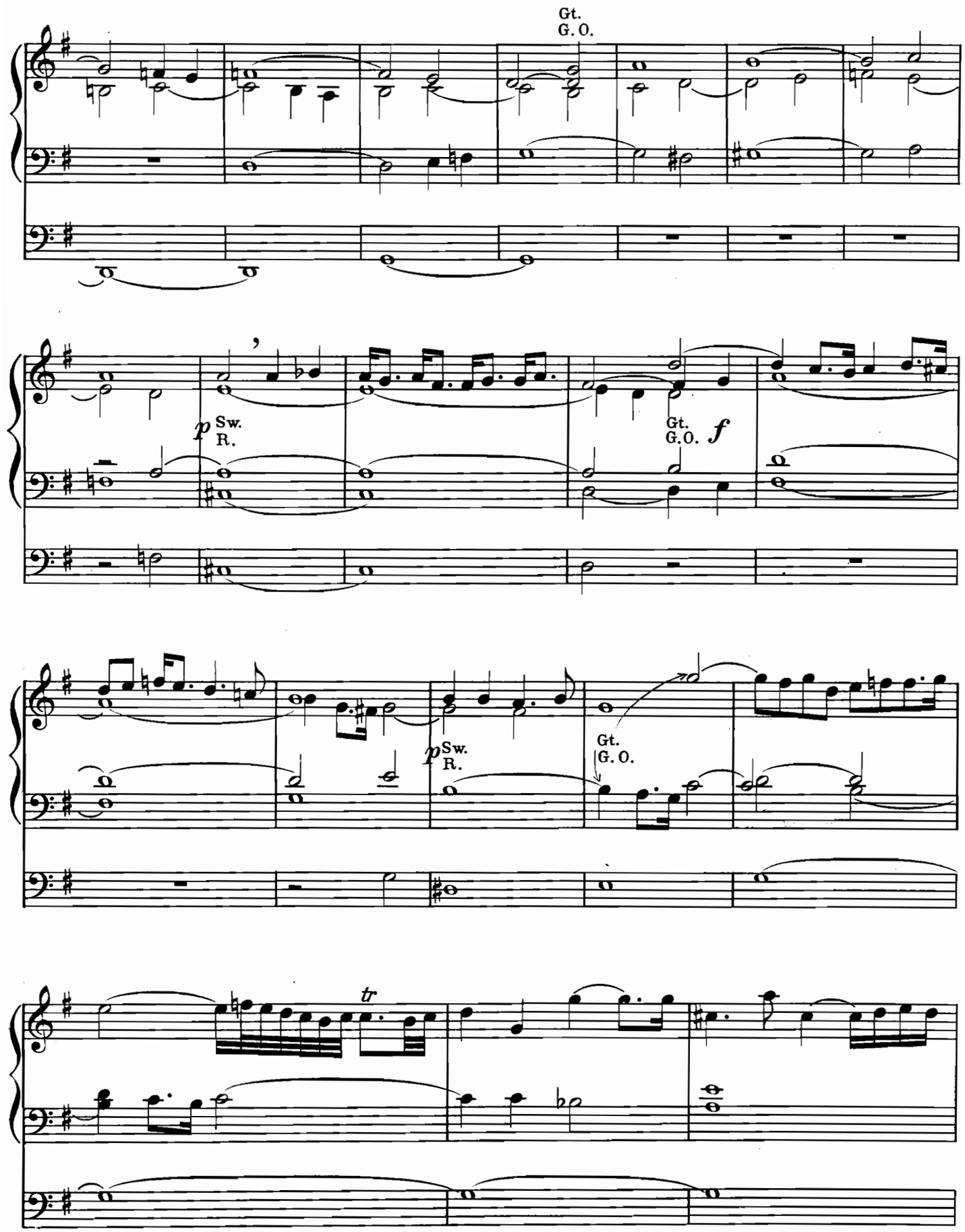
Swell: Vox celeste 8′, St. Diap. 8′, Salic. 8′
Great: Flute 8′, Gemshorn 8′ (Sw. to Gt., Ch. to Gt.)
Choir: Flute 8′, Dulciana 8′ or soft Gamba 8′ (Sw. to Ch.)
Pedal: Soft 16′ (Sw. to Ped.)

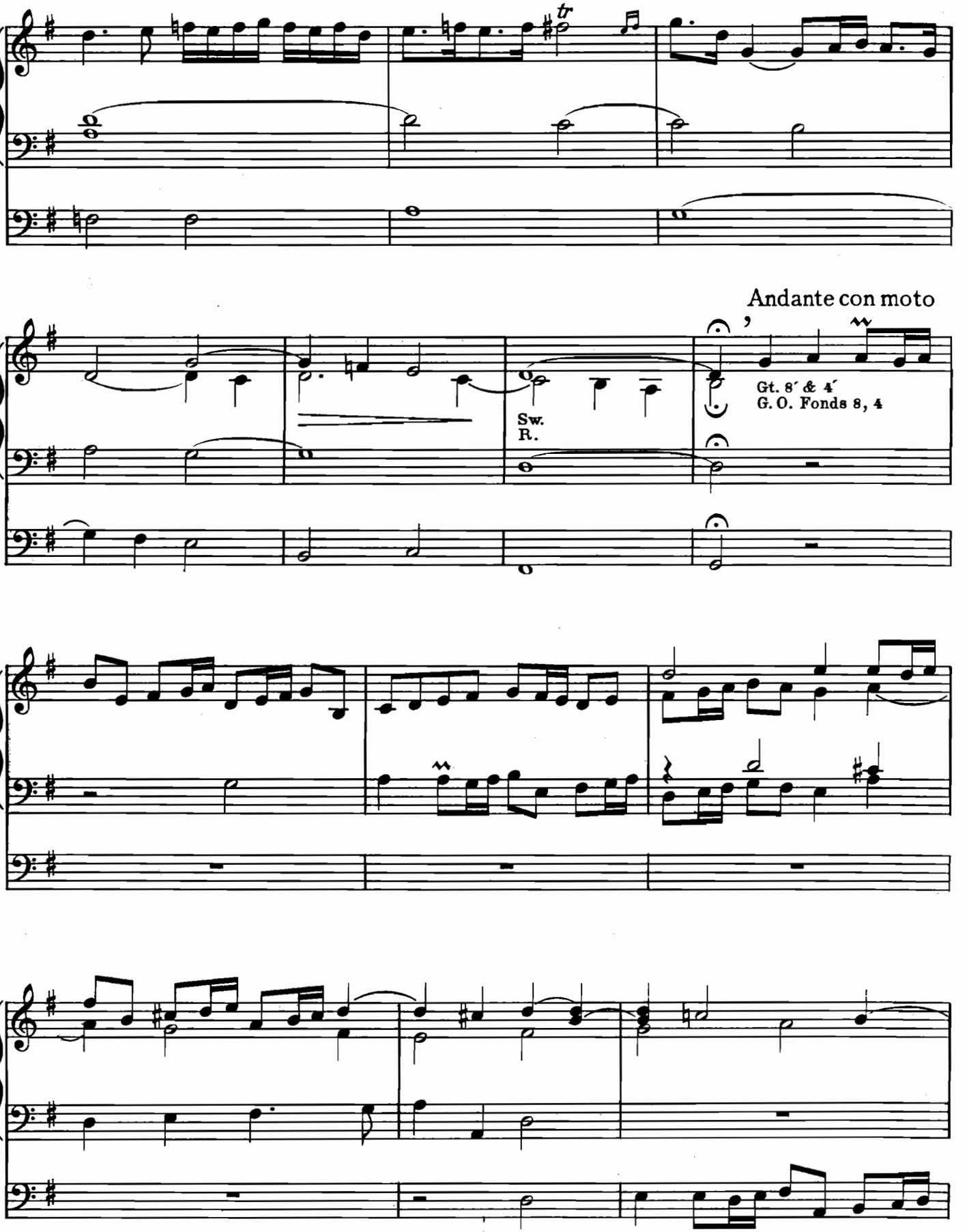
Récit : Voix céleste 8, Gambe 8, Cor de nuit 8 (ou Bourdon 8)
Posit. : Bourdon 8, Salic. 8, Récit accouplé
G. O. : Flûte 8, Gambe 8, Récit et Pos. accouplés
Pédale: Soubasse 16, Tirasse du Récit

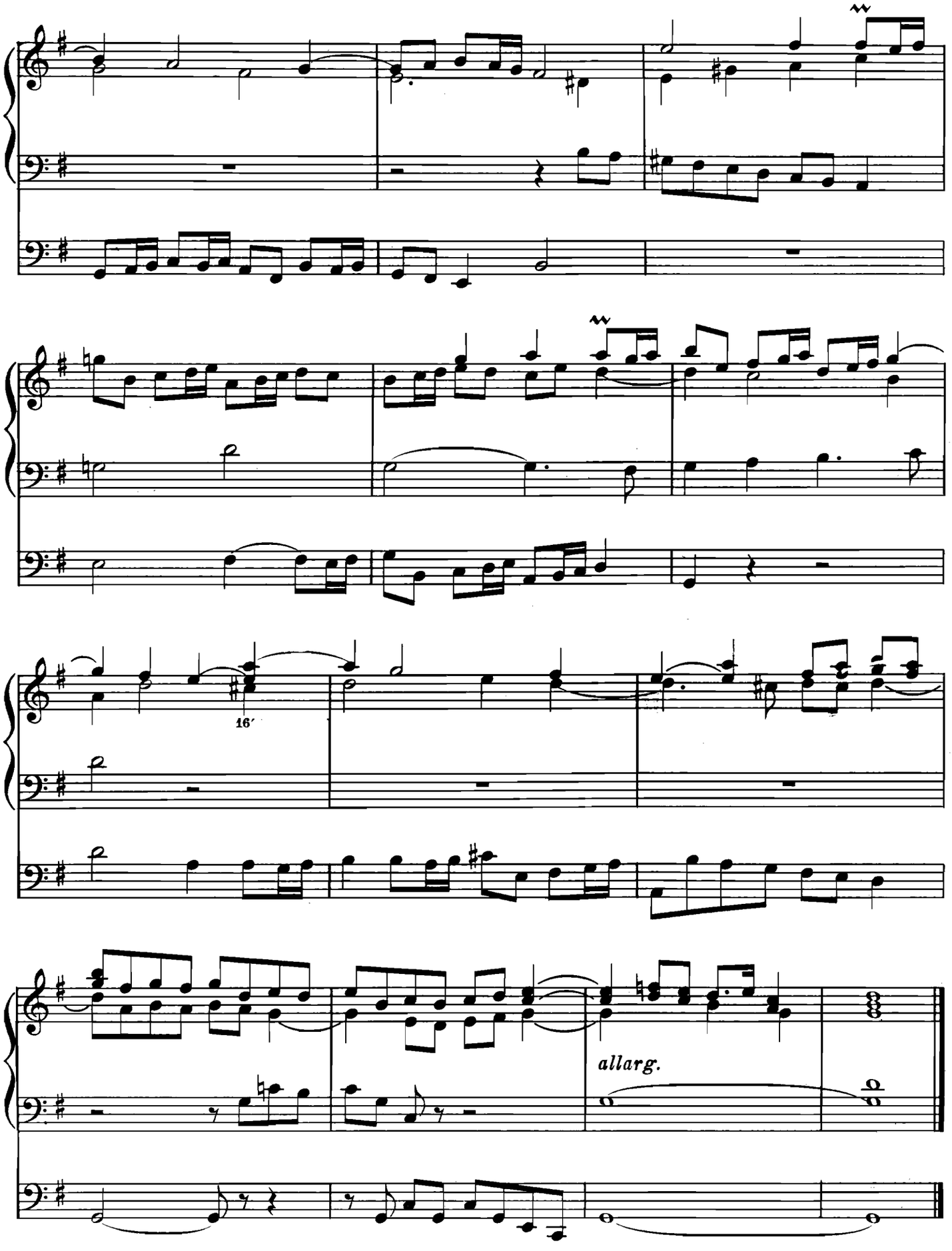
Henry Purcell
(1658-1695)
English School

Andante molto espressivo




Gt.
G. O.
p Sw.
R.
Gt.
G. O. f
p Sw.
R.
Gt.
G. O.
tr


tr
Andante con moto
Sw.
R.
Gt. 8′ & 4′
G. O. Fonds 8, 4
Ped. 16′, 8′ (Gt. to Ped.)
Fonds 16, 8, Tirasse G. O.


16′
allarg.

„Ach Herr, mich armen Sünder“

“O sacred Head, once wounded”

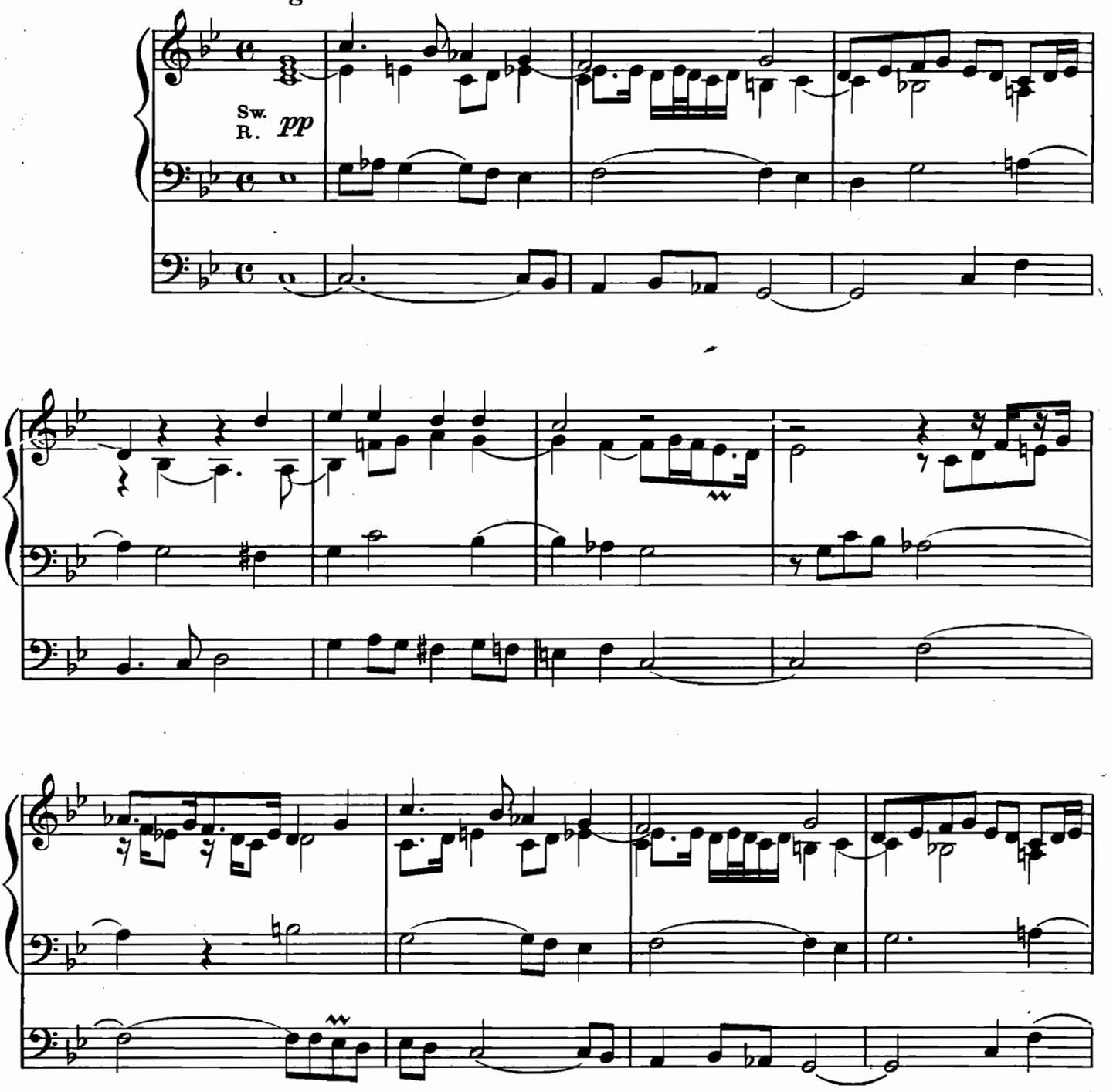
Chorale

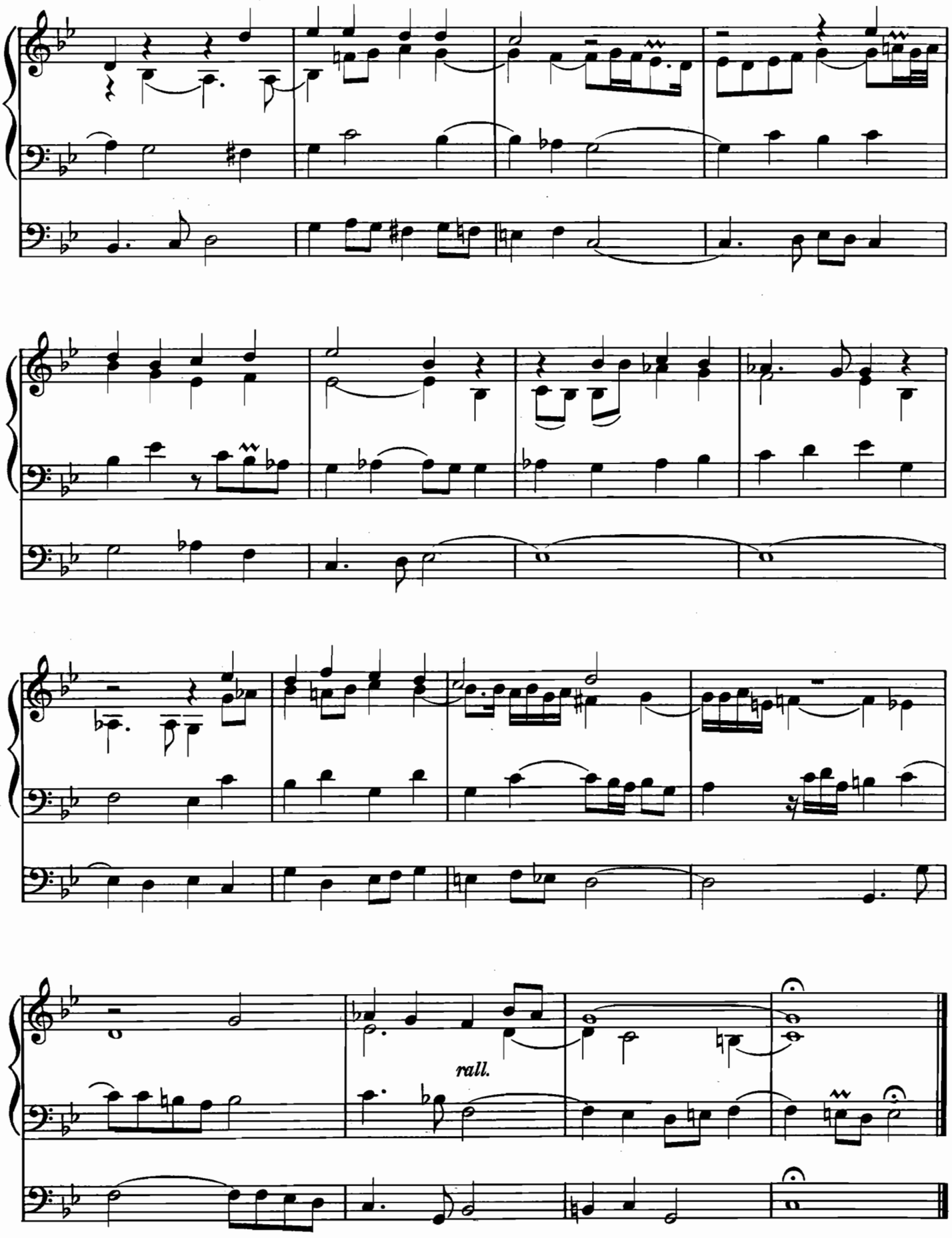
Swell: Salic. 8′, Vox celeste, soft 8′
Pedal: Soft 16′ (Sw. to Ped.)

Récit : Voix céleste, Gambe 8, Bourdon 8
Pédale: Soubasse 16, Tirasse Récit

Johann Kuhnau
(1660 - 1722)
German School

Adagio




rall.

Plein Jeu

In six parts

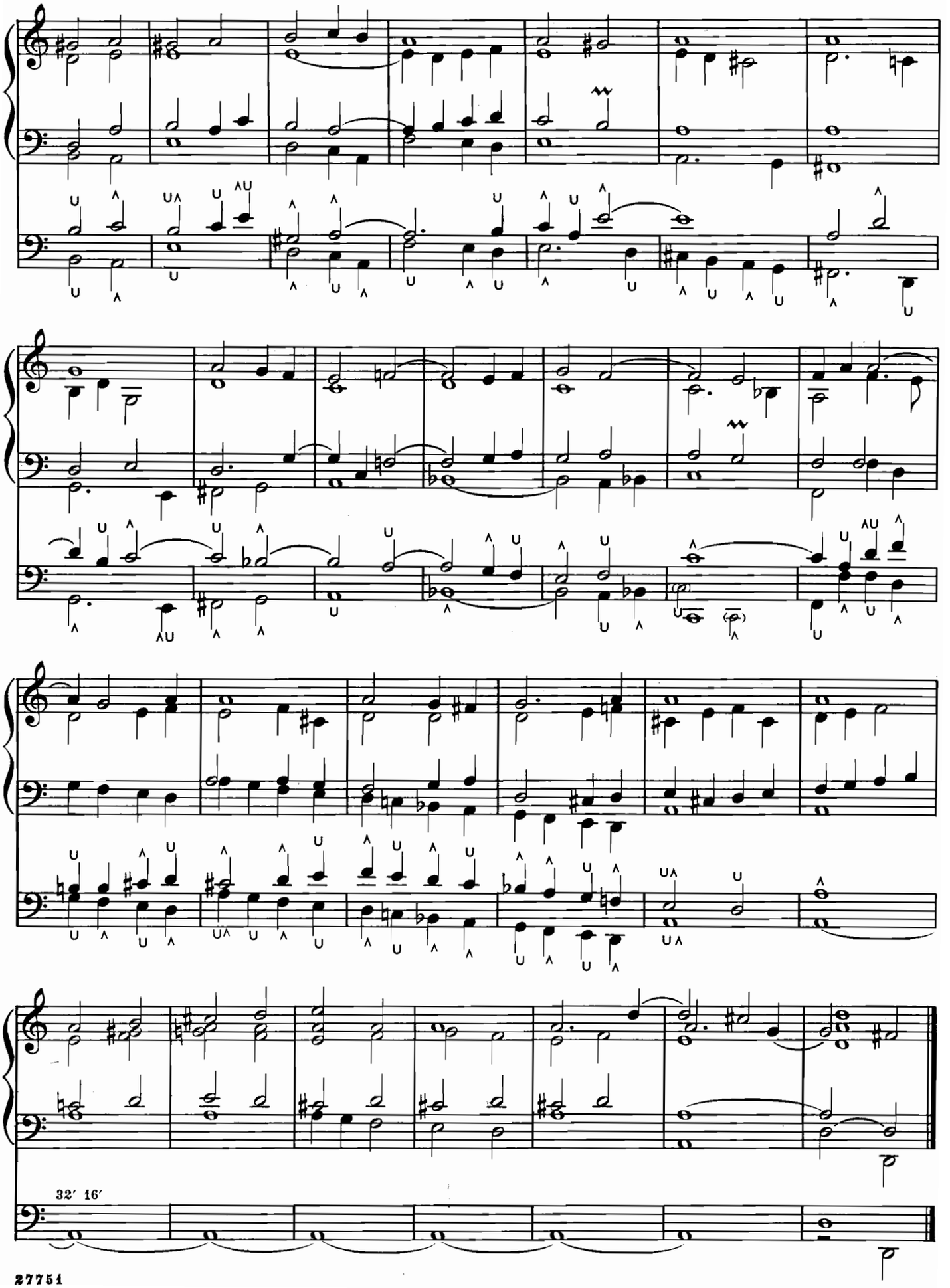
Manuals: 16′, 8′, 4, 2, Mixtures (no Reeds)
Pedal: 8′, 4′, with Reeds 8′, 4′ (no 16′ on Pedal)

Claviers réunis: Fonds 16, 8, 4, 2, Plein-jeux, Fournitures, Cymbales
Pédale: Fonds et Anches 8 et 4, sans Tirasse

Louis Marchand
(1669 - 1732)
French School

Andante

Gt.
G.O. *f*


32′ 16′

Offerte*

upon

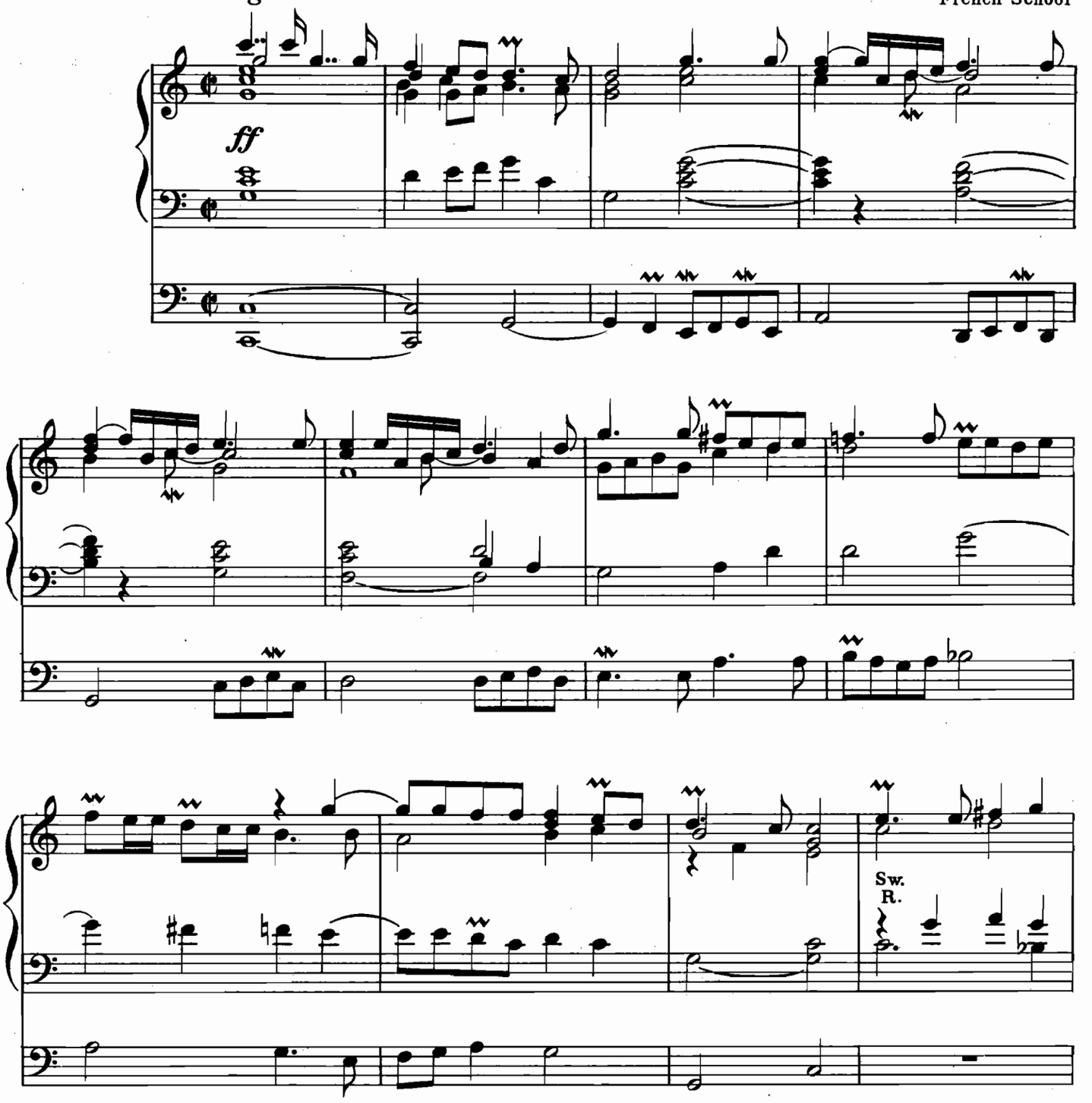
«Vive le Roy!»

Swell : 8′, 4′, Reeds 8′, 4′
Great : Full 16′, 8′, 4′
Choir : Soft 8′, 4
Pedal : Full 32′, 16′, 8′, 4′ (Gt. to Ped.)

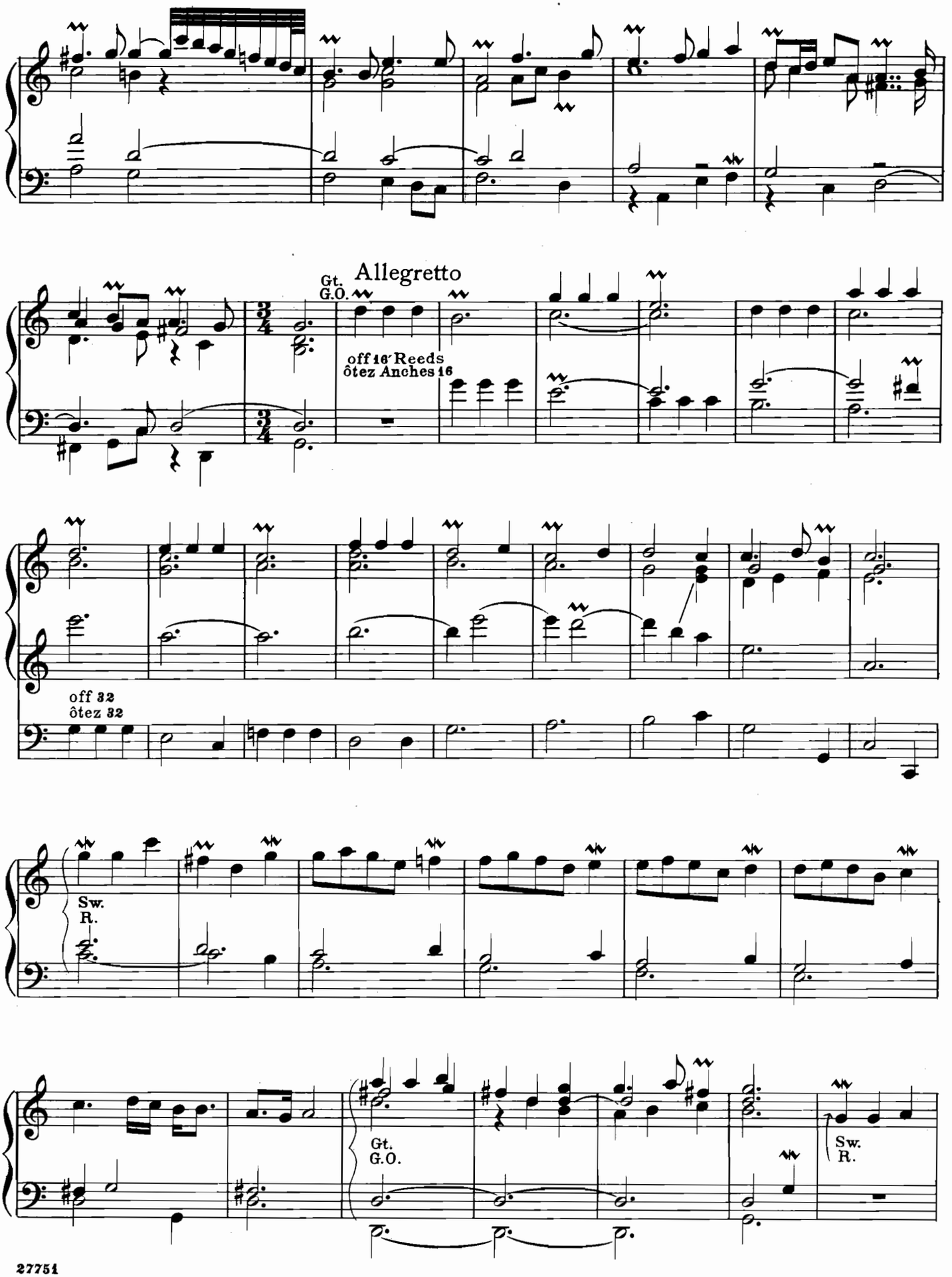
Récit : Fonds et Anches 8 et 4
Posit. : Jeux doux 8 et 4
G. O. : Gd. chœur avec Anches 16,
Récit et Positif accouplés au G. O.
Pédale : Fonds et Anches 32, 16, 8, 4, Tirasses

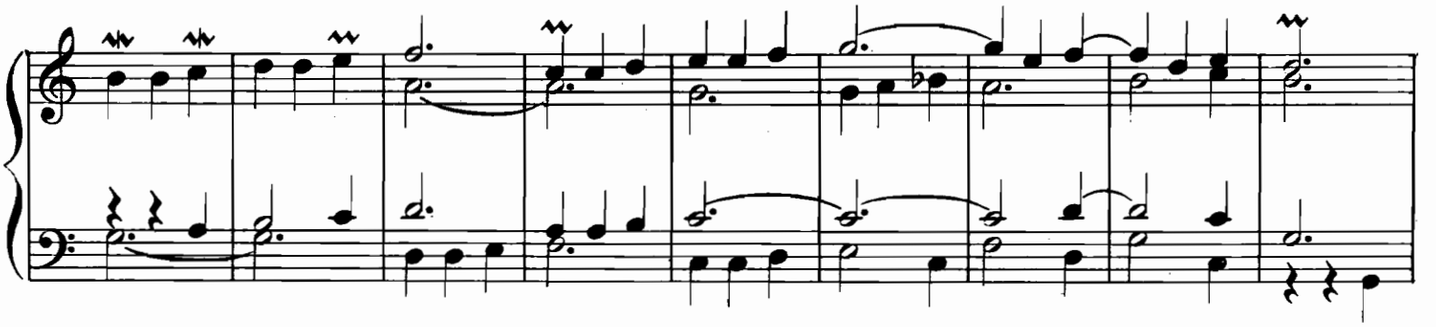
André Raison
(16-?-17-?)
French School

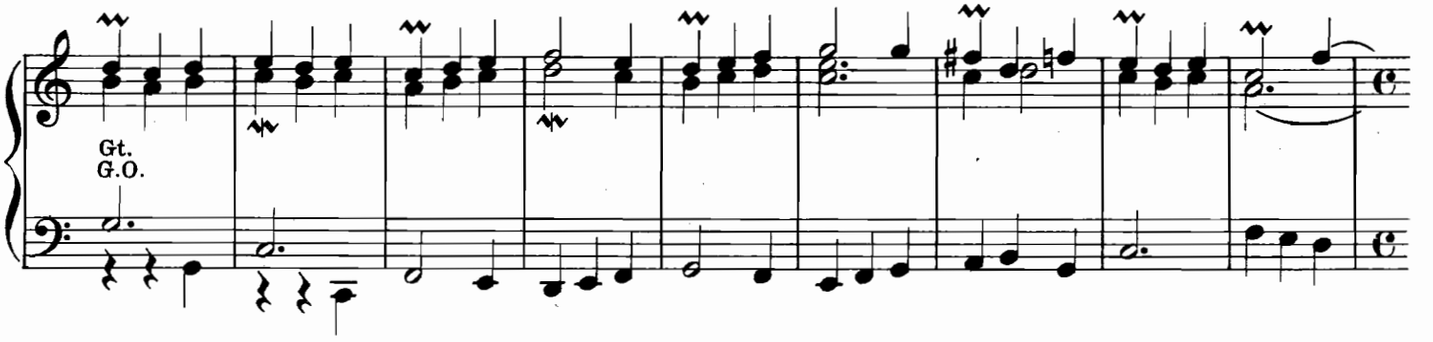
Adagio



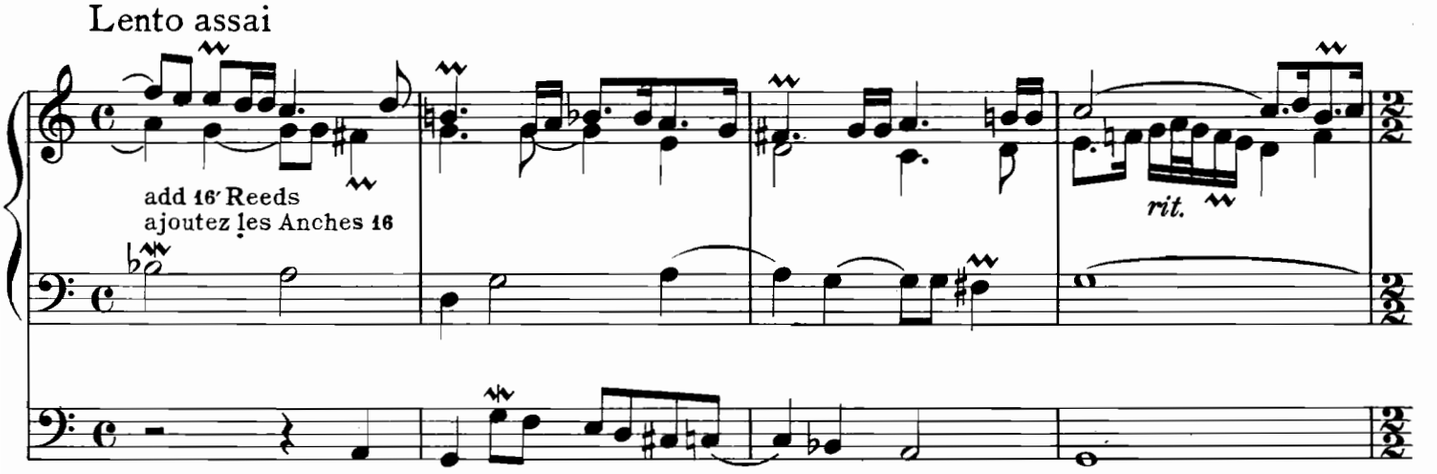
* Offerte du Ve ton : Le Vive le Roy des Parisiens à son entrée à l'Hostel de Ville le trentième de Janvier 1687.

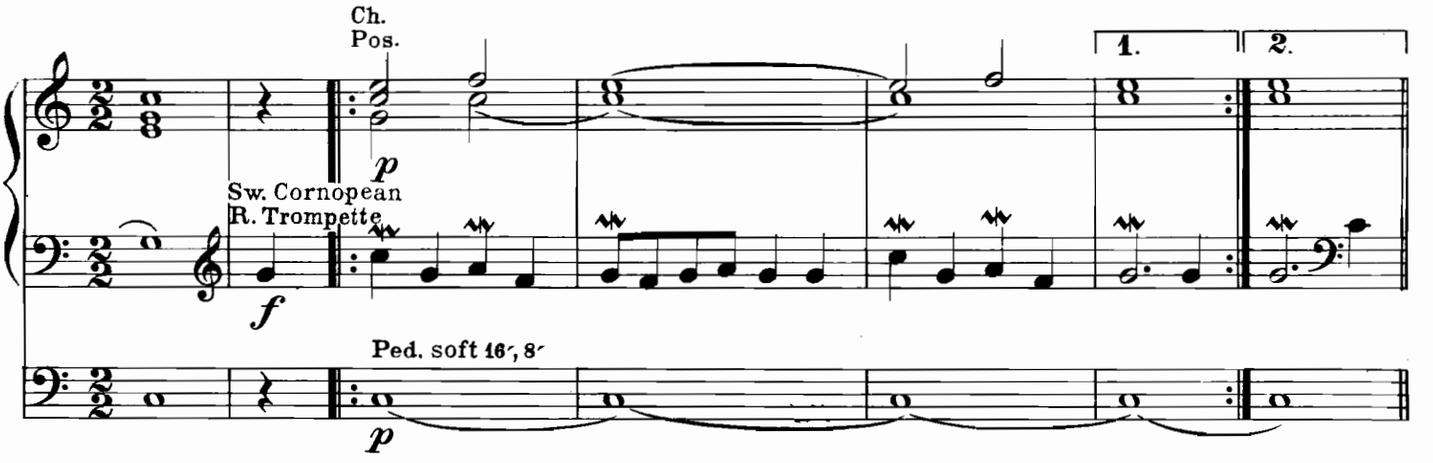

Allegretto
Gt.
G.O.
off 16′ Reeds
ôtez Anches 16
off 32
ôtez 32
Sw.
R.
Gt.
G.O.
Sw.
R.

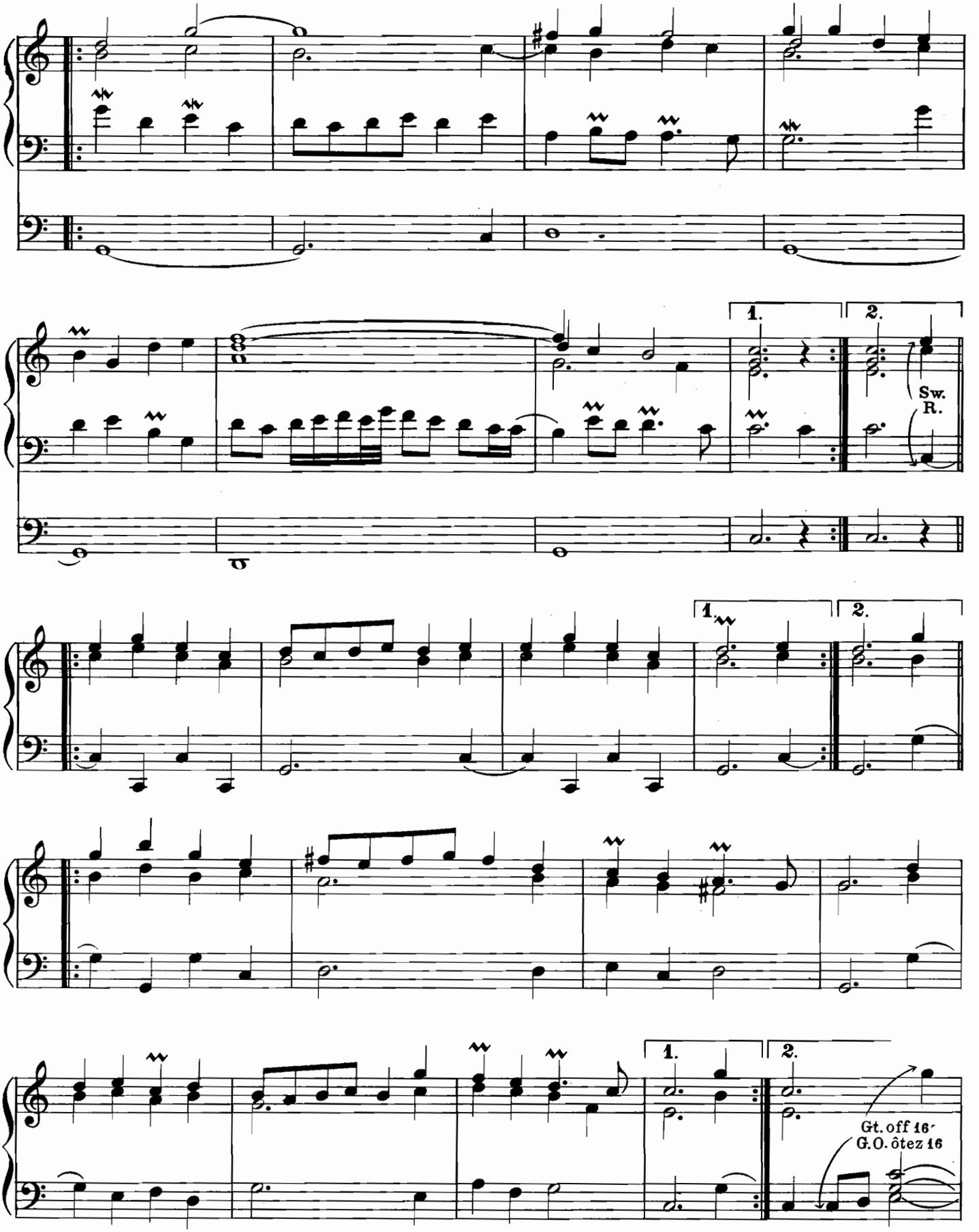


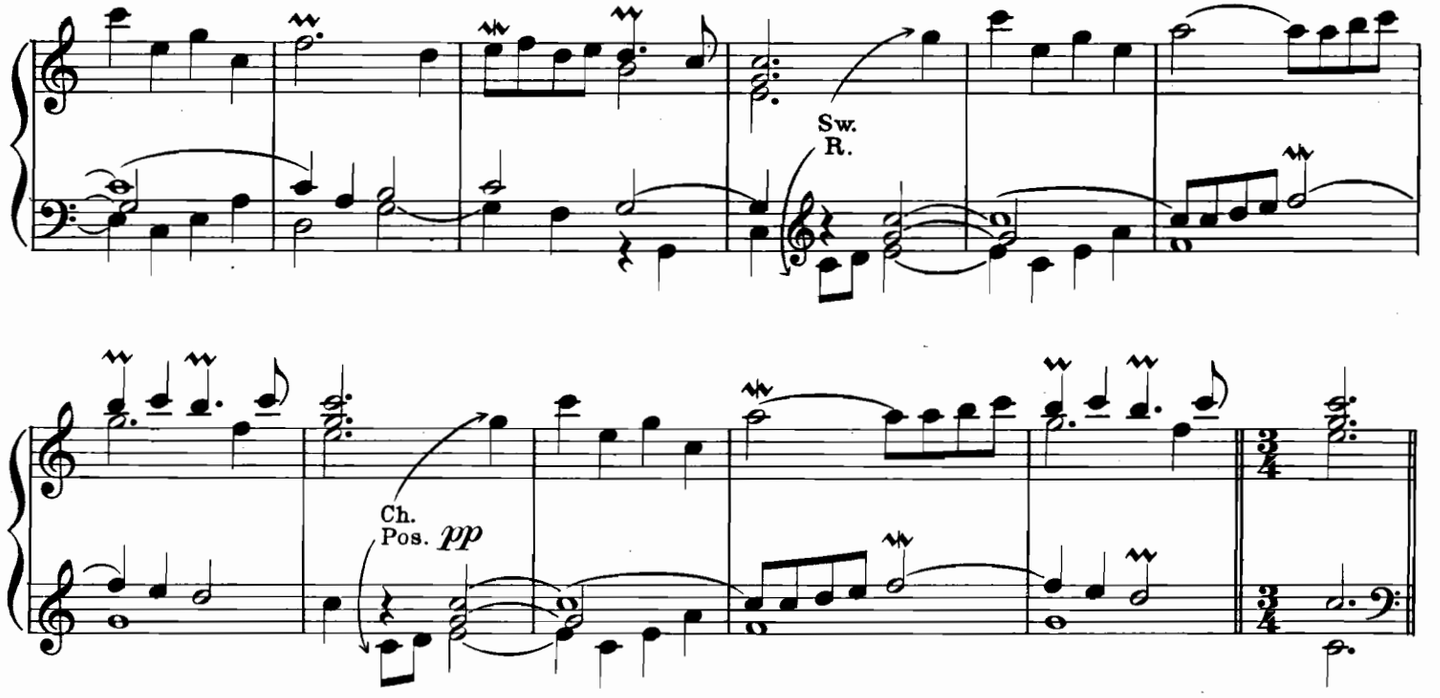

Gt.
G.O.

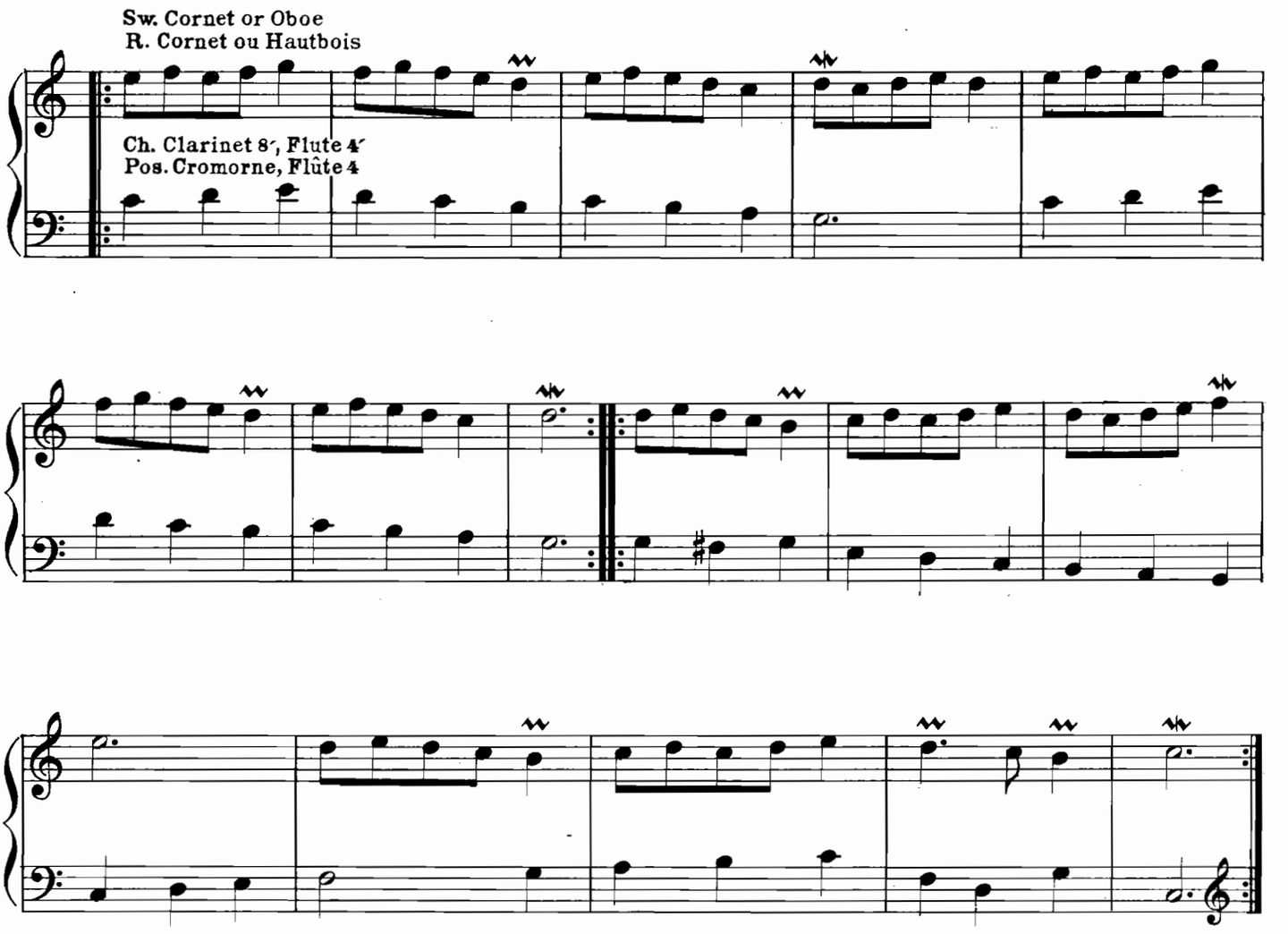
Lento assai

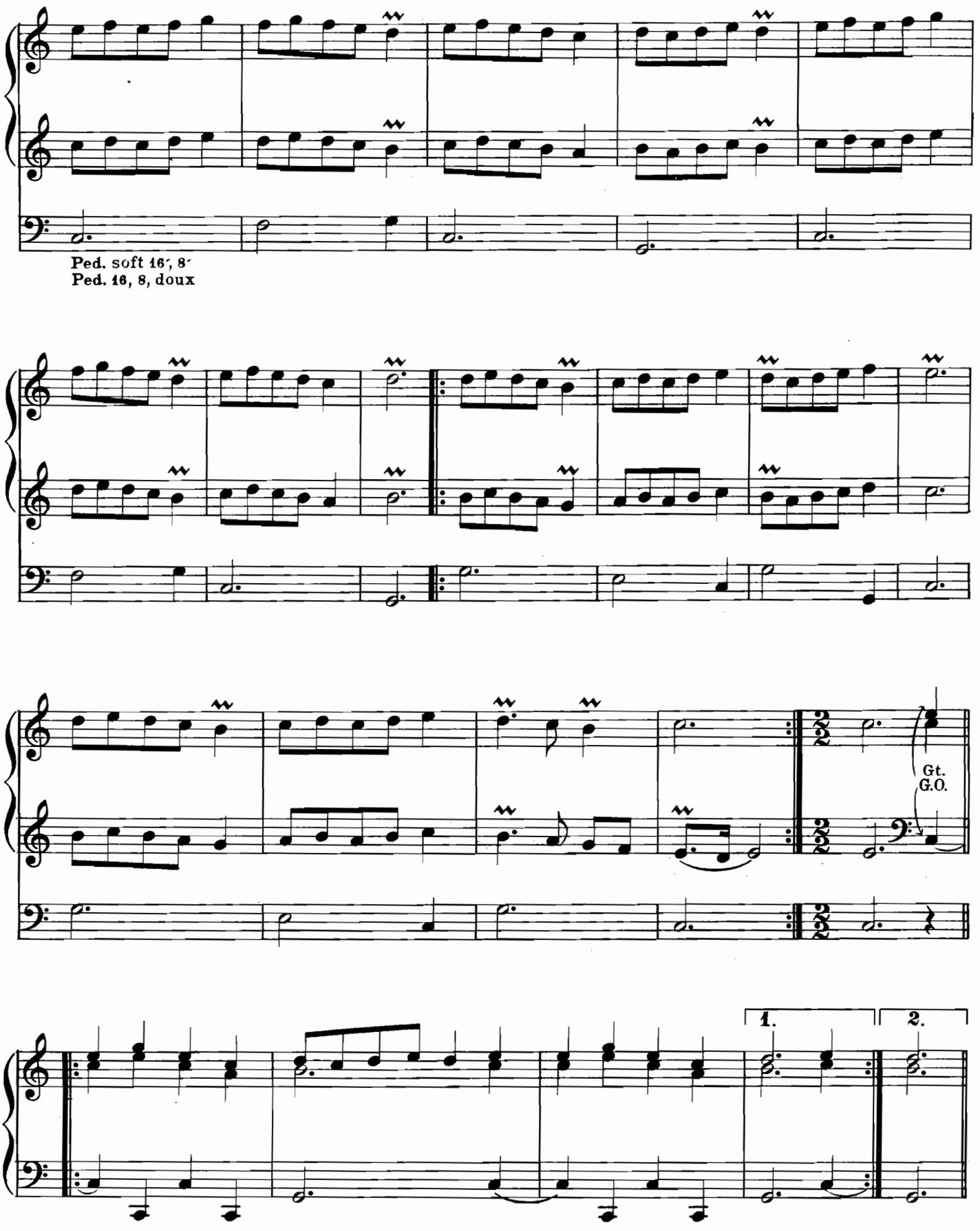

add 16′ Reeds
ajoutez les Anches 16
rit.

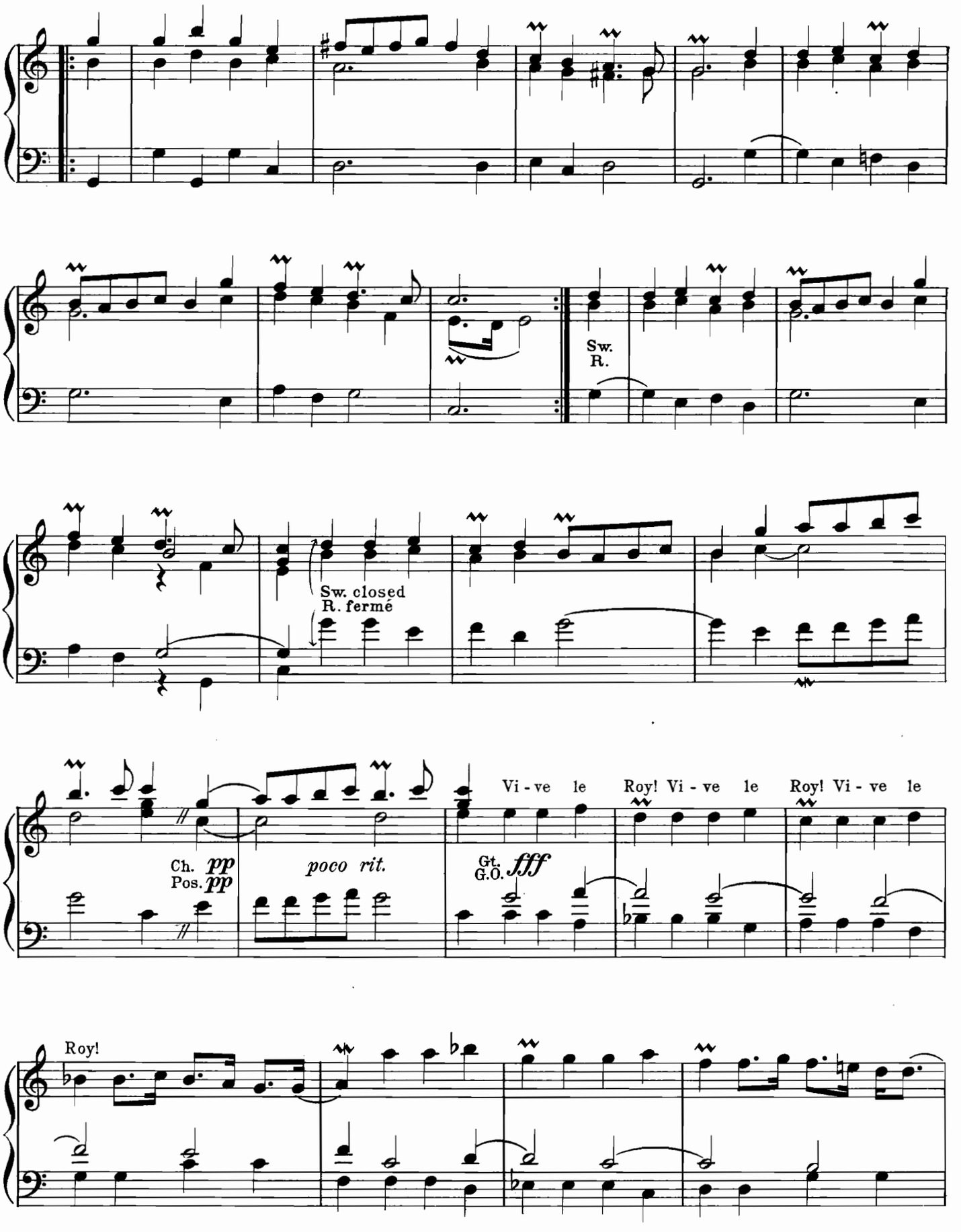

Ch.
Pos.
p
1.
2.
Sw. Cornopean
R. Trompette
f
Ped. soft 16′, 8′
p

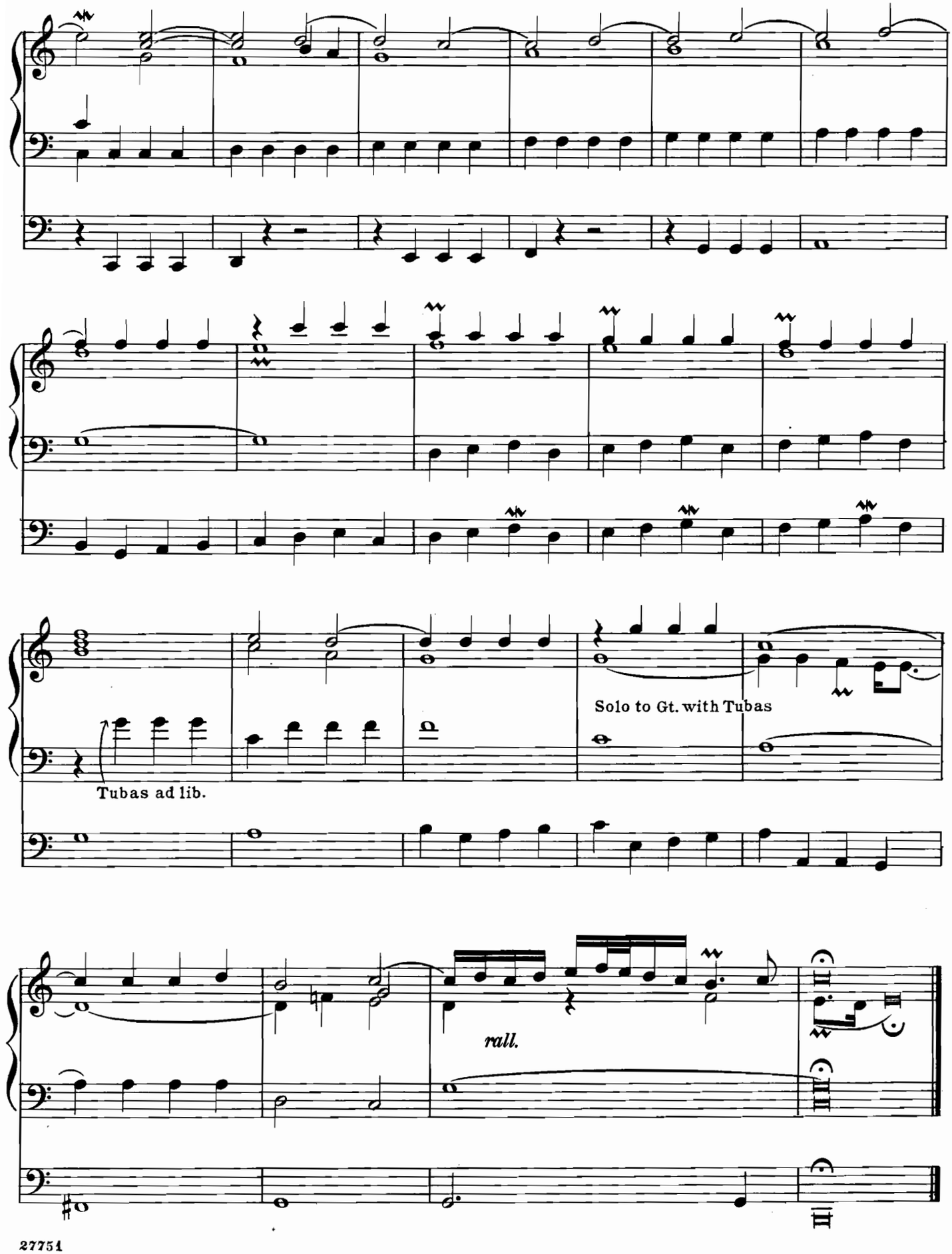

1.
2.
Sw.
R.
1.
2.
1.
2.
Gt. off 16′
G.O. ôtez 16


Sw.
R.
Ch.
Pos. pp


Sw. Cornet or Oboe
R. Cornet ou Hautbois
Ch. Clarinet 8′, Flute 4′
Pos. Cromorne, Flûte 4


Ped. soft 16', 8'
Ped. 16, 8, doux
Gt.
G.O.
1.
2.


Sw.
R.
Sw. closed
R. fermé
Ch.
Pos.
pp
pp
poco rit.
Gt.
G.O.
fff
Vi - ve le Roy! Vi - ve le Roy! Vi - ve le
Roy!


Tubas ad lib.
Solo to Gt. with Tubas
rall.

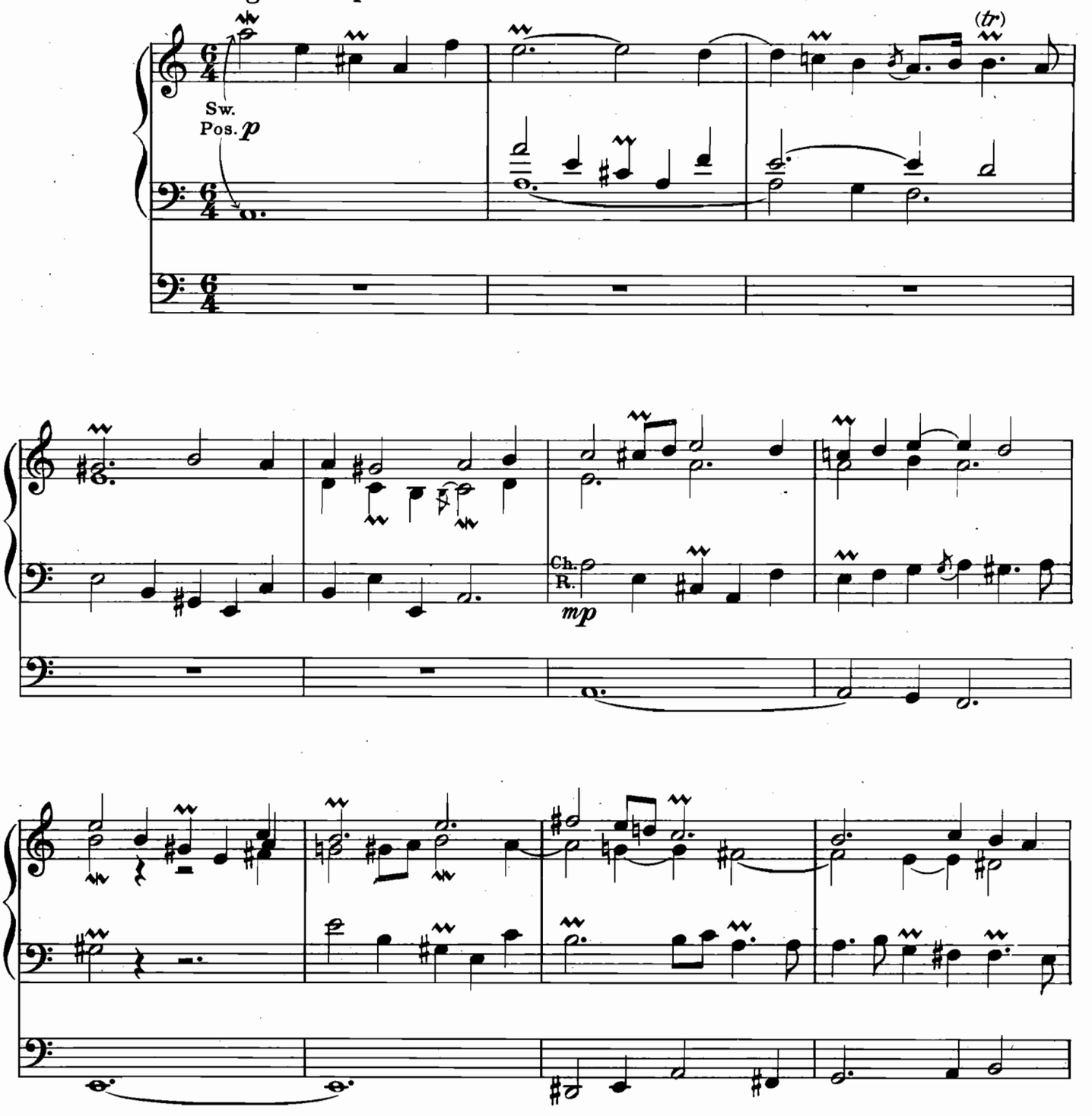
Récit de Tierce en taille

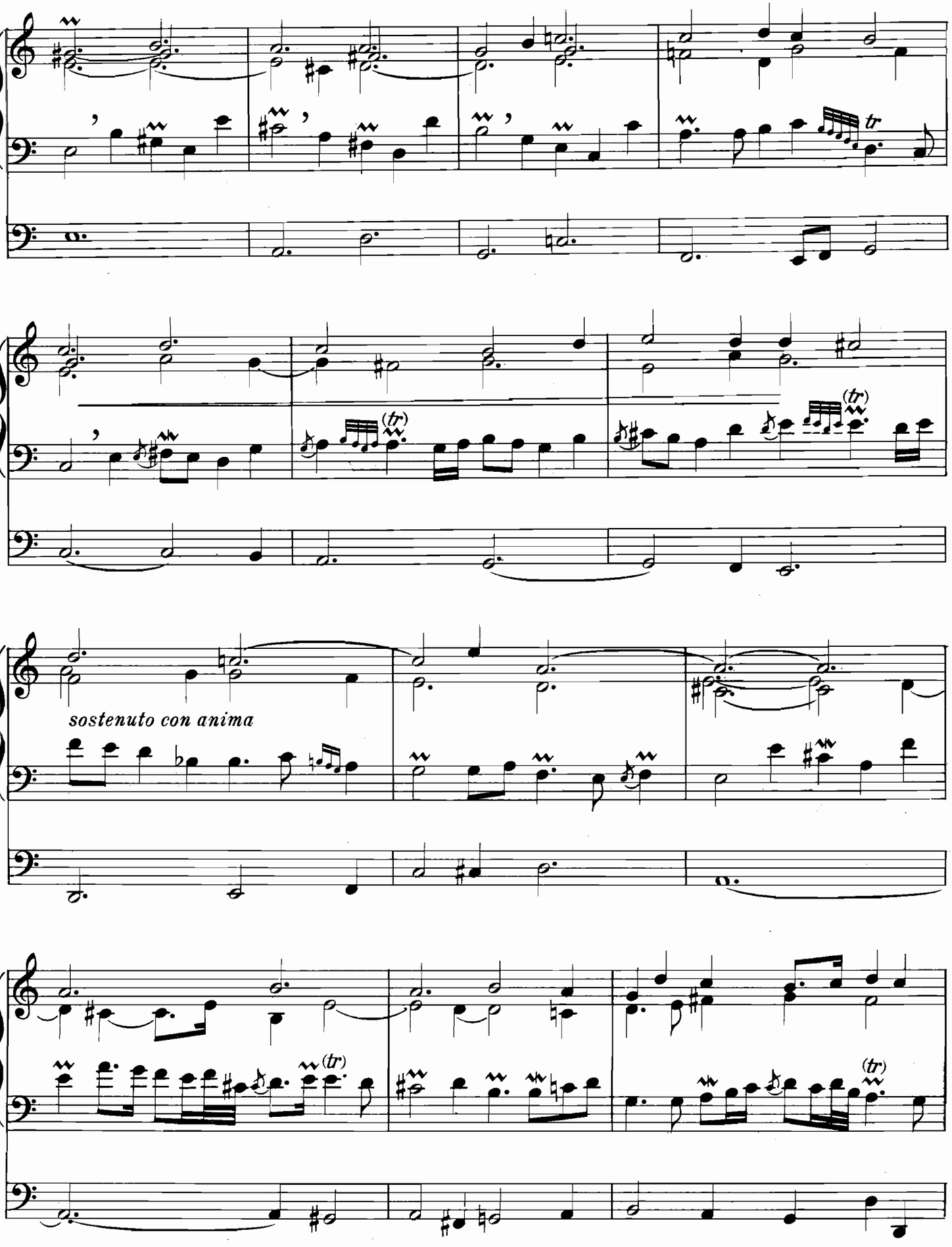
Swell : Soft 8′
Choir : Viol d'Orchestre 8′
or Gamba 8′, Gedackt 8′, Piccolo 2
Pedal : Soft 16, 8

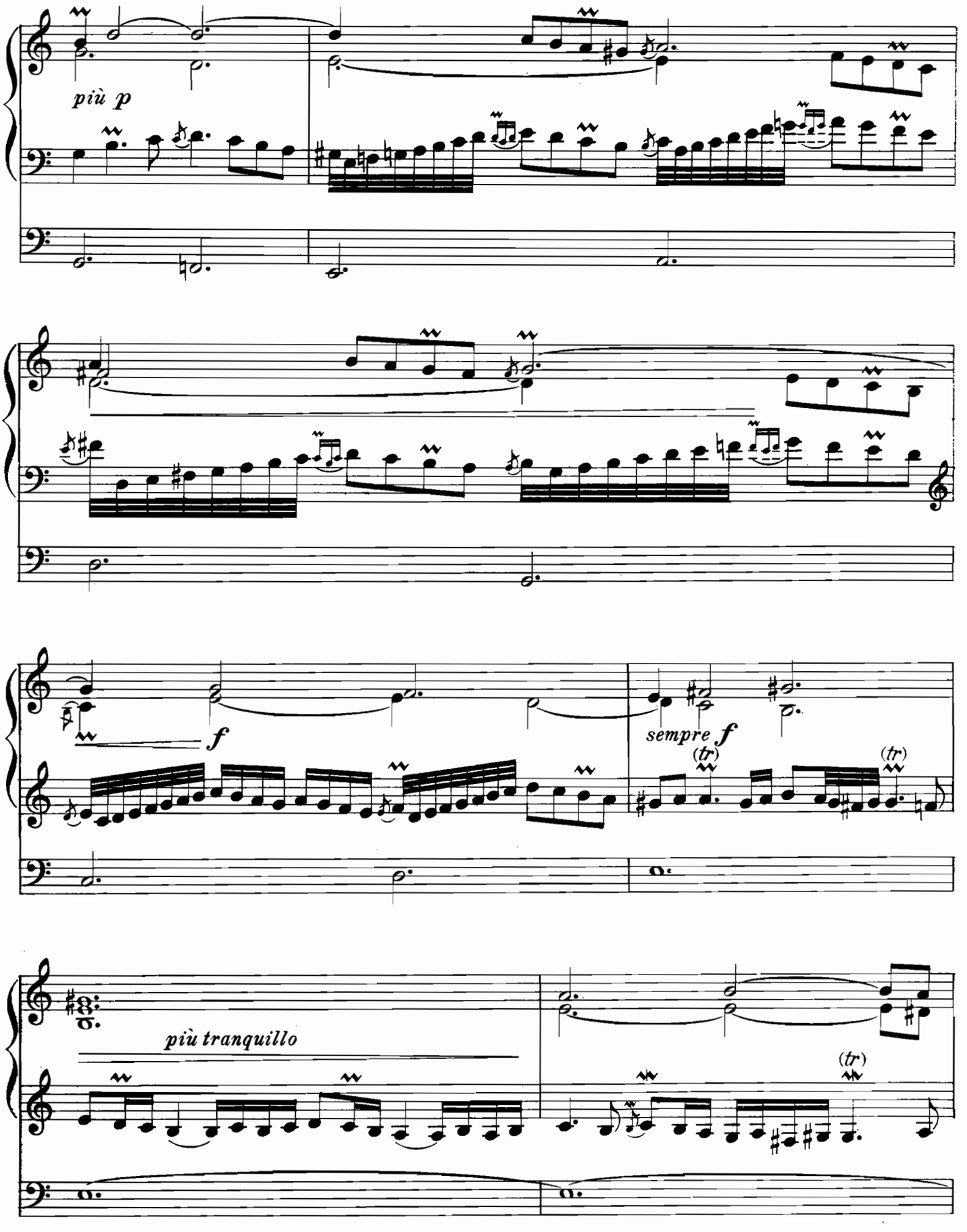
Récit : Viole de Gambe 8,
Bourdon 8, Octavin 2
Posit. : ou Gd. Orgue, Jeux doux 8
Pédale : Jeux doux 16, 8.

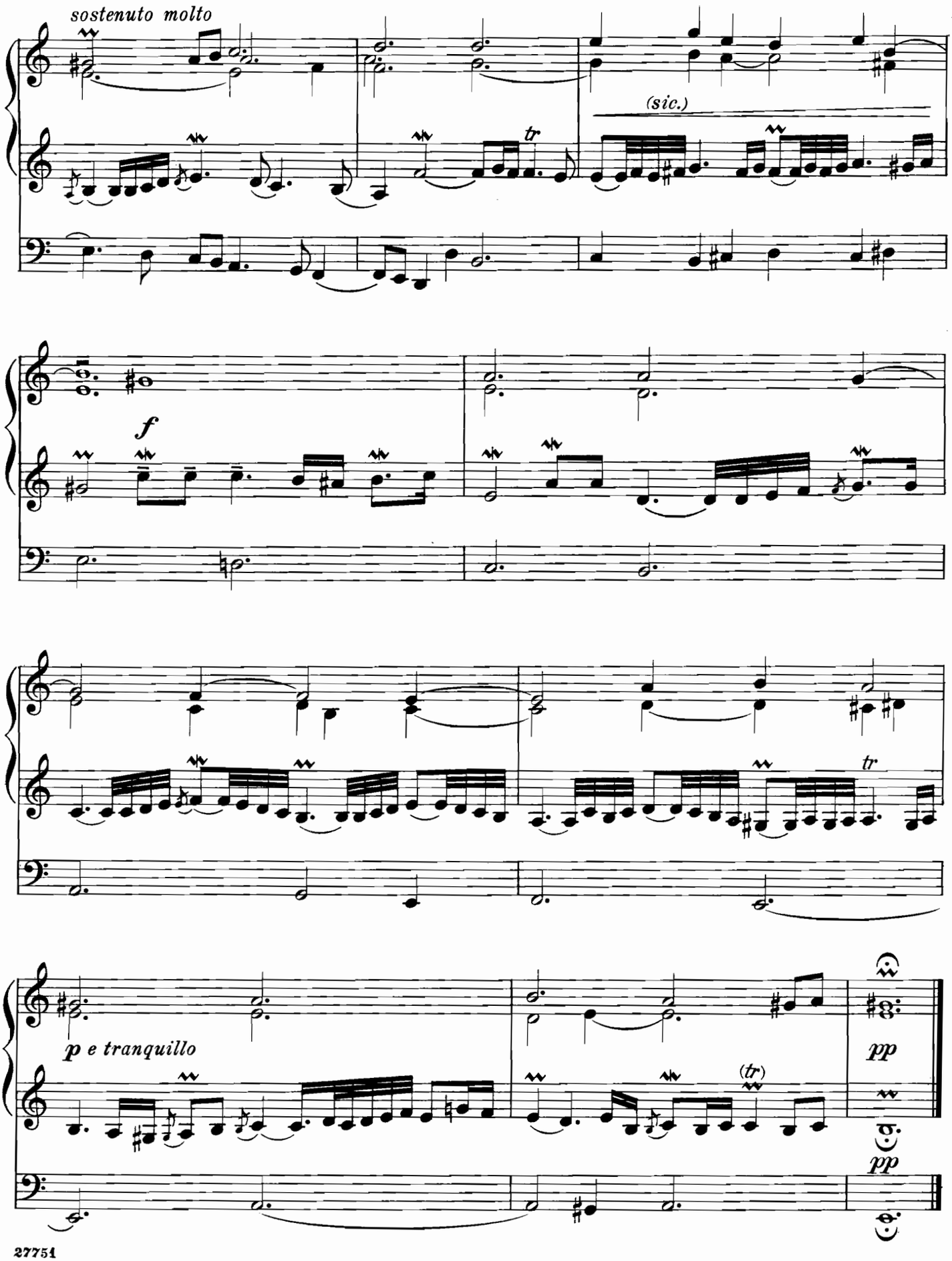
Nicolas de Grigny
(1671-1703)
French School

Larghetto espressivo




sostenuto con anima


più p
f
sempre f
(tr)
(tr)
più tranquillo
(tr)

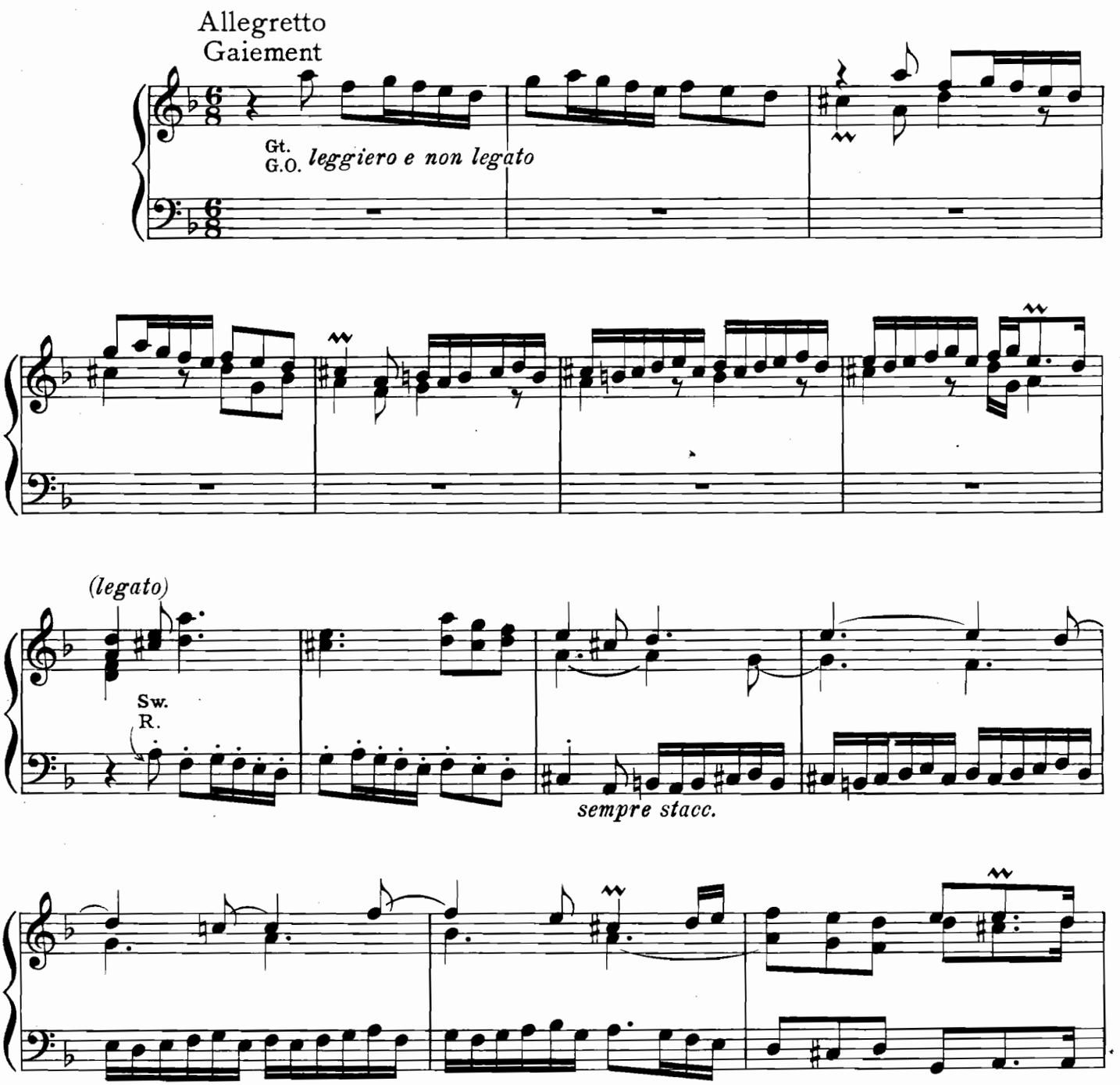

sostenuto molto
(sic.)
tr
f
tr
p e tranquillo
pp
(tr)
pp

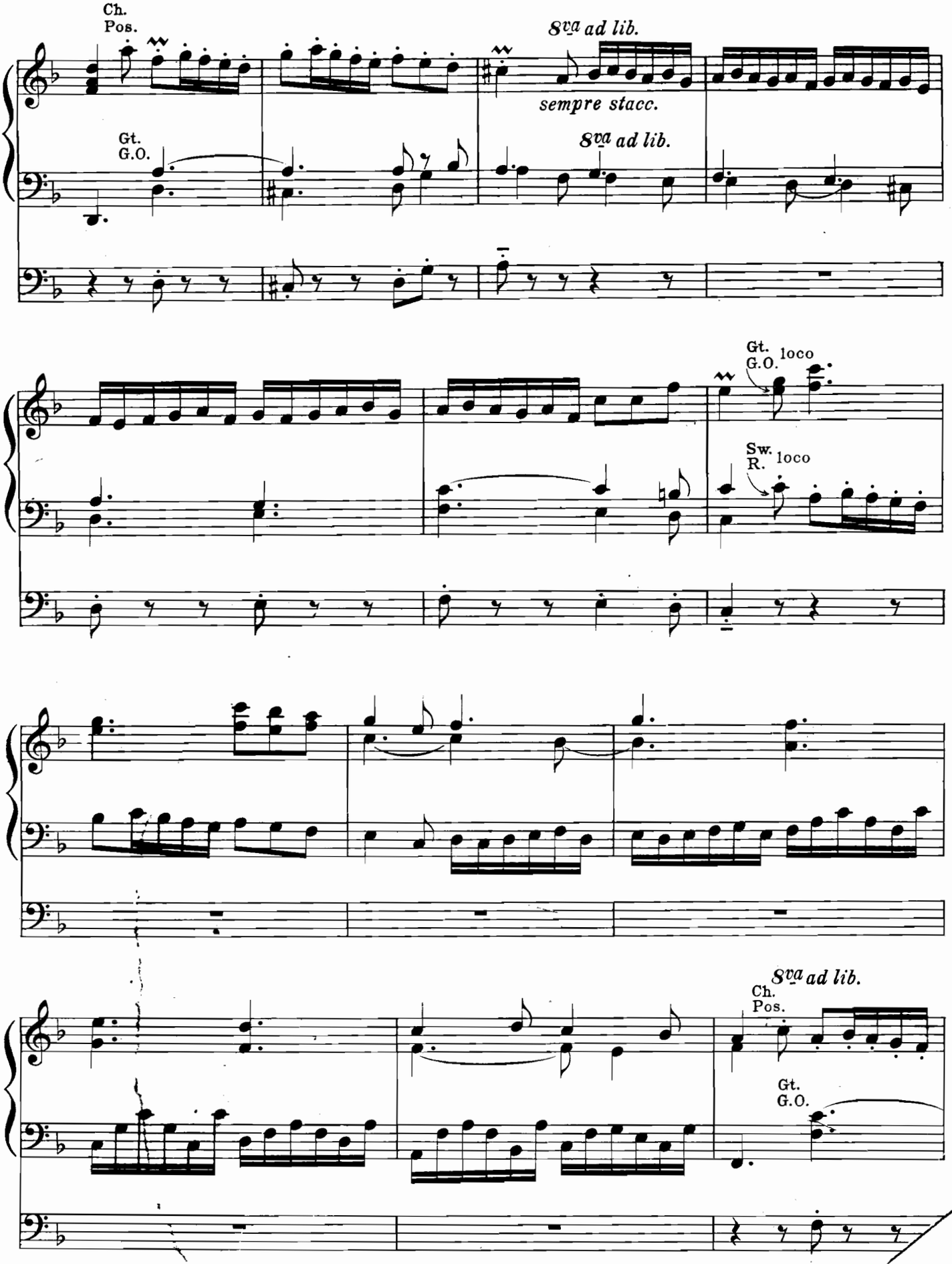
Prelude

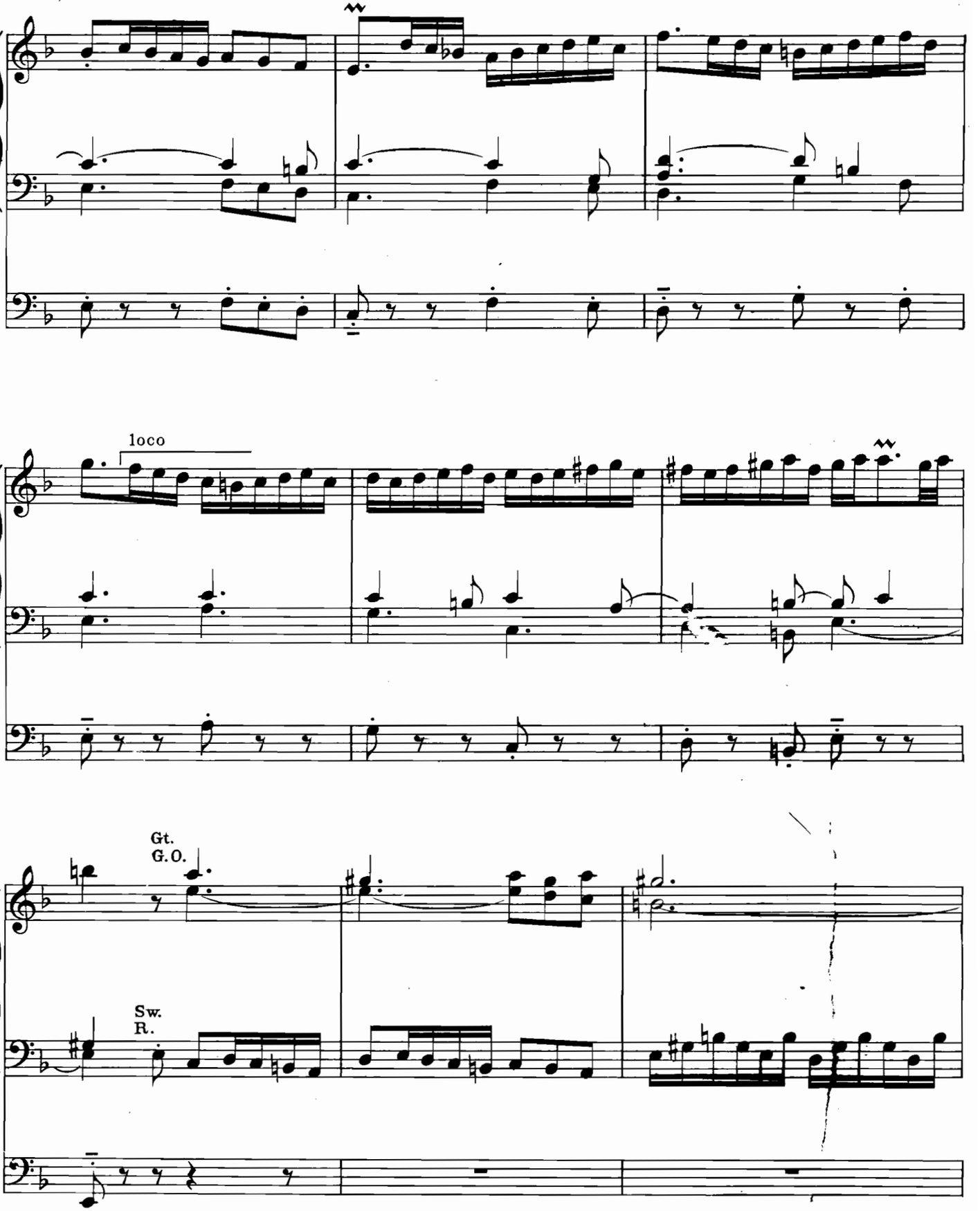
Swell: Cornopean 8′, St. Diap. 8′, Flute 4′
Great: Clarabella 8′, or soft Flute 8′
Choir: Concert-flute 8′ and Piccolo 2′
Pedal: Soft 16′, 8′

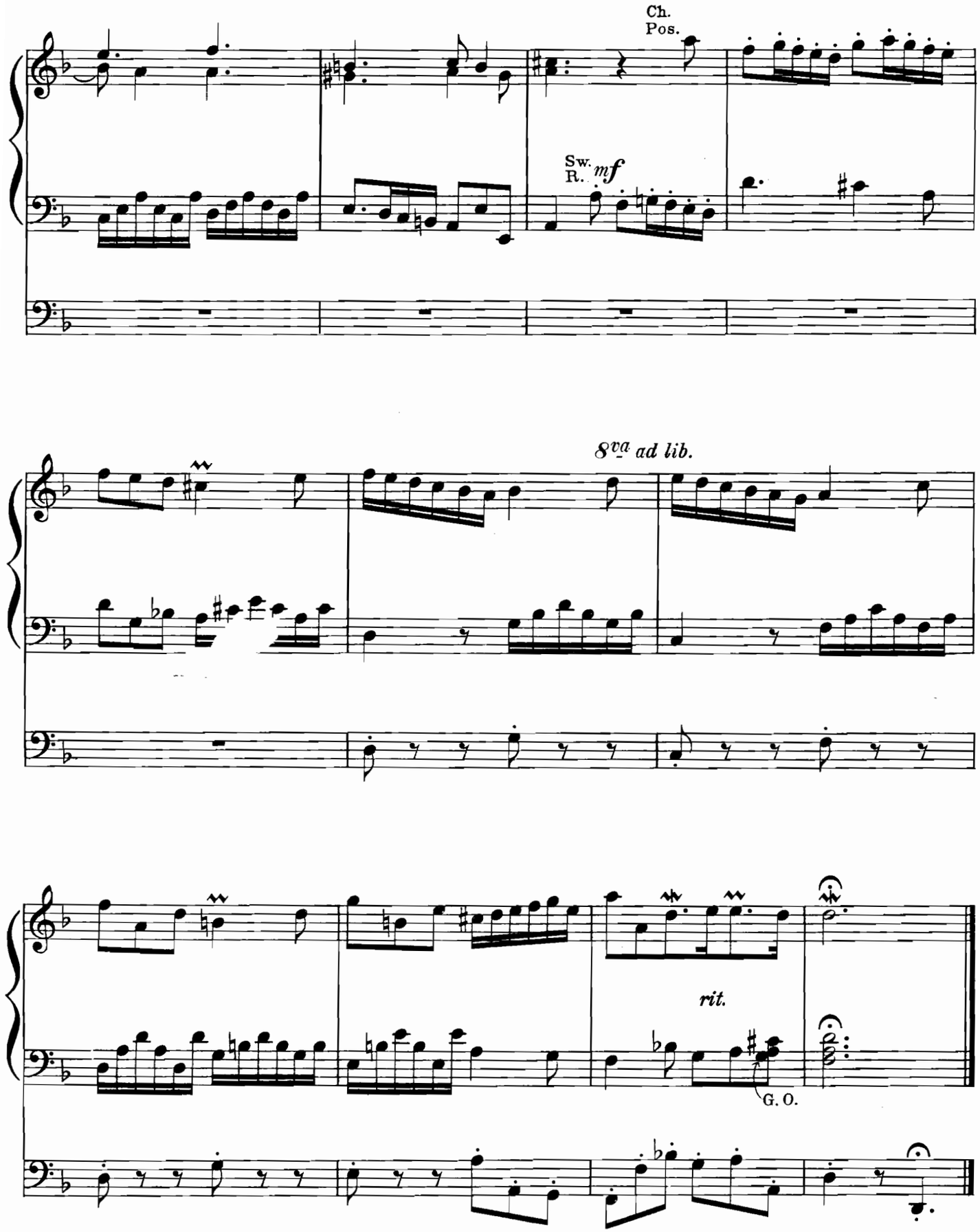
Récit : Trompette 8, Bourdon 8
Posit. : Bourdon 8, Doublette 2
G. O. : Flûte 8 ou Bourdon 8
Pédale: 16, 8 doux

Louis-Nicolas Clérambault
(1676-1749)
French School




Ch.
Pos.
8va ad lib.
sempre stacc.
Gt.
G.O.
8va ad lib.
Gt.
G.O.
loco
Sw.
R.
loco
8va ad lib.
Ch.
Pos.
Gt.
G.O.


loco
Gt.
G.O.
Sw.
R.


Ch.
Pos.
Sw.
R.
mf
8va ad lib.
rit.
G. O.

Grand Jeu

(For Full Organ)

Solo: Reeds and Tubas
Swell: Full
Great: Full (Sw. to Gt., Ch. to Gt.)
Choir: Full without 16′
Pedal: 32′, 16′, 8′, 4′ with Reeds
(Gt. to Ped. Sw. to Ped.)

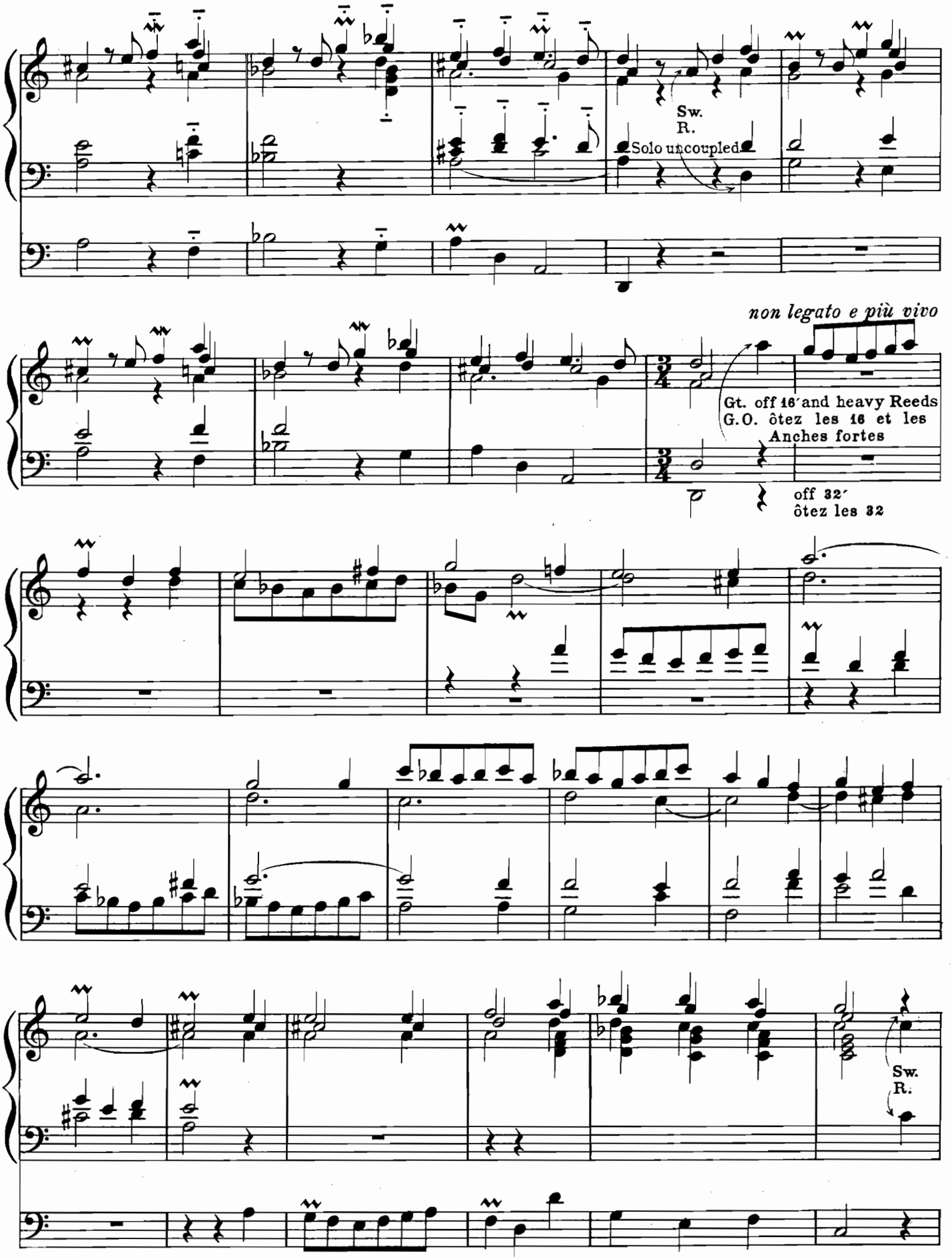
Récit : Fonds, Anches, Mixtures 16, 8, 4, 2
Posit. : Gd. chœur
G. O. : Gd. chœur (Claviers réunis)
Pédale : Fonds et Anches 32, 16, 8, 4
(Tirasses)

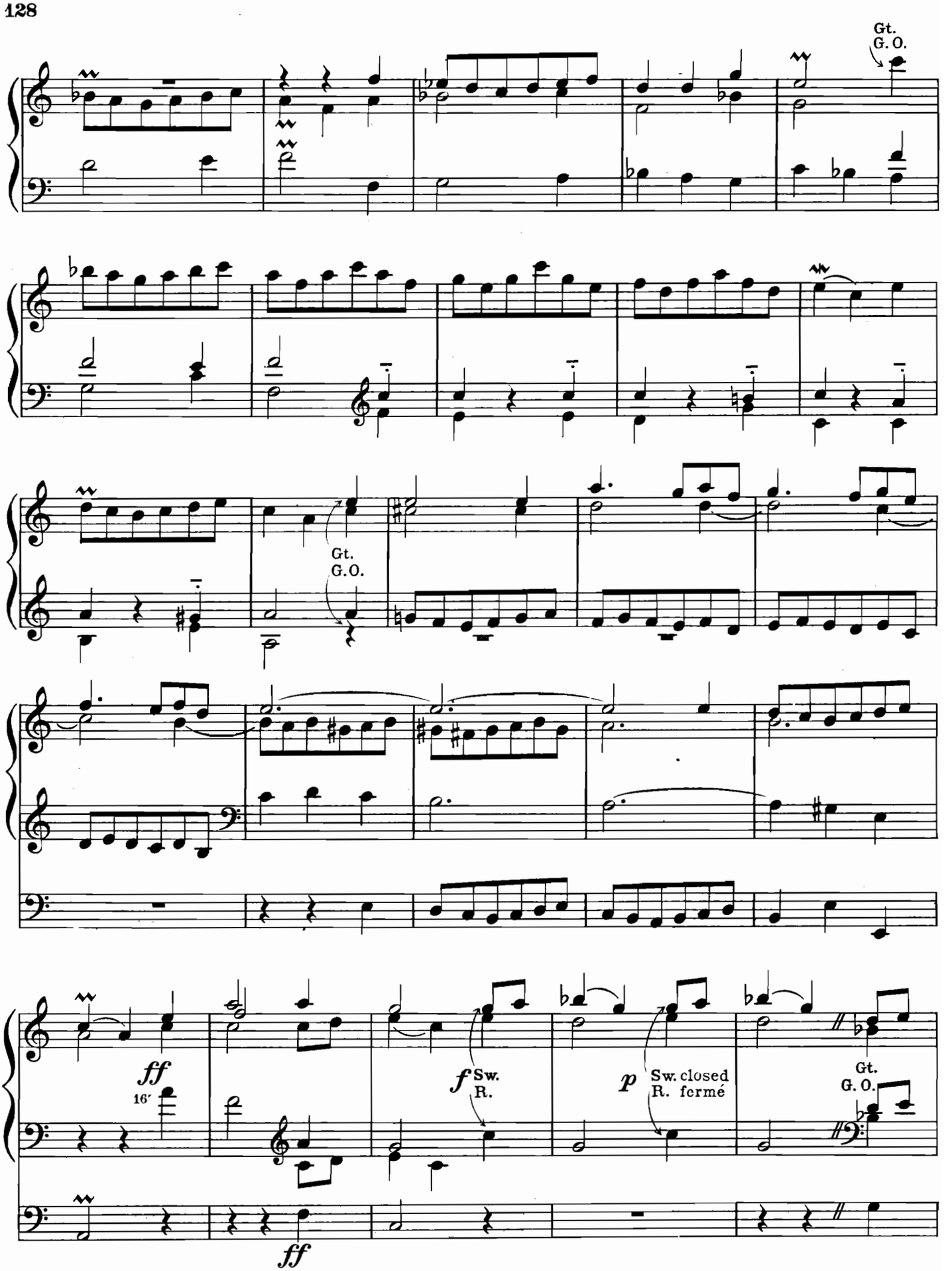
Du Mage
(16-?-17-?)
French School

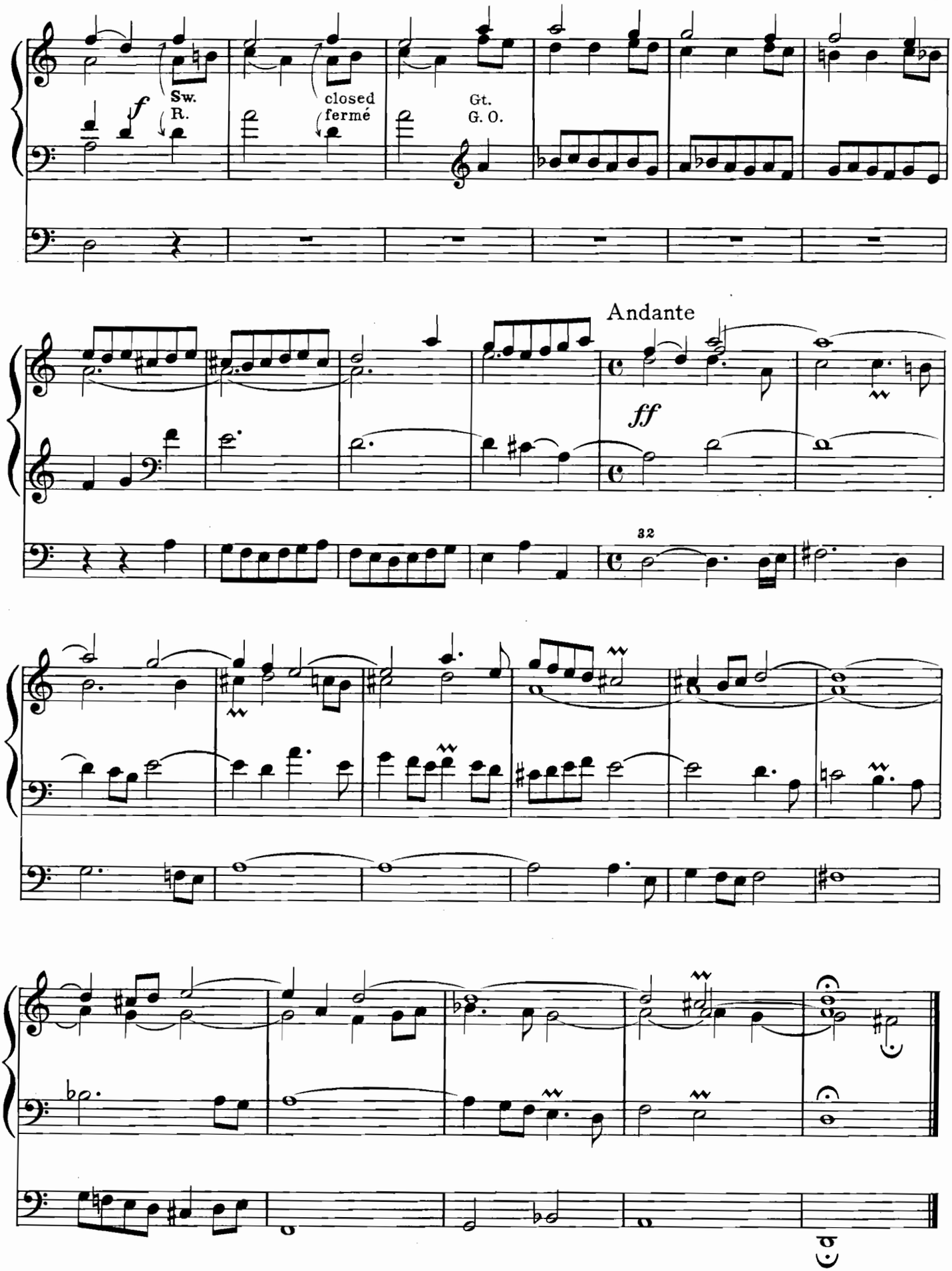
Allegro maestoso

ff Gt.
G. O.

fff
Solo to Gt.


Sw.
R.
Solo uncoupled
non legato e più vivo
Gt. off 16′ and heavy Reeds
G.O. ôtez les 16 et les
Anches fortes
off 32′
ôtez les 32
Sw.
R.


Gt.
G. O.
Gt.
G. O.
ff
16′
f Sw.
R.
p Sw. closed
R. fermé
Gt.
G. O.
ff


f
Sw.
R.
closed
fermé
Gt.
G. O.
Andante
ff
32