

Daniel TAUPIN

PETITES
PIÈCES
POUR
PLAIRE

*Petites pièces pas trop difficiles pour orgue
à deux claviers et pédalier*

Orsay, 19 mars 1994

PRÉFACE ET AVERTISSEMENT

Pour pouvoir avoir l'outrecuidance de se prétendre compositeur à la fin du XXème siècle, il est indispensable de faire preuve d'audaces, de produire du jamais entendu, même si seule une minorité infime d'initiés, c'est-à-dire l'élite musicale et musicologique, est capable d'apprécier la délicate saveur des étrangetés harmoniques qu'on lui propose.

Ou bien alors, si l'on veut produire de la musique tonale, il faut se résigner à être catalogué dans cette musique de variétés, qui est réputée être à la vraie musique ce que le "fast-food" est à la gastronomie.

En définitive, l'audace de l'auteur de ces "Petites Pièces Pour Plaire" est d'avoir osé écrire de la musique qui n'est ni de la musique "contemporaine", ni de la musique de "variétés", qui aurait pu être écrite – disons modestement : comme exercices de style – par des élèves des compositeurs des deux ou trois siècles passés. Leur simple objectif est de charmer les oreilles d'auditeurs de culture classique, tout en restant compatibles avec le genre des lieux où l'on trouve le plus d'orgues classiques, à savoir les églises.

Comme il est écrit dans le titre, ces pièces nécessitent l'usage du pédalier, mais la partie de pédale est rarement difficile ; de ce fait elles pourront servir de pièces d'initiation à l'orgue pour des pianistes d'un niveau moyen.

Bien que certaines pièces (notamment le Choral Varié et la Romance sans Paroles) mentionnent une registration à trois claviers, toutes ces pièces peuvent être jouées avec les instruments usuels à deux claviers et pédailler.

Daniel TAUPIN

19 mars 1994

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I. Adagio

(pour orgue)

Composé en 1989

Daniel TAUPIN

Adagio ! = 60

cornet fi flûte 8' 16', 8'

4 5 6 7 NN TT

fi flûte 8' 16', 8'

8 9 10 11 x

fi flûte 8' 16', 8'

12 13 14 ^(*) tr dddddd 15 tr dddddd

fi flûte 8' 16', 8'

(*) Trilles commencés sur la note et finissant sans terminaison sur la note suivante.

16 *#r* dddddd 17 „ . 18 *tr* dddddd 19 *#r* dddddd 4!
 2 | 2 | 2 | 2 |
 fi | G | G | G |
 2 | 2 | 2 | 2 |
 G | G | G | G |
 2 4# | # | # | # |
 2 | 2 | 2 | 2 |

20 *#r* dddddd 21 „ . 22 23 „ .
 2 | 2 | 2 | 2 |
 fi | G | G | G |
 2 | 2 | 2 | 2 |
 G | G | G | G |
 2 # | # | „ . | „ . |

24 *tr* dddddddddd 25 „ . 26 „ . 27 „ .
 2 | 2 | 2 | 2 |
 fi | G | G | G |
 2 | 2 | 2 | 2 |
 G | G | G | G |
 2 # | # | 6# | 6#

28 2 | 2 | 2 | 2 |
 2 | 2 | 2 | 2 |
 fi | G | G | G |
 2 | 2 | 2 | 2 |
 G | G | G | G |
 2 # | # | # | #

32 „ . 33 2 | 34 „ . 35 6 4 |
 2 | 2 | 2 | 2 |
 fi | G | G | G |
 2 6 | 2 | 2 | 2 |
 G | G | G | G |
 2 6# | # | # | #

51 . . . 3 fi 52 tr dddddd 53 ..

2 2 NN 2 # L

2 " # 2 .

54 55 56 fff NN NN NN NN

2 " 2 # 4# 4#

57 58 59 NN

2 2 4# 6! 2 # z 4# NN

2 # " #

60 tr ddddddNN 61 62 P

2 " NN 2 4# rall. 2 # P

2 # " P

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II. Récit

(pour orgue)

Composé en 1990

Daniel TAUPIN

G.O.: fonds 8' ou 8'+4' doux

Réc.: cornet ou cromorne

Péd.: 16', tirasse G.O.

Adagio ($\text{!} = 60$)

Récit G.O. Pédale 16'

1 2 3 4 5

6 7 ZZ 8 9 fffff NN NN 10

11 12 13 14 15

16 tr dddddd 17 18 19 4! 20 ZZ

21 22 23 24 25

fi 2 2 2 2 2

26 27 28 29 30

fi 2 2 2 2 2

31 32 33 34 35

fi 2 2 2 2 2

36 37 38 39 40

fi 2 2 2 2 2

41 42 43 44 45 tr dddddd

fi 2 2 2 2 2

46 2 fi 47 2 NN 6 48 x! 492 2 NN 50

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

2 " " 6 " " 2 " " 2 " " 2 " " 2 " "

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

51 2 fi 52 NN ZZ 53 NN ZZ 54 fffff NN ae 55

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

2 " " 4 " " 2 " " 2 " " 2 " " 2 " "

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

56 2 ZZ 57 ZZ 58 ff 59 fffff NN NN 60 2

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

2 " " 4 " " 2 " " 2 " " 2 " " 2 " "

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

61 2 fi 62 tr dddddd 63 P 64 3 4 NN 65 tr dddddd

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

2 " " 6 " " 4 " " 2 " " 2 " " 2 " "

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

66 2 fi 67 68 69 NN NN 70

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

2 " " 2 " " 4 " " 2 " " 2 " " 2 " "

2 " " 2 " " 2 " " 2 " " 2 " " 2 " "

71 2
G 2
fi

72 aee 2
G 2
G 2
G 2
fi

73 NN " 2
G 2
G 2
G 2
fi

74 2
G 2
G 2
G 2
fi

75 2 B 2
G 2
fi

76 z 2
G 2
G 2
G 2
fi

77 z 2
G 2
G 2
G 2
fi

78 2 4
G 2 4
fi

79 tr dddddd dddd NN 80 Y
G 2 4
G 2 4
G 2 4
fi

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III. Tierce en taille

(pour orgue)

Composé en 1990

Daniel TAUPIN

G.O.: fonds 8' ou 8'+4' doux

Réc.: cornet ou cromorne

Péd.: 16', tirasse G.O.

12 *tr ddd* Y 13 . . „ | W 14 | ff | ff | ff | r r
 K 3 2 2 | 2 | 6 | 15 | 16 | 17 | 18 | 19 |
 fi
 G 3 2 2 | 2 | 6# | 2 | 6# | 2 | 6# |
 4 3 2 „ | # | 2 | 6# | „ | „ | „ | „ |

16 *tr dddd* 17 . . „ | W 18 | 19 | *tr dddd*
 K 3 2 2 | 2 | 6 | 15 | 16 | 17 | 18 | 19 |
 fi
 G 3 2 2 | 2 | 6# | 2 | 6# | 2 | 6# |
 4 3 2 „ | # | 2 | 6# | „ | „ | „ | „ |

20 , 21 | W 22 | 23 | 6 6
 K 4 „ | 2 | 6 | 15 | 16 | 17 | 18 | 19 |
 fi
 G 3 2 2 | 2 | 6# | 2 | 6# | 2 | 6# |
 4 3 2 „ | # | 2 | 6# | „ | „ | „ | „ |

24 *tr dddd* Y 25 . . 4 | W 26 | 27 | „
 K 3 2 2 | 2 | 6 | 15 | 16 | 17 | 18 | 19 |
 fi
 G 3 2 2 | 2 | 6# | 2 | 6# | 2 | 6# |
 4 3 2 „ | # | 2 | 6# | „ | „ | „ | „ |

28 29 *tr ddd* 30 W 31 *ffff*

 32 *tr ddd* *ffff* 33 34 35 *NN*

 36 *tr dd* , 37 *ffff* *NN* *WNN* *ZZ* 38 *ffff* *NN* *WNN* 39 *ffff* *ll* *ffff* W

 40 *ffff* *ll* *ffff* W 41 *ffff* *NN* *NN* *ZZ* 42 *ffff* *NN* *NN* *NN* 43 *ffff* W

44 *tr dddd* Y , 45 . " W 46 " *ffff tr ddd*

3 fi

4 3 " #

4 3 " #

4 3 " #

4 2 " #

48 *tr dddd* 49 W 50 *tr ddd* Y 51 W

4 fi

4 " " "

4 " " "

4 " " "

4 " " "

52 " 53 " 54 *tr dddddd* 55 Y ,

4 fi

4 " " "

4 " " "

4 " " "

56 W 57 ! 58 *r r* 59 *tr ddd* 60

4 fi

4 " " "

4 6# " " "

4 6# " " "

19 mars 1994

IV. Choral varié

(pour orgue)

Composé en 1990

Daniel TAUPIN

G.O.: fonds 8' ou 8'+4' doux

Pos.: 8'+4' ou 8'+4'+2' doux

Réc.: cornet ou cromorne

Péd.: 16', tirasse G.O., acc. Pos./G.O.

Andante (♩ = 65)

Measure 1: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 2: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 3: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 4: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 5: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 6: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 7: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 8: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 9: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 10: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 11: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 12: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 13: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 14: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 15: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 16: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 17: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 18: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 19: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 20: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 21: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 22: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 23: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 24: G.O.-Pos fi (3), Pédale 16' (3), fi (3).Measure 25: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 26: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 27: G.O.-Pos fi (4), Pédale 16' (4), fi (4). Measure 28: G.O.-Pos fi (3), Pédale 16' (3), fi (3). Measure 29: G.O.-Pos fi (4), Pédale 16' (4), fi (4).

30 31 32 33 34 35 36

Stesso tempo

Récit 4 2 3 4 5

fi claviers séparés

Positif 4 3 NN ZZ ffffff NN ZZ

Péd. 8' 4 3 ..

6 7 HH 8 9 10

fi ffffff NN aeae NN NN ffffff NN ZZ

11 II 12 13 14 15 HH

fi ffffff ZZ aeae ZZ NN NN aeae 6! NN

16 17 HH 18 19 20

fi ffffff NN ZZ NN ZZ aeae NN NN && NN NN

21 22 23 24 25

26 27 !. 28 29 HH 30 ffffff ΦΦ

31 32 33 34 35 tr dddddd 36

Stesso tempo

G.O.-Pos. fi Péd. 16' G.O./Pos.

10 11 12 13 14 15 16 17 18

Un poco più lento ($\text{♩} = 60$)

Récit $\frac{4}{4}$ 2 3 4 5

Positif $\frac{4}{4}$ claviers séparés ZZ ZZ NN ffffff NN ZZ ZZ ffffff

Péd. 8' $\frac{4}{4}$ 4 4! 4! 4! 4! 6! 4! 6! 4!

fi $\frac{4}{4}$ 6! 7! (NN) 8 ææ 9! . (NN) 10! 11! " $\frac{4}{4}$

G 6! 6! 6! 6! 6! 6! 6! 6! 6! 6! 6! 6!

fi 4 ZZ ææ NN ææ ff NN NN ZZ ffffff ZZ NN NN NN

G 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

fi 12 . 13 14 15 16 17 tr dd 18 " $\frac{4}{4}$

G 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

fi 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

G 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

fi 19 20 21 22 23 24

G 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

fi 4 ææ ææ ZZ ææ NN NN off ææ NN ffffff ZZ NN NN ffffff ZZ

G 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

fi 25 (NN) 26 27 28 29 30

G 4 NN NN NN 4! ZZ NN ffffff ææ ZZ NN ZZ 4" 4"

fi 4 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4! 4!

Tempo primo (andante) (♩ = 65)

The musical score consists of three staves of organ music. The top staff is labeled "G.O.-Pos. fi". The middle staff is labeled "Péd. 16' / G.O./Pos.". The bottom staff is labeled "fi". The score includes measure numbers 4 through 19. Measure 4 starts with a forte dynamic (♩ = 65). Measures 5 and 6 show sustained notes. Measure 7 features a dynamic marking "HH". Measures 8 and 9 continue with sustained notes. Measure 10 begins with a dynamic "v". Measures 11 and 12 show sustained notes. Measure 13 begins with a dynamic "v". Measure 14 starts with a forte dynamic and includes a trill instruction "tr dddd dddd dddd". Measures 15 and 16 show sustained notes. Measure 17 begins with a dynamic "v". Measure 18 shows sustained notes. Measure 19 ends with a dynamic "v". Various slurs, grace notes, and other performance instructions are included throughout the score.

Allegro moderato

$= 80$

Cornet ou G.O.(mix.) G 4 3 fi

Positif (mixtures) G 4 3

Péd. 16' /G.O./Pos. G 4 3

4 3 VV 5 BB 6 VV 7 6 8 4 9 VV 10 11 BB 12 4 13 VV 14 15 6!

16

fi

4

G

4

4

4

17

BB

BB

6!

18

J J

I I

V V

19

BB

20

BB

21

V V

V V

22

z

23

24

25

fi

4

G

4

4

Maestoso ($\frac{!}{= 60}$)

Mix. **ff** fi

4

2

3

4

5

Péd. 16'

/G.O./Pos.

6

7

8

I I G

œ œ

9 tr dddd dddd

10

fi

4

G

4

4

19 mars 1994

V. Rêves

(pour orgue)

Composé en 1990

Daniel TAUPIN

G.O.: bourdon 8', unda maris ou tremblant

Réc.: nasard, tremulant

Péd.: 16', tirasse G.O.

Adagio molto (= 50)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

* Notation : " = # ! .

18 19 20

fi fi fi

G G G

2! 2# x! x!

8 8 8 8 8 8

4# # 2#

Ω

21 22 23

fi fi fi

G G G

4! 4! 4! 4! Ψ Ψ x! x!

x! x! x! x! 8 8 8 8 8 8 8 8 8 8

4#

24 25 26

fi fi fi

G G G

8 8 8 8 8 8 8 8 8 8 Ψ Ψ Ψ Ψ

" " " " " "

4! 4! 2!

27 28

fi fi

G G

6! 6! 6! 6! Ψ Ψ 4! 4! 2! 2! 2!

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

6! 6! 6! 6! x! x! x! x! 2! 2! 2! 2!

" " " "

I I

29 *ffl ffl*
 fi 6!
 G 6!
 #

 30 2!
 4!
 4!
 fi 8
 G 8
 #

 31 I I
 fi 4!
 G 2!
 ".

 32 2!
 6⁺.
 fi z
 G x
 x
 2!
 2#

33 2!
 2!
 fi 2!
 G 2!
 ".
 2#

34 2!
 2!
 2!
 2!
 U U
 fi 2!
 G 2!
 2#

35 2!
 2!
 I I
 fi 2!
 G 2!
 ".
 2#

36 rit.
 2!
 2!
 2!
 fi x
 G x
 x
 2#

37 #
 fi x
 G x
 x
 6#

38 „ .
 3
 3
 3
 3
 3
 3
 fi x
 G x
 x
 ".
 "#
 ".

39
 fi x
 G x
 x
 ".

40 *a tempo*

fi

41 42 43

44 45 46 47

fi

48 49 50 51

fi

52 53 54

fi

55 56 57

fi

58 59 60₄ H H
 G 2! 6! 1! 2! 2!
 fi 2# # 6# # 2# # H H
 4# 2# #
 2# 2#

61 62 CC A 63
 G 6! " 1! 4! 3! 2!
 fi # " 4" 4"
 4# 4"

64 65 66 66
 G 1! 2! 1! 4! 1! 2! 1! 4! 1! 1! 1! 1! 1! 1! 1!

fi " " 2! " "# 2"
 " 4" 2" 4" "# 2"

67 68 69P
 G 4! 2" 4! " P
 fi "# 2" 2# # 2" 2" 4!
 4" 2" 2# # 3" 2" "

19 mars 1994

VI. Prélude et fugue

(pour orgue)

Composé en 1990

Daniel TAUPIN

PRÉLUDE

G.O.: Plein jeu, fonds 16' *ad libitum*.

Péd.: fonds et anches 16', tirasse G.O.

Maestoso (= 50)

30 ! [] æ ! O \sim 31 O fff W \sim 32 O W O W
 fi 2 6 2 6 2 6 2 6 2 6 2 6
 33 W W W 34 ! æ ! O 35 O fff II
 fi 2 4 2 6 2 6 2 6 2 6 2 6 2 6 2 6
 36 O W O W 37 W W II 38 ! æ ! O O
 fi 2 2 2 4 2 2 2 4 2 2 2 6 2 6 2 6
 39 O fff II O 40 O W II II 41 5 4 : ?
 fi 2 2 2 6 2 2 2 4 2 2 2 4 2 2 2 4
 42 O ! æ ! O O 43 O fff II O 44 O W II II
 fi 2 4 6 2 4 6 2 4 6 2 4 6 2 4 6 2 4

Maestoso (= 50)

45

fi

46

47

48

fi

49

50

P

51

fi

52

53

P

54

fi

55

56

57

fi

58

59

60 2! 6 2! 61 2! 62
 fi 6 6 6 6 6 6
accelerando poco a poco
 2! 2! 2!
 2 2 2 2 2 2 2
 2 2 2 2 2 2 2

63 2 6 2! 64 2 6 2! 65
 fi 6 6 6 6 6 6 6
 2 2 6 6 6 6 6
 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2

Allegro (! = $\frac{70}{W}$)
 66 2 4! 67 fff 68 ff W ee
 fi 4! 4! 6 W ff ff ee
 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2

69 2 2 2 70 4! 2 2 71 6! 6 6
 fi 2 2 2 2 4! 2 2 2 6! 6 6
 2 2 2 2 2 2 2 2 2 2 2
 2 2 2 2 2 2 2 2 2 2 2

72 2 2 2 73 2 2 2 74 4! 4 4
 fi 2 2 2 2 2 2 2 2 4! 4 4
 2 2 2 2 2 2 2 2 2 2 2 2

75 2 | ! | œ | O |
 2 6 | G | fi | 6 |
 2 | O | II | 2 |
 2 | W | II | 2 | O | W | O | W |
 2 | . 6 | W | II | W | W | W |

 78 2 | W | II | II |
 2 4 | G | fi | 4 |
 2 | W | II | 2 | W | II | II |
 2 | W | 4 | W | 6 | W | W |

 81 2 | O | W | II | II |
 2 | G | fi | II | II |
 2 | W | II | W | W | W | W | W |
 2 | W |

 84 2 | G | ? | ? |
 2 4 | ? | ? | ? |
 2 | ? | ? | ? |
 2 | ? | ? | ? |
 85 3 | G | ? | ? |
 2 4 | ? | ? | ? |
 2 | ? | ? | ? |
 2 | ? | ? | ? |
 86 4 | G | ? | ? |
 2 4 | ? | ? | ? |
 2 | ? | ? | ? |
 2 | ? | ? | ? |
 87 " | G | ? | ? |
 2 4 | ? | ? | ? |
 2 | ? | ? | ? |
 2 | ? | ? | ? |

19 mars 1994

FUGUE

G.O.: mixtures, fonds 8'
 Péd.: fonds 16', tirasse G.O.

Giocoso (♩ = 120)

The musical score for the Fugue section is divided into four systems, each containing several measures. The staves are labeled as follows:

- G.O.**: Grand Orgue, includes staves for Mixtures and Fonds 8'.
- Pédale 16'**: Pedal, includes staves for Fonds 16' and Tirasse G.O.
- fi**: Freehand, includes staves for Mixtures and Fonds 8'.

Measure numbers are indicated above the staff in each system. The notation includes various note heads (e.g., B, J, Ω, Ψ, Δ, Λ) and rests, typical of organ music notation.

19 *B* — *R*
 fi
 4

20 J
 fi
 4

21 J I I
 fi
 4

22 J
 fi
 4

23 J J II
 fi
 4

24 J J II
 fi
 4

25 J
 fi
 4

26 J
 fi
 4

27 J
 fi
 4

28 J J II
 fi
 6

29 J J II
 fi
 6

30 J J II
 fi
 6

31 J J II
 fi
 6

32 J J II
 fi
 6

33 J J II
 fi
 6

34 J J II
 fi
 6

35 J J II
 fi
 6

36 J J II
 fi
 6

37 J J II
 fi
 6

38 J J II
 fi
 6

39 J J II
 fi
 6

40 J J II
 fi
 6

41 J J II
 fi
 6

42 J J II
 fi
 6

43 2
 fi
 44 2
 45 2
 46 2
 47

48 2
 fi
 49 2
 50 2
 51 2
 52 2

53 2
 fi
 54 2
 55 2
 56 2
 57 2

58 2
 fi
 59 2
 60 2
 61 2
 62 2

63 2
 fi
 64 2
 65 2
 66 2
 67 2

68 2 J J II
 69 J J II
 70 B B B B B B
 71 B B B B B B
 72 B B B B B B

73 2 J J II
 74 J J II
 75 J J II
 76 J J II
 77 J J II

78 2 R B B B B B B R
 79 6 B B B B B B B
 80 B R B B B B B
 81 B R B B B B B
 82 B R B B B B B

83 4 B B B B B B B
 84 6 B B B B B B B
 85 4 B B B B B B B
 86 6 B B B B B B B
 87 2 B B B B B B B

88 2 B B B B B B B
 89 6 2 B B B B B B B
 90 J J II B B B B B B
 91 J J II B B B B B B
 92 B B B B B B B

93 2
 fi
 94 2
 95 2
 B-R
 96 2
 J J III
 97 2 2
 B-B

 98 2
 fi
 99 B-R B
 100 B-B
 101 6!
 102 B-R
 103 B-R

 104 2
 fi
 105 2
 B-R
 106 6!
 107 6!
 108 4!
 B-R

 109 2
 J J III
 110 6!
 111 J J II
 112 4!
 113 2 2
 6!
 B-R

 114 2
 fi
 115 2
 B-B
 116 2
 B-B
 117 2
 B-B
 6!
 6!

118 *legato* P fi

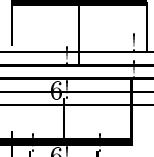
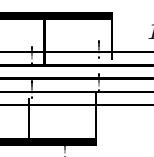
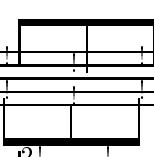
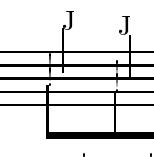
119 J J II 20 J J II 21

122 123 124 125

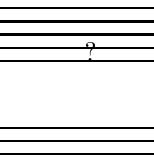
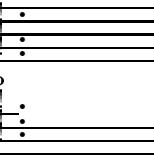
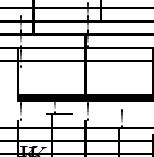
126 127 ΩΩ 128 129

130 131 132

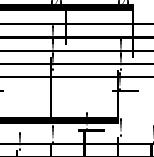
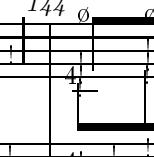
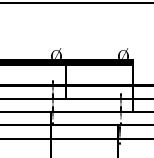
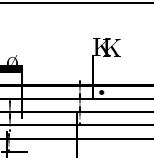
133 134 135 J J

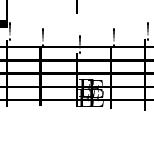
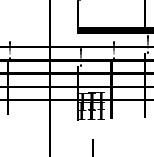
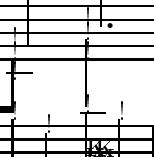
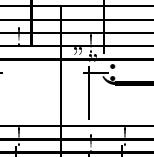
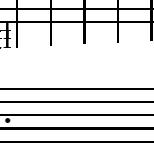
136 2 ! 
 137 ! 
 138 
 J J 

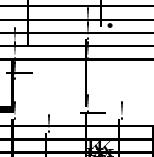
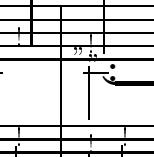
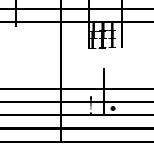
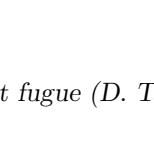
fi 2 6 2 6 2 6

139 2 ? ? ? ? ? ? 
 140 P . 
 141 64 64 64 64 
 Maestoso $\frac{!}{(}\frac{=}{\circ} 90 \frac{)}{\circ}$ KK

fi 2 ? ? ? ? ? ? P . 64 64 64 64 KK

142 4 4 4 4 4 4 
 KK I I I I I I 
 143 4 4 4 4 4 4 
 KK I I I I I I 
 144 4 4 4 4 4 4 
 KK I I I I I I

fi 4 4 4 4 4 4 
 KK I I I I I I 
 145 4 4 4 4 4 4 
 KK I I I I I I 
 146 4 4 4 4 4 4 
 KK I I I I I I 
 147 4 4 4 4 4 4 
 KK I I I I I I

rit. 
 149 4 4 4 4 4 4 
 KK I I I I I I 
 150 4 4 4 4 4 4 
 rit. 
 151 4 4 4 4 4 4 
 rit. 
 151 4 4 4 4 4 4 

fi 4 4 4 4 4 4 
 KK I I I I I I 
 151 4 4 4 4 4 4 

19 mars 1994

VII. Aria

Composé en 1992

Daniel TAUPIN

Andante ($\text{♩} = 55$)

The musical score consists of four staves, each representing a different instrument or sound source:

- Nasard**: The top staff, featuring a soprano vocal line with lyrics in French (e.g., "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16") and musical markings like "G", "4", and "6".
- Tremblant**: The second staff, showing a continuous line of eighth-note patterns.
- Flûte 8'**: The third staff, featuring a soprano vocal line with lyrics in French (e.g., "?", "#", "?", "#", "?", "#", "?", "#", "?", "#", "?", "#", "?", "#", "?", "#") and musical markings like "G", "4", and "6".
- Péd. 16'**: The bottom staff, showing a continuous line of eighth-note patterns.

The score is divided into measures by vertical bar lines and includes measure numbers (2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16) above the top staff. The tempo is indicated as Andante ($\text{♩} = 55$). The key signature varies between G major and C major throughout the piece.

17 18 19 20 2! . 1! 6! .

 21 " 22 6" 23 24

 25 1 .. 6! .. 26 27 2! . 28 " 29 "

 30 31 32 33 34 35 " 36 37 4! .

37 |
 38 " | ?
 39 " | $\Psi\Psi$ UUS
 40 " | $\Psi\Psi$ UUS

 41 |
 42 |
 43 |
 44 " |
 6! |

 45 |
 46 |
 47 | *tr* dddddddddd
 48 | ..
 49 | ..
 50 |
 51 " .
 52 |

 53 | *tr* dddddddddd
 54 | ee
 55 " .
 56 " .

57 | . . . " 58 | .. 59 | . . . 60 | . . .

66 | 2" 67 | " 68 | 2! 69 |

70 | .. 71 | .. 72 | 2! 73 | - .

78 79 80 81

82 83 84 85

86 x tr ddd 87 88 89 90

91 92 93 94 tr dddddddddd

95 96 tr dddddddddd 97 98

19 mars 1994

VIII. Adagio con basso ostinato

(pour orgue)

Composé en 1992

Daniel TAUPIN

G.O.: fonds 8' ou 8'+4' doux

Réc.: cornet ou cromorne

Péd.: 16', tirasse G.O.

Andante ($\text{♩} = 65$)

The musical score is organized into five systems, each containing three staves: Récit, G.O. fonds, and Pédale 16'. The tempo is Andante ($\text{♩} = 65$). The score begins with a forte dynamic (ff) in both the Récit and G.O. staves, while the Pédale staff provides a steady bass line. The music progresses through various harmonic changes, with sustained notes and chords. Performance instructions such as 'Y' and 'B' are included. The score concludes with a final dynamic ff in system 24.

25 26 27 28 29 Z 30

31 32 Z Z Z 34 35 36

37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54

55 56 " 57 58 " 59 60 "

61 62 " 63 " 64 65 " 66 "

67 68 Y 69 ff 70 71 72 "

73 74 75 " 76 77 78 "

79 80 81 82 83 84 P

19 mars 1994

IX. Romance sans paroles

(pour orgue)

Composé en 1992–93

Daniel TAUPIN

G.O.: fonds 8'+4' ou 8'+4'+2' (acc. positif.)

Pos.: fonds 8'+4'+2' doux

Réc.: nasard, larigot (**f**, tremblant *ad lib.*)

Péd.: 16'+8',(+4' doux *ad lib.*)

Andante con moto (♩ = 60)

Récit (III)

Positif (II)

Pédale 16'

Measures 2-12

Measure 10: V, F

Measure 11: 11

Measure 12: 12

13 J J 14 V F 15 !(!

 16 D D 17 V F I (GO) 18 I (GO)

 19 V F 20 J J 21 V , F !

 22 ! 23 V F 24 !(! ?

 25 V F III 26 !(! 27 J J !

28 J J 29 V , F 30 Ω Ω
 31 2 6 4 | 6 | 32 2 | J J 33 J J V
 34 2 F Ω Ω 35 6 4 | 6 | 36 6 | 2 |
 37 2 V I F 38 6 ! | 4 | 39 V (I) F
 40 2 4 | 6 | 41 4 | V F | 6 | 42 4 | 4 |

43 V F 44 45 6 V F 6

43 2 V F 44 45 6 V F 6

46 2 J J 47 48 V F 6

49 2 V F 50 51 ff I ff

52 2 4 53 54 J J 6

55 2 4 V M 6 56 57 non legato

58 | (D D | 59 | (J J | 60 | (? | F —
 2 2 | 4 6 | 6 | 2 2 | 4 | ? |
 2 2 | 4 6 | 6 | 2 2 | 4 | ? |
 2 2 | 4 6 | 6 | 2 2 | 4 | ? |

61 | V | 62 | V | 63 | V |
 2 2 | 4 | 6 | 4 6 6 | 6 4 | 4 |
 2 2 | 4 | 6 | 4 6 6 | 6 4 | 4 |
 2 2 | 4 | 6 | 4 6 6 | 6 4 | 4 |

maestoso 64 | 65 | 66 | V |
 2 2 | ? | 4 AE AE | 4 : 4 | ? |
 2 2 | ? | 4 b f 6 | 4 : 4 | ? |
 2 2 | ? | 4 (6 | 6 | 4 (4 | ? |

67 | 68 | 69 |
 2 2 | 6 | 4 | 2 2 | 6 | 4 |
 2 2 | 6 | 4 | 2 2 | 6 | 4 |
 2 2 | ! | 4 (2 | 2 | 4 (2 | 2 |

70 | 71 | 72 |
 2 2 | 6 | 4 : 2 | 2 | 6 |
 2 2 | 6 | 4 : 2 | 2 | 6 |
 2 2 | ! | 4 (2 | 2 | 6 |
 2 2 | ! | 4 (2 | 2 | 6 |

19 mars 1994

Adagio

(extrait du Concerto pour Hautbois)

Récit: cornet

G.O.: bourdon 8'

Péd.: bourdon 16'+tirasse G.O.

Benedetto MARCELLO
Transcription Daniel TAUPIN

Adagio ($\text{!} = 84$)

Récit G.O. Péd

1 2 3

4 5 Y 6

7 Y 8 9 Y

10 11

12 Y

13

14

15 6

16

17 4 6

18

19 Y

20

21 Y

22 W

23

24 O OM

25

26 27 28

29 30 31 32

33 34 tr dddd

35 36 37

38 39 40 41

19 mars 1994

Andante cantabile

(extrait de la Sonate en Fa majeur pour flûte)

Récit: flûtes 8', 4', nasard (*ad lib.*)

G.O.: bourdon 8'

Péd.: bourdon 16'+tirasse G.O.

Daniel PURCELL

(1660–1717)

Transcription pour orgue par Daniel TAUPIN

Andante cantabile (♩ = 52)

The musical score consists of six staves of organ music. The staves are labeled from top to bottom: Récit, G.O., Péd, G, G, and G. The Récit staff uses a 2/4 time signature. The G.O. and Péd staves use a 2/4 time signature. The G, G, and G staves use a 2 time signature. The tempo is indicated as ♩ = 52. The score includes various organ stops and pedal markings, such as 'ae' (Aeolian), 'P' (Presto), 'BB' (Bassoon), 'NN' (Nasard), 'D' (Dulciana), 'CC' (Crescendo), 'AA' (Aeolian), and 'OO' (Octave). The score is divided into measures numbered 1 through 11.

12 |

 13 |

 14 |

 15 |

 16 |

 17 |

 18 |

 19 |

 20 |

 21 |

 22 |

19 mars 1994

