

MUSIQUE PRIM
CHANT CHORAL

Les Mille Tours d'Edison

Orchestre, instruments séparés

Musique : Julien Joubert

Textes : livret de Gaël Lépling

Commande de l'Académie musicale de Villecroze

Chant 1 : De tous temps

Chant 2 : Chaque fois

Chant 3 : Le télégraphe

Chant 4 : Microphone et téléphone

Chant 5 : Le sorcier de Menlo Park

Chant 6 : La comptine des électrons

Chant 7 : Le bon filament

Chant 8 : Mille inventions

DURÉE

30 minutes



radiofrance



Flute

59 $\text{♩} = 108$
 $\underline{5}$
mf

69 *rit.* $\text{♩} = 108$
mf

74

77
f

CHANT N° 2 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♩} = \text{♩}^3$

6
mp

11
p

15
p

19

plus lent
 (toujours swing)

24 $\text{♩} = 112$
pp *mf*
 8

Flute

36

40

43

Swing rapide
♩ = 166 ♩ = ♩³
4

50

55

59

plus lent
(toujours swing)

64

♩ = 112

Swing rapide
♩ = 166 ♩ = ♩³
3

68

Flute

73 *mf* *mp*

78 *p*

83 *p*

87

plus lent
(toujours swing)

92 *f* *mp*

♩ = 112

97

102 *mf*

107 *f*

111

CHANT N° 3 : LE TÉLÉGRAPHE

Flute

♩ = 69

mp

4

Plus rapide

7 *accel.* ♩ = 92 **f**

17

20 *rit.* ♩ = 69 *mp*

24

27 *accel.* Plus rapide ♩ = 92 **f**

37

40 *rit.* ♩ = 69

Flute

Musical score for Flute, measures 49-62. The score is written in treble clef with a key signature of one sharp (F#). Measure 49 starts with a mezzo-piano (*mp*) dynamic and features a series of eighth notes with slurs. Measure 52 continues with similar eighth notes. Measure 55 begins with a forte (*f*) dynamic and includes some chromatic movement. Measure 59 continues with eighth notes and slurs. Measure 62 concludes the section with a final note and a fermata.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Musical score for Chant N° 4, measures 1-21. The score is in treble clef with a key signature of two flats (Bb, Eb). It begins with a tempo marking of quarter note = 84, followed by a ritardando (*rit.*) and then a return to *a tempo*. Measure 1 has a dynamic of *p* and a 4-measure rest. Measure 11 is marked as 'Optionnel' and has a dynamic of *mf* with a 2-measure rest. Measure 16 continues with eighth notes and slurs. Measure 21 has a dynamic of *p* and a 4-measure rest, followed by a 2-measure rest. The score includes various rests and dynamic markings.

Flute

29 *pp*

35 *mf* plus lent ♩=76

39 *mp* rit. a tempo

45 *pp*

51 *mp* *mf* Toujours ♩=76 accel.

56 ♩=84

60 *f*

64

68 *f* canon

73 *ad lib.*

Flute

Musical score for Flute, measures 78-84. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 78 begins with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together, with some notes marked with a bar line above them. Measure 81 continues the melodic line with similar rhythmic patterns. Measure 84 concludes the phrase with a final note marked with a breath mark (v) and a fermata.

CHANT N° 5 : LE SORCIER DE MENLO PARK

Flute

Swing! ♩ = ♪³♪

♩ = 128

10 7 8

mp

27 *mf*

30 3

34

38

41 3 3 3 3 *mf*

44

48

Flute

51 **8** *mf*

61 *mf*

64 *p* *pp* *p* *p*

69 *pp* *p*

74 *mf*

78

82 *mf*

85

88

Detailed description: This is a musical score for a flute part, spanning measures 51 to 88. The score is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a common time signature. Measure 51 starts with a whole rest for 8 measures, followed by a melodic line starting on G4. The dynamic is marked *mf*. Measures 61-63 feature triplet patterns. Measures 64-68 show a dynamic range from *p* to *pp* and back to *p*. Measures 69-73 continue with a melodic line, marked *pp* and *p*. Measures 74-77 are marked *mf*. Measures 78-81 show a melodic line with a key signature change to two flats (B-flat and E-flat) at measure 81. Measures 82-84 are marked *mf*. Measures 85-87 and 88 consist of a rhythmic pattern of eighth notes.

Flute

91 *f*

95

99 *f*

103

107 *ff*

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

$\text{♩} = 84$

mf

si besoin seulement

5

10

15 1. 2. *pp*

CHANT N° 7 : LE BON FILAMENT

Flute

Valse $\text{♩} = 72$

7 8 *pp* *mp*

19 3 3 *p* 4

29 *p*

35 *mf*

41

47

53 $\text{♩} = 166$ Valse $\text{♩} = 72$ 16 11

83 4 *mp* # ♩

91 3 3 8 *p*

Flute

103

109

mf

115

121

127

$\text{♩} = 166$

mf

134

mf

139

142

Valse $\text{♩} = 72$

pp

151

mp

CHANT N° 8 : MILLE INVENTIONS

Flute

prendre le tempo
progressivement

$\text{♩} = 80$ 10 3 $\text{♩} = 108$

mf

21

$\text{♩} = 80$

27 2 *mp* *mf*

33 *mp*

37 3 $\frac{2}{4}$ ♩

Flute

Assez lent au début
mais accélérer (follement)

(♩ = 72)

43

f (♩ = 108)

49

54

59

rit. (♩ = 108) *accel. encore*

f

64

(♩ = 120)

69

74

rit. (♩ = 120)

f

86

À nouveau très lent
mais accélérer follement !

91

f

Flute

96

101

106

rit. ♩ = 80

113

117

121

CHANT N° 1 : DE TOUS TEMPS

Oboe

The musical score is written for Oboe and consists of eight staves of music. The key signature has one flat (Bb) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1:** Starts with a tempo marking of quarter note = 108. The music begins with a melodic line in 4/4 time, marked *mp* (mezzo-piano).
- Staff 2:** Contains a triplet of quarter notes (marked $\text{♩} = 88$) and a group of ten notes (marked $\text{♩} = 108$). The music is marked *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking.
- Staff 3:** Continues the melodic line, marked *mf*.
- Staff 4:** Features a dynamic change to *f* (forte) and includes a *rit.* marking.
- Staff 5:** Includes the instruction "Un peu plus lent puis avancer..." (A little slower then advance...) and a tempo change to quarter note = 88 for a triplet, followed by a tempo change to quarter note = 108 for a group of five notes. The music is marked *mf*.
- Staff 6:** Continues the melodic line, marked *mf* and includes a *rit.* marking.
- Staff 7:** Continues the melodic line, marked *mf*.
- Staff 8:** Features a dynamic change to *f* and includes a *rit.* marking.

Un peu plus lent
puis avancer...

Oboe

56 $\text{♩} = 88$ **3** $\text{♩} = 108$ **5** *mf*

67 *rit.*

72 $\text{♩} = 108$ *mf*

76 *f*

CHANT N° 2 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♪} = \text{♪}^3$

6 *mp*

11 *p*

15 *p*

19 *plus lent*
(toujours swing)

24 $\text{♩} = 112$ **3** **4** *pp* *mf*

Oboe


34 

38 

43 

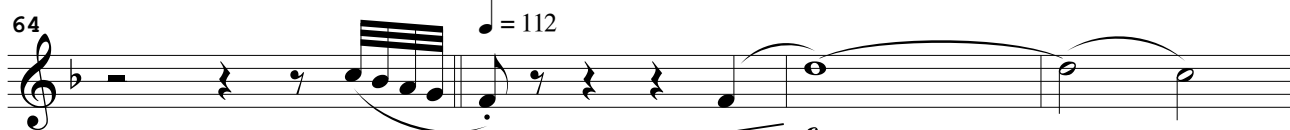
Swing rapide *f*
♩ = 166 ♪ = ♩³
4

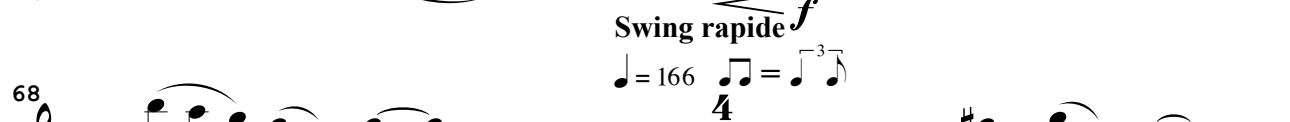
51 

56 

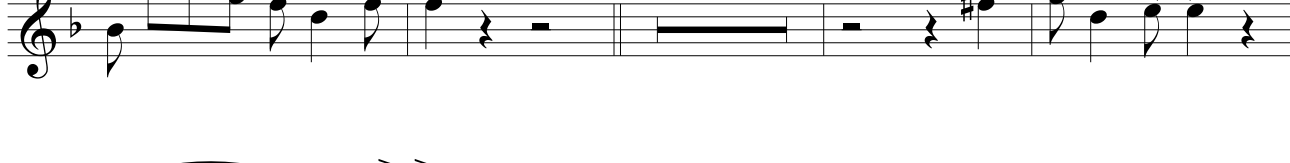
60 

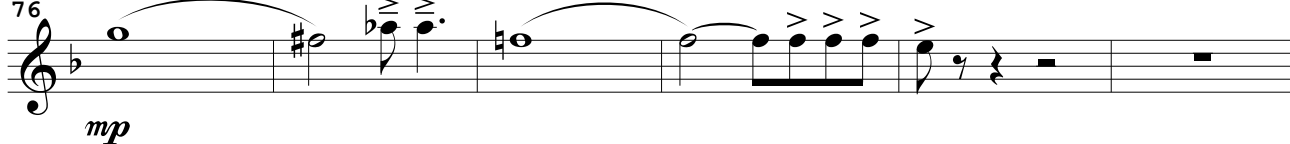
plus lent
(toujours swing)

64 

68 

Swing rapide *f*
♩ = 166 ♪ = ♩³
4

76 

76 

Oboe

82 *p* *p*

85 *plus lent*
(toujours swing)
♩ = 112

89 *f*

94 *mp*

99 *mf*

104 *mf* 3 3

108 *f*

Detailed description: This is a musical score for the Oboe part, spanning measures 82 to 108. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'plus lent' (always swing) with a metronome marking of 112. The dynamics range from piano (*p*) to fortissimo (*f*). The score includes various musical notations such as slurs, accents, and triplets. Measure 82 starts with a piano (*p*) dynamic and features a series of eighth notes. Measure 85 continues with similar eighth notes. Measure 89 features a fortissimo (*f*) dynamic and includes a triplet of eighth notes. Measure 94 is marked mezzo-piano (*mp*) and features a series of eighth notes. Measure 99 is marked mezzo-forte (*mf*) and features a series of eighth notes. Measure 104 is marked mezzo-forte (*mf*) and features a triplet of eighth notes. Measure 108 is marked fortissimo (*f*) and features a series of eighth notes.

CHANT N° 3 : LE TÉLÉGRAPHE

Oboe

♩ = 69

3

mf **Plus rapide** *dim.*

♩ = 92

7 *accel.* **2** *p < mf*

13

16 *f*

21 *rit.* *mp* *mf*³

25 *dim.* **3** *accel.*

Plus rapide

29 *p < mf* **2** *mf*³

34 *f* **3**

38 *rit.* *mf*³ **7** *mf*³

Oboe

Musical score for Oboe, measures 49-62. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 49 starts with a mezzo-piano (*mp*) dynamic and features eighth-note patterns. Measure 53 includes a triplet of eighth notes. Measure 56 is marked forte (*f*) and consists of a continuous eighth-note line. Measure 59 features a triplet of eighth notes. Measure 62 concludes with a quarter rest.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Musical score for Chant N° 4, measures 7-24. The score is in treble clef with a key signature of two flats (Bb and Eb). It begins with a tempo marking of quarter note = 84. Measure 7 has a piano (*p*) dynamic and a triplet of quarter notes. Measure 10 shows a change in time signature to 2/4 and includes a half note and a triplet of quarter notes. Measure 18 features a piano (*p*) dynamic with a crescendo and decrescendo hairpin. Measure 24 starts with a piano (*p*) dynamic, includes a triplet of quarter notes, and ends with a fortissimo (*pp*) dynamic. The score includes various time signatures (4/4, 2/4) and dynamic markings (*p*, *mf*, *pp*, *rit.*).

Oboe

30 *mf*

37 *rit.*

42 *plus lent*
♩ = 76
mp *pp*

48

53 *Toujours* ♩ = 76 *accel.* ♩ = 84
mp *mf*

58 *f*

62

66 *canon*
f

70

75 *ad lib.*

Detailed description: This is a musical score for an Oboe part, spanning measures 30 to 75. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins in 2/4 time and changes to 4/4 at measure 37. The music features various dynamics including *mf*, *mp*, *pp*, *f*, and *ad lib.*, along with performance instructions such as *rit.* (ritardando), *plus lent* (slower), *accel.* (accelerando), and *canon*. There are also tempo markings of ♩ = 76 and ♩ = 84. The score includes rests, slurs, and articulation marks like accents and hairpins.

Oboe

78 *f*

82

CHANT N° 5 : LE SORCIER DE MENLO PARK

Swing! ♩ = ♩ = ♩
♩ = 128

2 *mp*

5

8

11 7 8 4 *mp*

31 *mf* 3

34 *mp*

37

Oboe

40

43 *mf*

47

51 *mp* *mf* *mp* *mp*

62 *mf* *mp* *mf*

65 *p* *pp* *p*

68 *p* *pp* *p*

71 *mf*

76

Detailed description: This is a musical score for an Oboe part, spanning measures 40 to 76. The score is written on a single staff in treble clef. The key signature changes from one flat (B-flat) to one sharp (F#) at measure 43, and then to two flats (B-flat and E-flat) at measure 71. The piece features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped with slurs. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte) at measures 43, 62, and 71; *mp* (mezzo-piano) at measures 51, 53, 55, and 57; *p* (piano) at measures 65, 68, and 76; and *pp* (pianissimo) at measures 65 and 68. There are also crescendo and decrescendo hairpins. A fermata is placed over a whole note in measure 51, with the number '8' above it, indicating an eight-measure rest. The score concludes with a double bar line at the end of measure 76.

Oboe

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

CHANT N° 7 : LE BON FILAMENT

Oboe

Valse $\text{♩} = 72$

7 3 4

pp *pp*

17 *mp* *p*

29 *p*

35 6

46

52 $\text{♩} = 166$ 16

Valse $\text{♩} = 72$

72 11 4 *pp* *mp*

91 8 *p*

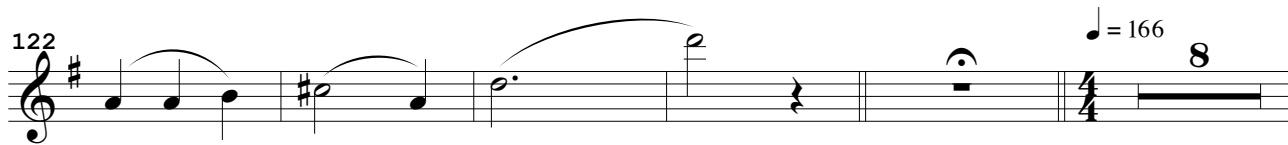
104 6

Oboe

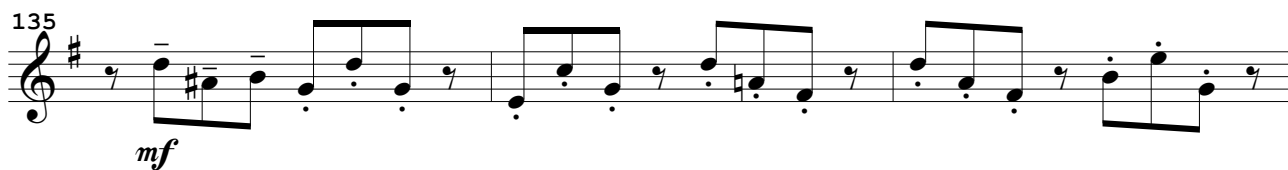
116



122



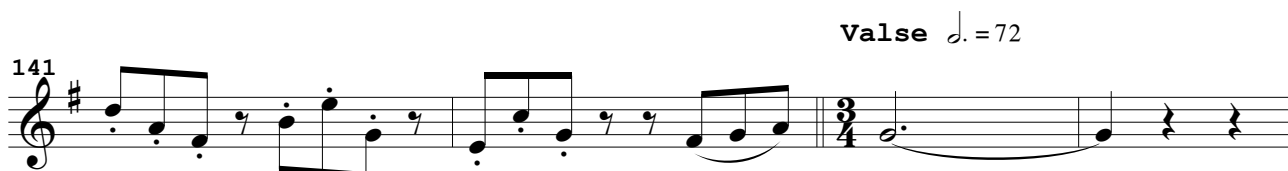
135



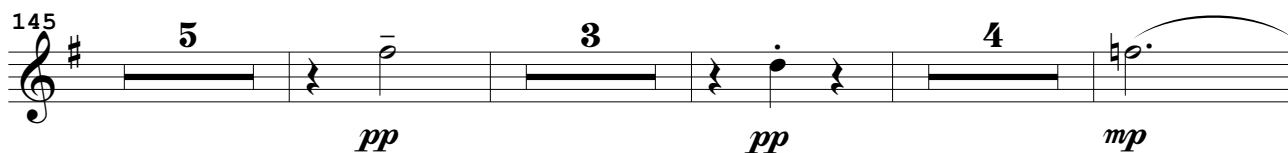
138



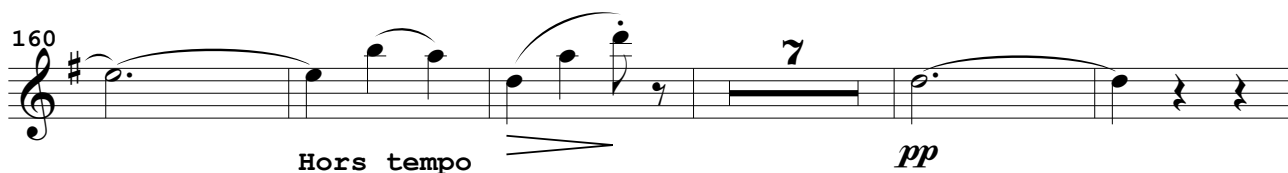
141



145



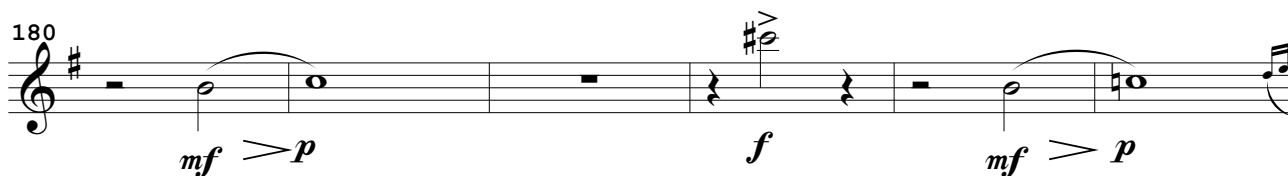
160



172



180



Oboe

186 *mf*

191 *canon f*
(optionnel, on peut s'arrêter juste avant)

196 *mf*

201

205

208

CHANT N° 8 : MILLE INVENTIONS

$\text{♩} = 80$

mf *dim.*

rit. prendre le tempo progressivement $\text{♩} = 88$ $\text{♩} = 108$

10 *mf*

22

Oboe

♩ = 80

28 **4** *mf* *dim.*

36 **2** *mp* *rit.*

42 *Assez lent au début
mais accélérer (follement)*
♩ = 72 *f*

47 *rit.* *accél. encore*
♩ = 108 *f*

52

57 *rit.* *accél. encore*
♩ = 108 *f*

62 *rit.* *accél. encore*
♩ = 120

67

72 *rit.* *accél. encore*
♩ = 120
8

Oboe

84 *f*

À nouveau très lent
mais accélérer follement !

89 *f*

94

99

104 *rit.* ♩ = 80

113 *mf* *dim.*

119 *pp*

CHANT N° 1 : DE TOUS TEMPS

Clarinet in B \flat

$\text{♩} = 108$

$\text{♩} = 88$

$\text{♩} = 108$

mf

18 *rit.*

mf

23 *f*

26

30 *Un peu plus lent puis avancer...*

$\text{♩} = 88$

$\text{♩} = 108$

mf

36

42 *rit.*

$\text{♩} = 108$

47 *mf*

50 *f*

52

Un peu plus lent
puis avancer...

Clarinet in B \flat

55 $\text{♩} = 88$ $\text{♩} = 108$

63

69 *rit.* $\text{♩} = 108$
mf

74

77 *f*

CHANT N° 2 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♩} = \text{♩}^3$

6 *mp*

11 *p* *p*

16 *p*

21 *plus lent*
(toujours swing)
 $\text{♩} = 112$ 8

Clarinet in B \flat

Swing rapide

70 $\text{♩} = 166$ $\text{♩} = \text{♩}^3$

75 *mf*

80 *mp*

85 *p* *p*

85 plus lent
(toujours swing)

90 $\text{♩} = 112$

90 *f* *mp*

95 *mf*

100 *mf*

105

110 *f*

CHANT N° 3 : LE TÉLÉGRAPHE

Clarinet in B \flat

$\text{♩} = 69$

mp

4

7 *accel.* **Plus rapide** $\text{♩} = 92$ **2** *p*

12 *mf*

15 *f*

18

20 *rit.* $\text{♩} = 69$ *mp*

23

26 *accel.* **Plus rapide** $\text{♩} = 92$ **2**

Clarinet in B \flat

31 *p* < *mf*

35 *f*

38

40 *rit.* ♩ = 69
6

49 *mp*

52

55 *f*

57

60

Detailed description: This is a musical score for a Clarinet in B-flat, spanning measures 31 to 60. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The score is divided into nine systems. The first system (measures 31-34) starts with a dynamic of *p* and increases to *mf*. The second system (measures 35-37) reaches a dynamic of *f*. The third system (measures 38-39) continues the melodic line. The fourth system (measures 40-43) includes a *rit.* (ritardando) marking, a tempo change to ♩ = 69, and a section marked with a large '6' and a repeat sign. The fifth system (measures 44-48) returns to a dynamic of *mp*. The sixth system (measures 49-51) continues the melodic development. The seventh system (measures 52-54) features a dynamic of *f* and includes triplet markings. The eighth system (measures 55-56) continues with triplet markings. The ninth system (measures 57-60) concludes the piece with triplet markings and a final cadence.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Clarinet in B \flat

$\text{♩} = 84$ *rit.* *a tempo*

p

11 *Optionnel* *mf* *mf*

17

21 *rit.* *a tempo* *p*

33 *mf*

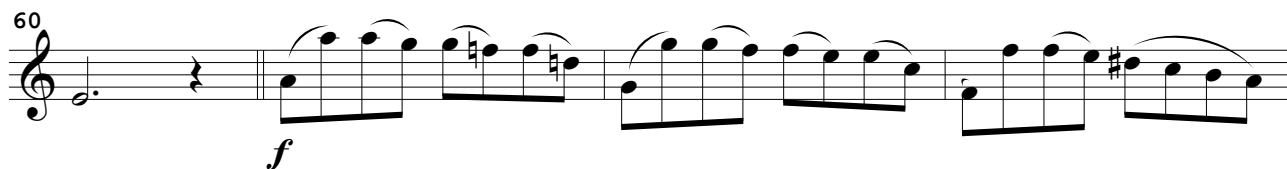
39 *rit.* *plus lent* $\text{♩} = 76$ *mp*

45 *rit.* *a tempo* *pp*

51 *Toujours* $\text{♩} = 76$ *mp* *mf* *accel.*

56 $\text{♩} = 84$

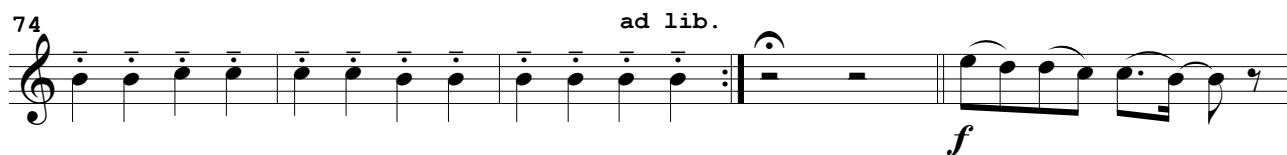
Clarinet in B \flat

60  *f*

64  *f*

canon

69  *f*

74  *ad lib.* *f*

79 

83 

CHANT N° 5 : LE SORCIER DE MENLO PARK

Swing! ♩ = ♪³ ♪
♩ = 128

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and a fermata over the first two measures. The second staff starts at measure 5. The third staff starts at measure 8 and includes a key signature change to two flats (Bb, Eb) at measure 8. The fourth staff starts at measure 19 with a dynamic marking of *mf* and includes a triplet of eighth notes. The fifth staff starts at measure 23. The sixth staff starts at measure 27 with a dynamic marking of *mf*. The seventh staff starts at measure 30 and contains several triplet markings. The eighth staff starts at measure 33 and includes a dynamic marking of *mp*. The ninth staff starts at measure 36. The tenth staff starts at measure 39.

Clarinet in B \flat

42

46

50

53

57

60

63

66

70

75

79

mf

mf

mf

mf

mf

pp < p

p

pp < p

mf

The musical score is written for Clarinet in B-flat. It consists of ten staves of music, numbered 42 to 79. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). There are several triplet markings (indicated by a '3' over the notes) and some notes marked with an asterisk (*). The piece concludes with a double bar line and a key signature change to D major (two sharps) at the end of measure 79.

Clarinet in B \flat

83 *mf*

86

90 *f*

94

99 *f*

104 *ff*

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

Clarinet in B \flat

$\text{♩} = 84$

mf
si besoin seulement

6

12

1. 2.

pp

CHANT N° 7 : LE BON FILAMENT

Valse $\text{♩} = 72$

pp *pp*

17

mp

29

p

35

mf

40

44

Clarinet in B \flat

130 *mf*

134 *mf* 2

139

142 Valse $\text{♩} = 72$ 3 4 5 *pp*

151 *pp* 3 4 *mp*

161 12 Hors tempo *pp*

177 $\text{♩} = 166$ 4 *mf*

181

185 *f*

189

192

canon

Clarinet in B \flat

(optionnel, on peut s'arrêter juste avant)

196 *mf*

201 *mf*

205

209

CHANT N° 8 : MILLE INVENTIONS

$\text{♩} = 80$

mp

5

9 *rit.* prendre le tempo progressivement ($\text{♩} = 88$) *mp* *cresc.*

14 ($\text{♩} = 108$) *mf*

20

26 $\text{♩} = 80$ *mp*

31

35 *mp*

Clarinet in B \flat

Assez lent au début
mais accélérer (follement)

(♩ = 72)

43

48 (♩ = 108)

53

58 *rit.* (♩ = 108) *accel. encore*

62

65 (♩ = 120)

68

71

74 *rit.* (♩ = 120) *mf*

Detailed description: This is a musical score for a Clarinet in B-flat. It consists of nine staves of music, numbered 43 to 81. The key signature is one sharp (F#). The tempo starts at 72 beats per minute (♩ = 72) and increases to 108 (♩ = 108) at measure 48, and then to 120 (♩ = 120) at measure 65. The score includes various dynamics such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like *rit.* (ritardando) and *accel. encore* (accelerando). The music features a mix of quarter, eighth, and sixteenth notes, often beamed together, with some measures containing rests. There are also some slurs and accents throughout the piece.

Clarinet in B \flat

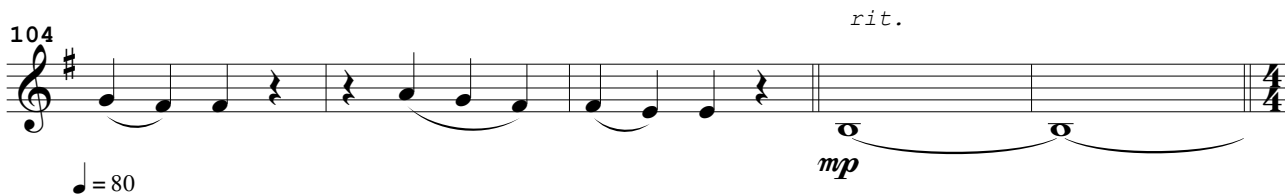
79  *cresc.*

84 
À nouveau très lent
mais accélérer follement !

89  *f*

94 

99 

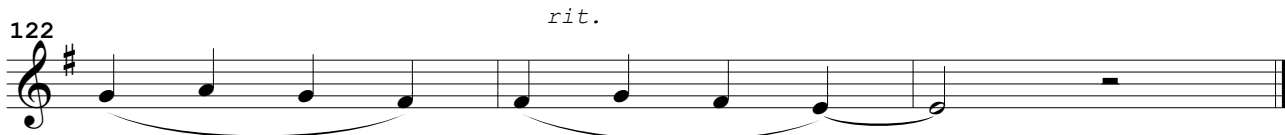
104  *rit.*
mp

$\text{♩} = 80$

109  *mp*

113 

117  *mp* *p*

122  *rit.*

CHANT N° 1 : DE TOUS TEMPS

Bassoon

♩ = 108

♩ = 88

♩ = 108

2

3

11

18

mf

rit.

♩ = 108

mf

23

f Un peu plus lent
puis avancer...

28

♩ = 88

mf

33

♩ = 108

39

45

rit.

♩ = 108

mf

51

f

Bassoon

Un peu plus lent
puis avancer...

56 $\text{♩} = 88$ $\text{♩} = 108$

mf

61

66 *rit.*

72 $\text{♩} = 108$

mf

77

f

CHANT N° 2 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♩} = \text{♩}^3$

6 *mp*

11 *p* 3

15

19

Bassoon

plus lent

(toujours swing)

23 $\text{♩} = 112$ 8 *mf*

35

40 *f* 3 3 3 3 3 3

Swing rapide

43 $\text{♩} = 166$ $\text{♩} = \text{♩}^3$ 4 *mp*

51 *p*

56 3

60 *plus lent*
(toujours swing)

64 $\text{♩} = 112$ *f* 3 3

67 3 3 3 3 3

Bassoon

Swing rapide

♩ = 166 ♩♩ = ♩³

70

4

mp

78

p

83

3

mf

87

mf

plus lent
(toujours swing)

92

♩ = 112

f

mf

97

3

mf

102

mf

107

f

3

3

111

3

3

3

3

3

f

CHANT N° 3 : LE TÉLÉGRAPHE

Bassoon

The musical score is written for Bassoon in 4/4 time with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff starts with a tempo marking of quarter note = 69 and a 3-measure rest. The second staff begins at measure 7 with an acceleration ('accel.') and a tempo change to quarter note = 92 in 2/4 time. The score includes various dynamics: *mp* (measures 1-6), *p* (measures 10-11), *mf* (measures 12-13), *f* (measures 17-18), and *rit.* (measures 19-20). Performance directions include 'Plus rapide' (faster) and hairpins for dynamics. The piece concludes with a *rit.* marking at the end of the final staff.

Bassoon

42 $\text{♩} = 69$
 6 *mp*

51 *mp*

55 *f*

59 3 3

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

$\text{♩} = 84$ *rit.* *a tempo*
 4 3 2 4 4

11 2 4 *mf*

19 4 *p* *rit.*

a tempo
 27 3 2 4 4 *mf*

38 *rit.*

Bassoon

42 **plus lent** ♩ = 76 *mp* *pp* *rit.* *a tempo*

48

53 **Toujours** ♩ = 76 *mp* *mf* *accel.* ♩ = 84

58 *f*

62

canon

68 *f*

72

76 *ad lib.* *f*

81

CHANT N° 5 : LE SORCIER DE MENLO PARK

Swing! ♩ = ♪³♩ Bassoon

♩ = 128

2

mp

6

10

mf

20

24

3

27

mf

30

34

mp

38

41

mf

Bassoon

44

48

51

54

57

60

64

68

73

78

82

3

mf

p

pp < p

6

Detailed description: This is a musical score for a Bassoon, spanning measures 44 to 82. The score is written in a single system with ten staves. The key signature is D major (two sharps). The time signature is 4/4. The notation includes various rhythmic values, slurs, and articulation marks. Measure 44 starts with a treble clef and a key signature change to D major. Measures 48-50 feature a triplet of eighth notes. Measures 51-53 are in the bass clef with a key signature change to B minor (two flats). Measures 54-56 continue in the bass clef. Measure 57 has a triplet of eighth notes and a dynamic marking of *mf*. Measure 60 has a dynamic marking of *p*. Measure 64 has dynamic markings of *pp < p*. Measure 68 has dynamic markings of *pp < p* and *p*. Measure 73 has a triplet of eighth notes and a dynamic marking of *mf*. Measure 78 has a dynamic marking of *mf*. Measure 82 has a dynamic marking of *mf* and a six-measure rest indicated by a horizontal line with the number 6 above it.

Bassoon

90

94

98

101

104

107

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

$\text{♩} = 84$

mf 15 1. 2. *pp*

CHANT N° 7 : LE BON FILAMENT

Bassoon

Valse $\text{♩} = 72$
11

16

29

35

41

47

51

$\text{♩} = 166$ Valse $\text{♩} = 72$
16 11

56

86

Bassoon

92 **3** **4**
p *p*

103

109 *mf*

115

120

124 *mf* $\text{♩} = 166$ **8**

136

141 **Valse** $\text{♩} = 72$ **7** *mf*

152 *pp* *mp* **2**

159 *ff* **3**

Bassoon

167 *7* **Hors tempo**

pp

♩ = 166

179

mf

183

186

f

189

192

canon

(optionnel, on peut s'arrêter juste avant)

196

mf

201

206

CHANT N° 8 : MILLE INVENTIONS

♩ = 80

Bassoon

mp

mf

dim.

rit. prendre le tempo progressivement (♩ = 88) (♩ = 108) mp cresc.

mf

mf

♩ = 80

mp

mf

dim.

Bassoon

Assez lent au début
mais accélérer (follement)
(♩ = 72)

36 **4**

45

50 (♩ = 108)

55 *rit.*

60 (♩ = 108) *accel. encore*

65 (♩ = 120)

70

75 *rit.* (♩ = 120)

À nouveau très lent
mais accélérer follement !

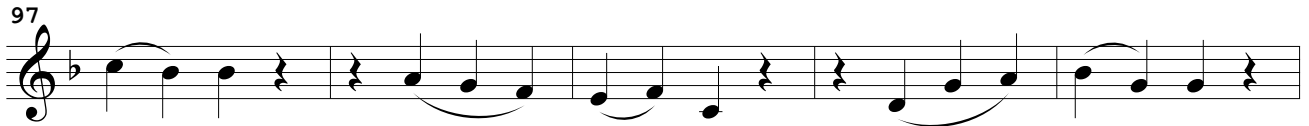
87

Bassoon

92



97



102

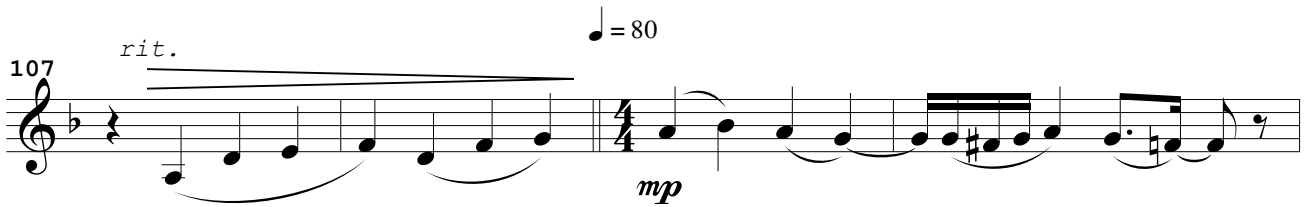


107

rit.

$\text{♩} = 80$

mp



111

mf



114

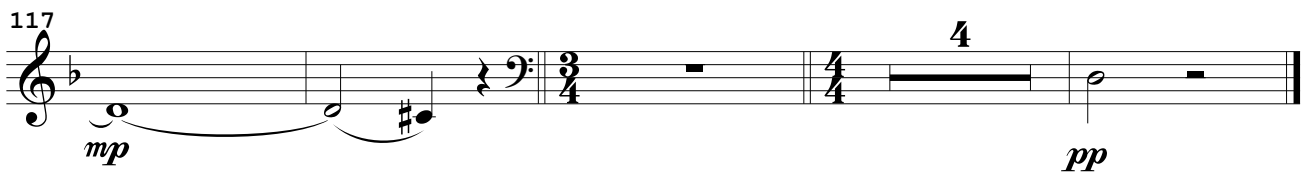
dim.



117

mp

pp



CHANT N° 1 : DE TOUS TEMPS

Glock., xylo. & Perc.

♩ = 88

♩ = 108

Glockenspiel

Percussions

♩ = 108

6

Perc.

11

Perc.

16

rit.

W.B.

mf

Glock., xylo. & Perc.

♩ = 108

21
Glk.

mf
Un peu plus lent
puis avancer...
(♩ = 88)

29
Perc.

34
Perc.

39
Perc.

44
Glk.

mf
Un peu plus lent
puis avancer...
(♩ = 88)

44
Perc.

52
Glk.

52
Perc.

57
Perc.

62
Perc.

Glock., xylo. & Perc.

67 rit.

Perc.

72 ♩ = 108

Glk.

Perc.

CHANT N° 2 : CHAQUE FOIS

Swing rapide
♩ = 166 ♩♩ = ♩³

Glockenspiel

plus lent
(toujours swing)
♩ = 112

14

Swing rapide
♩ = 166 ♩♩ = ♩³

25

plus lent
(toujours swing)
♩ = 112

56

Swing rapide
♩ = 166 ♩♩ = ♩³

66

Perc.

Glock., xylo. & Perc.

81
Glk. *pp* *p*

86
Perc. **2**
ppp (toujours swing) *f*

93
Glk. *mf* *f*
Perc. **9** **8** *mf* Triangle

mf

♩ = 112

Detailed description: The score consists of three systems. The first system (measures 81-85) features a Glockenspiel part with dynamics *pp* and *p*. The second system (measures 86-92) features a Percussion part with a '2' above the first measure, dynamics *ppp* and *f*, and the instruction '(toujours swing)'. The third system (measures 93-97) features both Glockenspiel and Percussion parts. The Glockenspiel part has dynamics *mf* and *f*. The Percussion part has dynamics *mf* and includes a 'Triangle' instrument. Measure numbers 81, 86, and 93 are indicated at the start of their respective systems. A tempo marking of *♩* = 112 is present between the second and third systems.

CHANT N° 3 : LE TÉLÉGRAPHE

Glock., xylo. & Perc. **Plus rapide**

♩ = 69 ♩ = 92

Percussions

Ride avec baguettes L.V. feutre 5 Ride avec baguettes feutre accel. L.V.

ppp *mp* *mp* *mf*

10 **6** Charlestone fermée

Perc.

p *mf*

18

Perc.

20 ♩ = 69 rit. 2 3

Glk.

Open 2 *p* *mf*

Perc.

Plus rapide

25 2 accel. ♩ = 92 6

Glk.

25 2 Ride avec baguettes L.V. feutre 6

Perc.

mp *mf*

36 Charlestone fermée

Perc.

p *mf*

39 rit. ♩ = 69 6

Perc.

Open

48 Ride L.V. Ride L.V.
avec baguettes feutre avec baguettes feutre

Perc.

ppp *mp* 5 *mp* *f* 5

62 Ride L.V.
avec baguettes feutre L.V.

Perc.

f

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Glock., xylo. & Perc.

Xylophone $\text{♩} = 84$

p

Xyl. 4 *rit.*

Xyl. 7 *a tempo*
mf Si possible avec bag. feutre

Xyl. 12 *Optionnel*
mf

Perc. 12 *Ride avec baguettes L.V. feutre*
p \curvearrowright *mf*

Xyl. 19 *p*

Xyl. 24 *rit.*

Xyl. 27 *a tempo*
p

Glk. 31 *Changer pour Glockenspiel*
pp *Optionnel*
mp

Perc. 31 *Ride avec baguettes L.V. feutre*
p \curvearrowright *mf*

Glock., xylo. & Perc.

38 *rit.* **plus lent** ♩=76
Glk. 2 4

47 *a tempo*
Glk. *pp*

Ride **Toujours** ♩=76
L.V. ♩=84
52 avec baguettes feutre 3 3
Perc. *p* *mf* *mf* *f*

62 6 **canon** 6 *ad lib.*
Perc. *mf* *f* *mf* *mf* <

78 3
Glk. *f*

78 3
Perc. *f*

84
Glk.

CHANT N° 5 : LE SORCIER DE MENLO PARK

Glock., xylo. & Perc.

Swing! $\text{♩} = \text{♩}^{-3}$

$\text{♩} = 128$

Glockenspiel

Glk.

Perc.

16

Ride
avec baguettes feutre

Vibra-slap

Perc.

22

L.V.

W.B.

Perc.

29

Perc.

35

Perc.

40

Perc.

51

Glk.

Perc.

Glock., xylo. & Perc.

59
Glk. 8 7 3 *mf* 8

Ride
83 avec baguettes feutre
Perc. *pp* *<mf* *pp* *<mf* 4 8 *f*

100
Perc. 3 3 3 3

104
Perc. 3 3 6 6 *f* *ff*

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

♩ = 84

Percussions 2/4 15 1. 2.

CHANT N° 7 : LE BON FILAMENT

Valse ♩ = 72

Glockenspiel 7 3 42

Percussions 7 3 Triangle 42 *p*

♩ = 166 Valse ♩ = 72

55
Glk. 16 7 3 *p*

83
Perc. Chimes *p* 9 Caisse claire *pp* *poco* crash *mp* 17

Glock., xylo. & Perc.

113
Glk. *mp*

126
Perc. *mf* Triangle *f* Vibra-slap

143
Perc. *mf* Valse $\text{♩} = 72$ 11 L.V. 20 Hors tempo $\text{♩} = 166$ 4 3 Triangle *mf*
Pièce de monnaie glissée sur cymbale

183
Glk. *mf* 4 4 *mf*

194
Glk. *mf* canon
(optionnel, on peut s'arrêter juste avant)

194
Perc. *mf* Triangle

199
Perc. *mf* 3 W.B.

206
Perc. 3 3

209
Perc. 3

CHANT N° 8 : MILLE INVENTIONS

Glock., xylo. & Perc.

Percussions

$\text{♩} = 80$
Ride
avec baguettes feutre

8

prendre le tempo
progressivement
($\text{♩} = 88$)
W.B.

pp ∇ *mp* *mp*

13 ($\text{♩} = 108$)

Perc.

18

Perc.

mf

23

Perc.

Glock., xylo. & Perc.

Assez lent au début
mais accélérer (follement)

♩ = 80

28 **14**

Perc.

46

Perc.

51

Perc.

56 *rit.* *accel. encore* (♩ = 108)

Perc.

62

Perc.

66 ♩ = 120

Perc.

70

Perc.

73 *rit.* ♩ = 120

Perc.

77

Perc.

81

Perc.

Glock., xylo. & Perc.

85
Perc.

À nouveau très lent
mais accélérer follement !

89
Perc.

93
Perc.

98
Perc.

103
Perc.

107 rit. $\text{♩} = 80$
Glk.
Perc.

115
Glk.

120
Glk.

CHANT N° 1 : DE TOUS TEMPS

Violin I

♩ = 108

♩ = 88

mp

pizz.

mf

5

10

15

rit. arco

♩ = 108

21

f

Un peu plus lent
puis avancer...

♩ = 88

pizz.

28

mf

32

♩ = 108

37

Violin I

42 *rit. arco*

47 *f* $\text{♩} = 108$

54 *mf* *pizz.* $\text{♩} = 88$

58 $\text{♩} = 108$

63

68 *rit. arco*

73 $\text{♩} = 108$ *mf*

76 *f*

CHANT N° 2 : CHAQUE FOIS

Swing rapide
♩ = 166 ♩ = ♩³ ♩

pizz. *mf* *8va-* *arco* *p*

5

9 *pizz.* *8va-* **4** *mf*

17 *arco* *mp* **plus lent**
(toujours swing)

22 *pizz.* *mf* ♩ = 112

27

32 *arco*

Violin I

38

3

Swing rapide

$\text{♩} = 166$
arco

41

f *p*

46

50

pizz. *mf*

55

arco *ppp* *p* *pp* *mp*

60

plus lent

(toujours swing)

65

$\text{♩} = 112$ *f*

Swing rapide

70

$\text{♩} = 166$ *mf* *p*

75

Violin I

79

pizz. *mf* arco *mp* 4 8va

88

f

93

mf pizz.

98

arco

103

107

f 3 3 3 3

110

CHANT N° 3 : LE TÉLÉGRAPHE

Violin I

♩ = 69

mf *mp*

4

3

8 *accel.* **Plus rapide** ♩ = 92 *mf*

11

14

17 *f*

20 *rit.* ♩ = 69 *mp*

24 *accel.*

Plus rapide ♩ = 92 *mf*

29

Violin I

32

35

38 *rit.*

42 $\text{♩} = 69$
mp

47 *mp*

51

56 *f*

59

Detailed description: This is a musical score for Violin I, consisting of eight staves of music. The key signature is two sharps (F# and C#). The first three staves (measures 32-38) feature a rhythmic pattern of eighth notes with stems pointing down, followed by a half note. The fourth staff (measures 42-47) includes a tempo marking of quarter note = 69 and a dynamic marking of *mp*. The fifth staff (measures 47-51) continues with a similar rhythmic pattern. The sixth staff (measures 51-56) features a triplet of eighth notes and a dynamic marking of *f*. The seventh staff (measures 56-59) concludes with a triplet of eighth notes and a final half note. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Violin I

rit.

$\text{♩} = 84$

2

p

7

a tempo
Solo

mf

9

12

mf

17

22

rit.

p

27

a tempo
pizz.

p

30

arco

mf

35

Violin I

plus lent

40 *rit.* $\text{♩} = 76$

51 **Toujours** $\text{♩} = 76$ *accel.*

p *mf*

56 $\text{♩} = 84$

61 *f*

66

canon

Pas la lère fois si le chœur fait le CANON

69

73

76 *ad lib.* *f*

79

83

CHANT N° 5 : LE SORCIER DE MENLO PARK

Violin I

Swing! $\text{♩} = \text{♩}^3$
 $\text{♩} = 128$ pizz.

Musical staff 1-10. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music starts with a *mp* dynamic. It features a series of eighth notes and quarter notes, followed by a whole rest. A fermata with the number '8' above it covers the final measure of this section.

Musical staff 11-13. The staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music starts with an *arco* instruction and a *mf* dynamic. It consists of a continuous eighth-note pattern.

Musical staff 14-16. The staff continues the eighth-note pattern from the previous staff.

Musical staff 17-20. The staff continues the eighth-note pattern, ending with a *mf* dynamic.

Musical staff 21-25. The staff continues the eighth-note pattern, with some notes beamed together.

Musical staff 26-28. The staff continues the eighth-note pattern, featuring a *sfz* dynamic marking and a *mf* dynamic marking.

Musical staff 29-31. The staff continues the eighth-note pattern.

Musical staff 32-35. The staff continues the eighth-note pattern, ending with a *mp* dynamic marking.

Musical staff 36-40. The staff continues the eighth-note pattern, ending with a fermata and the number '3' above it.

Violin I

43 arco
mf

46

49
mf

53

58
sfz *mf*

61

64

67 pizz.
mp

70

73 arco
mf

Violin I

76

79

82

87

92

95

98

102

106

Violin I

48

54 $\text{♩} = 166$ Valse $\text{♩} = 72$ 16 *p*

74 *pizz.*

80 *arco* *pizz.* *arco* *mp*

86

92 *p* *pizz.* *arco*

98 *pizz.* *arco* *p*

104 *pizz.*

110 *arco* *mf*

116

122 $\text{♩} = 166$ 3

Violin I

Valse $\text{♩} = 72$
arco

130 pizz. *sfz* 4 pizz. *sfz* 7 *p*

144

150 pizz. arco pizz. arco *mp*

156

162 *p* pizz. arco

168 pizz. arco *p* Hors tempo $\text{♩} = 166$

174 *ppp* 3 *mf* pizz.

181

185 *f*

Violin I

189

192

arco
mf

canon

*(optionnel, on peut
s'arrêter juste avant)*

196

200

204

208

(pour finir)

CHANT N° 8 : MILLE INVENTIONS

Violin I

♩ = 80

p *mp*

4

7

prendre le tempo progressivement

rit. *mp* *cresc.*

♩ = 88

pizz.

10

14

♩ = 108

19

mf

24

arco

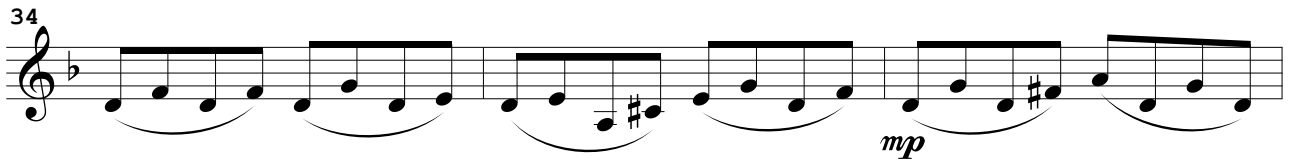
♩ = 80

28

mp

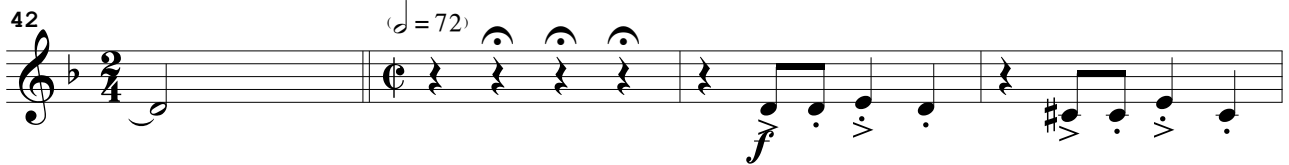
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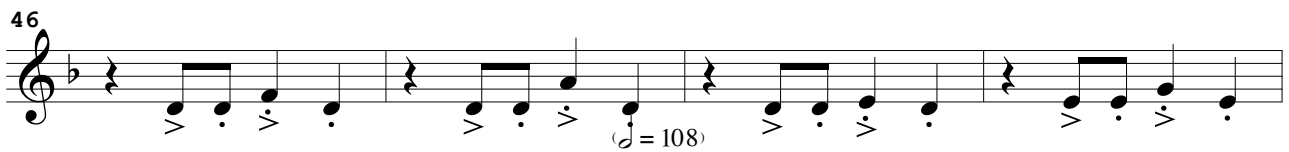
Violin I

34 

37 

Assez lent au début
mais accélérer (follement)

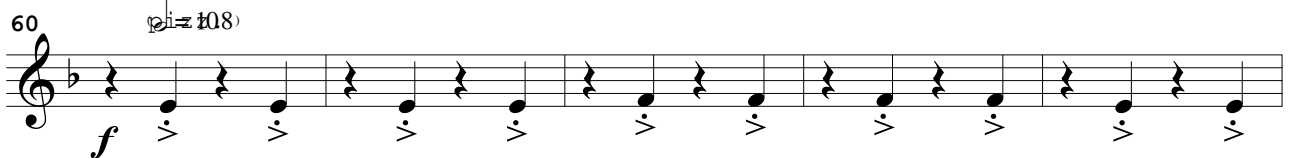
42 

46 


50 

55 

accel. encore

60 

♩ = 120

65 

70 

Violin I

76 *Solo* $\text{♩} = 120$
arco
mf

78

81

84 *f*

87 *Tutti*

À nouveau très lent
mais accélérer follement !

90 *gva*
f

93

96

99

Violin I

102 *Tutti*

105 *8va* *rit.*

109 *mp* ♩ = 80

112

115 *mp*

118 *p* *rit.*

122

Detailed description: This is a musical score for Violin I, spanning measures 102 to 122. The score is written in treble clef with a key signature of one flat (B-flat). Measure 102 begins with a *Tutti* marking. The music consists of eighth and sixteenth notes, some with accents. Measure 105 features a *8va* marking above a series of notes, followed by a *rit.* (ritardando) marking. A tempo marking of ♩ = 80 is placed below measure 109. The dynamic marking *mp* (mezzo-piano) appears in measures 109, 115, and 118. Measure 118 includes a change in time signature from 4/4 to 3/4, indicated by a double bar line and the new signature. The score concludes in measure 122 with a final note and a double bar line.

CHANT N° 1 : DE TOUS TEMPS

Violin II

$\text{♩} = 108$
mp

$\text{♩} = 88$
pizz.

$\text{♩} = 108$
mf

5

11

17 *rit.* *arco* $\text{♩} = 108$

25 *f*

Un peu plus lent
 puis avancer...
 $\text{♩} = 88$
pizz.

29 $\text{♩} = 108$
mf

34

40 *rit.* *arco*

Violin II

♩ = 108

47 **4**

f

Un peu plus lent
puis avancer...

(♩ = 88)
pizz.

54 *mf*

59 (♩ = 108)

64

69 *rit.* arco ♩ = 108

74

77 *f*

CHANT N° 2 : CHAQUE FOIS

Swing rapide

♩ = 166 ♩♩ = ♩³

pizz. arco

mf *p*

5

Violin II

9 *pizz.* **mf** **4** *arco* **mp**

18 **plus lent**
(toujours swing)

23 *pizz.* **mf** $\text{♩} = 112$

29 *arco*

35 **3** **3** **3** **f**

39 **3** **3** **3** **3** **f**

Swing rapide
 $\text{♩} = 166$ $\text{♪} = \text{♪}^3$

44 *arco* **p**

49

54 *pizz.* **mf** *arco* **ppp** **p** **pp** **6** **mp**

60 **plus lent**
(toujours swing)

65 **f** **Swing rapide**
 $\text{♩} = 112$ $\text{♩} = 166$ $\text{♪} = \text{♪}^3$

Violin II

71 *pizz.* *arco*
mf *p*

75

79 *pizz.* *arco*
mf *mp* 4

88 *plus lent*
(toujours swing) *f*

93 *pizz.*
mf ♩ = 112

98 *arco*

103

107 3 3 3 3 3 3 3 3

110 *f*

CHANT N° 3 : LE TÉLÉGRAPHE

Violin II

♩ = 69

mf *mp*

Plus rapide

5 *accel.* ♩ = 92 *mf*

10

13

16 *f*

19 *rit.* ♩ = 69 *mp*

23

Plus rapide

28 *accel.* ♩ = 92 *mf*

31

34

Violin II

Violin II musical score, measures 37-61. The score is written in treble clef with a key signature of two sharps (F# and C#). Measure 37 starts with a forte (*f*) dynamic. Measure 40 includes a *rit.* (ritardando) marking and a tempo marking of ♩ = 69. Measure 45 has a mezzo-piano (*mp*) dynamic. Measure 55 has a forte (*f*) dynamic. Measure 58 features a triplet of eighth notes. Measure 61 ends with a fermata.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Chant N° 4 musical score, measures 1-7. The score is written in treble clef with a key signature of two flats (Bb and Eb). Measure 1 has a tempo marking of ♩ = 84 and a mezzo-piano (*p*) dynamic. Measure 2 has a fermata. Measure 7 includes a *rit.* (ritardando) marking. Measure 7 also features a fermata and a change in time signature to 2/4.

Violin II

canon

69 Pas la lère fois si le chœur fait le CANON



73 ad lib.



CHANT N° 5 : LE SORCIER DE MENLO PARK

Violin II

Swing! $\text{♩} = \text{♩}^{\text{3}}$
 $\text{♩} = 128$ pizz.

mp

8

arco

mf

12

16

20

26

30

34

39

45

49

53

sfz

mf

mp

mf

mf

sfz

Violin II

59 *mf*

63

67 *pizz.*
mp

71

75 *arco*
mf

79

83 *p* *mf*

89 *f*

93

97 *f*

101 *3*

105 *ff*

Detailed description: This is a musical score for Violin II, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 59 with a mezzo-forte (*mf*) dynamic. The first staff (measures 59-62) features a rhythmic pattern of eighth notes with a slur. The second staff (measures 63-66) continues this pattern. The third staff (measures 67-70) is marked *pizz.* (pizzicato) and *mp* (mezzo-piano). The fourth staff (measures 71-74) returns to the eighth-note pattern. The fifth staff (measures 75-78) is marked *arco* (arco) and *mf*. The sixth staff (measures 79-82) continues the eighth-note pattern. The seventh staff (measures 83-86) features a change in dynamics, starting with *p* (piano) and moving to *mf*. The eighth staff (measures 89-92) is marked *f* (forte). The ninth staff (measures 93-96) continues the eighth-note pattern. The tenth staff (measures 97-100) is marked *f* and includes a triplet of eighth notes. The eleventh staff (measures 101-104) continues the eighth-note pattern. The final staff (measures 105-108) ends with a double bar line and a fortissimo (*ff*) dynamic marking.

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

$\text{♩} = 84$ Violin II
pizz.
mf

6

12 1. 2.

CHANT N° 7 : LE BON FILAMENT

Valse $\text{♩} = 72$
arco
p

6 pizz. arco

12 pizz. arco *mp*

18 *p*

24 pizz. arco pizz. arco *p*

30

36 pizz. arco *mf*

42

Violin II

48

54 $\text{♩} = 166$ **Valse** $\text{♩} = 72$

75 pizz. arco

81 pizz. arco *mp*

87 *p*

93 pizz. arco

99 pizz. arco *p*

105 pizz. arco *mf*

111

117

123 $\text{♩} = 166$

Detailed description: The musical score for Violin II consists of ten staves of music. The key signature is G major (one sharp). The piece is titled 'Valse' and has a tempo of 72 beats per minute. The score begins at measure 48. At measure 54, the tempo changes to 166 beats per minute. There are two time signature changes: from 4/4 to 3/4 at measure 54, and from 4/4 to 3/4 at measure 123. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Articulations include *pizz.* (pizzicato) and *arco* (arco). There are also rests and a fermata at the end of the piece.

Violin II

Valse $\text{♩} = 72$
arco

130 pizz. **4** pizz. **7**
sfz *sfz* *p*

144

150 pizz. arco pizz. arco
mp

156

162 pizz. arco
p

168 pizz. arco
p

174 Hors tempo **3** $\text{♩} = 166$ pizz.
ppp *mf*

181

186 *f*

190

193

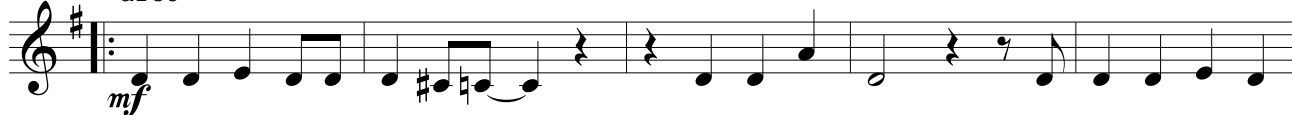
Violin II

canon

(optionnel, on peut
s'arrêter juste avant)

à partir de la 2^o fois seulement

196 arco



201



205



209



CHANT N° 8 : MILLE INVENTIONS

Violin II

♩ = 80

4 *pp* *p*

8 *rit.* (♩ = 88) *pizz.* *mp*

12 (♩ = 108) *pp* *p* *cresc.*

18 *mf*

24 *arco* ♩ = 80

29

33 *mp*

37 *rit.* *pp*

Assez lent au début
mais accélérer (follement)

43 (♩ = 72)

48 *f* (♩ = 108)

53

Violin II

59 *rit.* $\text{♩} = 108$
pizz. accel. encore
f

65 $\text{♩} = 120$

71 *rit.* $\text{♩} = 120$
arco
mf

77 *cresc.*

83 *f*

89 *f*
À nouveau très lent
mais accélérer follement !

94

100

106 *rit.* $\text{♩} = 80$

110

114 *mp*

118 *p* *rit.*

CHANT N° 1 : DE TOUS TEMPS

Viola

♩ = 108
mp

♩ = 88
pizz.
mf

5 ♩ = 108

10

15 rit. arco

21 ♩ = 108
4
f

28 Un peu plus lent
 puis avancer...
 ♩ = 88 pizz.
mf

33 ♩ = 108

38

43 rit. arco ♩ = 108
4

Viola

51 *f* Un peu plus lent puis avancer... $\text{♩} = 88$ pizz. $\text{♩} = 108$

55 *mf*

60

65

70 rit. arco $\text{♩} = 108$ *mf*

75 *f*

79

CHANT N° 1 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♪} = \text{♪}^{-3}$

pizz. arco *mf* *p*

5

9 pizz. *mf* 4

Viola

55 **4** arco *mp*

63 **plus lent**
(toujours swing)
♩ = 112 *f*

68 **Swing rapide**
♩ = 166 ♩ = ³♩ *mf* arco *p*

73

77 pizz. *mf*

82 **4** arco *mp*

90 **plus lent**
(toujours swing)
♩ = 112 *f* pizz. *mf*

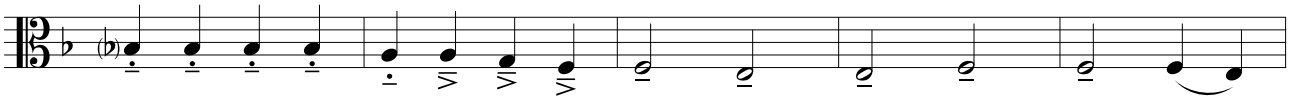
Viola

95

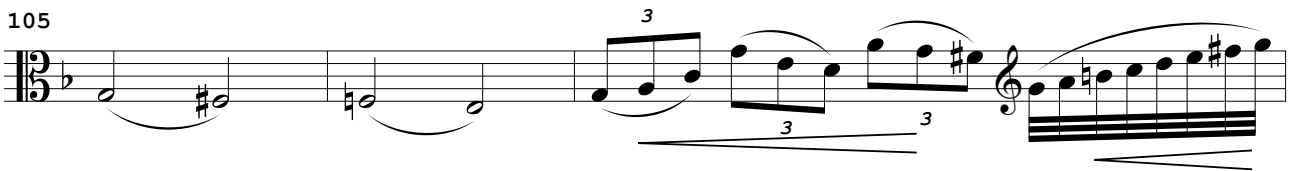


100

arco



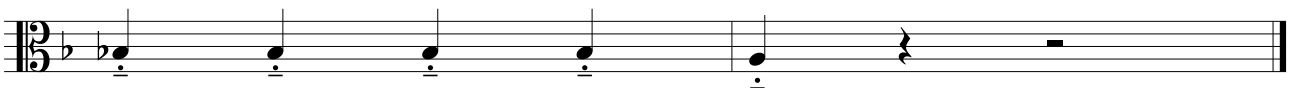
105



108



112



CHANT N° 3 : LE TÉLÉGRAPHE

Viola

The musical score for the Viola part is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 69. The score begins with a dynamic of *mf* and includes a crescendo leading to *mp*. At measure 6, there is an *accel.* marking and a change to ♩ = 92. The dynamic is *mf*. At measure 16, the dynamic is *f*. At measure 19, there is a *rit.* marking and a change to ♩ = 69, with a dynamic of *mp*. At measure 28, there is an *accel.* marking and a change to ♩ = 92, with a dynamic of *mf*. At measure 35, the dynamic is *f*. The score consists of 35 measures in total.

Viola

38 *rit.*

42 *mp*

47 *mp*

52

56 *f*

59

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

rit. *a tempo* Solo

8

12 *mf*

18

Viola

25 *rit.* *a tempo*
pizz.
p *p*

29

33 *arco*
mf

39 *rit.* *plus lent*
♩=76

50 *Toujours* *♩=76*
accel. *p* *mf*

55 *♩=84*

60 *f*

65 *canon*

69 *Pas la lère fois si le chœur fait le CANON*

72

75 *ad lib.*
f

Viola

79

83

CHANT N° 5 : LE SORCIER DE MENLO PARK

Swing! ♩ = ♩³ ♩
♩ = 128 pizz.

12

15

19

24

28

31

34

38

Viola

79



82



87



92



95



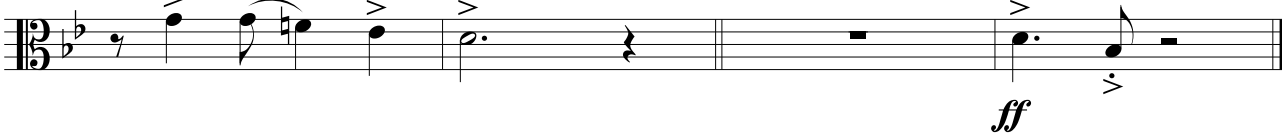
98



101



105



CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

♩ = 84

pizz.



6



12



CHANT N° 7 : LE BON FILAMENT

Valse $\text{♩} = 72$
arco Viola

6 pizz. arco

12 pizz. arco
mp

18 p

24 pizz. arco pizz. arco
p

30

36 pizz. arco
mf

42

48

54 $\text{♩} = 166$ 16 Valse $\text{♩} = 72$
p

Detailed description: This is a musical score for a Viola part. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece is titled 'Valse' and has a tempo of quarter note = 72. The score includes various performance instructions such as 'arco' (bowed), 'pizz.' (pizzicato), and dynamic markings like *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also measure numbers (6, 12, 18, 24, 30, 36, 42, 48, 54) and a section marked '16' with a 4/4 time signature. The final measure is marked with a *p* dynamic.

Viola

74 pizz.

Viola

Valse $\text{♩} = 72$

143 arco *p*

149 pizz. arco pizz.

155 arco *mp*

161 pizz. *p*

167 arco pizz. arco *p*

173 Hors tempo 3 $\text{♩} = 166$ *ppp*

180 pizz. *mf*

185 *mf* *f*

189

192

CHANT N° 8 : MILLE INVENTIONS

Viola

♩ = 80

6 *p* *mp* *rit.*

mf *dim.* *p*

prendre le tempo progressivement

11 (♩ = 88) *pizz.* (♩ = 108)

mp *cresc.*

16 *mf*

22 *arco*

♩ = 80

28 *mp* *mf*

34 *dim.* *mp* *pp*

39 *rit.* *f*

Assez lent au début mais accélérer (follement)

(♩ = 72)

45

50 (♩ = 108)

55 *rit.*

Viola

60 $\text{♩} = 108$ pizz. accel. encore $\text{♩} = 120$

67

73 rit. arco $\text{♩} = 120$

79 cresc. *f*

85

89 À nouveau très lent mais accélérer follement ! *f*

93

99

105 rit. $\text{♩} = 80$ *mp*

110 *mf* dim.

116 *mp* rit. *p*

121

CHANT N° 1 : DE TOUS TEMPS

Violoncello

♩ = 108

♩ = 88

mp

mf

pizz.

5

♩ = 108

10

15

rit.

20

arco

♩ = 108

f

27

Un peu plus lent
puis avancer...

♩ = 88

pizz.

mf

31

♩ = 108

36

41

rit.

arco

Violoncello

47 $\text{♩} = 108$

52

Un peu plus lent
 puis avancer...

56 $\text{♩} = 88$ pizz. $\text{♩} = 108$

61

66

71 rit. arco $\text{♩} = 108$

76

CHANT N° 2 : CHAQUE FOIS

Swing rapide

$\text{♩} = 166$ $\text{♪} = \text{♪}^3$
 pizz.

$\text{♩} = 166$ arco

5

Violoncello

9 *pizz.* **mf** **5** *arco* **mp**

18

23 **plus lent**
(toujours swing)
♩ = 112 *pizz.* **mf**

28 *arco*

33

37

40 *pizz.* **f**
Swing rapide
♩ = 166 ♪ = ♩³ ♪

45 *arco* **p**

49 *pizz.* **mf**

Violoncello

104

Musical notation for measures 104-106. The staff is in bass clef with a key signature of one flat. Measure 104 starts with a quarter rest, followed by a quarter note G2, a quarter note A2, and a quarter note B2. Measure 105 contains a triplet of eighth notes: G2, A2, B2. Measure 106 contains a quarter note G2, a quarter note A2, and a quarter note B2.

107

Musical notation for measures 107-110. The staff is in bass clef with a key signature of one flat. Measure 107 starts with a quarter note G2, a quarter note A2, and a quarter note B2. Measure 108 contains a triplet of eighth notes: G2, A2, B2. Measure 109 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 110 contains a triplet of eighth notes: G2, A2, B2, followed by a quarter note C3, a quarter note D3, and a quarter note E3. Above the first note of the triplet is the marking "pizz." and above the second note is an accent (>). Below the triplet is the number "3". The piece ends with a double bar line.

111

Musical notation for measures 111-113. The staff is in bass clef with a key signature of one flat. Measure 111 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 112 contains a quarter note C3, a quarter note D3, and a quarter note E3. Measure 113 contains a quarter note F3, a quarter note G3, and a quarter note A3. The piece ends with a double bar line.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Violoncello

♩=84

5

rit.

a tempo

3

2

p

13

mf

18

4

26

rit.

a tempo

pizz.

p

p

30

arco

mf

35

40

rit.

plus lent

♩=76

6

2/4

50

Toujours ♩=76

mp < *mf*

55

accél.

♩=84

Violoncello

60 *pizz.* *f*

64

68 *canon* *f*

72

76 *ad lib.* *arco* *f*

80

84

CHANT N° 5 : LE SORCIER DE MENLO PARK

Violoncello

Swing! $\text{♩} = \text{♩}^{\text{3}}$

$\text{♩} = 128$

9

arco

3

Musical staff 9-12: Bass clef, 4/4 time signature. Measure 9 starts with a whole rest. Measure 10 begins with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mf*. The staff continues with eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>).

13

Musical staff 13-16: Bass clef, 4/4 time signature. Measures 13-16 consist of eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>).

17

Musical staff 17-20: Bass clef, 4/4 time signature. Measures 17-20 consist of eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mf*.

20

Musical staff 21-24: Bass clef, 4/4 time signature. Measures 21-24 consist of eighth and quarter notes, ending with a half note (G2) marked with an accent (>).

25

Musical staff 25-30: Bass clef, 4/4 time signature. Measures 25-30 consist of half notes and quarter notes, ending with a half note (G2) marked with an accent (>).

31

Musical staff 31-35: Bass clef, 4/4 time signature. Measures 31-35 consist of half notes and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mp*.

36

Musical staff 36-41: Bass clef, 4/4 time signature. Measures 36-41 consist of eighth and quarter notes, ending with a half note (G2) marked with an accent (>).

42

Musical staff 42-48: Bass clef, 4/4 time signature. Measure 42 starts with a whole rest. Measure 43 begins with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mf*. The staff continues with eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mf*.

45

Musical staff 45-48: Bass clef, 4/4 time signature. Measures 45-48 consist of eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>).

49

Musical staff 49-52: Bass clef, 4/4 time signature. Measures 49-52 consist of eighth and quarter notes, ending with a triplet of eighth notes (G2, A2, B2) marked with an accent (>) and *mf*.

52

Musical staff 53-56: Bass clef, 4/4 time signature. Measures 53-56 consist of eighth and quarter notes, ending with a half note (G2) marked with an accent (>).

Violoncello

56

sfz *mp*

Measures 56-61: Bass clef, key signature of two flats. Measure 56 starts with a half note G2. Measures 57-58 have half notes F2 and E2. Measure 59 has a half note D2. Measure 60 has a half note C2. Measure 61 has a half note B1. Dynamics: *sfz* (measures 59-60), *mp* (measures 61-62).

62

mp

Measures 62-67: Bass clef, key signature of two flats. Measure 62 has a half note A1. Measure 63 has a half note G1. Measure 64 has a half note F1. Measure 65 has a half note E1. Measure 66 has a half note D1. Measure 67 has a half note C1. Dynamics: *mp* (measures 62-67).

68

Measures 68-72: Bass clef, key signature of two flats. Measure 68 has a half note B1. Measure 69 has a half note A1. Measure 70 has a half note G1. Measure 71 has a half note F1. Measure 72 has a half note E1. Dynamics: *mp* (measures 68-72).

73

mf

Measures 73-76: Bass clef, key signature of two flats. Measure 73 has a half note D2. Measure 74 has a half note C2. Measure 75 has a half note B1. Measure 76 has a half note A1. Dynamics: *mf* (measures 73-76).

77

Measures 77-80: Bass clef, key signature of two flats. Measure 77 has a half note G1. Measure 78 has a half note F1. Measure 79 has a half note E1. Measure 80 has a half note D1. Dynamics: *mf* (measures 77-80).

81

p

Measures 81-84: Bass clef, key signature of two flats. Measure 81 has a half note C2. Measure 82 has a half note B1. Measure 83 has a half note A1. Measure 84 has a half note G1. Dynamics: *p* (measures 81-84).

85

p *mf* *f*

Measures 85-90: Bass clef, key signature of two flats. Measure 85 has a half note F1. Measure 86 has a half note E1. Measure 87 has a half note D1. Measure 88 has a half note C1. Measure 89 has a half note B1. Measure 90 has a half note A1. Dynamics: *p* (measures 85-86), *mf* (measures 87-88), *f* (measures 89-90).

91

Measures 91-95: Bass clef, key signature of two flats. Measure 91 has a half note G1. Measure 92 has a half note F1. Measure 93 has a half note E1. Measure 94 has a half note D1. Measure 95 has a half note C1. Dynamics: *mf* (measures 91-95).

96

f

Measures 96-99: Bass clef, key signature of two flats. Measure 96 has a half note B1. Measure 97 has a half note A1. Measure 98 has a half note G1. Measure 99 has a half note F1. Dynamics: *f* (measures 96-99).

100

Measures 100-103: Bass clef, key signature of two flats. Measure 100 has a half note E1. Measure 101 has a half note D1. Measure 102 has a half note C1. Measure 103 has a half note B1. Dynamics: *f* (measures 100-103).

104

ff

Measures 104-107: Bass clef, key signature of two flats. Measure 104 has a half note A1. Measure 105 has a half note G1. Measure 106 has a half note F1. Measure 107 has a half note E1. Dynamics: *ff* (measures 104-107).

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

Violoncello

♩ = 84

pizz.

mf

7

12

1.

2.

CHANT N° 7 : LE BON FILAMENT

Valse $\text{♩} = 72$
arco

p

7

mp

14

21

p

28

p

35

pizz.

arco

mf

42

Violoncello

49



56

$\text{♩} = 166$ **Valse** $\text{♩} = 72$

16



77



84



91




98



105



112

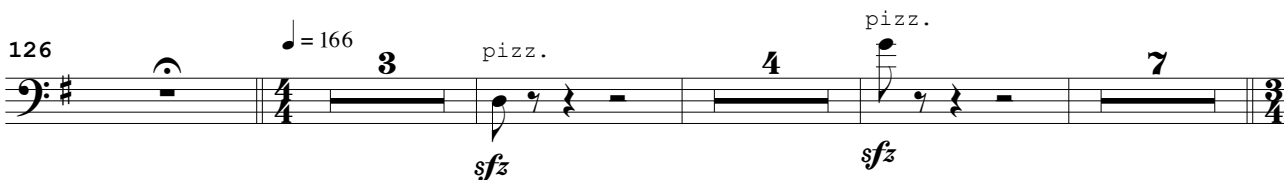


119



126

$\text{♩} = 166$



Violoncello

Valse $\text{♩} = 72$
arco

143

143-148: Musical staff in bass clef, key of D major, 3/4 time. It contains six measures of music. The first measure starts with a piano (*p*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

149

149-154: Musical staff in bass clef, key of D major, 3/4 time. It contains six measures of music. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

155

155-160: Musical staff in bass clef, key of D major, 3/4 time. It contains six measures of music. The first measure starts with a mezzo-piano (*mp*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

161

161-166: Musical staff in bass clef, key of D major, 3/4 time. It contains six measures of music. The first measure starts with a piano (*p*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

167

167-172: Musical staff in bass clef, key of D major, 3/4 time. It contains six measures of music. The first measure starts with a piano (*p*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7. The staff ends with a fermata over the final note.

173

173-180: Musical staff in bass clef, key of D major, 3/4 time. It contains eight measures of music. The first measure starts with a pianissimo (*ppp*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7. The staff includes a triplet of notes (D5, G5, B5) and a change to 4/4 time. The second part starts with a mezzo-forte (*mf*) dynamic and the notes: D5, G5, B5, D6, G6, B6, D7.

181

181-185: Musical staff in bass clef, key of D major, 3/4 time. It contains five measures of music. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

186

186-189: Musical staff in bass clef, key of D major, 3/4 time. It contains four measures of music. The first measure starts with a mezzo-forte (*mf*) dynamic. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7. The staff ends with a fermata over the final note.

190

190-192: Musical staff in bass clef, key of D major, 3/4 time. It contains three measures of music. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

193

193-195: Musical staff in bass clef, key of D major, 3/4 time. It contains three measures of music. The notes are: D2, G2, B2, D3, G3, B3, D4, G4, B4, D5, G5, B5, D6, G6, B6, D7.

Violoncello

canon

(optionnel, on peut s'arrêter juste avant)
arco

196

202

207

CHANT N° 8 : MILLE INVENTIONS

♩ = 80

7

13

19

25

31

37

41

Violoncello

Assez lent au début
mais accélérer (follement)

(♩ = 72)

43

arco
f
(♩ = 108)

48

54

rit.

60

(♩ = 108)
pizz. *accel. encore*
f

65

(♩ = 120)

70

75

rit. arco
mf *cresc.*
(♩ = 120)

80

f

Violoncello

85

90

À nouveau très lent
mais accélérer follement !

95

100

105

rit.

♩ = 80

110

116

arco

121

rit.

CHANT N° 1 : DE TOUS TEMPS

Contrabass

♩ = 108

2

♩ = 88
pizz.

6

♩ = 108

mf

11

16

rit.

♩ = 108

21

4

pizz.

Un peu plus lent
puis avancer...

29

♩ = 88

♩ = 108

mf

34

39

44

rit.

♩ = 108

4

CHANT N° 2 : CHAQUE FOIS

Swing rapide

♩ = 166 ♩♩ = ♩³

pizz.

mf *p*

5

9

mf *mp*

18

plus lent

(toujours swing)

♩ = 112

22

arco

pizz.

mf

27

32

arco

pizz.

36

Contrabass

39  *f*

Swing rapide

43  *p*

$\text{♩} = 166$ $\text{♩} = \text{♩}^3$

47 

51  *mf*

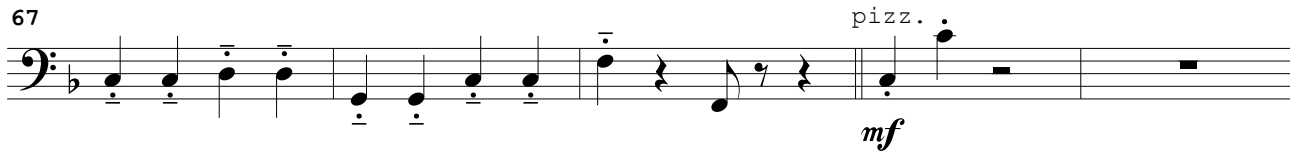
59  *mp*

plus lent
(toujours swing)

63  *f*

$\text{♩} = 112$

Swing rapide $\text{♩} = 166$ $\text{♩} = \text{♩}^3$
pizz.

67  *mf*

72  *p*

Contrabass

76

80

mf *mp*

89

f *arco* plus lent (toujours swing) ♩ = 112

94

pizz. *mf*

99

arco *pizz.* *mf*

104

107

110

CHANT N° 3 : LE TÉLÉGRAPHE

♩ = 69 pizz. Contrabass

6 accel.

9 Plus rapide ♩ = 92

12 mf

15

18 f rit.

22 ♩ = 69

27 accel. Plus rapide ♩ = 92

30 mf

33

36 f

Contrabass

39 *rit.* ♩ = 69

44

48

53

56 *f*

59 *arco*

62

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

♩ = 84 *rit.* *a tempo*
pizz.

5

10 *mf*

15 *mf*

19 *mf*

3 4

Contrabass

26 *rit.* *a tempo*
pizz.
p

30 *mf*

35

39 *rit.* *arco* *plus lent* ♩ = 76

44 **6** *mf* *Toujours* ♩ = 76

54 *accel.* ♩ = 84

58 *f*

63

67 *3* *canon* *f*

72

76 *3* *ad lib.* *f*

Contrabass

81

CHANT N° 5 : LE SORCIER DE MENLO PARK

Swing! ♩ = ♩³ ♩ = 128

10

14

17

20

23

27

30

33

37

Contrabass

43

arco

mf

47

50

pizz.

mf

53

56

59

mf

62

65

8

76

arco

mf

Contrabass

80

83

pizz. arco

mp

87

f

91

95

99

f *mf*

102

105

ff

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

♩ = 84

pizz.

15

1. 2.

mf

CHANT N° 7 : LE BON FILAMENT

Contrabass

Valse $\text{♩} = 72$ **28** *pizz.*

33

39 *arco*
mf

45

51

56 $\text{♩} = 166$ *pizz.*

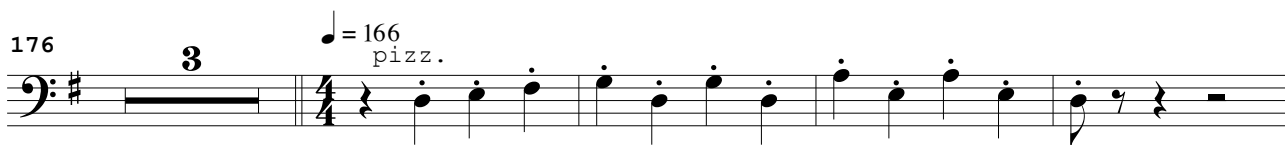
61

66

71 **Valse** $\text{♩} = 72$ **28** *pizz.*
p

Contrabass

176 **3** $\text{♩} = 166$
pizz.



mf

183

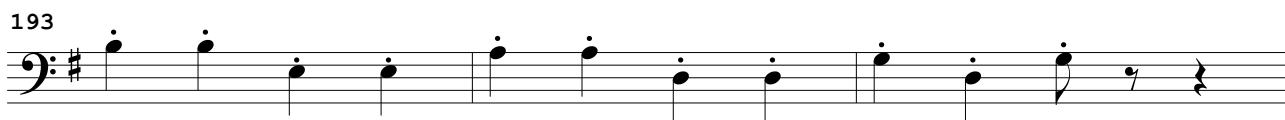


188



f

193



canon

(optionnel, on peut s'arrêter juste avant)

196



mf

201



mf

206



CHANT N° 8 : MILLE INVENTIONS

Contrabass

$\text{♩} = 80$ *pizz.*
 p **3** *mp* *rit.* prendre le tempo progressivement
 $\text{♩} = 88$ *mp*

8

$\text{♩} = 108$
cresc.

12

18 *mf* $\text{♩} = 80$

24 **4**

32 *mp* *rit.*

36 *mp*

Assez lent au début
 mais accélérer (follement)
 $\text{♩} = 72$ *arco*
f

42

50 $\text{♩} = 108$ *rit.*

$\text{♩} = 108$ *pizz.* *accel. encore*
f

60

Contrabass

66 $\text{♩} = 120$

72 *rit.* *arco* $\text{♩} = 120$
mf

78 *cresc.*

84 *f* À nouveau très lent
mais accélérer follement !

90 *f*

96

102 *rit.*

108 $\text{♩} = 80$
mp

115

119 *arco* *rit.*
p

Piano

33 $\text{♩} = 108$

39

45 *rit.* $\text{♩} = 108$

54 *Un peu plus lent puis avancer...* $\text{♩} = 88$ *mf*

59 $\text{♩} = 108$

65

Piano

71 *rit.* ♩ = 108

CHANT N° 2 : CHAQUE FOIS

Swing rapide ♩ = 166 ♩ = ♩³

15 *mp*

plus lent
(toujours swing)

20 ♩ = 112 16

Swing rapide ♩ = 166 ♩ = ♩³ 20 plus lent (toujours swing) ♩ = 112

41 *mjf* 20

Swing rapide ♩ = 166 ♩ = ♩³ 15

66 *mjf* 15

Piano

85 *mp*

plus lent
(toujours swing)
♩ = 112

16 *mf*

112

CHANT N° 3 : LE TÉLÉGRAPHE

♩ = 69

mf

6

6

accél.

Plus rapide
♩ = 92

10

14 *mf* *f*

18 *rit.*

6

♩ = 69

6

Piano

28 *accel.* **Plus rapide**
♩ = 92

31

35 *mf* *f*

39 *rit.* ♩ = 69

43

46

Piano

49

Musical score for measures 49-51. The piece is in G major (one sharp). The right hand features a melody of eighth notes with a slur, while the left hand plays a steady eighth-note accompaniment. Measure 51 ends with a fermata over the final chord.

52

Musical score for measures 52-54. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. Measure 54 concludes with a fermata.

55

Musical score for measures 55-57. The key signature changes to G minor (two flats). A dynamic marking of *f* (forte) is present in measure 56. The right hand has a more active eighth-note melody, and the left hand continues with eighth notes. Measure 57 ends with a fermata.

58

Musical score for measures 58-60. The key signature changes to E-flat major (three flats). The right hand plays eighth-note chords, and the left hand has a simple eighth-note accompaniment. Measure 60 ends with a fermata.

61

Musical score for measures 61-63. The key signature remains E-flat major. The right hand features a more complex eighth-note melody. Measure 63 includes an *8va* (octave) marking above the staff, indicating a higher register for the final notes. The piece concludes with a fermata.

CHANT N° 4 : MICROPHONE ET TÉLÉPHONE

Piano

a tempo

$\text{♩} = 84$

The musical score is written for piano and consists of several systems of staves. The first system (measures 1-9) is in 4/4 time, marked *a tempo* with a quarter note equal to 84. It features a treble clef with a 6-measure rest and a bass clef with a 6-measure rest, followed by a melody in the right hand and a bass line in the left hand. The second system (measures 10-14) continues the piece with a 2/4 time signature. The third system (measures 15-18) shows a more complex texture with chords in the right hand and a moving bass line. The fourth system (measures 19-26) includes a 3-measure triplet in the bass and a 5-measure rest in both hands. The fifth system (measures 27-28) is marked *p* and features a rapid sixteenth-note melody in the right hand. The sixth system (measures 29-32) continues with similar rapid passages in the right hand and rests in the left hand.

Piano

32



37

rit.



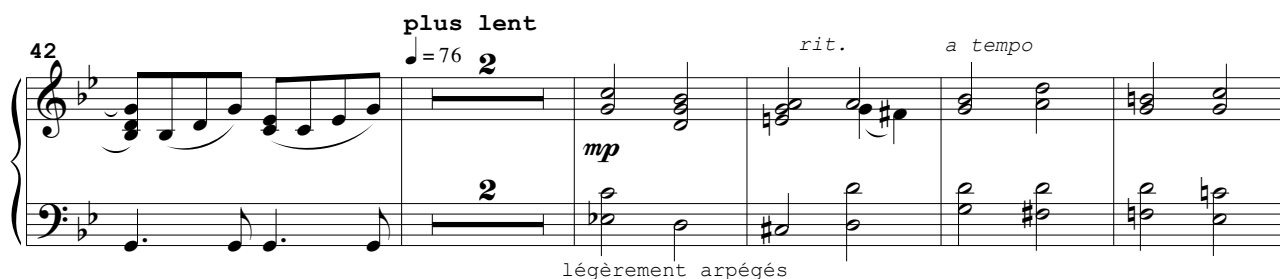
42

plus lent $\text{♩} = 76$ 2

rit. a tempo

mp

légèrement arpégés



49

Toujours $\text{♩} = 76$



54

accel. $\text{♩} = 84$



59

f

3



Piano

64

68 **canon**

72

76 **ad lib.**

81

CHANT N° 5 : LE SORCIER DE MENLO PARK

Piano

Swing! ♩ = $\frac{3}{4}$
♩ = 128

The musical score is written for piano in 4/4 time, featuring a swing feel. It consists of five systems of music, each with a treble and bass clef staff. The key signature has one flat (B-flat). The score includes various musical notations such as chords, eighth notes, and triplets. A dynamic marking of *mf* (mezzo-forte) is present in the first system. Measure numbers 5, 9, 19, and 23 are indicated at the start of their respective systems. The piece concludes with a double bar line and repeat signs.

Piano

27

38

42

52

56

66

70

Piano

Musical score for piano, measures 74-104. The score is written for two staves (treble and bass clef) and includes dynamic markings such as *f* and *3*. The key signature changes from one sharp (F#) to one flat (Bb) at measure 92. The piece concludes with a final chord in measure 104.

CHANT N° 6 : LA COMPTINE DES ÉLECTRONS

Piano

$\text{♩} = 84$

15

1.

2.

Detailed description: This is a piano accompaniment for a song. It features two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as quarter note = 84. The piece consists of a 15-measure introduction, followed by a first ending (marked '1.') and a second ending (marked '2.'). The introduction and both endings are marked with a '15' above the staff, indicating the number of measures. The first ending leads back to the beginning of the piece, while the second ending concludes it.

CHANT N° 7 : LE BON FILAMENT

Valse $\text{♩} = 72$ $\text{♩} = 166$

54

58

62

66

Detailed description: This is a piano accompaniment for a waltz. It features two staves, treble and bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as quarter note = 72. The piece starts with a 54-measure introduction, followed by a section of 166-measure waltz. The score is divided into four systems, each starting with a measure number: 54, 58, 62, and 66. The waltz section consists of a series of chords in the right hand and a simple bass line in the left hand, characteristic of a waltz accompaniment.

Piano

Valse $\text{♩} = 72$

70

75

50

♩ = 166

mf

129

133

137

Valse $\text{♩} = 72$

141

Piano

147

8

mp

8

160

167

Hors tempo

174

$\text{♩} = 166$

180

184

Piano

188

f

192

canon

(optionnel, on peut
s'arrêter juste avant)

196

200

204

208

CHANT N° 8 : MILLE INVENTIONS

Piano

♩ = 80 prendre le tempo progressivement (♩ = 88) (♩ = 108)

10 10 10

mp *cresc.*

15

21

♩ = 80

27 10 10

mp *rit.*

40

Assez lent au début mais accélérer (follement)

43 (♩ = 72)

f

Piano

49 $\text{♩} = 108$

55 rit.

60 $\text{♩} = 108$ accel. encore $\text{♩} = 120$

67

73 rit. $\text{♩} = 120$ mf

79 cresc.

Piano

85

À nouveau très lent
mais accélérer follement !

91

97

rit.

103

109

$\text{♩} = 80$

10

10

p

122

rit.