

(English translation)

Why a new edition of the «Livre d'orgue de Montréal»?

Mainly, or five reasons:

1. The use of the original manuscript is impractical.
2. I became dissatisfied with many features of the modern edition by E. G.-M. and K. G (Les Éditions Jacques Ostiguy inc. 1985-1988).
3. Anyway, that modern edition is now out of print.
4. Music engraving on computer currently allows refinements unthinkable with the means of 1985.
5. This new edition is available for free on the internet (e-Partitions and WIMA).

Besides, for the immense pleasure of doing it.

Like the scribes who wrote the original manuscript of the LOM, I decided to make my own copy for my needs, and, through the internet, to share it with all interested.

Sources

- My edition was realized according to the edition in facsimile of the original manuscript.
- The first modern “critical” edition by E. Gallat-Morin and K. Gilbert was also consulted.
- For pieces from the *Third Organ Book* by Lebègue, a facsimile edition was considered.

Characteristics

- A new reading the original manuscript, faithful to the manuscript as much as possible without being an exact reproduction.
- The numbers correspond to those parts of the edition facsimile of the manuscript and the modern edition for easy reference and comparisons.
- Parts are grouped into slices, depending on the model available at the National Library of Quebec:
<http://bibnum2.banq.qc.ca/bna/livreorgue/>
- (Some groups differ slightly.)
- Letter format.
- Clear text and layout for easier reading.
- Elegant and very neat engraving.
- Page turns prevented or facilitated.
- In some rare cases, the pieces were briefly supplemented by the editor to make them playable. The notes added are in smaller size, making them identifiable and allowing the seasoned performer to use

his/her own version.

- Many errors, omissions, inaccuracies and questionable interpretations of the modern edition have been fixed.

Rules followed

- Only modern G and F clefs are used.
- Time signatures missing in the original manuscript have been proposed.
- Some key signatures have been standardized.
- The ligatures that may indicate a phrase or an articulation, especially in the “*récits*”, are faithfully reproduced.
- The accidentals (sharps, flats) follow the modern convention of being valid for the whole measure.
- In the text, cautionary accidentals are used as often as necessary to remove any ambiguity.
- In some doubtful cases, the alterations most plausible in the context are suggested in brackets in front of or above the affected notes.
- The ties are clearly not always indicated in the manuscript, and consequently they are restored - without any indication - whenever necessary or plausible.
- The suggestions of the editor are identified as such:
 - Any changes of a note, presumably due to an error of the copyist, is indicated by a footnote on the page.
 - Corrected or suggested notes, as well as filling rests, are engraved in smaller notes.
 - Ornaments considered necessary, as well as the ornaments that appear in the *3^e Livre d'orgue* by Lebègue, or another copy of the same piece, are suggested in reduced size.

Conclusion

Achieving a modern edition of an ancient music manuscript is necessarily a personal interpretation with all its peculiarities. Choices were made in the best knowledge and experience of the editor in order to facilitate the work of the performer. The reader can now question these choices and it is possible to do so by comparing it with the facsimile of the manuscript.

It will be for the performer to choose the appropriate registration (often suggested in the title), the proper tempo, the application of unequal notes if necessary, and adding ornaments to taste.