

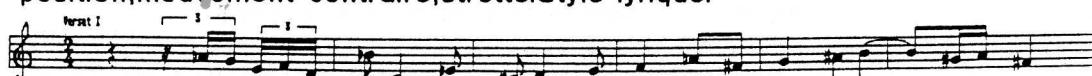
Œuvres d'orgue de Michel Trique

CINQ VERSETS op. 12

Les Versets de l'opus 12, de Michel TRIQUE, se présentent d'abord, dans la pensée de leur auteur, comme un "remake" des Versets de l'Opus 4, donnés ici même, au printemps 1981. Il s'agit, dans les deux cas, de pièces denses et brèves, toutes en écriture fuguée, et destinées à être jouées regroupées. Les récentes pages, que l'on va entendre, sont aussi l'occasion de mesurer l'approfondissement d'un style et l'évolution d'un langage, qui tend, à l'évidence, comme bien des techniques humaines, vers une toujours plus grande complexité.

Ces versets, tous de même durée, (2'30") pourraient constituer comme un moderne "Art de la Fugue", utilisant tous les procédés traditionnels du genre: exposition en imitations (à la quinte, à la sixte, ou à la quinte diminuée); emploi du mouvement contraire; strette (sujet en canon sur lui-même); augmentation (sujet en valeurs longues); ect... Chacun n'en revêt pas moins un caractère très particulier, le plan n'étant jamais exactement le même, ni le rythme, ni le mode.

Verset I: tonique Ut; sujet chromatique, utilisant les douze demi-tons; exposition, mouvement contraire, strette. Style lyrique.



Verset IV: tonique La; sujet chromatique, utilisant également les douze demi-tons; exposition, contre-exposition en mouvement contraire, strettas. Style mélodique, sur un rythme de gigue.



Verset V: tonique Sol; troisième "mode à transposition limitée" (9 sons); écriture dense à 5 voix; exposition, mouvement contraire, nombreuses strettas et sujet en augmentation, à la pédale, en conclusion. Style post-romantique.



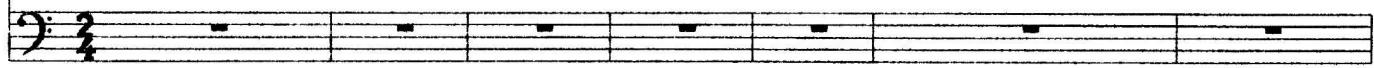
Verset II: tonique Ré; sujet chromatique mais n'utilisant que 10 sons, de ré à si; exposition à 5 voix; strette du mouvement contraire, et en conclusion, strette du sujet aux parties extrêmes; style rythmique.



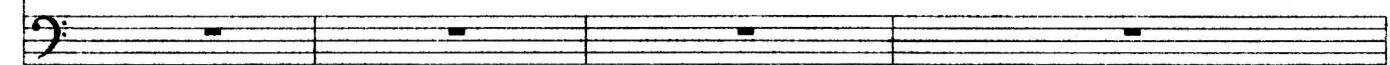
Verset I



Musical score for Verset I, measures 1-7. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '2'). The Bass staff has a key signature of one flat (B-flat) and a time signature of common time (indicated by '2'). Measure 1 starts with a rest followed by a eighth note. Measures 2-4 show eighth-note patterns with various accidentals. Measures 5-7 continue the pattern with eighth notes and sixteenth-note figures.



Continuation of the musical score, showing measures 8-11. The Treble staff shows eighth-note patterns with accidentals. The Bass staff remains silent (indicated by dashes). Measure 12 begins with a eighth note followed by a sixteenth-note figure.



Continuation of the musical score, showing measures 12-15. The Treble staff shows eighth-note patterns with accidentals. The Bass staff remains silent (indicated by dashes).



Continuation of the musical score, showing measures 12-15. The Treble staff shows eighth-note patterns with accidentals. The Bass staff remains silent (indicated by dashes).



Continuation of the musical score, showing measures 15-20. The Treble staff shows eighth-note patterns with accidentals. The Bass staff remains silent (indicated by dashes).

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, indicated by a circle with a sharp sign. Measure numbers 21 through 24 are shown above the staves. Measure 21 starts with a dynamic of $\frac{1}{2}$. Measures 22 and 23 show eighth-note patterns. Measure 24 features sixteenth-note patterns. The bass staff continues from measure 24. Measure 25 is indicated by a dashed vertical line and a dash at the beginning of the staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 25: Treble staff has a sixteenth-note pattern starting with a flat. Bass staff has a sustained note with a fermata. Measure 26: Treble staff has a sustained note with a fermata. Bass staff has a sixteenth-note pattern starting with a sharp. Measure 27: Treble staff has a sixteenth-note pattern starting with a sharp. Bass staff has a sustained note with a fermata. Measure 28: Treble staff has a sixteenth-note pattern starting with a flat. Bass staff has a sustained note with a fermata.

A handwritten musical score page featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure numbers 29 through 35 are written above the staves. The music consists of various notes, rests, and accidentals, with some markings like a bracket labeled '3' and a circled '3'. The score is written on five-line staff paper.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure numbers 36 through 48 are indicated above the staves. Measure 36 starts with a forte dynamic. Measures 37 and 38 show eighth-note patterns with various accidentals. Measures 39 and 40 continue the rhythmic pattern. Measures 41 and 42 feature eighth-note chords. Measures 43 and 44 show eighth-note patterns with accidentals. Measures 45 and 46 continue the rhythmic pattern. Measures 47 and 48 feature eighth-note chords.

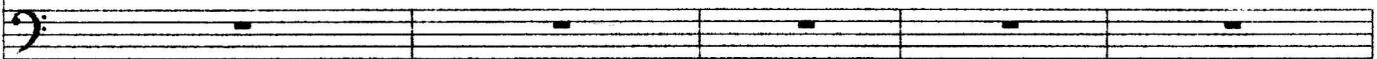
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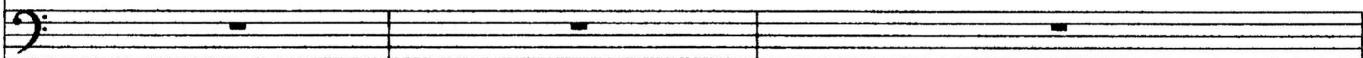
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Mai 92

Measures 56-62:

Measures 63-68:

Measures 69-74:

Measures 75-80:

Measures 81-86:

Measures 87-92: