



KIAN RAVAEI

**AU FOU,
AU FOU!**

for brass band

(full score)

ÆI edition

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(2023)

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INSTRUMENTATION

Soprano Cornet in E-flat
Solo Cornet in B-flat
Repiano Cornet in B-flat
2nd Cornet in B-flat
3rd Cornet in B-flat

Flugelhorn in B-flat
Solo Horn in E-flat
1st Horn in E-flat
2nd Horn in E-flat

1st Baritone in B-flat
2nd Baritone in B-flat

1st Trombone in B-flat
2nd Trombone in B-flat
Bass Trombone

Euphonium in B-flat
Bass in E-flat
Bass in B-flat

Timpani

2 Percussion

Snare Drum, Crash Cymbal

(Number of players doubling each part is at discretion of conductor.)

COMPOSER’S NOTE

After the premiere of Ravel’s *Boléro*, amidst the cheering crowd was a woman yelling “Au fou, au fou!” (“The madman, the madman!”). Ravel famously remarked that she was the only person who understood the piece. Like *Boléro*, this work inexorably builds on a single theme, inspired by Ravel’s use of repetition as a metaphor for madness.

—Kian Ravaei

duration ca. 3’

(Transposed)

AU FOU, AU FOU!

Kian Ravaei
(2023)

In 1, comical, with exaggerated articulation ♩ = 66

E♭ Soprano Cornet

B♭ Solo Cornet

B♭ Repiano Cornet

B♭ 2nd Cornet

B♭ 3rd Cornet

B♭ Flugelhorn

E♭ Solo Horn

E♭ 1st Horn

E♭ 2nd Horn

B♭ 1st Baritone

B♭ 2nd Baritone

B♭ 1st Trombone

B♭ 2nd Trombone

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

2 Percussion
Snare Drum,
Crash Cymbals

straight mute

mf *staccatiss.*

p

2 players sempre

(stop mute)

ff

ff

mf *staccatiss.*

8

The musical score is arranged in a system with 17 staves. The staves are labeled as follows:

- Sop. Ct.
- Solo Ct.
- Rep. Ct.
- 2nd Ct.
- 3rd Ct.
- Flg. Hn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Trb.
- 2nd Trb.
- B. Trb.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc.

The score begins with a key signature of one flat (B♭) and a time signature of 2/4. The first measure (measure 1) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The second measure (measure 2) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The third measure (measure 3) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The fourth measure (measure 4) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The fifth measure (measure 5) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The sixth measure (measure 6) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The seventh measure (measure 7) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes. The eighth measure (measure 8) contains rests for all parts except the 2nd and 3rd Contraltos, who play eighth notes.

15

A

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

22

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

29

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

36

B

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

harmon mute (stem out)

f staccatiss.

ff

f staccatiss.

f

mf staccatiss.

43

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

50

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

ff

ff

64

71

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

78

D

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

85

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

92

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

99

E

Sop. Ct.

mf *staccatiss.*

Solo Ct.

Rep. Ct.

p

2nd Ct.

ff

open

3rd Ct.

ff

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

ff

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

mf

B♭ Bass

Timp.

Perc.

Snare Drum

f

106

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

113

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

Eb Bass

Bb Bass

Timp.

Perc.

This musical score is for the piece "The Swan" (Le Cygne) by Charles Camille Saint-Saëns, from his "The Carnival of the Animals" suite. The score is arranged for a full orchestra and vocal soloists. The tempo is marked 120, and the key signature is one sharp (F#). The score is divided into two systems, each containing seven staves. The instruments and parts included are:

- Sop. Ct. (Soprano Contralto)
- Solo Ct. (Solo Contralto)
- Rep. Ct. (Repetitionist Contralto)
- 2nd Ct. (Second Contralto)
- 3rd Ct. (Third Contralto)
- Flg. Hn. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (First Horn)
- 2nd Hn. (Second Horn)
- 1st Bar. (First Baritone)
- 2nd Bar. (Second Baritone)
- 1st Trb. (First Trombone)
- 2nd Trb. (Second Trombone)
- B. Trb. (Bass Trombone)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- Timp. (Timpani)
- Perc. (Percussion)

The score features various musical notations, including dynamics (e.g., *mf*, *ff*, *p*, *f*, *staccatiss.*), articulation (e.g., accents, slurs), and performance instructions (e.g., "open" for the Solo Ct.). The tempo is marked 120, and the key signature is one sharp (F#). The score is divided into two systems, each containing seven staves. The instruments and parts included are:

127

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

140

G

Sop. Ct.



Musical staff for Soprano Cornet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Solo Ct.



Musical staff for Solo Cornet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Rep. Ct.



Musical staff for Repetition Cornet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

2nd Ct.



Musical staff for 2nd Cornet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

3rd Ct.



Musical staff for 3rd Cornet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Flg. Hn.



Musical staff for Flag Horn. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Solo Hn.



Musical staff for Solo Horn. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

1st Hn.



Musical staff for 1st Horn. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

2nd Hn.



Musical staff for 2nd Horn. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

1st Bar.



Musical staff for 1st Baritone. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

2nd Bar.



Musical staff for 2nd Baritone. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

1st Trb.



Musical staff for 1st Trumpet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

2nd Trb.



Musical staff for 2nd Trumpet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

B. Trb.



Musical staff for Baritone Trumpet. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Euph.



Musical staff for Euphonium. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

E♭ Bass



Musical staff for E♭ Bass. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

B♭ Bass



Musical staff for B♭ Bass. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Timp.



Musical staff for Timpani. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

Perc.



Musical staff for Percussion. It begins with a whole rest in 3/8 time, then changes to 2/4 time at measure 140. The staff contains a melodic line starting on G4, moving to F#4, E4, and D4, with various articulations and dynamics.

147

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

[illegible]

161 **H**

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

mf *staccatiss.*

solo

mf *staccatiss.*

ff

168

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

ff

175

I

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

ff

mf

p

straight mute

182

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

[illegible]

196

Sop. Ct.

Solo Ct.

Rep. Ct.

2nd Ct.

3rd Ct.

Flg. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc.

ff

p