Concerto pour violon et orchestre à cordes "Pyrénées Ensortilèges"

Maurice CLÉMENT-FAIVRE

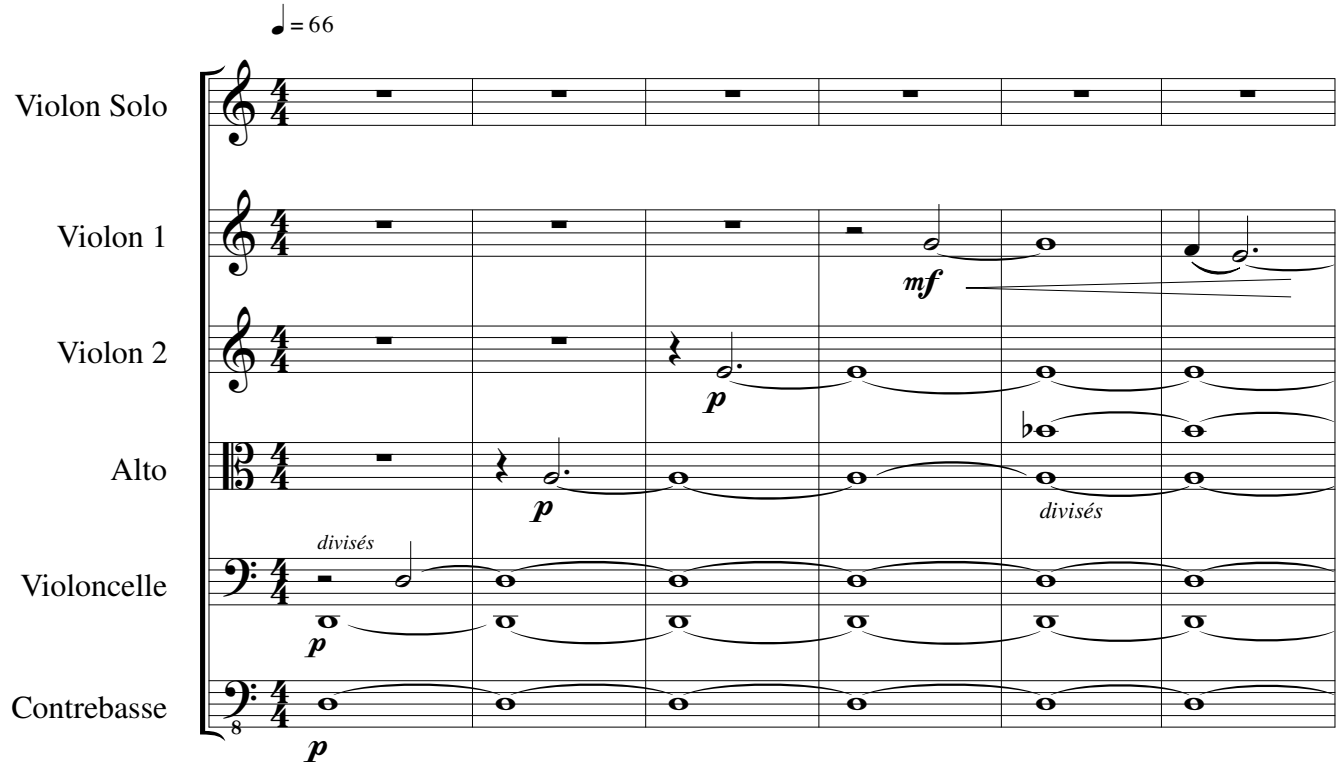
Conducteur

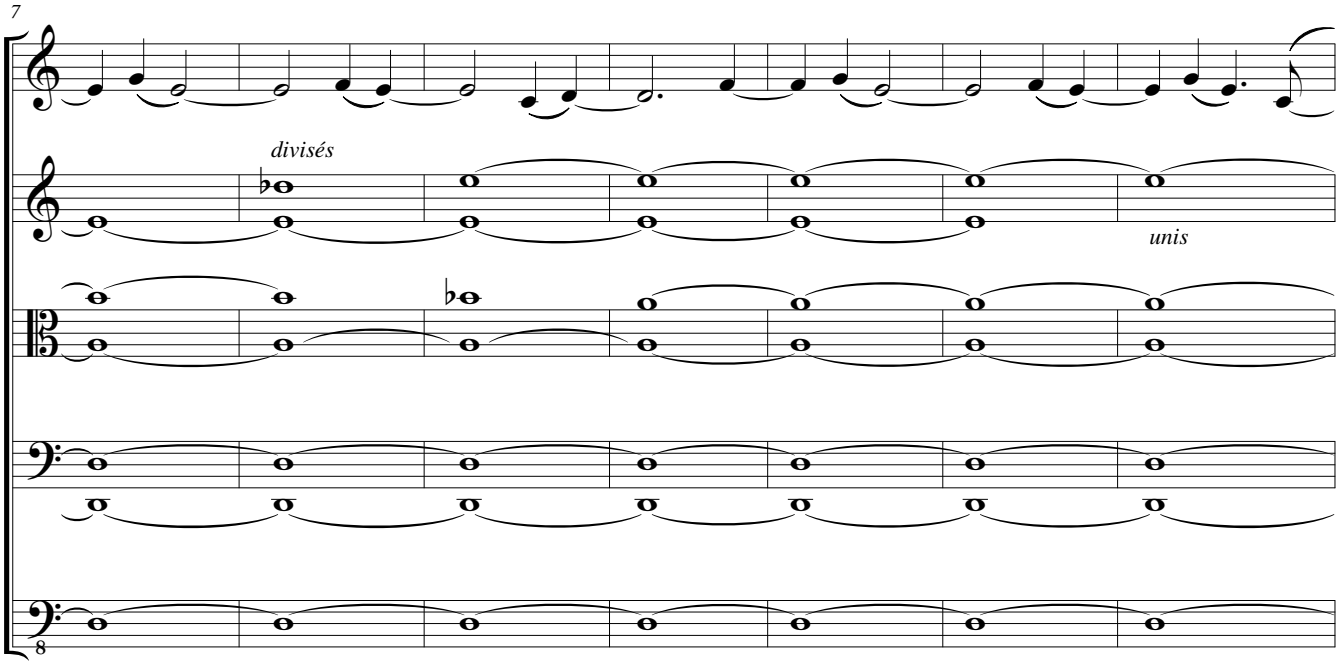
à Marie Cantagrill

Concerto pour violon et orchestre à cordes "Pyrénées Ensortilèges"

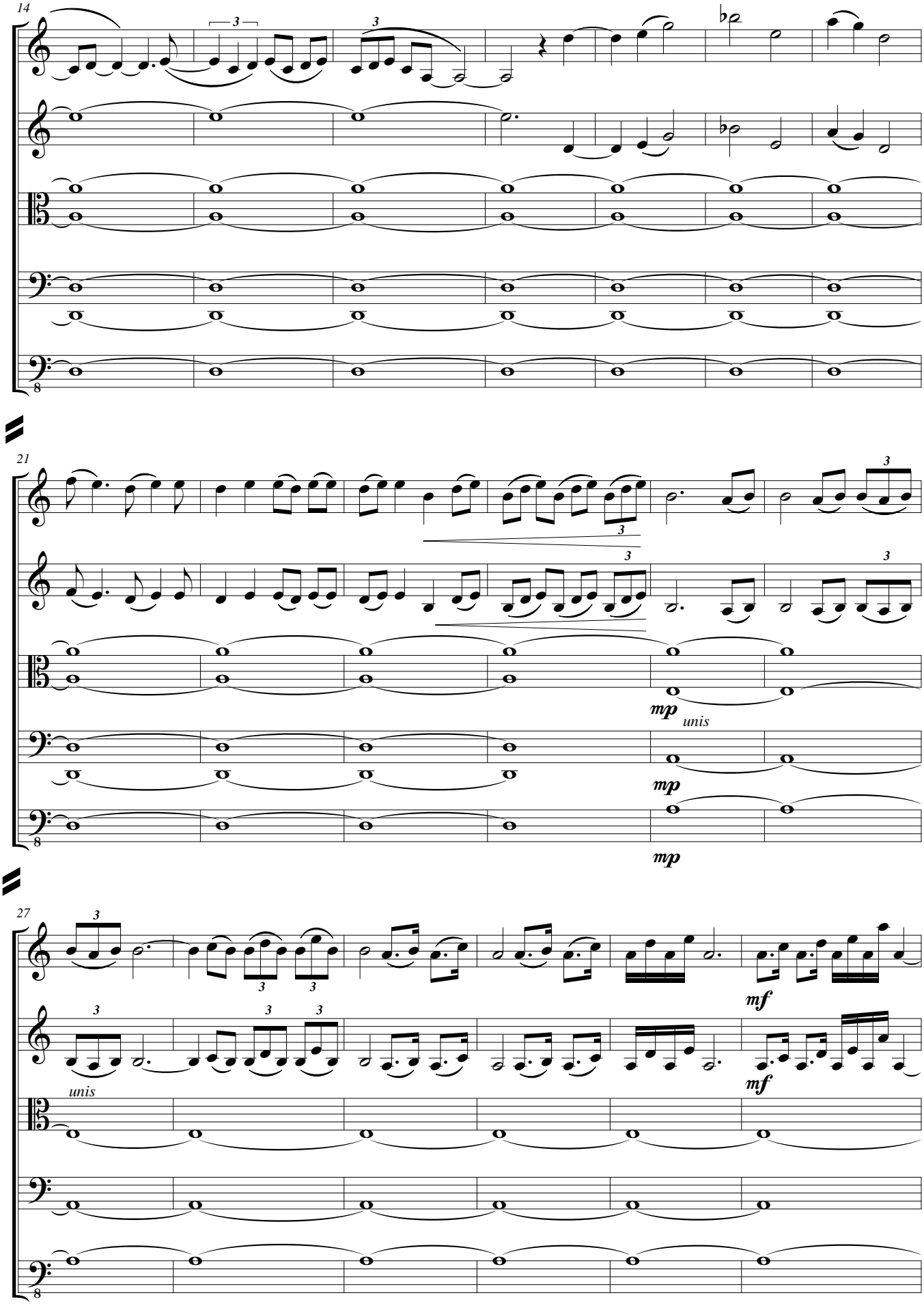
Maurice CLÉMENT-FAIVRE

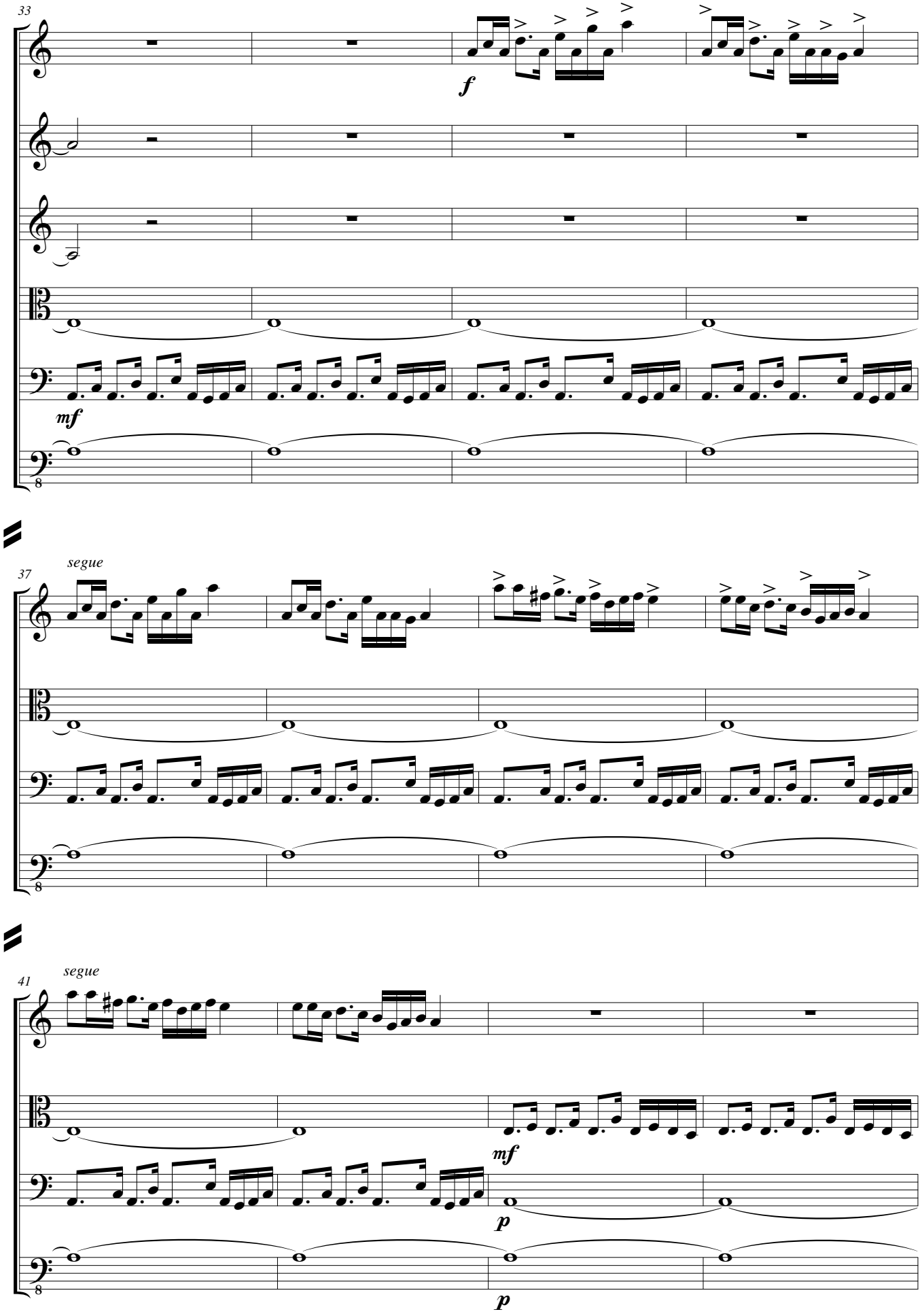
1er mouvement
"Comme une danse villageoise"

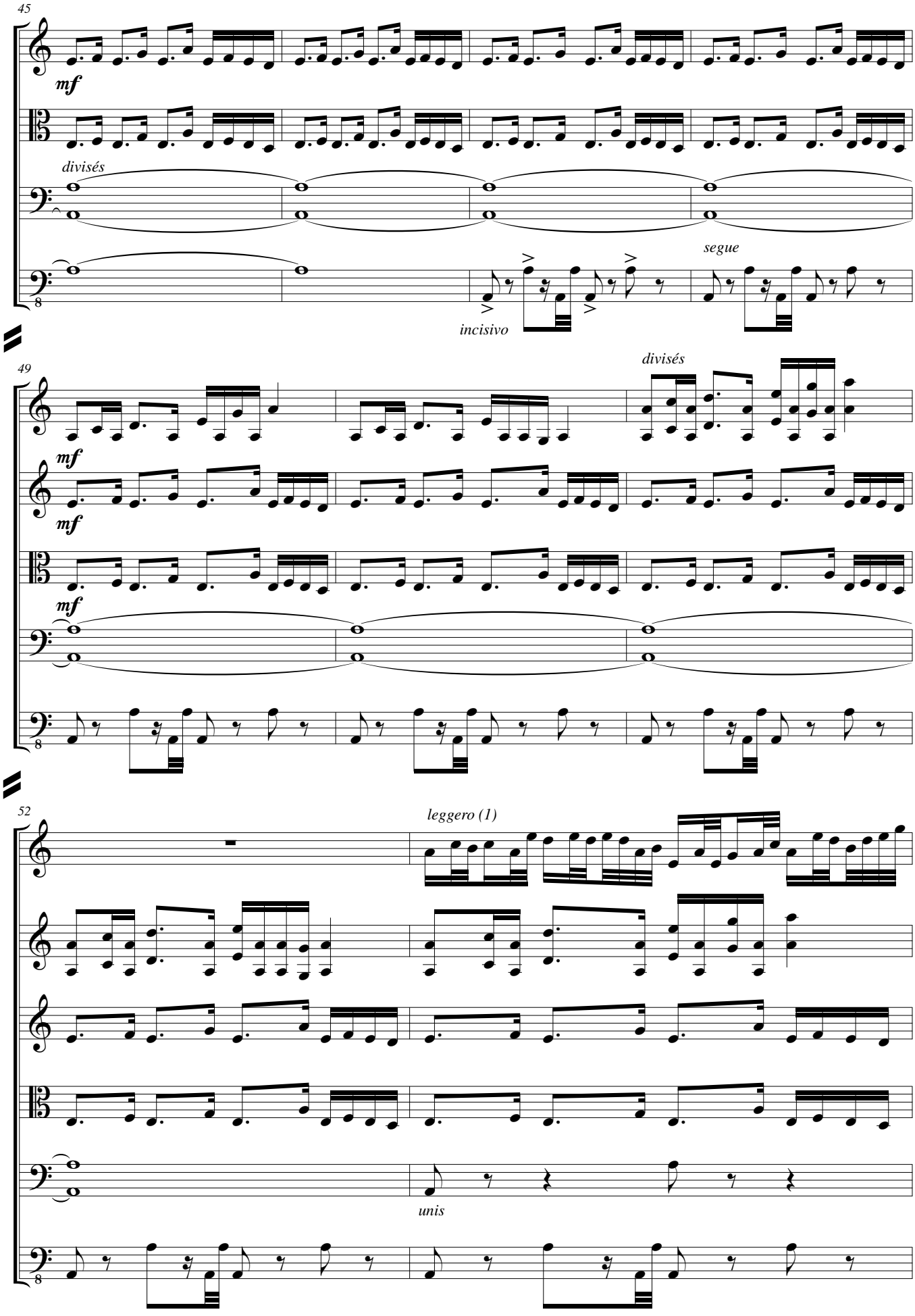




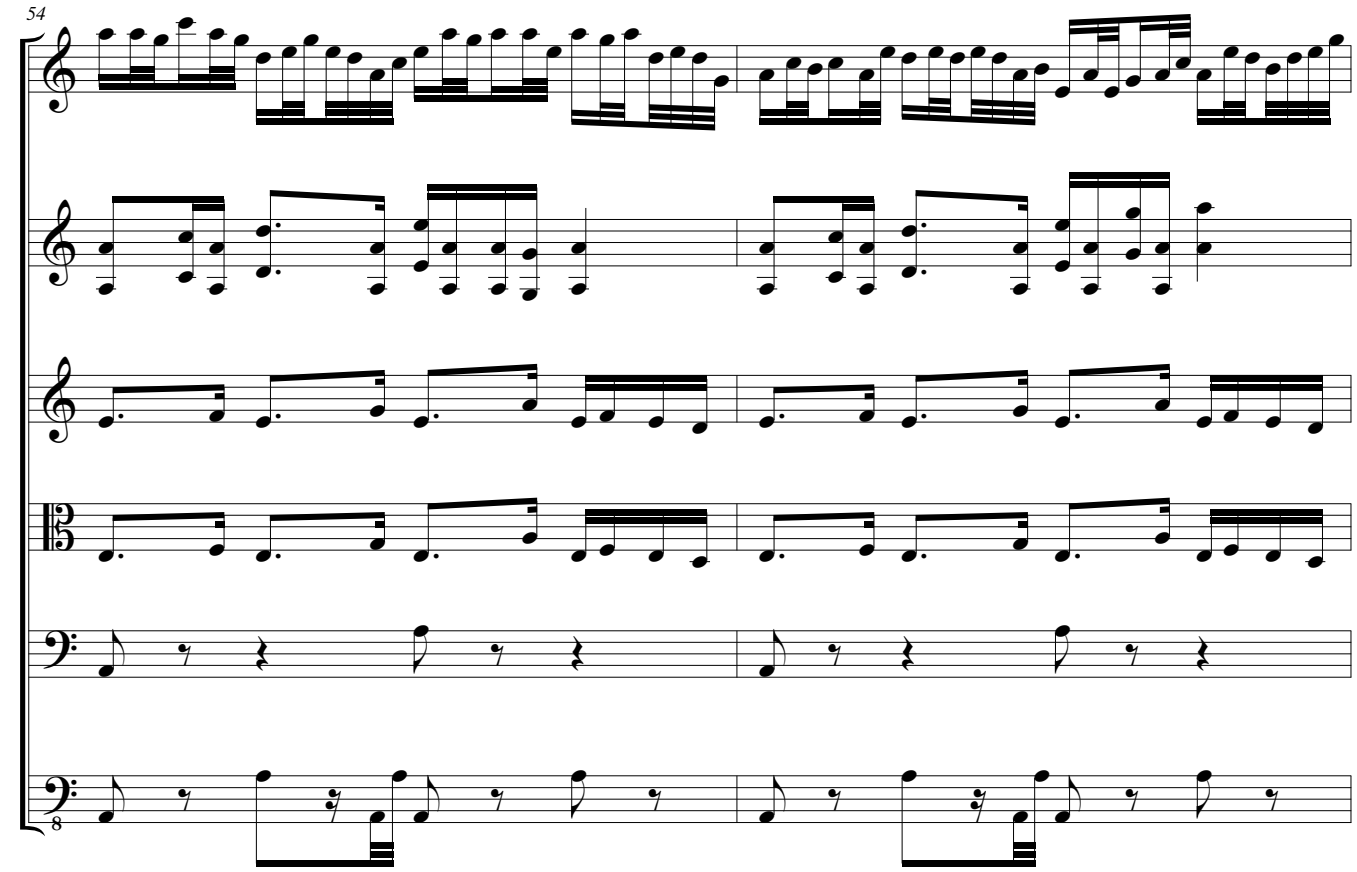
Gravure / ***Engraving*** : daniel.sassolas@gmail.com

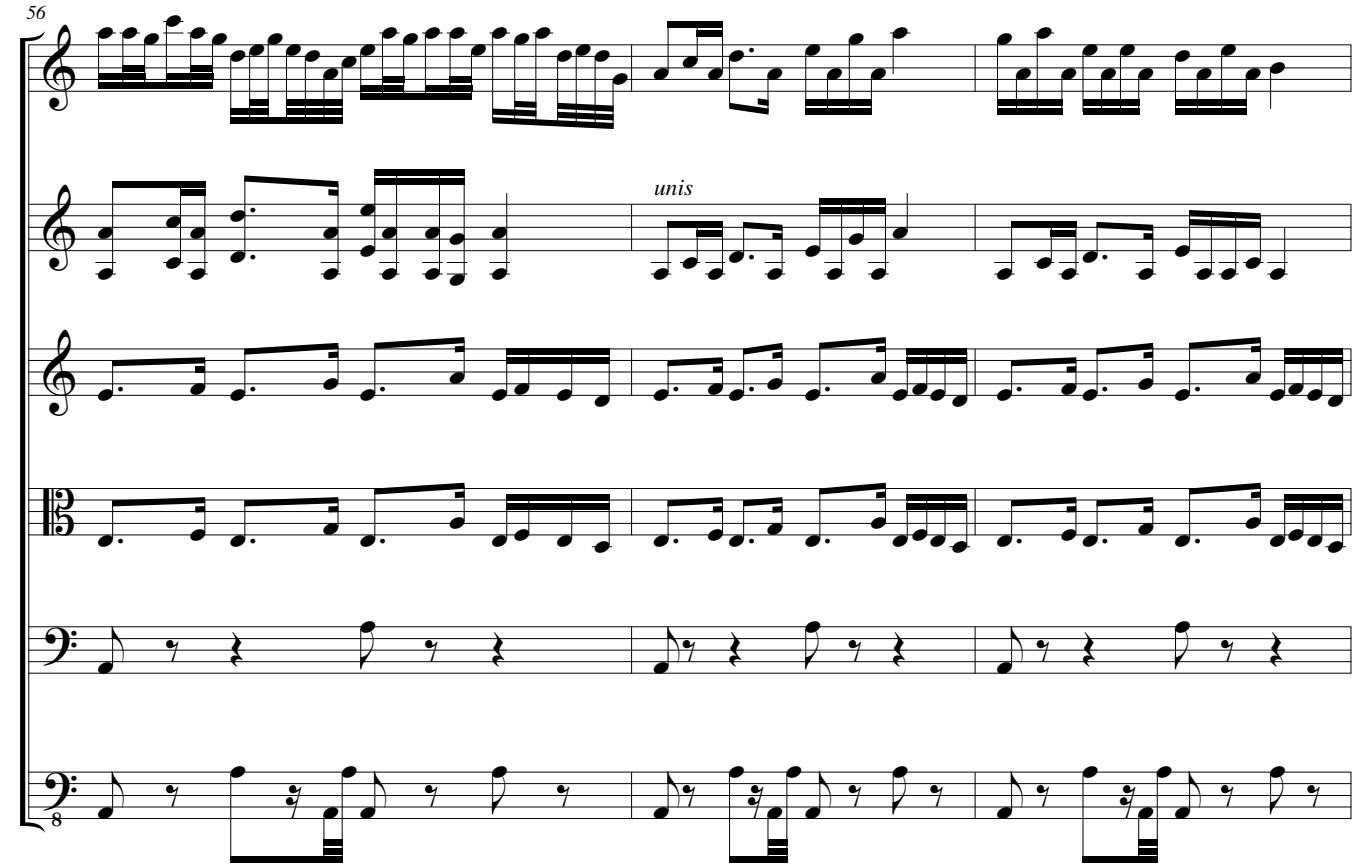

14
Vl.I
Vl.II
Vla.
Vlc.
Cb.
21
mp
unis
27
mf
unis

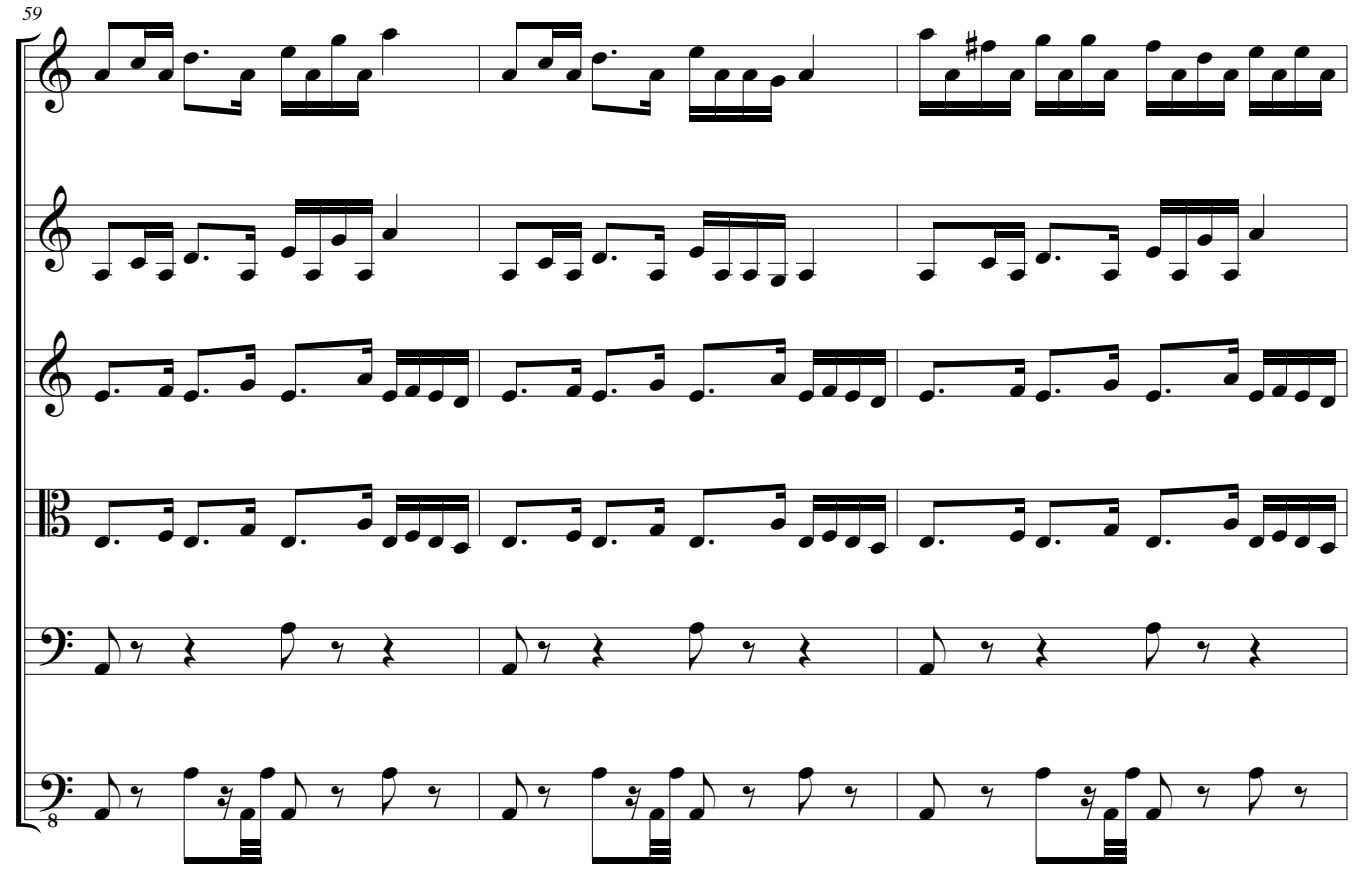

33
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
f
mf
37
segue
41
p

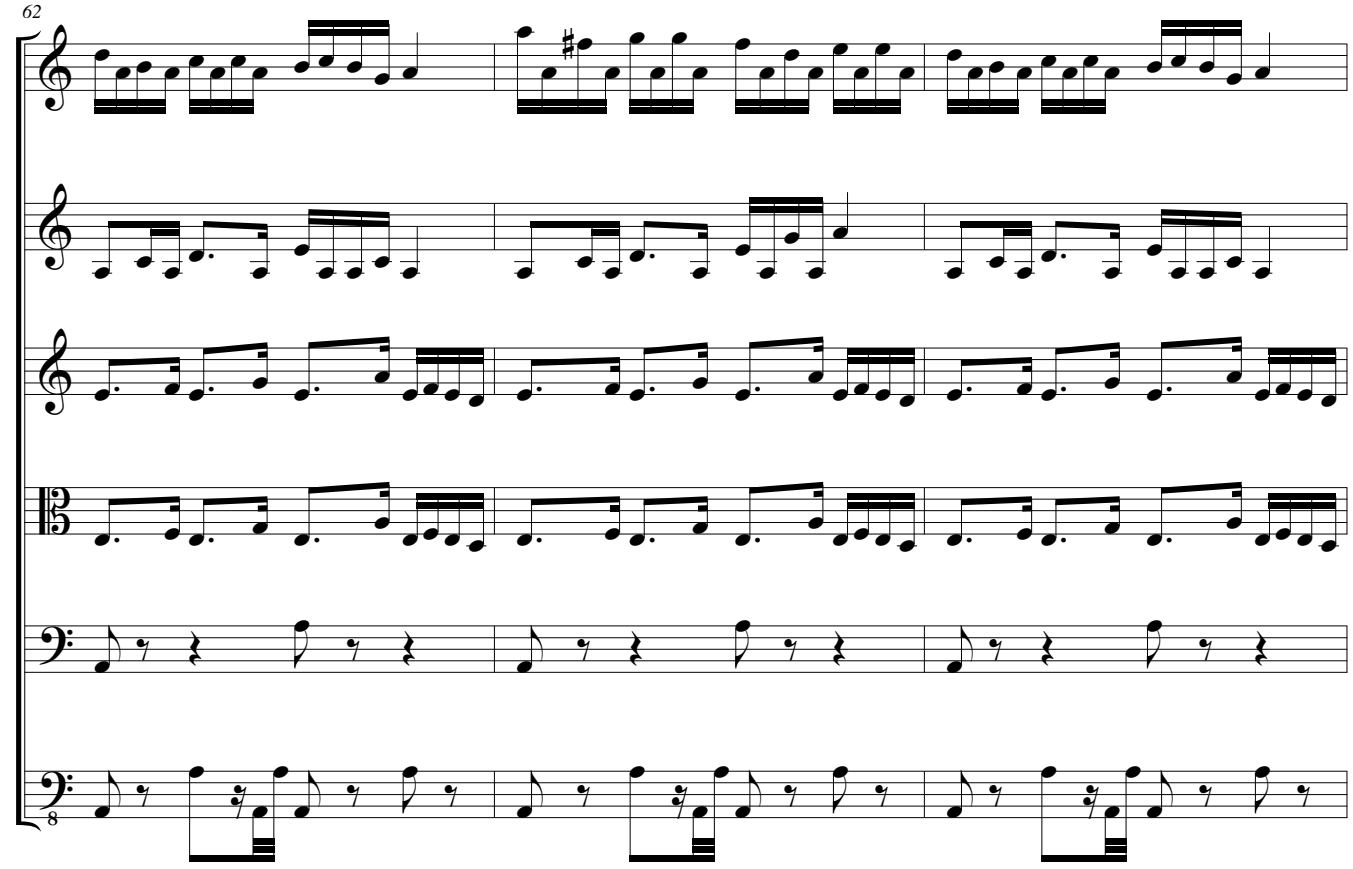


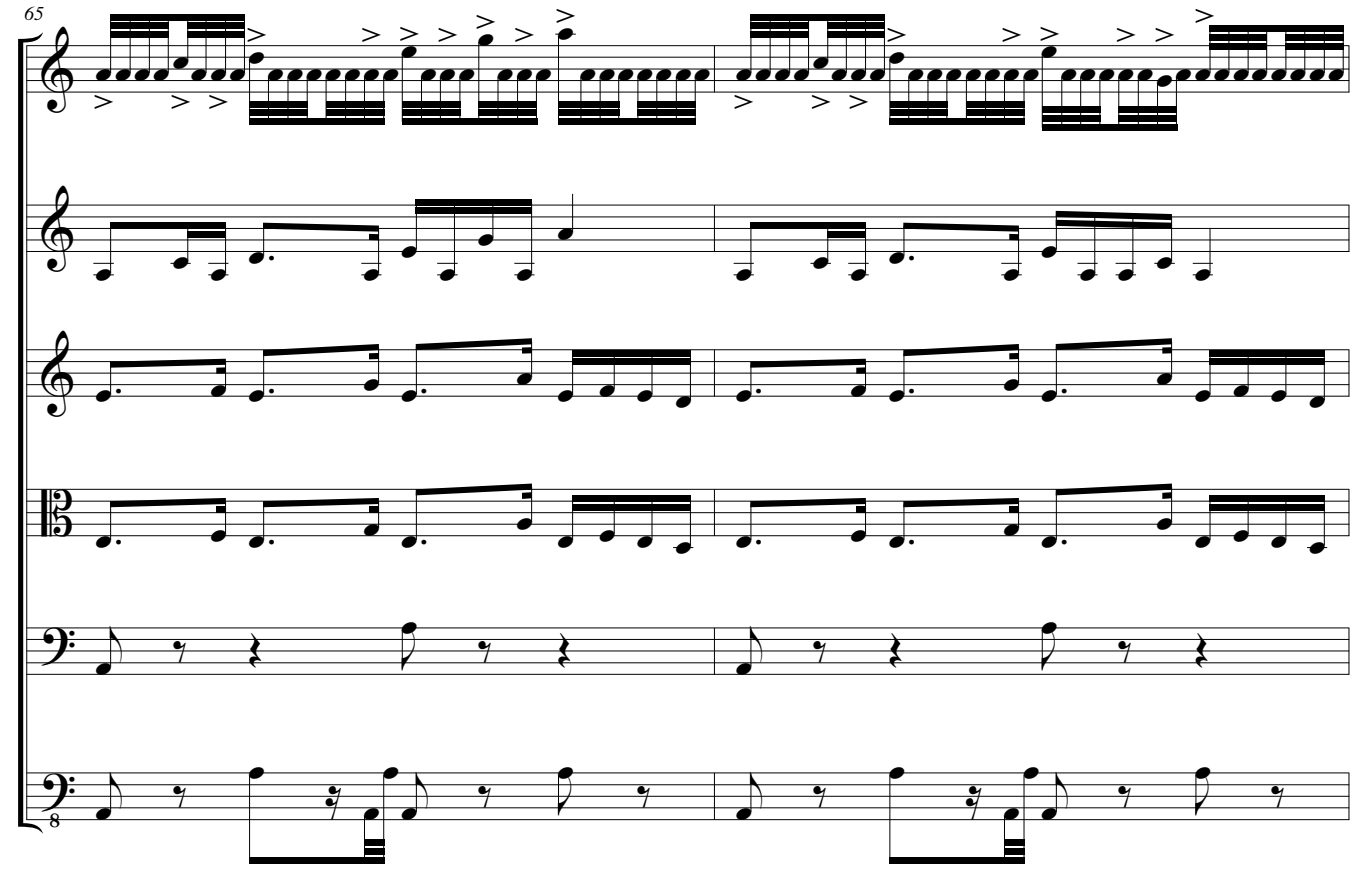
(1) liberté est laissée au soliste quant aux coups d'archet.

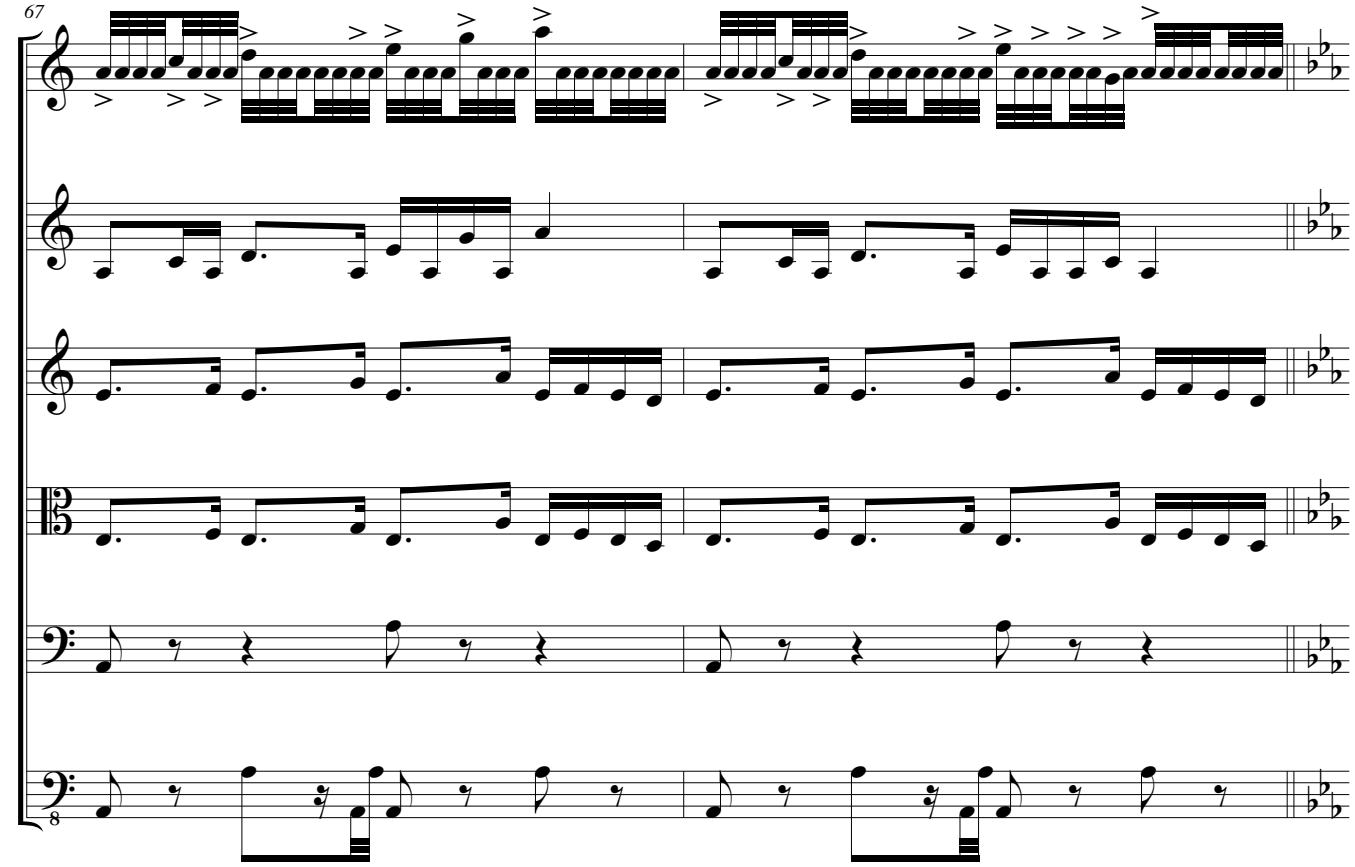

54
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
8

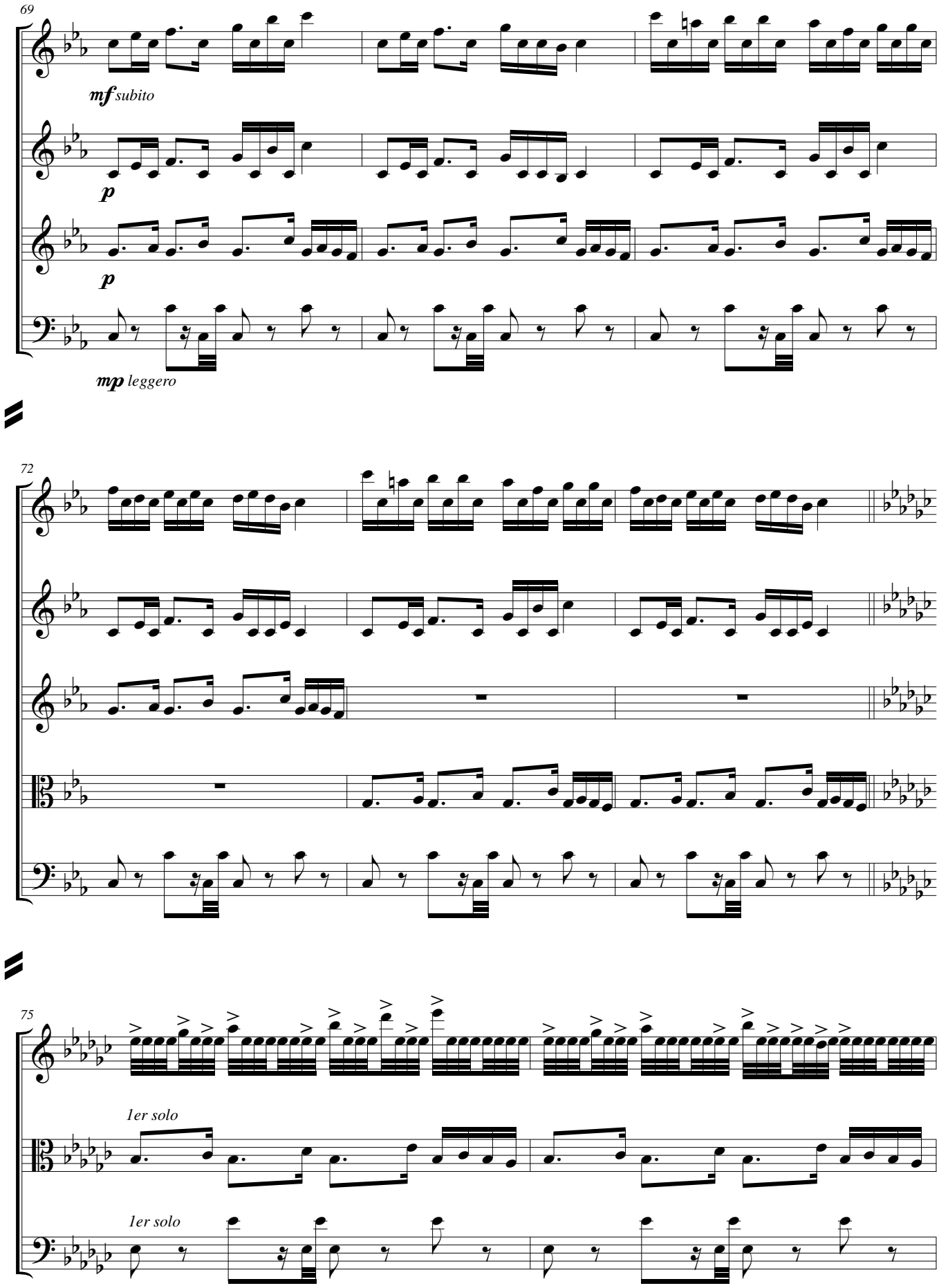

56
Vl. S
Vl.I
unis
Vl.II
Vla.
Vlc.
Cb.
8

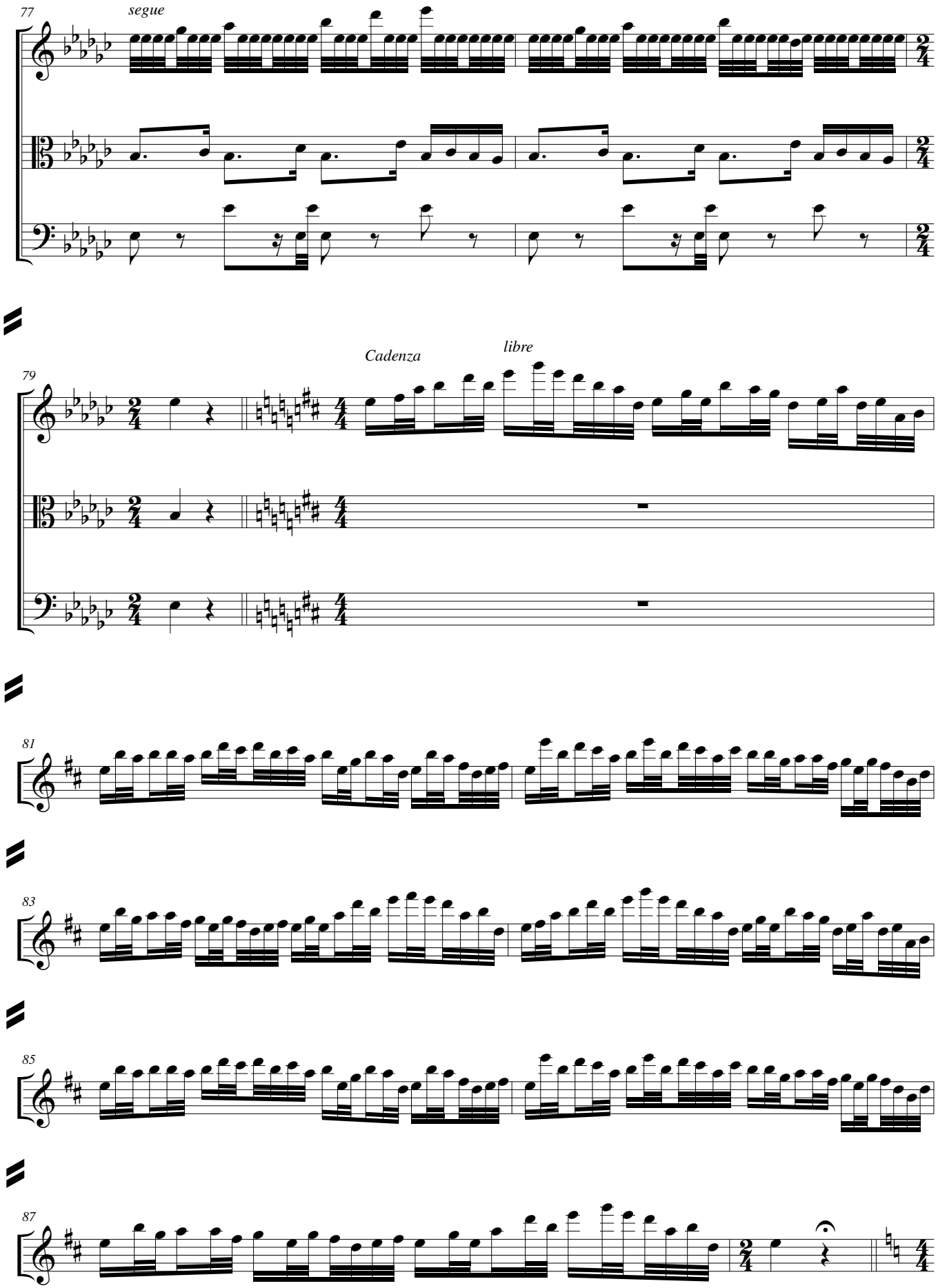

59
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.

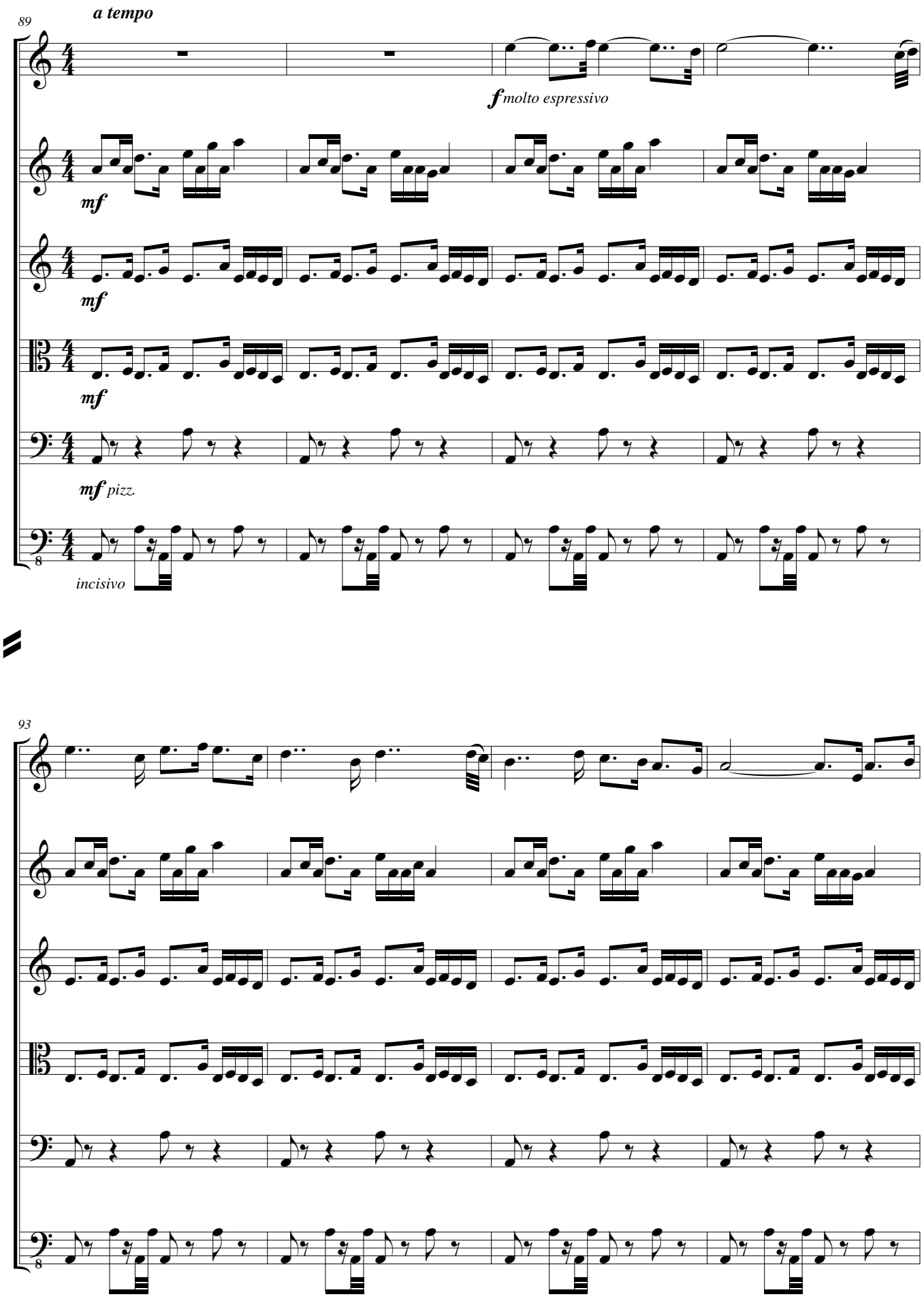

62
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.

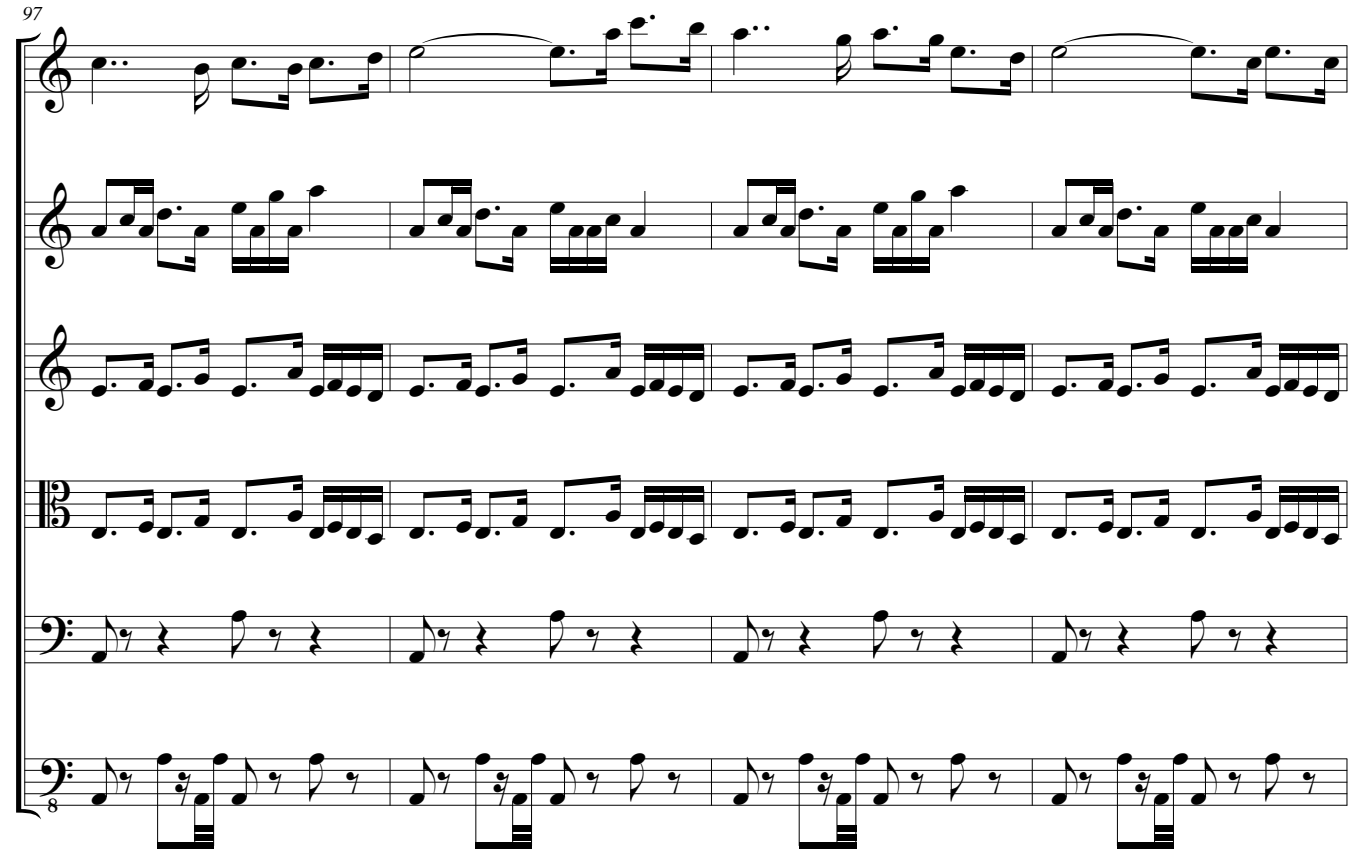

65
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
8

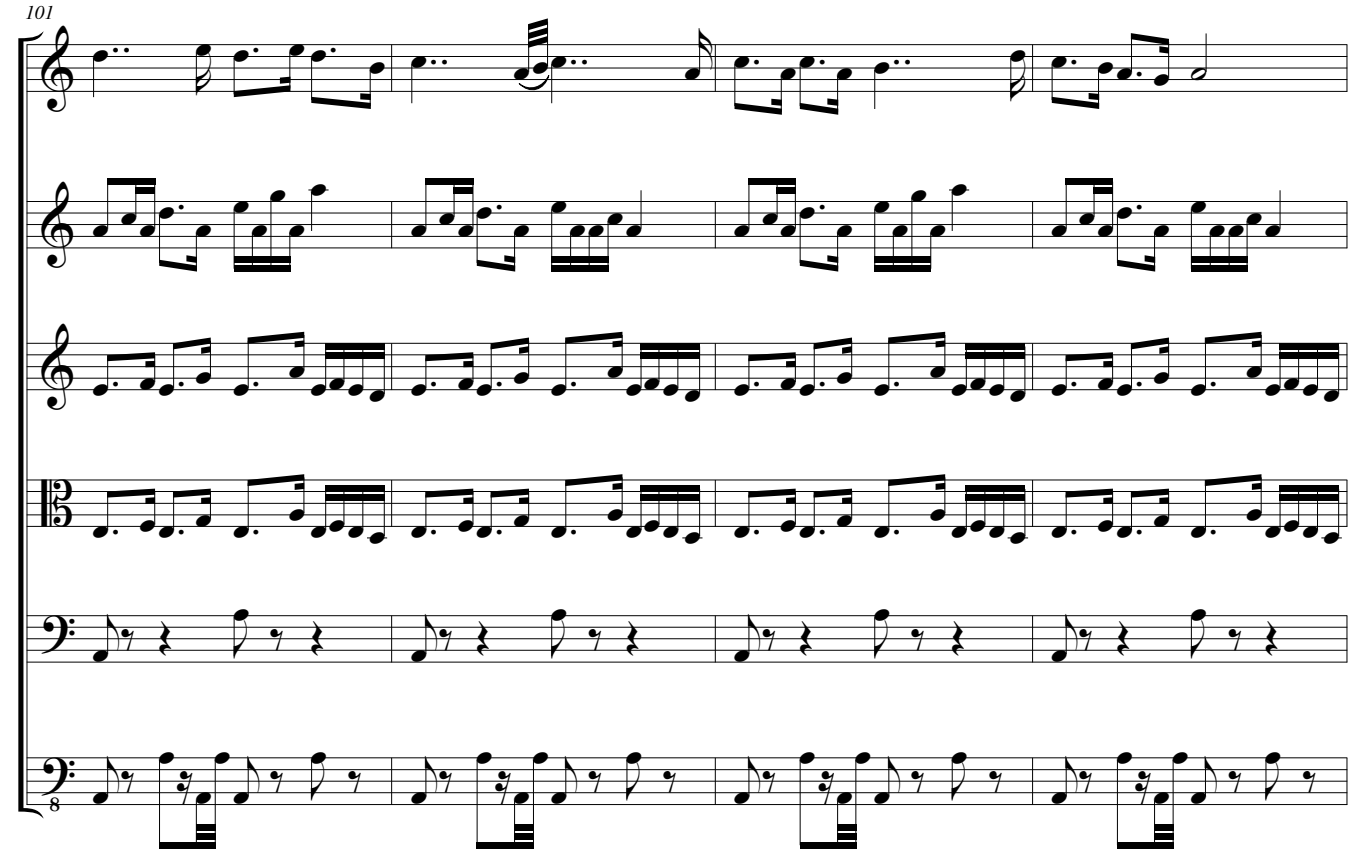

67
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
8

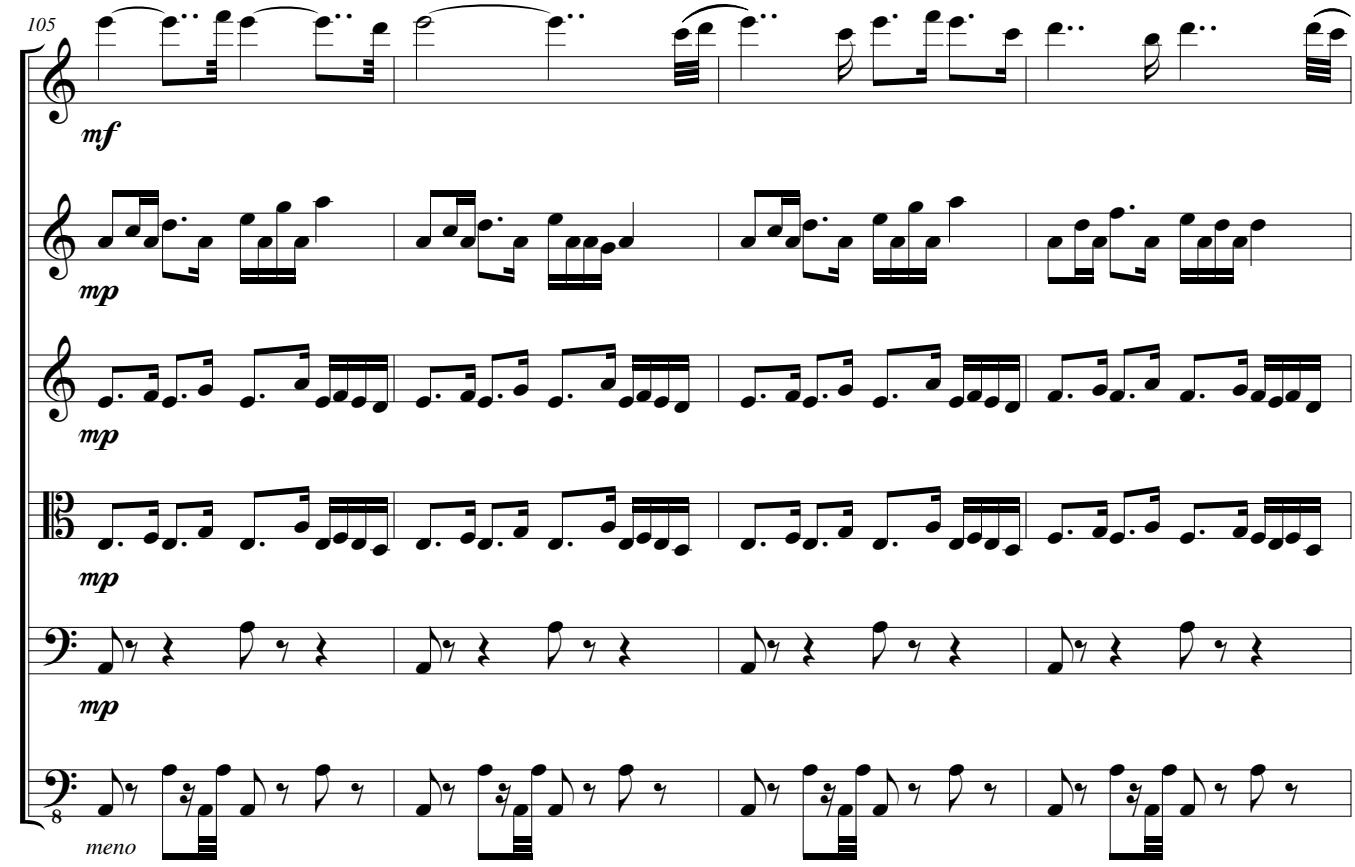

69
Vl. S
mf subito
Vl.I
p
Vl.II
p
Vlc.
mp leggero
72
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
75
Vl. S
1er solo
Vla.
1er solo
Vlc.

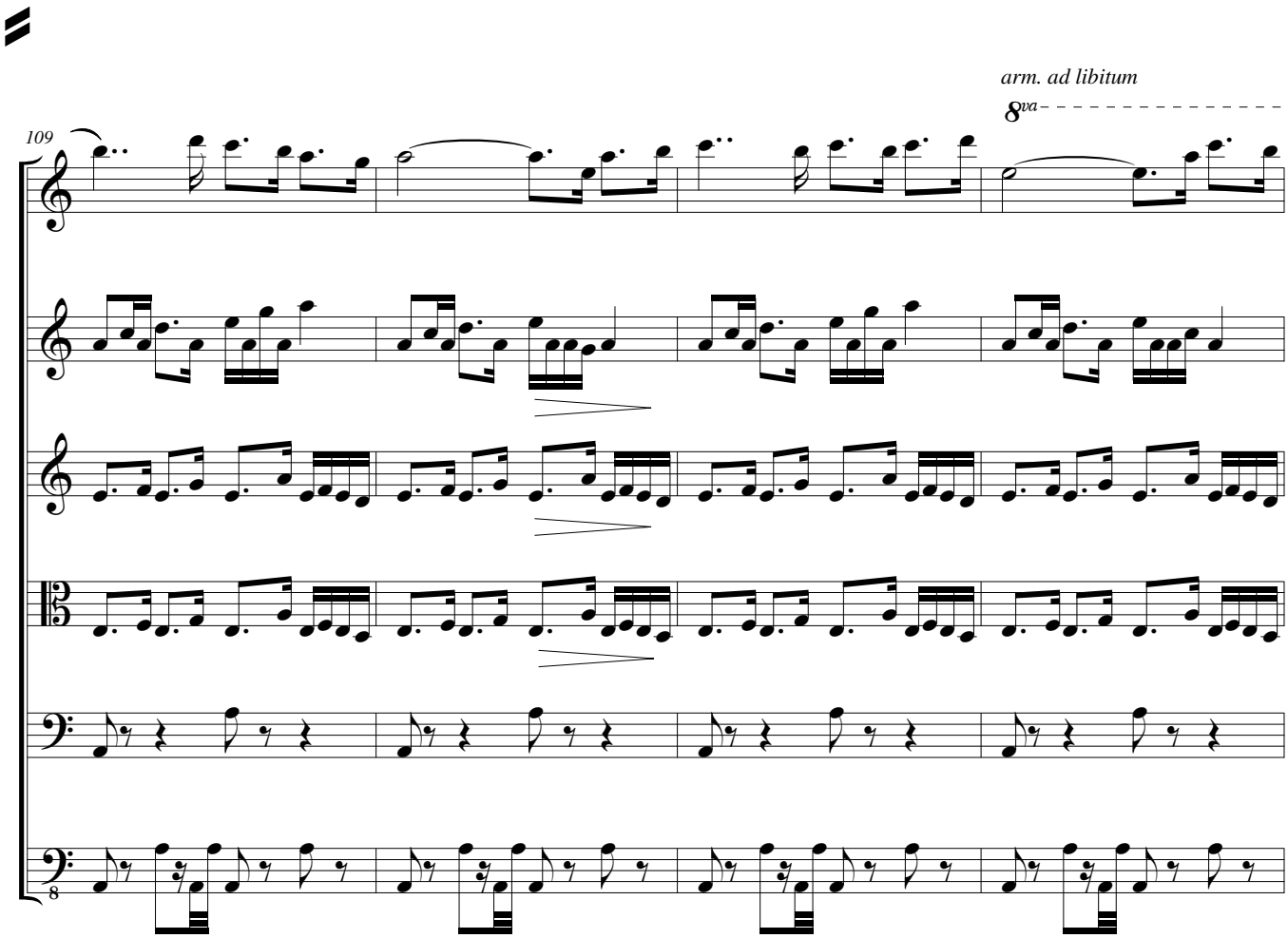

77
segue
Vl. S
Vla.
Vlc.
79
Cadenza
libre
Vl. S
Vla.
Vlc.
81
Vl. S
83
Vl. S
85
Vl. S
87
Vl. S

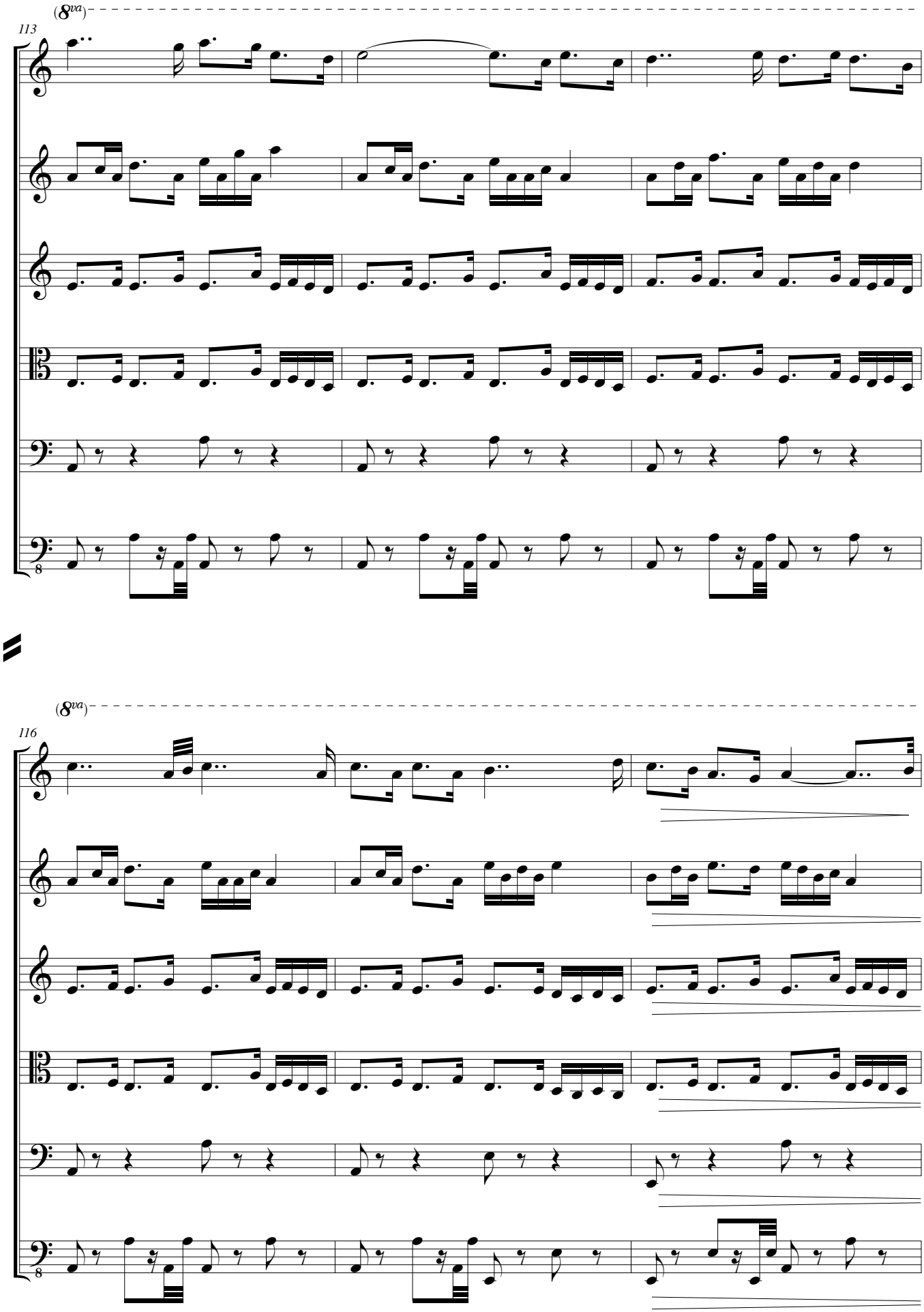

89
a tempo
Vl. S
f molto espressivo
Vl.I
mf
Vl.II
mf
Vla.
mf
Vlc.
mf pizz.
Cb.
incisivo
93
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.

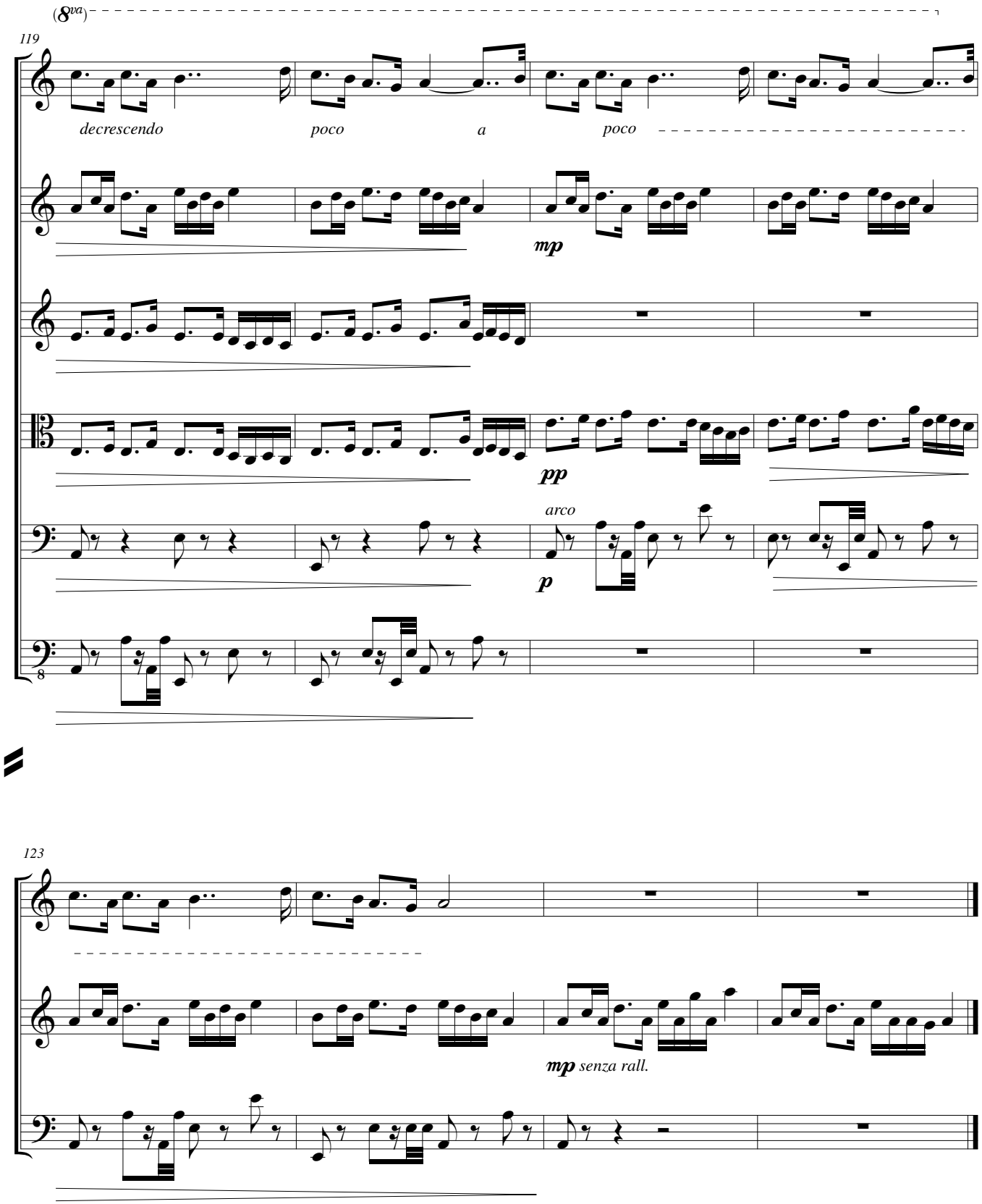

97
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.


101
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.

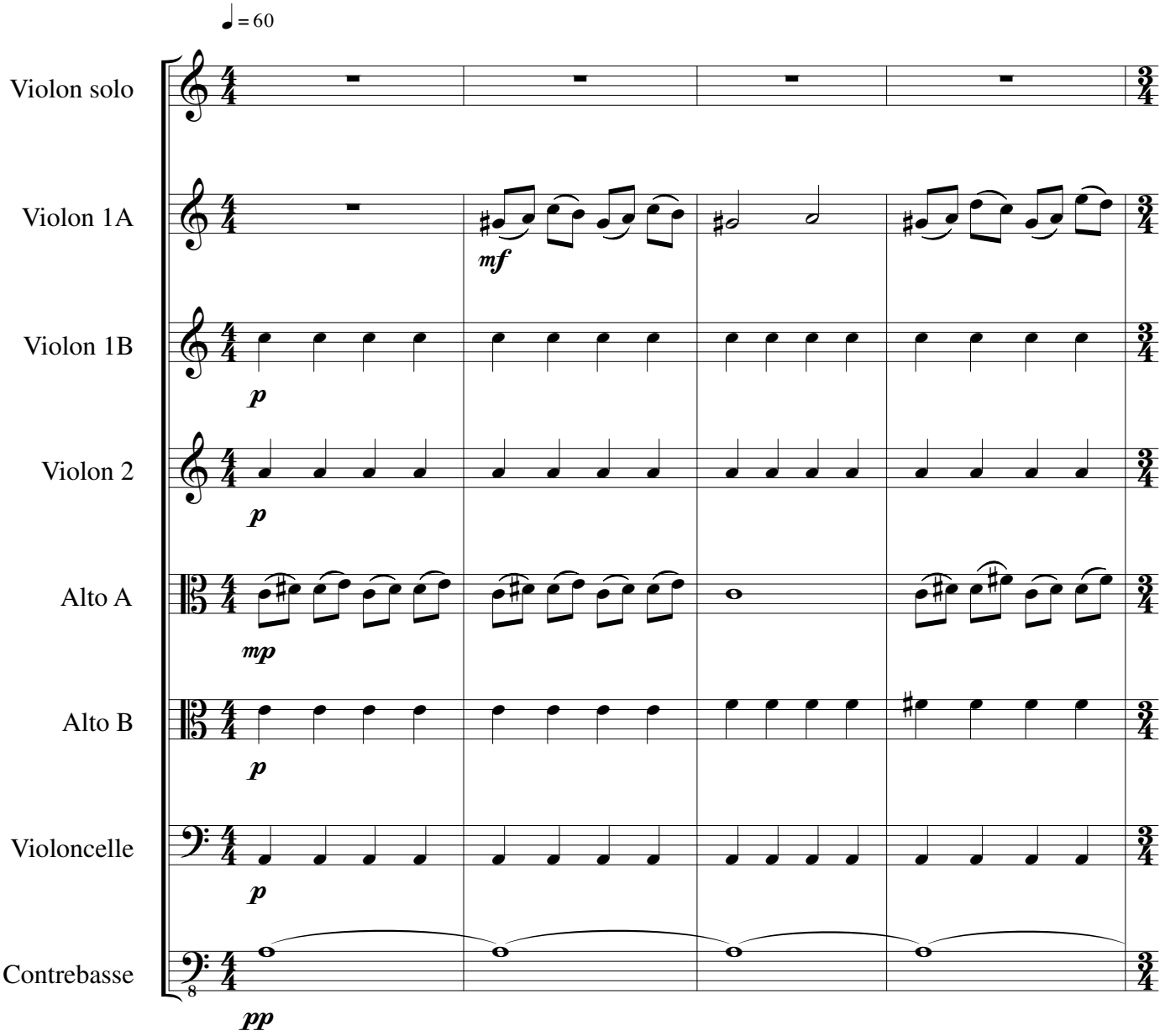

105
Vl. S
mf
Vl.I
mp
Vl.II
mp
Vla.
mp
Vlc.
mp
Cb.
meno

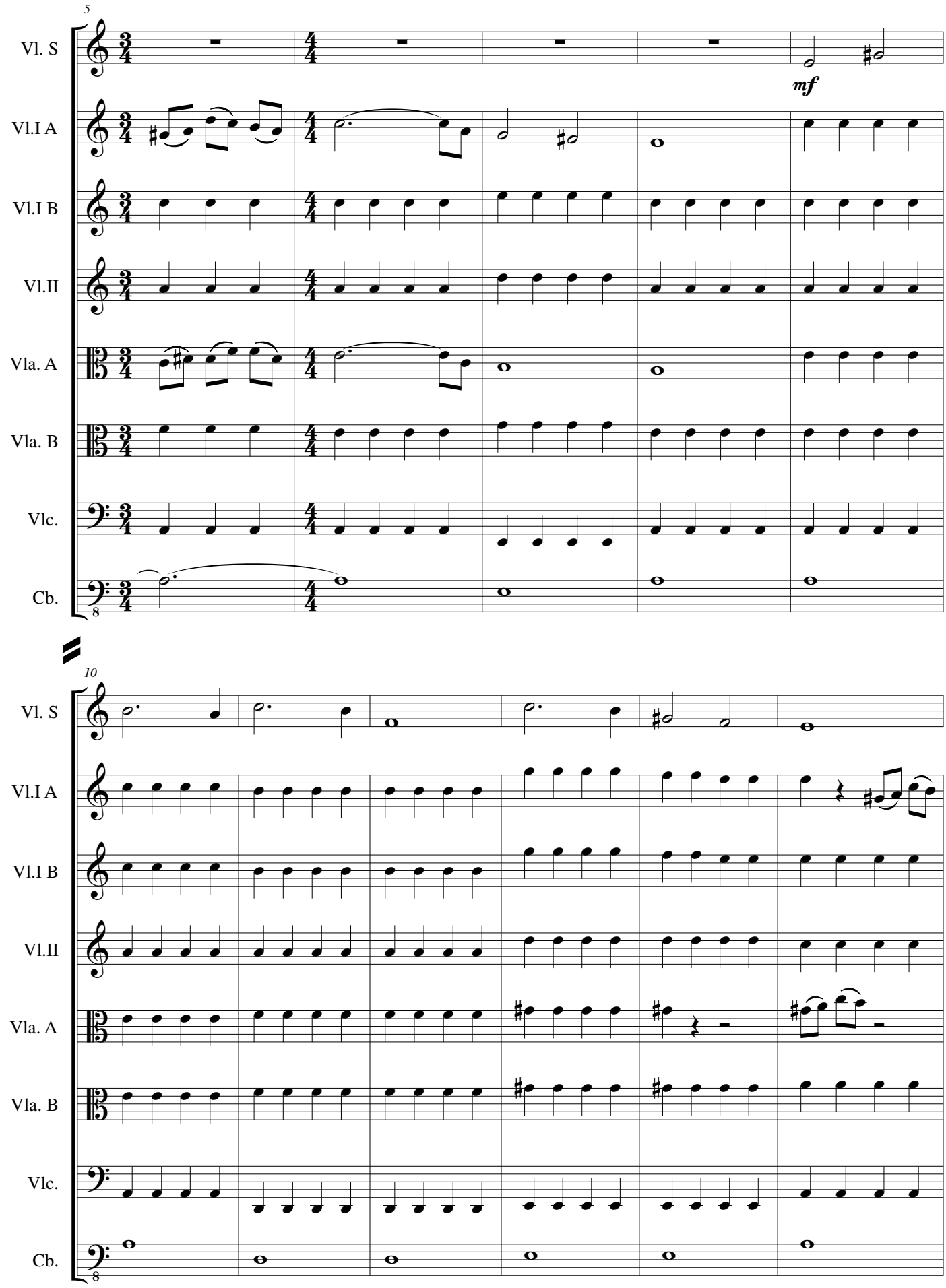

arm. ad libitum
8va
109
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.

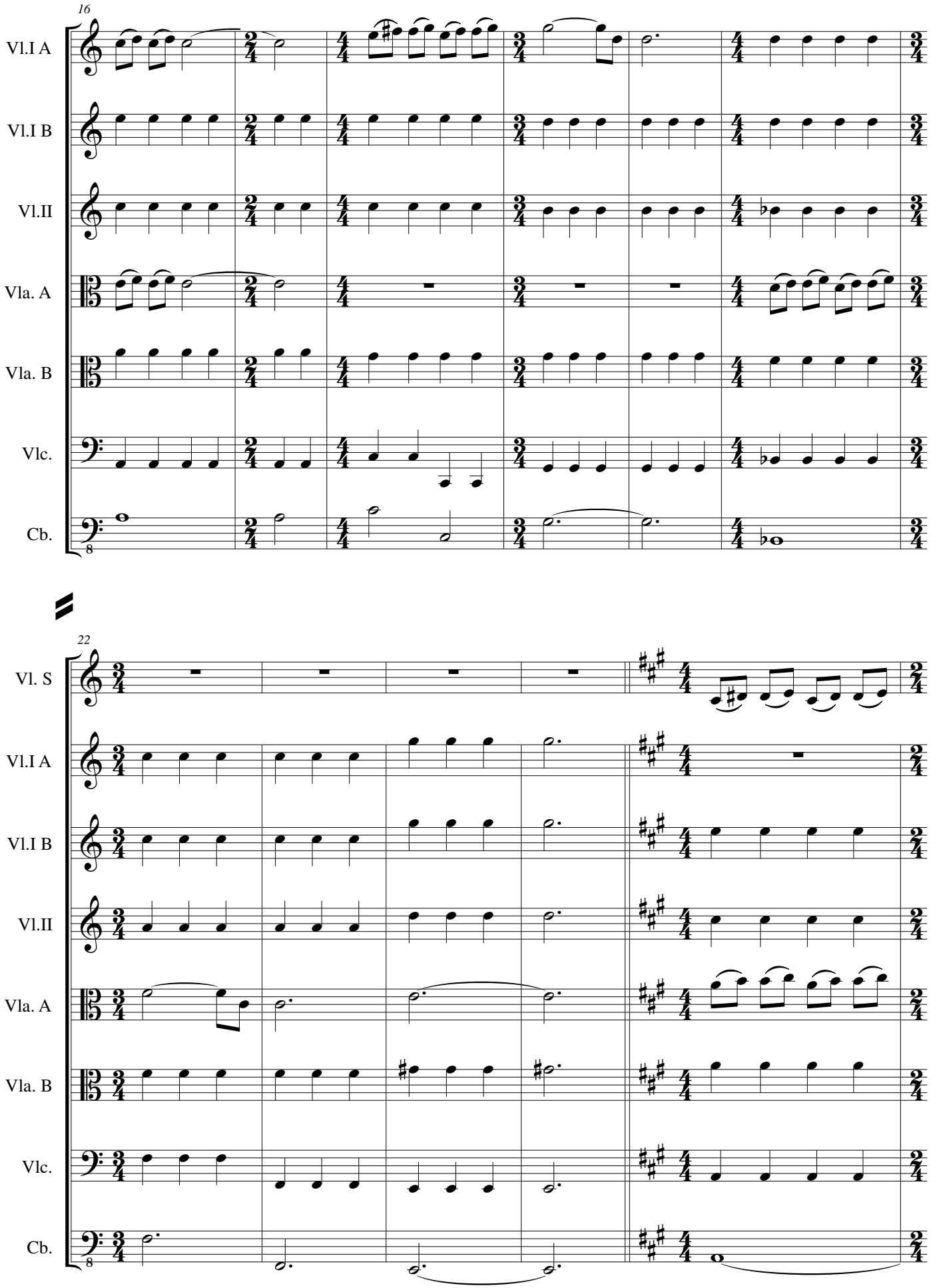

(8va)
113
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
8
(8va)
116
Vl. S
Vl.I
Vl.II
Vla.
Vlc.
Cb.
8

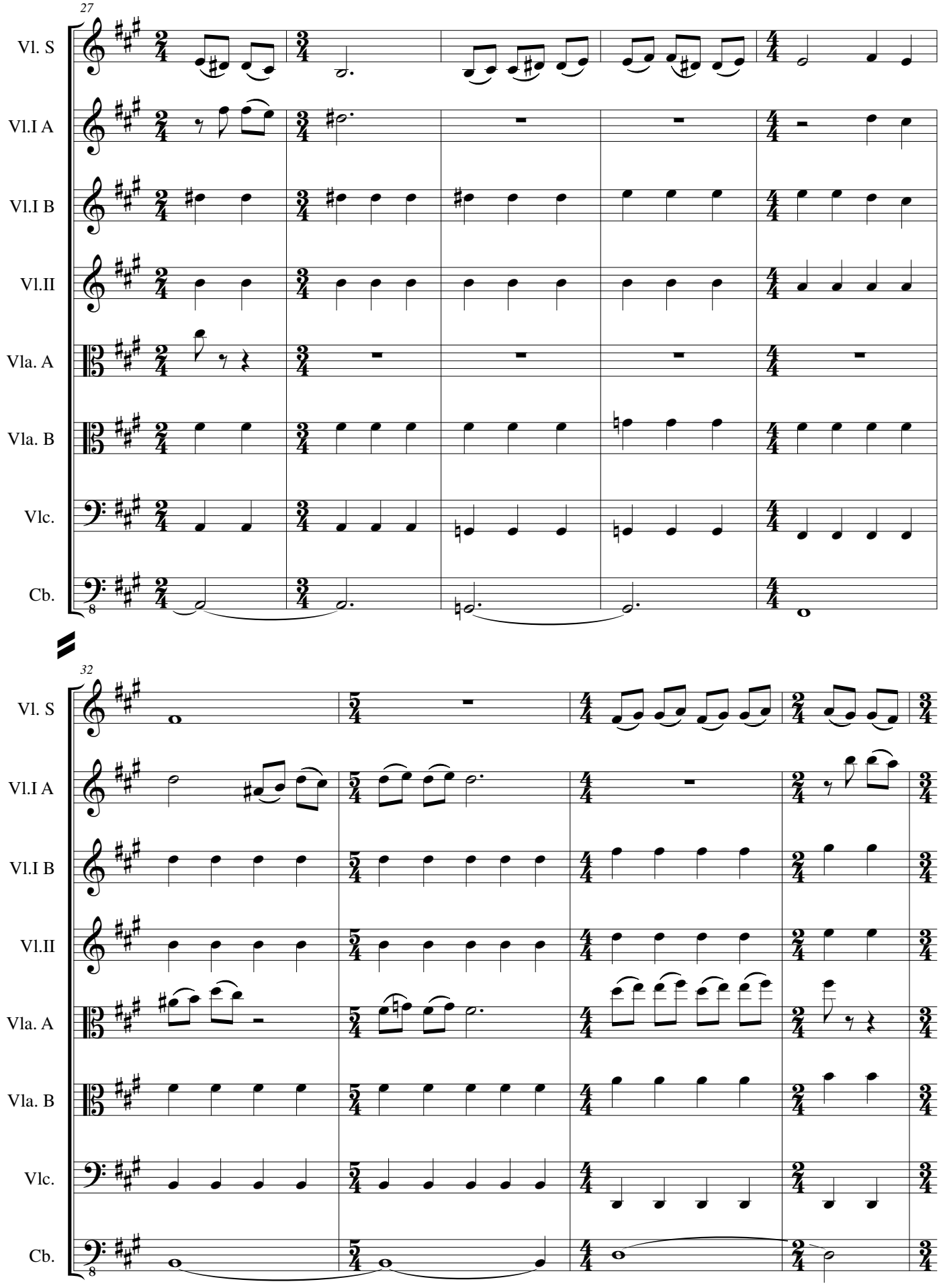

(8va)
119
Vl. S
decrescendo
poco
a
poco
Vl.I
mp
Vl.II
Vla.
pp
Vlc.
arco
p
Cb.
123
Vl. S
Vl.I
mp senza rall.
Vlc.

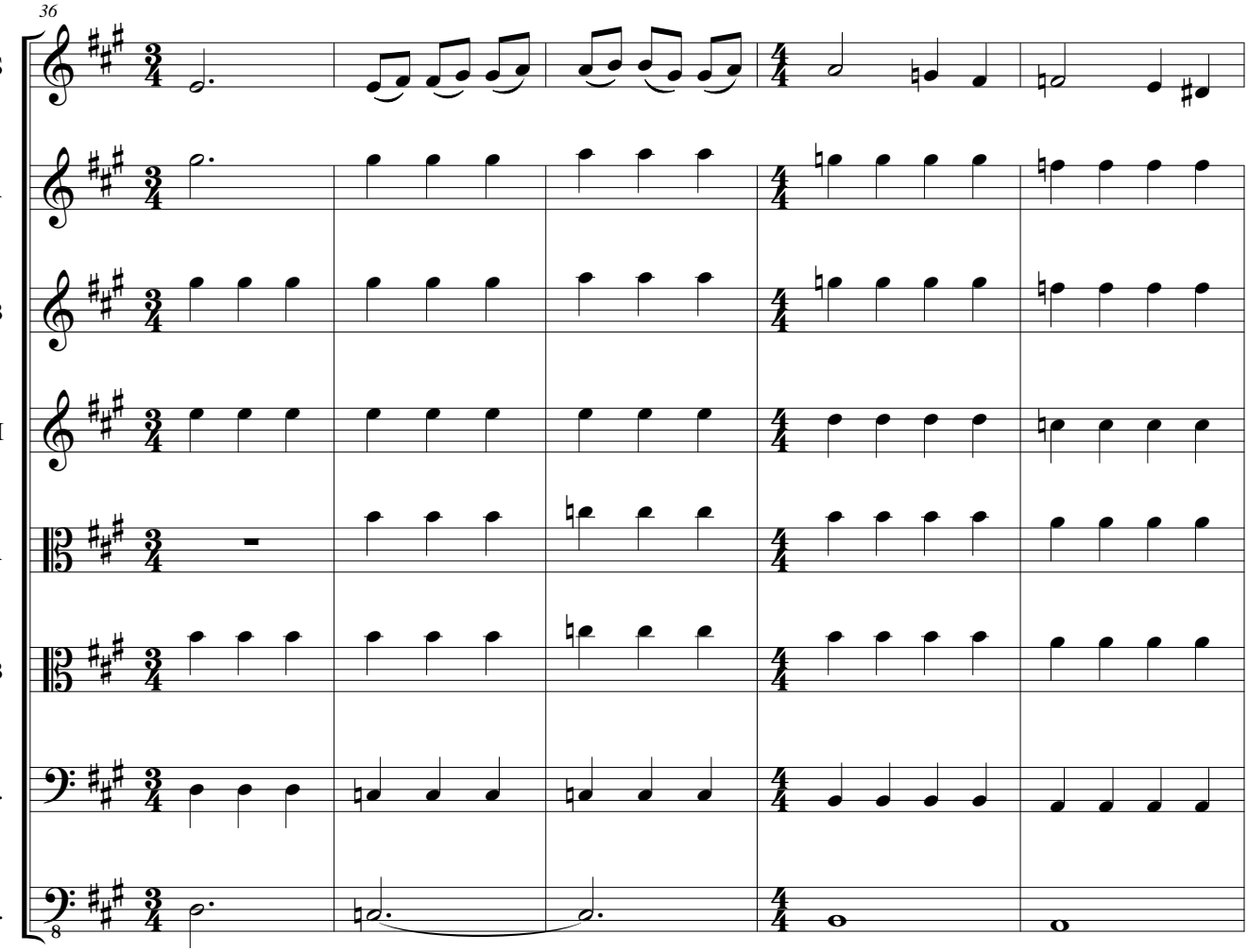
2ème mouvement
"L'ascension du Mont Valier"

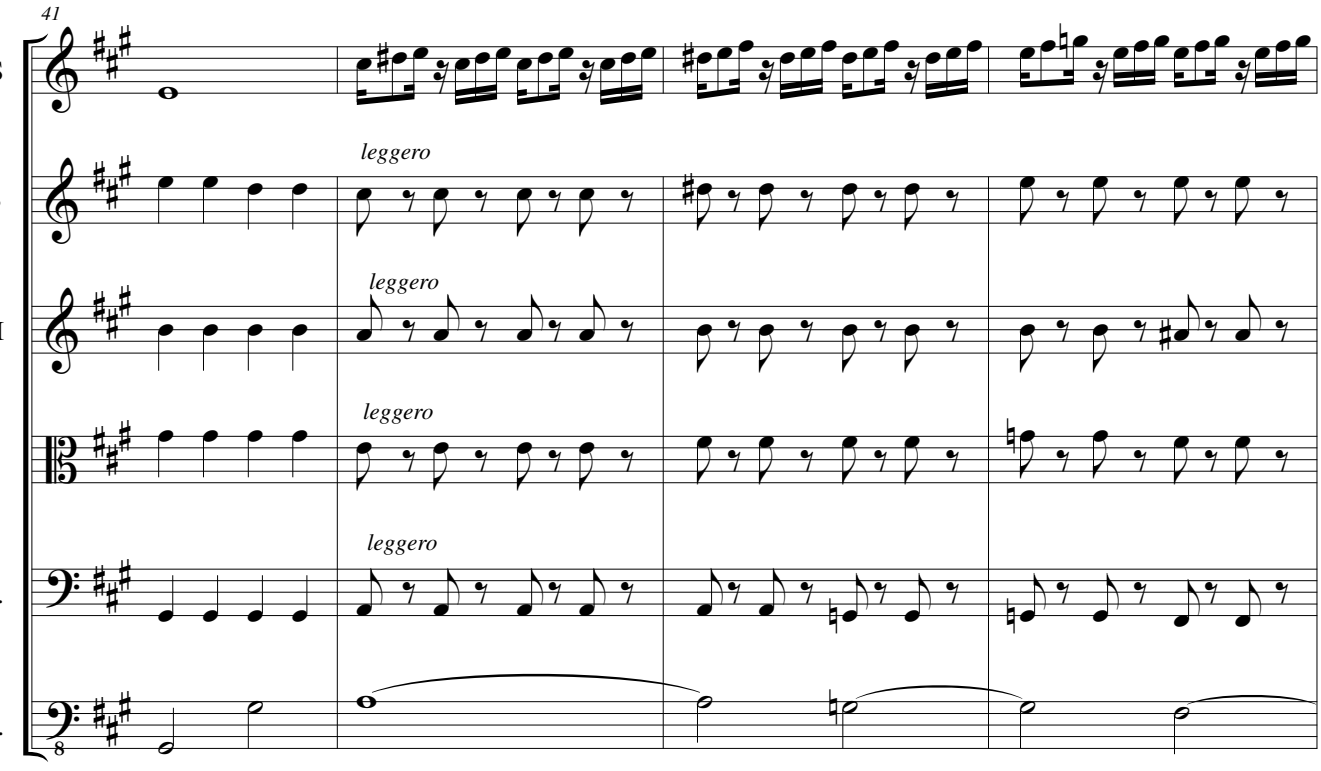


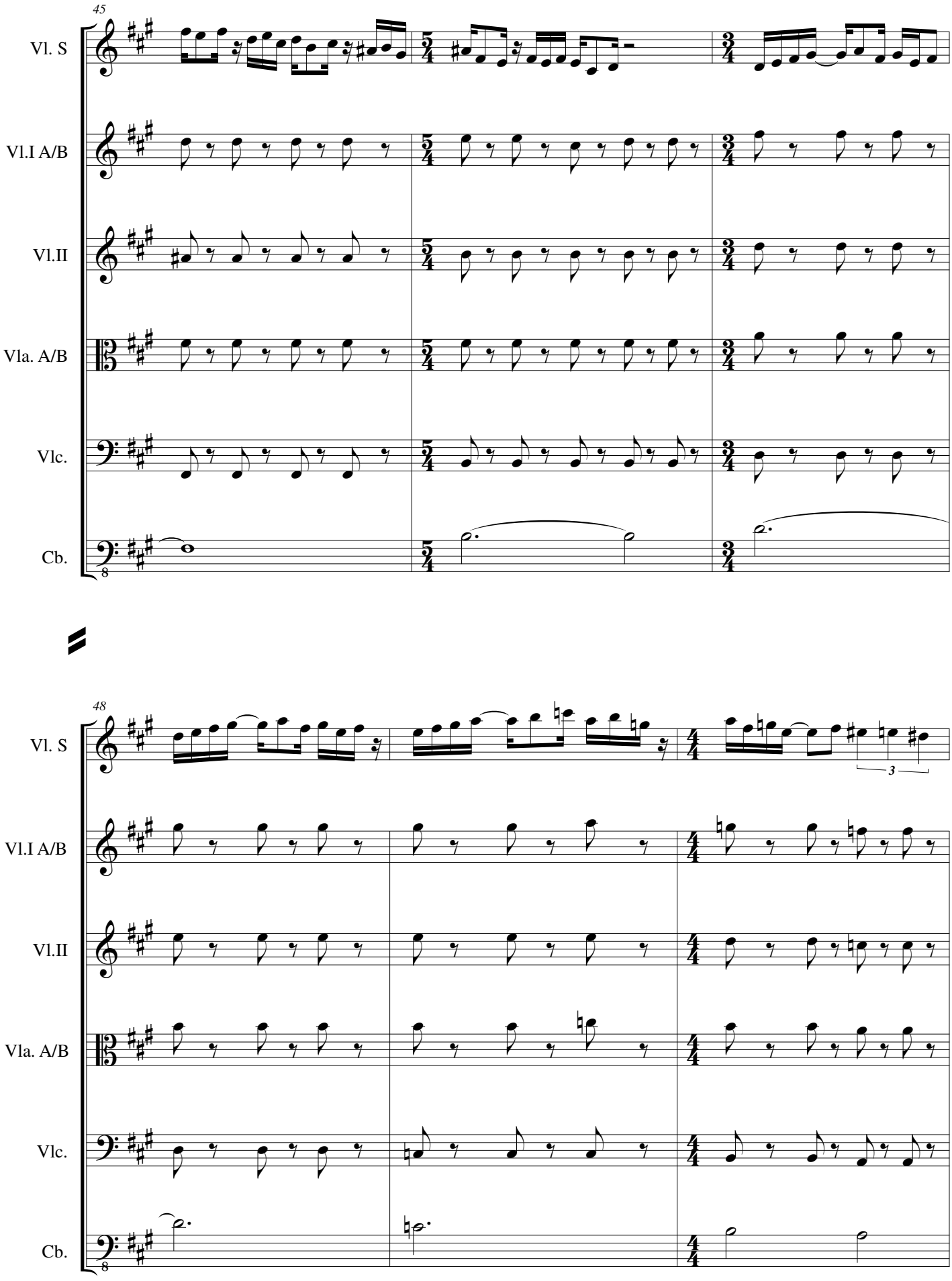

5
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.
mf
10
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.

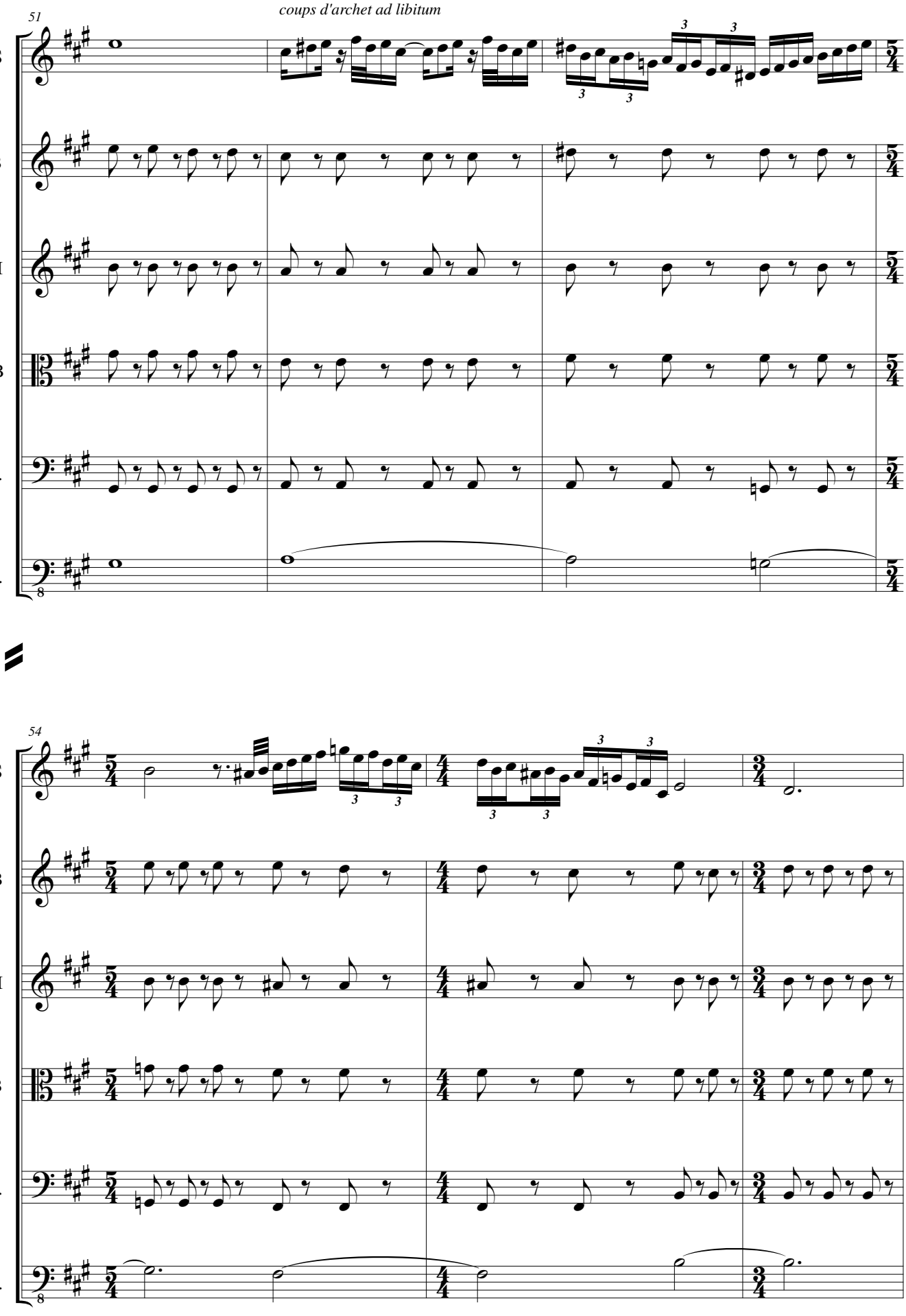

16
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.
22
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.

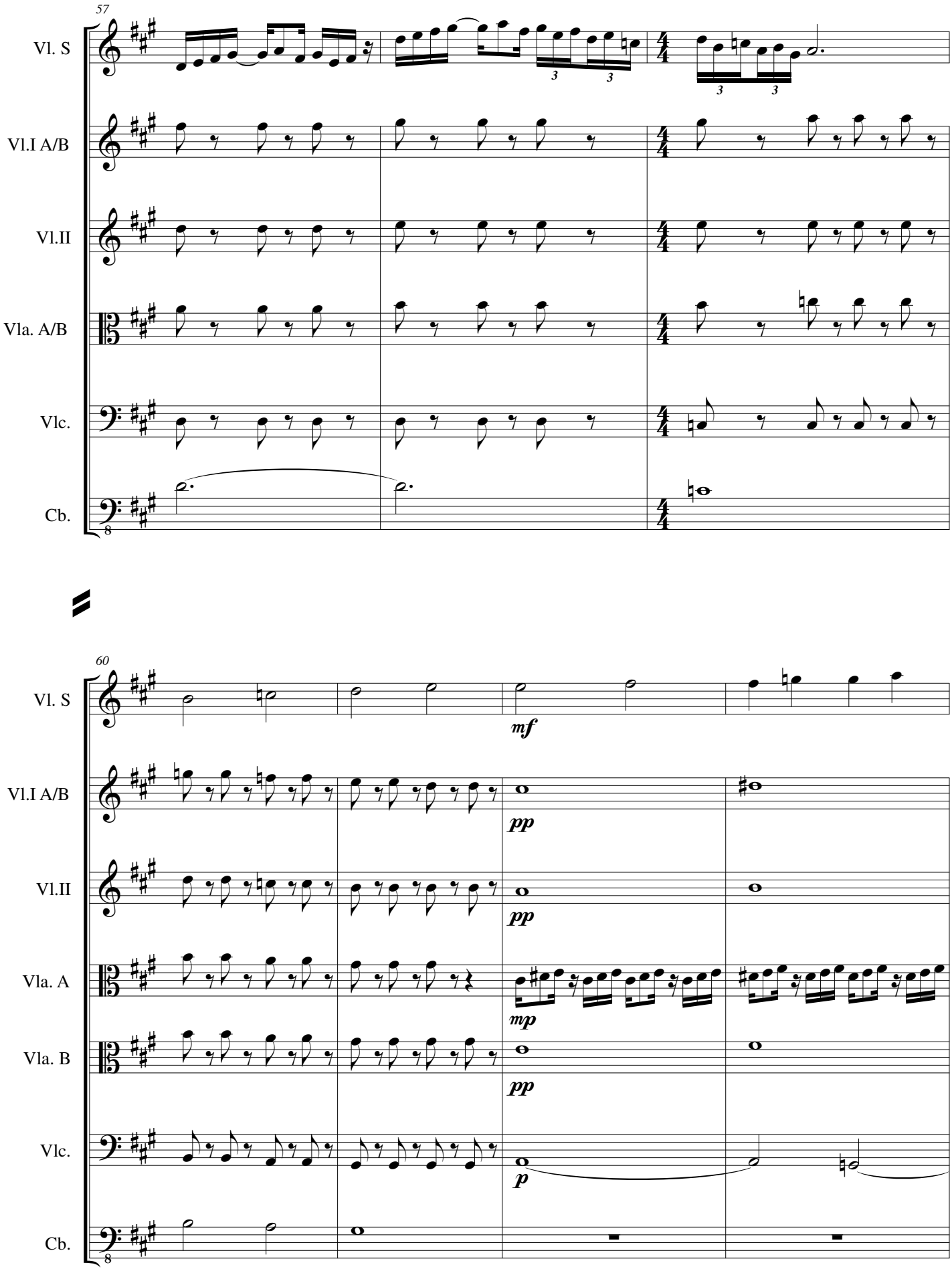

27
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.
32
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.

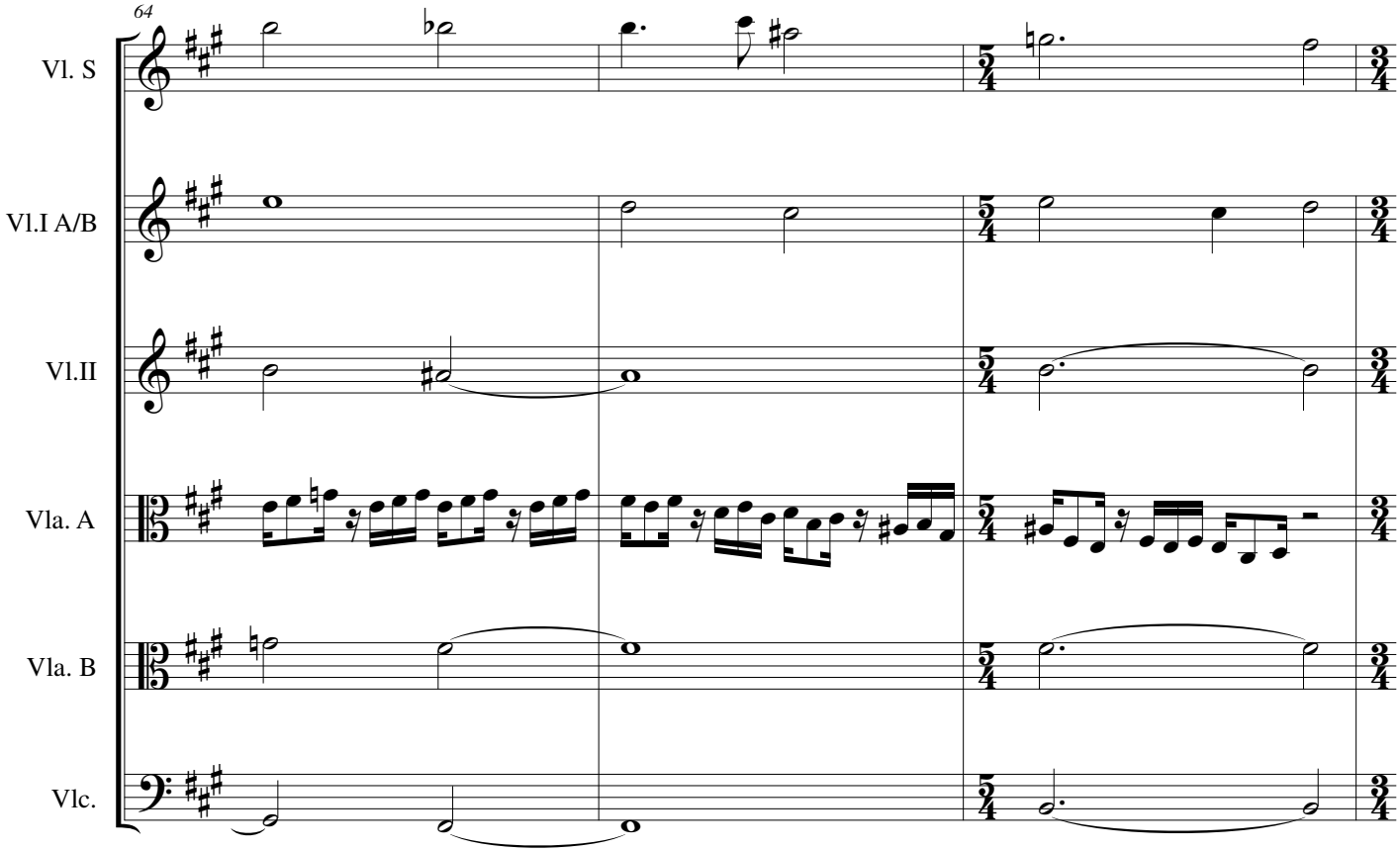

36
Vl. S
Vl.I A
Vl.I B
Vl.II
Vla. A
Vla. B
Vlc.
Cb.

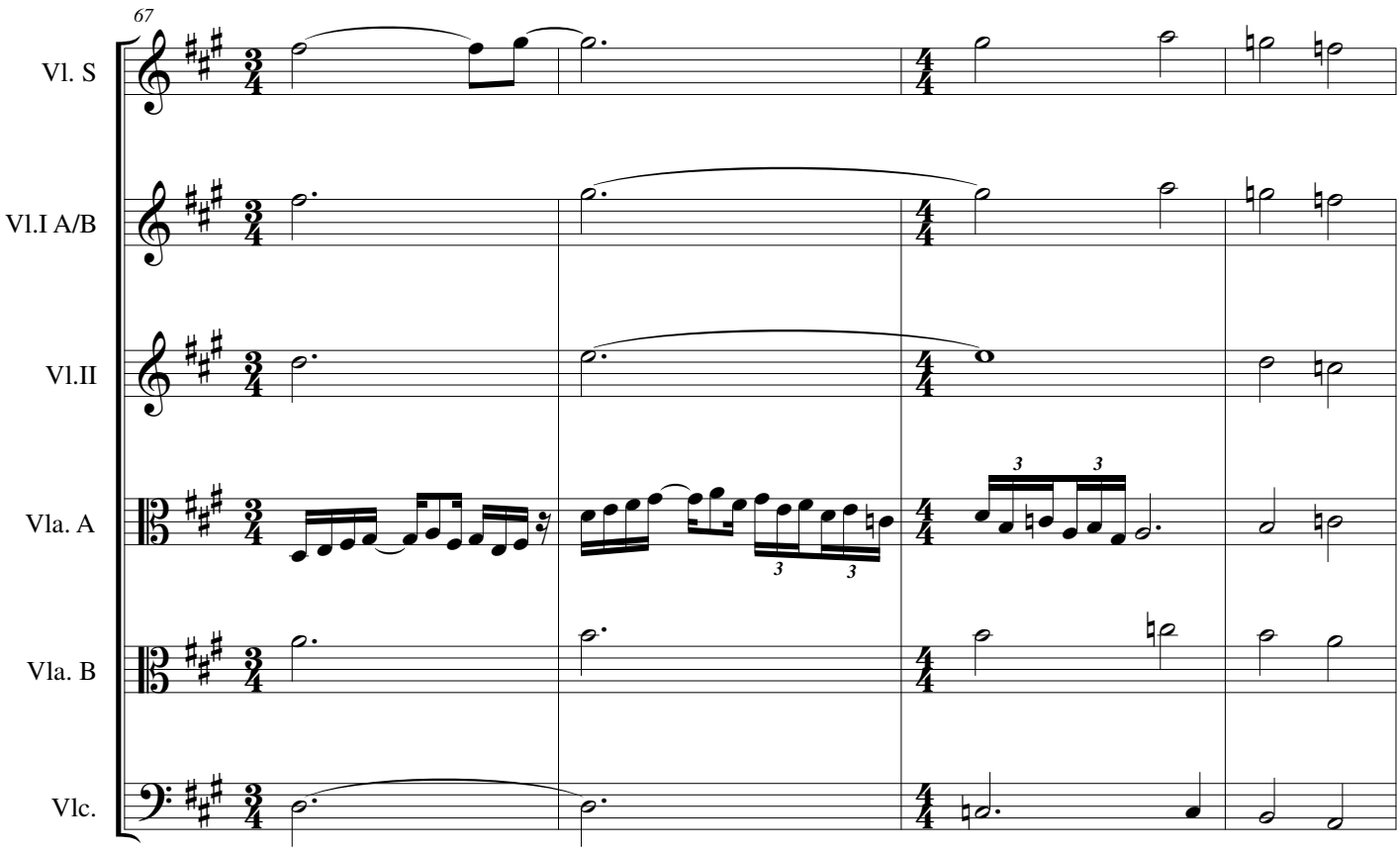

41
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.
leggero
leggero
leggero
leggero

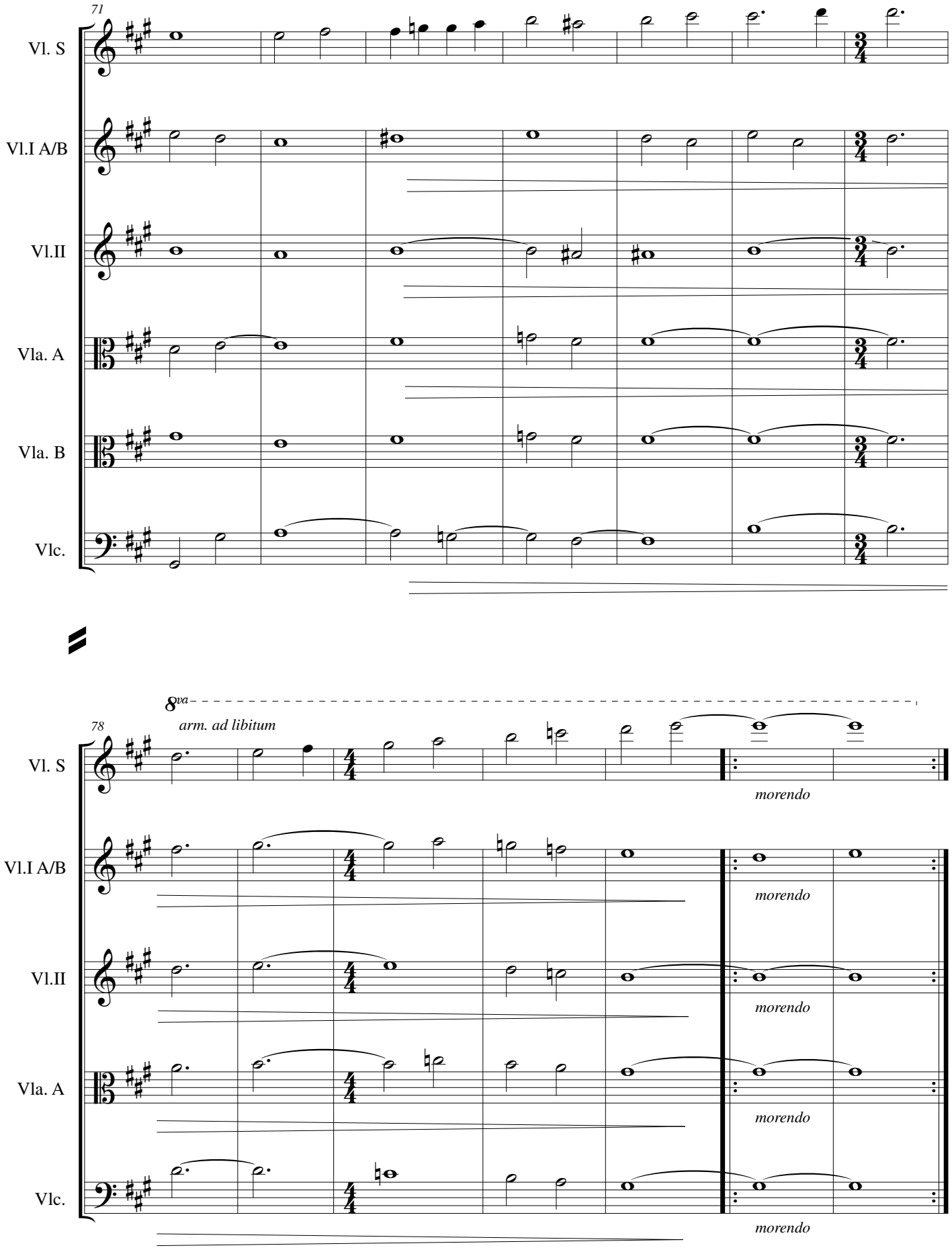

45
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.
48
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.
3


51
coups d'archet ad libitum
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.
54
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.

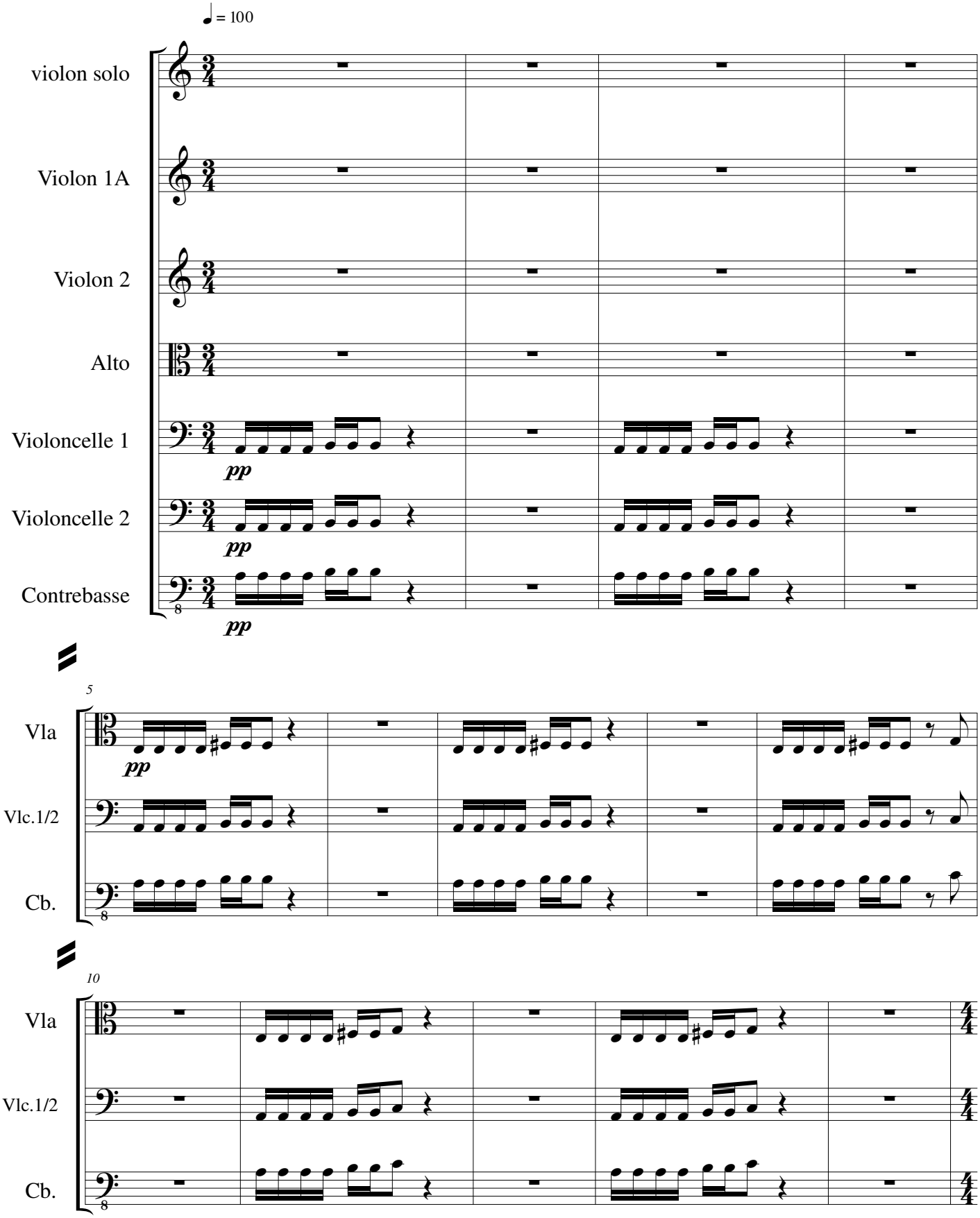

57
Vl. S
Vl.I A/B
Vl.II
Vla. A/B
Vlc.
Cb.
60
Vl. S
mf
Vl.I A/B
pp
Vl.II
pp
Vla. A
mp
Vla. B
pp
Vlc.
p
Cb.

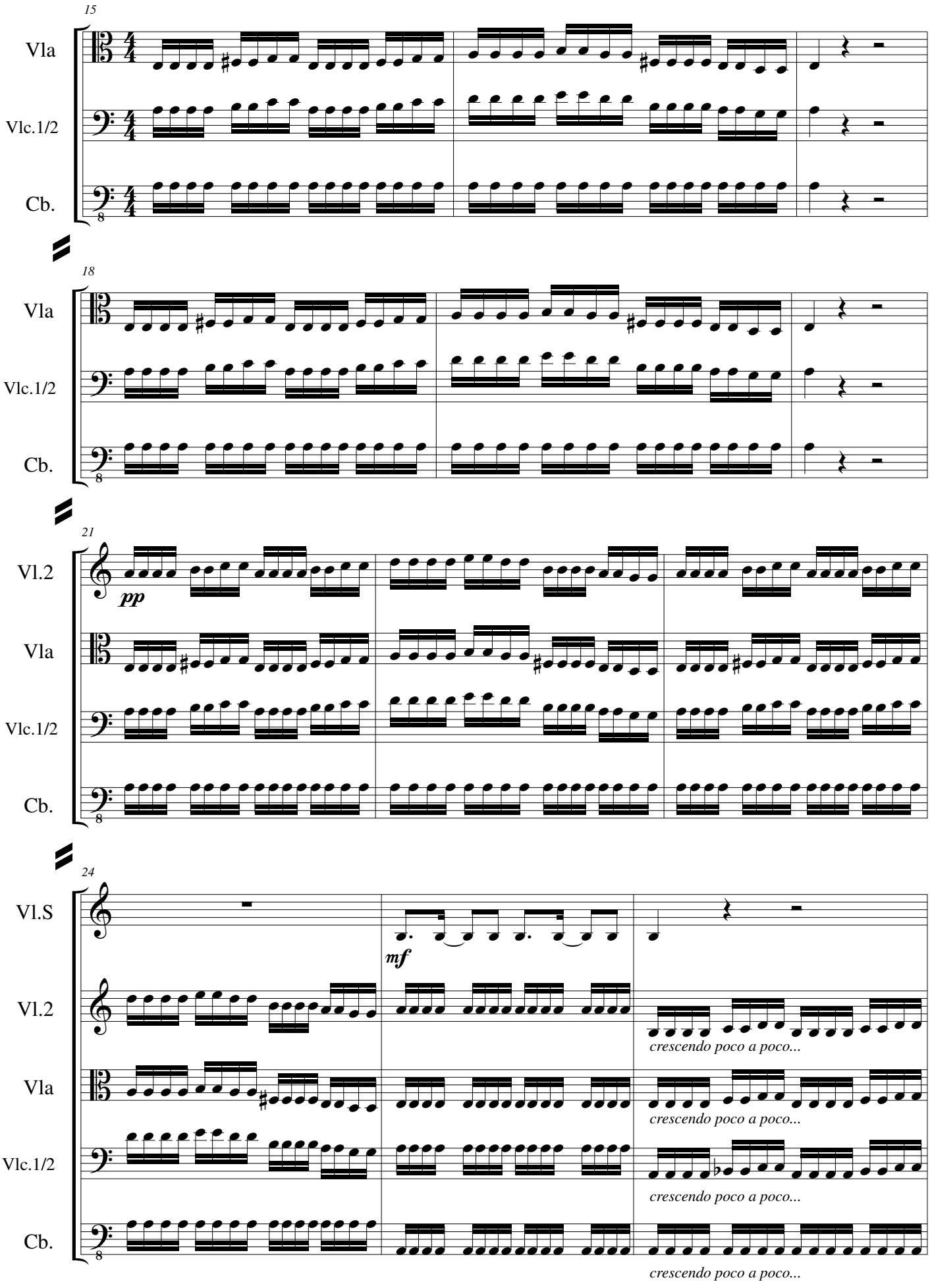

64
Vl. S
Vl.I A/B
Vl.II
Vla. A
Vla. B
Vlc.

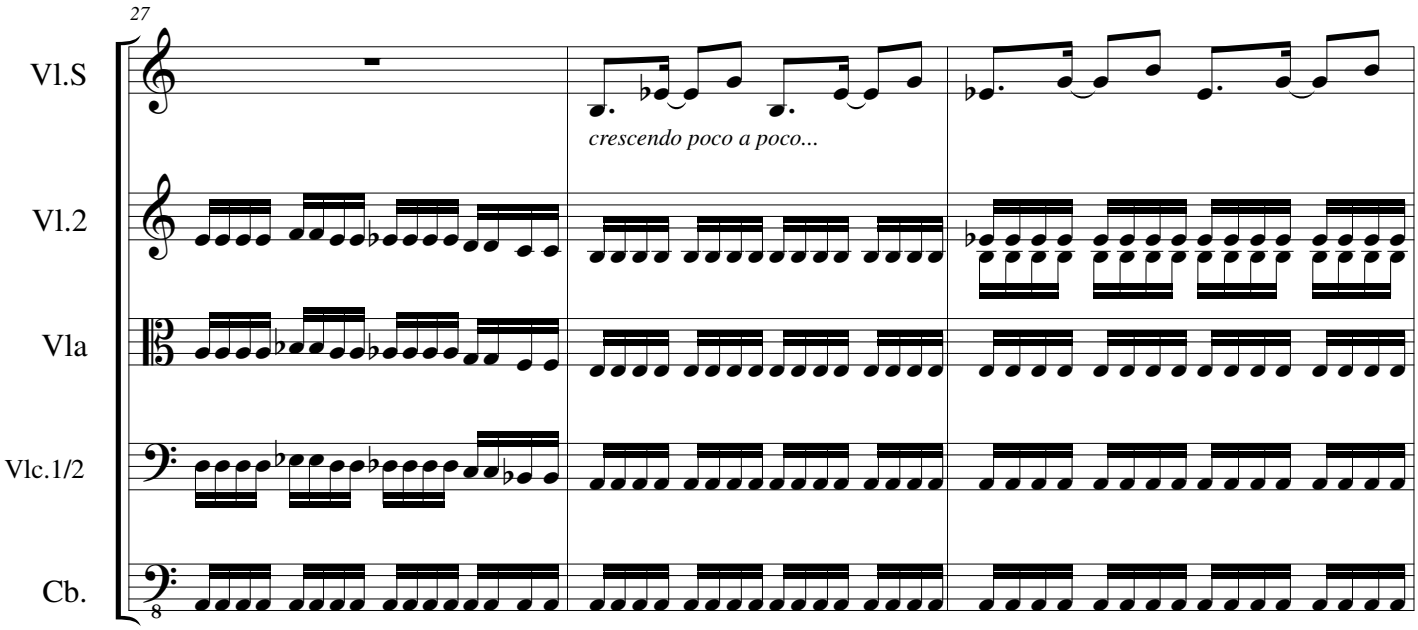

67
Vl. S
Vl.I A/B
Vl.II
Vla. A
Vla. B
Vlc.

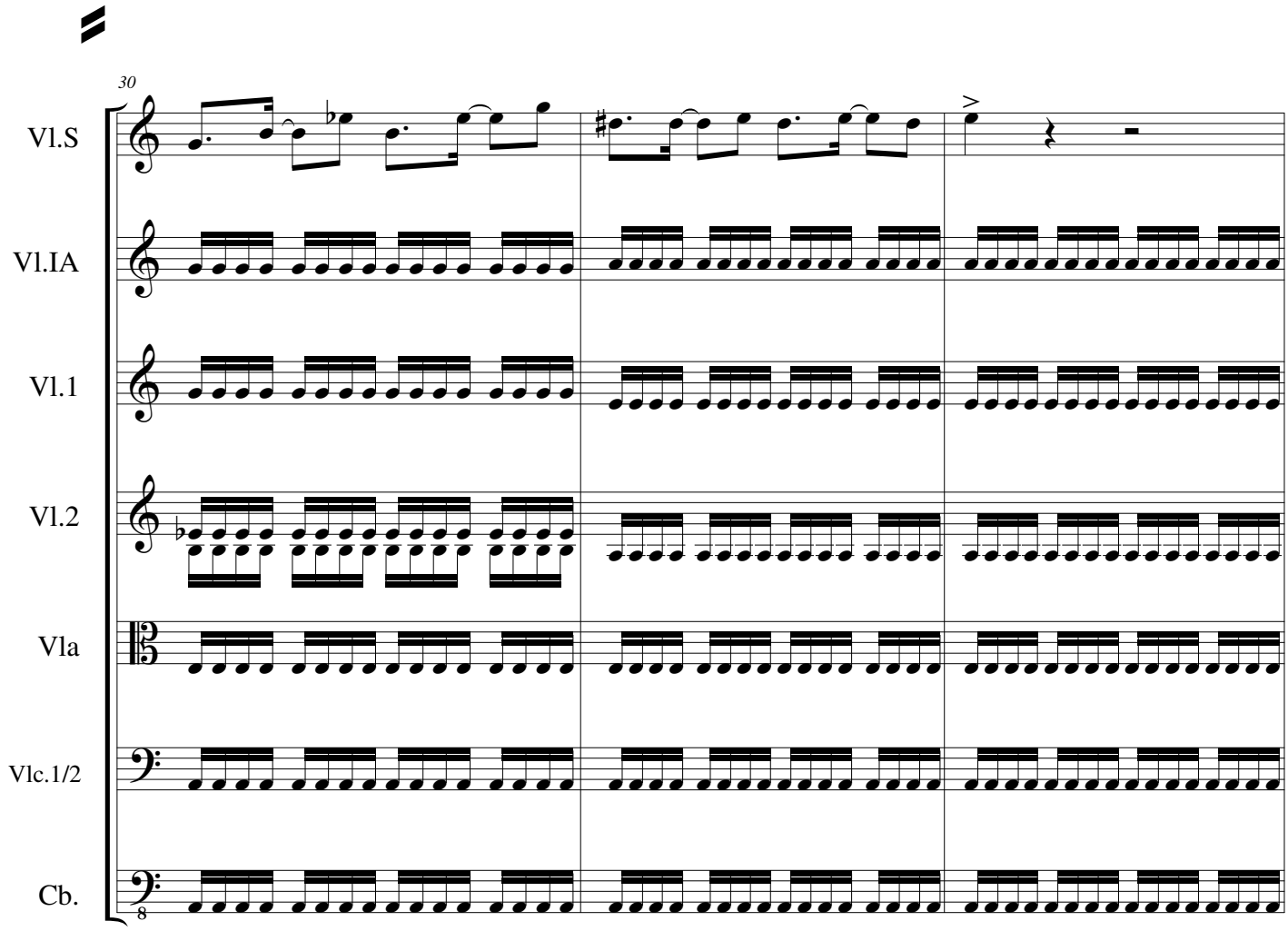

71
Vl. S
Vl.I A/B
Vl.II
Vla. A
Vla. B
Vlc.
8va
78
arm. ad libitum
morendo

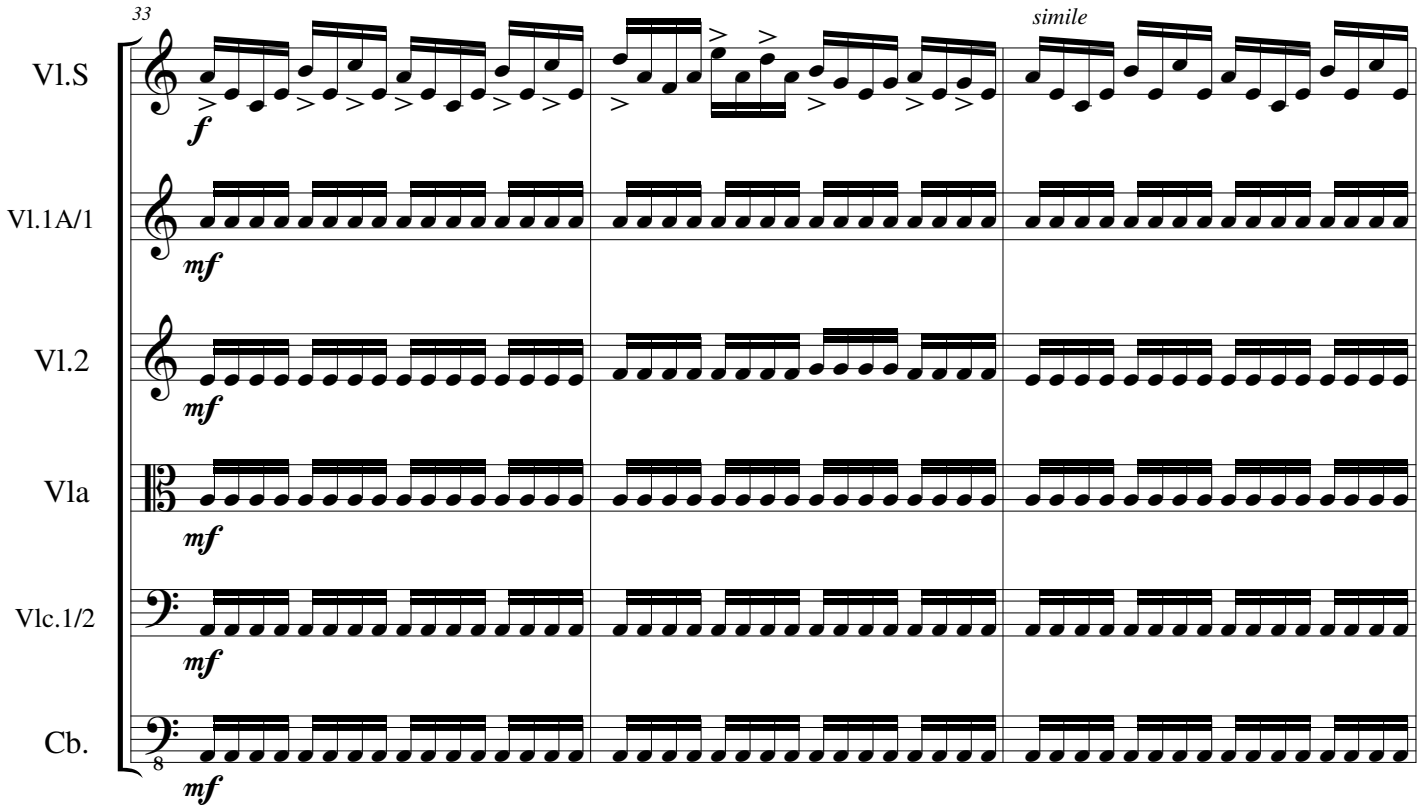
3ème mouvement
"Des portes de l'Andorre aux portes de Toulouse"

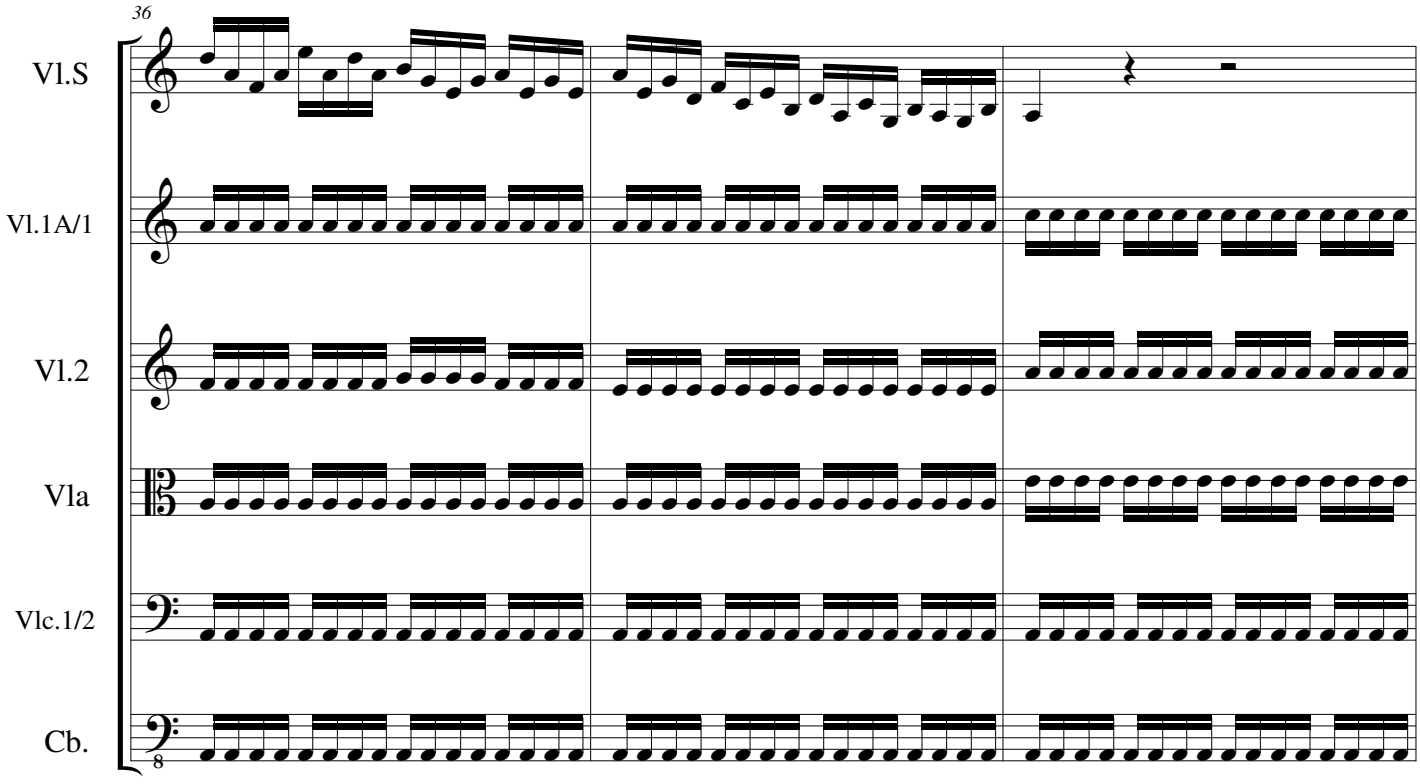


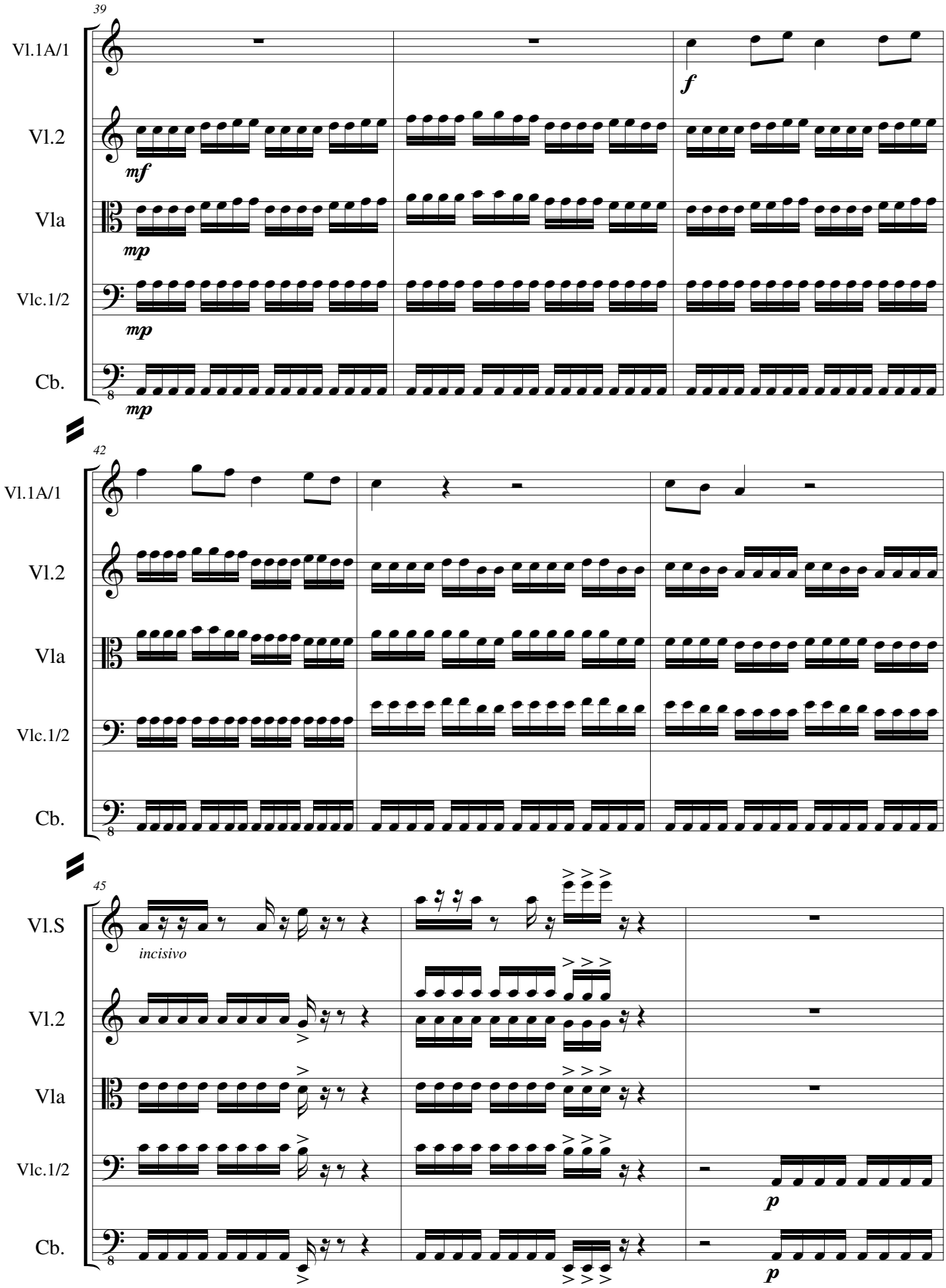

15
Vla
Vlc.1/2
Cb.
18
Vla
Vlc.1/2
Cb.
21
Vl.2
pp
Vla
Vlc.1/2
Cb.
24
Vl.S
mf
Vl.2
crescendo poco a poco...
Vla
crescendo poco a poco...
Vlc.1/2
crescendo poco a poco...
Cb.
crescendo poco a poco...

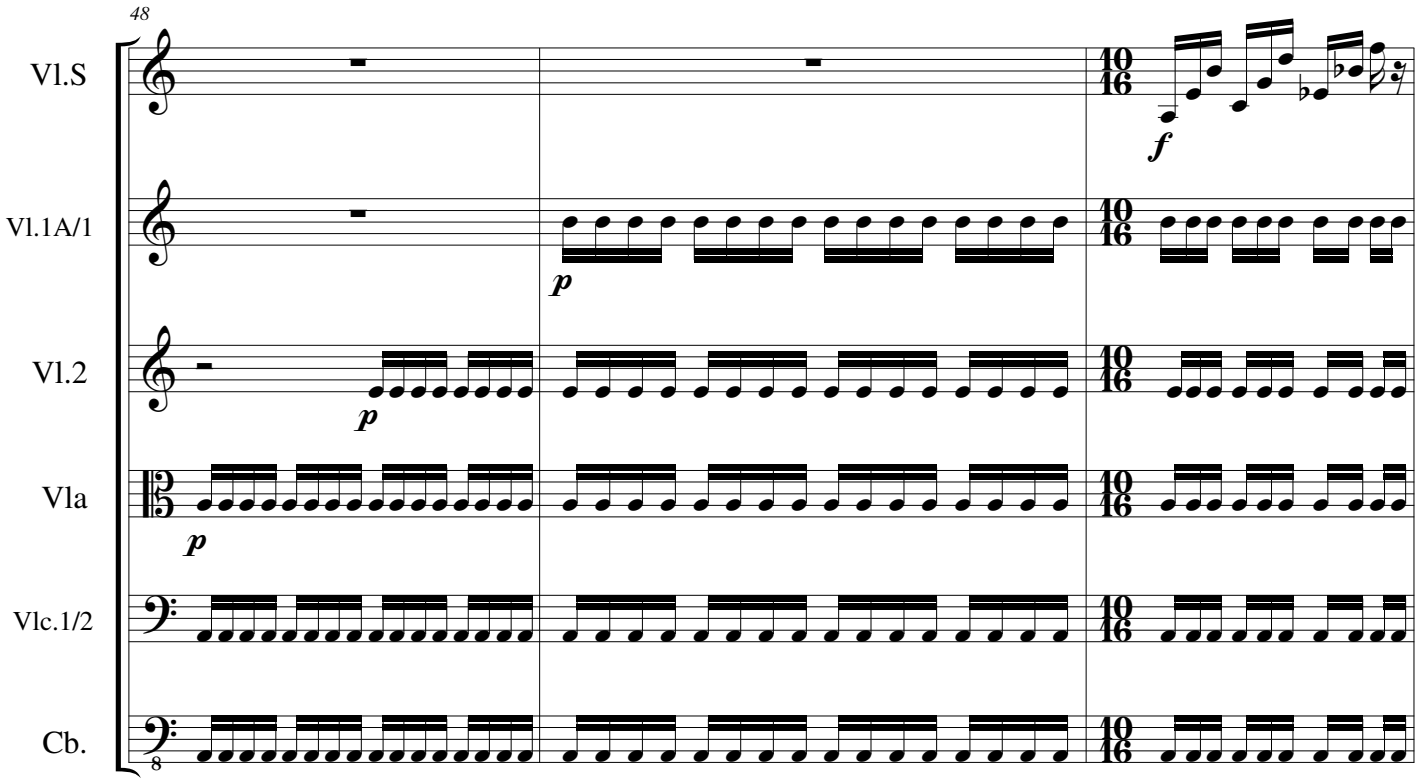

27
Vl.S
crescendo poco a poco...
Vl.2
Vla
Vlc.1/2
Cb.

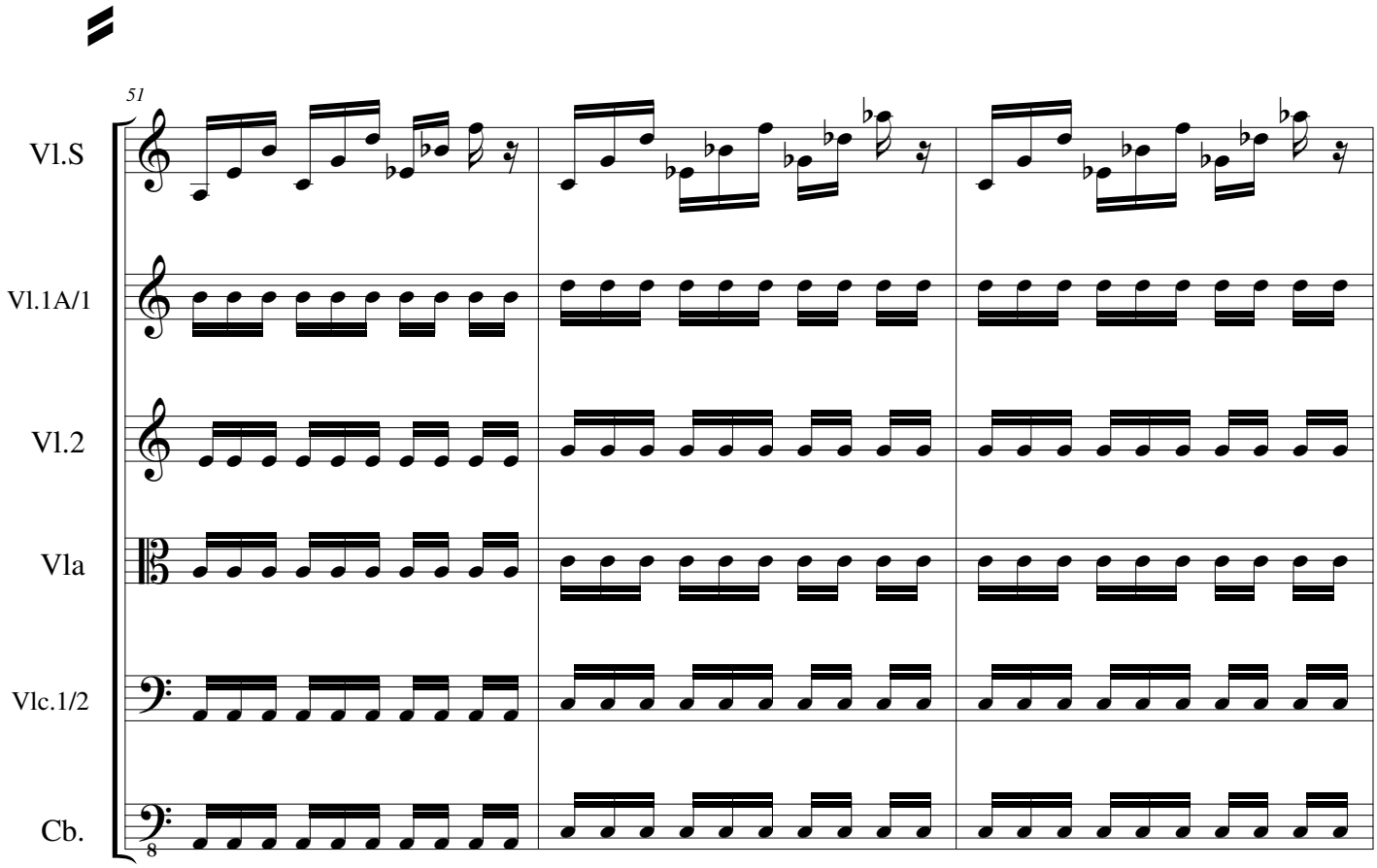

30
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.

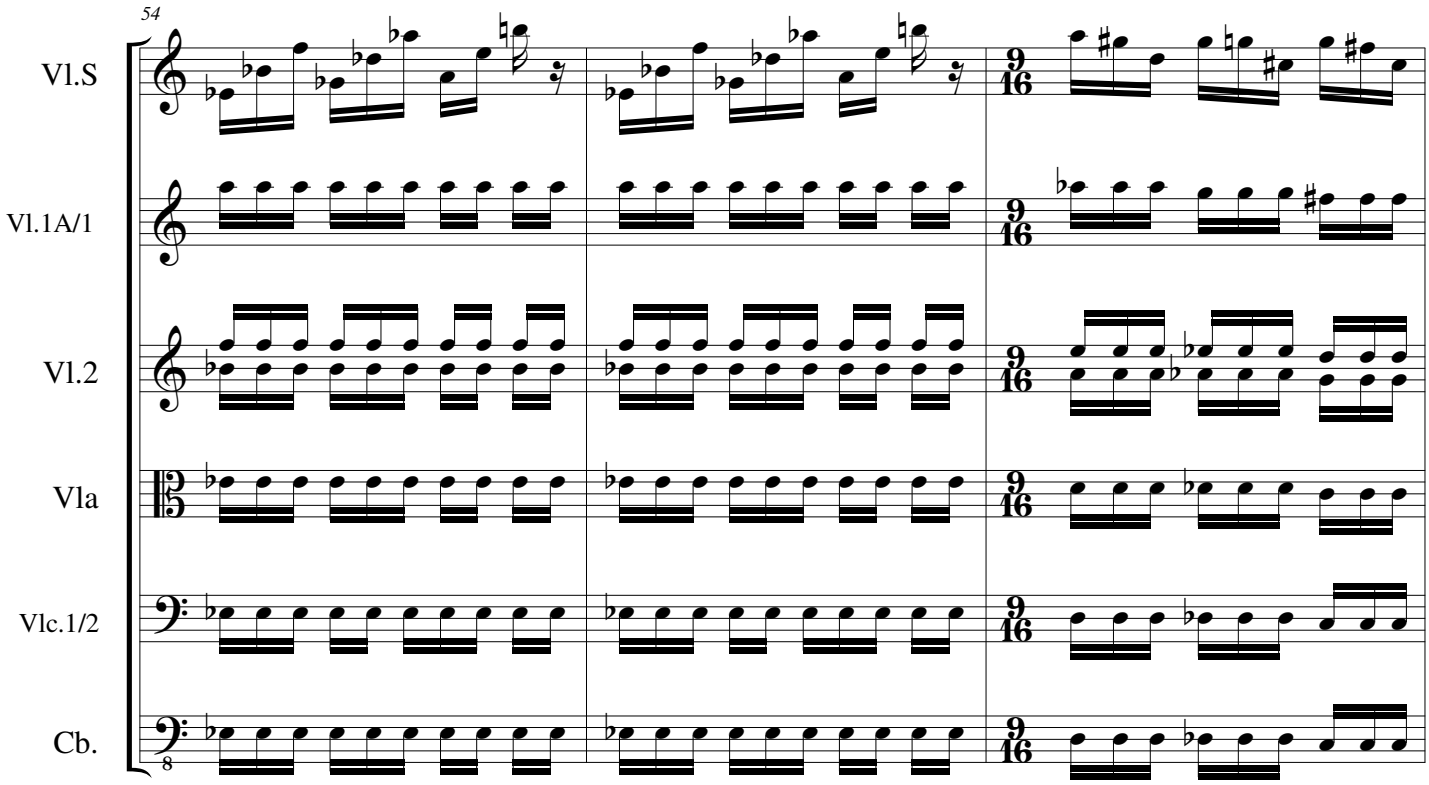

33
simile
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
f
mf

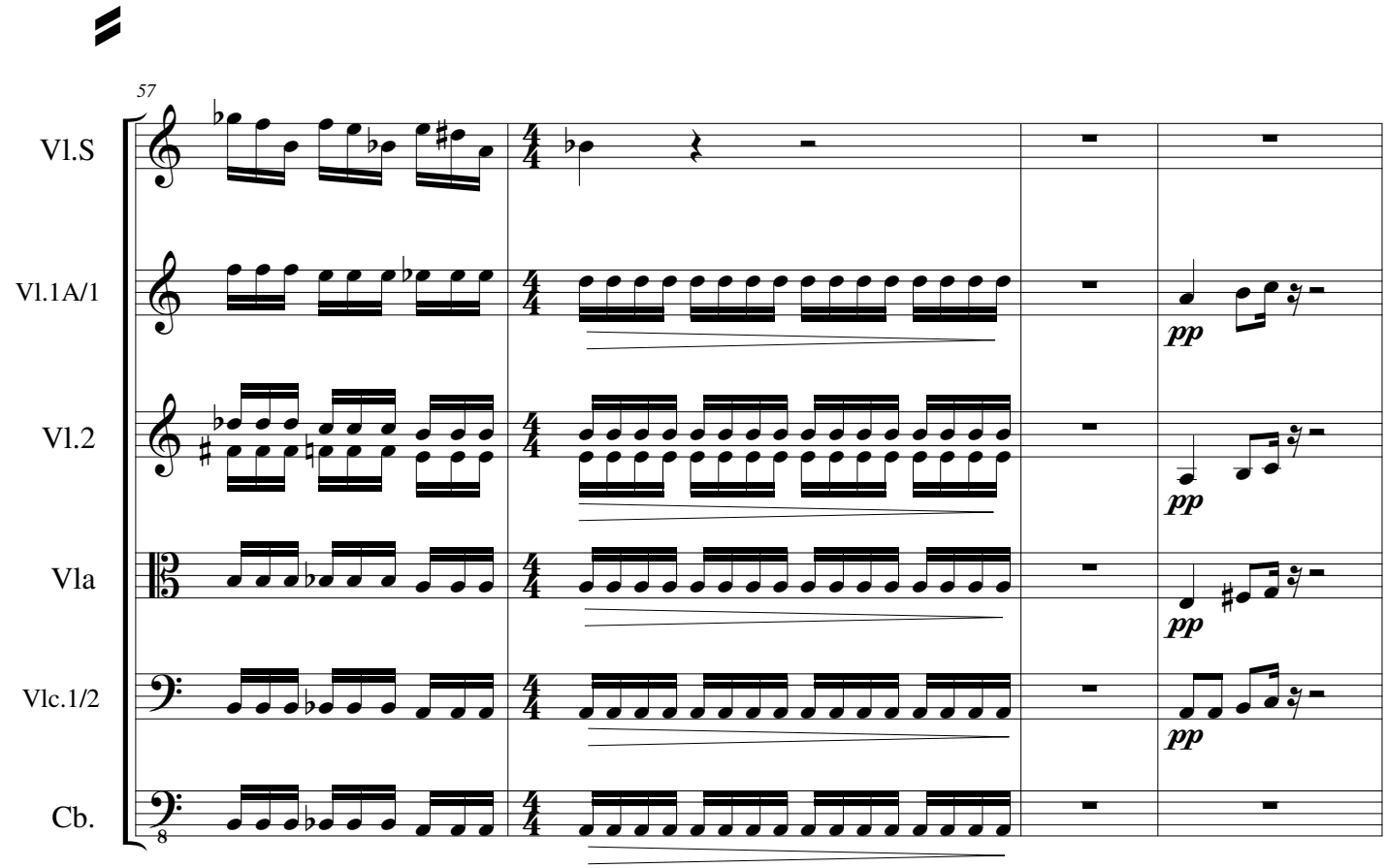

36
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.

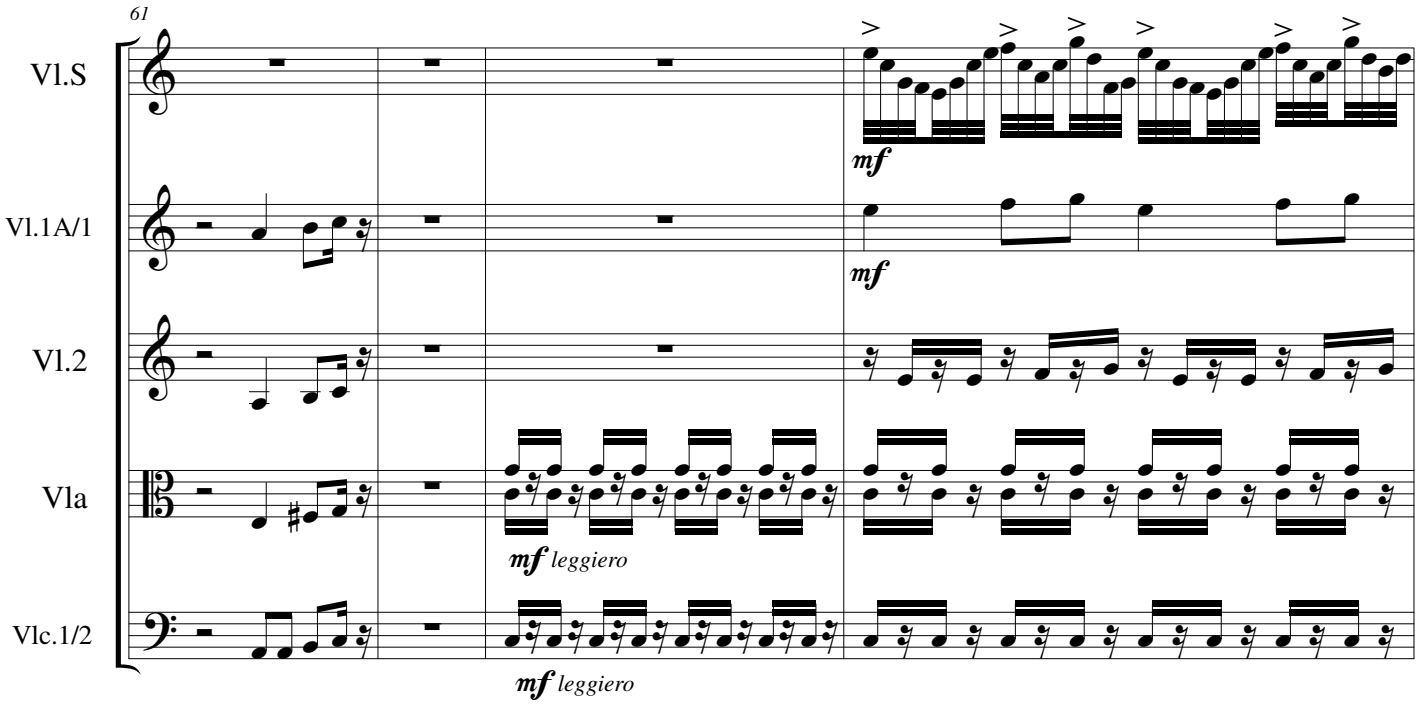

39
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
f
mf
mp
mp
mp
42
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
45
Vl.S
incisivo
Vl.2
Vla
Vlc.1/2
Cb.
p
p

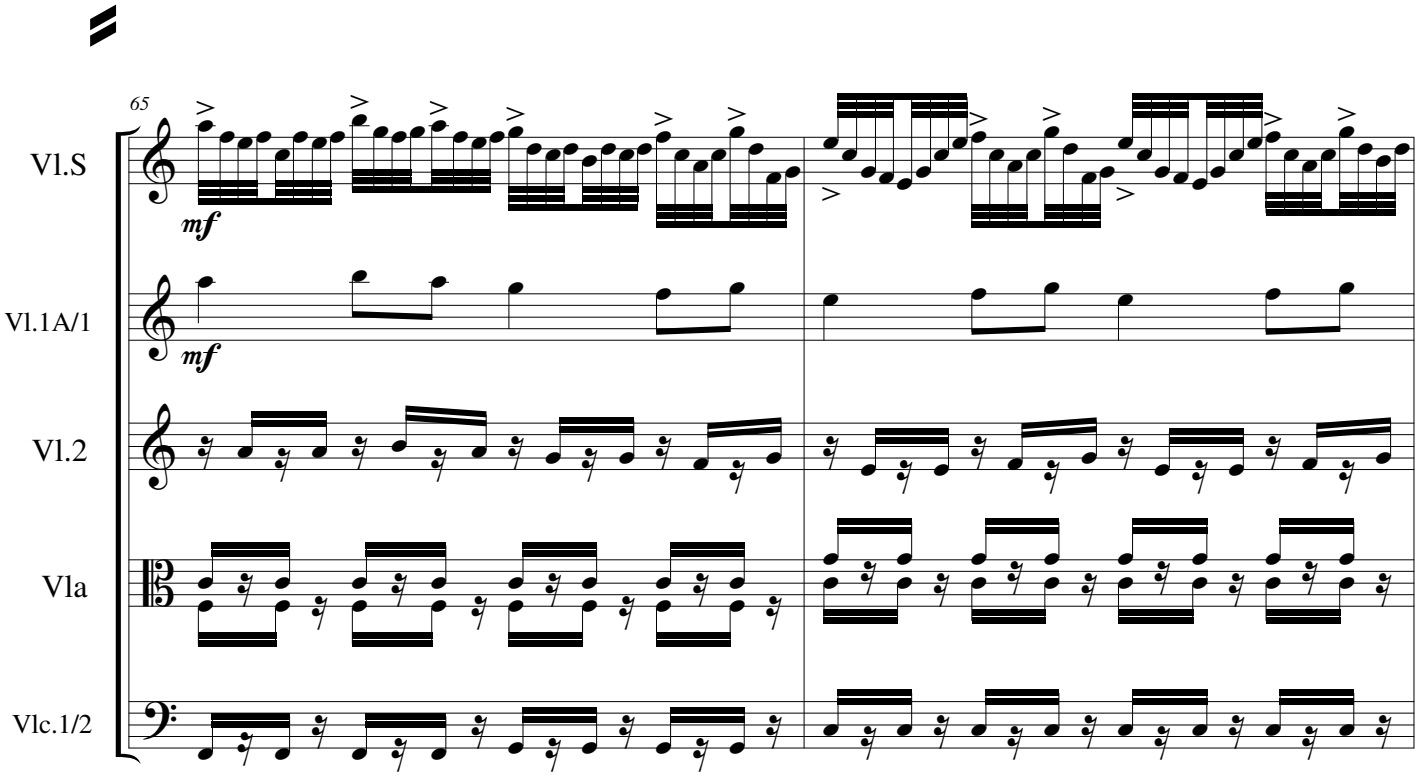

48
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
f
p
p
p

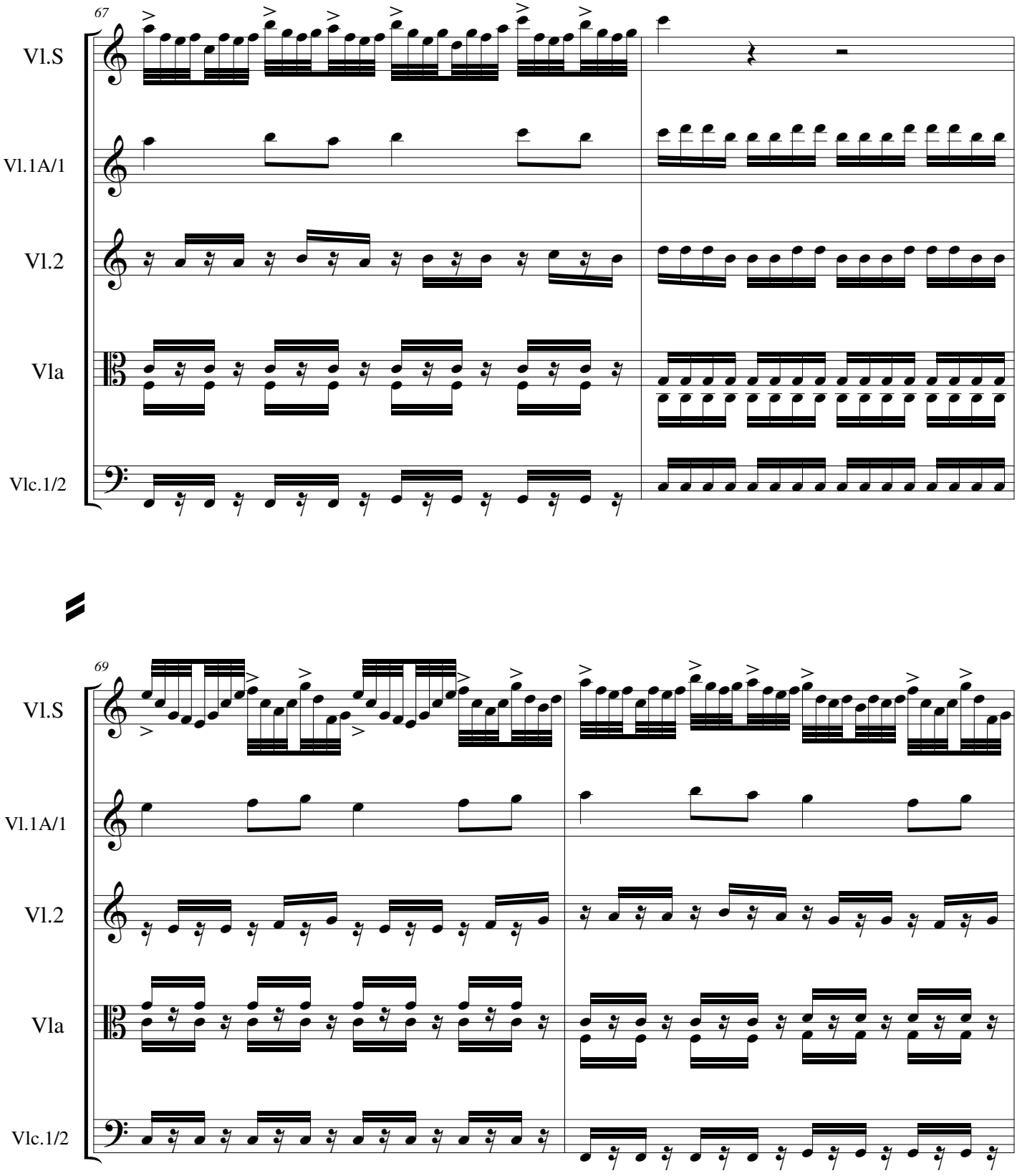

51
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.

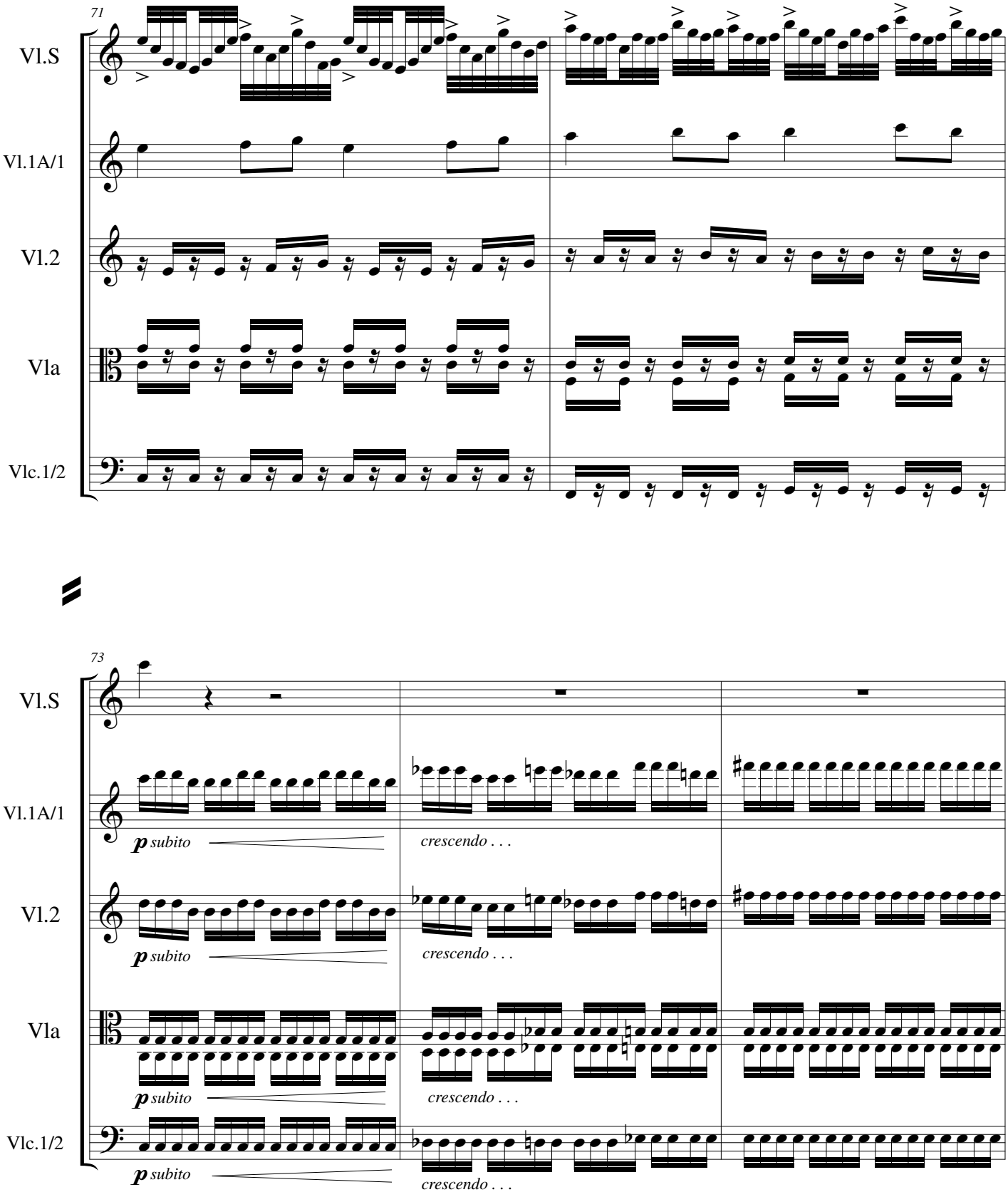

54
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.

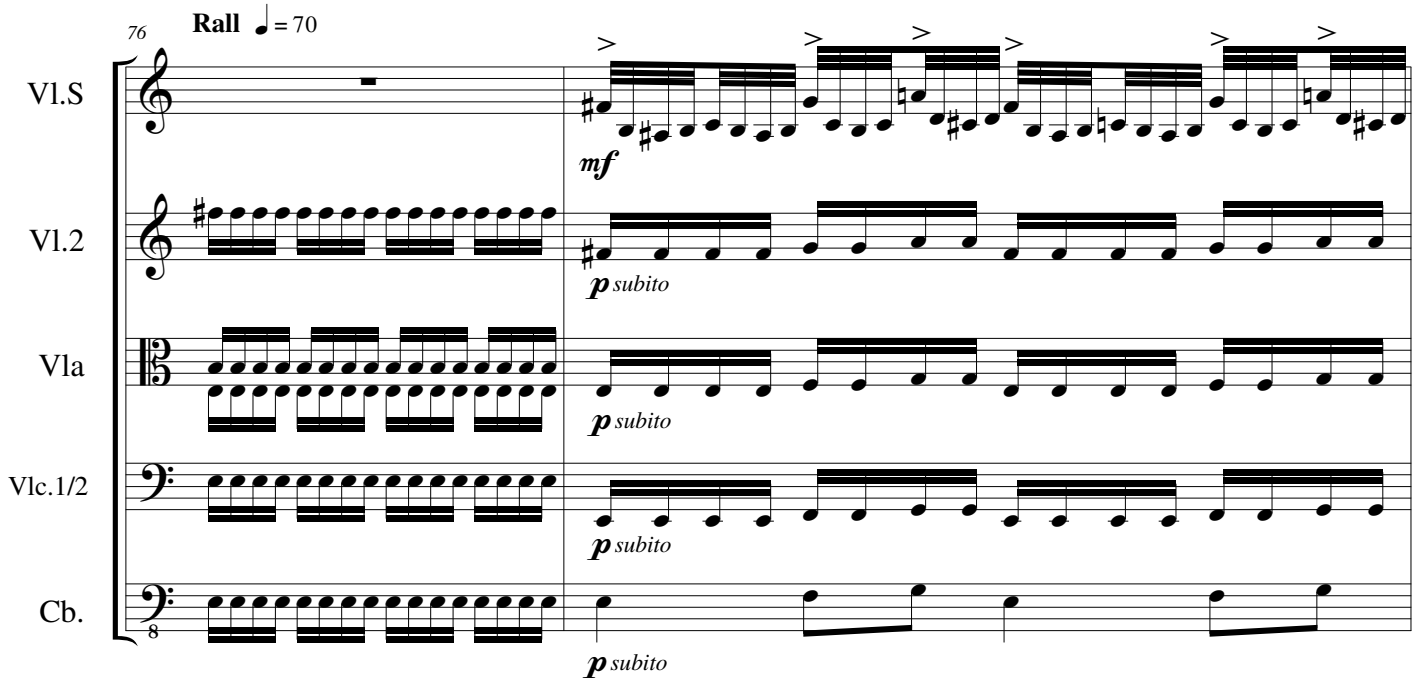

57
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
pp
pp
pp
pp

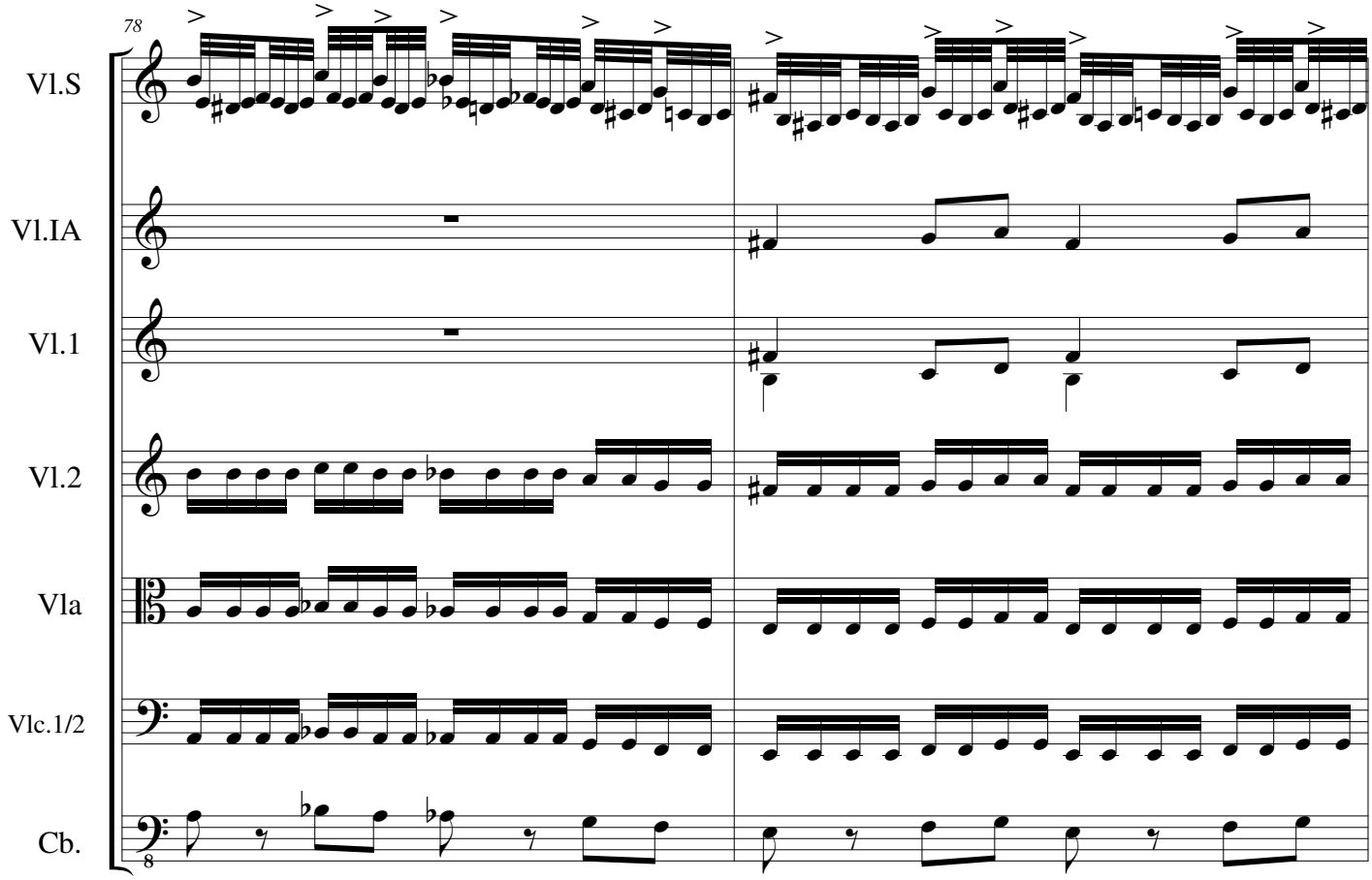

61
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
mf
mf
mf leggiero
mf leggiero

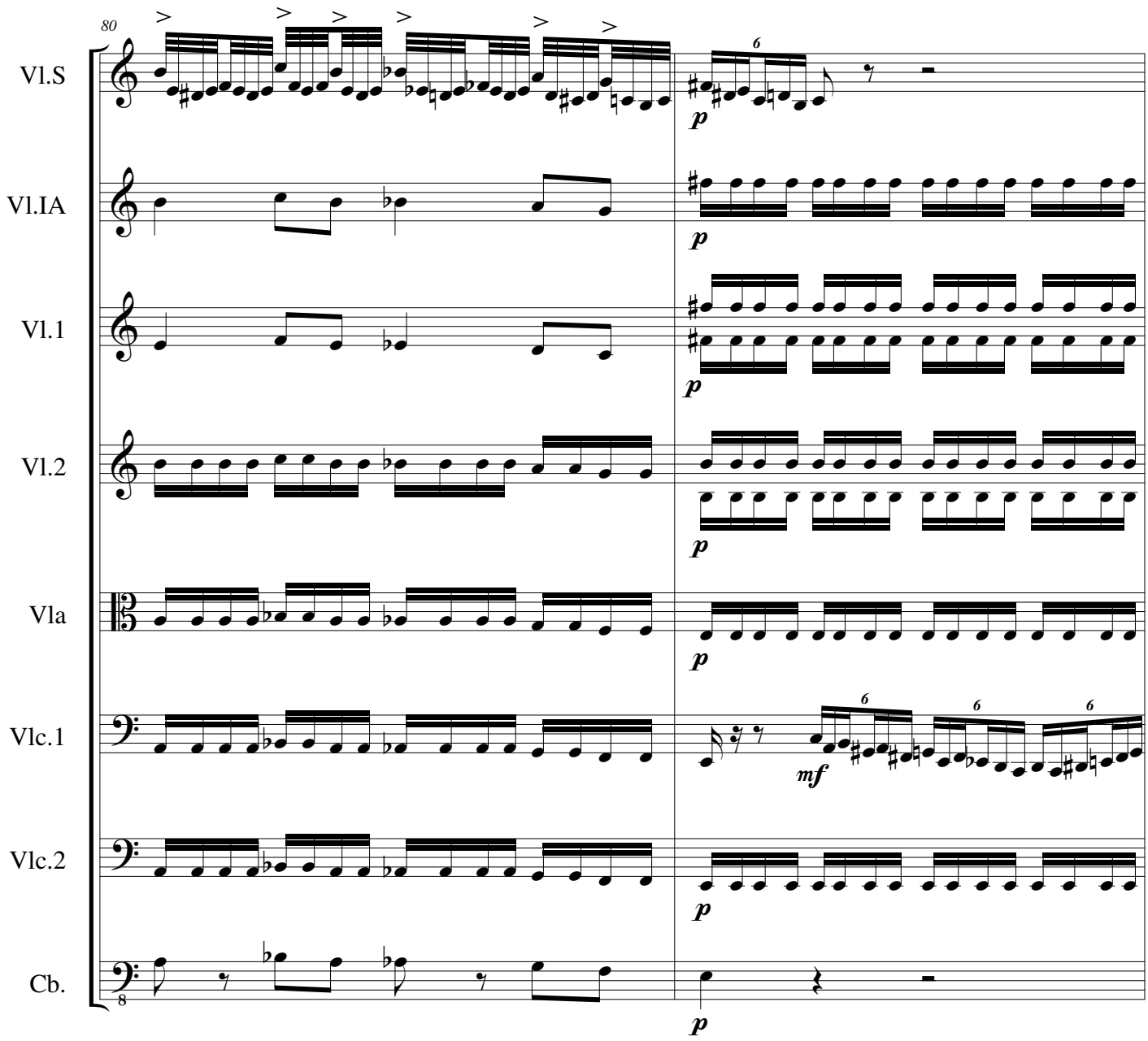

65
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
mf
mf

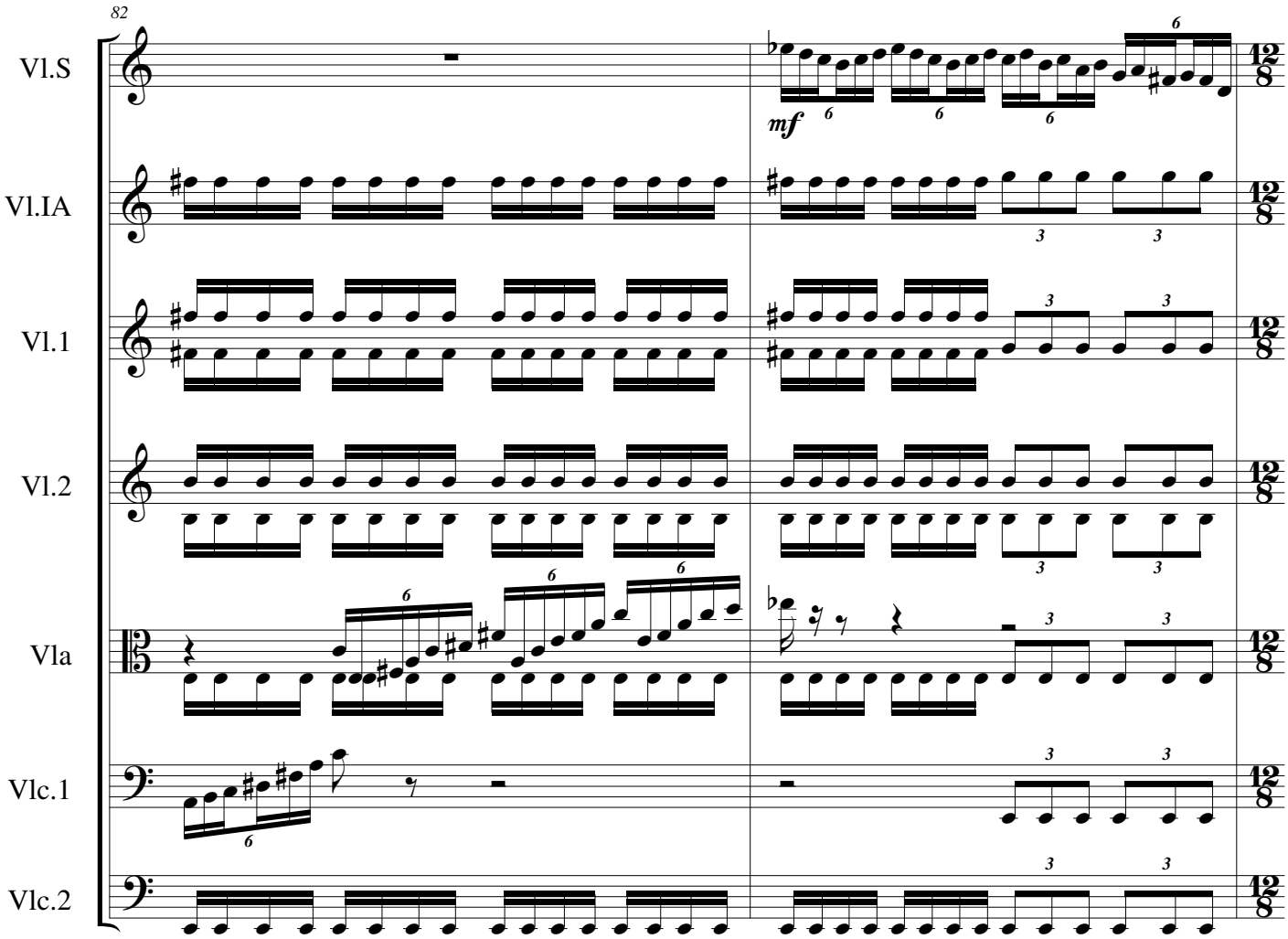

67
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
69
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2

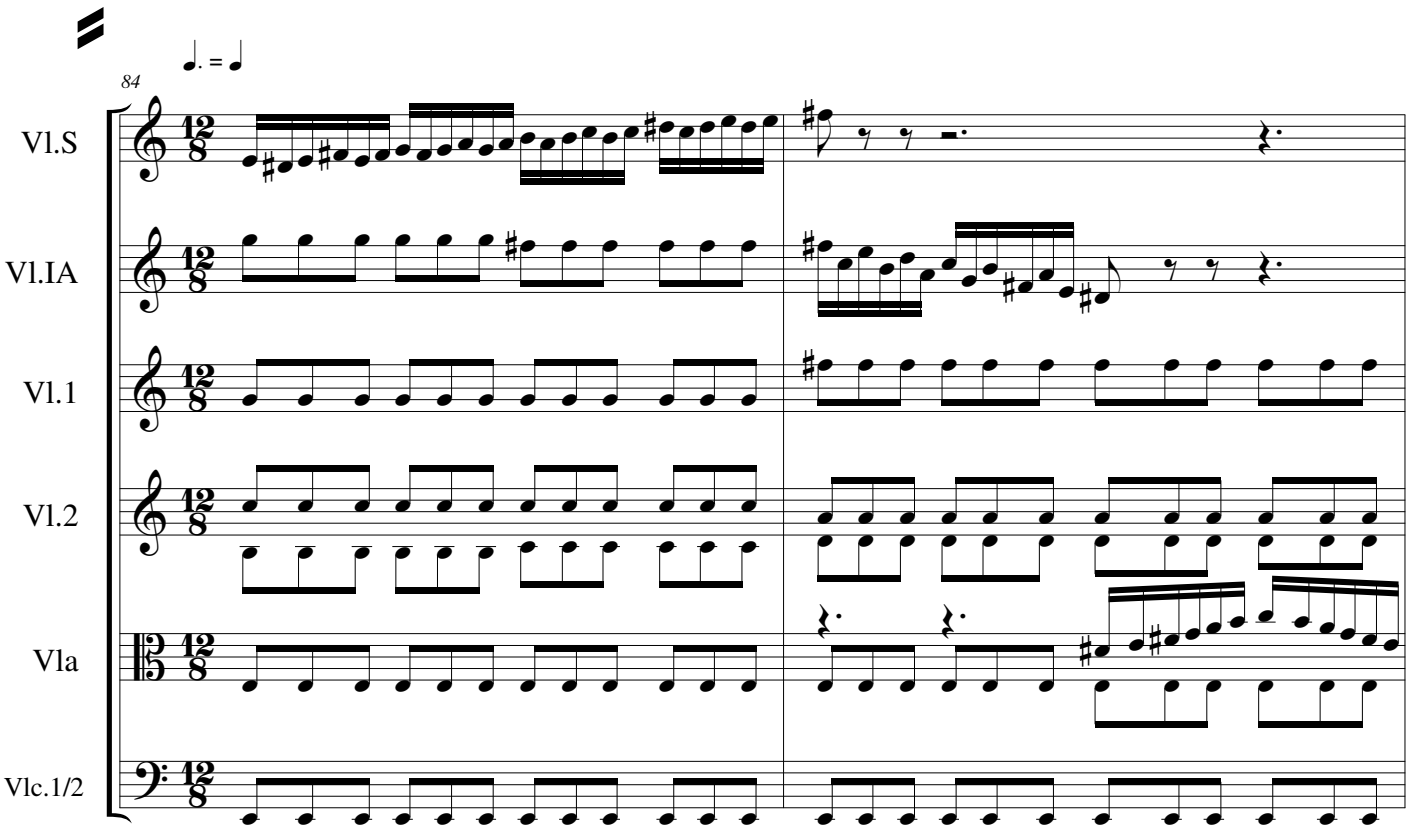

71
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
73
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
p subito
crescendo . . .

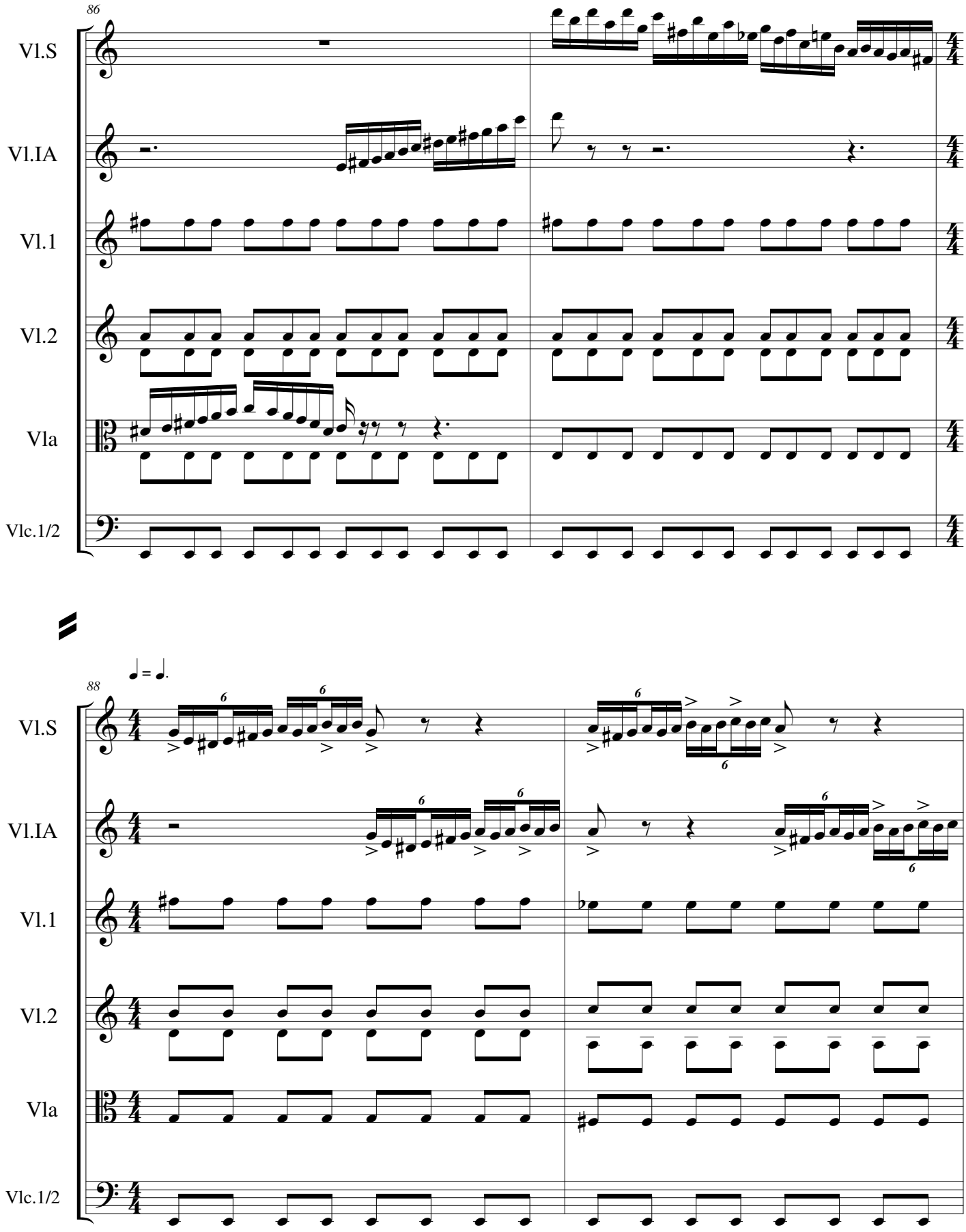

76
Rall ♩= 70
Vl.S
Vl.2
Vla
Vlc.1/2
Cb.
mf
p subito
p subito
p subito
p subito

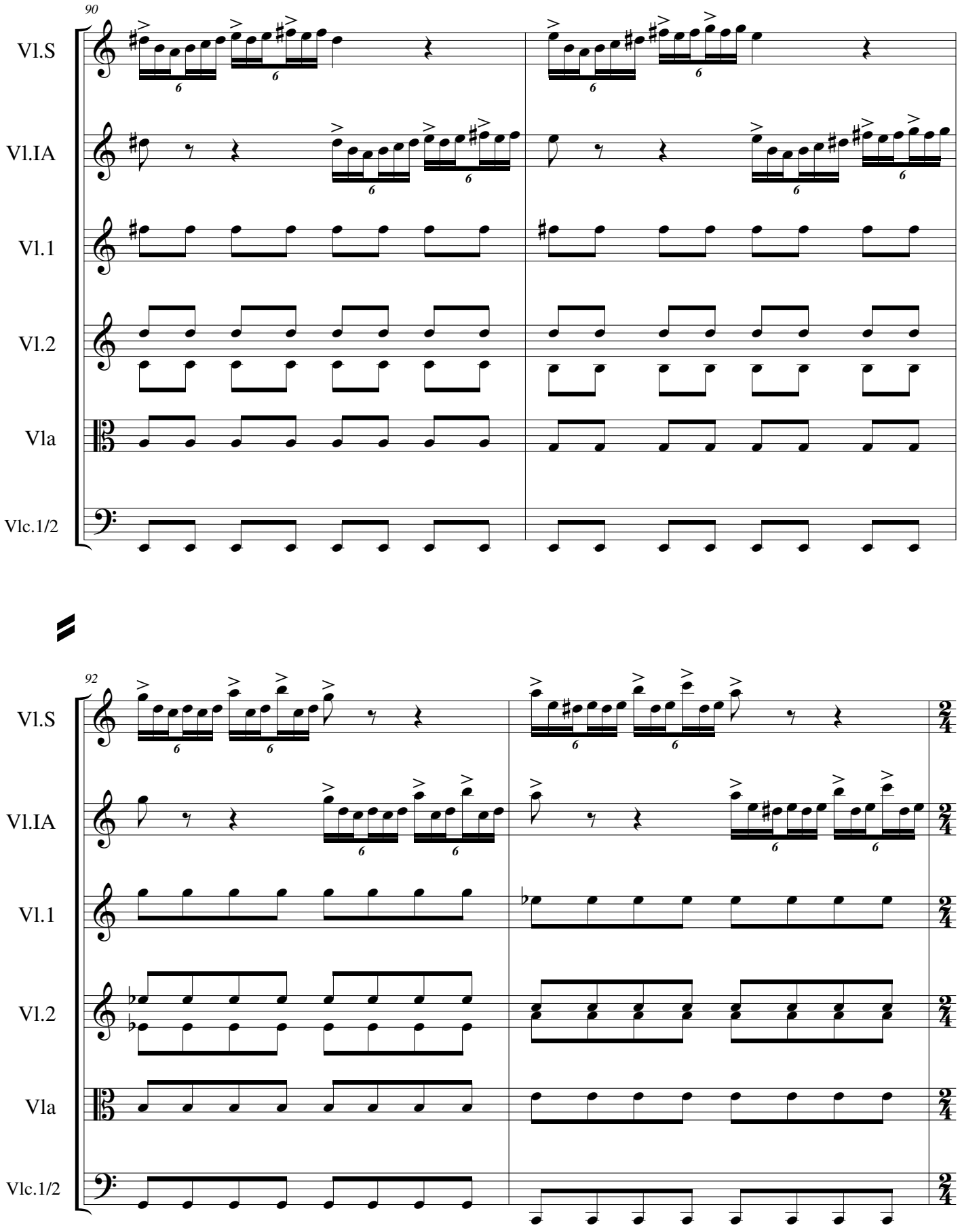

78
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.

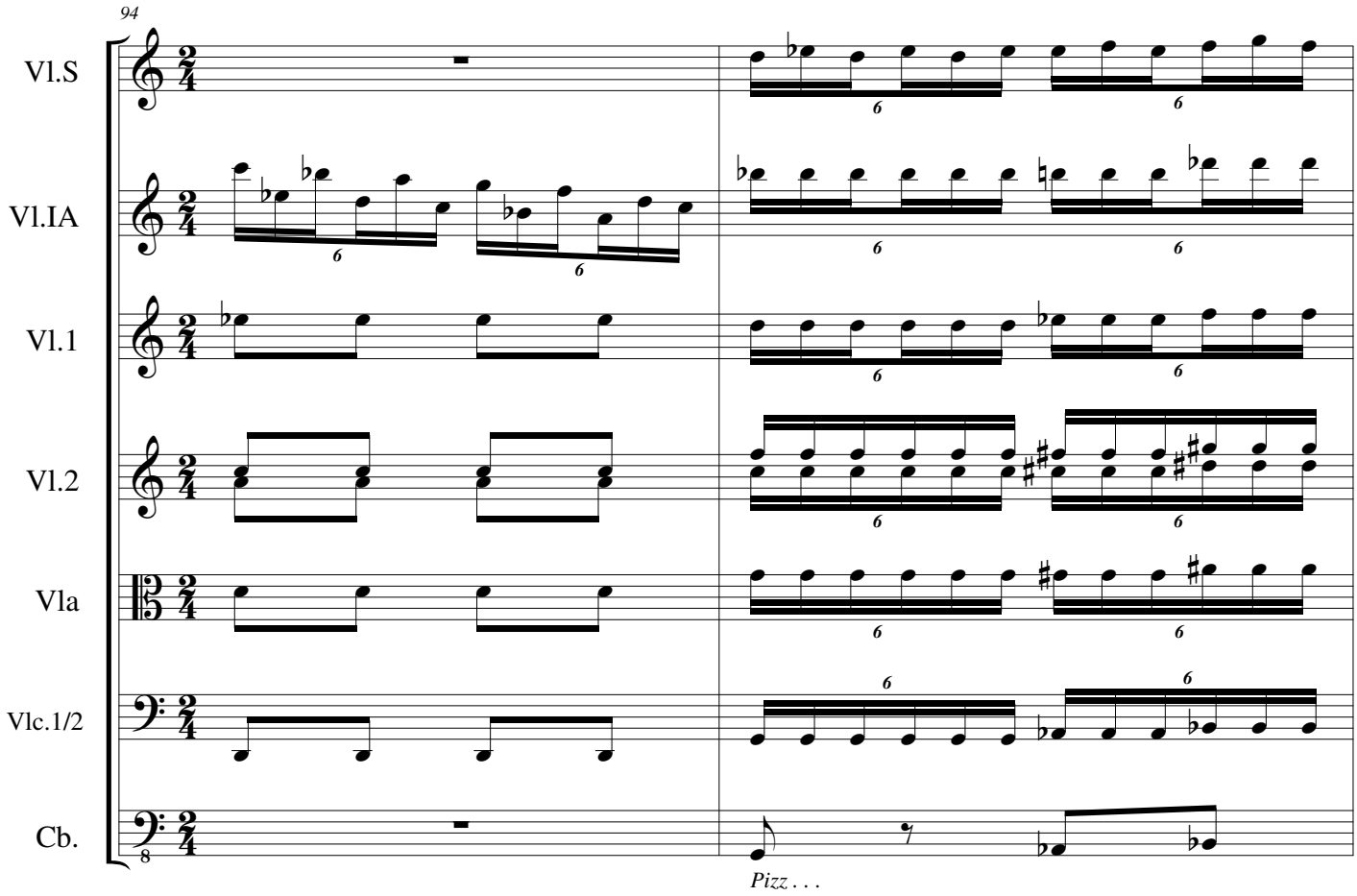

80
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1
Vlc.2
Cb.
p
mf
6

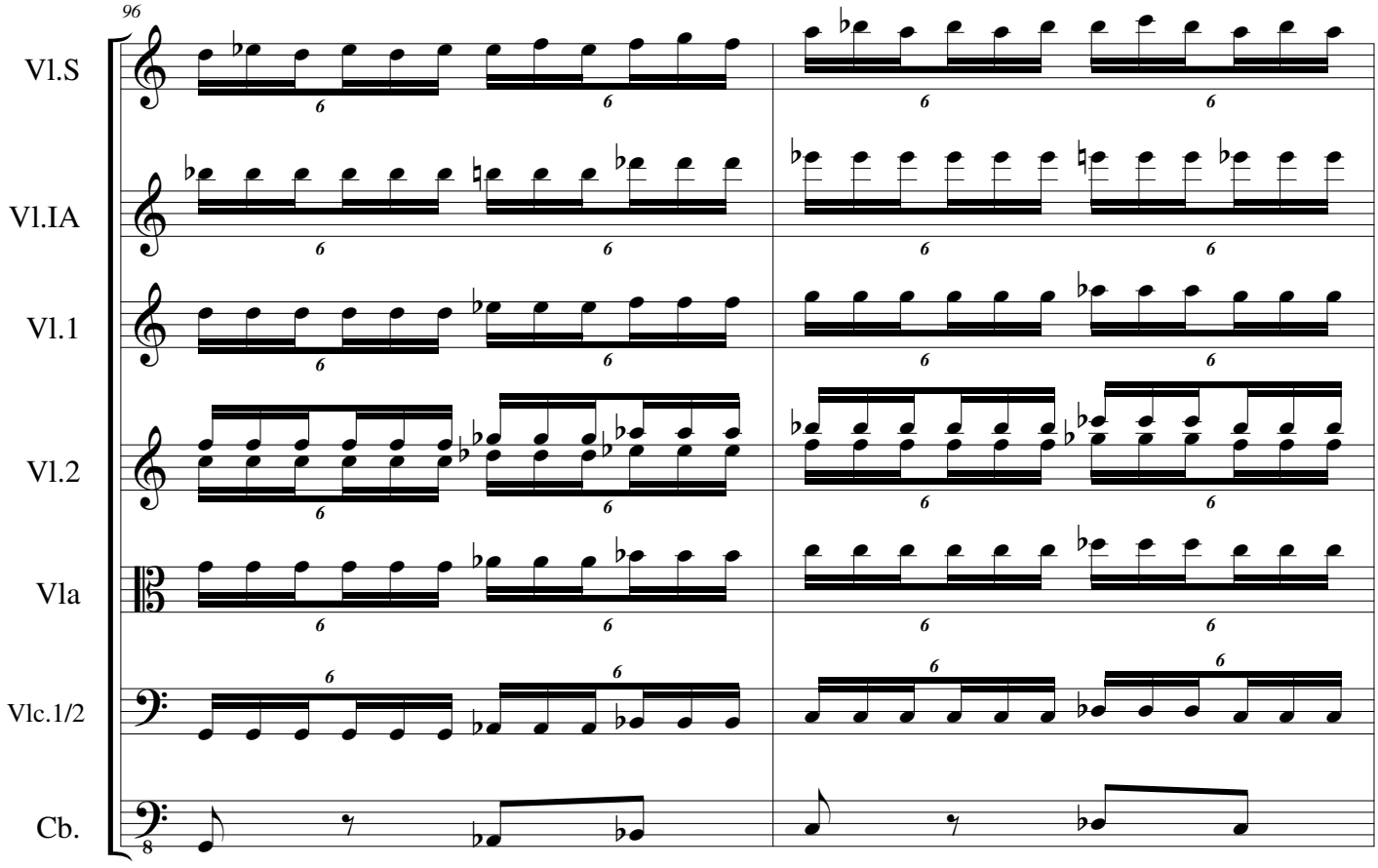

82
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1
Vlc.2
mf

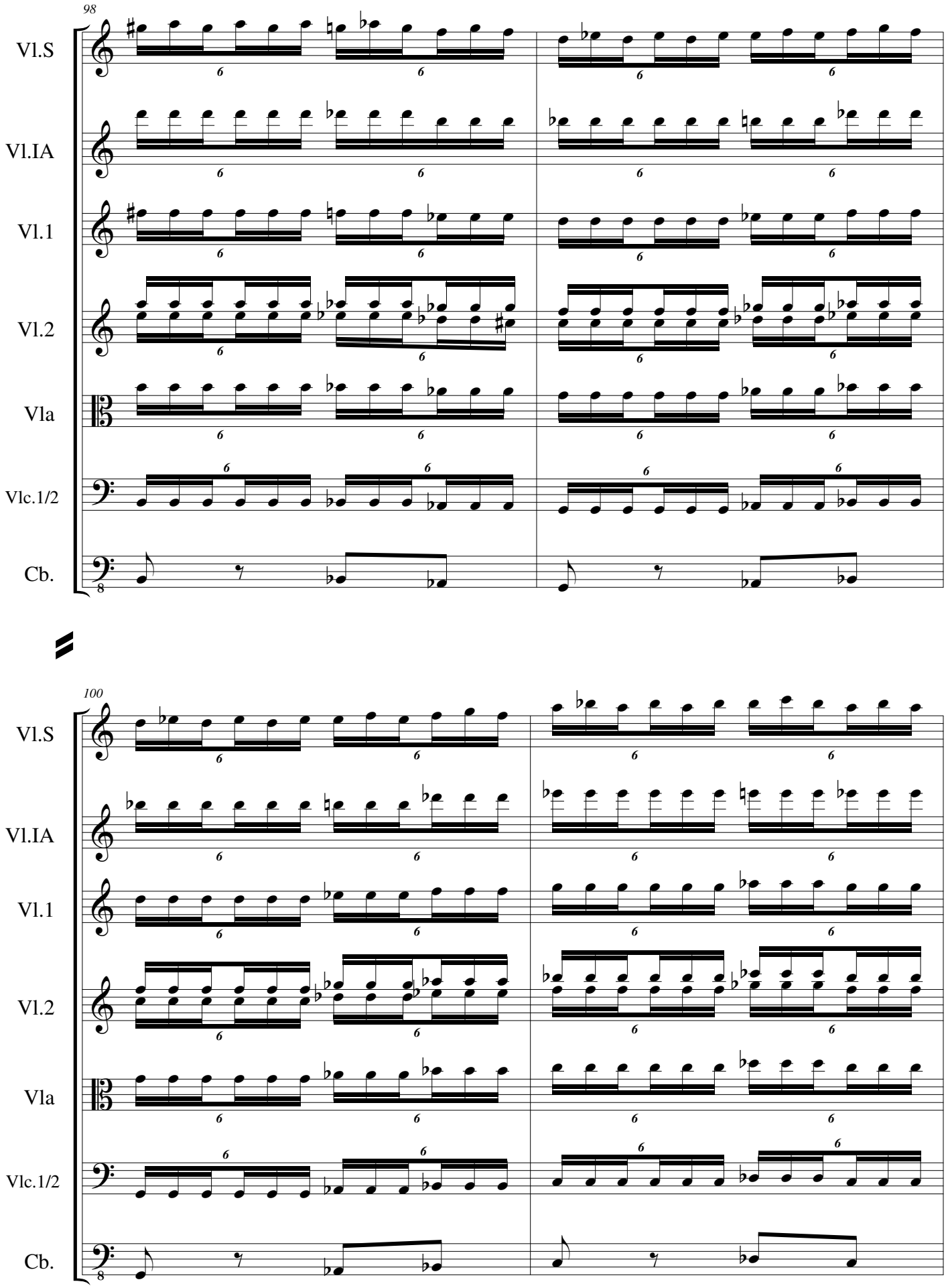

84
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2

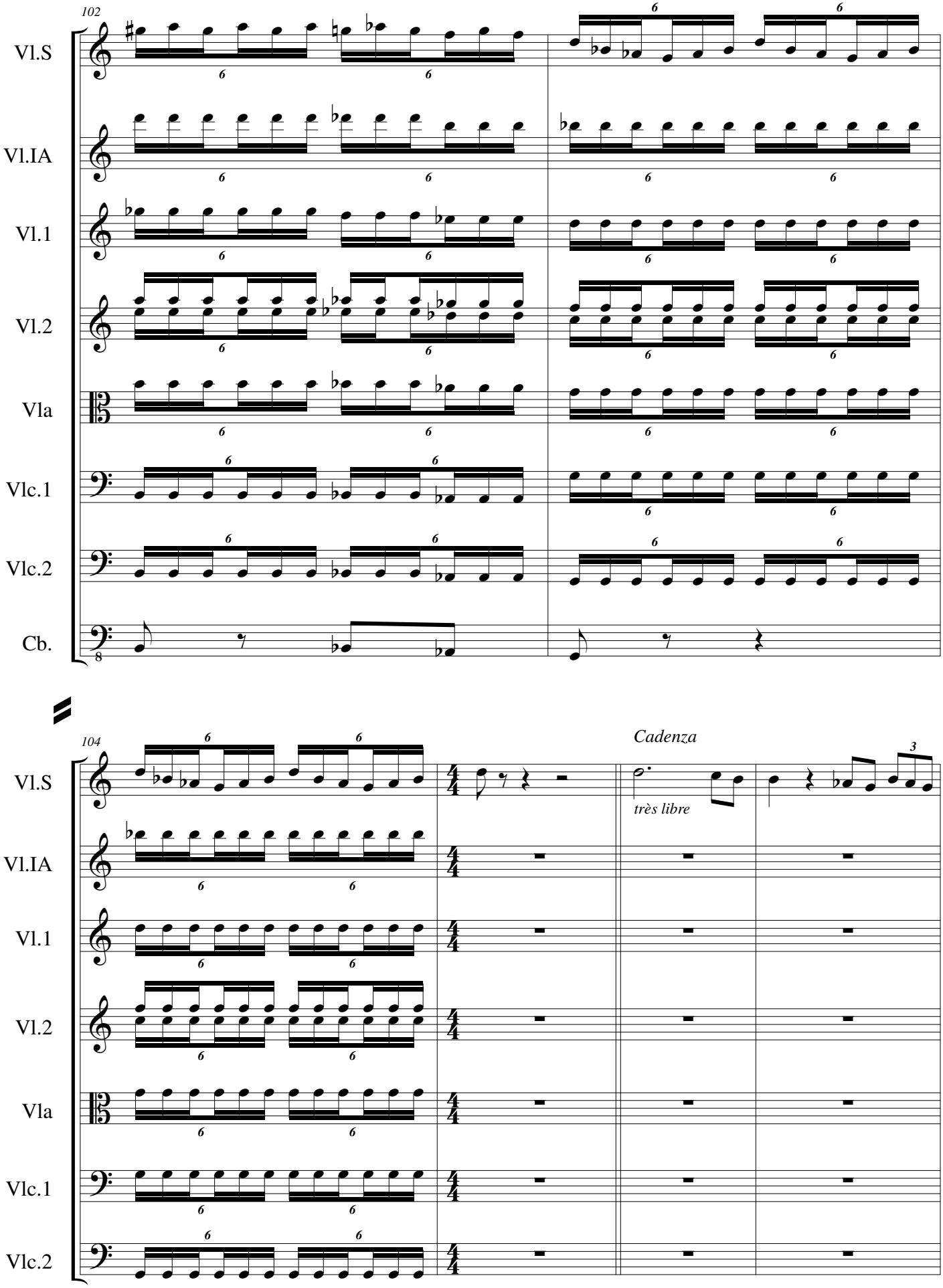

86
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
88
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2

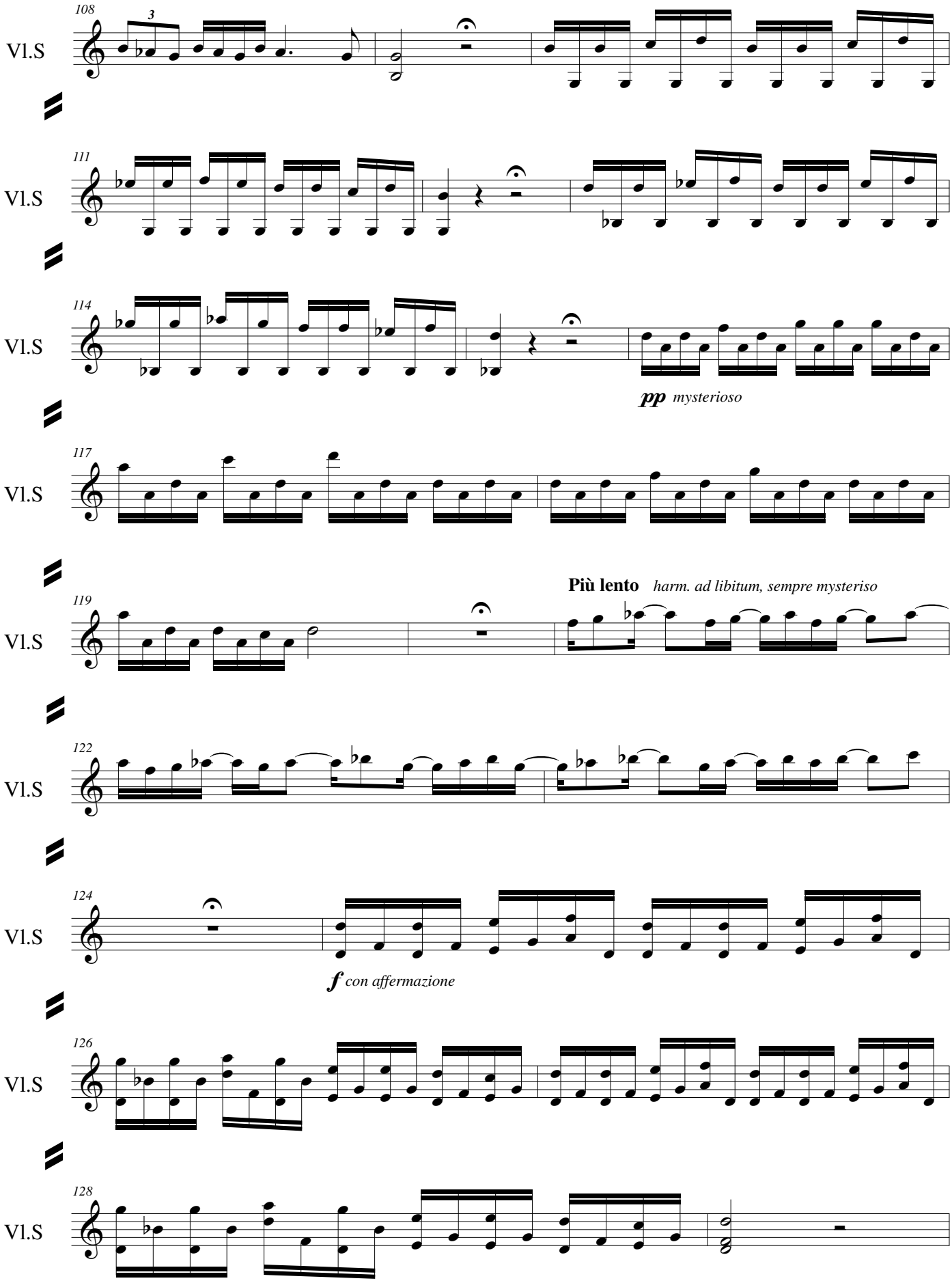

90
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
92
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2

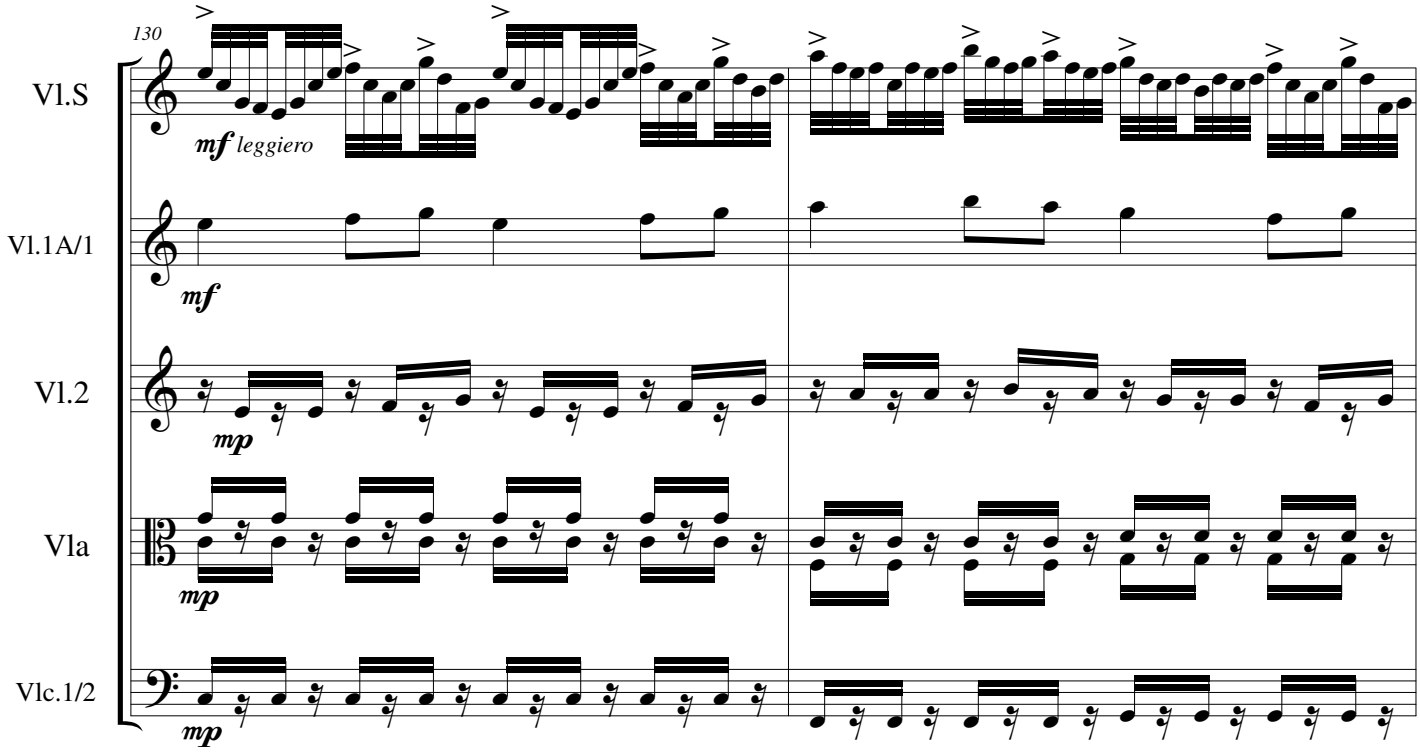

94
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.
Pizz . . .

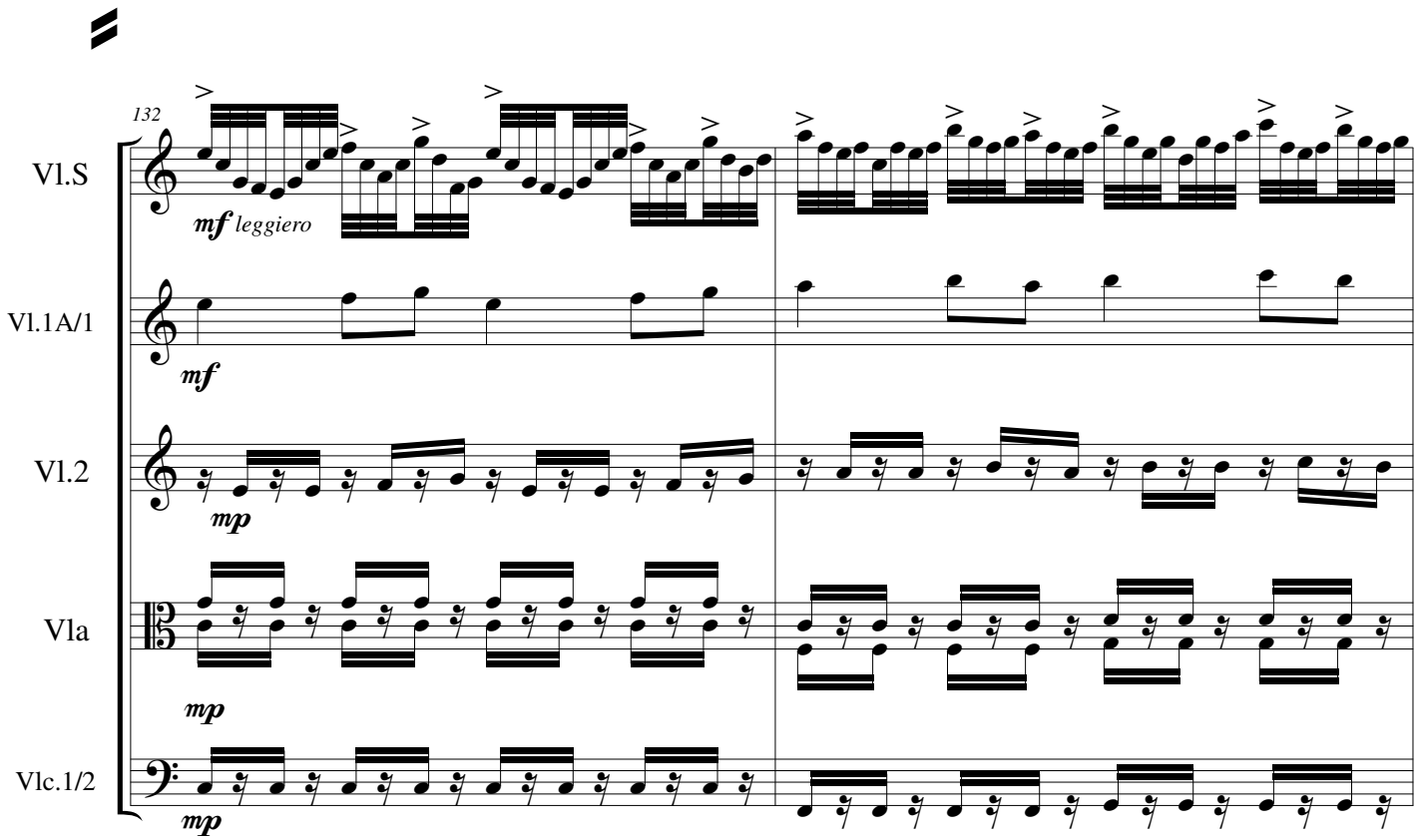

96
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.

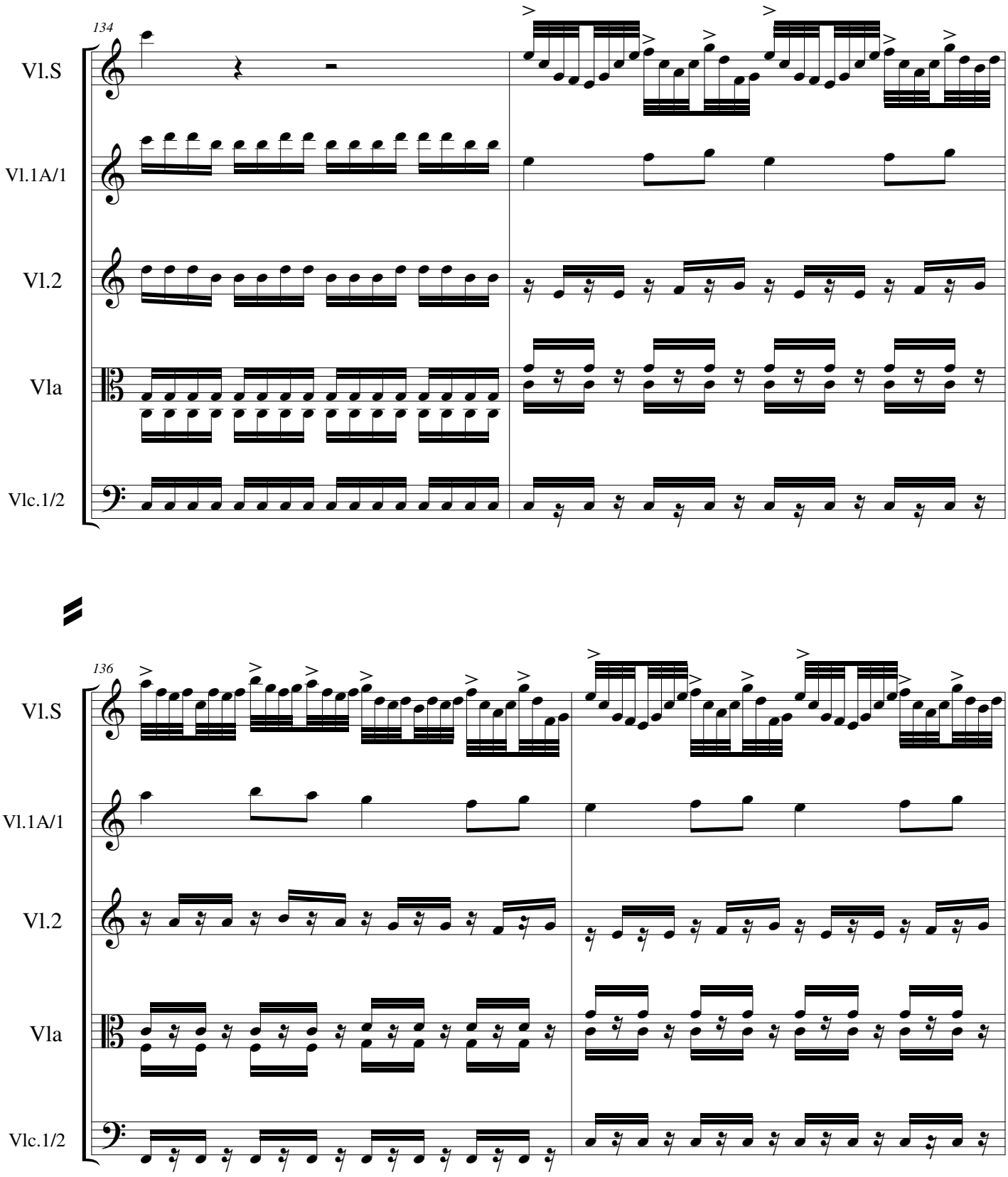

98
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.
100
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.

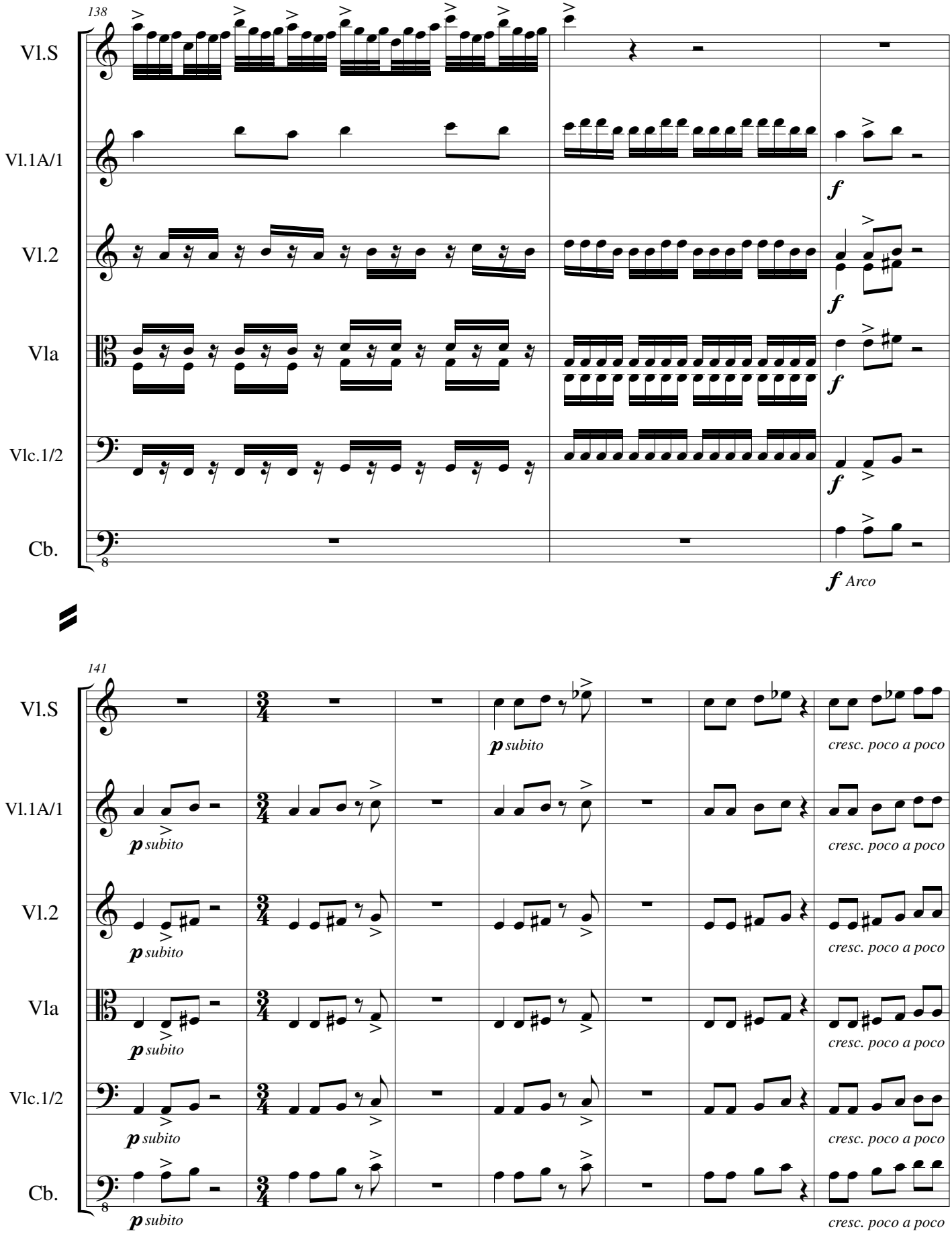

102
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1
Vlc.2
Cb.
104
Cadenza
très libre

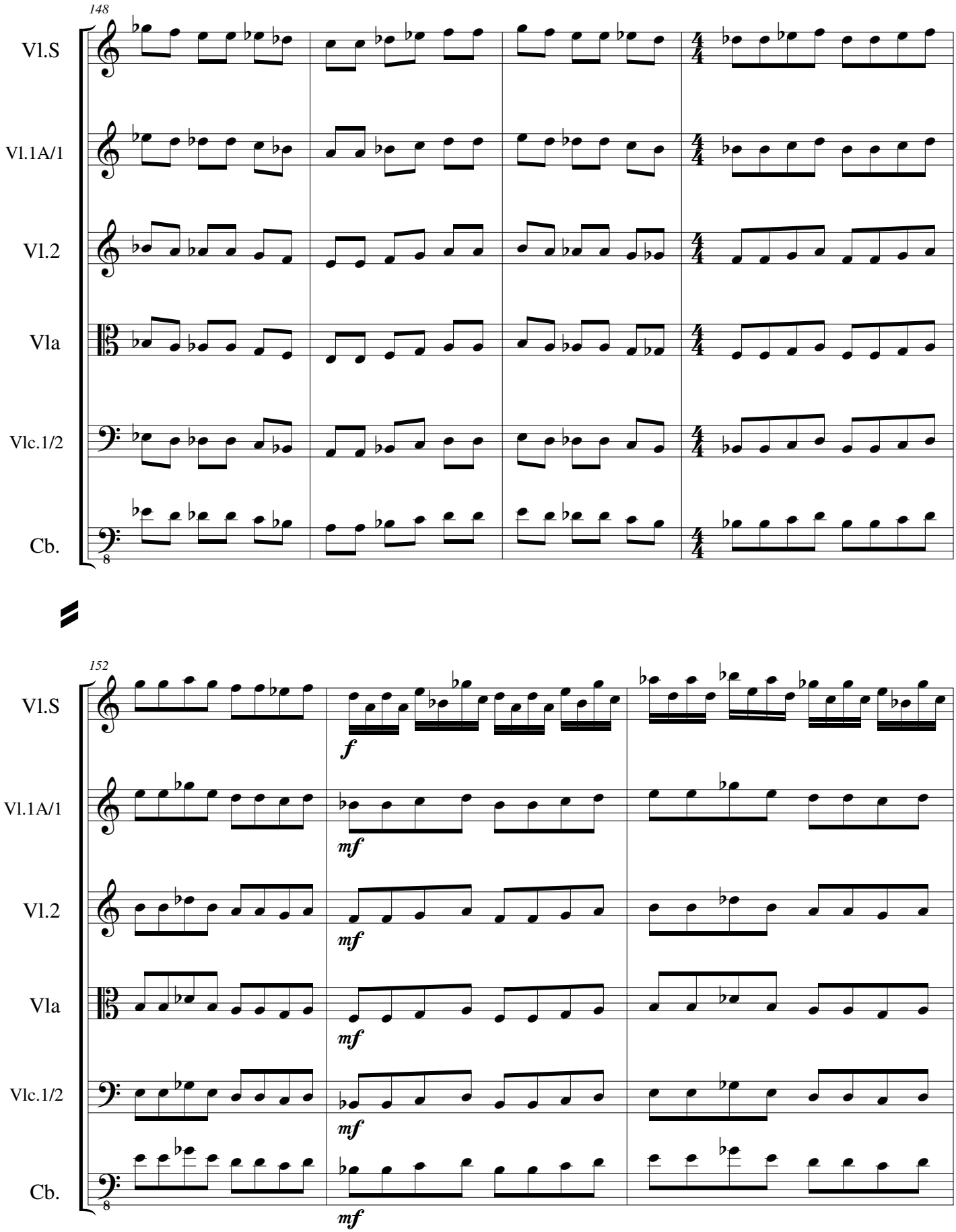

108
Vl.S
3
111
Vl.S
114
Vl.S
pp mysterioso
117
Vl.S
Più lento harm. ad libitum, sempre mysteriso
119
Vl.S
122
Vl.S
124
Vl.S
f con affermazione
126
Vl.S
128
Vl.S

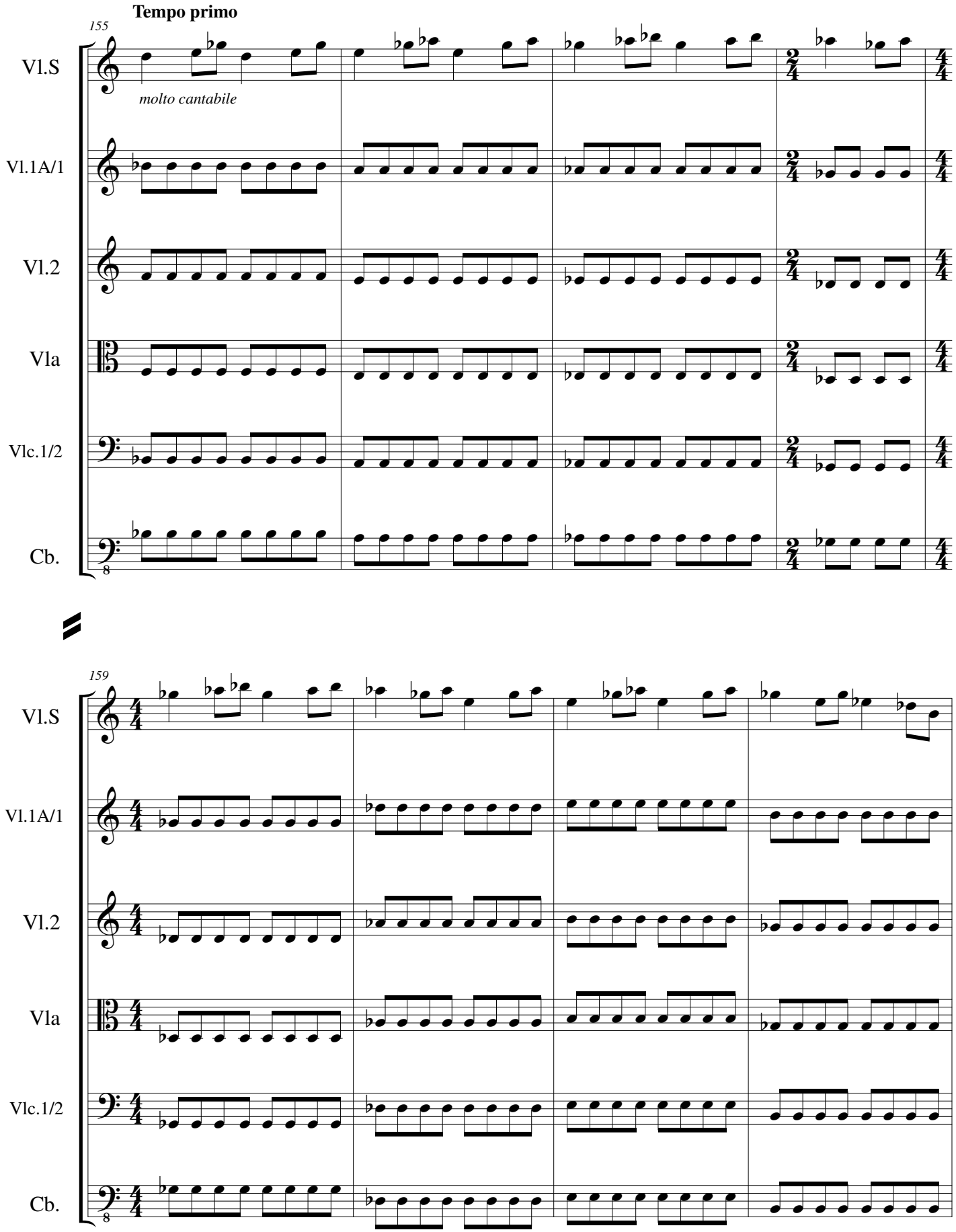

130
Vl.S
mf leggiero
Vl.1A/1
mf
Vl.2
mp
Vla
mp
Vlc.1/2
mp

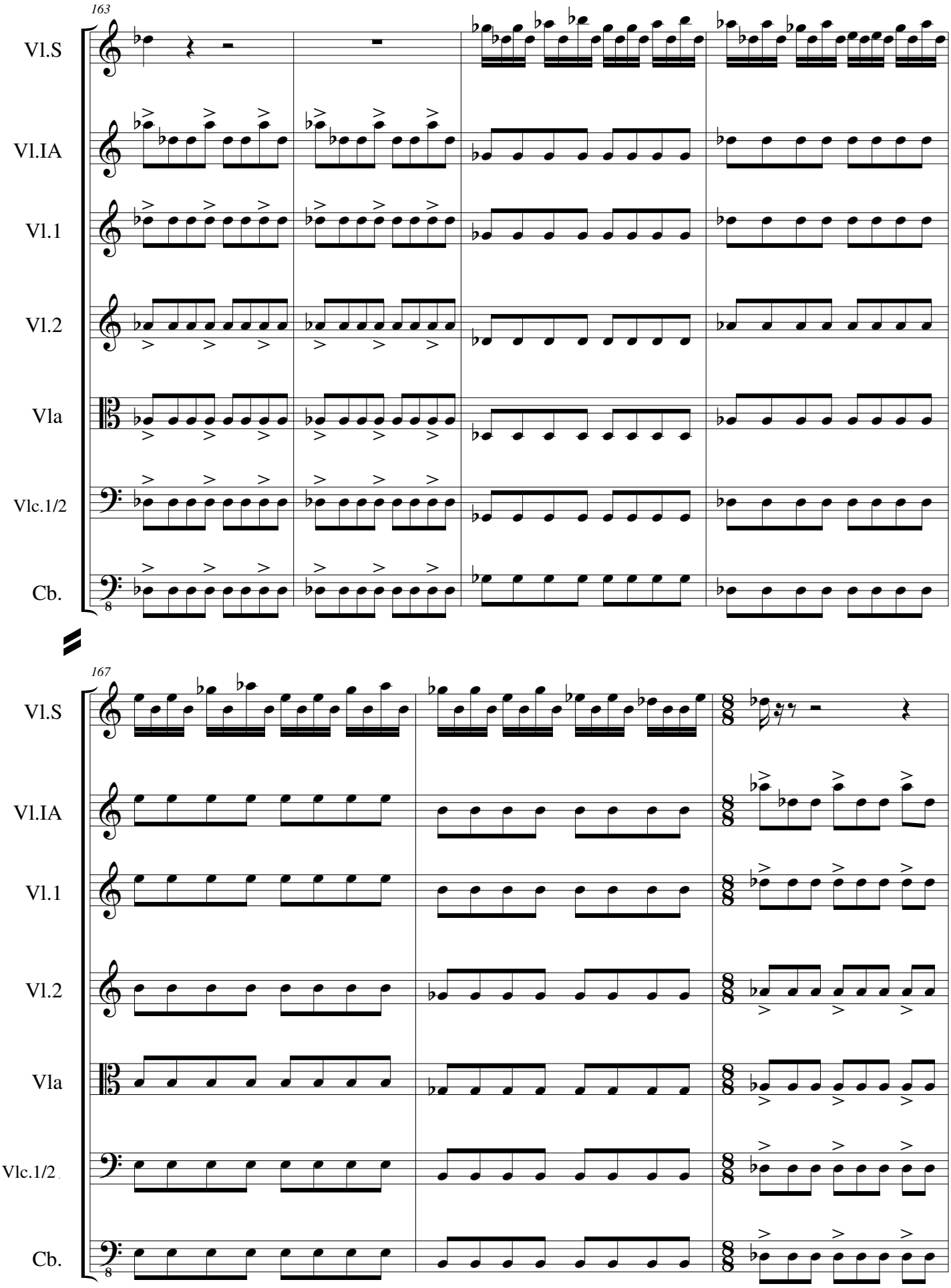

132
Vl.S
mf leggiero
Vl.1A/1
mf
Vl.2
mp
Vla
mp
Vlc.1/2
mp

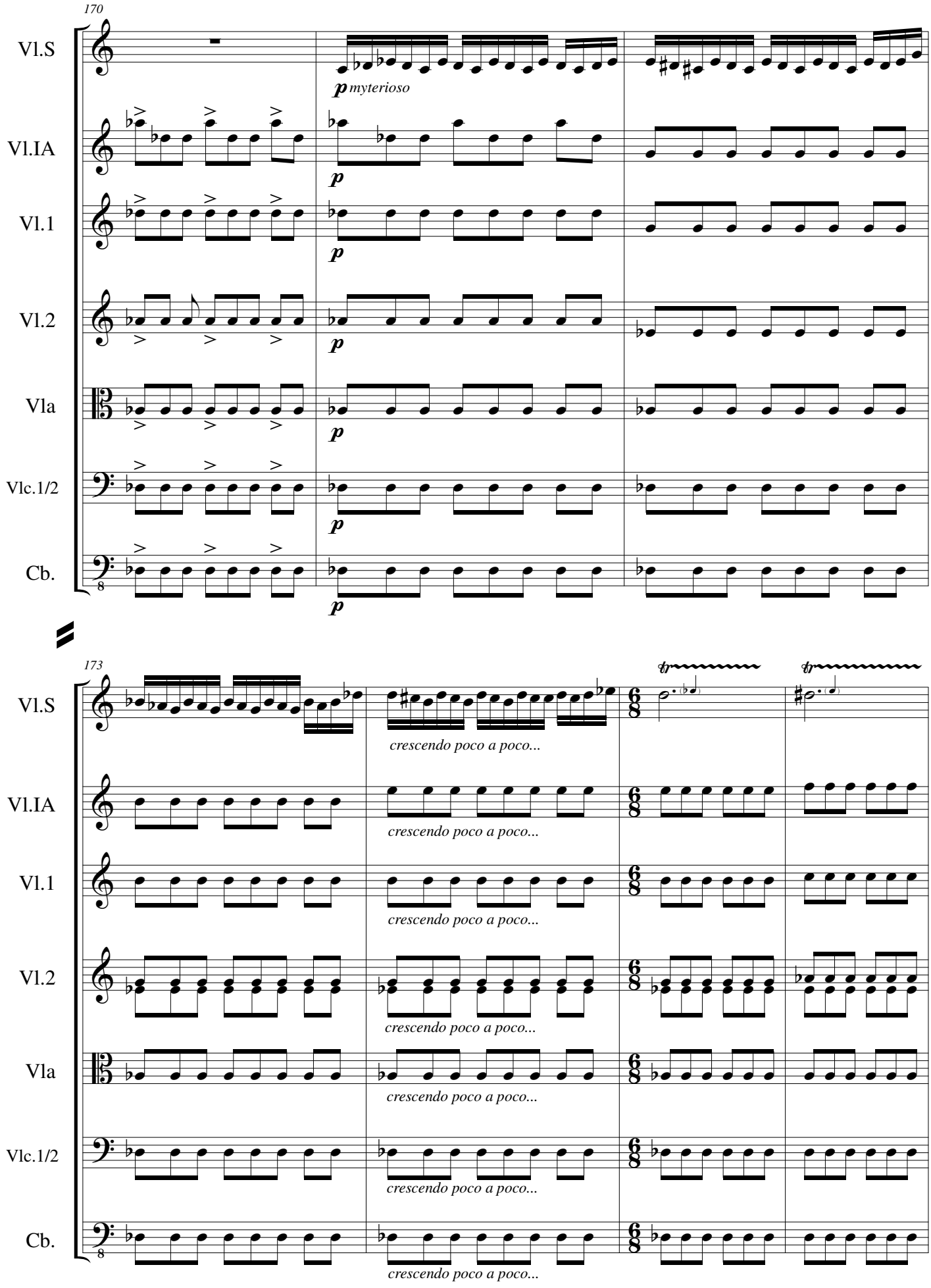

134
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
136
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2

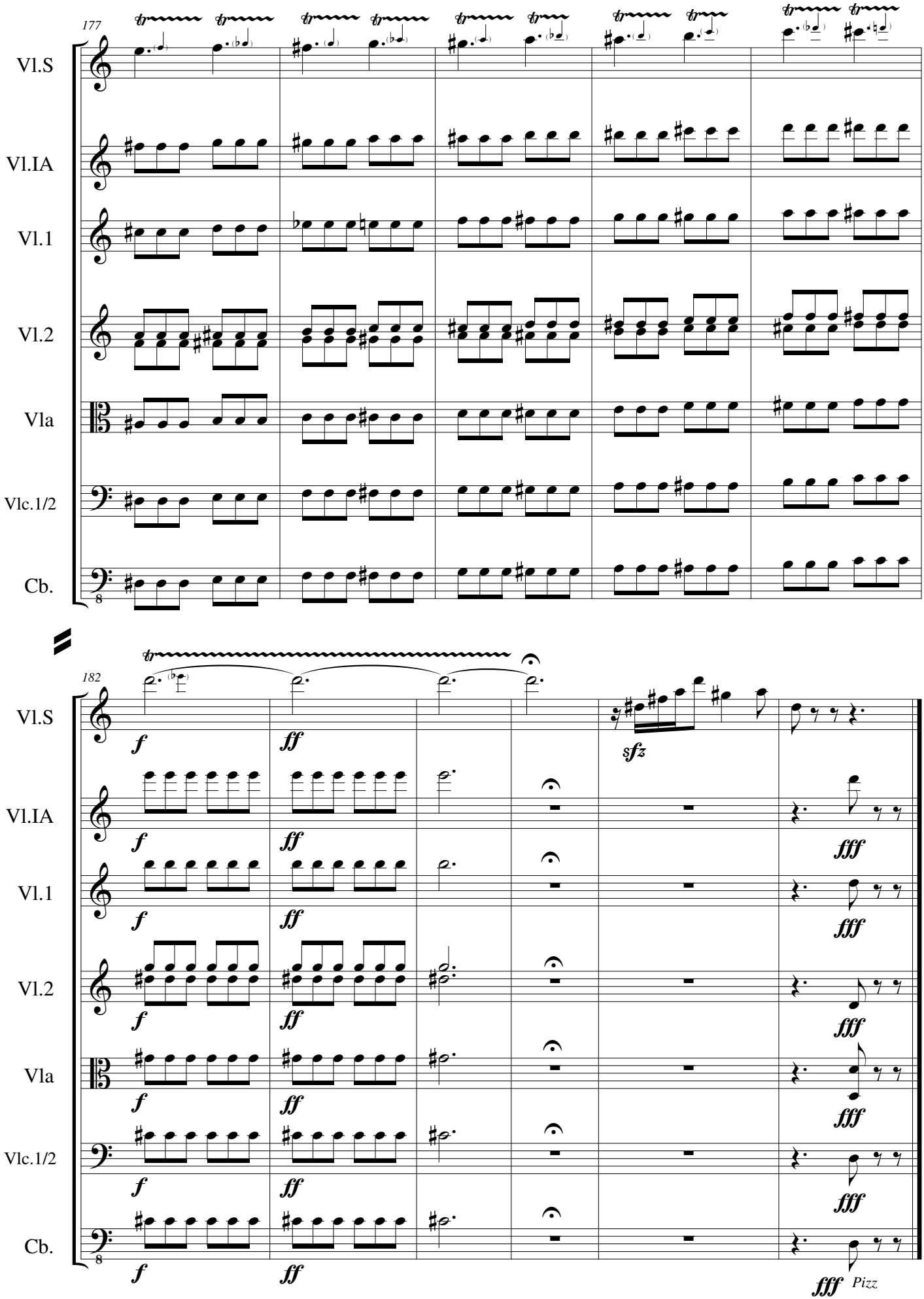

138
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
f
f
f
f
f Arco
141
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
p subito
cresc. poco a poco


148
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
152
f
mf
mf
mf
mf
mf


Tempo primo
155
Vl.S
molto cantabile
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.
159
Vl.S
Vl.1A/1
Vl.2
Vla
Vlc.1/2
Cb.


163
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.
167
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.


170
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.
p myterioso
p
173
crescendo poco a poco...


177
Vl.S
Vl.IA
Vl.1
Vl.2
Vla
Vlc.1/2
Cb.
182
f
ff
sfz
fff
Pizz

Concerto pour violon et orchestre à cordes « Pyrénées ensortilèges »

Commande de Marie Cantagrill pour l'Orchestre Régional d'Ariège

Violon solo
3 violons 1
3 violons 2
3 altos
3 violoncelles
1 contrebasse

Dédié à Marie Cantagrill

1er mouvement *« Comme une fête villageoise »*

Il ne s'agit pas d'une « vraie » musique de fête ariégeoise, mais d'un évocation « comme dans un rêve » des ambiances des fêtes d'autrefois. Mystère, poésie, demi-teintes.

2ème mouvement *« L'ascension du Mont Vallier »*

Ce sommet ariégeois, bien que n'étant pas le plus haut du département, est un véritable symbole. Sur la crête frontière avec l'Espagne il domine tout le Couseran.

Lente ascension vers le sommet, depuis la plaine représentée par une mélodie que l'on retrouvera plus loin, « vue d'en haut ». Le final se dilue entre terre et ciel.

3ème mouvement *« Des portes de l'Andorre aux portes de Toulouse »*

La rivière Ariége prend sa source dans le cirque de Font Nègre, à la frontière entre l'Andorre à 2400m d'altitude.

De là elle descend tantôt torrent, tantôt rivière paisible jusqu'à Portet sur Garonne dans l'agglomération toulousaine et se jette superbement dans le fleuve.

Nous la suivons ici un peu à la manière de Smetana dans sa « Moldeau »

Maurice Clément-Faivre