

Louis
VIERNE

Œuvres petites
improvisations et transcriptions

Œuvres complètes pour orgue
Complete Organ Works · Sämtliche Orgelwerke

editées par / edited by / herausgegeben von
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Vol. 13



Carus 18.163

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Vorwort

Im Jahr 2007 gedenken wir des 70. Todestags Louis Viernes, des letzten großen spätromantischen Orgelkomponisten Frankreichs. Dies ist Anlass, eine Gesamtausgabe seines Orgelwerks vorzulegen, die zum Ziel hat, einen möglichst genauen und authentischen Notentext zu bieten. Die Ausgabe will eindeutige Druckfehler in den Erstausgaben korrigieren, zweifelhafte Stellen kommentieren und Alternativlösungen anbieten. Sie stützt sich dabei auf die Erstausgaben, die überlieferten Manuskripte des Komponisten sowie auf Korrekturlisten von Kollegen, Schülern und heutigen Interpreten, die sich intensiv mit dem Werk Viernes auseinandergesetzt haben. Alle Entscheidungen und Korrekturen der Herausgeber werden nach den Prinzipien heutiger editionswissenschaftlicher Methoden dokumentiert und begründet.

Im Alter von sechs Jahren erhielt Louis Vierne (geb. Poitiers 1870, gest. Paris 1937), der von Geburt an wegen grauen Stars beinahe blind war, Klavierunterricht und hatte die erste bewusste, ihn tief berührende Begegnung mit dem Klang der Kirchenorgel. 1877 wurde er an den Augen operiert. Die Operation war insofern erfolgreich, als er danach seine Umgebung optisch wahrnehmen und große Buchstaben lesen konnte. Ab Oktober 1880 kam er zu dem blinden Klavierlehrer Louis Specht, der an der *Institution Nationale des Jeunes Aveugles* (Nationalinstitution für junge Blinde) in Paris tätig war. Im Herbst 1881 wurde er als Schüler dieser Ausbildungsstätte offiziell aufgenommen. Seine Orgellehrer dort waren Louis Lebel und nach dessen Tod Adolphe Marty. Als Louis Vierne zum ersten Mal César Franck an der Orgel in Sainte-Clotilde hörte, war dies für ihn eine prägende Erfahrung: „Ich war fassungslos und geriet in eine Art Ekstase.“¹ Nach Abschluss des Studiums 1890 wurde Vierne offizieller Schüler César Francks am Pariser *Conservatoire*. Der Unterricht bei dem väterlichen Freund und Gönner endete jedoch bereits nach vier Wochen, als Franck an den Folgen eines Verkehrsunfalls starb.

Charles-Marie Widor übernahm nun die Orgelklasse. Er förderte Vierne und ernannte ihn 1892 zu seinem Assistenten an der großen Cavallé-Coll-Orgel in Saint-Sulpice. Diese Orgel wird ihm als klangliche Inspirationsquelle z. B. für die *1^{ere} Symphonie* gedient haben. Als Widor die Orgelklasse 1896 abgab, um die Kompositionsprofessur zu übernehmen, wäre Vierne gerne Widors Nachfolger geworden. Man wählte aber Alexandre Guilmant. Im Juni 1898 bewarb sich Vierne neben Charles Tournemire und Henri Mulet um den Organistenposten an Sainte-Clotilde, Tournemire erhielt die Stelle. So kam Vierne schließlich an die Kathedrale Notre-Dame, zu deren Organisten er am 21. Mai 1900 einstimmig gewählt wurde, eine Position, die er bis zu seinem Tode inne hatte. 1903 erschien die *2^{eme} Symphonie*.

1906 musste er den Orgeldienst wegen eines komplizierten Beinbruchs ein halbes Jahr aussetzen und danach seine Pedaltechnik neu erlernen. Seine 1899 geschlossene Ehe mit der Sängerin Arlette Taskin – eine Nachfahrin der bekannten Cembalobauerfamilie – wurde 1909 geschieden. Vierne durfte trotzdem Organist an Notre-Dame bleiben. Als Guilmant 1911 starb, hoffte Vierne erneut, die Orgelprofessur am *Conservatoire* zu erhalten, wurde jedoch wieder übergangen. Eugène Gigout wurde ernannt. Im selben Jahr entstand die *3^{eme} Symphonie* op. 28,

1912 die *Messe basse* op. 30. 1913 komponierte er die *24 Pièces en style libre* op. 31, 1914 die von düsterer Stimmung geprägte *4^{eme} Symphonie* op. 32.

Die Verschlechterung seines Augenlichts durch grünen Star machte Vierne ab 1915 zu schaffen. Er ging 1916 in die Schweiz um sich dort behandeln zu lassen, während Marcel Dupré ihn in Notre-Dame vertrat. Vier Monate sollte er dort sein; der Aufenthalt dauerte aufgrund von Komplikationen jedoch vier Jahre. Bei seiner Rückkehr nach Paris 1920 war die Orgel in Notre-Dame u. a. durch Kriegseinflüsse sehr heruntergekommen.

In den zwanziger Jahren unternahm Vierne Konzertreisen nach Europa, Kanada und in die USA, wo er als Komponist und Organist gefeiert wurde. Vierne empfand das Reisen aber als Last und schrieb von der „furchtbaren Existenz des ‚ewigen Juden‘ [...] ohne Gnade und Erbarmen in all den Ländern herumreisen [muss], in denen man Orgel spielt.“² 1923–24 entstand die *5^{eme} Symphonie* op. 47 und 1926–27 komponierte er die vier Hefte der *Pièces de fantaisie* op. 51/53/54/55.

1925 starb Eugène Gigout und man ernannte Dupré zu seinem Nachfolger als Orgelprofessor am *Conservatoire* – noch einmal wurde Vierne übergangen. Auf der Reise 1927 nach Kanada und in die USA gab Vierne mindestens 34 Konzerte. Er sammelte dabei Geld, um seine geliebte Orgel in Notre-Dame reparieren bzw. umbauen zu können. Auch Kollegen veranstalteten Benefizkonzerte zugunsten der Renovierung. Die Restaurierung der Orgel und ihre Erweiterung nach Viernes Plänen war erst 1932 abgeschlossen. Am 10. Juni dieses Jahres spielten Widor und Vierne das Wiedereinweihungskonzert. Im Sommer 1930 war die *6^{eme} Symphonie* entstanden.

Sein letztes Orgelwerk, *Messe basse pour les défunts* op. 62, diktierte Vierne seiner Freundin Madeleine Richepin 1934 in die Feder. Am 2. Juni 1937 sollte Vierne ein Orgelkonzert in Notre-Dame zusammen mit Duruflé gestalten. Vierne spielte sein *Triptyque* op. 58, Duruflé stand neben ihm. Es sollte eine Improvisation folgen. Vierne drückte eine Pedaltaste herunter, erlitt einen Herzanfall, wurde bewusstlos und starb trotz Wiederbelebungsversuchen kurze Zeit später. Am 5. Juni fand der Trauergottesdienst in Notre-Dame statt – seine Orgel schwieg.

Die französische symphonische Orgel

Die französische Orgelmusik ist nicht denkbar ohne den auf orchestralen Vorbildern basierenden Instrumententypus, den Aristide Cavallé-Coll mit seinen Mitarbeitern schuf. Charles-Marie Widor schrieb: „Aber woher kommt das großartige Aufblühen unserer Kunst in Frankreich [...]? Geben wir es zu, es kommt gar nicht von einem Komponisten, sondern von einem genialen Erbauer, Aristide Cavallé-Coll.“³ Die von Cavallé-Coll

¹ Louis Vierne, *Meine Erinnerungen*. Übersetzt und herausgegeben von Hans Steinhaus, Köln 2004, S. 15.

² *Meine Erinnerungen* (wie Anm. 1), S. 21.

³ Vorwort von Charles-Marie Widor zu: Felix Mendelssohn Bartholdy, *Œuvres d'Orgue*, Paris [1918], S. V; Übersetzung von den Herausgebern.

geschaffenen Orgeln stellten diejenigen Klangressourcen zur Verfügung, die die Komponisten zu ihren großen kompositorischen Leistungen anregten.

Von 1892 bis zu seiner Ernennung als Organist an der Kathedrale Notre-Dame im Jahre 1900 stand Vierne als Assistent von Widor die große, 1862 eingeweihte Cavallé-Coll-Orgel in Saint-Sulpice zur Verfügung. Cavallé-Coll hatte beim Errichten dieser Orgel zahlreiche Register aus der 1781 fertiggestellten Vorgänger-Orgel von François-Henri Clicquot übernommen, diese aber nach seinen Vorstellungen so umgearbeitet, dass man den Unterschied zwischen altem und neuem Pfeifenmaterial nicht hören kann.

Nachdem Vierne am 21. Mai 1900 von einer prominent besetzten Jury zum neuen Organisten der Kathedrale Notre-Dame als Nachfolger von Eugène Sergent ernannt worden war, stand ihm die am 6. März 1868 eingeweihte Orgel Cavallé-Coll mit 86 Registern auf fünf Manualen und Pedal zur Verfügung. Cavallé-Coll hatte beim Bau dieses Instrumentes 23 Register des Vorgängerinstrumentes (Thierry 1733 / Clicquot 1788) übernommen. Vierne ließ die Orgel 1904 von Charles Mutin und 1932 von den neuen Direktoren der Firma Cavallé-Coll, Beuchet und Lauffray, umbauen. 1904 wurde vor allem das ursprünglich schwach besetzte Récit vergrößert, 1932 wurde die Zuordnung der Teilwerke zu den Manualen im Spieltisch geändert und Register ausgetauscht und ergänzt.

Wir sind gewohnt, die auf die Cavallé-Coll-Orgeln bezogenen Registrierangaben der französischen Romantiker als geradezu sakrosankt anzusehen. Im *Avertissement* zu den *Pièces de fantaisie* schreibt aber Vierne: „Die Registrierung, die keineswegs unflexibel ist, gibt eher einen Hinweis auf die allgemeine Farbgebung. Sie kann modifiziert werden nach den Möglichkeiten der Instrumente, auf denen sie [die *Pièces*] gespielt werden.“⁴ Dies öffnet die Darstellung dieser Musik auch für eine Orgel, die die typischen französisch-romantischen Orgelklänge nicht zur Verfügung stellt.

Die Registrieranweisungen Viernes sind wahrscheinlich nicht so sehr auf die Orgeln in Saint-Sulpice und Notre-Dame bezogen, die mit fünf Manualen Ausnahmeinstrumente waren, sondern eher auf eine normale dreimanualige französisch-romantische Orgel (Grand Orgue/Positif/Récit).

Das Harmonium

Der Franzose Alexandre François Debain ließ 1842 ein von ihm entwickeltes Harmonium patentieren. Es hatte etliche Vorläufer und wurde selbst bald zum Standardtyp und zum Vorbild für zahlreiche Nachfolgemodelle. Vierne und seine französischen Zeitgenossen komponierten für ein solches Harmonium. Es handelt sich dabei um ein mit durchschlagenden Zungen versehenes und mit Druckwind betriebenes Instrument. (Mit Saugwind betriebene Instrumente wurden in den USA entwickelt und waren später auch in Deutschland verbreitet.)

Die Disposition eines Harmoniums nach Debain ist standardisiert. Daher ist es nicht notwendig, die Fußtonhöhe eines Registers auf den Registerzügen anzugeben. Zusätzlich zum Registernamen verwendet man in Kreisen stehende Zahlen und Buchstaben. Im Notentext wird die gewünschte Registrierung mit diesen Zahlen oder Buchstaben angegeben. Ist eine Angabe durchgestrichen, soll das Register abgestoßen werden.

Normalerweise gibt es vier Register; größere Instrumente haben bis zu zehn. Vierne verlangt ein Instrument mit den Standardregistern ① bis ④ sowie zusätzlich dem halben Diskantregister Ⓢ (Voix céleste 16'):

Bass (C–e')	Diskant (f'–c')
① Cor anglais 8'	① Flûte 8'
② Bourdon 16'	② Clarinette 16'
③ Clairon 4'	③ Fife 4'
④ Basson 8'	④ Hautbois 8'

Zusatzregister: Ⓢ Voix céleste 16'

Zusatzfunktionen:

- ⓔ Expression
- ⓖ / ⓗ Grand Jeu

Das Manual ist stets zwischen e' und f' geteilt. Es ist folglich möglich, z. B. in der Basslage 16' und 8' zu registrieren und in der Diskantlage 8' und 4'. Mit dem in der Mitte der Registerzüge platzierten Zug ⓖ oder ⓗ (Grand jeu = Tutti) werden die Register ① bis ④ auf einmal gezogen.

Den Wind erzeugt der Spieler durch Betätigung zweiter Tritte, die Schöpfbälge bedienen. In einem Magazinbalg wird die Luft gespeichert und anschließend gleichmäßig dosiert an die Zungen weitergegeben. Der Winddruck kann, wenn gewünscht, manipuliert werden. Zieht man den mit ⓔ (Expression) gekennzeichneten Registerzug, wird der ausgleichende Magazinbalg ausgeschaltet und der geübte Spieler kann mittels der Fußtritte durch stärkeres und schwächeres Treten den Luftdruck und somit die Dynamik verändern. Je nach Luftdruck wird der Ton lauter bzw. leiser, die Tonhöhe bleibt dabei gleich. Somit besteht die Möglichkeit, sehr schnelle Änderungen der Dynamik, ja sogar Sforzati, zu bewerkstelligen.

Zu den Werken

Der vorliegende Band enthält einzelne Orgelwerke Louis Viernes, beginnend mit *Verset fugué*, der ersten gedruckten Komposition, bis hin zu seinem letzten Werk überhaupt, der *Messe basse pour les défunts* op. 62. Zudem sind – in einer neuen Transkription von David Sanger – drei Improvisationen enthalten, die Vierne 1928 in Notre-Dame auf Tonträger aufgenommen hat, sowie die von Vierne vorgenommenen Bearbeitungen zu Stücken von Johann Sebastian Bach, César Franck und Sergei Rachmaninoff.

Originalwerke

Die Jugendkomposition **Verset fugué** über den Vesperpsalm 113 „In exitu Israel“ (Da Israel aus Ägypten zog) im *Tonus peregrinus* erschien erstmals 1894 in einem *Album d'auteurs modernes*, verlegt im Pariser Verlag Gounin-Ghidone. Sie ist mit Registrieranweisungen für Harmonium versehen; die Verwendung des Pedals ist nicht obligatorisch. Es gibt keine weitere Orgelkomposition von Vierne, die auf einem gregorianischen Choral basiert. Die 28 Takte enthalten zunächst eine schlichte

⁴ Vorwort von Louis Vierne zu den vier Heften der *Pièces de fantaisie*, vgl. Faksimile aus dem Erstdruck in Bd. 7–10 dieser Edition. Übersetzung von den Herausgebern.

Foreword

The year 2007 marks the 70th anniversary of the death of Louis Vierne, the last great late romantic organ composer from France. This is the reason for publishing a complete edition of his organ works, with the purpose of providing a musical text which will be as accurate and authentic as possible. The intention is to correct obvious misprints of the first editions, annotate doubtful passages and offer alternative solutions. It is based on the first editions and the composer's manuscripts where available, and on lists of corrections from colleagues, pupils and present-day interpreters closely concerned with Vierne's music. All decisions and corrections on the part of the editors will be documented and substantiated in accordance with modern principles and methods of scholarly editions.

From birth, Louis Vierne (b. Poitiers, 1870, d. Paris, 1937) was almost blind as the result of cataracts. At the age of six he took piano lessons and had his first conscious encounter with the sound of a church organ, which moved him deeply. He underwent an eye operation in 1877, and this was successful insofar as after the operation he could perceive his surroundings and read large letters of the alphabet. From October 1880 he studied with the blind piano teacher Louis Specht, who taught at the *Institution Nationale des Jeunes Aveugles* (National Institution for Young Blind People) in Paris. In the fall of 1881 he was officially accepted as a student at this training institution. His organ teachers there were Louis Lebel and, after Lebel's death, Adolphe Marty. When Vierne first heard César Franck at the organ in Sainte-Clotilde, it was a profound experience for him: "I was left speechless and went into a kind of ecstasy."¹ After completing his course of studies in 1890, Vierne officially became César Franck's pupil at the Paris *Conservatoire*. But lessons with his fatherly friend and benefactor ended after only four weeks when Franck died following a road accident.

Charles-Marie Widor then took over the organ class. He encouraged Vierne and in 1892 appointed him his assistant at the great Cavallé-Coll organ in Saint-Sulpice. The sound of this organ will have been a source of creative inspiration to him, e.g., for the *1^{re} Symphonie*. When Widor relinquished the organ class in 1896 in order to become professor of composition, Vierne would have liked to succeed him, but the choice fell on Alexandre Guilmant. In June 1898 Vierne competed with Charles Tournemire and Henri Mulet for the organist's post at Sainte-Clotilde. Tournemire was given the appointment. Eventually Vierne found a niche at Notre Dame Cathedral, where he was unanimously elected organist on 21 May 1900, a position he held until the day he died. In 1903 his *2^{ème} Symphonie* was published.

In 1906 Vierne had to give up the organ for six months because of a complicated leg fracture and subsequently had to relearn his pedal technique. His marriage in 1899 to the singer Arlette Taskin – a descendant of the famous dynasty of harpsichord builders – resulted in divorce ten years later. Nonetheless he was allowed to remain organist at Notre Dame. When Guilmant died in 1911, Vierne once more had hopes of becoming organ professor at the *Conservatoire*, but he was again passed over, and Eugène Gigout was appointed. Vierne's *3^{ème} Symphonie* op. 28 was composed the same year, and his *Messe basse* op. 30 in 1912. The 24 *Pièces en style libre* op. 31 were

written in 1913, and the *4^{ème} Symphonie* op. 32, with its gloomy atmosphere, in 1914.

From 1915 Vierne had to cope with a deterioration in his eyesight caused by glaucoma. He went for treatment in Switzerland in 1916, while Marcel Dupré deputized for him at Notre Dame. He planned to be away for four months, but because of complications the stay lasted four years. When he returned to Paris in 1920 the organ in Notre Dame had become very dilapidated, partly as a result of the war.

In the 1920s Vierne went on concert tours of Europe, Canada and the USA, where he was acclaimed as a composer and organist. But travelling was a burden to him, and he wrote of the "dreadful life of the 'Wandering Jew'" that had forced him "to travel around without pity or mercy since I was twenty-one [...] in all those countries where the organ is played."² The *5^{ème} Symphonie* op. 47 was composed in 1923–24, and in 1926–27 he composed the four volumes of *Pièces de fantaisie* op. 51/53/54/55.

Eugène Gigout died in 1925, and Dupré was appointed to succeed him as organ professor at the *Conservatoire*, Vierne being passed over yet again. On his tour of Canada and the USA in 1927 Vierne gave at least 34 concerts. In the process he collected money towards repairing or rebuilding his beloved organ in Notre Dame. Colleagues also put on charity concerts in aid of the organ. The restoration and enlargement of the instrument were in accordance with Vierne's designs and the work was not completed until 1932. On 10 June of that year Widor and Vierne gave the reconsecration concert. In the summer of 1930 the *6^{ème} Symphonie* was composed.

Vierne's last organ work, *Messe basse pour les défunts* op. 62, was dictated to his friend Madeleine Richepin in 1934. On 2 June 1937 he was due to give an organ recital together with Duruflé in Notre Dame. With Duruflé standing beside him, Vierne played his *Triptyque* op. 58. This was to have been followed by an improvisation. Vierne pressed a pedal key, suffered a heart attack, lost consciousness, and died a little later in spite of efforts to resuscitate him. The funeral service was held in Notre Dame on 5 June – Vierne's organ remained silent.

The French Symphonic Organ

French organ music is inconceivable without the type of instrument based on ideals of orchestral sound which Aristide Cavallé-Coll created with his collaborators. Charles-Marie Widor wrote: "But what has produced this magnificent flowering of our art in France [...] We have to admit it – it does not come from a composer at all but from a brilliant builder, Aristide Cavallé-Coll."³ The organs of Cavallé-Coll provided that es-

¹ Cf. Louis Vierne, "Journal," in: *L'Orgue, Cahiers et Mémoires* II, Paris, 1970, p. 129.

² Cf. Louis Vierne, "Mes souvenirs," in: *L'Orgue, Cahiers et Mémoires* I, Paris, 1970, p. 14.

³ Cf. foreword by Charles-Marie Widor to: Felix Mendelssohn Bartholdy, *Œuvres d'Orgue*, Paris, [1918], p. V.

sential tonal range which spurred composers on to their great creative achievements.

From 1892 up to his appointment as organist of Notre Dame Cathedral in 1900, Vierne in his capacity as Widor's assistant had the use of the great Cavaillé-Coll organ inaugurated in Saint-Sulpice in 1862. When installing this organ, Cavaillé-Coll had taken over numerous registers from the preceding organ by François-Henri Clicquot, completed in 1781. But he had adapted these to his own way of thinking to such an extent that one could not hear any difference between the old and new pipe material.

On 21 May 1900 a distinguished jury appointed Vierne the new organist of Notre Dame Cathedral in succession to Eugène Sergent. He now had at his disposal the five-manual Cavaillé-Coll organ with 86 stops that had been inaugurated on 6 March 1868. When building this instrument Cavaillé-Coll had taken 23 stops from the previous instrument (Thierry, 1733 / Clicquot, 1788). Vierne had the organ rebuilt by Charles Mutin in 1904 and by Beuchet and Lauffray, the new directors of the firm of Cavaillé-Coll, in 1932. In 1904 the main alteration was an enlargement to the originally feeble Récit. In 1932 the manual divisions were rearranged on the console, and some stops were replaced and supplemented.

We are accustomed to treating the registration details given by French Romantic composers in their scores as absolutely sacrosanct. But in the *Avertissement* to his *Pièces de fantaisie* Vierne wrote: "The registration, which is by no means inflexible, is rather an indication of the general coloring. It may be modified according to the possibilities of the instruments on which they [the *Pièces*] are performed."⁴ This makes it possible to perform this music on an organ which cannot reproduce the sounds that were typical of French Romanticism.

Vierne's instructions regarding registration do not necessarily apply to the organs of Saint-Sulpice and Notre Dame, whose five manuals were exceptional. His indications imply a standard three-manual French romantic organ (Grand Orgue/Positif/Récit).

The Harmonium

The French instrument builder Alexandre François Debain took out a patent in 1842 on an harmonium he had developed. It had several forerunners and soon became the standard type and the model for numerous successors. Vierne and his French contemporaries composed for such an harmonium. This instrument was supplied with penetrating free reeds and wind pressure. (Instruments operating on the suction principle were developed in the USA; more recently they became common in Germany.)

The disposition of an harmonium of the Debain type is standardized. It is therefore unnecessary to specify the pitch of a register in feet on the draw stops. Figures and letters in circles are used in addition to the stop names. In the musical score the desired registration is indicated with these figures or letters. If such an indication is crossed out, the register is meant to be cancelled.

There are normally four stops, but the larger instruments have up to ten. Vierne requires an instrument with the standard registers ① to ④ and, additionally, the half descant register ①Ⓞ (Voix céleste 16'):

Bass (C–e¹)

- ① Cor anglais 8'
- ② Bourdon 16'
- ③ Clairon 4'
- ④ Basson 8'

Further stops:

Additional functions:

- ⓔ Expression
- ⓖ / ⓖ Grand Jeu

Descant (f¹–c⁴)

- ① Flûte 8'
- ② Clarinette 16'
- ③ Fifre 4'
- ④ Hautbois 8'
- Ⓞ Voix céleste 16'

The manual is always divided into two, between e¹ and f¹. Consequently it is possible to register 16' and 8' in the bass, for instance, and 8' and 4' in the descant. The stops ① to ④ can be drawn simultaneously with the stop ⓖ or ⓖ (Grand jeu = Tutti) located in the middle of the draw stops.

The player creates the wind pressure by operating two pedals linked to extractor bellows. The air is stored in a magazine bellows and then supplied to the reeds in equal amounts. If desired, the wind pressure may be adjusted. If the stop indicated with ⓔ (Expression) is drawn, the compensating magazine bellows will be switched off and an experienced performer can use the foot treadles to change the air pressure, and hence the dynamics, by varying the foot pressure applied to the treadles. Depending on the air pressure, the note can be played more loudly or softly, the pitch remaining the same in the process. This makes it possible to achieve very rapid changes of dynamics, indeed even *sforzati*.

Concerning the works

The present volume contains individual organ works by Louis Vierne, beginning with *Verset fugué*, the first published composition, and ending with his very last work, the *Messe basse pour les défunts* op. 62. Also included – in a new transcription by David Sanger – are three improvisations which Vierne recorded in Notre Dame in 1928 as well as Vierne's arrangements of pieces by Johann Sebastian Bach, César Franck and Sergei Rachmaninoff.

Original Works

The early composition *Verset fugué* on the vesper Psalm 113 [114] "In exitu Israel" (When Israel went out of Egypt) using the *tonus peregrinus* first appeared in 1894 in an *Album d'auteurs modernes* published by the Paris firm of Gounin-Ghidone. It is provided with registration details for an harmonium; the use of the pedal is not obligatory. Vierne composed no further organ pieces based on Gregorian chant. The 28 measures comprise a simple three-part fugal exposition followed by a short bridge passage in the dominant, leading to a diminished seventh chord. A short four-part coda concludes the piece. A model for the 24-year-old Vierne when he composed this work might have been the Magnificat fugues of Johann Pachelbel.

Vierne's pupil Henri Doyen (1902–1988) produced a new edition of the *Verset fugué* in 1962. Doyen provided the piece with registration details for organ performance, added phrase marks and revised the conclusion.⁵

⁴ Cf. foreword by Louis Vierne to the four volumes of *Pièces de fantaisie*. See the facsimile from the first printing, reproduced in vols. 7–10 of the present edition.

⁵ Cf. the Critical Report.

Avant-propos

Nous fêtons en 2007 le 70^{ème} anniversaire de la mort de Louis Vierne, dernier grand compositeur pour orgue français de la fin du romantisme. L'occasion de présenter une édition intégrale de son œuvre pour orgue qui a pour but de proposer un texte musical le plus précis et le plus authentique possible. L'édition veut corriger des fautes d'impression manifestes dans les premières éditions, commenter des passages problématiques et proposer des solutions alternatives. Elle s'appuie ici sur les premières éditions, les manuscrits conservés du compositeur, ainsi que sur des listes de correction de collègues, d'élèves et d'interprètes actuels qui ont travaillé en détail l'œuvre de Vierne. Toutes les décisions et corrections des éditeurs sont documentées et étayées selon les principes des méthodes scientifiques actuelles d'édition.

Louis Vierne (né à Poitiers en 1870, mort à Paris en 1937), pratiquement aveugle de naissance à cause de la cataracte, apprend le piano dès l'âge de six ans. C'est à la même époque qu'il entend pour la première fois la sonorité d'un orgue d'église, rencontre qui le touche profondément. En 1877, il subit une opération des yeux. L'opération réussit dans la mesure où il peut par la suite appréhender optiquement son environnement et lire des lettres en gros caractères. A partir d'octobre 1880, il suit les cours du professeur de piano aveugle Louis Specht, qui enseigne à l'*Institution Nationale des Jeunes Aveugles* à Paris. A l'automne 1881, il est officiellement accepté comme élève dans cette institution. Ses professeurs d'orgue y sont Louis Lebel et à la mort de celui-ci, Adolphe Marty. Lorsque Louis Vierne entend pour la première fois César Franck sur les orgues de Sainte-Clotilde, l'expérience le marque profondément : « Je fus bouleversé et pris d'une sorte d'extase. »¹ A la fin de ses études en 1890, Vierne devient l'élève officiel de César Franck au *Conservatoire* de Paris. Mais l'enseignement auprès de l'ami paternel et mécène est de courte durée, car un mois plus tard, Franck meurt des suites d'un accident de la circulation.

Charles-Marie Widor reprend alors la classe d'orgue. Il encourage Vierne et en fait son assistant en 1892 sur les grands orgues Cavallé-Coll de Saint-Sulpice. Sans doute, cet instrument est pour lui une source d'inspiration sonore, p. ex. pour la 1^{ère} *Symphonie*. Lorsque Widor quitte la classe d'orgue en 1896 pour endosser une chaire de composition, Vierne prendrait volontiers sa succession. Mais on lui préfère Alexandre Guilmant. En juin 1898, Vierne pose sa candidature, avec Charles Tournemire et Henri Mulet, pour le poste d'organiste de Sainte-Clotilde, et c'est Tournemire qui obtient le poste. C'est ainsi que Vierne arrive finalement à la cathédrale Notre-Dame, ayant été choisi à l'unanimité le 21 mai 1900 pour en tenir l'orgue, fonction qu'il conservera jusqu'à sa mort. En 1903 paraît la 2^{ème} *Symphonie*.

En 1906, une fracture compliquée de la jambe le contraint à interrompre son service à l'orgue pendant six mois et à réapprendre ensuite sa technique de la pédale. En 1909, il divorce de la cantatrice Arlette Taskin – une descendante de la célèbre famille de facteurs de clavecins – qu'il avait épousée en 1899. Vierne peut malgré tout rester organiste à Notre-Dame. A la mort de Guilmant en 1911, Vierne espère à nouveau pouvoir obtenir une chaire d'orgue au *Conservatoire*, mais il est évincé une fois de plus. Eugène Gigout est appelé au poste. La même année, il écrit la 3^{ème} *Symphonie* op. 28, en 1912 la *Messe*

basse op. 30. En 1913, il compose les 24 *Pièces en style libre* op. 31, en 1914 la 4^{ème} *Symphonie* op. 32 à la sombre atmosphère.

Sa vue se dégrade en raison d'un glaucome, source de grandes difficultés à partir de 1915. Il se rend en Suisse en 1916 pour y suivre un traitement tandis que Marcel Dupré le remplace à Notre-Dame. Il est prévu qu'il y reste quatre mois ; mais le séjour durera quatre ans en raison de complications. A son retour dans la capitale en 1920, les orgues de Notre-Dame ont été très endommagées entre autres par les événements de la guerre.

Dans les années vingt, Vierne entreprend des tournées de concerts en Europe, au Canada et aux Etats-Unis qui lui réservent un accueil triomphal en tant que compositeur et organiste. Mais pour Vierne, voyager est très pénible et il parle de la « terrible existence de « juif errant » [...] qui devait être mon lot et que de ma vingt-deuxième année, [...] je roulerais sans merci ma bosse dans tous les pays où l'on joue de l'orgue. »² En 1923–24, il écrit la 5^{ème} *Symphonie* op. 47 et en 1926–27, il compose les quatre cahiers des *Pièces de fantaisie* op. 51/53/54/55.

En 1925, Eugène Gigout meurt et c'est Dupré qui prend sa succession au titre de professeur d'orgue au *Conservatoire* – Vierne passe à côté de l'opportunité une fois de plus. Lors de son voyage au Canada et aux Etats-Unis en 1927, Vierne donne au moins 34 concerts. Il collecte de l'argent afin de pouvoir faire réparer ou remanier ses chères orgues de Notre-Dame. Des collègues organisent eux aussi des concerts bénévoles au profit de la rénovation. La restauration de l'orgue et son agrandissement selon les plans de Vierne n'est terminée qu'en 1932. Le 10 juin de cette année-là, Widor et Vierne jouent ensemble le concert de sa seconde bénédiction. La 6^{ème} *Symphonie* est composée durant l'été 1930.

En 1934, Vierne dicte à la plume à son amie Madeleine Richepin sa dernière œuvre, *Messe basse pour les défunts* op. 62. Le 2 juin 1937, Vierne doit donner un concert d'orgue à Notre-Dame avec Duruflé. Vierne joue son *Triptyque* op. 58, Duruflé est à ses côtés. Doit suivre une improvisation. Vierne appuie sur une touche du pédalier, est victime d'un infarctus, il perd conscience et meurt peu après en dépit de tentatives de réanimation. Le 5 juin, ses obsèques ont lieu à Notre-Dame – son orgue se tait.

L'orgue symphonique français

La musique française pour orgue n'est pas pensable sans les types d'instruments basés sur des modèles orchestraux que créèrent Aristide Cavallé-Coll et ses collaborateurs. Charles-Marie Widor écrit : « Mais d'où vient l'éclosion magnifique de notre art en France [...] ? Avouons-le, ce n'est point à un compo-

¹ Louis Vierne, « Journal », in: *L'Orgue, Cahiers et Mémoires* II, Paris, 1970, p. 129.

² Louis Vierne, « Mes souvenirs », in: *L'Orgue, Cahiers et Mémoires* I, Paris, 1970, p. 14.

siteur, mais à un constructeur génial, Aristide Cavaillé-Coll. »³ Les orgues confectionnés par Cavaillé-Coll mirent à la disposition des compositeurs les ressources sonores qui leur inspirèrent leurs grandes créations.

De 1892 jusqu'à sa nomination au poste d'organiste à la cathédrale Notre-Dame en 1900, Vierne, en sa qualité d'assistant de Widor, a à sa disposition les grandes orgues Cavaillé-Coll inaugurées en 1862 à Saint-Sulpice. Lors de la construction de cet orgue, Cavaillé-Coll avait repris de nombreux registres de l'orgue précédent, confectionné en 1781 par François-Henri Clicquot, mais l'avait si bien remanié selon sa propre conception qu'il est impossible d'entendre la différence entre les tuyaux anciens et nouveaux.

Après avoir été nommé nouvel organiste de la cathédrale Notre-Dame, le 21 mai 1900, par un jury composé de personnalités éminentes, et successeur de Eugène Sergent, Vierne dispose de l'orgue Cavaillé-Coll doté de 86 registres sur cinq manuels et pédalier, consacré le 6 mars 1868. Pour la construction de l'instrument, Cavaillé-Coll avait repris 23 registres de l'instrument précédent (Thierry 1733 / Clicquot 1788). Vierne fit transformer l'orgue en 1904 par Charles Mutin et en 1932 par les nouveaux directeurs de la firme Cavaillé-Coll, Beuchet et Lauffray. En 1904, notamment le récit faiblement doté à l'origine est agrandi, en 1932, la distribution des jeux aux manuels sur la console est modifiée et les registres changés et complétés.

Nous avons l'habitude de considérer comme sacro-saintes les indications de registres tirés sur les orgues Cavaillé-Coll des romantiques français. Toutefois, Vierne écrit dans l'*Avvertissement aux Pièces de fantaisie* : « 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 [les Pièces] seront exécutées. »⁴ Ceci découvre des possibilités d'interprétation également à un orgue ne possédant pas les couleurs sonores typiques du romantisme français.

Les indications de registration de Vierne ne se réfèrent sans doute pas absolument à les orgues de Saint-Sulpice et Notre-Dame, des instruments d'exception avec cinq manuels, mais plutôt à un orgue français romantique normal à trois manuels (Grand Orgue/Positif/Récit).

L'harmonium

Le français Alexandre François Debain fit breveter en 1842 un harmonium qu'il avait conçu. L'instrument avait eu bien des prédécesseurs et devint vite lui-même un type standard et un modèle pour nombre d'instruments ultérieurs. Vierne et ses contemporains français composèrent pour des harmoniums de ce genre. Il s'agit ici d'un instrument doté d'anchemes libres et commandé par vent comprimé. (Des instruments à commande par air aspirant furent développés aux États-Unis et trouvèrent plus tard diffusion aussi en Allemagne.)

La disposition d'un harmonium d'après Debain est standardisée. Il n'est donc pas nécessaire d'indiquer la hauteur de pieds d'un registre sur les anchemes de registre. En plus du nom du registre, on utilise des chiffres et des lettres entourés d'un cercle. Dans le texte musical, la registration souhaitée est indiquée par ces chiffres ou lettres. Si une indication est barrée, le registre doit être détaché.

On a normalement quatre registres ; des instruments assez grands en possèdent jusqu'à dix. Vierne requiert un instrument avec les registres ① à ④ et en plus le demi-registre aigu ⑤ (Voix céleste 16') :

Basses (<i>do</i> ¹ - <i>mi</i> ³)	Dessus (<i>fa</i> ³ - <i>do</i> ⁶)
① Cor anglais 8'	① Flûte 8'
② Bourdon 16'	② Clarinette 16'
③ Clairon 4'	③ Fife 4'
④ Basson 8'	④ Hautbois 8'
Autres registres :	⑤ Voix céleste 16'

Fonctions supplémentaires :

- Ⓔ Expression
- Ⓖ / Ⓖ Grand Jeu

Le manuel est toujours divisé entre *mi*³ et *fa*³. Il est en conséquence possible p. ex. de registrer dans le grave de 16' et 8' et dans l'aigu de 8' et 4'. Avec le tirant Ⓖ ou Ⓖ (Grand jeu = Tutti) placé au centre des tirants de registre, on tire d'un seul coup les registres ① à ④.

L'exécutant génère le vent en actionnant deux pédales qui commandent à des pompes. L'air est emmagasiné dans un réservoir puis transmis aux anches en étant dosé régulièrement. La pression du vent peut être manipulée si on le souhaite. Si l'on tire le tirant de registre caractérisé par Ⓔ (Expression), le réservoir d'équilibrage est éteint et l'exécutant exercé peut modifier la pression de l'air, et donc la dynamique, au moyen des pédales, en pédalant avec plus ou moins d'intensité. Selon la pression de l'air, le son est amplifié ou assourdi tandis que la hauteur du son reste la même. On peut ainsi procéder à des changements très rapides de dynamique, produire même des *sforzati*.

A propos des œuvres

Le présent volume renferme des œuvres pour orgue isolées de Louis Vierne, en premier le *Verset fugué*, première composition gravée, jusqu'à son œuvre ultime, la *Messe basse pour les défunts* op. 62. En outre y figurent – dans une nouvelle transcription de David Sanger – trois improvisations que Vierne a enregistré en 1928 à Notre-Dame sur support sonore, ainsi que les arrangements qu'il avait faits de pièces de Johann Sebastian Bach, César Franck et Sergueï Rachmaninoff.

Œuvres originales

La composition de jeunesse *Verset fugué* sur le Psaume des vêpres 113 « In exitu Israel » (Quand Israël sortit d'Égypte) dans le *Tonus peregrinus* parut pour la première fois en 1894 dans un *Album d'auteurs modernes*, édité par les éditions parisiennes Gounin-Ghidone. Elle comporte des instructions de registration pour l'harmonium ; l'utilisation de la pédale n'est pas obligatoire. Il n'existe aucune autre composition pour orgue de Vierne reposant sur un choral grégorien. Les 28 mesures contiennent tout d'abord une exposition fuguée simple à trois voix, suivie

³ Préface de Charles-Marie Widor à : Felix Mendelssohn Bartholdy, *Œuvres d'Orgue*, Paris, [1918], p. V.

⁴ Préface de Louis Vierne aux quatre cahiers des *Pièces de fantaisie*, cf. fac-similé de la première impression dans Volume 7–10 de cette Edition.

Glossar / Glossary / Glossaire

①–④	Register siehe S. 4	Registers, see p. 9
Ⓔ	Expression	Expression
Ⓖ	Grand Jeu	Grand Jeu
Ⓜ	Voix céleste 16'	Voix céleste 16'
Accouplé(s)	gekoppelt	coupled
Ajoutez	„fügen Sie hinzu“	add
Anche(s)	Zunge(n) – s. auch Jeux d’anches	reed(s) – see also Jeux d’anches
Claviers accouplés	Manuale gekoppelt	manuals coupled
Cédez	„werden Sie langsamer“	held back
Doux	sanft	soft, sweet
Fonds	Labiale Grundstimmen (ohne Schweberegister)	flue foundations (without undulating ranks)
G.	Grand Orgue	Grand Orgue
G.P.R.	Récit und Positif an Grand Orgue gekoppelt (man spielt auf Grand Orgue)	Récit and Positif coupled to Grand Orgue (play on Grand Orgue)
G.R.	Récit an Grand Orgue gekoppelt (man spielt auf Grand Orgue)	Récit coupled to Grand Orgue (play on Grand Orgue)
Grand Orgue	Hauptwerk	Great
Jeux d’anches	Zungenregister (schließt normalerweise auch Aliquoten und Mixturen mit ein)	reed stops (usually including mutations and mixtures)
Jusqu’à la fin	sin’ al fine	sin’ al fine
Man.	Manual	Manual
m. d. (main droite)	rechte Hand	right hand
m. g. (main gauche)	linke Hand	left hand
Non obligé(e)	non obbligato	non obbligato
Octave(s) aiguë(s)	Superoktavkoppel(n) ziehen	add superoctave coupler(s)
Ôtez	„entfernen Sie“, also angegebene(s) Register abstoßen	take off; i.e. remove the stop(s) specified
P.	Positif	Positif
Péd.	Pédale	Pédale
Péd. G.	die Pedalkoppeln zu Grand Orgue ziehen	draw the pedal couplers for Grand Orgue
Péd. G.P.R.	die Pedalkoppeln zu Grand Orgue, Positif und Récit ziehen	draw the pedal couplers for Grand Orgue, Positif, and Récit
Péd. G.R.	die Pedalkoppeln zu Grand Orgue und Récit ziehen	draw the pedal couplers for Grand Orgue and Récit
Péd. P.R.	die Pedalkoppeln zu Positif und Récit ziehen	draw the pedal couplers for Positif and Récit
Péd. R.	die Pedalkoppel zu Récit ziehen	draw the pedal coupler for Récit
Peu à peu	poco a poco	poco a poco
Pied(s)	Fuß, Füße	foot, feet
Plus vite	schneller	faster
P.R.	Récit an Positif koppeln (man spielt auf dem Positif)	Récit coupled to the Positif (play on the Positif)
Préparé(s)	vorbereitet	prepared for
R.	Récit	Récit
Récit (expressif)	Angabe, dass das Schwellwerk in einem schwellbaren Kasten steht	a more full term for the Swell organ, confirming the department’s enclosure in an expression box
Tirasse(s)	Pedalkoppel(n)	Pedal coupler(s)
Toujours	immer	always
Très lié	molto legato	molto legato
Un peu plus animé	un poco animato	un poco animato

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Verset fugué

[sur „In exitu Israël“]

Pédale non obligée

Louis Vierne
1870–1937

Allegro

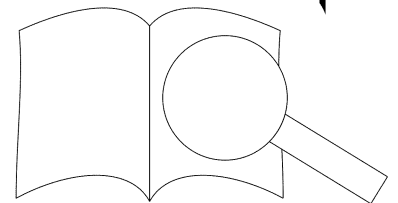
Musical notation for measures 1-5. The score is in G major and 2/4 time. The right hand has a whole rest in measure 1, followed by quarter notes in measures 2-5. The left hand has a steady eighth-note accompaniment. Measure numbers 1, 3, and 4 are circled in the right hand.

Musical notation for measures 6-10. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with eighth-note accompaniment.

Musical notation for measures 11-15. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent.

Musical notation for measures 16-21. The right hand has a melodic line with some rests. The left hand accompaniment continues. The instruction "Péd. ad lib" is written below the first measure of this system.

Musical notation for measures 22-25. The right hand has a melodic line with a trill in measure 24. The left hand accompaniment continues. The instruction "trm" is written above the first measure of this system.



Allegretto [op. 1]

R. Hautbois
P. Flûtes 8, 4
G. Flûte 8
Péd. Flûtes 16, 8

Musical score for measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). It features three staves: a grand staff (treble and bass clefs) and a separate bass line. The grand staff includes a piano (p) dynamic marking and a 'R.' (ritardando) marking. The bass line is marked 'Péd. G.' and 'simile'. The music consists of eighth and sixteenth notes.

Musical score for measures 6-11. The score continues from the previous system, maintaining the same instrumentation and dynamics. The music features a mix of eighth and sixteenth notes with some rests.

Musical score for measures 12-16. The score continues with similar rhythmic patterns and dynamics. The music is characterized by steady eighth-note flows.

Musical score for measures 17-20. The score concludes with a final cadence. The music maintains the eighth-note rhythmic motif.

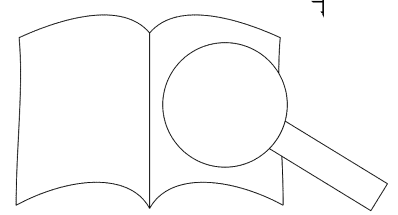


23

28

33

38



43 *a piacere*
R.
R. G.

49 P.

55 *a piacere*
G.
R.

61 *ri* [Tempo]
R.

68

Musical score for measures 68-73. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and slurs.

Fonds 8
P.R.

74

Musical score for measures 74-79. The score is written for piano in three staves. The key signature has three sharps. The music features a complex texture with many beamed notes and slurs.

Fon

80

Musical score for measures 80-84. The score is written for piano in three staves. The key signature has three sharps. The music features a complex texture with many beamed notes and slurs.

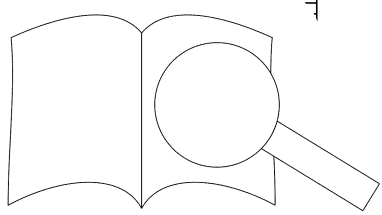
85

Flûte 8
R.

Musical score for measures 85-90. The score is written for piano in three staves. The key signature has three sharps. The music features a complex texture with many beamed notes and slurs.

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90

p

R.

Hautbois solo
R.

mf

G.

Flûte 8

96

a piacere

Tempo I°

102

108

simile

Flûtes 8, 4
P.

114

Musical score for measures 114-118. The score is written for piano in G major (one sharp) and 4/4 time. It features a treble and bass clef system. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with sustained notes and moving lines.

119

Musical score for measures 119-123. This section includes a dynamic marking of *p* and a tempo marking of *allegro* (R.). The musical notation continues with similar rhythmic patterns and harmonic support.

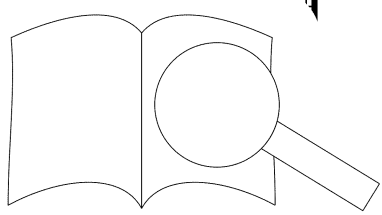
124

Musical score for measures 124-128. This section includes a dynamic marking of *mf*. The melody and accompaniment continue with consistent rhythmic and harmonic structures.

129

Musical score for measures 129-133. This section includes dynamic markings of *dim.* and *e*, and a tempo marking of *allegro* (*a tempo*). The score concludes with a *pp* marking. The final measure ends with a double bar line.

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Prélude funèbre [op. 4]

R. Fonds 8
P. Flûte, Bourdon, Salicional 8
G. Fonds 8
Péd. Fonds 16, 8

à la mémoire de Monsieur l'Abbé Levasseur

Adagio

Musical score for measures 1-4. The score is in 3/4 time and B-flat major. It features a right hand (R.) with a mezzo-forte (mf) dynamic and a left hand (Péd. R.) with a piano (p) dynamic. The music is in a slow, adagio tempo.

Musical score for measures 5-8. The score continues the melodic and harmonic development from the previous system.

Musical score for measures 9-12. The score includes a piano (p) dynamic marking and a left hand (Péd. P.R.) marking. The music continues to develop the themes established earlier.

Musical score for measures 13-16. The score concludes the piece with a final cadence. A large watermark 'PROBENPARTITUR' is overlaid on the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

17

R. *mf*

pp

[Péd. R.]

21

25

a *poco*

29

G.P.R.

33

38

42

46

50 R.

R.

p

Péd. R.

55

poco cresc.

59

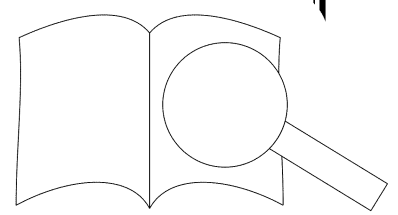
am.

p

64

poco rall.

pp



Communion op. 8

à Madame Alphonse Franc

R. Flûte [8]
P. Salicional et Bourdon 8
G. Flûte 8
Péd. Bourdons 16, 8
G. accouplé au R.
Tirasse P.

Andante (♩ = 92) [R.]

6

poco cresc.

10

dim. *p* *cresc.*

14

mf *G.R.* *a*

19

poco e rit. *p*

24

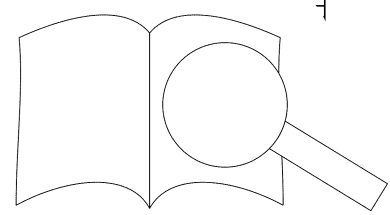
più f

28

pp *dim. poco a poco*

33

rit.



Tempo I°

38

p Voix céleste

poco cresc.

Péd. solo

Detailed description: This system contains measures 38 to 42. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with quarter notes and half notes. A dynamic marking of *p* (piano) is present at the start, and *poco cresc.* (poco crescendo) is indicated towards the end of the system. A 'Péd. solo' (pedal solo) instruction is written below the first staff.

43

Detailed description: This system contains measures 43 to 46. The right hand continues with its intricate melodic pattern. The left hand accompaniment remains consistent. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

47

rall.

Tempo

G. solo

p

Detailed description: This system contains measures 47 to 51. At measure 47, the tempo is marked *rall.* (rallentando). At measure 48, the tempo returns to the original *Tempo*. A 'G. solo' (Grand solo) instruction is written above the staff. A dynamic marking of *p* is present. The right hand continues with its melodic line, while the left hand accompaniment changes slightly.

52

dim.

p *pp*

Detailed description: This system contains measures 52 to 56. The right hand features a melodic line with some rests. The left hand accompaniment consists of sustained chords. Dynamic markings include *dim.* (diminuendo) and *pp* (pianissimo). A magnifying glass icon is located in the bottom right corner of the system.

Messe basse op. 30

à mon ami Albert Dupré, organiste de Saint-Ouen de Rouen

R. Fonds et anches 8, 4
G. Fonds 8, 4
Péd. Fonds 16, 8
Claviers accouplés
Tirasses

1. Entrée

Allegro moderato

[G.R.]

Musical notation for measures 1-3. The score is in 2/4 time with a key signature of one flat. The right hand (RH) features a melody with a slur over measures 1-3, starting on a whole note G4. The left hand (LH) provides a bass line with eighth notes. A dynamic marking of *f* is present. Pedal markings 'Péd.' and 'Man.' are indicated below the staves.

Musical notation for measures 4-6. The RH continues the melodic line with a slur. The LH continues with eighth notes. A dynamic marking of *f* is present. Pedal markings 'Péd.' and 'Man.' are indicated below the staves.

Musical notation for measures 7-9. The RH continues the melodic line with a slur. The LH continues with eighth notes. A dynamic marking of *f* is present. Pedal markings 'Péd.' and 'Man.' are indicated below the staves.

Musical notation for measures 10-12. The RH continues the melodic line with a slur. The LH continues with eighth notes. A dynamic marking of *p* is present. Pedal markings 'Péd.' and 'Man.' are indicated below the staves.

16

cresc. poco a poco

This system contains measures 16 through 19. It features a treble and bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with a crescendo marking 'cresc. poco a poco' starting in measure 17.

20

This system contains measures 20 through 22. The musical notation continues with eighth and sixteenth notes, maintaining the same key signature and tempo.

23

This system contains measures 23 through 26. The music continues with eighth and sixteenth notes, showing a continuation of the melodic and harmonic material.

27

rit.

This system contains measures 27 through 30. It includes a 'rit.' (ritardando) marking above the staff. The system concludes with a large magnifying glass icon, which is a common symbol for a 'check for errors' or 'proofreading' step in music publishing.

2. Introit

R. Gambe, Flûte 8
G. Fonds 8
Péd. Basses douces 16, 8
Claviers accouplés
Tirasses

Larghetto

① R. *p*

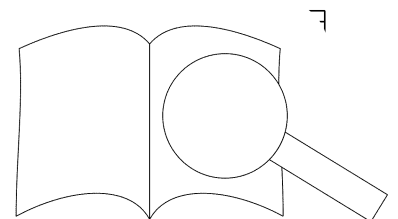
①

4 *cresc.*

8 G.R. *f* Péd. ① ④

12 *f*

16 *f*



20

Musical score for measures 20-23. Treble and bass staves with notes and slurs.

24

Musical score for measures 24-27. Treble and bass staves with notes, slurs, and dynamic markings "R. p" and "Man.".

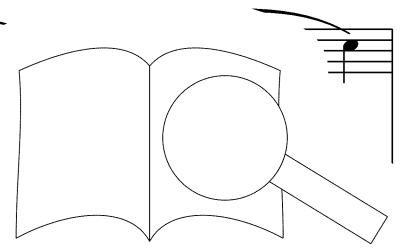
28

Musical score for measures 28-31. Treble and bass staves with notes, slurs, and dynamic marking "pp".

32

Musical score for measures 32-35. Treble and bass staves with notes, slurs, and dynamic markings "cres." and "Péd. R.".

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40

Man.

43

poco rit.

a tempo

pp

Péd.

46

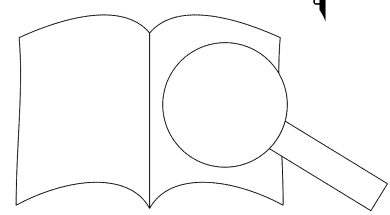
cresc.

50

mf

dim. poco a poco

54



3. Offertoire

G.R. Fonds 8, 4
Péd. Fonds 16, 8
Claviers accouplés
Tirasses

Allegretto

① ③ ④

G.R. *f*

④ ③ ①

Péd.

4

8

R. *p*

Man.

cresc.

16

G.R.

20

sempre cresc.

24

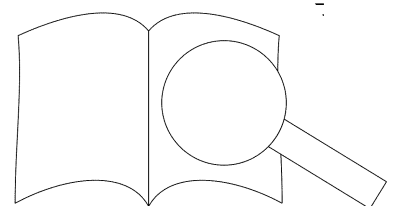
R.

Péd.

28

32

R. ôtez 4



Poco più vivo

37

R. *p*

Man.

This system contains measures 37 to 42. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The music is marked 'Poco più vivo' and 'p' (piano). The right hand (R.) plays a melodic line with eighth and sixteenth notes, while the left hand (L.) provides a harmonic accompaniment with chords and moving lines. A 'Man.' (Mancatura) symbol is present below the bass staff.

43

cresc.

This system contains measures 43 to 48. The music continues with the same key signature and tempo. A 'cresc.' (crescendo) marking is placed above the treble staff. The melodic line in the right hand becomes more active with sixteenth notes.

49

This system contains measures 49 to 54. The musical texture remains consistent with the previous systems, showing the interplay between the melodic right hand and the accompaniment left hand.

55

cresc.

This system contains measures 55 to 60. A second 'cresc.' marking is present above the treble staff, indicating a further increase in volume. The melodic line continues to develop with various rhythmic patterns.

This system contains measures 61 to 66. The music concludes with a final melodic flourish in the right hand and a sustained accompaniment in the left hand.

67

Musical score for measures 67-71. The piece is in G major (one sharp) and 4/4 time. Measure 67 starts with a treble clef and a key signature of one sharp. The bass line features a half note G in measure 68, marked with a 'G.' and a 'Péd.' (pedal) instruction. The melody in the treble clef consists of eighth and quarter notes.

72

Musical score for measures 72-76. The bass line continues with a half note G in measure 72, marked with an 'R' (ritardando). The treble clef melody continues with eighth and quarter notes.

77

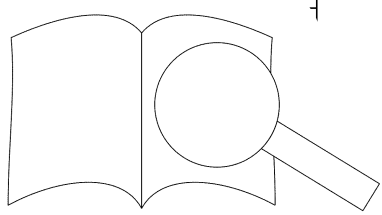
Musical score for measures 77-82. The piece changes to F major (no sharps or flats). The treble clef melody begins with a piano (*pp*) dynamic. The bass line features a half note F in measure 77, marked with 'Man.' (Mancini). The melody consists of quarter and eighth notes.

83

Musical score for measures 83-88. The treble clef melody continues with quarter and eighth notes. The bass line features a half note F in measure 83, marked with 'Man.'.

89

Musical score for measures 89-93. The treble clef melody continues with quarter and eighth notes. The bass line features a half note F in measure 89, marked with 'Man.'.



94

Musical score for measures 94-98. The piece is in a minor key with a 4/4 time signature. The melody in the right hand features a series of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes.

99

Musical score for measures 99-103. Measure 100 includes the instruction "R. Fonds 8, 4" and "mf". Measure 101 includes the instruction "Man.". Both measures 100 and 101 have a circled number "4" above and below the staff, indicating a fourth fingering.

104

Musical score for measures 104-108. Measure 108 includes the instruction "Tempo I°" and "G.R.". The tempo change is indicated by a double bar line and a new time signature.

109

Musical score for measures 109-113. Measures 109 and 110 have a circled number "3" above and below the staff, indicating a triplet.

Musical score for measures 114-118. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

119

Man. Péd.

Detailed description: This system contains five measures of music. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Man.' and 'Péd.' below the bass staff.

124

Man. Péd. R.

Detailed description: This system contains five measures of music. The right hand continues the melodic line. Measure 128 includes a 'R.' marking above the staff. Pedal markings 'Man.' and 'Péd.' are present below the bass staff.

130

G.R.

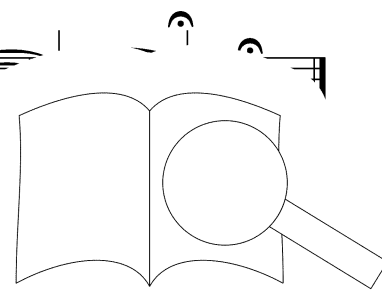
Detailed description: This system contains five measures of music. The right hand has a more active melodic line with many sixteenth notes. A 'G.R.' marking is placed above the first measure. Pedal markings 'Man.' and 'Péd.' are present below the bass staff.

135

Detailed description: This system contains five measures of music. The right hand features a melodic line with some slurs. Pedal markings 'Man.' and 'Péd.' are present below the bass staff.

140

Detailed description: This system contains five measures of music. The right hand has a melodic line with some slurs. Pedal markings 'Man.' and 'Péd.' are present below the bass staff.



4. Élévation

R. Gambe et Voix céleste
G. Flûte 8
Ped. Bourdons 16, 8
Claviers accouplés [Tirasse R.]

À l'Harmonium, les 2 mains à l'octave supérieure
Auf dem Harmonium spiele man mit beiden Händen eine Oktave höher
On the harmonium play one octave higher with both hands.

Quasi adagio

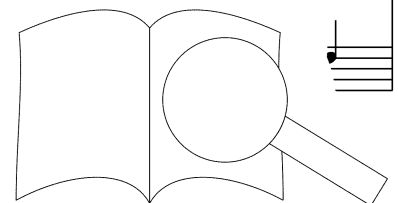
② VC
R. *p*
②
poco

5
cresc.
⑤

10
poco cresc.
⑩

14
⑭

Si l'harmonium n'ayant pas de Voix céleste, mettre les ① de chaque côté et jouer cette pièce à l'octave supérieure.
Wenn das Harmonium keine Voix céleste besitzt, ziehe man die ① auf beiden Seiten und spiele die
If the harmonium that do not possess a Voix céleste, draw ① on both sides and play this piece at the w



18

mf
[G.R.]

R.

22

R.

p

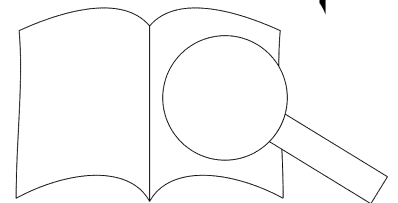
Pé

26

30

34

pp



5. Communion

R. Fonds doux 8
G. Flûte 8, Bourdon 8, Salicional [8]
Péd. Bourdons 16, 8
Claviers accouplés
Péd. R.

Andante sostenuto

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p* (piano) and a registration mark 'R.'. It features a series of eighth notes with a slur over them, and includes first and fourth fingerings (① ④) and a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *Man.* (Mancini) and a registration mark 'G.'. It features a series of eighth notes with a slur over them and first and fourth fingerings (④ ①).

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p* and a registration mark 'R.'. It features a series of eighth notes with a slur over them, and includes a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *G.* (Gamba) and a registration mark 'G.'. It features a series of eighth notes with a slur over them and a triplet of eighth notes.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *R.* (Régional) and a registration mark 'R.'. It features a series of eighth notes with a slur over them. The lower staff is in bass clef and contains a bass line with a dynamic marking of *Man.* and a registration mark 'G.'. It features a series of eighth notes with a slur over them.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p* and a registration mark 'R.'. It features a series of eighth notes with a slur over them, and includes a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *Man.* and a registration mark 'G.'. It features a series of eighth notes with a slur over them.

16

20

23

Man.

26

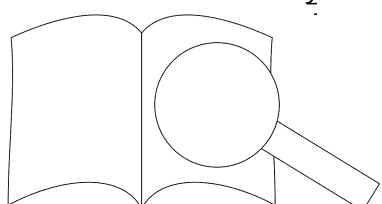
G. sol.

G.R.

30

poco rit.

R.



34 *a tempo* [R.]

pp

38 R.

G.R.

41 R.

Man.

44 *cresc.*

pp senza rigore

ôtez Bourdon 16 [Péd. R.]

6. Sortie

R. Fonds et anches 8, 4
G. Fonds 8, 4 (anches préparées)
Péd. Fonds 16, 8 (anches préparées)
Claviers accouplés
Tirasses

Allegro molto

Gl ① ③ ④

G.R. *f*

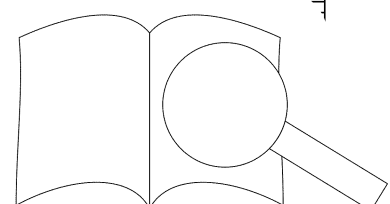
Gl ④ ③ ① Man.

3

5

7

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9

Handwritten musical notation for measures 9 and 10. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning of measure 9.

11

Handwritten musical notation for measures 11 and 12. The notation continues with the same melodic and accompanimental patterns as the previous system.

13

Handwritten musical notation for measures 13 and 14. The notation continues with the same melodic and accompanimental patterns as the previous system.

Péd.

15

Handwritten musical notation for measures 15 and 16. The notation continues with the same melodic and accompanimental patterns as the previous system.

Handwritten musical notation for measures 17 and 18. The notation continues with the same melodic and accompanimental patterns as the previous system.

19

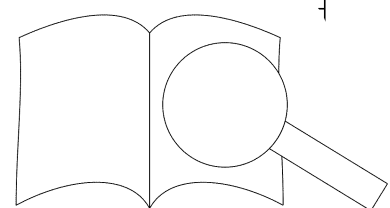
21

23

p

25

27



29

cresc. molto

31

fff

G. Péd. Anches

35

39

G. Péd. ôtez anches

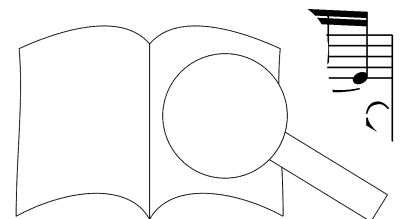
G.[R.]

Man.

41

R.

p



45

sempre Man.

Musical notation for measures 45-46. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with some rests and a final chord.

47

p

Musical notation for measures 47-48. The right hand continues the eighth-note pattern. The left hand has a long note in the bass and a final chord.

49

Musical notation for measures 49-50. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests and a final chord.

51

Péd.

Musical notation for measures 51-52. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests and a final chord.

53

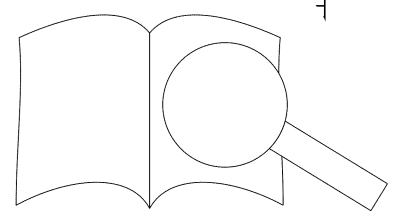
sempre Man.

Musical notation for measures 53-54. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests and a final chord.

55

p

Musical notation for measures 55-56. The right hand continues the eighth-note pattern. The left hand has a long note in the bass and a final chord.



57

R. *cresc.*

59

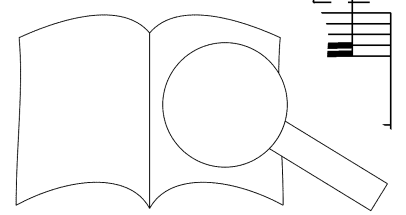
61

63

65

p
G.[R.]

Péd.



69

poco cresc.

Musical score for measures 69-70. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand has a sparse accompaniment with some rests.

71

G.R.

Musical score for measures 71-72. The right hand continues the eighth-note pattern. The left hand has a long note in measure 71 and a half-note in measure 72.

73

cresc. molto

Man.

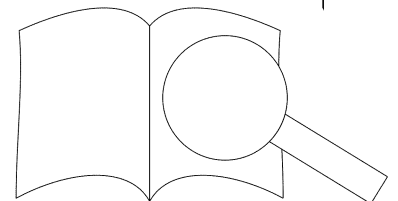
Musical score for measures 73-74. Measure 73 has a circled 'GJ' above the staff. Measure 74 has a circled 'GJ' below the staff. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

75

Musical score for measures 75-76. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

77

Musical score for measures 77-78. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.



79

Musical notation for measures 79-80. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

81

Musical notation for measures 81-82. The notation continues with similar melodic and harmonic patterns as the previous system.

83

Musical notation for measures 83-84. The piece concludes with a final cadence in the right hand.

85

Musical notation for measures 85-86. The notation continues with similar melodic and harmonic patterns.

Musical notation for measures 87-88. The notation continues with similar melodic and harmonic patterns.

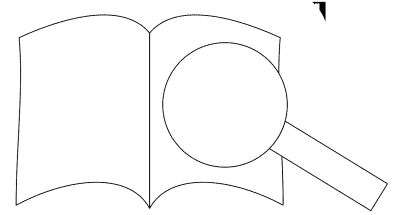
89

91

93

95

98



Prélude

à Albert Périlhou

R. Fonds 8
G. Fonds 8
Péd. Fonds 16, 8
Claviers accouplés
Tirasse R.

Moderato e molto legato (♩ = 69)

Measures 1-5 of the Prélude. The score is in G major (one sharp) and 8/8 time. It features a right-hand melody with a 'p' dynamic and a 'R.' (ritardando) marking. The left hand provides a steady accompaniment. A 'Péd. R.' (pedal right) instruction is placed below the first staff.

Measures 6-10. The right-hand melody continues with a 'cresc.' (crescendo) marking. The left hand accompaniment includes a 'G.R.' (Grand Ré) marking.

Measures 11-14. The right-hand melody features a 'cresc.' marking. The left hand accompaniment includes a 'G.R.' marking.

Measures 15-18. The right-hand melody continues with a 'G.R.' marking. The left hand accompaniment includes a 'Péd. G.R.' (pedal Grand Ré) marking.

19

R.
R. dim. poco a poco

24

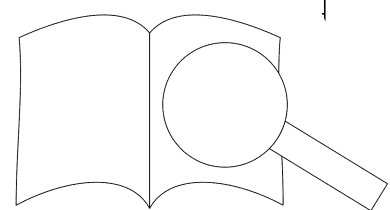
p

28

cresc. poco a poco

32

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36 Prestant

G.R. *f*

Péd. G.R.

39

8va

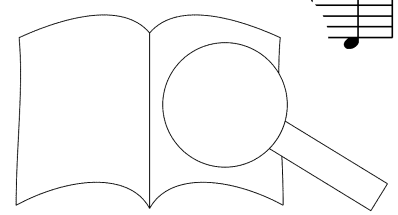
42

8va

45

G.R. *f*

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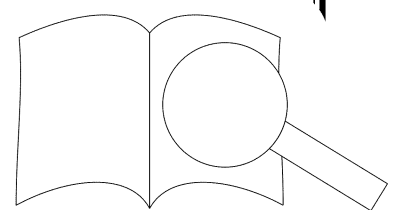
49 *poco rit.* **Tempo**

R. *p*
(ôtez Prestant)
Péd. R.

53 **G.R.**

57 **R.**

61 *co rit.*



Triptyque op. 58

1. Matines

R. Hautbois, Flûte 4
P. [expressif] Cor de nuit, Flûte 8
G. Flûte 8
Péd. Soubasse 16, Bourdon 8

à mon cher élève et ami Maurice Duruflé

Andante moderato (♩ = 72)

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante moderato' with a quarter note equal to 72 beats per minute. The first measure of the treble staff is marked with a piano 'P.' dynamic. The music features a melodic line in the treble and a harmonic accompaniment in the lower staves.

The second system of the musical score continues from the first. It begins with a measure number '7' in the treble staff. The melodic line in the treble staff includes a slur over several notes. The dynamic marking 'poco' appears in the treble staff, and 'poco' also appears in the alto staff. The accompaniment in the lower staves continues with a steady rhythm.

The third system of the musical score begins with a measure number '12' in the treble staff. The melodic line in the treble staff includes a slur. The dynamic marking 'cresc.' (crescendo) is present in the treble staff. The accompaniment in the lower staves includes some notes marked with an 'x', possibly indicating a specific performance technique or a correction. The system concludes with the instruction 'Péd. P.' (Pedal Piano).

The fourth system of the musical score begins with a measure number '17' in the treble staff. The melodic line in the treble staff includes a slur. The dynamic marking 'dim.' (diminuendo) is present in the treble staff, and 'poco' appears in the alto staff. The system concludes with a large graphic of an open book with a magnifying glass over it, which is a watermark or logo for Carus-Verlag.

22

28

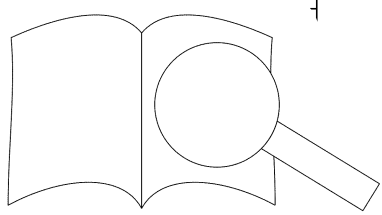
34

G.

f

R.

39



44

49

G.R. *sempre f*

54

sempre f

60

a poco

R. Gambe, Voix céleste

65

R. *pp*

Péd. R.

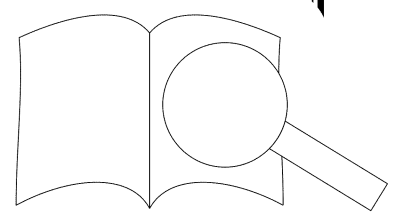
70

75

cresc. poco a poco

81

poco a poco rit. pp



2. Communion

à mon élève et ami l'abbé Henry Doyen
en souvenir de sa première messe, dite à Notre-Dame de Paris,
le dimanche 20 avril 1930, jour de Pâques

R. Flûte 8, Gambe 8
G. Flûte 8
Péd. Bourdons 16, 8
Claviers accouplés
Tirasses

Adagio espressivo (♩ = 60)

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic and a marking 'R.' in the right hand. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A bracket spans the first two measures, and another bracket spans the last two measures. A marking '[Man.]' is placed below the first measure.

Second system of the musical score, starting at measure 5. It continues the grand staff notation. The right hand has a melodic line with a crescendo (*cresc.*) marking. The left hand continues with harmonic accompaniment. A bracket spans the first two measures, and another bracket spans the last two measures.

Third system of the musical score, starting at measure 9. It continues the grand staff notation. The right hand has a melodic line with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The left hand continues with harmonic accompaniment. A bracket spans the first two measures, and another bracket spans the last two measures.

Fourth system of the musical score. It continues the grand staff notation. The right hand has a melodic line with a *dim. e rit.* marking. The left hand continues with harmonic accompaniment. A bracket spans the first two measures, and another bracket spans the last two measures. The system concludes with a *a tempo* marking and a large graphic of an open book.

18

22

Péd. G.R.

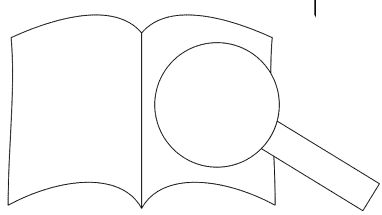
25

28

dim.

rit.

R. Gambe et



31 *a tempo*

R. *p* *cresc.*

Péd. R.

36

p

41

46

poco *p* *rit.* *pp*

3. Stèle pour un enfant défunt

R. Cor de nuit 8, Gambe 8
P. (expressif) Fonds 8
G. Flûte 8
Péd. Bourdons 16, 8
Accouplement R. au G.

à la mémoire de mon cher petit ami Jean de Brancion

Larghetto molto espressivo (♩ = 56)

Musical score for measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The right hand (R.) starts with a forte (f) dynamic and a crescendo leading to a piano (p) dynamic. The left hand (L.) provides a harmonic accompaniment with sustained notes and some melodic movement.

Musical score for measures 6-10. The right hand continues with a melodic line, marked with a piano (p) dynamic. The left hand accompaniment features a steady eighth-note pattern. A *cresc. poco a poco* instruction is present.

Musical score for measures 11-15. The right hand has a melodic line with a *cresc.* instruction and a forte (f) dynamic. The left hand accompaniment includes a section marked *Péd. solo* (pedal solo) in measures 14-15. The instruction *cédez* (yield) is written above the right hand in measure 11.

Musical score for measures 16-20. The right hand features a melodic line with a forte (f) dynamic and a *cresc.* instruction. The left hand accompaniment includes a section marked *G.R.* (Grand Ré) in measure 16. A large magnifying glass icon is positioned in the bottom right corner of the page.

21

f *cresc. molto*

26

f

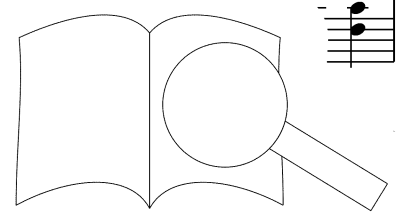
31

sempre f

36

3 3 3

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40 *senza rigore*

Musical score for measures 40-43. The piece is in G major and 3/4 time. Measure 40 starts with a piano (*P.*) and forte (*f*) dynamic. The music features a melodic line in the right hand with a trill in measure 43 and a triplet in measure 42. A *dim.* (diminuendo) marking is present in measure 41. The left hand provides a steady accompaniment.

44 *a tempo*

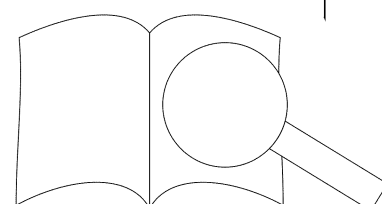
Musical score for measures 44-47. The tempo is marked *a tempo*. Measure 44 begins with a *dim.* marking and a triplet. The right hand has a melodic line with a *p* (piano) dynamic in measure 45, followed by a *cresc.* (crescendo) in measure 46. The left hand continues with a simple accompaniment.

48 *poco*

Musical score for measures 48-52. The tempo is marked *poco*. Measure 48 starts with a *dim.* marking. The right hand features a melodic line with a *ve* (ritardando) marking in measure 51. The left hand has a simple accompaniment.

53

Musical score for measures 53-56. Measure 53 begins with a *cresc.* (crescendo) marking. The right hand has a melodic line, and the left hand has a simple accompaniment.



57

Musical score for measures 57-60. The treble clef part features a melodic line with slurs and ties. The bass clef part provides harmonic support with chords and moving lines. A *cresc. molto* marking is present in the right hand.

61

Musical score for measures 61-64. The treble clef part continues the melodic development. A forte (*f*) dynamic marking is indicated. The bass clef part maintains the harmonic structure.

65

Musical score for measures 65-68. Measure 65 includes a *R.* (ritardando) marking. A *cresc.* marking is present in the right hand. The tempo changes to *Più lento* starting in measure 67. The right hand begins with a *p* (piano) dynamic.

69

Musical score for measures 69-72. The piece concludes with a *rit. al fine* marking. The right hand ends with a final melodic phrase. A large magnifying glass graphic is overlaid on the bottom right of the page.

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Messe basse pour les défunts op. 62

Avertissement



Comme la "Messe Basse Op. 30" et les "24 pièces en style libre Op. 31" la "Messe pour les défunts Op. 62" est écrite pour un harmonium courant de 4 jeux 1/2 ou pour un orgue à deux ou trois claviers et pédalier séparé.

Elle peut être jouée intégralement au cours d'une messe funèbre non chantée. Sa durée d'exécution dans les mouvements indiqués n'excédant pas 1/2 heure.

Sauf pour les harmoniums qui possèdent une voix céleste de 8 pieds sur tout le clavier, les passages enregistrés (2) (V) devront être joués une octave plus haut.

La registration pour l'orgue est ici volontairement très sobre étant donnée la destination de cette œuvre. Dans tous les cas le mot Pédale indique seulement la basse.

Il est bon de diviser le travail des mains dans les passages où intervient la Pédale.

Observations: G. Grand Orgue, R. Récit, Ped. Pédale, G.R. Réc. accouplé

Ped. G.O. - Ped. R. - Tirasse G.O. - Tirasse Récit.

Organi

1.
Voix

Hinweis

Wie die Messe basse op. 30 und die 24 Pièces en style libre op. 31 ist auch die Messe pour les défunts op. 62 für ein normales Harmonium mit 4 1/2 Registern oder für eine Orgel mit zwei oder drei Manualen und selbständigem Pedal geschrieben.

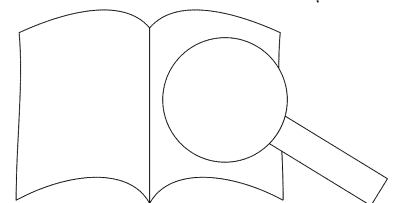
Sie kann vollständig im Verlauf einer Messe funèbre non chantée gespielt werden. Ihre Aufführungsdauer unter den angegebenen Metronommarkierungen übersteigt nicht 1/2 Stunde.

Die Passagen, die mit (2) (V) markiert sind, sollten eine Oktave höher gespielt werden, außer in dem Fall, dass das Instrument eine "Voix céleste" von 8 Fuß über den gesamten Manualumfang besitzt.

Die Registrierung für die Orgel ist hier bewusst sehr einfach gehalten, da dies dem Zweck der Arbeit entspricht. Grundsätzlich sind nur die Pedale angegeben. Es wäre vorteilhaft, die Aufgaben der Hände in den Passagen mit Pedal aufzuteilen.

Remarques: G. Grand Orgue [Grande Orgue], R. Récit [Schwellwerk], G.R. Réc. accouplé [Schwellwerk an das Hauptwerk], Ped. Pédale [Pedalkoppel], Ped. G.O. [Great to Pedal coupler].

Louis VIERNE



Messe basse pour les défunts op. 62

R. Fonds, anches 8, 4, mixtures
G. Fonds 8, 4
Péd. Fonds 16, 8
Claviers accouplés
Tirasses

I. Prélude

à la mémoire de Maurice de la Sizeranne

① ③ ④ Grave (♩ = 54)

⑤ G.R. *p*
④ ③ ① Man.

6
cresc. *cresc. molto*

10
f
Péd.

15
f
Péd.

f
Péd.
R. ôtez anches
p
G.R.]

23

Man.

26

R. *p*
Péd.

29

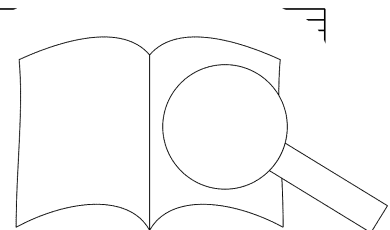
oco

32

oco

35

oco



38

G.R. *p subito* *cresc.*

41

cresc. molto *dim.* ③ R. Anches

45

cresc.

50

Péd. R.

dim. poco a poco R. *rit.*

Péd. solo + 32 fonds

2. Introït

à la mémoire de Georges Noblemaire

R. Flûte, Gambe 8
G. Flûte, Bourdon, Salicional 8
Péd. Bourdons 16, 8
Claviers accouplés
Tirasses

Andante moderato (♩ = 60)

① ④

④ ① Man.

5

Péd.

9

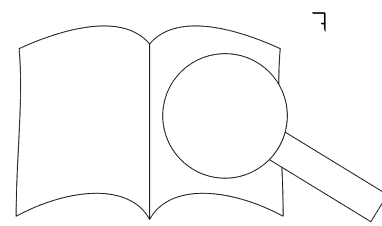
Man.

13

dim.

18

Péd.



23

3

cresc.

This system contains measures 23 to 27. It features a treble and bass clef. Measure 23 has a treble clef. A triplet of eighth notes is marked with a '3' above it in measure 24. A 'cresc.' (crescendo) marking is placed above the staff in measure 25. The system ends with a fermata over the final notes.

28

This system contains measures 28 to 32. It continues the piece with a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals.

33

sempre f

R.

Man.

This system contains measures 33 to 37. It begins with the dynamic marking *sempre f* (piano fortissimo). Measure 37 includes a first ending bracket labeled 'R.' and a 'Man.' (ritardando) marking with a circle and cross symbol below the staff.

38

3

This system contains measures 38 to 42. It features a treble and bass clef. A triplet of eighth notes is marked with a '3' above it in measure 38. The system ends with a fermata over the final notes.

sempre f

Péd. R.

This system contains measures 43 to 47. It features a treble and bass clef. A triplet of eighth notes is marked with a '3' above it in measure 43. The dynamic marking *sempre f* is present. The system concludes with a 'Péd. R.' (pedal ritardando) marking below the staff.

46

dim.

Man.

G.R.

rit.

a tempo

G.R.

dolce

Péd. G.R.

52

poco cresc.

3

57

p

R.

3

61

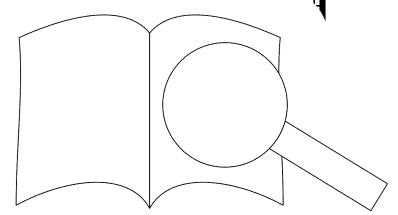
cresc.

Péd. R.

65

p

rit.



3. Offertoire

R. Fonds 8, Hautbois, Trompette 8
G. Fonds 8
Péd. Fonds 16, 8
Claviers accouplés
Tirasses

à la mémoire de Pierre Villey

Andante quasi adagio (♩ = 60)

Musical score for measures 1-5. The score is written for a grand piano with two staves. The right hand (RH) and left hand (LH) both play in the bass clef. The key signature has one sharp (F#). The tempo is Andante quasi adagio with a quarter note equal to 60 beats per minute. The score includes dynamic markings *mf* and *cresc.*. Pedal markings are present: ① ④ in the RH and ④ ① in the LH.

Musical score for measures 6-9. The score is written for a grand piano with two staves. The right hand (RH) has a treble clef and the left hand (LH) has a bass clef. The key signature has one sharp (F#). The tempo is Andante quasi adagio. The score includes dynamic markings *f*, *p subito*, and *Man.*. A *R.* (ritardando) marking is present in the RH.

Musical score for measures 10-13. The score is written for a grand piano with two staves. The right hand (RH) has a treble clef and the left hand (LH) has a bass clef. The key signature has one sharp (F#). The tempo is Andante quasi adagio. The score includes dynamic markings *p*, *G.R.*, and *mf*. Pedal markings are present: *Péd.* in the LH.

Musical score for measures 14-17. The score is written for a grand piano with two staves. The right hand (RH) has a treble clef and the left hand (LH) has a bass clef. The key signature has one sharp (F#). The tempo is Andante quasi adagio. The score includes dynamic markings *p* and *Man.*. A *R.* (ritardando) marking is present in the RH.

Musical score for measures 18-21. The score is written for a grand piano with two staves. The right hand (RH) has a treble clef and the left hand (LH) has a bass clef. The key signature has one sharp (F#). The tempo is Andante quasi adagio. The score includes dynamic markings *cresc.*. A large graphic of an open book is visible in the bottom right corner of this section.

22

G.R. *p* *cresc.* Péd.

25

p subito Man.

28

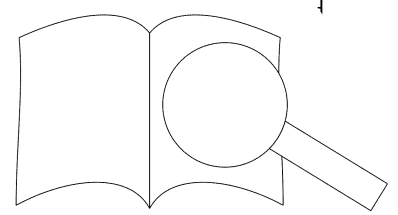
cresc. Péd. Man.

31

Man.

34

cresc. Péd.



37

Musical score for measures 37-39. The piece is in G major (one sharp) and 4/4 time. Measure 37 starts with a treble clef and a key signature of one sharp. The melody is in the right hand, and the bass line is in the left hand. The music features a mix of eighth and sixteenth notes with some rests.

40

Musical score for measures 40-42. The music continues with similar rhythmic patterns and melodic lines in both hands.

43

sempre f

Musical score for measures 43-45. The dynamic marking *sempre f* (always forte) is present. The music features more complex rhythmic figures and some slurs.

46

Musical score for measures 46-48. The music continues with a mix of eighth and sixteenth notes. A dynamic marking *f* is present in measure 47.

poco rit.

Tempo

Musical score for measures 49-51. The tempo marking *poco rit.* (slightly ritardando) is present. The music features a mix of eighth and sixteenth notes. A dynamic marking *f* is present in measure 50. The piece ends with a double bar line.

52

cresc.

This system contains measures 52 through 56. It features two staves: a bass staff with a treble clef and a bass staff with a bass clef. The music is in G major and 4/4 time. Measure 52 starts with a half note G4 and a half note B4. The piece concludes with a *cresc.* (crescendo) marking.

57

R. *p subito*

Man.

This system contains measures 57 through 60. It features two staves: a bass staff with a treble clef and a bass staff with a bass clef. Measure 57 begins with a *R.* (ritardando) and *p subito* (piano subito) marking. The system ends with a *Man.* (manera) marking.

61

G.R. *p* *mf*

Péd.

This system contains measures 61 through 64. It features two staves: a treble staff with a treble clef and a bass staff with a bass clef. Measure 61 starts with a *G.R.* (Grand Récit) and *p* (piano) marking. The system concludes with a *Péd.* (pedal) marking.

65

p R. *p*

Man.

This system contains measures 65 through 68. It features two staves: a treble staff with a treble clef and a bass staff with a bass clef. Measure 65 begins with a *p* (piano) marking. The system ends with a *Man.* (manera) marking.

69

G.R. *f* *dim.* *poco rit.*

Péd.

This system contains measures 69 through 72. It features two staves: a treble staff with a treble clef and a bass staff with a bass clef. Measure 69 starts with a *G.R.* (Grand Récit) and *f* (forte) marking. The system concludes with a *Péd.* (pedal) marking, a *dim.* (diminuendo) marking, and a *poco rit.* (poco ritardando) marking. A magnifying glass icon is present in the bottom right corner.

4. Élévation

à la mémoire de Maurice Blazy

R. Flûtes 8, 4
Péd. Bourdon 16
Tirasse R.

Larghetto (♩ = 58)

①

f *dim.* *dolce*

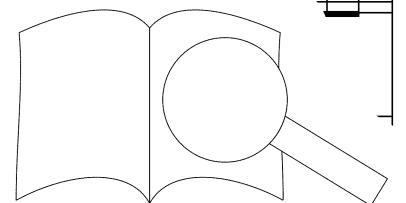
① Man.

6

11

cresc.

dim. *p*



21

26

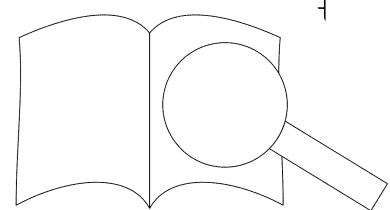
cresc.

Péd.

31

36

41



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46

Musical score for measures 46-50. Treble clef, key signature of two flats. The melody is a descending line of eighth notes with slurs. The bass line consists of chords and single notes.

51

Musical score for measures 51-55. Treble clef, key signature of two flats. The melody continues with slurs. The bass line has chords. Includes the instruction *dim. poco a poco*.

56

Musical score for measures 56-60. Treble clef, key signature of two flats. The melody continues with slurs. The bass line has chords.

61

Musical score for measures 61-65. Treble clef, key signature of two flats. The melody continues with slurs. The bass line has chords. Includes the instruction *p* and *rit. poco a poco*.

Musical score for measures 66-70. Treble clef, key signature of two flats. The melody continues with slurs. The bass line has chords.

5. Communion

à la mémoire d' Edgard Guilbeau

R. Flûte 8, Gambe, Voix céleste
G. Flûte 8, Bourdon 8
Péd. Bourdons 16, 8
Claviers accouplés
Tirasses

Poco adagio (♩ = 63)

VC

② Man.

G.R. *f* *p*

6

cresc.

Péd.

3

arco

10

a tempo

R. *f* *p*

15

poco cédez

Péd. R.

3

~~vc~~ *a tempo*
 ① ④ R. ôtez Voix céleste
 19 G.R. *p*
 Man.
 Péd. G.R.

24

28 *cresc. molto*

31 *poco c.* *f* R. *p* *cresc.*
 Man.

poco cédez *a tempo* *poco cédez*
 Péd. R. *pp* Man.

 *a tempo*

R. ajoutez Voix humaine et Trémolo

39



G.R. *f* *p* *cresc.*

Péd. G.R.




43



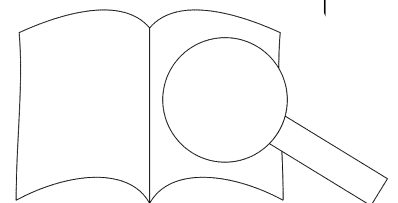
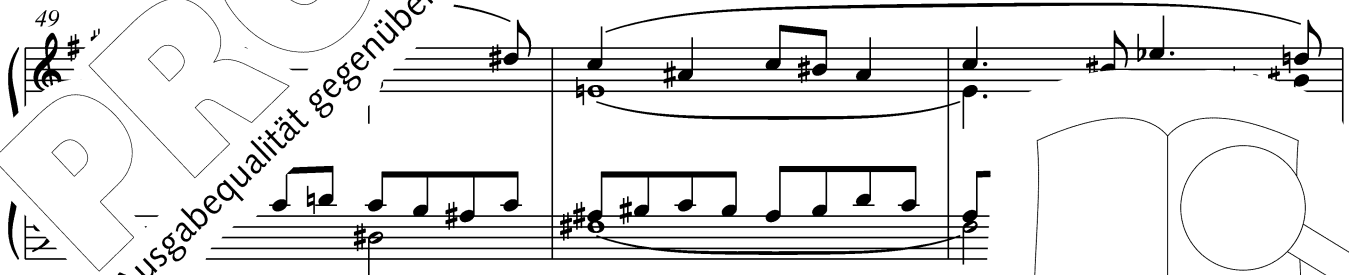
f

46



sempre f

49



52

3

dim.

R. Quintaton 16, Flûte 4 soli
 ôtez Trémolo
Tempo

55

rit.

2 3

p

R. f p

Man.

3

Lento

Carus-Verlag

60

Lento

p

61

rit.

f

6. Défilé

à la mémoire du Général Balfourier

G.R. Fonds, anches 8, 4, mixtures

Péd. Fonds, anches 16, 8, 4

Claviers accouplés

Tirasses

Maestoso (♩ = 54)

① ③ ④

④ ③ ①

G.R. *ff*

Péd.

Man.

3

R. *f*

Péd.

Man.

7

G.R. *ff*

Man.

11

Man.

15

G. Péd. ôtez anches

G.R. *p*

19

cresc.

p

Musical score for measures 19-21. The piece is in G major (one sharp) and 3/4 time. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a supporting accompaniment. Measure 20 continues the melodic line. Measure 21 shows a dynamic change to *p* (piano) and a change in the bass line.

22

Musical score for measures 22-24. The melodic line in the treble clef continues with eighth notes, while the bass clef provides a steady accompaniment.

25

p

Péd.

Musical score for measures 25-27. Measure 25 starts with a dynamic marking of *p* (piano). Measure 26 includes a pedaling instruction (Péd.) in the bass line. Measure 27 concludes the section.

28

poco cresc.

Musical score for measures 28-30. Measure 28 features a *poco cresc.* (poco crescendo) marking. The treble clef contains a triplet of eighth notes. Measure 29 continues the triplet pattern. Measure 30 shows the end of the triplet.

Musical score for measures 31-33. Measures 31 and 32 feature triplet markings (3) over eighth notes in both staves. Measure 33 concludes the triplet.

34

Man.

p

Detailed description: This system contains measures 34, 35, and 36. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex texture with multiple voices in both the treble and bass staves. A piano (*p*) dynamic marking is present in measure 35. The instruction 'Man.' is written below the bass staff in measure 36.

37

Péd.

f

Detailed description: This system contains measures 37, 38, and 39. The music continues with similar complexity. A forte (*f*) dynamic marking is present in measure 38. The instruction 'Péd.' (pedal) is written below the bass staff in measure 38.

40

p

Detailed description: This system contains measures 40, 41, and 42. A piano (*p*) dynamic marking is present in measure 41.

43

cresc. poco a poco

f *ff*

③ G. Péd. Anches

Man.

Detailed description: This system contains measures 43, 44, and 45. It includes a crescendo marking '*cresc. poco a poco*'. Dynamics range from forte (*f*) to fortissimo (*ff*). A circled '3' indicates a triplet. The instruction 'G. Péd. Anches' is written above the treble staff in measure 45. The instruction 'Man.' is written below the bass staff in measure 45.

46

Man.

Péd.

Péd.

Detailed description: This system contains measures 46, 47, and 48. It includes two 'Péd.' (pedal) markings below the bass staff. A magnifying glass icon is located in the bottom right corner of the system.

50

3 *cresc.* 3

54

f G.R. *ff*
Péd.

59

R. Flûtes 8, 4 soli
Péd. Fonds 16, 8 doux

a piacere *a tempo*
f *p dolce*

Man.

63

poco rit. *a tempo*
p

71

75

cresc.

p

79

R. ajoutez Gambe

82

Péd.

Man.

Péd.

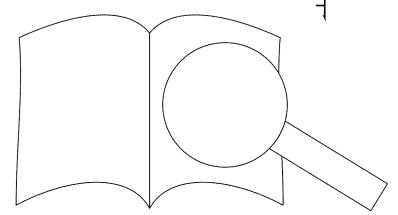
Man.

R. *f*

86

3

3



90

Musical score for measures 90-93. The score is in G major and 4/4 time. It features a complex texture with many chords and moving lines in both hands. Pedal points are indicated with 'Péd.' below the bass line. 'Man.' (Mancina) markings are placed under the bass line at measures 91 and 93. A dynamic marking of *f* (forte) is present at the end of measure 93, with an 'R.' (ritardando) marking above it.

Péd. Man. Péd. Man. *f* R.

94

Musical score for measures 94-97. The texture continues with intricate chordal patterns. A triplet of eighth notes is marked with a '3' above it in measure 95. The piece concludes with a final chord in measure 97.

98

R. Gambe et Voix céleste
G. Fonds doux 8
Péd. Fonds doux 16, 8

Musical score for measures 98-101. This section features a more open texture with long, sustained chords in the right hand and moving lines in the left hand. Pedal points are marked with 'Péd. R.' below the bass line. A dynamic marking of *f* (forte) is present at the beginning of measure 98.

R. *f* Péd. R.

102

Musical score for measures 102-105. The texture becomes sparser, with long, sustained chords in the right hand and moving lines in the left hand. A dynamic marking of *p* (piano) is present at the beginning of measure 102.

p

Musical score for measures 106-109. The texture continues with long, sustained chords in the right hand and moving lines in the left hand. A dynamic marking of *péd. + 32 doux* is present below the bass line. A *rit.* (ritardando) marking is placed above the right hand in measure 108.

péd. + 32 doux *rit.*

Trois Improvisations

G.P.R. Péd.: Tutti
Claviers accouplés
Tirasses

1. Cortège

Transcription: David Sanger

Allegro festivo (♩ = 120)

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat (B-flat). It features a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A 'G.P.R.' (Grand Piano) marking is present at the beginning, along with a dynamic marking of 'fff'.

Péd. G.P.R.

Musical notation for measures 6-10. The notation continues with similar chordal textures and rhythmic patterns as the previous system.

Musical notation for measures 11-16. The piece continues with consistent harmonic and rhythmic elements.

Musical notation for measures 17-20. The final system concludes the piece with sustained chords and a final melodic flourish.



23

Musical score for measures 23-28. The score is written for piano in a key with one flat (B-flat). It consists of three staves: two treble clefs and one bass clef. The music features a mix of chords and moving lines, with some notes marked with accents.

29

Musical score for measures 29-34. The score continues from the previous system. It features a prominent melodic line in the right hand and a supporting bass line in the left hand. A large watermark is visible across the page.

35

Musical score for measures 35-40. The score continues with similar harmonic and melodic patterns. The watermark is still present.

41

Musical score for measures 41-46. The score concludes with a final cadence. The watermark is still present.

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47

dim.

53

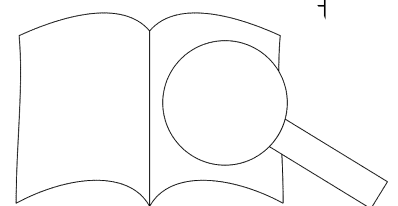
cresc.

59

G.P.R.

Ar

65



70

Musical score for measures 70-75. The score is written for piano in three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). The music features complex chordal textures in the upper staves and a more rhythmic bass line. A large slur covers measures 70-75, indicating a single breath or phrase.

76

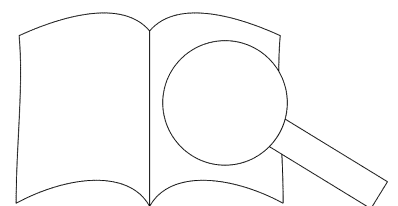
Musical score for measures 76-81. The score continues in the same three-staff format. The music shows a continuation of the complex textures, with some melodic lines in the upper staves. A large slur covers measures 76-81.

81

Musical score for measures 81-86. The score continues in the same three-staff format. The music features some sustained chords and melodic fragments. A large slur covers measures 81-86.

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2. Méditation

R. Fonds 8, Voix céleste
P. Fonds 8
G. Flûte harmonique 8
Péd. Fonds 8
Récit accouplé au Positif

Andante (♩ = 60)

molto cantabile

p

sim.

P.R.

Péd. P.R.

p

poco cresc.

mp

17

cresc.

20

mf

23

tr

27

molto espressivo

31

dim.

35

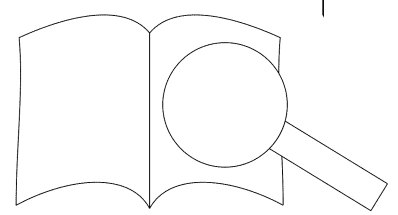
p *cresc.*

39

42

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46

cresc.

f

Musical score for measures 46-48. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over measures 46-48. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a simple harmonic line. Dynamics include *cresc.* and *f*.

49

Musical score for measures 49-52. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over measures 49-52. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a simple harmonic line.

53

Musical score for measures 53-56. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over measures 53-56. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a simple harmonic line.

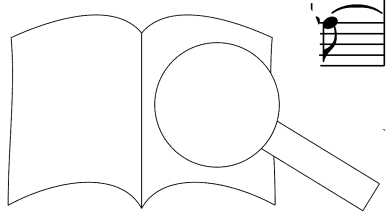
57


p *R.* *poco a poco dim.*

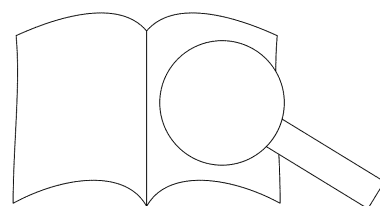
Musical score for measures 57-60. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with a long slur over measures 57-60. The middle staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The bottom staff is in bass clef and contains a simple harmonic line. Dynamics include *p*, *R.*, and *poco a poco dim.*. A triplet of eighth notes is marked with a '3' in a box.

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Kritischer Bericht

I. Quellen

Verset fugué [sur „In exitu Israël“]

Erstausgabe, erschienen 1894 im Verlag Gounin-Ghidone, Paris, im „Album d’auteurs modernes. Pièces inédites pour orgue ou harmonium, recueillies et publiées par l’abbé Henri Hazé“ auf Seite 87 mit der Plattennummer G.G. 286 (32). Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur S. 4).

Eine von Henri Doyen revidierte Fassung erschien 1962 mit dem Titel „VERSET FUGUÉ / sur „In exitu Israël““ aus Anlass von Viernes 25.Todestag in der Zeitschrift „L’Organiste“, Nr. 50, Éditions „Musique sacrée“ im Verlag Procure du Clergé in Paris. Es handelt sich um einen Neustich von einer Seite Umfang im Querformat. Das Werk ist dort am Ende mit „Mai 1894“ datiert. Die revidierte Fassung wurde für die vorliegende Edition nicht berücksichtigt.

Allegretto [op.1]

Erstausgabe, erschienen 1894 im Verlag Alphonse Leduc mit der Plattennummer A.L.9267, in der Reihe „L’Orgue moderne“, Vol. 1, Seiten 2–7. Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur S. 6 (1re livraison)).

Prélude funèbre [op. 4]

A: Erstausgabe, erschienen 1896 im Verlag Alphonse Leduc mit der Plattennummer A.L.9726(1), in der Reihe „L’Orgue moderne“, Vol. 7 [sic!], Seiten 2–5. (Das Heft wurde fälschlich mit „8me livraison“ bezeichnet.). Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur S. 6 (7e livraison)).

B: Abschrift von unbekannter Hand im Besitz der „Assn Maurice et Marie-Madeleine Duruflé“, Paris. Die A dem Titelblatt lautet „Offertoire Funèbre / pour C. Louis Vierne“, der Titel auf der ersten Notenseite ist „Funèbre“. Die Abschrift enthält Korrekturen der Tonhöhenlänge, die wahrscheinlich von Charles-Marcel Duruflé, der Ausgabe des Erstdrucks, stammen und Drucklegung vorgenommen worden wurden sieben Takte gestrichen.

Communion op. 8

Erstausgabe, erschienen ca. 1916 im „Générale de Musique Religieuse“, Paris, Plattennummer H.441.D. Das Werk ist in der Reihe „Le Grand Orgue. Nouvelle Collection des Meilleurs Organistes du Moment“ erschienen. Die Titelangaben auf dem Titelblatt lauten „Communion / par / L. Vierne / Organiste de la Cathédrale de Paris“. Die vier Notenseiten sind paginiert 1–4.

Das Werk ist in der Bibliothèque municipale in Paris. Es ist auf dem Umschlag von 1916 / L. Vierne“ und trägt einen Stempel vom 22. Januar 1975.

Eine revidierte Fassung erschien 1962 aus Anlass von Viernes 25.Todestag in der Zeitschrift „L’Organiste“, Nr. 50, Supplement zu „Musique sacrée“, Nr. 75. Es handelt sich um einen Neustich von vier

Seiten Umfang (paginiert 2–5) im Querformat. Der Nachdruck wurde für die vorliegende Edition nicht berücksichtigt.

Messe basse op. 30

A: Erstausgabe, erschienen 1913 in der „Librairie de l’Art Catholique“ in Paris mit der Plattennummer A. 43 C. Das Werk wurde in „La Schola Paroissiale. Nouvelle collection de musique d’église“, Serie 3, Nr. 15 veröffentlicht. Der Titel lautet „LOUIS VIERNE / MESSE BASSE / pour / orgue ou harmonium“. Es folgen 27 Notenseiten, paginiert 2–28. Auf der ersten Notenseite steht unter dem Komponistennamen der Zusatz „Organiste Notre-Dame (Paris) / Op. 30“. Die Sätze sind römisch paginiert. Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur Fol. Vm1.344 (1)).

Spätere Auflagen tragen das Copyright der Schola Cantorum“. Sie wurden für die vorliegende Edition nicht berücksichtigt.

B: Fotokopie des Autographs der Bibliothèque nationale de France, Paris (Signatur Sign. Ma. 652). (Original im Besitz der Schola Cantorum). Das Autograph befindet sich in der Sammlung von Maurice Strakosky, was aus dem Autograph von Maurice Strakosky hervorgeht, der auf mehreren Notenseiten die Beschriftung „Maurice Strakosky“ enthält.

Prélude

Erstausgabe, erschienen 1936 im Verlag Maurice Senart mit der Plattennummer S. 11, in der Reihe „Les Maîtres Contemporains“, Vol. 1, Seiten 6–248. Der Titel lautet „PRELUDE / pour / grand Orgue / Notre Dame de Paris / Professeur à la Schola Cantorum“. Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur L. 12060 (7)).

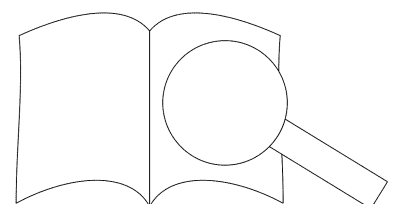
A: Erstausgabe, erschienen 1936 im Verlag Henry Lemoine, Paris, Plattennummer 22,825. H. Die Titelangaben lauten „PRELUDE [sic!] / pour / grand Orgue / [folgt Nennung der Einzelsätze] / Musique de / Louis VIERNE / (op. 58)“. Die Ausgabe umfasst 11 Notenseiten, paginiert 1–11. Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur Fol. Vm11. 384).

Messe basse pour les défunts op. 62

Erstausgabe, erschienen 1936 im Verlag Henry Lemoine, Paris, mit der Plattennummer 22,824. H. Die Titelangaben lauten „Messe basse / pour les défunts / [folgt Nennung der Einzelsätze] / pour / ORGUE ou HARMONIUM / par / Louis VIERNE / (op. 62)“. Auf das Avertissement folgen 23 Notenseiten, paginiert 1–23. Verwendet wurde das Exemplar der Bibliothèque nationale de France, Paris (Signatur Fol. Vm11. 385).

Trois Improvisations

Tonträgeraufnahme von Louisa Lippmann für die Schallplatte Aufnahme für die Schallplatte der 1920er Jahre in Notre-Dame, Oktober 1929, *Méditation* 1930. Verwendet wurde die CD *XX^e Siècle (1900–1950)*, Vol.



- 13 II 3: **B** mit ♩ , durchgestrichen
 16 II 1–5 (Unterstimme): **B** Bogen von anderer Hand, durchgestrichen
 17 II 4 (Unterstimme): **B** kein ♩
 23 II 1–2 (Unterstimme): **B** kein Haltebogen
 24 II 4 (Unterstimme): **B** kein ♩
 25 I 1 (Unterstimme): **B** Note durchgestrichen
 25 II 2 (Oberstimme): **B** mit Verlängerungspunkt
 32 I 6: **A** Bogen endet bei 32 I 5
 33 I 5: **B** Bogen geht über den Takt hinaus (Akkoladenende)
 37 I 3–4 (Oberstimme): **B** kein Haltebogen
 38 I 3 (Unterstimme): **B** mit ♩ von anderer Hand und Vermerk „do ♩ “
 44: **B** „Tempo“
 44 II 1: **A** und **B** „Péd. R.“
 45 II 2+3 (Oberstimme): **B** mit ♩
 46 II 4 (Oberstimme): **B** keine Pause
 48 II 2 (Oberstimme): **B** schwer lesbar, möglicherweise mit ♩
 52 I 3 (Oberstimme): **A** kein Verlängerungspunkt

3. Offertoire

- B** Titel nicht autograph
 5+6 I 2–3 (Unterstimme): **B** kein Bogen
 6 I 2 (Oberstimme): **B** Bogen beginnt bei 7 I 1
 20: **B** ohne *sempre cresc.*
 23: **B** ohne Dynamik *f*
 25 I 3 (Oberstimme): **B** kein ♩
 25 II 2–3 (Unterstimme): **B** kein Bogen
 28–35 II: **B** keine Bögen
 36 I: **B** Registrieranweisung in Klammern
 37: **B** keine Tempoangabe
 40+42 I 2 (Unterstimme): **B** kein Haltebogen
 64 I 1 (Unterstimme): **B** e^1 , korrigiert zu d^1 von anderer Hand
 76: **B** Registrieranweisung in Klammern
 77 II: **B** ohne „Man.“
 79–84 I: **B** eine Oktave tiefer notiert mit 8^{va}
 88: **A** Crescendogabel endet am Ende von T. 87
 92: **A** Decrescendogabel endet am Ende von T. 91
 95 I 4 (Oberstimme): **B** kein Haltebogen zu T. 96
 96 II 1–2 (Oberstimme): **B** mit Bogen
 96 II 3 (Unterstimme): **A** kein Bogen zu T. 97
 100: **A** ohne Dynamik *mf*
 102 II 2–3: **B** kein Bogen
 107: **B** ohne *poco rit.*
 107 II 3: **B** kein Bogen zu 108 II 4
 108: **B** kein „Tempo ♩ “
 109: **A** ohne Dynamik *f*
 109 I+II: **B** ohne Registrieranweisung Ⓢ
 109+110 I 2–3 (Unterstimme): **B** kein Bogen
 120 I+II 2–3: **B** kein Bogen
 122 I 2–4 (Unterstimme): **B** kein Bogen
 123+124 I 2–3 (Unterstimme): **B** kein Bogen
 125+126 I 2–4 (Unterstimme): **B** kein Bogen
 127 I+II 2–3 (Unterstimme): **B** kein Bogen
 130 II: **B** Bogen endet am Taktstrich zu T. 131 (Seitenende)
 132–137 II: **B** keine Bögen
 134: **B** keine Crescendogabel
 135: **B** keine Decrescendogabel
 135 I 1: **B** kein ♩ vor c^1
 136: **B** ohne Dynamik *p*
 136 II 4: **A** kein ♩ vor c^0
 140: **B** ohne *rit. al fine*

4. Élévation

- B** mit Vermerk am Titel „dans cet“
 Stück eine Oktave höher“)
A Registrieranweisung „Voix Célestes“
 2–3 II (Oberstimme): **A** kein ♩
 8: **A** keine Decrescendo
 8 I 4 (Oberstimme): **B**
 12f.: **A** ohne *poco cre*
 16: **A** keine Decrescendo
 19f., 23f.: **A**
B mit Vermerk „octave écrite, sur le harmonium“
 „naque coté“ („man spiele dieses St.“
 „monium ohne „Voix céleste“ zie-
 he“
 „aplés“ statt „Claviers accouplés“
 Bindungsstrich zu 6 II 1 (Oberstimme)
 1+.: **B** d^0 , korrigiert zu f^0
 2+6: **B** geschrieben
 4, 8, 16, 17 (Oberstimme): **A** und **B** mit Staccatopunkt
 11 I 4 (Unterstimme): **A** a^1

- 12 I 8 (Unterstimme): **A** mit Staccatopunkt
 21 II 1 (Unterstimme): **A** Haltebogen von T. 20 am Taktbeginn nicht fortgeführt
 23: **A** ohne Dynamik *p*
 40 II 1 (Oberstimme): **B** kein ♩
 41: **A** ohne Dynamik *p* und ohne „R.“
 50 II 3: **B** kein Akzentzeichen
 53 II 1 (Oberstimme): **A** kein Akzentzeichen
 61: **B** Crescendogabel vom Taktbeginn bis 61 I 6
 62 I 3: **A** kein Akzentzeichen
 74 I 8–9 (Oberstimme): **B** keine Staccatopunkte
 79 I 7–9 (Oberstimme): **A** kein Bogen
 84: **A** ohne Dynamik *p*; **B** am Taktende Ⓢ von anderer Hand ergänzt
 90 II 3 (Unterstimme): **B** f^0
 92: **A** kein *cresc.*
 96: **A** *f*; **B** *ff*; vgl. T. 31
 99 I 3: **B** kein ♩ vor e^2
 102 I: **A** kein Akzentzeichen

Prélude [en fa ♩]

- 16 III 2: „Tir. G.O.“ [= Péd. G.R.]
 17 I 5 (Unterstimme): h^0 in System II notiert
 41 I 2 (Unterstimme): 8^{va} ab Taktbeginn
 51 II: Registrieranweisung ohne Klammern
 60 I 1 (Unterstimme): h^0 in System II notiert

Triptyque op. 58

Messe basse pour les défunts op. 62

1. Prélude – 4. Élévation

5. Communion

A Registrieranweisung „Voix ♩ “

6. Défilé

Trois Improvisations

Sicilien

26 III 2: „Tir. G.O.“
 endet mit ♩ en. ♩ Bogen beginnt, der am Taktstrich

César Franck

4, neuer Bogen 92 II 1–3

(Franck: Crescendogabel von cis^1 bis dis^1 und Decrescendogabel von dis^1 bis ais^0)
 att Strich zu 160 III 1

2. Offertoire

steht bei 17 I 5
 (Oberstimme): kein Verlängerungspunkt

[Verset 1]

1+2 II 1: keine Verlängerungspunkte

4. [Verset 2]

5. [Communion]

34: „Ajoutez peu à peu fonds 16 et anches R. 16“
 56: Registrieranweisung bei 57 I 1

Prélude [op. 3 Nr. 2] de Sergei Rachmaninoff

- 0: *ff* steht unter System II
 1: Decrescendogabel steht unter System II
 2 II 2: zweites *ppp* unter dem System
 6 II 2: zweites *mf* unter dem System
 10 II 8: *H/fis*⁰/*gis*⁰
 26 I 12 (Unterstimme): *gis*¹; (Rachmaninoff)
 27: *ff* steht unter System II
 42: Manual- und Pedalangabe „An“
 52: unklare Angabe „A“ in der Takt
 52 I 6: *gis*²/*his*²/*e*³
 56f. II: zweite Crescendogabel unter
 58f. II: zweite Decrescendogabel unter

