

PIERRE DU MAGE

1674-1751

TIERCE EN TAILLE

from the First Organ Book

arranged for Viola and Small Organ

by **Jean-Pierre Coulon**

(originally for Great Organ)

1

Viola

Organ

5

9

13

17

This musical score is for a Viola and Organ. It consists of five systems of music, each containing four measures. The key signature is one flat (B-flat), and the time signature is common time (C). The Viola part is written in a soprano clef, and the Organ part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and slurs. The first system (measures 1-4) shows the Viola entering with a half note and the Organ providing a harmonic accompaniment. The subsequent systems (measures 5-17) continue the musical development with more complex rhythmic patterns and melodic lines in both parts.

22

System 1 (Measures 22-25): Treble clef features a melodic line with trills and a sixteenth-note run. Bass clef provides a simple accompaniment.

26

System 2 (Measures 26-30): Treble clef features a sustained chord with a moving upper voice. Bass clef provides a steady eighth-note accompaniment.

31

System 3 (Measures 31-35): Treble clef features a melodic line with trills. Bass clef provides a simple accompaniment.

36

System 4 (Measures 36-40): Treble clef features a melodic line with trills. Bass clef provides a simple accompaniment.

41

System 5 (Measures 41-45): Treble clef features a melodic line with trills. Bass clef provides a simple accompaniment.

Notes:

Originally this piece is for Organ with two manuals and pedalboard. In this case the left hand must be played with a registration called **Jeu de Tierce**, involving at least five organ stops. The right hand and the pedal are usually played with one or two soft 8', or a 16'+ an 8'.

In the present arrangement the left hand has been transcribed for Viola, and the other two parts can be played on a small organ without pedals. If this organ part is to be played on a piano, I suggest adding the lower octave to the left hand notes, and changing the pedal at each note. I think the "pipe organ" voice found on most digital pianos is inappropriate, because this voice is intended for Toccatas and other brilliant pieces.

- I recommend you read an article about ornaments and inequality of eighth-notes. These topics are beyond the scope of my edition.
- Some violists might want to start some shakes by the upper note. When a shake note bears a fingering I have indicated both fingers to avoid any ambiguity.
- The "down-bow" sign at measure#8 is parenthesized because it is unnecessary strictly speaking.
- Yes, there are **five** beats at measure#24. Shrink the last three beats into a value of two beats (but not too rigorously).
- I play at about $\text{♩} = 68$ (but think *allabreve*).
- This arrangement is based on the 1708 edition held by the Bibliothèque nationale de France. The left hand part was written in alto clef. There are modern editions (Schott and Kalmus) of this first Organ Book revised by Alexandre Guilmant.

Cette pièce a été composée à l'origine pour orgue à deux claviers et pédalier. Dans ce cas, la main gauche se joue sur une registration appelée **Jeu de Tierce**, comprenant au moins cinq jeux. La main droite et la pédale se jouent habituellement sur un ou deux jeux doux de 8 pieds, ou bien un 8 pieds et un 16 pieds.

Dans cet arrangement la main gauche a été transcrite pour Alto, et les deux autres parties peuvent se jouer sur un petit positif sans pédalier. Si on veut jouer cette partie d'orgue au piano, je suggère d'ajouter l'octave grave à chaque note de la main gauche, et de changer de pédale à chaque note. À mon avis le jeu "orgue à tuyaux" que l'on trouve sur la plupart des pianos numériques ne convient pas, car il est conçu pour les Toccatas et autres pièces brillantes.

- Je conseille aux interprètes de lire un article au sujet des ornements et de l'inégalisation des croches. Ceci dépasse le cadre de mon édition.
- Certains altistes préféreront peut-être commencer certaines notes ornées par la note du haut. Quand un doigté est associé à une telle note, j'ai indiqué les deux doigts pour éviter toute ambiguïté.
- Le signe "tirez" à la mesure 8 est entre parenthèses parce qu'en toute rigueur il est superflu.
- Il y a effectivement **cinq** temps à la mesure 24. Pressez les trois derniers temps dans la durée de deux temps, mais sans trop de rigueur.
- Je joue à environ $\text{♩} = 68$ (mais pensez une battue à deux temps).
- Cet arrangement est basé sur l'édition de 1708 de la Bibliothèque nationale de France. La main gauche était déjà écrite en clef d'Ut 3^{ème}. Il existe des éditions récentes de ce premier Livre d'Orgue (Schott et Kalmus) révisées par Alexandre Guilmant.

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Viola

1 2 *p* 23 2

6 2 2 ()

9 *f* 3 1

12 0 3 2 *dim* *mf*

15 12 23 *f* *dim* *mf*

18 3 *f* 3 *dim*

22 1 *f* 23 2

25 3 23 1 *cresc*

30 *f* *p* 23 3 *f*

34 2 1 1 1 *f* *dim*

38 2 3 *f*

42 1 2

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(put your bowings, your fingerings and your dynamics if you do not like mine, and write your name here afterwards)

Viola

1 2

6

9

12

15

18

22

25

30

34

38

42