Pièces de Fantaisie

pour

Grand Orgue

Première suite.

(Op. 51)

Prélude.
Andantino.
Caprice.
Intermezzo.
Requiem æternam.
Marche nuptiale.

Deuxième suite

(Op. 53)

Lamento.
Sicilienne.
Hymne au soleil.
Feux follets.
Clair de lune.
Toccata.

Troisième suite.

(Op. 54)

Dédicace.
Impromptu.
Etoile du soir.
Fantômes.
Sur le Rhin.
Carillon de Westminster.

Quatrième suite

(Op. 55)

Aubade.
Résignation.
Cathédrales.
Naïades.
Gargouilles et Chimères.
Les cloches de Hinckley.

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

ÉDITIONS HENRY LEMOINE

17, RUE PIGALLE, 75009 PARIS

Made in France

mm

AVERTISSEMENT

Les vingt-quatre Pièces de fantaisie pour Orgue, réparties en quatre livres, sont écrites pour un Orgue à trois claviers et un Pédalier; c'est dire qu'elles comportent, à l'encontre des vingt-quatre Pièces en Style Libre, une partie de Pédale obligatoire. Leur durée d'exécution, dans les mouvements métronomiques indiqués sur le texte, varie entre 3 et 5 minutes. Elles sont de moyennes difficultés.

La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutées; il va sans dire que les artistes devront se garder des effets disparates, pittoresques ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.

Selon la dimension des locaux et la promptitude mécanique des orgues, les mouvements pourront subir, dans l'un ou l'autre sens, des fluctuations qui, d'ailleurs ne devront porter que sur de très légères différences.

Les claviers manuels et la pédale sont indiqués par: G. (grand orgue), P. (positif), R. (récit) Ped. (pédale). Deux initiales immédiatement voisines indiquent l'accouplement des deux claviers qu'elles représentent: G.R. (grand orgue accouplé au récit), Ped.G. (pédale accouplée au grand orgue), etc.

Les registrations indiquées entre parenthèses sont seulement des préparations pour des passages ultérieurs et n'affectent pas les mesures sous lesquelles elles sont écrites. Au contraire, les indications de registration sans parenthèses coïncident avec le moment exact de leur application.

Louis VIERNE.

NOTICE

The twenty four "Pièces de Fantaisie" for the Organ, distributed among four books, have been composed for a three manual organ and a pedal board; in opposition to the twenty four Pieces in Free Style, they therefore include an obligatory pedal part. The time which their execution demands in the metronomic movements indicated in the text varies from three to five minutes. They are of average difficulty.

The registration is by no means inflexible. It is rather an indication for the general colouring. It can be modified according to the possibilities offered by the instruments on which they are to be performed. It is no use saying that the artist must refrain from any jarring, picturesque and odd effect unjustified by the character of the music. This is an elementary artistic principle in every interpretation aiming at accuracy.

According to the size of the locality and the quickness with which the organ responds to the touch, the movement may be very slightly more or less rapid.

The manuals and Pedal are pointed out by G. (great organ), Ch. (choir), Sw. (swell), Ped (pedal). Two initials juxtaposed indicate the coupling of the two keyboards to which they correspond: G. Sw. (great organ coupled to swell), Ped. G. (pedal coupled to great organ), etc.

The registrations indicated by brackets are only meant to prepare subsequent passages and in no way affect the bars under which they have been placed. On the contrary, the indications for the registration without brackets coincide with the very moment of their realization.

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

1ère SUITE

LOUIS VIERNE
op. 51.

PRÉLUDE

à mon ami A. CONVERS

R. Flûte 8_4, Gambe, Hautbois
P. Flûte 8, Bourdon 8, Salicional, Flûte 4
G. Flûte 8, Bourdon 8
Ped. Flûte 16_8, Claviers séparés, Ped. R.

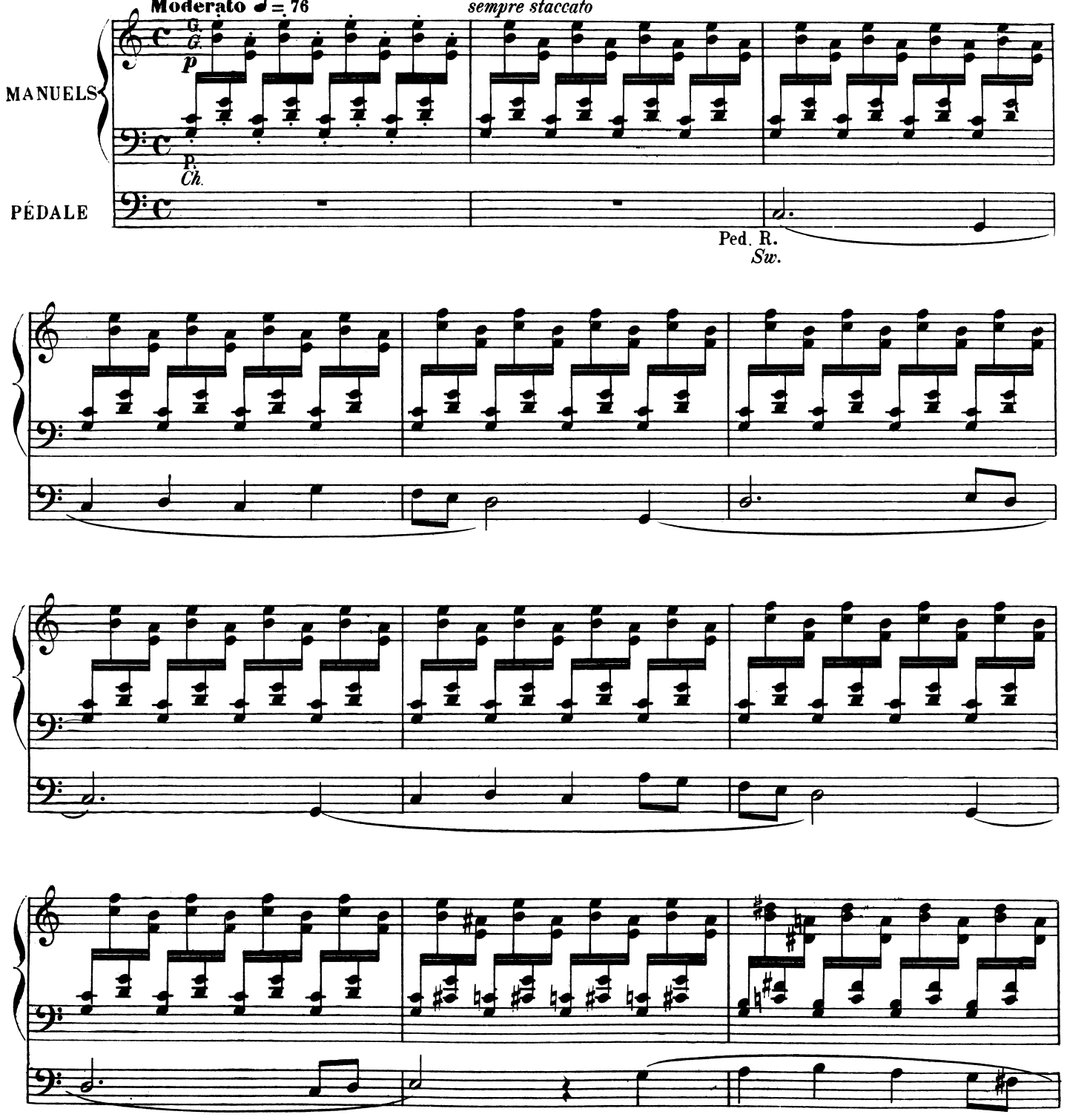
Swell: Flute 8_4 ft, Gamba, Oboe
Choir: Flute 8 ft, Stop. diap. 8 ft, Salicional, Flute 8 ft
Great: Flute 8 ft, Stop. diap. 8 ft
Ped: Flute 16_8 ft, Separ. Key. boards, Ped. Sw.

Moderato ♩. = 76

sempre staccato
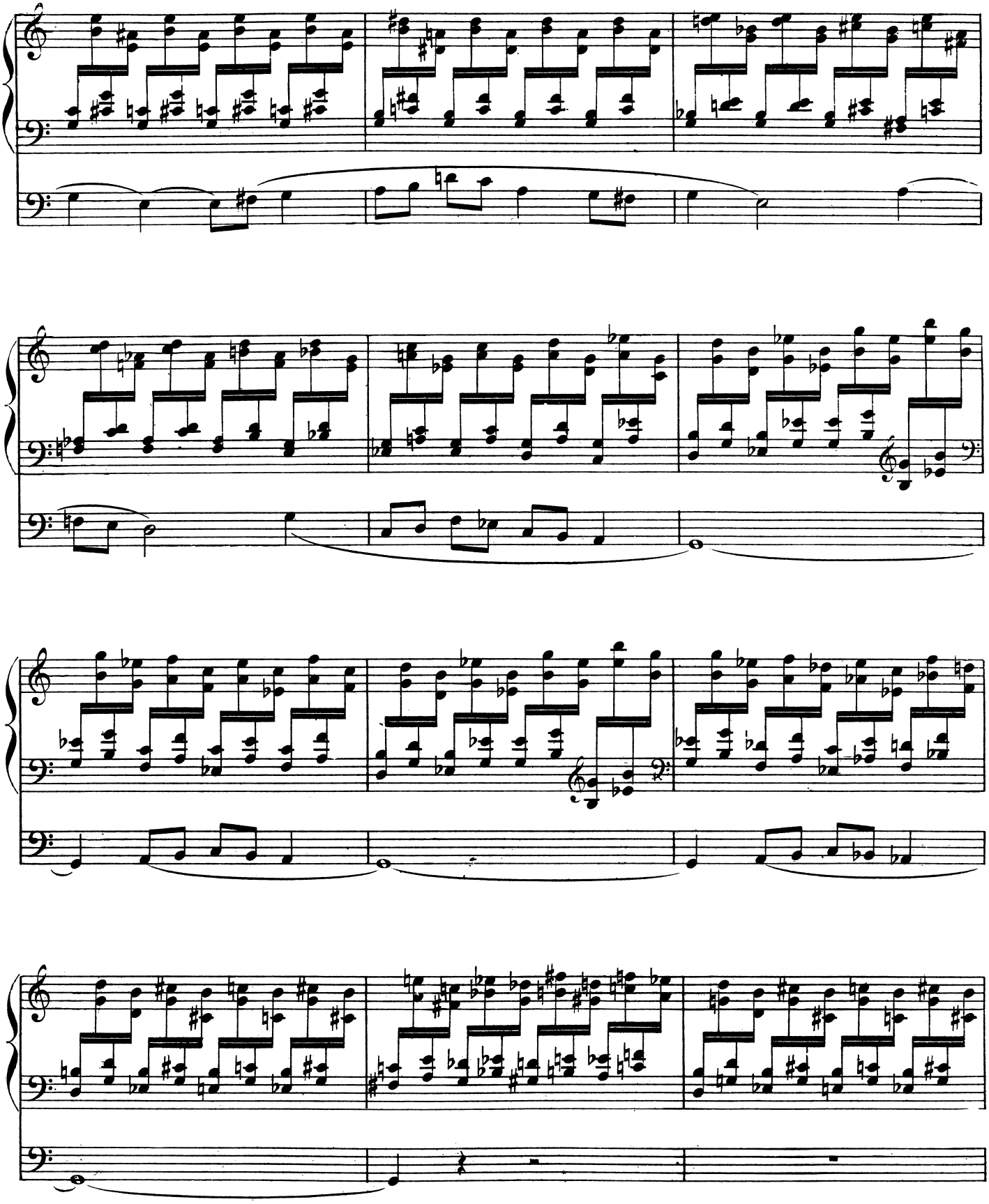
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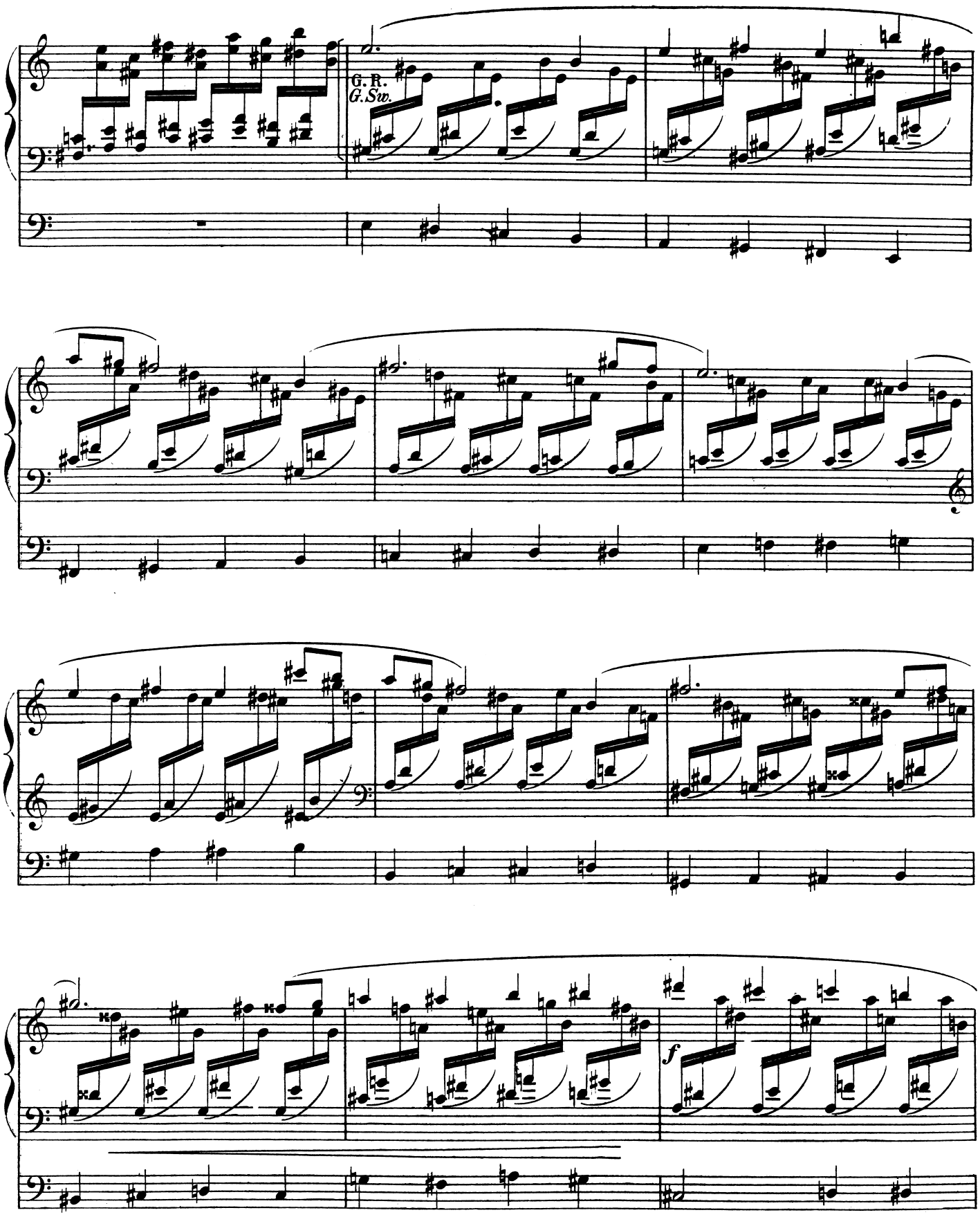
PÉDALE
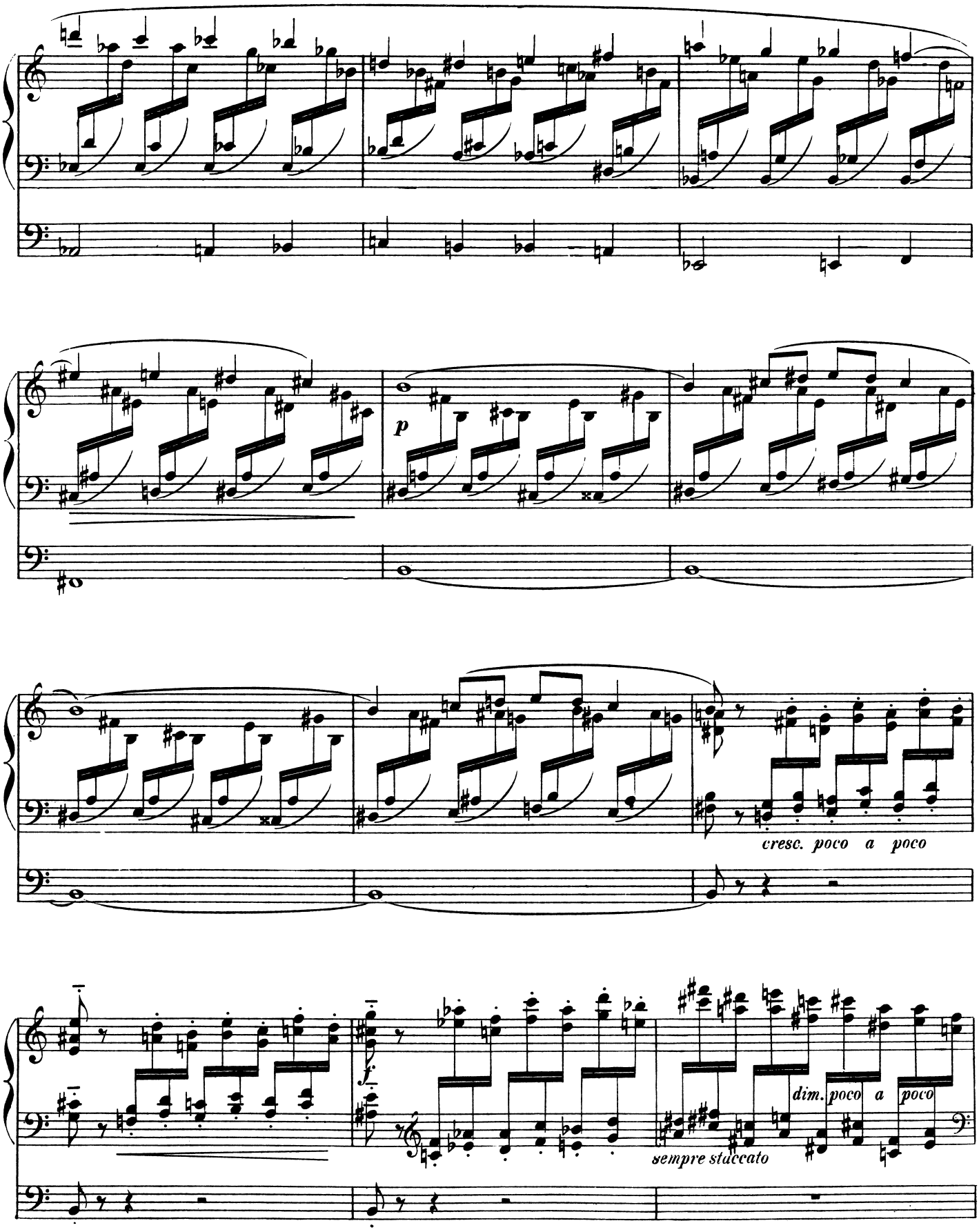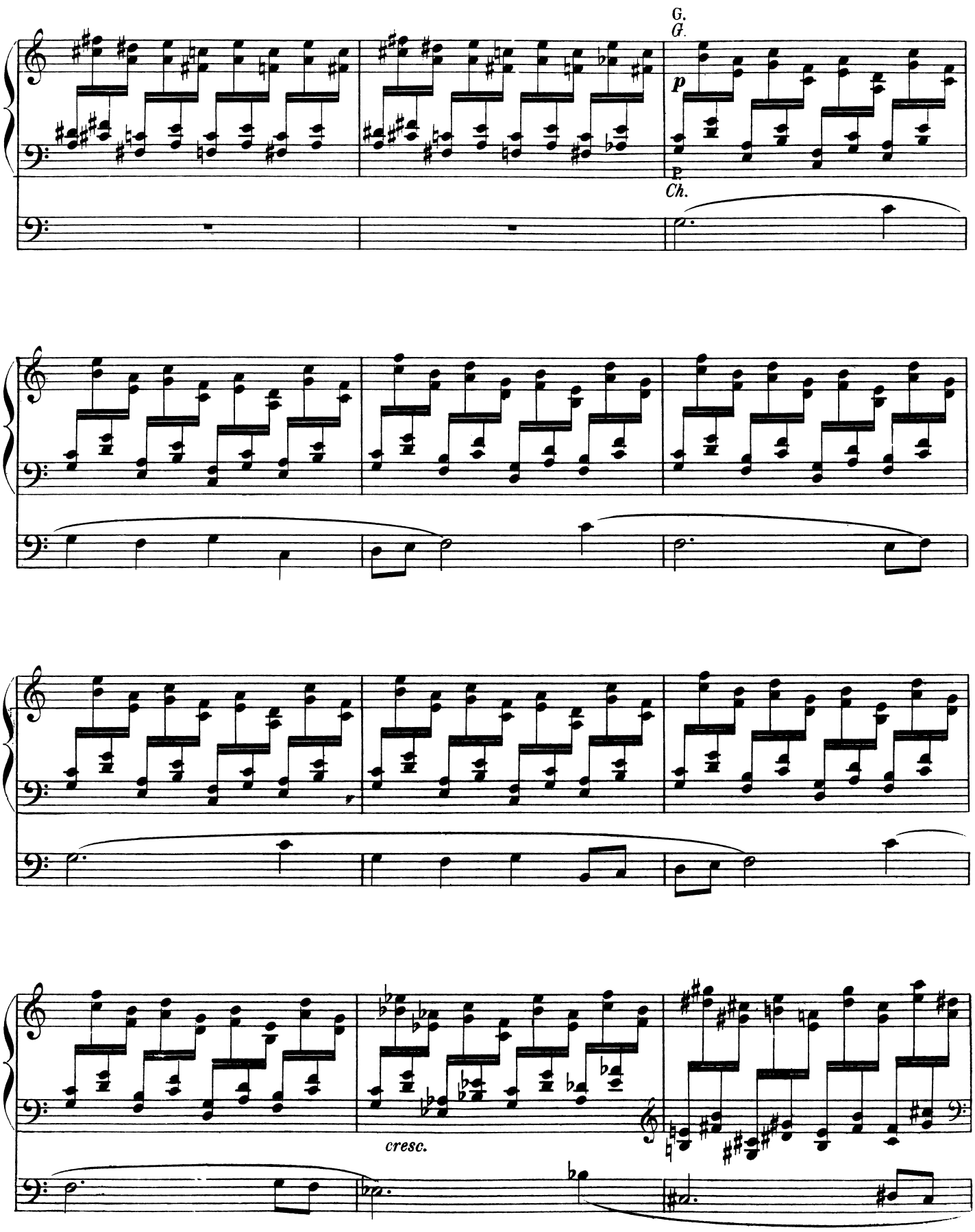


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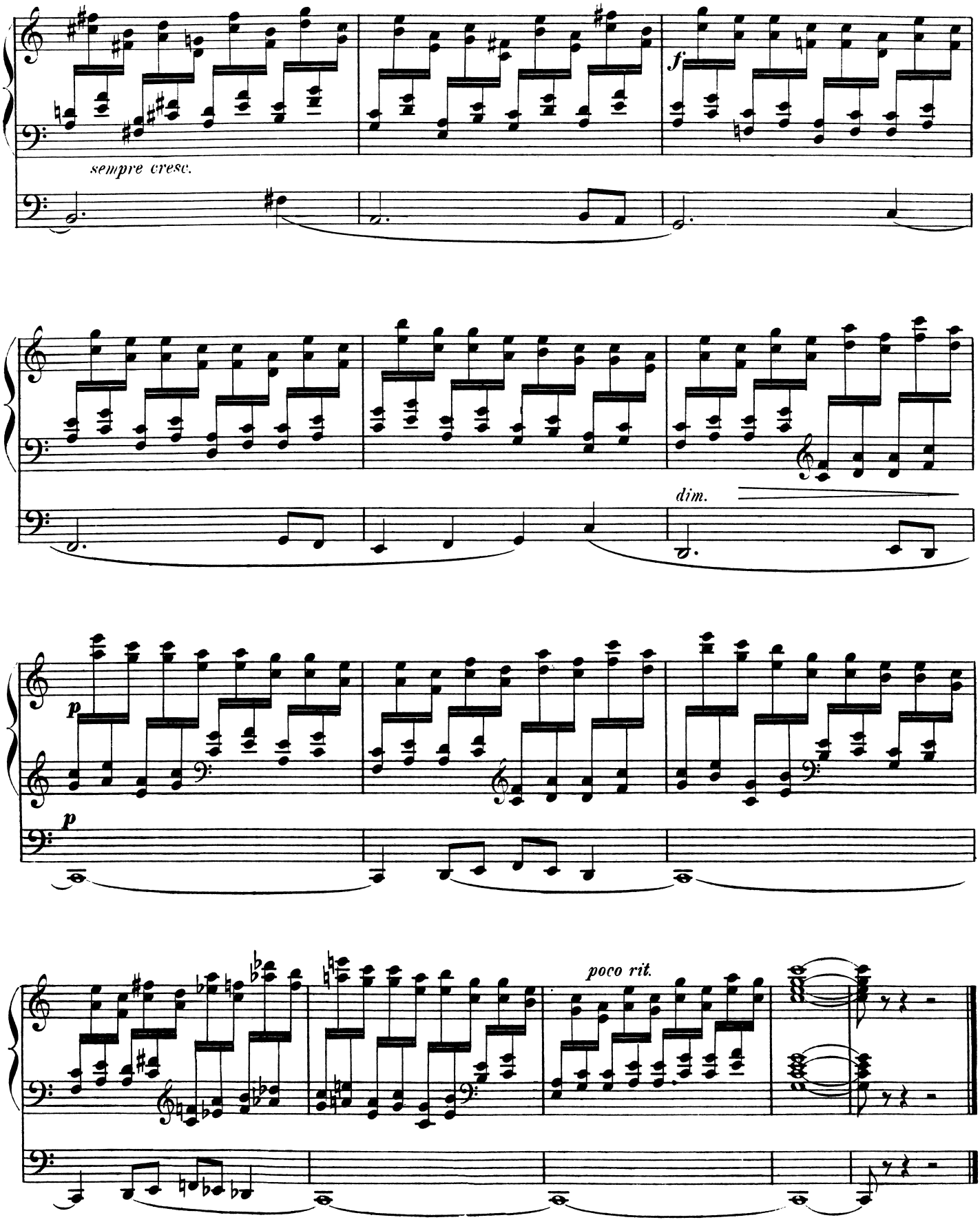
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G. R.
G. Sw.
f


p
cresc. poco a poco
f
dim. poco a poco
sempre staccato


G.
G.
p
P
Ch.
cresc.


sempre cresc.
f
dim.
p
p
poco rit.

à mon élève le Comte de SAINT-MARTIN

ANDANTINO

R. Flûte 8, Gambe 8
P. Bourdon 8, Flûte 4
G. Flûte 8 (G.R. accouplés)
Ped. Bourdon 16_8 (Tirasse R.)

Swell: Flute 8 ft, Gamba 8 ft
Choir: Stop. diap. 8 ft, Flute 4 ft
Great: Flute 8 ft (G. Sw. coupled)
Ped: Stop. diap. 16_8 ft (Swell to Ped.)

Adagio ♩ = 60

MANUELS

PÉDALE

G.R.
G.Sw. ***p***

mf
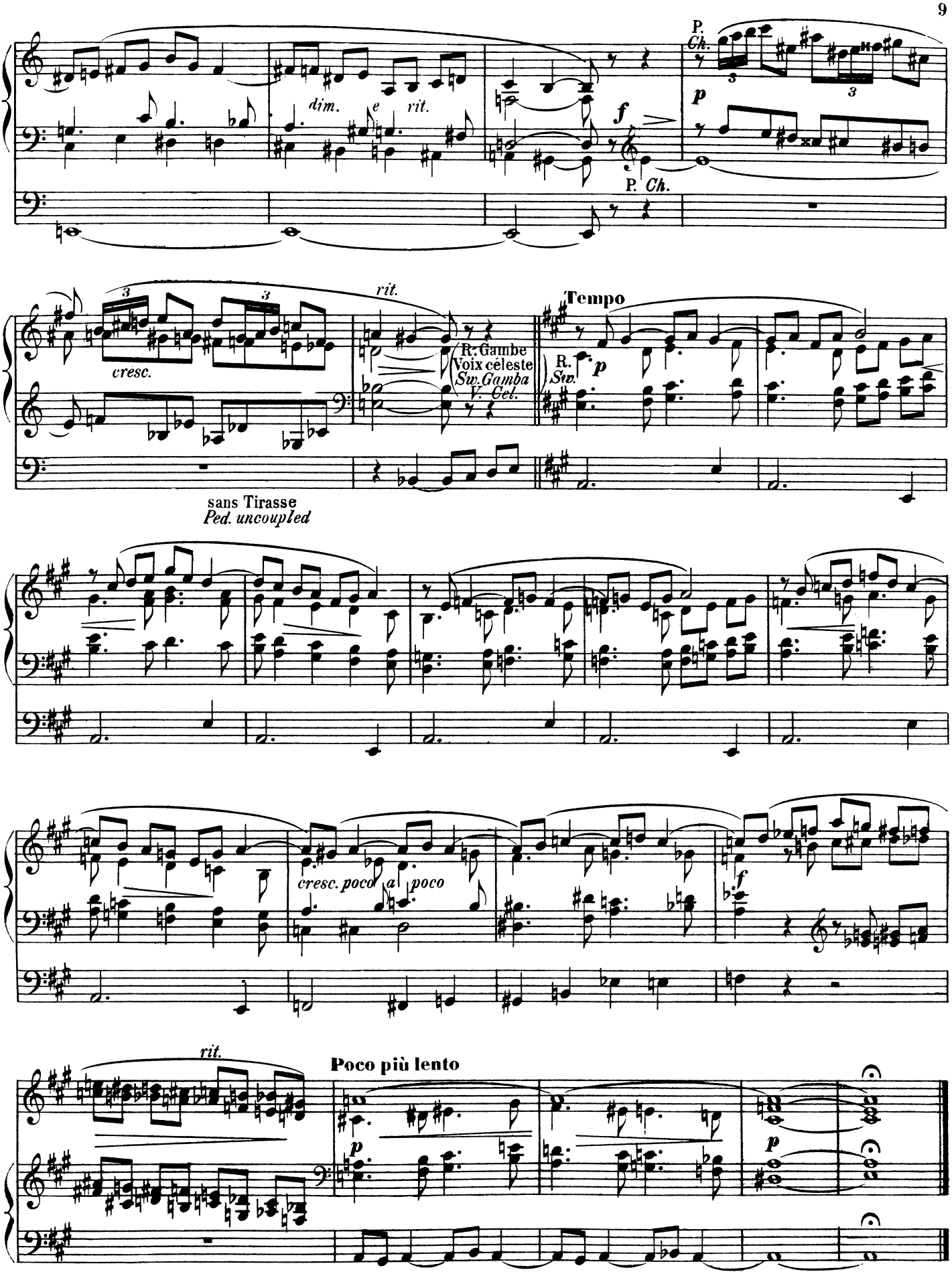
P.
Ch.

rit.

Tempo

R.
Sw.
p

cresc. poco a poco


P.
Ch.
dim.
e
rit.
f
P. Ch.
p
rit.
cresc.
R. Gambe
Voix céleste
Sw. Gamba
V. Cel.
Tempo
R.
Sw.
p
sans Tirasse
Ped. uncoupled
cresc. poco a poco
f
rit.
Poco più lento
p
p

à mon élève Henri ***NIBELLE***

CAPRICE

R. Fonds 8_4 (Trompette préparée)
P. Bourdon 8, Flûte 4
G. Fonds 8 sans montre
Ped. Fonds doux 16_8, C.R. Ped.R.

Swell: Foundation stops 8_4 f! (Prepare Cornopean)
Choir: Stop. diap. 8 f!, Flute 4 f!
Great: Foundation stops 8 f! (except open diapason)
Ped: Soft found. st. 16_8 f!, G.Sw. Ped.Sw.

Allegretto ♩. 48

MANUELS

PÉDALE
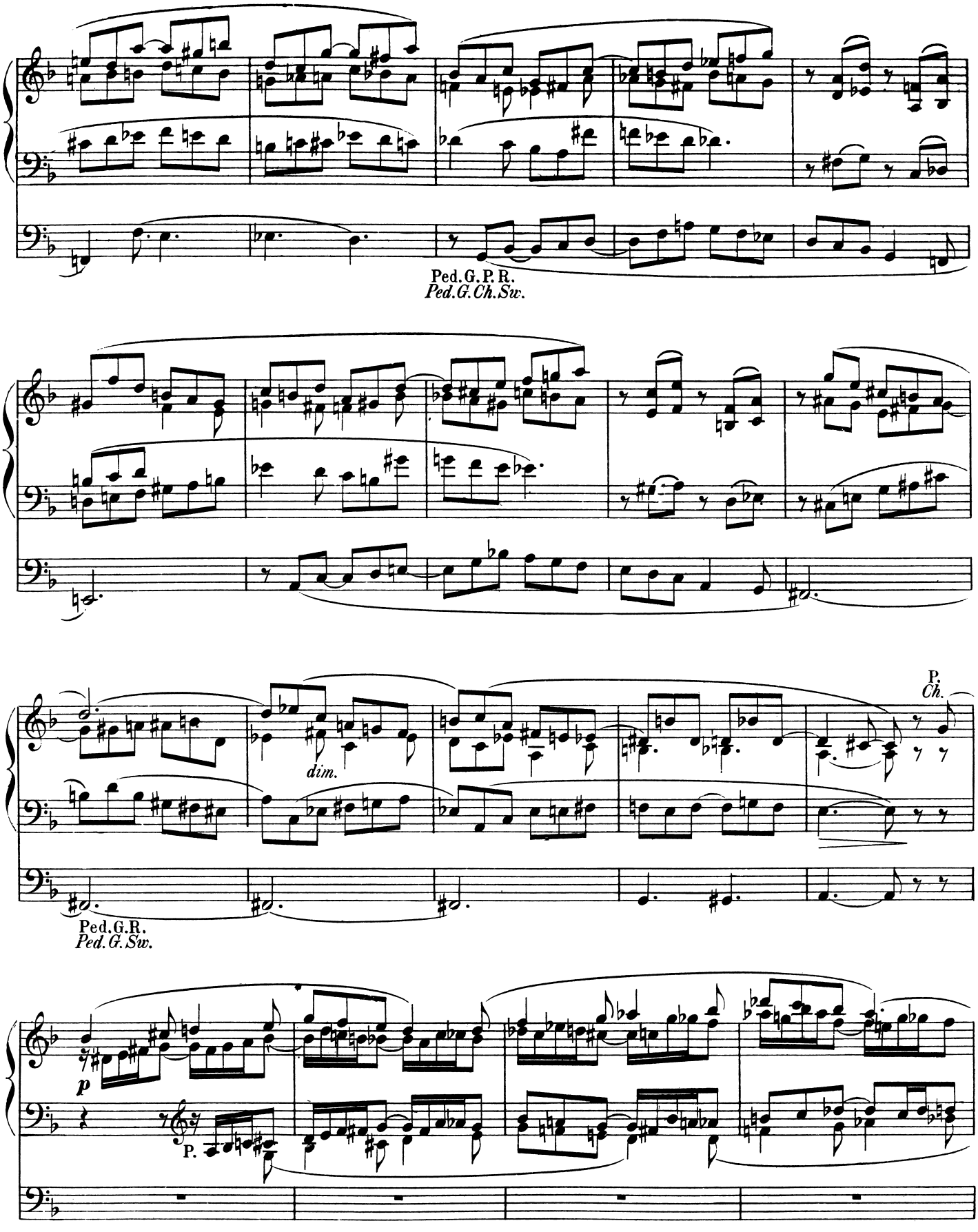
R.
Sw.
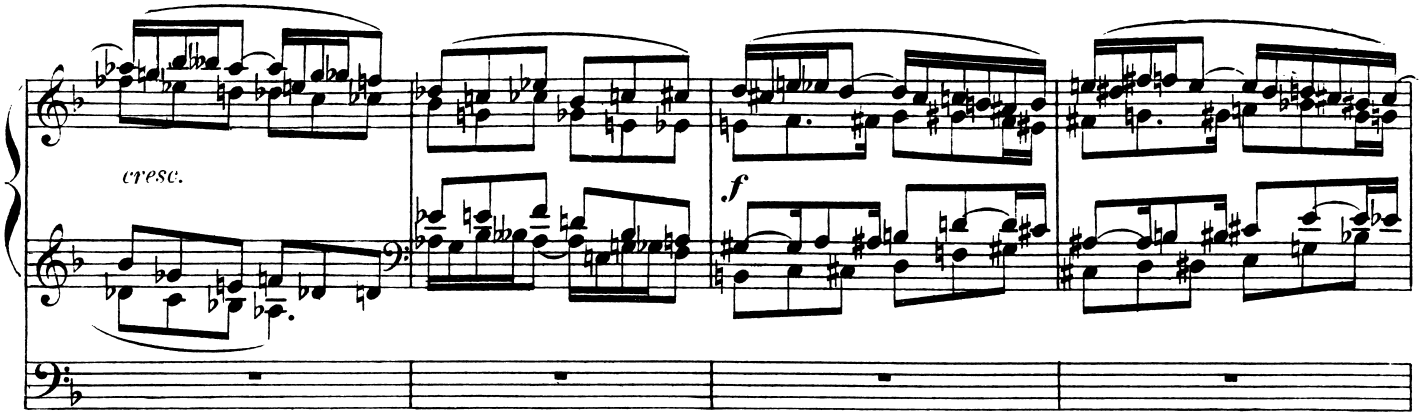
p
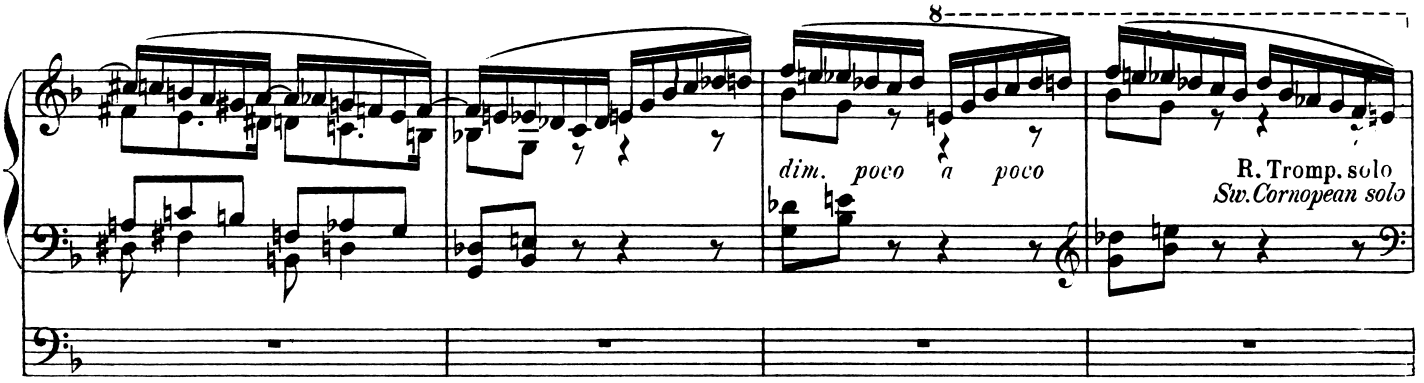
cresc.

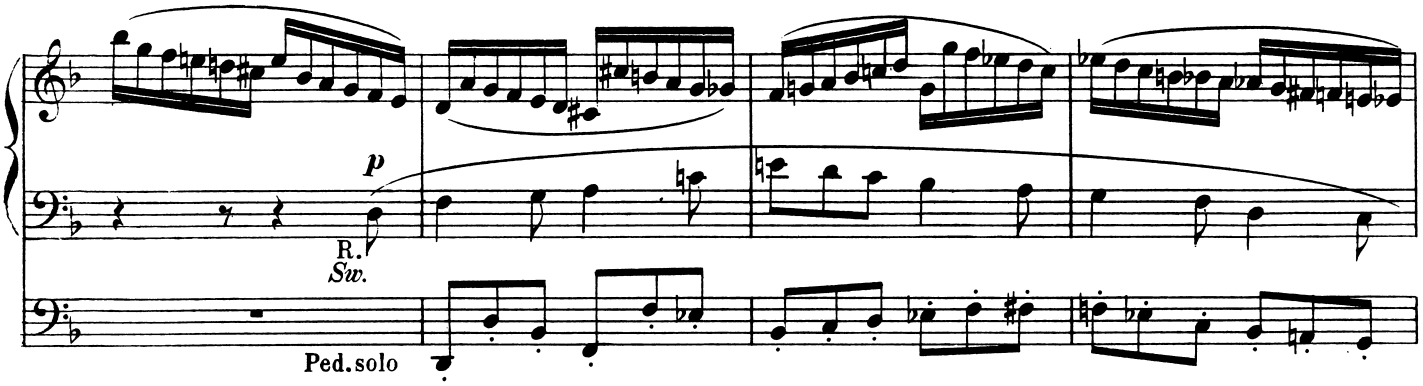
Ped.G.R.
Ped.G.Sw.

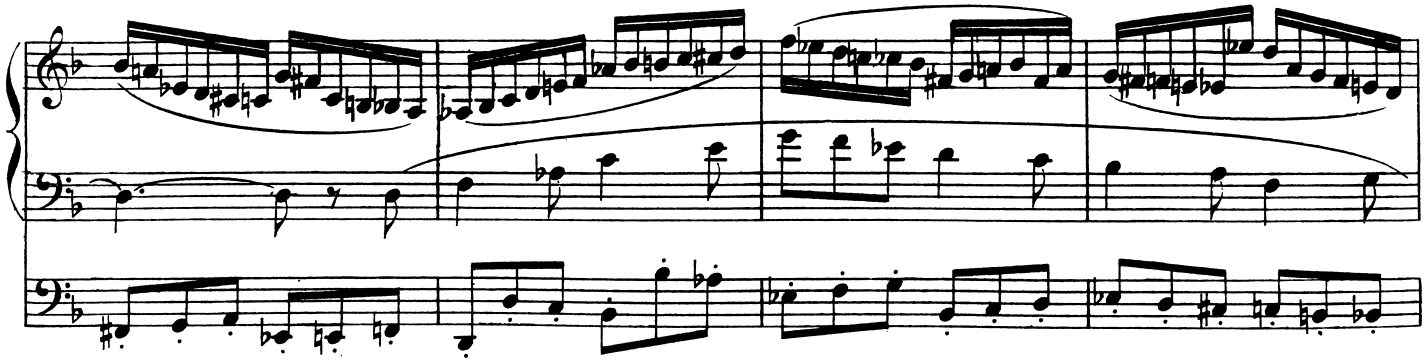
G.R.
G.Sw.
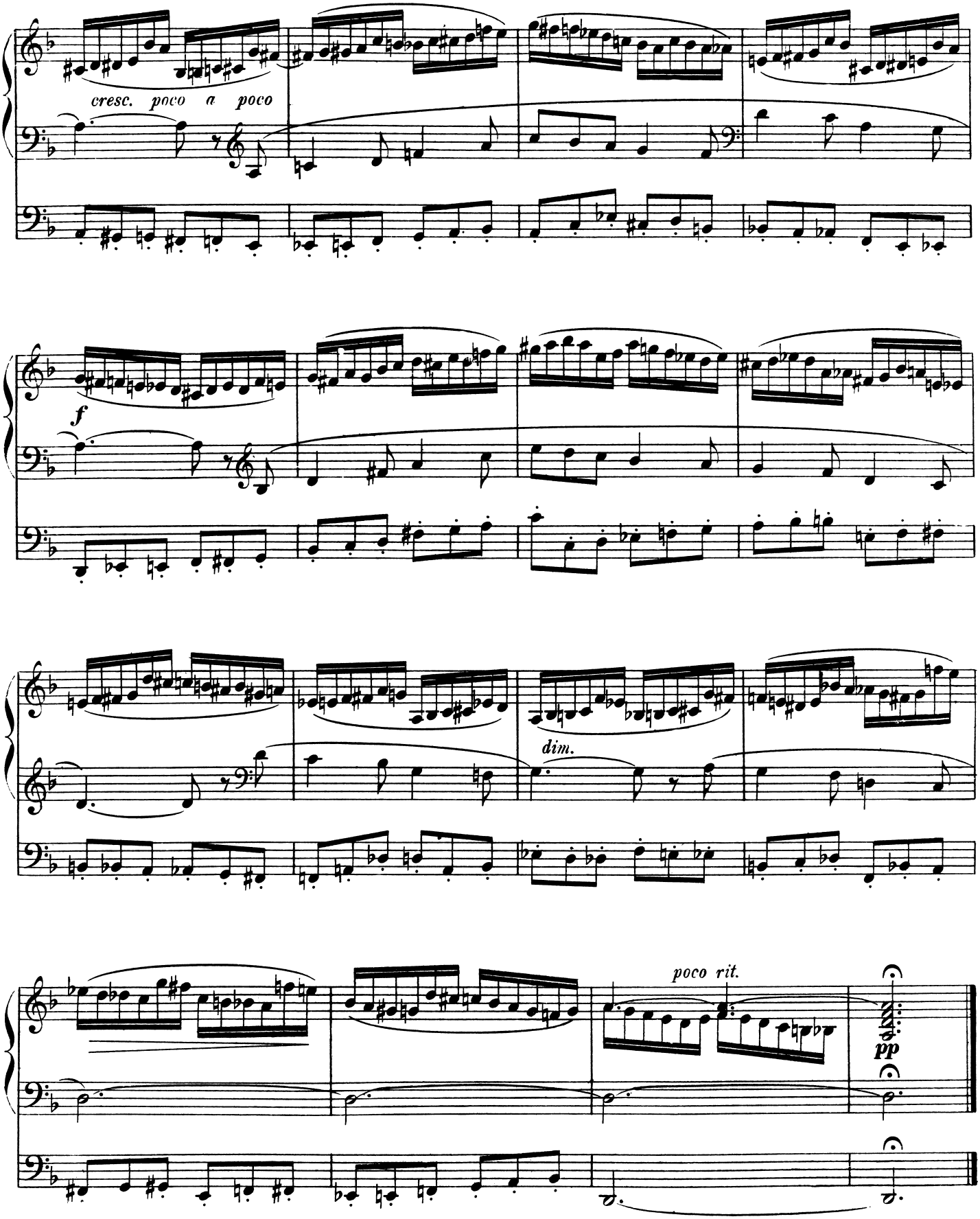

Ped. G. P. R.
Ped. G. Ch. Sw.
dim.
P.
Ch.
Ped. G. R.
Ped. G. Sw.
p
P.


cresc.
f


8
dim. poco a poco
R. Tromp. solo
Sw. Cornopean solo


p
R.
Sw.
Ped. solo




cresc. poco a poco
f
dim.
poco rit.
pp

a mon élève ***Ludovic PANEL***

INTERMEZZO

R. Flûte 8_4. Gambe, Nasard. Octavin
P. Bourdon 8, Flûte 4, Flageolet
G. Flûte 8, Bourdon 8, Salicional 8
Ped. Flûte 16_8, Claviers accouplés Ped. R.

Swell: Flute 8_4 ft, Gamba, Dulciana Cornet, Octave Flute or piccolo
Choir: Stop. diap. 8 ft, Flute 4 ft, Recorder or Flageolet
Great: Flute 8 ft, Stop diap. 8 ft, Salicional 8 ft
Ped: Flute 16_8 ft, Key. boards coupled, Ped. Sw.

All° ma non troppo vivo ♩ = 96

MANUELS

G.P.R. *G.Ch.Sw.* *f*

f
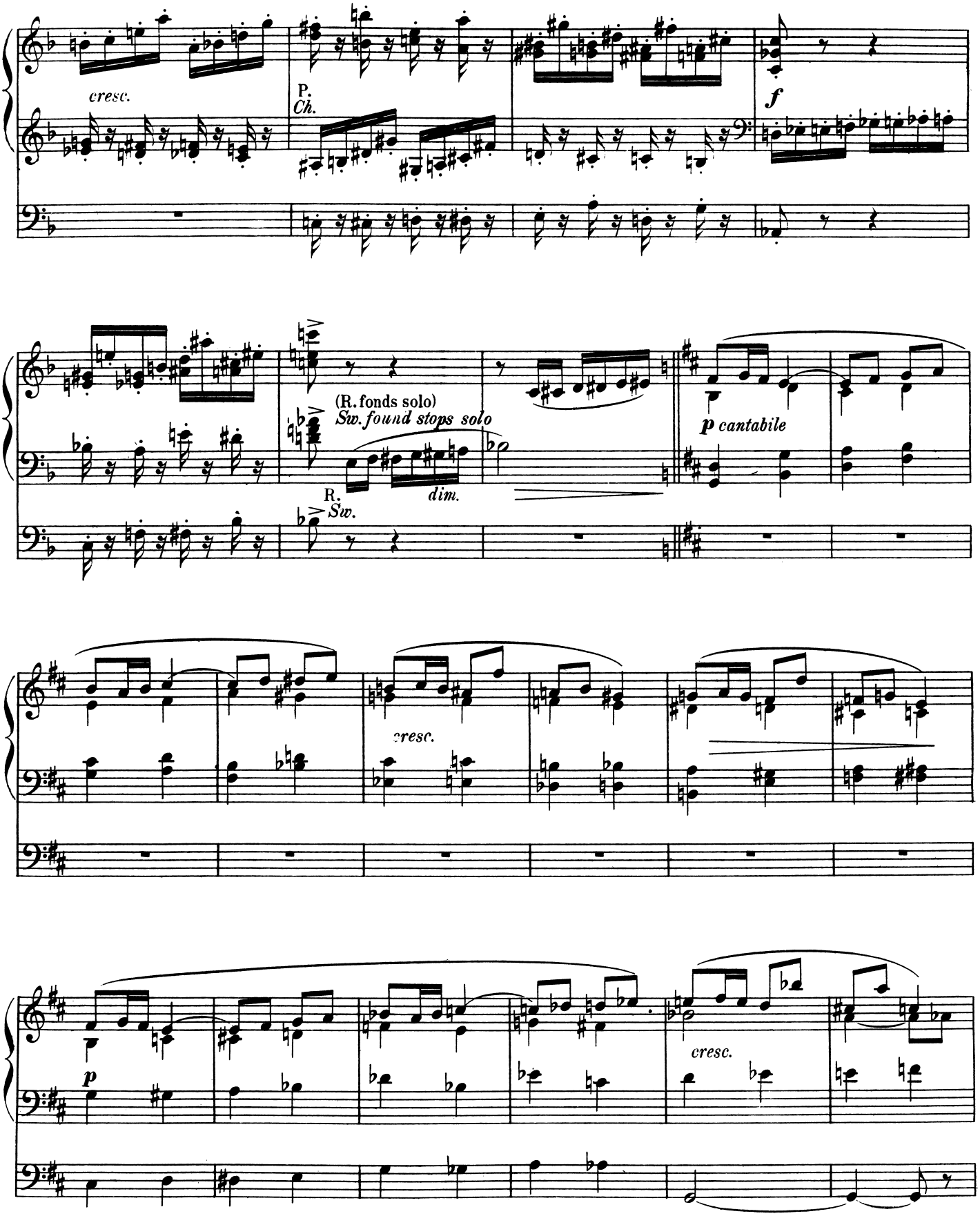
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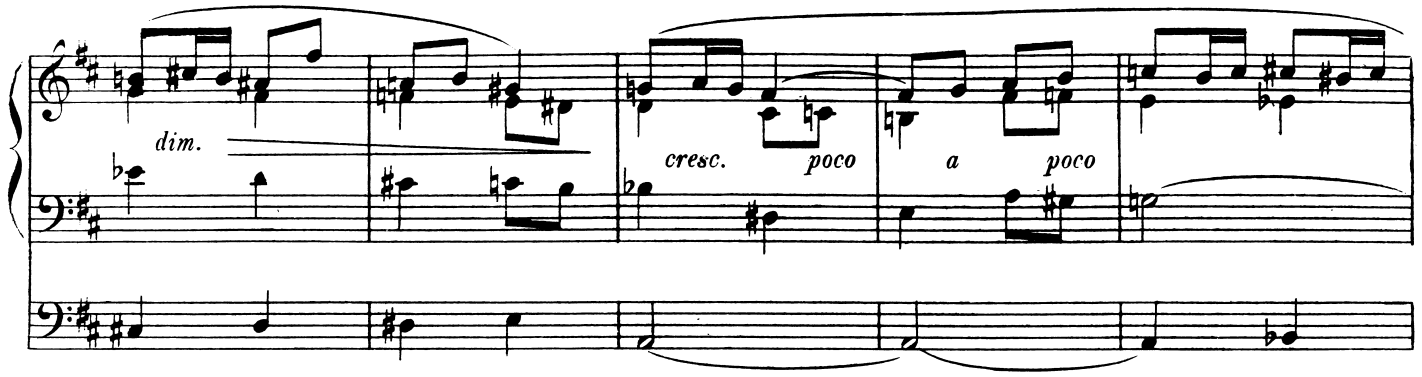
P.R. *Ch.Sw.*
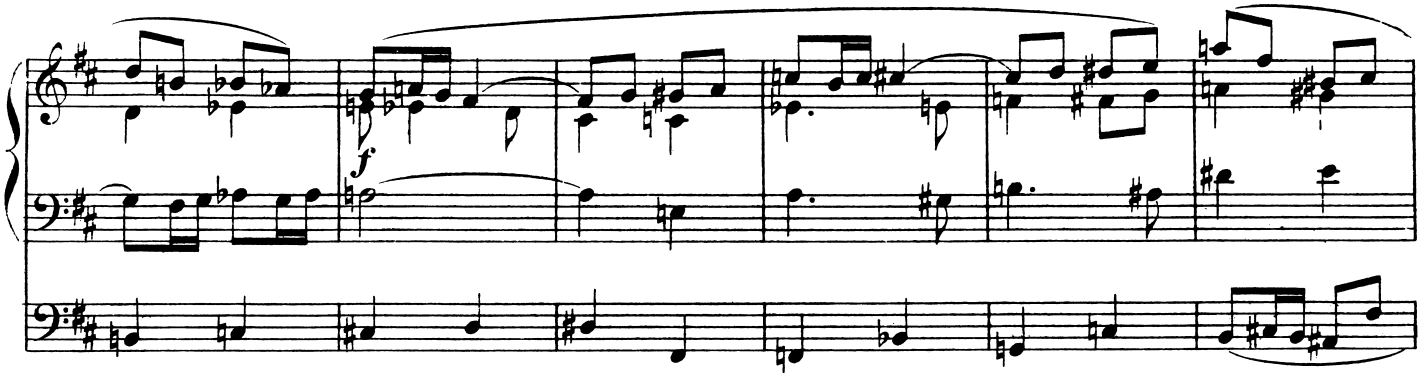
dim.
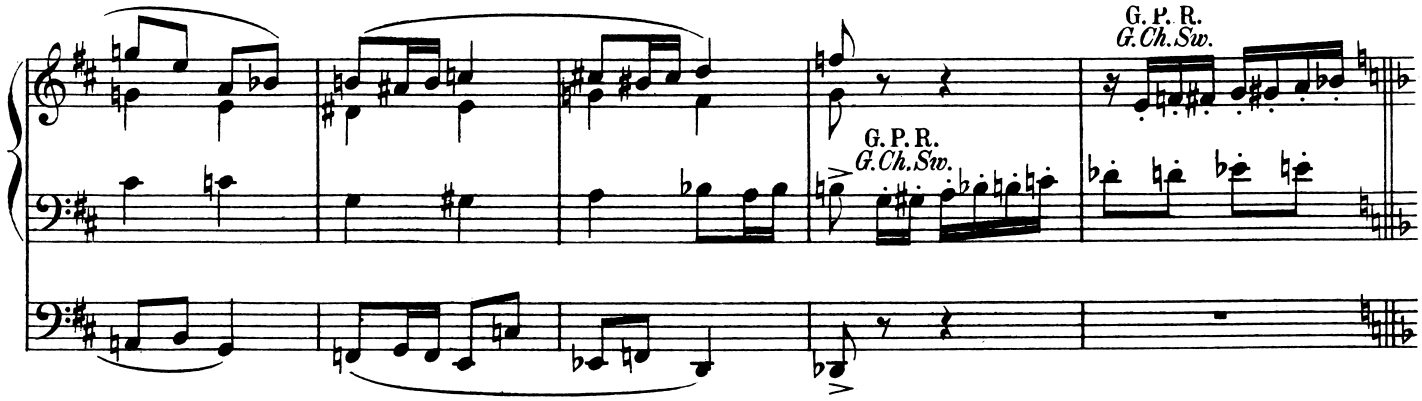
P.R. *Ch.Sw.*

R. *Sw.* *p*
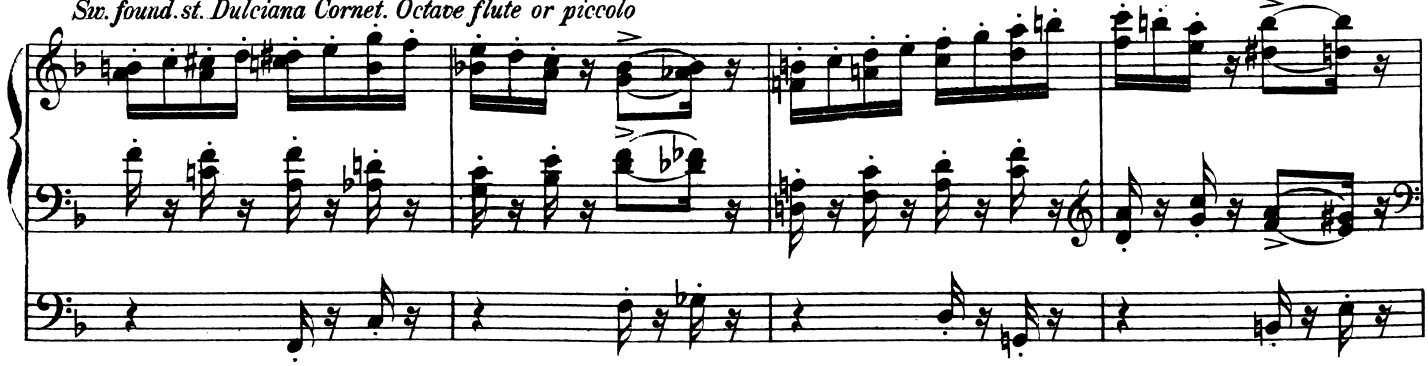

cresc.
P.
Ch.
f
(R. fonds solo)
Sw. found stops solo
dim.
R.
Sw.
p cantabile
cresc.
p
cresc.
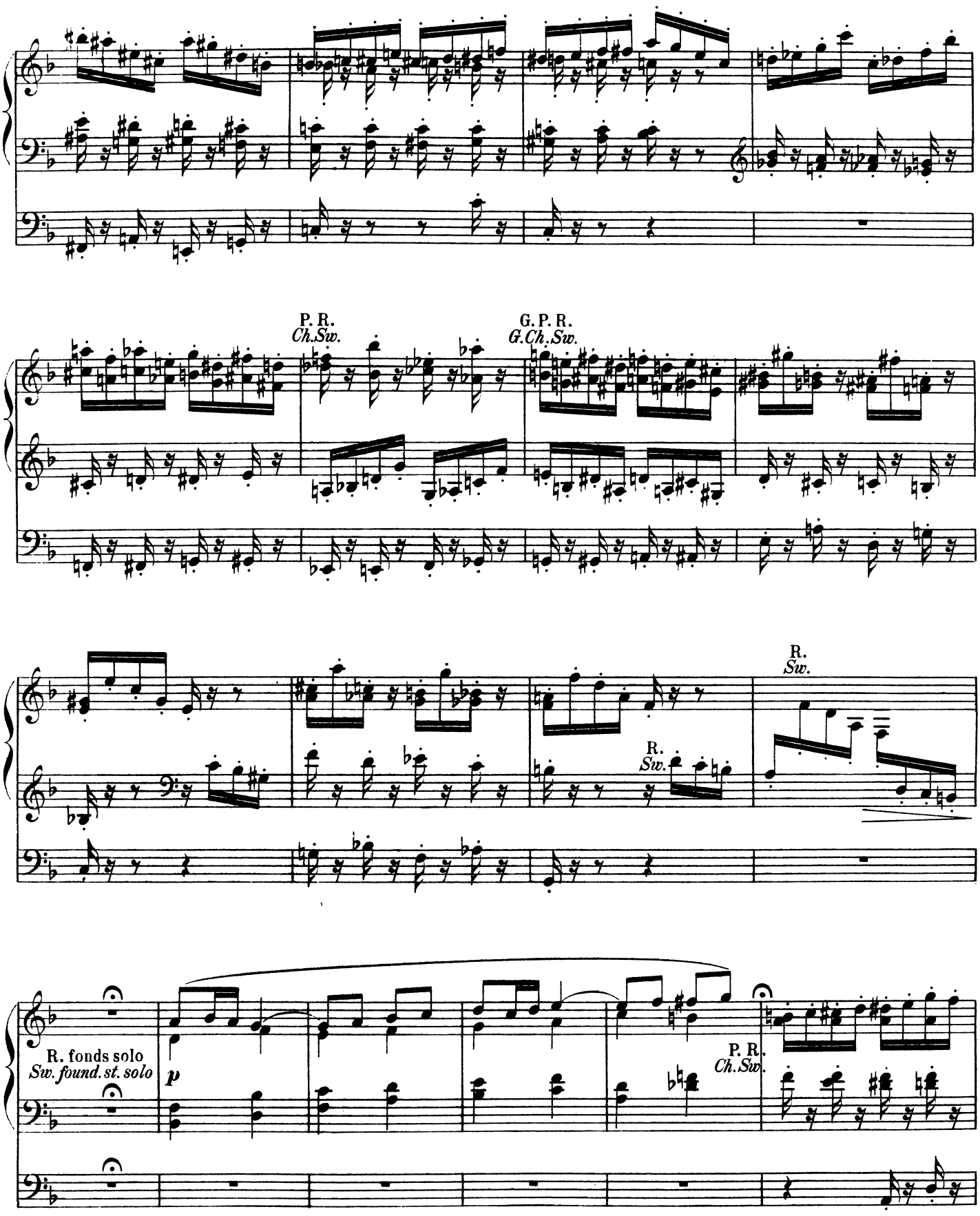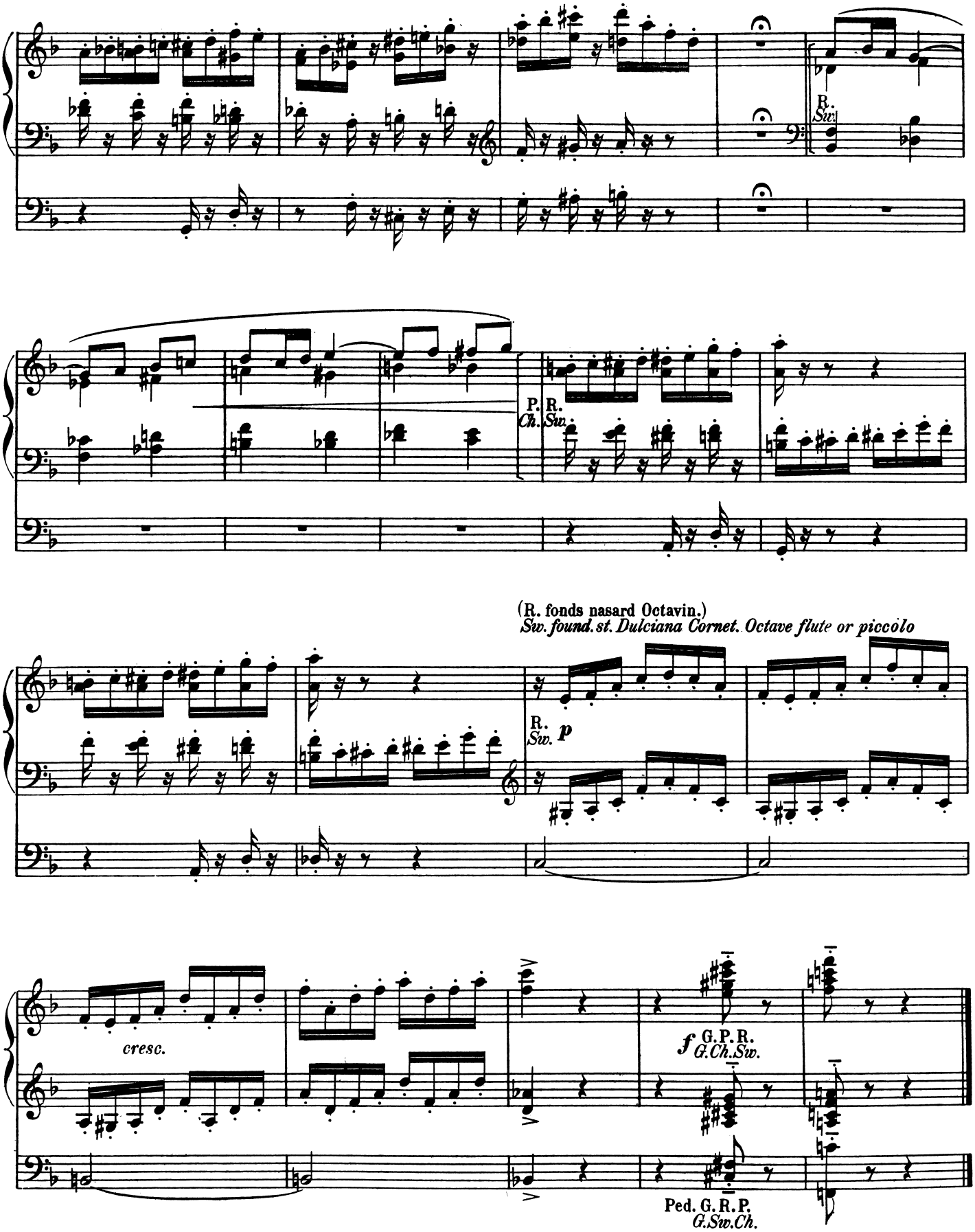






(R. fonds nasard Octavin.)
Sw. found. st. Dulciana Cornet. Octave flute or piccolo




P. R.
Ch.Sw.
G. P. R.
G.Ch.Sw.
R.
Sw.
R.
Sw.
R. fonds solo
Sw. found. st. solo
p
P. R.
Ch.Sw.


R.
Sw.
P.
Ch.
R.
Sw.
(R. fonds nasard Octavin.)
Sw. found. st. Dulciana Cornet. Octave flute or piccolo
R.
Sw. p
cresc.
f G.P.R.
G.Ch.Sw.
Ped. G.R.P.
G.Sw.Ch.

REQUIEM AETERNAM

R. Flûte 8-4, Voix humaine, Tremolo
P. Bourdon 8, Salicional
G. Flûte 8, Bourdon 8, Ped. Fonds doux 16-8
Claviers accouplés, Ped. P. R.

Swell: Flute 8-4 ft, Vox humana, Tremulant
Choir: Stop.diap. 8 ft, Salicional
Great: Flute 8 ft, St. diap. 8 ft, Ped soft 16-8 ft
Key. boards coupled, Ped. Ch. Sw.

Lento ma non troppo ♩ = 50

MANUELS
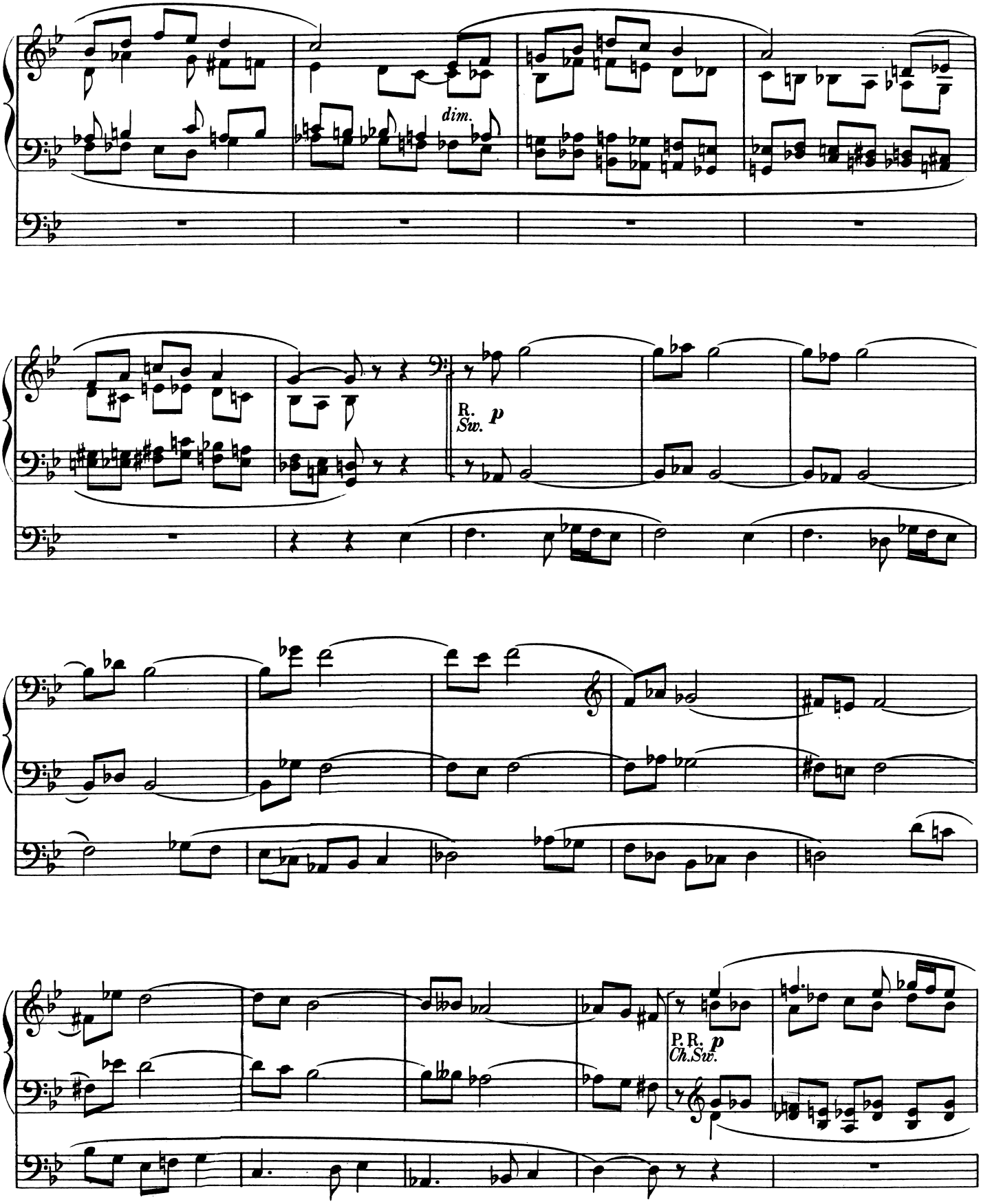
R.
Sw. *p*
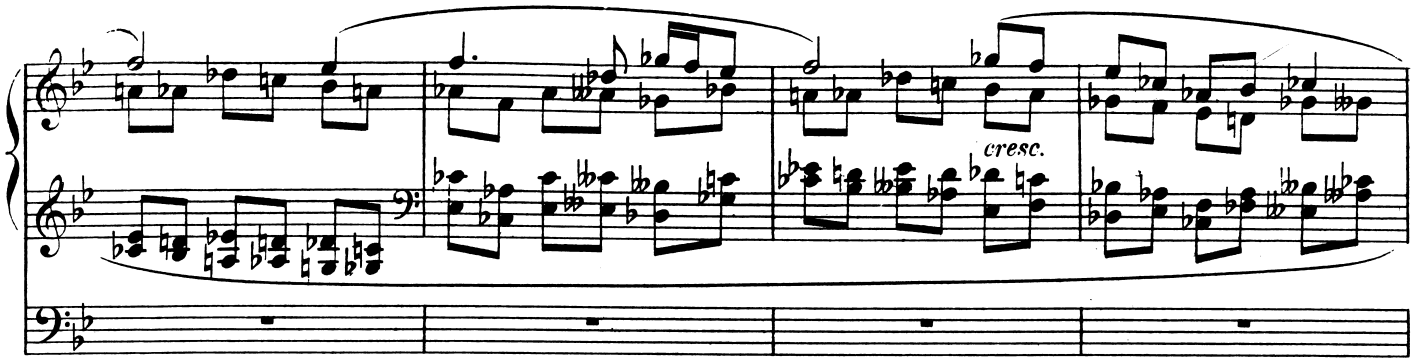
PÉDALE
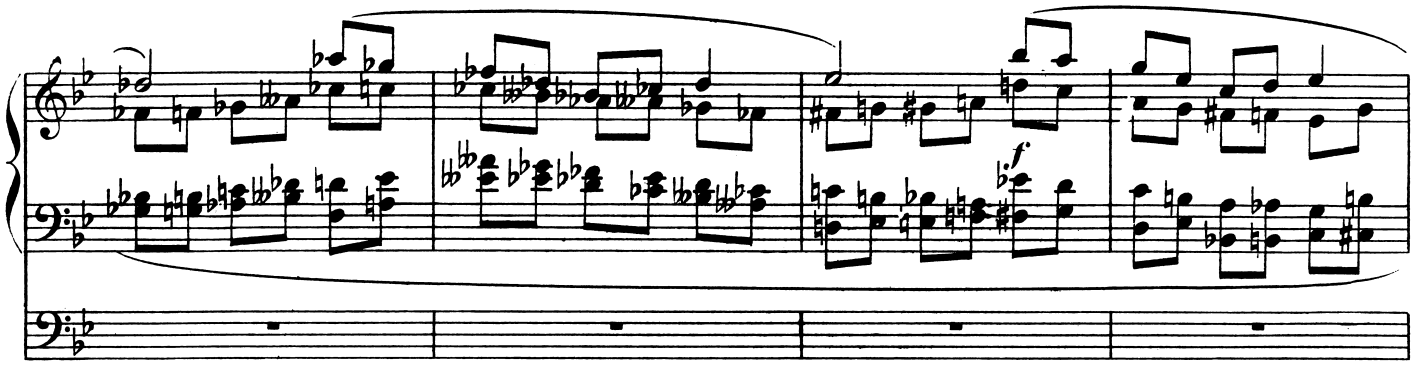
Ped. P. R.
Ped. Ch. Sw.

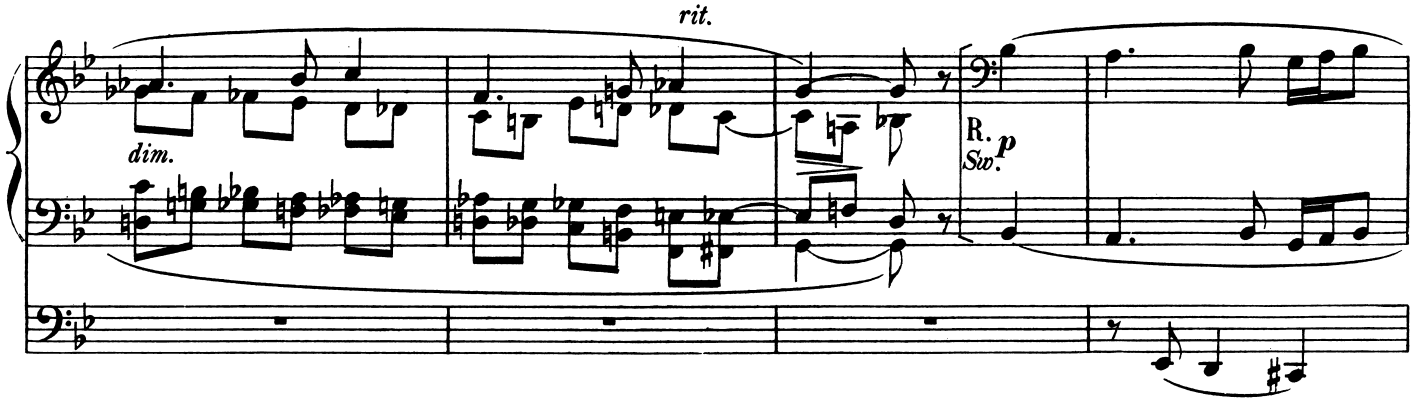
P. R.
Ch, Sw. *p*

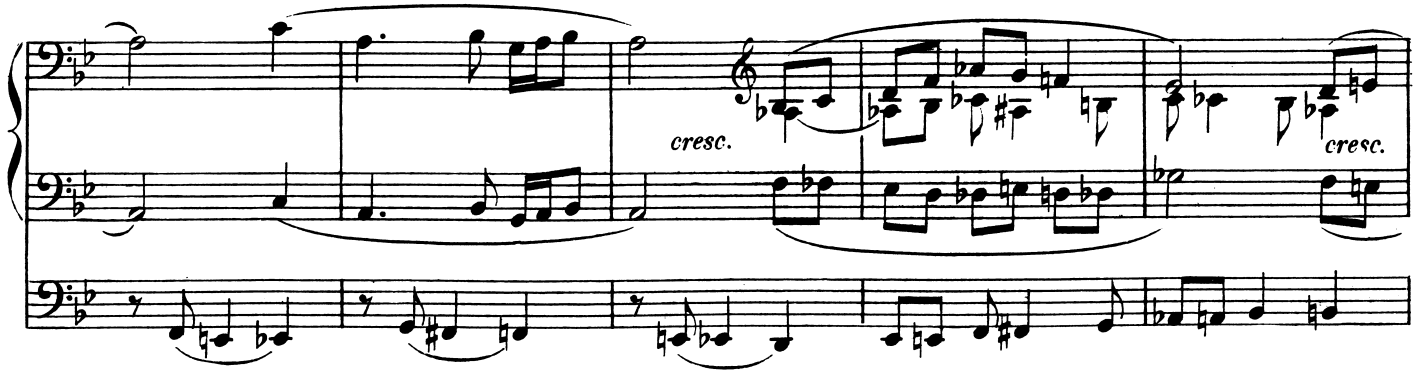
cresc.
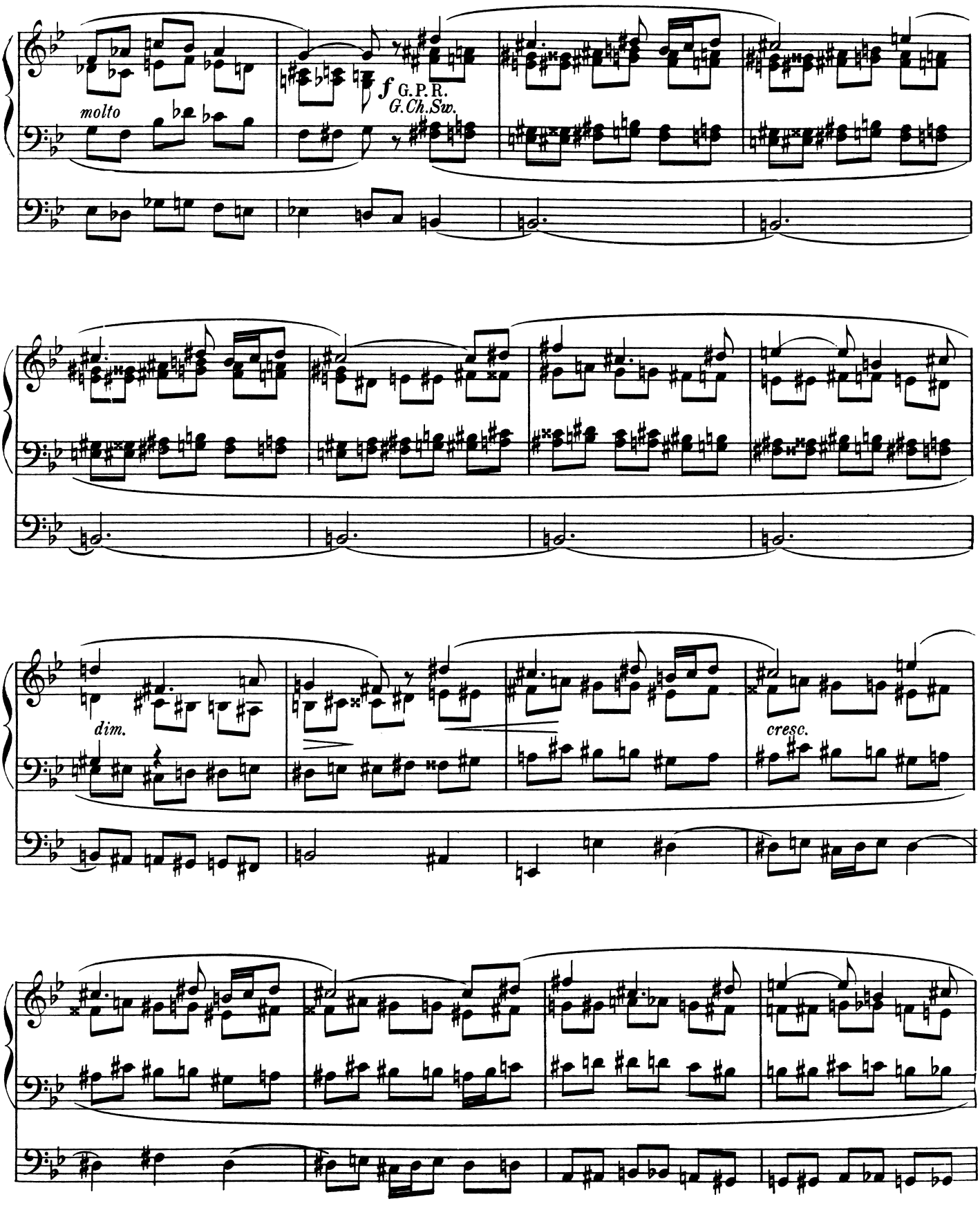

dim.
R.
Sw. p
P. R.
Ch. Sw. p
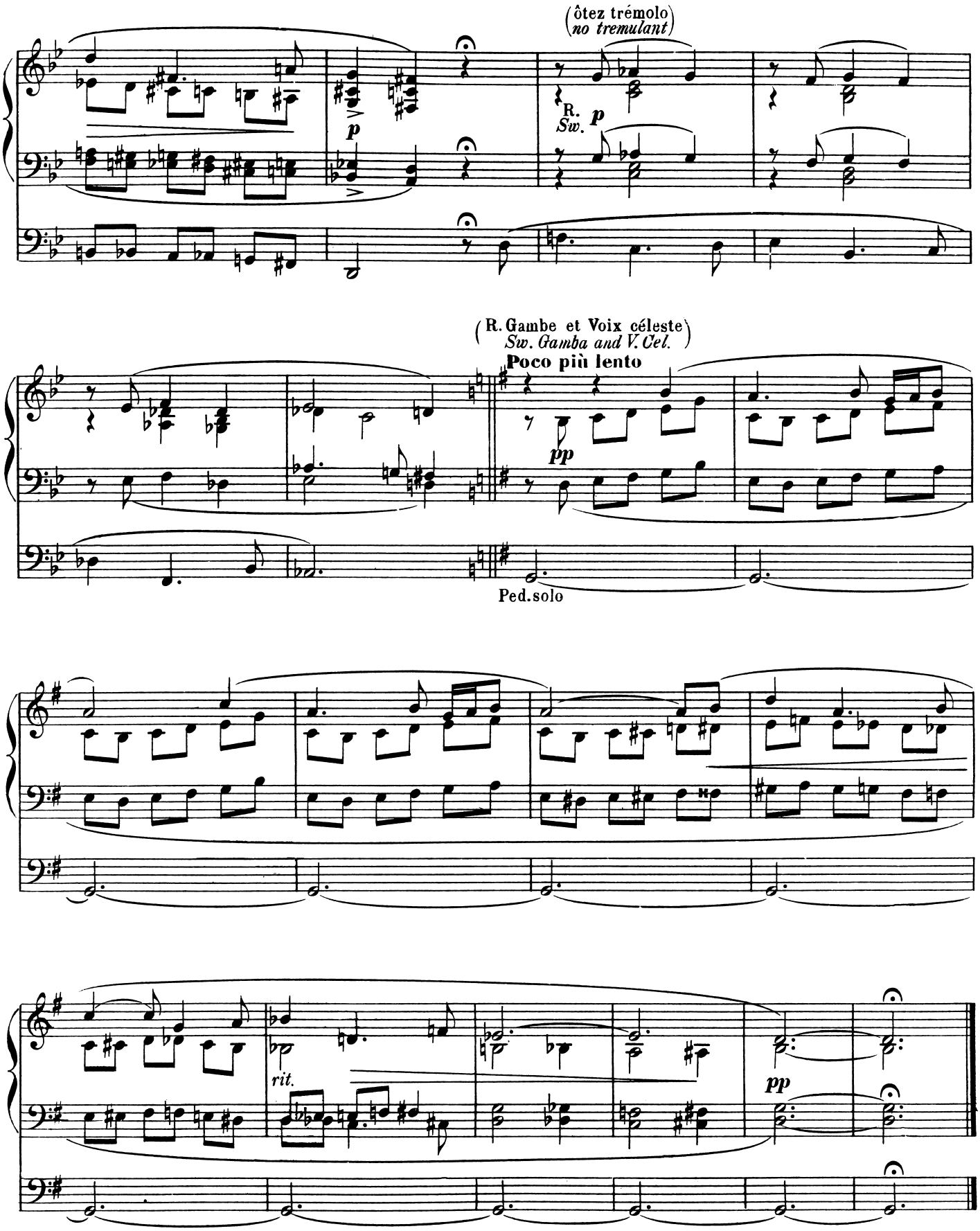

cresc.


f


rit.
dim.
R.
Sw.
p


cresc.
cresc.


molto
f
G.P.R.
G.Ch.Sw.
dim.
cresc.


(ôtez trémolo)
(no tremulant)
R.
Sw.
p
(R. Gambe et Voix céleste)
(Sw. Gamba and V. Cel.)
Poco più lento
pp
Ped. solo
rit.
pp

MARCHE NUPTIALE

R. Fonds et Anches 8_4
P. Fonds et Anches 8_4
G. Fonds et Anches 16_8_4
Ped. Fonds et Anches 16_8 (Claviers accouplés)

Swell: Found. stops and Reeds 8_4 ft
Choir: Found. stops and Reeds 8_4 ft
Great: Found. stops and Reeds 16_8_4 ft
Ped: Found. stops and Reeds 16_8 ft (Key_boards coupled)

All° maestoso e marcato ♩ = 92

MANUELS
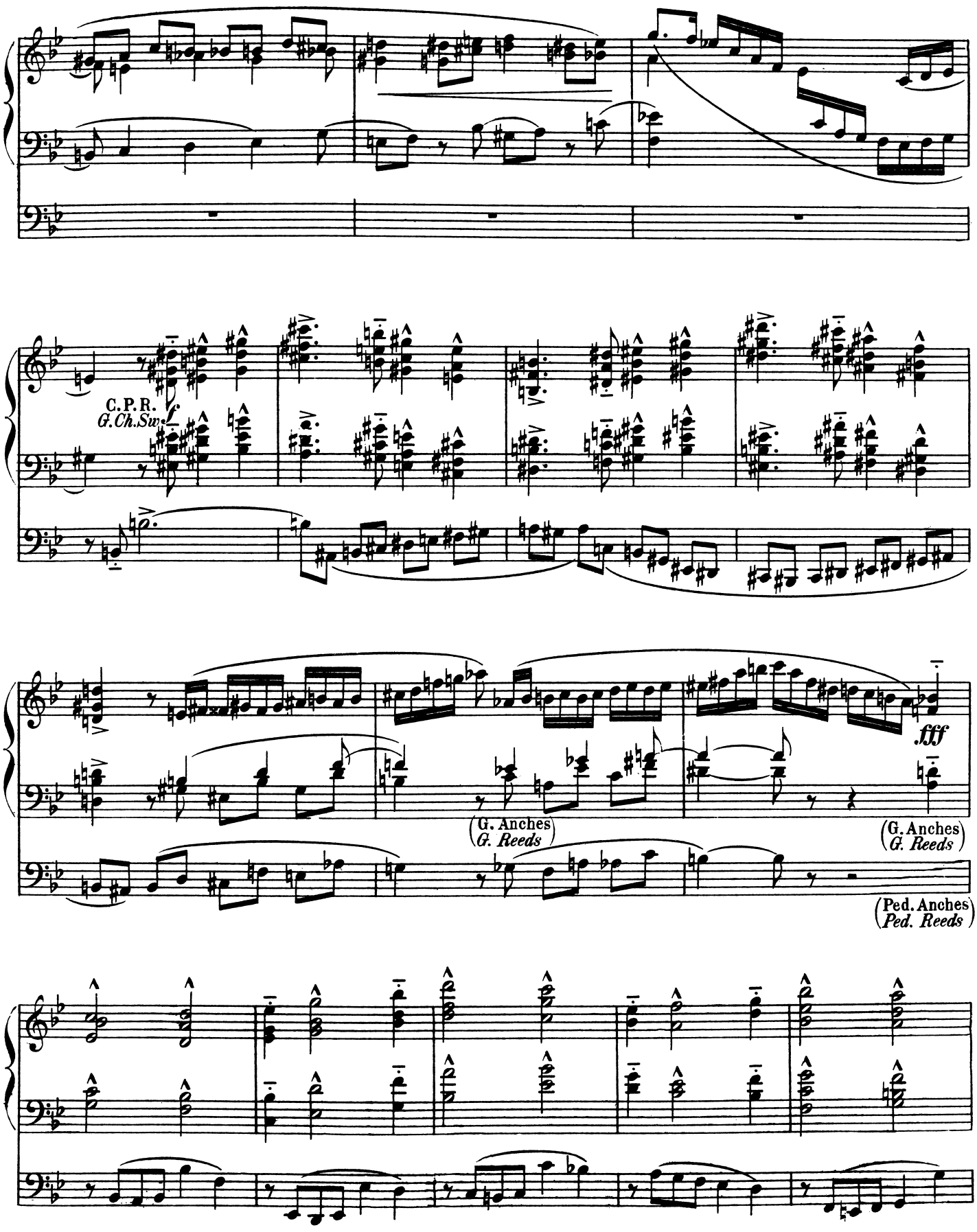
PÉDALE
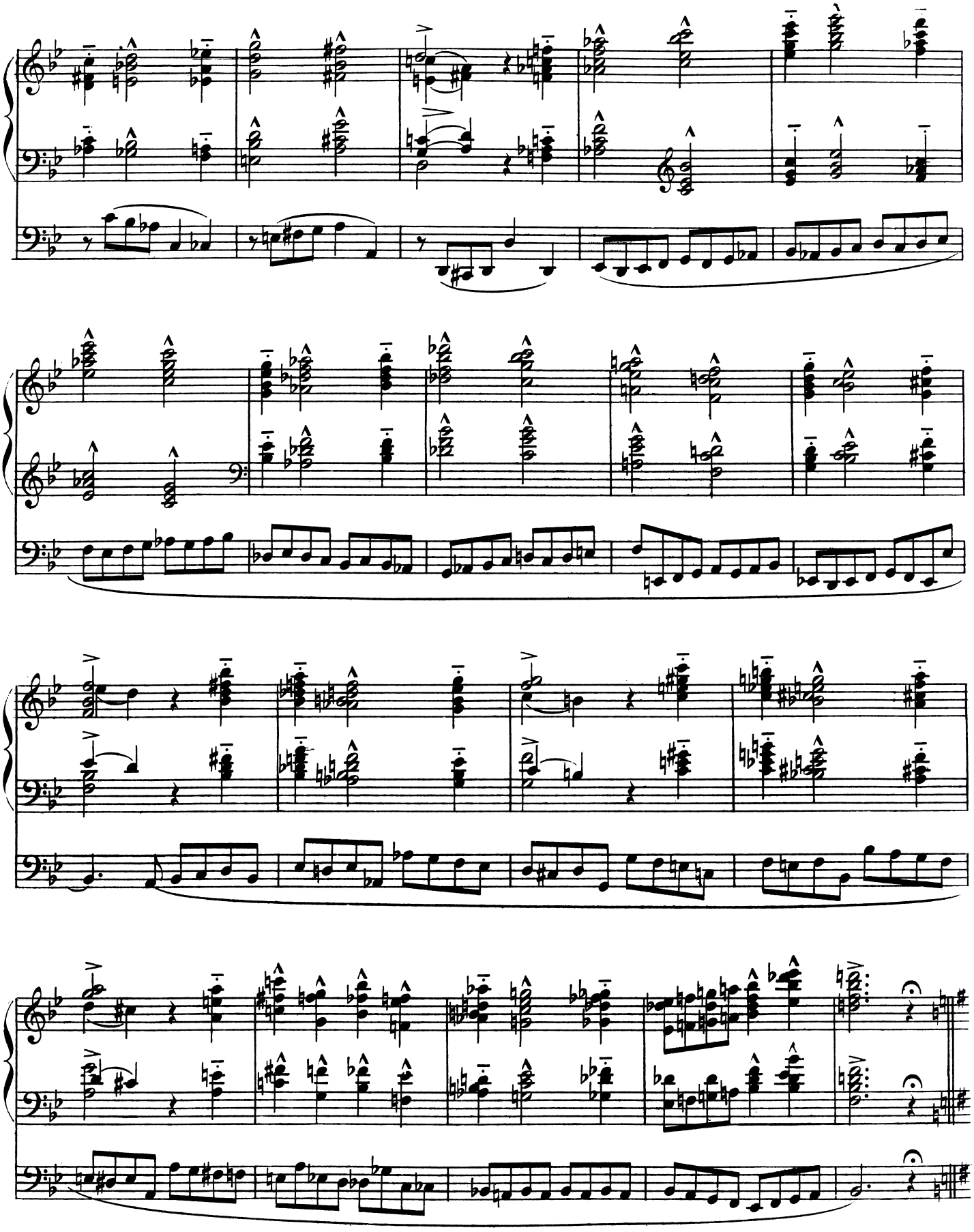
G.P.R. *G.Ch.Sw.* *ff*
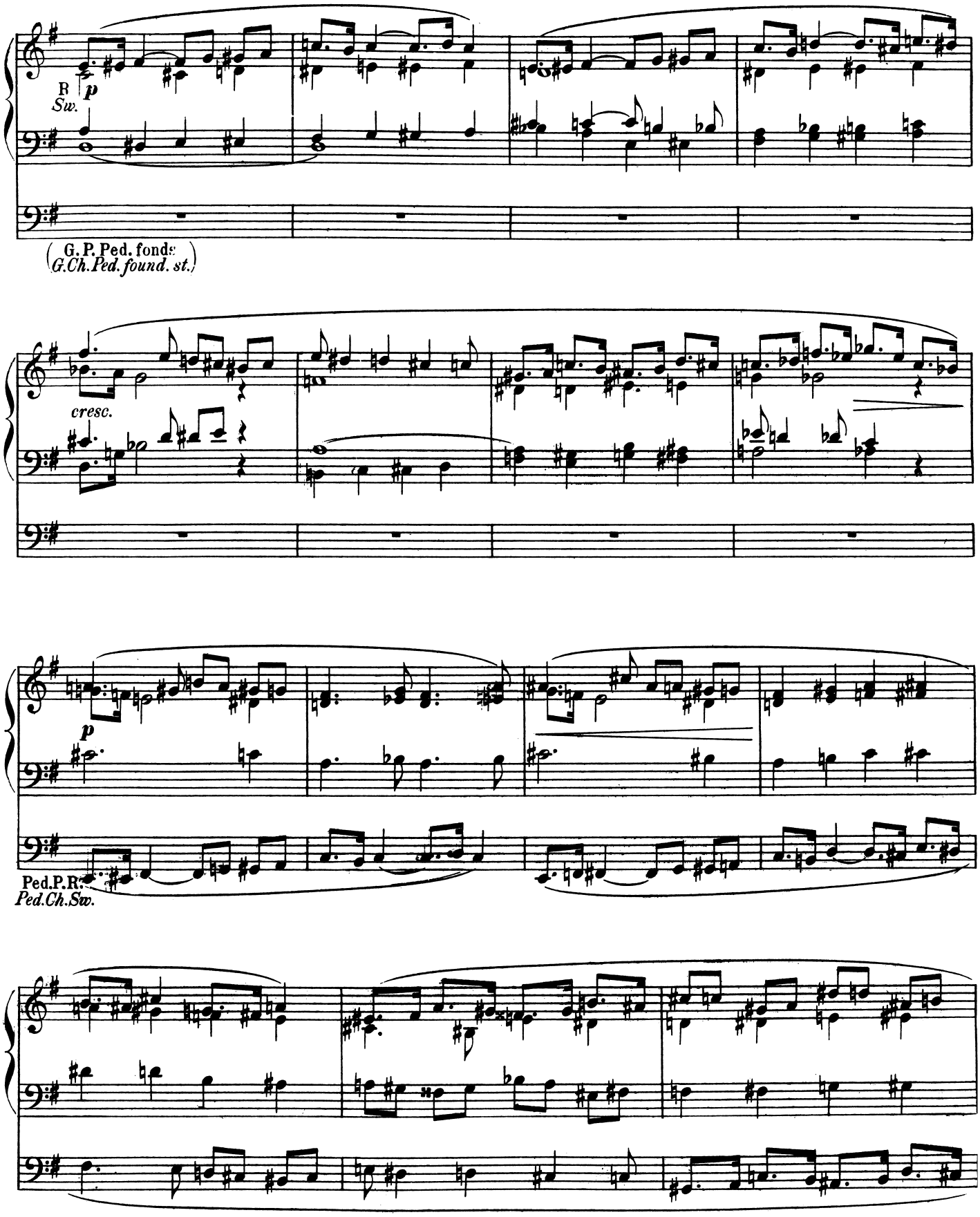
P.R. *Ch.Sw.* *f*
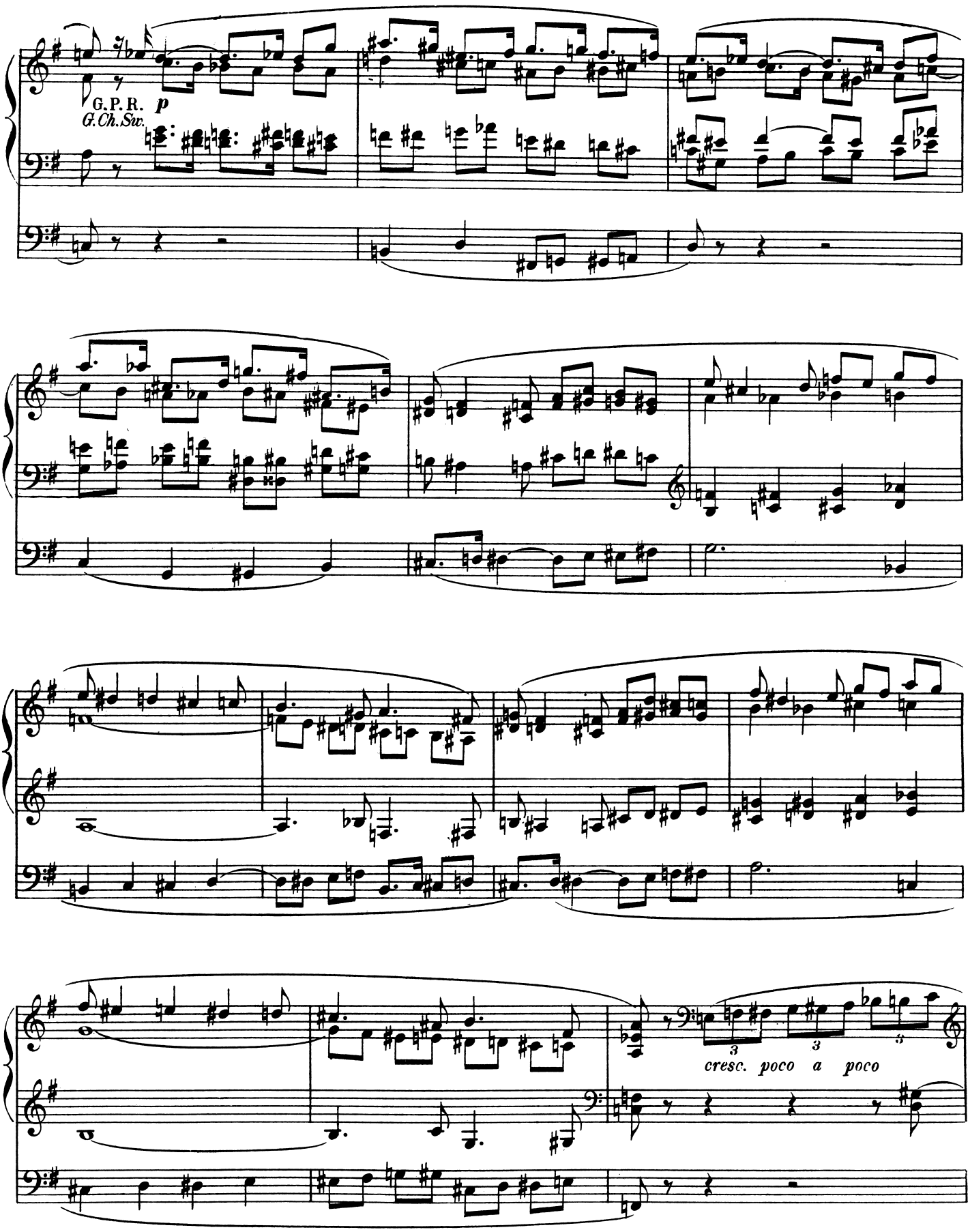
(P. fonds *Ch. found. st.*)
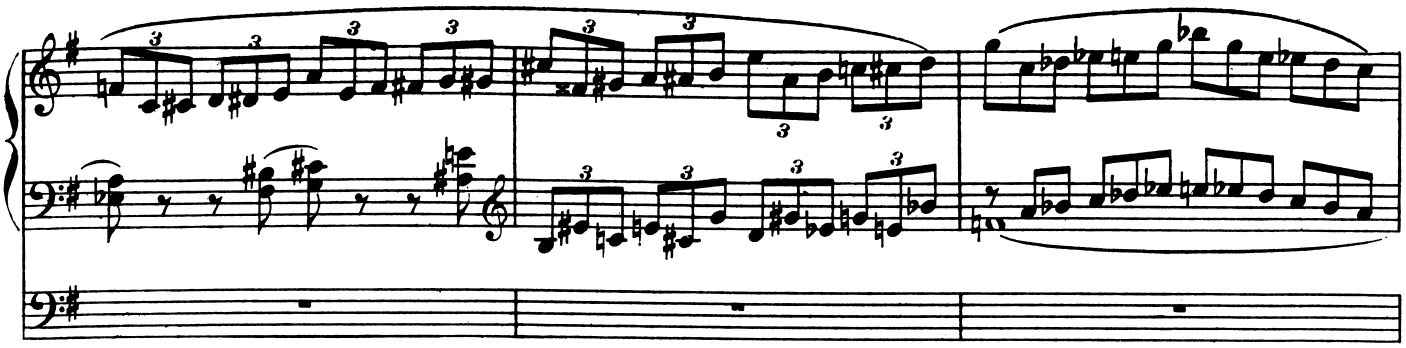
(G. Ped. fonds *G. Ped. found. st.*)

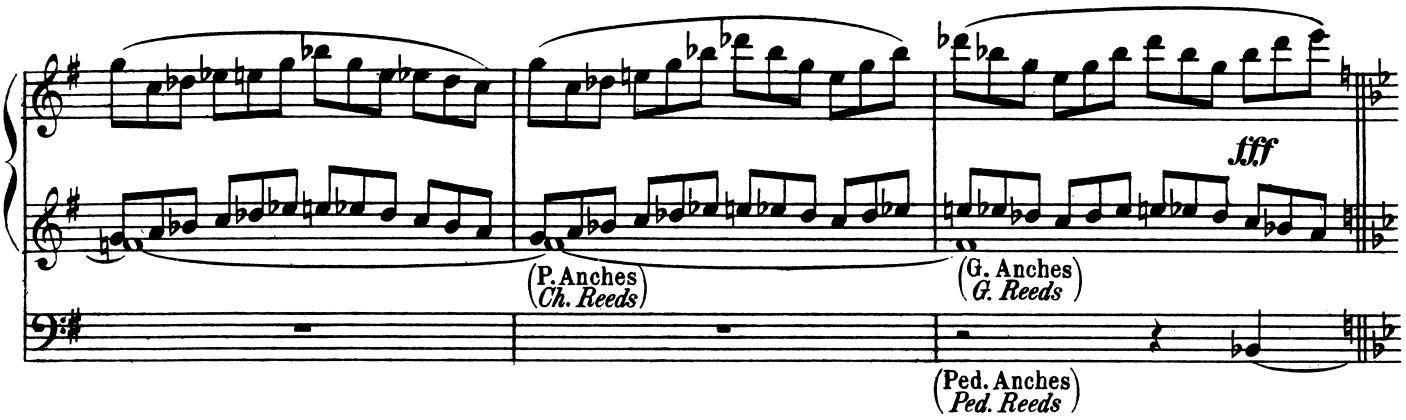

C.P.R.
G.Ch.Sw.
f
fff
(G. Anches
G. Reeds)
(G. Anches
G. Reeds)
(Ped. Anches
Ped. Reeds)
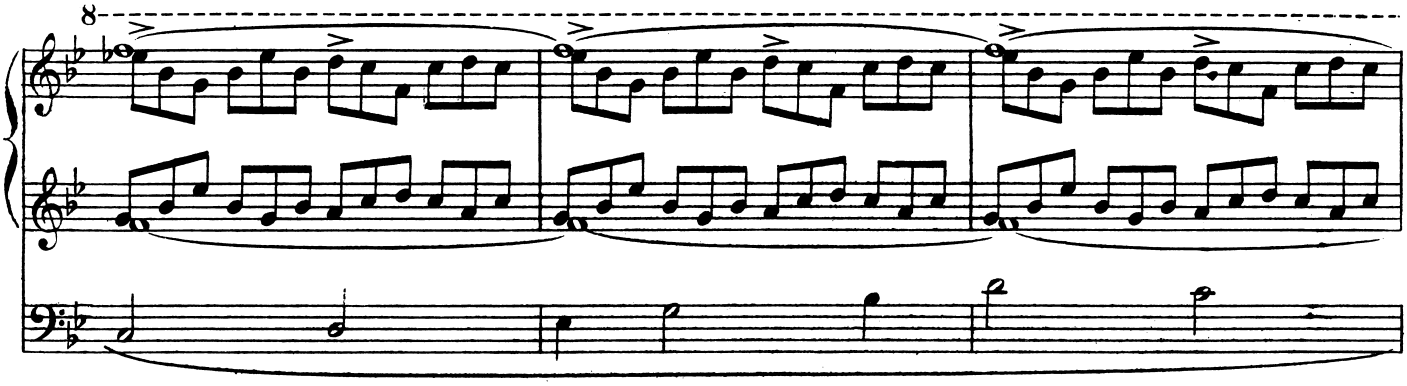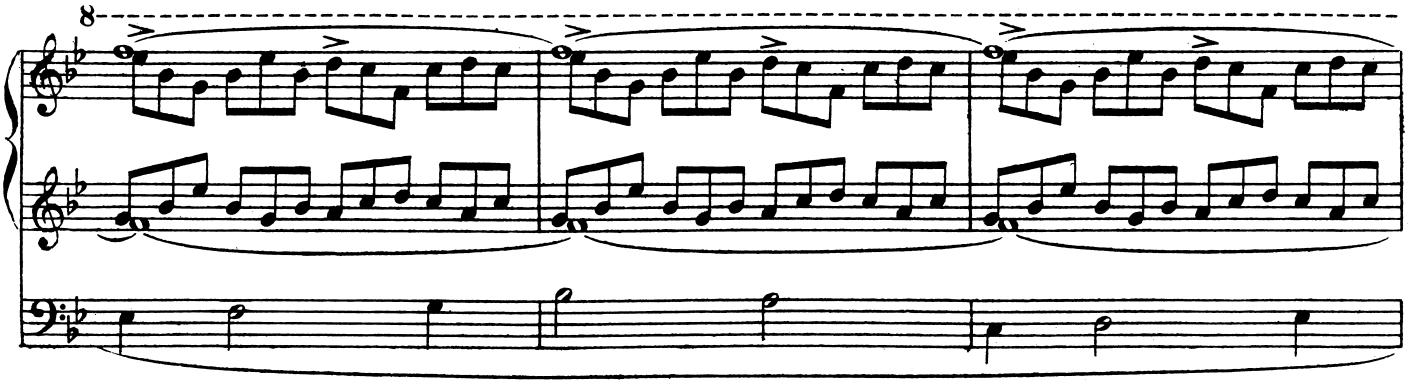



R
Sw.
p
G. P. Ped. fonds
G.Ch.Ped. found. st.
cresc.
p
Ped.P.R.
Ped.Ch.Sw.
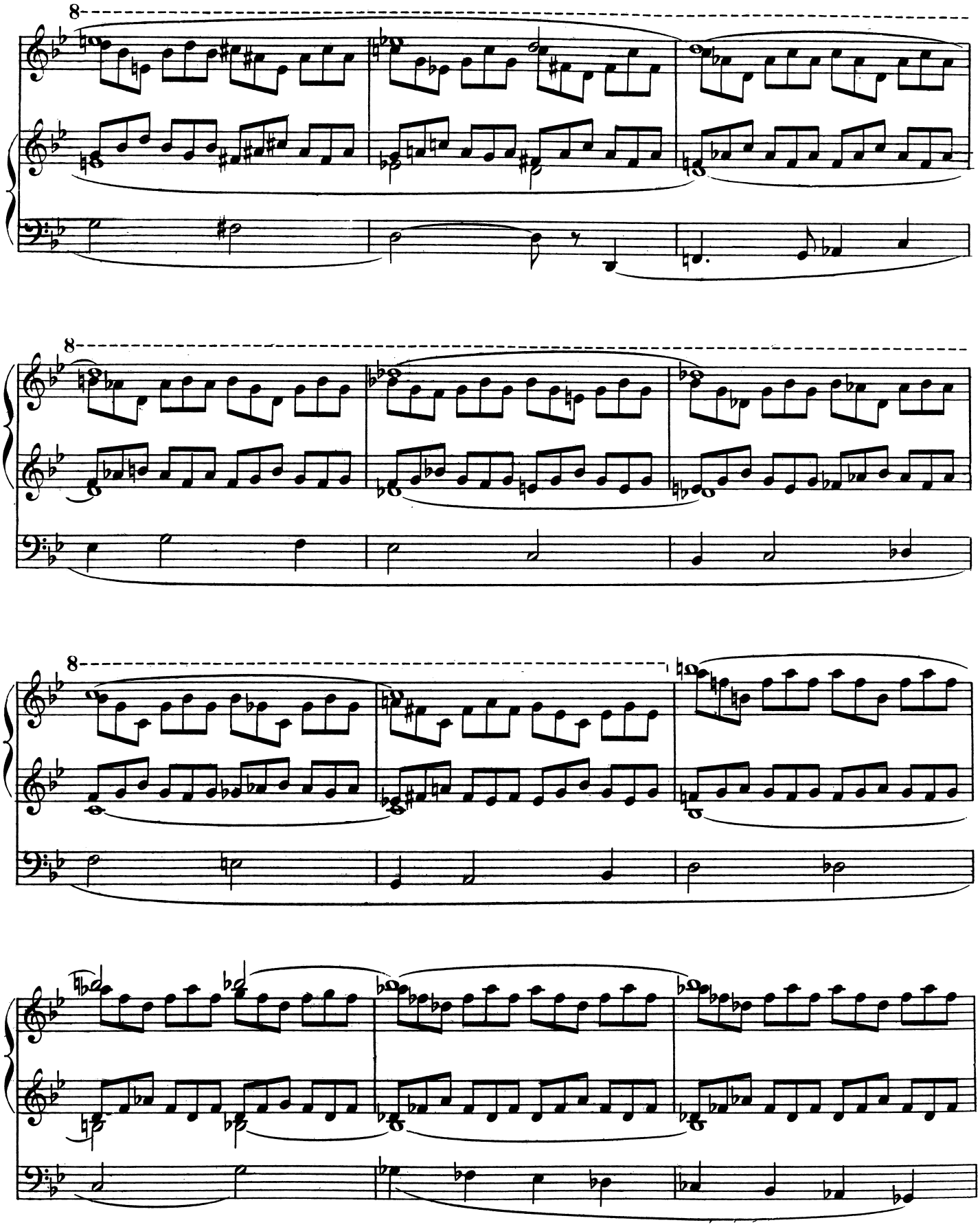

G.P.R. p
G.Ch.Sw.
cresc. poco a poco
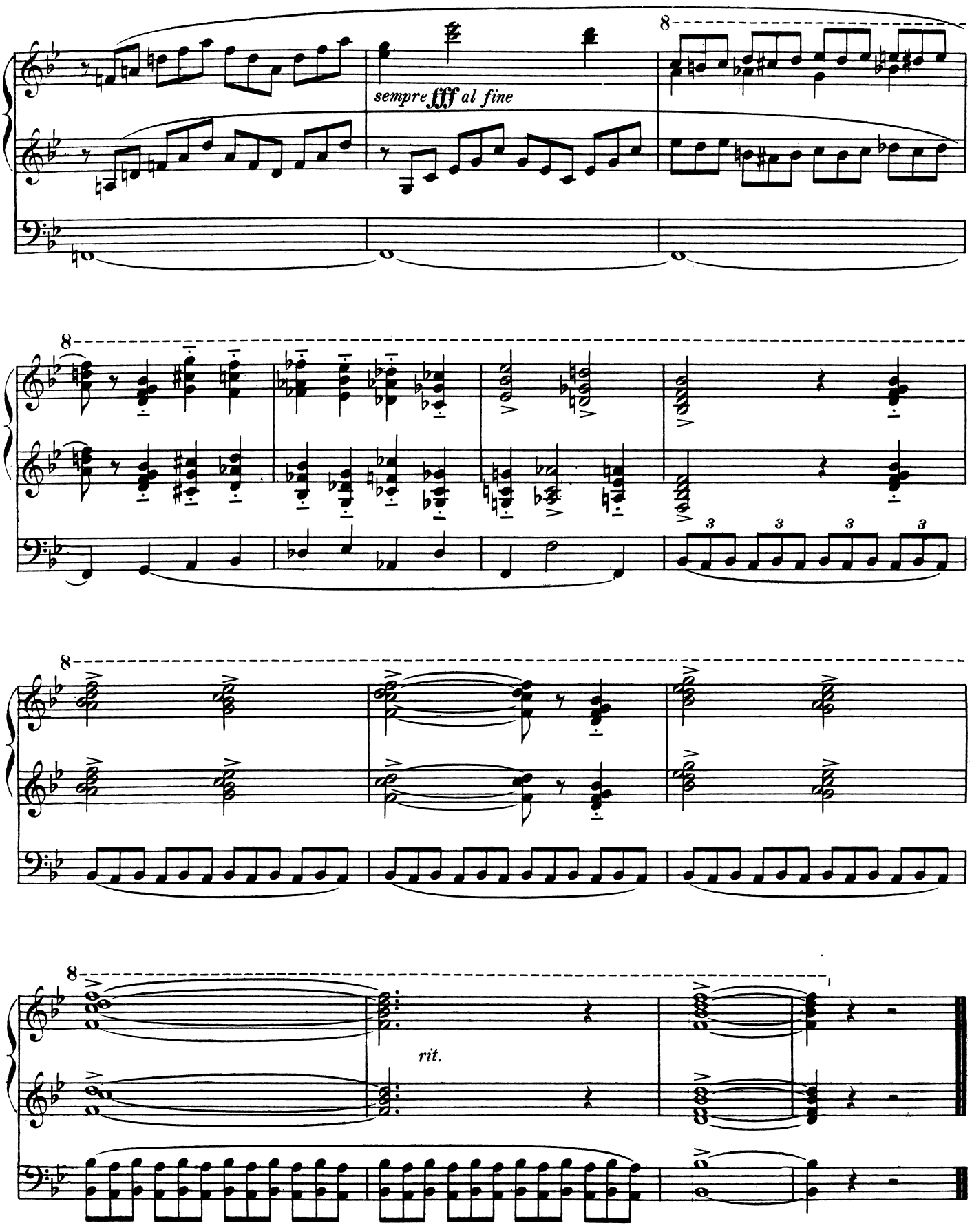



fff
(P. Anches
Ch. Reeds)
(G. Anches
G. Reeds)
(Ped. Anches
Ped. Reeds)


8


8





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983 Tél. : 208-76-83

Pièces de Fantaisie

pour

Grand Orgue

Première suite.

(Op. 51)

Prélude.
Andantino.
Caprice.
Intermezzo.
Requiem æternam.
Marche nuptiale.

Deuxième suite

(Op. 53)

Lamento.
Sicilienne.
Hymne au soleil.
Feux follets.
Clair de lune.
Toccata.

Troisième suite.

(Op. 54)

Dédicace.
Impromptu.
Etoile du soir.
Fantômes.
Sur le Rhin.
Carillon de Westminster.

Quatrième suite

(Op. 55)

Aubade.
Résignation.
Cathédrales.
Naïades.
Gargouilles et Chimères.
Les cloches de Hinckley.

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

ÉDITIONS HENRY LEMOINE

17, Rue Pigalle, PARIS

- Made in France -

AVERTISSEMENT

Les vingt-quatre Pièces de fantaisie pour Orgue, réparties en quatre livres, sont écrites pour un Orgue à trois claviers et un Pédalier; c'est dire qu'elles comportent, à l'encontre des vingt-quatre Pièces en Style Libre, une partie de Pédale obligatoire. Leur durée d'exécution, dans les mouvements métronomiques indiqués sur le texte, varie entre 3 et 5 minutes. Elles sont de moyennes difficultés.

La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutées; il va sans dire que les artistes devront se garder des effets disparates, pittoresques ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.

Selon la dimension des locaux et la promptitude mécanique des orgues, les mouvements pourront subir, dans l'un ou l'autre sens, des fluctuations qui, d'ailleurs ne devront porter que sur de très légères différences.

Les claviers manuels et la pédale sont indiqués par: G. (grand orgue), P. (positif), R. (récit) Ped. (pédale). Deux initiales immédiatement voisines indiquent l'accouplement des deux claviers qu'elles représentent: G.R. (grand orgue accouplé au récit), Ped.G. (pédale accouplée au grand orgue), etc.

Les registrations indiquées entre parenthèses sont seulement des préparations pour des passages ultérieurs et n'affectent pas les mesures sous lesquelles elles sont écrites. Au contraire, les indications de registration sans parenthèses coïncident avec le moment exact de leur application.

Louis VIERNE.

NOTICE

The twenty four "Pièces de Fantaisie" for the Organ, distributed among four books, have been composed for a three manual organ and a pedal board; in opposition to the twenty four Pieces in Free Style, they therefore include an obligatory pedal part. The time which their execution demands in the metronomic movements indicated in the text varies from three to five minutes. They are of average difficulty.

The registration is by no means inflexible. It is rather an indication for the general colouring. It can be modified according to the possibilities offered by the instruments on which they are to be performed. It is no use saying that the artist must refrain from any jarring, picturesque and odd effect unjustified by the character of the music. This is an elementary artistic principle in every interpretation aiming at accuracy.

According to the size of the locality and the quickness with which the organ responds to the touch, the movement may be very slightly more or less rapid.

The manuals and Pedal are pointed out by G. (great organ), Ch. (choir), Sw. (swell), Ped (pedal). Two initials juxtaposed indicate the coupling of the two keyboards to which they correspond: G. Sw. (great organ coupled to swell), Ped. G. (pedal coupled to great organ), etc.

The registrations indicated by brackets are only meant to prepare subsequent passages and in no way affect the bars under which they have been placed. On the contrary, the indications for the registration without brackets coincide with the very moment of their realization.

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

2e SUITE

LOUIS VIERNE
op. 53

I. LAMENTO

à mon ami Monsieur BINGHAM
Organiste à New-York (U.S.A)

R. Flûte et Gambe 8
P. Flûte, Bourdon et Salicional 8
G. Flûte, Bourdon et Violoncelle 8
Ped. Soubasse 16, Bourdon 8
Claviers accouplés, Ped. au G.

Swell: Flute, Gamba 8
Choir: Flute, Stop. diap. Salicional 8
Great: Flute, Stop. diap. Cello 8
Ped: Sub-bass 16, Stop. diap. 8
Key-boards coupled. Ped. G.

Adagio quasi larghetto ♩ = 54

MANUELS

PÉDALE

R.
Sw. *mf*

p

cresc.

dim.

cresc.

dim.
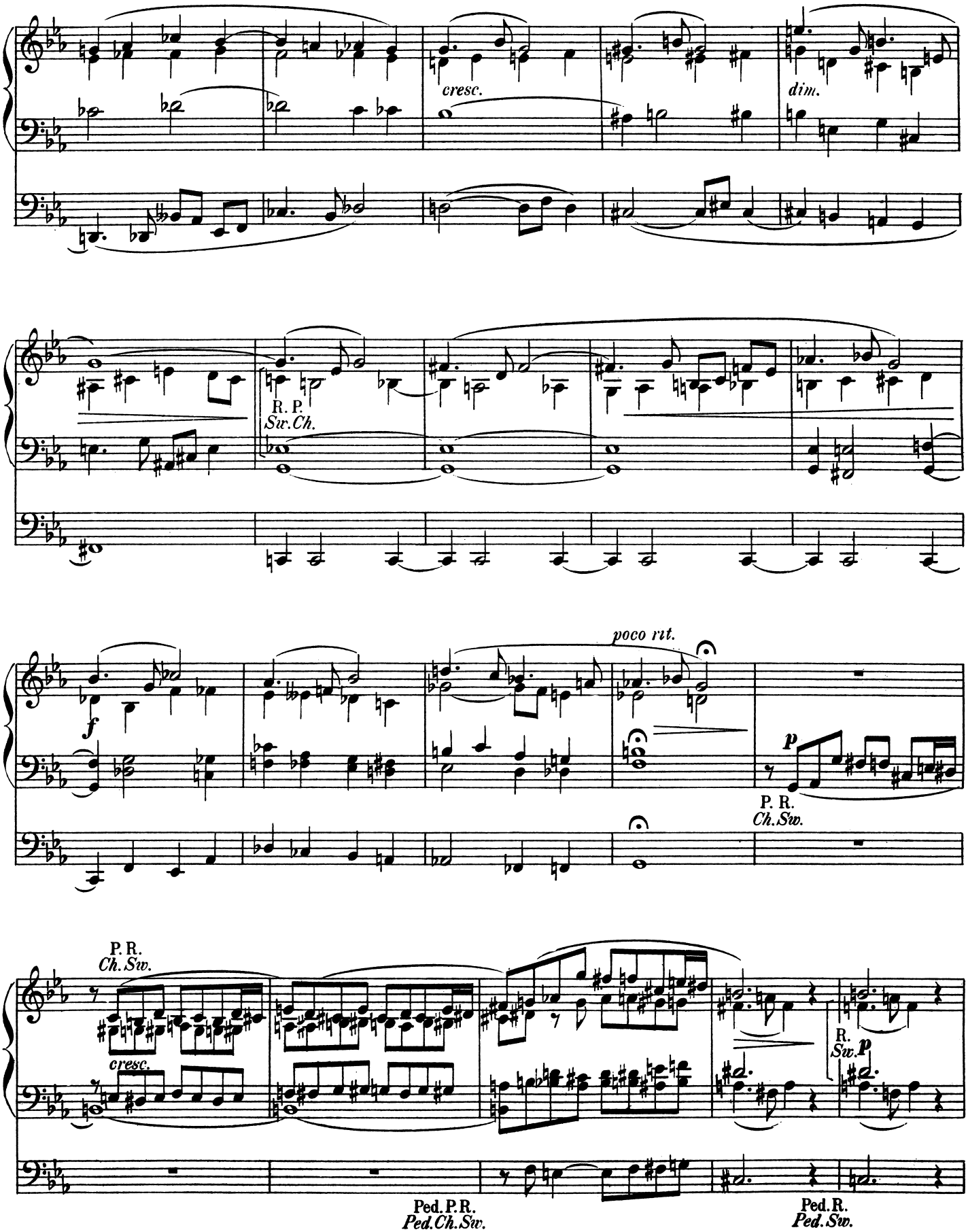
P. R.
Ch. Sw.
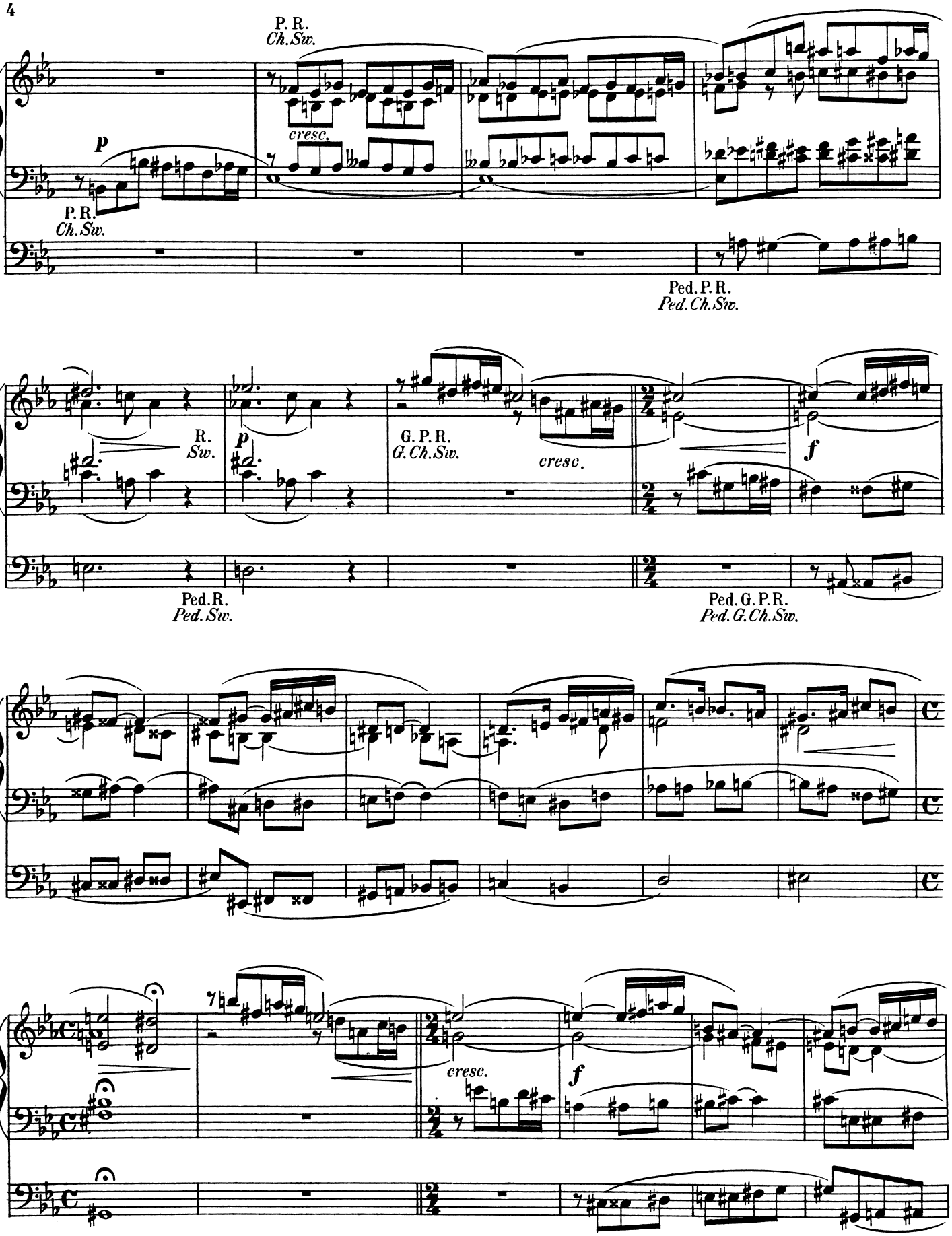
Ped. R.
Ped. Sw.
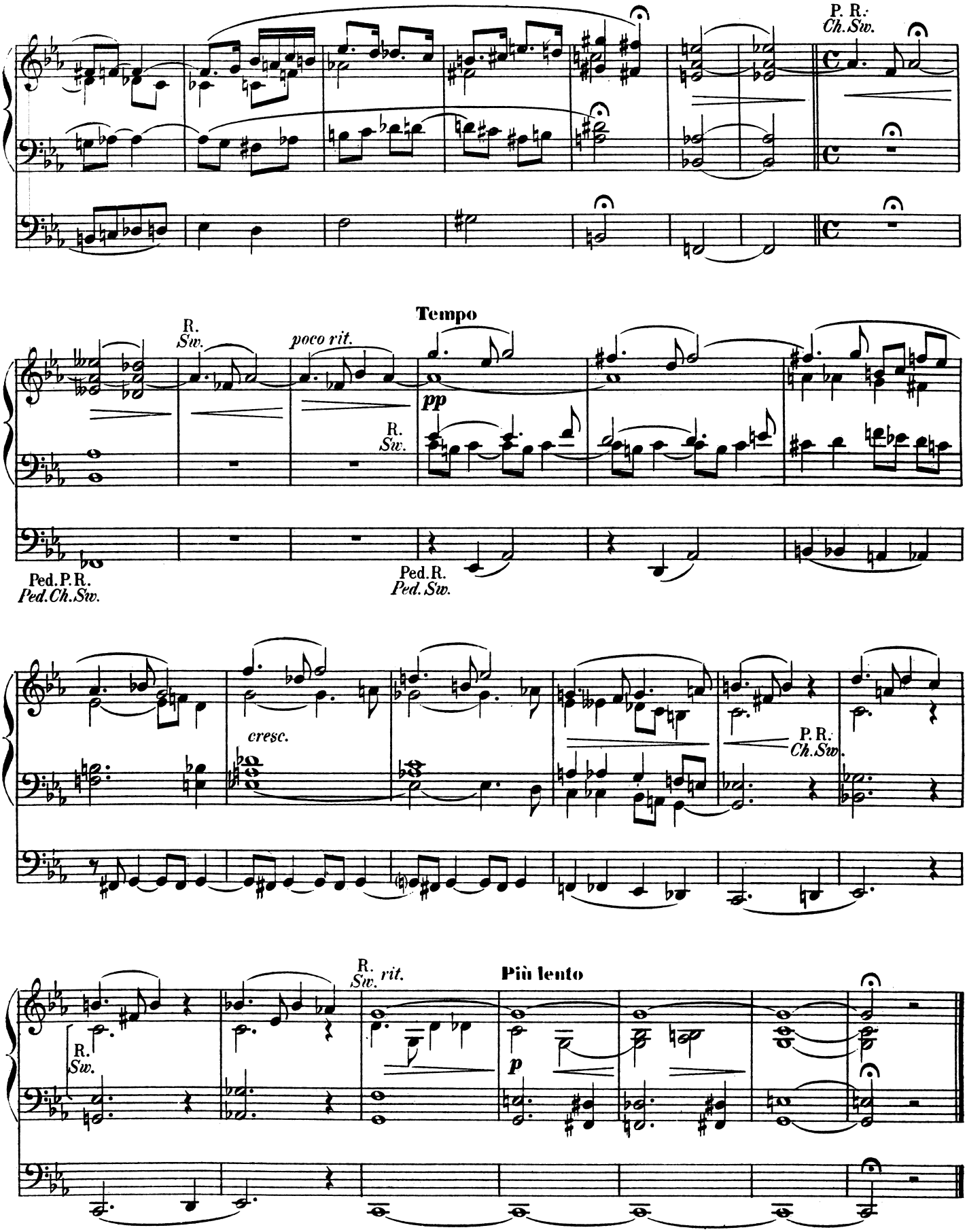
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21.985. H.

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cresc.
dim.
R. P.
Sw. Ch.
poco rit.
f
p
P. R.
Ch. Sw.
P. R.
Ch. Sw.
cresc.
R.
Sw.
p
Ped. P. R.
Ped. Ch. Sw.
Ped. R.
Ped. Sw.


P. R.
Ch. Sw.
cresc.
p
P. R.
Ch. Sw.
Ped. P. R.
Ped. Ch. Sw.
R.
Sw.
p
G. P. R.
G. Ch. Sw.
cresc.
f
Ped. R.
Ped. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc.
f
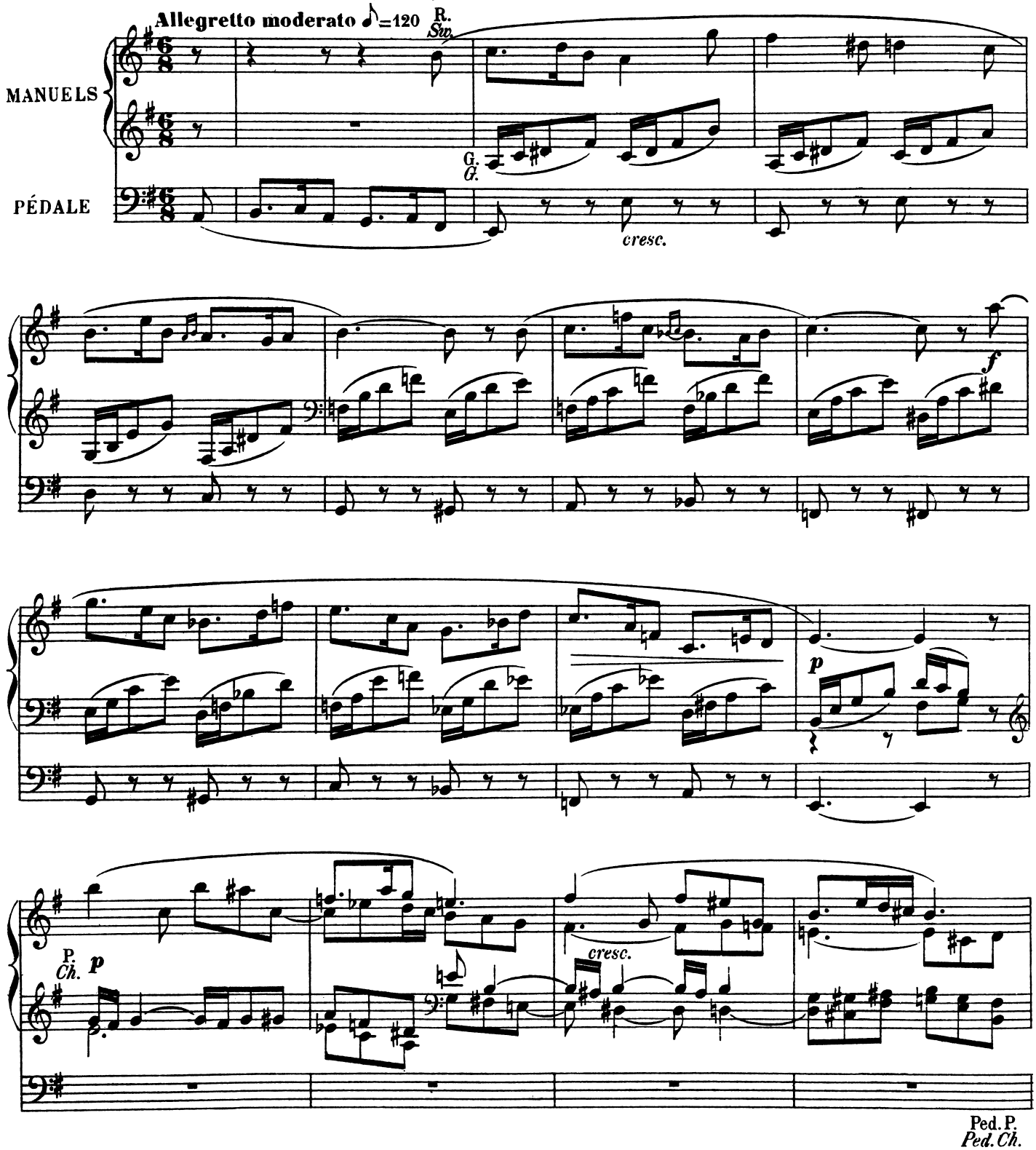

P. R.
Ch. Sw.
Tempo
R.
Sw.
poco rit.
pp
R.
Sw.
Ped. P. R.
Ped. Ch. Sw.
Ped. R.
Ped. Sw.
cresc.
P. R.
Ch. Sw.
R.
Sw.
rit.
Più lento
R.
Sw.
p
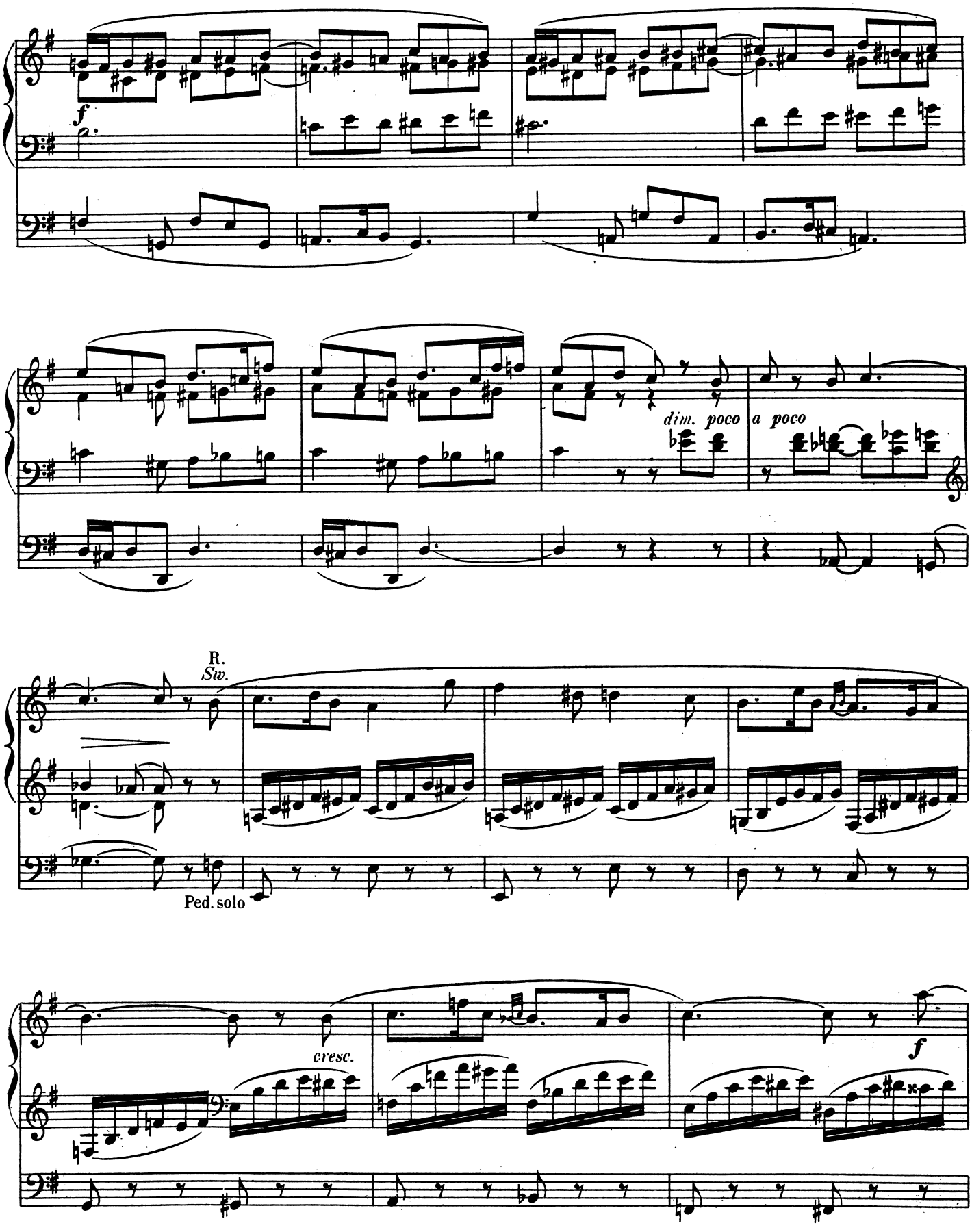
à mon ami Monsieur ZEUCH
Organiste à Boston (U.S.A)
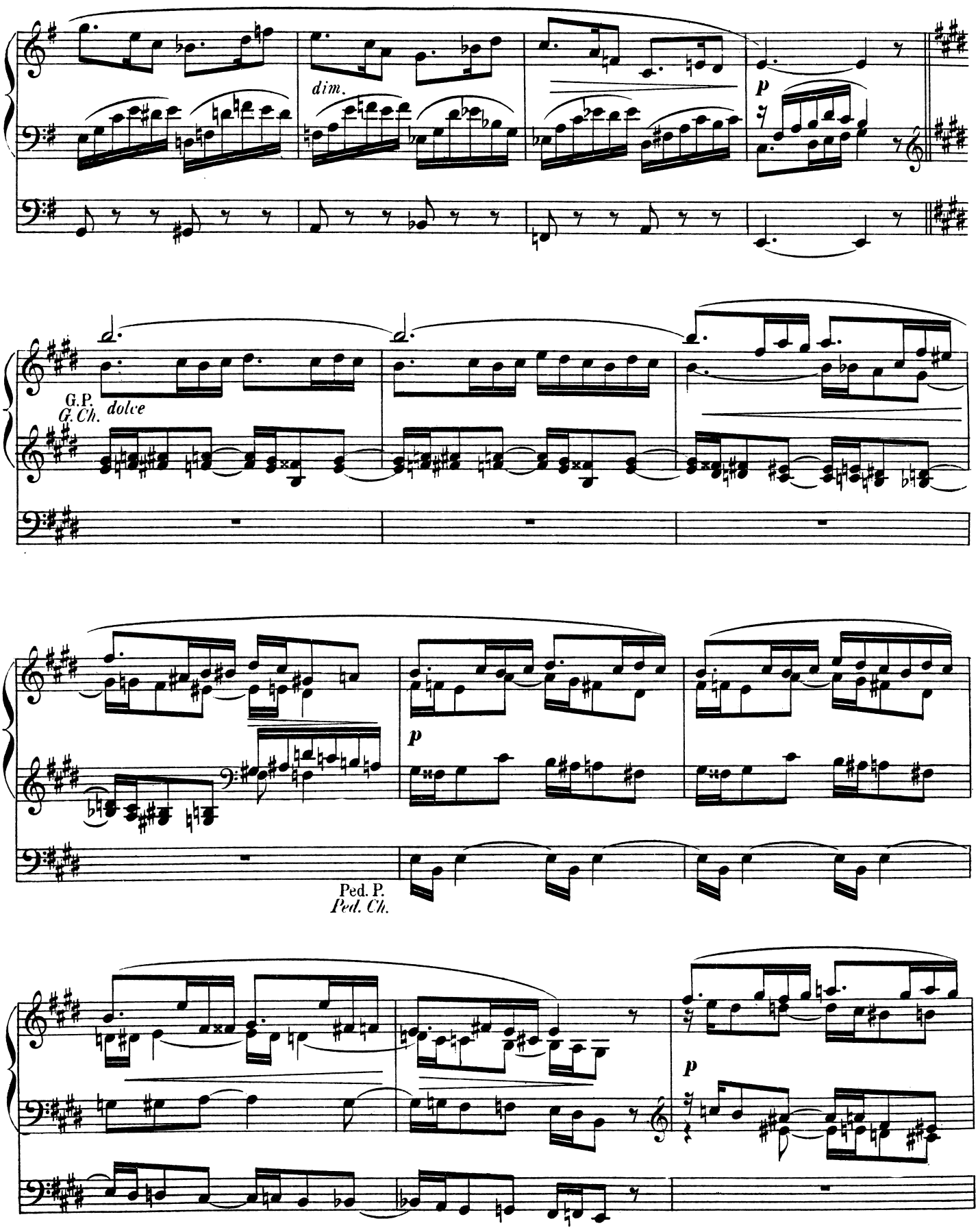
II_ SICILIENNE
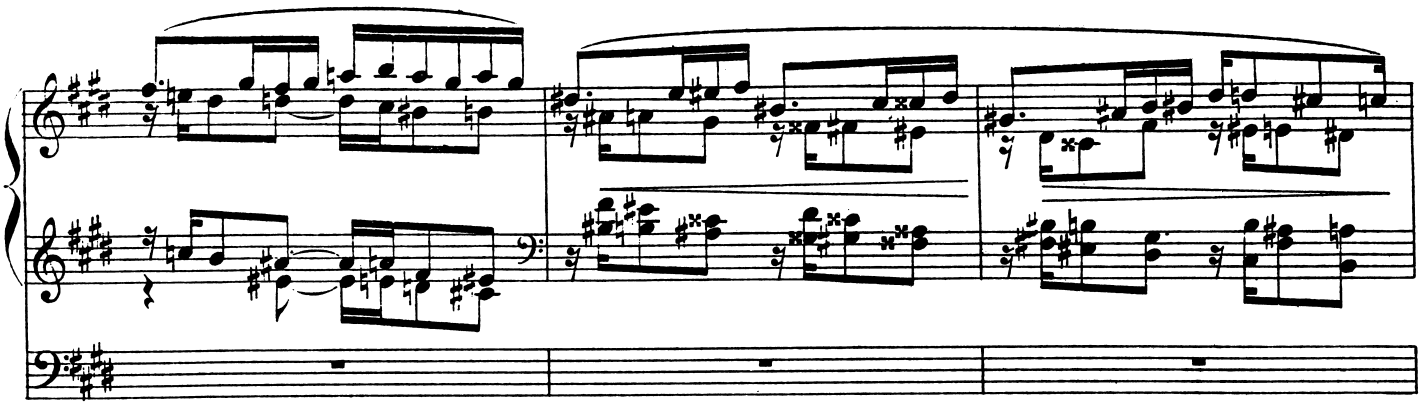
R. Hautbois, Bourdon 8
P. *(expressif)* Flûte 8_4
G. Flûte 8
Ped. Soubasse 16, Bourdon 8
Claviers séparés

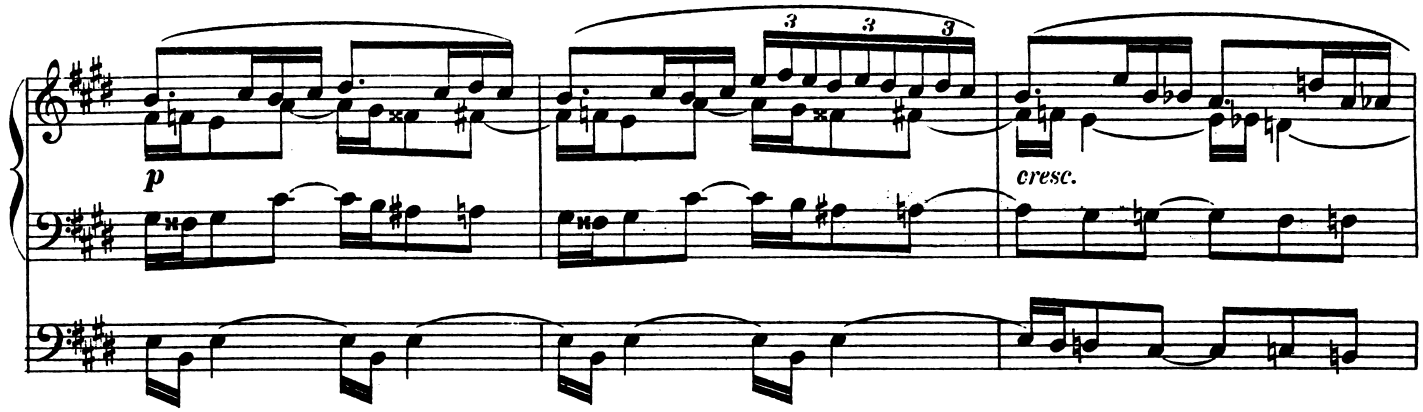
Swell: *Oboe, Stop.diap. 8*
Choir: (Expressive) *Flute 8_4*
Great: *Flute 8*
Ped: *Sub-bass 16, Stop.diap. 8*
Separ. Key-boards

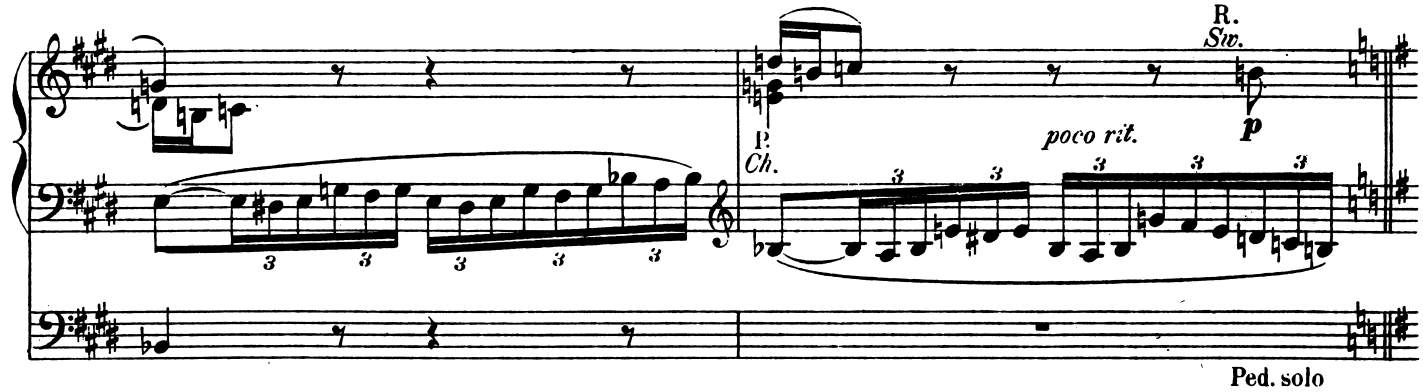


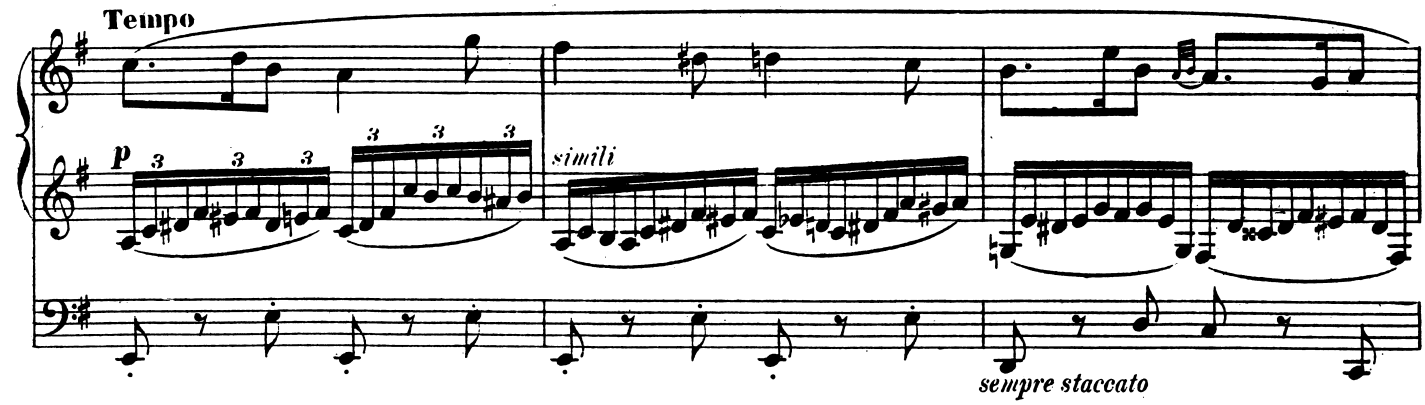

f
dim. poco
a poco
R.
Siv.
Ped. solo
cresc.
f

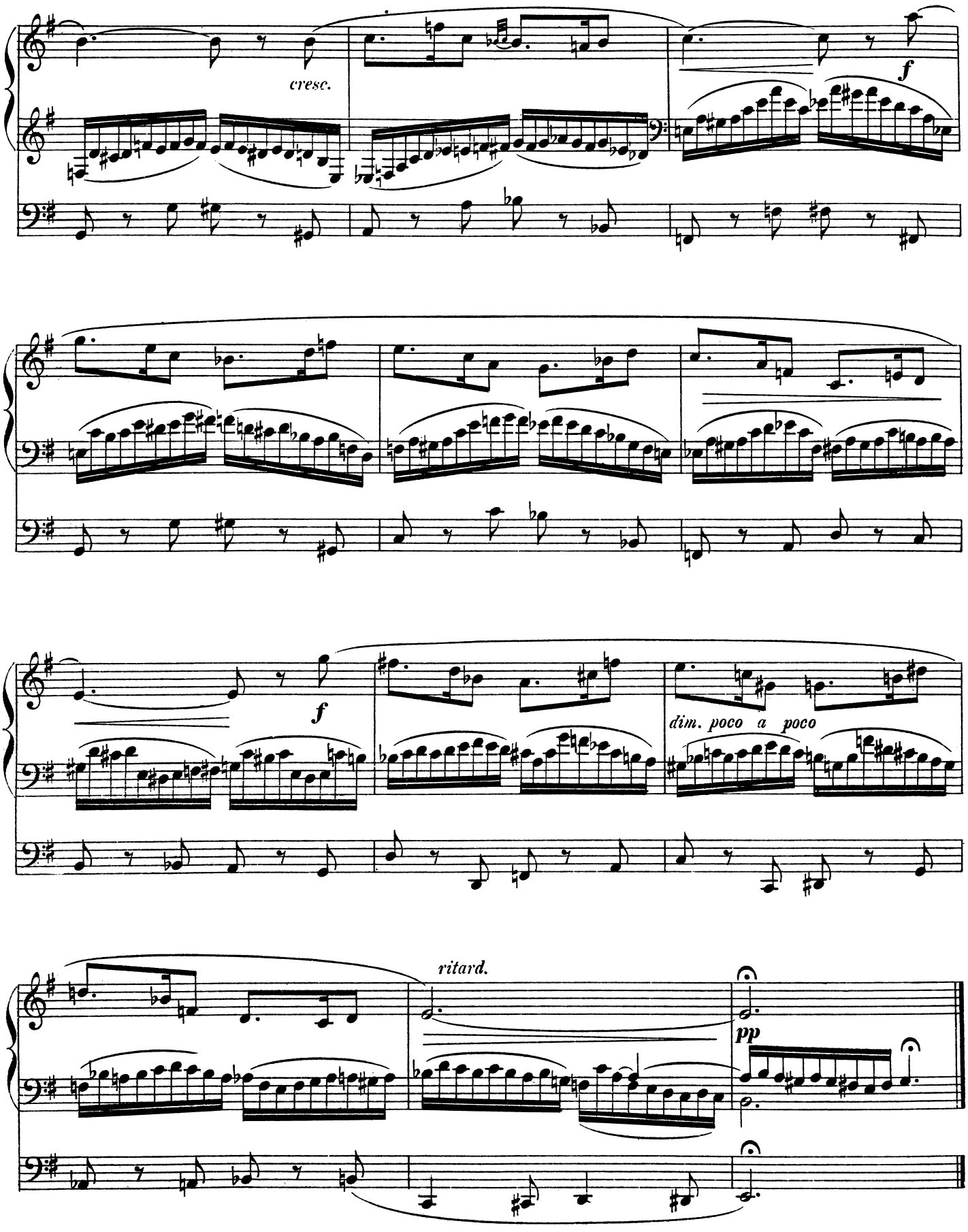

dim.
p
G.P.
G. Ch.
dolce
p
Ped. P.
Ped. Ch.
p




p
cresc.


R.
Sw.
p
P.
Ch.
poco rit.
Ped. solo


Tempo
p
simili
sempre staccato


cresc.
f
f
dim. poco a poco
ritard.
pp

à mon élève Madame Ruth.M.CONNISTON
Organiste à New-York.(U.S.A)

III_ HYMNE AU SOLEIL

R. Fonds et Anches 16_8_4
P. Fonds et Anches 16_8_4
G. Fonds et Anches 16_8_4
Ped. Fonds et Anches 32_16_8_4
Claviers accouplés

Swell: Foundation stops and Reeds 16_8_4
Choir: Foundation stops and Reeds 16_8_4
Great: Foundation stops and Reeds 16_8_4
Ped: Foundation stops and Reeds 32_16_8_4
Key-boards coupled

Maestoso ♩ = 72

MANUELS

PÉDALE

G.P.R.
G.Ch.Sw. fff

Ped. G.P.R.
Ped. G. Ch. Sw.

G. fonds
(*G.found.st.*)

P. fonds
(*Ch.found.st.*)
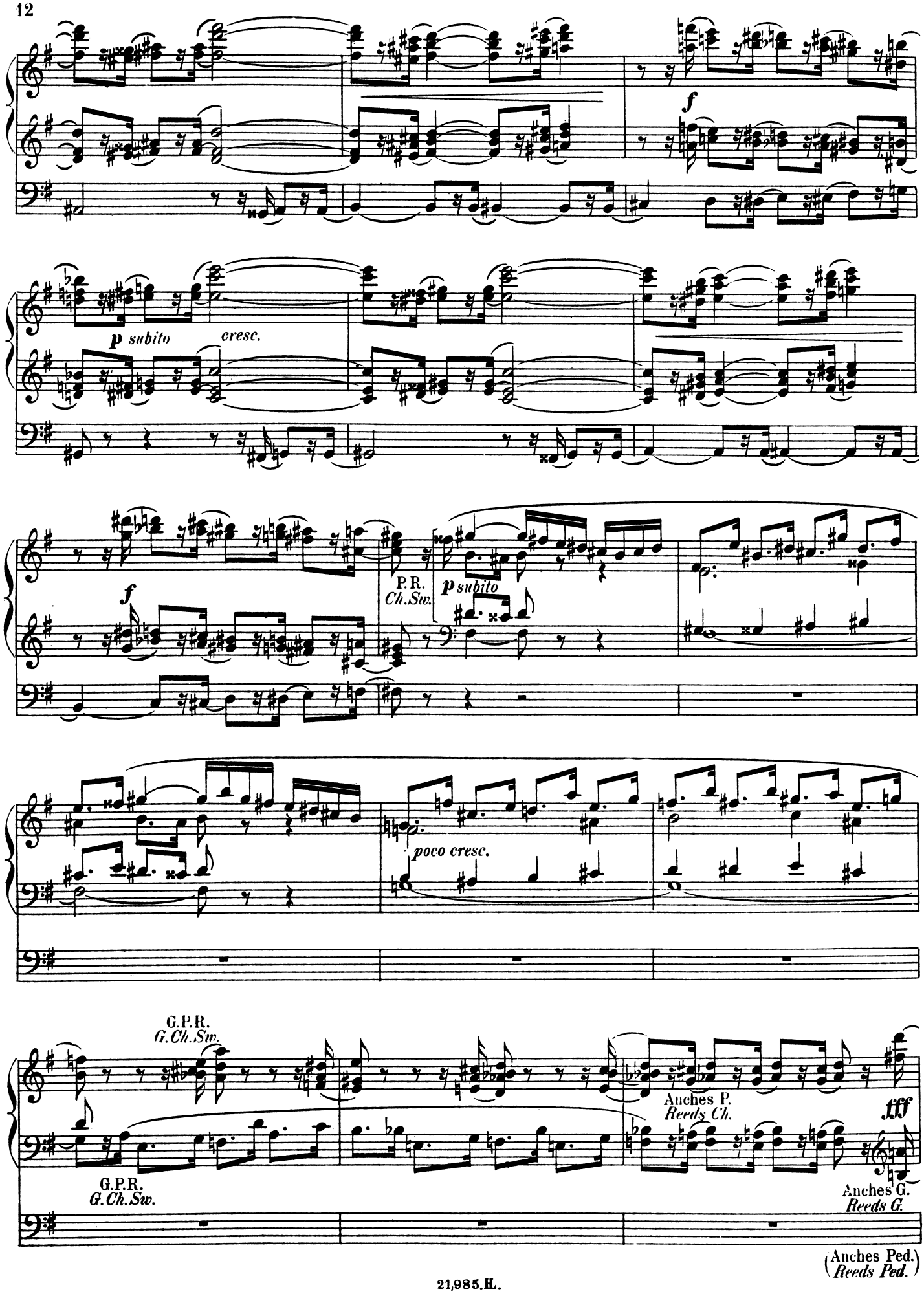
Ped. fonds
(*Ped.found.st.*)
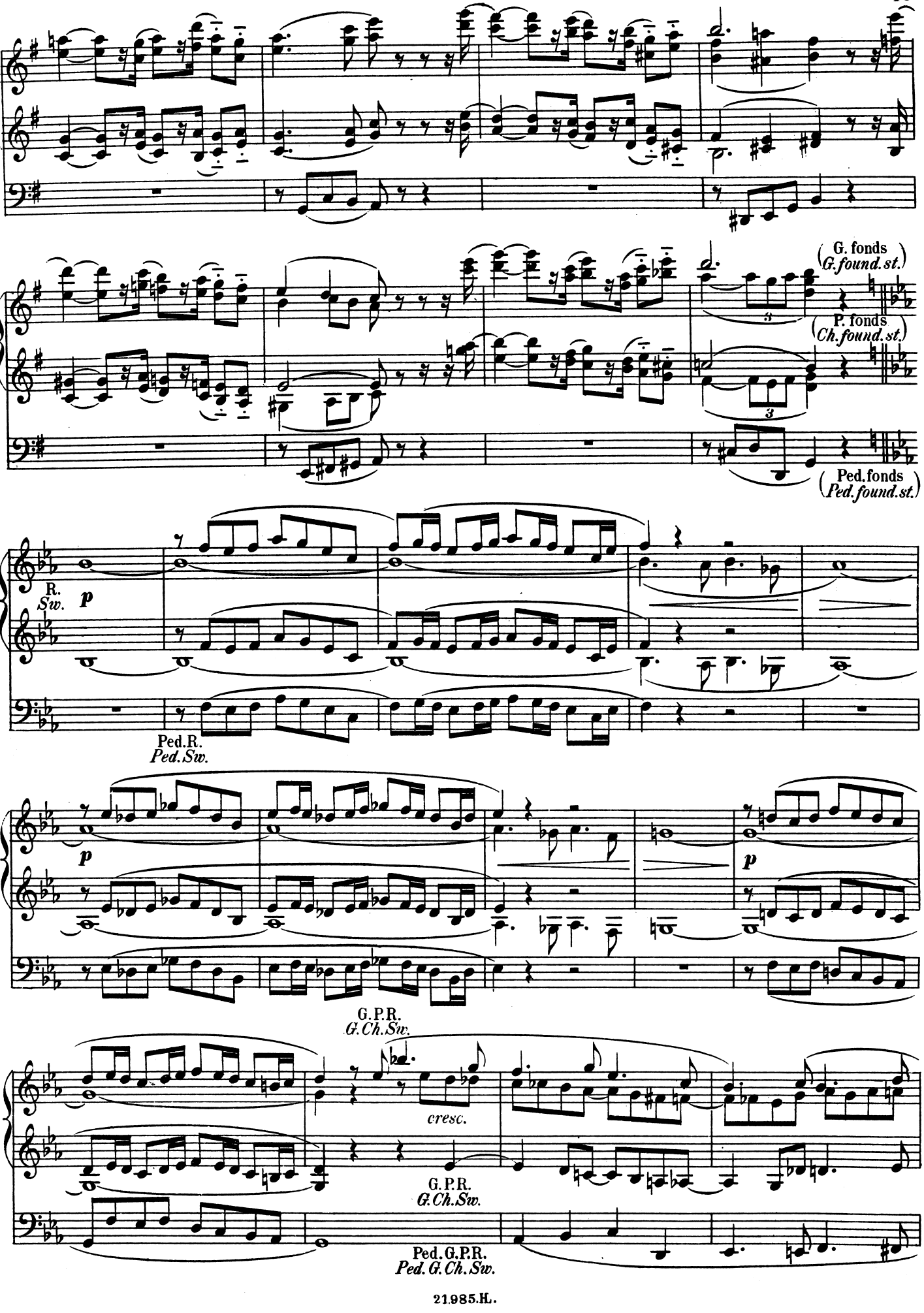
P.R.
Ch.Sw.
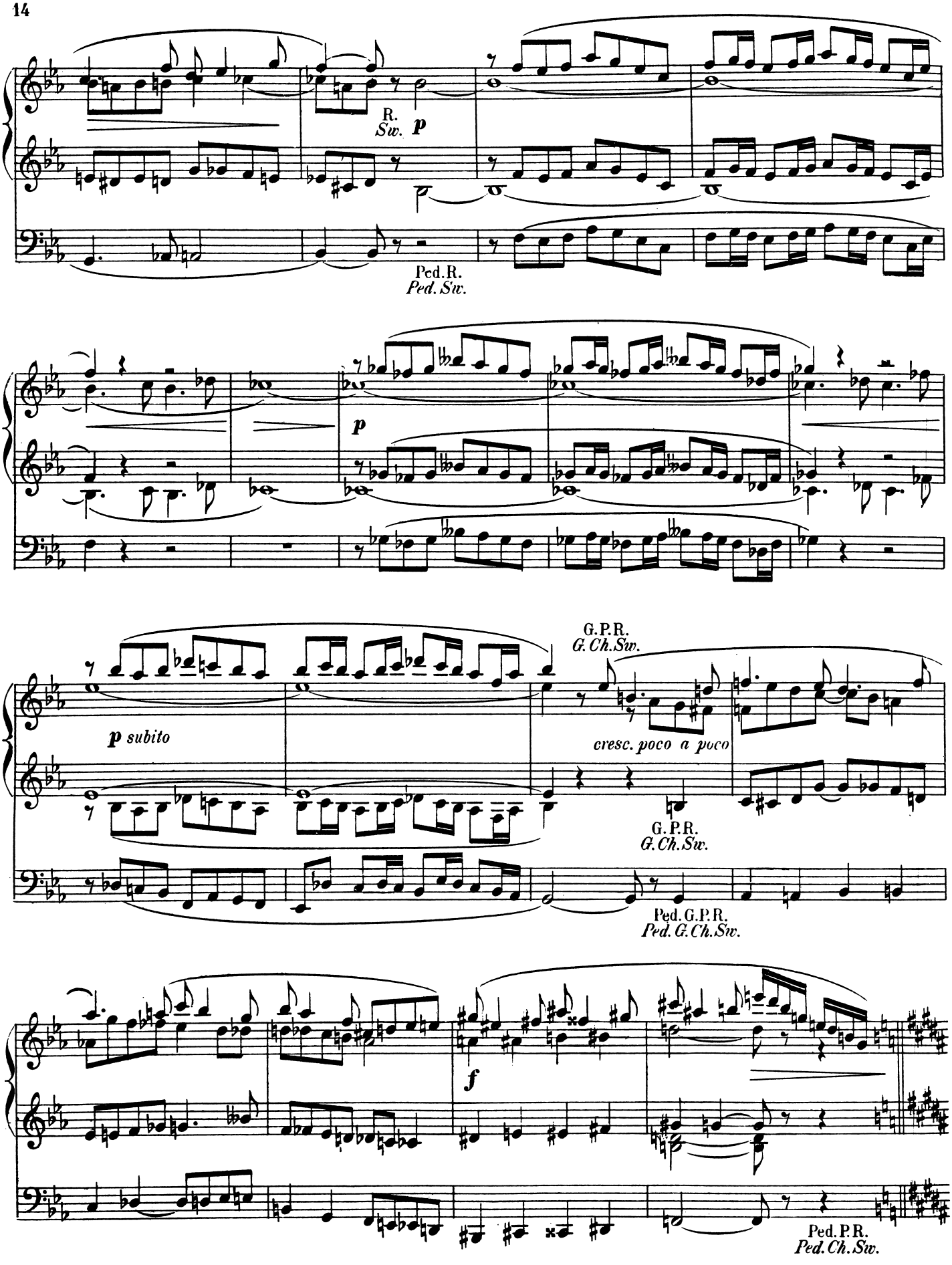
Ped. P.R.
Ped.Ch.Sw.
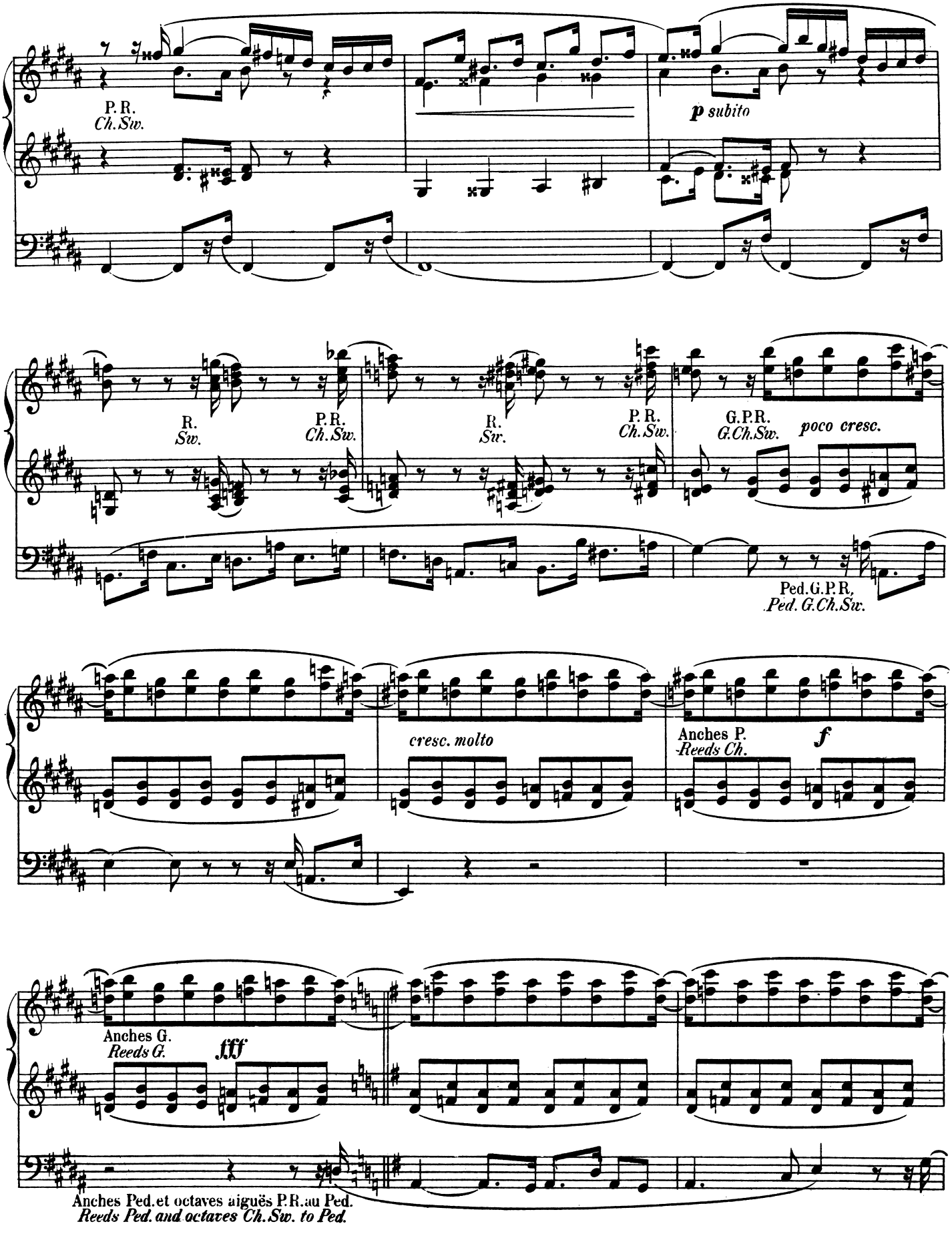
G.P.R.
G.Ch.Sw.
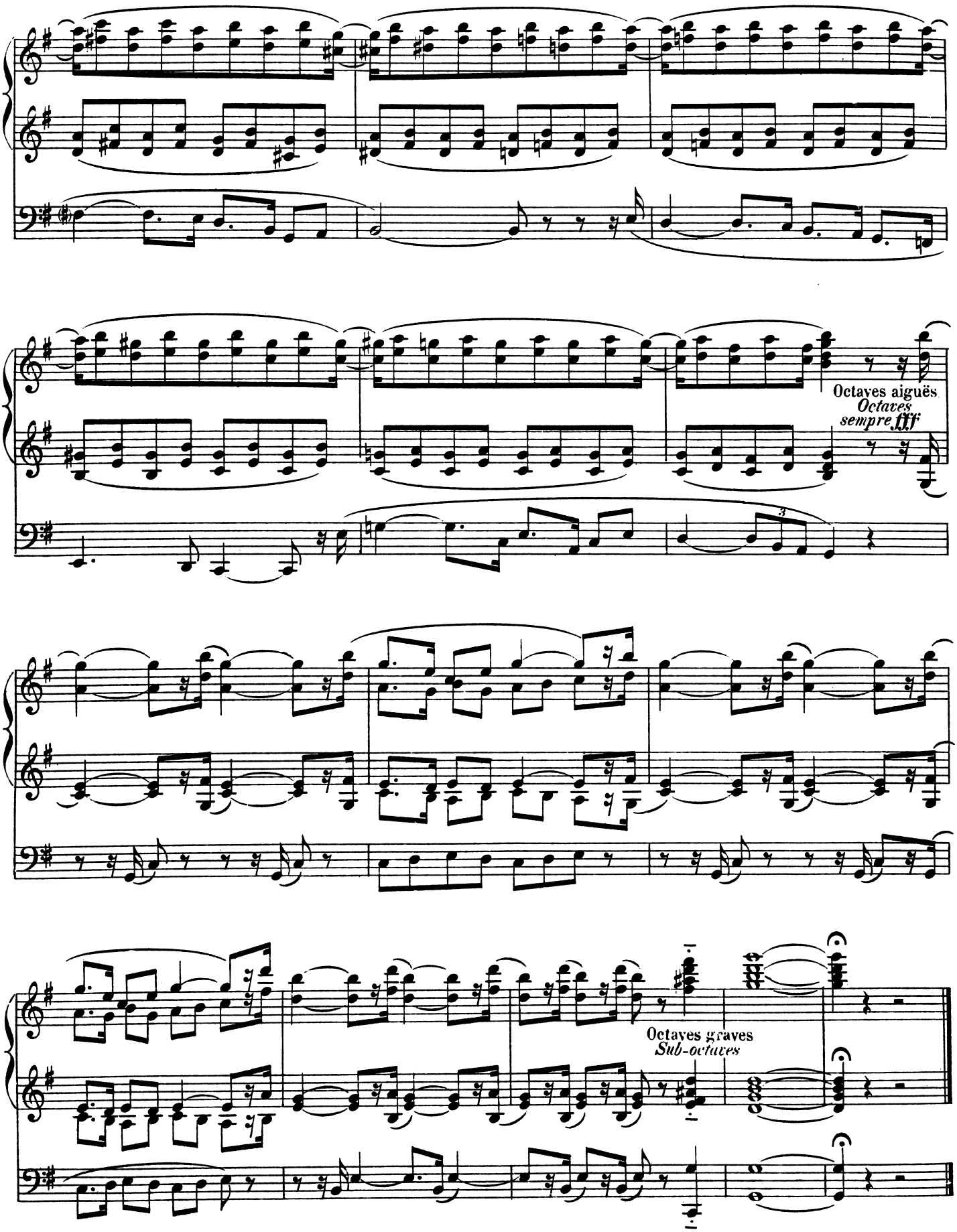
Ped. G.P.R.
Ped.G.Ch.Sw.


f
p subito
cresc.
f
P.R.
Ch.Sw.
p subito
poco cresc.
G.P.R.
G.Ch.Sw.
G.P.R.
G.Ch.Sw.
Anches P.
Reeds Ch.
fff
Anches G.
Reeds G.
(Anches Ped.
Reeds Ped.)


G. fonds
G. found. st.
P. fonds
Ch. found. st.
Ped. fonds
Ped. found. st.
R.
Sw.
p
Ped. R.
Ped. Sw.
p
p
G. P. R.
G. Ch. Sw.
cresc.
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.


R.
Sw.
p
Ped. R.
Ped. Sw.
p
p subito
G. P. R.
G. Ch. Sw.
cresc. poco a poco
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
f
Ped. P. R.
Ped. Ch. Sw.


P. R.
Ch. Sw.
p subito
R.
Sw.
P. R.
Ch. Sw.
R.
Sw.
P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.
poco cresc.
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc. molto
Anches P.
Reeds Ch.
f
Anches G.
Reeds G.
fff
Anches Ped. et octaves aiguës P. R. au Ped.
Reeds Ped. and octaves Ch. Sw. to Ped.
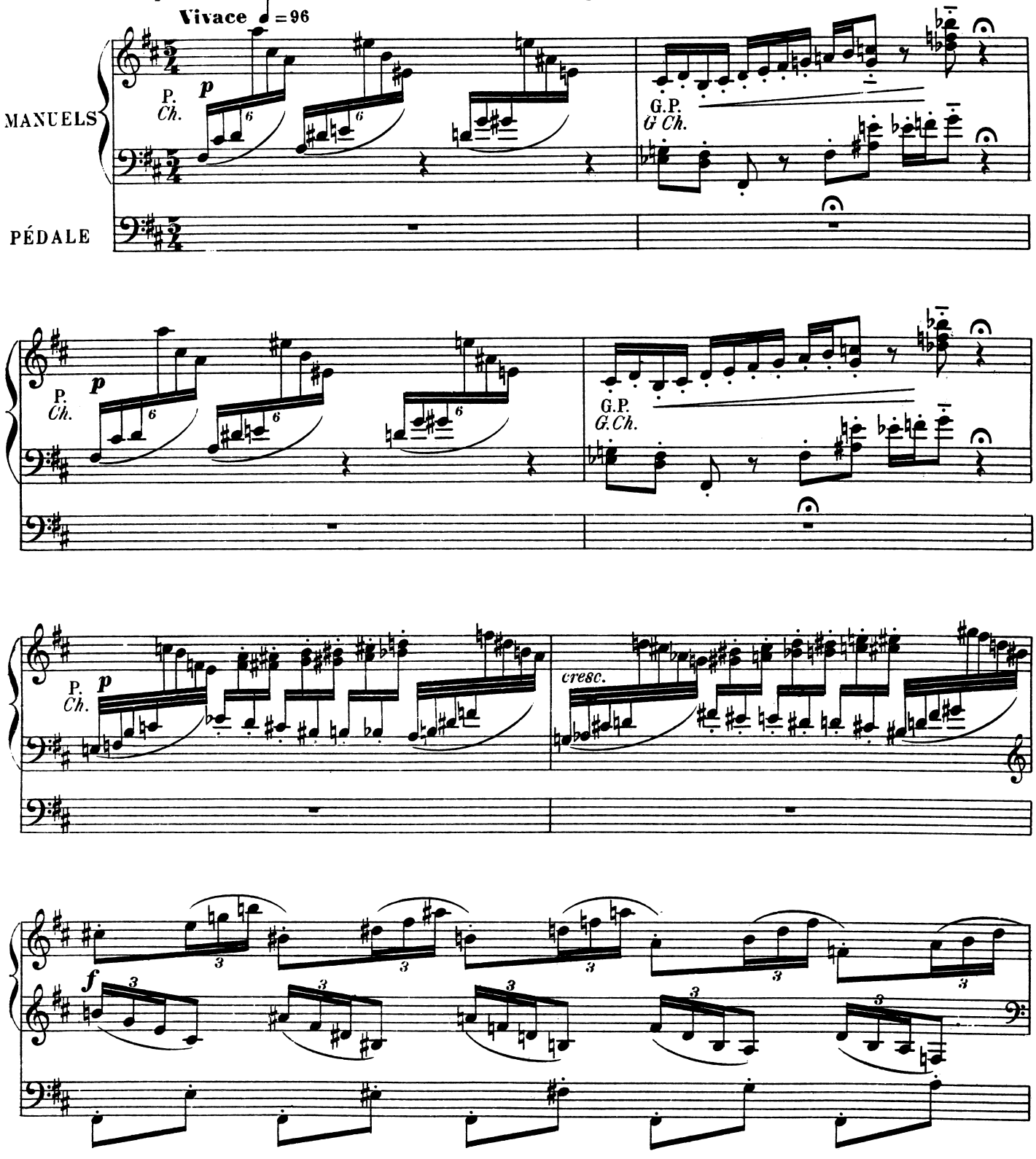

Octaves aiguës
Octaves
sempre fff
Octaves graves
Sub-octaves
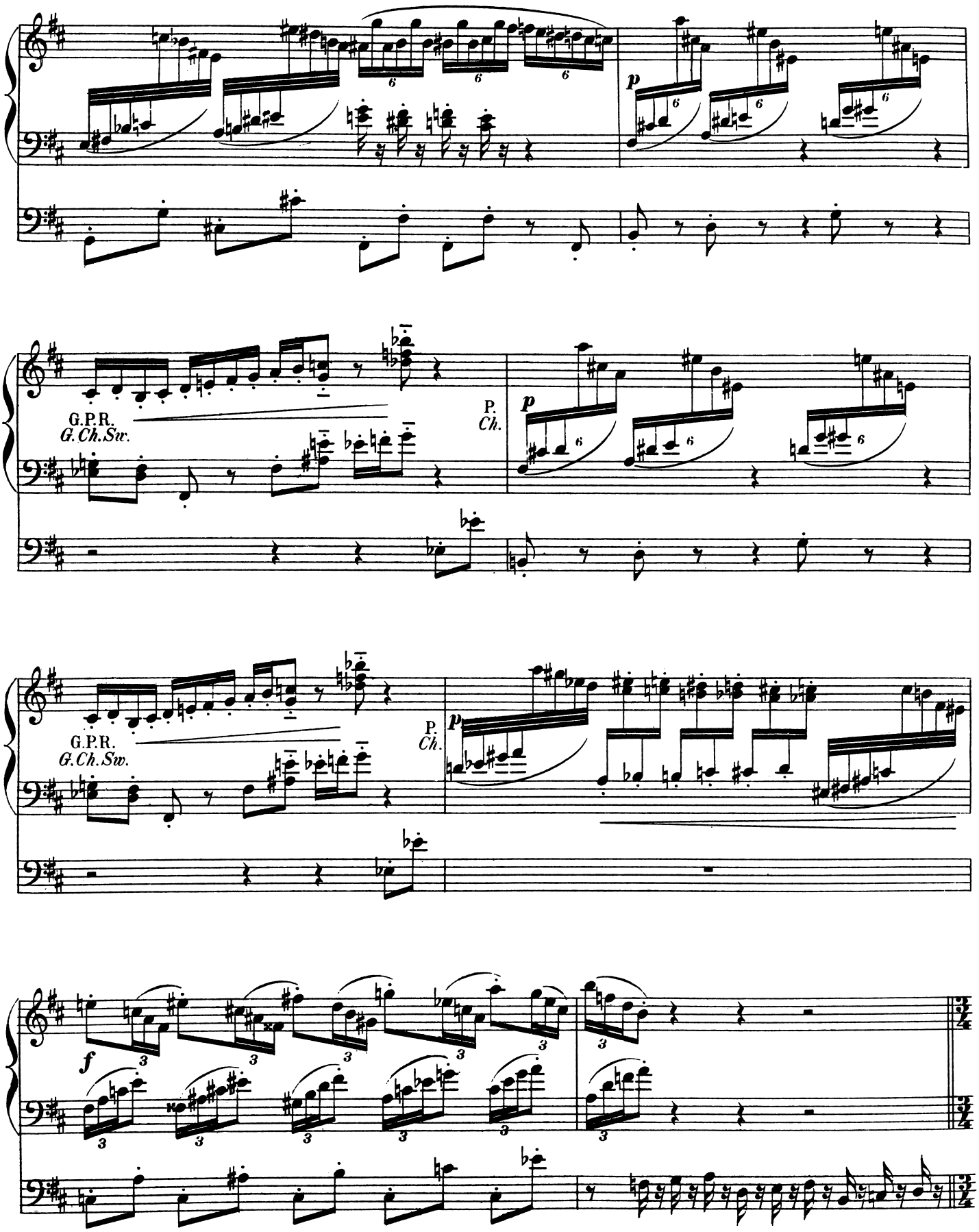
à mon ami Charles COURBOUIN
Organiste de Wanamaker Auditorium à Philadelphie (U.S.A)
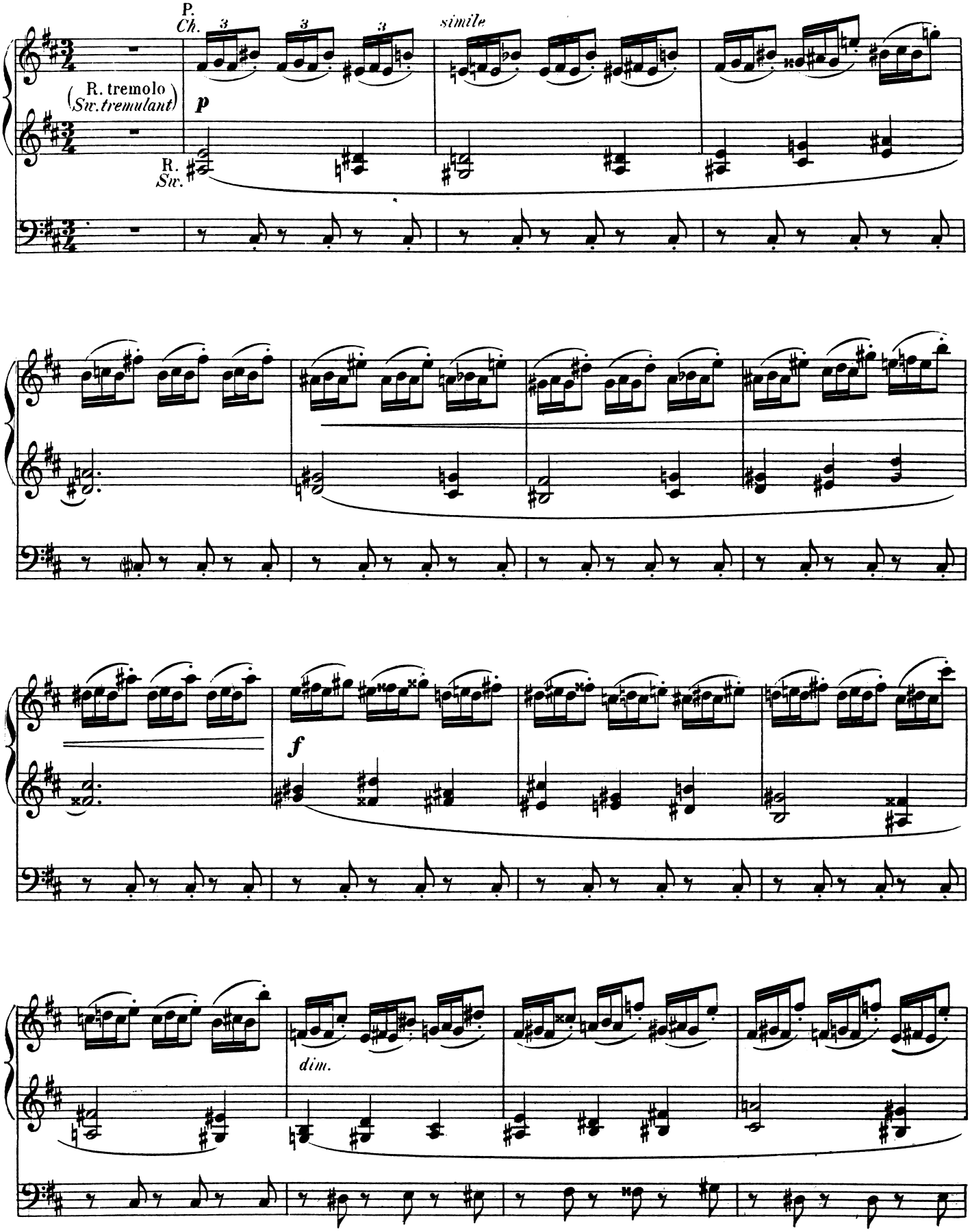
IV_ FEUX FOLLETS
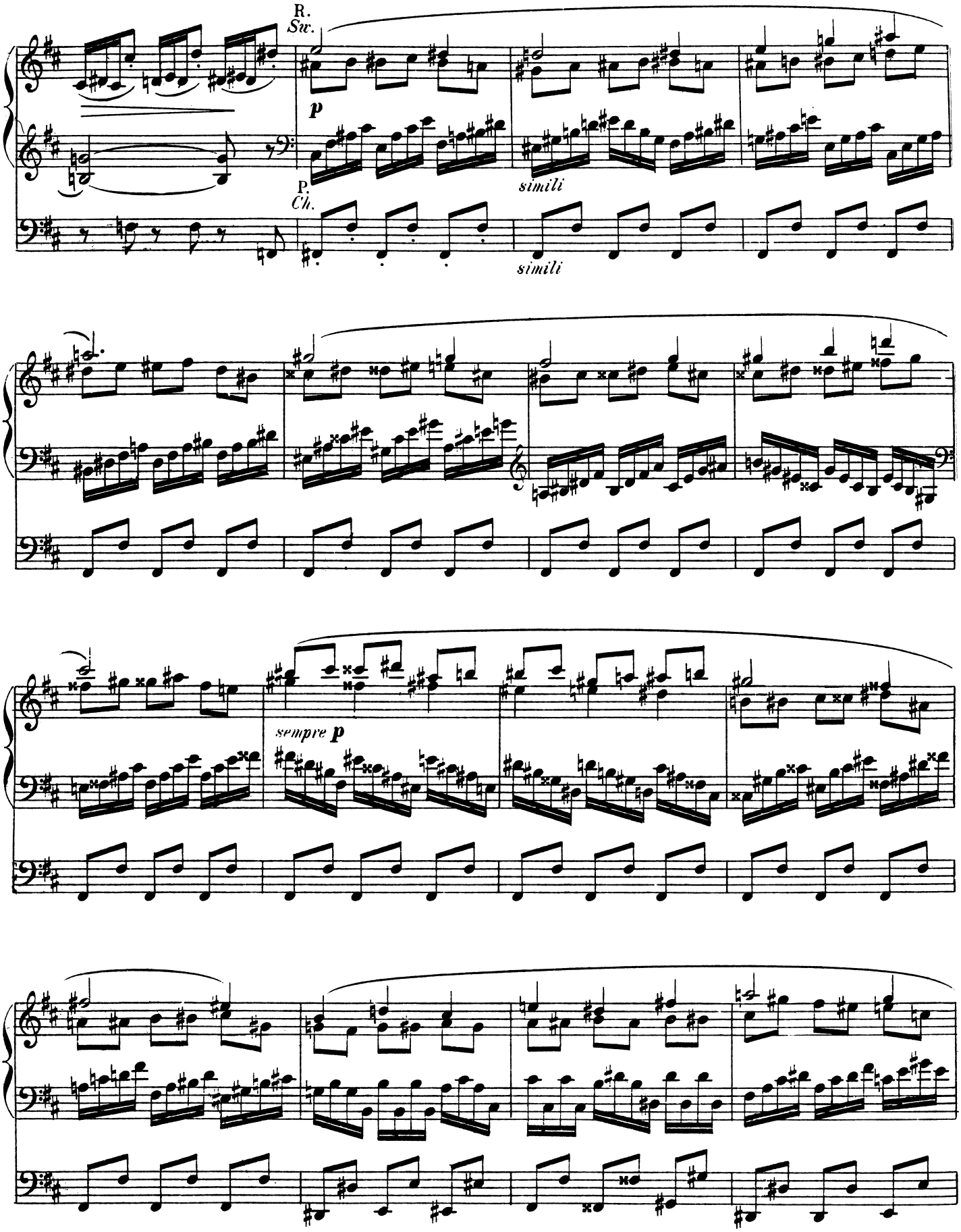
R. Cor de nuit 8, Flûte 4, Voix humaine
P. *(expressif)* Bourdon 8, Flûte 4, Flageolet-Nasard
G. Flûte et Bourdon 8, Salicional 8, Octave 4
Ped. Flûtes 16_8
G. accouplé au P.
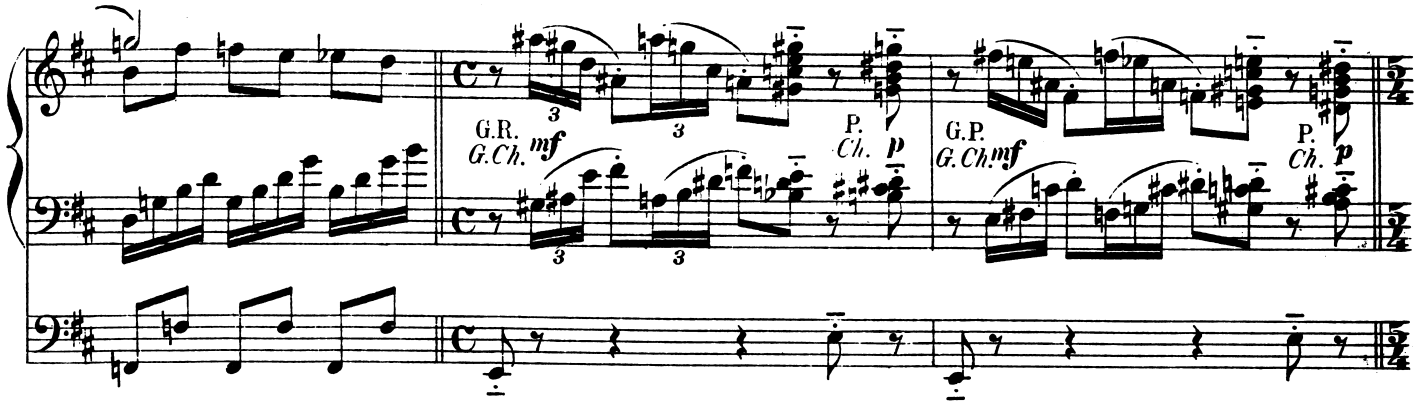
Swell: *Cor de nuit 8, Flute 4, V. humana*
Choir: (Expressive) *Stop.diap. 8, Flute 4, Flageolet Dulciana cornet*
Great: *Flute, Stop.diap. 8, Salicional 8, Octave 4*
Ped: *Flutes 16_8*
G. coupled to Ch.
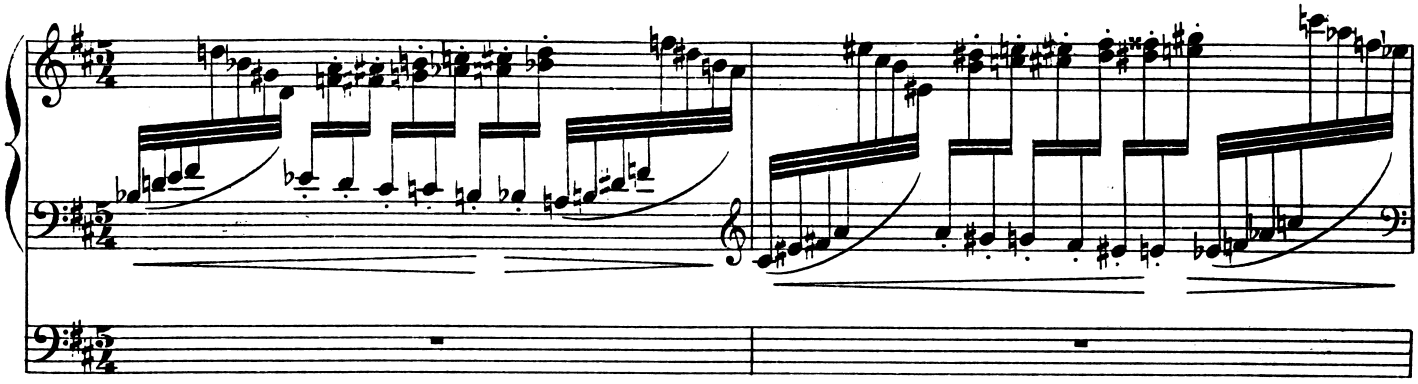


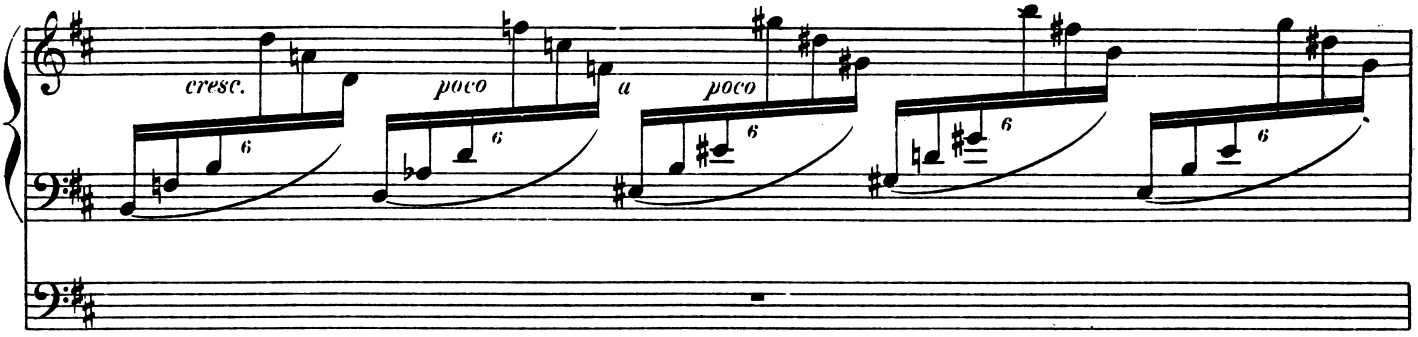

G.P.R.
G.Ch.Sw.
P.
Ch.
p
f

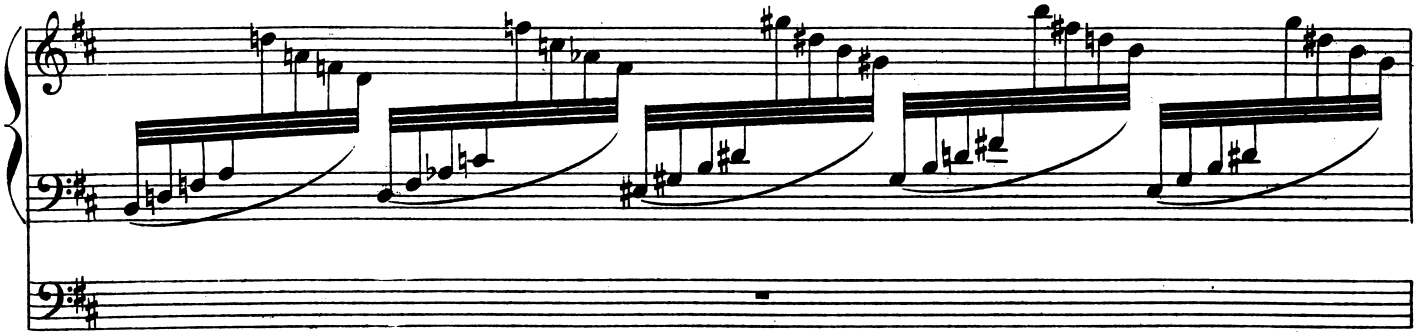

P.
Ch.
simile
R. tremolo
(Sw. tremulant)
p
R.
Sw.
f
dim.
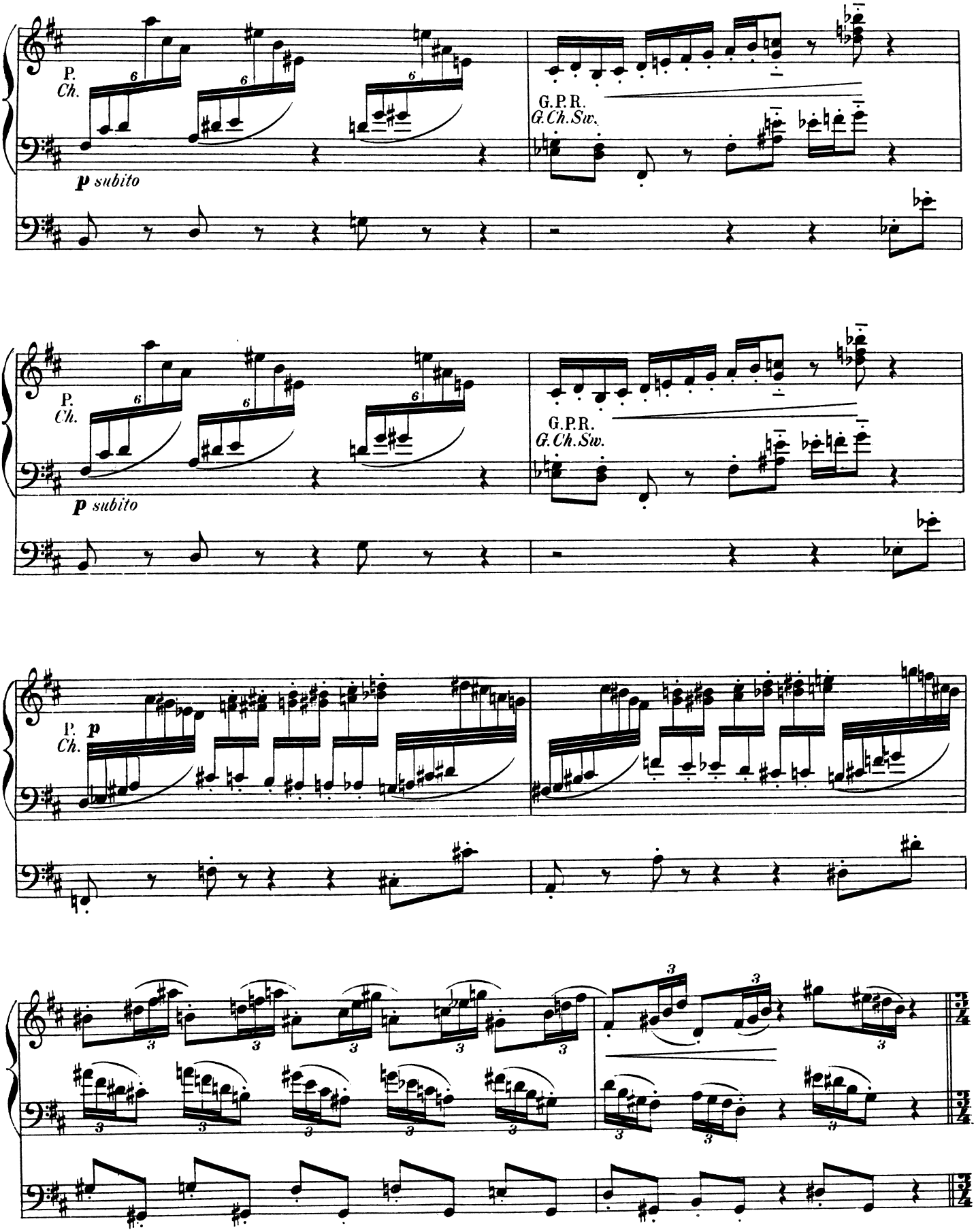

R.
Sw.
p
P.
Ch.
simili
simili
sempre p
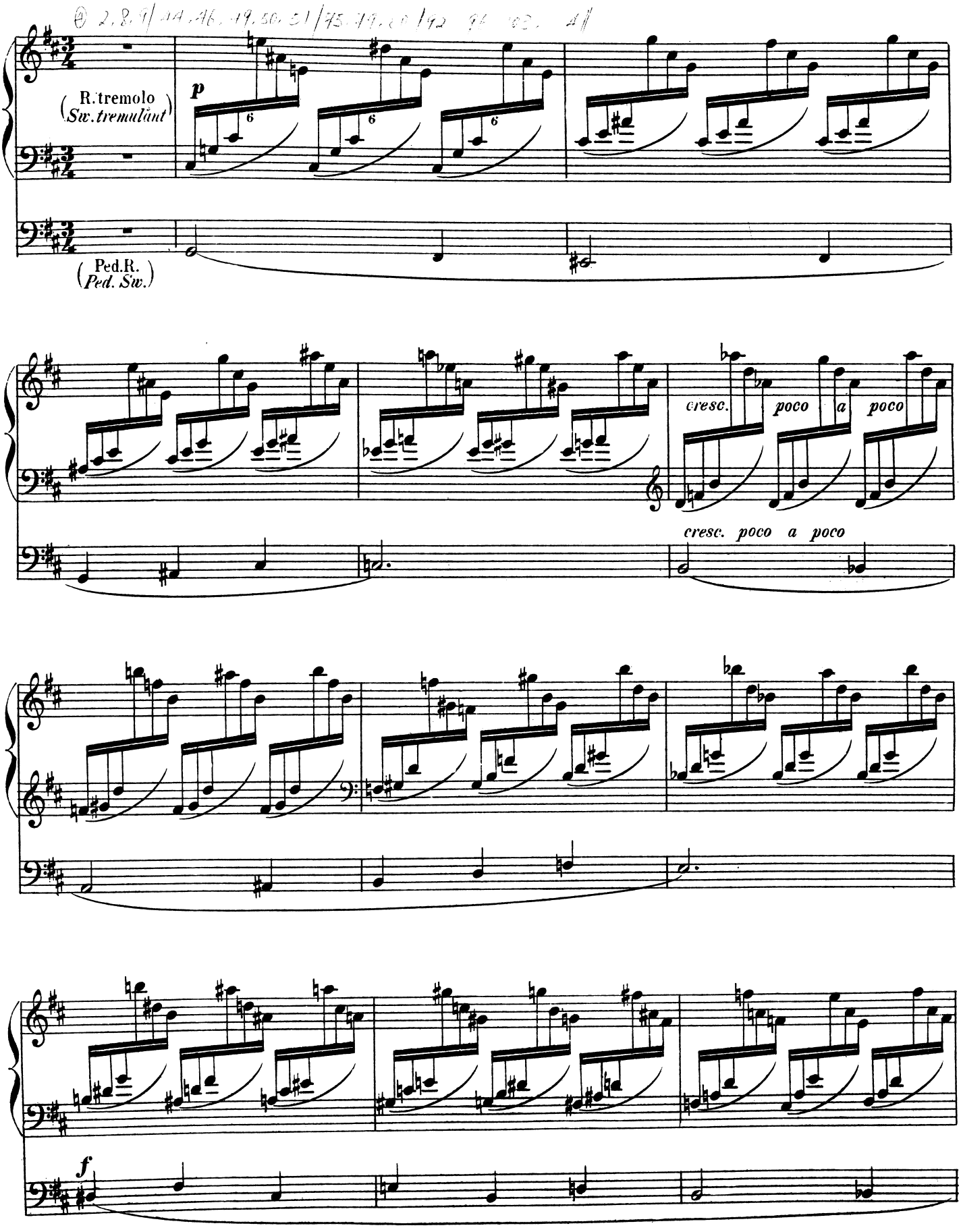

G.R.
G.Ch.
mf
P.
Ch.
p
G.P.
G.Ch.
mf
P.
Ch.
p
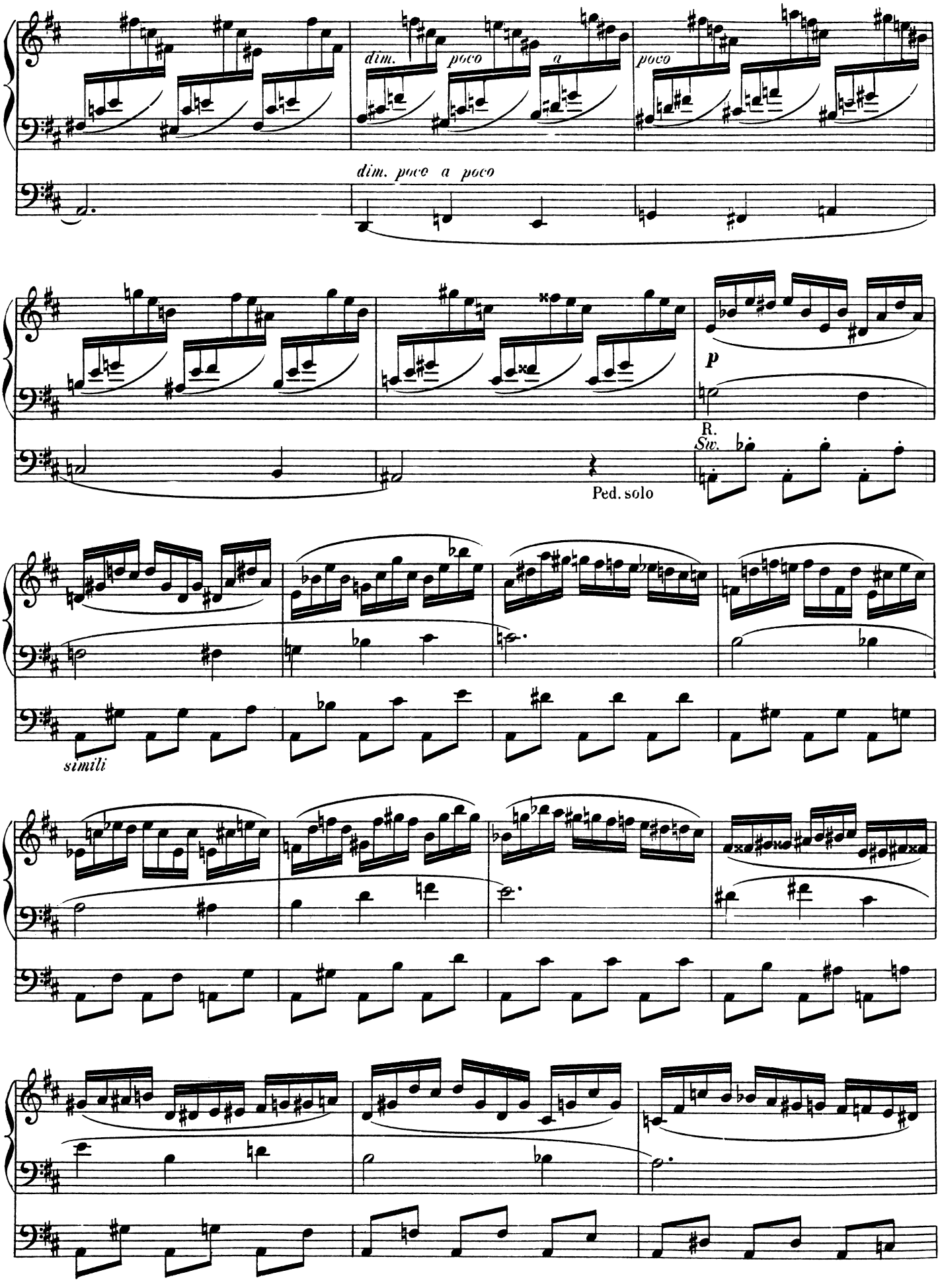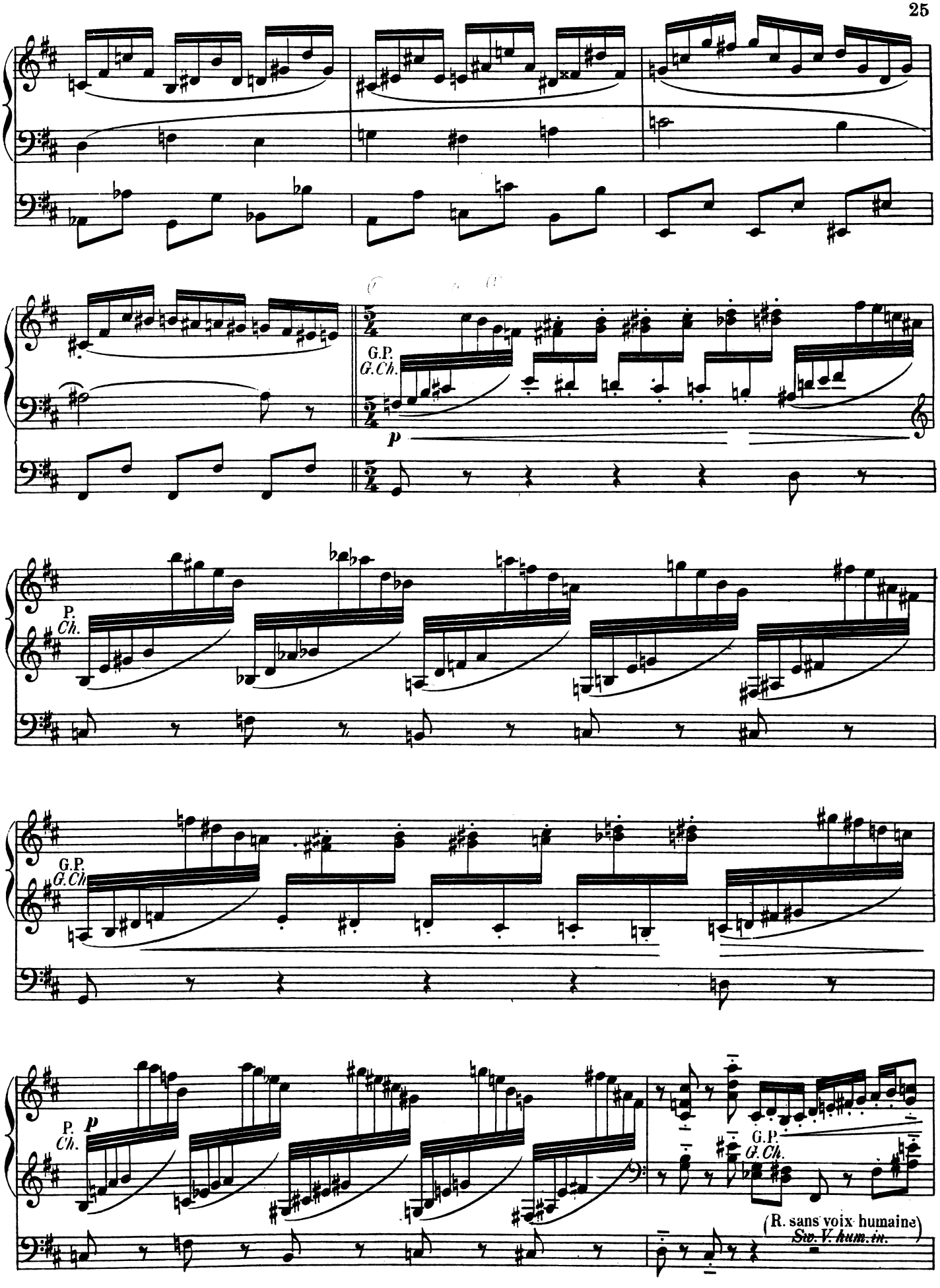



cresc.
poco
a
poco
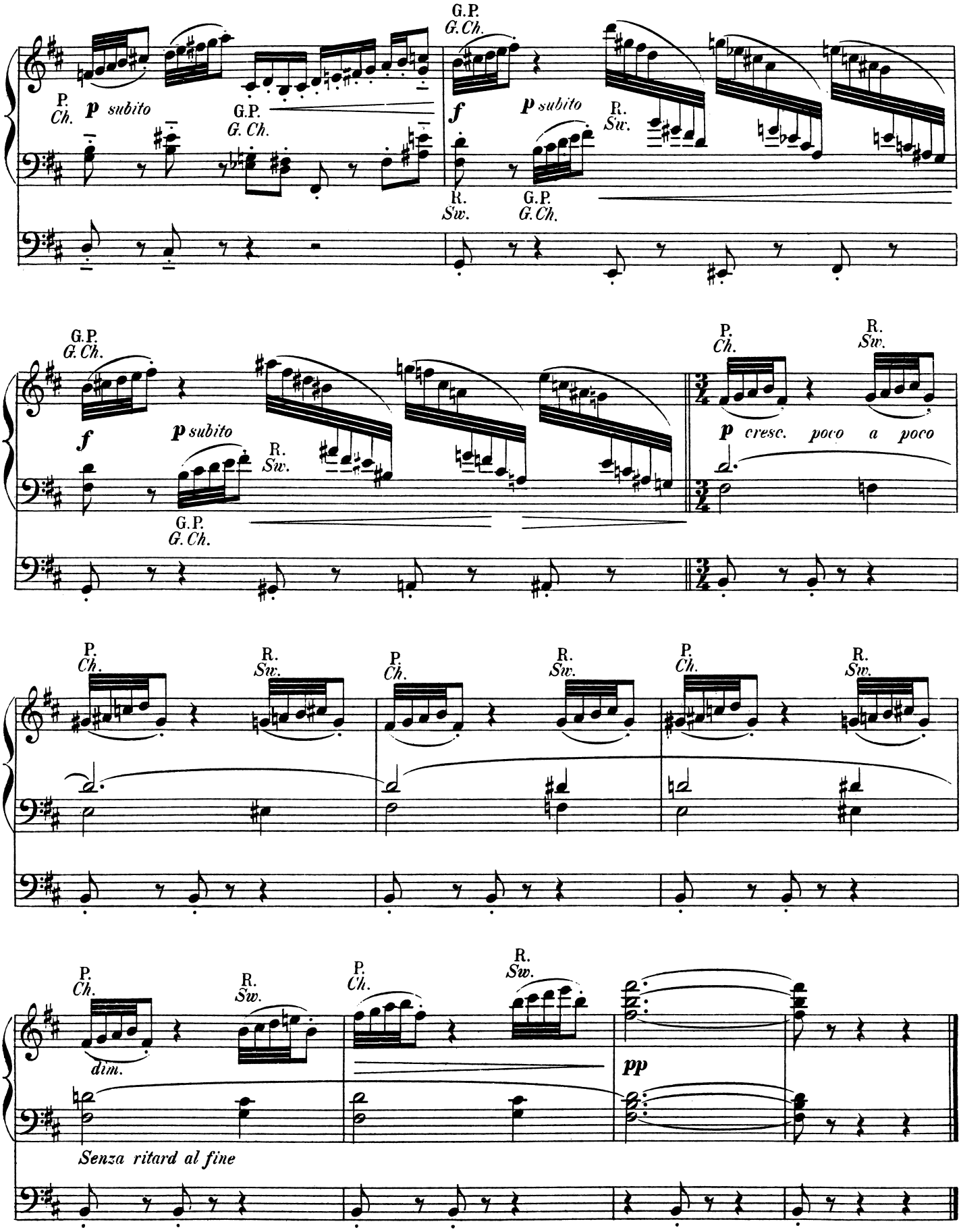



P.
Ch.
p subito
G.P.R.
G.Ch.Sw.
P.
Ch.
p subito
G.P.R.
G.Ch.Sw.
P.
Ch.
p


R. tremolo
Sw. tremulant
p
Ped. R.
Ped. Sw.
cresc. poco a poco
cresc. poco a poco
f


dim.
poco
a
poco
dim. poco a poco
p
R.
Sw.
Ped. solo
simili


G.P.
G.Ch.
p
P.
Ch.
G.P.
G.Ch.
P.
Ch.
p
G.P.
G.Ch.
(R. sans voix humaine)
Sw. V. hum. in.

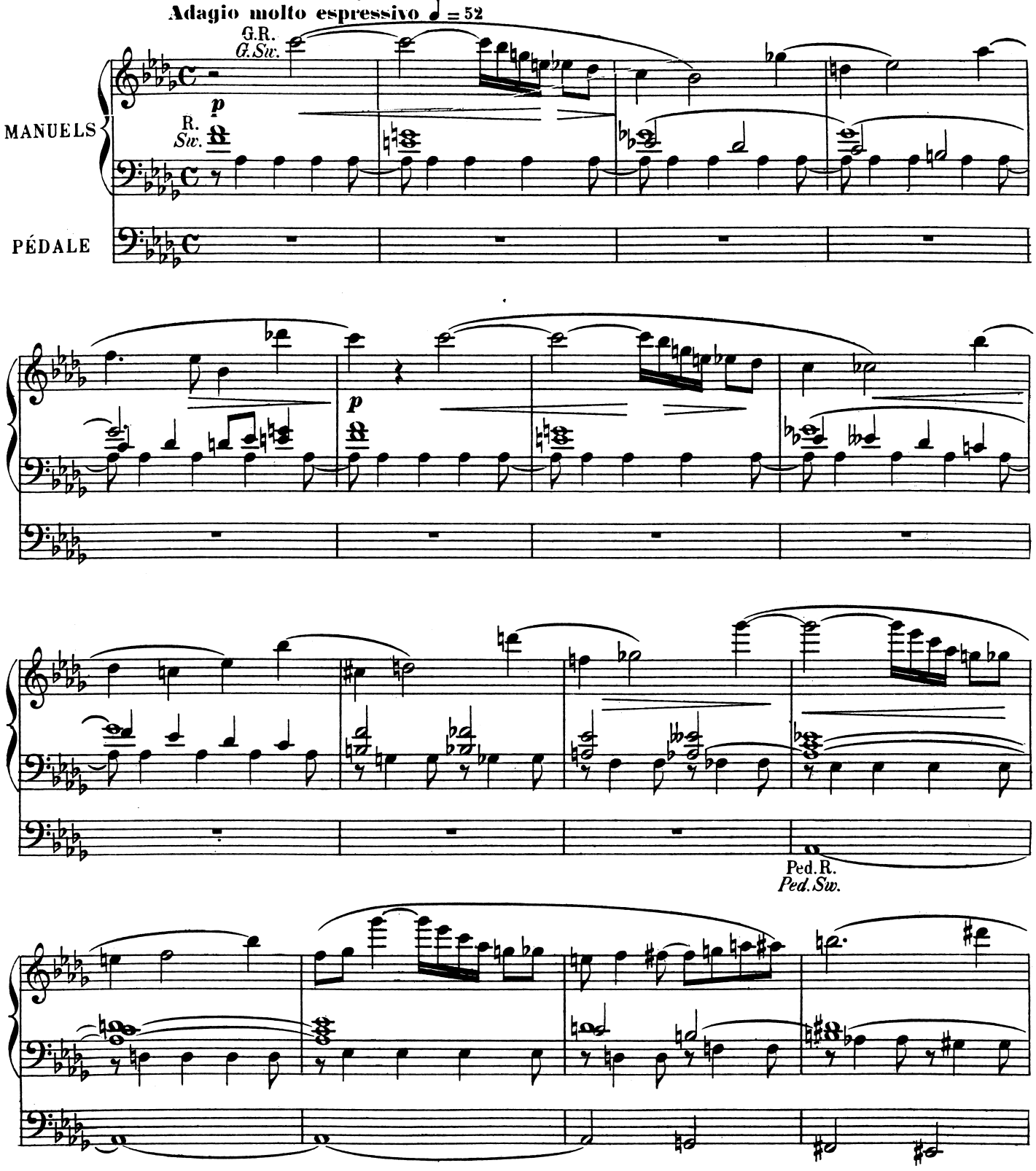

P. Ch.
p subito
G.P. G. Ch.
R. Sw.
f
p subito
cresc. poco a poco
dim.
pp
Senza ritard al fine
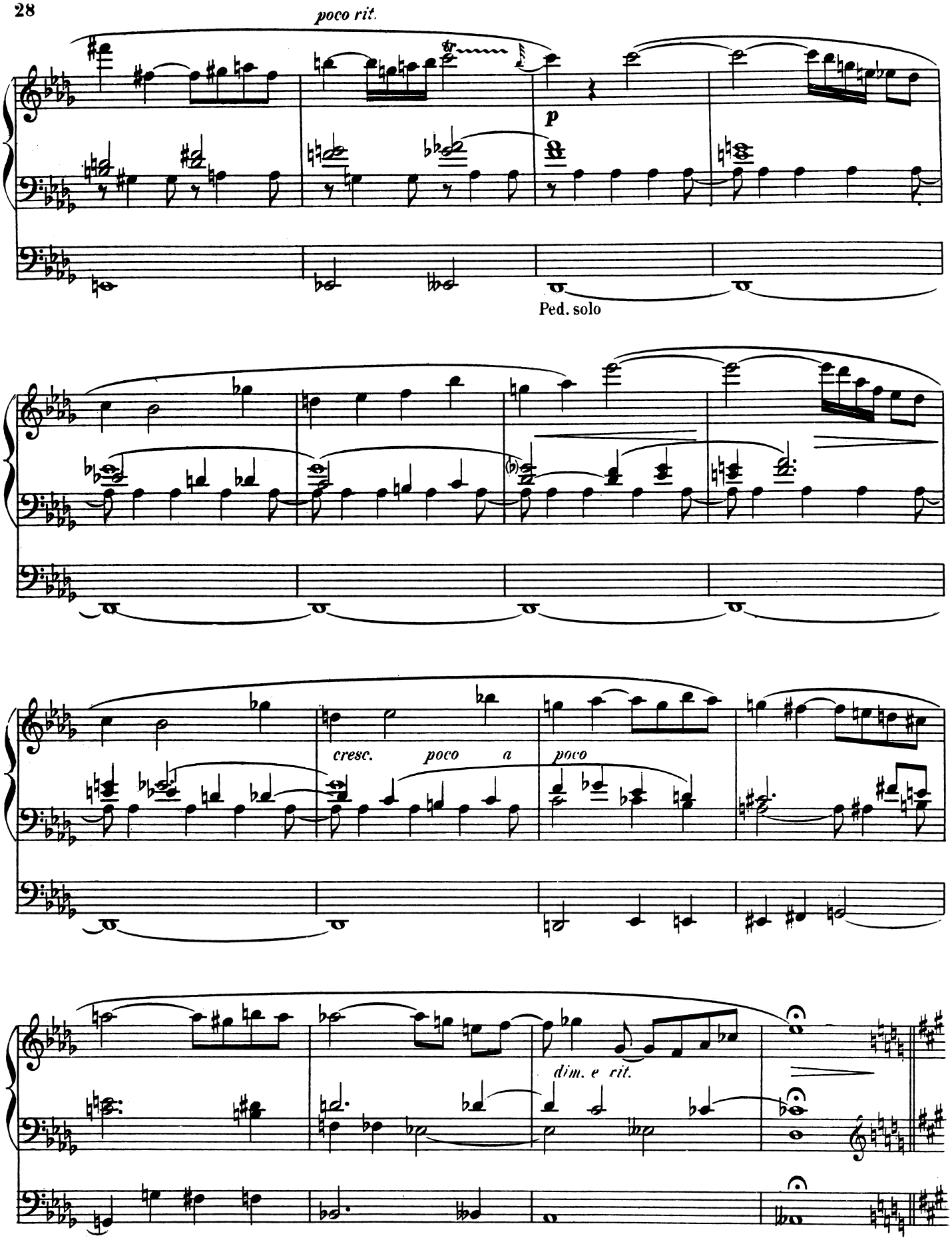
V_ CLAIR DE LUNE

R. Flûte et Gambe 8
P. Fonds 8
G. Flûte 8
Ped. Fonds doux 8_16

Swell: Flute and Gamba 8
Choir: Foundation stops 8
Great: Flute 8
Ped: Soft found. st. 8_16

Adagio molto espressivo ♩ = 52




poco rit.
p
Ped. solo
cresc.
poco a
poco
dim. e rit.

(R. Voix Céleste)
Sw. V. cel.

P.
Ch. **p**
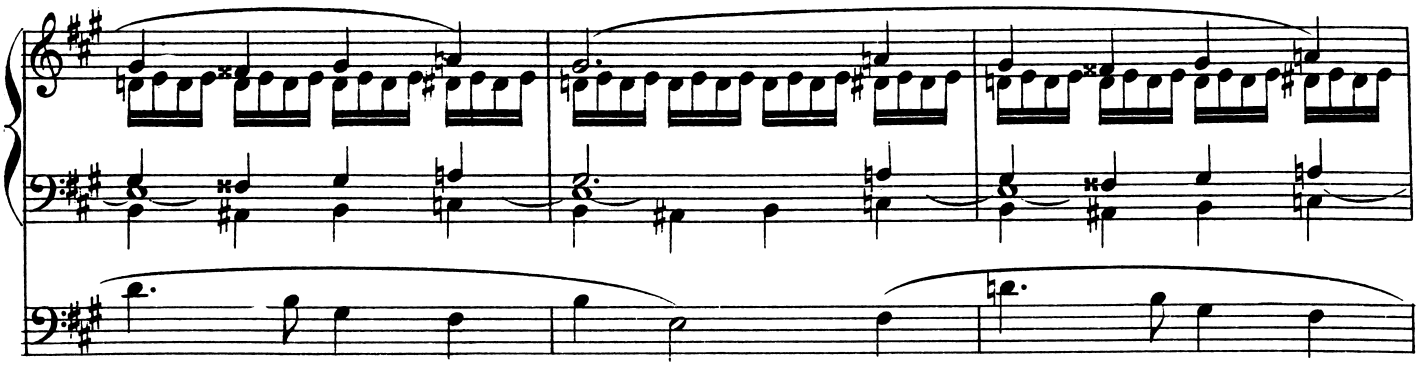
(G. fonds 8
G. found. st. 8)
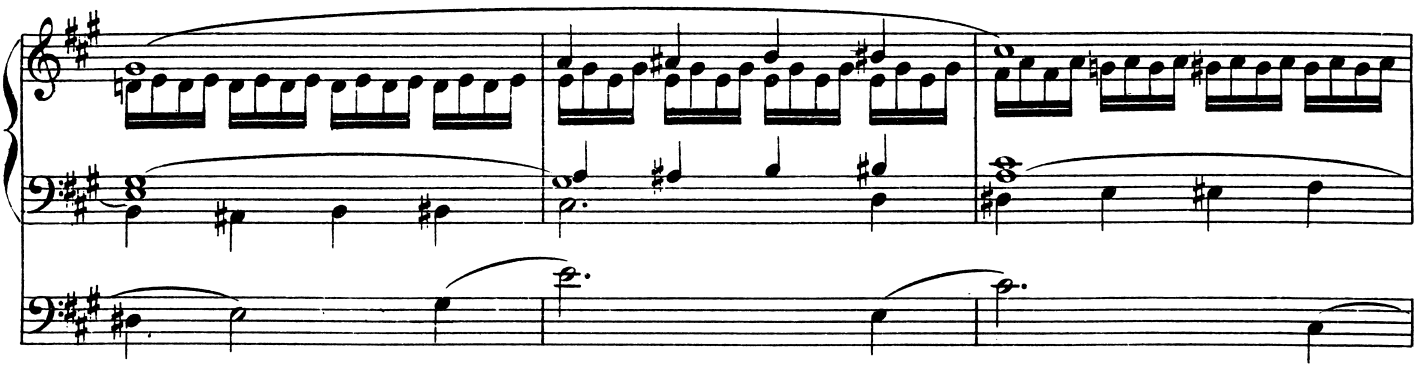
R.
Sw.
f
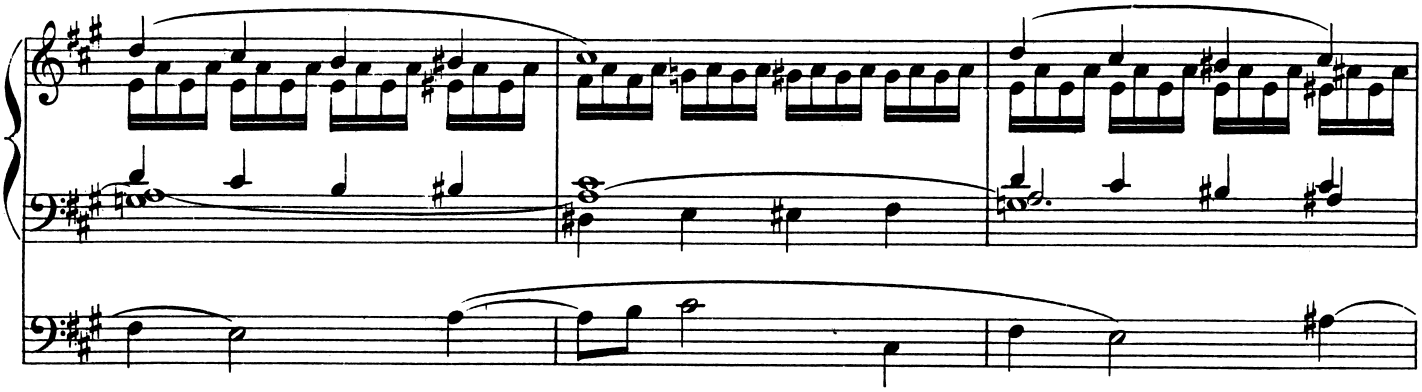
(Ped. fonds 8
Ped. found. st. 8)

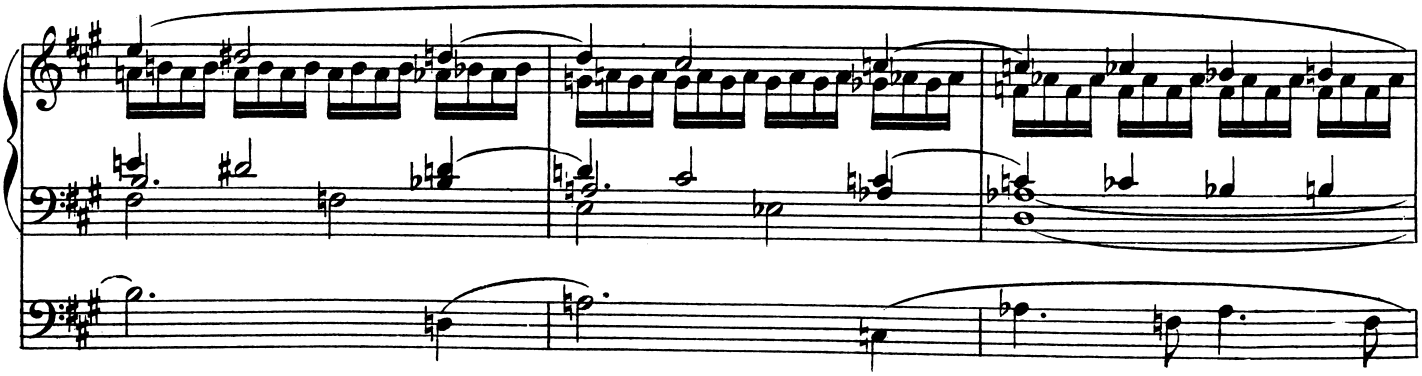
Ped. P. R.
Ped. Ch. Sw.
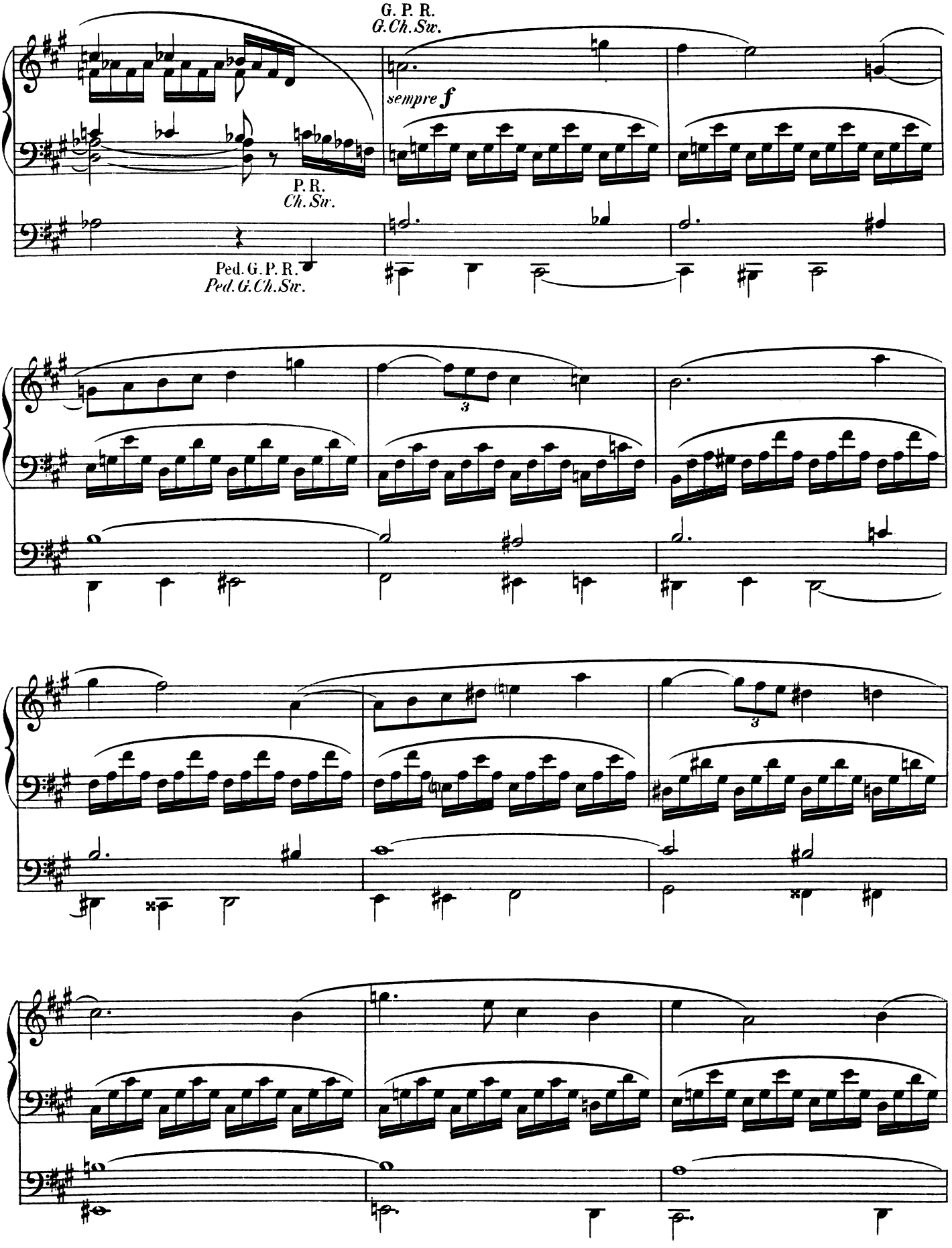
f
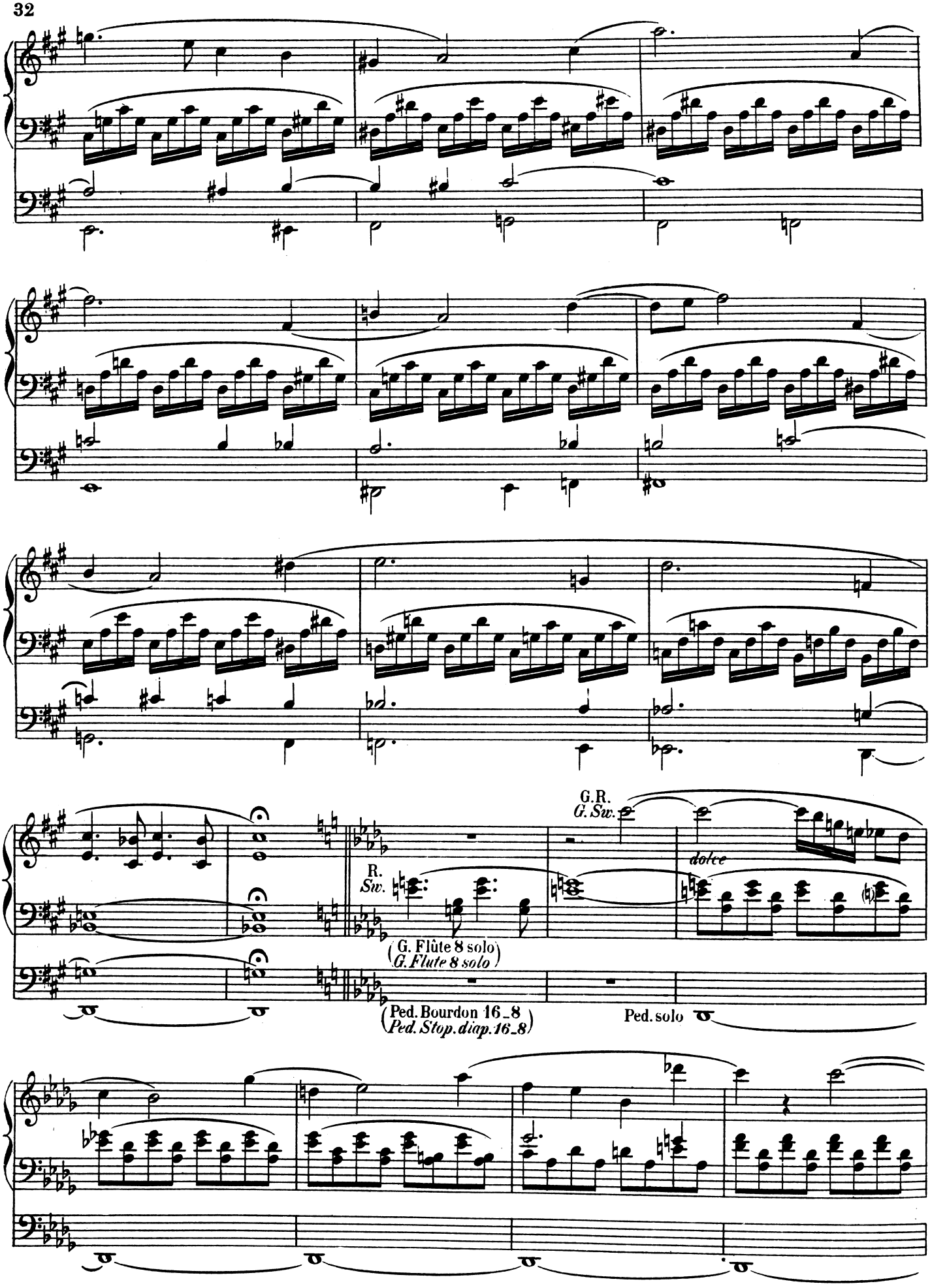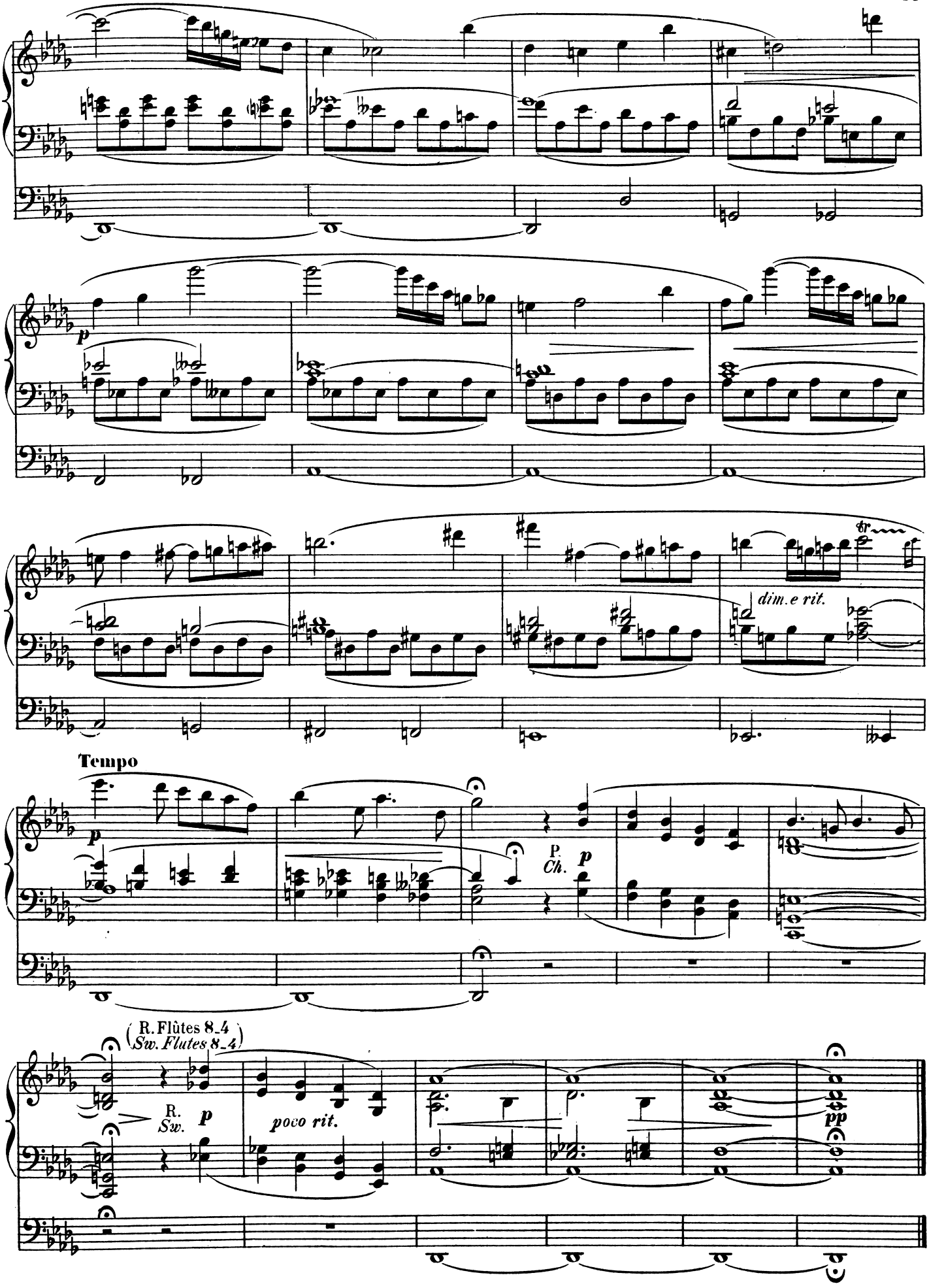









G. P. R.
G. Ch. Sw.
sempre f
P. R.
Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
3
3


G.R.
G. Sw.
dolce
R.
Sw.
(G. Flûte 8 solo
G. Flute 8 solo)
(Ped. Bourdon 16_8
Ped. Stop. diap. 16_8)
Ped. solo


p
dim.e rit.
Tempo
p
P.
Ch.
p
(R. Flûtes 8_4
Sw. Flutes 8_4)
R.
Sw.
p
poco rit.
pp

à mon ami le Docteur Alexandre **RUSSELL.**
Professeur à Princeton Universty (U.S.A)

VI_ TOCCATA

R.P.G. Fonds et Anches 16_8_4 | *Sw.Ch.G. Found.st. and Reeds 16_8_4*
Ped. Fonds et Anches 32_16_8_4 | *Ped: Found.st. and Reeds 32_16_8_4*
Claviers accouplés | *Key-boards coupled*
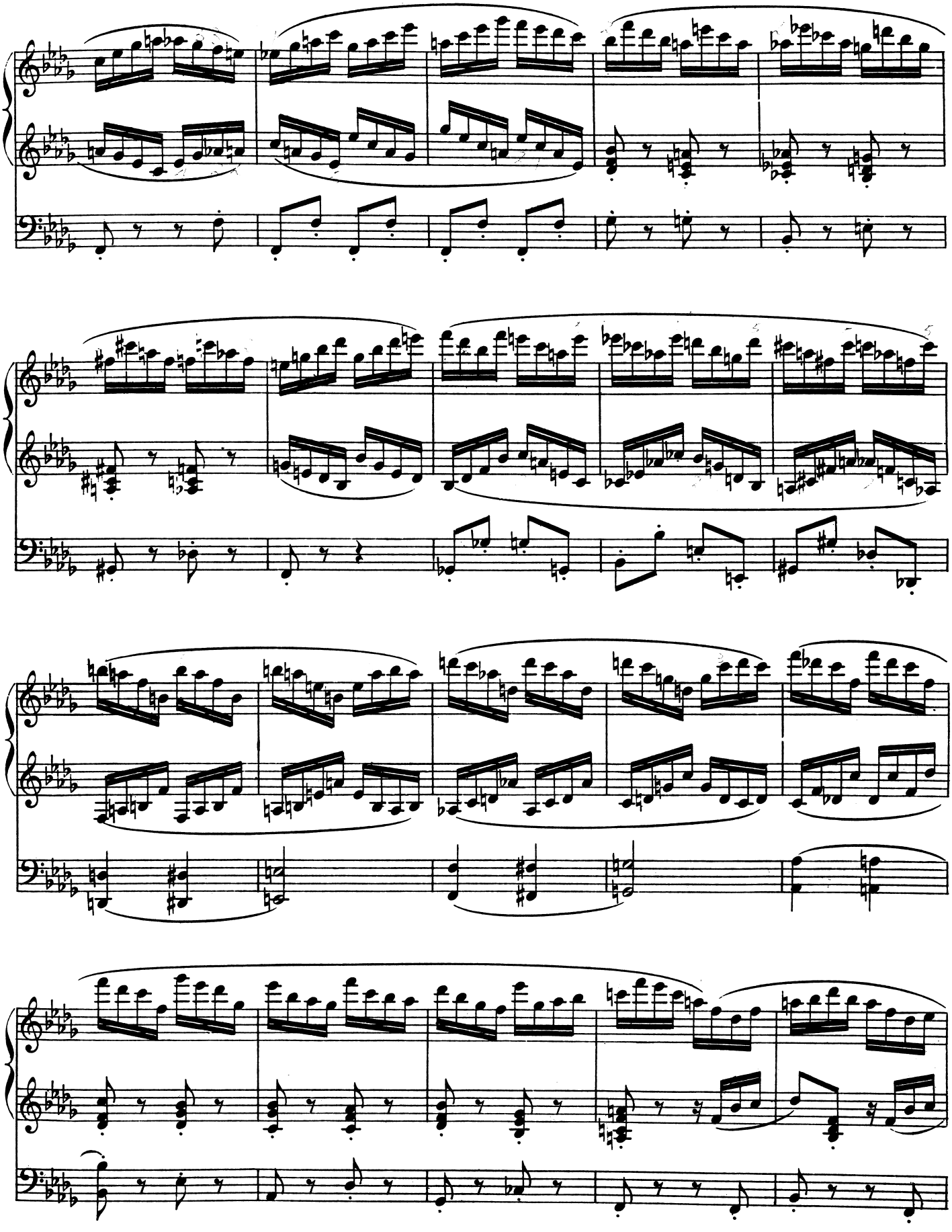
Allegro risoluto ♩=96
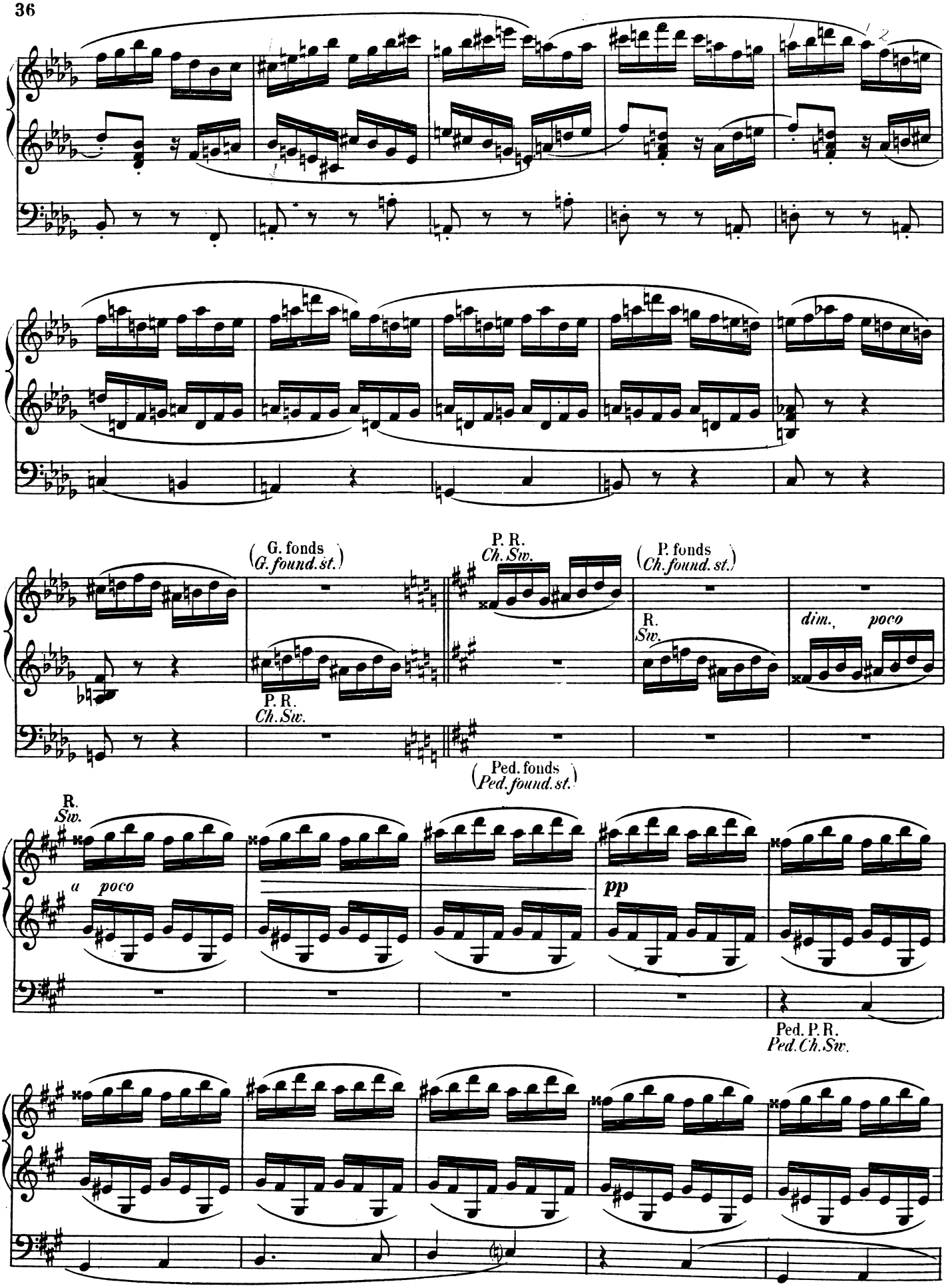
MANUELS
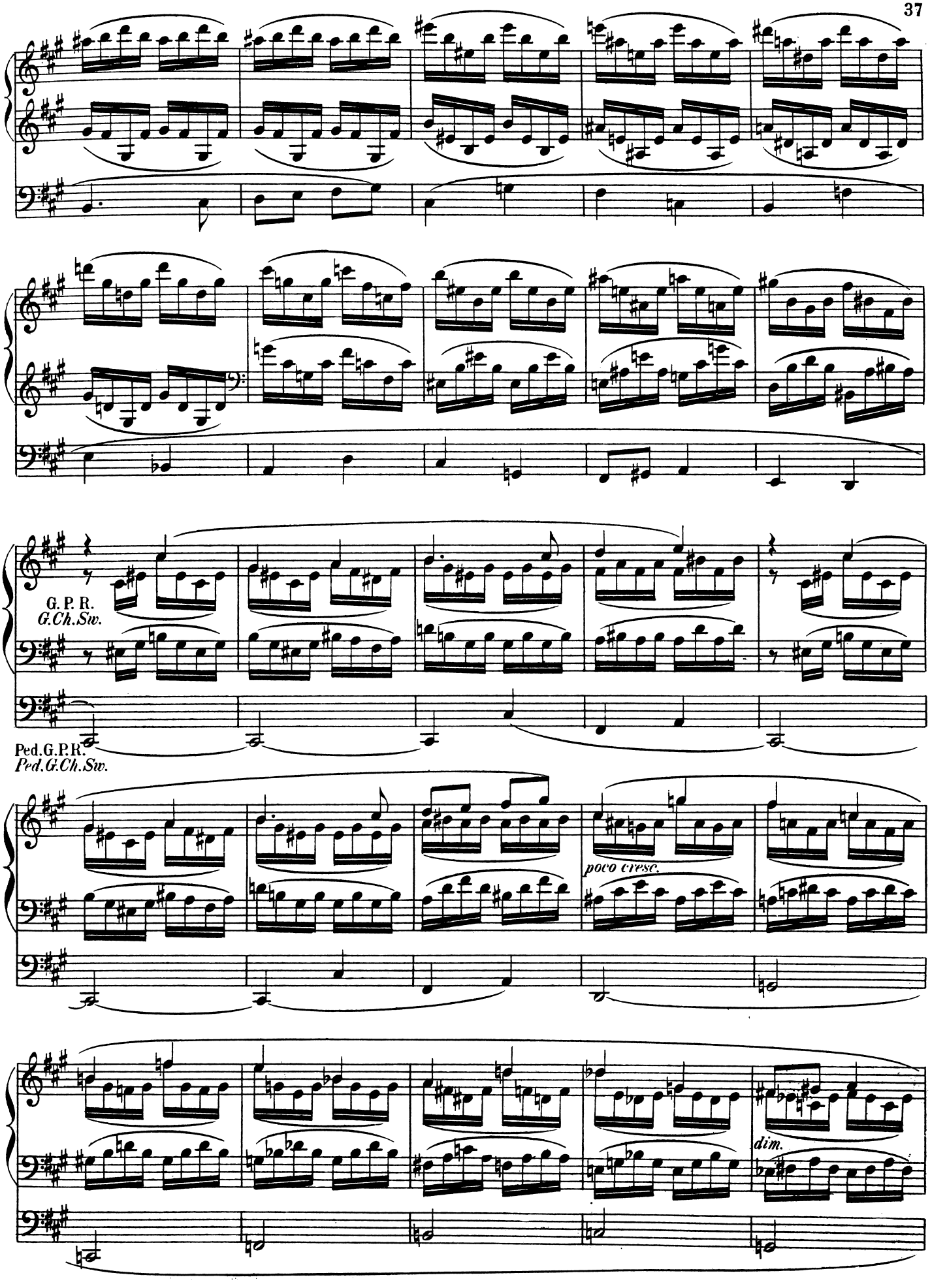
PÉDALE
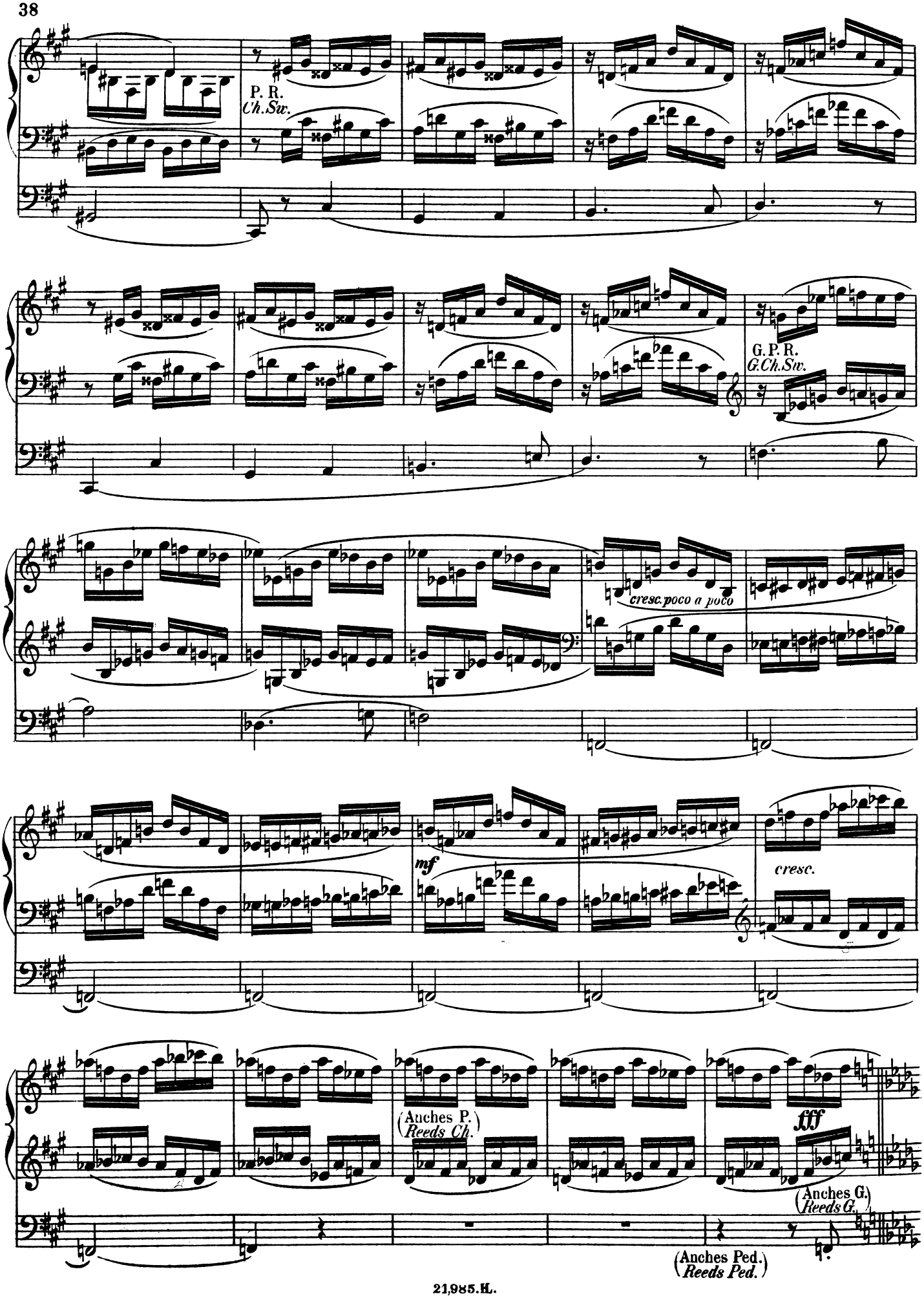
G. P. R.
G.Ch.Sw. ***ff***
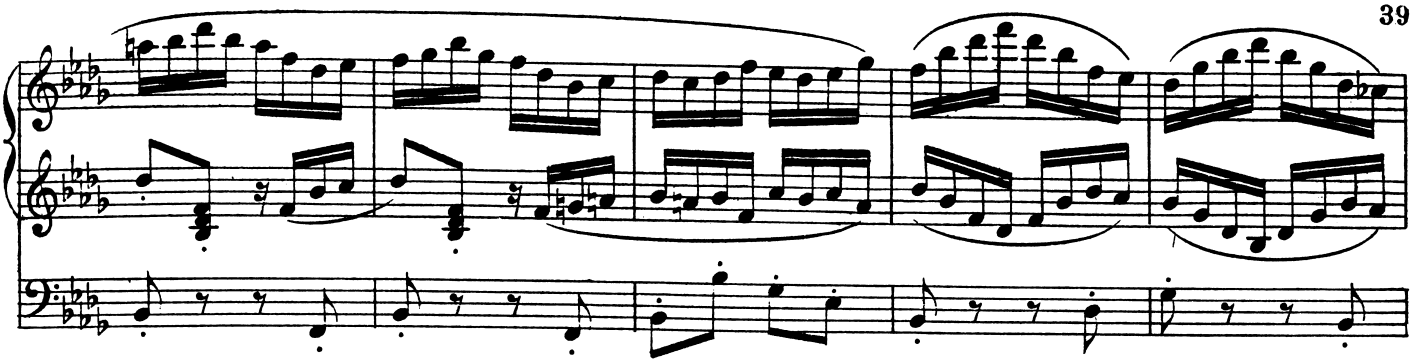
Ped. G. P. R.
Ped. G Ch.Sw.
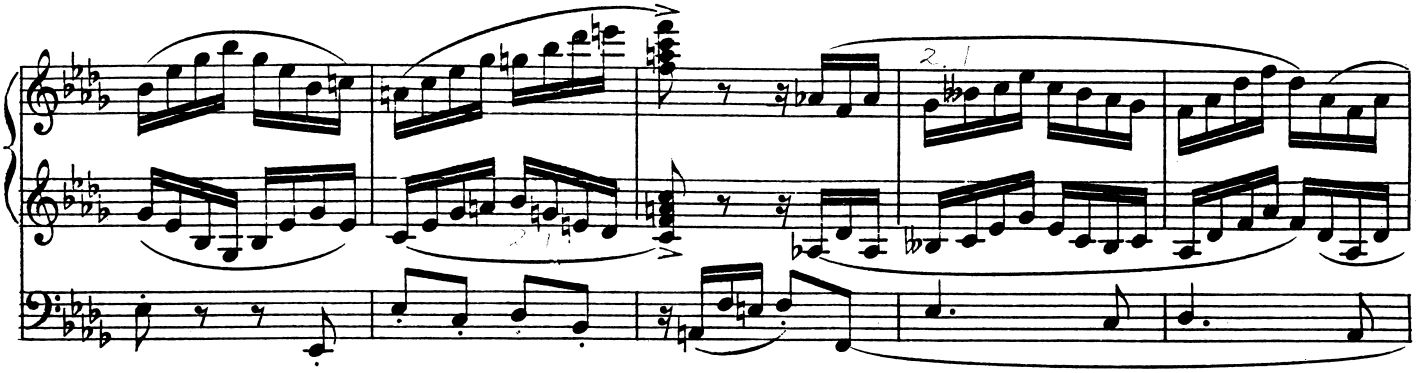


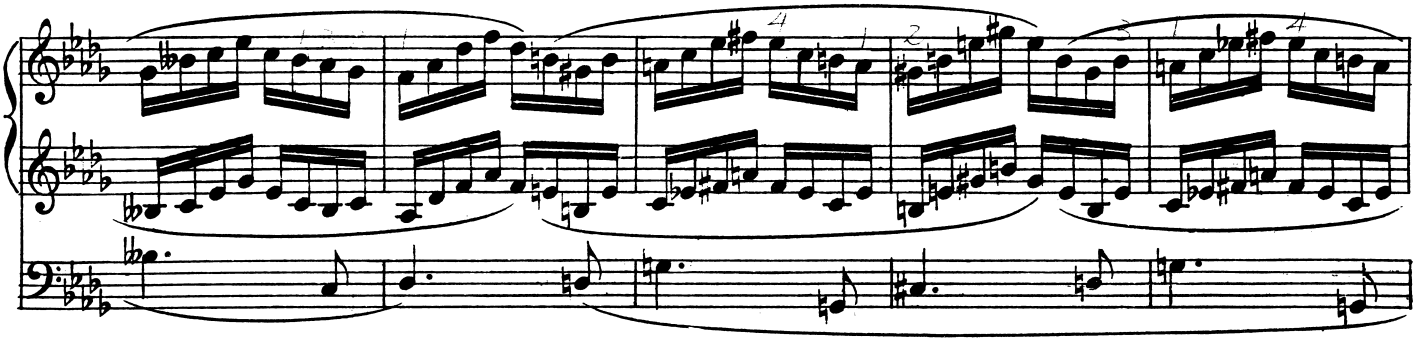

(G. fonds
G. found. st.)
P. R.
Ch. Sw.
(P. fonds
Ch. found. st.)
R.
Sw.
dim.,
poco
P. R.
Ch. Sw.
(Ped. fonds
Ped. found. st.)
R.
Sw.
a
poco
pp
Ped. P. R.
Ped. Ch. Sw.
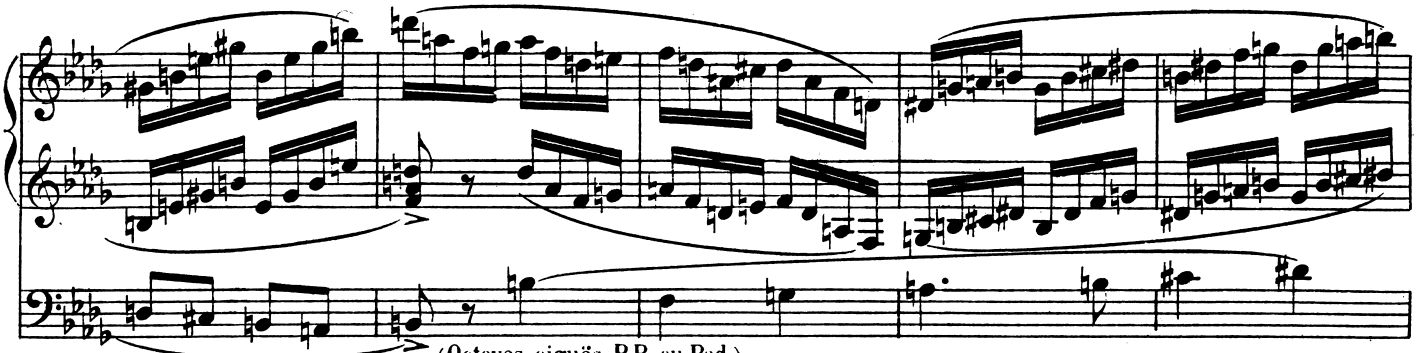

G. P. R.
G.Ch.Sw.
Ped.G.P.R.
Ped.G.Ch.Sw.
poco cresc.
dim.


P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.
cresc. poco a poco
mf
cresc.
(Anches P.)
Reeds Ch.
fff
(Anches G.)
Reeds G.
(Anches Ped.)
Reeds Ped.
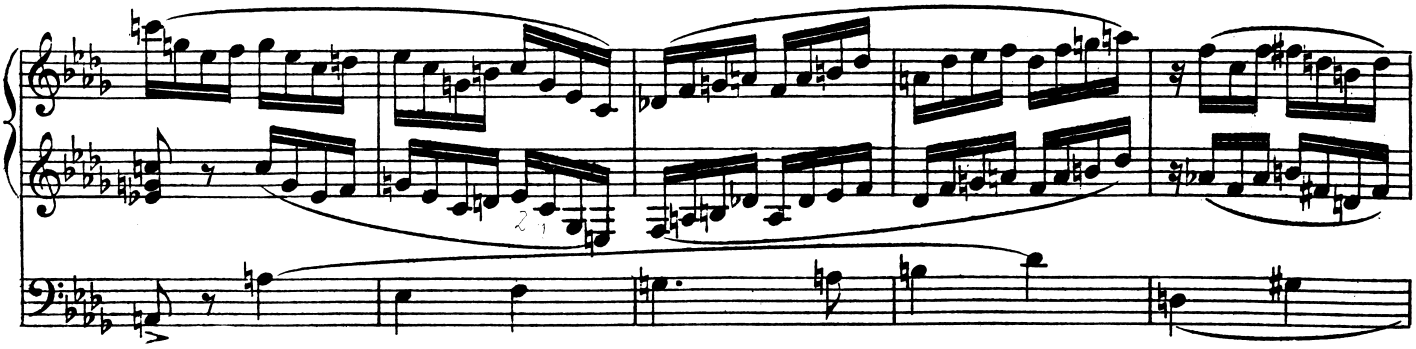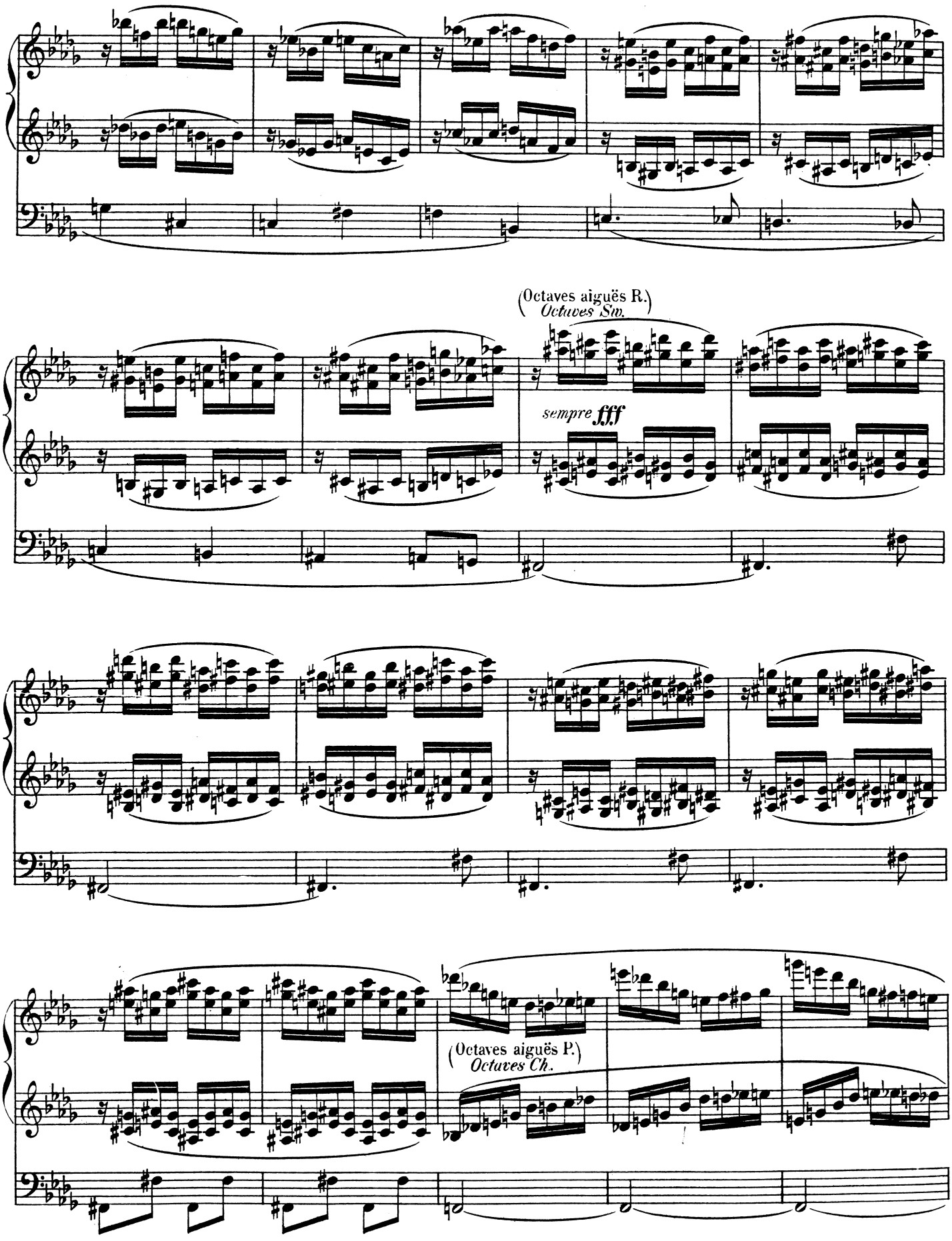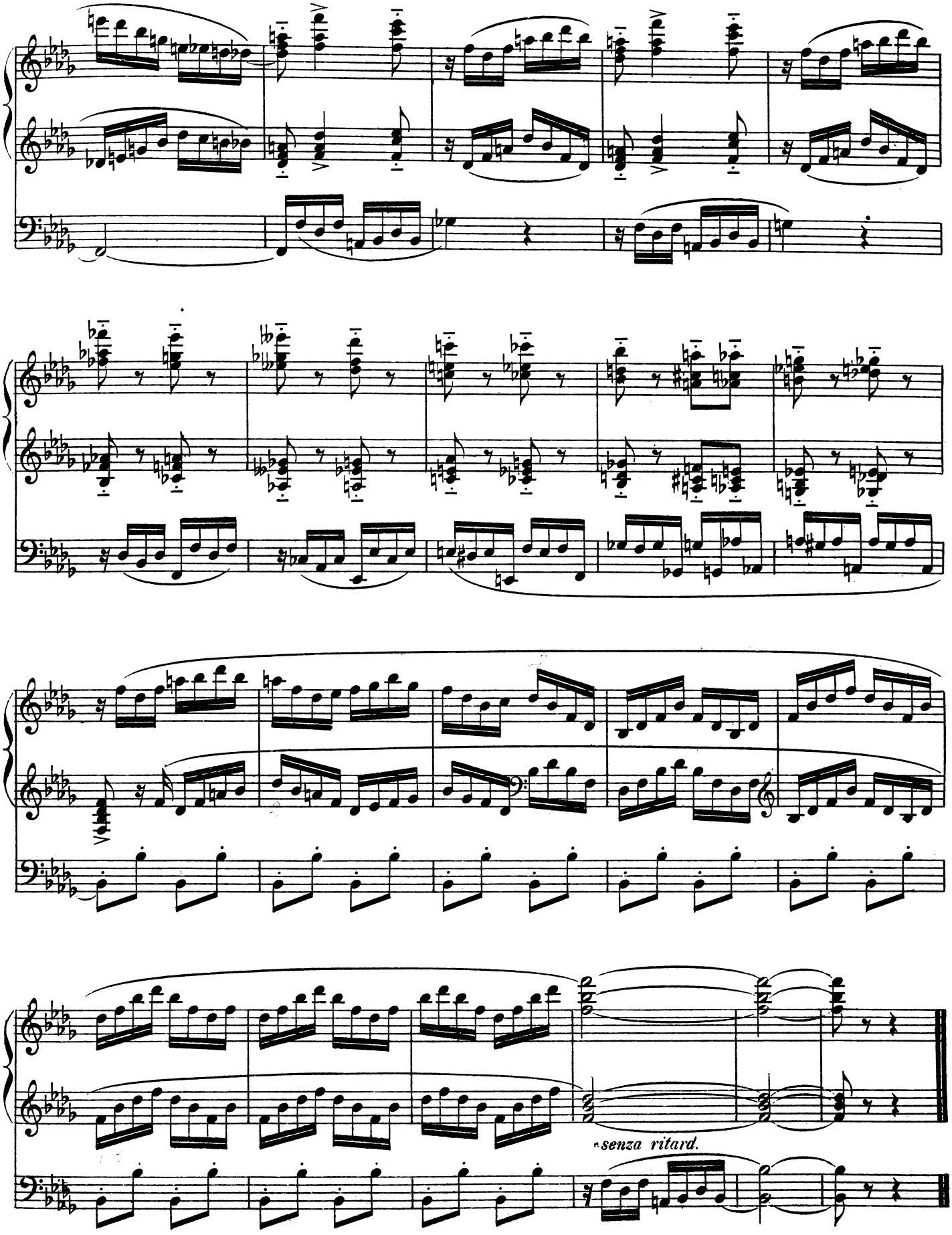








(Octaves aiguës, P.R. au Ped.)
Octaves, Ch. Sw. to Ped.




(Octaves aiguës R.)
Octaves Sw.
sempre fff
(Octaves aiguës P.)
Octaves Ch.


senza ritard.

Pièces de Fanta.

pour

Grand Orgue

Première suite.

(Op. 51)

Prélude.
Andantino.
Caprice.
Intermezzo.
Requiem æternam.
Marche nuptiale.

Deuxième suite

(Op. 53)

Lamento.
Sicilienne.
Hymne au soleil.
Feux follets.
Clair de lune.
Toccata.

Troisième suite.

(Op. 54)

Dédicace.
Impromptu.
Etoile du soir.
Fantômes.
Sur le Rhin.
Carillon de Westminster.

Quatrième suite

(Op. 55)

Aubade.
Résignation.
Cathédrales.
Naïades.
Gargouilles et Chimères.
Les cloches de Hinckley.

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

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AVERTISSEMENT

Les vingt-quatre Pièces de fantaisie pour Orgue, réparties en quatre livres, sont écrites pour un Orgue à trois claviers et un Pédalier; c'est dire qu'elles comportent, à l'encontre des vingt-quatre Pièces en Style Libre, une partie de Pédale obligatoire. Leur durée d'exécution, dans les mouvements métronomiques indiqués sur le texte, varie entre 3 et 5 minutes. Elles sont de moyennes difficultés.

La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutées; il va sans dire que les artistes devront se garder des effets disparates, pittoresques ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.

Selon la dimension des locaux et la promptitude mécanique des orgues, les mouvements pourront subir, dans l'un ou l'autre sens, des fluctuations qui, d'ailleurs ne devront porter que sur de très légères différences.

Les claviers manuels et la pédale sont indiqués par: G. (grand orgue), P. (positif), R. (récit) Ped. (pédale). Deux initiales immédiatement voisines indiquent l'accouplement des deux claviers qu'elles représentent: G.R. (grand orgue accouplé au récit), Ped.G. (pédale accouplée au grand orgue), etc.

Les registrations indiquées entre parenthèses sont seulement des préparations pour des passages ultérieurs et n'affectent pas les mesures sous lesquelles elles sont écrites. Au contraire, les indications de registration sans parenthèses coïncident avec le moment exact de leur application.

Louis VIERNE.

NOTICE

The twenty four "Pièces de Fantaisie" for the Organ, distributed among four books, have been composed for a three manual organ and a pedal board; in opposition to the twenty four Pieces in Free Style, they therefore include an obligatory pedal part. The time which their execution demands in the metronomic movements indicated in the text varies from three to five minutes. They are of average difficulty.

The registration is by no means inflexible. It is rather an indication for the general colouring. It can be modified according to the possibilities offered by the instruments on which they are to be performed. It is no use saying that the artist must refrain from any jarring, picturesque and odd effect unjustified by the character of the music. This is an elementary artistic principle in every interpretation aiming at accuracy.

According to the size of the locality and the quickness with which the organ responds to the touch, the movement may be very slightly more or less rapid.

The manuals and Pedal are pointed out by G. (great organ), Ch. (choir), Sw. (swell), Ped (pedal). Two initials juxtaposed indicate the coupling of the two keyboards to which they correspond: G. Sw. (great organ coupled to swell), Ped. G. (pedal coupled to great organ), etc.

The registrations indicated by brackets are only meant to prepare subsequent passages and in no way affect the bars under which they have been placed. On the contrary, the indications for the registration without brackets coincide with the very moment of their realization.

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

3e SUITE

LOUIS VIERNE
op.54

I. DÉDICACE

à Monsieur Rodman WANAMAKER

R. Flûte et Gambe 8
P. Flûte, Bourdon et Salicional 8
G. Flûte et Bourdon 8
Ped. Bourdons 16_8, Claviers accouplés

Swell: *Flute and Gamba 8*
Choir: *Flute, Stop. diap. and Salicional 8*
Great: *Flute and Stop. diap. 8*
Ped: *Stop. diap. 16_8, Key-boards coupled*

Andantino espressivo ♩ = 66

MANUELS

G. P. R.
G. Ch. Sw. **p**

PÉDALE

Ped. G. P. R.
Ped. G. Ch. Sw.

cresc.
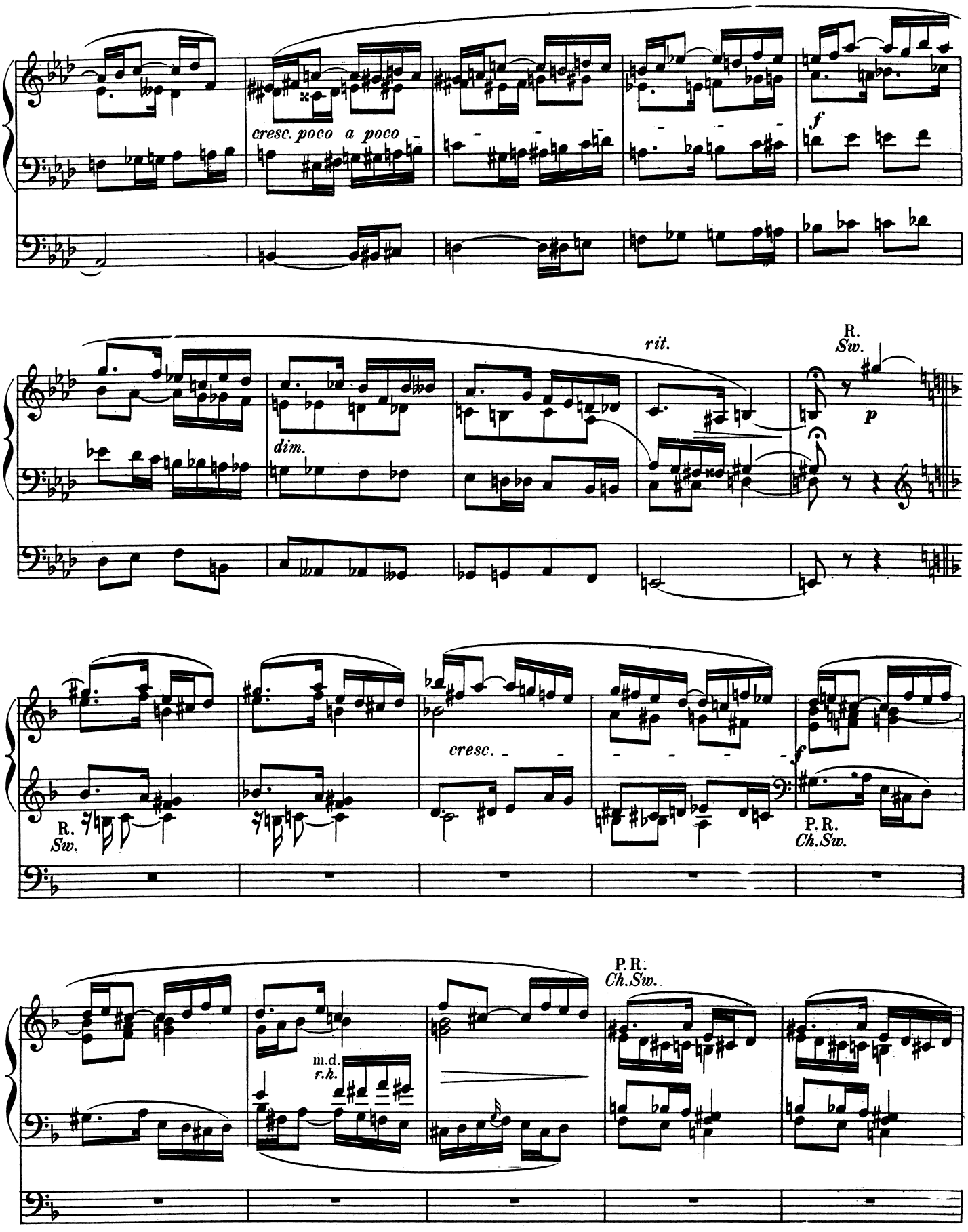
f
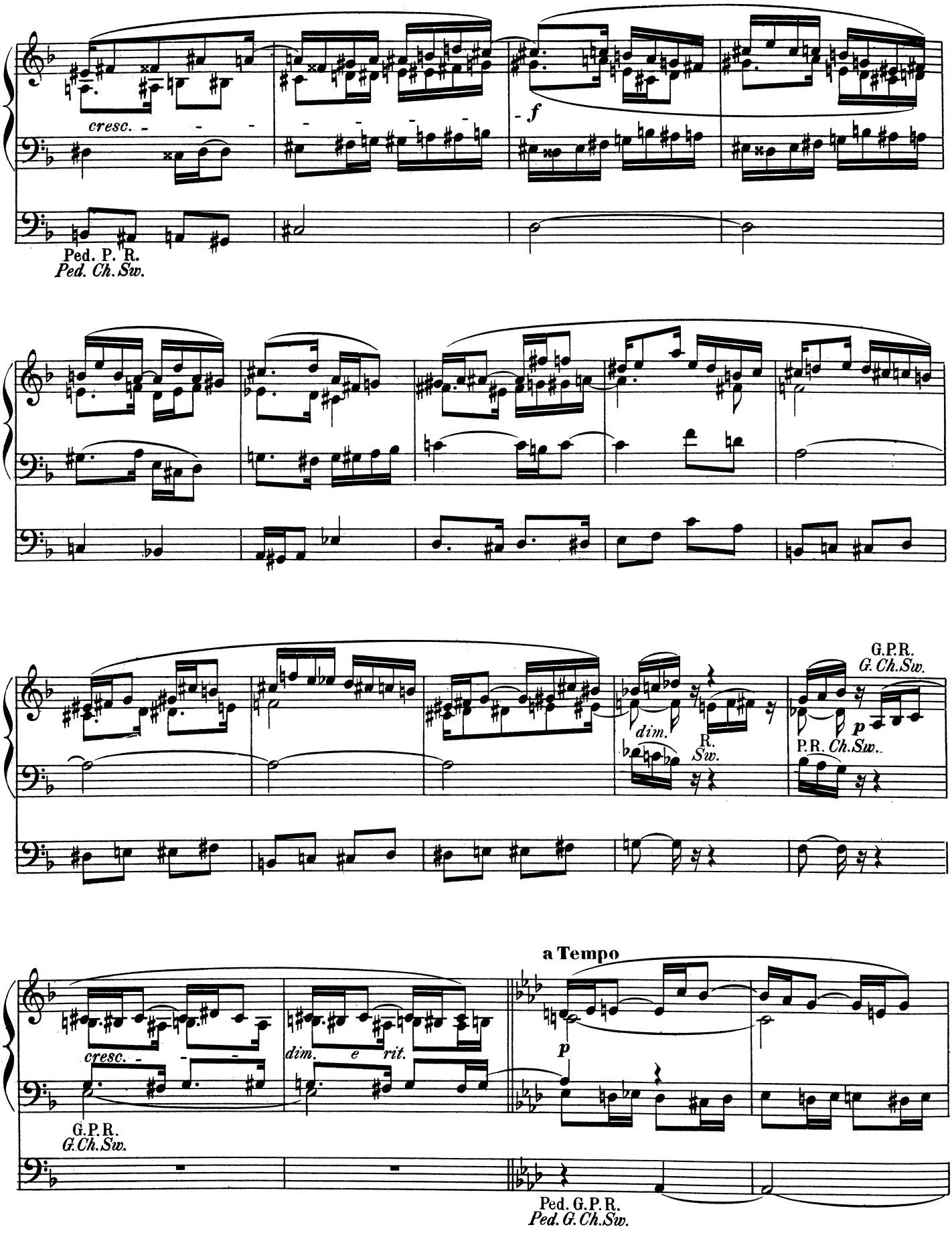
p
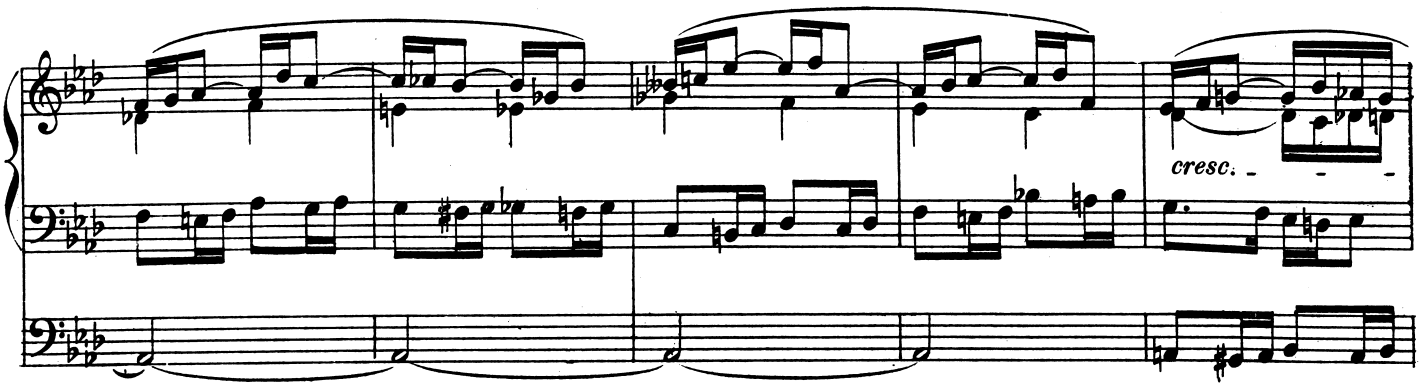
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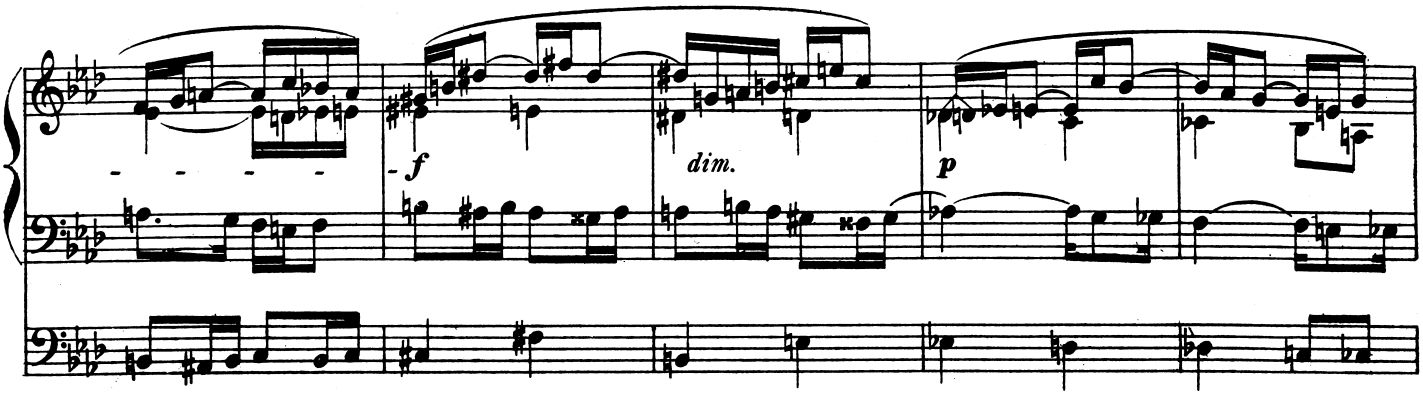
22,099.H.

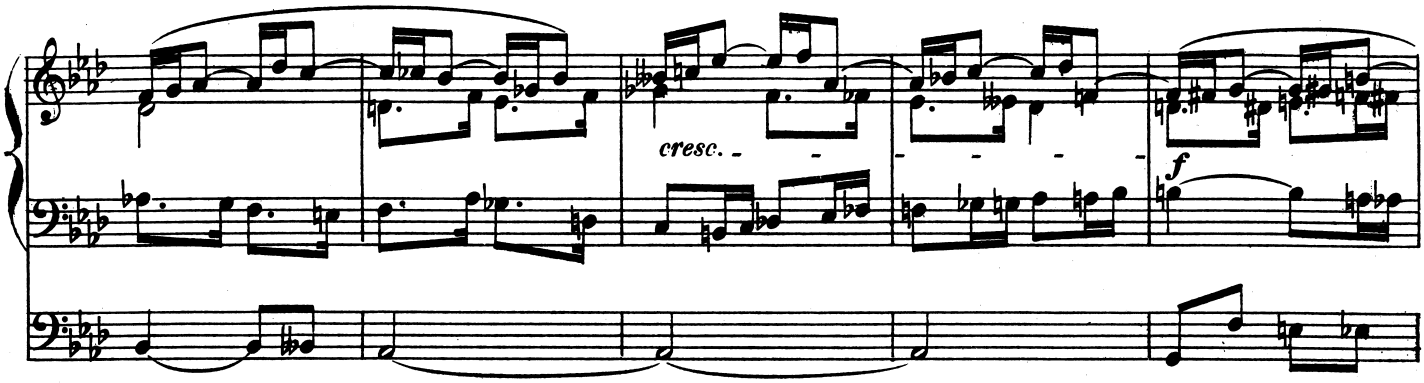
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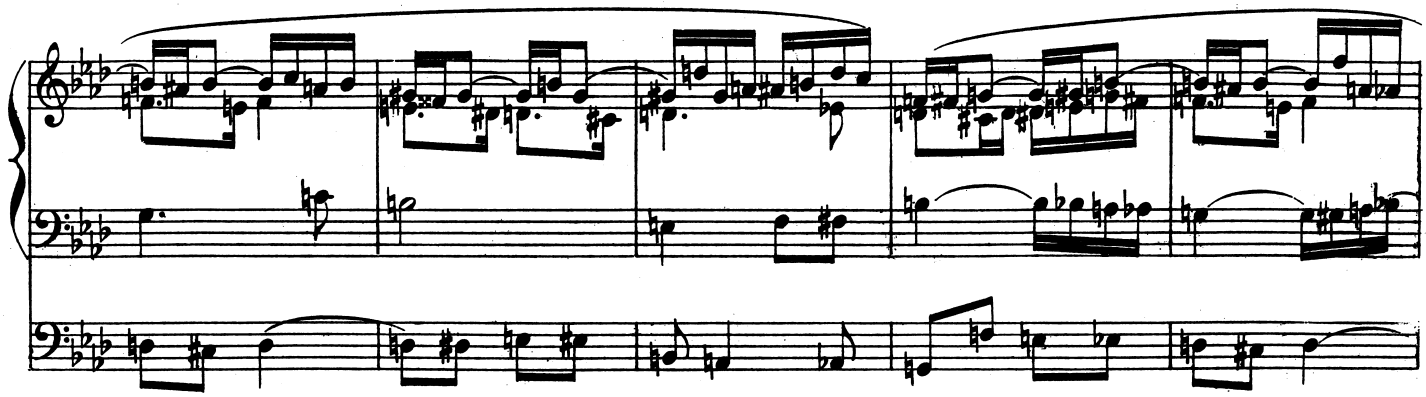

cresc. poco a poco
f
rit.
R.
Sw.
p
dim.
cresc.
f
R.
Sw.
P. R.
Ch. Sw.
P. R.
Ch. Sw.
m.d.
r.h.
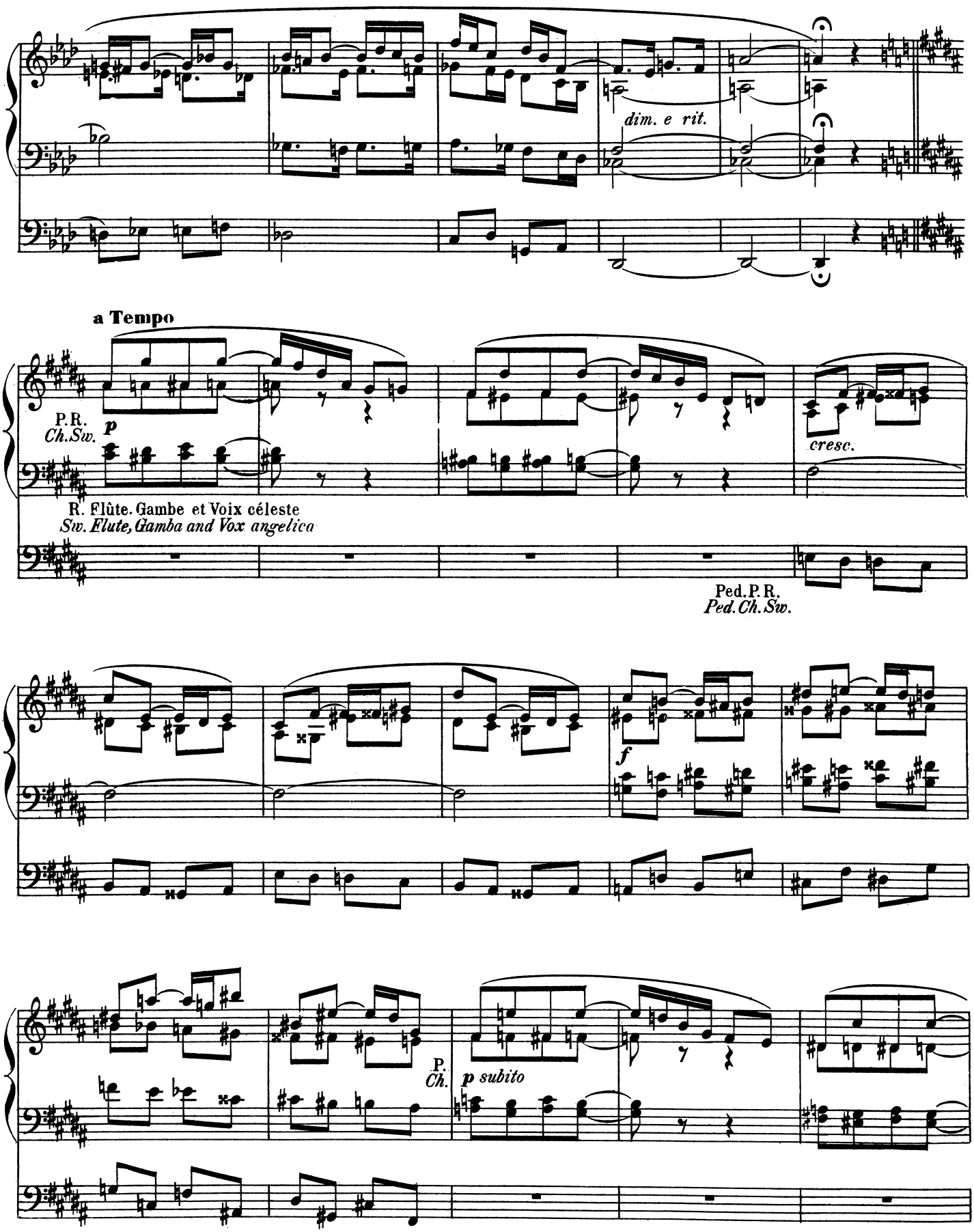

cresc.
f
Ped. P. R.
Ped. Ch. Sw.
dim.
R.
Sw.
G.P.R.
G. Ch. Sw.
p
P.R. Ch. Sw.
cresc.
dim.
e
rit.
G.P.R.
G. Ch. Sw.
a Tempo
p
Ped. G.P.R.
Ped. G. Ch. Sw.
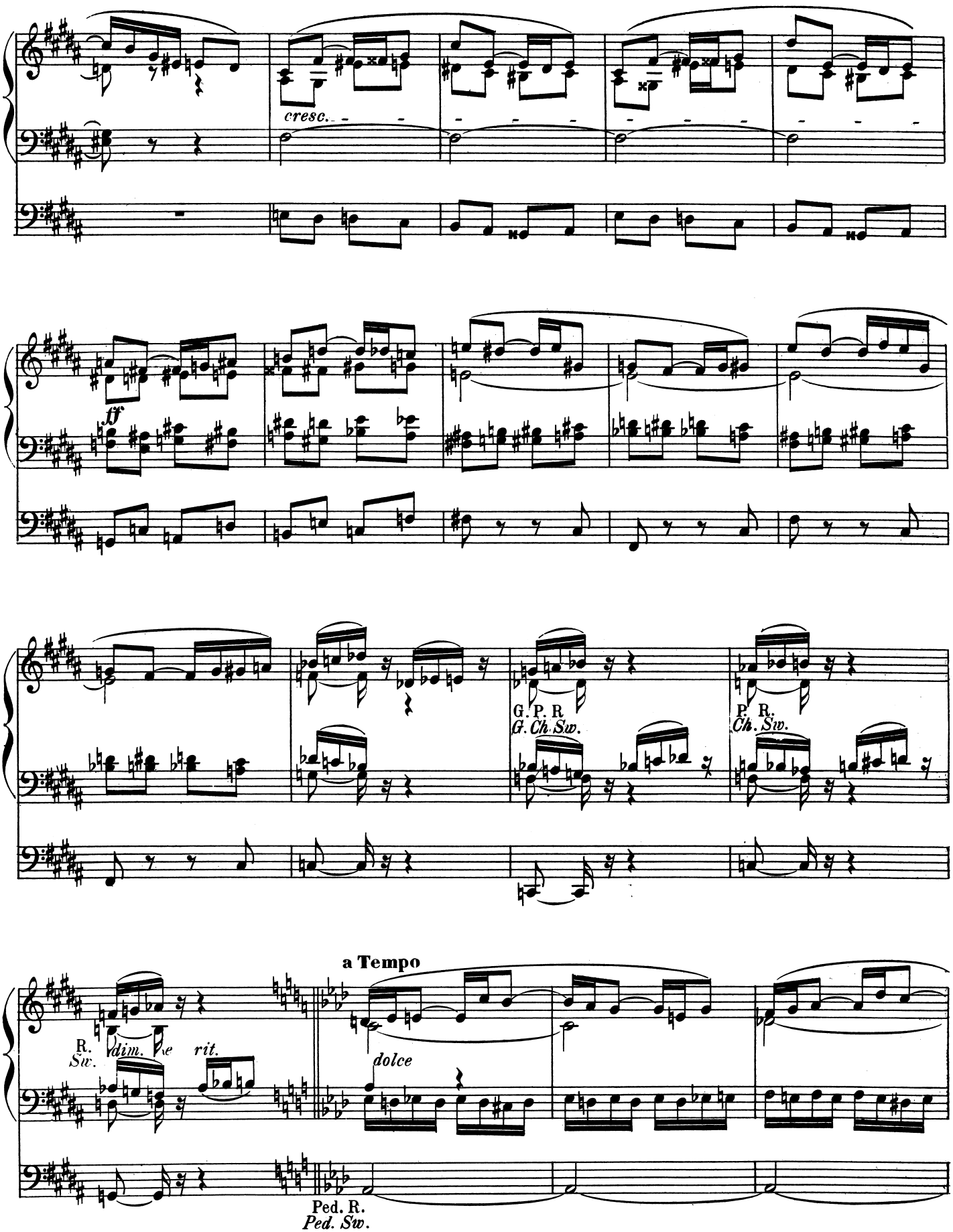

cresc.
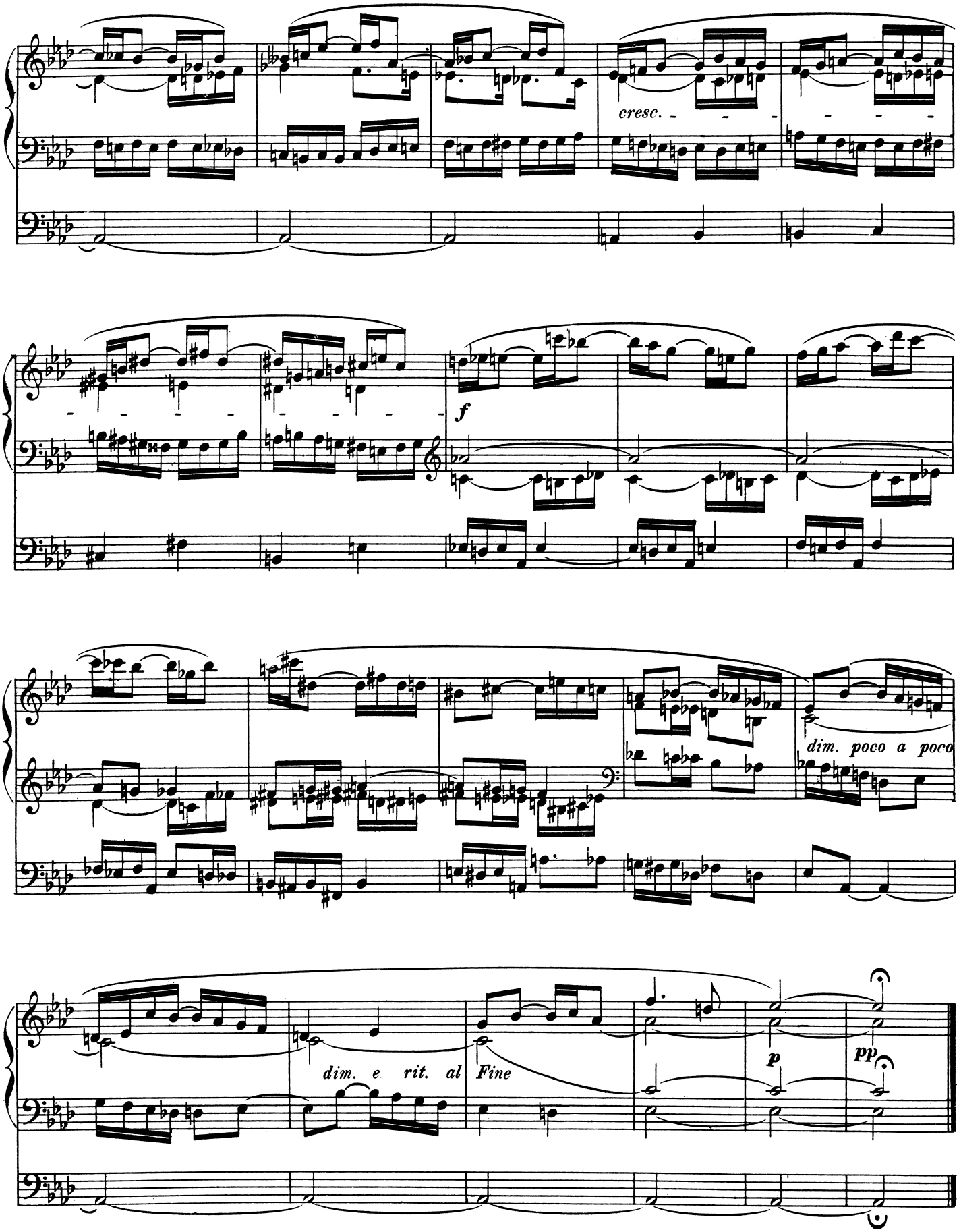

f
dim.
p


cresc.
f




dim. e rit.
a Tempo
P.R.
Ch.Sw.
p
cresc.
R. Flûte. Gambe et Voix céleste
Sw. Flute, Gamba and Vox angelica
Ped. P. R.
Ped. Ch. Sw.
f
P.
Ch.
p subito


cresc.
ff
G. P. R.
G. Ch. Sw.
P. R.
Ch. Sw.
R.
Sw.
dim.
e
rit.
a Tempo
dolce
Ped. R.
Ped. Sw.
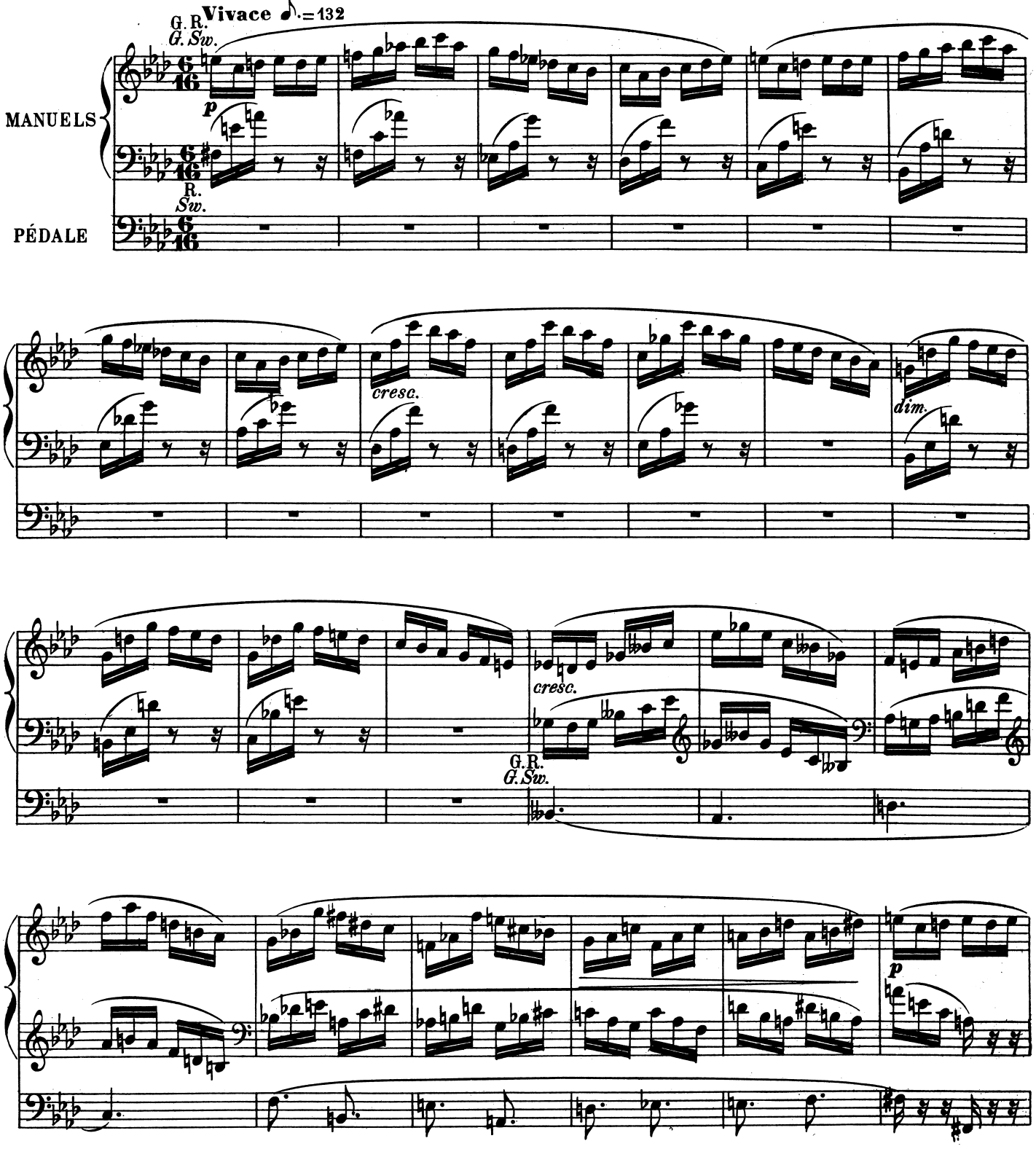

cresc.
f
dim. poco a poco
dim. e rit. al Fine
p
pp
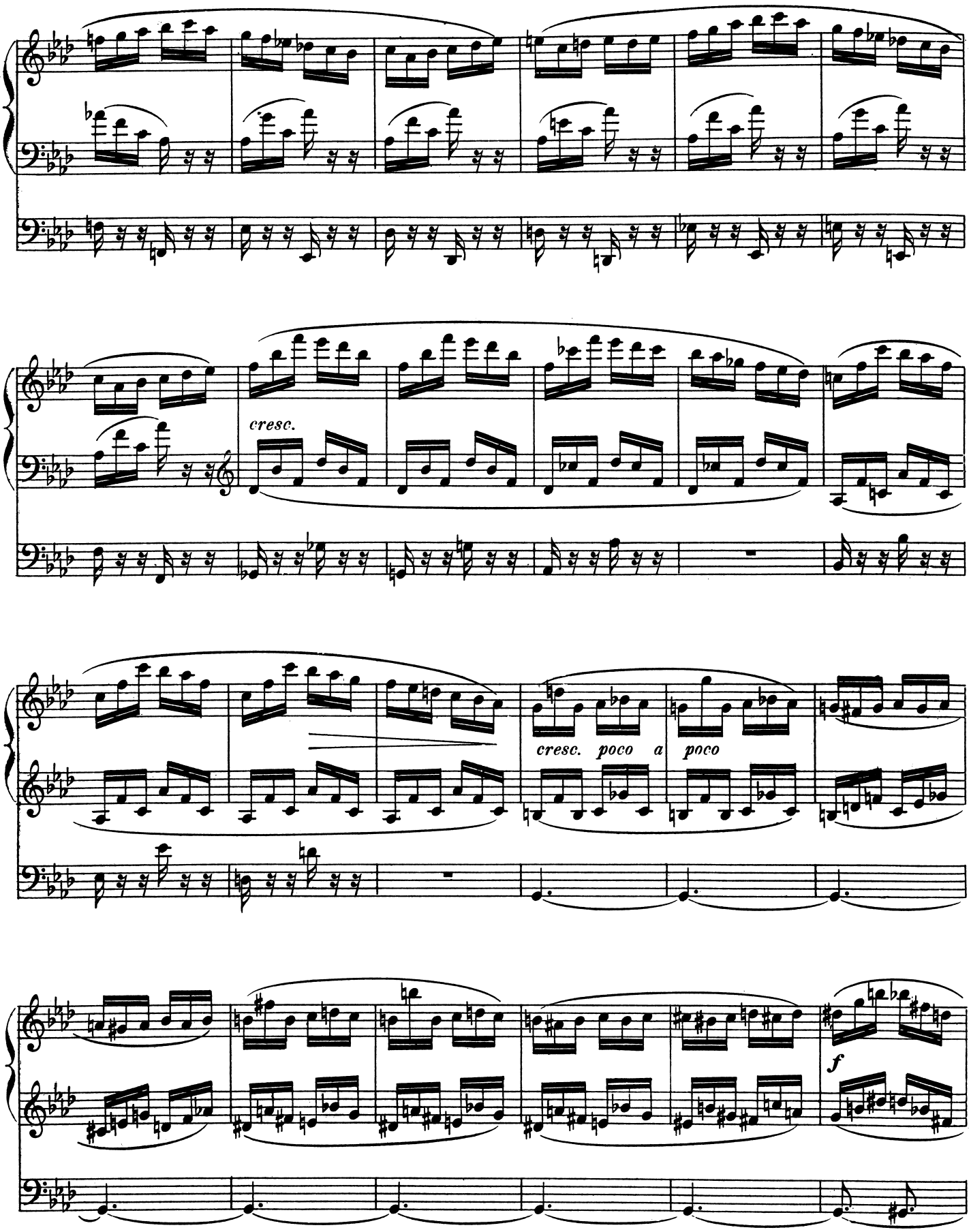
à André MARCHAL
Organiste de Saint-Germain-des-Prés à Paris
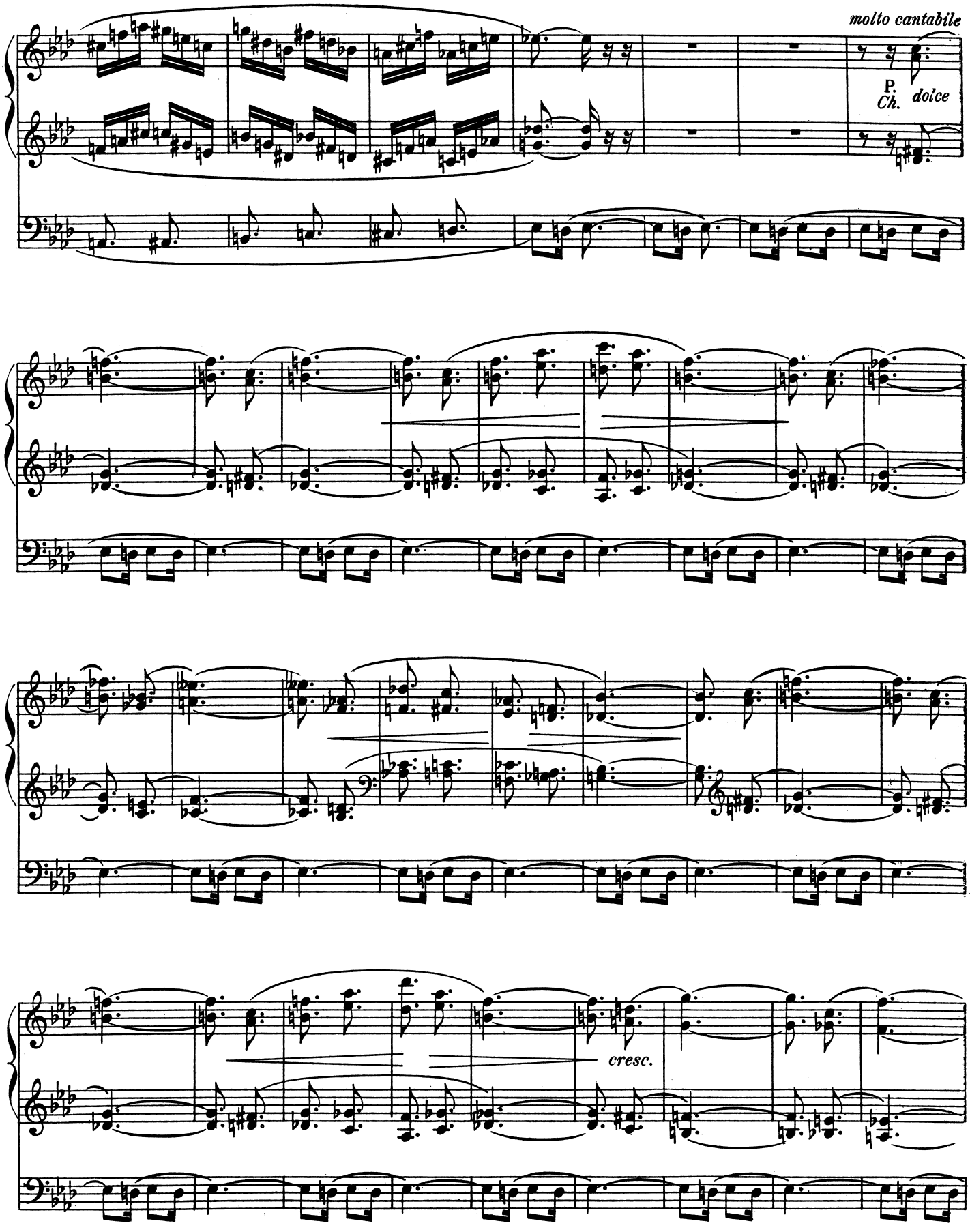
II_ IMPROMPTU
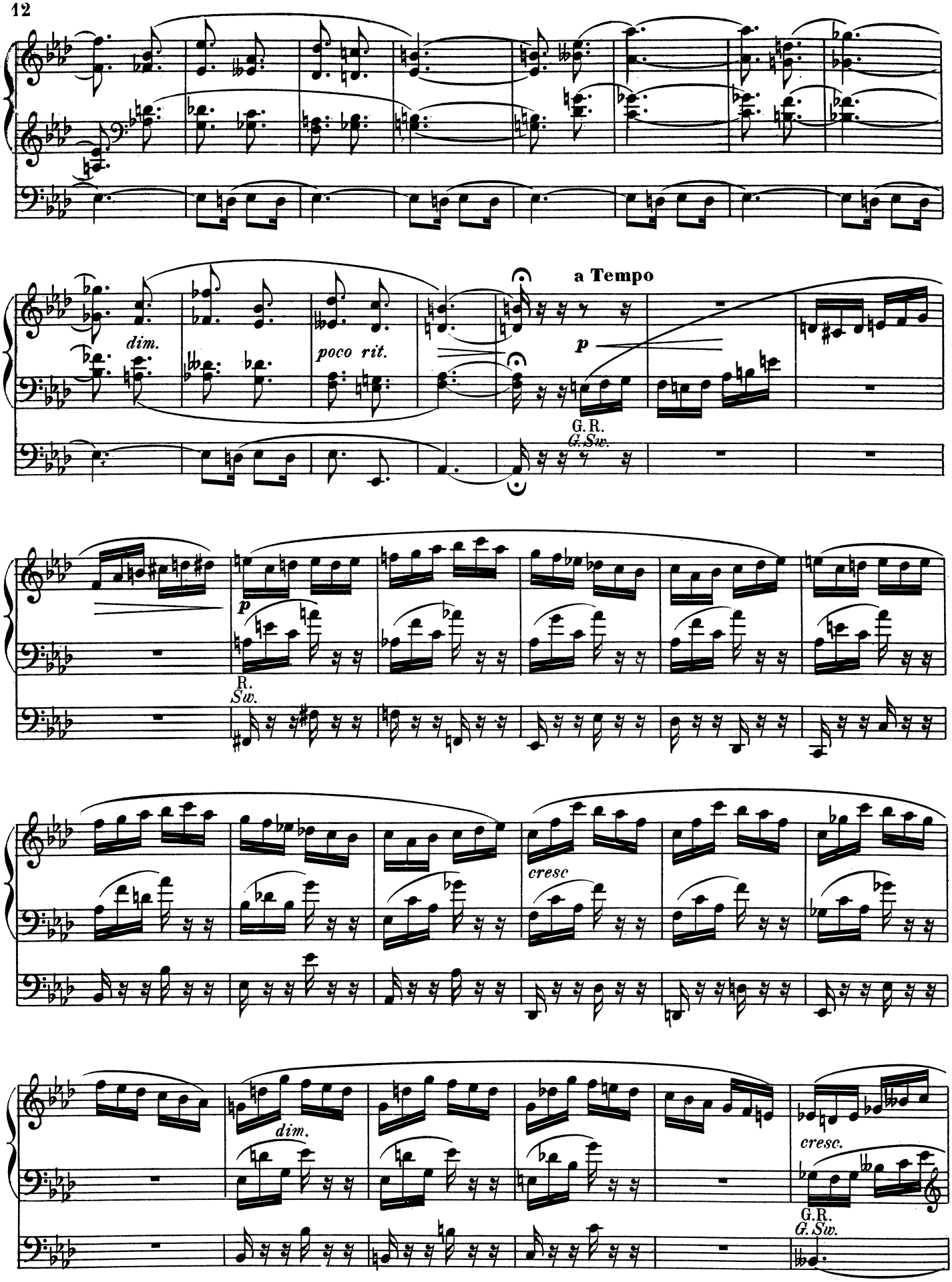
R. Flûtes 8_4
P. *(expressif)* Clarinette 8, Bourdon 8, Flûte 4
G. Bourdon 8
Ped. Bourdons 16_8, R. accouplé au G.
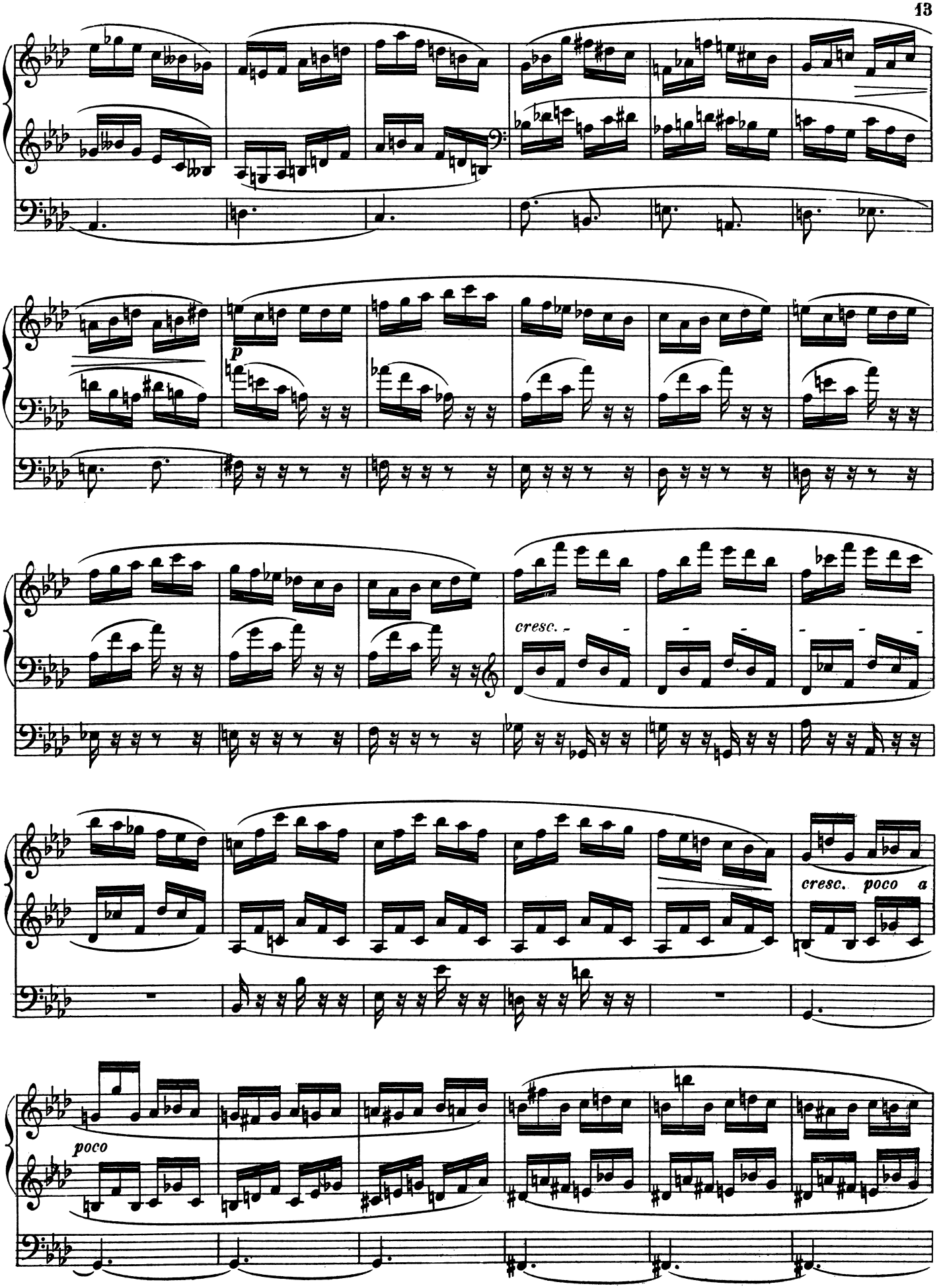
Swell: *Flutes 8_4*
Choir: (Expressive) *Clarinet 8, Stop.diap.8, Flute 4*
Great: *Stop.diap.8*
Ped: *Stop.diap.16_8, Sw. coupled to G.*
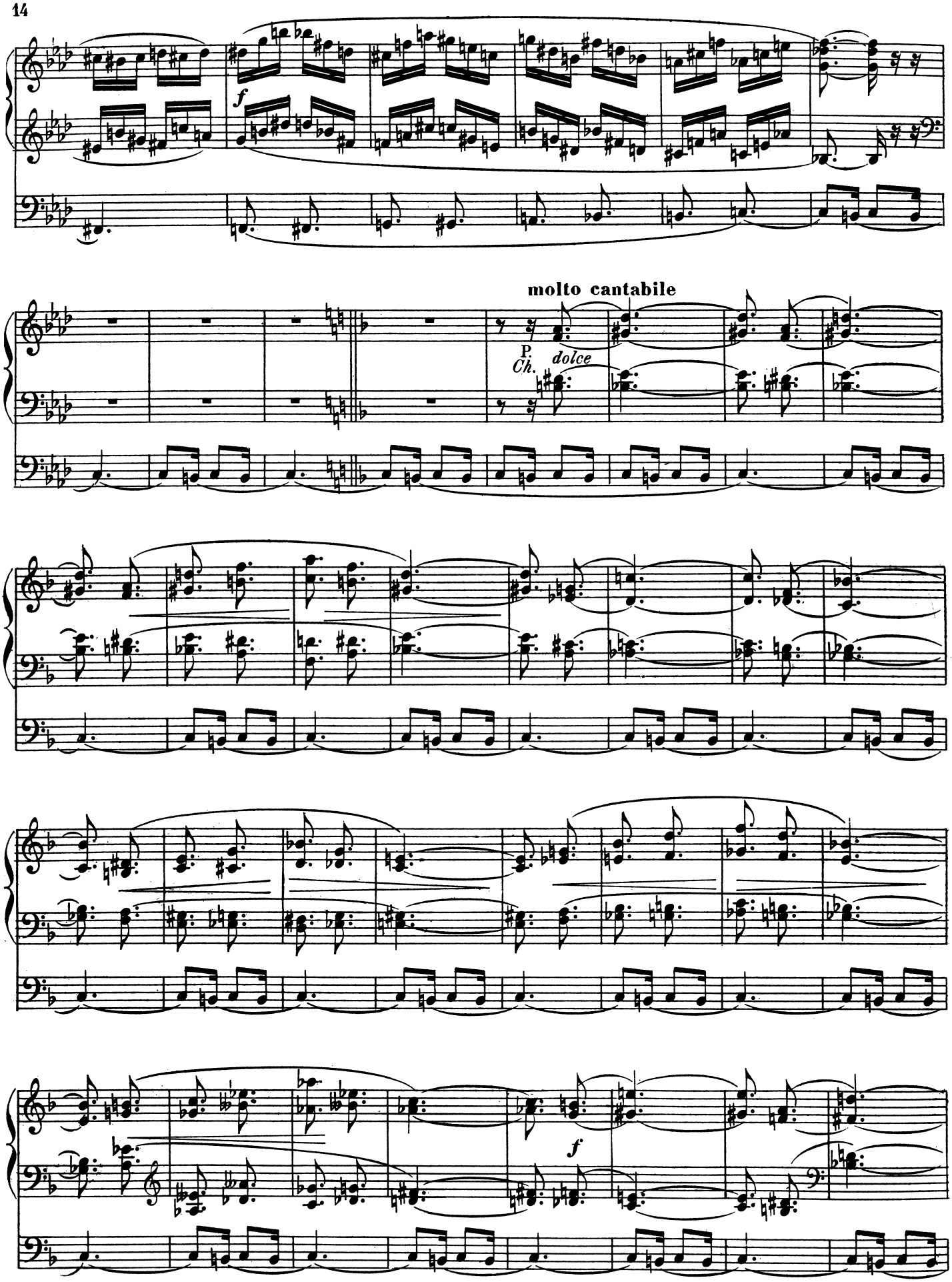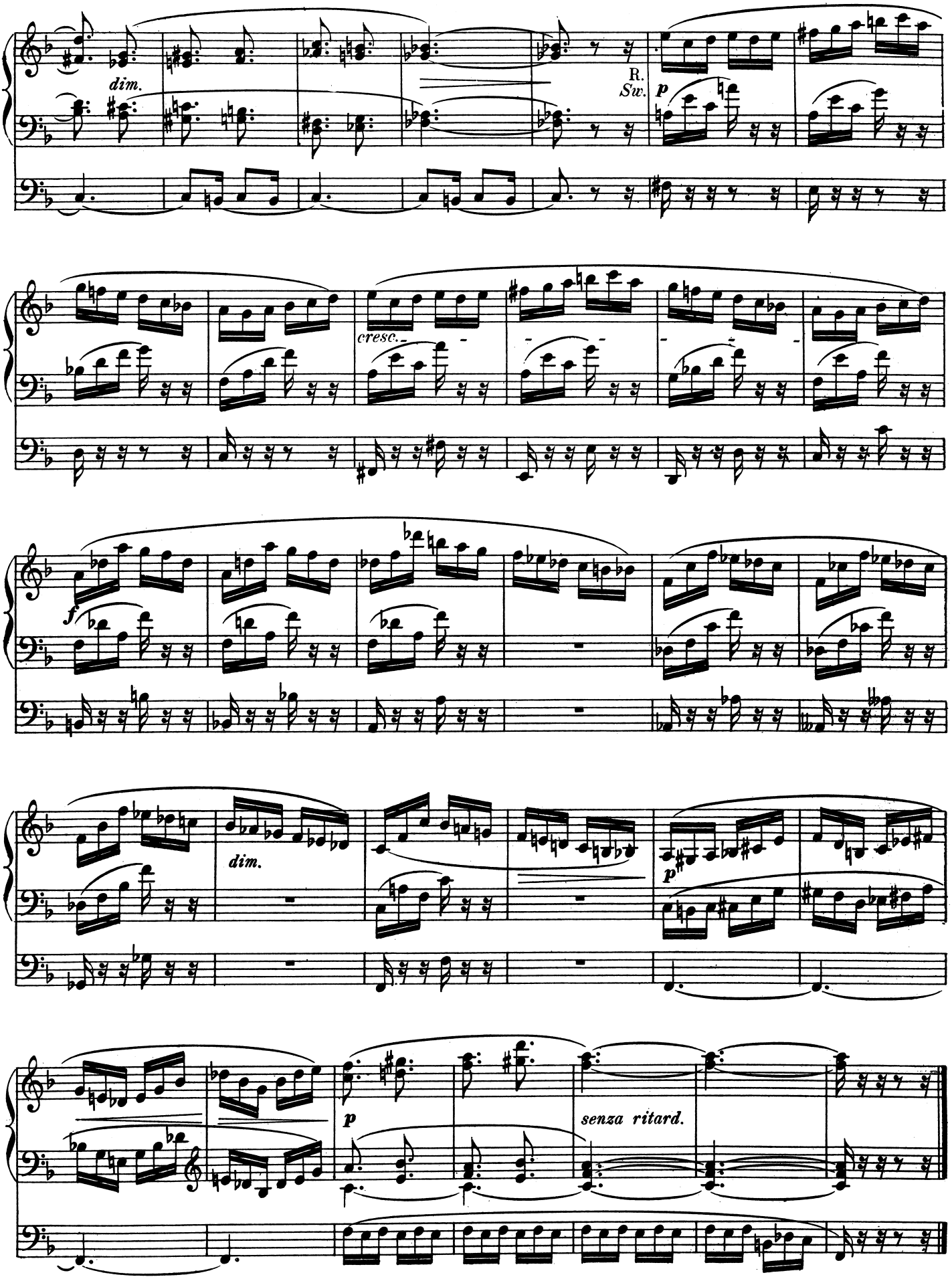



cresc.
cresc. poco a poco
f


molto cantabile
P.
Ch.
dolce
cresc.


dim.
poco rit.
a Tempo
p
G. R.
G. Sw.
p
R.
Sw.
cresc
dim.
cresc.
G. R.
G. Sw.


p
cresc.
cresc. poco a
poco


f
molto cantabile
P.
Ch.
dolce
f


dim.
R.
Sw.
p
cresc.
f
dim.
p
p
senza ritard.

III_ ÉTOILE DU SOIR

R. Gambe 8
P. *(expressif)* Bourdon 8
G. Flûte 8, Salicional 8
Ped. Bourdons 16_8, R. et P. accouplés au G.

Swell: *Gamba 8*
Choir: (Expressive) *Stop. diap. 8*
Great: *Flute 8, Salicional 8*
Ped: *Stop. diap. 16_8, Sw. and Ch. coupled to G.*

Moderato non troppo lento ♩ = 50

MANUELS

PÉDALE

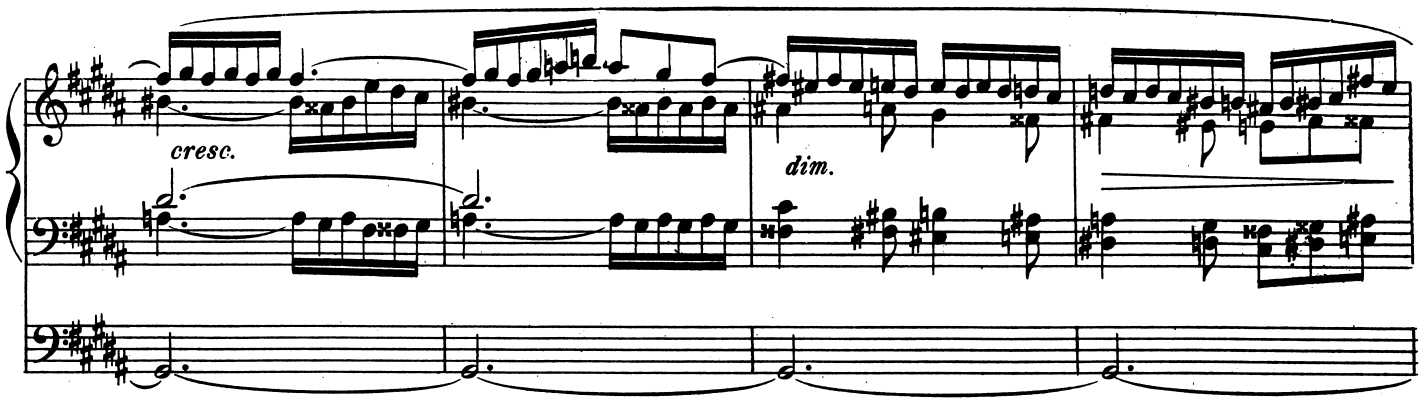
P.
Ch.
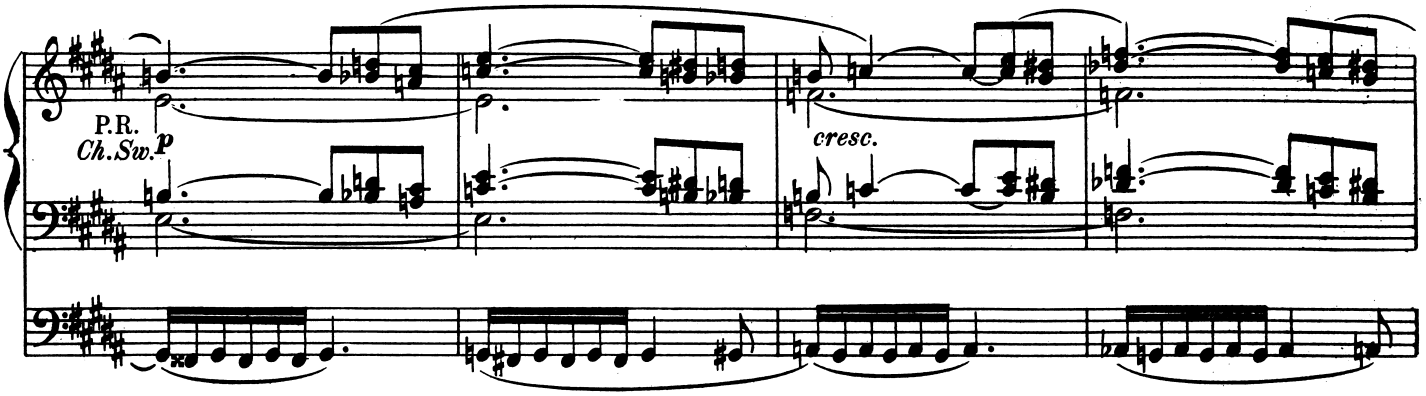
f

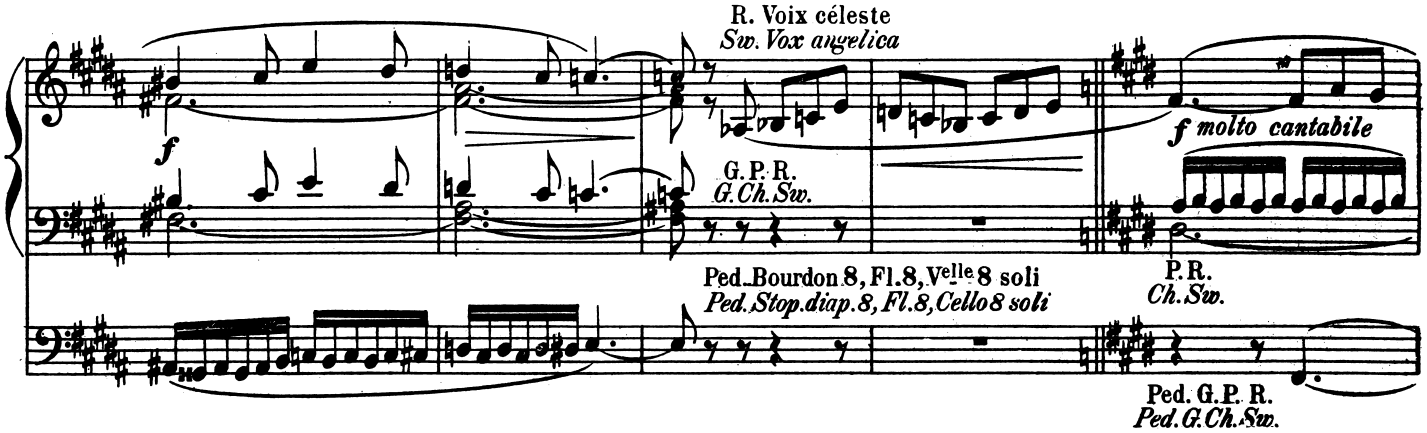
p
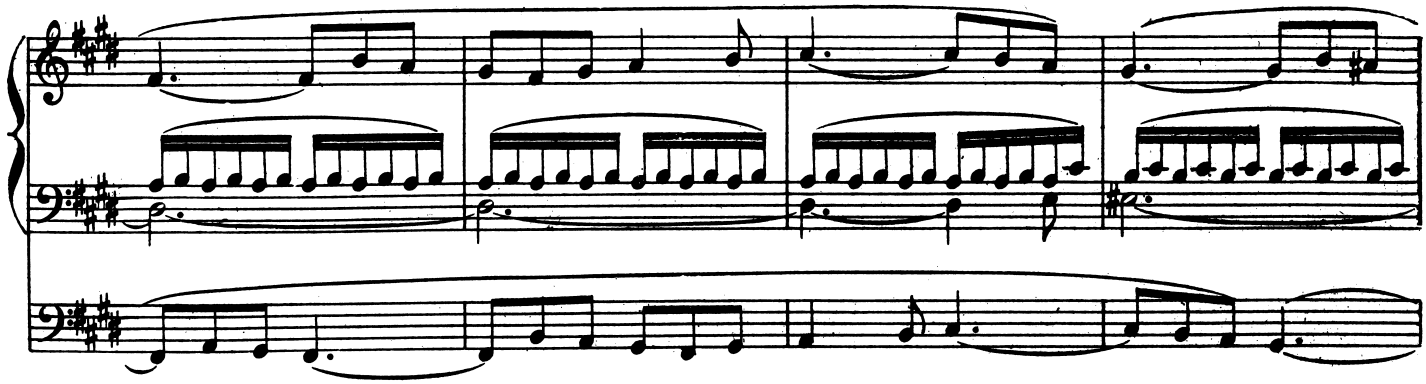
cresc.
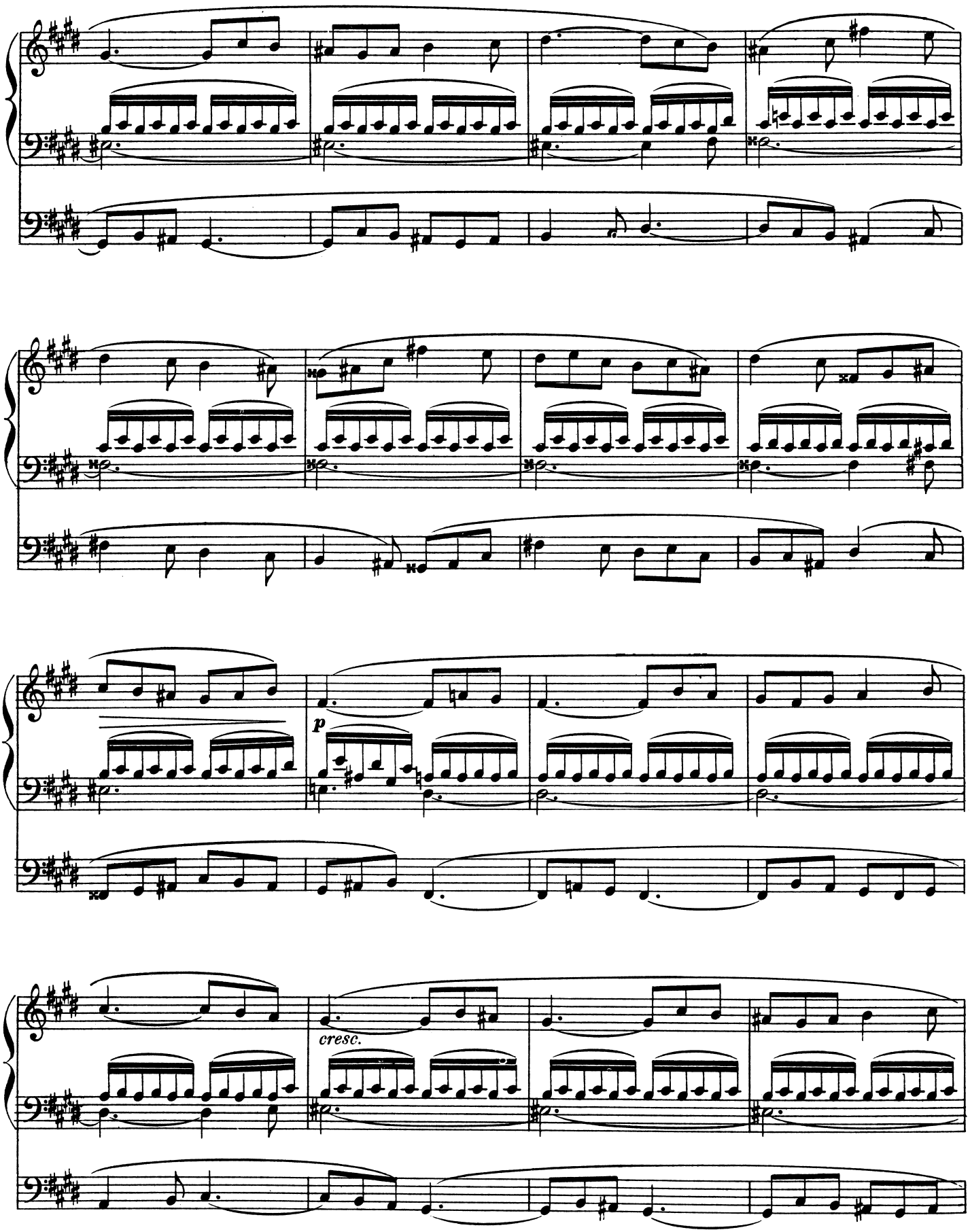
dim.
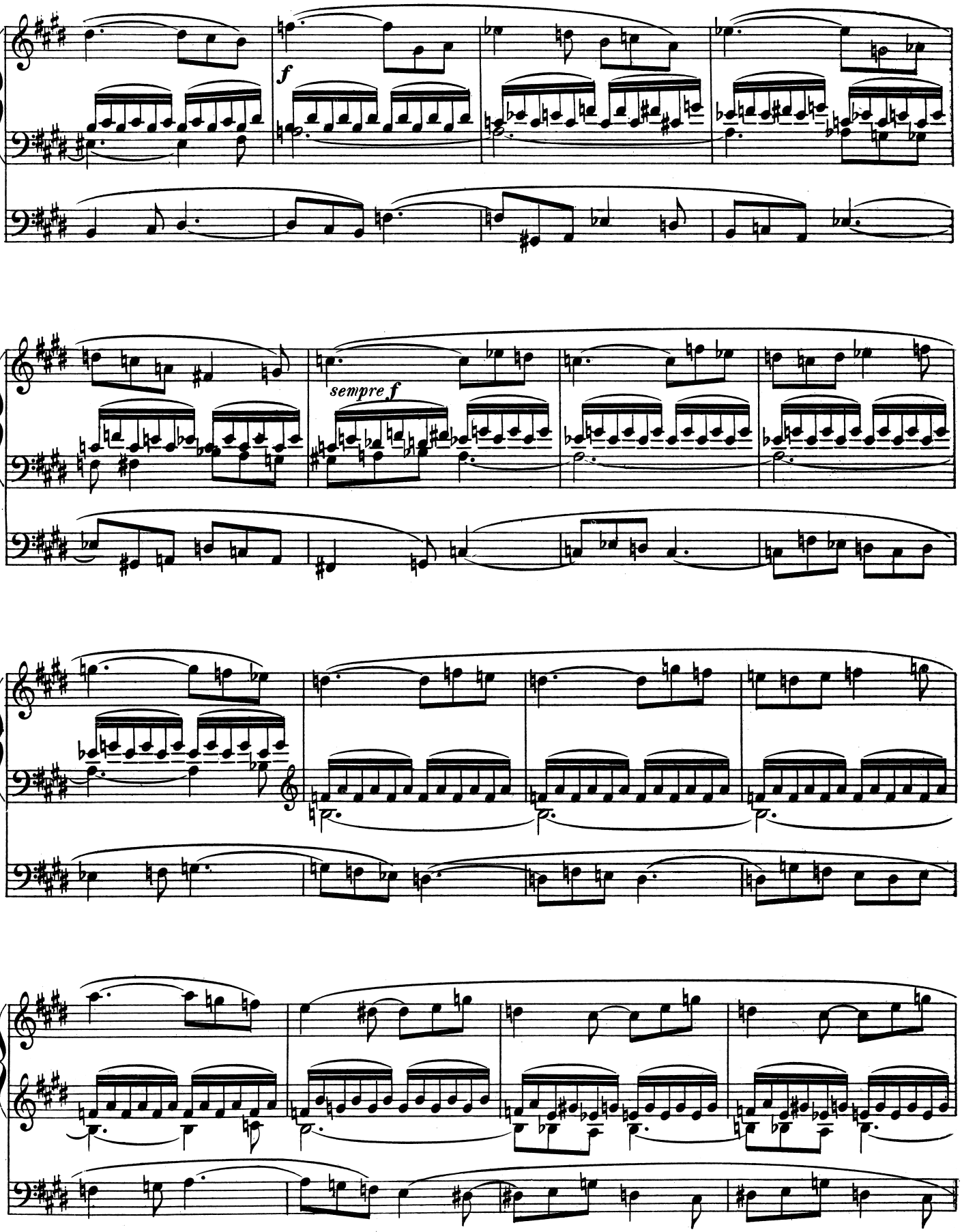

cresc.
dim.
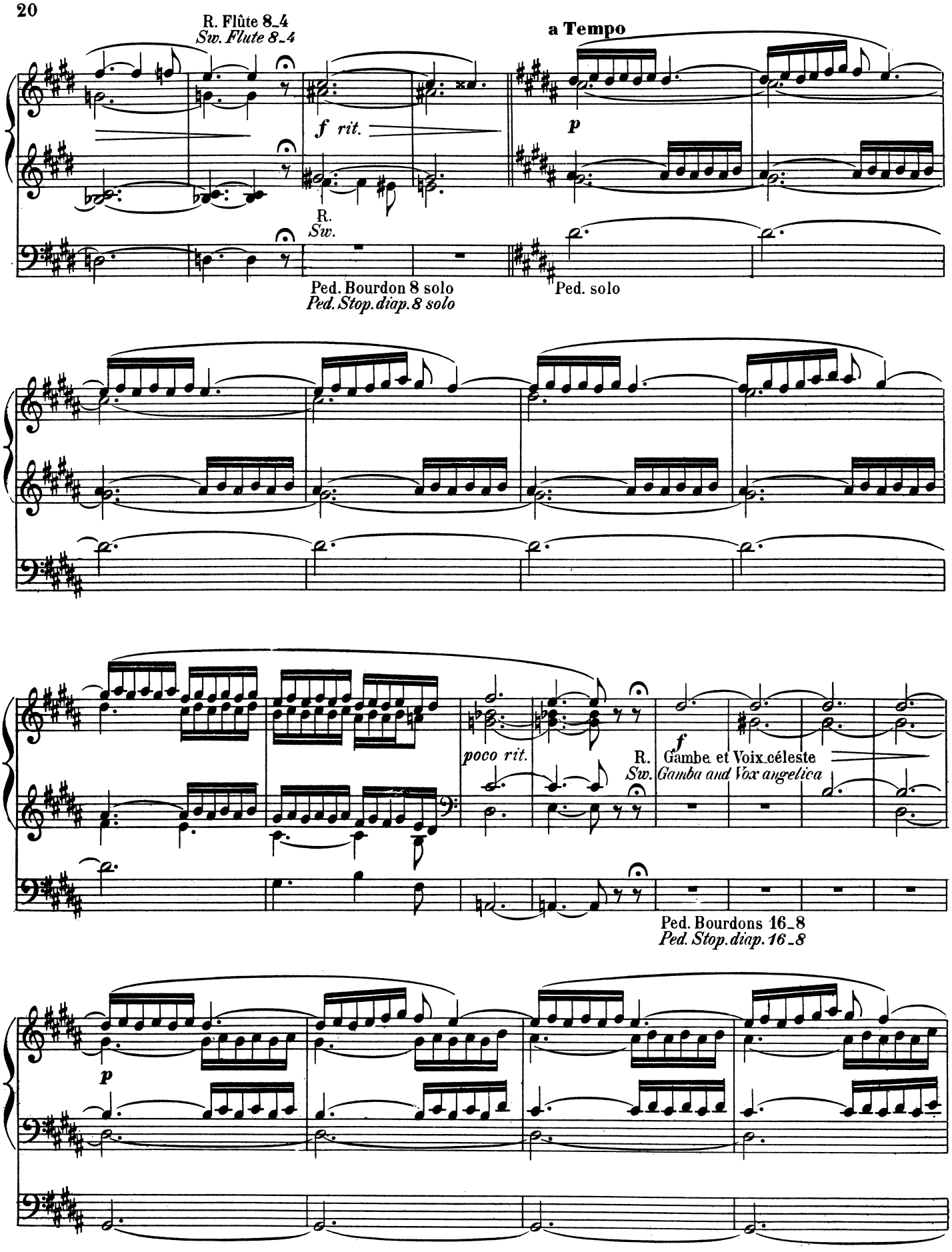

P.R.
Ch.Sw.
p
cresc.
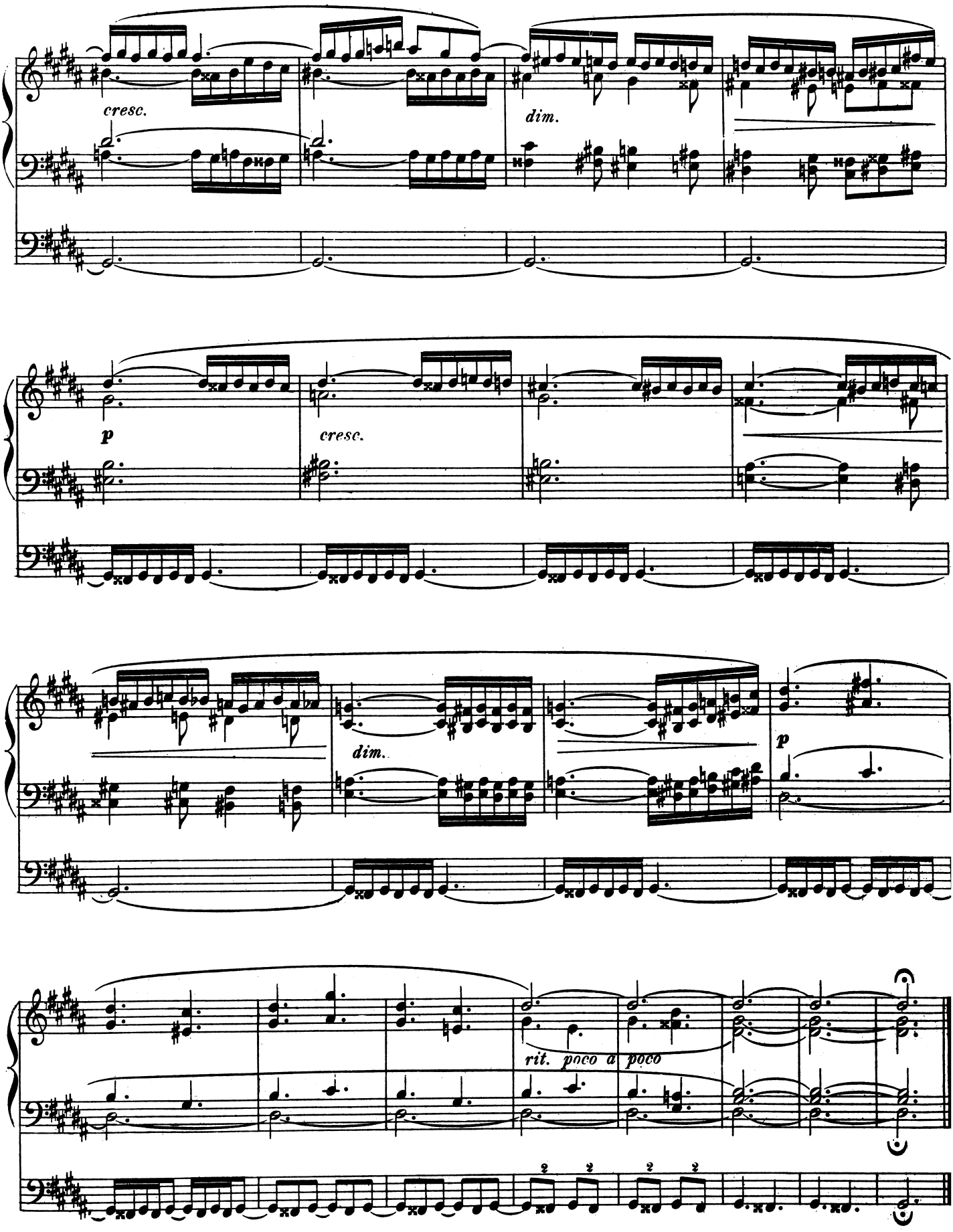

R. Voix céleste
Sw. Vox angelica
f
G.P.R.
G.Ch.Sw.
Ped. Bourdon 8, Fl. 8, Velle 8 soli
Ped. Stop. diap. 8, Fl. 8, Cello 8 soli
f molto cantabile
P.R.
Ch.Sw.
Ped. G.P.R.
Ped. G.Ch.Sw.




p
cresc.


f
sempre f


R. Flûte 8_4
Sw. Flute 8_4
a Tempo
f rit.
p
R.
Sw.
Ped. Bourdon 8 solo
Ped. Stop. diap. 8 solo
Ped. solo
poco rit.
f
R.
Sw.
Gambe et Voix céleste
Gamba and Vox angelica
Ped. Bourdons 16_8
Ped. Stop. diap. 16_8
p


cresc.
dim.
p
cresc.
dim.
p
rit. poco a poco

à mon élève Pierre AUVRAY

IV_ FANTÔMES

(pour le concert seulement)

(for concerts only)

R. Fonds 8_4, Trompette et Hautbois
P. *(expressif)* Bourdon 8, Salicional 8, Flûte 4, Nasard.
G. Fonds 16_8_4
Ped. Fonds 32_16_8_4, G. accouplé au R.

Swell: *Foundation stops 8_4, Cornopean and Oboe*
Choir: (Expressive) *Stop.diap.8, Salicional 8, Flute 4, Dulciana cornet*
Great: *Foundation stops 16_8_4*
Ped: *Foundation stops 32_16_8_4, G. coupled to Sw.*

Grave ♩.=60 ① R. *Sw.* ② P. *Ch.*

MANUELS

p *p con fantasia*

R. *Sw.* R. Fonds solo *Sw. Foundation stops solo*

PÉDALE

Ped.R. *Ped. Sw.*
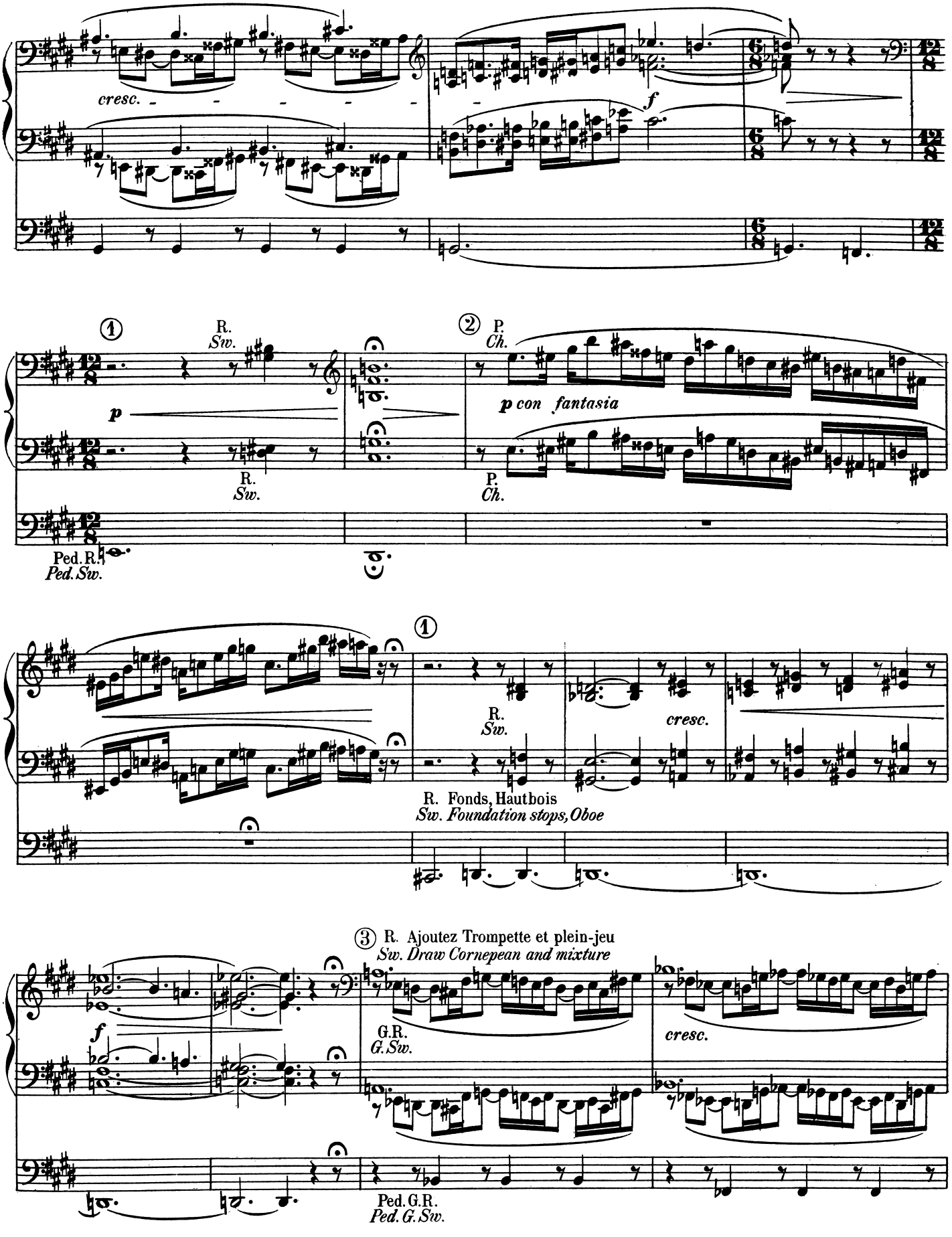
① R. *Sw.* R. Tromp. et Hautb. *Sw. Cornopean and Oboe*
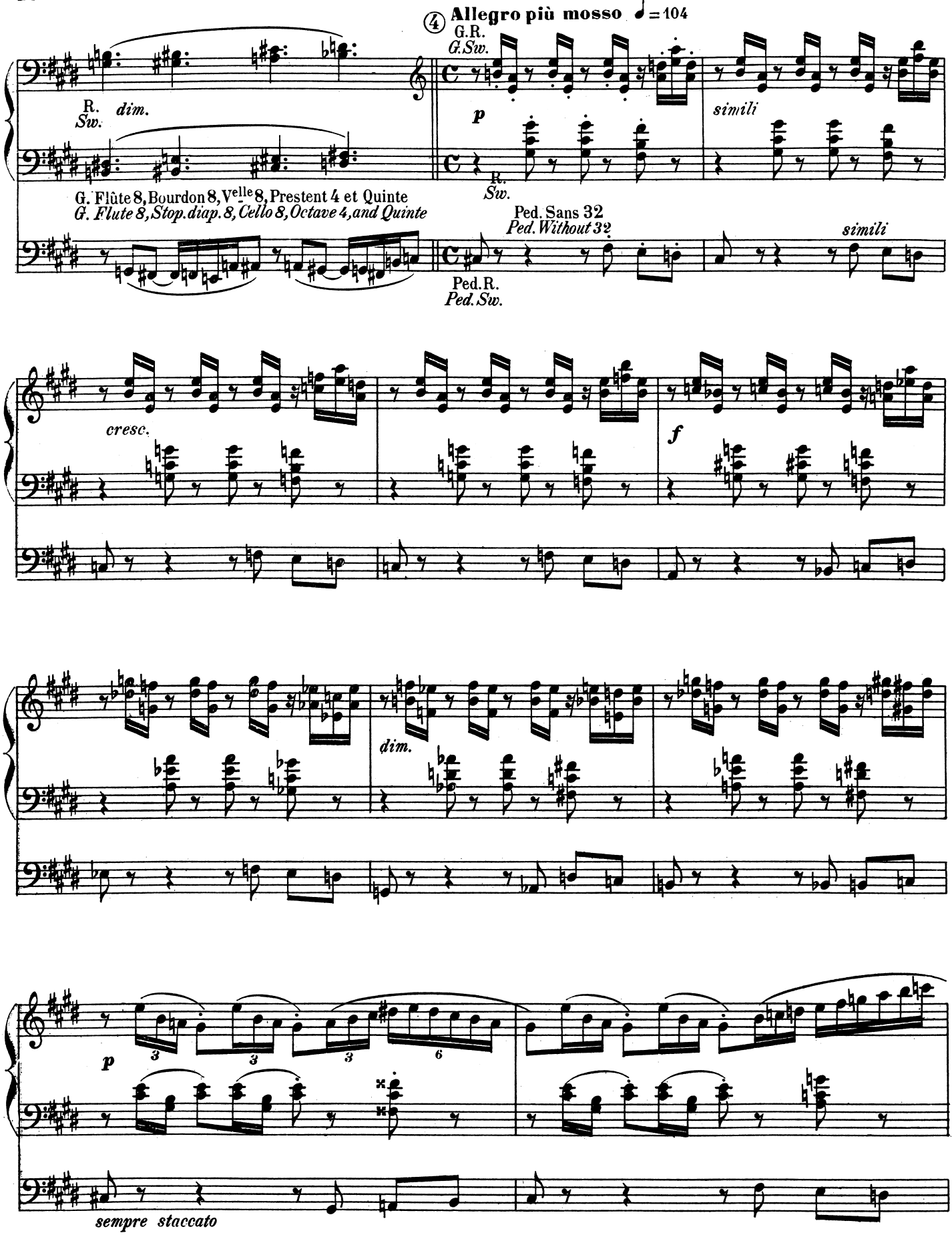
② R. *Sw.* *p con fantasia* R. Fonds solo *Sw. Foundation stops solo* P. *Ch.*
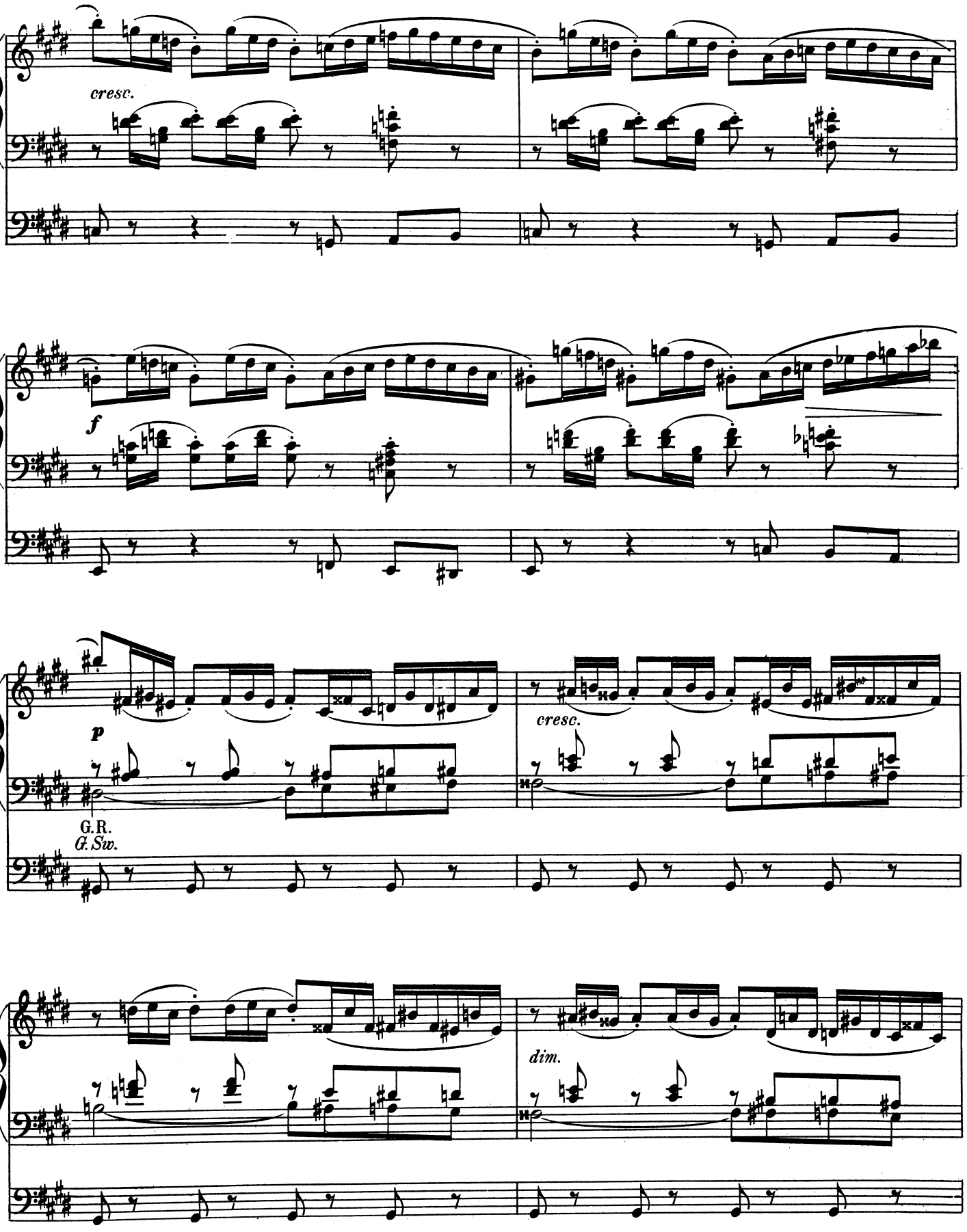
③ **Tempo giusto**
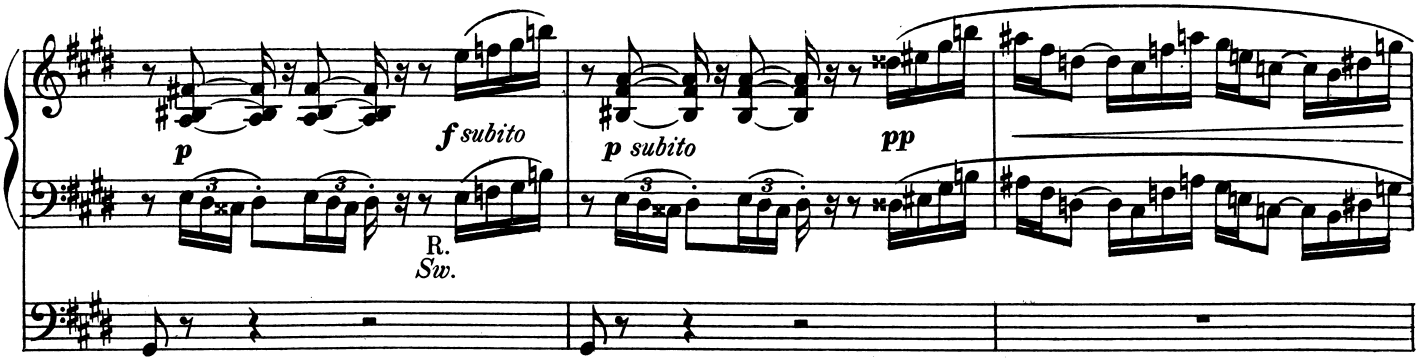
G.P.R. *G. Sw. Ch.*

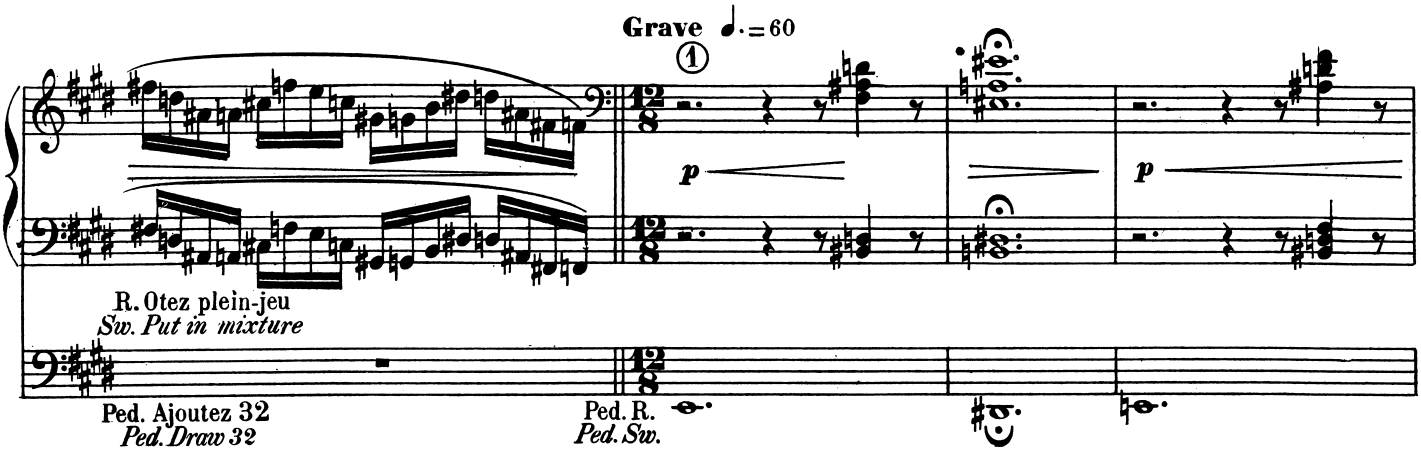
Ped. G. P. R. *Ped. G. Ch. Sw.*

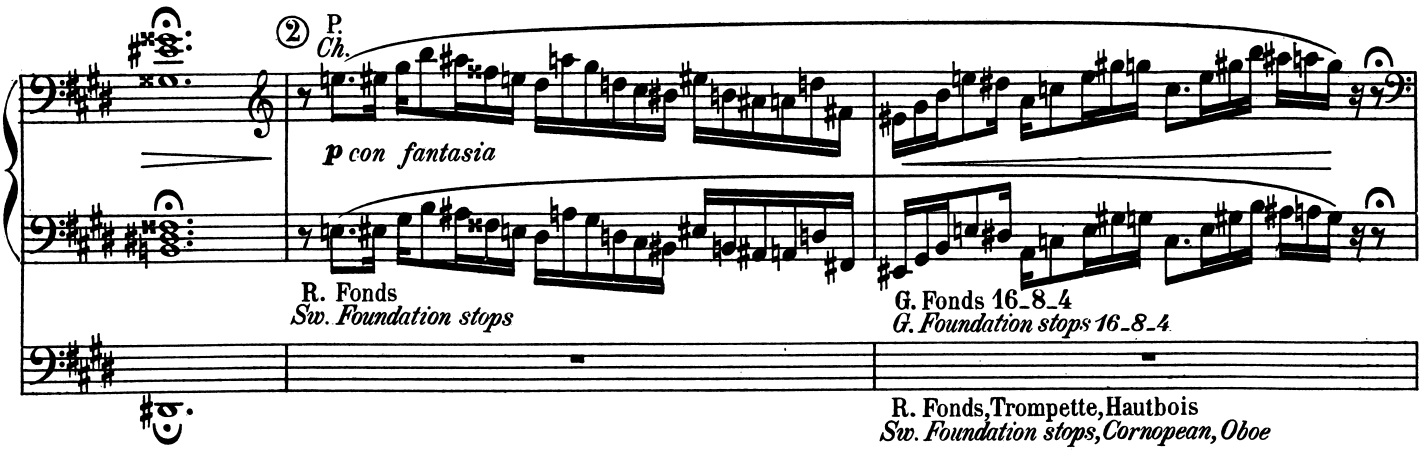

cresc.
f
① R. Sw.
p
R. Sw.
Ped. R.
Ped. Sw.
② P. Ch.
p con fantasia
P. Ch.
① R. Sw.
cresc.
R. Fonds, Hautbois
Sw. Foundation stops, Oboe
③ R. Ajoutez Trompette et plein-jeu
Sw. Draw Cornepean and mixture
f
G.R.
G. Sw.
cresc.
Ped. G.R.
Ped. G. Sw.

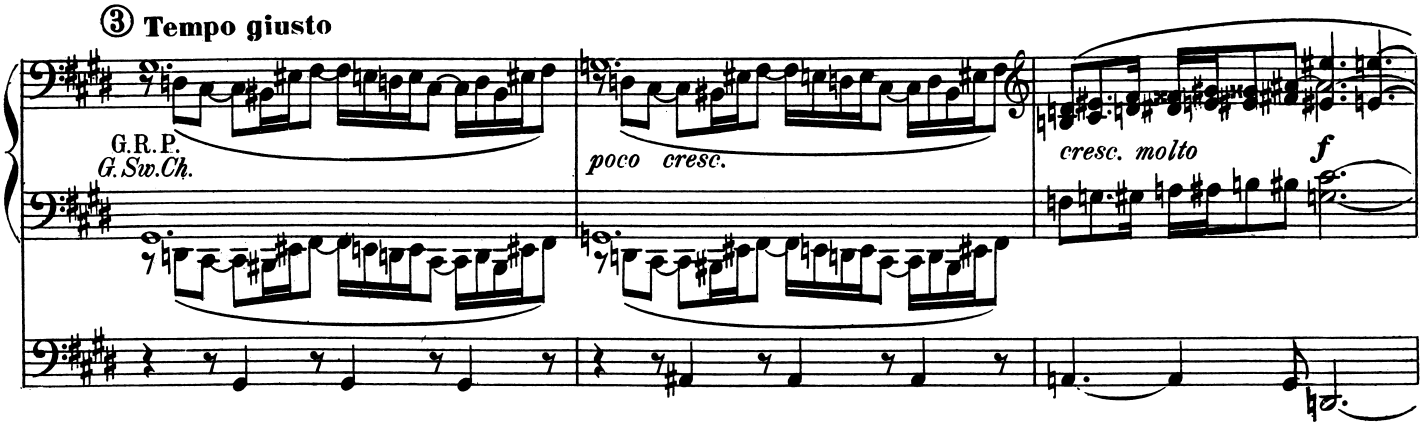

④ Allegro più mosso ♩ = 104
G.R.
G.Sw.
R.
Sw.
dim.
p
simili
G. Flûte 8, Bourdon 8, Vᵉˡˡᵉ 8, Prestent 4 et Quinte
G. Flute 8, Stop. diap. 8, Cello 8, Octave 4, and Quinte
R.
Sw.
Ped. Sans 32
Ped. Without 32
simili
Ped. R.
Ped. Sw.
cresc.
f
dim.
p
3
3
3
6
sempre staccato
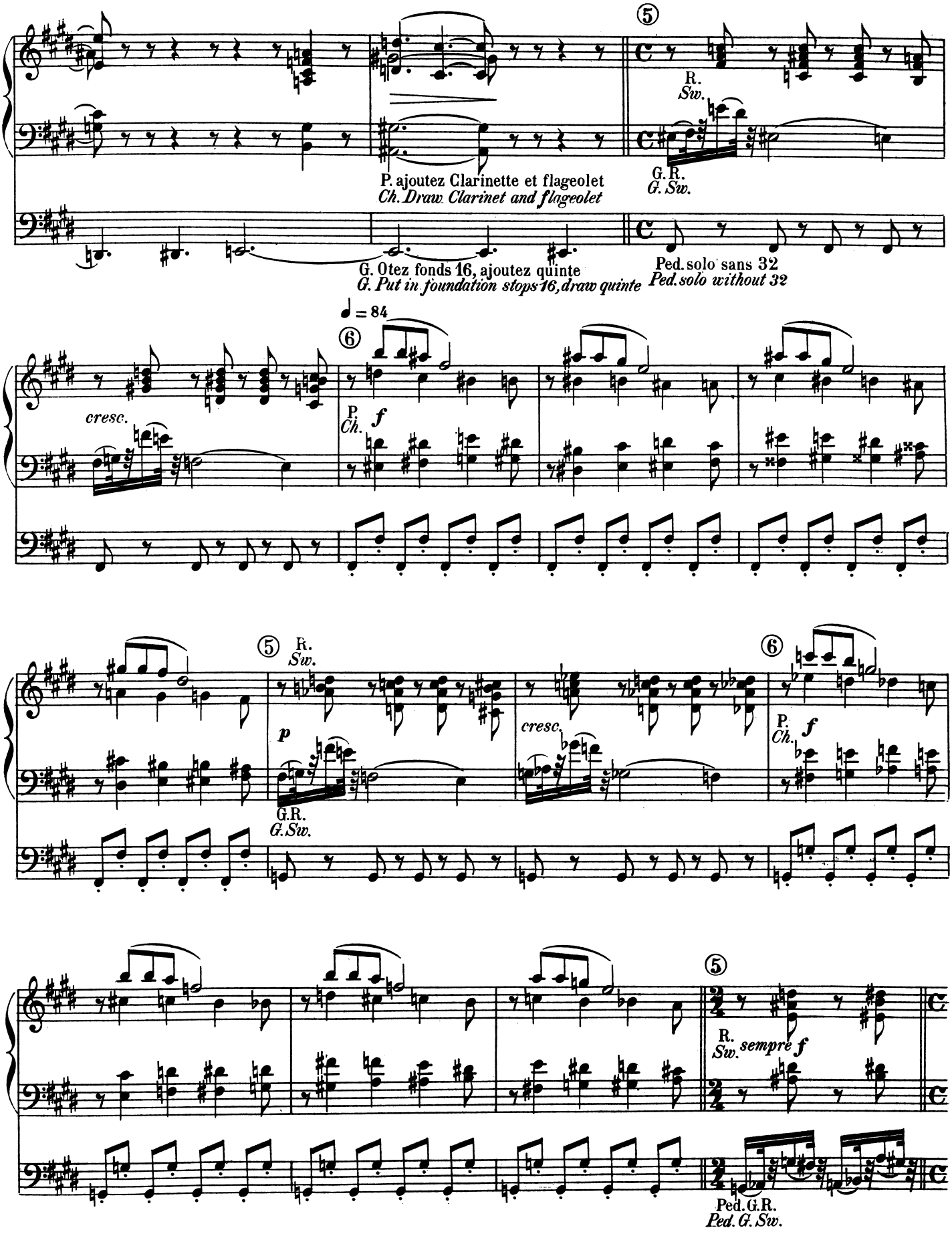

cresc.
f
p
G.R.
G. Sw.
cresc.
dim.
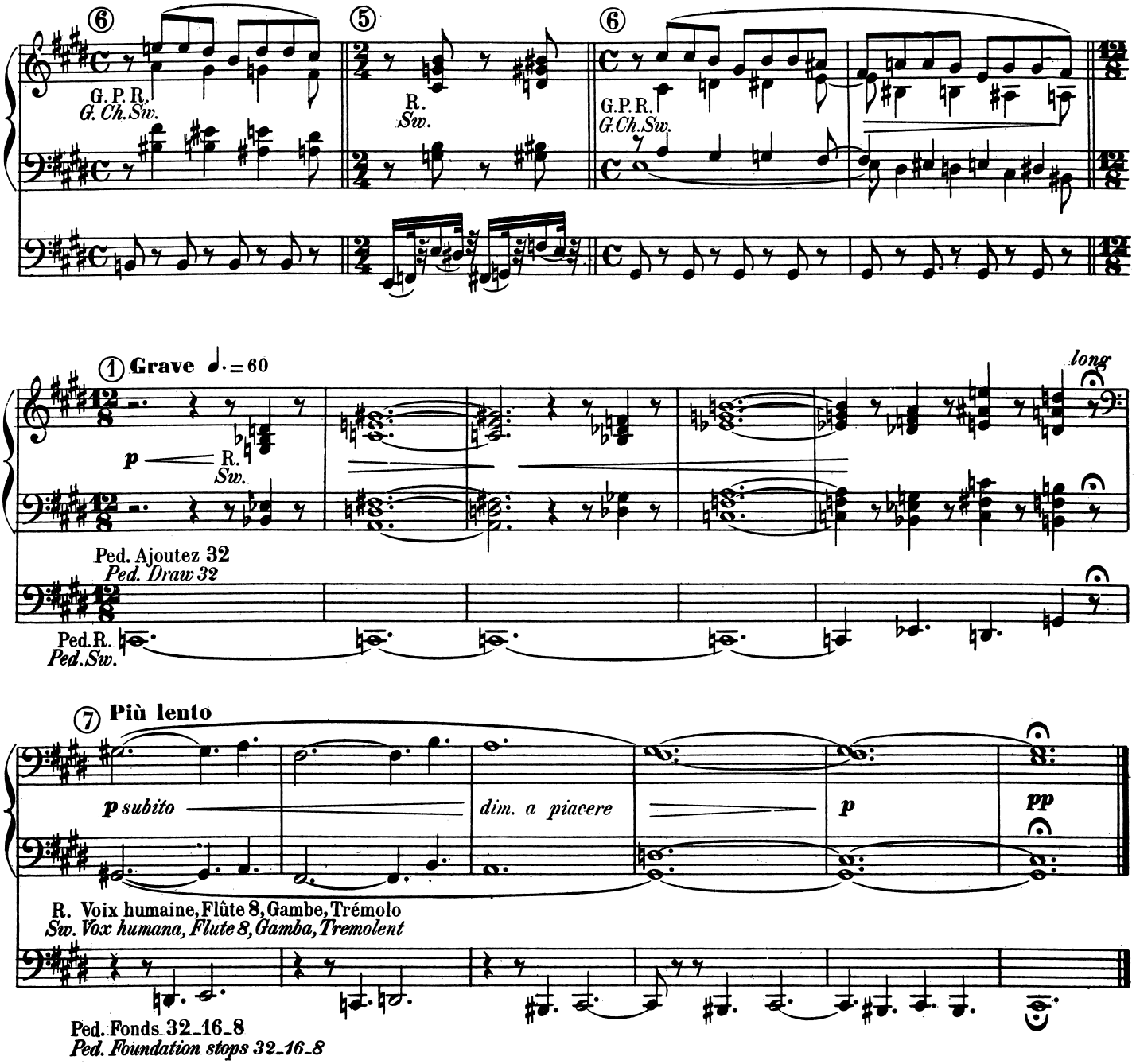

p
f subito
p subito
pp
R.
Sw.


Grave ♩.=60
①
p
p
R. Otez plein-jeu
Sw. Put in mixture
Ped. Ajoutez 32
Ped. Draw 32
Ped. R.
Ped. Sw.


② P.
Ch.
p con fantasia
R. Fonds
Sw. Foundation stops
G. Fonds 16_8_4
G. Foundation stops 16_8_4
R. Fonds, Trompette, Hautbois
Sw. Foundation stops, Cornopean, Oboe


③ Tempo giusto
G.R.P.
G. Sw. Ch.
poco cresc.
cresc. molto
f


⑤
R.
Sw.
P. ajoutez Clarinette et flageolet
Ch. Draw Clarinet and flageolet
G.R.
G. Sw.
G. Otez fonds 16, ajoutez quinte
G. Put in foundation stops 16, draw quinte
Ped. solo sans 32
Ped. solo without 32
♩ = 84
⑥
cresc.
P.
Ch.
f
⑤
R.
Sw.
p
G.R.
G. Sw.
cresc.
⑥
P.
Ch.
f
⑤
R.
Sw.
sempre f
Ped. G.R.
Ped. G. Sw.



L'ÉVOCATEUR: ① Qui donc prépare l'avenir?....
THE EVOKER: *Who then prepares the future?....*

LE JEUNE ESTHÈTE: ② C'est moi... Je suis libre!
THE YOUNG ESTHETE: *It is I... I am free!*

LE VIEUX PÉDANT: ③ C'est moi... Je garde la tradition!
THE OLD PEDANT: *It is I... I maintain the tradition!*

LE NÈGRE: ④ L'avenir est au danseur.
THE NEGRO: *Future belongs to the dancer.*

LE SINGE: ⑤ L'avenir est à la fantaisie...
THE MONKEY: *Future is in the hands of fancy...*

LE MENDIANT (joueur d'Orgue de Barbarie) ⑥ Il est à la misère..... "Solo Mio"
THE BEGGAR (who plays the street-organ) *It belongs to misery... "Solo Mio"*

LE DESTIN: ⑦ Il n'est nulle part et partout.
FATE: *It is nowhere and everywhere.*

V_ SUR LE RHIN

R. Fonds et Anches 16_8_4
P. Fonds 16_8_4 (Anches préparées)
G. Fonds 16_8_4 (Anches préparées)
Ped. Fonds 32_16_8 (Anches préparées)
Claviers accouplés

Swell: Foundation stops and Reeds 16_8_4
Choir: Foundation stops 16_8_4 (Reeds ready)
Great: Foundation stops 16_8_4 (Reeds ready)
Ped: Foundation stops 32_16_8 (Reeds ready)
Key-boards coupled

Molto maestoso ♩=76

MANUELS
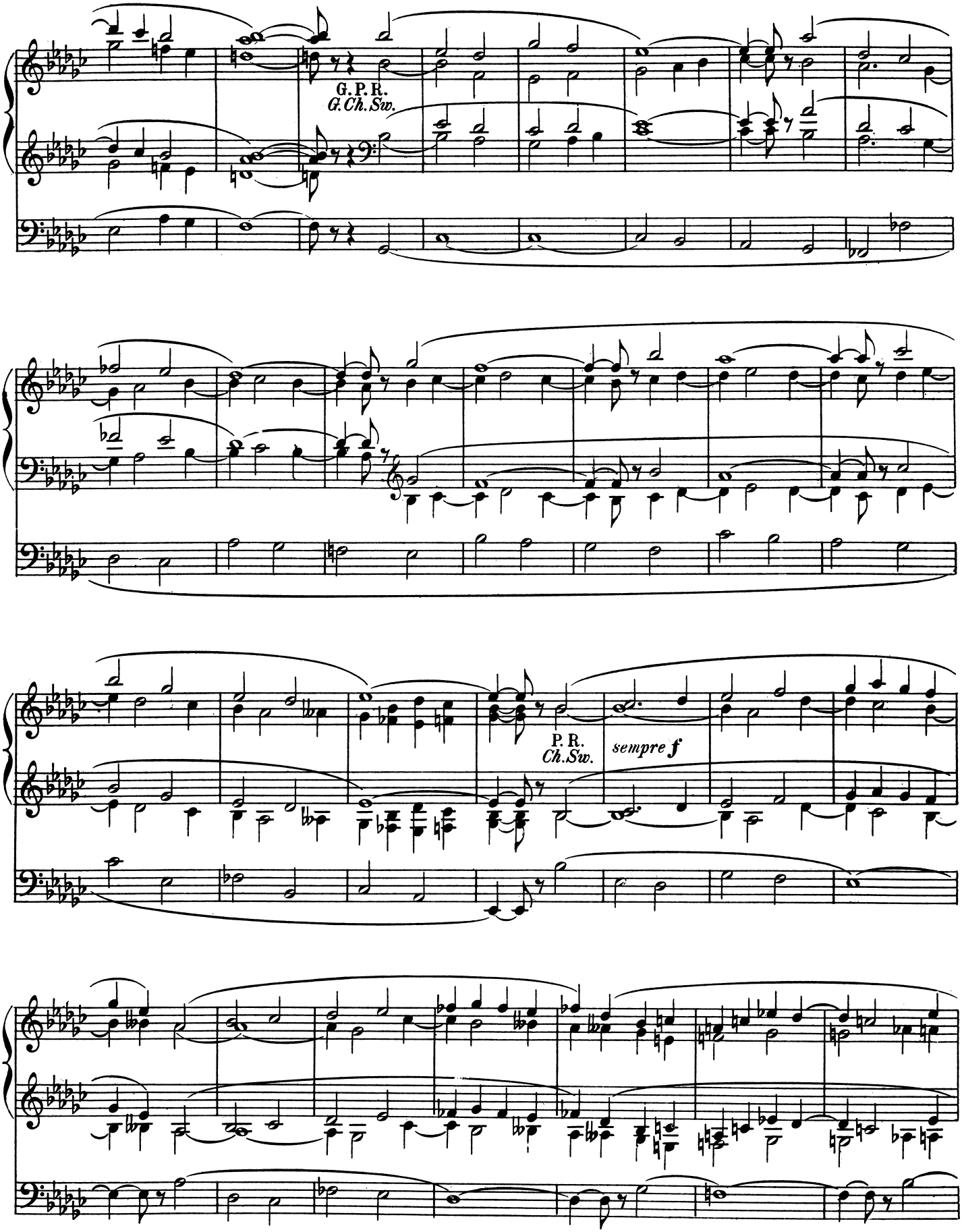
G.P.R. *f*
G.Ch.Sw.
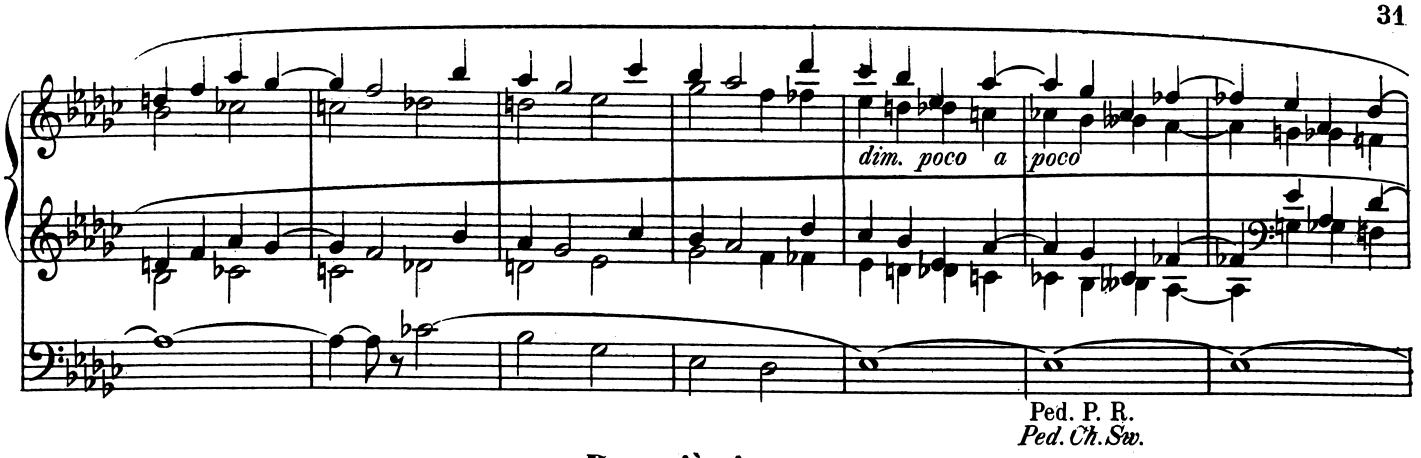
PÉDALE

Ped.G.P.R.
Ped.G.Ch.Sw.

P.R.
Ch.Sw.

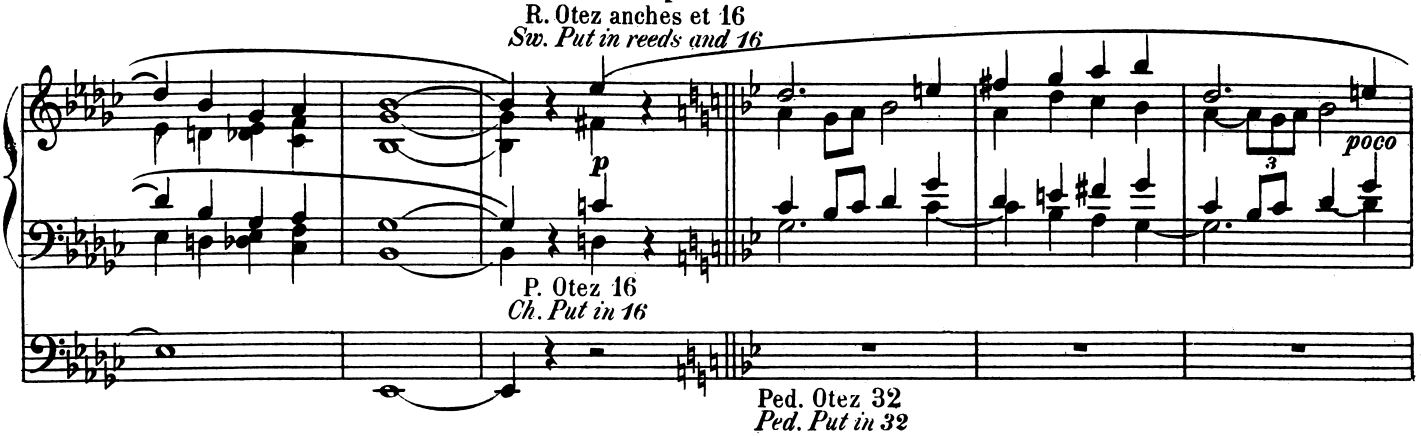
sempre f
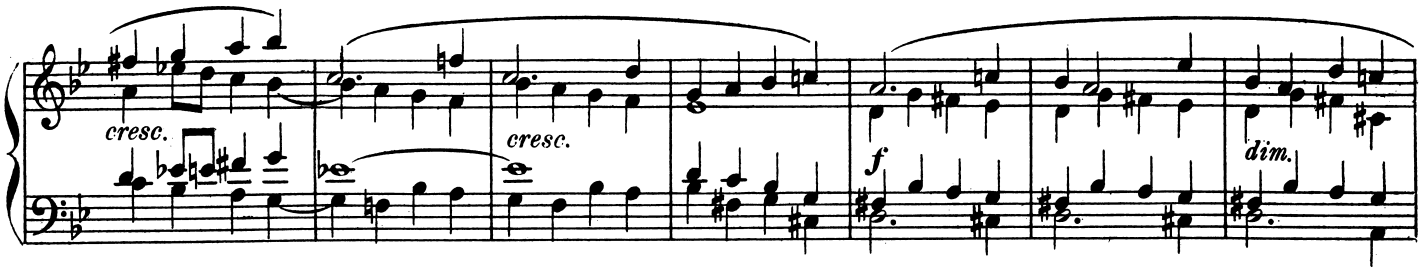

G. P. R.
G. Ch. Sw.
P. R.
Ch. Sw.
sempre f
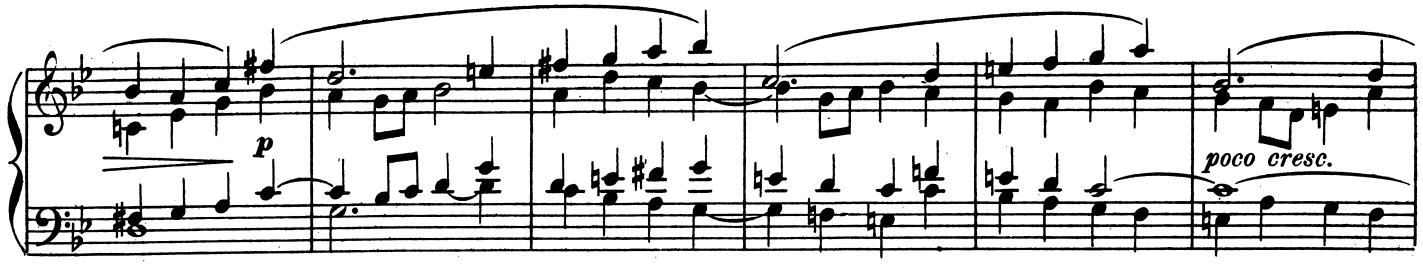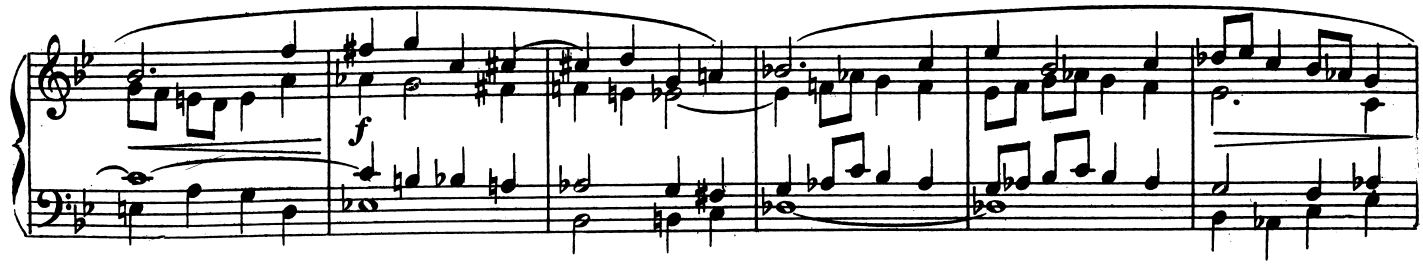


Poco più vivo
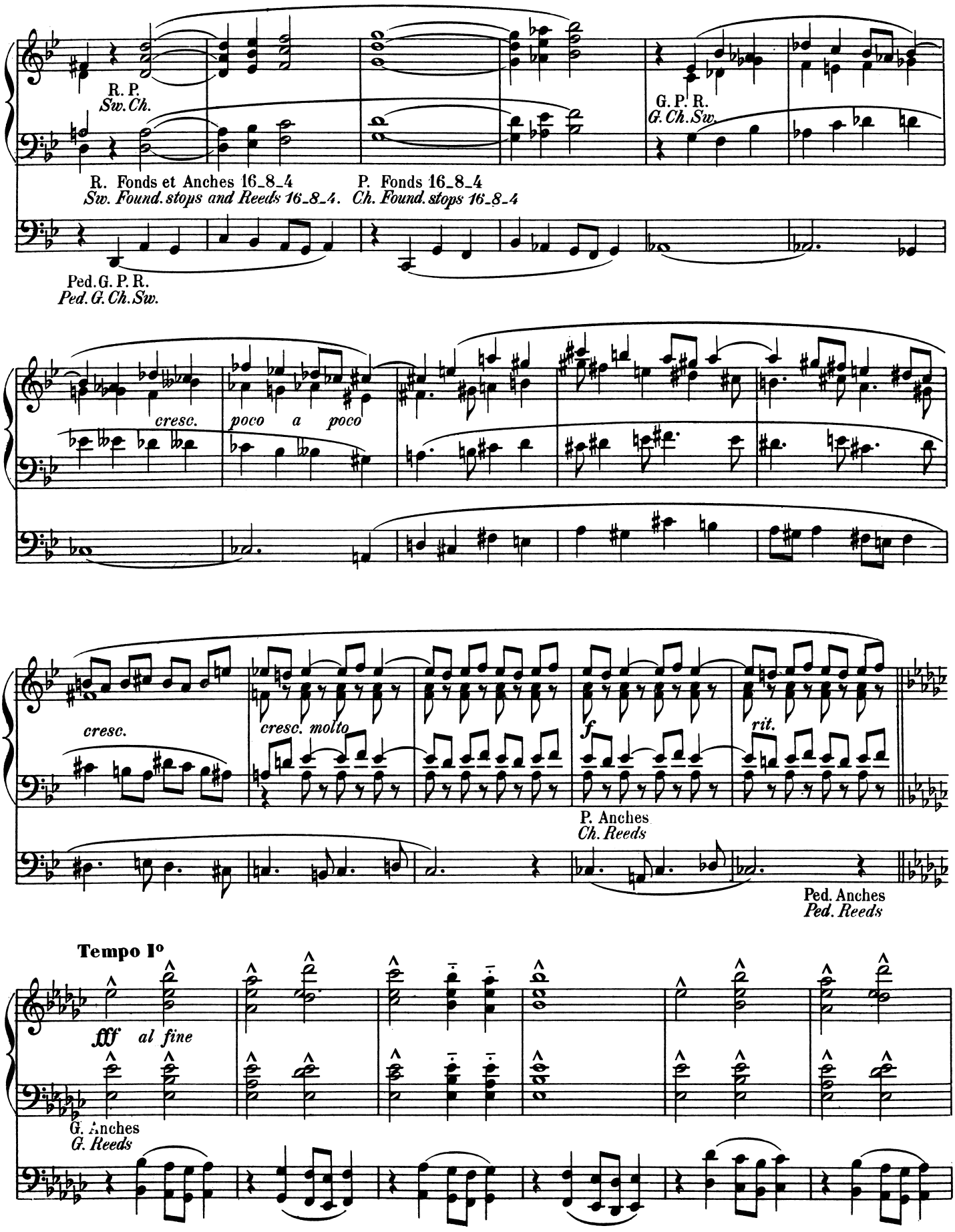
R. Otez anches et 16
Sw. Put in reeds and 16
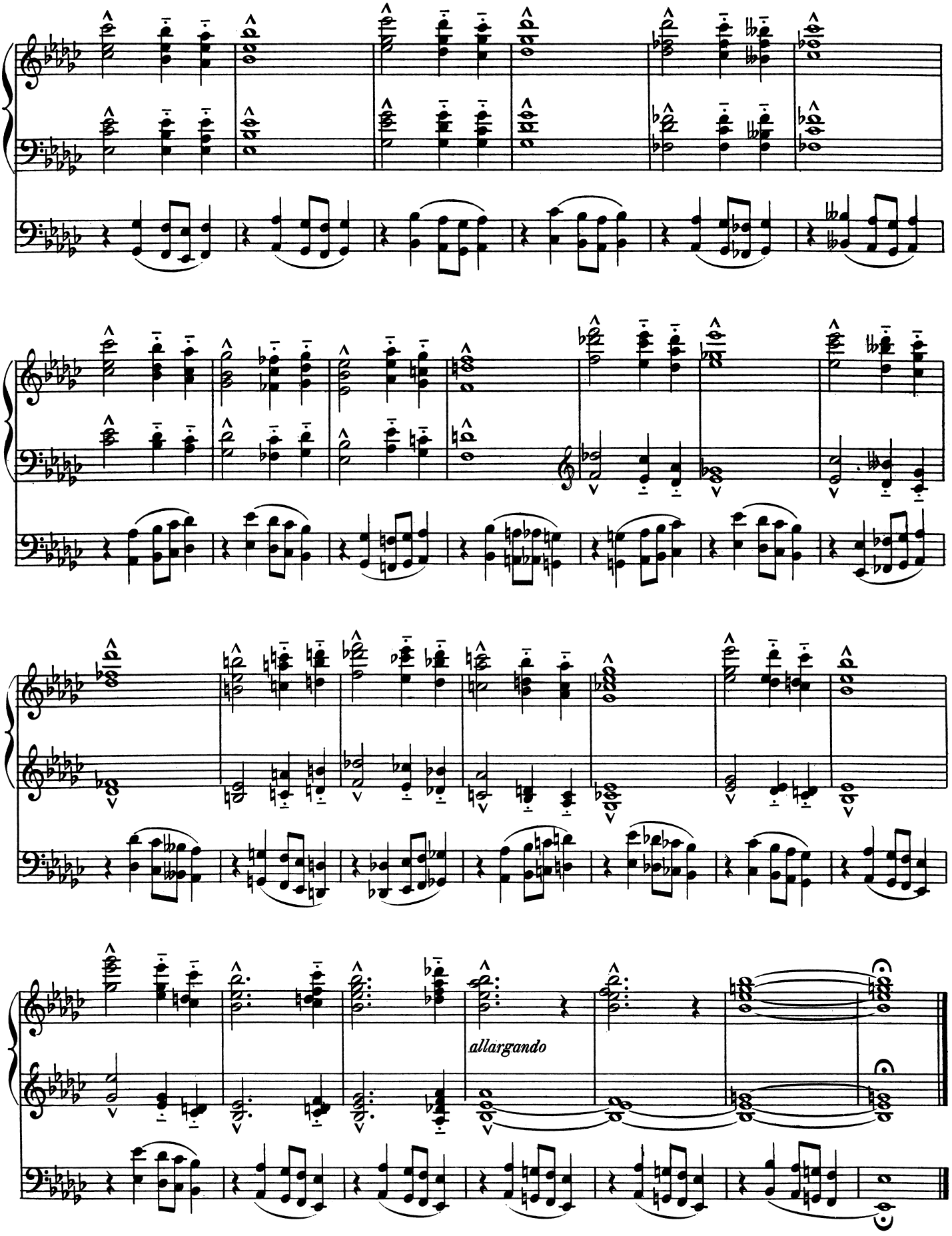









R. P.
Sw. Ch.
G. P. R.
G. Ch. Sw.
R. Fonds et Anches 16_8_4
Sw. Found. stops and Reeds 16_8_4.
P. Fonds 16_8_4
Ch. Found. stops 16_8_4
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc.
poco a poco
cresc.
cresc. molto
f
rit.
P. Anches
Ch. Reeds
Ped. Anches
Ped. Reeds
Tempo Iº
fff al fine
G. Anches
G. Reeds


allargando
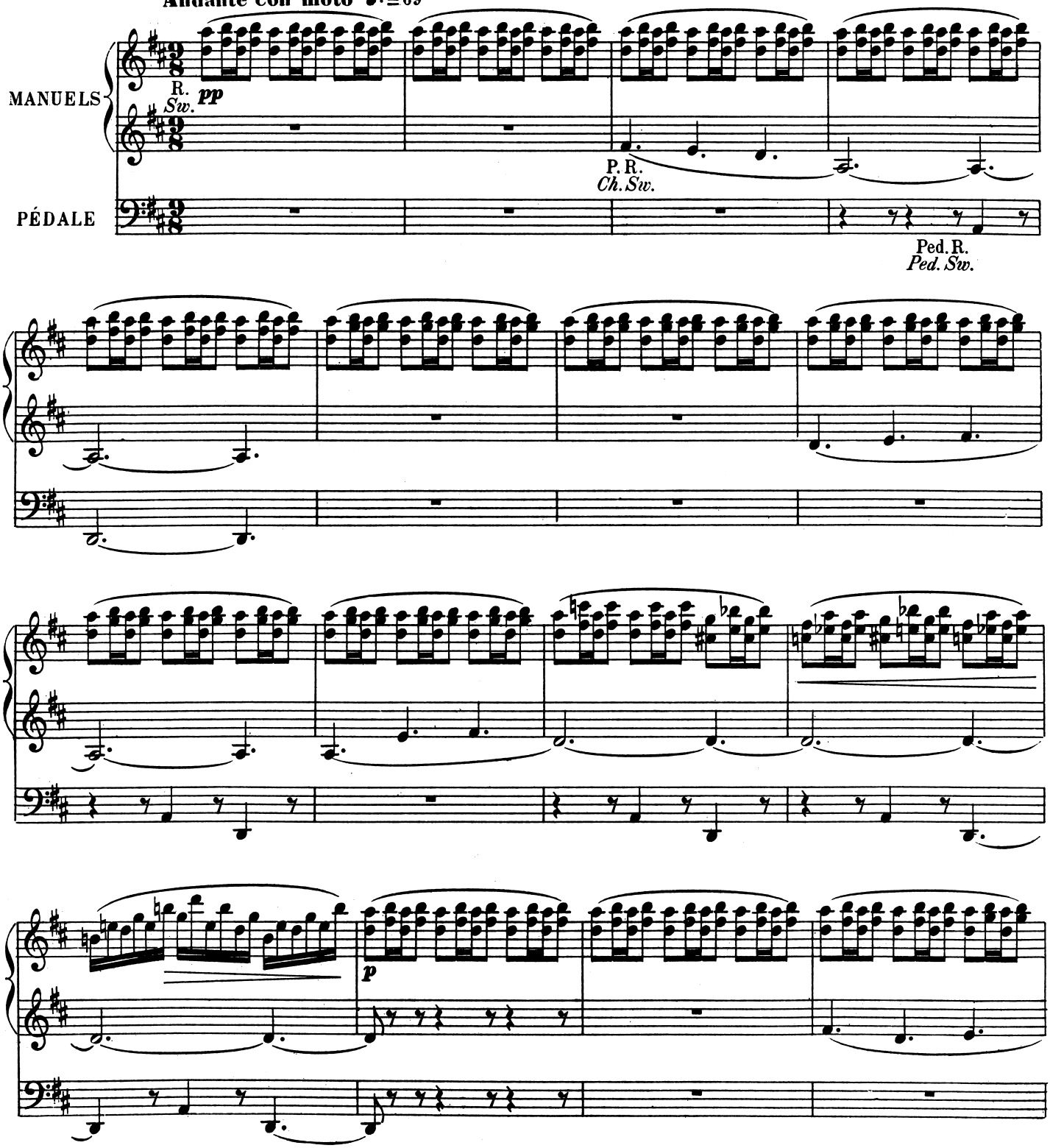
à mon ami Henry WILLIS
Facteur d'orgues à Londres
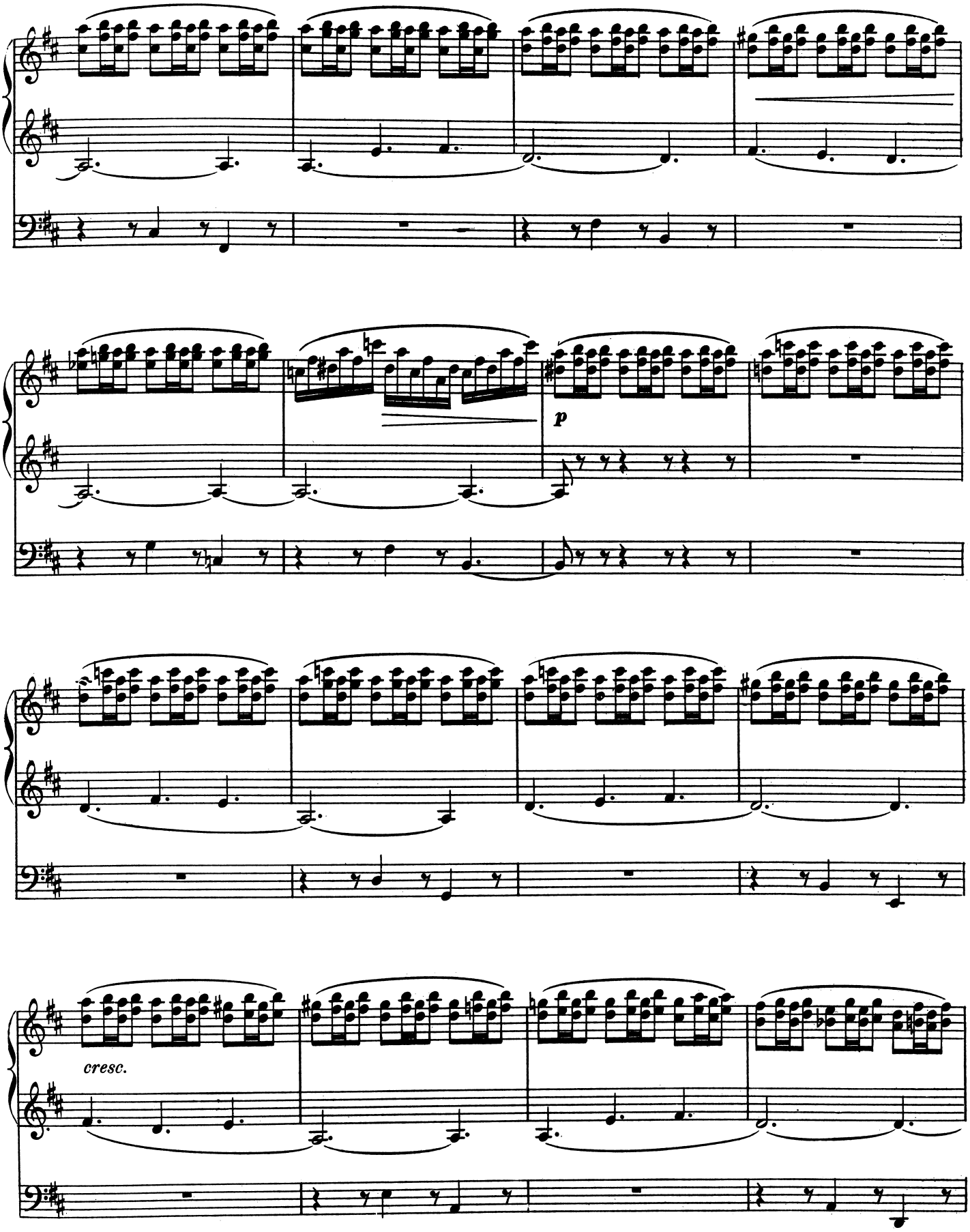
VI_ CARILLON DE WESTMINSTER

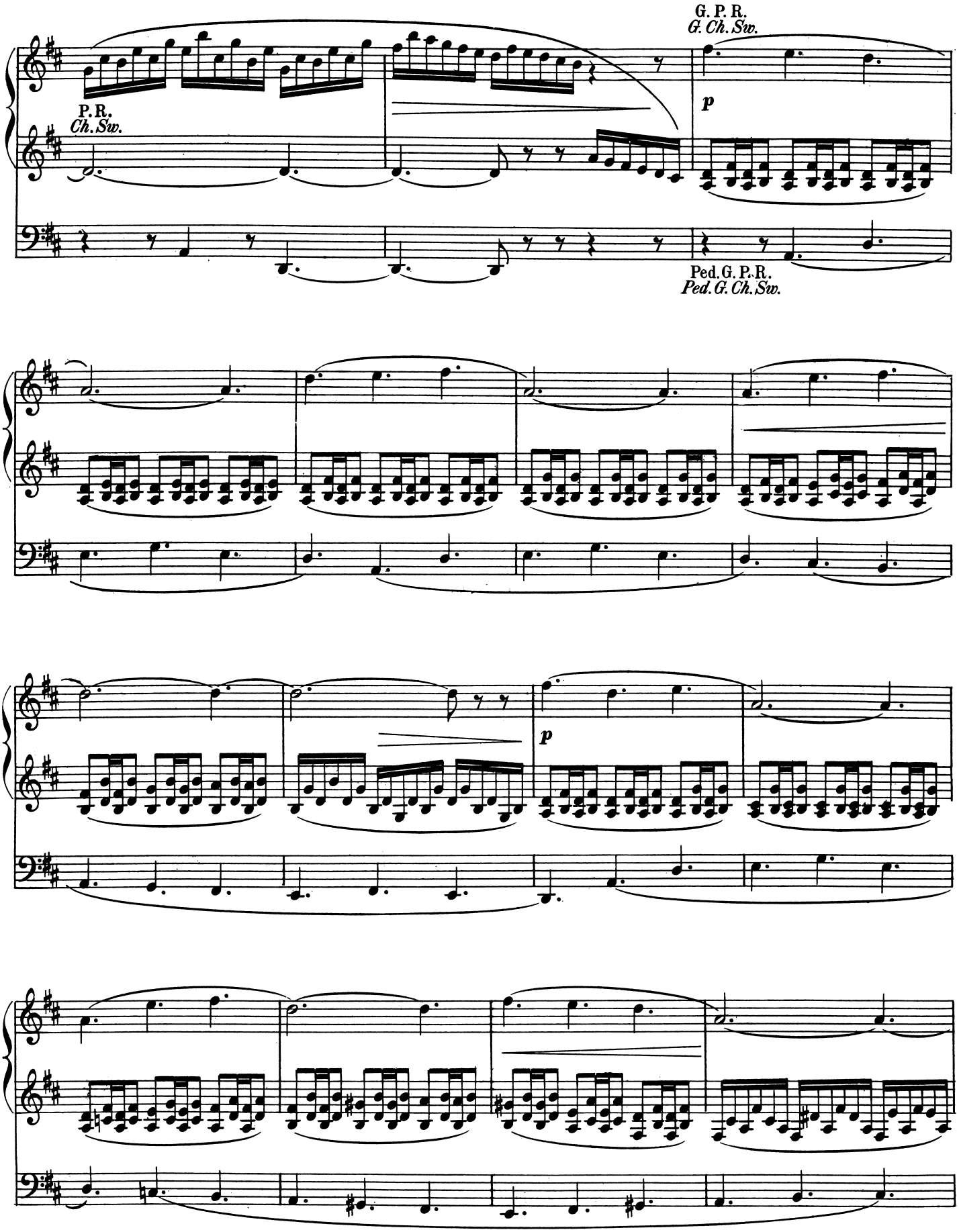
R. Fonds et Anches 8_4
P. Fonds 8_4 (Anches 16_8_4 préparées)
G. Fonds 8_4 (Anches 16_8_4 préparées)
Ped. Fonds 16_8 (Anches 32_16_8_4 préparées)
Claviers accouplés
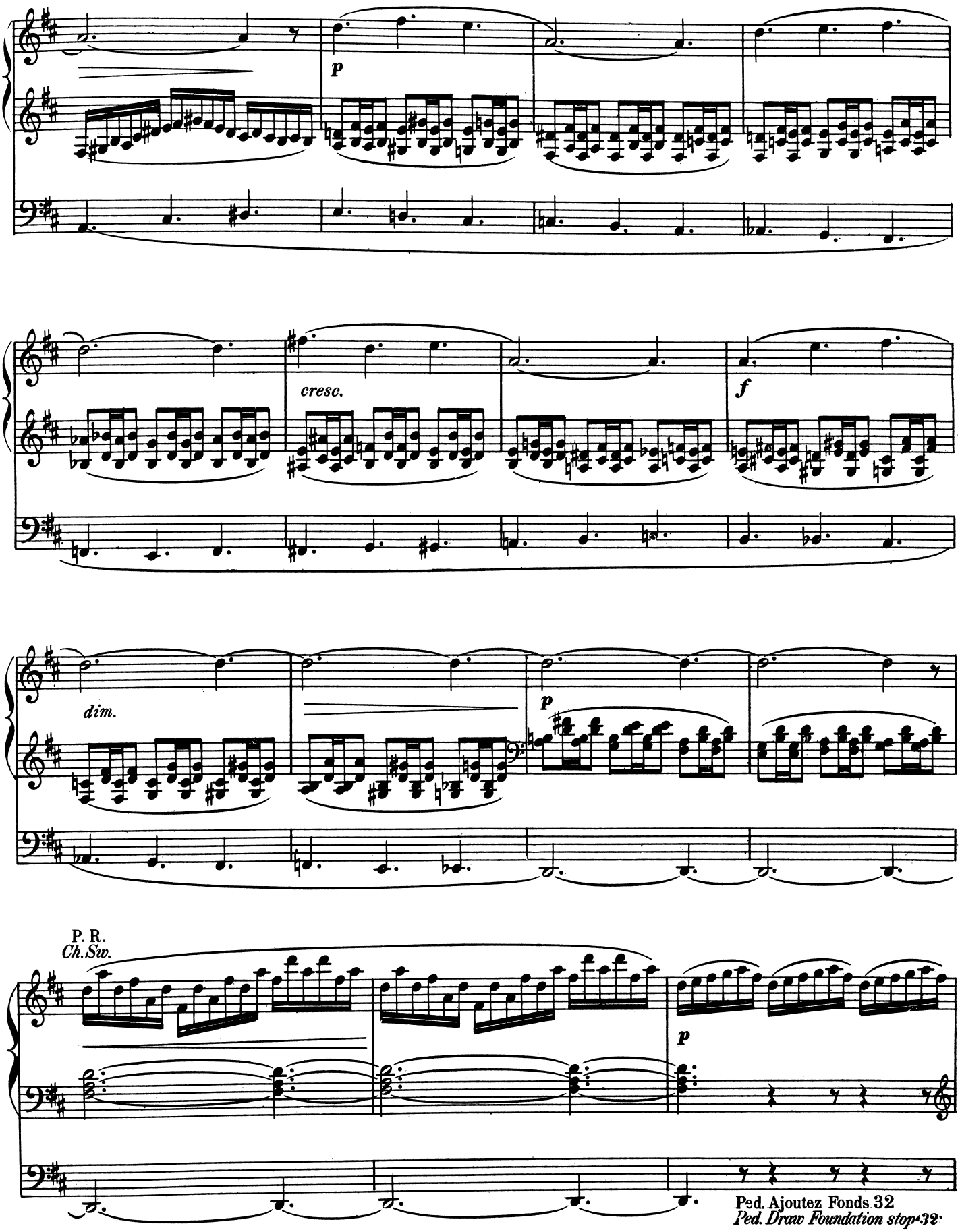
Swell: Foundation stops and Reeds 8_4
Choir: Foundation stops 8_4 (Reeds 16_8_4 ready)
Great: Foundation stops 8_4 (Reeds 16_8_4 ready)
Ped: Foundation stops 16_8 (Reeds 32_16_8_4 ready)
Key-boards coupled

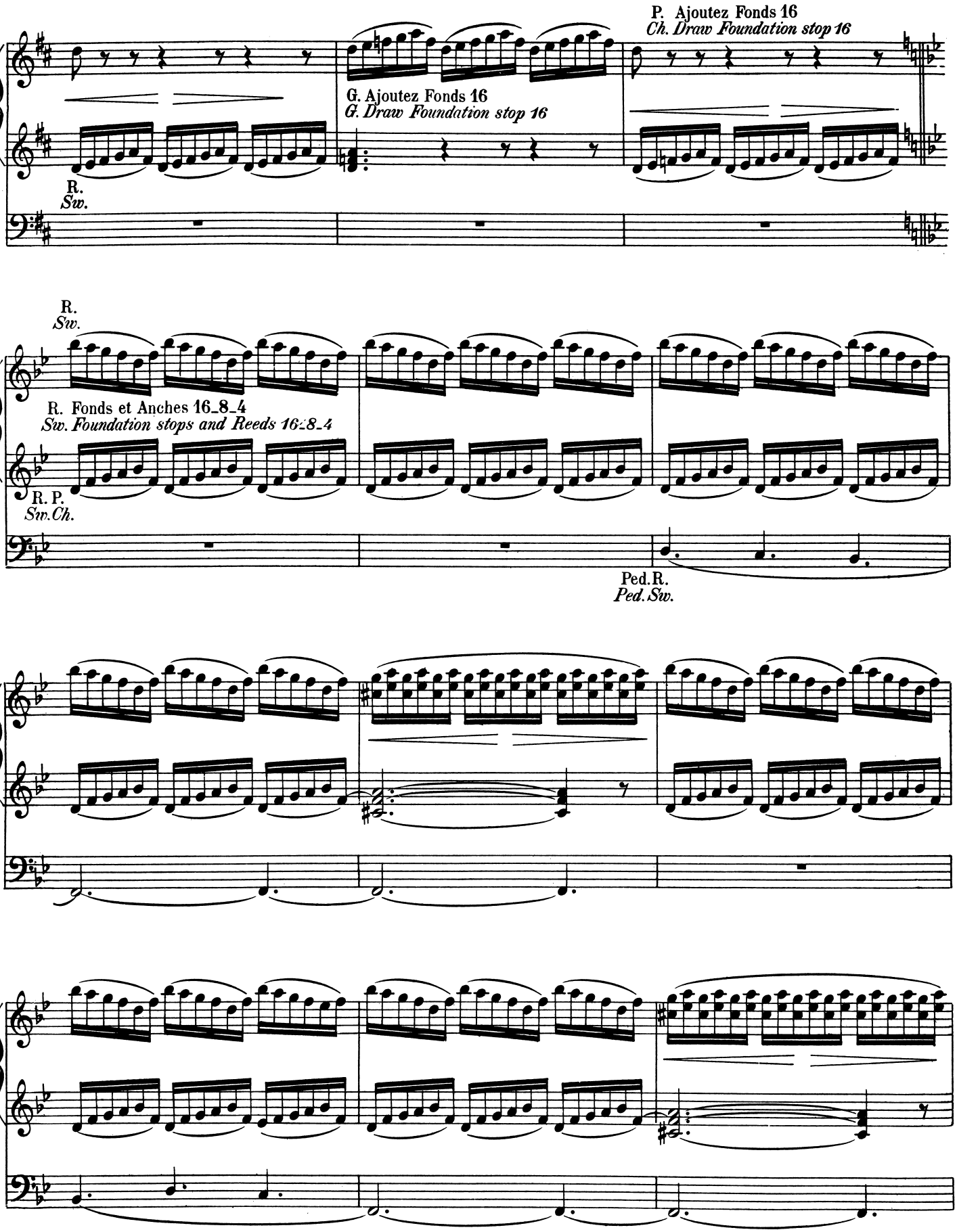
Andante con moto ♩. = 69

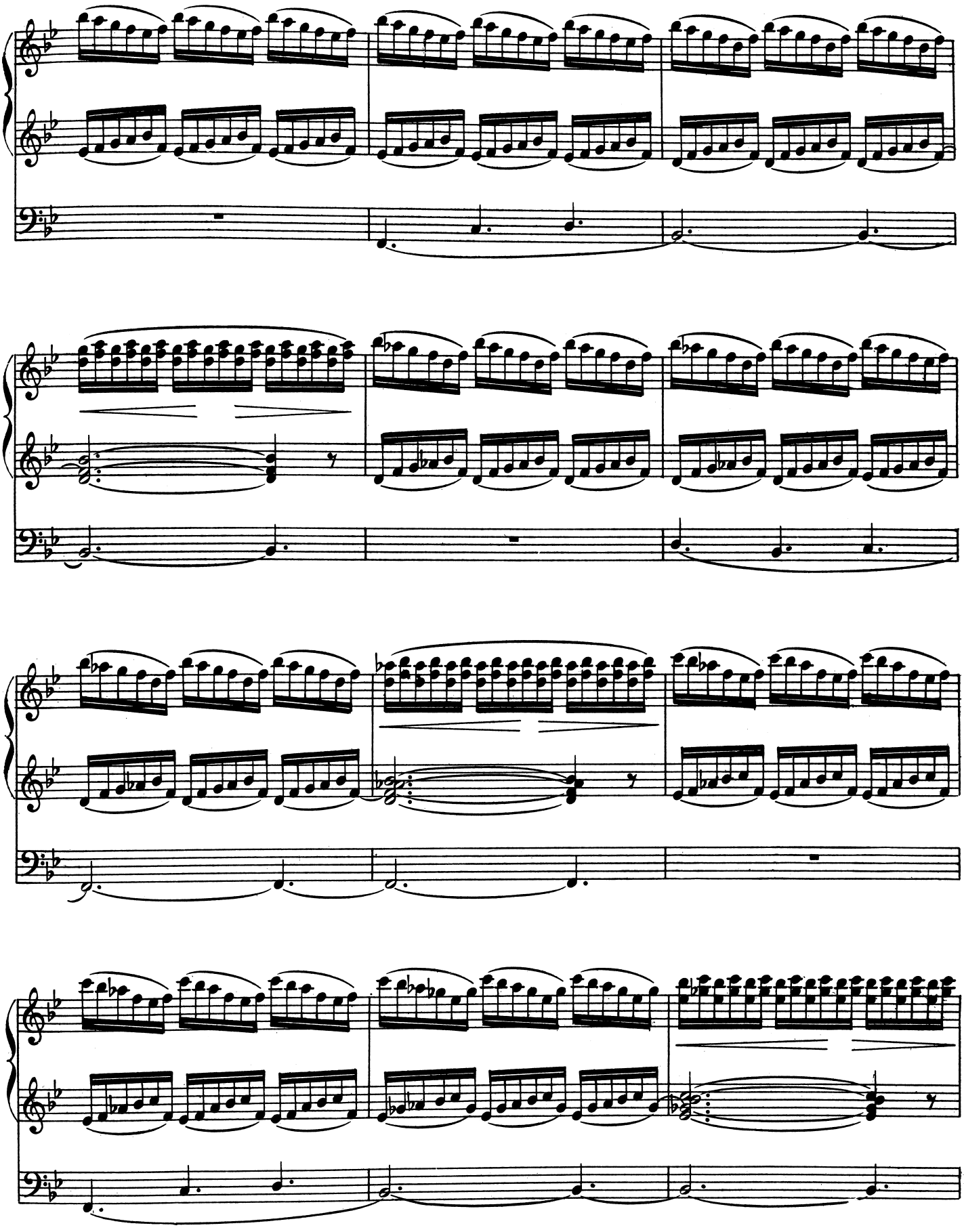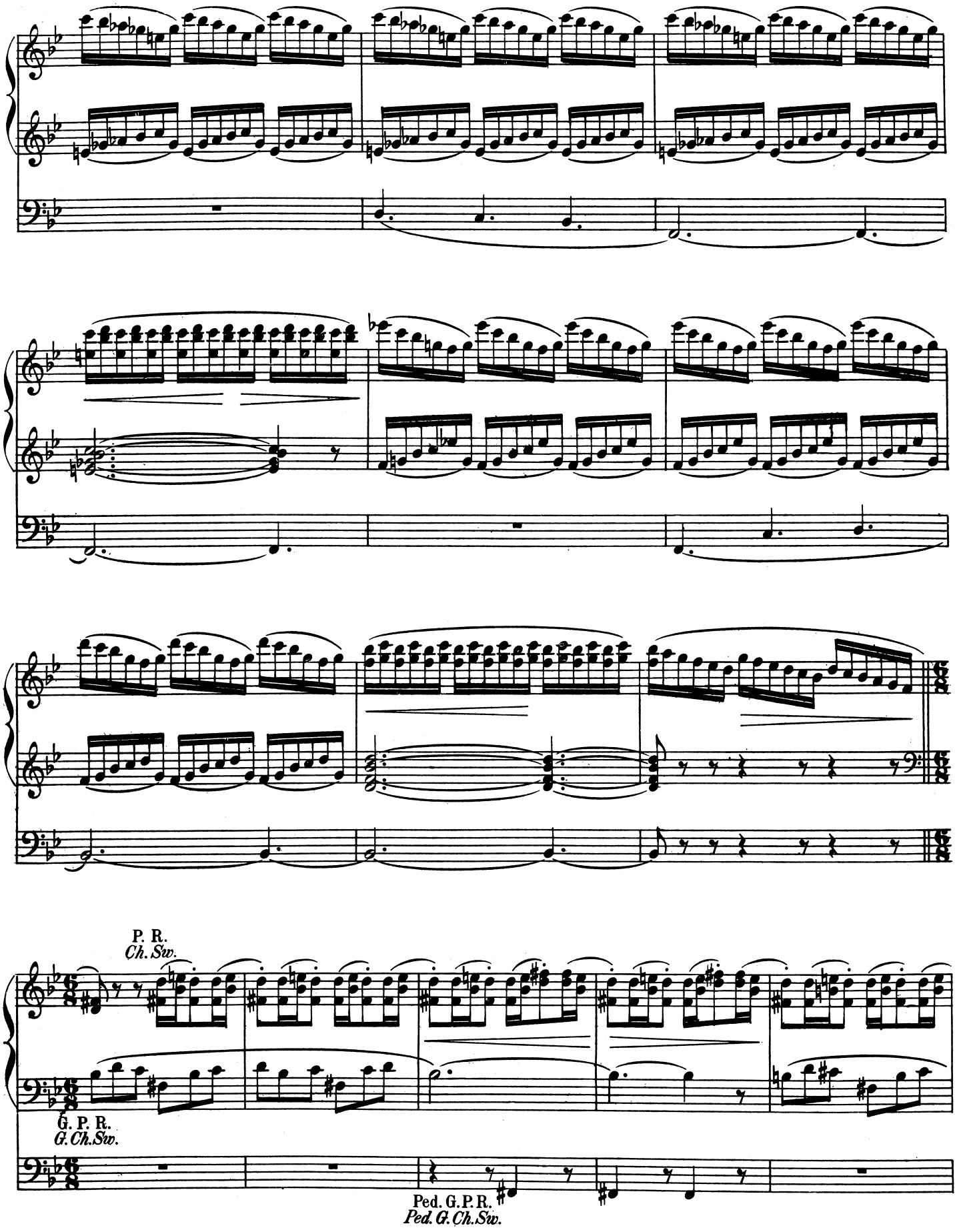



p
cresc.
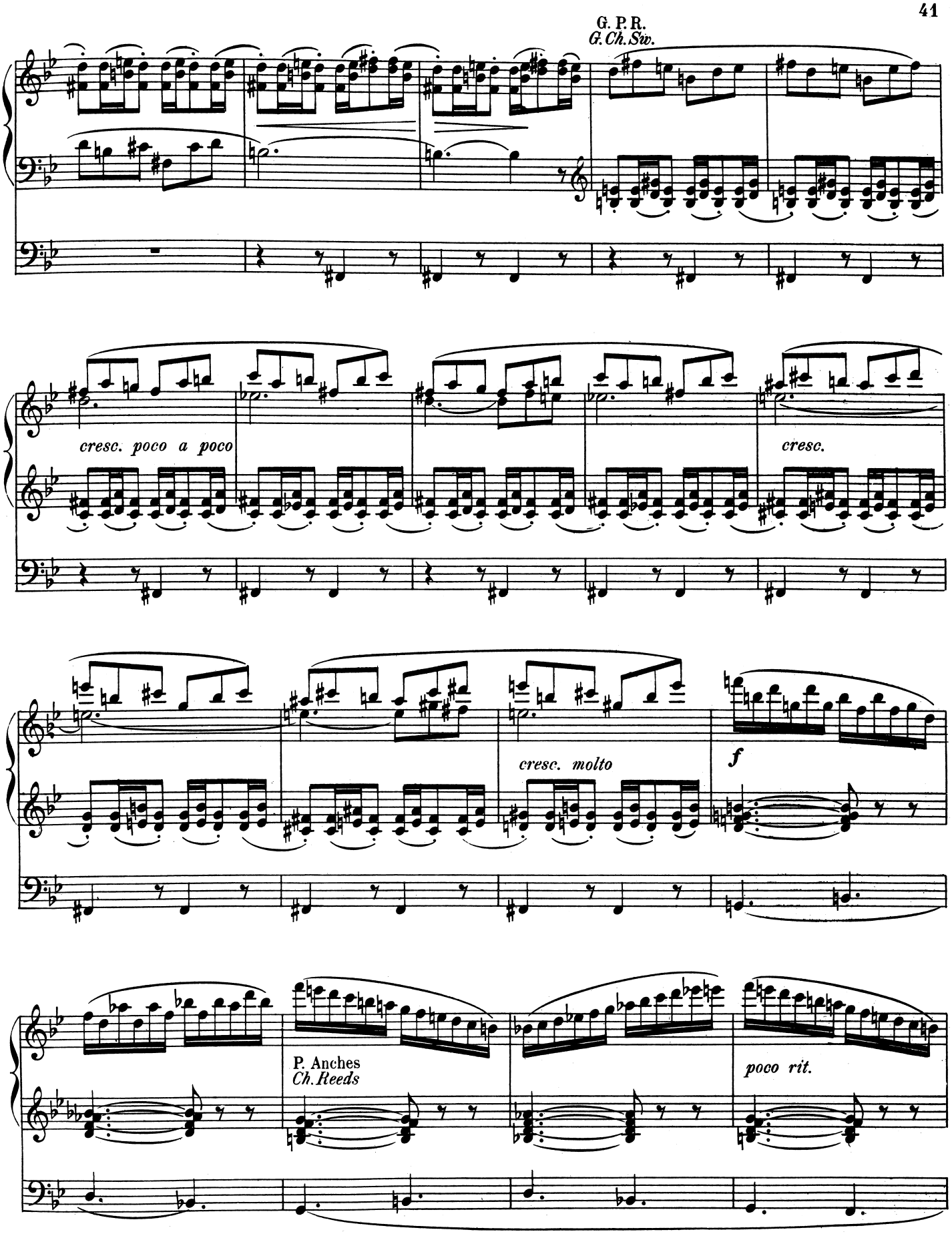

G. P. R.
G. Ch. Sw.
P. R.
Ch. Sw.
p
Ped. G. P. R.
Ped. G. Ch. Sw.
p


p
cresc.
f
dim.
p
P. R.
Ch. Sw.
p
Ped. Ajoutez Fonds 32
Ped. Draw Foundation stop 32.


P. Ajoutez Fonds 16
Ch. Draw Foundation stop 16
G. Ajoutez Fonds 16
G. Draw Foundation stop 16
R.
Sw.
R.
Sw.
R. Fonds et Anches 16_8_4
Sw. Foundation stops and Reeds 16_8_4
R. P.
Sw. Ch.
Ped. R.
Ped. Sw.




P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.


G. P. R.
G. Ch. Sw.
cresc. poco a poco
cresc.
cresc. molto
f
P. Anches
Ch. Reeds
poco rit.

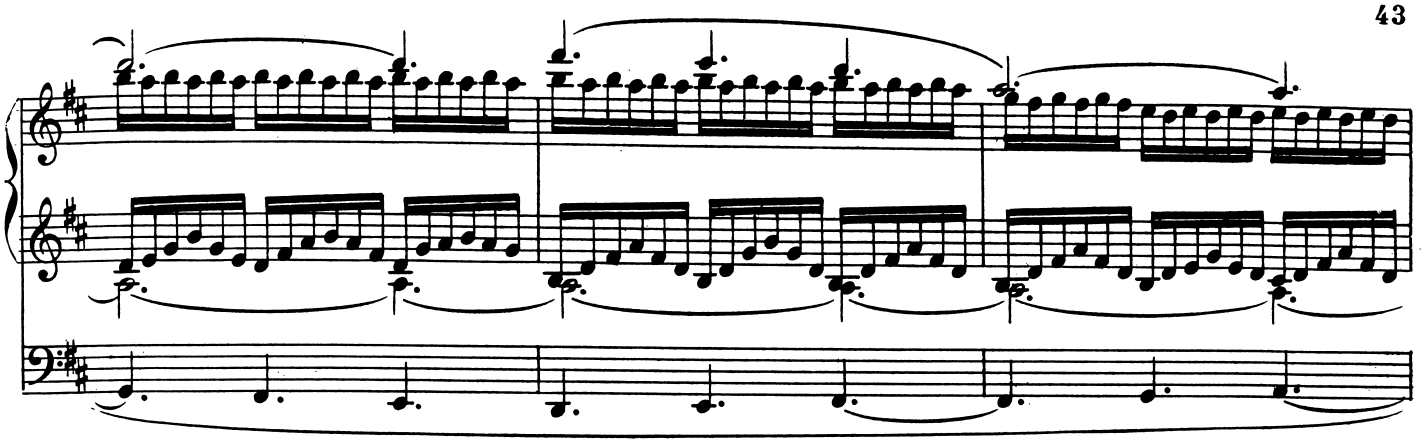
Tempo

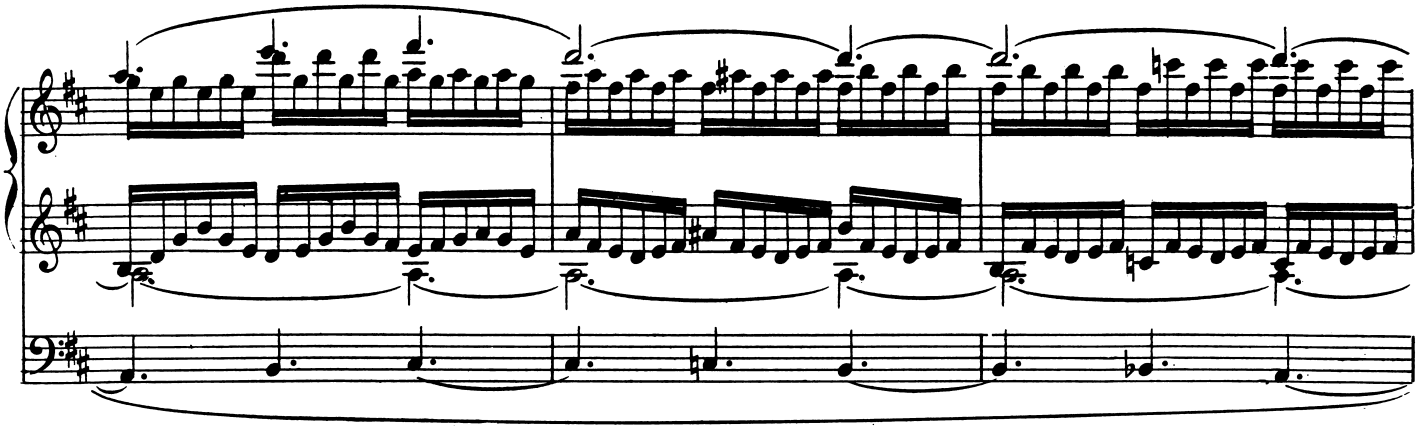
G. Anches
Ch. Reeds

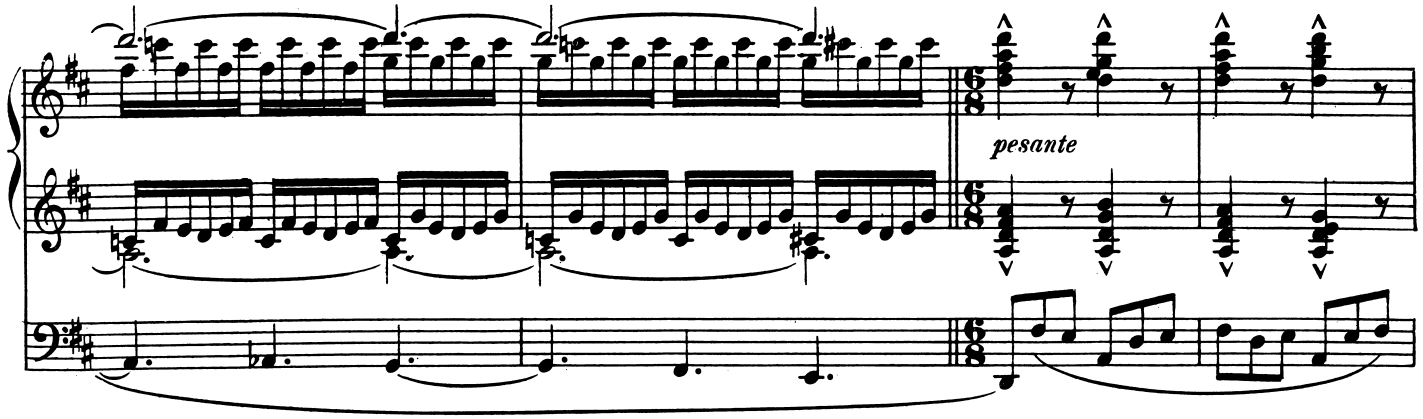
fff

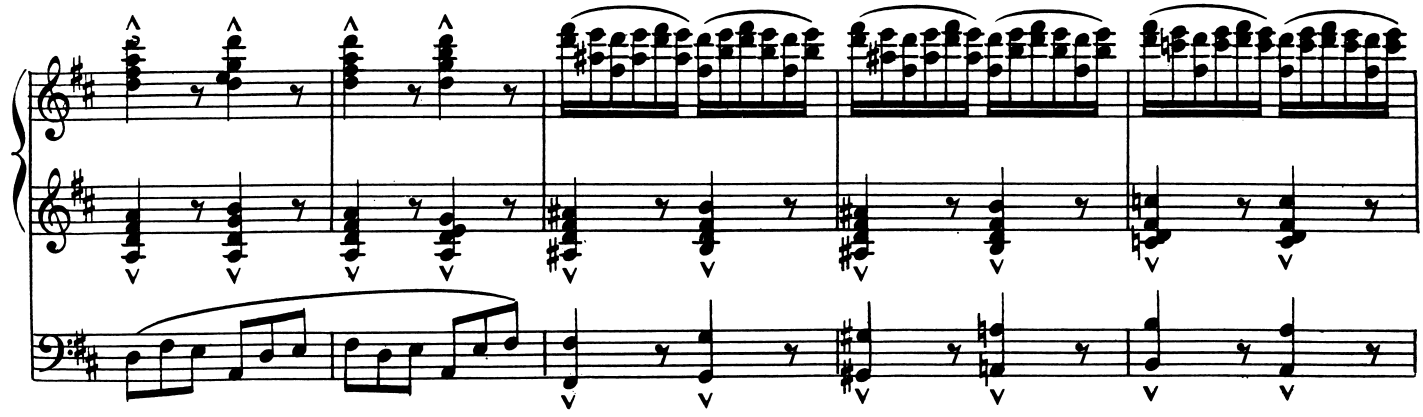
Ped. Anches
Ped. Reeds

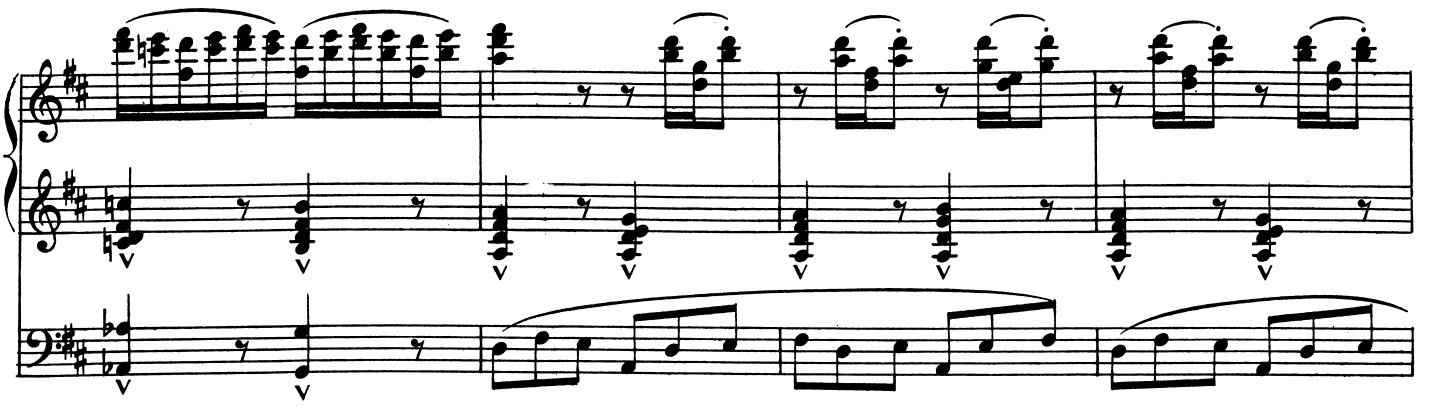
pesante

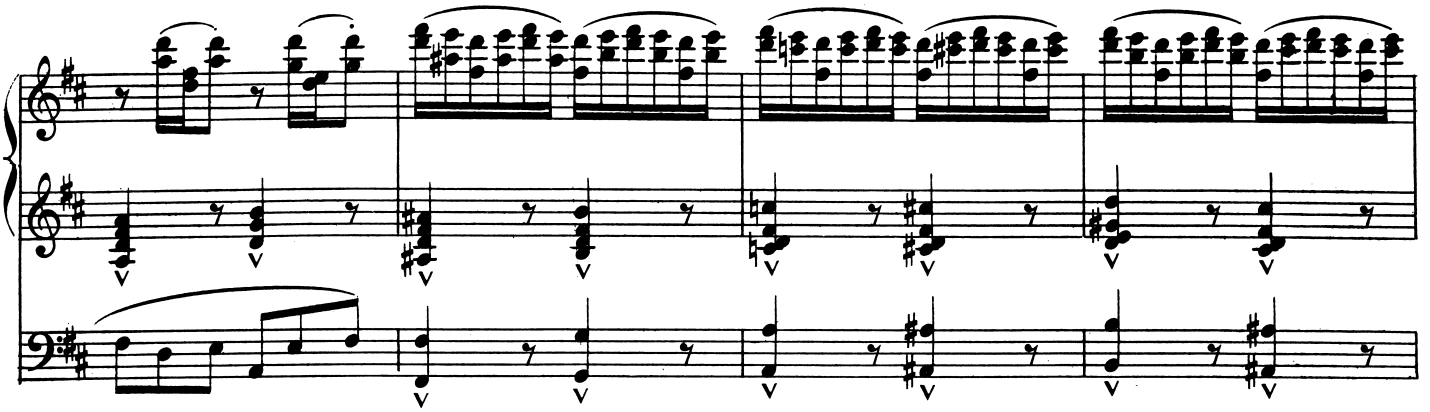


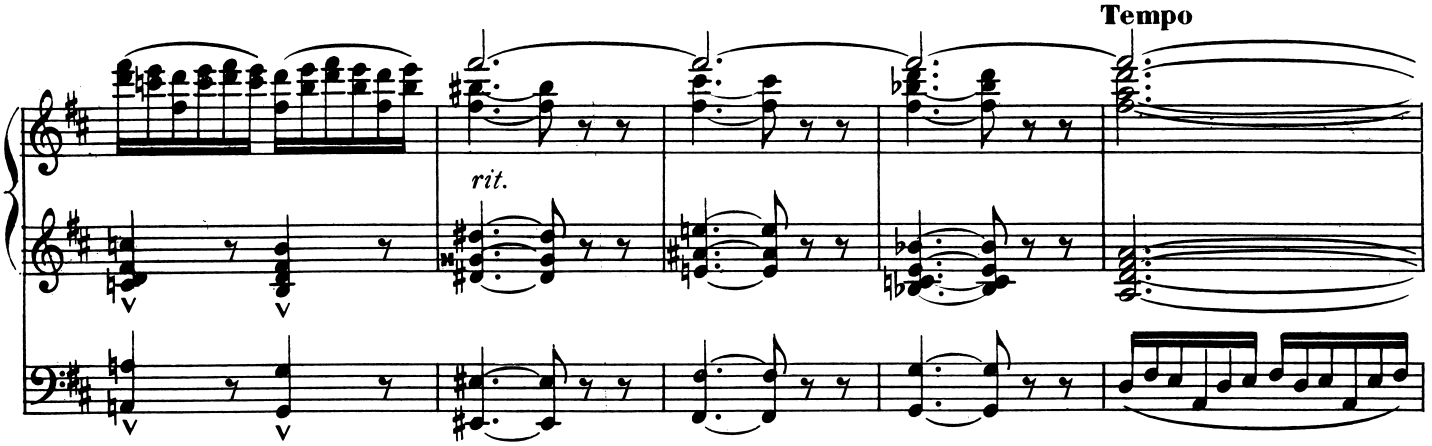


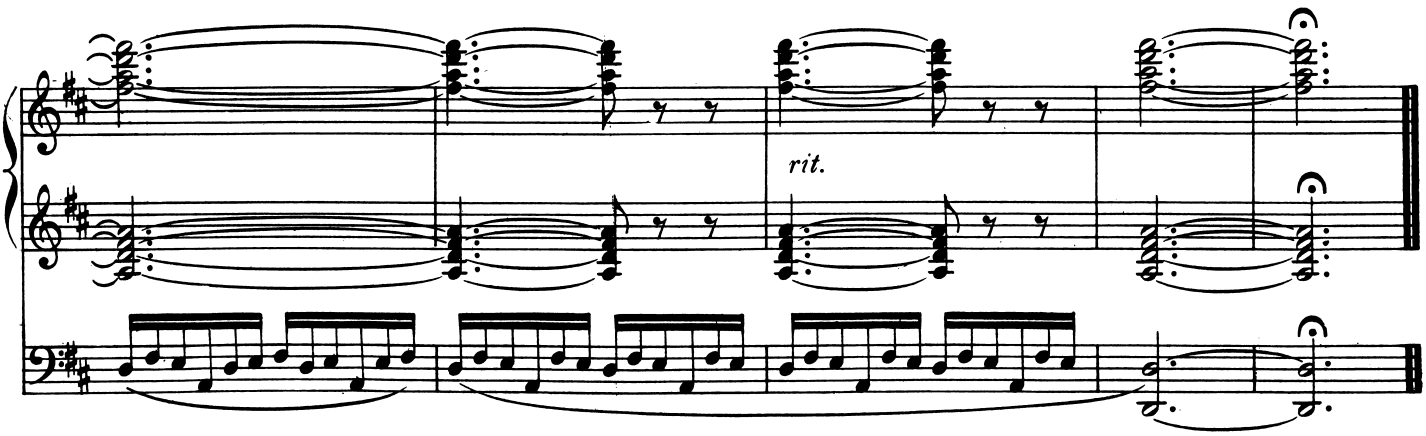

pesante











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485 Tél. : 208-76-83

22,099.H.

GULON Grav

Pièces de Fantaisie

pour

Grand Orgue

Première suite.

(Op. 51)

Prélude.
Andantino.
Caprice.
Intermezzo.
Requiem æternam.
Marche nuptiale.

Deuxième suite

(Op. 53)

Lamento.
Sicilienne.
Hymne au soleil.
Feux follets.
Clair de lune.
Toccata.

Troisième suite.

(Op. 54)

Dédicace.
Impromptu.
Etoile du soir.
Fantômes.
Sur le Rhin.
Carillon de Westminster.

Quatrième suite

(Op. 55)

Aubade.
Résignation.
Cathédrales.
Naïades.
Gargouilles et Chimères.
Les cloches de Hinckley.

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

ÉDITIONS HENRY LEMOINE

17, RUE PIGALLE, 75009 PARIS

Made in France

mm

AVERTISSEMENT

Les vingt-quatre Pièces de fantaisie pour Orgue, réparties en quatre livres, sont écrites pour un Orgue à trois claviers et un Pédalier; c'est dire qu'elles comportent, à l'encontre des vingt-quatre Pièces en Style Libre, une partie de Pédale obligatoire. Leur durée d'exécution, dans les mouvements métronomiques indiqués sur le texte, varie entre 3 et 5 minutes. Elles sont de moyennes difficultés.

La registration qui n'a rien d'inflexible est plutôt une indication de couleur générale, elle pourra être modifiée selon les possibilités offertes par les instruments sur lesquels elles seront exécutées; il va sans dire que les artistes devront se garder des effets disparates, pittoresques ou excentriques non justifiés par le caractère de la musique; c'est un principe artistique élémentaire de toute interprétation soucieuse d'exactitude.

Selon la dimension des locaux et la promptitude mécanique des orgues, les mouvements pourront subir, dans l'un ou l'autre sens, des fluctuations qui, d'ailleurs ne devront porter que sur de très légères différences.

Les claviers manuels et la pédale sont indiqués par: G. (grand orgue), P. (positif), R. (récit) Ped. (pédale). Deux initiales immédiatement voisines indiquent l'accouplement des deux claviers qu'elles représentent: G.R. (grand orgue accouplé au récit), Ped.G. (pédale accouplée au grand orgue), etc.

Les registrations indiquées entre parenthèses sont seulement des préparations pour des passages ultérieurs et n'affectent pas les mesures sous lesquelles elles sont écrites. Au contraire, les indications de registration sans parenthèses coïncident avec le moment exact de leur application.

Louis VIERNE.

NOTICE

The twenty four "Pièces de Fantaisie" for the Organ, distributed among four books, have been composed for a three manual organ and a pedal board; in opposition to the twenty four Pieces in Free Style, they therefore include an obligatory pedal part. The time which their execution demands in the metronomic movements indicated in the text varies from three to five minutes. They are of average difficulty.

The registration is by no means inflexible. It is rather an indication for the general colouring. It can be modified according to the possibilities offered by the instruments on which they are to be performed. It is no use saying that the artist must refrain from any jarring, picturesque and odd effect unjustified by the character of the music. This is an elementary artistic principle in every interpretation aiming at accuracy.

According to the size of the locality and the quickness with which the organ responds to the touch, the movement may be very slightly more or less rapid.

The manuals and Pedal are pointed out by G. (great organ), Ch. (choir), Sw. (swell), Ped (pedal). Two initials juxtaposed indicate the coupling of the two keyboards to which they correspond: G. Sw. (great organ coupled to swell), Ped. G. (pedal coupled to great organ), etc.

The registrations indicated by brackets are only meant to prepare subsequent passages and in no way affect the bars under which they have been placed. On the contrary, the indications for the registration without brackets coincide with the very moment of their realization.

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

4e SUITE
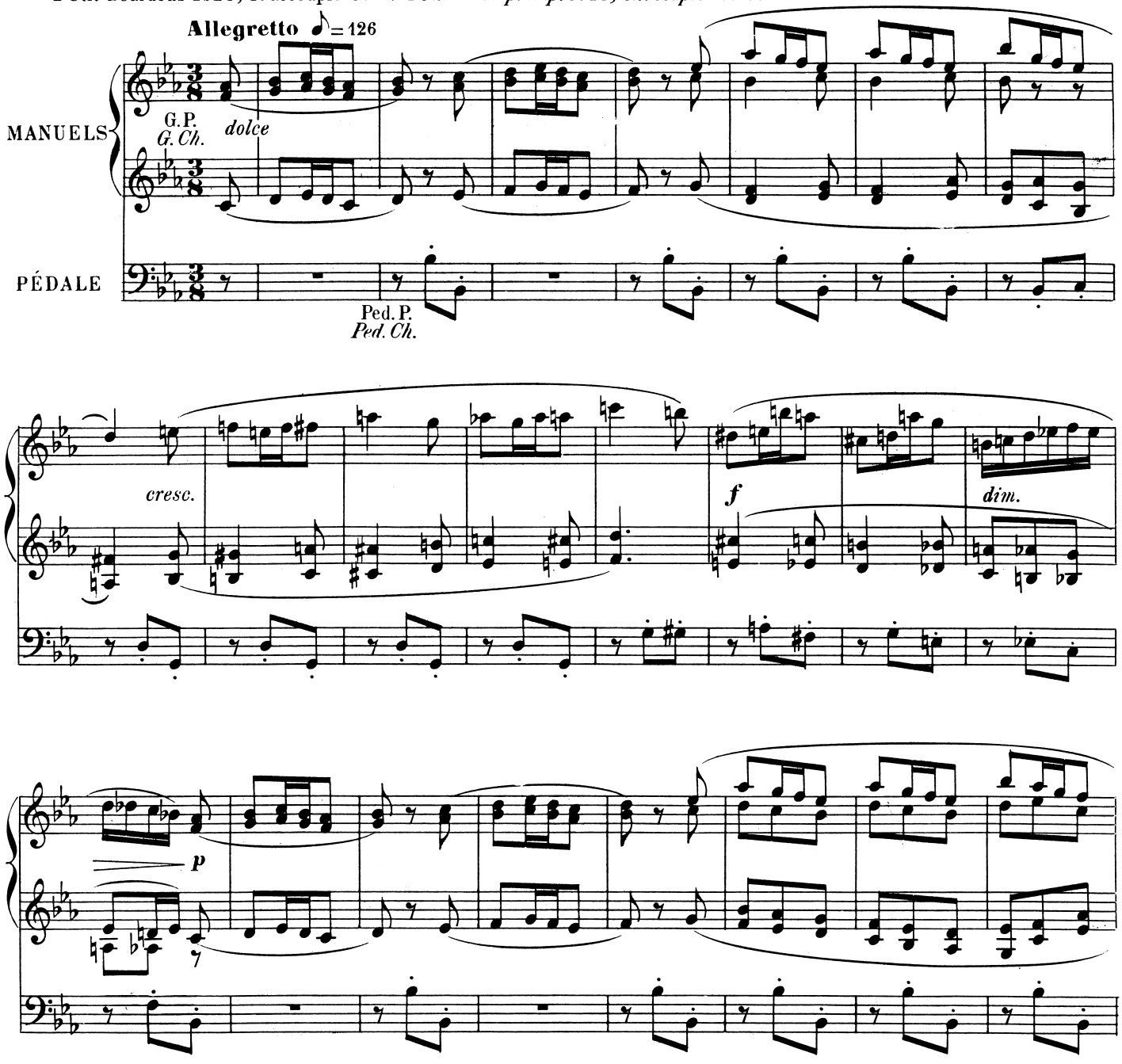
LOUIS VIERNE
op.55

I_ AUBADE

à mon ami Monsieur R. Matthias TURTON
Organiste et Maître de chœur à Montréal (Canada)

R. Hautbois, Cor de nuit 8
P. Bourdon 8, Salicional 8
G. Flûte, Bourdon et Violoncelle 8
Ped. Bourdons 16_8, P. accouplé G.
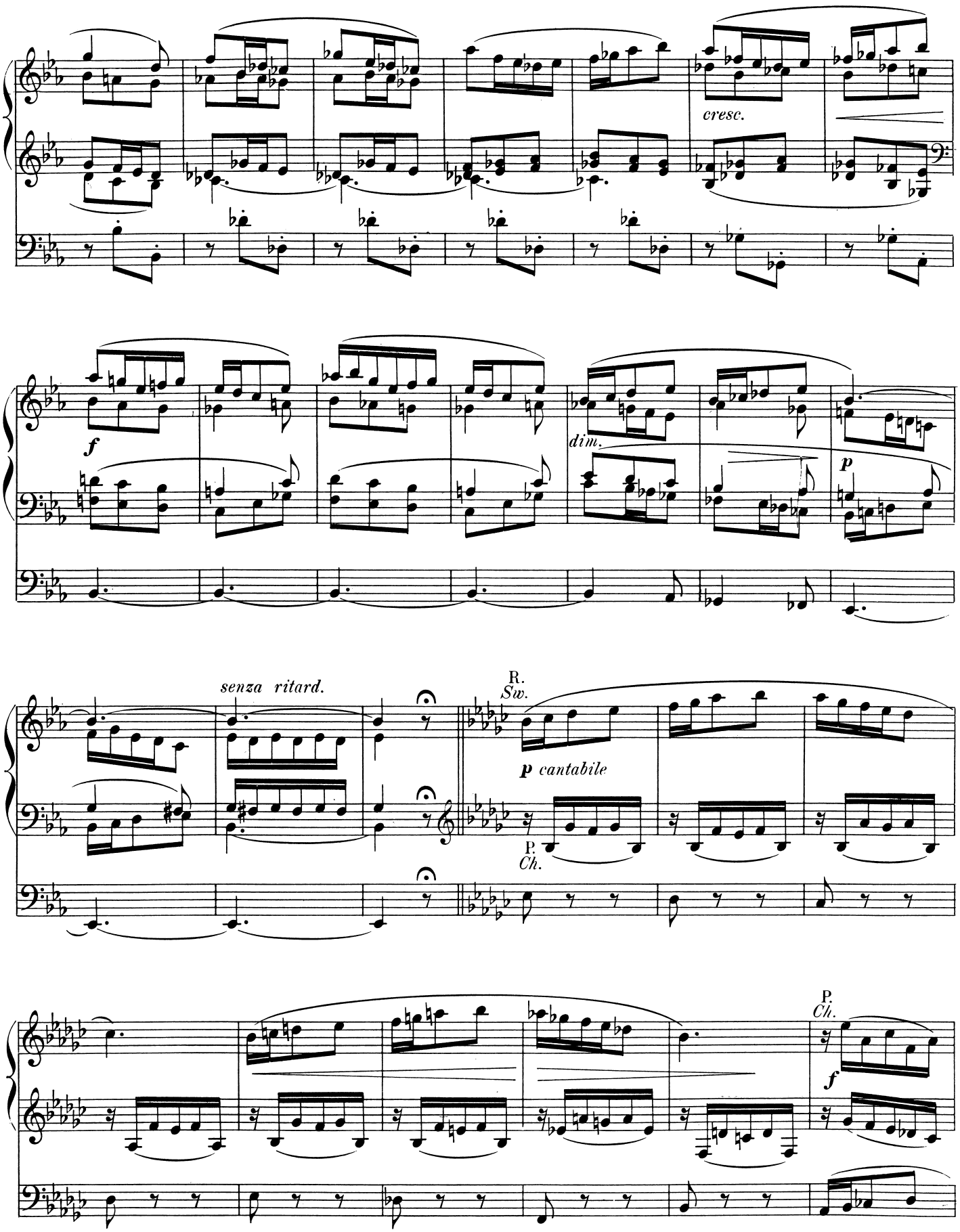
Swell: Oboe, Cor de nuit 8
Choir: Stop. diap. 8, Salicional 8
Great: Flute, Stop. diap. and Cello 8
Ped: Stop. diap. 16_8, Ch. coupled to G.
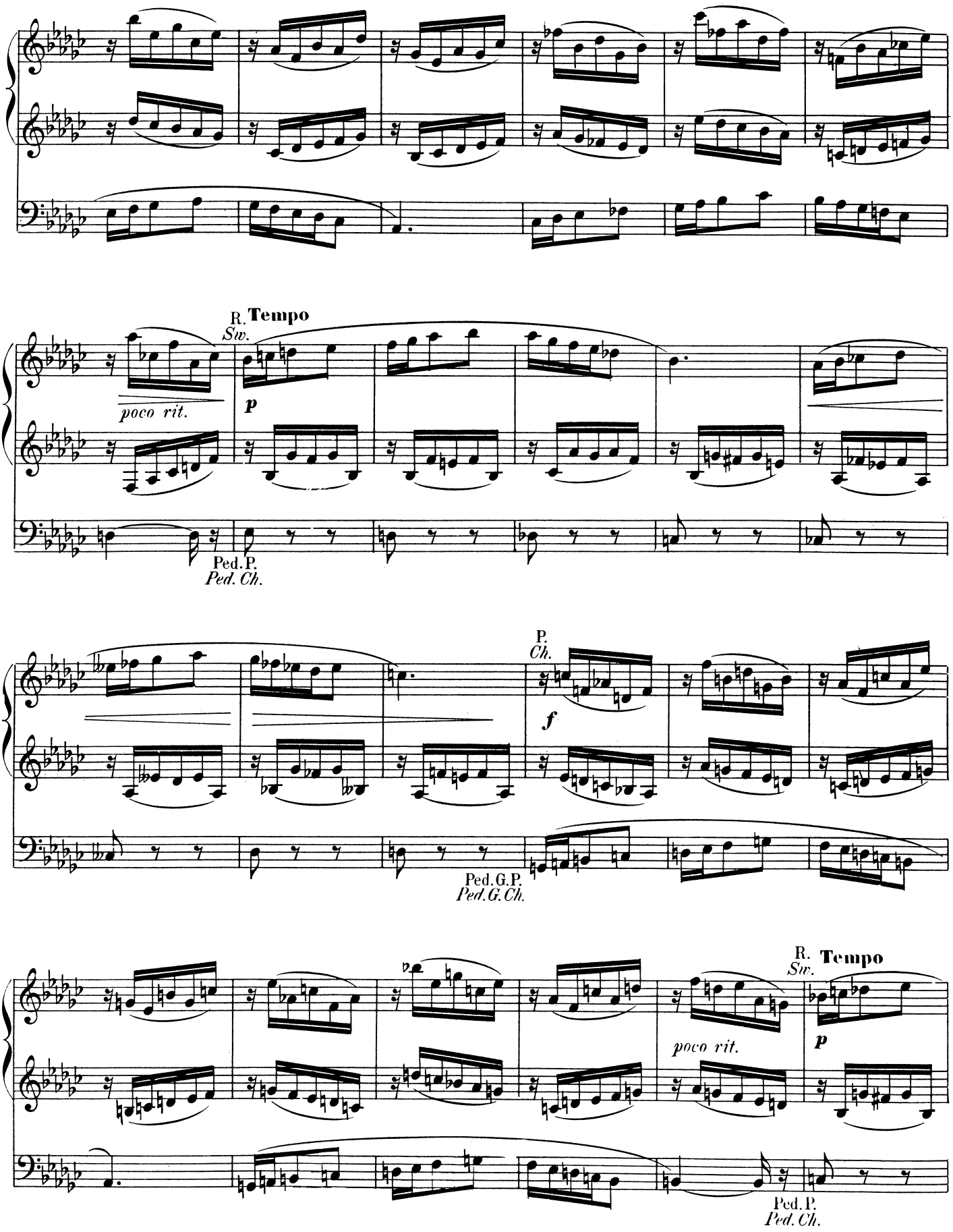


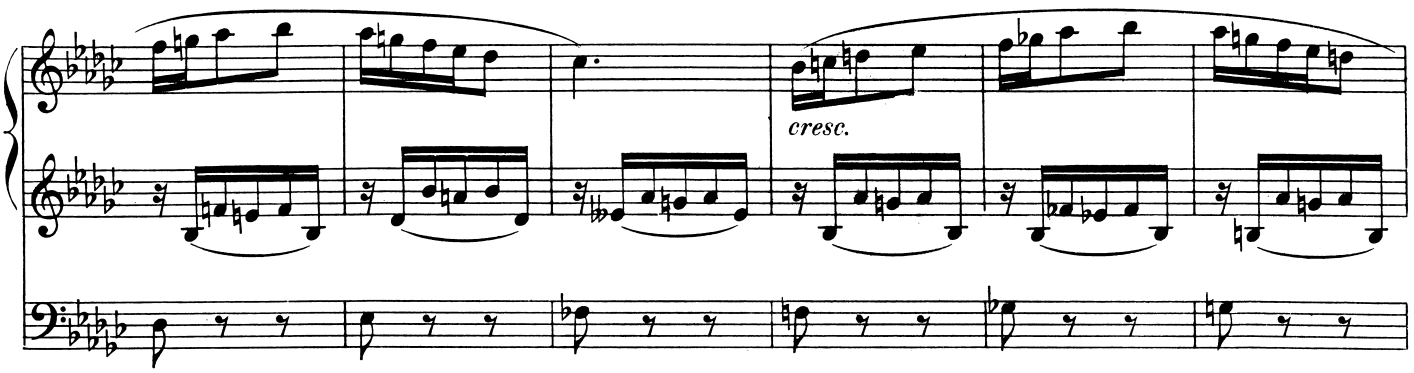
Copyright 1927 by Henry Lemoine & Cie
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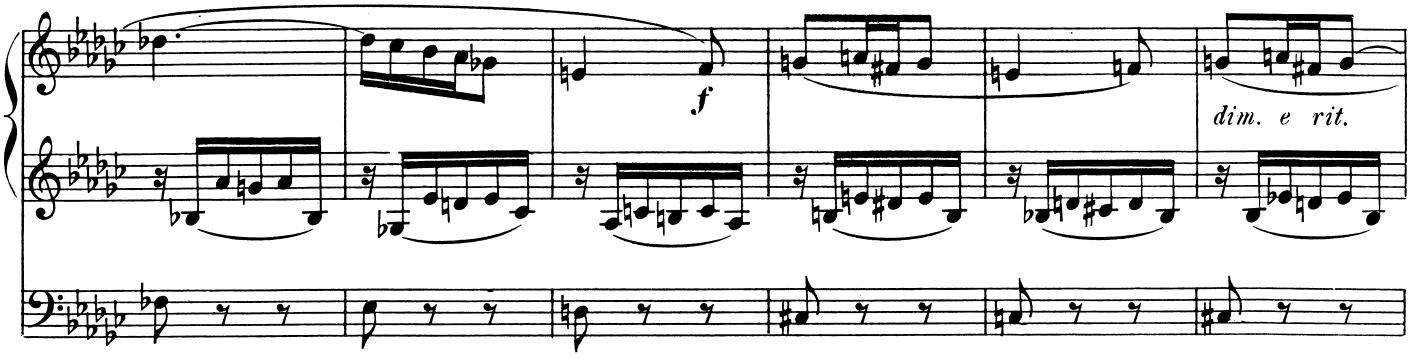
22,110. H.
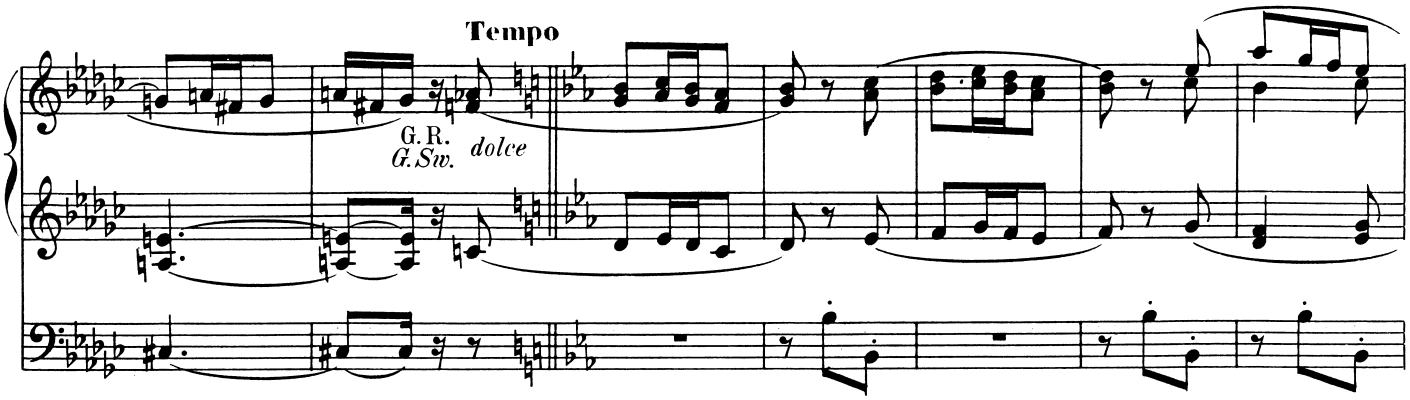
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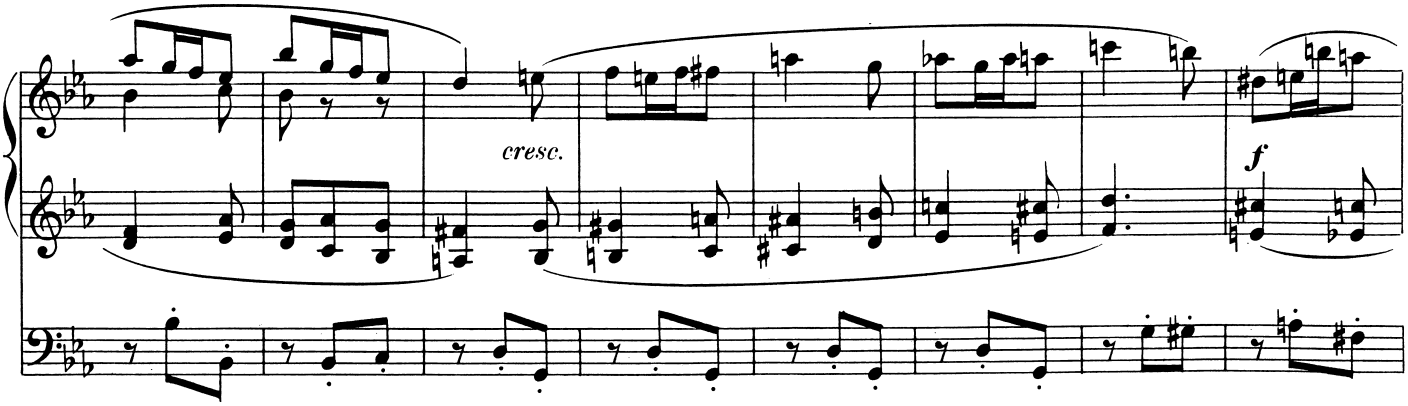

cresc.
f
dim.
p
senza ritard.
R.
Sw.
p cantabile
P.
Ch.
P.
Ch.
f
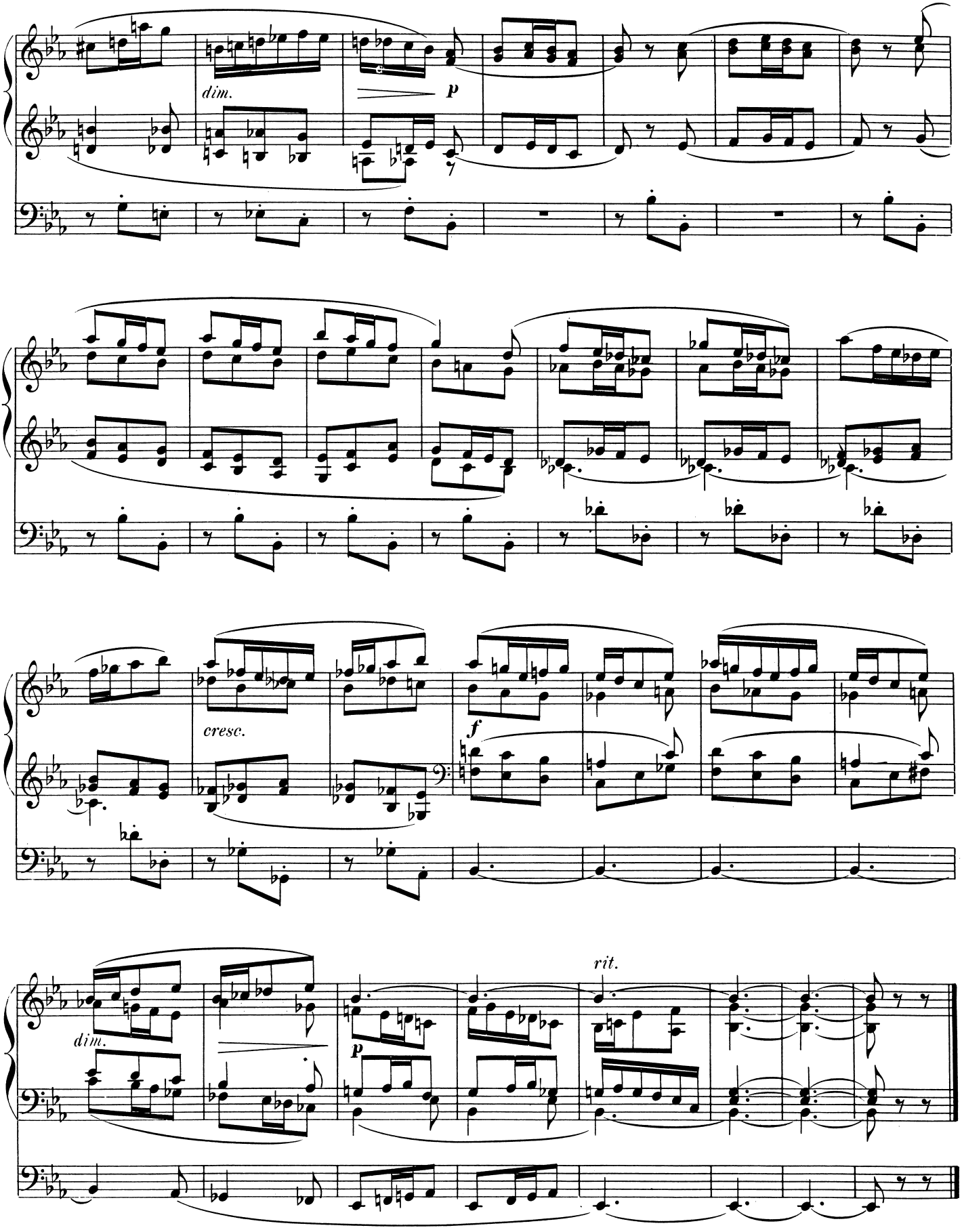

R. Tempo
Sw.
poco rit.
p
Ped. P.
Ped. Ch.
P.
Ch.
f
Ped. G. P.
Ped. G. Ch.
R. Tempo
Sw.
poco rit.
p
Ped. P.
Ped. Ch.


cresc.


f
dim. e rit.


Tempo
G. R.
G. Sw.
dolce


cresc.
f


dim.
p
cresc.
f
dim.
p
rit.

II_ RÉSIGNATION

R. Cor de nuit 8, Flûte 8, Gambe 8
P. Bourdon 8, Flûte 8, Principal 8, Salicional 8
G. Bourdon 8, Flûte 8, Violoncelle 8
Ped. Fonds doux 8_16, Claviers accouplés

Swell: Cor de nuit 8, Flute 8, Gamba 8
Choir: Stop. diap. 8, Flute 8, Principal 8, Salicional 8
Great: Stop. diap. 8, Flute 8, Cello 8
Ped: Soft stops 8_16, Key-boards coupled

Adagio molto sostenuto ♩ = 66

MANUELS

PÉDALE

G. P. R. *mf*
G. Ch. Sw.

Ped. G. P. R.
Ped. G. Ch. Sw.

f

p
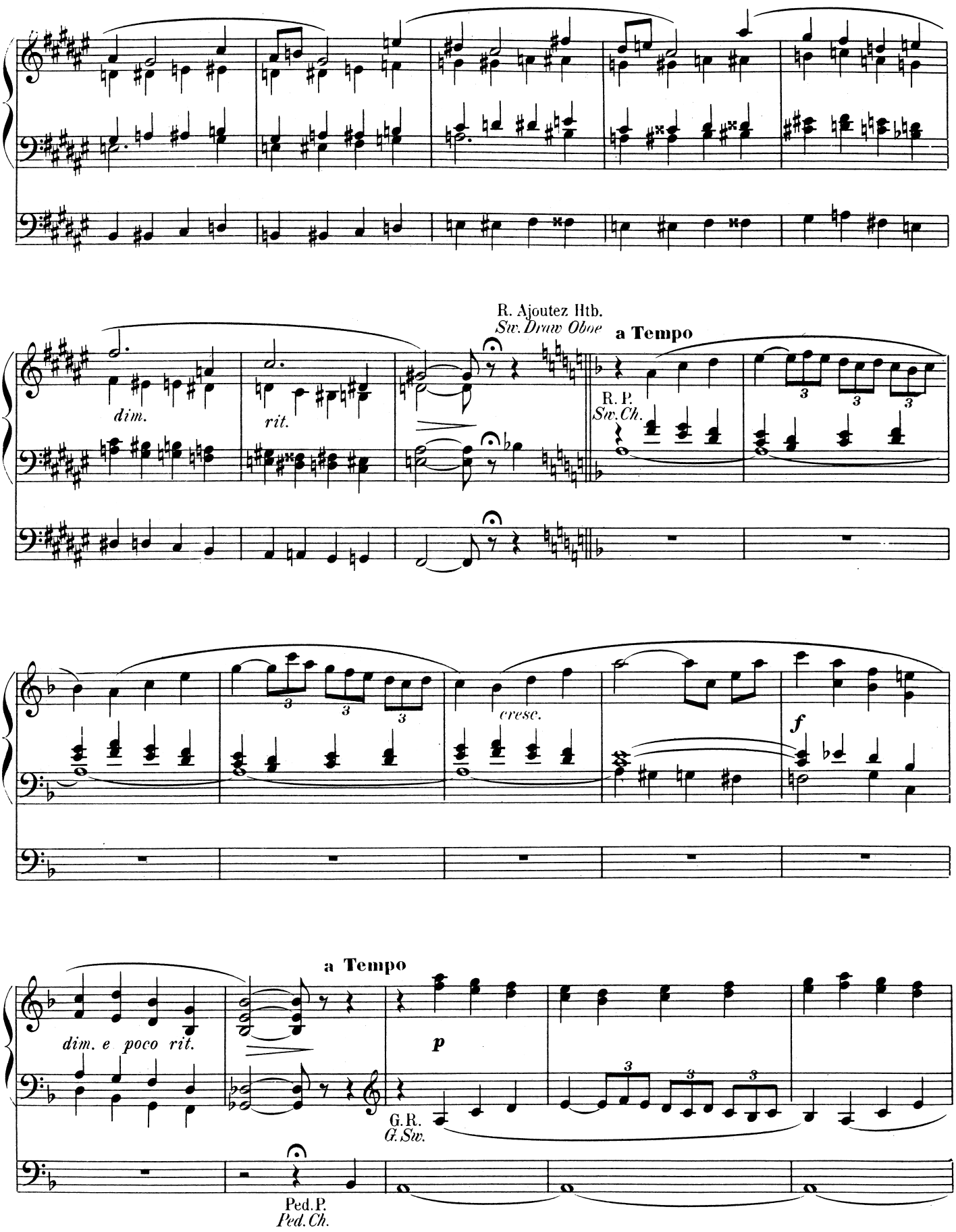
P. R.
Ch. Sw.
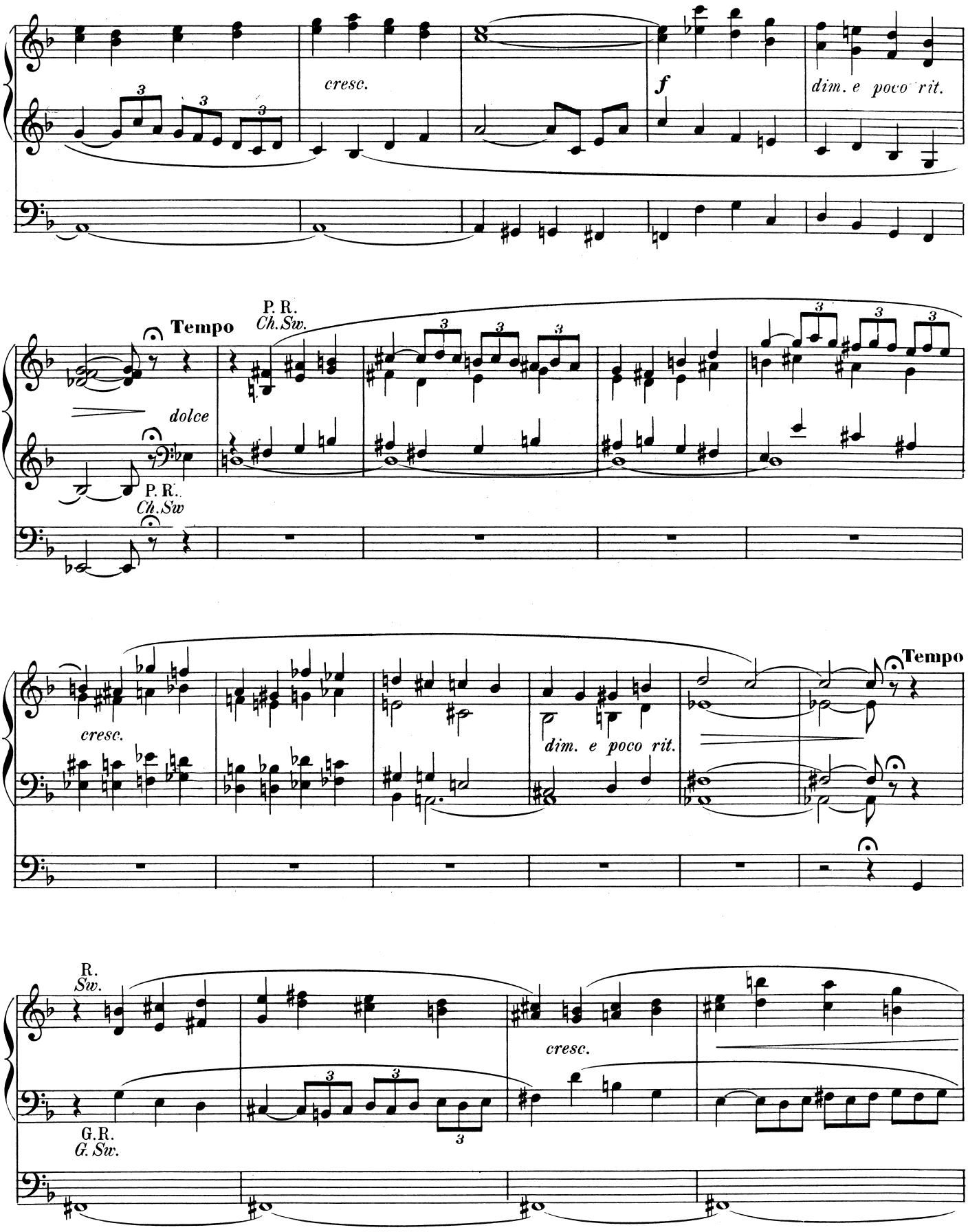
dolce
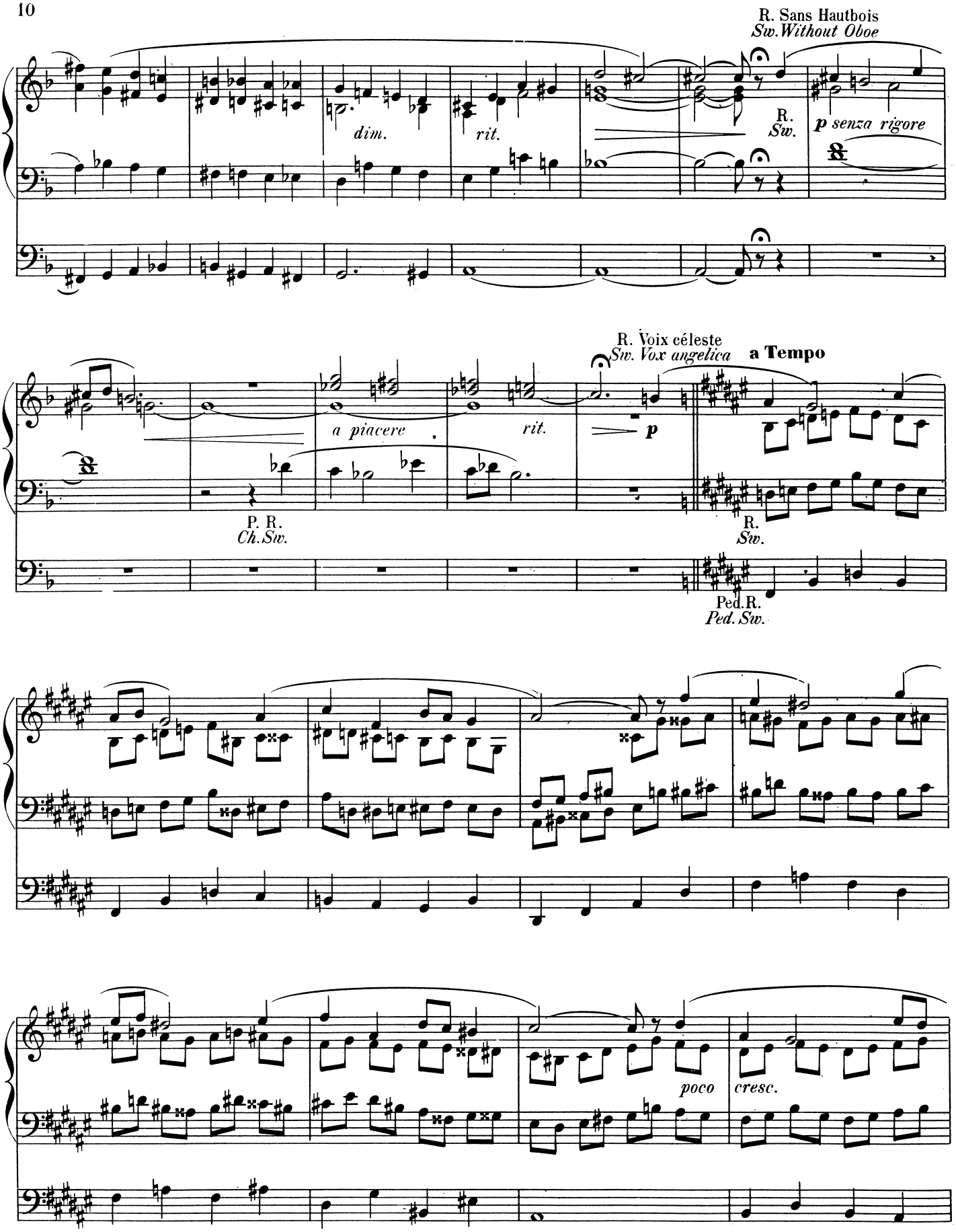
p
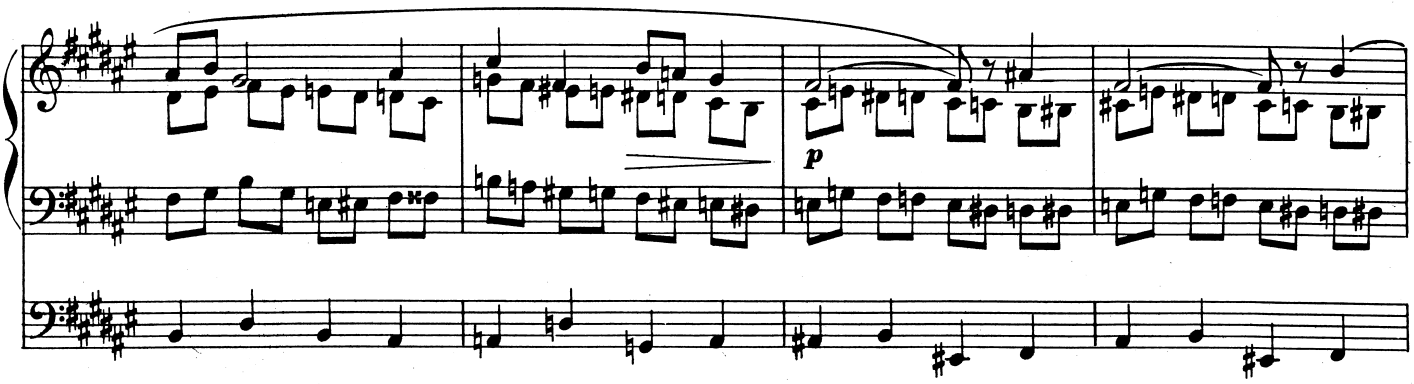
cresc.
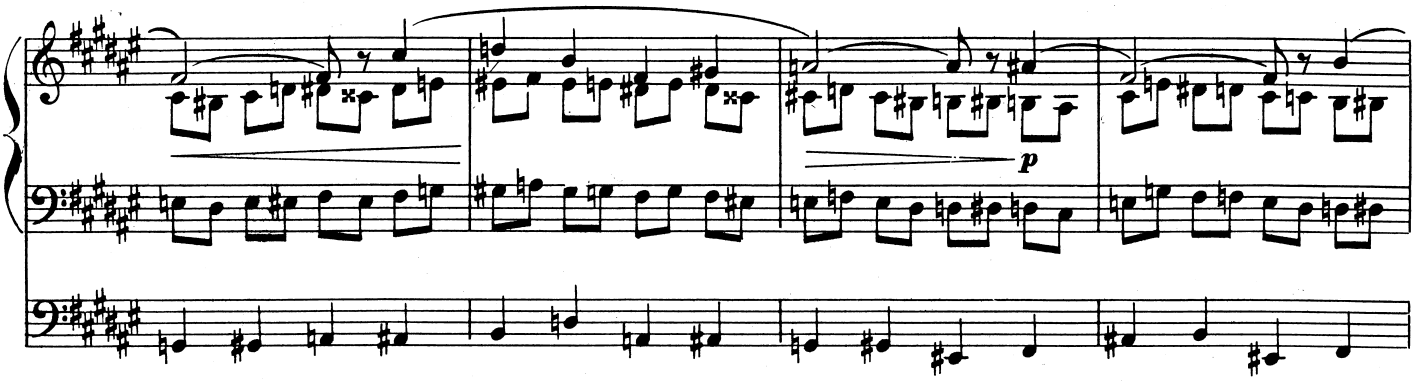
Ped. G. R.
Ped. G. Sw.

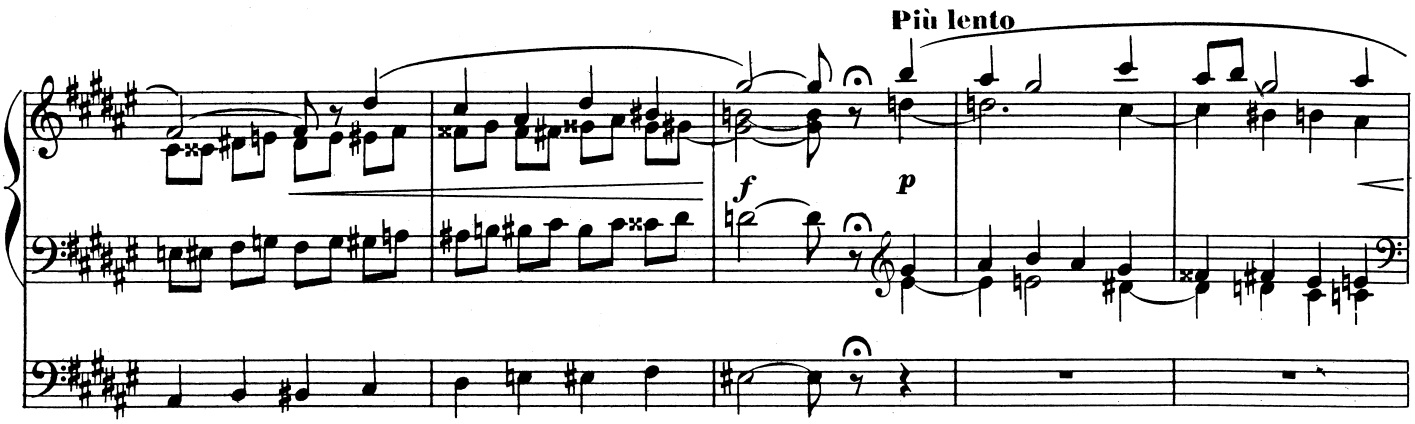

R. Ajoutez Htb.
Sw. Draw Oboe
a Tempo
dim.
rit.
R. P.
Sw. Ch.
cresc.
f
a Tempo
dim. e poco rit.
p
G. R.
G. Sw.
Ped. P.
Ped. Ch.

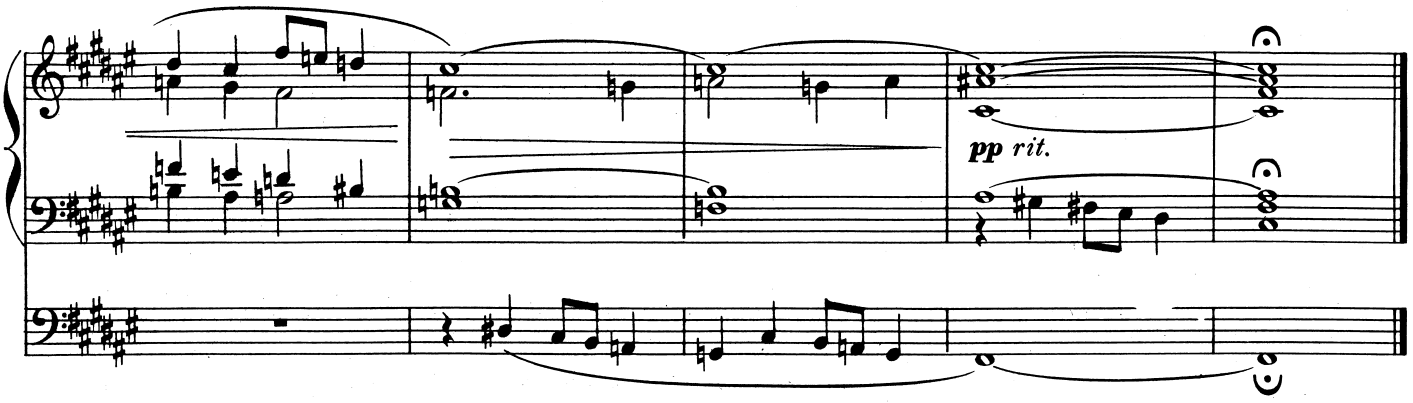

cresc.
f
dim. e poco rit.
Tempo
P. R.
Ch. Sw.
dolce
P. R.
Ch. Sw
cresc.
dim. e poco rit.
Tempo
R.
Sw.
cresc.
G. R.
G. Sw.


R. Sans Hautbois
Sw. Without Oboe
dim.
rit.
R.
Sw.
p senza rigore
R. Voix céleste
Sw. Vox angelica
a Tempo
a piacere
rit.
p
P. R.
Ch. Sw.
R.
Sw.
Ped. R.
Ped. Sw.
poco
cresc.


p


p


Più lento
f
p


pp rit.

à mon élève Edward Shippen ***BARNES***
Organiste à Philadelphie (U.S.A.)

III_ CATHÉDRALES

R. Fonds et Anches 16_8_4_2
P. Fonds 16_8_4_2 (Anches préparées)
G. Fonds 16_8_4 (Anches préparées)
Ped. Fonds 32_16_8_4 (Anches préparées)
Claviers accouplés

Swell: Foundation stops and Reeds 16_8_4_2
Choir: Foundation stops 16_8_4_2 (Reeds ready)
Great: Foundation stops 16_8_4 (Reeds ready)
Ped: Foundation stops 32_16_8_4 (Reeds ready)
Key-boards coupled

Largo molto sostenuto ♩=66

MANUELS

R.P.
Sw.Ch.

PÉDALE

Ped. P. R.
Ped. Ch. Sw.

p

R. Fonds
Sw. Found. stops

rit.
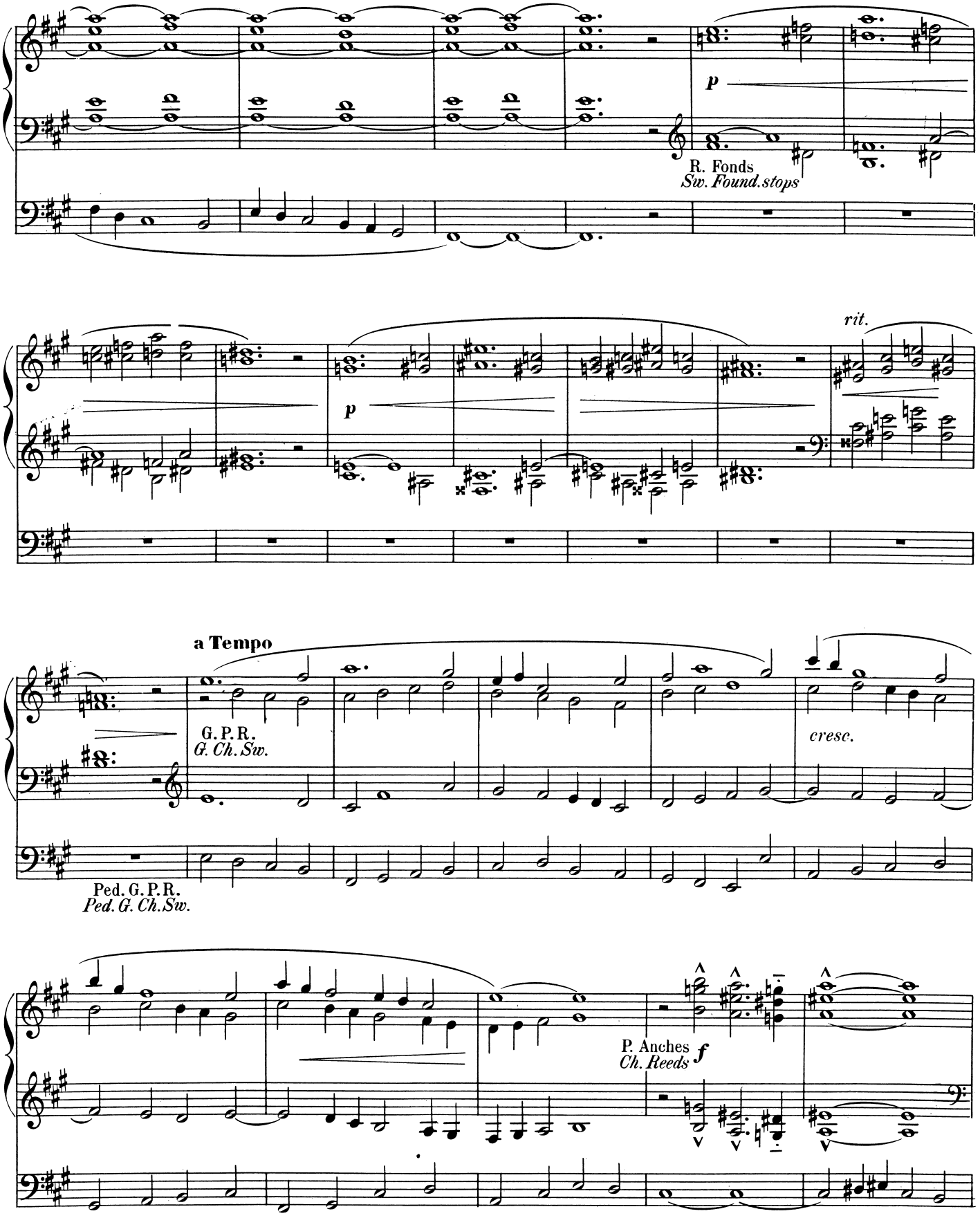
p
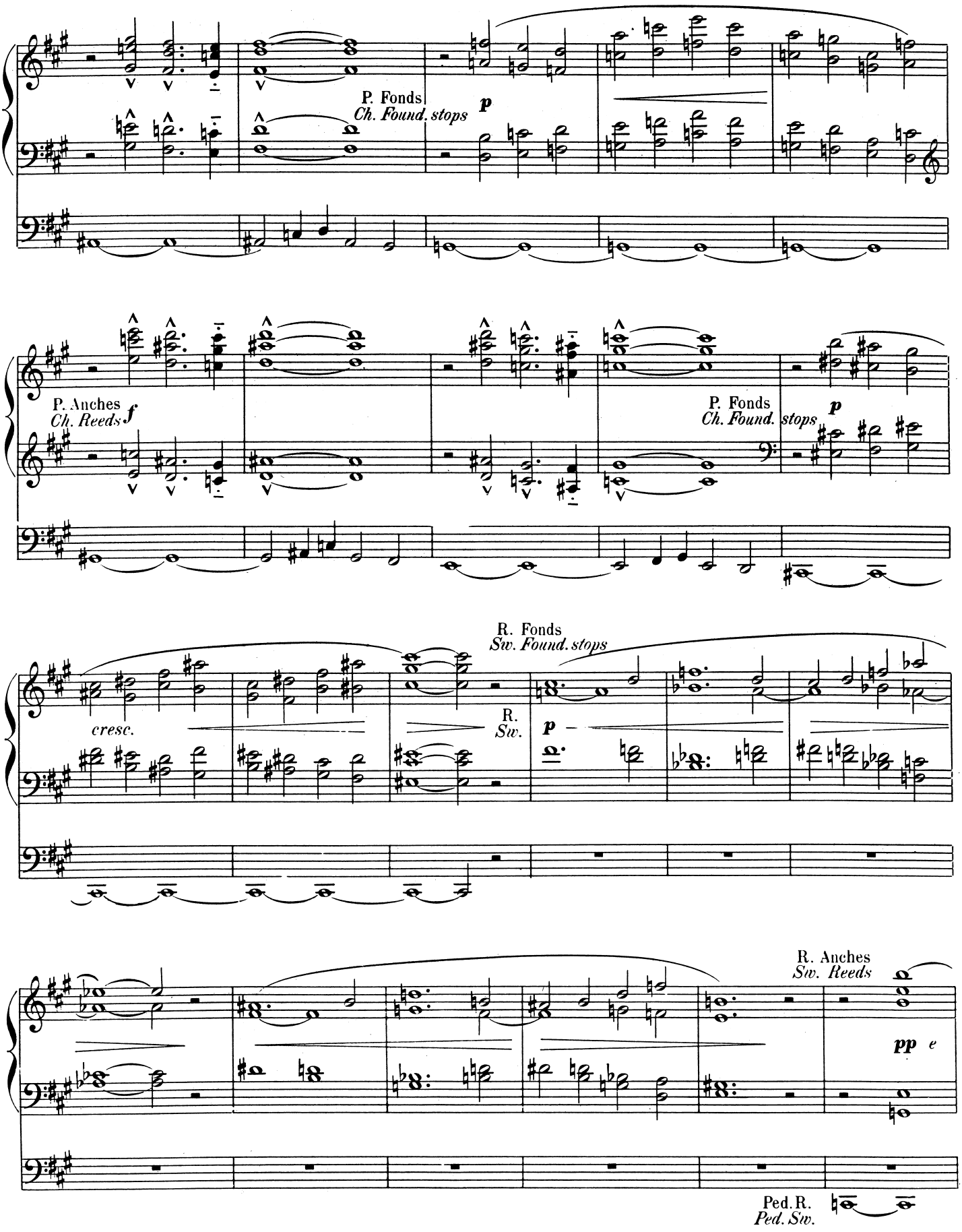
R. Fonds et
Sw. Found. stops
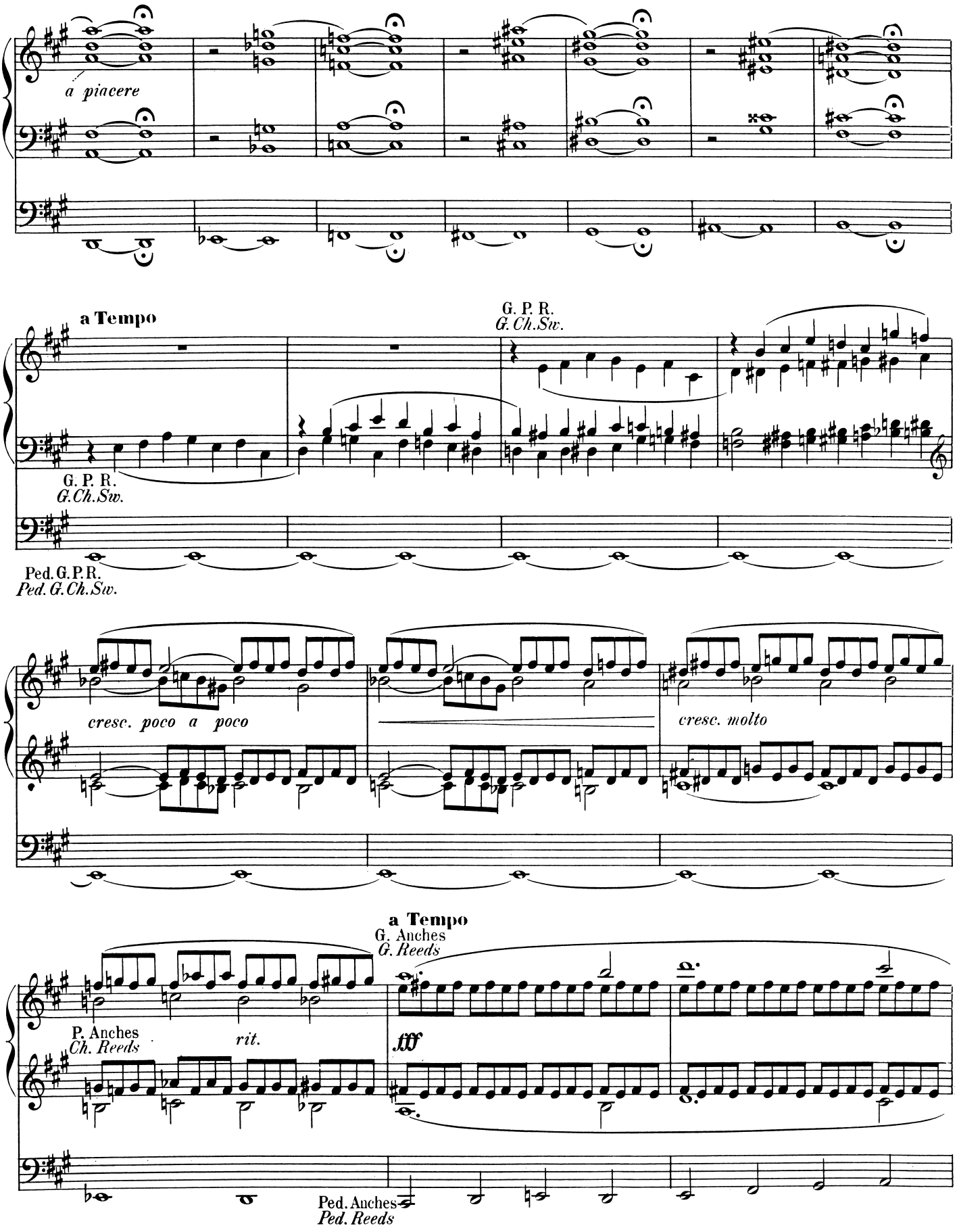
a Tempo
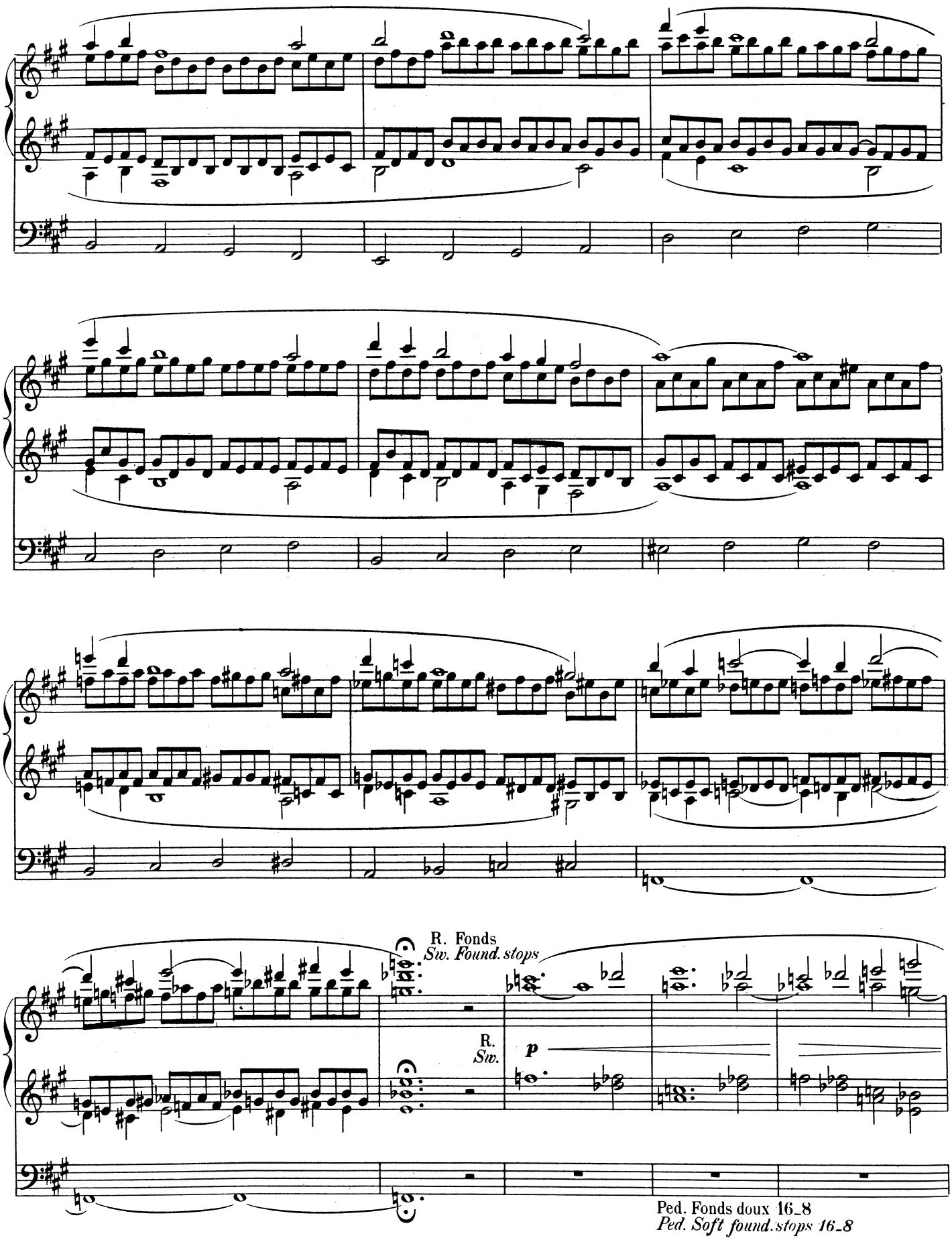
p
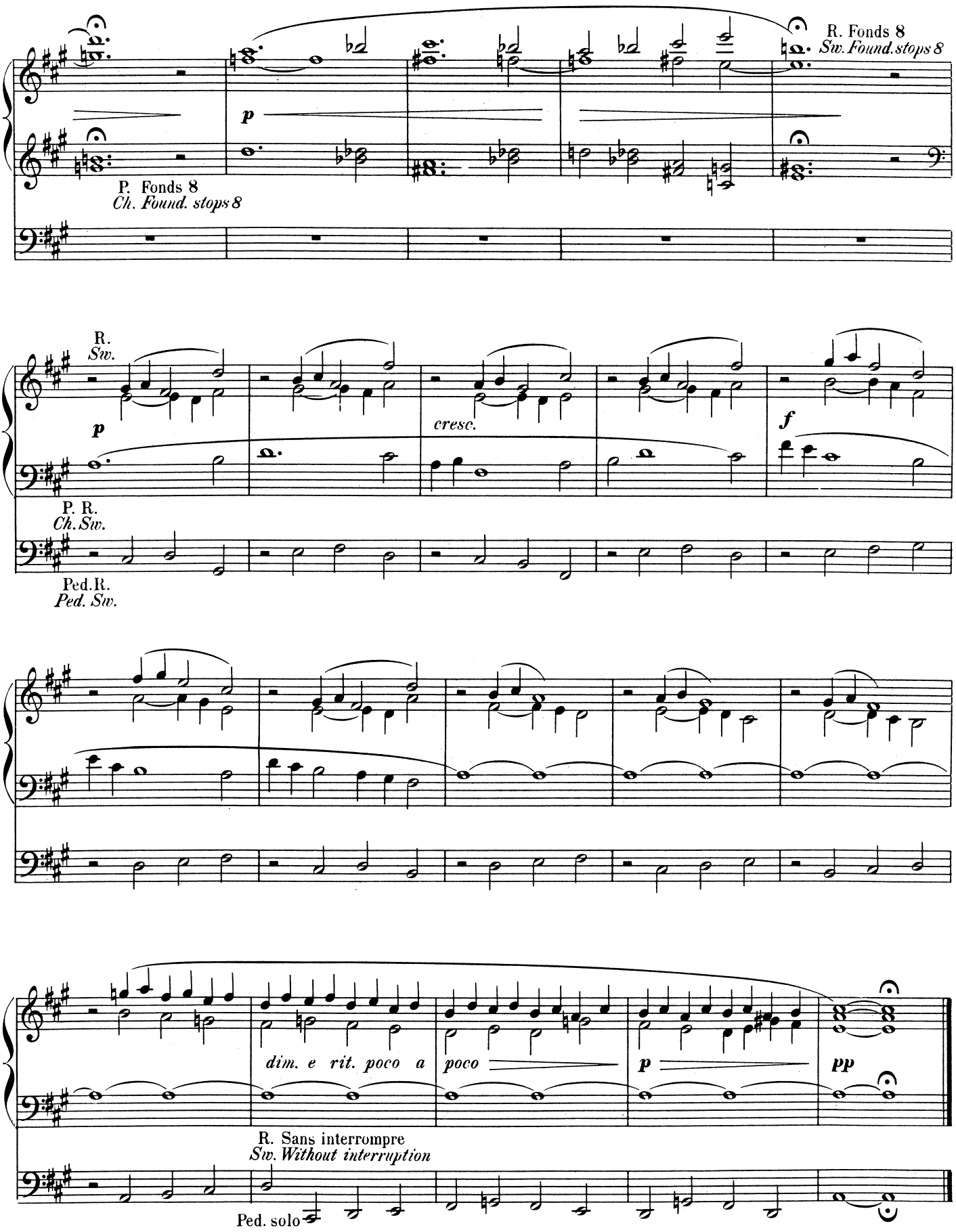
anches
and reeds


p
R. Fonds
Sw. Found. stops
rit.
p
a Tempo
G. P. R.
G. Ch. Sw.
cresc.
Ped. G. P. R.
Ped. G. Ch. Sw.
P. Anches
Ch. Reeds
f


P. Fonds
Ch. Found. stops
p
P. Anches
Ch. Reeds
f
P. Fonds
Ch. Found. stops
p
R. Fonds
Sw. Found. stops
cresc.
R.
Sw.
p
R. Anches
Sw. Reeds
pp
e
Ped. R.
Ped. Sw.


a piacere
a Tempo
G. P. R.
G. Ch. Sw.
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc. poco a poco
cresc. molto
a Tempo
G. Anches
G. Reeds
P. Anches
Ch. Reeds
rit.
fff
Ped. Anches
Ped. Reeds


R. Fonds
Sw. Found. stops
R.
Sw.
p
Ped. Fonds doux 16_8
Ped. Soft found. stops 16_8


R. Fonds 8
Sw. Found. stops 8
P. Fonds 8
Ch. Found. stops 8
R.
Sw.
P. R.
Ch. Sw.
Ped. R.
Ped. Sw.
cresc.
dim. e rit. poco a poco
R. Sans interrompre
Sw. Without interruption
Ped. solo

IV. NAÏADES

R. Flûtes 8.4, Nasard
P. *(expressif)* Bourdon 8, Salicional 8
G. Bourdon 8
Ped. Basse douce 8, R. accouplé au G.

Swell: *Flutes 8.4, Dulciana cornet*
Choir: (Expressive) *Stop. diap. 8, Salicional 8*
Great: *Stop. diap. 8*
Ped: *Basse douce 8, Sw. coupled to G.*

All^tto non troppo vivo ♩ = 76

G.R.
G. Sw.

MANUELS

P.
Ch.

dolce

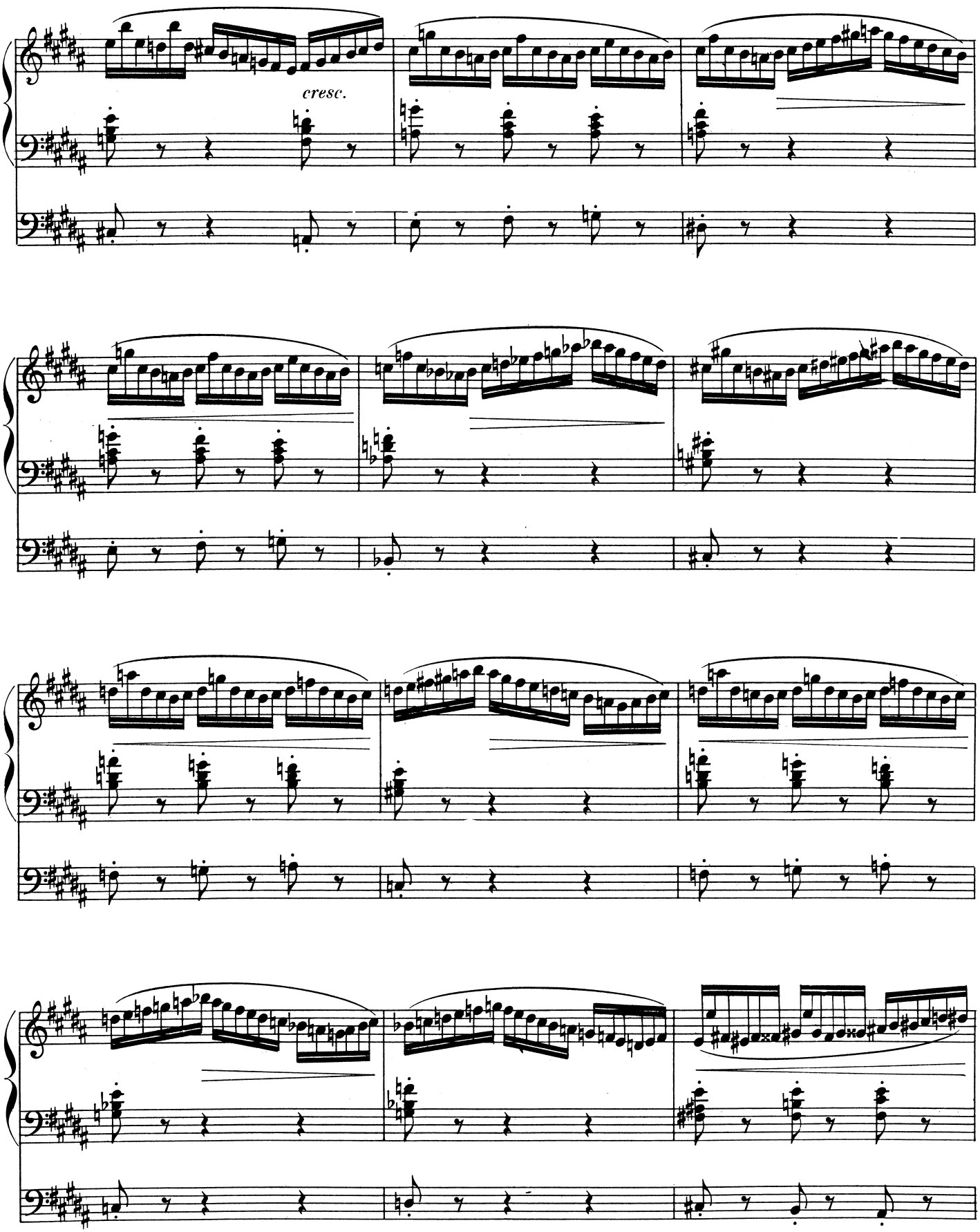
PÉDALE

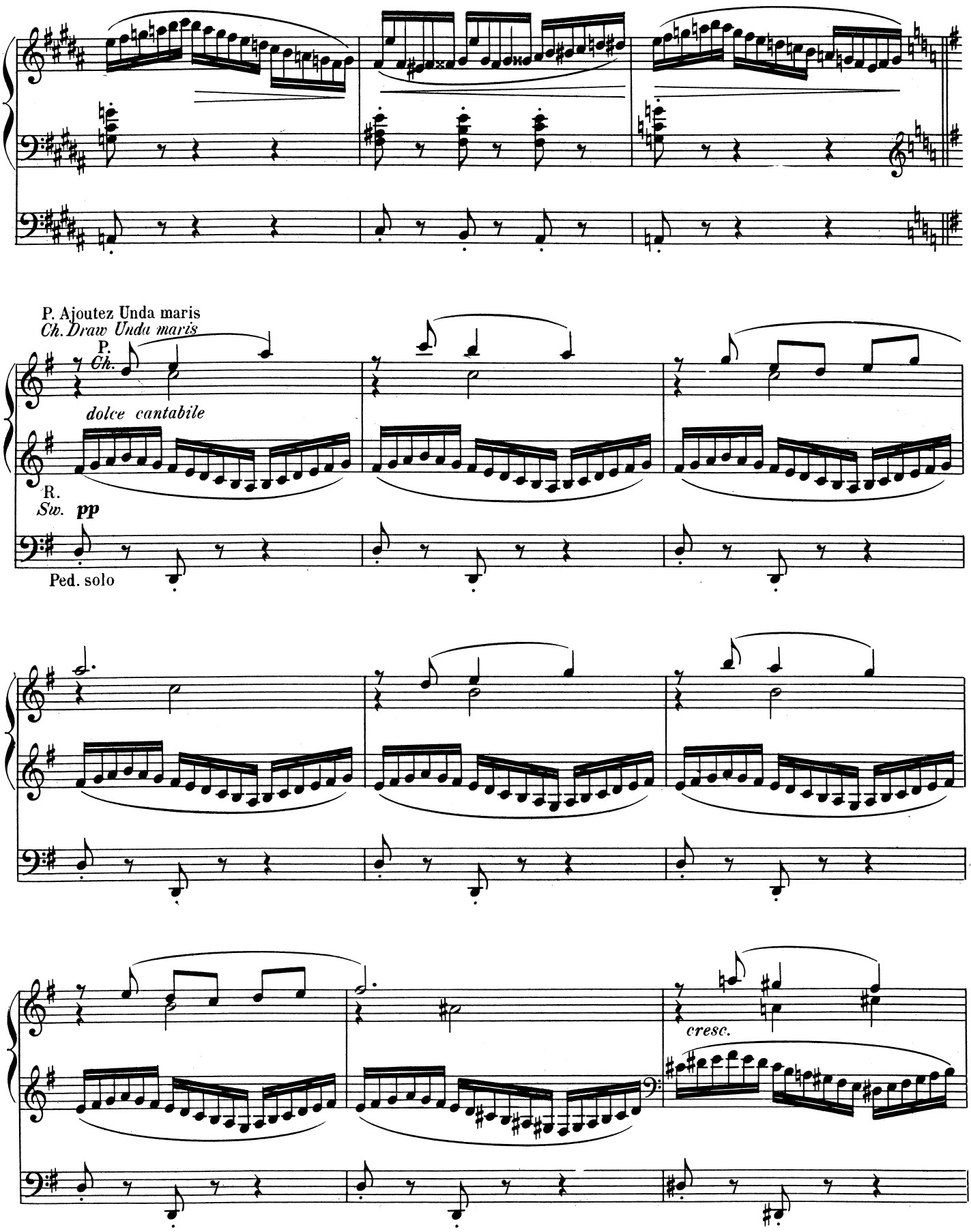
Ped. P.
Ped. Ch.

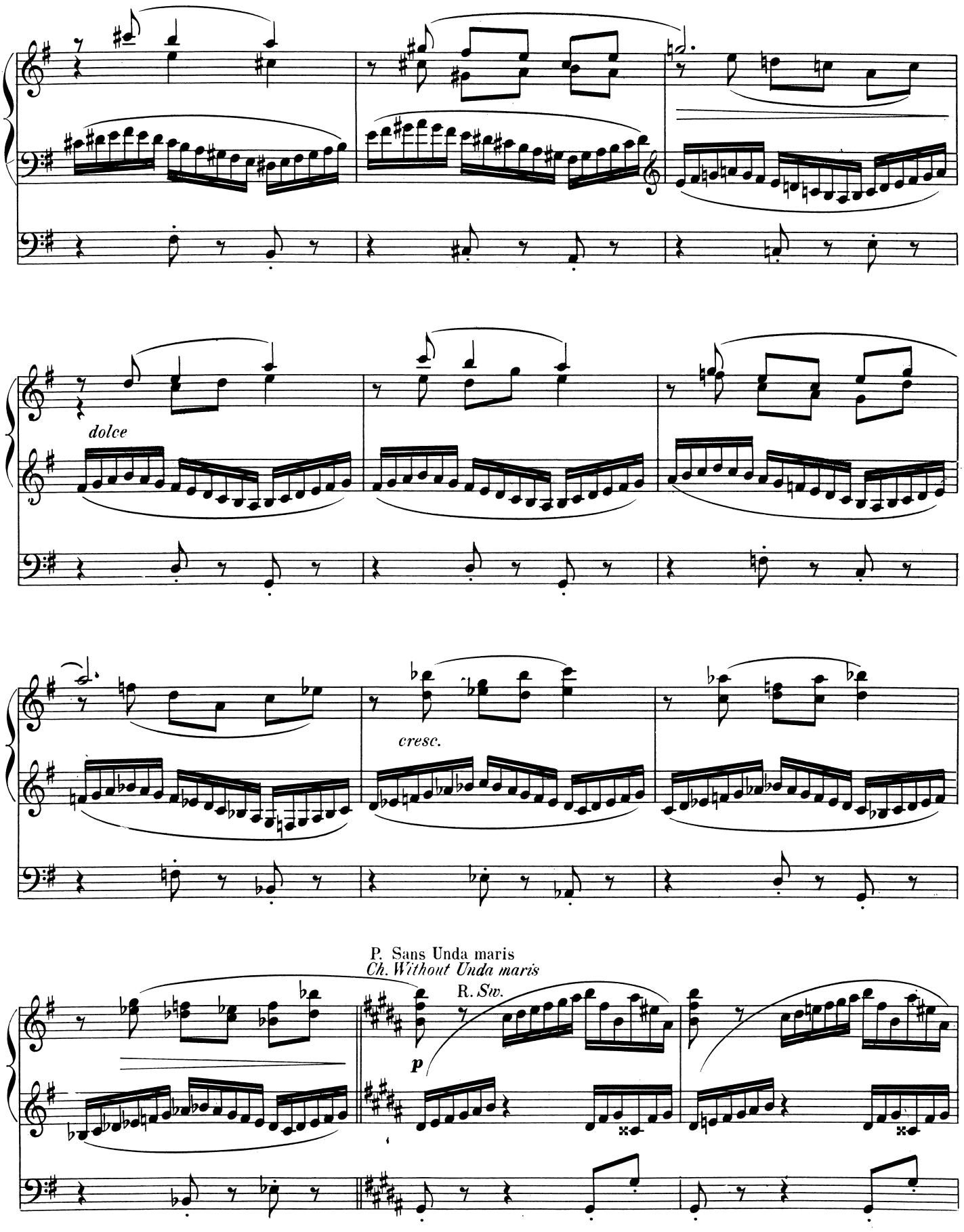
cresc.

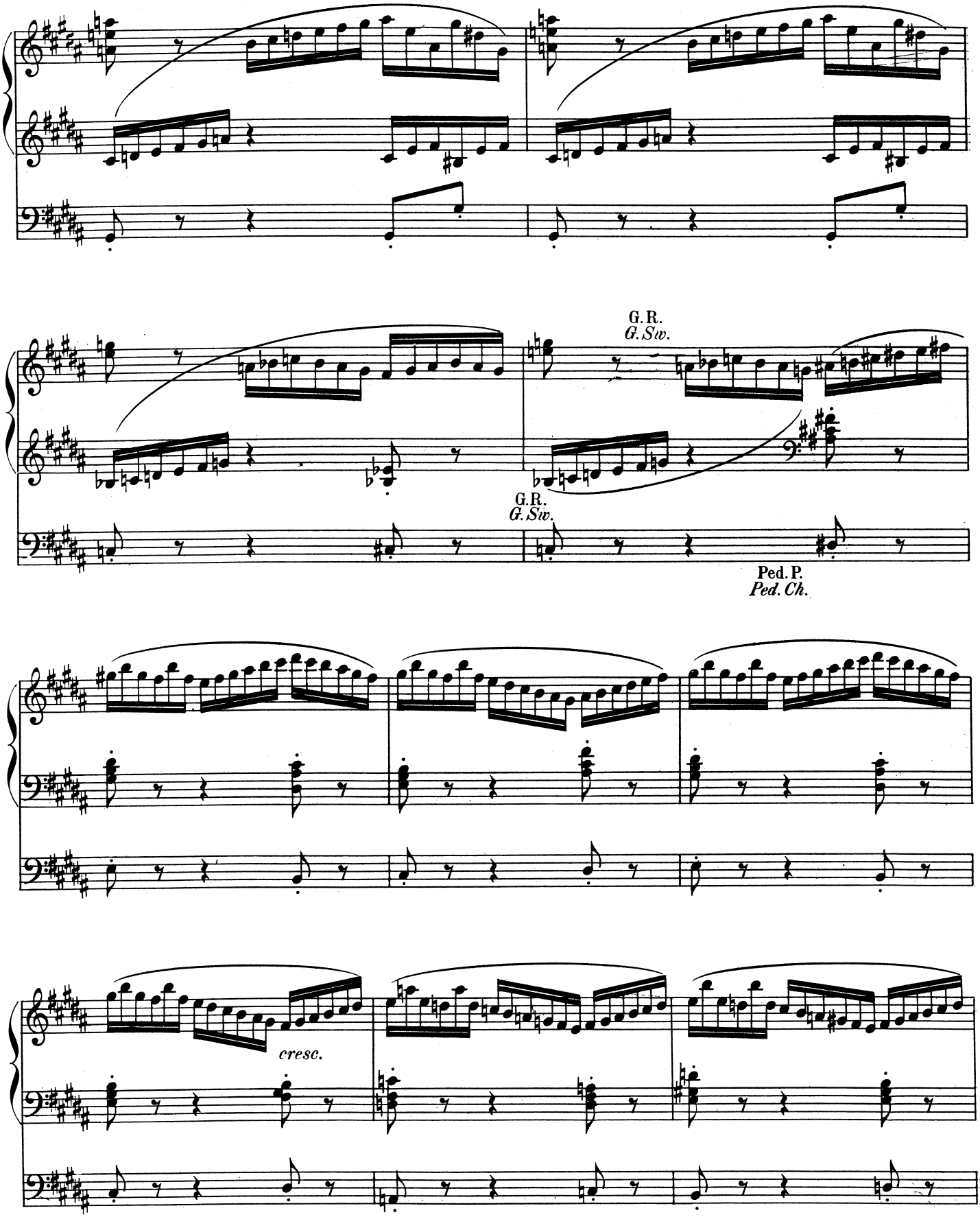
f
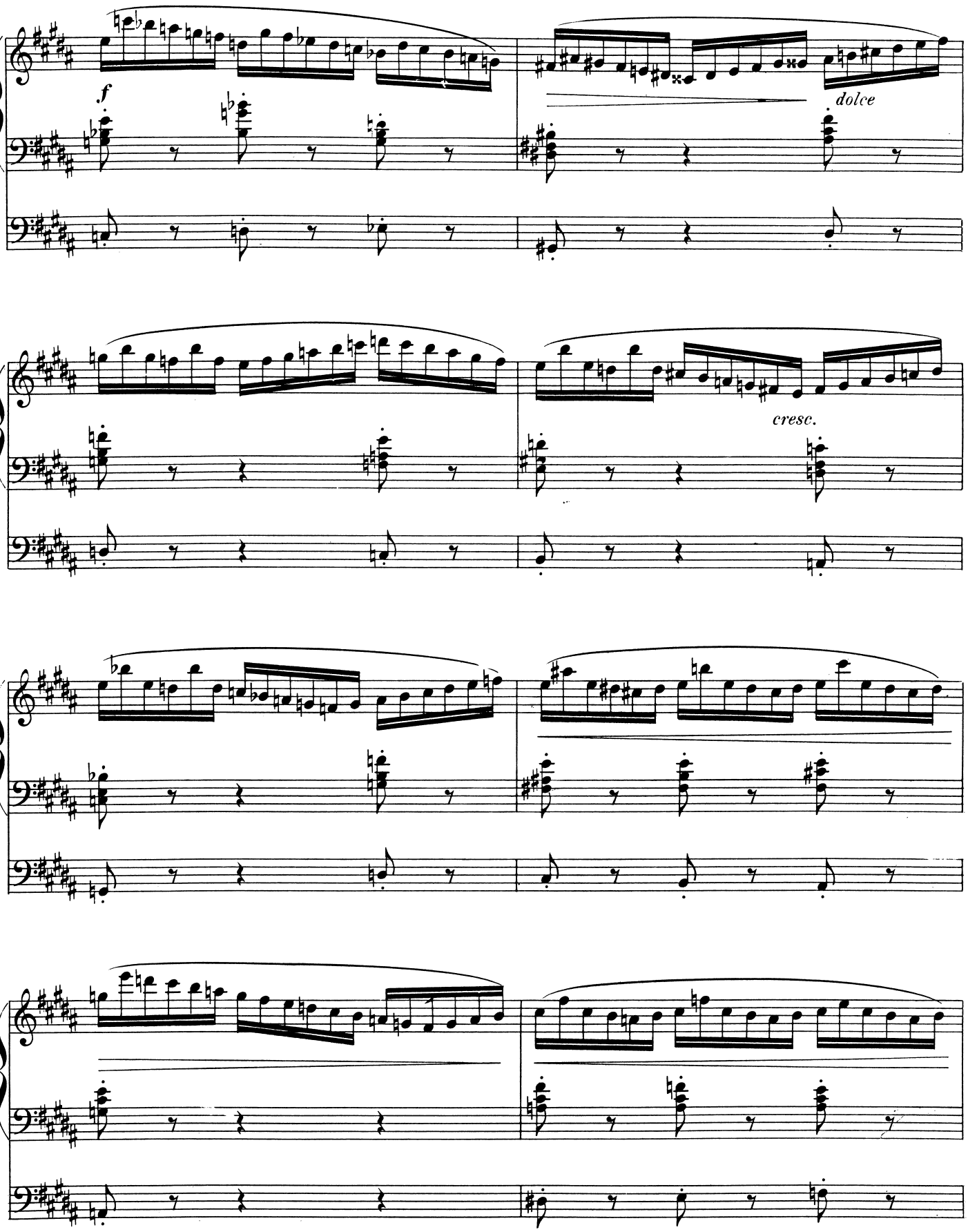
dolce

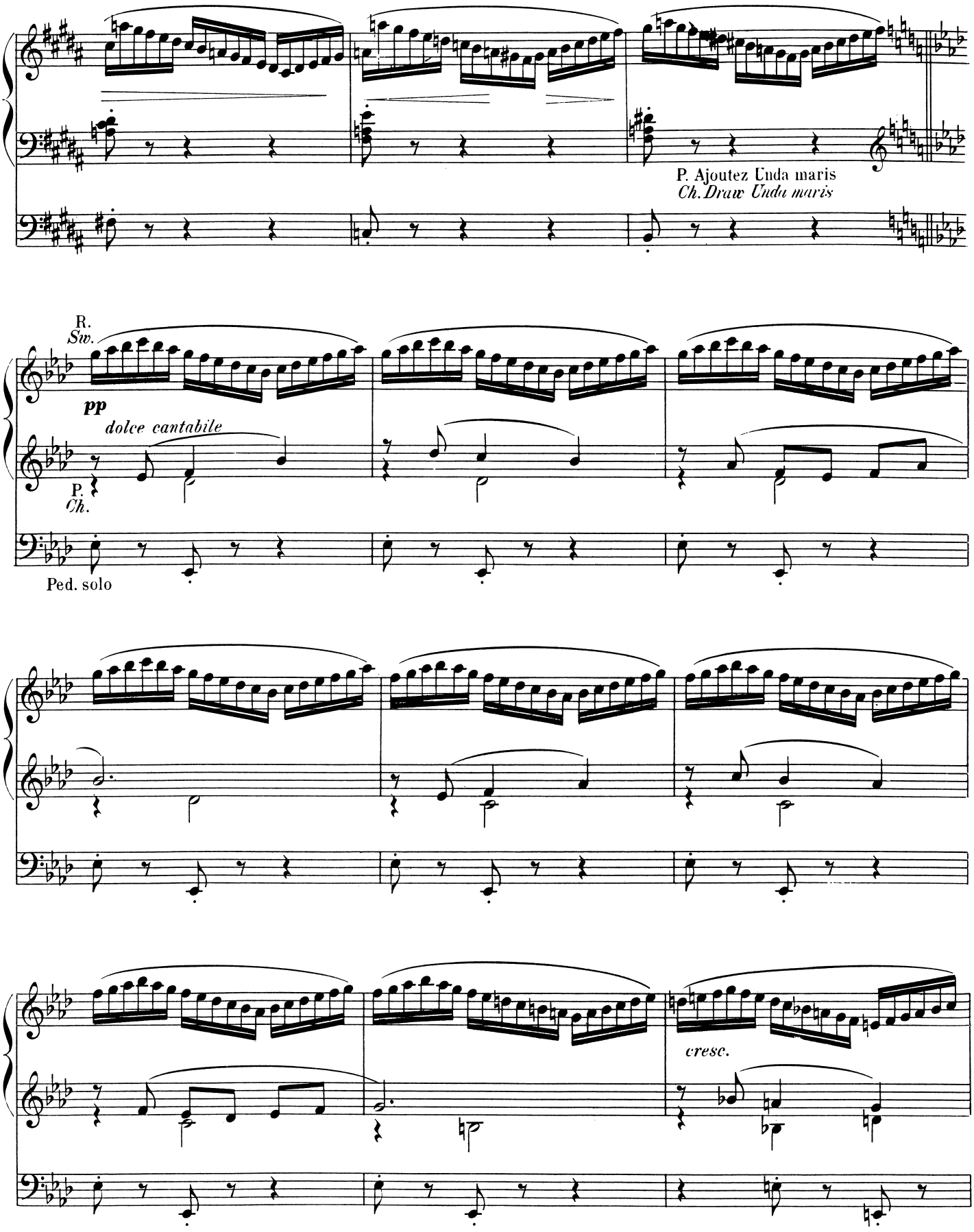

cresc.

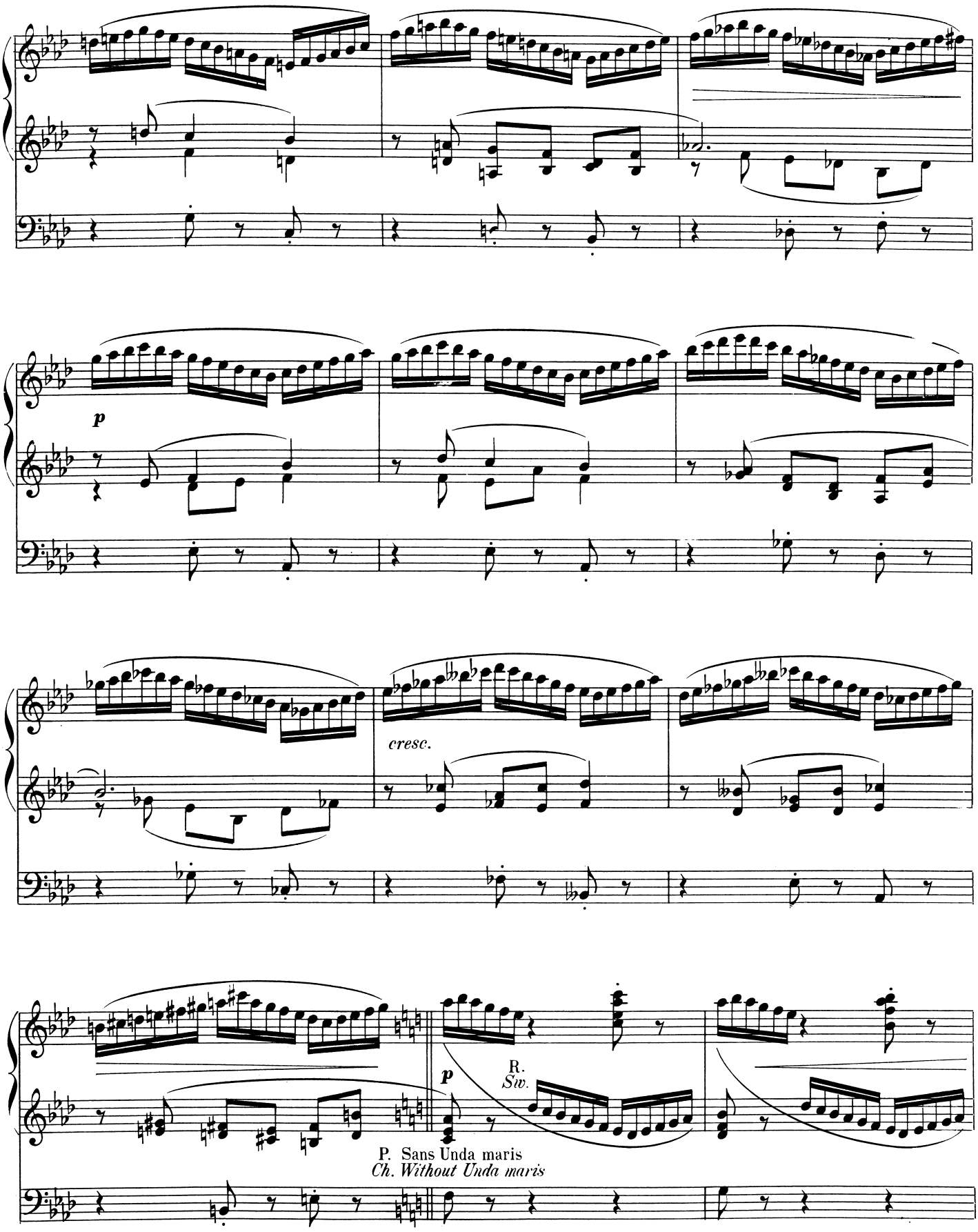

P. Ajoutez Unda maris
Ch. Draw Unda maris
P.
Ch.
dolce cantabile
R.
Sw. pp
Ped. solo
cresc.

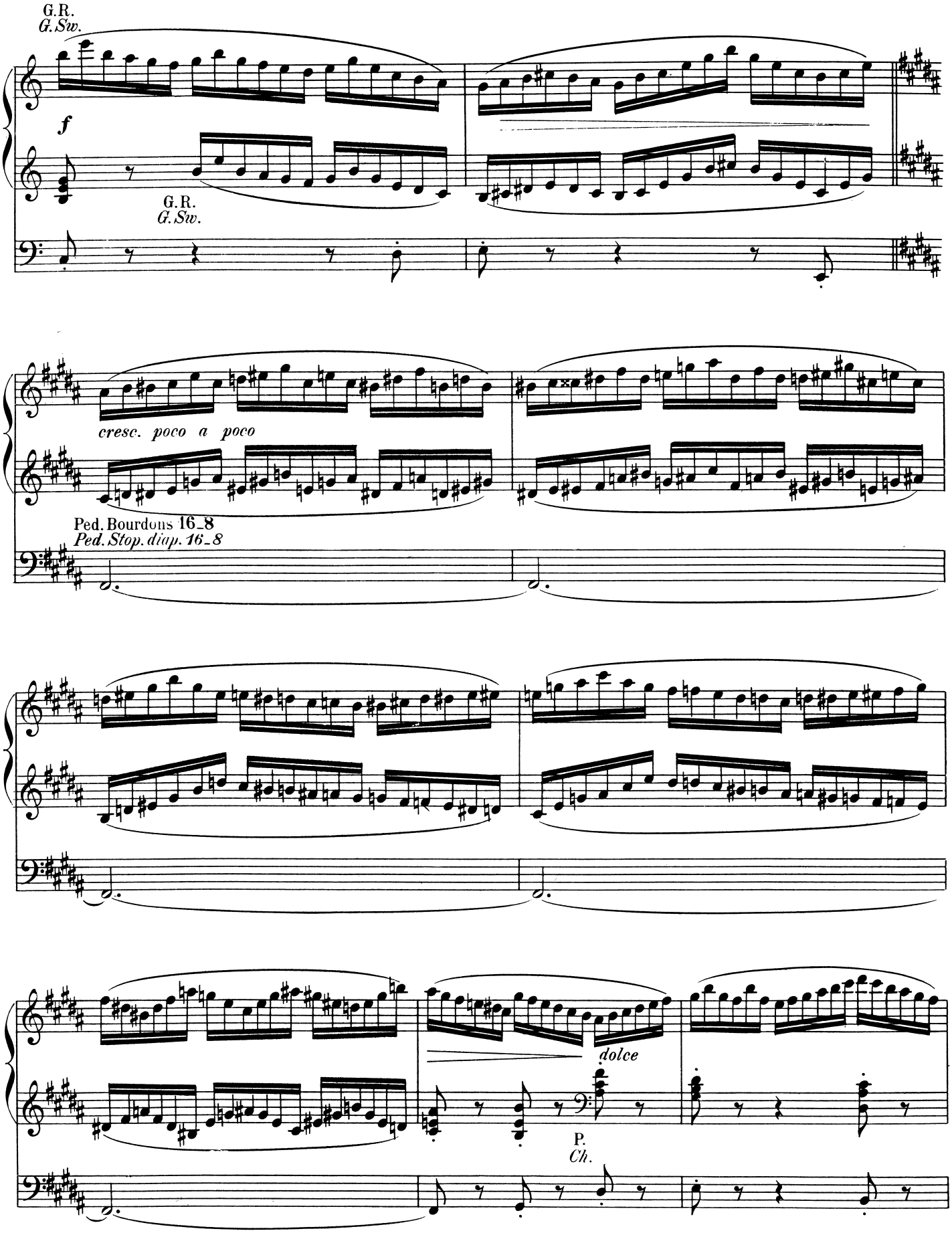

dolce
cresc.
P. Sans Unda maris
Ch. Without Unda maris
R. Sw.
p
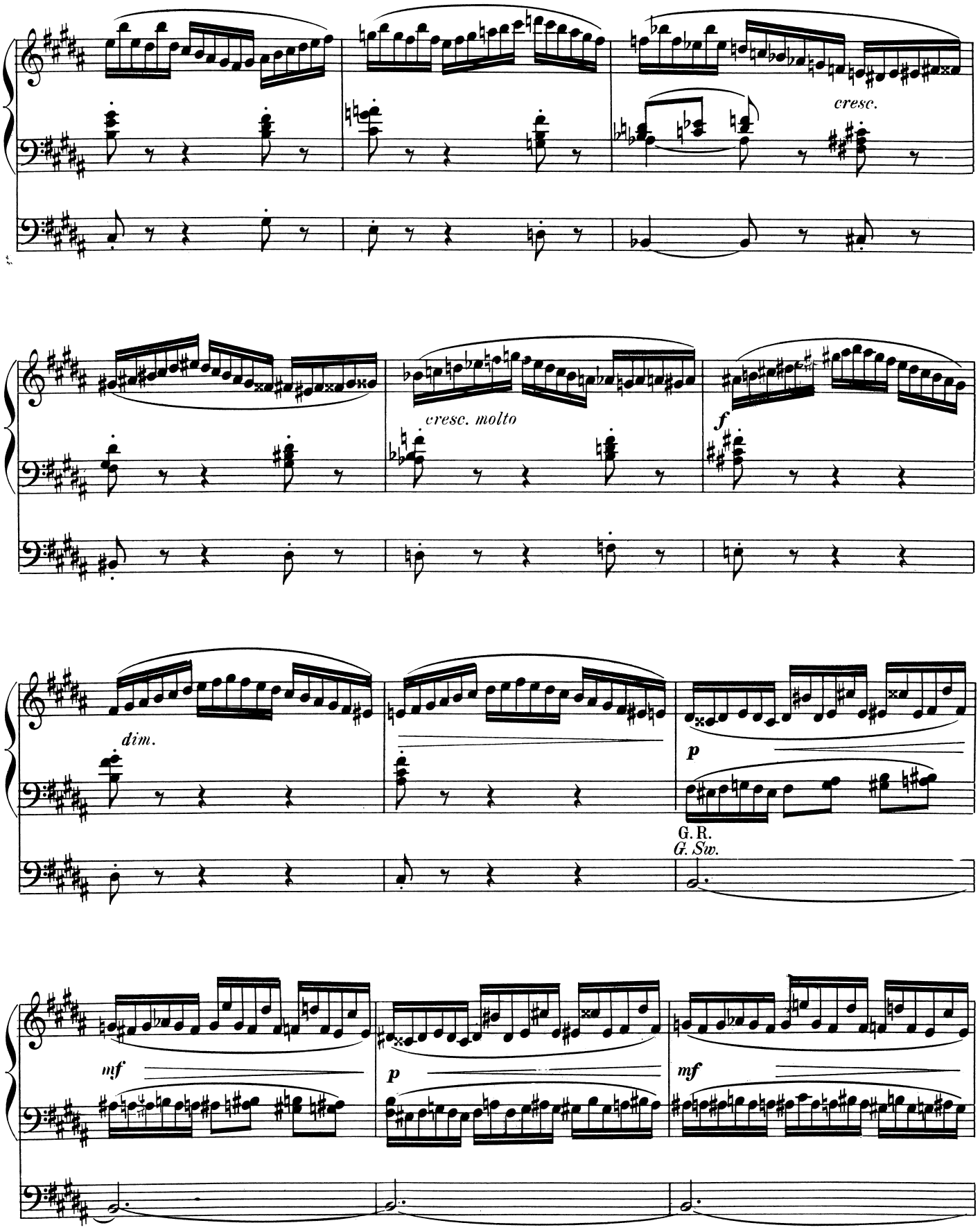

G. R.
G. Sw.
G. R.
G. Sw.
Ped. P.
Ped. Ch.
cresc.
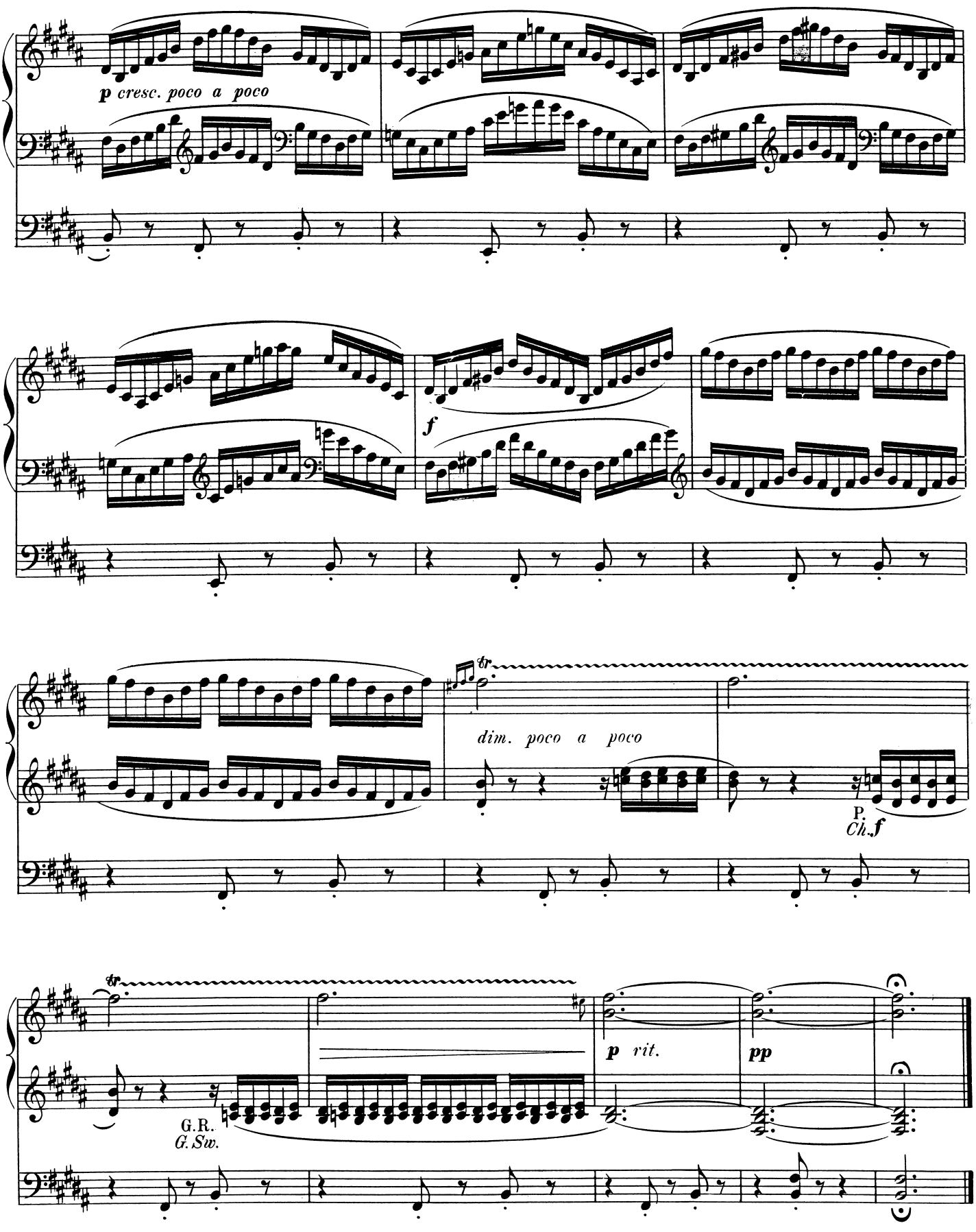

f
dolce
cresc.


P. Ajoutez Unda maris
Ch. Draw Unda maris
R.
Sw.
pp
dolce cantabile
P.
Ch.
Ped. solo
cresc.


p
cresc.
p
R.
Sw.
P. Sans Unda maris
Ch. Without Unda maris


G.R.
G.Sw.
f
G.R.
G.Sw.
cresc. poco a poco
Ped. Bourdons 16_8
Ped. Stop. diap. 16_8
dolce
P.
Ch.


cresc.
cresc. molto
f
dim.
p
G. R.
G. Sw.
mf
p
mf


p cresc. poco a poco
f
tr
dim. poco a poco
P.
Ch. f
tr
G.R.
G. Sw.
p rit.
pp

à mon élève Georges IBOS
Organiste de Saint Honoré d'Eylau à Paris

V_ GARGOUILLES ET CHIMÈRES

R. Quintaton 8, (Anches 8_4 et mixtures préparées)
P. *(expressif)* Clarinette
G. Fonds 8_4
Ped. Flûtes 16_8, R. accouplé au G.

Swell: Quintaton 8, (Reeds 8_4 and mixtures ready)
Choir: (Expressive) *Clarinet*
Great: Foundation stops 8_4
Ped: Flutes 16_8, Sw. coupled to G.

Poco lento ♩ = 63

MANUELS

PÉDALE

P. *Ch.* *p*

R. *Sw.* *mf*

p

P. *Ch.* *p*

R. *Sw.* *mf*

p

Allegro ♩ = 84

G. *G.*

R. *Sw.* *p*

R. Fonds et anches 8_4
Sw. Found. stops and reeds 8_4

Ped. G. R.
Ped. G. Sw.

f

p subito
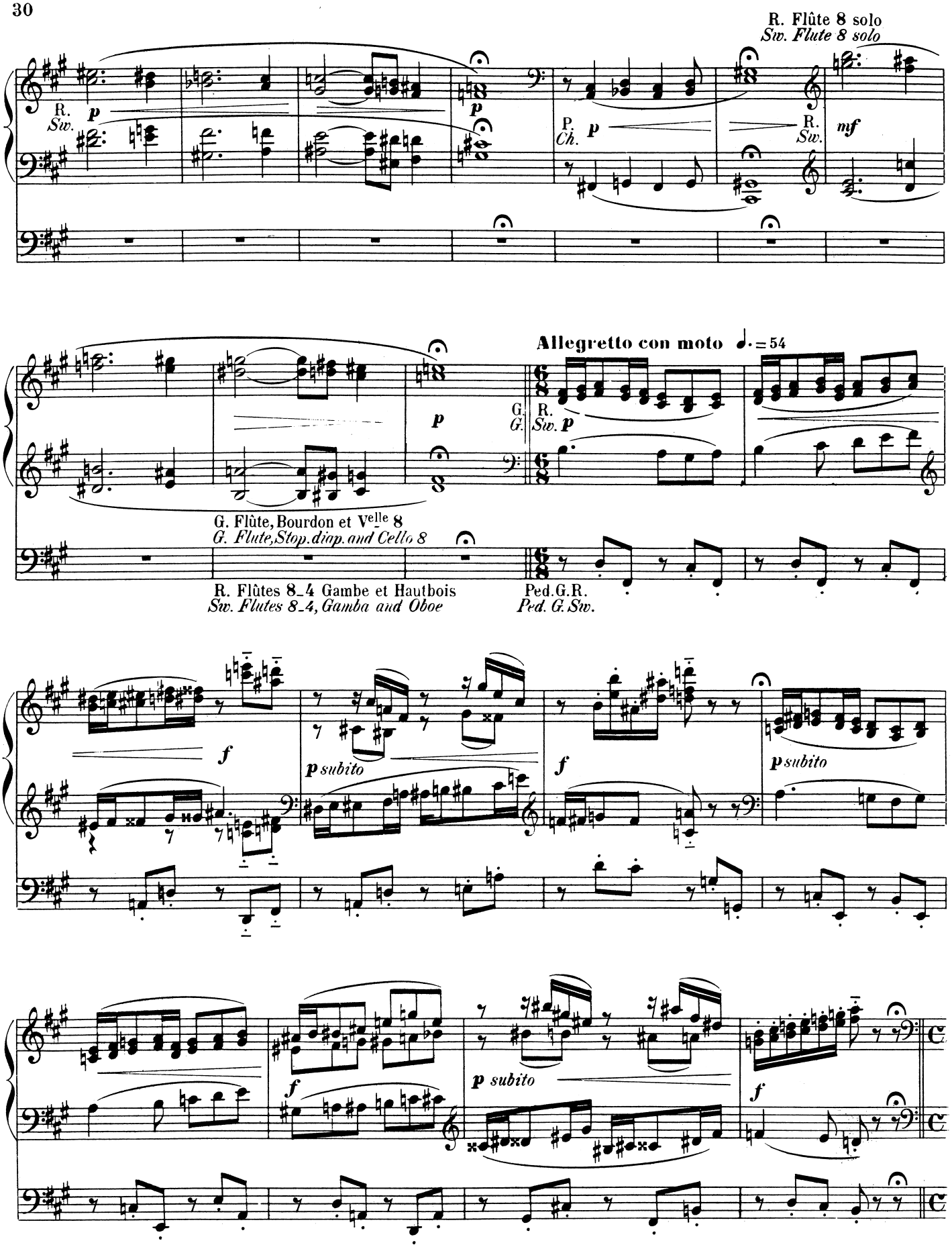
f
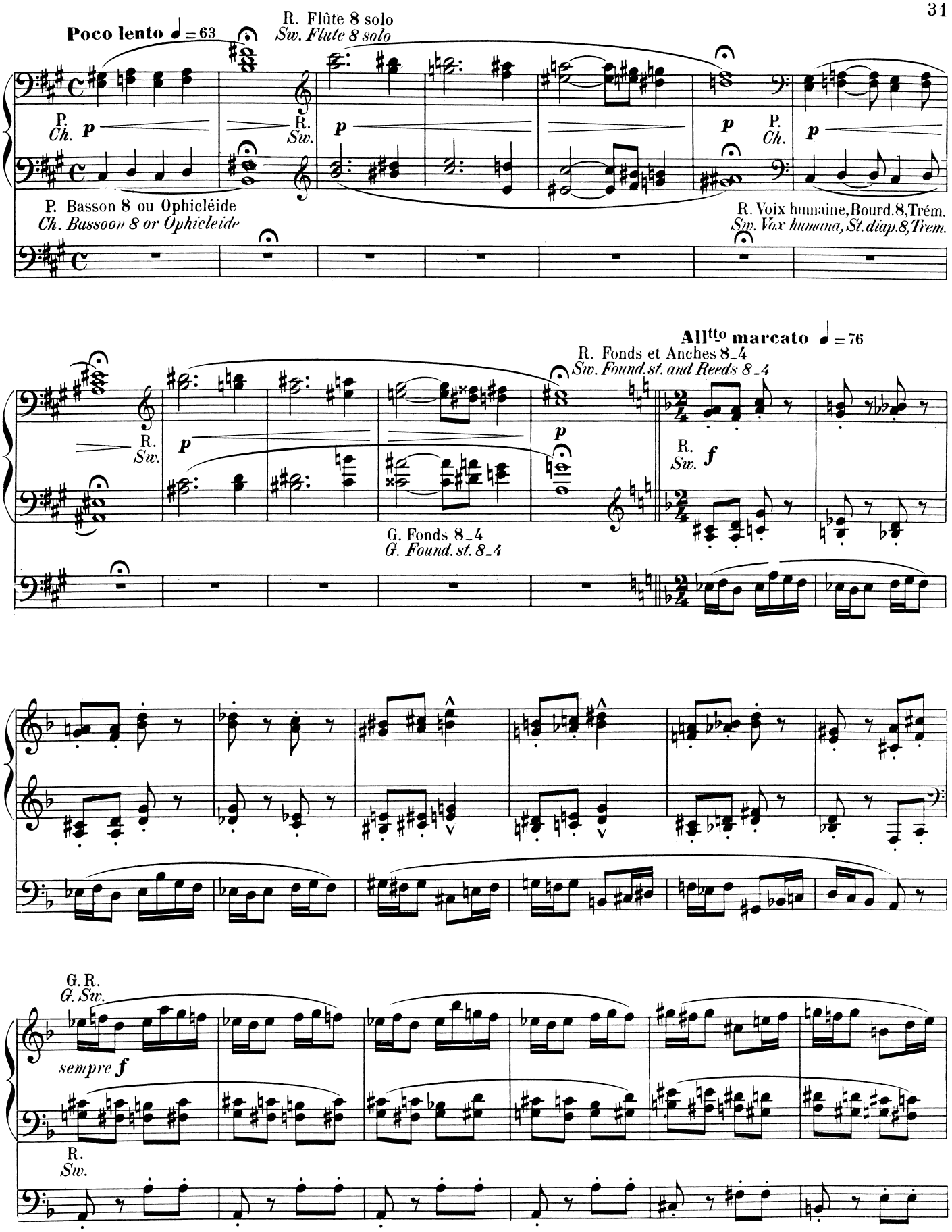
Poco lento ♩ = 63
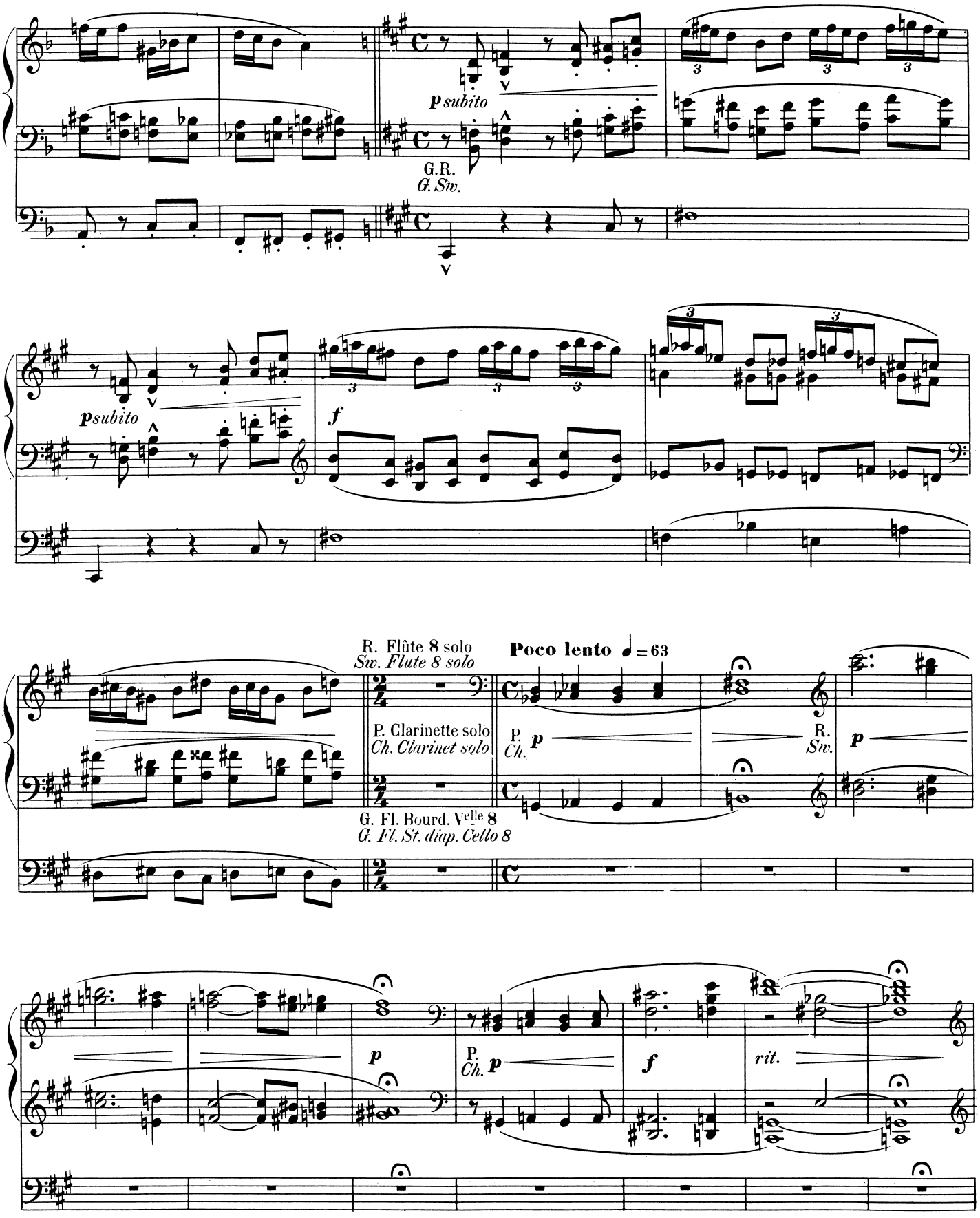
R. Quintaton 16, Flûte 4
Sw. Quintaton 16, Flute 4
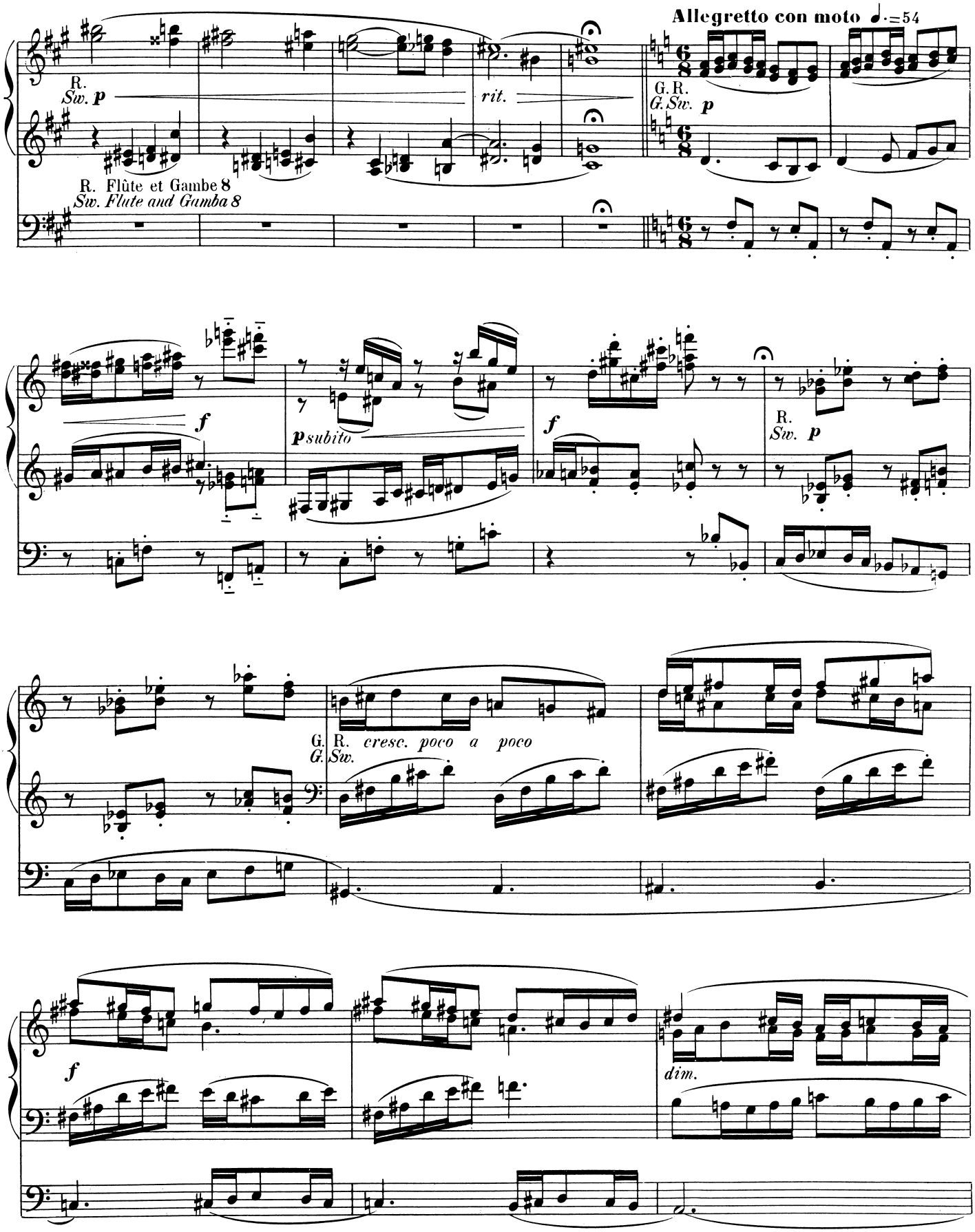
P. *Ch.* *p*
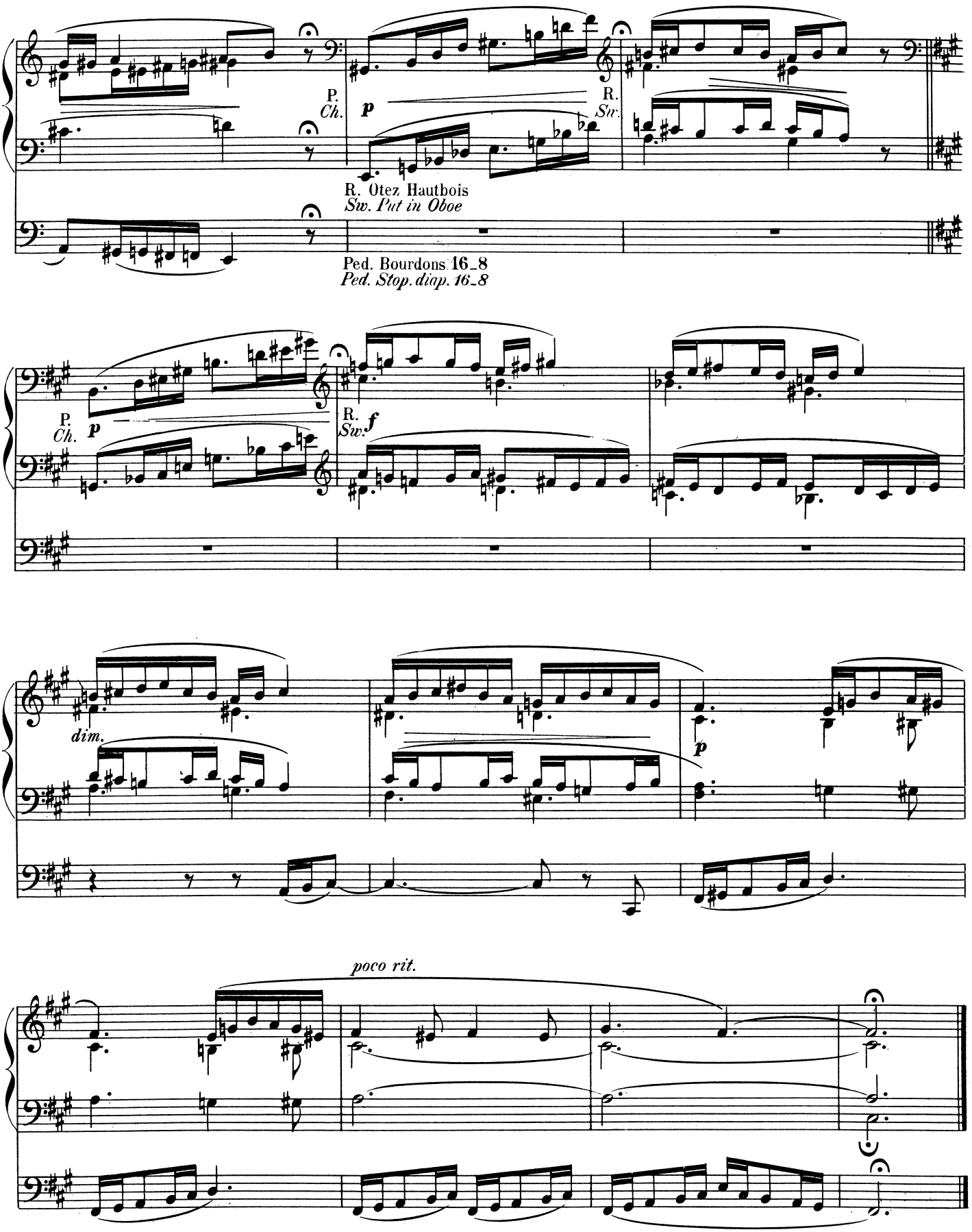
senza ritard.


R. Flûte 8 solo
Sw. Flute 8 solo
R. Sw. p
P. Ch. p
R. Sw. mf
Allegretto con moto ♩. = 54
G. G. R. Sw. p
G. Flûte, Bourdon et Vᵉˡˡᵉ 8
G. Flute, Stop. diap. and Cello 8
R. Flûtes 8-4 Gambe et Hautbois
Sw. Flutes 8-4, Gamba and Oboe
Ped. G. R.
Ped. G. Sw.
f
p subito
f
p subito
f
p subito
f


Poco lento ♩ = 63
R. Flûte 8 solo
Sw. Flute 8 solo
P.
Ch.
p
R.
Sw.
p
p
P.
Ch.
p
P. Basson 8 ou Ophicléide
Ch. Bassoon 8 or Ophicleide
R. Voix humaine, Bourd. 8, Trém.
Sw. Vox humana, St. diap. 8, Trem.
All^tto marcato ♩ = 76
R. Fonds et Anches 8_4
Sw. Found. st. and Reeds 8_4
R.
Sw.
p
p
R.
Sw.
f
G. Fonds 8_4
G. Found. st. 8_4
G. R.
G. Sw.
sempre f
R.
Sw.


p subito
G.R.
G. Sw.
p subito
f
R. Flûte 8 solo
Sw. Flute 8 solo
P. Clarinette solo
Ch. Clarinet solo
G. Fl. Bourd. Vcelle 8
G. Fl. St. diap. Cello 8
Poco lento ♩ = 63
P.
Ch.
p
R.
Sw.
p
P.
Ch.
p
f
rit.


Allegretto con moto ♩.=54
R.
Sw. p
R. Flûte et Gambe 8
Sw. Flute and Gamba 8
rit.
G.R.
G.Sw. p
f
p subito
f
R.
Sw. p
G.R.
G.Sw.
cresc. poco a poco
f
dim.


P.
Ch.
p
R.
Sw.
R. Otez Hautbois
Sw. Put in Oboe
Ped. Bourdons 16_8
Ped. Stop. diap. 16_8
P.
Ch.
p
R.
Sw.
f
dim.
p
poco rit.

VI_ LES CLOCHES DE HINCKLEY

R. Fonds, Anches 8_4, Mixtures
P. Fonds 8_4 (Anches 16_8_4 et Mixtures préparées)
G. Fonds 8_4 (Anches 16_8_4 et Mixtures préparées)
Ped. Fonds 16_8 (Anches 32_16_8_4 préparées)
Claviers accouplés

Swell: *Foundation stops, Reeds 8_4, Mixtures*
Choir: *Foundation stops 8_4 (Reeds 16_8_4 and Mixtures ready)*
Great: *Foundation stops 8_4 (Reeds 16_8_4 and Mixtures ready);*
Ped: *Foundation stops 16_8 (Reeds 32_16_8_4 ready)*
Key-boards coupled

Andante con moto, quasi Allegro ♩ = 116

MANUELS

PÉDALE

R.
Sw.

pp
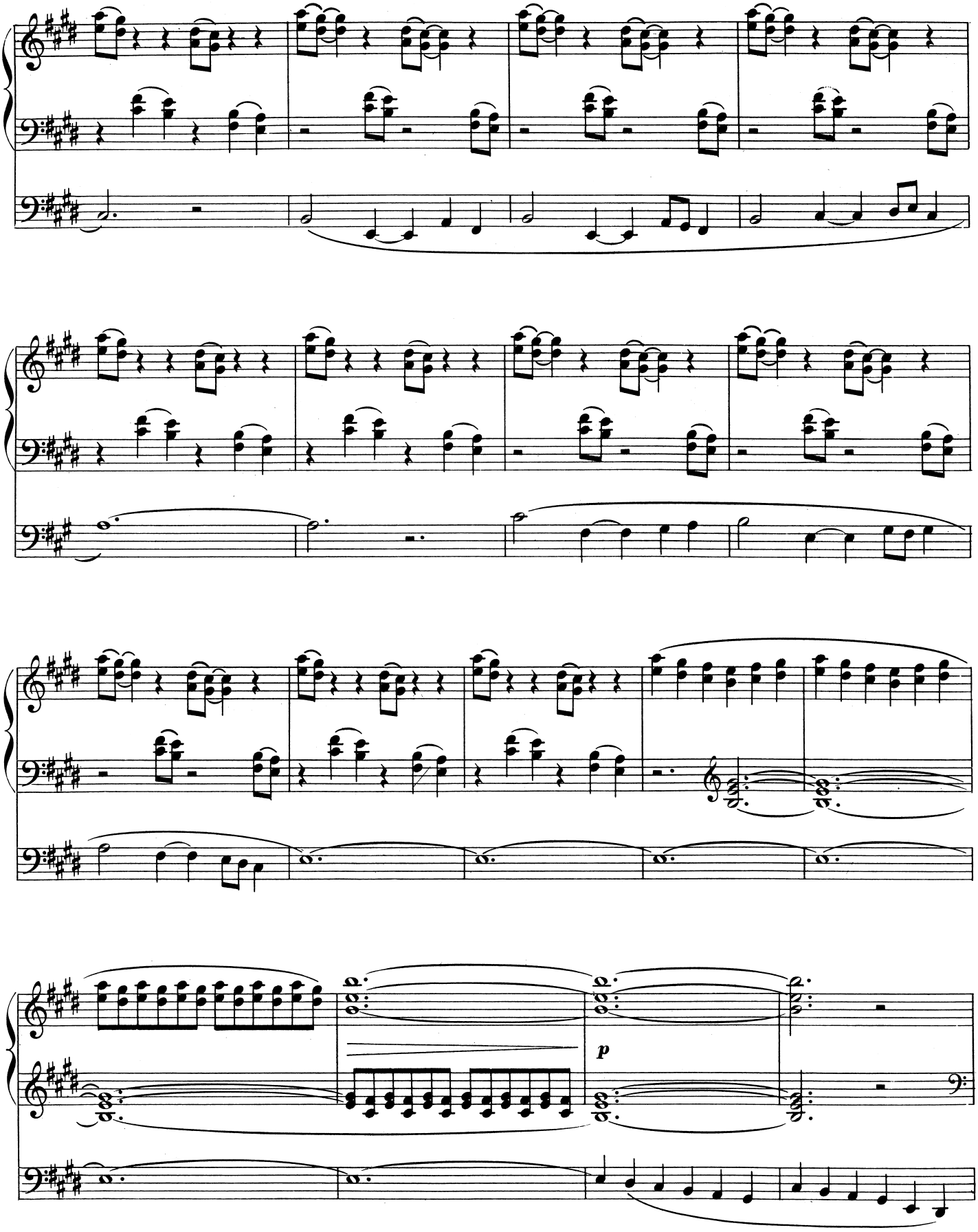
R.
Sw.
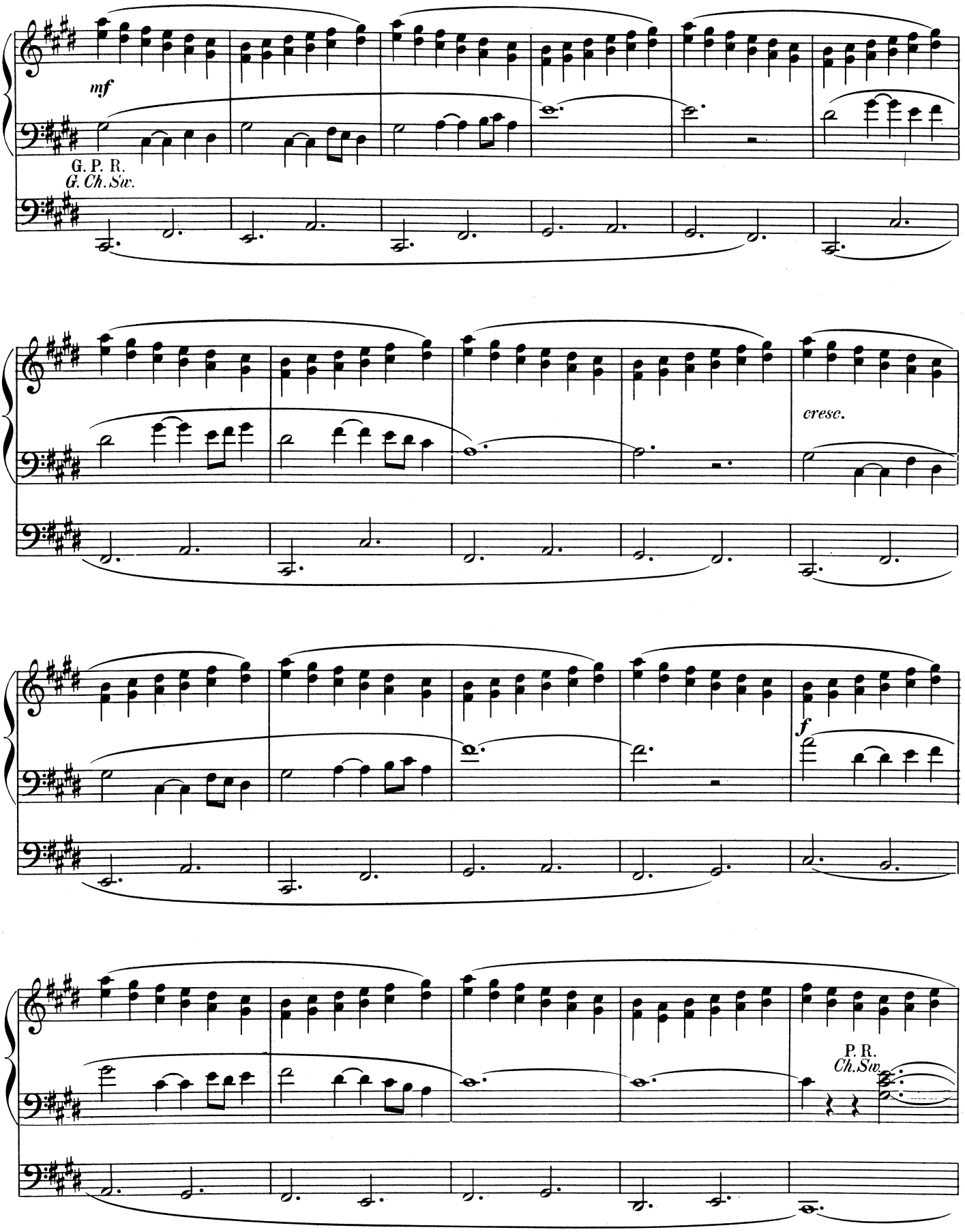
poco cresc.
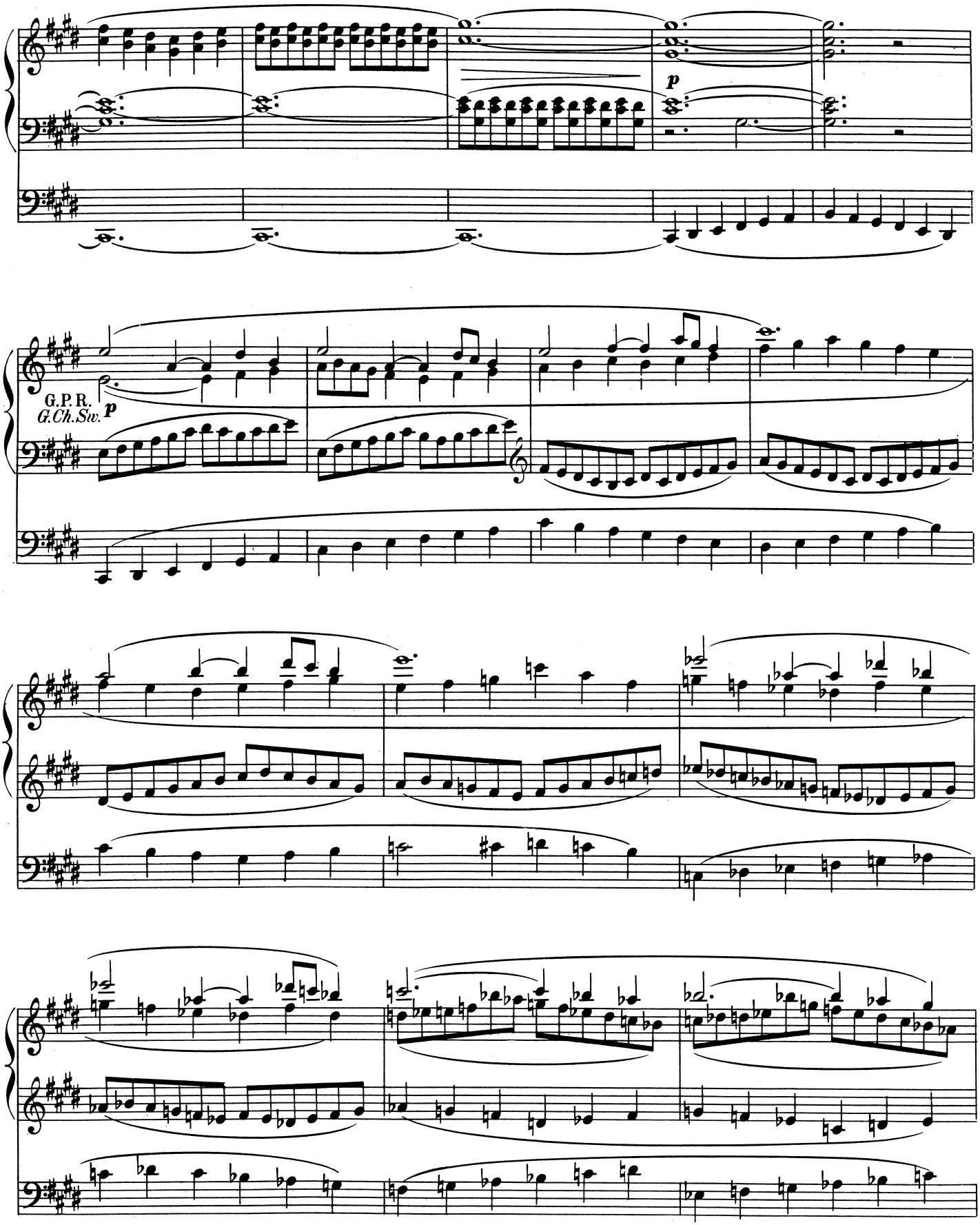
cresc. molto
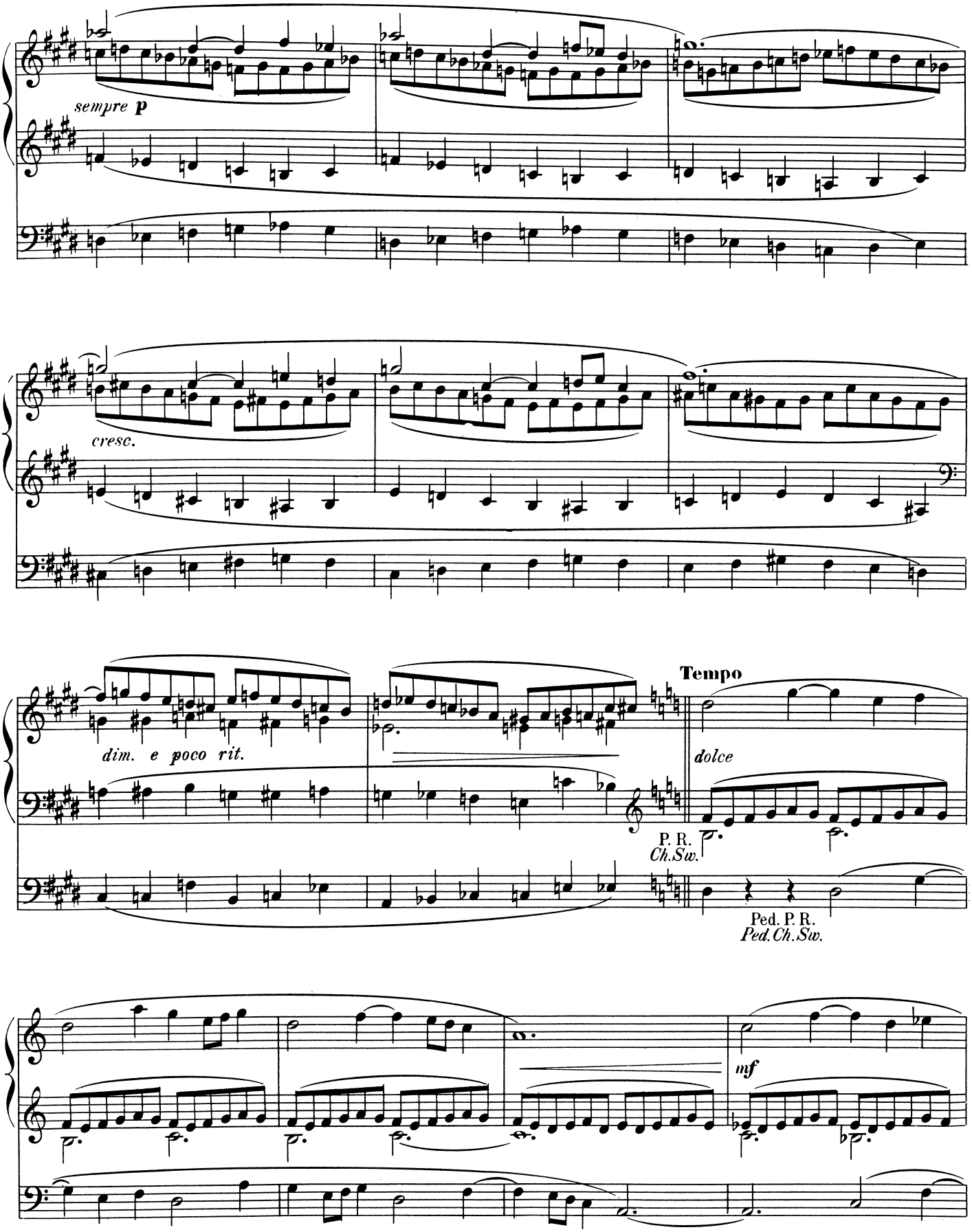
P. R.
Ch. Sw. *f*
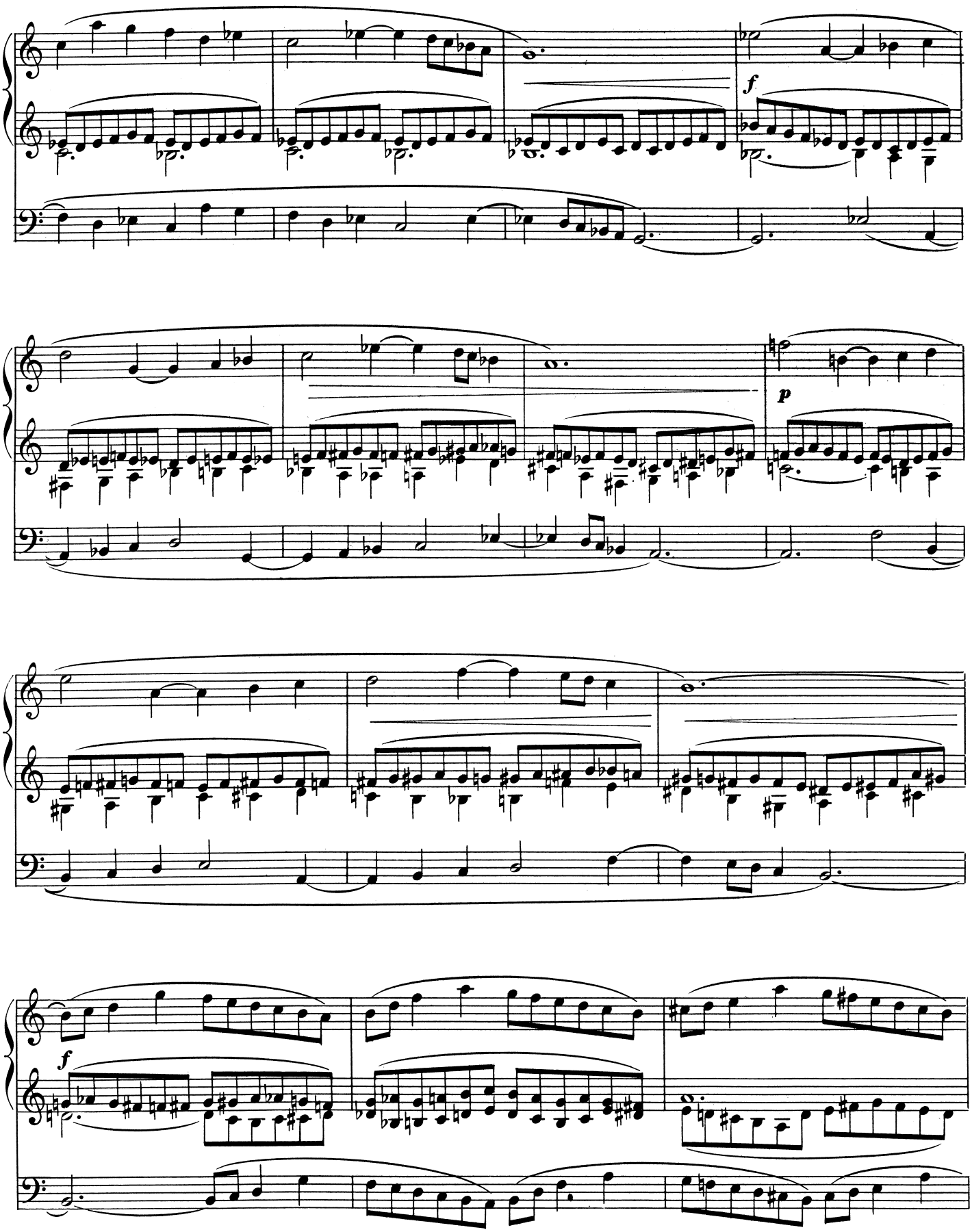
Ped. G. P. R.
Ped. G. Ch. Sw.

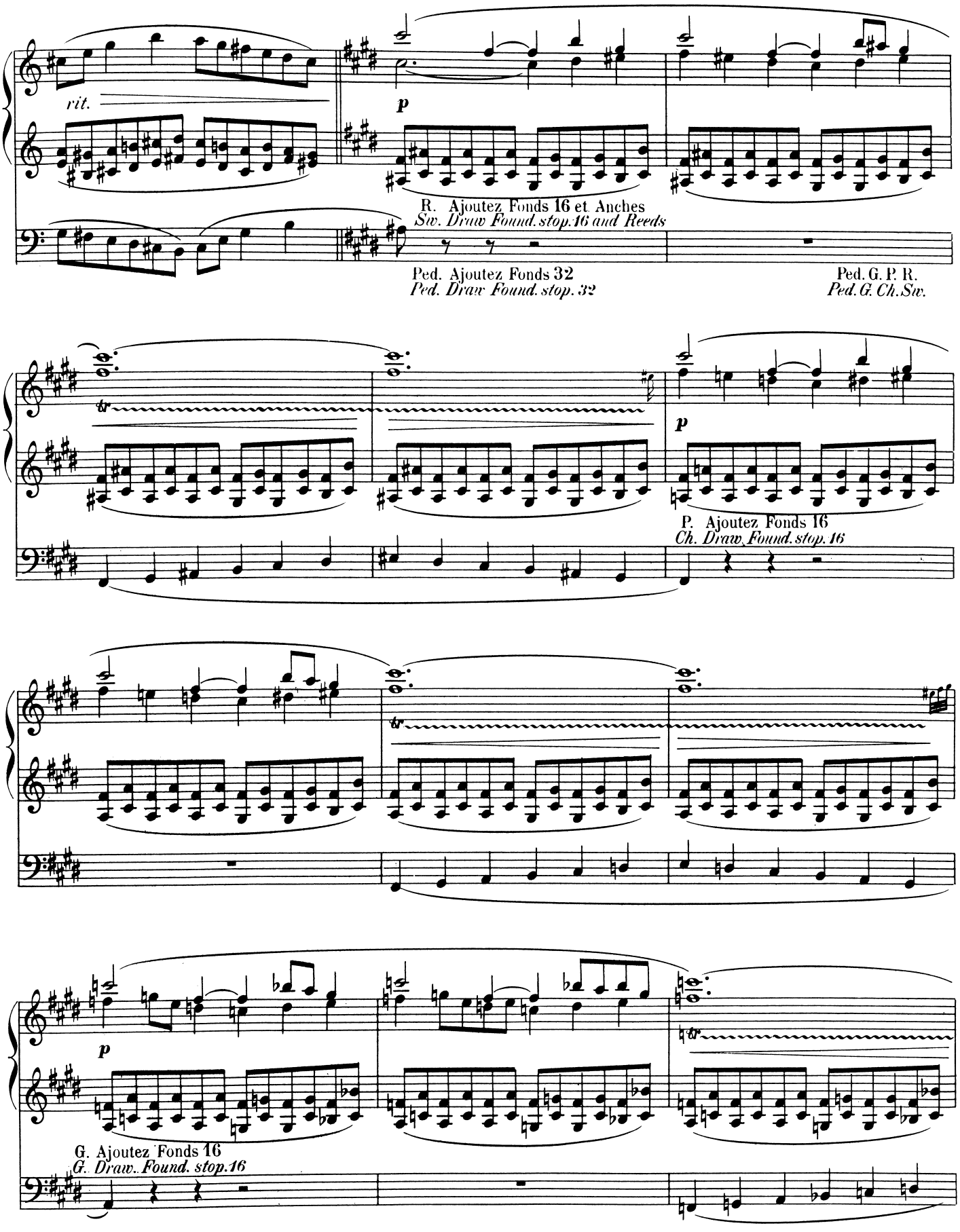

p
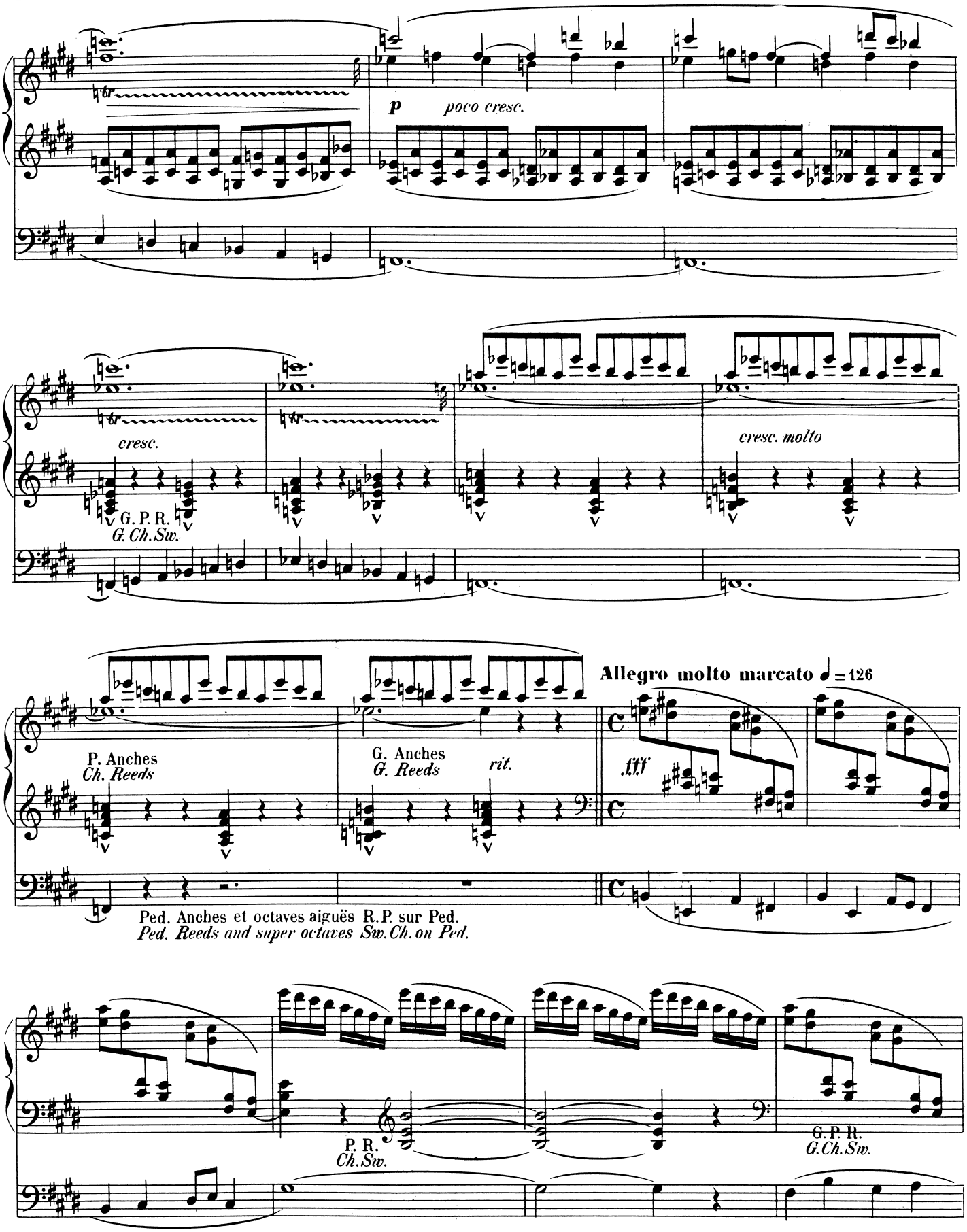

mf
G. P. R.
G. Ch. Sw.
cresc.
f
P. R.
Ch. Sw.
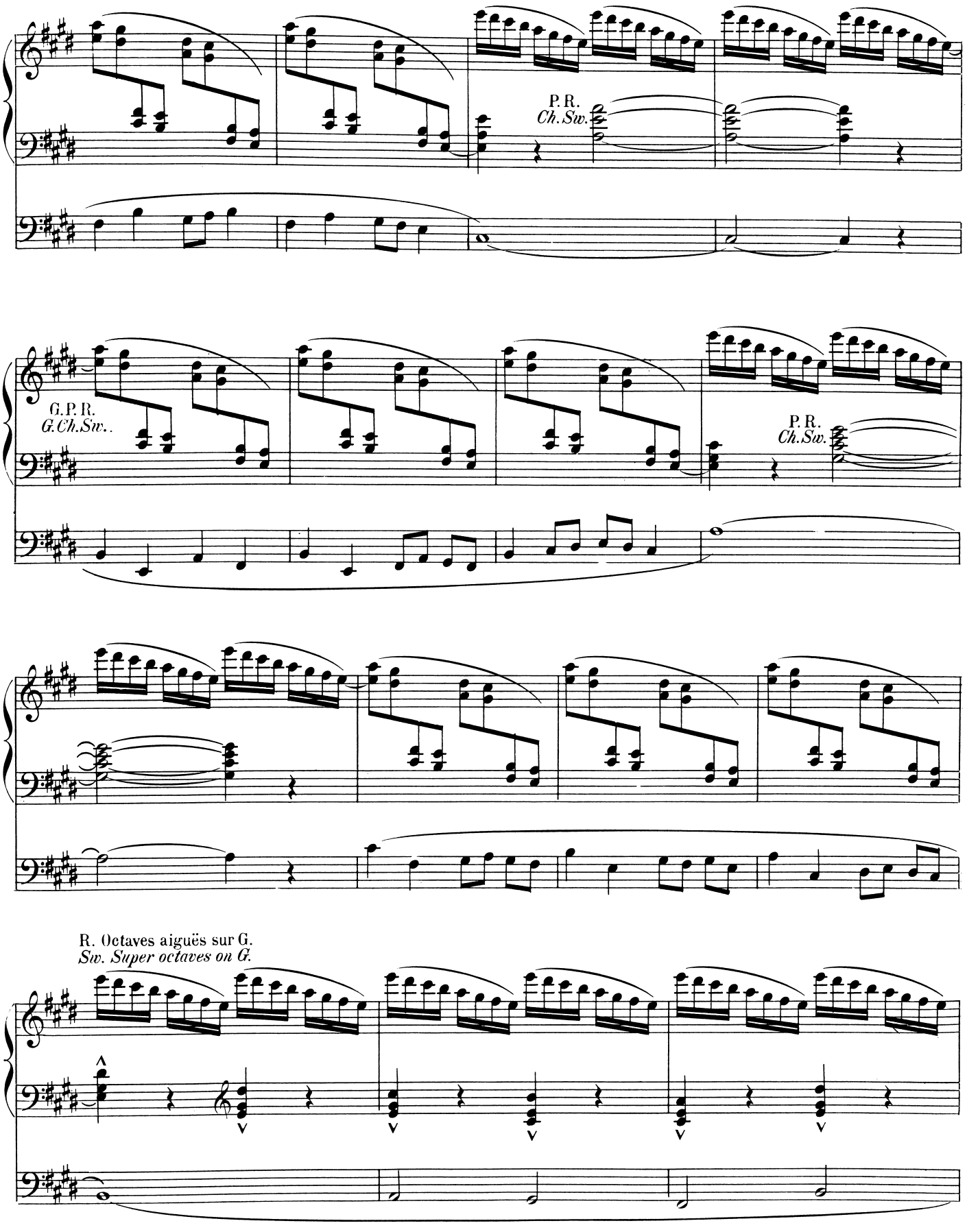

p
G.P.R.
G.Ch.Sw.
p


sempre p
cresc.
dim. e poco rit.
Tempo
dolce
P. R.
Ch.Sw.
Ped. P. R.
Ped. Ch. Sw.
mf

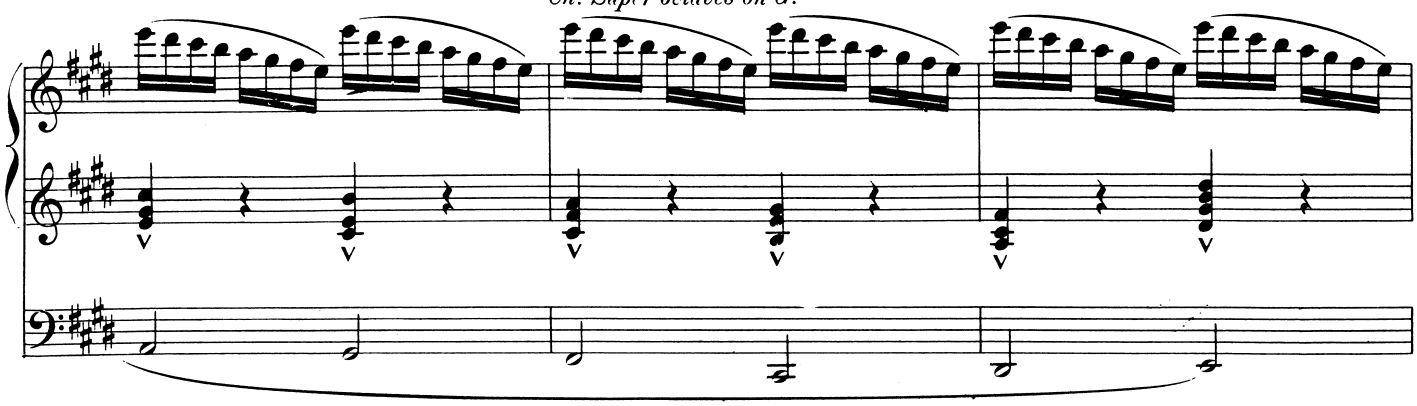

f
p
f

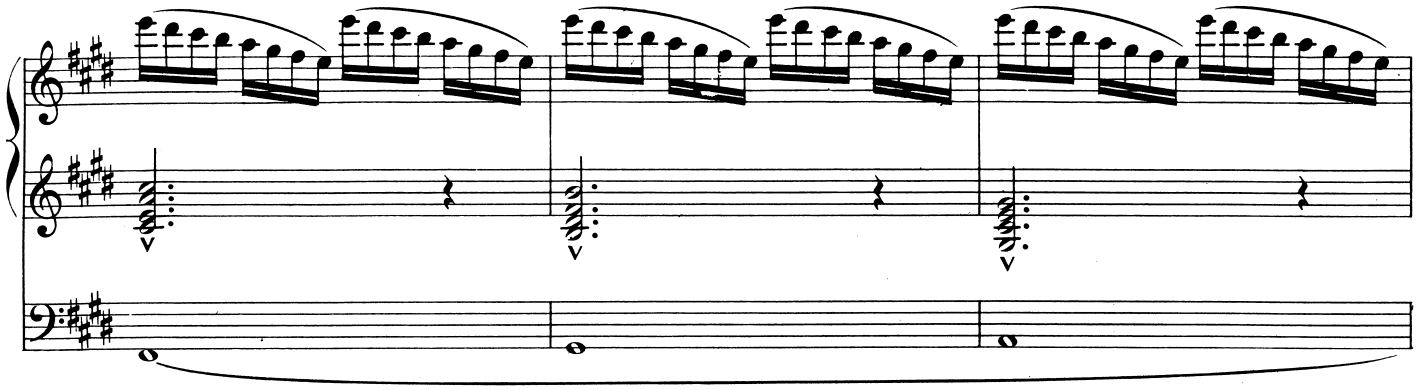

rit.
p
R. Ajoutez Fonds 16 et Anches
Sw. Draw Found. stop. 16 and Reeds
Ped. Ajoutez Fonds 32
Ped. Draw Found. stop. 32
Ped. G. P. R.
Ped. G. Ch. Sw.
p
P. Ajoutez Fonds 16
Ch. Draw Found. stop. 16
p
G. Ajoutez Fonds 16
G. Draw. Found. stop. 16


p
poco cresc.
cresc.
G. P. R.
G. Ch. Sw.
cresc. molto
P. Anches
Ch. Reeds
G. Anches
G. Reeds
rit.
Allegro molto marcato ♩ = 126
fff
Ped. Anches et octaves aiguës R.P. sur Ped.
Ped. Reeds and super octaves Sw. Ch. on Ped.
P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.


P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw..
P. R.
Ch. Sw.
R. Octaves aiguës sur G.
Sw. Super octaves on G.

P. Octaves aiguës sur G.
Ch. Super octaves on G.




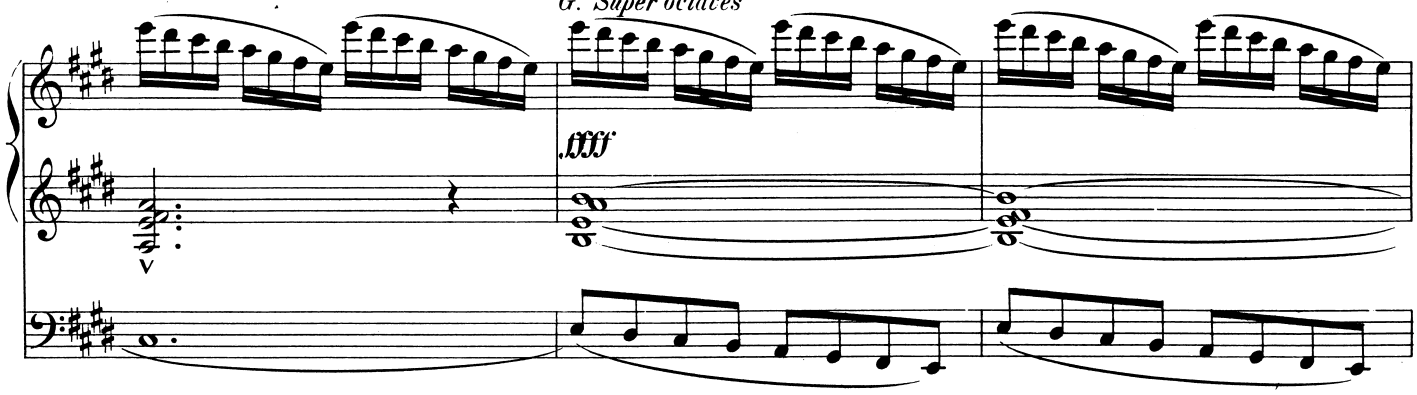
G. Octaves aiguës
G. Super octaves



