

Pierre ANGOT

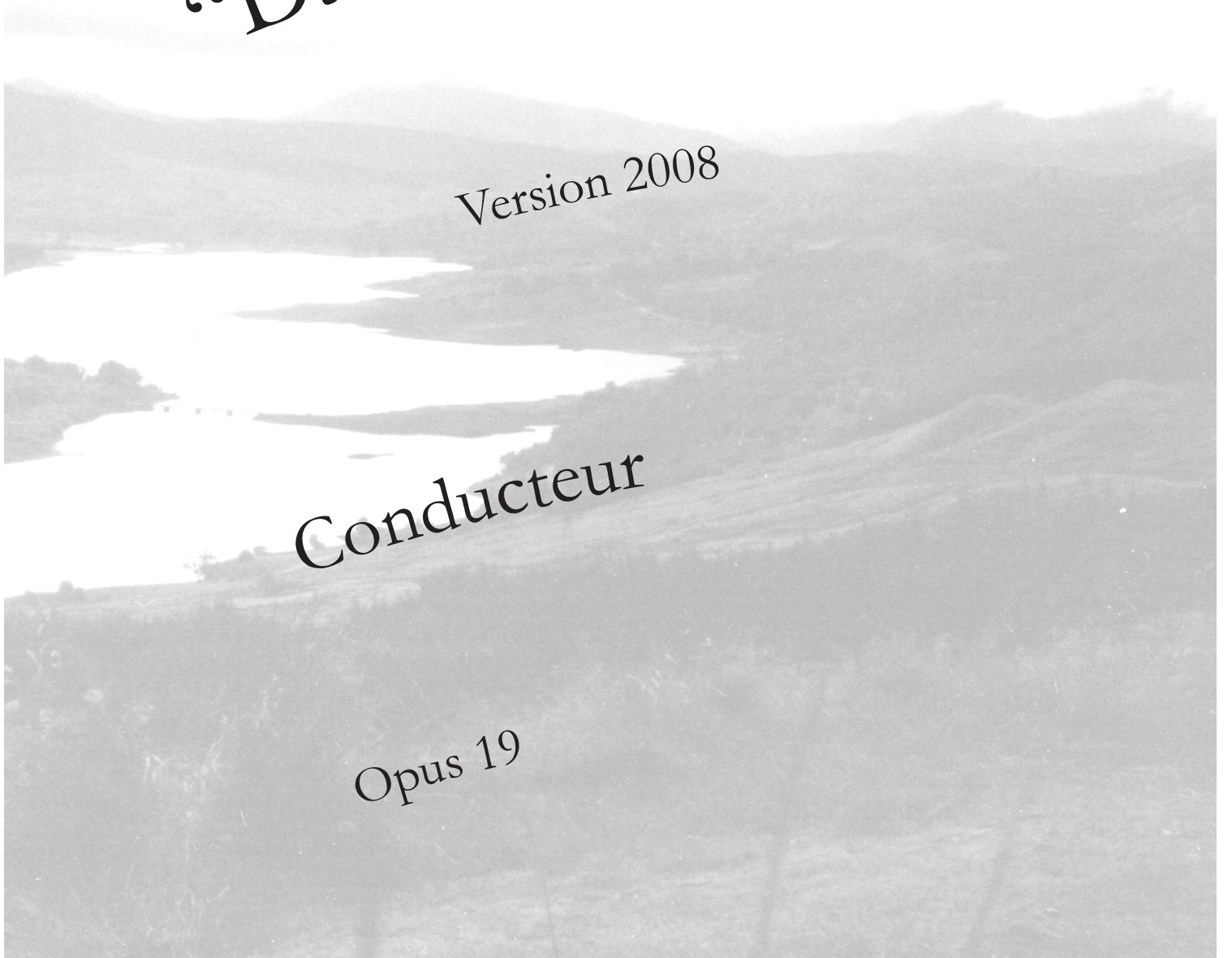
SINFONIETTA

“Dans les Hyghlands”

Version 2008

Conducteur

Opus 19





Note de l'auteur :

XXXXXXXXXXXXXXXXXXXX

convention sur les altérations : Les altérations accidentelles ne sont valables que pour la hauteur en question et ne sont pas valables pour les autres octaves sans rappel de cette altération et ceci que pour la mesure, sauf en cas de liaison de la même note d'une mesure à l'autre.

XXXXXXXXXXXXXXXXXXXX

Tous droits réservés

1^{er} Mouvement :

Au matin le soleil traverse la brume et crée
une lumière aux mille couleurs tamisées.....
Très vite quelques gouttes d'eau annoncent les prémices d'une
pluie.....
Les nuages cachent le soleil et assombrissent la
lumière.....
Le vent fait son apparition amenant une pluie de plus en plus
dense.....
Les bourrasques s'engouffrent et tourbillonnent dans les
monts.....
La pluie cesse aussi subitement qu'elle est venue .

2^{eme} Mouvement :

Au milieu de la journée le soleil appa-
raît à nouveau apportant de nouvelles
couleurs grâce à des gouttes éparses qui
diffractent la lumière .

3^{eme} Mouvement :

dans la
soirée les bourrasques reprennent et
obligent un berger à dépêcher ses chiens
pour ramener les troupeaux de
moutons.....

Le berger revient en dansant accompagné de ses
chiens.....

Sur leur route ils sont à nouveau surpris par la pluie

.....

Le soleil du soir rediffuse sa lumière à travers les
gouttes et redonne au berger l'envie de danser avant de
s'engouffrer dans sa maison .

4^{eme} Mouvement :

Les esprits de la nuit appa-
raissent en cohortes
accompagnés d'une myriade
de farfadets et de lutins qui sortent tour à tour de
sous les pierres
Ils entament un sabbat effréné
Avant l'arrivée de l'aube tous disparaissent d'un seul coup.....

Sinfonietta

"Dans les Hyghlands"

Pour orchestre à cordes 2 flûtes 2 hautbois 2 bassons et 1 harpe

Opus19 version 2008

Mvt I

Pierre ANGOT

Andante ♩ = 72

Flute 1

Flute 2

Hautbois 1

Hautbois 2

Basson 1

Basson 2

Harpe

Violons I

Violons II

Altos

Violoncelles

Contrebasses

mp *poco* *mf* *poco* *poco*

8

Htb. 1 *p* *mp*

Htb. 2 *p* *mp*

Bn. 1 *p* *mp*

Bn. 2 *p* *mp*

Harp. *p* *mp*

V.I *pizz.* *mp* *poco* *poco*

Div. *pizz.* *mp* *poco* *poco*

V.II *pizz.* *mp*

Div. *pizz.* *mp*

Alt. *p* *pizz.* *arco* *mp* *poco*

Div. *p* *pizz.* *arco* *mp* *poco*

Vlc. *mp* *pizz.* *mp*

Div. *mp* *pizz.* *mp*

Cb. *pizz.* *mp*

20 Poco piu ♩ = 78 Piu ♩ = 88

Htb. 1 *p* *Poco* *mp*

Htb. 2 *Poco* *mp*

Bn. 1 *p* *mp*

Bn. 2 *p* *Poco* *mp*

V.I *Poco piu* ♩ = 78 *Piu* ♩ = 88 *f*

Div. *f*

V.II *f*

Div. *f*

Vlc. *p* *Poco* *mp* *f*

Div. *p* *Poco* *mp* *f*

Cb. *mp*

27 *Poco piu mosso* ♩ = 96

Fl. 1 *f* *mp* *mf*

Fl. 2 *mp* *mf*

Htb. 1 *mp* *mf*

Htb. 2 *mp* *mf*

Bn. 1 *mp*

Bn. 2 *mp*

Harp. *f* *mp* *f*

V.I Div. *f*

V.II Div. *f*

Alt. Div. *f* *mf* *f*

Vlc. Div. *mp* *mf* *f*

Cb. *f* *mp* *mf*

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34

Fl. 1

Fl. 2

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

Div.

V.II

Div.

Alt.

Vlc.

Cb.

ff

ff

ff

gliss.

gliss.

Tenuto

Tenuto

Tenuto

Tenuto

simili

ff

ff

Tenuto

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50

Fl. 1 *ff*

Fl. 2 *ff*

Htb. 1 *f*

Htb. 2 *f*

Bn. 1

Bn. 2

Harp. *f*

V.I *f* *ff*

Div. *f* *ff*

V.II *f*

Div. *f* *ff*

Alt. *f*

Div. *f*

Vlc. *f*

Div. *f*

Cb. *f*

52

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65

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Htb. 1 *f* *mf*

Htb. 2 *f* *mf*

Bn. 1 *f*

Bn. 2 *f*

Harp. *mp*

V.I Div. *f* *mf*

V.II Div. *f* *mf*

Alt. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *f* *mp*

Detailed description of the musical score: The score is for measures 65 through 68. Measures 65 and 66 feature a strong woodwind and horn section with flutes and horns playing a melodic line marked *f* (forte), while the bassoon and cello provide a rhythmic accompaniment marked *mf* (mezzo-forte). In measure 67, the woodwinds and horns continue their melodic line, now marked *mf*, while the bassoon and cello remain at *f*. Measure 68 introduces the harp with a new melodic line marked *mp* (mezzo-piano), and the woodwinds and horns also play at *mf*. The cello and bassoon continue their rhythmic accompaniment, with the cello marked *mp* and the bassoon marked *f*.

69

Fl. 1 *mf*

Fl. 2 *mf*

Bn. 1 *mp*

Bn. 2 *mp* *mf*

Harp.

V.I *mf*

V.II *mf*

Alt. *mf* *Pizz.*

Vlc. *mf* *pizz.*

Cb. *mf* *pizz.*

80

Bn. 1

Bn. 2

V.I

V.II

Alt.

Vlc.

Cb.

83

Bn. 1

Bn. 2

V.I

V.II

Alt.

Vlc.

Cb.

86

Fl. 1

Fl. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

mp *f*

mp *f*

pizz. *mp* *f* *f*

pizz. *mp* *f* *arco* *f* *pizz.*

mp *f*

arco *mf* *f* *pizz.*

arco *mp* *f*

f

89

92

Bn. 1

Bn. 2

V.I

V.II

Alt.

Vlc.

Cb.

f

f

arco

f

f

arco

f

3

3

Detailed description of the musical score: The score is for measures 92, 93, and 94. Bn. 1 and Bn. 2 have rests in measure 92 and enter in measure 93 with a half note G2, marked *f*. V.I plays a sixteenth-note pattern in measure 92, marked *f* and *arco*. V.II plays a sixteenth-note pattern in measure 92, marked *f*. Alt. plays a sixteenth-note pattern in measure 92, marked *f*. Vlc. has a rest in measure 92 and enters in measure 93 with a half note G2, marked *f*. Cb. has a rest in measure 92 and enters in measure 93 with a half note G2, marked *f* and *arco*. In measure 94, Bn. 1 and Bn. 2 continue with a half note G2. V.I continues with a sixteenth-note pattern. V.II continues with a sixteenth-note pattern. Alt. continues with a sixteenth-note pattern. Vlc. plays a triplet of eighth notes (G2, A2, B2) in measure 94, marked *f*. Cb. continues with a half note G2, marked *f* and *arco*.

95

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

mf

f

mf

Piu f

mp

f

pizz.

mp

f

mp

98

Fl. 1

Fl. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

101

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

mf

mf

mf

pizz

104

Fl. 1 *ff*

Fl. 2 *ff*

Htb. 1 *ff*

Htb. 2 *ff*

Bn. 1 *ff*

Bn. 2 *ff*

V.I *ff*

Div. *ff*

V.II *ff*

Div. *ff*

Alt. *arco* *ff*

Div. *arco* *ff*

Vlc. *arco* *ff*

Div. *arco* *ff*

Cb. *arco* *ff*

II

Adagio (sans trop de lenteur) ♩ = 65

[illegible]

6

Fl. 1

p

pp

pp *mf* *pp*

Fl. 2

pp *mf* *pp*

Bn. 2

mf

Harp.

(8^{va})

mf

Pas trop serré 8^{va}

V.I

pp *p* *mf*

V.II

pp *p* *mf*

Alt.

pp *p* *mf*

Vlc.

pp *mf*

Cb.

pp *p* *mf*

II

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

mf

p

mp

f

p

mf

p

mf

mp

mf

[8va]

Detailed description of the musical score: The score is for a symphony orchestra. It consists of seven staves. Bn. 1 and Bn. 2 are in bass clef. Harp. is in treble and bass clef. V.I and V.II are in treble clef. Alt. is in bass clef. Vlc. is in bass clef. Cb. is in bass clef. The music is in 4/4 time. The key signature has one flat (B-flat). The score includes various dynamics: *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte). The Harp part includes a section marked [8va]. The Cb. part includes a section marked *mp* and *mf*. The Vlc. part includes a section marked *p* and *mf*. The V.I and V.II parts include sections marked *p* and *mf*. The Alt. part includes sections marked *p* and *mf*. The Bn. 1 and Bn. 2 parts include sections marked *p* and *mp*. The Harp. part includes sections marked *f* and *mf*.

[illegible]

22

Harp.

8^{va}

f

mf

V.I

mp

mf

V.II

mp

mf

Alt.

mp

mf

Vlc.

mf

Cb.

mp

mf

26

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

Alt.

Vlc.

Cb.

mf *pp*

mf *pp*

mf *pp*

mf *pp*

mf *p*

mf

mp *p* *mp*

pp

pp

pp

mf *pp*

(8va)

3

(b) (#)

31

Fl. 1

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

pp

pp

pp

mf

pp

8^{va}

36

Fl. 1

mf *p*

Htb. 1

mf

Harp.

(8^{va})

Pas trop serré

8^{va}

f *mp* *mf*

V.I

mf *p* *mf*

V.II

mf *mp* *mf*

Alt.

mp *p* *mf*

Vlc.

mp *p* *mf*

Cb.

mp *p* *mf*

41 Poco rit

Htb. 1

Bn. 1

mf

Harp.

f

Poco rit

V.I

V.II

Alt.

Vlc.

Cb.

III

Tempo de danse $\text{♩} = 78$

Fl. 1 *pp*

Fl. 2 *pp*

Htb. 1 *pp*

Htb. 2 *pp*

Bn. 1 *pp*

Bn. 2 *pp*

Tempo de danse $\text{♩} = 78$

V.I

V.II *pizz.* *p*

Alt. *pizz.* *p*

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

10

Fl. 1

Fl. 2

Htb. 1

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

pizz
p

arco
f subito

arco
f subito

arco
f subito

arco
f subito

30

V.I. *f*

Div. *f*

V.II *f*

Div. *f*

Alt. *arco* *f*

Div. *arco* *f*

Vlc. *f*

≡

37

V.I. *Senza diminuendo*

Div. *Senza diminuendo*

V.II *Senza diminuendo*

Div. *Senza diminuendo*

Alt. *Senza diminuendo*

Div. *Senza diminuendo*

Vlc. *Senza diminuendo*

45

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

V.I

Div.

V.II

Div.

Alt.

Div.

f

f

mf

mf

Sempre f

Sempre f

mf

mf

54

Harp.

V.II

Cb.

f

mf

mf

pizz.

pizz.

64

Harp.

V.II

Cb.

73

Harp.

V.II

Cb.

82

V.I

mp
(arco)

Vlc.

mp

91

V.I

Vlc.

99

Harp.

f

V.I

p

Alt.

p

Cb.

p

105

Harp.

V.I

Alt.

Cb.

111

Vlc.

mp

To Coda ☼

poco

121

V.I

(arco)

mf

pizz.

mp

V.II

pizz.

mp

Alt.

mp

132

Fl. 1

mp

Poco meno ♩ = 68

Htb. 1

mp

Bn. 1

mp

Bn. 2

mp

Poco meno ♩ = 68

Alt.

arco

p

Vlc.

arco

p

Cb.

pizz.

mp

arco

p

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A tempo $\text{♩} = 78$
D.S. al Coda

⊕ Coda

163

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

A tempo $\text{♩} = 78$

V.I

Div.

V.II

Alt.

Vlc.

Cb.

arco

arco

167

⊕ Coda

Bn. 1

Harp.

V.I

V.II

Cb.

f

f

mf

mf

mf

168

Bn. 1

Harp.

V.I

V.II

Cb.

174

Bn. 2

f

Harp.

V.I

V.II

Alt.

Cb.

182

pizz.

f

V.II

Vlc.

189

Fl. 1 *f*

Fl. 2 *f*

Htb. 1 *f*

Htb. 2 *f*

Bn. 1 *f*

Bn. 2 *f*

Harp. *ff*

V.I. *f* (*arco*)

Div. *f* *pizz.*

V.II. *f* (*pizz.*)

Div. *f* *arco*

Alt. *f* (*arco*)

Div. *f* *pizz.*

Vlc. *f* (*arco*) *mf*

Cb. *f* *pizz.*

mp *pizz.*

mp *pizz.*

mp *pizz.*

mp

IV

Allegro agitato ♩ = 128

Htb. 1 *mf*

Htb. 2 *mf*

Bn. 1

Bn. 2

Harp. *mf*

Allegro agitato ♩ = 128

V.I *f*

V.II *f*

Alt. *f*

Vlc. *f*

Cb. *f*

5

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

9

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

Serré

Serré

Serré

Serré

3

13

Fl. 1 *f*

Fl. 2 *f*

Bn. 1

Bn. 2

V.I

V.II

Alt.

Vlc.

Cb.

16

Htb. 1 *f*

Htb. 2 *f*

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

Senza diminuendo

Piu f

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

ff

ff

20

Fl. 1 *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Htb. 1 *mf* *cresc.*

Htb. 2 *mf* *cresc.*

Bn. 1

Bn. 2

V.I *mf* *cresc.*

V.II *mf* *cresc.*

Alt. *mf* *cresc.*

Vlc. *mf* *cresc.*

Cb. *mf* *cresc.*

22

Fl. 1 *f*

Fl. 2 *f*

Htb. 1 *f*

Htb. 2 *f*

Bn. 1 *mf*

Bn. 2 *mf*

Harp. *f*

V.I *f* *pizz.* *mf*

V.II *f* *pizz.* *mf*

Alt. *f* *pizz.*

Vlc. *f* *pizz.*

Cb. *f* *pizz.* *mf*

26

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

30

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

mf

f

arco

Tenuto

simili

33

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

36

39

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

42

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

Alt.

Vlc.

42

43

44

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50

Htb. 1 *f*

Bn. 1 *f*

Bn. 2 *f*

Harp. *f*

V.I. *f*

Div. *f*

Vlc. *f*

Cb. *Pizz.* *f*

52

Bn. 1 *ff*

Bn. 2 *ff*

Harp.

V.I. *ff*

Div. *ff*

Vlc.

Cb. *arco*

54

Htb. 1 *mf* subito

Htb. 2 *mf* subito

Bn. 1 *mf* subito

Bn. 2 *mf* subito

Harp. *mf*

V.I *f*

Div. *f*

V.II *f*

Alt. *f*

Vlc. *ff* *f*

Cb. *ff* *f*

58

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

V.II

Alt.

Vlc.

Cb.

f

f

mf

Serré

Serré

Serré

Pizz

mf

♩ = ♩
62

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Bn. 2

Harp.

V.I

Div.

V.II

Div.

Vlc.

mf

decresc.

Fl. 1 *p cresc. poco à poco (jusqu'à la mesure 95)*

Fl. 2 *p cresc. poco à poco (jusqu'à la mesure 95)*

Htb. 1 *p cresc. poco à poco (jusqu'à la mesure 95)*

Htb. 2 *p cresc. poco à poco (jusqu'à la mesure 95)*

Bn. 1 *p cresc. poco à poco (jusqu'à la mesure 95)*

Bn. 2 *p cresc. poco à poco (jusqu'à la mesure 95)*

Harp. *mp cresc. poco à poco (jusqu'à la mesure 95)*

V.I *pizz. arco p cresc. poco à poco (jusqu'à la mesure 95)*

V.II *pizz. p cresc. poco à poco (jusqu'à la mesure 95)*

Alt. *pizz. arco p cresc. poco à poco (jusqu'à la mesure 95)*

Vlc. *pizz. p cresc. poco à poco (jusqu'à la mesure 95)*

Cb. *pizz. p cresc. poco à poco (jusqu'à la mesure 95)*

89 Stringendo

Fl. 1

Fl. 2

Htb. 1

Htb. 2

Bn. 1

Stringendo

V.I

Div.

V.II

Div.

Alt.

Div.

Vlc.

Div.

Cb.

Page 77

The musical score continues from measure 96. Measure 97 features Htb. 1 and Bn. 1 playing eighth-note patterns starting on G#4, while Htb. 2 and Bn. 2 play similar patterns starting on F#4. V.I. plays a continuous sixteenth-note figure. V.II, Alt., Vlc., and Cb. are silent. Measure 98 shows Htb. 1 and Bn. 1 continuing their patterns, while Htb. 2 and Bn. 2 play quarter notes. V.I. continues its sixteenth-note figure. V.II, Alt., Vlc., and Cb. remain silent. Measure 99 has Htb. 1 and Bn. 1 playing eighth-note patterns, while Htb. 2 and Bn. 2 play quarter notes. V.I. continues its sixteenth-note figure. V.II, Alt., Vlc., and Cb. remain silent. The score ends with a double bar line at the end of measure 99.

This musical score page contains measures 100, 101, and 102 of the piece. The instrumentation includes:

- Htb. 1 & 2:** Horns in B-flat major, playing melodic lines with accents and dynamic markings.
- Bn. 1 & 2:** Bassoons, playing rapid sixteenth-note passages with accents and dynamic markings.
- V.I. & V.II:** Violins I and II, playing melodic lines with accents and dynamic markings.
- Div.:** Divas, playing melodic lines with accents and dynamic markings.
- Alt.:** Alto, playing melodic lines with accents and dynamic markings.
- Div.:** Divas, playing melodic lines with accents and dynamic markings.
- Vlc. & Cb.:** Violoncello and Contrabass, playing melodic lines with accents and dynamic markings.

The score is written in B-flat major and 3/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto'.

Htb. 1
 Htb. 2
 Bn. 1
 Bn. 2
 V.I
 V.II
 Div.
 Alt.
 Vlc.
 Cb.

Piu *f*
 Piu *f*
 Piu *f*
 Piu *f*
 Piu *f*
 Si possible
 Piu *f*
 Tenuto
 Tenuto

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115 Δ Presto $\text{♩} = 168$ Senza rit.

Fl. 1 *ffff*

Fl. 2 *ffff*

Htb. 1 *ffff*

Htb. 2 *ffff*

Bn. 1 *ffff*

Bn. 2 *ffff*

Harp. *ffff* *p* *ffff* *ff*

V.I *ffff* *f* *ppp* *ffff* *ff*

Div. *ffff* *f* *ppp* *ffff* *ff*

V.II *ffff* *f* *ppp* *ffff* *ff*

Div. *ffff* *f* *ppp* *ffff* *ff*

Alt. *ffff* *ppp* *ffff* *ff*

Div. *ffff* *ppp* *ffff* *ff*

Vlc. *ffff* *f* *mf* *p* *ppp* *ffff* *ff*

Div. *ffff* *f* *mf* *p* *ppp* *ffff* *ff*

Cb. *ffff* *mf* *p* *ppp* *ffff* *ff*

Δ Presto $\text{♩} = 168$ Senza rit.

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