



Arianna Cunningham

États-Unis

2 Arabesques (L 66 (Arranged for Orchestra)) Debussy, Claude

A propos de l'artiste

Musicien, le plus souvent arrangeur, parfois compositeur, travailleur à temps partiel.

Qualification : Middle School et High School Music

Sociétaire : NMPA

Page artiste : https://www.free-scores.com/partitions_gratuites_ariannac87.htm

A propos de la pièce

Titre : 2 Arabesques
[L 66 (Arranged for Orchestra)]

Compositeur : Debussy, Claude

Arrangeur : Cunningham, Arianna

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Editeur : Cunningham, Arianna

Instrumentation : Orchestre

Style : Romantique

Commentaire : En 1890-91, Debussy a écrit 2 Arabesques pour piano solo. Il s'agit d'une version orchestrée de la musique pour piano transcrite, le tout arrangé par Arianna Cunningham (moi). Notes rapides : La flûte alto, le cor anglais et les cors en mi ne jouent que dans l'Arabesque n° 1. Et le piccolo, la clarinette en mib, les cors en fa, les trompettes, les trombones, le tuba et les percussions jouent dans Arabesque n° 2. J'espère que vous l'apprécierez ... (la suite en ligne)

Arianna Cunningham sur [free-scores.com](https://www.free-scores.com)

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Arabesque No. 1

For Orchestra

Originally Composed by Claude Debussy

Arranged by Arianna Cunningham

Andantino con moto

Flute 1 *p* solo.

Flute 2

Alto Flute

Oboe 1

Oboe 2

English Horn

A Clarinet 1 *mp* solo.

A Clarinet 2

Bass Clarinet

Alto Saxophone 1 *pp*

Alto Saxophone 2 *pp*

Tenor Saxophone *pp*

Baritone Saxophone *pp*

Bassoon 1 *pp*

Bassoon 2

Contrabassoon

Horn in E 1

Horn in E 2

Horn in E 3

Horn in E 4

Euphonium

Harp *p*

Violins 1

Violins 2

Violas

Violoncellos *pizz.*

Contrabasses *pizz.*

p

8 stringendo

Fl. 1 *mp* 3

A. Fl. *solo.* *mp* 3

Ob. 1 *solo.* *mp* 3

E. Hn. *solo.* *mp* 3

A. Cl. 1 3 3 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Hrp.

Vlas. *pizz.* *p*

Ves.

Cbs.

16 To Coda a tempo

Fl. 1 *p* *mf* tutti.

Ob. 1 *mf* tutti.

E. Hn. *mp* tutti.

A Cl. 1 *p* solo.

A Cl. 2 *p* solo.

B. Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Bsn. 1 *mp*

E. Hn. 1 *mp*

E. Hn. 2 *mp*

E. Hn. 3 *mp*

E. Hn. 4 *p* *mp*

Hrp. *p* *mp*

Vlns. 1 *mf* arco

Vlas. *mp* arco

Vcs. *mp* arco

22 rit, a tempo rit, a tempo poco mosso

Fl. 1 tutti. *mp* *p*

A. Fl. *mp* *p*

Ob. 1

E. Hn. tutti. *mp* *p*

A Cl. 1 *mp* *p*

B. Cl. *p*

T. Sax. *p*

Bar. Sax.

Bsn. 1 solo. *mp* *p*

Bsn. 2 *mp* *p*

Cbsn. *pp*

E Hn. 1 solo. *pp* *mp*

E Hn. 2 *pp*

E Hn. 3 *pp*

E Hn. 4 *pp*

Euph. *pp*

Hrp. *p*

Vlns. 1 *mp* *p*

Vlns. 2 *mp* *p*

Vlas. *p*

Vcs. *p*

Cbs. arco

30

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

A. Fl. *mp* *pp*

Ob. 1 *tutti.* *mp*

Ob. 2 *mp*

A. Cl. 1 *mp* *pp*

A. Cl. 2 *tutti.* *mf* *mp* *pp*

B. Cl. *mp* *pp*

A. Sax. 1 *mp* *pp*

A. Sax. 2 *pp*

T. Sax. *pp*

Bar. Sax. *tutti.* *mp* *pp*

Bsn. 1 *tutti.* *mf* *mp* *pp*

Cbsn. *pp*

E. Hn. 1 *f* *pp*

E. Hn. 2 *mf* *pp*

E. Hn. 3 *mf* *pp*

E. Hn. 4 *mf* *pp*

Euph. *mf* *pp*

Hrp. *mp* *p*

Vlns. 1 *mp*

Vlns. 2 *mf* *mp*

Vlas. *mf* *mp*

Ves. *mf* *mp*

Cbs. *mf* *mp* *pizz.* *pp*

39 tempo rubato (un peu moins vite)

solo.

mosso

A Cl. 1 *mp*
 A Cl. 2 *p*
 B. Cl. *p*
 A. Sax. 1 *mp*³ *p* *mp*³
 A. Sax. 2 *p*
 T. Sax. *p*
 Bar. Sax. *p*
 Cbsn. *p*
 E Hn. 1 *mp*³
 E Hn. 2 *p*
 E Hn. 3 *p*
 E Hn. 4 *p*
 Euph. *p*
 Hrp. *p*
 Vlns. 1 *mp* *f*
 Vlns. 2 *mp* *mf*
 Vlas. *mp* *mf*
 Ves. *mp* *mf*
 Cbs. *p* *mf* arco

50 rit, mosso a tempo

Fl. 1, Fl. 2, Ob. 1, Ob. 2, A Cl. 1, A Cl. 2, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Bsn. 1, Bsn. 2, Cbsn., E Hn. 1, E Hn. 2, E Hn. 3, Vlins. 1, Vlins. 2, Vlas., Ves., Cbs.

tutti. 3

f, *mf*, *p*, *mp*, *pp*

3, *3*, *3*, *3*

div., *unis.*

Detailed description of the musical score: This page shows measures 50 to 53 of an orchestral score. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Saxophones, Bassoons, and Contrabassoon) features a melodic line with triplet rhythms. The brass section (Trumpets 1-3, Trombones 1-2, and Contrabassoon) provides harmonic support with various dynamics. The string section (Violins 1 & 2, Viola, Violoncello, and Contrabass) includes patterns of unison and division. Performance instructions include 'rit.', 'mosso', 'a tempo', and 'tutti.'. Dynamic markings range from *pp* to *f*. Triplet markings (*3*) are used for rhythmic patterns in several instruments.

60 *risoluto* *rit.* *solo.*

The musical score is arranged in systems for various instruments. The top system includes Fl. 1, A. Fl., Ob. 1, E. Hn., A. Cl. 1, A. Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Bsn. 1, Bsn. 2, and Cbsn. The middle system includes E. Hn. 1, E. Hn. 2, E. Hn. 3, E. Hn. 4, and Euph. The bottom system includes Hrp., Vlns. 1, Vlns. 2, Vlas., Ves., and Cbs. The score is marked with a tempo of 60 and includes performance instructions: *risoluto*, *rit.*, and *solo.*. Dynamic markings include *p*, *mf*, *f*, *mp*, and *p³*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulation marks such as accents and slurs.

71 tempo primo D.S. al Coda tutti.

Fl. 1 *p* *mf*

Fl. 2 *mp*

A. Fl. *mp* tutti.

Ob. 1 *mf* tutti.

Ob. 2 *mp*

E. Hn. *mp* tutti.

A. Cl. 1 *p* *mp* tutti.

A. Cl. 2 *p* *mp* solo. tutti.

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hrp. *p* *mp*

77

A. Sax. 1 *mp* *tutti.*

A. Sax. 2 *p* *tutti.*

T. Sax. *p* *tutti.*

Bar. Sax. *p* *tutti.*

Cbsn. *pp*

E Hn. 1 *pp*

E Hn. 2 *pp*

E Hn. 3 *pp*

E Hn. 4 *pp*

Euph. *pp*

Hrp. *p*

Vlns. 1 *p* *tutti*

Vlns. 2 *p* *pp* *unis.*

Vlas. *p* *arco*

Vcs. *p* *arco*

Cbs. *p* *unis. arco*

83 *più dim.*

Fl. 1 *solo.* *mp* 3 3 3 3

A Cl. 1 *solo.* *mp* 3 3

B. Cl. *p* *pp*

Bar. Sax. *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn.

E Hn. 1

E Hn. 2

E Hn. 3

E Hn. 4

Euph.

Hrp. *mp* 3 3 3 3 *p*

Vlins. 1 *con-sord* *mp* 3 3 3 3

Vlins. 2 *con-sord* *mp* 3 3

Ves. *con-sord pizz.* *p*

Cbs. *con-sord pizz.* *p*

89

The musical score for page 89 includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2, A. Fl.):** *p* and *ppp* dynamics, *tutti.* marking.
- Oboes (Ob. 1, Ob. 2):** *p* dynamic.
- E. Hn.:** *p* dynamic.
- Clarinets (A. Cl. 1, A. Cl. 2):** *p* and *ppp* dynamics, *tutti.* marking.
- B. Cl.:** *p* dynamic.
- Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax.):** *pp* dynamic.
- Bassoons (Bsn. 1, Bsn. 2):** *ppp* dynamic.
- E. Hn. 1, 2, 3, 4:** *ppp* dynamic.
- Harp (Hrp.):** *pp* dynamic, triplets, *div.* marking.
- Violins (Vlns. 1, Vlns. 2):** *pp* dynamic, *pizz.* marking.
- Vla.:** *pp* dynamic, *con-sord*, *pizz.* marking.
- Vcs.:** *pp* dynamic.
- Cbs.:** *pp* dynamic.

Arabesque No. 2

For Orchestra

Originally Composed by Claude Debussy
Arranged by Arianna Cunningham

Allegro Scherzando § To Coda

Woodwinds:
Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Es Clarinet
A Clarinet 1
A Clarinet 2
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Bassoon 1
Bassoon 2
Contrabassoon

Brass:
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Bb Trumpet 1
Bb Trumpet 2
Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Euphonium
Tuba

Percussion:
Triangle
Crash Cymbal
Tambourine

Other:
Harp

Strings:
Violins 1
Violins 2
Violas
Violoncellos
Contrabasses

This page of the musical score, page 18 of 2, contains parts for a wide array of instruments. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Cl., A. Cl. 1, A. Cl. 2, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Bsn. 1, Bsn. 2, Chbn., F. Hn. 1, F. Hn. 2, F. Hn. 3, F. Hn. 4, Bb Tpt. 1, Bb Tpt. 2, T. Tbn. 1, T. Tbn. 2, B. Tbn., Euph., Tbn., Trgl., Cr. Cym., Tamb., Hrp., Vln. 1, Vln. 2, Vla., Vcl., and Cbn. The score is written in a standard musical notation with various clefs and time signatures. It includes dynamic markings such as *ff*, *f*, *mp*, and *p*, as well as performance instructions like *tutti* and *solo*. The page shows a complex orchestral texture with many instruments playing simultaneously.

36

This page of a musical score, page 36, features a variety of instruments including Piccolo, Oboes, Clarinets, Saxophones, Horns, Trumpets, Trombones, Euphonium, Tuba, Percussion, Harp, and Violins. The score is written in 4/4 time with a key signature of two sharps (F# and C#). It includes dynamic markings such as *mp*, *f*, *fp*, *mf*, and *mp*, as well as performance instructions like *solo*, *tutti*, *pizz.*, and *arco*. The Piccolo part has a *solo* section starting at measure 36. The Clarinet 1 part has a *solo* section starting at measure 36. The Bassoon part has a *solo (with horn)* section starting at measure 36. The Horn 1 part has a *solo (with bassoon)* section starting at measure 36. The Trumpet 1 and 2 parts have *mp* and *fp* markings. The Trombone 1, 2, and 3 parts have *p* markings. The Euphonium and Tuba parts have *p* markings. The Percussion part has an *mf* marking. The Harp part has *p* and *mp* markings. The Violin 1 and 2 parts have *pizz.* and *arco* markings. The Viola part has *pizz.* and *arco* markings. The Violoncello part has *pizz.* and *arco* markings. The Double Bass part has *pizz.* and *arco* markings.

The musical score is arranged in a standard orchestral format. The top section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Bassoons 1 and 2, and Contrabassoon. The middle section includes Horns 1-4, Trumpets 1-2, Trombones 1-2, Bass Trombone, Euphonium, and Tuba. The bottom section includes Trigon, Tambourine, Harp, Violins 1 and 2, Viola, Cello, and Double Bass. The score contains various musical notations such as dynamics (mf, mp, p, f), articulation (pizz., arco), and performance instructions like 'D.S. al Coda' and 'solo (with flute)'. The music is in 4/4 time and G major.

69

Silenz. mosso

a tempo.

tutti

5

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Es. Cl.

A. Cl. 1

A. Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Chbn.

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Bs. Tpt. 1

Bs. Tpt. 2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tba.

Trpt.

Hrp.

Vins. 1

Vins. 2

Vla.

Vcl.

Cha.

p

pp

f

mf

mp

ppp

pizz.

arco.

87

rit. *a tempo.*

Picc. *ff* *ff* *mp*

Fl. 1 *ff* *ff* *mp*

Fl. 2 *ff* *ff* *mp*

Ob. 1 *ff* *ff* *mp*

Ob. 2 *ff* *ff* *mp*

Es. Cl. *ff* *ff* *mp*

A. Cl. 1 *ff* *ff* *mp*

A. Cl. 2 *ff* *ff* *mp*

B. Cl. *ff* *ff* *mp*

A. Sax. 1 *ff* *ff* *mp*

A. Sax. 2 *ff* *ff* *mp*

T. Sax. *ff* *ff* *mp*

Bar. Sax. *ff* *ff* *mp*

Bsn. 1 *ff* *ff* *mp*

Bsn. 2 *ff* *ff* *mp*

Chbn. *ff* *ff* *mp*

F. Hn. 1 *ff* *ff* *mp*

F. Hn. 2 *ff* *ff* *mp*

F. Hn. 3 *ff* *ff* *mp*

F. Hn. 4 *ff* *ff* *mp*

B♭ Tpt. 1 *ff* *ff* *mp*

B♭ Tpt. 2 *ff* *ff* *mp*

T. Tbn. 1 *ff* *ff* *mp*

T. Tbn. 2 *ff* *ff* *mp*

B. Tbn. *ff* *ff* *mp*

Euph. *ff* *ff* *mp*

Tba. *ff* *ff* *mp*

Trgl. *ff* *mp*

Cr. Cym. *ff* *mp*

Tamb. *ff* *mp*

Vln. 1 *ff* *mp* *pizz.* *pp*

Vln. 2 *ff* *mp* *pizz.* *pp*

Vla. *ff* *mp* *pizz.* *pp*

Vcl. *ff* *mp* *pizz.* *pp*

Cha. *ff* *mp* *pizz.* *pp*