Pierre MONTREUILLE

Sinfonietta

Pour
ORCHESTRE

Pierre Montreuille

SINFONIETTA

ANALYSE

SINFONIETTA : diminutif italien de *SINFONIA*, employé à l'époque moderne pour désigner une composition symphonique de dimensions restreintes, conçue sans prétention et légèrement orchestrée.

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Cette pièce est d'esprit néo-classique, notamment dans son architecture :

- 1er Mouvement :

Forme SONATE bithématique

INTRODUCTION (sur la tête du thème 1)
5 **EXPOSITION** :
9 . Exposition du 1er thème
17 . Reprise du T 1, varié dans son accompagnement
25 . Pont
29 . Exposition du 2e thème (autre ton)
37 . Reprise du T 1
45 . Pont
49 . T 2 (cellos) en contrepoint avec un 3e thème secondaire (vln)
57 **DEVELOPPEMENT** par fragmentation, transposition, transformation, superposition des thèmes.
81 **REEXPOSITION** de T 1 et T 2 enchaînés (dans le même ton cette fois) traités en contrepoint dès la mesure 85 : superposition des deux thèmes et canon combinés.

2e Mouvement

Forme LIED A B A'

A : 1 à 15
B : 16 à 23, sur le pont du 1er mouvement, traité cette fois en ternaire
24 à 27 : transition
A' : 28 à 39
40 à fin : Coda

3e Mouvement

Forme libre à 3 thèmes

1 à 8 : T 1
9 à 16 : T 2
17 à 24 : reprise de T 2
25 à 27 : pont
28 à 43 : développement sur T 2
44 à 51 : T 3 qui préfigure en ternaire ce que sera le thème binaire du refrain du 3e mouvement
53 à 59 : superposition de T 1 et T 2
60 à fin : coda sur T 2 ; le thème s'étire et s'achève sur des points de suspension qui amènent le final.

4e Mouvement

Forme RONDO

1 à 10 : Introduction (amorces manquées du Refrain)
11 à 18 : **Refrain**
19 à 24 : Couplet 1
25 à 32 : **Refrain**
33 à 38 : Pont qui préfigure la coda finale
39 à 49 : Couplet 2 ; rappel du 3e thème du 1er mouvement mais en ternaire
50 à 53 : **Refrain** juste ébauché
54 à 29 : Couplet 3 ; rappel du 1er thème du 1er mouvement, traité en renversement
60 à 67 : **Refrain** en contrepoint avec son renversement
68 à 71 : Coda

Lors de sa création, cette pièce a été jouée par :

2 flûtes traversières
2 hautbois
2 clarinettes
2 cors

3 1er violons
3 2e violons
2 altos
2 1er violoncelles
2 2e violoncelles
1 contrebasse

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Premier mouvement

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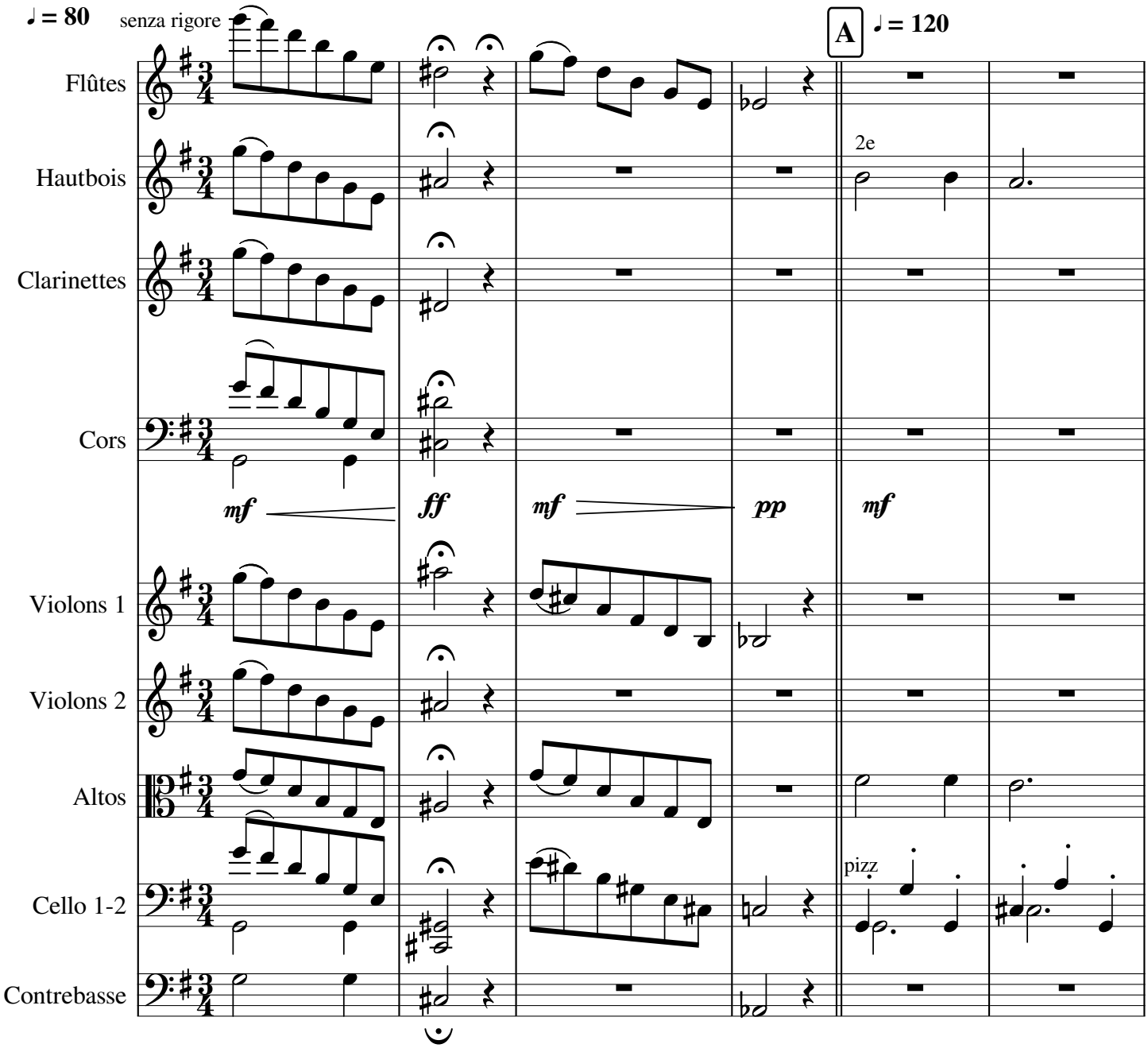
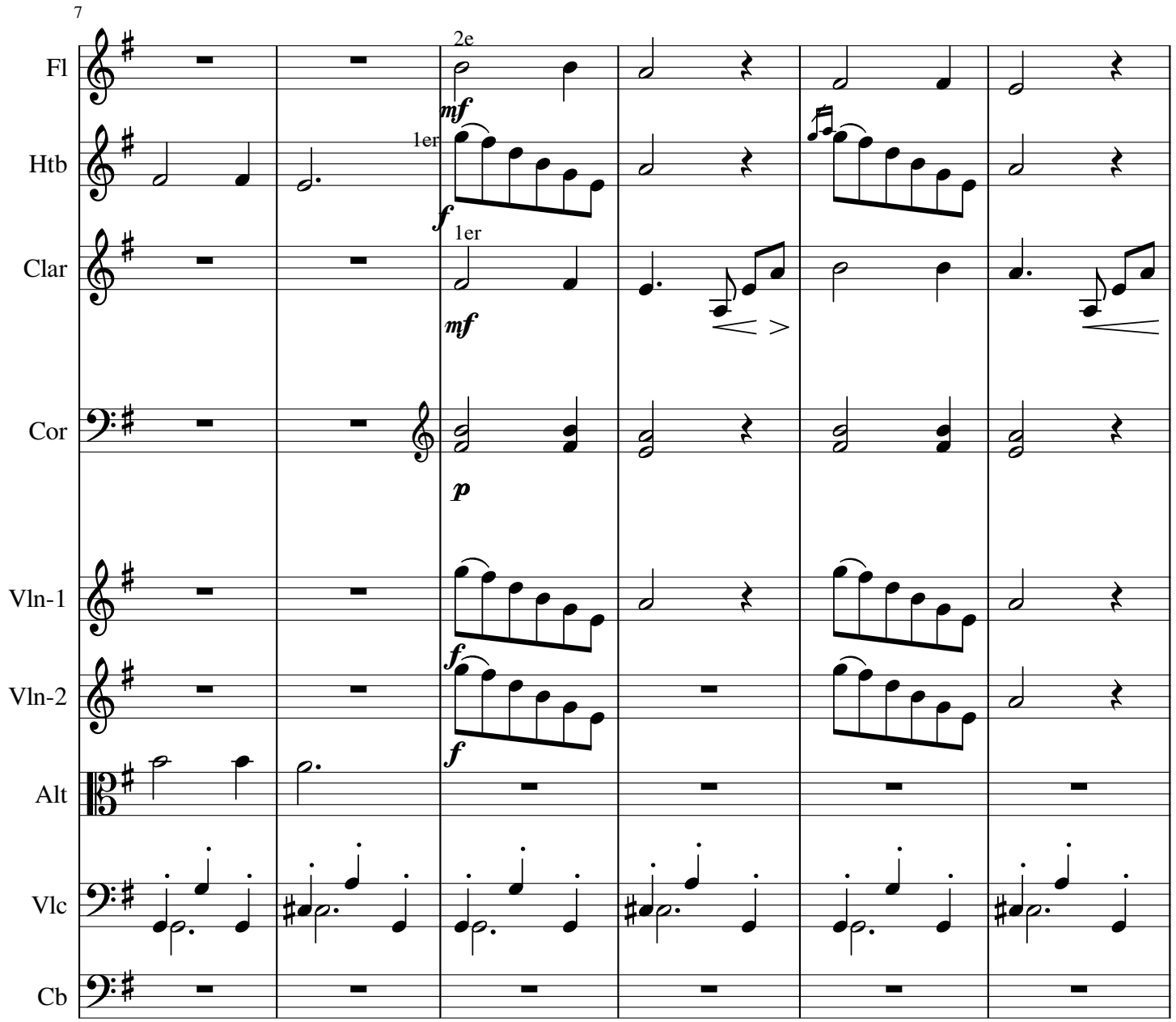
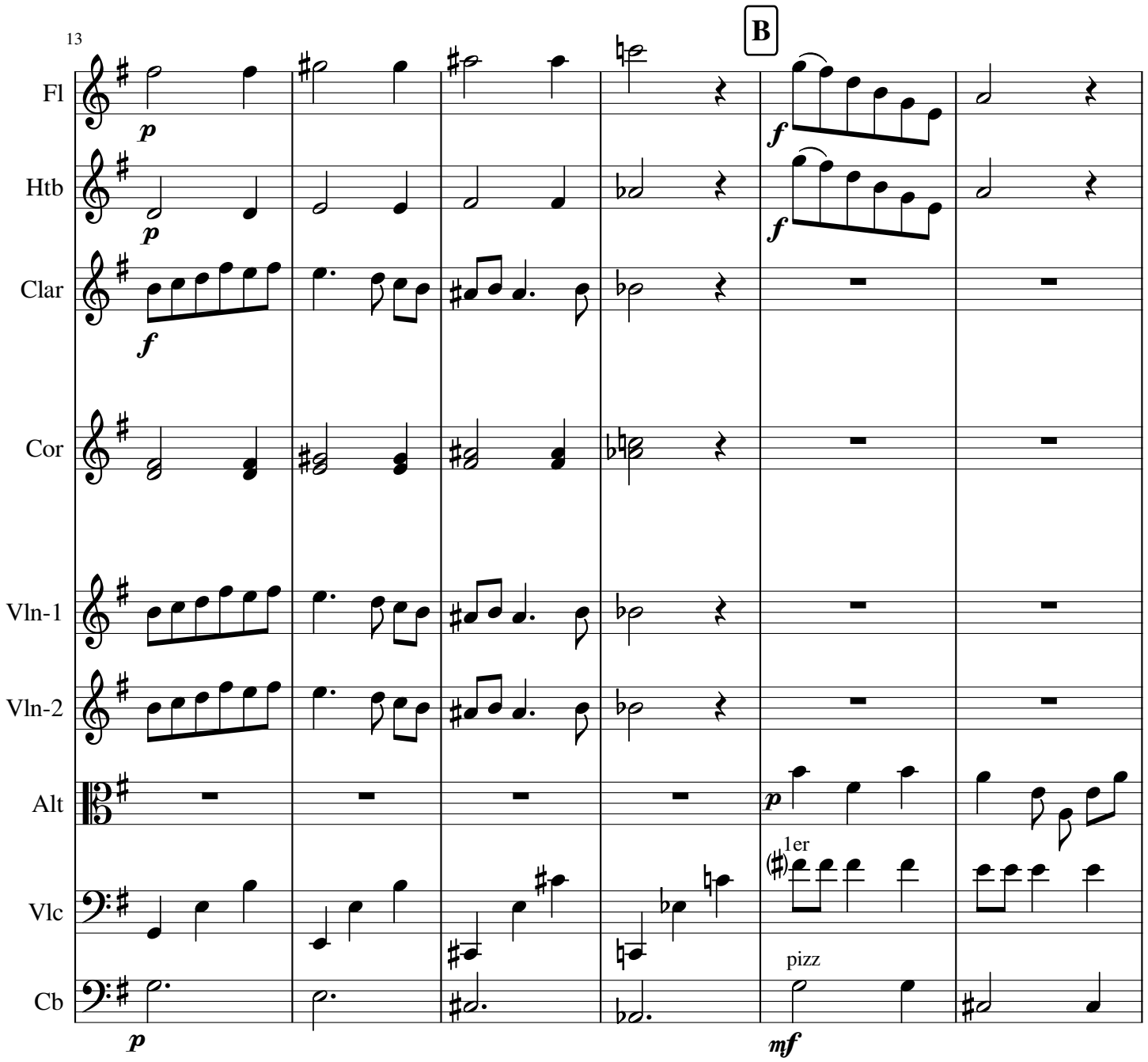
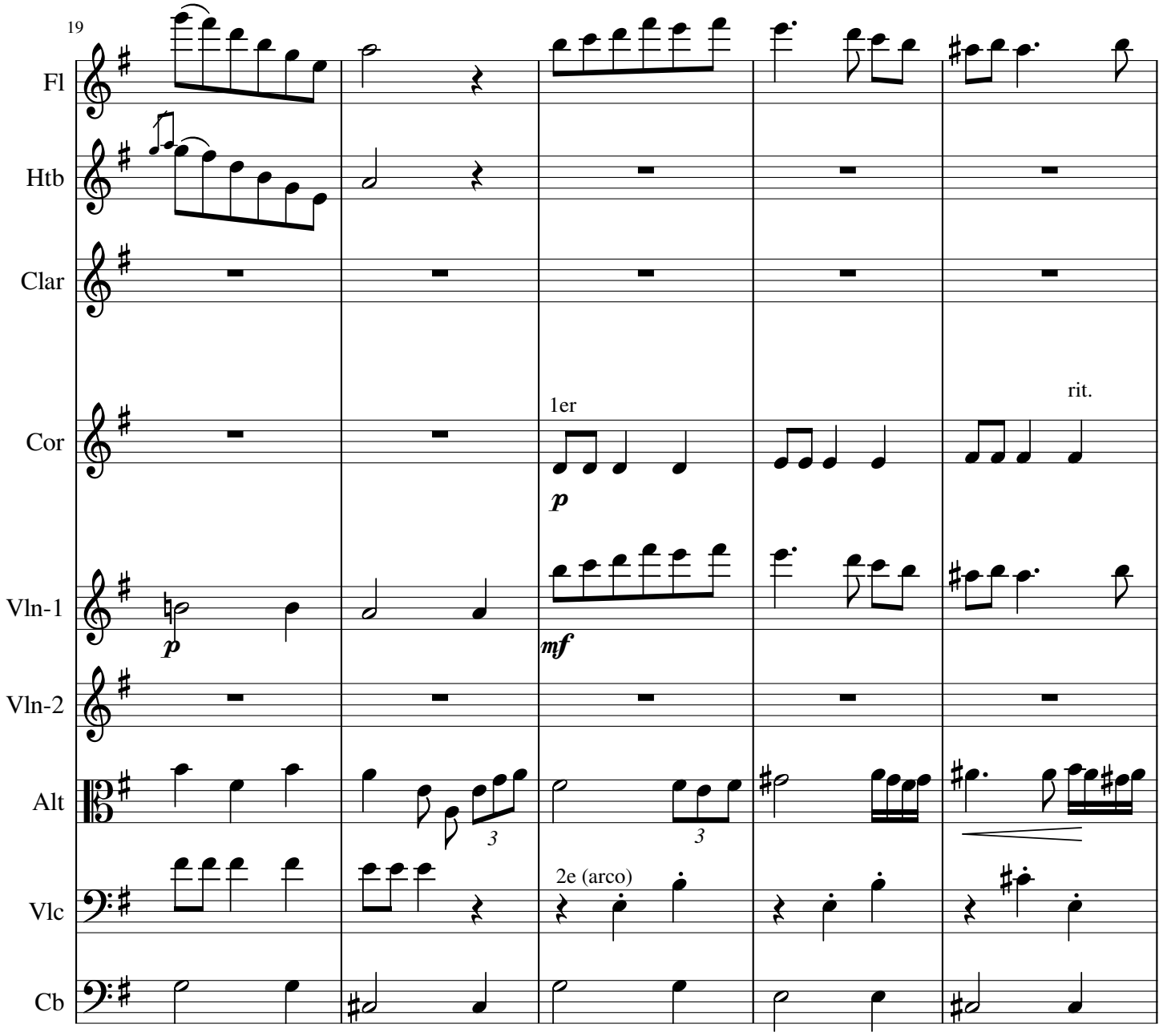
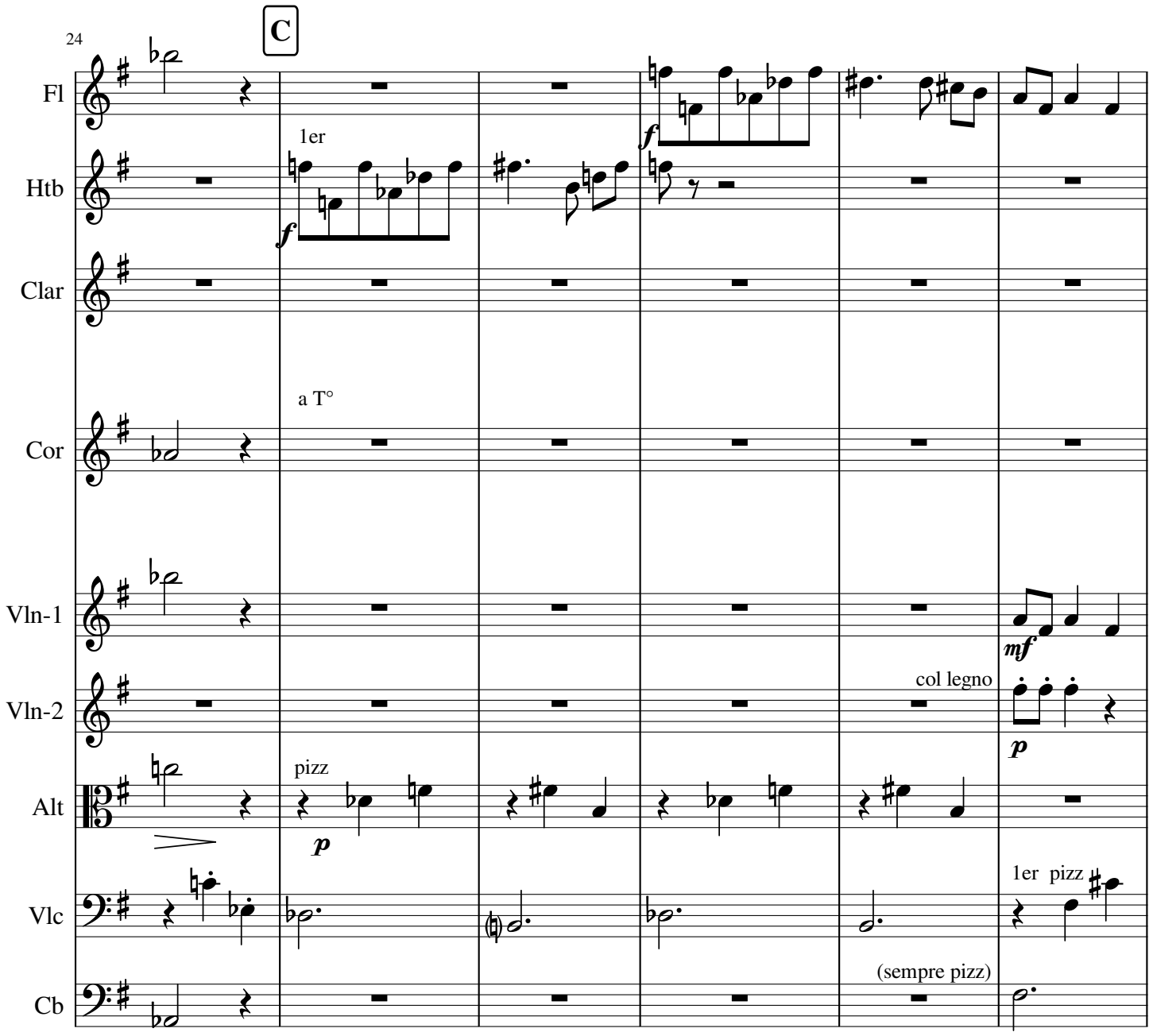
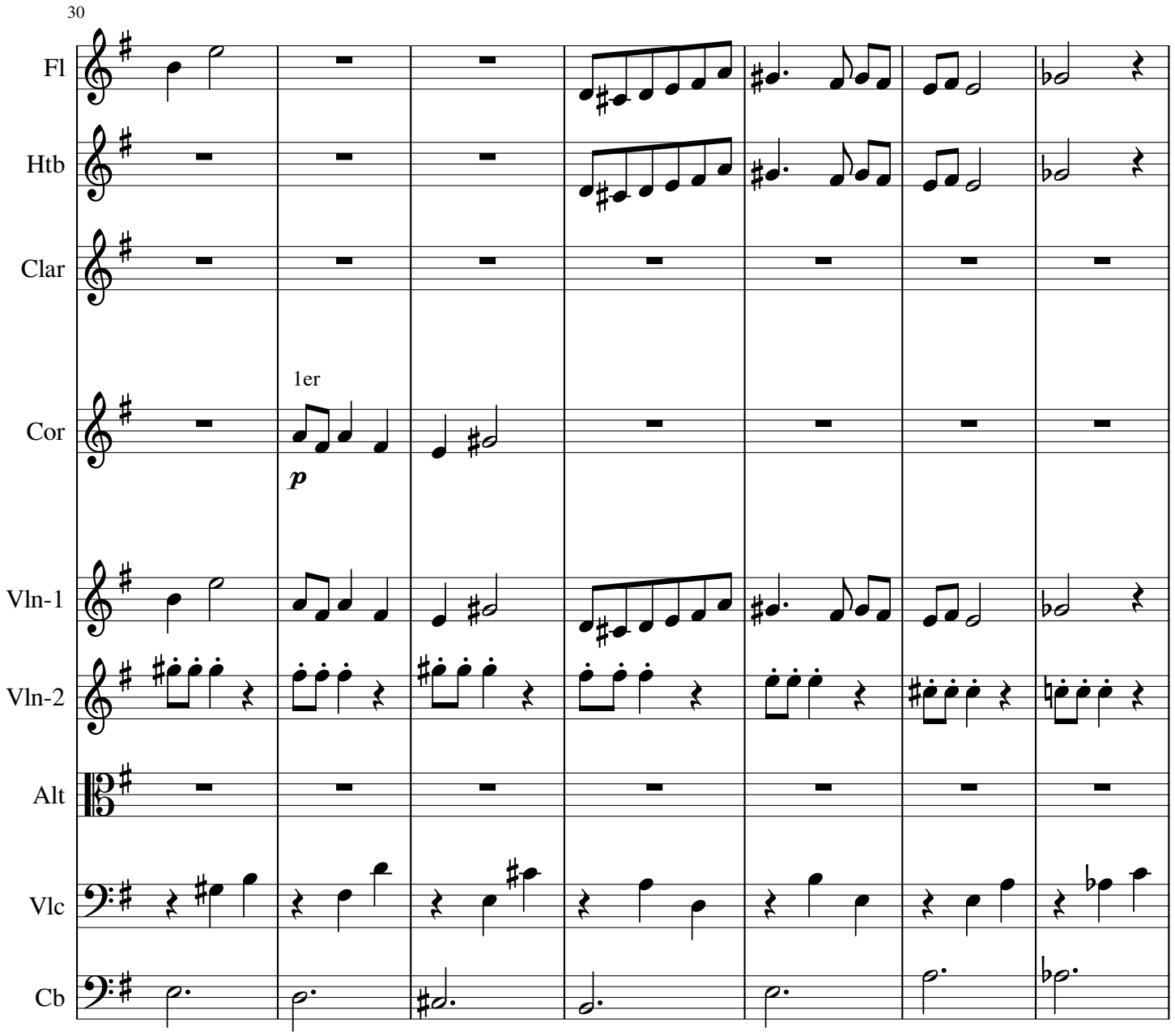



7
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
2e
1er
1er
mf
f
mf
p
f
f


13
B
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
1er
pizz


19
Fl
Htb
Clar
Cor
1er
p
rit.
Vln-1
p
mf
Vln-2
Alt
3
3
Vlc
2e (arco)
Cb


24
C
Fl
Htb
1er
f
Clar
Cor
a T°
Vln-1
mf
Vln-2
col legno
p
Alt
pizz
p
Vlc
1er pizz
Cb
(sempre pizz)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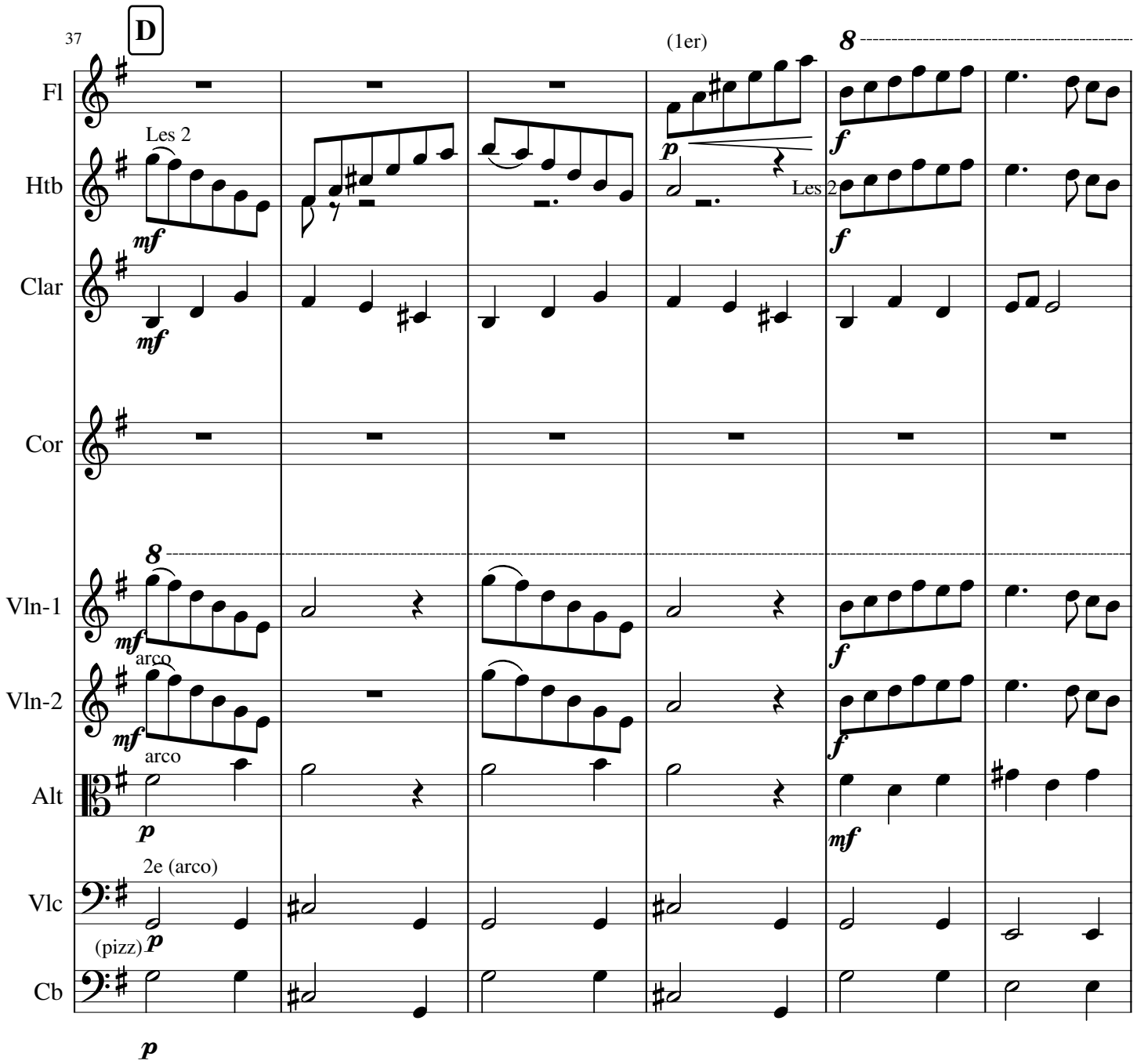
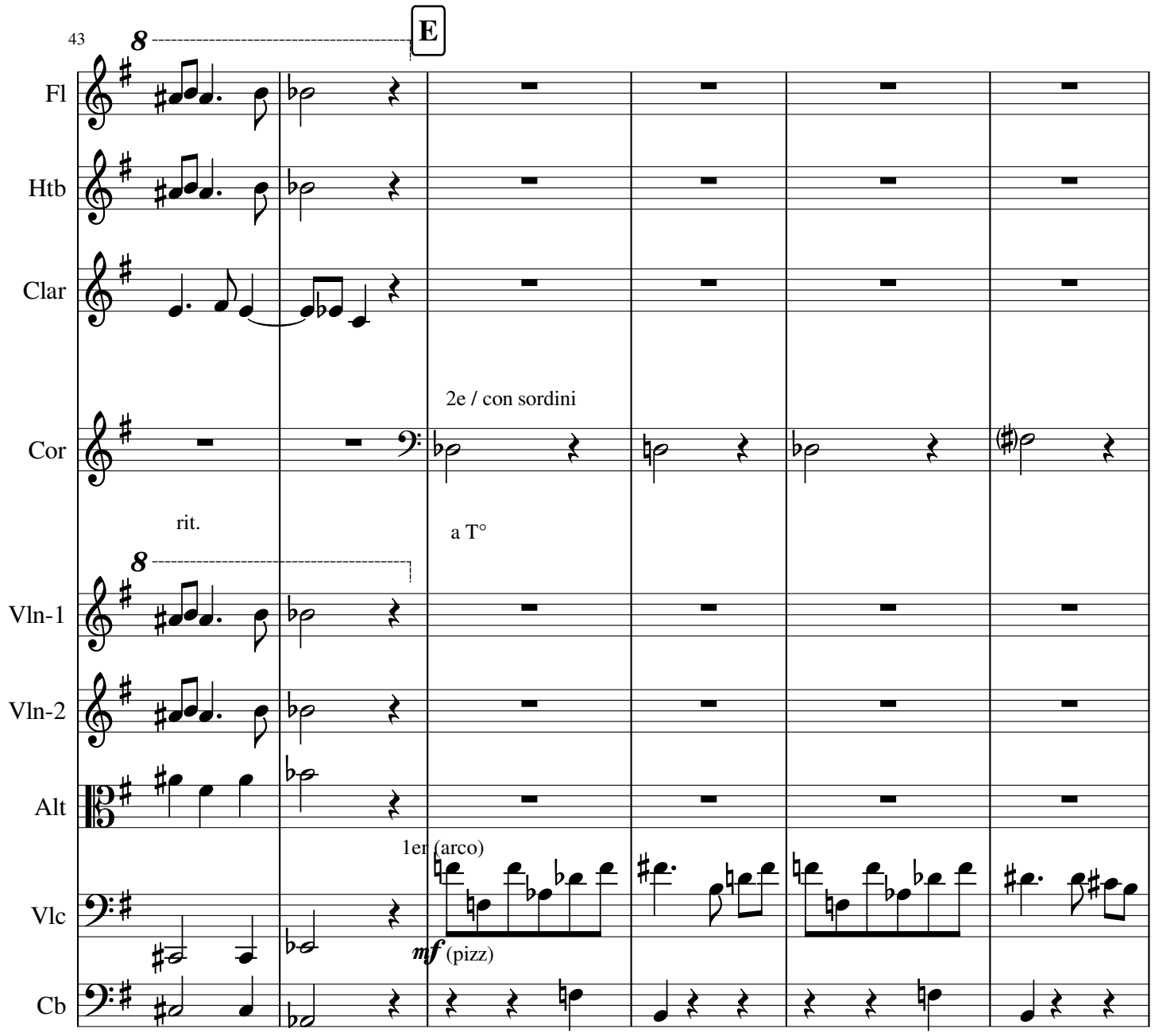
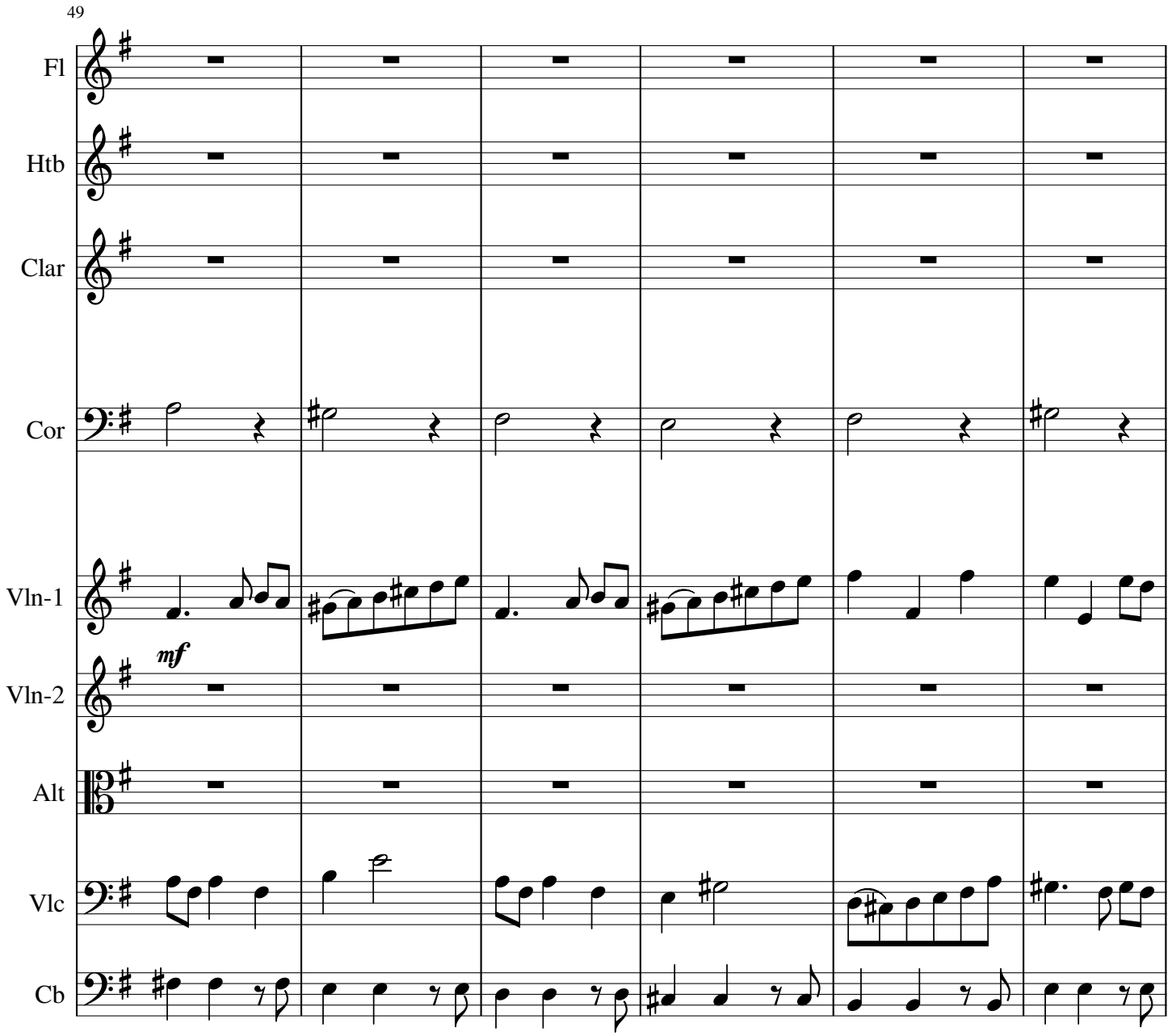
Fl
Htb
Clar
1er
Cor
p
Vln-1
Vln-2
Alt
Vlc
Cb


37
D
(1er)
8
Les 2
Les 2
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
arco
arco
2e (arco)
(pizz)


43
E
Fl
Htb
Clar
2e / con sordini
Cor
rit.
a T°
Vln-1
Vln-2
Alt
1er (arco)
Vlc
mf (pizz)
Cb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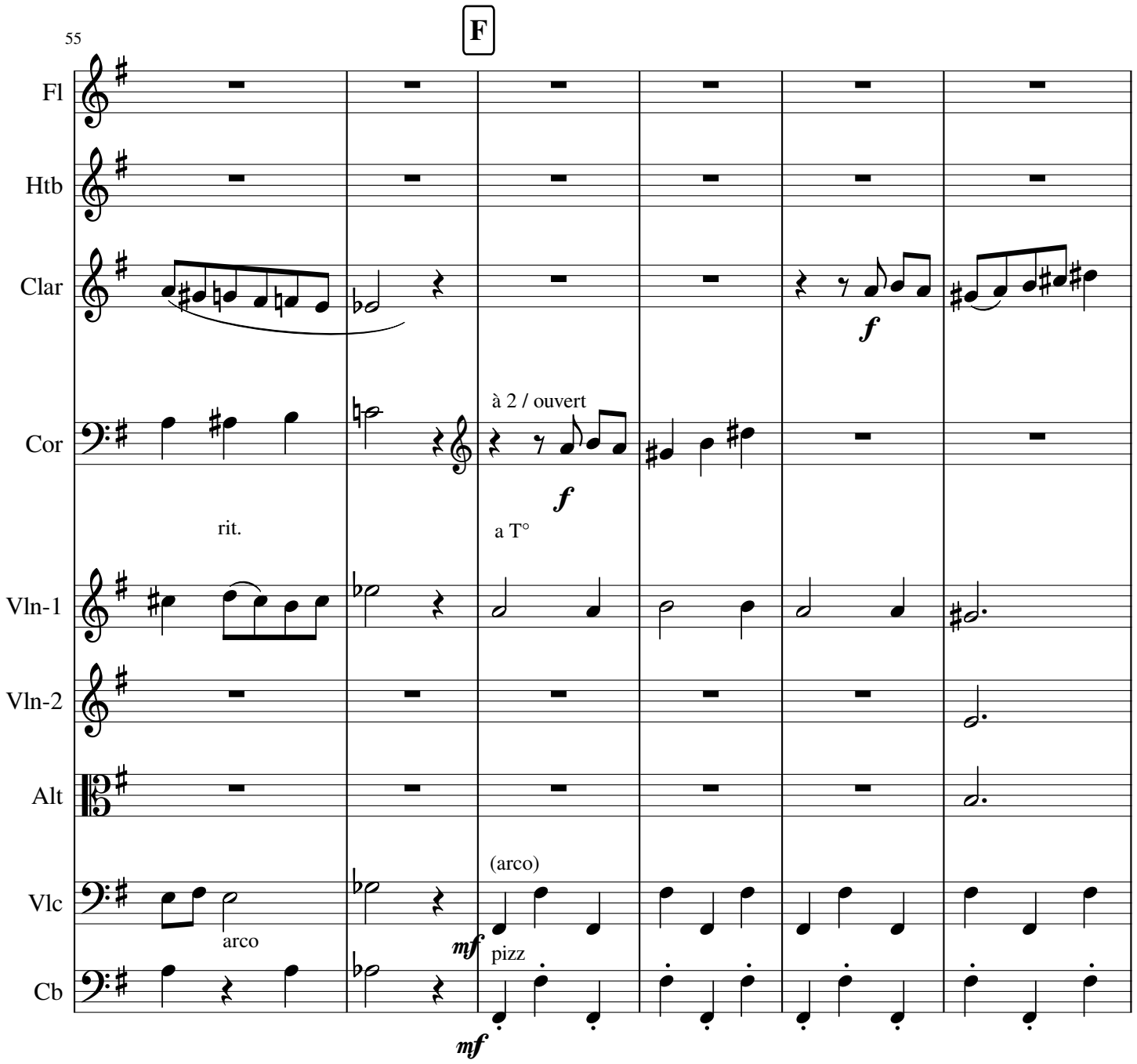
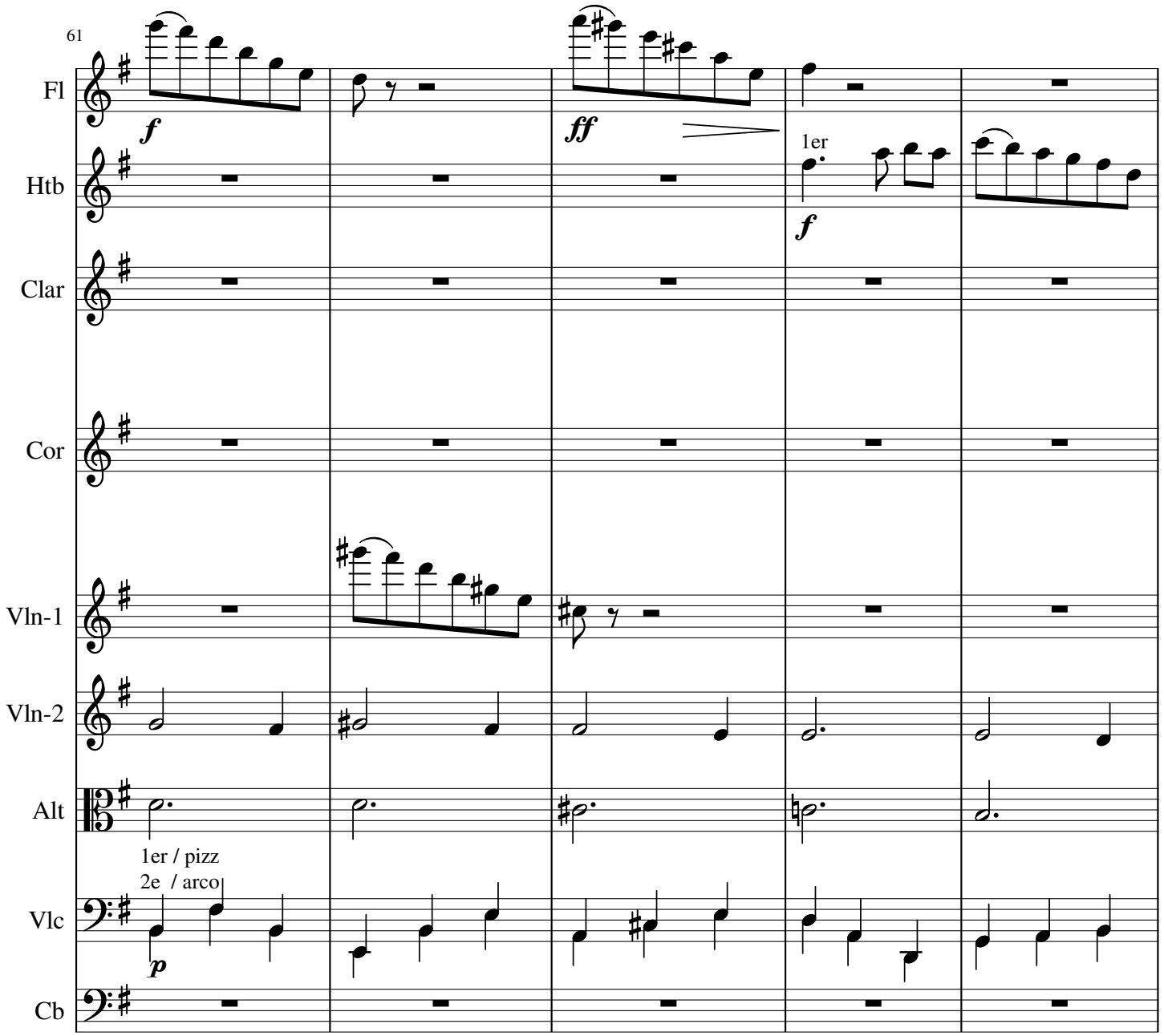
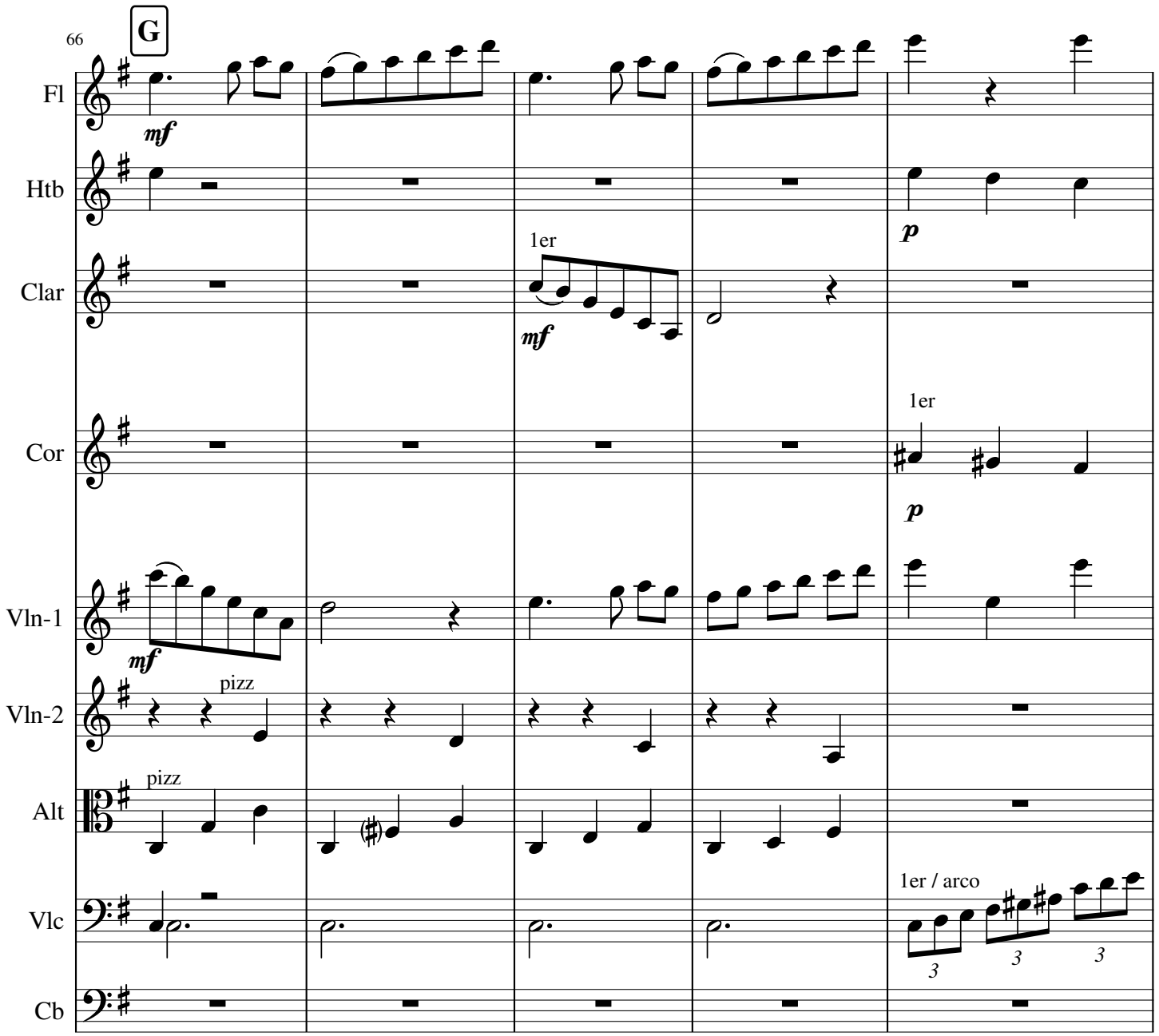
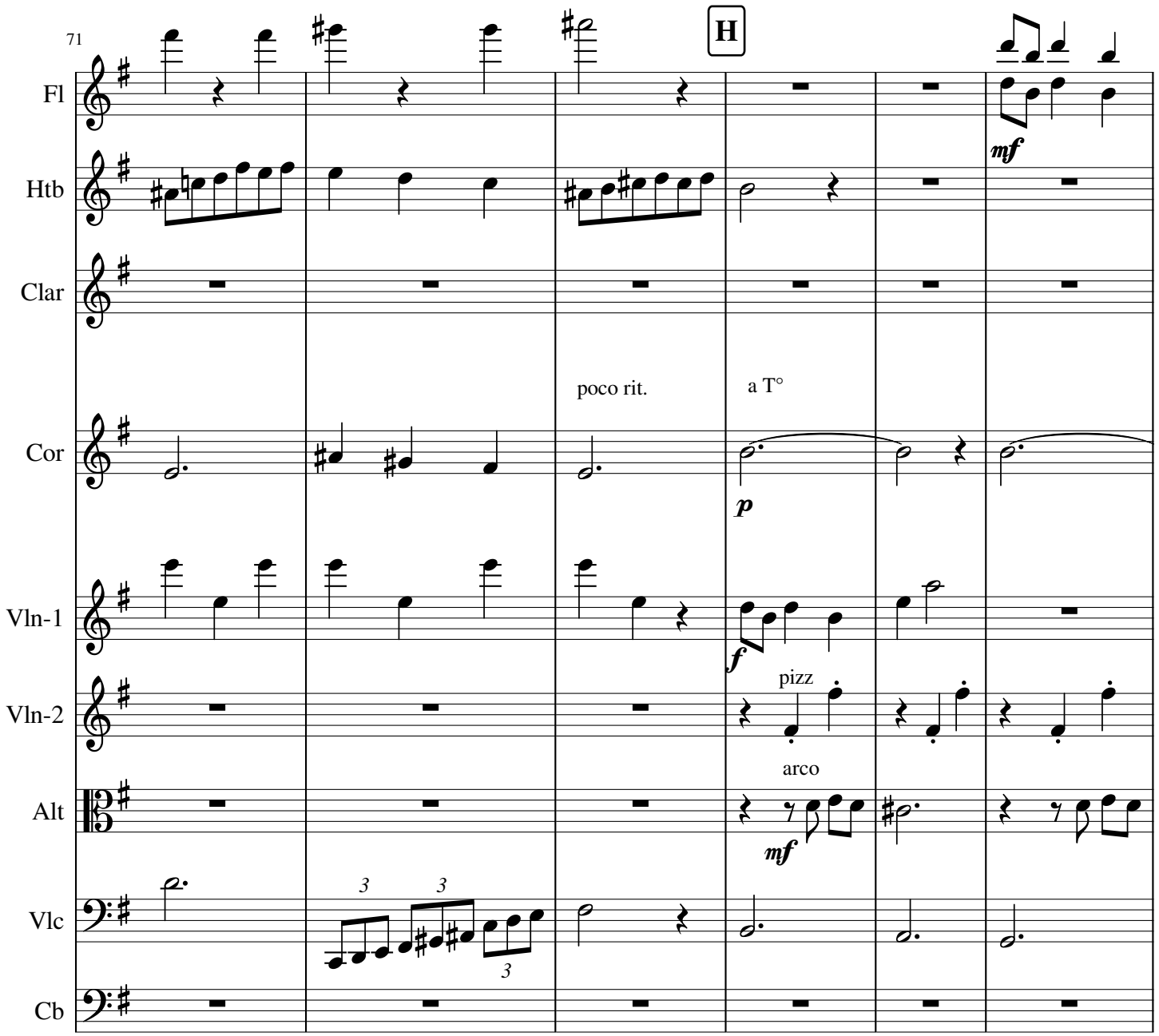
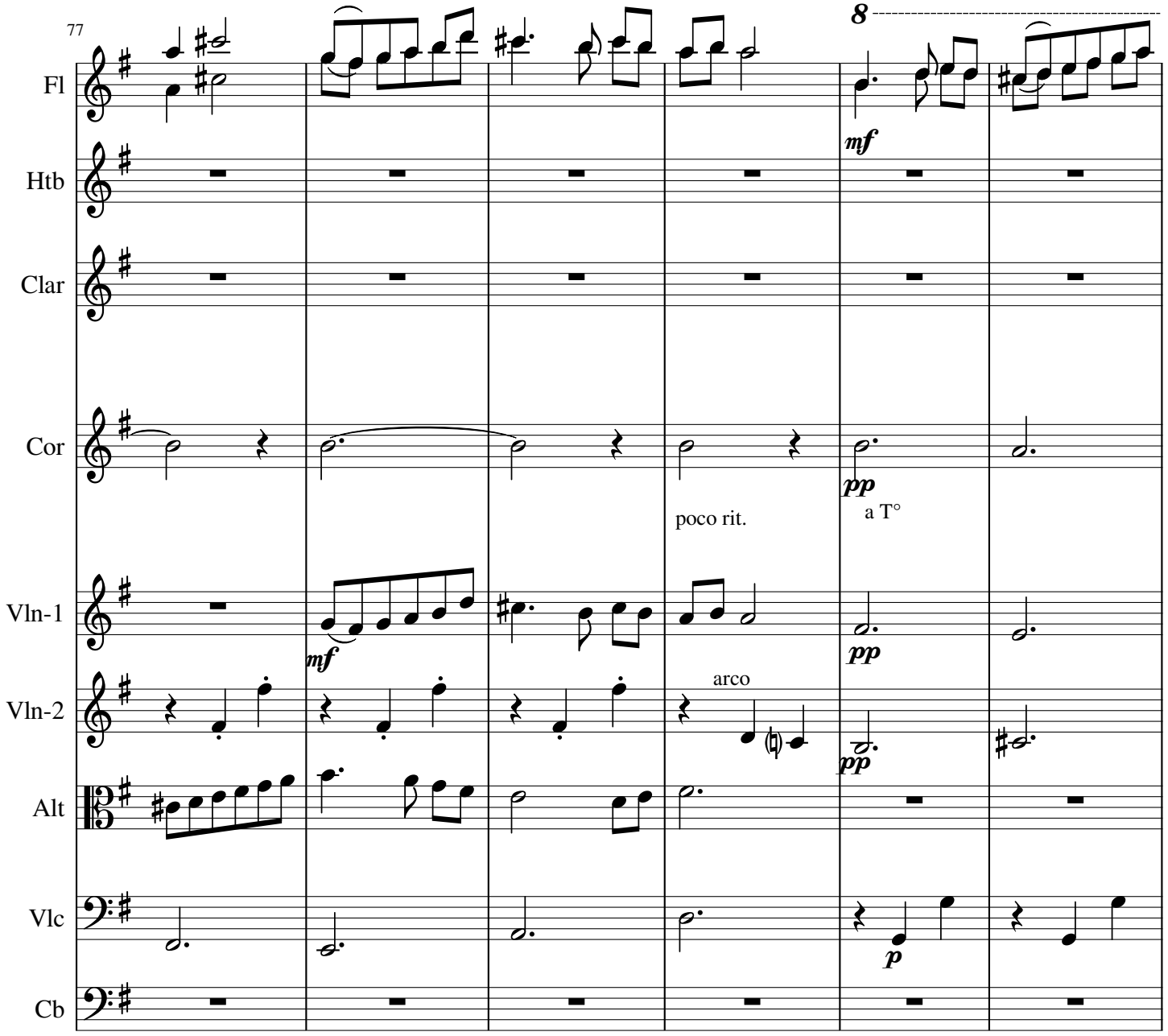
Fl
Htb
Clar
Cor
Vln-1
mf
Vln-2
Alt
Vlc
Cb

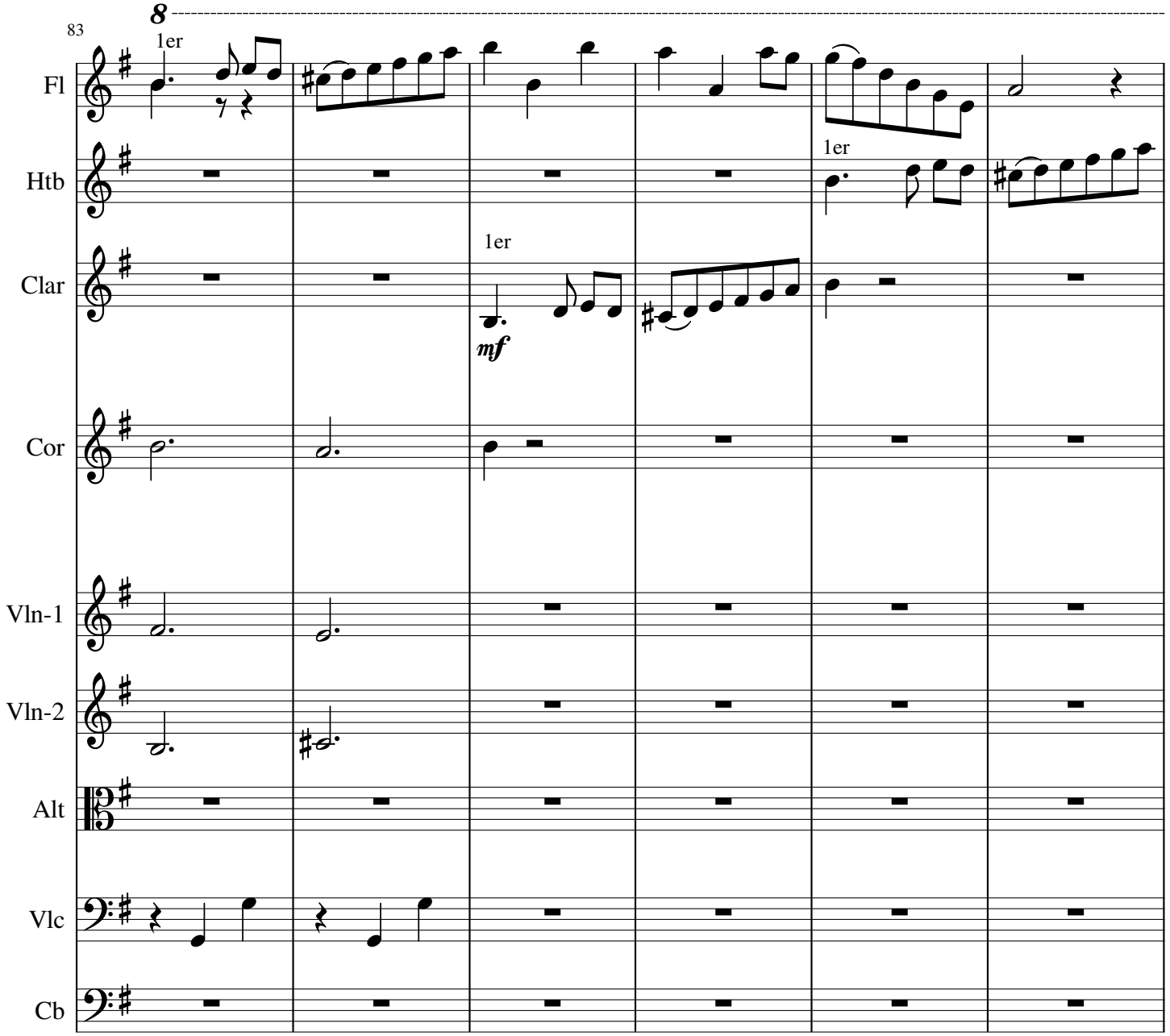

55
F
Fl
Htb
Clar
f
Cor
à 2 / ouvert
f
rit.
a T°
Vln-1
Vln-2
Alt
Vlc
(arco)
arco
mf
Cb
pizz
mf

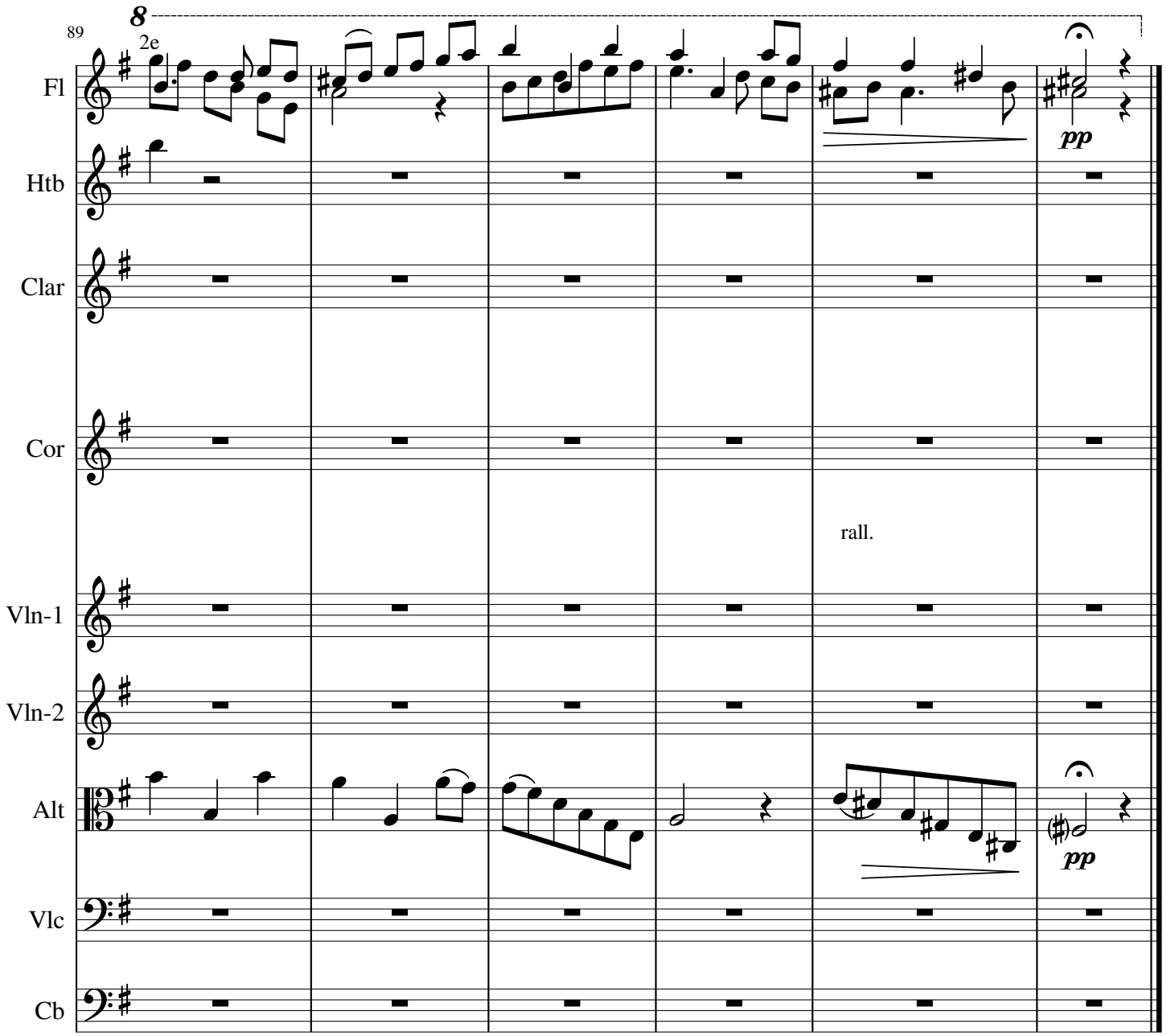

61
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
f
ff
1er
f
1er / pizz
2e / arco
p


66
G
Fl
mf
Htb
p
Clar
1er
mf
Cor
1er
p
Vln-1
mf
Vln-2
pizz
Alt
pizz
Vlc
1er / arco
3
3
3
Cb


71
H
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
mf
poco rit.
a T°
p
f
pizz
arco
mf
3
3
3


77
8
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
mf
pp
a T°
poco rit.
arco
p


83
8
1er
Fl
Htb
1er
Clar
1er
mf
Cor
Vln-1
Vln-2
Alt
Vlc
Cb


89
8
2e
Fl
pp
Htb
Clar
Cor
rall.
Vln-1
Vln-2
Alt
pp
Vlc
Cb

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Deuxième mouvement

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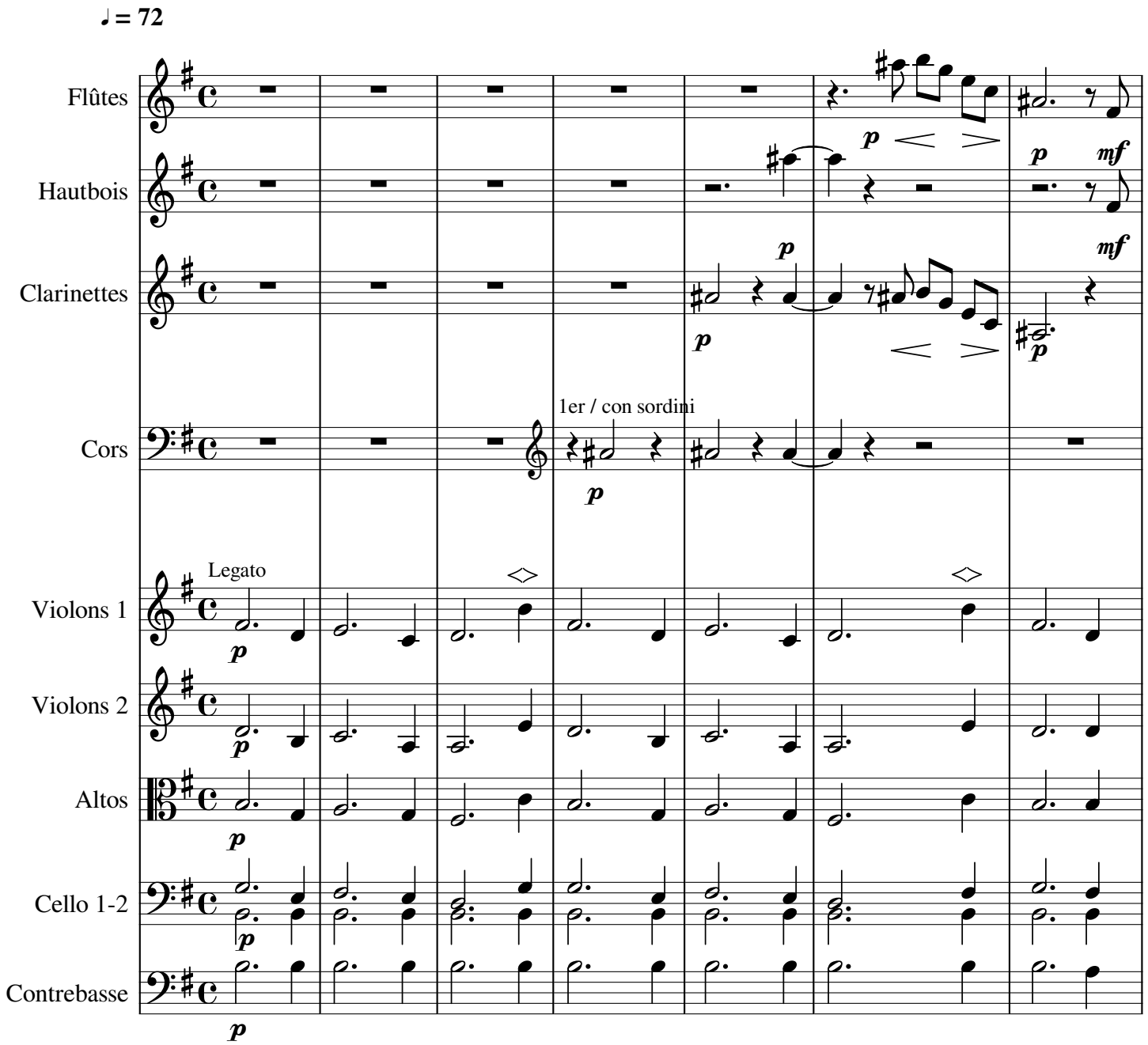

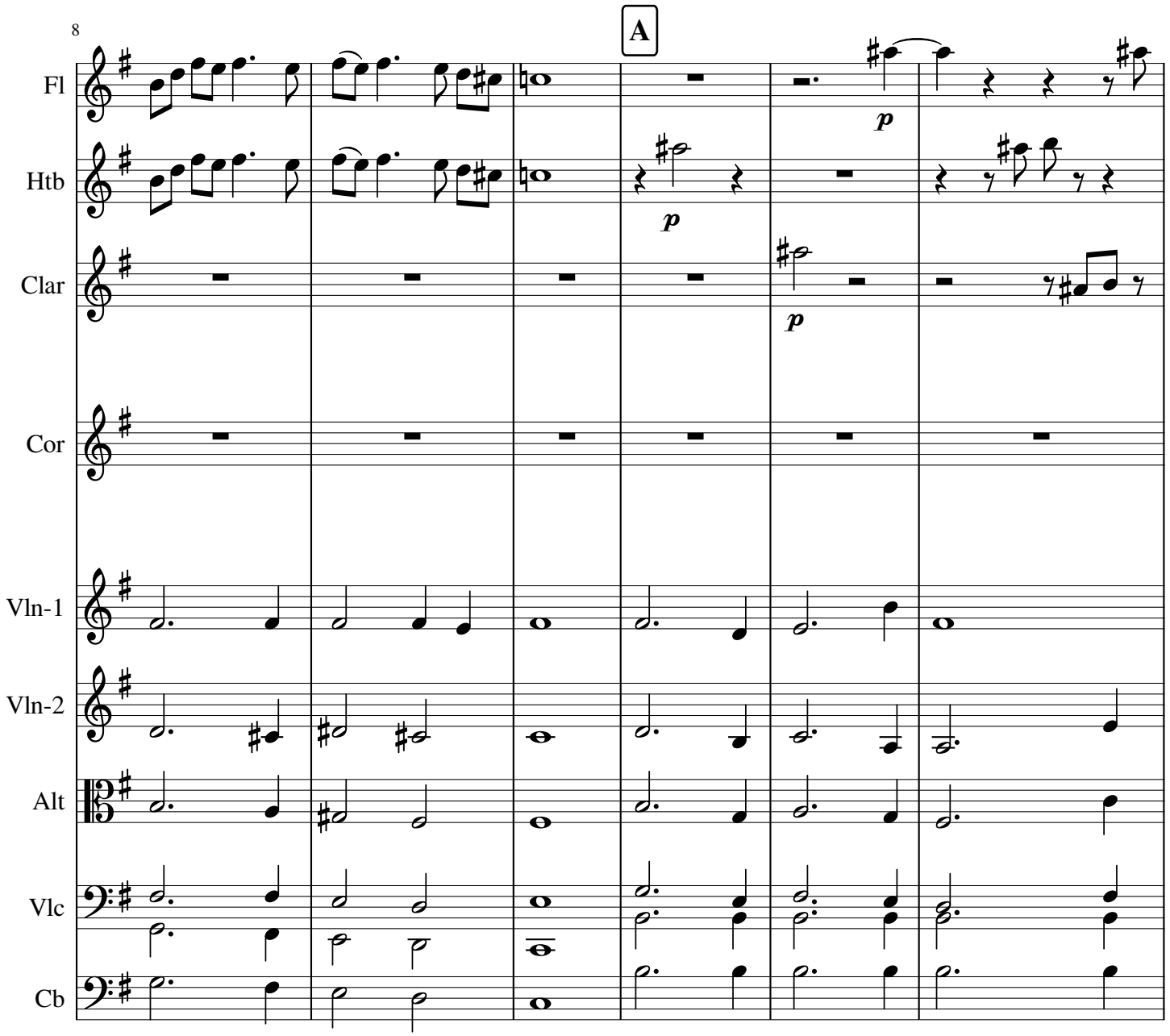
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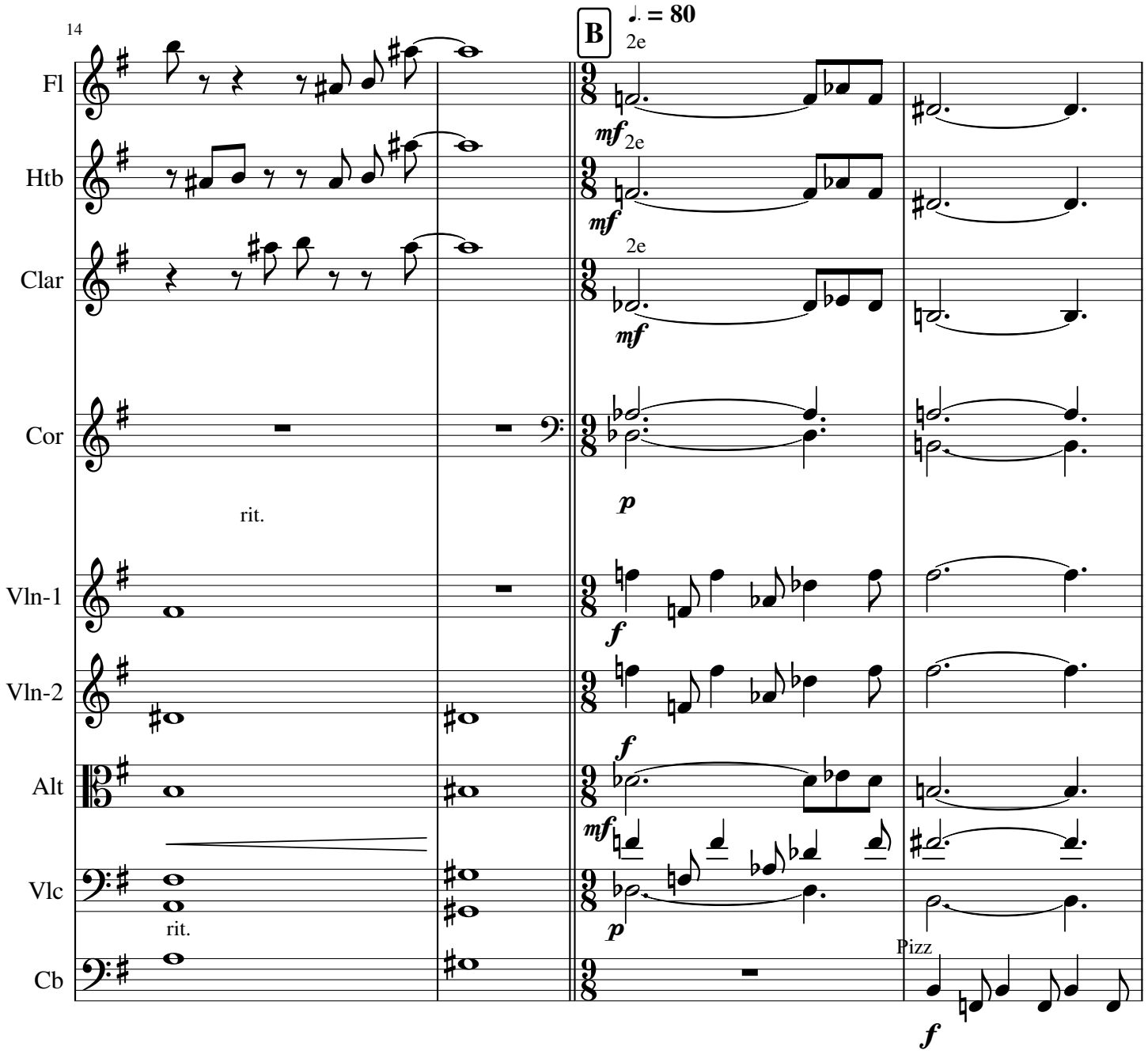
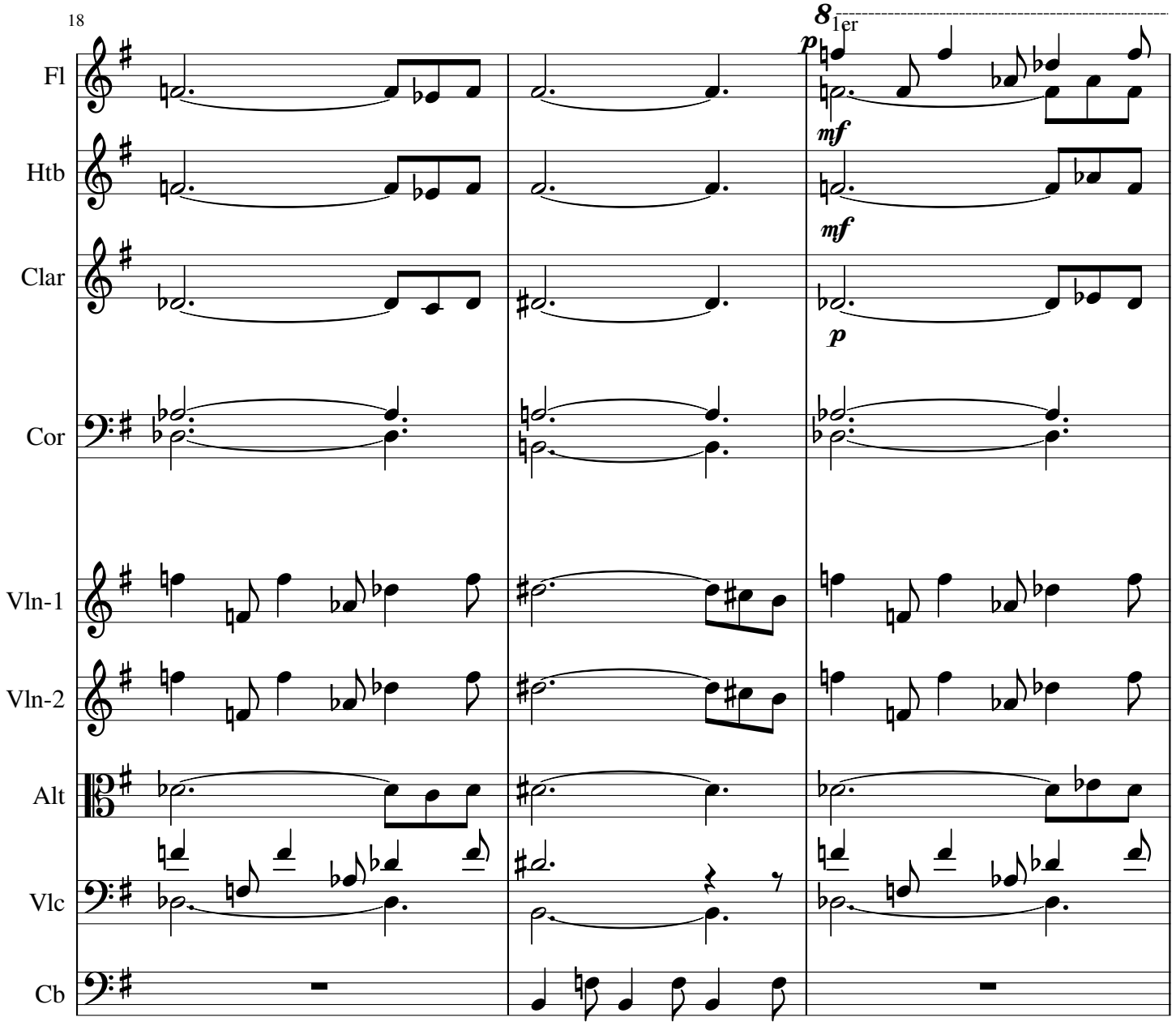
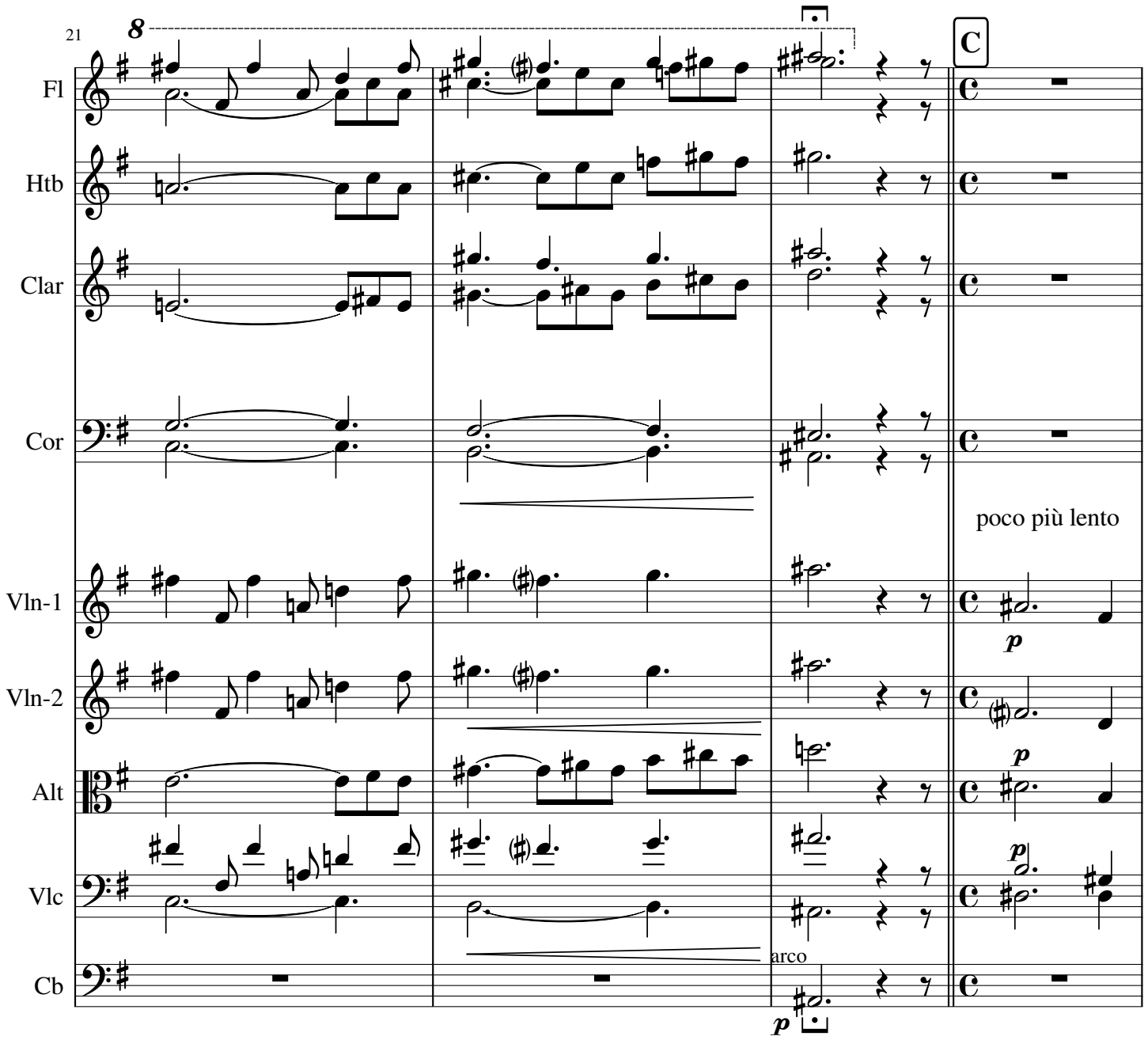
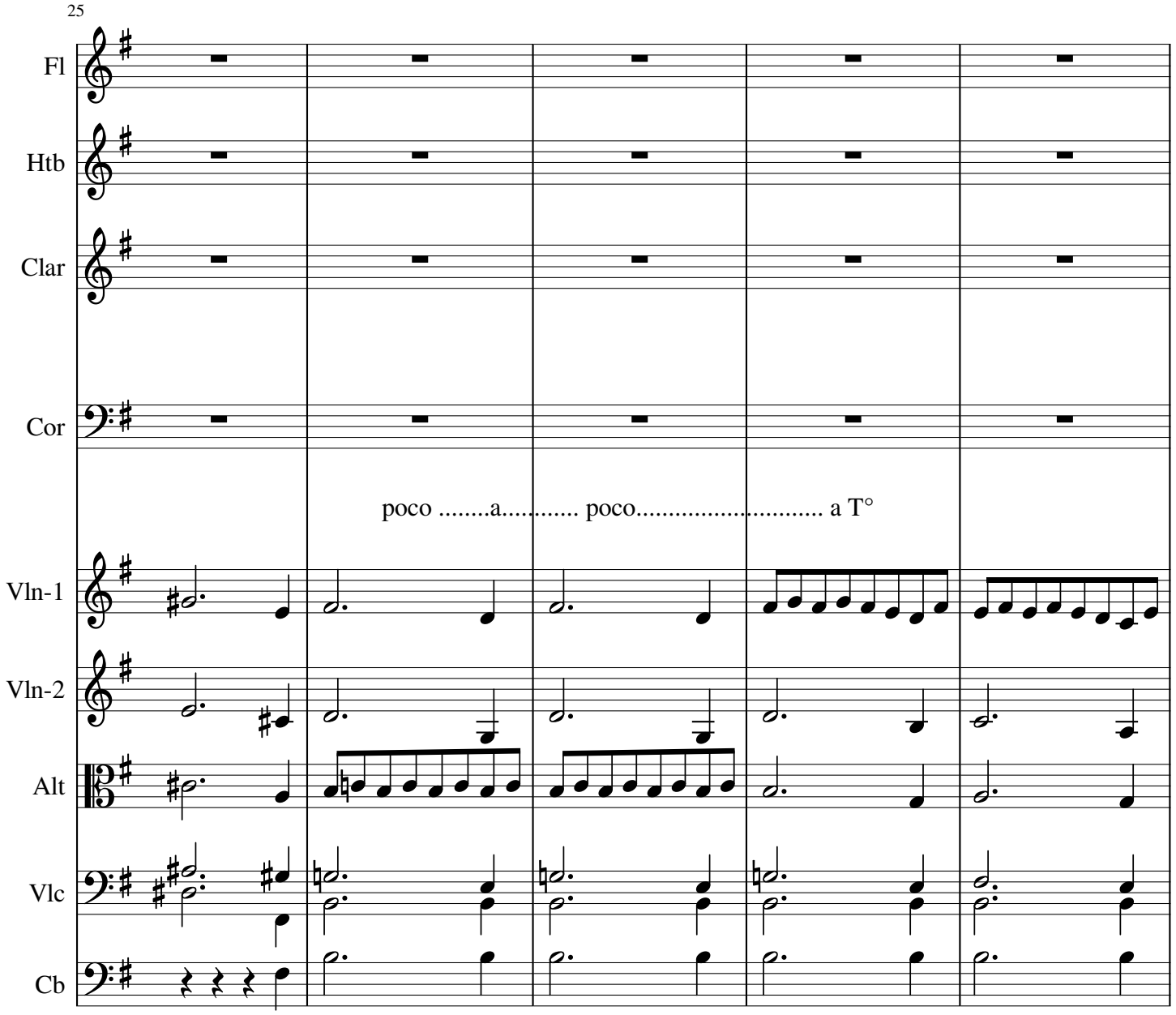
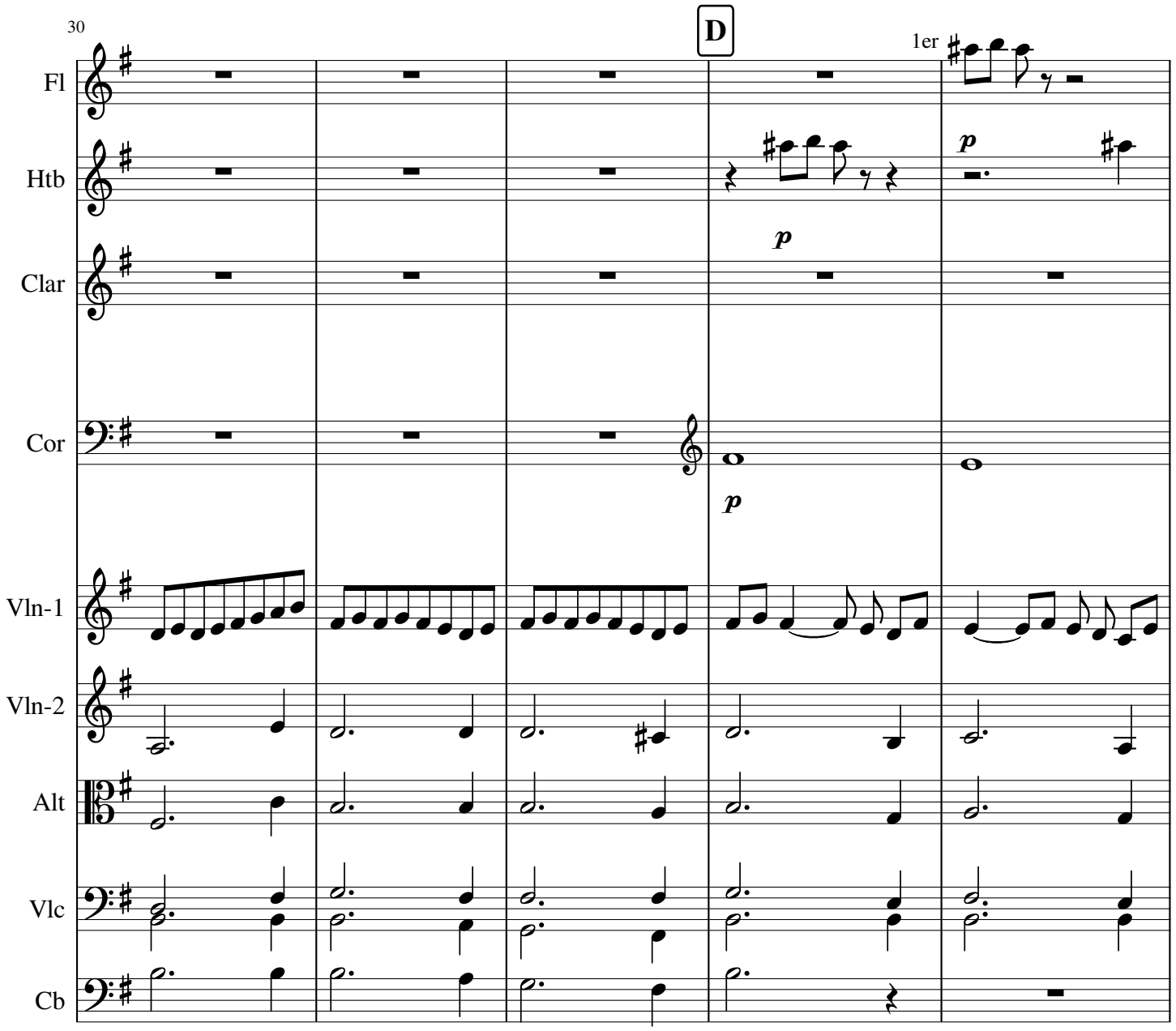
A
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
p
p
p

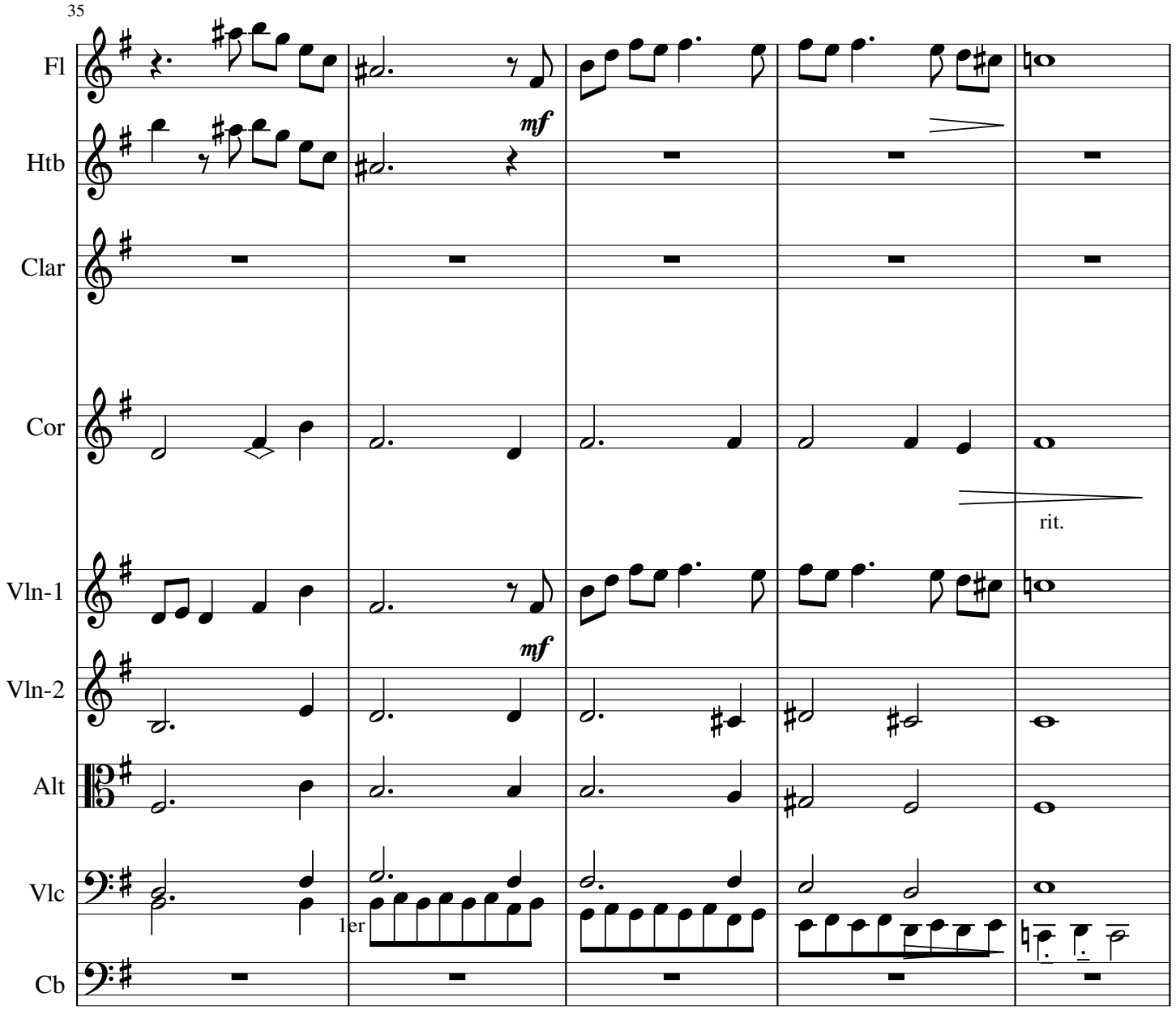

14
B
♩. = 80
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
2e
2e
2e
mf
mf
mf
p
rit.
f
f
mf
p
rit.
Pizz
f

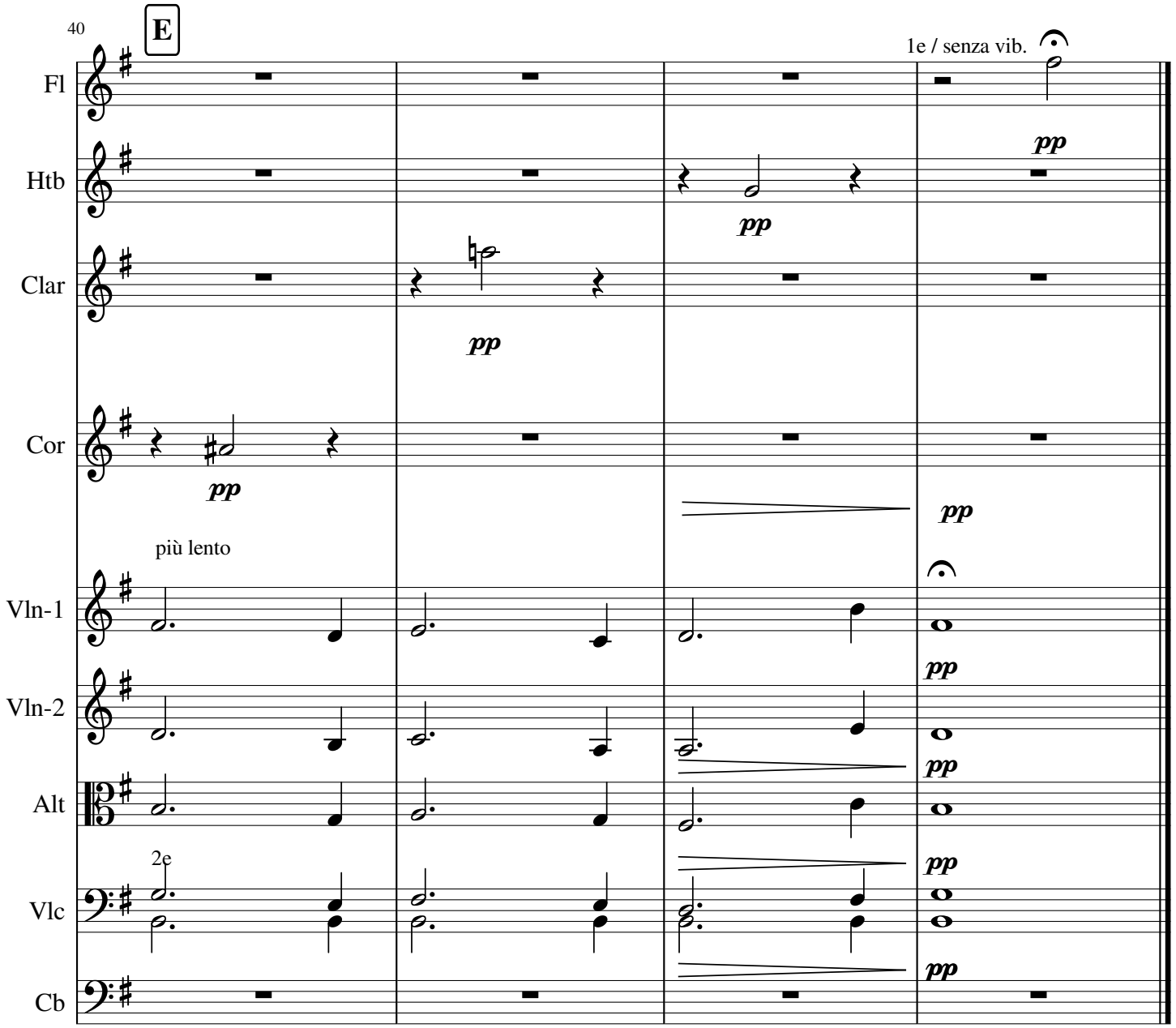

18
8
1er
p
mf
mf
p
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb


21
8
C
Fl
Htb
Clar
Cor
poco più lento
Vln-1
p
Vln-2
Alt
p
Vlc
p
arco
Cb
p


25
Fl
Htb
Clar
Cor
poco .....a..... poco..... a T°
Vln-1
Vln-2
Alt
Vlc
Cb


30
D
1er
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
p
p
p


35
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
mf
mf
rit.
1er


40
E
1e / senza vib.
Fl
Htb
Clar
Cor
più lento
Vln-1
Vln-2
Alt
2e
Vlc
Cb
pp

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Troisième mouvement

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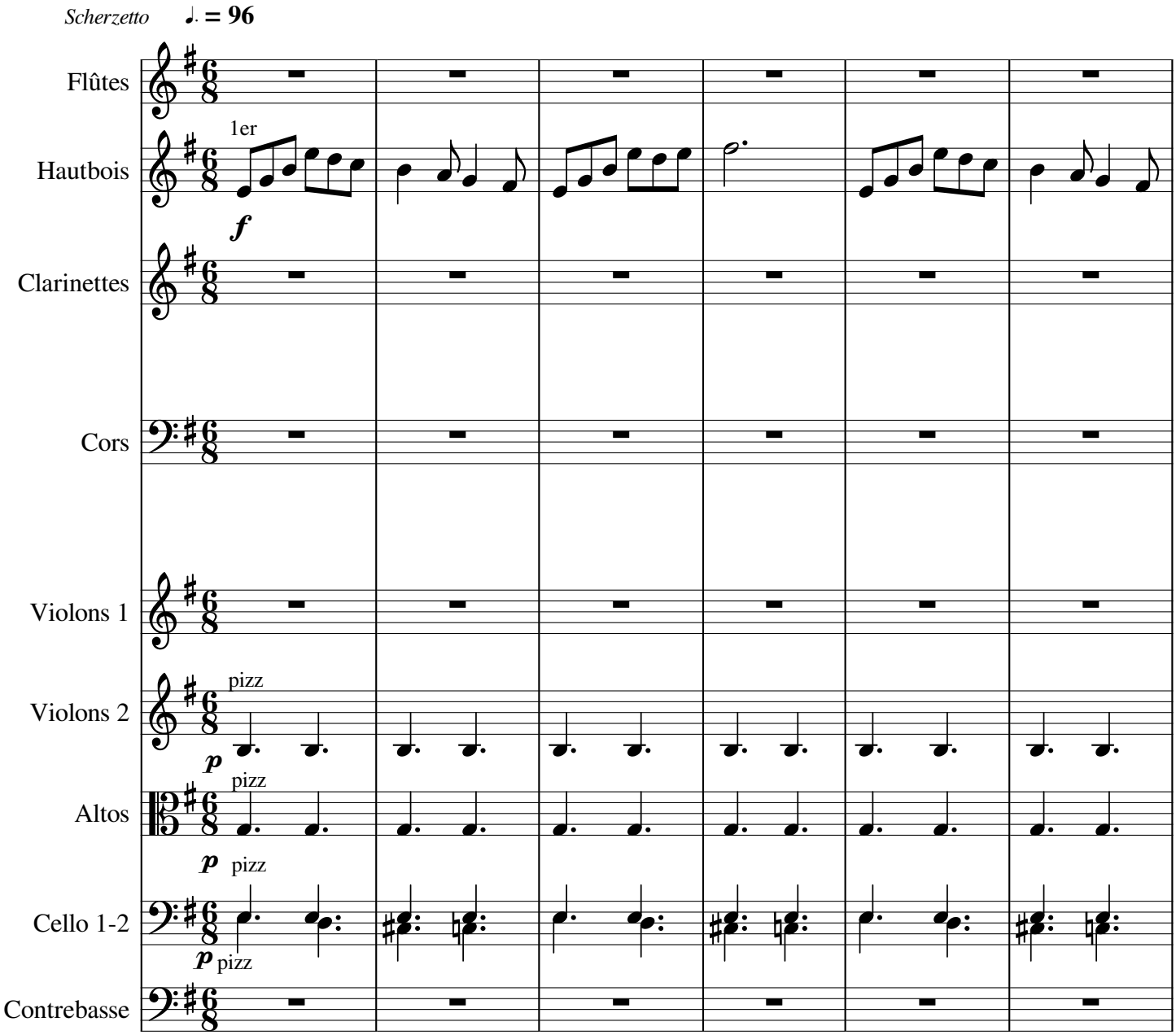
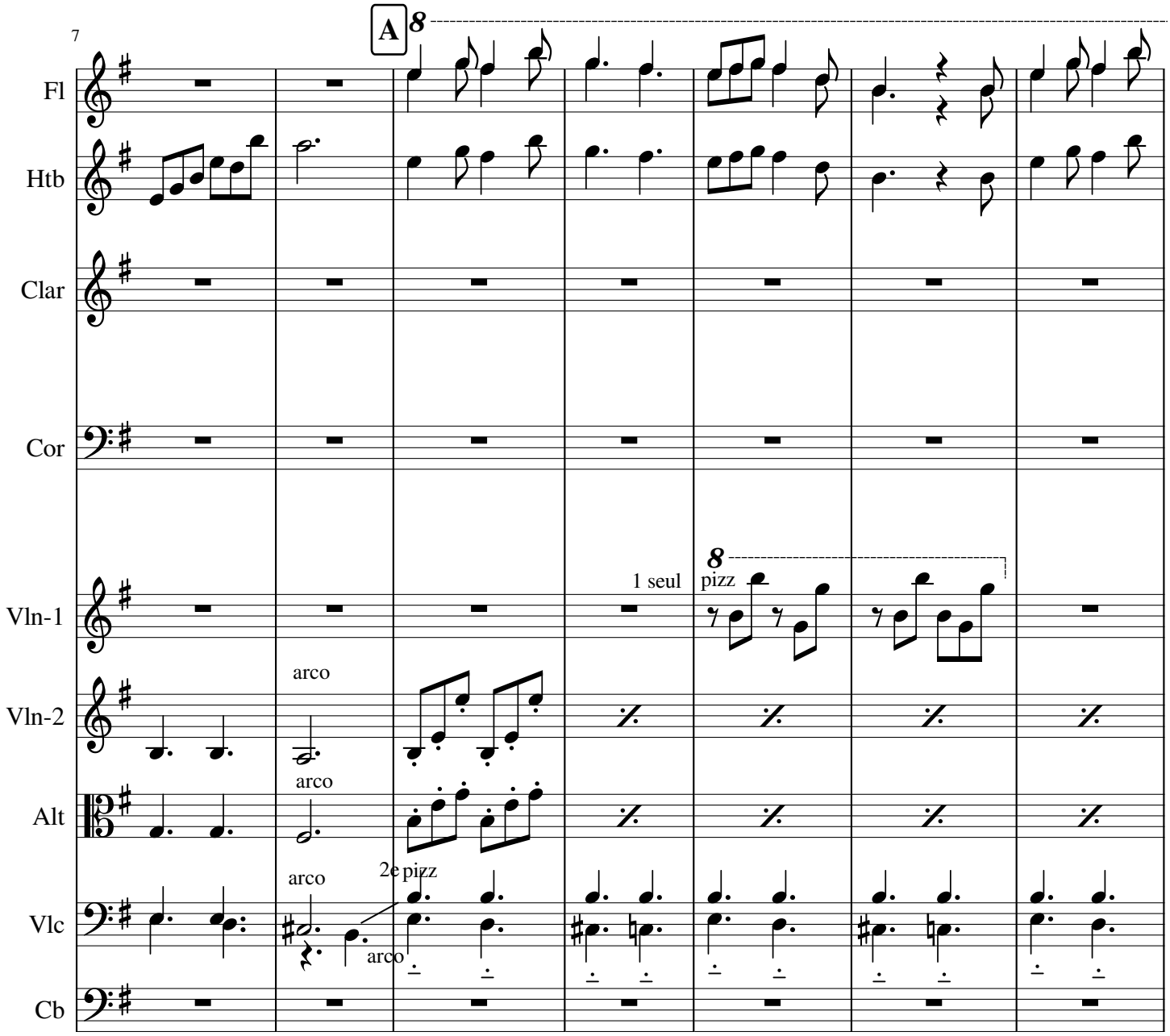
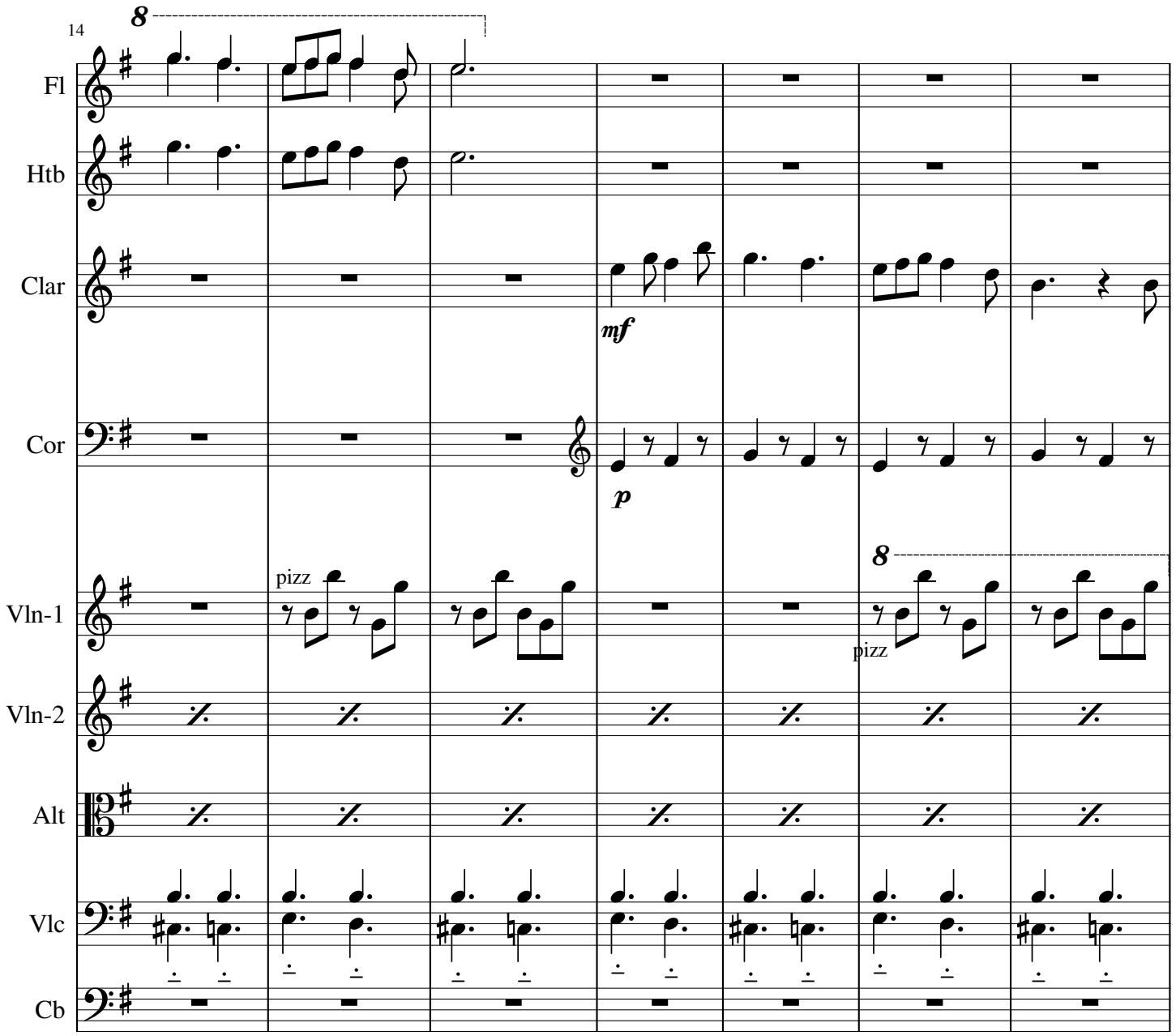
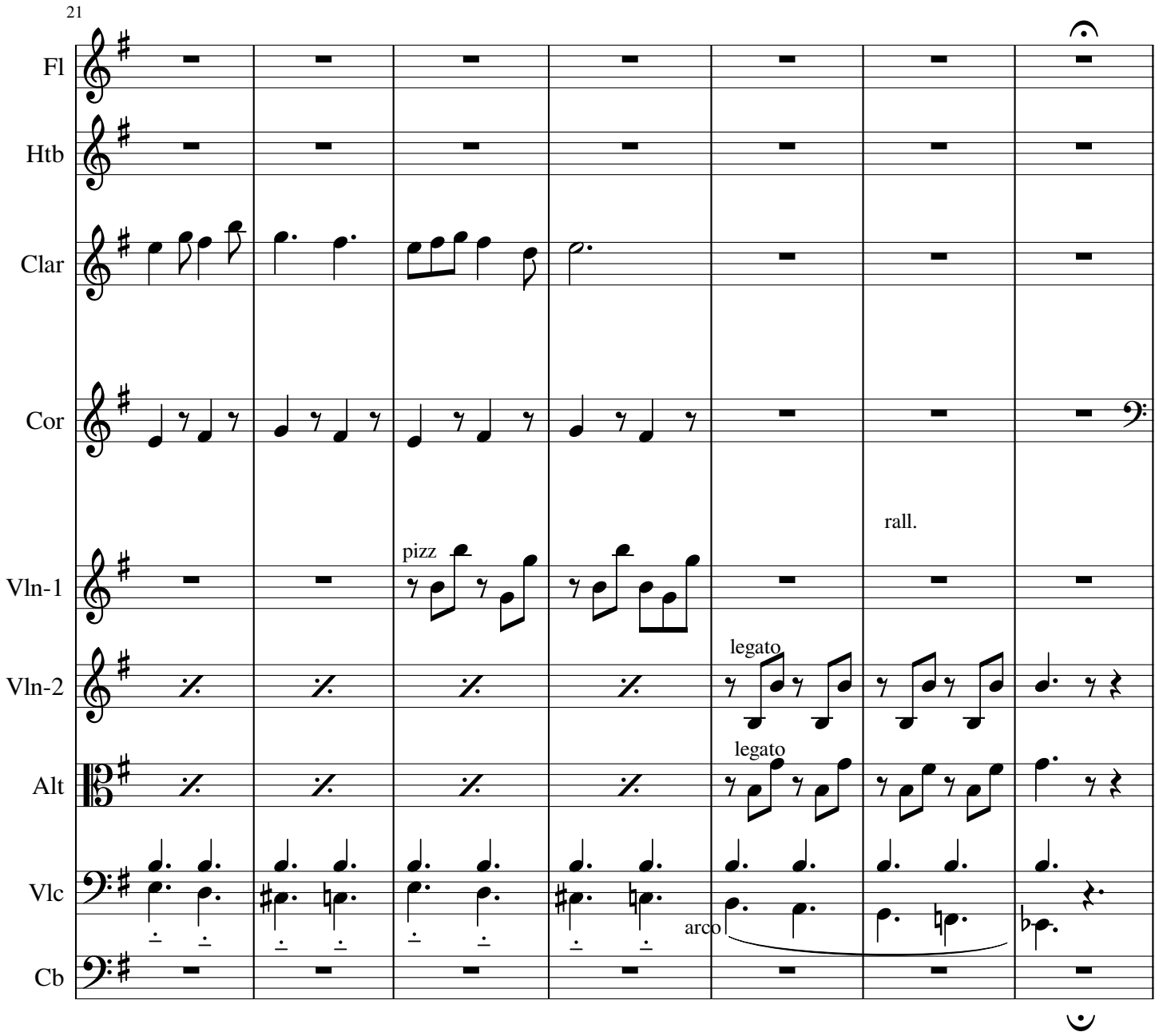
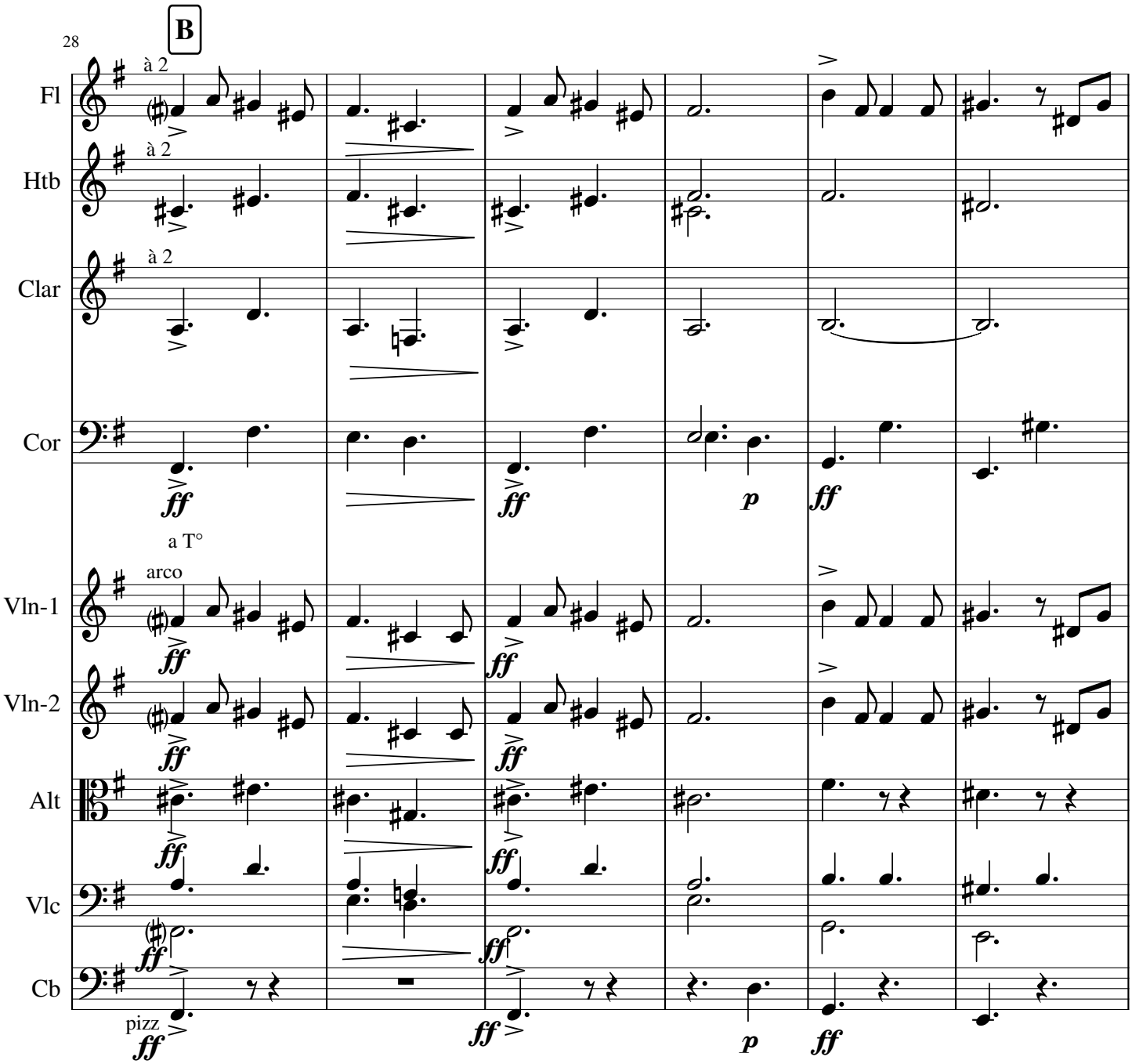
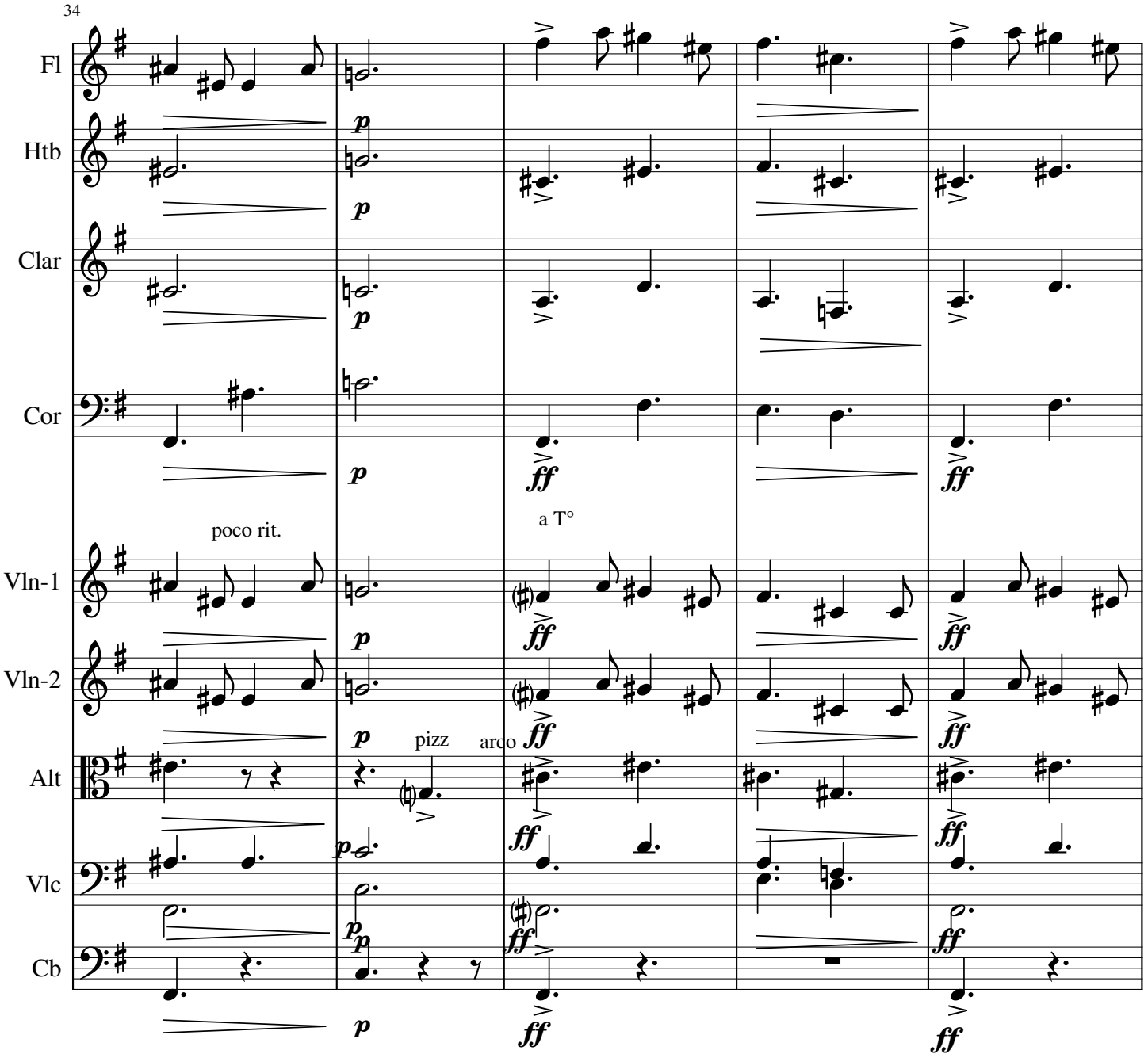


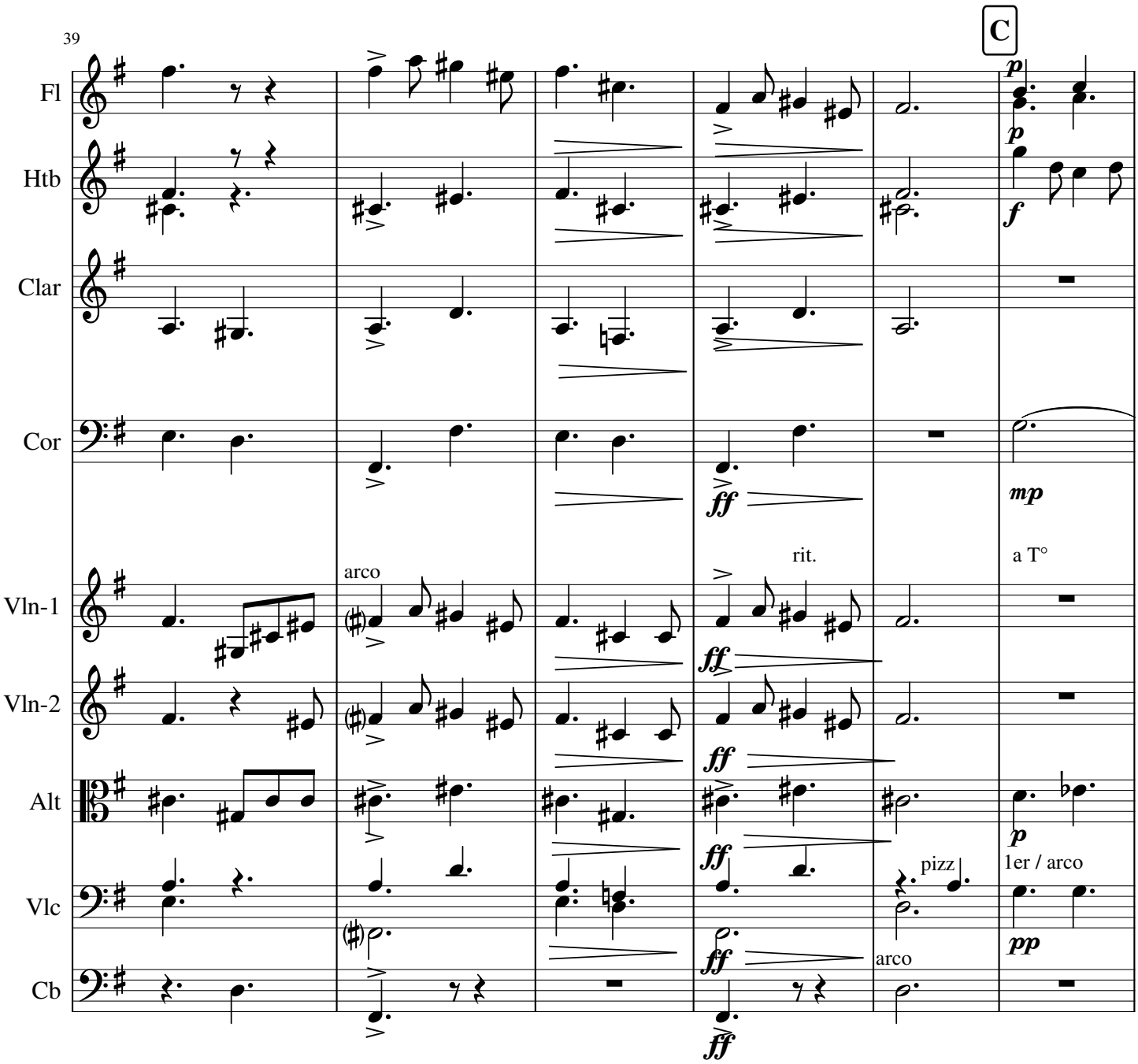

7
A
8
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
1 seul
pizz
arco
arco
arco
2e pizz
arco

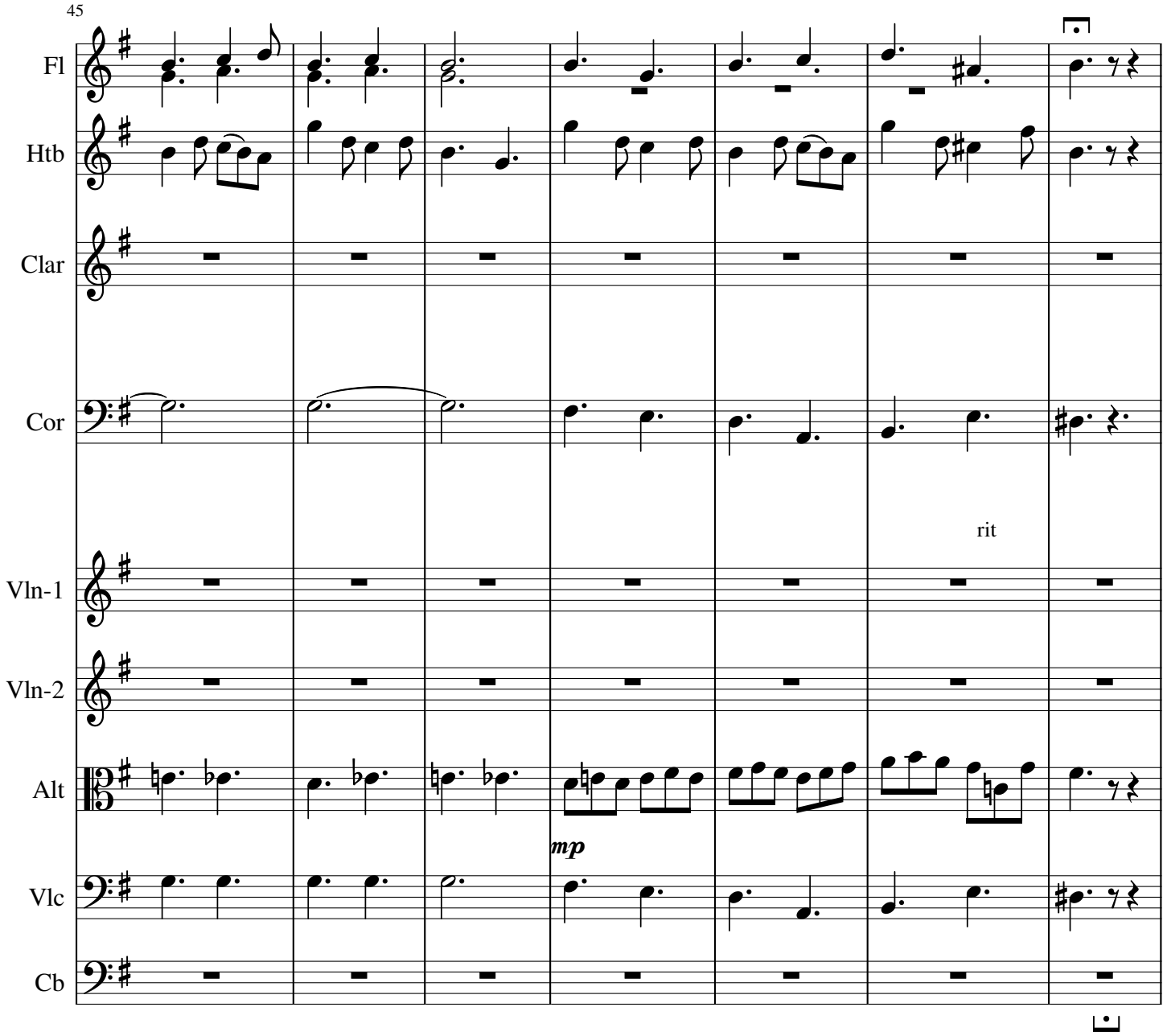

14
8
Fl
Htb
Clar
mf
Cor
p
pizz
Vln-1
8
pizz
Vln-2
Alt
Vlc
Cb

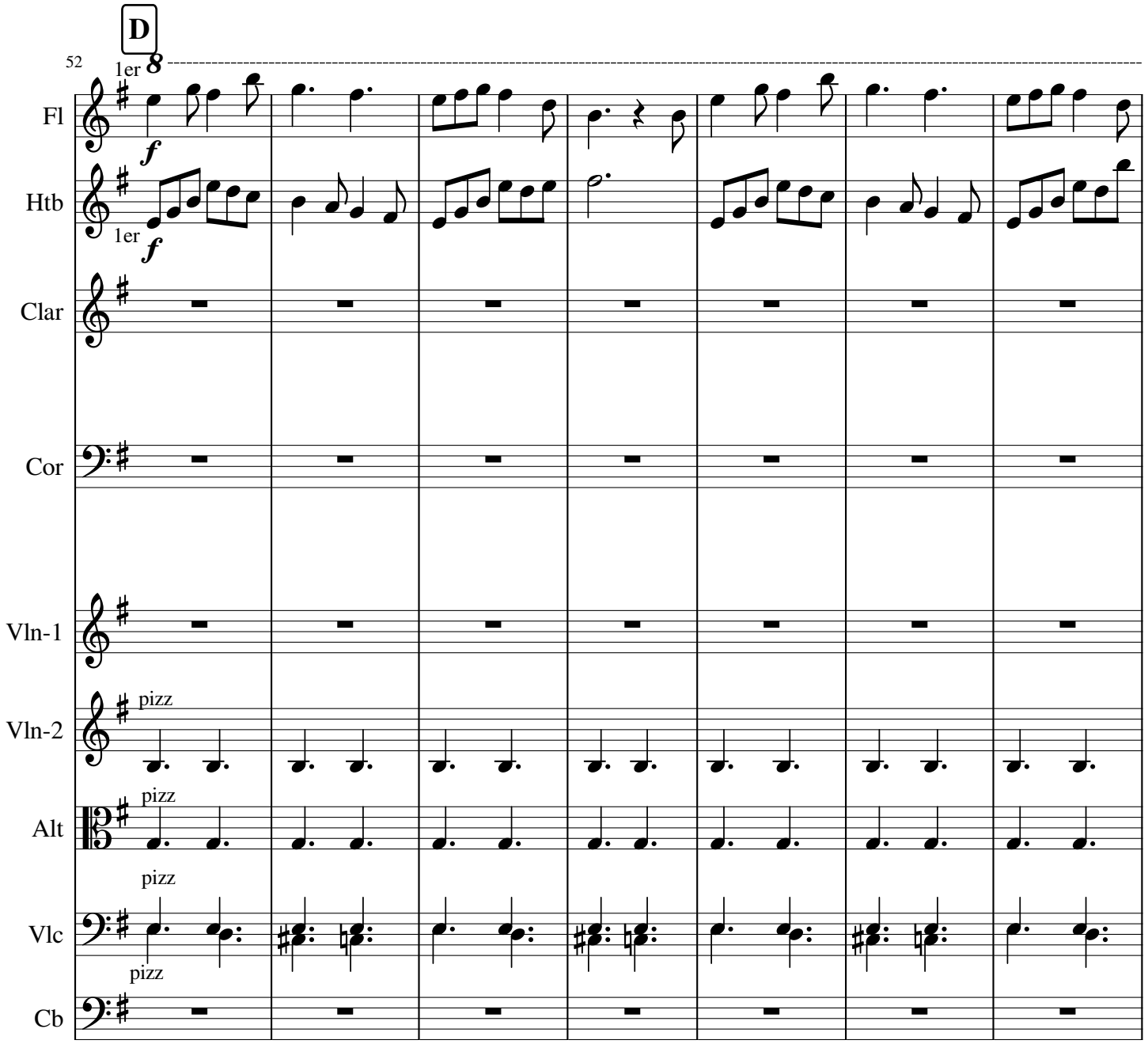

21
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
pizz
legato
legato
arco
rall.

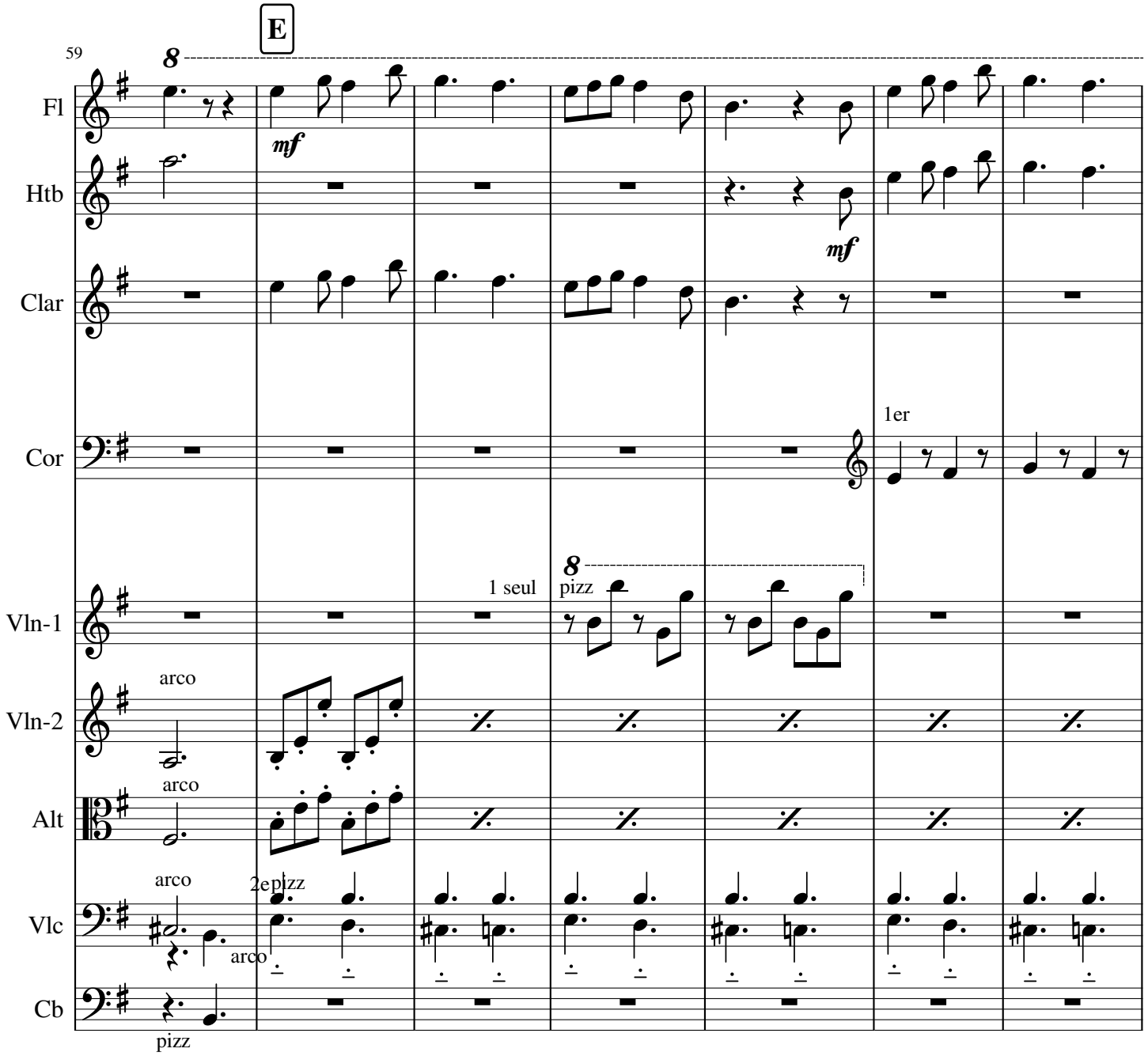

28
B
Fl
à 2
Htb
à 2
Clar
à 2
Cor
ff
ff
p
ff
a T°
arco
Vln-1
ff
ff
Vln-2
ff
ff
Alt
ff
ff
Vlc
ff
ff
Cb
pizz
ff
ff
p
ff

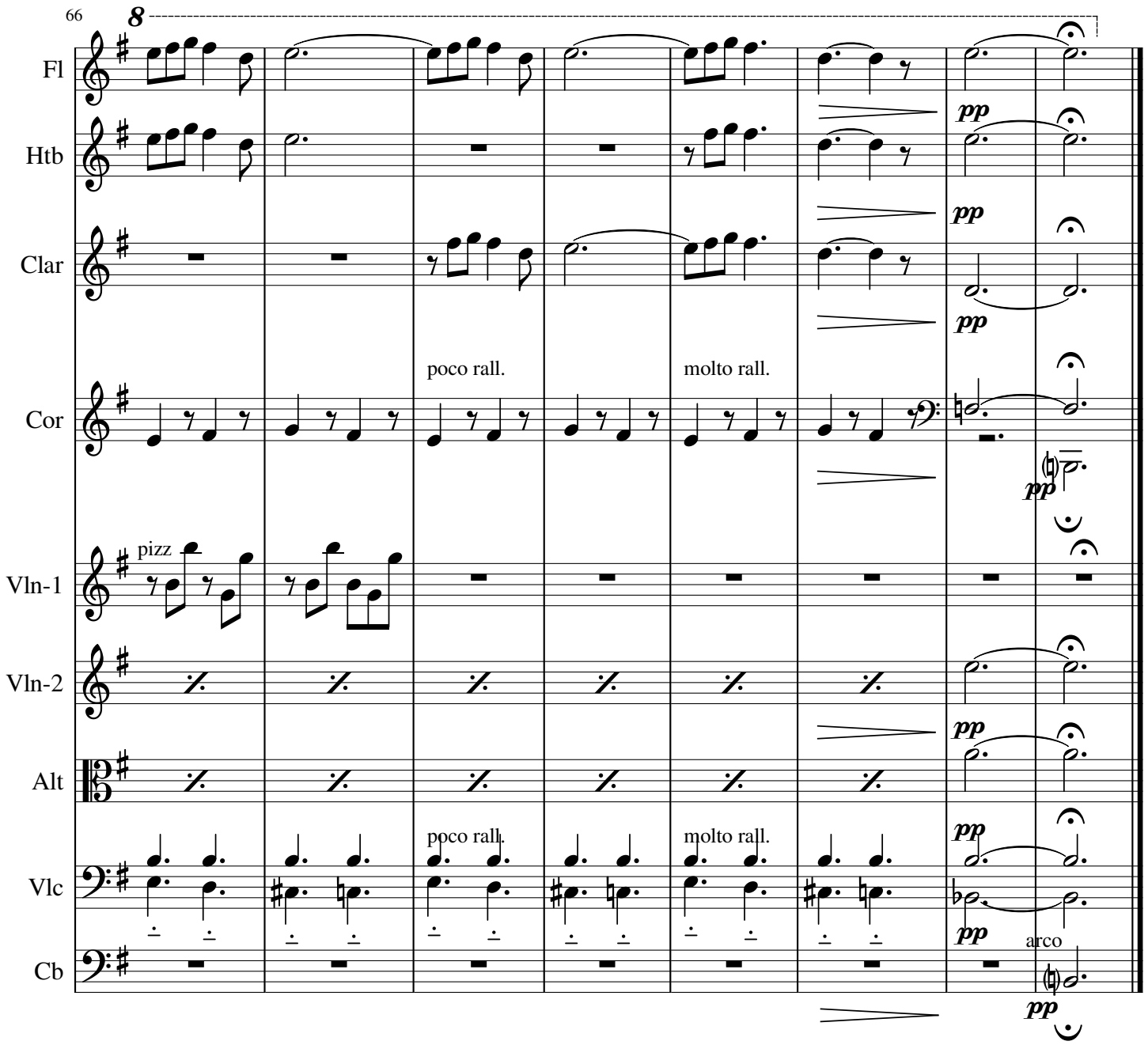

34
Fl
Htb
Clar
Cor
poco rit.
a T°
Vln-1
Vln-2
pizz
arco
Alt
Vlc
Cb


39
C
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
arco
rit.
a T°
pizz
1er / arco
arco


45
Fl
Htb
Clar
Cor
rit
Vln-1
Vln-2
Alt
mp
Vlc
Cb


D
52
1er
8
Fl
f
Htb
1er
f
Clar
Cor
Vln-1
Vln-2
pizz
Alt
pizz
Vlc
pizz
Cb
pizz

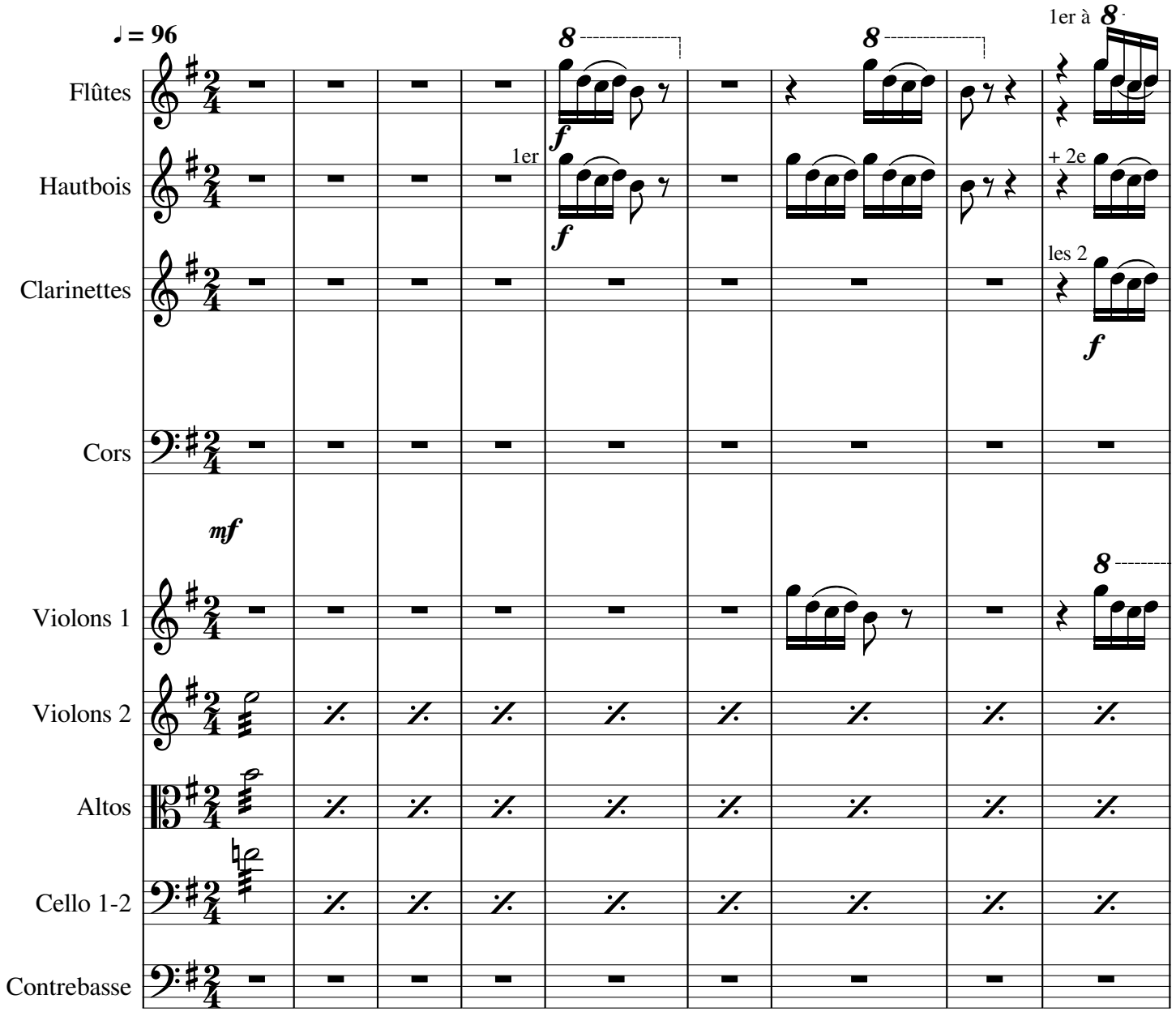

59
E
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
mf
mf
1er
1 seul
pizz
arco
arco
arco
2e pizz
arco
pizz

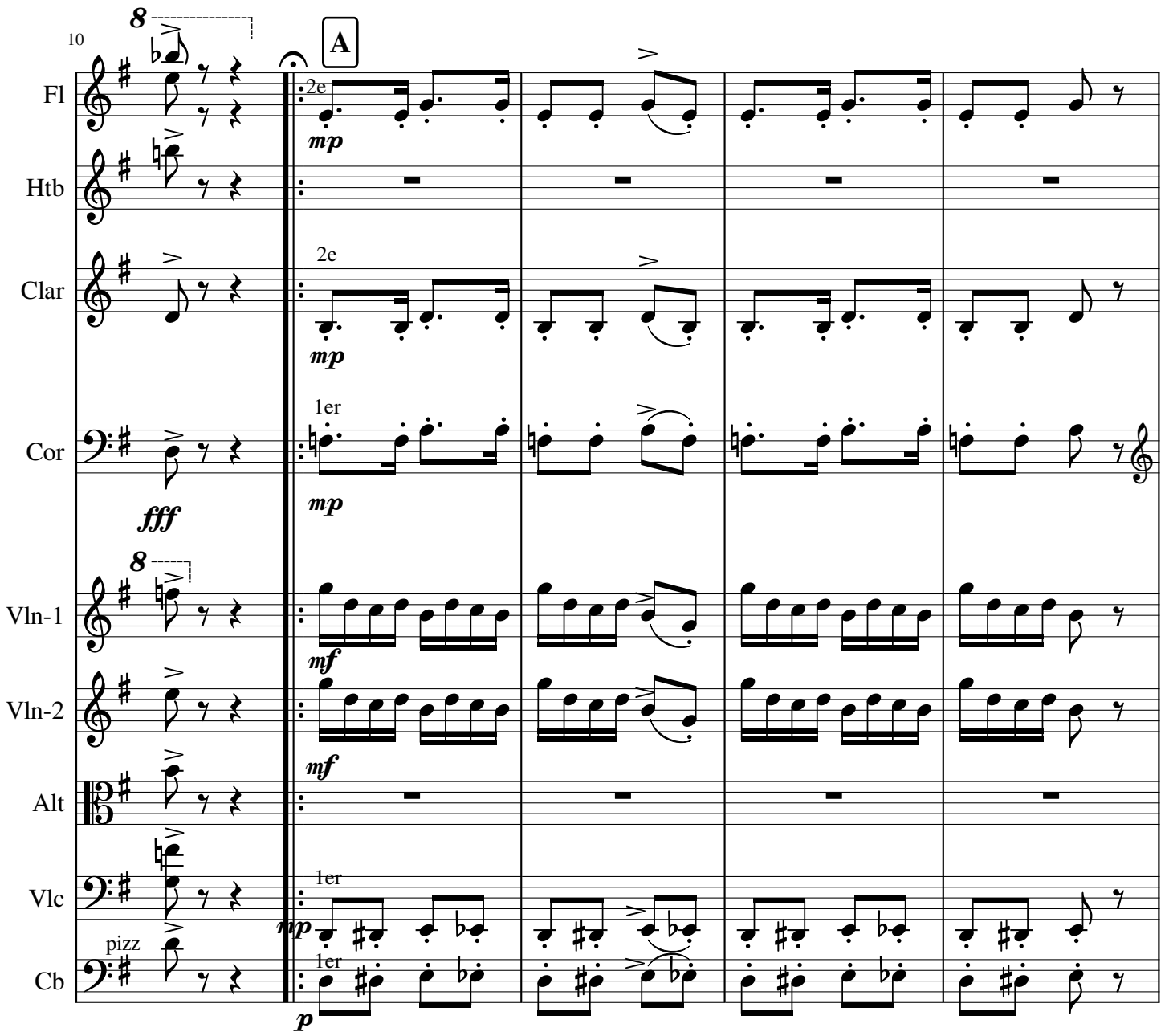

66
8
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
pizz
poco rall.
molto rall.
poco rall.
molto rall.
pp
arco

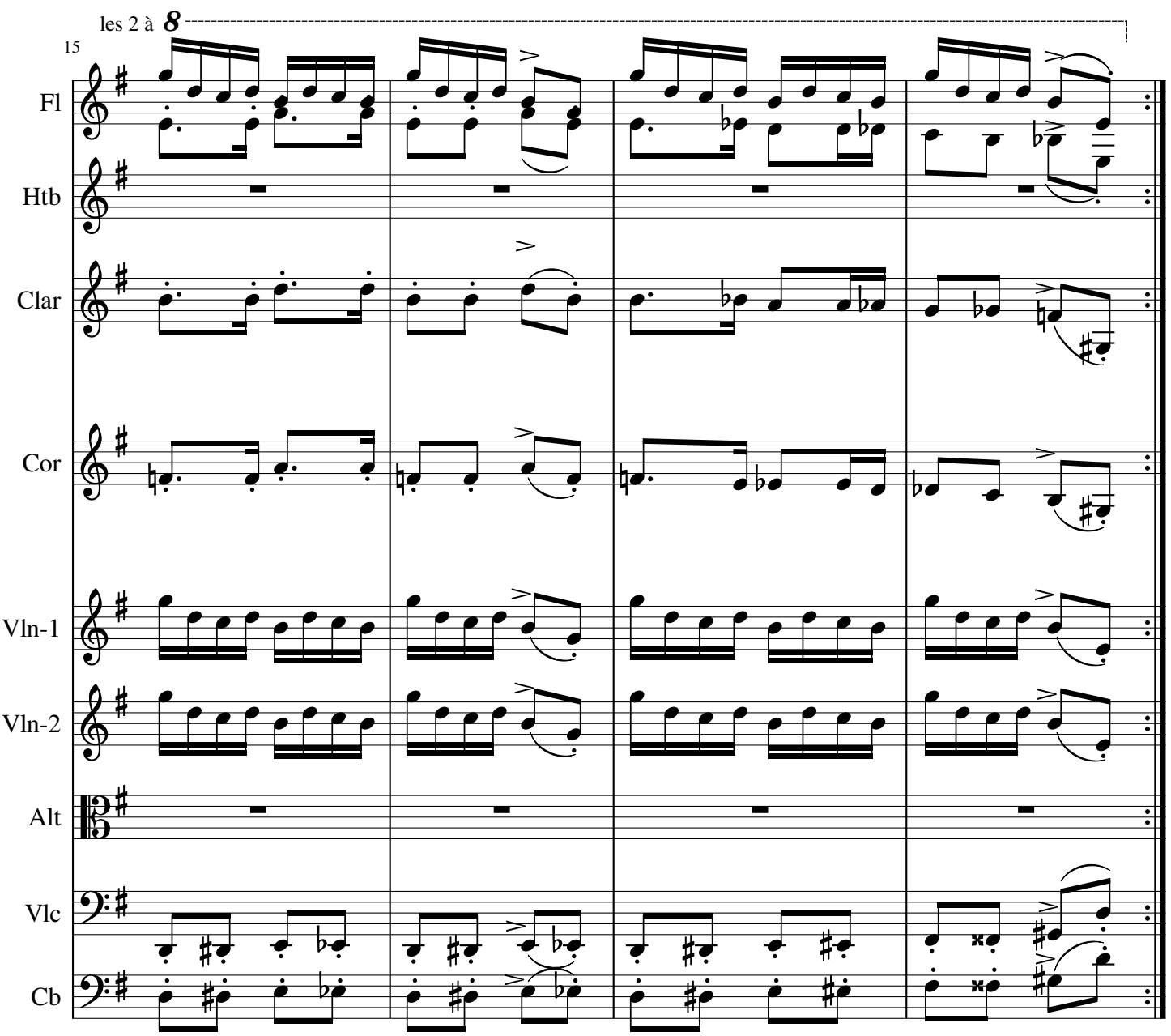
SINFONIETTA

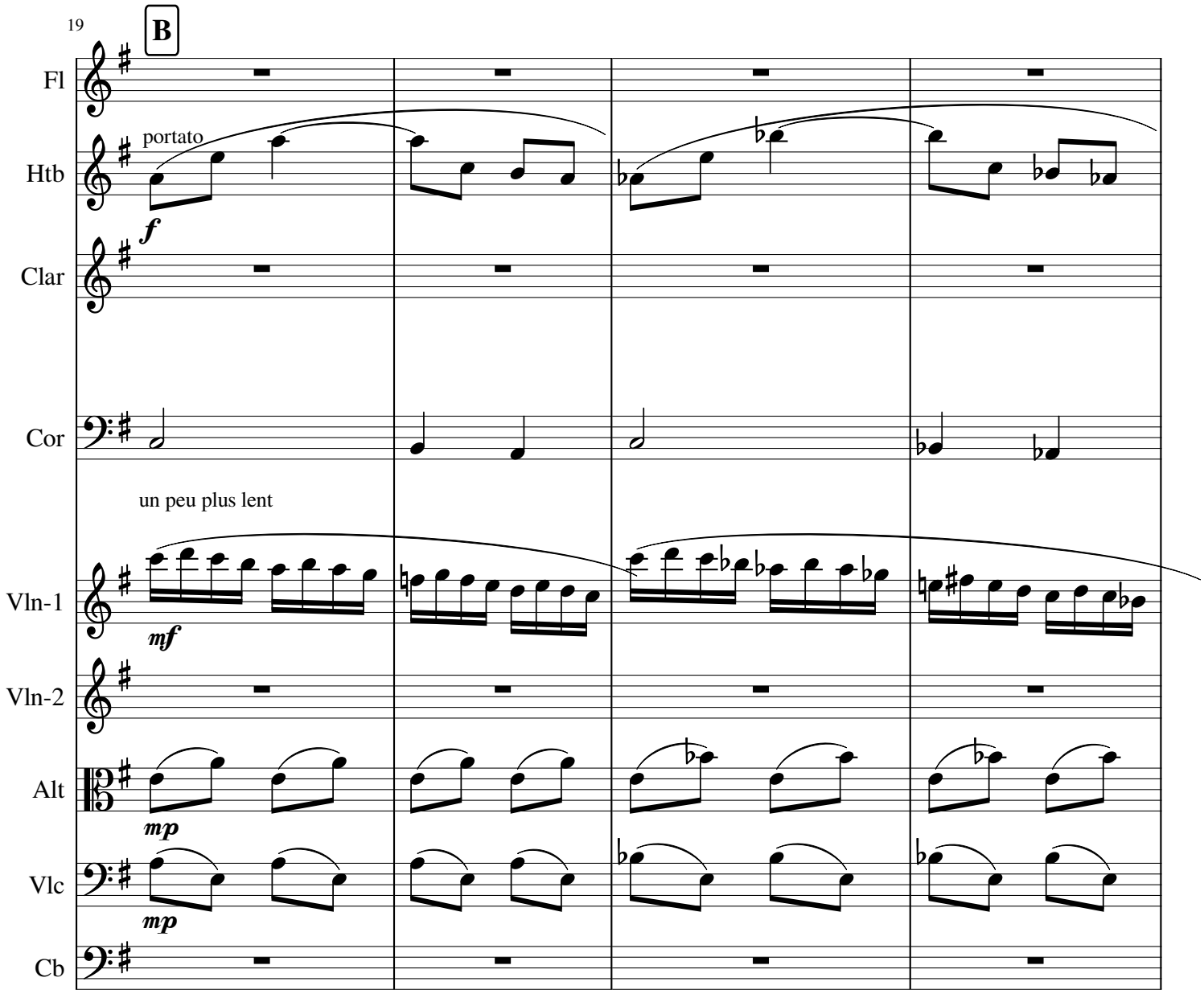
Quatrième mouvement

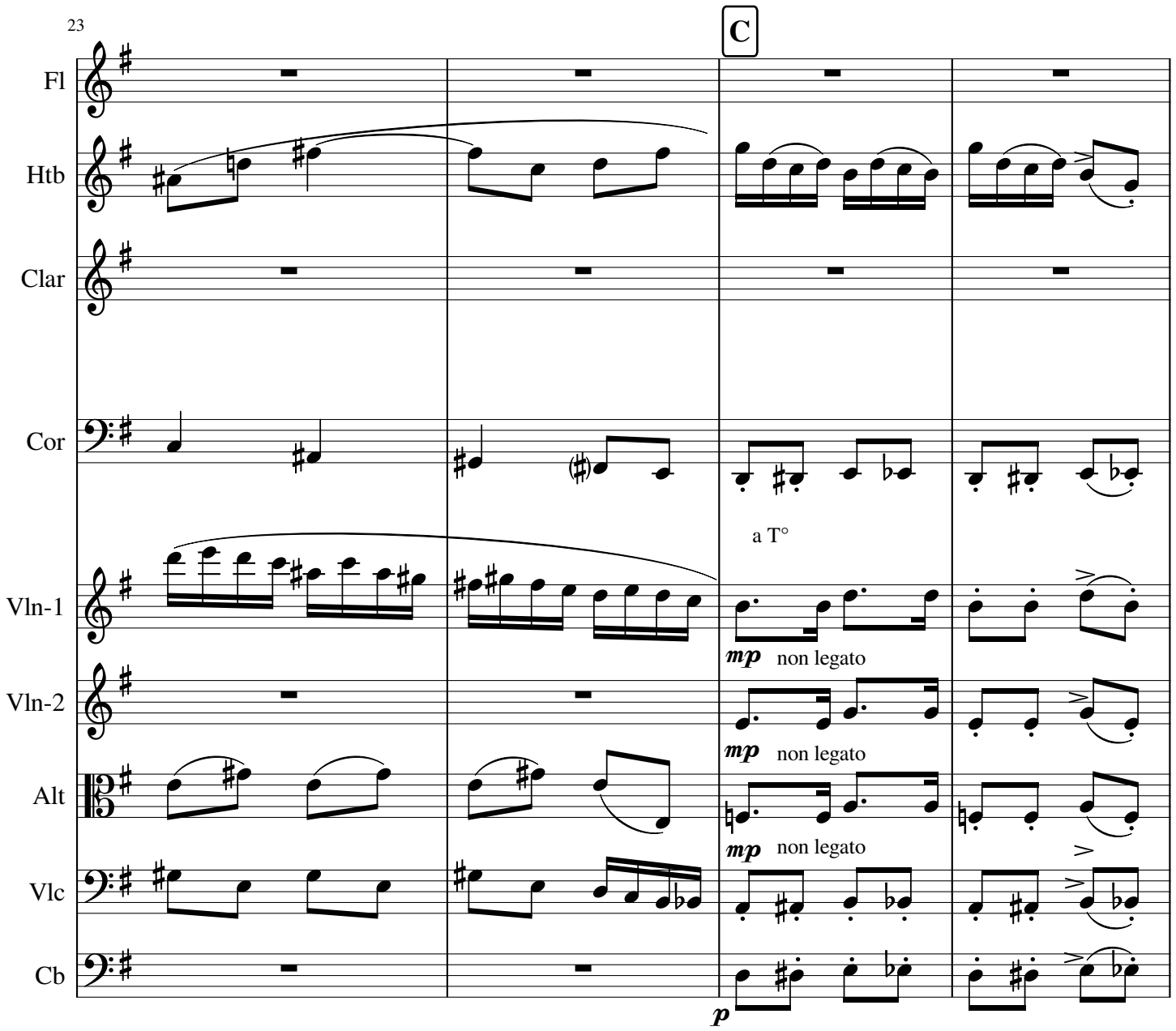
Pierre MONTREUILLE

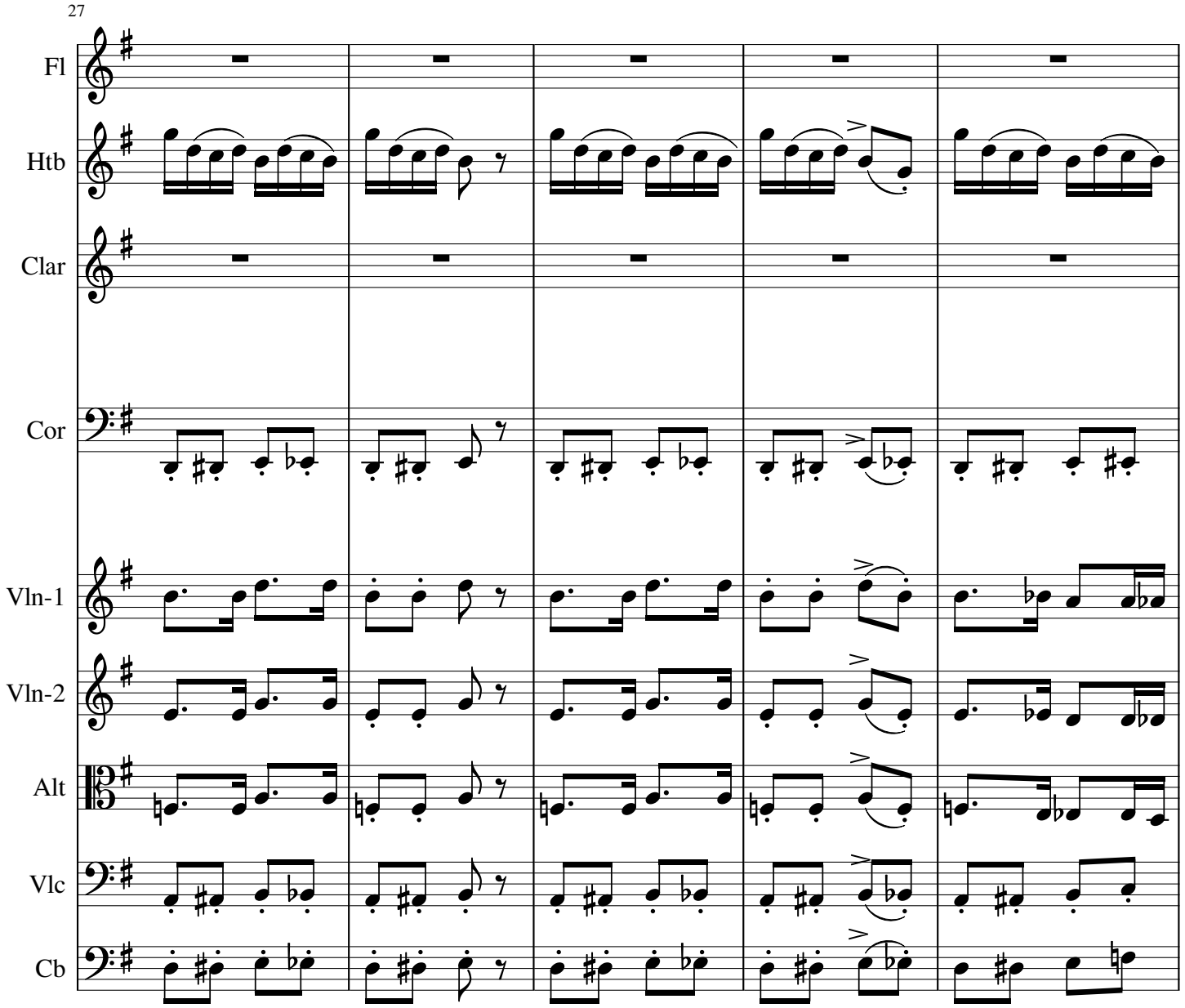


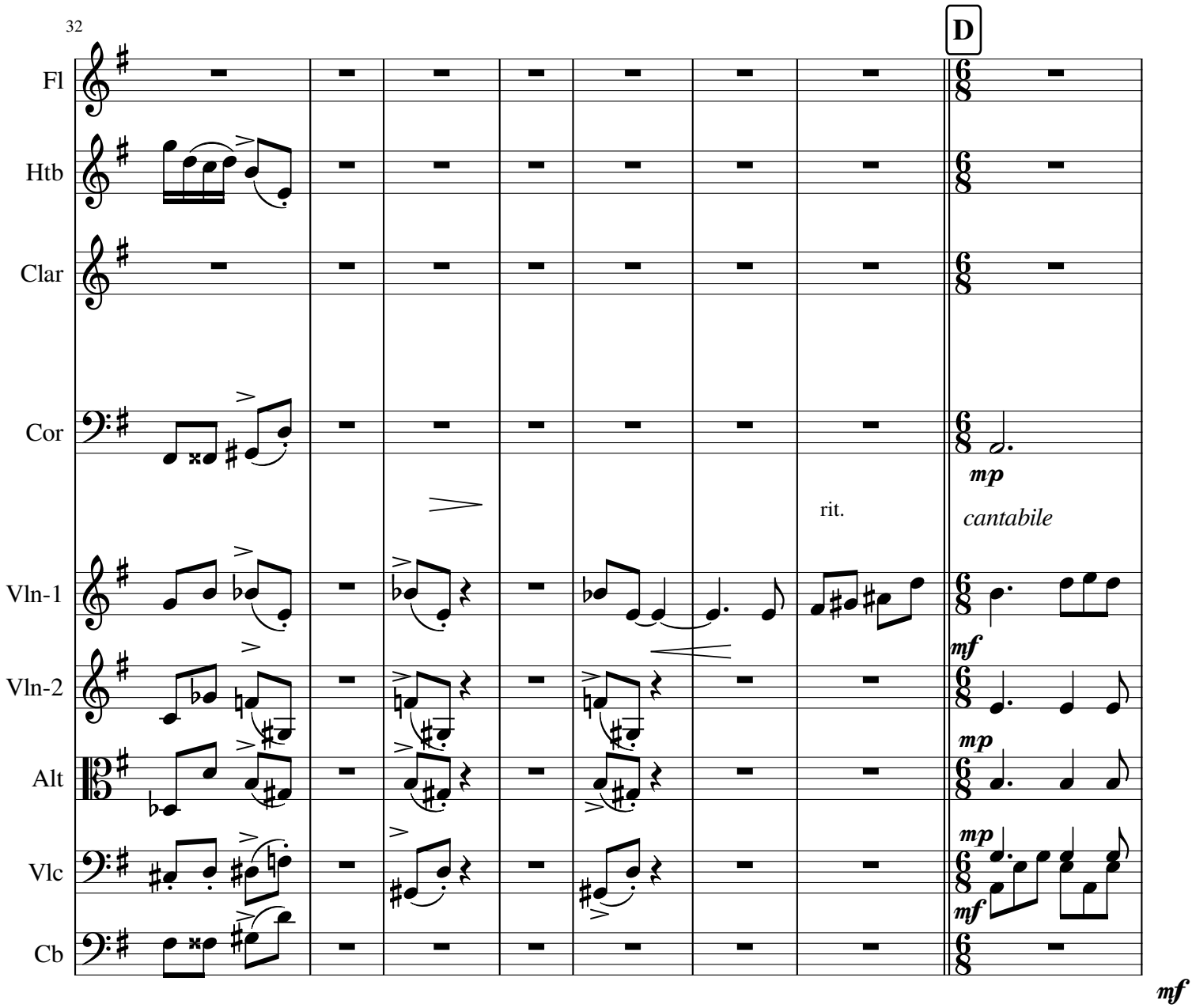

10
A
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
2e
1er
mp
fff
mf
pizz
p

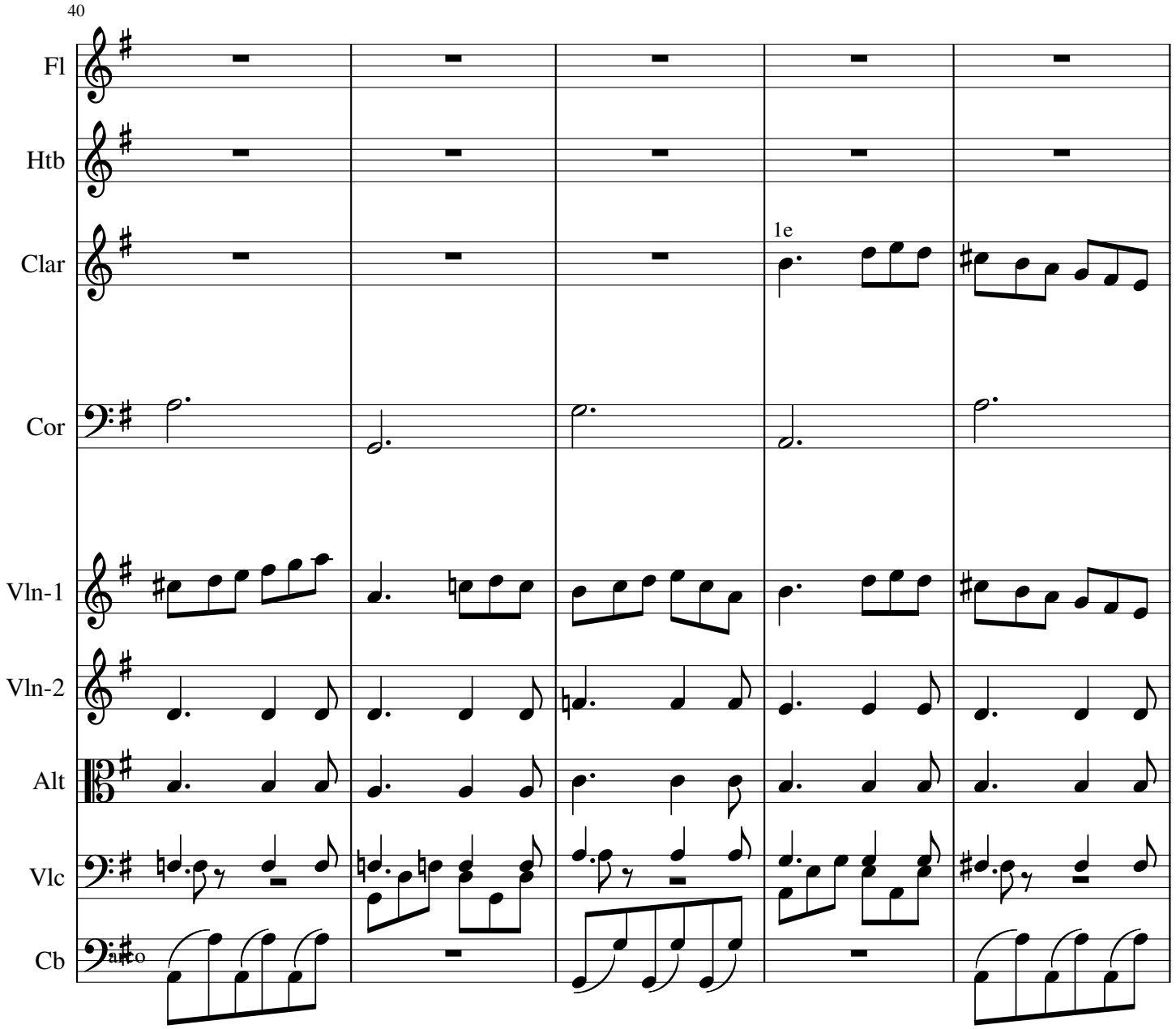

les 2 à 8
15
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb


19
B
Fl
Htb
portato
f
Clar
Cor
un peu plus lent
Vln-1
mf
Vln-2
Alt
mp
Vlc
mp
Cb


23
C
Fl
Htb
Clar
Cor
a T°
Vln-1
mp non legato
Vln-2
mp non legato
Alt
mp non legato
Vlc
Cb
p


27
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb


32
D
Fl
Htb
Clar
Cor
mp
rit.
cantabile
Vln-1
mf
Vln-2
mp
Alt
mp
Vlc
mf
Cb
mf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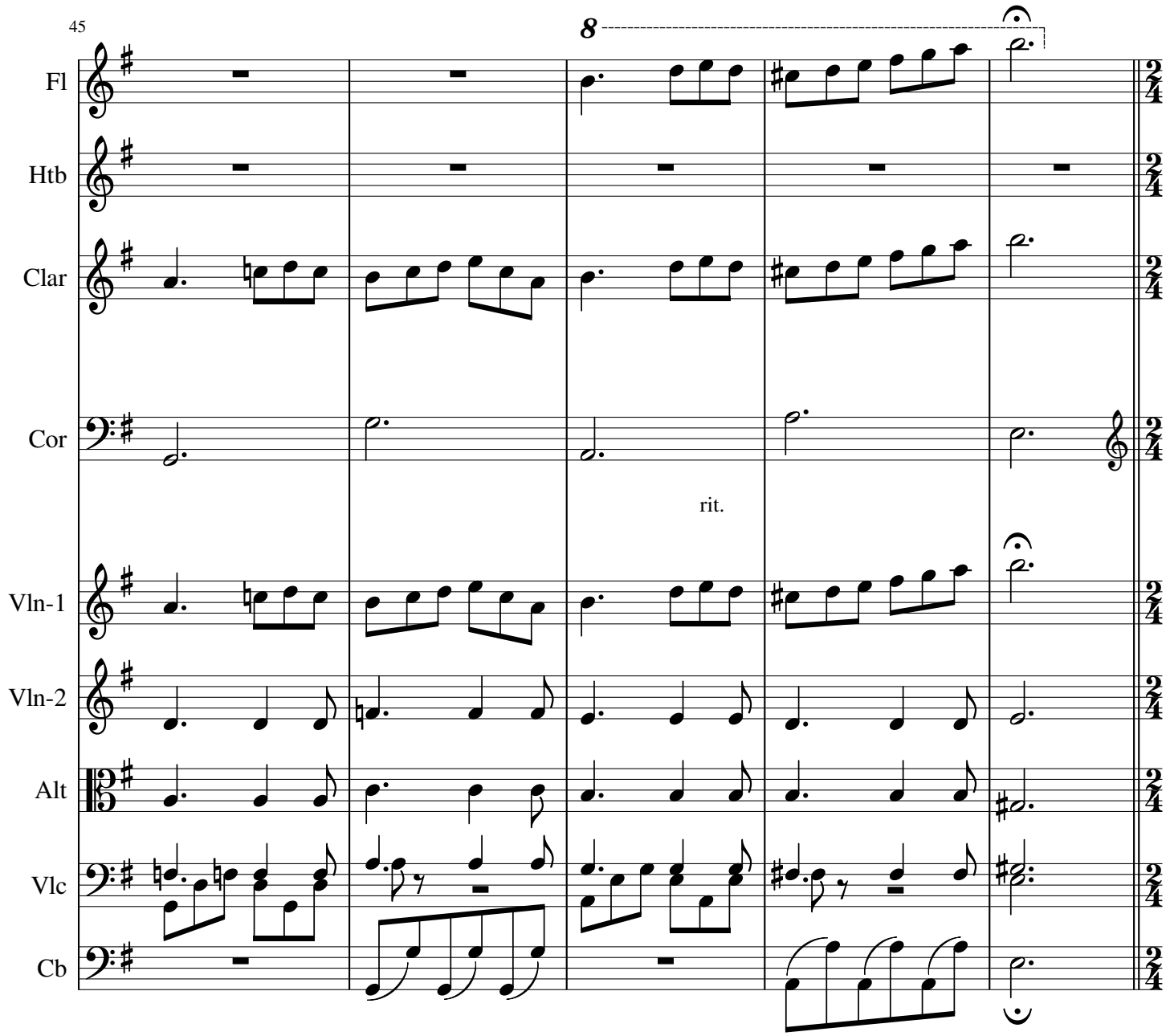
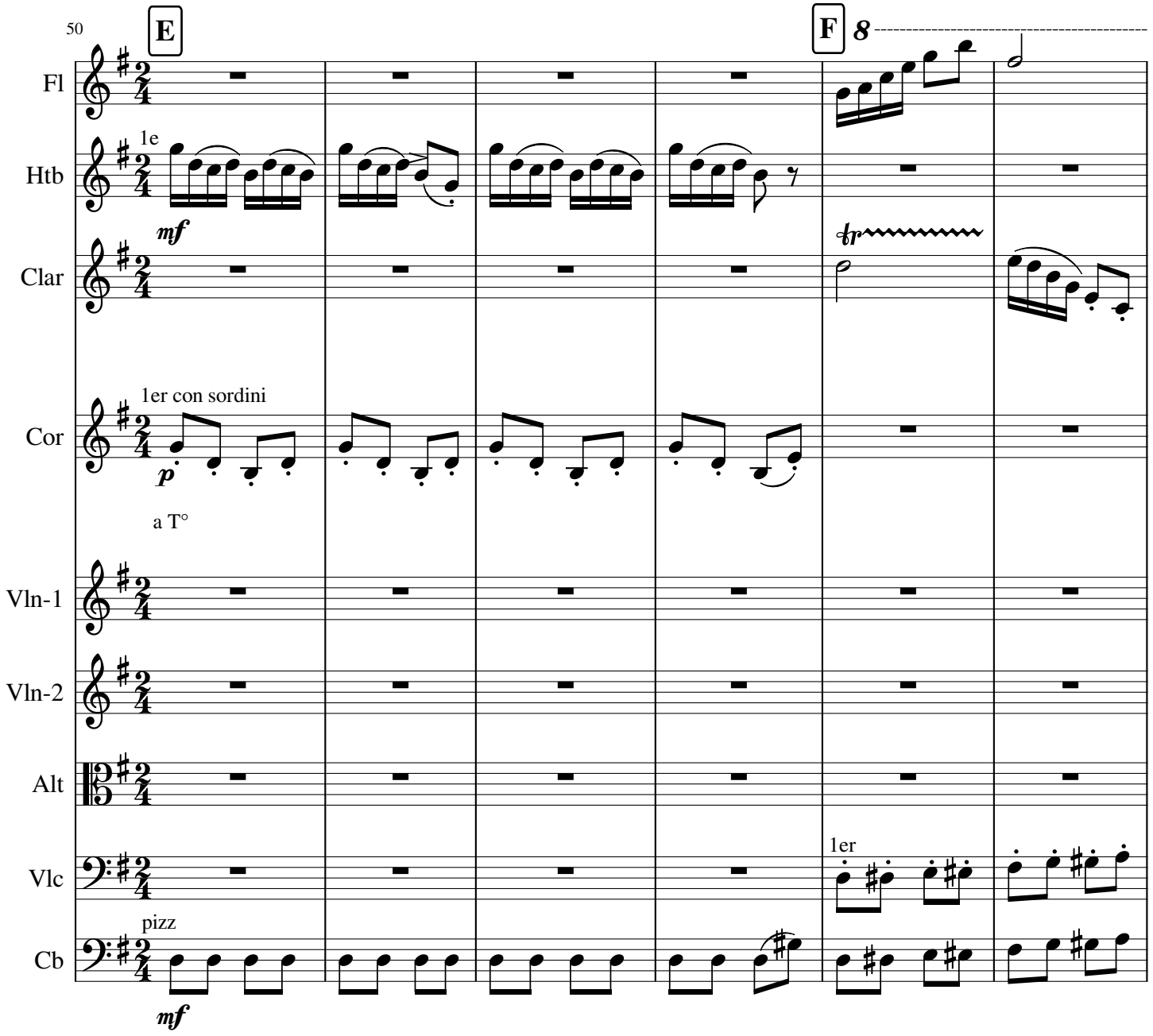
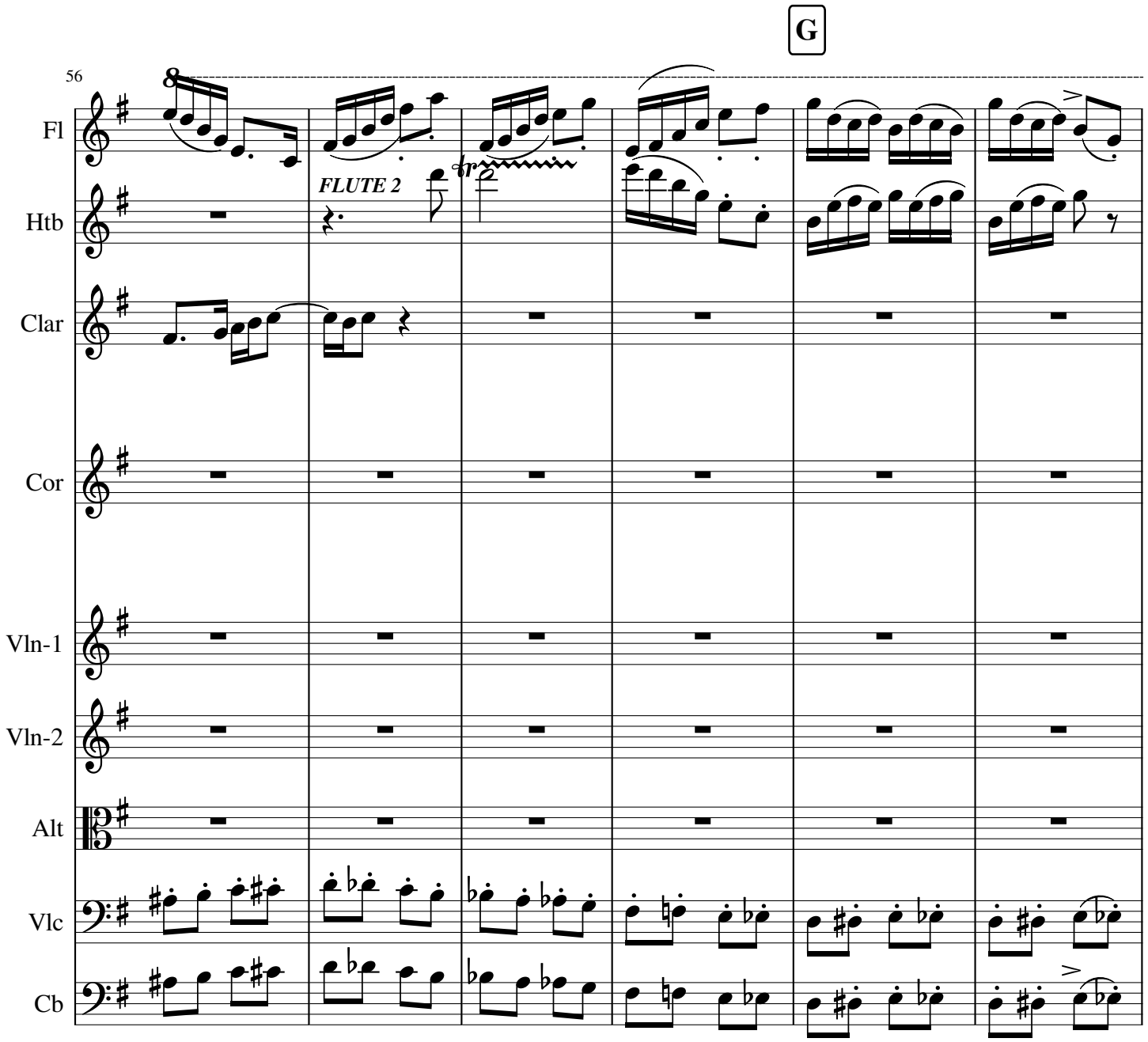
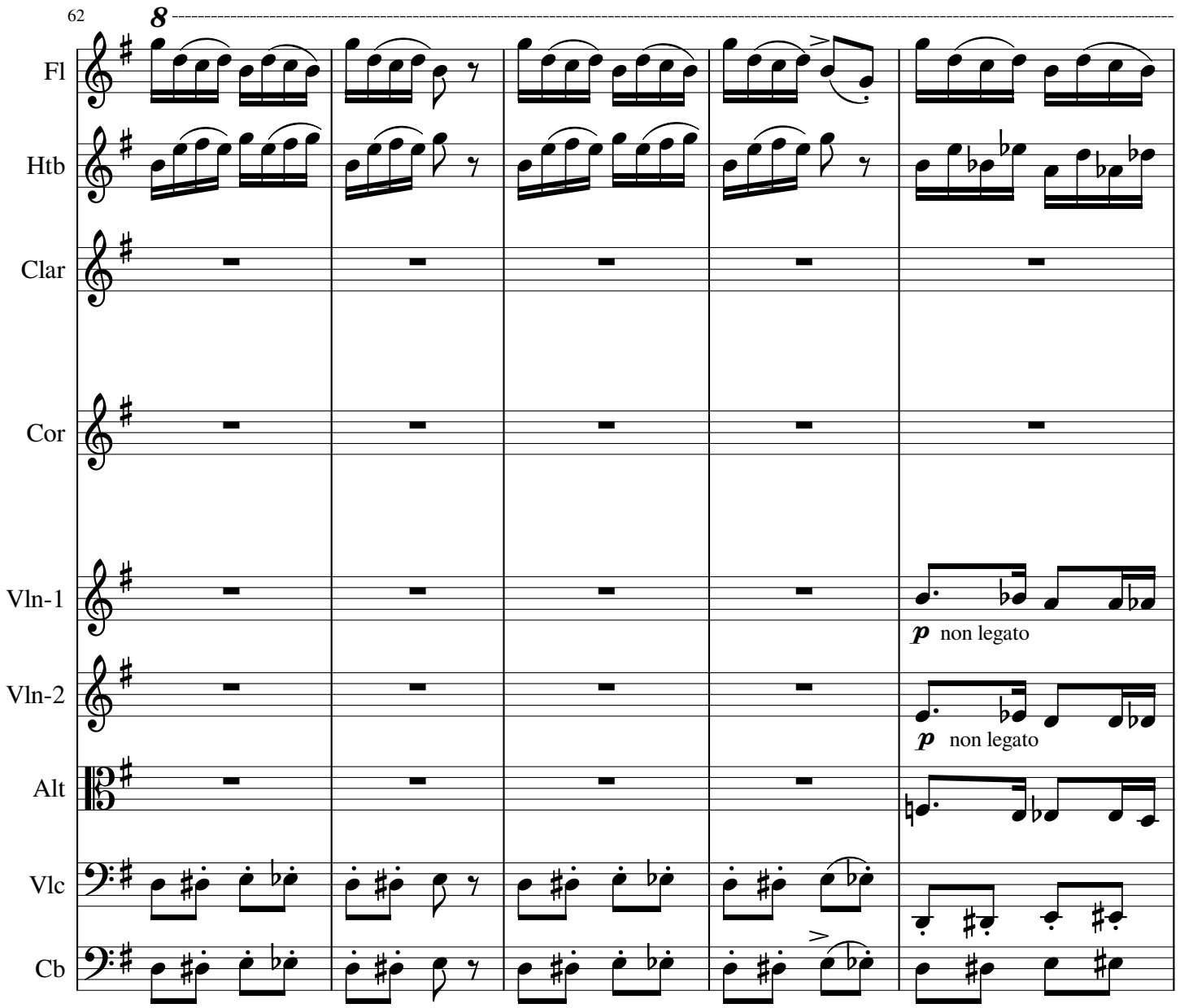
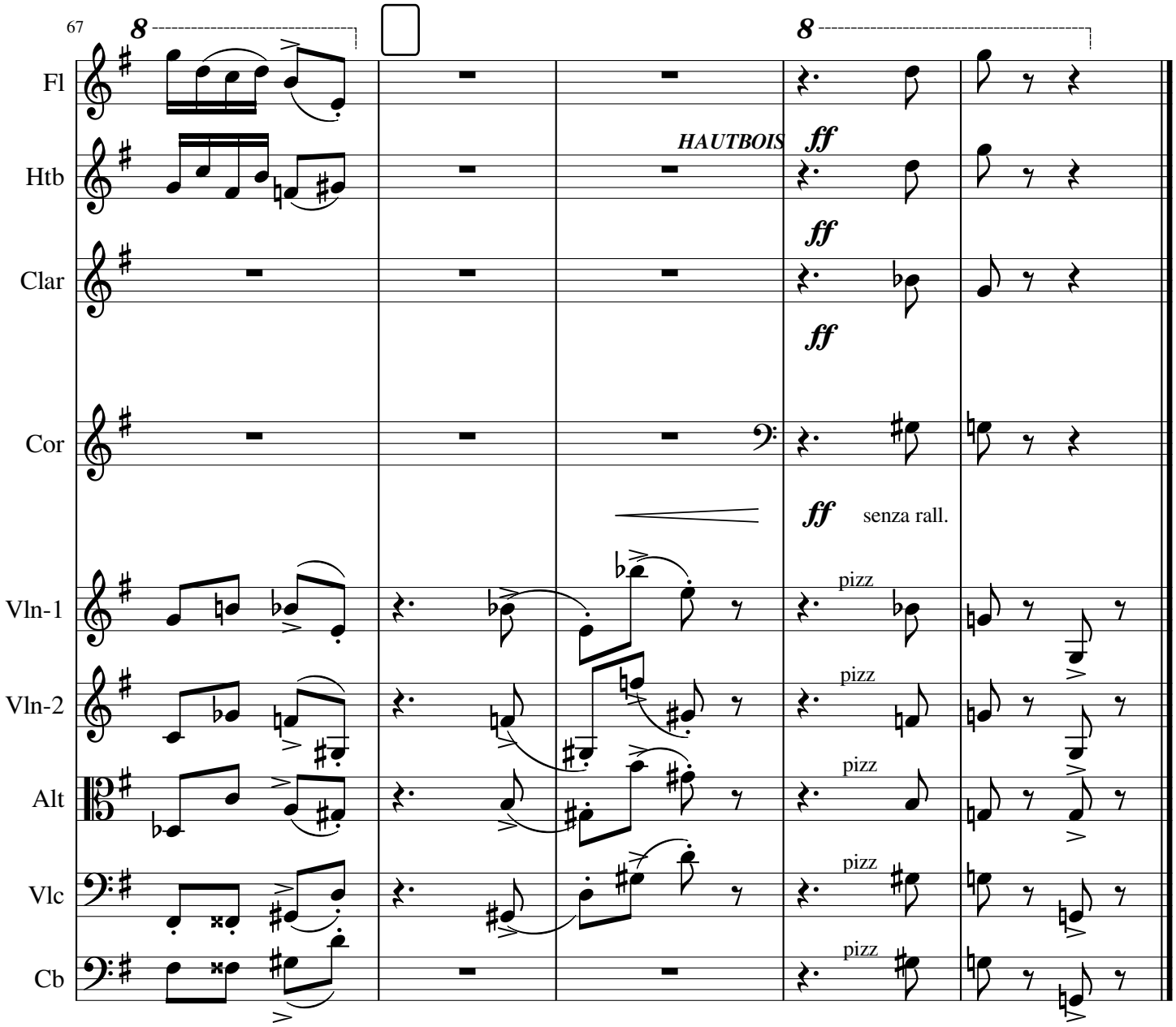
Fl
Htb
Clar
1e
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
arco


45
8
Fl
Htb
Clar
Cor
rit.
Vln-1
Vln-2
Alt
Vlc
Cb


50
E
F
8
Fl
Htb
1e
mf
Clar
tr
Cor
1er con sordini
p
a T°
Vln-1
Vln-2
Alt
Vlc
1er
Cb
pizz
mf


G
56
Fl
Htb
Clar
Cor
Vln-1
Vln-2
Alt
Vlc
Cb
FLUTE 2


62
8
Fl
Htb
Clar
Cor
Vln-1
p non legato
Vln-2
p non legato
Alt
Vlc
Cb


67
8
8
Fl
Htb
HAUTBOIS
ff
Clar
ff
ff
Cor
ff
senza rall.
Vln-1
pizz
Vln-2
pizz
Alt
pizz
Vlc
pizz
Cb
pizz