

KARL KOOP KONZERT

“Comédie pompière, sociale et réaliste”

pour accordéon et ensemble de 17 musiciens

BERNARD CAVANNA

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L'accordéon occupe une place particulière dans mon travail.

Plusieurs pièces incluent un accordéon dans leurs effectifs instrumentaux (opéras, trios, concerto pour violon...), parfois trois comme dans *Messe un jour ordinaire*.

Il est aussi dans ma mémoire. Très tôt je l'ai entendu en Allemagne, chez mon grand-père.

Il s'appelait Karl Koop.

Prisonnier de guerre en 1918 par les troupes anglaises, il eut la chance de recevoir de la Croix-Rouge un accordéon. Il apprit à en jouer seul, comme il apprit en autodidacte à déminer les plaines du Nord.

Plus tard, dans les années trente, toujours au chômage, il fera vivre sa famille en animant des bals.

L'accordéon tel que nous le connaissons en France, nous vient des traditions musicales populaires d'Auvergne et d'Italie (rien à voir avec le somptueux accordéon de concert et sa littérature richement développée dans les pays Scandinaves ou dans l'ex-Urss) ; ici il fut longtemps « ringardisé », associé à l'anisette et aux *Tours de France* et seulement, depuis quelques années, il fait partie intégrante des disciplines enseignées au Conservatoire national supérieur de Paris.

Bien entendu, il s'agit de l'accordéon de concert.

Mais dans ma mémoire, l'accordéon est surtout celui de mon grand-père, cet instrument suranné, *l'accordéon rance* comme disait Brel, le *soufflet à punaises* de Jo Privat, les superbes et inélégants accords du *trois voix musette*. Nous sommes alors loin des fameux accordéons de concert, des « *Steinway à boutons* », des Ballone Burini, Pigin, Jupiter,...

Aussi, lorsque Pascal Contet (accordéoniste et grand collectionneur d'accordéons) m'a demandé de lui écrire un concerto, j'ai souhaité opposer à l'orchestre un vieil et désuet instrument des années trente, un *trois voix musette* bien désaccordé. Sans trop me contredire, la pièce empruntera également l'accordéon traditionnel de concert.

Le clavier gauche de l'accordéon *musette* est très différent du « noble » accordéon : deux rangées de basses disposées en quinte (c'est-à-dire que conjointement, il est plus facile de jouer *do, sol, ré, la, mi, si...* que *do, ré, mi, fa, sol*) et trois rangées de boutons, dont chacun d'entre eux produit un accord, majeur, mineur ou septième. Le système des accords est aussi disposé en quintes.

J'ai alors imaginé avant de commencer mon travail, que tous les instruments de l'orchestre bénéficiaient de la même ergonomie et donc, qu'il était plus facile pour les musiciens de jouer des traits de quintes successives plutôt que d'arpèges ou de gammes.

Cette cruelle transposition n'est évidemment pas simple à gérer ! mais donne des résultats curieux, qui m'ont d'emblée séduit, en espérant ne pas en être le seul.

La partition présente différents mouvements qui s'enchaînent sans aucune interruption. Chacun d'eux s'appuie sur une des caractéristiques propres à l'instrument soliste (stéréophonie des deux claviers, souffle, modes de jeux spéciaux « *bellow shake* »...) et suscite des rencontres et des analogies avec l'orchestre. Chaque mouvement porte un sous-titre : *Musette, Sans flon-flon, Galop pompier, La fin du bal*.

L'instrumentation fait aussi apparaître des instruments bien inhabituels à l'orchestre comme les trompes de chasse en ré ou la cornemuse.

Ce concerto est dédié à Pascal Contet, à la mémoire de sa mère et de mon grand-père.

Bernard Cavanna

FORMATION

Accordéon solo (accordéon 3 voix musette et accordéon de concert)
(amplification à prévoir)

Ensemble : 17 musiciens

1 Flûte (aussi en Flûte en sol et Petite Flûte)
1 Saxophone (Soprano en si♭, Alto en mi♭, Ténor en si♭)
1 Cornemuse
1 Clarinette en si♭ (aussi Clarinette Basse en si♭)
1 Basson (aussi Contrebasson)

1 Trompe de Chasse* en ré (aussi Cor en fa)
1 Trompette en ut et si♭ (aussi Petite Trompette en si♭)
1 Trombone
1 Tuba

2 Percussions
Clavecin (*amplifié*)

Cordes : 1 1 1 1 1

* *La Trompe de Chasse en ré est fournie par l'éditeur ainsi que diverses embouchures.*

KARL KOOP KONZERT

Komödie in schwulstvoll-pompösen Stil, sozial und realistisch
für Akkordeon und Ensemble 17 Musiker

Das Akkordeon nimmt einen besonderen Platz in meiner Arbeit ein.

Ein Akkordeon, manchmal drei wie bei *Messe un jour ordinaire*, gehört zur Instrumentierung mehrerer Stücke (Opern, Trios, Violinkonzert...).

Es befindet sich auch in meinem Gedächtnis. Ich habe es sehr früh in Deutschland gehört, bei meinem Großvater.

Er hieß Karl Koop.

Im Jahre 1918, als Kriegsgefangener der Engländer hatte er das Glück, vom Roten Kreuz ein Akkordeon zu bekommen. Das Spielen hat er sich selbst beigebracht, so wie er auch autodidaktisch die Ebenen des Nordens von Minen geräumt hat!

Später, in den dreißiger Jahren, immer noch arbeitslos, wird er seine Familie ernähren indem er zur musikalischen Unterhaltung auf Bällen spielt.

Das Akkordeon, wie wir es in Frankreich kennen, kam durch volksmusikalische Traditionen der Auvergne und Italiens zu uns (was nichts zu tun hat mit dem prächtigen Konzertakkordeon und seiner reich entwickelten Literatur in den skandinavischen Ländern oder jenen der ehemaligen Sowjetunion); hierzulande wurde es lange Zeit als „verstaubt“ angesehen, mit dem Anislikör und der *Tour de France* verbunden und gehört erst seit einigen Jahren zu den Fächern, die am Nationalen Musikkonservatorium in Paris gelehrt werden.

Es handelt sich wohlgernekt um das Konzertakkordeon.

Aber in meinem Gedächtnis ist das Akkordeon vor allem jenes meines Großvaters, dieses almodische Instrument, *das ranzige Akkordeon* (« *l'accordéon rance* »), wie Brel sagte, Jo Privats *Reißnagel-Balg* (« *soufflet à punaises* »), die herrlichen und uneleganten Akkorde des *dreistimmigen Musetteakkordeons* (« *trois voix musette* »). Hier sind wir weit entfernt von den berühmten Konzertakkordeons, den „*Steinways mit Knopftasten*“ (« *Steinway à boutons* ») von Ballone, Burini, Pigni, Jupiter...

Als mich Pascal Contet (Akkordeonspieler und großer Akkordeonsammler) gebeten hat, ein Konzert für ihn zu komponieren, habe ich mir daher gewünscht, dem Orchester ein altes und überholtes Instrument der dreißiger Jahre gegenüberzustellen, ein recht verstimmtes *dreistimmiges Musetteakkordeon*. Ohne mir allzusehr zu widersprechen, macht das Stück auch Anleihen bei dem traditionellen Konzertakkordeon.

Die linke Tastatur des *Musetteakkordeons* unterscheidet sich sehr von jener des „noblen“ Akkordeons: zwei Bass-Reihen, auf die Quinte ausgerichtet (das heißtt, daß es leichter ist, zusammen C, G, D, A, E, H... zu spielen als C, D, E, F, G), und drei Knopfreihen, von denen jede einen Dur-, Moll-, oder Septimenakkord produziert. Das System der Akkorde ist ebenfalls auf die Quinte ausgerichtet.

Bevor ich angefangen habe zu arbeiten, habe ich mir also vorgestellt, daß alle Orchesterinstrumente von den gleichen ergonomischen Bedingungen profitieren sollten und es daher für alle Musiker leichter wäre, aufeinanderfolgende Quintenpassagen zu spielen als Arpeggien und Tonleitern.

Es ist selbstverständlich nicht einfach, diese grausame Transposition zu bewerkstelligen! Aber sie liefert eigenartige Ergebnisse, die mich von vornherein verzaubert haben und mich hoffen ließen, daß ich nicht der einzige bin.

Die Partitur weist verschiedene Sätze auf, die ohne irgendeine Unterbrechung aufeinander folgen. Jeder stützt sich auf eine der charakteristischen Eigenschaften des Solo-instruments (Stereophonie der beiden Tastaturen, Luftstoß, spezielle Spielweisen „*bellow shake*“...) und ruft Begegnungen und Analogien mit dem Orchester hervor. Jeder Satz trägt einen Untertitel: *Musette, Sans flon-flon, Galop pompier, La fin du bal*.

Die Instrumentierung bringt zudem für das Orchester recht ungewöhnliche Instrumente zum Vorschein, wie die auf D gestimmten Jagdhörner und den Dudelsack.

Diese Konzert ist Pascal Contet gewidmet, seiner Mutter und meinem Großvater zum Gedächtnis.

Bernard Cavanna
Traduction allemande : Jean-Noël von der Weid

BESETZUNG

Soloakkordeon (dreistimmiges Musetteakkordeon und Konzertakkordeon)
(Verstärkung ist zu berücksichtigen)

Ensemble: 17 Musiker

1 Flöte (auch Flöte auf G und Piccoloflöte)

1 Saxophone (Soprano, Alto, Ténor)

1 Dudelsack

1 Klarinett (auch Baßklarinette)

1 Fagotte (auch Kontrafagott)

1 Jagdhörner* auf D gestimmt (auch Horn auf F)

1 Trompeten auf C und B (auch kleine Trompete auf B)

1 Posaune

1 Tuba

2 Perkussionsinstrumente

Cembalo (*verstärkt*)

Saiten: 1 1 1 1 1

*Die beiden Jagdhörner auf D werden vom Verleger gestellt, ebenso wie verschiedene Mundstücke.

PERCUSSIONS

Percussionniste 1 :

Glockenspiel
Marimba
Cloches-tube
Cloches-plaque
Gongs thaïlandais
Cymbale charleston
Tam-tam profond
3 Tambours de frein
Tambour de basque
Tambour à corde
Tambour militaire
Caisse claire
Grosse caisse/cymbale
Grosse caisse profonde
Grosse caisse
Guiro
Maracas (œuf)

Percussionniste 2 :

Marimba
Cloches-tube
Gongs thaïlandais
Tam-tam profond
2 Tambours de frein
Tambour de basque
Tambour à corde
Caisse claire
Grosse caisse/cymbale
Grosse caisse batterie
Grosse caisse profonde
Grosse caisse
Maracas (œuf)
Sirène

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Presto (♩. = 132-138)

I. Musette

Flûte Alto en sol

Cornemuse

Clarinette en si♭

Saxophone Soprano en si♭

Basson

Trompe de chasse en ré

Petite Trompette en si♭

Trombone

Tuba

Percussion

Clavecin

Accordéon musette solo

Violon

II

Alto

Violoncelle

Contrebasse

Bernard CAVANNA

Tambour de basque

Tambour de basque

poco

avec le pouce

mf

simile

clavier I

(mf)

8'

accordéon 3 voix musette*

(basses standard)

poco f

staccato sempre

basses standard

(*) L'idéal est de jouer sur un accordéon français ancien (années 30) ; l'instrument pourra être légèrement amplifié

Presto (♩. = 132-138)

1

2

3

4

5

6

7

Fl. A. (sol)

Cl. (sib)

Sax. S. (sib)

Bsn

Pte Trp. (sib)

Tba

Perc.

Clvc.

Acc. (musette) solo

Ctb.

(f)

mf

ff

mf

p

Tambour de basque

Tambour de basque

2 types de frappe

clavier II (8'-4')

clavier I

sim.

staccato

(8) (9) (10) (11) (12) (13) (14) (15)

Fl. A. (sol)

Cornem.

(bourdon) *sfp*

(f)

Cl. (sib.)

Sax. S. (sib.)

ff

Bsn

Trompe (ré)

Pte Trp. (sib.)

f

mf

f

mf

Tambour de basque

→ Marimba

1

Perc.

Tambour de basque

2

2 types de frappe

I

II

Clvc.

(+16-4')

Acc. (musette solo)

m. g. ad lib. × ×

Vlc.

Ctb.

(16) (17) (18) (19) (20) (21) (22) (23)

Fl. A. (sol)

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Trompe (ré)

Pte Trp. (sib.)

Tba

Marimba

Tambour de basque

Perc.

Clvc.

Acc. (musette) solo

I

II

Vl.

Vcl.

Ctba.

Fl. A. (sol)

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Trompe (ré)

Pte Trp. (sib.)

Tba

Marimba

Tambour de basque

Perc.

Clvc.

Acc. (musette) solo

I

II

Vl.

Vcl.

Ctba.

vibré

→ Grosse caisse/cymbale

(+8'4')

più f

m. g.: obligatorio e sempre staccato

1ère rangée ×

pizz.

sf

pizz.

sf

sf

f

sf

mf

24 25 26 27 28 29 30

Fl. A. (sol)

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Trompe (ré)

Pte Trp. (sib.)

Tba

Perc. 2

Tambour de basque

Clvc. II

Clvc. I

Acc. (musette) solo

I

Vl. II

A.

Vlc.

Ctb.

(31) (32) (33) (34) (35) (36) (37)

Fl. A. (sol) Cornem. Cl. (sib) Bsn

Trompe (ré) Trb. Tba

Perc. 1 Perc. 2

Clvc. I Clvc. II

Acc. (musette) solo

I. Vl. II. Vl. A. Vlc. Cbt.

9/8 8/8 9/8 8/8 9/8 8/8 9/8 8/8 9/8 8/8

sf *mf* *f* *ffz* *ffz* *ffz*

poco f

marcato

Grosse caisse/cymbale

Tambour de basque

→ Marimba

comme une valse lourde

cluster

mf

f

(38) (39) (40) (41) (42)

Fl. A. (sol) Cl. (sib) Bsn

Tba

Marimba

Perc.

Tambour de basque

Clvc.

Acc. (musette) solo

Vl. I Vl. II

A.

Vlc.

Ctb.

43 44 45 46 47

Fl. A. (sol)

Cornem.

(bourdon) *Sib*

(*f*)

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Tba

Marimba

Tambour de basque

I

II

Clvc.

I

Acc. (musette) solo

m. g. ad lib.

II

Vl.

VI.

A.

Vlc.

Ctb.

48

49

50

51

52

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) *flatt.* *f*

Pte Trp. (sib) *sff mf*

Trb. *vibré* *f*

Tba *mf*

Marimba

1

Perc. **Tambour de basque**

2

mf

avec le pouce

Clvc.

Acc. (musette) solo *stacc. molto* *ff*

I

Vl. II

A.

Vlc.

Ctb.

(53) (54) (55) (56) (57)

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Marimba (8^{va})

Perc.

Tambour de basque

Clvc.

Acc. (musette) solo

Vl. I

Vl. II

A.

Vlc.

Ctb.

(58) (59) (60) (61) (62)

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Perc.

Clvc.

Acc. (musette) solo

Vl. I

Vl. II

A.

Vlc.

Ctb.

vibré

ff

flatt.

tr.

flatt.

flatt.

p

poco f

Grosse caisse/cymbale

Tambour de basque

Grosse caisse profonde

II

I

f

63 64 65 66 67

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Pte Trp. (sib)

Trb.

Tba

Grosse caisse profonde

Tambour de basque

(bag.)
(mailloche)

f(sec)

Clvc.

Acc. (musette)
solo

Vlc.

Ctb.

Fl. A. (sol)

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Pte Trp. (sib.)

Grosse caisse profonde
1 (bag. dure)
2 (mailloche)

Tambour de basque
1 (bag. dure)
2 (mailloche)

Clvc.

Acc. (musette) solo

A.

Vlc.

Ctb.

(bag. dure)
(mailloche)

(bag. dure)
(mailloche)

II

semperf
staccato

77 78 79 80 81

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Grosse caisse profonde

Tambour de basque

Clvc.

I

cc. (musette) solo

A.

Vlc.

Ctb.

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Grosse caisse profonde

(sec)

Perc.

Tambour de basque

Clvc.

I

II

Acc. (musette) solo

A.

Vlc.

Ctb.

(87) (88) (89) (90) (91)

Fl. A. (sol) → prendre la Grande Flûte

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) vibré

Pte Trp. (sib)

Trb.

Tba

Grosse caisse/cymbale

Marimba

→ Tambour à corde

Clvc.

I

Acc. (musette) solo

Vlc.

Ct. b.

(97) (98) (99) (100) (101)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Grosse caisse/cymbale

Tambour à corde

Grosse caisse profonde

(mailloche lourde)

Perc.

Clvc.

Acc. (musette) solo

Ctb.

102

103

104

poco f

105

106

107

Fl.

mf

Perc. 1 Grosse caisse profonde

Clvc. II

Clvc. I

Acc. (musette) solo

Ctb.

clavier II (8'-4')

staccato

(108) (109) (110) (111) (112)

Fl.

Cl. (sib.)

Sax. S. (sib.)

Bsn

mp

f

f

Perc. 1 Grosse caisse profonde

Clvc. II

Clvc. I

Acc. (musette) solo

Vlc.

Ctb.

m. g.: obligatorio

mf

(113) (114) (115) (116) (117)

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Grosse caisse profonde

Tambour de basque

II

Clvc.

I

Acc. (musette) solo

Vl. I

Vl. II

A.

Vlc.

Ctb.

Lament for Patrick Og Mac Crimmon

mf *f*

mf *f*

mf *sf* *mf* *f*

mf

f *marcato*

mf

f

Grosse caisse profonde

Tambour de basque

più f

staccato

pizz.

sf

pizz.

sf

mf

(118) (119) (120) (121) (122)

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) *flatt.*

Trb. *vibré* *vibré* *tr. (b.)*

s'f *f* *s'f* *s'f* *ff*

Grosse caisse profonde

Perc. 1

Tambour de basque

Perc. 2

Clvc. II

Clvc. I

Acc. (musette) solo

Vlc.

Ctb.

123

124

125

126

127

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Trb.

Tba

Grosse caisse profonde

Perc.

Tambour de basque

Clvc.

Acc. (musette) solo

I

Vl.

II

A.

Vlc.

Ctb.

(128) (129) (130) (131) (132)

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Grosse caisse profonde

1. Perc.

Tambour de basque

2. Tambour à corde

→ Tambour à corde

II

Clvc.

Acc. (musette solo)

I

Vl.

II

A.

Vlc.

Ctb.

Fl. *più f*

Cl. (sib) *più f*

Bsn *f*

Trb.

Tba *p*

Perc. 1 *Tambour à corde* → *Grosse caisse/cymbale* *mf*

II

Clvc. I

Acc. (musette solo) *marcato*

Vl. II

A.

Vlc.

Ctb.

(138) (139) (140) (141) (142)

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Trb.

Tba

Perc.

Clvc.

Acc. (musette) solo

Vl. I

Vl. II

A.

Vlc.

Ctb.

f

mf *sf* *mf*

(bourdon)

mf

f

p

flatt.

mf

poco f

vibré

Grosse caisse/cymbale

Tambour à corde

→ Tambour de basque

mf

mf

pizz.

sf

pizz.

sf

f

mf

1^{re} rangée

(143) (144) (145) (146) (147)

Fl.

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Trompe (ré)

Trb.

Tba

Grosse caisse/cymbale
1 (mf)

Tambour de basque
2 (mp)

avec le pouce

Clvc. II

Clvc. I

Acc. (musette) solo

I Vl.

II Vl.

A. Vcl.

Cbt.

(pizz.)

sf

mf

f

arco

marcato

staccato

IV gliss.

marcato

148

149

150

151

152

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Trb.

flatt.

vibré

IV f

Grosse caisse/cymbale

Tambour de basque

Clvc.

I

II

Acc. (musette) solo

Vl. I

A.

Vlc.

Cbt.

sf

mf

(153) (154) (155) (156) (157)

Fl.

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Grosse caisse/cymbale

Tambour de basque

Clvc.

Acc. (musette) solo

I

Vl.

II

A.

Vlc.

Ctb.

158 159 160 161 162

Fl. A. (sol) → prendre la Flûte Alto en sol

Cbsn → prendre le Contrebasson

Tba *mp* *(sf)* *mf* *f*

Grosse caisse/cymbale

→ Grosse caisse profonde

Perc. *fff* *Tambour de basque*

Clvc. I II

Acc. (musette) solo *staccato* *ff sf* *sf* *pizz. glissando*

Vlc. *sf* *pizz.*

Ctb. *sf*

Cl. (sib) *mf*

Tba *mf* *f*

Grosse caisse profonde

Tambour de basque

→ Grosse caisse

Clvc. I II

Acc. (musette) solo *M* *m* *m* *7* *(staccato)* *x* *x* *x* *x*

Vlc. *glissando*

Ctb. *glissando* *mf* *arco*

Measure numbers: (163), (164), (165), (166), (167), (168), (169), (170), (171), (172), (173), (174)

Cl. (sib)

Cbsn

Trb.

Tba

Perc.

Grosse caisse profonde

Grosse caisse

bag. superball

→ Tambour de basque

Clvc.

Acc. (musette) solo

Vlc.

Cbt.

mf → f

f → mf

ff → pp

p → mf

mf

II

I

(pizz.)

glissando

pizz. glissando

sf

(pizz.)

sf

glissando

175

176

177

178

179

180

181

Fl. A. (sol) Cornem. Cl. (sib) Sax. S. (sib) Cbsn

($\text{D} = \text{D}$)

mf

$3/2$

$3/2$ (*bourdon*) 8^{vb} f

$3/2$ mf

$3/2$ f

Trb. Tba

$3/2$

$3/2$ mf *glissando*

Grosse caisse profonde

Tambour de basque

→ Tambour à corde

→ Tambour de basque

Perc.

$3/2$ mf

$3/2$

Clvc. I

(+8'-4')

+8'-4'

$3/2$

Acc. (musette) solo

m m 7

Vlc. Cbt.

glissando

arco

($\text{D} = \text{D}$)

arco

182 183 184 185 186

Fl. A. (sol)

Cornem.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Trompe (ré)

Trb.

Tba

Perc.

Tambour de basque

Grosse caisse profonde

Clvc.

Acc. (musette) solo

187

188

189

190

sf

mf

f

tr. 2. (b.)

mf

sf

sf

1^{re} rangée

staccato

Fl. A. (sol) 9 f mf > sf

Cornem. 9 9 9

Cl. (sib) 9 9 9

Sax. S. (sib) 9 9 9

Bsn 9 9 9

Trompe (ré) 9 9 9 glissando

Trb. 9 9 9 9

Tba 9 9 9 IV

Grosse caisse profonde 1 poco f poco f

Tambour de basque 2 9 9 9

Clvc. II 9 9 9 9

Clvc. I 9 9 9 9

Acc. (musette) solo 9 9 9 staccato

I 9 9 9 (pizz.)

Vl. II 9 9 9 arco

A. 9 9 9 f

Vlc. 9 9 9 f marcato

Ctb. 9 9 9

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Trb.

Tba

Perc.

Tambour de basque

Clvc.

I

II

Acc. (musette) solo

Vl.

Vl.

A.

Vlc.

Cbt.

Grosse caisse profonde

Tambour de basque

marcato

vibré

sf p

1ère rangée

mf

f

mf

sf

196

197

198

199

200

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré)

Pte Trp. (sib)

Tba

Grosse caisse profonde

Tambour de basque

→ Marimba

→ Grosse caisse/cymbale

clavier I (mf)

II

I

Acc. (musette) solo

poco f

sim.

Vl.

II

A.

Vlc.

Ctb.

(201) (202) (203) (204) (205) (206) (207)

Fl. A. (sol) Cl. (sib) Bsn

(f) mf mf sf

Trb. mf

Clvc. clavier II (8'-4') clavier I (+16'-4')

Acc. (musette) solo staccato

Ctb.

Fl. A. (sol) Cl. (sib) Sax. S. (sib) Bsn

Trb. (mf) Marimba (mp)

Perc. 1 (mf)

Clvc. II (I)

cc. (musette) solo (m. g. ad lib.) (più f) m. g.: obligatorio e sempre staccato

Vl. II (mf) A. (mf) Vlc. (f) Ctb. (f)

(216) (217) (218) (219) (220) (221) (222) (223)

Fl. A. (sol) *sf*

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn *fz* *fz* *fz* *fz* *mf* *f*

(sans bourdon)

Trb.

Marimba

Perc. 1

Clvc. II

Clvc. I

Acc. (musette) solo

I

VI.

II

A.

Vlc.

Ctb.

pizz.

sf pizz. *sf*

sf *mf*

1^{ère} rangée

224 225 226 227 228 229 230 231

Fl. A. (sol) Cornem. Cl. (sib) Sax. S. (sib) Bsn

Trb. Tba

Perc. 1

Marimba → 3 Tambours de frein

Clvc. I II

Acc. (musette) solo

I VI. II A. Vlc. Ctb.

(232) (233) (234) (235) (236) (237) (238)

Fl. A. (sol) Cornem. Cl. (sib) Sax. S. (sib) Bsn

Trompe (ré) Pte Trp. (sib) Trb.

Perc. Clvc. cc. (musette) solo

VI. I A. Vlc. Ctb.

Fl. A. (sol) Cornem. Cl. (sib) Sax. S. (sib) Bsn

Trompe (ré) Pte Trp. (sib) Trb. Tba

Perc. Clvc.

Acc. (musette) solo

I II

Vl. I Vl. II A. Vlc. Ctb.

(243) (244) (245) (246) (247)

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) *flatt.* *ff* *sf*

Pte Trp. (sib)

Trb. *flatt.* >

Tba

vibré

poco f

Marimba

Grosse caisse/cymbale

→ 3 Tambours de frein

Clvc.

I

Acc. (musette) solo

m. g. ad lib. - - - - -

stacc. molto

I

Vl.

II

A.

Vlc.

Ctb.

(248) (249) (250) (251) (252)

Fl. A. (sol)

Cornem.

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) *vibré*

Pte Trp. (sib)

Trb.

Tba

3 Tambours de frein

1 Perc.

Grosse caisse/cymbale

→ Caisse claire

II Clvc.

I Clvc.

Acc. (musette) solo

I Vl.

II Vl.

A.

Vlc.

Ctb.

→ prendre la Grande Flûte

→ prendre la Trompette en ut

(f)

253

254

255

256

257



The musical score consists of two staves. The top staff is for the Accordion (musette) solo, featuring a treble clef and a bass clef, with a dynamic marking of p . The bottom staff is for the Percussion (Perc.), divided into two parts: Perc. 1 and Perc. 2. Perc. 1 uses a wavy line for sustained notes and includes markings like "Charleston" and "Caisse claire". Perc. 2 uses a wavy line for sustained notes and includes markings like "sur le bord", "buzz-roll", and "p". The score is numbered from 264 to 269.

Fl.

Cornem. (bourdon) [P] 8vb -

Cl. (sib.)

Sax. S. (sib.)

Bsn. ff

Trompe (ré) flatt. ff

Trp. ff

Trb. f p

Tba. f 8vb -

Charleston

Perc. Caisse claire sf

Caisse claire sfp

Acc. (musette) solo M m 7 M m 7 simile ff

I étouffer les cordes en écrasant exagérément l'archet sur deux cordes au choix ff

II étouffer les cordes en écrasant exagérément l'archet sur deux cordes au choix ff

A. étouffer les cordes en écrasant exagérément l'archet sur deux cordes au choix ff

Vlc. étouffer les cordes en écrasant exagérément l'archet sur deux cordes au choix ff

Ctb. étouffer les cordes ff

Fl. *f*

Cornem.

Cl. (sib) *f*

Sax. S. (sib)

Bsn *f*

Trompe (ré)

Trp.

Trb. *p* *f*

Tba *p* *(Svb)*

Perc.

1 *mf* *sf* *sf* *sf* *sf* *p* *mp*

2 *mf* *sf*

Acc. (musette) solo

f *ff* *pp*

M m 7 M m 7 *simile*

I

Vl. en frappant l'archet (sans tirer) derrière le chevalet

II en frappant l'archet (sans tirer) derrière le chevalet

A. en faisant rebondir l'archet (sans tirer) *p à la pointe*

Vlc. en faisant rebondir l'archet (sans tirer) *p à la pointe*

Ctb.

Measure 275: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Measure 276: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Bassoon continues eighth-note pattern. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Measure 277: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Bassoon continues eighth-note pattern. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Measure 278: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Bassoon continues eighth-note pattern. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Measure 279: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Bassoon continues eighth-note pattern. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Measure 280: Flute, Clarinet (sib), Bassoon play eighth-note patterns. Trombone (ré), Trumpet, Trombone (bass), Bass Trombone play sustained notes. Bassoon continues eighth-note pattern. Percussion 1 and 2 play eighth-note patterns. Accordion (musette) solo plays eighth-note patterns.

Fl.

Cornem. (bourdon) ff

Cl. (sib)

Sax. S. (sib)

Bsn

Trompe (ré) flatt. ff

Trp. f

Trb. sf sf

Tba ff

Perc. 1 Caisse claire

Perc. 2 Caisse claire sf

Acc. (musette) solo sf ff sf ff

I Vl. II Vlc. A. Vcl.

trémolos très serrés fff mf pp

(derrière le chevalet) f étouffer les cordes (position basse)

mouvement rapide sur la touche : archet toujours perpendiculaire son proche du souffle

p

p

battre à 3

Cl. (sib)

Sax. A. (mib)

Bsn

Trp.

Tba

(8^{vb})

**27(3 x 9)
8(3 x 8)**

sourd. "bol" ou "velvet"

p

Caisse claire

1

Perc.

Caisse claire

pointe bag. gauche au centre de la caisse

frapper sur la baguette gauche, de la pointe vers le milieu et inversement

exercer une pression sur la peau

**27(3 x 9)
8(3 x 8)**

**27(3 x 9)
8(3 x 8)**

Acc. (musette solo)

m

**27(3 x 9)
8(3 x 8)**

**27(3 x 9)
8(3 x 8)**

battre à 3

I

Vl.

II

A.

Vlc.

Ctb.

**27(3 x 9)
8(3 x 8)**

pp

**27(3 x 9)
8(3 x 8)**

**27(3 x 9)
8(3 x 8)**

286 **287** **288** **289** **290** **291**

Rall.

Fl. 3/2 8
Cl. (sib.) 3/2 8
Sax. A. (mib.) 3/2 8
Bsn 3/2 8

Trompe (ré) 3/2 8
Trp. 3/2 8
Trb. 3/2 8
Tba 3/2 8

Perc. 3/2 8
Acc. (musette solo) 3/2 8

(pizz.)
p
p
p
p
p
mf
pp
m
pp
m
m

→ prendre le Contrebasson
→ prendre la Petite Trompette en sib

Caisse claire
Cloches-tube

(297) (298) (299) (300) (301)

(Rall.) Modéré ($\text{d} = 100$)

Fl. Cl. (sib) Trompe (ré) Trb. Tba

→ prendre le Cor en fa
(con sord. "bol" ou "velvet")

→ Cloches-tube
Caisse claire

Acc. (musette) solo

→ prendre l'Accordéon classique de concert

I Vl. II Vl. A. Vlc. Ctb.

Rall. poco ----- *Più lento* ($\text{♩} = 84$)

Fl.

Cl. (sib)

Cbsn

Pte Trp. (sib)

Trb.

Tba

Cloches-tube

Caisse claire

→ Guiro

→ Marimba

→ Grosse caisse batterie

→ Tam-tam profond

I

Vl.

II

A.

Vlc.

Cbt.

Rall. poco ----- *Più lento* ($\text{♩} = 84$)

(307) (308) (309) (310) (311)

II. Sans flon-flon

(♩ = ♪)

Rall. ⋮ ♩ = 72

Fl. 1 3
Cl. (sib) 8 4
Sax. A. (mi♭) 1 3
Ctbsn 8 4
→ prendre le Basson 1 3
Cor (fa) 8 4
Pte Trp. (sib) 1 3
Trb. 8 4
Tba 1 3
pp con sord. 8 4
→ prendre la Trompette en ut 1 3
con sord. 8 4
pp (con sord.) 1 3
p 8 4
pp 1 3
Marimba 8 4
Perc. 1 3
Grosse caisse batterie 8 4
Tam-tam profond 1 3
bag. de glock. mp 8 4
mailloches 1 3
→ Grosse caisse profonde pp 8 4
Acc. (concert) solo 1 3
solo 8 4
solo 1 3
solo 8 4
(effet à l'octave inférieure) 1 3
8 4
(♩ = ♪)
Rall. ⋮ ♩ = 72

I Vl. 1 3
II Vl. 8 4
A. 1 3
Vlc. 8 4
Ctb. 1 3
8 4
p sul pont. 1 3
8 4
ppp 1 3
8 4

(312) (313) (314) (315) (316) (317) (318) (319) (320)

Fl.

Cl. (sib.)

Sax. A. (mi♭)

Bsn

(♪ = ♩)

Cor (fa)

Trp.

Trb.

Tba

Marimba

bag. douces

Grosse caisse profonde

Tam-tam profond

→ Tambours de frein

Perc.

Clvc.

Acc. (concert) solo

I

II

Vl.

II

A.

Vlc.

Ctb.

8' jeu de luth

frapper avec le doigt la corde, la 2^e note étant toujours en résonance (nuances relatives)

(mf)

frapper avec le doigt la corde, la 2^e note étant toujours en résonance (nuances relatives)

(mf)

jeu ord.

p

(321)

(322)

(323)

(324)

(325)

(326)

(327)

Fl. 5/16

Cl. (sib) 5/16

Sax. A. (mi♭) 5/16

Bsn 5/16

Cor (fa) 5/16

Trb. 5/16

Tba 5/16

Marimba

Perc. 1 5/16

→ Grosse caisse batterie

→ Grosse caisse profonde

Perc. 2 5/16

Clvc. II 5/16 (f)

I 5/16

Acc. (concert) solo 5/16 m. d.

m. g.

B. S.

B. S.

Vl. I 5/16

Vl. II 5/16

A. 5/16

Vlc. 5/16

Ctb. 5/16

p

mf

(con sord.)

p

mf

p

mf

p

pp

pp

pp

pp

pp

pp

pp

molto sul pont.

p

molto sul pont.

II III II III simile

molto sul pont.

(336) (337) (338) (339) (340) (341)

Cl. (sib)

Cor (fa)

Tba

Marimba

Perc. → Tambours de frein

Clvc.

Acc. (concert solo)

I

Vl. II

A.

Vlc.

Ctb.

p

p

pp

p

(m. d.)

(m. g.)

poco

pizz.

mf

mf

pizz.

mf

pizz.

mf

arco

IV

346

347

348

Cl. (sib)

Cor (fa)

Tba

(8th) -

Tambours de frein

Perc. 2

pp

mf

Clvc.

I

II

poco

mf

p sub.

Acc. (concert) solo

I

Vl. II

pp

(f)

poco

mf

pizz.

A.

Vlc.

arco

mf

Ctb.

mf

(349)

(350)

(351)

Fl.

Cl. (sib.)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Marimba

Perc.

Clvc.

Acc. (concert) solo

I

VI.

II

A.

Vlc.

Ctbt.

→ prendre la Petite Flûte

Fl. *mf*

Cl. (sib) *mf*

Sax. A. (mib) *p*

Bsn *mf*

Cor (fa)

(con sord.) *p*

Trp. *mf*

Trb. *p*

Tba *p*

Marimba

Perc.

Grosse caisse batterie

1 *pp semper*

2 *p* *pp*

→ Tambours de frein

Grosse caisse profonde

Clvc. II

Clvc. I

Acc. (concert) solo

A.

Vlc.

Ctb.

p

3 *3* *3* *3* *3* *3* *3*

mf

(356) **(357)** **(358)**

Accel. molto poco a poco-----

→ prendre la Clarinette Basse en si♭

Cl. (si♭)

Sax. A. (mi♭)

Bsn

Tenues des vents bien équilibrées

Cor (fa)

Trp.

Trb.

Tba

Ôtez la sourdine

Ôtez la sourdine

Marimba

Tambours de frein

→ Tambour à corde

Perc.

Clvc.

Acc. (concert) solo

vibré

Acc. molto poco a poco-----

I

II

Vl.

VI

A.

Vlc.

Ctb.

8va

III (f)

(mf)

359

360

361

362

Più vivo (♩ = 90) Accel.

Pte Fl. Cl. B. (sib) Sax. A. (mi♭) Cbsn

Cor (fa) Trp. Trb. Tba

Tambour à corde

Perc. 1 Perc. 2

Acc. (concert) solo

I Vl. II Vl. A. Vlc. Ctb.

Accel. molto poco a poco

(363) (364) (365) (366) (367) (368) (369)

Vivo ($\text{♩} = 132$)

This musical score page contains six systems of music, each with specific instrumentation and performance instructions.

- System 1:** Clarinet B (sib), Bassoon, Trombone. Measures 370-375. Dynamics: ff , ff , ff , ff , p , ff , p , ff . Time signature: $\frac{2}{2}$.
- System 2:** Horn (fa), Trombone, Bass Trombone. Measures 370-375. Dynamics: ff , p , ff , p , f , p , p . Time signature: $\frac{2}{2}$.
- System 3:** Percussion (2 staves). Measures 370-375. Dynamics: f , f , f , f , f , f , p . Instructions: "Grosse caisse", "Grosse caisse profonde", "bag. superball". Time signature: $\frac{2}{2}$.
- System 4:** Clavichord (2 staves). Measures 370-375. Dynamics: f , f , f , f , f , f , p . Instructions: "jeu de luth". Time signature: $\frac{2}{2}$.
- System 5:** Accordion (concert solo). Measures 370-375. Dynamics: mf , ff , p sub., ff , $B.S. 3$, ff , ff , ff . Time signature: $\frac{2}{2}$.
- System 6:** Double Bass, Cello, Bassoon. Measures 370-375. Dynamics: (f) , mp , IV , mp . Time signature: $\frac{2}{2}$.

Measure numbers at the bottom: 370, 371, 372, 373, 374, 375.

($\text{d} = 66$)

Pte Fl. Cl. B. (sib) Sax. A. (mib) Cbsn

Cor (fa) Trp. Trb. Tba

Grosse caisse
Perc. Grosse caisse batterie
Grosse caisse profonde

Clvc.

Acc. (concert) solo

I Vl. II Vlc. A. Vlc. Ctb.

→ prendre la Grande Flûte

Fl.

Cor (fa)

Trb.

Tba

Clvc. II
I

Acc. (concert) solo

I
II
A.
Vlc.
Ctb.

Cl. B. (si_b)

Sax. A. (mi_b)

Ctbsn

Cor (fa)

Trp.

Trb.

Tba

Gongs Thailändais

Perc.

Acc. (concert) solo

A.

Ctb.

<img alt="Musical score for Karl Koop Konzert, page 68/111. The score is divided into five systems. System 1: Clarinet B (si flat), Saxophone A (mi flat), Double Bassoon. System 2: Horn (fa), Trombone, Trombone Bass, Bass Trombone. System 3: Percussion (Gongs Thailandais, Large Bass Drum, Large Bass Drum Deep). System 4: Accordion (concert solo). System 5: Bassoon, Double Bass. Measure 385: Clarinet B (pp), Saxophone A (mp), Double Bassoon (p). Measure 386: Horn (pp), Trombone (pp), Trombone Bass (pp), Bass Trombone (pp). Measure 387: Percussion (Maracas (œuf)), Accordion (mf). Measure 388: Accordion (mf). Measure 389: Bassoon (pp), Double Bass (p). Measure 390: Accordion (mf). Measure 391: Accordion (mf). Measure 392: Accordion (mf). Measure 393: Accordion (mf). Measure 394: Accordion (mf). Measure 395: Accordion (mf). Measure 396: Accordion (mf). Measure 397: Accordion (mf). Measure 398: Accordion (mf). Measure 399: Accordion (mf). Measure 400: Accordion (mf). Measure 401: Accordion (mf). Measure 402: Accordion (mf). Measure 403: Accordion (mf). Measure 404: Accordion (mf). Measure 405: Accordion (mf). Measure 406: Accordion (mf). Measure 407: Accordion (mf). Measure 408: Accordion (mf). Measure 409: Accordion (mf). Measure 410: Accordion (mf). Measure 411: Accordion (mf). Measure 412: Accordion (mf). Measure 413: Accordion (mf). Measure 414: Accordion (mf). Measure 415: Accordion (mf). Measure 416: Accordion (mf). Measure 417: Accordion (mf). Measure 418: Accordion (mf). Measure 419: Accordion (mf). Measure 420: Accordion (mf). Measure 421: Accordion (mf). Measure 422: Accordion (mf). Measure 423: Accordion (mf). Measure 424: Accordion (mf). Measure 425: Accordion (mf). Measure 426: Accordion (mf). Measure 427: Accordion (mf). Measure 428: Accordion (mf). Measure 429: Accordion (mf). Measure 430: Accordion (mf). Measure 431: Accordion (mf). Measure 432: Accordion (mf). Measure 433: Accordion (mf). Measure 434: Accordion (mf). 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III. Galop pompier

Fl.

Cl. B. (si \flat)

Sax. A. (mi \flat)

Bsn

→ prendre la Petite Flûte

2 2 9 8

2 2 9 8

2 2 9 8

→ prendre la Petite Clarinette en mi \flat

2 2 9 8

→ prendre le Sax. Soprano en si \flat

2 2 9 8

Maracas (α uf)

1 4 4 4

Perc.

2 Maracas (α uf)

2 2 9 8

2 2 9 8

souffle

Acc. (concert) solo

(mp)

sur le soufflet

2 2 9 8

2 2 9 8

(imitation grenouille)

Perc.

(♩ = ♩) (♩. = 88)

Maracas (*œuf*)

1 9 8

2 9 8

Maracas (*œuf*)

(♩ = 66)

2 2 6 8

2 2 6 8

mf

3 (6) 8

3 (6) 8

f

Acc. molto

→ Caisse claire

→ Tambour militaire

Acc. (concert) solo

bruit de boutons (proposition)
8:3 8:3

p

9 8

2 (sf) 6 8

2 6 8

3 (6) 8

3 (6) 8

(f)

(Accel. molto) ----- ♩ = 72

Trp.

Perc.

Acc. (concert solo)

401 402 403 404 405 406 407

(♩ = ♩) Lento subito e accel. molto ----- cédez a Tempo

Pte Fl. 2/4 *mf* *poco f* 3/4 *mf* 4/4 *mf* 5/4 *p*
Pte Cl. (mib) 2/4 *mf* 3/4 *ff* 4/4 *mf* 5/4
Sax. S. (sib) 2/4 *mf* 3/4 *ff* 4/4 5/4
Bsn 2/4 *mf* 3/4 *ff* 4/4 5/4

Cor (fa) 2/4 *mf* 3/4 *f* 4/4 *p* frappe sur l'embouchure 5/4
Trp. 2/4 *mf* 3/4 *f* 4/4 *p* frappe sur l'embouchure 5/4 *f sub.*
Trb. 2/4 3/4 4/4 5/4 *f sub.*
Tba 2/4 3/4 4/4 *pp*

Caisse claire 1 2/4 *p* 3/4 *f* 4/4 *mp* → Tambour à corde 5/4
Perc. Grosse caisse/cymbale 2 2/4 *p* 3/4 étouffer 4/4 → Caisse claire 5/4
→ Tambour militaire (ossia caisse-claire)

Clvc. II 2/4 3/4 4/4 *p* jeu de luth 5/4
Clvc. I 2/4 3/4 4/4 5/4

Acc. (concert) solo 2/4 3/4 4/4 *p* sur le soufflet 5/4
2/4 3/4 4/4 *mf* (soufflet) 5/4 gliss. boutons

(♩ = ♩) Lento subito e accel. molto ----- cédez a Tempo

I 2/4 *mf* 3/4 *ff* 4/4 *pp* pizz. étouffés 5/4
Vl. II 2/4 *mf* 3/4 *ff* 4/4 *pp* pizz. étouffés 5/4
A. 2/4 *mf* 3/4 *ff* 4/4 5/4
Vlc. 2/4 *mf* 3/4 *ff* 4/4 *p* pizz.
Ctb. 2/4 *mf* 3/4 *ff* 4/4 *p* pizz. II *pizz. elise* 5/4

(♪ = ♩) cédez a Tempo

Pte Fl. Pte Cl. (mib) Sax. S. (sib) Bsn

Cor (fa) Trp. Trb. Tba

Perc.

Clvc.

Acc. (concert) solo

I VI. II. A. Vlc. Ctb.

flatt.

417 418 419 420 421 422

Pte Fl. *poco f*

Pte Cl. (mib)

Sax. S. (sib)

Bsn

Cor (fa)

Trp.

Trb.

Tba *poco f*

Caisse claire
(mf)
Tambour militaire
Grosse caisse/cymbale

Perc.

Acc. (concert) solo

I

Vl. *f*

II *f*

A. *f*

Vlc. *f*

Ctb. *f*

△ □ □

Pte Fl. 7 8 *tr.* 4 *flatt.* 4 *mp* 4 *mf*

Pte Cl. (mib) 7 8 *p* 4 4

Sax. S. (sib) 7 8 *p* 4 4

Bsn 7 8 *p* 4 *mf* 4

Cor (fa) 7 8 *p* 4 4

Trp. 7 8 *p* 4 4

Trb. 7 8 *sforz.* *p* 4 4 *mp un peu en dehors*

Tba 7 8 *>p* 4 4 *sempre p*

Perc. 1 Caisse claire 4 *p* 4 *mf* 4 *pp* 4 *mf p*

Tambour militaire 4 4

Grosse caisse/cymbale 4 4 *(p)* 4 *p mf* 4 4

2 → Tambour à corde → Grosse caisse/cymbale

Clvc. II 7 8 4 4 4 4 *pp*

I 7 8 4 4

Acc. (concert) solo 7 8 4 4 *mf* 4 4 *f* 4 4 *f*

7 8 4 4

△ □ □

I Vl. 7 8 *mf* 4 4 *f* 4 4 *p*

II Vl. 7 8 *mf* 4 4 *f* 4 4 *p*

A. 7 8 4 4 *mf*

Vlc. 7 8 4 4 *mf*

Ctb. 7 8 4 4 *p*

($\text{d} = \text{d}$)

Pte Fl.

Pte Cl. (mib)

Sax. S. (sib)

Bsn

Cor (fa)

Trp.

Trb.

Tba

Caisse claire

Tambour militaire

Grosse caisse/cymbale

I

II

A.

Vlc.

Cbt.

(450)

(451)

(452)

(453)

Pte Fl. (d. = d) 12(6) → prendre la Grande Flûte

Cornem. (bourdon) 8vb 12(6)

Pte Cl. (mib) 12(6) → prendre la Clarinette en si♭

Sax. S. (si♭) multiphonique 12(6)

Bsn. ff 12(6)

Cor (fa) 12(6)

Trp. ff 12(6) → prendre la Trompette en si♭

Trb. flatt. ff 12(6)

Tba ff 12(6)

Tam-tam profond 12(6) → Grosse caisse

Grosse caisse/cymbale 12(6) → Tam-tam profond

Acc. (musette) solo 12(6) basses standard

I. (d. = d) 12(6)

VI. 12(6)

II. 12(6)

A. 12(6)

Vlc. 12(6)

Ctb. 12(6)

Musical score page 79 featuring six systems of music:

- Flute (Fl.):** Playing eighth-note patterns.
- Clarinet (sib) (Cl. (sib)):** Playing eighth-note patterns.
- Saxophone Soprano (sib) (Sax. S. (sib)):** Playing eighth-note patterns.
- Trombone (Trb.) and Bass Trombone (Tba):** Playing sustained notes. Dynamics: **ff**, **mf**, **f**, **flatt.**, **p**, **mf**.
- Percussion 2 (Perc. 2):** Playing sustained notes. Dynamics: **p**, **mf**.
- Clavichord (Clvc.):** Playing eighth-note patterns. Dynamics: **f**. Measure 8' starts with a dynamic **clavier I**.
- Accordion (musette solo):** Playing eighth-note patterns. Dynamics: **sf**. Instructions: **staccato sempre**.
- Cello (Ctb.):** Playing eighth-note patterns.

Measure numbers at the bottom: **458**, **459**, **460**, **461**.

Fl.

Cl. (sib.)

Sax. S. (sib.)

Bsn

Cor (fa)

Trb.

Tba

Perc. 1
Grosse caisse

Perc. 2
Tam-tam profond

Clvc. II

I

Acc. (musette) solo

Ctb.

462

463

464

465

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Perc. 1

Grosse caisse

Clvc.

Acc. (musette) solo

Ctb.

(470) (471) (472) (473)

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Perc. 1

Grosse caisse

II

I

Acc. (musette) solo

Ct. b.

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Perc. 2

Clvc.

Acc. (musette) solo

Ctb.

Fl. *mf*

Cl. (sib)

Sax. A. (mi♭)

Bsn

Cor (fa) *tr.*

Trb.

Tba

Perc. 1
Tambour de basque

Perc. 2
Tambour de basque

Clvc. II

I Clvc.

Acc. (musette) solo *stacc. molto*

Ctb.

(482) (483) (484) (485)

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Clvc. II

Clvc. I

Acc. (musette) solo

Ctb.

(486) (487) (488) (489)

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

Cor (fa)

Trb.

Tba

Perc.

Clvc.

Acc. (musette) solo

Ctb.

cresc. poco a poco

p

mf

cresc. poco a poco

stacc. molto

cresc. poco a poco

cresc. poco a poco

490 491 492 493

Fl.

Cl. (sib)

Sax. A. (mib)

Bsn

(cresc.)

Cor (fa)

Trb.

Tba

(cresc.)

(cresc.)

Tambour de basque

→ Tambour militaire

→ Grosse caisse

Perc.

Clvc.

II

Acc. (musette) solo

Vlc.

Ctb.

(cresc.)

(cresc.)

(cresc.)

494

495

496

(cresc.)

497

(cresc. sempre)
→ prendre la Petite Flûte

Fl.

Cl. (sib.)

Sax. A. (mi♭)

Bsn

Cor (fa)

Trb.

Tba

Équilibrer entre les cuivres et les bois

Tambour militaire

Grosse caisse

Tambour de basque

Perc.

Clvc.

I

II

(très serré)

p mf

p

Acc. (musette) solo

Vlc.

Ct.

(cresc. sempre)

498

499

500

501

Pte Fl.

Cl. (sib)

Sax. A. (mi^b)

Bsn

Trb.

Tba

Tambour militaire
poco f

Grosse caisse
Tambour de basque
→ Grosse caisse

mailloche lourde
poco f

Clvc.

Acc. (musette) solo

Vlc.

Ctb.

(502) (503) (504) (505)

Pte Fl.

Cl. (sib)

Sax. A. (mib) *f ample et bien en dehors*

Bsn

Trompe, saxophone et trompette bien en dehors

Trompe (ré)

Trp. (sib) *f ample et bien en dehors*

Trb.

Tba

vibré

ff bien en dehors

ff

Tambour militaire

1

Perc.

Grosse caisse

Grosse caisse

2

II

Clvc. I

Clvc. II

Acc. (musette) solo

più f

I

Vl. I

poco *f*

tr

II

Vl. II

poco *f*

Vlc.

Cbt.

sf

sf

Pte Fl.

Cl. (sib)

Sax. A. (mi**b**)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Tambour militaire

Perc.

Grosse caisse

Grosse caisse

II

Clvc.

I

Acc. (musette) solo

I

Vl.

II

Vlc.

Ctb.

Pte Fl.

Cl. (sib)

Sax. A. (mi \flat)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Tambour militaire

Grosse caisse

Grosse caisse

Perc.

Clvc.

I

II

Acc. (musette) solo

I

VI.

II

Vlc.

Cbt.

vibré

ff

ff

ff

ff

p

sf

sforzando

514

515

516

517

Pte Fl.

Cl. (sib.)

Sax. A. (mi**b**)

Bsn

Trompe (ré)

Trp. (sib.)

Trb.

Tba

Tambour militaire

Perc.

Grosse caisse

Grosse caisse

Clvc.

I

Acc. (musette) solo

I

Vl.

II

Vlc.

Ctb.

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mi \flat)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Tambour militaire

Grosse caisse

Grosse caisse

f dramatico

Clvc.

I

II

Acc. (musette) solo

I

VI.

II

Vlc.

Ctb.

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mi \flat)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Tambour militaire
(très serré)
Grosse caisse **p**

Grosse caisse

Grosse caisse/cymbale

ff dramatico

sempre fff

più f

f

tr

poco pesante

poco pesante

Clvc.

Acc. (musette) solo

I

Vl.

II

A.

Vlc.

Ctb.

poco f

poco f

ff

Pte Fl. Cornem. Cl. (sib) Sax. A. (mib) Bsn

Trompe (ré) Trp. (sib) Trb. Tba

Perc.

Clvc. I. II.

Acc. (musette) solo

I. II. A. Vlc. Ctb.

(530) (531) (532) ff ff (533)

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mi**b**)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Tambour militaire

1
Perc.
Grosse caisse
Grosse caisse
2

Clvc.

I
II

Acc. (musette) solo

I
Vl.
II
A.
Vlc.
Ctb.

(534) (535) ***sf*** (536) ***sf*** (537)

Pte Fl. Cornem. Cl. (sib) Sax. A. (mi♭) Bsn

Trompe (ré) Trp. (sib) Trb. Tba

Tambour militaire
1. Perc. Grosse caisse
2. Perc. → Grosse caisse/cymbale → Grosse caisse

Clvc. Acc. (musette) solo

I. Vl. II. Vl. A. Vlc. Ctb.

(cresc.) (cresc.) (cresc.) (cresc.)

538 sff 539 sff 540 (cresc.)

541

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mi**b**)

Bsn

Trompe (ré) *vibré*

Trp. (sib)

Trb.

Tba

Tambour militaire

Grosse caisse

→ Grosse caisse/cymbale

→ Grosse caisse

Glockenspiel

f (sec)

→ Sirène

Perc.

Clvc.

I

II

Acc. (musette) solo

I

Vl. I

Vl. II

A.

Vlc.

Ctbt.

542

543

544

545

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mib)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Glockenspiel

Sirène

Perc.

Acc. (musette) solo

I

Vl.

II

A.

Vlc.

546

547

548

Pte Fl.

Cornem.

(bourdon) B^{\flat}

Cl. (sib)

Sax. A. (mib)

Bsn

Trompe (ré) flatt.

Trp. (sib)

Trb.

Glissando

Glockenspiel

1

→ Gongs Thailändais

Perc. 2

f

Clvc. II

I

Clvc. I

Acc. (musette) solo

Vl. I

Vl. II

A. II

glissando

Vlc. III

Ctb.

549

550

551

552

Pte Fl.

Cl. (sib)

Sax. A. (mi^b)

Bsn

Glockenspiel

Gongs Thaïlandais

Clvc.

I

II

Acc. (musette) solo

I

II

Vl.

VI.

A.

Vlc.

Ctb.

553

554

555

556

This musical score page contains six staves of music. The top staff includes parts for Piccolo Flute (Pte Fl.), Clarinet in C (Cl. (sib)), Alto Saxophone in B-flat (Sax. A. (mi^b)), Bassoon (Bsn), Glockenspiel, and Gongs Thaïlandais. The second staff includes parts for Double Bass (Clvc.) and Accordion (musette) solo. The third staff includes parts for Violin I (I), Violin II (II), Viola (A.), Cello (Vlc.), and Double Bass (Ctb.). The score features dynamic markings such as sfff, ff, and fff, and performance instructions like glissando and ff con forza. Measure numbers 553, 554, 555, and 556 are indicated at the bottom of each staff respectively.

IV. "La fin du bal"

Pte Fl. *fff*

Cornem.

Cl. (sib)

Tba *p*

(bourdon) 8vb -

Glockenspiel

→ Cloches-plaque

1 Perc. *ff*

Gongs Thaïlandais → Cloches-tube

2 Perc. *f*

→ Gongs Thaïlandais

mailloche lourde

Clvc. I

II

Vl. I *ffff*

Vl. II *ffff*

A.

Vlc.

Ctb.

(557) (558) (559) (560) (561) (562)

Lento sub. (♩ = 53) (♩ = ⋮ ⋮)

Poco accel. ----- (♩ = 60)

Pte Fl.

Cornem.

Cl. (sib.)

Sax. A. (mib.)

Bsn.

p

pp

mf

mfp

Trompe (ré)

Trp. (si♭)

Trb.

Tba

Musical score for Acc. (musette) solo, Treble and Bass staves, 3/4 time. Dynamic ff.

The Treble staff begins with a dotted half note followed by a dotted quarter note. The Bass staff begins with a bass clef, a dotted half note, and a bass drum symbol (x). The music continues with various notes and rests, including a sixteenth-note pattern and a bass drum symbol (x) at the end of the measure.

Lento sub. (♩ = 53) (♩ = ⋮ ⋮)

Poco accel. ----- (♩ = 60)
avec beaucoup de vitesse d'archet

I 3/4
II 3/4
A. 3/4
Vlc. 3/4
Ctb. 3/4

p *mf*
avec beaucoup de vitesse d'archet
p *mf*
p *mf*

563 564 565 566 567 568 569 570 571

Pte Fl.

Cornem.

Cl. (sib)

Sax. A. (mib)

Bsn

Trompe (ré)

Trp. (sib)

Trb.

Tba

Gongs Thailandais

Cloches-tube

→ Cloches-tube → Gongs Thaï. → Cloches-tube

Acc. (musette) solo

I VI.

II

A.

Vlc.

Ctb.

Cornem. Cl. (sib) Sax. A. (mib) Bsn

Trp. (sib) Tba

Perc. 1 Cloches-tube 2

Clvc. II I

Acc. (musette) solo

I VI. II A. Vlc. Ctb.

Cornem.

Cl. (sib)

Sax. A. (mib)

Bsn

Trp. (sib) *con sord.*

Trb. *pp*

Perc. 1
Cloches-tube *poco f* accentuer le ré#

Perc. 2
Cloches-tube *poco f* accentuer le ré# → Cloches-plaque *mp* en dehors

Clvc. I

Clvc. II

Acc. (musette) solo (bruit de boutons) *pp*

Vl. I *pp* arco

A. *pp* arco

Vlc. *pp* arco

Ctb. *pp* arco → sul pont.

doigté de Fa + clé de Do# *p*

Drums

595 596 597 598 599 600 601 602

doigté de Sol
+ clé de Do[#]

Cl. (si^b)

Cor (fa)

Trb.

Tba

→ Cloches-plaque

mailloche
+ bag. dure

Perc.

Cloches-tube

accentuer
le do[#]

II

Clvc.

I

Acc. (musette)
solo

Vl. I

Vl. II

A.

Vlc.

Ctb.

603

604

605

606

607

608

609

610

611

612

Pte Fl. Cl. (sib) Cor (fa) Trp. (sib) Trb. Tba Perc. 1 Clvc. I II (musette) solo I Vl. II A. Vlc. Ctb.

pp p Cloches-plaque → Glockenspiel p battuto à la pointe 8va mp 8va pizz. mp arco pp vibré (vibré) p glissando

(613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623)

gravure : Alexis Savelief

*à Pascal Contet
à la mémoire de sa mère,
et de mon grand-père*