

à mon élève Edward Shippen Barnes, organiste à Philadelphie (U.S.A.)

## Pièces de Fantaisie pour orgue, Suite IV, Op. 55 (1927)

### 3. Cathédrales

Récit : Fonds et Anches 16', 8', 4', 2'  
Pos. : Fonds 16', 8', 4', 2', Anches préparées  
G. O. : Fonds 16', 8', 4', Anches préparées  
Péd. : Fonds 32', 16', 8', 4', Anches préparées  
Claviers accouplés; Tirasses Réc. et Pos.

Louis VIERNE  
(1870-1937)

Édité par Pierre Gouin

**Largo molto sostenuto**  $\text{♩} = 66$

Manuels

Réc. *p*

Pédale

6

12 - Anches

*p*

17 *rit.* + Anches

22 **a Tempo**

*p* (Fonds et Anches)

27

33 - Anches

*p*

38 *rit.* (+ Anches Réc.)

+ Tir. G. O.

43 **a Tempo**

G. O.

47 **cresc.**

51 **+ Anches Pos.**

Pos. **f**

(- Tir. G. O.)

55 **- Anches Pos.**

**p**

**f**

**+ Anches Pos.**

59

- Anches Pos.

*p*

63

*cresc.*

- Anches

Réc.

*p*

68

72

+ Anches

*pp* e a piacere

- Tir. Pos.

78 **a Tempo**

G. O. (*Réc. et Pos. acc.*)  
(*mf*)

+ Tir. G. O. et Pos.

83

86 *cresc. poco a poco*

88 *cresc. molto*

+ Anches Pos. *rit.*

a Tempo  
+ Anches G. O.

90

fff

+ Anches

fff

90-91: Musical score for measures 90 and 91. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The score consists of three staves: Treble, Middle, and Bass. A large slur covers the entire system. The Treble staff has a dynamic marking of *fff* and includes a *p.* (piano) marking above the second measure. The Middle staff also has a *fff* dynamic marking. The Bass staff has a *fff* dynamic marking and a *p.* marking above the second measure. The music features a steady eighth-note accompaniment in the middle and bass staves, and a more active melody in the treble staff.

92

92-93: Musical score for measures 92 and 93. The notation continues with the same three-staff system and large slur. The Treble staff shows a melodic line with some grace notes. The Middle and Bass staves continue with their accompaniment. The *fff* dynamic marking is present in the Treble and Middle staves.

94

94-95: Musical score for measures 94 and 95. The notation continues with the same three-staff system and large slur. The Treble staff has a melodic line with some grace notes. The Middle and Bass staves continue with their accompaniment. The *fff* dynamic marking is present in the Treble and Middle staves.

96

96-97: Musical score for measures 96 and 97. The notation continues with the same three-staff system and large slur. The Treble staff has a melodic line with some grace notes. The Middle and Bass staves continue with their accompaniment. The *fff* dynamic marking is present in the Treble and Middle staves.

98

Musical score for measures 98-99. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes.

100

Musical score for measures 100-101. The right hand continues with intricate melodic patterns, while the left hand maintains a consistent rhythmic accompaniment.

102

- Anches

Réc. *p*

Fonds doux 16' et 8'

Musical score for measures 102-106. This section is marked 'Réc.' (Recitativo) and 'Fonds doux 16' et 8'' (Soft Pedal 16' and 8'). The right hand has a sparse, chordal texture with some slurs. The left hand has a similar sparse texture. The dynamic is marked *p* (piano).

107

Fonds 8'

Pos. *p*

Musical score for measures 107-111. This section is marked 'Fonds 8'' (Soft Pedal 8') and 'Pos.' (Positivo). The right hand has a sparse, chordal texture. The left hand has a similar sparse texture. The dynamic is marked *p* (piano).

111 **Réc. Fonds 8'**

*p*

*cresc.*

Pos.  
(acc. Réc.)

+ Tir. Réc.

115

*f*

119

*dim. e rit. poco a poco*  
au Réc. sans interrompre

Péd. solo

123

*p*

*pp*