



## pierre etheve

France, Carpentras

### Symphonette n° 11 Inachevée

#### A propos de l'artiste

Depuis tout petit j'entends de la grande musique en permanence dans ma tête. Jusqu'à mes 25 ans je n'ai pas pu faire de la musique. Depuis, j'ai fait 4 années de piano et un an de violon. Depuis, 1988, j'ai étudié l'harmonie et l'écriture musicale avec des professeurs privés. Je suis un autodidacte. En 2002/2003 j'ai fait une formation professionnelle de musique où j'ai appris à écrire pour orchestre. Pour des raisons de santé, j'ai commencé à composer mes premières oeuvres pour orchestre début 2005.

J'écris simplement la musique que j'entends dans ma tête. Ma musique est du style classique.

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#### A propos de la pièce



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# Symphonette n° 11

## Inachevée

Score

Fracoris

The score is written for a symphonette and includes the following instruments and parts:

- Flute 1: Treble clef, 2/2 time signature, starting with a whole note G4.
- Flute: Treble clef, 2/2 time signature, starting with a whole note G4, dynamic *mf*.
- Flute 2: Treble clef, 2/2 time signature, starting with a whole note G4.
- Oboe 1: Treble clef, 2/2 time signature, starting with a whole note G4, dynamic *mp*.
- Oboe 2: Treble clef, 2/2 time signature, starting with a whole note G4, dynamic *mp*.
- Clarinet in B♭ 1: Treble clef, 2/2 time signature, rests.
- Clarinet in B♭: Treble clef, 2/2 time signature, rests.
- Clarinet in B♭ 2: Treble clef, 2/2 time signature, rests.
- Bassoon 1: Bass clef, 2/2 time signature, rests.
- Bassoon: Bass clef, 2/2 time signature, rests.
- Bassoon 2: Bass clef, 2/2 time signature, rests.
- Horn in F 1: Treble clef, 2/2 time signature, starting with a whole note G3, dynamic *p*.
- Horn in F: Treble clef, 2/2 time signature, starting with a whole note G3, dynamic *p*.
- Horn in F 2: Treble clef, 2/2 time signature, starting with a whole note G3, dynamic *p*.
- Trumpet in B♭ 1: Treble clef, 2/2 time signature, rests.
- Trumpet in B♭: Treble clef, 2/2 time signature, rests.
- Trumpet in B♭ 2: Treble clef, 2/2 time signature, rests.
- Timpani: Bass clef, 2/2 time signature, rests.
- Violin 1: Treble clef, 2/2 time signature, rests.
- Violin: Treble clef, 2/2 time signature, rests.
- Violin 2: Treble clef, 2/2 time signature, rests.
- Viola: Bass clef, 2/2 time signature, rests.
- Cello: Bass clef, 2/2 time signature, starting with a whole note G2, dynamic *p*.
- Contrabass: Bass clef, 2/2 time signature, starting with a whole note G1, dynamic *p*.

Commencé le 10/10/11



15

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

15

1 Hn.

2 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

15

Timp.

15

I Vln.

II Vln.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score for a symphony, page 3, covers measures 15 through 20. The score is arranged in a standard orchestral format. The woodwind section includes two parts each for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The brass section includes two parts each for Horn (Hn.) and B♭ Trumpet (B♭ Tpt.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. Measures 15-17 feature a complex woodwind and string texture with various melodic lines and rests. Measures 18-20 show a more active woodwind and string presence, with the violins playing a rhythmic pattern of eighth notes and the violas playing a melodic line. The bassoon and contrabass parts have long, sustained notes with ties across measures.

21

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

21

1 Hn.

2 Hn.

1 B♭ Tpt. *mp*

2 B♭ Tpt. *mp*

21 *mp*

Timp.

21

I Vln.

II Vln.

Vla. *p*

Vc. *p*

Cb. *p*



Musical score for symphony, page 6, measures 31-35. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B $\flat$  Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B $\flat$  Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 31-35 are marked with a rehearsal sign (31). The key signature is B-flat major (two flats). The score shows various instruments playing, with the strings (Violin I, Violin II, Viola, Vc., Cb.) featuring prominent triplet patterns. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and Timpani are also present, with some woodwinds playing melodic lines.

36

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

36

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

36

Timp.

36

I Vln.

II Vln.

Vla.

Vc.

Cb.

*mp*

*mp*

3

3

Do . . . . . V Do . . . . . Do . . . . .



41

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *p*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Timp. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

Do . V Do . Do . ..... V Do . Do . .....

47

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Bb Cl.

2 Bb Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 Bb Tpt.

2 Bb Tpt.

47 Timp.

I Vln.

II Vln.

Vla.

Vc.

Cb.

*mp*

*mp*

V Do . Do . ..... V Do . Do . .....

53

1 Fl. 2 Fl. 1 Ob. 2 Ob. 1 B♭ Cl. 2 B♭ Cl. 1 Bsn. 2 Bsn. 1 Hn. 2 Hn. 1 B♭ Tpt. 2 B♭ Tpt. 53 Timp. 53 I Vln. II Vln. Vla. Vc. Cb.

*p* 3 3  
*p* 3 3  
*mp*  
*mp*

V Do . V Mib V Sol.



64

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

64 Timp.

64 Vln. I

64 Vln. II

Vla.

Vc.

Cb.

V sol .

I Sol . .....

SOL .

69

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

69 Timp.

I Vln.

II Vln.

Vla.

Vc.

Cb.

SOL . SOL . VSOL . SOL . SOL .

75

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

B $\flat$  Tpt. 1 *f*

B $\flat$  Tpt. 2 *f*

Timp. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

78

79

80





84

1 *p.*

2 *p.*

Ob. 1 *p*

2 *p*

B $\flat$  Cl. 1 *p*

2 *p*

Bsn. 1 *p*

2 *p*

Hn. 1

2

B $\flat$  Tpt. 1

2

Timp. 84

Vln. I *mp* 3

Vln. II 3

Vla. *p*

Vc. *p*

Cb. *p*

I Ré. V Ré.

87

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 B♭ Cl. 1

2 B♭ Cl. 2

1 Bsn. 1

2 Bsn. 2

87

1 Hn. 1

2 Hn. 2

1 B♭ Tpt. 1

2 B♭ Tpt. 2

87

Timp.

87

I Vln. 1

II Vln. 2

Vla.

Vc.

Cb.

I Ré.

I Ré.

89

Fl. 1 *p* 3 3 3 3

Fl. 2 3 3 3 3

Ob. 1 *p* 3 3 3 3

Ob. 2 3 3 3 3

B♭ Cl. 1 *p* 3 3 3 3

B♭ Cl. 2 3 3 3 3

Bsn. 1 *p* 3 3 3 3

Bsn. 2 *p* 3 3 3 3

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp. 89

Vln. I 89

Vln. II

Vla. 89

Vc. 89

Cb. 89

I Ré.

V Ré.

91

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I Ré.

I Ré.

94

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

94

1 Hn.

2 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

94

Timp.

94

I Vln.

II Vln.

Vla.

Vc.

Cb.

I RE . V solM I RE.

97

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Ob. 1 *mf* *p* *mf* *p*

Ob. 2 *mf* *p* *mf* *p*

Bb Cl. 1 *mf* *p* *mf* *p*

Bb Cl. 2 *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p*

Bsn. 2 *mf* *p* *mf* *p*

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Timp.

Vln. I

Vln. II *p*

Vla. *mf* *p*

Vc. *mf* *mf*

Cb. *mf* *mf*

VRE .



103

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

103 Timp.

I Vln.

II Vln.

Vla.

Vc.

Cb.

The musical score for page 23, measures 103-105, features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) have parts with dynamics of *mf* and *p*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment. The timpani part is marked with a rest. The score is written in a key signature of two flats and a common time signature.



106

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B♭ Cl.

2 B♭ Cl.

1 Bsn.

2 Bsn.

106

1 Hn.

2 Hn.

1 B♭ Tpt.

2 B♭ Tpt.

106

Timp.

*p*

106

I Vln.

II Vln.

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*p*

I REM

V SOLM



114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Bsn. 1

Bsn. 2

114

Hn. 1

Hn. 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

114

Timp.

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

V SOLM      V SOLM      V RE.      I REM

119

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

119

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

119

Timp.

119

I Vln.

II Vln.

Vla.

Vc.

Cb.

132

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

132

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

132

Timp.

132

I Vln.

II Vln.

Vla.

Vc.

Cb.

145

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

145

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

145

Timp.

145

I Vln.

II Vln.

Vla.

Vc.

Cb.

158

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

158

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

158

Timp.

158

I Vln.

II Vln.

Vla.

Vc.

Cb.

171

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

171

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

171

Timp.

171

I Vln.

II Vln.

Vla.

Vc.

Cb.



184

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

184

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

184

Timp.

184

I Vln.

II Vln.

Vla.

Vc.

Cb.

♩ = 80

197

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

197

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

197

Timp.

197

I Vln.

II Vln.

Vla.

Vc.

Cb.

210

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 B $\flat$  Cl.

2 B $\flat$  Cl.

1 Bsn.

2 Bsn.

210

1 Hn.

2 Hn.

1 B $\flat$  Tpt.

2 B $\flat$  Tpt.

210

Timp.

210

I Vln.

II Vln.

Vla.

Vc.

Cb.