Pièces de Fanta.

pour

Grand Orgue

Première suite.

(Op. 51)

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

Deuxième suite

(Op. 53)

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

Troisième suite.

(Op. 54)

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

Quatrième suite

(Op. 55)

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

par Louis VIERNE

ORGANISTE TITULAIRE DE NOTRE-DAME-DE-PARIS

ÉDITIONS HENRY LEMOINE

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AVERTISSEMENT

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

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

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

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

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

Louis VIERNE.

NOTICE

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

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

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

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

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

Louis VIERNE.

24 PIÈCES DE FANTAISIE

EN QUATRE SUITES

3e SUITE

LOUIS VIERNE
op.54

I. DÉDICACE

à Monsieur Rodman WANAMAKER

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

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

Andantino espressivo ♩ = 66

MANUELS

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

PÉDALE

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

cresc.

f

p

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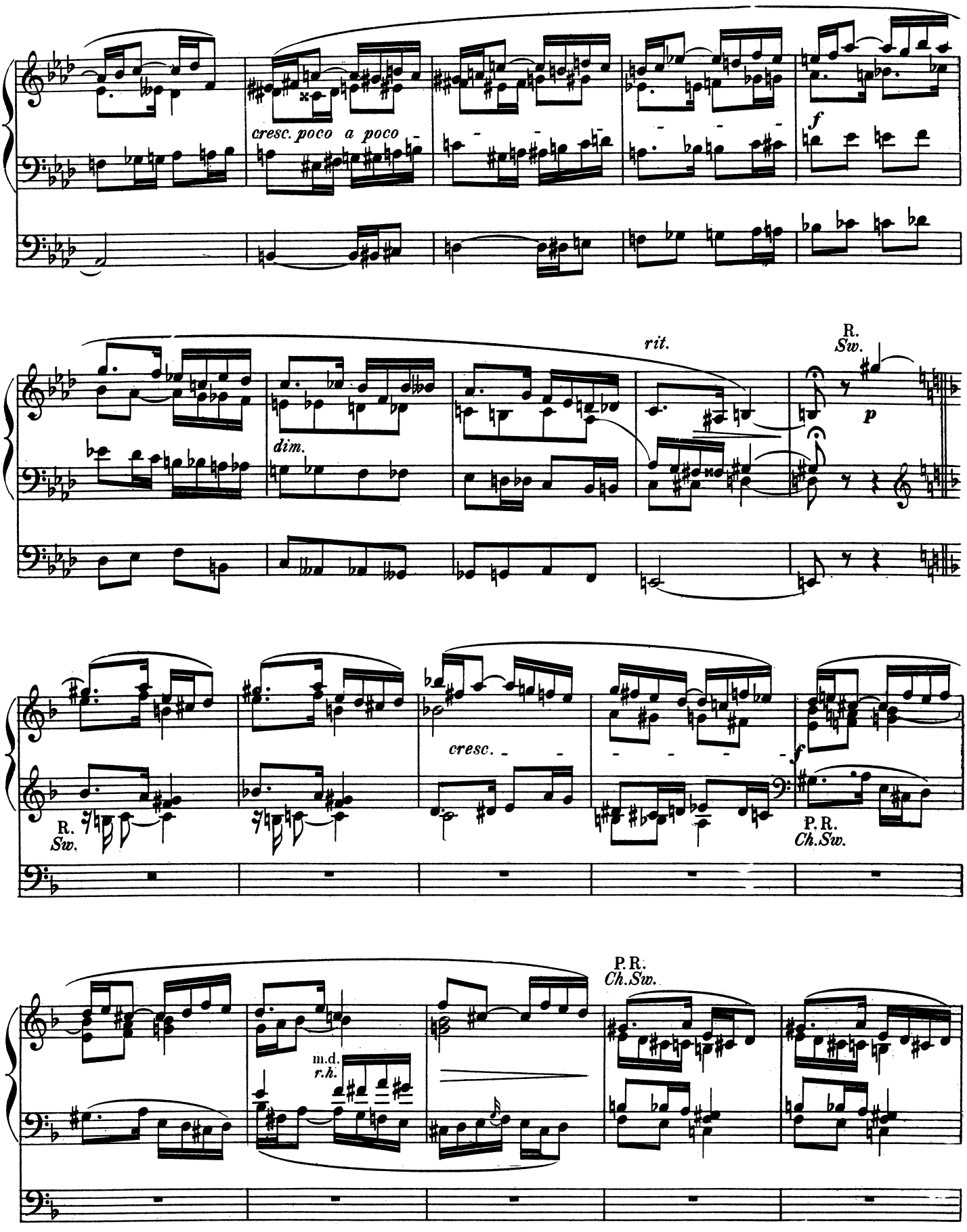
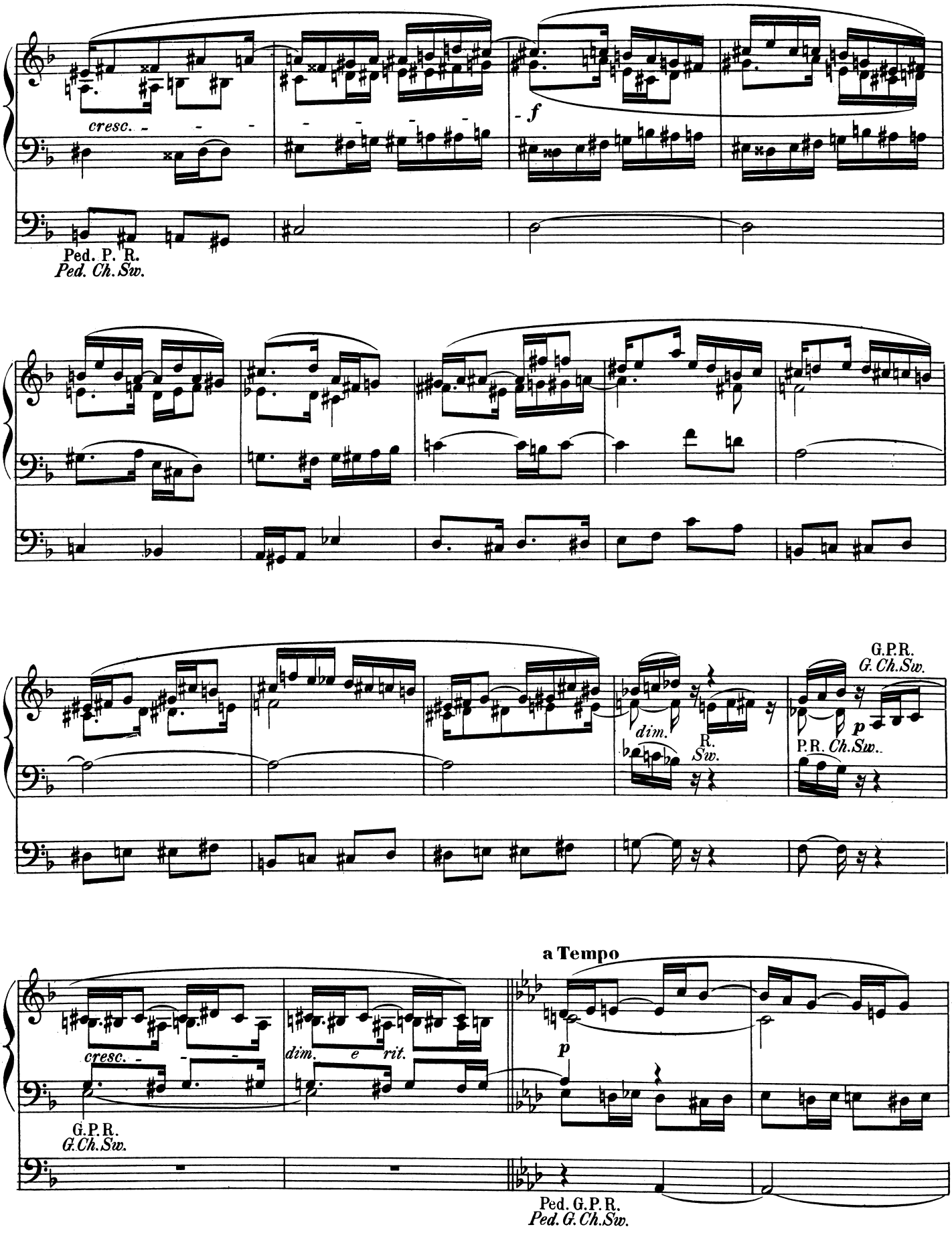
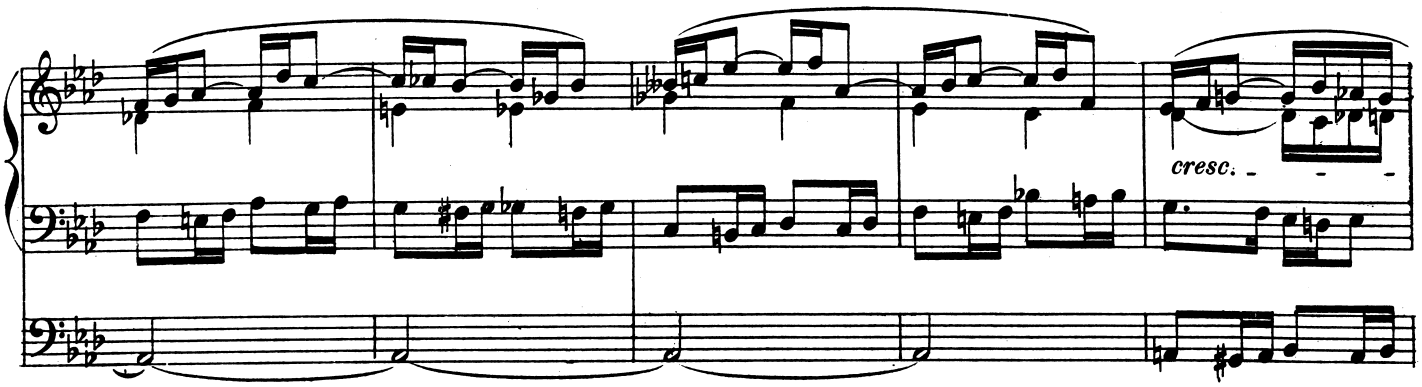
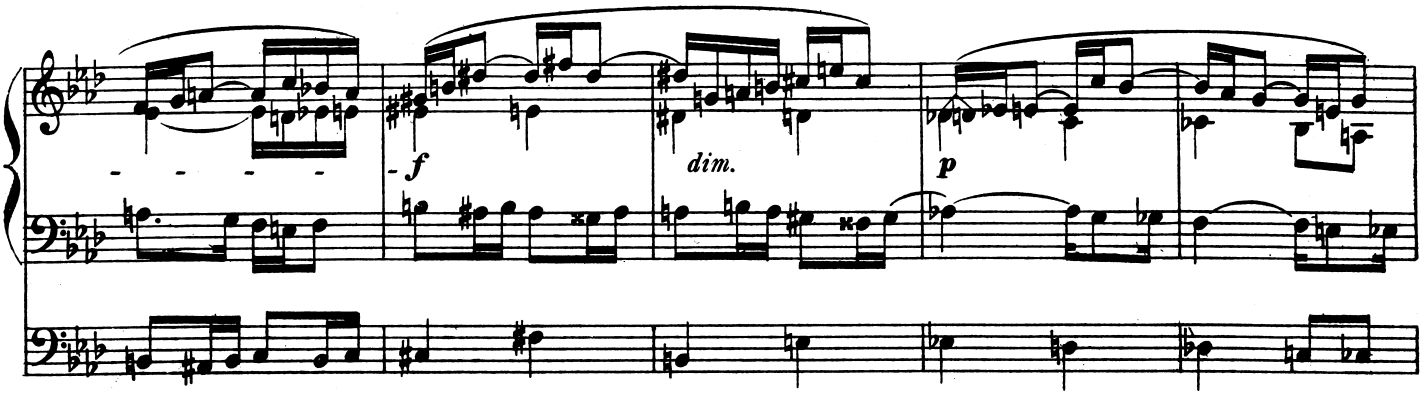
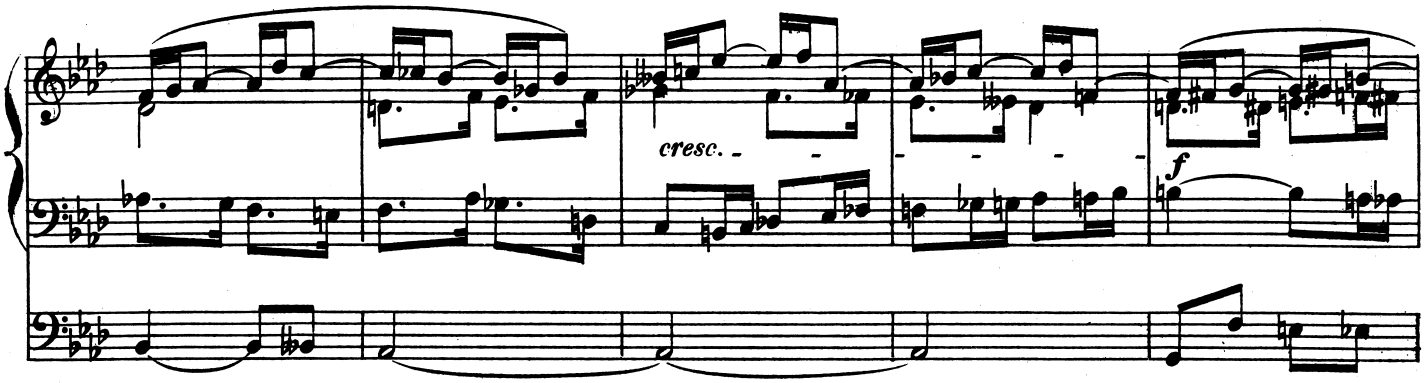
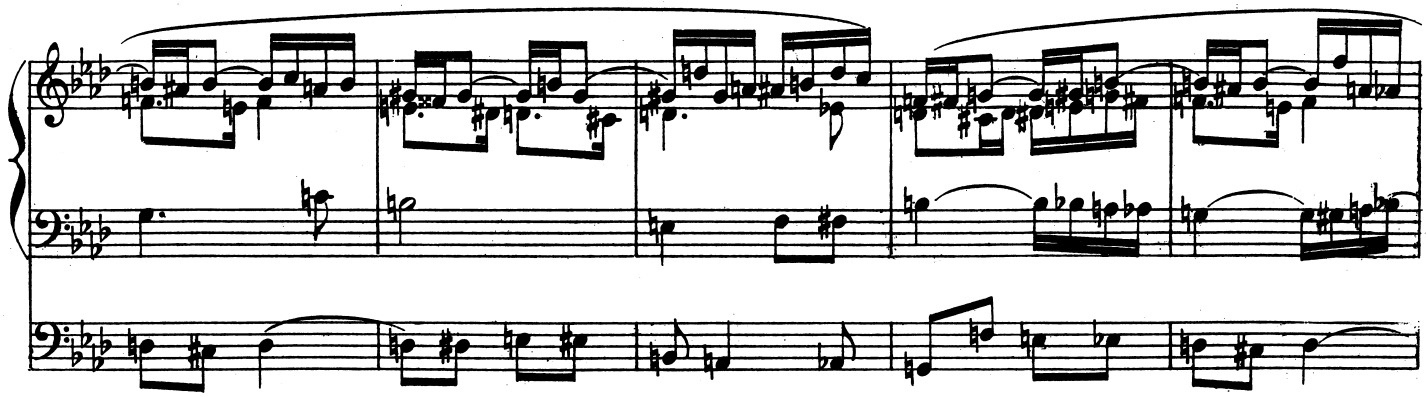

cresc. poco a poco
f
rit.
R.
Sw.
p
dim.
cresc.
f
R.
Sw.
P. R.
Ch. Sw.
P. R.
Ch. Sw.
m.d.
r.h.

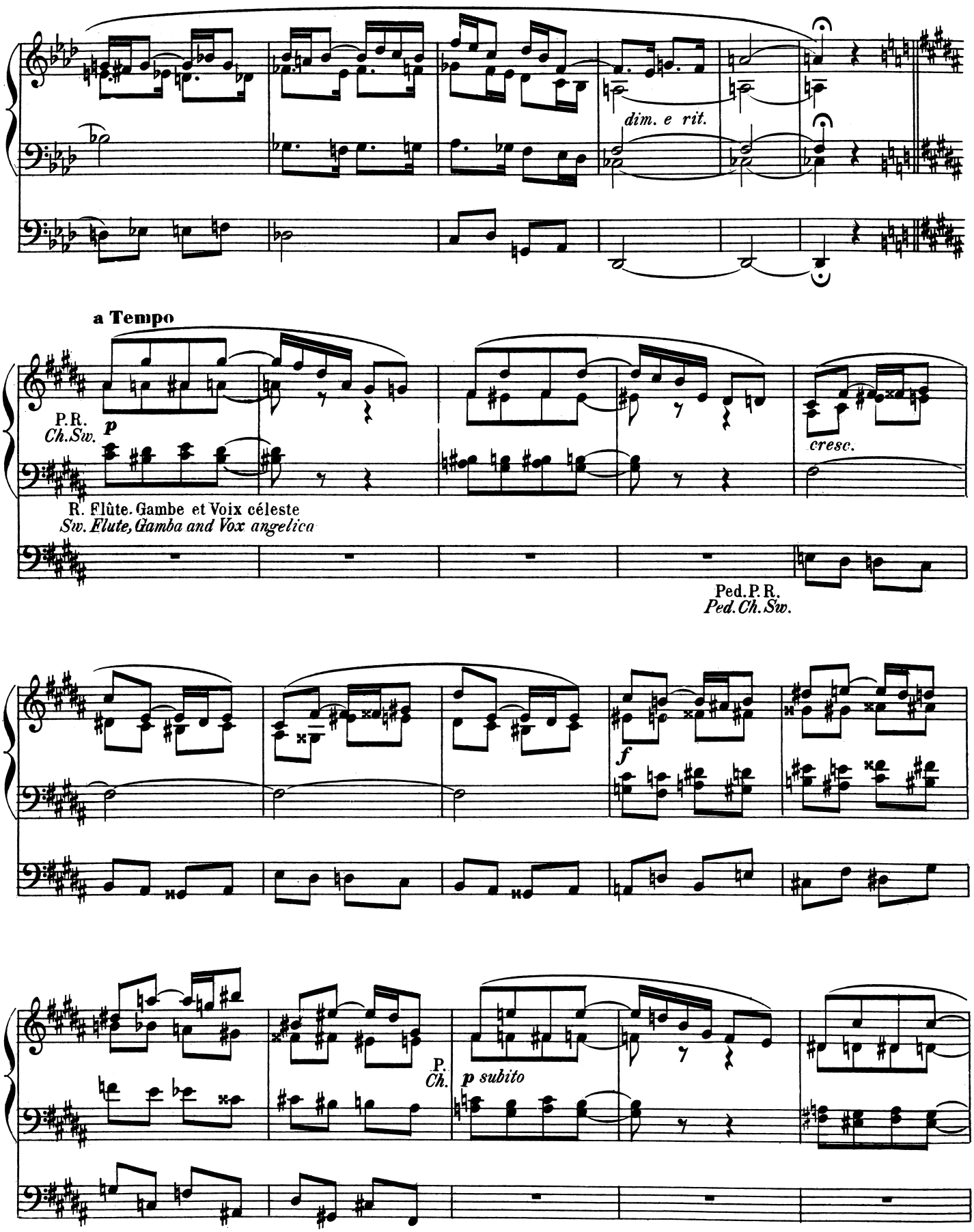

cresc.
f
Ped. P. R.
Ped. Ch. Sw.
dim.
R.
Sw.
G.P.R.
G. Ch. Sw.
p
P.R. Ch. Sw.
cresc.
dim.
e
rit.
G.P.R.
G. Ch. Sw.
a Tempo
p
Ped. G.P.R.
Ped. G. Ch. Sw.

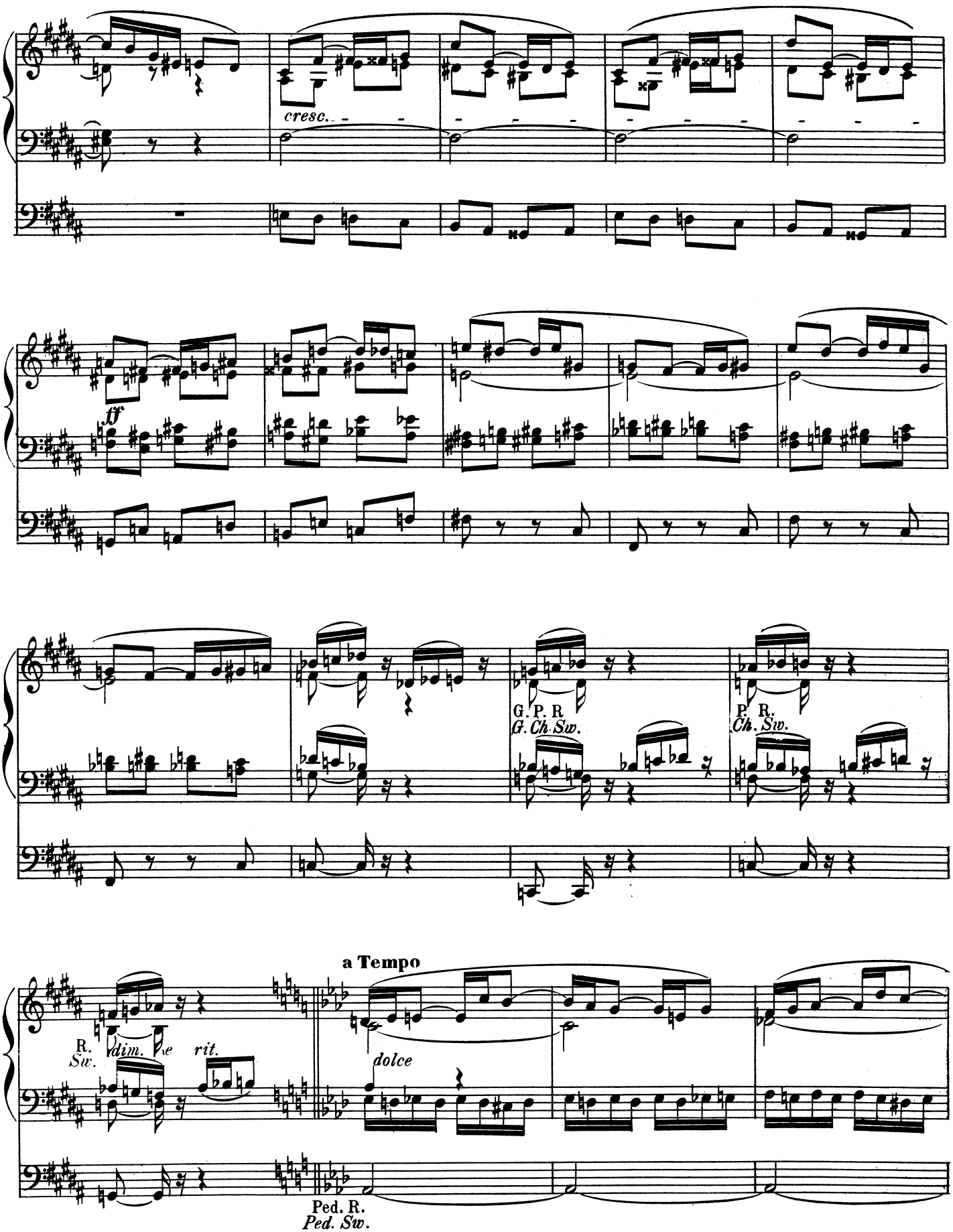

cresc.

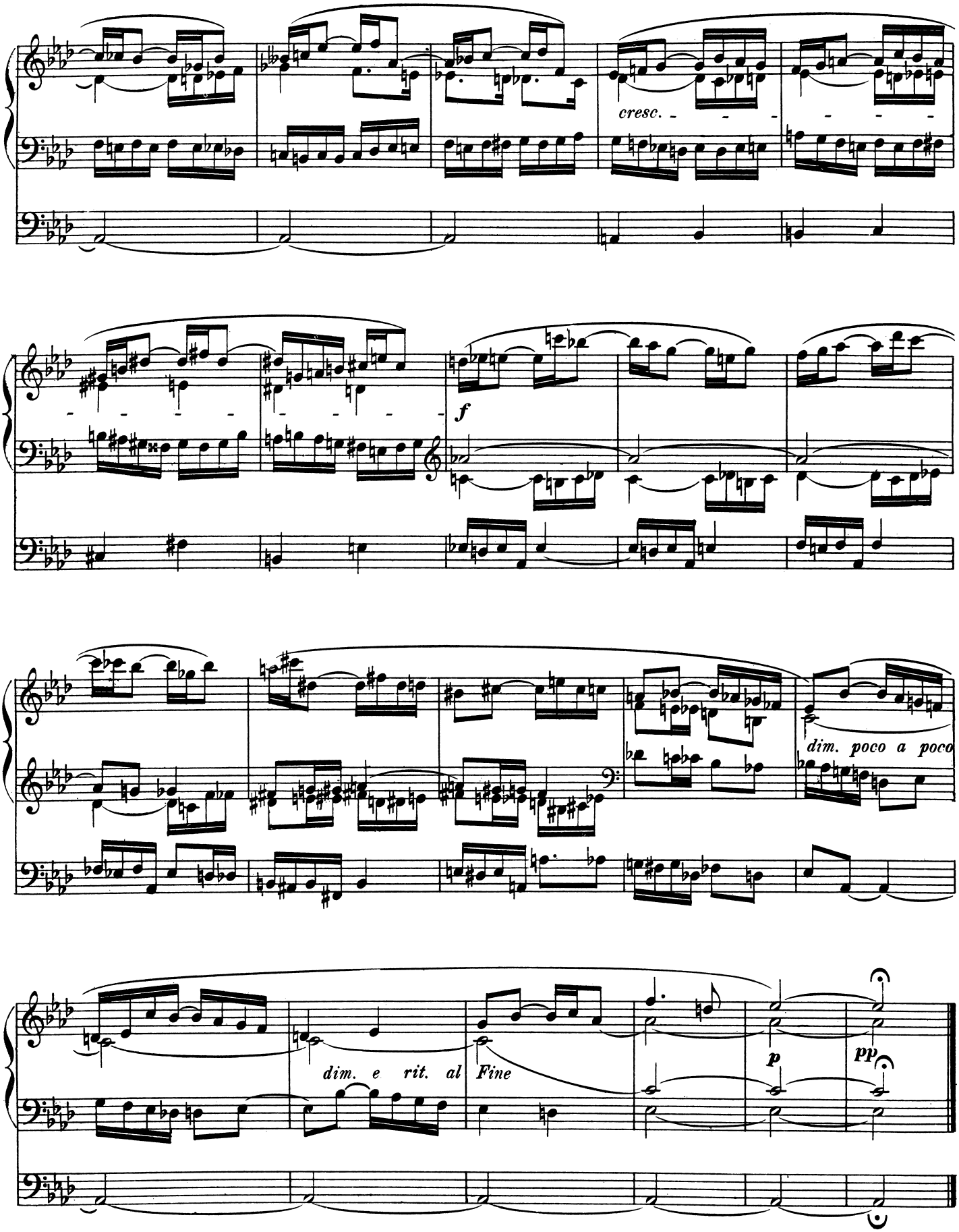

f
dim.
p


cresc.
f




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


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

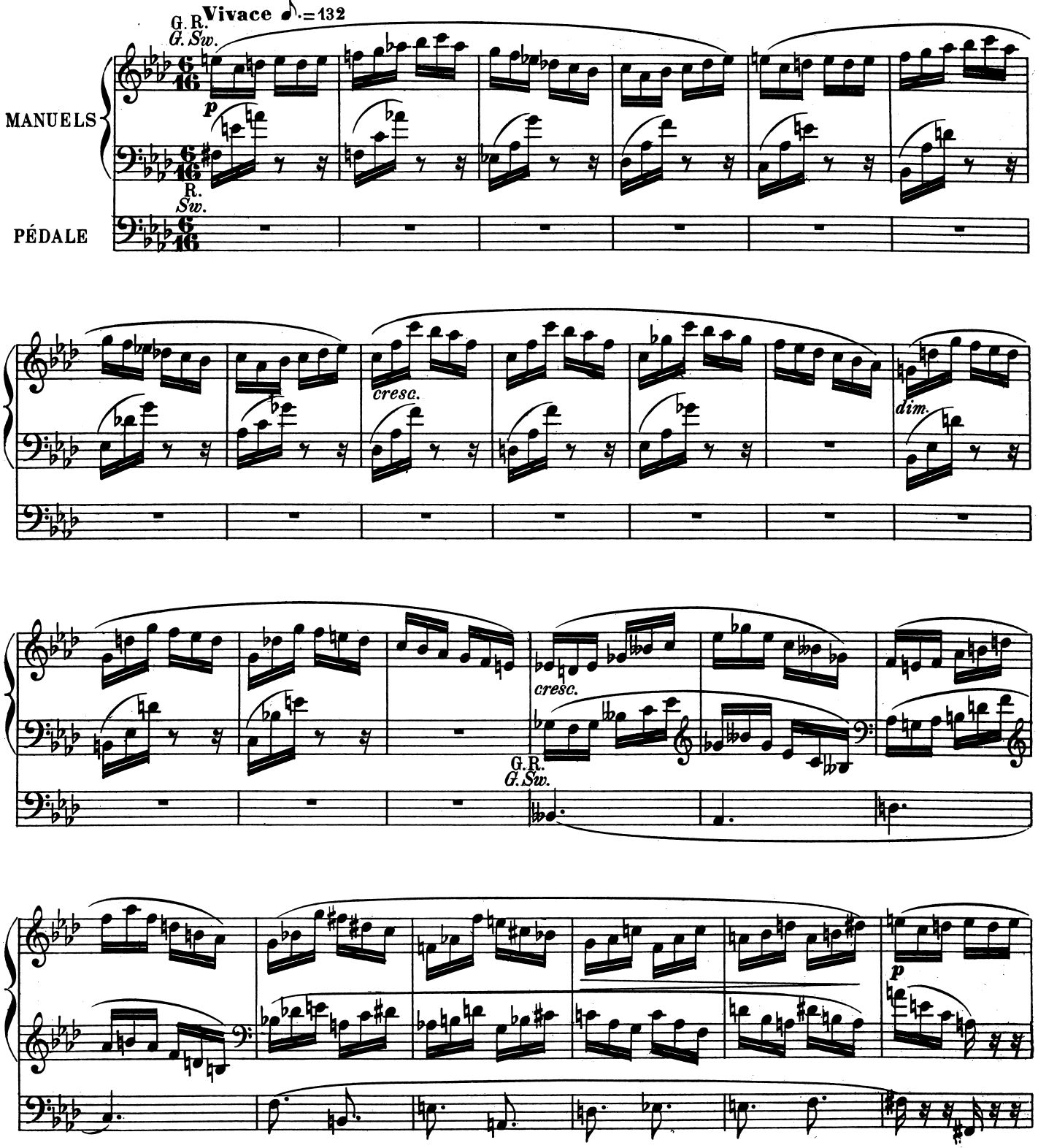

cresc.
f
dim. poco a poco
dim. e rit. al Fine
p
pp

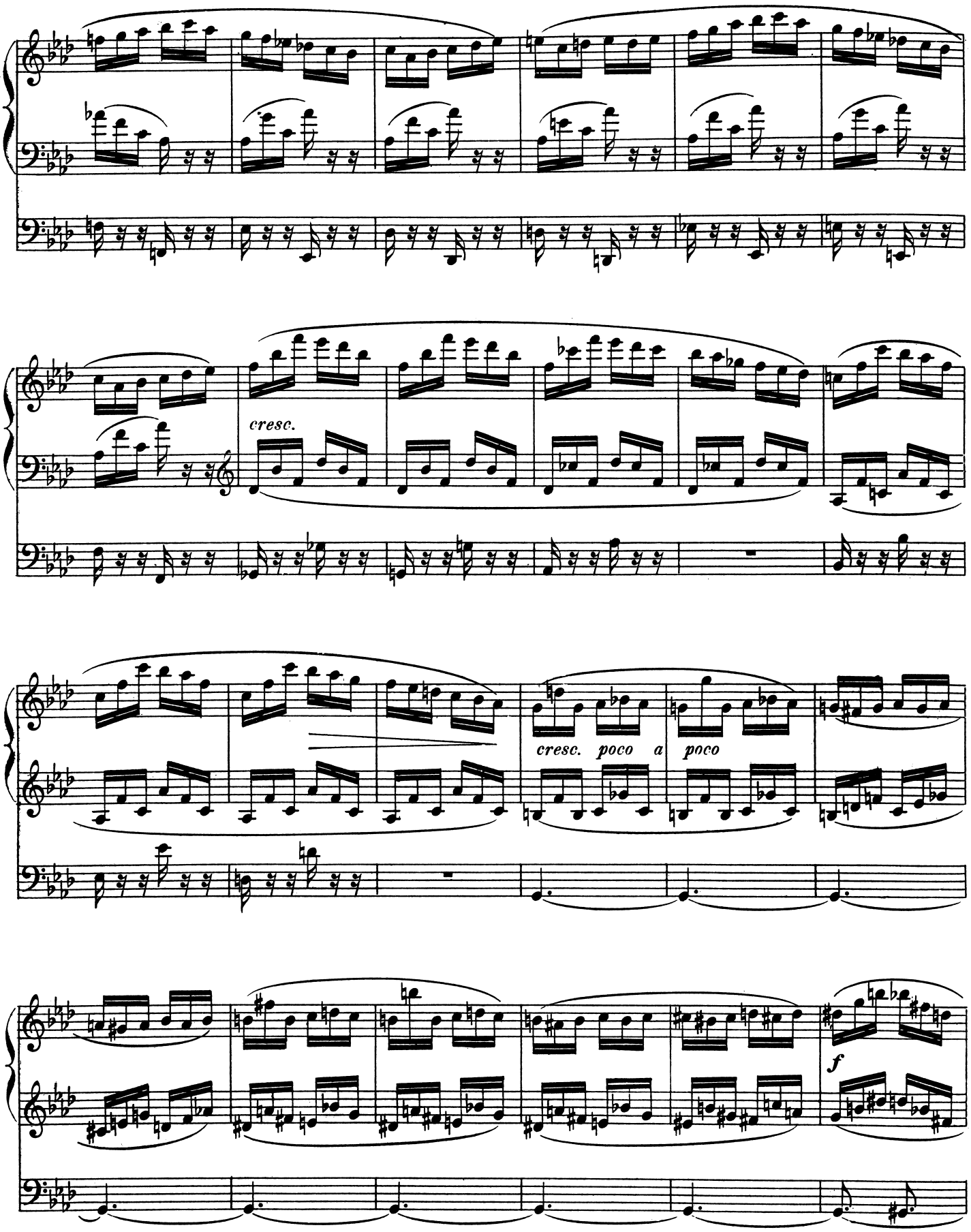
à André MARCHAL
Organiste de Saint-Germain-des-Prés à Paris

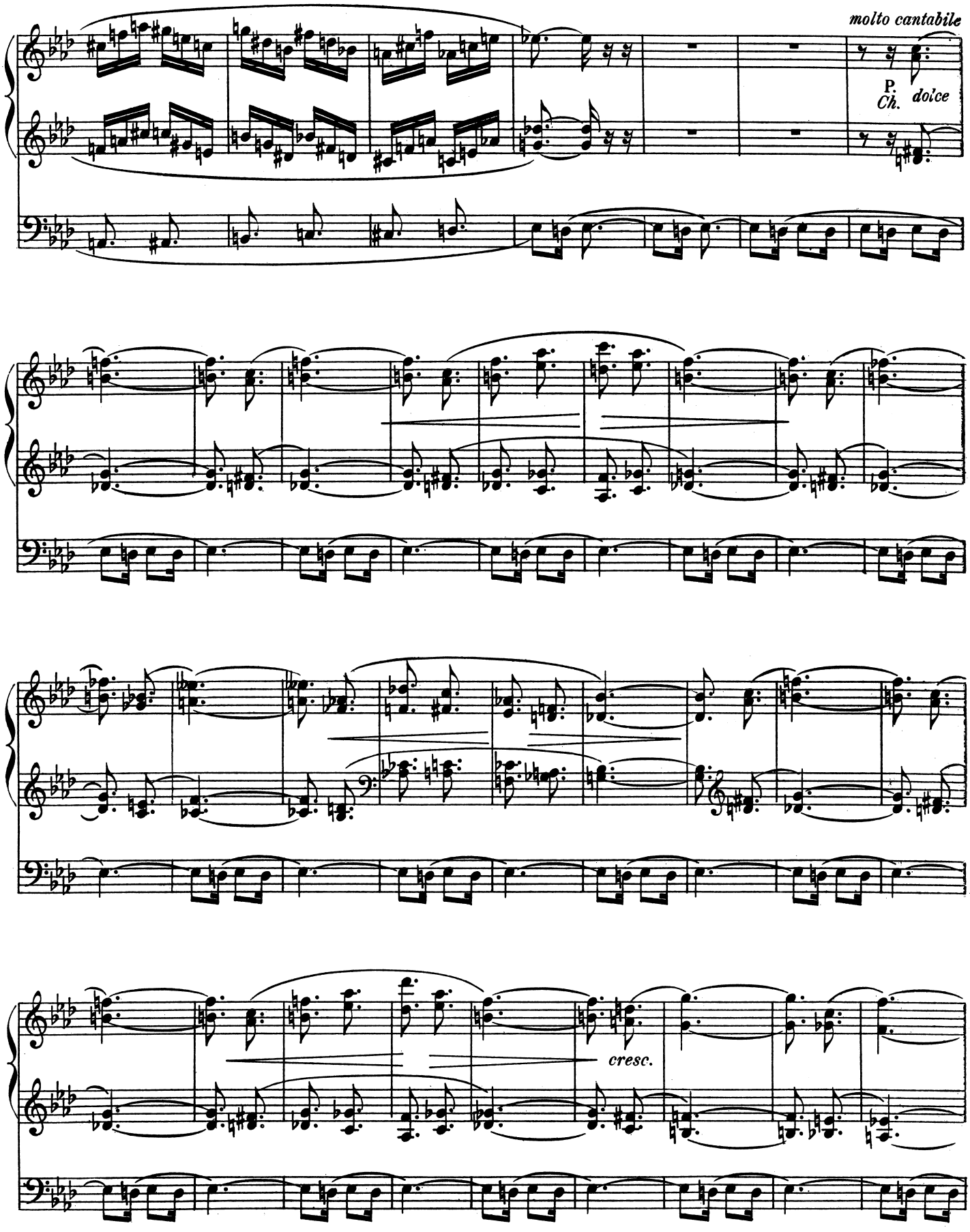
II_ IMPROMPTU

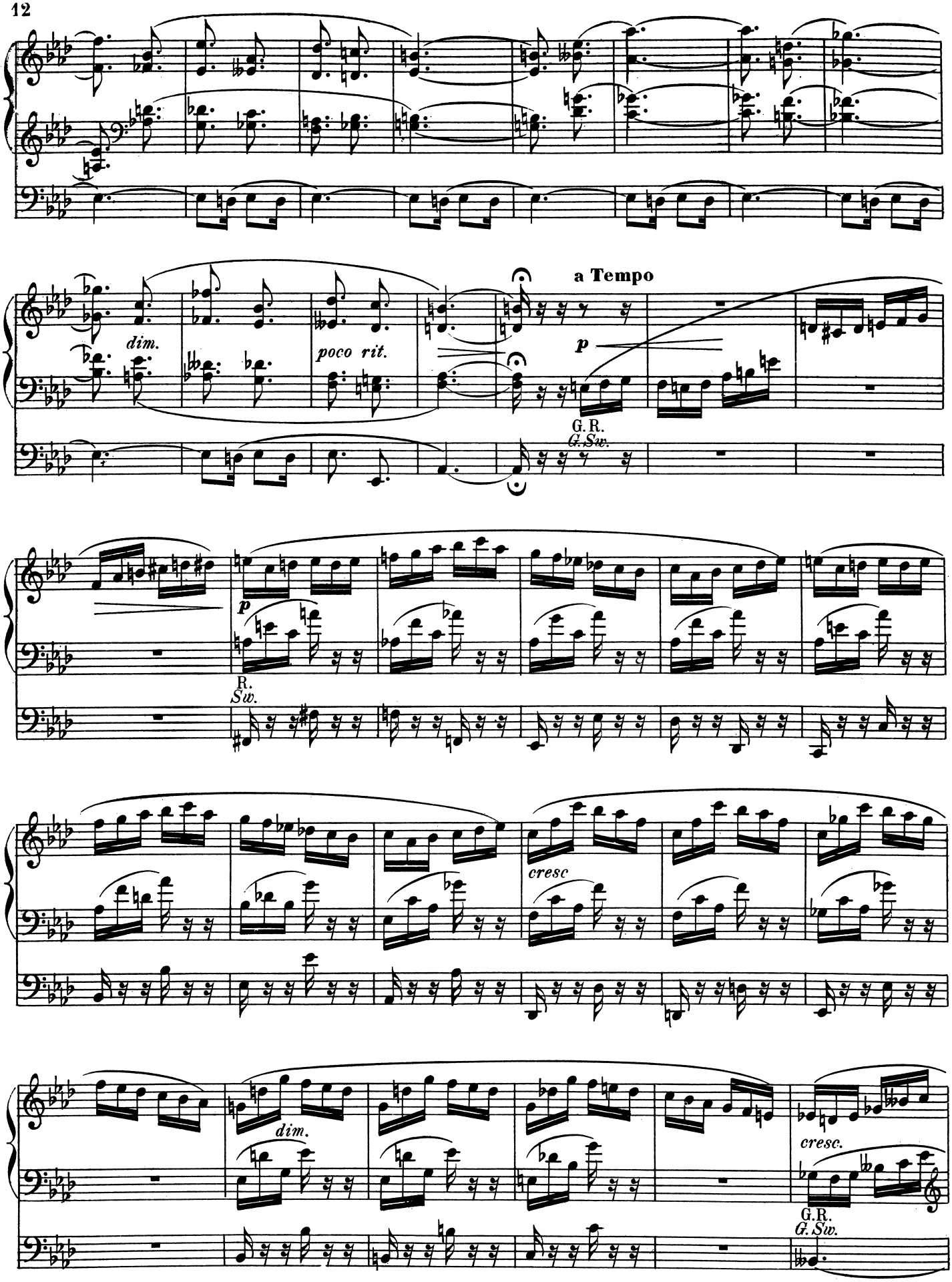
R. Flûtes 8_4
P. *(expressif)* Clarinette 8, Bourdon 8, Flûte 4
G. Bourdon 8
Ped. Bourdons 16_8, R. accouplé au G.

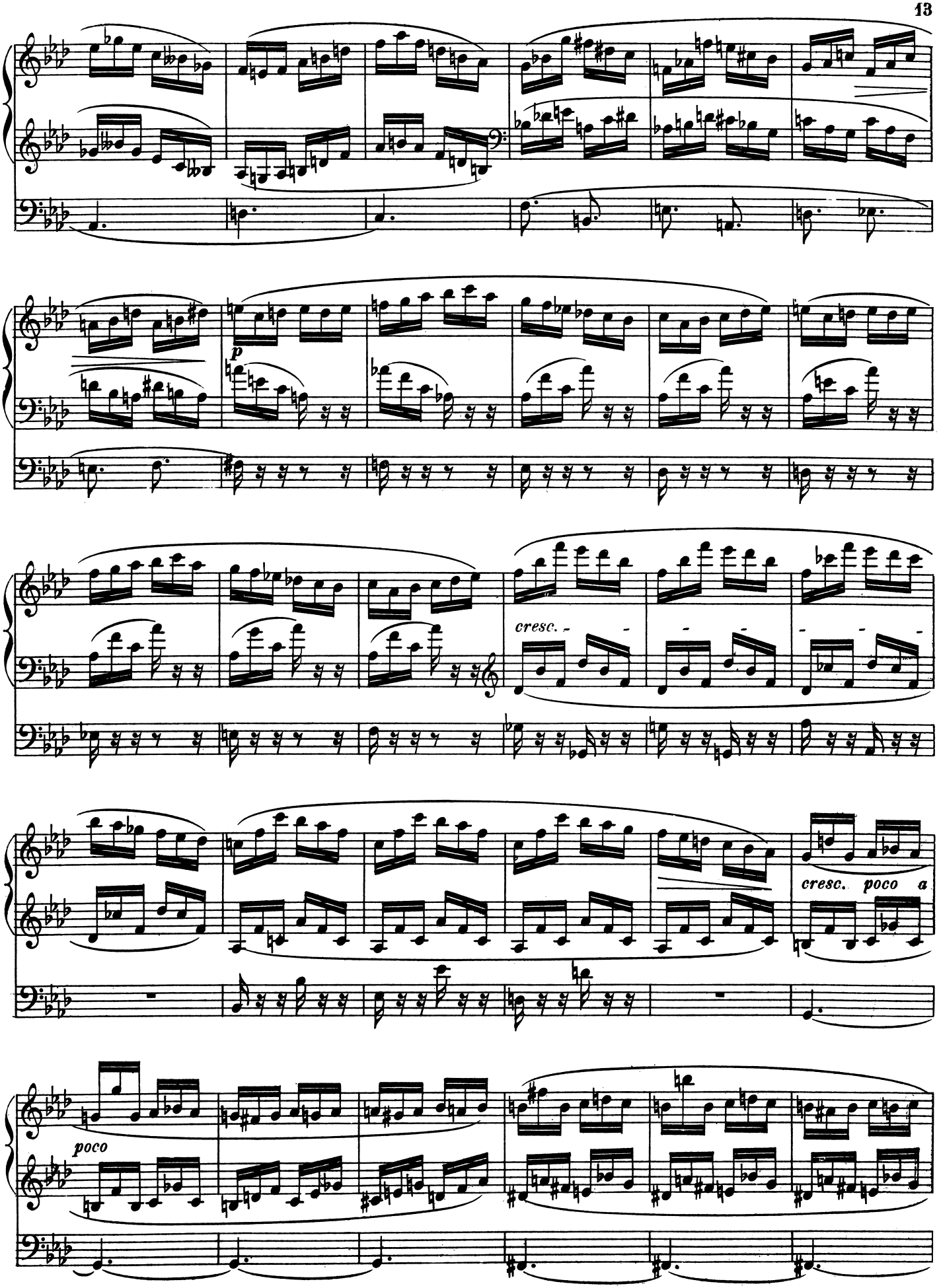
Swell: *Flutes 8_4*
Choir: (Expressive) *Clarinet 8, Stop.diap.8, Flute 4*
Great: *Stop.diap.8*
Ped: *Stop.diap.16_8, Sw. coupled to G.*

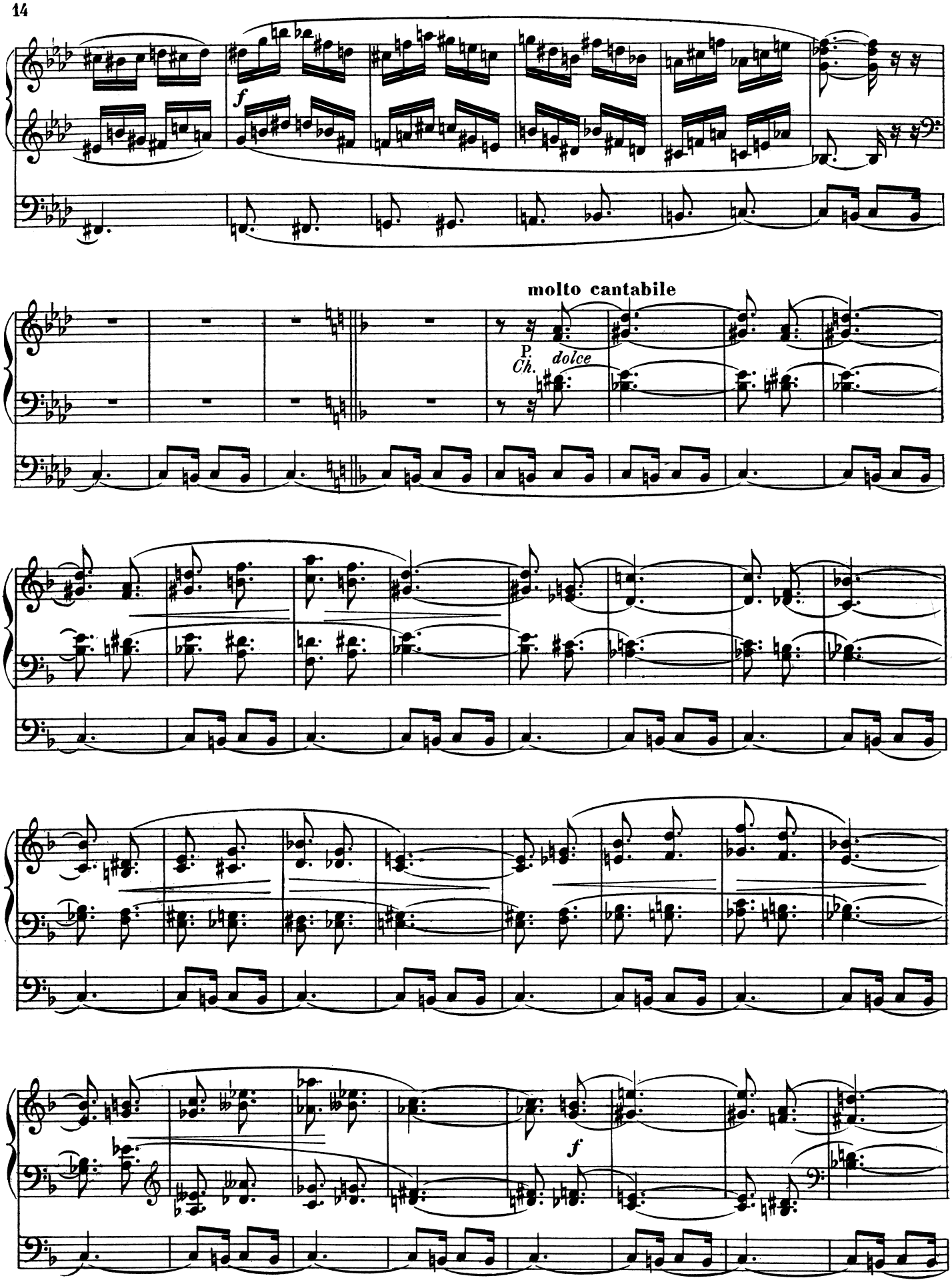


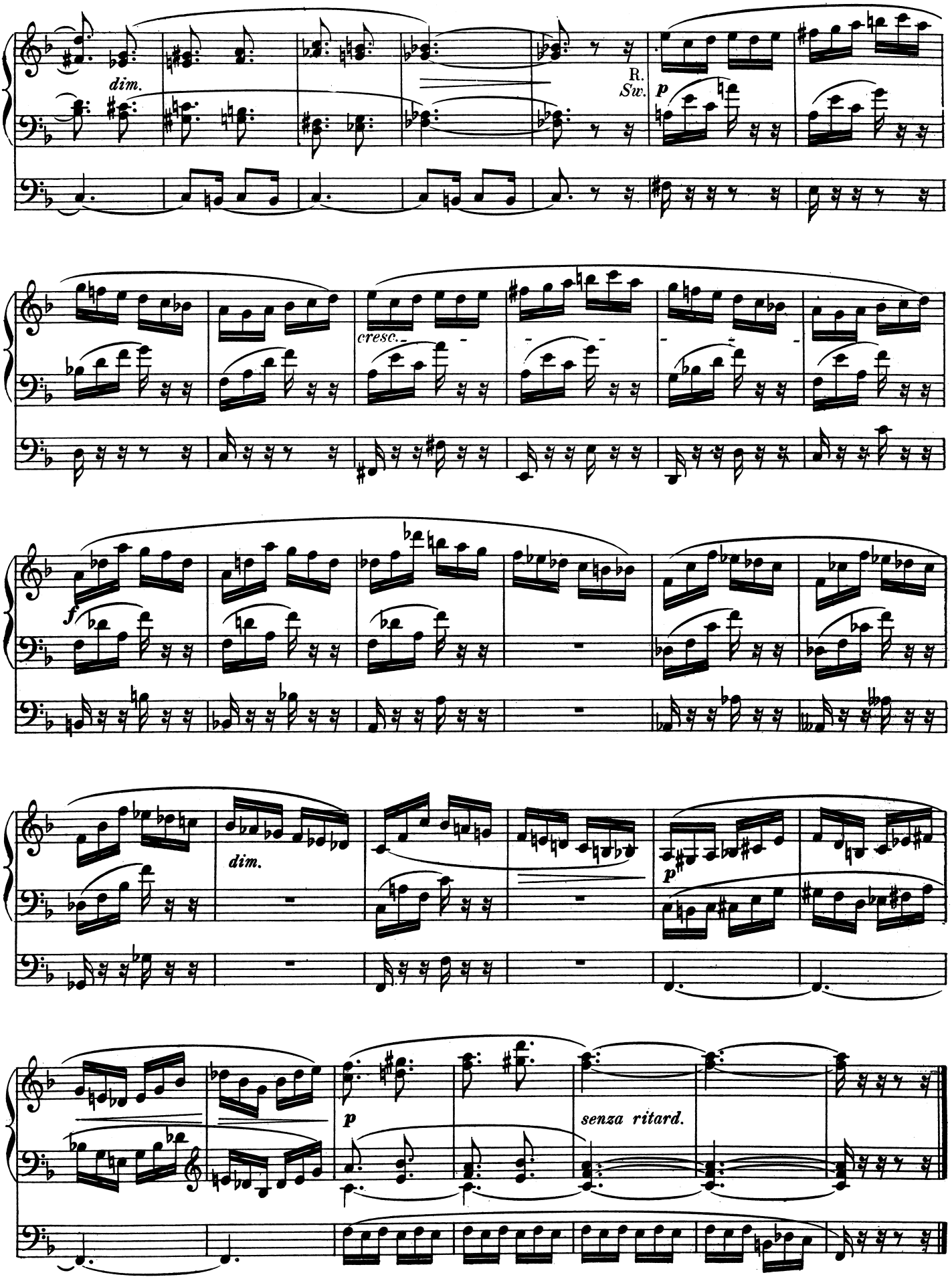

cresc.
cresc. poco a poco
f


molto cantabile
P.
Ch.
dolce
cresc.


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


p
cresc.
cresc. poco a
poco


f
molto cantabile
P.
Ch.
dolce
f


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

III_ ÉTOILE DU SOIR

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

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

Moderato non troppo lento ♩ = 50

MANUELS

PÉDALE

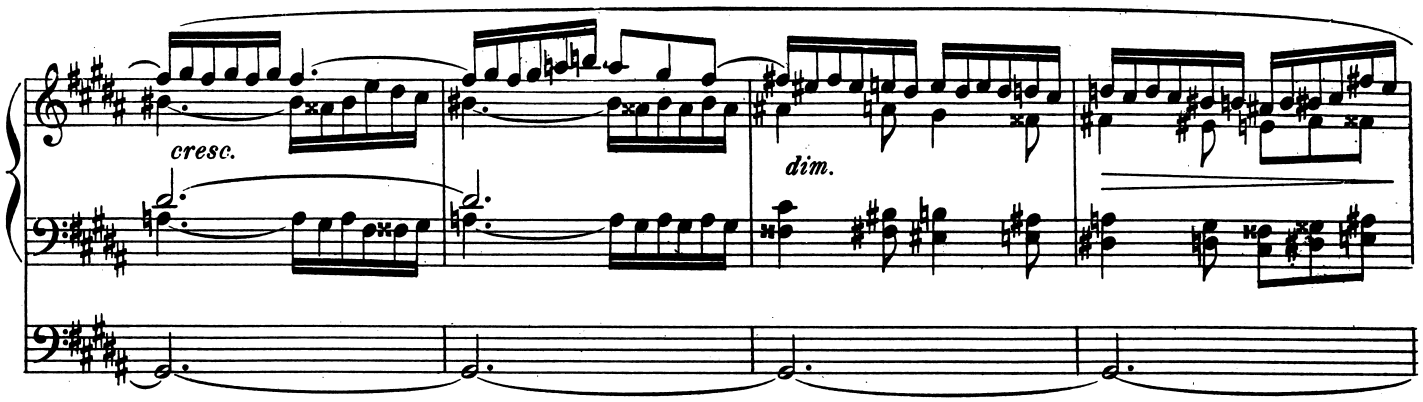
P.
Ch.

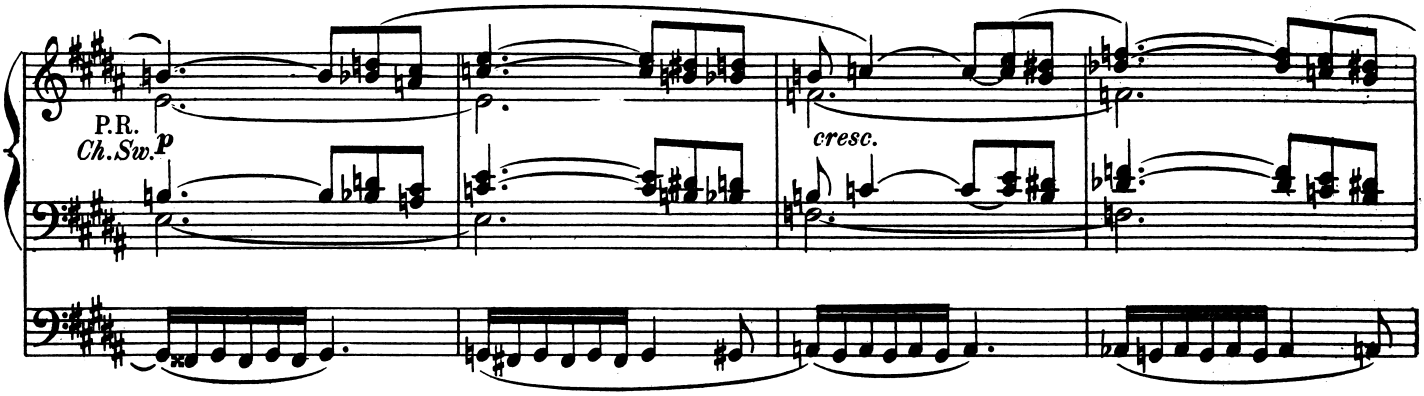
f

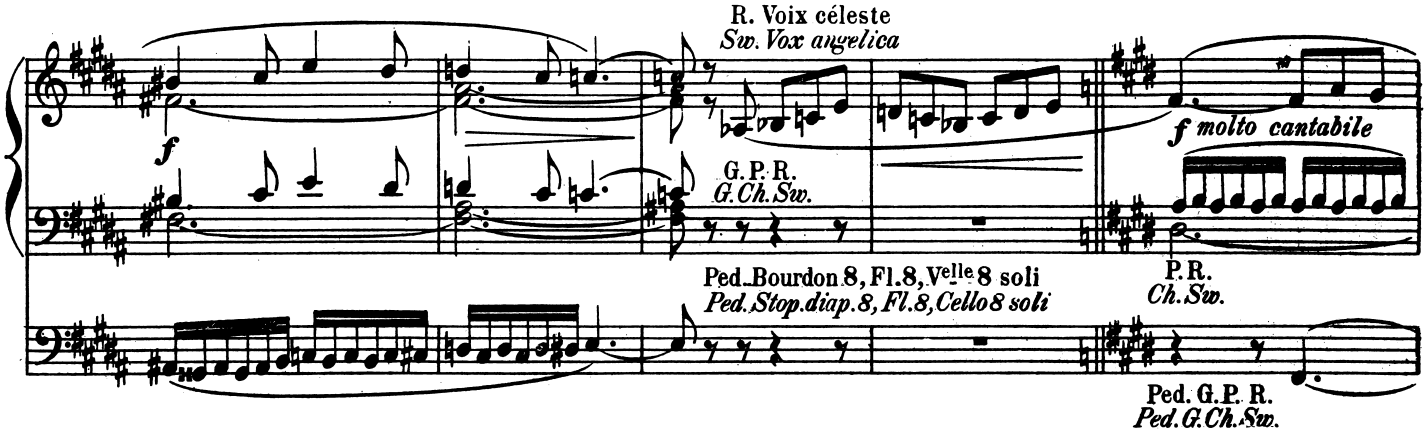
p

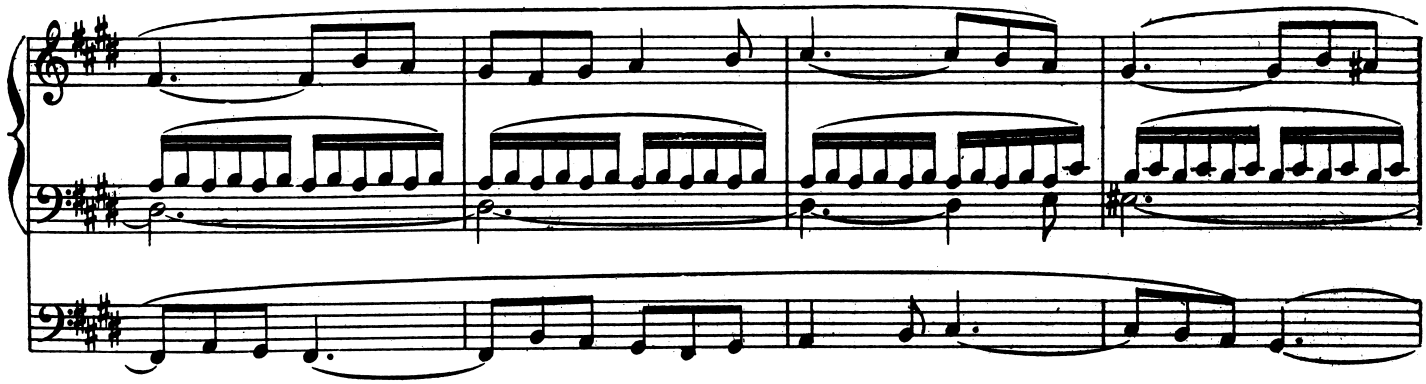
cresc.

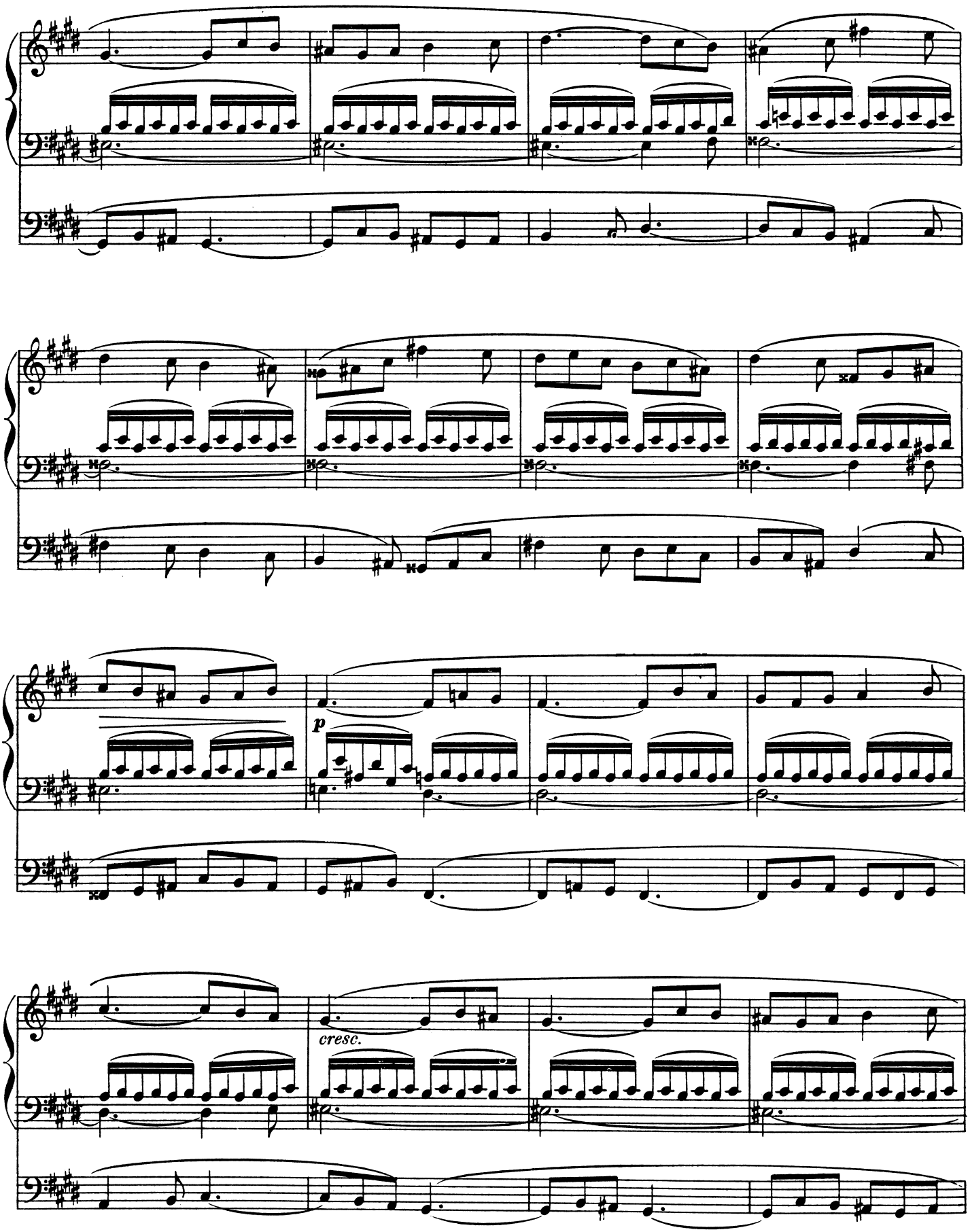
dim.

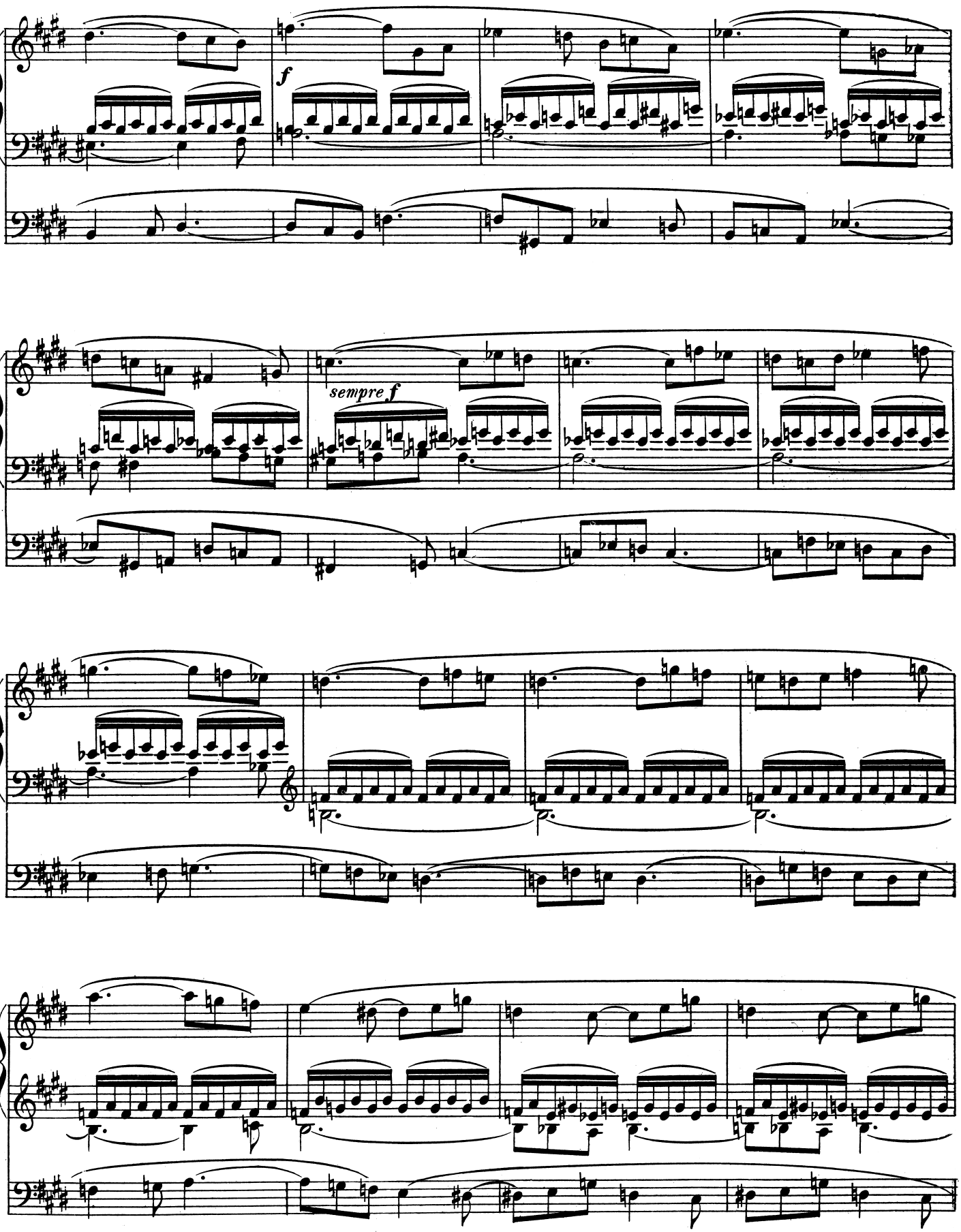

cresc.
dim.

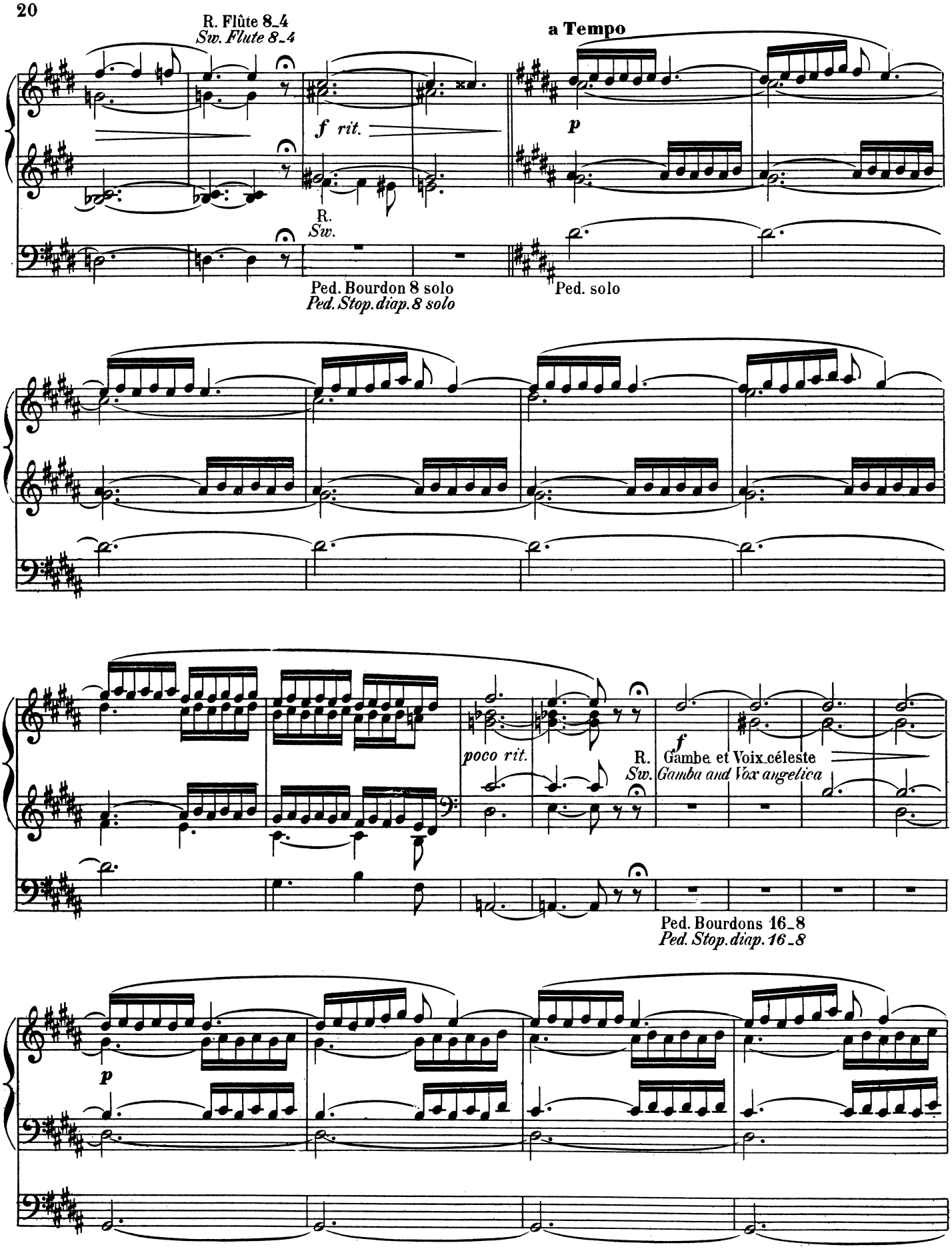

P.R.
Ch.Sw.
p
cresc.

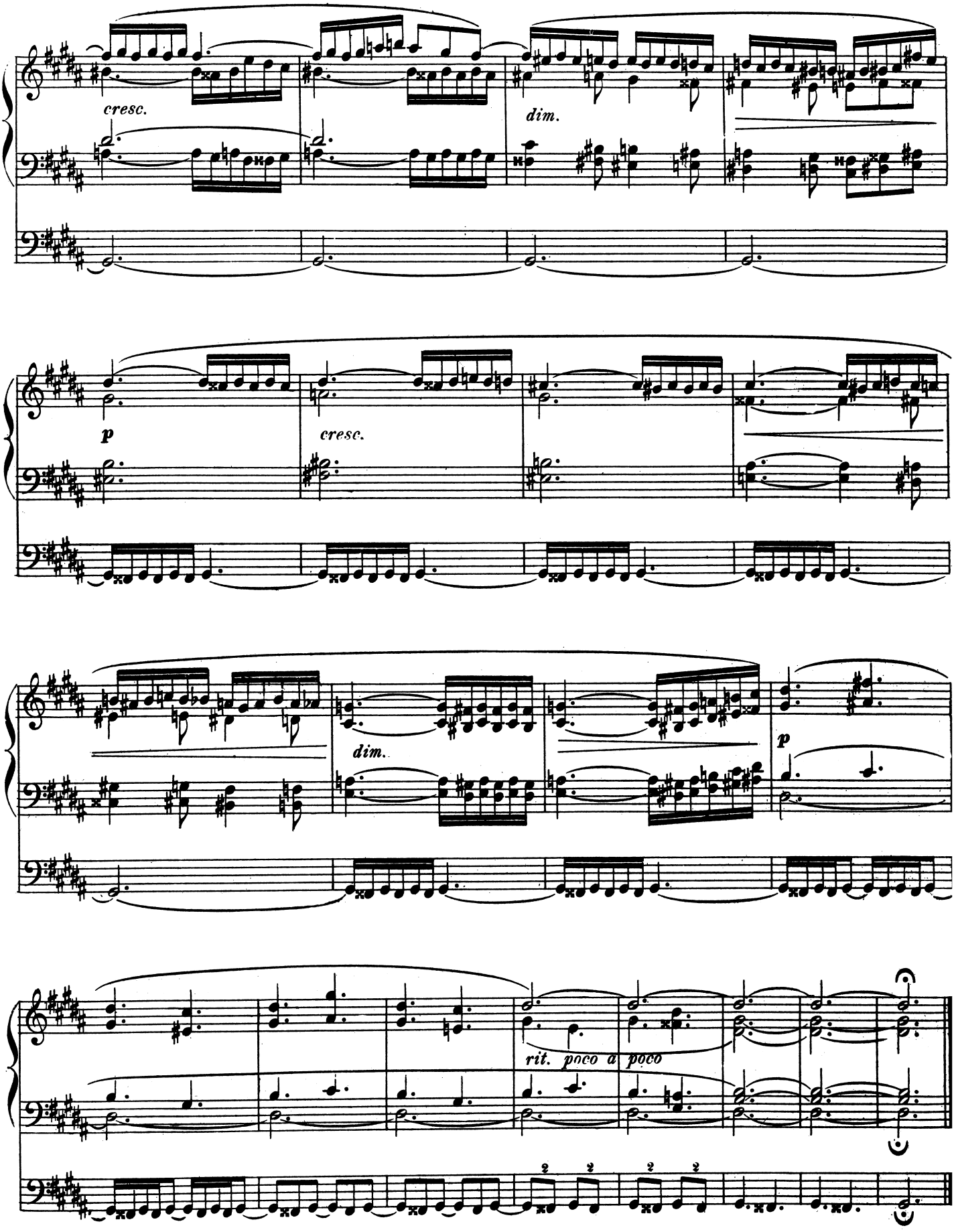

R. Voix céleste
Sw. Vox angelica
f
G.P.R.
G.Ch.Sw.
Ped. Bourdon 8, Fl.8, Velle 8 soli
Ped. Stop.diap.8, Fl.8, Cello 8 soli
f molto cantabile
P.R.
Ch.Sw.
Ped. G.P.R.
Ped. G.Ch.Sw.




p
cresc.


f
sempre f


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


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

à mon élève Pierre AUVRAY

IV_ FANTÔMES

(pour le concert seulement)

(for concerts only)

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

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

Grave ♩.=60 ① R. *Sw.* ② P. *Ch.*

MANUELS

p *p con fantasia*

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

PÉDALE

Ped. R. *Ped. Sw.*

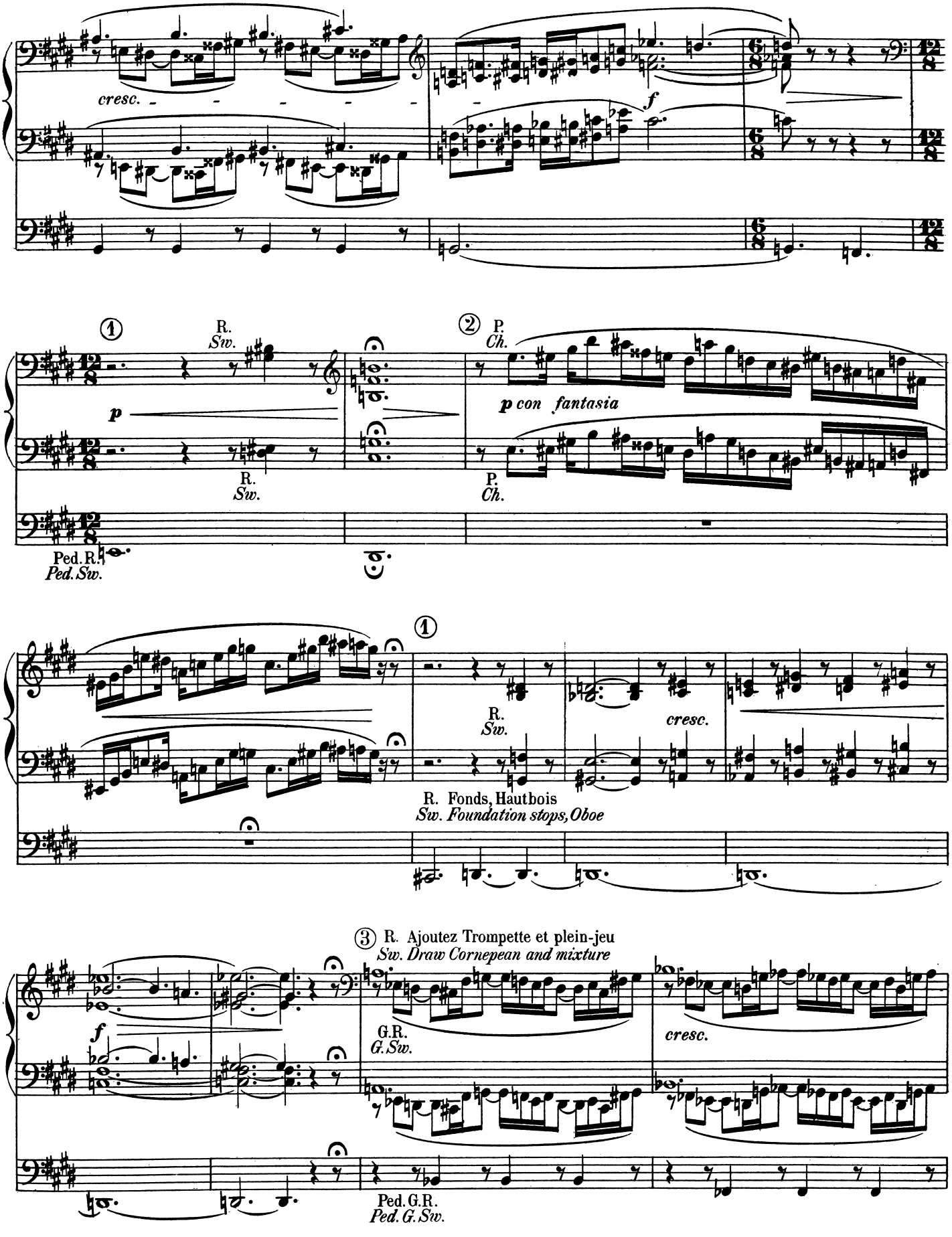
① R. *Sw.* R. Tromp. et Hautb. *Sw. Cornopean and Oboe*

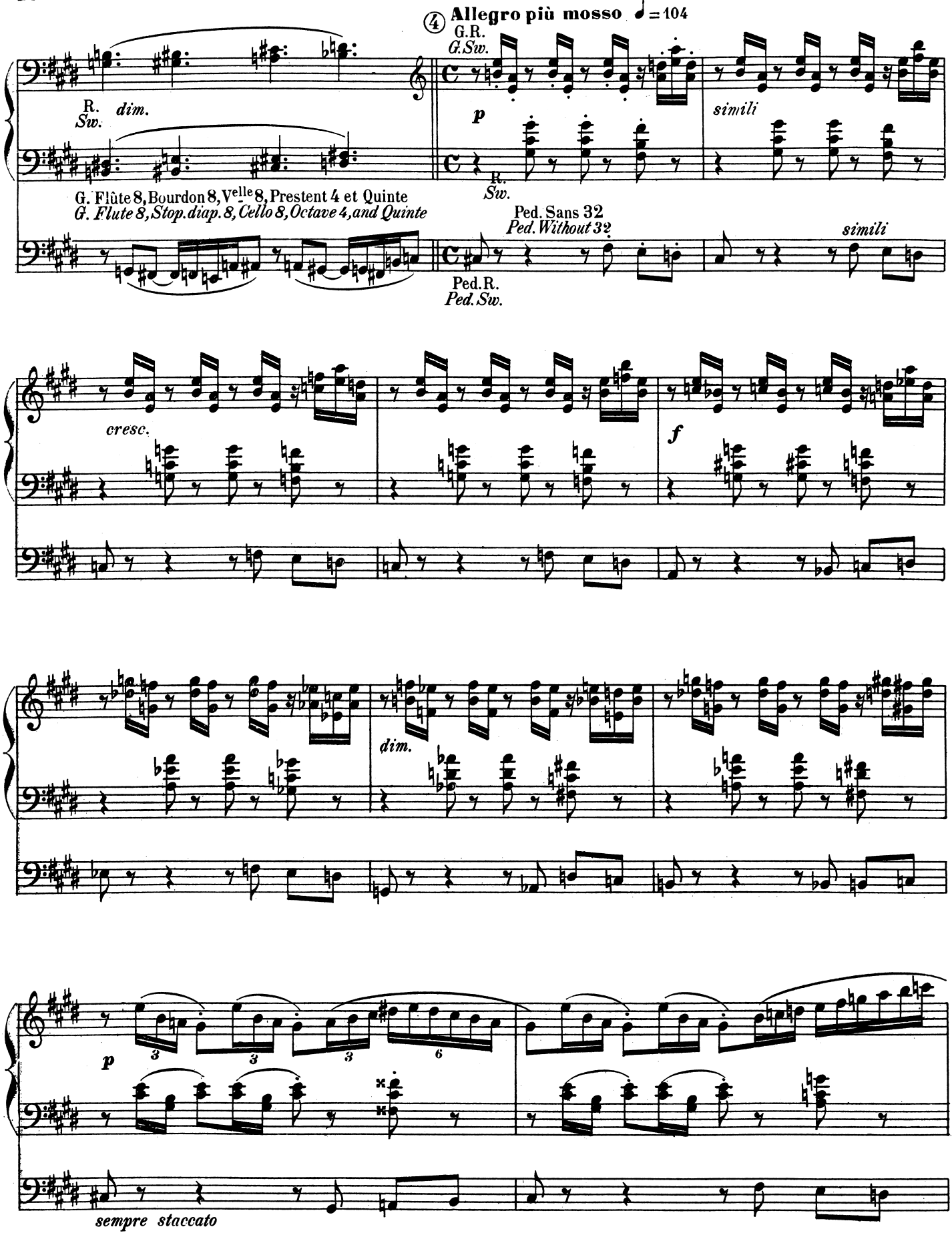
② R. *Sw.* *p con fantasia* R. Fonds solo *Sw. Foundation stops solo* P. *Ch.*

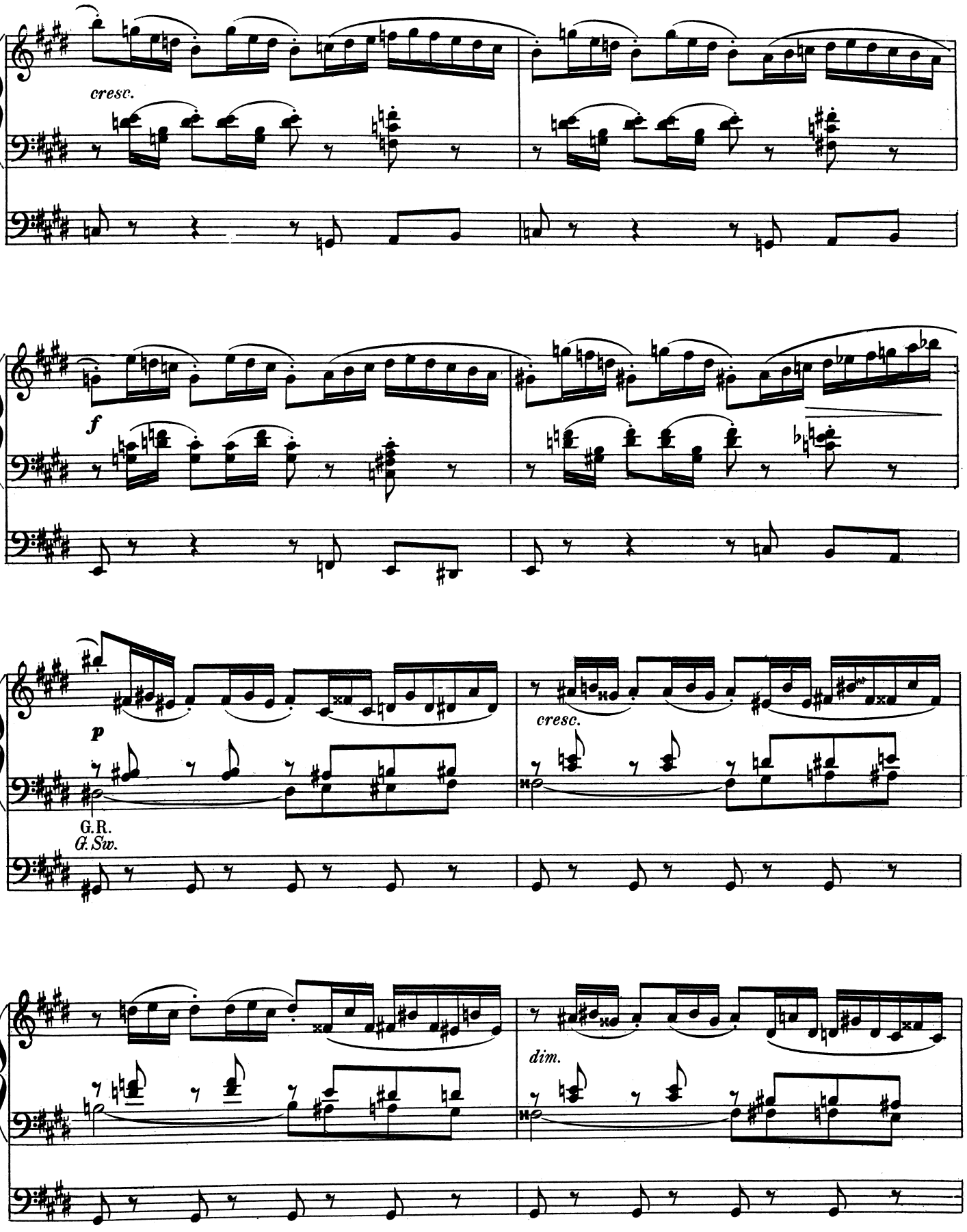
③ **Tempo giusto**

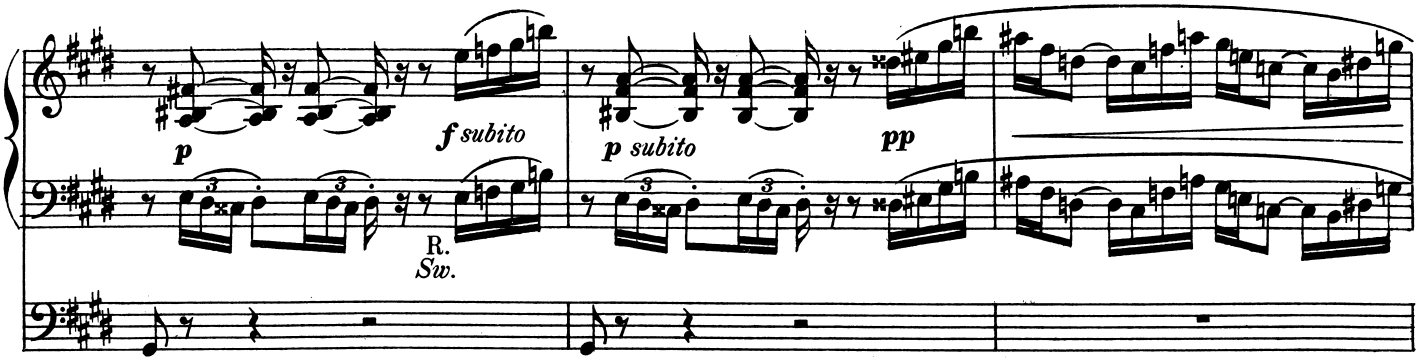
G. P. R. *G. Sw. Ch.*

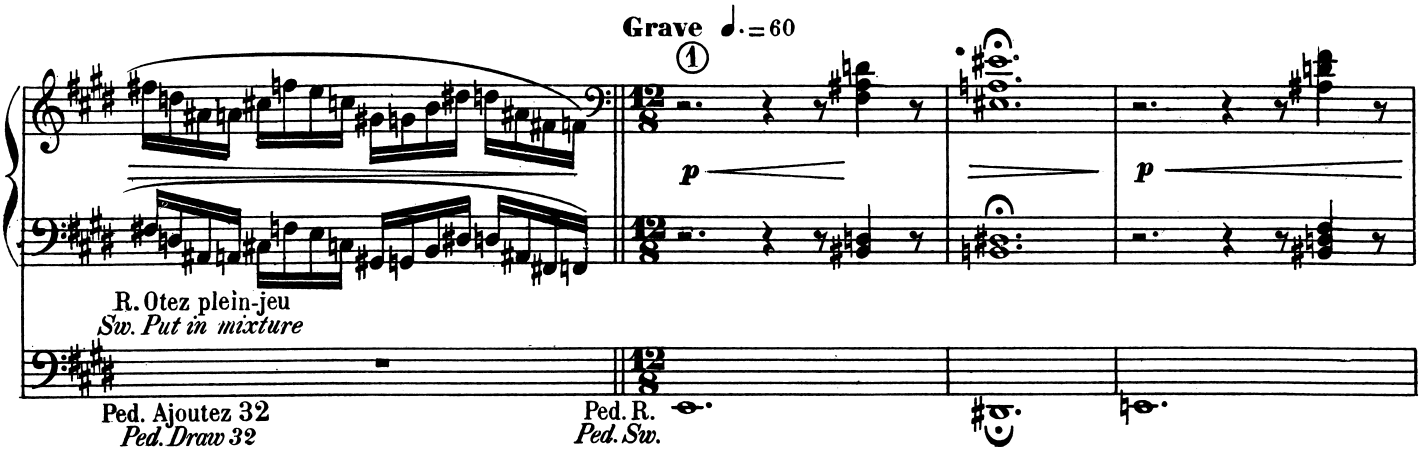
Ped. G. P. R. *Ped. G. Ch. Sw.*

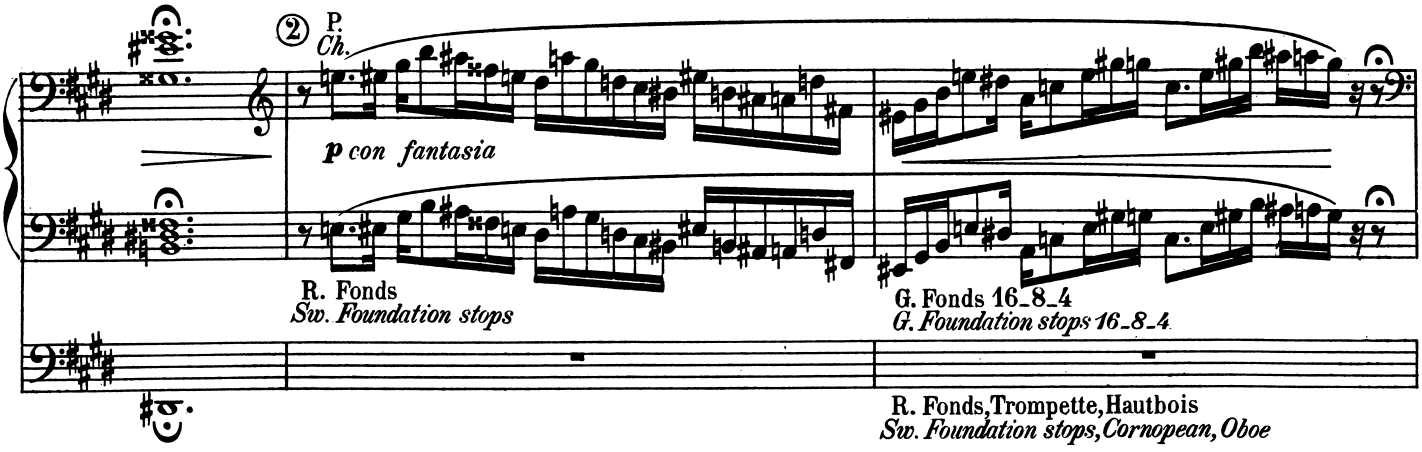

cresc.
f
① R. Sw.
p
R. Sw.
Ped. R.
Ped. Sw.
② P. Ch.
p con fantasia
P. Ch.
① R. Sw.
cresc.
R. Fonds, Hautbois
Sw. Foundation stops, Oboe
③ R. Ajoutez Trompette et plein-jeu
Sw. Draw Cornepean and mixture
f
G.R.
G. Sw.
cresc.
Ped. G.R.
Ped. G. Sw.

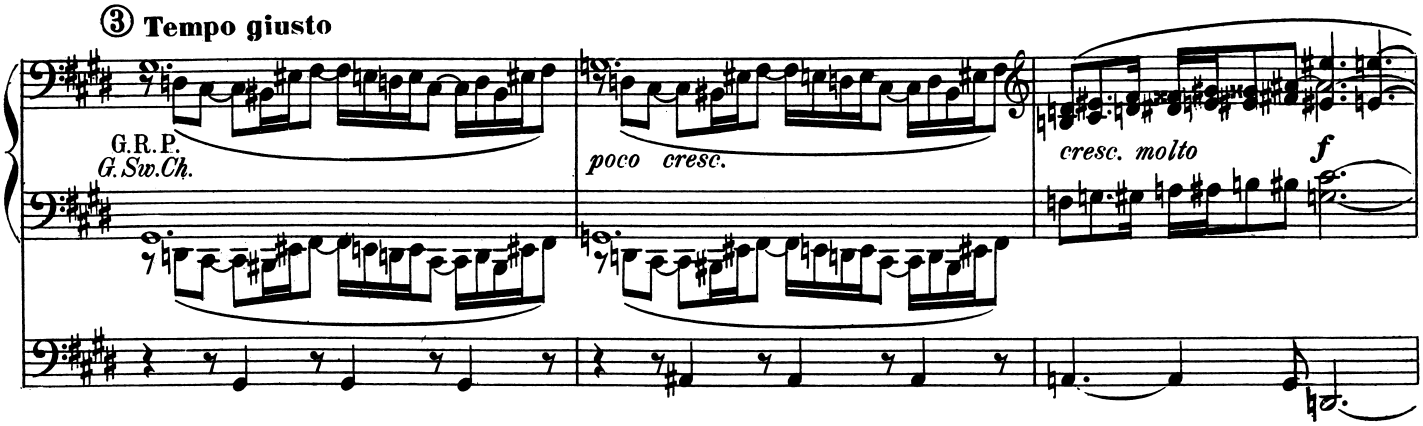

④ Allegro più mosso ♩ = 104
G.R.
G.Sw.
R.
Sw.
dim.
p
simili
G. Flûte 8, Bourdon 8, Velle 8, Prestent 4 et Quinte
G. Flute 8, Stop.diap. 8, Cello 8, Octave 4, and Quinte
R.
Sw.
Ped. Sans 32
Ped. Without 32
simili
Ped.R.
Ped.Sw.
cresc.
f
dim.
p
3
3
3
6
sempre staccato

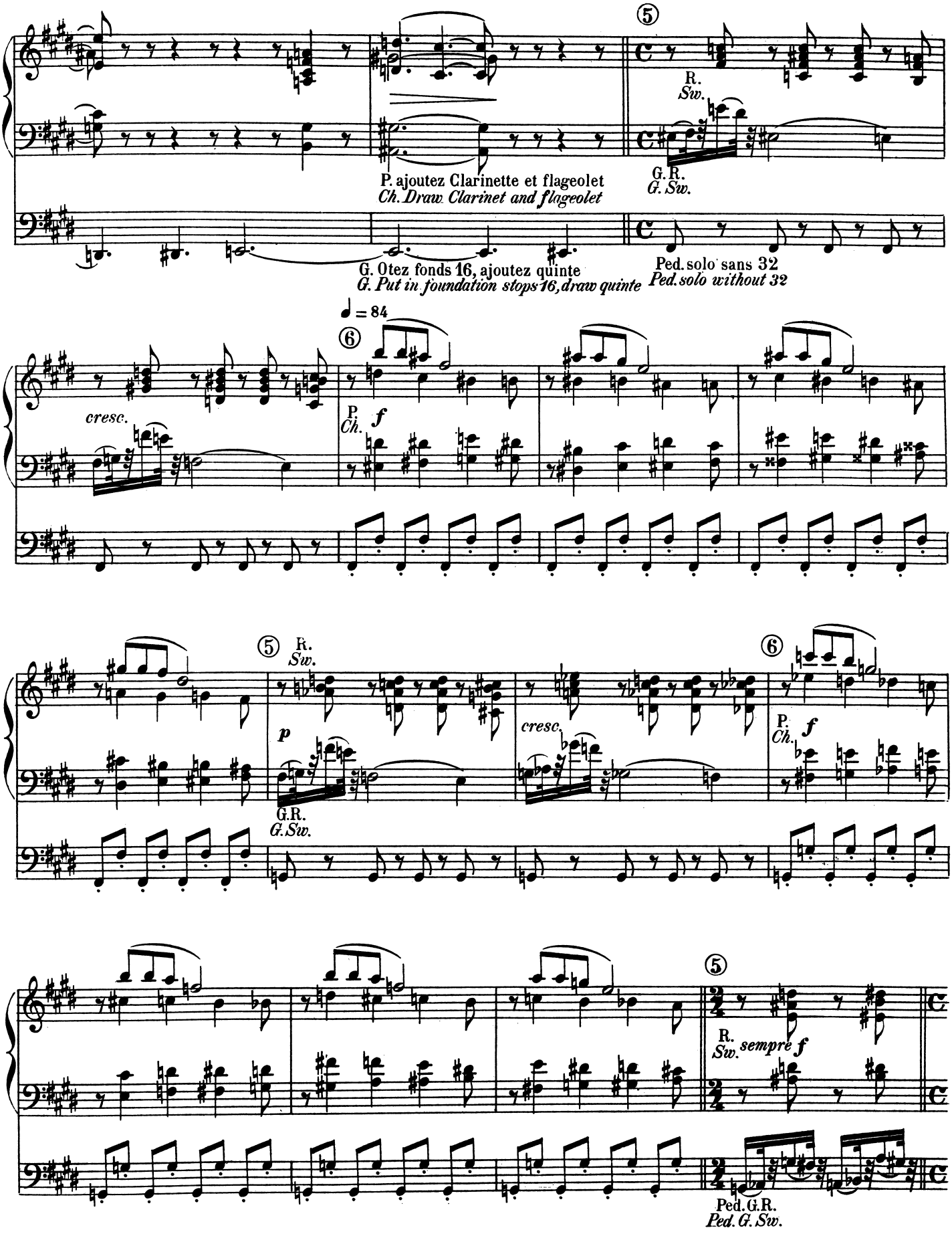

cresc.
f
p
G.R.
G. Sw.
cresc.
dim.

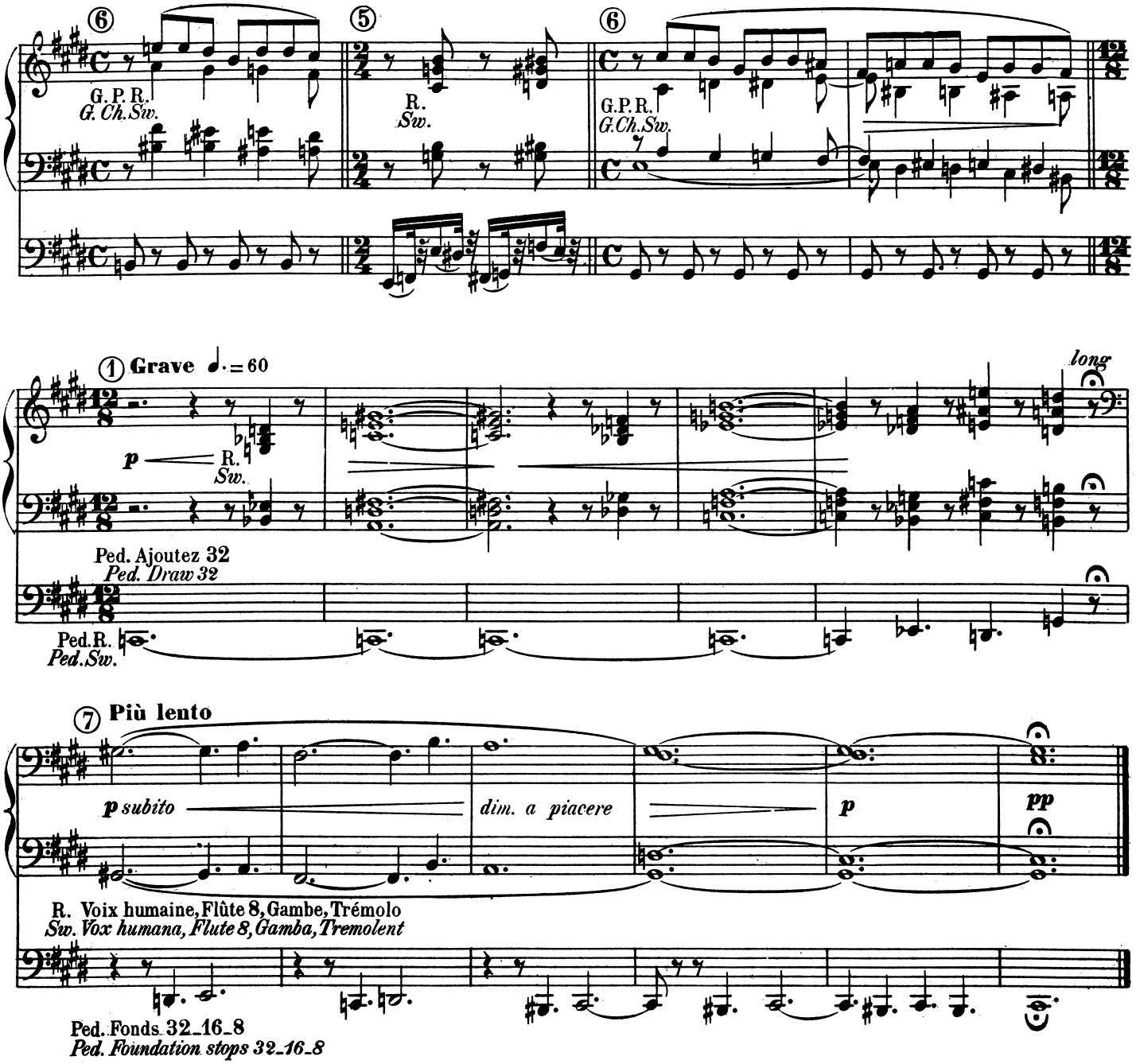

p
f subito
p subito
pp
R.
Sw.


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


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


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


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



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

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

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

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

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

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

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

V_ SUR LE RHIN

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

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

Molto maestoso ♩=76

MANUELS

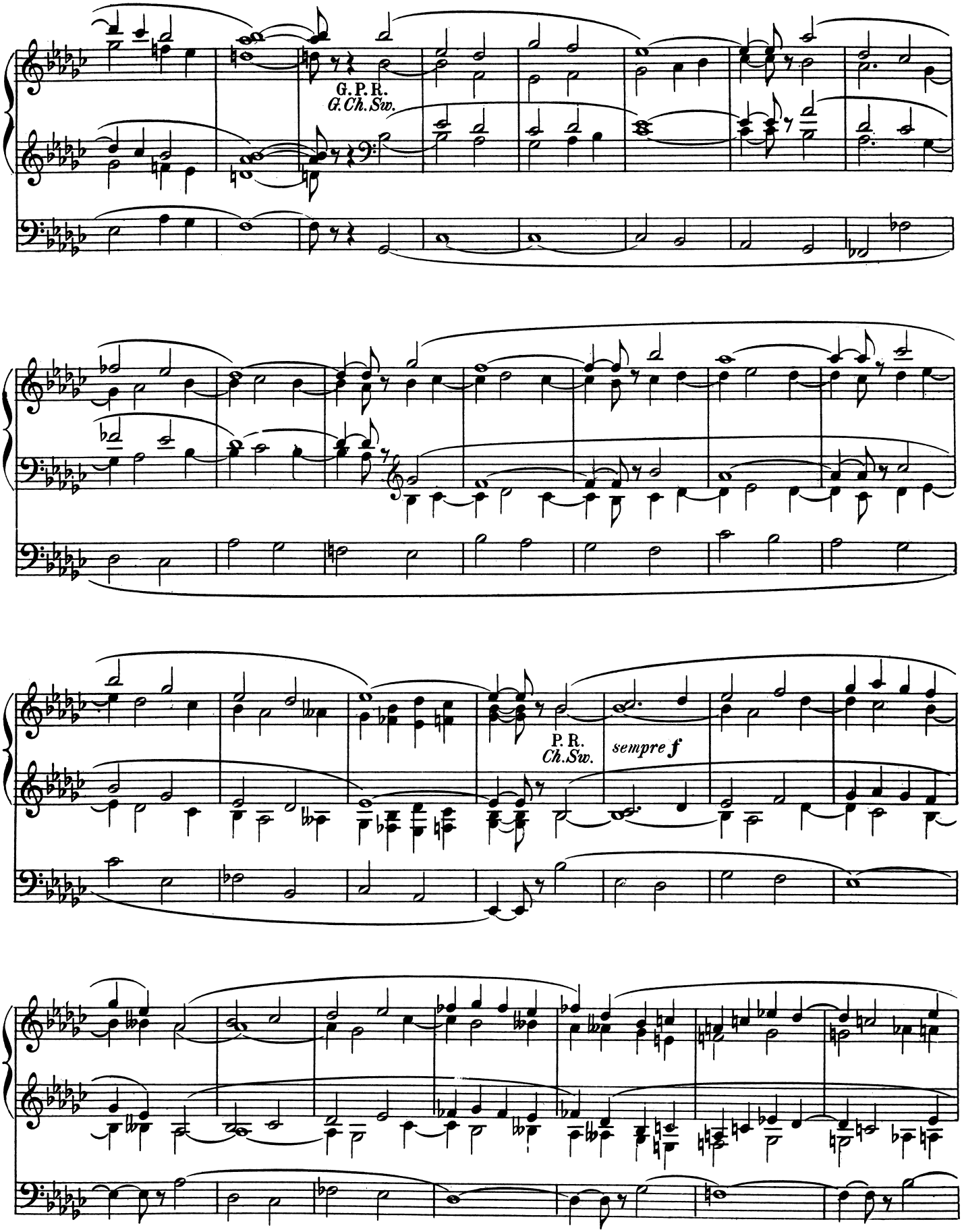
G.P.R. *f*
G.Ch.Sw.

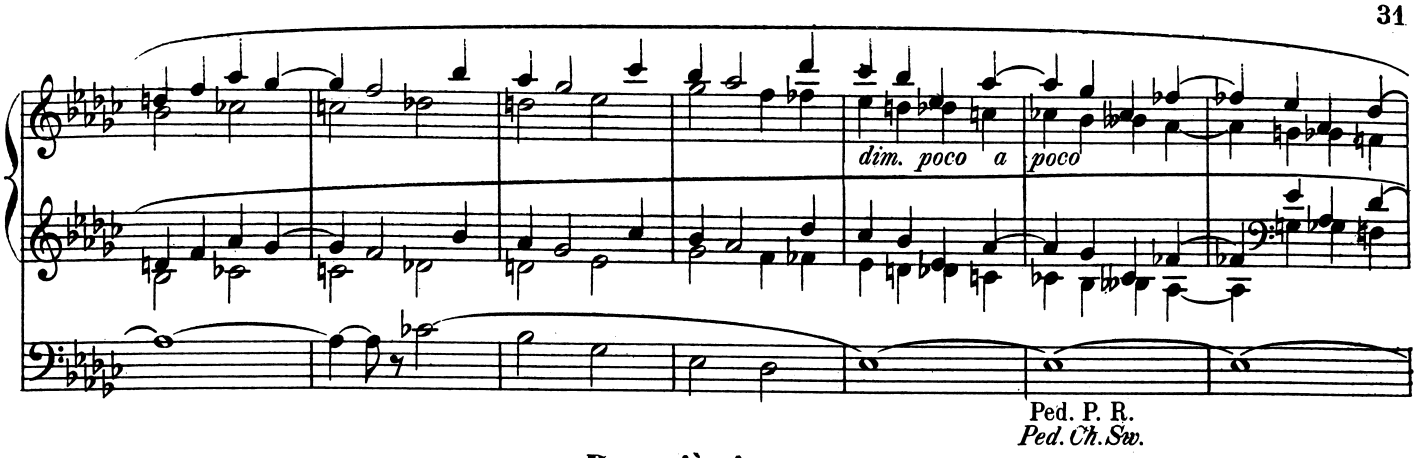
PÉDALE

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

P.R.
Ch.Sw.

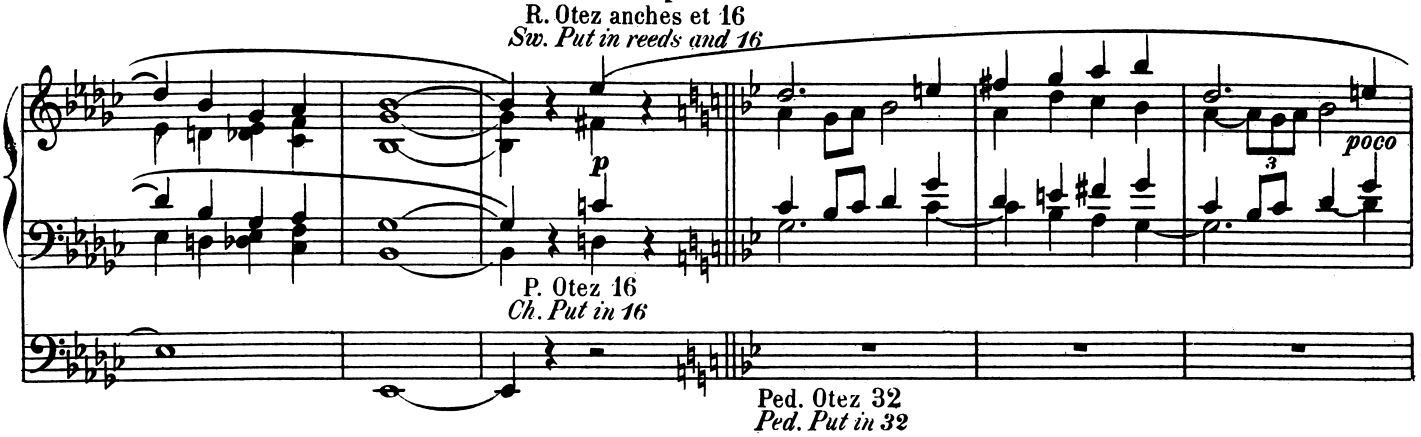
sempre f

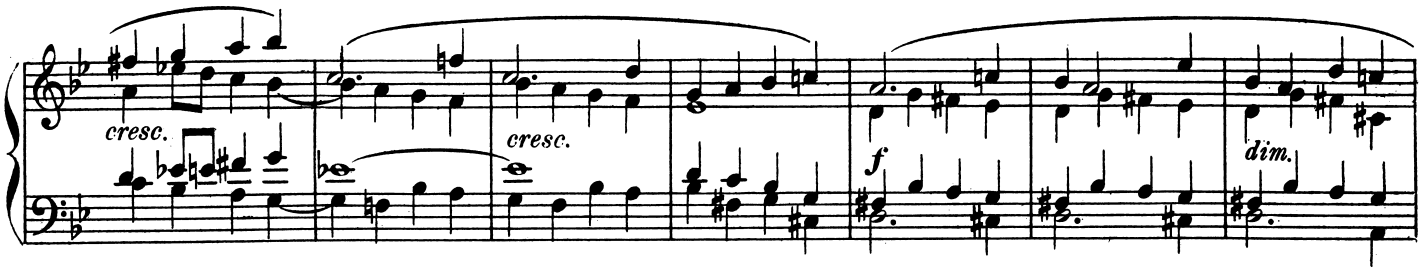

G. P. R.
G. Ch. Sw.
P. R.
Ch. Sw.
sempre f

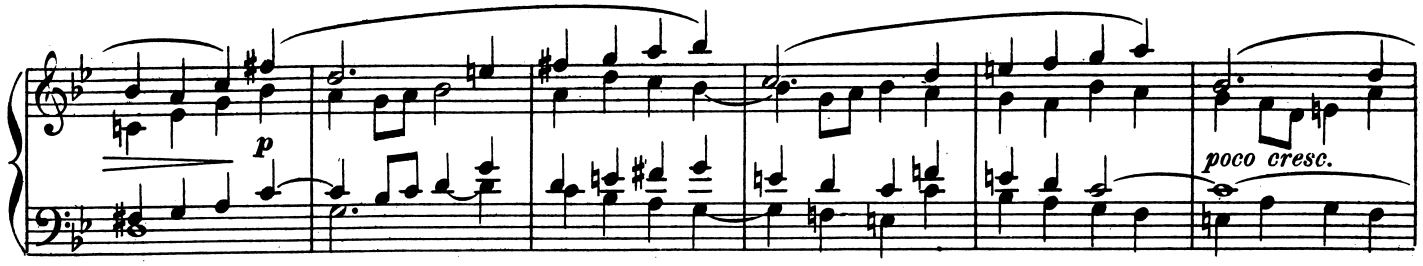


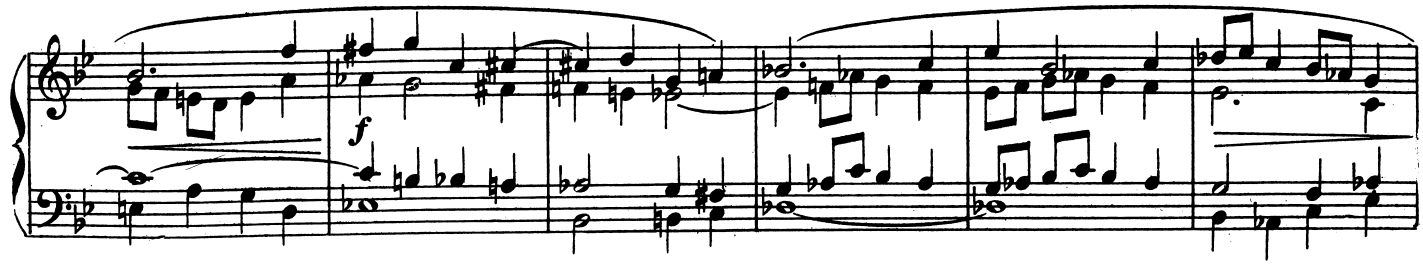
Poco più vivo

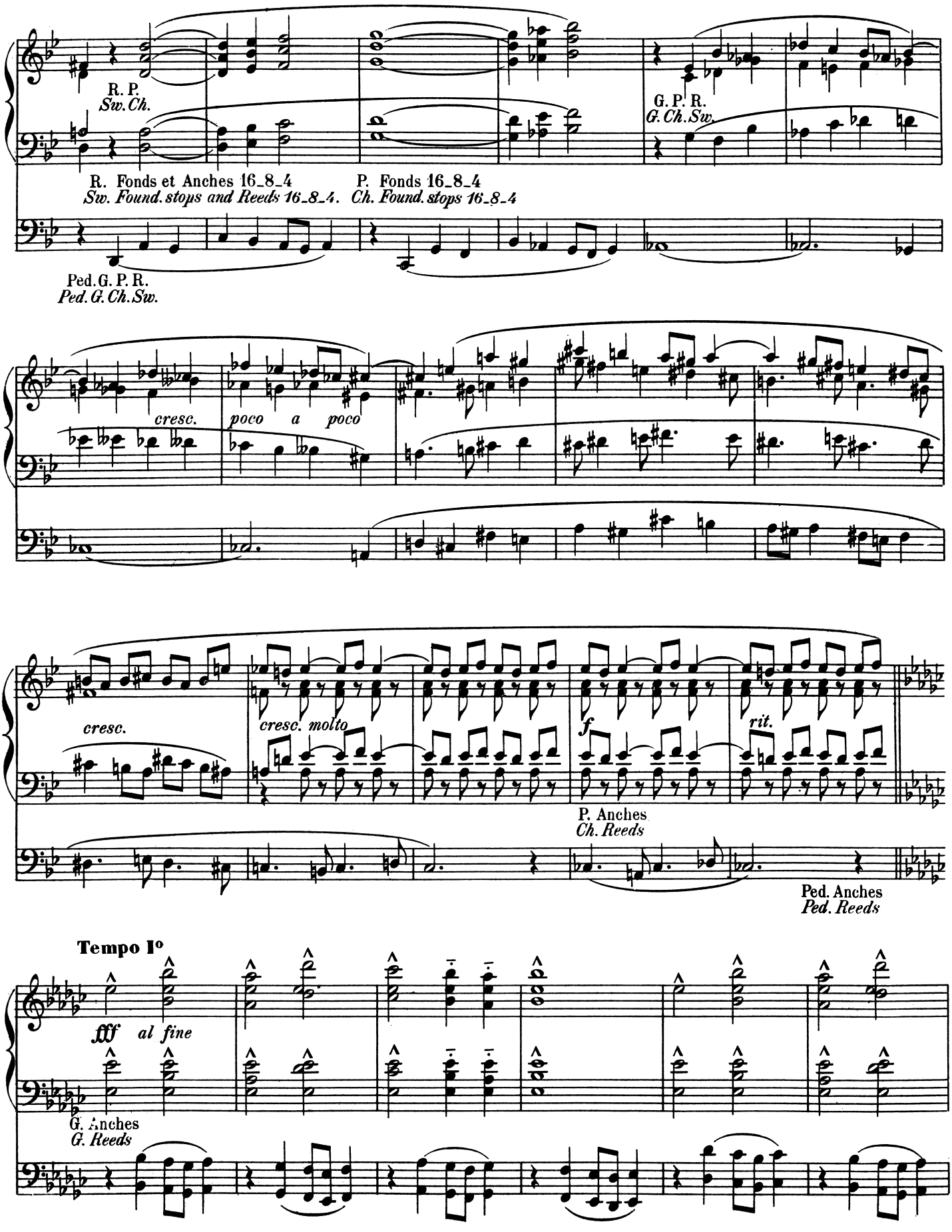
R. Otez anches et 16
Sw. Put in reeds and 16

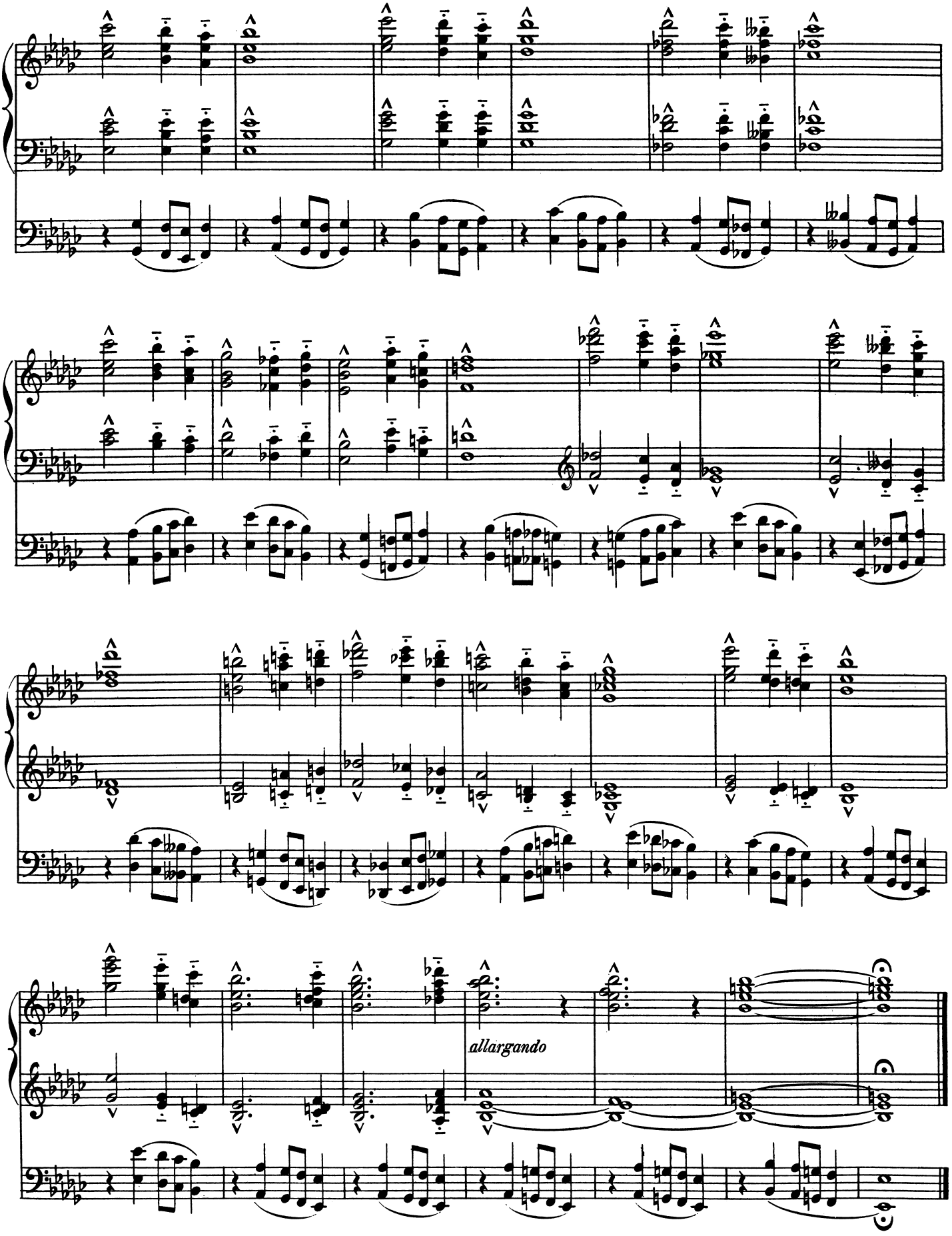









R. P.
Sw. Ch.
G. P. R.
G. Ch. Sw.
R. Fonds et Anches 16_8_4
Sw. Found. stops and Reeds 16_8_4.
P. Fonds 16_8_4
Ch. Found. stops 16_8_4
Ped. G. P. R.
Ped. G. Ch. Sw.
cresc.
poco a poco
cresc.
cresc. molto
f
rit.
P. Anches
Ch. Reeds
Ped. Anches
Ped. Reeds
Tempo Iº
fff al fine
G. Anches
G. Reeds


allargando

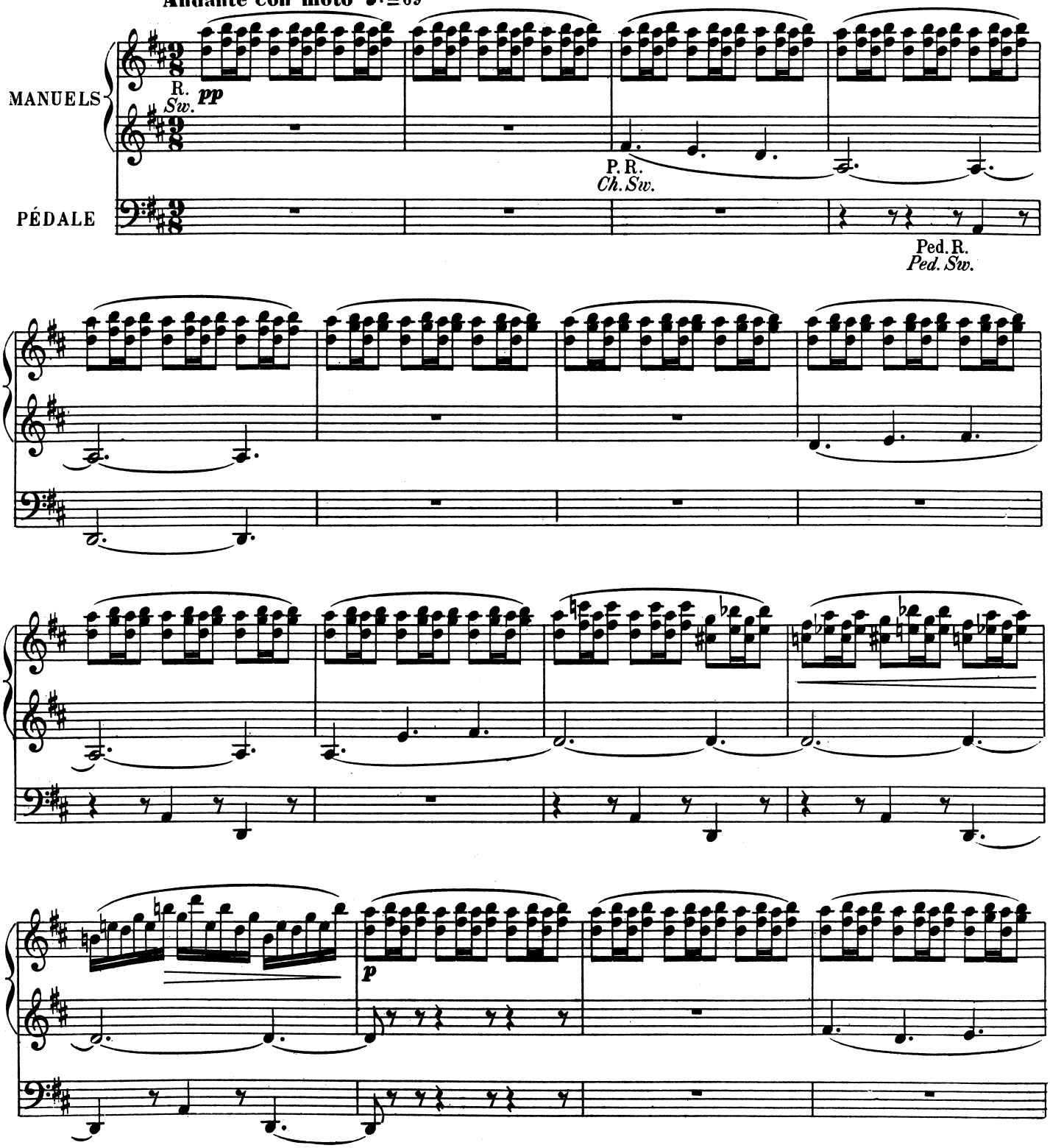
à mon ami Henry WILLIS
Facteur d'orgues à Londres

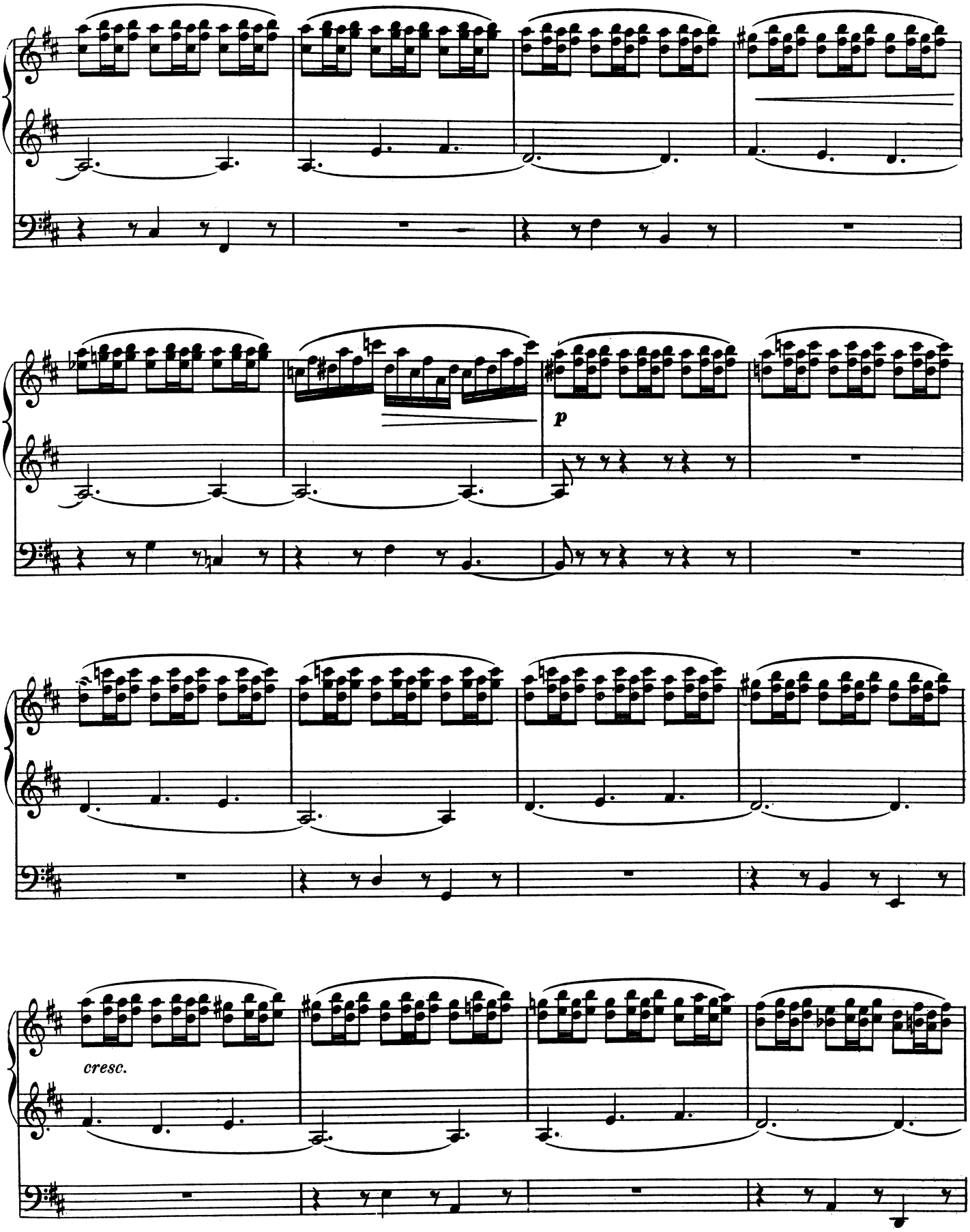
VI_ CARILLON DE WESTMINSTER

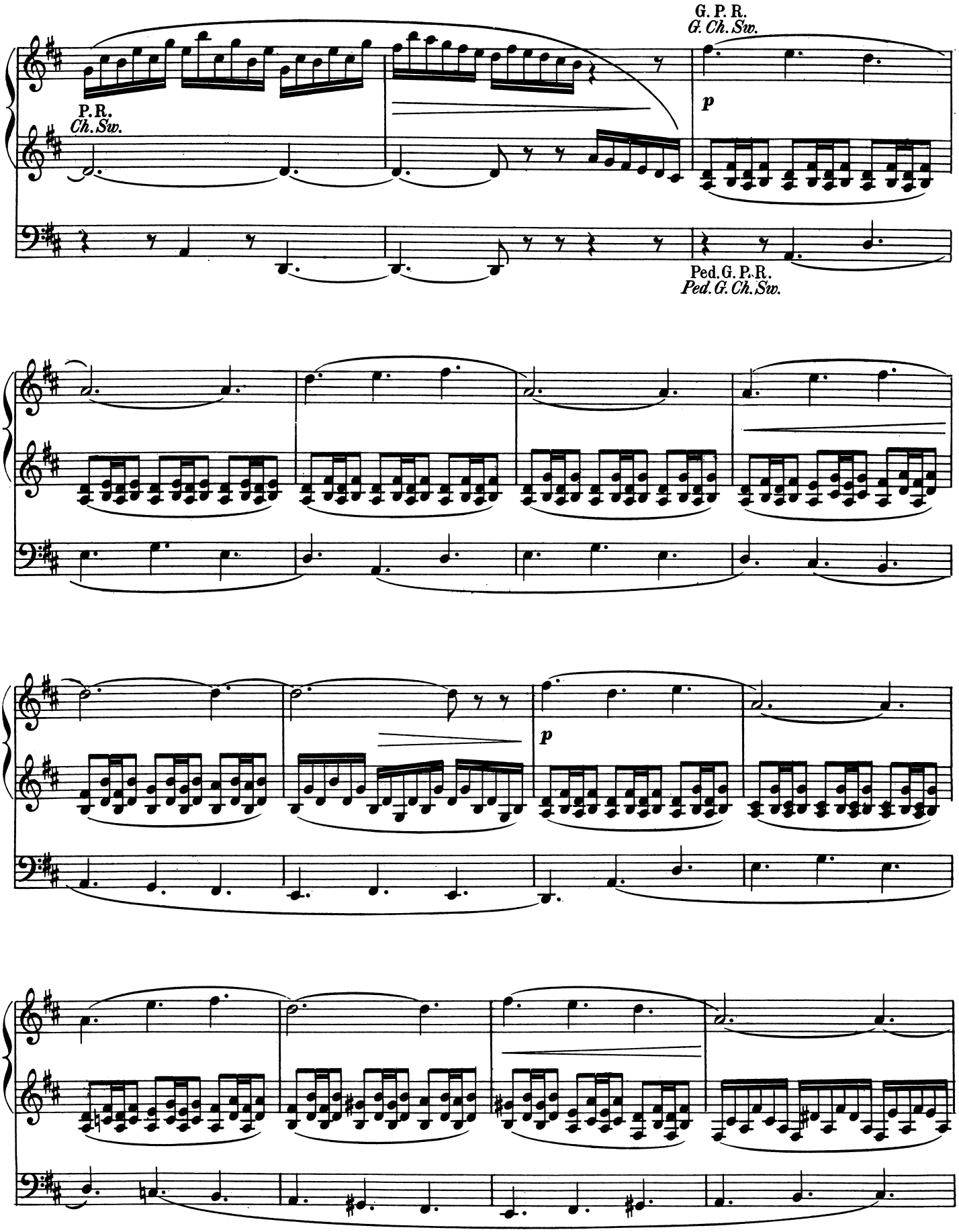
R. Fonds et Anches 8_4
P. Fonds 8_4 (Anches 16_8_4 préparées)
G. Fonds 8_4 (Anches 16_8_4 préparées)
Ped. Fonds 16_8 (Anches 32_16_8_4 préparées)
Claviers accouplés

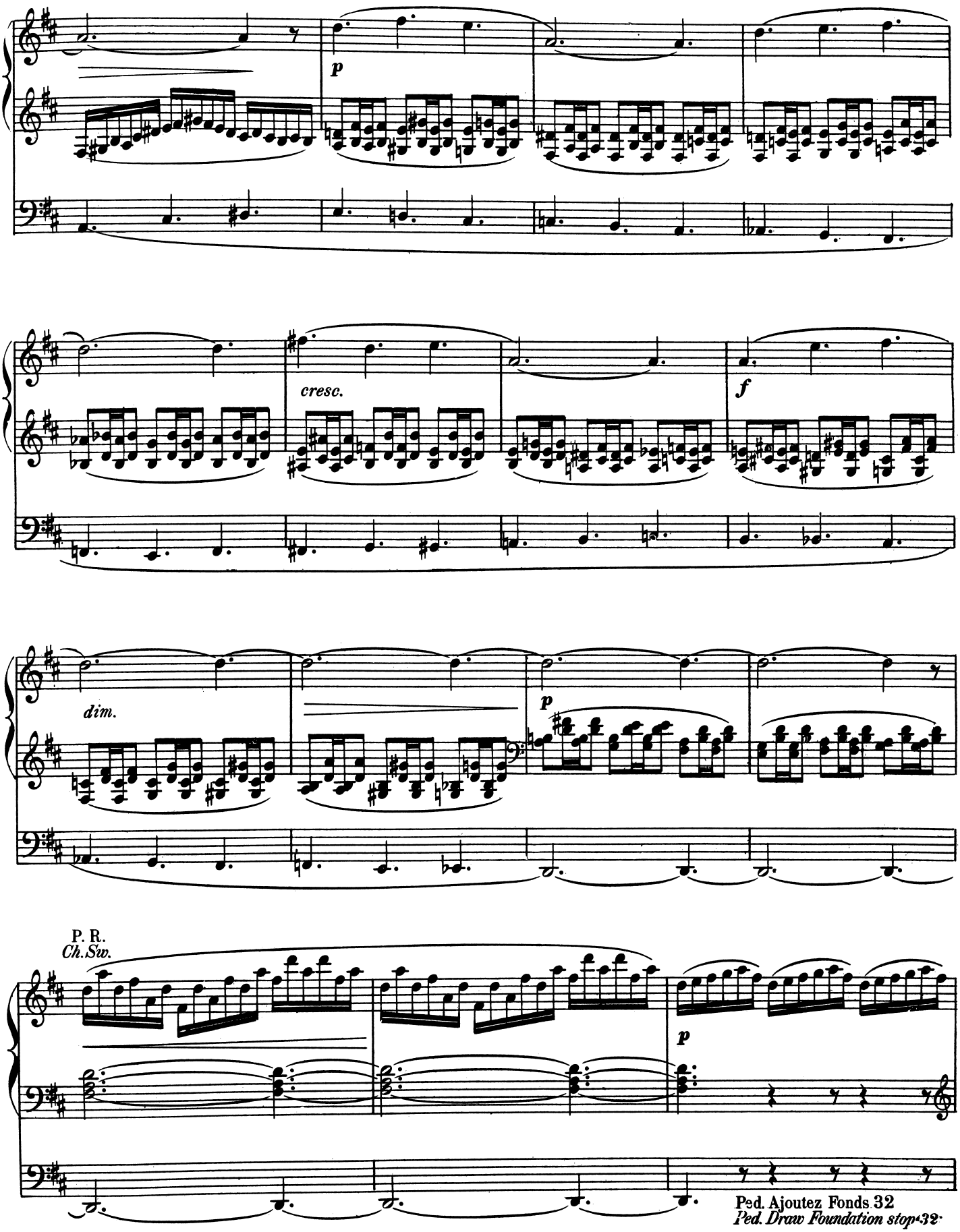
Swell: Foundation stops and Reeds 8_4
Choir: Foundation stops 8_4 (Reeds 16_8_4 ready)
Great: Foundation stops 8_4 (Reeds 16_8_4 ready)
Ped: Foundation stops 16_8 (Reeds 32_16_8_4 ready)
Key-boards coupled

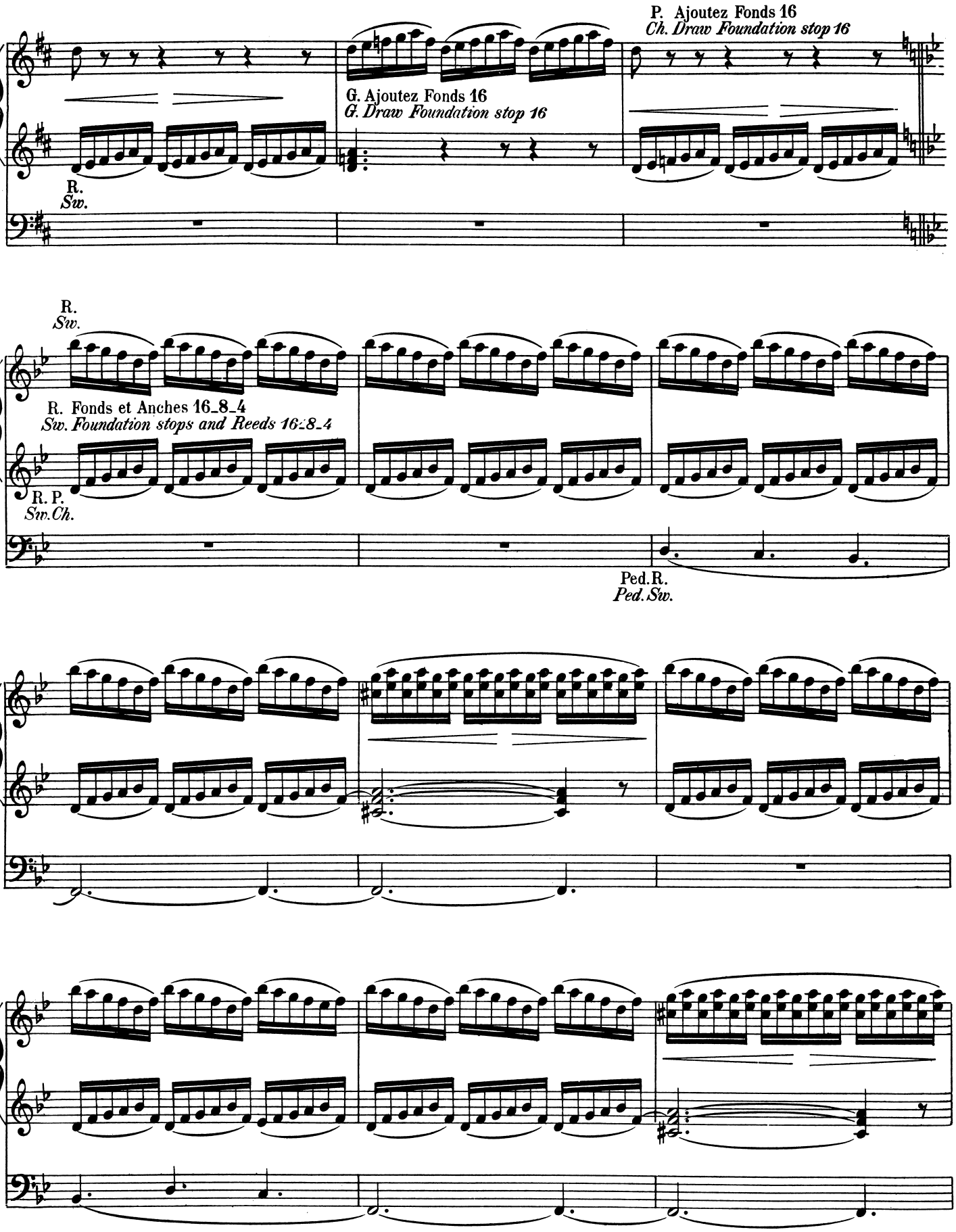
Andante con moto ♩. = 69

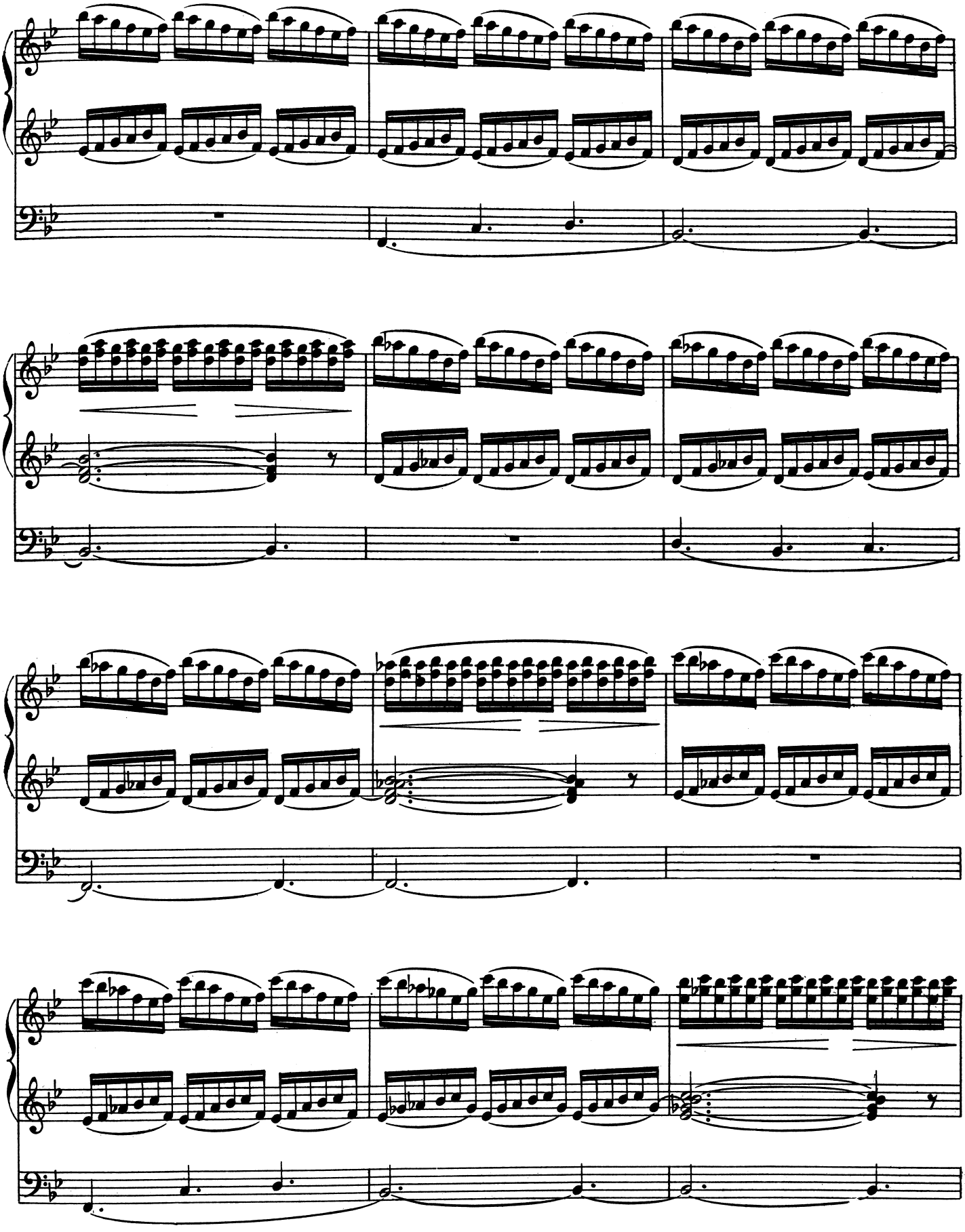


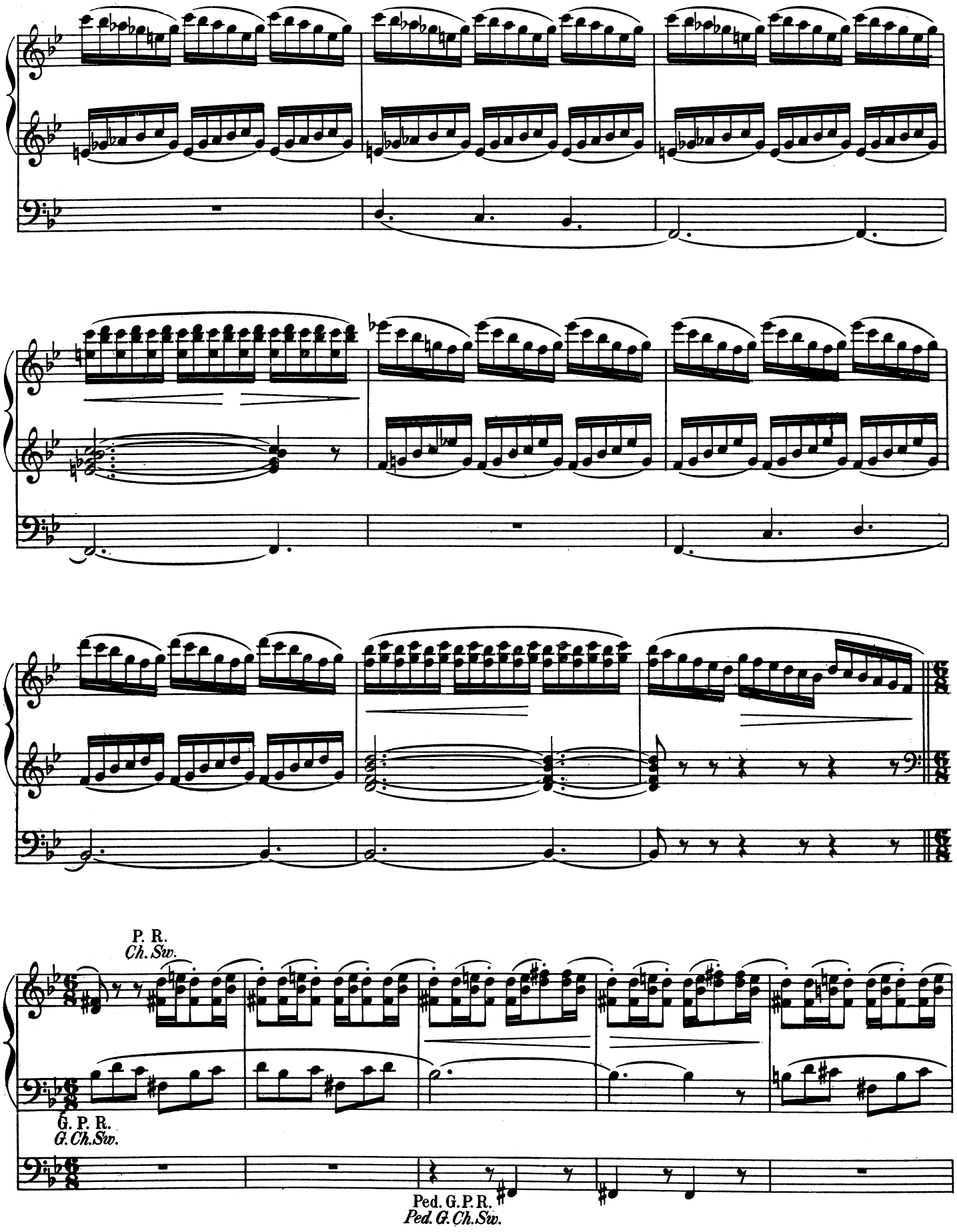

p
cresc.

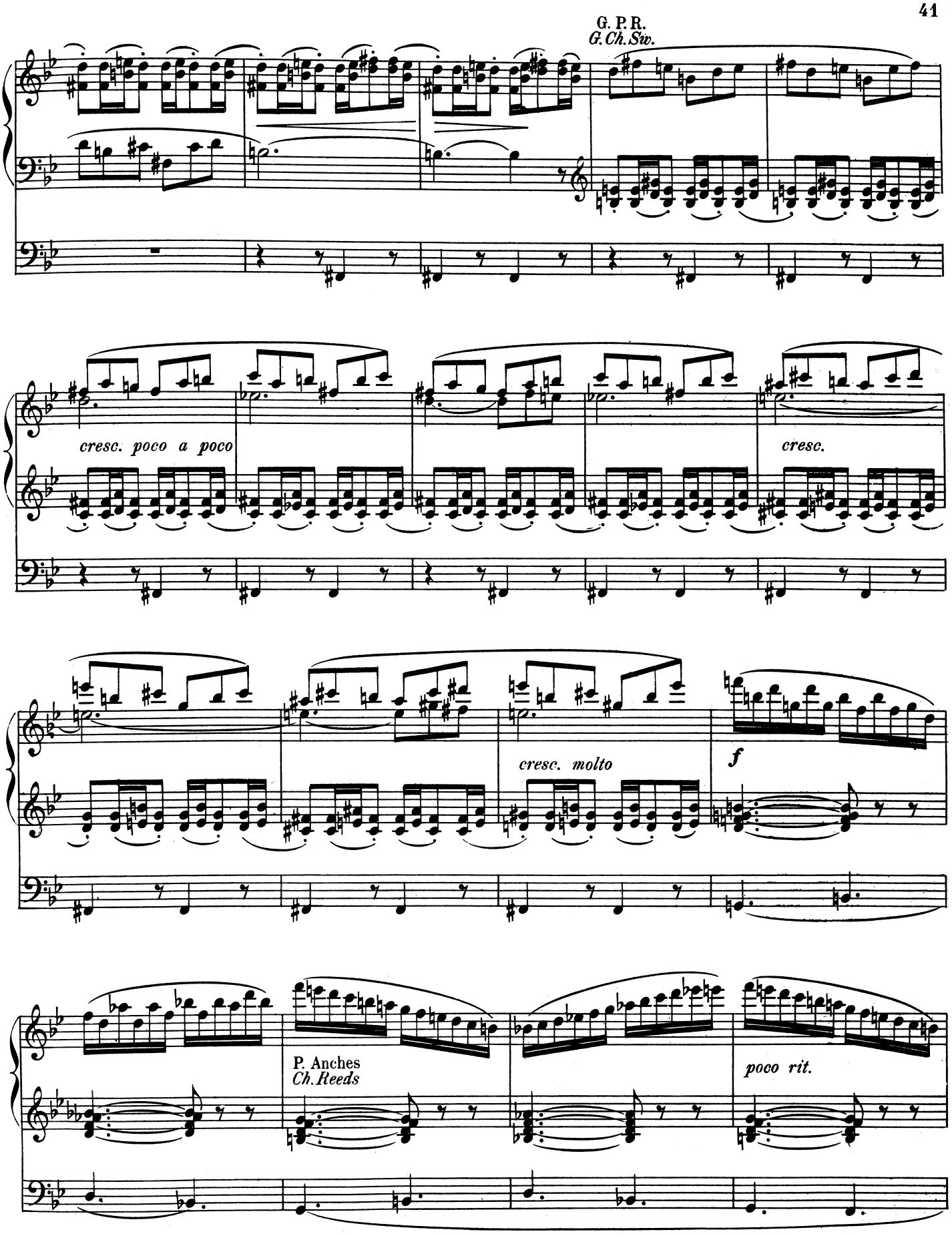

G. P. R.
G. Ch. Sw.
P. R.
Ch. Sw.
p
Ped. G. P. R.
Ped. G. Ch. Sw.
p

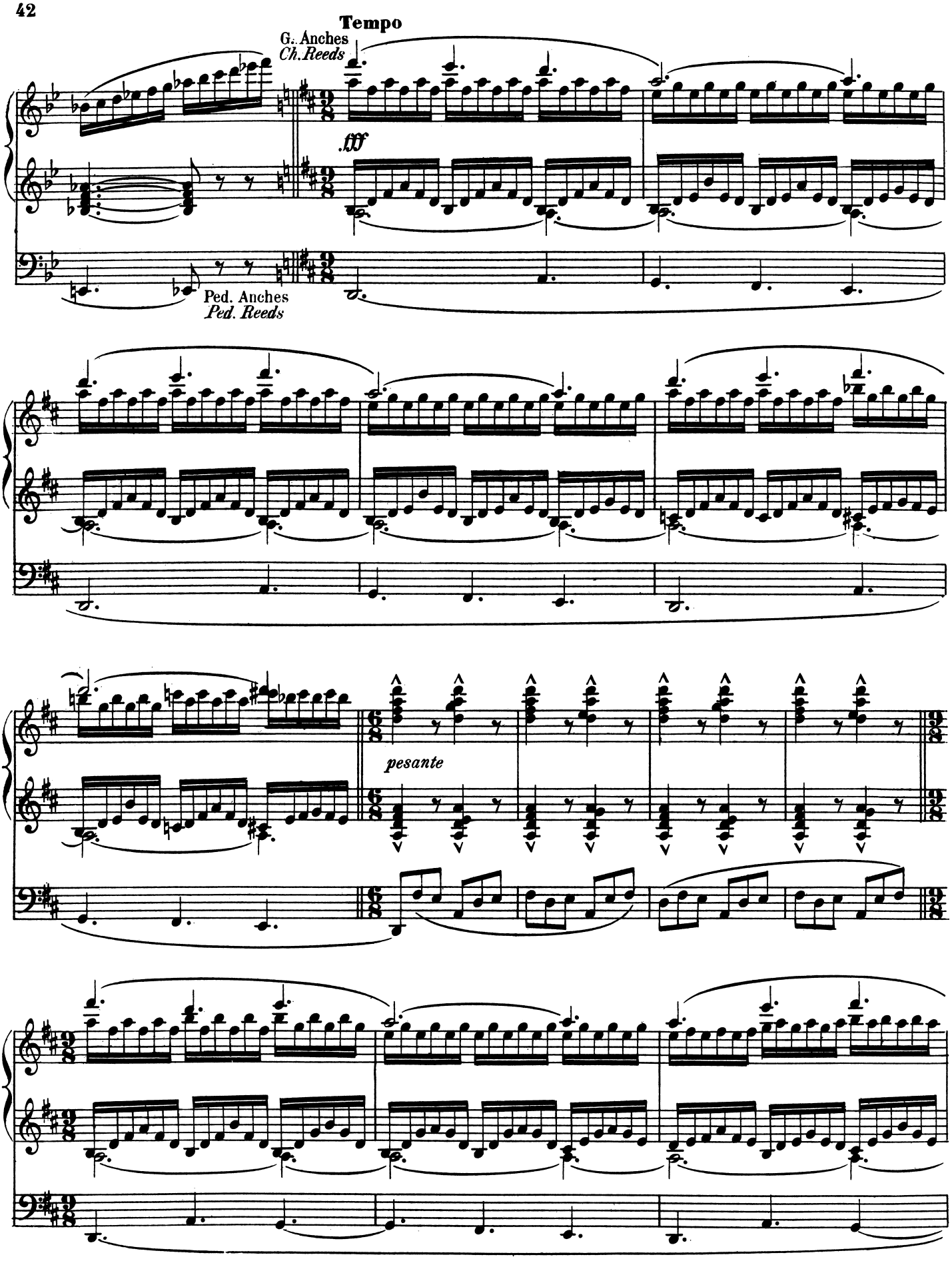

p
cresc.
f
dim.
p
P. R.
Ch. Sw.
p
Ped. Ajoutez Fonds 32
Ped. Draw Foundation stop 32.

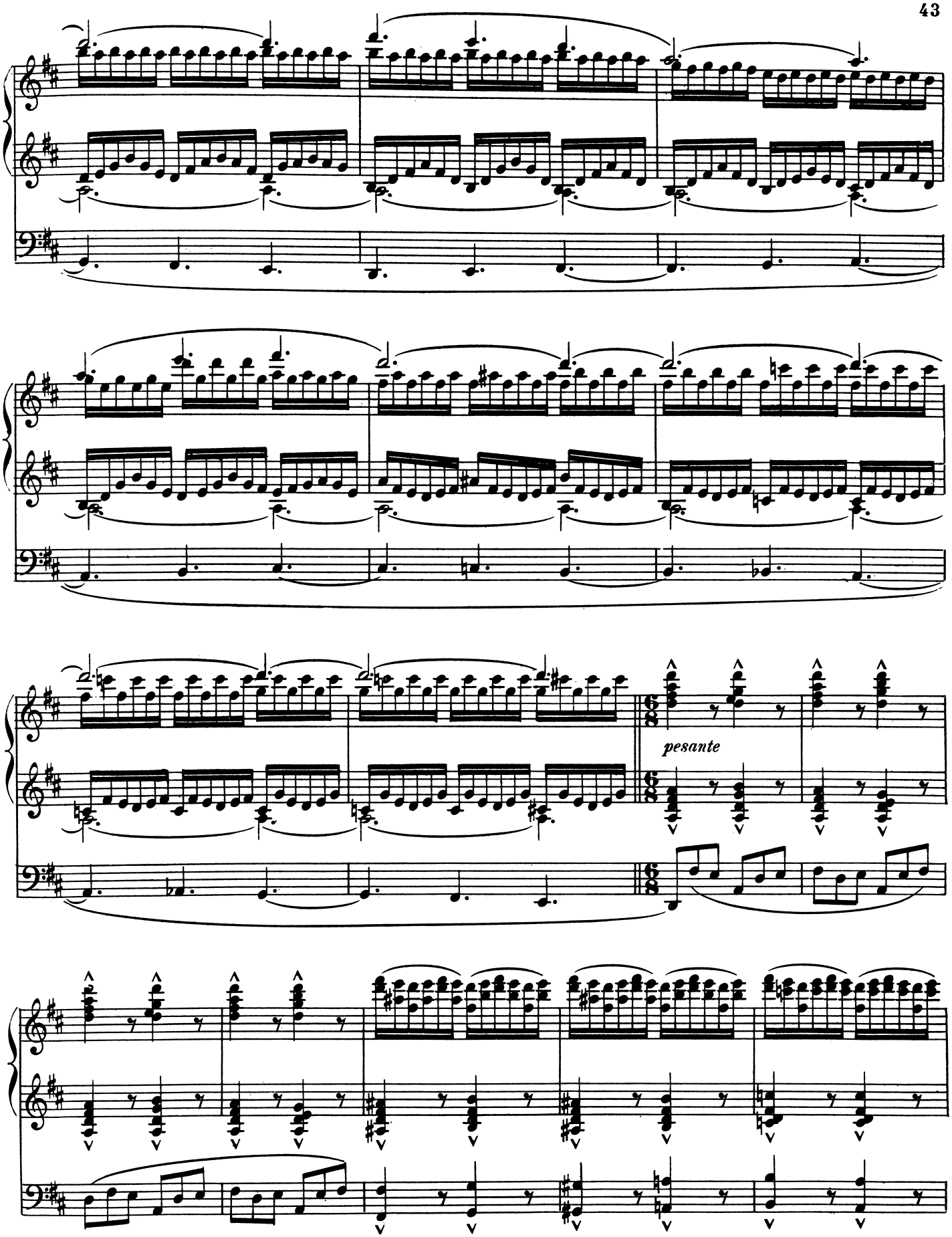

P. Ajoutez Fonds 16
Ch. Draw Foundation stop 16
G. Ajoutez Fonds 16
G. Draw Foundation stop 16
R.
Sw.
R.
Sw.
R. Fonds et Anches 16_8_4
Sw. Foundation stops and Reeds 16_8_4
R. P.
Sw. Ch.
Ped. R.
Ped. Sw.

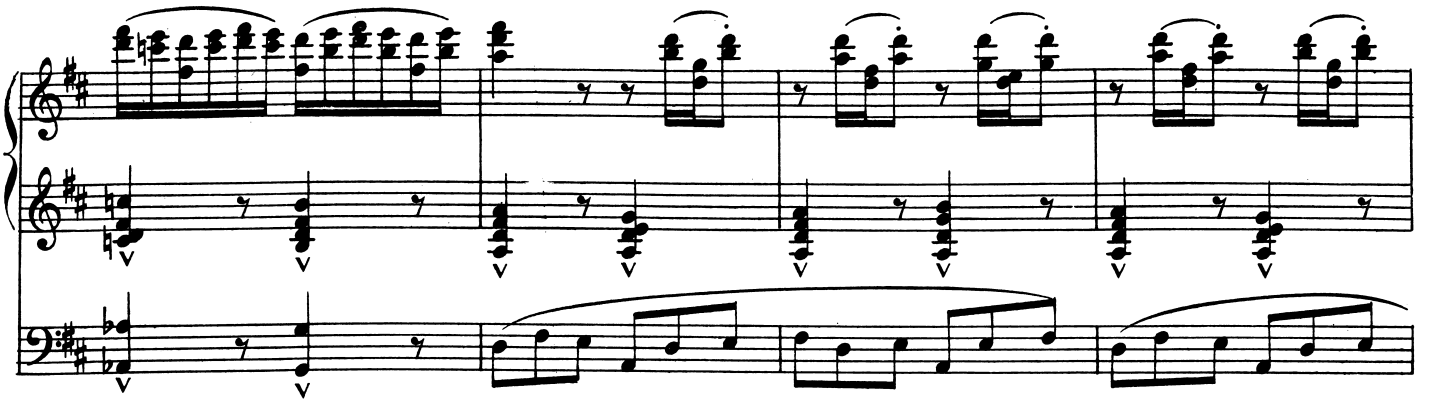


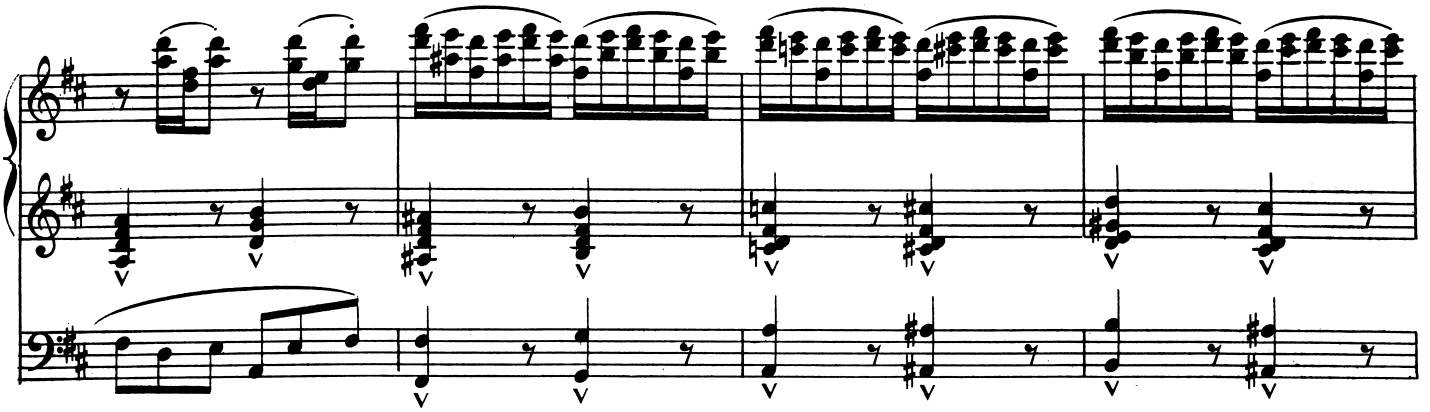

P. R.
Ch. Sw.
G. P. R.
G. Ch. Sw.
Ped. G. P. R.
Ped. G. Ch. Sw.

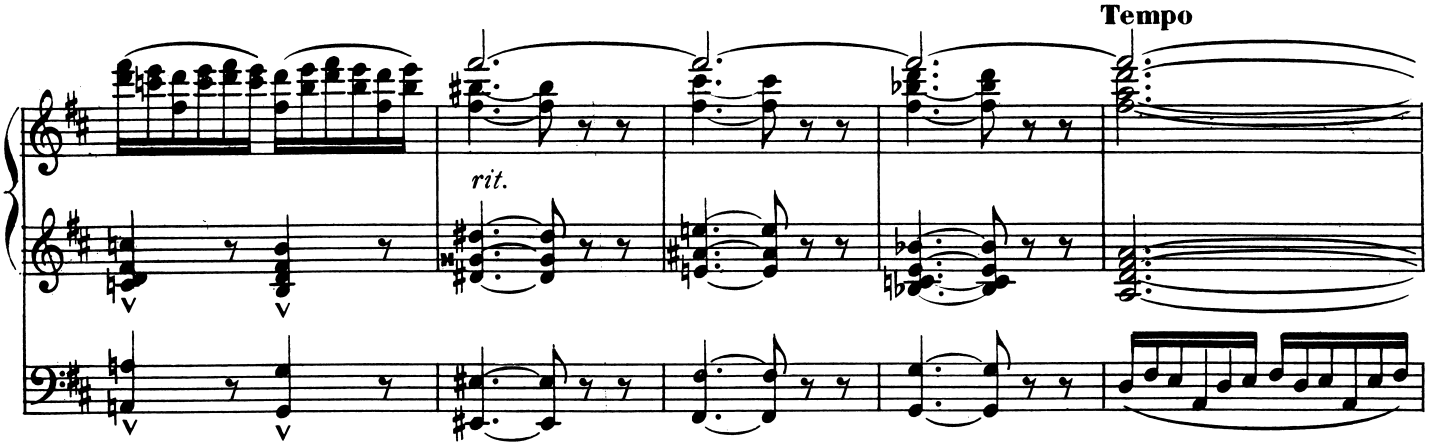

G. P. R.
G. Ch. Sw.
cresc. poco a poco
cresc.
cresc. molto
f
P. Anches
Ch. Reeds
poco rit.

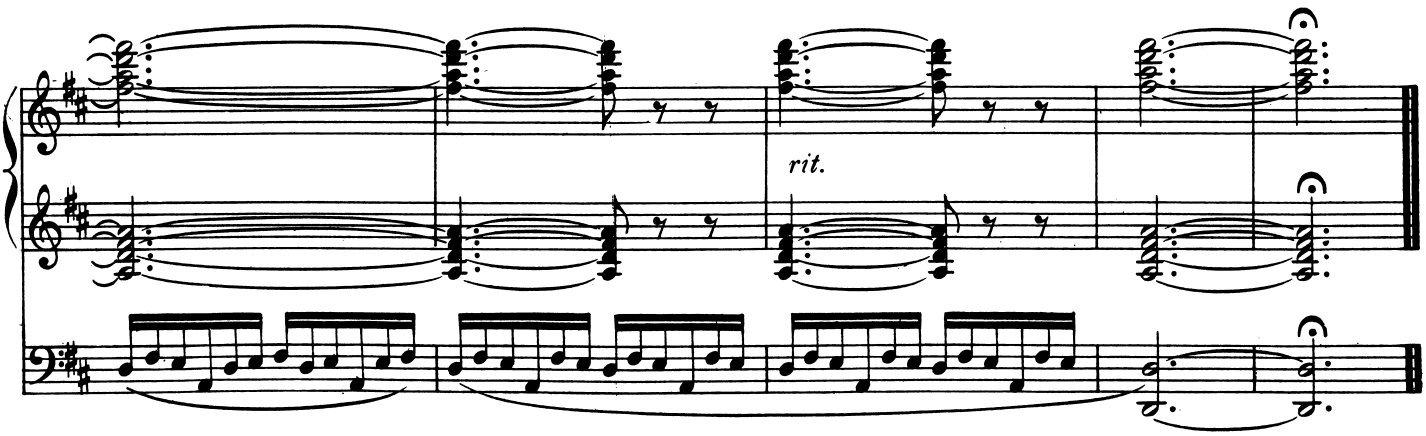

Tempo
G. Anches
Ch. Reeds
fff
Ped. Anches
Ped. Reeds
pesante


pesante









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