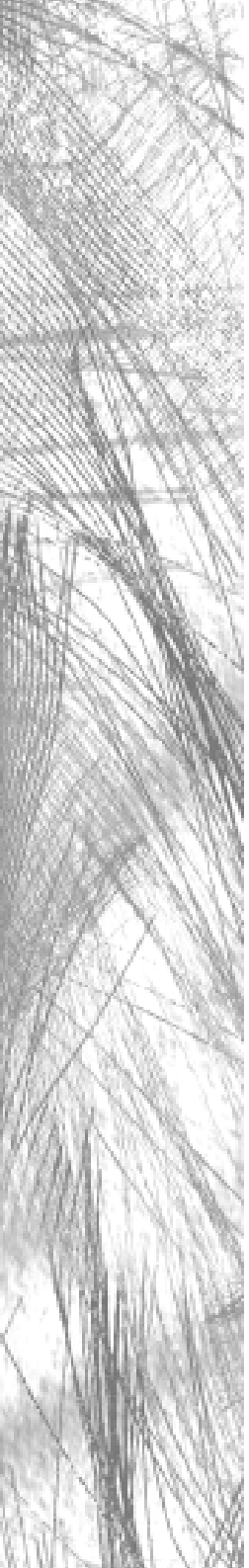

Piece d'Orgue

for the organists of Wakefield Cathedral

Nigel Morgan

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ISMN 979-0-57043-098-7 (Full Score)

Piece d'Orgue

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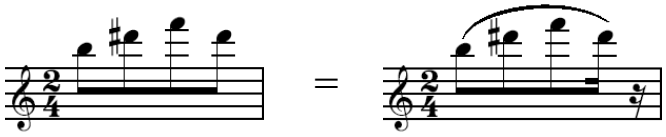
Piece d'Orgue is part of my collection of works under the title *Instrumentarium Novum*. Its inspiration derives from Nikolaus Harnoncourt's collection of essays *Musik als Klangrede* (1992) in which his objective is to guide our knowledge of historical performance practice to arrive at a modern interpretation of masterworks of the past. I see no reason why this aim should not be extended to composition itself.

Piece d'Orgue takes its starting point from the *Piece d'Orgue* or *Fantasia in G major BWV 572* by J.S.Bach. The French title possibly suggests that this extraordinary 3 section work was to be performed with the first and third sections played with a simulated *plein-jeu* registration and the middle with a simulated *grand-jeu.*

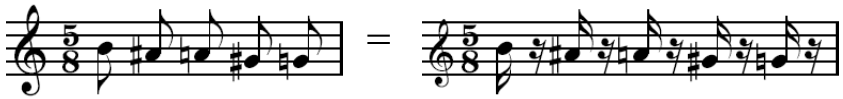
The whole notion of the Plein-Jeu is a fascinating challenge for the contemporary composer. It not only refers to a registration but the content of the music and a style of performance. My own *Piece d'Orgue* attempts to reflect in some way 18C descriptions given to *plein-jeu* music but translated to our musical present. It is hoped that performers will attempt to marry something of their own per- formance practice of 18C music within this new music.

In this score, as in my cycle for string quartet *Sun, Shade and Rain*, there is a play of articulation using an extended notation for *staccato*.

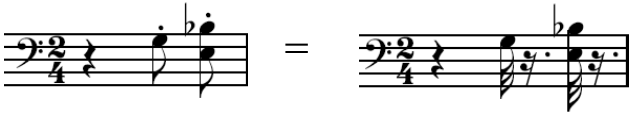
- when a series of notes are beamed together durations are *legato* with the final note being (usually) a little shorter:



- when series of notes are unbeamed durations may be between 75% and 50% of the note length:



- *staccato* dots placed on unbeamed notes suggests very short durations (a touch, no more) of around 25% of the original length:



- the use of the *agogic* accent or *tenuto* line indicates a note should be played with a little more than its full value;

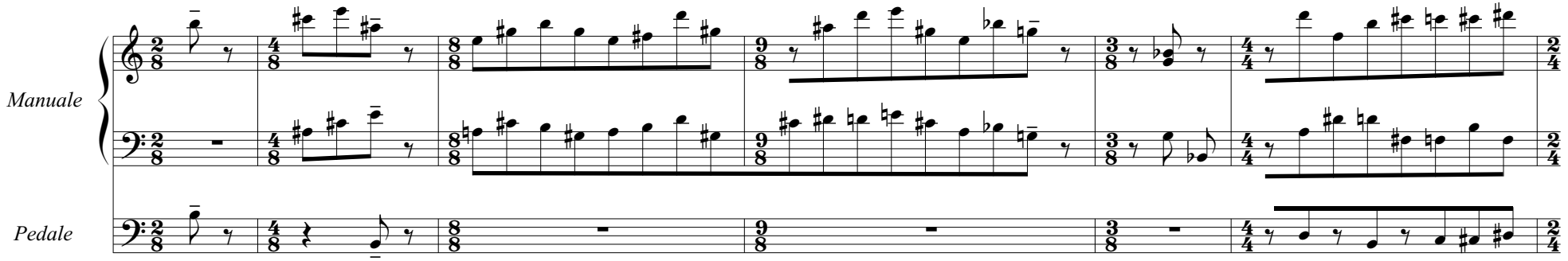
The division of music into bars is mainly a device to enable the player to perceive zones of material rather than a metric organisation. More akin to the way a poet uses organises lines and verses of text. Long bar 'zones' may be organised, shaped and reorganised into collections of smaller bars as the performer thinks fit. The bar line may also be viewed as containing the potential for a comma or indeed a short rest (as in Bartok's *Bagatelles* Op.6). In essence, this approach to organising delivery of the music is very much in keeping with the rhetorical foundation of much 18C music.

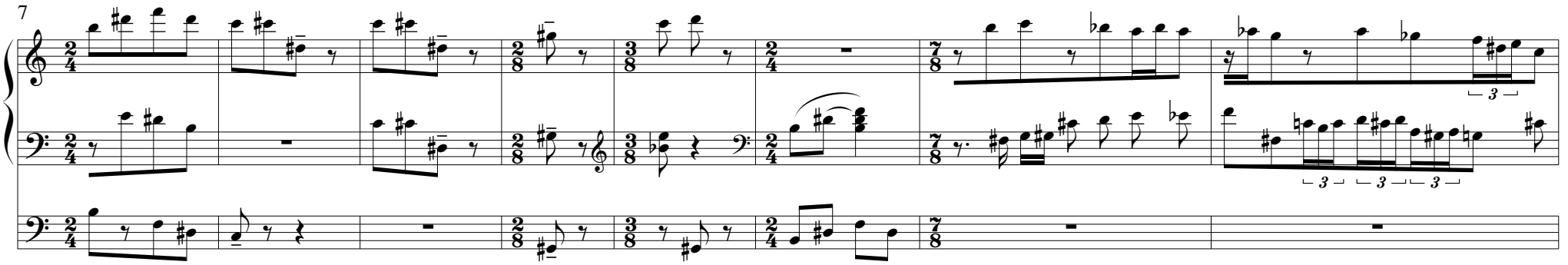
Registration could reflect something of the sound of the French Baroque organ. Thus, Section 1 is for a single manual (with Pedal) played on the Positif. Section 2 is cast for two manuals (with Pedal): where the pedals do not play on the *Petit Plein Jeu* (Positif); where the pedal does play on the *Grand Plein Jeu* (Grand Orgue). Section 3 may be played on the Positif or Grand Orgue.

Special thanks to Robert Court and Canon Robert Gage for their invaluable advice during the composition of this piece.

Piece d'Orgue

En Plein-Jeu Positif





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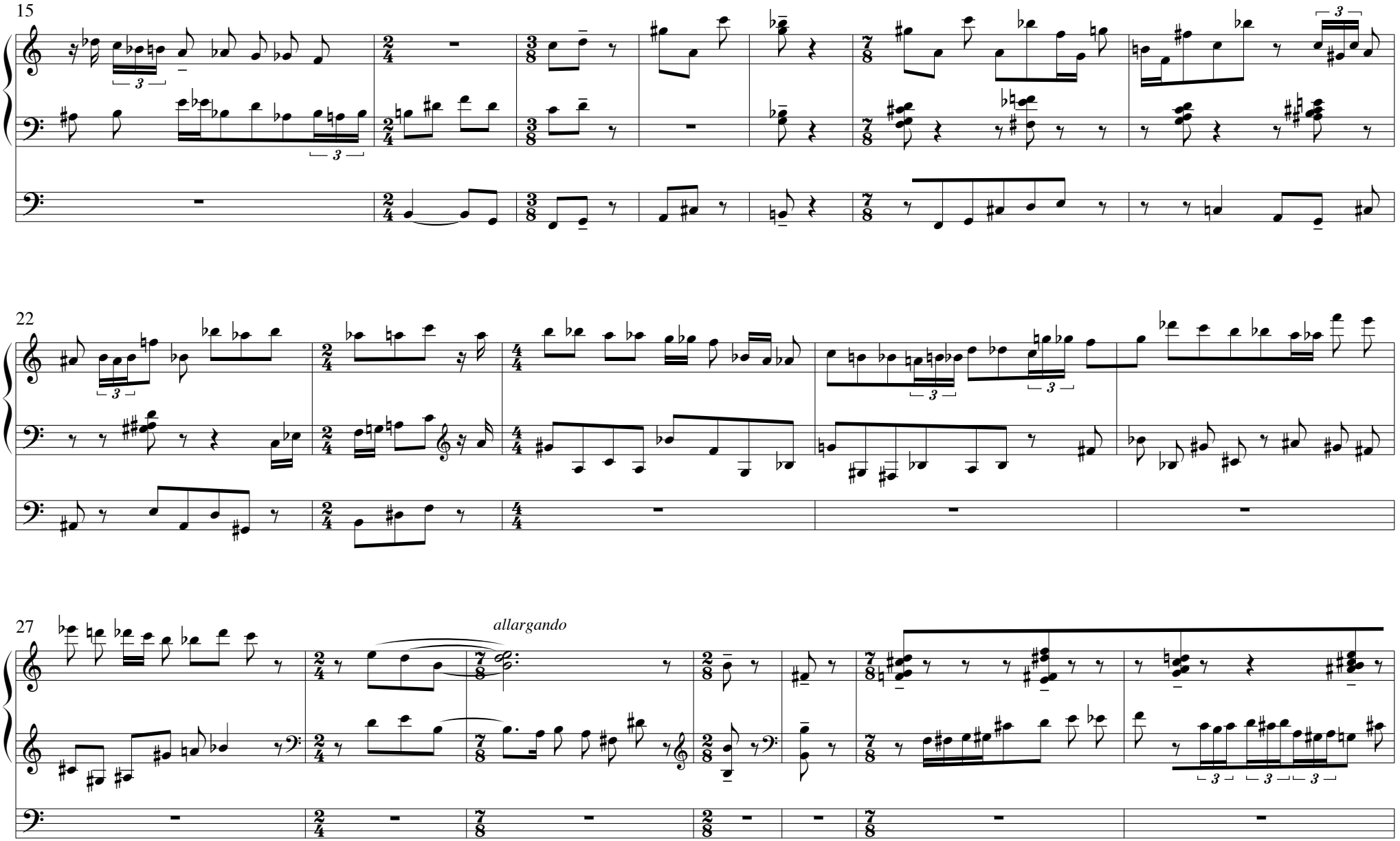
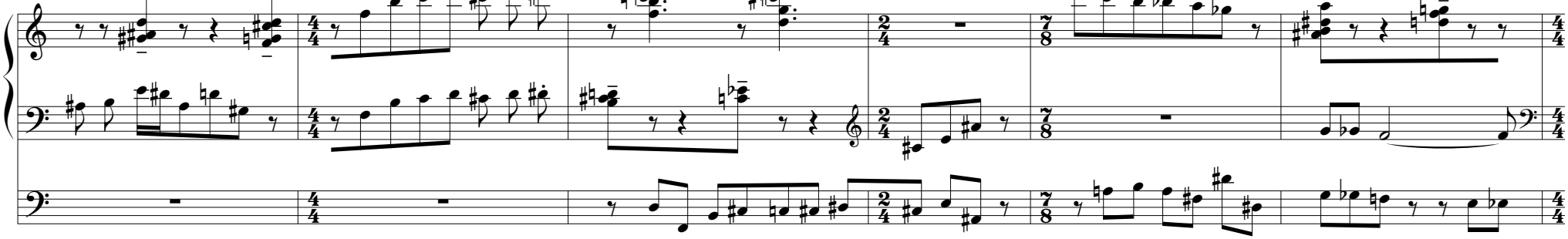

15
22
27
allargando

34

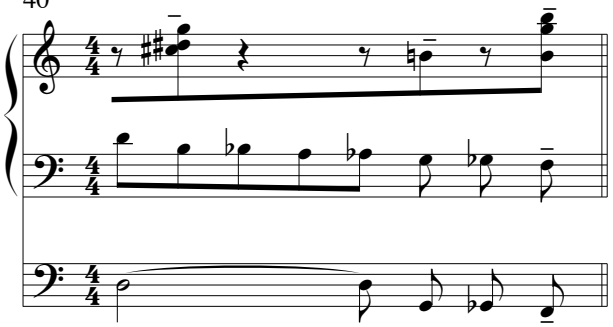
tempo primo

poco ritardando



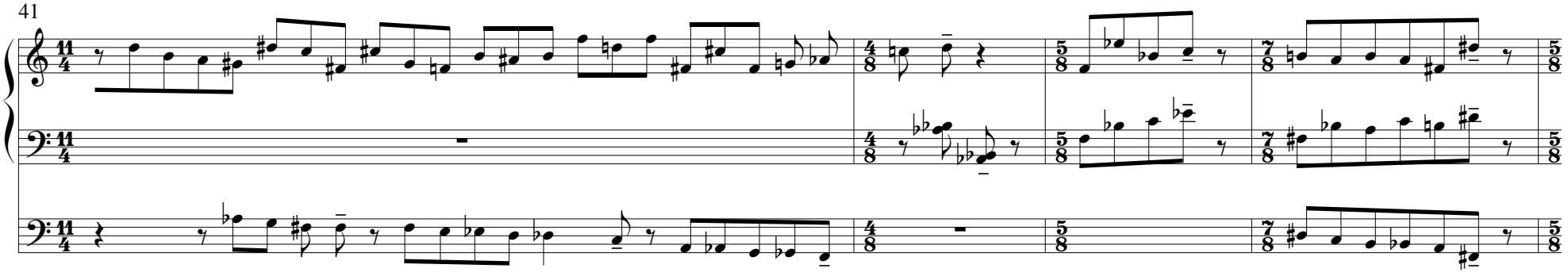
40

molto rit.



Dialogue sur les Plein Jeux

41



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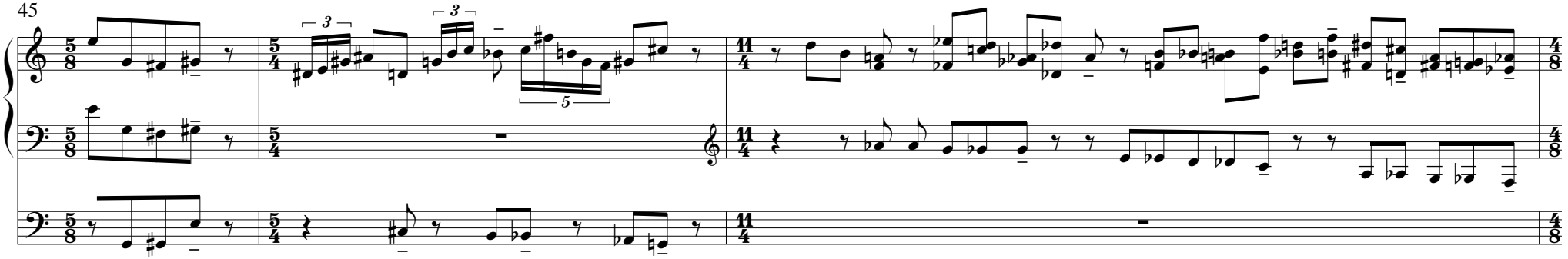

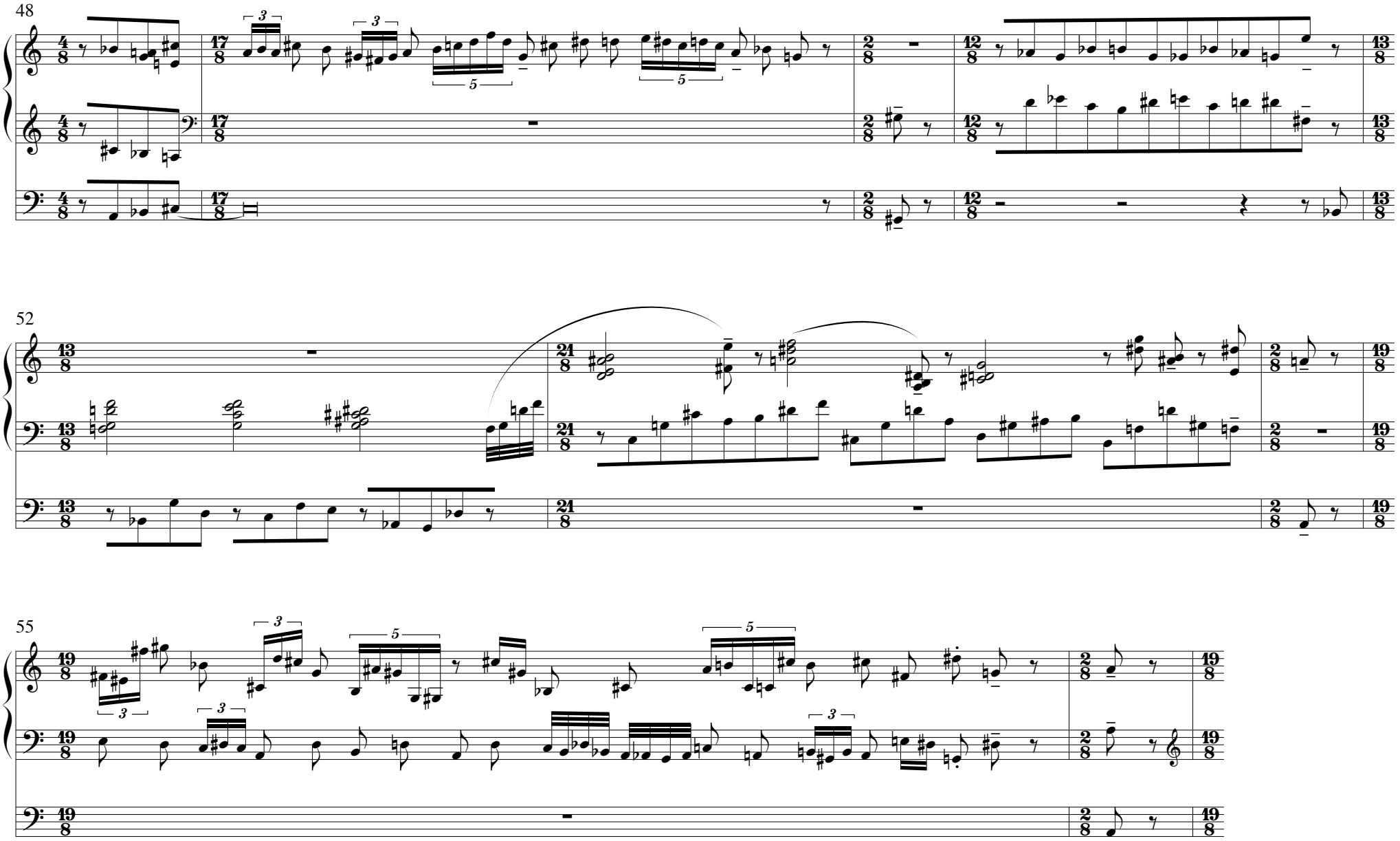
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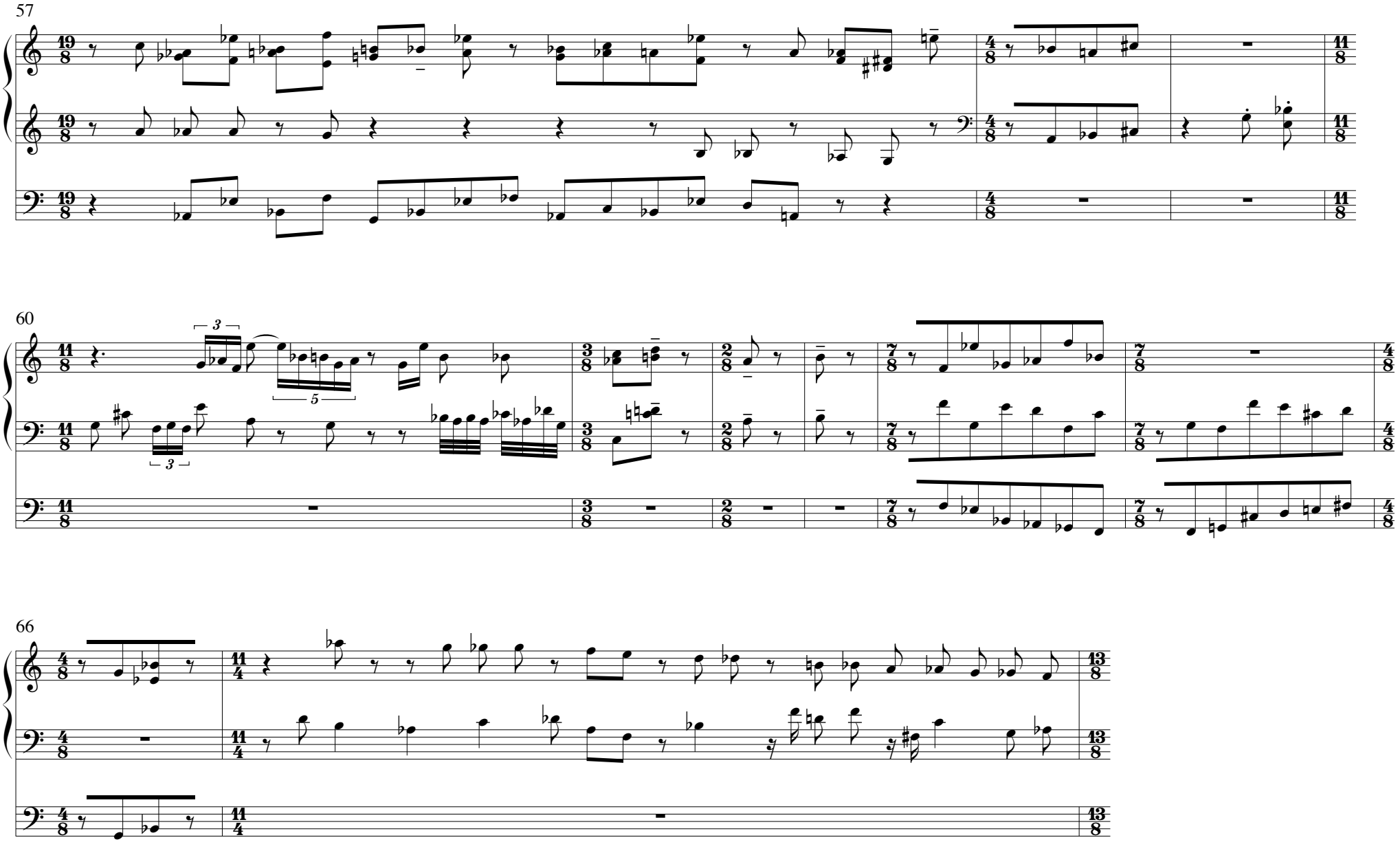
52
55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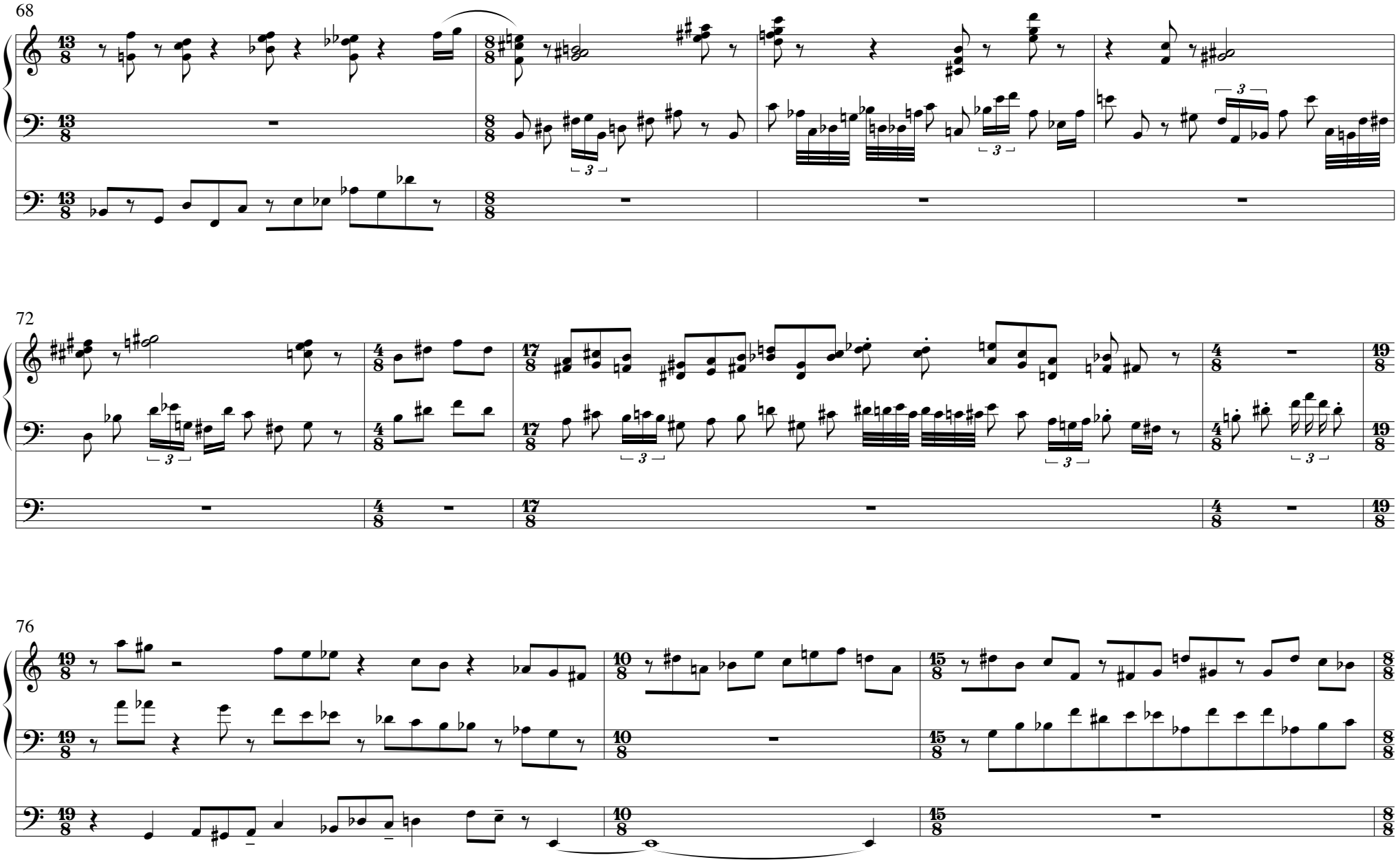
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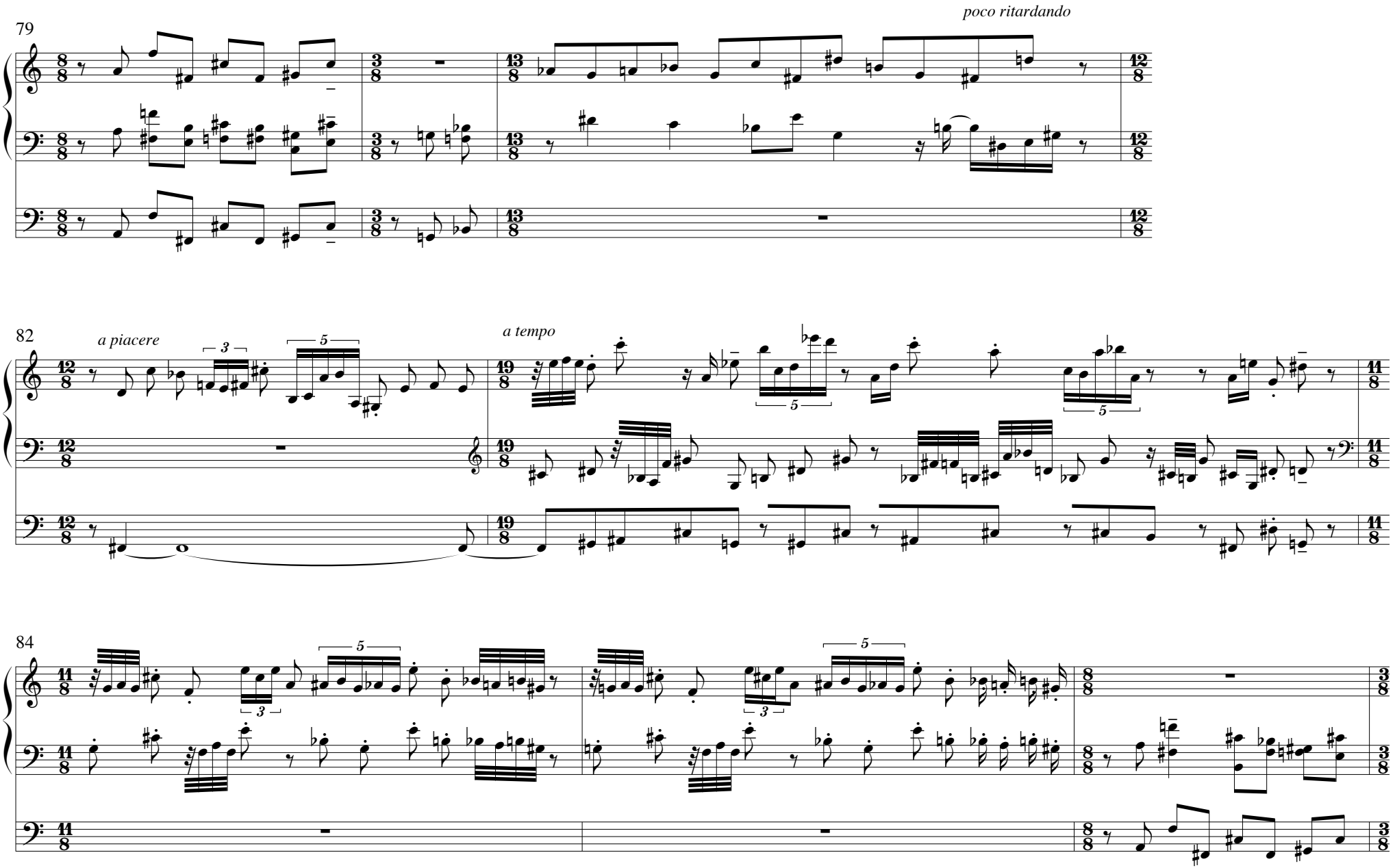
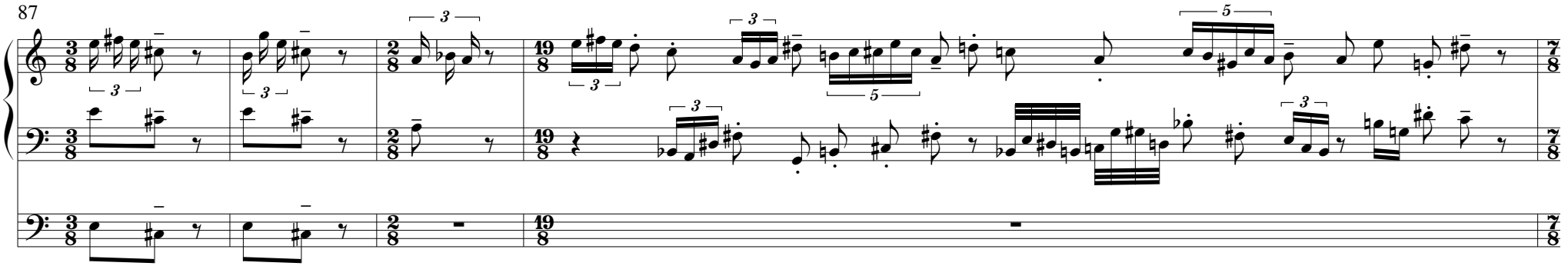

79
poco ritardando
82
a piacere
a tempo
84

87



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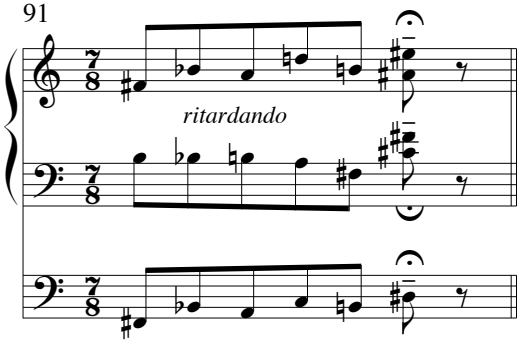

En Plein-Jeu

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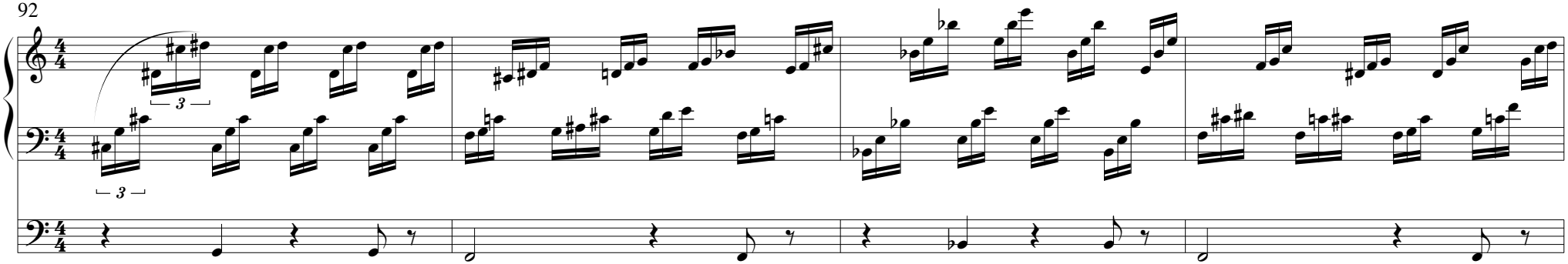

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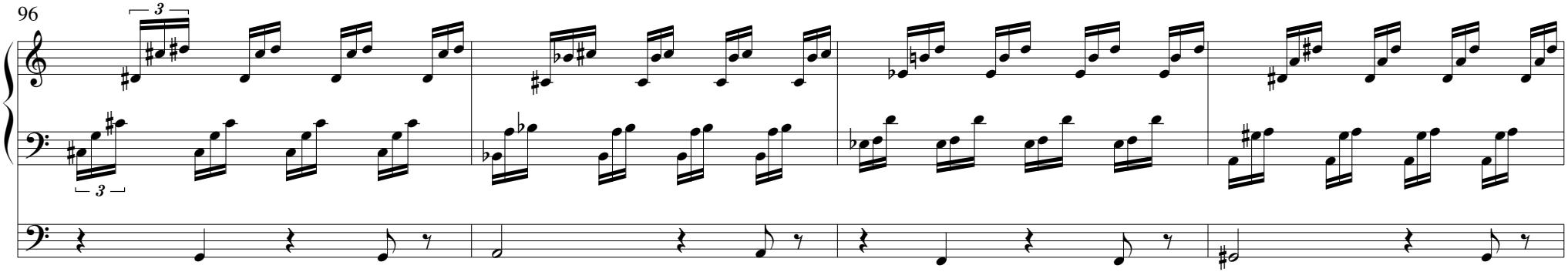

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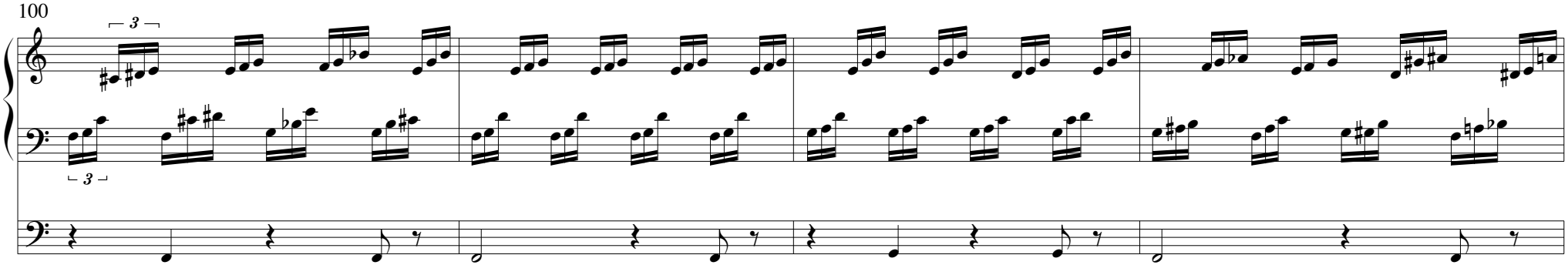

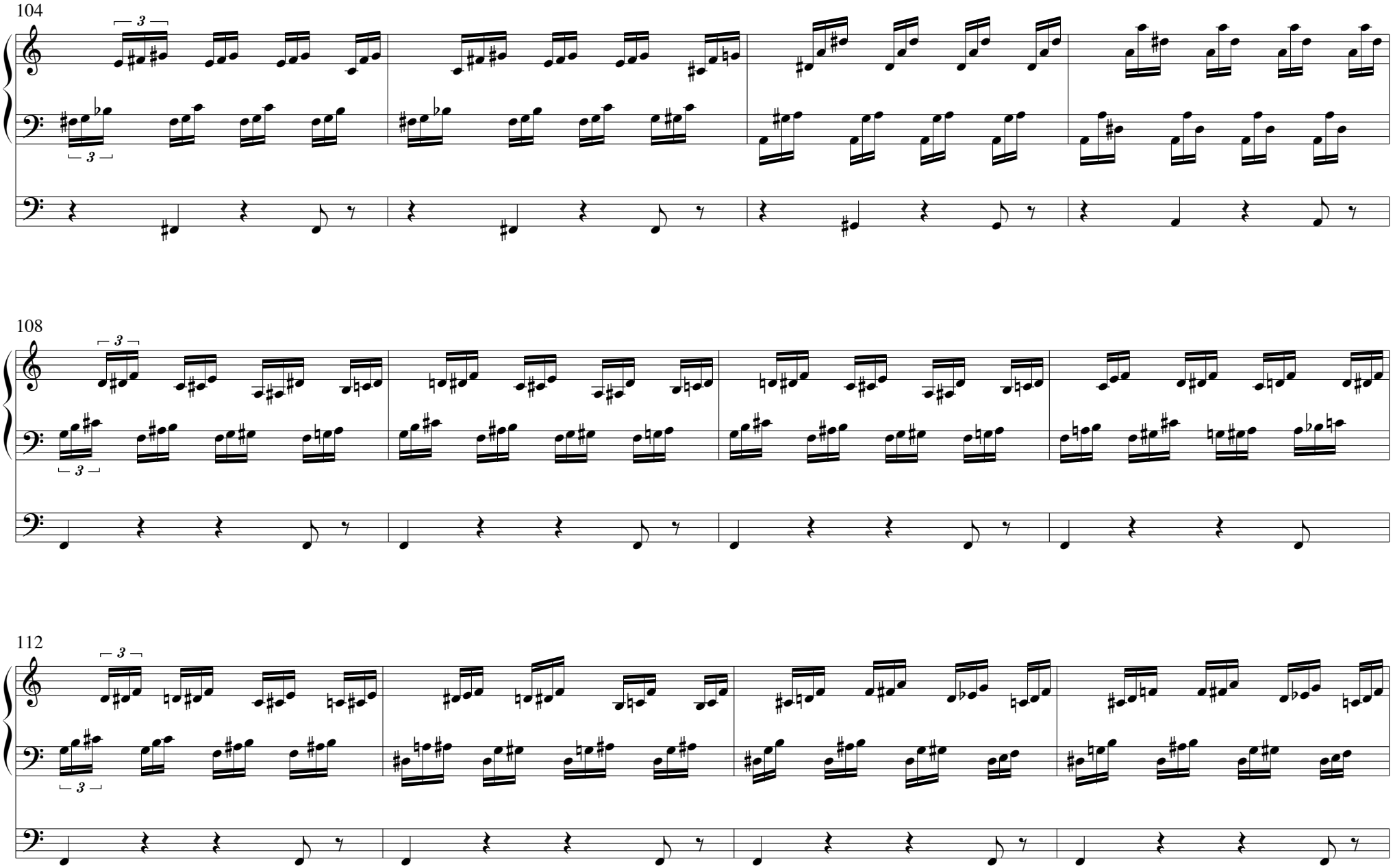
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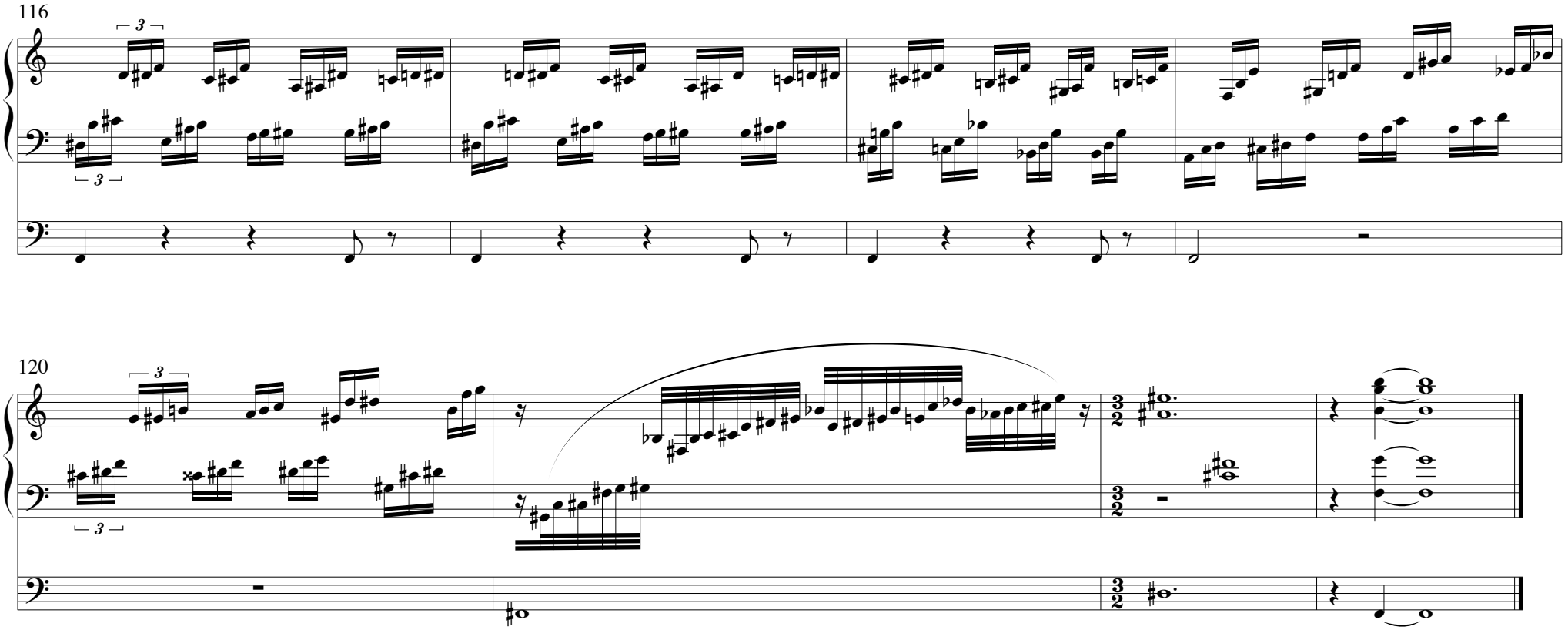
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3
120
3
3