Jean Derome

Sudoku pour Pygmées

(2010)

8	2	9	7	6	3	1	4	5
6	1	4	8	5	2	7	3	9
7	5	3	1	9	4	2	8	6
4	9	7	5	1	8	6	2	3
3	6	1	2	4	7	5	9	8
5	8	2	9	3	6	4	7	1
1	3	5	4	2	9	8	6	7
2	7	6	3	8	5	9	1	4
9	4	8	6	7	1	3	5	2

Commande de la Upstream Music Association pour le groupe A Love Upstream, Halifax grace à une subvention du Conseil des Arts du Canada
Créée le 14 mai 2010 à la St. Mary's University Art Gallery pour célébrer le 20ième anniversaire de Upstream.

Saxophone baryton / flûte - Dawn Hatfield
Saxophone ténor / clarinette - Paul Cram
Violon - Kirsty Money
Trompette – Matt Myer
Clarinette basse - Jeff Reilly
Guitare électrique - Jeff Torbert
Piano – Tim Crofts
Contrebasse - Lukas Pearse
Batterie – David Burton.

Sudoku pour Pygmées

Jean Derome

Introduction

♩ = 80

Flûte

Clarinette en si♭

Violon

Trompette

Clarinette basse

Guitare

Piano

Contrebasse

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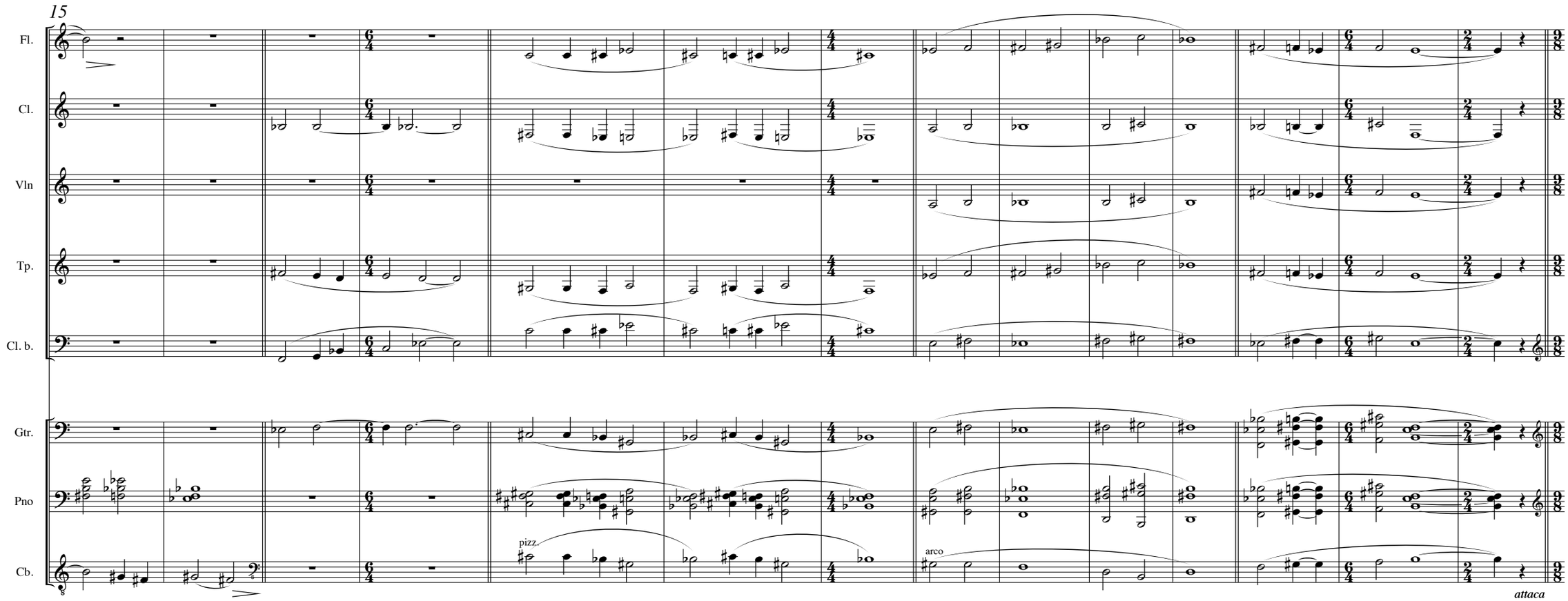
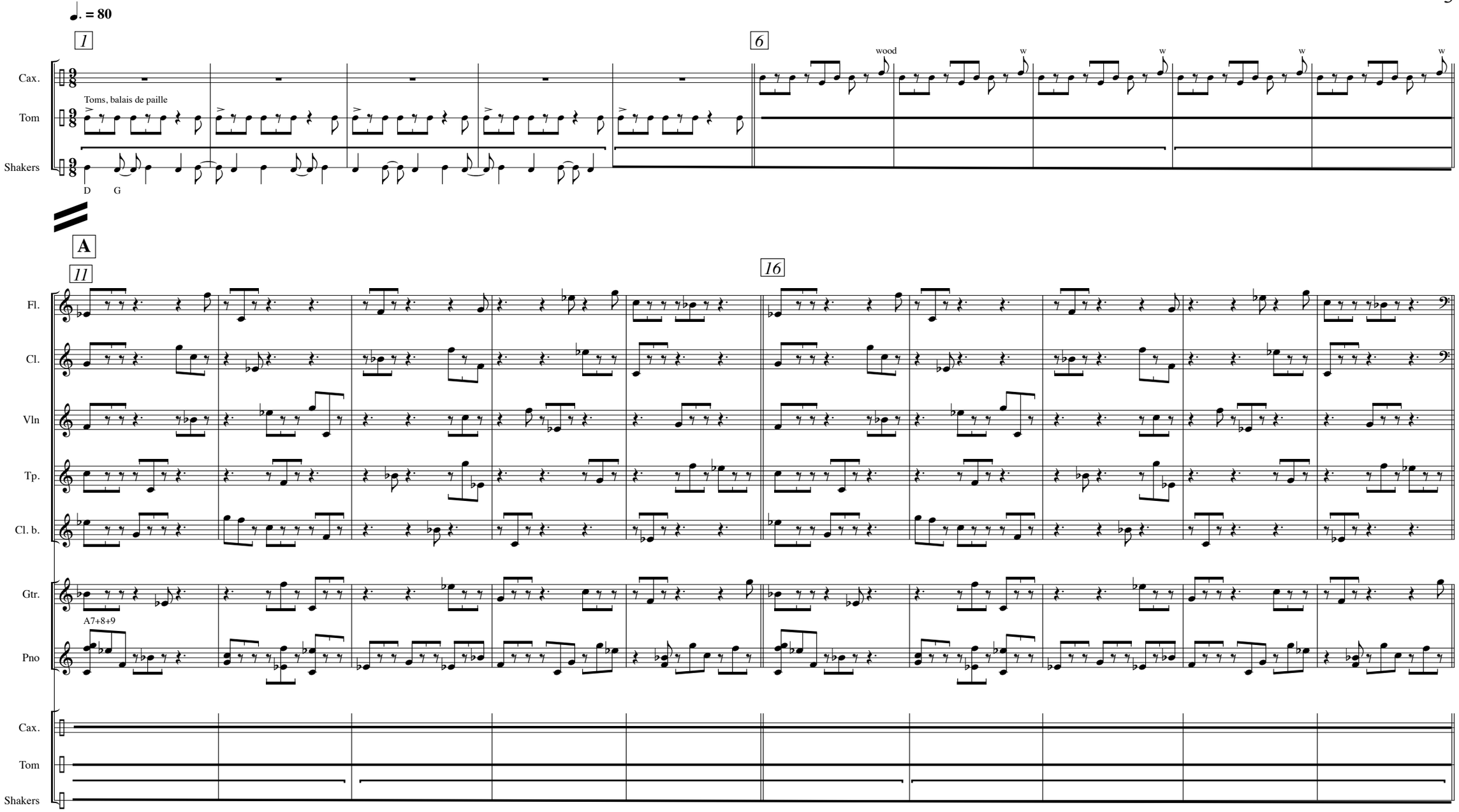
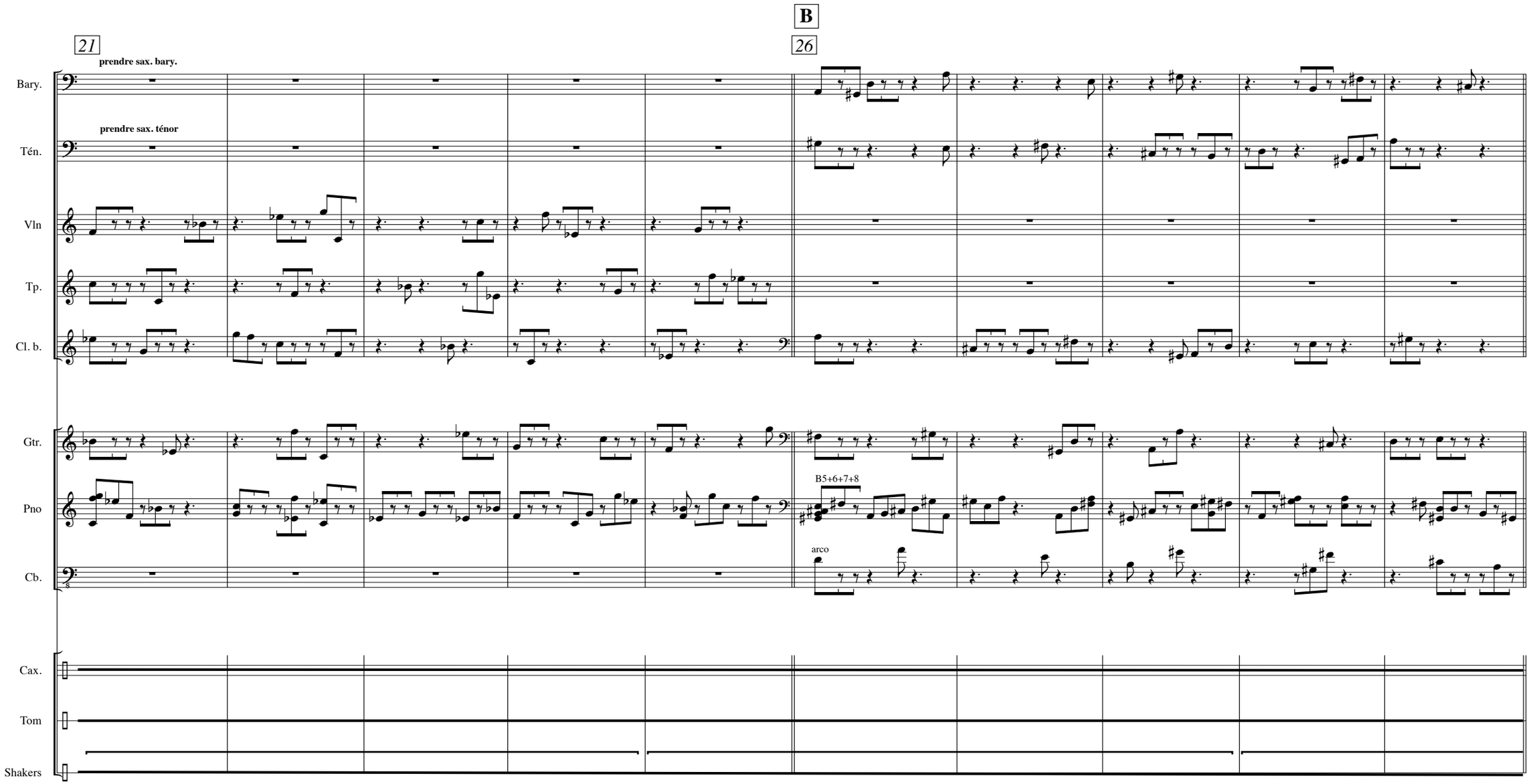
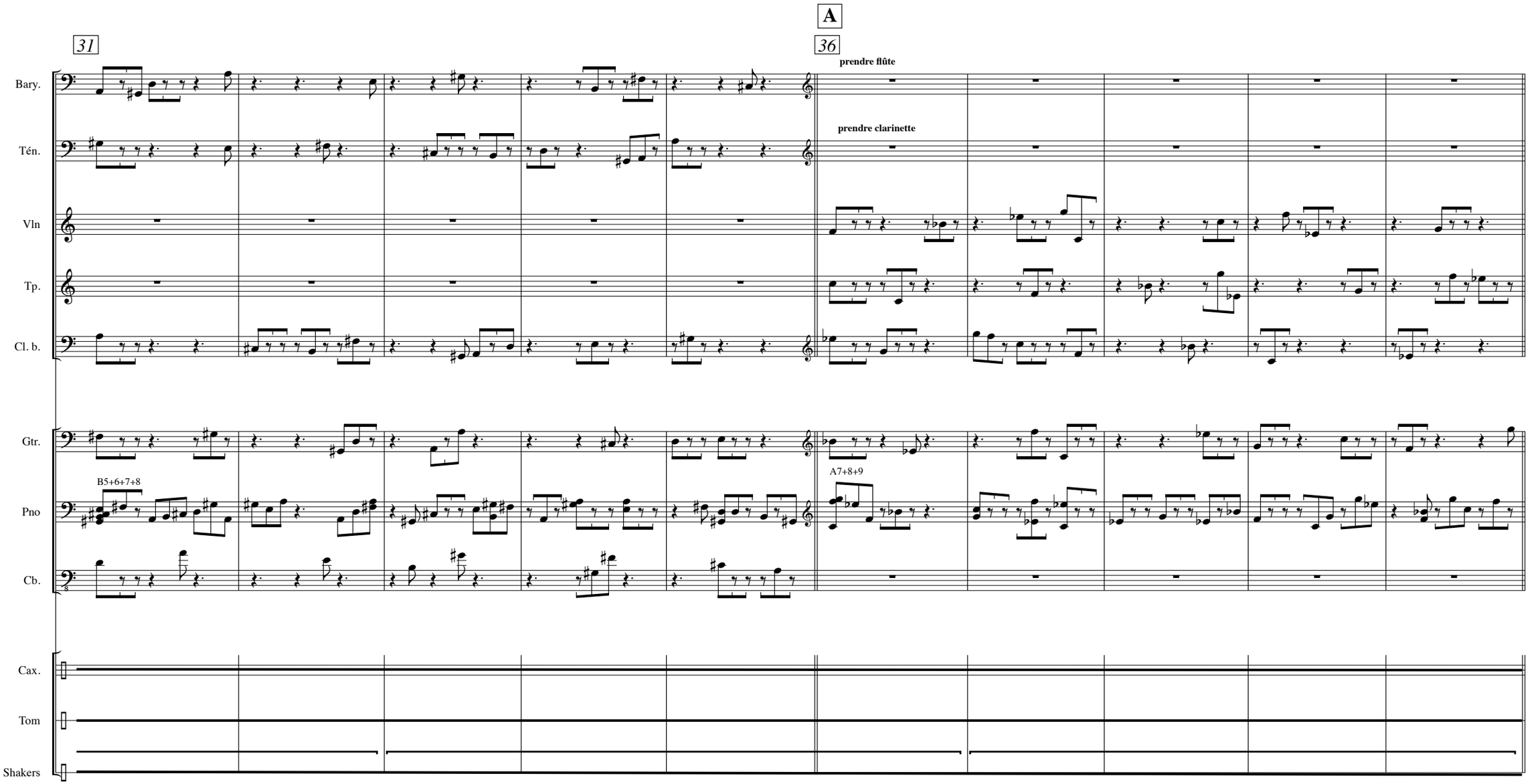
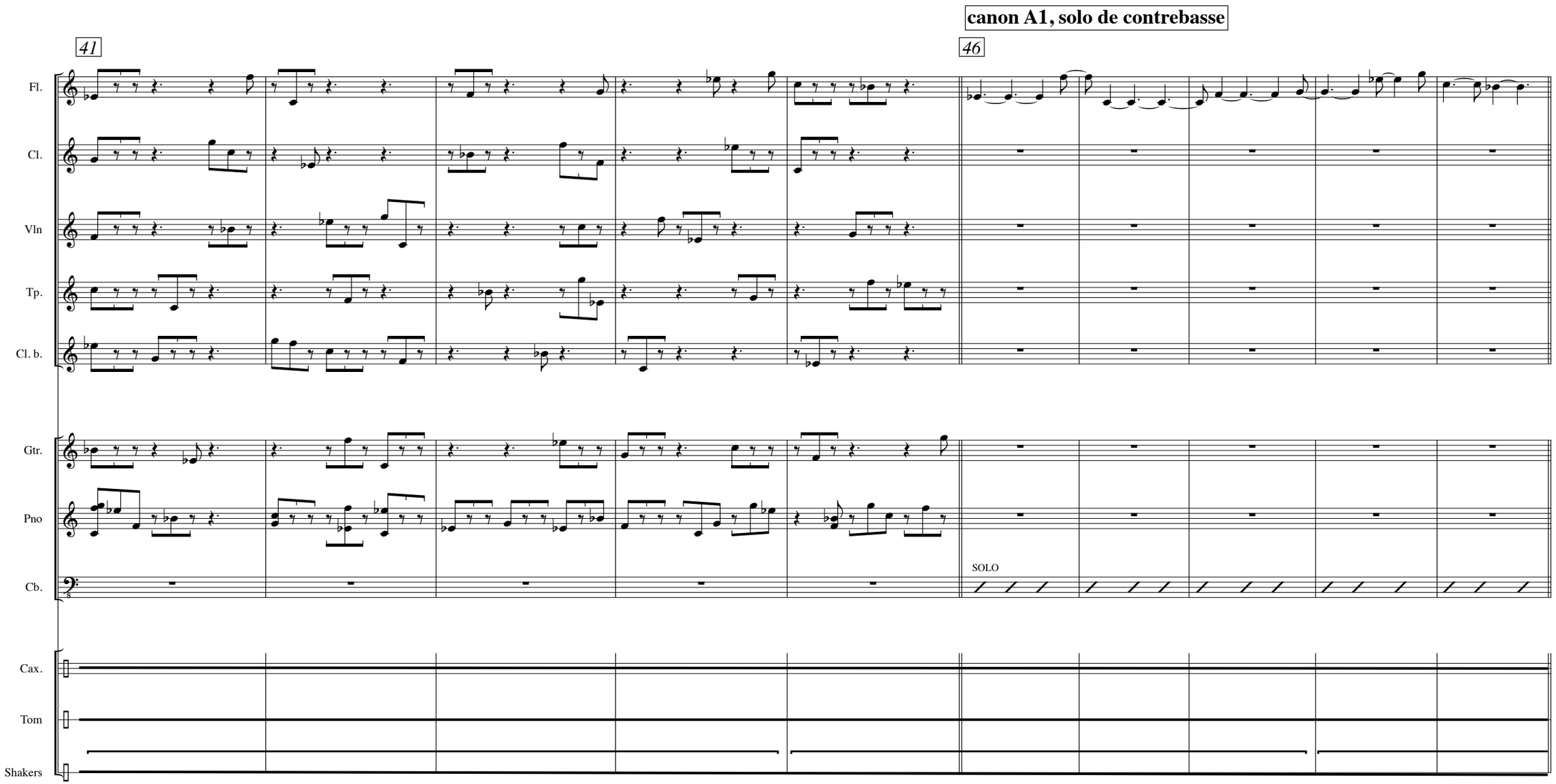
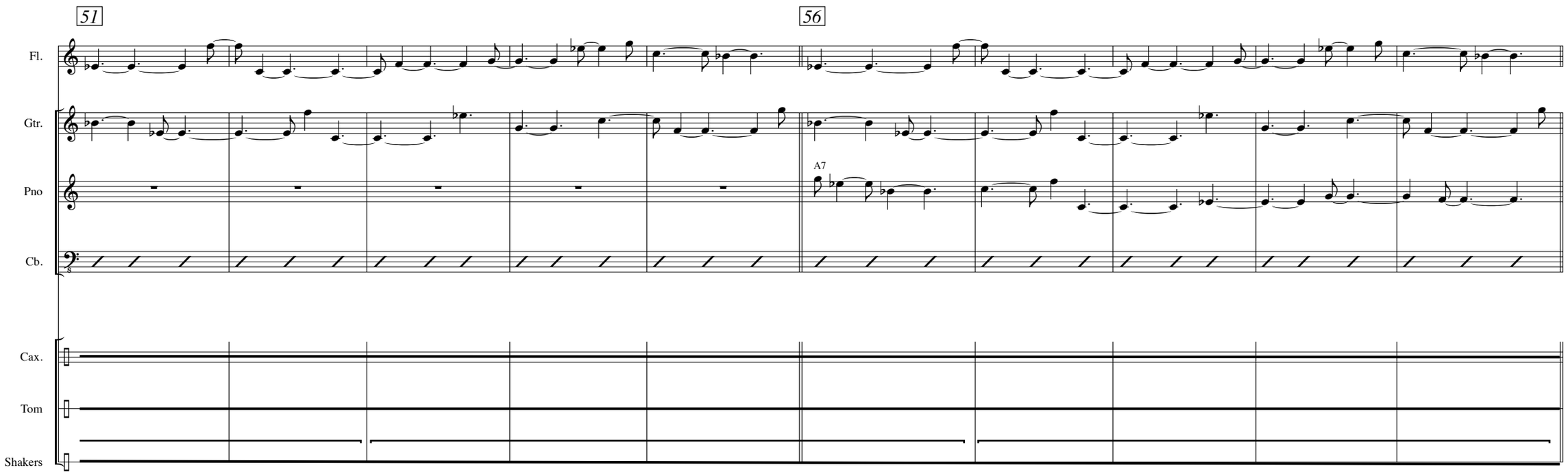

15
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
pizz.
arco
attaca

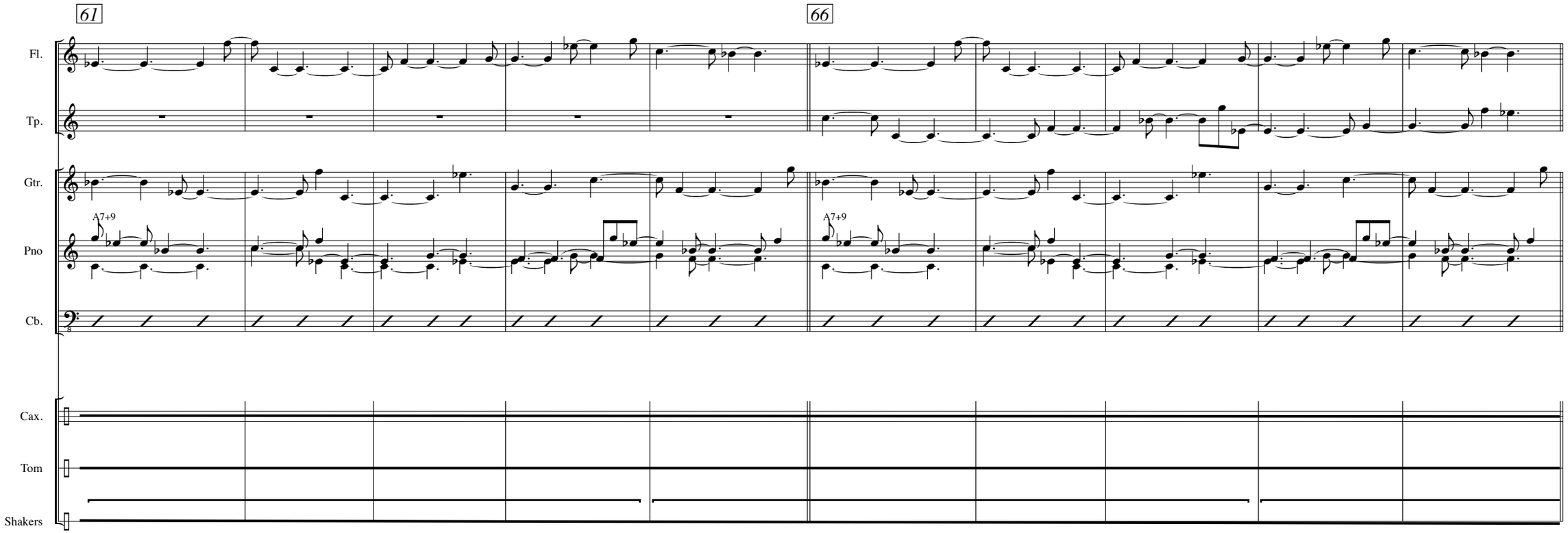

♩. = 80
1
6
Cax.
Tom
Shakers
Toms, balais de paille
wood
w
w
w
w
D
G
A
11
16
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
A7+8+9
Cax.
Tom
Shakers

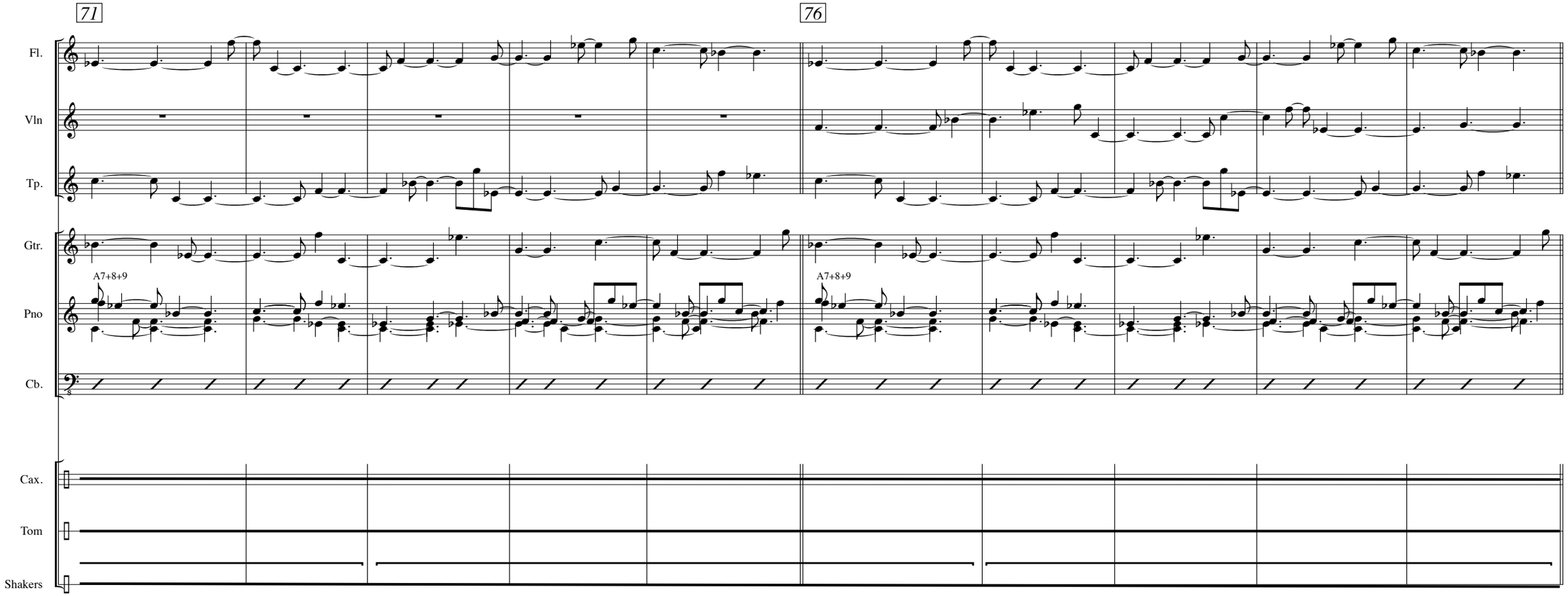

B
21
26
prendre sax. bary.
Bary.
prendre sax. ténor
Tén.
Vln
Tp.
Cl. b.
Gtr.
B5+6+7+8
Pno
arco
Cb.
Cax.
Tom
Shakers

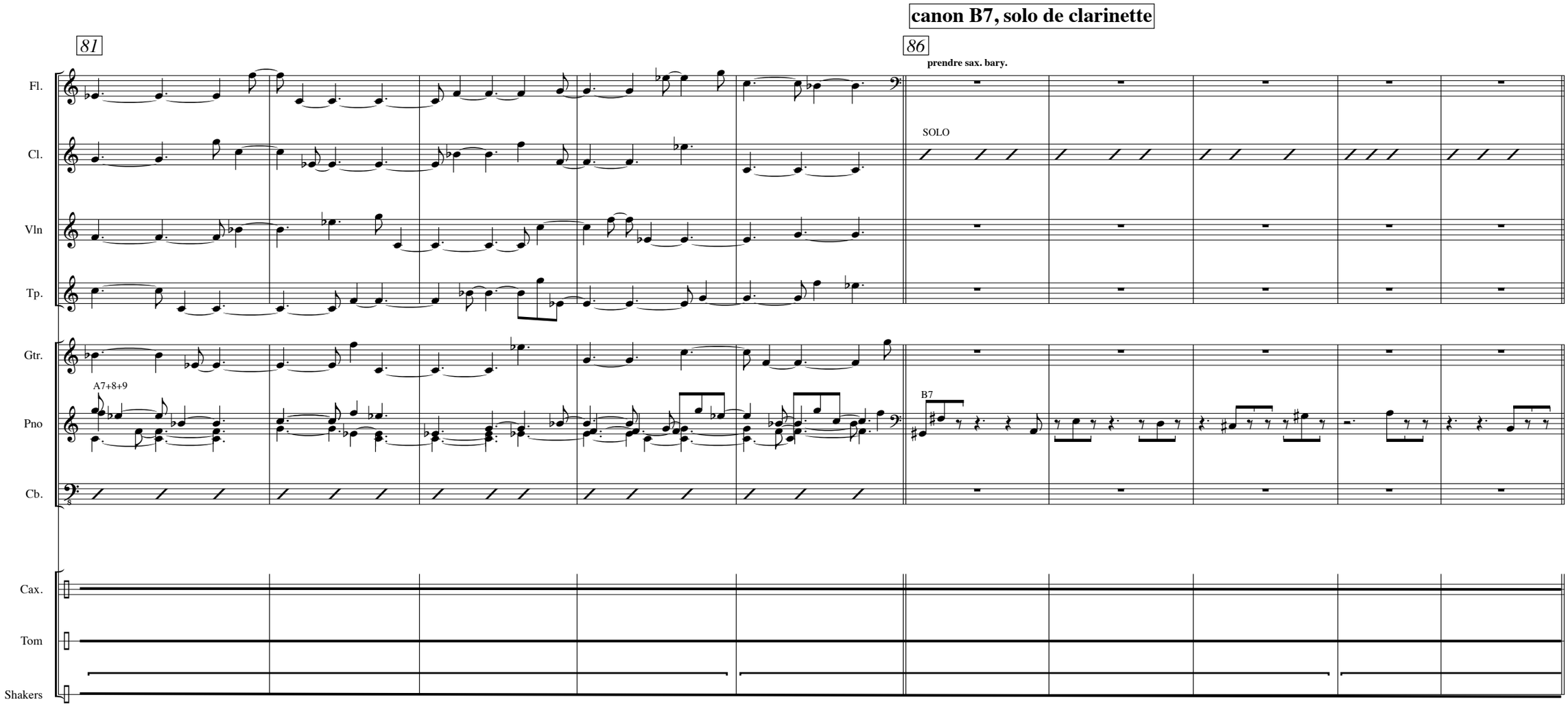

A
31
36
prendre flûte
prendre clarinette
Bary.
Tén.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Cax.
Tom
Shakers
B5+6+7+8
A7+8+9

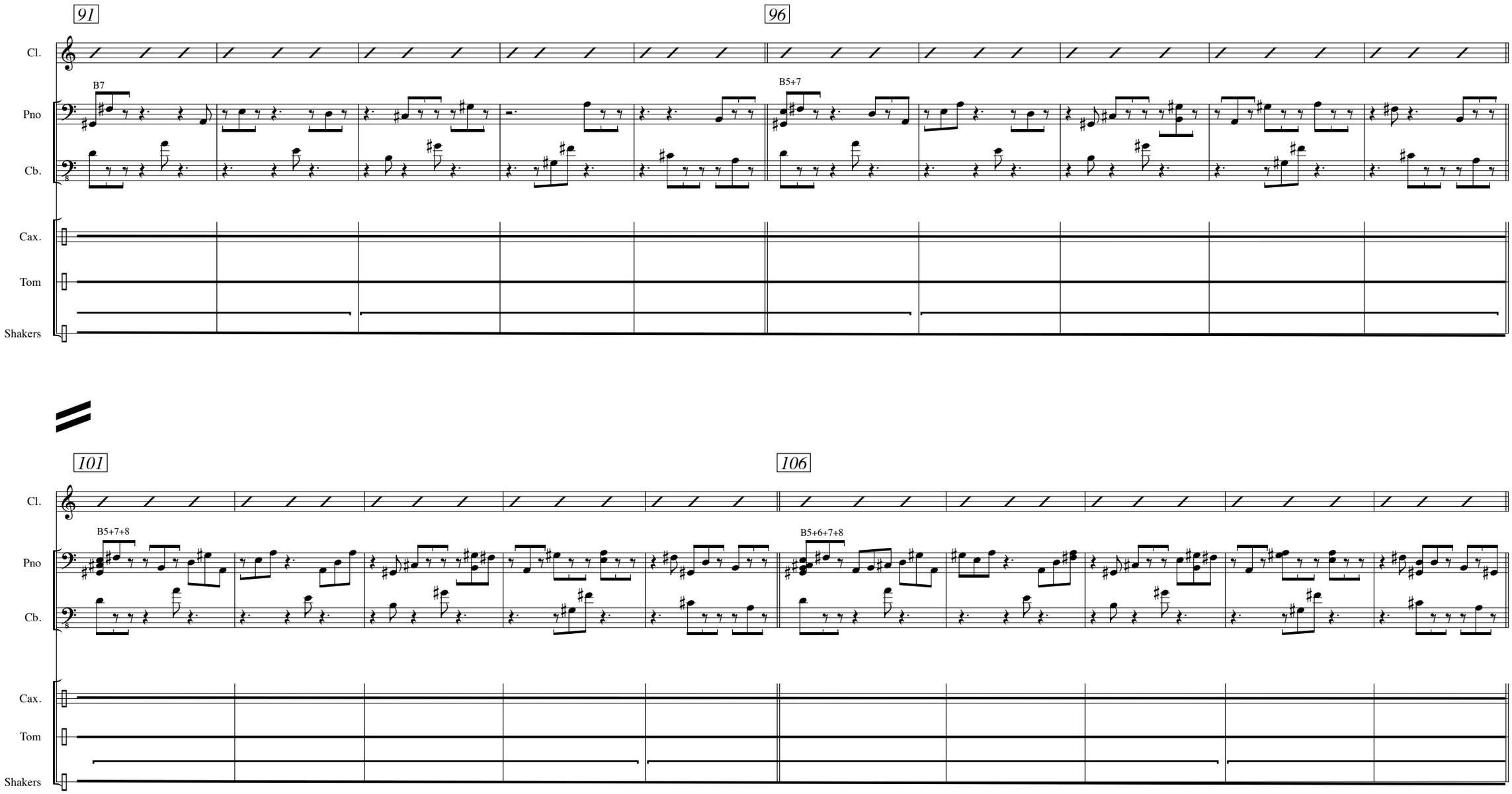

canon A1, solo de contrebasse
41
46
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
SOLO
Cax.
Tom
Shakers

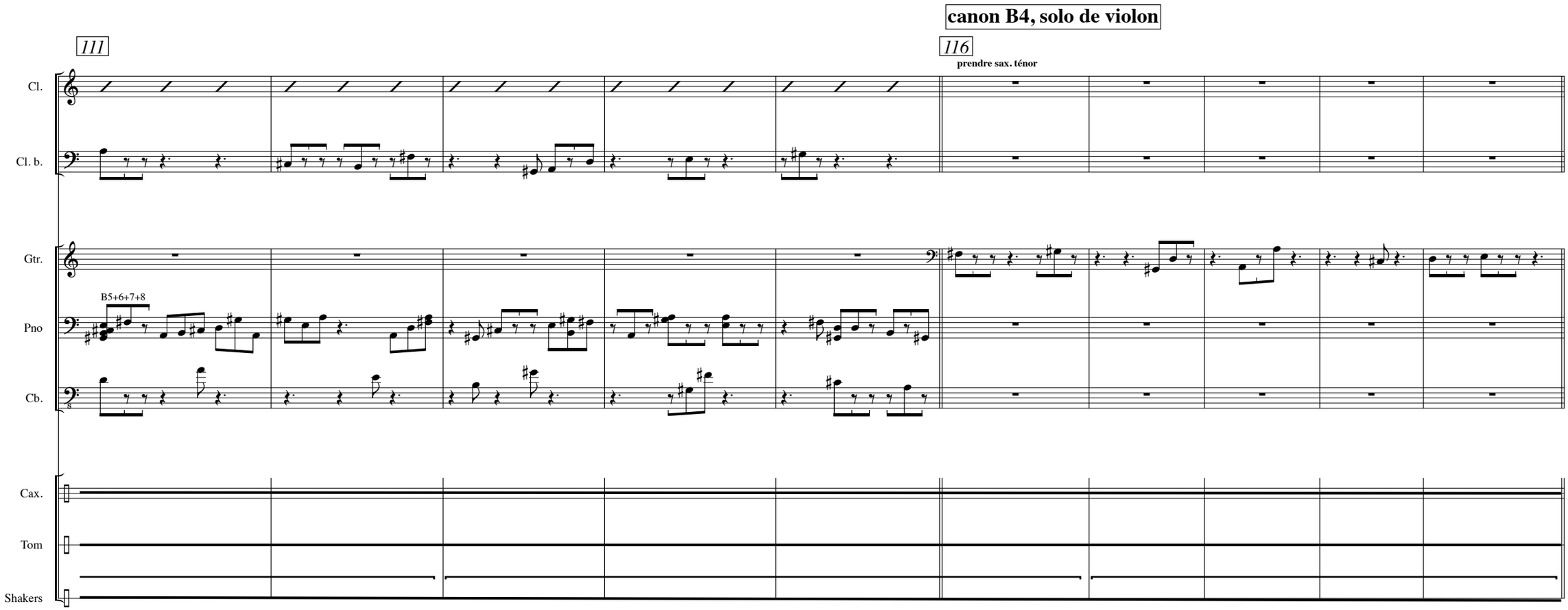

51
56
Fl.
Gtr.
Pno
A7
Cb.
Cax.
Tom
Shakers

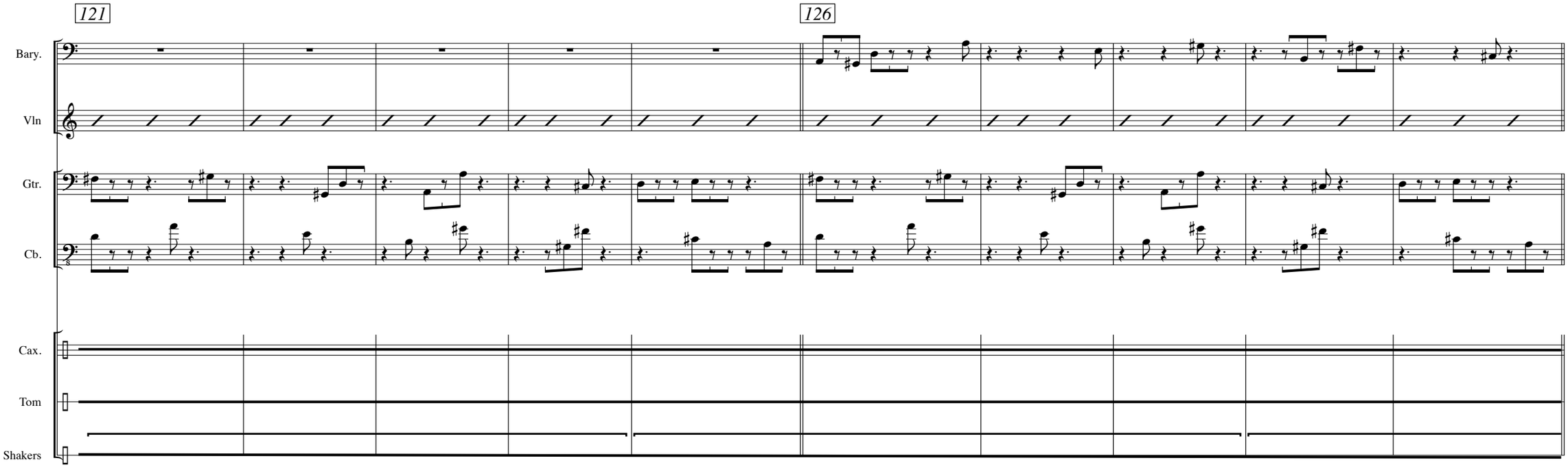

61
66
Fl.
Tp.
Gtr.
Pno
Cb.
Cax.
Tom
Shakers
A7+9
A7+9

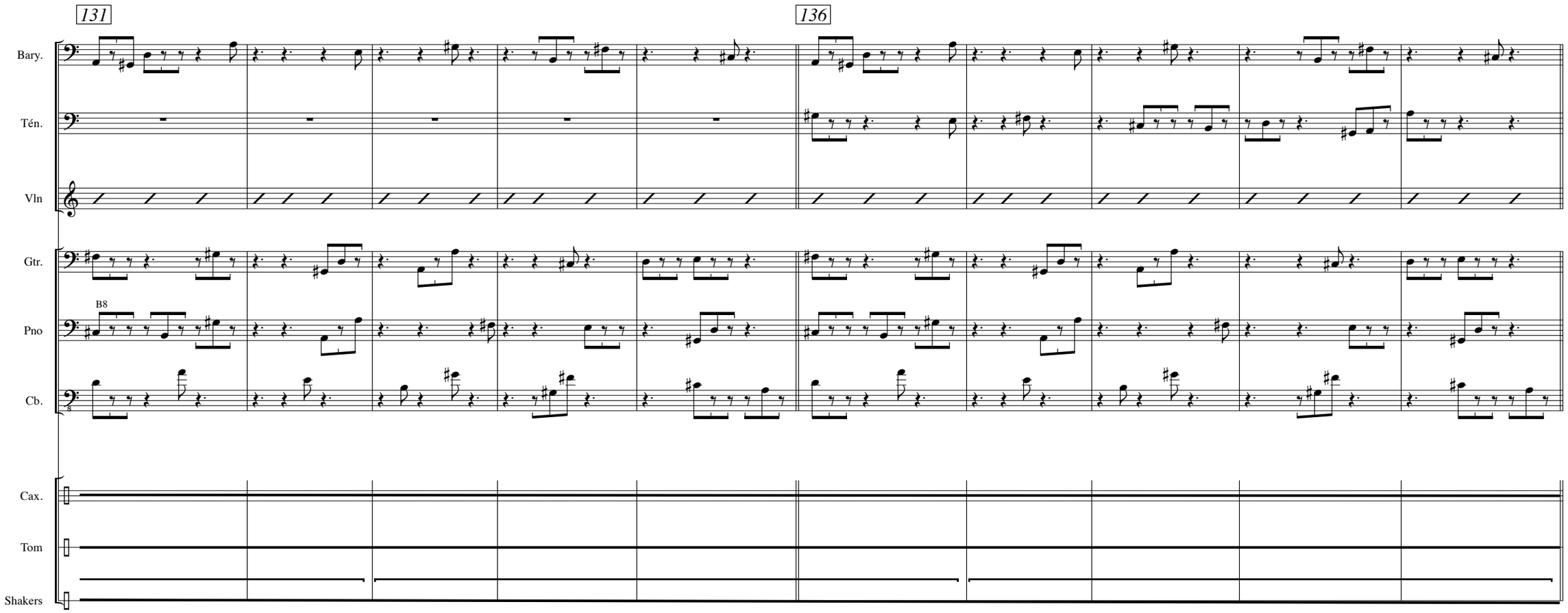

71
76
Fl.
Vln
Tp.
Gtr.
Pno
Cb.
Cax.
Tom
Shakers
A7+8+9
A7+8+9

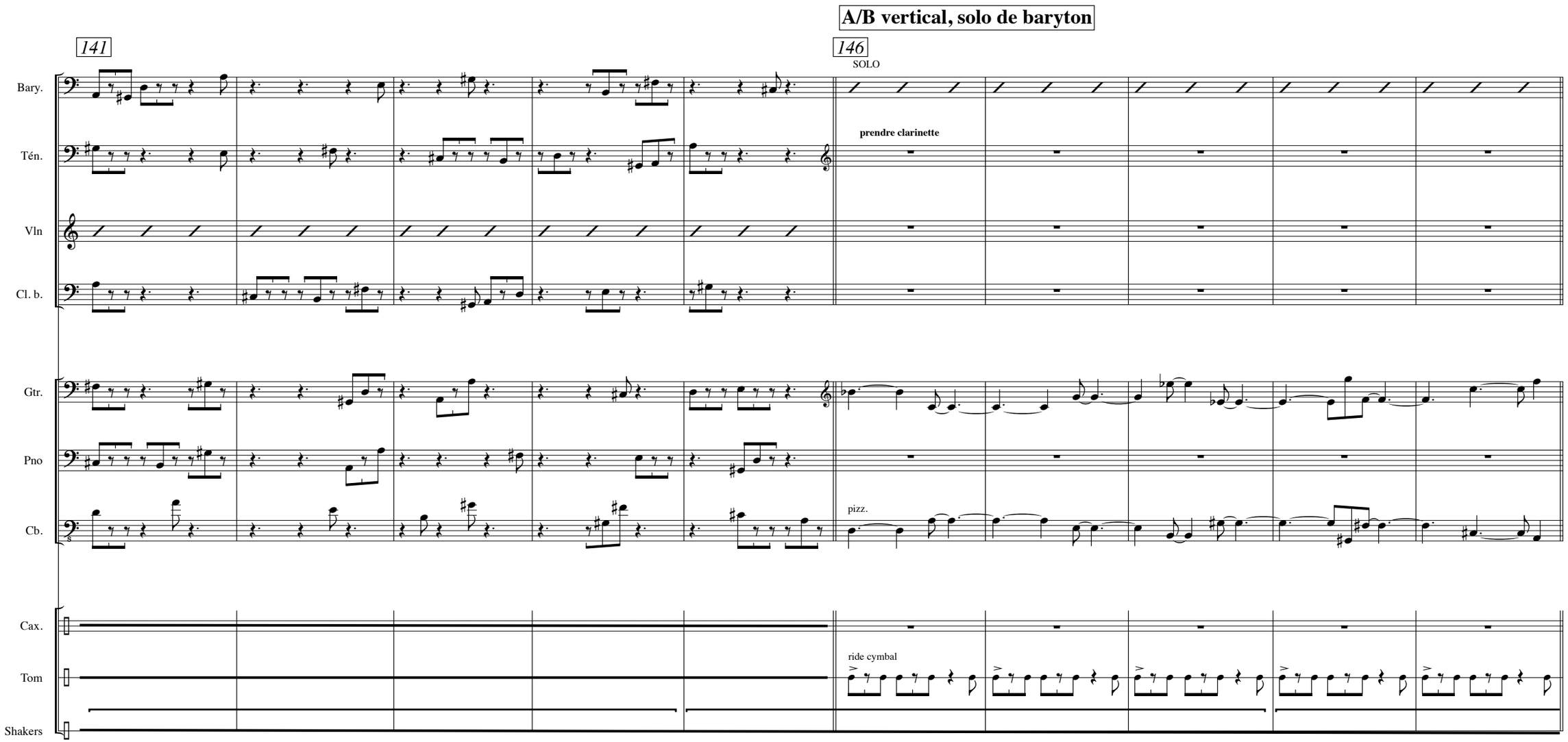

canon B7, solo de clarinette
81
86
prendre sax. bary.
SOLO
Fl.
Cl.
Vln
Tp.
Gtr.
Pno
Cb.
A7+8+9
B7
Cax.
Tom
Shakers

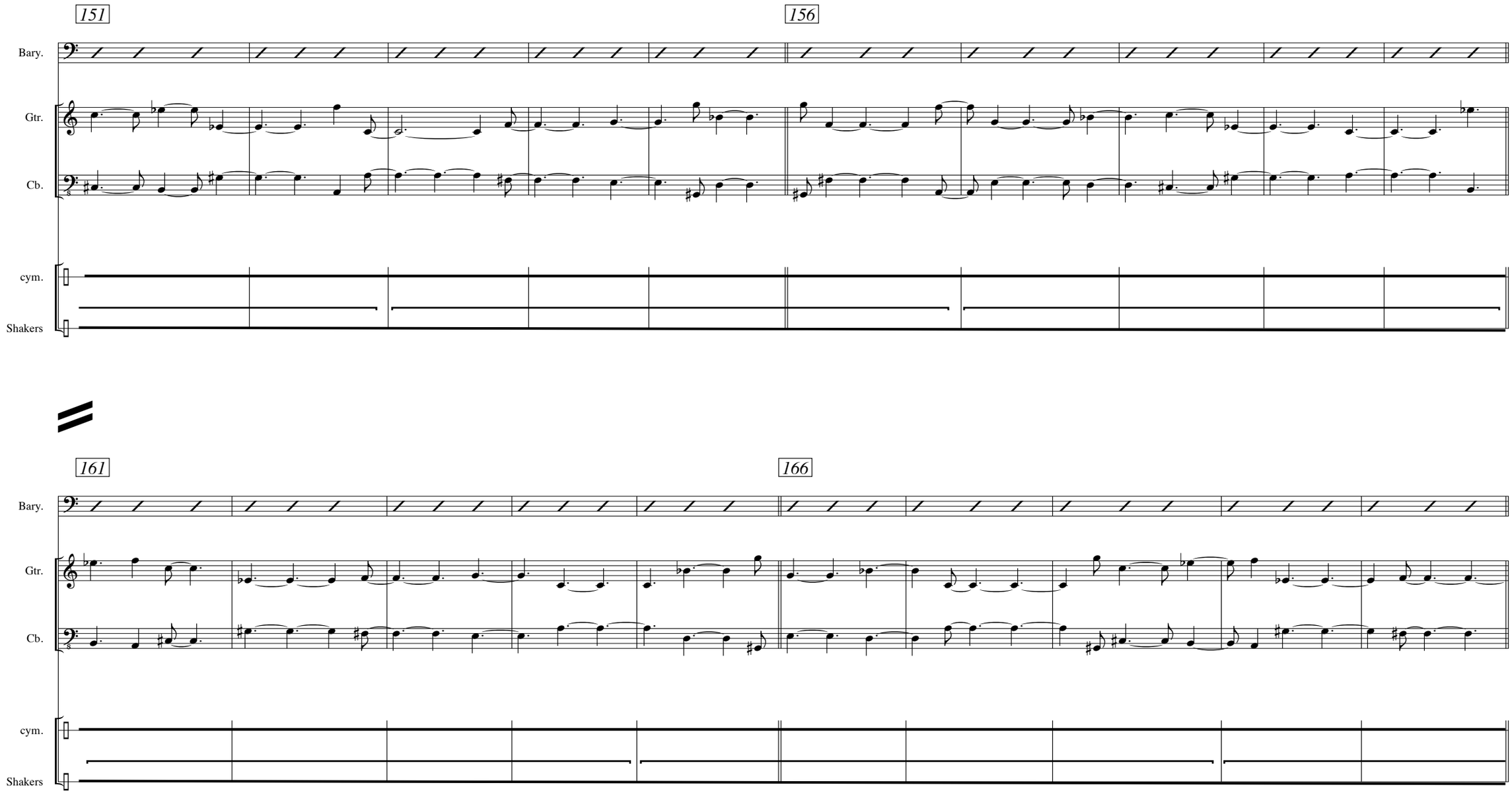

91
96
Cl.
Pno
Cb.
Cax.
Tom
Shakers
B7
B5+7
101
106
B5+7+8
B5+6+7+8

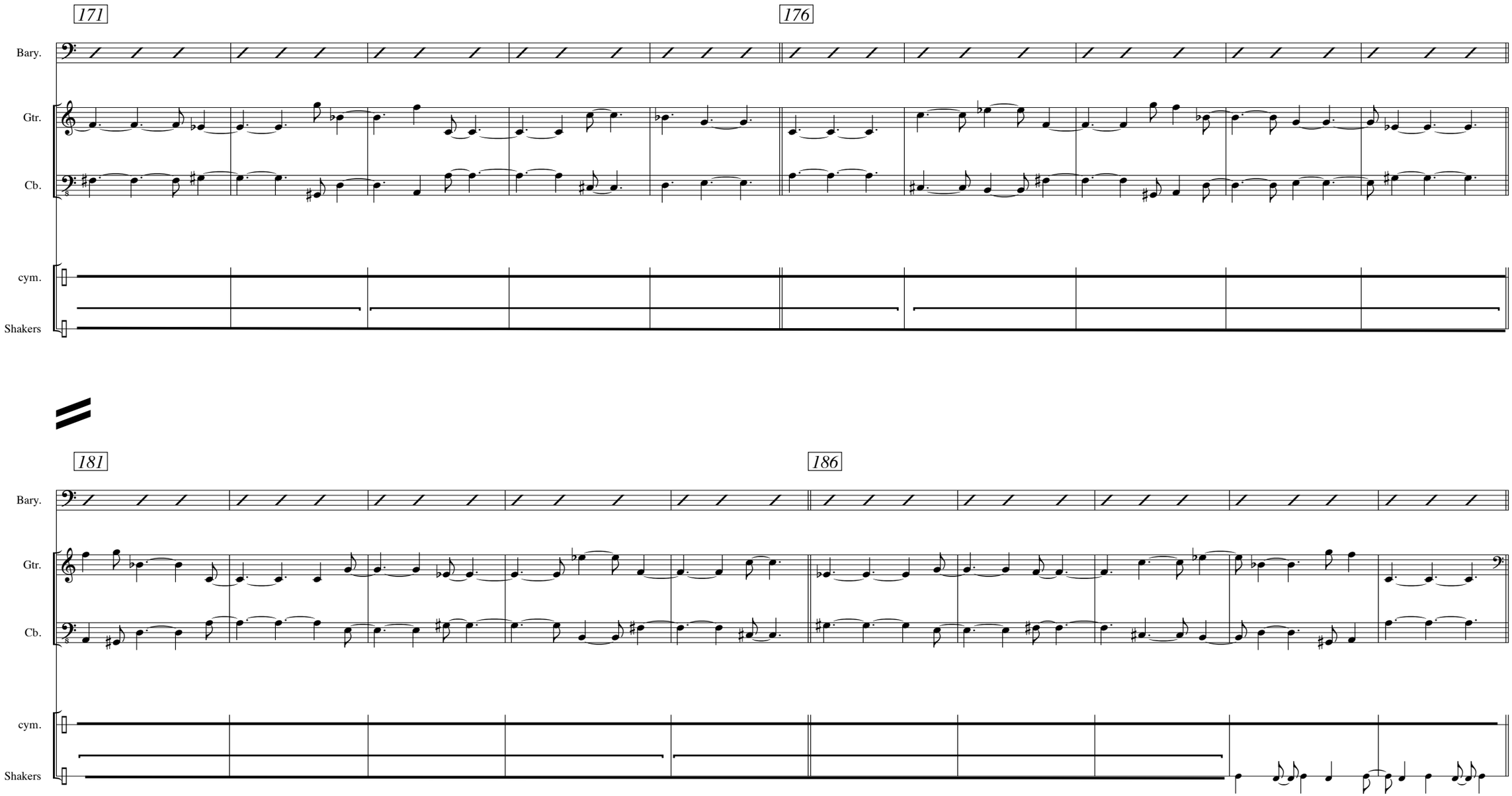

canon B4, solo de violon
111
116
prendre sax. ténor
Cl.
Cl. b.
Gtr.
B5+6+7+8
Pno
Cb.
Cax.
Tom
Shakers


121
126
Bary.
Vln
Gtr.
Cb.
Cax.
Tom
Shakers

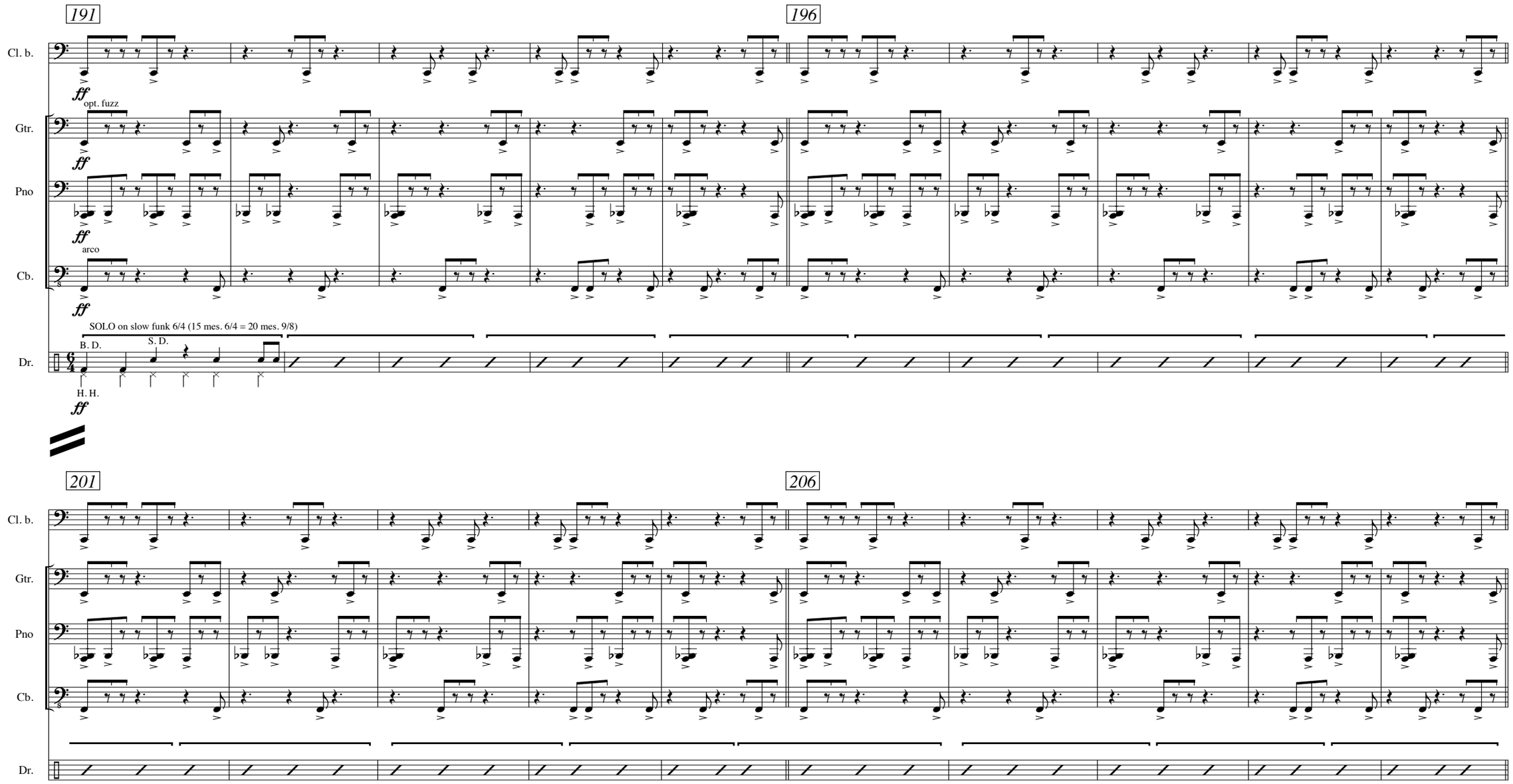

131
136
Bary.
Tén.
Vln
Gtr.
B8
Pno
Cb.
Cax.
Tom
Shakers

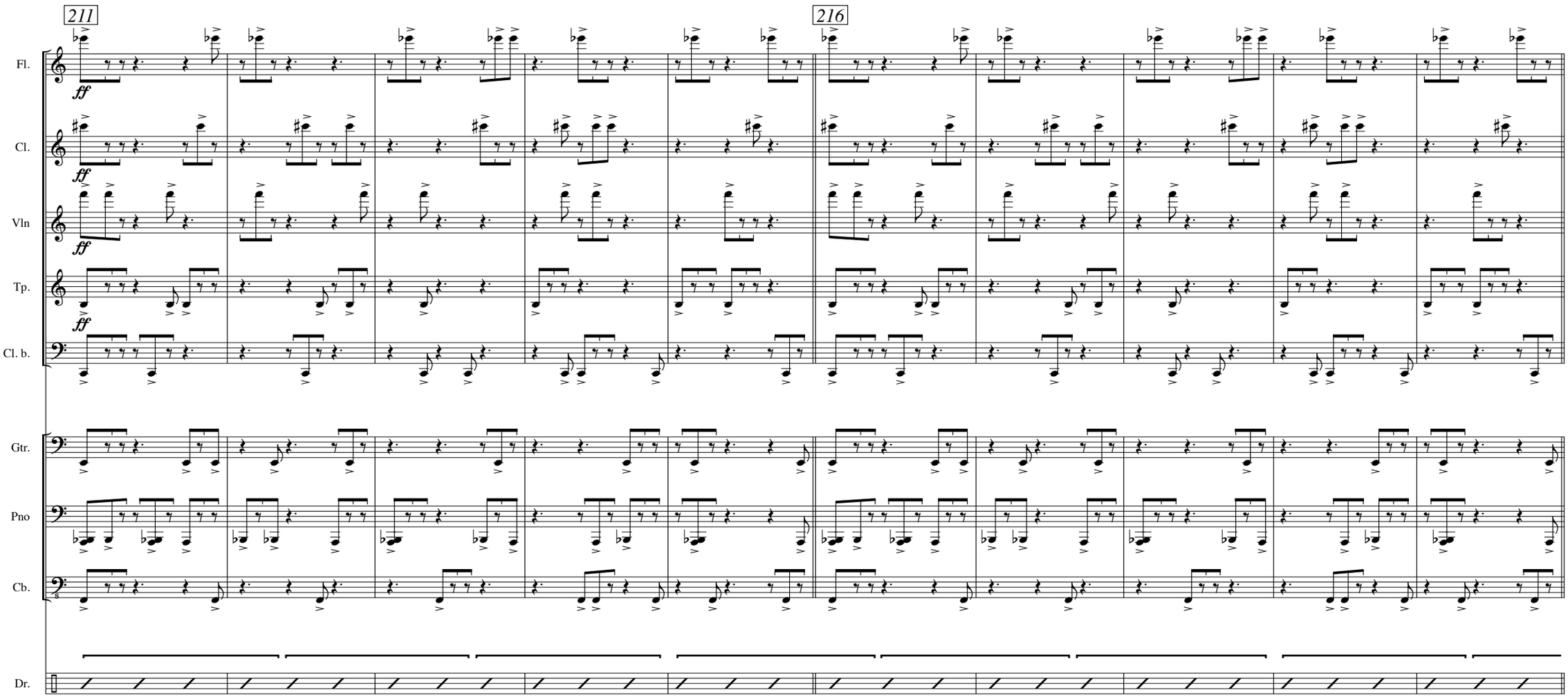

A/B vertical, solo de baryton
141
146
SOLO
Bary.
Tén.
prendre clarinette
Vln
Cl. b.
Gtr.
Pno
Cb.
pizz.
Cax.
Tom
ride cymbal
Shakers

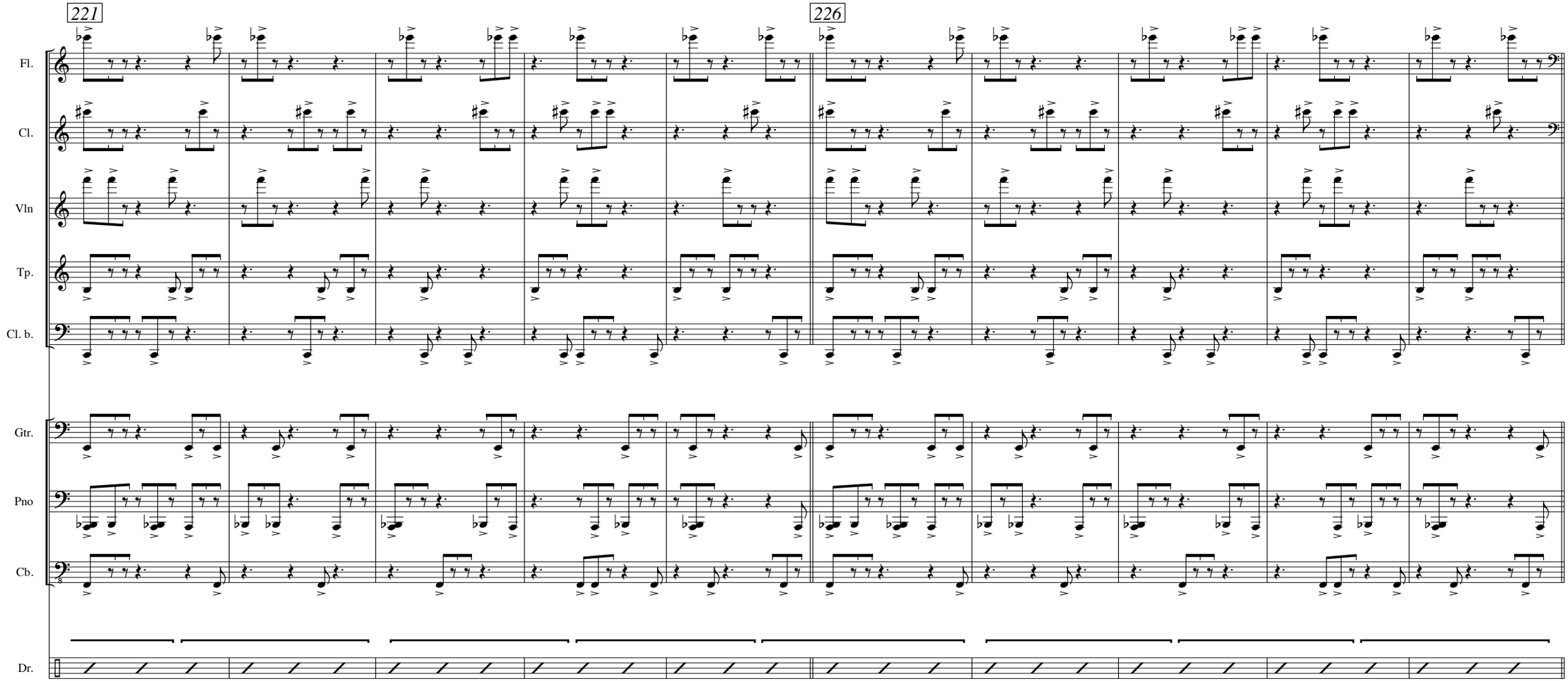

151
156
Bary.
Gtr.
Cb.
cym.
Shakers
161
166
Bary.
Gtr.
Cb.
cym.
Shakers

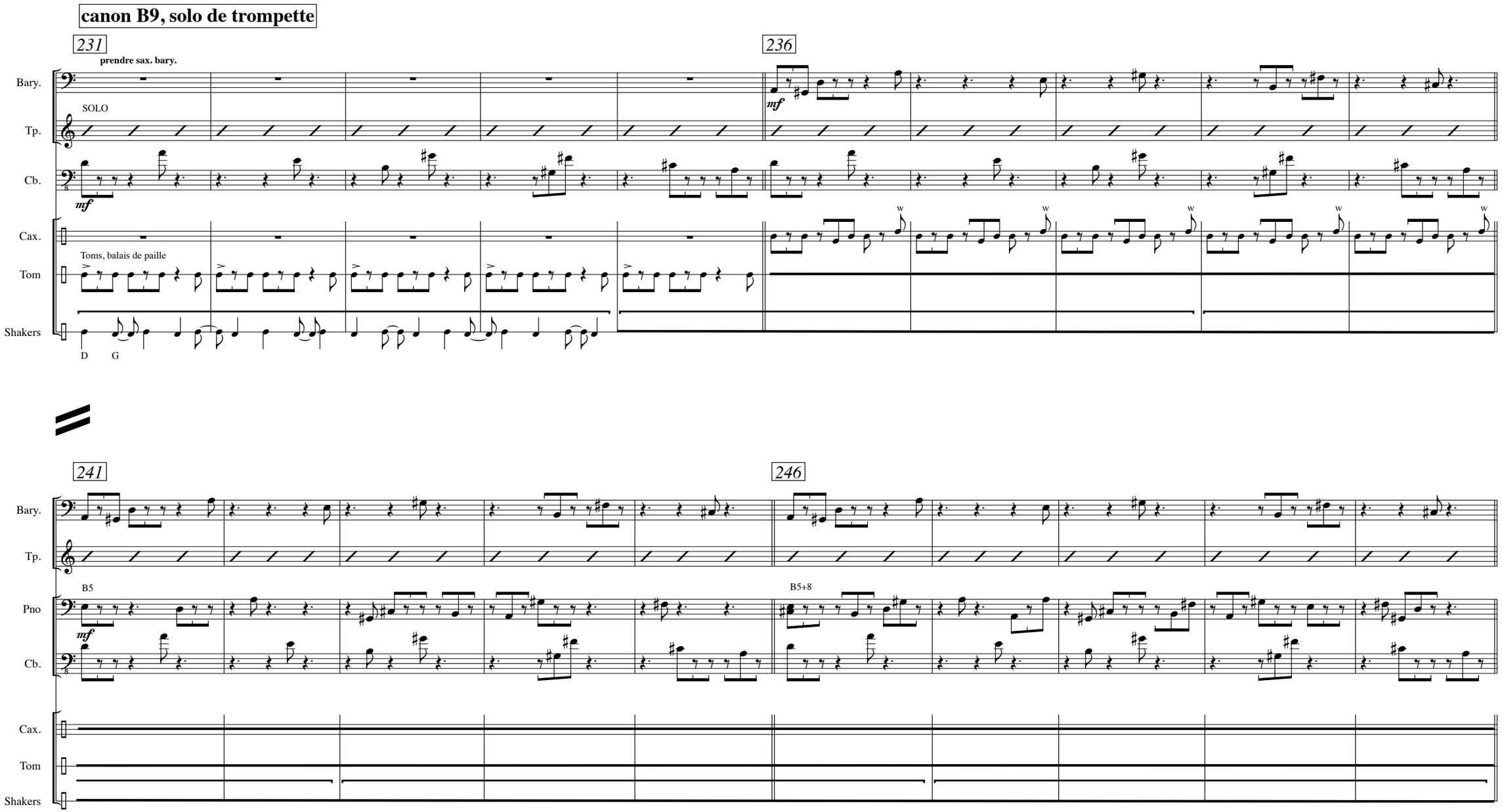

171
176
Bary.
Gtr.
Cb.
cym.
Shakers
181
186
Bary.
Gtr.
Cb.
cym.
Shakers

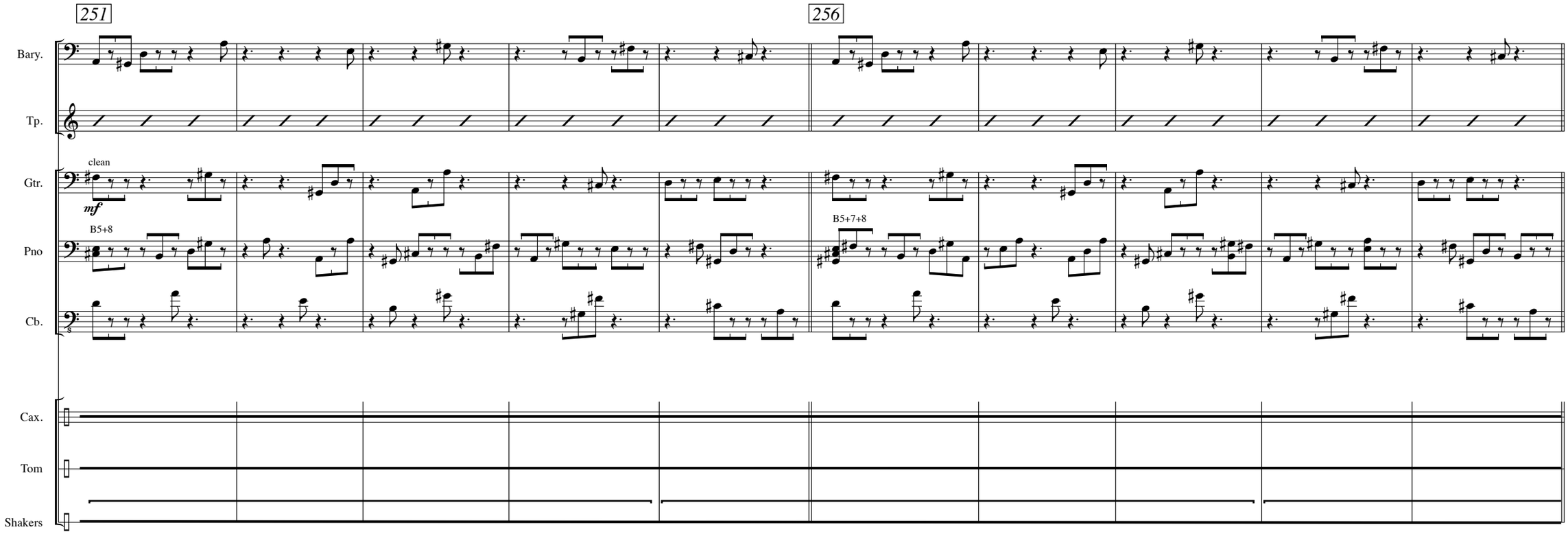
C, solo de batterie

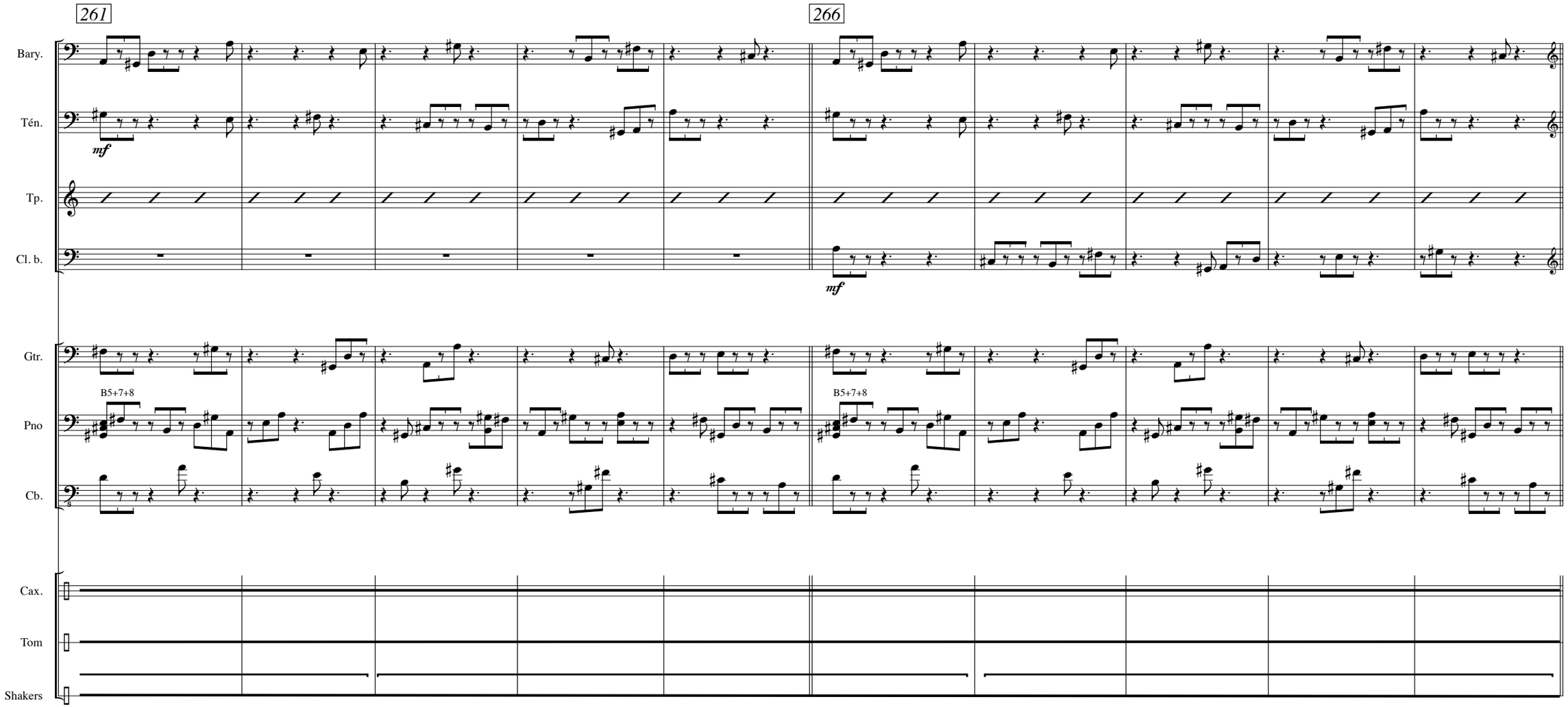


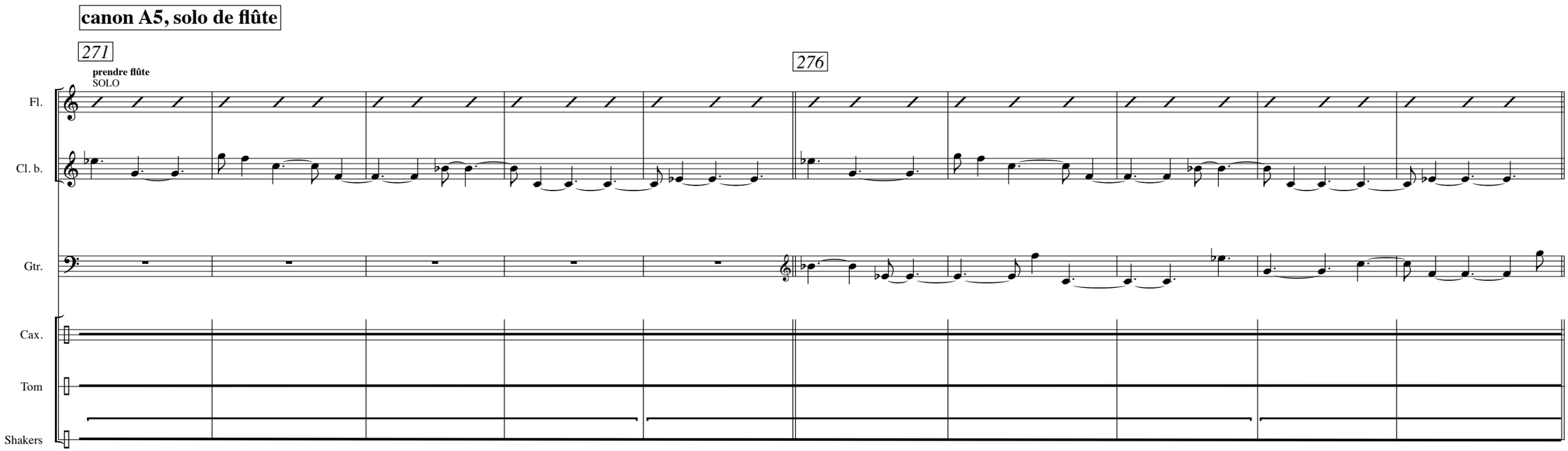

211
216
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Dr.
ff

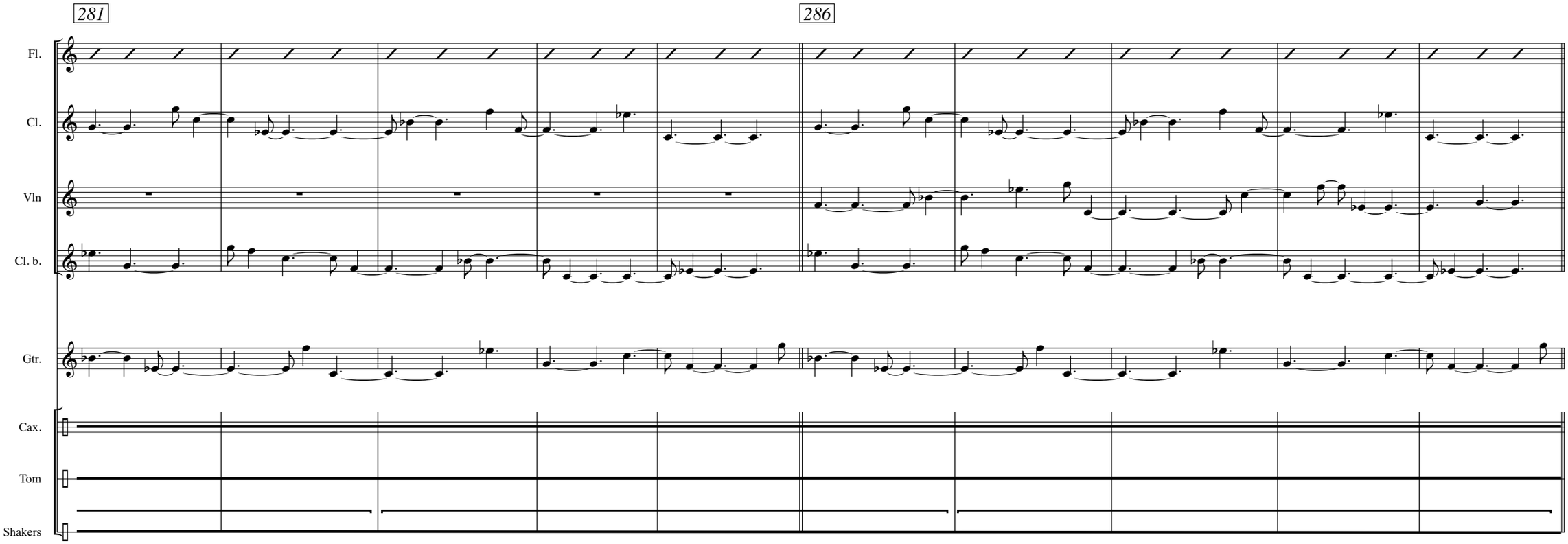

221
226
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Dr.

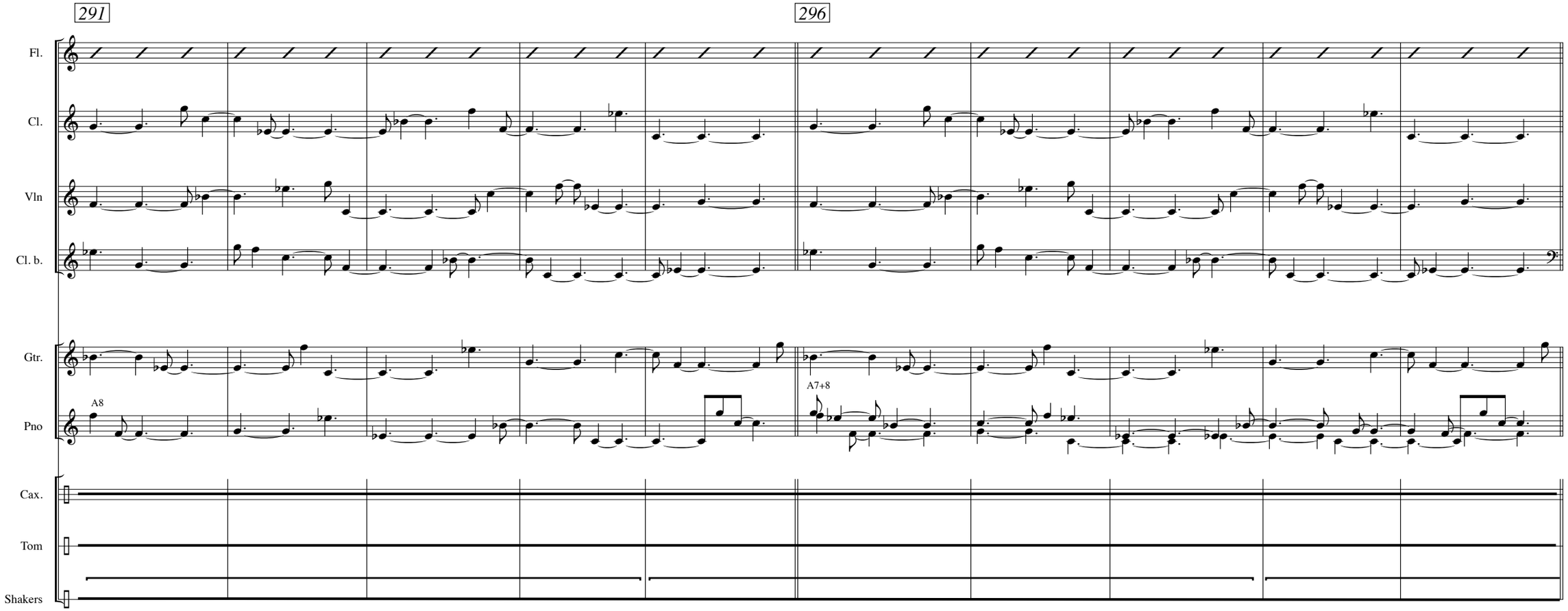

canon B9, solo de trompette
231
236
prendre sax. bary.
Bary.
SOLO
Tp.
Cb.
mf
Cax.
Toms, balais de paille
Tom
Shakers
D
G
241
246
B5
B5+8
Pno

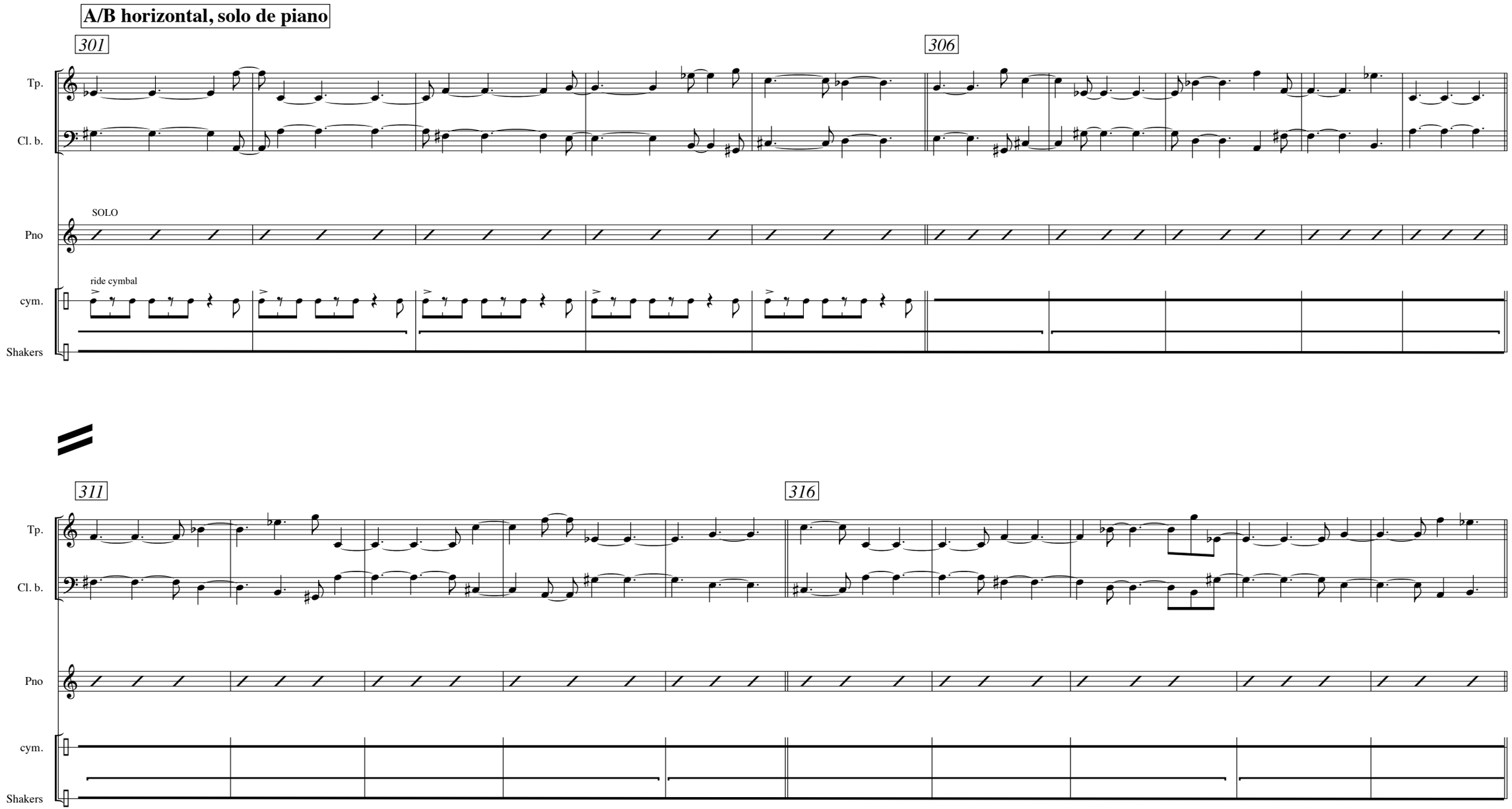

251
256
Bary.
Tp.
Gtr.
clean
mf
Pno
B5+8
B5+7+8
Cb.
Cax.
Tom
Shakers

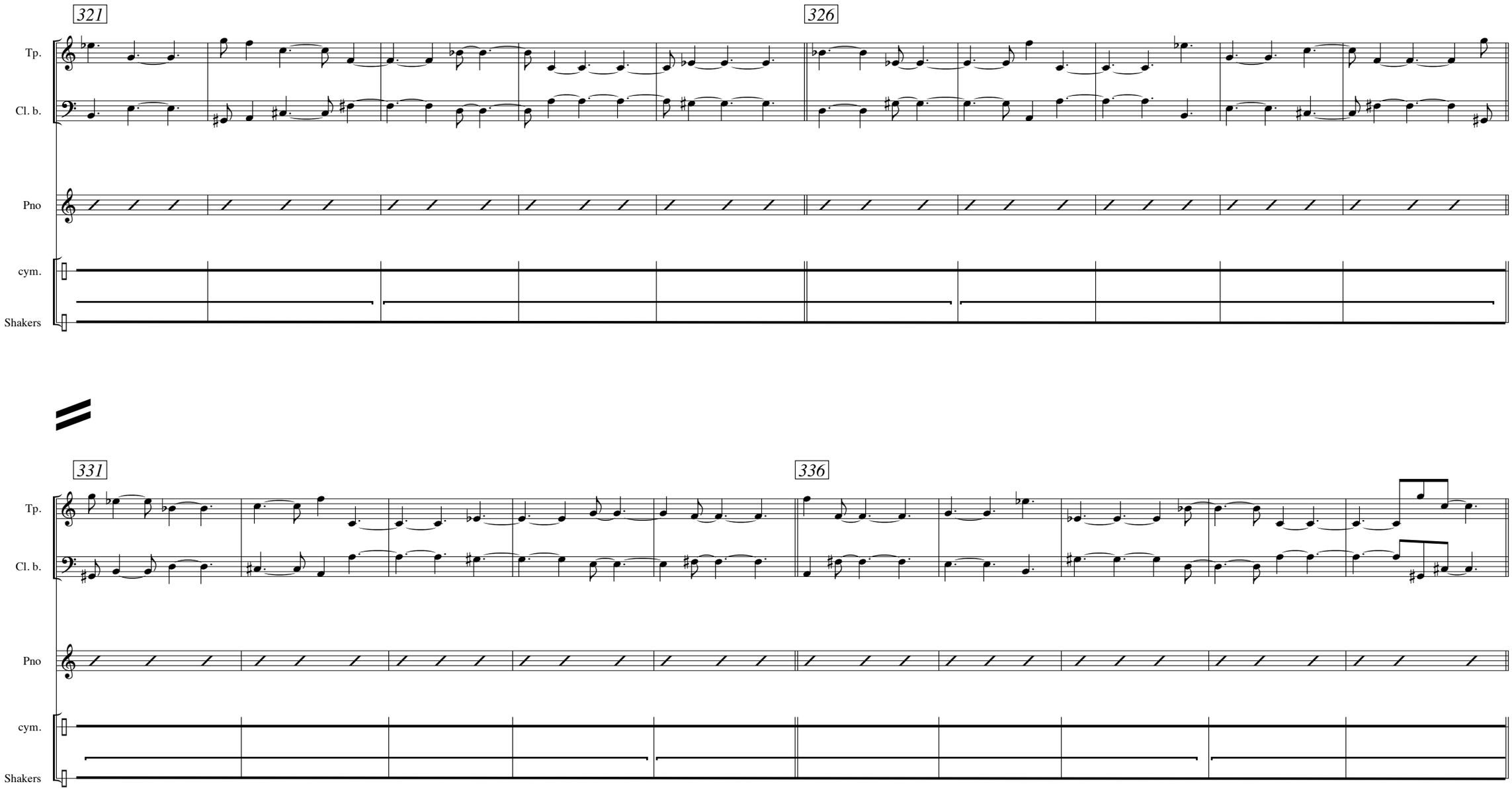

261
266
Bary.
Tén.
mf
Tp.
Cl. b.
mf
Gtr.
Pno
B5+7+8
B5+7+8
Cb.
Cax.
Tom
Shakers


canon A5, solo de flûte
271
prendre flûte
SOLO
276
Fl.
Cl. b.
Gtr.
Cax.
Tom
Shakers


281
286
Fl.
Cl.
Vln
Cl. b.
Gtr.
Cax.
Tom
Shakers


291
296
Fl.
Cl.
Vln
Cl. b.
Gtr.
Pno
A8
A7+8
Cax.
Tom
Shakers


A/B horizontal, solo de piano
301
306
Tp.
Cl. b.
SOLO
Pno
ride cymbal
cym.
Shakers
311
316
Tp.
Cl. b.
Pno
cym.
Shakers


321
326
Tp.
Cl. b.
Pno
cym.
Shakers
331
336
Tp.
Cl. b.
Pno
cym.
Shakers

canon A9, solo de clarinette basse

341 346

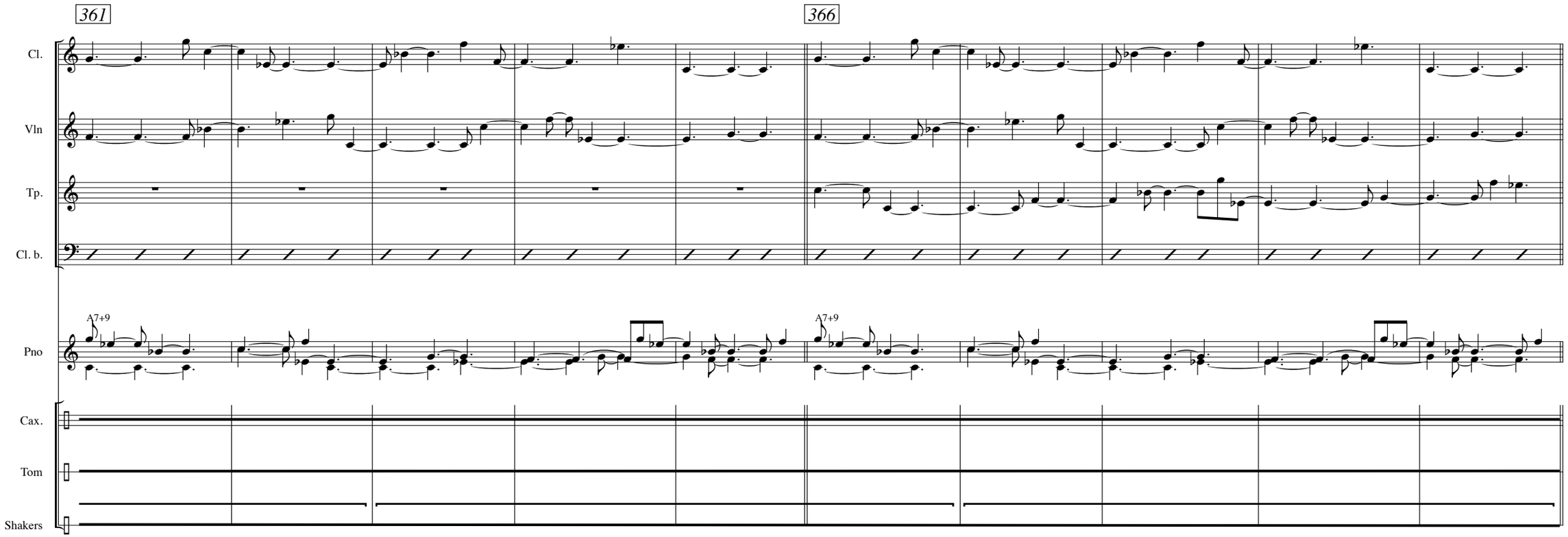
Tp.
Cl. b.
Pno
cym.
Shakers

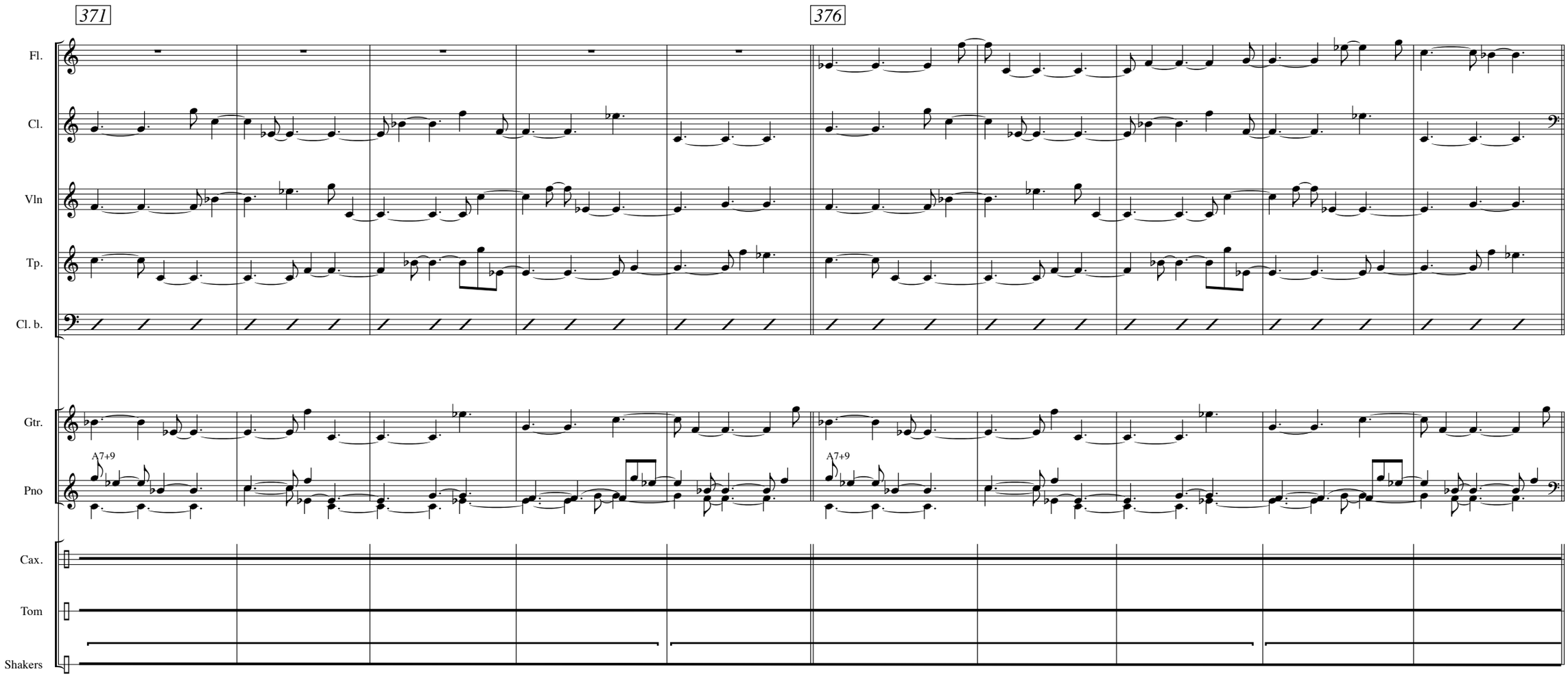
SOLO
A9
Toms, balais de paille

351 356

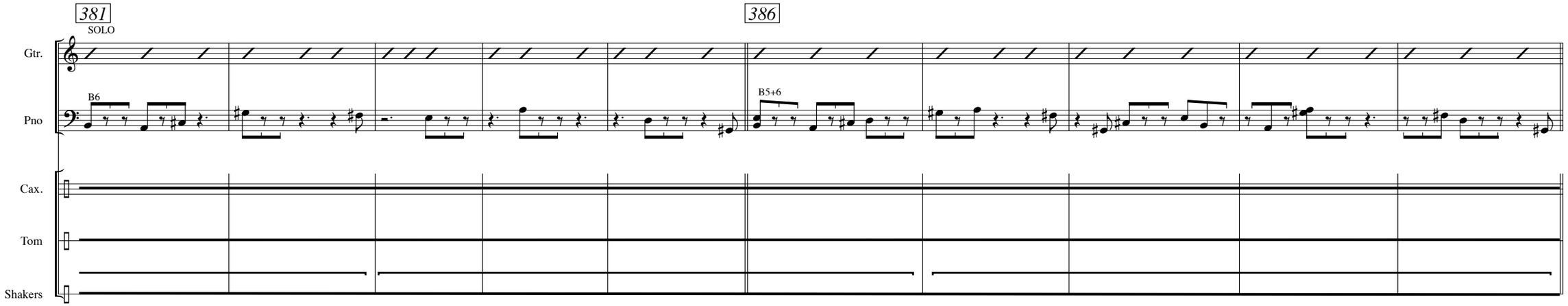
Cl.
Vln
Cl. b.
Pno
Cax.
Tom
Shakers

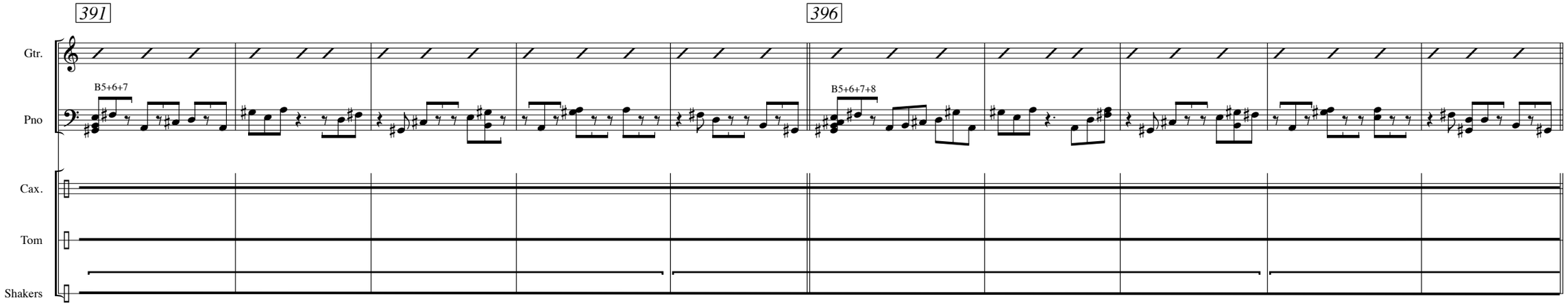
A9
A9
w

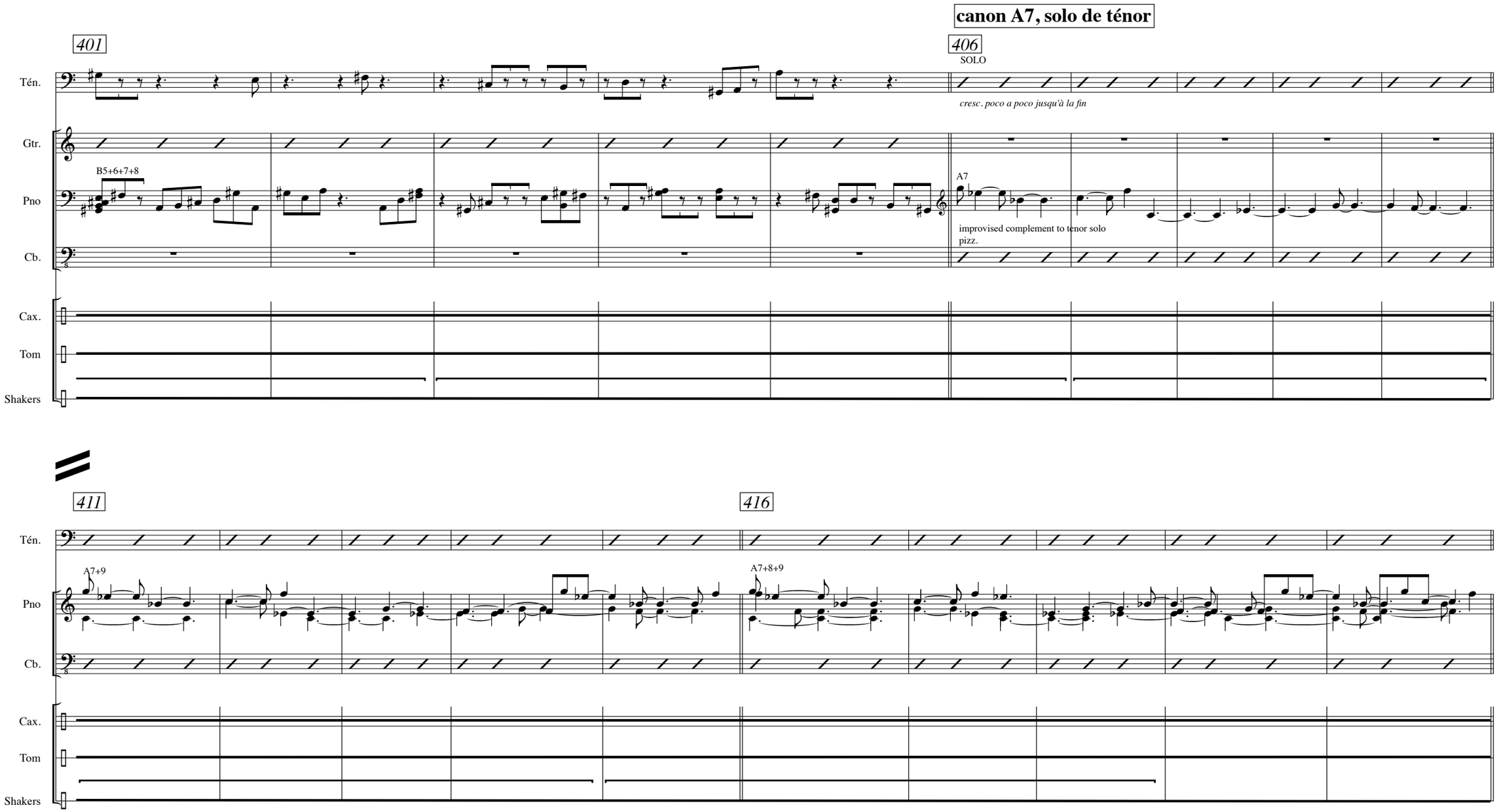

361
366
Cl.
Vln
Tp.
Cl. b.
Pno
A7+9
A7+9
Cax.
Tom
Shakers

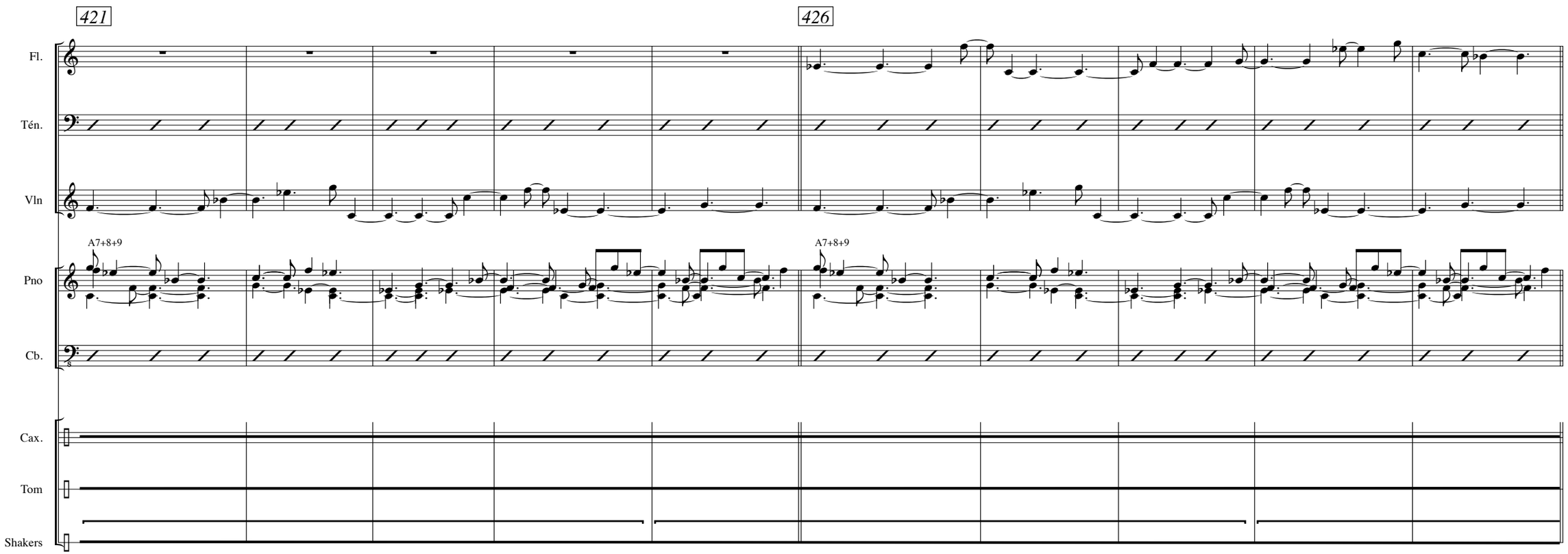

371
376
Fl.
Cl.
Vln
Tp.
Cl. b.
Gtr.
Pno
A7+9
A7+9
Cax.
Tom
Shakers

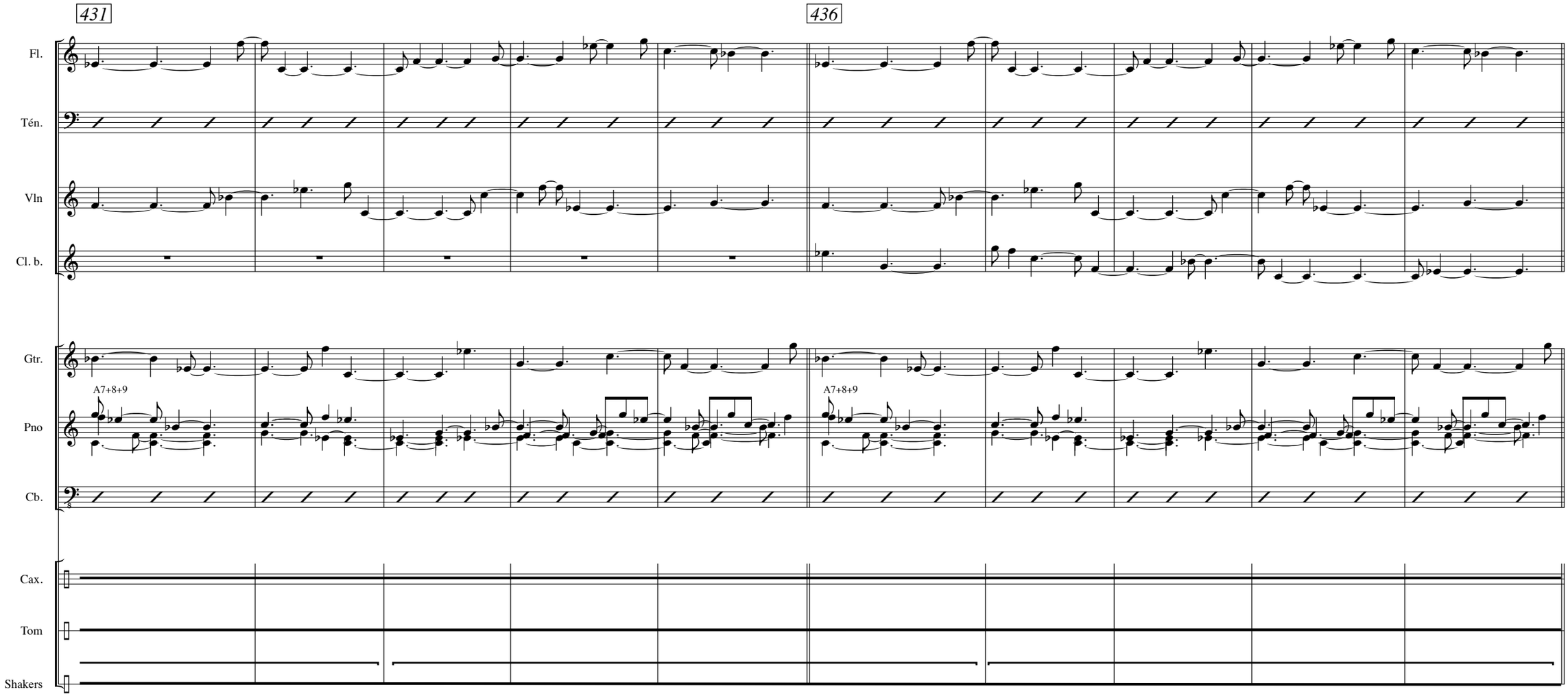
canon B6, solo de guitare

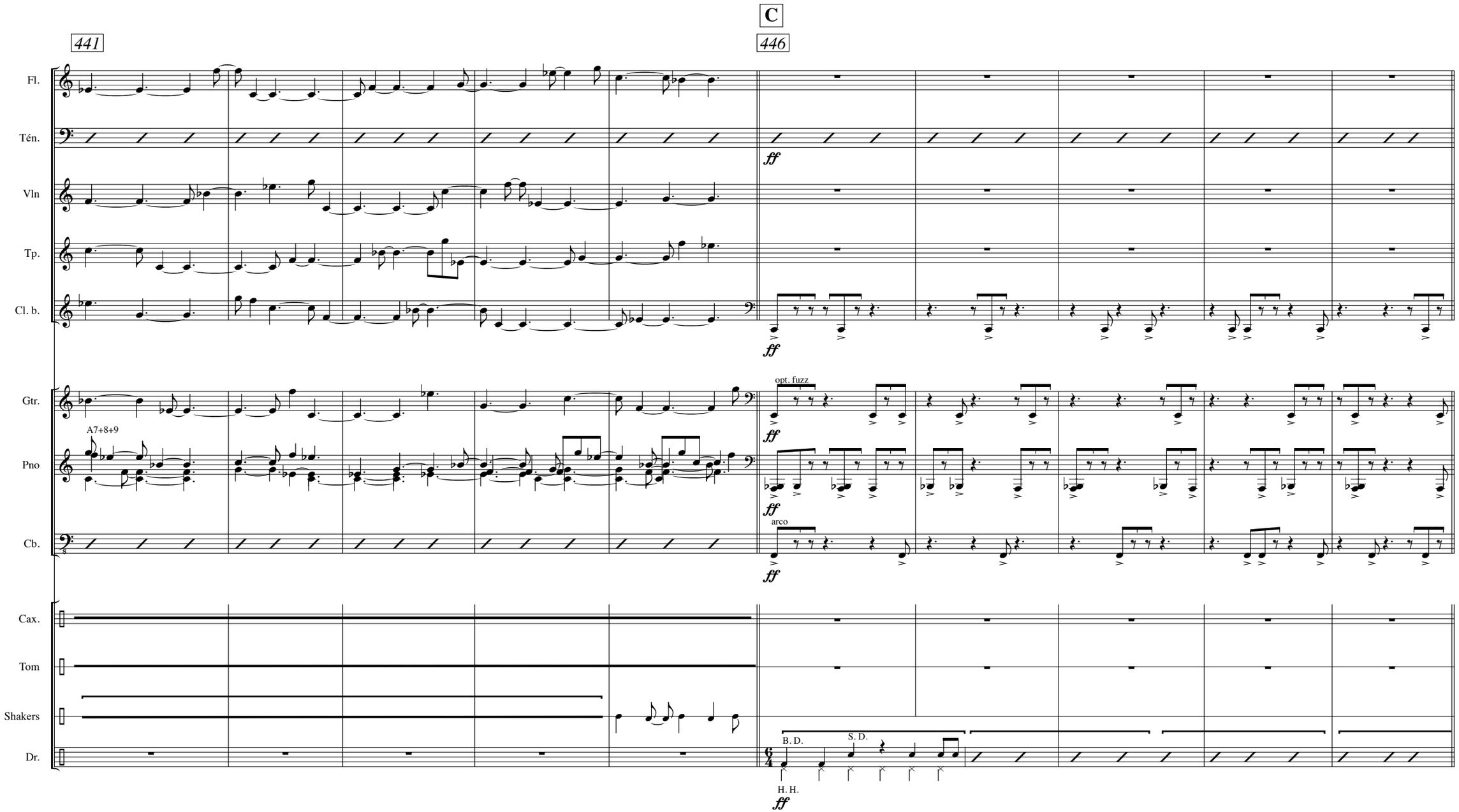


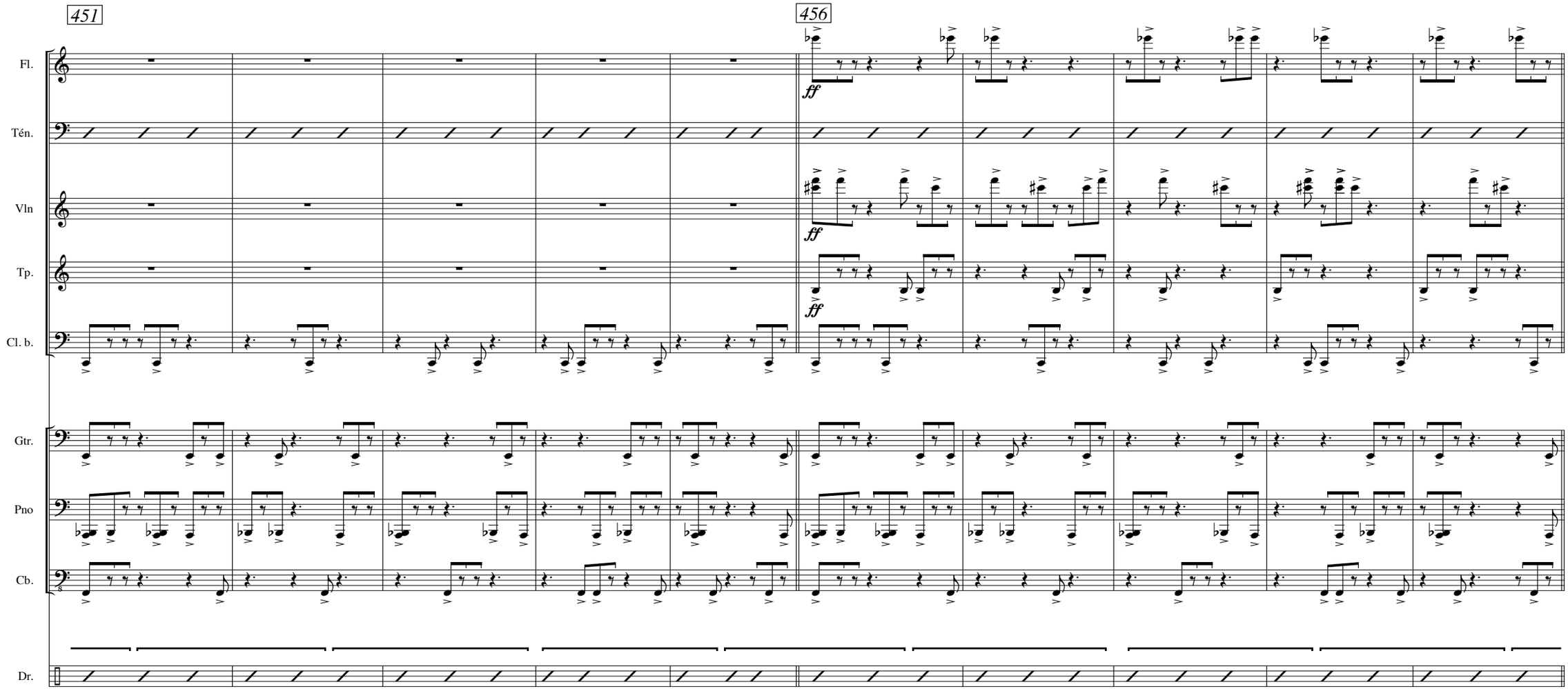


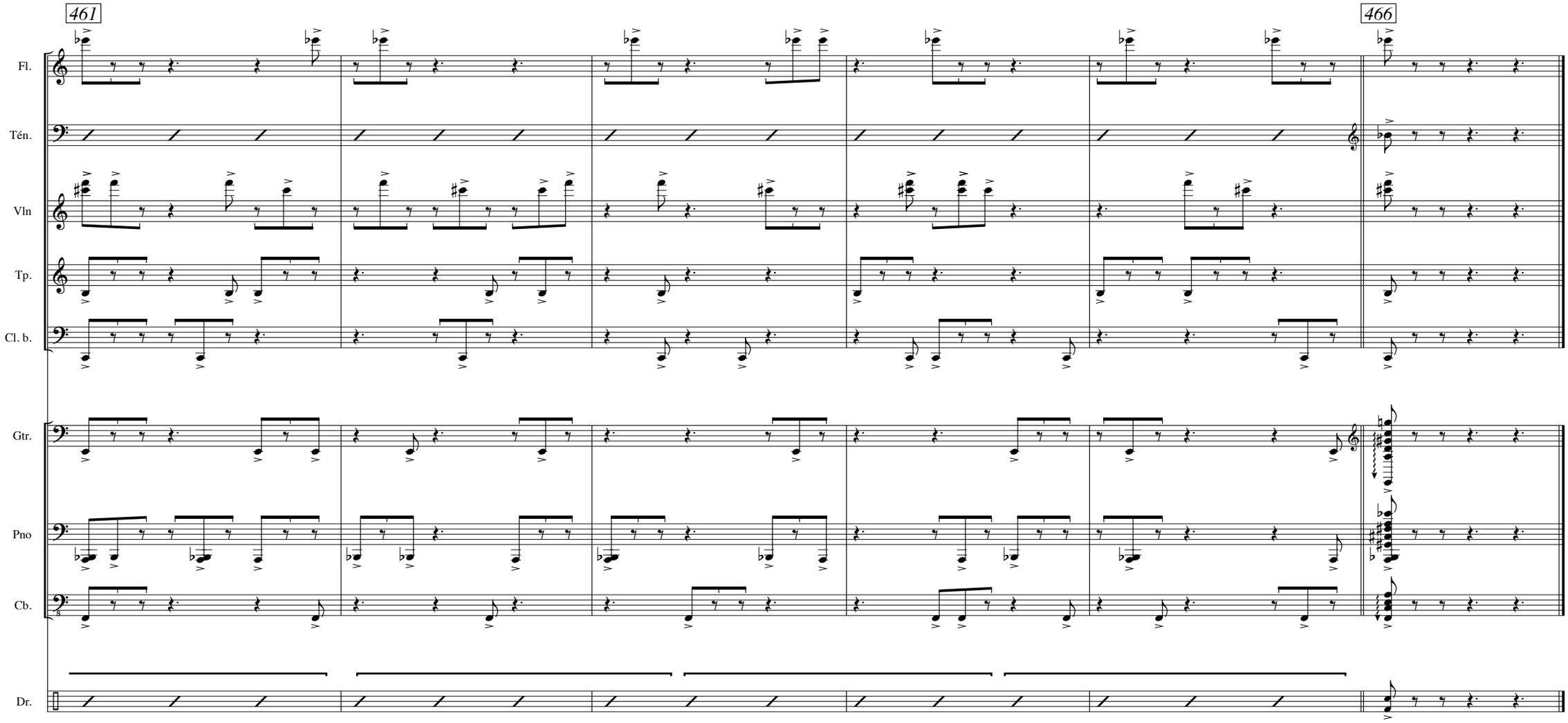

canon A7, solo de ténor
401
406
SOLO
Tén.
cresc. poco a poco jusqu'à la fin
Gtr.
B5+6+7+8
Pno
A7
improvised complement to tenor solo
pizz.
Cb.
Cax.
Tom
Shakers
411
416
A7+9
A7+8+9


421
426
Fl.
Tén.
Vln
Pno
Cb.
Cax.
Tom
Shakers
A7+8+9
A7+8+9


431
436
Fl.
Tén.
Vln
Cl. b.
Gtr.
A7+8+9
Pno
A7+8+9
Cb.
Cax.
Tom
Shakers


C
441
446
Fl.
Tén.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Cax.
Tom
Shakers
Dr.
ff
opt. fuzz
A7+8+9
arco
B. D.
S. D.
H. H.


451
456
Fl.
Tén.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Dr.
ff
ff
ff


461
466
Fl.
Tén.
Vln
Tp.
Cl. b.
Gtr.
Pno
Cb.
Dr.

Performances notes for : *Sudoku pour Pygmées*

Dynamics :

I have written almost no dynamics in the parts except that the C sections are ***ff***.
What I would like is that the musicians balance themselves together in a natural manner.
This is polyphonic music. All lines are equal.
Flute, violin and probably bass clarinet and double bass as well, should be amplified.
The flute is written in the low register and should play relatively close mike.
The louder instruments should make some space for the softer ones.

Drums :

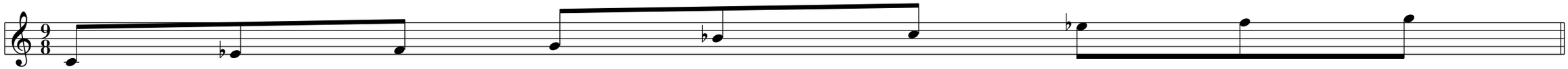
The drum part is not dogmatic in any way. The drummer can adapt the part to his own style, to the sound of the group and to the venue.
My proposal for A and B is : one tom played with a straw brush, one caxixi in the other hand.
Ankle shakers such as « goat toes » or seed leg rattles etc playing a 2/4 binary «walking» rhythm over A and B and coming back in phase every 4 bars.
I am looking for something fluid and hypnotic.
In A/B sections change from tom to a ride cymbal, the feel could become « jazzier ».
In the C sections, play only bass drum, snare and high-hat on this 6/4 figure. The figure comes back in phase every 20 bars.
The drum solo in the first C section should be violent yet sparse.

Solos :

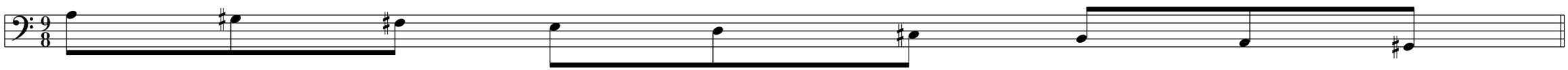
Each instrument has an improvised solo.
Play as you wish…
but maybe you would like to take this in consideration :
the general harmonic idea of the piece is that the treble clef region starting at concert C is in C minor pentatonic (section A) . Nine notes going up.
and the bass clef region is in A major (section B). Starting with A, nine notes going down.
Section C is a modal extension of A and B, in the lower and higher part.
The soloists can play « inside» the proposed mode with occasional extensions to the other region or choose to go «upstream» by playing the opposite mode, or maybe use the C min pentatonic in their high register and the A major in their low register. This would certainly be advisable in the A/B sections.

Sudoku pour Pygmées-addendum

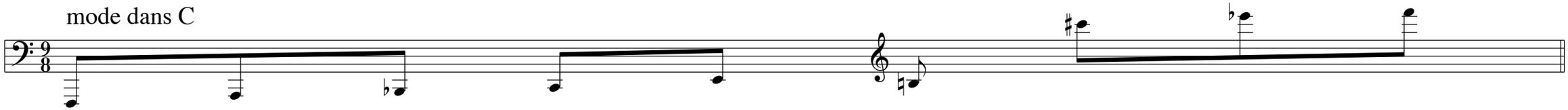
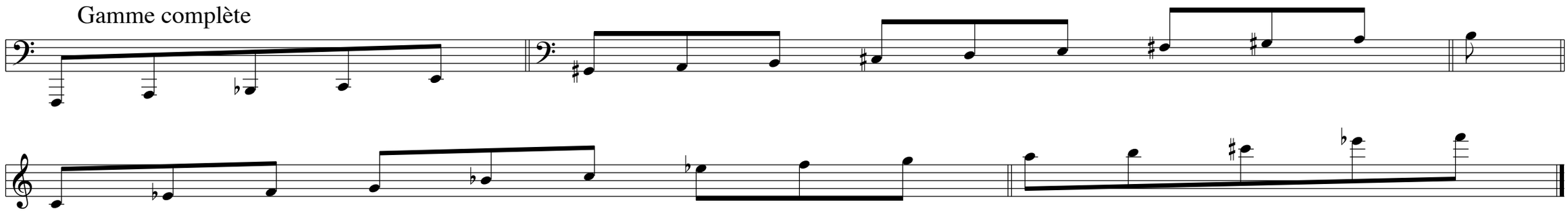
mode pour improvisation sur A: (Do mineur pentatonique)



mode pour improvisation sur B: (La majeur)



mode dans C



Gamme complète