

# 2 Organ pieces

## No. 1 in C minor (original notation)

Camille Saint-Saens

8', 4'

Clav. 3 (Récit.)

16', 8', 4'

Clav. 1 (Grand Orgue) *mp*

8', 4'

Clav. 2 (Positif)

8', 16'

Pédale

*p*

Detailed description: This system contains the first five staves of the organ score. The top staff is Clav. 3 (Récit.) with 8' and 4' stops, showing rests. The second staff is Clav. 1 (Grand Orgue) with 16', 8', and 4' stops, playing a melody in the right hand and accompaniment in the left hand, marked *mp*. The third staff is Clav. 2 (Positif) with 8' and 4' stops, showing rests. The fourth staff is the Pédale with 8' and 16' stops, showing rests. The system concludes with a *p* dynamic marking.

6

III Rec.

I G.O.

II Pos.

Ped.

*p*

Detailed description: This system contains the next five staves. The sixth staff is III Rec. with rests until measure 6, where it begins a melody marked *p*. The seventh staff is I G.O. with accompaniment. The eighth staff is II Pos. with accompaniment. The ninth staff is Ped. with accompaniment. The system concludes with a *p* dynamic marking.

12

III Rec.

I G.O.

II Pos.

Ped.

18

III Rec.

I G.O.

II Pos.

Ped.

Un poco più mosso

Hautbois seul

23

III Rec.

I G.O.

II Pos.

Ped.

28

III Rec.

I G.O.

II Pos.

Ped.

8' seul

pp

32

III Rec.

I G.O.

II Pos.

Ped.

35

III Rec.

I G.O.

II Pos.

Ped.

*pp*

39

III Rec.

I G.O.

II Pos.

Ped.

*pp*

42

III Rec.

I G.O.

II Pos.

Ped.

46

III Rec.

I G.O.

II Pos.

Ped.

pp

50

III Rec.

I G.O.

II Pos.

Ped.

54

III Rec.

I G.O.

II Pos.

Ped.

57

III Rec.

I G.O.

II Pos.

Ped.

*pp*

60

III Rec.

I G.O.

II Pos.

Ped.

63

**Agitato, poco vivace**

III Rec.

Tierasse Cor anglais, Trompette, 8'  
Pos./Go.  
(4', 8', 16')

I G.O.

II Pos.

Ped.

67

III Rec.

I G.O.

II Pos.

Ped.

71

III Rec.

I G.O.

II Pos.

Ped.

Tierasse 4'

74

III Rec.

I G.O.

II Pos.

Ped.

*molto agitato*

77

III Rec.

I G.O.

II Pos.

Ped.

*espressivo  
un poco rit.*

81

III Rec.

I G.O.

*à tempo e sempre più stringendo ed affrettando*

II Pos.

Ped.

85

III Rec.

I G.O.

II Pos.

Ped.

89

III Rec.

I G.O.

II Pos.

Ped.

93

III Rec.

I G.O.

II Pos.

Ped.

Uncouple

99

III Rec.

I G.O.

II Pos.

Ped.

*ff*

*p*  
*poco calando*

106

III Rec.

I G.O.

II Pos.

Ped.

*p*

*p*

112

III Rec.

I G.O.

II Pos.

Ped.

*sempre più rit.*

Hautbois 8' & Cor anglais 16' seul

**Lento assai**

123

III Rec.

I G.O.

II Pos.

Ped.

*pp*

*(rit.)*

This is the first of two organ pieces written by Camille Saint-Saëns around 1853.

The manuscript is available from Gallica at <https://gallica.bnf.fr/ark:/12148/btv1b10468000c>

The first piece uses an unusual notation where each of three manuals gets its own pair of staves, rather than just one pair for all the manuals with instructions to the organist for which manuals to use when.

The pedals, as usual, get a stave for themselves at the bottom.

Towards the end (m. 94), the piece quotes the Dies Irae theme.

This edition of the first piece uses the original notation.

I have also made an edition where it is renotated the standard way.

m. 32: The courtesy natural is editorial.

mm. 34, 56, and 105 all have both the text "dim." and the hairpin written in the manuscript.

Here I chose to keep the hairpin since it also includes when to stop.

m. 71, beat 3, and m. 72, beat 2: The eighth notes were missing their flags in the manuscript.

m. 75: The parenthesized flat was absent in the original.

Analogy to m. 73 shows this to be an error by Saint-Saëns.

mm. 104-105: These two measures span a page break. At the start of m. 105 (p. 6 in the manuscript),

Saint-Saëns writes a B-natural with what appear to be incoming ties.

These symbols are deemed erroneous because the tied note is a B-flat and m. 104 doesn't have outgoing ties.

Edition made on January 5 and 6, 2023.