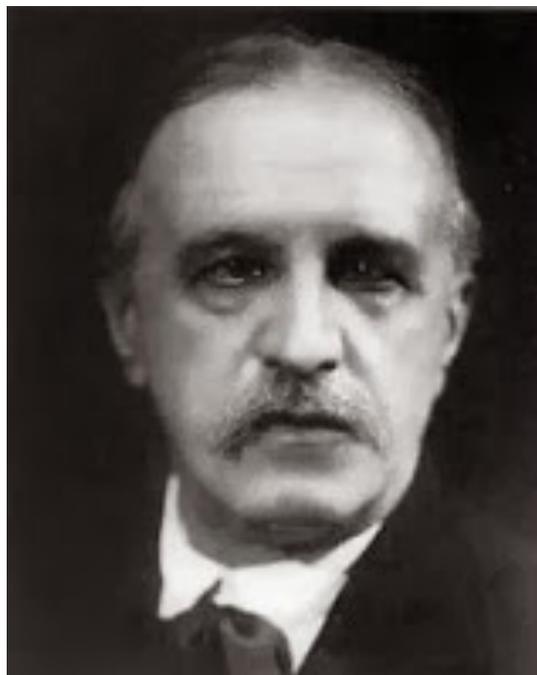


Louis Vierne
(1870 - 1937)

Organ Symphony no. 1
(1898-9)

Movements 2-4 arranged for Wind Quintet
by Toby Miller (2017)



Vierne, pictured many years later than the composition of the first symphony.

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(Many biographical details taken from a tribute written in 1947 by Vierne's successor as Organist of Notre-Dame, Léonce de St-Martin, at <http://www.musimem.com/vierne.htm>)

Louis Vierne was born in 1870, the eldest of 5 children. Both sisters died young. His brother René, also a very gifted musician, died in the First World War – as did Louis' oldest son Jacques. Louis was born nearly blind thanks to congenital cataracts. An operation at the age of 7 restored some sight but not enough to lead a normal life, and between 1881 and 1890 he was educated at the national institution for blind children, which he credited with giving him an excellent preparation for life as an organist, composer and teacher. Already in 1887 his performance in his end-of-year exam had caused the external examiner, César Franck, to offer him free lessons in counterpoint once a week and take him into his organ classes at the Conservatoire as a listener. Joining the Conservatoire fully in 1890, he was already smitten with 'passionate admiration, affection for a father-figure and deep respect', so when Franck died in November from the after-effects of a road accident, Louis was devastated. Franck's successor Widor placed greater emphasis on technical facility than on improvisation, which led to stress in early lessons while he re-learned technique, but before long Louis had warmed to his new teacher. He had some setbacks in competitions, but in 1894 achieved a first prize which entitled him to become officially Widor's deputy as Organ professor at the Conservatoire. In the same year he wrote a string quartet. In 1899 he married Arlette Taskin, daughter of a singer and ten years his junior: Widor played the organ at their wedding. It was at this happiest time of his life that Vierne composed his first Organ Symphony. In 1900 he beat 50 rivals to the job of Organist of the cathedral of Notre Dame, a post he held (with interruptions for illness) until his dramatic death in 1937 at the console, as he was about to finish a concert by improvising on a theme from the audience. The many tragedies of his life in between can be read elsewhere...

The first Symphony has 6 movements, beginning with a Prelude and Fugue in homage to Bach (and Franck his counterpoint teacher), and ending with a massive and joyful Finale which Vierne later called 'his *Marseillaise*', and which has remained one of the most popular of all organ voluntaries and concert pieces. However the Fugue (apart from its short climax) and the two following movements, a Pastorale and a Scherzo (in all but name) are much lighter in texture, and (I think) benefit from a less resonant acoustic and clearer voicing than is possible on the organ of Notre Dame. In later life Vierne was dismissive of his musical achievement in this first symphony, even saying that he only played the Finale because people liked it, but he did continue to value the Scherzo. The Fugue is somewhat academic (Vierne called it heavy), but I think it can come to life at a faster tempo (taking a cue from Vierne himself, who is said to have impressed on students that performance considerations should always determine how a piece is played). I have also suggested a faster speed for the middle section of the Pastorale. It would be nice to think that this sunny movement and the Mendelssohnian Scherzo could help to re-balance the reputation of somebody now remembered mainly for a huge show-piece and for the many sadnesses of his life. His songs and chamber music are just beginning to be discovered by non-organists – there have been a few recent recordings.

Organ Symphony no. 1 Op.14 arr. for wind quintet by Toby Miller

Score (concert pitch)

II - Fugue

Louis Vierne

Moderato non troppo lento ♩ = 112 [124]

Flute

Cor Anglais

Clarinet in B \flat

Horn in F

Bassoon

7

Fl

CA

Cl

Hn

Bn

A

13

Fl

CA

Cl

Hn

Bn

19 B

Fl *mf* *f*

CA *f* *mf*

Cl *mf* *f*

Hn *f* *mf*

Bn *mf* *f*

25

Fl *mf* *p* *mf* *p* *mf*

CA *mf* *f*

Cl *mf* *p* *mf* *p* *mf*

Hn *p* *mf* *f*

Bn *f*

32 C

Fl *mp*

CA *mp*

Cl *mf*

Hn *p*

Bn *p*

38 **D**

Fl *f* *f* *mp* *p*

CA *f* *mp* *f* *mp* *p*

Cl *mf* *mf*

Hn *f* *f* *p*

Bn *f* *f* *mp*

44

Fl *f* *mp* *f* *mp*

CA *f* *mp* *f* *mp*

Cl *p* *mf* *mf*

Hn *p* *f* *f*

Bn *f* *mp* *f* *mp*

50 **E**

Fl *p*

CA *mp*

Cl *p* *p*

Hn *p* *p*

Bn

55

Fl
CA
Cl
Hn
Bn

f *mf*

Detailed description: This system contains measures 55 through 60. The Flute (Fl) part begins with a melodic line in measure 55, marked with a forte (*f*) dynamic. The Clarinet in A (CA) part has rests until measure 59, where it enters with a melodic line. The Clarinet in Bb (Cl) part plays a melodic line throughout. The Horns (Hn) part plays a rhythmic accompaniment of eighth notes. The Bassoon (Bn) part plays a melodic line, marked with a mezzo-forte (*mf*) dynamic in measure 60. A fermata is placed over the final note of the Bn part in measure 60.

61

Fl
CA
Cl
Hn
Bn

f *mp*

Detailed description: This system contains measures 61 through 66. The Flute (Fl) part has a rest in measure 61, then enters with a melodic line marked *f*. A dynamic change to mezzo-piano (*mp*) occurs in measure 62. The Clarinet in A (CA) part enters in measure 61 with a melodic line marked *mp*. The Clarinet in Bb (Cl) part has rests until measure 62, then enters with a melodic line. The Horns (Hn) part plays a rhythmic accompaniment of eighth notes, marked *mp*. The Bassoon (Bn) part plays a melodic line throughout, marked *mp*. A dynamic change to mezzo-forte (*mf*) occurs in measure 66.

67

Fl
CA
Cl
Hn
Bn

mp *f* *mp* *mf* *mf* *mp*

Detailed description: This system contains measures 67 through 72. The Flute (Fl) part has a melodic line marked *mp* in measure 67, then *f* in measure 68, and *mp* in measure 69. The Clarinet in A (CA) part has rests until measure 68, then enters with a melodic line marked *mp* in measure 68 and *mf* in measure 70. The Clarinet in Bb (Cl) part has rests until measure 68, then enters with a melodic line marked *mf* in measure 68 and *mp* in measure 69. The Horns (Hn) part plays a rhythmic accompaniment of eighth notes, marked *mf* in measure 70. The Bassoon (Bn) part plays a melodic line throughout, marked *mf* in measure 70 and *mp* in measure 72.

73 G

Flute (Fl): *mp* (measures 73-74), *f* (measures 75-78)

Clarinet in A (CA): *p* (measures 73-74), *f* (measures 75-78)

Clarinet in Bb (Cl): *mp* (measures 73-74), *p* (measures 75-78)

Horn (Hn): *mp* (measures 73-74), *p* (measures 75-78)

Bassoon (Bn): *f* (measures 73-74), *mp* (measures 75-78)

Measures 73-78: This system contains six staves. The Flute staff has a dynamic of *mp* from measure 73 to 74, then *f* from 75 to 78. The Clarinet in A staff has *p* from 73-74 and *f* from 75-78. The Clarinet in Bb staff has *mp* from 73-74 and *p* from 75-78. The Horn staff has *mp* from 73-74 and *p* from 75-78. The Bassoon staff has *f* from 73-74 and *mp* from 75-78. A box labeled 'G' is positioned above the Flute staff at the beginning of measure 73.

79

Flute (Fl): Rest

Clarinet in A (CA): *f* (measures 79-83)

Clarinet in Bb (Cl): *f* (measures 79-83), *p* (measures 80-83)

Horn (Hn): *f* (measures 79-83), *p* (measures 80-83)

Bassoon (Bn): *f* (measures 79-83), *p* (measures 80-83)

Measures 79-83: This system contains five staves. The Flute staff is silent. The Clarinet in A staff has a dynamic of *f* from measure 79 to 83. The Clarinet in Bb staff has *f* from 79-80 and *p* from 80-83. The Horn staff has *f* from 79-80 and *p* from 80-83. The Bassoon staff has *f* from 79-80 and *p* from 80-83.

84 H

Flute (Fl): *p* (measures 84-88)

Clarinet in A (CA): *p* (measures 84-88)

Clarinet in Bb (Cl): *pp* (measures 84-88)

Horn (Hn): *p* (measures 84-88)

Bassoon (Bn): *p* (measures 84-88)

Measures 84-88: This system contains five staves. The Flute staff has a dynamic of *p* from measure 84 to 88. The Clarinet in A staff has a dynamic of *p* from measure 84 to 88. The Clarinet in Bb staff has a dynamic of *pp* from measure 84 to 88. The Horn staff has a dynamic of *p* from measure 84 to 88. The Bassoon staff has a dynamic of *p* from measure 84 to 88. A box labeled 'H' is positioned above the Flute staff at the beginning of measure 84.

90

Fl
CA
Cl
Hn
Bn

95

Fl
CA
Cl
Hn
Bn

J

pp

101

Fl
CA
Cl
Hn
Bn

p *mf* *f*

106

Fl *ff* *p* *tr* **G P** [a piacere]

CA *ff* *tr*

Cl *ff* *tr* *p*

Hn *ff*

Bn *ff*

112

Fl

CA

Cl

Hn

Bn

113

Fl

CA

Cl

Hn

Bn

Organ Symphony no. 1 Op.14 arr. for wind quintet by Toby Miller

SCORE (concert pitch)

III - Pastorale

Louis Vierne

Allegretto (♩ = 56)

(Bn solo)

Musical score for measures 1-7. The score is for a wind quintet: Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The tempo is Allegretto (♩ = 56). The Flute part is marked (Bn solo) and begins with a rest, then enters in measure 5 with a melody marked *mp*. The Oboe part has rests until measure 7, then enters with a melody marked *p*. The Clarinet in Bb part has rests until measure 5, then enters with a melody marked *p*. The Horn in F part has rests until measure 5, then enters with a melody marked *pp*. The Bassoon part begins with a melody marked *p*, then *pp*, and *p* again.

Musical score for measures 8-14. The score continues for the same instruments. Measure 8 is marked with a circled 'A'. The Flute part continues with a melody marked *p*. The Oboe part continues with a melody marked *p*. The Clarinet in Bb part continues with a melody marked *p*. The Horn in F part continues with a melody marked *p*. The Bassoon part continues with a melody marked *p*.

Musical score for measures 15-18. The score continues for the same instruments. Measure 15 is marked with a circled '15'. The Flute part has a rapid sixteenth-note passage. The Oboe part has rests until measure 18, then enters with a melody marked *p*. The Clarinet in Bb part has rests until measure 16, then enters with a melody marked *mp*. The Horn in F part continues with a melody marked *fp* and *pp*. The Bassoon part has rests until measure 18, then enters with a melody marked *mp*.

B

19

Flute: Melodic line with slurs and accents, starting on a whole note and moving through eighth notes.

Oboe: Rapid sixteenth-note passages, slurred and accented.

Clarinet: Similar rapid sixteenth-note passages to the oboe, slurred and accented.

Horn: Rests in the first two measures, then enters with a melodic line starting in measure 3.

Bassoon: Melodic line with slurs and accents, starting on a whole note.

Dynamics: *p* (piano) is indicated for the Horn and Bassoon parts.

C

25

Flute: Melodic line with slurs and accents, starting on a whole note and moving through eighth notes.

Oboe: Melodic line with slurs and accents, starting on a whole note.

Clarinet: Melodic line with slurs and accents, starting on a whole note.

Horn: Melodic line with slurs and accents, starting on a whole note.

Bassoon: Melodic line with slurs and accents, starting on a whole note.

Dynamics: *mf* (mezzo-forte) is indicated for the Flute, Oboe, Clarinet, and Horn parts.

30

Flute: Rapid sixteenth-note passages, slurred and accented.

Oboe: Rests in the first two measures, then enters with a melodic line starting in measure 3.

Clarinet: Rapid sixteenth-note passages, slurred and accented.

Horn: Melodic line with slurs and accents, starting on a whole note.

Bassoon: Melodic line with slurs and accents, starting on a whole note.

Dynamics: *mf* (mezzo-forte) is indicated for the Oboe part.

33

Fl
Ob
Cl
Hn
Bn

37

poco rit. a tempo

Fl
Ob
Cl
Hn
Bn

pp *p* *f*

42

D

Fl
Ob
Cl
Hn
Bn

p *mf* *f*

48

Fl

Ob *mf* *f*

Cl *f* (2) (4) *mf*

Hn

Bn

53

Fl **E** **GP**

Ob *mp* *p*

Cl (6) *p* (8)

Hn

Bn *a piacere* *mp*

60 **Poco più vivo** (♩ = 72) [84]

Fl *p*

Ob *p*

Cl *p*

Hn *p*

Bn

68

Fl
Ob
Cl
Hn
Bn

p
p
pp
p

F

75

Fl
Ob
Cl
Hn
Bn

p
p
p
p

G

83

Fl
Ob
Cl
Hn
Bn

f
f
f
f

G

f

90

Fl *p subito* *f* *p subito*

Ob *p* *f* *p*

Cl *p* *f* *p*

Hn *p* *f* *p*

Bn *p* *f* *p*

97

H

Fl

Ob *p*

Cl *p*

Hn *p*

Bn

103

rall. poco a poco

Fl *mp*

Ob

Cl *p*

Hn *pp*

Bn *p*

110

J Tempo 1 (♩ = 56)

Fl *p*

Ob

Cl

Hn

Bn

117

K

Fl

Ob

Cl

Hn

Bn

p *mp* *fp* *pp*

123

L

Fl

Ob

Cl

Hn

Bn

p *p* *p* *mp* *p*

129

Fl
Ob
Cl
Hn
Bn

mf

M

134

Fl
Ob
Cl
Hn
Bn

mf

137

Fl
Ob
Cl
Hn
Bn

141

Fl

Ob

Cl

Hn

Bn

pp

p

pp

p

p

146

Fl

Ob

Cl

Hn

Bn

p

p

p

pp

pp

pp

152

Fl

Ob

Cl

Hn

Bn

f

mf

f

mf

f

mf

(2)

(4)

157

Fl *mp* *p* **GP**

Ob *mp* *p*

Cl *p* (6) (8)

Hn

Bn

163 **P**

Fl *ff* (no attack) *p*

Ob (no attack) *mf* *pp*

Cl (no attack) *p*

Hn *ff* (no attack) (slight attack) *p*

Bn *ff* (no attack) *mp* *p*

Organ Symphony no. 1 Op.14 arr. for wind quintet by Toby Miller

SCORE (concert pitch)

IV - Allegro vivace

Louis Vierne

Allegro vivace $\text{♩} = 112$

Musical score for measures 1-6. The score is for a wind quintet: Flute, Oboe, Clarinet in A, Horn in F, and Bassoon. The time signature is 2/4. The key signature has one sharp (F#). The tempo is Allegro vivace with a metronome marking of 112. The dynamic marking is *f* (forte). The Flute part begins with a melodic line, while the other instruments provide harmonic support.

Musical score for measures 7-13. The score continues for the same instruments. The Flute part has a more active role, with frequent sixteenth-note passages. The Oboe and Clarinet in A parts have melodic lines, while the Horn in F and Bassoon provide a steady harmonic accompaniment.

Musical score for measures 14-19. A section labeled 'A' is indicated above the Flute staff. The Flute part features a melodic line with some grace notes. The Oboe and Clarinet in A parts have melodic lines, while the Horn in F and Bassoon provide a steady harmonic accompaniment.

21

Fl
Ob
Cl
Hn
Bn

28 **B**

Fl
Ob
Cl
Hn
Bn

p
p
p
p
p

35

Fl
Ob
Cl
Hn
Bn

42 C

Fl
Ob
Cl
Hn
Bn

50 D

Fl
Ob
Cl
Hn
Bn

58

Fl
Ob
Cl
Hn
Bn

65 E

Fl *p*

Ob *p*

Cl *p*

Hn *p*

Bn *p*

72

Fl

Ob

Cl

Hn

Bn

80 *Meno vivo* ($\text{♩} = 96$) F

Fl

Ob *mf*

Cl *p*

Hn *mf*

Bn *p*

G

92

1. 2.

Fl

Ob

Cl

Hn

Bn

p *mf* *p* *mp*

mf *p* *mf* *mp*

p *mf* *p* *mp*

mf *mf* *mp* *mp*

legato

pp

legato

pp

mf *mf* *mp* *mp*

mp

103

Fl

Ob

Cl

Hn

Bn

mp

mf

mp

mp

mf

H

116

Fl

Ob

Cl

Hn

Bn

pp

p

p *p*

[poco meno mosso]

127

Musical score for measures 127-139. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is two sharps (F# and C#). The tempo is [poco meno mosso]. The Flute part has a melodic line with slurs and a dynamic marking of *p* at the end. The Oboe part has a similar melodic line with a dynamic marking of *p*. The Clarinet part is mostly silent, with a few notes at the end. The Horn part has a rhythmic accompaniment with a dynamic marking of *p*. The Bassoon part has a rhythmic accompaniment with a dynamic marking of *p*.

140

[rit.]

[♩ = 96]

J

Tempo 1 ♩ = 112

Musical score for measures 140-147. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is two sharps (F# and C#). The tempo is [rit.] and [♩ = 96]. The Flute part has a melodic line with slurs and a dynamic marking of *mp* at the beginning, followed by *p*, *mf*, and *f*. The Oboe part has a melodic line with a dynamic marking of *p* at the beginning, followed by *mf* and *f*. The Clarinet part has a melodic line with a dynamic marking of *p* at the beginning, followed by *mf* and *f*. The Horn part has a melodic line with a dynamic marking of *p* at the beginning, followed by *mf* and *f*. The Bassoon part has a melodic line with a dynamic marking of *p* at the beginning, followed by *mf* and *f*.

148

Musical score for measures 148-155. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is two sharps (F# and C#). The Flute part has a melodic line with slurs and a dynamic marking of *f*. The Oboe part has a melodic line with a dynamic marking of *f*. The Clarinet part has a melodic line with a dynamic marking of *f*. The Horn part has a melodic line with a dynamic marking of *f*. The Bassoon part has a melodic line with a dynamic marking of *f*.

155

Fl
Ob
Cl
Hn
Bn

161

K

Fl
Ob
Cl
Hn
Bn

169

L

Fl
Ob
Cl
Hn
Bn

p
p
p
p

176

Fl
Ob
Cl
Hn
Bn

183

M

Fl
Ob
Cl
Hn
Bn

190

Fl
Ob
Cl
Hn
Bn

196

N

Fl
Ob
Cl
Hn
Bn

204

Fl
Ob
Cl
Hn
Bn

211

P

Fl
Ob
Cl
Hn
Bn

p

Musical score for measures 218-224. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The Oboe, Clarinet, and Horn parts play a similar rhythmic pattern, often with rests. The Bassoon part provides a steady accompaniment. A circled 'Q' is placed above the Flute staff at measure 222.

Musical score for measures 225-230. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part continues with its complex melody. The Oboe part has a dynamic marking of *f* starting at measure 225. The Clarinet part has a dynamic marking of *f* starting at measure 226. The Horn part has a dynamic marking of *mp* starting at measure 226. The Bassoon part has a dynamic marking of *f* starting at measure 226. A circled 'Q' is placed above the Flute staff at measure 225.

Musical score for measures 231-236. The score is for five instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Horn (Hn), and Bassoon (Bn). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part continues with its complex melody. The Oboe part has a dynamic marking of *pp* starting at measure 231. The Clarinet part has a dynamic marking of *pp* starting at measure 231. The Horn part has a dynamic marking of *pp* starting at measure 231. The Bassoon part has a dynamic marking of *pp* starting at measure 231.