

The Organ Transcriptions of Jean Guillou

By

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## Abstract

This paper will analyze five organ transcriptions by Jean Guillou. The excerpts to be analyzed include: the six voice ricercare from Bach's *Musical Offering*, BWV 1079; Mozart's *Adagio and Fugue in C minor* K.546; Liszt's *Orpheus*; Mussorgsky's "La grande porte de Kiev" from *Pictures at an Exhibition*; and Prokofiev's *Toccata* Op.11. This analysis will involve comparing the transcriptions with the original and discussing how Guillou has altered the pieces, including any musical elements that are changed, added, or subtracted. These elements may include notes, rhythms, dynamics, registration, or articulation. The document will also explain how the changes facilitate the performance of these works on the organ.

In summary, we will see that Guillou's transcription of the Bach and Mozart works are based rather strictly on the original. The Prokofiev transcription is slightly more adventurous, while in the Liszt and Mussorgsky transcriptions, Guillou actually develops something that looks almost like a new piece, featuring enhanced virtuosity by including running notes, complex harmonies, and creative registrations. The document will demonstrate that this flexibility in approach to the process of transcription is a hallmark of Guillou's style.

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## Introduction

Jean Victor Arthur Guillou was born on April 18, 1930 in Angers, France. As a boy he studied piano and later organ, becoming organist at Saint Serge in Angers at the age of twelve. In 1945 he enrolled in the *Paris Conservatoire* where he studied with Marcel Dupré. In addition, he took courses in compositional analysis with Olivier Messiaen and harmony with Maurice Duruflé. Later, he accepted a position as professor of organ and composition at the *Instituto de Alta Cultura* in Lisbon.

After that, Guillou took up residence in Berlin where he established himself as a recitalist before his appointment as Titular Organist at Saint Eustache in Paris in 1963. Over the course of his career Guillou has been a performer, church musician, teacher, organ building consultant, and author of the books “*L’orgue, souvenir et avenir*” (2010) and “*La musique et le geste*” (2012).<sup>1</sup>

As a performer, Guillou is particularly known for his improvisation. He has a fresh approach to improvisation that features colorful orchestral registrations.<sup>2</sup> Likewise, Guillou applies his innovative ideas to organ construction and design. For instance, he has introduced a mounted *cornet* stop made up of entirely *flûte harmonique* pipes and an organ case shaped like a hand.<sup>3</sup> His engagement in organ building has led to collaborations with several organ builders and the construction of new instruments in l’Alpe d’Huez, Chant d’Oiseau Church in Brussels, the Conservatory of Music in Naples, the Zürich Tonhalle, and the concert hall in Tenerife complete with its surround sound and thirteen keyboards.

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<sup>1</sup> Barry Millington and Paul Hale. "Guillou, Jean." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 26, 2013.

<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/11995>.

<sup>2</sup> Richard Smith, and Caroline Potter, *French Music Since Berlioz*. (Aldershot, England: Ashgate. 2006), 174.

<sup>3</sup> Alexia Tye, "Design Innovation - Organ Design Innovation: Back to the Future with Jean Guillou," *The Organ* 85, (2006): 10-11.

This spirit of innovation continues in Guillou's organ works, particularly his transcriptions. In the early nineteenth century, transcriptions of operatic music were often heard in the organ lofts of Parisian churches. But from the time of César Franck on, with the notable exception of Camille Saint-Saëns, most of the major French organ composers, including Louis Vierne, Charles Tournemire, Marcel Dupré, Maurice Duruflé, Jean Langlais, Olivier Messiaen, Jehan Alain, and Jeanne Demmesieux all focused their attention on original compositions instead of transcriptions. Guillou breaks this mold and does so decisively, with a significant body of work.

Guillou's compositions include solo organ works, organ with other instruments, organ transcriptions, orchestral works, and chamber works. His most frequently performed solo organ works include Toccata, Op.9 (1963), the Six Sagas, Op.20 (1970), and Saga no.7, Op.38 (1983). His orchestral works include three symphonies (1970, 1974, 1977), seven organ concertos (1960, 1963, 1965, 1978, 2000, 2002, 2006) and *Hyperion* (1987). In his chamber music, Guillou explores the sonorities of the organ in combination with other instruments, such as cello and organ in *Fantasie Concertante*, soprano and organ in *Andromeda* based on the work of Gerard Manley Hopkins, and marimba and organ in *Colloque No. 8* (2003). His compositional style features virtuosity and extreme chromaticism. He is noted for the strong, driving rhythmic quality of many of his compositions.

Guillou's organ transcriptions include: The *Musical Offering*, BWV 1079 by Johann Sebastian Bach (1747, arranged in 1957); the *Adagio and Fugue in C Minor*, K.546 (string quartet) by Wolfgang Amadeus Mozart (1788, transcribed in 1974); *Orpheus* (a symphonic poem for orchestra) by Franz Liszt (1853-54, transcribed in 1976); *Pictures at an Exhibition*

(suite for piano) by Modest Mussorgsky (1874, transcribed in 1988); *Toccata* Op.11 (for piano) by Sergei Prokofiev (1912, transcribed in 1972); and *Three dances* from “*Petrouchka*” by Igor Stravinsky (1911, transcription remains unpublished).

This paper will analyze five organ transcriptions by Jean Guillou. The excerpts to be analyzed include: the six voice ricercare from Bach’s *Musical Offering*, BWV 1079; Mozart’s *Adagio and Fugue in C minor* K.546; Liszt’s *Orpheus*; Mussorgsky’s “La grande porte de Kiev” from *Pictures at an Exhibition*; and Prokofiev’s *Toccata* Op.11. This analysis will involve comparing the transcriptions with the original and discussing how Guillou has altered the pieces, including any musical elements that are changed, added, or subtracted. These elements may include notes, rhythms, dynamics, registration, or articulation. I will also explain how the changes facilitate the performance of these works on the organ.

**Johann Sebastian Bach**  
**The *Musical Offering*, BWV 1079**

The original creation of the *Musical Offering*, BWV 1079 occurred because of a meeting between Bach and King Frederick the Great of Prussia in 1747. The *Musical Offering* is a collection of pieces including two ricercars, ten canons, and a trio sonata with four movements, all of which are based on the same theme. This is often called the “royal theme,” as the King provided the fugue subject.

Example 1  
Royal Theme



Guillou transcribed this piece because he believed that it sounds magnificent when it is played on the organ.<sup>4</sup> The purpose of transcribing the *Musical Offering* was not to show off the player's technique, but rather to afford the organist the opportunity to revel in Bach's contrapuntal genius and to employ different stops to create a variety of tonal qualities. Since Bach did not write this piece for any particular instrument, it might be more accurate to call what Guillou has done an arrangement rather than a transcription. Guillou did not alter a single note in the work; however, he did add some fingering, pedaling, registration and phrasing to Bach's original.

In *ricercar à 6*, Guillou adds pedal indications, and suggests which hand the performer might use at various moments in the piece. For example, Guillou adds pedaling in m. 63, where Bach writes a downward series of notes in stepwise motion, and also in mm. 73-77, where two voices are played by the pedal. In these same measures, Guillou separates the royal theme from the rest of the texture, where it is played by the left hand.

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<sup>4</sup> Jean Guillou, preface to J. S. Bach, *Das musikalische Opfer, L'Offrande Musicale*, (Mainz: Schott, 2005), 3-5.

Example 2a  
Pedal Indications and Royal Theme  
Bach (mm. 73-77)

73

Musical score for Example 2a, measures 73-77. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features six staves: Treble Clef, two Bass Clefs, and three Bass Clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings are present in the first and fifth staves.

Musical score for Example 2a, measures 73-77. The score continues with six staves: Treble Clef, two Bass Clefs, and three Bass Clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings are present in the first and fifth staves.

Example 2b  
Guillou (mm. 73-77)

The musical score for Example 2b, Guillou (mm. 73-77), is presented in two systems. The first system shows measures 73-77. The top staff is the Trompette Solo, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano part includes a 'G.O. POS' marking. Hand usage is indicated by 'A' and 'B' markings above notes.

Another example of indications for hand usage is found in m. 27, where there are five voices played by the hands.

Example 3a  
Hand Indications  
Bach (m. 27)

The musical score for Example 3a, Hand Indications, Bach (m. 27), is presented in a single system with five staves. The top staff is the Treble Clef, and the bottom staff is the Bass Clef. The middle three staves are for other voices. Hand usage is indicated by 'A' and 'B' markings above notes.

Example 3b  
Guillou (m. 27)

Sometimes, Guillou gives the choice to the performer, as in mm. 13-17, where the score indicates *Ped. Ad lib.* in the upper left hand part. That is, the performer can play this line either on the manual or the pedal.

Example 4a  
Performer's Option  
Bach (mm. 13-17)

Example 4b  
Guillou (mm. 13-17)

The image shows a musical score for Example 4b, Guillou (mm. 13-17). It consists of two systems of music, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first system (measures 13-17) features a circled annotation "Ped ad lib." in the bass staff. The second system (measures 18-22) continues the melodic and harmonic development.

### Registrations

Guillou also suggests some registrations. The suggestions sometimes are not traditional, including the 32" pedal in mm. 25-39 (registration marking in the upper left at the beginning). In mm. 48-52, and mm. 58-62, he chooses to play the inner part in the pedal an octave lower, with a *clarion* 4' solo (the registration marking is in m. 40). This results in the same pitch level as if the part was played on an 8' stop an octave higher. Guillou probably makes this change because he wants to have a clearer subject line.



Example 5a  
Unorthodox Registration Suggestions  
Bach (mm. 48-52)

Example 5b  
Guillou (mm. 40)

*Pos.*

Pédale: Clairon 4' seul

Example 5c  
Guillou (mm. 48-52)

The musical score for Example 5c, Guillou (mm. 48-52), is presented in two systems. Each system consists of three staves. The top two staves of each system form a grand staff, with the upper staff in treble clef and the lower staff in bass clef. The third staff in each system is a separate bass clef staff. The key signature is C minor (three flats). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score shows a complex interplay between the upper and lower staves, with the upper staves often containing more active melodic lines and the lower staves providing a more stable harmonic and bass foundation.

**Wolfgang Amadeus Mozart**  
**Adagio and Fugue in C minor K. 546**

The *Adagio in C minor* was added to the *Fugue in C minor* K. 426 in 1788. The fugue was originally written for two pianos in 1783, and rearranged for string quartet when the *adagio* was added. In this piece, unlike the Bach *Musical Offering*, Guillou alters and adds notes in order to achieve a dynamic effect or to avoid frequent repeated notes that are not effective on the organ. Generally speaking, his alternations are relatively conservative. He does not add virtuosic passages as he does in his transcriptions of *Orpheus* or *Pictures at an Exhibition*, as we will discuss below.

*Adagio*:

Texture

In the *Adagio*, Guillou takes the advantage of the organ and tries to thicken the texture in passages such as mm. 1-4 and 9-12. He retains the original harmonies, while doubling the chord tones, creating as much as an eight part texture. Mozart generally assigns one note to each instrument, with the single exception of the first beat of m. 9, where the violins and viola play double-stop contributions to the C-minor chord.

Example 6a  
Texture  
Mozart (mm. 1-4)

*Adagio*

*f staccato*

*f staccato*

*f*

*f staccato*

Example 6b  
Guillou (mm. 1-4)

The image shows a musical score for Example 6b, Guillou (mm. 1-4). The score is in 3/4 time, key of B-flat major, and marked Adagio. It features a piano part with a 'molto marcato' and 'f' marking, and a separate bass line starting with a 'f' marking.

### Touch and Articulation

In terms of touch and articulation, for example, in mm. 1 and 24, the marking is changed from *staccato* to *molto marcato*. Also, m. 5 and 13 in the original are grouped by beats, Guillou phrases m. 5 over four beats. In m. 13 he takes out all phrase marks.

### Repeated Notes

Repeated notes are often employed in Classical music. Sometimes they do not sound as good on the organ as they do on other instruments. Repeated notes that sound in multiple voices simultaneously often sound choppy. In addition, fast repeated notes may not sound clearly if they are performed in a live acoustical environment. Often Guillou's solution is to keep the repeated bass notes, but sustain the upper voices. For example, in m. 6, the middle voices hold a full bar, while the bass keeps the repeated notes as in the original.

Example 7a  
Groupings and Repeated Notes  
Mozart (mm. 5-6)

Musical score for Example 7a, Mozart (mm. 5-6). The score is in 3/4 time, key of B-flat major. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. In measure 5, the Violin I part has a group of six eighth notes circled in red, marked with a piano (*p*) dynamic. In measure 6, the Violin I part has a half note, while the Violin II, Viola, and Cello/Double Bass parts have eighth-note patterns, all marked with a piano (*p*) dynamic.

Example 7b  
Guillou (mm. 5-6)

Musical score for Example 7b, Guillou (mm. 5-6). The score is in 3/4 time, key of B-flat major. It features three staves: Violin I, Violin II, and Cello/Double Bass. The Violin I part is marked *molto legato* and *p* in measure 5. In measure 6, the Violin I part has a half note, the Violin II part has a half note marked *pp*, and the Cello/Double Bass part has eighth notes marked *pp*.

Another example is in m. 14 where the top three parts are repeated notes in the original. In the transcription, the part that corresponds to Mozart's viola line holds the notes for a measure, perhaps in order to clarify the voice leading; while the violin parts have a syncopated passage. Guillou places the violin II part in a lower octave and marks it *pp* in m. 14, while the violin I part enters in the original octave in m. 15 with the original dynamic marking of *p*.

Example 8a  
Repeated Notes and Dynamics  
Mozart (mm. 14-15)

Musical score for Example 8a, Mozart's piano sonata, measures 14-15. The score is in 3/4 time, C minor, and consists of four staves. The first staff (treble clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The second staff (treble clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The third staff (bass clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The fourth staff (bass clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. All staves are marked with a piano (*p*) dynamic.

Example 8b  
Guillou (mm. 14-15)

Musical score for Example 8b, Guillou's organ version, measures 14-15. The score is in 3/4 time, C minor, and consists of three staves. The first staff (treble clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The second staff (treble clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The third staff (bass clef) has a melodic line with repeated eighth notes in measure 14, followed by a half note in measure 15. The first and second staves are marked with a piano (*p*) dynamic, and the third staff is marked with a pianissimo (*pp*) dynamic.

*Fugue in C minor:*

In the *Fugue in C minor*, we will compare the Mozart string quartet version to Guillou's organ version. In some instances it will be helpful to extend this comparison to Mozart's piano duet version.

## Trill Omission:

Guillou omits some motives from Mozart's writing in order to make the piece possible to play. Examples include: trills that are omitted in mm. 15 and 17, and omissions of the tenor voice in the third beat of m. 15, and the soprano trill in the third beat of m. 17.

Example 9a  
Trill Omission  
Mozart (m. 17)

Musical score for Example 9a, Mozart (m. 17). The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The notation is arranged in four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). A red circle highlights the trill symbol 'tr' above the note in the Soprano staff on the third beat of the measure.

Example 9b  
Guillou (m. 17)

Musical score for Example 9b, Guillou (m. 17). The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The notation is arranged in three staves: a grand staff (Soprano and Alto) and a bass clef (Tenor). The trill symbol 'tr' is omitted from the Soprano staff on the third beat of the measure.

## Pedaling

Like the other transcription, pedaling is included in this piece, especially in some difficult passages, such as the motive of five stepwise ascending notes in mm. 30-31.

## Manual Changes

Guillou suggests some places for changing manuals in order to obtain different dynamic levels. For example, the manual is gradually shifted from *Grand Orgue* to *Positif* in mm. 29-31, and gradually back to *Grand Orgue* in mm. 32-35.

### Example 10a Pedaling and Manual Changes Mozart (mm. 29-35)

The image displays two systems of musical notation for Mozart's piece, measures 29-35. The first system covers measures 29-31, and the second system covers measures 32-35. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. A 'C' above the first staff indicates a manual change. Pedaling is indicated by a 'C' above the first staff in measure 29 and a 'C' below the first staff in measure 30. Trills are marked with 'tr' above notes in measures 30, 31, 32, and 33. The notation includes various note values, rests, and dynamic markings.



Example 10b  
Guillou (mm. 29-35)

The image displays a musical score for Example 10b, Guillou (mm. 29-35). The score is presented in two systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system also consists of three staves. The score is in a key signature of two flats and a 3/4 time signature. Red circles highlight specific annotations: 'II' in the first system, 'I.' in the second system, and 'A' in both systems. The annotations 'A' are placed below the bass staff, while 'II' and 'I.' are placed above the treble staff.

Repeated Notes

In his treatment of repeated notes, Guillou tends to hold the repeated notes that have a longer rhythmic value. For example, in the bass voice of mm. 19-22, the B flat pedal point is rearticulated in the original version, but not in the transcription.

Example 11a  
Repeated Notes  
Mozart (mm. 19-22)

The musical score for Example 11a shows four staves of music in G major, 3/4 time. The first two staves (treble clef) contain repeated notes, which are circled in red. The third staff (treble clef) contains a melodic line with some repeated notes. The fourth staff (bass clef) contains a bass line with trills marked 'tr' in the first two measures.

Example 11b  
Guillou (mm. 19-22)

The musical score for Example 11b shows three staves of music in G major, 3/4 time. The top two staves (treble clef) contain repeated notes, which are circled in red. The bottom staff (bass clef) contains a bass line with trills marked 'tr' in the first two measures.

However, the treatment of faster repeated notes is different. In m. 107, Guillou chooses to alternate chord tones in order to avoid the choppy sound. This probably refers to the original piano duet version. However, in the string quartet version, the top two voices feature repeated notes.

Example 12a  
Fast Repeated Notes  
Mozart String Quartet (m. 107)

The musical score for Example 12a shows four staves. The top two staves, Violin I and Violin II, contain fast repeated notes in a rhythmic pattern, circled in red. The bottom two staves, Viola and Cello, provide a harmonic accompaniment with slower-moving lines.

Example 12b  
Mozart Piano Duet (m. 107)

The musical score for Example 12b shows four staves. The top two staves, Right Hand, contain fast repeated notes in a rhythmic pattern, circled in red. The bottom two staves, Left Hand, provide a harmonic accompaniment with slower-moving lines.

Example 12c  
Guillou (m. 107)



**Franz Liszt**  
*Orpheus*

Guillou chose to transcribe Liszt's *Orpheus* in part because he believed that there were some underlying linkages between the works of Liszt and his own compositions.<sup>5</sup> In particular, both Guillou's and Liszt's works have a very strong rhythmic pulse. Guillou listened to all the symphonic poems by Liszt before choosing which piece he would transcribe. He admired the boldness and richness of the writing in *Orpheus*, as well as the rhythmic invention.<sup>6</sup> In fact, Guillou was not the first person who transcribed *Orpheus* for the organ. Gottschalg, one of Liszt's pupils, did an organ transcription in the nineteenth century. Liszt himself transcribed the work for piano duet; it is known that he did not oppose the idea of transcribing this work for

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<sup>5</sup> Jean Guillou, *La musique et le geste* (Paris: Beuchesne, 2012), 275.

<sup>6</sup> Jean Guillou, Preface to *Liszt Orpheus*, (Mainz: Schott, 2005), 2-4.

other instruments.<sup>7</sup> Guillou himself only referred to the Liszt orchestral version when he was writing this transcription.<sup>8</sup>

For Guillou, the challenge was to find a way to make the piece work on the organ. Guillou thought that it was important to match the dynamics and the texture of the original in the transcription.<sup>9</sup> He proposed an updated interpretation of the music of the past. For him, an exact re-creation would not be true to the genius of Liszt.

The original score of *Orpheus* involved a larger ensemble than any of the other pieces that Guillou transcribed. It was written for a piccolo, two flutes, two oboes, an English horn, two clarinets in A, four horns, two trumpets, two trombones, a bass trombone, a tuba, timpani, two harps, and strings. Undoubtedly, Liszt's orchestration posed a significant test for Guillou as he attempted to adapt the piece for a single player. In addition to making decisions about registration, Guillou adds more notes and the rhythmic values are often faster than the originals. He uses 4/4 meter instead of the original 2/2 meter in which Liszt set the piece, possibly because he wanted the player to have more time to play the fast running passages.

#### Additions, Deletions, and Alterations

Guillou neither composes extra sections nor does he subtract any sections. There are a few additions and deletions in his transcription, and all are at cadence points. For example, in m. 144, the flutes and oboes play an ascending chromatic line as a link between two sections. In the transcription, the chromatic scale in the right hand stops at F. Following the F, Guillou inserts four beats in the pedal incorporating three sets of minor seconds (G –A flat, F sharp - G, E - F).

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<sup>7</sup> Ibid.

<sup>8</sup> Jean Guillou, email message to author, June 19, 2013.

<sup>9</sup> Ibid.

Example 13a  
 Chromatic Link  
 Liszt (mm. 143-144)—Piccolo, Flutes, and Oboes

Example 13b  
 Guillou (mm. 143-145)

In m. 179 of the original work, the A flat and G are quarter notes, with quarter rests thereafter in the original. The transcription (mm. 180-181) augments these rhythmic values. (See Example 14)

Unlike the original, when the tempo starts to slow down in m. 176 and continues as a *Lento* in m. 180, Guillou indicates the same tempo before and after the cadence. However, Guillou extends the note values of A flat, G, and F in mm. 179-182 (Liszt mm. 178-180) instead.

Example 14a  
 Note Values  
 Liszt (mm. 176-180)—Strings

1 Violinen. unis.  
 2 Violinen.  
 Bratschen.  
 1 Violoncelle. pizz. p. pp. Solo arco. espressivo.  
 2 Violoncelle. pizz. p. pp.  
 Kontrabässe. pizz. p. pp.  
 Rallentando Lento

Example 14b  
 Guillou (mm. 177-182)

Récit Fond 8  
 Clarinette

The only diminution occurs in mm. 202-206 (Liszt mm. 200-205), where Guillou reduces the theme from quarter notes to eighth notes.

Example 15a  
 Changed Note Values  
 Liszt (mm. 200-206)—Strings

1 Violinen  
 2 Violinen  
 Bratschen  
 Solo Violoncelle  
 Violoncelle  
 Kontrabasse

*ff* *decresc.* *pp*  
*ff* *decresc.* *pp*  
*ff* *decresc.* *pp*  
*ff* *decresc.* *pp*  
*ff* *decresc.* *pp*

*pizz.*

Example 15b  
 Guillou (mm. 202-205)

Cornet  
 Flûtes céleste

*dim. molto* *p* *ppp*

In addition, Guillou changes some of the rhythms. In mm. 90-91, and 98-101, for instance, the triplet is changed to dotted eighth and sixteenth notes.



Example 16a  
 Altered Rhythms  
 Liszt (mm. 90-92)--Strings

1 Violinen  
 2 Violinen  
 Bratschen  
 Violoncelle  
 Kontrabässe

Example 16b  
 Guillou (mm. 90-92)

Flûtes célestes

Harmonic Alteration

Guillou does alter some of the harmonies in his transcription. For example, in mm. 10-14, there is a C sharp diminished chord over a pedal point G in the original. Guillou combines new

harmonic progressions involving a variety of chromatic alterations that function to obliterate the original C sharp diminished chord. Guillou wrote,

I rewrote the very beginning of the work, because these arpeggios on the harp would have sound very poorly on the organ. Therefore, I wrote new arpeggios which could have been written from the very old Liszt.<sup>10</sup>

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<sup>10</sup> Jean Guillou, email message to author, June 19, 2013.

Example 17a  
Harmonic Alternation  
Liszt (mm. 10-14)--Woodwinds, Brass, and Harps

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The woodwind section includes Piccolo Flöte, 2 Flöten, 2 Hoboen, Englischhorn, 2 Klarinetten in A, and 2 Fagone. The brass section includes 1 Horn in F, 1 Horn in C, 2 Hörner in F, 2 Trompeten in C, 2 Tenorposaunen, and Bassposaune u. Tuba. The percussion section includes Pauken in C. G. The harp section includes 1 Harfe and 2 Harfe. The score shows a harmonic alternation in measures 10-14. The woodwinds and brass play sustained notes with dynamics like *pp* and *morez*. The harps play a more active role, with the first harp playing a melodic line starting in measure 10 and the second harp playing chords. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Example 17b  
Guillou (mm. 10-14)

The musical score for Example 17b, Guillou (mm. 10-14), is presented in two systems. The first system features a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The tempo marking '8-1/3' is indicated in the first system. The second system features a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The section labeled 'Bourdon solo' is indicated in the second system.

Furthermore, in mm. 72-84, Guillou adds many non-harmonic tones, especially notes that fall a half step below the chord tones. Similar passages adding chromatic passing notes are found in mm. 98-101, 130-144, 195-196 (mm.193-194 in the original).



Example 18b  
Guillou (m. 72)

The musical score for Example 18b, Guillou (m. 72), is presented in three staves. The top staff is in treble clef, showing a melodic line with a slur. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment. It includes fingering numbers (8-2) and a double bar line with '12' below it. The bottom staff is in bass clef, showing a long note with a slur above it.

Dynamics

In regard to the treatment of dynamics, Guillou basically follows the original, with a few exceptions. In some cases, organists may have more difficulty with rapid changes of dynamics than other instruments. Sometimes it is almost impossible to observe the rapid *crescendo* and *diminuendo* markings in the individual instruments, therefore, Guillou ignores the detailed change of dynamics in the transcription. This is illustrated in mm. 118-120.

Example 19a  
Dynamics  
Liszt (mm. 118-120)—Harps and Strings

1 Harfe

2 Harfe

1 Violinen

2 Violinen

Bratschen

Solo-Violoncell.

Vcelle.

Kontrabässe

*pp*

*p*

*arco*

*arco*

*pizz.*

*molto espress.*

*p*

*p*

Example 19b  
Guillou (mm. 118-120)

Fonds 16-8

*f*

Sometimes Guillou thinks that it is important to maintain different dynamic levels in different parts. For example, in mm. 38-48 of the original, the first harp has the melody is marked *f*. Horns alternate with clarinets and bassoons at a level of *mf*, with changing dynamics in the clarinet and bassoon parts. Meanwhile, the strings start at *p* and then get louder. In the transcription, Guillou keeps the harp melody in the left hand *f*, which is stronger than the other parts, whose dynamic marking is *mf*. There are no dynamic markings in the pedal. Notice that the left hand alternates between the first harp part and the clarinet and bassoon parts, at different dynamic levels. This may either be played on different manuals or the organist needs to change the stops each time when the dynamic changes. The right hand and pedal play the string parts. The right hand part, with a dynamic level of *mf*, is louder than the *p* of the original.



Example 20a  
Dynamic Changes  
Liszt (mm. 38-43)—Full Score

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo Flöte, 2 Flöten, 2 Oboen, Englisches Horn, 2 Klarinetten in A, 2 Fagotte, 1 Horn in F, 1 Horn in C, 2 Hörner in F, 2 Trompeten in C, 2 Tenorposaunen, Bassposaune u. Tuba, Pauken in C. G., 1 Harfe, 2 Harfe, 1 Violinen, 2 Violinen, Bratschen, Violoncelle, and Kontrabässe. The score includes dynamic markings such as *mf*, *p*, *f*, *poco marcato*, and *espresso*. Red circles highlight specific dynamic changes and articulation markings in the Clarinet, Horn, Harp, and Violin parts.

Example 20b  
Guillou (mm. 38-43)

The musical score for Example 20b, Guillou (mm. 38-43), is presented in three systems. The first system features a treble clef with a dynamic marking of *mf* and a bass clef with a dynamic marking of *f*. The second system has a dynamic marking of *mf*. The third system has a dynamic marking of *mf*. The score shows a melodic line in the treble and a bass line in the bass, with various dynamics and articulations.

In mm. 155-159 of the original (mm. 156-160 of the transcription), the trumpet line keeps getting louder while the rest of the instruments are getting softer, or changing dynamics rapidly. At this point, Guillou divides the parts between two manuals. The trumpet is now played with the right hand on the *Grand Orgue*, while the rest of the parts are played with the left hand on the *Positif*. Meanwhile, the pedal alternates octaves in imitation of the string tremolo.

Example 21a  
Dynamic Treatments  
Liszt (mm. 155-159)—Brass and Strings

2 Trompeten in C

2 Tenorposaunen

Bassposaune u. Tuba

1 Violinen

2 Violinen

Bratschen

Violoncelle

Kontrabässe

*p* *expressivo* *p*

*f* *ff*

A

Example 21b  
Guillou (mm. 156-160)

G.O.

Pos.

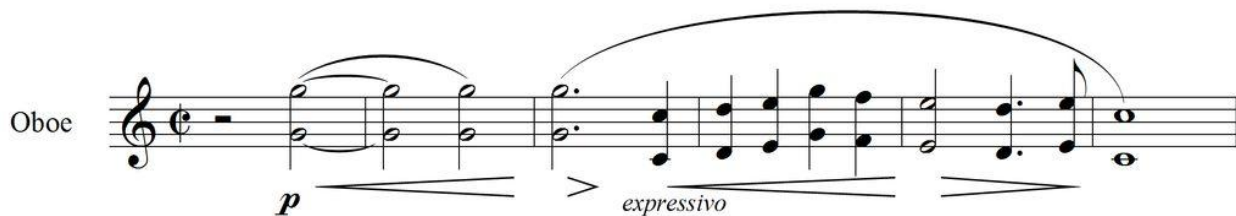
*tr*

## Registration

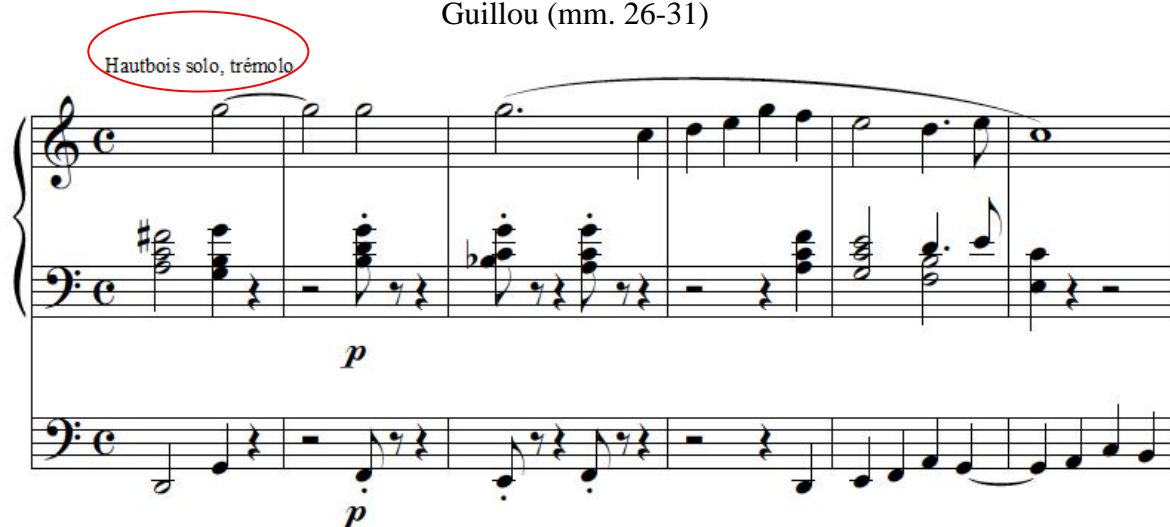
Both Liszt and Guillon made good use of the instruments for which they wrote. There are a few places that their choice of instruments matches one another. In mm. 26-31 and mm. 69-72, the original and the transcription both use the oboe as a solo line (see Example 24). Occasionally Guillon attempts to imitate an instrument whose sound is not idiomatic to the organ. An example of this is in the first harp in mm. 3-7 and mm.10-14 where the original is replaced by the *flute 1 1/3'* and *bourdon 8'* in the transcription (see Example 17).

Example 22a  
Registration--Same Instruments  
Liszt (mm. 26-31)--Oboes

Oboe

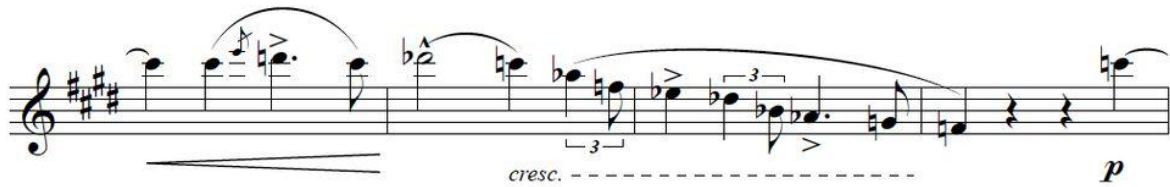


Example 22b  
Guillon (mm. 26-31)



Sometimes Guillou substitutes the same stop for more than one instrument. He employs the *clarinet* stop in m. 89 to substitute for the violin solo and to take the place of the cello solo in mm.180-186 in the original (mm.182-188 in the transcription).

Example 23a  
 Registration--Replacement of Instruments  
 Liszt (mm. 89-92) –Violin I



Example 23b  
 Guillou (mm. 89-92)



Pitch Levels

It is interesting to note that Guillou often employs octave transpositions. For example, in the principal melody of m. 97 the transcription is two octaves lower than the first violin part, and one octave lower than the second violin part, in the same octave as the violin in m. 99, an octave lower than the oboe and violins in m.100, and an octave higher than the oboe and violins in m.101.

Example 24a  
Octave Transpositions  
Liszt (mm. 97-101)—Woodwinds, Horns, Harps, and Strings

**D** Poco a poco più di moto.

The score is for a full orchestra. The instruments listed on the left are: Piccolo Flöte, 2 Flöten, 2 Oboen., Englisches Horn, 2 Klarinetten in A., 2 Fagote., 1 Horn in F., 1 Horn in C., 2 Hörner in E., 2 Trompeten in C., 2 Tenorposaunen, Bassposaune u. Tuba, Pauken in C. G., 1. Harfe., 2. Harfe., 1. Violinen., 2. Violinen., Bratschen., Violoncelle., and Kontrabasse. The score is in 3/4 time and D major. The tempo is marked 'Poco a poco più di moto.' and the dynamics include 'cresc.', 'mf.', and 'pizz.'. Red circles highlight specific passages in the woodwinds and strings.

1. Flöten (circled)  
2. Oboen. (circled)  
1. Horn in F. (circled)  
1. Horn in C. (circled)  
2. Hörner in E. (circled)  
2. Trompeten in C. (circled)  
2. Tenorposaunen (circled)  
Bassposaune u. Tuba (circled)  
Pauken in C. G. (circled)  
1. Harfe. (circled)  
2. Harfe. (circled)  
1. Violinen. (circled)  
2. Violinen. (circled)  
Bratschen. (circled)  
Violoncelle. (circled)  
Kontrabasse. (circled)

**D** Poco a poco più di moto.



Example 24b  
Guillou (mm. 97-101)

The image displays two systems of musical notation. The first system is for the instruments 'Fonds, Hautbois et Cornets' and the second system is for 'Hautbois et Cornets'. Both systems feature a melody in the upper voice and accompaniment in the lower voice. Red circles highlight specific melodic phrases in the upper voice of both systems. The notation includes various musical symbols such as notes, rests, and accidentals, and is set in a key signature of two flats.

**Modest Mussorgsky**  
*Pictures at an Exhibition* (“La Grande Porte de Kiev”)

We turn now to an examination of Guillou’s transcription of the music of Modest Mussorgsky. Mussorgsky was inspired by an exhibition of pictures organized in 1874 by his good friend, the architect Viktor Hartmann. He selected ten pictures as his inspirations for this work. There are five promenades in between each group of two pictures, representing the visitor walking from one picture to another in the museum. Occasionally the main theme of a movement is introduced in the preceding promenade. The promenade theme is placed within the “La Grande Porte de Kiev” movement. This piece is often considered to be an excellent example of Russian nationalism. The influence of folk music is expressed in a variety of ways, including

modal alterations, a narrow range, reiterated small diatonic subsets, heterophony, and parallelism.<sup>11</sup> Maurice Ravel transcribed this piano piece into the orchestral version in 1922. Guillou thinks that the orchestral version did not give him any new ideas. He indicates that he referred only to the piano version by Mussorgsky.<sup>12</sup>

#### Additions, Deletions, and Alterations

Guillou added significantly to the texture and contrapuntal development of this piece. This may have been done in order to make the piece sound more virtuosic. Guillou's preface says, "Since the original was written for the piano, there was an inherent danger to be overcome in transcribing it for the organ, ... [it became] necessary to enrich the counterpoint in order to avoid the potential banality of rigidly held chords on the organ."<sup>13</sup>

The first example of this is found in m. 1, where Guillou adds a minor third tremolo on top of the E flat chord. The tremolo creates a dissonant clash with the E flat chord and enriches the sonority. Also, there is a new pedal line in eighth notes. The pedal is basically in stepwise motion.

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<sup>11</sup> Michael Russ. *Mussorgsky Pictures at an Exhibition*. Cambridge: Cambridge University Press, 1992.

<sup>12</sup> Jean Guillou, email message to author, June 19, 2013.

<sup>13</sup> Jean Guillou, Preface to *Mussorgsky Tableaux d'une Exposition*, (Mainz: Schott, 2005) 2-4.



Example 25a  
Tremolo  
Mussorgsky (m. 1)

Musical score for Example 25a, Mussorgsky (m. 1). The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a sustained chord of F4, A-flat4, and C5. The left hand plays a quarter note E-flat4. The dynamic marking is *f*.

Example 25b  
Guillou (m. 1)

Musical score for Example 25b, Guillou (m. 1). The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a sustained chord of F4, A-flat4, and C5, with a red circle around the notes. The left hand plays a quarter note E-flat4. The dynamic marking is *ff* sans 16'. Below the main score, there is a separate line of music for the left hand showing eighth notes: E-flat4, D4, C4, B3, A3, G3, F3, E-flat3, with accents above the notes.

Building on the theme of tremolos, in mm. 107-110 tremolos are used in both hands and pedal in the transcription, as opposed to the original, where the right hand plays eighth notes while the left hand sounds an E flat pedal point.

Example 26a  
Tremolos in All Parts  
Mussorgsky (mm. 107-110)

*poco a poco piu crescendo*

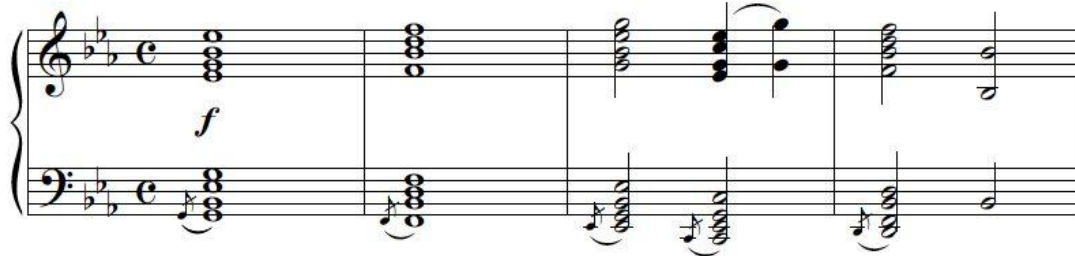
Example 26b  
Guillou

*cresc. molto*

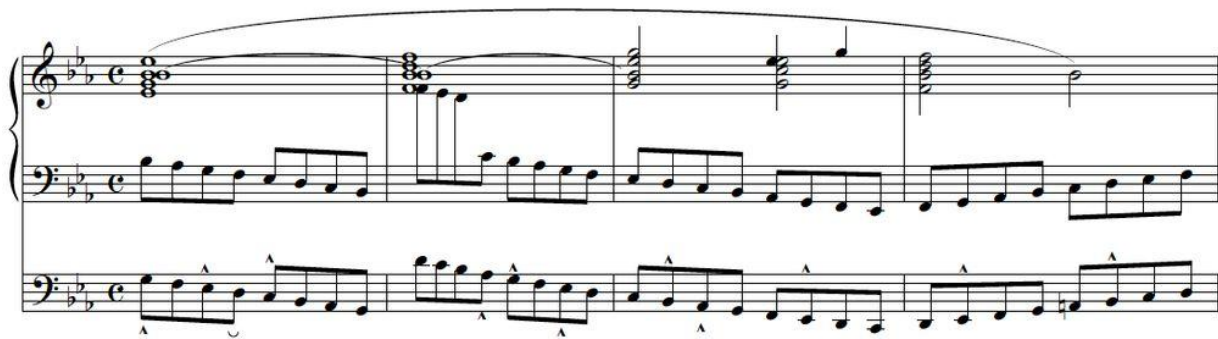
8<sup>va</sup> - - - - -

The left hand part in mm. 9-12 also appears in running eighth notes, which are related by third to the pedal.

Example 27a  
Running Notes  
Mussorgsky (mm. 9-12)



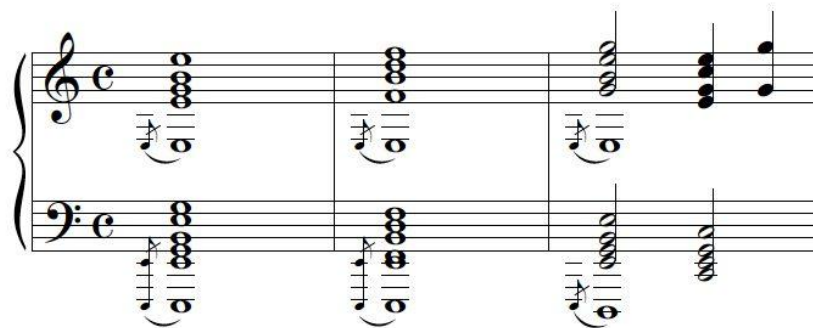
Example 27b  
Guillou (mm. 9-12)



In mm. 22-24 and 26-29 of the transcription the pedal point E flat is held by the left foot, rather than repeatedly played as in the original. Perhaps Guillou reasoned that the piano needed to repeat this note because its sound begins to fade as soon as it is played, as opposed to the organ, which will continue to sound as long as the pedal is held down. Meanwhile, the right foot continues to play eighth notes in stepwise motion. Finally, the left hand adds virtuosity to the

passage with alternating chromatic and E flat major scales. These eighth and sixteenth notes help to drive the piece forward, as opposed to the chords preceded by grace notes in the original.

Example 28a  
Altered Material  
Mussorgsky (mm. 22-24)



Example 28b  
Guillou (mm. 22-24)



In mm. 47-63, the original features a stepwise eighth note pattern in octaves in the right hand. The octaves are played by the left hand from m. 55, while the other hand plays the main theme and the harmony. In Guillou's transcription, the right hand, left hand, and pedal are doing three separate things. He introduces faster triplets in thirds in stepwise motion, played by the right hand, and replaces the original slower eighth note octaves. As in the original, the triplets in

the transcription also switch to the left hand in m. 55. Prior to m. 55, the left hand creates different rhythmic patterns against the right hand, including sixteenth notes in mm. 47, 49, and 50; and eighth notes in mm. 52 and 54. Before m. 55 the pedal is the only part playing the theme. This adds a harmonic foundation to the passage. Sometimes, the pedal needs to play three notes, such as in mm. 47, 48, and 50. Both themes and harmonies are played by pedal and the right hand in mm. 55-58; these switch to right hand alone in mm. 59-63. The pedal in mm. 59-63 plays the eighth notes in stepwise motion. (See Example 30)

Example 29a  
 Extensive Alterations I  
 Mussorgsky (mm. 47-50)

Example 29b  
 Guillou (mm. 47-50)

Example 30a  
Extensive Alterations II  
Mussorgsky (mm. 55-63)

Musical score for Example 30a, Mussorgsky's 'Extensive Alterations II' (mm. 55-63). The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The right hand features chords and melodic fragments, while the left hand has a steady eighth-note accompaniment pattern.

Example 30b  
Guillou

Musical score for Example 30b, Guillou's piece. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of piano accompaniment. The first system has four measures, the second system has four measures, and the third system has four measures. The right hand features chords and melodic fragments, while the left hand has a steady eighth-note accompaniment pattern with triplets and accents.

In mm. 93-106, the E flat and B flat pedal points in the left hand of the original are moved to the pedal in the transcription. The transcription also employs sixteenth notes, rather than eighth notes.

Example 31a  
Pedal Points  
Mussorgsky (mm. 93-95)

The musical score for Example 31a shows three measures of music. The right hand (treble clef) has a melodic line with eighth notes and chords, marked with an 8va dynamic. The left hand (bass clef) has a pedal point on E-flat, with a 'cresc.' marking. The transcription uses sixteenth notes in the right hand and quarter notes in the left hand.

Example 31b  
Guillou

The musical score for Example 31b shows three measures of music. The right hand (treble clef) has a melodic line with eighth notes and chords, marked with a forte (f) dynamic. The left hand (bass clef) has a pedal point on E-flat, with a '7' marking and a slur over the notes.

Rhythm

In mm. 85-113, Guillou employs some new rhythmic elements, such as eighth note triplets in mm. 85-88 as opposed to Mussorgsky's quarter note triplets.



Example 32a  
Rhythm  
Mussorgsky (mm. 85-88)

Musical score for Example 32a, Mussorgsky (mm. 85-88). The score is in 3/4 time and features a key signature of two flats. The right hand plays a melody of eighth notes with triplet markings. The left hand plays a bass line with chords and single notes.

Example 32b  
Guillou (mm. 85-88)

Musical score for Example 32b, Guillou (mm. 85-88). The score is in 3/4 time and features a key signature of two flats. The right hand plays a complex rhythmic pattern of sixteenth notes with triplet markings. The left hand plays a bass line with chords and single notes. Annotations include "Fonds, Hautbois, Matracons" and "Fonds 8', accouplements".

In mm. 111-113 Guillou adds complex rhythmic values where Mussorgsky writes continuous sixteenth note patterns.



Example 33a  
Complex Patterns  
Mussorgsky (mm. 111-113)

Example 33b  
Guillou (mm. 111-113)

In mm. 85-88 of the transcription, the right hand consists of triplets that are played against the sixteenth notes in the pedal. The sixteenth notes continue in the pedal in mm. 89-92, while the left hand plays quarter note triplets against this line while the right hand plays tremolos. In the original, Mussorgsky writes whole notes at this juncture.

Example 34a  
Rhythm  
Mussorgsky (mm. 89-92)

The musical score for Example 34a consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked with a piano dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and rests. A dynamic marking of 's' is present above the first measure.

Example 34b  
Guillou (mm. 89-92)

The musical score for Example 34b consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked with a piano dynamic. The right hand plays a melodic line with quarter notes and eighth notes, while the left hand plays a bass line with triplets of eighth notes and quarter notes.

In the last section, mm. 114-174, the original generally consists of three rhythmic elements, which are half notes, triplets in half notes, and whole notes. There are some exceptions, such as the tremolos in mm. 172-173. The rhythmic elements never overlap. However, in mm. 114-135, Guillou uses these three elements at the same time.

Example 35a  
Altered Notes: Rhythm  
Mussorgsky (mm. 114-117)

Musical score for Example 35a, Mussorgsky (mm. 114-117). The score is in 3/4 time and features a piano (*ff*) dynamic. The right hand has a triplet of eighth notes in the first measure, followed by eighth notes with a  $\delta$  symbol above them. The left hand has a triplet of eighth notes in the first measure, followed by eighth notes.

Example 35b  
Guillou (mm. 114-117)

Musical score for Example 35b, Guillou (mm. 114-117). The score is in 3/4 time and features a piano (*ff*) dynamic. The right hand has a tremolo in the first measure, followed by chords. The left hand has a piano (*ff*) dynamic and features a triplet of eighth notes in the first measure, followed by chords.

Guillou uses sixteenth notes in mm. 136-147, sextuplets and septuplets in mm. 148-155, and tremolo in mm. 162-174 to represent opulence.

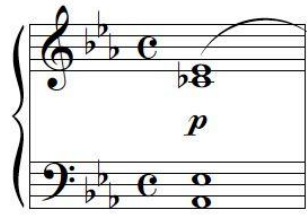
Example 36a  
 Altered Notes: Additional Note Values  
 Mussorgsky (mm. 148-150)

Example 36b  
 Guillou (mm. 148-150)

Dynamics

As was true in his other transcriptions, Guillou likes to enhance the dynamics. For example, in mm. 1, 18, and 47, the original is marked *f* while the transcription reads *ff*. In mm. 30 and 64, the original is marked *p* as compared to *pp* in the transcription. Starting from m. 158, Guillou uses *fff* for most of the section, while the strongest dynamic marking at the same section in the original is *ff*.

Example 37a  
Dynamic Contrast  
Mussorgsky (m. 30)



Example 37b  
Guillou (m. 30)

Another example of dynamic alteration occurs in mm. 81-84. Here the pedal needs to create a *sforzando* effect, which Guillou achieves by adding notes and producing complete chords instead of playing single notes in the bass. Interestingly, Guillou deletes the *sforzando* marking as adding notes has already created a *sforzando* effect (See example 38).

### Registration

In this transcription some of Guillou's registrations are very creative. For example, in m. 81, he suggests the use of *hautbois* and *flûte 2'* in the right hand, *cornet* and *septième* in the left

hand, and *fonds* 16', 8', 6 3/5', 4 2/7', 2 7/9', 4' in the pedal, a combination which is impossible to find on most organs.

Example 38a  
 Altered Notes: Sforzando and Registrations  
 Mussorgsky (mm. 81-84)

Example 38b  
 Guillou (mm. 81-84)

Performance Indications

In addition, Guillou provides much longer phrase markings, especially in mm. 1-21, where the main theme is marked as follows:

Example 39a  
Phrasing  
Mussorgsky (mm. 13-15)

Example 39b  
Guillou (mm. 13-15)

The “*meno mosso, sempre maestoso*” in m. 114 and “*grave, sempre allargando*” in m. 162 are dropped in the transcription. In conjunction with tremolos in the pedal, this suggests that Guillou does not want to slow down in this final section.

Example 40a  
Tempo  
Mussorgsky (mm. 162-163)

**Grave, sempre allargando**

Musical score for Example 40a, Mussorgsky (mm. 162-163). The score is in 2/4 time, key of B-flat major. It consists of two measures. The first measure has a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (B2, D3, F3). The second measure has a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (B2, D3, F3). The dynamic marking *ff* is placed in the first measure of the bass staff.

Example 40b  
Guillou (mm. 162-163)

Musical score for Example 40b, Guillou (mm. 162-163). The score is in 2/4 time, key of B-flat major. It consists of two measures. The first measure has a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (B2, D3, F3). The second measure has a treble clef with a whole note chord (F4, A4, C5) and a bass clef with a whole note chord (B2, D3, F3). The dynamic marking *ff* is placed in the first measure of the bass staff.

**Sergei Prokofiev**  
***Toccata Op. 11***

We now turn to Sergei Prokofiev's *Toccata*, Op. 11. This piece was composed in 1912 and debuted in 1916 in Petrograd (now St. Petersburg), Russia. It is considered to be a mature work, which treats the piano as a percussion instrument, with energy and drive.



During the course of his studies at the St. Petersburg Conservatoire with Esipova and Cherepnin, Prokofiev devoted significant time to piano compositions, exploring different means of expression through each composition.<sup>14</sup> He developed a particular interest in virtuosity.<sup>15</sup> An example of this is the very difficult piano *Toccata*, which impressed audiences with its daring harmonies and impetuous rhythms.<sup>16</sup> The *Toccata Op. 11* is a *perpetuum mobile* that is in a similar style to his earlier, brilliant piece *Op.4 Diabolic Suggestions*.<sup>17</sup>

One of Prokofiev's contemporaries, the composer Miaskovsky, wrote,

“Not long ago S. Prokofiev composed a little thing that I am absolutely mad about- a piano toccata, it is devilishly clever, biting, energetic, and typical. The themes are extremely simple and original. It may seem strange that I should write a whole dithyramb to a piece of some ten or twelve pages, but I cannot refrain from shouts of rapture. So far this is one of his best, and, in any case, it is a most mature work.”<sup>18</sup>

Later Asafyev also commented that Prokofiev's toccata was a “beautifully constructed, resilient, and powerful piano toccata.”<sup>19</sup>

The toccata is almost entirely based on repeated notes, chromatic pitches, and relentlessly arpeggiated minor triads. 59 out of 226 measures of the piece have the repeated note theme, and of the other 167 measures, 142 have at least one voice that moves up or down in semitonal motion.

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<sup>14</sup> Izrail Nest'ev, *Prokofiev*. (New York: Stanford University Press, 1960), 66.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, 67.

<sup>19</sup> *Ibid.*

## Accents

It is not possible to press organ keys harder and achieve an accent. Guillou treated the accents in Prokofiev's *Toccata* in a number of ways. First, he simply ignores them, such as in mm. 5, 7, and 9. When he attempts to perform the accented notes in the Prokofiev score on the organ he uses two different techniques: (1) playing the accented notes on a different manual with a stronger registration, and/or (2) doubling notes in the pedal. For example, in mm. 12-13, three notes are accented in the original.

Guillou treats these accented notes in two different ways: (1) The E flat in m. 12 is played on the *Grand Orgue*, and the note is not doubled. (2) The E flat in m. 13 is played on the *Grand Orgue*, and the note is also doubled in the pedal. Note that Guillou simply ignores the accented D in m. 13 and writes new notes and an octave transposition in this measure. One other method Guillou employs is seen in mm. 81-87 where he changes the accents to tenuto in the transcription.

Example 41a  
Accents  
Prokofiev (mm. 12-13)

The image shows a musical score for Example 41a, focusing on measures 12 and 13. The score is written in 2/4 time with a key signature of one flat. The notation is presented in a grand staff with a treble clef and a bass clef. In measure 12, the bass line begins with a forte (*f*) dynamic and an accent (>) on the E-flat note. In measure 13, the bass line continues with a piano (*p*) dynamic and accents (>) on the E-flat and D notes. The right-hand part of the grand staff is mostly blank in these measures.

Example 41b  
Guillou (mm. 12-13)

The musical score for Example 41b, Guillou (mm. 12-13), is presented in three staves. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music is in 2/4 time and has a key signature of one flat. The first measure of the top staff has a circled 'I' above it. The second measure of the top staff has a circled 'II' above it. The bottom staff has a circled note in the second measure.

### Change of Register

Another important factor is the comparative range of the organ and the piano keyboard. Organ manuals have a shorter compass than the piano. Although there is no standard range for the organ, Guillou seems to assume a manual compass of sixty-one notes versus the eighty-eight notes on a piano keyboard. In light of this difference, sometimes a note in Prokofiev's score falls either above or below the range of the organ keyboard. In cases where a passage falls below the manual compass of the organ the organist can often play the note on the pedal. In addition, octave transposing stops can also compensate the smaller compass in the organ.

Sometimes it is easier to let the pedal share notes, especially in a passage that has a thick texture. For example, in mm. 33-34 and mm. 37-38, the notes played by the left hand in the original are shifted to the pedal to avoid wide leaps in one hand.

Example 42a  
Sharing Notes Between Left Hand and Pedal  
Prokofiev (mm. 33-34)

The musical score for Example 42a consists of two measures. The left hand (bass clef) plays a melodic line:  $F_2$  (quarter),  $G_2$  (quarter),  $A_2$  (quarter),  $B_2$  (quarter),  $C_3$  (quarter),  $D_3$  (quarter),  $E_3$  (quarter),  $F_3$  (quarter),  $G_3$  (quarter),  $A_3$  (quarter),  $B_3$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter). The right hand (treble clef) plays a melodic line:  $F_4$  (quarter),  $G_4$  (quarter),  $A_4$  (quarter),  $B_4$  (quarter),  $C_5$  (quarter),  $B_4$  (quarter),  $A_4$  (quarter),  $G_4$  (quarter),  $F_4$  (quarter),  $E_4$  (quarter),  $D_4$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter). The pedal part (bass clef) has notes:  $F_2$  (quarter),  $G_2$  (quarter),  $A_2$  (quarter),  $B_2$  (quarter),  $C_3$  (quarter),  $D_3$  (quarter),  $E_3$  (quarter),  $F_3$  (quarter),  $G_3$  (quarter),  $A_3$  (quarter),  $B_3$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter).

Example 42b  
Guillou (mm. 33-34)

The musical score for Example 42b consists of two measures. The left hand (bass clef) plays a melodic line:  $F_2$  (quarter),  $G_2$  (quarter),  $A_2$  (quarter),  $B_2$  (quarter),  $C_3$  (quarter),  $D_3$  (quarter),  $E_3$  (quarter),  $F_3$  (quarter),  $G_3$  (quarter),  $A_3$  (quarter),  $B_3$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter). The right hand (treble clef) plays a melodic line:  $F_4$  (quarter),  $G_4$  (quarter),  $A_4$  (quarter),  $B_4$  (quarter),  $C_5$  (quarter),  $B_4$  (quarter),  $A_4$  (quarter),  $G_4$  (quarter),  $F_4$  (quarter),  $E_4$  (quarter),  $D_4$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter). The pedal part (bass clef) has notes:  $F_2$  (quarter),  $G_2$  (quarter),  $A_2$  (quarter),  $B_2$  (quarter),  $C_3$  (quarter),  $D_3$  (quarter),  $E_3$  (quarter),  $F_3$  (quarter),  $G_3$  (quarter),  $A_3$  (quarter),  $B_3$  (quarter),  $C_4$  (quarter),  $B_3$  (quarter),  $A_3$  (quarter),  $G_3$  (quarter),  $F_3$  (quarter),  $E_3$  (quarter),  $D_3$  (quarter),  $C_3$  (quarter).

However, in some cases playing the original on the pedal may be quite difficult. For example, in mm. 65-68 in the original the left hand moves back and forth between three octaves. This is nearly impossible to play on the organ. Accordingly, Guillou suggests playing between two octaves, with a simpler “up and down” motion. This enables each foot to stay on the same note for an entire measure. More importantly, if Guillou has followed the original, some notes would fall below the range of the pedal board.

Example 43a  
Octave Movements  
Prokofiev (mm. 65-68)

Musical score for Example 43a, Prokofiev's Octave Movements (mm. 65-68). The score is in G major and 2/4 time. It consists of four measures. The right hand features a melodic line with trills and slurs, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include 'p' (piano) and 'tr' (trill) markings.

Example 43b  
Guillou (mm. 65-68)

Musical score for Example 43b, Guillou's Octave Movements (mm. 65-68). The score is in G major and 2/4 time. It consists of two systems. The first system has two staves: the top staff is the right hand with a melodic line and trills, and the bottom staff is the left hand with a rhythmic accompaniment. The second system has one staff for the left hand with a rhythmic accompaniment. Dynamics include 'tr' (trill) and 'II' (second ending) markings.

Another example of rearranging the notes when playing on the pedal is in mm. 145-152. The original left hand passage features “down-down-up-up” motion, which is not easy to play on the pedal. Guillou rearranges this into an “up-down-up-down” motion, enabling the feet to play in alternation with one another.

Example 44a  
Pedal Alternation  
Prokofiev (mm. 145-152)

The image displays a musical score for Example 44a, Prokofiev (mm. 145-152), illustrating pedal alternation. The score is written for piano and consists of three systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The first system (mm. 145-147) shows a steady eighth-note bass line in the left hand. The right hand plays chords with accents. A dynamic marking of *sf* (sforzando) appears above the first measure of the second system (m. 148). The second system (mm. 148-150) continues the eighth-note bass line, with the right hand playing chords that alternate between the two pedals. The third system (mm. 151-152) shows the continuation of the eighth-note bass line and the alternating chords in the right hand, with another *sf* marking above the first measure of the system (m. 151).

Example 44b  
Guillou (mm. 145-152)<sup>20</sup>

The image displays a musical score for Example 44b, consisting of three systems of staves. The first system is labeled 'Manual I' and the second 'Manual II'. Each system includes a 'Pédal' part. The music is written in bass clef with a key signature of one flat (B-flat). The Manual I part features a melodic line with a fermata over the first measure of the second system, followed by a first fingering 'I' in the third measure. The Manual II part has a similar structure, with a first fingering 'I' in the third measure. The Pédal part consists of a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is placed below the first measure of the Pédal part in the first system.

Occasionally the notes of the original are too high, such as in mm. 52 and 56. Here Guillou simply ignores the sign indicating “an octave higher”, as well as the octaves on the second beat.

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<sup>20</sup> m. 146, pedal, first note should be a “D.”

Example 45a  
High Notes  
Prokofiev (m. 52)

Musical score for Example 45a, Prokofiev (m. 52). The score is in G major, 2/4 time. The right hand has a circled '8va' marking above the first measure, indicating an octave transposition. The left hand has a '7' marking below the first measure, indicating a seventh fret on the guitar.

Example 45b  
Guillou (m. 52)

Musical score for Example 45b, Guillou (m. 52). The score is in G major, 2/4 time. The right hand has 'I' and 'II' markings above the first and second measures, indicating first and second endings. The left hand has a '7' marking below the first measure, indicating a seventh fret on the guitar.

### Dynamics and Registration

Occasionally Guillou provides some new dynamic interpretations in the transcription. For example, in mm. 24-32 Guillou ignores all the dynamics markings in the original, including the *piano* and *crescendo*, as it is nearly impossible to perform these rapid dynamic changes on the same manual. Instead, Guillou takes an entirely different approach, marking the left hand as *Grand Orgue* and right hand as *Positif*. This suggests the use of different registrations between the left and right hands.



Example 46a  
Manual Indications  
Prokofiev (mm. 24-32)

Musical score for Example 46a, Prokofiev (mm. 24-32). The score is in G major, 2/4 time, and consists of two systems. The first system shows the right hand with a sixteenth-note pattern and the left hand with a bass line. Manual indications include *p*, *marcato*, *cresc.*, and another *p*. The second system continues the piece with similar notation and manual indications.

Example 46b  
Guillou (mm. 24-32)<sup>21</sup>

Musical score for Example 46b, Guillou (mm. 24-32). The score is in G major, 2/4 time, and consists of two systems. The first system shows the right hand with a sixteenth-note pattern and the left hand with a bass line. Manual indications include *II* and *I* circled in red. The second system continues the piece with similar notation.

<sup>21</sup> m. 26, left hand, third note should be a “B natural.”

Another notable example is in m. 44, where the dynamic suddenly changes from *forte* to *piano* in the original, but there is no corresponding change in the Guillou version.

Example 47a  
Ignoring Dynamic Changes  
Prokofiev (m. 44)

The musical score for Example 47a shows a piano part in G major, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The left hand plays a bass line with a quarter rest, followed by quarter notes G2, B1, and D2. The dynamic marking changes from *f* (forte) to *p* (piano) between the second and third measures of the bass line.

Example 47b  
Guillou (m. 44)

The musical score for Example 47b shows a piano part in G major, 4/4 time. The right hand plays a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, and G5. The left hand plays a bass line with a quarter rest, followed by quarter notes G2, B1, and D2. The dynamic marking changes from *f* (forte) to *p* (piano) between the second and third measures of the bass line.

Sometimes Guillou changes the dynamic level. For example, at the end of m. 128, the dynamic level changes from *f* to *ff*. Also, in m. 132, Guillou adds a *fff* and tenuto signs in the pedal. This suggests playing the pedal with a stronger registration and a detached touch.

Example 48a  
Changing Dynamics  
Prokofiev (mm. 128-133)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major). It contains a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is in bass clef and features a bass line with chords and single notes. A dynamic marking of *f* (forte) is placed above the bass line in the second measure. The system concludes with a double bar line.

The second system of the musical score continues from the first system. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the bass line with chords and single notes. A dynamic marking of *ff* (fortissimo) is placed above the upper staff in the second measure. The system concludes with a double bar line.

Example 48b  
Guillou (mm. 128-133)

The musical score for Example 48b, Guillou (mm. 128-133), is presented in two systems. The first system (mm. 128-130) shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (mm. 131-133) continues the melodic and rhythmic patterns. Dynamics include *ff* (fortissimo) and *fff* (fortississimo).

In the contrapuntal section in mm. 111-118, Guillou distinguishes between the two canonic voices by assigning them to different manuals.

Example 49  
Clarifying Contrapuntal Lines  
Guillou (mm. 111-114)

The image shows a musical score for two staves, likely piano and bass. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes. A red circle with the Roman numeral 'I' is placed above the first note of the bottom staff. Another red circle with the Roman numeral 'II' is placed above the first note of the top staff.

Fingering and Pedaling

Often Guillou adds fingering and pedaling in his pieces. In this transcription, he adds fingerings in mm. 168 and 172 to facilitate the performance of the chromatic lines. He also adds pedaling in mm. 84, 88 and 172 to assist in performing the chromatic pedal sections.

Example 50  
Fingering and Pedaling  
Guillou (m. 172)

The image shows a musical score for three staves, likely piano, right hand, and left hand. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features complex chromatic passages. Fingerings are indicated by numbers 1-5 above notes. Pedaling is indicated by 'v' (pedal down) and '^' (pedal up) symbols below notes. The top staff has fingerings 3, 1, 5, 1, 3, 2, 4, 1 above the notes. The bottom staff has 'v' and '^' symbols below the notes.

## Additions, Deletions, and Alterations

In mm. 173-178 (mm. 173-190 of the original), the two parts in the left hand in the original are allocated to the pedal in the transcription and the lower two parts in the right hand in the original are allocated to the left hand; only the top part of the original is played in the right hand in the transcription. Guillou chooses to remove mm. 175-184 and 187-188 in the original, perhaps thinking that it was not necessary to repeat these similar sections over and over again. In all the pieces under consideration, this is the only place that Guillou chose to delete an entire section.

### Example 51a

#### Switching Parts & Deleting Measures

Prokofiev (mm. 173-194, the sections in grey-scale were removed by Guillou)

The image displays a musical score for Example 51a, illustrating the transcription of Prokofiev's work (mm. 173-194) by Guillou. The score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *ff* and a tempo marking of *8<sup>va</sup>*. The second and third systems show the original notation in grey-scale, with the sections removed by Guillou. The transcription in the first system shows the original parts rearranged: the two parts from the left hand of the original are now in the pedal (bass clef), and the lower two parts from the right hand of the original are now in the left hand (bass clef). Only the top part of the original is played in the right hand (treble clef) in the transcription. The removed sections in the second and third systems are marked with a grey-scale background and include dynamic markings of *f* and *>*.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one sharp (F#) and a common time signature. The first staff features a melodic line with eighth notes and some rests, while the second staff provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *ff* is present at the beginning of the system. A dashed line with a circled '8' above it is positioned above the first staff.

Second system of the musical score. It continues with two staves. The treble clef staff has a dense texture of chords and eighth notes, with a dynamic marking of *ff*. The bass clef staff continues with a steady eighth-note accompaniment. A dashed line with a circled '8' above it is positioned above the first staff.

Third system of the musical score. It consists of two staves. The treble clef staff features a complex texture of chords and eighth notes. The bass clef staff continues with a steady eighth-note accompaniment. A dashed line with a circled '8' above it is positioned above the first staff.

Fourth system of the musical score. It consists of two staves. The treble clef staff has a melodic line with eighth notes and rests, with a dynamic marking of *sf*. The bass clef staff has a steady eighth-note accompaniment with a dynamic marking of *ff*. A dynamic marking of *f* is also present at the end of the system.

Example 51b  
Guillou (mm. 173-182)

The musical score for Example 51b, titled 'Guillou (mm. 173-182)', is presented in three systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system consists of two staves: a grand staff and a separate bass staff. The third system consists of three staves: a grand staff and a separate bass staff. The music is in a key with one flat and a 3/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures.

Guillou repeats m. 213 in the transcription (m.224 in the original) in order to prepare for the grand ending



Example 52a  
Adding Measures  
Prokofiev (mm. 222-224)

Musical score for Example 52a, Prokofiev (mm. 222-224). The score is in B-flat major and 3/4 time. It features a right hand with a rapid sixteenth-note arpeggiated pattern and a left hand with a chromatic eighth-note accompaniment. The piece ends with a fermata over the final measure. A dashed line above the staff indicates an 8-measure extension.

Example 52b  
Guillou (mm. 211-214)

Musical score for Example 52b, Guillou (mm. 211-214). The score is in B-flat major and 3/4 time. It features a right hand with a rapid sixteenth-note arpeggiated pattern and a left hand with a chromatic eighth-note accompaniment. The piece ends with a fermata over the final measure.

The endings of these two works (mm. 215-216 in the transcription or mm. 225-226 in the original) are totally different from one another. There are two versions of the ending in the transcription. Both have the same running notes, in which the left hand plays the chromatic notes and the right hand plays the diatonic notes, ascending for three octaves, as compared to the original, which consists of a glissando in the right hand. The first version ends on octave Ds, which is the same in the original. The second version adds As to close on an open fifth. The first version allocates the same notes to the pedal as appear in the left hand in the original version. However, the left hand of the original enters after the glissando. The second version provides a glissando in the pedal, rather than in the right hand, and this is the version that sounds more

virtuosic. Like Mussorgsky's and Liszt's transcriptions, Guillou tries to emphasize technique by adding some running passagework.

Example 53a  
Endings  
Prokofiev (mm. 225-226)

The musical score for Example 53a consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord in the treble clef, marked with a forte (*ff*) dynamic. A line connects the glissando in the bass clef to the final chord in the treble clef.

Example 53b  
Guillou (mm. 215-216)<sup>22</sup>  
Version One

The musical score for Example 53b consists of three staves. The upper staff is in treble clef, the middle staff is in bass clef, and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a final chord in the treble clef, marked with a forte (*ff*) dynamic. A line connects the glissando in the bass clef to the final chord in the treble clef.

<sup>22</sup> The middle staves should be bass clefs.

## Version Two

The image shows a musical score for three staves, likely for organ. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The score features several passages of repeated notes, each marked with a '5' above or below the notes, indicating a fifth finger. A 'glissando' marking is present in the bass staff. The piece concludes with a final chord in the right hand and a final note in the left hand.

## Conclusion

In conclusion, let us briefly compare the manner in which Guillou approaches each transcription a bit differently. In his arrangement of Bach's *Musical Offering* he does not alter any notes; he simply adds hand indications, pedal markings, and registration markings to help organists perform the music more successfully. He makes conservative alterations to some notes in Mozart's *Adagio and Fugue*. He ties together some slower repeated notes, and alternates chord tones as a substitution for some faster repeated notes. He also adds notes in some passages to produce a thicker texture. In his transcriptions of Liszt's *Orpheus* and Mussorgsky's *Pictures at an Exhibition*, Guillou is freer. He adds virtuosic elements, such as nonuplets in both pieces. The harmonies are more colorful, occasionally incorporating additional chromaticism. In his transcription of Prokofiev's *Toccata*, Guillou only adds the virtuosic elements at the very end. However, the wild endings and the deletion of the section places this transcription in the middle of the spectrum. For the rest of this piece he simply alters the notes where needed in order to facilitate performance by the organist.

In summary, the Bach and Mozart examples are based rather strictly on the original. The Prokofiev transcription strays a bit more from the composer's score. However, for Liszt and Mussorgsky, Guillou actually develops something that looks almost like a new piece, featuring enhanced virtuosity by including running notes, complex harmonies, and creative registrations. This flexibility in his approach to the process of transcription is a hallmark of Guillou's style.

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