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.

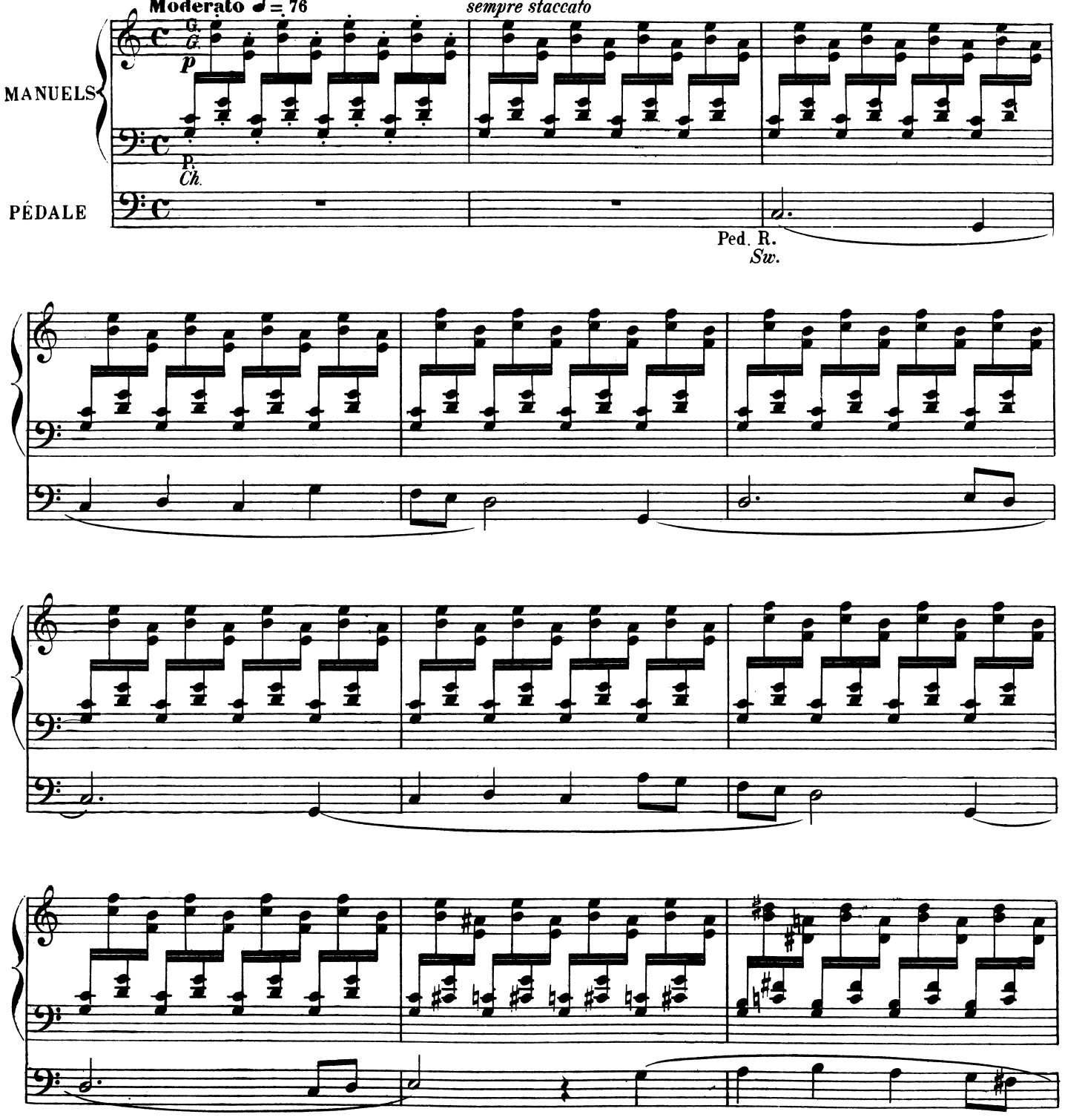
Swell: *Flute 8_4 ft, Gamba, Oboe*
Choir: *Flute 8 ft, Stop. diap. 8 ft, Salicional, Flute 8 ft*
Great: *Flute 8 ft, Stop. diap. 8 ft*
Ped: *Flute 16_8 ft, Separ. Key. boards, Ped. Sw.*

Moderato ♩. = 76

sempre staccato

MANUELS

PÉDALE



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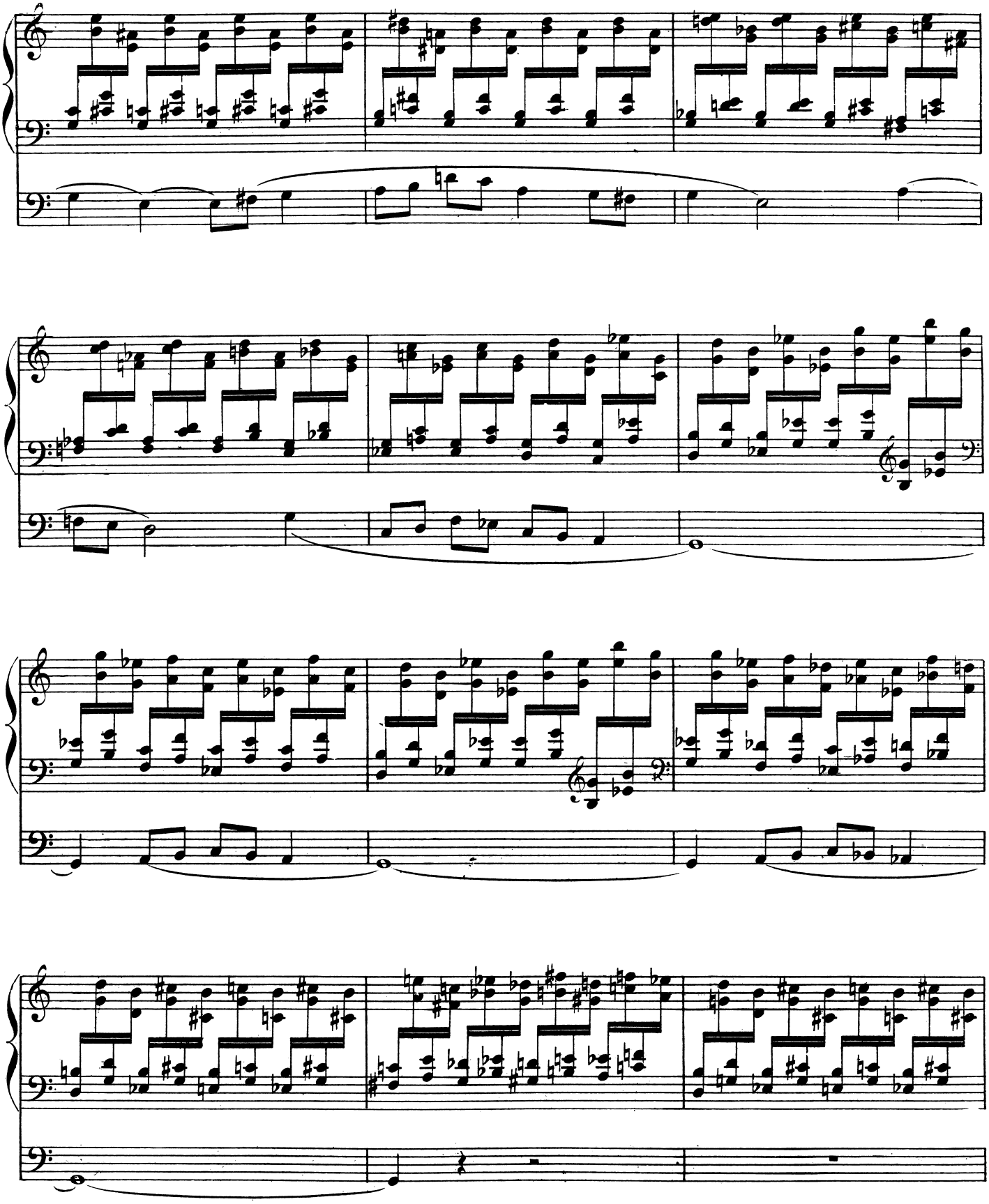
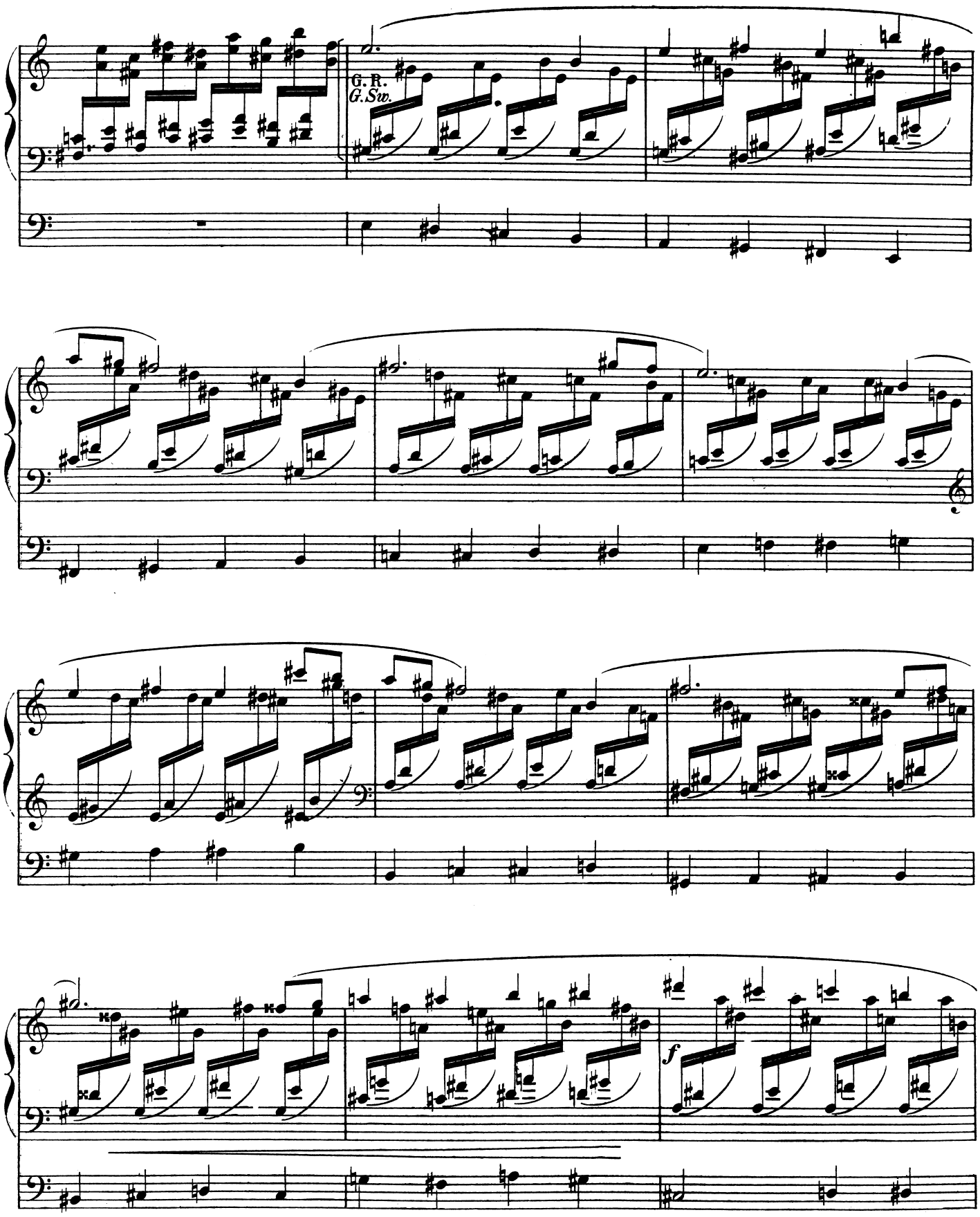
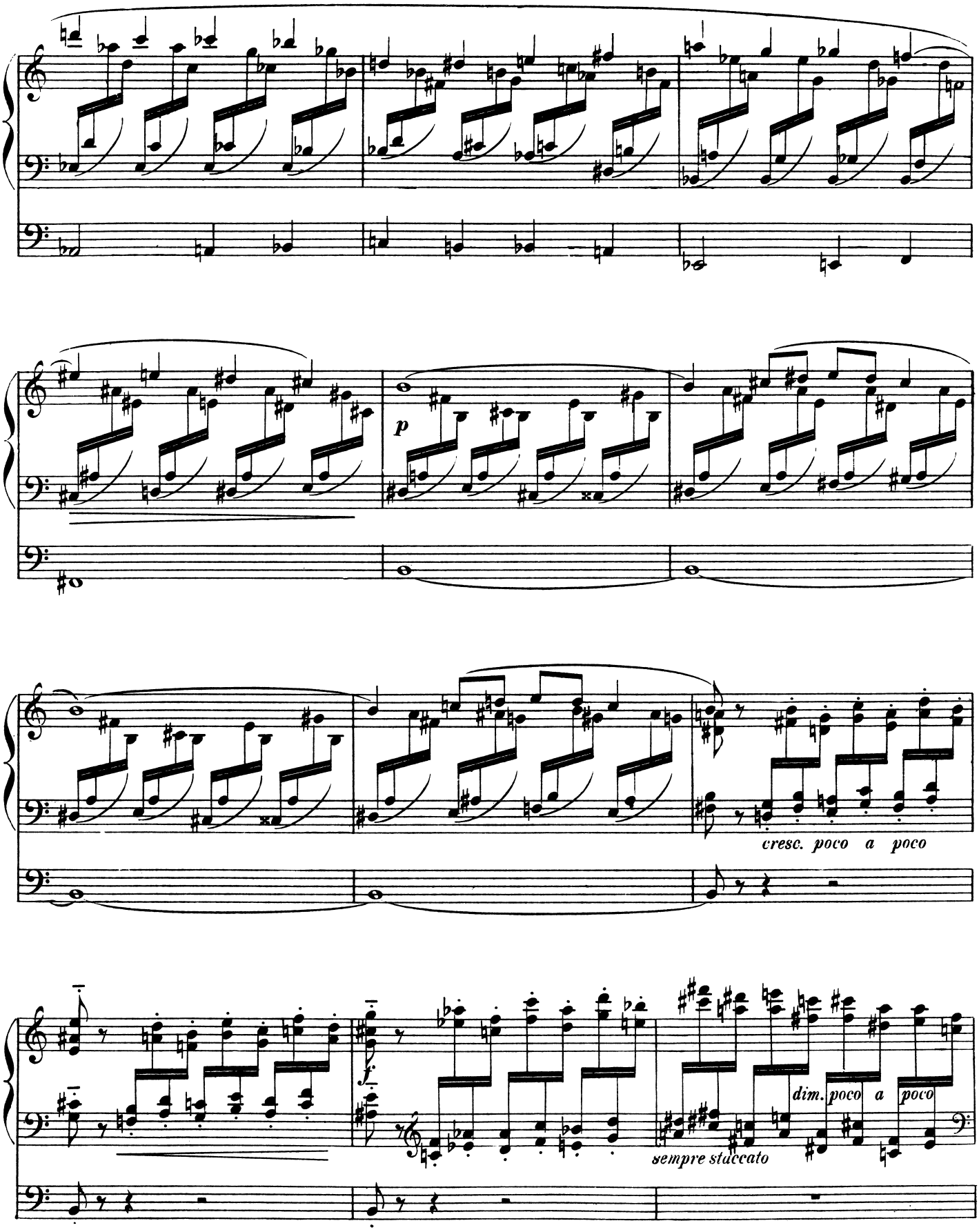
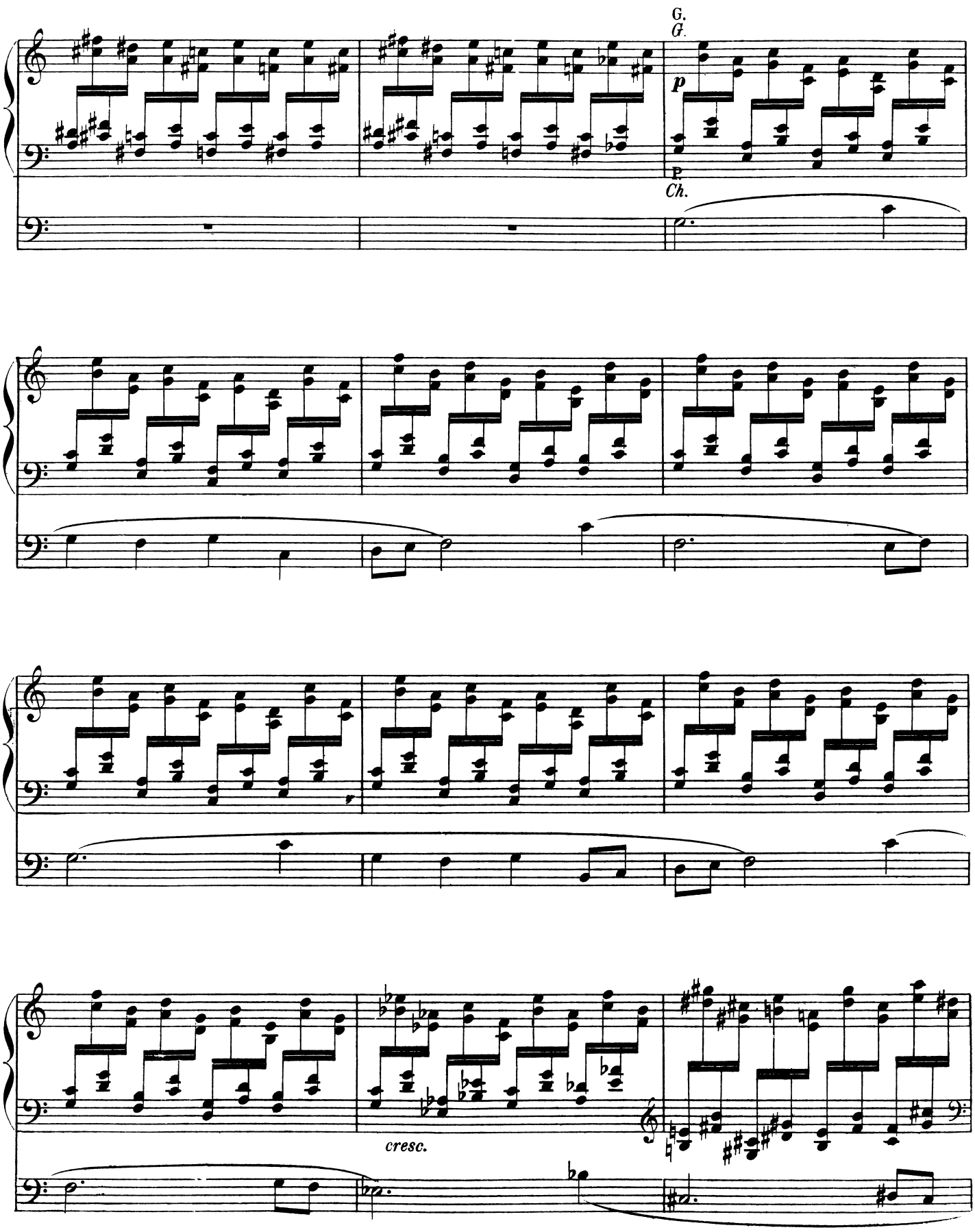
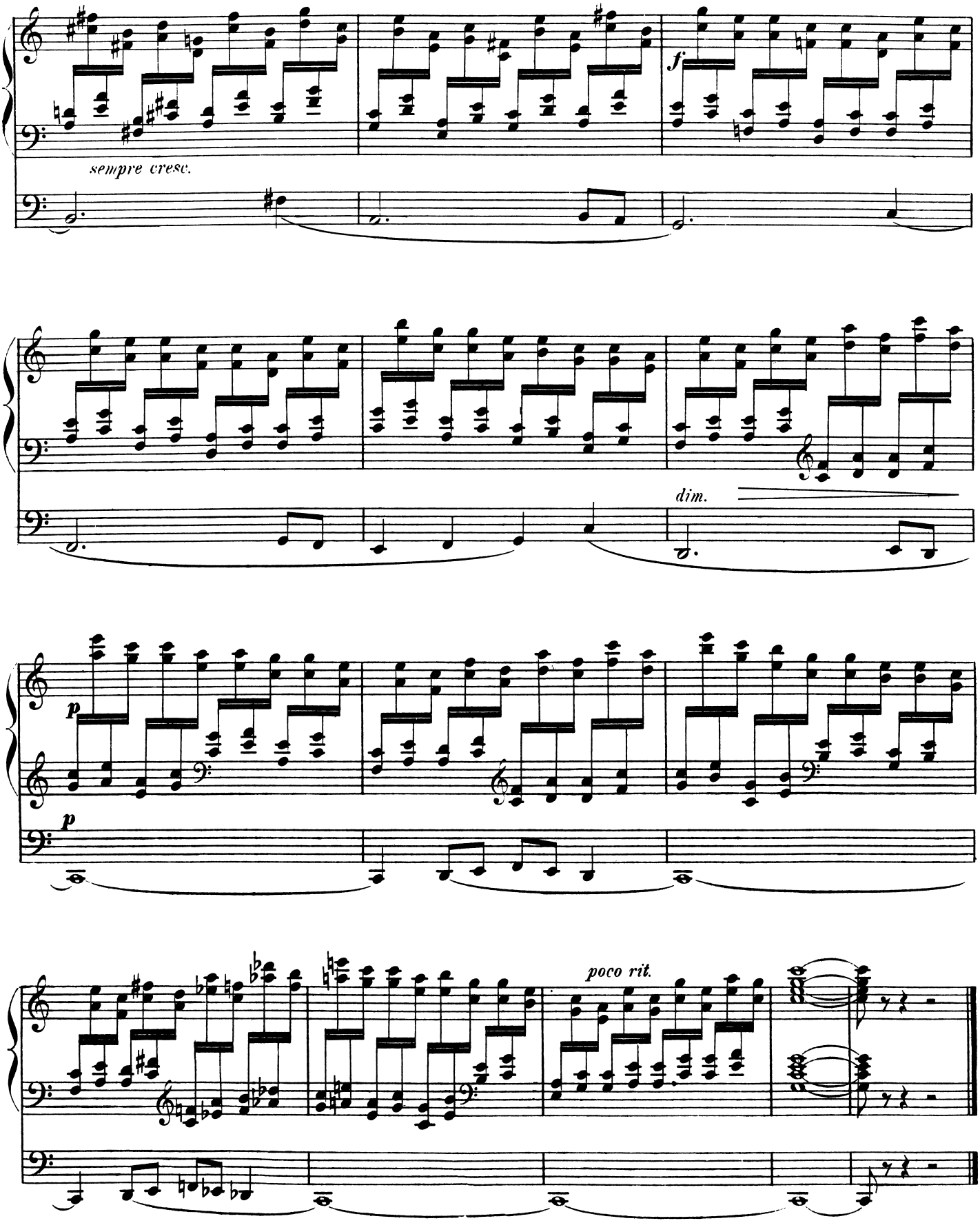



G. R.
G. Sw.
f


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

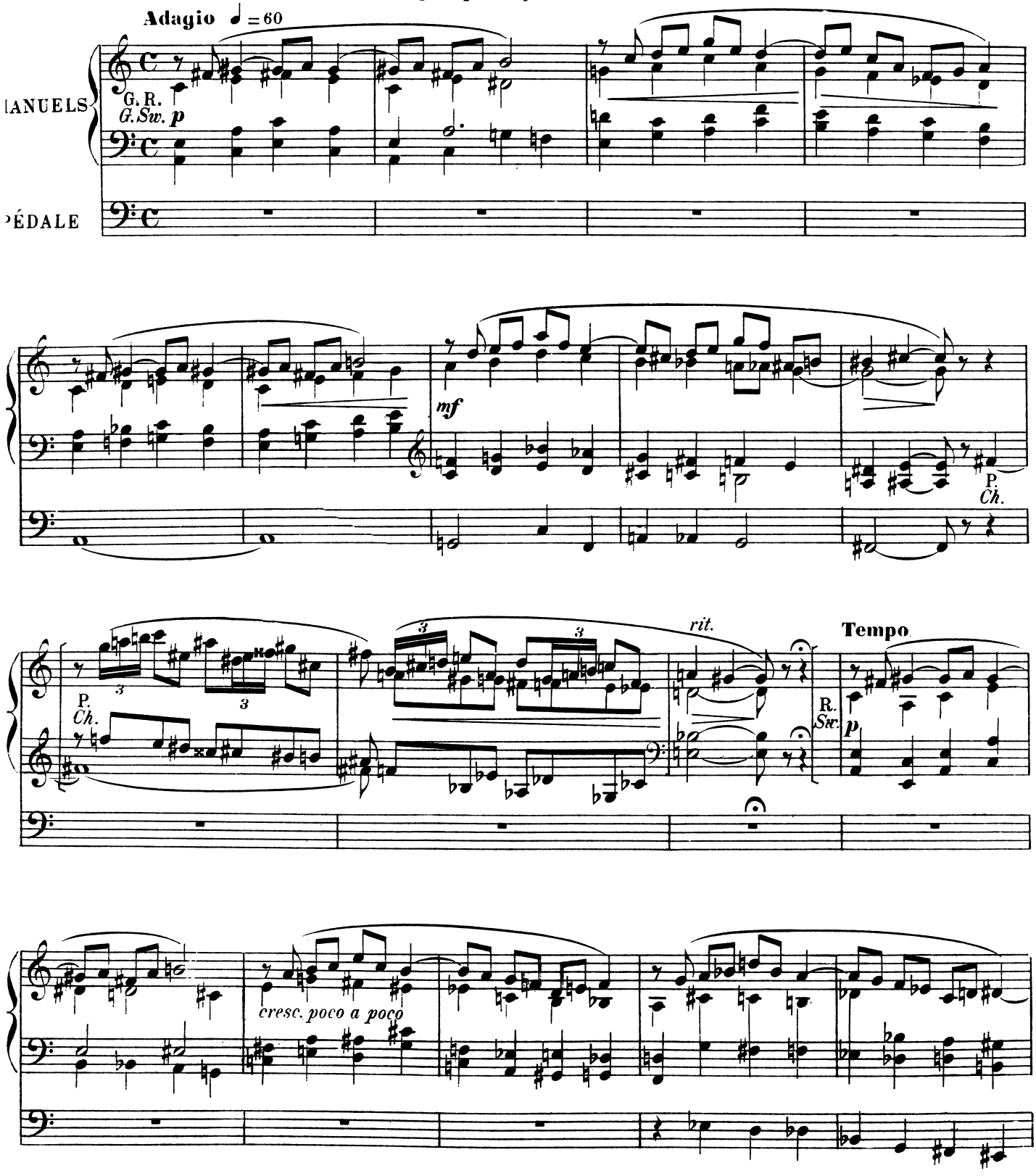

G.
G.
p
P
Ch.
cresc.

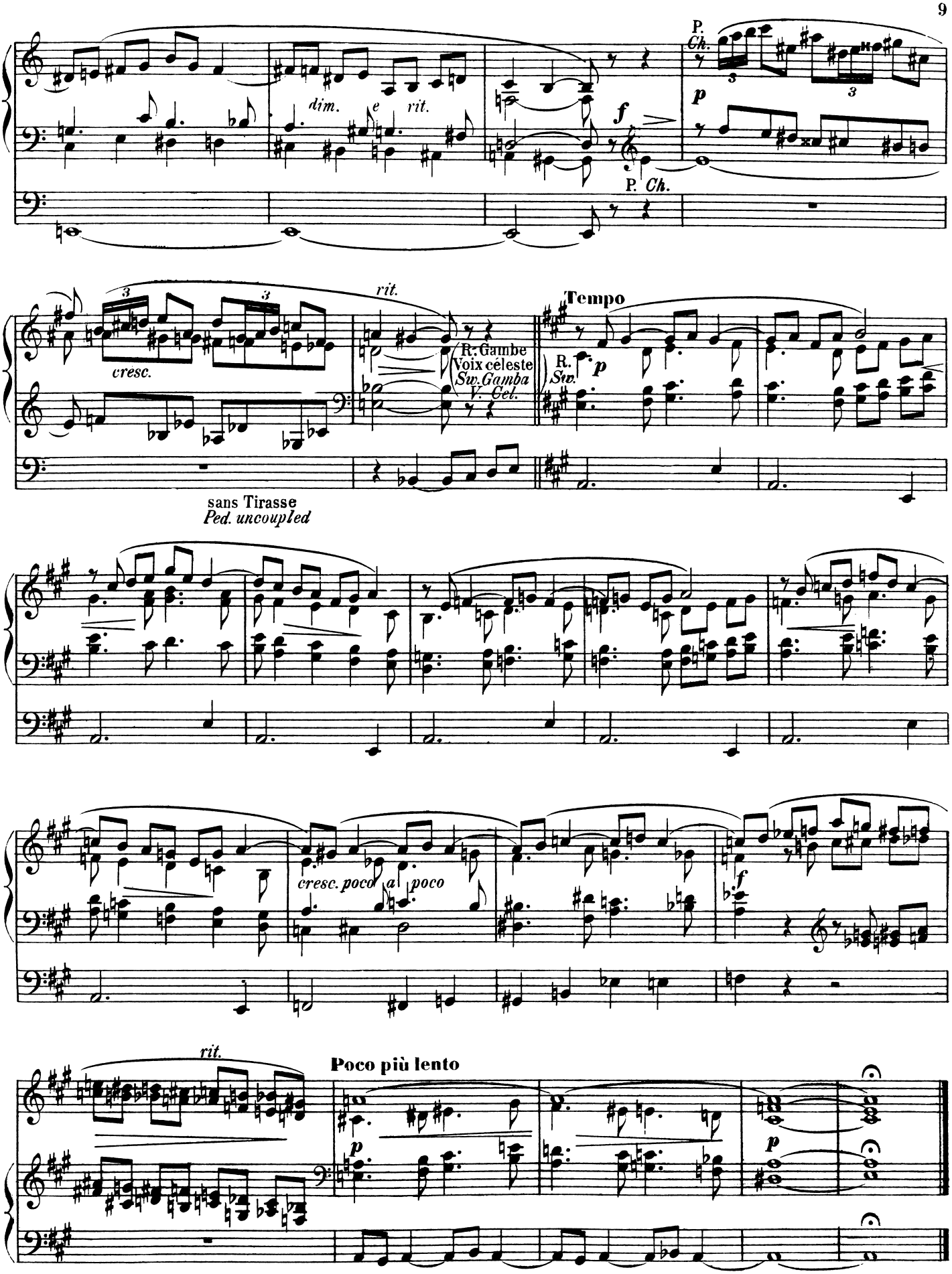

sempre cresc.
f
dim.
p
p
poco rit.

à mon élève le Comte de SAINT-MARTIN

ANDANTINO

R.	Flûte 8, Gambe 8	*Swell:*	*Flute 8 f!, Gamba 8 f!*
P.	Bourdon 8, Flûte 4	*Choir:*	*Stop. diap. 8 f!, Flute 4 f!*
G.	Flûte 8 (G.R. accouplés)	*Great:*	*Flute 8 f! (G. Sw. coupled)*
Ped.	Bourdon 16_8 (Tirasse R.)	*Ped:*	*Stop. diap. 16_8 f! (Swell to Ped.)*




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

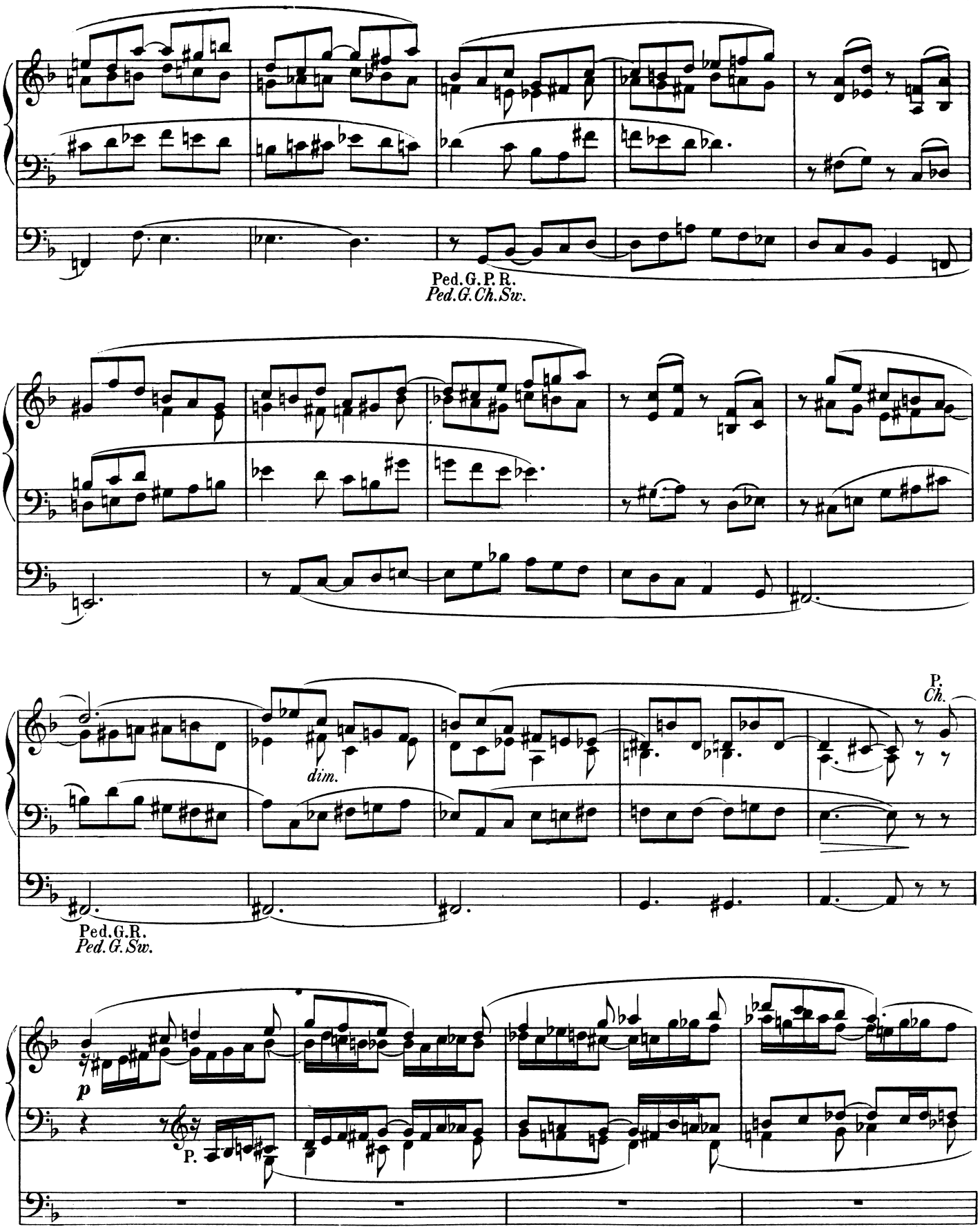
R.
Sw.

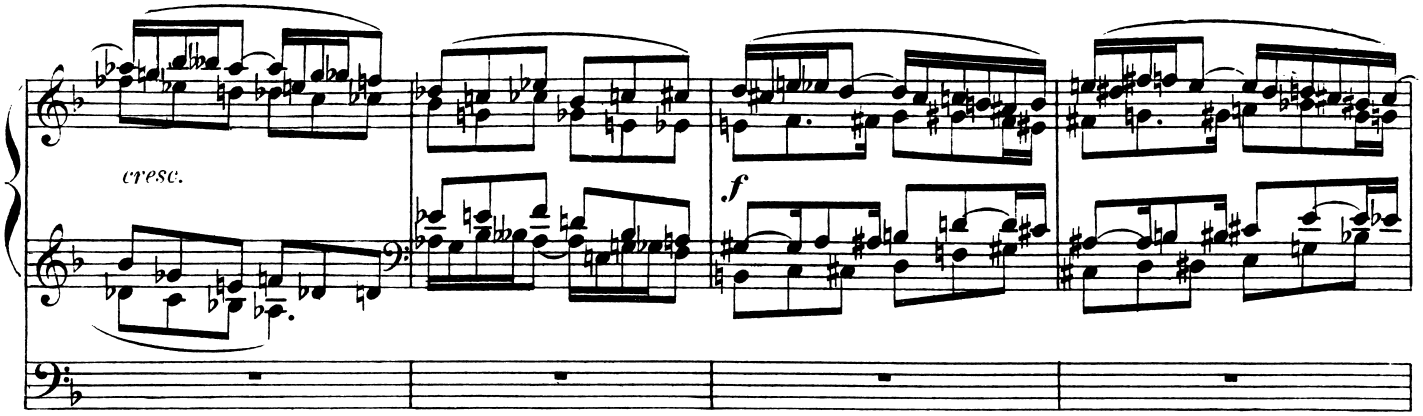
p

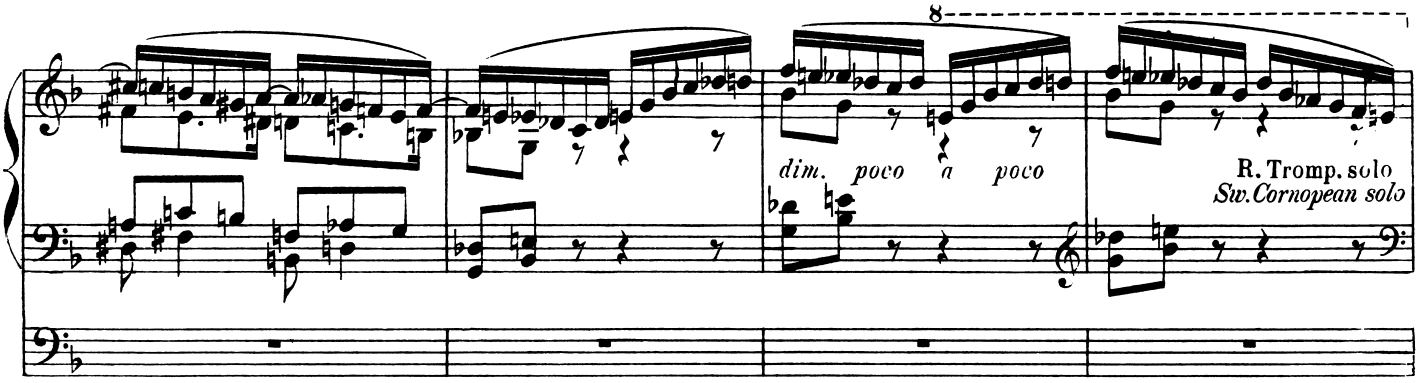
cresc.

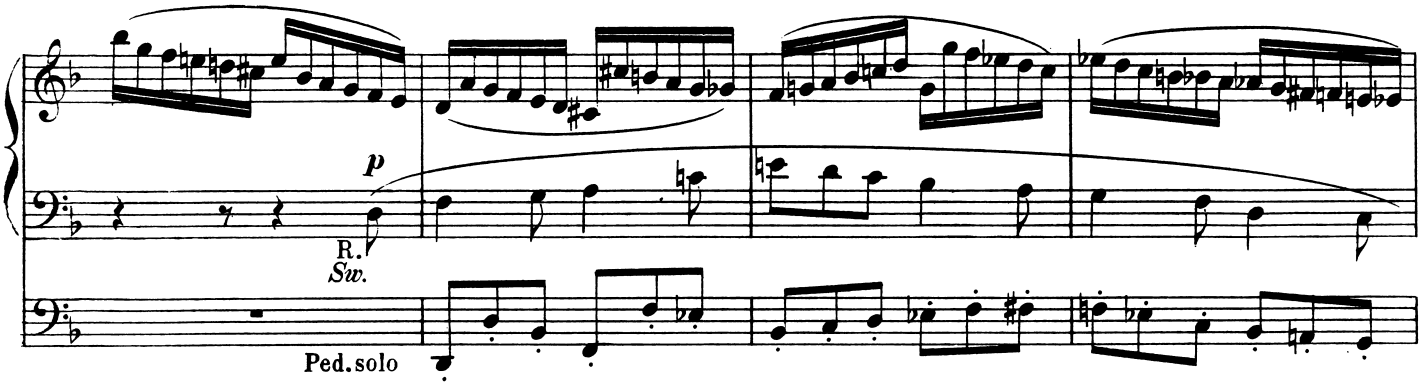
Ped.G.R.
Ped.G.Sw.

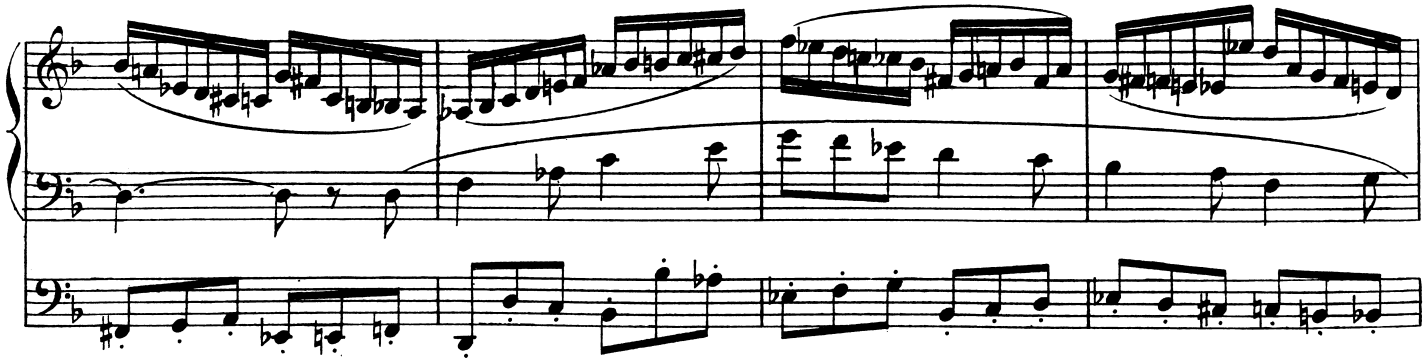
G.R.
G.Sw.

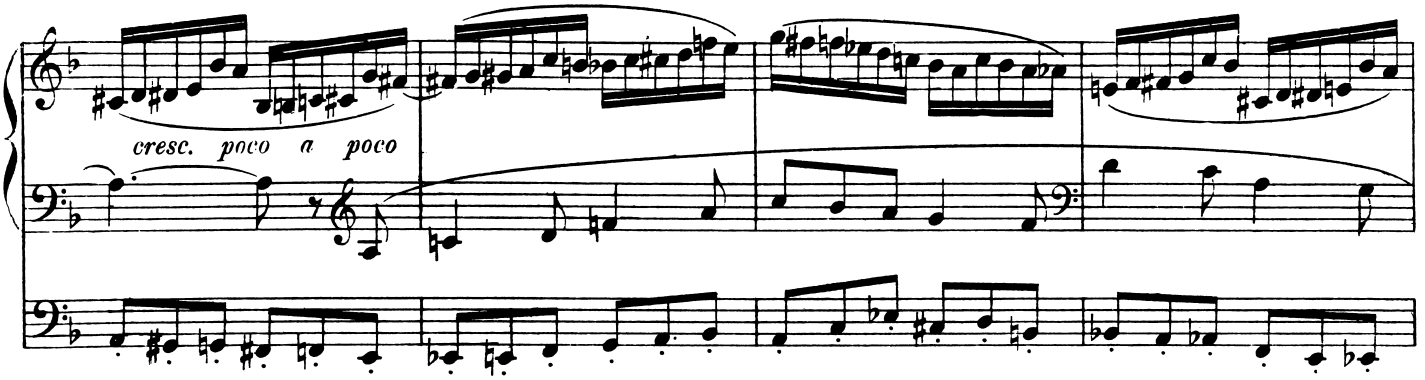

Ped. G. P. R.
Ped. G. Ch. Sw.
dim.
P.
Ch.
Ped. G. R.
Ped. G. Sw.
p
P.

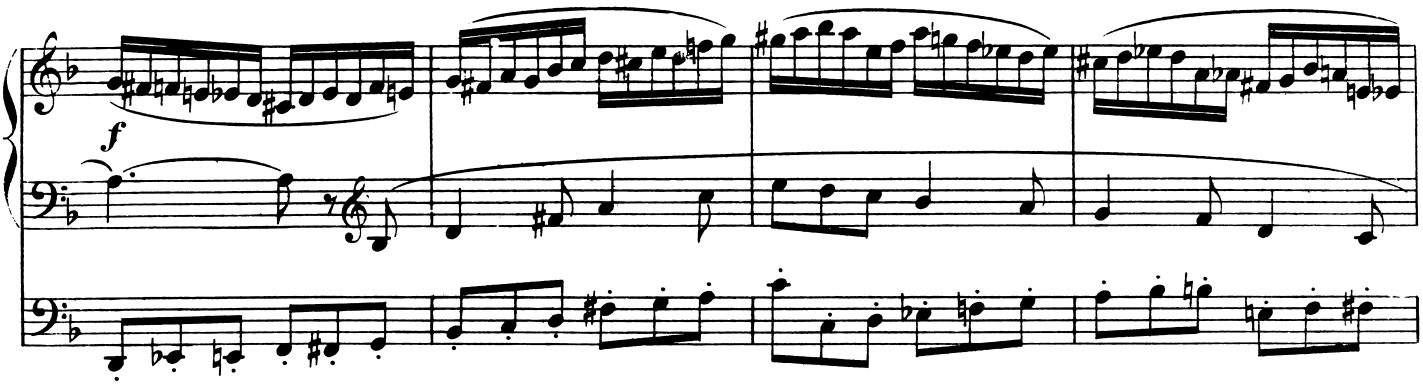

cresc.
f

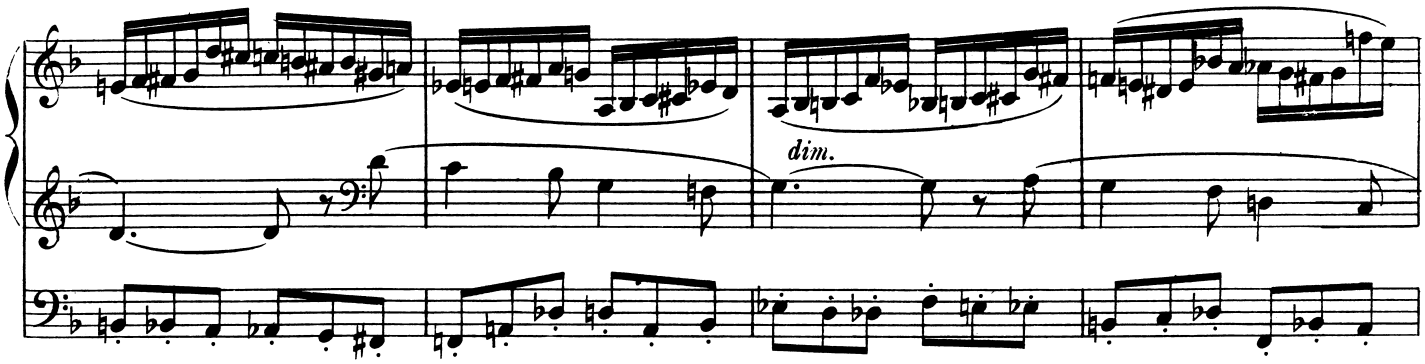

8
dim. poco a poco
R. Tromp. solo
Sw. Cornopean solo

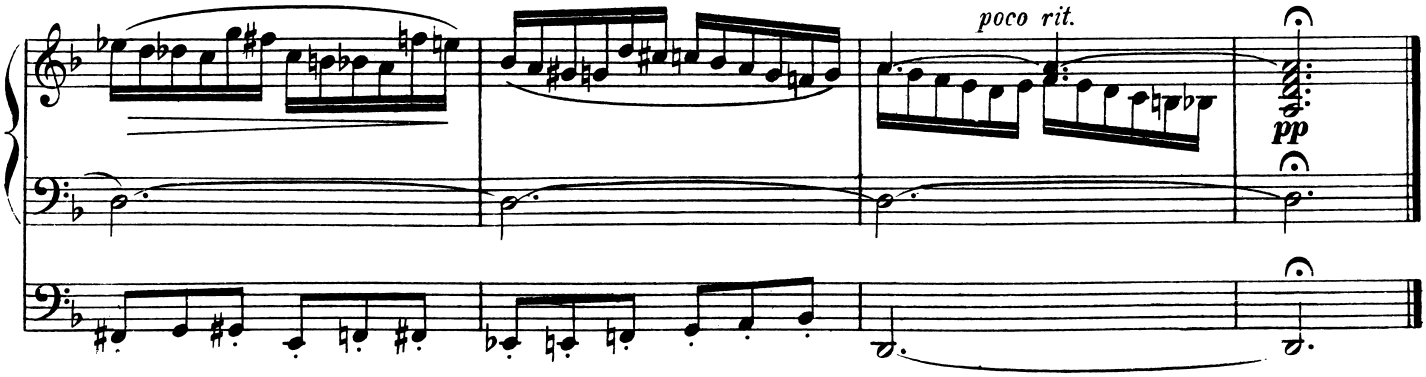

p
R.
Sw.
Ped. solo




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

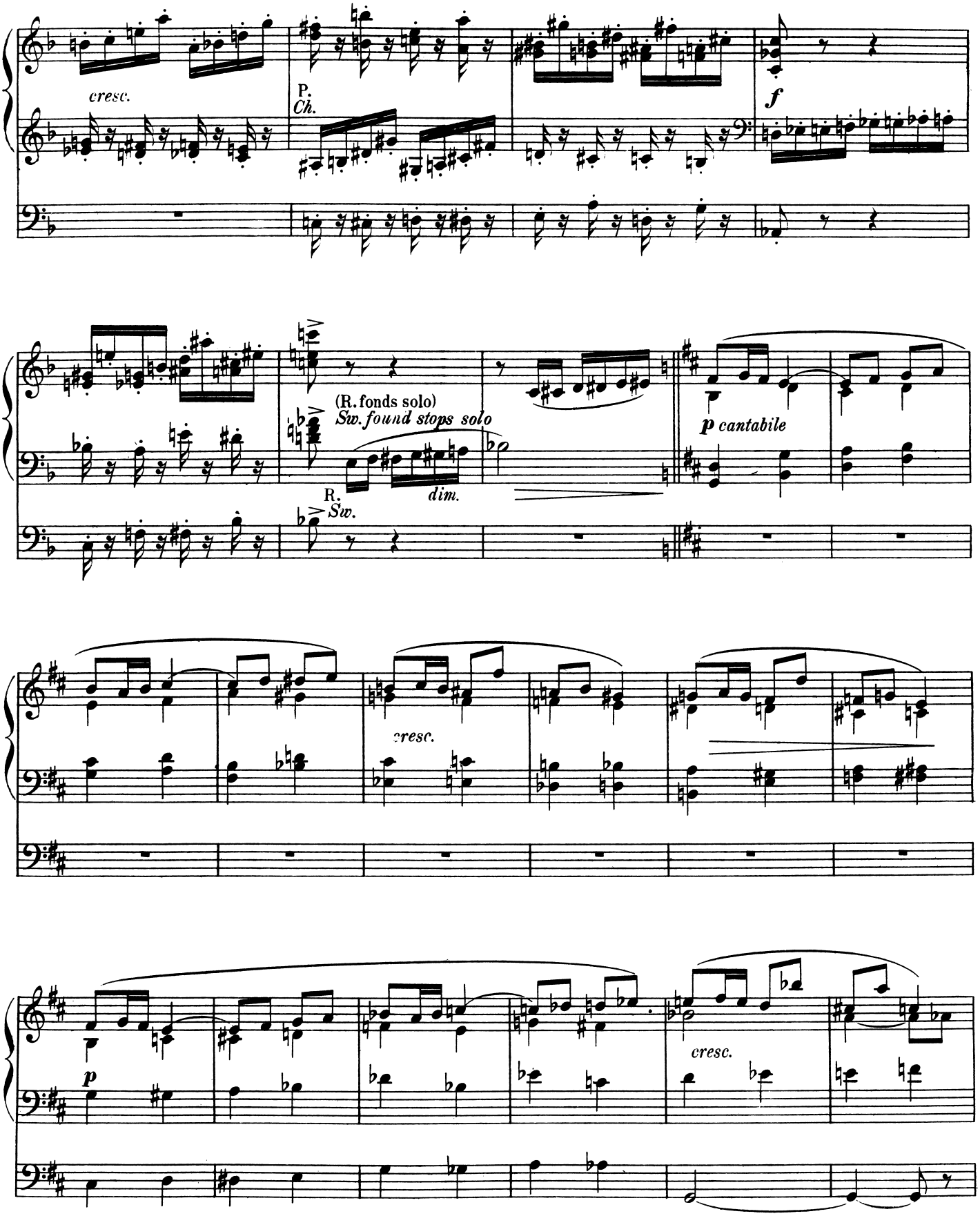
PÉDALE

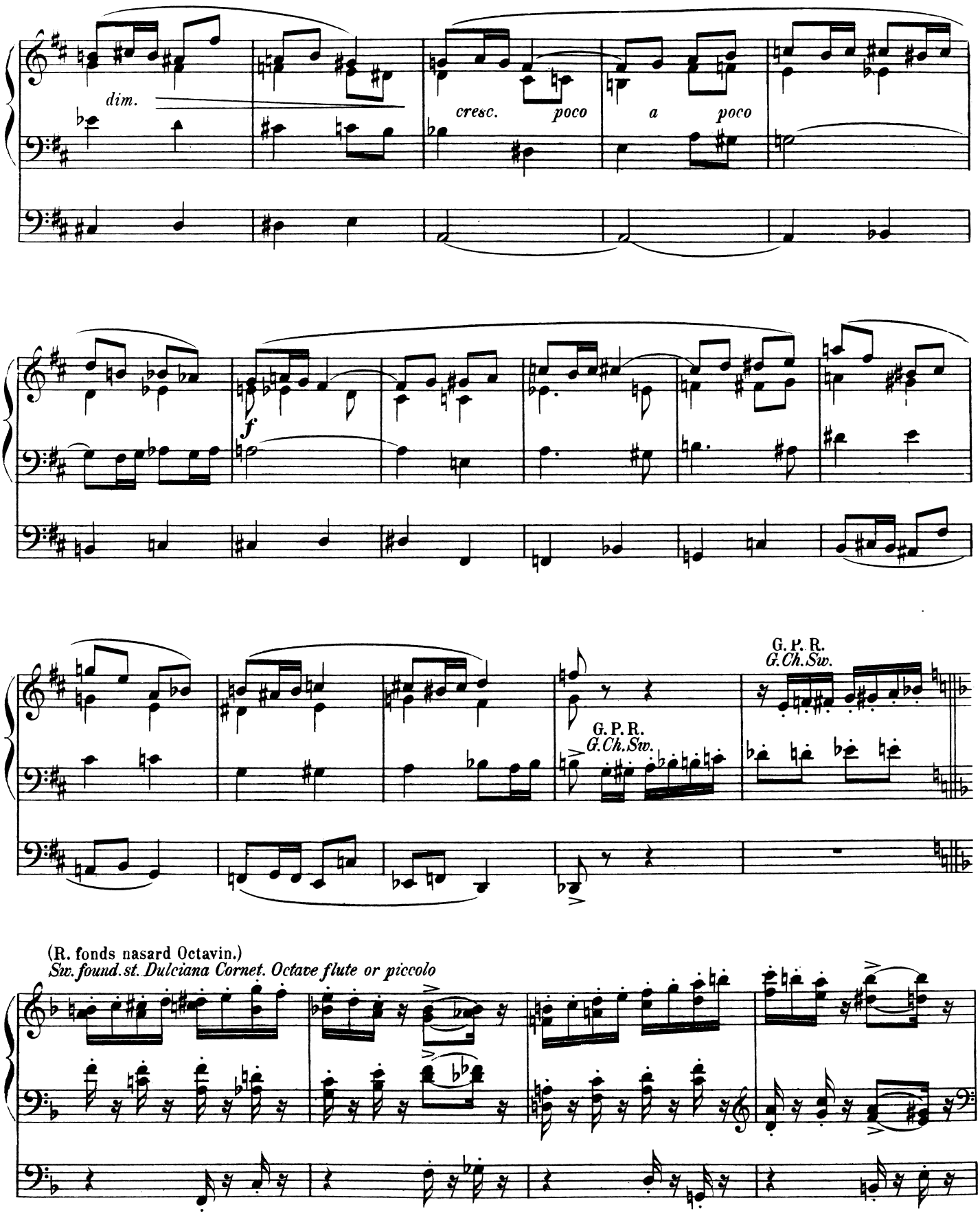
P.R.
Ch.Sw.

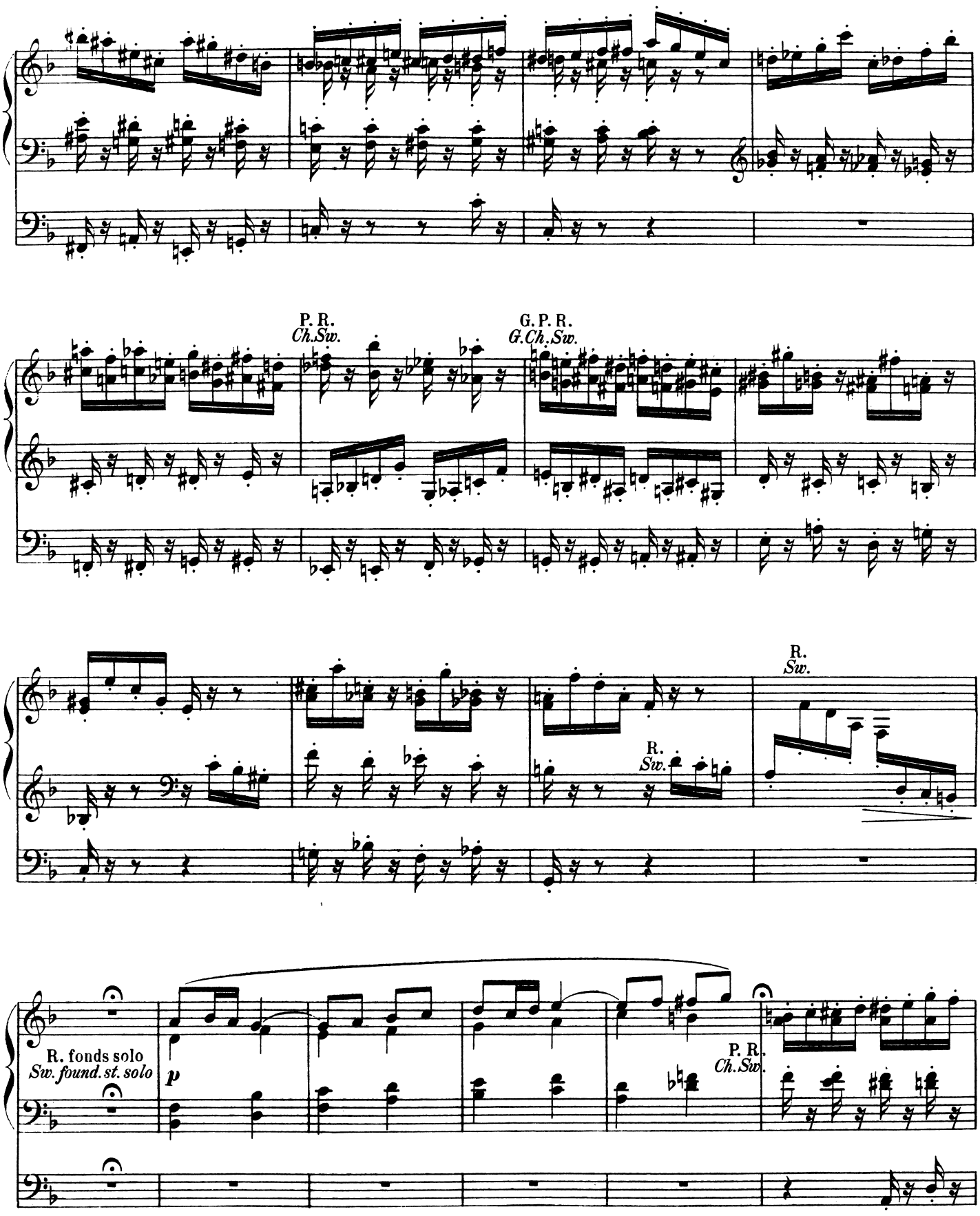
dim.

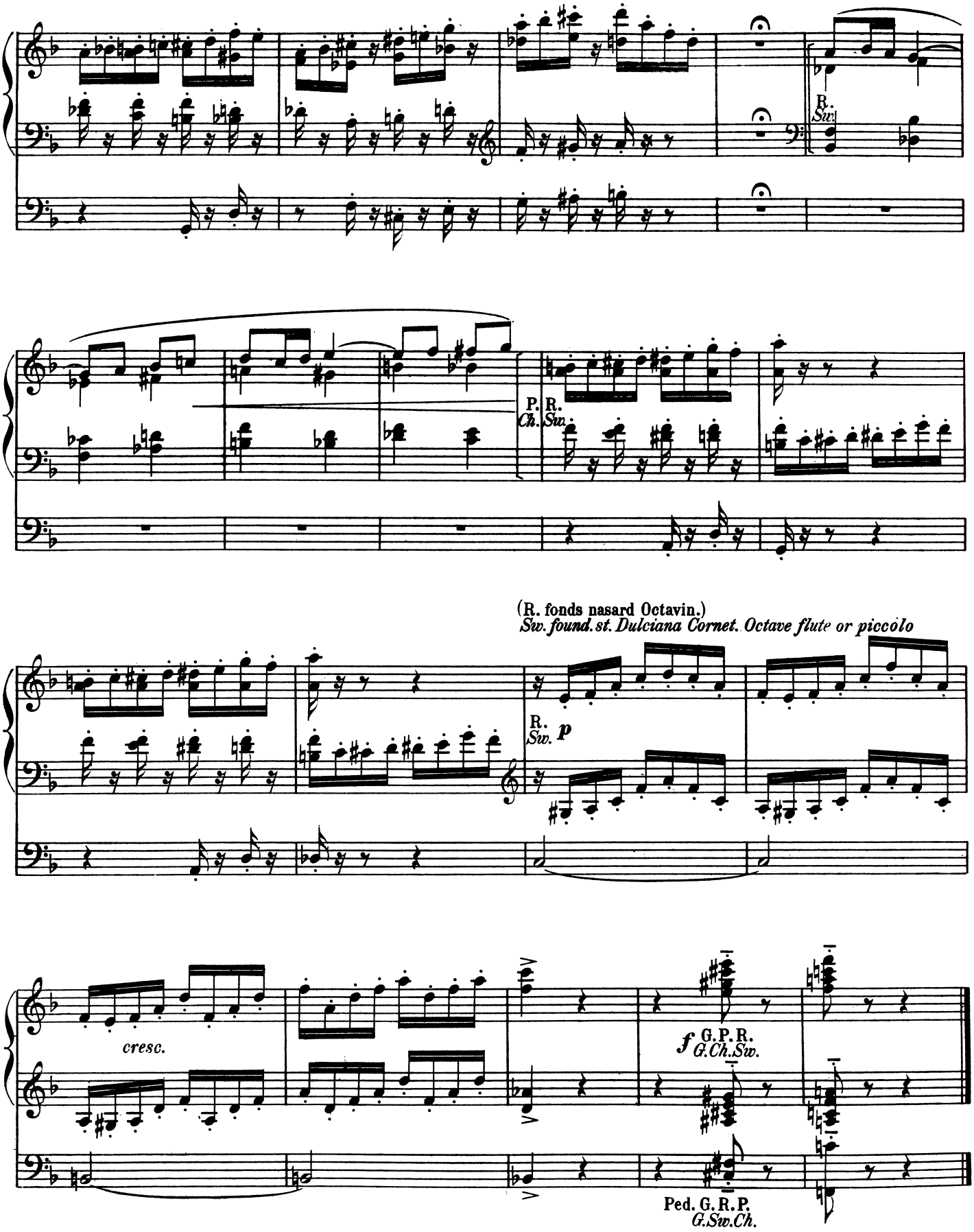
P.R.
Ch.Sw.

R.
Sw. *p*


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


dim.
cresc. poco a poco
f
G. P. R.
G. Ch. Sw.
G. P. R.
G. Ch. Sw.
(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

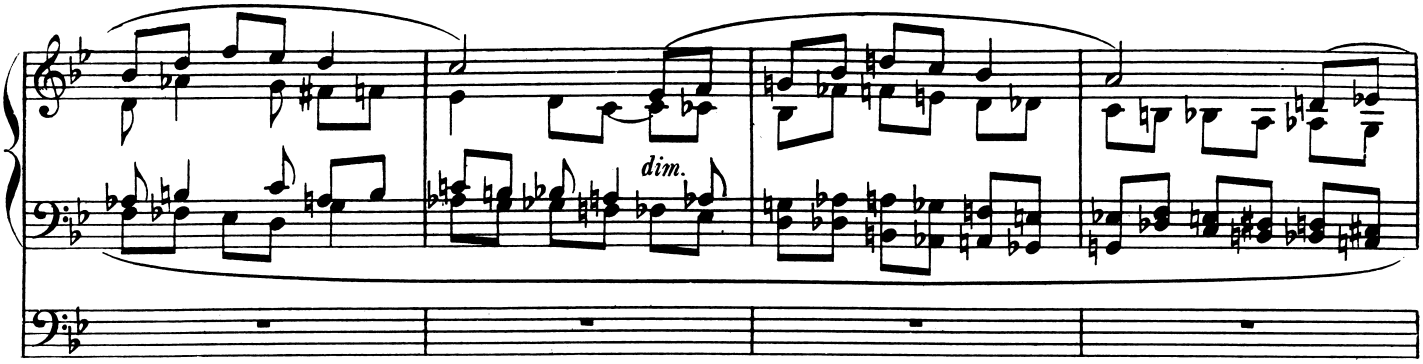
R.
Sw. *p*

PÉDALE

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

P. R.
Ch, Sw. *p*

cresc.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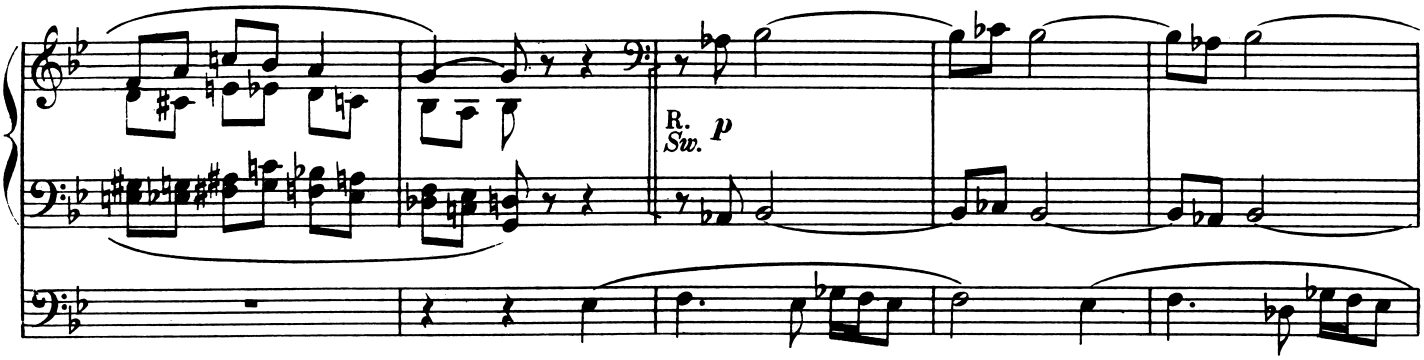
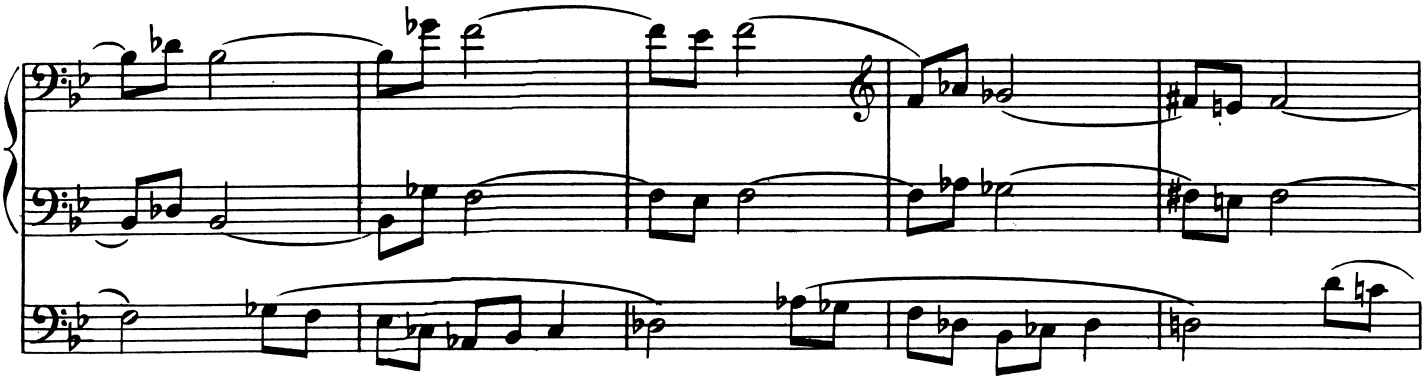
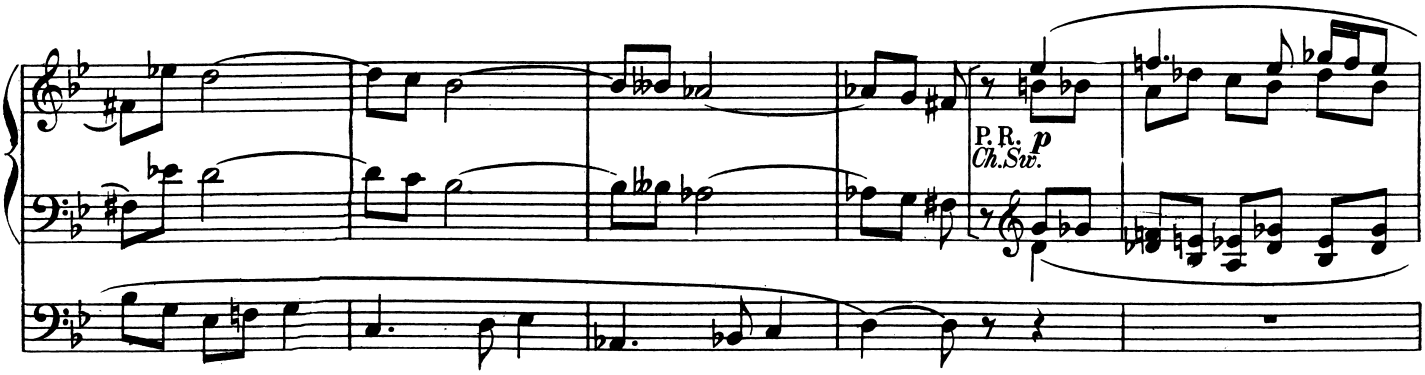
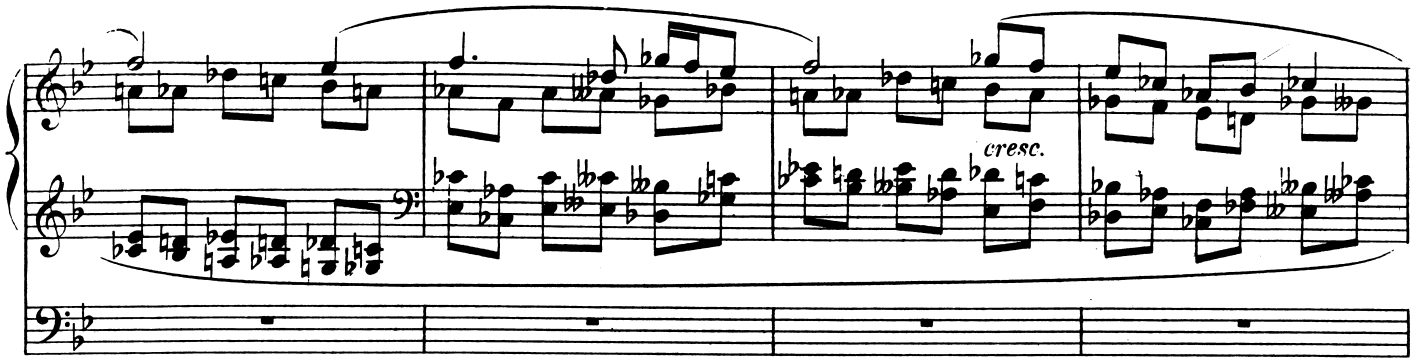
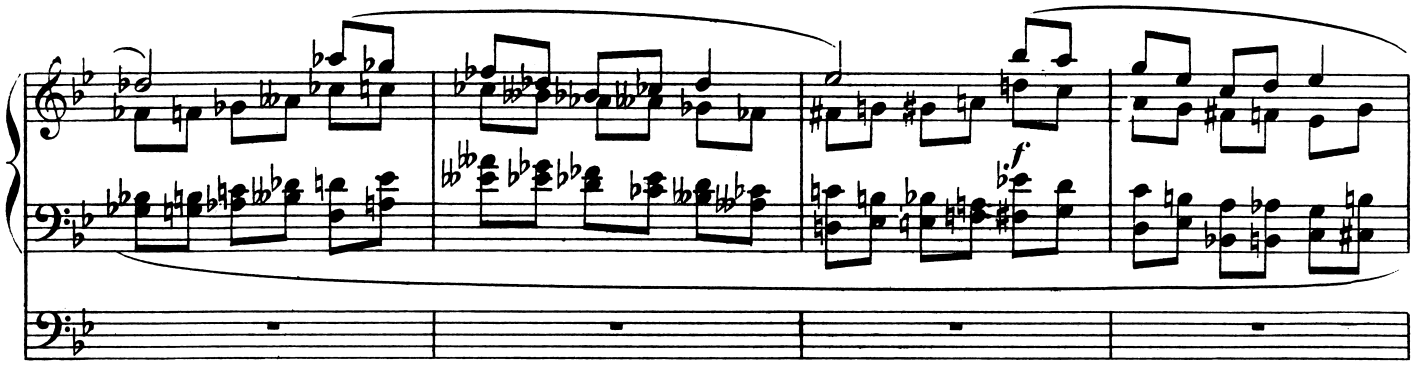
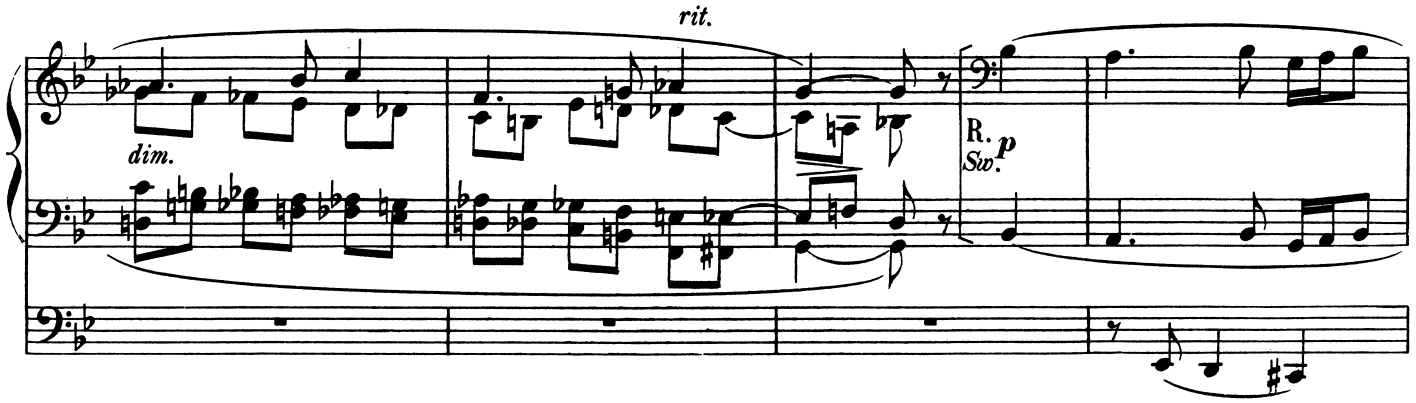

R.
Sw.
p

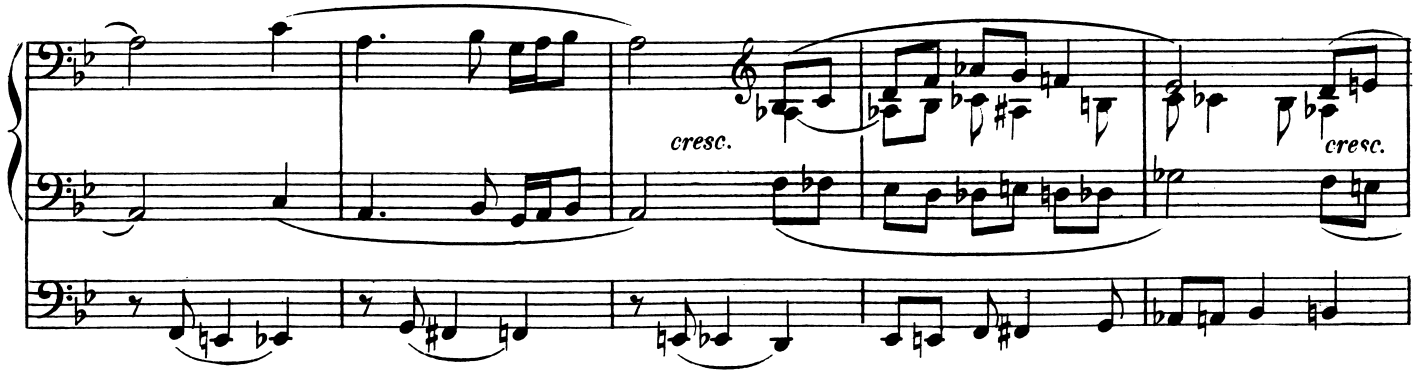


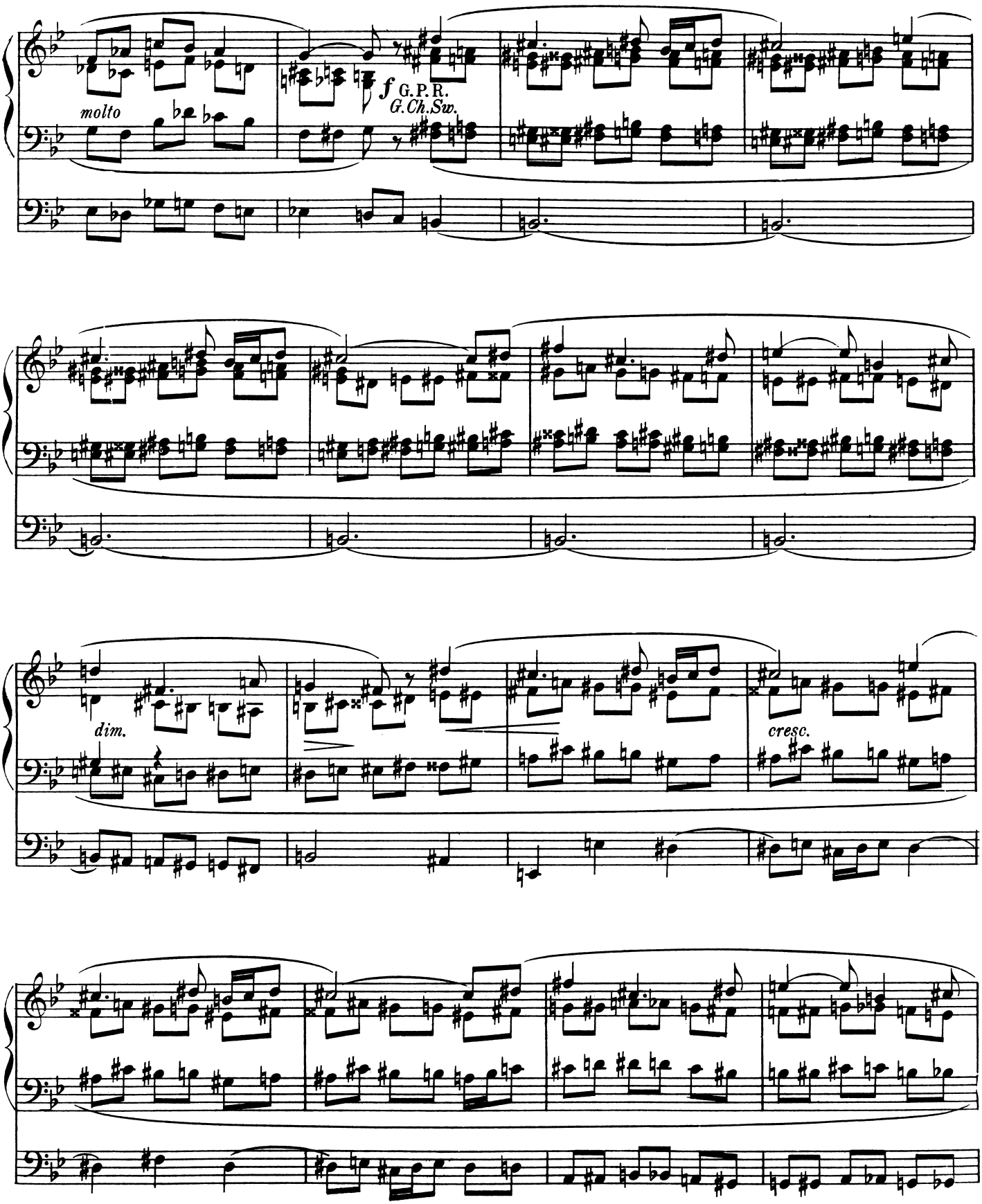

P. R.
Ch. Sw.
p


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*

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

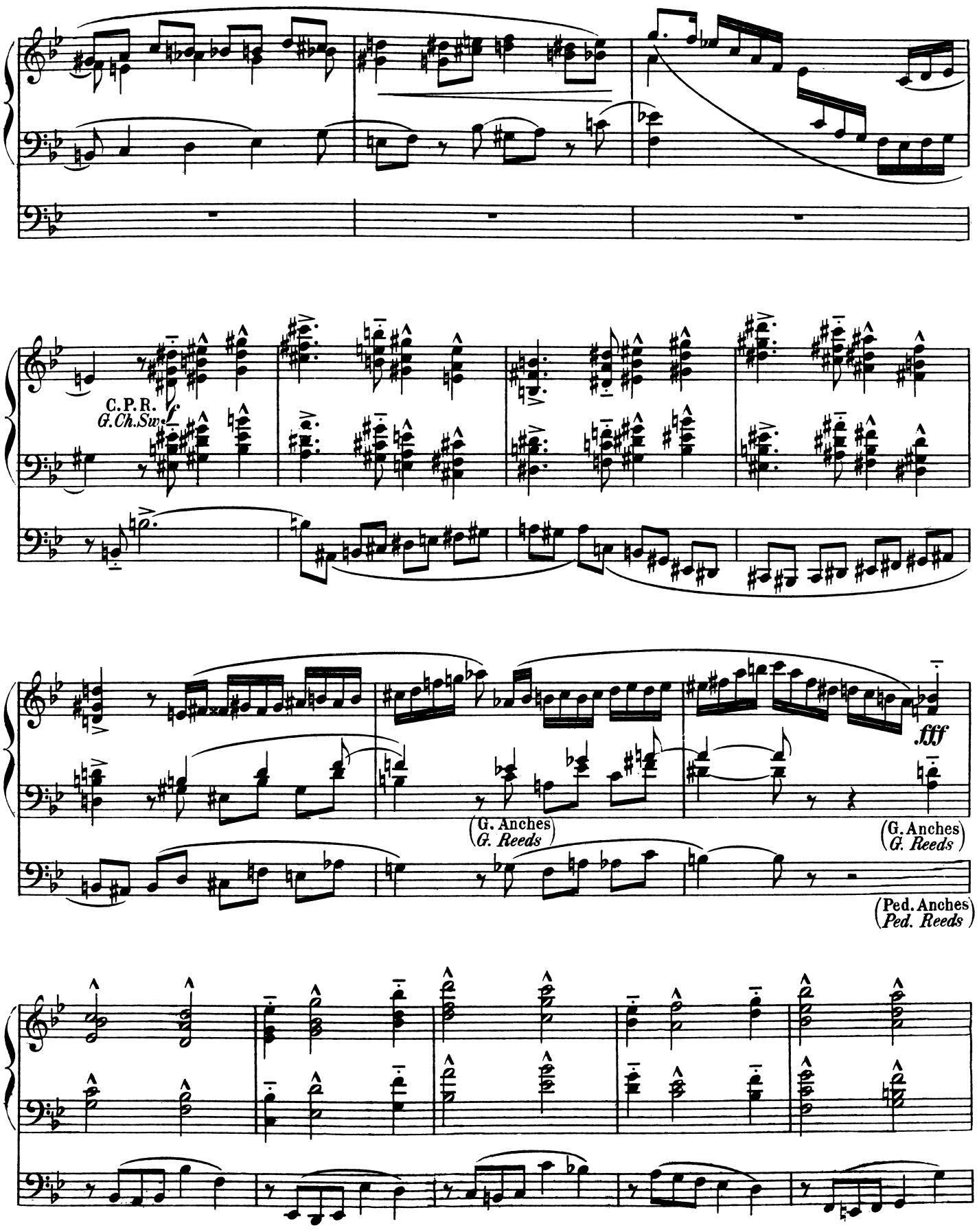
PÉDALE

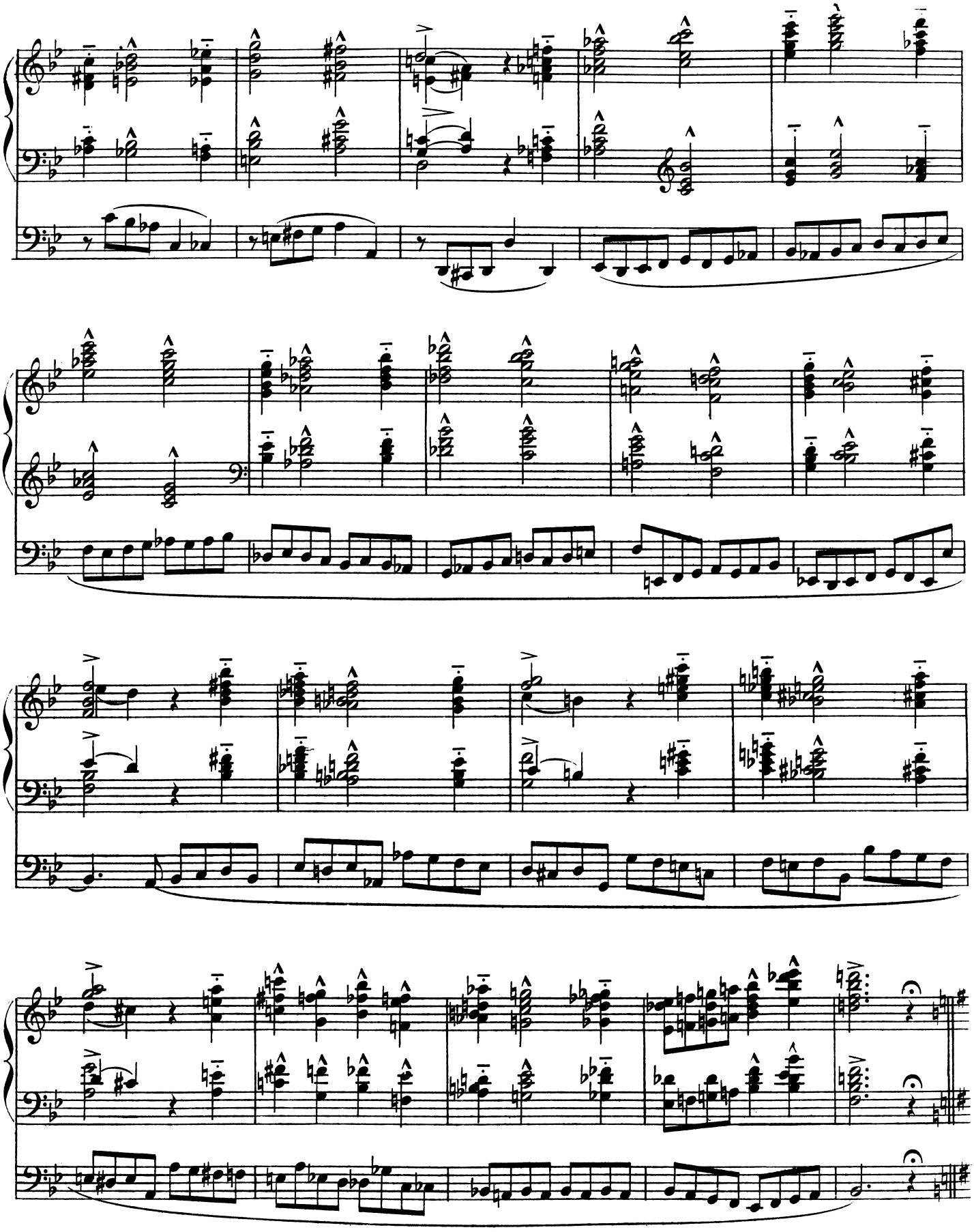
G.P.R. *G.Ch.Sw.* *ff*

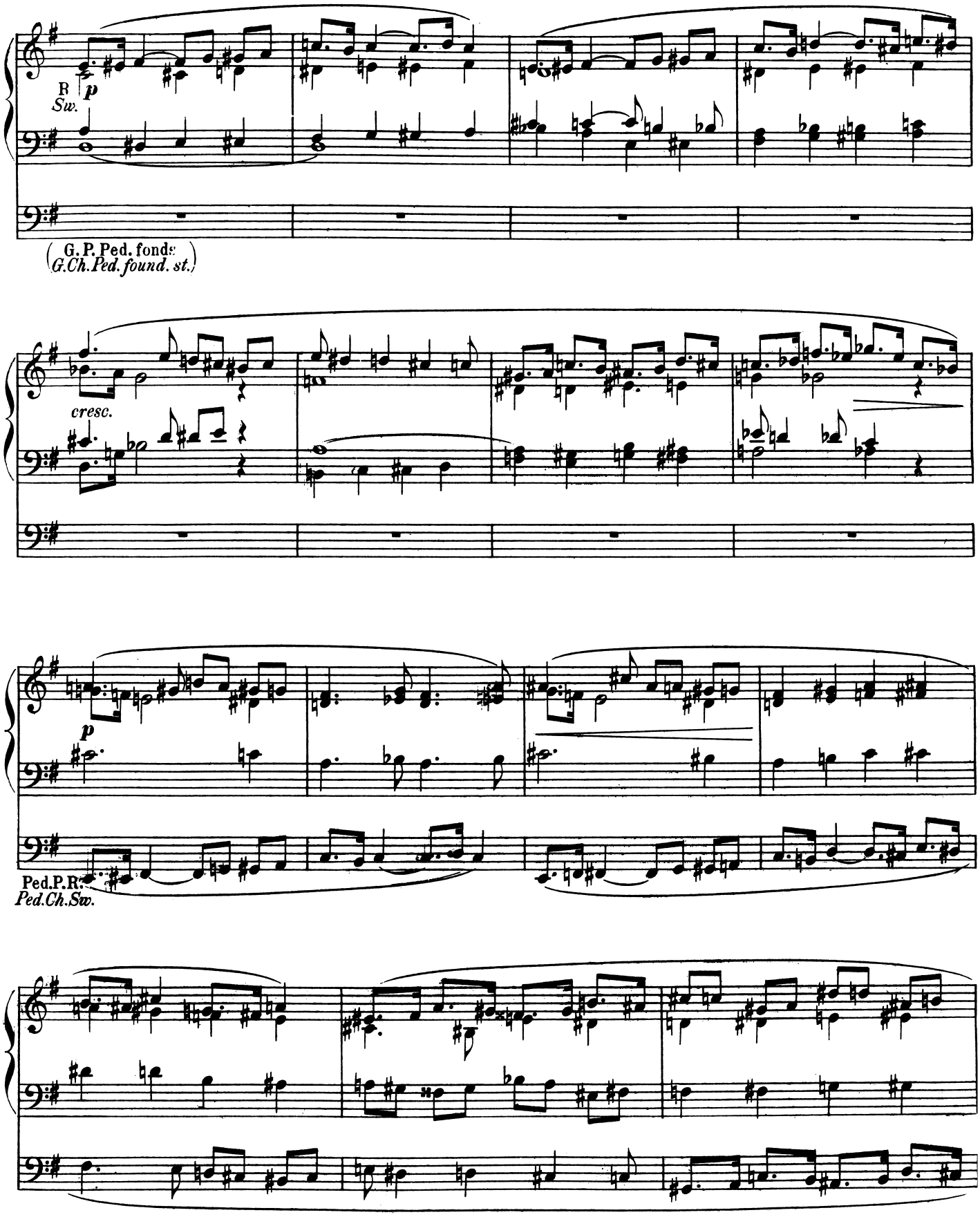
P.R. *Ch.Sw.* *f*

(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.
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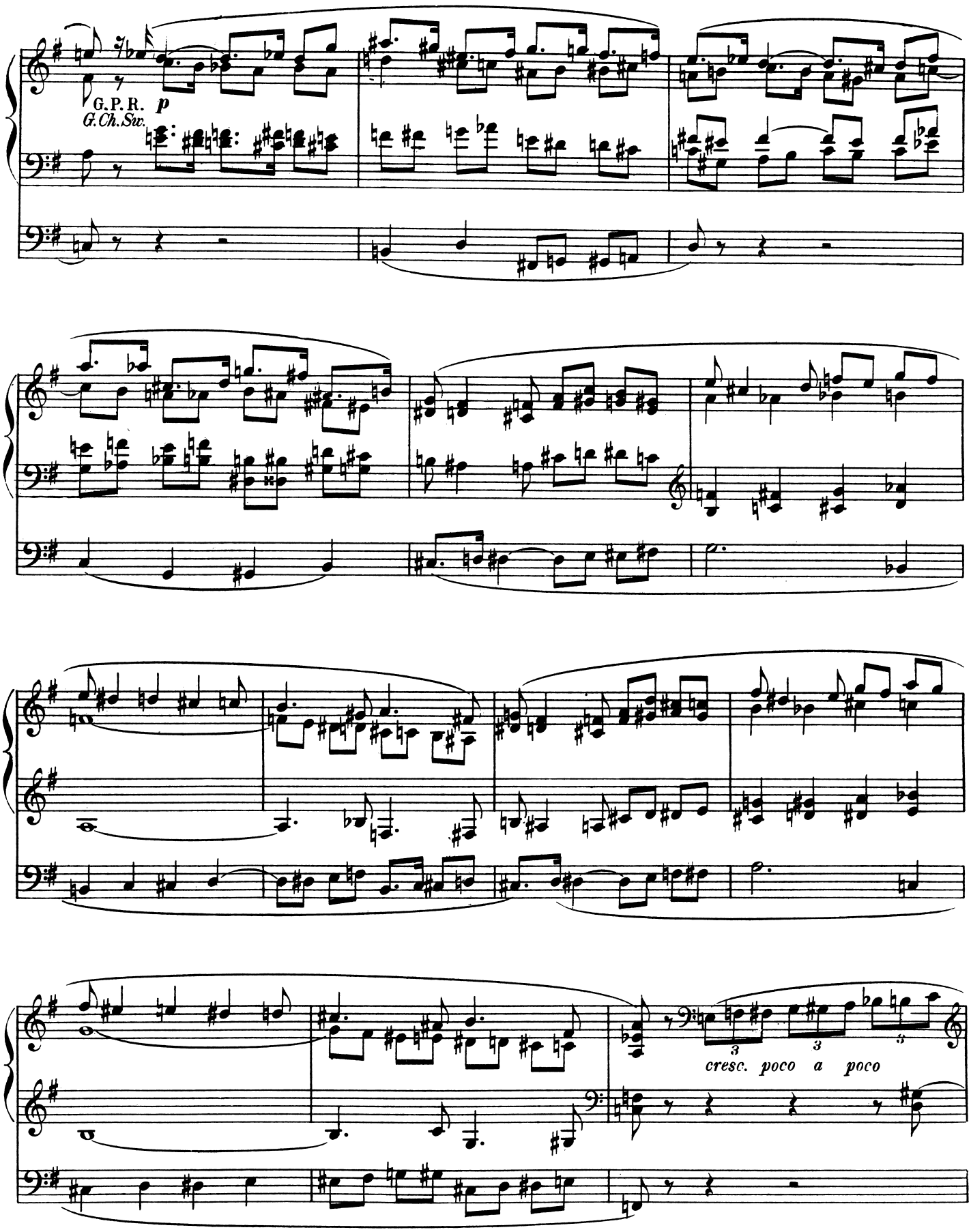
Ped.Ch.Sw.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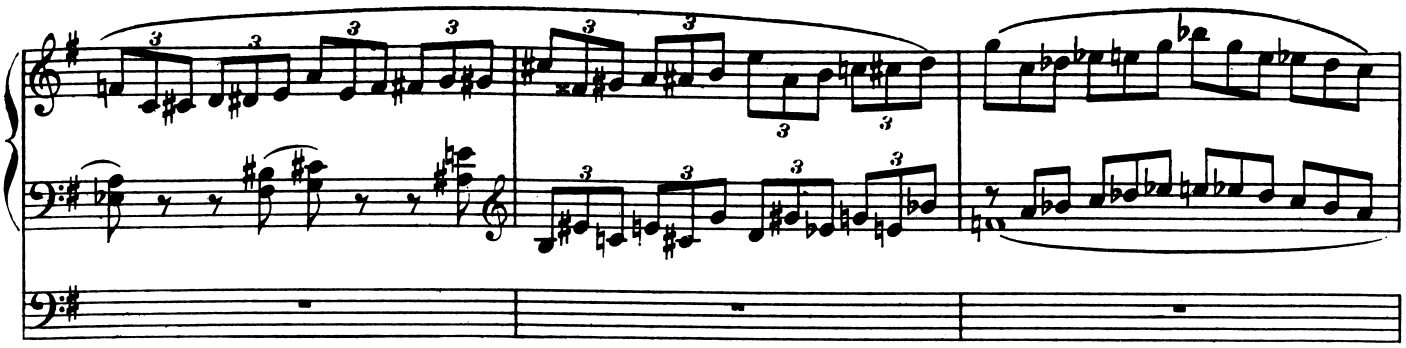
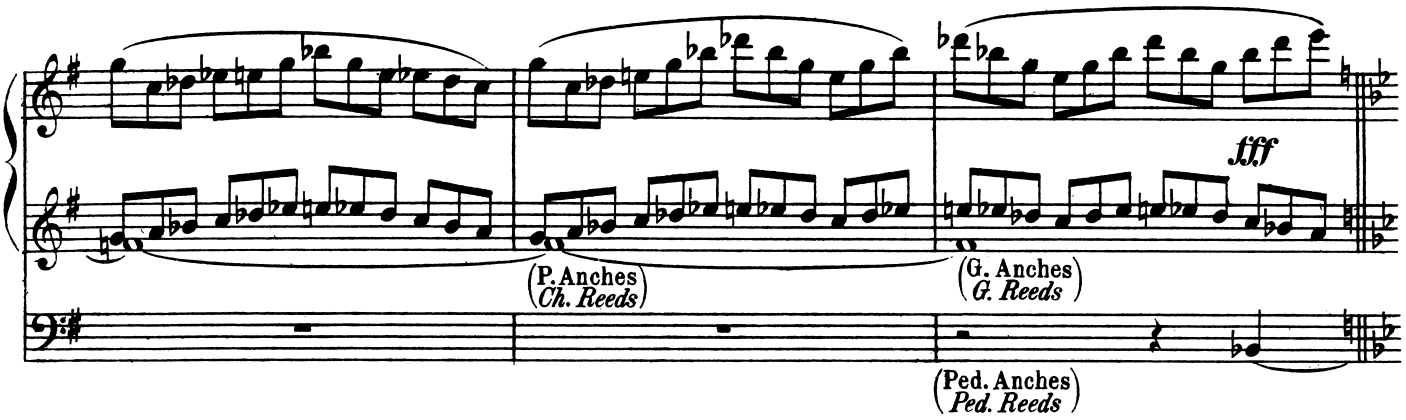
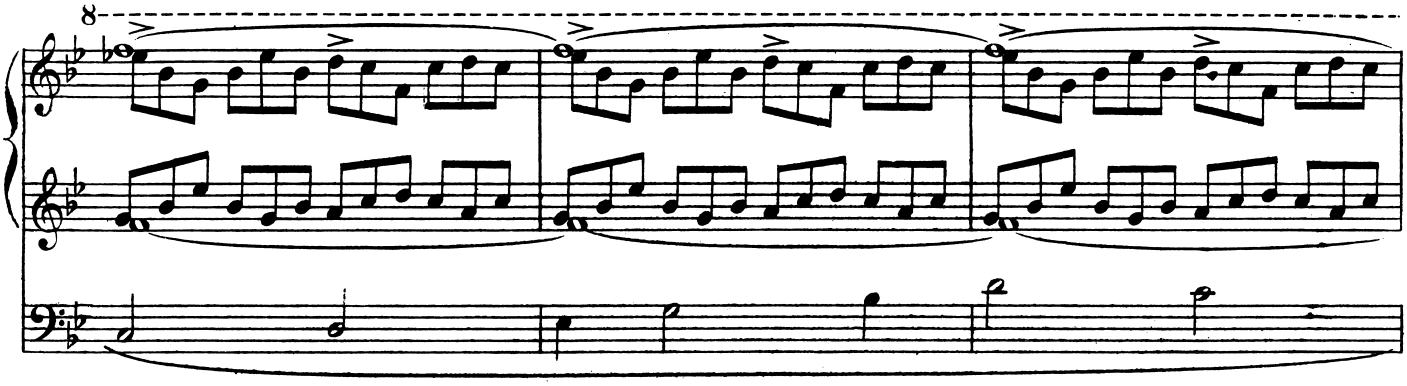



fff
(P. Anches
Ch. Reeds)
(G. Anches
G. Reeds)
(Ped. Anches
Ped. Reeds)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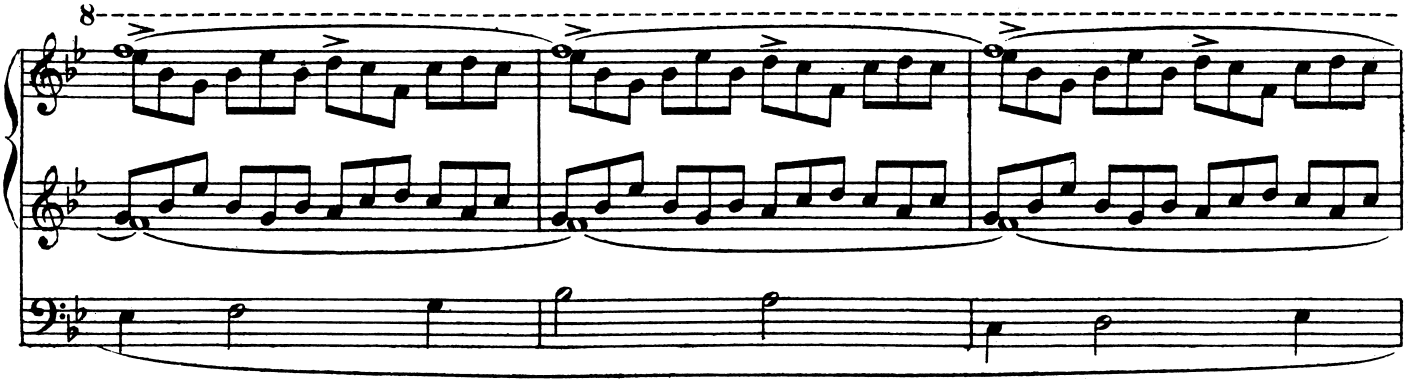
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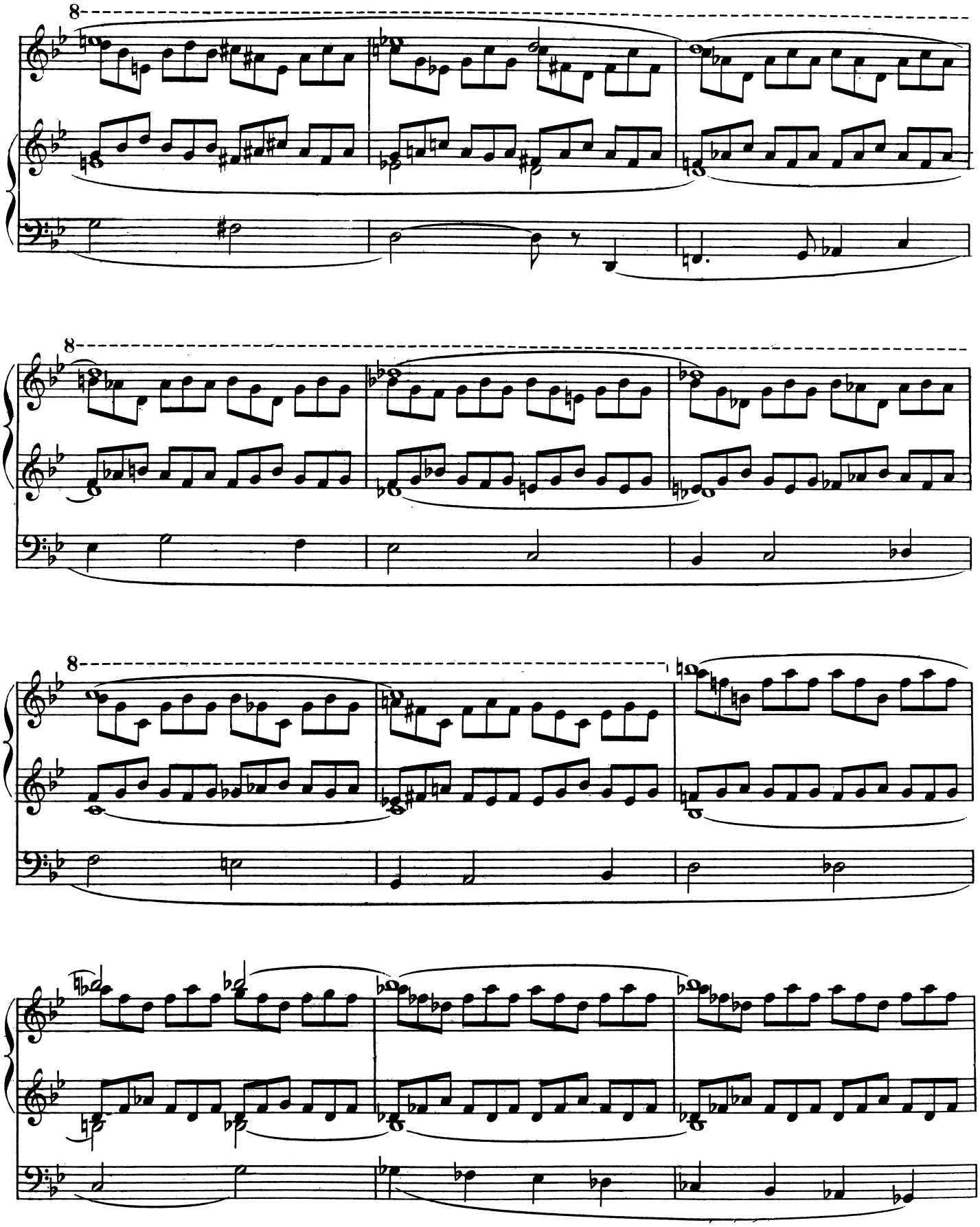

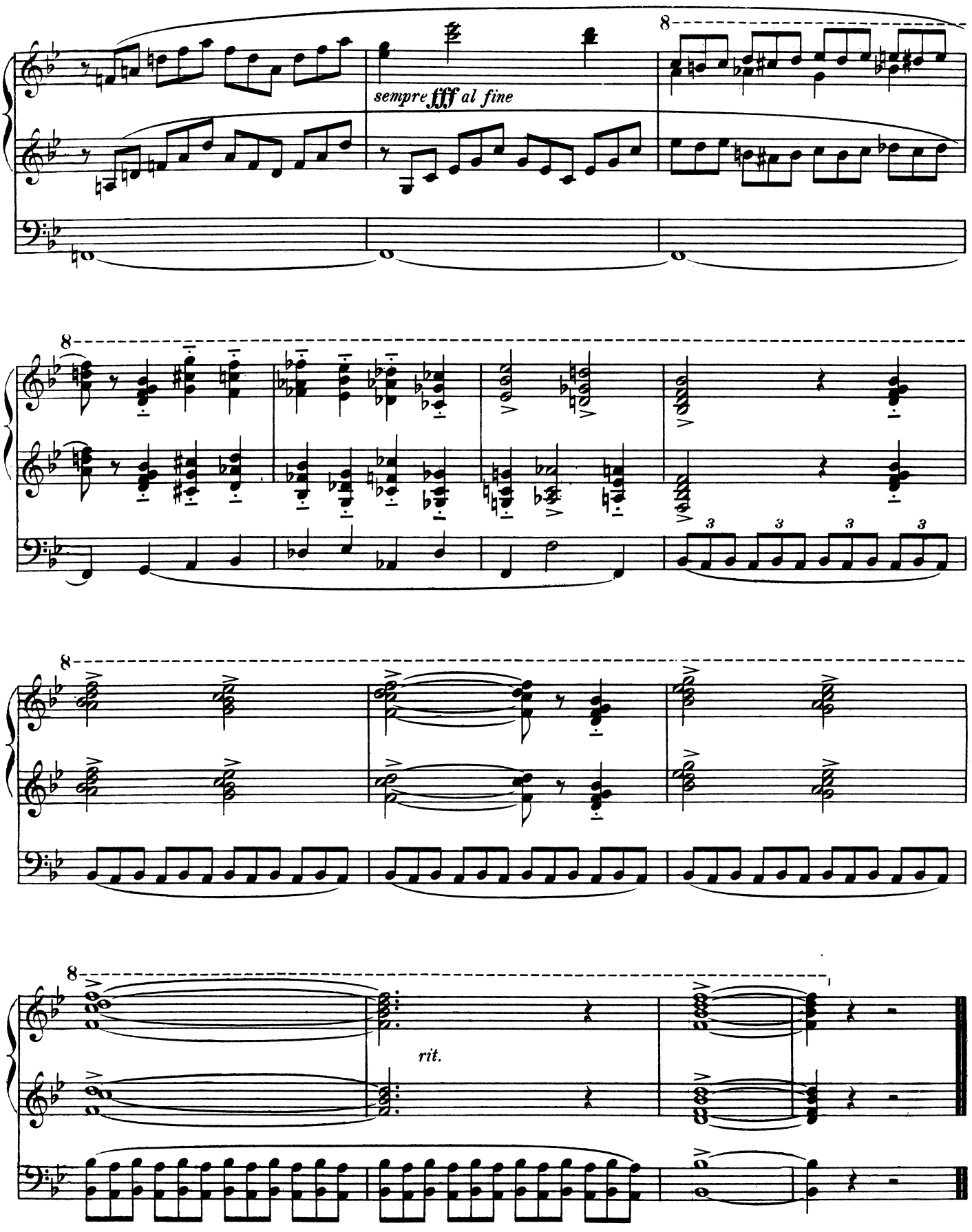

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