

Vorwort

Jacques-Nicolas Lemmens, geboren am 3. Januar 1823 in Zoerle-Parwijs, zählt zu den herausragenden Persönlichkeiten der belgischen Kirchenmusikgeschichte im 19. Jahrhundert. Er studierte Klavier bei Leopold Godineau, Orgel bei Christian Girschner – dem damaligen Hoforganisten Leopolds I. – und Komposition beim berühmten François-Joseph Fétis. Bereits im Alter von 16 Jahren erhielt Lemmens eine Anstellung als Organist an der Kirche St. Sulpice in Diest. Seine hervorragenden Leistungen während des Studiums wurden gekrönt durch drei erste Preise. 1849 übernahm Lemmens in Brüssel die Nachfolgeprofessur seines einstigen Lehrers Girschner und baute dort innerhalb nur weniger Jahre eine legendäre Orgelklasse auf. Zum Kreise seiner Schüler zählten insbesondere Joseph Callaerts, Clément Loret, Alexandre Guilmant, Alphonse Mailly und Charles-Marie Widor. 1850 wurde Lemmens mit dem Orgelbauer Aristide Cavaillé-Coll bekannt, als dessen Berater er in der Folgezeit fungierte. Nach 1857, dem Jahr seiner Heirat mit der englischen Sopranistin Helene Sherrington, ging er als konzertierender Pianist, Organist und Harmoniumvirtuose auf Tournées durch England. 1878 erhielt er von der belgischen Kirchenbehörde den Auftrag zur Errichtung einer „Ecole de Musique Religieuse“, welche heute noch unter dem Namen „Institut Lemmens“ existiert. 1880 trat Lemmens noch einmal als Mitbegründer der „Société de St. Grégoire“ in Erscheinung, bevor er am 30. Januar 1881 in Zemst bei Mechelen starb.

Lemmens gilt – neben seinem Lehrer und Förderer Fétis – als einer der Hauptinitiatoren der belgischen Kirchenmusik- und Orgeltradition. Sein Einfluss auf die französische Orgelmusik und den Orgelbau zu dieser Zeit ist erheblich. Die Initiativen zur Erneuerung der katholischen Kirchenmusik durch kontrapunktische Verarbeitung der traditionellen gregorianischen Melodien im Sinne Bach'scher Choralbearbeitungen sowie seine ästhetische Auffassung, die Kirchenmusik sei von jeglichen äußeren Effekten freizuhalten und habe sich unbedingt von der konzertanten Orgelliteratur abzugrenzen, haben die Weiterentwicklung der katholischen Orgelmusik entscheidend mit geprägt. Als Grundpfeiler seiner Spieltechnik gelten das perfekte Legato, der stumme Fingerwechsel, das Gleiten eines Fingers auf benachbarte Tasten, Benutzen von Spitze und Absatz beim Pedalspiel sowie die genaue Beachtung der Notenwerte – zur damaligen Zeit alles durchaus keine Selbstverständlichkeiten. Mit seiner Forderung nach präziser Ausführung der Notenwerte im Legato bzw. Halbierung der Werte im Staccato setzte er sich klar von der Auffassung César Francks ab, der einen sehr freien Vortragsstil mit starkem Rubato pflegte. Mit der 1862 erschienenen *Ecole d'orgue basée sur le Plain-Chant Romain* schuf Lemmens ein Unterrichtswerk, welches sowohl den kompositorischen als auch spieltechnischen Neuerungen Rechnung trug. Es galt zu seiner Zeit als Standardwerk für angehende katholische Kirchenmusiker.

Zu dieser Ausgabe

Die in diesem Heft herausgegebenen *Douze Pieces d'Orgue* erschienen erstmals zwischen 1883 und 1887 im Band 1 der insgesamt vier Bände umfassenden Ausgabe *Oeuvres inédites* im Verlag Breitkopf und Härtel (ohne Editionsnummer). Es handelt sich um eine lose Folge relativ leicht spielbarer Orgelstücke, die auch für Organisten im Nebenamt geeignet sind. Ob alle 12 Stücke ursprünglich gleichermaßen für liturgische Zwecke vorgesehen waren, mag angesichts der von Lemmens selbst vehement vertretenen strengen kirchenmusikalischen Kriterien bezweifelt werden (zumindest Nr. VI und IX wären wohl eher dem „weltlichen Bereich“ zuzuordnen); aus heutiger Perspektive dürfte sich diese Frage allerdings weitgehend erübrigen.

Für eine adäquate Ausführung ist eine mindestens zweimanualige Orgel erforderlich; die Registrierung sollte – sofern sie nicht ohnehin vorgegeben ist – entsprechend den Gepflo-

genheiten der französischen Orgelromantik grundstimmenbetont gewählt werden. Speziell für die liturgisch eingesetzte Musik wird gemäß Lemmens' eigenen Vorstellungen empfohlen, den Klang der Zungenstimmen durch Hinzuziehen der passenden Gedacktstimmen zu runden und von allzu speziellen Klangwirkungen Abstand zu nehmen (wozu bei Lemmens auch die Benutzung von Schwelltritt und Tremulant zählte!).

Der Text der vorliegenden Ausgabe folgt dem der Erstedition, das Schriftbild wurde – vor allem hinsichtlich der Stimmenverteilung auf die Systeme – in eine praxisgerechte Neufassung gebracht. Wenige geringfügige Angleichungen von Bögen und Balken wurden auf Grund ihrer Eindeutigkeit unkommentiert durchgeführt. Weitere Ergänzungen des Herausgebers sind durch Winkelklammern gekennzeichnet.

Glossar

Bourdon	Bordun, Gedackt (allgemein für alle gedeckten Stimmen)
Fifre	kleine zweichörige Flöte, gelegentlich auch Bezeichnung für Diskantschalmey 2'
Flûte	i. d. R. weite, kräftig intonierte Flötenstimme zu 8' und 4'
Hautbois	Oboe
louré	im Stil einer <i>air de cornemuse</i> (Dudelsack-Air) zu spielen
Musette	vorwiegend im französischen Orgelbau vorzufindende Zungenstimme in der Bauart des Krummhorns
Offertoire	zum Offertorium
Sortie	zum Ausgang
Violoncelle	meist 8'-füßig; engmensurierte, schneidende Streicherstimme

Köln, im Juli 2007

Tobias Zuleger

Foreword

Jacques-Nicolas Lemmens, born in Zoerle-Parwijs on 3 January 1823, was one of the leading figures in 19th century Belgian church music. He studied piano with Leopold Godineau, organ with Christian Girschner – the court organist of Leopold I – and composition with the famous François-Joseph Fétis. At the tender age of 16, Lemmens was appointed organist at the Church of St. Sulpice in Diest. His outstanding achievements as a student were crowned with three first prizes. In 1849, Lemmens succeeded Girschner, his former teacher, as professor in Brussels, and built up a legendary organ class there within the space of just a few years. In particular, his pupils included Joseph Callaerts, Clément Loret, Alexandre Guil-mant, Alphonse Mailly and Charles-Marie Widor. In 1850 Lemmens became acquainted with Aristide Cavaillé-Coll, the organ builder, and he went on to serve as his adviser. After 1857, the year of his marriage to the English soprano Helene Sherrington, he made tours to England as a concert pianist, organist and harmonium virtuoso. In 1878 the Belgian ecclesiastical authority commissioned him to establish an “Ecole de Musique Religieuse”, which still exists today and is known as the “Institut Lemmens”. In 1880, Lemmens again featured as the co-founder of the “Société de St. Grégoire”, before his death in Zemst near Mechelen on 30 January 1881.

Lemmens is regarded – alongside Fétis, his teacher and supporter – as one of the main initiators of the Belgian church music and organ tradition; his influence on French organ music

and on organ building of the time is substantial. The initiative to renew Catholic church music by giving the traditional Gregorian melodies a counterpoint treatment along the lines of Bach's chorale arrangements, and his aesthetic view that church music should be kept free of all external influences and should definitely keep itself distinct from concert literature for organ, exerted a vital impact on the subsequent development of Catholic organ music. The chief features of his playing technique are a perfect legato, the silent finger change, the sliding of a finger to neighbouring keys, the use of toe and heel on the pedals, and a precise adherence to the note values – at the time, none of these were natural elements of performance technique. With his call for precise execution of the note values in legato, and a halving of values in staccato, he took a clearly different position from César Franck, who went in for a very free performance style with strong rubato. Lemmens' "Ecole d'orgue basée sur le Plain-Chant Romain", which was published in 1862, was a teaching manual which included these innovations, both in composition and in technique. At the time, it was regarded as the standard work for upcoming Catholic Church musicians.

About this edition

The *Douze Pièces d'Orgue* contained in this volume were first published between 1883 and 1887 in Volume 1 of the 4-volume edition *Oeuvres inédites* by Breitkopf und Härtel (no edition number). They are a loose sequence of relatively easy organ pieces suitable also for part-time organists. Whether all 12 pieces were originally equally intended for liturgical use may be doubted in view of Lemmens' own strict and vehemently asserted criteria for church music (nos. VI and IX at least should probably rather be categorised as secular); from today's perspective, however, this issue can probably be largely disregarded.

An adequate performance requires at least a two-manual organ; the registration should – to the extent that it is not prescribed – be chiefly based on foundation stops as was the custom in Romantic French organ music. In line with Lemmens' own ideas, it is recommended that, in particular where the music is used liturgically, the sound of the reeds be rounded off by adding appropriate stopped voices, and that over-specialised sound effects be avoided (note that Lemmens counted the use of the swell pedal and tremolo amongst such effects!).

The text of this edition follows the first edition; the note-setting – particularly in terms of the distribution of the parts across the systems – has been altered for practical use. A few minor alignments of slurs and beams were so obvious that they have been undertaken without comment. Other additions by the editor are marked by angle brackets.

Glossary

Bourdon	Bourdon, Gedackt (generally used for all stopped pipes)
Fifre	small two-rank flute; occasionally also used to mean 2' Schalmei
Flûte	generally a wide, strongly voiced flute stop, 8' and 4'
Hautbois	Oboe
louré	to be played in the style of an <i>air de cornemuse</i> (bagpipe air)
Musette	Krummhorn-like reed stop mainly to be found in French organs
Offertoire	at the Offertory
Sortie	Sortie, Postlude
Violoncelle	generally 8-foot; narrow, penetrating string stop

Fotokopieren
grundsätzlich
gesetzlich
verboten



Douze Pièces d'orgue

Zwölf Orgelstücke

I.

Jacques-Nicolas Lemmens
1823 - 1881

Allegro, ma non troppo

Orgel

f

6

11

17

23

II.

Allegro

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first measure is a whole rest in the treble clef and a half note G2 in the bass clef. The second measure features a treble clef melody starting on G4 with a slur over the first two notes, and a bass clef accompaniment of a half note G2. The third measure continues the treble melody with a slur over the last two notes, while the bass clef accompaniment changes to a half note A2. The fourth measure has a treble clef melody with a slur over the last two notes and a bass clef accompaniment of a half note B2. The fifth measure concludes with a whole rest in the treble clef and a half note C3 in the bass clef.

Musical notation for measures 6-11. The treble clef melody continues with a slur over the first two notes of measure 6, and a slur over the last two notes of measure 7. The bass clef accompaniment consists of half notes G2, A2, B2, and C3. In measure 8, the treble clef has a whole rest and the bass clef has a half note D3. In measure 9, the treble clef has a whole rest and the bass clef has a half note E3. In measure 10, the treble clef has a whole rest and the bass clef has a half note F#3. In measure 11, the treble clef has a whole rest and the bass clef has a half note G3.

Musical notation for measures 12-16. The treble clef melody features a slur over the first two notes of measure 12, and a slur over the last two notes of measure 13. The bass clef accompaniment consists of half notes G2, A2, B2, and C3. In measure 14, the treble clef has a whole rest and the bass clef has a half note D3. In measure 15, the treble clef has a whole rest and the bass clef has a half note E3. In measure 16, the treble clef has a whole rest and the bass clef has a half note F#3.

Musical notation for measures 17-21. The treble clef melody starts with a slur over the first two notes of measure 17, and a slur over the last two notes of measure 18. The bass clef accompaniment consists of half notes G2, A2, B2, and C3. In measure 19, the treble clef has a whole rest and the bass clef has a half note D3. In measure 20, the treble clef has a whole rest and the bass clef has a half note E3. In measure 21, the treble clef has a whole rest and the bass clef has a half note F#3.

Musical notation for measures 22-26. The treble clef melody features a slur over the first two notes of measure 22, and a slur over the last two notes of measure 23. The bass clef accompaniment consists of half notes G2, A2, B2, and C3. In measure 24, the treble clef has a whole rest and the bass clef has a half note D3. In measure 25, the treble clef has a whole rest and the bass clef has a half note E3. In measure 26, the treble clef has a whole rest and the bass clef has a half note F#3.

III.

Allegro

This musical score is for a piano piece, measures 1 through 38. It is written in a key with one sharp (F#) and a common time signature (C). The tempo is marked **Allegro**. The score is divided into six systems, each with a measure number at the beginning: 1, 7, 13, 19, 25, and 31. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece features complex textures with many chords and moving lines in both hands, often with slurs and ties. The key signature changes to one flat (F) at measure 25.

IV.

Allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a forte (*f*) dynamic. Both the treble and bass staves feature triplet eighth notes. The bass line includes a triplet of eighth notes in the first measure and a triplet of quarter notes in the third measure.

Musical notation for measures 5-8. The treble staff continues with triplet eighth notes, while the bass staff features a steady eighth-note accompaniment. Measure 8 concludes with a fermata over a whole note chord.

Musical notation for measures 9-12. The treble staff has a melodic line with slurs and ties, while the bass staff provides a consistent eighth-note accompaniment.

Musical notation for measures 13-16. The treble staff features a melodic line with slurs and ties, and a triplet of eighth notes in the second measure. The bass staff has a steady eighth-note accompaniment with a triplet of eighth notes in the fourth measure.

Musical notation for measures 17-20. The treble staff has a melodic line with slurs and ties, and a triplet of eighth notes in the first measure. The bass staff features a steady eighth-note accompaniment with a triplet of eighth notes in the second measure.

V. Marche de procession

First system of the musical score. The piece is in G major (one sharp) and common time (C). The tempo is marked *f* (forte). The right hand features a complex texture with chords and moving lines, while the left hand provides a steady bass line with quarter notes.

Second system of the musical score, starting at measure 5. The dynamics shift to *p* (piano) in the right hand. The right hand continues with its melodic and harmonic development, and the left hand maintains its rhythmic accompaniment.

Third system of the musical score, starting at measure 10. The right hand features a prominent melodic line with eighth-note patterns. The left hand continues with its accompaniment, showing some chromatic movement in the bass line.

Fourth system of the musical score, starting at measure 15. The dynamics return to *f* (forte). The right hand continues with its melodic and harmonic development, and the left hand maintains its accompaniment.

VI. Sicilienne

First system of the musical score for 'Sicilienne'. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef is characterized by a slow, waltz-like feel with a mix of eighth and quarter notes. The bass clef provides a simple harmonic accompaniment with quarter notes.

Second system of the musical score, starting at measure 9. The notation continues the melodic and harmonic themes established in the first system, maintaining the same tempo and dynamics.

Third system of the musical score, starting at measure 18. The melody in the treble clef shows some chromatic movement, while the bass clef accompaniment remains steady.

Fourth system of the musical score, starting at measure 27. This system includes the first variation, labeled '1ère Variation' above the treble clef staff. The variation introduces a more rhythmic and melodic pattern in the treble clef, while the bass clef accompaniment continues with quarter notes.

Fifth system of the musical score, starting at measure 35. The piece concludes with a final melodic phrase in the treble clef and a simple chordal ending in the bass clef.

VII. Sortie

Allegro

Measures 1-6 of the musical score. The piece is in common time (C) and begins with a forte (*f*) dynamic. The right hand features a series of chords and dyads, with a melodic line in the upper register. The left hand plays a rhythmic accompaniment of eighth notes. A fermata is placed over the final chord of the first measure.

Measures 7-12 of the musical score. The key signature changes to one sharp (F#). The right hand continues with chords and dyads, showing a melodic line. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*). A fermata is placed over the final chord of the first measure.

Measures 13-18 of the musical score. The right hand features a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*). A fermata is placed over the final chord of the first measure.

Measures 19-23 of the musical score. The right hand features a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*). A fermata is placed over the final chord of the first measure.

Measures 24-28 of the musical score. The right hand features a melodic line with eighth notes and chords. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and forte (*f*). A fermata is placed over the final chord of the first measure.

VIII. Méditation

Poco animato

The first system of the musical score for 'Méditation' consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

The second system of the musical score continues the piece. It features a melodic line in the right hand with various note values and rests, and a supporting bass line in the left hand. The dynamics remain consistent with the previous system.

The third system of the musical score includes a repeat sign. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The piece concludes this section with a final chord in the right hand.

The fourth system of the musical score continues the melodic and harmonic development. The right hand has a melodic line with grace notes, and the left hand has a bass line. The dynamics remain consistent with the previous system.

The fifth system of the musical score concludes the piece. It features a melodic line in the right hand and a bass line in the left hand. The dynamics include a crescendo (*cresc.*), a decrescendo (*dim.*), and a final piano (*pp*) dynamic.

IX. Pastorale

Allegretto

louré

Musical score for measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). The tempo is Allegretto. The first system shows the piano accompaniment with a forte dynamic marking (**Réc. *f***) in the upper right corner.

5

Musette ou Hautbois

Musical score for measures 5-10. The second system introduces a woodwind part labeled "Musette ou Hautbois" in the upper right. The piano accompaniment continues with a piano dynamic marking (**Réc. *p***) in the lower right. Arrows point from the woodwind staff to the piano accompaniment in measures 6 and 7.

Réc. *p*

11

Musical score for measures 11-15. This system continues the piano accompaniment with various chordal textures and melodic lines.

16b

Musical score for measures 16-22. The piano accompaniment features a strong rhythmic pattern in the bass line and a more active upper line. A forte dynamic marking (**Réc. *f***) is present in the upper left corner.

23

Musette

Musical score for measures 23-28. The woodwind part labeled "Musette" is introduced in the upper right. The piano accompaniment continues with a piano dynamic marking (**Réc. *p***) in the lower right.

Réc. *p*

X. Prélude

Man. [sim.]

Ped.

5

9

13

XI. Prélude

G.O. Flûtes 8'
Réc. Trompette 8'
Péd. Bourdons 16', 8'

G.O.

Man.

Réc.

Péd.

5

9

13

XII. Offertoire

pour une messe en l'honneur de la sainte Vierge *)

Tranquillo

Man. *mf* 8', 4'

Ped. 16', 8'

5

9

13

*) für eine Messe zu Ehren der hl. Jungfrau

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