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

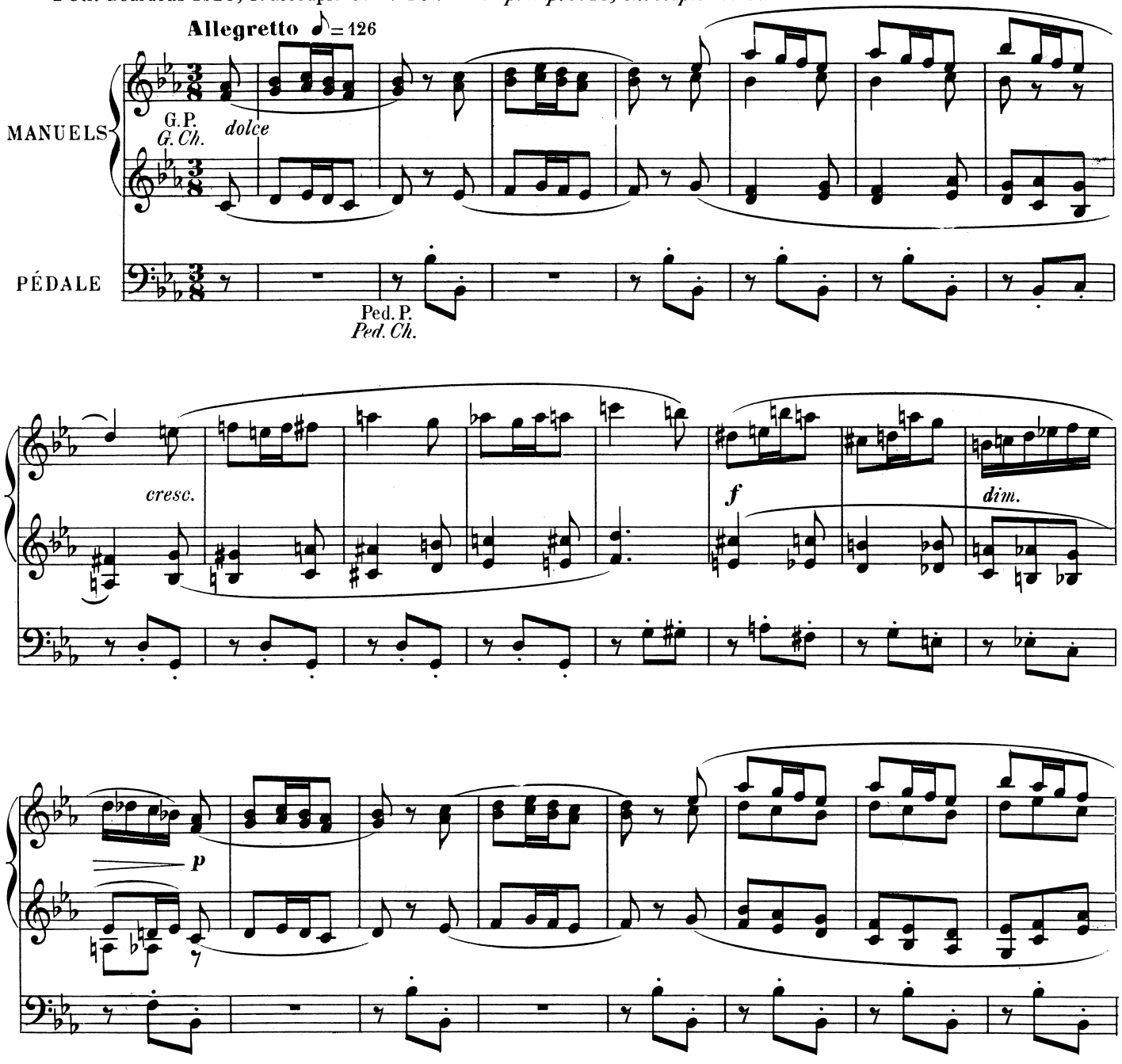
LOUIS VIERNE
op.55

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.*



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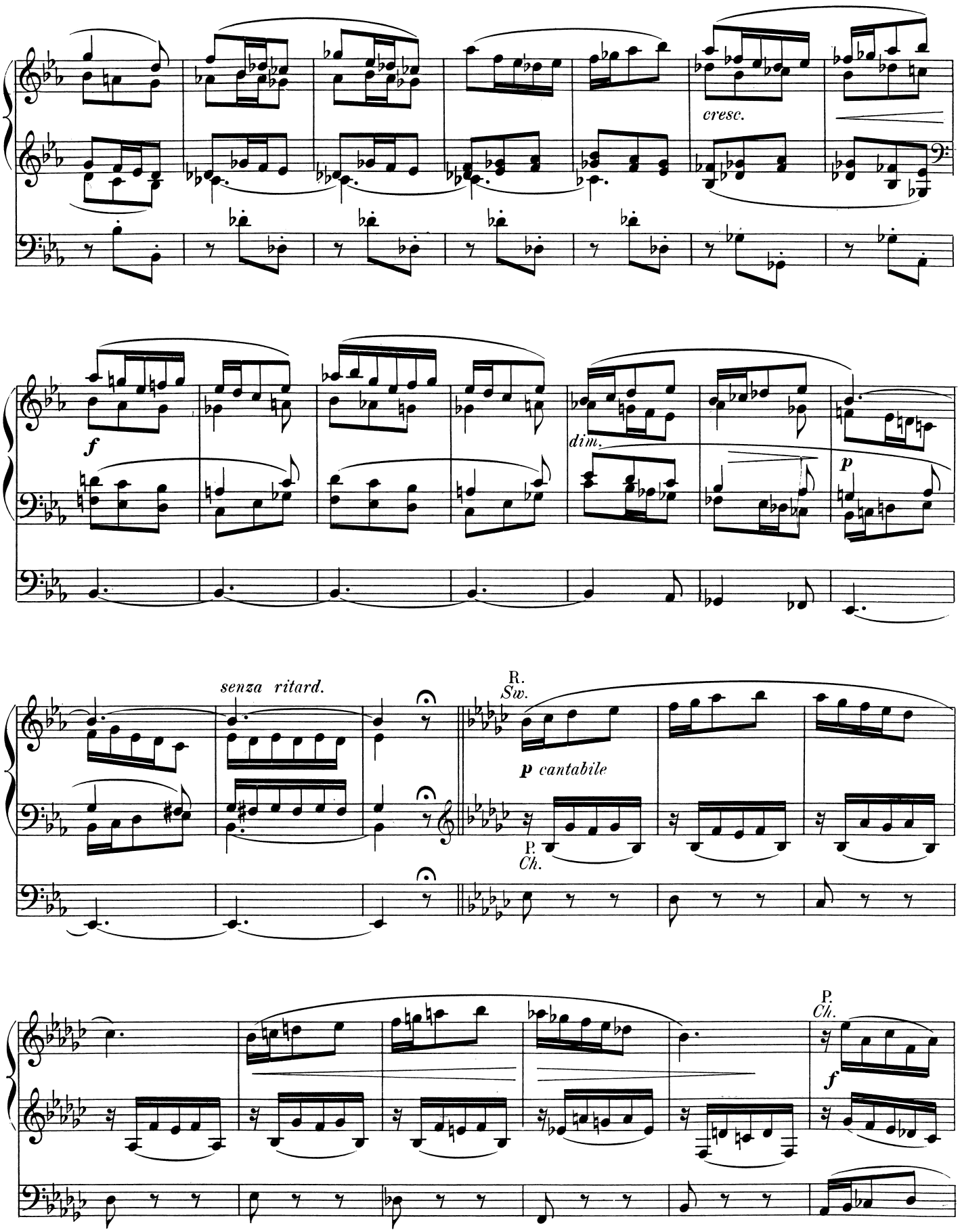
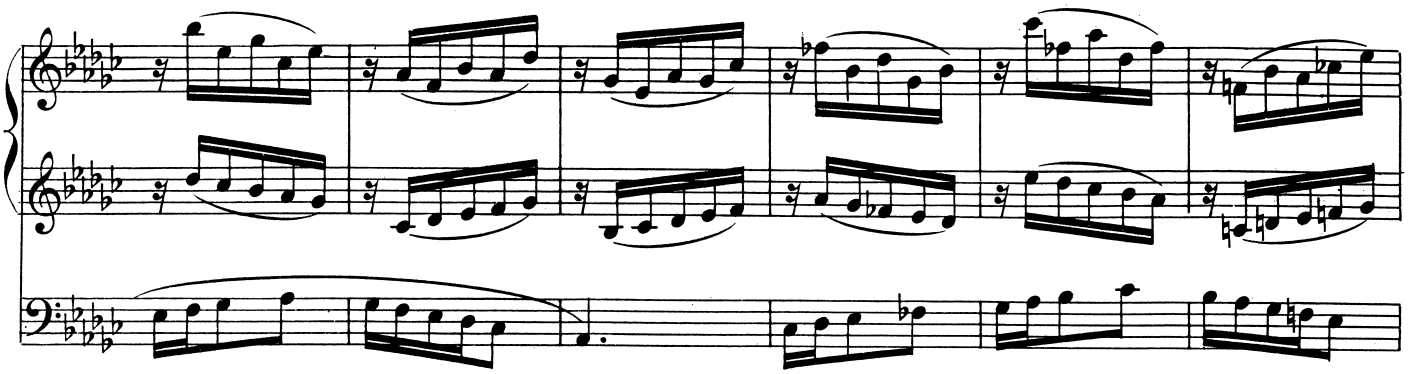
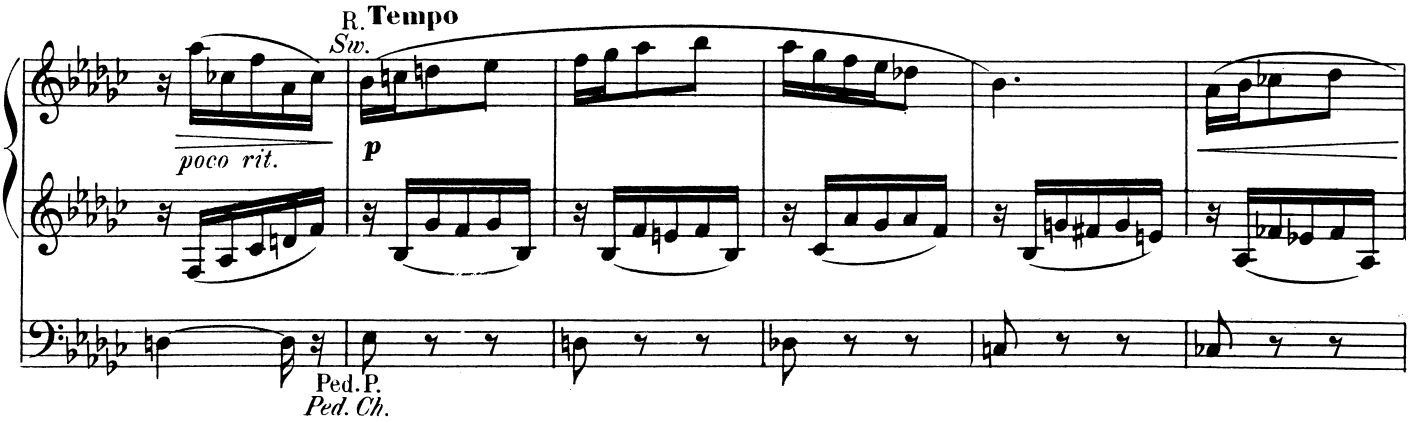
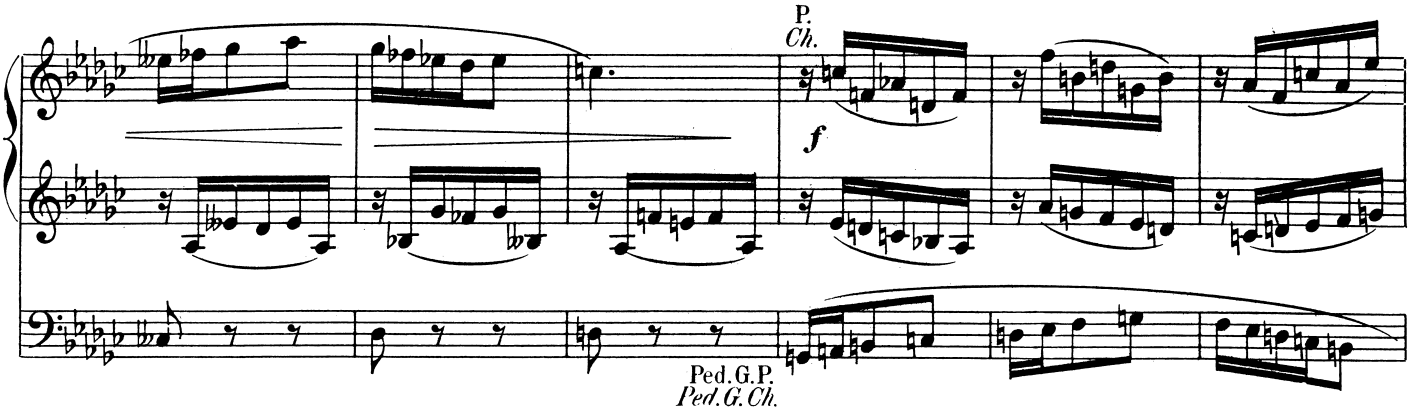
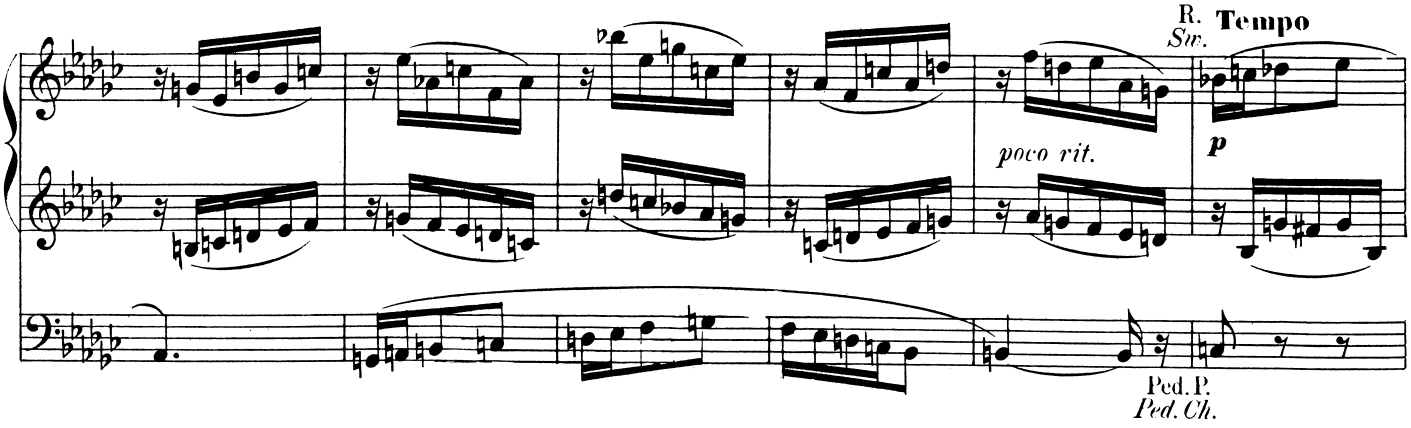
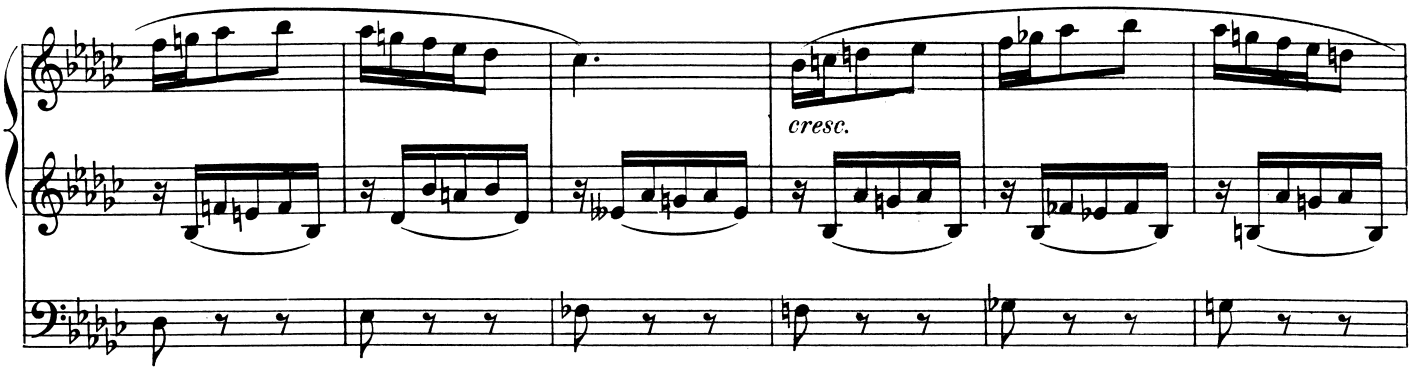

cresc.
f
dim.
p
senza ritard.
R.
Sw.
p cantabile
P.
Ch.
P.
Ch.
f

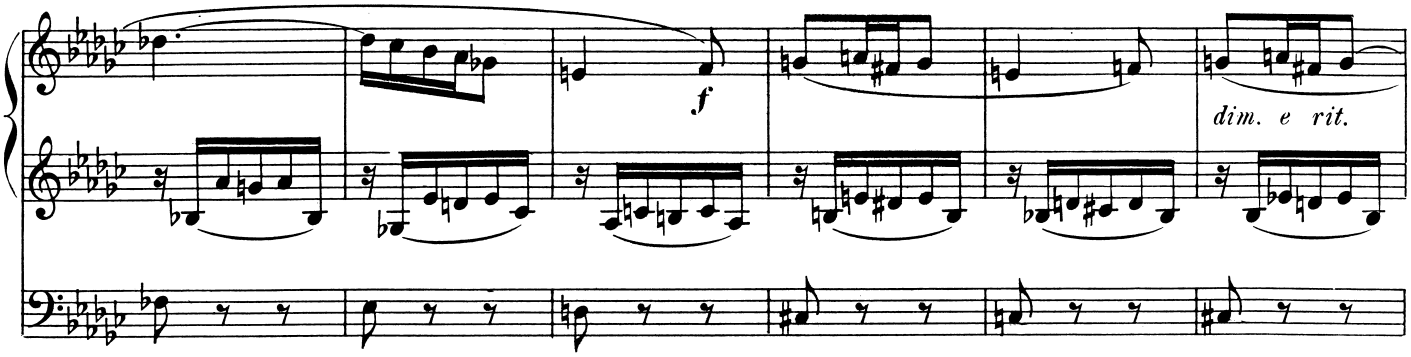


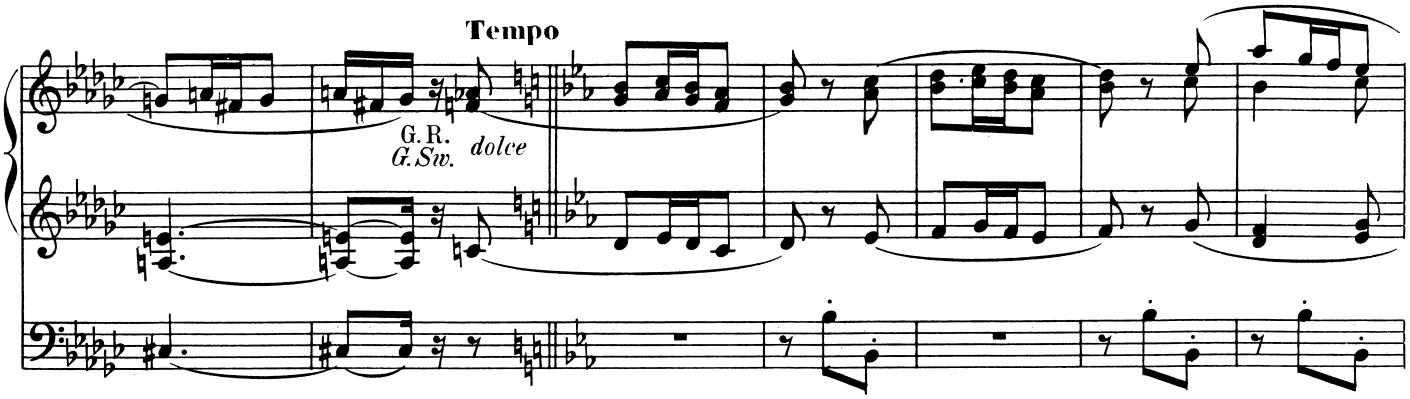

R.
Sw.
Tempo
poco rit.
p
Ped. P.
Ped. Ch.

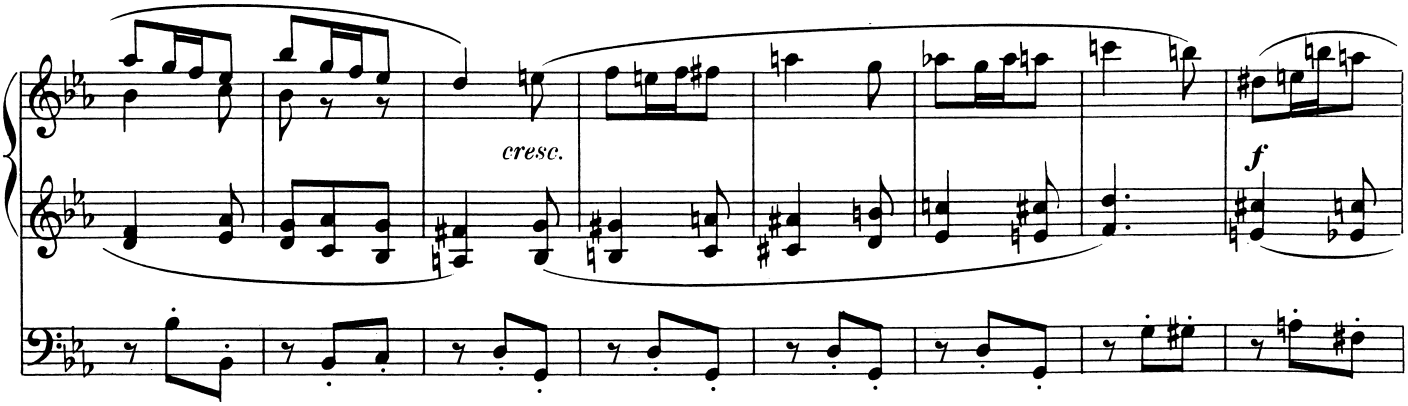

P.
Ch.
f
Ped. G. P.
Ped. G. Ch.

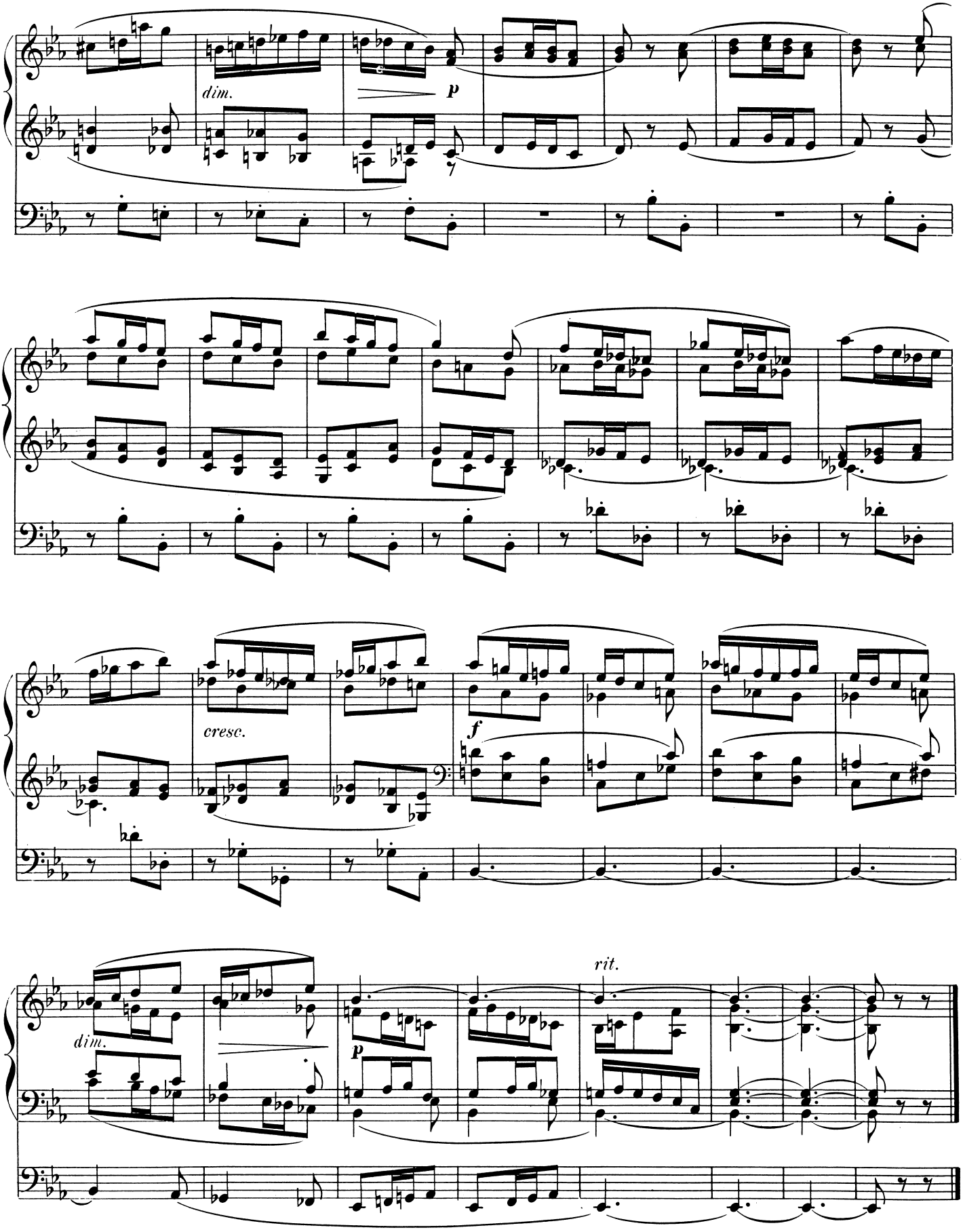

R.
Sw.
Tempo
poco rit.
p
Ped. P.
Ped. Ch.


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

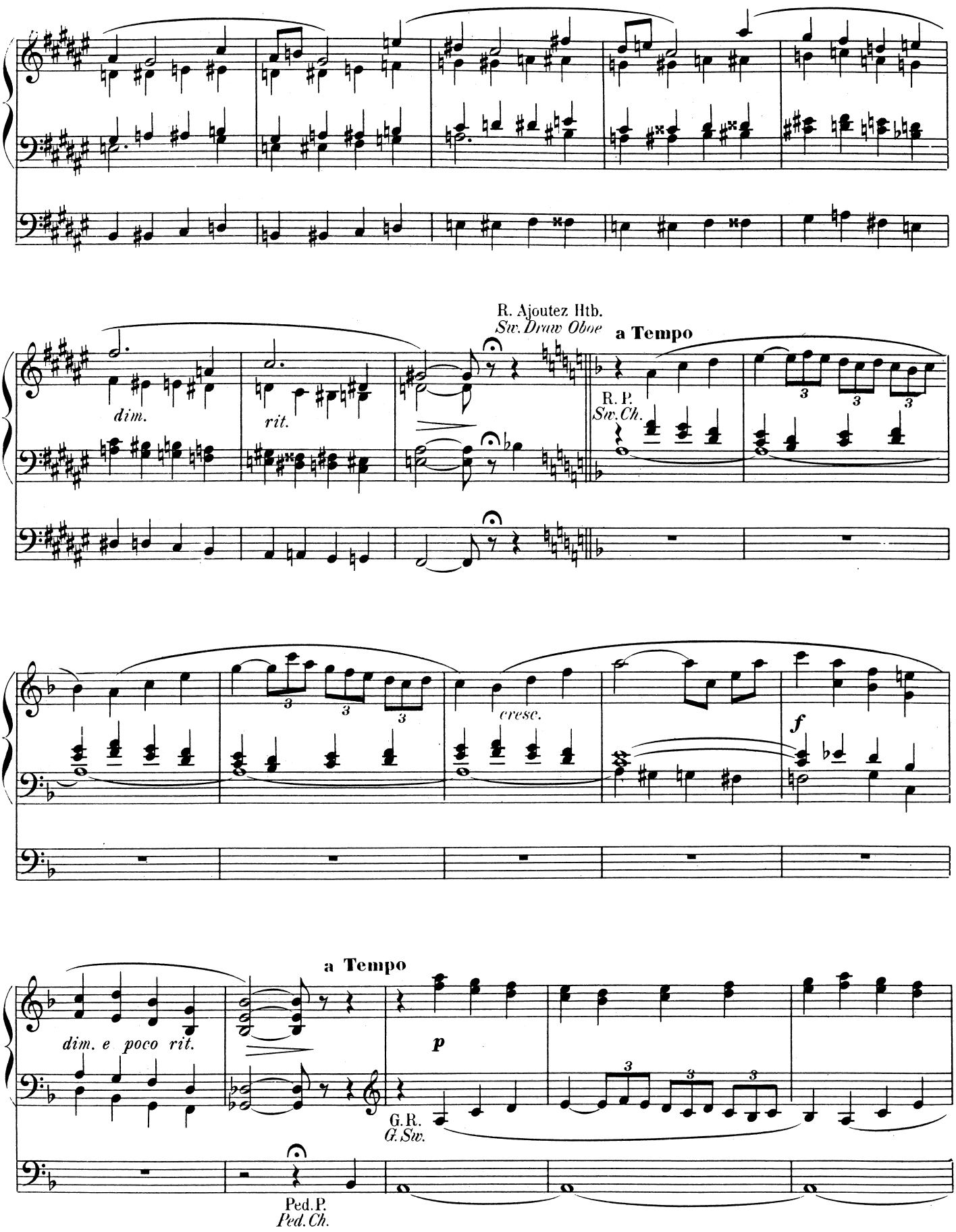
P. R.
Ch. Sw.

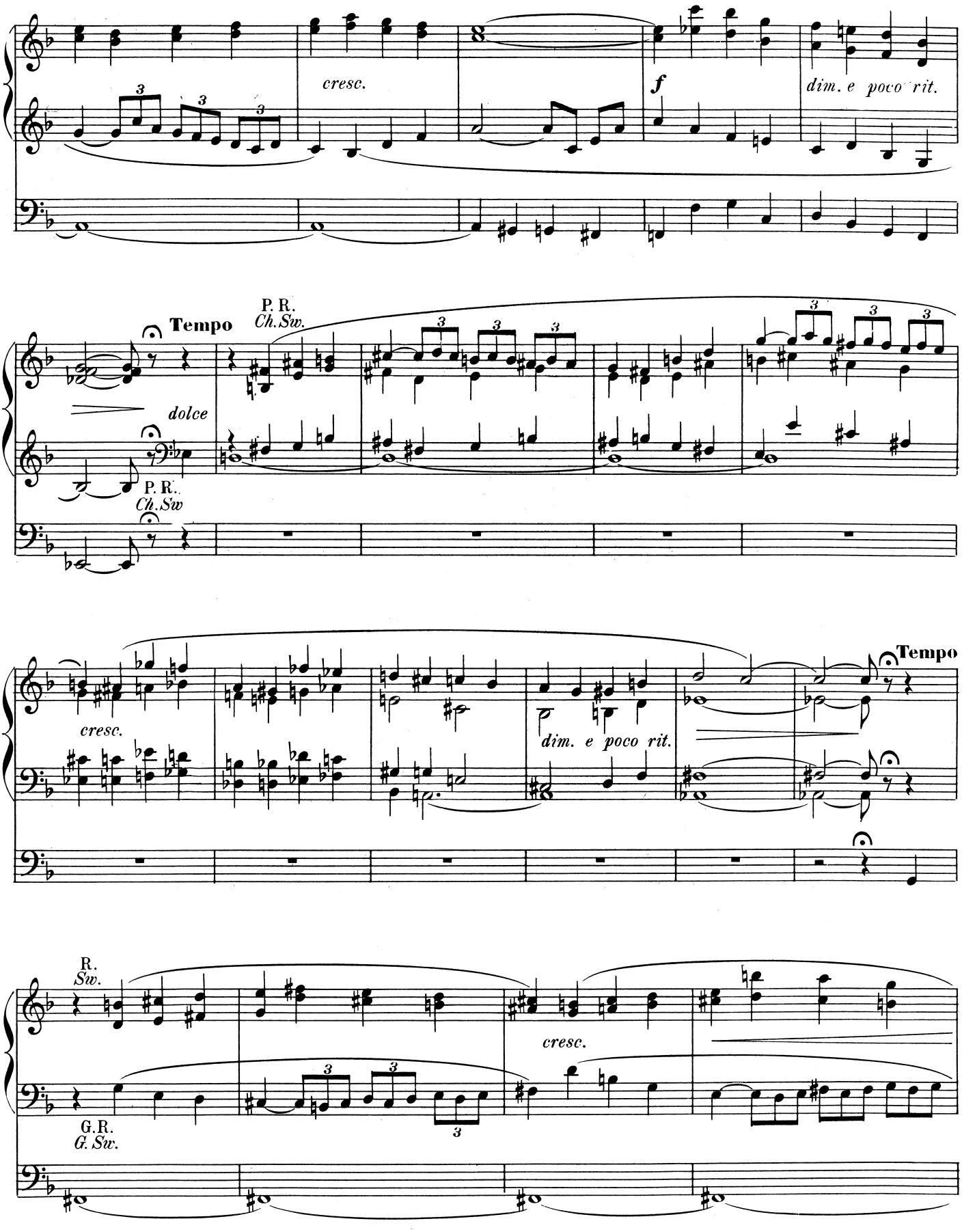
dolce

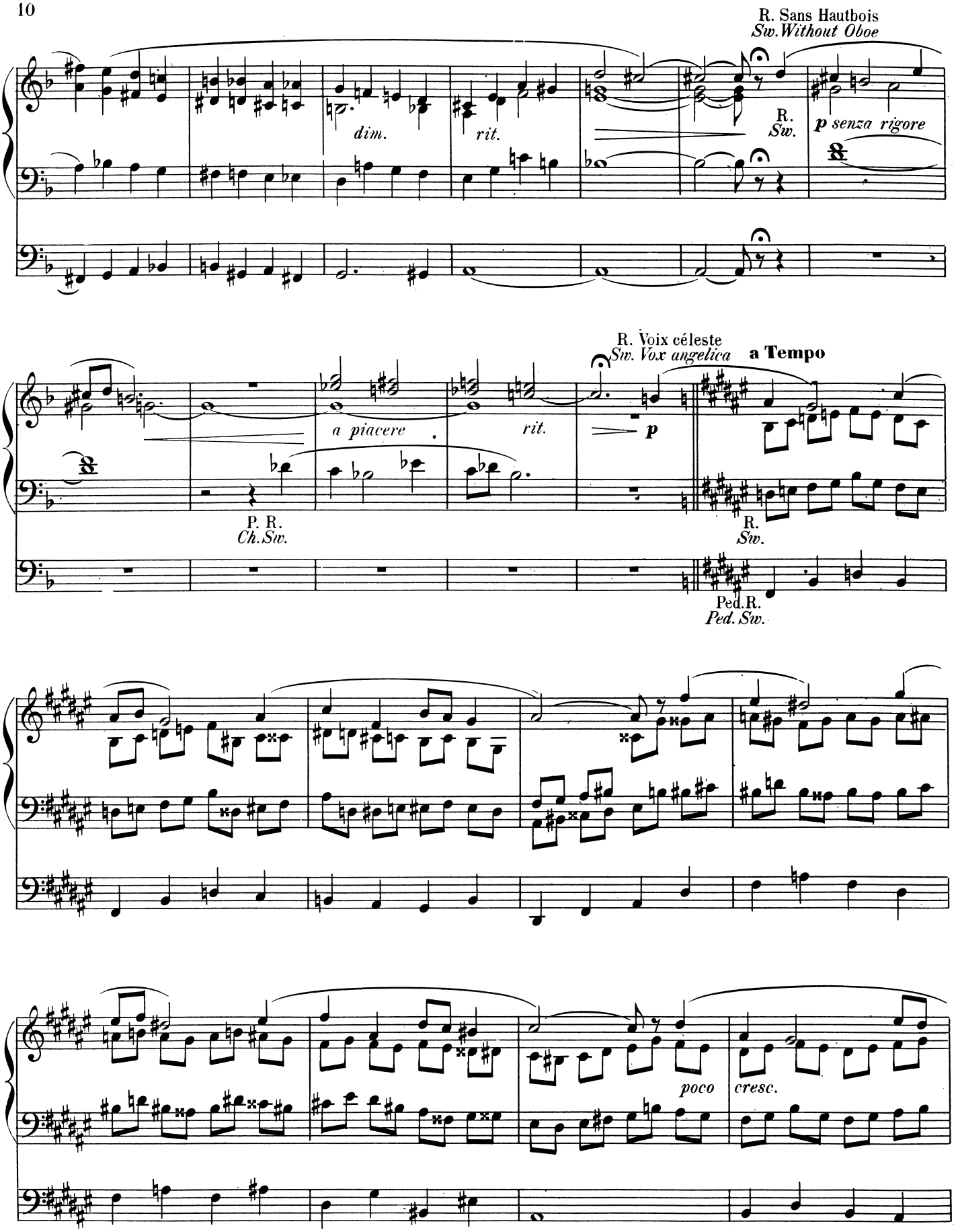
p

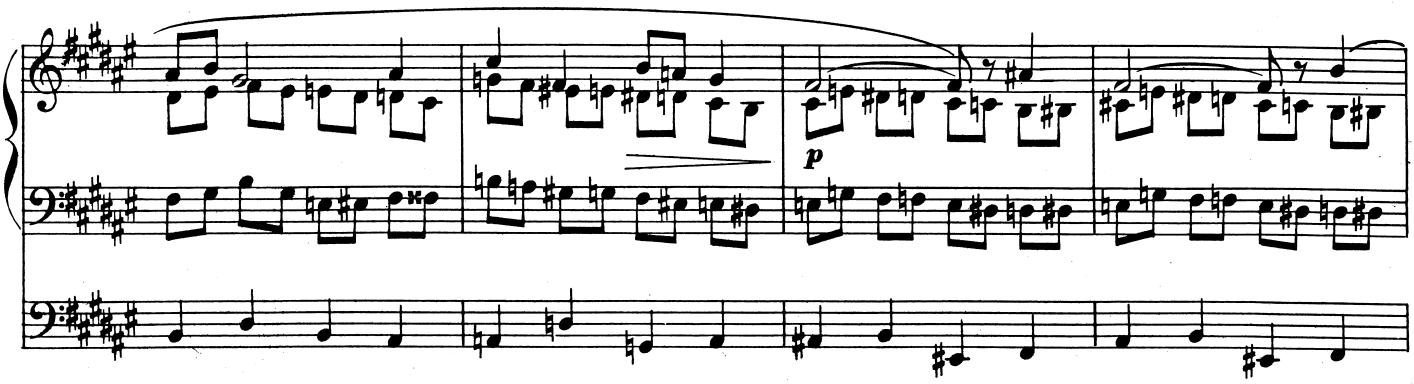
cresc.

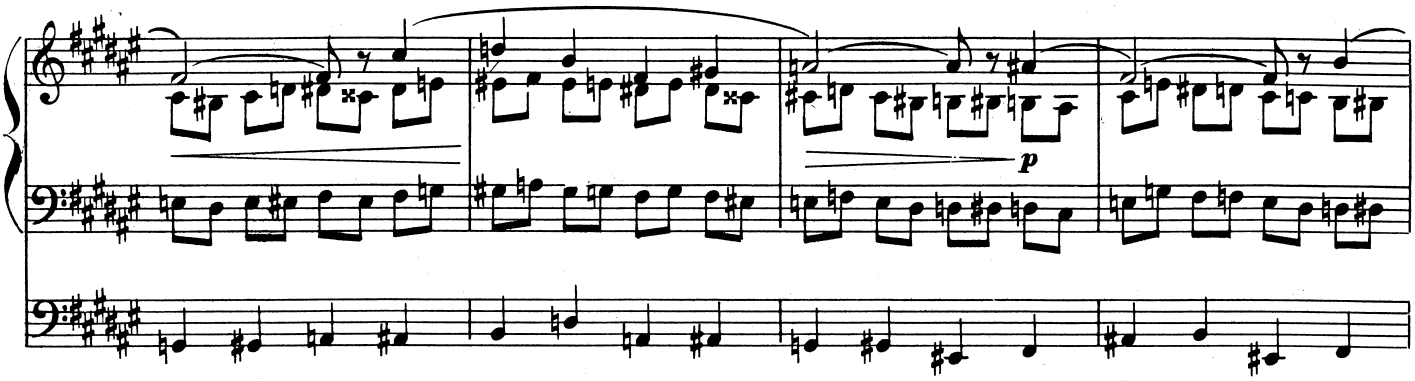
Ped. G. R.
Ped. G. Sw.


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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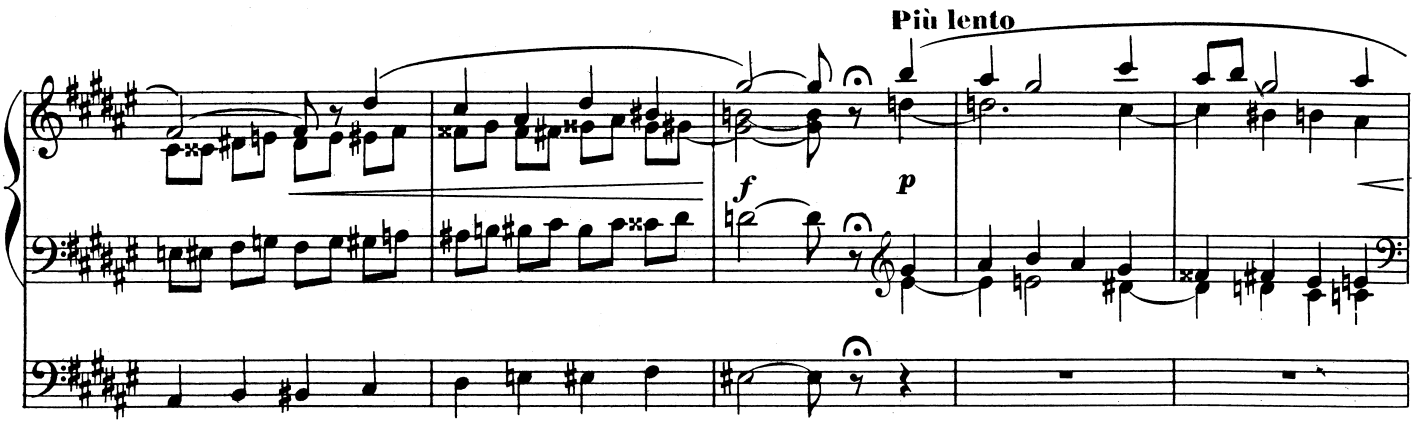
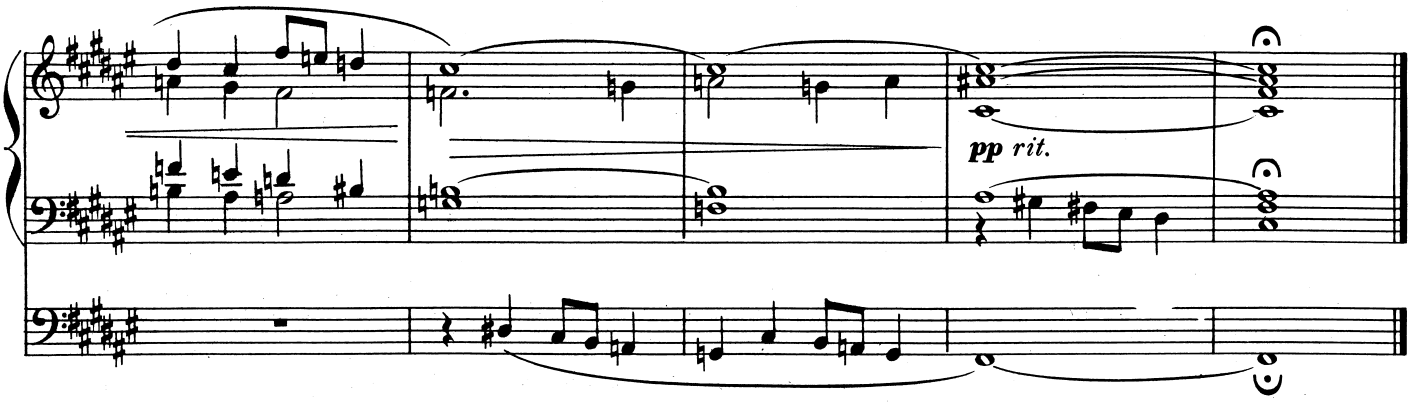

Più lento
f
p


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.

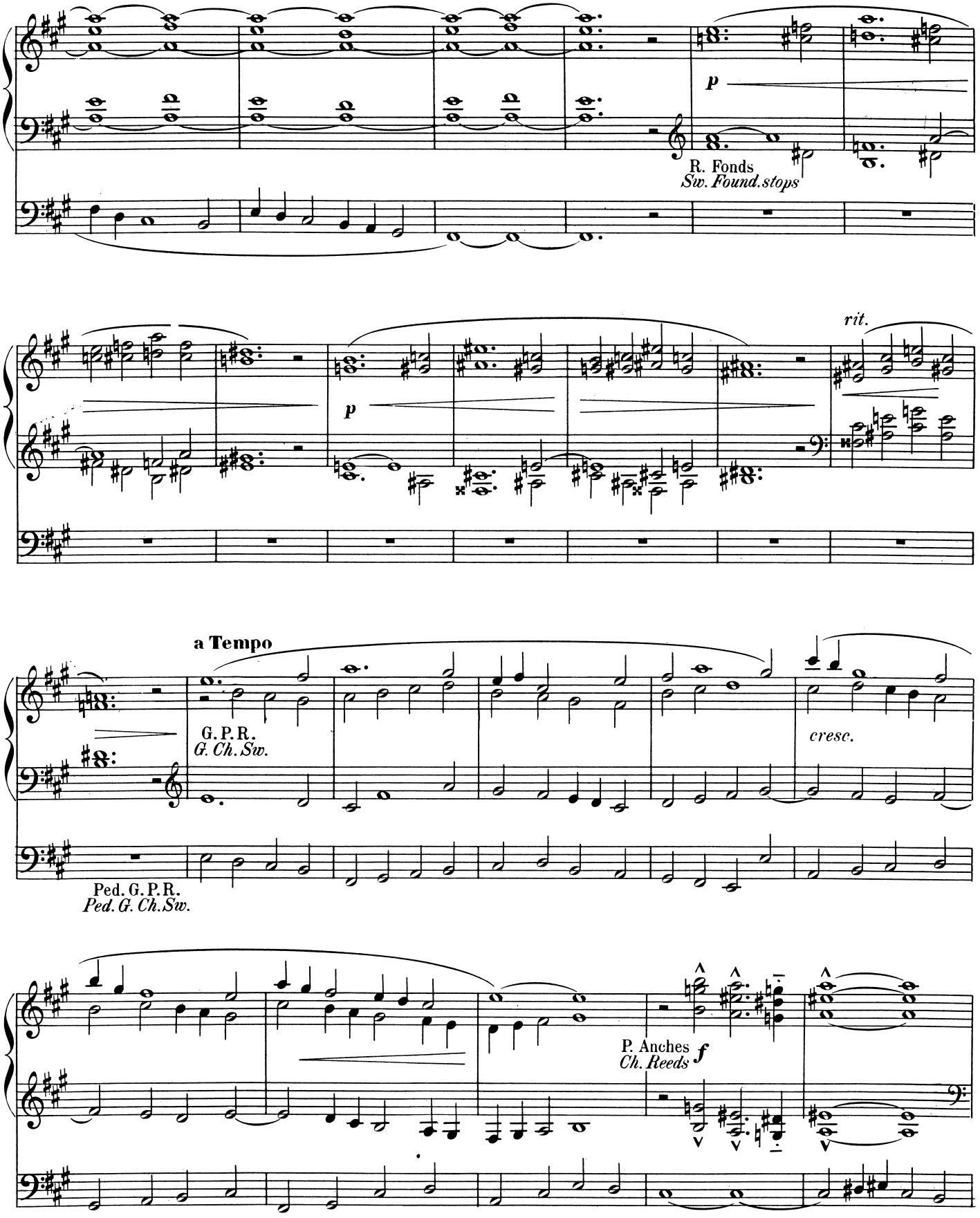
p

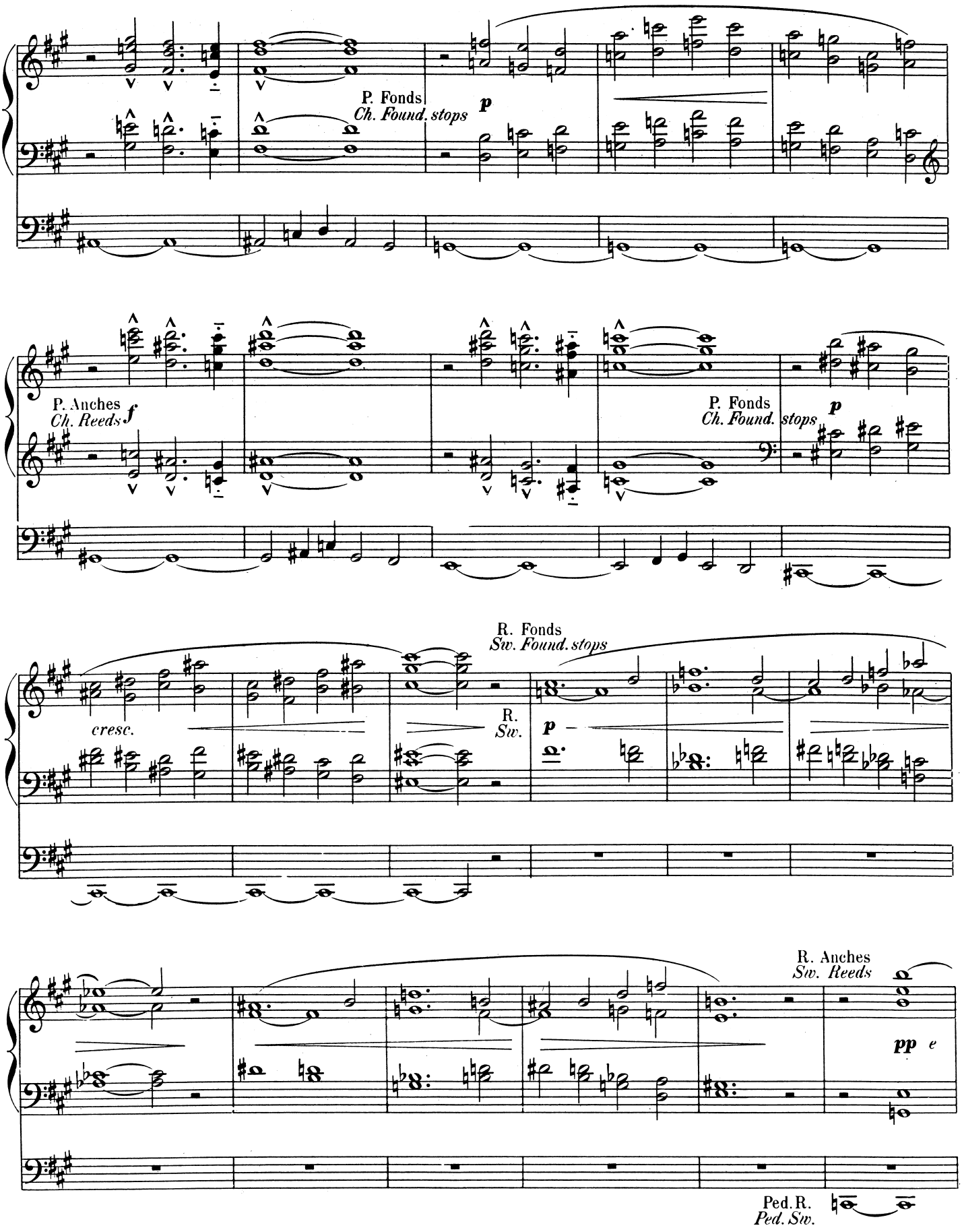
R. Fonds et
Sw. Found. stops

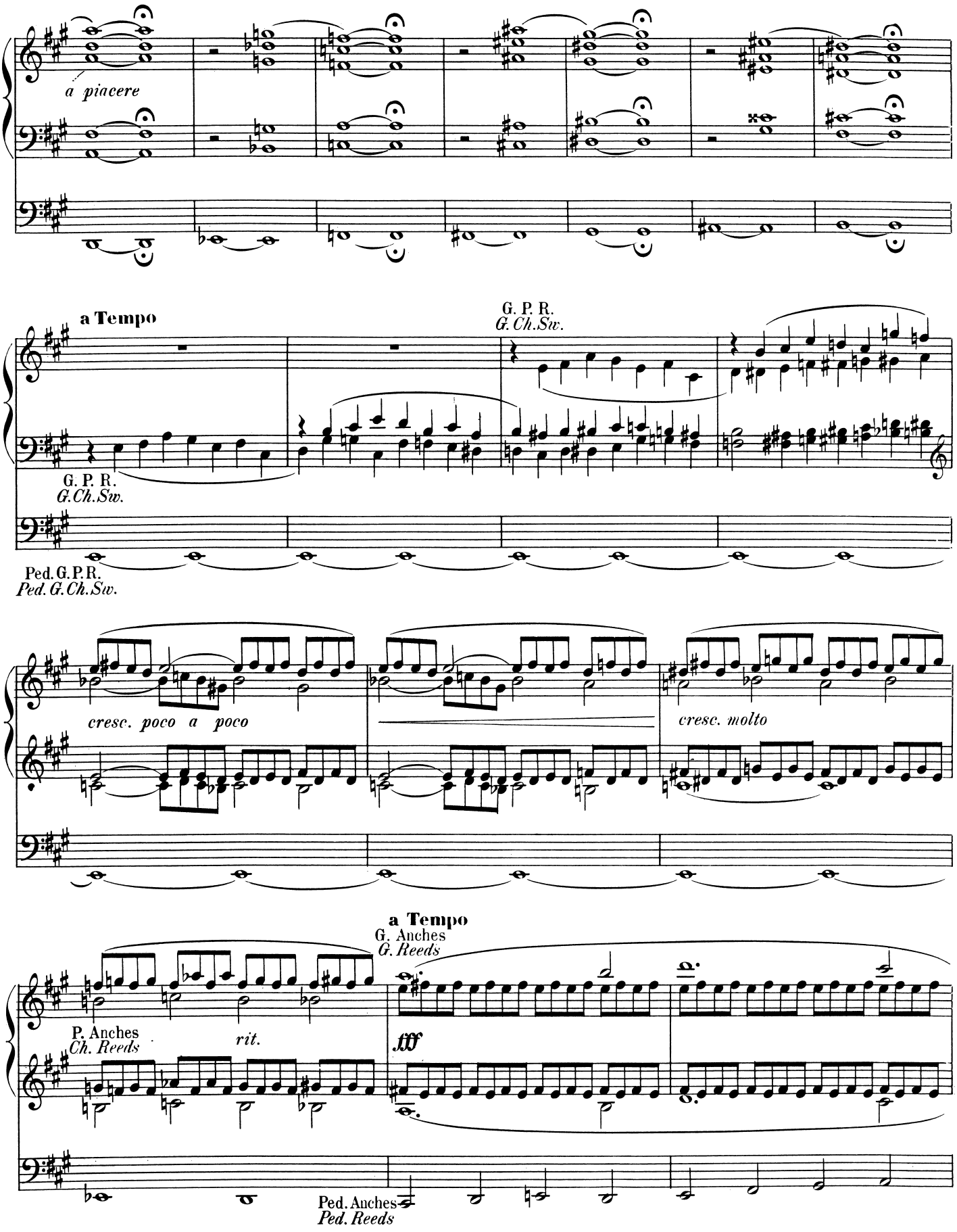
a Tempo

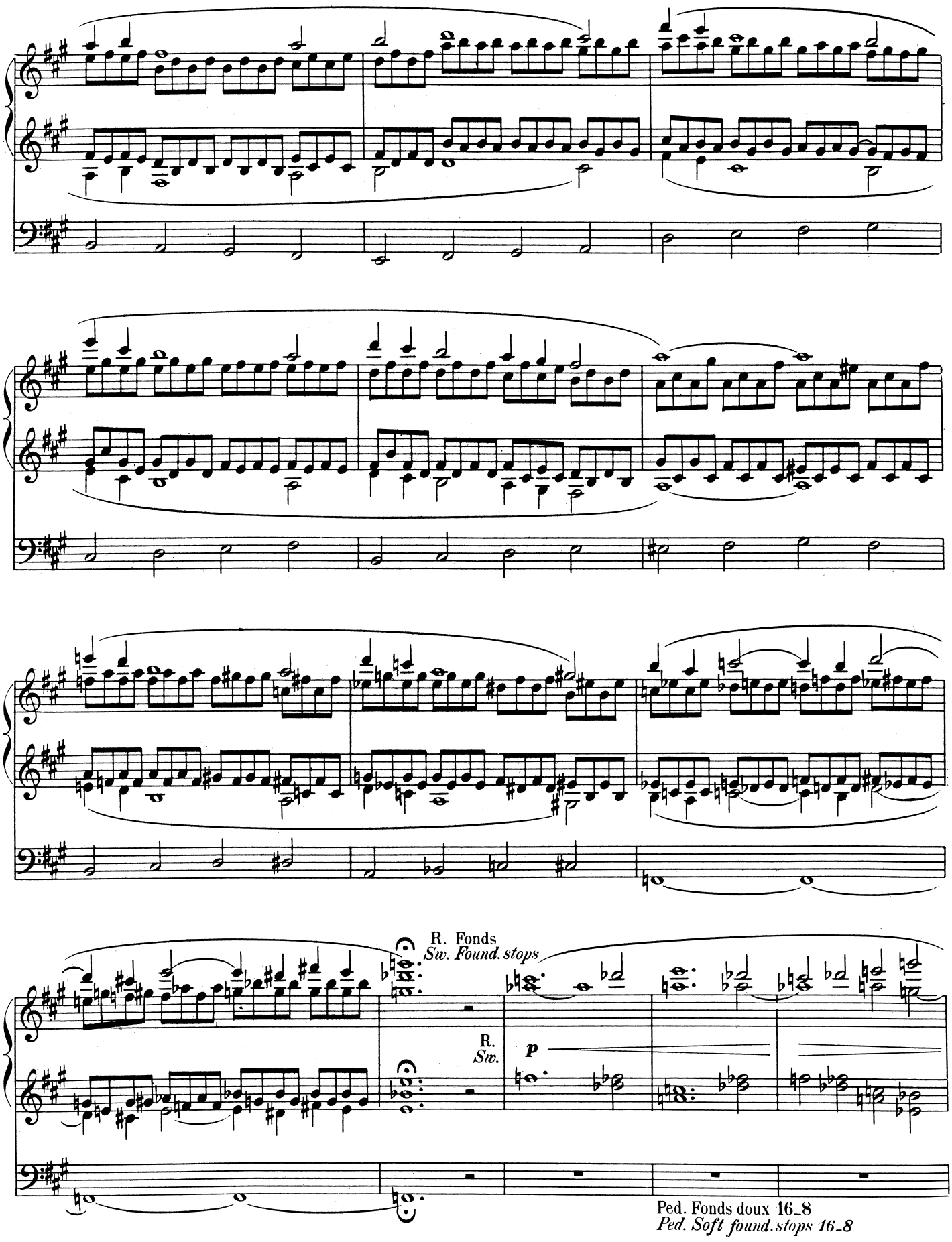
p

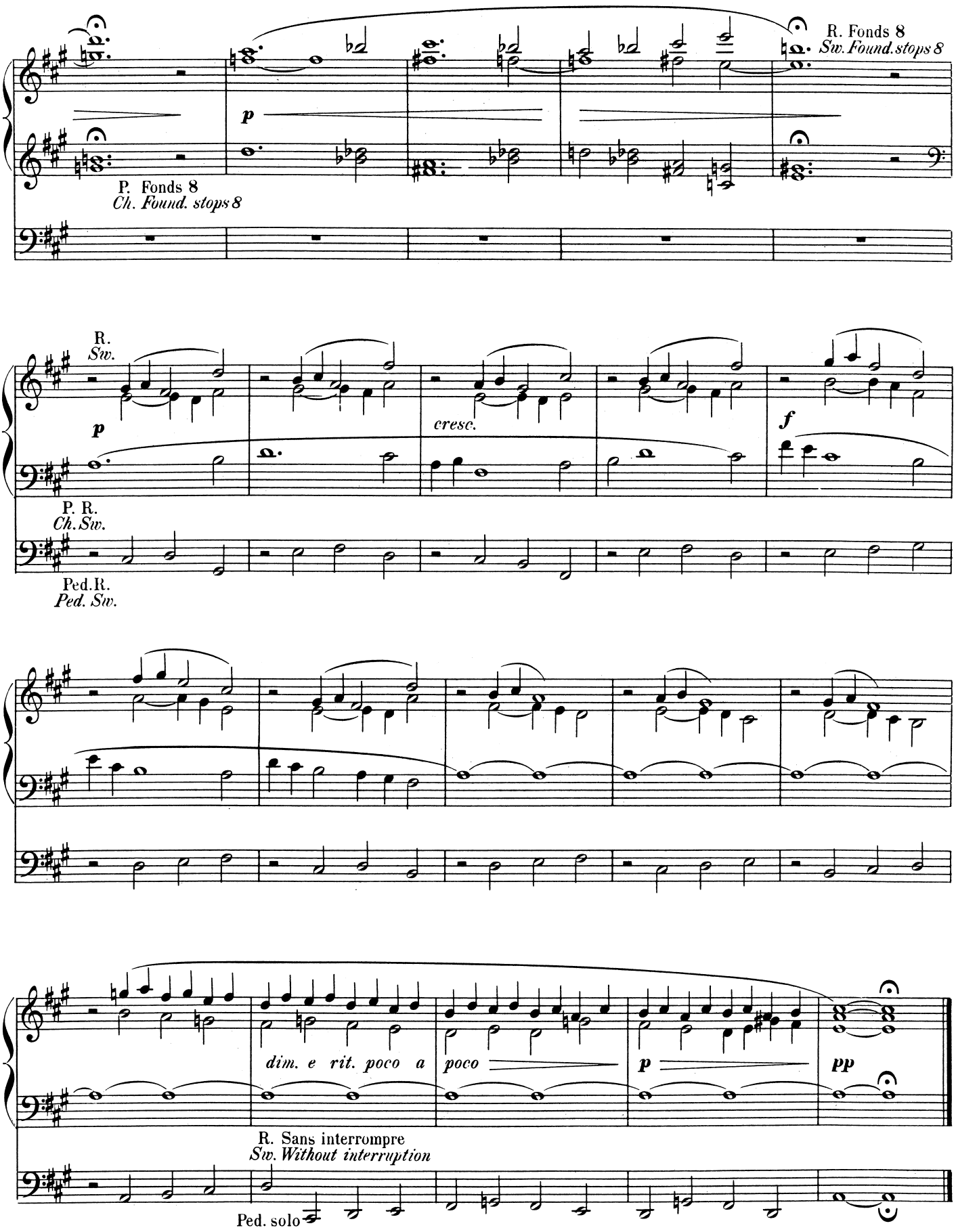
anches
and reeds


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

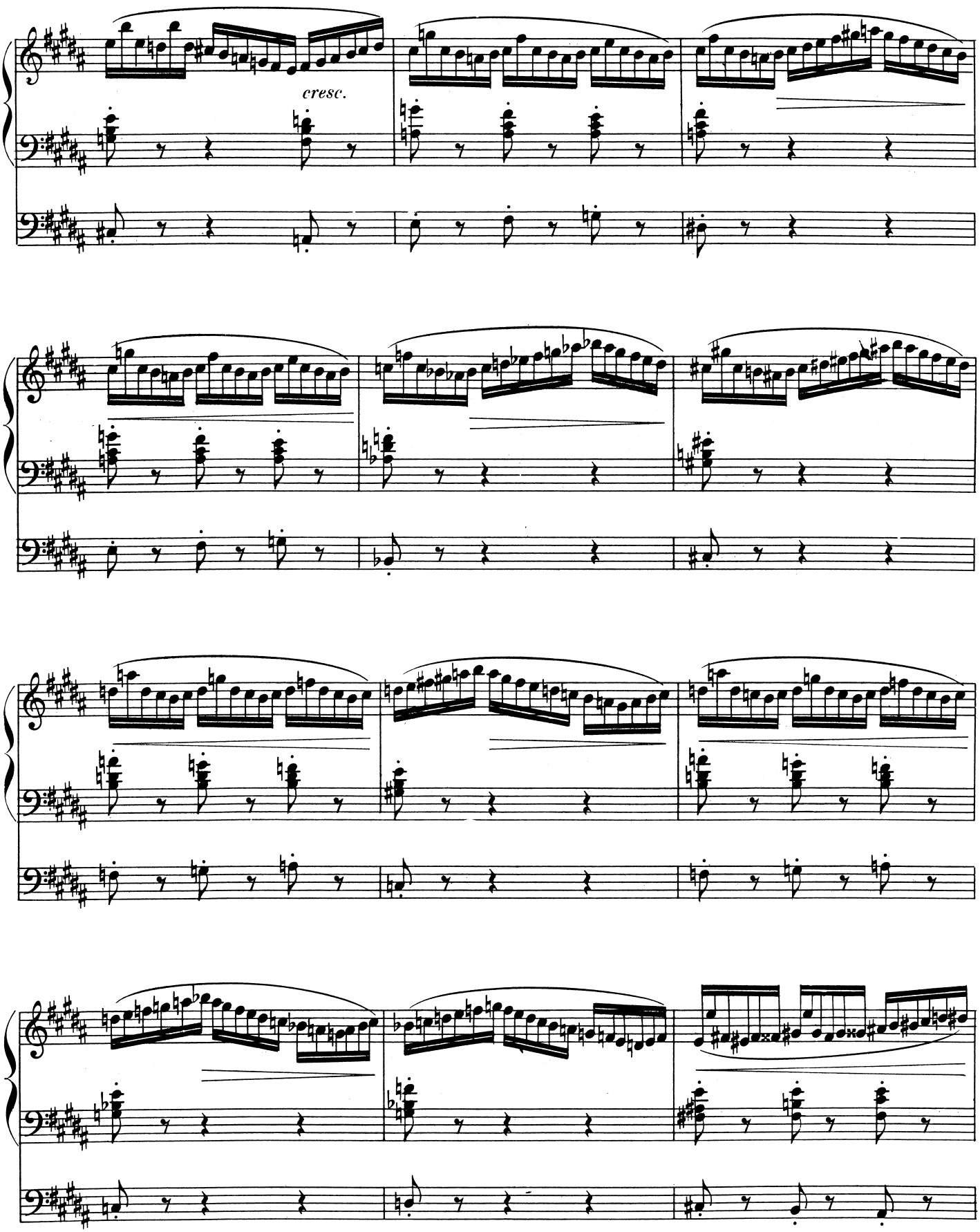
PÉDALE

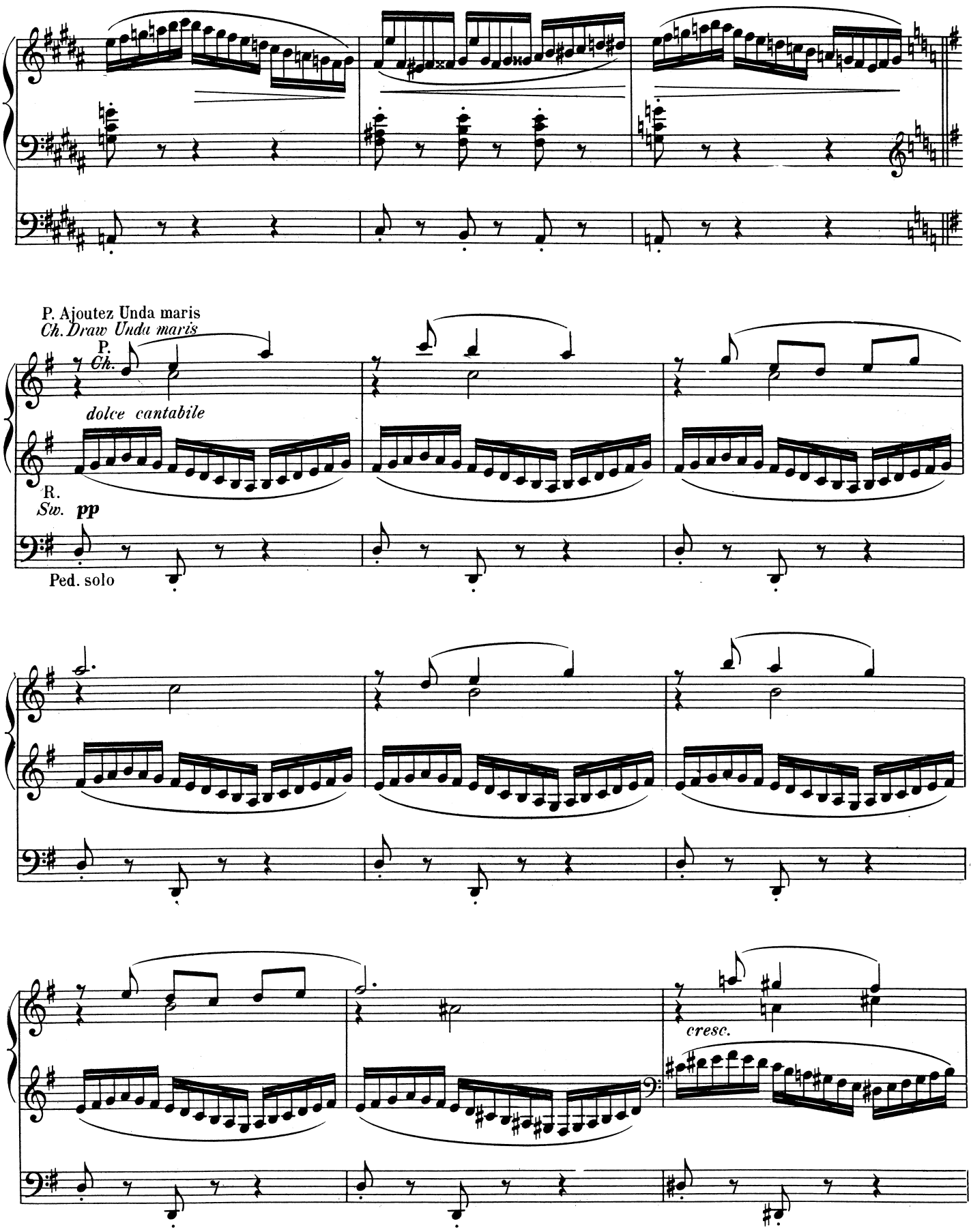
Ped. P.
Ped. Ch.

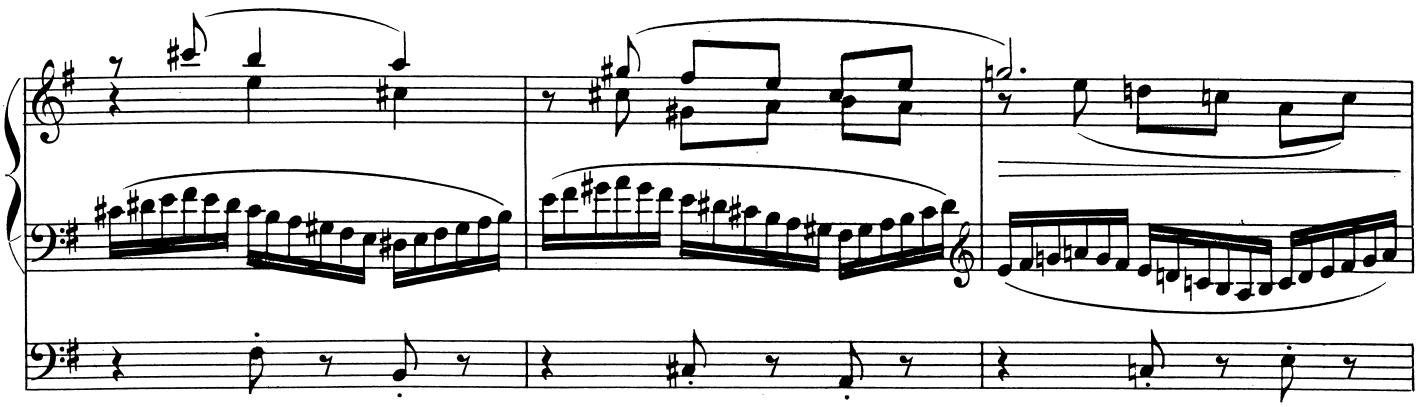
cresc.

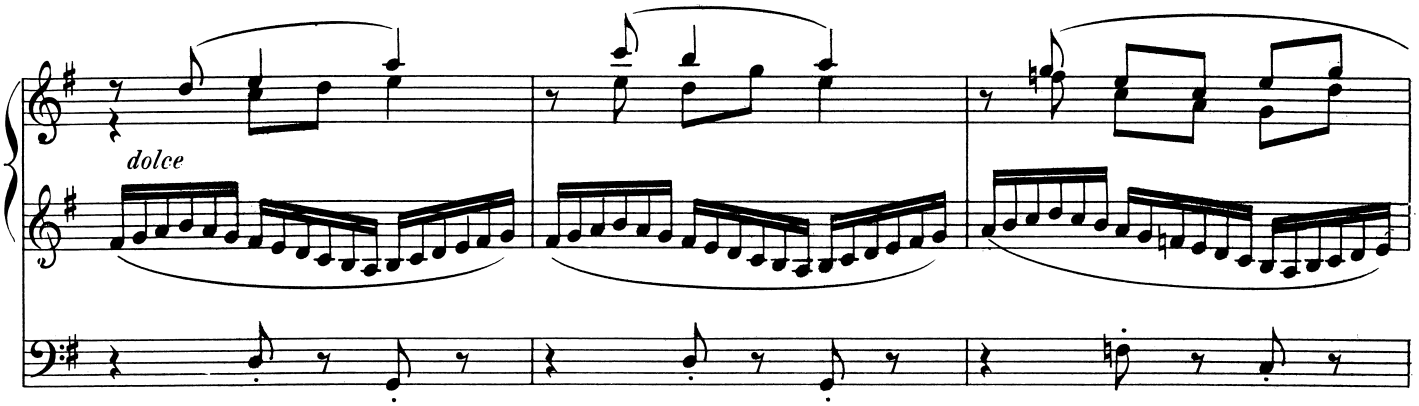
f

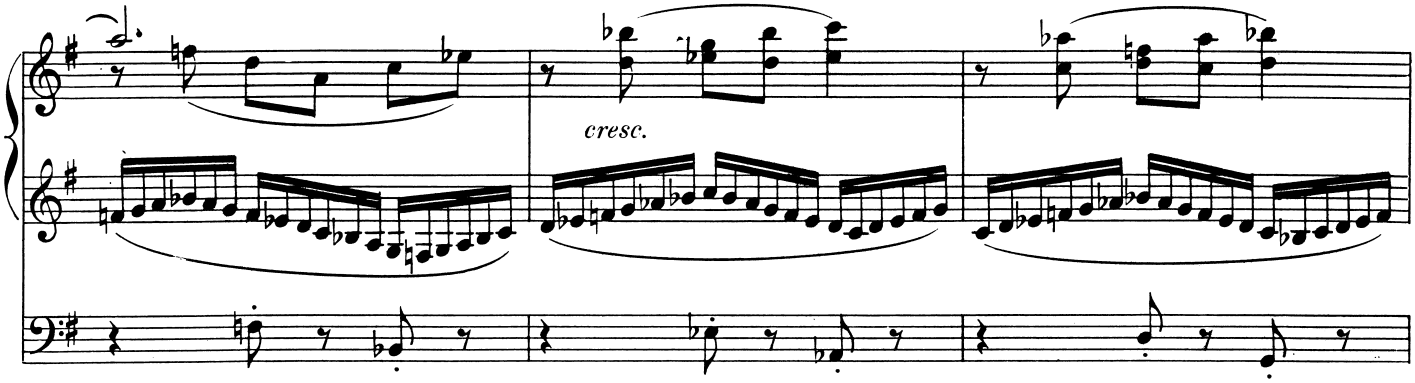
dolce

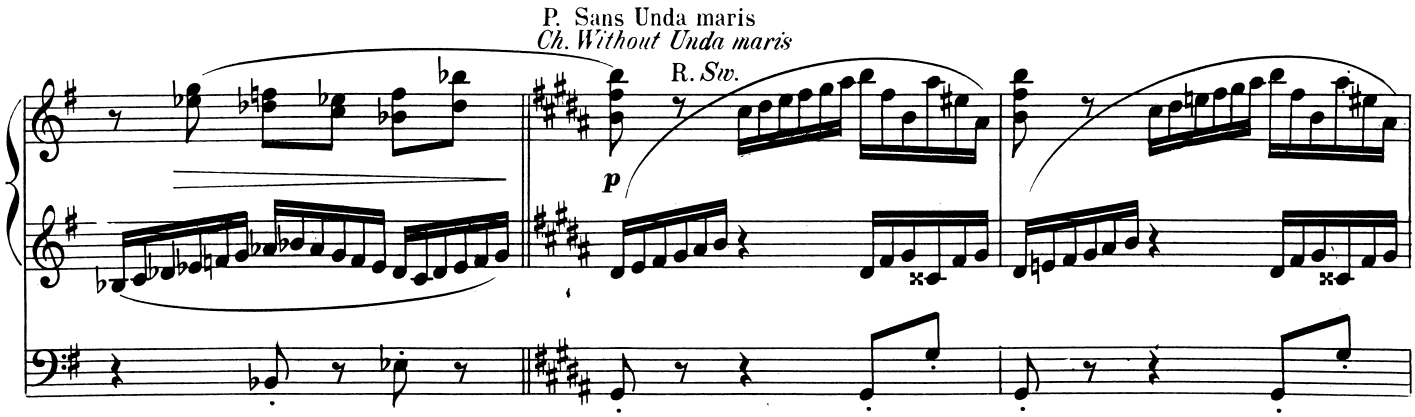

cresc.

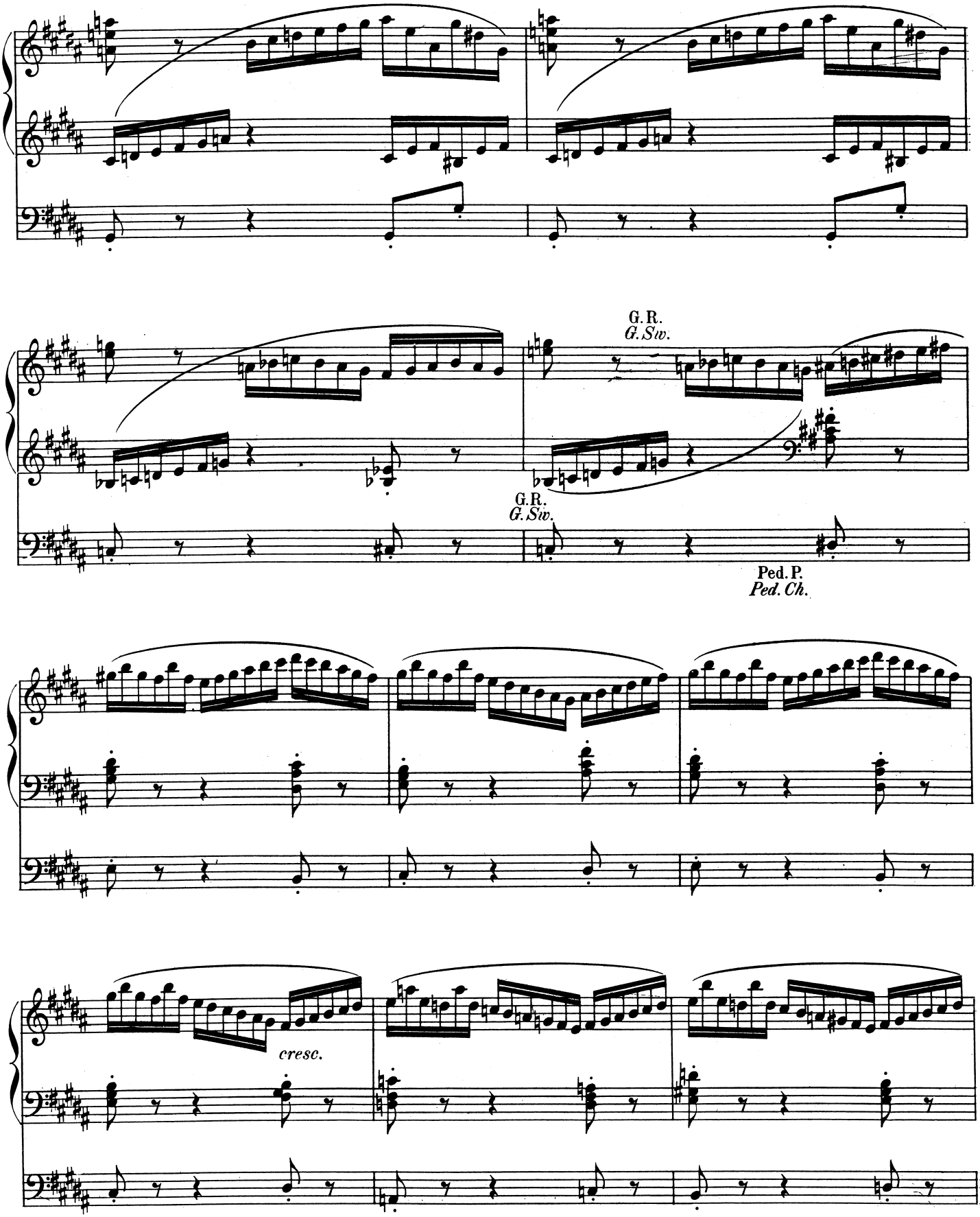

P. Ajoutez Unda maris
Ch. Draw Unda maris
P.
Ch.
dolce cantabile
R.
Sw. pp
Ped. solo
cresc.

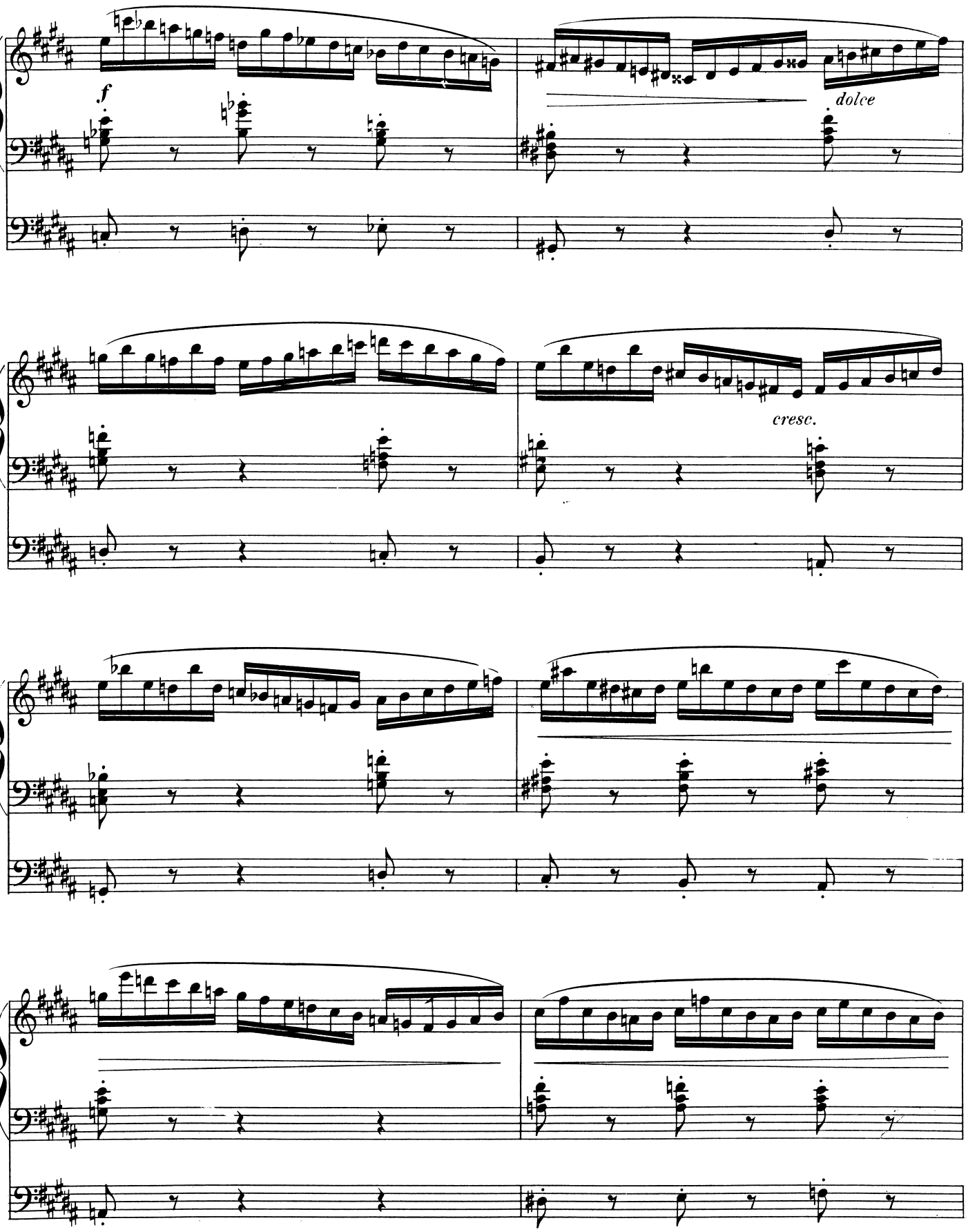


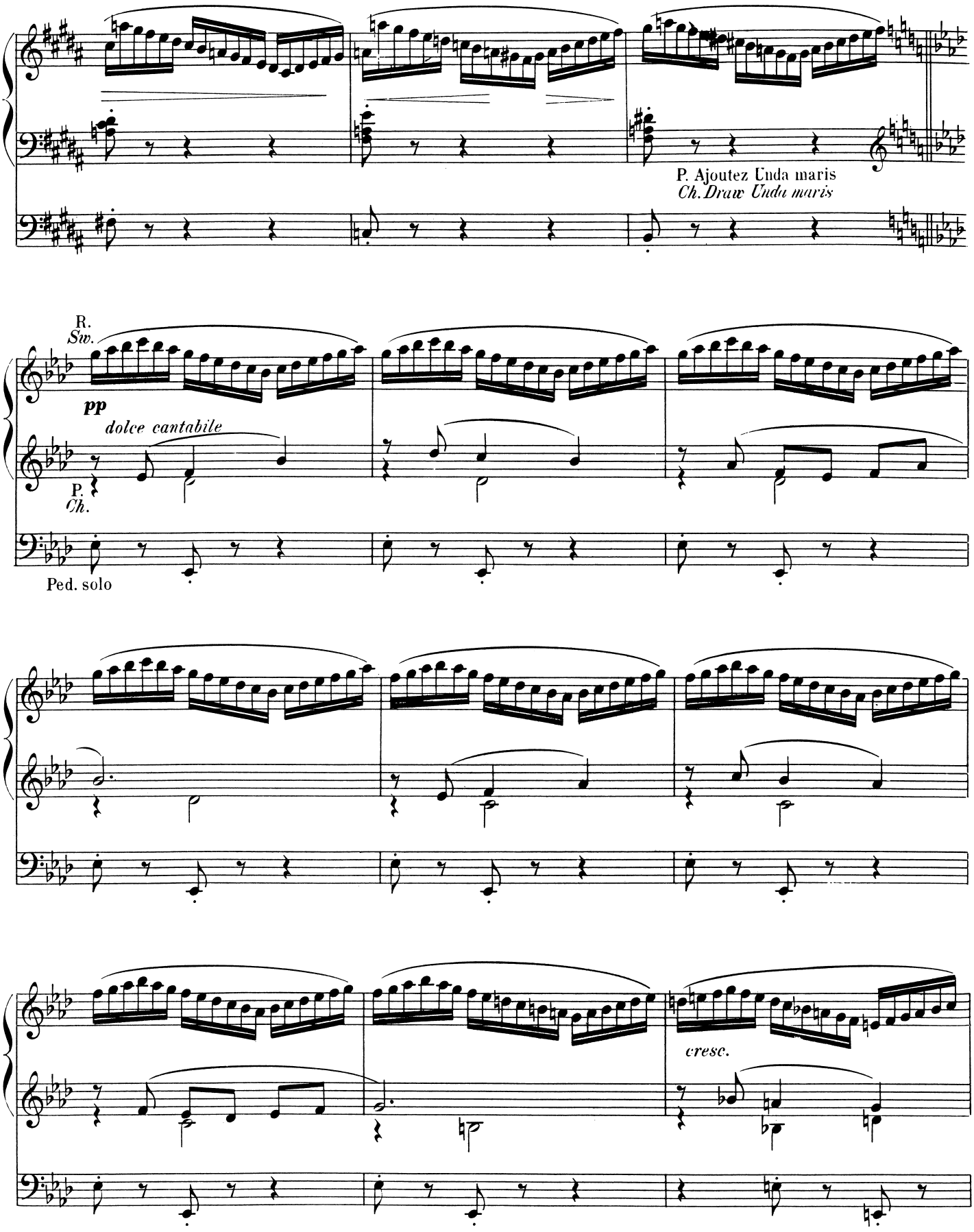

dolce

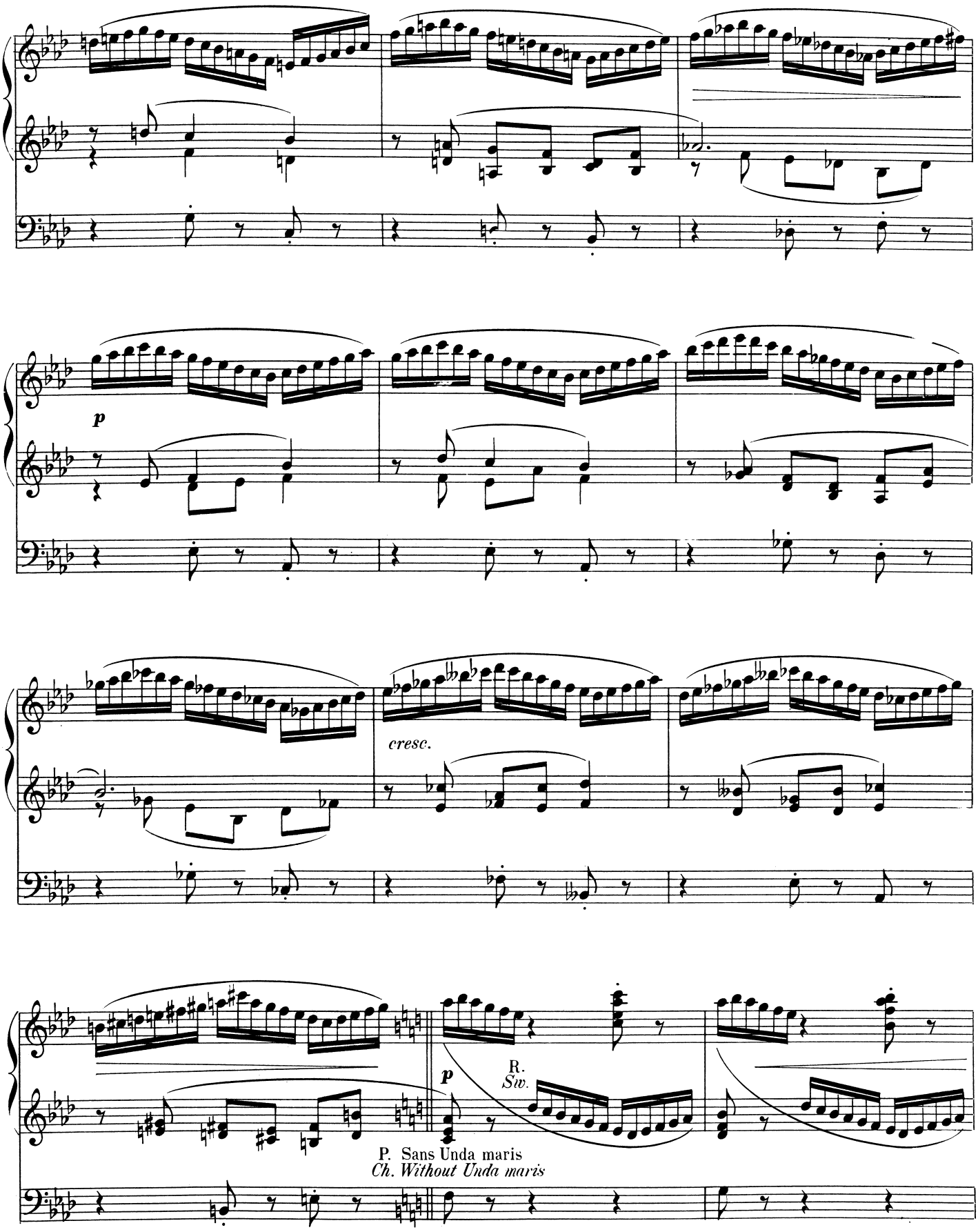

cresc.

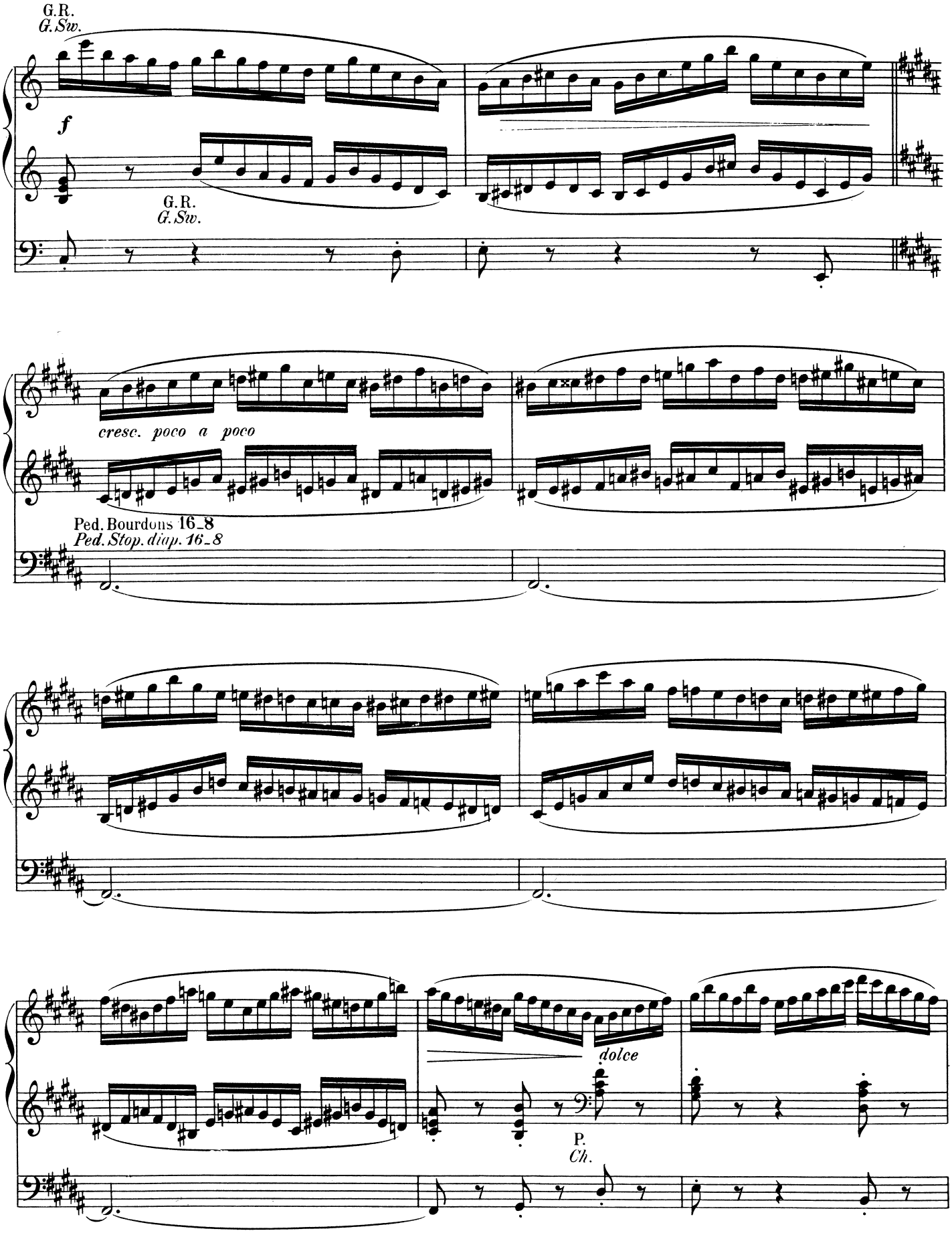

P. Sans Unda maris
Ch. Without Unda maris
R. Sw.
p

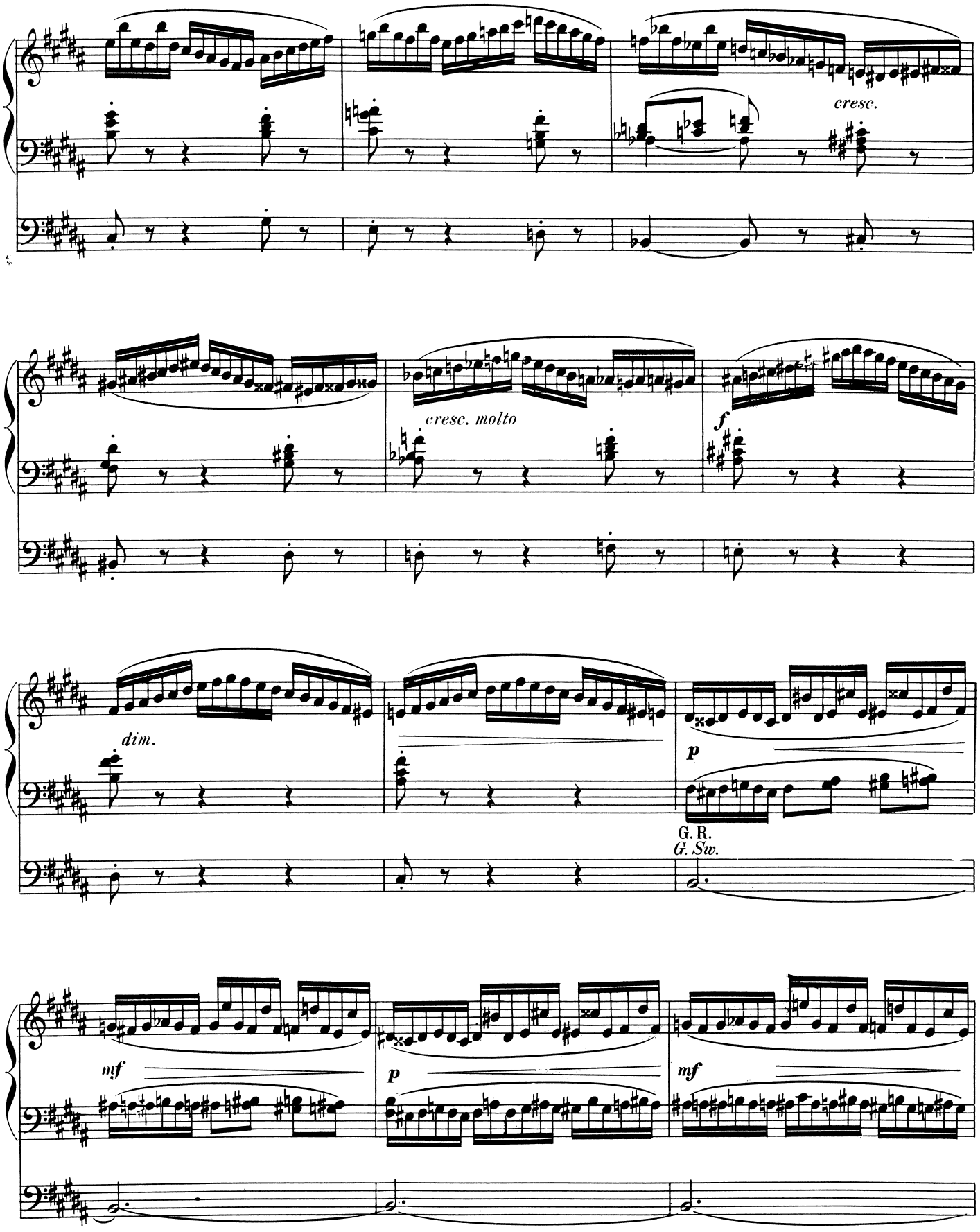

G. R.
G. Sw.
G. R.
G. Sw.
Ped. P.
Ped. Ch.
cresc.

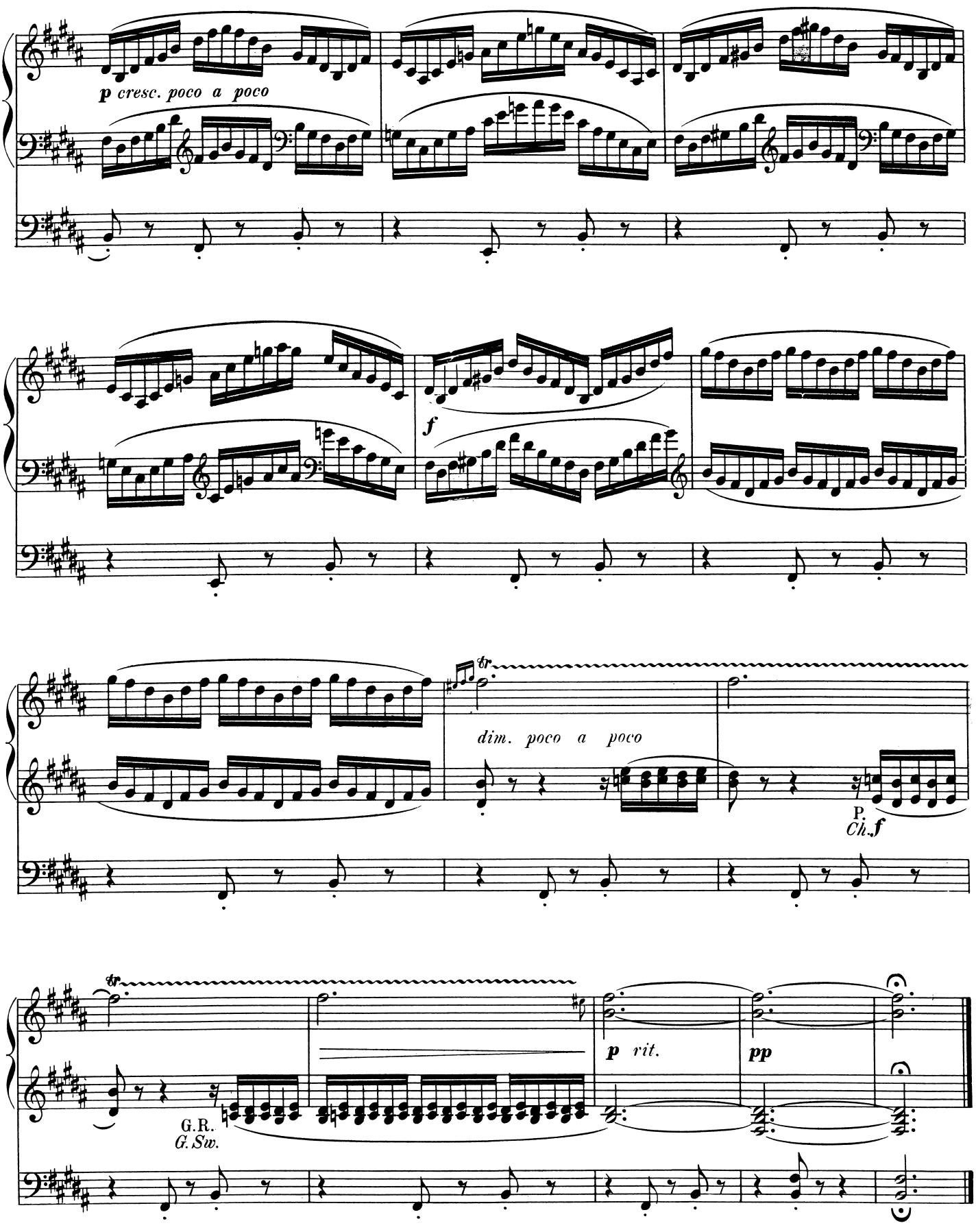

f
dolce
cresc.


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.

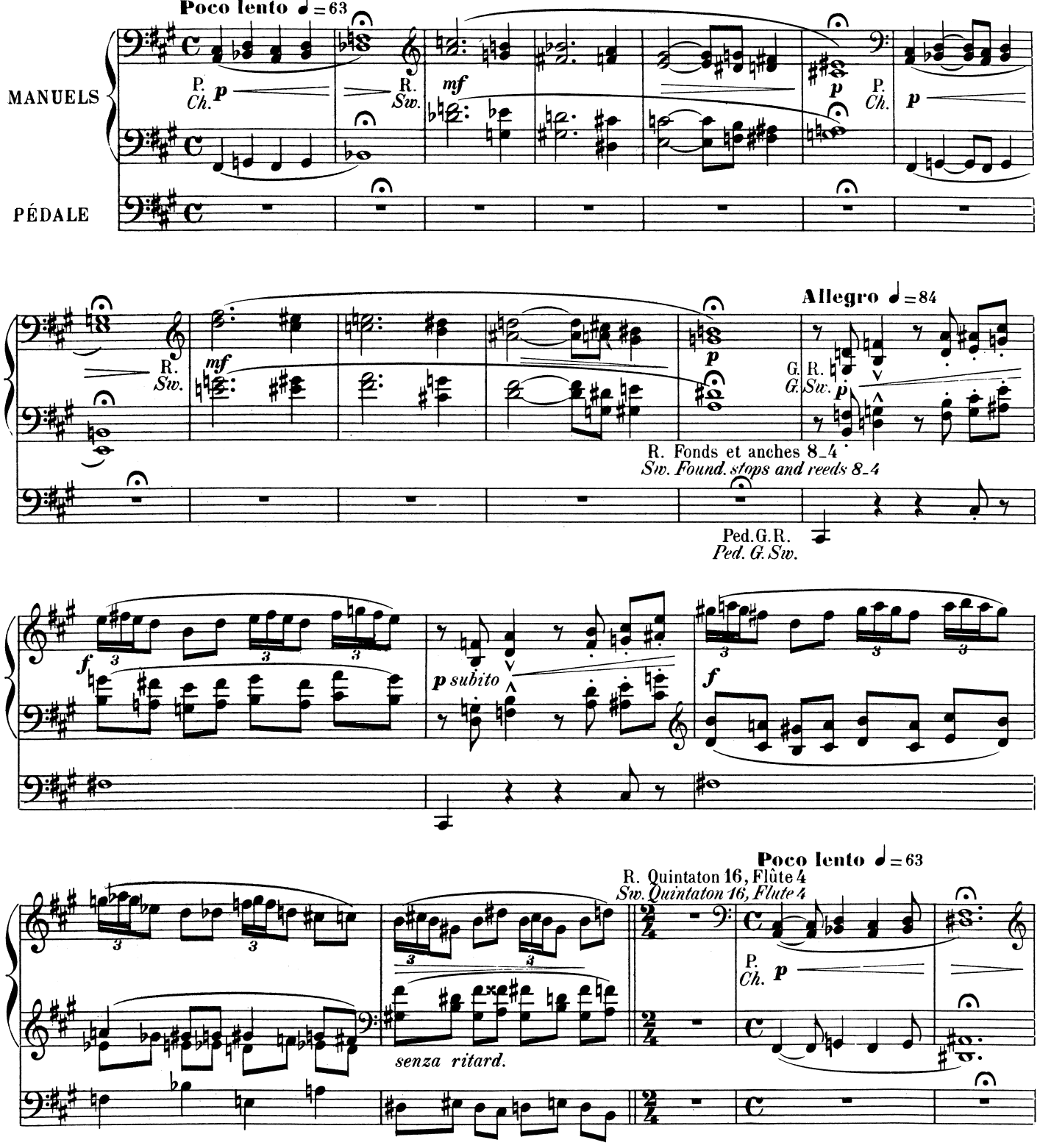

cresc.
cresc. molto
f
dim.
p
G. R.
G. Sw.
mf
p
mf

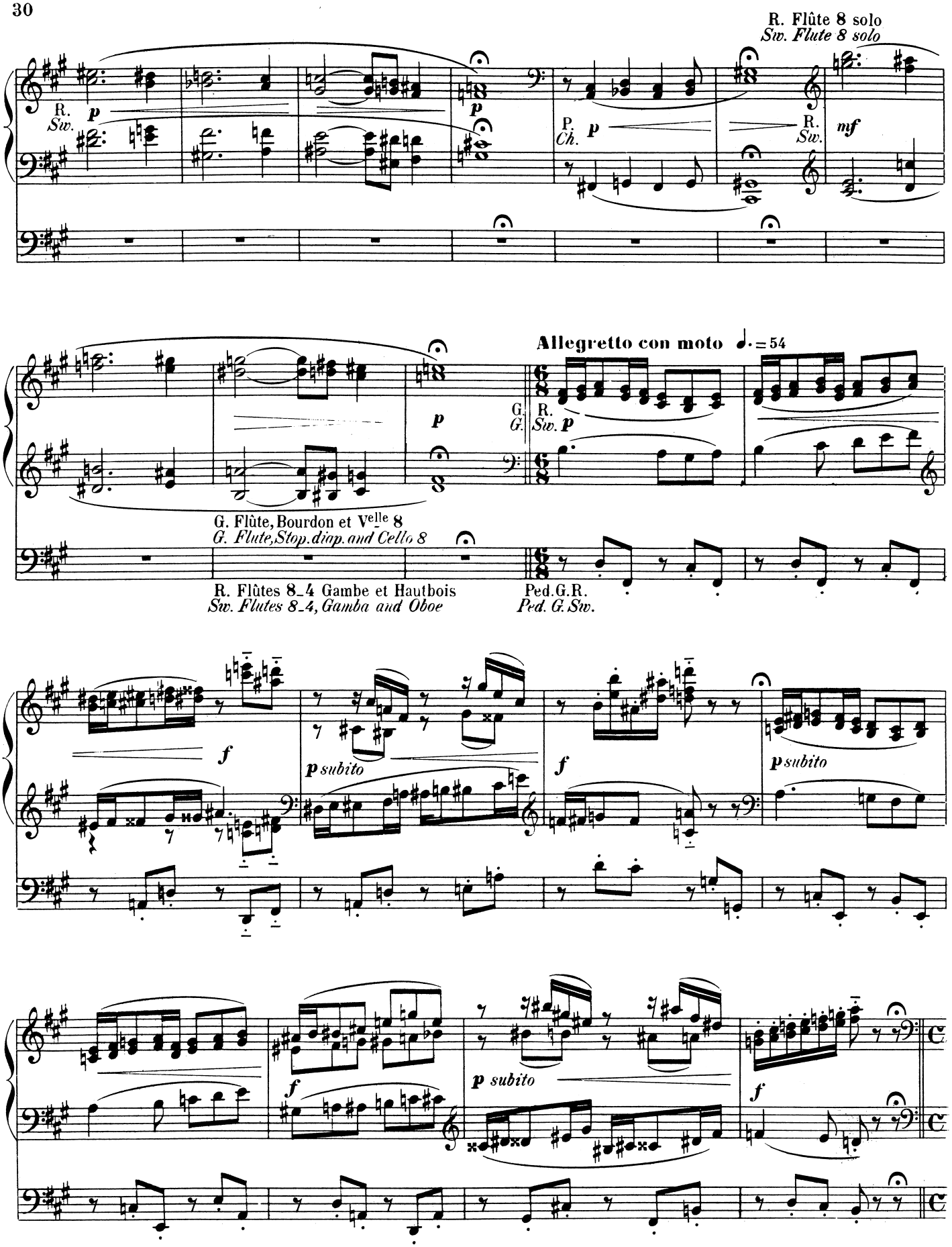

p cresc. poco a poco
f
tr
dim. poco a poco
P.
Ch. f
tr
G.R.
G. Sw.
p rit.
pp

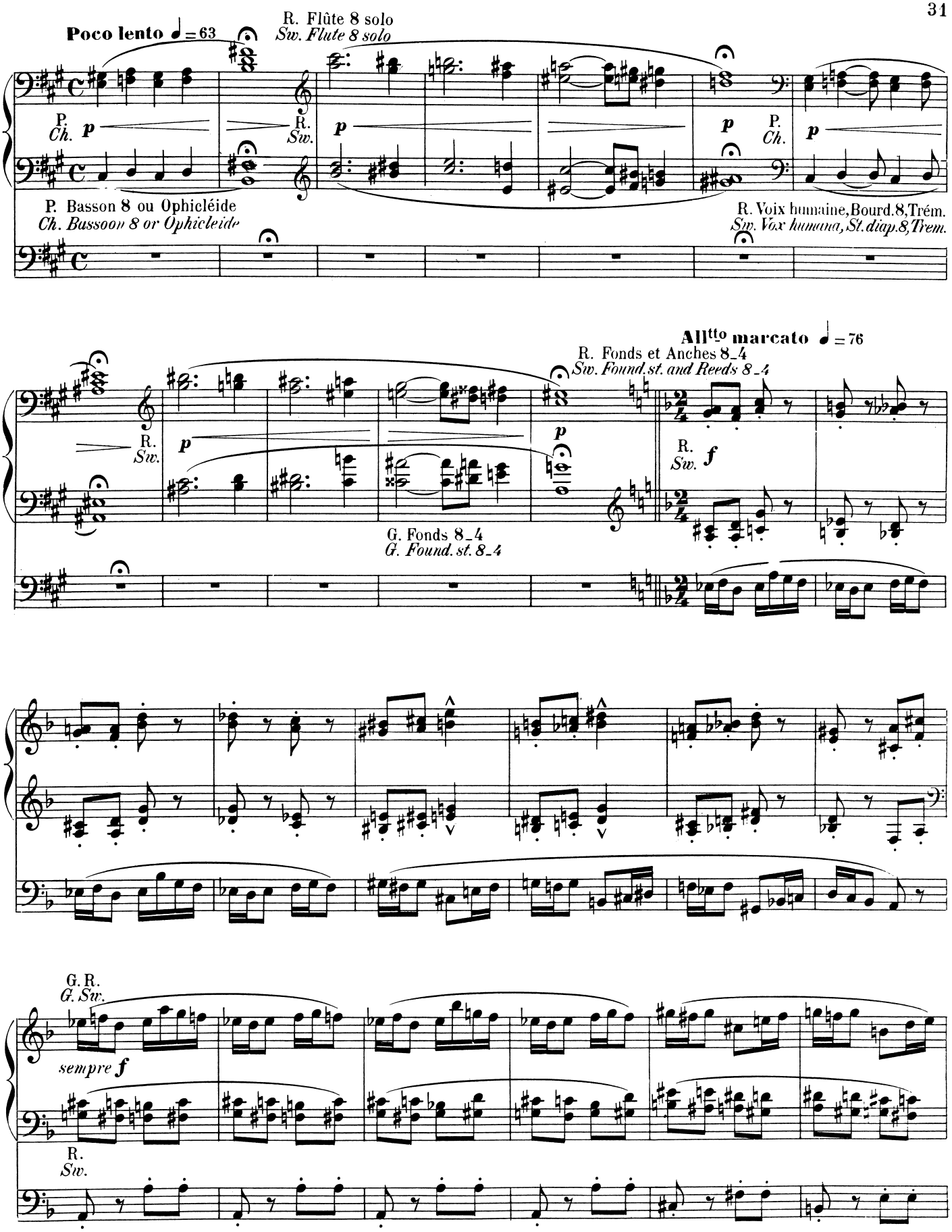
V_ GARGOUILLES ET CHIMÈRES

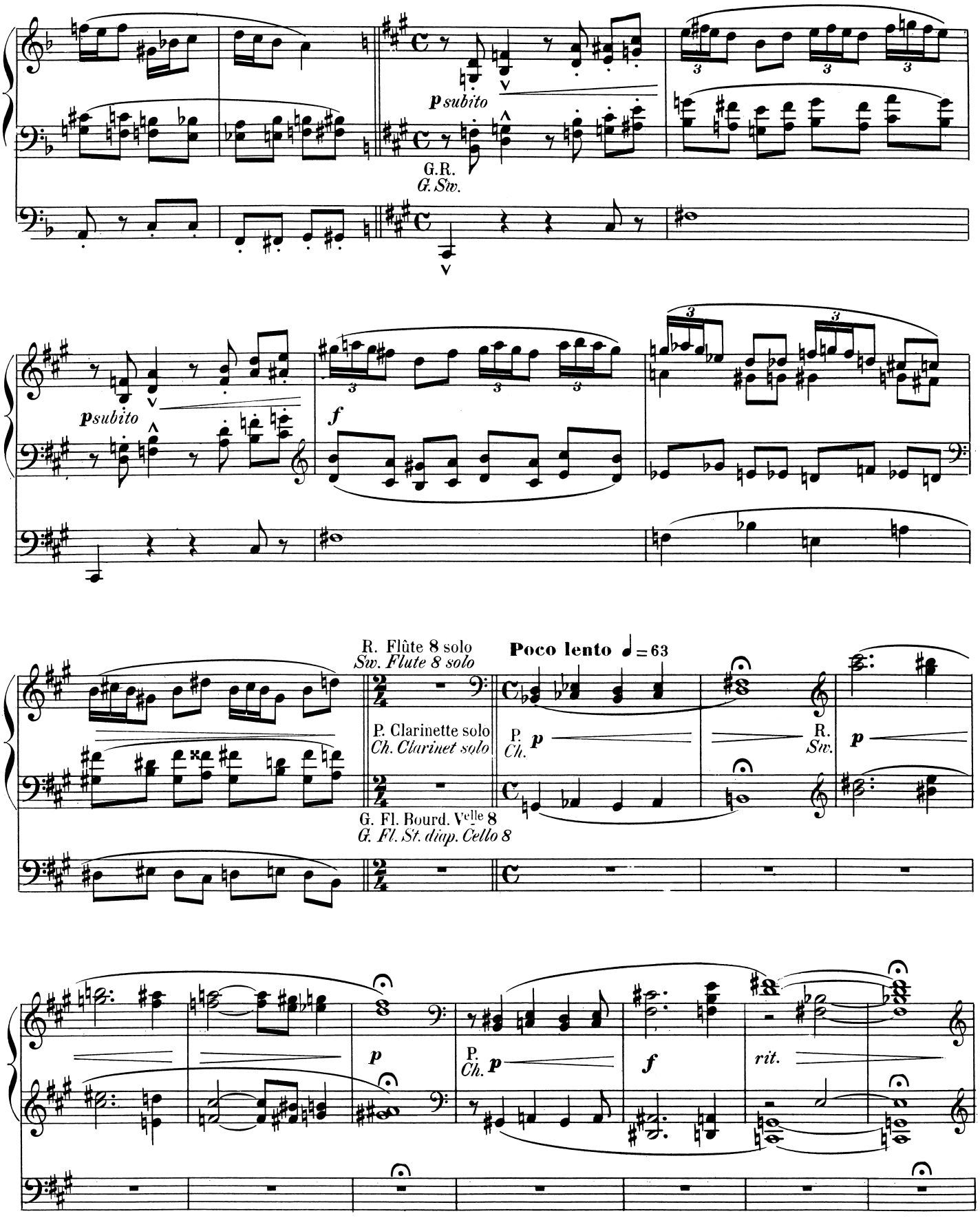
R. Quintaton 8, (Anches 8_4 et mixtures préparées)
P. *(expressif)* Clarinette
G. Fonds 8_4
Ped. Flûtes 16_8, R. accouplé au G.

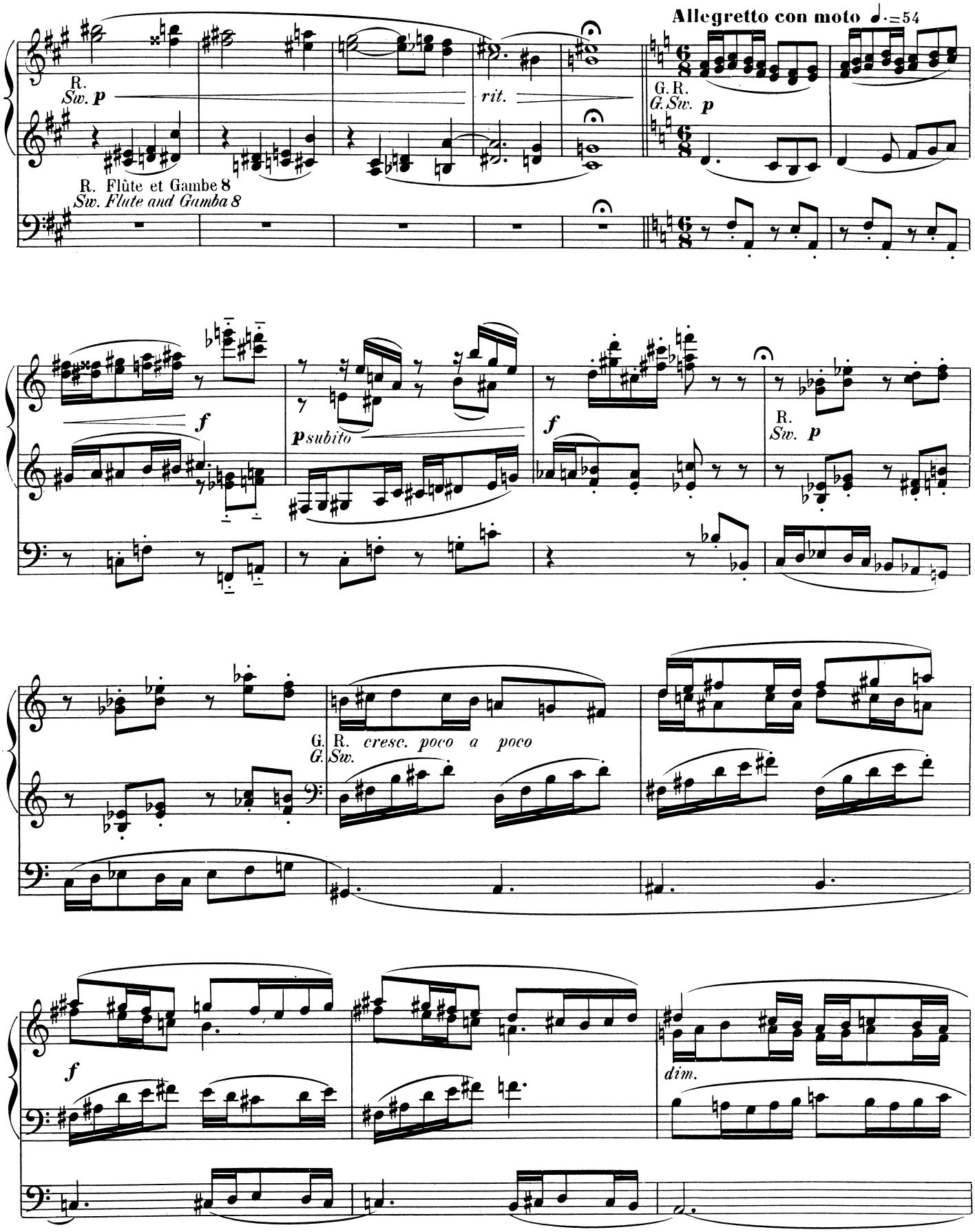
Swell: Quintaton 8, (Reeds 8_4 and mixtures ready)
Choir: (Expressive) *Clarinet*
Great: Foundation stops 8_4
Ped: Flutes 16_8, Sw. coupled to G.

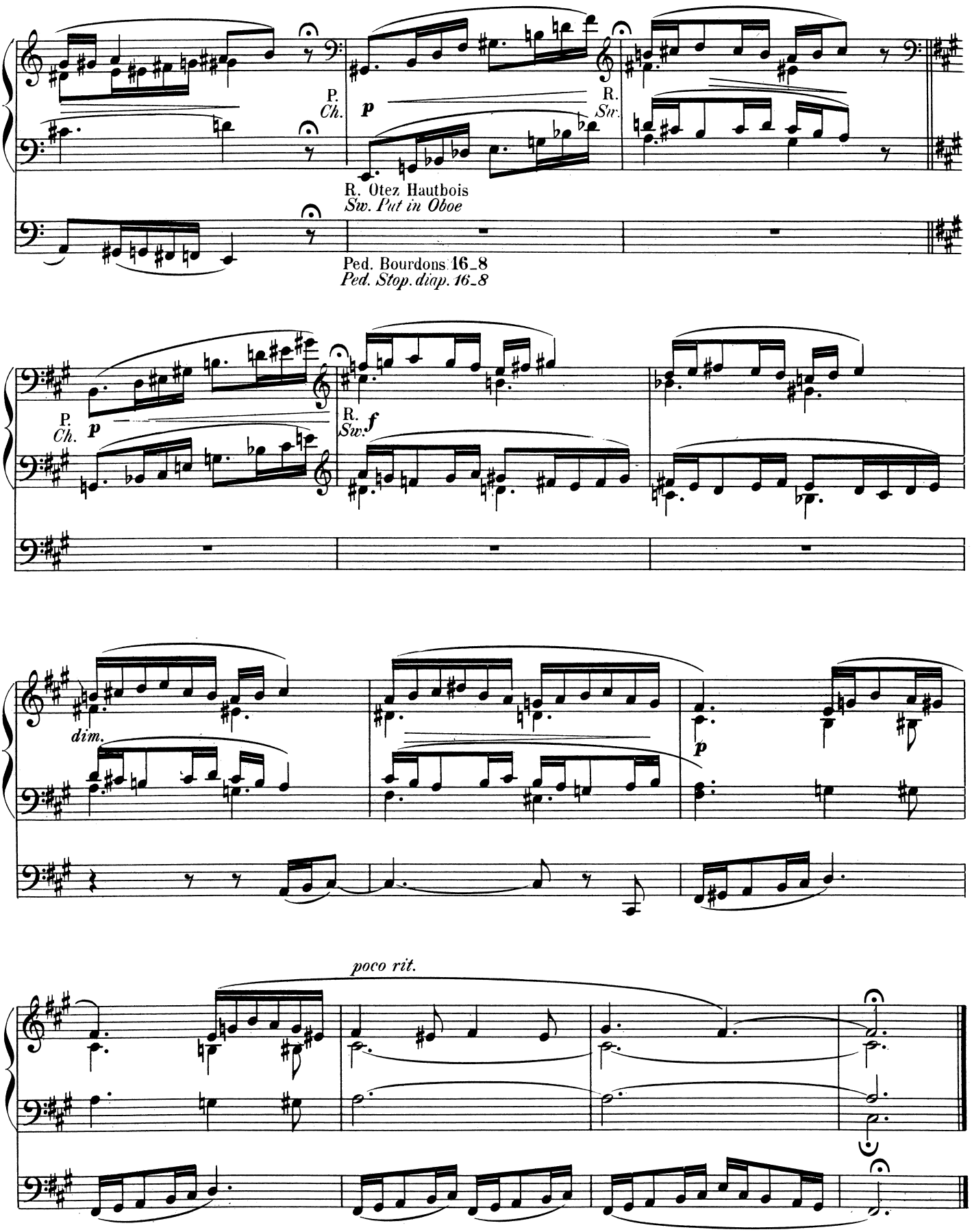



R. Flûte 8 solo
Sw. Flute 8 solo
R. Sw. p
P. Ch. p
R. Sw. mf
Allegretto con moto ♩. = 54
G. G. R. Sw. p
G. Flûte, Bourdon et Velle 8
G. Flute, Stop. diap. and Cello 8
R. Flûtes 8-4 Gambe et Hautbois
Sw. Flutes 8-4, Gamba and Oboe
Ped. G. R.
Ped. G. Sw.
f
p subito
f
p subito
f
p subito
f


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

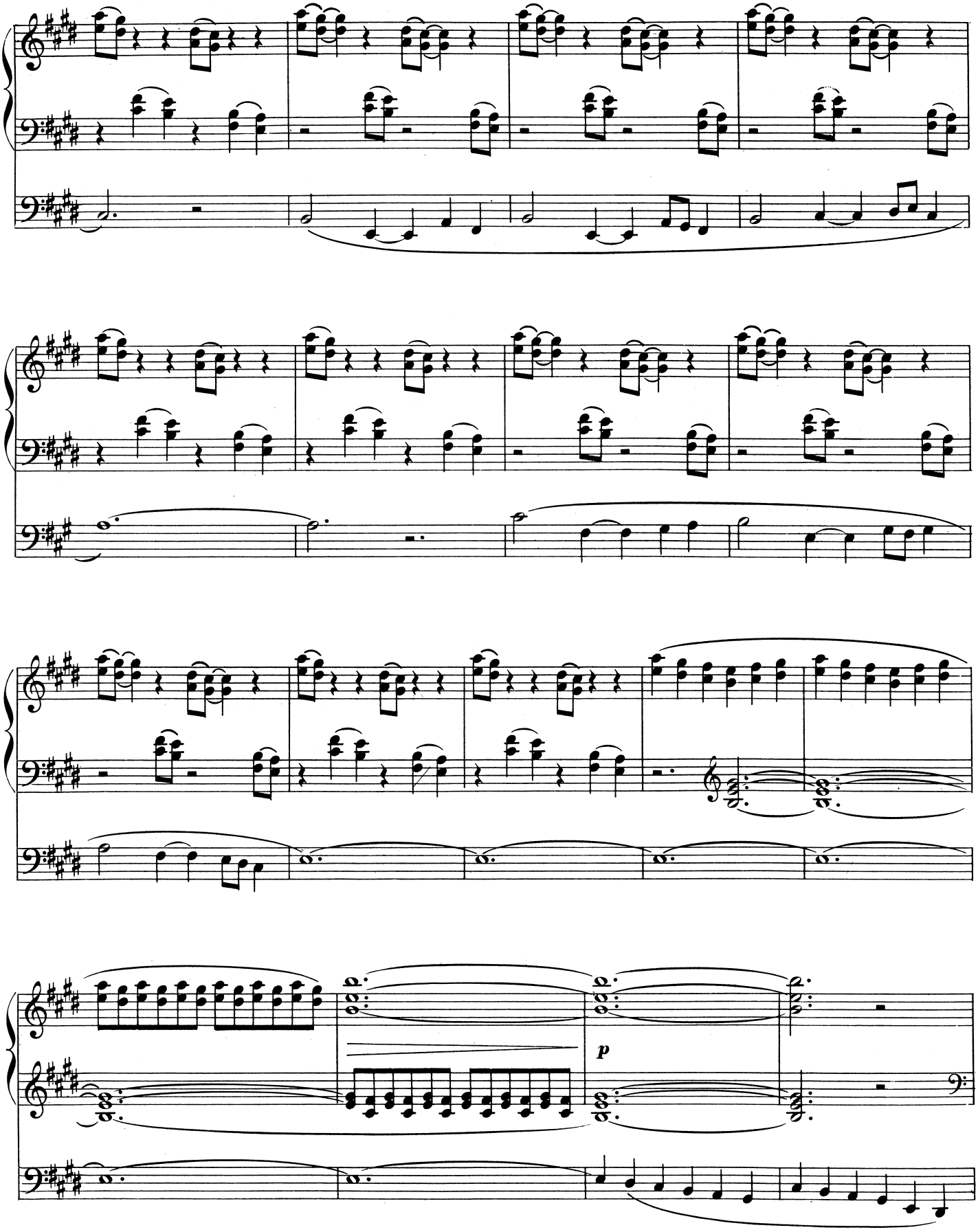
R. *Sw.*

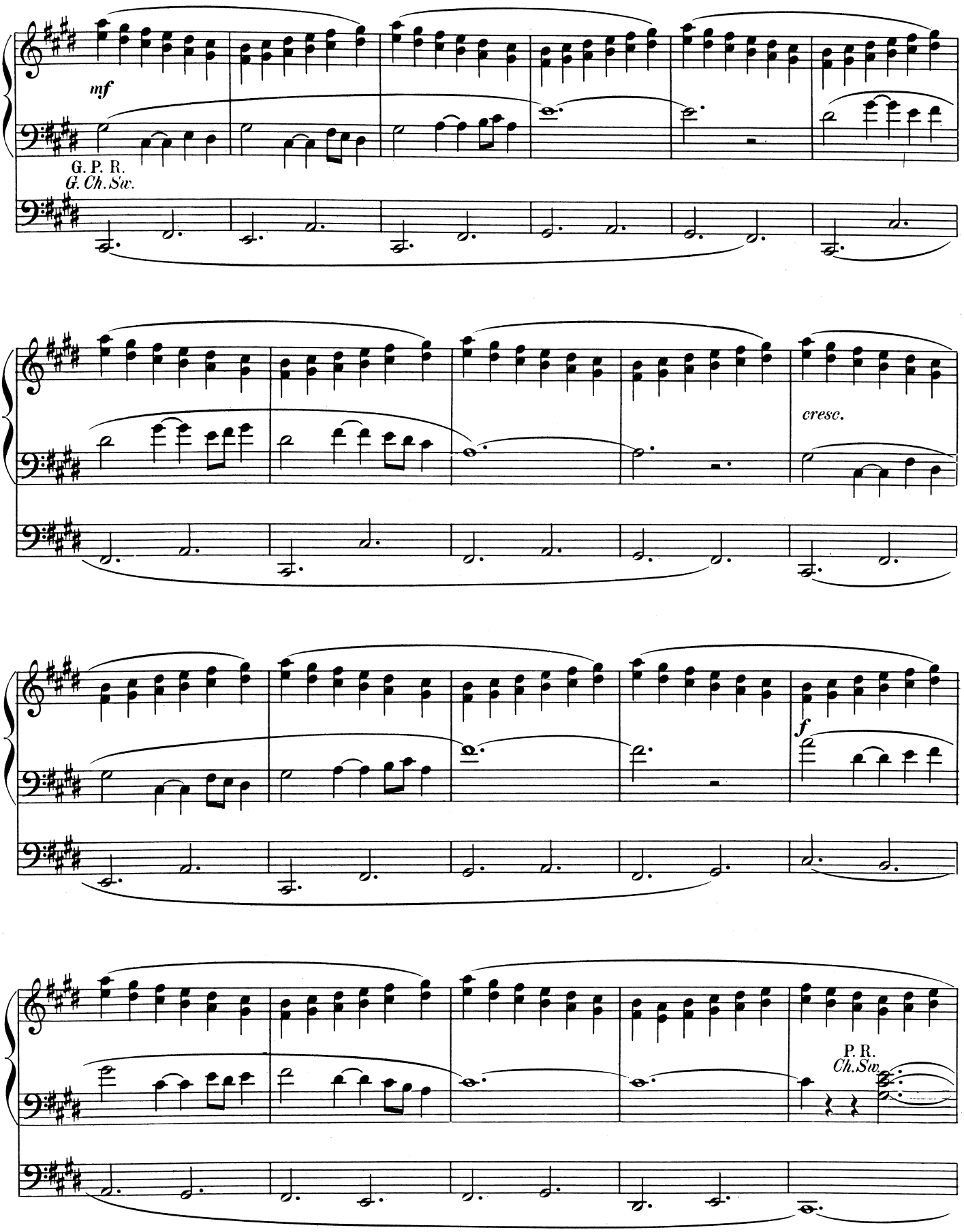
poco cresc.

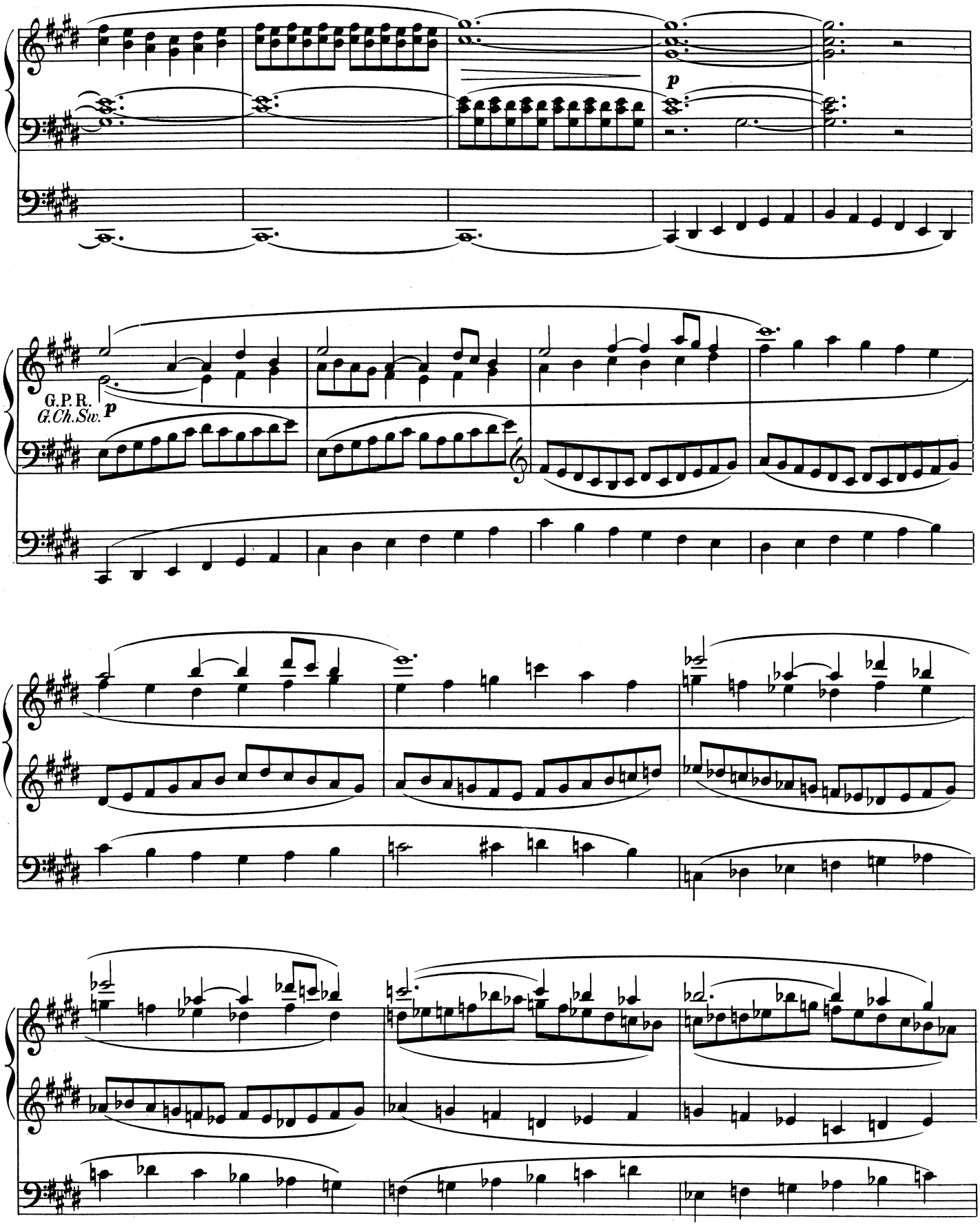
cresc. molto

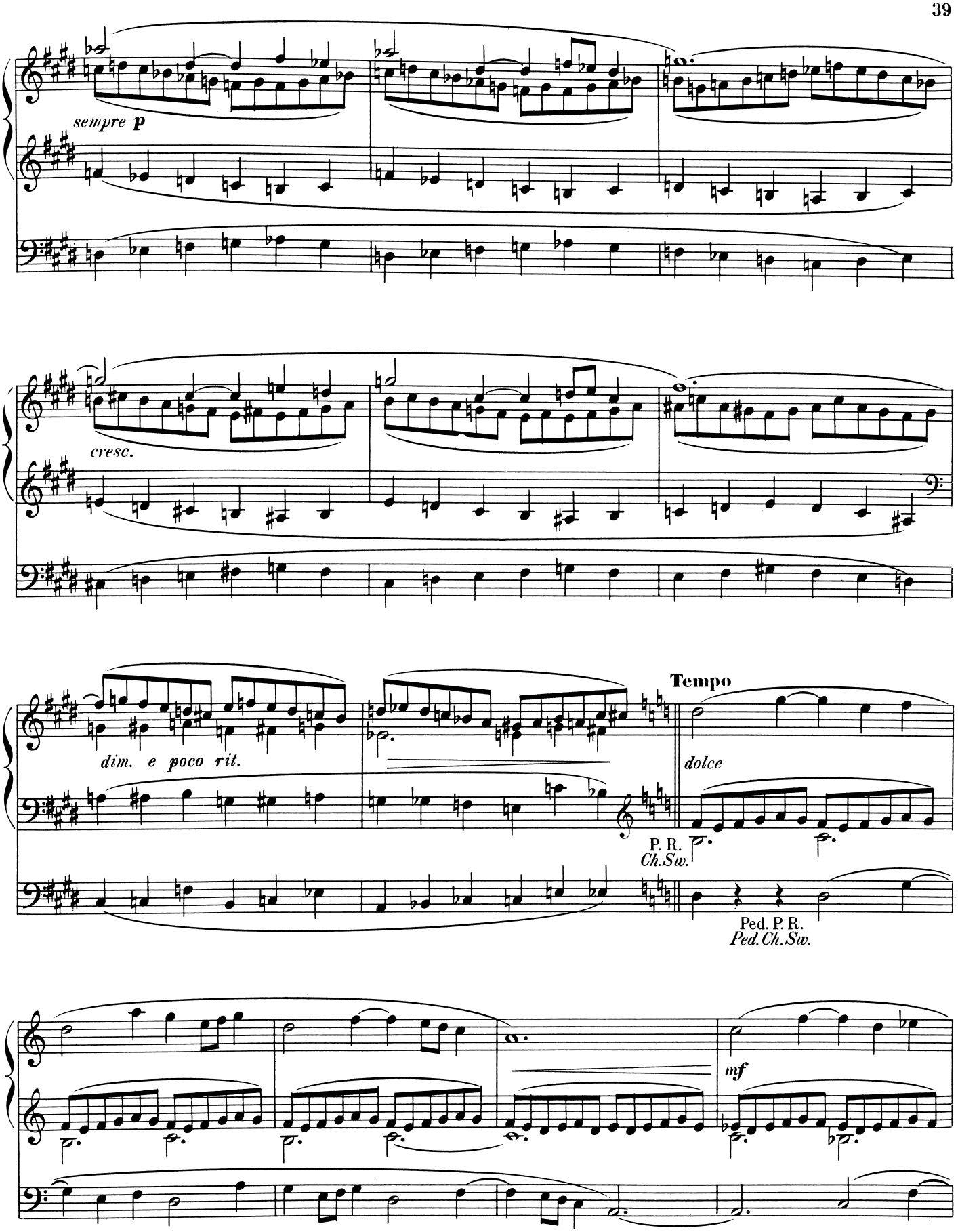
P. R. *Ch. Sw.* *f*

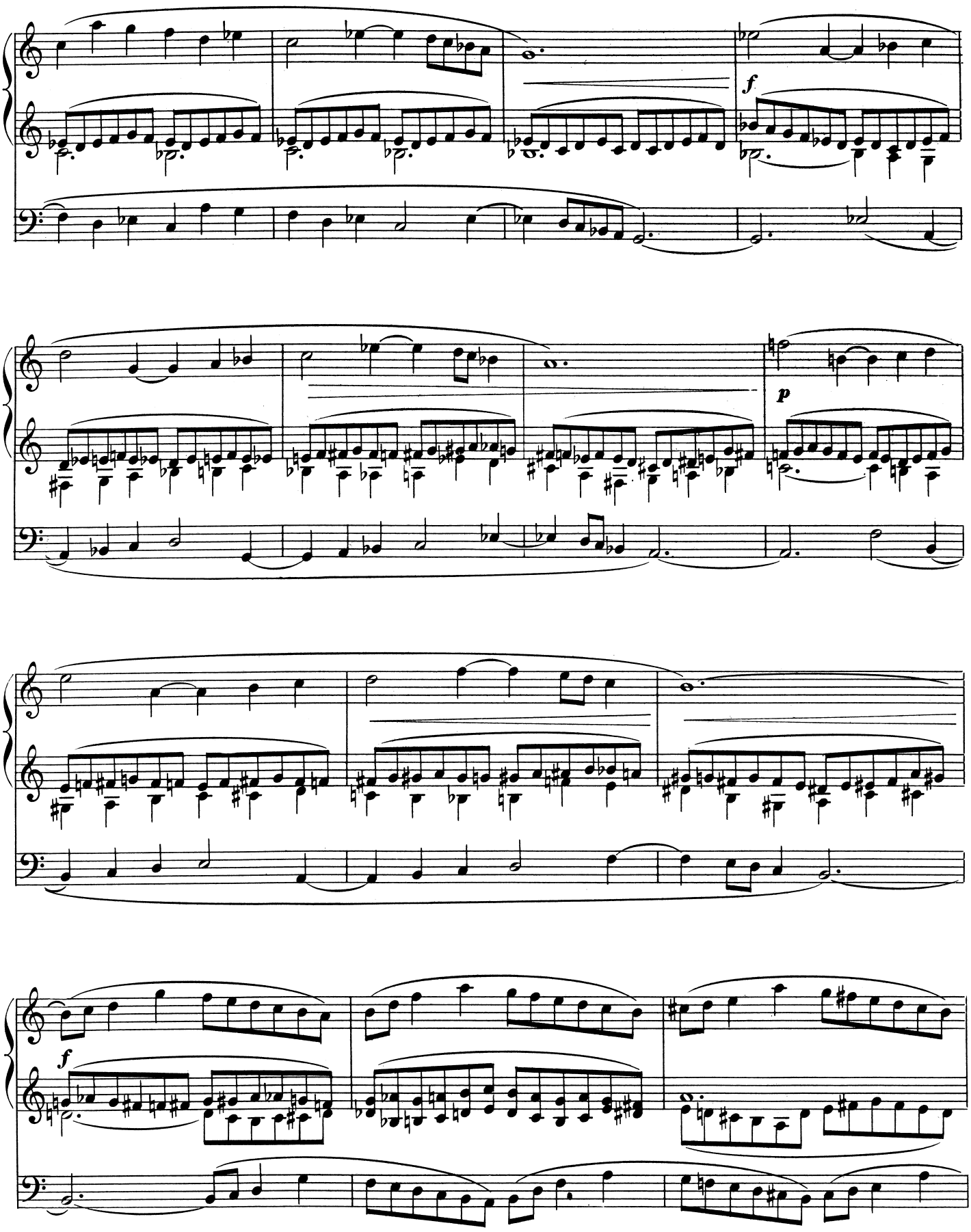
Ped. G. P. R.
Ped. G. Ch. Sw.

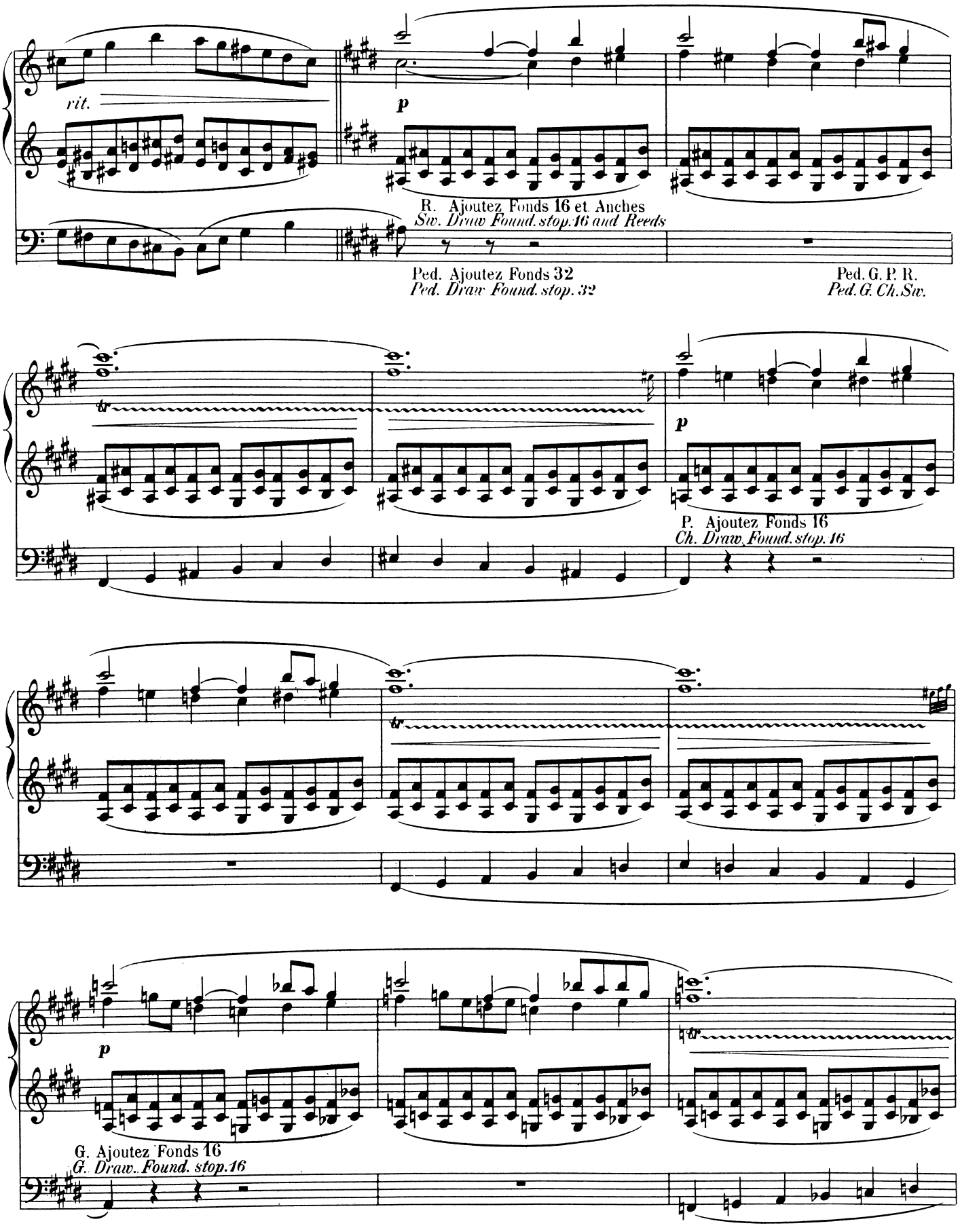

p

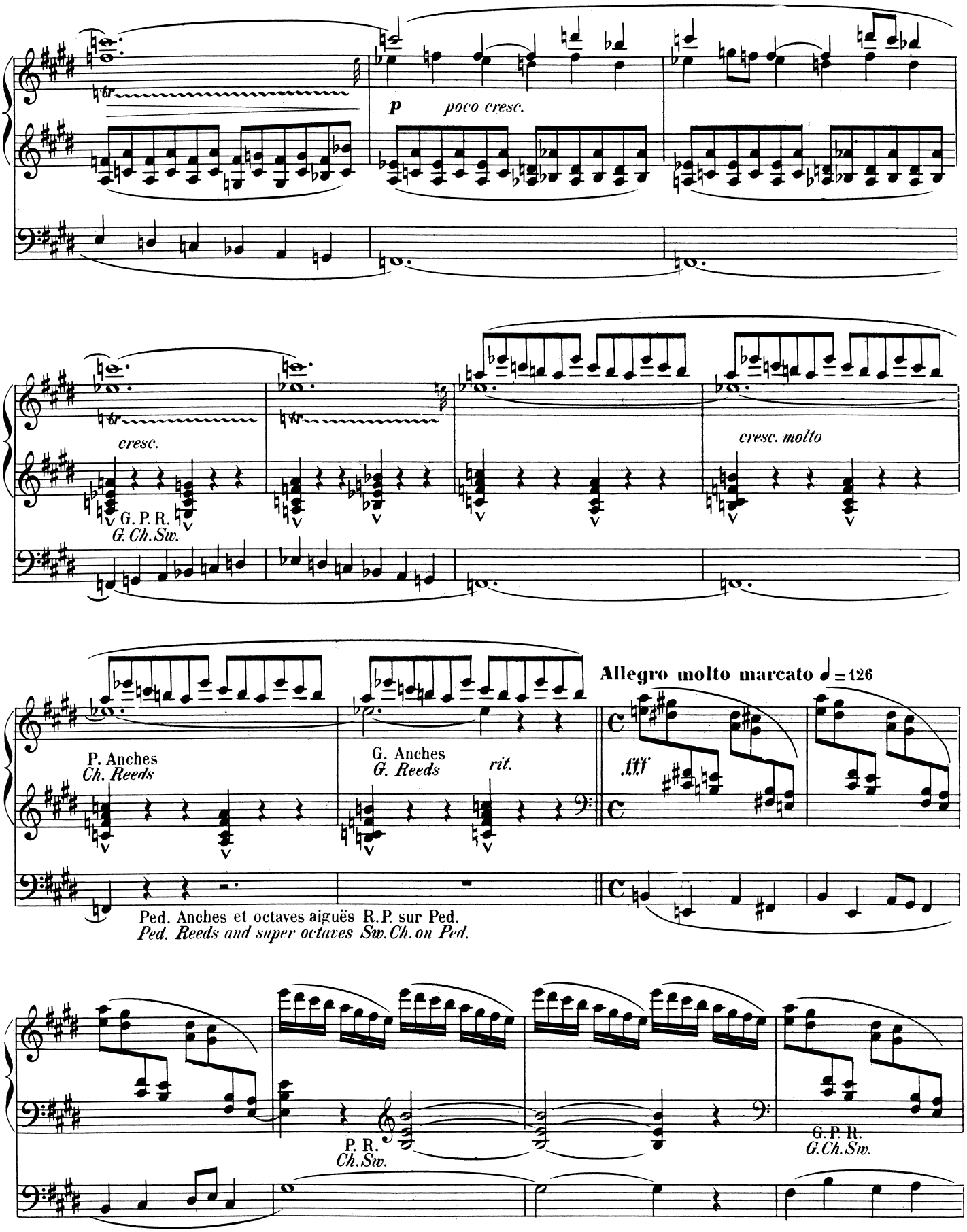

mf
G. P. R.
G. Ch. Sw.
cresc.
f
P. R.
Ch. Sw.

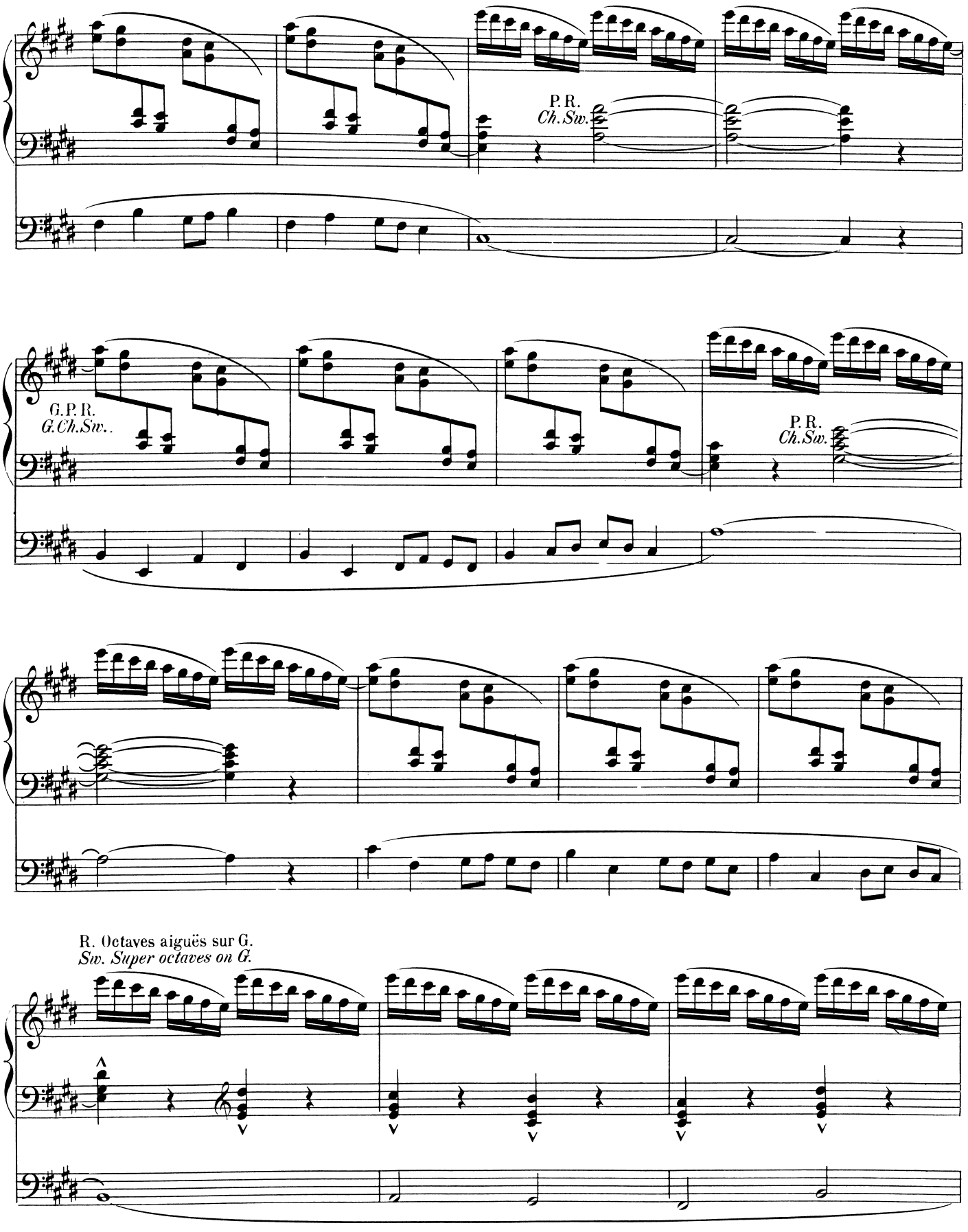

p
G.P.R.
G.Ch.Sw.
p


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

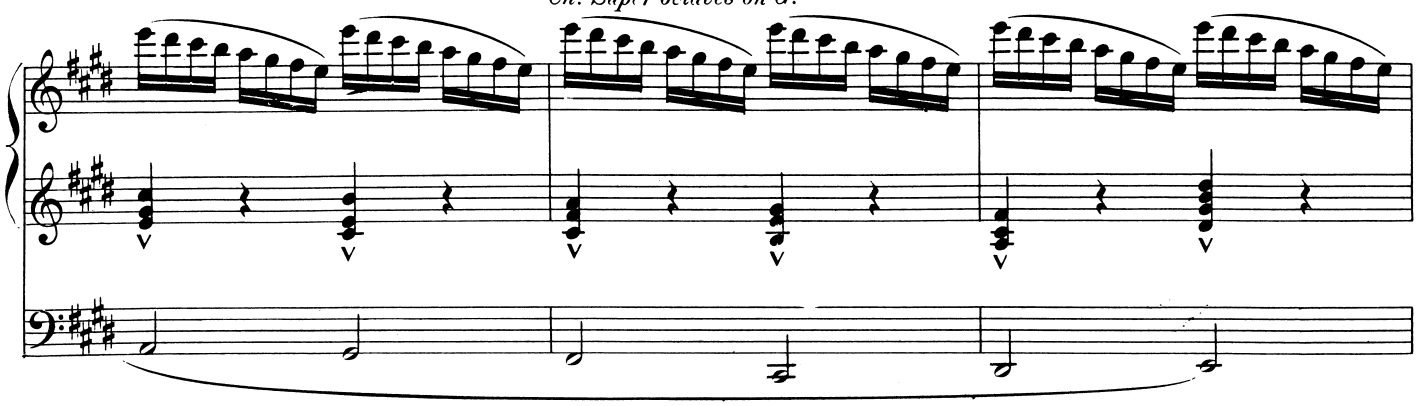

f
p
f

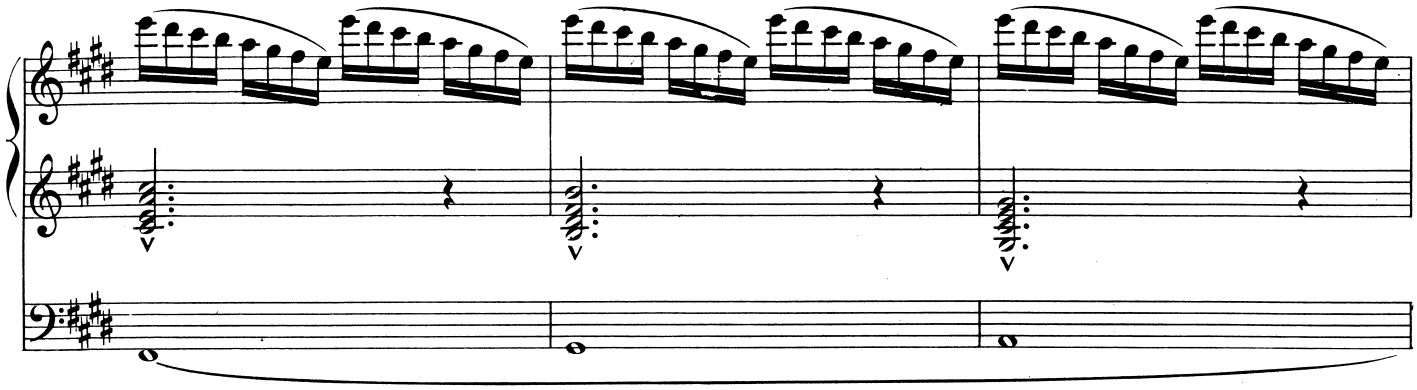
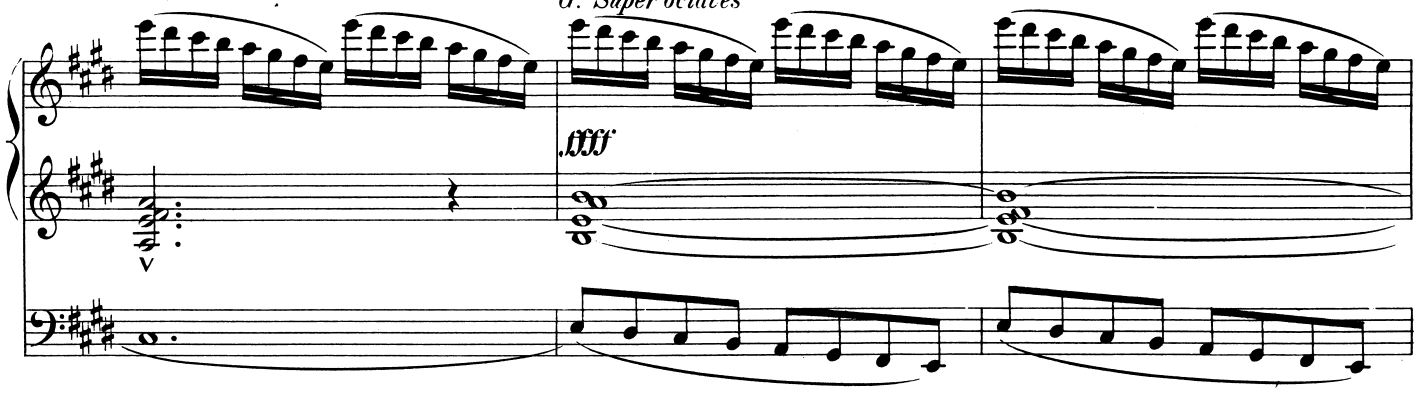
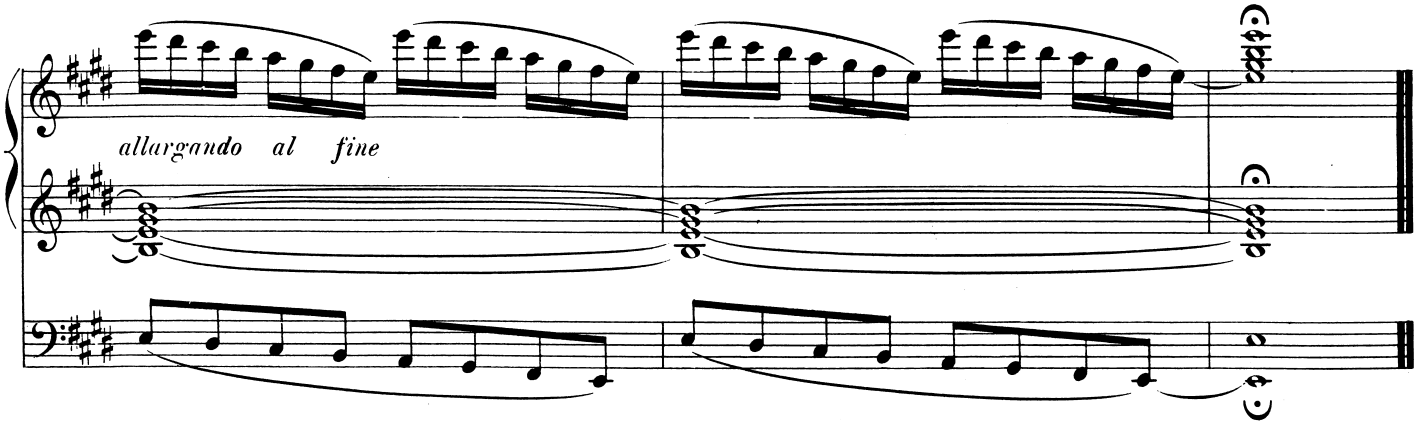

rit.
p
R. Ajoutez Fonds 16 et Anches
Sw. Draw Found. stop. 16 and Reeds
Ped. Ajoutez Fonds 32
Ped. Draw Found. stop. 32
Ped. G. P. R.
Ped. G. Ch. Sw.
p
P. Ajoutez Fonds 16
Ch. Draw Found. stop. 16
p
G. Ajoutez Fonds 16
G. Draw. Found. stop. 16


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