

Pierre ANGOT

# Lento et presto

Pièce de bis

Pour basson solo, 5 timbales et orchestre à cordes

Opus 3

## **Note de l'auteur :**

×××××××××

**convention sur les altérations :** Les altérations accidentielles 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.

×××××××××

**Tous droits réservés**

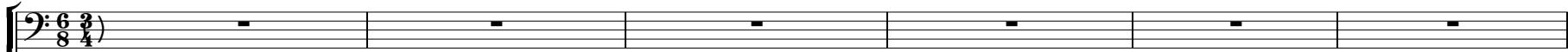
# Lento et presto

*Pièce de bis*

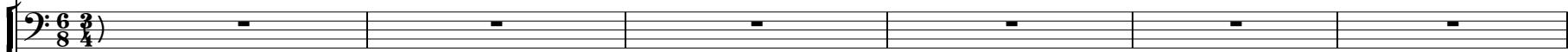
Lento ( $\text{♩} = 76$ )

Opus 3

Timbales



Basson solo



violon solo I



Violon tutti I



violon solo II



Violon tutti II



altos



Violoncelles



Contrebasses



7

tmbs.

B. solo

v. solo I

v.1

v. solo II

v.2

alt.s

vlls.

cbs.

*arco*

*p*

*Con tutti pizz.*

*p*

*arco*

13

tmbs.

B. solo

v. solo I

v.1

v.2

alt.s

vlls.

cbs.

*Con tutti*

*p*

*p arco* Div.

*p arco*

*p*

*arco*

20

tmbs.      |      |      |      |      |      |      |

B. solo      | *mf*      |      |      |      |      |

v. solo I      |      | *mf*      |      |      |      |

v.1      |      |      |      |      |      |

v. solo II      |      |      | *Solo*      |      |

v.2      |      |      |      |      |      |

alt.s      |      |      |      |      |      |

vlls.      |      |      |      | *Solo*      |      |

cbs.      |      |      |      |      |      |

25

tmbs.

B. solo *ff*

v. solo I *ff* *p* *mf* *Con tutti*

v.1 *ff* *p* *mf* *Con tutti*

v. solo II *ff* *p* *mf*

v.2 *ff* *p* *mf*

alt.s *ff*

vlls. *ff*

cbs. *ff* *p*

[30]

tmbs. | 5 6 12  
8 8 8

B. solo | 5 6 12  
8 8 8

v. solo I | 5 6 12  
8 8 8

v.1 | 5 6 12  
8 8 8

v. solo II | 5 6 12  
8 8 8

v.2 | 5 6 12  
8 8 8

alt.s | 5 6 12  
8 8 8

vlls. | 5 6 12  
8 8 8

cbs. | 5 6 12  
8 8 8

36

tmbs.

B. solo *p* *mf*

v.1 *ppp* *f*

v.2 *ppp* *f*

alt.s *ppp* *f*

vlls. *ppp* *f*

cbs. *ppp* *f*

**10** *mf* *<>*

**6** *pizz.* *p* *ppp* *p*

**10** *mf* *<>* *pizz.* *p* *ppp* *p*

**6** *pizz.* *p* *ppp* *p*

**10** *mf* *<>* *pizz.* *p* *ppp* *p*

**6** *pizz.* *p* *pp* *p* *ppp* *pp* *p*

**6** *p* *pp* *pizz.* *p* *ppp* *pp* *p*

**6** *p* *pp* *pizz.* *p* *ppp* *pp* *p*

**Expressif** *mf*

41

tmbs.

B. solo

v.1

v.2

alt.s

vlls.

cbs.

This musical score page shows a six-measure section starting at measure 41. The bassoon solo part (B. solo) has melodic lines with grace notes and slurs. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The instrumentation includes timpani (tmbs.), bassoon solo (B. solo), violins 1 (v.1) and 2 (v.2), alto saxophone (alt.s), violoncello (cbs.), and double bass (vlls.). The bassoon solo part is prominent, while the other instruments provide harmonic support.

47

tmbs.

B. solo *f*

v.1 *mf*  
*Sempre pizz.*  
*Div.*

v.2

alt.s

vlls. *arco*  
*pizz.*

cbs.

*p*

*arco* *mp* *p* *pp*

*arco* *mp* *p* *pp*

*arco* *mp* *p* *pp*

*pizz.*

*arco* *mp* *arco* *p* *pizz.*

*arco* *mp* *arco* *p* *pp*

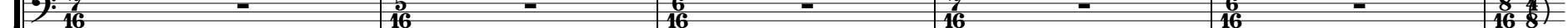
*arco* *mp* *p* *pp*

Presto  $\text{♩} = 180$

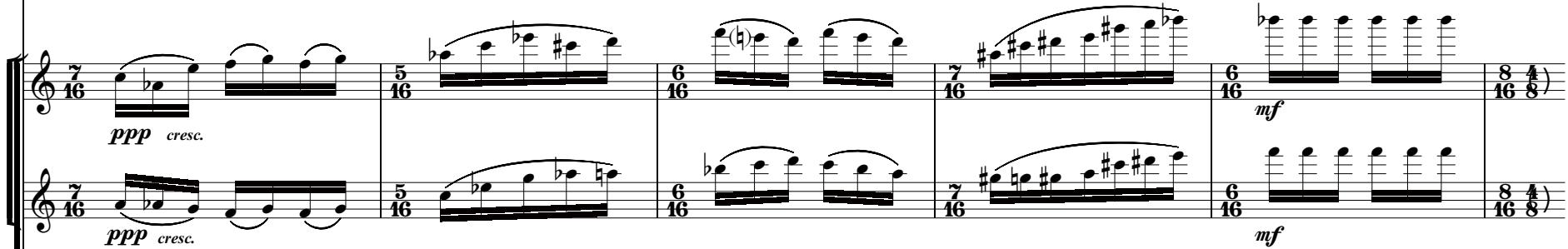
Timbales



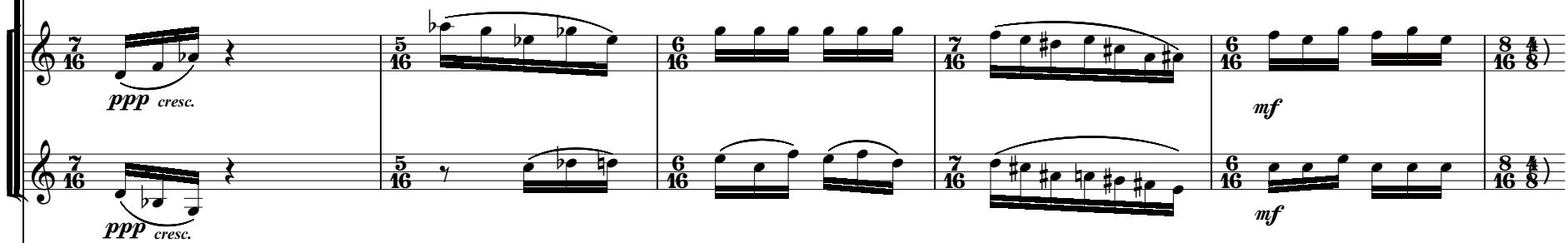
Basson



Violins I



Violins II



Altos



Viloncelles



Contrebasses



6

Tmbs.  $\text{B: } \frac{8}{16} \frac{4}{8})$

Bn.  $\text{B: } \frac{8}{16} \frac{4}{8})$

V.I.  $\text{G: } \frac{8}{16} \frac{4}{8})$

V.II.  $\text{G: } \frac{8}{16} \frac{4}{8})$

V.III.  $\text{G: } \frac{8}{16} \frac{4}{8})$

Alt.  $\text{E: } \frac{8}{16} \frac{4}{8})$

Vlc.  $\text{B: } \frac{8}{16} \frac{4}{8})$

Cb.  $\text{B: } \frac{8}{16} \frac{4}{8})$

*p*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*

*mp*

*pizz.*

*f*

*mp*

10

Tmbs.

14

Tmbs. *mp*

Bn. Legato *mp*

V.I *pp* *mp* *p*

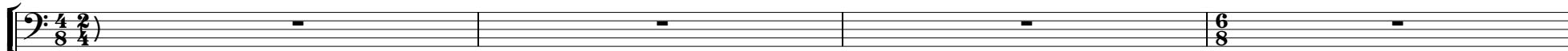
V.II *pizz.* *pp* *mp* *pizz.*

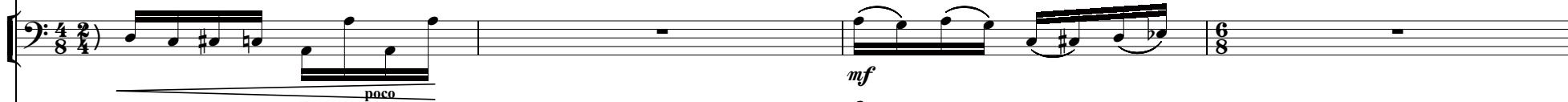
Alt. *pizz.* *pp* *mp*

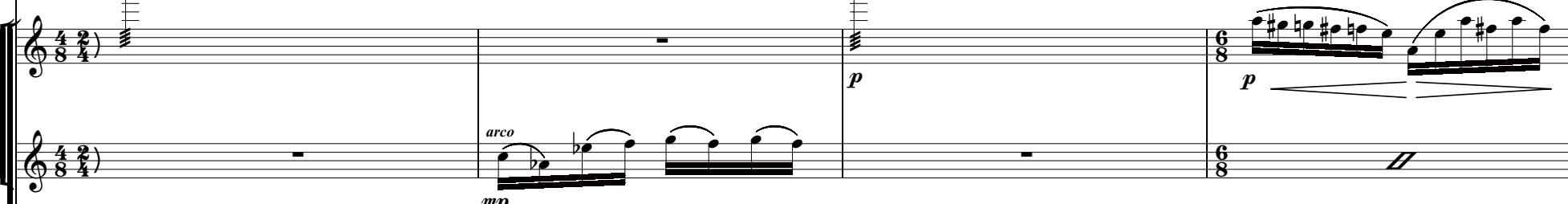
Vlc. *pp* *mp* *pizz.* *arco*

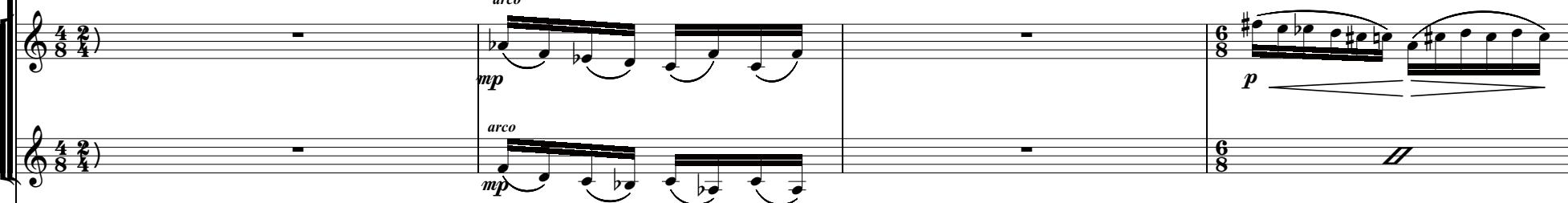
Cb. *mp* *p*

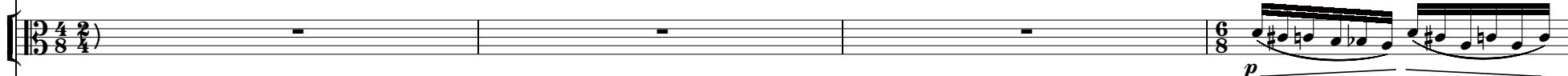
18

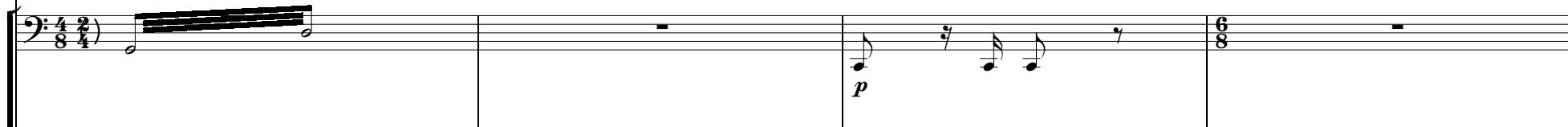
Tmbs. 

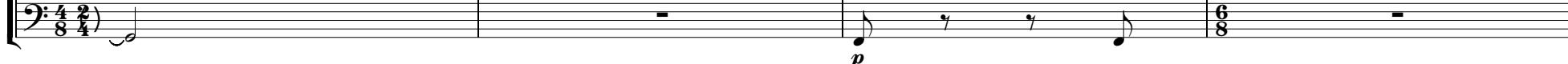
Bn. 

V.I. 

V.II. 

Alt. 

Vlc. 

Cb. 

22

Tmbs. - | - | : | - | 3)

Bn. 9 Flatterzunge Norm. Flatterzunge Norm. p mp

V.I f f f

V.II f f f

Alt. f f

Vlc. f f

Cb. f f

26

Tmbs. *Bassoon*: *mf*

Bn. *V. I.* *V. II.* *Alt.* *Vlc.* *Cb.*

*En serrant*

*Div.*

*p* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *f*

*mp* *p* *f*

*mp* *p* *f*

31 A tempo

Tmbs.  $\begin{array}{c} \text{Bass clef} \\ \text{7} \\ \text{16} \end{array}$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\text{b} \bullet \gamma \bullet \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$  -  $\begin{array}{c} 7 \\ 16 \end{array}$   
*mf*

Bn.  $\begin{array}{c} \text{Bass clef} \\ \text{7} \\ \text{16} \end{array}$  -  $\begin{array}{c} 2 \\ 4 \end{array}$  -  $\begin{array}{c} 11 \\ 16 \end{array}$  -  $\begin{array}{c} 7 \\ 16 \end{array}$

V.I  $\begin{array}{c} \text{Treble clef} \\ \text{7} \\ \text{16} \end{array}$   $f$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\gamma \text{ (two eighth notes)} \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$   
 $\begin{array}{c} \text{Treble clef} \\ \text{7} \\ \text{16} \end{array}$   $f$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\gamma \text{ (two eighth notes)} \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$   
*mf*

V.II  $\begin{array}{c} \text{Treble clef} \\ \text{7} \\ \text{16} \end{array}$   $f$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\gamma \text{ (two eighth notes)} \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$   
 $\begin{array}{c} \text{Treble clef} \\ \text{7} \\ \text{16} \end{array}$   $f$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\gamma \text{ (two eighth notes)} \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$   
*mf*

Alt.  $\begin{array}{c} \text{Clef} \\ \text{3} \\ \text{7} \\ \text{16} \end{array}$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\text{pizz.}$   $\gamma \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$  -  $\begin{array}{c} \text{arco} \\ f \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$

Vlc.  $\begin{array}{c} \text{Bass clef} \\ \text{7} \\ \text{16} \end{array}$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\text{pizz.}$   $\gamma \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$  -  $\begin{array}{c} \text{arco} \\ mf \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$

Cb.  $\begin{array}{c} \text{Bass clef} \\ \text{7} \\ \text{16} \end{array}$  -  $\begin{array}{c} 2 \\ 4 \end{array}$   $\text{pizz.}$   $\gamma \gamma$   $\begin{array}{c} 11 \\ 16 \end{array}$  -  $\begin{array}{c} \text{arco} \\ mf \end{array}$   $\text{# (two eighth notes)} \text{# (two eighth notes)}$   $\begin{array}{c} 7 \\ 16 \end{array}$   
*mf*

35

Tmbs.  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} p \\ mf \end{smallmatrix}$

Bn.  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 11 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} mf \\ mp \\ mf \end{smallmatrix}$

V.I  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 11 \\ 16 \end{smallmatrix}$   $p$

V.II  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 11 \\ 16 \end{smallmatrix}$   $p$

Alt.  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} 11 \\ 16 \end{smallmatrix}$

Vlc.  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $mp$   $mf$   $1 \text{ seule}$   $mf$

Cb.  $\begin{smallmatrix} 7 \\ 16 \end{smallmatrix}$   $mp$   $\begin{smallmatrix} 11 \\ 16 \end{smallmatrix}$

39

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

44

Tmbs. - | 2 4 - | - | 3 4 - |

Bn.  1 seule | 2 4 f - | - | 3 4 - |

V.I. - | 2 4 - | - | 3 4 - |

V.II. - | 2 4 - | 1 seule f - | - | 3 4 - |

Alt. - | 2 4 - | - | - |  $\frac{3}{4}$   $\text{mf}$

Vlc. - | 2 4  $\text{b}\ddot{\text{o}}$ .  $\text{mf}$  - | - | 3 4 - |

Cb. - | 2 4 - | - | 3 4 - |  $\text{mf}$

48

Tmbs.  $\text{Bass}_4$  *p*

Bn.  $\text{Bass}_4$

V.I  $\text{Treble}_4$

V.II  $\text{Treble}_4$

Alt.  $\text{Bass}_4$

Vlc.  $\text{Bass}_4$

Cb.  $\text{Bass}_4$

Tutti *mf*

Tutti *mf*

51

Tmbs. stringendo poco , A tempo Strngendo

Bn. cresc. ff f cresc. Stringendo

V.I stringendo poco Tutti mf , A tempo Tutti Div. mf

V.II mf

Alt. mf

Vlc.

Cb.

This musical score page contains seven staves. The first staff (Tmbs.) shows a continuous eighth-note pattern with dynamic markings 'stringendo poco', 'A tempo', and 'Strngendo'. The second staff (Bn.) features a melodic line with dynamics 'cresc.', 'ff', 'f', and 'cresc.'. The third staff (V.I) includes a 'Tutti' dynamic and a 'Div.' instruction. The fourth staff (V.II) has a 'Tutti' dynamic and two 'mf' markings. The fifth staff (Alt.) has one 'mf' marking. The sixth staff (Vlc.) and seventh staff (Cb.) show sustained notes with dynamics 'mf' and 'f' respectively. Measure numbers 51 are indicated at the top left.

55

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

A tempo

Stringendo molto

*ff*

*Cresc. molto*

A tempo

Stringendo molto

*f*

*f*

*cresc.*

*mf*

*f*

*f*

*simili*

59

A tempo

Tmbs.

Bn. *Ossia*

*fff*

V.I

V.II

Alt.

*mf*

Vlc.

*mf*

Cb.

*mf*

63

Tmbs. *ff*

Bn. *f*

V.I *fff*  
Div.

V.II *fff*  
Div. *ff*

Alt. *fff* Div.

Vlc. *ff* *mf*

Cb. *ff* *mf*

67

Tmbs. Bn. V.I V.II Alt. Vlc. Cb.

*f*

*mp*

*p*

*mp*

*p*

*mp*

*p*

71

Tmbs.

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

Bn.

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*mp*

**cresc.**

*mf cresc.*

V.I

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*p*

*mp*

V.II

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*mp*

Alt.

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*mp*

Vlc.

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*mp*

1 seule

*mf*

Cb.

**Bass clef** | **9/16** | **5/16** | **C** | **9/16** | **2/4**

*mp*

1 seule

*mf*

75

Tmbs.  $\begin{smallmatrix} \text{Bass clef} \\ 2 \\ 4 \end{smallmatrix}$

Bn.  $\begin{smallmatrix} \text{Bass clef} \\ 2 \\ 4 \end{smallmatrix}$  *f* *1 seule* *ff*

V.I  $\begin{smallmatrix} \text{Treble clef} \\ 2 \\ 4 \end{smallmatrix}$  *mf* *Tutti* *mf*

V.II  $\begin{smallmatrix} \text{Treble clef} \\ 2 \\ 4 \end{smallmatrix}$  *mf*

Alt.  $\begin{smallmatrix} \text{Bass clef} \\ 2 \\ 4 \end{smallmatrix}$  *mf*

Vlc.  $\begin{smallmatrix} \text{Bass clef} \\ 2 \\ 4 \end{smallmatrix}$  *Tutti* *mf* *Tutti* *mf*

Cb.  $\begin{smallmatrix} \text{Bass clef} \\ 2 \\ 4 \end{smallmatrix}$

80

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

84

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

*f*

*f cresc.*

*f decresc.*

88

Tmbs.

Bn.

V.I

*decresc.*

*mp*

*f*

*y*

*y*

*1 seule*

*6*

*16*

*7*

*16*

*6*

*16*

*7*

*16*

*6*

*16*

V.II

*decresc.*

*mp*

*y*

*y*

*1 seule*

*6*

*16*

*#*

*#*

*#*

*#*

*#*

*f*

V.III

*decresc.*

*mp*

*b*

*y*

*y*

*1 seule*

*6*

*16*

*7*

*16*

*6*

*16*

Vlc.

*mf*

*mp*

*b*

*y*

*y*

*6*

*16*

*7*

*16*

*6*

*16*

Cb.

*mf*

*b*

*y*

*y*

*6*

*16*

*7*

*16*

*6*

*16*

93

Tmbs.  $\text{Bass clef} \frac{6}{16}$

Bn.  $\text{Bass clef} \frac{6}{16}$

V.I.  $\text{Treble clef} \frac{6}{16}$   
 $\text{Treble clef} \frac{6}{16}$

V.II.  $\text{Treble clef} \frac{6}{16}$   
 $\text{Treble clef} \frac{6}{16}$

Alt.  $\text{Bass clef} \frac{6}{16}$

Vlc.  $\text{Bass clef} \frac{6}{16}$   
 $\text{Bass clef} \frac{7}{16}$  *f*  
 $\text{Bass clef} \frac{6}{16}$

Cb.  $\text{Bass clef} \frac{6}{16}$   
 $\text{Bass clef} \frac{7}{16}$  *f*

Measure 1:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$

Measure 2:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$

Measure 3:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$  *1 seule* *mp*

Measure 4:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$  *1 seule* *mp*

Measure 5:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$  *1 seule* *mp*

Measure 6:  $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$  *Tutti*   
 $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$    
 $\frac{6}{16}$   $\frac{7}{16}$   $\frac{6}{16}$   $\frac{7}{16}$   $\frac{2}{4}$

99

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

**Tutti**

**f**

**Tutti**

**f**

**Tutti**

**f**

**Tutti**

**f**

**Tutti**

**f**

**f**

**f**

105

Tmbs. Bn. V.I. V.II. Alt. Vlc. Cb.

*f*

*mf*

*f*

111

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

9  
16

2  
4

mp

f

9  
16

2  
4

mp

9  
16

2  
4

mp

mf

9  
16

2  
4

mf

9  
16

2  
4

mp

f

9  
16

2  
4

mp

f

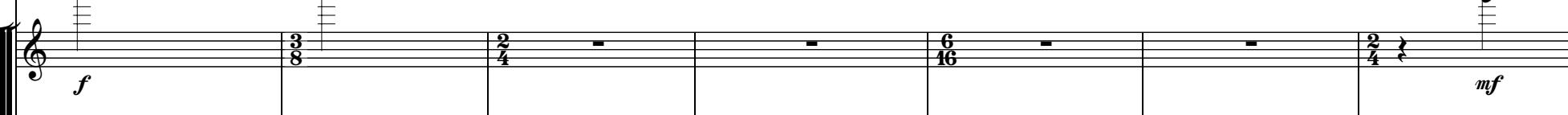
9  
16

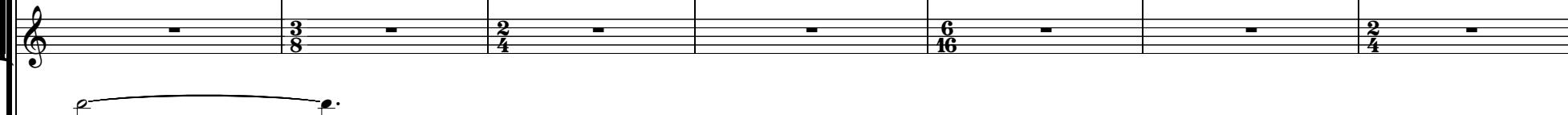
2  
4

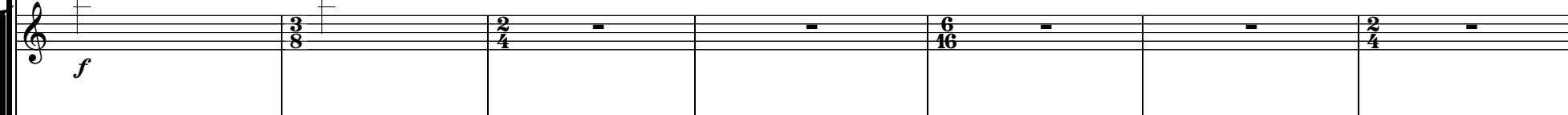
116

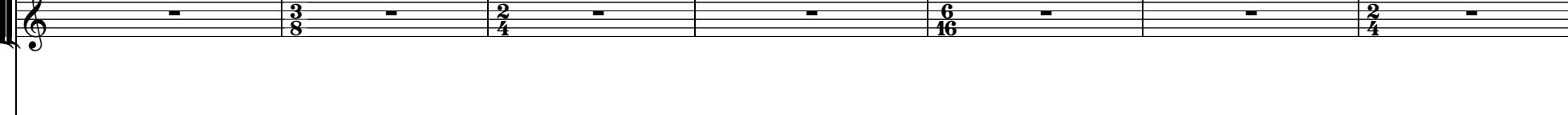
Tmbs. 

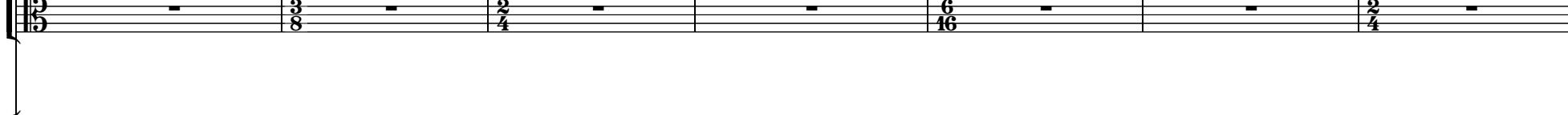
Bn. 

V.I. 

V.II. 

Alt. 

Vlc. 

Cb. 

123

Tmbs.

 $\frac{9}{16}$ 

Bn.

 $\frac{9}{16}$ 

V.I

*mf* $\frac{9}{16}$  $\frac{9}{16}$ 

V.II

*mf* $\frac{9}{16}$  $\frac{9}{16}$ 

Alt.

*mf* $\frac{9}{16}$  $\frac{9}{16}$ 

Vlc.

*mf* $\frac{9}{16}$  $\frac{9}{16}$ 

Cb.

*mf* $\frac{9}{16}$  $\frac{9}{16}$

129

Tmbs.

*ff*

Bn.

#

V.I

*fff**fff*

V.II

*fff*

Alt.

*fff*

Vlc.

*fff*

Cb.

*fff*

133

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

*Senza diminuendo*

*Senza diminuendo*

*Senza diminuendo*

*Senza diminuendo*

*fff*

*fff*

138

Tmbs.

*ff*

Bn.

V.I

V

*ffff*

V.II

V

*ffff*

Alt.

Vlc.

Cb.

143

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

This musical score page shows a section for orchestra and brass band. The instrumentation listed on the left is Tmbs., Bn., V.I, V.II, Alt., Vlc., and Cb. The score is numbered 143 at the top left. The V.I and V.II parts are prominent, each featuring a sustained eighth-note pattern across four measures. These patterns are accented with dynamic markings: 'fffff' in the first and third measures, and 'ffff' in the second and fourth measures. The Alt. part provides harmonic support with a sixteenth-note pattern. The Vlc. and Cb. parts also contribute to the harmonic foundation. The score uses standard musical notation with stems indicating direction and note values.

147

Tmbs.

Bn. *fff*

V.I

V.II

Alt.

Vlc.

Cb.

152

Tmbs.

Bn. 3

V.I 3/4 f

V.II 3/4 f

Alt. 3/4 f

Vlc. 3/4 f

Cb. 3/4 f

157

Tmbs.

Bn.

V.I

V.II

Alt.

Vlc.

Cb.

*Div.*

162

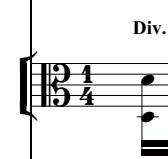
Tmbs. 

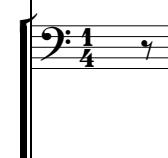
Bn. 

V.I. 

V.II. 

Alt. 

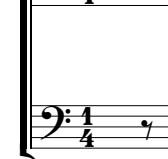
Vlc. 

Cb. 

*mf* *f*

*sf*

*Div.* 

*Div.* 

*fff*

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