

PIERRE ANGOT

CIMAISES IV

POUR

ENSEMBLE INSTRUMENTAL

OPUS 46



CIMAISES IV

pour

Ensemble instrumental

Opus 46

XXXXXXXXXXXXXXXXXXXX

NOMENCLATURE DES INSTRUMENTS

XXXXXXXXXXXXXXXXXXXX

1 Flûte
1 Hautbois
1 Clarinette Si b
1 Basson
1 Cor en Fa
1 Trompette Si b
1 Trombone
2 Percussionnistes

Percussions :

5 timbales
1 paires de claves
1 vibraphone
1 marimba
1 tambour de basque
2 triangles
1 tam-tam medium
1 tam-tam grave
1 wood-block aiguë
1 caisse claire
1 Grosse caisse
2 cymbales suspendues (1 large / 1 moyenne)

2 Violons
1 Alto
1 violoncelle
1 Contrebasse

XXXXXXXXXXXXXXXXXXXX

N.-B : 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

Cimaises IV

pour ensemble instrumental
opus 46

1 Banquise

Pierre ANGOT

Lento ma non troppo $\text{♩} = 68$ (Tendu)

Flute

Hautbois

Clarinette si b

Basson

Cor en Fa

Trompette Si b

Trombone

Vibraphone

Marimba

Timpanis

Cymbales frappées

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

8

Fl.

Htb.

Cl.

Bn.

Mar.

Timps.

Pno.

Vlc.

Legato

pp

Senza Ped.

pp

8^{va}

10

Fl.

Htb.

Cl.

Bn.

Mar.

Timps.

Pno.

p

p

p

Poco

p

p

Poco

p

8^{va}

[illegible]

18

C..
 Trp.
 Tbn.
 Mar.
 Timps.
 Pno.
 Vn. I
 Vn. II
 Alt.
 Vlc.

21

Fl.
 Cl.
 Bn.
 Trp.
 Tbn.
 Mar.
 Timps.
 Pno.
 Vn. I
 Vlc.
 Cb.

24

Cl. *mf* *f*

Trp. *f* *mp*

Vib. *f* *mp*

Mar. *mf* *f*

Timps. *f* *mp*

Pno. *f* *mp*

29

Fl. *p*

Bn. *p*

Vib. *p*

Timps. *p*

Pno. *p* Legato

Vn. I *p*

Vn. II *p*

Alt. *p*

Cb. *p*

33

Cl. *p*

Mar. *p*

Pno. *8va*

Vn. I *Poco*

Vn. II *Poco*

Alt. *Poco*

Vlc. *p*

Cb.

36

Vib. *pp*

Pno. *pp*

Vn. I *pp*

Vn. II *pp*

Alt. *pp*

Vlc. *pp*

Cb. *pp*

39

Vib. *pp* *mp* *pp*
 Pno. *pp* *mp* *pp*
 Vn. I *mp* *pp*
 Vn. II *mp* *pp*
 Alt. *mp* *pp*
 Vlc. *mp* *pp*
 Cb. *mp*

42

Vib. *ppp*
 Timps. *ppp*
 Pno. *ppp*
 Vn. I *ppp*
 Vn. II *ppp*
 Alt. *ppp*
 Vlc. *ppp*
 Cb. *pp* *ppp*

45

Mar. *pppp*

Timps. *pppp*

Pno. *pppp*

Vn. I *pppp*

Vn. II *pppp*

Alt. *pppp*

Vlc. *pppp*

Cb. *pppp*

48

Cl. *pppp*

Vib. *pppp*

Timps.

Pno. *8va*

Vn. II

Alt. (4)

Vlc.

Cb.

51

Cl.

Vib.

Timps.

Pno.

Alt.

Vlc.

Cb.

54

Hrb.

Cl.

Vib.

Timps.

Pno.

Vlc.

Cb.

pppp

58

Htb.

Cl.

Bn.

Vib.

Cb.

pppp

64

Htb.

Bn.

C..

Trp.

Tbn.

Mar.

Timps.

mp

p

mf

p

mf

p

mf

mf

mp

72

C..

Trp.

Tbn.

Mar.

Timps.

mf

f

mf

f

77

Htb.

C..

Trp.

Tbn.

Mar.

Timps.

Cymbales frappées

Pno.

Vn. I

Vn. II

Alt.

Vlc.

Cb.

p

ff

ff

mf subito

f Ma non troppo

f

ff

fff

mf subito

p

f

ff

f

ff

f

ff

83

Htb.
 Mar.
 Timps.
 Pno.
 Cb.

p ^{8^{va}} Octava bassa si C.b. 5 cordes

=

88

Htb.
 Mar.
 Timps.
 Pno.
 Vn. I
 Vn. II
 Cb.

^{8^{va}} *pp*

93

This musical score page contains measures 93 through 97. The instruments are Maracas (Mar.), Timpani (Timps.), Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), and Cello (Cb.).
Measure 93: Maracas play a series of eighth notes. Timpani plays a half note G2. Piano plays a whole note chord of F#3, A#3, and C#4. Violins I and II play a half note D4. Cello plays a half note G2.
Measure 94: Maracas continue with eighth notes. Timpani plays a half note F#2. Piano plays a whole note chord of E#3, G#3, and B3. Violins I and II play a half note C#4. Cello plays a half note F#2.
Measure 95: Maracas continue with eighth notes. Timpani plays a half note E2. Piano plays a whole note chord of D#3, F#3, and A3. Violins I and II play a half note B3. Cello plays a half note E2.
Measure 96: Maracas continue with eighth notes. Timpani plays a half note D#2. Piano plays a whole note chord of C#3, E3, and G3. Violins I and II play a half note A3. Cello plays a half note D#2.
Measure 97: Maracas continue with eighth notes. Timpani plays a half note C#2. Piano plays a whole note chord of B2, D3, and F#3. Violins I and II play a half note G3. Cello plays a half note C#2.

2 Esquisse: "Une bourrasque sur la plaine"

Rapide ♩=98

This musical score is for a piece titled "2 Esquisse: 'Une bourrasque sur la plaine'". It is marked "Rapide" with a tempo of 98 beats per minute. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings.

The score is divided into two systems. The first system includes parts for Flute, Hautbois, Clarinet si b, Basson, Marimba, Cymbale suspendue large, Violoncelle, and Contrebasse. The second system includes parts for Htb., Cl., Bn., Tp., Trb., Mar., Caisse claire, Pno., Vlc., and C.b.

The music features a variety of textures and dynamics. The woodwinds and strings often play sustained notes or long phrases, while the percussion and piano provide rhythmic accompaniment. The dynamics range from *p* (piano) to *f* (forte). The tempo is marked "Rapide" with a tempo of 98 beats per minute.

6

Fl. *mp*

Htb. *mp*

Cl. *mp*

Bn. *mp*

C. *p*

Tp. *mp*

Trb. *mp*

Mar.

Pno. *mp*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vlc. *mf*

C.b. *mf*

Detailed description of the musical score: The score is for a full orchestra. Measure 6 is the first measure on this page, marked with a '6' in a box. It begins with a key signature change to one sharp (F#) and a common time signature. The Flute, Horn, Clarinet, and Bassoon parts have long, sustained notes with a 'mp' (mezzo-piano) dynamic. The Cor Anglais part has a short, accented note with a 'p' (piano) dynamic. The Trumpet and Trombone parts have sustained notes with a 'mp' dynamic. The Maracas part has a rhythmic pattern of eighth notes. The Piano part has a complex chordal structure with a 'mp' dynamic. The Violin I and II parts have sustained notes with a 'mf' (mezzo-forte) dynamic. The Viola, Violoncello, and Contrabass parts have sustained notes with a 'mf' dynamic. Measures 7-9 continue the orchestration with various dynamics and articulations.

13

Fl.

Hrb.

Bn.

C.

Trp.

Trb.

Claves

Pno.

Vn. I

Vn. II

Va.

Vlc.

C.b.

f

mf

mp

f

f

f

f

Octava si pas 5 cordes

16

Bn. *decresc.* *p*

C. *mp* *p*

Trp. *decresc.* *mp*

Trb. *decresc.* *mp*

Pno. *decresc.* *p*

Vn. I

Vn. II

Va. *mp*

Vlc. *p* *pp* *mp*

C.b. *p* *pp* *mp*

19

Fl. *mp*

Htb. *mp*

Cl. *mp*

Bn. *mp*

Mar. *mp*

Pno. *mf* 8va

Vn. I *mf*

Vn. II *mf* *mp*

Va. *mf* *mp*

Vlc. *mp*

C.b. *mp*

[illegible]

34

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Pno.

Vn. I

Vn. II

Va.

Vlc.

C.b.

39

Fl. *f*

Htb.

Bn.

C.

Tp.

Trb.

Grosse caisse

Pno.

Vn. I *f*

Vn. II

Va.

Vlc.

C.b.

p Subito

p Subito

8va

ffff

ffff

ffff

ffff

p Subito

42

Fl. *mp*

Cl.

Bn.

C.

Vn. II

Va.

Vlc.

C.b.

p

p

p

p

p

45

Fl.

Htb.

Cl.

Tiangle

Pno.

Vn. I

Vn. II

Va.

Vlc.

C.b.

48

Pno.

Vn. I

Vn. II

Va.

Vlc.

C.b.

Morendo

pppp

8va

3 Un clown triste

Moderato ♩ = 72

Flute

Hautbois

Tam-tam grave

Cymbale suspendue large

Grosse caisse

Piano

Violoncelle

Contrebasse

14

Fl. *f*

C. *mf*

Trp. *mf*

Trb. *mf*

Mar. *mf*

Pno. *mf* *ff* *mf*

8^{va}

18

Fl.

Hrb. *mf*

C.

Trp. *mf*

Trb. *mf*

Mar.

Pno.

21

C.

Tp.

Trb.

Mar.

Pno.

V. I

V. II

Alt.

f

f

f

25

Fl.

Bn.

mf

mf

Triangle

mf

Tam-tam grave

mp

Grosse caisse

mp

Pno.

mf

Vlc.

arco

mf

C.b.

arco

mf

Poco piu mosso (♩=88)

30

Fl. *mf* *tr*

Htb. *mf* *tr*

Tmbs. *mf*

Pno. *mf*

V. I *mf*

V. II *mf*

Alt. *mf*

Vlc. *mf* *f*

C.b. *mf* *f*

36

Htb. *mf*
 Cl. *mf*
 Bn. *mf*
 C. *mf*
 Tp. *mf*
 Trb. *mf*
 Mar. *mf*
 Tmbs.
 Pno. *f*
 V. I *f*
 V. II *f*
 Alt. *f*
 Vlc. *f*
 C.b. *f*

39

Htb.

Tp.

Mar.

Tmbs.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

The musical score for page 39, measures 39-41, is written for a large ensemble. The instruments and their parts are as follows:

- Htb. (Horn):** Measures 39-41, featuring a melodic line with a trill in measure 39 and a sustained note in measure 40.
- Tp. (Trumpet):** Measures 39-41, featuring a melodic line with a trill in measure 39 and a sustained note in measure 40.
- Mar. (Maracas):** Measures 39-41, featuring a rhythmic pattern of eighth notes.
- Tmbs. (Timbales):** Measures 39-41, featuring a rhythmic pattern of eighth notes.
- Pno. (Piano):** Measures 39-41, featuring a complex melodic line with a trill in measure 39 and a sustained note in measure 40.
- V. I (Violin I):** Measures 39-41, featuring a melodic line with a trill in measure 39 and a sustained note in measure 40.
- V. II (Violin II):** Measures 39-41, featuring a melodic line with a trill in measure 39 and a sustained note in measure 40.
- Alt. (Alto):** Measures 39-41, featuring a rhythmic pattern of eighth notes.
- Vlc. (Violoncello):** Measures 39-41, featuring a rhythmic pattern of eighth notes.
- C.b. (Cello):** Measures 39-41, featuring a rhythmic pattern of eighth notes.

42 Tempo primo (♩ = 72)

Fl. *f* Senza dim.

Cl. *mp*

Mar. *mp*

Tmbs. Sec.

Pno. *f* Senza dim. *mp*

V. I *p*

V. II *p*

Alt. *p*

Vlc. *Pizz.* *p*

C.b. *Pizz.* *p*

≡

47

Vibe. *p*

Tam-tam grave *p*

Cymbale suspendue large *p*

Grosse caisse *p*

Grosse caisse *pp*

4 La traque du tigre

Allegro ♩ = 112 (env.) Tendu

Triangle

Piano

Violin I

Violin II

Viola

Cello

Contrebasse

Triangle

Pno.

Vn. I

Vn. II

Va.

Vc.

C.b.

The musical score is for a piece titled '4 La traque du tigre' by P. Angot. It is in 12/8 time, marked 'Allegro' with a tempo of 112 (approximate), and 'Tendu' (sustained). The score is divided into two systems. The first system includes parts for Triangle, Piano, Violin I, Violin II, Viola, Cello, and Contrebasse. The Triangle plays a single note. The Piano has a complex melodic line in the right hand and a supporting bass line in the left hand. Violins I and II play sustained notes. The Viola, Cello, and Contrebasse have rests, with the Cello and Contrebasse playing a single note in the second measure. The second system includes parts for Triangle, Piano, Violin I, Violin II, Viola, Cello, and Contrebasse. The Triangle plays a single note. The Piano has a complex melodic line in the right hand and a supporting bass line in the left hand. Violins I and II play sustained notes. The Viola, Cello, and Contrebasse have rests, with the Cello and Contrebasse playing a single note in the second measure.

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24

Fl. *f* Piu

Htb. *f* Piu

Cl. *f* Piu

Bn. *f* Piu

C. *f* Ma non troppo

Tp. *f* Ma non troppo

Trb. *f* Ma non troppo

Pno. *f* Piu

Vn. I *f* Piu

Vn. II *f* Piu

Va. *f* Piu

Vc. *f* Piu

C.b. *f* Piu

28

Fl.

Htb.

Cl.

Bn.

Pno.

Vn. I

Vn. II

Va.

Vc.

C.b.

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38

Fl. *cresc.* *ff*

Htb. *cresc.* *ff*

Cl. *cresc.* *ff*

Bn. *cresc.*

C. *cresc.* *ff*

Tp. *cresc.* *ff*

Trb. *cresc.* *ff*

Mar. *cresc.*

T.tam *ff*

Pno. *cresc.* *ff*

Vn. I *cresc.* *ff*

Vn. II *cresc.* *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff*

C.b. *cresc.* *ff*

40

Cl.

Bn.

C.

Trp.

Trb.

T.tam

Pno.

Vn. I

Vn. II

Va.

Vc.

C.b.

8th

cresc. *fff*

cresc. *fff*

cresc. *fff*

cresc. *fff*

cresc. *fff*

42

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

Pno.

Vn. I

Vn. II

Va.

Vc.

C.b.

The musical score for page 50, measures 42-43, features a variety of instruments. The woodwinds (Flute, Horn, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are shown in measures 42 and 43. The timpani part is marked *ff* and plays a rhythmic pattern. The piano part is shown in measures 42 and 43. The score is written in a key signature of one sharp (F#) and a common time signature (C).

44

Fl. *fff*

Htb. *fff*

Cl. *fff*

Bn. *fff*

C. *fff*

Tp. *fff*

Trb. *fff*

Tmbs. *fff*

T.tam *fff*

Pno. *fff*

Vn. I *fff*

Vn. II *fff*

Va. *fff*

Vc. *fff*

C.b. *fff*

5 Savane

Moderato ♩ = 96

Cymbales *mp*

Grosse caisse *mp*

Percussion *mp*

Piano *mp*

Violon I *mp*

Violon II *mp*

Alto *mp*

Violoncelle *pizz.* *mp*

Contrebasse *pizz.* *mp*

≡

Fl. *mp*

Htb. *mp*

Cl. *mp*

C. *mp*

Trp. *mp*

Trb. *mp*

Triangle

Perc. *mp*

Vlc. *mp*

Cb.. *mp*

13

Fl.

Bn.

Timp.

Tambour de basque

Pno.

V.I

V.II

Alt.

Vlc.

Cb..

f *p* *mp*

mf *ff* *mf* *p*

mf *p* *mp*

mf *p* *mp*

arco *mf* *p* *mp*

arco *mf* *p* *mp*

8^{va}

16

Fl.

Hrb.

Cl.

Bn.

C.

Trp.

Trb.

Pno.

V.I

V.II

Alt.

Vlc.

Cb..

p

mf

f

ff

pizz.

19

Bn.

C.

Trb.

Timp.

Pno.

V.I

V.II

Alt.

Vlc.

Cb..

ff

f

ff

f

ff

f

21

Bn.

C.

Trb.

Timp.

Pno.

V.I

V.II

Alt.

Vlc.

Cb..

ff

mf

ff

mf

ff

mf

23

Fl. *mf*

Htb. *mf*

Cl. *mf*

Bn. *mf*

Pno. *mf*

V.I.

V.II

Alt.

Vlc. *mf*

Cb.. *pizz.*

mf

27

Fl.

Htb.

Cl.

Bn. *p*

Mar. *p*

Pno. *p*

V.I.

V.II

Alt.

Vlc. *p*

Cb.. *p*

30

Bn.

Mar.

Pno.

32

Cl.

Bn.

C.

Trp.

Trb.

Mar.

Vibe.

Pno.

V.I

V.II

Alt.

Vlc.

Cb..

34

Cl.

Bn.

C.

Trp.

Trb.

Mar.

Vibe.

Vlc.

Cb..

≡

37

Cl.

Bn.

C.

Trp.

Trb.

Mar.

Vibe.

Vlc.

Cb..

Sec.

Senza diminuendo

Sec.

Senza diminuendo

6 La buse

Fantastique ♩ = 112 (env.)

The musical score is for a piece titled "6 La buse" in 4/4 time, marked "Fantastique" with a tempo of 112 beats per minute. The instrumentation includes Bassoon, Trompette Si b, Timbales, Claves, Piano, Violon I, Violon II, Alto, Violoncelle, and Contrebasse. The score is divided into three measures. The first measure features a melodic line in the Bassoon and Trompette Si b, and a rhythmic pattern in the Timbales and Piano. The second measure features a melodic line in the Violon I, Violon II, Alto, Violoncelle, and Contrebasse, and a rhythmic pattern in the Piano. The third measure features a melodic line in the Violon I, Violon II, Alto, Violoncelle, and Contrebasse, and a rhythmic pattern in the Piano. Dynamic markings include *mf*, *p*, *f*, and *p*. Crescendo and decrescendo hairpins are used to indicate changes in volume.

Bassoon

Trompette Si b

Timbales

Claves

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

7

Htb.

Cl.

f

ff

Claves

mp

Tam-tam grave

mf

Pno.

ff

p

8^{va}

V.I

ff

V.II

ff

Vlc.

p

arco

Cb.

p

10

Fl. *p* *mf* *s*

Hrb. *p* *mf* *s*

Cl. *mf* *s*

C. *mf*

Trp. *mf*

Trb. *mf*

Triangle *mf*

Pno. *p*

V.I. *mf*

V.II. *mf*

Alt. *mf*

Vlc. *mf*

Cb. *mf*

13

Fl. *ff*

Hrb. *ff*

Cl. *ff*

Bn. *ff* *p*

C. *f*

Trp. *f*

Trb. *f*

Mar. *p*

Vibe. *p*

V.I. *ff* *p*

V.II. *ff* *p*

Alt. *ff* *p*

Vlc. *ff* *p*

Cb. *ff* *p*

Detailed description of the musical score: The score is for measures 13, 14, and 15. Measures 13 and 14 are mostly rests for the woodwinds and strings, with some activity in the brass and percussion. Measure 15 features a melodic line in the Maracas and Vibraphone, and a rhythmic pattern in the strings. Dynamics range from fortissimo (ff) to piano (p).

16

C. *f*

Trb. *f*

Mar. *pp*

Vibe. *pp*

Pno. *f*

V.I. *pizz.* *f*

V.II *pizz.* *f*

Alt. *pizz.* *f*

Vlc. *pp* *f*

Cb. *pizz.* *f*

22 lo stesso tempo e espressivo

Htb. *mf*

Mar. *f* Ma non troppo *p* *mf*

Pno. Legato *mf*

V.I. *arco* *f* Sempre *p*

V.II. *arco* *f* Sempre *p* *mf*

Alt. *arco* *f* Sempre *p*

Vlc. *arco* *f* Sempre *pizz. sempre* *p*

Cb. *f* Sempre *p* *mf*

25

Fl. *mf* *f* *mf*

Htb.

Mar.

Pno.

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

V.II.

Cb.

Badin

[illegible]

42

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

Hrb.

Cl. *f* *mf* *f*

Bn. *mp*

C.

Trb. *mp*

Pno.

V.I. *mp*

V.II. *mp*

Alt. *mp*

Vlc. *mp*

Cb. *mp*

45

Htb. *p* *f*

Trp. *p* *f*

Tmb. *p* *f*

Pno. *p* *f*

V.I. *p* *f*

V.II. *p* *f*

Alt. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

48

Fl. *mf*

Htb. *mf*

Triangle

V.I. *arco* *mf*

V.II. *arco* *mf*

Alt. *arco* *mf*

Vlc. *arco* *mf*

Cb. *arco* *mf*

51

Fl. *p*

Cl. *p*

Bn. *pp*

Tmb. *p* *pp*

Pno. *p* *pp*

V.I. *p*

V.II *p*

Alt. *p*

Vlc. *p*

Cb. *p*

The musical score for page 72, measures 51-52, features a variety of instruments and dynamic markings. The Flute (Fl.) and Clarinet (Cl.) parts begin in measure 51 with a piano (*p*) dynamic. The Bassoon (Bn.) part enters in measure 52 with a pianissimo (*pp*) dynamic. The Trombone (Tmb.) part also begins in measure 51 with a piano (*p*) dynamic and continues into measure 52 with a pianissimo (*pp*) dynamic. The Piano (Pno.) part is divided into two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The Violin I (V.I.) and Violin II (V.II) parts enter in measure 52 with a piano (*p*) dynamic. The Alto (Alt.), Viola (Vlc.), and Cello (Cb.) parts also enter in measure 52 with a piano (*p*) dynamic. The score includes various articulations such as slurs, ties, and accents, as well as dynamic markings like *p*, *pp*, and *ppp*.

7 Un vieux couple marchant le long d'un chemin

Lento $\text{♩} = 54$ (simple)

Basson
 Cor
 Timbales
 Piano
 Violon I
 Violon II
 Alto
 Violoncelle
 Contrebasse

The musical score is for a piece titled '7 Un vieux couple marchant le long d'un chemin'. It is in 6/8 time and marked 'Lento' with a tempo of 54 simple beats per minute. The key signature has four sharps (F#, C#, G#, D#). The score includes parts for Basson, Cor, Timbales, Piano, Violon I, Violon II, Alto, Violoncelle, and Contrebasse. The Basson part starts with a half note G2, followed by a half note F#2, and then a half note E2. The Cor part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Timbales part starts with a half note G2, followed by a half note F#2, and then a half note E2. The Piano part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Violon I part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Violon II part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Alto part starts with a half note G4, followed by a half note F#4, and then a half note E4. The Violoncelle part starts with a half note G2, followed by a half note F#2, and then a half note E2. The Contrebasse part starts with a half note G2, followed by a half note F#2, and then a half note E2. The score is written for a full orchestra and includes dynamic markings such as 'p' (piano) and 'f' (forte).

7

Fl.

Hrb.

Bn.

C.

Trp.

Mar.

Tmb.

Pno.

V.I

V.II

Alt.

Vlc.

Cb.

p

mp

p

Detailed description of the musical score for page 74, measures 7-11:

- Measure 7:** Flute (Fl.) has a whole rest. Horn (Hrb.) has a whole rest. Bassoon (Bn.) has a half note G2. Clarinet (C.) has a half note G4. Trumpet (Trp.) has a whole rest. Maracas (Mar.) has a whole rest. Trombone (Tmb.) has a half note G2. Piano (Pno.) has a half note G4 in the right hand and a whole rest in the left hand. Violin I (V.I) has a quarter rest. Violin II (V.II) has a quarter rest. Alto (Alt.) has a quarter rest. Viola (Vlc.) has a half note G2. Cello (Cb.) has a half note G2.
- Measure 8:** Flute (Fl.) has a half note G4. Horn (Hrb.) has a half note G4. Bassoon (Bn.) has a whole rest. Clarinet (C.) has a whole rest. Trumpet (Trp.) has a whole rest. Maracas (Mar.) has a whole rest. Trombone (Tmb.) has a whole rest. Piano (Pno.) has a half note G4 in the right hand and a half note G2 in the left hand. Violin I (V.I) has a quarter note G4. Violin II (V.II) has a quarter note G4. Alto (Alt.) has a quarter note G2. Viola (Vlc.) has a half note G2. Cello (Cb.) has a half note G2.
- Measure 9:** Flute (Fl.) has a half note G4. Horn (Hrb.) has a half note G4. Bassoon (Bn.) has a whole rest. Clarinet (C.) has a whole rest. Trumpet (Trp.) has a whole rest. Maracas (Mar.) has a whole rest. Trombone (Tmb.) has a whole rest. Piano (Pno.) has a half note G4 in the right hand and a half note G2 in the left hand. Violin I (V.I) has a quarter note G4. Violin II (V.II) has a quarter note G4. Alto (Alt.) has a quarter note G2. Viola (Vlc.) has a half note G2. Cello (Cb.) has a half note G2.
- Measure 10:** Flute (Fl.) has a half note G4. Horn (Hrb.) has a half note G4. Bassoon (Bn.) has a whole rest. Clarinet (C.) has a whole rest. Trumpet (Trp.) has a whole rest. Maracas (Mar.) has a whole rest. Trombone (Tmb.) has a whole rest. Piano (Pno.) has a half note G4 in the right hand and a half note G2 in the left hand. Violin I (V.I) has a quarter note G4. Violin II (V.II) has a quarter note G4. Alto (Alt.) has a quarter note G2. Viola (Vlc.) has a half note G2. Cello (Cb.) has a half note G2.
- Measure 11:** Flute (Fl.) has a half note G4. Horn (Hrb.) has a half note G4. Bassoon (Bn.) has a whole rest. Clarinet (C.) has a whole rest. Trumpet (Trp.) has a whole rest. Maracas (Mar.) has a whole rest. Trombone (Tmb.) has a whole rest. Piano (Pno.) has a half note G4 in the right hand and a half note G2 in the left hand. Violin I (V.I) has a quarter note G4. Violin II (V.II) has a quarter note G4. Alto (Alt.) has a quarter note G2. Viola (Vlc.) has a half note G2. Cello (Cb.) has a half note G2.

12

[illegible]

21

25

Fl.

Hrb.

Bb Cl.

Bn.

C.

Trp.

Trb.

Mar.

Pno.

V.I

V.II

Alt.

Vlc.

Cb.

mf

mf

mf

f Ma non troppo

f Ma non troppo

f Ma non troppo

mf

mf

mf

f Ma non troppo

mf

8 Les parapluies retournés par le vent

Rapide et dingue ♩ = 118 (env.)

Flute

Hautbois

Clarinet si b

Basson

Cor en Fa

Trompette Si b

Trombone

Vibraphone

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

The musical score is for a piece titled '8 Les parapluies retournés par le vent' (8 Umbrellas turned by the wind). The tempo is 'Rapide et dingue' (Fast and crazy) with a metronome marking of 118 beats per minute. The score is written for a full orchestra and piano. The key signature has one sharp (F#) and the time signature is 12/8. The score is divided into three measures. The first measure features the Flute, Hautbois, Basson, and Piano. The second measure features the Clarinet si b, Basson, and Piano. The third measure features the Cor en Fa, Trompette Si b, Trombone, Vibraphone, and Piano. The Violon I and Violon II parts are marked 'pizz.' (pizzicato) in the first measure and 'arco' (arco) in the second and third measures. The Alto, Violoncelle, and Contrebasse parts are marked 'pizz.' in the first measure and 'arco' in the second and third measures. The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano).

4 *Octava ad libitum* 8^{va} -----

Fl. *mf* < *fff* > *mf*

Htb. *mf* < *fff* > *mf*

Cl. *mf* < *fff* > *mf*

Bn. *fff* < *mf* > *mf* < *fff* > *mf*

C. *mf* < *fff* > *mf*

Trb. *mf* < *fff* > *mf*

Claves *f*

Pno. *fff* < *mf* > *ff* < *mf* > *mf* < *ff*

V. I *fff* < *mf* > *fff* < *mf* > *ff*

V. II *fff* < *mf* > *fff* < *mf* > *ff*

Alt. *arco* *fff* < *mf* > *fff* < *mf* > *mf* < *ff*

Vlc. *fff* < *mf* > *fff* < *mf* > *mf* < *ff*

C.b. *fff* < *mf* > *fff* < *mf* > *arco* *mf* < *ff*

7

Fl. *fff* *mf*

Htb. *fff* *mf*

Cl. *fff*

Bn. *fff*

C. *fff* *mf*

Tp. *fff* *mf*

Trb. *fff* *mf*

Tmbs. *mf* *mp*

Cymbale suspendue large *mf*

Pno. *mf* *mf* *mp*

V. I *fff* *pizz.* *mf* *mf* *mp*

V. II *fff* *pizz.* *mf* *mf* *mp*

Alt. *pizz.* *mf* *mf* *mp*

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

C.b. *pizz.* *mf* *mf* *mp*

16

Fl.

Bn.

C.

Tp.

Trb.

Mar.

Grosse caisse

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

f

p

Fl. *mf*

Htb. *mf*

Cl. *fff* *mf*

Bn. *mf*

C. *mf*

Tp. *mf*

Trb. *mf*

Grosse caisse *mf*

Pno. *mf* *mf*

V. I *f*

V. II *f*

Alt. *f*

Vlc. *f*

C.b. *f*

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35

C. *mf*

Tp. *mf*

Trb. *mf*

Tmbs. *mf*

Pno. *mf*

V. I *f*

V. II *f*

Alt. *f* *arco*

Vlc. *f* *arco*

C.b. *f*

38

Fl. *f*

Htb. *f*

Cl. *f*

Bn. *f*

Tmbs. *f*

Pno. *f*

V. I *cresc.*

V. II *cresc.*

Alt. *cresc.*

Vlc. *cresc.*

C.b. *cresc.* *pizz.* *f*

40

Fl.

Htb.

Cl.

Bn.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

cresc.

f cresc.

f cresc.

f cresc.

cresc.

8^{va}

43

C. *ff*

Tp. *ff*

Trb. *ff*

Mar. *ff*

Pno. *ff*

V. I *ff*

V. II *ff*

Alt. *ff*

Vlc. *ff*

C.b. *ff* *arco*

46

Fl.

Htb.

C.

Tp.

Trb.

Mar.

Cymb.susp. larg.avec mailloche

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

ff

fff

49

Fl.

C.

Trp.

Trb.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

f

fff

58

Cl.

Bn.

C.

Trb.

Vibe.

Cymb. susp. avec baguette

G. caisse *ff* *f* G. caisse *ff* *f* G. caisse *ff* *f* G. caisse *ff* *f* G. caisse *ff*

Cymb. susp.

Cymb. susp.

Cymb. susp.

Pno.

V. I

V. II

Vlc.

C.b.

62

Bn.

C.

Tp.

Trb.

Vibe.

Cymb. susp.

G. caisse

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

f

ff

f

ff

f

arco

f

arco

f

66

Fl. *Expressif*
mf Cymb. susp. avec baguette
mp

Pno. *mp*

V. I *decresc.* *mp*

V. II *decresc.* *mp*

Alt. *decresc.* *mp*

Vlc. *decresc.* *mp*

C.b. *decresc.* *mp*

72

Fl.

Pno.

81

Htb. *mp*
Très souple et élégant

Pno. *mf*

V. I *(arco)* *mp*

V. II *(arco)* *mp*

Alt. *(arco)* *mp*

Vlc. *pizz.* *mp*

C.b. *pizz.* *mp*

85

Htb.

Bn.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

p

90

Htb.

Cl.

Bn.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

p *mf* *p*

p *mf* *p*

f *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

arco

arco

98

C.

Trp.

Trb.

Tmbs.

Pno.

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

The musical score for page 102, measures 102-104, features a variety of instruments. The woodwinds (Flute, Horns, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Double Bass) play melodic lines with slurs and ties. The brass (Trumpets, Trombones, Tuba/Euphonium) provides harmonic support with sustained notes and rests. The Piano (Pno.) plays a rhythmic pattern with slurs and ties. The score is written in 4/4 time and includes dynamic markings such as *fff* and *mf*.

[illegible]

Lent = 56 (mystérieux)

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9

Fl.

Htb.

Vibe.

Pno.

V. I

V. II

Vlc.

mp

pp

mp

p

mp

12

Fl.

Htb.

Cl.

Bn.

Pno.

Alt.

Vlc.

C.b.

mf

mp

mp

mf

mf

mf

15

Cl. *Senza cresc.*

Vibe. *pp*

Pno. *pp*

V. I *p*

V. II *p*

C.b. *p*

18

Tam-tam grave *pp*

Pno. *mp* *mf* *pp*

V. I *p*

V. II *p*

Alt. *p*

Vlc.

C.b.

21

Fl. *p*

Htb. *p* *p*

Cl. *p*

Tam-tam grave *p*

Pno. *p*

V. I *pizz.* *p*

V. II *pizz.* *p*

Alt. *pizz.* *p*

Vlc. *pizz.* *p*

C.b. *pizz.* *p*

page 109

34

Fl. *f*

Hrb. *f* Ma non tropo

Cl. *f* Ma non tropo

Bn. *f* Ma non tropo

C. *f* Ma non tropo

Tp. *f* Ma non tropo

Trb. *f* Ma non tropo

Tmbs. *f* Ma non tropo

Pno. *f* Ma non tropo

V. I *f*

V. II *f*

Alt. *f*

Vlc. *f*

38

Fl. *ff*

Htb.

Cl.

Bn. *Piu f*

C. *Piu f*

Tp. *Piu f*

Trb. *Piu f*

Tmbs. *mf* *f*

Pno. *f* *Piu* *ff*

Vlc.

C.b. *f*

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46

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

pp

pp

p Subito

p

p

p

p

p

52

Htb.

Tmbs.

ppp

Fantasque

p

8^{va}

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

pizz.

p

55

V. I

pp

V. II

pp

Alt.

pizz.

p

Vlc.

pizz.

p

C.b.

pp

ppp

pp

ppp

10 Volcan

Allegro vivace ♩ = 132 (env.) Violent

The musical score for "10 Volcan" is written for a large orchestra. The tempo is marked "Allegro vivace" with a metronome marking of 132 (environmental) and the character is "Violent". The score is in 2/4 time and features the following instruments and parts:

- Cor en Fa:** Plays a melodic line starting with a forte (*f*) dynamic.
- Trompette Si b:** Enters in the second measure with a melodic line, marked *f*.
- Trombone:** Provides harmonic support with a melodic line, marked *f*.
- Timbales:** Plays a rhythmic pattern, marked *f*.
- Piano:** Features a complex melodic and harmonic texture, marked *f* and *ffff*. The left hand has an 8^{ve} (octave) marking.
- Violon I:** Remains silent throughout the excerpt.
- Violon II:** Enters in the third measure with a melodic line, marked *f*.
- Alto:** Enters in the third measure with a melodic line, marked *f* and *ffff*.
- Violoncelle:** Enters in the second measure with a melodic line, marked *f* and *ffff*.
- Contrebasse:** Provides a bass line, marked *ff* and *pizz.* (pizzicato).

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18

Fl. *ff* *fff* *f*

Htb. *fff* *f*

Cl. *ff* *fff*

Bn. *fff* *f*

C. *fff*

Tp. *fff* *f*

Trb. *fff*

Tmbs. *fff*

Pno. *fff* *f*

V. I *fff* *f*

V. II *fff* *f*

Alt. *fff* *f*

Vlc. *fff* *f*

C.b. *fff* *f*

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24

Fl. *ff*

Cl. *ff*

Bn. *ff*

C. *ff*

Trp. *ff*

Trb. *ff*

Tmbs. *mf*

Pno. *mf*

V. I

V. II

Alt.

Vlc.

C.b.

27

Fl. *ff* *ffff* *f* *fff*

Htb. *ff*

Cl. *ff* *ffff* *f* *fff*

Bn. *ff* *ffff* *mf* *ff*

C. *f* *ff* *mf* *ff*

Tp. *ff*

Trb. *f* *ff* *mf* *ff*

Tmbs. *fff* *f*

Caisse claire *f*

Pno. *fff* *mf* *fff* *f*
Legato

V. I *ff* *ffff* *ff*

V. II *ff* *ffff* *ff*

Alt. *ff* *ffff*

Vlc. *ff* *ffff* *mf* *ff* *f*

C.b. *mf* *ff* *f*

30 Subito molto meno ♩ = 88

Tmbs.

Caisse claire *s*

Tiangle *ff*

Ne pas laisser vibrer

Pno.

V. I

V. II

Alt. *ff*

Vlc. *mf*

C.b. *mf*

33 Misterioso

Bn. *mf*

Claves *f*

V. I *f*

V. II *mf*

Alt.

Vlc.

C.b.

38

Bn.

C.

V. I

V. II

Alt.

Vlc.

C.b.

f

mf

mp

8^{va}

42

Fl.

Cl.

Bn.

C.

V. I

V. II

Alt.

Vlc.

C.b.

mp

mp

8^{va}

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54 **Tempo primo** ♩ = 132

Fl. *p* *ff*

Hrb. *p* *ff*

Bn. *p* *ff*

57

Fl.

Htb.

Mar.

Pno.

Vlc.

C.b.

ff

ff

ff

60

Cl. *ff*

Bn. *ff*

C. *ff*

Tp. *ff*

Trb. *ff*

Vibe. *ff*

Mar.

Pno. *8^{va}*

V. I *ff*

V. II *ff*

Alt. *ff*

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72

Fl.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

Grosse caisse

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

ff

mf

f

En dehors

Con sourdina

f

8va

ff

ff

mf

ff

ff

mf

ff

pizz.

75

Fl. *ff* *mf* *ff* *mf* *ff*

Cl.

Bn. *mf* *ff* *mf* *ff* *mf*

C.

Tp. *s* *s* *(b)*

Tmbs.

V. I *ff* *mf* *ff* *mf* *ff*

V. II *mf* *ff* *mf* *ff* *mf*

Alt. *ff* *mf* *ff* *mf* *ff*

Vlc. *mf* *ff* *mf* *ff* *mf*

C.b.

78

Fl. *mf*

Htb. *ff* *mf* *ff*

Cl.

C. *f* Con sordina

Tp. *f*

Trb. *f* Con sordina

Tmbs.

Grosse caisse *f*

Pno. *ff*

V. I *mf* *ff* Gliss.

V. II *ff* Gliss.

Alt. *mf* *ff* Gliss.

Vlc. *ff* Gliss.

C.b. *arco* *ff*

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86

Fl. *fff*

Htb. *fff*

Cl. *fff*

Bn. *fff*

Pno. *fff*

V. I

V. II

Alt.

Vlc.

C.b.

92 *Senza sord.*

Tp. *mf*

Mar. *mf* *Gliss.* *Gliss.*

Tmbs. *mf*

Pno. *mf*

94

Tp. *tr*

Mar.

Tmbs.

Pno.

V. I *arco* *mf* *fff*

V. II *arco* *mf* *fff*

Alt. *arco* *mf* *fff*

Vlc. *arco* *mf* *fff*

C.b. *mf* *fff*

97

Fl. *ff* *fff*

Htb. *ff* *fff*

Cl. *ff* *fff*

Bn. *ff* *fff*

C. *Senza sord.* *ff* *fff* *ff*

Tp. *ff* *fff* *ff*

Trb. *Senza sord.* *ff* *fff* *ff*

Mar. *ff*

Tmbs. *fff* *ff*

Pno.

V. I *fff*

V. II *fff*

Alt. *fff*

Vlc. *fff*

C.b. *arco* *fff*

100

C.

Tp.

Trb.

Mar.

Tmbs.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

113

Fl.

Htb.

Cl.

Bn.

C.

Trp.

Trb.

Mar.

Tmbs.

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

122

Fl.

Htb.

Bn.

C.

Tp.

Trb.

Tmbs.

V. I

V. II

Alt.

Vlc.

125

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

V. I

V. II

Alt.

Vlc.

The musical score is written for a large ensemble. Measures 122-125 are shown. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, with measure 125 starting after a double bar line and a repeat sign.

128

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

V. I

V. II

Alt.

Vlc.

131

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

Grosse caisse
ff

Tam-tam médium
ff

V. I

V. II

Alt.

Vlc.

C.b.
fff

137

Fl.

Htb.

Cl.

Bn.

C.

Senza sord.

ffff

Tp.

Senza sord.

ffff

Trb.

Senza sord.

ffff

Tmbs.

ffff

Pno.

8^{va}

V. I

V. II

Alt.

Vlc.

C.b.

140

Fl.

Htb.

Cl.

Bn.

C.

Tp.

Trb.

Tmbs.

Grosse caisse

Tam-tam médium

Pno.

V. I

V. II

Alt.

Vlc.

C.b.

Sec.

fff

fff

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