

Pierre ANGOT

GENESE

POUR
FLûTE, HOUTBOIS, CLARINETTE SIB, BASSON,
COR EN FA, ET PIANO.



OPUS 52 N°2

Basson



Pierre ANGOT

GENESE

Toumaï
Lucie
Orrorin
Néanderthal
Sapiens

OPUS 52 N°2

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

Genèse

Pour flute / hautbois/clarinette Si b / basson / cor en fa et piano

N° 2 de l'opus 52

I Toumaï

Pierre ANGOT

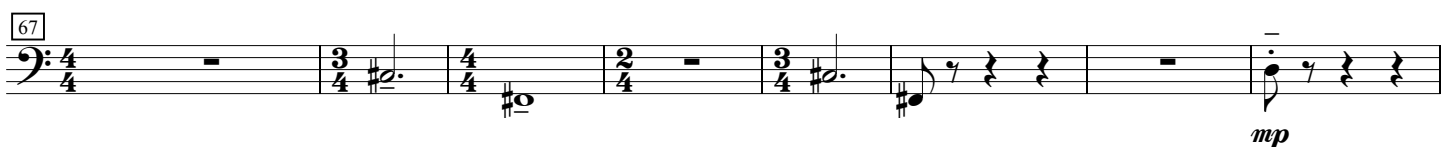
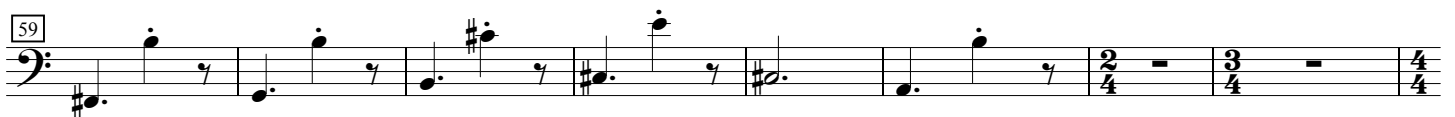
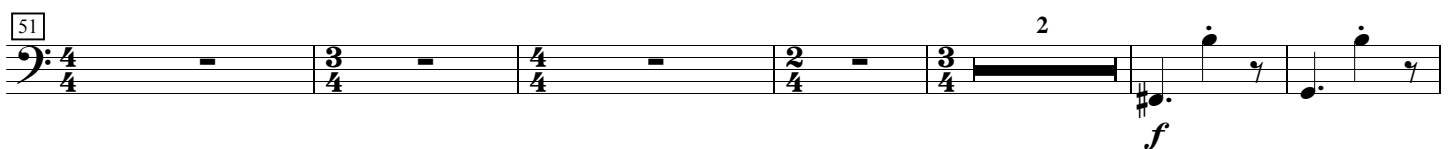
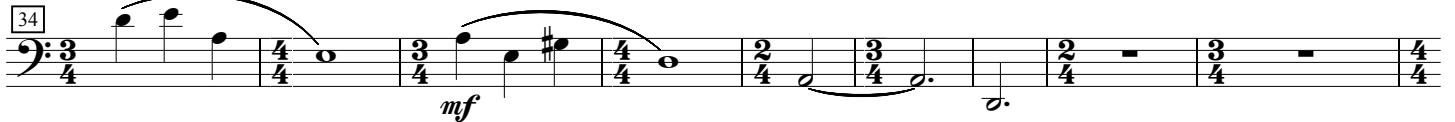
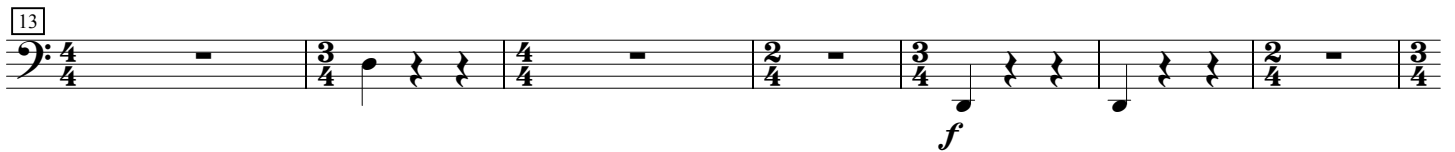
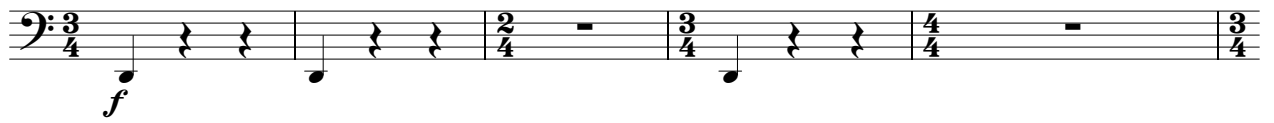
Lento con misterioso ♩ = 48 (env.)

Basson

The musical score for the Bassoon part is written in 4/4 time. It consists of three staves. The first staff starts with a measure rest for 2 measures, followed by a melodic line starting on a half note G2, moving stepwise up to a dotted half note G3, then descending to a half note F2, and ending with a half note G2. The second staff starts with a measure rest for 4 measures, followed by a melodic line starting on a half note G2, moving stepwise up to a dotted half note G3, then descending to a half note F2, and ending with a half note G2. The third staff starts with a measure rest for 18 measures, followed by a melodic line starting on a half note G2, moving stepwise up to a dotted half note G3, then descending to a half note F2, and ending with a half note G2. The score includes dynamic markings: *p* (piano) at the beginning of the first staff, *pp* (pianissimo) at the beginning of the second staff, and *mf* (mezzo-forte) at the beginning of the third staff. The tempo is marked 'Lento con misterioso' with a quarter note equal to 48 (env.).

II LUCIE

Allegro $\text{♩} = 60 \text{ (env.)}$ ($\text{♩} = 180$)



75

84

89

97

104

110

117

125

132

f

ff

mf

fff

III ORRORIN

Allegro ♩ = 120

musical score for 'III ORRORIN' in 4/4 time, Allegro (♩ = 120). The score is written in bass clef and includes various dynamics and articulations.

Measures 1-4: *mf* (mezzo-forte), *f* (forte).

Measure 5: *mf*.

Measures 9-12: *mf*.

Measures 13-17: *mf*, *mp* (mezzo-piano).

Measures 18-23: *mf*, *mp*.

Measures 24-26: *mf*, *mp*.

Measures 27-33: *mf*, *mp*.

Measures 34-40: *mf*, *mp*.

Measures 41-43: *mf*, *mp*.

Measures 44-46: *mf*, *mp*.

Measures 47-50: *mf*, *mp*.

Measures 51-53: *mf*, *mp*.

Measures 54-56: *mf*, *mp*.

Measures 57-60: *f* (forte), *mf*.

IV Neanderthal

Allegro ♩ = 52

The musical score is written for a single melodic line in bass clef. It begins with a complex time signature of 45/16, which changes to 3/16 and then 3/4. The tempo is marked 'Allegro' with a quarter note equal to 52 beats per minute. The score is divided into measures, with measure numbers 6, 13, 22, 27, 32, and 36 indicated in boxes. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The piece features several slurs and fingerings (2, 3, 5) for specific passages. The key signature has one sharp (F#).

6 *mp* 3

13 2 5 *p*

22 *p*

27 *mp* *mf*

32 *mp*

36 *p*

Allegro ♩ = 120

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each featuring a vocal line and a piano accompaniment line.

System 1:

- Vocal Line:** The first staff is in 4/4 time. It begins with a whole rest for three measures, indicated by a "3" above the staff. The melody starts on a half note G4 (F#4 in the key signature), followed by a half note A4, and then a half note B4. The second staff continues with a half note A4, a half note G4, and a half note F#4. The third staff contains a half note E4, a half note D4, and a half note C4.
- Piano Accompaniment:** The first staff is in 4/4 time. It begins with a whole rest for three measures, indicated by a "3" above the staff. The melody starts on a half note G4 (F#4 in the key signature), followed by a half note A4, and then a half note B4. The second staff continues with a half note A4, a half note G4, and a half note F#4. The third staff contains a half note E4, a half note D4, and a half note C4.

System 2:

- Vocal Line:** The first staff is in 4/4 time. It begins with a half note G4 (F#4 in the key signature), followed by a half note A4, and then a half note B4. The second staff continues with a half note A4, a half note G4, and a half note F#4. The third staff contains a half note E4, a half note D4, and a half note C4.
- Piano Accompaniment:** The first staff is in 4/4 time. It begins with a half note G4 (F#4 in the key signature), followed by a half note A4, and then a half note B4. The second staff continues with a half note A4, a half note G4, and a half note F#4. The third staff contains a half note E4, a half note D4, and a half note C4.

The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato". The score is written for a vocal soloist and piano accompaniment.

Musical score for the bass line of "The Sound of Silence". The score is written in bass clef with a key signature of one sharp (F#). It begins with a measure number box containing "17". The notation includes eighth and sixteenth notes, rests, and a double bar line. The dynamic marking *mp* is placed below the staff. The score ends with a double bar line and a repeat sign.

26

mp

p

3/4

6/8

41

5

3

ff

#

Example 10 shows a musical score for a bass line. The notation is in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score begins with a measure containing a quarter rest, followed by a measure with a quarter note G2 (labeled 'f' for forte) and a quarter rest. The subsequent measures contain eighth and quarter notes, including G2, F2, E2, D2, C2, B1, and A1, with various accidentals and phrasing slurs. The score ends with a double bar line.

[illegible]

75 *pp* 13 *mf*

95

En serrant un peu
103 5 *f*

Piu mosso ♩ = 84
111 *ff*

Poco piu mosso ♩ = 92

117

Piu mosso ♩ = 108
121 2 *p cresc.*

127

130

134 *fff* *p*

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