



Pierre ANGOT

Fantaisie dégingandée

Pour

Piano solo, orchestre à cordes
et
percussions

opus 50



Note de l'auteur :




XXXXXXXXXXXXXXXX

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.

XXXXXXXXXXXXXXXX

Tous droits réservés

Nomenclature des percussions

Tam tam	—	
Gong sol # aigue	—	
Gong LA grave	—	
Gong FA# grave	—	
Cymbale suspendue claire	—	
Cymbale suspendue basse	—	
Gong FA# grave	—	
Cymbale chinoise suspendue	—	
Triangle	—	
Cymbales frappées	—	
Tambour de basque	—	
Claves	—	
Caisse claire	—	
Grosse caisse	—	

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Caisse claire

Cloches tubes

Glockenspiel

Marimba

Timbales

Piano soliste

Violons I

Violons II

Altos

Violoncelles

Contrebasses

pp *mf*

pp *mf*

f *8vb*

pp *f*

pp *f*

pp *f*

pizz. *pp* *f*

pizz. *pp* *f*

5

c.c. *mp*

Cl.T. *f* *mp*

Glock. *mp*

Mar. *f* *p* *mf* *f* *mp*

Tmb. *p* *f* *mp*

Pno. *p* *f* *mp* *mf* *mp*

V.I. *p* *f* *mp*

V.II. *p* *f* *mp*

Alts.. *p* *f* *mp*

Vlc. *arco* *mf* *mp*

Cb. *arco* *mf* *mp*

[illegible]

11

Tambour de basque

Pno.

Vlc.

Cb.

pizz.

mf

8^{va}

14

Triangle

Tambour de basque

Claves

Pno.

Vlc.

Cb.

f Ma non troppo

23

Pno.

Legato

p

Legato

V.I.

(arco)

pp

V.II

(arco)

pp

Alts..

(arco)

pp

Vlc.

pizz. sempre

pp

arco

pp

Cb.

pizz. sempre

pp

≡

26

Pno.

8^{va}

V.I.

V.II

pp

Alts..

Vlc.

pp

36

Grosse caisse

Tmb.

Pno. *fff*

V.I

V.II

Alts..

39

Gong FA# grave

Cymbale chinoise suspendue *Avec mailloche mp*

Glock. *p*

Tmb.

Pno. *mf* *f* *8va*

V.I *mf*

V.II *mf*

Alts.. *mf* *pizz.* *mf*

Vlc. *pizz.* *p* *mf*

Cb. *pizz. sempre* *p* *mf*

43

Gong
FA# grave

Glock.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

mf

mp

mf

mp

mp

mp

46

Glock.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

f

Ma non troppo

arco

arco

mf

50

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

mp

mf

p

arco

mf

p

p

p

53

Glock.

f Ma non troppo

Pno.

f

8va

56

Glock.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

8va

f

f

f

f

f

f

65

Cymbale suspendue
c.c.

Grosse caisse

Baguettes

mp

p

Tmb.

Pno.

V.I.

V.II

Alts..

Vlc.

Cb.

68

Glock.

Mar.

Tmb.

Pno.

Cb.

f

71

Cl.T. *mf*

Glock.

Mar.

Tmb.

Pno. ^(8va) - 7

V.I *f* *mp* ^(b)

V.II *mp*

Alts.. *f* *mp*

Vlc. *mp*

Cb. *mp*

85

Claves

Grosse caisse

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

mf

f

8va

Legato

f

arco

Unis.

arco

arco

arco

arco

87

Cymbale suspendue basse

Claves

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

f

8va

fff

f

ff

f

ff

f

ff

f

ff

89 **Poco meno** ♩ = 88

Cymbale chinoise suspendue *mf*

Tambour de basque *mp*

Mar. *p*

Tmb. *mf*

Pno. *mf* *mp*

V.I. *mf* *p* *p* *Djv. Unis...*

V.II. *mf* *p* *p*

Alts.. *mf* *p* *p*

Vlc. *mf* *p* *p*

Cb. *mf* *p* *p*

94 **Poco allegro** ♩ = 82 1.

Mar.

Tmb.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

100 2.

c.c.

Tmb.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

The musical score is for measures 94 to 100. It is for a symphony orchestra and includes parts for Maracas (Mar.), Tom-toms (Tmb.), Piano (Pno.), Violins I (V.I) and II (V.II), Divas (div.), Alto Saxophones (Alts.), Violoncello (Vlc.), and Contrabass (Cb.). The tempo is 'Poco allegro' at 82 beats per minute. The key signature has one sharp (F#). The time signature is 3/4. The score shows a first ending (1.) and a second ending (2.). Dynamics include mp, f, mf, and ff. The piano part has a section marked '8va'.

103 Legato

Pno. *mf*

V.I *mf*

div. *mf*

V.II *mf*

div. *mf*

Alts.. *mf*

Vlc. *mf*

Cb. *mf*

107

Glock. *mf*

Pno. *f*

V.I *f*

div. *f*

V.II *f*

div. *f*

Alts.. *f*

Vlc. *f*

Cb. *f*

111 *8va*

Pno. *Legato*
mf

V.I *mp*

V.II *mp*

Alts.. *mp*

Vlc. *pizz.*
mp

Cb. *(arco)*
mp

115 *8va*

Pno.

V.I *f*

V.II *f*

Alts.. *f*

Vlc. *arco*
f

Cb. *f*

Cymbale
chinoise
suspendue

119

Mailloche

f

Pno.

f

mp

V.I

pp

div.

pp

V.II

pp

div.

pp

Alts..

Div.

pp

Vlc.

Div.

pp

Cb.

Div.

pp

123

Pno.

127

Tmb.

mf

Pno.

f

pizz.

mf

Cb.

131

Tmb.

Pno.

Cb.

f

8^{va}

135

T. Moderato ♩ = 104 Meno ♩ = 72

Gong
FA# grave
Cymbale
chinoise
suspendue
Grosse
caisse

Maillolche

f

mp

CL.T.

Glock.

Mar.

Tmb.

Pno.

fff

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

ff

pp

mp

pizz.

arco

Div.

mp

pizz.

arco

151

Gong
LA grave

Glock.

Mar.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

p

p

p

p

mp

p

p

p

p

p

arco

arco

157

Grosse caisse

Cl.T.

Glock.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

p

p

p

p

mf

pp

pp

162

Tmb.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

ppp

pp

pp

pp

pp

pp

ppp

ppp

ppp

arco

ppp

ppp

Poco meno ♩ = 66

167

Pno. *pp* *mf*

Vlc. *mp*

Cb. *mp*

≡

172

Pno. *f* *Ma non troppo*

V.I. *arco* *mf*

V.II *arco* *mf*

Alts. *mf*

Vlc. *mf*

Cb. *mf*

175

Tam
tam

Cymbales
frappées

c.c.

Tmb.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

The musical score for measures 175-178 includes the following parts and details:

- Tam tam:** Measure 175 has a half note on G4 with a forte (*f*) dynamic. Measure 176 has a whole rest. Measure 177 has a half note on G4 with a forte (*f*) dynamic. Measure 178 has a whole rest.
- Cymbales frappées:** Measure 175 has a whole rest. Measure 176 has a half note on G4 with a forte (*f*) dynamic. Measure 177 has a whole rest. Measure 178 has a half note on G4 with a fortissimo (*ff*) dynamic.
- c.c. (Castanets):** Measure 175 has a whole rest. Measure 176 has a quarter note on G4 with a forte (*f*) dynamic, followed by a triplet of eighth notes (F#4, G4, A4) with a forte (*f*) dynamic. Measure 177 has a whole rest. Measure 178 has a whole rest.
- Tmb. (Tom-tom):** Measure 175 has a whole rest. Measure 176 has a quarter note on G2 with a forte (*f*) dynamic, followed by eighth notes on A2, B2, and C3. Measure 177 has a quarter note on D3, followed by eighth notes on E3 and F3. Measure 178 has a quarter note on G3.
- Pno. (Piano):** Measure 175 has a complex chordal texture with a forte (*ff*) dynamic. Measure 176 has a complex chordal texture with a forte (*ff*) dynamic. Measure 177 has a complex chordal texture with a forte (*ff*) dynamic. Measure 178 has a complex chordal texture with a fortissimo (*fff*) dynamic.
- V.I (Violin I):** Measure 175 has a quarter note on G4 with a forte (*f*) dynamic. Measure 176 has a half note on A4. Measure 177 has a half note on B4. Measure 178 has a half note on C5 with a fortissimo (*ff*) dynamic.
- V.II (Violin II):** Measure 175 has a quarter note on G4 with a forte (*f*) dynamic. Measure 176 has a half note on A4. Measure 177 has a half note on B4. Measure 178 has a half note on C5 with a fortissimo (*ff*) dynamic.
- Alts. (Alto Saxophone):** Measure 175 has a quarter note on G4 with a forte (*f*) dynamic. Measure 176 has a half note on A4. Measure 177 has a half note on B4. Measure 178 has a half note on C5 with a fortissimo (*ff*) dynamic.
- Vlc. (Violoncelle):** Measure 175 has a quarter note on G2 with a forte (*f*) dynamic. Measure 176 has a half note on A2. Measure 177 has a half note on B2. Measure 178 has a half note on C3 with a fortissimo (*ff*) dynamic.
- Cb. (Contrabasso):** Measure 175 has a quarter note on G2 with a forte (*f*) dynamic. Measure 176 has a half note on A2. Measure 177 has a half note on B2. Measure 178 has a half note on C3 with a fortissimo (*ff*) dynamic.

[illegible]

181

c.c.

Cl.T.

Mar.

Tmb.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

fff

fff

Legato

8^{va}

15^{ma}

Div.

Div.

183 *8va*

Pno. *f* Subito *mp*

V.I. *mf* Subito *pp*

V.II. *mf* Subito *pp*

Alts.. Unis. *mf* Subito *pp*

Vlc. Unis. *mf* Subito *pp*

Cb. *mf* Subito *pp*

185

Cymbale chinoise suspendue *mf*

c.c. *mf*

Mar. *f*

Tmb. *mf*

Pno. *p* *f*

V.I. *pizz.* *p* *arco* *mf* *3*

V.II. *pizz.* *p* *arco* *mf* *3*

div. *pizz.* *p* *arco* *mf* *3*

Alts.. *pizz.* *p* *arco* *mf* *3* Div. Div.

Vlc. *pizz.* *p* *arco* *mf*

Cb. *pizz.* *p* *arco* *mf*

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201

Cymbale
chinoise
suspendue

Mailloche
pp

Pno.
pp

V.I.
ppp

V.II
ppp

Alts..
ppp

Vlc.
ppp

Cb.
ppp

208

Meno ♩ = 50

Tmb.
pppp

Pno.

V.I
pppp

V.II
pppp

Alts..
pppp

Vlc.
pppp

Cb.
pppp

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226

Gong
FA# grave

c.c.

Pno.

V.I

V.II

Alts..

Sub

232

c.c.

Grosse caisse

Cl.T.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

Sub

242

Piu mosso ♩ = 72

Tam
 tam
 Cymbales
 frappées
 c.c.
 Grosse
 caisse
 Glock.
 Mar.
 Tmb.
 Pno.
 V.I
 div.
 V.II
 Alts..
 Vlc.
 Cb.

The musical score for page 242 is titled "Piu mosso" with a tempo marking of ♩ = 72. The score is written for a large ensemble, including percussion and strings. The percussion section consists of Tam tam, Cymbales frappées, c.c. (cymbals), Grosse caisse (bass drum), Glock. (glockenspiel), Mar. (maracas), and Tmb. (tom-toms). The string section includes V.I (Violin I), div. (divisi), V.II (Violin II), Alts. (Alto), Vlc. (Violoncelle), and Cb. (Contrebasse). The score is in 3/4 time and features various musical notations including triplets, dynamics (ff, fff), and articulation marks.

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253

Glock. *Gliss.-----*
f

Mar. *Gliss.-----*
f

Pno. *f* *8va-----*

V.I. *mf*

V.II. *mf*

Alts.. *mf*

Vlc. *mf*

Cb. *mf*

256

Claves

Pno. *mf*

V.I. *f*

V.II. *f* *Div.*

Alts.. *mf*

Vlc. *mf* *pizz.* *f*

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

259

262

265

Pno. *fff* *ff*

V.I. *f*

V.II. *f*

Alts.. *f*

Vlc. *f*

Cb. *f*

268

c.c. *f*

Glock.

Mar. *ff*

Pno. *8va*

V.I. *ff*

V.II. *ff*

Alts.. *ff*

Vlc. *ff*

Cb. *ff* *pizz.*

Cymbale
chinoise
suspendue

276

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

fff

279

Tam
tam

Mar.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

ff

ff

284

Pno.

V.I.

V.II

Alts..

Vlc.

Cb.

286

Cl.T.

Pno.

V.I

V.II

Alts..

Vlc.

Cb.

288

c.c. *ff*

Cl.T.

Mar. *fff*

Tmb.

Pno.

V.I. *fff*

V.II *fff*

Alts.. *fff*

Vlc. *fff* arco

Cb. *fff*

Detailed description of the musical score: The score is for a full orchestra. The first system (measures 288-289) shows the c.c. (cymbals) with a *ff* dynamic and triplet markings. The Cl.T. (clarinet) has a single note in measure 288. The Mar. (maracas) enter in measure 289 with a *fff* dynamic. The Tmb. (tom-toms) have triplet markings. The Pno. (piano) has complex arpeggiated figures with triplet and quintuplet markings. The V.I. (Violin I) has a (4) marking and a *fff* dynamic. The V.II (Violin II) has a *fff* dynamic. The Alts. (Alto Saxophone) has a *fff* dynamic. The Vlc. (Violoncello) has a *fff* dynamic and an arco marking. The Cb. (Contrabass) has a *fff* dynamic. The second system (measures 290-291) continues the complex rhythmic patterns with many triplets and dynamic markings.

290

c.c.

Mar.

Tmb.

Pno.

V.I

div.

V.II

div.

Alts..

Vlc.

Cb.

8va

Legato

pp

Legato

pp

Legato

pp

Legato

pp

Div.(arco)

pp

pizz.

pp

pizz.

pp

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