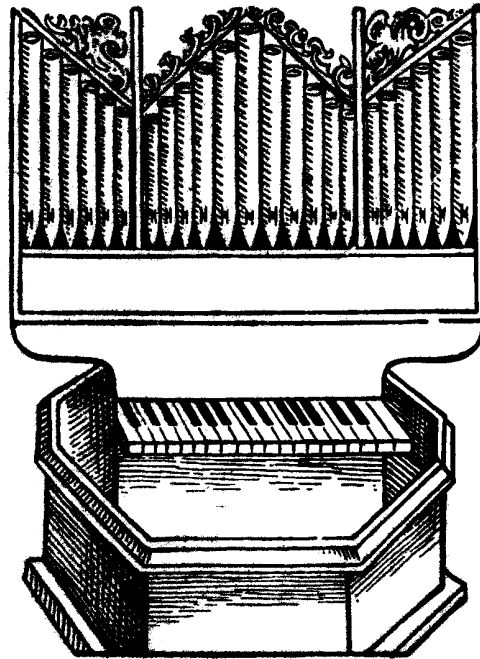


LIBER ORGANI

ALTFRANZÖSISCHE ORGELMEISTER

ANCIENS MAÎTRES FRANÇAIS DE L'ORGUE ✕ EARLY FRENCH ORGAN MASTERS

〈 ERNST KALLER 〉



I

EDITION SCHOTT 1343

LIBER ORGANI

Altfranzösische Orgelmeister

Anciens maîtres français de l'orgue — Early French Organ Masters

Aus den »Archives des maîtres de l'orgue«
von Guilmant-Pirro ausgewählt und für den
praktischen Gebrauch bezeichnet

von

ERNST KALLER



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Vorwort

Die folgenden Orgelwerke sind den »Denkmälern französischer Tonkunst« (Archives des maîtres de l'orgue) entnommen, die von A. Guilmant und A. Pirro herausgegeben wurden.

Richtlinien für die vorliegende Sammlung waren: eine Auswahl aus den liturgisch orientierten Orgelwerken zu treffen und außerdem Studienmaterial für den anfangenden und fortgeschrittenen Orgelspieler zu schaffen. Der Formenreichtum dieser Musik soll auch zur Vorlage für Improvisationen dienen.

Der erste Band bringt die kurzen und leichten Stücke, die in methodischer Folge verschiedene Möglichkeiten im Sinne einer Schule des Orgelspiels aufzeigen. Zur Pflege des Manualspiels kommen in erster Linie folgende Stücke in Betracht: N. Lebègue Nr. 9, 10, 11, F. Couperin Nr. 7, 8, 6. Es würden sich dann etwa die Stücke anschließen, in denen das Pedal obligat auftritt: L. Marchand Nr. 12, 13, 15, 16, 14, N. Gigault Nr. 3, F. Couperin Nr. 4, 5. Das Magnificat quarti toni von Titelouze erfordert für eine stilgerechte Interpretation eine besondere Kenntnisnahme der fugierten Struktur der einzelnen Versetten, die (nach Angabe Titelouzes) aus liturgischen Gründen auch schon in der Mitte abgeschlossen werden können.

Der zweite Band mit größeren und längeren Stücken wendet sich an den fortgeschrittenen Spieler.

Die Phrasierung ist durch ¹ angezeigt. Die Registrierangaben wurden, soweit solche gemäß Guilmant-Pirro in den Originalen vorlagen, an diesen orientiert und sinngemäß auf eine moderne zweimanualige Orgel übertragen. Den Stücken von Titelouze wurde die Registrierung auf der Praetorius-Organ des Musikwissenschaftlichen Instituts der Universität Freiburg i. B. zugrunde gelegt, um eine dieser Zeit entsprechende Klangvorstellung zu erreichen.

Den Herren Prof. D. Dr. Karl Straube und Prof. Dr. Wilibald Gurlitt bin ich für zahlreiche Anregungen zu besonderem Danke verpflichtet, dem ich auch an dieser Stelle Ausdruck geben möchte.

Ernst Kaller

Leiter der Orgelklasse am „Musikseminar der Stadt Freiburg i. B.“

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Magnificat

Quarti Toni

Praetorius Orgel *)

I. Manual: Grob Gedact 8'
Gemshorn 4'
Nachthorn 4'

II. Manual: Blockflöit 4'
Klein lieblich Gedactflöit 2'
Geigend Regal 4'

Pedal: Singend
Cornet 2'

Pedalkoppel II
(Beide Hände I. Manual)

Jean Titelouze
(1563-1633)

Manual 1

(♩ = 72-76)

Pedal

*) Registrierangaben für die moderne Orgel siehe Seite 36

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains a melody in the treble clef and accompaniment in the bass clef. The lower staff contains a bass line with various fingerings indicated by Roman numerals (I, II, III, IV) and a circled 'C' above the staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout as the first system, with a melody in the treble clef, accompaniment in the bass clef, and a separate bass line with fingerings and a circled 'C'.

Third system of musical notation, concluding the piece. It maintains the three-staff structure. The final measure of the grand staff includes a circled 'C' above the treble clef staff. The lower staff also ends with a circled 'C' above the staff.

Quia respexit

I. Manual: Principal 8'

II. Manual: Quintadeena 8'

Klein lieblich Gedactflöit 2'

Pedal: Unterfatz stark 16'

Dolcianbaß 8'

Pedalkoppel II

Manualkoppel III/I

(Beide Hände II. Manual)

(♩ = 72-76)

The musical score is written in common time (C) and consists of three systems of staves. The first system has two staves (treble and bass). The second system has three staves (treble, bass, and a lower bass staff). The third system has three staves (treble, bass, and a lower bass staff). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked as quarter note = 72-76.



First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in 3/4 time and features a key signature of one sharp (F#). The first measure of the treble staff has a circled 'C' above it. The first measure of the grand staff has a circled 'C' above the treble staff and a circled 'C' below the bass staff. A first ending bracket labeled 'I' spans the first two measures of the grand staff. The text '+Pk. I' is written below the bottom staff.



Second system of musical notation, continuing from the first system. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues in 3/4 time with a key signature of one sharp. A first ending bracket labeled 'I' spans the first two measures of the treble staff.



Third system of musical notation, concluding the piece. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues in 3/4 time with a key signature of one sharp. The system ends with a double bar line and repeat signs. The text 'II' appears at the end of the treble and bass staves.

Et misericordia ejus

I. Manual: Grob Gedact 8'
Oktava 4'

II. Manual: Spitzflöit 4'
Gemshörnlein 2'
Zimbel doppelt

Pedal: Unterfatz stark 16'
Dolcianbaß 8'

Pedalkoppel I und II
Manualkoppel II/I
(Beide Hände II. Manual)

(♩ = 72-76)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The tempo marking is (♩ = 72-76). The key signature has one sharp (F#). The first system contains 10 measures of music, featuring a mix of eighth and sixteenth notes with various articulations and dynamics.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, maintaining the same key signature and tempo. This system contains 10 measures of music, with a focus on melodic lines in the upper staff and harmonic support in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. This system contains 10 measures of music, concluding the piece with a final cadence. The notation includes various ornaments and dynamic markings throughout.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff has a circled '4' above the second measure and a circled '5' above the fifth measure. The second staff has a circled '5' above the fifth measure. The third staff has a circled '5' above the fifth measure. The system ends with a first ending bracket labeled 'I'.

Second system of musical notation, continuing from the first system. It consists of three staves: a grand staff and a separate bass clef staff. The music continues with various rhythmic patterns and chordal textures. The system ends with a first ending bracket labeled 'I'.

Third system of musical notation, continuing from the second system. It consists of three staves: a grand staff and a separate bass clef staff. The music concludes with a final cadence. The system ends with a first ending bracket labeled 'II'.

Deposit Potentes

I. Manual: Grob Gedact 8'
Oktava 4'
Schwiegepfeiff 1'

II. Manual: Quintadeena 8'
Blockflöit 4'

Pedal: Untersatz stark 16'

Pedalkoppel I und II
Manualkoppel I/II
(Beide Hände II. Manual)

(♩ = 72-76)

The musical score is presented in three systems. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff, both in common time. The tempo is indicated as quarter note = 72-76. The second system continues the grand staff notation. The third system introduces a separate bass staff below the grand staff, which is connected to the lower staff of the grand staff by a dashed line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Deposit Potentes (Alter Ver)

I. Manual: Principal 8'
Oktava 4'
Schwiegelpfeiff 1'

II. Manual: Quintadeena 8'
Blockflöit 4'
Zimbel doppelt
Krumhorn 8'

Pedal: Unterfatz stark 16'
Dolcianbaß 8'

Pedalkoppel I und II
Manualkoppel II/I
(Beide Hände I. Manual)

(♩ = 72-76)

Suscepit Israel

I. Manual: Principal 8'

II. Manual: Spitzflöit 4'
Krummhorn 8'

Pedal: Unterfatz stark 16'
Dolcianbaß 8'

Pedalkoppel II
Manualkoppel II/I
(Beide Hände II. Manual)

(♩ = 72-76)

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many accidentals and a bass line with some rests. The separate bass staff contains a simple bass line. A circled 'h' is located below the grand staff.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a complex melodic line with many accidentals and a bass line with some rests. The separate bass staff contains a simple bass line. A circled 'I' is located below the grand staff, and another circled 'I' is below the separate bass staff. The text '+Pk. I' is centered below the system.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The grand staff contains a complex melodic line with many accidentals and a bass line with some rests. The separate bass staff contains a simple bass line. A circled 'I' is located below the grand staff, and another circled 'I' is below the separate bass staff.

Gloria Patri et Filio

I. Manual: Principal 8'
 Oktava 4'
 Mixtur 4 fach
 Schwegelpfeiff 1'
 Rangkett 16'

II. Manual: Spitzflöit 4'
 Klein lieblich Gedactflöit 2'
 Zimbel doppelt
 Krumbhorn 8'
 Baerpfeiff 8'
 Geigend Regal 4'

Pedal: Posaunenbaß 16'
 Untersatz stark 16'
 Dolcianbaß 8'

Pedalkoppel I und II
 Manualkoppel II/I
 (Beide Hände II. Manual)

(♩ = 72 - 76)

The image displays three systems of musical notation for the Gloria Patri et Filio. Each system is a grand staff with a treble and bass clef. The first system includes a tempo marking '(♩ = 72 - 76)'. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and articulation marks.

A musical score system consisting of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, some beamed together. The system concludes with a double bar line and a fermata over the final note.

20 (♩=112-116)

A musical score system consisting of three staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The system concludes with a double bar line and a fermata over the final note.

A musical score system consisting of three staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, some beamed together. The middle staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, some beamed together. The system concludes with a double bar line and a fermata over the final note.

Fuge *)

I. Manual: Gedackt 8'
Principal 8'
Gambe 8'

II. Manual: Sesquialtera
Clarinete 8'

Pedal: Subbaß 16'
Kontrabaß 16'
Violoncell 8'
Oktavbaß 8'

Pedalkoppel I und II
Manualkoppel II/I
(Beide Hände I. Manual)

H. d'Anglebert
(1628-1691)

(♩ = 104-112)

2

Man.

Ped.

*) dorisch transponiert

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings, including accents (wavy lines) and hairpins. A fermata is placed over a note in the upper staff in the third measure.

The second system of musical notation continues the piece with two staves. It includes a variety of musical notations such as slurs, ties, and dynamic markings. A hairpin marking is present in the lower staff. The word "Man." is written below the lower staff in the fifth measure, indicating a manual change.

The third system of musical notation features two staves. It contains several measures with complex rhythmic patterns and dynamic markings. The word "Ped." is written below the lower staff in the third measure, indicating a pedal change.

The fourth system of musical notation is the final system on the page, consisting of two staves. It concludes the piece with various musical notations, including slurs and dynamic markings. The system ends with a double bar line.

Qui tollis

I. Manual: Oktave 4'
Piccolo 2'
Cornett 5 fach

II. Manual: Sesquialtera
Clarinete 8'

Pedal: Subbaß 16'
Violoncell 8'
Oktavbaß 8'

Pedalkoppel II
(Beide Hände I. Manual)

N. Gigault
(1625-1707)

(♩ = 72-80)

3

Kyrie

I. Manual: Oktave 4'
Piccolo 2'
Trompete 8'

II. Manual: Quintatön 16'
Lieblich Gedackt 8'
Salicional 8'
Flute harmonique 8'
Principal 8'
Traversflöte 4'
Violine 4'
Sesquialtera

Pedal: Oktavbaß 8'

Pedalkoppel I und II
(Beide Hände II. Manual)

F. Couperin
(1631-1703)

(♩ = 72-80)

4

Gloria

I. Manual: Oktave 2'
Piccolo 2'
Mixture 4 fach
Cornett 5 fach
Trompete 8'

II. Manual: Violine 4'
Traversflöte 4'
Sesquialtera
Clarinete 8'

Pedal: Subbaß 16'
Kontrabaß 16'
Principalbaß 16'
Violoncell 8'
Posaune 16'

Pedalkoppel II
Manualkoppel II/I
(Beide Hände I. Manual)

F. Couperin
(1631-1703)

(♩ = 112-120)

5

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few dotted notes. The middle staff is a treble clef staff with a similar melodic line, featuring a circled '4' below the first measure. The bottom staff is a bass clef staff with a simple harmonic accompaniment of dotted half notes.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system, with more complex rhythmic patterns and slurs. The middle staff continues the melodic line with similar rhythmic patterns. The bottom staff continues the harmonic accompaniment with dotted half notes.

The third system of musical notation consists of three staves. The top staff continues the melodic line, ending with a fermata. The middle staff continues the melodic line, ending with a fermata. The bottom staff continues the harmonic accompaniment, ending with a fermata. The system concludes with a double bar line.

Benedicimus te

II. Manual: Lieblich Gedackt 8'
Traversflöte 4'
Clarinete 8'

Pedal: Subbaß 16'

Pedalkoppel II

F. Couperin
(1631-1703)

6

$\text{♩} = 50 - 52$

(Ped.)

Domine Deus

I. Manual: Gedackt 8'
Rohrflöte 4'
Piccolo 2'

II. Manual: Lieblich Gedackt 8'
Clarinete 8'

(Sopran, Alt: II. Manual
Baß: I. Manual)

F. Couperin
(1631-1703)

(♩ = 112 - 120)

7

The first system of music consists of two staves. The treble staff begins with a series of chords, many of which have a wavy hairpin-like marking above them. The bass staff is mostly empty, with a few notes appearing towards the end of the system.

The second system continues the piece. The treble staff features more complex rhythmic patterns and some slurs. The bass staff has several long, sustained notes, some with slurs, providing a harmonic foundation.

The third system shows a more active bass staff with rhythmic accompaniment. The treble staff continues with melodic lines, including some slurs and dynamic markings.

The fourth system concludes the page. The treble staff features a final melodic phrase with a wavy hairpin-like marking. The bass staff has a concluding bass line with some slurs and dynamic markings.

Kyrie

Manual: Labialstimmen 8' 4' 2', Mixturen

Pedal: Labialstimmen 16'

Manuale und Pedal gekoppelt

F. Couperin
(1631-1703)

(♩ = 72-80)

8

(Ped.)

Benedicimus te

a) II. Manual: Traversflöte 4'
Sesquialtera

b) I. Manual: Flöte 8'
Piccolo 2'

c) I. Manual: Rohrflöte 4'

II. Manual: Lieblich Gedackt 8'
Traversflöte 4'

Manualkoppel II/I

N. Lebègue
(1630-1702)

9

(♩ = 92-96)

Glorificamus te

(♩ = 80-88)

* Puer nobis nascitur

I. Manual: Flöte 8'
Gedackt 8'

II. Manual: Lieblich Gedackt 8'

Pedal: Subbaß 16'

Pedalkoppel II

N. Lebègue
(1630-1702)

(♩ = 108-116)

10

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a central manual II staff. The first system is marked with a tempo of 108-116 and includes a 'II' manual marking. The second system features a 'I' manual marking. The third system features a 'II' manual marking. Pedal markings '(Ped.)' and manual markings '(Man.)' are placed below the respective staves. The music is in 3/4 time and includes various ornaments and articulations.

Les Cloches *)

I. Manual: Gambe 8'

Mixture 4 fach

Cornett 5 fach

Trompete 8'

Takt 69 3. Viertel hinzu:

Principal 8'

Oktave 4'

Piccolo 2'

Bourdon 16'

II. Manual: Salicional 8'

Flute harmonique 8'

Principal 8'

Traversflöte 4'

Sesquialtera

Clarinete 8'

Pedal: Subbaß 16'

Kontrabaß 16'

Oktavbaß 8'

Pedalkoppel II

N. Lebègue
(1630-1702)

11 (♩ = 80-84)

10 17 (♩ = 80-84)

25 (♩ = 80-84)

*) Regifrierung für die Praetorius Orgel siehe Seite 36

28 *tr* *tr* *v* 36 *tr*

Ped.

This system contains measures 28 through 36. The right hand features a melodic line with trills and accents. The left hand has a bass line with a long pedal point indicated by a 'Ped.' marking and a slur over several measures.

42

This system contains measures 37 through 42. The right hand continues with a melodic line, and the left hand has a bass line with a slur over several measures.

48 52

Man.

This system contains measures 43 through 52. The right hand has a melodic line with a slur over several measures. The left hand has a bass line with a slur over several measures. A 'Man.' marking is present at the end of the system.

This system contains measures 53 through 60. The right hand has a melodic line with a slur over several measures. The left hand has a bass line with a slur over several measures.

68

Musical notation for measures 68-73. The system consists of a grand staff with a treble and bass clef. Measure 68 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including trills. The bass staff contains a harmonic accompaniment with chords and single notes. A 'Ped.' marking is present below the first measure.

Ped.

69

73

Musical notation for measures 69-73. The system consists of a grand staff with a treble and bass clef. Measure 69 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

77

Musical notation for measures 77-82. The system consists of a grand staff with a treble and bass clef. Measure 77 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes, featuring a long slur across measures 77-82.

Musical notation for measures 83-88. The system consists of a grand staff with a treble and bass clef. Measure 83 starts with a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, including trills. The bass staff contains a harmonic accompaniment with chords and single notes, featuring a long slur across measures 83-88.

Te dominum

Te Deum

- a) I. II. Manual: Labialfimmen 8' 4' 2' Mixturen Pedal: Labialfimmen 16' 8' Manuale und Pedal gekoppelt
b) I. Manual: Flöte 8' II. Manual: Traversflöte 4' Pedal: Subbaß 16' Pedalkoppel I und II
Gedackt 8' Sesquialtera Salicetbaß 8' Manuskoppel II/I
Rohrflöte 4' (Beide Hände I. Manual)

L. Marchand
(1669-1732)

12

(♩ = 69-76)

Tibi omnes angeli

- a) II. Manual: Traversflöte 4' Sesquialtera b) II. Manual: Lieblich Gedackt 8' Traversflöte 4'

(♩ = 84-92)

Sanctus

Registrierung wie bei „Te dominum“

(♩ = 69-76)

Plein jeu

- a) I. II. Manual: Labialstimmen 8' 4' 2', Mixturen Pedal: Labialstimmen 16' 8' Manuale und Pedal gekoppelt
- b) I. Manual: Flöte 8'
Gedackt 8'
Rohrflöte 4' II. Manual: Traversflöte 4'
Sesquialtera Pedal: Subbaß 16'
Salicetbaß 8' Pedalkoppel I und II
Manualkoppel II/I
(Beide Hände I. Manual)

L. Marchand
(1669-1732)

(♩ = 72-80)

13

Fuge

I. II. Manual: Labialftimmen 8' 4' 2' Zungen 8'

Pedal: Labialftimmen 16' 8'

Manuale und Pedal gekoppelt

L. Marchand
(1669-1732)

14

(♩ = 80-84)

B-S-S 38086

Plein jeu

a) I. II. Manual: Labialstimmen 8' 4' 2', Mixturen

Pedal: Labialstimmen 16' 8'

Manuale und Pedal gekoppelt

b) I. Manual: Flöte 8'
Gedackt 8'
Rohrflöte 4'

II. Manual: Traversflöte 4'
Sequialtera

Pedal: Subbaß 16'
Salicetbaß 8'

Pedalkoppel I und II
Manualkoppel II/I
(Beide Hände I. Manual)

L. Marchand
(1669-1732)

15

(♩ = 72-80)

Lentement.

I. Manual: Flöte 8'
Rohrflöte 4'

II. Manual: Lieblich Gedackt 8'
Traversflöte 4'

Pedal: Subbaß 8'
Salicetbaß 16'

Pedalkoppel I und II
Manualkoppel II/I

L. Marchand
(1669-1732)

16

(♩ = 68-66)

Disposition der Praetorius-Orgel des Musikwissenschaftlichen Instituts der Universität Freiburg i. B.

Oberwerk

- 1. Principal 8. fuß
- 2. Octava 4. fuß
- 3. Mixtur 4 fach / dorInnen Octav 2. fuß, Quint anderthalb fuß
- 4. Grob Gedact / Rohrflöt 8 fuß
- 5. Nachthorn 4. fuß
- 6. Schwegelpfeiff 1 fuß
- 7. Randket oder stille Posaun 16. fuß

Rückpositiff

- 8. Quintadeena 8. fuß
- 9. Blockflöt 4. fuß
- 10. Gemshörnlein 2. fuß
- 11. Zimbel doppelt / gar klein und scharff
- 12. Spitzflöt oder Spillflöt 4. fuß
- 13. Krumbhorn 8. fuß

In die Brust

- 14. Klein lieblich Gedactflöt. Rohrflöt 2. fuß
- 15. Baerpfeiff 8. fuß
- 16. Geigend Regal 4. fuß

Zum Pedal

- 17. Untersatz stark 16. fuß
- 18. Posaunen Baß 16. fuß
- 19. Singend Cornet 2. fuß

Zugefügt wurden im Oberwerk: Gemshorn 4',
im Pedal: Dolzianbaß 8'

Rückpositiv und Brust bilden zusammen das II. Manual,
das Oberwerk entspricht dem I. Manual.

Die Praetorius-Orgel wurde 1921 auf Anregung von Dr. Wilibald Quellitt, dem Professor für Musikwissenschaft an der Universität Freiburg i. Br., nach einer Original-Disposition des Michael Praetorius (gest. 1621) von dem Orgelbaumeister Dr. h. c. Oskar Walcker erbaut.

Registriervorschläge für die moderne Orgel

J. Titelouze: Magnificat quarti toni

Magnificat

- I. M. Oktave 4', Rohrflöte 4'
- II. M. Traversflöte 4', Sesquialtera
- PK. I (Beide Hände II. M.)

Quia respexit

- I. M. Gedackt 8', Rohrflöte 4', Piccolo 2'
- II. M. Salicional 8', Flute harmonique 8', Sesquialtera
- P. Principalbaß 16', Oktavbaß 8'
- PK. II. MK. II/I (Beide Hände II. M.)

Et misericordia eius

- I. M. Gambe 8', Rohrflöte 4', Octave 4', Piccolo 2'
- II. M. Salicional 8', Flute harmonique 8', Principal 8', Traversflöte 4', Sesquialtera
- P. Principalbaß 16', Oktavbaß 8'
- PK. I, II, MK. II/I (Beide Hände II. M.)

Deposuit potentes

- I. M. Gedackt 8', Piccolo 2'
- II. M. Lieblich Gedackt 8'
- P. Subbaß 16'
- PK. I, II, MK. II/I (Beide Hände II. M.)

Deposuit potentes (Älter Ver)

- I. M. Principal 8', Gambe 8', Cornett 5 fach, Trompete 8'
- II. M. Lieblich Gedackt 8', Salicional 8' Principal 8', Traversflöte 4', Sesquialtera
- P. Subbaß 16', Kontrabaß 16', Principalbaß 16', Oktavbaß 8'
- PK. II, I, MK. II/I (Beide Hände I. M.)

Suscepit Israel

- I. M. Principal 8', Rohrflöte 4', Oktave 4'
- II. M. Traversflöte 4', Clarinette 8'
- P. Principalbaß 16' Oktavbaß 8'
- PK. II, MK. II/I (Beide Hände II. M.)

Gloria Patri

- I. M. Principal 8', Gambe 8', Oktave 4', Piccolo 2', Mixtur 4 fach
- II. M. Principal 8', Traversflöte 4', Violine 4', Sesquialtera, Clarinette 8'
- PK. I, II, MK. II/I (Beide Hände I. M.)
- Takt 20 dazu: I. M. Bordyn 16', Cornett 5 fach, Trompete 8', P. Posaune 16'

J. Titelouze: Veni creator

I^e Verset

Registrierung a:

- I. M. Oktave 4', Piccolo 2', Trompete 8'
- II. M. Flute harmonique 8', Principal 8', Traversflöt
Violine 4', Sesquialtera, Clarinette 8'
- P. Principalbaß 16'
- PK. I, II. (Beide Hände II. Man.)

Registrierung b:

- I. M. Principal 8', Gambe 8', Oktave 4', Piccolo
Mixtur 4 fach, Cornett 5 fach, Trompete 8'
- II. M. Principal 8', Violine 4', Sesquialtera
- P. Principalbaß 16', Violoncell 8', Posaune 16'
- PK. I, II, MK. II/I (Beide Hände I. M.)

II^e Verset

- I. M. Flöte 8', Rohrflöte 4'
- II. M. Traversflöte 4', Violine 4'
- PK. II. (Beide Hände I. M.)

III^e Verset

- I. M. Principal 8', Rohrflöte 4'
- II. M. Traversflöte 4', Sesquialtera, Clarinette 8'
- PK. II. (Beide Hände I. M.)

IV^e Verset

- I. M. Principal 8', Rohrflöte 4', Piccolo 2', Mixtur 4
- II. M. Traversflöte 4', Sesquialtera, Clarinette 8'
- P. Principalbaß 16', Kontrabaß 16', Violoncell 8'
- PK. I, II, MK. I/II (Beide Hände I. M.)

N. Lebègue: Les Cloches

Die passacaglienmäßige Anlage läßt auch eine dementsprechende Interpretation zu.

Praetorius-Orgel: I. M. Grob Gedact 8' / II. M. Blockflöt 4' / P. Untersatz stark 16' / PK. I, II / MK (Beide Hände II. M.)

- Takt 17 dazu: Zimbel doppelt
- Takt 25 dazu: Gemshorn 4', Nachthorn 4' (Beide Hände I. M.)
- Takt 36 dazu: Oktave 4'
- Takt 42 dazu: Klein lieblich Gedactflöt 2', Gemshörnlein
- Takt 48 dazu: Schwegelpfeiff 1', Posaunenbaß 16'
- Takt 52 dazu: Baerpfeiff 8'
- Takt 63 dazu: Geigend Regal 4'
- Takt 69 3. Viertel dazu: Mixtur 4 fach
- Takt 73 dazu: Principal 8'
- Takt 77 dazu: Randket 16'