

Jean Derome

Confitures de Gagaku

Cycle de 14 pièces groupées en 5 saisons,
pour voix solo et un ensemble de 11 musiciens.

durée \approx 65 minutes

Jean Derome

Confitures de Gagaku

(1981 à 1986)

Créé en 1986 à la salle du Centre Calixa-Lavallée dans le cadre des Événements de La Pleine Lune.

Première partition complète réalisée en 2008 pour une reprise de la pièce produite par
l'Ensemble Bradyworks, dans le cadre du Festival MNM
présentée à la Salle Pierre Mercure le 27 février 2009 par L'Ensemble Bradyworks
augmenté de 6 musiciens ayant participé à la création de la pièce.
Copie : Odile Gruet

Instrumentation

Voix solo.

Chœur des musiciens.

Flûte 1, flûte basse et piccolo.

Flûte 2, flûte alto et piccolo 2.

Saxophone alto 1, flûte 3 (flûte basse), voix 2 et appeaux.

Saxophone alto 2 et bec de saxophone dans un tuyau de plastique, appeaux à canard (A, F, G, Ab).

Saxophone alto 3 et bec de saxophone dans un tuyau de plastique, appeaux à canard (Bb, C, D, Eb).

Clarinette basse et clarinette en Bb.

Guitare électrique, métronome avec pulsation lumineuse.

Piano et 2 orgues électriques : 1 (son riche) et 2 (son plus clair), métronome avec pulsation lumineuse.

Contrebasse (descendant jusqu'au do grave)

Percussions incluant : temple blocks, blocs de bois, cymbale aigue et très grave, caisse claire avec balais, appeau à grive, grosse caisse de concert, congas, archet pour cymbales, flexatone avec archet ou scie musicale, triangle.

Batterie de jazz incluant : une cymbale grave, 9 cloches à vache accordées (A, Bb, C, D, Eb, F, Gb, G, Ab), long tuyau de plastique ondulé, une grosse caisse de concert, balais, mailloches molles.

La partition est en sons réels.

Liste des pièces

Printemps

Beau

Nouveaux Oiseaux

Été

Nuisance

Rouge éléphant

Variations sérieuses / Carré magique

Les récoltes

Ouareau-Haïkus

We Do Not Work Alone

Work

Automne

Mauvais Augure

Moon In Me

Hiver

Immense fatigue

Lonely Eye Can't See

Saturne

Textes des chansons

Beau

Beau c'est un mot qui signifie tout ce qu'on veut.
Beau pour un jambon c'est gros; pour de l'eau c'est bien claire;
Pour du papier bien lisse. Mais pour une production de l'esprit?
C'est alors pure affaire de convention, et cette convention là c'est la culture qui l'institue.
Elle l'institue périodiquement comme l'empereur de Chine, au début de chaque année, décidait de la gamme sur laquelle devait se faire toute la musique en l'empire.

Jean Dubuffet, Asphyxiante Culture, Jean-Jacques Pauvert, Paris.

Nuisance

Leave off fine learning! End the nuisance
of saying yes to this and perhaps to that,
Distinctions with how little difference!
Categorical this, categorical that,
What slightest use are they!

Chacun s'échauffe et s'exalte
Moi seul demeure imperturbable
Comme un nouveau-né qui n'a pas encore ri
Quel innocent je fais!
Quel idiot je suis!
Chacun se croit malin, malin.
Moi seul me tais, me tais.
Cela vient que j'ai le cœur d'un imbécile.

*Lao Tseu , Tao-Tö-King
Fragments extraits du poème XX, traduits par :
François Hovang et Pierre Legris, éditions du Seuil 1979, Paris,
par Witter Bynner, Capricorn Books,
par Lia Ka-Hway, Gallimard, Paris 1967
et par J-J L. Duyvendak. Librairie d'Amérique et d'Orient, Paris
1981*

Ouareau-Haïkus

Après les chrysanthèmes,
Hors le navet long
Il n'y a rien. (Buson)

L'année qui s'en va
J'ai caché à mon père
Mes cheveux gris. (Etsujin)

En ce monde, nous marchons
Sur le toit de l'enfer
Et regardons passer les fleurs. (Issa)

Pour écouter les insectes
Pour écouter les humains nous ne mettons pas
Les mêmes oreilles. (Wafû)

Le foulard de la fillette
Trop bas sur les yeux
Un charme fou. (Buson)

Le reste de ta chanson
Je l'écouterai dans l'autre monde
Coucou. (un condamné à mort anonyme)

Je lève la tête
L'arbre que j'abats
Comme il est calme. (Issekiro)

Dans la jarre d'eau,
Flotte une fourmi
Sans ombre. (Seishi)

Matin d'après l'orage,
Les melons seuls
N'en savent rien. (Sodô)

L'enfant qui l'imité
Est plus merveilleux
Que le vrai cormoran. (Issa)

L'arracheur de navets,
Montre le chemin
Avec un navet. (Issa)

Gelée blanche, désolation,
Le chien du village
Aboie après une folle. (Shiki)

Poussant leur charrette,
L'homme et la femme
Se disent quelque chose. (Itto)

L'enfant perdu
Qui pleure, pleure,
Mais court après les lucioles. (Ryusûi)

Souffle le vent d'automne
Nous sommes vivants
Et pouvons nous voir toi et moi. (Shiki)

Quand les cerisiers sont en fleurs,
Les oiseaux ont deux pattes,
Les chevaux quatre. (Onitsura)

De temps à autre les nuages
Accordent une pause
À ceux qui contemplant la lune. (Bashô)

En plein jour
J'ai vu une fourmi
Elle me hante cette nuit. (Seishi)

Haïkus tirés de :
Haïku, traduits par Roger Munier, Arthème Fayard, Paris, 1978,
et de
Fourmis sans ombre, traduits par Maurice Coyaud, Éditions Phébus,
1978, Paris

Work

Work which does not seek beauty,
Beauty which follows work.

Moon In Me

The moon in me looks up at the moon.
The moon that looks,
Looks back at herself.

Lonely Eye Can't See

I am you,
The you that only I can see.

Work, Moon In Me et Lonely Eye Can't See, textes tirés de
Kanjiro Kawai, We Do Not Work Alone. Traduit par Yoshiko Uchida,
Kawai Kanjiro's House, Kyoto, Japon

Remerciements à Tim Brady pour avoir généré la reprise de *Confitures de Gagaku*,
à la copiste Odile Gruet, grâce à qui j'ai constitué cette partition,
à Daniel Soulières des Événements de la Pleine Lune, qui a créé la version initiale,
ainsi qu'à toute sa distribution originale,
à Michel Levasseur qui a produit une version disque de *Confitures de Gagaku*, en 1988 (Victo 05).

Jean Derome, décembre 2008

Printemps Beau!

♩ = 126

Intro 1

The musical score is arranged for a jazz ensemble. It features the following parts:

- Sax. alto 2**: Treble clef, 4/4 time, playing a melodic line with triplets and slurs. Dynamics include *f*.
- Sax. alto 3**: Treble clef, 4/4 time, playing a similar melodic line with triplets and slurs. Dynamics include *f*.
- Clarinete basse**: Bass clef, 4/4 time, playing a melodic line with triplets and slurs. Dynamics include *f*.
- Guitar**: Treble clef, 4/4 time, playing a rhythmic accompaniment with triplets and slurs.
- Piano**: Grand staff (treble and bass clefs), 4/4 time, playing a complex accompaniment with triplets and slurs. Dynamics include *f*.
- Contrebasse**: Bass clef, 4/4 time, playing a melodic line with triplets and slurs. Dynamics include *f* and *arco*.
- Percussion**: Percussion clef, 4/4 time, playing a rhythmic pattern with *c. claire*.
- Drums**: Percussion clef, 4/4 time, playing a simple rhythmic pattern.

The score includes a guitar chord chart below the piano part:

G F# B A D Db F# E A Ab Db B E Eb Ab F# B Bb Eb Db Gb F Bb Ab

Beau!

5 *To Signo* 

Sax a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

Db C F Eb Ab G C Bb Eb D G F Bb A D C F E A G C B E D



Beau!

9 Intro 2

Sax a. 2 *sub. p*

Sax. a 3 *sub. p*

Clar. b. *sub. p*

Gtr. *sub. p*

Pno *sub. p*

Cb. *sub. p*

Perc. *sub. p*

Dr. *sub. p*

G F# B A D C# F# B A A \flat D \flat B E E \flat A \flat D \flat B B \flat E \flat D \flat G \flat F B \flat E \flat D \flat C F E \flat A \flat G C F

20

Vx 1
gros; pour de l'eau c'est bien clair; Pour du pa-pier bien lisse.

Fl. 1

Fl. a.

Fl. b.

Sax. a. 2

Sax. a. 3

Clar. b.

E F# B F Bb Eb G

Gtr.

Pno

Cb.

Perc.

Dr.

29

Vx 1
Mais pour u - ne pro - duc - tion de l'es - prit? C'est a - lors pure af - faire de con - ven - tion, et cet - te con - ven - tion là c'est la cul - ture

Fl. 1
Fl. a.
Fl. b.
Sax a. 2
Sax. a 3
Clar. b.
Gtr.
Pno
Cb.
Perc.
Dr.

Beau!

34

Vx 1
— qui l'in - sti - tue. — Elle l'in - sti - tue — pé - rio - di - que - ment — comme l'em - pe - reu - r(e) de Chine, — au dé - but de chaque an - née, — dé - ci -

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax. a 3

Clar. b.

Gtr.
E F# B F

Pno

Cb.

Perc.

Dr.

The musical score is for a piece titled "Beau!". It begins at measure 34. The vocal line (Vx 1) has lyrics: "— qui l'in - sti - tue. — Elle l'in - sti - tue — pé - rio - di - que - ment — comme l'em - pe - reu - r(e) de Chine, — au dé - but de chaque an - née, — dé - ci -". The score includes parts for Flute 1, Flute A, Flute B, Saxophone A 2, Saxophone A 3, Clarinet B, Guitar (Gtr.), Piano (Pno), Contrabass (Cb.), Percussion (Perc.), and Drums (Dr.). The guitar part has chord markings: E, F#, B, and F. The piano part features a complex harmonic accompaniment with many chords and arpeggios. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion and drums provide a steady rhythmic foundation.

Beau!

D.C. al segno Coda

39

Vx 1
daît de la gam - me sur la - quelle de - vait se faire tou - te mu - sique en l'em - pire. Beau!

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax. a 3

Clar. b.

Gtr.
B \flat E \flat G D \flat

Pno

Cb.

Perc.
crash

Dr.
cymb.
G. C.

Detailed description: This is a page of a musical score for a piece titled 'Beau!'. The page is numbered '8' in the top left. The score begins at measure 39. The vocal line (Vx 1) has lyrics: 'daît de la gam - me sur la - quelle de - vait se faire tou - te mu - sique en l'em - pire. Beau!'. The instrumental parts include Flute 1 (Fl. 1), Flute Alto (Fl. a.), Flute Bass (Fl. b.), Saxophone Alto 2 (Sax a. 2), Saxophone Alto 3 (Sax. a 3), Clarinet Bass (Clar. b.), Guitar (Gtr.), Piano (Pno), Contrabass (Cb.), and Percussion (Perc.) with sub-parts for Crash, Cymbal (cymb.), and Gong/Cymbal (G. C.). The score features various musical notations such as triplets, slurs, and dynamic markings like 'f' (forte). A 'Coda' symbol is present at the end of the piece, with the instruction 'D.C. al segno' above it. The guitar part includes chord changes to B-flat, E-flat, G, and D-flat. The piano part has a '8' in a circle, possibly indicating an octave or a specific voicing. The percussion part includes a 'crash' and 'cymb.' marking.

Nouveaux Oiseaux

$\text{♩} = 240$

A **B** 2 x 3 x

Fl. 1

Fl. 2

Fl. 3
solo d'appeau

Sax a. 2
f

Sax a. 3
f

Cl. sib
clarinette Bb
solo opt.: bec seulement

Gtr.
f

Pno

Cb.
f

Perc.
c. claire
f

Dr.
f

f *p cresc.*

Score for **Nouveaux Oiseaux**, page 11. The score is in 3/4 time and features a complex rhythmic structure with changes to 7/8 and 9/8. The piece is marked with a **C** section and a **A** section, with the **A** section repeated 4 times and the **C** section repeated 2 times.

Instrumentation includes:

- Fl. 1, Fl. 2, Fl. 3
- Sax. a. 2, Sax. a. 3
- Cl. sib.
- Gtr.
- Pno.
- Cb.
- Perc.
- Dr.

Key features of the score include:

- Dynamic markings: **f** (forte) and *clusters*.
- Rehearsal marks: **C** and **A**.
- Repetition: **4 x** for section **A**, **2 x** for section **C**.
- Rhythmic complexity: Frequent changes between 3/4, 7/8, and 9/8 time signatures.



B 3 x **C** 4 x

Fl. 1

Fl. 2

Fl. 3

Sax. a. 2
f *p cresc.* *f*

Sax. a. 3
f *p cresc. doux* *f* *long glissandis (effet sirène)*

Cl. sib
f

Gtr.
f *p cresc.* *f*

Pno

Cb.
f *p cresc.* *arco - gliss. dans le grave*

Perc.
f *p cresc.* *f*

Dr.
f *p cresc.* *f*

D **E** Solos Vamp

Fl. 1

Fl. 2

Fl. 3

Sax. a. 2

Sax. a. 3

Cl. sib
solo

Gtr.

Pno

Cb.

Perc.

Dr.
f p f
cloches à vache

F Vamp **G** Vamp

Fl. 3 *appeaux*

Sax a. 2 *appeaux*

Sax a. 3

Cl. sib *solo*

Perc. *Temple blocks et blocs de bois ad lib.*

Dr.

H Vamp **I** Vamp

Fl. 1

Fl. 2

Fl. 3

Sax a. 2

Sax. a 3

Cl. sib

Gtr.

Cb.

Perc.

Dr.

sax solo

sax solo

sax solo

batterie

p cresc. poco a poco

p cresc. poco a poco

A **B** 2 x **3 x**

Fl. 1
Fl. 2
Sax. a. 1
Sax. a. 2
Sax. a. 3
Cl. sib
Gtr.
Pno
Cb.
Perc.
Dr.

f *p cresc.* *f* *p cresc.* *f* *p cresc.* *f* *p cresc.*

C **D**
4 x

Fl. 1

Fl. 2

Sax. a. 1

Sax. a. 2
f

Sax. a. 3
f
long glissandis (effet sirène)

Cl. sib
f

Gtr.
f

Pno

Cb.
arco - gliss. dans le grave

Perc.
f

Dr.
f

Été Nuisance

Intro (45") (sax. 1 solo) ① $\text{♩} = 52$ ‰

Vx 1

Fl. 1 *flûte basse*

Fl. 2 *flûte alto*

Sax. a. 1 *solo* *chanté*

Sax a. 2

Clar. b. *clarinette basse* *p*

Gtr.

Orgue 1

Cb.

Perc. *cymb. grave*

Dr. *balais et cymb. grave*

Leave ___ off ___ fine ___ lear - ning! ___ End the nui - sance of say - ing yes to this and per - haps to that, ___

Leave ___ off ___ fine ___ lear - ning! ___ End the nui - sance of say - ing yes to this and per - haps to that, ___

Nuisance

7

Vx 1

Fl. b.

Fl. a.

Fl. 3

Sax a. 2

Clar. b.

Gtr.

Orgue 1

Cb.

Perc.

Dr.

Dis - tinc - tions with how lit - tle diffe - rence! Ca - te - go - ri - cal this, ca - te - go - ri - cal that, What

Dis - tinc - tions with how lit - tle diffe - rence! Ca - te - go - ri - cal this, ca - te - go - ri - cal that, What

Nuisance

12 2

Vx 1
sligh - test use are they!
Cha - cun s'é - chauffe et s'e - xalte
Moi seul de

Fl. b.
Fl. a.
Fl. 3
sligh - test use are they!
Leave off fine lear - - - ning! End the nui - sance of say - ing

Sax a. 2
Sax. a 3
Clar. b.
Gtr.
Orgue I
Cb.
Perc.
Dr.

Detailed description of the musical score: The score is for a piece titled 'Nuisance' on page 20. It features a vocal line and several instrumental parts. The vocal line has lyrics in French and English. The instrumental parts include Flute 1, Flute 2, Flute 3, Saxophone 2, Saxophone 3, Clarinet Bass, Guitar, Organ I, and Cello. The percussion section includes Percussion and Drums. The score is divided into three systems, with measures 12, 15, and 16 marked. The time signature changes from 9/4 to 6/4 and back to 9/4. The key signature changes from one flat to two flats and back to one flat. The organ part is written for a grand staff. The guitar part is written in standard notation. The percussion part is written in a simplified notation. The drum part is written in a simplified notation.

17

Vx 1
meure im - - - per - tur - - - bable Comme un nou - veau - né

Fl. b.

Fl. a.

Fl. 3
yes to this and per - haps to that, Dis - tinc - tions with how lit - tle diffe - rence! Ca - te - go - ri - cal

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Orgue I

Cb.

Perc.

Dr.

26

Vx 1
Cha - cun se croit ma - lin, ma - lin. Moi seul

Fl. b.

Fl. a.

Fl. 3
ning! End the nui - sance of say - ing yes to this and per - haps to that, Dis - tinc - tions with how lit - tle diffe - rence!

Sax a. 2

Sax. a 3

Clar. b.

Gtr.

Orgue 1

Cb.

Perc.

Dr.

32 Fine

Vx 1
me tais, me tais. Ce - la vient que j'ai le cœur d'un im - bé - cile. *changer pour flûte*

Fl. b.
tr

Fl. a.
tr

Fl. 3
Ca - te - go - ri - cal this, ca - te - go - ri - cal that, What sligh - test use are they!

Sax a. 2

Sax a. 3

Clar. b.

Gtr.

Orgue 1
orgue 2 →

Cb.

Perc.

Dr.

④ ♩. = ♩

ON CUE
flûte
rubato

36

Fl. 1
ppp
ON CUE
rubato

Fl. a.
mf
ON CUE
rubato

Clar. b.
p
ON CUE
rubato

Gtr.
p
ON CUE
rubato

Orgue I
+ arpèges de piano à la reprise
longues tenues avec légères variations d'intensité

Cb.
ON CUE
rubato

Perc.
Dr.

40 (5) $\text{♩} = \text{♩}$

Fl. 1 *mf* flûte basse

Fl. a. *mf*

Sax. a. 1 *mf* sax. alto

Sax. a. 2 *mf*

Sax. a. 3 *mf*

Clar. b. *mf*

Gtr. *mf* piano solo

Pno

Cb. *walking* F7alt

Perc.

Dr.

Rouge éléphant

♩ = 108

I

choix de notes ad lib.

Fl. 1

Fl. 2

Fl. 3
flûte

Sax. a. 2
bec de sax. dans tuyau de plastique, opt.: saxophone sans bocal

Sax. a. 3
bec de sax. dans tuyau de plastique, opt.: saxophone sans bocal

Clar. b.
bec de clar. dans tuyau de plastique

Gtr.

Pno

Cb.
arco

Perc.
c. claire

Dr.
G. C. et toms

The score is a multi-staff musical arrangement for the piece 'Rouge éléphant'. It features ten staves: three flutes (Fl. 1, 2, 3), two saxophones (Sax. a. 2, 3), a clarinet (Clar. b.), guitar (Gtr.), piano (Pno), cello (Cb.), percussion (Perc.), and drums (Dr.). The music is written in 5/4 time and begins with a tempo of 108 beats per minute. A first ending bracket (I) spans the first three measures of each staff. The score is divided into measures, with a double bar line and a 45-measure count-off appearing in the fourth measure of each staff. The percussion part includes a 'c. claire' (snare drum) and 'G. C. et toms' (gong, cymbals, and toms). The saxophones and clarinet parts include specific performance instructions regarding the use of plastic tubing or mouthpieces.

This musical score is for the piece "Rouge éléphant" and is page 28. It features ten staves for different instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Saxophone alto 2 (Sax. a. 2), Saxophone alto 3 (Sax. a. 3), Clarinet bass (Clar. b.), Guitar (Gtr.), Piano (Pno), Contrabass (Cb.), Percussion (Perc.), and Drums (Dr.). The score is written in 15/4 time and consists of three measures. The first measure is marked with a '5' above the first staff. The Flute parts (Fl. 1, 2, 3) and the Guitar and Piano parts play a complex, rhythmic melody with many triplets. The Saxophone, Clarinet, and Contrabass parts play a simpler, more melodic line, also featuring triplets. The Percussion and Drums parts play a steady, rhythmic accompaniment. The score ends with a double bar line and the number '15' in the bottom right corner of each staff.

This musical score is for the piece "Rouge éléphant" and is page 30. It features a variety of instruments: Flutes 1, 2, and 3; Saxophones in A (2 and 3); Clarinet in B-flat; Guitar; Piano; Contrabass; Percussion; and Drums. The score is divided into two systems by a double bar line. The first system starts at measure 10, and the second system starts at measure 15. The time signature is 8/8. The flute parts play a complex, rhythmic melody with many triplets. The saxophone and clarinet parts play a simpler, more melodic line. The guitar, piano, and percussion parts play a steady, rhythmic accompaniment. The drum part is a simple, steady beat. The score is written in black ink on a white background.

This musical score is for the piece "Rouge éléphant" and is page 31. It features a variety of instruments: Flutes 1, 2, and 3; Saxophones a.2 and a.3; Clarinet b.; Guitar; Piano; Contrabass; Percussion; and Drums. The score is divided into two systems. The first system starts at measure 12 and continues to measure 15. The second system starts at measure 16 and continues to measure 19. The music is written in 3/4 time and includes various rhythmic patterns, including triplets and sixteenth-note runs. The Flute parts (Fl. 1, 2, 3) and the Guitar part play a complex, rhythmic melody. The Saxophone and Clarinet parts play a more melodic line, often featuring triplets and sixteenth-note runs. The Percussion and Drums parts provide a steady, rhythmic accompaniment.

III changer de notes

Fl. 1

Fl. 2

Fl. 3

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

This musical score page, titled "Rouge éléphant" and numbered 35, contains ten staves of music. The instruments are: Fl. 1, Fl. 2, Fl. 3, Sax. a. 2, Sax. a. 3, Clar. b., Gtr., Pno, Cb., Perc., and Dr. The score is divided into two systems by a vertical bar line. The first system starts at measure 34, and the second system starts at measure 45. The time signature changes from 3/4 to 4/4 at measure 45. The Flute parts (Fl. 1, 2, 3) and the Percussion part play a complex rhythmic pattern of eighth and sixteenth notes, often in groups of three. The Saxophone parts (Sax. a. 2, 3) and Clarinet part play a simpler melody of quarter and eighth notes. The Guitar, Piano, and Contrabass parts play a steady eighth-note accompaniment. The Drums part plays a simple bass-drum pattern. The score includes various musical notations such as triplets, slurs, and dynamic markings.

This musical score is for the piece "Rouge éléphant" and is page 36. It features a multi-orchestral arrangement with the following parts:

- Fl. 1, Fl. 2, Fl. 3:** Three flutes playing a complex, rhythmic melody with frequent triplets and sixteenth-note patterns.
- Sax a. 2, Sax a. 3, Clar. b.:** Saxophones and Clarinet in B-flat playing a more melodic line with eighth-note patterns.
- Gtr. (Guitar):** Playing a rhythmic accompaniment with triplets.
- Pno (Piano):** Playing a complex rhythmic accompaniment with triplets and sixteenth-note patterns.
- Cb. (Contrabass):** Playing a melodic line with eighth-note patterns.
- Perc. (Percussion) and Dr. (Drums):** Providing a rhythmic foundation with patterns including triplets and sixteenth-note figures.

The score is written in 4/4 time and includes a variety of rhythmic textures, such as dense sixteenth-note passages and more melodic eighth-note lines. The page concludes with a double bar line and a repeat sign.

38

Fl. 1 (V) changer de notes

Fl. 2 (V) changer de notes

Fl. 3 (V) changer de notes

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr. (V) changer de notes

Pno (V) changer de notes

Cb.

Perc. (V) changer de notes

Dr.

This musical score is for the piece "Rouge éléphant" and is page 38. It features a variety of instruments: Flutes 1, 2, and 3; Saxophones a. 2 and a. 3; Clarinet b.; Guitar; Piano; Contrabass; Percussion; and Drums. The score is written in 4/4 time and begins at measure 42. The flute parts play a rhythmic melody with eighth and sixteenth notes, often in triplet patterns. The saxophone and clarinet parts play a similar melody but with a more relaxed feel, using triplets and slurs. The guitar and piano parts provide a steady accompaniment with eighth notes and triplets. The percussion and drums parts play a consistent rhythmic pattern, with the drums using triplets and slurs. The score is divided into measures by vertical bar lines, and the instruments are grouped together in a system.

48

Fl. 1

Fl. 2

Fl. 3

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

Detailed description: This page of a musical score, titled 'Rouge éléphant', is numbered 39. It contains ten staves of music. The top three staves are for Flutes 1, 2, and 3, all in treble clef. The next three staves are for Saxophones a.2 and a.3, and Clarinet b., all in treble clef. The bottom three staves are for Guitar (Gtr.), Piano (Pno), and Contrabass (Cb.), all in treble clef. The Percussion (Perc.) and Drums (Dr.) staves are at the bottom, both in a simplified notation. The score begins at measure 48. The music is characterized by a complex, rhythmic pattern with many sixteenth and thirty-second notes. There are several triplet markings (indicated by a '3' over a group of notes) and some rests. The overall texture is dense and intricate.

Variations sérieuses

♩ = 92

4 x

The score is for a piece titled "Variations sérieuses" on page 40. It features a complex arrangement of instruments. The woodwind section includes Flute 1 and 2, three Alto Saxophones, Clarinet Bass, and Contrabass. The string section includes Guitar and Organ 1. Percussion includes Gong/Cymbal (G.C.), Snare Drum (Dr.), and other drums. The score is divided into two main sections by a double bar line. The first section starts in 4/4 time and changes to 2/4, then 3/4. The second section starts with a 4x repeat sign and returns to 2/4, then 3/4, and finally 2/4. Dynamics range from piano (p) to mezzo-forte (mf). Performance instructions include "clusters" and "cresc. poco a poco" for many instruments. The Contrabass part includes the instruction "choix de notes ad lib." and "cresc. poco a poco".

Fl. 1

Fl. 2

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Orgue 1

Cb.

Perc.

Dr.

p

mf

cresc. poco a poco

clusters

flûte

clusters

sax. alto

choix de notes ad lib.

G. C.

G. C.

Variations sérieuses

8 ON CUE

8va à partir de la 2e fois

1.2 3x 3

Fl. 1 segue *ff*

Fl. 2 segue *ff*

Sax. a. 1 segue *ff*

Sax. a. 2 segue *ff*

Sax. a. 3 segue *ff*

Clar. b. segue *ff*

Gtr. segue *ff*

Orgue 1 segue *ff*

Cb. segue *ff*

Perc. segue *ff*

Dr. segue *ff*

4

Fl. 1

Picc.

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

This musical score page, numbered 44, is titled "Carré magique". It features a multi-staff arrangement for a symphony orchestra. The instruments and their parts are as follows:

- Fl. 1**: Flute 1, playing a melodic line with grace notes and slurs.
- Picc.**: Piccolo, mirroring the flute part.
- Sax. a. 1, 2, 3**: Saxophones in A, playing a rhythmic pattern of eighth notes.
- Clar. b.**: Clarinet in B-flat, playing a rhythmic pattern of eighth notes.
- Gtr.**: Guitar, playing a rhythmic pattern of eighth notes.
- Pno**: Piano, providing harmonic support with chords and arpeggios.
- Cb.**: Contrabass, playing a simple bass line with half notes.
- Perc.**: Percussion, playing a rhythmic pattern of eighth notes.
- Dr.**: Drums, playing a simple bass line with half notes.

The score is written in 4/4 time and includes various musical notations such as slurs, grace notes, and dynamic markings. The page concludes with a double bar line.

Carré magique

TUTTI:
4 phrases aux choix, on cue

10

Fl. 1

Picc.

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

bruits de statique et grichements, long reverb

dominante pp

solo, durée ad lib.

TUTTI:
les 8 phrases dans l'ordre, chantées

15

Fl. 1

Picc.

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

Carré magique

TUTTI:
4 phrases aux choix, points d'entrées libres

20

Fl. 1

Picc.

Sax. a. 1

Sax a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

Carré magique

TUTTI:
les 8 phrases dans l'ordre, jouées, on cue

7 x

24

Fl. 1

Picc.

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

Les Récoltes

Ouareau-Haïkus

$\text{♩} = \pm 112$

A

Fl. 1
mf rubato
 flûte alto

Fl. a.
mf rubato
 flûte basse

Sax. a. 1
mf rubato

Cb.
avec baton de c. claire
trémolos entre 2 cordes
accelerando

B

Fl. 1
f *ff*

Fl. a.
f *ff*

Fl. b.
f *ff*

Clar. b.
p *mf*

Cb.

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Cb.

mf

mf

mf

C

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Cb.

f

f

f

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Cb.

Perc.

Dr.

mf

mf

mf

c. claire

cymb. grave baguettes molles

Detailed description: This is a page of a musical score for a woodwind and percussion ensemble. The score is for a piece titled 'Ouareau' and is page 51. It features seven staves. The first three staves are for Flute 1 (Fl. 1), Flute Alto (Fl. a.), and Flute Bass (Fl. b.), all in treble clef. The fourth staff is for Clarinet Bass (Clar. b.) in bass clef. The fifth staff is for Contrabass (Cb.) in bass clef. The sixth and seventh staves are for Percussion (Perc.) and Drums (Dr.), both in bass clef. The percussion part includes 'c. claire' (cymbal clair) and 'cymb. grave baguettes molles' (cymbal grave with soft mallets). The woodwind parts have a dynamic marking of *mf* (mezzo-forte) starting in the second measure. The score is written in a common time signature and features various musical notations including notes, rests, and articulation marks.

①

Vx 1
A - près les chry - san - thè - mes, Hors le na - vet long Il n'y a rien

Vx 2
opt. Je lève la tê - - te L'ar - bre que j'a - bats Comme il est cal - me

Vx 3
opt. Pous - sant leur char - ret - te, l'homme et la fem - me se di - sent quel - que cho - se.

Fl. 1

Fl. a.

Fl. b.

Clar. b.
choix de notes, durées ad lib.

Gtr.

orgue 2

orgue 1
choix de notes, durées ad lib.

Cb.
pizz.

Perc.
c. claire balais *accel. très progressifs en réponse (batterie et percussion)*

Dr.
c. claire balais *accel. très progressifs en réponse (batterie et percussion)* cymb. grave

2

Vx 1 L'an-née qui s'en va J'ai ca - ché à mon pè - re Mes che - veux gris

Vx 2 Dans la jarre d'eau, flotte u - ne four - mi sans om - bre.

Vx 3 L'en - fant per - du qui pleu - re, pleu - re, mais court a - près les lu - ci - o - les.

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Gtr.

Perc. *accél. très progressifs en réponse (batterie et percussion)*

Dr. **c. claire** *accél. très progressifs en réponse (batterie et percussion)* **cymb. grave**

3

Vx 1 En ce mon-de nous mar-chons Sur le toit de l'en-fer Et re-gar-dons pas-ser les fleurs

Vx 2 Ma-tin d'a-près l'o-ra-ge, Les-me-lons seuls n'en sa-vent rien.

Vx 3 Souf-fle le vent d'au-tom-ne Nous sommes vi-vants et pou-vons nous voir toi et moi.

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Gtr.

Perc. *accél. très progressifs en réponse*

Dr. *c. claire accél. très progressifs en réponse*

cymb. grave

④

Vx 1 Pour é - cou - ter les in - sec - tes Pour é - cou - ter

Vx 2 L'en - fant qui l'i - mi - te est plus mer - veil - leux que le vrai cor - mo - ran.

Vx 3 Quand les ce - ri - siers — sont en fleurs les oi - seaux — ont

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Gtr.

Perc. *accel. très progressifs en réponse*

Dr. **c. claire** *accel. très progressifs en réponse*

les hu - mains nous ne met - tons pas Les mê - mes o - reil - - - les

deux pattes les che - vaux quatre.

Perc. cymb. grave

Dr.

5

Vx 1
Le fou - lard de la fil - let - te Trop bas sur les yeux Un char - me fou

Vx 2
L'ar - ra - cheur de na - vets, mon - tre le che - min a - vec un na - vet.

Vx 3
De temps à au - tre les nu - ages ac - cordent une pau - se À ceux qui con - tem - plent la lu - ne

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Gtr.

Perc.
accl. très progressifs en réponse

Dr.
c. claire accl. très progressifs en réponse *cymb. grave*

6

Vx 1
Le res - te de ta chan-son Je l'é-coute-rai dans l'au-tre mon - de Cou-cou cou-cou

Vx 2
Ge - lée blan - che, dé - so - la - tion, le chien du vil - la - ge a - boie a - près une fol - le

Vx 3
En plein jour j'ai vu u - ne four-mi Elle me han - te cet - te nuit.

Fl. 1

Fl. a.

Fl. b.

Clar. b.

Gtr.

Perc. *accél. très progressifs en réponse*

Dr. **c. claire** *accél. très progressifs en réponse*

A

Fl. 1 *mf*

Fl. a. *mf*

Fl. b. *mf*

Clar. b. *mf*

Orgue 1 *mf*
avec baton de c. claire
trémolos entre 2 cordes

Perc. *accel. très progressifs en réponse*

Dr. *accel. très progressifs en réponse*

accelerando *orgue 1*

C

Fl. 1 *f*

Fl. a. *f*

Fl. b. *f*

Clar. b. *f*

Orgue 1 *f*

Perc.

Dr.

Fl. 1
Fl. a.
Fl. b.
Clar. b.
Orgue 1
Cb.
Perc.
Dr.

Fl. 1
Fl. a.
Fl. b.
Clar. b.
Orgue 1
Cb.
Perc.
Dr.

rall.
mf
cresc.

We do not work alone

① flûte basse

Fl. b.

Sax a. 2

Gtr.

Pno

Au D. C.: balais

Dr.

We do not work alone

Fl. b. ²

Sax a. 2

Gtr.

Pno

Dr.



Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

③

Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

④

Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

5

Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

Fl. b.

Sax a. 2

Gtr.

Pno

Dr.

To Coda

6

Fl. b. $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

Fl. a. p

Fl. b.

Sax a. 2

Sax. a 3 pp

Clar. b. p

Gtr.

Pno

Cb. arco p

Perc. p
toms graves et cymbales graves
espacés, ad lib., toujours sur les temps

Dr. p
toms graves et cymbales graves
espacés, ad lib., toujours sur les temps

♩ = ♪

Fl. b.

Fl. a.

Fl. b.

Sax. a. 2

Sax. a. 3

Cl. sib.

Gtr.

Pno.

Cb.

Perc.

Dr.

Detailed description: This is a page of a musical score for a jazz ensemble. The title is "We do not work alone" and it is page 67. The score is divided into two systems. The first system includes woodwinds (Flute b, Flute a, Flute b, Saxophone a2, Saxophone a3, Clarinet sib) and strings (Guitar, Piano, Contrabass). The second system includes Percussion and Drums. The woodwinds and strings play a complex melodic line in the first system, while the percussion and drums play a rhythmic pattern in the second system. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked with a quarter note equal to a half note (♩ = ♪).

We do not work alone

*continuer la boucle pendant le D. C. ,
dernière mesure de la coda sur cue*

Solos

The musical score is arranged in a standard orchestral layout with the following parts and instructions:

- Fl. b.**: Continues the melodic line from the previous page, marked with a fermata and the instruction *continuer la boucle pendant le D. C. , dernière mesure de la coda sur cue*.
- Fl. a.**: Continues the melodic line, marked with a fermata and the instruction *continuer la boucle pendant le D. C. , dernière mesure de la coda sur cue*.
- Fl. 3**: Rests for the solo section, then enters with a melodic line in the coda.
- Sax a. 2**: Rests for the solo section, then enters with a melodic line in the coda.
- Sax. a 3**: Continues the melodic line, marked with a fermata and the instruction *continuer la boucle pendant le D. C. , dernière mesure de la coda sur cue*.
- Clar. b.**: Continues the melodic line, marked with a fermata and the instruction *continuer la boucle pendant le D. C. , dernière mesure de la coda sur cue*.
- Gtr.**: Solo section marked *solo, phrases rapides entrecoupées de silences* and *DC al coda*. Enters in the coda.
- Pno**: Solo section marked *solo, phrases rapides entrecoupées de silences* and *DC al coda*. Enters in the coda.
- Cb.**: Continues the melodic line, marked with a fermata and the instruction *continuer la boucle pendant le D. C. , dernière mesure de la coda sur cue*.
- Perc.**: Solo section marked *solo, phrases rapides entrecoupées de silences* and *DC al coda*. Enters in the coda.
- Dr.**: Solo section marked *balais* and *DC al coda*. Enters in the coda with a *crash*.

Work 1

69

$\text{♩} = 110$

Fl. 1

Fl. a.

Sax a. 2

Sax. a 3

Cl. sib.

Gtr.

Pno

Cb.

Perc.

Dr.

Work 2

point d'entrée: Work 1 mes. 17 on cue de la flûte basse

voix

Fl. b.

Work which does not seek beau-ty, Beau-ty which fol-lows work. Work which does not seek beau-ty, Beau-ty which fol-lows work.

9

Fl. 1
Fl. a.
Sax. a. 2
Sax. a. 3
Cl. sib.
Gtr.
Pno.
Cb.
Perc.
Dr.

Work which does not seek beau - ty, Beau - ty which fol - lows work. Work which does not seek beau - ty, Beau ty which fol - lows work.

Tacet le x

Tacet le x

cymbale + B. D.
(sur le dôme)

Voix
Fl. b.

Work which does not seek beau - ty, Beau - ty which fol - lows work. Work which does not seek beau - ty, Beau - ty which fol - lows work.

Tacet le x

point d'entrée Work 2

17

rall. 4^e x

4 x

Fl. 1
Fl. a.
Sax. a. 2
Sax. a. 3
Cl. sib
Gtr.
Pno
Cb.
Perc.
Dr.

Work which does not seek beau - ty, Beau - ty which fol - lows work. Work which does not seek beau - ty, Beau - ty which fol - lows work.

Voix

Fl. b.

Work which does not seek beau-ty, — Beau-ty — which fol-lows work. Work which does not seek beau-ty, — Beau-ty — which fol-lows work.

dramatique

flûte basse
accords ON CUE

Automne

Mauvais augure

Fl. b. *mf* flûte alto
accords ON CUE

Fl. a. *mf* sax. alto
accords ON CUE

Sax. a. 1 *mf* (7)9 (b13)
Fm (7)9 (b13)
TACET au début, suivi de 2ième solo et thème

Sax a. 2 *mf* accords ON CUE

Sax. a. 3 *mf* clarinette basse
accords ON CUE

Clar. b. *mf* accords ON CUE
arpégés

Gtr. *mf* accords ON CUE

Orgue 1 *mf* accords ON CUE
opt.: pno

Cb. *mf* arco

Perc. cymbales graves

Dr. cymbales graves

Improvisation sur chaîne d'accords. Changements de mesure rubato on cue.

mélodie
contrebassesolo
contrebasesolo
sax alto 2mélodie
contrebasse et sax. 2

Mauvais augure

5 *To Coda*

Fl. b.

Fl. a.

Sax. a. 1

Sax. a. 2

Sax. a. 3

Clar. b.

Gtr.

Orgue I

Cb.

Perc.

Dr.

$G\#m(7)9(b13)$ $A m(7)9(b13)$ $A b m(7)9(b13)$ $G m(7)9(b13)$ $F\#m(7)9(b13)$ $F\#m(7)9(b13)$ $F m(7)9(b13)$

5:3

To Coda

Moon in me

♩ . = 50

5 x Vamp

Vx 1

Fl. 1

Fl. a.

Sax a. 2

Sax. a 3

Cl. sib
clarinette Bb

Gtr.

Pno
orgue 2
orgue 1

Cb.
jouer la 4e X

Perc.
congas

Dr.

The

6

Vx 1

moon in me looks up at the moon. The moon that looks, Looks back at her - self. The

Fl. 1

Fl. a.

Sax a. 2

Sax. a 3

Clar. b.

Gtr.

Pno

Cb.

Perc.

Dr.

The image shows a musical score for the piece 'Moon in me' on page 75. The score is written for a vocal soloist and a full band. The vocal line is in the key of B-flat major and 4/4 time, starting at measure 6. The lyrics are: 'moon in me looks up at the moon. The moon that looks, Looks back at her - self. The'. The instrumental parts include Flute 1, Flute A, Saxophone A2, Saxophone A3, Clarinet Bb, Guitar, Piano (Grand Staff), and Double Bass. The Percussion part includes a snare drum and a drum set. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The vocal line has a first ending (marked '1') and a second ending (marked '2') at the end of the phrase.

13 **Vamp**

Vx 1

Fl. 1

Fl. 2

Sax. a. 1 **solo**

Sax a. 2

Sax. a. 3

Clar. b.

Gtr.

Pno **orgue 1**

Cb.

Perc. **congas**

Dr.

The moon in me looks up at the moon. The

Moon in me

19

Vx 1
moon that looks, Looks back at her - self. The

1 2

5 x

Fl. 1

Fl. a.
5
dim. graduel jusqu'à la fin

Sax. a. 1

Sax a. 2

Sax. a. 3

Clar. b.

Gtr.
5
dim. graduel jusqu'à la fin

Pno
orgue 2
5
dim. graduel jusqu'à la fin

Cb.
5
Fade out graduel, tacet 4e et 5e x

Perc.

Dr.

Hiver Immense fatigue

♩ = 76

whistle tones

Fl. 1
flûte
whistle tones

Fl. 2
flûte
whistle tones

Fl. 3
sons d'air

Sax a. 2
sons d'air

Sax. a 3
sons d'air

Cl. sib
clarinette Bb
à la fin: silences plus courts

Gtr.
intérieur du piano: harmoniques sur le do grave

Pno

Cb.
à la fin: silences plus courts
pizz.

Perc.
cymbales avec archet

Dr.
tuyau: bruits d'air

To Coda

env. 1'30"
Solos

flûte basse
ON CUE

enchaîner

trompette à bec

à la fin: silences plus courts

solo harmonique sur do grave

arco

+ petits instruments

pp

Lonely eye

1ère partie
♩ = 52

Vx 1
I am you, — The you that on - ly I can see. — I am you, — The you that on - ly I can see. —

Fl. b.

sax. alto

Clar. b.

Cb. *pizz.*

Perc.

Dr. *floor tom*

The musical score is arranged in a standard orchestral layout. The vocal line (Vx 1) is the primary focus, with lyrics written below the notes. The instrumental parts include Flute (Fl. b.), Alto Saxophone (sax. alto), Clarinet (Clar. b.), Contrabass (Cb.), Percussion (Perc.), and Drums (Dr.). The Contrabass part features a pizzicato section and a sixteenth-note run. The Drum part features a floor tom pattern. The tempo is marked as ♩ = 52.

Lonely eye

7 *Fine* **2e partie** *D.C. al Fine*

Vx 1
I am you, ___ The you that on - ly I can see. _____

Fl. 1
flûte *gliss. lents, embouchure seulement* *entrées graduelles, 1er à entrer: flûte alto*

Fl. a.
flûte alto *gliss. lents, embouchure seulement* *entrées graduelles, 1er à entrer: flûte alto*

Sax. a. 1
solo, désolé

Sax a. 2
gliss. lents, bec et bocal seulement *entrées graduelles, 1er à entrer: flûte alto*

Sax. a. 3
gliss. lents, bec et bocal seulement *entrées graduelles, 1er à entrer: flûte alto*

Clar. b.
gliss. lents, bec et bocal seulement *entrées graduelles, 1er à entrer: flûte alto*

Gtr.
♩ = 69
suivre métronome pulsation lumineuse

Pno
♩ = 52
suivre métronome pulsation lumineuse

Cb.
à la fin seulement
p
jeu libre utilisant les motifs précédents

Perc.
gliss. lents, scie musicale ou flexatone avec archet

Dr.
à la fin seulement
cymb. grave
jeu libre utilisant les motifs précédents
cymb.

Saturne

♩ = 96

Fl. 1
mf

Fl. a.
mf
flûte basse

Fl. b.
mf
au D. C. seulement

Cl. sib

orgue 2
au D. C. seulement
ppp

Perc.
B. D. en réponse
jouer uniquement sur les temps

Dr.
B. D. en réponse
jouer uniquement sur les temps

Fine



3

Vx 1

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax. a 3

Cl. sib

Gtr.

Orgue 2

Cb.

Perc.

Dr.

5

Vx 1

Fl. 1

Fl. a.

Fl. b.

Sax. a. 2

Sax. a. 3

Cl. sib.

Gtr.

Orgue 2

Cb.

Perc.

Dr.

Detailed description: This page of a musical score, titled 'Saturne', contains measures 5 and 6. The score is for a large ensemble. The top staff is for Vx 1 (Violin 1), which begins with a measure rest and then plays a melodic line in measure 5. The woodwind section includes Fl. 1 (Flute 1), Fl. a. (Flute alto), Fl. b. (Flute bass), Sax. a. 2 (Saxophone alto 2), Sax. a. 3 (Saxophone alto 3), and Cl. sib. (Clarinet in Bb), all of which have measure rests in both measures. The guitar (Gtr.) part features a complex melodic line with many accidentals. The organ (Orgue 2) part consists of two staves with measure rests. The double bass (Cb.) part has a bass line with measure rests. The percussion (Perc.) and drums (Dr.) parts are represented by empty staves with measure rests.

7

Vx 1

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax. a 3

Cl. sib

Gtr.

Orgue 2 *ppp*

Cb.

Perc.

Dr.

p

p

p

triangle

9

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax. a 3

Cl. sib
clarinette Bb solo déchirant, se terminant env. 10 s après la fin de la pièce

Orgue 2

Cb.

Perc.

Dr.

11

Fl. 1

Fl. a.

Fl. b.

Sax a. 2

Sax a. 3

Cl. sib

Orgue 2

Cb.

Perc.

Dr.