



Jean-paul Verpeaux

France, BOURGES

Adagio de la Flamme (opus vpx-457)

A propos de l'artiste

La musique me passionne depuis mon enfance. Je n'ai malheureusement étudié que le solfège et pris quelques rares leçons de piano, aussi puis-je me considérer comme un autodidacte. A quinze ans je suis devenu organiste titulaire de ma paroisse près de Bordeaux, puis organiste dans des orchestres de bal. Dans les années 80, mon métier d'électronicien m'a aidé à comprendre les principes des synthétiseurs et à partager mes connaissances par le biais d'articles dans des magazines, de livres et des cours que j'ai donnés au sein du conservatoire de Chinon. Mes goûts musicaux sont très variés puisqu'ils vont de l'orgue baroque à la musique électroacoustique, en passant par la variété instrumentale comme la musique de synthétiseurs. Aujourd'hui retraité, j'aime consacrer mon temps à l... (la suite en ligne)

Qualification : Autodidacte

Sociétaire : SACEM

Page artiste : https://www.free-scores.com/partitions_gratuites_verpeaux-jean-paul.htm

A propos de la pièce



Titre : Adagio de la Flamme
[opus vpx-457]

Compositeur : Verpeaux, Jean-paul

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Instrumentation : Ensemble à Cordes

Style : Classique

Commentaire : Adagio pour orchestre de cordes écrit en hommage aux soldats morts pour la France.

Jean-paul Verpeaux sur [free-scores.com](https://www.free-scores.com)

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Adagio de la Flamme

Composer : Jean-Paul Verpeaux
30 decembre 2018

$\bullet = 90$

Violin I

Violin II

Altos

Violoncelles

Contrebasses

mp *p* *mp*

mp *p* *mp*

mp *p* *mp*

8

Vln. I

Vln. II

Alt.

Vlc.

Cb.

15

Vln. I

Vln. II

Alt.

Vlc.

Cb.

trill

mf

trill

21

Vln. I

Vln. II

Alt.

Vlc.

Cb.

trill

mf

dim.... *p* *mf*

dim.... *p* *mf*

dim.... *p* *mf*

dim.... *p* *mf*

27

Vln. I

Vln. II

Alt.

Vlc.

Cb.

trill

32

Vln. I
Vln. II
Alt.
Vlc.
Cb.

f
mp
mp
mp

Detailed description: This system covers measures 32 to 36. The key signature is two sharps (F# and C#). The first violin part (Vln. I) features a melodic line with a crescendo leading to a forte (*f*) dynamic in measure 34, followed by a decrescendo to mezzo-piano (*mp*) in measure 35. The second violin (Vln. II), alto (Alt.), and cello (Cb.) parts provide harmonic support with sustained notes and rhythmic patterns. The double bass (Vlc.) part has a similar dynamic contour to the first violin.

37

Vln. I
Vln. II
Alt.
Vlc.
Cb.

Detailed description: This system covers measures 37 to 41. The first violin (Vln. I) and second violin (Vln. II) parts play sustained, arched notes. The alto (Alt.) and cello (Cb.) parts continue with their harmonic accompaniment. The double bass (Vlc.) part has a melodic line with some chromatic movement.

42

Vln. I
Vln. II
Alt.
Vlc.
Cb.

dim. *p* *mf*
dim. *p* *mf*
dim. *p* *mf*
dim. *p* *mf*

Detailed description: This system covers measures 42 to 46. It features dynamic markings: *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The first violin (Vln. I) and second violin (Vln. II) parts show a dynamic shift from *mf* to *p* and back to *mf*. The alto (Alt.), cello (Cb.), and double bass (Vlc.) parts also follow this dynamic contour. The first violin part has a melodic line with some chromaticism.

47

Vln. I

Vln. II

Alt.

Vlc.

Cb.

51

Vln. I

Vln. II

Alt.

Vlc.

Cb.

tr

dim.

p

mf

56

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf

60

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf

Detailed description: This system covers measures 60 to 63. The key signature has two sharps (F# and C#). Vln. I is silent. Vln. II enters in measure 61 with a half note G4, followed by quarter notes A4, B4, C5, and D5. The dynamic is *mf*. The Alto part starts in measure 60 with a half note G3, followed by quarter notes A3, B3, C4, and D4. The Violoncello and Contrabasso parts are silent.

64

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Detailed description: This system covers measures 64 to 67. Vln. I is silent. Vln. II plays a continuous eighth-note pattern starting in measure 64: G4, A4, B4, C5, D5, E5, F#5, G5. The Alto part starts in measure 64 with a half note G3, followed by quarter notes A3, B3, C4, and D4. The Violoncello and Contrabasso parts are silent.

68

Vln. I

Vln. II

Alt.

Vlc.

Cb.

tr

mf

mf

mf

Detailed description: This system covers measures 68 to 71. Vln. I is silent. Vln. II starts in measure 68 with a tremolo on G4, then plays quarter notes A4, B4, C5, and D5. The dynamic is *mf*. The Alto part starts in measure 68 with a half note G3, followed by quarter notes A3, B3, C4, and D4. The Violoncello and Contrabasso parts are silent.

72

Vln. I

Vln. II

Alt.

Vlc.

Cb.

tr

mf

Detailed description: This system covers measures 72 to 75. The key signature has two sharps (F# and C#). The time signature is 4/4. Vln. I starts with a tremolo on a quarter note. Vln. II plays a steady eighth-note accompaniment. The Alto part is mostly rests. The Violoncello part has a dynamic marking of *mf* starting in measure 74. The Contrabass part has rests.

76

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Detailed description: This system covers measures 76 to 79. Vln. I plays a melodic line with slurs. Vln. II continues with eighth-note accompaniment. The Alto part remains mostly rests. The Violoncello part continues with a melodic line. The Contrabass part has rests.

80

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf

Detailed description: This system covers measures 80 to 83. Vln. I has a melodic line with a dynamic marking of *mf* in measure 81. Vln. II continues with eighth-note accompaniment. The Alto part has a melodic line. The Violoncello part has a melodic line. The Contrabass part has rests.

84

Vln. I *mf* *tr* *dim.* *p*

Vln. II *mf* *dim.* *p*

Alt. *mf* *dim.* *p*

Vlc. *mf* *dim.* *p*

Cb. *mf* *dim.* *p*

89

Vln. I *mf*

Vln. II *mp* *mf*

Alt. -

Vlc. -

Cb. -

93

Vln. I *mf* *tr* *cresc.*

Vln. II *tr* *cresc.*

Alt. *mf* *cresc.*

Vlc. -

Cb. *mf*

97

Vln. I

Vln. II

Alt.

Vlc.

Cb.

101

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf

f

tr

f

f

106

Vln. I

Vln. II

Alt.

Vlc.

Cb.

rit.

dim.

tr

p

dim.

tr

p

dim.

p

dim.

p