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OUVRAGE PROTEGE _ Photocopie (même partielle) INTERDITE
LOI du 11 Mars 1957

Constituerait contrefaçon [CODE PENAL Art.425]

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Pénal, Art. 425)

Prélude et Fugue

sur le nom d'Alain

MAURICE DURUFLÉ

Op. 7



Récit: Gambe 8, Voix céleste
Positif (expressif): Bourdon 8, Flûte 4, Octavin 2,
(ou Bourdon 8, Flûte 4, si le Pos. n'est pas expressif)
G^d Orgue: Fonds 8
Pédale: Bourdons 16 - 8

Swell: Gamba 8', Vox angelica
Choir (expressive): Bourdon 8', Flute 4', Harm. piccolo 2'
(or Bourdon 8', Flute 4', if Choir is not expressive)
Great: Foundation stops 8'
Pedal: Bourdons 16' 8'

Allegro $\text{♩} = 88$

MANUALE

P. Ch. *p*

PÉDALE

M.G. L.H.





First system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle staff has a bass line with a long note and a treble staff with a long note, both marked with a piano (*p*) dynamic. The bottom staff is a bass line. The system is divided into three measures.



Second system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle staff has a bass line with a long note and a treble staff with a long note, both marked with a piano (*p*) dynamic. The bottom staff is a bass line. The system is divided into three measures.



Third system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle staff has a bass line with a long note and a treble staff with a long note, both marked with a piano (*p*) dynamic. The bottom staff is a bass line. The system is divided into three measures. The text *poco cresc. (R.) (Sw.)* is written above the middle staff.



Fourth system of musical notation. It consists of three staves. The top staff is a single melodic line in G major. The middle staff has a bass line with a long note and a treble staff with a long note, both marked with a piano (*p*) dynamic. The bottom staff is a bass line. The system is divided into three measures. The text *mf* is written above the middle staff.



First system of musical notation. The top staff contains a melodic line with a *dim.* (diminuendo) marking. The middle and bottom staves contain harmonic accompaniment with a *p* (piano) marking.



Second system of musical notation. The top staff continues the melodic line. The middle and bottom staves contain sustained harmonic accompaniment.



Third system of musical notation. The top staff continues the melodic line. The middle and bottom staves contain sustained harmonic accompaniment. The middle staff is labeled *(R. Cornet)* and *(Sw. Cornet)*.



Fourth system of musical notation. The top staff contains a melodic line with a *R. (mf)* (Right, mezzo-forte) marking. The middle and bottom staves contain harmonic accompaniment with a *P. Ch.* (Piano Chord) marking.

First system of musical notation, measures 1-3. Treble and bass staves with various time signatures (2/2, 3/2, 4/2). The music features triplets and eighth notes.

Second system of musical notation, measures 4-6. Treble and bass staves with various time signatures (4/2, 3/2, 2/2). The music continues with triplets and eighth notes.

R. Fonds 8
Sw. Found. 8'

senza rigore

poco ced.

G. Flûte harm. 8, Bourdon 8, Principal 8
Gr. Harm. Flute 8', Bourdon 8', Principal 8'

To

mf

p

G. Gr.

P. Ch.

Third system of musical notation, measures 7-9. Treble and bass staves with various time signatures (3/2, 4/2, 3/2). Includes performance instructions like "senza rigore", "poco ced.", "p", "mf", "G. Gr.", and "P. Ch.". The system is divided into two parts by a double bar line.

Fourth system of musical notation, measures 10-12. Treble and bass staves with various time signatures (3/2, 2/2, 3/2). The music continues with triplets and eighth notes.

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/2 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 3/2 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *mf* and *mf*.

R.
Sw. *senza rigore*
mf

G. Fonds 8 Gr. Found. 8'

Third system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of two flats and a 4/2 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *dim.*.

rall.

R. Gambe, Voix céleste, Bourdon 16
Sw. Gamba, Vox angelica, Bourdon 16

Fourth system of a musical score. It consists of three staves. The top staff is in bass clef with a key signature of two flats and a 3/2 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *mf* and *p*.

Tempo

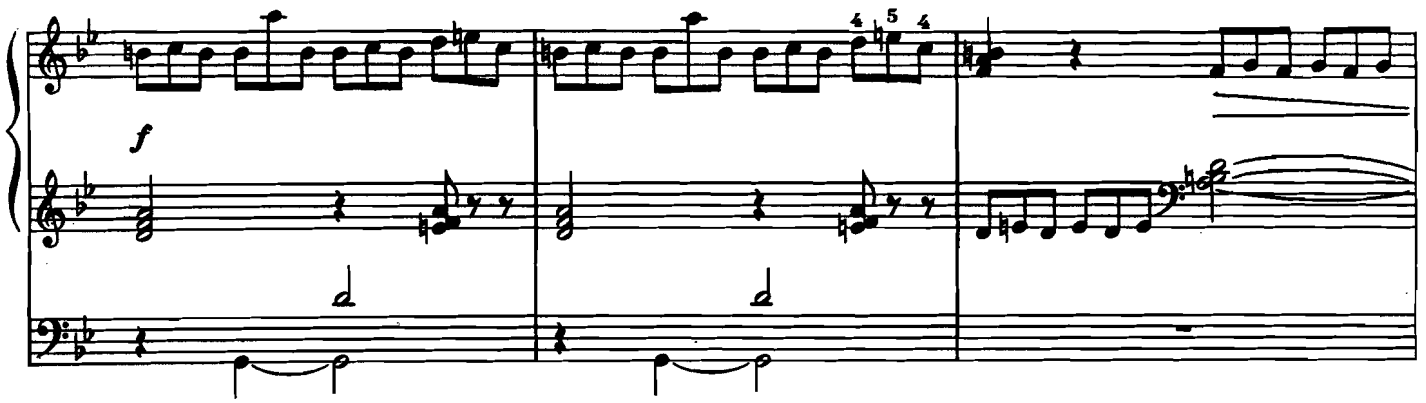
P.
Ch.
mf

P.
Ch.

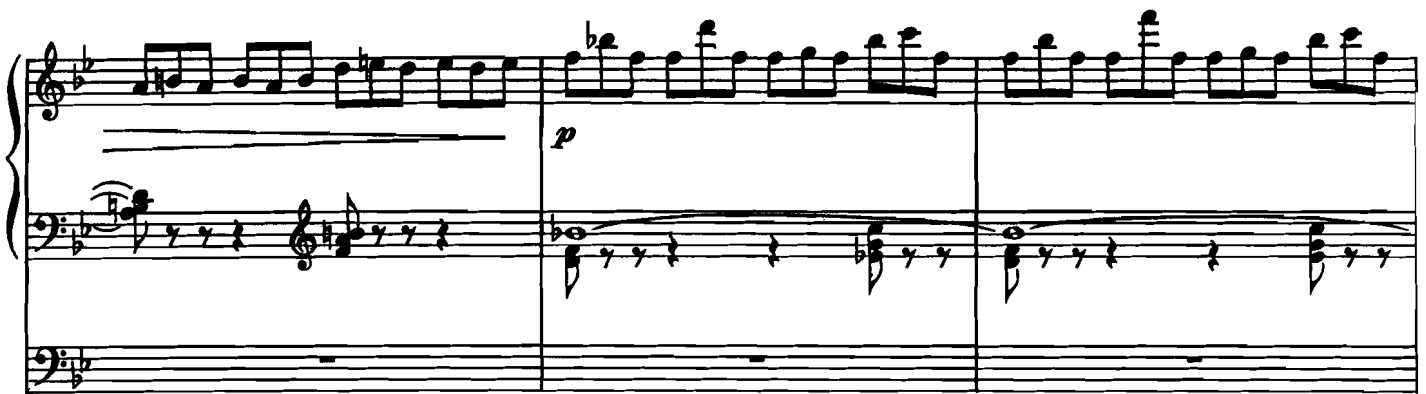
P. + Flüte 4
Ch + Flüte 4'

mf

M.G.
L.H.



First system of musical notation, featuring three staves. The top staff contains a melodic line with a forte (*f*) dynamic marking. The middle and bottom staves provide harmonic support with chords and single notes. The system concludes with a fermata on the top staff.



Second system of musical notation, featuring three staves. The top staff continues the melodic line with a piano (*p*) dynamic marking. The middle and bottom staves provide harmonic support. The system concludes with a fermata on the top staff.



Third system of musical notation, featuring three staves. The top staff continues the melodic line. The middle and bottom staves provide harmonic support. The system concludes with a fermata on the top staff.



Fourth system of musical notation, featuring three staves. The top staff continues the melodic line. The middle and bottom staves provide harmonic support. The system concludes with a fermata on the top staff.

First system of musical notation, measures 1-3. Treble and bass staves with various notes and rests.

Second system of musical notation, measures 4-6. Treble and bass staves with various notes and rests.

Third system of musical notation, measures 7-9. Treble and bass staves with various notes and rests. Includes a registration change marked "R. Sw."

Fourth system of musical notation, measures 10-12. Treble and bass staves with various notes and rests. Includes a registration change marked "poco cresc. (R.) (Sw.)"

(1) Jusqu'au bas de la page 10, on peut jouer la main gauche une octave au-dessous en registrant: Gambe, Voix céleste et R. R. 4.

(1) Down to page 10, the left hand can play an octave lower with the following registration: Gamba, Vox angelica and Sw. Sw. 4.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (treble clef) contains a sustained chordal accompaniment. The bottom staff (bass clef) contains a rhythmic pattern of eighth notes. A dynamic marking *mf* is present above the middle staff.

Second system of musical notation. The top staff continues the melodic line. The middle staff has a dynamic marking *dim.* above it. The bottom staff continues the rhythmic pattern.

Third system of musical notation. The top staff continues the melodic line. The middle staff has a dynamic marking *p* above it. The bottom staff continues the rhythmic pattern.

Fourth system of musical notation. The top staff continues the melodic line. The middle staff has a dynamic marking *(R. Cornet)* and *(Sw. Cornet)* below it. The bottom staff continues the rhythmic pattern.

First system of the musical score. It features a grand staff with three staves. The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The first two staves contain a continuous eighth-note melody. The bottom staff is mostly empty, with a few notes appearing later in the system. A dynamic marking 'P. Ch.' is placed between the middle and bottom staves.

Second system of the musical score. It continues the grand staff notation. The top staff has a melodic line with triplets and slurs. The middle staff has a steady eighth-note accompaniment. The bottom staff has sparse notes. A dynamic marking 'R. (mf) Sw.' is at the beginning of the system.

Third system of the musical score. It continues the grand staff notation. The top staff has melodic lines with triplets. The middle staff has eighth-note accompaniment. The bottom staff has sparse notes. A dynamic marking 'P. Ch.' is at the end of the system. Below the system, there is a text block: 'R. Gambe, Voix céleste, Bourdon 16' and 'Sw. Gamba, Vox angelica, Bourd. 16'.

Fourth system of the musical score. It continues the grand staff notation. The top staff has a melodic line. The middle staff has a melodic line with a slur and a dynamic marking 'p'. The bottom staff has sparse notes. A dynamic marking 'P. Ch.' is at the end of the system.

(1) Jusqu'au bas de la page 13, même remarque qu'à la page 9 en ce qui concerne les passages joués sur la Voix céleste.

(1) Down to page 13, same remark as page 9 concerning the parts played on Vox angelica.

R. Hautbois(*mf*) ou Trompette
Sw. Oboe 8'

R. Gambe, V. cé. Bourd. 16
Sw. Gamba, V. ang. Bourd. 16'

Ped. R.
Sw. to Ped.

First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (treble clef) contains a sustained chord with a slur. The bottom staff (bass clef) contains a single note.

Second system of musical notation. The top staff continues the melodic line. The middle staff contains a sustained chord with a slur. The bottom staff contains a single note.

Third system of musical notation. The top staff contains a melodic line. The middle staff contains a sustained chord with a slur, marked *mf* and *dim.*. The bottom staff contains a single note.

Fourth system of musical notation. The top staff contains a melodic line. The middle staff contains a sustained chord with a slur, marked *p*. The bottom staff contains a single note.

R. - 16 (ou - R. R. 4)
Sw. - 16' (or - Sw. Sw. 4)

First system of the musical score. It features three staves. The top staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a few notes and rests. The middle staff has a bass clef and a key signature of three flats. It contains a continuous eighth-note melody. The bottom staff has a bass clef and a key signature of three flats, with mostly rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). Performance instructions include *R. Sw.* (Right Softwood) and *P. Ch.* (Pedal Chord).

Second system of the musical score. The top staff continues with rests. The middle staff features long, sustained chords with a *long* marking. The bottom staff continues with eighth-note triplets. A *Ped. solo* marking is present at the beginning of the system.

Third system of the musical score. The top staff has rests. The middle staff has long sustained chords with a *long* marking. The bottom staff has eighth-note triplets. A tempo change is indicated by a downward arrow and the text *P. Poco più lento* with a quarter note equal to 72 ($\text{♩} = 72$). Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

R. Fonds 8 doux
 P. Cromorne 8
 G. Flûte harm. 8 ou Principal 8

Sw. Soft Found. 8'
 Ch. Cromorne 8'
 Gr. Harm. flute 8' or Principal 8'

Fourth system of the musical score. The top staff continues with eighth-note triplets. The middle staff has sustained chords. The bottom staff has eighth-note triplets.

$\text{♩} = \text{♩}$ du triolet précédent
Thème des "Litanies" de Jehan Alain.

P. Cornet
Ch. Cornet

G. P. R. Fonds 8
Péd. Bourdons 16-8

Gr. Ch. Sw. Found. 8'
Ped. Bourdons 16' 8'

Andante ♩ = 52

MANUALE

p

G. P. R.
Gr. Ch. Sw.

PÉDALE.

Ped. G. P. R.
Gr. Ch. Sw. to Ped.

cresc. poco a poco

sempre cresc.

P.
Ch.

Ped. P.
Ch. to Ped.

dim.

P.
Ch.

p

(R. Bourdon 8, Principal 4, Doublette 2, Plein jeu)
(Péd.+ Flûte 4)

poco ced. Tempo $\text{♩} = 56$

pp

R.
Sw.

(G. P. + Fonds 4)
(Gr. Ch. + Found. 4')

R.
Sw.

sempre pp

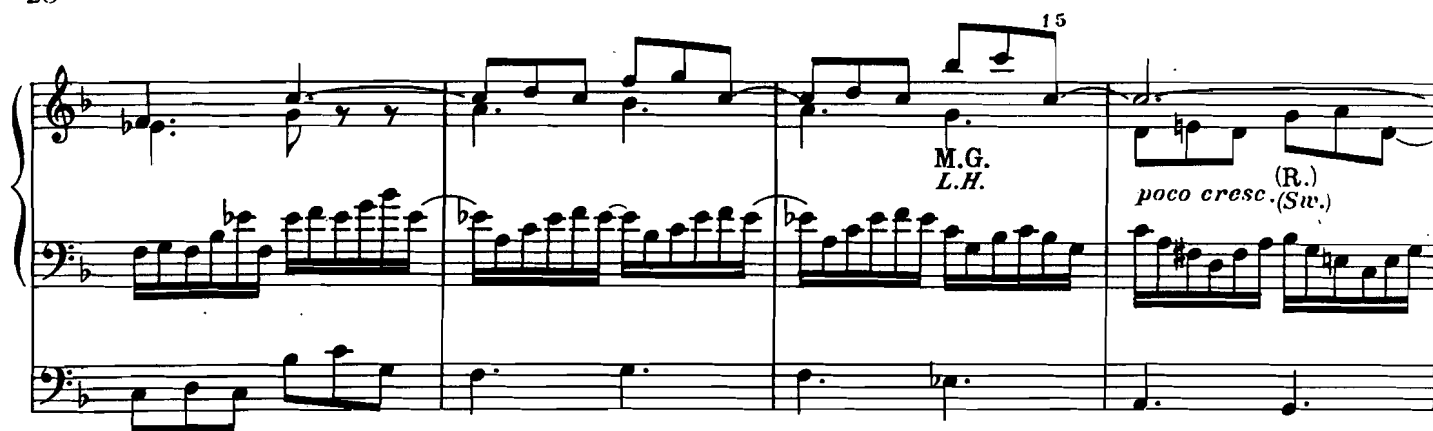
Péd. solo

P. R.
Ch. Sw.

G. P. R.
Gr. Ch. Sw.

Ped. G. P. R.
Gr. Ch. Sw. to Ped.

(R. + Fonds 8)
(Sw. + Found. 8)



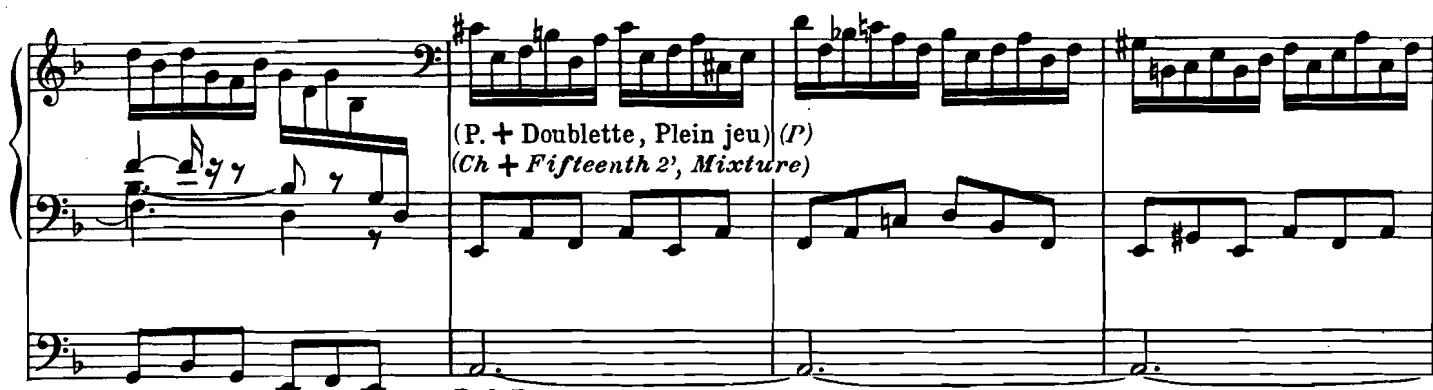
15

M.G.
L.H.

poco cresc. (R.)
(Sw.)



mf



(P. + Doublette, Plein jeu) (P)
(Ch + Fifteenth 2', Mixture)

Ped. R.
Sw. to Ped.



cresc. poco a poco (P.)
(Ch.)

sempre cresc.

This system contains the first system of music. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music consists of flowing sixteenth-note passages in the upper staves and more static, sustained notes in the lower staves. A crescendo marking is placed above the middle staff.

Ped. G. P. R.
Gr. Ch. Sw. to Ped.

f (P.) (Ch.)

(G. + Doublette, Plein jeu)
(Gr. + Fifteenth 2', Mixture)

This system contains the second system of music. It continues the musical themes from the first system. A forte dynamic marking is present. Pedal and registration instructions are provided for the second system.

This system contains the third system of music. It features more complex rhythmic patterns, including sixteenth-note runs in the middle and bottom staves, while the top staff continues with a melodic line.

This system contains the fourth system of music. It concludes the piece with sustained chords in the upper staves and moving lines in the lower staves.

mf (R.) (Sw.)
(R. + Anches 8-4, Cornet)
(Sw. + Reeds 8'4', Cornet)

(G. + Bourdon 16)
(Gr. + Bourdon 16¹)

cresc. (R.) (Sw.)

f

(P. + Anches 8-4, Cornet)
(Ch. + Reeds 8'4', Cornet)

Ped. + Fonds 16-8-4
Ped. + Found. 16' 8'4'

G. P. R. + Fonds 16
Gr. Ch. Sw. + Found 16'

8

legato

sempre cresc.

(G. + Anches 8-4, Cornet)
(Gr. + Reeds 8'4', Cornet)

ff

Ped. + Fonds 32, Anches 16-8-4
Ped. + Found. 32', Reeds 16' 8' 4'

sempre cresc.

fff

rall.

G. P. R. Tutti
Gr. Ch. Sw. Full

Ped. + Bombarde 32
Ped. + Tuba magna 32'

ŒUVRES DE MAURICE DURUFLÉ

ORGUE

- Op. 2 Scherzo.
Op. 4 Prélude, Adagio et Choral varié sur le thème du "Veni Creator".
Op. 5 Suite.
Op. 7 Prélude et Fugue sur le nom d'Alain.

FLUTE, ALTO et PIANO

- Op. 3 Prélude, Récitatif et Variations.

CHANT et ORGUE

- Op. 9 Requiem.
— Parties de Chœurs
— Pie Jesu, extrait du Requiem (violoncelle ad libitum)
Op. 11 Messe "Cum Jubilo".
— — — Parties de Chœurs.

CHŒURS

Quatre motets sur des Thèmes Grégoriens pour Chœur a cappella.

- I Ubi Caritas (4 voix mixtes)
II Tota pulchra es (3 voix de femmes)
III Tu es Petrus (4 voix mixtes)
IV Tantum ergo (4 voix mixtes)

ORCHESTRE

- Op. 6 Trois Danses No 1 Divertissement Partition et Parties d'orchestre (*en location*)
No 2 Danse Lente — — — (*en location*)
No 3 Tambourin — — — (*en location*)
Les Trois Danses réunies (*Partition de Poche, en vente*)
Op. 8 Andante et Scherzo I Andante Partition et Parties d'orchestre (*en location*)
Partition de Poche (*en vente*)
II Scherzo Partition et Parties d'orchestre (*en location*)
Partition de Poche (*en vente*)
Op. 9 Requiem - Soli, Chœurs, Orchestre et Orgue Partition et Parties d'orchestre (*en location*)
Partition de Poche (*en vente*)
Op. 9 Requiem - Soli, Chœurs, Orchestre et Orgue Réduction pour Chant, Orgue et Quintette
à Cordes (Harpe, Trompettes et Timbales, ad libitum) Partition et Parties
d'orchestre, (*en vente ou en location*)
Op. 11 Messe "Cum Jubilo" - A une voix pour Baryton Solo, Chœur de Barytons, Orchestre et
Orgue - Partition et Parties d'orchestre (*en location*)
Op. 11 Messe "Cum Jubilo" A une voix pour Baryton Solo, Chœur de Barytons, - Réduction
pour Chant, Orgue et Quintette à Cordes (Harpe, Trompettes et
Timbales ad libitum) Partition et Parties d'orchestre (*en vente ou
en location*)

DURAND S.A. Editions Musicales

215, RUE DU FAUBOURG ST-HONORE — 75008 PARIS

United Music Publishers Ltd. Londres.

Theodore Presser Company, Bryn Mawr (U.S.A.)

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