

I. PRÉLUDE MODAL

à Paul LANBERT

Organiste de la Cathédrale de Rodas

Récit: } Fonds doux 8 sans Flûte

G.O.: }

Féd.: Bourdon 16-8

Accouplement - Tirasses

Jean LANGLAIS

Organiste du Grand Orgue
de Saint Pierre de Montrouge (Paris)
Op. 6

Andante $\text{♩} = 44$

①

Harmonium
ou
Orgue

G.O. ①

Man.

pp

pp

f

R. *mf*

II. HOMMAGE

3

Œuvre protégée - Toute photocopie
même partielle, sans autorisation,
constitue une contrefaçon.

à Monsieur Jean BAYARD

à l'Orgue: Récit: Fonds et Anches 16.8.4

G.O.: Fonds 16.8.4 (Anches préparées)

Péd.: Fonds 32.16.8.4 (Anches préparées)

Claviers accouplés - Tirasse récit

(L'absence d'un effet de 16 p. aux claviers manuels,
allègerait le caractère de cette pièce)

Largo $\text{♩} = 46$

First system of the musical score. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Above the treble staff, there are circled notes G and J, and circled numbers 1 and 2. Above the bass staff, there are circled numbers 1 and 2. The word 'Man.' is written below the bass staff. The music features a slow, melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Second system of the musical score. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats. Above the treble staff, there is a circled note G and the text '- anches Récit'. The dynamic marking 'PPP' is present. Above the bass staff, there is a circled note G. The words 'Ped.' and 'Man.' are written below the bass staff. The music continues with similar melodic and rhythmic patterns.

Third system of the musical score. It consists of two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The key signature is two flats. Above the treble staff, there is a circled note G and the text '+ anches Récit'. The dynamic marking 'ff' is present. Above the bass staff, there is a circled note G. The word 'Péd.' is written below the bass staff. The music continues with similar melodic and rhythmic patterns.

III. ARABESQUE

à Raymond BOUSQUET

à l'Orgue: $\left\{ \begin{array}{l} R. \text{ Gamba, Voix Céleste 8} \\ G. \text{ Flûte harm. 8 ou Bourdon 8} \\ \text{Péd. Bourdon 16} \\ \text{Claviers séparés Tirasse récit} \end{array} \right.$

Andantino $\text{♩} = 60$

G. V.C.

mf

R.

Man. 1

IV. FUGUE

Quatre parties - Une préface, même partie, ses autographes, constitue une contrefaçon.

à André BOURGOIN

à l'Orgue { R. Flûtes 8-4
G.O. Flûte, Bourdon, Salicional 8
Péd. Bourdons 16-8
Tirasse G.O. Claviers séparés

Andante $\text{♩} = 63$

①

G.O. *mf*

①

Man.

V. Paraphrase sur "SALVE REGINA"

au R.P.A. LEFAUQUEUR de l'Oratoire

Orgue: R. Bourdon 8
G.O. Salicional 8
Péd. Bourdons 16.8

①

Andante $\text{♩} = 50$

G. *mf calme et libre*

Man.

R.

rall. dim. p

a Tempo

rall.

mf

R. - Bourdon
+ Gambe

R.

Lento

pp

Péd.

a Tempo

G.

Man.

R.

- Gambe
+ Bourdon