



Nirmel Mouchiquel

Arranger, Composer, Interpreter

France, Dijon

About the artist

37 years old in 2012, I started practicing music at 4, and the clarinet at 5, in Municipal School of Music of Chenôve (near Dijon), then I passed in Superior degree at the Regional Musical School of Dijon, that I quitted myself as soon as entered with a Up degree in Musical theory, a Medal n chamber music and a price in music deciphery. At the epoqua of these high school years, I started practicing the jazzs, then I started also my professional music (jazz) practice. In 1994, I founded "Merlin Productions/Studio Karnatic' ", my freelance craft. My luggage s now composed by more than 500 spectacles, more than 250 compositions protected by the SACEM I joint as composer and as author in 1996, as much in chamber or orchestral classical music as in jazz, and 14 CDs with a radiophonic piece from a quasi unknown work of V.Hugo "The End of Satan" n 7 CD (...and which has never founded any soaker ~ sic). Near 2001, discovered a new mathematical mode of writing music, that I secretly integrate in my compositions (sometimes...).

Qualification: cf. above

Personal web: <http://merlinproductions.fr>

About the piece



Title:	Fugue sur un theme de Auber pour le Prix du CNSM Paris en 1848
Composer:	Mouchiquel, Nirmel
Arranger:	Mouchiquel, Nirmel
Licence:	Tous droits reserves pour tous pays~SACEM
Publisher:	Mouchiquel, Nirmel
Instrumentation:	Organ solo
Style:	Modern classical

Nirmel Mouchiquel on [free-scores.com](#)

<http://www.free-scores.com/Download-PDF-Sheet-Music-merlin.htm>

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Fugue sur un thème de Auber pour le Prix du CNSM en 1848

"Entre chercher la Gloire et intégrer une bande de c...ards, je préfère le bonheur. Cette fugue est la première pièce que j'écris sans prêter attention au sens des mélodies, forme et intervalles, hormis une conduite que l'intérêt pour un certain développement du sombre et de la lumière m'a permis de découvrir au fur et à mesure de l'écriture dans un souci d'uniformité du développement durable de la notion d'énergie, l'énergie pour moi couvrant les notions de vie, amour, tranquillité, espace, pérennité, durée, fluidité, simplicité, claire conscience, stabilité dans le doute, émerveillement, joie, individualité, confiance, libération de l'inconscient et ses machines désirantes d'excusabilités, sociables et éthiques. Chaque instant qui passe constitue ainsi devient une masse indestructible de bonheur, étant un événement éternisé par le fait de ne rien pouvoir effacer du passé en tant qu'en-soi." Nirmel, à Dijon, le 26/27 août 2013.

Compositeur: Nirmel MOUCHIQUE

D'abord était la Durée, puis, "un plus un" égalant deux, vint le Mouvement[^] qui créa le Monde, d'où naquit l'Éthique, mais vint l'Humain avec la Parole, et il inventa la Morale et justifia sa Jalousie par l'invention de Satan et la sainteté, et eut besoin des religions. Dieu et Satan sont ce que la psychanalyse a découvert dans l'existence de l'Inconscient, par définition jamais conscient.

Le samsara est dans cette alternance cyclique: Durée, Monde, Ethique, Morale, Religion, Morale, Ethique, Morale, Religion, Morale, etc. Ce cycle crée l'Absurde, terme diplomatique qui signifie le Ridicule qui définit l'humain. le 4 Septembre 2013.

J = 32

Clavier d'orgue

Pedalier d'orgue

Clav.

Péd.

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The image shows a page of musical notation for three parts: Clav. (Clavir), Péd. (Pedal), and Clav. (Clavir). The music consists of ten staves of sixteenth-note patterns. The first Clavir part (top) and the Pedal part (bottom) are grouped together by a brace. The second Clavir part (middle) is also grouped by a brace. The notation uses various key signatures, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, and G major. The tempo is indicated as Allegro.

The image displays ten staves of musical notation for a Clavinet (Clav.) and a Pedal. The notation is written in various clefs (G, F, C), time signatures (common time, 2/4, 3/4, 6/8), and includes numerous accidentals such as sharps and flats. The Clavinet part consists of two staves, while the Pedal part is represented by a single bass staff. The music is highly rhythmic, featuring sixteenth-note patterns and sustained notes.

The image shows a page of sheet music for two clavir instruments and basso continuo. The music is arranged in 12 staves. The top two staves are for 'Clav.' (clavir), the third and fourth staves are for 'Péd.' (basso continuo), the fifth and sixth staves are for 'Clav.', the seventh and eighth staves are for 'Péd.', the ninth and tenth staves are for 'Clav.', the eleventh and twelfth staves are for 'Péd.'. The music consists of various note heads and stems, with some being tied together. The notation is in common time, with a key signature of one sharp (F#). The basso continuo part includes bassoon and cello parts.

This image shows a page of sheet music for a piano, featuring two staves: Clav. (Keyboard) and Péd. (Pedal). The music consists of ten staves of musical notation, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The piano part features complex chords and arpeggiated patterns, while the pedal part provides harmonic support with sustained notes and rhythmic patterns.

Clav.

Péd.

This page shows the beginning of a fugue. The Clav. (piano) part features a continuous pattern of sixteenth-note chords. The Péd. (pedal) part features a steady eighth-note bass line. The key signature is G major, indicated by a single sharp sign.

Clav.

Péd.

This page continues the fugue. The Clav. part maintains its sixteenth-note chordal pattern. The Péd. part's eighth-note bass line provides harmonic support. The key signature remains G major.

Clav.

Péd.

This page shows another section of the fugue. The Clav. part's sixteenth-note chords continue. The Péd. part's eighth-note bass line is present. The key signature is G major.

Clav.

Péd.

This page continues the fugue. The Clav. part's sixteenth-note chords are prominent. The Péd. part's eighth-note bass line is steady. The key signature is G major.

Clav.

Péd.

This page shows another section of the fugue. The Clav. part's sixteenth-note chords continue. The Péd. part's eighth-note bass line is present. The key signature is G major.

J. 40

Clav.

Péd.

This page concludes the fugue. The Clav. part's sixteenth-note chords are final. The Péd. part's eighth-note bass line provides a concluding harmonic foundation. The key signature is G major.