



MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

Italia

About the artist

Famous musician and organist, known throughout the world.

Italian publisher, researcher and organist.

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Qualification: Organist

Personal web: <http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name>

About the piece

Title: ALLEGRETTO pour Orgue [Op.1]

Composer: Vierne, Louis

Licence: Public domain

Publisher: MACHELLA, MAURIZIO

Instrumentation: Organ solo

Style: Classical

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Allegretto

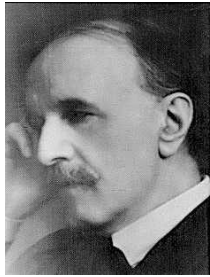
pour orgue

Op. 1 (1894)

a cura di
Maurizio Machella

R. : Hautbois 8'
P. : Flûtes 8' et 4'
G. : Flûte 8'
Péd. : Flûtes 16' et 8'

Louis VIERNE
(1870-1937)



Allegretto

Man.

R.

p

G.

Pédale

Péd. G.

simile

Musical score for organ, showing the first system with three staves: Man. (Manual), G. (Great), and Pédale (Pedal). The key signature is B minor (two sharps) and the time signature is 2/4. The tempo is marked Allegretto. The score includes dynamic markings like *p* and *simile*, and performance instructions like *R.* (ritardando) and *Péd. G.* (Pedal Great). The music features a syncopated bass line and a middle section in the major mode.

9

Musical score for organ, showing the second system with three staves: Man. (Manual), G. (Great), and Pédale (Pedal). The key signature is B minor (two sharps) and the time signature is 2/4. The tempo is marked Allegretto. The score includes dynamic markings like *p* and *simile*, and performance instructions like *R.* (ritardando) and *Péd. G.* (Pedal Great). The music features a syncopated bass line and a middle section in the major mode.

"Between 1894 and 1903 Charles-Marie Widor published a quarterly collection of organ composition by his pupils and other young organists and composers under the title L'Orgue moderne.

Vierne's Allegretto in B minor, Op. 1 appeared in 1894 in the first volume of this series, together with composition by Henri Libert and Charles Tournemire.

The piece has a three-part A-B-A1 form. A charming oboe solo above a syncopated bass is set off by a middle section in the major, in which the syncopated rhythm is continued.

The influence of Vierne's teacher, Widor, is clearly recognisable in the elegant writing style. Yet at the same time Vierne's characteristic flair for harmonic colour and poetry is already discernible." (Ben van Oosten)

Musical score for measures 17-24. The score is written for piano in G major (one sharp) and 3/4 time. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The melody in the treble clef features eighth and sixteenth notes with various articulations. The bass clef staff provides a steady accompaniment with quarter notes.

Musical score for measures 25-32. The score continues from the previous system. The treble clef staff shows more complex rhythmic patterns, including sixteenth-note runs. The bass clef staff continues with a consistent accompaniment.

Musical score for measures 33-40. The score continues from the previous system. Measure 33 includes a fermata over a note, with the letter 'G.' written above it. Measure 39 includes a fermata over a note, with the letter 'R.' written above it. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

41

Musical score for measures 41-48. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with three staves: right hand, left hand, and bass. The right hand has a melodic line with various ornaments and dynamics. The left hand provides harmonic support with chords and moving lines. The bass line is simple and rhythmic. Dynamics include *G.* (Grave), *R.* (Ritardando), and *a piacere*. The word *simile* is written below the bass line.

G. *R.* *a piacere*

simile

49

Musical score for measures 49-56. The score continues in G major and 3/4 time. The piano accompaniment features more complex textures in the right hand, including sixteenth-note passages. The left hand and bass line continue their respective parts. Dynamics include *P.* (Piano) and *R.* (Ritardando). The word *a piacere* is written below the right hand.

P. *R.* *a piacere*

57

Musical score for measures 57-64. The score continues in G major and 3/4 time. The piano accompaniment features a *rall.* (rallentando) section followed by a *f* (forte) section. The right hand has a melodic line with ornaments. The left hand and bass line provide harmonic support. Dynamics include *G.* (Grave), *R.* (Ritardando), *rall.*, *Fonds 8' Otez Hautbois*, and *f*. The word *(a Tempo)* is written above the right hand.

G. *R.* *rall.* *Fonds 8' Otez Hautbois* *f* *(a Tempo)*

66

Musical score for measures 66-73. The score is written for piano in three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and slurs. The lower Bass staff contains a simple bass line of quarter notes.

P. R.
Fonds de 8'

74

Musical score for measures 74-81. The score is written for piano in three staves. The key signature is three sharps. The music continues with complex textures and many beamed notes. The lower Bass staff continues with a simple bass line.

82

p G. P. R.
Fonds 8'

(rit.)

R.
Flûte 8'

Musical score for measures 82-89. The score is written for piano in three staves. The key signature is three sharps. The music features complex textures and many beamed notes. The lower Bass staff continues with a simple bass line. The score ends with a fermata over the final notes.

90

R. Hautbois solo

mf

G.

a piacere

98

I tempo

G.

106

113

G.

Flûtes 8' et 4'

121

R.

a piacere

mf

129

dim. e rall. poco a poco

a tempo

pp