



# Treize improvisations sur les versets de vêpres

pour orgue

G.P.R. Flûtes et bourdons 8

Péd. Fonds 32, 16, 8

Tous les accouplements et tirasses

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Grandes Orgues de N.-D. de Paris, 1963

Reconstitution de Jeanne Joulain, 1997

I

$\text{♩} = 72-76$

Manual

G.P.R.

Pedal

2b

4

6

## III

G.P.R. Fonds 8, 4 & mutations  
 Péd. Fonds 16, 8  
 Tous les accouplements et tirasses

♩ = 138

Manual

G.P.R.

Pedal

5

10

15

# VI

- R. Anche douce 4
- P. Fonds 8, mutations aiguës
- G. Flûtes 16, 4
- Péd. Tirasse R. seule

Manual

$\text{♩} = 92$

P. *staccato*

G. *staccato*

Pedal

3

(Choral)

*legato*

8

## VII

G.P.R. Anches 16, 8, 4

Péd. Anches 32, 16, 8, 4

Tous les accouplements et tirasses

Manual

$\text{♩} = 66$

G.P.R. *staccato energico*

Pedal

4

7

P.R.

10

R.

## VIII

G.P.R. Grand plein-jeu 16

Péd. Fonds 16, 8, 4

Tous les accouplements et tirasses

Manual

*legato*  
G.P.R.

Pedal

♩ = 58

5

5

9

9

13

13

## IX

G.P.R. Fonds 8

Péd. Fonds 16, 8

Tous les accouplements et tirasses

Manual

G.P.R.

Pédal

$\text{♩} = 120$   
*legato*

4

8

12

## X

P.R. Fonds 8, 4 &amp; nasards

Péd. Fonds 16, 8

Tous les accouplements et tirasses

♩. = 69

Manual

Pedal

4

5

5

7

rit.

a tempo

simile

simile

simile

10

# XI

Cette pièce a été improvisée sur une clarinette de 16', jeu relativement rare. Si on en dispose, jouer à l'octave supérieure. Cette reconstitution donne la hauteur exacte des notes en utilisant une clarinette de 8' dont il faut désaccorder le premier do d'une tierce mineure vers le bas (la). Il suffit alors de jouer ce premier do aux trois dernières mesures en insérant un crayon sur la touche.

**P.** Clarinette 8  
**G.** Bourdon 8, flûte 8  
**Péd.** Fonds doux 32, 16, 8

♩ = 46  
*molto legato ed espressivo*

Manual

Pedal

4

8

P.



## XII

P. Cornet  
 R. Cornet  
 G. Bourdon 8  
 Péd. Fonds doux 32, 16, 8

Manual

Pedal

$\text{♩} = 50$

6

9

rit.

$\text{♩} = 60$

R.

4

7

P.

10

R.

P.

R.

## XIII

Tutti

♩ = 120 - 126

Manual

G.P.R. *fff*

*sempre staccato*

Pedal

The first system of the musical score is for measures 1-4. It features three staves: a grand staff (treble and bass clefs) and a separate pedal staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Tutti' and 'G.P.R. fff'. The right hand of the grand staff plays a series of chords, with the instruction 'sempre staccato' (always staccato) written above the notes. The left hand of the grand staff plays a simple bass line. The pedal staff has a few notes, including a half note in the first measure and a quarter note in the fourth measure.

5

The second system of the musical score covers measures 5-8. It continues the grand staff and pedal staff from the first system. The right hand of the grand staff continues with staccato chords. The left hand of the grand staff has a bass line with some chromatic movement. The pedal staff has a few notes, including a half note in the fifth measure and a quarter note in the eighth measure.

9

The third system of the musical score covers measures 9-12. The right hand of the grand staff continues with staccato chords. The left hand of the grand staff has a bass line with some chromatic movement. The pedal staff has a few notes, including a half note in the ninth measure and a quarter note in the twelfth measure.

13

The fourth system of the musical score covers measures 13-16. The right hand of the grand staff continues with staccato chords. The left hand of the grand staff has a bass line with some chromatic movement. The pedal staff has a few notes, including a half note in the thirteenth measure and a quarter note in the sixteenth measure.