

I can highly recommend this new edition of Widor's organ symphonies. Dupuis lends the performer clarity, and a reimagining of Widor's true authentic style that has perhaps been lacking in some earlier editions that merely sought to reprint pre-existing often inaccurate material without taking the brave step into constructive and purposeful revision.

Kurt Ison in Sydney Organ Journal

The changes that Dupuis has made to the transmitted musical text can be explained by a very well-founded discernment from the point of view of compositional technique, but also are primarily reflected in the revision of the partly disastrous musical image of the first editions, which Dupuis has transposed into a clearly legible horizontal layout. [...] Their great advantage lies in the ease with which they can be read and turned over, and consequently in the practical handling of the volumes, which is due to the publisher's remarkable experience.

Univ.-Prof. Dr. Birger Petersen,
in Forum Kirchenmusik (Germany)

Je ne peux que recommander cette nouvelle édition des symphonies pour orgue de Widor. Dupuis apporte à l'interprète une clarté et une reconstitution du style authentique de Widor qui ont peut-être fait défaut dans certaines éditions antérieures qui cherchaient simplement à réimprimer du matériel préexistant souvent inexact sans faire le pas courageux d'une révision constructive et délibérée.

Kurt Ison in Sydney Organ Journal

Les modifications que Dupuis a apportées au texte musical transmis s'expliquent par un discernement très bien fondé du point de vue de la technique de composition, mais se traduisent en outre surtout par la révision de l'image musicale en partie désastreuse des premières éditions, que Dupuis a transposée dans un format horizontal bien lisible. [...] Leur grand atout réside dans la facilité de lecture et de tournes de pages et, par conséquent, dans le maniement pratique des volumes, qui est dû à la remarquable expérience de l'éditeur.

Univ.-Prof. Dr. Birger Petersen,
in Forum Kirchenmusik (Allemagne)

Ich kann diese neue Ausgabe der Orgelsinfonien von Widor sehr empfehlen. Dupuis verschafft dem Interpreten Klarheit und ein Wiedererkennen von Widors wahren authentischem Stil, das vielleicht in einigen früheren Ausgaben gefehlt hat, die lediglich versucht haben, bereits vorhandenes, oft ungenaues Material nachzudrucken, ohne den mutigen Schritt zu einer konstruktiven und zielgerichteten Überarbeitung zu gehen.

Kurt Ison in Sydney Organ Journal

Die Veränderungen, die Dupuis am überlieferten Notentext vorgenommen hat, erklären sich aus satztechnisch sehr gut begründeter Einsicht, schlagen sich aber außerdem vor allem in der Überarbeitung des zum Teil verheerenden Notenbilds der Erstausgaben nieder, das Dupuis in ein gut lesbares Querformat übertragen hat. [...] Ihr großes Plus besteht in der Lese- und Wendefreundlichkeit und der damit verbundenen großen Praxisnähe der Bände, die der bemerkenswerten Erfahrung des Herausgebers geschuldet ist.

Univ.-Prof. Dr. Birger Petersen,
in: Forum Kirchenmusik

1^{re} Symphonie

I
p. 1

Moderato (♩ = 76)

Péd. GPR

II
p. 7

Allegretto (♩ = 100)

Péd. G

III
p. 15

Allegro (♩ = 120)

sempre staccato

IV
p. 24

(♩ = 50)

V
p. 29

(♩ = 63)

VI
p. 40

Lento (♩ = 52)

VII
p. 42

Allegro

2^e Symphonie

I
p. 53

Andantino (♩ = 58)

GPR { *f*

Péd. GPR

II
p. 57

Moderato (♩ = 88)

R
f *p*

III
p. 64

Andante (♩ = 84)

R { *p*

IV a
p. 71

Allegro (♩ = 122)

GPR { *f*

IV b
p. 78

Allegro

R { *p*

V
p. 84

Andante

G { R { *pp*

Péd. R

VI
p. 87

Allegro (♩ = 63)

GPR { *fff*

3^e Symphonie

I
p. 99

Moderato (♩ = 50)

GPR { *pp*

Péd. GPR

II
p. 106

(♩ = 116)

G
R
p (*legato*)

III
p. 113

(♩ = 112)

(*marcato*) *fff*

(*legato*)

IV
p. 121

(♩ = 46)

R
pp

GR

Péd. GR

V
p. 124

Moderato assai (♩ = 84)

GPR { *f*

VI
p. 130

Allegro molto

(R)
f *p*
PR

4^e Symphonie

I
p. 147

(♩ = 60)

fff

II
p. 151

Moderato assai (♩ = 96)

GPR { *p*

III
p. 156

(♩ = 54)

R { *pp*
dolce

IV
p. 161

Allegro vivace (♩ = 120)

R { *pp*

V
p. 176

(♩ = 56)

R { *pp*

VI
p. 180

Moderato (♩ = 100)

(*marcato*) *fff*

5^e Symphonie

I
p. 191

Allegro vivace (♩ = 69)



II
p. 208

Moderato

Allegro cantabile (♩ = 96)

a piacere

f

p

R



III
p. 220

Andante quasi allegretto (♩ = 88)

f

Péd. GPR




IV
p. 230

Adagio (♩ = 63)

R { *p*

Péd. solo



V
p. 232

Allegro (♩ = 100)

fff

8



6^e Symphonie

I
p. 250

Allegro (♩ = 120)

fff marcato

legato

II
p. 266

Adagio (♩ = 46)

GPR {
mf

III
p. 271

Allegro (♩ = 126)

GPR {
f

Péd. GPR

IV
p. 282

Cantabile (♩ = 56)

G
p

R

V
p. 287

Vivace (♩ = 92)

fff

7^e Symphonie

I
p. 303

Moderato (♩ = 88)



II
p. 313

Andante (♩ = 52)



III
p. 320

Andante




IV
p. 328

Allegro ma non troppo (♩ = 102)



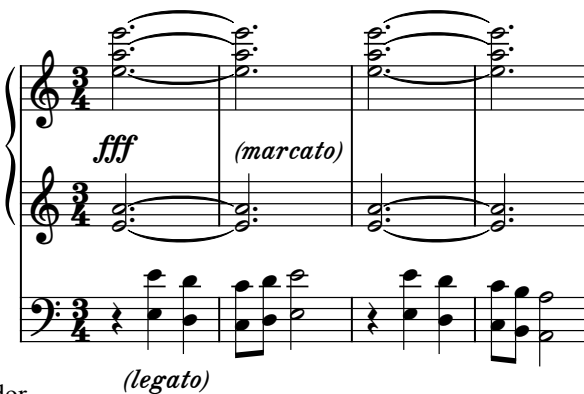
V
p. 339

Lento (♩ = 63)



VI
p. 344

Allegro vivace (♩ = 138)



8^e Symphonie

Allegro risoluto (♩ = 69)

I
p. 363

Musical score for I, p. 363. It features a grand staff with three staves. The top staff has a right-hand piano (R) section with a forte (sf) dynamic. The middle staff has a grand piano (GPR) section. The bottom staff is a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8.

Moderato cantabile (♩ = 70)

II
p. 376

Musical score for II, p. 376. It features a grand staff with three staves. The top staff has a right-hand piano (R) section with a pianissimo (pp) dynamic. The middle and bottom staves are bass lines. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Allegro (♩ = 132)

II
p. 384

Musical score for II, p. 384. It features a grand staff with three staves. The top staff has a piano (PR) section with a pianissimo (pp) dynamic. The middle and bottom staves are bass lines. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Adagio (♩ = 40)

IV
p. 395

Musical score for IV, p. 395. It features a grand staff with three staves. The top staff has a grand piano (GPR) section with a forte (f) dynamic. The middle and bottom staves are bass lines. The key signature is one sharp (F#) and the time signature is common time (C).

Andante (♩ = 46)

V
p. 398

Musical score for V, p. 398. It features a grand staff with three staves. The top staff has a right-hand piano (R) section with a pianissimo (pp) dynamic. The middle and bottom staves are bass lines. The key signature is two flats (Bb, Eb) and the time signature is 6/8.

(♩ = 50)

VI
p. 416

Musical score for VI, p. 416. It features a grand staff with three staves. The top staff has a right-hand piano (R) section with a pianissimo (pp) dynamic. The middle and bottom staves are bass lines. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Tempo giusto (♩ = 96)

VII
p. 426

Musical score for VII, p. 426. It features a grand staff with three staves. The top staff has a forte (fff) dynamic and a legato marking. The middle and bottom staves are bass lines. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

9^e Symphonie « Gothique »

I
p. 443

Moderato

p R GPR

II
p. 450

Andante sostenuto

p R G Péd. R

III
p. 454

Allegro

f PR

IV
p. 462

Moderato

p PR

10^e Symphonie « Romane »

I
p. 483

Moderato (♩ = 76)

f *GPR* *ff*

II
p. 494

Adagio (♩ = 80)

p

III
p. 502

Lento Rit. A tempo

p

IV
p. 507

Allegro (♩ = 112)

fff