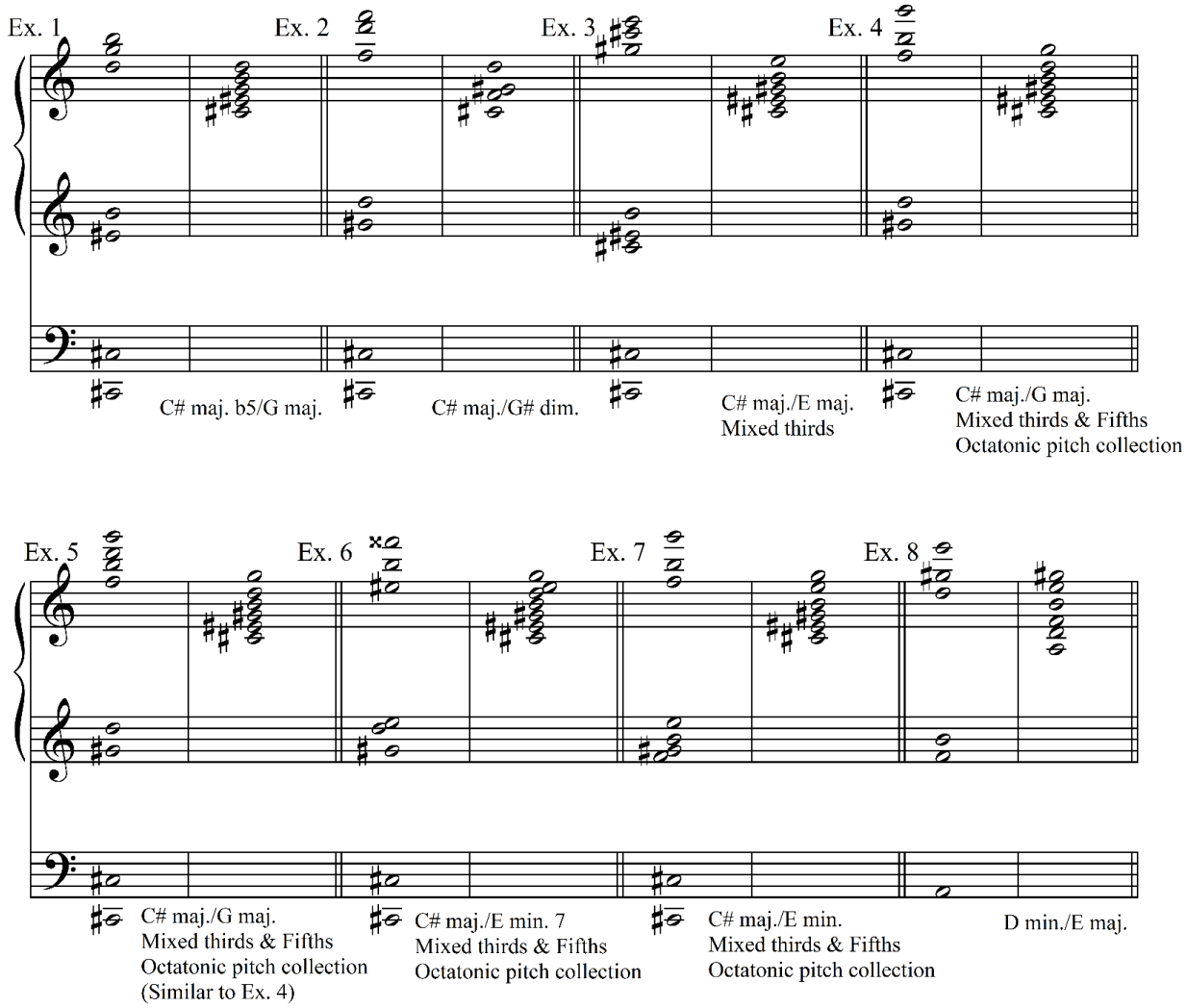
The Language of Transcendence: the French Organ School in the Twentieth Century

By Vincent E. Rone, Ph.D.

Figure 1: Examples of the "Tournemire Chord"

i.e. Tournemire's bases for "polytonality"

Each example shows the chord in open voicing, followed in the next measure by closed voicing.



Examples transcribed from Ruth Sisson, "The Symphonic Organ Works of Charles Tournemire,"
(Doctoral dissertation. Florida State University, 1984), 159–161.

Figure 2: Charles Tournemire, "Paraphrase,"
***L'Orgue Mystique,* op. 55, no. 3 (*Nativitas D.N. Jesu Christi*), m. 121–126.**

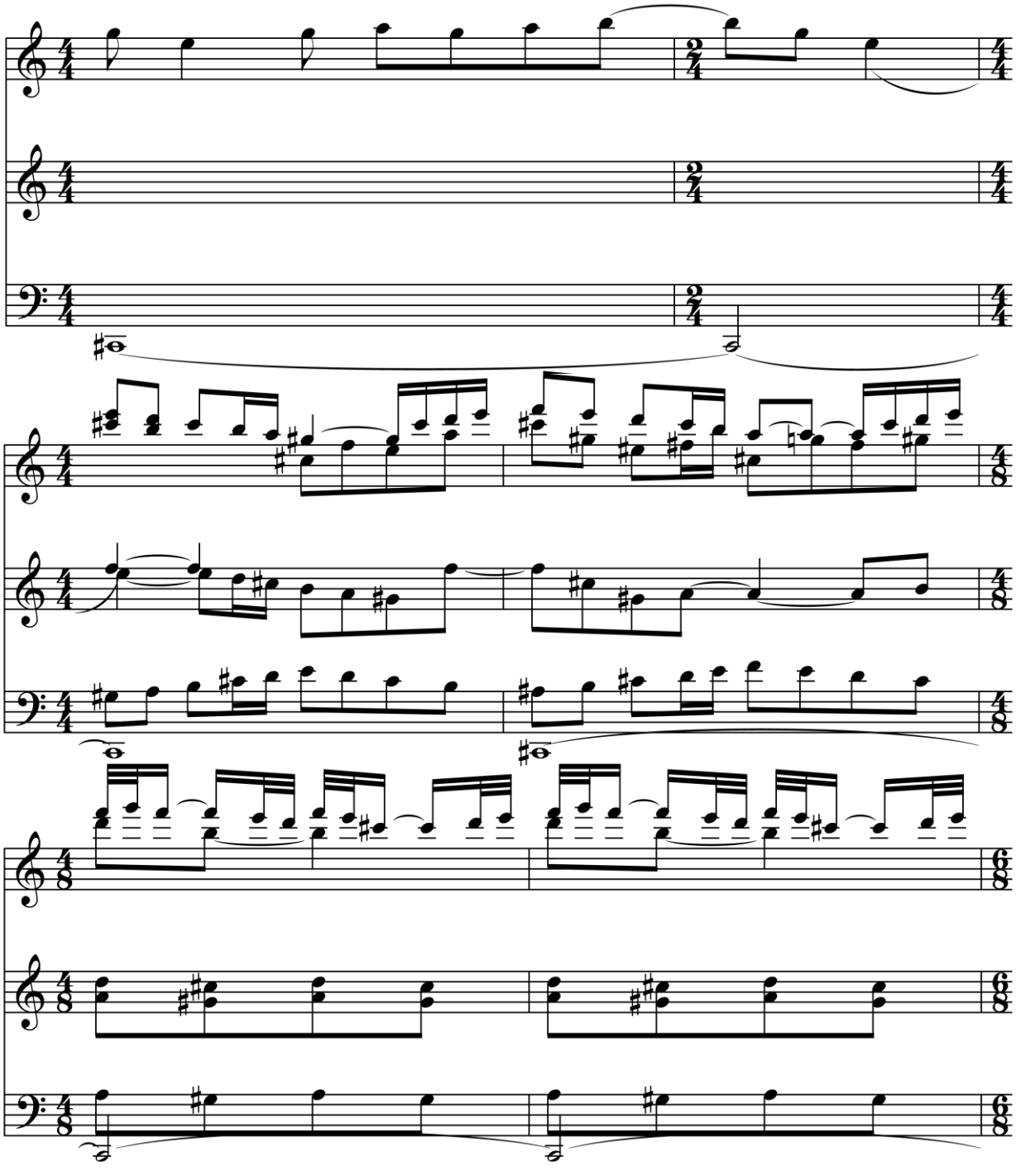


Figure 3: Maurice Duruflé, "Adagio,"
***Prelude, Adagio, et Choral Varié sur le theme du "Veni, Creator,"* op. 4, measures 96–99.**

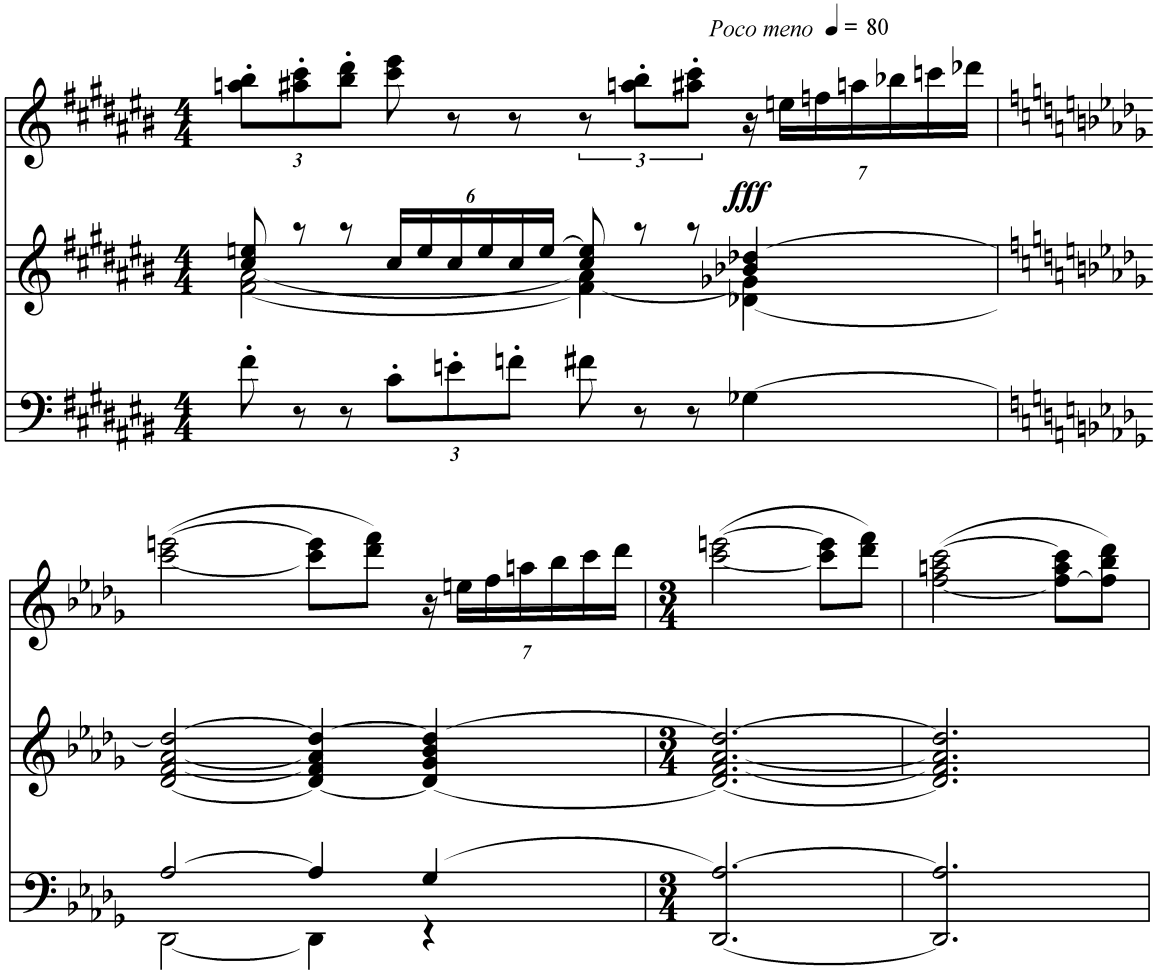


Figure 4: Jean Langlais, *Incantation pour un Jour Saint*, measures 1–6.

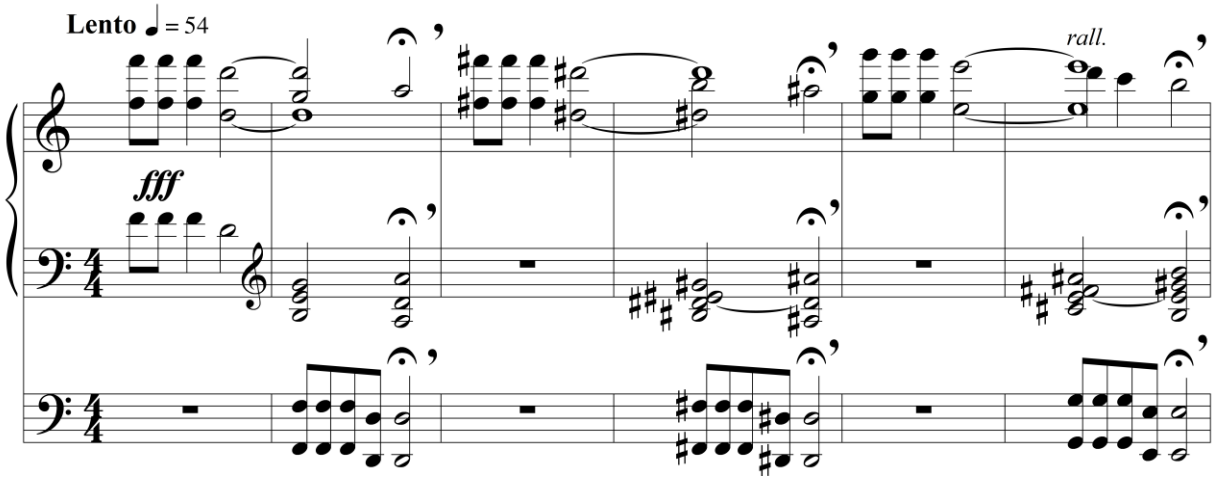


Figure 5: Jehan Alain, *Litanies*, measure 59.

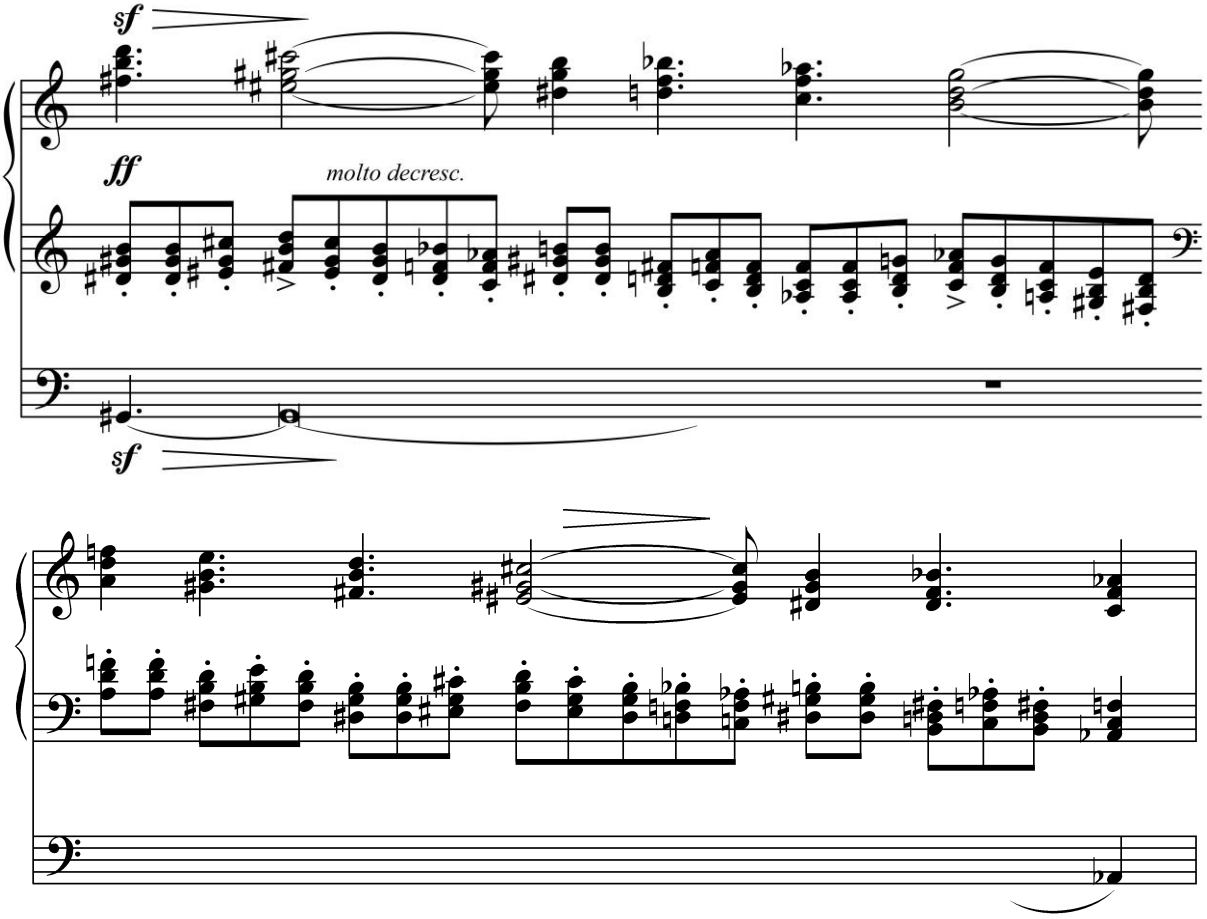
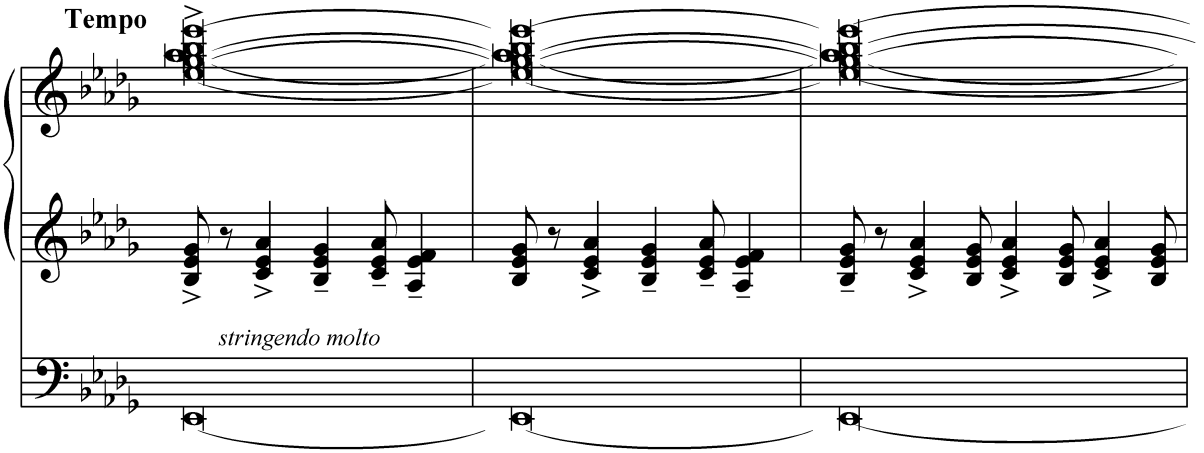
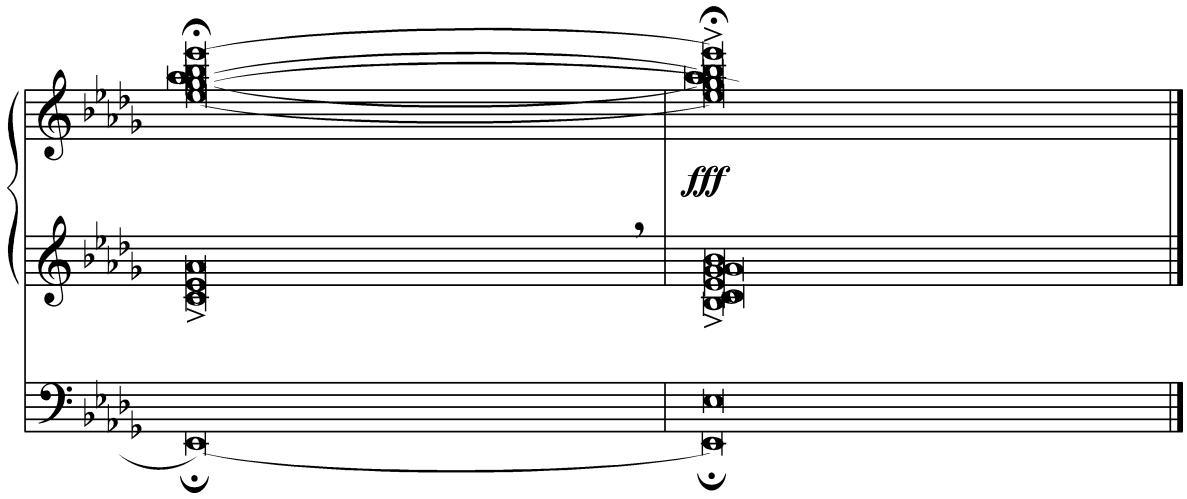


Figure 6: Jehan Alain, *Litanies*, measures 74–78.




fff