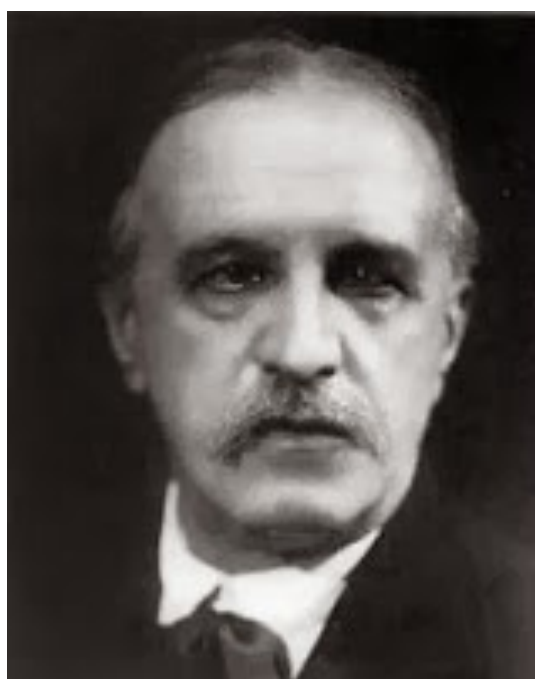


# Louis Vierne

(1870 - 1937)

*6 pieces from*  
**24 Pièces en style libre (1913-4)**

*arranged for wind quintet (Clarinet in A and B<sup>b</sup>)  
by Toby Miller (2021)*



Louis Vierne (unable to trace source or date of picture).

Louis Vierne was born in 1870, the eldest of 5 children. Both sisters died young. His devoted younger brother René, also an organist and composer, died in the First World War, as did Louis' eldest son Jacques. These were just two of the many tragedies that blighted his life, starting with a painful divorce from his wife a few years earlier and continuing with his younger son André's death from TB in 1913. Louis was born blind due to congenital cataracts. An operation at the age of 7 restored some sight, but not enough to lead a normal life: between 1881 and 1890 he was educated at the national institution for blind children, which he credited with giving him excellent preparation for life as an organist, composer and teacher. He is said to have picked out on the piano a tune he had just heard at the age of 2, and in 1887 his performance in his end-of-year exam at school 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. Aged 11, Vierne had heard Franck improvise in his church at Ste-Clotilde. He later recalled: 'I could not hold back my tears. I knew nothing; but my natural instinct was violently shaken by this expressive music echoing through my every pore'. Joining the Conservatoire fully in 1890, he was smitten with 'passionate admiration, affection for a father-figure and deep respect' (Léonce de St Martin), so that when Franck died in November from the after-effects of a road accident, Louis was devastated. He himself was later universally recalled by his pupils as a kind, conscientious and effective teacher; sensitive but introspective, perhaps partly as a result of the isolation caused by blindness.

These 24 so-called 'freestyle' (character) pieces, one in each major and minor key, were written just before the First World War. They are designed to be played as interludes while the collection is being taken during Mass - so perhaps the church equivalent of salon pieces. The best known is the *Berceuse* (Lullaby), no 19 and the last in this selection of six: dedicated to his daughter Colette (then aged 7 or 8, and living apart from him following the divorce), it is a beautiful harmonization of the familiar tune. Vierne was a master of the 'Mendelssohnian' (fast and light) Scherzo, and there are two examples in this selection: the *Scherzetto* (no 14) and the *Divertissement* (no 11). In between I have chosen the *Légende* (no 13), another piece in a rocking rhythm beautifully harmonized, in Franck's favourite key of F# major (I have included a version transposed to G). The second piece I have chosen is the *Madrigal* (no 9), with a recurring triplet figure and harmonies reminiscent of Grieg. Vierne is perhaps the most chromatic of all composers, often seeming to find semitones between notes that you thought were only a semitone apart, but Grieg also said to his biographer 'I have found that the obscure depths of our folk tunes have their foundation in unexplored harmonic possibilities... I have been especially attracted by the chromatic lines within the harmonic texture'. The first piece in this selection, the *Prelude* (no 5), was dedicated to Vierne's pupil Nadia Boulanger (he also taught her sister Lili), who of course went on to become perhaps the most famous teacher of the 20th century. It is fascinating to trace a chain of knowledge in counterpoint, harmony and general composition passing from Albrechtsberger in Vienna via a succession of earnest pupils who then became passionate and admired teachers in Paris: Antoine Reicha, Franck, Vierne, Boulanger - and from her to countless famous composers and musicians worldwide.

Albrechtsberger, Franck and especially Vierne have tended to stay pigeon-holed in church - still far too often a world apart. Anybody who still harbours secret doubts as to whether organists have a life outside church should listen to Vierne's piano quintet, written just a few years later after the war in grief and anger at his son Jacques' suicide in action: one of the most searingly powerful but also tender pieces of chamber music ever written. Franck's quintet offers equally 'unfiltered' emotion: both pieces demand exceptional commitment by performers and audience.

# Selected Pièces en style libre arr. for wind quintet by Toby Miller

Score (instrumental pitch)

## V - Prélude à Nadia Boulanger

Vierne

Andante sostenuto ♩ = 112 [120, sempre ♩ = ♩]

The musical score is for a wind quintet arrangement of 'V - Prélude à Nadia Boulanger' by Toby Miller. The tempo is 'Andante sostenuto' with a metronome marking of ♩ = 112 [120, sempre ♩ = ♩]. The score is written for five instruments: Flute, Oboe, Clarinet in A, Horn in F, and Bassoon. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems, with measures 7 and 12 marked at the beginning of the second and third systems respectively. The Flute part begins with a *p dolce* marking and features a melodic line with slurs and ties. The Oboe part has a *p* marking and includes triplet and quintuplet markings (1/6, 3, 5). The Clarinet in A part is mostly silent, with rests. The Horn in F part has a *p* marking and plays a melodic line. The Bassoon part has a *p* marking and plays a rhythmic line. The score includes various dynamic markings such as *p*, *p dolce*, *mp*, and *mf*, as well as articulation like slurs, ties, and accents. The piece concludes with an 'accel.' marking and an ellipsis.

19

... *p* subito *f* *più mosso* *mf*

Measures 19-24: The first staff has a rest in 3/8, followed by a melodic line in 3/4 starting with a half note. Dynamics include *f*, *p*, and *mf*. The tempo changes to *più mosso* at measure 22.

25

*p* *p* *p* *p* *p* *[poco meno mosso]*

Measures 25-30: The first staff has a melodic line in 3/8, followed by a rest in 6/8. Dynamics are consistently *p*. The tempo changes to *poco meno mosso* at measure 28.

31

*Rall.* ... *a tempo [Tempo 1]* *pp* (1 / 4) (2) *pp* *pp* *pp*

Measures 31-36: The first staff has a melodic line in 3/8, followed by a rest in 6/8. Dynamics include *pp*. The tempo changes to *a tempo [Tempo 1]* at measure 34.

[illegible]

**Example 6-10**

a tempo

*dolce*

*p*

*f*

*pp*

G P

G P

50

meno mosso

*p*

*pp*

molto rall. ... ..

*p*

*pp*

*p*

*pp*

Selected **Pièces en style libre** arr. for wind quintet by Toby Miller

Score (instrumental pitch)

IX - Madrigal à *Georges Jacob*

# Vierne

[illegible]

17

17

18

19

20

21

*p*

*p*

22

22

23

24

25

*p*

*p*

26

26

27

28

29

30

*p subito*

*pp subito*

*p subito*

*pp subito*

*p subito*

*pp subito*

*p*

*pp subito*

*p subito*

31

[rit.] a tempo] [rall. . . . .

*p* *pp cresc.* *pp cresc.* *pp cresc.* *pp cresc.*

36

...] Rit.

*pp* *pp* *pp* *pp* *pp*



# Selected Pièces en style libre arr. for wind quintet by Toby Miller

Score (instrumental pitch)

XI - Divertissement à Joseph Bonnet

Vierne

Allegro ♩ = 100

Flute *mp* *cresc.* *simile*

Oboe *pp* *cresc.*

Clarinet in Bb *pp* *cresc.*

Horn in F *pp* *cresc.*

Bassoon *p* *cresc.*

6 *(cresc.)* *f* *p* *cresc.*

*(cresc.)* *mf* *pp*

*(cresc.)* *mf* *pp*

*(cresc.)* *mf* *pp*

*(cresc.)* *mf* *pp*

13 *(cresc.)* *f*

*cresc.* *mf* *mp*

*mf* *mf*

*cresc.* *mf* *mp*

*cresc.* *mf* *mp*

18

*simile*

*mp*

*mf*

*p*

*pp*

*pp*

*p*

*pp*

*+*

*+*

*+*

*+*

*+*

*+*

36

Musical score for measures 36-41. The score consists of five staves. The first staff has a complex melodic line with many accidentals. The second and third staves have a similar melodic line. The fourth staff has a simple melodic line. The fifth staff has a bass line. Dynamics include *p*, *cresc.*, and *f*.

42

Musical score for measures 42-47. The score consists of five staves. The first staff has a simple melodic line. The second and third staves have a similar melodic line. The fourth staff has a simple melodic line. The fifth staff has a bass line. Dynamics include *mf*, *mp*, and *open*.

48

Musical score for measures 48-53. The score consists of five staves. The first staff has a complex melodic line with many accidentals. The second and third staves have a similar melodic line. The fourth staff has a simple melodic line. The fifth staff has a bass line. Dynamics include *p*, *pp*, and *cresc.*.

54

(cresc.)----- *f* *mf*

(cresc.)----- *mf* *mf*

(cresc.)----- *mf* *mf*

(cresc.)----- *mf* *mf* *simile*

(cresc.)----- *mf* *f*

60

*G P* *simile*

*p*

*pp*

*pp* *pp* *pp* *pp*

*pp* *pp*

67

*p* *f* *mp*

*simile*

*p* *f* *p*

*p* *mf* *p*

73

*p* *p* *f*

*pp* *p* *f*

*mf*

*pp*

*pp* *mf*

78

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

*p* *mf*

*p* *pp* *mf*

*mf*

*p* *pp* *p* *f*

84

*mf* *f* (1) (2) (3)

*f* (1) (2) (3)

*f*

*mf* *simile* *f*

90

90

(4) (5) (6) (7)

*f*

95

95

*ff*

*ff*

*f* *ff*

(1) *ff* (2) *simile* (3) (4) *ff*

*ff*

102

102

*ff* *fff*

(2) *simile* *fff*

*fff* *fff*

*fff* *fff*

*fff*

Selected **Pièces en style libre** arr. for wind quintet by Toby Miller

Score (original key, instrumental pitch)

[transposed version at end of set]

### XIII - Légende à Maurice Blazy

## Vierne

[illegible]

16

*p* *f*

*mf*

*mf*

*f*

[poco accel. ... rall. ... Tempo 1]

*simile*

*pp*

*[pp] cresc. poco a poco* *[f]* *pp*

*[pp] cresc. poco a poco* *[f]* *pp*

*[pp] cresc. poco a poco* *[f]* *pp*

*[pp] cresc. poco a poco* *[f]* *p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



33

[poco accel.

...

...

rall.

...

...

Tempo 1]

mf *f* *pp* *pp*

38

[molto rall.

*f* *f* *f* *f*

43

...

...

...

...

...]

*subito pp* *mf* *pp* *mf* *pp* *mf*

Selected **Pièces en style libre** arr. for wind quintet by Toby Miller  
Score (instrumental pitch) XIV - Scherzetto à *Alexandre Cellier* Vierendeux

XIV - Scherzetto à *Alexandre Cellier*

## Vierne

Flute

Oboe

Clarinet in A

Horn in F

## Bassoon

6

11

16

16

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

20

20

*p* *mf*

*mf*

*p* *mf*

*p* *mf*

*p* *mf*

24

24

*p* *mp* *mf*

*mp* *mf*

*p* *cresc.*

27

[rall. . .

Musical score for measures 27-30. The score is in D major (two sharps) and 2/4 time. It features five staves. Measures 27-28 show a piano introduction with a forte (*f*) dynamic. Measures 29-30 show a piano solo with a mezzo-piano (*mp*) dynamic. The piano part has a melodic line with a slur and a crescendo hairpin. The piano solo part has a melodic line with a slur and a mezzo-piano (*mp*) dynamic.

31

Meno mosso ♩ = 84]

Musical score for measures 31-34. The score is in D major (two sharps) and 2/4 time. It features five staves. Measures 31-34 show a piano introduction with a piano (*p*) dynamic. Measures 35-38 show a piano solo with a piano (*p*) dynamic. The piano part has a melodic line with a slur and a piano (*p*) dynamic. The piano solo part has a melodic line with a slur and a piano (*p*) dynamic.

35

Musical score for measures 35-38. The score is in D major (two sharps) and 2/4 time. It features five staves. Measures 35-38 show a piano introduction with a piano (*p*) dynamic. Measures 39-42 show a piano solo with a piano (*p*) dynamic. The piano part has a melodic line with a slur and a piano (*p*) dynamic. The piano solo part has a melodic line with a slur and a piano (*p*) dynamic.

Measures 39-42 of the musical score. The key signature is three sharps (F#, C#, G#). The score consists of five staves. Measure 39 features a piano introduction with a half note G#4 and a half note F#4. Measure 40 has a melody in the first staff starting on G#4, with dynamics *[mf]* and *[mp]*. Measure 41 continues the melody with *[mp]*. Measure 42 features a crescendo leading to a melody in the first staff with dynamics *(cresc.) [mp]* and *[mp]*.

Measures 43-46 of the musical score. Measure 43 features a piano introduction with a half note G#4 and a half note F#4. Measure 44 has a melody in the first staff starting on G#4, with dynamics *[p]* and *p*. Measure 45 continues the melody with *dim.* and *p*. Measure 46 features a crescendo leading to a melody in the first staff with dynamics *dim.*, *mp*, and *p*.

Measures 47-50 of the musical score. Measure 47 features a piano introduction with a half note G#4 and a half note F#4. Measure 48 has a melody in the first staff starting on G#4, with dynamics *pp* and *p*. Measure 49 continues the melody with *p*. Measure 50 features a crescendo leading to a melody in the first staff with dynamics *p* and *p*.

51

[accel. ...

51

[accel. ...

*cresc.* ... *f*

*cresc.* ... *f*

*cresc.* ... *f*

*cresc.* ... *f*

56

... G P ... G P Tempo 1]

56

... G P ... G P Tempo 1]

*f*

*f* *p*

*f* *pp*

*p*

63

63

*mf* *p*

*cresc.* ... *mf* *p*

*p* *cresc.* ... *mf* *p*

*cresc.* ... *mf* *p*

*cresc.* ... *mf* *p*

68

[mf] p

[mf] p

[mf] p

[mf] p

[mf] p

72

[mf] p

[mf] p

[mf] mp

[mf] mp

[mf] p cresc.

76

f mp

mp mf f

mf f f

f f

(cresc.) f

80

80

81

82

83

84

*p*

*p*

*p*

*p*

*p*

85

85

86

87

88

[rit. ... **G P** Tempo 2: poco meno mosso]

*p sempre*

*p sempre*

*p sempre*

*p sempre*

*p sempre*

89

89

90

91

92

[rit. ... **Tempo 1**]

*pp*

*pp*



*poco cresc.*

*poco cresc.*

*p cresc. poco a poco*

*p cresc. poco a poco*

[accel. ... ... **più mosso**]

*mp* *mf* *f*

*(cresc.)* *mf* *f*

*mp* *f*

*(cresc.)* *f*

# Selected **Pièces en style libre** arr. for wind quintet by Toby Miller

Score (instrumental pitch)

XIX - Berceuse(sur les paroles classiques) à *ma fille Collette*

Vierne

**Andantino** ♩ = 52

Flute *p dolce*

Oboe *pp* *cresc.*

Clarinet in A *pp* *pp* *cresc.*

Horn in F *pp* *pp* *cresc.*

Bassoon *pp* *pp* *cresc.*

16 [rall.(Fl) ... a tempo]

*mf* *p*

(*cresc.*) *f* *mf*

(*cresc.*) *f* *mp* *pp*

(*cresc.*) *f* *mp* *pp*

(*cresc.*) *f* *mp* *pp*

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

44

*mf*

*mf*

*f*

Rit. Tempo 1

56

*p*

*p*

*p*

*pp*

*p*

*pp*

*mp*

*pp*

rit. poco a poco [calando]

69

*pp*

*mp*

*dim.*

*ppp*

*ppp*

*pp*

*mp*

*dim.*

*ppp*

*pp*

*mp*

*dim.*

*ppp*

*pp*

*mp*

*dim.*

*ppp*

Selected **Pièces en style libre** arr. for wind quintet by Toby Miller

(transposed key; instrumental pitch)

### XIII - Légende à Maurice Blazy

# Vierne

[illegible]

18

*f* *[pp]* cresc. poco a poco ...

*mf* *[pp]* cresc. poco a poco ...

*mf* *[pp]* cresc. poco a poco ...

*f* *[pp]* cresc. poco a poco ...

23 [poco accel. ... ... rall. ... ... Tempo 1]

*simile* *pp*

(cresc.) ... *[f]* *pp*

(cresc.) ... *[f]* *pp*

(cresc.) ... *[f]* *pp*

(cresc.) ... *[f]* *p* *pp*

29

*pp* *mf*

*pp* *mf*

*pp* *mf*

*pp* *mf*

34 [poco accel. ... rall. ... **Tempo 1**]

Measures 34-38. Dynamics: *f*, *pp*.

39 [molto rall. ...]

Measures 39-43. Dynamics: *f*, *pp*, *subito pp*.

44 ...]

Measures 44-47. Dynamics: *mf*.