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MARCEL DUPRÉ

Directeur du Conservatoire National de Musique

Méthode d'Orgue

EN DEUX PARTIES

I. Technique de l'Orgue - II. Lois d'exécution à l'Orgue

Method For The Organ

IN TWO PARTS

I. Technics of the Organ II. Performance rules for the Organ



ALPHONSE LEDUC

Éditions Musicales, 175, Rue Saint-Honoré, Paris

Printed in France - Imprimé en France

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1 Volume cartonné

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Music

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1-2

1-4

1-17

AVANT - PROPOS

Cette méthode s'adresse aux élèves qui veulent commencer l'étude de l'orgue. Il est de toute évidence que la technique du piano devra avoir été préalablement travaillée. La rapidité des progrès réalisés à l'orgue dépendra du degré de virtuosité acquis au piano, mais l'élève doit être au moins capable de jouer correctement toutes les gammes et tous les arpèges dans leurs diverses combinaisons.

Cet ouvrage présente deux divisions:

Dans la première, les différents éléments de la technique pure de l'orgue sont étudiés successivement dans des exercices de difficulté progressive. La parfaite exécution de ces exercices permettra alors d'aborder l'étude de pièces d'orgue.

La seconde partie de l'ouvrage a précisément pour but de donner à l'élève le moyen de résoudre par lui même tout un ordre de difficultés qu'il est susceptible de retrouver à chaque instant sur sa route dans ces pièces. Nous avons cherché à répondre d'avance aux points d'interrogation et aux problèmes qui se poseront pour lui en énonçant une série de principes et de lois d'exécution illustrés par des exemples tirés des œuvres de J. S. Bach.

FOREWORD

This method is intended for students who wish to begin studying the organ. It is obvious that a certain amount of piano technique should have been previously acquired. Rapid progress on the organ greatly depends on the degree of excellence which has been attained in piano-playing, but the student should have sufficient technique to enable him to perform correctly at least all the scales and arpeggios in their various combinations.

The present book comprises two parts.

In the first, the elements of pure technique are studied through exercises of progressive difficulty. When the student is able to play these exercises perfectly, he may start studying organ pieces.

The object of the second part of this work is to give the student the means to get through a whole set of difficulties which he is likely to come across at every step in those pieces. We have endeavoured to anticipate the questions and problems that will confront him by giving a succession of laws and rules concerning organ-playing, all based on examples drawn from the works of J. S. Bach.

I^{RE} PARTIE

TECHNIQUE DE L'ORGUE

Il convient tout d'abord de dire quelques mots sur la bonne tenue à l'orgue, qui est la première chose à acquérir, car la précision et la correction du jeu en dépendent en grande partie. On ne saurait être trop sévère envers soi-même au début.

L'organiste doit être assis bien au milieu de son banc, plus ou moins en avant, selon le nombre des claviers qu'il a à atteindre, les coudes au corps et immobile. Les mains doivent être fermes sur le clavier, mais parfaitement souples, légèrement bombées à la naissance des doigts, et le poignet à la hauteur de la première phalange de façon à ce que, lorsque le doigt se lève, il ne cesse jamais de prolonger la ligne droite qui va du poignet à la naissance des doigts.

La tenue est tout aussi importante en ce qui concerne le jeu de la pédale. Les genoux doivent être rapprochés et les pieds demeurer l'un contre l'autre, en contact avec le pédalier quand ils sont au repos. Pour jouer, ils doivent attaquer les notes franchement et avec précision, mais avec douceur.

La technique de l'orgue sera étudiée selon les divisions suivantes:

- I.. Technique des mains.
- II.. Technique de la pédale.
- III.. Technique des mains et de la pédale.

ORGAN TECHNIQUE

It is first necessary to give a few hints about the right position to be kept when playing the organ. It is important to acquire it at once as the precision and exactness of one's performance greatly depend on it. One should be very strict about this point from the outset.

The organist should sit right in the middle of his bench, more or less forward according to the number of manuals he has to command, with elbows close to the body and perfectly motionless. His hands should be firm but quite relaxed on the keyboard, slightly curved at the base of the fingers. The wrists should keep on a level with the first phalanx so that the fingers, when lifted, should never cease to prolong the straight line extending from the wrists to the base of the fingers.

It is just as important to have a good position also at the organ as regards pedal-playing. The knees should keep close to each other and the feet remain in contact with the pedal board when at rest. When playing, the feet should attack the notes clearly and with accuracy, but softly at the same time.

The following study of organ-technique is divided into three parts:

- I.. Manual exercises*
- II.. Pedal exercises*
- III.. Exercises for both hands and feet.*

I

EXERCICES POUR LES MAINS

Le jeu de l'orgue ne demande aucune dépense de force physique. L'élève jouera donc tous ces exercices avec une extrême douceur, en n'usant que du poids seul du doigt. Il réduira ses mouvements au strict minimum: en travaillant ce premier exercice, il laissera les doigts qui ne jouent pas en contact avec l'ivoire du clavier.

MANUAL EXERCISES

Organ-playing requires no physical strain. The student should practise the following exercises very lightly, only using the weight of the fingers which should move as little as possible. While practising the first exercise, the fingers which are not engaged in playing should be kept in contact with the keyboard.



LEGATO

Le legato doit être assuré exactement. Par legato parfait il faut entendre le passage instantané d'une note à une autre, sans solution de continuité et sans empiètement de la première sur la seconde.

Un enchaînement de notes ainsi effectué:



donne un legato sec.

Le même, ainsi effectué



donne un legato pâteux.

Avant tout, on s'appliquera à obtenir un legato parfait, dans les formules les plus simples.

Perfect legato should be secured, which means that each note should be heard instantaneously after the other without any break or slur.

Connecting sounds as follows:

*produces a dry legato,
and, in this case,*

a blurry legato.

One should above all endeavour to secure a perfect legato in the simplest formulas.



PASSAGE DU POUCE

PASSING UNDER OF THE THUMB



EXTENSION

EXTENSION OF FINGERS

4 5 4 5 id.
3 4 3 4 id.

4 3 4 3 id.
5 4 5 4 id.

Transposer en Ut $\sharp$ majeur: mêmes doigtés.
Transpose into C $\sharp$ major, same fingering.

3 5 3 5 id.
2 4 2 4 id.

4 2 4 2 id.
5 3 5 3 id.

Transposer en Ut $\sharp$ majeur: mêmes doigtés.
Transpose into C $\sharp$ major, same fingering.

3 4 5 4 id. 3 4 5 4 id.
2 3 4 3 id. 2 3 4 3 id.

4 3 2 3 id. 4 3 2 3 id.
5 4 3 4 id. 5 4 3 4 id.

Dans les 12 tons.
Practise in the 12 keys.

1 2 3 4 id. 5 4 3 2 id.

5 4 3 2 id. 1 2 3 4 id.

Dans les 12 tons.
Practise in the 12 keys.

NOTES RÉPÉTÉES

REPEATED NOTES

7

On enlèvera à la première des deux notes répétées la moitié de sa valeur.

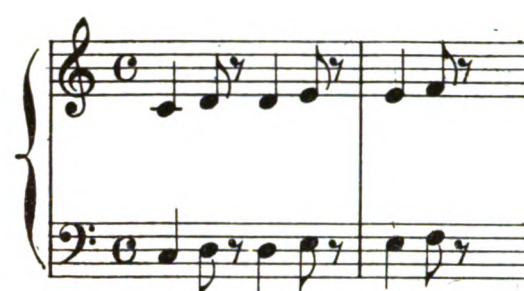
The first of two repeated notes loses half of its value.



s'exécute ainsi:
should be played thus:



Exécution



Exécution



(J. S. BACH)



Exécution



GLISSANDO

GLISSANDO

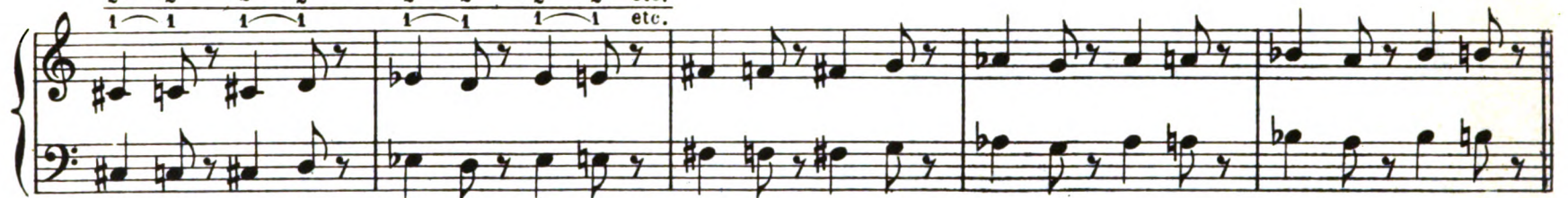
9

GLISSANDO D'UNE NOIRE SUR UNE BLANCHE
PAR DEMI-TON

GLISSANDO FROM A BLACK TO A WHITE NOTE
BY A SEMITONE



5-5 5-5 5-5 5-5 etc.
4-4 4-4 4-4 4-4 etc.
3-3 3-3 3-3 3-3 etc.
2-2 2-2 2-2 2-2 etc.
1-1 1-1 1-1 1-1 etc.



1-1 1-1 1-1 1-1 etc.
2-2 2-2 2-2 2-2 etc.
3-3 3-3 3-3 3-3 etc.
4-4 4-4 4-4 4-4 etc.
5-5 5-5 5-5 5-5 etc.

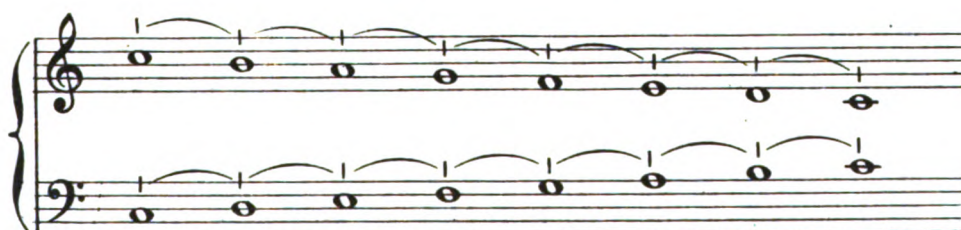


GLISSANDO DU POUCE

GLISSANDO OF THE THUMB

A — D'une touche blanche à une autre touche blanche.

A — From a white to a white note.



Attaquer avec l'extrémité du pouce.
Substituer ensuite la base à l'extrémité.

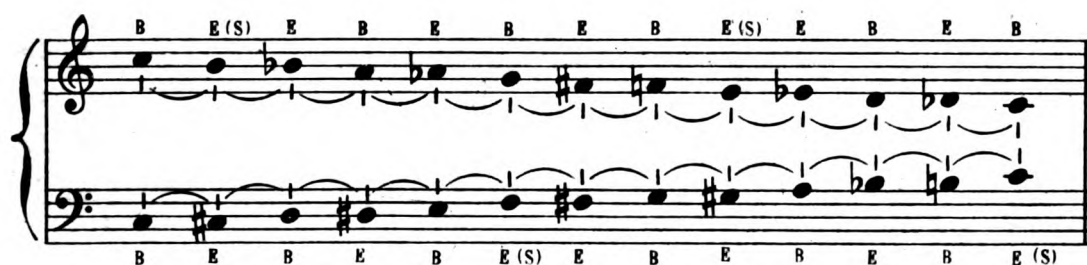
Attack with the end of the thumb, then substitute the
base for the end.

B — D'une touche blanche à une touche noire distante d'un demi-ton. | **B** — From a white to a black note at a semitone's distance.



C — D'une touche blanche à une touche noire distante d'un ton, ou plus. | **C** — From a white to a black note at a tone's distance or more.

10 fois chaque reprise. *Each repeat, 10 times*



E signifie Extrémité du Pouce.
B „ Base du Pouce.
S „ Substitution de la base à l'extrémité.
E means *End of the thumb.*
B „ *Base of the thumb.*
S „ *Substitution of the base for the top.*

GLISSANDO DOUBLE

DOUBLE GLISSANDO



5 5 etc.
2 2
4 4 etc.
1 1
2 2 etc.
5 5

GLISSANDO TRIPLE

TRIPLE GLISSANDO

5 5 etc.
3 3
2 2
4 4 etc.
2 2
1 1

GLISSANDO TRIPLE

TRIPLE GLISSANDO

5 5 etc.
3 3
2 2
4 4 etc.
2 2
1 1

GLISSANDO TRIPLE

TRIPLE GLISSANDO

5 5 etc.
3 3
2 2
4 4 etc.
2 2
1 1

GLISSANDO QUADRUPLE

QUADRUPLE GLISSANDO

SUBSTITUTION

SUBSTITUTION

4	5 4	5 4	etc.	5	4 5	4 5	etc.
3	4 3	4 3	etc.	4	3 4	3 4	etc.
2	3 2	3 2	etc.	3	2 3	2 3	etc.
1	2 1	2 1	etc.	2	1 2	1 2	etc.

2	1 2	1 2	etc.	1	2 1	2 1	etc.
3	2 3	2 3	etc.	2	3 2	3 2	etc.
4	3 4	3 4	etc.	3	4 3	4 3	etc.
5	4 5	4 5	etc.	4	5 4	5 4	etc.

Transposer en Mi maj., Fa# maj., Lab maj.
etc. Transpose into E major, F# major, Ab major.

4	5 4	5 4	etc.	5	4 5	4 5	etc.
3	4 3	4 3	etc.	4	3 4	3 4	etc.
2	3 2	3 2	etc.	3	2 3	2 3	etc.
1	2 1	2 1	etc.	2	1 2	1 2	etc.

2	1 2	1 2	etc.	1	2 1	2 1	etc.
3	2 3	2 3	etc.	2	3 2	3 2	etc.
4	3 4	3 4	etc.	3	4 3	4 3	etc.
5	4 5	4 5	etc.	4	5 4	5 4	etc.

Transposer en Ut# min., Sib min.
etc. Transpose into C# minor, Bb minor.

4	5 4	5 4	etc.	5	4 5	4 5	etc.
3	4 3	4 3	etc.	4	3 4	3 4	etc.
2	3 2	3 2	etc.	3	2 3	2 3	etc.
1	2 1	2 1	etc.	2	1 2	1 2	etc.

2	1 2	1 2	etc.	1	2 1	2 1	etc.
3	2 3	2 3	etc.	2	3 2	3 2	etc.
4	3 4	3 4	etc.	3	4 3	4 3	etc.
5	4 5	4 5	etc.	4	5 4	5 4	etc.

4	5 4	5 4	5	4 5	4 5	etc.	4	5 4	5 4	etc.
3	4 3	4 3	4	3 4	3 4	etc.	3	4 3	4 3	etc.
2	3 2	3 2	3	2 3	2 3	etc.	2	3 2	3 2	etc.
1	2 1	2 1	2	1 2	1 2	etc.	1	2 1	2 1	etc.

Transposition chromatique dans les 12 tons.
Transpose chromatically into the 12 keys.

4	5 4	5 4	5	4 5	4 5	etc.	4	5 4	5 4	etc.
3	4 3	4 3	4	3 4	3 4	etc.	3	4 3	4 3	etc.
2	3 2	3 2	3	2 3	2 3	etc.	2	3 2	3 2	etc.
1	2 1	2 1	2	1 2	1 2	etc.	1	2 1	2 1	etc.

Transposition chromatique dans les 12 tons
Transpose chromatically into the 12 keys

SUBSTITUTION DOUBLE

DOUBLE SUBSTITUTION

4 5 3 etc.
2 3 2 etc.
3 4 3 etc.
1 2 1 etc.

5 3 4 5 etc.
3 2 3 etc.
4 3 4 etc.
2 1 2 etc.

2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
5 4 5 etc.

1 2 1 etc.
3 4 3 etc.
2 3 2 etc.
4 5 4 etc.

Transposer en Mi maj., Fa# maj., Lab maj.
Transpose into E major, F# major, Ab major.

4 5 3 etc.
2 3 2 etc.
3 4 3 etc.
1 2 1 etc.

5 3 4 5 etc.
3 2 3 etc.
4 3 4 etc.
2 1 2 etc.

2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
5 4 5 etc.

1 2 1 etc.
3 4 3 etc.
2 3 2 etc.
4 5 4 etc.

Transposer en Ut# min., Sib min.
Transpose into C# minor, Bb minor.

4 5 3 etc.
1 2 1 etc.
4 5 3 etc.
2 3 2 etc.
3 4 3 etc.
1 2 1 etc.

2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
5 4 5 etc.
2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
1 2 1 etc.

2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
5 4 5 etc.
2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
1 2 1 etc.

2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
5 4 5 etc.
2 1 2 etc.
4 3 4 etc.
3 2 3 etc.
1 2 1 etc.

SUBSTITUTIONS DOUBLES, TRIPLES ET QUADRUPLES SUR NOTES COMMUNES

Les substitutions doivent s'effectuer successivement, et non pas simultanément.

DOUBLE, TRIPLE AND QUADRUPLE SUBSTITUTION ON COMMON NOTES

Substitution should not take place simultaneously but in succession.



Transposer chromatiquement
dans les 12 tons.

*Transpose chromatically
into the 12 keys.*



Transposer chromatiquement
dans les 12 tons.

*Transpose chromatically
into the 12 keys.*



Transposer chromatiquement
dans les 12 tons.

*Transpose chromatically
into the 12 keys.*

EXERCICES DE PÉDALE

Le signe $\wedge$ indique la pointe.

Le signe $\cup$ indique le talon.

Ces signes indiquent le pied droit s'ils sont placés sur la portée, et le pied gauche s'ils sont placés dessous.

PEDAL EXERCISES

The sign $\wedge$ indicates the toe.

The sign $\cup$ indicates the heel.

Those signs indicate the right foot when placed on the staff and the left foot when placed below.

LEGATO

POINTES SUR LES TOUCHES BLANCHES

TOES ON WHITE NOTES

The musical score consists of ten staves of music, all in bass clef. The exercises are designed for legato playing with specific pedal techniques. The first staff includes markings $\wedge$ (toe) above and below the staff, and the word *simili* above the staff. The subsequent staves continue the exercises with various note values (eighth, sixteenth, and thirty-second notes) and repeat the $\wedge$ and *simili* markings. The final staff also includes the $\wedge$ and *simili* markings.

[illegible]

POINTES SUR LES TOUCHES BLANCHES
ET LES TOUCHES NOIRES

TOES ON WHITE AND BLACK NOTES

10 fois 10 times

10 fois 10 times

10 fois 10 times

10 fois 10 times

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

simili

Transposer chromatiquement dans les 12 tons etc.
Transpose chromatically into the 12 keys

simili

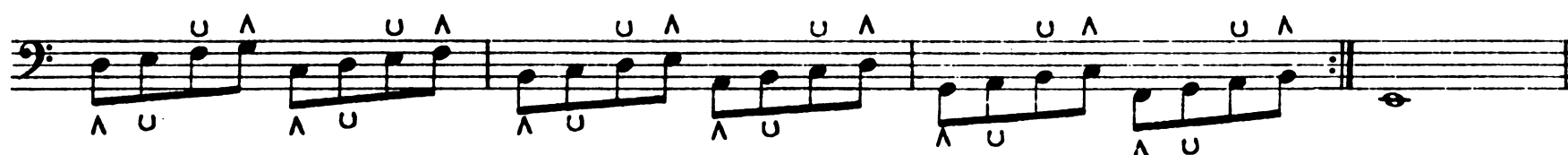
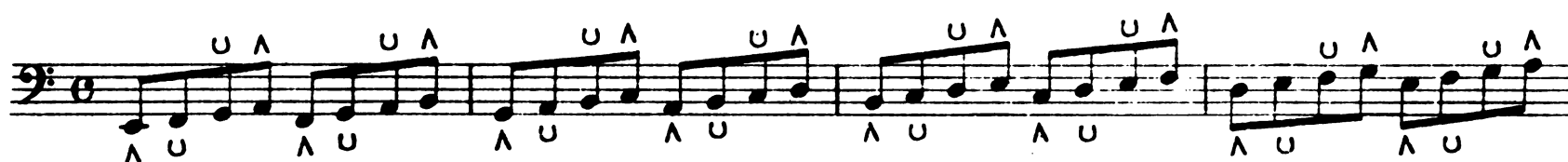
Transposer chromatiquement dans les 12 tons etc.
Transpose chromatically into the 12 keys

**POINTE ET TALON
SUR LES TOUCHES BLANCHES**

**TOES AND HEELS
ON WHITE NOTES**

10 fois 10 *times*

10 fois 10 *times*



U A U *simili*

U A U

U A U *simili*

A U A U

POINTE ET TALON SUR LES
TOUCHES BLANCHES ET LES TOUCHES NOIRES

TOES AND HEELS
ON WHITE AND BLACK NOTES

10 fois 10 times

A U A U A U A U A U

U A U A U

A U A U A U A U A U

U A U A U

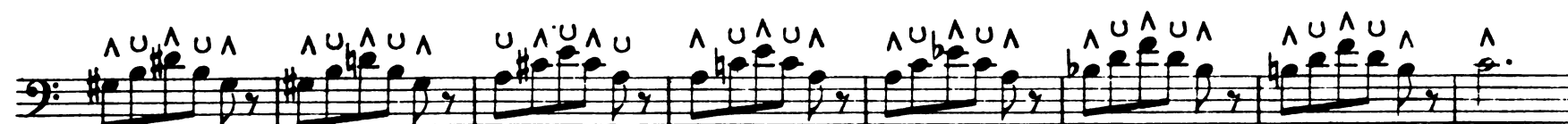
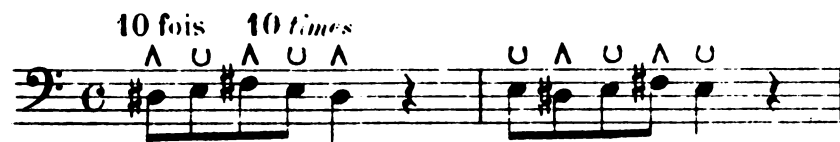
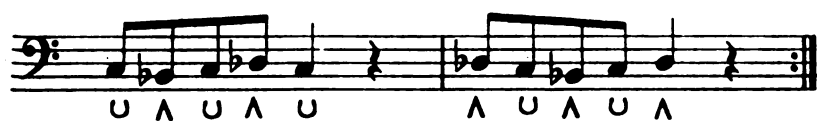
A U A U A U A U A U

U A U A U

A U A U A U A U A U

U A U A U

10 fois 10 times



The page contains several staves of musical notation in bass clef, primarily in 6/4 time. The notation includes various intervals and rhythmic patterns, often marked with 'U' (up) and 'A' (down) above or below the notes. The exercises are organized into groups, each labeled '10 fois 10 times'.

Exercise 1 (Top Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 2 (Second Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 3 (Third Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 4 (Fourth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 5 (Fifth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 6 (Sixth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 7 (Seventh Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 8 (Eighth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 9 (Ninth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 10 (Tenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 11 (Eleventh Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 12 (Twelfth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 13 (Thirteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 14 (Fourteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 15 (Fifteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 16 (Sixteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 17 (Seventeenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 18 (Eighteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 19 (Nineteenth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 20 (Twentieth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 21 (Twenty-first Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 22 (Twenty-second Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 23 (Twenty-third Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 24 (Twenty-fourth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 25 (Twenty-fifth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 26 (Twenty-sixth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 27 (Twenty-seventh Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 28 (Twenty-eighth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 29 (Twenty-ninth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 30 (Thirtieth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 31 (Thirty-first Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 32 (Thirty-second Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 33 (Thirty-third Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 34 (Thirty-fourth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 35 (Thirty-fifth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 36 (Thirty-sixth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 37 (Thirty-seventh Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 38 (Thirty-eighth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 39 (Thirty-ninth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

Exercise 40 (Fortieth Staff): A continuous line of eighth notes with intervals marked 'U' and 'A'.

ENJAMBEMENTS PASSAGES

Les signes $\bar{\wedge}$ et $\bar{u}$ indiquent l'enjambement, c'est-à-dire le pied croisant posé en avant du pédalier.

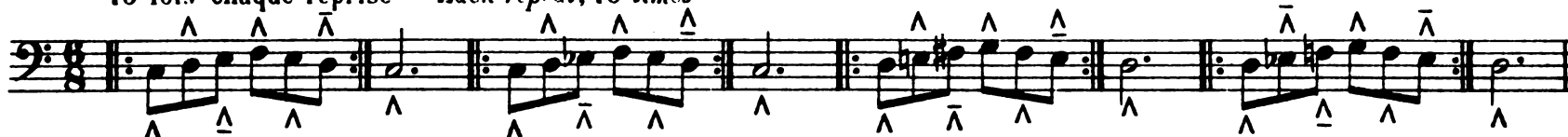
Les signes $\underline{\wedge}$ et $\underline{u}$ indiquent le passage, c'est-à-dire le pied croisant posé en arrière du pédalier.

CROSSING OVER OF ONE FOOT IN FRONT OF THE OTHER CROSSING OVER OF ONE FOOT BEHIND THE OTHER

The signs $\bar{\wedge}$ and $\bar{u}$ indicate the crossing over of one foot in front of the other with toe or heel placed forward on the pedal-board.

The signs $\underline{\wedge}$ and $\underline{u}$ indicate the crossing over of one foot behind the other with toe or heel drawn back on the pedal-board.

10 fois chaque reprise Each repeat, 10 times



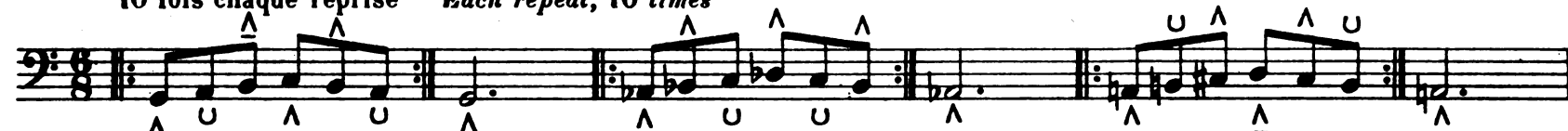
10 fois chaque reprise Each repeat, 10 times



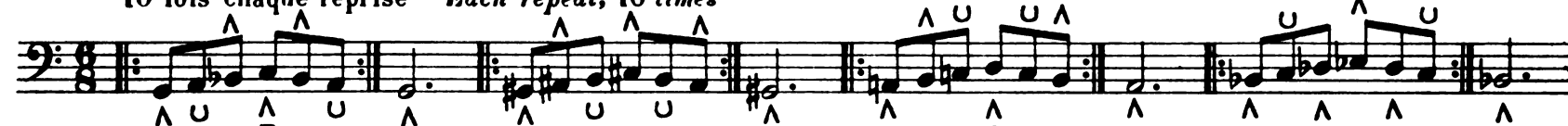
10 fois chaque reprise Each repeat, 10 times



10 fois chaque reprise Each repeat, 10 times

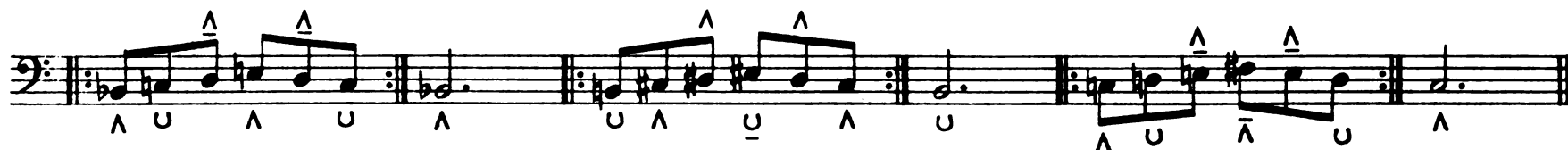


10 fois chaque reprise Each repeat, 10 times

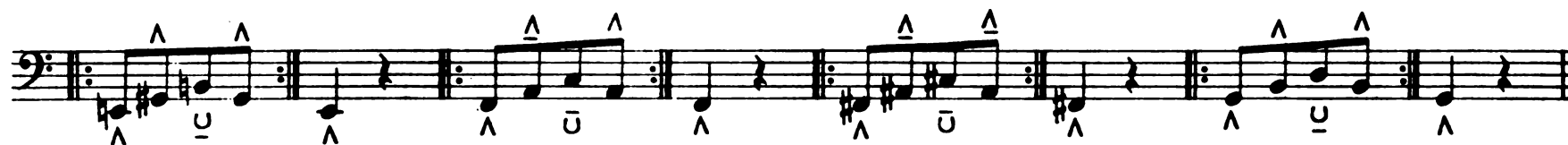
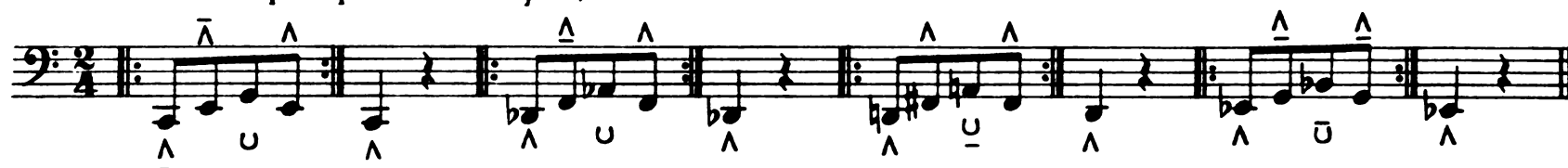




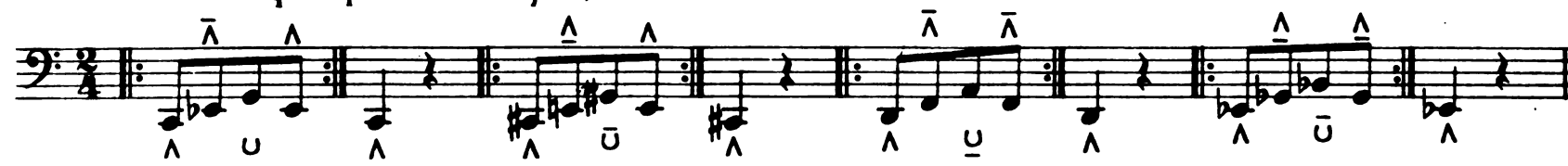
10 fois chaque reprise *Each repeat, 10 times*



10 fois chaque reprise *Each repeat, 10 times*



10 fois chaque reprise *Each repeat, 10 times*



10 fois chaque reprise *Each repeat, 10 times*



GLISSANDO

GLISSANDO ENTRE TOUCHES NOIRES ET BLANCHES

GLISSANDO

GLISSANDO FROM A BLACK TO A WHITE NOTE

10 fois chaque reprise *Each repeat, 10 times*



GLISSANDO ENTRE TOUCHES NOIRES

GLISSANDO FROM A BLACK TO A BLACK NOTE

10 fois chaque reprise *Each repeat, 10 times*



SUBSTITUTION

SUBSTITUTION DES DEUX PIEDS

Five staves of musical notation in bass clef, showing a sequence of notes and rests with various accidentals (sharps, naturals, flats) and slurs, illustrating the substitution of two feet.

SUBSTITUTION

SUBSTITUTION OF ONE FOOT FOR THE OTHER

SUBSTITUTION D'UN SEUL PIED

SUBSTITUTION WITH ONE FOOT ALONE

Two staves of musical notation in bass clef, showing a sequence of notes and rests with various accidentals (sharps, naturals, flats) and slurs, illustrating the substitution of one foot alone.

Two staves of musical notation in bass clef, showing a sequence of notes and rests with various accidentals (sharps, naturals, flats) and slurs, illustrating the substitution with one foot alone.

GAMMES

SCALES

I. GAMMES MAJEURES

I. MAJOR SCALES

The image displays ten staves of musical notation for major scales in bass clef. Each staff represents a scale from C major to B-flat major. The notation includes notes, accidentals, and fingerings (indicated by numbers 1-5 and 'u' for up, 'd' for down). The scales are arranged in two groups of five, with the first group starting on C and the second group starting on B-flat. The scales are: C major, D major, E major, F major, G major, A major, B major, C major (repeated), D major (repeated), and E major (repeated). The notation is consistent across all staves, showing the ascending and descending patterns of the scales.

II — GAMMES MINEURES HARMONIQUES

II — HARMONIC MINOR SCALES

III - GAMMES MINEURES MÉLODIQUES

III - MELODIC MINOR SCALES

The page displays 12 melodic minor scales in bass clef, arranged in six pairs of ascending and descending lines. Each line includes a key signature, a scale of notes, and fingerings indicated by 'A' and 'U' with slurs.

- Scale 1 (C minor):** C-B-A-G-F-E-D-C (ascending), C-B-A-G-F-E-D-C (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 2 (D minor):** D-C-B-A-G-F-E-D (ascending), D-C-B-A-G-F-E-D (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 3 (E minor):** E-D-C-B-A-G-F-E (ascending), E-D-C-B-A-G-F-E (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 4 (F minor):** F-E-D-C-B-A-G-F (ascending), F-E-D-C-B-A-G-F (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 5 (G minor):** G-F-E-D-C-B-A-G (ascending), G-F-E-D-C-B-A-G (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 6 (A minor):** A-G-F-E-D-C-B-A (ascending), A-G-F-E-D-C-B-A (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 7 (B minor):** B-A-G-F-E-D-C-B (ascending), B-A-G-F-E-D-C-B (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 8 (C minor):** C-B-A-G-F-E-D-C (ascending), C-B-A-G-F-E-D-C (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 9 (D minor):** D-C-B-A-G-F-E-D (ascending), D-C-B-A-G-F-E-D (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 10 (E minor):** E-D-C-B-A-G-F-E (ascending), E-D-C-B-A-G-F-E (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 11 (F minor):** F-E-D-C-B-A-G-F (ascending), F-E-D-C-B-A-G-F (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.
- Scale 12 (G minor):** G-F-E-D-C-B-A-G (ascending), G-F-E-D-C-B-A-G (descending). Fingerings: 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1.

I - GAMMES MAJEURES

I_ MAJOR SCALES

This image displays a page of musical notation for a 12-part setting of the Mass. The page contains twelve staves, each representing a different vocal part. The notation is written in a traditional style with a single clef (likely soprano or alto) and a key signature of one flat (B-flat). The lyrics are written in Latin, with the words "Agnus Dei" visible at the beginning of the first staff. The musical notation includes various note values, rests, and dynamic markings, indicating a complex and expressive setting. The layout is clean and professional, typical of a printed musical score.

II - GAMMES MINEURES HARMONIQUES

II - HARMONIC MINOR SCALES

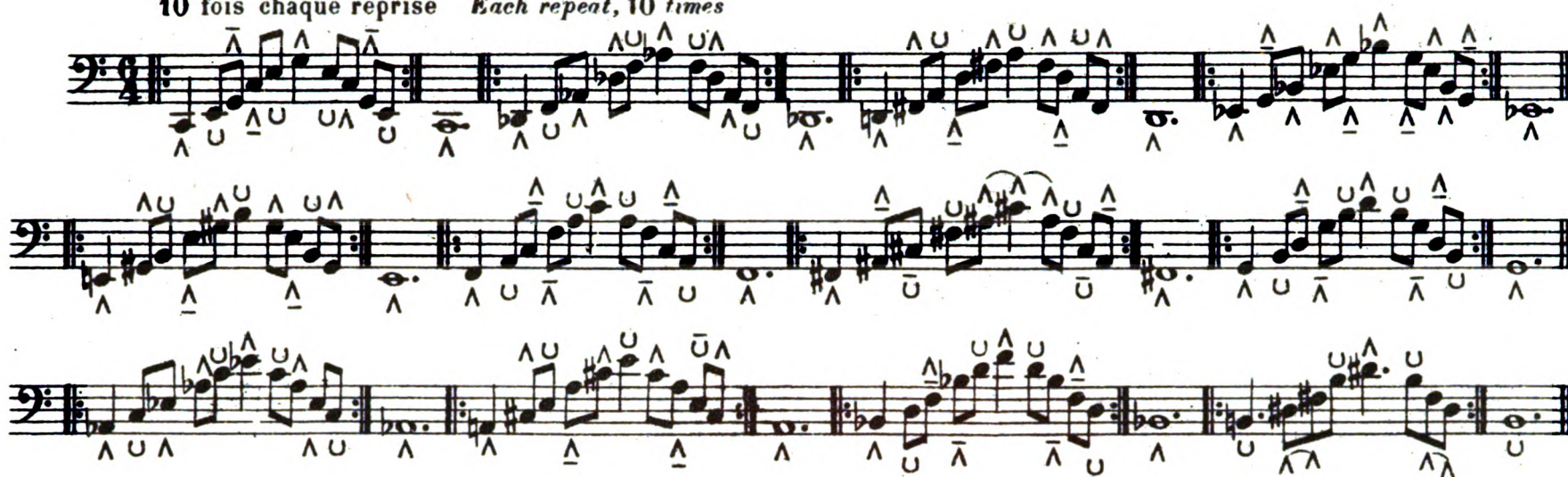
The image displays 12 staves of musical notation for harmonic minor scales in bass clef. Each staff represents a different key signature, starting from C minor and moving through various keys. The scales are written in a single line on a five-line staff. Fingerings are indicated by 'A' (Anno) and 'U' (Ungar) above the notes. The scales are as follows:

- Staff 1: C minor (no sharps or flats)
- Staff 2: D minor (one flat: Bb)
- Staff 3: E minor (two flats: Bb, Eb)
- Staff 4: F minor (three flats: Bb, Eb, Ab)
- Staff 5: G minor (three sharps: F#, C#, G#)
- Staff 6: A minor (no sharps or flats)
- Staff 7: B minor (two sharps: F#, C#)
- Staff 8: C minor (no sharps or flats)
- Staff 9: D minor (one flat: Bb)
- Staff 10: E minor (two flats: Bb, Eb)
- Staff 11: F minor (three flats: Bb, Eb, Ab)
- Staff 12: G minor (three sharps: F#, C#, G#)

III — GAMMES MINEURES MÉLODIQUES

III — MELODIC MINOR SCALES

The image displays a page of musical notation for melodic minor scales, numbered 17288. It contains 12 staves, each with a treble and bass clef. The scales are written in various keys, including D major, E major, F major, G major, A major, B major, C major, D major, E major, F major, G major, and A major. Each scale is accompanied by fingerings (numbers 1-5) and breath marks (A and U).

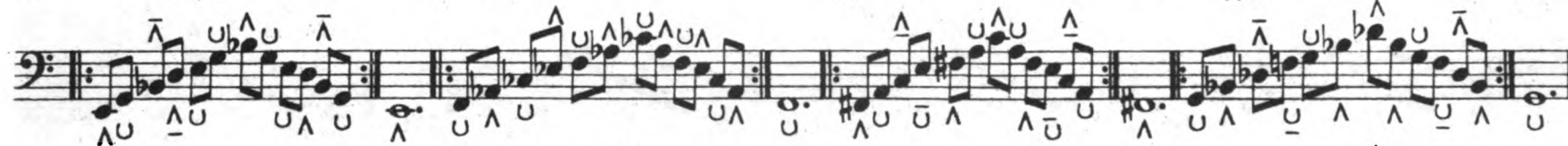
10 fois chaque reprise *Each repeat, 10 times*10 fois chaque reprise *Each repeat, 10 times*10 fois chaque reprise *Each repeat, 10 times*10 fois chaque reprise *Each repeat, 10 times*



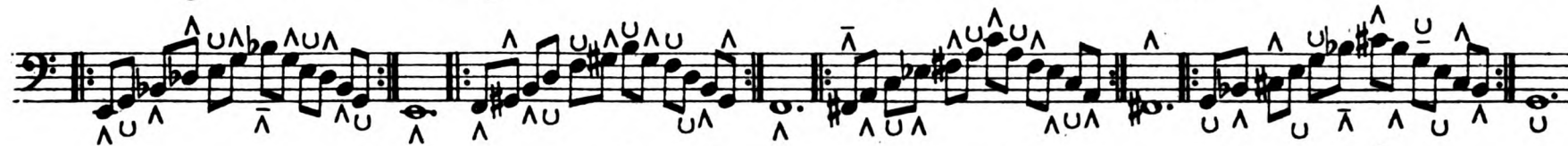
10 fois chaque reprise *Each repeat, 10 times*



10 fois chaque reprise *Each repeat, 10 times*

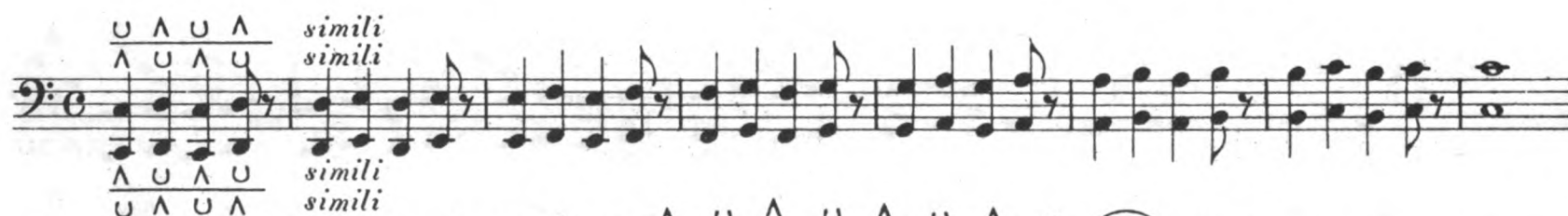


10 fois chaque reprise *Each repeat, 10 times*



DOUBLES NOTES

DOUBLE NOTES



I — GAMMES MAJEURES

I — MAJOR SCALES

This section contains six systems of musical notation for major scales. Each system consists of a treble and bass clef staff. The scales are written in a compact, efficient notation style, with notes and accidentals clearly marked. The scales are arranged in a sequence, likely representing the circle of fifths or a similar progression.

II — GAMMES MINEURES HARMONIQUES

II — HARMONIC MINOR SCALES

This section contains six systems of musical notation for harmonic minor scales. Each system consists of a treble and bass clef staff. The scales are written in a compact, efficient notation style, with notes and accidentals clearly marked. The scales are arranged in a sequence, likely representing the circle of fifths or a similar progression.

III - GAMMES MINEURES MÉLODIQUES

III - MELODIC MINOR SCALES

This section contains ten staves of musical notation for melodic minor scales. Each staff begins with a bass clef and a key signature of one flat (B-flat). The scales are written in a descending sequence, with each scale starting on a different note. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate the melodic flow. The scales are arranged in two groups of five staves each, separated by a vertical line.

IV - TIERCES MAJEURES

IV - MAJOR THIRDS

This section contains ten staves of musical notation for major thirds. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation shows pairs of notes representing major thirds, with various accidentals and slurs. The pairs are arranged in two groups of five staves each, separated by a vertical line.

V_ TIERCES MINEURES HARMONIQUES

V_ HARMONIC MINOR THIRDS

This section contains six rows of musical exercises for Harmonic Minor Thirds in bass clef. Each row consists of two measures separated by a double bar line. The exercises are organized by key signature: Row 1 (B-flat), Row 2 (B-flat), Row 3 (B-flat), Row 4 (B-flat), Row 5 (B-flat), and Row 6 (B-flat). Each exercise shows a pair of notes forming a harmonic minor third, with 'U' and 'A' markings above the notes indicating fingerings or breath marks. The notes are written on a five-line staff with a bass clef and a key signature of one flat.

VI_ TIERCES MINEURES MÉLODIQUES

VI_ MELODIC MINOR THIRDS

This section contains six rows of musical exercises for Melodic Minor Thirds in bass clef. Each row consists of two measures separated by a double bar line. The exercises are organized by key signature: Row 1 (B-flat), Row 2 (B-flat), Row 3 (B-flat), Row 4 (B-flat), Row 5 (B-flat), and Row 6 (B-flat). Each exercise shows a pair of notes forming a melodic minor third, with 'U' and 'A' markings above the notes indicating fingerings or breath marks. The notes are written on a five-line staff with a bass clef and a key signature of one flat.

DOIGTÉS DE TRAITS DE PÉDALE PRIS DANS L'ŒUVRE DE J.S. BACH

PEDALLING IN SOME OF BACH'S WORKS

PRÉLUDE EN SOL MAJEUR

PETERS L. IV, N° 2 - Bgs L. 38 N° 2

PRELUDE IN G MAJOR

PETERS Bk IV, N° 2 - B.G. Bk 38 N° 2

PRÉLUDE EN UT MAJEUR

PETERS L. IV, N° 1 - Bgs L. IV N° 1

PRELUDE IN C MAJOR

PETERS Bk IV, N° 1 - B.G. Bk IV N° 1

PRELUDE EN UT MINEUR

PETERS L. IV, N° 5. Bgs L. 82, N° 1

PRELUDE IN C MINOR

PETERS Bk IV, N° 5. B.G. Bk 82, N° 1

TOCCATA EN UT MAJEUR

PETERS L. III, N° 8. Bgs L. XV, N° 19

TOCCATA IN C MAJOR

PETERS Bk III, N° 8. B.G. Bk XV, N° 19

TOCCATA EN FA

PETERS L III, N° 2 - Bgs L IV, N° 10

TOCCATA IN F

PETERS Bk III, N. 2 - B.G. Bk IV, N° 10

IDEM.**IDEM.**
PRÉLUDE EN LA MINEUR

PETERS L II, N° 8 - Bgs L XV, N° 13

PRELUDE IN A MINOR

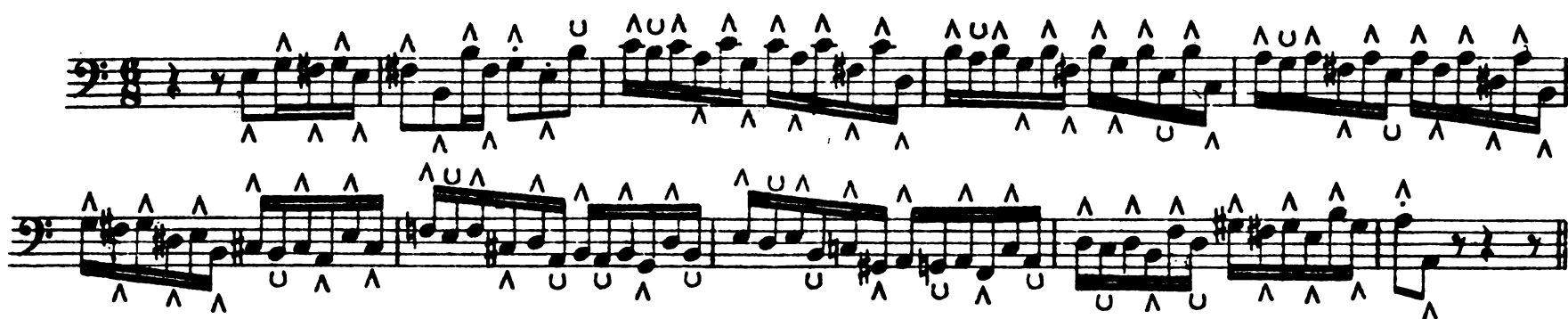
PETERS Bk II, N° 8 - B.G. Bk XV, N° 13

FUGUE EN LA MINEUR

PETERS L II, N° 8. Bgs L XV, N° 19

FUGUE IN A MINOR

PETERS Bk II, N° 8. B.G. Bk XV, N° 19



IDEM

IDEM

**FUGUE EN RÉ MAJEUR**

PETERS L IV, N° 8. Bgs L XV, N° 2

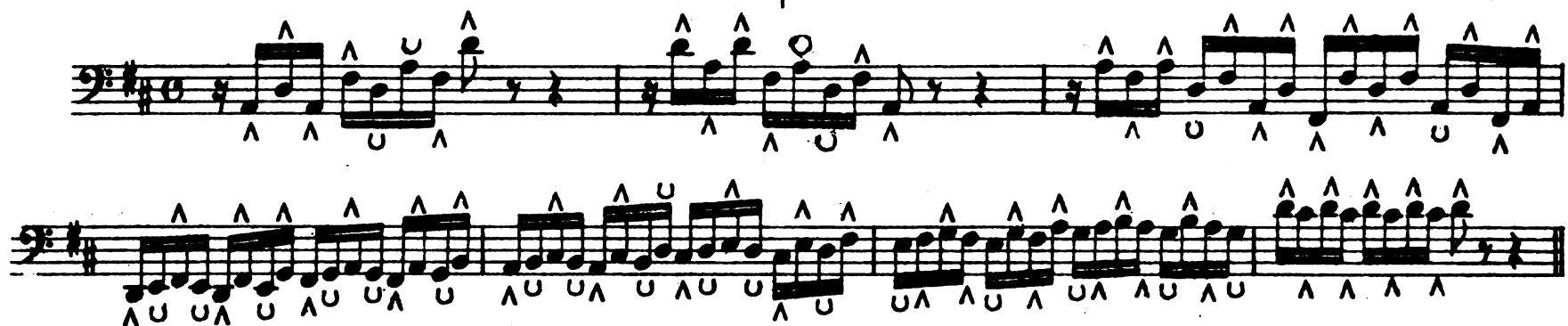
FUGUE IN D MAJOR

PETERS Bk. IV, N° 8. B.G. Bk XV, N° 2



IDEM.

IDEM.



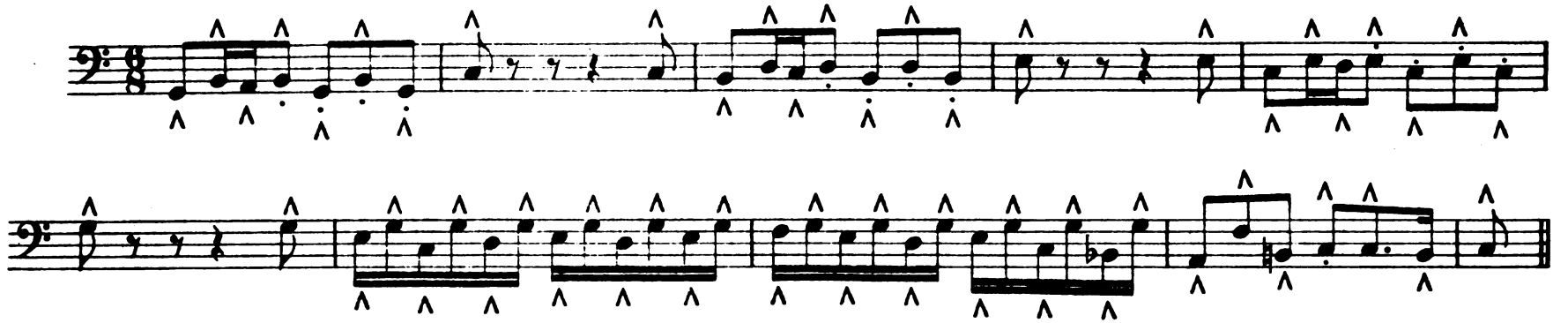
Autre doigté

Other pedalling



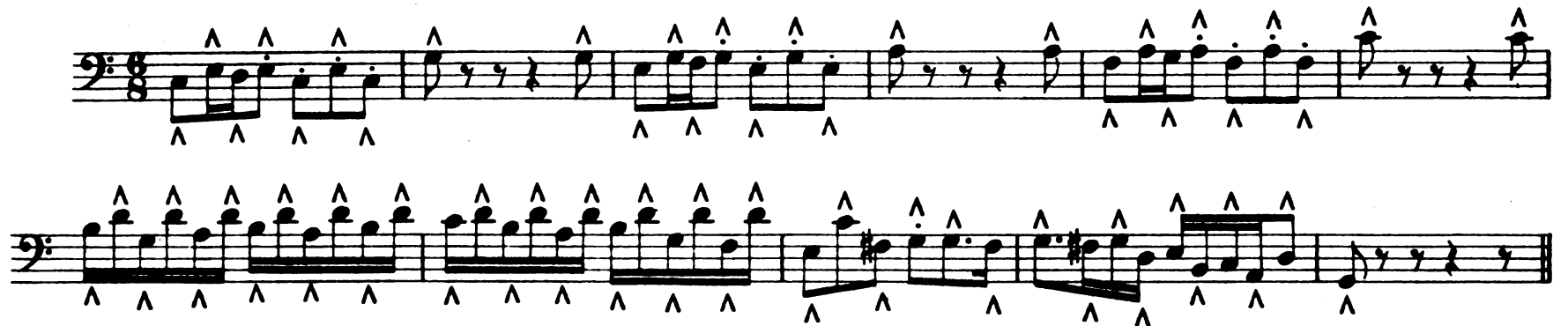
FUGUE EN UT MAJEUR

PETERS L III, N° 8. Bxs L IV, N. 19



IDEM.

IDEM.

**FUGUE EN SOL MINEUR**

PETERS L II, N° 4. Bxs L IV, N° 12

FUGUE IN G MINOR

PETERS Bk II, N° 4. B.G. Bk IV, N° 12



PÉDAL EXERCITIUM

J.S. BACH (Bgs. L. 84 - Suppl. I N° 4)

PEDAL EXERCITIUM

J.S. BACH B.G. 88 - Suppl. I N° 4

The musical score is a single system of ten staves, all in bass clef. The time signature is 3/4, and the key signature has one flat (B-flat). The exercise is a continuous pedal point, with the right hand playing a series of eighth and sixteenth notes over a steady bass line. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings (A, U) indicating accents and slurs. The piece is a technical exercise for the pedal, focusing on rhythmic precision and finger control.

III

EXERCICES DE MAINS
ET DE PIEDS COMBINÉSEXERCISES FOR HANDS
AND FEET COMBINED

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 3, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 3, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 3, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 3, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music with eighth and sixteenth notes, and fingerings 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 4.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and includes various fingerings (1, 2, 3, 4) and articulation marks (accents, slurs, and breath marks 'U').



Second system of musical notation, continuing the piece with similar fingerings and articulation marks.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and includes various fingerings (1, 2, 3, 4) and articulation marks (accents, slurs, and breath marks 'U').



Fourth system of musical notation, continuing the piece with similar fingerings and articulation marks.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 6/8 time and includes various fingerings (1, 2, 3, 4) and articulation marks (accents, slurs, and breath marks 'U').

The musical score for 'The Rose Tree' is presented in three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score includes fingerings (1-5) and articulation marks (accents and slurs) for the melody. The accompaniment features a simple bass line with slurs and accents. The piece concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Bass, and a lower Bass part. The key signature is one flat (B-flat) and the time signature is common time (C). The Treble part features a melody with various fingerings indicated by numbers 1 through 5. The Bass part provides a harmonic accompaniment, also with fingerings. The lower Bass part consists of a simple bass line with notes marked with 'A' and 'U' above them, possibly indicating accents or specific articulation. The score is divided into two measures by a vertical bar line.

[illegible]

A musical score for the song 'The Rose Tree'. It features three staves: a treble staff for the melody and two bass staves for accompaniment. The melody is written in G major (one sharp) and 2/4 time. The accompaniment consists of a steady bass line in the left hand and a more active line in the right hand, often using triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble, Bass, and a lower Bass line. The key signature is one sharp (F#) and the time signature is common time (C). The Treble part features a melody with various fingerings (1, 2, 3, 4, 5) and a final measure with a fermata. The Bass part provides a harmonic accompaniment, also with fingerings. The lower Bass line consists of a simple bass line with notes and rests, marked with 'u' and 'A' symbols. The score is divided into two measures by a vertical bar line.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5, 8). The middle staff is in bass clef with the same key signature and time signature, also containing eighth and sixteenth notes with fingerings. The bottom staff is in bass clef with the same key signature and time signature, featuring a simplified bass line with eighth notes and rests, marked with 'U' and 'A'.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes and fingerings. The middle staff continues the harmonic support with eighth and sixteenth notes and fingerings. The bottom staff continues the simplified bass line with eighth notes and rests, marked with 'U' and 'A'.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes and fingerings. The middle staff continues the harmonic support with eighth and sixteenth notes and fingerings. The bottom staff continues the simplified bass line with eighth notes and rests, marked with 'U' and 'A'.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes and fingerings. The middle staff continues the harmonic support with eighth and sixteenth notes and fingerings. The bottom staff continues the simplified bass line with eighth notes and rests, marked with 'U' and 'A'.

Fifth system of musical notation, measures 17-20. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes and fingerings. The middle staff continues the harmonic support with eighth and sixteenth notes and fingerings. The bottom staff continues the simplified bass line with eighth notes and rests, marked with 'U' and 'A'.

This page contains five systems of musical notation, each consisting of three staves. The notation is for a piano piece, likely in a minor key, given the presence of flats. The first system shows a complex melodic line in the right hand with many slurs and fingerings (1-4), and a more rhythmic bass line with slurs and dynamic markings like $\wedge$ and $\bar{\wedge}$. The second system continues this pattern with similar melodic and bass line structures. The third system introduces a new melodic phrase in the right hand, still with complex fingerings. The fourth system shows a continuation of the melodic and bass line patterns, with some changes in the right hand's phrasing. The fifth system concludes the page with a final melodic phrase in the right hand and a corresponding bass line. The notation is dense and detailed, with many slurs and fingerings indicating a technically demanding piece.

The image displays a musical score for piano and bass, organized into four systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, and fingerings.

System 1: The grand staff begins with a treble clef and a common time signature. The first measure contains a half note G4 (fingered 2) and a half note F#4. The second measure contains a half note E4 (fingered 4) and a half note D4 (fingered 1). The third measure contains a half note C4 (fingered 2) and a half note B3 (fingered 1). The bass staff contains a half note G3 (fingered 2) and a half note F#3 (fingered 1). The grand staff ends with a double bar line.

System 2: The grand staff begins with a treble clef and a common time signature. The first measure contains a half note G4 (fingered 2) and a half note F#4. The second measure contains a half note E4 (fingered 4) and a half note D4 (fingered 1). The third measure contains a half note C4 (fingered 2) and a half note B3 (fingered 1). The bass staff contains a half note G3 (fingered 2) and a half note F#3 (fingered 1). The grand staff ends with a double bar line.

System 3: The grand staff begins with a treble clef and a common time signature. The first measure contains a half note G4 (fingered 3) and a half note F#4. The second measure contains a half note E4 (fingered 4) and a half note D4 (fingered 2). The third measure contains a half note C4 (fingered 1) and a half note B3 (fingered 3). The bass staff contains a half note G3 (fingered 2) and a half note F#3 (fingered 1). The grand staff ends with a double bar line.

System 4: The grand staff begins with a treble clef and a common time signature. The first measure contains a half note G4 (fingered 2) and a half note F#4. The second measure contains a half note E4 (fingered 4) and a half note D4 (fingered 1). The third measure contains a half note C4 (fingered 2) and a half note B3 (fingered 1). The bass staff contains a half note G3 (fingered 2) and a half note F#3 (fingered 1). The grand staff ends with a double bar line.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a 2/4 time signature, containing a melody with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The middle staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bottom staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The word *simili* is written above the bottom staff.

Transposer en Ut # majeur.
Transpose into C# major.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a 2/4 time signature, containing a melody with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The middle staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bottom staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The word *simili* is written above the bottom staff.

Transposer en Ut # majeur.
Transpose into C# major.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a common time signature (C), containing a melody with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The middle staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The bottom staff is in bass clef, containing a bass line with notes and rests, some marked with fingerings (1, 2, 3, 4, 5, 6, 7, 8). The word *simili* is written above the bottom staff. The word *etc* is written to the right of the top staff.

The musical score is divided into four systems, each with a grand staff and a separate bass line.

- System 1:** 3/4 time. Treble and bass staves with complex fingerings (e.g., 2, 1, 1, 5, 1, 4, 1). The separate bass line features notes marked with 'A' and 'U'.
- System 2:** 3/4 time. Continuation of the exercise with similar fingerings and markings.
- System 3:** 12/8 time. Treble and bass staves with large arched notes. The separate bass line continues with 'A' and 'U' markings.
- System 4:** 6/8 time. Treble and bass staves with large arched notes. The separate bass line continues with 'A' and 'U' markings. The system ends with a key signature change to F# major (two sharps).

The word "etc." appears at the end of the second and fourth systems.

A partir du ton de Fa majeur, jouer la Pédale une octave plus bas.

After the key of F major, play the Pedal an octave lower.

etc.

Lent Slowly

Transposer en Ut $\sharp$ majeur.
 Transpose into C $\sharp$ major.

simili

Transposer en Ut # majeur.
Transpose into C# major.

simili

Transposer en Ut # majeur.
Transpose into C# major.

simili

à 2 Claviers

2 Manuals

simili

Transposer en Ut # majeur.
Transpose into C# major.

à 1 Clavier
1 Manual

Transposer en Ut# majeur.
Transpose into C# major.

à 2 Claviers
2 Manuals

simili

à 2 Claviers
2 Manuals

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). It contains several measures of music with fingerings (4, 2, 5, 4, 5, 3, 4, 5) and articulation marks (accents, slurs). The middle staff is in bass clef with the same key signature and time signature, containing music with fingerings (3, 1, 1, 1, 2, 1) and articulation marks. The bottom staff is in bass clef with the same key signature and time signature, containing music with articulation marks (accents, slurs). The word "etc." is written to the right of the system.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 3/4 time signature. It contains several measures of music with articulation marks (accents, slurs). The middle staff is in bass clef with the same key signature and time signature, containing music with articulation marks (accents, slurs). The bottom staff is in bass clef with the same key signature and time signature, containing music with articulation marks (accents, slurs). The word "etc." is written to the right of the system.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. It contains several measures of music with articulation marks (accents, slurs). The middle staff is in treble clef with the same key signature and time signature, containing music with articulation marks (accents, slurs). The bottom staff is in bass clef with the same key signature and time signature, containing music with articulation marks (accents, slurs) and the word "simili" written above it.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a 2/4 time signature. It contains several measures of music with articulation marks (accents, slurs). The middle staff is in treble clef with the same key signature and time signature, containing music with articulation marks (accents, slurs). The bottom staff is in bass clef with the same key signature and time signature, containing music with articulation marks (accents, slurs).

II^E PARTIE

LOIS D'EXÉCUTION A L'ORGUE

La détermination de la valeur qu'il faut attribuer à une note placée dans certaines conditions contrapuntiques, donne lieu à plusieurs lois dont l'énumération va suivre.

Ces lois concernent les deux mains jouant sur *le même* clavier. La Pédale, que l'on devrait jouer sans Tirasses, n'y participe donc pas.

Tous les exemples proposés sont empruntés à J.S. Bach. Ils sont écrits tels qu'ils doivent être exécutés. L'élève devra les comparer avec le texte de l'auteur.

Dans un mouvement vif ou modéré, toute note répétée dans la même voix, ou surmontée d'un point perd *la moitié* de sa valeur.

RULES CONCERNING ORGAN-PLAYING

Determining the value which should be ascribed to a note placed in a certain contrapuntal position gives rise to several rules which will be enumerated.

These rules concern both hands playing on the same manual. The Pedal, which should be played without couplers, is not concerned with them.

All the examples submitted are drawn from Bach's works. They are written such as they are to be performed, so that the student should compare them with the original text itself.

I

In a rapid or moderate Tempo, a note which is repeated in the same voice, or dotted, loses half its value.

FUGUE EN SOL MAJEUR

PETERS. L. II N° 2. Bgs. L. XV N° 11



Mesures 14, 15, 16

(1)



PASSACAILLE ET FUGUE EN UT MINEUR

PETERS. L. I N° 7. Bgs. L. XV N° 22

FUGUE: Mesures 17, 18, 19, 20, 21.



(1) Tous ces exemples doivent être étudiés avec une *extrême* lenteur et temps par temps.

FUGUE IN G MAJOR

PETERS. Bk II, N° 2. B.G. Bk IV, N° 11

Exécution



Bars 14, 15, 16

PASSACAGLIA AND FUGUE IN C MINOR

PETERS. Bk I, N° 7. B.G. Bk IV, N° 22

FUGUE: Bars 17, 18, 19, 20, 21.

(1) All these examples should be practised very slowly, bar by bar.

FUGUE EN UT MAJEUR

Bgs L XV, N° 19 - PETERS L III, N° 8

Mesures 53, 54, 55, 56, 57

FUGUE IN C MAJOR

B.G. Bk XV, N° 19 - PETERS Bk III, N° 8

Bars 53, 54, 55, 56, 57

II

Dans un mouvement lent, ou sur une valeur longue, toute note répétée perd une durée égale à "une unité de valeur". Nous appelons "unité de valeur" la plus courte valeur qui revient le plus grand nombre de fois dans le morceau.

In a slow tempo, or with a value of long duration, every repeated note loses in length the equivalent of a "unit of value." We call "unit of value", the shortest value which recurs most frequently in the piece.

Exemple: unité de valeur:

Example: unit of value:

FUGUE EN RÉ MINEUR

Bgs L XV, N° 8 - PETERS L III, N° 8

Mesures 109 et 110

FUGUE IN D MINOR

B.G. Bk XV, N° 8 - PETERS Bk III, N° 8

Bars 109 and 110

FUGUE EN MI MINEUR

Bgs L IV, N° 18 - PETERS L II, N° 2

Mesure 94

FUGUE IN E MINOR

B.G. Bk IV, N° 18 - PETERS Bk II, N° 2

Bar 94

CHORAL: Loué sois-tu, Jésus ChristBgs L 25, 2^e Partie - Année liturgique N° 6 - PETERS L V, N° 47

Mesures 10 et 11

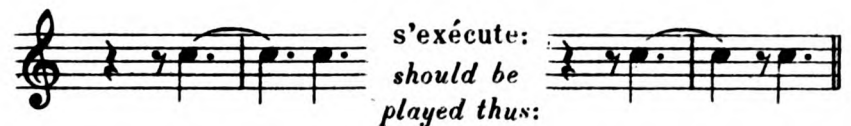
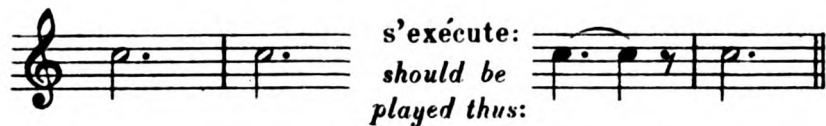
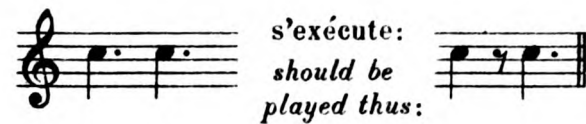
CHORALE: "Blessed be Thou, Christ Jesus"

B.G. Bk 25, Part. II - "Orgelhüchlein" N° 6 - PETERS Bk V, N° 47

Bars 10 and 11

Dans un mouvement ternaire, toute note répétée plus longue que l'unité de valeur perd la durée d'une unité de valeur.

In a ternary movement, a repeated note of longer duration than the "unit of value" loses in length half of a "unit of value".



FUGUE EN SOL MAJEUR

Bgs L 38, N° 17 - PETERS L IX, N° 4

Mesures 7 et 8

FUGUE IN G MAJOR

B.G. Bk 38, N° 17 - PETERS Bk IX, N° 4

Bars 7 and 8



CHORAL: In dulci Jubilo

Bgs L 25, 2^e Partie - Année liturgique N° 10 - PETERS L V, N° 35

Mesures 1 et 2

CHORALE: In dulci Jubilo

B.G. Bk 25, Part II - "Orgelbüchlein" N° 10 - PETERS Bk V, N° 35

Bars 1 and 2



IV

Toute note répétée de la durée d'une unité de valeur perd une demi-unité de valeur.

Any repeated note which is a "unit of value" in length loses half a "unit of value" in duration.

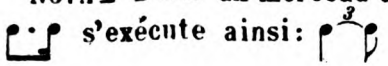
FUGUE EN SOL MAJEUR

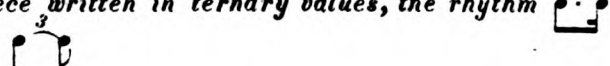
Mesures 25, 26, 27, 28

FUGUE IN G MAJOR

Bars 25, 26, 27, 28



NOTA - Dans un morceau écrit en valeurs ternaires le rythme s'exécute ainsi: 

NOTE - In a piece written in ternary values, the rhythm is rendered thus: 

PRÉLUDE EN UT MINEUR

B.G. L XV, N° 16 - PETERS L II, N° 6
Mesures 28 et 29

PRELUDE IN C MINOR

B.G. Bk XV, N° 16 - PETERS Bk II, N° 6
Bars 28 and 29



4^e SONATE EN MI MINEUR

FINAL

Mesures 25, 26, 27

FOURTH SONATA IN E MINOR

FINALE

Bars 25, 26, 27



V

Toute note pointée répétée perd une valeur équivalente à celle du point.

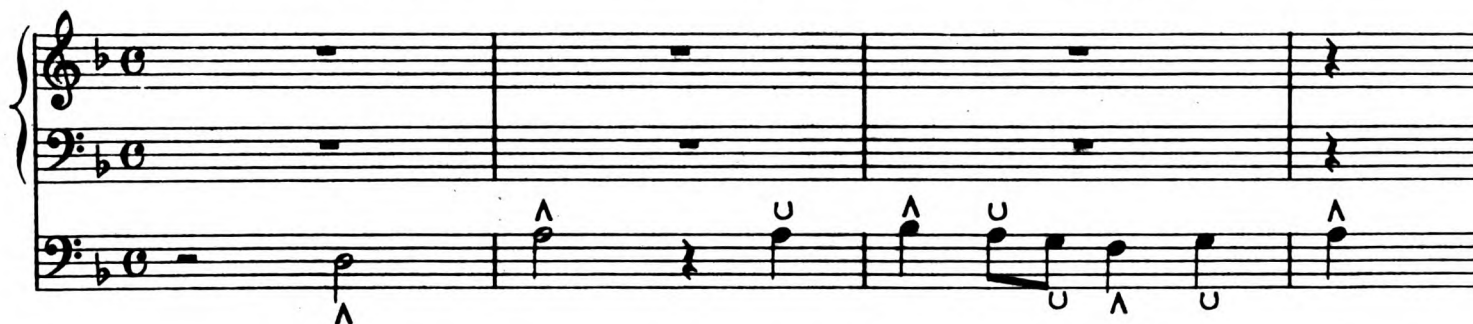
A dotted note, when repeated, loses the value of the dot.

CANZONA

B.G. L 38, N° 20 - PETERS L IV, N° 10
Mesures 1 et 2

CANZONA

B.G. Bk 38, N° 20 - PETERS Bk IV, N° 10
Bars 1 and 2



FUGUE EN UT MAJEUR

B.G. L XV, N° 15 - PETERS L II, N° 1
Mesures 73 et 74

FUGUE IN C MAJOR

B.G. Bk XV, N° 15 - PETERS Bk II, N° 1
Bars 73 and 74

FUGUE EN UT MINEUR

B.G. L 38, N° 14 - PETERS L IV, N° 6
Mesure 10

FUGUE IN C MINOR

B.G. Bk 38, N° 14 - PETERS Bk IV, N° 6
Bar 10



Toute note liée qui répète perd une durée égale à l'unité de valeur.

A tied note, when repeated, loses value equivalent to a "unit of value".

FUGUE EN SOL MINEUR

B.G. L. XV, N° 12 - PETERS L. II, N° 4
Mesures 16 et 17

FUGUE IN G MINOR

B.G. Bk XV, N° 12 - PETERS Bk II, N° 4
Bars 16 and 17

IDEM

Mesures 104 et 105

IDEM

Bars 104 and 105

VII

Lorsque deux voix se succèdent sur une même note, dite "commune", cette note doit être liée.

When two voices succeed each other on a same note which is called "common", this note should be tied.

FUGUE EN UT MINEUR

B.G. L. XV, N° 16 - PETERS L. II, N° 6
Mesures 17, 18, 19, 20

FUGUE IN C MINOR

B.G. Bk XV, N° 16 - PETERS Bk II, N° 6
Bars 17, 18, 19, 20

PRÉLUDE EN SOL MAJEUR

B.G. L. XV, N° 11 - PETERS L. II, N° 2
Mesures 65, 66, 67, 68

PRELUDE IN G MAJOR

B.G. Bk XV, N° 11 - PETERS Bk II, N° 2
Bars 65, 66, 67, 68

Quand deux voix faisant entendre des rythmes différents procèdent par mouvement semblable et que l'une d'elles effectue un mouvement conjoint, on introduit une respiration d'une unité de valeur:

1^o Lorsque l'une des voix fait entendre la broderie de l'unisson:

FUGUE EN UT MINEUR

Bgs L XV, N^o 16. PETERS L II, N^o 6
Mesure 140



When two voices which are carried on in different rhythms proceed by similar motion, and when one of them proceeds by conjunct motion, a "breath" is introduced for the space of a "unit of value":

1. When one of the voices introduces the embellishment of the unison.

FUGUE IN C MINOR

B.G. Bk XV, N^o 16. PETERS Bk II, N^o 6
Bar 140

2^o Lorsqu'il se produit entre les deux voix un frottement de seconde mineure.

FUGUE EN UT MINEUR

Bgs L XV, N^o 7. PETERS L III, N^o 6
Mesures 6 et 13



2. When an interval of a minor second separates the two voices.

FUGUE IN C MINOR

B.G. Bk XV, N^o 7. PETERS Bk III, N^o 6
Bars 6 and 13



FUGUE EN LA MAJEUR | FUGUE IN A MAJOR

Bgs L XV, N^o 8. PETERS L II, N^o 8 | B.G. Bk XV, N^o 8. PETERS Bk II, N^o 8
Mesure 133 | Bar 133



PRÉLUDE EN SOL MAJEUR

Bgs L XV, N^o 11. PETERS L II, N^o 2
Mesure 73



PRELUDE IN G MAJOR

B.G. Bk XV, N^o 11. PETERS Bk II, N^o 2
Bar 73

Lorsqu'une voix entre sur une note entendue immédiatement avant dans une autre voix, cette note est considérée comme commune et doit être liée.

FUGUE EN LA MAJEUR

Bgs L XV, N^o 8. PETERS L II, N^o 8
Mesures 9 et 69



When a voice enters on a note which has been heard immediately before in another voice, this note is considered as being "common" and should be tied.

FUGUE IN A MAJOR

B.G. Bk XV, N^o 8. PETERS Bk II, N^o 8
Bars 9 and 69



NOTA. Il est fait exception à cette règle lorsqu'il s'agit de l'entrée d'un sujet de fugue, dont la note initiale doit, lorsqu'il est possible, être précédée d'une respiration.

NOTE. An exception is made to this rule in the case of the entrance of a fugal subject in which the initial note should, when possible, be preceded by a "breath".

FUGUE EN LA MAJEUR

Mesure 57

FUGUE IN A MAJOR

Bar 57

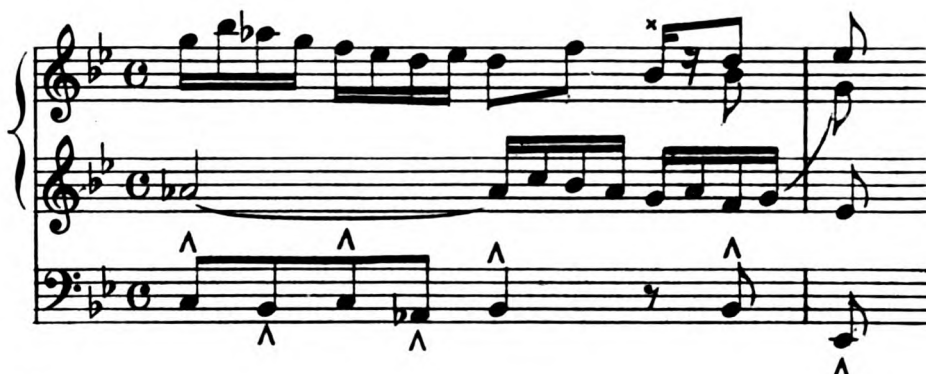


G^{DE} FUGUE EN SOL MINEUR

Mesure 79

GREAT FUGUE IN G MINOR

Bar 79



X

Lorsqu'une voix effectuant un dessin mélodique vient faire unisson avec une voix immobile, cette dernière doit se taire pendant la durée d'une unité de valeur avant l'unisson.

When a voice develops into a melodic line and comes into unison with a stationary note, the latter should remain silent during the length of a "unit of value" before the unison.

FUGUE EN LA MINEUR

Bgs L XV, N° 12 - PETERS L II, N° 8

Mesures 16, 17, 18

FUGUE IN A MINOR

B.G. Bk XV, N° 12 - PETERS Bk II, N° 8

Bars 16, 17, 18



PRÉLUDE EN UT MINEUR

Bgs L XV, N° 16 - PETERS L II, N° 6

Mesures 58, 59

PRELUDE IN C MINOR

B.G. Bk XV, N° 16 - PETERS Bk II, N° 6

Bars 58, 59



FUGUE EN SOL MAJEUR

Bgs L XV, N° 11 - PETERS L II, N° 2

Mesures 41, 42

FUGUE IN G MAJOR

B.G. Bk XV, N° 11 - PETERS Bk II, N° 2

Bars, 41, 42

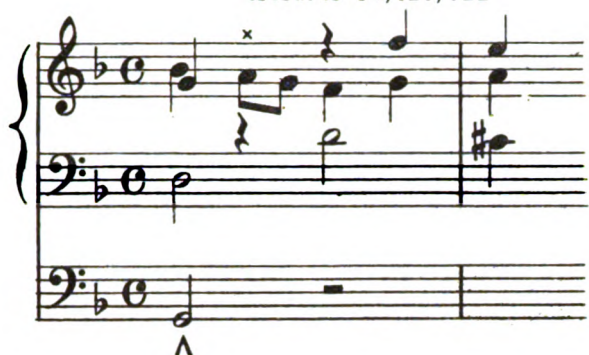


Lorsqu'une voix immobile se tait sur une note qu'une autre voix fait entendre immédiatement après, cette note doit cesser une unité de valeur avant l'unisson.

When a stationary note becomes silent on a note which is heard immediately after in another voice, this note should cease to be heard, a "unit of value" before the unison.

CANZONA

Bgs L 38, N° 20. PETERS L IV, N° 10
Mesures 48, 121, 122



CANZONA

B.G. Bk 38, N° 20. PETERS Bk IV, N° 10
Bars 48, 121, 122

Idem.



FUGUE EN UT MAJEUR

Bgs L XV, N° 17. PETERS L II, N° 7
Mesure 58



FUGUE IN C MAJOR

B.G. Bk XV, N° 17. PETERS Bk II, N° 7
Bar 58

XII

Lorsqu'un unisson se produit sur une note une unité de valeur après qu'elle a été attaquée, cette note doit se taire pendant une demi-unité de valeur.

When a unison is produced on a note a "unit of value" after it has been attacked, this note should cease to be heard during the length of a "unit of value".

PRÉLUDE EN RÉ MAJEUR

Bgs L XV, N° 2. PETERS L IV, N° 3
Mesures 34 et 66



PRELUDE IN D MAJOR

B.G. Bk XV, N° 2. PETERS Bk IV, N° 3
Bars 34 and 66



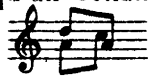
FUGUE EN MI MINEUR

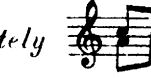
Bgs L XV, N° 18. PETERS L II, N° 9
Mesures 91 et 92



FUGUE IN E MINOR

B.G. Bk XV, N° 18. PETERS Bk II, N° 9
Bars 91 and 92

Lorsqu'un échange se produit entre deux voix, qu'il soit partiel  ou total  la note qui doit être répétée perd la moitié de sa valeur.

When an exchange takes place between two voices, either partially  or completely  the note which should be repeated loses half its value.

PASSACAILLE ET FUGUE EN UT MINEUR

Bgs L XV, N° 22 - PETERS L I, N° 7
Mesures 93 et 106



CHORAL: En toi j'espère

Bgs L 25, 2^e Partie - N° 41 - PETERS L V, N° 38
Mesures 1 et 2



PASSACAGLIA AND FUGUE IN C MINOR

B.G. Bk XV, N° 22 - PETERS Bk I, N° 7
Bars 93 and 106



CHORALE: "In thee I have put my trust"

B.G. Bk 25, Part II - N° 41 - PETERS Bk V, N° 38
Bars 1 and 2

XIV

Quand, dans un mouvement vif ou modéré, un saut d'octave descendant se produit et que la 1^{ère} note est placée sur le temps fort et la seconde suivie d'un silence, la tradition veut que la 1^{ère} soit détachée.

When in a rapid or moderate tempo the first note of an octave skip in descending is placed on the strong beat, and the second is followed by a rest, the former should be detached according to tradition.

FUGUE EN SOL MAJEUR

Bgs L XV, N° 11 - PETERS L II, N° 2
Mesures 61, 62



2^e SONATE - 1^{er} MORCEAU

Mesures 1 et 2



FUGUE IN G MAJOR

B.G. Bk XV, N° 11 - PETERS Bk II, N° 2
Bars 61, 62

2nd SONATA - 1st MOVEMENT

Bars 1 and 2

XV

Deux ou plusieurs accords consécutifs aux mains doivent être détachés si l'on emploie la puissance de l'Orgue.

When played by the hands, two or more consecutive chords should be detached if the full power of the organ is used.

FUGUE EN RÉ MAJEUR

Bgs L XV, N° 2 - PETERS L IV, N° 3
Mesures 120, 121, 122

FUGUE IN D MAJOR

B.G. Bk XV, N° 2 - PETERS Bk IV, N° 3
Bars 120, 121, 122

TOCCATA EN FA MAJEUR

Bgs L XV, N° 10 - PETERS L III, N° 2
Mesures 176, 177, 178, 179

TOCCATA IN F MAJOR

B.G. Bk XV, N° 10 - PETERS Bk III, N° 2
Bars 176, 177, 178, 179

XVI

Si, lorsque deux voix se trouvent à l'unisson, une seule des voix doit répéter la note sur laquelle l'unisson se produit, cette note sera détachée.

When two voices are in unison and one of them is to repeat the note on which the unison falls, this note should be detached.

FUGUE EN SOL MAJEUR

Bgs L XV, N° 11 - PETERS L II, N° 2
Mesure 36

FUGUE IN G MAJOR

B.G. Bk XV, N° 11 - PETERS Bk II, N° 2
Bar 36

CHORAL: Magnificat

Bgs L 25, 2^e Partie - 6 Chorals transcriptions N° 4 - PETERS L VII, N° 42
Mesure 11

CHORALE: Magnificat

B.G. Bk 25, Part II - The 6 "Schubler" Chor. Prel. N° 4 - PETERS Bk VII, N° 42
Bar 11

NOTA - Il est fait exception à cette règle lorsqu'il s'agit de conserver la physionomie rythmique d'un sujet de fugue.

NOTE - An exception to this rule occurs when the rhythmical character of a fugal subject has to be retained.

FUGUE EN SOL MAJEUR

Bgs L XV, N° 11 - PETERS L II, N° 2
Mesure 36

FUGUE IN G MAJOR

B.G. Bk XV, N° 11 - PETERS Bk II, N° 2
Bar 36

Le passage d'un clavier à un autre doit s'effectuer sans briser le legato.

Passing from one manual to another should be achieved without causing any break in the legato.

PASSACAILLE ET FUGUE EN UT MINEUR

Bgs. L XV, N° 22 - PETERS L I, N° 7
Mesures 71, 72, 73, 74, 75

PASSACAGLIA AND FUGUE IN C MINOR

B.G. Bk XV, N° 22 - PETERS Bk I, N° 7
Bars 71, 72, 73, 74, 75

TOCCATA ET FUGUE EN RÉ MINEUR

Bgs L XV, N° 20 - PETERS L IV, N° 4
Fugue - Mesures 44, 45, 46

TOCCATA AND FUGUE IN D MINOR

B.G. Bk XV, N° 20 - PETERS Bk IV, N° 4
Fugue - Bars 44, 45, 46

FUGUE EN LA MINEUR

Bgs L XV, N° 13 - PETERS L II, N° 8
Mesure 101

FUGUE IN A MINOR

B.G. Bk XV, N° 13 - PETERS Bk II, N° 8
Bar 101

FUGUE EN SI MINEUR

Bgs L XV, N° 14 - PETERS L II, N° 10
Mesures 28, 58 et 59

FUGUE IN B MINOR

B.G. Bk XV, N° 14 - PETERS Bk II, N° 10
Bars 28, 58 and 59

LES ORNEMENTS DANS J. S. BACH

Les ornements que l'on rencontre le plus fréquemment dans Bach sont:

Le Trille (*tr*, ou *~*, ou *~~~~*, ou *tr~*)



Le Mordant (*~*)



Le Pincé (*~*)



Le Coulé (supérieur **)



La Tierce Coulée (inférieure *~*)



Le Doublé (*∞*)



ORNAMENT SIGNS TO BE FOUND IN BACH'S WORKS

The ornament signs which are most frequently met with in Bach's music are:

Trill (*tr*, or *~*, or *~~~~*, or *tr~*)

Mordent (*~*)

"Pincé" (*~*)

"Coulé" (slurred notes) (** from above)

Slurred third (from below *~*)

Turn (*∞*)

LE TRILLE

Le Trille s'attaque sur la note supérieure, qui doit être entendue sur le temps même.

FUGUE EN FA MAJEUR

B.G. L. XV, N° 10. PETERS L. III, N° 2

Mesures 66, 67

THE TRILL

The Trill should start upon the upper note which should be heard on the beat itself.

FUGUE IN F MAJOR

B.G. Bk. XV, N° 10. PETERS Bk. III, N° 2

Bars 66, 67



XIX

Si la note supérieure précède immédiatement le trille, celui-ci s'attaque sur la note réelle.

If the upper note precedes the trill immediately, the latter should start upon the real note.

CHORAL: Veni Creator Spiritus

Bks N° 1 des 18 Chorals de Leipzig, L. XIV, 2^e Partie - PETERS L. VII, N° 86
Mesure 93

CHORALE: Veni Creator Spiritus

B.G. N° 1 from the 18 Chorale Preludes Bk XIV, Part II - PETERS Bk VII, N° 86
Bar 93



XX

Il s'arrête:

a) dans un mouvement vif ou modéré, à la moitié de la valeur de la note qu'il surmonte.

The trill stops:

a) in a rapid or moderate tempo, at half the time-value of the note over which it is placed.

FUGUE EN FA MINEUR

Bks L. XV, N° 6 - PETERS L. II, N° 5
Mesures 4, 5, 6, 7

FUGUE IN F MINOR

B.G. Bk IV, N° 6 - PETERS Bk II, N° 5
Bars 4, 5, 6, 7



b) dans un mouvement lent, ou sur une valeur longue, aux trois quarts de la valeur de cette note.

b) in a slow tempo, at three quarters the time value of that note.

FUGUE EN MI MINEUR

Bks L. XV, N° 18 - PETERS L. II, N° 9
Mesures 4, 5

FUGUE IN E MINOR

B.G. Bk IV, N° 18 - PETERS Bk II, N° 9
Bars 4, 5



c) quand la note est pointée, sur le point.

c) when the note is dotted, on the dot itself.

FUGUE EN SOL MINEUR

Bks L. 88, N° 18 - PETERS L. IV, N° 7
Mesure 7

FUGUE IN G MINOR

B.G. Bk 88, N° 18 - PETERS Bk IV, N° 7
Bar 7

(Voir aussi les ex. 1 et 2 concernant le Trille)

(Refer again to ex: 1-2 about the Trill.)



d) sur deux ou plusieurs notes liées ensemble, si la dernière n'est pas pointée, au moment même de la terminaison.

2^e SONATE EN UT MINEUR, FINAL

Mesures 74, 75, 76

d) over two notes, or more, tied together, if the last is not dotted, just at the ending.

2nd SONATA IN C MINOR, FINALE

Bars 74, 75, 76

e) si la dernière valeur liée est pointée, sur le point.

CHORAL DU GLORIA MYSTIQUE

Bgs N° 12 des 18 Chorals de Leipzig, L. XXV, 2^e Partie - PETERS L. VI, N° 9

Mesure 16 de la 2^e reprise

Adagio

e) If the last tied note is dotted, the trill should stop on the dot.

CHORALE: "Allein Gott in der Höh sei ehr"

B.G. N° 12 from the 18 Chorale Preludes, Bk XXV, Part I - PETERS Bk VI, N° 9

Bar 16, 2nd repeat

XXI

Si rien n'est indiqué, le Trille ne comporte pas de terminaison.

When no special indication is given, the Trill has no ending.

CHORAL: Super flumina Babylonis

Bgs L. 40, page 49 - PETERS L. VI, N° 12A

Mesure 42

CHORALE: Super flumina Babylonis

B.G. Bk 40, page 49 - PETERS Bk VI, N° 12A

Bar 42

Si la terminaison est indiquée en toutes notes, on doit observer l'arrêt sur le point.

When the ending is indicated in full notes, the trill should stop over the dot.

CHORAL

Super flumina Babylonis
Mesure 11

CHORALE

Super flumina Babylonis
Bar 11

Si elle est indiquée par le signe ornemental  ou , on ne doit pas la séparer du trille.

When it is indicated by the ornament sign  or , the latter should not be separated from the trill.

4^e SONATE EN MI MINEUR

FINALE: Mesures 6 et 7

4th SONATA IN E MINOR

FINALE: Bars 6 and 7

Dans les pièces de mouvement lent le Trille doit être "modulé" c'est à dire que les battements doivent commencer lentement et se succéder dans un mouvement uniformément accéléré.

XXII

In pieces of slow tempo, the trill should be "modulated", that is to say, the shakes should start slowly and succeed each other in a steadily accelerated movement

CHORAL: O homme, pleure tes péchésBgs L XXV, 2^e Partie, Année liturgique, N° 24 - PETERS L V, N° 45

Mesure 3

**AUTRES ORNEMENTS**

La note initiale des ornements s'attaque sur le temps même. Si cette note initiale est entendue dans le texte immédiatement avant l'ornement il y a lieu de répéter cette note.

Mordant**2^e SONATE EN UT MINEUR | 2nd SONATA IN C MINOR**

Mesure 1

Bar 1



XXIII

The initial note in ornaments should be attacked on the beat itself. If this initial note is heard immediately before the ornament, in the text, it should be repeated.

Mordent**3^e SONATE EN RÉ MINEUR | 3rd SONATA IN D MINOR**

Mesures 50, 51, 52

Bars 50, 51, 52



XXIV

Si la note initiale du Mordant est immédiatement précédée dans le texte de la même note liée à lui, il devient simple appoggiature brève.

If the initial note of the Mordant is immediately preceded in the text by the same note tied to it, it becomes a simple short appoggiatura.

3^e SONATE EN RÉ MINEUR

Mesure 1

3rd SONATA IN C MINOR

Bar 1

**Pincé (♬)****GLORIA MYSTIQUE**

Mesure 13

**Pincé (♬)****"ALLEIN GOTT IN DER HÖH"**

Bar 13

GLORIA MYSTIQUE

"ALLEIN GOTT IN DER HÖH"

Adagio Mesure 1 Bar 1

Adagio Mesure 4 Bar 4

Double (∞)

Turn (∞)

GLORIA MYSTIQUE

"ALLEIN GOTT IN DER HÖH"

Mesure 10 Bar 10

Mesure 3 Bar 3

Un trille précédé de l'appoggiature supérieure longue, ainsi indiquée: *www*, est dit: trille appuyé.

A trill preceded by a long appoggiatura from above which is indicated thus: *www*, is called: prepared trill.

CHORAL: Viens, Esprit Saint

B.G., N° 2 des 18 Chorals de Leipzig L. XV, 2^e Partie. PETERS L. VII, N° 37
Mesures 1,2,3,4

CHORALE: "Come Holy Ghost"

B.G. N° 2 from the 18 Chorale Preludes, Bk 25 Part. II. PETERS Bk VII, N° 37
Bars 1,2,3,4

Un trille peut être précédé d'un Double (supérieur *w* ou inférieur *w*).

A trill may be preceded by a Turn (from above *w* or from below *w*).

GLORIA MYSTIQUE "ALLEIN GOTT IN DER HÖH"

FUGUE EN MI MINEUR

FUGUE IN E MINOR

Mesure 9

Bar 9

B.G. L. XV, N° 18. PETERS L. II, N° 9
Mesure 112

B.G. Bk IV, N° 18. PETERS Bk II, N° 9
Bar 112

Nous rappelons que tous ces exemples, sans exception, écrits en notation figurée, doivent être comparés un à un avec le texte de l'auteur pendant que l'on travaille.

Toutes ces lois doivent être strictement observées, non seulement en exécutant l'œuvre d'orgue de Bach, mais aussi toute œuvre écrite dans un style polyphonique, et en improvisant. Tout en étant logiques par elles-mêmes, elles sont traditionnelles, nous venant de Bach par la filiation suivante:

Friedmann et Philippe-Emmanuel BACH

Jean Louis KREBS (+1780)

J. P. KINBERGER (+1783)

Christian KITTEL (+1809)

puis:

BERNER (+1827)

RINCK (+1846)

J. Adolphe HESSE (de Breslau) (+1863)

ami intime de Mendelssohn, professeur de

LEMMENS (de Bruxelles) (1823-1881)

professeur d'Alexandre GUILMANT et de Ch. M. WIDOR.

It should be kept in mind that all those examples without exception which are written in figured notation should be compared one by one with the musical text while practising.

All these laws should be strictly adhered to, not only when performing the organ works of Bach, but also all the works written in polyphonic style, and when improvising. At the same time as they are logical in themselves, they are in keeping with tradition which can be traced down from Bach.

Friedmann and Karl-Philipp-Emanuel BACH

Johann-Ludwig KREBS (+1780)

Johann-Philipp KINBERGER (+1783)

Johann Christian KITTEL (+1809)

then:

BERNER (+1827)

RINCK (+1846)

Adolf-Friedrich HESSE (from Breslau) (+1863)

Mendelssohn's close friend, who was Lemmens' teacher (Lemmens was Professor of Organ at the Brussels Conservatory.)

LEMMENS (1823-1881)

in his turn, taught Alexandre GUILMANT and Ch. M. WIDOR.

Les vieux Maîtres français emploient la plupart des ornements que l'on trouve dans l'œuvre de Bach, mais d'une manière un peu différente.

Ils appellent, par exemple, le Mordant: Cadence et le Pincé: Mordant. Ils attaquent la Cadence par la note supérieure.

Nous ne saurions mieux faire que de renvoyer l'élève qui aborde l'œuvre de ces vieux maîtres à l'article remarquable d'Alexandre Guilmant sur la Musique d'Orgue publié dans l'Encyclopédie de la Musique et Dictionnaire du Conservatoire. (Editeur Delagrave). Il y trouvera les tables d'ornements telles qu'elles étaient employées par les compositeurs suivants:

NIVERS (Premier livre d'Orgue, 1667)

André RAISON (Livre d'Orgue, 1688)

J. Henry d'ANGLEBERT (Pièces de Clavecin, 1689)

F. DANDRIEU (Premier livre de Pièces d'Orgue)

ainsi que l'explication de certains signes employés par:

J. de CHAMRONNIÈRES

F. COUPERIN (de Crouilly)

J. BOYVIN

N. de GRIGNY

L. N. CLERAMBAULT

DU MAGE.

The old French Masters used most of the ornament signs to be found in Bach's works, though not exactly in the same way.

Thus they give to the Mordent the name of Cadence, and to the "Pincé" that of Mordent. They begin the Cadence with the upper note.

We advise students, before playing the music of those old Masters, to refer to the fine study on "Organ-Music" contributed by Alexandre Guilmant to the "Encyclopédie de la Musique et Dictionnaire du Conservatoire" published by Delagrave. They will find there the tables of ornament signs such as they were used by the following composers:

NIVERS (First Organ-book, 1667)

André RAISON (Organ-book, 1688)

J. Henry d'ANGLEBERT (Pieces for Harpsichord, 1689)

F. DANDRIEU (First book of Organ-pieces)

as well as the explanation of some ornament signs used by:

J. de CHAMRONNIÈRES

F. COUPERIN (de Crouilly)

J. BOYVIN

N. de GRIGNY

L. N. CLERAMBAULT

DU MAGE.

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MUSIQUE pour GRAND ORGUE

DUPRÉ. MÉTHODE D'ORGUE : Technique de l'orgue. Exercices pour les mains. Exercices de pédales. Exercices des pieds et des mains combinés. — Lois d'exécution à l'orgue. Les ornements dans l'œuvre de J.-S. Bach.

Texte français et anglais.
English text.

Cet ouvrage présente deux divisions.

Dans la première, les différents éléments de la technique pure de l'orgue sont étudiés successivement dans des exercices de difficulté progressive. La parfaite exécution de ces exercices permettra alors d'aborder l'étude des pièces d'orgue.

La seconde partie de l'ouvrage a pour but de donner à l'élève le moyen de résoudre par lui-même tout un ordre de difficultés qu'il est susceptible de retrouver à chaque instant dans ces pièces. M. Dupré a cherché à répondre d'avance aux problèmes qui se poseront pour lui en énonçant une série de principes et de lois d'exécution illustrés par des exemples tirés des œuvres de J.-S. Bach.

— **GAMMES DE PÉDALE.**

Texte français et anglais.
English text.

M. Dupré fait travailler les pieds de l'élève organiste sur toute l'étendue du pédalier. Est-il besoin de faire ressortir les avantages de cette méthode logique?

Ajoutons que ce recueil contient toutes les gammes majeures, mineures, harmoniques et mineures mélodiques et que les positions des pieds (avant, arrière, pointe, talon, pied gauche ou droit) y sont indiquées, à chaque note, par des signes clairs, véritable « doigté » dont une figure schématique facilite encore la compréhension.

ALAIN (Jehan). L'ŒUVRE D'ORGUE en 3 tomes séparés (6°, 9°).

Tome I. Suite : Introduction et variations, Scherzo, Choral. — 3 Danses : Joies, Deuils, Luttas.

Tome II. Variations sur un thème de Clément Jannequin. — Le Jardin suspendu. — Aria. — 2 Danses à Agni Yavishita. — Prélude et fugue. — Intermezzo. — Litanies.

Tome III. 1^{er} Prélude profane. — 2^e Prélude profane. — Climat. — 1^{re} Fantaisie. — 2^e Fantaisie. — Lamento. — Petite pièce. — Monodie. — Berceuse sur deux notes qui cornent. — Ballade en mode phrygien. — Grave. — Variations sur *Locus Creator*. — Postlude pour l'Office de Complies. — Page 21 du 8^e cahier de notes de Jehan Alain.

— **3 PIÈCES** en 1 volume (6°, 7°).

1. Variations sur un thème de Clément Jannequin. — 2. Le Jardin suspendu. — 3. Litanies.

ALAIN (O.). SUITE (5°, 8°).

1. Prélude. — 2. Improptu. — 3. Ricercare. — 4. Air. — 5. Final.

ANDRIESEN. 3^e CHORAL (7°).

BONNET. CHANT TRISTE (6°).

— **ÉTUDE DE CONCERT** (7°), extrait du recueil de 12 pièces op. 7.

— **POÈMES D'AUTOMNE**, 3 morceaux de concert ou de salon (6°).

1. Lied des chrysanthèmes. — 2. Matin provençal. — 3. Poème du soir.

— **ROMANCE SANS PAROLES** (7°), extrait du recueil de 12 pièces, op. 7.

— **VARIATIONS DE CONCERT** (7°).

BRACQUEMOND. OMBRES, suite sur la Passion (7°).

1. Sur Cethsémané. — 2. Sur la Foule. — 3. Sur le Chemin de la Croix. — 4. Sur Golgotha. — 5. Sur la Croix. — 6. Sur la Tombe.

DUBOIS. 12 PIÈCES en 1 volume (6°, 7°).

1. Prélude (fa). — 2. Offertoire (mi). — 3. Toccata (sol). — 4. Vernet de Procession (ré). — 5. Offertoire (mi bémol). — 6. Vernet-choral (la mineur). — 7. Fantaisie (mi). — 8. Méditation (mi bémol). — 9. Marche des Rois Mages (mi). — 10. Offertoire (mi bémol). — 11. Cantilène nuptiale (la bémol). — 12. Grand chœur (si bémol).

DUPRÉ. CORTÈGE ET LITANIE (6°) (O.).

— **FUGUE** en ut mineur de Mozart (5°).

— **LAMENTO** (4°, 5°).

— **3 PRÉLUDES ET FUGUES**, op. 7 (6°, 9°).

— **SCHERZO** (6°).

— **SUITE BRETONNE** (9°).

1. Berceuse. — 2. Fileuse. — 3. Les Cloches de Perros-Guirec.

— **SYMPHONIE-PASSION** (en 4 parties) (8°).

— **VARIATIONS SUR UN NOËL** (7°).

FRANCK (C.). 5 PIÈCES (Vierne) en 1 volume (6°).

1. Andantino. — 2. Andantino. — 3. Andantino poco mosso. — 4. Andante. — 5. Andantino quasi allegretto.

GIGOUT. 10 PIÈCES en 1 volume (7°).

1. Prélude-choral et Allegro (ut mineur). — 2. Minuetto (si mineur). — 3. Absoute (fa mineur). — 4. Toccata (si mineur). — 5. Andante Religioso en forme de canon (ut). — 6. Rapsodie sur des Noël (ut mineur) (O.). — 7. Offertoire ou Communion, trio de claviers (fa). — 8. Scherzo (mi). — 9. Antienne dans le mode phrygien ecclésiastique. — 10. Sortie sur l'Antienne *Adoremus in aeternum*.

GRUNENWALD. 2 SUITES (6°, 7°), en 2 volumes séparés.

1^{re} Suite : 1. Nativité. — 2. Le jardin de l'olivier. — 3. Grave. — 4. Les Divins espoirs. — 5. Allégresse.

2^e Suite : 1. Procession. — 2. Poème mystique. — 3. Scherzetto. — 4. La Voix intérieure. — 5. Toccata.

JONGEN (J.). SONATA EROICA, op. 94 (7°).

LE BOUCHER. SYMPHONIE en mi majeur (7°).

LITAIZE. 12 PIÈCES en 2 volumes (6°, 7°).

1^{er} Volume : 1. Prélude. — 2. Double fugue. — 3. Lied. — 4. Intermezzo pastoral. — 5. Final. — 6. Lamento.

2^e Volume : 7. Scherzo. — 8. Toccata sur le *Veni Creator*. — 9. Prière. — 10. Jeux de rythmes. — 11. Interlude. — 12. Variations sur un Noël angevin.

MESSIAEN. L'ASCENSION, 4 méditations symphoniques en 1 volume (7°, 8°).

Texte et registration en français et en anglais.
English text.

1. Majesté du Christ demandant sa gloire à son Père. — 2. Alleluia sereins d'une âme qui désire le ciel. — 3. Transports de joie d'une âme devant la gloire du Christ qui est la sienne. — 4. Prière du Christ montant vers son Père.

— **COURS COMPLET D'IMPROVISATION A L'ORGUE**, en 2 volumes.

1^{re} Partie. Exercices préparatoires à l'improvisation libre.

2^e Partie. Traité d'improvisation à l'orgue.

Pour être bon improvisateur, il faut non seulement avoir acquis une technique souple et sûre, mais encore savoir l'Harmonie, le Contrepoint, la Fugue, et n'ignorer ni le Plain-Chant, ni la Composition, ni l'Orchestration.

Ce Traité ne saurait donc prétendre à remplacer les ouvrages de technique musicale écrits jusqu'à ce jour. Au contraire, il s'appuie sur eux. Son objet est d'aider ceux qui veulent apprendre à improviser, à savoir rapidement juger et disséquer un thème, et à entrevoir en un instant le parti à en tirer, afin de dégager l'intérêt, la beauté et l'émotion que ce thème peut contenir en puissance.

— **MANUEL D'ACCOMPAGNEMENT DU PLAIN-CHANT GRÉGORIEN**.

Le chant devant être accompagné, contre toute tradition, mais pour d'impérieuses raisons pratiques, il semble que le principe d'accompagnement qui soit le moins anachronique et le moins disparate soit celui du contrepoint des maîtres italiens du XVI^e siècle. Voici pourquoi, dans cet ouvrage, on a posé comme règles de l'accompagnement l'absence de notes étrangères dans les parties accompagnantes, les broderies, notes de passage et appoggiatures étant naturellement fournies dans le chant par les neumes eux-mêmes.

Le chapitre IV résume les connaissances liturgiques élémentaires nécessaires à l'accompagnateur débutant.

Un certain nombre d'exemples d'accompagnement de pièces, dans les huit modes, sont destinés à guider les premières tentatives de l'élève.

— **LE BANQUET CÉLESTE**, méditation (pour la fête du Saint Sacrement) (7°).

— **LES CORPS GLORIEUX**, 7 Visions brèves de la Vie des Ressuscités en 3 fascicules (6°, 9°).

1^{re} Fascicule : Subtilité des Corps glorieux. — Les Eaux de la Grâce. — L'Ange aux Parfums.

2^e Fascicule : Combat de la Mort et de la Vie.

3^e Fascicule : Force et Agilité des Corps glorieux. — Joie et Clarté des Corps glorieux. — Le Mystère de la Sainte Trinité.

— **LIVRE D'ORGUE**, 7 pièces en 1 volume (8°, 9°).

1. Reprises par intervention. — 2. Pièce en trio (pour le dimanche de la Sainte Trinité). — 3. Les mains de l'abbé (pour les temps de pénitence). — 4. Chants d'oiseaux (pour le temps pascal). — 5. Pièce en trio (pour le dimanche de la Sainte Trinité). — 6. Les yeux dans les roues (pour le dimanche de la Pentecôte). — 7. Soixante-quatre durées.

— **MESSE DE LA PENTECOTE** (7°, 8°).

1. Entrée (les langues de feu). — 2. Offertoire (les choses visibles et invisibles). — 3. Consécration (le don de Sagesse). — 4. Communion (les oiseaux et les sources). — 5. Sortie (le Vent de l'Esprit).

— **LA NATIVITÉ DU SEIGNEUR**, 9 méditations en 4 fascicules (7°, 8°).

Texte français et anglais.
English text.

1^{re} Fascicule : 1. La Vierge et l'enfant. — 2. Les Bergers. — 3. Desseins éternels.

2^e Fascicule : 4. Le Verbe. — 5. Les Enfants de Dieu.

3^e Fascicule : 6. Les Anges. — 7. Jésus accepte la souffrance. — 8. Les Mages.

4^e Fascicule : 9. Dieu parmi nous.

MIGOT. 1^{er} LIVRE D'ORGUE, 12 pièces en 1 volume.

1. Dououreux. — 2. Comme un choral. — 3. Allant. — 4. Clair heureux. — 5. Pathétique sans lenteur. — 6. Dououreux. — 7. Décidé, fièrement. — 8. Berceuse, mystérieusement. — 9. Allant. — 10. Allant. — 11. Sans lenteur. — 12. Allant, Brillant, Éclatant.

MULET. ESQUISSES BYZANTINES, 10 pièces en 1 volume (6°, 8°).

1. Nef. — 2. Vitrail. — 3. Roseau. — 4. Chapelle des Morts. — 5. Campanile. — 6. Procession. — 7. Chant funèbre. — 8. Noël. — 9. In Paradisum. — 10. Tu es petrus et portas inferi non praevalerunt adversus te.

— **TU ES PETRA** (7°), extrait du recueil de 10 pièces : Esquisses byzantines.

ROGET. MONTANYAS DEL ROSELLO (6°, 7°) (O.).

1. La Miranda de Font-Romeu. — 2. Le Canigo.