Jeanne Demessieux

SIX ETUDES

POUR ORGUE

Opus 5

I Mi mineur _ Pointes
II Si majeur _ Tierces
III Fa dièze majeur _ Sixtes
IV Fa majeur _ Accords alternés
V Mi majeur _ Notes répétées
VI Ut dièze mineur _ Octaves

Editions Musicales Alphonse Leduc
175, rue Saint-Honoré
75040 Paris cedex 01

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PRÉFACE

A la demande qui m'a été faite de présenter les "SIX ÉTUDES POUR ORGUE" de Jeanne DEMESSIEUX, je crois devoir répondre, moins en signalant leur valeur musicale et leur utilité qu'en suggérant quelques conseils aux étudiants qui entreprendront de se les assimiler.

De même que les Etudes de haute virtuosité du répertoire du piano (Chopin, Liszt, etc.) elles remplissent un double but: celui de faire progresser l'étudiant jusqu'à leur niveau et de permettre à l'artiste parvenu à la maîtrise de conserver et d'entretenir les qualités techniques acquises.

Conçues et écrites pour être exécutées sur un instrument électrique moderne dont le réglage, comme l'on sait, doit être aussi précis et aussi parfait que celui d'un piano de concert, ces Etudes font le point de la technique contemporaine de l'orgue. Si on les examine séparément, chacune, sorte de miroir partiel de la technique de l'auteur, traite d'une particularité d'exécution et vise au développement d'une qualité déterminée.

La première: Pointes alternées – tend à faire acquérir, d'une part, l'égalité de durée stricte entre les deux pieds et, d'autre part, l'instinct de l'écartement des différents intervalles.

La seconde: Tierces alternées aux mains et aux pieds – cherche à faire gagner la clarté dans le legato. L'oreille avertira si la parfaite simultanéité de l'attaque n'est pas obtenue et si le plus léger retard se produit dans l'alternance des pieds et des mains.

La troisième: Sixtes, – indépendamment de la même recherche du legato et de la simultanéité, pose un double problème d'équilibre corporel et de souplesse. L'écartement des jambes (genoux joints, naturellement) doit être constant dans toutes les positions sans qu'aucune raideur se produise. Il ne faut pas perdre de vue que les muscles des jambes sont encore plus sujets à la contraction que ceux des bras et que la moindre participation nerveuse paralyse l'exécution.

La quatrième: Accords alternés, – applique à l'orgue un des principaux procédés de l'Ecole moderne du piano basé sur la souplesse du poignet qui assure l'égalité absolue de temps entre les deux mains. Or, à l'orgue, encore plus qu'au piano, il importe que le legato entre les accords soit strict et qu'il n'y ait ni solution de continuité, ni retard entre les mains. Tous les mouvements doivent être réduits au minimun.

La cinquième: Notes répétées – développe l'agilité et la légèreté du jeu de Pédale. Elle oblige à une précision absolue d'attaque. C'est la cheville qui tient le pied en suspens, quoique tout près de la note, à la façon dont, au piano, le poignet assure la suspension de la main. Un très léger balancement du corps permettra aux jambes, jointes, d'atteindre sans difficulté les extrémités du pédalier.

La sixième: Octaves aux mains et aux pieds – aborde deux problèmes différents. Pour que l'octave, aux mains, soit nettement perçue à l'orgue, il faut ménager un léger temps de tenue afin que l'élocution du tuyau soit assurée. Aux pieds, l'exécution des octaves pose de nouveau la question de la constance d'écartement, déjà signalée à propos des sixtes, et la parfaite simultanéité de l'attaque et de l'interruption du son. Ici encore, la cheville guide et suspend le pied.

En résumé, les qualités d'exécution que ces Etudes consciencieusement travaillées développeront sont: égalité, simultanéité d'attaque, legato, souplesse, légèreté, clarté.

Que l'étudiant ne perde jamais de vue ces quelques préceptes généraux souvent répétés, mais qui restent féconds:

travailler une seule difficulté à la fois et y concentrer tout son effort;

le travail des doigts seuls est stérile. L'oreille et l'œil doivent exercer un contrôle constant;

le travail doit être divisé en fragments très courts et pratiqué lentement jusqu'à ce que l'on sente que l'on est en mesure d'accélérer sans nuire à la clarté;

le travail polyphonique complet donne, à l'orgue, plus de fruits que le travail par voix séparées, mais à la condition de jouer assez lentement pour que tout soit contrôlé.

L'œuvre est sue lorsque l'interprète en a, de mémoire, une représentation mentale exacte et lorsque les membres l'exécutent en souplesse d'une façon réflexe.

A ce moment, le cerveau, libéré, peut se donner complètement à la musique.

Ceux qui seront parvenus à dominer les difficultés contenues dans ces Etudes seront reconnaissants à Jeanne Demessieux du progrès immense que, grâce à elle, ils auront accompli.

Marcel DUPRÉ

- PREFACE -

To the request which has been made to me to present the Six Etudes for Organ of Jeanne Demessieux, I believe it necessary to reply less in pointing out their musical value and their usefulness than in suggesting some recommendations to the students who undertake to assimilate them.

Like the Etudes of high virtuosity of the piano repertoire (Chopin, Liszt, etc.) they fulfill a double purpose : that of making the student progress to their level and that of permitting the accomplished artist to preserve and maintain acquired technical qualities.

Conceived and written to be executed on a modern electric instrument whose regulations, as one knows, must be as precise and perfect as that of a concert piano, these Etudes are the epitome of the contemporary technique of the organ. If one examines them separately, each one a sort of partial mirror of the technique of the author, deals with one peculiarity of execution, and aims at the development of a definite skill.

The first : alternating toes--tends to develop, on one hand, equality of strict time between the two feet, and on the other hand, instinct of the spacing of the different intervals.

The second : alternating thirds in the hands and in the feet--seeks to develop the clarity of the legato. The ear will warn if the perfect simultaneousness of attack is not attained and if the slightest retard is produced in the alternation of feet and hands.

The third : sixths--in addition to the same quest of the legato and of simultaneousness, poses a double problem or corporeal equilibrium and of flexibility. The spacing of the legs (knees joined, naturally) must be constant in all the positions, without producing any stiffness. It is necessary not to forget that the muscles of the legs are even more subject to contraction than those of the arms and that the least nervous interference paralyses execution.

The fourth : alternating chords--applies to the organ one of the principle processes of the modern school of piano; based on the flexibility of the wrist, which assures absolute equality of movement between the two hands. Now, at the organ, still more than at the piano it is important that the legato between the chords be strict and that there be neither solution of continuity nor retardation between the hands. All movements must be reduced to a minimum.

The fifth : repeated notes--develops the agility and lightness of pedal playing. It requires an absolute precision of attack. It is the ankle which holds the foot suspended though always near to the key in the manner of which, at the piano, the wrist assures the suspension of the hand. A very light swaying of the body will permit the joined legs to attain without difficulty the extremities of the pedal clavier.

...

The sixth : octaves in the hands and in the feet, attacks two different problems. In order that the octave in the hands be clearly perceived on the organ, it is necessary to be careful of a moderate period of holding in order that the elocution of the pipe be assured. In the feet, the execution of the octaves poses anew the question of the constancy of distance apart, already pointed out in regard to the sixths, and the perfect simultaneousness of the attack and of the interruption of the sound. Here again, the ankle guides and suspends the foot.

In brief, the qualities of execution which the conscientious study of the Etudes will develop are : equality, simultaneousness of attack, legato flexibility, lightness and clarity.

The student never should lose sight of these few general precepts, off-repeated but which remain fruitful :

To work one difficulty alone at one time and thereupon to concentrate all his effort

Practicing fingers alone is useless. The ear and the eye must exercise a constant control;

The work must be broken up into fragments very short and practiced slowly until one senses that one is ready to accelerate without harming the clarity;

Working at the complete polyphony is, at the organ, of more benefit than working by separate voices, but only if the music is played slowly enough to be in complete control.

The work is known when the interpreter has, from memory, an exact mental picture and when the limbs execute it with a suppleness of a reflex manner. At this moment, the liberated brain can give of itself completely to the music.

Those who succeed in conquering these Etudes will be grateful to Jeanne Demessieux for immense progress which, thanks to her, thy will have accomplished.

Marcel Dupré

TRANSLATION

By David PIZARRO

A mon cher Maître Marcel DUPRÉ

SIX ÉTUDES

pour Orgue

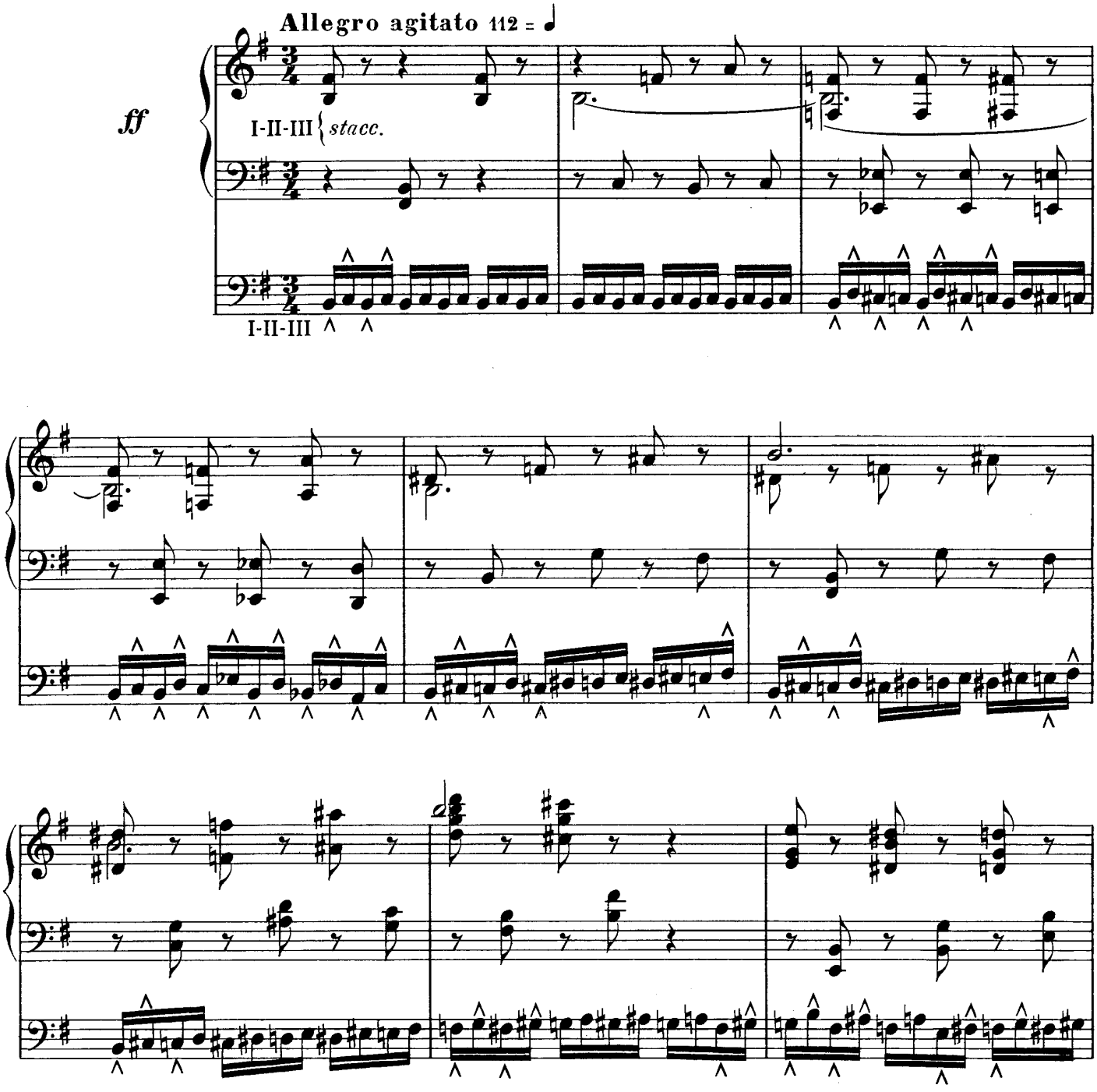
Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle (loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

I

POINTES

JEANNE DEMESSIEUX

Opus. 5



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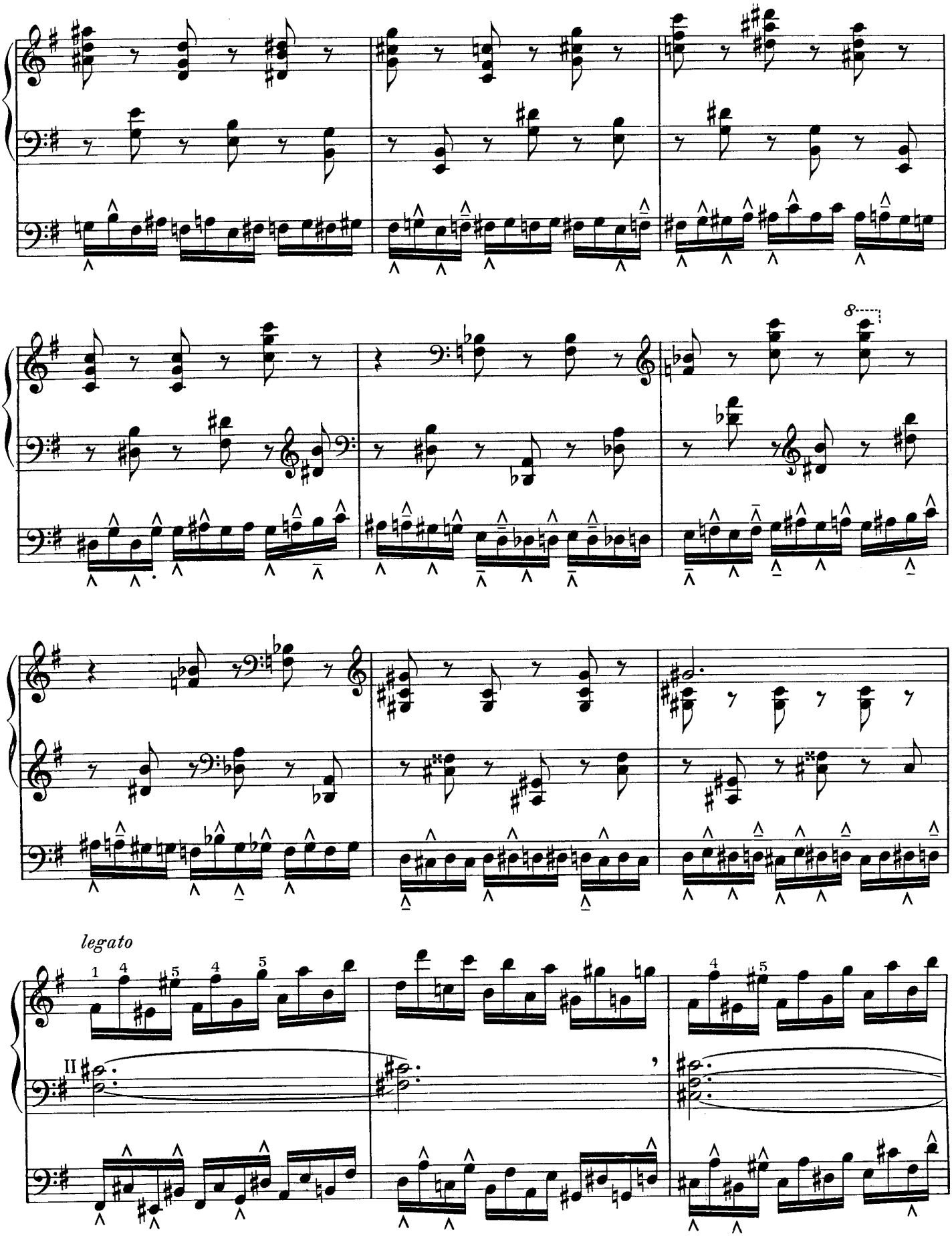
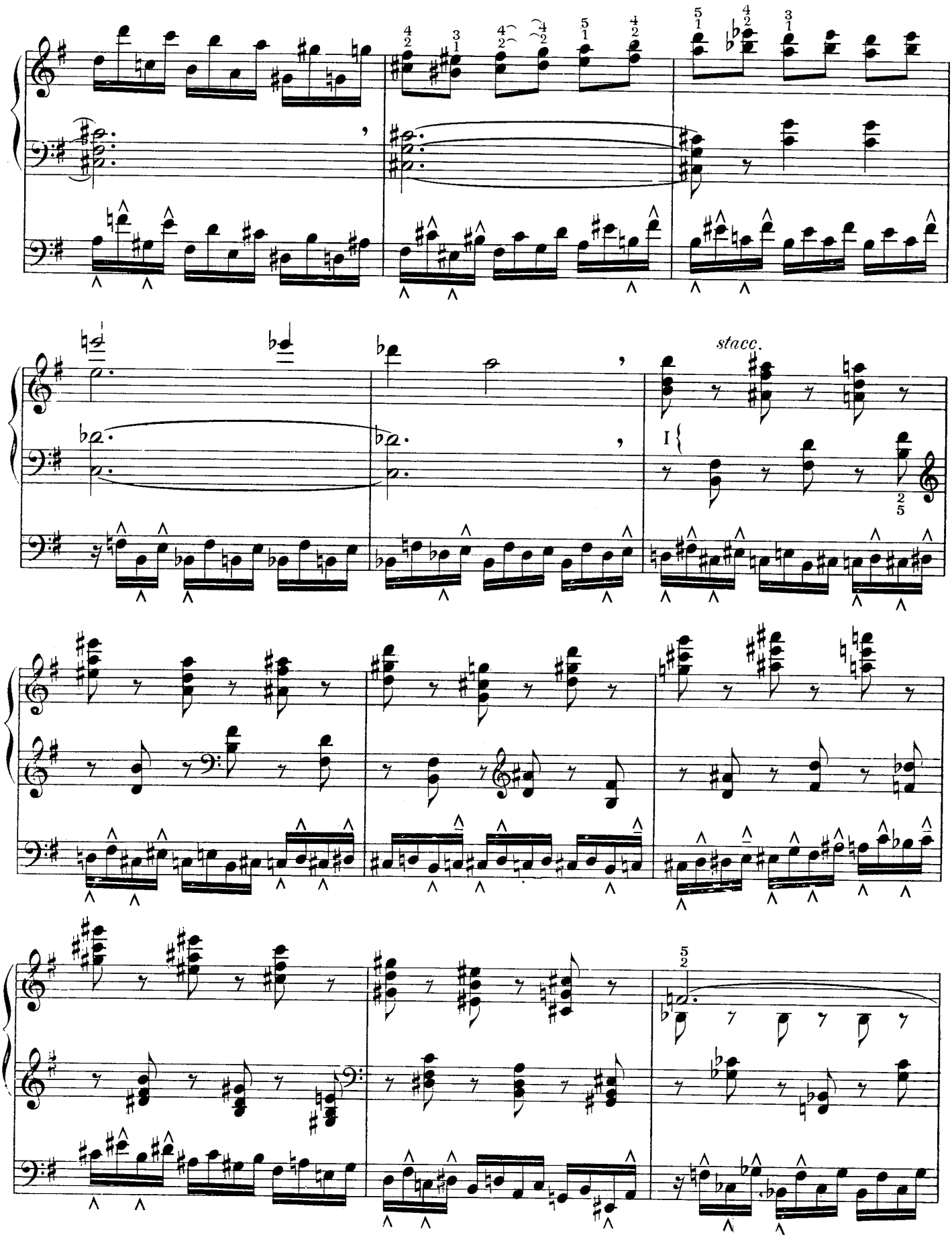
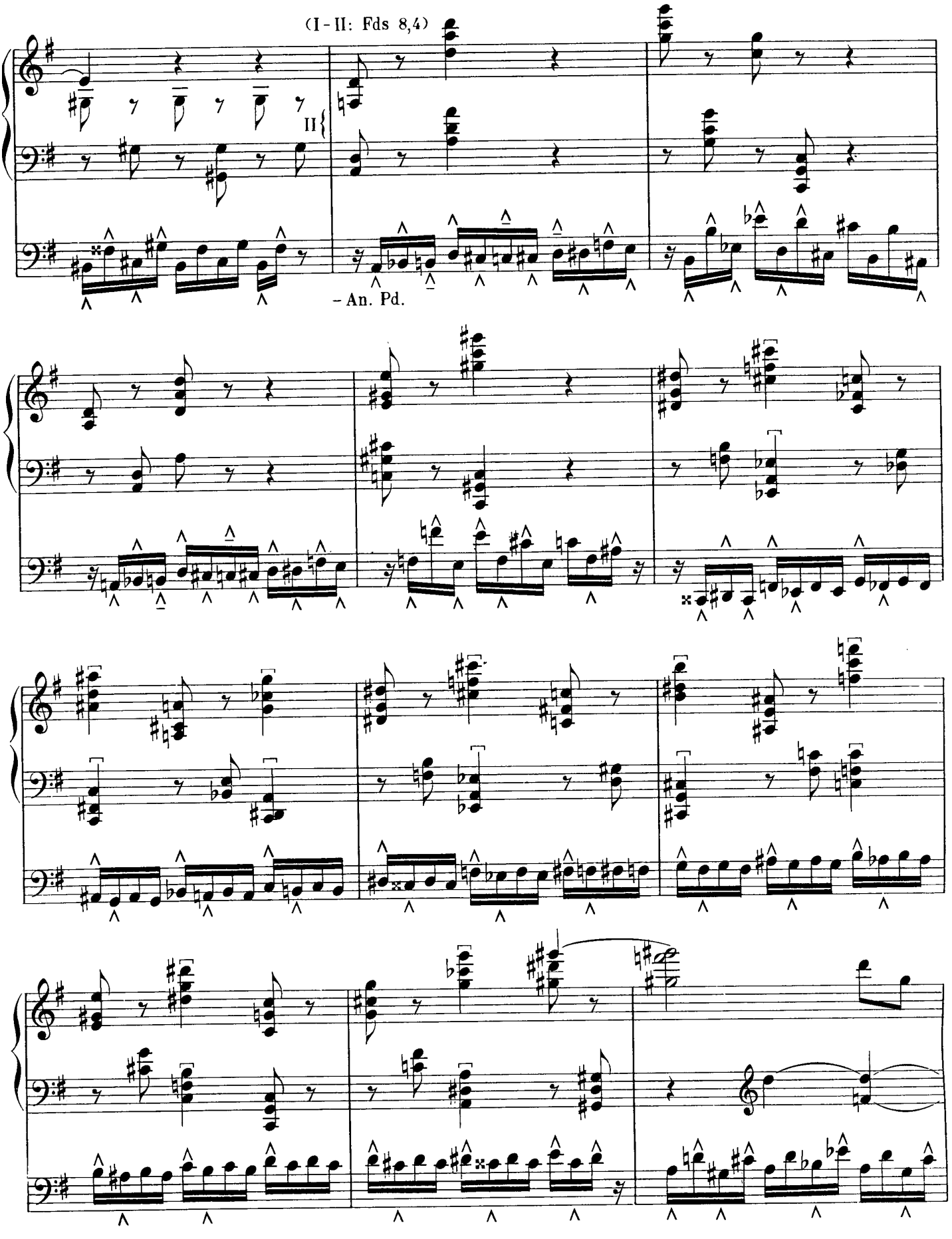
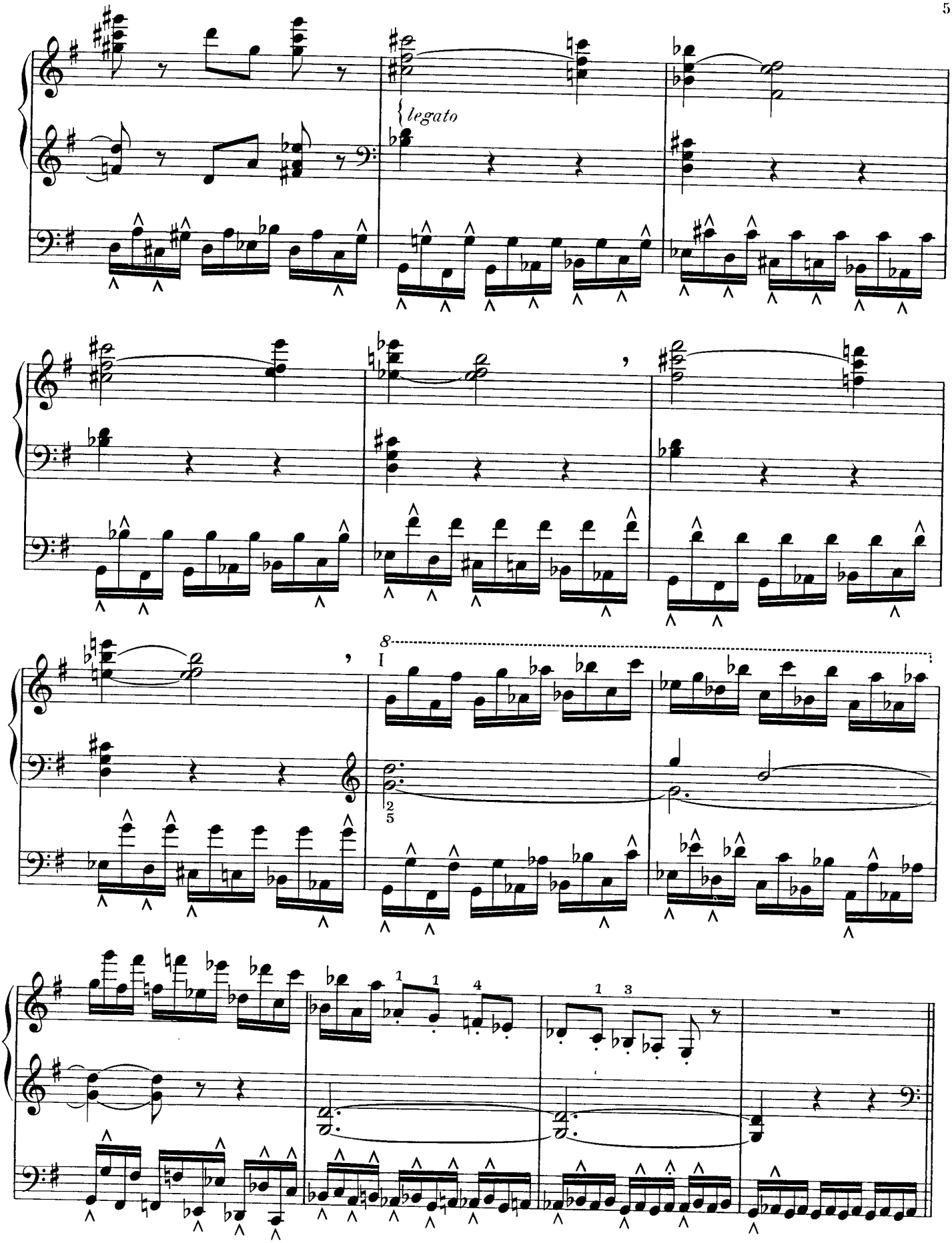

8
legato
II


stacc.


(I - II: Fds 8,4)
II
- An. Pd.


legato
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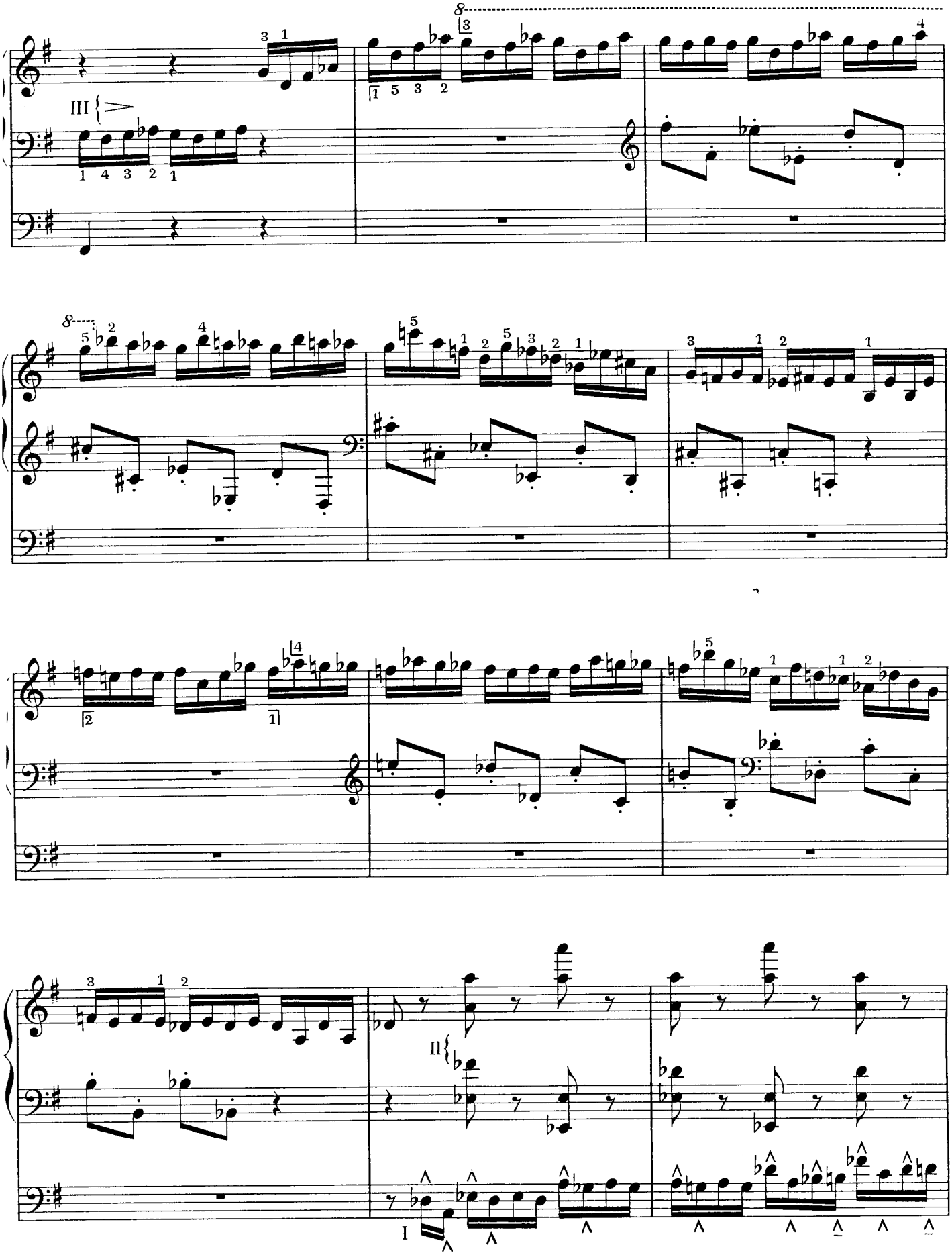
I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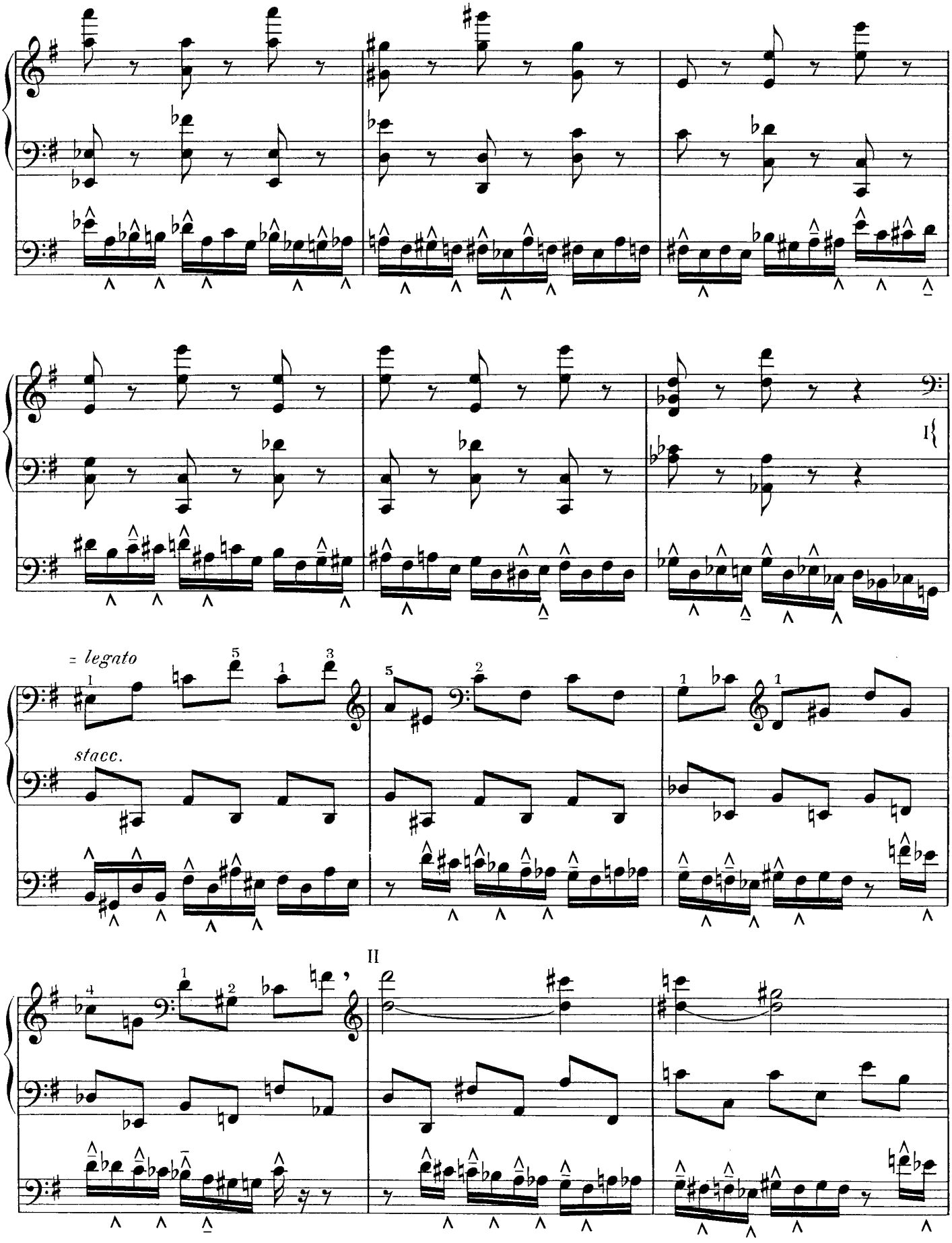
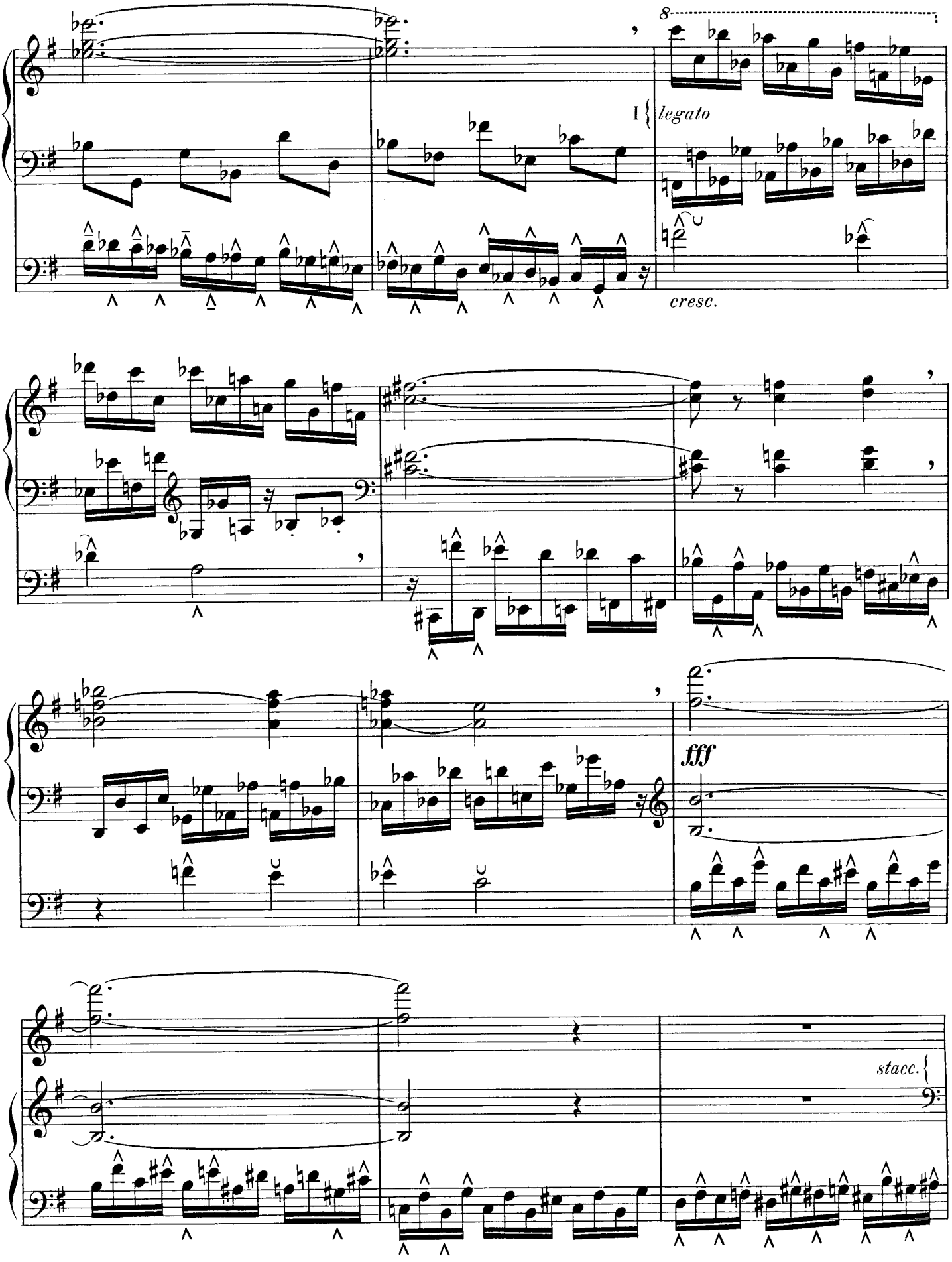
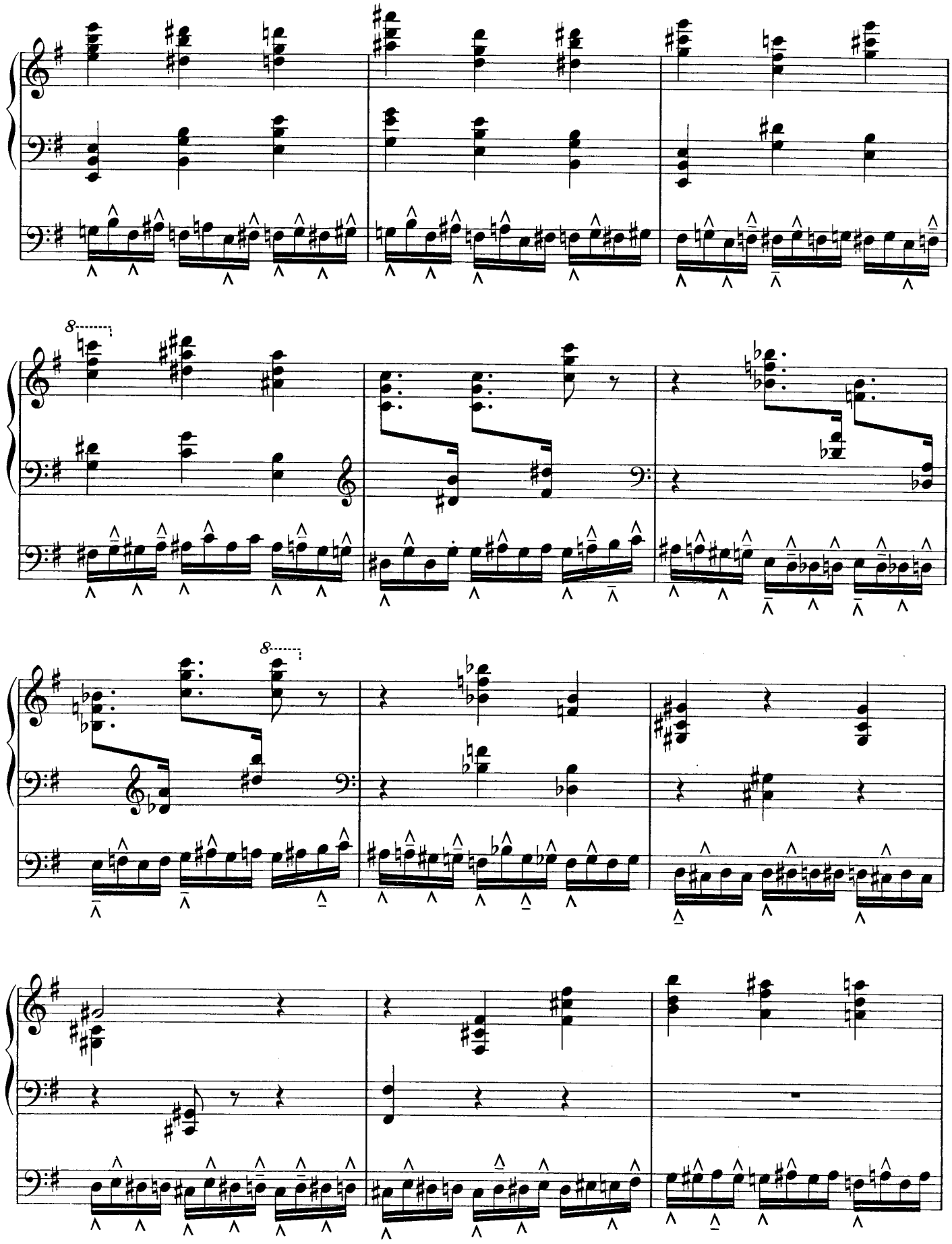
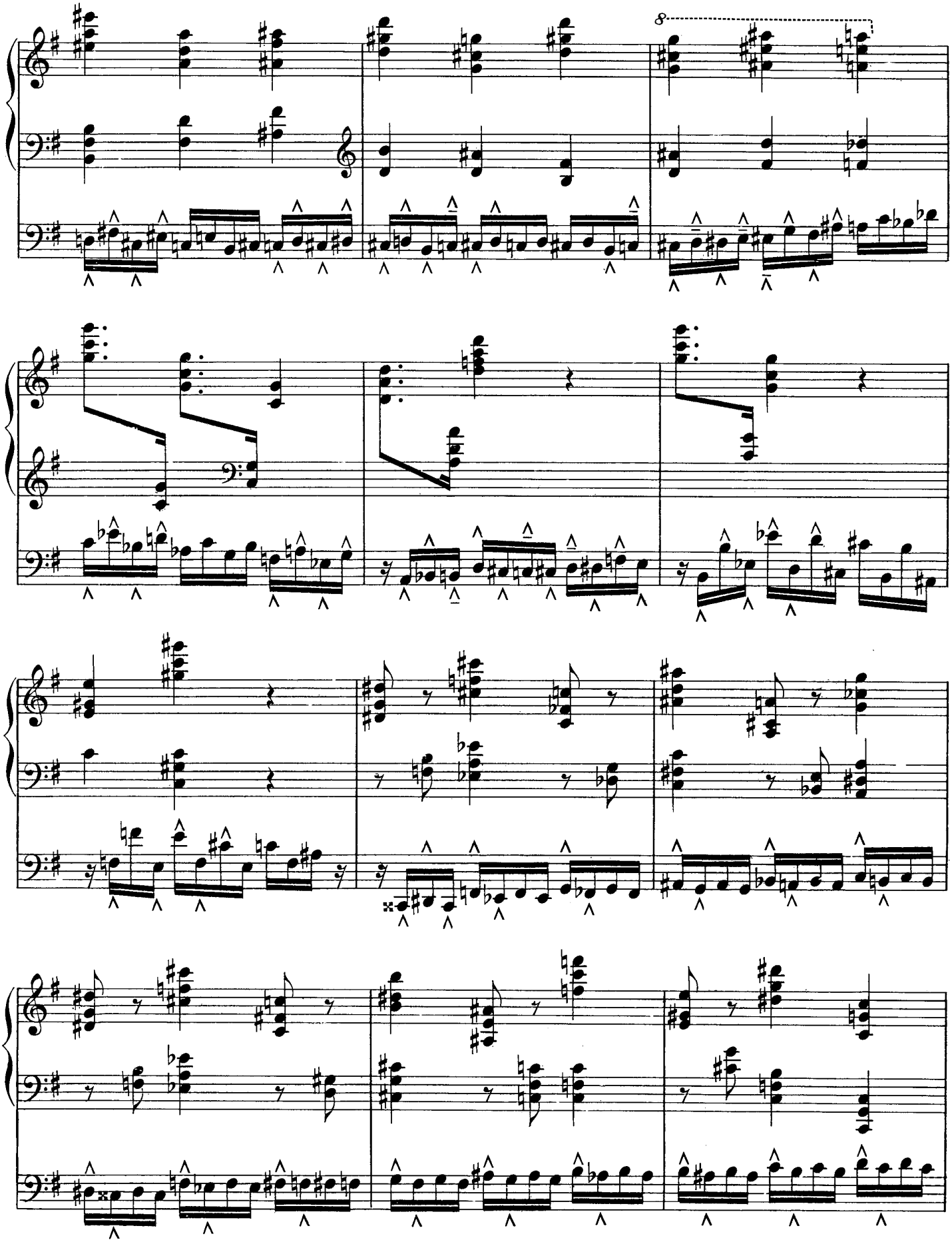
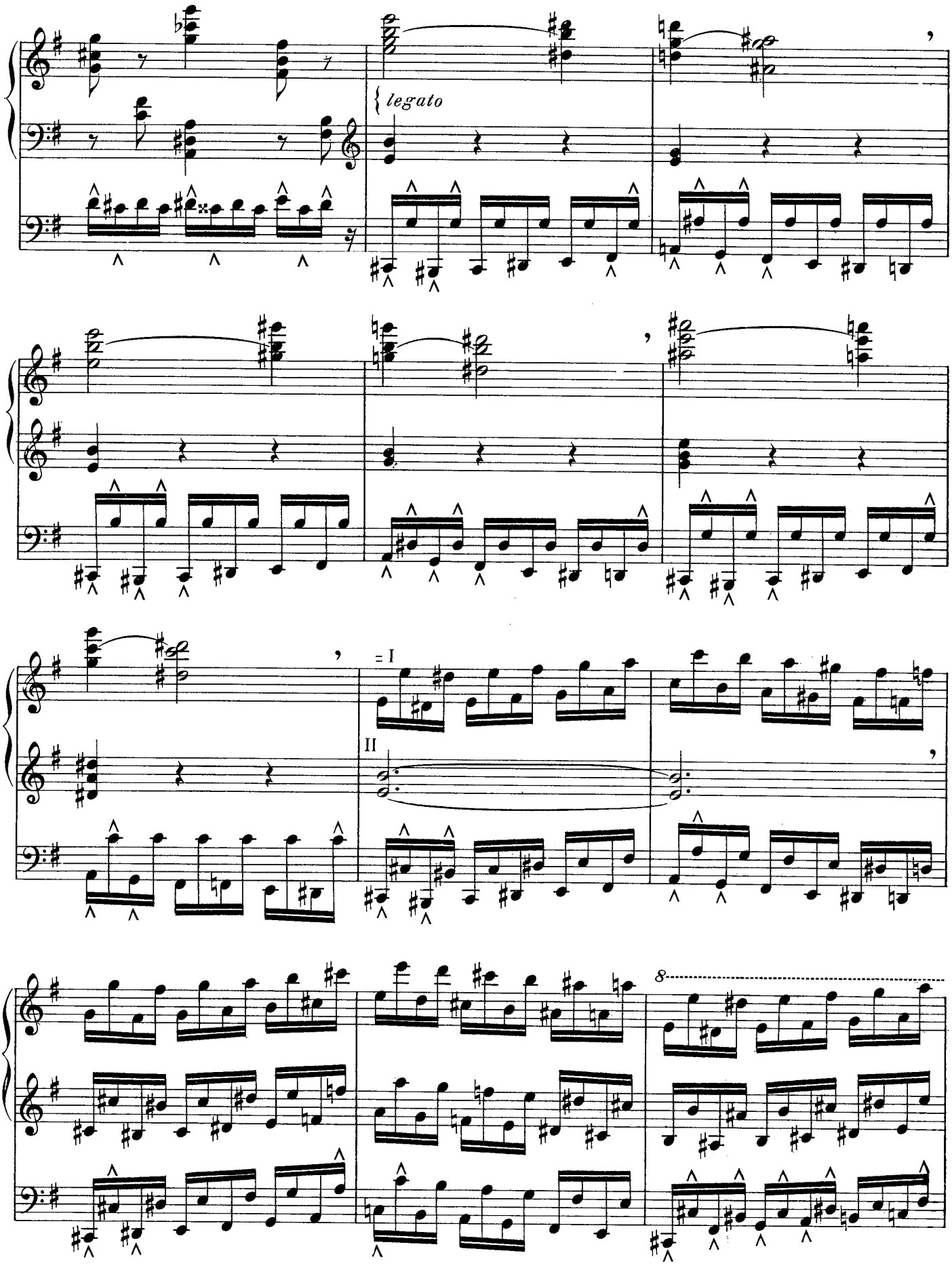
8
II
I

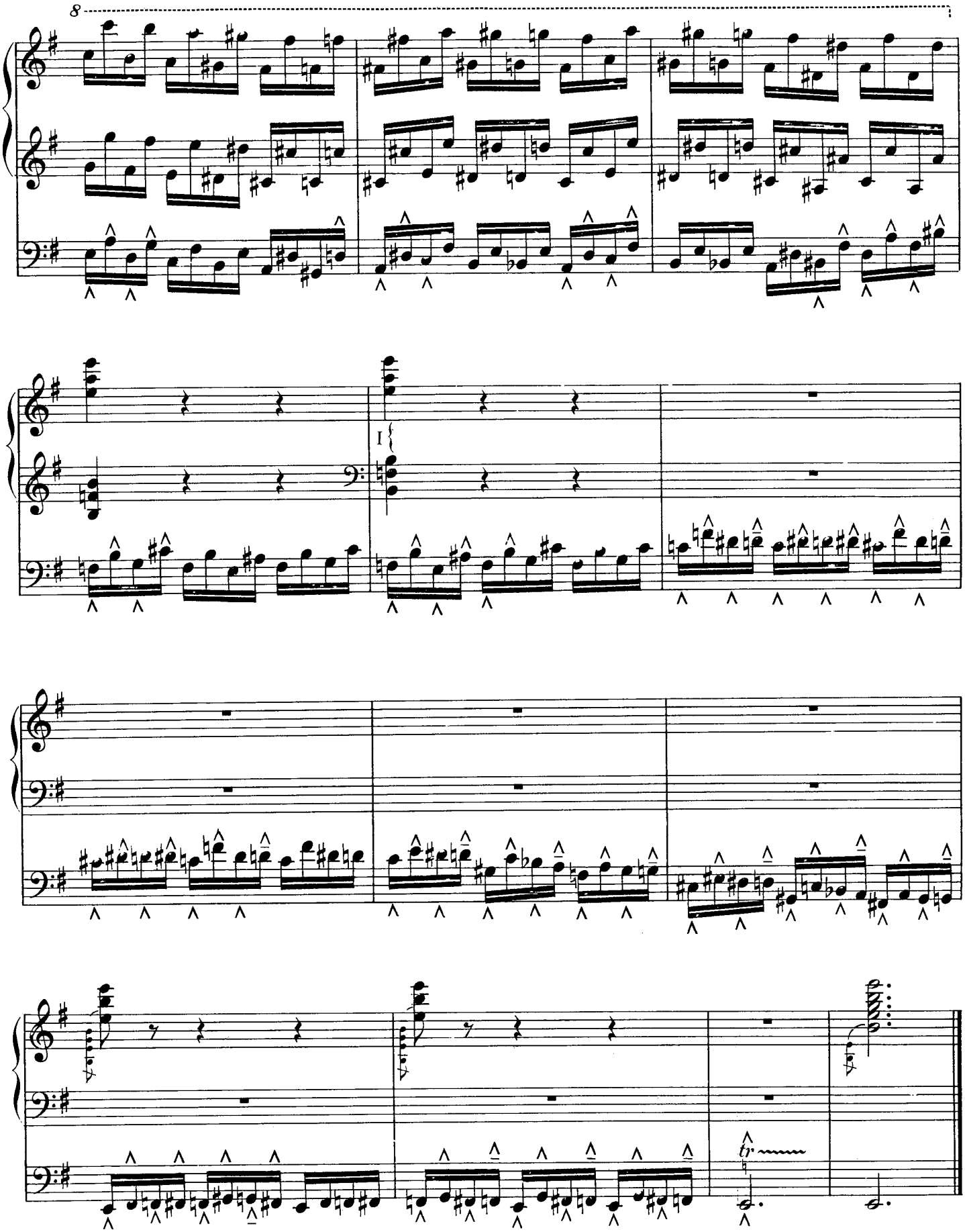

= legato
stacc.
I
II


8
I
legato
cresc.
fff
stacc.






legato
= I
II
8


8
I
tr

II

TIERCES

JEANNE DEMESSIEUX

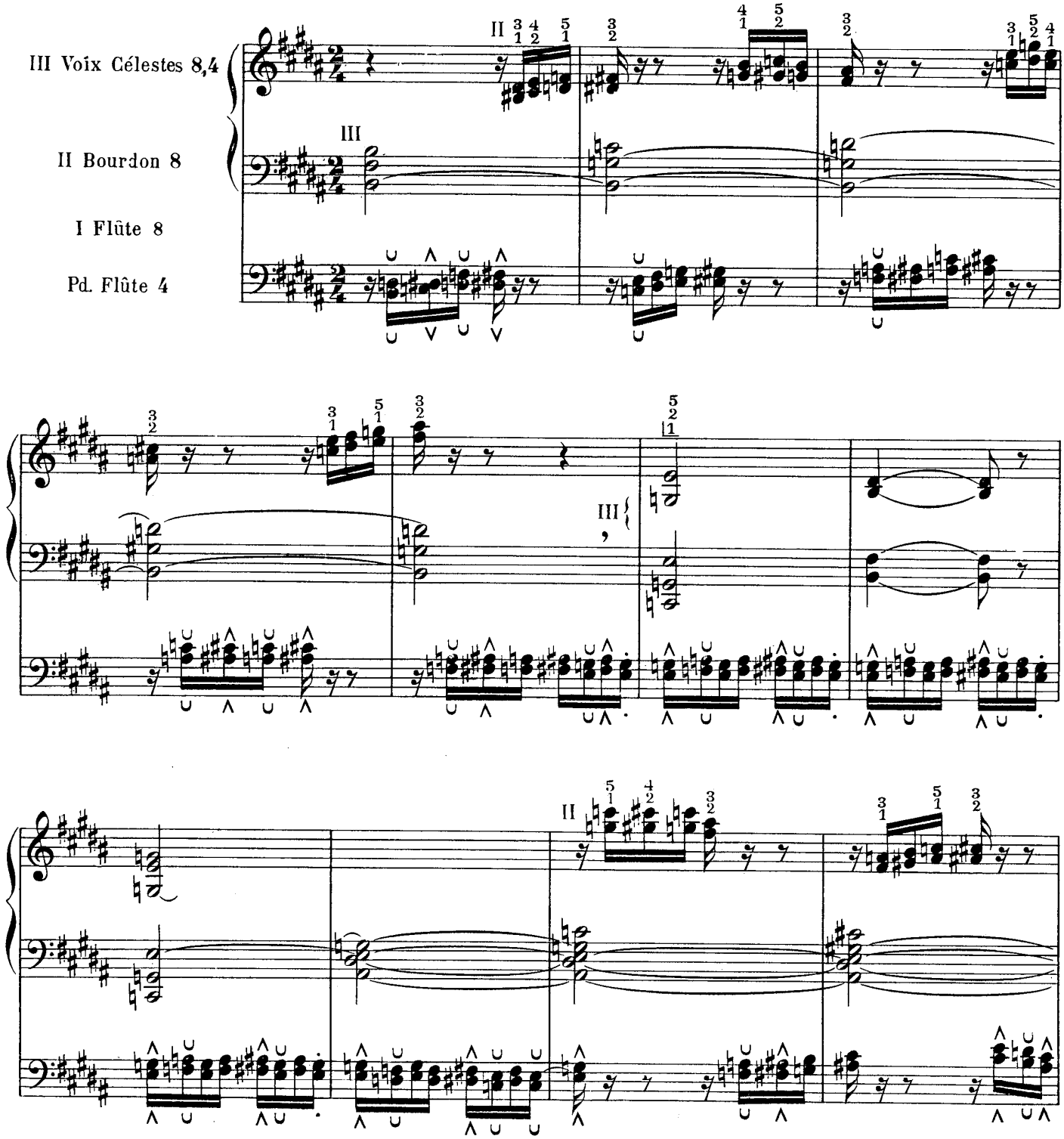
Allegretto 100 = ♩

III Voix Célestes 8,4

II Bourdon 8

I Flûte 8

Pd. Flûte 4



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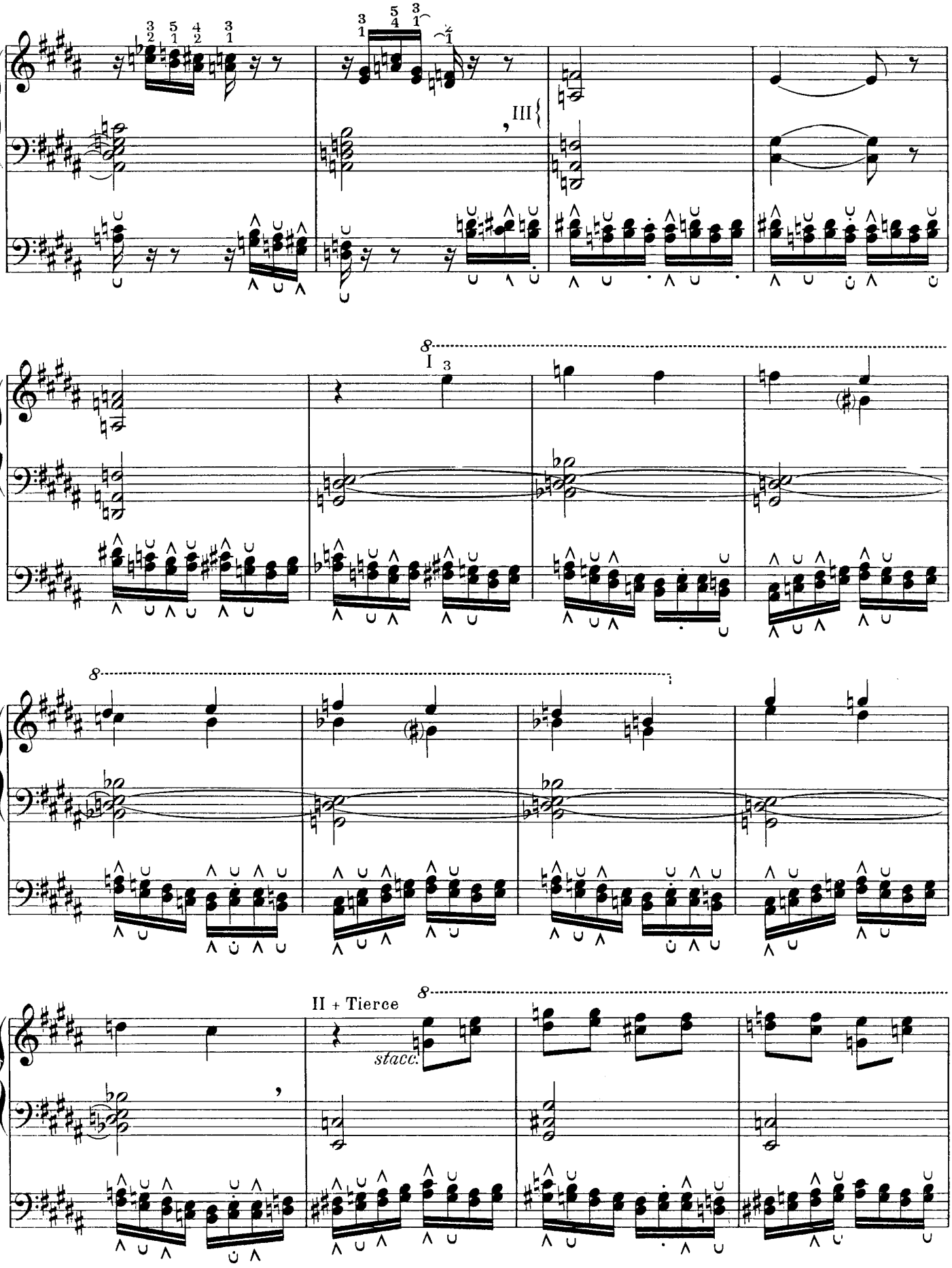
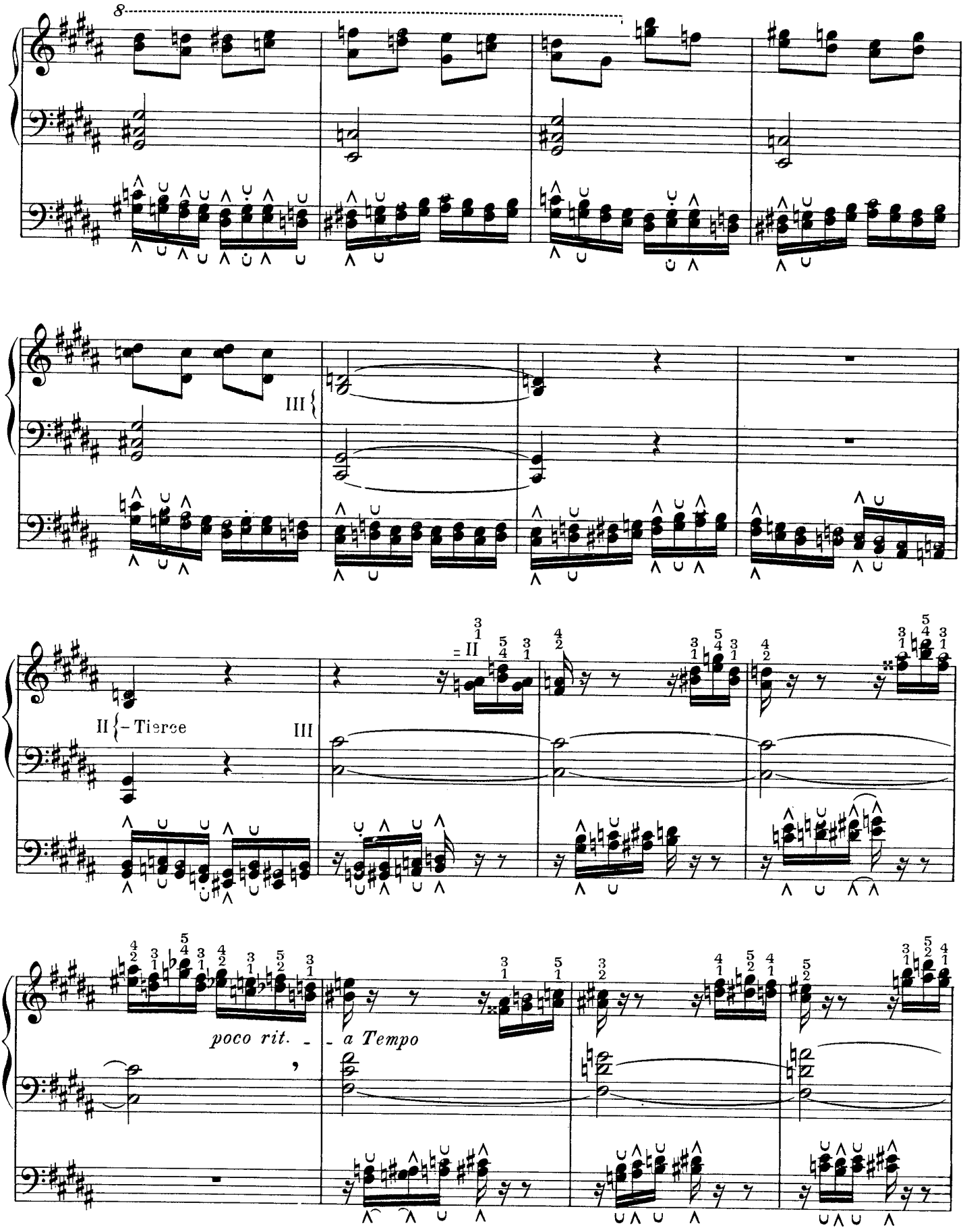
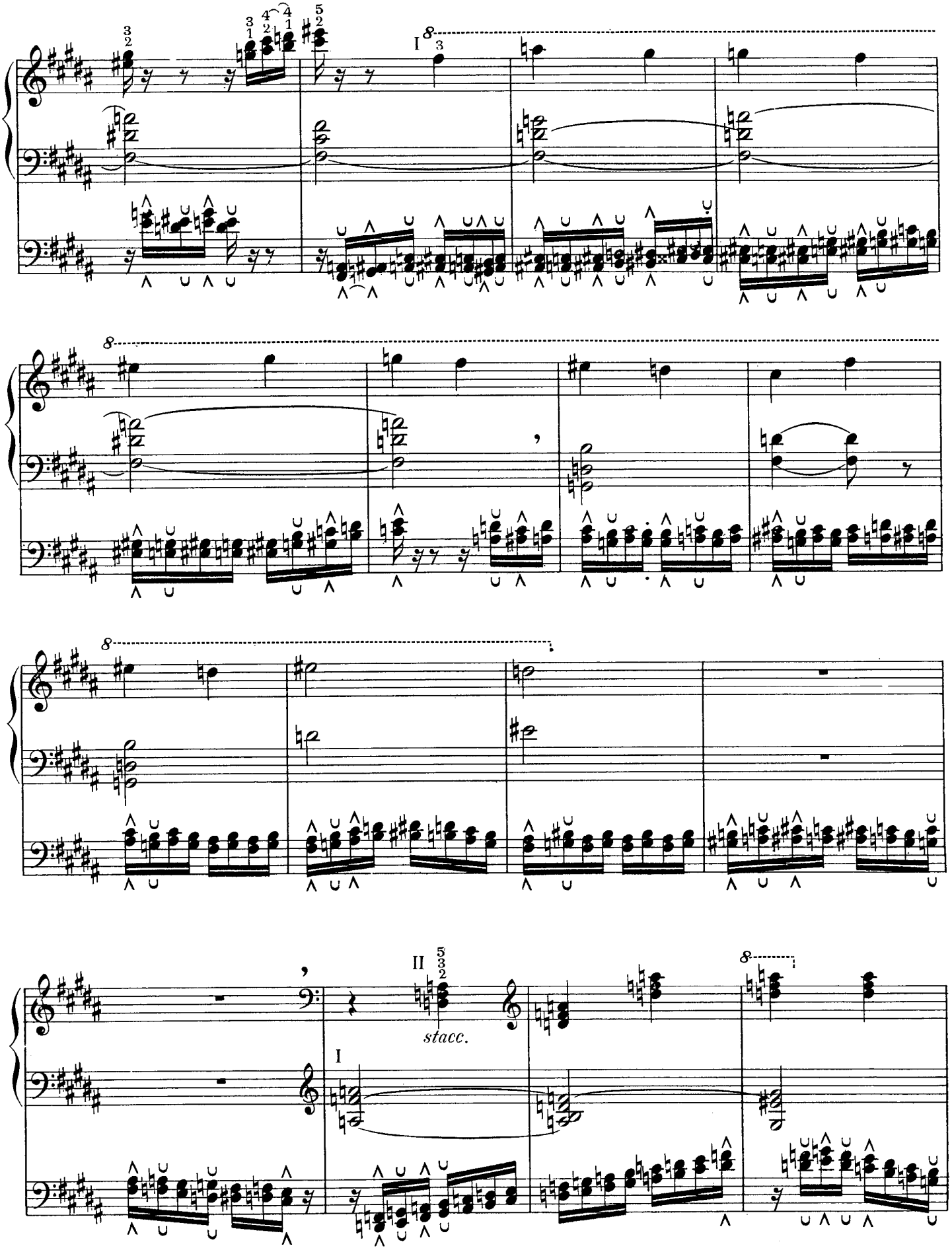
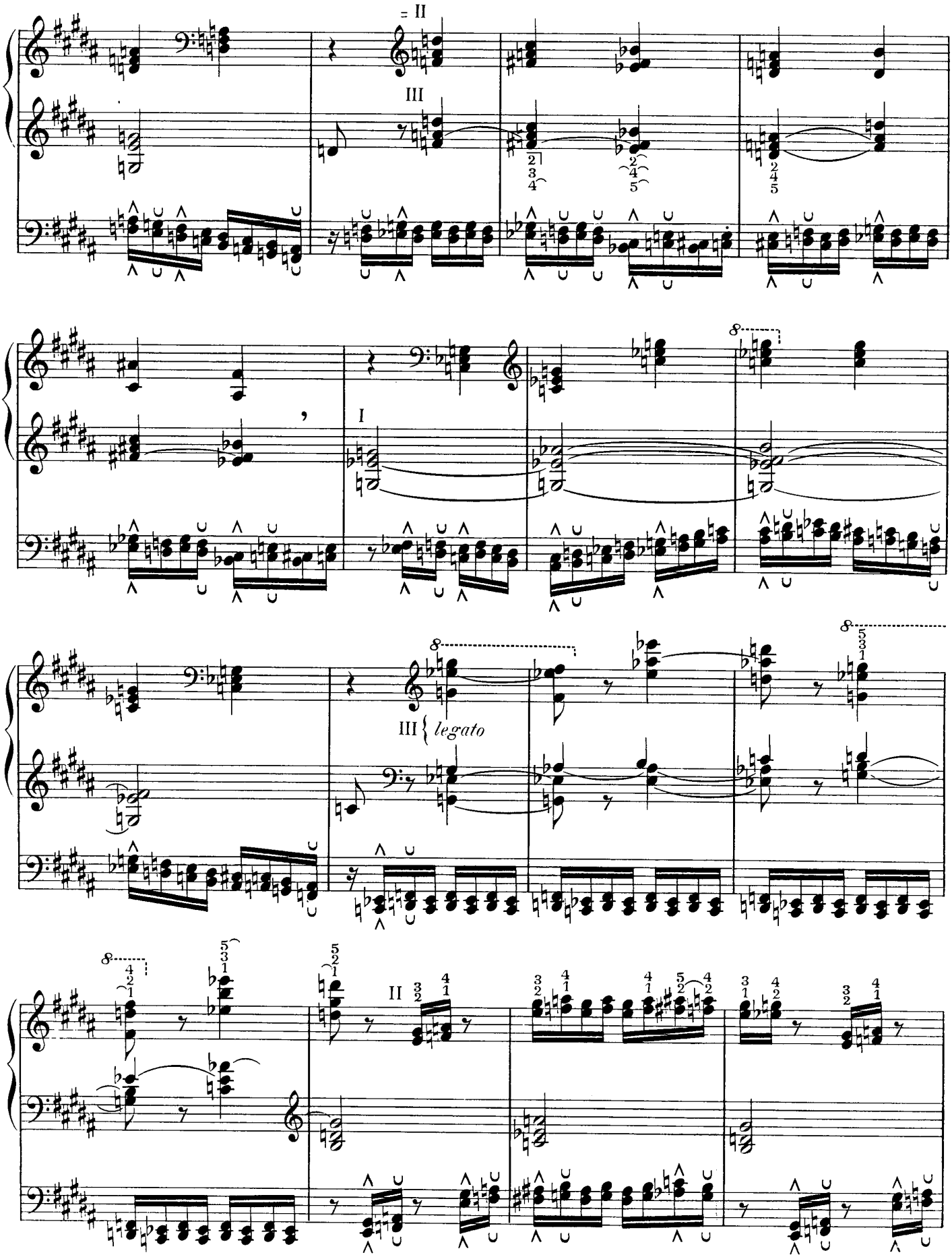
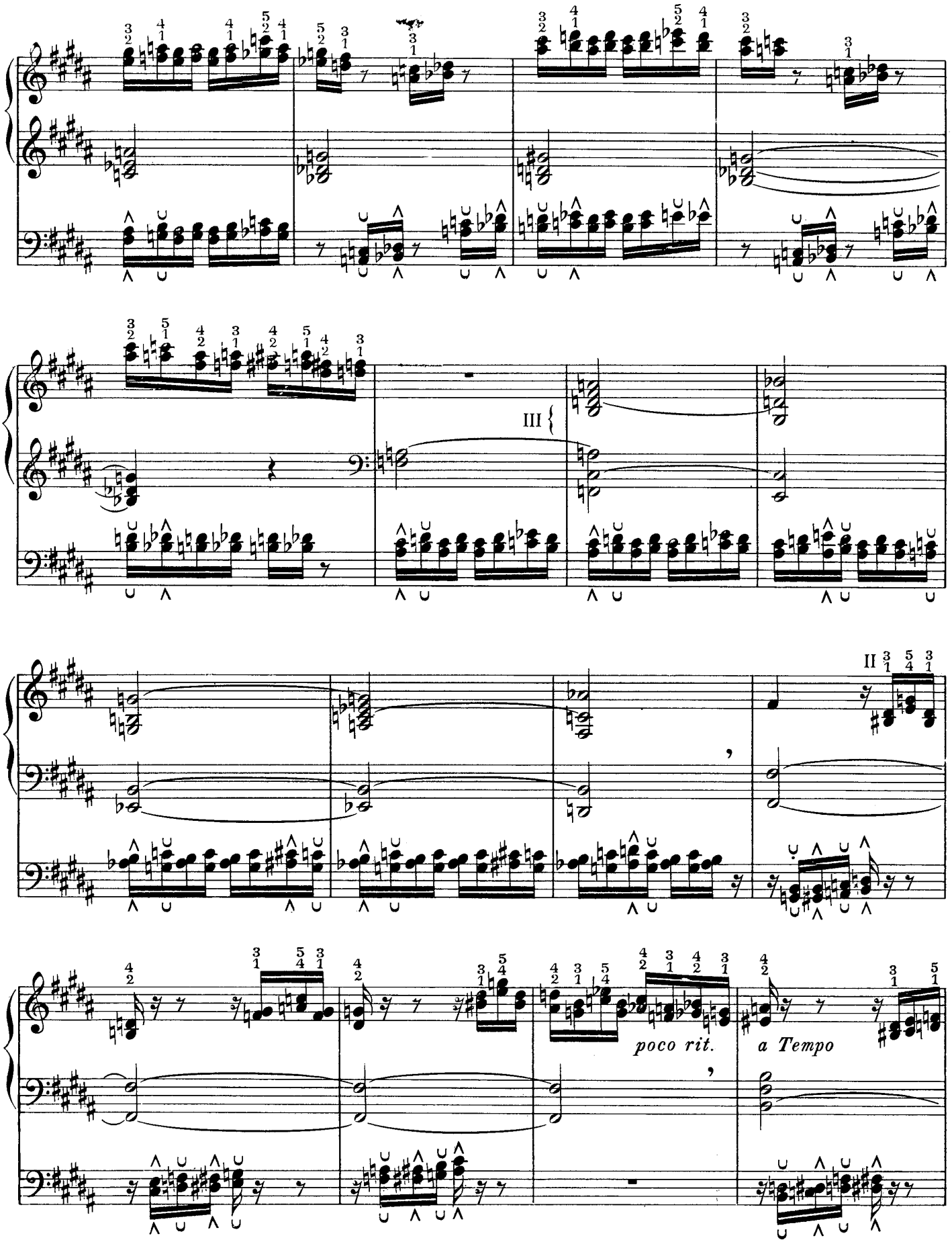
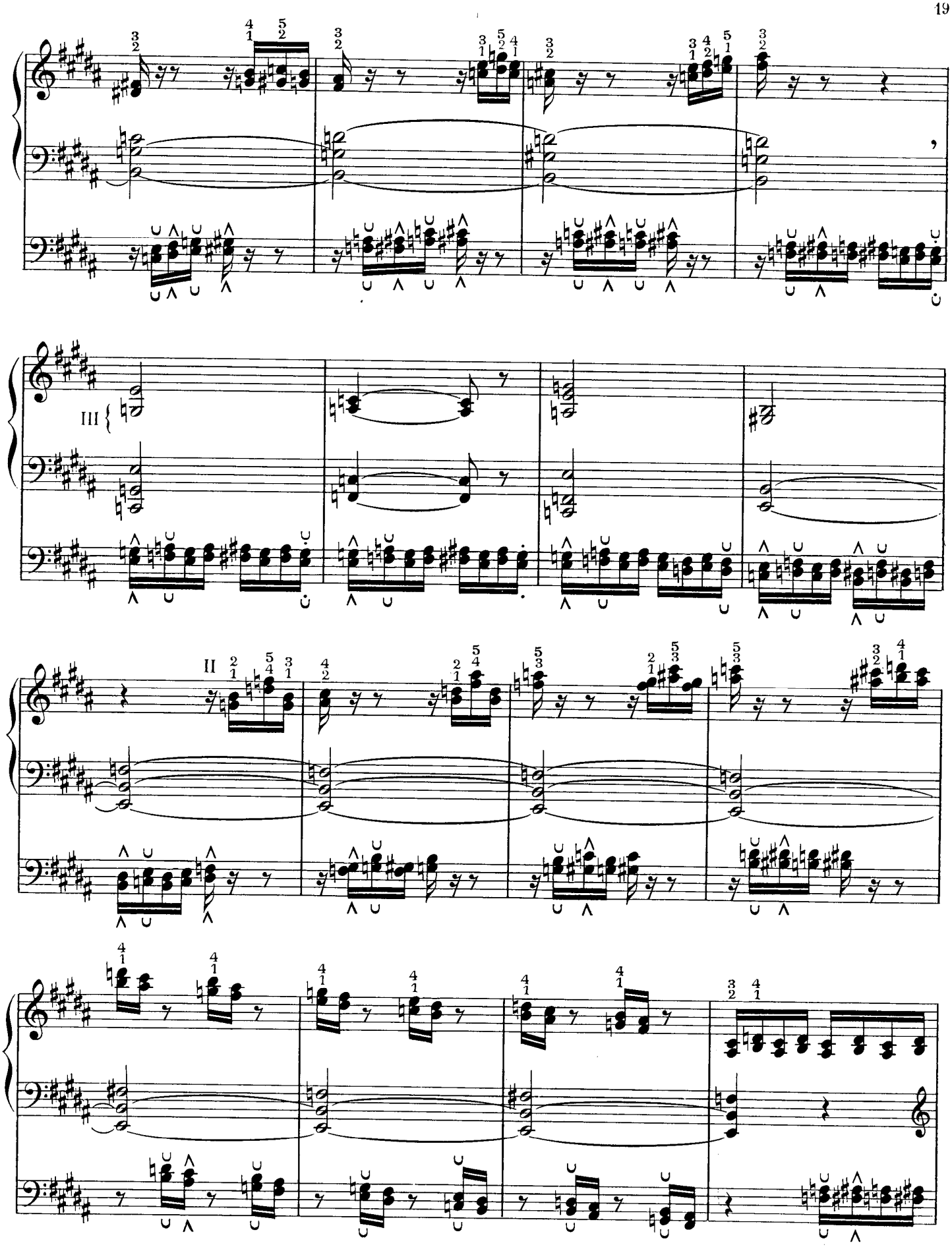

III
8
I 3
8
8
II + Tierce
stacc.


8
III
II
– Tierce
III
= II
poco rit.
a Tempo


I
II
stacc.
I


= II
III
I
III
legato
II


III
II
poco rit.
a Tempo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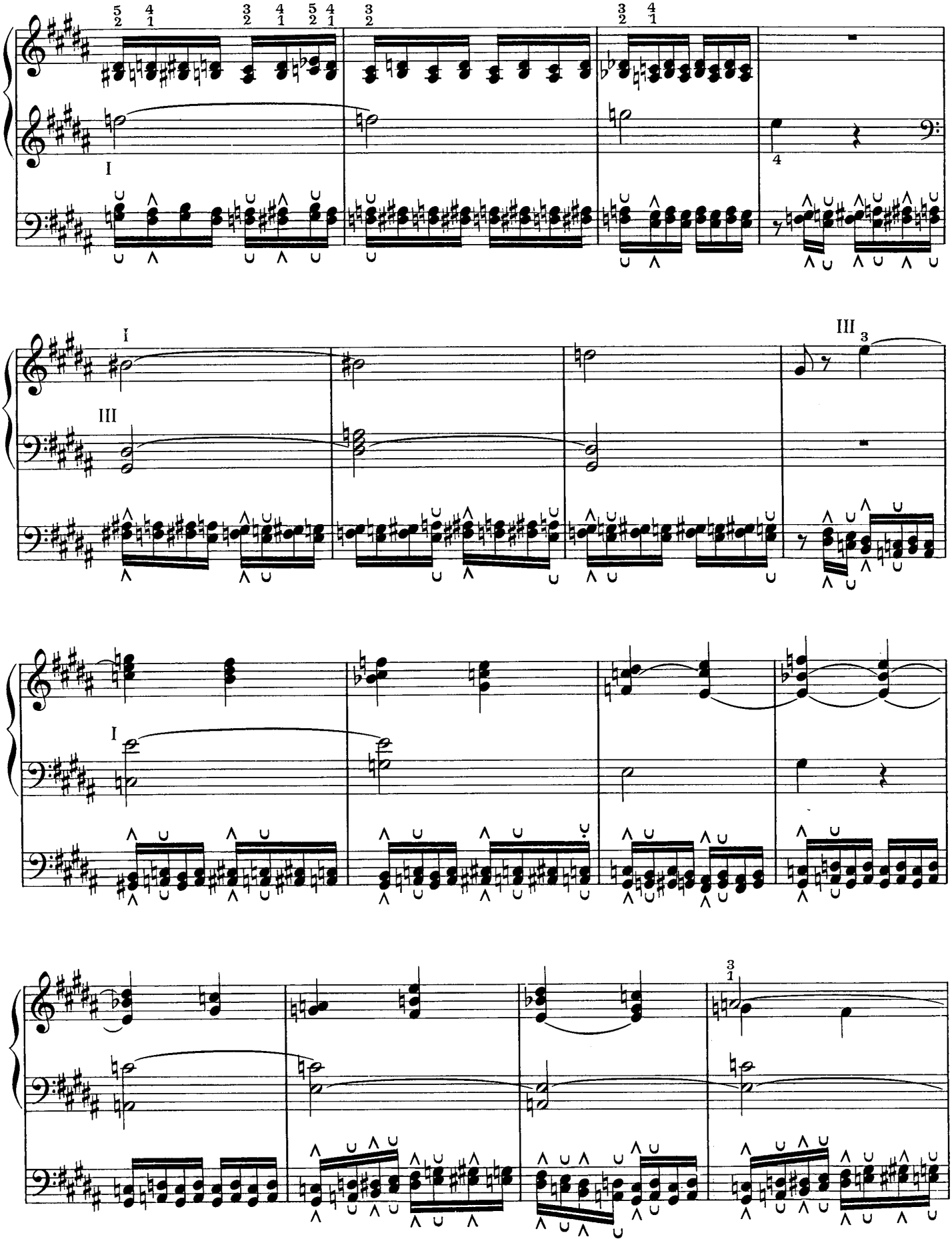
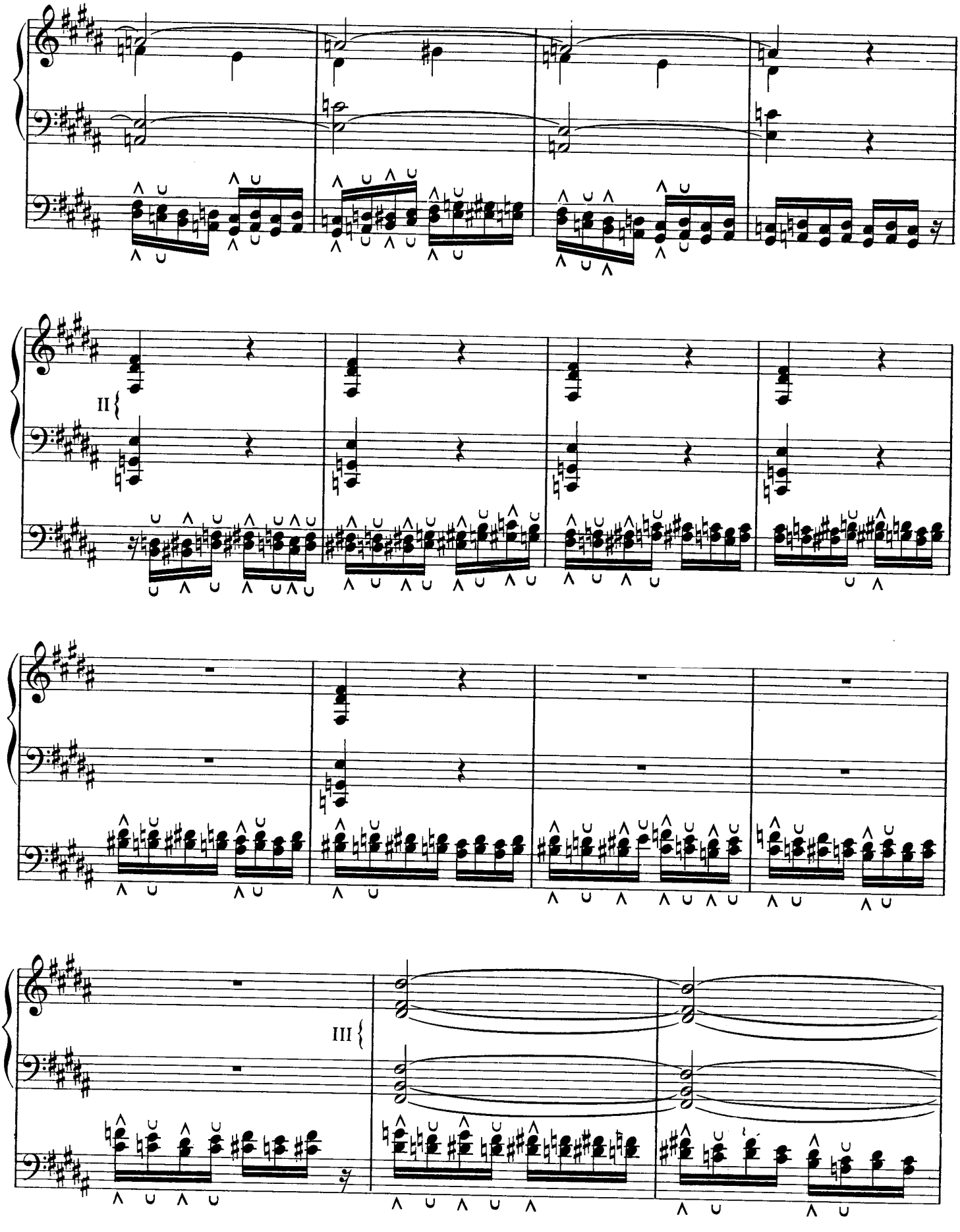
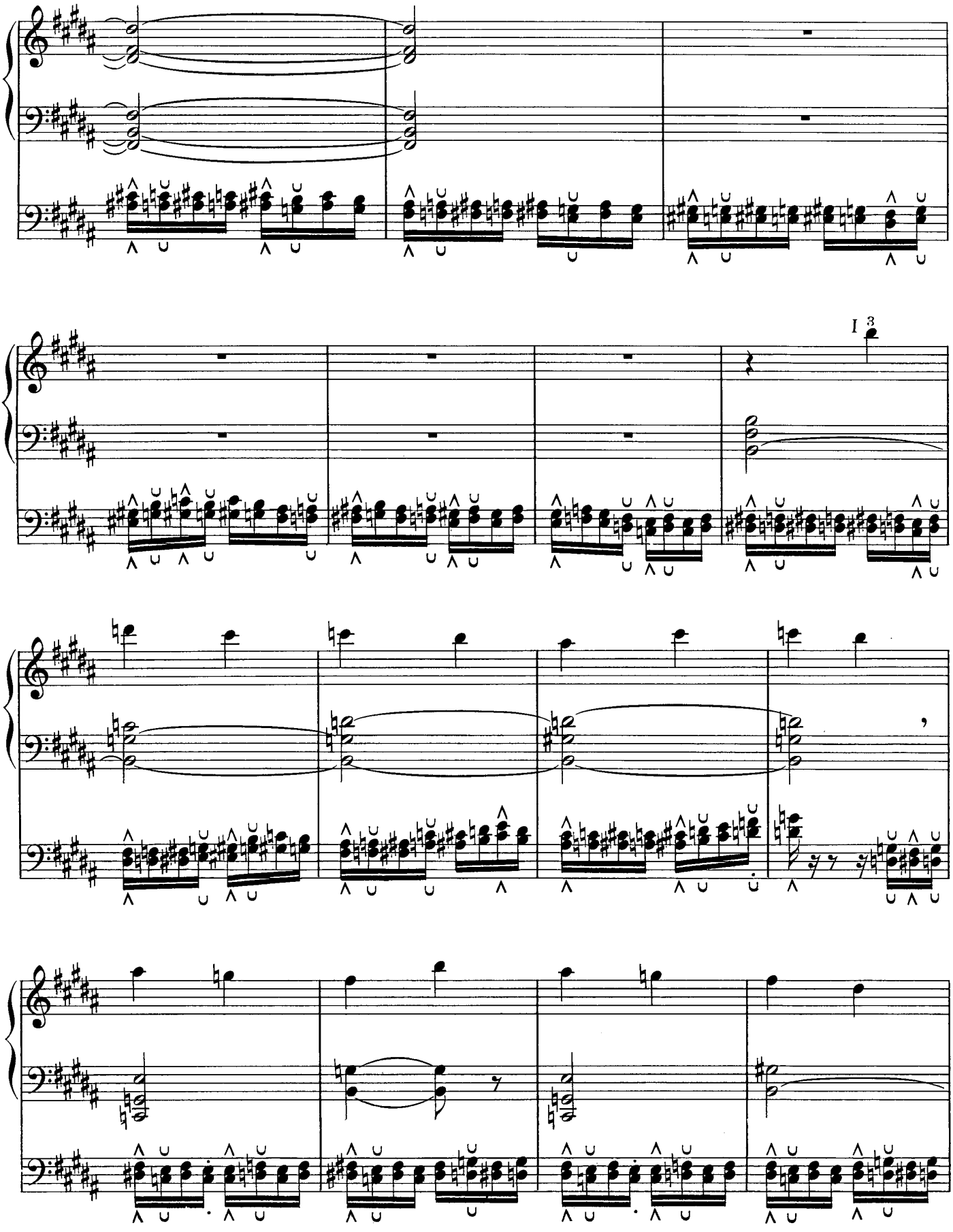
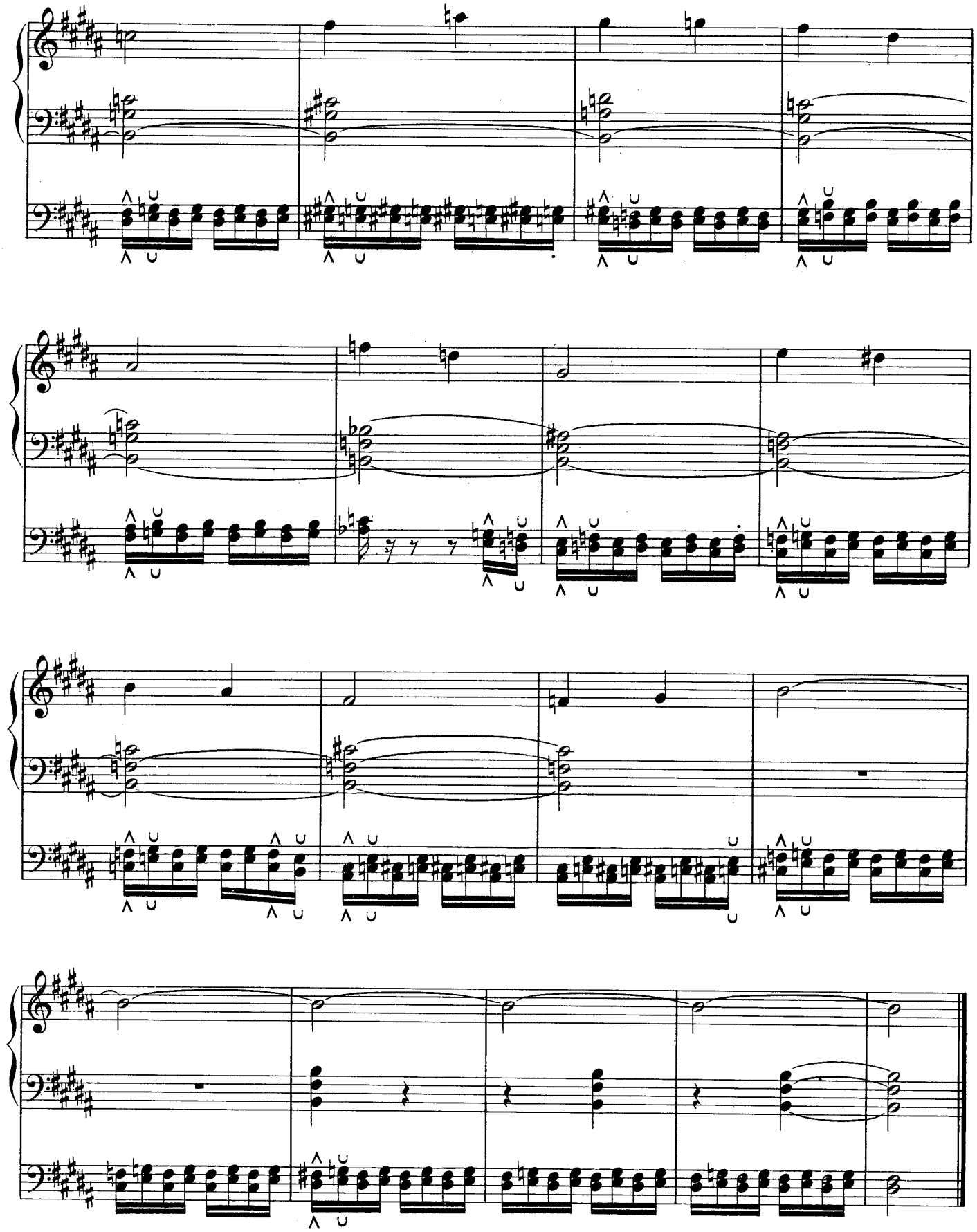
II




II
III


I 3



III

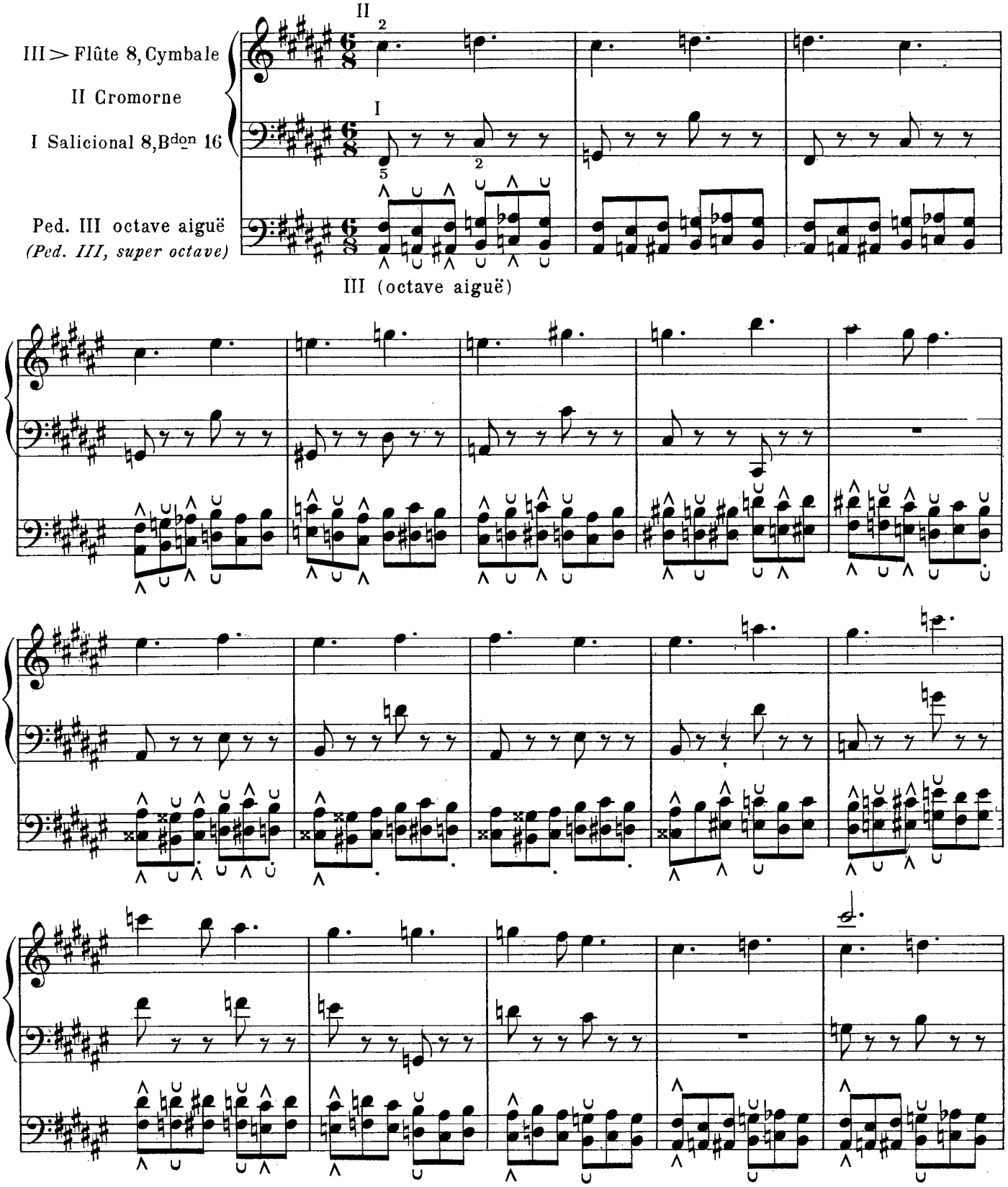
SIXTES

JEANNE DEMESSIEUX

Scherzando 116 = ♩.

III > Flûte 8, Cymbale
II Cromorne
I Salicional 8, B^{don} 16
Ped. III octave aiguë
(Ped. III, super octave)

III (octave aiguë)



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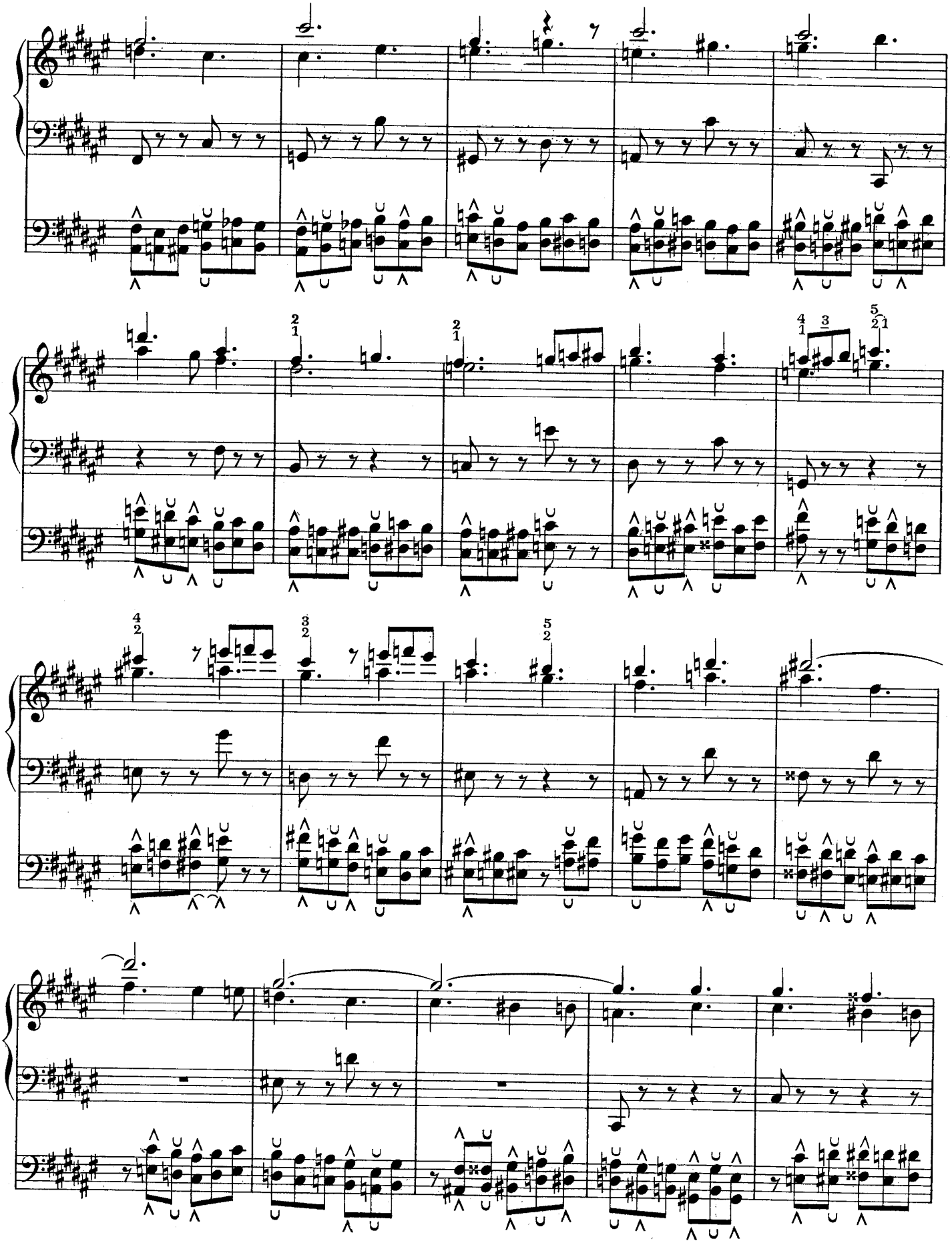
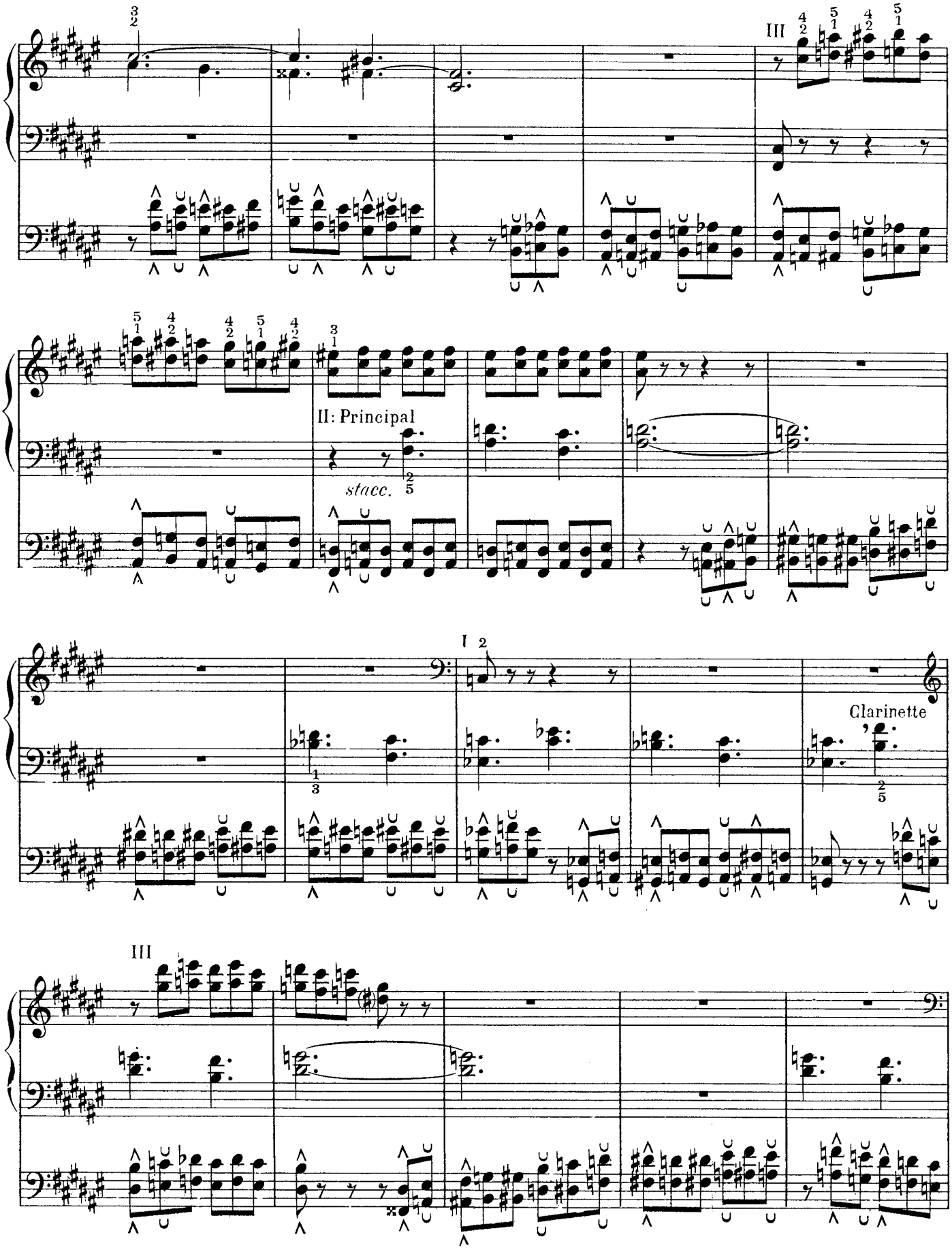
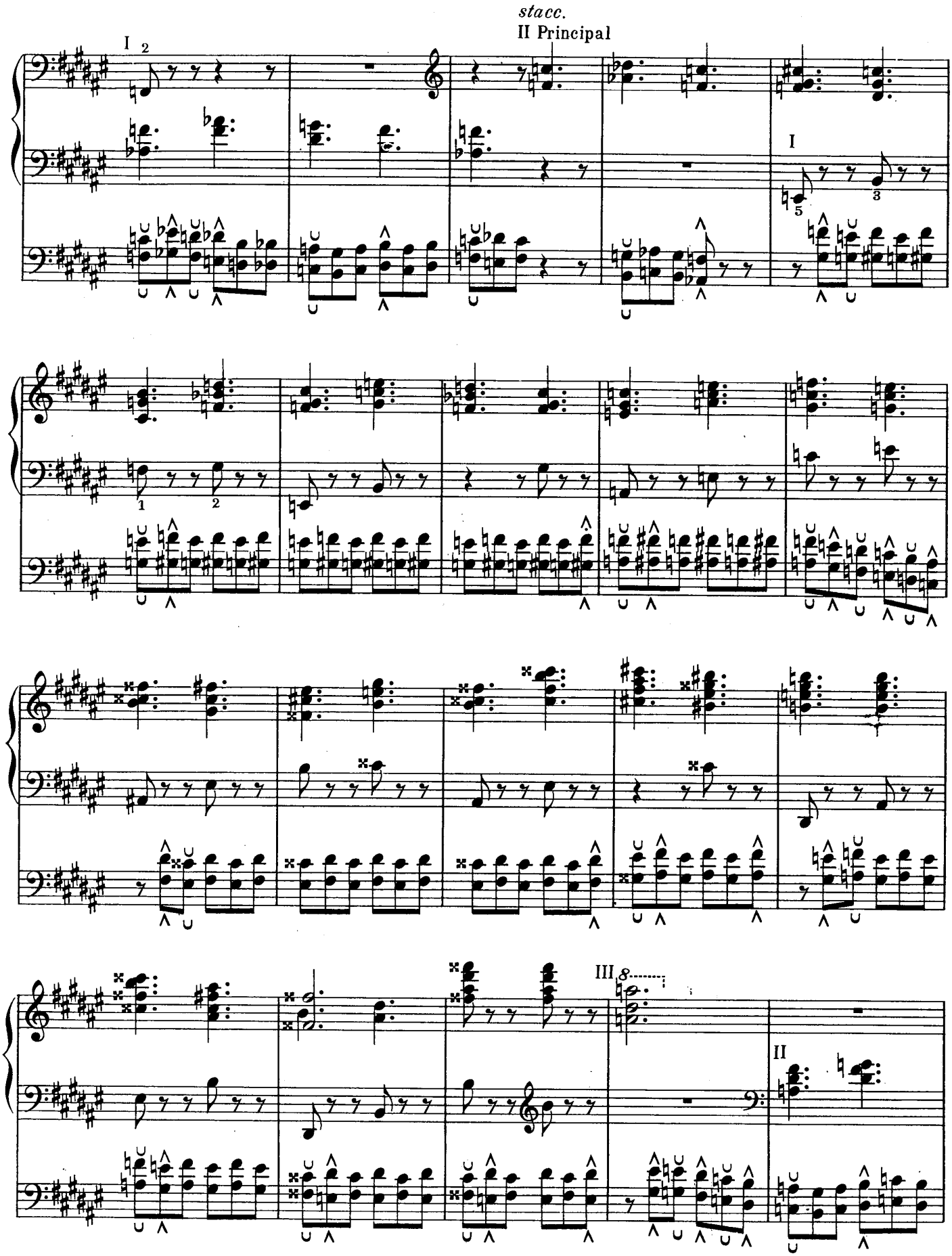
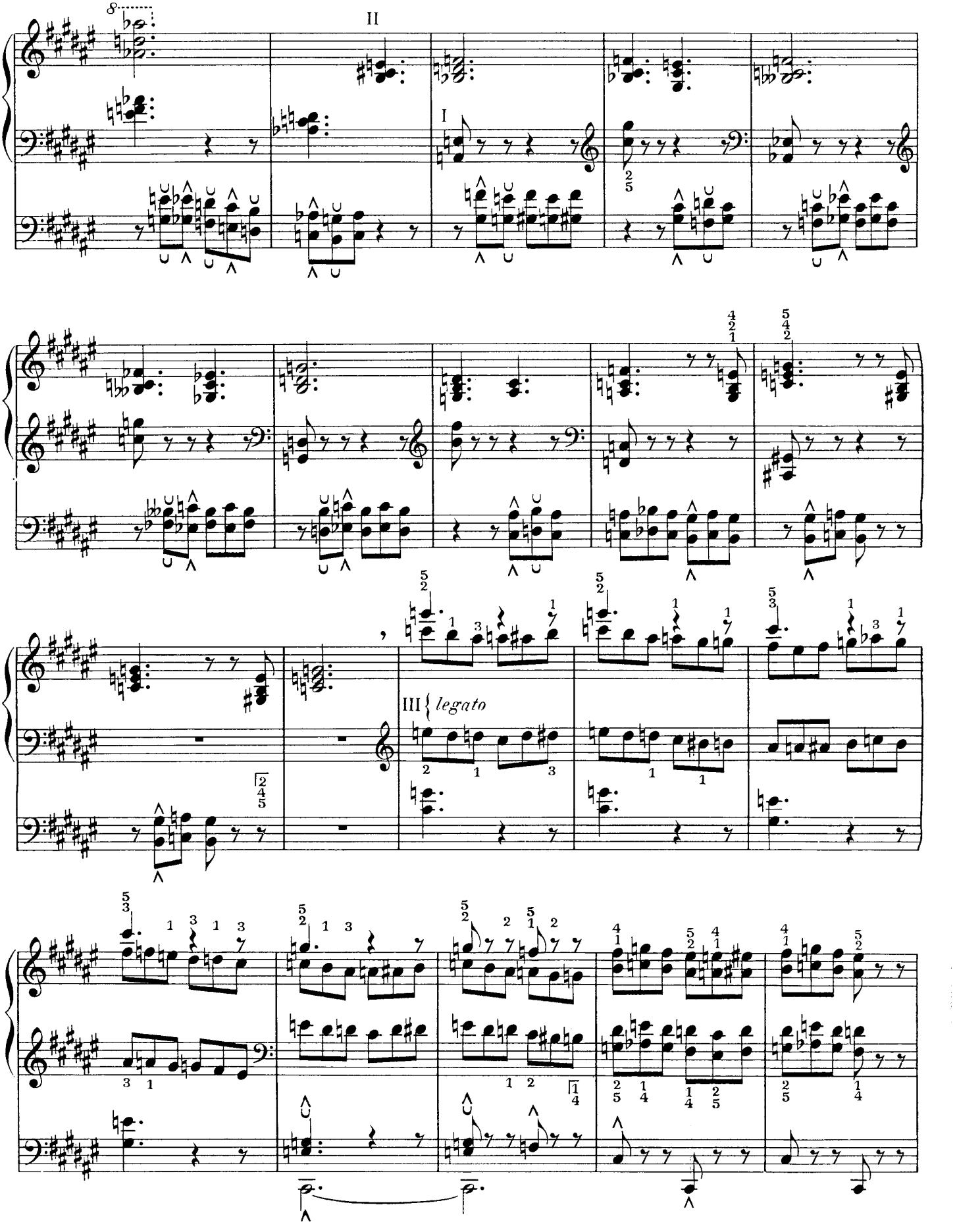
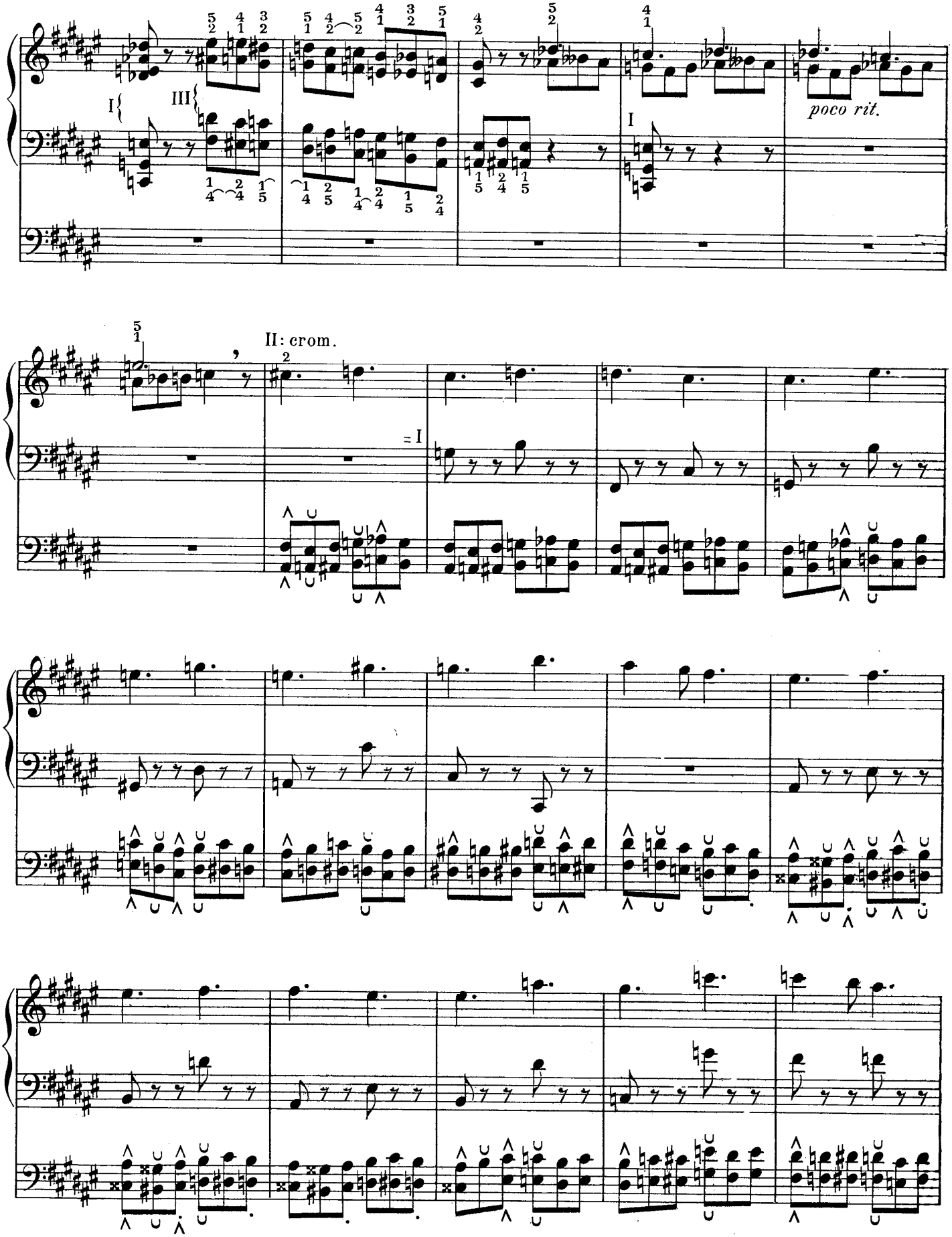
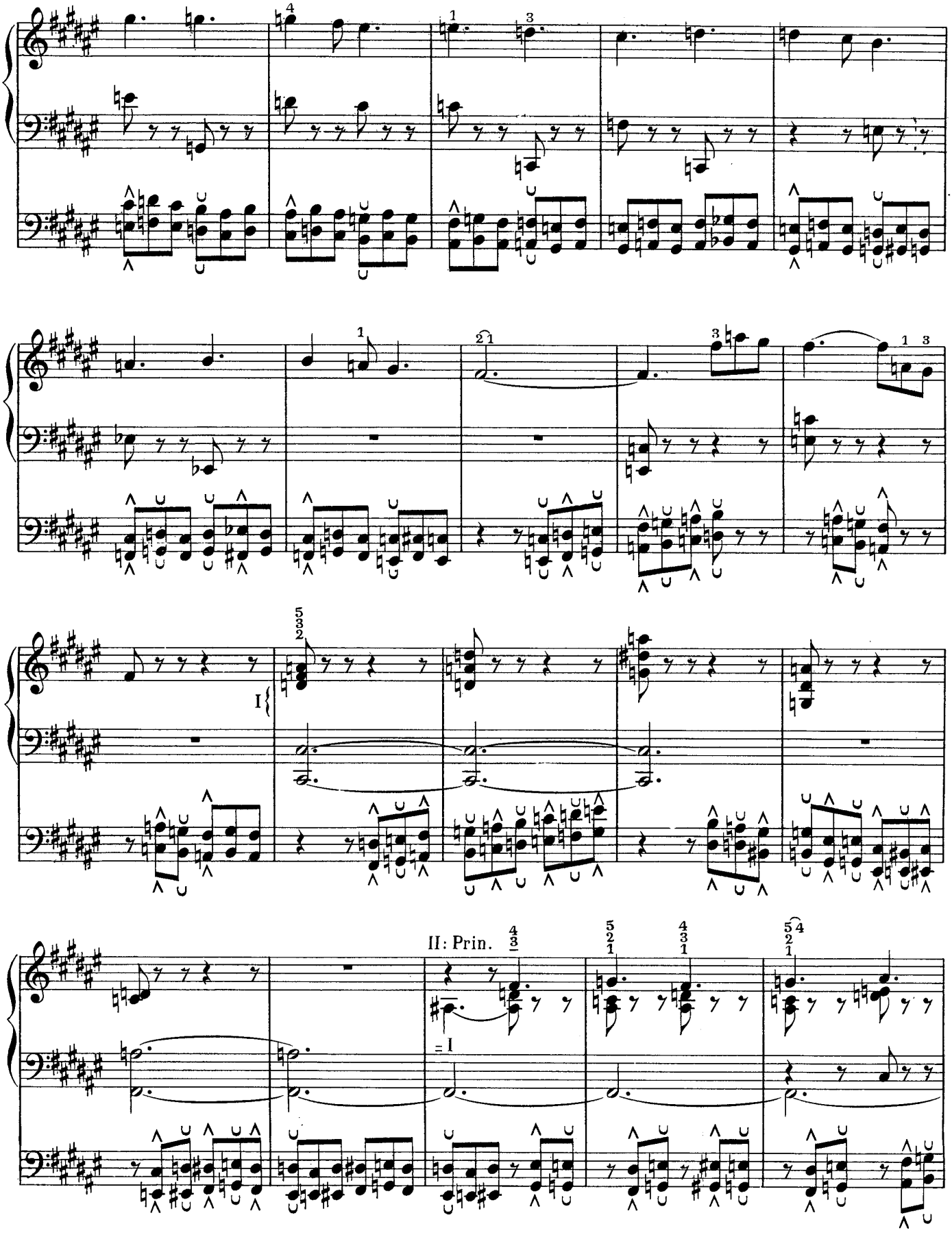


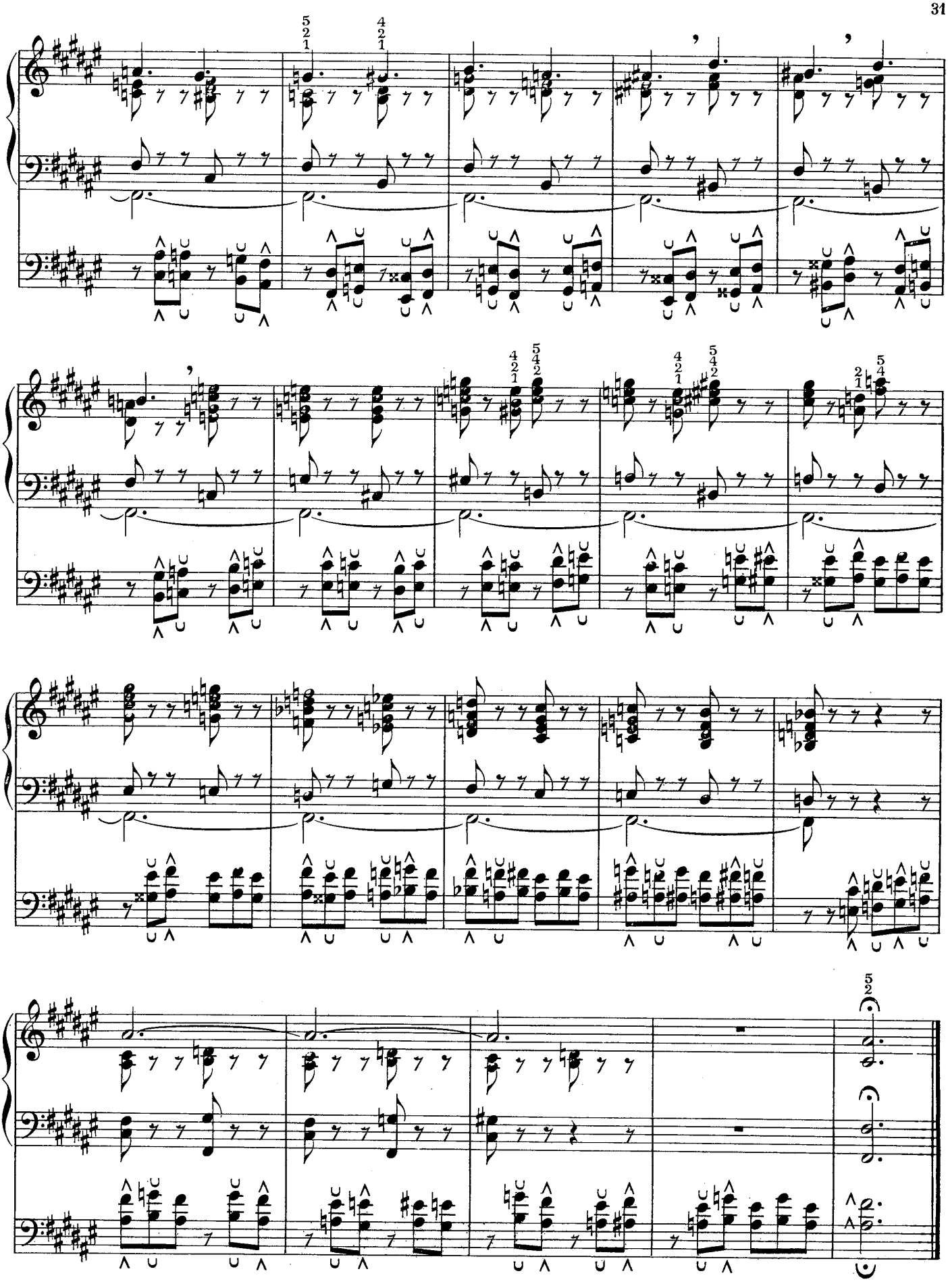

III
II: Principal
stacc.
I
Clarinette
III


stacc.
II Principal
I
I
III
II


8
II
I
III
legato


I
III
poco rit.
I
II: crom.
= I


I
II: Prin.
= I



IV

ACCORDS ALTERNÉS

JEANNE DEMESSIEUX

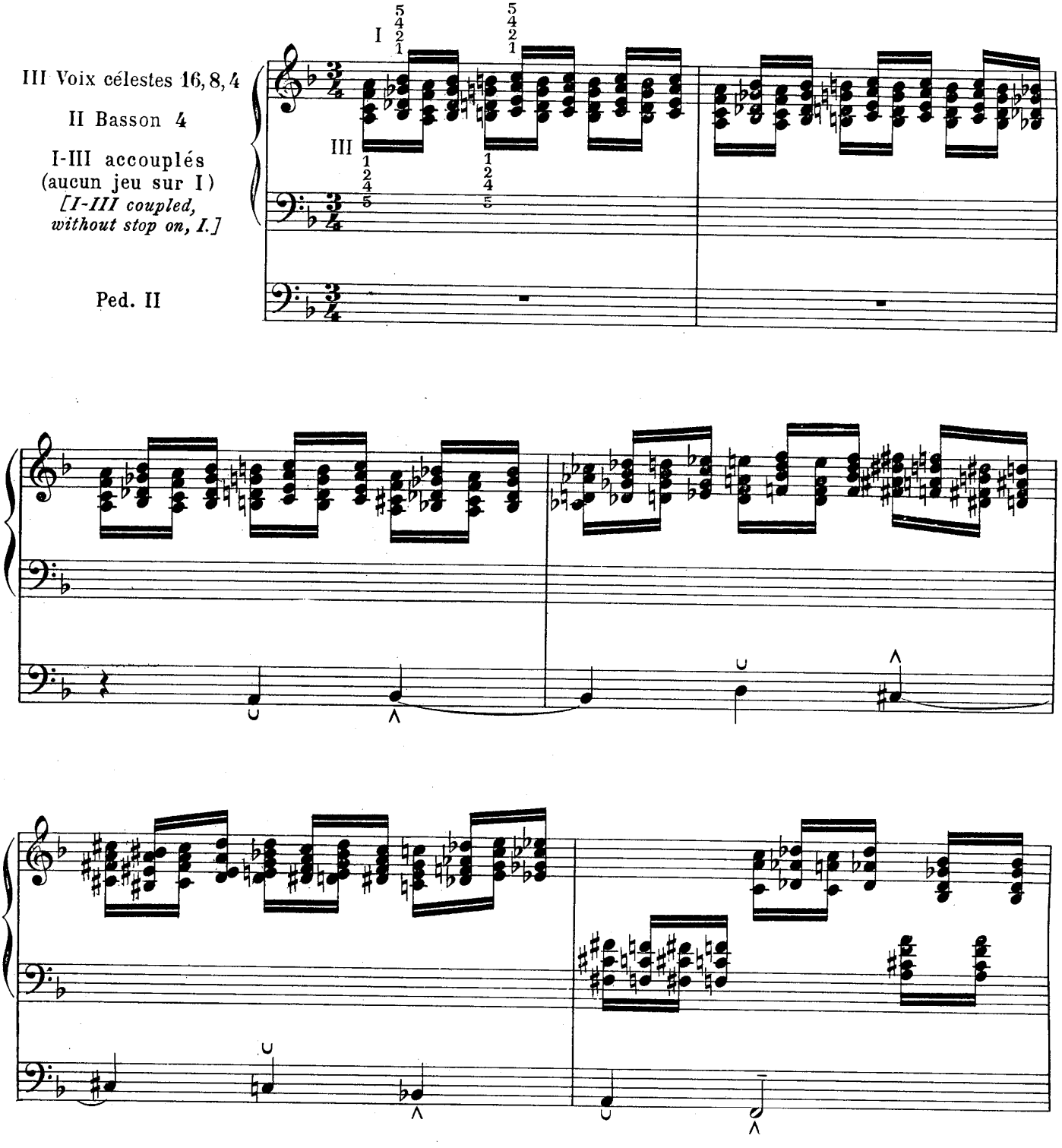
Allegro con moto 112 = ♩

III Voix célestes 16, 8, 4

II Basson 4

I-III accouplés
(aucun jeu sur I)
[I-III coupled, without stop on, I.]

Ped. II



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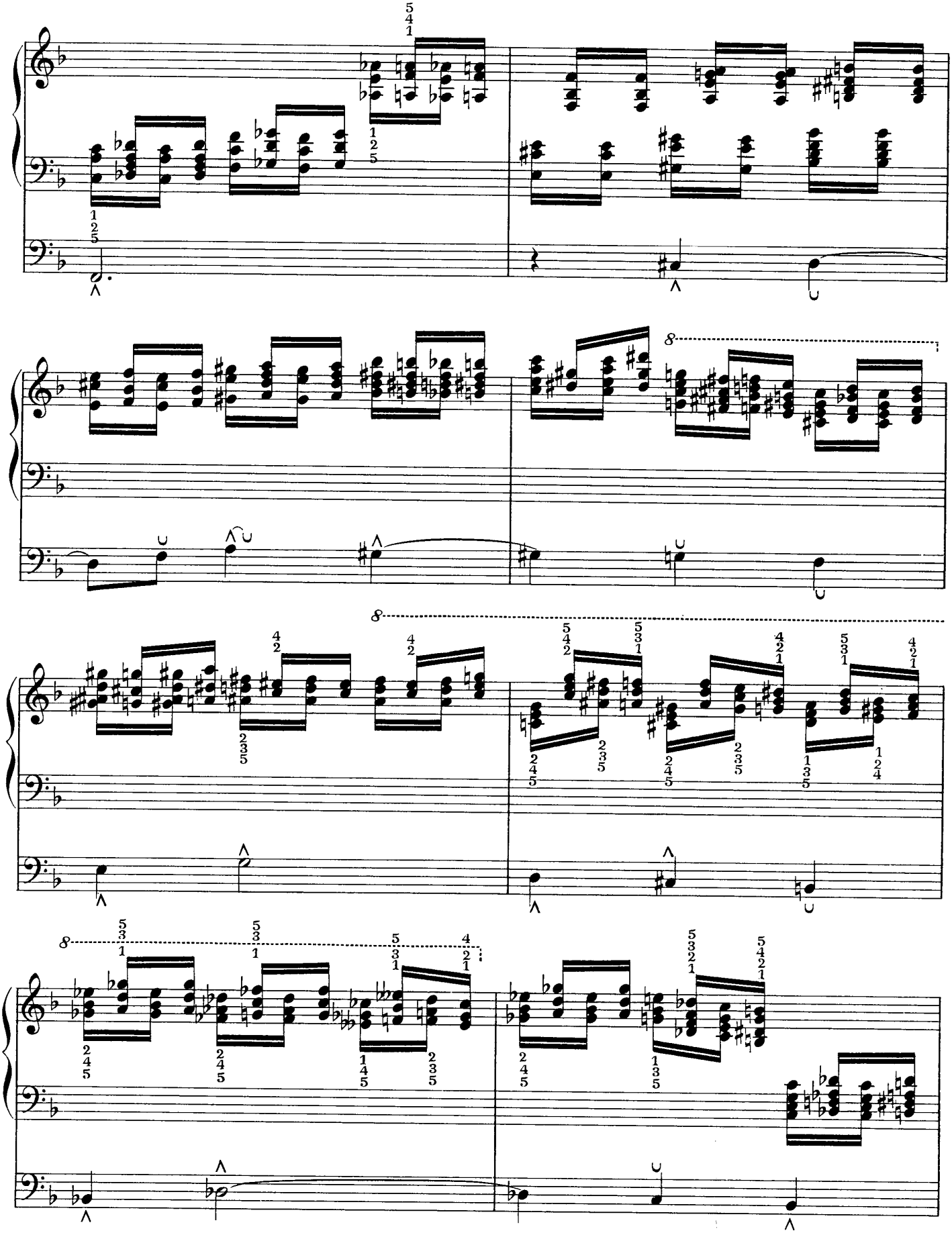

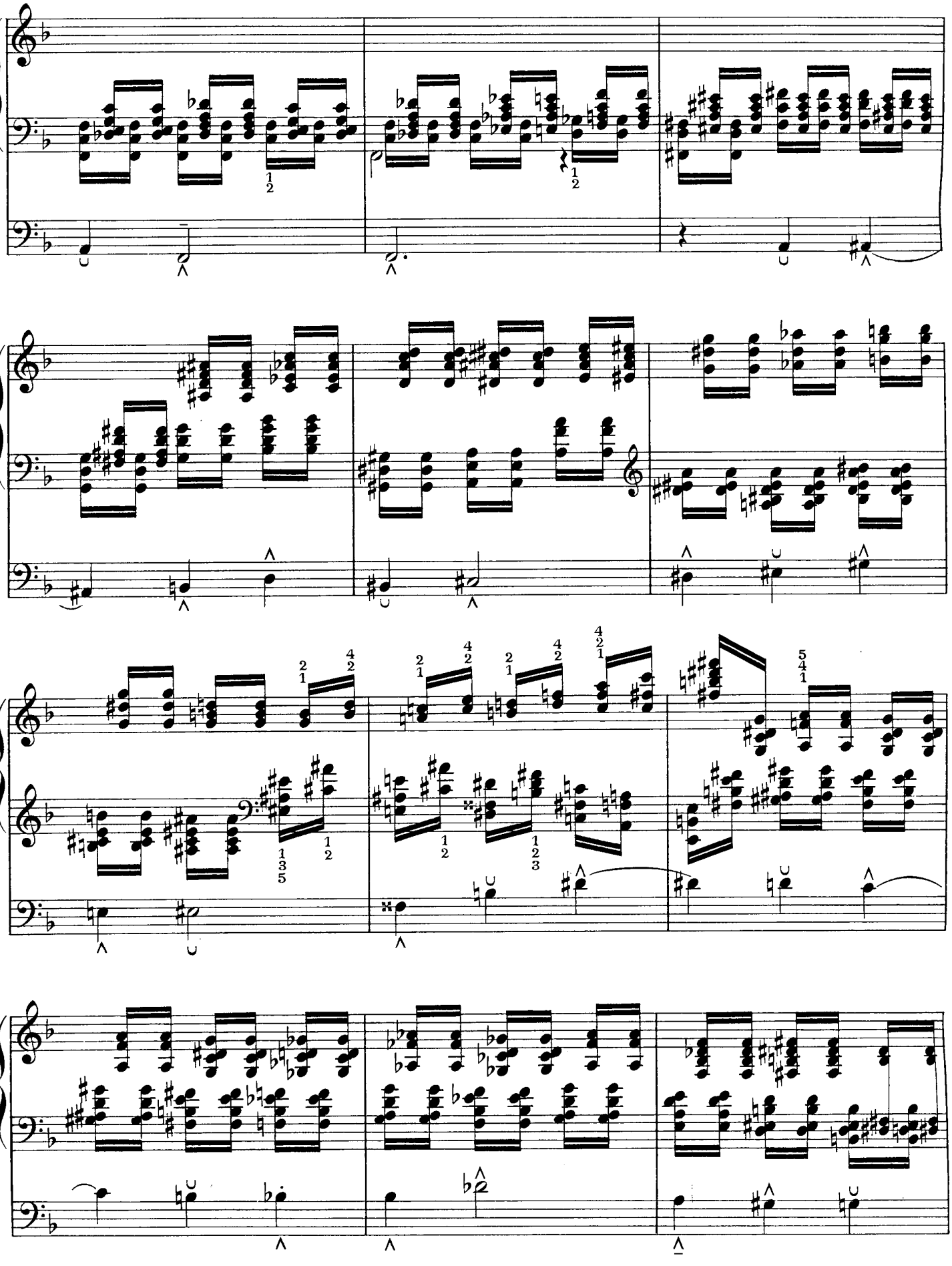

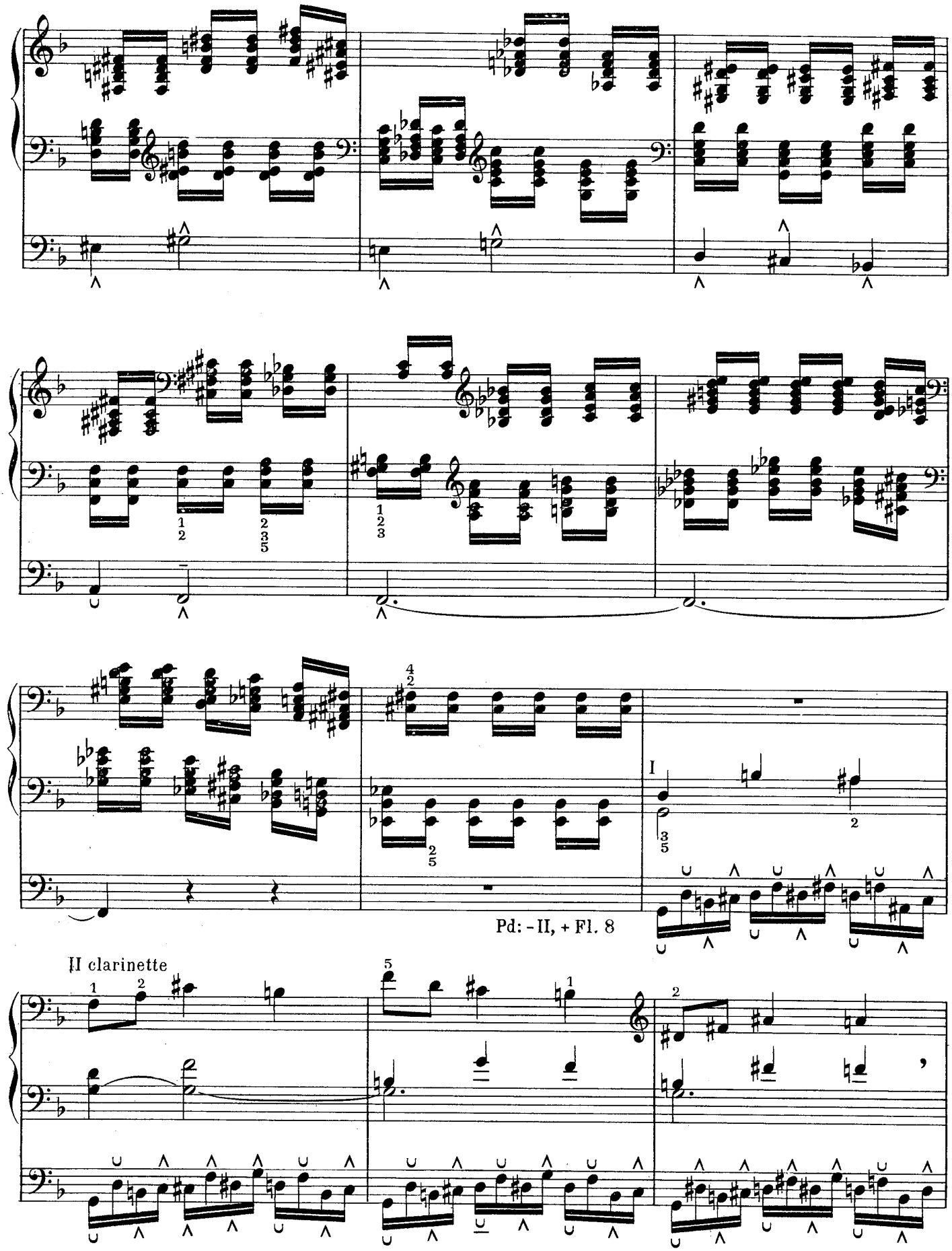
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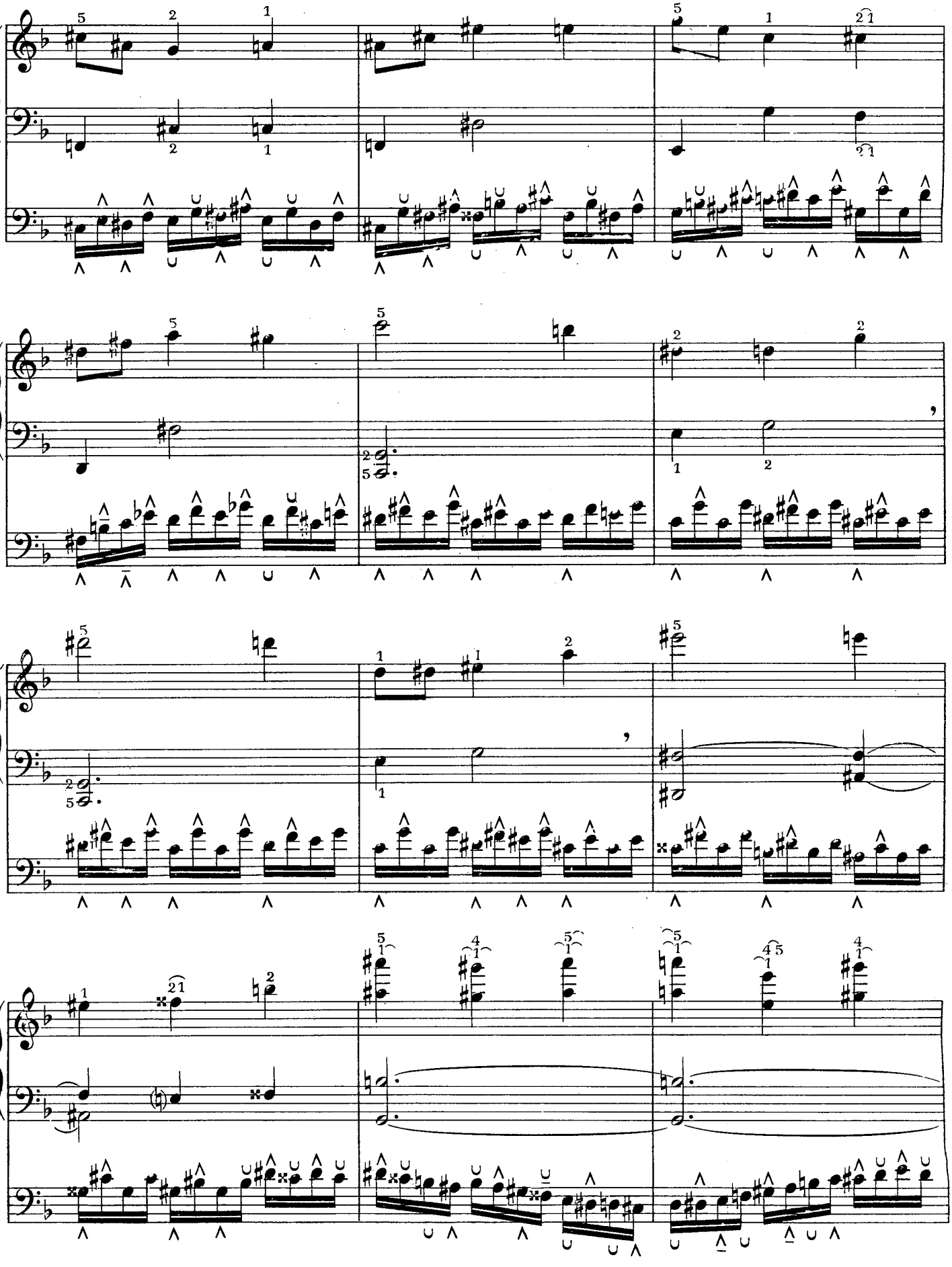
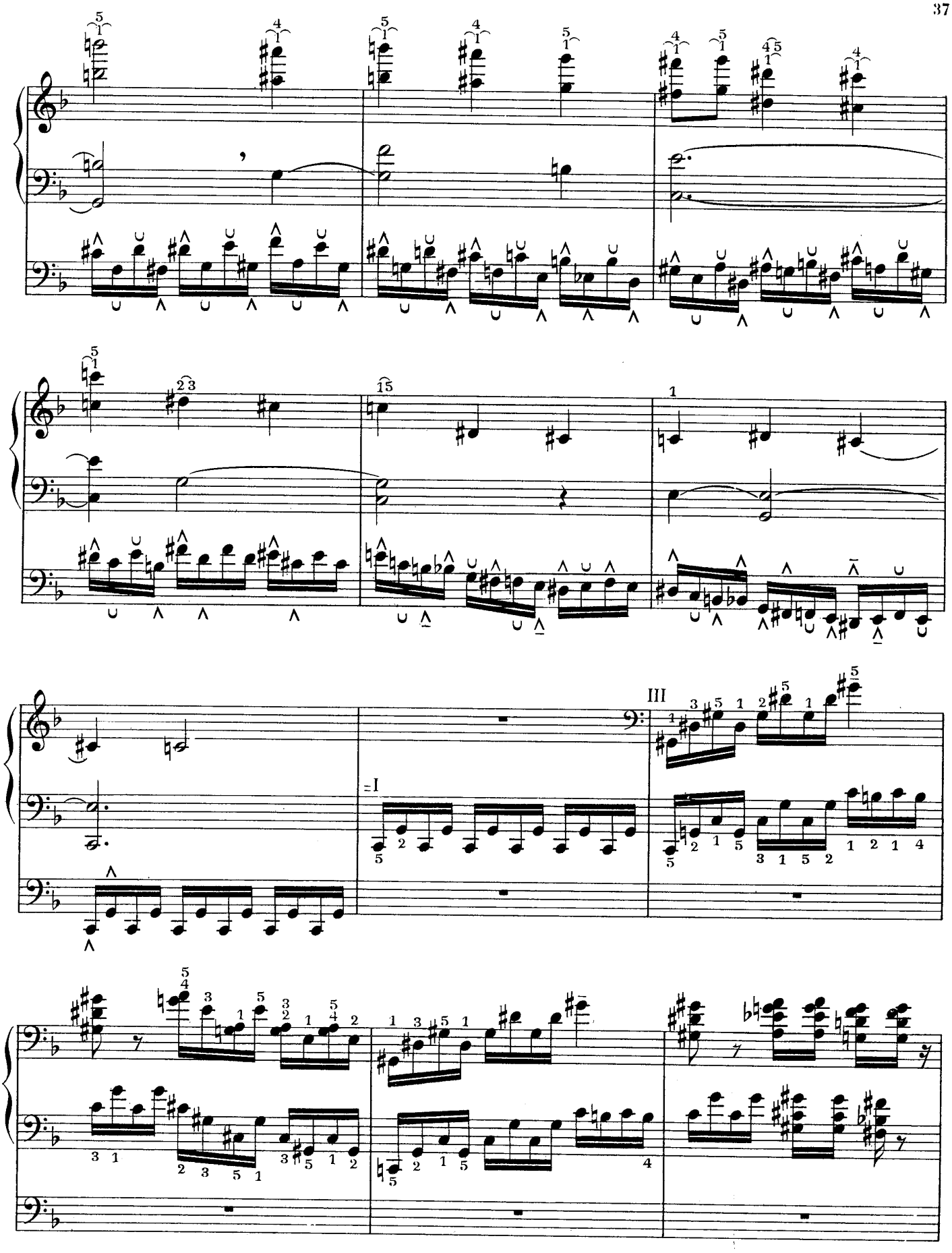
Pd: - II, + Fl. 8
II clarinette

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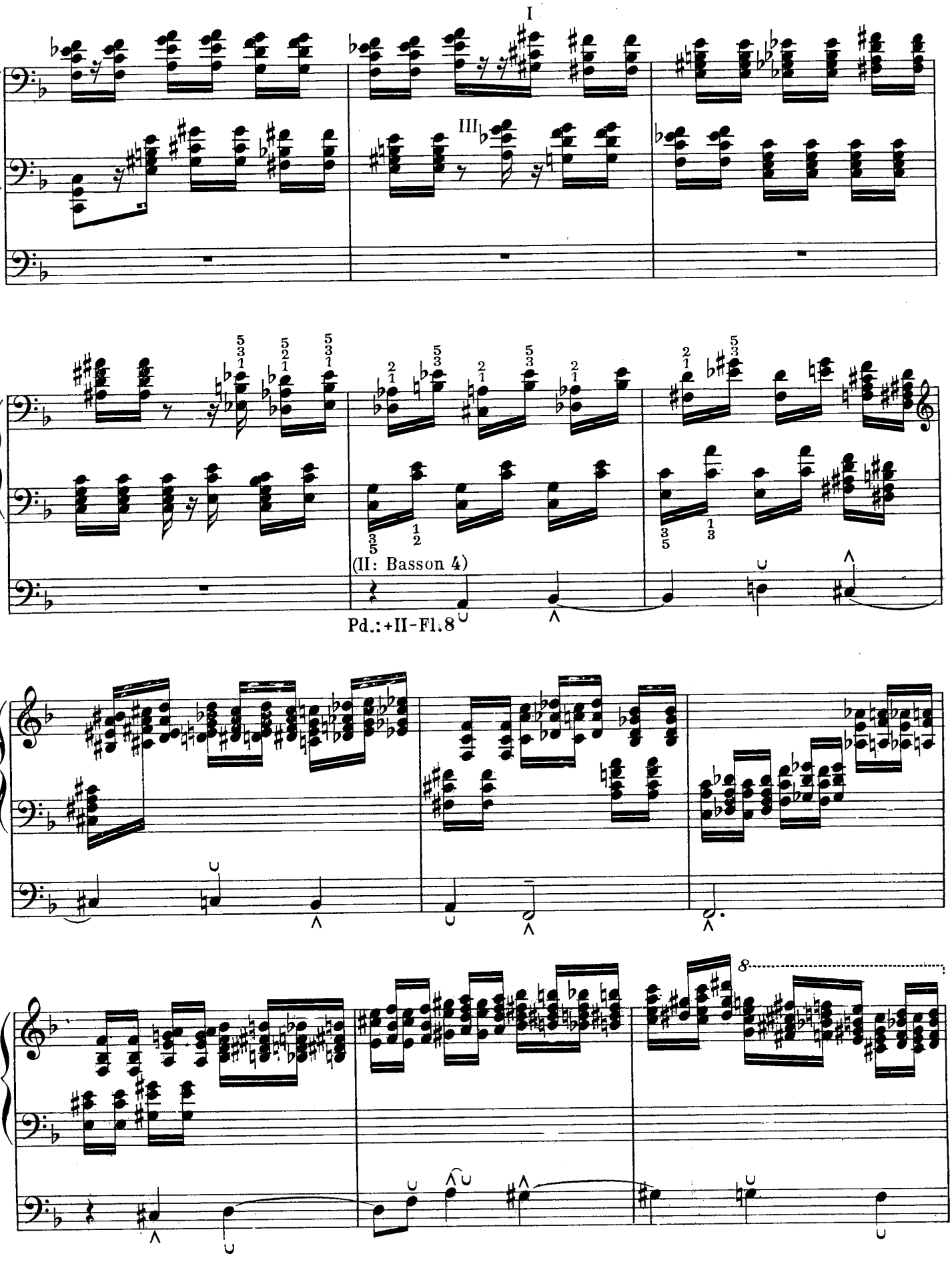
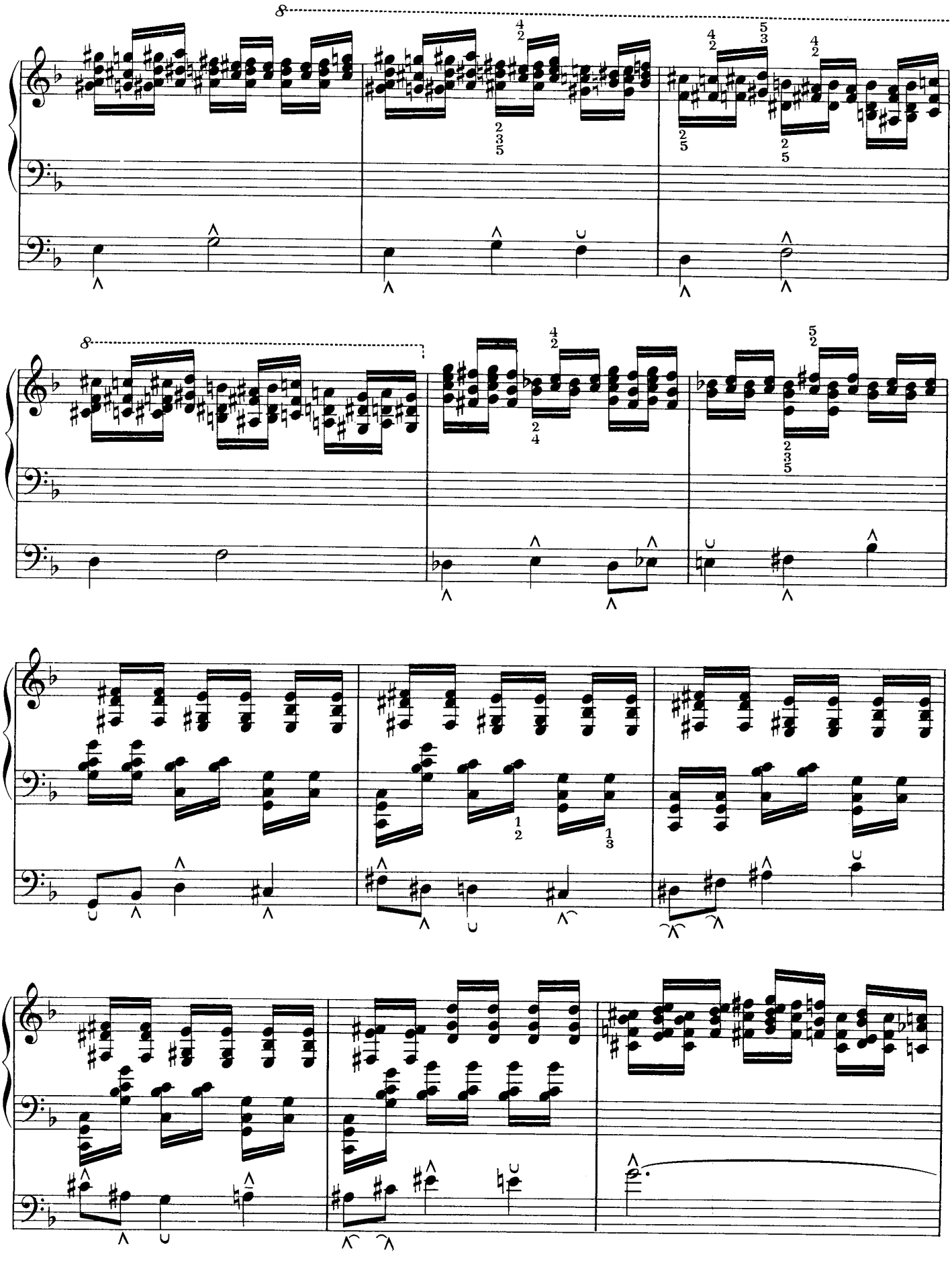
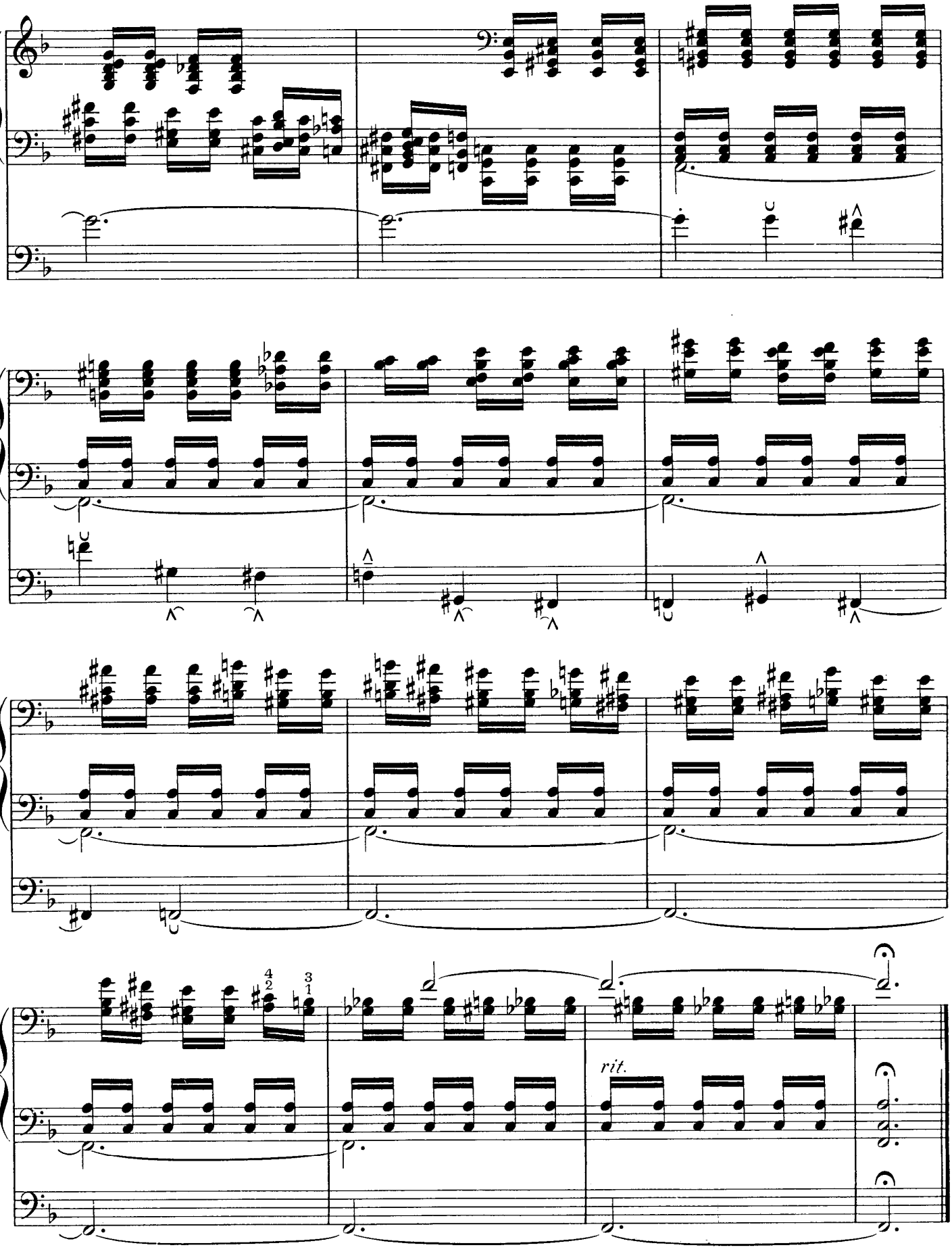

I
III
(II: Basson 4)
Pd.: +II-Fl.8

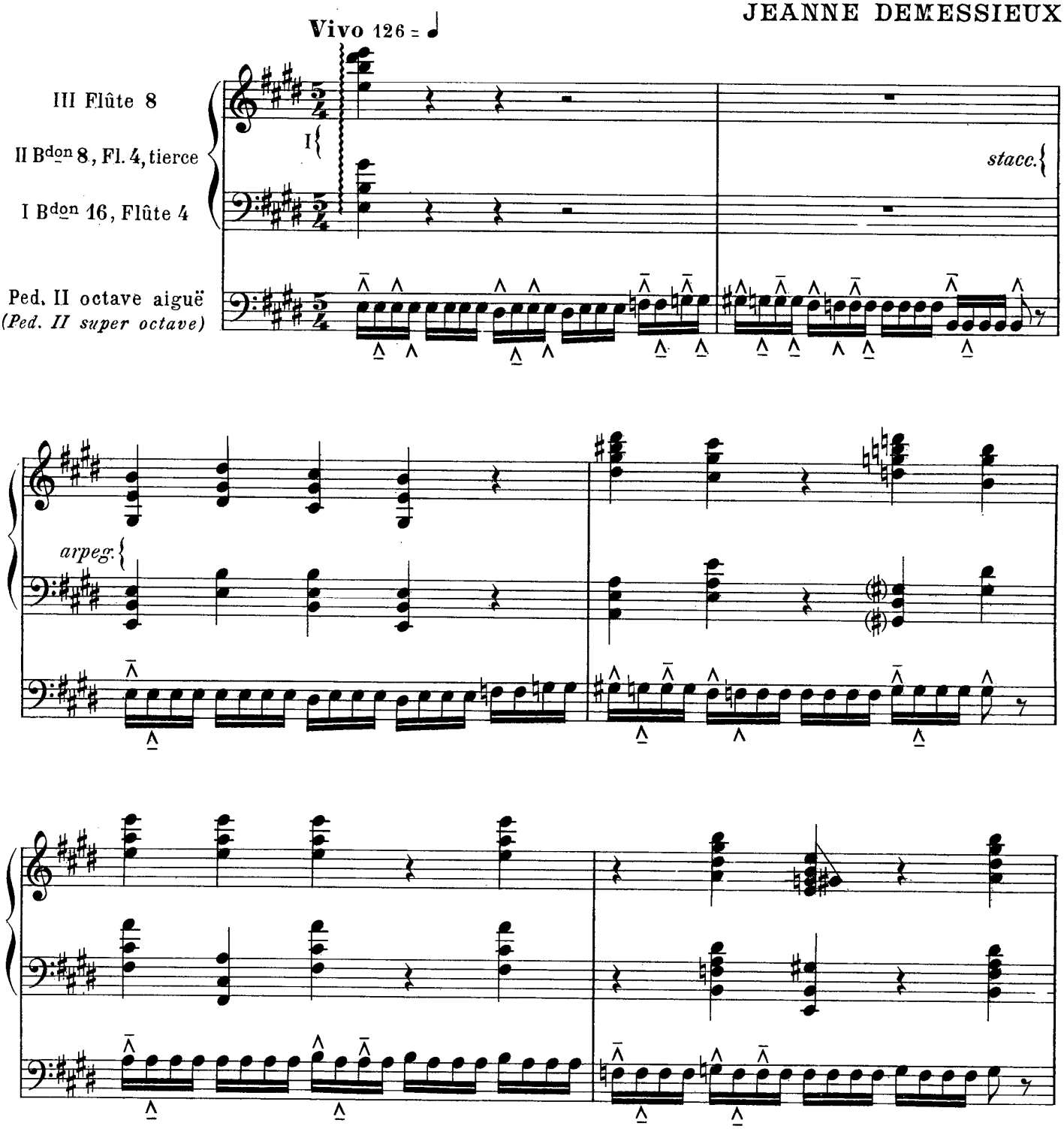



rit.

V

NOTES RÉPÉTÉES

JEANNE DEMESSIEUX



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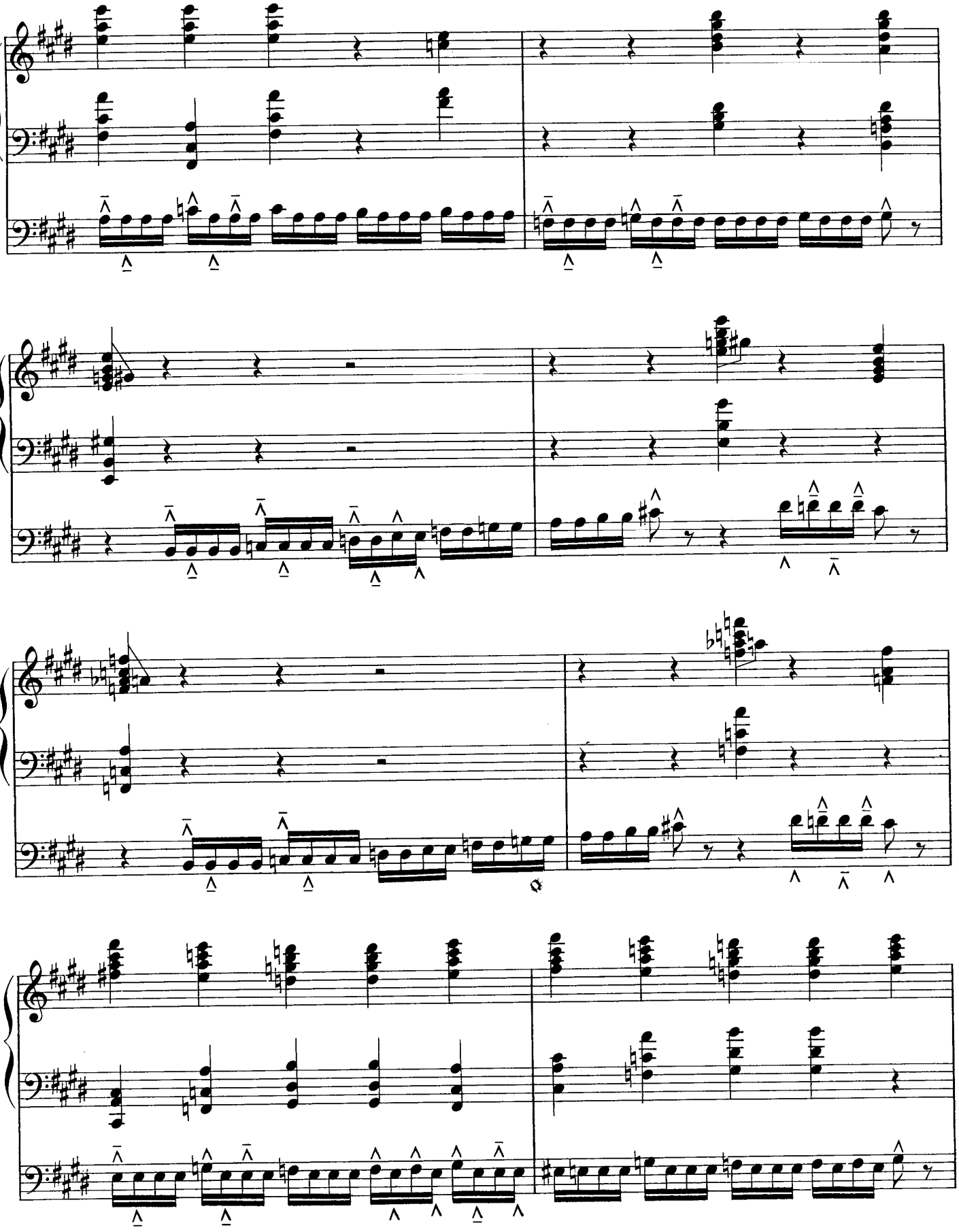

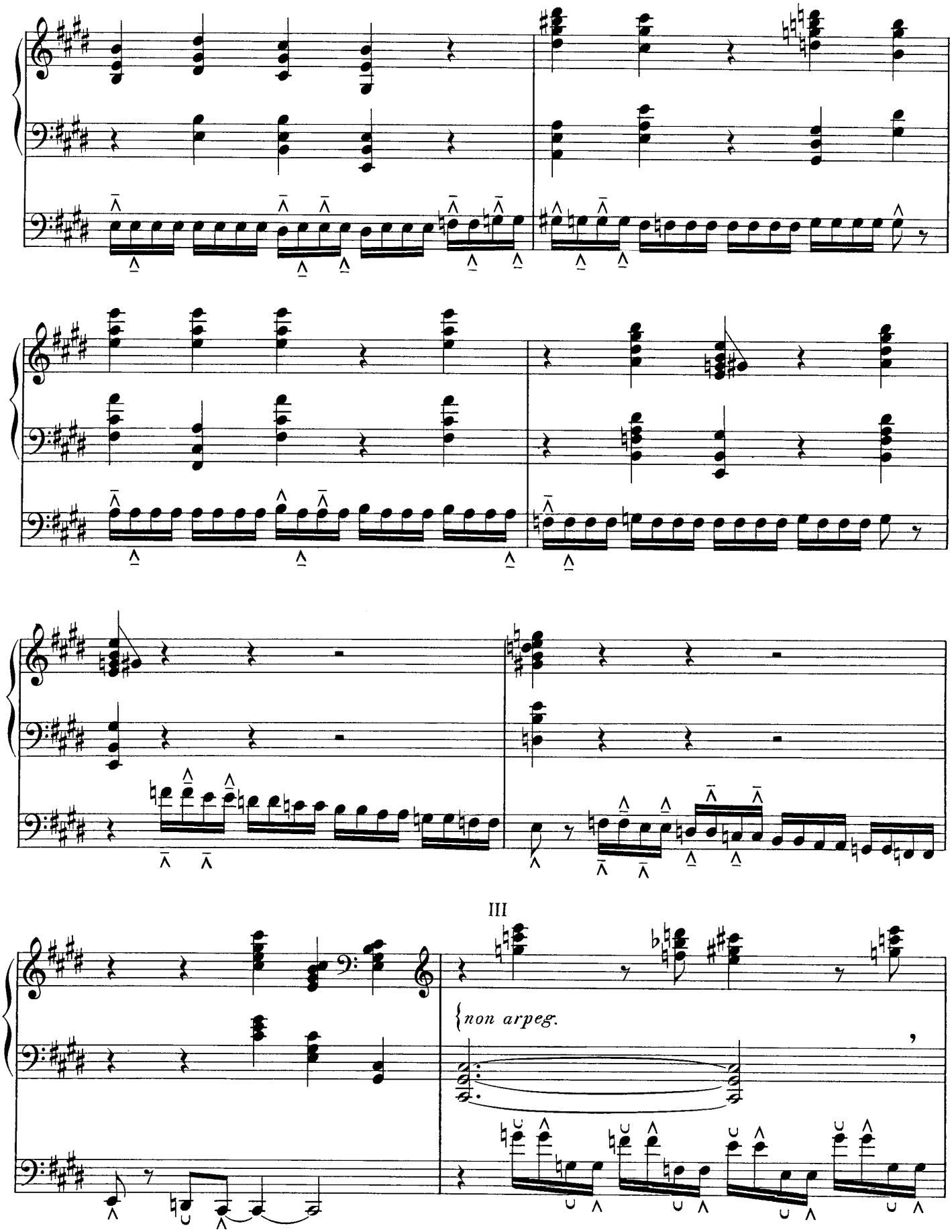
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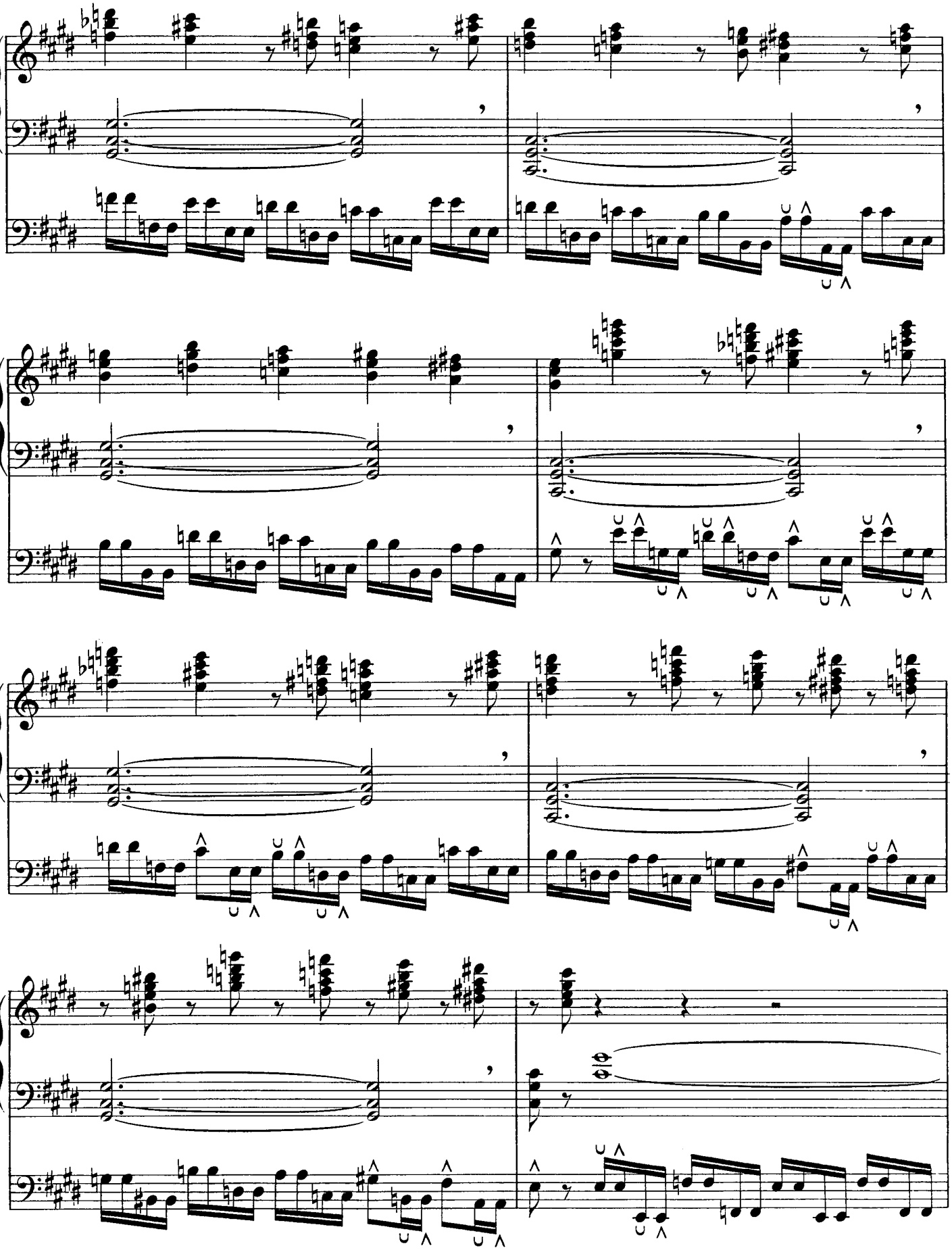
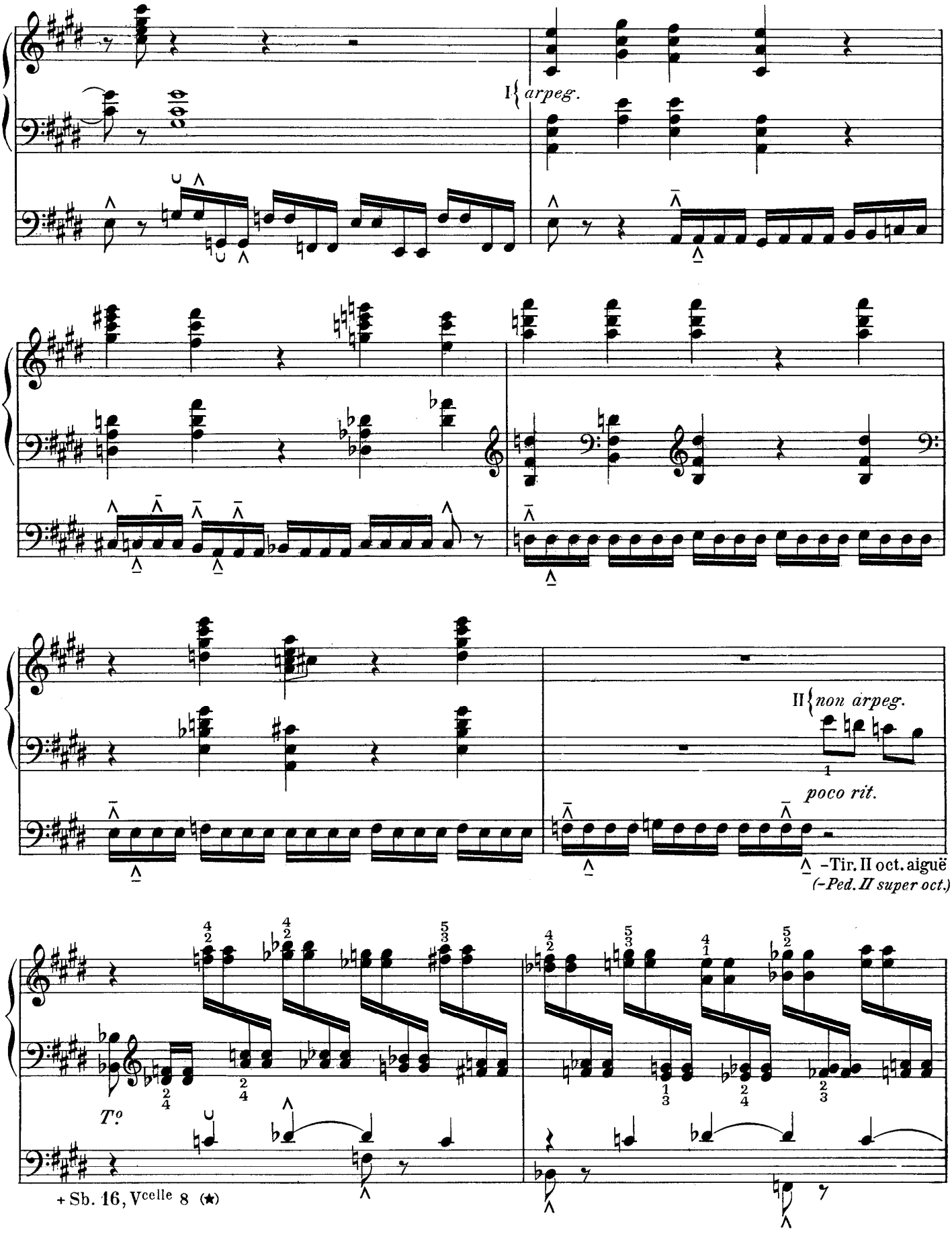
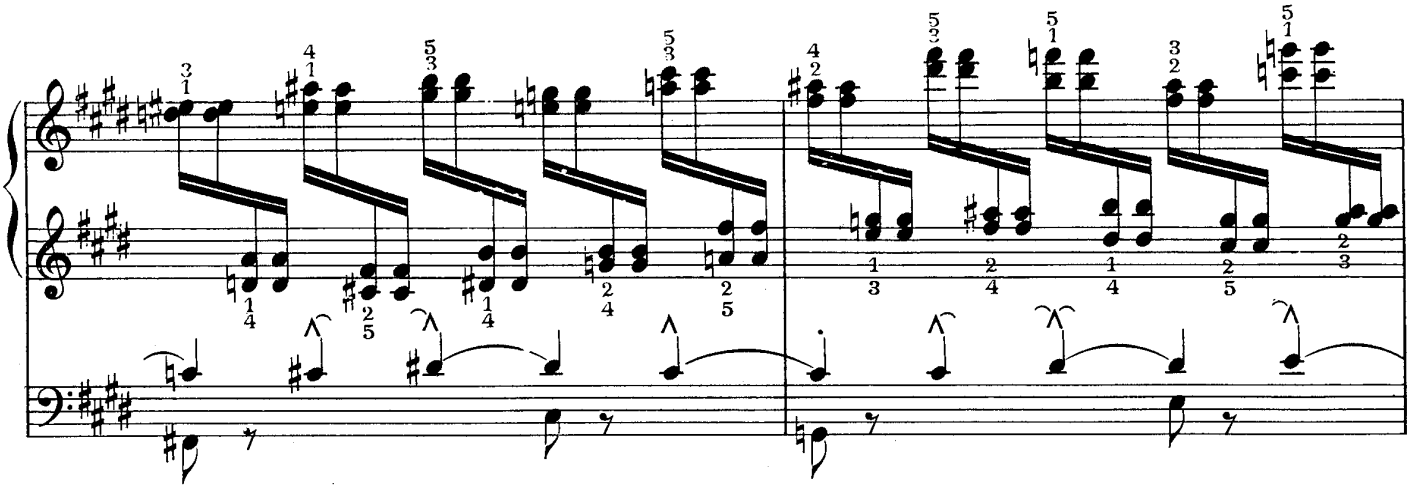
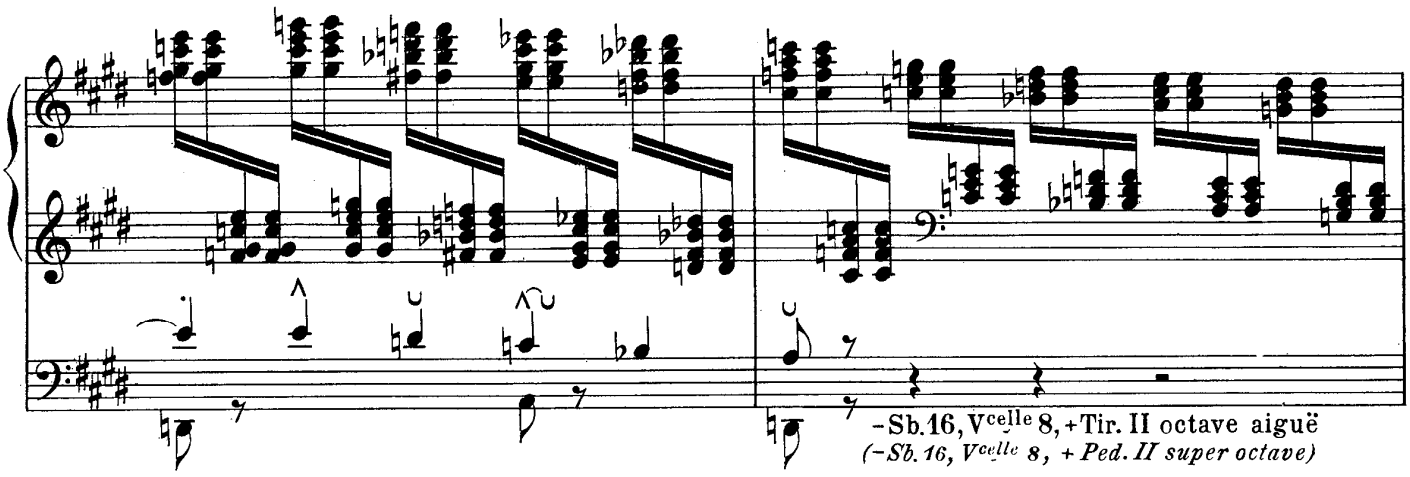
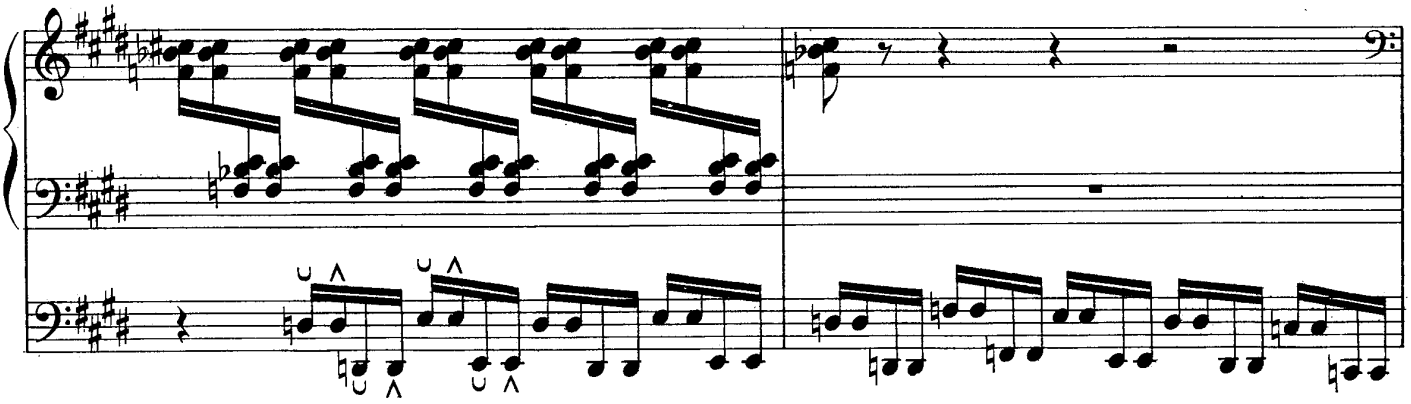


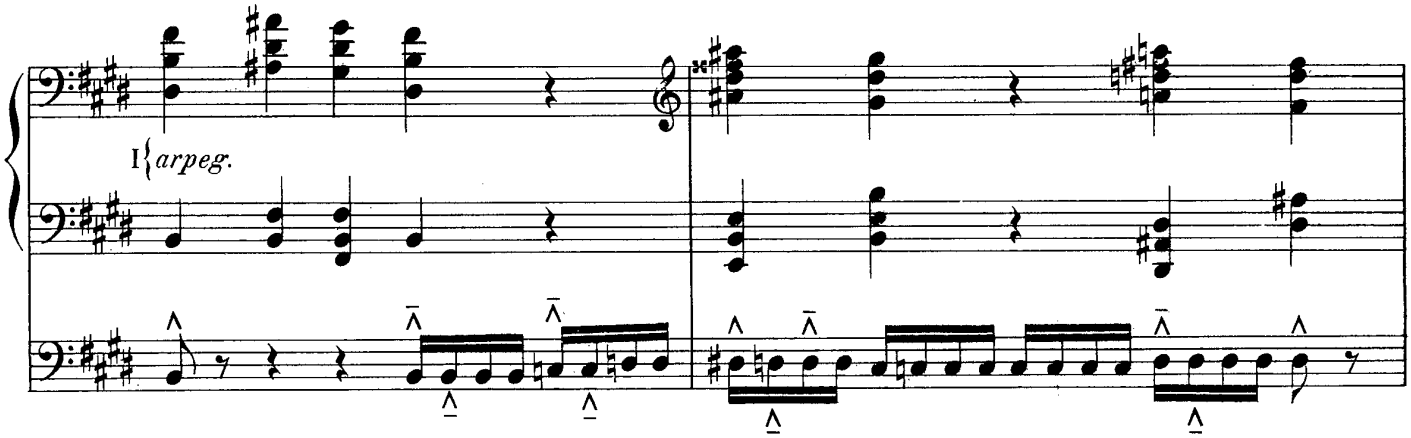


(*) ou: Sb 16, bourdon 8, Tir. III, coupure au 2me Sol.




-Sb.16, Vcelle 8, +Tir. II octave aiguë
(-Sb. 16, Vcelle 8, + Ped. II super octave)

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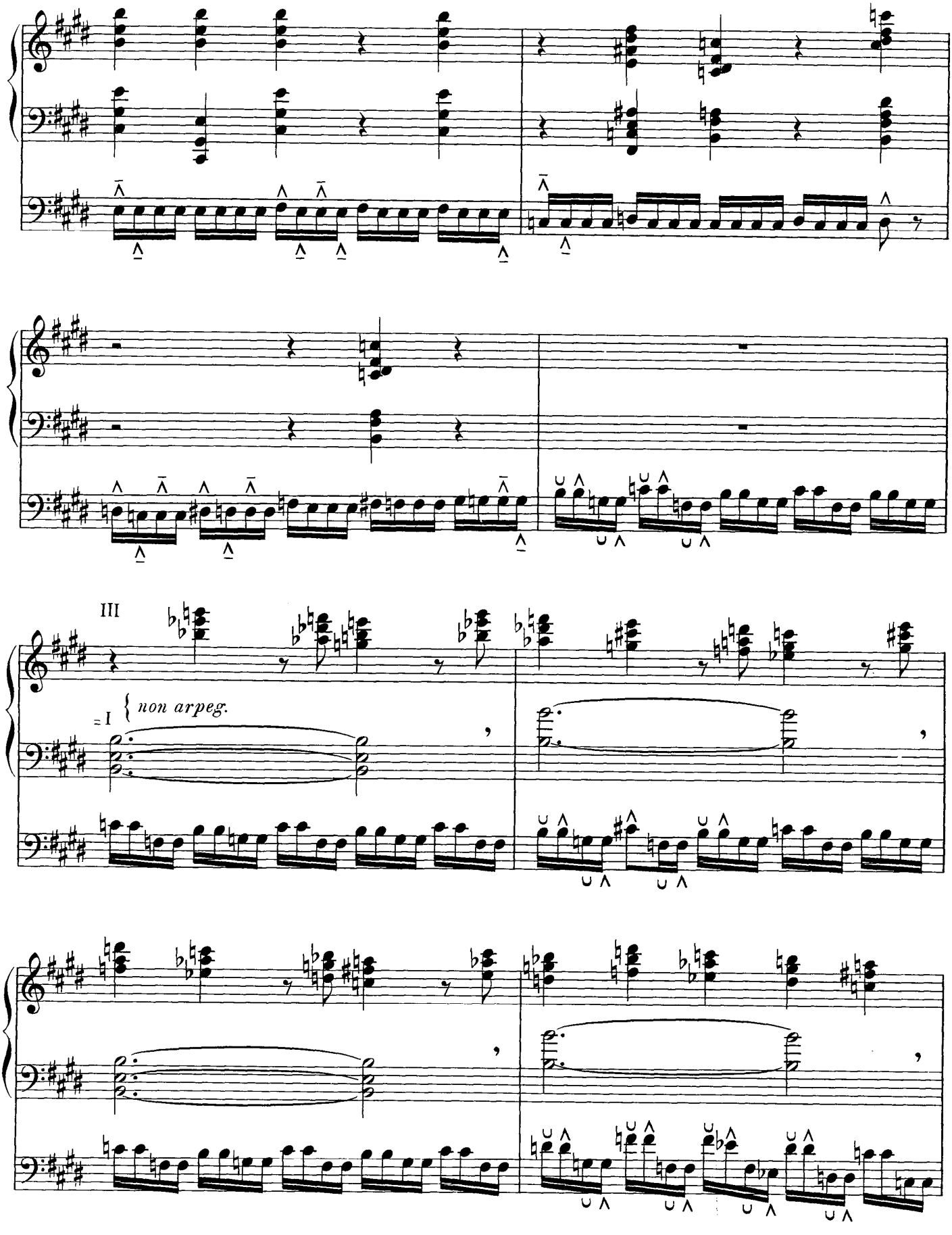
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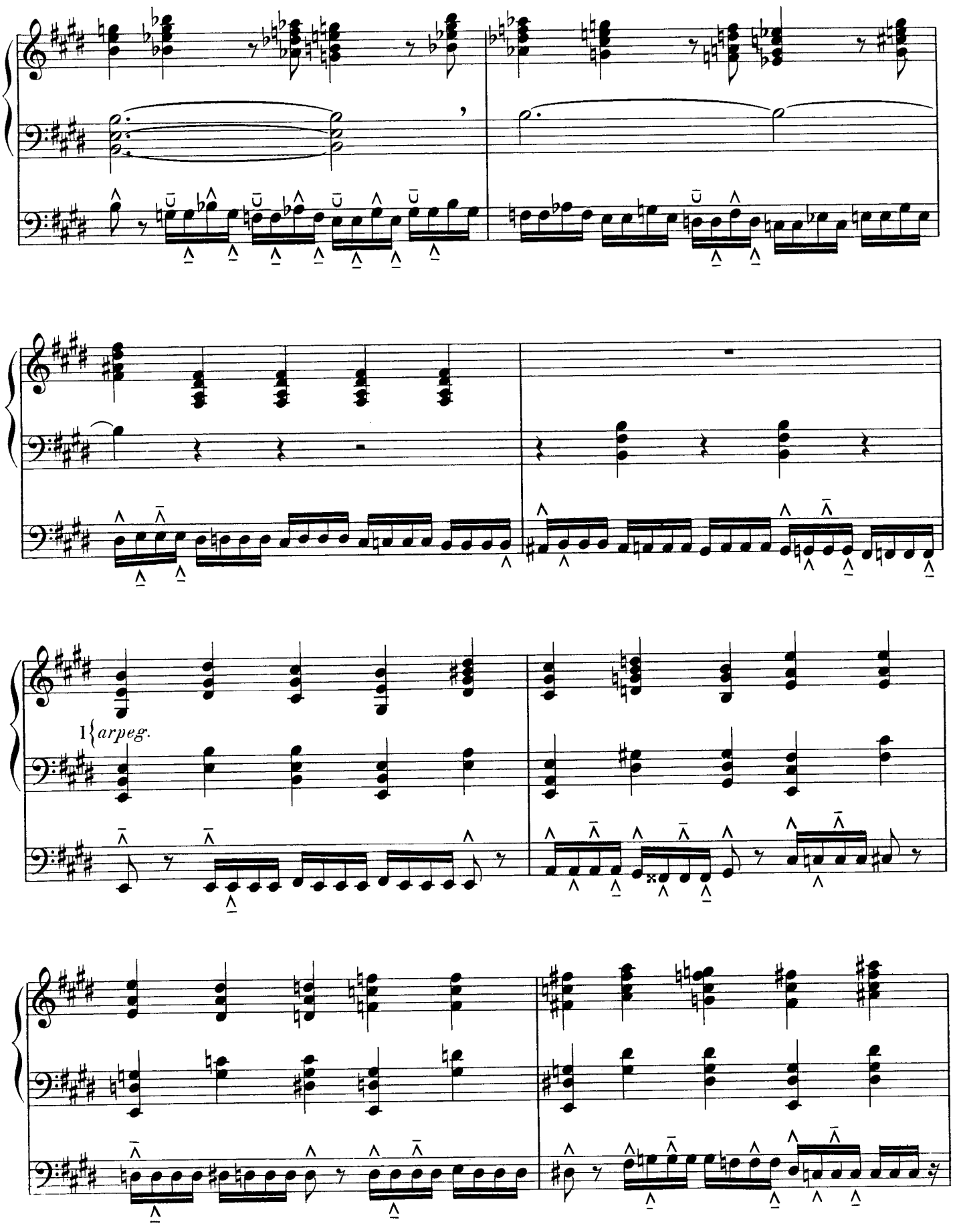
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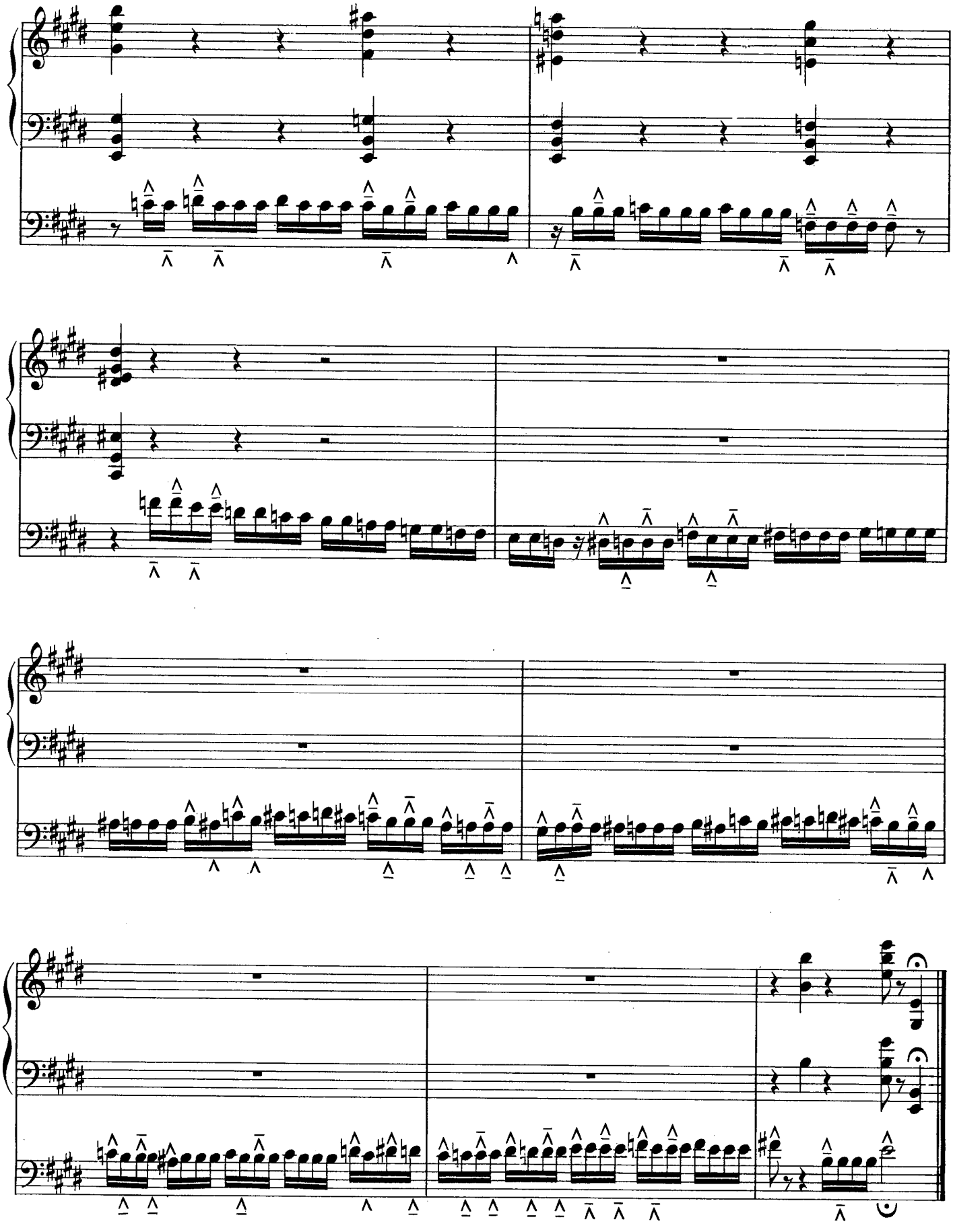
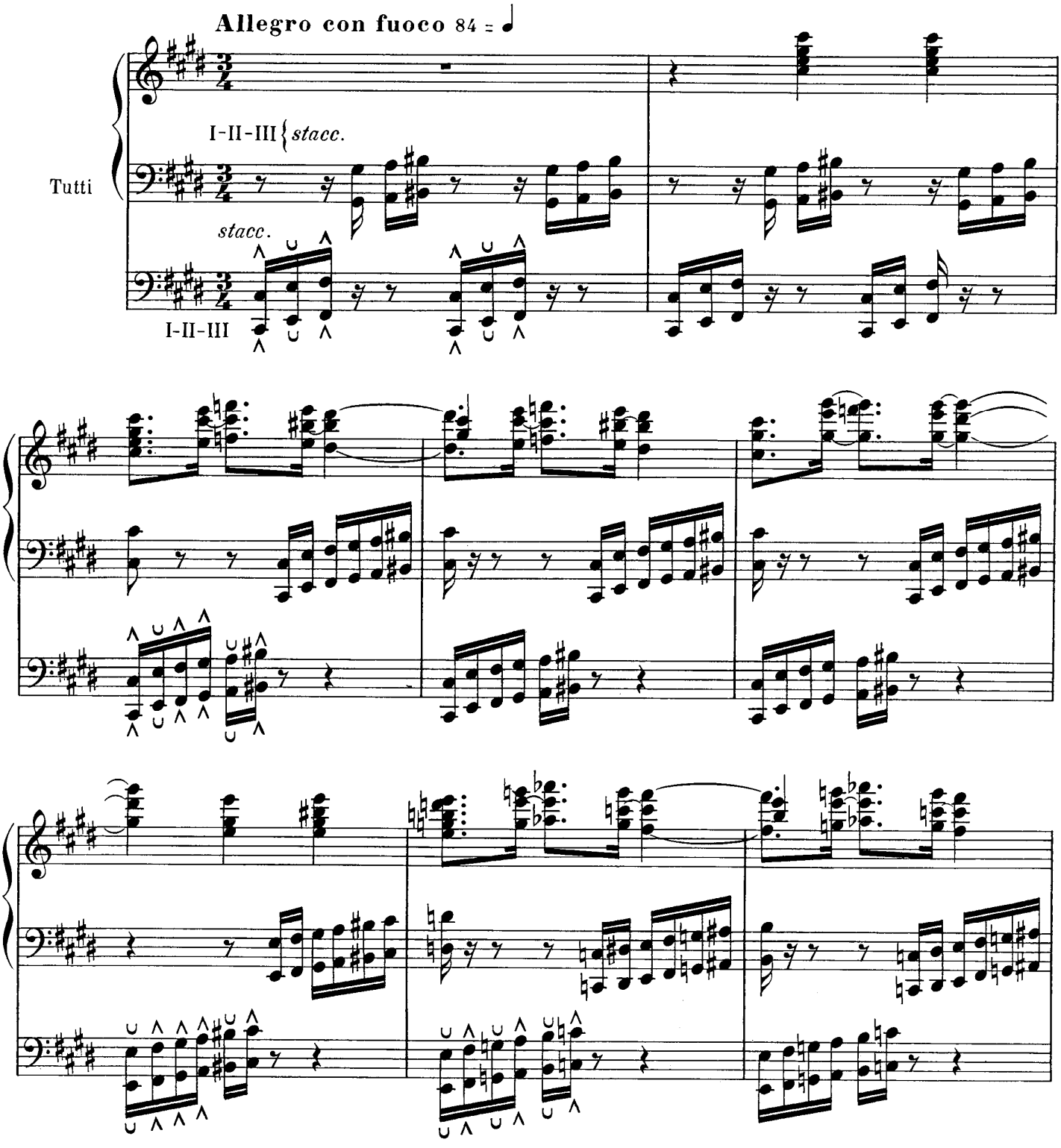


VI

OCTAVES

JEANNE DEMESSIEUX



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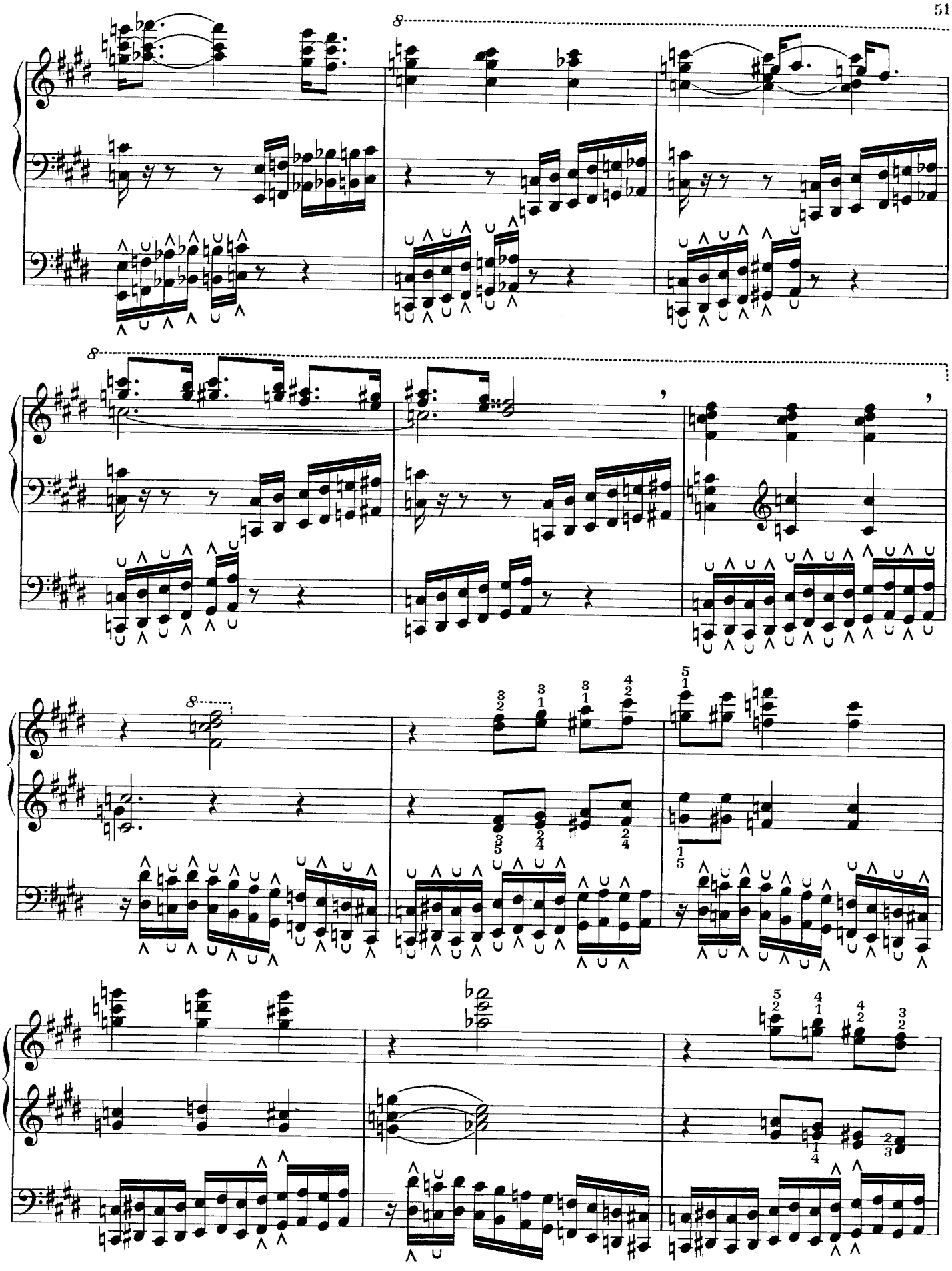
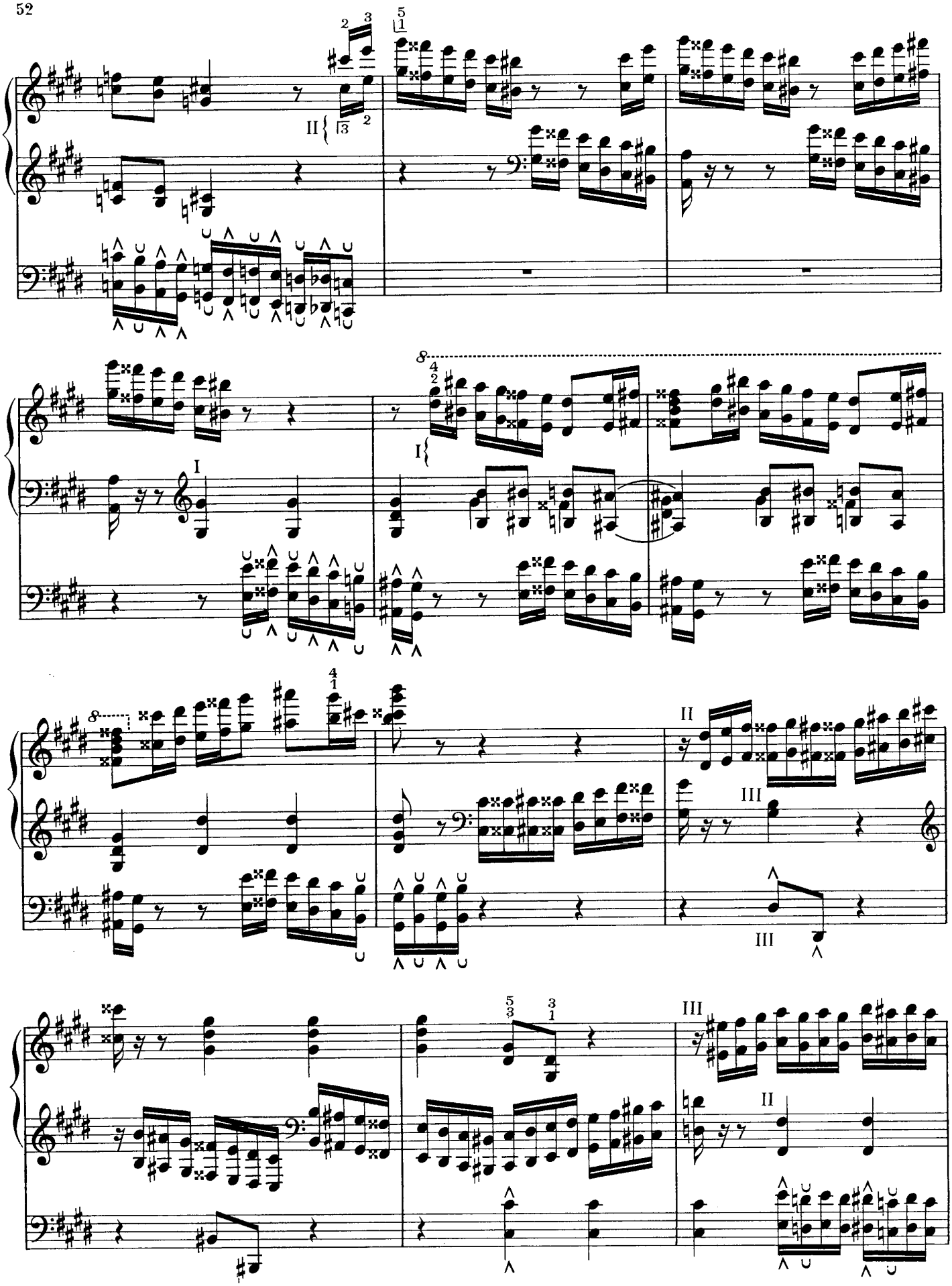
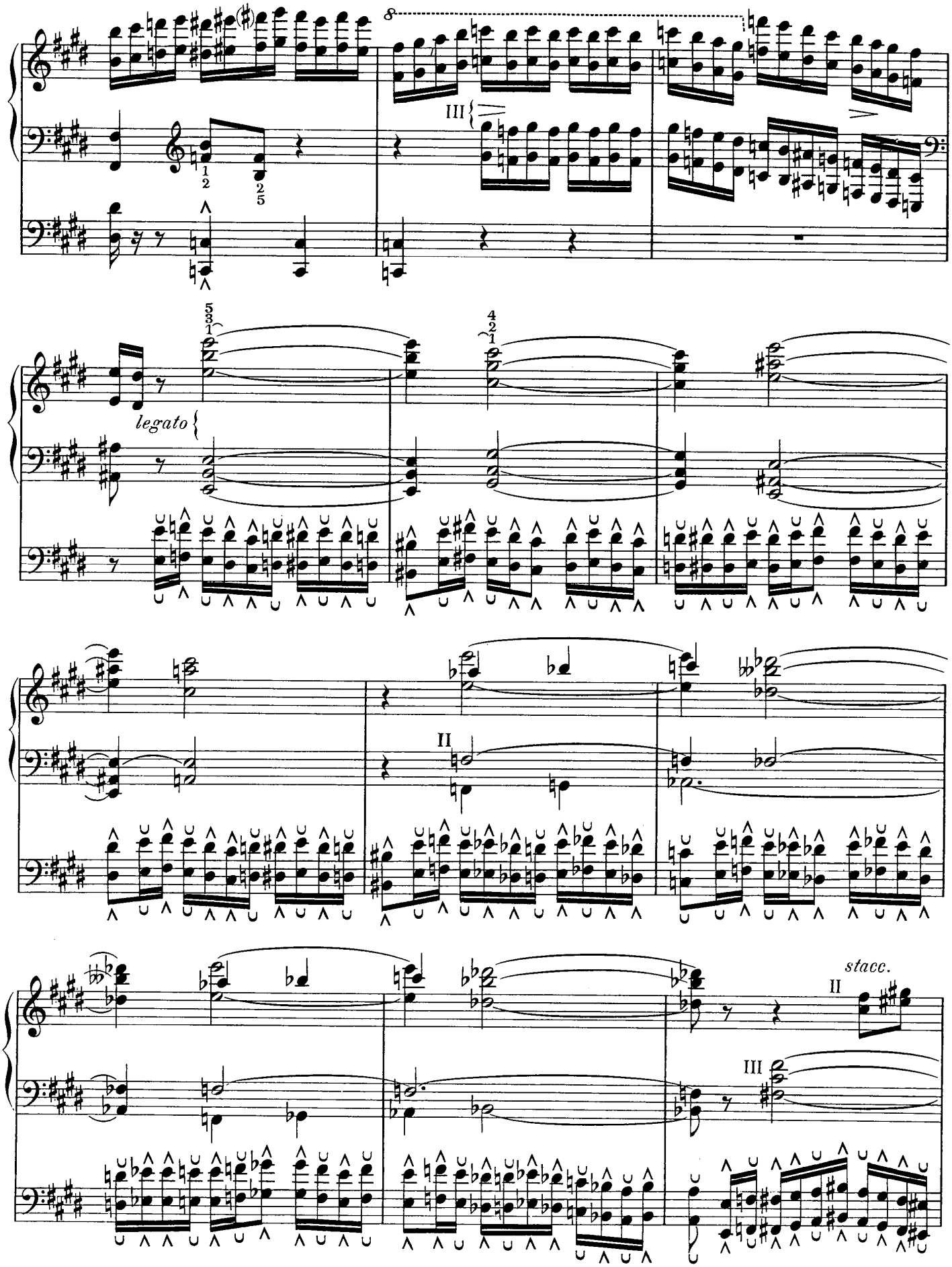
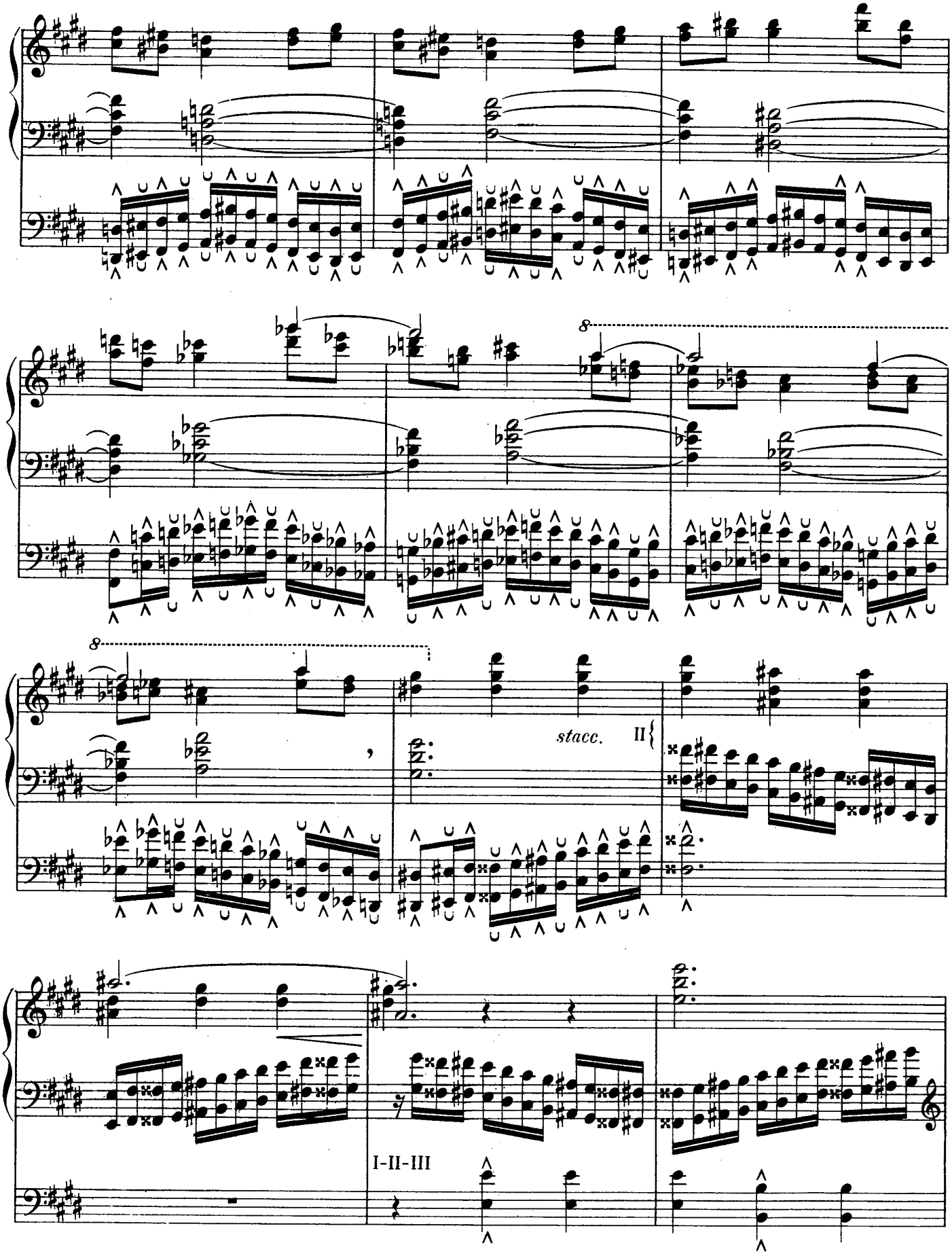





8
III
legato
II
III
stacc.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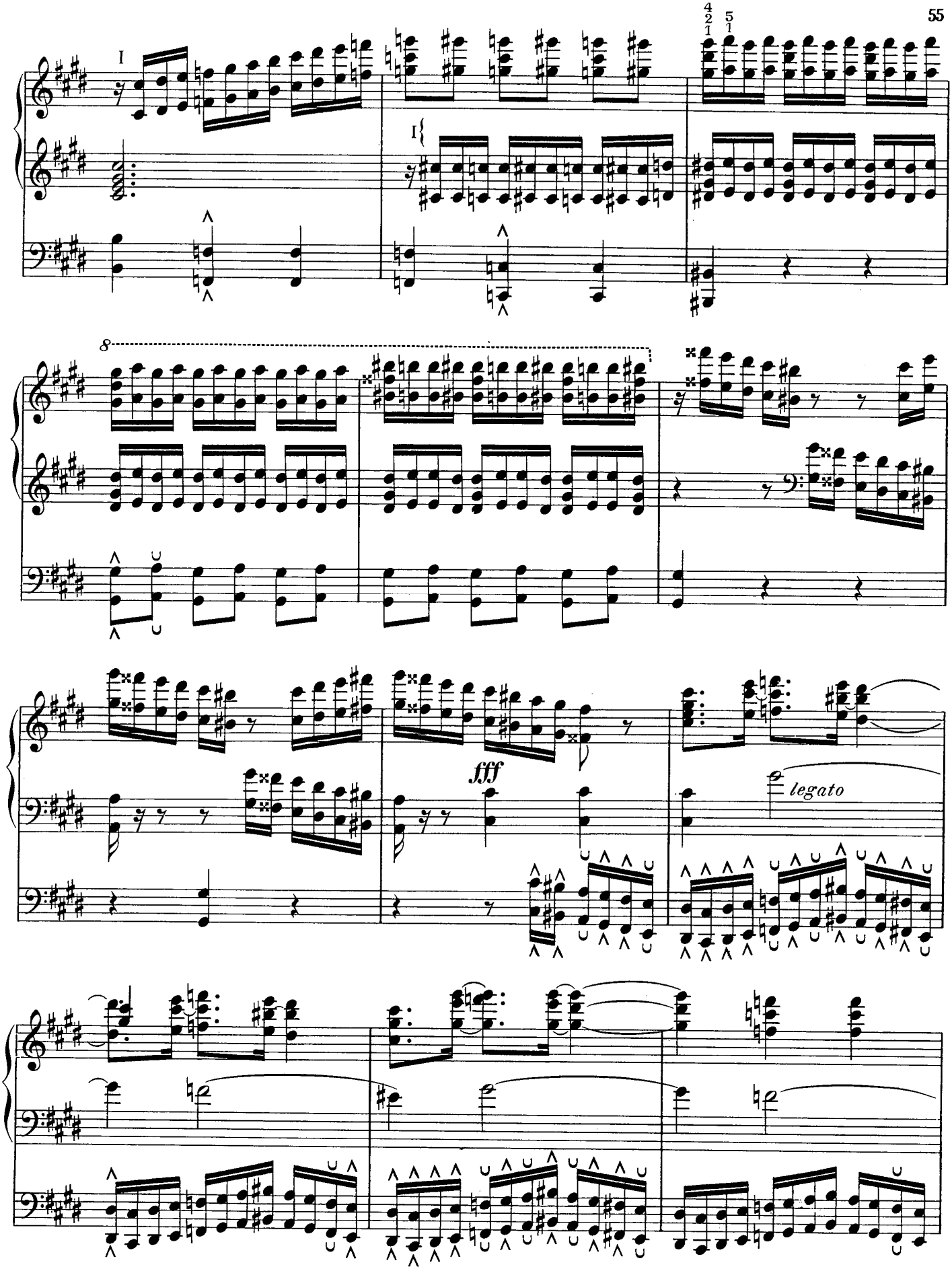
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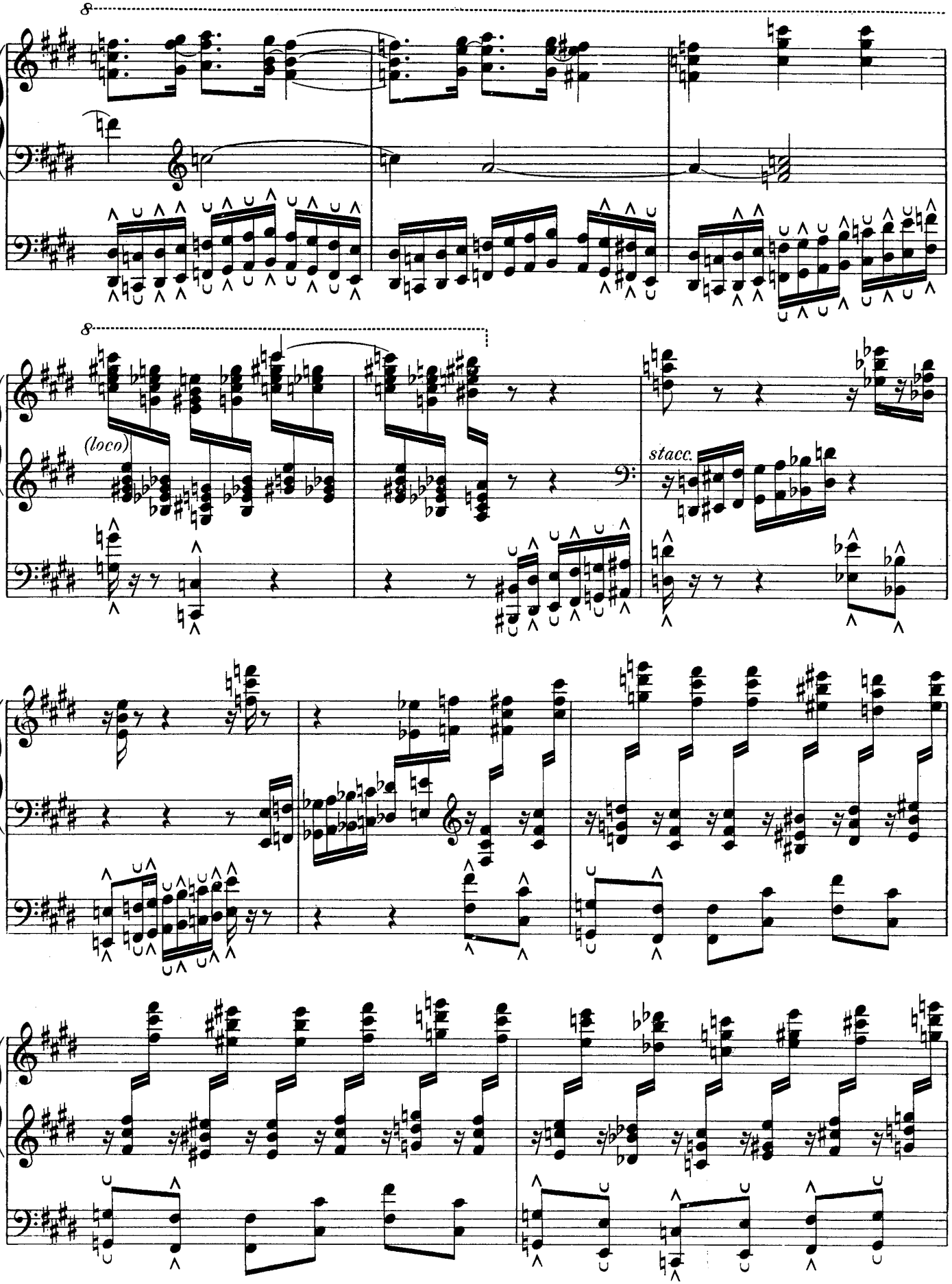
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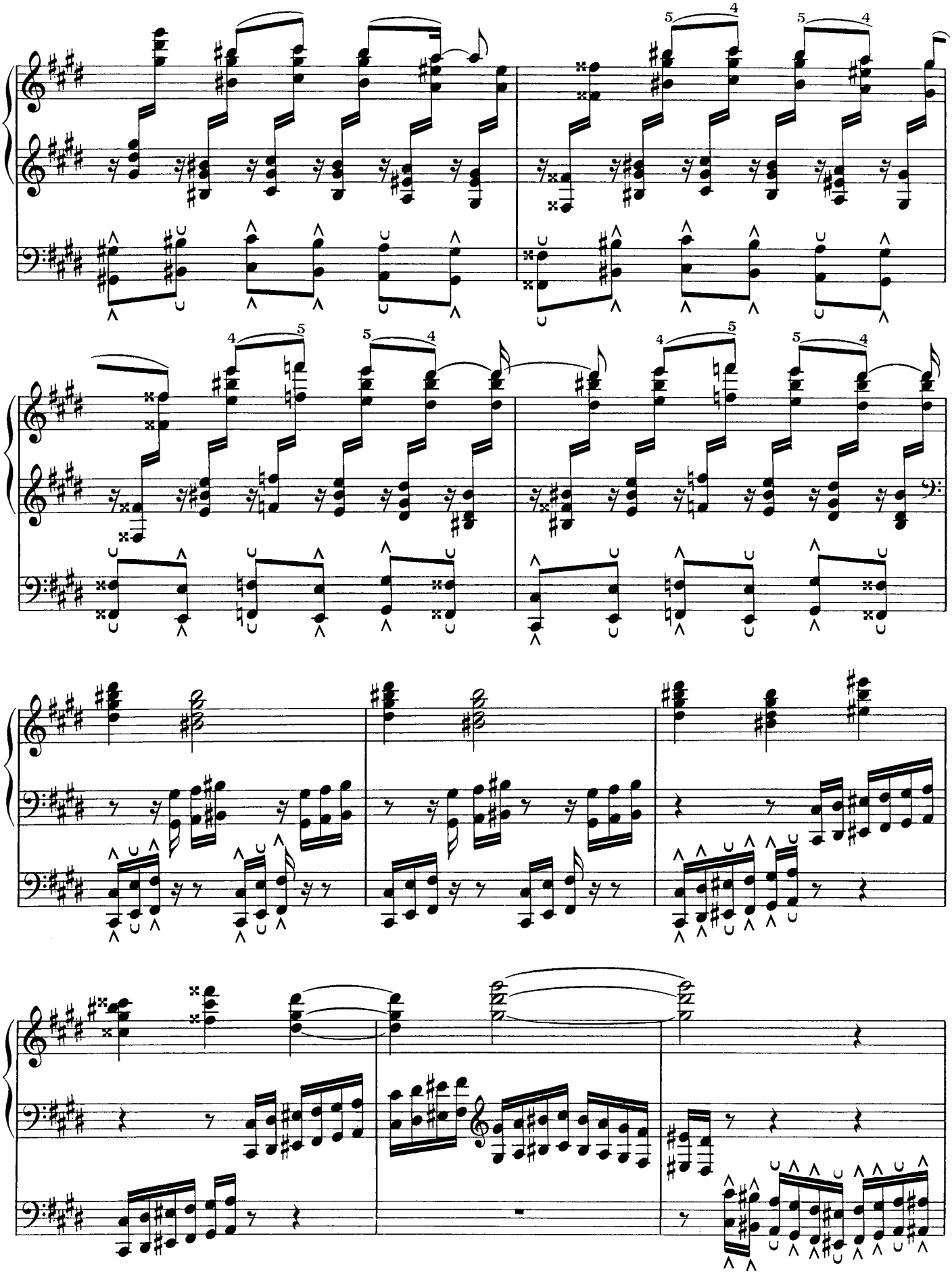

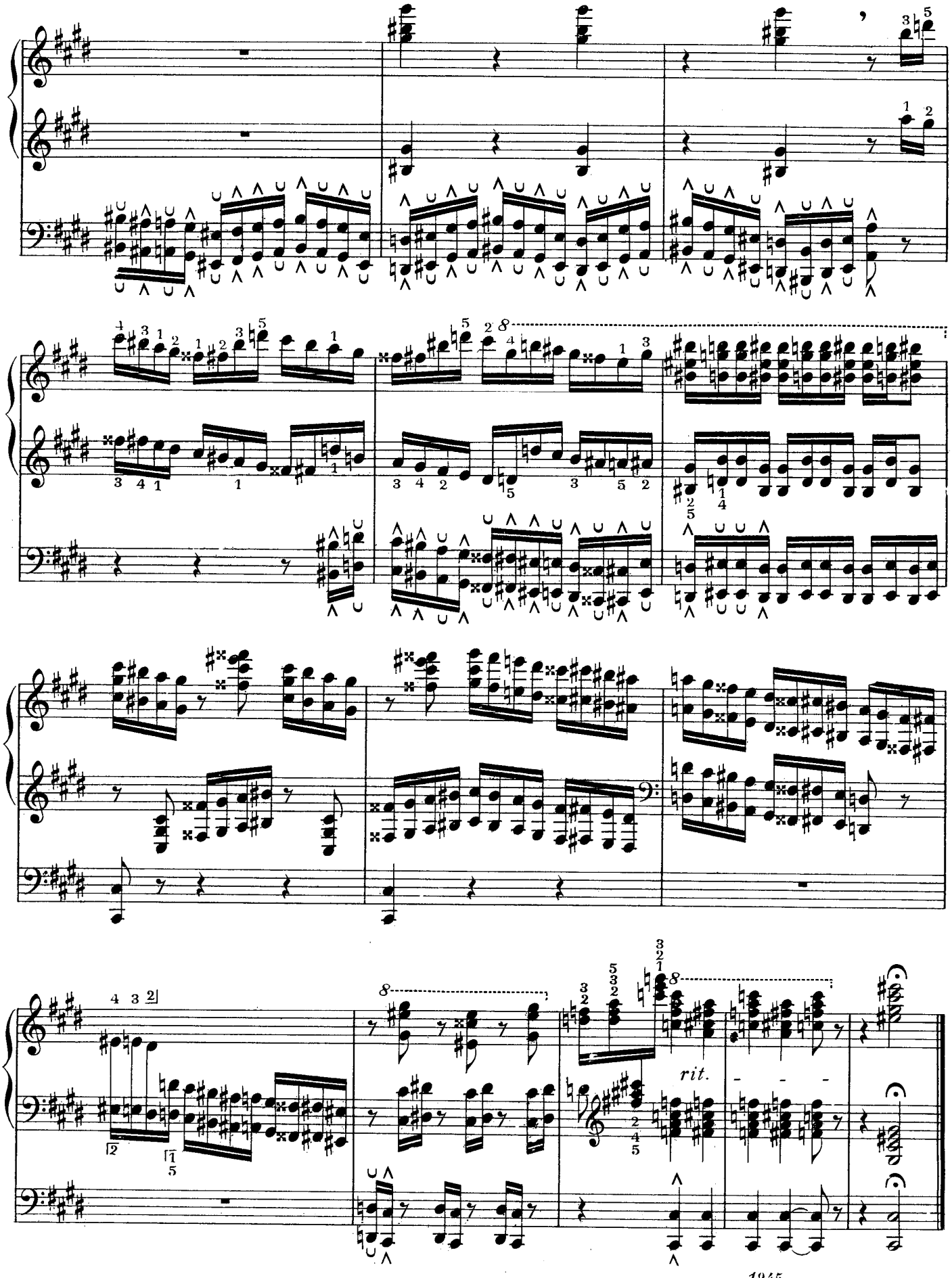

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