

VORWORT

Die Registrierangaben in dem vorliegenden Werk beziehen sich auf eine Orgel mit 16 Registern, die auf dem Prinzipal gebaut, hat Schleifladen und mechanische Traktur. Die Disposition lautet:

<i>Manual I C-g²</i>		<i>Manual II C-g¹</i>		<i>Manual III C-g¹</i>	
1. Prinzipal	4'	5. Holzgedulde	8'	11. Quintadima	16'
2. Rohrflöte	8'	6. Waldflöte	4'	12. Basskontra	4'
3. Waldflöte	2'	7. Rohrflöte	2'	13. Prinzipal	2'
4. Mixtur	3-4-1	8. Waldflöte	1'		

Von dieser kleinen Orgel, die auf dem Prinzipal gebaut ist, sind größere Orgeln übertragen worden, doch ist dabei immer die schattige, weiche, gedämpfte Klangfarbe zu berücksichtigen. Am liebsten sind die Mittelregister (z. B. Ped. 16', 2') zu verwenden. Die Merkmittel der Orgel sind durch die Notwendigkeit der räumlich-akustischen Verhältnisse angepaßt worden. Die Orgel ist für die Vortragsart des Gregorianischen Choral bei der Wiedergabe vollständig eingerichtet. Die Orgel ist so eingerichtet, daß sie eine impulsive Nachschöpfung weder garantieren kann, noch soll. Der musikalische Gehalt der Cantus firmi ist die Voraussetzung für die musikalische Gestaltung und die Ergriffenheit des Interpreten zeigen soll.

Joseph Ahrens

PRÉFACE

Les registrations indiquées pour l'œuvre ici présentée se réfèrent à la version pour orgue. Bien entendu, il possible une soufflerie et les jeux en sont commandés mécaniquement. En voici la liste :

Clavier I Ut-sol³

1. Principal	4p.
2. Flûte à cheminée	8p.
3. Flûte sylvestre	2p.
4. Mixture	3-4 rangs

Clavier II

5. Violon	16p.
6. Flûte à cheminée	8p.
7. Clarinette	2p.
8. Basson	2p.
9. Trompette	2p.
10. Trombone	2p.

Voix et Soli

11. Quatuor	16p.
12. Soli	4p.
13. Chœur en écho	2p.

Orgue

Accouplements II/I, I/P, II/P

Le caractère intime de la sonnerie propre à ces registres, en particulier pour la registration sur des orgues plus importantes, mais en aucun cas, ne doit être différencié à une puissance sonore dépourvue de caractère. On y a insisté dans le programme (p. ex. Féd., 16p., 2p.), ainsi que l'exige la structure de l'œuvre.

Les indications de tempo pourra, selon les nécessités, être adapté à telles ou telles conditions de jeu, mais il est essentiel que l'exécution préserve au choral grégorien toute sa souplesse et son caractère d'intimité. On y a renoncé à peu près entièrement, étant donné qu'elles ne seraient pas compatibles avec le sentiment intaillé du contenu spirituel et musical des cantus firmi, et à la fois la spontanéité de l'œuvre et la sensibilité de l'interprète.

Joseph Alvin

PREFACE

To work out the registration in this volume, I used my home organ (4' and 8' stop) and the following disposition:

<i>Manual I C-g²</i>	
1. Principal	4'
2. Rohrflöte	8'
3. Waldflöte	2'
4. Mixture	3-4'

<i>Manual II C-g²</i>	
5. Gedächtnis	4'
6. Flöte	8'
7. Rohrflöte	2'
8. Mixture	3-4'

<i>Manual III C-g²</i>	
9. Gedächtnis	4'
10. Flöte	8'
11. Gedächtnis	4'
12. Gedächtnis	4'

Couplers III, I/P, II/P

Starting from this rather inexact disposition, it is possible to give a convincing result on a larger organ, although it should be emphasized that the registration is not to be understood as an indifferent mass of sound. Gaps in the middle range (e.g. ped. 16', 2') belong to the organ's architecture and should be observed. The metronomic tempo is a guide to the organ's architecture. The important point is that the tempo is not too fast. Couplers should be used as they are indicated as they can neither guarantee nor replace a good registration. The registration should be put into the spiritual and musical context of the *cantus firmi* is pre-eminently a matter of the organist's artistic sensitivity of the piece and the player's emotional response.

Joseph Abent

Cantiones Gregorianaepro organo

Joseph Ahrens
1957

Veni Creator Spiritus

c. f.

Ve-ni Cre-a-tor Spr-i-tus, Men-tis tu-ri-um il-li-tis, in
Omn-ia vo-ca-ri pre-cto-ra.

ff
B₁ 24' 4'

f
1 8'

P. 16' 4'

♩ = 42



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music features a melodic line in the treble clef and a bass line in the bass clef, with the alto clef staff providing harmonic support. The notation includes various note values and rests.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. A measure rest with a '+2' marking is present at the beginning of the system. The music continues with melodic and bass lines across the three staves.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The notation includes complex rhythmic patterns and melodic lines across all three staves.

PREVIEW
Low Resolution

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A small treble clef staff is positioned to the right of the main system.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A small treble clef staff is positioned to the right of the main system.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A small treble clef staff is positioned to the right of the main system.

+ Pk. 1

PREVIEW
Low Resolution

First system of musical notation, featuring treble, alto, and bass staves. The notation includes various notes, rests, and accidentals. A large watermark "PREVIEW" is overlaid diagonally across the page. The text "+ Tertian" is written below the middle staff.

Second system of musical notation, featuring treble and bass staves. The notation includes various notes, rests, and accidentals. A large watermark "PREVIEW" is overlaid diagonally across the page. The text "+ Pk. II" is written below the bass staff.

Third system of musical notation, featuring treble and bass staves. The notation includes various notes, rests, and accidentals. A large watermark "PREVIEW" is overlaid diagonally across the page.

Lauda Sion Salvatore

c.f.
Lau-da Si-on Sal-va-to-rem, Lau-da du-co in-te-n-si-ter et sal-ve-da,

♩ = 50
O. pl. I